

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

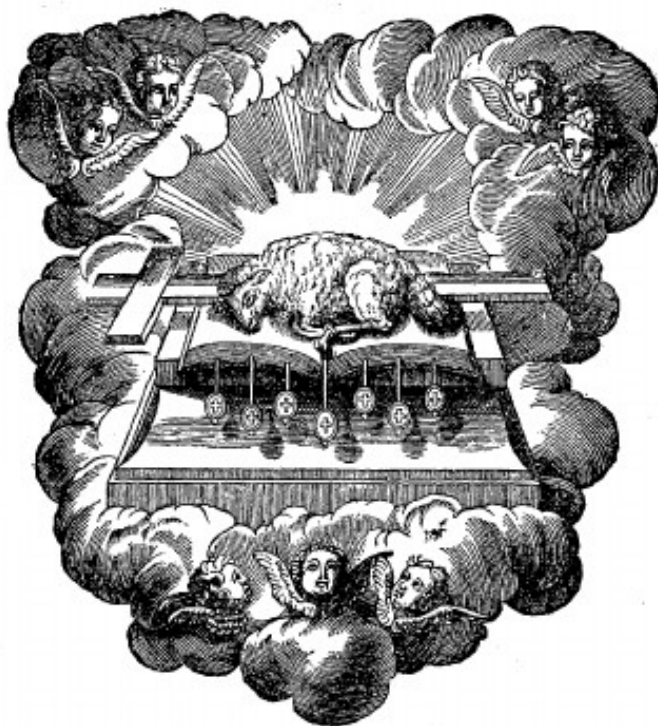
*Dédié,*

*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 .



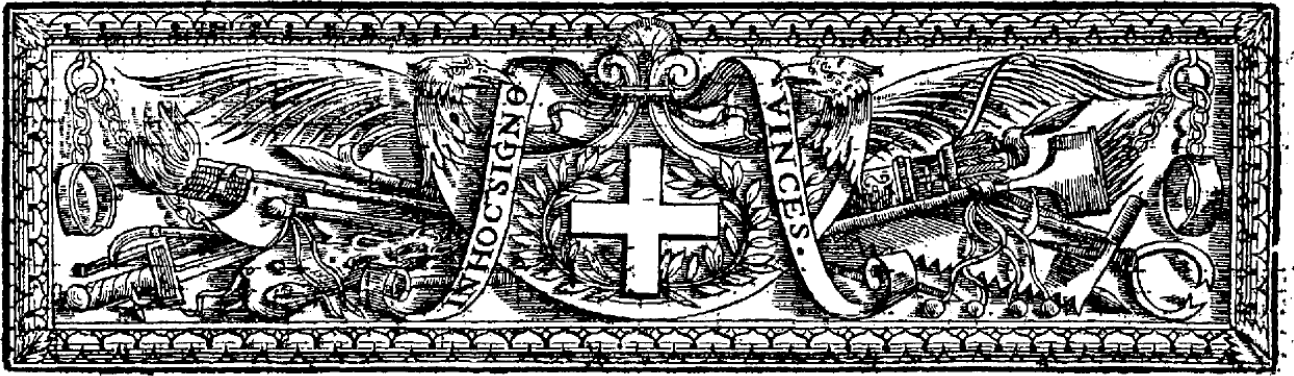
A P A R I S ,

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

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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.



