

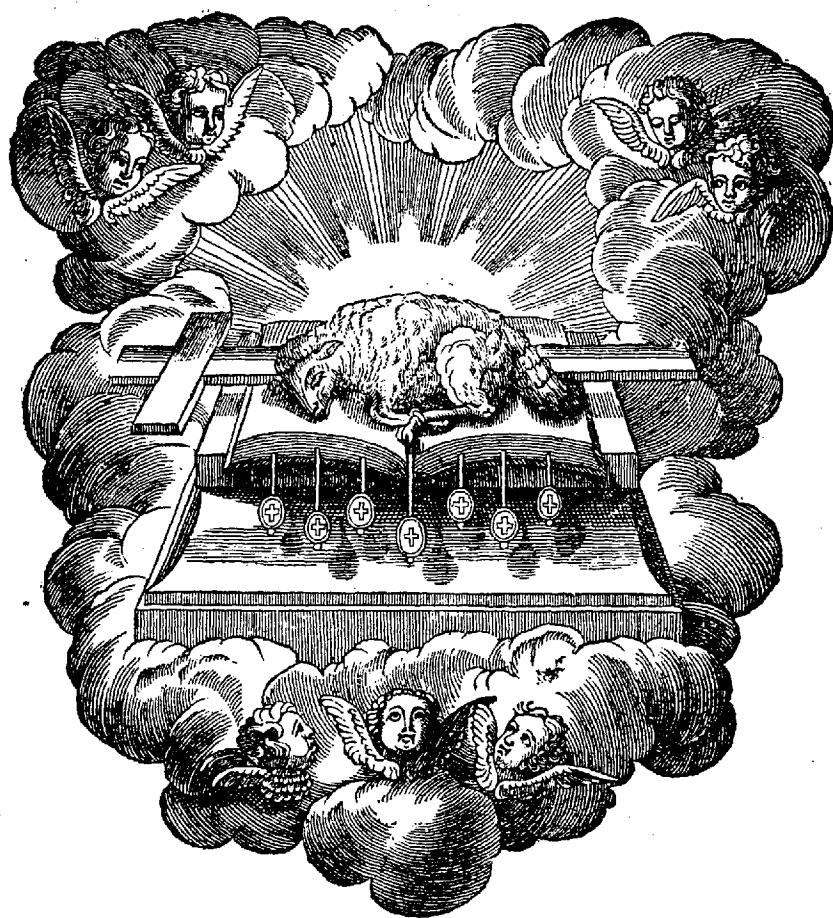
M O T E T S
A I. II. III. VOIX,
ET INSTRUMENTS
AVEC LA BASSE-CONTINUE;

Dédié,

A MONSIEUR L'ARCHEVÊQUE DE PARIS.

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

LIVRE SECOND. *Nouvelle Edition.*

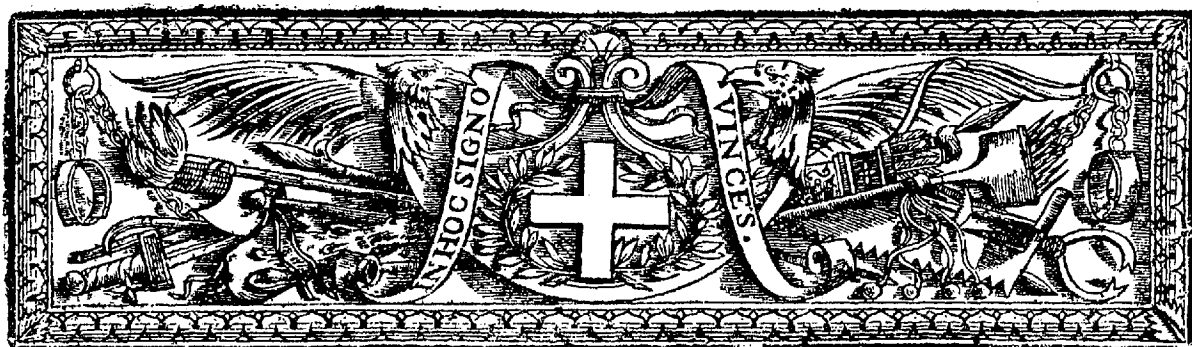


A P A R I S,

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

M. DCCXI.

AVEC PRIVILEGE DE SA MAJESTE.



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



ONSEIGNEUR,

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

E P I T R E.

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

MONSEIGNEUR,

DE VÔTRE GRANDEUR,

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

CAMPRA.

