

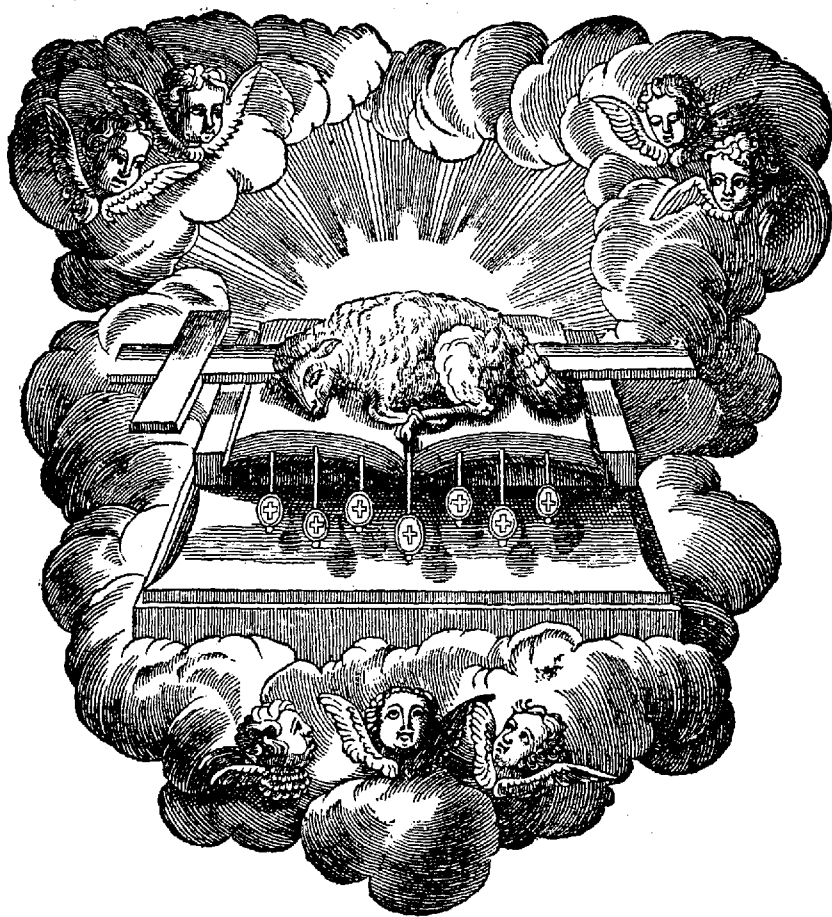
M O T E T S
A I. II. III. VOIX,
ET INSTRUMENTS
AVEC LA BASSE-CONTINUE;

Dédiés,

A MONSIEUR L'ARCHEVÊQUE DE PARIS.

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

LIVRE SECOND. Nouvelle Edition.

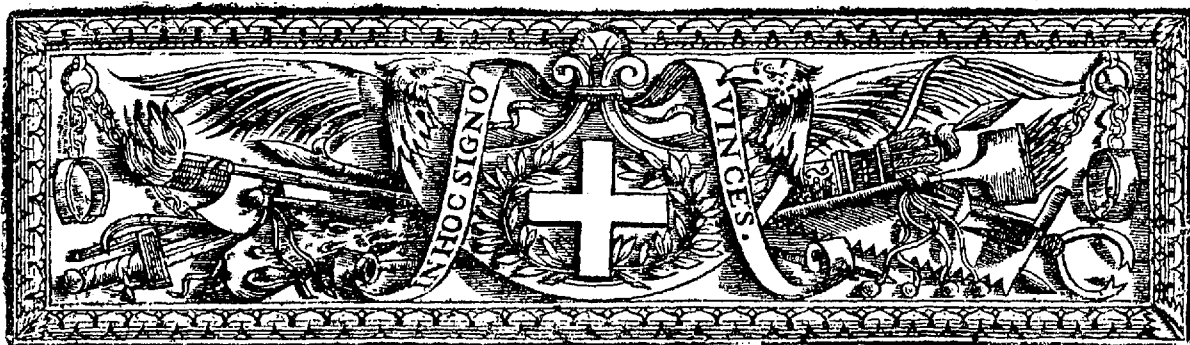


A P A R I S,

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

M. DCCXI.

AVEC PRIVILEGE DE SA MAJESTE.



A M O N S E I G N E U R,
M O N S E I G N E U R
L O U I S - A N T O I N E
D E N O A I L L E S,
A
A R C H E V Ê Q U E D E P A R I S,
D U C D E S . C L O U D,
P A I R D E F R A N C E,
C O M M A N D E U R D E L ' O R D R E D U S . E S P R I T .



M O N S E I G N E U R,

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, M O N S E I G N E U R, que la Musique ne doit servir qu'à élever

E P I T R E.

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

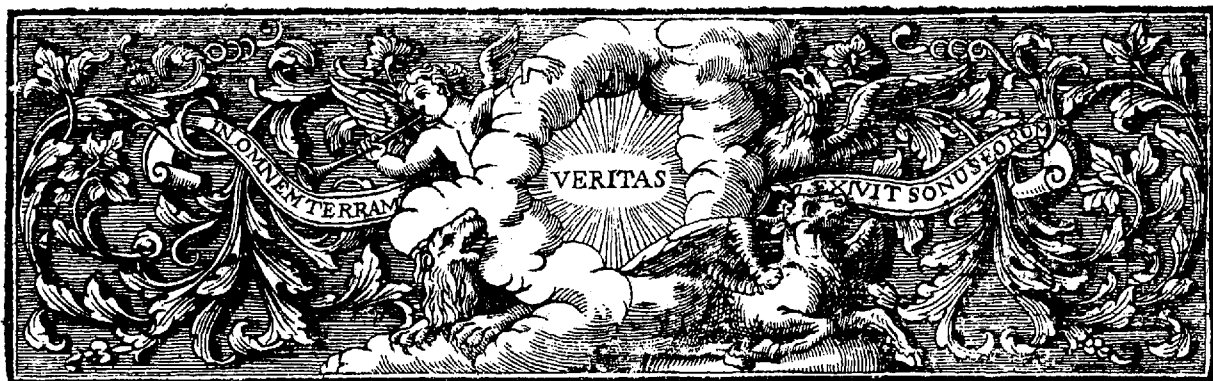
MONSEIGNEUR,

DE VÔTRE GRANDEUR,

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

CAMPRA.

Ecclesiast. 44.
v. 5.
Livr. 10. des
Conf. Ch. 33.