MONSEIGNEUR,

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

Ecclesiast. 44. 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.*

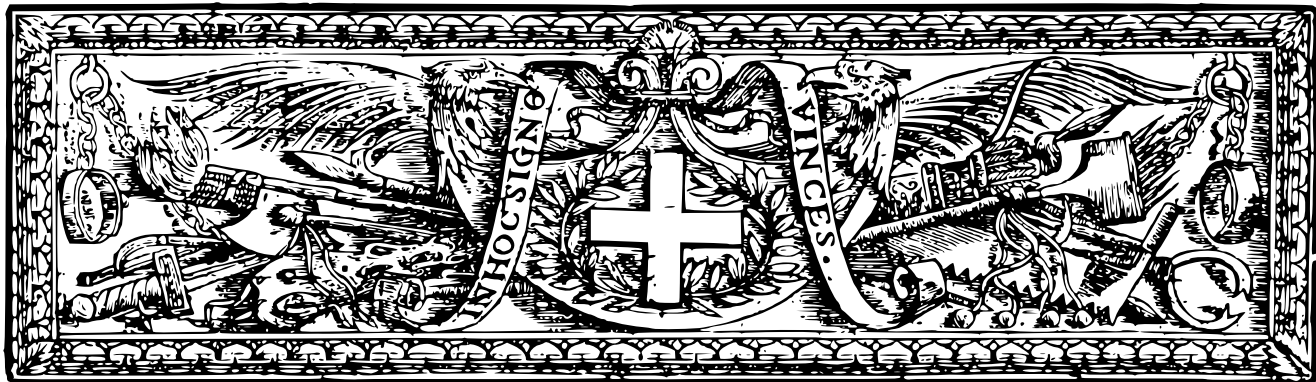
*Je suis,*

*MONSEIGNEUR,*

*DE V Ô T R E G R A N D E U R,*

*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

9

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

12

fer - vi-te Do-mi-no in læ-ti - ti-a.

16

Gay.

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

22

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

28

- - - - -

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 -

4

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. Scito - 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 - ffi - 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 - ffi - 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

Gay.

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

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

202

nus, in æ-ter-num mi-fe-ri-cor-di-a,

205

- mi-fe-ri-cor-di-a e-jus: in æ-

208

ter-num mi-fe-ri-cor-di-a, mi-fe-ri-cor-

211

- di-a e-jus: & us-que in ge-nera-ti-o-nem &

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

& usque in ge-nera-ti - o - nem & ge-nera-ti-

o - nem ve-ritas e - jus. & usque in ge-nera-ti-

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

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 feram! Quo te quæram! 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, De-us 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 &amp; 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 por - ta, Ex qua mundo lux est or - ta. Ex qua mundo lux est or -

24

ta. Sal - ve radix, Sal - ve radix, Sal - ve por - ta, 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

48

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

51

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

54

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

57

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

60

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

63

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

7<sup>b</sup> 4 3 6 4 3 6 6<sup>b</sup>

66

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

# 6 6<sup>#</sup> 6<sup>b</sup> 7 4 3<sup>#</sup> 6 4<sup>#</sup>

69

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

6 6<sup>4</sup> 6 6 6

72

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

7 6 4 3 6 6 6

75

Chri - stum ex - o - ra. ex - o - ra.

4 3

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

*Psalme CXXXII.*



*Premier Dessus de Violon ou Flute d'Allemagne.*
  
*Second Dessus de Violon ou Flute d'Allemagne.*
  
*Cce quam bonum.*
  
 BASSUS-CONTINUUS.

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-



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

b b # 6 b 4 3#

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

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

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

s 6/4 3 6 b6 6# b

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.

Quo-ni-am il-lic man-

da - vit Do-minus, man-da - vit Do-mi-nus

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

112

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

7 # # 6

115

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

4 3 6 #6/5 #6

119

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

6 # 6/5 4 3

26  
122

Musical score for measures 122-125. The score consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The first two staves are for the vocal line, and the last two are for the basso continuo line. The lyrics are: "Quo-ni-am il-lic man-da - vit". The basso continuo line includes figured bass notation: 6, # 7, 4, 3#, 6, 7, 6, 4, 3.

125

Musical score for measures 125-128. The score consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The first two staves are for the vocal line, and the last two are for the basso continuo line. The lyrics are: "Do-mi-nus, man-da - vit Do-mi-nus be-ne-di-cti-". The basso continuo line includes figured bass notation: 7, 6#, b, 6.

128

Musical score for measures 128-131. The score consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The first two staves are for the vocal line, and the last two are for the basso continuo line. The lyrics are: "o-nem, bene-dicti-o - nem: & vitam usque in faeculum, & vitam". The basso continuo line includes figured bass notation: #, 6, 6, 6, 4, 4, #, #.

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.*

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

12 *Fort.*

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

15 *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 -

21

- te, Frondete li-li-a.

25

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

29

Musical score for measures 29-31. It consists of four staves: two treble clefs, one alto clef (C3), and one bass clef. The music is in a 3/4 time signature. The first two staves contain vocal lines with lyrics 'tis.' in the first staff. The third staff contains a basso continuo line with figured bass notation: 6, 6, 6, 6, 6, 7, #, 6, 6. There are two [h] markings above the notes in the first staff. The piece concludes with a double bar line and repeat sign.

32

Musical score for measures 32-34. It consists of four staves: two treble clefs, one alto clef (C3), and one bass clef. The music is in a 3/4 time signature. The first two staves contain vocal lines with lyrics 'Cur - ri-te,' in the second staff. The third staff contains a basso continuo line with figured bass notation: 6/4, 6, 6, b, 6, 6, 6, 6. There is a [h] marking above the notes in the second staff. The piece concludes with a double bar line and repeat sign.

