

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

Dédiez,

A MONSEIGNEUR L'ARCHEVÊQUE DE PARIS

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

L I V R E S E C O N D .
N O U V E L L E E D I T I O N .

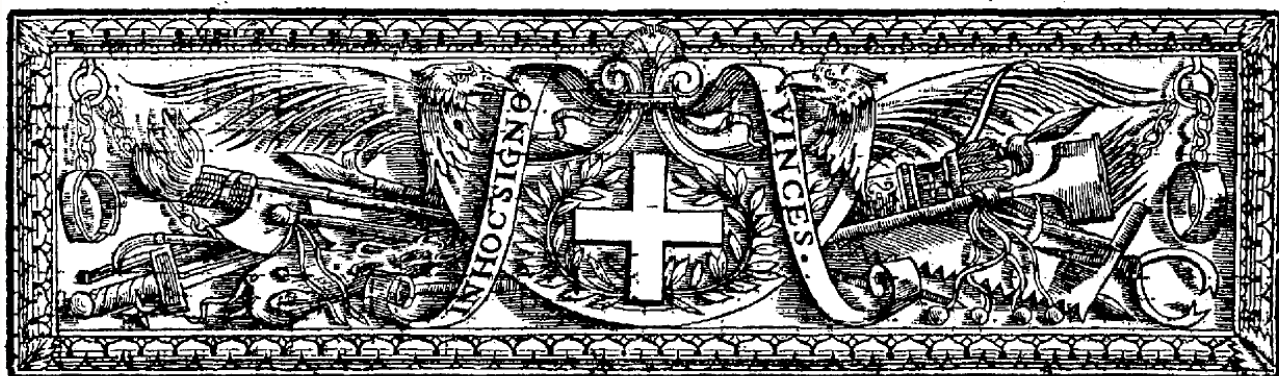


A P A R I S ,

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

M. D C C X I.

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 Vôte Grandeur, ce Recüeil de Motets, où j'ai tâché de suivre les vües qu'Elle m'a données avec tant de bonté. Elle m'a fait comprendre, MONSEIGNEUR, que la Musique ne doit servir qu'à élever 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

E P I T R E

de l'Ecriture, qui sont si propres par elles-mêmes à remuer l'ame & à l'embraser, comme faisoient les Musiciens que le S.

Ecclesiast. 44. v. 5.

Liv. 10

des Conf. Ch. 33.

Esprit a daigné loüer. On doit en 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 V ô t r e G r a n d e u r, 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.

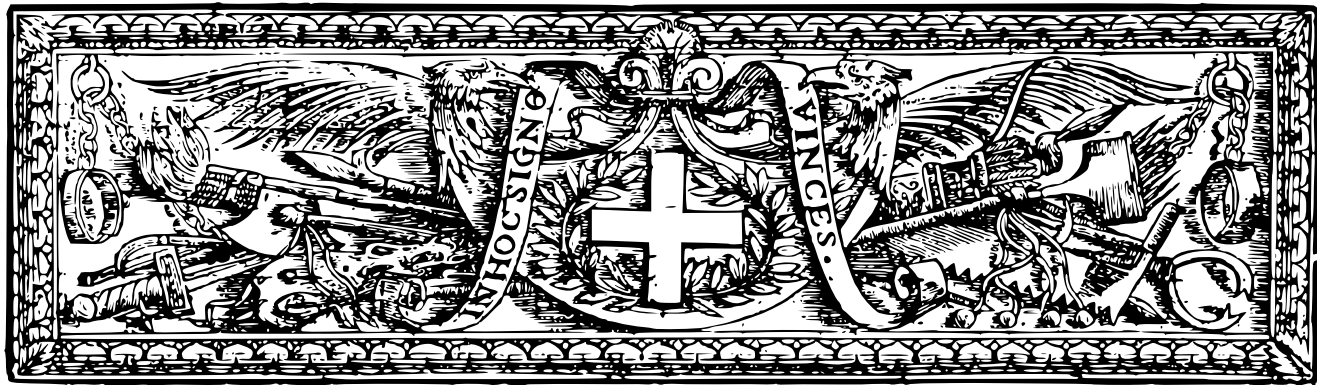
Je suis,

MONSEIGNEUR,

DE VÔTRE GRANDEUR,

*Le tres-humble, tres obeïssant,
& tres-obligé serviteur,*

C A M P R A .



MOTETS

A I. II. ET III. VOIX,

AVEC LA BASSE CONTINUE.

Par Monsieur CAMPRA.



I. MOTET A VOIX SEULE.

Psalme XCIX.



Uilate.

Ju-bi-

BASSUS-CONTINUUS.

3

la-te, Jubila-te De - o om-nis ter - ra: fer-vi-te Do-mi-

2

6

no in læ-ti - ti - a. Jubi-late, Jubi-la-te De - o om-nis

Measures 6-8 of the musical score. The treble clef staff contains the vocal melody with lyrics. The bass clef staff contains the piano accompaniment. Measure 6 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The melody begins with a quarter note 'no', followed by eighth notes 'in', 'læ-ti', and 'ti - a.'. The piano accompaniment consists of eighth notes. Measure 7 continues the melody with 'Jubi-late,' and the piano accompaniment. Measure 8 concludes with 'Jubi-la-te De - o om-nis' and a final cadence. Fingering numbers 6, 4, 3#, 6, 6, 6, 6, 7, 7 are indicated above the notes.

9

ter - ra: fer - vi-te Do-mi-no in læ - ti - ti-a,

Measures 9-11 of the musical score. The treble clef staff contains the vocal melody with lyrics. The bass clef staff contains the piano accompaniment. Measure 9 starts with a treble clef, a key signature of three sharps, and a 3/8 time signature. The melody begins with a quarter note 'ter', followed by eighth notes 'ra:', 'fer - vi-te', and 'Do-mi-no'. The piano accompaniment consists of eighth notes. Measure 10 continues the melody with 'in læ - ti - ti-a,' and the piano accompaniment. Measure 11 concludes with a final cadence. Fingering numbers 6, 4, 3#, 6, 6, 6, 4, 3 are indicated above the notes.

12

fer - vi-te Do-mi-no in læ-ti - ti-a.

Measures 12-15 of the musical score. The treble clef staff contains the vocal melody with lyrics. The bass clef staff contains the piano accompaniment. Measure 12 starts with a treble clef, a key signature of three sharps, and a 3/8 time signature. The melody begins with a quarter note 'fer - vi-te', followed by eighth notes 'Do-mi-no', and 'in læ-ti - ti-a.'. The piano accompaniment consists of eighth notes. Measure 13 continues the melody with 'in læ-ti - ti-a.' and the piano accompaniment. Measure 14 concludes with a final cadence. Measure 15 is a whole rest. Fingering numbers 6, 6, 6, 4, 3, 6, 6, 4, 3 are indicated above the notes.

16

Gay.

In-tro - i - te in con-spe-ctu e-jus:

Measures 16-21 of the musical score. The treble clef staff contains the vocal melody with lyrics. The bass clef staff contains the piano accompaniment. Measure 16 starts with a treble clef, a key signature of three sharps, and a 3/8 time signature. The melody begins with a quarter note 'In-tro - i - te', followed by eighth notes 'in con-spe-ctu', and 'e-jus:'. The piano accompaniment consists of eighth notes. Measure 17 continues the melody with 'e-jus:' and the piano accompaniment. Measure 18 concludes with a final cadence. Measure 19 is a whole rest. Measure 20 is a whole rest. Measure 21 is a whole rest. Fingering numbers 4, 3, 4, 3 are indicated above the notes.

22

In-tro - i - te in con-spe - ctu e-jus: in ex-ul - ta - ti -

Measures 22-27 of the musical score. The treble clef staff contains the vocal melody with lyrics. The bass clef staff contains the piano accompaniment. Measure 22 starts with a treble clef, a key signature of three sharps, and a 3/8 time signature. The melody begins with a quarter note 'In-tro - i - te', followed by eighth notes 'in con-spe - ctu', and 'e-jus:'. The piano accompaniment consists of eighth notes. Measure 23 continues the melody with 'e-jus: in ex-ul - ta - ti -' and the piano accompaniment. Measure 24 concludes with a final cadence. Measure 25 is a whole rest. Measure 26 is a whole rest. Measure 27 is a whole rest. Fingering numbers 6, 4, 3, 7, 6# are indicated above the notes.

28

0 - - - - -

Measures 28-33 of the musical score. The treble clef staff contains the vocal melody with lyrics. The bass clef staff contains the piano accompaniment. Measure 28 starts with a treble clef, a key signature of three sharps, and a 3/8 time signature. The melody begins with a quarter note '0 - - - - -', followed by eighth notes '0 - - - - -', and '0 - - - - -'. The piano accompaniment consists of eighth notes. Measure 29 continues the melody with '0 - - - - -' and the piano accompaniment. Measure 30 concludes with a final cadence. Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 is a whole rest. Fingering numbers 7, 6, 7, 6# are indicated above the notes.

33

ne.

38

In-tro - i - te in conſpe - ctu e-jus :

44

in ex - ul - ta - ti - o - - - -

49

ne. In-tro - i - te in conſpe - ctu

55

e-jus : In-tro - i - te in conſpe - ctu e-jus : in ex - ul -

61

ta - ti - o - - - -

66

ne. in

71

ex - ul - ta - ti - o - ne.

76

Lentement.

Scito - te, Scito - te quo-niam Do-minus ip - fe est De-us :

80

ip - fe fe-cit nos, & non ip-fi nos, ip - fe fe-cit nos, & non

84

ip - fi nos. Sci-to - te quo-niam Do-minus ip - fe est De-us :

88

ip - fe fecit nos, & non ip - fi nos, & non ip - fi nos.

92

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

96

ip - si nos, non, non, non, non, ip - se fecit nos, & non ip - si nos,

100

Gay.

& non ip - si nos.

105

Po - pulus e - jus, Po - pulus e - jus & o - ves

III

pas - cu - æ e - jus, & o - ves pas - cu - æ e - jus,

6
117

Po - pulus e - jus & o - ves paf - cu - æ e - jus, & o - ves

123

paf - cu - æ e - jus, in - tro - i - te

130

por - tas e - jus in con - fe - fsi - o - ne : a - tri - a

136

e - jus in hym - nis con - fi - te - mi - ni, con - fi - te - mi - ni il -

142

li. a - tri - a e - jus in hym - nis con - fi - te - mi - ni, con - fi -

148

te - mi-ni il - li. in - tro - i - te

154

por - tas e - jus in con - fe - fsi - o - ne : a - tri-a

160

e - jus in hymnis con - fi - te - mi - ni, con - fi - te - mi - ni il -

166

li. in hym-nis, in hym-nis con - fi - te - mi - ni, con - fi -

172

te - mi-ni il - li.

178

Lau-da-te no-men

181

e-jus, Lau-da-te no-men e-jus, no - men e - jus,

184

Lau-da-te no-men e-jus, Lau-da-te no-men e-jus, no - men e -

187

jus, quo-niam fu - a - vis est, fu - a - vis est Do - mi-

190

nus, in æ - ter - num mi - fe-ri-cor - di-a, -

193

- mi-fe-ri - cor - di-a - e - jus: Lau-da-te no-men

196

e-jus, Lau-da-te no-men e-jus, Lau-da - te no-men e -

199

musical score for measures 199-201. The system consists of a vocal line and a bass line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "jus, Quo-niam fu - a - vis est, fu - a - vis est Do - mi-". The bass line is in bass clef with the same key signature. It features several sixteenth-note runs, some marked with a '6' and a sharp sign. The system ends with a double bar line and repeat dots.

202

musical score for measures 202-204. The system consists of a vocal line and a bass line. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "nus, in æ - ter - num mi - fe-ri-cor - di-a,". The bass line is in bass clef with the same key signature. It features several sixteenth-note runs, some marked with a '6' and a sharp sign. The system ends with a double bar line and repeat dots.

205

musical score for measures 205-207. The system consists of a vocal line and a bass line. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "mi-fe-ri - cor - di-a e - jus : in æ -". The bass line is in bass clef with the same key signature. It features several sixteenth-note runs, some marked with a '6' and a sharp sign. The system ends with a double bar line and repeat dots.