Ecclesiast. 44.

v. 5.

Livr. 10. des
Conf. Ch. 33.

I. MOTET A VOIX SEULE,

servite Domino in læti-
 tia. Intro-ite in

GAT.

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

ta- tio-

ne. Intro-

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

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

6 + 4 3 * * 6 6 4 3 *

conspectu ejus: in exul- ta- tio-

4 3 7 6 * 7 6 8

ne. in exul- ta- tio- ne.

6 4 3 6 5 4 4 3

Lentemant.

Scitote, Scitote quoniam Dominus ipse est Deus: ipse fecit

6 5 4 6 6

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

6 6 6 4 3 6

I. MOTET A VOIX SEULE,

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

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

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

GAY.

Populus ejus, Populus ejus & oves

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

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

6 6 7 6 7 4 3 6 4 3

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

6 6 6 7 4 6 6 6

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

6 5 6 6 6 6 6 6 6 5 6

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

6 6 4 3 4 3 6 6

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

6 4 3 6 6 6 6

I. MOTET A VOIX SEULE,

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

temini il- li. GAY.

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

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

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

I. MOTET A VOIX SEULE,

generationem & generationem veritas, veritas e- jus.

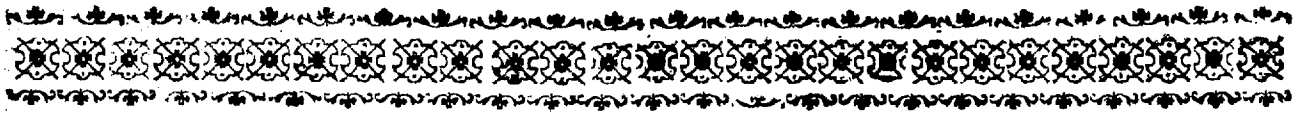
& usque in generati- onem & generati- onem

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

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

Lentement.

tas e- jus.



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



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

BASSUS-CONTINUUS.

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

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

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

II. MOTET A VOIX SEULE,

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

76

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

43

6

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

Gayement.

6 66* 6 4 3*

6 6*

6 6*

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

6 4 3*

6*

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

4 3

6

6

Lenement.

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

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

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

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

i- bi es.

III. MOTET A VOIX SEULE,



III. MOTET A VOIX SEULE,

POUR LA SAINTE VIERGE.



Gay & Piqué.

Ve. Ave Regina ca-

76*

BASSUS-CONTINUUS.

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

Ave Regina Calorum, Ave Domi- na Angelorum,

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

Gay.

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

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

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

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

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

I. MOTET A VOIX SEULE,

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

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

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

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

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

D E M. C A M P R A.

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

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

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

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

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

Psalme CXXXII.



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

Premier Dessus de Violon ou Flute d'Allemagne.

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

Second Dessus de Violon ou Flute d'Allemagne.

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

Ece quam bonum.

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

BASSUS-CONTINUUS.

Large musical system containing the first two staves of the vocal line and the first two staves of the basso continuo line.

Large musical system containing the third and fourth staves of the vocal line and the third and fourth staves of the basso continuo line, with figured bass notation (6, 76/34, 6, 6, 6).

Large musical system containing the fifth and sixth staves of the vocal line and the fifth and sixth staves of the basso continuo line.

E Cce quam bonum, Ecce quam bonum,

Large musical system containing the seventh and eighth staves of the vocal line and the seventh and eighth staves of the basso continuo line, with figured bass notation (6, 4, 6, 6, 6).

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

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

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

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

The first system 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 and a key signature of one flat. The music is in a 3/4 time signature. The first measure of the vocal line contains the lyrics 'Sicut unguentum in capite:'. The violin parts provide harmonic accompaniment with various rhythmic patterns.

The second system continues the musical piece. The vocal line has the lyrics 'quod descendit in barbam, barbam Aaron.' The violin parts continue with accompaniment. Fingerings are indicated with numbers 1-4 and 6. There are also some performance markings like '43*' and '6*'. The system ends with a double bar line.

The third system features the lyrics 'Quod descendit, Quod descendit in oram vestimenti eius: sicut ros'. The vocal line and violin accompaniment continue. Fingerings and performance markings are present throughout the system.

The fourth system contains the lyrics 'Hermon, quod descendit in montem Sion.' The musical notation for the vocal line and violin parts is shown, along with fingerings and performance markings.

The fifth system concludes the page with the lyrics 'quod descendit, quod descendit in montem Sion.' The vocal line and violin accompaniment are shown with final fingerings and performance markings.

