

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 ROY.



A MONSIEUR
DE
LA GRANGE-TRIANON,
ABBE DE SAINT SEVER,
CHANOINE DE L'EGLISE DE PARIS
CONSEILLER AU PARLEMENT.



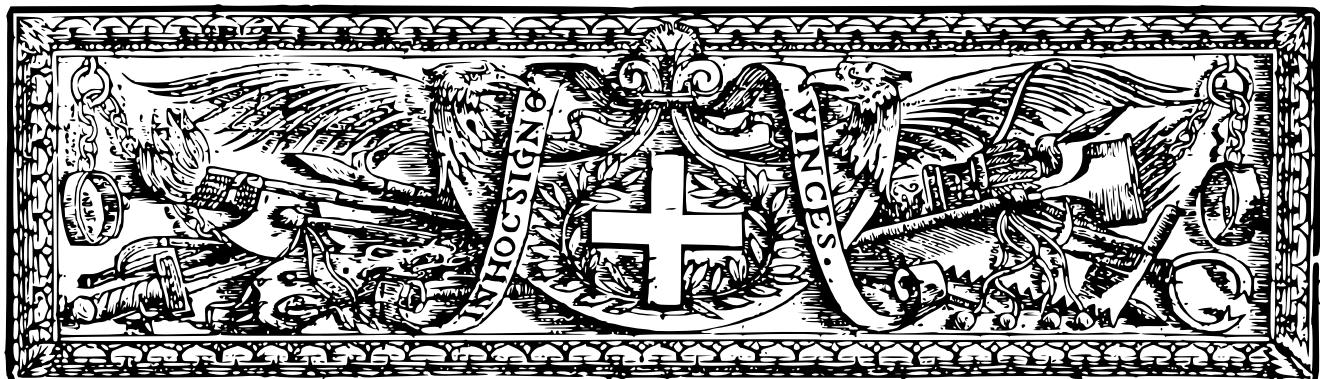
MONSIEUR,

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 écouté mes Chants, & vous les avez favorisez d'une approbation & d'une protection si éclatante, qu'elle a entraîné celle de toute 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 agrémens 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 sçachent donc, que c'est à vous qu'ils ont obligation de ce qu'ils y trouveront de meilleur ; qu'ils entrent de part en part dans la reconnoissance que je vous dois ; & qu'ils m'aydent à publier la sensibilité, & le respect avec lequel je suis,

MONSIEUR,

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



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

Par Monsieur CAMPRA.



I. MOTET A VOIX SEULE.

Du Pseaume CVII.



Gay.

Aratum.

BASSUS-CONTINUUS.

Sheet music for Bassus-Continuus part, Treble clef, 3/4 time, key signature of two sharps. The vocal line consists of sustained notes and short melodic fragments. The continuo line provides harmonic support with sustained notes and chords.

5

ra-tum cor me-um, Pa - ra-tum cor me - um, De-us, Pa - ra -

6 7 6 7 6 5 6

Sheet music for the vocal line, Treble clef, 3/4 time, key signature of two sharps. The vocal line includes lyrics: "ra-tum cor me-um, Pa - ra-tum cor me - um, De-us, Pa - ra -". The continuo line provides harmonic support with sustained notes and chords.

2 II

- tum cor meum : Pa - ratum, Pa - ra-tum cor me - um :

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

17

Can - ta-bo, can - ta-bo & psal - lam in

4 3 6

23

glo - ri-a me-a, in glo - - - - ri-a, glo - ri-a

6

29

me - a. Can - ta-bo, can - ta-bo & psal -

5 # 6 6 #

35

- lam in glo - - - - ri-a, glo - ri-a

6 6 7

40

me - a. Ex-ur - ge glo - ri-a

5 6 4 3

46

me-a, ex - ur - ge psal - te - rium & cy - tha-ra: Ex - urgam, ex -

52

ur-gam di - lu - culo, di - lu - cu-lo. Ex - ur - ge glo - ri-a

58

me-a, ex - ur - ge psal - te - rium & cy - tha-ra: ex - urgam, ex -

64

ur-gam di - lu - cu-lo, ex - ur-gam di - lu - cu-lo.

70

Con - fi - te - bor ti - bi in po - pulis, Do-mine:

77

Con - fi - te - bor ti - bi in po - pulis, Do-mine: Con-fi-

4

84

te - bor, Con-fi - te - bor, Con-fi - te - bor ti - -

bi & psal-lam ti - bi, psal - - -

- lam ti - bi in na - ti - o - ni-bus, & psallam

ti - bi, psal - - - lam ti - bi in na - ti -

o - ni-bus, psal - - - lam ti - bi in

na - ti - o - ni-bus.

Measure 84: Soprano: B-flat major, common time. Bassoon: B-flat major, common time. Measure 85: Soprano: C major, common time. Bassoon: C major, common time. Measure 86: Soprano: D major, common time. Bassoon: D major, common time. Measure 87: Soprano: E major, common time. Bassoon: E major, common time. Measure 88: Soprano: F major, common time. Bassoon: F major, common time. Measure 89: Soprano: G major, common time. Bassoon: G major, common time. Measure 90: Soprano: A major, common time. Bassoon: A major, common time. Measure 91: Soprano: B major, common time. Bassoon: B major, common time. Measure 92: Soprano: C major, common time. Bassoon: C major, common time. Measure 93: Soprano: D major, common time. Bassoon: D major, common time. Measure 94: Soprano: E major, common time. Bassoon: E major, common time. Measure 95: Soprano: F major, common time. Bassoon: F major, common time. Measure 96: Soprano: G major, common time. Bassoon: G major, common time. Measure 97: Soprano: A major, common time. Bassoon: A major, common time. Measure 98: Soprano: B major, common time. Bassoon: B major, common time. Measure 99: Soprano: C major, common time. Bassoon: C major, common time. Measure 100: Soprano: D major, common time. Bassoon: D major, common time. Measure 101: Soprano: E major, common time. Bassoon: E major, common time. Measure 102: Soprano: F major, common time. Bassoon: F major, common time. Measure 103: Soprano: G major, common time. Bassoon: G major, common time. Measure 104: Soprano: A major, common time. Bassoon: A major, common time. Measure 105: Soprano: B major, common time. Bassoon: B major, common time. Measure 106: Soprano: C major, common time. Bassoon: C major, common time. Measure 107: Soprano: D major, common time. Bassoon: D major, common time. Measure 108: Soprano: E major, common time. Bassoon: E major, common time. Measure 109: Soprano: F major, common time. Bassoon: F major, common time. Measure 110: Soprano: G major, common time. Bassoon: G major, common time. Measure 111: Soprano: A major, common time. Bassoon: A major, common time. Measure 112: Soprano: B major, common time. Bassoon: B major, common time. Measure 113: Soprano: C major, common time. Bassoon: C major, common time.

