

# M O T E T S .

## A I. II. ET III. VOIX,

### AVEC LA BASSE-CONTINUE,

Par Monsieur CAMPRA, Maistre de Musique  
de l'Eglise de Paris.

L I V R E P R E M I E R.

Q U A T R I E M E E D I T I O N.



A P A R I S ,

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

---

M. D C C. X.

AVEC PRIVILEGE DU ROT.





A M O N S I E U R  
D E  
LA GRANGE-TRIANON,  
ABBE DE SAINT SEVER,  
CHANOINE DE L'EGLISE DE PARIS,  
CONSEILLER AU PARLEMENT.



ONSIEUR,

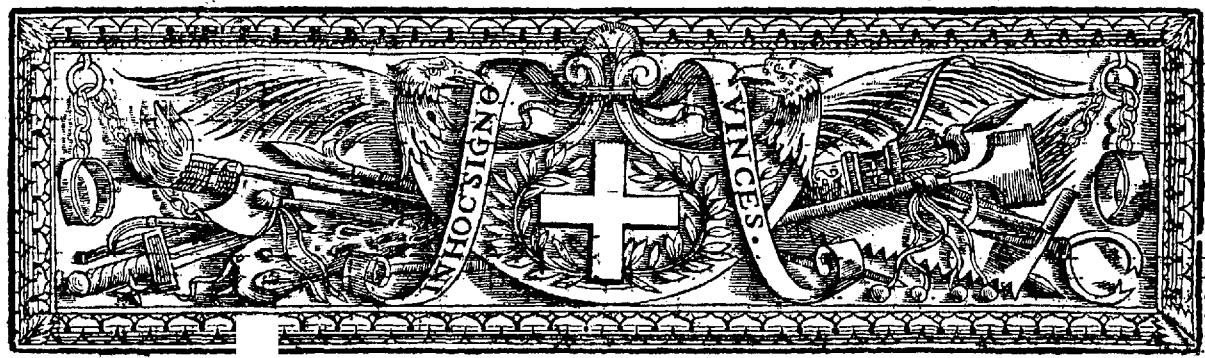
*En donnant pour la premiere fois mes Ouvrages au Public, mon principal devoir est de luy apprendre que vous êtes la personne du monde à qui j'ay le plus d'obligation. Au milieu de l'attention serieuse que vous donnez au service des Autels, & au ministere de la Justice, vous avez*

## E P I S T R E.

écouté mes Chants, & vous les avez favorisez d'une approbation & d'une protection si éclatante, qu'elle a entraîné celle de tout vostre auguste Chapitre. C'est par vous, MONSIEUR, qu'il m'a reçû, comme s'il m'avoit attendu, & c'est à vous encore à qui je dois les agréments que je trouve chaque jour au service de cette majestueuse Eglise: Enfin c'est vous qui, en m'élevant, avez redoublé en moy l'ardeur & le genie que Dieu m'a donné pour les chants sacrez. Que ceux qui prendront goût à ces Motets s'achent donc, que c'est à vous qu'ils ont obligation de ce qu'ils y trouveront de meilleur; qu'ils entrent de part dans la reconnaissance que je vous dois; & qu'ils m'aydent à publier la sensibilité, & le respect avec lequel je suis,

MONSIEUR,

Vostre tres-humble, tres-obéissant,  
& tres-obligé serviteur,  
C A M P R A.



# M O T E T S A I I I E T I I I V O I X, AVEC LA BASSE CONTINUE.

Par Monsieur CAMPRA.

## I. MOTET A VOIX SEULE,

Du Psalme CVII. 108.



Gay.

Aratum. Paratum cor

BASSUS-CONTINUUS.

meum, Paratum cor me- um, Deus, Para- tum cor meum: Paratum, Pa-

6. 76 765 543 6 76 6 76 6

ratum cor me- um: Canabo, cantabo & psal- lam in

43 98 76 6

I. MOTET A VOIX SEULE,

gloria mea, in glo- ria, gloria me- a.

6 7 5 \*

Cantabo, cantabo & psal- lam in glo- ria,

6 \* 6

gloria me- a. Exurge gloria mea, ex-

7 7 6 4 3

urge psalterium & cythara: Exurgam, exurgam dilu- culo, dilucu- lo.

6 6 6 6 6 6

Exurge gloria mea, ex- urge psalterium in cytha- ra: ex- urgam, ex-

6 6 6 6 6 6

## D E M. C A M P R A.

3

urgam dilu- cu- lo, exurgam dilu- cu- lo. Conf-

$\frac{2}{3} \frac{7}{3} \frac{6}{5}$        $\frac{6}{7} \frac{7}{5} \frac{4}{3}$        $\frac{3}{3} \frac{3}{3} \frac{6}{5} \frac{5}{3}$

tebor tibi in populis, Domine: Confi-tebor tibi in populis, Domine:

$\frac{4}{3}$        $\frac{6}{5}$        $\frac{7}{6} *$        $\frac{6}{4}$        $\frac{6}{5} \frac{6}{4} *$        $\frac{6}{5}$

Confi-te- bor, Confi-te- bor, Confi-te- bor ti- bi, & psallam

$\frac{6}{5}$        $\frac{6}{5}$        $\frac{7}{6} *$        $\frac{6}{5} \frac{6}{4} *$        $\frac{6}{5} \frac{6}{4} *$

ti- bi, psal- lam tibi in natio- nibus,

$\frac{3}{4} \frac{7}{6} \frac{7}{5} *$        $\frac{7}{6} *$        $\frac{6}{5} \frac{6}{4} *$

& psallam tibi, psal- lam tibi in natio- ni- bus,

$\frac{6}{5} \frac{6}{4} *$        $\frac{6}{5} \frac{6}{4} *$        $\frac{6}{5} \frac{6}{4} *$

## I. MOTET A VOIX SEULE,

psal- lam tibi in nati o nibus.

Quia magna est super cœlos, Quia magna est super cœlos,

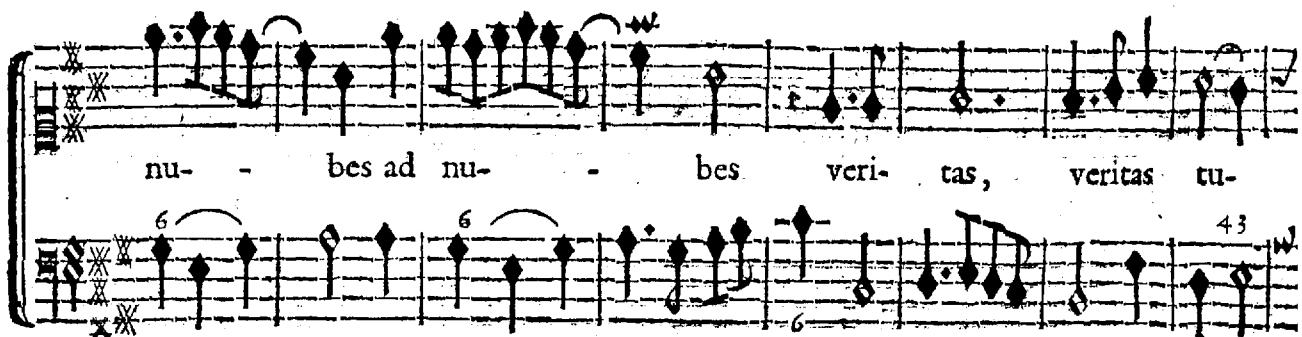
miseri- cordia tua: Quia magna est super cœlos miser- cordia

tua, miser- cordia, miser- cordia tu- a: & usque ad nu-

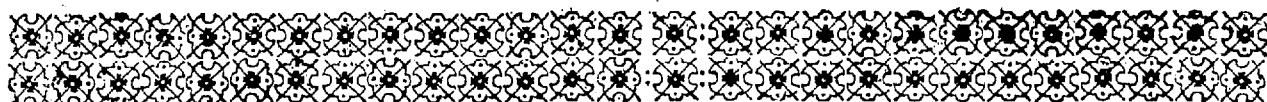
bes véri- tas. veritas tu- a, Quia magna est super

## D E M. C A M P R A.

5



## I. MOTET A VOIX SEULE,



## II. MOTET A VOIX SEULE,

POUR LE S. SACREMENT.



Lentement.

Sacrum.

O, O sacrum convivium

BASSUS-CONTINUUS.

76\*

in quo Christus sumi- tur: O, O sacrum convivi- um,

in quo, in quo Christus sumi- tur: recoli- tur memori- a passi-

43

o- nis e- jus, passi- onis e- jus. recoli- tur memori- a passi-

6

x 76

## D E M. C A M P R A.

7

onis e- jus, passi- onis, passio- nis e- jus.

56 6 76 98 4 3\*

Gay.

Mens impletur grati- a, & futuræ glo- riæ, nobis pignus

da- tur. Mens impletur gratia, & futuræ glo-

riæ, nobis pignus da- tur. Mens impletur grati- a, & fu-

turæ glo- riæ, nobis pignus da- tur. & futuræ glo-

## II MOTET A VOIX SEULE,



tur, Mens impletur gratia, & futurae glo rix,

6

nobis pignus da tur, no bis, no bis pignus da tur.