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

Doux. Fort.

Doux. Fort.

manda- vit Dominus benedictio- nem:

6 4 3 6 7 6*

Doux.

Doux.

Quoniam illic manda- vit Dominus, manda- vit

6 7 6

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 6

Quoniam illic mandavit Dominus, mandavit

7 4 3 6 7 6 4 3 7 *

Doux,

Doux.

Dominus benedictionem, benedictionem: & vitam usque in

LIV II. F

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

Fort. Fort.

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

Doux Fort. Doux

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

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

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



Gravement,
PREMIER DESSUS DE VIOLON.

Gravement,
SECOND DESSUS DE VIOLON.

Gravement,
BASSUS-CONTINUUS.

Lorete prata.
Gravement,
BASSUS-CONTINUUS.

Violon I and Violon II staves.

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

Violon I and Violon II staves.

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

E Gredietur de libano sponsus, ut pascatur in

6 4 3

6 76

4

hor- tis.

6 66

7 6-7 x

Cur- rite,

6 6 6 6

6 6 6 6

6 4

G

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

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

This system contains the second system of music. The lyrics are "austri turbine fluido, Solvite pen- nas, mur- mure, mur-". The piano accompaniment continues with complex textures. There are asterisks and numbers (7, 6) under some notes.

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

This system contains the third system of music. The lyrics are "mure pla- ci- do, murmure pla- cido.". The piano accompaniment concludes with various chords and melodic lines. There are asterisks and numbers (7, 4, 6, 6, 4, 3, 6, 6) under some notes.

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

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

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



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

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



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

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



na.

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

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

Tendrement

Flute d'Allemagne.

Flute d'Allemagne.

4 6 * 5 3* 34

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

The first system of the musical score consists of three staves. The top two staves are for a vocal line, and the bottom staff is for a lute accompaniment. The lyrics are: ERgo veni, veni, veni, campi flos, dulcis au- ra cæ- li. The lute part includes figured bass notation with figures such as 6/4, 6, *, †, 7, 6/4, and 3*.

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

The second system of the musical score consists of three staves. The top two staves are for a vocal line, and the bottom staff is for a lute accompaniment. The lyrics are: ros. Me non fol, non cæ- ca nox, non, non delec- tat. Ergo. The lute part includes figured bass notation with figures such as 3/4, 6/7, 7, 6*, 3, 6, 4, and 3.

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

The third system of the musical score consists of three staves. The top two staves are for a vocal line, and the bottom staff is for a lute accompaniment. The lyrics are: veni, veni, veni, campi flos, dulcis au- ra cæ- li ros. The lute part includes figured bass notation with figures such as 6/4, 6, *, †, 7, 6/4, and 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- ra, Veni, veni, veni a- mor, Veni vita, Mundi

salus in- fini- ta. Et lan-

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

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

56 6 6 6 6 6 6 6

4 6 6 6 6 6 6 6

43* 43* 43*

a- manti. Et languen- ti, Suspi-

6 6 6 6 7 6 6 6

6 6 6 6 7 6 6 6

* * * * *

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

43 6 6 6 6 7 6 6

43 6 6 6 6 7 6 6

* * * * *



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

Psalme CXLVIII.

Gay.



Musical staff for the first violin part, labeled "PREMIER DESSUS DE VIOLON." It features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5.

PREMIER DESSUS DE VIOLON.

Musical staff for the second violin part, labeled "SECONDE DESSUS DE VIOLON." It features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5.

SECONDE DESSUS DE VIOLON.

Musical staff for the Bass Continuo part, labeled "BASSUS-CONTINUUS." It features a bass clef, a key signature of one flat, and a 3/4 time signature. The accompaniment begins with a quarter note G3, followed by quarter notes A3, B3, and C4.

BASSUS-CONTINUUS.

Audate.

Musical staff for the Bass Continuo part, continuing the accompaniment. It features a bass clef, a key signature of one flat, and a 3/4 time signature. The melody includes sixteenth notes and rests, with some measures marked with a '6'.

Musical staff for the first voice part, labeled "Doux." It features a soprano clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5.

Doux.

Musical staff for the second voice part, labeled "Doux." It features an alto clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5.

Doux.

Musical staff for the Bass Continuo part, continuing the accompaniment. It features a bass clef, a key signature of one flat, and a 3/4 time signature. The melody includes sixteenth notes and rests, with some measures marked with a '6'.