5

120

Qui-a ma - gna est su-per cœ - los, Qui-a ma - gna est su-per

127

cœ - los, mi - se - ri - cor-di-a tu-a: Qui-a ma - gna

134

est su-per cœ-los, mi-se - ri - cor-di-a tu - a: mi - se - ri - cor-di-a,

141

mi-se - ri - cor - di - a tu - a: & usque ad nu -

147

- bes ve - ri - tas, ve - ritas tu - a,

153

Qui-a ma - gna est su-per cœ - los mi - se - ri - cor - di-a,

6
159

mi-se - ri - cor - di-a tu - a: & us-que ad nu -

6
160

- bes ve - ri-tas, ve - ritas tu - a. &

165

us-que ad nu - bes ve - ritas tu - a, ve - ri -

171

tas, ve - ritas tu - a, & us-que ad nu -

- bes ad nu - bes ve - ri-tas, ve - ritas

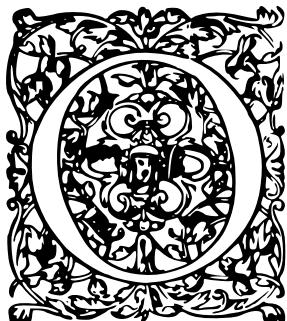
183

tu - a, ve - ri-tas, ve - ritas tu - a.

189

II. MOTET A VOIX SEULE,

POUR LE S. SACREMENT.



Lentement.

Sacrum.

O, O fa-crum convi-vium

4

in quo Christus sumitur : O, O fa-crum convi-vium,

6 6 6

8

in quo, in quo Christus sumi-tur : re co-li-tur memo - ri-

6 6 4 3

12

a pa ffi - onis e - jus, pa ffi-o - nis e - jus. re co li -

6 b # 7 6 b 6 5 3 #

8

17

tur me-mo - ri - a pa-fli - o - nis e - jus, pa-fli - o - nis,

21

Gay.

pa - fli-o - nis e - jus.

Mens impletur gra-ti-

25

a, & futu-ræ glo - ri-æ, nobis pi-gnus da -

28

tur.

Mens im-ple-tur gra - ti - a, & fu-tu-ræ glo -

31

riæ, nobis pignus da - tur.

A musical score for organ, page 34. The top staff is in treble clef, B-flat key signature, and common time. It features a melodic line with various note values and rests. The lyrics "Mens impletur gra - ti - a, & futuræ glo - riæ," are written below the notes. The bottom staff is in bass clef, B-flat key signature, and common time. It provides harmonic support with sustained notes and rhythmic patterns. The score uses a mix of standard notation and early music notation, including sixteenth-note figures and specific key signatures like 6# and 6b.

A musical score page from a church service. The top staff is for the organ, showing a treble clef and a key signature of one flat. The vocal part is in soprano range, with lyrics in Latin: "nobis pignus da - tur. & futuræ glo - - - ri-æ," on measures 37-40. The basso continuo part is in the bottom staff, with a bass clef and a key signature of one flat. Various numbers (6, 6, 6, b, 6, 4, 3, 6, 6) are placed above the bass notes, likely indicating harmonic changes or specific organ stops.

A musical score for two voices. The top voice (Soprano) starts with a dotted half note followed by eighth notes. The lyrics "no-bis pi-gnus da - tur," are written below the notes. The bottom voice (Bass) provides harmonic support with sustained notes and eighth-note patterns. Measure numbers 40 and 41 are indicated above the staff.

43

tur. Mens impletur gra - ti - a, & futuræ glo - - - - ri - æ,

6 6 6 6

46

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

6 6 4 3 6 9 7 6 7 6 7 3 4 3 3

A musical score for a two-part setting of "Al-le-lu-ya". The top part is in treble clef and the bottom part is in bass clef. The music is in common time, primarily in G minor (indicated by a 'b' symbol). The score includes lyrics "Al - le - lu - ya" at various points. Measure numbers 51, 58, 64, 70, 76, and 82 are visible. The notation uses various note heads and stems, with some measures featuring sixteenth-note patterns. The bass part includes a section where the notes are grouped in pairs.

89

ya, Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya.

95

Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya.

102

Al - le - lu - ya, Al - le - lu - ya, Al - le - lu -

108

ya, Al - le - lu - ya. Al - le - lu - ya, Al - le - lu -

115

ya, Al - le - lu - ya,

122

Al - le - lu - ya, Al - - - - - le - lu - ya.

III. MOTET A VOIX SEULE,

DU PSEAUME XLI.



Uemadmodum.

FLUTE ALLEMANDE.

BASSUS-CONTINUUS.