M O T E T S

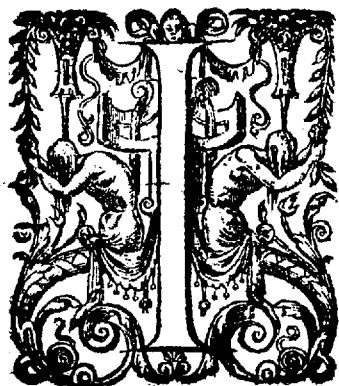
A I. II. ET III. VOIX,

AVEC LA BASSE-CONTINUE.

Par Monsieur C A M P R A.

I. MOTET A VOIX SEULE.

Psalme XCIX.



Jubilate. *Jubi-late, jubilate De-*

BASSUS-CONTINUUS.

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

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

I. MOTET A VOIX SEULE,

servite Domino in læti-
tia. Intro-ite in

GAT.

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

ta- tio-

nc. Intro-

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

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

conspectu ejus: in exul- ta- tio-

ne. in exulta- tio- ne.

Lentement.

Scitote, Scitote quoniam Dominus ipse est Deus: ipse fecit

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

I. MOTET A VOIX SEULE,

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

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

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

GAY.

Populus ejus, Populus ejus & oves

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

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

6 6 7 6 6 7 4 3 4 3

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

6 6 7 4 6 6

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

6 4 3 6 5 6 6 6

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

6 6 4 3 4 3 6

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

6 4 3 6 6

I. MOTET A VOIX SEULE,

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

temini il- li. G A Y.

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

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

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

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

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

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

6 4 3 6 4 3 6

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

* 6 6 6 6 * 6

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

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

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

3 4 * 7 6 4 3*

I. MOTET A VOIX SEULE,

generationem & generationem veritas, veritas e- jus.

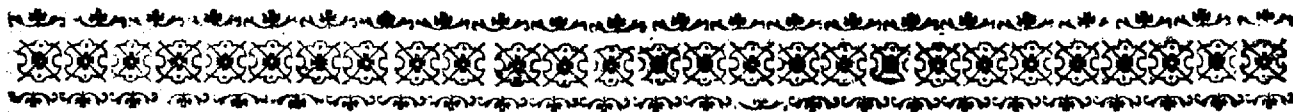
& usque in generati- onem & generati- onem

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

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

Lentement.

tas e- jus.



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



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

BASSUS-CONTINUUS.

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

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

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

II. MOTET A VOIX SEULE,

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

76

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

43

Gavement,

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

6 66* 6 4 3*

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

6 6 4 3*

6

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

4 3

6

DE M. CAMPRA.

Lentement.

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

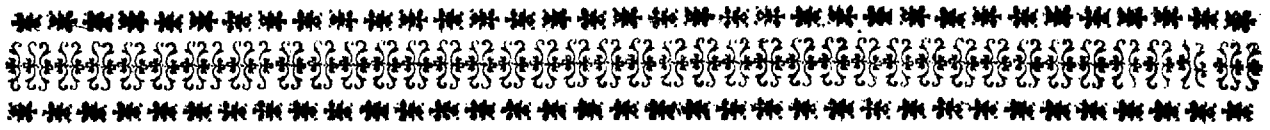
deris & gusta- ris. Ospe mea! salus & requies, & re- qui-

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.

Vo. Ave Regina ca-

76*

BASSUS-CONTINUUS.

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

Ave Regina Cælorum, Ave Domi- na Angelorum,

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

Say.

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

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

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

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

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

I. MOTET A VOIX SEULE,

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

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

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

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

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

D E M. C A M P R A.

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

The first system of music features a vocal line in the upper staff and a lute tablature in the lower staff. The tablature includes numbers 6, 7, and 6, along with a 7th fret marking. The lyrics are: "ra. Gaudē Virgo gloriosa, Super omnes speciosa, Super omnes speci-".

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

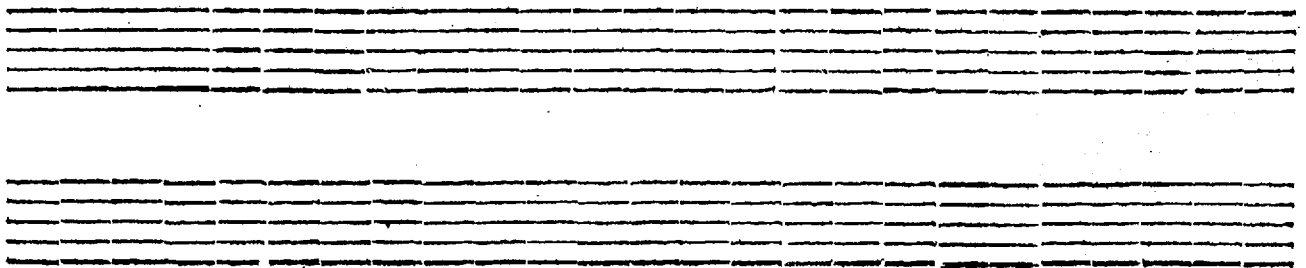
The second system continues the musical piece. The tablature includes numbers 43, 43, 6, 6, 4, and 3. The lyrics are: "o- fa. Vale, ô valde de- cora! Et pro nobis Chris- tum exo-".

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

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

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

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



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

Psalme CXXXII.



First staff of music for the first violin part, starting with a treble clef and a 3/4 time signature.

Premier Dessus de Violon ou Flute d'Allemagne.

Second staff of music for the second violin part, starting with a treble clef and a 3/4 time signature.

Second Dessus de Violon ou Flute d'Allemagne.

Third staff of music for the Bass Continuo part, starting with a bass clef and a 3/4 time signature.

Ecce quam bonum.

Fourth staff of music for the Bass Continuo part, continuing the previous line with figured bass notation (6, 6, 6, 6, 6, 6).

BASSUS-CONTINUUS.

Large musical system containing the first two staves of the vocal line and the first two staves of the Bass Continuo part.

Large musical system containing the third and fourth staves of the Bass Continuo part, with figured bass notation (6, 6, 6, 6, 6, 6).

Large musical system containing the first two staves of the vocal line and the first two staves of the Bass Continuo part.

Ecce quam bonum,

Ecce quam bonum,

Large musical system containing the third and fourth staves of the Bass Continuo part, with figured bass notation (6, 6, 6, 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 of music consists of three staves. The top staff is the vocal line, followed by two violin staves. The music is in a key with one flat and a common time signature. The vocal line begins with a treble clef and a key signature of one flat. The violin staves are in the same key and time signature.

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

The second system continues the musical notation with the lyrics. The vocal line and violin staves are shown. The lyrics are: "Sicut unguentum in capite: quod descendit in barbam, barbam Aaron." The music includes various ornaments and fingerings indicated by numbers and asterisks.

Quod descendit, Quod descendit in oram vestimen- ti e- jus: sicut ros

The third system continues the musical notation with the lyrics. The lyrics are: "Quod descendit, Quod descendit in oram vestimen- ti e- jus: sicut ros". The music includes various ornaments and fingerings indicated by numbers and asterisks.