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

Musical staff for the Bass Continuo part, continuing the accompaniment. It features a bass clef, a key signature of one flat, and a 3/4 time signature. The melody includes sixteenth notes and rests, with some measures marked with a '6'.

Musical staff for the first voice part, continuing the melody. It features a soprano clef, a key signature of one flat, and a 3/4 time signature.

Musical staff for the second voice part, continuing the melody. It features an alto clef, a key signature of one flat, and a 3/4 time signature.

Musical staff for the Bass Continuo part, continuing the accompaniment. It features a bass clef, a key signature of one flat, and a 3/4 time signature.

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

Musical staff for the Bass Continuo part, continuing the accompaniment. It features a bass clef, a key signature of one flat, and a 3/4 time signature.

Fort. Doux.

Fort. Doux.

exce- lis. Laudate eum, omnes Angeli

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

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

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

Fort,
Fort,
jus. Laudate eum,
5 6 4 3
6-6

Doux.
Doux.
Laudate eum, Sol & Lu- na: laudate
6 4 3 6
43X

e- um, omnes stellæ & lu- men. omnes stellæ & lu-
6 6 6 5 4 3
43

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

Fort. Doux

Fort. Doux

6 4 3 6 6 4 3

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

6 7 6 6 7 6 6

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

6

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

This system contains the first four staves of music. The top staff is the vocal line, and the two staves below it are for the violins. The lyrics 'celos sunt, lau- dent, lau- dent nomen Domi- ni. lau-' are written below the vocal staff. The music is in a minor key and 4/4 time. The first violin part has a '6' marking under the first measure of the second staff.

dent, lau- dent nomen Domi- ni.

This system contains the next four staves of music. The lyrics 'dent, lau- dent nomen Domi- ni.' are written below the vocal staff. The music continues with similar notation and includes '6' markings under the first measure of the second staff.

This system contains the final four staves of music. The vocal line and violin parts conclude the piece. The lyrics are not present in this system. The music ends with a double bar line and a fermata over the final note.

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

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

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

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

bit. non, non, non præteri- bit.

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

Gay,

The first system of music consists of three staves. The top staff is the vocal line, written in a treble clef with a 3/4 time signature. It begins with a rest followed by a series of eighth and sixteenth notes. The middle staff is the first violin part, also in a treble clef, mirroring the vocal line with similar rhythmic patterns. The bottom staff is the second violin part, in an alto clef, providing a harmonic accompaniment with longer note values and some sixteenth-note passages. The system concludes with a fermata over the final notes.

The second system continues the musical piece. It features the same three-staff structure. The vocal line and first violin part continue with their respective melodic lines. The second violin part provides accompaniment. The lyrics "L Audate, Lau-" are written below the vocal line, with a large bracket under "L Audate". The system ends with a fermata.

The third system continues the musical piece. The vocal line and violin parts proceed with their melodic and harmonic development. The lyrics "da- te, Laudate Dominum de terra: draco-" are written below the vocal line, with a large bracket under "da- te". The system concludes with a fermata over the final notes.

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

nes, & omnes a- biffi. 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 76 76

Gravement.

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

4 3 7 6

6 6 6 6

M

Doux. Fort. Doux.

Doux. Fort. Doux.

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

universa pecora: serpen- - - - - tes, & volucres penna-

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

Fort. Fort. Lentement,

tc. Reges terræ, & omnes populi: princi-

Doux. Doux.

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

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

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

4 6 4 28
76

GAY.

nomen e- jus, nomen ejus foli- us.

6 4 3

Con-

6 6 6 4 3

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

Doux.

Doux.

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

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

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

Israël, populo appropinquanti fi- bi.

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

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

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

76*

6/8

Detailed description: This system contains three staves. The top two staves are for Violins I and II, and the bottom staff is for the voice. The music is in a 6/8 time signature. The lyrics are: "bi. Hymnus, Hymnus omnibus sanctis e- jus: filiis". There is a tempo or performance marking "76*" above the vocal staff.

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

Detailed description: This system contains three staves. The top two staves are for Violins I and II, and the bottom staff is for the voice. The music continues in 6/8 time. The lyrics are: "Israël populo appropinquanti si- bi. popu- lo appropinquan-".

ti si- bi.

Detailed description: This system contains three staves. The top two staves are for Violins I and II, and the bottom staff is for the voice. The music concludes in 6/8 time. The lyrics are: "ti si- bi.".

I. MOTET A DEUX VOIX.

Psalme CXLIX.



Musical staff with treble clef, 3/4 time signature, and notes.