3

Que-mad-modum de - fi - derat cer-vus ad fon - tes a-

6

qua - rum : i - ta de-fi-derat a-nima me-a ad

10

te, ad te, ad te De - us. Quemadmodum de-

14

fi - derat cervus ad fon - tes a - qua - rum : i - ta de-

7 6 # 6 6 9 8 # 7 6

18

fi - derat a-nima me-a ad te, ad te De - us, i - ta

7 # 6 b 6 6 # 6

22

de-fi - de-rat a - nima me-a ad te De -

b 5 6 b # 6 4 # 2 # b 7 6 5

26

us, i - ta defi - derat a - nima me-a ad te De -

6 7 6 6 b 6 4 #

14

30

us, ad te, ad te, ad te De - us.

⁶
⁴
⁶
⁴
⁷
⁵
⁶
⁴
³

Gravement.
BASSUS-CONTINUUS.

35

Si - ti - vit a - nima me - a,

40

Si - ti - vit a - nima me - a ad De - um fon - tem

⁸
⁶
⁶
⁵
⁷
⁴
³

45

vi-vum: ad De - um fon - tem,

⁶
⁴
⁶

50

ad De - um fon - tem vi -

55

vum: quan-do ve - niam & ap - pa-re - bo an -

60

te fa - ci-em, an - te fa - ci-em De - i, quan-do

65

ve - ni-am & ap - pa-re - bo an - te fa - ci-em, an - te

16
70

fa - ci-em De - i, an - te fa - ci-em De -

#

7 8

Musical score for orchestra and choir, page 10, system 75. The score consists of three staves. The top staff is for the orchestra, featuring a bassoon line with dynamic markings f and \flat , and a vocal line with lyrics "i, an - te fa - ci-em De - i.". The middle staff is for the choir, showing a soprano line with eighth-note patterns. The bottom staff is for the bassoon, with a continuous line of eighth notes and harmonic markings indicating changes in harmonic function, such as 6 , \flat , $4\#$, 6 , 4 , 5 , and $3\#$.

80

Fu - e - runt

84

mi - hi la - chri-mæ me - æ pa-nes di - e ac noc -

6 7 6 6 7 6 7 6 6 5

87

te, pa-nes di - e, ac noc - te: dum di-ci-tur mi - hi quo-

90

ti-di-e, U-bi est Deus tu - us ? U-bi est, U - bi est De-

94

- us tu - us? U-bi est, U-bi est De - us tu - us? Ubi

98

est De-us tu - us ? Fu - e - runt mi - hi la - chri-mæ

I8
101

me - æ panes di - e ac noc - te.

6 7b 7 6 4 3# 6 6

105

Hæc recordatus sum & effudi in me animam meam :

Gay.

115

con-feffi - o - nis : so - - nus e-pu - lan - - -

$\begin{matrix} 7 & 6 \\ 6 & \# \end{matrix}$ $\begin{matrix} 6 & 6\# \\ \# & \# \end{matrix}$ $\begin{matrix} 5 & 5 \\ 4 & 3\# \end{matrix}$

118 Lentement.

tis. Qua - re tristis es a-ni-ma me-a ? Qua - re tristis es a-nima

$\begin{matrix} 6 & 6 \\ 4\# & 6 \end{matrix}$ $\begin{matrix} 6 & 6 \\ 6 & \# \end{matrix}$

122 Gay.

me-a ? & qua - re conturbas me ? qua - re conturbas me ?

$\begin{matrix} 6 & \# \\ 6 & 6 \end{matrix}$ $\begin{matrix} 3 & \# \\ 3 & 3 \end{matrix}$

126

Spe - ra in De - o, quo-niam ad - luc con - fi-te -

$\begin{matrix} 6 & \# \\ 6 & 6\# \end{matrix}$ $\begin{matrix} 6 & \# \\ 6 & \# \end{matrix}$ $\begin{matrix} 6 & \# \\ 6 & \# \end{matrix}$

20

133

Musical score page 133. The vocal line continues with "bor il-li: sa-lu-ta-re vultus me-i & De-us me-us." The basso continuo part is shown below.

140

140

Musical score page 140. The vocal line begins with "Spe-ra in De-o, Spe-ra in De-o," followed by a repeat sign. The basso continuo part is shown below.

147

147

Musical score page 147. The vocal line continues with "quo-niam ad-huc con-fi-te-bor il-li: sa-lu-ta-re vul-tus." The basso continuo part is shown below.

153

153

Musical score page 153. The vocal line concludes with "me-i & De-us me-us." The basso continuo part is shown below.

160

Spe - ra in De - o, quo-niam ad - huc con - fi-te -

$\begin{matrix} 6 \\ 3 \end{matrix}$ $\begin{matrix} b \\ 7 \end{matrix}$ $\begin{matrix} 9 \\ 6 \end{matrix}$ $\begin{matrix} 8 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 3 \\ 7 \end{matrix}$ $\begin{matrix} \# \\ 7 \end{matrix}$ $\begin{matrix} \# \\ 7 \end{matrix}$

167

bor il - li: fa - lu-ta - re vul - tus me - i & De-us me -

$\begin{matrix} \# \\ 3 \end{matrix}$ $\begin{matrix} \# \\ 4 \end{matrix}$ $\begin{matrix} \# \\ 6 \end{matrix}$ $\begin{matrix} 9 \\ 3 \end{matrix}$ $\begin{matrix} 7 \\ b \end{matrix}$ $\begin{matrix} 4 \\ 3 \end{matrix}$

173

us. Spe -

$\begin{matrix} 6 \\ b \end{matrix}$ $\begin{matrix} 6 \\ b \end{matrix}$ $\begin{matrix} 6 \\ b \end{matrix}$ $\begin{matrix} \# \\ b \end{matrix}$ $\begin{matrix} \# \\ b \end{matrix}$

179

- ra in De - o, quo-niam ad - huc con - fi-te - bor il - li:

$\begin{matrix} \# \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ b \end{matrix}$ $\begin{matrix} 6 \\ b \end{matrix}$ $\begin{matrix} \# \\ 6 \end{matrix}$

22
185

B-flat major, common time.

fa - lu-ta - re vul-tus me - i & De-us me - us. Spe - ra, —

$\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 9 \\ 3 \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 9 \\ 3 \end{matrix}$ $\begin{matrix} 8 \\ 6 \end{matrix}$

192

B-flat major, common time.