66 43

Gay.

Allelu ya, Alle lu ya,

6 43

Allelu ya, Alle luya, Allelu ya, Alle lu ya.

6 43

D E M. C A M P R A.

,

Alle-luya, Alle-luya, Allelu- ya, Allelu- ya.  
Allelu-

ya, Alle-luya, Allelu- ya, Alle- lu- ya.

Alle-luya, Alle-luya, Alle-luya, Alle-luya.

Allelu- ya, Alle- luya, Allelu- ya, Alle- luya.

Alle- lu- ya, Alle- lu- ya, Allelu- ya, Alle- luya.  
Allelu-

The image shows a page from a musical score for organ and choir. The top staff is for the organ, featuring a soprano clef and a key signature of one sharp. The bottom staff is for the choir, with a soprano clef and a key signature of one sharp. The music consists of two systems of four measures each. The lyrics "ya, Alle- luya, Alle- luya, Alleluya, Alle- luya," are written below the choir staff. Measure 10 starts with a half note on the organ followed by eighth-note pairs. Measure 11 continues with eighth-note pairs. Measure 12 begins with a half note on the organ followed by eighth-note pairs. Measure 13 starts with a half note on the organ followed by eighth-note pairs. Measure 14 continues with eighth-note pairs. Measure 15 begins with a half note on the organ followed by eighth-note pairs. Measure 16 continues with eighth-note pairs. Measure 17 begins with a half note on the organ followed by eighth-note pairs. Measure 18 continues with eighth-note pairs. Measure 19 begins with a half note on the organ followed by eighth-note pairs. Measure 20 continues with eighth-note pairs.

A musical score for 'Alleluia' featuring two staves. The top staff uses a soprano C-clef and a common time signature, with a key signature of one sharp. It contains a melodic line consisting of black diamond-shaped notes and rests, ending with a fermata over the last note. The lyrics 'Allelu- ya, Allelu- ya, Al-' are written below the notes, followed by three short dashes indicating a repeat, and then 'lelu- ya.' The bottom staff uses an alto F-clef and a common time signature, with a key signature of one sharp. It contains a harmonic line with black diamond-shaped notes and rests, with some notes having numerical subscripts (6, 6, 6) below them. The measure ends with a fermata over the last note. To the right of the staff, there are numerical markings: '7' above '5-4-3'.



### III. MOTET A VOIX SEULE.

D U P S E A U M E X L I.



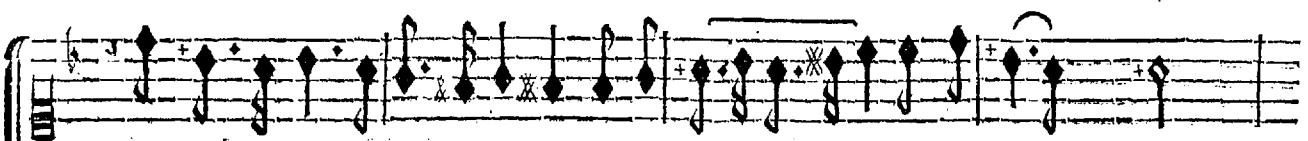
A page from a medieval musical manuscript featuring two staves of music. The top staff uses square neumes on a four-line red staff. The lyrics "diam desi- derat cervus ad fon- tes aqua- rum: i- ta" are written below the staff. The bottom staff also features square neumes on a four-line red staff. Various musical markings are present, including a large asterisk (\*), a circled '6', a circled '2', and a circled '6' at the end.

## D E M. C A M P R A.

II



desiderat anima mea ad te, ad te, ad te Deus.



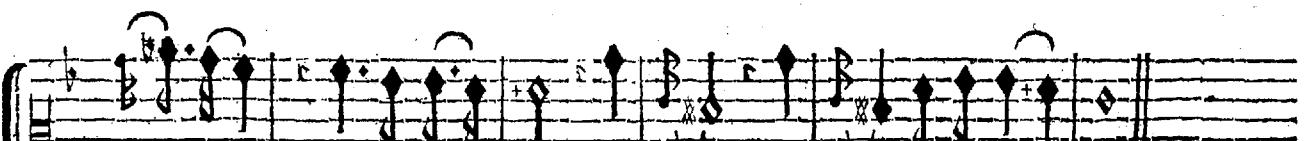
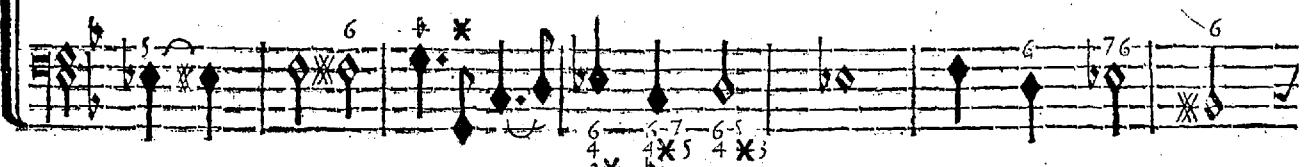
Quemadmodum desiderat cervus ad fontes aquarum:



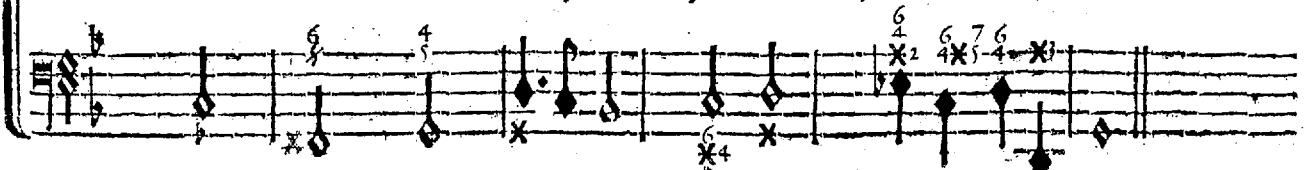
ita desiderat anima mea ad te, ad te Deus, ita



desiderat anima mea ad te Deus, ita desiderat anima



mea ad te Deus, ad te, ad te, ad te Deus.



## III MOTET A VOIX SEULE,



Gravement.

BASSUS-CONTINUUS.

fon-tem vivum: ad De-um fon-

tem,

ad De-um fon-

tem vi.

vum: quando ve-niam & appare-bo an-te faci-

em, ante faciem Dei, quando veniam & appa-

rebo ante faciem, ante faciem Dei,

ante faciem Dei.

te faciem Dei.

Fuerunt mihi lachrymæ meæ panes dic ac noc-

## III. MOTET A VOIX SEULE,



est Deus tu- us? Ubi est, Ubi est De- us tu-

us? Ubi est, Ubi est Deus tu- us? Ubi est Deus tuus?

Fuerunt mi- hi lacrymæ me- a panes die - ac noc-

te. Hæc recordatus sum, & effudi in me a- animam meam: Gay.

Gav.

quoniam transibo in locum tabernaculi admirabilis usque ad domum

Dei. In voce exultati- o - nis & confessi-

lentement  
ónis: so - nus epu - lan - tis. Qua - re tristis

es anima mea? Quare tristis es anima mea? & quare conturbas me? qua-

Gav.  
re conturbas me? Spe - ra in Deo, quoniam adhuc

## III. MOTET A VOIX SEULE,

confitebor illi: saluta-re - vultus mei & Deus me- us.

Spe-ra in Deo, Spe-ra in De-o, quoniam adhuc

confitebor illi: saluta-re vultus mei & Deus me- us.

Spe-ra in Deo, Spe-ra in De-o, quoniam adhuc

confitebor illi: saluta-re vultus mei & Deus me- us.

Spe- ra in Deo, quoniam adhuc

confe-  
tebor illi: saluta-  
re vultus mei & Deus me- us. Spe-  
ra,

Spe-  
ra in De- o, quoniam adhuc confe-  
tebor illi: saluta-

re vultus mei & Deus me- us. saluta-  
re vultus me- i

& Deus me- us.



## IV. MOTET, A VOIX SEULE.

POUR LA SAINTE VIERGE.



Alve, Salve Regina, Mater misericor- di-

Bassus-CONTINUUS.

z, vita dulcedo, & spes nostra, Salve, & spes nostra, Sal- - ve,

Sal ve; vita dul cedo, vita dul cedo, & spes no stra, Sal ve,

Sal ve. Ad te clamamus, exules fi lii E-



ve. Ad te, suspi-ra-mus gemen-tes & flen-tes, Ad te



suspi-ra-mus, gemen-tes & flen-tes, in hac lacrima-



rum val-le. in hac lacrima-rum val-le. in hac lacri-



ma - - - rum val-le.