35

Musical score for measures 35-37. It consists of four staves: two treble clefs, one alto clef (C3), and one bass clef. The music is in a 3/4 time signature. The first two staves contain vocal lines with lyrics 'Cur - ri-te,' in the second staff. The third staff contains a basso continuo line with figured bass notation: 6, 6, 6, 6. The piece concludes with a double bar line and repeat sign.

32

37

Cur - - ri-te, Cur-ri-te, au-fri, 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-

52

do, mur - mu-re — pla - ci-do.

4 2 6 6 5 4 3# 6 6

55

Et viridantibus um - bris, Et ventilantibus au ris, Advo-

6 5 4 3# # # 6 6 b 6

58

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

6 6 b 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

te, blanda in ter ag-mi-na, blanda in ter ag-mi-

73

na.

77

Tendrement.

*Flute d'Allemagne.*

*Flute d'Allemagne.*

b 6 4 6 ♯ 6 b

83

b 5 4 3 ♯ 5 3 6 b 7 6 5 7 b 5 b

89

Musical score for measures 89-94. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes with various accidentals. The bass line includes fingering numbers 6, 7, 6, 5, and a flat sign.

95

Musical score for measures 95-100. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music continues with eighth and quarter notes. The bass line includes fingering numbers 6, 4, 6, 6, b, b, 5, 4, 3, and a sharp sign.

101

Musical score for measures 101-106. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes. The bass line includes fingering numbers 5, 6, 6, 6#, #, 6, 6, #, #.

107

Musical score for measures 107-112. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music continues with eighth and quarter notes. The bass line includes a flat sign, a flat sign, a flat sign, 6, 4, 6, #, b, and a flat sign.



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

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

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

133

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

6/4 6 b 6/b 7/b 6/4 3/b

139

5 6 6 6# # 6 6 # #

145

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

b b 6/4 6 b 6/b

au - ra, cae - li-ros. Ve-ni a - mor, Ve-ni vi - ta,

Mundi fa - lus in - fi - ni - ta. Ve-ni a-mor, Ve - ni vi -

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.

Et lan - guenti, Su - spi - ran - ti, Da fo - la - men te\_

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

Su - spi - ran - ti, Da fo - lam en, Da fo - la -

207

men te\_ a-man - ti. Et lan - guenti,

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

213

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

6 b 6 5 6 b 7 b 6 7 6 5

219

- men te\_ a-man-ti. Da, Da fo - lam en te\_ a-man - ti.

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

# 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 -

12

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

19

de cae - lis: lau - da - te e - um in ex - cel - sis. lau - da - te

26

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

33

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



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

5 4 3 4 9 7 8 6 5 6 6 6 5

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

6 5 6 6 6 5

- e - jus. Lau-da-te

5 6 6 4 3

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. omnes stel-læ & lu - men.

81

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

88

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

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-

ni.

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

crea-ta sunt. Statuit e - a in æ-ter - num, & in sæculum sæ-cu-

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

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

130

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

s b 7 b b 6 6 6 6 7 7 4 3

133

bit. non, non, non præ-te-ri - bit.

7 6 7 7 4 3 6 4 3

137

6 6

142

b 6 b 6

Lau - da - te, Lau - da -

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

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. It consists of four staves: two treble clefs and two bass clefs. The key signature has two flats. The lyrics 'rum: quæ' are written below the third staff. The fourth staff contains figured bass notation with figures 6 and 6.

184

Musical score for measures 184-188. It consists of four staves: two treble clefs and two bass clefs. The key signature has two flats. The lyrics 'fa - ci-unt ver - bum e - jus. quæ fa - ci-unt ver - bum' are written below the third staff. The fourth staff contains figured bass notation with figures 9/7, 8/6, 5, 6, 7, 6, and 6/3.

189

Musical score for measures 189-193. It consists of four staves: two treble clefs and two bass clefs. The key signature has two flats. The lyrics 'e - jus. quæ fa - ci-unt ver - bum e - jus.' are written below the third staff. The fourth staff contains figured bass notation with figures 4, 3, 6♯, and 7.