208

musical score for measures 208-210. The system consists of a vocal line and a bass line. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "ter - num mi - fe-ri-cor-di-a, mi - fe-ri - cor -". The bass line is in bass clef with the same key signature. It features several sixteenth-note runs, some marked with a '6' and a sharp sign. The system ends with a double bar line and repeat dots.

211

musical score for measures 211-213. The system consists of a vocal line and a bass line. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "di-a e - jus : & us-que in ge-nera - ti-o - nem &". The bass line is in bass clef with the same key signature. It features several sixteenth-note runs, some marked with a '6' and a sharp sign. The system ends with a double bar line and repeat dots.

ge-nera - ti-o - nem ve-ritas, ve-ri - tas — e - jus.

218
& us-que in ge-nera - ti - o - nem & ge-nera - ti-

222
o - nem ve-ritas e - jus. & us-que in ge-nera - ti-

226
o - nem & ge-nera - ti - o - nem ve - ri-tas, — ve - ri - tas

229 *Lentement.*
e - jus. ve - ri-tas, ve - ri-tas, ve - ri - tas e - jus.

II. MOTET A VOIX SEULE,

POUR LE SAINT SACREMENT.



Bies. U-bies, Deus meus ? u-bi - es, u-bi-

BASSUS-CONTINUUS.

es, u - bi-es ? Deus me-us, u - bi - es, u - bi-

es ? Quo me fe-ram ! Quo te quaë-ram ! U-bi - es, u-bi - es, Deus

me - us ? u-bi - es, u - bi-es ? O spes me-a ! fa-lus &

12

16

re-qui-es. U-bi - es, Deus me-us? u-bi - es, u-bi-

20

es? U-bi - es, u-bi-es, Deus me-us, u-bi - es? In ex-

24

cel-fis, in pro-fun-dis, in lu-ci-dis, in obscu-ris. U-bies, Deus

28

me-us, u-bi - es, Deus me-us, u-bi - es, u - bi-

32

Gravement.

es? Ec-ce ful-ges in al-ta-ri,

35

Hic tu gaudes fa-lu-ta-ri, Hic tu gau - des,

38

Hic tu gau - des, Hic tu gaudes fa-lu-ta-ri, gaudes fa-lu-ta -

41

Lentement.

ri. I-bi es, Deus me-us, De-us me-us,

45

i-bi es. i-bi es. Hic vi-de-ris & gu-fta - ris. O spes

50

me-a! fa - lus & re-qui-es, — & re - qui-es. I-bi

54

es, De-us me-us, I-bi es, i-bi es, De-us

58

me-us, i - bi es, i-bi es, De-us me-us, i-bi es,

62

i-bi es, i - bi es, Deus me - us, i - bi es.

III. MOTET A VOIX SEULE,

POUR LA SAINTE VIERGE.

Gay & Piqué.



Ve.

BASSUS-CONTINUUS.

3

A - ve Re-gi - na cæ-lo-rum, A - ve Do-mi-na An-ge-lo -

6

rum, A - ve Do-mi - na An - ge-lo - rum.

9

A - ve Re-gi - na cæ-lo-rum, A - ve Do-mi-

12

na An - ge-lo - rum, A - ve Do-mi-na An - ge - lo - rum.

16
15

A - ve Do-mi-na An - ge-lo - rum.

18

Sal-ve ra-dix, Sal-ve por-ta, Sal-ve

21

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

24

ta. Sal-ve radix, Sal-ve radix, Sal-ve porta, Ex qua

27

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

30

Sal - ve ra - dix, Sal - ve por - ta, Ex qua

32

mun - do lux est or - ta. Ex qua mun - do lux est or -

34

ta. Sal - ve ra - dix, Sal - ve ra - dix, Sal - ve por - ta, Ex qua

36

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

39

Gau - de Vir-go glo-ri - o - fa,

42

Gau - de Vir-go glo-ri - o - fa, fu-per omnes spe-ci

18

45

o - fa, Gau - de, Gau-de Vir-go glo-ri - o - fa, fu-per

6

48

omnes spe-ci-o - fa, fu-per omnes spe-ci-o - fa,

6 5 4 3 6 6

51

Va - le, ô val - de de - co - ra ! Et pro no-bis Christum ex - o -

6 6 # 6 6# 6 4 3#

54

ra. Et pro no - bis Chri - ftum ex - o - ra._

6 b 7b 6

57

Et pro no-bis Chri - ftum ex - o - ra.

6 6 5 4 3# 6

60

Gau - de Vir-go glo-ri - o - fa, fu-per omnes spe-ci-o - fa, fu-per

6 4 6 6 7b 6

63

omnes spe-ci-o - fa. Va - le, ô val - de de-

66

co - ra ! Et pro no-bis Chri-stum ex - o - ra. Et pro

69

no - bis Chri - ftum ex - o - ra. Et pro no-bis

72

Chri-stum ex-o - ra. ex - o - ra. Et pro no-bis

75

Chri - ftum ex - o - ra. ex-o - ra.

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.

Cce quam bonum.

BASSUS-CONTINUUS.

6

6 6# 6 6

6 7 6 3 4 6 6# 6

15

Ec-ce quam bonum,

24

Ec-ce quam bonum, & quam ju-cundum: ha-bi - ta - re fratres in

32

u - num. Ec-ce quam bonum, & quam ju-cundum: ha-bi-

22

41

ta - re fratres in u - num. Ec-ce quam bonum, & quam ju-cundum :

♭ ♮ # 6 ♭ 4 3#

49

ha-bi-ta-re fratres in u - num.

♭ # # 6 ♭ 4 3# ♭ 6/4/3 4 3#

58

Si-cut un-guen-tum in ca - pite : quod de-scen-dit in bar-bam, bar-

5 6/4 3 6 ♭6 6# ♭

64

bam Aa - ron. Quod de-scen - dit, Quod de-scen-dit in o - ram

4 3 6 6 6 6#

71

ve - ſtimen - ti e - jus: ſi - cut ros Her - mon, quod de - ſcen -

78

- dit in mon - tem Si - on. quod de - ſcen - dit,

85

quod de - ſcen - dit in mon - tem Si - on. quod de -

92

ſcen - dit in montem Si - on.

99

Gay.

Gay.

Musical score for measures 103-105. The score is in 2/4 time and D major. It features four staves: two treble staves and two bass staves. The first two staves contain a melody with eighth and sixteenth notes. The third staff contains a vocal line with lyrics. The fourth staff contains a bass line with fingerings 7, 6, 6, 6, 7, 7, 6#.

Quo-ni-am il - lic man-

Musical score for measures 106-108. The score is in 2/4 time and D major. It features four staves. The first two staves contain a melody. The third staff contains a vocal line with lyrics. The fourth staff contains a bass line with a fingering 6.

da - vit Do-minus, man-da - vit Do-minus

Musical score for measures 109-111. The score is in 2/4 time and D major. It features four staves. The first two staves contain a melody. The third staff contains a vocal line with lyrics. The fourth staff contains a bass line with fingerings 4, 3, 6, 7, 6#, 6.

be-ne-di-cti-o - nem : Quo-ni-am il - lic man-

112

da - vit Do-minus, man - da - vit Do-minus

115

benedicti-o - nem : & vitam usque in sæculum, & vitam usque in

119

sæ-cu-lum, in sæ-cu-lum, in sæ - cu-lum.

26
122

Quo-ni-am il - lic man-da - vit

125

Do-mi-nus, man-da - vit Do-mi-nus be-ne-di-cti-

128

o-nem, bene-dicti-o - nem : & vitam ufque in faeculum, & vitam

132

uf-que in fæ-culum, in fæ-culum, in fæ - culum, & vi - tam

135

uf - que in fæ-culum, in fæ-culum, in fæ - culum, & vi-tam,

138

& vi - tam uf-que in fæ-culum, in fæ-culum, in fæ - culum.

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



Gravement.

PREMIER DESSUS DE VIOLON.

SECOND DESSUS DE VIOLON.

BASSUS-CONTINUUS.

3

Flo-re-te pra-ta, Flo-re-te pra-ta, Fron-

6 7

6

de - - te, Fron-de-te li - li-a, Fron-de-te li - li-a.

6 6 6 6# 6

9

Doux.

Doux.

Flo-re - te pra-ta, Flo-re-te pra-ta, Fron-de - - te, Flo-

12

Fort.

Fort.

re-te, Fron-de-te, Fron-de-te li - li-a.

15

Doux.

Doux.

Fron-de - te, Fron - de-te li - li-a, Fron-

18

de-te li - li-a, Flo-re-te pra-ta, Flo-re-te pra-ta, Fron-de -

6

21

- te, Frondete li-li-a.

6 7 6 4 3

25

Egre-die - tur de li-bano spon-fus, ut pas-ca-tur in hor -

6 7 6 7

29

tis.

Cur ri-te,

32

Cur ri-te,

35

Cur ri-te,

32

37

Cur - ri-te, Cur-ri-te, au-ftri, tur-bi-ne flu - i-do, Sol-vi-te

39

pen - nas, mur - mu-re, mur - mu-re pla-ci-

42

do. mur - mu-re pla - cido.

45

Cur - ri-te,

47

Cur - ri-te, Cur-ri-te, au-ftri, tur-bi-ne flu - i-do, Sol-vi-te

49

pen - nas, mur - mu-re, mur - mu-re pla-ci-

34

52

do, mur - mu-re — pla - ci-do.

This system contains measures 34 through 52. It features a vocal line in treble clef, a piano accompaniment in treble clef with a key signature of one sharp (F#), and a bass line in bass clef. The vocal line has lyrics: "do, mur - mu-re — pla - ci-do." The piano accompaniment includes various musical notations such as slurs, ties, and accidentals. The bass line includes fingerings: 4, 2, 6, 6, 5, 4, 3#, 6, 6.

55

Et viridantibus um - bris, Et ventilantibus auris, Advo-

This system contains measures 55 through 57. It features a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The vocal line has lyrics: "Et viridantibus um - bris, Et ventilantibus auris, Advo-". The piano accompaniment includes various musical notations such as slurs, ties, and accidentals. The bass line includes fingerings: 6, 5, 4, 3#, #, #, 6, 6, 6, b.

58

la-te, Secun-date, Ger-mi-na - te, Ger-mi-nate, Fæ-cun-

This system contains measures 58 through 60. It features a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The vocal line has lyrics: "la-te, Secun-date, Ger-mi-na - te, Ger-mi-nate, Fæ-cun-". The piano accompaniment includes various musical notations such as slurs, ties, and accidentals. The bass line includes fingerings: 6, 6, 6, b.

61

da-te, Gra-ta in-ter ne-mo-ra. Gra-ta in-ter ne-mo-ra.

64

& di-le-cto ven-ti-la-te, ven-ti-la -

67

- te, blan-da in-ter ag-mi-na, blan-da in-ter ag-mi-na. ven-ti-la -

36

70

Musical score for measures 36-70. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The melody is written in the top staff, and the accompaniment is in the bottom staff. The lyrics "te, blanda in ter ag-mi-na, blanda in ter ag-mi-" are written below the bottom staff.

73

Musical score for measures 73-76. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The melody is written in the top staff, and the accompaniment is in the bottom staff. The lyrics "na." are written below the bottom staff.

77

Tendrement.

Musical score for measures 77-82. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The melody is written in the top staff, and the accompaniment is in the bottom staff. The lyrics "Flute d'Allemagne." are written below the top two staves.

83

Musical score for measures 83-88. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The melody is written in the top staff, and the accompaniment is in the bottom staff. The lyrics "Flute d'Allemagne." are written below the top two staves.

89

Measures 89-94 of a musical score in B-flat major. The score is written for piano with three staves: two treble staves and one bass staff. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Fingering numbers (6, 7, 5) are indicated above certain notes in the bass staff. The system ends with a double bar line and repeat dots.

95

Measures 95-100 of the musical score. The notation continues with similar rhythmic patterns. Fingering numbers (6, 4, 6, 6b, b, 5, 4, 3b) are present in the bass staff. The system concludes with a double bar line and repeat dots.

101

Measures 101-106 of the musical score. This system includes a key signature change to C major, indicated by the removal of the B-flat and E-flat symbols. The notation continues with various note values and rests. Fingering numbers (5, 6, 6, 6#, #, 6, 6b, #, #) are shown in the bass staff. The system ends with a double bar line and repeat dots.