— Spe - ra in De - o, quo-niam ad - luc con - fi - te -

$\begin{matrix} 7 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 7 \\ 7 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 9 \\ 3 \end{matrix}$

199

B-flat major, common time.

bor il - li: fa - lu-ta - re vul - tus me - i & De-us me -

$\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 3 \end{matrix}$ $\begin{matrix} 9 \\ 3 \end{matrix}$ $\begin{matrix} 7 \\ 7 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 9 \\ 3 \end{matrix}$

205

B-flat major, common time.

us. fa - lu-ta-re vul-tus me - i & De-us me - us.

$\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 3 \end{matrix}$ $\begin{matrix} 9 \\ 3 \end{matrix}$ $\begin{matrix} 7 \\ 7 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 9 \\ 3 \end{matrix}$

IV. MOTET, À VOIX SEULE

POUR LA SAINTE VIERGE.



C Al - ve, Sal - ve Re-gi-na, Ma - ter mife-ri-cor - di-

C 6 4 5 7 6b 7 6

BASSUS-CONTINUUS.

5
C æ, vi-ta dul-ce-do, & spes no-stra, Sal - ve, & spes

C 6 4 5 6 6

9
C nos-stra, Sal - ve, Sal - ve; vi-ta dul-ce-do, vi-ta dul-

C 6 7 4 3 6 5 6

13
C ce - do, & spes no-stra, Sal - ve, Sal - ve.

C 7 b 6 7 6b 4 3 6

24
17

Ad te clama - tus,
e-xules fi - li - i E -

b 4 3 \natural 6 \natural 6 6 7 6

Musical score for organ, page 10, measures 22-23. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The key signature is one flat. Measure 22 begins with a bass note followed by a melodic line. The lyrics are: ve. Ad te, fu-spi-ra-mus ge-men - tes & flen - tes,. The measure ends with a half note. Measure 23 begins with a bass note followed by a melodic line. The measure ends with a half note.

Musical score for bassoon part, system 26. The score consists of two staves. The top staff is in bass clef, has a key signature of one flat, and includes lyrics: "Ad te, suspi-ra - mus ge-men - tes & flen - tes, in". The bottom staff is also in bass clef and provides harmonic information below each note: 6, 7, 6, 6, 7, 6, 6, 7, 6, 6, 5, 3, #. The measure ends with a fermata over the final note.

31

hac lacri-ma - rum val - le. in hac la-cri-ma - rum

39

Gay.

le. E-ya er-go, E-ya er-go,

Gay.

43

Lentement.

ad-vo-ca-ta no-fstra, E-ya er-go, ad-vo-ca-ta no-fstra, il-los tu - os

47

mife-ricor-des o-culos, ad nos, ad nos con-ver-te, ad nos con-

51

ver - te. Et Je-sum be-ne-di-ctum fru-ctum ven-tris tu - i,

55

no - bis post hoc e - xi - li-um of-ten - de, post hoc e -

26

58

xi-lium of-ten - de, of- ten-de.

O clemens! ô pia! ô!

Gay.

62

ô dulcis Vir-go, Vir-go Mari - a!

O clemens! ô

66

pi-a! ô!

ô dul-cis Vir - go Ma-ri - a!

O cle-mens! ô!

69

pi - a!

ô cle-mens, ô pi-a! ô!

ô dul - cis Vir - go,

72

Vir - go Mari - a!

76

O clemens ! ô ! pi - a !

ô clemens, ô

80

pia ! ô ! ô dulcis Vir - go Mari - a !

O clemens ! ô !

84

pi - a !

O clemens ! ô ! pia ! ô ! ô dulcis Vir - go, Vir - go Ma-

88

ri - a ! ô ! ô dul-cis Vir - go, Vir - go Ma-ri - a !

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



Gay.

Audate. PREMIER DESSUS DE VIOOLON.

SECOND DESSUS DE VIOOLON.

Laudate.

BASSUS-CONTINUUS.

5

6 6#

II

17

Lau - da - te,

Lau -

24

da - te, lau - da - - - te Dominum in sanctis e-jus,

30

31

Lau - da - te, lau - da - te,

⁶

⁶ ⁷ ^{6#}

38

e-um in fir-ma-men - to, virtu - tis e - - -

⁶ ⁶ ⁶

⁶ #

⁶ ⁹ ⁷

44

jus.

⁷ ⁴ ³

⁶ #

51

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

6 9 7 7 6 7 6 4 3

57

- te, Lau - da - te e-um in vir-tu - tibus e - jus: lau-da-te

4 3 6

63

e-um se-cun - dum mul - ti-tu - di-nem magni - tu - dinis e -

6 6 6 #6 5/4 #3

32

70

jus.

76

Lauda-te e-um in fo - no tu - - - bæ, in fo - no

82

tubæ : Lauda-te e-um, Lau - da - te,

89

Lauda-te e-um in fo - no tu - bæ : Lauda-te

96

e - um in psal - te - ri-o & ci - tha-ra, in psal - te - ri-o

103

& ci - tha-ra.

34

110

Lau-da-te e-um, Lau-da-te e-um in tym - pa-no & choro:

116

Lau - da - te, Lau - da - te

122

e-um in chordis & or - ga-no.