195

Musical score for measures 195-197. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves: two treble clefs and two bass clefs. The first two staves contain the melody, and the last two staves contain the bass line. Measure 195 has a whole rest in the first two staves. Measure 196 has a quarter rest in the first two staves. Measure 197 has a quarter rest in the first two staves. The bass line in measure 197 includes fingerings: 6, 6, #, 6, 6#, 6, 6# 6.

198

Musical score for measures 198-201. The score is in 3/4 time with a key signature of two flats. It consists of four staves: two treble clefs and two bass clefs. The first two staves contain the melody, and the last two staves contain the bass line. Measure 198 has a quarter rest in the first two staves. Measure 199 has a quarter rest in the first two staves. Measure 200 has a quarter rest in the first two staves. Measure 201 has a quarter rest in the first two staves. The bass line in measure 201 includes fingerings: #, 6, 6.

202

Musical score for measures 202-205. The score is in 3/4 time with a key signature of two flats. It consists of four staves: two treble clefs and two bass clefs. The first two staves contain the melody, and the last two staves contain the bass line. Measure 202 has a quarter rest in the first two staves. Measure 203 has a quarter rest in the first two staves. Measure 204 has a quarter rest in the first two staves. Measure 205 has a quarter rest in the first two staves. The bass line in measure 205 includes fingerings: 6, 4, 7, #, 6, 7, 4, 3, #. The text "Mon - tes &" is written above the bass line in measure 205.

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

Be - stiæ, & u - ni-ver - sa pe - cora : 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

nomen e-jus fo-li - us. quia exal - tatum est, nomen e - jus fo-

231

li - us. exal - tatum est, nomen e-jus, nomen e - jus fo-li - us.

236

li - us. exal - tatum est, nomen e-jus, nomen e - jus fo-li - us.

243

250

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

257

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

60

263

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

270

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

277

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

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 block contains the musical notation for measures 62 to 303. It features four staves: two treble clefs at the top and two bass clefs at the bottom. The music is in a minor key, indicated by a flat sign in the key signature. The lyrics are written below the bottom two staves.

309

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

7 6<sup>4</sup> 6 6

This block contains the musical notation for measures 309 to 315. It features four staves: two treble clefs at the top and two bass clefs at the bottom. The music is in a minor key. The lyrics are written below the bottom two staves. There are some numerical markings (7, 6<sup>4</sup>, 6, 6) below the bass staff.

315

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

6 6

This block contains the musical notation for measures 315 to 321. It features four staves: two treble clefs at the top and two bass clefs at the bottom. The music is in a minor key. The lyrics are written below the bottom two staves. There are numerical markings (6, 6) below the bass staff.

## I. MOTET A DEUX VOIX.

*Psalme CXLIX.*

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

*Antate.*

5

6# 6 6# 6 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

17

cle - fi - a fan - cto - rum.

Læ-te-tur If - ra-ël in e - o,

# 6 6 5 4 3# 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

Lau - dent,  
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

53

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

59

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

65

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

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-pulo

7 6 # 6 6 4 6

103

fu - o : & exal-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

II3

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

II7

SECOND DESSUS feul.

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

I20

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

I23

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

I26

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

129

glo - ria: Exultabunt 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-tu-re 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

143

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

146

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

151

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

156

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

162

- - - dos re-ges e - o - rum in com-

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

6/5 6/5

167

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

com-pe - di-bus: Ad al - li -

6/4 3 6# # 6 5/2

173

fer - re - is. Ad al - li - gan -

gan - dos re-ges e - o - rum in com-pe - di-

6/5 # 6 7 6#

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

6 6 #

72

184

e - o - rum in ma - ni - cis fer - re - is. & no - biles e - o -

e - o - rum in ma - ni - cis fer - re - is. & no - biles e - o -

# 4/3 6/5 #

191

rum in ma - ni - cis fer - re - is. in ma - ni - cis fer - re -

rum in ma - ni - cis fer - re - is. in ma - ni - cis fer - re -

6 6/5 6/5 #

197

is. Ut fa - ci - ant in e - is

is.

6 # 6 7 6

200

ju - di - cium conscrip - tum :

Ut fa - ci - ant in e - is ju - di - cium conscrip -

7 # 6 6 7 #

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 fanctis e-jus, omnibus fanctis e - jus. Ut fa-ciant in e -  
 bus fanctis 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-

226

a, glo - ri-a hæc est omnibus fan-ctis  
 a, glo - ri-a,

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.

## II. MOTET A DEUX VOIX.

*Psalme I V.*

PREMIER DESSUS seul.

*Um invocarem.*

BASSUS-CONTINUUS.