*Gay.*



Eya ergo, Eya ergo advocata nostra, Eya ergo advocata nostra,



Lentement.



illos tuos misericordes oculos, ad nos, ad nos converte, ad nos con-



ver- te. Et Jesum benedictum fructum ventris tui, nobis post hoc e-



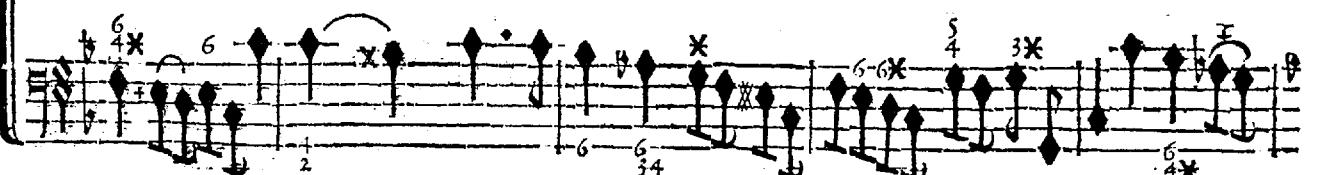
xilium osten- de, post hoc e- xi-lium osten- de, osten- de.



G1y.



O clemens! ô pia! ô! ô dulcis Virgo, Virgo Mari- a!



O clemens! ô pia! ô! ô dulcis Virgo Mari- a! O clemens! ô!



## D E M . C A M P R A.

2

Musical score for organ and choir, page 10, showing measures 10-11. The score consists of two staves. The top staff is for the organ, featuring a single manual line with various note heads and rests. The bottom staff is for the choir, with two voices: soprano (SS) and basso (BB). The music is in common time. The vocal parts are written in a cursive musical notation. The lyrics "O clemens! ô pia!" appear above the basso part in measure 11.

A musical score for two voices, likely a soprano and alto, featuring two staves of music with square neumes on a four-line staff system. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics 'O clemens! o pia!' are written below the notes. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It continues the lyrics with 'o dulcis Virgo, Virgo Ma- ri- a! o!' and concludes with a cadence. The music includes various rests and a final fermata over the last note.

A page from a musical score for organ and choir. The top staff shows the organ part with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows the choir part with a bass clef, a key signature of one sharp, and a common time signature. The music consists of two measures. Measure 11 starts with a forte dynamic and ends with a fermata over the first note of measure 12. Measure 12 begins with a half note followed by a quarter note. The lyrics "o dulcis Virgo, Virgo Mari- a!" are written below the staff.



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

DU PSEAUME CL.



Gay.

*Laudate. PREMIER DESSUS DE VIOOLON.*

*SECOND DESSUS DE VIOOLON.*

DESSUS.

*Laudate.*

BASSUS CONTINUUS.

Musical score for the first section, featuring four staves of music. The first three staves are in common time (indicated by '3') and the last staff is in 6/8 time (indicated by '8'). The vocal line 'Laudate.' is divided among three violins and a basso continuo part.

Musical score for the second section, featuring four staves of music. The first three staves are in common time (indicated by '3') and the last staff is in 6/8 time (indicated by '8'). The vocal line 'Laudate.' continues from the previous section.

Lauda- te,

Lauda- te, lauda- te Dominum in sanctis

6 6\*

eius, Lauda- te, laudate,

6 76\*

## I. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

e- um in firmamen- to, virtu- tis e- - - -
   
 6 6 6\* 6 9 7 743
   
 jus.
   
 Laudate cum, Lauda-
   
 te, Lauda-
   
 te eum in vir-
   
 7 6 7 6 73 45

tu- tibus e- jus: laudate cum secun- dum multi- tu- dinem magni-  
 tudinis e- jus.  
 Laudate cum in sono tu- - bæ, in so- no tubæ;

## I. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

Laudate eum, Lauda- te, Laudate eum in sono

tu- - bæ: Laudate eum in psalte- rio & citha-

ra, in psalte- rio & citha- ra.

Laudate eum, Laudate eum in tympano & choro:

Lauda-te, Laudate eum in chordis & or-gano.

28 I. MOTET A VOIX SEULE ET II. D. DE VIOLENTS,

Laudate eum in cymbalis beneso- nantibus; Lau-

da-te eum in cymbalis, in cymbalis jubi-la- ti- o- nis,

omnis spiritus, omnis spiritus lau- det Domi- num. omnis

6                    43                    8

spiritus omnis spiritus lau-det Dominum.  
 omnis spiritus omnis spiritus lau-det Dominum.  
 omnis spiritus lau-det Dominum.

## I. MOTET A VOIX SEULE ET II. D. DE VIOLENTS,

spiritus lau - - det Dominum.



## II. MOTET A VOIX SEULE,

ET DEUX DESSUS DE VIOLENTS.

## E L E V A T I O N.

Gravement.

*Nfere. PREMIER DESSUS DE VIOLEN.*

*SECOND DESSUS DE VIOLEN.  
HAUTE-CONTRE.*

*Infere Domine.*

*BASSUS-CONTINUUS.*

## D E M . C A M P R A .

31

INserere Domi-ne, Inse-re pectori me-o,

Doux

## II. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

Inse- re Domine pectori meo, tux dilecti- onis af-  
 fec- tum. Da mihi te dilige- re, non verbo, non lingua, sed  
 ope re & veri- ta- te. Da mihi te dilige- re,

non verbo, non lingua, sed ope- re & veri tate. sed ope- re

5 7 6 8 6

## RITOURNELLE.

& veri ta- te.

6 4 7 6 5 3 6 7 4 5

Doux,

Auge in me

3x6 4 43 6 5-6 6x6 4x 5 6 4 5

## II. MOTET A VOIX SEULE ET II. D. DE VIOLENTS,

Doux,  
fi - - dem, spem fo - ve, spem fo - ve & defici-

at anima mea, amoris tu - i, transfixa jacu - lis & defici-

at anima me - a, Amoris tu - i, transfixa jacu - lis?

Music for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written in soprano, alto, and bass clefs. The lyrics are:

defici- at anima me- a Amoris tu- i, transfixa jac-

Gay;

The vocal part continues with the lyrics:

lis?

The vocal part concludes with the lyrics:

Quam pul- cher es dilec- te mi! dilec- te mi! Quam

36 I. MOTET A VOIX SEULE ET II. D. DE VIOLONS.

pul-cher es dilecte mi! dilec- te mi!

Quam su- avis, Quam su- avis, in de- liciis tu-

is Quam pul- cher es di- lec- te mi! dilec- te mi! Quam pul- cher

*doux.*

*doux.*

es di- lec- te mi! dilec- te mi! Accende, ac-

cende cor meum di- vinis Charita- tis tuæ flam-

## II. MOTET A VOIX SEULE ET II. D. DE VIOLENTS.

mis. Tu solus, Tu solus Rex me-  
 \* 6 7 6 4 \* 6 x 6

gau-

dium & de-si- derium me- um.

Accende cor meum, Accende, Accende cor me- um, di-

vinis, di- vi- nis Chati- ta- tis tuæ flam-  
 mis. Tu solus, Tu solus Rex me- - us, gau- dium, gau-  
 dium & de- si- derium me- um, gau- dium & desi-

## 40 II. MOTET A VOIX SEULE ET II. D. DE VIOLONS.

de - - rium me - um. Tu solus Rex meus , Tu solus Rex me -  
 \* 4 3\* 5 6 6 4 6 6 4  
 us, gau - dium, gau - dium & de - si -  
 6  
 de - rium me - um. gau - - dium & desi - de - rium  
 6 7 \* \* 56 \* 6

meum. desiderium meum. gau- - dium

& desiderium meum. desiderium meum.



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



Gravement.



Xurge. PRELUDE.



PRELUDE.

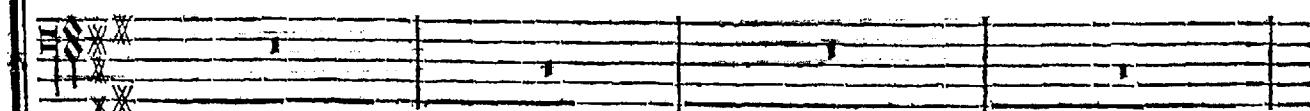
BASSE.



Exurge Domine.



BASSUS-CONTINUUS.



DE M. CAMPRA.  
 doux.  
 doux.  
 doux.  
 Exurge, Domine, E-  
 7 7  
 xurge, Exurge, in adju- torium, in adju- torium mi- hi.  
 9-5 1 2 6 76  
 Exurge, Domine, in adju- torium mi- hi. in adju- torium  
 6 76 \*4

## 44 III. MOTET A VOIX SEULE ET II. D. DE VIOLENTS,

mi- hi. Exurge, Domine, Exurge, E- xurge in adju- torium,  
 76 3<sup>x</sup> 6

Gay.

in adju- torium mi- hi.

6 5 4 3 6 7 6 7 6

Dic animæ meæ salus tua Ego sum?