128

134

Lau - da - te e - um in cym - balis be - ne - so - nan - tibus :

141

Lau - da - te e - um in cym - balis, in cym - balis

36

147

ju - bi - la - ti - o - nis, omnis spi - ritus, omnis spi - ritus

154

lau - det Do - minum. omnis spi - ritus, omnis spi - ritus

7 5 6 4 5 3 6 7

161

lau - det Do - minum. om-nis

6 5 4 3 # 6 #

167

spiritus, omnis spiritus lau - det Do - mi - num.

The music consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature changes throughout the measure. The lyrics "spiritus, omnis spiritus lau - det Do - mi - num." are written below the notes.

173

om-nis spi - ritus lau -

The music consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature changes throughout the measure. The lyrics "om-nis spi - ritus lau -" are written below the notes.

179

det Do - minum. omnis spi - ritus lau - det Do - minum.

The music consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature changes throughout the measure. The lyrics "det Do - minum. omnis spi - ritus lau - det Do - minum." are written below the notes.

II. MOTET A VOIX SEULE,

ET DEUX DESSUS DE VIOLONS.

ELEVATION.



Gravement.

Nfere. PREMIER DESSUS DE VIOOLON.

SECOND DESSUS DE VIOOLON.

HAUTE-CONTRE.

Infere Domine.

BASSUS-CONTINUUS.

The musical score consists of four staves. The top staff is for the Premier Dessus de Violon, starting with a treble clef and a '2' indicating two measures. The second staff is for the Second Dessus de Violon, also with a treble clef and a '2'. The third staff is for Haute-Contre, with a bass clef and a '2'. The bottom staff is for Bassus-Continuus, with a bass clef and a '2'. The music includes various note heads, stems, and rests, with some notes having '+' or '#' symbols above them. Measure numbers 2 and 4 are indicated above the staves.

5

The musical score continues with four staves. The top staff starts with a treble clef and a '5'. The second staff starts with a treble clef and a '5'. The third staff is for Bassus-Continuus, with a bass clef and a '5'. The bottom staff is for Bassus-Continuus, with a bass clef and a '5'. The music includes various note heads, stems, and rests, with some notes having '+' or '#' symbols above them. Measure numbers 5, 7, 7, 6, 7, and 7 are indicated above the staves.

II

17

23

Doux.

In - se - re Do - mi - ne, In - se - re pe - cto - ri me -

Bass staff measure 28: 5/4 time, sharp sign, eighth note. Bass staff measure 29: 4/2 time, sharp sign, eighth note. Bass staff measure 30: 7/4 time, 3/4 time, eighth note. Bass staff measure 31: 7/4 time, 6/4 time, eighth note.

40
29 Doux.

o, In - se - re Do - mi - ne pe - cto - ri

34

me - o, tu - æ di - le - cti - o - nis af - fec - tum.

40

Da mi - hi te di - li - ge - re, non ver - bo, non lin -

7 6 7 6# #

46

gua, fed o - pe - re & ve - ri - ta - te. Da mi -

 3 6 4# 7 6 4 3# 6
 ♭ ♮ ♯ ♯ ♮ ♯ ♮ ♯

52

hi te di-li - ge - re, non ver - bo, non lin - gua, sed o - pe -
 7 6 5 4 3# 7 6
 ♭ ♮ ♯ ♮ ♯ ♮ ♯

58

re & ve - ri - ta - te. sed o - pe - re & ve - ri - ta -
 7 6 6 6 7 5 6 5
 ♭ ♮ ♯ ♮ ♯ ♮ ♯ ♮

42

64

RITOURNELLE.

RITOURNELLE.

te.

70

75

Doux.

Doux.

Au - ge in me fi - dem, spem fo -

81

ve, spem fo - ve & de-fi - ci - at a - nima me-a,

87

a-mo-ris tu - i, trans-fi - xa ja-cu - lis ? & de-fi - ci - at

92

at a - nima me - a, A-mo-ris tu - i, transfi - xa ja - cu - at

44

97

lis ? de - fi - ci - at a - nima me - a A-mo-ris

102

Gay.

tu - i, trans-fi - xa ja - cu - lis ?

107

7 6 # 6 6 6 6 7 6

114

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

6 5 # 6 6 7 6

120

- te mi ! Quam pul - cher es di - le - cte mi ! di - le-

4 4 6 3 6 6 # 6 # 7 6

126

- cte mi !

6 4 3# 4 6 4# 6#

46

133

Musical score for measure 46, page 133. The score includes four staves: Treble, Alto, Bass, and Continuo. The music is in common time. The Treble and Alto staves feature eighth-note patterns. The Bass staff has sustained notes. The Continuo staff features eighth-note patterns.

140

Musical score for measure 140. The score includes four staves: Treble, Alto, Bass, and Continuo. The music is in common time. The Treble and Alto staves feature eighth-note patterns. The Bass staff has sustained notes. The Continuo staff features eighth-note patterns. The lyrics "Quam fu - a - vis, Quam fu - a - vis, in-de-" are written below the Bass staff.

147

Musical score for measure 147. The score includes four staves: Treble, Alto, Bass, and Continuo. The music is in common time. The Treble and Alto staves feature eighth-note patterns. The Bass staff has sustained notes. The Continuo staff features eighth-note patterns. The lyrics "li - ci-is tu - is Quam pul - cher es di - le - cte _____" are written below the Bass staff.

153

mi ! di - le - cte mi ! Quam pul - cher es di - le - cte

6 4 3 6 6 #6 #7 #8

159

Doux.

Doux.

mi ! di - le - cte mi ! Ac - cen-de, ac-

6 3# # 5 6 5 3# #

165

cen-de cor me-um di - vi - nis Cha - ri-ta - tis tu - æ flam -

6 7 6 7

48

171

mis. Tu fo-lus, Tu fo-lus Rex

6 7 6 4 3 6 6#

177

me - us, gau - dium

6 7 6 4 6 6

183

& de - si - de - rium me - um.