5

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

II

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

16

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

21

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

27

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

4 3# # 6 5 #

32

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

# # b 6 6 6 4 b #

37

E N S E M B L E.

- ti mi - hi.

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

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

56

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

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

62

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

b 7b b 6 7 6 6 5 6 b b

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 3#

86 SECOND DESSUS feul.

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

6 7 6 6# s 4 3

89

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

# 6 6 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 ex-au-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#

III 5

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#

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

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

Figured bass notation:  $\frac{9}{7}$   $\flat$   $\frac{8}{6}$  4 3# # 7 # 6

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

li - te pec - ca - re:

Figured bass notation: #  $\frac{7}{5}$  4 3# 6 6 5 6  $\frac{6}{4}$  6

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

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

Figured bass notation: 6 6 6 6 4 3 6 5 6  $\frac{6}{4}$  6

153

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

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. Reprife.

Sa-cri - fi - ca - te,

179

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

185 FIN.

& spe-ra - te in Do - mi-no: 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.

216

CHACONNE.

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. Signa-tum eſt fu-per nos, fu-per nos, fu-per

256

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

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-

276

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

282

ti - pli - ca - ti sunt.

289

In pa - ce in b i - dip -

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 - -

Figured bass notation:  $\#$ ,  $\flat$ , 7, 6,  $\#$ ,  $\#$ ,  $\frac{6}{4}$ ,  $\frac{7}{6}$ ,  $\frac{6}{5}$

326

- cam. dor - mi - am, \_\_\_\_\_ dor-mi - am &

- cam. dor - mi - am, \_\_\_\_\_ dor-mi - am &

Figured bass notation: 4,  $\#$ ,  $\frac{6}{5}$ ,  $\frac{6}{\flat}$ , 6

333

re - qui - ef - cam.

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

Figured bass notation:  $\frac{6}{5}$ ,  $\flat$ , 4, 3 $\#$ ,  $\#$ , 6, 6 $\#$

Quo-ni-am tu Do-mi-ne, fin-gu-

spe, con-fty-tu - if - ti me.

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

la - ri-ter in spe, con-fty-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, confty-tu-

ne, fin-gu-la-ri-ter in spe, confty-tu - if - ti, confty-tu-

# 6 6# b6 # 5 5



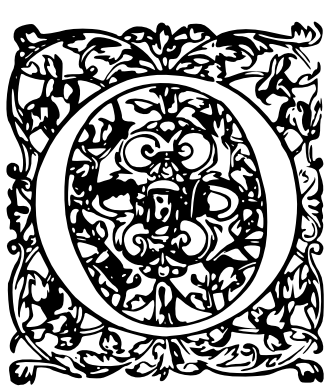
\_confi-tu - if - ti me. Quo-ni-am tu Do-mi-  
 Quo-ni-am tu Do-mi-ne, fin-gu-la-ri-ter in

ne, fin-gu-la-ri-ter in spe, \_\_\_\_\_ confi-tu - if - ti me.  
 spe, \_\_\_\_\_ confi - tu - if - ti, confi-tu - if - ti me.

Lentement.

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

## III. MOTET A DEUX VOIX.

*Psalme XLVI.*

*Mnes.*

*Omnes.*

6 4 3

BASSUS-CONTINUUS.

3

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

6 6 6 6 7 6#

6

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

6 6 6 6 6 6

8

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

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

6 6



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 nof - 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.

98

81

DUO.

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

6 6 6 6

88

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

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

6 5 4 3

95

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

101

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

tu - bæ. & Do-minus in vo-ce

4 3#

107

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

113

pfal - li - te, pfal - li - te, pfal - li - te.  
Pfal - li - te Re - gi

119

no - ftro, pfal - li - te, pfal - li - te, pfal - li - te.  
Quo - ni

125

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

100  
132

fa - pi - en - ter.

Re - gna - bit De - us fu - per

9 8  
7 6

4 3

6 6

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'fa - pi - en - ter.' The middle staff is a bass line with lyrics 'Re - gna - bit De - us fu - per'. The bottom staff is a piano accompaniment with various fingering numbers (9, 8, 7, 6, 4, 3, 6, 6) and a key signature change to one flat.

138

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

7 6 6 b

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'gen - tes: De - us fe - det, De - us fe -'. The middle staff is a bass line with lyrics 'gen - tes: De - us fe - det, De - us fe -'. The bottom staff is a piano accompaniment with fingering numbers (7, 6, 6, b) and a key signature change to two flats.