Dic animæ meæ, animæ meæ salus tua Ego

sum? Dic animæ meæ salus tua Ego sum? salus

tua Ego sum? salus tu- a Ego sum? Dic animæ meæ, animæ meæ salus  
 7 46 56 6 7 6 7  
Lentement.  
 tua Ego sum? Dic animæ meæ salus tu- a Ego sum?  
 7 6 8 6 76 5 3 2  
 6 6 34 5 3 2 3 2  
 6 6 4\* 6 6

Non time-

Doux.

Doux.

bo, millia populi cir- cumdantis me, quoni-

RITOURNELLEE.

RITOURNELLE.

am in te con- fide- anima me- a.

quoniam in te con- fide- anima me- a, quoni-

am in te con- fide- anima me- a.

in te, in te con-fidit anima  
 mea, in te con-fidit anima mea.  
 te con-fidit anima mea, in te, in te con-fidit anima

50 III. MOTET A VOIX SEULE ET II. D. DE VIOLENTS,

Gravement.

me-  
6  
4 x

2.

Gladium evaginent, arcum inten-  
dant in

6 66\* 6

me, inten- - dant, inten- - dant in me,

5 4 35 6 x 9 5 x

Fort lente ment.

speravi in te, speravi in te, non erubes- cam.  
 43      76      6  
  
 non, non erubescam, non, non, erubescam, erubef- cam.  
 76      56      6      43  
  
 Fortitudo- mea & re- fugium, refugium  
 9 8      x \*      \* 6      6

## 52 III. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

meum tu es, speravi in te, speravi in te non erubescam, non, non,  
 5 7 6  
 non, non erubescam, non, non, non, non erubescam.  
 6 6 6 6 5 5 4 3 6 x  
 speravi in te, non, non erubescam, speravi in te, speravi in  
 6 x 6 7 5 4 3

The musical score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "te, non eru- befcam, eru- befcam, non eru- befcam," are written below the notes. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "non eru- befcam." are written below the notes. The music features various note heads, including diamonds and crosses, and includes numerical markings such as 6, 7, 4, and 5.

te, non eru- befcam, eru- befcam, non eru- befcam,

non eru- befcam.

## I. MOTET A DEUX VOIX.

## GRAVEMENT.



A musical score page featuring two staves of music. The top staff is for the organ, indicated by a large G-clef and a common time signature. The bottom staff is for the choir, indicated by a C-clef and a common time signature. The music consists of vertical stems with diamond-shaped note heads. The lyrics "Audabit usque ad mortem, anima mea Domi" are written below the choir staff.

## BASSUS-CONTINUUS.

bit usque ad mortem, anima mea Dominum. Lau- da- bit usque ad  
num. Laudabit usque ad mortem, anima mea Domi-

meo, quamdiu fuero: Psal- lam Deo meo, quamdiu, quamdiu fue- ro:  
 am benigna est super me misericordi- a e- jus, misericordi-  
 Quoniam benigna est super me, misericordia e- jus.  
 a e- jus Quoni-  
 am benigna est super me, mi- se- ri- cordia, mi- se- ricordia  
 43 34

## I MOTET A DEUX VOIX,

sericordia e- jus  
 Lamentem.  
 e- jus. In via pecca- torum, steti lan-  
 guens & suscepit, suscep- pit me.  
 si-lio ini- qui- ta- tis, & e- ripu- it me, & e-  
 ripu- it me.  
 Prevenit me in di- e afflic- ti- o- nis meæ, af-

D E M C A M P R A

37

Dum tribu-larer cla-

flic- ti- o- - - nis me- x.

mavi ad eum; cla- mavi ad eum, & exaudivit me, cla- ma- vi ad eum, & exaudivit me, exaudivit me.

O Domine in æ-ternum lauda- bilis,

Fort le tement

O Domine in æternum lauda- bilis, omnis terra adoret te, omnis

76

The image shows a page from a musical score. At the top center, the word "Gav." is written above a treble clef. The music consists of three staves. The top staff is for the organ, featuring a bass clef and a key signature of one sharp. The middle staff is for the choir, with a soprano clef and a key signature of one sharp. The bottom staff is also for the choir, with a soprano clef and a key signature of one sharp. The lyrics "te, a- do- ret te. Et psalmum dicat nomini tuo in sacerdolum, in sacer- te, a- do- ret te." are written below the middle staff. The score includes various musical markings such as fermatas, slurs, and dynamic signs. The page number "34" is at the bottom center, and the section number "76\*" is at the top right.

tuo in s̄eculum, in s̄ecu- lum. Et psalmum dicat  
 Et psalmum dicat nomini tuo in s̄eculum, in s̄ecu- lum. Et psalmum

*(With figure notation below the staff)*

32

nomini, nomini tuo in s̄e- culum,  
 dicat nomini tuo in s̄e- culum, psalmum dicat nomini tuo in

*(With figure notation below the staff)*

Et psalmum dicat nomini tuo in s̄e- culum, nomini  
 s̄e- culum. Et psalmum dicat nomini tuo in s̄e-

*(With figure notation below the staff)*

tuo in s̄e- culum, psalmum dicat nomini tuo in s̄eculum, in s̄ecu- lum.  
 culum, in s̄eculum, psalmum dicat nomini tuo in s̄eculum, in s̄ecu- lum.

*(With figure notation below the staff)*



## II. MOTET A DEUX VOIX,

DU PSEAUME XVII.



Lentement

Iiligam, Diligam te Domine fortitude

Diligam, Diligam

BASSUS-CONTINUUS.

me a, fortitude me a:

te Domine fortitude me a: Diligam, Diligam te Domi-

Diligam, Diligam te Domine fortitude me a: Diligam

ne fortitude me a: fortitude me a:

Diligam te, Domine,  
 Diligam, Diligam te, Domine fortis  
 Diligam, Diligam te, Domine fortis tudo mea, fortis  
 tudo mea, fortis a, fortis tudo, fortis tudo mea:  
 tudo mea, fortis tu do, fortis tu do mea:  
 Diligam, Diligam te, Domine fortis tudo  
 Diligam, Diligam te, Domine, Diligam, Diligam  
 mea, fortis tudo mea, fortis tudo, fortis tudo mea:  
 te, Domine fortis tudo mea, fortis tudo, fortis tudo mea:

## II. MOTET A DEUX VOIX,

Dominus firmamen- tum me- um & libe-  
 ra- - - - - tor me- us.  
 Dominus firma-  
 men- tum me um, & libe- ra- - - - -  
 tor me- us: Dominus firmamen- tum me- um, & li- be-

tor me- us, libera-  
ra- tor me- us, libera-  
tor me- us  
tor me- us  
56 56 6 4 3  
PREMIER DESSUS. seul.

Deus meus, ad ju- tor meus, & spera- bo, spe-  
ra- bo in e- um, Deus meus adju- tor meus  
& spera- bo, spera- bo in e- um, De- us meus, adju- tor

## I I. MOTET A DEUX VOIX,

meus, adju- tor meus, & spera- bo, spera- bo in e- um,  
 & spera- bo in e- um. Protector meus, Protec- tor meus, &  
 cornu salu- tis meæ, salu- tis me. x, & suscep- tor, & suscep-  
 tor meus. Protector meus, Protec- tor meus, & cornu salu- tis  
 meæ, salu- tis me. x, & suscep- tor, & suscep- tor meus, & sus-  
 cep- tor me- us, & suscep- tor meus, suscep- tor me- us.

Gay.

Lau- dans invocabo Domini num: invocabo Domini  
Lau- dans invocabo Domini  
num: Lau- dans invocabo Dominum:  
num: Lau- dans invocabo Dominum: & ab ini- micis  
Lau- dans invocabo Do-minum: Lau-  
meis salvus, sal-vus e-ro. Lau- dans in- vo-  
cablo Dominum: & ab ini- micis meis sal- vus  
cablo Domi- num: invocabo Dominum: & ab ini- micis

## II. MOTET A DEUX VOIX.

ero, sal- vus, salvus e- ro. & ab ini- micis meis fal-  
 meis fal- - vus ero, salvus e- ro. & ab  
 \* 6 7 6 5 4 3 \* 6 6  
  
 vus ero, sal- vus, salvus e- ro.  
 ini- micis meis fal- - vus ero, salvus e- ro, & ab ini- micis  
 156 \* 6 7 4 3 \* 6 6  
  
 & ab ini- micis meis fal- - vus  
 meis fal- - vus ero, salvus e- ro. & ab ini- micis  
 7 6 3 5 6 5 6  
  
 ero, sal- vus, salvus e- ro, fal- vus, fal- vus,  
 meis fal- - vus ero, salvus e- ro, fal- vus,  
 7 4 3 \* 7 9 4

salvus e- ro, salvus, salvus e- ro.  
salvus e- ro, fal- - vus e- ro.

7 7 76 43



## III. MOTET A DEUX VOIX.

G.ay.