107

Measures 107-112 of the musical score. The key signature changes back to B-flat major, with the B-flat and E-flat symbols reappearing. The notation continues with various note values and rests. Fingering numbers (6, 4, 6, 6b, b) are present in the bass staff. The system concludes with a double bar line and repeat dots.

Er-go ve - ni, ve-ni, ve - ni, — campi flos, dul-cis

5 4 3 4 6 4 6 4 6 4

Detailed description: This system contains measures 38 through 43. It features three staves: two treble staves and one bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The vocal line (third staff) begins with a rest in measure 38, followed by a melodic phrase starting in measure 39. The lyrics 'Er-go ve - ni, ve-ni, ve - ni, — campi flos, dul-cis' are aligned with the vocal line. The bass line (bottom staff) provides harmonic support with a steady eighth-note pattern. Fingerings are indicated by numbers 3, 4, 5, 6, and 7 above the notes.

au - ra, — cæ - li-ros. Me non fol, non cœ - ca nox, non,

7 6 3 5 6 7 5 7 5 3

Detailed description: This system contains measures 44 through 49. The vocal line (third staff) continues the melody with the lyrics 'au - ra, — cæ - li-ros. Me non fol, non cœ - ca nox, non,'. The bass line (bottom staff) continues its harmonic accompaniment. Fingerings are indicated by numbers 3, 4, 5, 6, 7, and 8 above the notes.

non — de-le - ctat. Er-go ve - ni, ve-ni,

6 4 3 6 4 3 6 4 3 6 4 3

Detailed description: This system contains measures 50 through 55. The vocal line (third staff) concludes the phrase with 'non — de-le - ctat. Er-go ve - ni, ve-ni,'. The bass line (bottom staff) continues the accompaniment. Fingerings are indicated by numbers 3, 4, 5, 6, and 7 above the notes.

133

ve - ni, cam-pi flos, dul-cis au - ra, cæ - li-ros.

139

145

Er-go ve - ni, ve - ni, ve - ni, cam-pi flos, dul - cis

Musical score for measures 151-156. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 12/8. The lyrics are: au - ra, cae - li-ros. Ve-ni a - mor, Ve-ni vi - ta,.

Musical score for measures 157-162. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 12/8. The lyrics are: Mundi fa - lus in - fi - ni - ta. Ve-ni a-mor, Ve - ni vi -

Musical score for measures 163-168. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 12/8. The lyrics are: ta, Ve-ni, Ve - ni, Ve - ni a - mor, Ve - ni vi - ta,.

169

Mun-di fa - lus in - fi-ni - ta.

176

Et lan - guen-ti, Su-fpi - ran - ti,

183

Da fo - lamen, Da, Da fo - lamen te a - man - ti.

42

189

Et lan - guenti, Su - spi - ran - ti, Da fo - la - men te_

195

- a - man - ti. Et lan - guen - ti,

201

Su - spi - ran - ti, Da fo - la - men, Da fo - la -

207

men te_ a-man - ti. Et lan - guenti,

213

Su-fpi - ran-ti, Da fo - la - - -

219

men te_ a-man-ti. Da, Da fo - lamen te_ a-man - ti.

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

Psalme CXLVIII.



Gay.

PREMIER DESSUS DE VIOLON.

SECOND DESSUS DE VIOLON.

Audate.

BASSUS-CONTINUUS.

5

Lau-da-te Do-minum de cæ -

6 6 6 7 6

12

lis : lau - da - te e - um in ex - cel - fis. Lau-da-te Do-minum

2 8 4 3 6 6

19

de cæ - lis : lau - da - te e - um in ex - cel - fis. lau - da - te

This system contains measures 19 through 25. It features four staves: two treble staves and two bass staves. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the third staff. Measure numbers 7 and 6 are indicated above the first two notes of the bass staff in measures 20 and 21 respectively.

26

e - um in ex - cel - fis. Lau-da-te

This system contains measures 26 through 32. It features four staves: two treble staves and two bass staves. The melody continues in the treble staves. The lyrics are written below the third staff. Measure numbers 6 and 5 are indicated above the first two notes of the bass staff in measures 27 and 28 respectively.

33

e - um, omnes An - ge - li e - jus : lau-da - te, lau-da - te, lau-da -

This system contains measures 33 through 39. It features four staves: two treble staves and two bass staves. The melody continues in the treble staves. The lyrics are written below the third staff. Measure numbers 6, 4, 6, 4, and 5 are indicated above the first five notes of the bass staff in measures 34 through 38 respectively.

46

39

te, — lau - da - te e - um, o - mnes vir - tu - tes —

5 4 3 9 8 5 6 6 5

Detailed description: This system contains measures 46 through 49. It features four staves: two treble staves and two bass staves. The first two staves contain complex melodic lines with many beamed sixteenth and thirty-second notes. The third staff is the vocal line, with lyrics 'te, — lau - da - te e - um, o - mnes vir - tu - tes —' written below it. The fourth staff is the basso continuo line, with figured bass notation '5 4 3 9 8 5 6 6 5' written below it. The key signature has one flat (B-flat), and the time signature is common time (C).

45

— e - jus. lau - da - te e - um, omnes vir - tu - tes —

6 5 6 6 5

Detailed description: This system contains measures 45 through 48. It features four staves: two treble staves and two bass staves. The first two staves contain complex melodic lines with many beamed sixteenth and thirty-second notes. The third staff is the vocal line, with lyrics '— e - jus. lau - da - te e - um, omnes vir - tu - tes —' written below it. The fourth staff is the basso continuo line, with figured bass notation '6 5 6 6 5' written below it. The key signature has one flat (B-flat), and the time signature is common time (C).

51

— e - jus. Lau-da-te

5 6 6 4 3

Detailed description: This system contains measures 51 through 54. It features four staves: two treble staves and two bass staves. The first two staves contain complex melodic lines with many beamed sixteenth and thirty-second notes. The third staff is the vocal line, with lyrics '— e - jus. Lau-da-te' written below it. The fourth staff is the basso continuo line, with figured bass notation '5 6 6 4 3' written below it. The key signature has one flat (B-flat), and the time signature is common time (C).

57

e - um, Lau-da - te e - um, Sol

63

& Lu - na: lau-da-te e - um,

69

om-nes stel-læ & lu - men. om-nes stel-læ &

48

75

lu - men. om nes stel-læ & lu - men.

4 3 6 6 6 4 3 6 6

This system contains measures 48 through 75. It features a vocal line with lyrics and a piano accompaniment. The piano part includes fingerings (4, 3, 6, 6, 6, 4, 3, 6, 6) and a trill in the final measure.

81

Lauda-te e-um, Lauda-te e-um, cæ-li cæ - lo - rum :

4 3 6

This system contains measures 81 through 87. The vocal line continues with the lyrics. The piano accompaniment features fingerings (4, 3, 6) and a trill in the final measure.

88

Lauda-te e-um, cæ-li cæ - lo - rum : &

7 6b 6 7 6b 6

This system contains measures 88 through 94. The vocal line continues with the lyrics. The piano accompaniment features fingerings (7, 6b, 6, 7, 6b, 6) and a trill in the final measure.

94

a - - - quæ om - nes quæ fu-per

99

cæ - los funt, lau - dent, lau - dent no-men Do - mi-

105

ni. lau - dent, lau - dent no-men Do - mi-

50

110

ni.

116

Qui - a ip-se di-xit, & fa-cta sunt; ip - se man-da-vit, &

120

crea - ta sunt. Statuit e - a in æ-ter - num, & in fæculum fæ-cu-

124

li; præceptum po - fu-it, & non præ-te-ri - bit. præceptum po - fu-

127

it, & non præ-te-ri - bit. non, non præ-te-ri-bit. non, non,

130

non prae-te-ri - bit. prae-ce-ptum po - fu - it, & non prae-te-ri -

133

bit. non, non, non prae-te-ri - bit.

137

142

Musical score for measures 148-153. The score is written for four staves: two treble staves and two bass staves. The key signature is one flat (B-flat). The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics "Lau - da - te, Lau - da -" are written below the third staff. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Lau - da - te, Lau - da -

Musical score for measures 154-158. The score is written for four staves: two treble staves and two bass staves. The key signature is one flat (B-flat). The melody continues in the treble staves, with the bass staves providing harmonic support. The lyrics "- te, Lau - da - te Do - mi-num de ter - ra: dra -" are written below the third staff. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

- te, Lau - da - te Do - mi-num de ter - ra: dra -

Musical score for measures 159-163. The score is written for four staves: two treble staves and two bass staves. The key signature is one flat (B-flat). The melody continues in the treble staves, with the bass staves providing harmonic support. The lyrics "co - nes, dra - co - nes, &" are written below the third staff. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

co - nes, dra - co - nes, &

164

om-nes a - bi - ffi dra - co - nes, &

169

om-nes a - bi - ffi. I - gnis, gran-do, nix,

174

gla - ci-es, fpi - ri-tus pro-cel - la -

54

179

Musical score for measures 179-183. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The melody is primarily in the first treble staff. The lyrics "rum : quæ" are positioned below the third staff. Fingering numbers 6 and 6 are indicated above the notes in the fourth staff.

184

Musical score for measures 184-188. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major. The lyrics "fa - ci-unt ver - bum e - jus. quæ fa - ci-unt ver - bum" are positioned below the third staff. Fingering numbers 9/7, 8/6, 5, 6, 7, 6, and 6/5 are indicated below the notes in the fourth staff.

189

Musical score for measures 189-193. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major. The lyrics "e - jus. quæ fa - ci-unt ver - bum e - jus." are positioned below the third staff. Fingering numbers 4, 3, 6, 4, and 7 are indicated below the notes in the fourth staff.

195

6 6 # 6 6# 6 6# 6

198

6 6

202

6 4 7 # 6 7 4 3 # Mon - tes &

om - nes col - les : li - gna fru-cti - fera & om - nes ce - dri.

Be - stiæ, & u - ni-ver-fa pe - co - ra : fer - pen -

tes, & vo-lucres pen - na - te.

215

Reges terræ, & omnes populi: principes, & omnes

220

ju-deces ter-æ. ju-venes, & vir - gines, fe - ne, cum ju-ni-

224

o - ribus, lau-dent no-men Do-mini: qui-a ex-al - ta-tum est

musical score for measures 227-230. The system consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth staff is the basso continuo. The lyrics are: nomen e-jus fo-li - us. quia exal - tatum est, nomen e - jus fo-

musical score for measures 231-234. The system consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth staff is the basso continuo. The lyrics are: li - us. exal - tatum est, nomen e-jus, nomen e - jus fo-li - us.

musical score for measures 236-239. The system consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth staff is the basso continuo. The lyrics are: nomen e - jus fo-li - us.