145

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

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

b 6 # 6 b 4 3# 6

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'Pfal - li - te De - o no - stro,'. The middle staff is a bass line with lyrics 'det fu - per fe - dem fan - ctam fu - am.' The bottom staff is a piano accompaniment with fingering numbers (b, 6, #, 6, b, 4, 3#, 6) and a key signature change to three flats.

152

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

Pfal - li - te Re - gi

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

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'pfal - li - te, pfal - li - te, pfal - li - te.' The middle staff is a bass line with lyrics 'Pfal - li - te Re - gi'. The bottom staff is a piano accompaniment with fingering numbers (6, 6, #, 6, 6, 4, 3#, #, b, 6, 5, 4, 3#) and a key signature change to four flats.

158

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

Pfal - li-

164

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

Pfal - li-te Re-gi no - stro, 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 ve-he-men-ter e-le-va-ti  
o A-braham : quo-ni-am di-i for-tes ter-ræ ve-he-men-ter 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

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]

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

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

6 7<sup>b</sup> 4 3

21

Fort.

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

6 6 6<sup>b</sup> # 6 #

24

Fort.

um.

# # b 7<sup>b</sup> 6 b b

Doux.

Doux.

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

7<sup>b</sup> 4 4 6/4 6 7 6

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

6/4 6 4 b 6 7 6 # 6

Fort.

Fort.

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

# 7 4 3# # 4 b

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 b 6 #

45

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

Fort.

# 6 # [h] 6 4 3#



Musical score for measures 49-53. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The first staff has a *Fort.* dynamic marking. The second staff contains a melodic line with some grace notes. The third staff contains a bass line with figured bass notation: 4/2, 6/5, 6, 7, #, 6/4#, 6, b.

Musical score for measures 54-58. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The first two staves have a *Doux.* dynamic marking. The third staff contains the vocal line with the lyrics: "Quam di - le - cta ta - ber - na - cu - la tu - a Do - mine, Quam di -". The bass line has figured bass notation: 7, 6, #, 6/4, #.

Musical score for measures 59-63. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The first two staves contain a melodic line. The third staff contains the vocal line with the lyrics: "le - cta ta - ber - na - cu - la tu - a Do - mi - ne, quam a - ma - bi - lis". The bass line has figured bass notation: 7, 6, #, b, 6b.

63

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

6 6 5 6

68

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

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

73

Fort.

Fort.

æ.

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

Doux.

Doux.

Propte - re - a con - cu-

6 7 6# 4 3 6

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

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

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

7# 7b # 6 b 6b 6

94

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

b 6 3<sup>#</sup>4 <sup>#</sup>4 6 6

100

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

6 b 7<sup>b</sup> 7 <sup>6</sup>/<sub>5</sub> 4 3

105

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

6<sup>#</sup> 6 6

114

110

Doux.

Doux.

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

7 6#4 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# 6



fi - derant An - geli, An - ge - li prospi - ce - re. Quando,  
An - geli, An - ge - li prospi - ce - re. Quando,

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. Quan - do, Quan - do, ap - pa -

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

6 7

208

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

6 7 6

120  
212

Musical score for measures 120-125. The score consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The lyrics are: "au - dis ? Si me audi-res ge - men - tem,". The bass line includes fingerings: 4, 3#, b, 6, 4, 6, b, b, 4, 3#.

216

Musical score for measures 216-218. The score consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (Bb). The lyrics are: "Si me vi-de - res lan - guen - tem, Sor-tem me-am plan-ge-". The bass line includes fingerings: 6, 6, 5, 6.

219

Musical score for measures 219-221. The score consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (Bb). The lyrics are: "res, Sor-tem me-am plan-ge - res,". The bass line includes fingerings: 6, 7b, 6/4.

222

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

226

O Jesu di - lectif - sime : Nulla  
plan - geres. Nulla quies,

230

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

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 - ternum 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

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

247

te.

te.

# b 6 6 9 7 3 b

253

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

7b 6 7 6 7 6 6

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

# ♭ 6b 7 6 ♭ 7 ♭ 7b ♯

271

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

te. Et in æ - ter-num læ - ta -

276

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

- bor in te. læ - tabor, læ - tabor 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<sup>b</sup> 7<sup>b</sup> 6  $\frac{6}{4}$  7  $\frac{6}{4}$  # 6 7 6 6 4 3<sup>#</sup>

te.

te.

te.