*N Domino.*

*In Domino.*

*IN Domino gaude-*

BASSUS-CONTINUUS.

bo, & exul-ta- bo, in Deo Jesu me- o, In Domino

IN Domino gaude- bo,

## II. MOTET A DEUX VOIX,

gaude- bo, & e- xulta- - bo in Deo Je- su me- o, &  
 & e- xulta- - bo in Deo, in Deo Je- su me- o,  
 e- xulta- - bo in De- o Je- su me.

e- xulta- - bo in De- o Je- su me.  
 & e- xulta- - bo in Deo Je- su me-

o. Lætabor, Læta- bor super e- loquia  
 o. Lætabor, Læta- bor super e- loquia tu- a, Lætabor, Læta- bor  
 2

tua, Læta- bor super e- lo- - - quia tu-  
 super e- lo- - - - quia tu-  
 \* 6-7- x-7- 4-3x

Læta- - - - - bor super eloqui-

a. Læta- - - - - bor super eloqui-

a tu- a. Memor mira- bilium tuo- rum,

a tu- a. psallam

psallam tibi

tibi Deus meus, psallam tibi Deus me- us, psallam

Deus meus, Deus meus, psallam tibi Deus me- us, psallam

tibi, psallam tibi, psallam ti- bi Deus me- us,

## III. MOTET A DEUX VOIX,

ti- bi Deus meus, Deus me- us. Qui a miseri- cordia  
 psallam tibi Deus, Deus me- us.  
6
43
6
7 3

tua, Magna est super me. Magna est, Ma- gna est super me.  
Laudans,

Laudans invocavi- te: Quoni- am, vere pius, summe jus- tus, & mi-
 6
76
6
7

Quoni- am, vere pius, summe jus- tus,  
 se- ri- cors, vere pius, summe jus- tus, & mi-
 6
5
6
76 6

& mi- se- ri- cors. vere pius; sumine justus, & mi-  
se- - ricors. Quoni- am summe jus- tus, vere pius,  
sc- - ricors. Salvam fe- cisti animam meam, à perse-  
summe justus, & mife- ricors. Salvam fe- cisti animam meam, à perse-

quen- tibus, à perse- quentibus me. Salvam fe- cisti animam  
quen- tibus, à perse- quentibus me. Salvam fe- cisti animam

meam, à perse- quentibus me, persequen- tibus me,

meam, à perse- quen- tibus me,

## III. MOTET A DEUX VOIX,

à persequen- tibus, à persequen- tibus  
 à persequen- tibus  
 me. Ide- o gaudebunt, gaude-  
 me.  
 bunt, gaudebunt labia mea, cum canta- vero, cum can-  
 ta- vero ti- bi.  
 Ide- o gaudebunt, gau-

## D E M . C A M P R A.

73

de- bunt, gaudebunt labia

mea, cum cantave- ro, cum canta-

Ide- o gaude-

I- de- o gaudebunt, gaude-

LIV. I.

T

## III. MOTET A DEUX VOIX,

debunt labia me- a, cum canta- vero tibi, cum canta-  
 debunt labia me- a, cum canta- vero tibi, cum canta-  
 vero ti- bi. Et non ta- cebo die ac nocte, psal-  
 vero ti- bi.  
 lere nomini tu- o. Et non ta- cebo die ac nocte,  
 Et non ta- cebo die ac nocte psal-  
 psal- lere nomini tu- o.  
 lere nomini tu- o, non ta- cebo die ac nocte,

Et non ta- cebo die ac nocte,  
 psal- lere nomini tu- o, non ta- cebo die ac  
 psal- lere nomini tu- o, Et non ta- cebo die ac  
 noc- te, psal- lere nomini tu- o, non ta- cebo die ac nocte  
 nocte, psal- lere no- mi- ni tu- o, non ta- ce- bo  
 psal- lere no- mi- ni tu- o, non ta- ce- bo  
 die ac nocte, psal- lere, psallere nomini tu-  
 ce- bo die ac nocte, psal- lere nomini tu-

## III. MOTET A DEUX VOIX,

o, psal- lere nomini tuo, nomi- ni tu- o.  
o, psal- - - lere nomini tuo.



## IV. MOTET A DEUX VOIX,

DU CANTIQUE DES CANTIQUES.

Ota pulchra es a mica mea,  
Tota pulchra es.

BASSE-CONTINUE.

Tota pulchra es, To ta pul chra es.  
Tota pulchra es a mica mea,

Tota pulchra es a- mica mea,  
Tota pulchra es To- ta pul- chra es.

To- ta, Tota pul- chra es. To- ta, Tota, pul- chra es. Et  
To- ta, Tota pul- chra es. To- ta, Tota pul- chra es.

macula non est in te. Favus dis- tillans la- bia tu- a.

O- dor unguen- torum tu-  
Mel, & lac, sub lingua tua.

## IV. MOTET A DEUX VOIX,

orūm, super omnia a- roma- ta.

Tota pulchra es

Tota pulchra es, To- ta pul- chra es.

a- mica mea, Tota pulchra es

To- ta, Tota pul- chra es. To- ta, Tota

a- mica mea, To- ta, Tota pul- chra es. To- ta, Tota

pul- chra es. Jam enim hiems transiit, imber a- biit, imber abiit  
pul- chra es.

& reces- cit.

Flo- res appa- ru- e- runt in terra nos-

*Ficus protulit*

tra. Vox turturis au- dita est. Vox turturis audi- ta est.

grof sos su- os. Vineæ florentes dederunt o- do- tem

su um. Vineæ floren- - res dederunt o- dorem, dede- runt o-

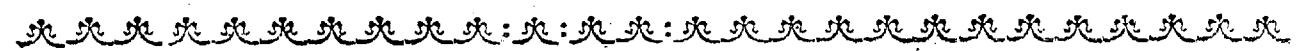
## IV. MOTET A DEUX VOIX,

do- rem su- um. dede- runt o- do- rem su- um.  
 Surge  
 Surge propera, amica mea, formosa  
 propera, amica mea, co-lumba mea,  
 mea, & veni, veni, veni. Surge propera amica mea,  
 & veni, veni, veni, veni, columba  
 formosa mea, & veni, veni, ve-ni. veni, veni de Libano,  
 mea, & veni, veni, veni, ve-ni.

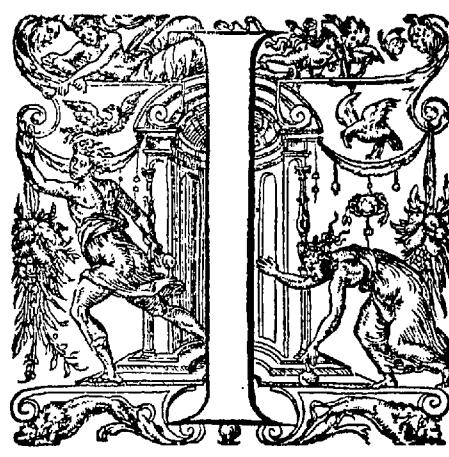
DE M. CAMPRA.  
 81  
 veni Co- ronabe- ris,      veni Coro- naberis.  
 Veni, veni de Libano,  
 Veni, veni de Libano,  
 veni Co- ronabe- ris,      veni Co- ronabe- ris,      Veni,  
 Veni, veni Co- ronabe- ris.      Veni, veni de Libano,  
 veni de Libano,      veni Co- ronabe- ris.      Veni, veni de  
 Veni, veni      Corona- - - - be- ris.      Veni,  
 Libano,      Veni, veni,      veni, veni Coro- nabe- ris.      Veni, veni,  
 Liv. I.

## IV. MOTET A DEUX VOIX,

veni, veni, veni Co- ronabe- ris. Veni, veni de Li- ba- no,  
 Corona- - - beris. Veni,  
 veni, veni, ve- ni Co- ro- na- - - beris. Veni,  
 veni, Veni, veni de Li- bano,  
 veni, Veni, veni de Li- bano,  
 veni, Veni, veni de Li- bano,  
 veni, veni, ve- ni Co- ro- na- - - - -  
 veni, veni, ve- ni Co- ro- na- - - - -  
 no, Veni, ve- ni Corona- beris. Veni, veni, veni Corona- beris.  
 beris. Veni, ve- ni Corona- beris. Veni, veni, veni Corona- beris.  
 43 76 54 3X 6X 76 56 - 98



## I. MOTET A TROIS VOIX.

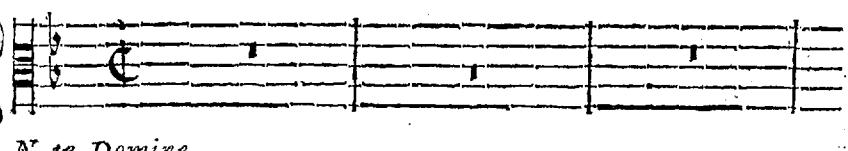
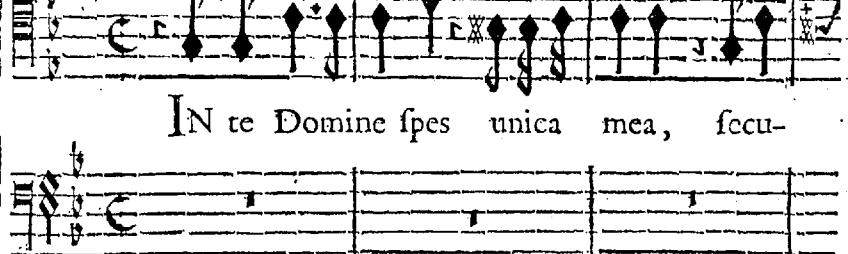


*N te Domine.*

IN te Domine spes unica mea, secu-

rum cordis me- i refu- gium, In tribu- lati- o- ne sola- ti-

BASSUS-CONTINUUS.