243

243

250

Con-fe - fli-o e-jus, Con-fe - fli-o e-jus

250

257

fu-per cælum & ter - ram : fu-per cælum &

257

60

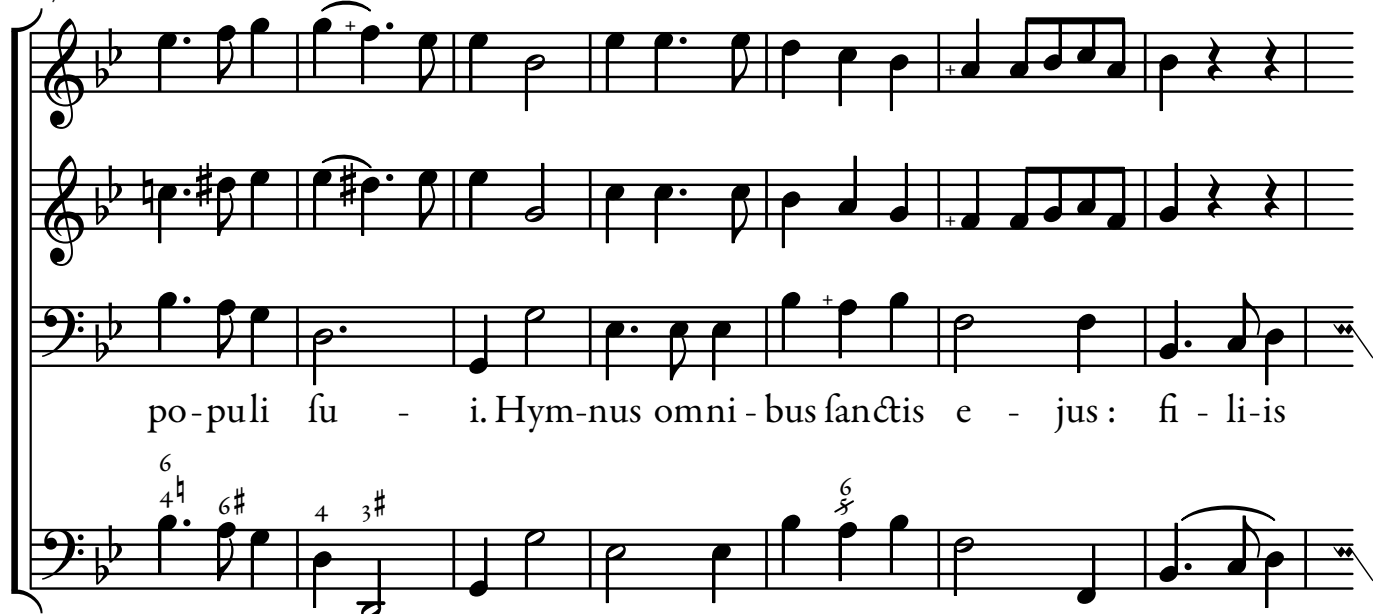
263



ter - ram : & ex-al - ta - vit, & ex-al - ta - vit cor - nu

6 4 3 5 6 4 6 #

270



po-puli fu - i. Hym-nus omni - bus sanctis e - jus : fi - li-is

6 4 6# 4 3# 6 5

277



If - raël, po - pu-lo ap-propinquan-ti fi - bi.

6 6 5 6

284

Hym-nus, Hym - nus om - ni-bus san-ctis

291

e - jus: fi - li-is If - raël, po - pu - lo ap -

297

propinquan - ti fi - bi. po - pu - lo ap - propinquan-

62

303

ti fi - bi. Hym - nus, Hym - nus om - ni-bus fan-ctis

This system contains measures 62 through 303. It features four staves: two treble staves and two bass staves. The music is in a key with two flats (B-flat and E-flat). The vocal parts (treble and bass) have lyrics underneath. The instrumental parts (upper and lower staves) provide accompaniment. The lyrics are: "ti fi - bi. Hym - nus, Hym - nus om - ni-bus fan-ctis".

309

e - jus : fi - li - is If - raël, po - pu - lo ap -

7 6^b 6 6

This system contains measures 309 through 614. It features four staves. The lyrics are: "e - jus : fi - li - is If - raël, po - pu - lo ap -". Below the bass staff, there are fingering numbers: 7, 6^b, 6, and 6.

315

propinquan-ti fi - bi. po - pu-lo ap - propinquan-ti fi - bi.

6 6

This system contains measures 315 through 630. It features four staves. The lyrics are: "propinquan-ti fi - bi. po - pu-lo ap - propinquan-ti fi - bi.". Below the bass staff, there are fingering numbers: 6 and 6.

I. MOTET A DEUX VOIX.

Psalme CXLIX.

An-ta-te Do-mino can - ticum novum, Can-

Antate.

5 6# 6 6# 6 5# 6 6# 6#

BASSUS-CONTINUUS.

5

ta-te, Can - ta - te, Do-mino can - ticum no - vum :

6 6 6# 6 6 4 3

II

Can-ta-te, Do-mino can - ticum novum : laus e - jus, in ec -

6# 6# 6# 6# 6# 6# 6# 6# 6#

17

cle - fi-a fan-cto - rum.

Læ-te-tur If - raël in e - o,

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

64

24

qui fe-cit e - um: & fi - li-i Si-on ex - ul -

30

- tent, in re-ge fu - o. & fi - li-i Si-on ex -

36

ul - - tent, in re-ge fu - o. Lau - dent,

42

Lau-dent no - men e - jus in cho - ro: in tym - pa-no & pfal -

Lau-dent no - men e - jus in cho - ro: in tym - pa-

48

te - ri-o pfal - - - -

no & pfal - te - ri-o pfal - - - lant

6 6

53

lant e - i. Lau - dent, Lau-dent no - men e - jus in

e - i. Lau - dent, Lau-dent no - men e - jus in

6 7 4 3 6 4 6# 6

59

cho - ro : in tym - pa-no & pfal - te - ri-o pfal - - -

cho - ro : in tym - pa-no & pfal - te - ri-o pfal - - -

6

65

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

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

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

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

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

6 6# 6 4 3#

66

71

no-men e-jus in cho-ro: in tym-pa-no & pfal-

no-men e-jus in cho-ro: in tym-pa-no & pfal-te-ri-o

77

te-ri-o pfal-lant e-i. Lau-

pfal-lant e-i. Lau-

82

- dent, Lau-dent no-men e-jus in cho-ro: in tym-pa-

- dent, Lau-dent no-men e-jus in cho-ro:

88

no & pfal-te-ri-o pfal-lant

in tym-pa-no & pfal-te-ri-o pfal-

93

e - i, pfal - - - lant e - i.
lant e - i. pfal - - - lant e - i.
7 4 3# # # # 5 6 4# 6 7 6 4 3#

99 PREMIER DESSUS feul.

Qui - a bene-pla - citum est Do-mi - no in po-pu-lo
7 6 # 6 6 4 6

103

fu - o : & ex-al-ta - bit man-fuetos in fa - lu - tem.
7 6 # 6 6 6 6# 4 3#

107

& ex-al-ta - - bit man-fu - e - tos in fa-lu -
6 [4] 6# # 7 6 # 7 4 3#

110

tem. & ex-al - tabit, ex-al - ta - - bit man fu-
6 # # 6

68

113

e - tos, man-fu - e - tos in fa - lu - tem.

117

SECOND DESSUS feul.

Ex-ul-ta-bunt fan-cti, Ex-ul-ta-bunt fan-cti in

120

glo - ria: Ex-ul-ta-bunt fan-cti in glo - ria:

123

læ-ta-bun-tur, læ-ta-bun-tur in cu - bi - li-bus fu -

126

is. Exul-tabunt fan-cti in glo - ria, in

129

glo - ria : Exul tabunt fan-cti in glo-ria, in glo - ri-a : læta-

133

bun-tur, læ-tabun-tur in cu-bi-libus fu - is.

137

Ex-al-ta ti - o - nes De - i in gut-ture e - o - rum : & gla-di-

140

i an-ci-pi-tes in ma-ni-bus e-o - rum. Ad fa-ci-en-dam vin-

70

I 43

di-ctam in na-ti-o-ni-bus : in-cre-pa-ti-o-nes in po-pu-lis.

This system contains measures 70 through 73. The key signature is three sharps (F#, C#, G#). The vocal line (treble clef) has rests in measures 70 and 71, followed by a melodic phrase in measure 72. The piano accompaniment (bass clef) has a whole note in measure 70, a half note in measure 71, and a quarter-note figure in measure 72. Measure 73 is a whole rest.

I 46

Ad al-li-gan - - - dos re-ges e -

This system contains measures 146 through 150. The key signature is three sharps. The vocal line (treble clef) has a triplet of eighth notes in measure 146, followed by eighth-note runs in measures 147 and 148, and a half note in measure 149. The piano accompaniment (bass clef) has a half note in measure 146, a half note in measure 147, and quarter-note figures in measures 148 and 149. Measure 150 is a whole rest.

I 51

o-rum in com-pe-di-bus :
Ad al-li-gan - - -

This system contains measures 151 through 155. The key signature is three sharps. The vocal line (treble clef) has a half note in measure 151, followed by quarter notes in measure 152, and rests in measures 153 and 154. The piano accompaniment (bass clef) has a half note in measure 151, a quarter-note figure in measure 152, a half note in measure 153, and a quarter-note figure in measure 154. Measure 155 is a whole rest.

I 56

Ad al-li-gan -
- dos re-ges e - o-rum in com-pe-di-bus :

This system contains measures 156 through 160. The key signature is three sharps. The vocal line (treble clef) has rests in measures 156 and 157, followed by a melodic phrase in measure 158. The piano accompaniment (bass clef) has a half note in measure 156, a quarter-note figure in measure 157, and quarter-note figures in measures 158 and 159. Measure 160 is a whole rest.

162

- - - dos re-ges e - o - rum in com-
Ad al - li - gan - - dos re-ges e - o - rum in

167

- pe - di-bus: & no - bi-les e - o - rum in ma - ni-cis
com-pe - di-bus: Ad al - li -

173

fer - re - is. Ad al - li - gan -
gan - dos re-ges e - o - rum in com - pe - di-

178

- dos re-ges e - o - rum in com-pe - di-bus: & no - bi-les
bus: re-ges e - o - rum in com-pe - di-bus: & no - bi-les

72

184

Two staves of music in G major (one sharp). The melody is in the upper staff, and the bass line is in the lower staff. The lyrics are: e - o - rum in ma - ni - cis fer - re - is. & no - biles e - o -

191

Two staves of music in G major. The melody continues in the upper staff, and the bass line is in the lower staff. The lyrics are: rum in ma - ni - cis fer - re - is. in ma - ni - cis fer - re -

197

Two staves of music in G major. The melody is in the upper staff, and the bass line is in the lower staff. The lyrics are: is. Ut fa - ci - ant in e - is

200

Two staves of music in G major. The melody is in the upper staff, and the bass line is in the lower staff. The lyrics are: ju - di - cium con - scrip - tum : Ut fa - ci - ant in e - is ju - di - cium con - scrip -

203

Ut fa - ciant in e - is ju - di - cium conscrip - tum : glo - tum : Ut fa - ciant in e - is ju - di - cium conscrip - tum :

206

- ri - a hæc est, hæc est om - nibus fan - ctis e - jus. om nibus fan ctis e -

209

jus. Ut fa - ciant in e - is Ut fa - ciant in e - is ju - di - cium conscrip - tum :

212

ju - di - cium conscrip - tum : glo - ri - a hæc est, hæc glo - ri - a hæc est om - ni -

est om-nibus sanctis e-jus, omnibus sanctis e - jus. Ut fa-ciant in e -
 bus sanctis e - jus, omnibus fan - ctis e - jus. Ut fa-ciant in e -

is ju-di - cium con-scrip - tum : ju-di - ci-um con-scrip - tum :
 is ju-di - cium con-scrip - tum : ju-di - ci-um con-scrip -

ju - di - ci - um con-scrip - - tum :
 tum : glo - - ri-a hæc est om-ni-bus fan-ctis e -

223

glo - ri-a hæc est omnibus fan-ctis e - jus, glo - ri-
 jus. Ut fa - ciant in e - is ju-di - ci-um conscrip-tum : glo - ri-
 6 9/6 6 # 6 9/7 6

226

a, glo - ri-a hæc est omnibus fan-ctis
 a, glo - ri-a,
 # 6 9/7 6 # #

229

e - jus hæc est, hæc est om-ni-bus fan-ctis e - jus.
 glo - ri-a hæc est om-ni-bus fan-ctis e - jus.
 6 9/7 6 # 6 # 6 4 3#

II. MOTET A DEUX VOIX.

Pfalme I V.

PREMIER DESSUS seul.

Um invocarem.

7 6 # 6 b

BASSUS-CONTINUUS.

5

Cum in-vo - ca - rem ex-au - di - vit me

4 3# 6b 5 7 6

II

de - us ius - ti - ti-æ me - æ: Cum in-vo -

7 6 #

16

ca - rem ex-au - di - vit me de - us ius - ti - ti-æ

b 6b 4 3 7

2I

me - æ: ex-au - di - vit me de - us ius - ti - ti-æ

4 3 # 6 4 2# 7

27

me - æ: in tri - bu - la - ti - o - ne di - la - taf - ti mi - hi._

4 3# # 6 5 7#

32

in tri - bu - la - ti - o - ne di - la - taf

b 6 6b 6 4 b

37

ENSEMBLE.

- ti mi - hi.