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

The fourth system continues the musical notation with the lyrics. The lyrics are: "Hermon, quod descen- dit in mon- tem Si- on." The music includes various ornaments and fingerings indicated by numbers and asterisks.

quod descendit, quod descen- dit in mon- tem Si-

The fifth system continues the musical notation with the lyrics. The lyrics are: "quod descendit, quod descen- dit in mon- tem Si-". The music includes various ornaments and fingerings indicated by numbers and asterisks.

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

This system contains a vocal line and a lute tablature. The vocal line is on a single staff with a treble clef and a common time signature. The lute tablature is on a six-line staff with a treble clef and a common time signature. The tablature includes various fret numbers (6, 7, 4, 3) and asterisks indicating specific fretting techniques.

GAY.

This system contains a vocal line and a lute tablature. The vocal line is on a single staff with a treble clef and a common time signature. The lute tablature is on a six-line staff with a treble clef and a common time signature. The tablature includes various fret numbers (6, 7, 6, 7, 6, 7, 6, 4) and asterisks indicating specific fretting techniques.

QUoniam illic manda- vit Dominus,

This system contains a vocal line and a lute tablature. The vocal line is on a single staff with a treble clef and a common time signature. The lute tablature is on a six-line staff with a treble clef and a common time signature. The tablature includes various fret numbers (7, 6, 6, 6, 7, 7, 6) and asterisks indicating specific fretting techniques.

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

Doux. Fort.

Doux. Fort.

manda- vit Dominus benedictio- nem:

Doux.

Doux.

Quoniam illic manda- vit Dominus, manda- vit

Doux.

Doux.

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

Fort

Fort,

saeculum, in saeculum, in saeculum.

6 6 4 3 *

Quoniam illic manda- vit Dominus, manda- vit

* 7 4 * 6 7 6 4 3 7 *

Doux.

Doux.

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

LIV I I. F

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

Faculum. & vitam usque in faculum, in faculum, in fa- cu- lum. & vitam

usque in faculum, in faculum, in fa- cu- lum. & vitam, & vitam

usque in faculum, in faculum, in fa- culum.

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



Gravement,
PREMIER DESSUS DE VIOLON.

Gravement,
SECOND DESSUS DE VIOLON.

Gravement,
BASSUS-CONTINUUS.

Florete prata.
Gravement,
BASSUS-CONTINUUS.

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

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

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

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

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

Doux, Fort,

Doux, Fort,

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

Doux,

Doux,

Fronde- te, Frondete lilia, Frondete lilia, Florete

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

E Gredietur de libano sponfus, ut pascatur in

6 4 3 6 4 76

This system contains the first system of music. It features a vocal line on a five-line staff with a treble clef and a common time signature (C). Below the vocal line is a lute tablature line with a C-clef. The tablature includes numbers 6, 4, and 3, and a measure marked with 76. The lyrics 'E Gredietur de libano sponfus, ut pascatur in' are written below the tablature.

hor- tis.

6 66 6-7 *

This system contains the second system of music. It features a vocal line on a five-line staff with a treble clef and a common time signature (C). Below the vocal line is a lute tablature line with a C-clef. The tablature includes numbers 6, 66, and 6-7 with an asterisk. The lyrics 'hor- tis.' are written below the tablature.

Cur- rite,

6 6 6 6 6 6 6 6 6 6 6 6

This system contains the third system of music. It features a vocal line on a five-line staff with a treble clef and a common time signature (C). Below the vocal line is a lute tablature line with a C-clef. The tablature includes numbers 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. The lyrics 'Cur- rite,' are written below the tablature. A 'G' is written at the bottom right of the system.

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

Cur- rite, Cur- rite, Currite,

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

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

Cur- rite, Cur- rite, Currite,

This system contains three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The lyrics 'Cur- rite, Cur- rite, Currite,' are positioned between the second and third staves. The music features various rhythmic patterns and articulation marks such as asterisks and slurs.

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

This system contains three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The lyrics 'aufri turbine fluido, Solvite pen- nas, mur- mure, mur-' are positioned between the second and third staves. The music continues with complex rhythmic textures and includes numerical figures like '7', '6', and '6' below the notes.

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

This system contains three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The lyrics 'mure pla- ci- do, murmure pla- cido.' are positioned between the second and third staves. The music concludes with various rhythmic figures and articulation marks, including '7', '4', '6', '6', '4', '3*', and '6 6*'.

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

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

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the first violin, and the bottom staff is the second violin. The lyrics 'Et viridantibus umbris, Et ventilantibus auris, Advolate, Secun-' are written below the vocal line. The music is in a key with one flat and a common time signature. The vocal line begins with a melodic phrase, followed by a rest. The violin parts provide harmonic support with various rhythmic patterns.

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

The second system continues the musical score with three staves. The lyrics 'date, Germina- te, Germinate, Facun- date, Grata inter nemo-' are written below the vocal line. The vocal line continues with a melodic phrase, followed by a rest. The violin parts continue with their respective parts, maintaining the harmonic structure.

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

The third system concludes the musical score with three staves. The lyrics 'ra. Grata inter nemo- ra. & dilecto venti- late,' are written below the vocal line. The vocal line continues with a melodic phrase, followed by a rest. The violin parts conclude with their respective parts, maintaining the harmonic structure.



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

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



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

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



na.

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

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

Tendrement

Flute d'Allemagne.

Flute d'Allemagne.

Flute d'Allemagne.

Flute d'Allemagne.

Flute d'Allemagne.

Flute d'Allemagne.

Flute d'Allemagne.

Flute d'Allemagne.

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

6 6 * † 7 6 3*

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

3 4 7 6* 3 4 3

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

6 6 * * † 7 6 3*

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

Ergo veni,

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

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

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

salus in- fini- ta. Et lan-

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



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

6 6 6 6 6 6 6 6

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

Detailed description: This system contains the first three staves of the musical score. The top two staves are for the voice and the first violin. The bottom staff is for the second violin. The lyrics are 'ti. Et languen- ti, Suspiran- ti, Da, fola- men te'. The bottom staff includes figured bass notation with numbers 6, 5, 4, 3 and asterisks indicating fingerings.



a- manti. Et languen- ti, Suspi-

6 * 6 6 6 5 4 * 6 7 * 6

Detailed description: This system contains the next three staves. The lyrics are 'a- manti. Et languen- ti, Suspi-'. The bottom staff includes figured bass notation with numbers 6, 5, 4, 6, 7 and asterisks.



ran- ti, Da so- lamen, Da fola-

4 3 6 6 6 6 7 6 5

Detailed description: This system contains the final three staves of the score. The lyrics are 'ran- ti, Da so- lamen, Da fola-'. The bottom staff includes figured bass notation with numbers 4, 3, 6, 6, 6, 6, 7, 6, 5.