*In te Domine.**BASSUS-CONTINUUS.*

rum cordis me- i refu- gium, In tribu- lati- o- ne sola- ti-



um, Fons bonita- tis, Tor- - rense æternæ volupta-



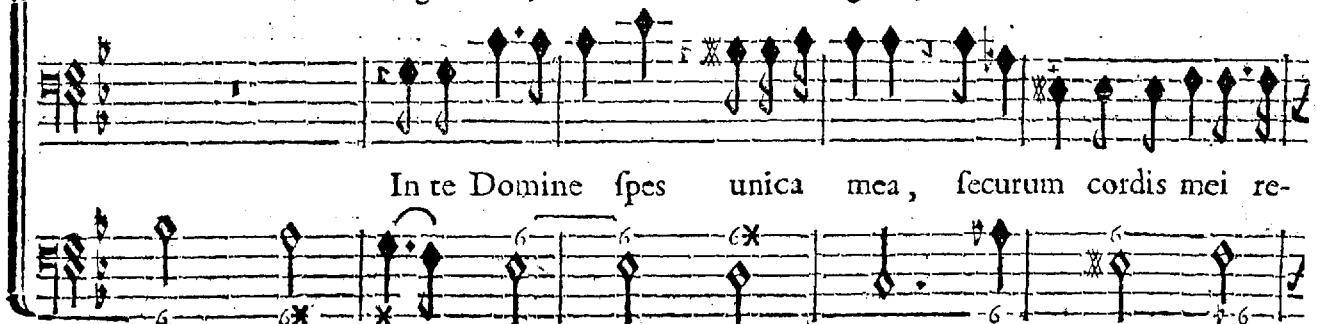


## I. MOTET A TROIS VOIX,

IN te Domine spes unica mea, secu- rum cordis mei refu- gium,  
 tis.  
  
 In tribulati- one sola- tium, Fons bonita- tis,  
  
 Tor- rens æternæ volunta- tis. In te Domi-  
 nus, In te Domine spes unica mea, secu-

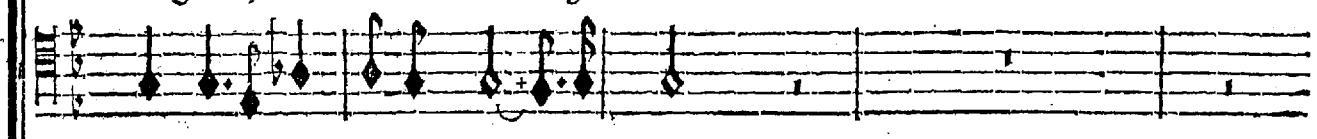


ne spes unica mea, securum cordis mei re-fugium, securum cordis mei re-  
rum cordis mei re-fugi- um, cordis mei refu-gium, securum cordis me-



In te Domine spes unica mea, securum cordis mei re-

fugium, cordis me-i refu-gi- um. In tribulati-one so-



i, cordis me-i re-fu-gi- um.



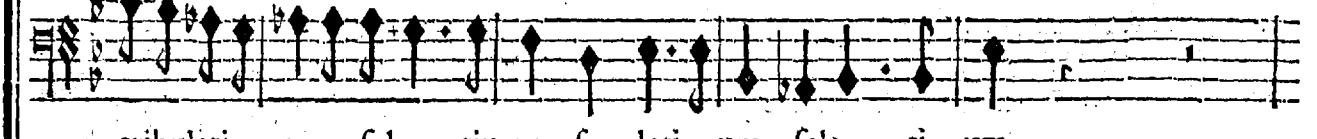
fugium, cordis mei refugi- um. In tribulati-one sola-ti- um. In



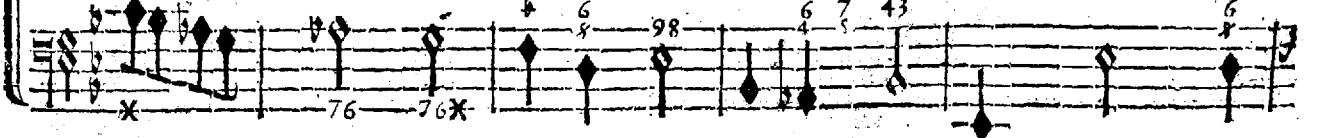
la-ti- um, sola-tium. In tribulati-one sola-tium.



In tribulati-one sola-ti- um, sola-tium. Fons



tribulati-one sola-tium, sola-lati- um, sola-ti- um.

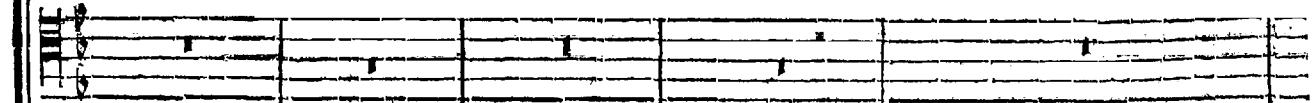
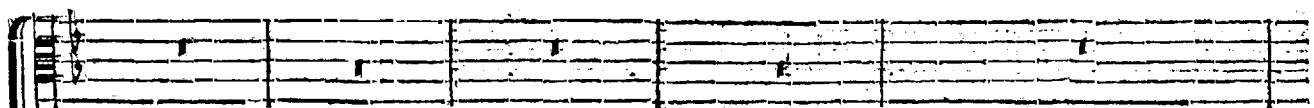


## I. MOTET A TROIS VOIX,

bonita- tis, Tor- - - - - rens aeter- - - - - ne volupra-  
 Fons bonitatis, Tor- - - - - rens aeternæ, x-  
 tis.  
 ternæ volupta- tis. Fons boni- tatis, Tor-  
 Fons boni- tatis, Tor-  
 Fons, Fons boni- tatis, For-  
 43

rens æternæ voluptatis.  
rehs æternæ voluptatis.  
rens æternæ voluptatis. Tor- - - - - rens æ- ter- næ, æ-

ternæ voluptatis.  
ternæ voluptatis.  
ternæ voluptatis. Ad te sunt gressus mei, Pa- ter, Pater misericor- di-



æ, Plene chari-tatis exi- mia. Plene charita- -

## I. MOTET A TROIS VOIX,

Respice vota in te confiden-

Poco lentamente.

Respice vota in te confiden-  
tis, confi- den-

tis exi- mii x.

6 6x 4 x 2 7 7 7 7 6 5 3x

tis, in te confi- den- tis. Respice vota in te confiden-

tis, in te confidentis. Respice vota in te confi- den- tis, in

Respice vota in te con- fiden- tis, confi- den- tis. Respice

76 7 2 6 6 7 7 7 7

- tis, confiden- - tis. Majestatem tu- am implo-

te confi- dentis, confi- den- tis.

vota in te con- fi- den- tis. Majestatem tu- am im- plo- ran-

7 6 76 6 6 7 7 7 7

ran-tis, implo-ran-tis, im-ploran-tis, implo-ran-tis, implo-ran-tis, implo-ran-tis, implo-ran-tis. Majes-tatem tuam implo-ran-tis, imploran-tis, imploran-tis.

ran-tis, implo-ran-tis, Ut post hujus vitæ e-xilium  
imploran-tis, im-ploran-tis.  
imploran-tis, im-ploran-tis.

non confundatur in æter-num.

Ut post hujus vitæ e-xilium non confun-datur in æter-num.

## I. MOTET A TROIS VOIX,



Ut post hujus vitæ exi- lium, non con- fun- datur in

datur in æter- num. Ut post hujus vitæ exi- lium, non con fun- datur in



æter- num. Ut post hujus vitæ æ- xilium, non confun- datur in

æ- ter- num. Ut post hujus vitæ e- xilium, non confuni- datur in

*Gay*  
Ut post hujus vitæ e- xilium; non, non confun- datur in

æter- num.

Ut post hu- jus vitæ e- xili- um,

æter- num. Ut post hujus vitæ e- xilium, non confun- datur, non confun-

æter- num. non, non, non confun- datur, non confun- datur, non confun-



non confundatur in æternum. non, non confundatur in æternum.

da - tur in æternum. non, non confundatur in æternum. Ut post

da - tur in æternum. non, non confundatur in æternum.

hujus vitæ exilium, non confunda - tur in æter -

hujus vitæ exilium, non confunda - tur in æter -

hujus vitæ exilium, non confunda - tur in æter -

Ut post hujus vitæ exilium, non confunda - tur in æter -

Ut post hujus vitæ exilium, non confunda - tur in æter -

Ut post hujus vitæ exilium, non confunda - tur in æter -

num.

num.

num.