Antate Domino canticum novum, Cantate, Can-

Musical staff with treble clef and notes.

Cantate.

Musical staff with bass clef, 3/4 time signature, and notes. Includes figured bass notation: 6*, 6, 6*, 6, *, 6.

BASSUS-CONTINUUS.

Musical staff with treble clef, 3/4 time signature, and notes.

tate Domino canticum no- vum: Cantate Domino canticum

Musical staff with treble clef and notes.

Musical staff with bass clef, 3/4 time signature, and notes. Includes figured bass notation: 6, 6*, 6, 6, 4, 3, 6*, 6*, 6, 6.

Musical staff with treble clef, 3/4 time signature, and notes.

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

Musical staff with treble clef and notes.

Musical staff with bass clef, 3/4 time signature, and notes. Includes figured bass notation: 6, *, 6, *, 6, 6, 4, 3, 6*, 6*, 6. Text: *Lætetur Israël*

Musical staff with treble clef and notes.

Musical staff with treble clef, 3/4 time signature, and notes.

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

Musical staff with bass clef, 3/4 time signature, and notes. Includes figured bass notation: 6, 6*, 4, 3, *, 6, 6.

terio pfal- lant e- i. Lau-

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

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

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

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

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

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

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

I. MOTET A DEUX VOIX.

lant e- i, pfall-

7 4 3 6

lant e- i.

lant e- i.

7 6

PREMIER DESSUS seul.

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

76 6 4 76 6

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

6 6 4 3 6

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

7-6 7 4 3 6

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

6 6 4 3*

SECOND DESSUS feul,

EXultabunt sancti, Exultabunt sancti in

4 3* 6

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

* 6 * 6 6 4 3*

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

6 4 3 6 4 3

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

6 * 6 6* 6 4 3*

a: lætabuntur, lætabuntur in cubilibus fu- is.

* 6 * 6 6* * 6 4 3*

I. MOTET A DEUX VOIX,

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

manibus co- rum.

Ad faciendam vin- dictam in nationi- bus: increpati-

Ad alli- gan- dos reges e-

ones in popu- lis.

orum in compedibus:

Ad alli- gan- dos reges eorum in

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

6 3* 5 6 43 6 6

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

6 3 6 5 6 6 2

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

6 7 4*

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

6 * 3 4 6 *

I MOTET A DEUX VOIX,

manicis ferre-is. in manicis ferre-is.

manicis ferre-is. in manicis ferre-is.

Ut faciant in eis iudicium conscriptum:

Ut faciant in eis iudicium conscrip-

Ut faciant in eis iudicium conscrip-tum: glo-

rum: Ut faciant in eis iudicium conscrip-tum:

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

Ut faciant in e-

Ut faciant in eis iudicium conscriptum: glo-

is iudicium conscriptum: glo- ria

7 6 6 *

x 6 7 6 6

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-

7 9 6 6 6 *

x 7 * 6 9 6 6 *

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

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

7 * 6 6 6 6 *

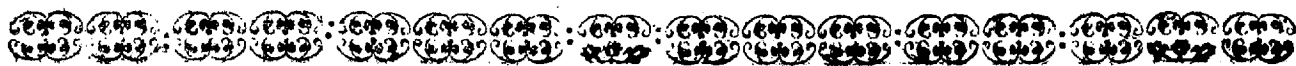
x 2 6 * 6 6 6 6 6 6

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

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

6 * 6 9 6 6 *

x 6 4 3 7 6 9



II. MOTET A DEUX VOIX.

Psalme IV.



PREMIER DESSUS seul,

Cum invocarem.

Cum invo-

BASSUS-CONTINUUS.

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

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

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

in tribulati- one dila- taf- ti mi-

II. MOTET A DEUX VOIX.

ENSEMBLE.

hi. Mi- serere

Mi- serere mei: Mi- se- rere, Mi- se- rere, Mi- se- rere me-

76* * 6* 6 6 76 *4

43*

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

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

6 76 76 56 76 *4 43* 56 76*

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

mei: Mi- se- 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- serere mei: & e- xau-

43 6 6 4-3 6 *4 9 8

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

43 4 3* 6 4* 6

SECOND DESSUS seul.
 Grave ment.

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

6 76 6* 45 *

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

65 4 3

PREMIER DESSUS seul.

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

76 76*

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

2 6 * 4 3 *

II. MOTET A DEUX VOIX,

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

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

I Raf- cimini, & no-

E N S E M B L E.

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

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

56 * 6 43* *

PREMIER DESSUS seul
CHACONNE.