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

6* 6 + 4 * 6 6 6 5 4 3* 6 6 5 4* 6 *

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

+ 6 7b 6 7 6 5 6* 6 7 6 5 4* 6 *

laman te aman- ti.

3 + *



III. MOTET A VOIX SEULE,

ET DEUX DESSUS DE VIOLONS.

Psalme CXLVIII.

Gay.



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

PREMIER DESSUS DE VIOLON.

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

SECONDE DESSUS DE VIOLON.

Musical staff for the basso continuo part, starting with a bass clef, a 3/4 time signature, and a key signature of one flat. The bass line begins with a quarter note G3, followed by eighth notes A3, B3, and C4.

Audate.

Musical staff for the basso continuo part, continuing the bass line with sixteenth notes and sixteenth rests, marked with a '6' above the staff.

BASSUS-CONTINUUS.

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

Doux.

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

Doux.

Musical staff for the basso continuo part, continuing the bass line with sixteenth notes and sixteenth rests, marked with a '6' above the staff.

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

Musical staff for the basso continuo part, continuing the bass line with sixteenth notes and sixteenth rests, marked with a '6' above the staff. The lyrics 'Laudate Dominum de caelis: laudate eum in excel- sis.' are written above the staff.

Musical staff for the first voice part, continuing the melody with sixteenth notes and sixteenth rests.

Musical staff for the second voice part, continuing the melody with sixteenth notes and sixteenth rests.

Musical staff for the basso continuo part, continuing the bass line with sixteenth notes and sixteenth rests, marked with a '6' above the staff.

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

Musical staff for the basso continuo part, continuing the bass line with sixteenth notes and sixteenth rests, marked with a '6' above the staff.

Fort. Dour.

Fort. Dour.

ex- cel- sis. Laudate eum, omnes Angeli

e- jus: lau- date, laudate, lauda- te, lau- date eum, omnes vir-

6 4 3 6 4 3 * 6 6 4 3 * 6 5 4 3 * 5 6 2 8 6 7 6

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

6 6 5 6 5 6 6

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

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

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

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

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

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

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

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

Fort. Doux

Fort. Doux

6 4 3 6 6 4 3

Laudate eum, cæli caelorum: Laudate eum, cæli celo-

6 7 6 7 6 7 6

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

6

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

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

This system contains the first four staves of music. The top staff is the vocal line, and the two staves below it are for the first and second violins. The lyrics are: "œlos sunt, lau- dent, lau- dent nomen Domi- ni. lau-". The music is in a minor key and features complex rhythmic patterns with many sixteenth notes.

dent, lau- dent nomen Domi- ni.

This system contains the next four staves of music. The lyrics are: "dent, lau- dent nomen Domi- ni.". The musical notation continues with similar complexity and rhythmic intensity as the first system.

This system contains the final four staves of music on the page. It shows the continuation of the vocal and violin parts, with the vocal line ending on a long note. The instrumental parts also conclude with sustained notes and some final rhythmic figures.

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

Statuit ea in aeter- num, & in saeculum saecu- li; praecipit posu-

it, & non praeteribit. praecipit posu- it, & non praete- ri- bit. non, non praete-

ribit. non, non, non praeteri- bit. praecipit posu- it, & non praeteri-

bit. non, non, non praeteri- bit.

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

Gay,

Violin I and II staves with treble clefs and 3/4 time signature. The voice staff has a soprano clef and lyrics: da- te, Laudate Dominum de terra: draco-

Violin I and II staves. The voice staff has lyrics: Auda- te, Lau-

Violin I and II staves. The voice staff has lyrics: da- te, Laudate Dominum de terra: draco-

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

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

es, spiri- tus procel- la-

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

rum: quæ faciunt verbum ejus. quæ faciunt

6 28 76

Detailed description: This system contains four staves. The top staff is the vocal line in G major, starting with a treble clef and a common time signature. The second and third staves are for two violins, also in G major. The bottom staff is a basso continuo line with figured bass notation. The lyrics 'rum: quæ faciunt verbum ejus. quæ faciunt' are placed below the vocal line. Measure numbers 6, 28, and 76 are indicated at the bottom.

Gravement.

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

4 3 7

Detailed description: This system contains four staves. The top staff is the vocal line, marked 'Gravement.' (Ad libitum). The second and third staves are for two violins. The bottom staff is the basso continuo line with figured bass notation. The lyrics 'verbum e- jus. quæ faciunt verbum e- jus.' are placed below the vocal line. Measure numbers 4, 3, and 7 are indicated above the vocal line.

Detailed description: This system contains four staves. The top two staves are for two violins. The bottom two staves are for the basso continuo line with figured bass notation. This system continues the instrumental accompaniment from the previous systems.

Montes &

Doux. Fort. Doux

Doux. Fort. Doux

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

universa pecora: serpen-tes, & volucres penna-

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

Fort. Fort. Lentement,

tc. Reges terræ, & omnes populi: princi-

Doux. Doux.

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

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

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

4 3* 6 4 3* 28
76

GAY.

nomen e- jus, nomen ejus foli- us.

6 4 3

Con-

6 6 5 6 4 3

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

Doux.

Doux.

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

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

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

Fort.

Fort.

Israël, populo appropinquanti si- bi.

6 6 6 6 6 6 6 4 3

Doux.

Doux.

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

6 6 *

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

6 *

6* 6

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

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

ti si- bi.

I. MOTET A DEUX VOIX.

Psalme CXLIX.



Antate Domino canticum novum, Cantate, Can-

Cantate.

BASSUS-CONTINUUS.

tate Domino canticum no- vum: Cantate Domino canticum

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

Læterur Israël

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

I. MOTET A DEUX VOIX,

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

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

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

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

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

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

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

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

I. MOTET A DEUX VOIX.

lant e- i, pfall-

7 4 3

lant e- i.

lant e- i.

76 4

PREMIER DESSUS seul.

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

76 6 4 76 6

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

6 6 4 3 6

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

7-6 7 4 3 6

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

SECOND DESSUS feul,

EXultabunt fancti, Exultabunt fancti in

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

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

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

a: lætabuntur, lætabuntur in cubilibus fu- is.

I. MOTET A DEUX VOIX,

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

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

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

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

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

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

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

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

I MOTET A DEUX VOIX,

manicis ferre- is. in manicis ferre- is.

manicis ferre- is. in manicis ferre- is.