7 6 7 6 6  $\frac{6}{8}$

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 -

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 -

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

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.

7 #

[b]

3

6

7 #

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-

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

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

7 # 6 7 6 b 4 3#

ri. Im-men-fus

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

6 # 4

37

es Do-mi-ne, Immen-fus es, Immen-fus es Do-mi-  
Immen-fus es Do-mi-ne, Immen-fus es Do-mi-

40

ne, Immen-fus es Do-mi-ne, Do - mi-  
Immen-fus es, Immen-fus es Do - mi -  
ne, Immen-fus es, Immen-fus es Do - mi -



ne.

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

ne.

Figured bass notation: 5 6 # 7 6 6 5 7 4 3# #

Fort.

Figured bass notation: 7 6 7 # 6 7 6 7 b 7b

51

*Doux.*

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

56

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

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. de - bes a - ma - ri.

♯ ♭ 6/8 5# 8/6 ♭ 4 3#

6 4 3

68

O A -

72

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

75

Fort.

quam ex - tin - gueris ?

O A - mor,

83

*Doux.*

O A - mor qui fem-per\_ ar-des, Et nun - quam ex - tin - gue-

87

ris ? O A - mor qui fem-per\_ ar-des,

91

O a -

Et nun - quam\_ ex-tin - gueris?

O A - mor qui fem - per

7 4 3 6 6 6 6

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

6 6 6

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?

4 3 6 6

O a -

O A - mor qui sem - per\_ ar - des, O

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

b #

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

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 extin - gue - ris?

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

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

7 6 7 6 5 4 3

## 113 Lentement.

FLUTE D'ALLEMAGNE.

FLUTE D'ALLEMAGNE.

# 6 6# 6# #

## 118

b # 7 6 # 6 6# 6

123

Musical score for measures 123-127. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 123 starts with a whole note chord in the bass clef (B-flat, D, F) and a half note in the first treble clef (B-flat). Measure 124 has a half note in the first treble clef (D) and a half note in the second treble clef (B-flat). Measure 125 has a half note in the first treble clef (F) and a half note in the second treble clef (D). Measure 126 has a half note in the first treble clef (B-flat) and a half note in the second treble clef (F). Measure 127 has a half note in the first treble clef (D) and a half note in the second treble clef (B-flat). The bass clef has a whole note chord in measure 123 (B-flat, D, F), a half note in measure 124 (D), a half note in measure 125 (F), a half note in measure 126 (B-flat), and a whole note chord in measure 127 (B-flat, D, F). Fingering numbers 6, 4, 3, and 4 are written above the bass clef notes in measures 124, 125, 126, and 127 respectively. A sharp sign is placed above the bass clef notes in measures 123 and 127.

128

Musical score for measures 128-132. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 128 starts with a half note in the first treble clef (B-flat) and a half note in the second treble clef (D). Measure 129 has a half note in the first treble clef (D) and a half note in the second treble clef (B-flat). Measure 130 has a half note in the first treble clef (F) and a half note in the second treble clef (D). Measure 131 has a half note in the first treble clef (B-flat) and a half note in the second treble clef (F). Measure 132 has a half note in the first treble clef (D) and a half note in the second treble clef (B-flat). The bass clef has a whole note chord in measure 128 (B-flat, D, F), a half note in measure 129 (D), a half note in measure 130 (F), a half note in measure 131 (B-flat), and a whole note chord in measure 132 (B-flat, D, F). Fingering numbers 6, 6, 4, and 3 are written above the bass clef notes in measures 129, 130, 131, and 132 respectively.

133

Musical score for measures 133-137. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 133 starts with a half note in the first treble clef (B-flat) and a half note in the second treble clef (D). Measure 134 has a half note in the first treble clef (D) and a half note in the second treble clef (B-flat). Measure 135 has a half note in the first treble clef (F) and a half note in the second treble clef (D). Measure 136 has a half note in the first treble clef (B-flat) and a half note in the second treble clef (F). Measure 137 has a half note in the first treble clef (D) and a half note in the second treble clef (B-flat). The bass clef has a whole note chord in measure 133 (B-flat, D, F), a half note in measure 134 (D), a half note in measure 135 (F), a half note in measure 136 (B-flat), and a whole note chord in measure 137 (B-flat, D, F). Fingering numbers 6, 4#, 4#, 6#, 6, 7, and # are written above the bass clef notes in measures 134, 135, 136, 137, and 138 respectively.