Mi - fe - re - re me - i: Mi - fe - re - re,

6 b 4 3# 7 6# # 6# b 6

44

Mi - fe - re - re me - i:

Mi - fe - re - re, Mi - fe - re - re me - i: & ex-

6 # 6 4 5 4 3# 6

78

50

& ex - au - di o - ra - ti - o - nem me -

au - di o - ra - ti - o - nem, o - ra - ti - o - nem me -

7 6 7 6 5 6 7 6 4 3#

56

am. Mi - fe - re - re

am, Mi - fe - re - re me - i: Mi - fe - re - re me -

5 6 7 6 6 6 6 6 4 3

62

me - i: & ex - au - di o - ra - ti - o - nem

i: & ex - au - di o - ra - ti - o - nem me -

7 6 7 6 6 6 6 6 4 3

67

me - am. & ex - au - di o - ra - ti - o - nem me -

- am. Mi - fe - re - re

4 3 6 6 4 3

73

am, & ex - au - di o - ra - ti - o - nem me -

me - i : & ex - au - di o - ra - ti - o - nem me -

6 9 b 8 4 5 3 b 4 3[#]

79

am, & ex - au - di o - ra - ti - o - nem me - am.

am. & ex - au - di o - ra - ti - o - nem me - am.

6 4 2[#] # b 6 4[#] 6 4 3[#]

86 SECOND DESSUS feul.

Fi - li - i ho - mi - num uſ - que - quò _____ gra - vi cor -

6 7 6 6[#] 8 4 3

89

de ? ut quid di - li - gi - tis va - ni - ta - tem, & quæritis men - da - ci -

6 6 5

92

um ? & quæri-tis, quæritis menda - ci-um ? Et fci -

95

to-te, fci-to - te, fcito-te quoniam mi-ri-fi-cavit Dominum sanctum

99

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

103

e - um. Do-minus exau-diet me, cum cla-ma - ve-ro ad

107

e - um, cum cla-ma - ve-ro ad e - um. Do-minus

III

exaudiet me, cum cla-ma-vero ad e-um, cum clama-vero ad e - um.

7 6 6 5 6 4# 6 b 4 3#

III5

I - raf - ci - mini,

6 4 3

ENSEMBLE.

121

I - raf - ci - mini, & no-
& no-li - te pec - ca - re:

6 7 6

127

li - te pec - ca - re: I - raf - ci - mini, & no-
I - raf - ci - mini, & no-li - te, no-

6 7 6# 6

li - te pec - ca - re: I - raf - ci - mini, & no-

li - te pec - ca - re: I - raf - ci - mini, & no-li-te, no-

li - te pec - ca - re: quæ di - citis in cor - di - bus ve - stris, in cu-

li - te pec - ca - re:

bi - libus vestris compun-gi - mi-ni.

quæ di - citis in cor - di - bus ve - stris, in cu-

153

quæ di - citis in cor-di - bus ve - ftris, -

bi - libus veftris com-pun-gi - mi-ni. quæ di - citis in cor-di - bus ve - ftris, -

160

- in cu - bi - libus ve-ftris com-pun-gi - mi-ni. com-pun - gi - mini.

- in cu - bi - libus ve-ftris com-pun-gi - mi-ni. com-pun - gi - mini.

166

in cu - bi - libus ve-ftris com-pun-gi - mi-ni. com - pun-gi - mi - ni.

in cu - bi - libus ve-ftris com-pun-gi - mi-ni. com-pun - gi - mi - ni.

SECOND DESSUS feul.

173 AIR. Reprise.

Sa - cri - fi - ca - te,

179

Sa - cri - fi - ca - te fa - cri - fi - ci - um ju - fti - ti-æ,

185 FIN.

& spe - ra - te in Do - mino : Sa - cri - fi -

192

ca - te, Sa - cri - fi - ca - te fa - cri - fi - ci - um ju -

198

fti - ti-æ, & spe - ra - te in Do - mi-no : mul - ti

204

di - cunt, Qui osten-dit no-bis bo - na? mul-ti di - cunt,

210

Qui o - stendit no - bis bo - na? Sa-cri - fi - ca - te. *A la Reprise.*

PREMIER DESSUS feul.

CHACONNE.

216

Sig-na-tum est fu-per nos, fu-per nos, fu-per nos, lu - men vul - tus

223

tu - i, — Sig-na-tum est fu-per

230

nos, fu-per nos, fu-per nos, lu - men vul - tus tu - i Do - mi

86

236

ne : de - di-ſti læ-ti-ti-am in cor-de

243

me-o. de - di-ſti læ-ti-ti - am in cor-de

249

me - o. Sig-na-tum eſt fu-per nos, fu-per nos, fu-per

256

nos, lu - men vul-tus tu - i Do-mi-ne. A

263

fru-ctu fru-men-ti, A fru-ctu fru-men-ti, vi - ni, & o - le-i

269

[#]

fu-i: mul - tiplica - ti sunt. A fru-ctu fru-

6 7 6# 7 6 6 4 3

276

men-ti, A fru-ctu fru-men-ti, vi - ni, & o - le-i fu - i: mul -

6 4 3 6

282

ti - pli - ca - ti sunt.

6 5 4 3 7 6 6 4 3

289

In pa - ce in i - dip -

6 6

In pa - ce in i - dip - fum : dor - mi -

fum : dor - mi - am,___

am, dor - mi - am & re - qui - ef -

— dor - mi - am,___ dor - mi - am___ & re - qui -

- cam. & re - qui - ef - - cam.

ef - cam. & re - qui - ef - cam. in pa -

dor - mi - am,___ dor - mi - am___ &

ce in i - dip - fum : dor - mi - am, &

319

re-qui-ef - cam. dor - mi - am & re - qui - ef -

re - qui - ef - cam. & re - qui - ef -

7 6 # # 6/4 3 7/6 5 6/5

326

- cam. dor - mi - am, _____ dor-mi - am &

- cam. dor - mi - am, _____ dor-mi - am &

4 # 6/5 6# 6/b 6

333

re - qui - ef - cam. Quo-ni-am tu Do-mi - ne, fin - gu - la - ri - ter in

6/5 b 4 3# # 6 6#

Quo-ni-am tu Do-mi-ne, fin-gu-
spe, _____ con-ſti-tu - if - ti me.

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

la - ri-ter in ſpe, _____ con-ſti-tu - if - ti me.
Quo-ni-am tu Do-mi-

6 6# 6 6 5 4 3# #

Quo ni-am tu Do-mi-ne, fin-gu-la-ri-ter in ſpe, _____ conſti-tu-
ne, fin-gu-la-ri-ter in ſpe, _____ conſti - tu - if - ti, conſti-tu-

6 6# b6 # 5 5

357

if - ti me. Quo-ni - am tu Do-mi-ne, sin - gu - la - ri - ter in spe, —

if - ti me. Quo-ni - am tu Do-mi-ne, sin - gu -

4 3#

363

— con-ſti - tu - if - ti, con-ſti - tu - if - ti me.

la - ri - ter in spe, — con-ſti - tu - if - ti me. Quo-ni -

6 6# 6 6 6 6 6 6 4 3#

368

am tu Do-mi-ne, sin - gu - la - ri - ter in spe, — con-ſti - tu -

6 6 6 6 6 6

373

Quo-ni-am tu Do-mi-ne, sin - gu - la - ri - ter in spe, —

if - ti me.

4 3

_con fti-tu - if - ti me. Quo-ni-am tu Do-mi-
 Quo-ni-am tu Do-mi-ne, fin-gu-la-ri-ter in

Fingerings: 6, 6, 4, 3

ne, fin-gu-la-ri-ter in spe, con fti-tu - if - ti me.
 spe, con fti - tu - if - ti, con fti-tu - if - ti me.

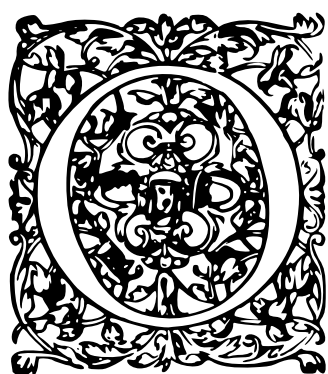
Fingerings: #, 6, 6#, b6, #, #, 6, 5, 4, 3#

con fti - tu - if - ti, con - fti-tu - if - ti me.
 con fti-tu - if - ti me.

Lentement.

Fingerings: 6, 5, b, 6, #, b, 4, 3#

III. MOTET A DEUX VOIX.

Psalme XLVI.

Mnes.

Omnes.

BASSUS-CONTINUUS.

3

Omnes Gentes, Omnes Gentes plaudite, plaudite ma-nibus : Omnes

6

Gen-tes plau-di-te ma-ni-bus : Om-nes Gen-tes plau-di-te, plau-di-te ma - ni-

8

bus : Om-nes Gen-tes, Om-nes Gen-tes plau-di-te,

Om-nes Gen-tes, Om-nes Gen-tes plau-di-te,

10

plau-di-te ma - ni-bus : Om-nes Gen-tes plau-di-te ma-ni-bus : Om-nes

plau-di-te ma - ni-bus : plau-di-te ma - ni-bus : Om-nes

6 7 6# 6

12

Gen-tes plau-di-te, plau-di-te ma - ni-bus : Om-nes

Gen-tes plau-di-te, plau-di-te ma - ni-bus : Om-nes Gen-tes

6 6 # # #

14

Gen-tes plau-di-te ma - ni-bus : plau-di-te, plau-di-te ma-ni-

plau-di-te ma-ni-bus : Om-nes Gen-tes plau-di-te, plau-di-te ma-ni-

6 6 6 #

16

bus : jubila-te De-o, jubi-la-te De-o, in vo-ce, in vo-

bus : Omnes Gentes plaudite ma-nibus : jubi-la-te Deo, in vo-ce

19

ce ex-ul-ta-ti-o - nis. jubi-la-te De-o, in vo-ce, in vo-

ex-ul-ta-ti-o - nis. jubi-la-te De-o, in vo-ce, in

22

ce ex-ul-ta-ti-o - nis. in vo-ce ex-ul-ta - ti-o - nis.

voce ex-ul-ta-ti-o - nis. in vo-ce ex-ul-ta - ti-o - nis.

RONDEAU.

26 feul.

Quo-ni - am Do-minus ex-cel - fus, ter - ri - bi - lis :

33 feul.

ter - ri - bi - lis : Rex ma - gnus fu - per om - nem ter - ram. Sub-

39

je - cit po - pulos nobis : & gentes sub pe - dibus nos - tris.

46 feul.

Quo-ni - am Do-minus ex-cel - fus, ter - ri - bi - lis : ter - ri - bi-

54 feul.

lis: Rex ma-gnus fu-per om-nem ter-ram. E-le-git no-bis he-

61

re-di-ta-tem fu-am: spe-ciem Jacob, quam di-le-

67 feul.

xit. Quo-ni-am Do-minus ex-cel-fus, ter-ri-bi-

74

lis: ter-ri-bi-lis: Rex ma-gnus fu-per om-nem ter-ram.

81

D u o.

Af-cendit De-us in ju-bilo, in ju-bi-lo, Af-cendit De-us in

Af-cendit De-us in ju - bilo, in ju - bi-lo, Af-cendit

ju - bilo, in ju - bi-lo, & Do - minus in vo-ce tu-bæ. &

De-us in ju - bi-lo, & Do - minus in vo-ce

Do - minus in vo - ce tu - bæ. & Do - minus in vo - ce tu -

tu-bæ. in vo-ce tu-bæ. in vo - ce tu-bæ. in vo - ce

- - bæ. & Do - minus in vo-ce tu-bæ. in vo-ce

tu - bæ. & Do - minus in vo - ce

107

tu-bæ. in vo - ce tu - bæ. Pfal - li - te De-o no - ſtro,

tu-bæ. in vo - ce tu - bæ.

Figured bass: 6 6 7 4 3# # 6 # 6

113

pfal - li-te, pfal - li-te, pfal - li - te.

Pfal - li - te Re - gi

Figured bass: 7 6 # 6 6# 4 3# 6 b

119

no - ſtro, pfal - li-te, pfal - li-te, pfal - li - te.

Quo - ni-

Figured bass: 6 b 4 3

125

am Rex om - nis ter-ræ De - us, pfal-li-te, pfal-li-te, pfal-li-te

Figured bass: 6 6 6 6 6

100

132

fa - pi - en - ter.

Re - gna - bit De - us fu - per

138

gen - tes : De - us fe - det, De - us fe -

145

Pfal - li - te De - o no - stro,

det fu - per fe - dem fan - ctam fu - am.

152

pfal - li - te, pfal - li - te, pfal - li - te.