Ut faciant in eis iudicium conscriptum:

Ut faciant in eis iudicium conscrip-

Ut faciant in eis iudicium conscrip- tum: glo-

rum: Ut faciant in eis iudicium conscrip- tum:

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

Ut faciant in e-

Ut faciant in eis iudicium conscriptum: glo-

is iudicium conscriptum: glo- ria

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-

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

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

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

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

I. MOTET A DEUX VOIX,

est omnibus sanctis ejus, glo- ria, glo- ri-

judi- cium conscriptum: glo- ria, glo- ri-

6 2 6 6 2 6 9 6

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

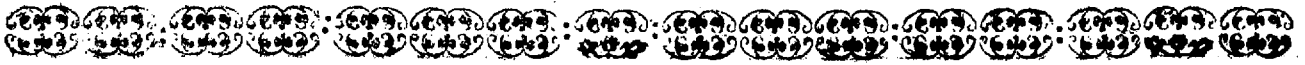
a, glo- - ria hæc est omni-

6 7 6 7 6 7 6

bus sanctis e- jus.

bus sanctis e- jus.

6 3X



II. MOTET A DEUX VOIX.

Psalme 1 v.



PREMIER DESSUS seul,

Musical staff for the first voice part, starting with a treble clef and a '2' time signature.

Cum invocarem.

Cum invo-

Musical staff for the second voice part, starting with a treble clef and a '2' time signature. Includes a '76' measure marker.

BASSUS-CONTINUUS.

Musical staff for the basso continuo part, starting with a bass clef.

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

Musical staff for the basso continuo part, continuing from the previous staff.

Musical staff for the first voice part, continuing from the previous staff.

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

Musical staff for the second voice part, continuing from the previous staff.

Musical staff for the first voice part, continuing from the previous staff.

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

Musical staff for the second voice part, continuing from the previous staff.

Musical staff for the first voice part, continuing from the previous staff.

in tribulati- one dila- taf- ti mi-

Musical staff for the second voice part, continuing from the previous staff.



II. MOTET A DEUX VOIX.

ENSEMBLE.

hi. Mi-ferere

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

76* * 6* 6 6 76

4 3*

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

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

6 76 76 56

76 43* 56 76*

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

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

6 43* 76 6 76

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

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

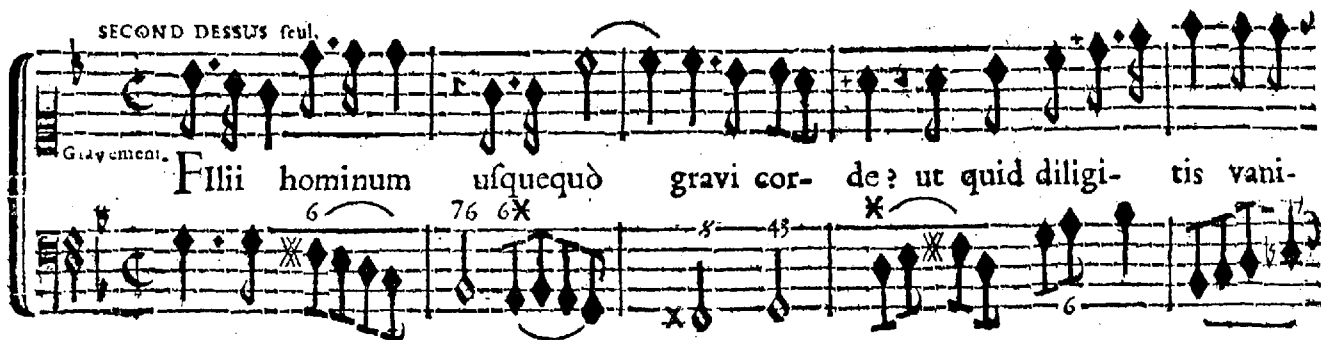
43 6 4-3 6 6

9 8



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

SECOND DESSUS seul.

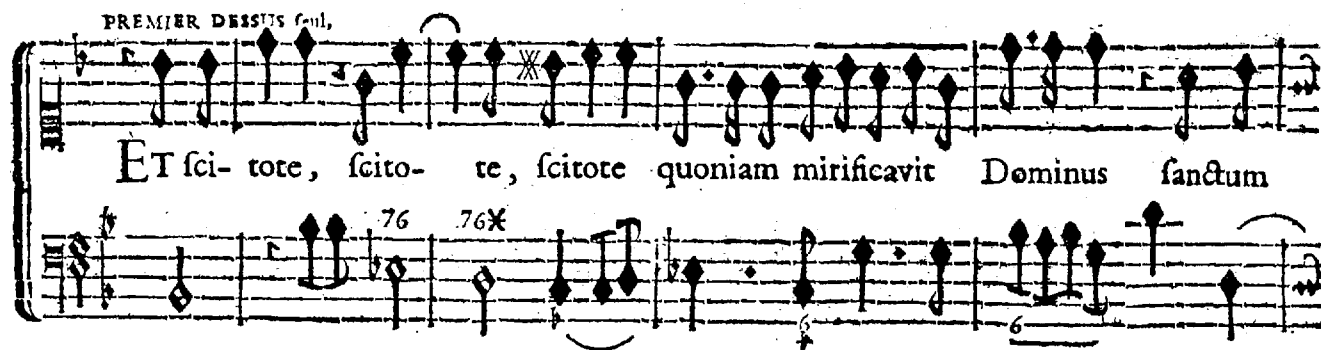


Gravement. Fili hominum usquequod gravi cor- de? ut quid diligi- tis vani-

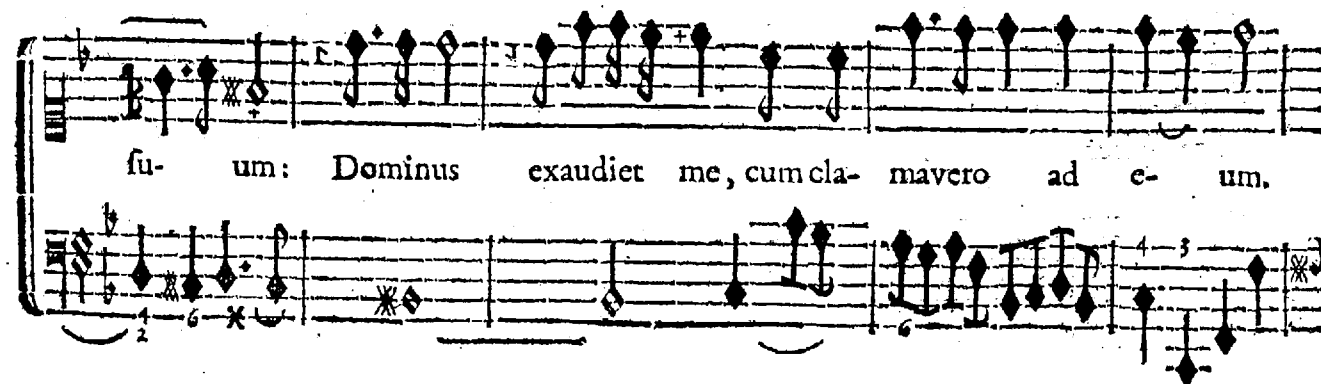


ta- tem, & quæritis mendaci- um? & quæritis, quæritis mendaci- um?