4 3# 6

189

Ac - cen-de cor me-um, Ac - cen-de, Ac-

195

cen-de cor me - um, di - vi - nis, di - vi - nis Cha - ri-ta -

201

tis tu - æ flam - mis. Tu

50

207

fo-lus, Tu fo-lus Rex me - us, gau - dium,

213

Doux.

Doux.

gau - dium & de - si - de - rium me - um,

219

gau - dium & de - si - de - rium me -

225

um. Tu so-lus Rex me-us, Tu so-lus Rex me - us,

5 6/4 5 6/4 6 6 6/4 5

231

gau - di-um, gau - di-um

+ #, #, #, 6

236

& de-si - de - rium me - um. gau - -

6 7/5 # # 5 6

52

242

- dium & de - si - de - ri - um me - um. de - si -

248

de - ri - um me - um. gau - - - dium & de - si -

254

de - ri - um me - um. de - si - de - ri - um me - um.

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



Gravement

Xurge. PRÉLUDE.

PRÉLUDE.

BASSE.

Exurge Domine.

BASSUS-CONTINUUS.

3

6 7 6 6 7 6# 6 6#

54

10

doux.

doux.

E-xur-ge, Do-mine, E-xur-ge, Exur-ge, in ad-ju-to-rium,

13

in ad-ju-to-rium mi-hi. E-xur-ge, Do-mine,

16

in ad-ju-to - rium mi - hi. in ad-ju-to - rium

19

mi - - hi. E- xur-ge, Do-mine, E-xur - ge, E-

22

xur - ge in ad-ju - to - rium, in ad-ju - to - rium mi -

56

25

Gay.

Gay.

hi.

28

31

Dic a-nimæ me-æ sal-lus tu-a E-go sum ?

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

34

Dic a-nimæ

37

me - æ, a - ni-mæ me - æ fa - lus tu - a E - go sum?

39

Dic a - ni-mæ me - æ fa - lus

58

41

tu - a E - go sum? fa - lus tu - a E - go sum? fa - lus

6 7 7

43

tu - a E - go sum? Dic a - ni-mæ me - æ, a - ni-mæ

7 3 5 4 6 6 7 6

45

me - æ fa - lus tu - a E - go sum? Dic a - ni-mæ me - æ fa - lus

7 7 6 6

47

Lentement.

tu - a E - go sum?

6 6 7 6 5 # ♫

Musical score page 50. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. Measure 1 starts with a rest in the treble clef staff, followed by eighth notes with dots. Measure 2 continues with eighth notes with dots. Measure 3 starts with a rest in the bass clef staff, followed by eighth notes with dots. Measure 4 continues with eighth notes with dots. Measure 5 starts with a rest in the bass clef staff, followed by eighth notes with dots. Measure 6 continues with eighth notes with dots. Measure 7 starts with a rest in the bass clef staff, followed by eighth notes with dots. Measure 8 continues with eighth notes with dots. Measure 9 starts with a rest in the bass clef staff, followed by eighth notes with dots. Measure 10 continues with eighth notes with dots. Measure 11 starts with a rest in the bass clef staff, followed by eighth notes with dots. Measure 12 continues with eighth notes with dots. Measure 13 starts with a rest in the bass clef staff, followed by eighth notes with dots. Measure 14 continues with eighth notes with dots. Measure 15 starts with a rest in the bass clef staff, followed by eighth notes with dots. Measure 16 continues with eighth notes with dots. Measure 17 starts with a rest in the bass clef staff, followed by eighth notes with dots. Measure 18 continues with eighth notes with dots. Measure 19 starts with a rest in the bass clef staff, followed by eighth notes with dots. Measure 20 continues with eighth notes with dots.

Musical score for orchestra, page 13, system 53. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time. Measure 53 begins with a forte dynamic. The first staff has eighth-note patterns. The second staff includes a sharp sign. The third staff has a single note followed by a rest. The fourth staff features sixteenth-note patterns with various dynamics and key changes indicated by superscript numerals and sharps.

60
56

Soprano: $\text{F} \cdot \text{E} \text{ F} \text{ E}$ (Measure 60)
 $\text{D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D}$ (Measure 56)

Alto: $\text{B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D}$ (Measure 60)
 $\text{C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D}$ (Measure 56)

Bass: $\text{D} \text{ C} \text{ B} \text{ A}$ (Measure 60)
 $\text{G} \text{ F} \text{ E} \text{ D}$ (Measure 56)

Musical score for orchestra, page 10, measures 60-64. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. Measure 60 starts with a forte dynamic. Measure 61 begins with a piano dynamic. Measure 62 starts with a forte dynamic. Measure 63 begins with a piano dynamic. Measure 64 starts with a forte dynamic. The bass staff contains harmonic markings: 6, 6, 4[#], 6, 5, 4, 3[#]. The vocal part has lyrics: Non ti - . The page number 10 is at the bottom right.

64

Doux.

Doux.

me - - - - bo,

67

mil - li - a po - pu - li cir - cum-dan - tis

6 6 6

71

me, quo - ni - am in te con - fi - dit

7

75

RITOURNELLE.

RITOURNELLE.

a - ni - ma me - - - a.

6 4 3# # #

Musical score page 62, measures 79-80. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 79 starts with a forte dynamic. Measure 80 begins with a half note followed by a fermata. Measure 81 starts with a forte dynamic. Measure 82 ends with a forte dynamic.

83

83

quo - ni - am in te con - fi - dit

88

a - ni - ma me - a, quo - ni - am in te con-

6 \flat $\frac{6\flat}{4}$ $\frac{5\sharp}{3\sharp}$ \sharp 6

σ

93

fi - dit a - ni - ma me - a.