Pfal - li - te Re - gi

158

no - fthro, pfal - li-te, pfal - li-te, pfal - li-te.

Pfal - li-

164

te Re-gi no - fthro, pfal - li-te, pfal - li-te,

Pfal - li-te Re-gi no - fthro, pfal - li-te,

170

pfal - li-te, pfal - li-te, pfal - li-te, pfal - li-te,

pfal - li-te, pfal - li-te, pfal - li-te, pfal - li-te,

176

pfal - li-te.

pfal - li-te.

Prin-ci-pes po-pu-lo-rum con-gre-ga-ri funt cum De-o A-bra-

ham : Prin-ci-pes po-pu-lo-rum con-gre-ga-ri funt cum De-o A-bra-

Prin-ci-pes po-pu-lo-rum con-gre-ga-ri funt cum De-

ham : Prin-ci-pes po-pu-lo-rum con-gre-ga-ri funt cum De-

o A-braham : quo-ni-am di-i for-tes ter-ræ vehe-menter e-le-va-ti

o A-braham : quo-ni-am di-i for-tes ter-ræ vehe-menter e-le-va-ti

207

funt, _____ e-le-va-ti funt, e - le - va - ti funt. Prin - ci-pes po-pu -
funt, vehementer e-le-va-ti funt, e - le - va - ti funt.

213

lo-rum con-gre - ga - ri funt cum De - o A - braham :
Prin - ci - pes po-pu -

219

quo - ni-am di -
lo-rum con - gre-ga - ri funt cum De - o A - braham : quo - ni-am di -

225

i for-tes ter-ræ e-le-va-ti funt, e-le-va-ti funt, e - le -
i for-tes ter-ræ vehe-menter e-le-va-ti funt, e-le-va-ti funt, e - le -

va - ti funt. ve - hementer e-le-va-ti funt,
 va - ti funt, e-le-va-ti funt. ve - he-menter e-le-va-ti

e-le-va-ti funt, e - le - va - ti funt. quo-ni-am di - i for-tes ter-ræ vehe-
 funt, e-le-va-ti funt, e - le - va - ti funt. quo-ni-am di - i for-tes ter-ræ vehe-

menter e-le-va-ti funt, e-le-va-ti funt, e - le - va - ti funt, e - le -
 menter e-le-va-ti funt, vehementer e-le-va-ti funt, e - le - va - ti funt, e - le -

va - ti funt, e - le - va - ti funt.
 va - ti funt, e - le - va - ti funt.

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



Jesu ! PREMIER DESSUS DE VIOLON.

SECOND DESSUS DE VIOLON.
HAUTE-CONTRE.

BASSE.

O Jesu !

BASSUS-CONTINUUS.

3

6 b 6 7 6 # #

6

[b] 6 6 4 6

9

12

Doux.

Doux.

O Je-fu a-man-tif-fi-me ! Je -

15

fu a-man-tif - fi-me ! O Je-fu a-man-tif - fi-me !

18

[b]

a-man-tif-fi-me! a-man-tif-fi-me! Cla-ra

6 7^b 4 3

21

Fort.

lux men-ti-um, dul-ce-do a-ni-mæ, & vi-ta cor-di-

6 6 6^b # 6 #

24

Fort.

um.

b 7^b 6 b b

Doux.

Doux.

Quando ve-niam, & apparebo, ap-pa-re-bo? Quando

ve-niam, & appa-re-bo, & appa-re-bo? Quan-do, quan-

do, appa-re-bis, & videbo te?

Fort.

39

Doux.

Doux.

O Je-fu a-man-tif-fi-

6 6/4 6 6

42

me! a-man - tif - fi - me! a-man - tif - fi-me!

b 6 6 7# 7b 6 #

45

Fort.

O Jefu! O Je-fu! amantif - fi - me!

#6 # 6 4 3#

Fort.

Doux.

Doux.

Quam di - le - cta ta - ber - na - cu - la tu - a Do - mine, Quam di -

le - cta ta - ber - na - cu - la tu - a Do - mi - ne, quam a - ma - bi - lis

63

est de-cor domus tu - æ! Quam ad-mi - ra - bi -

68

lis fplen - - dor, fplen - dor glo-ri-æ tu -

73

Fort.

Fort.

æ.

6# 6 6# 6

Doux.

Doux.

Propte - re - a con - cu-

pi - fcit & de - fcit, Propte - re - a con - cu - pi - fcit &

de - fi - cit, con - cu - pi - fcit & de - fi - cit, con - cu-

94

pi - fcit & de - fi - cit, a - nima me - a, a - nima

100

me - a in a - tri - a, in a - tri - a tu - a Do - mi-

105

ne. con - cu - pi - fcit & de - fcit,

114

110

Doux.

Doux.

con-cu - pi - scit & de - fi - cit, de - fi-

7 6[#] ^b 6 [#] 6

115

cit, de - fi - cit a - nima me - a in a - tri - a tu - a Do - mi -

^b ^b [#] 6 ^b 6 6/4 ^b 4 3[#]

120

SYMPHONIE.

SYMPHONIE.

ne.

6

126

O cæ-lef - tis

133

Pa - tri-a Be-a-to - rum.

O Fe - lix ci - vitas Angelo - rum, U-bi est

140

U - bi est fons di - vi-næ cha - ri-ta - tis.

fons di - vi-næ, di - vi - næ cha - ri - ta - tis.

116

146

151

U - bi est

U - bi est

156

fol æ - ter-næ, æ - ter - - - næ cla - ri -

fol æ - ter-næ cla-ri - ta - - - - tis æ -

161

ta - tis, æ - ter - næ cla - ri - ta - tis.

ter - næ, æ - ter - næ cla - ri - ta - tis.

6/4 # 6 6 6#

167

6/8

173

In quem de-

In quem de - fi - derant

6/4# 6 6#

fi - derant An - geli, An - ge-li pros - pi - ce - re. Quan - do,
 An - geli, An - ge-li pros - pi - ce - re. Quan - do,

Quan - do, ap - pa - re - bo, & vi - de - bo te. Quan - do, Quan - do, ap - pa -
 re - bo, & vi - de - bo te. Quan - do, Quan - do, ap - pa -
 re - bo, & vi - de - bo te.

re - bo, & vi - de - bo te. & vi - de - bo, vi - de - bo te.
 re - bo, & vi - de - bo te. & vi - de - bo, vi - de - bo te.
 re - bo, & vi - de - bo te. & vi - de - bo, vi - de - bo te.

200

FLUTE ALLEMANDE.

FLUTE ALLEMANDE.

204

Doux.

Doux.

O, O mors

208

cæ-ca, O mors cæ-ca, & cru-de-lis, Cur non vides ? Cur non

120

212

au - dis ? Si me audi-res ge - men - tem,

216

Si me vi-de - res lan - guen - tem, Sor-tem me-am plan-ge-

219

res, Sor-tem me-am plan-ge - res,

222

plan - geres. Sor - tem meam plangeres, plangeres._

6 7 6 6 #

226

O Jesu di-lec-tif-sime : Nulla

plan - - geres. Nulla quies,

5 4 6 4 3# 6 6 6 6b

230

falus, nulla vi-ta fi - ne te. Et ap-pa-re-bo ?

nulla vi-ta fi-ne te. Quando ve - niam, & ap - pa-

b 7 6b 7 6b 4 5 4 3b 6

Quando ve-niam, & appare - bo ? Quando, Quan-do, appa-rebo ? Quando ve-niam, & appare - bo ?

Gay.

re-bis, & fa-ti - a-bor ? Et in æ - ter-num læ - ta - Et in æ - ternum læ - ta - - bor in

241

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

te. læ - ta - - - bor in te. læ - ta - bor in

247

te.

te.

253

Et in æ - ter-num læ - ta - bor in te. in æ -

Et in æ -

ter - num læ - ta - bor, læ - ta-bor in

6/4 # 6 9/7 6 # 4 3#

ternum læ - ta - bor, læ - ta - bor in te. læ - ta-bor in

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

b 6b 7 6 b 7 b 7b

271

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

te. Et in æ - ter-num læ - ta -

276

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

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

ternum læ - ta-bor, læ - ta-bor in te. læ - ta - bor, læ - ta - bor in

ternum læ - ta-bor, læ - ta-bor in te. læ - ta - bor, læ - ta - bor in

6^b 7^b 6 6/4 7 6/4 # 6 7 6 6 4 3[#]

Fort.

Fort.

te.

te.

7 6 7 6 6 6/8

Et in æ - ter-num læ - ta - bor in

Et in æ - ter-num læ - ta -

6 6

299

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

The musical score for measures 299-303 features five staves. The first two staves are treble clef, the third is alto clef, and the last two are bass clef. The key signature has one flat (B-flat). The lyrics are: "te. læ - ta - bor, læ - ta - bor in te. - bor, læ - ta - bor in te. Et in æ -". Measure numbers 6, 4, and 3# are indicated above the bass staff.

304

Et in æ - ter-num læ - ta - bor in te. in æ - ter -
ter-num læ - ta - bor, læ - ta - bor in te. læ - ta -

The musical score for measures 304-308 features five staves. The first two staves are treble clef, the third is alto clef, and the last two are bass clef. The key signature has one flat (B-flat). The lyrics are: "Et in æ - ter-num læ - ta - bor in te. in æ - ter - ter-num læ - ta - bor, læ - ta - bor in te. læ - ta -". Measure numbers 6 and 6 are indicated above the bass staff.

musical score for measures 309-314. The score is written for five staves. The first two staves are in treble clef, the third is in alto clef, and the last two are in bass clef. The key signature is one flat (B-flat). The lyrics are: - - num læ - ta - - - bor, læ - - - bor in te. læ - ta - bor in te. in æ -

musical score for measures 314-319. The score is written for five staves. The first two staves are in treble clef, the third is in alto clef, and the last two are in bass clef. The key signature is one flat (B-flat). The lyrics are: ta - bor in te. læ - ta - bor, læ - ta - bor, læ - ta - bor in te. ter - num læ - ta - - - bor in te. læ - ta - bor in te.

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



PREMIER DESSUS DE VIOLON.
Mmensus est Domine.

SECOND DESSUS DE VIOLON.

HAUTE-CONTRE.

TENOR.

BASSE.

BASSUS-CONTINUUS.

3

6

7

130

7

II

14

Doux.

Doux.

Im-men-fus es Do-mi-ne, Im-men-fus es,

17

Im-men-fus es Do-mine, Et fi-ne men-fu-ra,

20

de-bes a-ma-ri. Immenfus es Domi-

24

ne, Et fi-ne menfu-ra, de-bes, de-bes a-

ma - ri. Im-men-fus es Do-mi-ne, Immen-fus es Do-mi-

ne, Et fi - ne men-fu - ra, de - bes a - ma -

ri. Im-men-fus Im-men-fus es Do-mi-ne, Im-men-fus es,

37

es Do-mi-ne, Im men-fus es, Im men-fus es Do-mi-
Im men-fus es Do-mi-ne, Im men-fus es Do-mi-

40

ne, Im men-fus es Do-mi-ne, Do - mi-
Im men-fus es, Im men-fus es Do - mi -
ne, Im men-fus es, Im men-fus es Do - mi -

134

43

ne.

ne, Et fi - ne — men fu - ra, de - bes a - ma - ri.

ne.

Fort.

Detailed description: This system contains measures 43 through 46. It features five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is also a treble clef with a B-flat key signature. The third staff is a bass clef with a B-flat key signature. The fourth staff is a bass clef with a B-flat key signature. The fifth staff is a bass clef with a B-flat key signature. The lyrics 'ne, Et fi - ne — men fu - ra, de - bes a - ma - ri.' are written under the fourth staff. The word 'ne.' appears under the second and fifth staves. The word 'Fort.' is written above the second staff at the beginning of measure 46. Measure 43 starts with a treble clef and a B-flat key signature. Measure 44 starts with a treble clef and a B-flat key signature. Measure 45 starts with a treble clef and a B-flat key signature. Measure 46 starts with a treble clef and a B-flat key signature.

47

Fort.

Detailed description: This system contains measures 47 through 50. It features three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The word 'Fort.' is written above the top staff at the beginning of measure 47. Measure 47 starts with a treble clef and a B-flat key signature. Measure 48 starts with a treble clef and a B-flat key signature. Measure 49 starts with a treble clef and a B-flat key signature. Measure 50 starts with a treble clef and a B-flat key signature.