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

6 5 3 6 76*

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

6 5 3 76 6 4 3

men vultus tui Domine: dedisti lætitiã in corde

6 76 6 987 765

meo. dedisti lætitiã in corde meo.

5 3 6 76* 76 4 3

II. MOTET A DEUX VOIX,

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

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

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

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

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

II. MOTET A DEUX VOIX,

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

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

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

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

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

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

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

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

III. MOTET A DEUX VOIX.

III. MOTET A DEUX VOIX,

Pfalme XLVI.



Mnes. Omnes Gentes,

Omnes.

BASSUS-CONTINUUS.

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

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

Omnes Gentes, Omnes

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

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

Gentes plaudite, plaudite manibus: Omnes Gentes, plaudite

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

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

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

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

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

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

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

III. MOTET A DEUX VOIX,

RONDEAU.

seul.

Quoniam Dominus excelsus, terribilis: terribilis: Rex magnus

BASSUS-CONTINUUS.

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

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

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

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

terribilis, terribilis: Rex magnus super omnem terram.

DEO,

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

ASCENDIT DEUS IN JUBILO, IN JUBILO, ASCENDIT DEUS IN

BASSUS-CONTINUUS.

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

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

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

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

IN VOCE TUBÆ. IN VO- CE TUBÆ. PSALLI- TE DEO NOSTRO, PSAL-

IN VOCE TUBÆ. IN VO- CE TUBÆ.

III. MOTET A DEUX VOIX,

lite, psallite, psal- li- te.

Pfalli- te Regi nostro, psal- - lite.

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

psal- lite, psal- lite.

psallite sapien- ter.

Re- gnabit De- us super gen-

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

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

am. Pfalli- *

Pfalli- te Regi

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

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

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

lite, pfalli- lite, pfalli- te.

lite, pfalli- lite, pfalli- te.

III. MOTET A DEUX VOIX,

Principes populorum congregati sunt cum Deo Abraham:

Princi-

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-

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

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

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

pes populorum congregati sunt cum Deo Abra- ham:

Princi- pes popu- lorum con-

quoniam dii fortes terra elevati

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

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

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

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

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

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



PREMIER DESSUS DE VIOLON.
Jesu!

SECOND DESSUS DE VIOLON.
O Jesu!

BASSUS-CONTINUUS.

Doux

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

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

animæ, & vita cordi- um.

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

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

6 76 * 7 4 3*

fort.

Fort. Doux.

Doux.

te? O Jefu

6 6 6

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

6 6 6 7 76 * 6 *

Fort.

Fort.

amantissime!

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

Doux

Doux.

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

7-6 7-6 7-6 7-6 7-6 7-6 7-6 7-6

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

6 6 56

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

Fort.

Proptere- a concu-

Doux.

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

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

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

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

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

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

SYMPHONIE

SYMPHONIE.

nc.

○ Cæ- les- tis Patria Beato- rum.

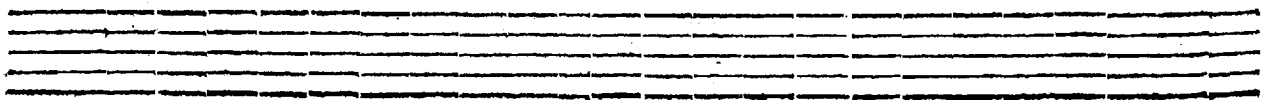
○ Fe- lix civitas Angelorum, Ubi est

Musical score for the first system, featuring vocal lines and a lute accompaniment. The system consists of five staves. The top two staves are vocal parts in G-clef, and the bottom three staves are for a lute, with the bottom-most staff showing a six-course configuration. The lyrics are: *tis, æ-ternæ cla-rita-tis.*

Musical score for the second system, continuing the vocal and lute parts. The system consists of five staves. The lyrics are: *næ, æ-ternæ cla-rita-tis,*
In quem de-
In quem de- fiderant

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

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



& vi- debo, vide- bo te.

debo, vide- bo te.

6 6y 6 3

FLUTE ALLEMANDE.

FLUTE ALLEMANDE.

Doux.

Doux.