6 4 3

A musical score page numbered 97 at the top left. It consists of four staves: Treble clef (G-clef) staff, Treble clef staff, Bass clef (F-clef) staff, and Bass clef staff. The music is in common time. The first staff has a key signature of one sharp (F#). The second staff has a key signature of one sharp (F#). The third staff has a key signature of one sharp (F#). The fourth staff has a key signature of one sharp (F#). The music includes various note heads (solid black, hollow with a dot, hollow with a cross), stems, and rests. Measure numbers 1 through 10 are present above the notes. Measure 10 ends with a double bar line and repeat dots.

A musical score page numbered 101. It consists of four staves. The top staff is in treble clef, the second in treble clef, the third in bass clef, and the bottom in bass clef. The key signature changes between measures, indicated by sharps and flats. The music includes various note values like eighth and sixteenth notes, rests, and dynamic markings such as piano (p) and forte (f). Measure numbers 1 through 10 are present above the staves.

64

105

in te, in te con - fi - dit

109

a - ni - ma me - a, in te con - fi - dit

113

a - ni - ma me - a.

117

Quo - ni - am in te con - fi - dit

121

a - ni - ma me - - a, in te, in

125

te con - fi - dit a - ni - ma me -

66

129

Gravement.

a.

132

Gla - di -

135

um e - va-ginent, ar-cum in - ten - - dant in me, in -

6 6# 6 5 3

138

Fort lentement.

ten - dant, in - ten - - dant in me,

141

spe-ra - vi in te, spe-ra - vi in te, non e - ru - bef -

6 7 6 7 4 3

144

cam.

7 6 # 6 7 4 # 5

68

147

non, non e - ru - bescam, non, non e - ru - bescam, e - ru - bef -

150

cam. For - ti - tu - do

153

me - a & re - fu - gium, re-fu - gium me - um tu es,

156

spe-ra - vi in te, spe-ra - vi in te, non e - ru - bef -

$\frac{9}{4}$ 2 $\frac{9}{4}$ 2 7 5 4 3

159

cam, non, non, non, e - ru - bef - cam, non, non,

6 5 6 4 6 6 5 6

162

non, non, e - ru - bef - cam. spe-ra - vi in

$\frac{5}{4}$ 3 6 \sharp $\frac{6}{4}\sharp$

70

165

te, non, non e - ru-bef - cam, spe-ra - vi in
6 8 5 7 4 3

168

te, spe-ra - vi in te, non e - ru - bef-cam, e - ru-bef -
6/4 6 7 6/2 7

171

cam, non e - ru - bef - cam, non e - ru-bef - cam.
5 4 3# 5 4 3

II. MOTET A DEUX VOIX.



Gravement.

Lauda -

Lauda-bit usque ad mortem, a-nima mea Domi-

BASSUS-CONTINUUS.

bit us-que ad mor-tem, a - ni-ma me-a Do - mi-num.

num. Lau-da - bit us-que ad

Lau-da - bit us-que ad mor-tem, a - ni-ma me -

mor-tem, a - ni-ma me-a Do - mi-num, a - ni-ma me -

- a Dominum. Psal - lam De-o meo, quam diù fu-ero : Psal -

- a Dominum.

72

10

- lam De-o meo, quam diù, quam diù fu-ero :

Quoni-am benigna est su-per

13

me, misericordi - a e - jus, misericordi - a e -

17

Quoniam be-nigna est super me, mi-sericordi-a e - jus.

jus. Quoni-

21

Quoniam be-nigna est super me, mi-sericordi-a, mi-

am benigna est super me, mi - se - ri - cordi - a, mi-sericordi-a

4 3 3 6

25

se-ricordia e - jus. Lentement.

- e - - jus. In vi - a pec - ca - to - rum, sti - ti

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

31

Se -

lan - - guens & su-scepit, su - sce - pit me.

37

- di in con - fi - li-o i - ni - qui - ta-tis, & e - ri - puit

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

44

me, & e - ri - pu-it me.

Pre-ve-nit me in di-

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{\sharp}$ 4 3 \sharp 6 6 6

74

51

e af - flic - ti - o - nem me - æ, af - flic - ti - o -

57

Dum tri - bu - la - rer cla - ma-vi ad
nem me - æ.

63

e-um, cla - ma - vi ad eum, & exaudi - vit me, cla - ma -

69

vi ad e-um, & exaudi - vit me, exaudi - vit

75

me. Fort lentement.

O Domi-ne in æ-

O Domi-ne in æternum lau-da-bilis, omnister -

79

ter-num lau-da-bilis,

O Domine in æ-ter-num lauda-bilis, omnis -

ra a-do-ret te, omnister - ra

a-do - ret te, O Do - mi -

82

ter-ra a-do-ret te, O Do-mine in æ-ter-num lau-da-bilis,

ne in æ-ter-num lau-da-bilis, om-nis-ter - ra

a-do - ret te, O Do-mi -

85

om-nis-ter - ra a-do - ret te,

om-nis-ter - ra a-do-ret te, a -

ne in æ-ter - num lau - da-bilis, om-nis-ter - ra a-do-ret te, a -

76
88
Gay.
do - ret te. Et psalmum di - cat no - mini tu - o in fæ - culum,
do - ret te.

$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}.$ $\begin{matrix} 7 \\ 7 \end{matrix} \begin{matrix} 6 \\ \sharp \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ 7 \end{matrix}$

94

in sæ-culum.

Et psalmum di-cat no-mini tu-o in sæ-culum, in sæ-cu-

95

101

Et psal-mum di - cat no - mini tu - o in sæ - culum, in sæ - cu-

lum.