51

Doux.

Doux.

Et fi-ne menfu - ra, de - bes a - ma - ri. Et fi-

Et fi - ne menfu - ra,

9 7 5 7^b 5 b 4 6 9 8 4 3 6 8

56

Et fi - ne menfu - ra, de - bes a -

ne menfu - ra, de - bes a - ma - ri.

de - bes a - ma - ri. de - bes ama - ri. Et fi - ne men-fu - ra,

b # 6 5 4 3# 7 6 6 b #

ma - ri. de - bes a - ma - ri. de - bes a - ma - ri.

Et fi - ne men-fu - ra, de - bes a - ma - ri.

de - bes a - ma - ri. de - bes a - ma - ri.

Chord symbols: \flat , \flat , $\frac{6}{9}$, $\frac{9}{7}$ 5 \sharp , $\frac{8}{6}$ \flat , 4, 3 \sharp

64 *Gay.*

Measures 64-67, marked *Gay.* (Gaiety). The music is in treble and bass clefs with a key signature of one sharp (F#) and common time (C). The bass line includes fingerings 6, 4, and 3.

68

O A -

72

mor qui fem - per ar - des, qui fem - per ar - des, Et nun -

75

Fort.

Fort.

quam ex - tin - gueris ?

138

79

Musical score for measures 79-82. The system consists of four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The time signature is 12/8. The melody in the first treble staff features eighth and sixteenth notes. The second treble staff has a similar melodic line. The bass staves provide a rhythmic accompaniment with eighth and sixteenth notes. The lyrics "O A - mor," are written below the third staff.

O A - mor,

83

Doux.

Musical score for measures 83-86. The system consists of four staves. The key signature is one sharp (F#). The time signature is 12/8. The melody in the first treble staff is marked *Doux.* and features a series of eighth and sixteenth notes. The second treble staff has a similar melodic line. The bass staves provide a rhythmic accompaniment with eighth and sixteenth notes. The lyrics "O A - mor qui sem-per_ ar-des, Et nun - quam ex - tin - gue-" are written below the third staff.

O A - mor qui sem-per_ ar-des, Et nun - quam ex - tin - gue-

87

Musical score for measures 87-90. The system consists of four staves. The key signature is one sharp (F#). The time signature is 12/8. The melody in the first treble staff features eighth and sixteenth notes. The second treble staff has a similar melodic line. The bass staves provide a rhythmic accompaniment with eighth and sixteenth notes. The lyrics "ris ? O A - mor qui sem-per_ ar-des," are written below the third staff.

ris ? O A - mor qui sem-per_ ar-des,

91

O a -

Et nun - quam_ ex-tin - gueris?

O A - mor qui fem - per

95

mor qui fem - per_ ar - des, O a - mor qui fem - per

O A - mor qui fem - per_

ar - des, qui fem - per_ ar - des, Et nun-quam ex-tin-gueris? Et

ar - des, qui fem - per_ ar - des, Et nun-quam ex-tin-gueris? Et

ar - des, Et nun - quam, nun - quam extin - gue - ris ?

ar - des, Et nun - quam, ex - tin - gueris ? ex - tin - gueris ?

nun - quam ex - tin - gueris ? Et nun - quam extin - gue - ris ?

O a -

O A - mor qui sem - per_ ar - des, O

O A - mor qui sem - per ar - des, Et

104

mor qui fem - per ar - des, Et nun - quam ex -
 A - mor qui fem - per ar - des, Et nun - quam, ex -
 nun - quam ex - tin - gue - ris ? Et nun - quam, Et nun - quam ex -

6 ♭ # 6 9 ♭ 8 7 5

106

tin - gue - ris ? qui fem - per ar - des, qui fem - per ar - des, Et
 tin - gue - ris ? qui fem - per ar - des, Et
 tin - gue - ris ? qui fem - per ar - des, Et

4 3 # 6 6

nun-quam extin-gue-ris ? Et nun - quam ex-tin - gue - ris ?

nun-quam, extin-gue-ris ? Et nun-quam, ex-tin - gue-ris ?

nun-quam extin-gue-ris ? Et nun - quam ex - tin - gue - ris ?

7 6 7 6 5 4 3

II3 Lentement.

FLUTE D'ALLEMAGNE.

FLUTE D'ALLEMAGNE.

6 6# 6#

II8

b # 7 6 # 6 6# 6

123

128

133

138

I 44

I 43

Seul.
Dul - cis Chri - ste, Bo - ne

6 4 3 4 3# 6 6 5

b

This system contains measures 143 and 144. It features a vocal line with a melodic phrase in measure 143, a piano accompaniment, and a basso continuo line with figured bass notation. The lyrics 'Seul. Dul - cis Chri - ste, Bo - ne' are aligned with the vocal line.

I 48

Je - fu, Cha - ri - tas, De - us me - us, ac -

6 b 6

This system contains measures 148 and 149. The vocal line continues the melody, and the piano accompaniment and basso continuo line provide harmonic support. The lyrics 'Je - fu, Cha - ri - tas, De - us me - us, ac -' are aligned with the vocal line.

I 53

cen - de me - to - tum i - gne tu - o.

6 4 3

This system contains measures 153 and 154. The vocal line concludes the phrase, and the piano accompaniment and basso continuo line provide harmonic support. The lyrics 'cen - de me - to - tum i - gne tu - o.' are aligned with the vocal line.

158

Dul - cis Chri - ste, Bo - ne Je - fu, Cha - ri-

163

tas, De - us me - us, ac - cen - de me - to - tum

168

i - gne tu - o.

146

173

Musical score for measures 146-173. The score is written for three staves: two treble staves and one bass staff. The key signature is one flat (B-flat). The time signature is 12/8. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Fingering numbers (6, 4, 3, 6, 6) are indicated above the bass staff. The system concludes with a double bar line and a repeat sign.

178

Musical score for measures 178-182. The score is written for three staves: two treble staves and one bass staff. The key signature is one flat (B-flat). The time signature is 12/8. The music continues with various note values and rests. Fingering numbers (6, 4#, 6, 6#, #, 6) are indicated above the bass staff. The word "Dul-cis" is written above the bass staff in measure 182. The system concludes with a double bar line and a repeat sign.

183

Musical score for measures 183-187. The score is written for three staves: two treble staves and one bass staff. The key signature is one flat (B-flat). The time signature is 12/8. The music continues with various note values and rests. Fingering numbers (6, #, 6, #, 6, b) are indicated above the bass staff. The lyrics "Dul-cis Chri-fte, Cha-ri-tas," are written below the bass staff in measure 184. The lyrics "Chri-fte, Bo-ne Je-fu, Cha-ri-" are written below the bass staff in measure 185. The system concludes with a double bar line and a repeat sign.

188

De - us me - us, De - us me - us, ac - cen - de me -
tas, Cha - ri - tas,

7^b
b 6 4 # b 6 6 b 6

193

to - tum_ i - gne tu - o.
De - us me - us,

4 6 4 3 4 b

198

De - us me - us, ac -

Cha - ri - tas, De - us me - us, ac - cen - de, ac -

203

The image shows a musical score for a piece titled "Agnus Dei" by J. Haydn. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The music is in 3/4 time and the key signature has one flat (B-flat). The lyrics are in Latin: "cen - de me - to - tum i - gne tu - o." The piano part includes figured bass notation (6 4, 7 b, #, 6 4#, 7 5 b, 4, 3#) and a final cadence with a double bar line and repeat sign.

208

A musical score for the song 'The Rose Tree'. It consists of three staves: a vocal line (treble clef), a guitar line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a melody of eighth and quarter notes. The guitar line starts with a half note, followed by a series of eighth and quarter notes, with a '6' and a sharp sign indicating a barre on the sixth fret. The bass line follows a similar rhythmic pattern with eighth and quarter notes, ending with a half note. The score concludes with a double bar line and repeat dots on each staff.

213

218

Ut nul-lus in me ad-ul-te -

223

ri - nis a - mo - ri-bus pa - te - at lo - cus, pa - te - at

lo - cus. Ut nul - lus in

Ut nul - lus in me, Ut nul - lus in

4 3 6 6 5 6 6 5 6 6 5

b b b b b b b b b b b

3# 3# 3# 3# 3# 3# 3# 3# 3# 3# 3#

me ad - ul - te - ri - nis a - mo - ri - bus pa - te - at

me ad - ul - te - ri - nis a - mo - ri - bus pa - te - at

6 6 6 6 6 6 6 6 6 6 6

b b b b b b b b b b b

237

lo - cus.

lo - cus.

242

Ut

246

Ut nul - lus in me ad - ul - te -

nul - lus in me, Ut nul - lus in me ad - ul - te -

152

250

ri - nis a - mo - ri - bus pa - te - at lo -

ri - nis a - mo - ri - bus pa - te - at lo -

6 6 # b 6# 4 3#

Detailed description: This system contains measures 250 through 253. It features five staves. The first two staves are grand staves (treble and alto clefs) with a key signature of one flat and contain whole rests. The third and fourth staves are 12/8 time signature staves with lyrics. The fifth staff is a bass line with various accidentals and fingerings (6, 6, #, b, 6#, 4, 3#).

254

cus.

cus.

6 b 4 3# 6 6

Detailed description: This system contains measures 254 through 257. It features five staves. The first two staves are grand staves with a key signature of one flat. The third and fourth staves are 12/8 time signature staves with the word 'cus.' written above them. The fifth staff is a bass line with various accidentals and fingerings (6, b, 4, 3#, 6, 6).

258

5 # 6b b 6 4 2# b 4 3#

Detailed description: This system contains measures 258 through 261. It features five staves. The first two staves are grand staves with a key signature of one flat. The third and fourth staves are 12/8 time signature staves. The fifth staff is a bass line with various accidentals and fingerings (5, #, 6b, b, 6, 4, 2#, b, 4, 3#).

Gay.

VIOLONS.

VIOLONS.

This system contains three staves for Violons. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with rests in the first two measures. In measure 3, the top staff has a quarter note G4, and the bottom staff has a quarter note G2. Measures 4 and 5 contain sixteenth-note runs in the top staff and eighth-note runs in the bottom staff. Measure 6 features a sixteenth-note run in the top staff and a half note G2 in the bottom staff. Measure 7 has a sixteenth-note run in the top staff and a half note G2 in the bottom staff. Measure 8 concludes with a sixteenth-note run in the top staff and a half note G2 in the bottom staff.

267

This system contains three staves for Violons. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 267 starts with a sixteenth-note run in the top staff and a half note G2 in the bottom staff. Measure 268 features a sixteenth-note run in the top staff and a half note G2 in the bottom staff. Measure 269 has a sixteenth-note run in the top staff and a half note G2 in the bottom staff. Measure 270 contains a sixteenth-note run in the top staff and a half note G2 in the bottom staff. Measure 271 has a sixteenth-note run in the top staff and a half note G2 in the bottom staff. Measure 272 concludes with a sixteenth-note run in the top staff and a half note G2 in the bottom staff.

273

This system contains three staves for Violons. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 273 starts with a sixteenth-note run in the top staff and a half note G2 in the bottom staff. Measure 274 features a sixteenth-note run in the top staff and a half note G2 in the bottom staff. Measure 275 has a sixteenth-note run in the top staff and a half note G2 in the bottom staff. Measure 276 contains a sixteenth-note run in the top staff and a half note G2 in the bottom staff. Measure 277 concludes with a sixteenth-note run in the top staff and a half note G2 in the bottom staff.

Et ju - bi-let, ju - bi-let cor me -

um. ju-bi-la-ti - o - ne æ - ter - na. ju-bi-la-ti - o -

ne æ - ter - na. Et

294

ju - bi-let, ju - bi-let cor me - um.

299

ju-bi-la-ti - o - - ne æ - ter - - -

304

na. Et ju - bi-let cor me - um, ju-bi-la-ti-

o - ne, ju-bi-la-ti - o

Et ju - - bilet,

- - ne æ - ter - - na. Et

319

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

6 4# 6 7 6 7 6

324

ju - bi-let cor me - um, ju-bi-la-ti - o - ne, ju-bi-la-ti-
ju - bi-let cor me - um, ju-bi-la-ti - o - ne, ju-bi-la-ti-
- bi-let cor me - um, ju-bi-la-ti - o - ne, ju-bi-la-ti-

6 7 6 b

o - - ne æ - ter-na, æ - ter - na.

o - - - - ne æ - ter - na.

ju-bi-la-ti - o - - ne æ - ter - na.