## I. MOTET A TROIS VOIX,

num. Ut post hujus vitæ exilium, non confundatur in æter-

Ut post hujus vitæ exilium, non confundatur in æter-

Ut post hujus vitæ exilium, non confundatur in æter-

num. non, non confunda - tur, non, non confundatur in

num. non, non confun da- tur, non, non confundatur in

num. non, non confun da- tur, non, non confundatur in

æter- num.

æter- num.

æter- num.

43\*

## II. MOTET A TROIS VOIX.



*Iffipa, Domine.*  
Gravement.

Dissipa, Domine, mentis meæ tene-

bras. Dissipa, Domine, Dissipa mentis meæ tenebras.

## I I. MOTET A TROIS VOIX.

ne, mentis meæ tene- bras. mentis meæ tene- bras. Dissi-

Dissi- pa, Domine, mentis

Dissi- pa, Domi- ne, Dissi- pa mentis

pa, Domi- ne, men- tis meæ tene- bras. Dissi- pa mentis meæ tene-

meæ tenebras. Dissipa, Domi- ne, mentis meæ, mentis meæ tene-

meæ, te- nebras. Dissi- pa, Dissi- pa, Do- mi- ne,

bras. men- tis meæ, Dissi- pa, Domine, mentis meæ tenebras. Infun-

bras. Dissi- pa, Dissi- pa, Do- mine, mentis meæ tene- bras.

men- tis meæ te- nebras.

## D E M. C A M P R A.

95

de animæ meæ, clari- tatis tuæ rá - dios. In-

fun- de animæ meæ, clari- tatis tuæ rá - dios.

Infund-

In- funde

Infund- de animæ meæ, clari- tatis tuæ rá - dios. In-

de animæ meæ, clari- tatis tuæ rá - dios. Infund- de

animæ meæ, clari- tatis tuæ rá - dios. Infunde animæ

## II. MOTET A TROIS VOIX,

funde clarita- tis tuæ ra- dios.  
animæ meæ, clarita- tis tuæ ra- dios.  
meæ, clarita- tis tuæ ra- dios. Quibus

tota perfu- sa, amabi- lis majes- tatis tuæ vide- at de- co-

Quibus tota per- fu- sa, perfu- - sa,  
Quibus tota perfu- - sa, amabi- lis majes- rem.

amabi- lis majestatis tu- æ. amabi- lis, amabi- lis majes- tatis tu-  
ta- tis tuæ, amabi- lis majes- tatis tu- æ vide- at, vide-  
x, amabi- lis majes- tatis tu- æ vide- at de- co.  
6 68 6 987 76

æ vide- at deco- rem, deco- rem.  
at decorem, vide- at deco- rem. Medere malis corpo- ri  
rem, de- co- rem.  
6 7 4 43 3 2 6

meo, lethale vulnus in- figenti- bus. Ut ele- vata mens mea ad  
LIV I. B b  
6 6 2 6

## II. MOTET A TROIS VOIX,

te, læ-      ta, læ-      ta, læta te desi- deret, læ- .

Te desi-      ratum pos- si- de-

ta, læta te desi- de- ret.

*Lentement.*  
Te desi-      ratum possi- deat, Te desi-  
de-      ratum possi- deat.

Te desi-      ratum possi- de- at.

ratum possi- deat, possi- deat. In tui possessi- o-

In tui

ne in æ- ter- num qui- es- cat, qui- es- cat.

6 5 3x

posseſſi- o- ne in æ- ter- num qui- es- cat.

In æ- ter-

In æ-

In æ- ter- num quies- cat. In æ- ter- -

- - - num quies- - cat. In æ-

ternum quies- - cat. In æternum qui-

II. MOTET A TROIS VOIX,

A musical score for three voices (Soprano, Alto, Bass) on three staves. The Soprano staff uses a soprano C-clef, the Alto staff an alto F-clef, and the Bass staff a bass G-clef. The music consists of six measures. The lyrics are in Latin, with some words underlined: "num quies- cat, quies- cat. In x- ter- - num quies- cat." The first two lines are repeated. The third line continues with "ter- num quies- cat. In x- ternum quies- cat. In tui". The fourth line continues with "ef- cat, qui- es. cat. In x- ter- num qui- ef- cat.". Measure numbers 4 and 3 are written above the Bass staff.

The image shows a page from a musical score for 'Qui est' by J.S. Bach. The score consists of four staves of music, each with a different vocal part. The lyrics are written below the staves, corresponding to the notes. The music is in common time, and the voices are in unison. The lyrics are in Latin, referring to Christ as the Lamb of God.

Qui est - - - qui est - - - qui est - - - qui est - - -

qui est - - - qui est - - - qui est - - - qui est - - -

qui est - - - qui est - - - qui est - - - qui est - - -

qui est - - - qui est - - - qui est - - - qui est - - -

in æ- ter- num qui- es- cat.  
cat, in æ- ter- num qui- escat, qui- es- cat.  
num qui- es- cat.

## III. MOTET A TROIS VOIX.

DU PSEAUME LXXXIII. 84.



Lentement.

Uam di- lecta taber- na- cula  
Quam di- lecta taber- na- cula  
Quam dilecta.

BASSUS-CONTINUUS.

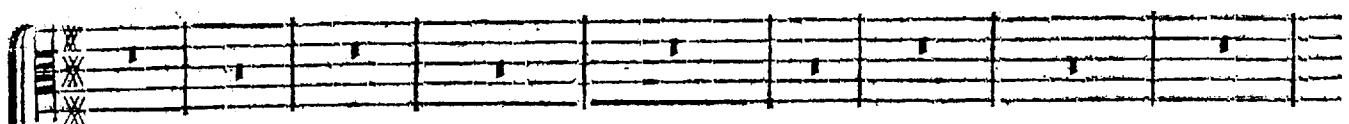
tua Domine virtu- tum! Quam di- lecta taber- na- cula  
tua Domine virtu- tum! Quam di- lecta taber- na- cula  
Quam di- lecta, Quam di- lecta, taber-

## III. MOTET A TROIS VOIX,

tua, taber-nacula, taber-na-cula tua, Domine virtu-tua, taber-nacula, taber-na-cula tua, Domine virtu-nacula tu-a, taber-nacula tu-a, Domine, Domine virtu-tum!

tum! Quam di-lecta taber-nacula tu-a, taber-nacula tu-a, Quam di-lecta taber-nacula tu-a, taber-nacula tu-a, Quam di-lecta, Quam di-lecta taber-nacula tu-a, taber-nacula tu-a,

na-cula tua Domine virtu-tum! na-cula tu-a Domine virtu-tum! concu-pis-cit & de-ficit anima Domine, Domine virtu-tum!



me- a. concupis- cit & de- ficit anima me- a, a- nima

mea in atria Do- mini.

concupis- cit & de- ficit anima me- a,

concupis- cit & de- ficit anima me- a, anima mea,

defi- cit anima mea, in atria Do- mini. defi- cit anima

concupis- cit & de- deficit anima

defi- cit in a- tria Do- mini.

concu- pis- cit &

mo- a in atria Do- domini.

de-

me- a,

anima mea,

defi- cit in atria

de- deficit anima mea, defi- cit, defi- cit in atria

ficit, defi- cit anima mea, anima mea in atria

Do- mini. concu- piscit & de- deficit anima mea, in atria Do- mi-

Do- mini. concu- piscit & deficit a- anima me- a in atria Lo- mi-

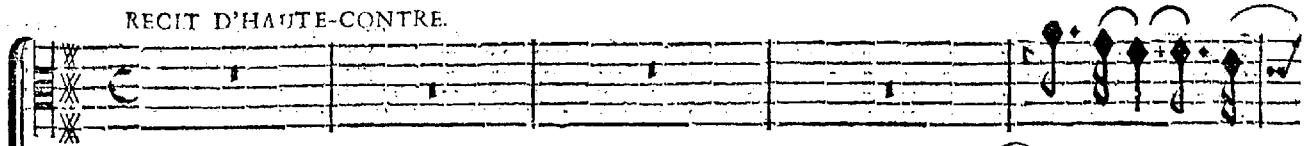
Do- mini. concupis- cit & de- deficit anima mea, in atria Do- mi-

ni. concupis- cit & deficit, concu- pscit & de- ficit, defi-  
ni. concupis- cit & deficit ani- ma mea, concu- pscit &  
ni. anima me- a, concu- pscit & defi-

cit, in atria Domini, anima mea, anima mea,  
defi- cit, & defi- cit, concupis- cit & defi- cit, concu-  
cit in atria Do- mini. concupis- cit & defi- cit, concu-

concupis- cit & deficit anima mea, in atria Domi- ni.  
pis- cit & de- ficit anima mea, in atria Do- mini.  
pis- cit & de- ficit, anima me- a, in atria Domi- ni.

RECIT D'HAUTE-CONTRE.



Cor me- um,

GAY. 6  
BASSUS-CONTINUUS.