PREMIER DESSUS seul.



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



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

II. MOTET A DEUX VOIX,

Dominus exaudiet me, cum 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-

ENSEMBLE.

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

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

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

6 98 76 4 3*

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

lite, no- lite pecca- re:

76 * 7 43*

6 6 6 6 6 6 6 6 6 6

vestris compungimi- ni.

quæ dicitis in cordibus vestris, in cubilibus vestris com-

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

quæ dicitis in cordibus vestris, in cubilibus vestris com-

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

6 6 6 6 6 6 6 6 6 6 6 6

II. MOTET A DEUX VOIX,

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

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

Detailed description: This system contains two staves of music. The top staff is for the first voice and the bottom for the second. Both staves feature a series of descending eighth and sixteenth notes, creating a plaintive melody. The lyrics are printed below the staves, with hyphens indicating syllables that span across bar lines.

SECOND DESSUS seul.
AIR.

Reprise

Sacrifi- cate, Sacrifi- cate fa-

Detailed description: This system is for the Second Dessus part. It begins with a 'Reprise' marking. The music is in a 3/4 time signature. The melody is simple and consists of quarter and eighth notes. The lyrics 'Sacrifi- cate, Sacrifi- cate fa-' are placed below the staff.

FIN.

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

Detailed description: This system continues the Second Dessus part. It ends with a 'FIN.' marking. The melody continues with similar rhythmic patterns. The lyrics 'crifici- um justi- tiae, & spera- te in Do- mi- no:' are printed below the staff.

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

Detailed description: This system continues the Second Dessus part. The melody remains consistent. The lyrics 'Sacrifi- cate, Sacrifi- cate sacrifi- cium justitiae, & spera-' are printed below the staff.

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

Detailed description: This system concludes the Second Dessus part. The melody ends with a final cadence. The lyrics 'te in Do- mīno : multi dicunt, Quis ostendit nobis bona? multi dicunt,' are printed below the staff.

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

5 6 * 6 43 * *

PREMIER DESSUS seul
CHACONNE.

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

6 5 3 6 76*

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

76 6 4 3 6 5 3

men vultus tui Domine: dedisti lætitiã in corde

6 76 6 6 287 765

meo. dedisti lætitiã in corde meo.

5 3 6 76* 76 3

II. MOTET A DEUX VOIX,

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

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

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

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

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

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

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

cam. dormiam, dormiam & requies- cam.

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

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

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

re- quies- cam.

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

II. MOTET A DEUX VOIX,

Quoniam tu Domine, singu- lariter in spe, constitu-

if- ti me.

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

Quoniam tu Domine, singu- lariter in spe, constitu-

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

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,
Psalme 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, jubilate De-
 Gentes plaudite, plaudite manibus: Omnes Gentes, plaudite, manibus: jubilate

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

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

III. MOTET A DEUX VOIX,

RONDEAU.
seul.

Quoniam Dominus excelsus, terribilis: terribilis: Rex magnus

BASSUS-CONTINUUS.

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

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

lis: Rex magnus super omnem terram. Elegit nobis hereditatem su-

am: speciem Jacob, quam dilexit. Quoniam Dominus excel-

sus, terribilis, terribilis: Rex magnus super omnem terram.

DEC.

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

Ascendit Deus in júbilo, in júbilo, Ascendit Deus in

BASSUS-CONTINUUS.

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

ju- bילו, & 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,

dite, psallite, psal- li- te.

Psalli- te Regi nostro, psal- lite.

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

psal- lite, psal- lite.

psallite sapien- ter.

Re- gnabit De- us super gen-

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

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

am. Pfalli-

6 6 * 6 6* 4 *

Pfalli- te Regi

te Regi nostro, pfallite, pfallite, pfallite.

Pfalli-

6 4 6 6* 4 3*

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

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

6 6 4 3

lite, pfallite, pfallite.

lite, pfallite, pfallite.

4 3 6 6 6 7 7

III. MOTET A DEUX VOIX,

Principes populorum congregati sunt cum Deo Abraham:

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

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

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

pes populorum congregati sunt cum Deo Abraham:

Principes populorum con-

quoniam dii fortes terrae elevati

gregati sunt cum Deo Abraham; quoniam dii fortes terrae vehementer

sunt, elevati sunt, elevati sunt. vehementer

elevati sunt, elevati sunt elevati sunt, elevati sunt. vehc-

elevati sunt, elevati sunt elevati sunt. quoniam di-

menter elevati sunt elevati sunt, elevati sunt. quoniam di-

III. MOTET A DEUX VOIX,

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

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

6 6 6 6 6 6 6 6 6 6

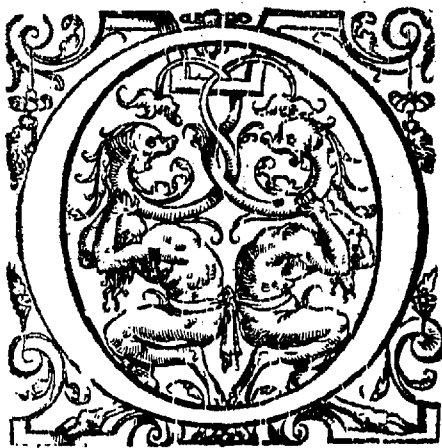
va- ti sunt. ele- va- - - - - - ri sunt, ele- va- ti sunt.

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

4 5 6 6 5 4 3



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



PREMIER DESSUS DE VIOLON.
Jesu!

SECOND DESSUS DE VIOLON.
O Jesu!

BASSUS-CONTINUUS.

First system of musical notation, including staves for the two violins and the basso continuo.

Second system of musical notation, including staves for the two violins and the basso continuo.

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

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

Fourth system of musical notation, including staves for the two violins and the basso continuo, corresponding to the lyrics above.

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

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

animæ, & vita cordi- um.

Fort.

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

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

6 76 * 7 4 3*

fort.

te? O Jesu

Fort. Doux. Doux.

6 6 6

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

6 6 6 7 76 6 *

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

Fort.

Fort.

amantif. fine!

Doux.

Doux.

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

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

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

Fort.

76 6 6 6 4 3*

Proptere- a concu-

Fort. Doux.

6 6 7 6 4 3 6

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

Liv II. Y

7-6 7 6 7* 7 6* 6+ 6 3* 7*

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

Ubi est fons divinæ charita- tis.

fons di- vinæ, divinæ chari- tatis.