Et ju - - bilet, ju - bilet,

Et ju - - bilet, ju - bilet,

344

ju - bi-let cor me - um. ju - bi-let cor me -

Et ju - bi-let, ju - bi-let cor me -

- bi-let cor me - um. ju - bi-let cor me -

349

um. ju-bi-la-ti - o - ne æ - ter -

um. ju-bi-la-ti - o - ne æ - ter -

um. ju-bi-la-ti - o - ne æ - ter -

na. na. ju-bi-la-ti - o - ne æ - ter - ju-bi-la-ti-

6 # 6 4 7 3#

ju-bi-la-ti - o - ne æ - ter - na.

o - ne æ - ter - na. ju-bi-la-ti - o - ne æ - ter - na.

na. ju-bi-la-ti - o - ne æ - ter - na.

6 6 b 6 # 6 4 4 3#

II. MOTET A TROIS VOIX.

Psalme LXIX.

Seul.

E - us_ in ad-ju-to - rium me-um, in-ten -

BASSUS-CONTINUUS.

4

de, in ten - de: Do-mi-ne, ad adju-van-dum me, fe sti na, fe-

8

fti - na, fe-fti-na, fe-fti-na. Do-mi-ne, ad ad-ju-van-dum me, fe-

II

fti - na. De-us_ in ad-ju-to - rium me-um, in-ten -

de, inten - de, in-ten - de, in-ten - de: Do-mine, ad adju-

van-dum me, fe-fti-na, fe - fti-na, fe-fti-na, fe - fti-na. Do-mine,

ad ad - juvan dum me, fe - fti-na, fe-fti - na.

Con-fun-dan-tur, Con-fun-dan-tur, &

re - ve - re-an-tur, qui quæ - runt a - ni-mam me -

41

Con-fun-dan-tur, Con-fun - dan - tur, &

Con-fun-dan-tur, Con-fun - dan - tur, &

am. Con-fun-dan-tur, Con-fun - dan-tur, &

47

re-ve - re - antur, qui quæ - runt a - nimam me -

re-ve - re - antur, qui quæ - runt a - nimam me -

re-ve - re - an-tur, qui quæ - runt a - nimam me -

54

am. Con-fun-dan-tur, Con-fun - dan -

am. Con-fun-dan-tur, Con-fun-dan-tur, Con-fun - dan -

am. Con-fun-dan-tur, Con-fun-dan-tur, Con-fun -

- tur, & re-ve - re - antur, qui quæ - - - runt a - nimam

- tur, & re-ve - re - antur, qui quæ - - - runt a - nimam

dantur, & re-ve - re - antur, qui quæ - - - runt a - nimam

6 # 7 6 # 6 6#

me - am. qui quæ - - - runt a - nimam me - am.

me - am. qui quæ - - - runt a - nimam me - am. Con fun-

me - am. qui quæ runt a - nimam, a - nimam me - am.

4 3# # 6 b 6 # 6 b 4 3#

Con-fun-dan-tur, Con-fun - dan - tur, &

dan-tur, Con-fun-dan-tur, Con-fun - dan - tur, &

Con-fun-dan-tur, Con-fun-dan-tur, Con-fun - dan-tur, &

b 6

80

re-ve - re - an-tur, qui quæ - runt a - ni mam

re-ve - re - an-tur, qui quæ - runt a - ni mam

re-ve - re - an-tur, qui quæ - runt a - ni mam, a - ni mam

86

me - am.

me - am.

me - am. A-ver-tan-tur re - tror-fum, A-ver-tan-tur re -

93

A-ver-tan-tur

A-ver-tan-tur

tror-fum, & e - ru - bef-cant : qui vo - lut mi - hi ma - la.

sta - tim e - ru - bef - cen - tes : qui di - cunt mi - hi, E - u - ge, E - u -

sta - tim e - ru - bef - cen - tes : qui di - cunt mi - hi, E - u - ge, E - u -

ge.

ge.

A - ver - tan - tur re - trorsum, & e - ru - bef - cant : qui vo - lut mi -

A - ver - tan - tur sta - tim e - ru - bef - cen - tes : qui di - cunt mi - hi,

A - ver - tan - tur sta - tim e - ru - bef - cen - tes : qui di - cunt mi - hi,

hi ma - la.

122

E - uge, E - u - ge. qui_ dicunt

E - uge, E - u - ge. qui_ dicunt

Aver-tan - tur sta-tim e - rubef - centes : qui di - cunt

7 b 4 3# # # # 9/7 8/6 7/5

130

mi - hi, E - uge, E - u - ge. qui_ dicunt mi - hi, E - u - ge, E - u - ge.

mi - hi, E - uge, E - u - ge. qui di - cunt mi - hi, E - u - ge, E - u - ge.

mi - hi, E - uge, E - u - ge. qui di - cunt mi - hi, E - u - ge, E - u - ge.

6 6 4 3 6 5 6 7

139

Seul.

Ex-ul - tent,

6 6 6 6 4 3

168

143

Exul-tent, ex-ul-tent & læ-ten - tur in - te -

147

om-nes, qui quæ - runt, qui quæ-runt te, qui quæ - runt, qui

150

quæ-runt te : & di-cant fem-per, Ma-gni - fi-ce-tur Do-mi-

153

nus, qui di-ligunt fa-lu-tare tuum. Ex-ul-tent, Ex-ul-tent, exultent & læ-

157

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

161

quæ-runt te, qui quæ - runt, qui quæ - runt te : & di-cant fem - per,

164

Ma-gni - fi-ce-tur Do-mi-nus, qui di - li-gunt fa - lu - ta-re tu - um.

167

Ma-gni - fi-ce-tur Do-mi-nus, qui di - li-gunt fa-lu - ta - re tu-um. qui di-li-

170

170

gunt, qui di-li - gunt fa-lu - ta - re tu -

6 6 4 6 4 6 4 3

174

E - go ve - ro e - ge - nus, &—

um.

6 4 3 6 7 6 6

180

— pauper fum : De-us, — De - us, ad - ju - va me. De -

7 6 5 6 6 6

188

us, De - us, ad - ju - va me. E - go ve - ro e -

5 6 6 4 3 6 7 6

195

ge - nus, &___ pauper fum : De - us, De - us,

203

ad - ju - va me. ad - ju - va me. De - us, De - us, ad -

211

- ju - va me. De - us, ad - ju - va me. De - us, ad - ju -

218

me. E - ge - nus, &___ pauper fum : De - us, De - us,

— ad-juva me. ad - ju-va me. De - us, ad-juva

Handwritten musical notation for measures 225-231. The system includes a vocal line with lyrics, a piano accompaniment line, and a figured bass line. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The lyrics are: "— ad-juva me. ad - ju-va me. De - us, ad-juva".

me. De - us, De - us, — ad-juva me. ad - ju-va me.

Handwritten musical notation for measures 232-238. The system includes a vocal line with lyrics, a piano accompaniment line, and a figured bass line. The lyrics are: "me. De - us, De - us, — ad-juva me. ad - ju-va me.". The word "Adju-tor" is written above the vocal line in measure 235.

me-us, Ad-ju-tor me-us, & li-be-rator me - us es —

Handwritten musical notation for measures 239-242. The system includes a vocal line with lyrics, a piano accompaniment line, and a figured bass line. The lyrics are: "me-us, Ad-ju-tor me-us, & li-be-rator me - us es —".

tu : Do-mi-ne, Do-mi-ne ne mo-re - ris. Do-mi-ne,

Handwritten musical notation for measures 243-248. The system includes a vocal line with lyrics, a piano accompaniment line, and a figured bass line. The lyrics are: "tu : Do-mi-ne, Do-mi-ne ne mo-re - ris. Do-mi-ne,".

247

Do-mi-ne ne more - ris. Do-mi-ne ne more -

251

ris. Adju - tor me-us & libe-rator me - us es_

Adju-tor me-us, Adju - tor me - us, & libe-rator meus es_

Adju-tor me-us, & libe-rator me - us es tu, es tu, es

255

tu : Domine, Do-mi-ne ne mo-re - ris, ne more -

tu : Do-mine, ne more - ris, ne more -

tu : Domine, Domi-ne, Do-mine, ne mo - re -

ris. Ad-ju - tor me-us & li-be-ra-tor me - us es_

ris, Ad-ju-tor me-us, Ad-ju - tor me-us & li-be-ra-tor me-us es_

ris. Ad-ju-tor me-us, & li-be-ra-tor me-us, es tu, es tu :

6 6 6 6 5 6 4 6 4 6

tu : & li-be-ra-tor me-us es_ tu : Do-mine

tu : Ad-ju-tor me-us & li-be-ra-tor me - us es tu :

Ad-ju-tor me-us, & li-be-ra-tor me - us es tu : Do-mi-

6 7 # 6 b 7 # 7 4 3# b b

ne mo-re-ris. Ad-ju - tor me-us & li-be-ra-tor me-us es_

Do-mine, Ad-ju - tor me-us & li-be-ra-tor me - us es

ne, Do-mi-ne ne mo - re - ris. Ad-ju-tor

5 b 6 4 7 b 6 4 b 6 6

271

tu: Do-mine,

tu: Ad-ju-tor me-us & li-be-ra-tor me-us es tu:

me-us, Ad-ju-tor me-us, & li-be-ra-tor me-us es tu: Do-mi-

275

ne mo-re-ris, ne more-ris, ne more - ris, ne more -

Do-mine, ne more - ris, ne more - ris, ne mo-re -

ne ne mo-re - - - ris, ne mo-re -

279

ris. Do-mi - ne, ne mo-re - ris, Do-mi - ne, ne mo-re - ris.

ris. Do-mi - ne, ne mo-re - ris, Do-mi - ne, ne mo-re - ris.

ris. Do-mi - ne, ne mo-re - ris, Do-mi - ne ne mo-re - ris.

T A B L E

DU LIVRE II.

DES MOTETS DE M. CAMPRA.

MOTETS À VOIX SEULE .

I. MOTET		Ubilate Deo omnis terra.	<i>Deffus.</i>	<i>page</i> 1
II.		Ubi es, Deus meus, ubi es ?	<i>Deffus.</i>	11
III.		Ave Regina Cælorum.	<i>Deffus.</i>	15

MOTETS À VOIX SEULE & DEUX DESSUS DE VIOLONS .

IV.	Ecce quàm bonum, & quam jucundum.	<i>Deffus.</i>	20
V.	Florete prata, Frondere lilia.	<i>Haute-Contre.</i>	28
VI.	Laudate Dominum de cælis.	<i>Basse.</i>	44

MOTETS À DEUX VOIX .

VII.	Cantate Domino canticum novum.	<i>Deux Deffus.</i>	63
VIII.	Cum invocarem.	<i>Deux Deffus.</i>	76
IX.	Omnes Gentes plaudite manibus.	<i>Deffus & Basse.</i>	93

MOTETS À DEUX VOIX, & DEUX DESSUS DE VIOLONS .

X.	O Jesu amantissime !	<i>Haute-Contre & Basse.</i>	105
----	----------------------	----------------------------------	-----

MOTETS À TROIS VOIX, & DEUX DESSUS DE VIOLONS .

XI.	Immenfus es, Domine.	<i>Haute-Contre, Taille, & Basse.</i>	129
-----	----------------------	---	-----

MOTETS À TROIS VOIX .

XII.	Deus in adjutorium meum intende.	<i>Haute-Contre, Taille, & Basse.</i>	161
------	----------------------------------	---	-----

EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras l'onzième jour du mois de May, l'An de Grace mil six cent soixante-treize, Signées LOUIS : 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 Arrêts contradictoires du Conseil Privé du Roy, des trente Septembre 1694. & 8. Aoust 1696. Il est permis à Christophe Ballard, seul imprimeur du Roy, pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale qu'Instrumentale, de tous Auteurs : Faisant défenses à toutes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre, ou faire entreprendre ladite Impression de Musique, ni autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obéissance, nonobstant toutes Lettres à ce contraires ; ny même 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 au amplement déclaré esdites Lettres : Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.