138

Musical score for measures 138-142. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 138 starts with a half note in the first treble clef (B-flat) and a half note in the second treble clef (D). Measure 139 has a half note in the first treble clef (D) and a half note in the second treble clef (B-flat). Measure 140 has a half note in the first treble clef (F) and a half note in the second treble clef (D). Measure 141 has a half note in the first treble clef (B-flat) and a half note in the second treble clef (F). Measure 142 has a half note in the first treble clef (D) and a half note in the second treble clef (B-flat). The bass clef has a whole note chord in measure 138 (B-flat, D, F), a half note in measure 139 (D), a half note in measure 140 (F), a half note in measure 141 (B-flat), and a whole note chord in measure 142 (B-flat, D, F). Fingering numbers 6, 6#, 6, and 6 are written above the bass clef notes in measures 139, 140, 141, and 142 respectively. A sharp sign is placed above the bass clef notes in measures 138 and 142.

I 44

I 43

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

b 6/4 3 4 3# # 6 6/5

I 48

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

# 6 b 6

I 53

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

6 4 3

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

178

183

188

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

7<sup>b</sup>  
b 6 # b 6 6 b 6

193

to - tum\_ i - gne tu - o.  
De - us me - us,

4 6 4 3 4 b

148

198

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

203

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

208

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

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 b 6 4 5 3# 6 b 6 4 5 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

237

lo - cus.

lo - cus.

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

242

Ut

# 7 # 7 # # 6

246

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

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

6 5 b 4 3# b 4 3#

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#

cus.

cus.

6 b 4 3# 6 6

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

Gay.

Musical score for measures 258-266, featuring three staves for Violons. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music consists of rhythmic patterns and melodic lines. The word "VIOLONS." is written below the first and second staves. Fingerings are indicated with numbers 5 and 6 above notes in the bottom staff.

267

Musical score for measures 267-272, featuring three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music consists of rhythmic patterns and melodic lines. Fingerings are indicated with numbers 7, 6, 6, 7, 6b, 4, and 3 above notes in the bottom staff.

273

Musical score for measures 273-278, featuring three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music consists of rhythmic patterns and melodic lines. Fingerings are indicated with numbers 6, 7, 6, #, and 6# above notes 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

b # b 6 6#

Et ju - bilet,

- - - ne æ - ter - - - na. Et

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

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  
b      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,

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.

6 7<sup>b</sup> 6 4 3 4

o - - ne æ - ter - na.

6 # 6 6<sup>6</sup> b 6

Et ju - - bilet, ju - bilet,

Et ju -

6<sup>b</sup> 7 6 b 4 4 3<sup>4</sup> b 6 4<sup>4</sup>

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

# b 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 ad-ju-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, in ten - 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 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 6 5 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

6  
4 6 6

86

me - am.

me - am.

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

4 3 6 6 4 3 6

93

A-ver-tan-tur

A-ver-tan-tur

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

6 4 3 4 3 6



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-

6 6 5 6 # 6 6 4 3#

ge.

ge.

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

6 6 4 3 6

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.

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

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  $\flat$  4 3 $\sharp$  # # #  $\frac{9}{7}$   $\frac{8}{6}$   $\frac{7}{5}$

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 6 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

6 6# 6 # 6 # 6

161

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

4 3# 6 7 6 6# # # #

164

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

6 7 6# 6 6

167

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

# 6 6 6 6

170

170

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

174

E - go ve - ro e - ge - nus, &—

180

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

188

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

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 - va

218

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

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

Figured Bass: ♭ 4 3♯ 6 ♯ ♭ (?) 5 4♭ 5 3 6 ♯

Adju-tor

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

Figured Bass: 6 ♯ ♭ 7 6 ♯ ♭ ♯ ♭ 4 3♯ 6 ♯ 6

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

Figured Bass: ♯ 6 6♯ 6 6 ♯ 6 6♯ 6 6

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

Figured Bass: 5 ♯ ♯ ♭ 4 3 6

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. Adju - tor me-us & li-be-ra-tor me - us es\_

ris, Adju-tor me-us, Adju - tor me-us & li-be-ra-tor me-us es\_

ris. Adju-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: Adju-tor me-us & li-be-ra-tor me - us es tu:

Adju-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. Adju - tor me-us & li-be-ra-tor me-us es\_

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

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

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## E X T R A I T D U P R I V I L E G E .

**P**AR 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 : Faissant 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 obeissance, nonobstant toutes Lettres à ce contraires ; ny même 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 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.