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

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

tis, æ-ternæ cla-rita-tis.

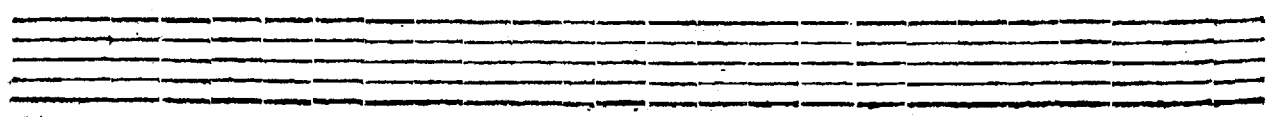
In quem de-
fiderant

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

This system contains the first two systems of a musical score. The top two staves are for two violins, each starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. The bottom two staves are for two voices, each starting with a soprano clef, a key signature of one flat, and a common time signature. The lyrics are: "fidcrant An- geli, Angeli prospicere. Quando, Quando, appa- An- geli, An- geli prospicere. Quando, Quando, appa-". There are some corrections in the first staff, where "fidcrant" is written instead of "fiderant".

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

This system contains the second two systems of the musical score. The top two staves are for two violins, each starting with a treble clef, a key signature of one flat, and a common time signature. The bottom two staves are for two voices, each starting with a soprano clef, a key signature of one flat, and a common time signature. The lyrics are: "rebo, & vi- debo te. Quando, Quando, appa- rebo & videbo te. rebo, & vi- debo te. Quando, Quando, appa- rebo & videbo te. & vi-". There are some corrections in the first staff, where "rebo" is written instead of "rebo".



& vi-debo, vide-bo te.

debo, vide-bo te.

6 6r 6 3

FLUTE ALLEMANDE.

FLUTE ALLEMANDE.

6 * 6 7

Doux.

Doux.

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

6 76 4 3*

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

dis: Si me audires gemen- tem, Si me videres languen- tem,

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

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

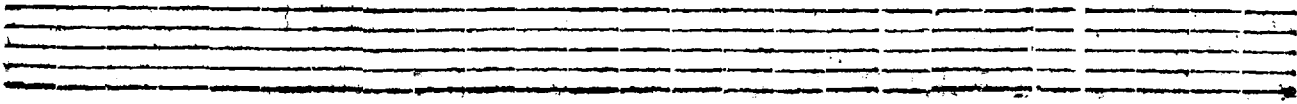
O Jesu dilectissi- me! Nulla salus, nulla
 geres. Nulla quies, nulla vita sine

43*

6 6 6 6 6 6 7 6

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

76* 4 5* 6 6 79



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

Et in æ- ternum læta- bor in te. læ-

76 6 6 6

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

ra- bor in te. læ- tabor in te.

6 6 4 3 6

Et in æ- ternum lætabor in te. in æ-

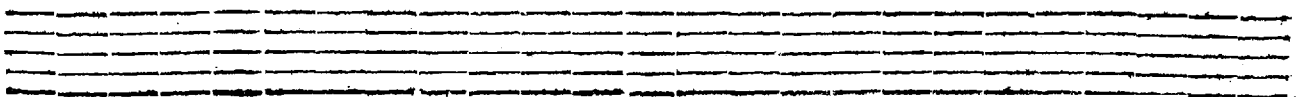
6 2 7 3 7 6 6

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

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

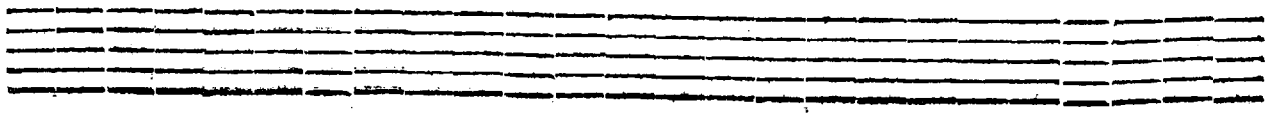
bor, læ- tabor in te. læ- tabor in te. Et in æ-ternum læta-
 ra- bor, læabor in te. Et in æternum læ-

7 * 7 * 7 6 6 7 6 6 7 6



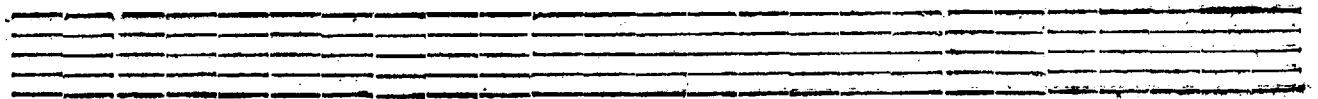
bor in te. lætabor, lætabor, lætabor in te. Et in æternum læ-
 ta- bor in te. læ- tabor, læ- tabor in te. Et in æ-ternum læ-
 6 7 6 7 6 4 3

Fort.
 Fort.
 tabor, lætabor in te. lætabor, lætabor in te.
 tabor, lætabor in te. lætabor, lætabor in te.
 7b 6 4 7 6 * 6 7 6 4 3* 7 6 6



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

Et in æ-ternum læta- - bor, læta-



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

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

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

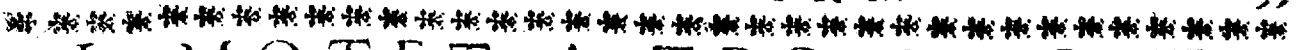
ter- - - num læta- - - bor, lætabor in
ta- - - bor in te. læ- tabor in te. in æternum læ-

This system contains five staves. The top two staves are vocal parts. The bottom three staves are for the violin. The lyrics are written below the vocal staves. There are various musical notations including notes, rests, and dynamic markings like 'x' and '6'.

Two empty musical staves, likely representing a section where the instruments are silent or a placeholder for another part.

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

This system contains five staves. The top two staves are vocal parts. The bottom three staves are for the violin. The lyrics are written below the vocal staves. There are various musical notations including notes, rests, and dynamic markings like 'x' and '6'.



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



PREMIER DESSUS DE VIOLON.
Immensus es Domine.

SECOND DESSUS DE VIOLON.

BASSUS-CONTINUUS.

Doux.

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

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

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

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

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

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

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

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

Fort.

Fort.

mensura, de- bes ama- ri.

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

Doux.

Doux.

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

Et sine

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

Et sine mensura, debes a-

Et si- ne mensura, debes ama- ri.

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

6 6 6 43 76 6

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

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

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

6 9 8 7 6 4 3 3

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

Gay.

6

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

6

ardes, Et nunquam extin- gueris?

Fort.

Fort.