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

6 76 4 3*

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

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

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

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

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

43*

6 6 6 6 7 6

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

76 5 5*

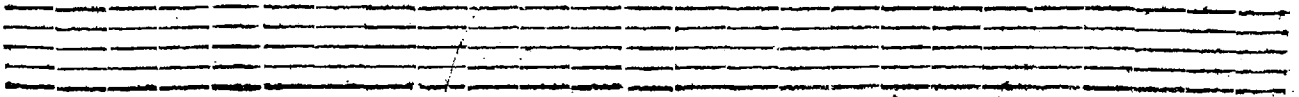
6 6 79

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

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

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

6 7 6 6 7 7 6 7 6 7 6



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

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

6 7 6 7 6 4 3

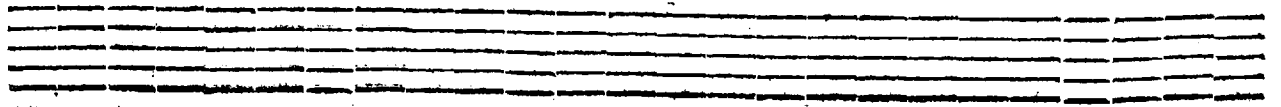
Fort.

Fort.

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

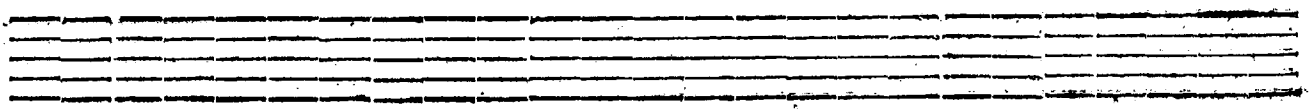
tabor, lætabor in te. lætabor, lætabor in te.

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



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

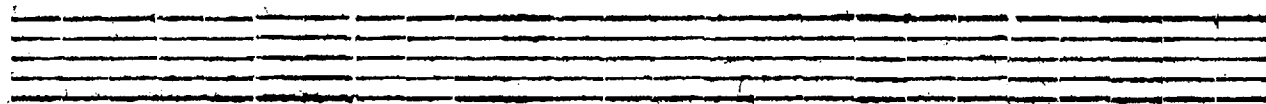
Et in æ- ternum læta- - bor, læta-



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

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

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



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

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



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

PREMIER DESSUS DE VIOLON.
Immensus es Domine.

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

SECOND DESSUS DE VIOLON.

Musical staff for the basso continuo part, starting with a bass clef and a common time signature. The bass line begins with a quarter note G3, followed by eighth notes F3, E3, and D3.

BASSUS-CONTINUUS.

First system of the vocal parts, consisting of three staves. The top staff is the soprano part, the middle is the alto part, and the bottom is the tenor part. The lyrics "Immensus es Domine" are written below the tenor staff.

Second system of the vocal parts, consisting of three staves. The lyrics "Immensus es Domine" continue across the staves.

Third system of the vocal parts, consisting of three staves. The lyrics "Immensus es Domine" continue across the staves.

Fourth system of the vocal parts, consisting of three staves. The lyrics "Immensus es Domine, Immensus es, Immensus es Domine, Et" are written below the staves.

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

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

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

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

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

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

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

Fort

Fort

mensura, de- bes ama- ri.

Doux.

Doux.

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

Et fine

Et sine mensu- ra, debes a-

Et si- ne mensura, debes ama- ri.

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

6 6 43* 76 6

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

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

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

6 7 8 5*

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

Gay.

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

Fort.

Fort.

ardes, Et nunquam extin- gueris?

First system of musical notation, including vocal line and piano accompaniment. The vocal line begins with the word "Doux,". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation. The vocal line includes the lyrics "O a- mor, O a- mor qui sem- per ardes, Et nunquam extin- gueris?". The piano accompaniment continues with intricate sixteenth-note passages.

Third system of musical notation. The vocal line includes the lyrics "mor qui sem- per ardes, Et nunquam extingue-". The piano accompaniment concludes with a final cadence.

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

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

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

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

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 five staves of the musical score. It features three vocal parts (Soprano, Alto, and Tenor) and two Flute d'Allemagne parts. The lyrics are 'ris? Et nunquam extin- gueris?'. The tempo marking is 'Lentement.'. The first two flutes have their parts marked with 'Flute d'Allemagne.'. The bottom staff includes fingering numbers: 6, 76, 5, 43, and 6.

This system contains the next five staves of the musical score, continuing the vocal and flute parts. It includes the same three vocal parts and two Flute d'Allemagne parts. The bottom staff includes fingering numbers: 76, 6, 4, 3, 6, 4, 3, and 6.

This system contains the final five staves of the musical score on this page. It continues the vocal and flute parts. The bottom staff includes fingering numbers: 6, 6, 6, 6, 6, 7, and 6.