&amp; caro mea exultaverunt in Deum vi- vum. exultaverunt, exulta-

ve- rant in De- um, in Deum vi- vum. exultaverunt in Deum vi-

vum. in Deum vi- - vum. Cor me- um, &amp; caro mea exulta-

BASSE-TAILLE.

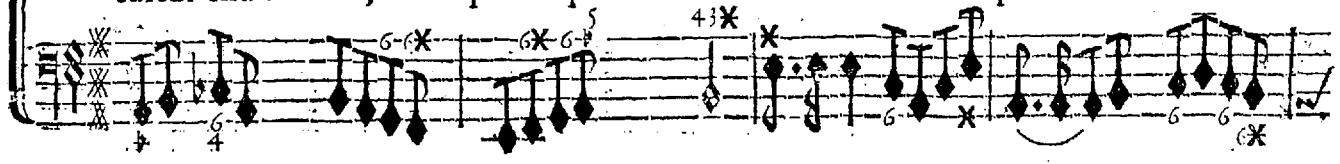
verunt in De- um .. vi- vum. ETenim paffer invenit sibi dormum: &amp;

turtur nidum sibi, ubi ponat pullos su- os. Etenim paffer invenit sibi domum: &amp;

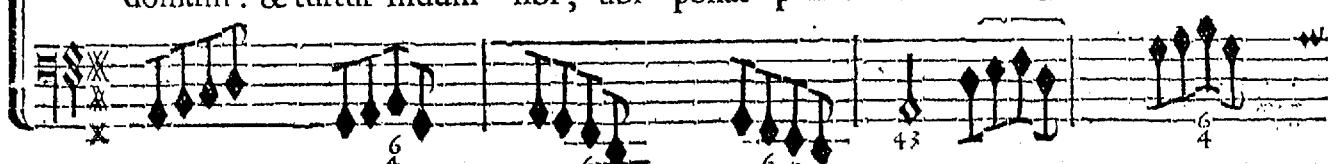
43\*



turtur nidum sibi, ubi ponat pullos su- os. Etenim passer invenit sibi



domum: & turtur nidum sibi, ubi ponat pullos su- os. & turtur nidum



## HAUTE-TAILLE. Lentement.



sibi, ubi ponat pullos su- os. Alta-ria tua Domine virtu-



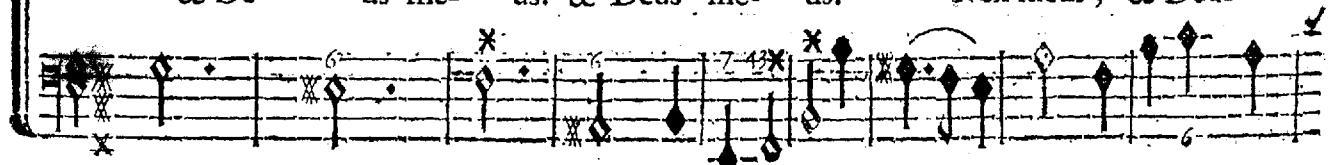
tum: Rex me- us, & De- us me- us. & De- me-



us. Alta-ria tua Domine virtu- tum: Rex me- us,



& De- us me- us. & Deus me- us. Rex meus, & Deus



me- us. Alta-ria tua Domine virtu-tum: Rex me-

- us, & De-us me- us. Rex me- us, & De-us me-

Gry.  
3  
BE- ati qui habitant, qui habi- tant in domo tua, Do- mi-

us. BE- ati, Be- ati qui habitant in domo tua, Do- mi-

3  
BE- ati qui habitant in domo tua, Do- mi-

BASSUS-CONTINUUS.

ne: in sæcula sæcu-lorum lauda-bunt, lau-da-bunt te.

in sæcu-ne:

in sœcu-

la sœculorum lauda- - bunt, lau- da- bunt te. in sœcu-

la sœcu- lorum lauda- - bunt, lauda- bunt te. in sœcula sœcu-

la sœcu- lorum lauda- - bunt, lau- da- bunt te. in sœcula sœcu-

lorum lauda- - bunt, laudabunt, lauda- bunt te.

lorum, in sœcula sœculorum lauda- - bunt, lauda- bunt te.

lorum, in sœcula sœculorum lauda- - bunt, lau- da- bunt te.

in sœcu-

The image shows three staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The lyrics are written below each staff in a Gothic script. The first two staves begin with "lauda-". The third staff begins with "lauda-", followed by a short space before "laudabunt, lau-". The lyrics are as follows:

lauda- - bunt, lau- da- bunt te. in sæcula sæcu-  
lauda- - bunt, lau- da- bunt te. in sæcula sæcu-  
la sæcu- lorum laudabunt, lau- da- bunt te. lauda- - bunt, lau-

The image shows three staves of Gregorian chant notation. Each staff consists of a five-line red musical staff with black neumes. The lyrics are written below each staff in a Gothic script. The first two staves begin with 'lorum lauda-' followed by a short melisma. The third staff begins with 'da-'. The lyrics continue with 'bunt, laudabunt, lauda-' followed by another melisma. The final word of each line is 'te.' The music concludes with a final melisma. The notation includes various neume patterns such as 'longa' (a single vertical stem), 'brevis' (a short vertical stem), 'clivis' (a diagonal stroke), and 'cum' (a horizontal stroke). The first two staves end with a fermata, while the third staff ends with a final cadence.

The image shows three staves of musical notation. The top staff consists of two measures of music, each ending with a fermata. The lyrics are "lorum lauda - bunt, lauda - bunt, lau- da bunt". The middle staff also has two measures, ending with a fermata. The lyrics are identical: "lorum lauda - bunt, lauda - bunt, lau- da bunt". The bottom staff has three measures, ending with a fermata. The lyrics are "da - bunt, lauda - bunt, latida - bunt". Each staff begins with a clef (F, C, B) and a key signature of one sharp. Measures are separated by vertical bar lines, and notes are represented by vertical stems with diamond-shaped heads.

## D E M. C A M P R A.

III

te. in sacer- la sacer- lorum lauda- - bunt, lauda- -

te. in sacer- la sacer- lorum lauda- - bunt, lauda- -

te. in sacer- la sacer- lorum lauda- - bunt, lauda- -

bunt, lau- da- bunt te. lauda- - bunt, lau- da- bunt te.

bunt, lau- da- bunt te. lauda- - bunt, lauda- bunt te.

dabunt, lau- da- bunt te. lauda- - bunt, lauda- bunt te.

6                    6

4                    3                    4                    3

F I N.

# T A B L E DU PREMIER LIVRE DES MOTETS DE M. CAMPRA.

## M O T E T S A V O I X S E U L E.

I.	Motet,		Aratum cor meum Deus. <i>Dessus.</i>	<i>page</i>	1
II.			O sacrum convivium. <i>D.</i>	6	
III.			Quemadmodum desiderat cervus ad fontes aquarum. <i>D.</i>	10	
IV.			Salve Regina, Mater misericordiae. <i>D.</i>	18	
V.			Laudate Dominum in sanctis ejus. <i>D. Avec deux Violons.</i>	22	
VI.			Insere Domine pectori meo. <i>Haute-Contre. Avec deux Violons.</i>	30	
VII.			Exurge, Domine, in adjutorium mihi. <i>Basse. Avec deux Violons.</i>	42	

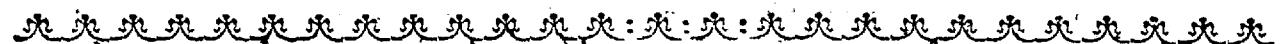
## M O T E T S A D E U X.

VIII.	Laudabit usque ad mortem. <i>deux Dessus.</i>	54
IX.	Diligam te Domine fortitudo mea. <i>deux D.</i>	69
X.	In Domino gaudabo. <i>Dessus &amp; Basse.</i>	67
XI.	Tota pulchra es amica mea. <i>deux Dessus.</i>	76

## M O T E T S A T R O I S.

XII.	In te Domine spes unica mea. <i>Haute-Contre, Taille, &amp; Basse.</i>	83
XIII.	Dissipa, Domine. <i>H. C. &amp; B.</i>	93
XIV.	Quam dilecta tabernacula tua Domine virtutum. <i>H. T. &amp; B.</i>	101

F I N.



## EXTRAIT DU PRIVILEGE.

**P**A R Lettres Patentes du Roy données à Arras l'onzième jour du mois de May, l'An de Grace 1673. Signées LOUIS: & plus bas, Par le Roy, COUBERT; Scellées du grand Sceau de cire jaune: Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy, des 30. Septembre 1694. & 8. Aoust 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale qu'Instrumentale, de tous Auteurs: Faisant deffenses à toutes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ni autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obéissance, nonobstant toutes Lettres à ce contraires; ni mesme de Tailler ni Fondre aucun Caractères de Musique, sans le congé & permission dudit Ballard, à peine de confiscation desdits Caractères & Impressions, & de six mille livres d'amende, ainsi qu'il est plus au amplement declaré 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.