6

Jouz,
O a- mor, O a-

mor qui sem- per ardes, Et nunquam extin- gueris?
O a-

mor qui sem- per ardes, Et nunquam extingue-

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

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

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

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

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

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 six staves of the musical score. It features three vocal parts (Soprano, Alto, and Tenor) and two violin parts. The lyrics are 'ris? Et nunquam extin- gueris?'. The tempo is marked 'Lentement.' and the instrumentation includes 'Flute d'Allemagne.' for the two violin parts. The system concludes with measure numbers 6, 76, 5, 43, and 6.

This system contains the next six staves of the musical score, continuing the vocal and violin parts from the first system. It includes measure numbers 76, 6, 4, and 3.

This system contains the final six staves of the musical score on this page. It includes measure numbers 6, 4, 3, 6, 4, 6, 6, 7, and 7.

Two staves of musical notation. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a lute accompaniment with a treble clef and a 3/2 time signature. The lute part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Soul.
Dulcis Christe, Bone

Two staves of musical notation. The top staff is a vocal line with a treble clef. The bottom staff is a lute accompaniment with a treble clef. The lute part continues with intricate rhythmic patterns.

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

Two staves of musical notation. The top staff is a vocal line with a treble clef. The bottom staff is a lute accompaniment with a treble clef.

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

Two staves of musical notation. The top staff is a vocal line with a treble clef. The bottom staff is a lute accompaniment with a treble clef.

FLUTE.

totum igne tu- o. FLUTE.

Two staves of musical notation. The top staff is a vocal line with a treble clef. The bottom staff is a lute accompaniment with a treble clef.

Dulcis Christe

Dulcis Christe, Bone Jesu,

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

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

Charitas, Chari- tas,

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

ta- o. Deus meus, accende me totum

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

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

igne tu- o. FLUTE.

igne tu- o. FLUTE.

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

Ut nullus in me adulte- rinis a-

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

moribus pateat locus, pateat locus. Ut nullus in

Ut nullus in me, Ut nullus in

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

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

Ut nullus in me adulte-

Ut nullus in me, Ut nullus in me adulte-

rinis a- moribus pateat lo- cus. FLUTE.

rinis a- moribus pateat lo- cus. FLUTE.

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

Gay.

Musical notation for the first system. It consists of two staves for Violons (Violins) and a basso continuo staff. The top staff is in treble clef, and the middle staff is in bass clef. The basso continuo staff is in bass clef and contains figured bass notation. The key signature has one flat (B-flat), and the time signature is 3/4. The word "VIOLONS." is written below the first two staves.

Musical notation for the second system, continuing from the first system. It consists of two staves for Violons and a basso continuo staff. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The basso continuo staff contains figured bass notation.

Musical notation for the third system, continuing from the second system. It consists of two staves for Violons and a basso continuo staff. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The basso continuo staff contains figured bass notation.

Musical notation for the fourth system, continuing from the third system. It consists of two staves for Violons and a basso continuo staff. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The basso continuo staff contains figured bass notation.

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

Musical notation for the fifth system, continuing from the fourth system. It consists of two staves for Violons and a basso continuo staff. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The basso continuo staff contains figured bass notation.

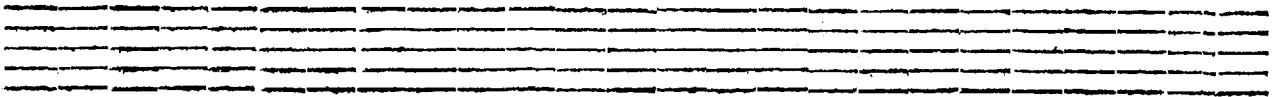
ter- na. jubila- tio- ne æ- ter-

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

o- ne æ- ter- na. Et ju- bilet

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

cor meum, jubilati- one, jubi- latio-



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

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

7 6 76 6 76

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

6 74 6 34 6

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

Et ju- - bilet, ju- bilet,

Et ju-

6 6 6 7 6 7 6 4 3 6 4

Detailed description: This system contains six staves. The top two staves are for vocal parts (Soprano and Alto). The third staff is for Tenor. The bottom two staves are for Violin I and Violin II. The lyrics 'Et ju- - bilet, ju- bilet,' are placed between the vocal staves. The word 'Et ju-' is placed above the Violin II staff. Fingering numbers (6, 7, 4, 3) are written below the Violin II staff.

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

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

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

7 6 4 3

Detailed description: This system continues the musical score with six staves. The vocal parts continue with the lyrics 'jubilet cor me- um. ju- bilet cor me- um.' and 'Et ju- - bilet, ju- bilet cor me- um.' The violin parts continue with the lyrics 'bilet cor me- um. ju- - bilet cor me- um. jubilati-'. Fingering numbers (7, 6, 4, 3) are written below the Violin II staff.

jubilati- one ater- - na.

jubilati- one æ- ter- na.

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

6 76

jubilati- o- - - ne æ- ter- na.

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

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

7 3X 6 6 43X 6 4

II. MOTET A TROIS VOIX.

Psalme LXIX.



Soul

Eus in adiutorium meum, inten-

BASSUS-CONTINUUS.

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

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

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

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

tina, festi- na.

Confundantur, Confundantur & reve- re-

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

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

II. MOTET A TROIS VOIX,

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

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

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

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

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

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

am.

am.

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

Avertantur statim erubef- centes: qui dicunt

Avertantur statim erubef- centes: qui dicunt

vo- lunt mi- hi ma- la.

II. MOTET A TROIS VOIX,

mihi, Euge, E- u- ge.

mihi, Euge, E- u- ge.

Avertantur retrorsum, & eru- bescant: qui

Avertantur statim erubef- centes: qui dicunt mihi,

Avertantur statim erubef- centes: qui dicunt mihi,

vo- lunt mi- hi ma- la.

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

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

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

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

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

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

Sol.

Exultent, E-

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

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

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

II. MOTET A TROIS VOIX,

xultent, Exultent, Exultent & 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. Magnificetur Dominus, qui diligunt salu- tare tuum. qui dili-

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

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

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

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

us, Deus, ad-juva me. Deus, adjuva me. Deus adjuva me.

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

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

me. *scil* Adjutor meus, Adjutor meus, & liberator meus es

II. MOTET A TROIS VOIX.

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

ris. Domine ne more-

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

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

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

ne moreris, Adjutor meus & liberator meus es tu:
 Domine, Adjutor meus, & liberator meus es tu: Adjutor
 meus, Domine ne moreris, Adjutor meus, Adjutor meus

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

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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.

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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 obeissance, nonobstant toutes Lettres à ce contraires; ny mesme de Tailler ny Fondre aucuns Caracteres de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré esdites Lettres. Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou à la fin desdits Livres imprimez, soy soit ajoutée comme à l'Original.