Seul.

Dulcis Christe, Bone

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

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

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

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

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

FLUTE.

totum igne tu- o. FLUTE.


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

Dulcis Christe

Dulcis Christe, Bone Jesu,

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

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



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

Charitas, Chari- tas,

This system contains the vocal line for the Soprano and the first violin part. The vocal line begins with the lyrics 'Chari- tas, Deus meus, Deus meus, accende me totum igne'. The violin part features a melodic line with various ornaments and fingerings indicated by numbers and asterisks.



tu- o. Deus meus, accende me totum

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

This system contains the vocal line for the Alto and the second violin part. The vocal line continues with 'tu- o. Deus meus, accende me totum' and 'Deus meus, Charitas, Deus meus accende, accende me totum'. The violin part continues with a similar melodic and ornamental style.



igne tu- o. FLUTE.

igne tu- o. FLUTE.

This system contains the vocal line for the Tenor and the flute part. The vocal line includes the lyrics 'igne tu- o.' and 'FLUTE.'. The flute part is written in a treble clef and includes various ornaments and fingerings.



Ut nullus in me adulte- rinis a-

This system contains the vocal line for the Bass and the third violin part. The vocal line begins with the lyrics 'Ut nullus in me adulte- rinis a-'. The violin part continues with a melodic line and various ornaments.

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

Ut nullus in me, Ut nullus in

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with various fingering numbers (6, 4, 3, 6, 5, 4, 3, 6, 6, 5) and asterisks indicating specific notes.

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

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

Detailed description: This system contains the third and fourth staves. The top staff is a vocal line with lyrics and the word 'FLUTE.' below it. The bottom staff is a piano accompaniment with fingering numbers (6, 4, 3, 6, 6, 5, 4, 3) and asterisks.

Ut nullus in me adulte-

Ut nullus in me, Ut nullus in me adulte-

Detailed description: This system contains the fifth and sixth staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with fingering numbers (6, 6, 7, 6, 4, 3) and asterisks.

rinis a- moribus pateat lo- cus. FLUTE.

rinis a- moribus pateat lo- cus. FLUTE.

Detailed description: This system contains the seventh and eighth staves. The top staff is a vocal line with lyrics and the word 'FLUTE.' below it. The bottom staff is a piano accompaniment with fingering numbers (6, 6, 6, 4, 3, 6, 6) and asterisks.

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

Gay.

VIOLONS.

VIOLONS.

5 * 6 * 2 * 4 3 *

6

5 6 7 6 4 3

7 6

6 7 6 4 3

7 6

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

6 6 X 6 X 6

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

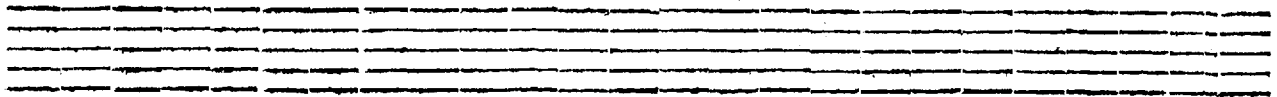
na. Et ju- - - bilet, ju- bilet cor me- rum. jubilati-

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

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

cor meum, jubilati- one, jubi- latio-

This system contains four staves. The top two staves are vocal parts in treble clef. The third staff is a violin part in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a second violin part in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics 'cor meum, jubilati- one, jubi- latio-' are positioned between the third and fourth staves.



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

This system contains six staves. The top two staves are vocal parts in treble clef. The third staff is a violin part in treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a second violin part in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics 'Et ju- - bilet, jubi- let, jubilet, - - - ne æ- rer- - - na. Et ju- - bilet,' are positioned between the third and fourth staves.

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

7 6 76 6 76

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

6 7 6 34 6 X

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

Et ju- bilet, ju- bilet,

Et ju-

6 6 7 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 6 4 3

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



Seul

Eus in adjutorium 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, Confundantur, Confundantur, Confundantur, qui quæ-runt animam me-am.

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

II. MOTET A TROIS VOIX,

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

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

me- am. Confundantur, Confundantur, Confundantur, &

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

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

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

runt animam me- am. Confundantur, Confundan-

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

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

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

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

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

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

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

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

Sol.

EXultent, E-

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

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

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

xultent, Exultent, Exultent & laten- tar,

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

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

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

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

E GO ve- ro e- genus, & pauper sum: Deus, Deus,

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,

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

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

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

FIN.

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EXTRAIT DU PRIVILEGE.

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