Et psal-mum di - cat no - mini

5 6 6 3 4 6 7

107

lum.
Et psal-mum di - cat no - mi-ni,

tu - o in fæ-cu-lum, in fæ - cu-lum.
Et psal-mum di - cat

113

no-mi-ni tu-o in sæ - cu-lum.

no-mi-ni tu-o in sæ - cu-lum, psal-mum di - cat no - mini

119

Et psal-mum di - cat no - mi-ni tu-o in

tu-o in sæ - cu-lum. Et psal-mum

125

sæ - - - culum, no - mini tu-o in sæ - cu -

di - cat no - mini tu-o in sæ - - - culum, in sæ - cu -

131

lum, psal-mum di - cat no - mini tu-o in sæ - culum, in sæ - cu-lum.

lum, psal-mum di - cat no - mini tu-o in sæ - culum, in sæ - cu-lum.

II. MOTET A DEUX VOIX,

DU PSEAUME XVII.



Lentement.

I - ligam, Di - ligam te Do - mi-ne for - ti -

Di - ligam,

BASSUS-CONTINUUS.

5

tu - do me - a, for - ti - tu - do me - a:

Di - ligam te Do - mi-ne for - ti - tu - do me - a: Di - ligam,

12

Di - ligam, Di - ligam te Do - mi-ne for - ti -

Di - ligam te Do - mi-ne for - ti - tu - do me - a: for - ti -

18

tu - do me - a: Di - ligam, Di - ligam te Do - mi -
tu - do me - a:

24

ne, Di - ligam, Di - ligam te Do - mi - ne, Di - ligam, Di - ligam te Do - mi - ne for - ti - tu - do me -

30

ne for - ti - tu - do me - a: for - ti - tu - do, for - titu -
a: for - ti - tu - do me - a, for - ti - tu - do, for - titu -

37

do - me - a: Di - ligam, Di - ligam
do - me - a: Di - ligam, Di - ligam te, Do - mi - ne,

80

44

B[#] te Do-mi-ne for - ti-tu - do me - a, for-ti-tu - do me -

B[#] Di - ligam, Di - ligam te Do - mi-ne for-ti-tu - do me -

Bass: 4 3 4 3 7 6 4 3 6 5 4 3

51

B[#] a, for-ti-tu - do, for-ti-tu - do me - a:

B[#] a, for-ti-tu - do, for-ti-tu - do me - a:

Bass: 4 9 3 8 9 7 8 6 7 6 4 3 6 5 4 3 4 3

59

B[#] Do-minum fir - ma - men-tum meum & li-be - ra -

Bass: 6 7 4 3 7 # 6 3 7 6 6 7 6

66

B[#] - - - tor me - us.

B[#] Do - minum fir ma - men-tum meum

Bass: 9 7 5 6 7 4 3 6 7 6 7 4 3 6 7 4 3

73

& li - be - ra - tor me -

$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 3 \\ 4 \end{matrix}$ $\begin{matrix} 7 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} 4 \\ 4 \end{matrix}$ $\begin{matrix} 3 \\ \# \end{matrix}$

79

Do - minum fir - ma - men - tum me - um & li - be -

$\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 3 \end{matrix}$ $\begin{matrix} 7 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 3 \\ 3 \end{matrix}$ $\begin{matrix} 7 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 3 \end{matrix}$

85

tor me - us, li - be -

ra - tor me - us, li - be -

$\begin{matrix} 9 \\ 7 \end{matrix}$ $\begin{matrix} 7 \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} 4 \\ 3 \end{matrix}$

90

ra - tor me - us.

$\begin{matrix} 5 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 5 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 3 \\ 3 \end{matrix}$

PREMIER DESSUS. feul.

De - us me - us, ad ju - tor me - us, & speri -

bo, speri - bo in e - um, De - us me - us, ad

ju - tor me - us, & speri - bo, speri - bo in e -

um, De - us me - us, ad ju - tor me - us, ad ju - tor me - us, & speri -

- bo, speri - bo in e - um, & speri - bo in e -

116 SECOND DESSUS. feul.

um, Prote-ctor me-us, Prote - ctor me - us, & cornu fa-lu - tis

120

me-æ, fa-lu - tis me - æ, & su-fce-ptor, & su-fce-ptor me -

125

us. Prote-ctor me-us, Prote - ctor me-us, & cornu fa-lu - tis

129

me-æ, fa-lu - tis me - æ, & su-fce-ptor, & su-

133

fce-ptor me - us, & su - fce - ptor me - us, & su-

84

137

Bassoon part:

sce-ptor me - us, fu-sce - ptor me - us.

7 6 6 7 6 4 3

141

Gay.

Bassoon part:

Lau - - dans in-vo-cabo Do - minum : invocabo Domi-

Lau - - dans in-vo-cabo Domi-

5 2 6 6 7 6

144

Bassoon part:

num : Lau - - dans in-vo-ca-bo Do-minum :

num : Lau - - dans in-vo-ca-bo Do-minum : & ab i-ni-micis

6 6 5 3 4 6 5 6

147

Bassoon part:

Lau - - dans in - vo - ca-bo Do - mi-

me-is fal - vus, sal-vus e - ro. Lau - -

5 # 6 7 # #

149

num : Lau - - dans invocabo Do-minum : & ab i-nimi-cis
 - dans in - vo - cabo Do - minum : invocabo Do-minum :

152

me-is fal - - vus e-ro, fal - - vus, fal - vus e -
 & ab i-ni - mi-cis me-is fal - - vus e-ro, fal-vus e -

155

ro. & ab i-ni-mi-cis me-is fal - - vus e-ro, fal - - vus,
 ro. & ab i-ni - mi-cis me-is fal - - vus

158

fal - vus e - - ro.
 e-ro, fal-vus e - - ro. & ab i-ni-mi-cis me-is fal - - vus

B ♯

& ab i - ni - mi - cis me-is fal - - - vus
e-ro, fal-vus e - ro. & ab i - ni - mi - cis

6 3 7 5 6 6 5 6

B ♯

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

7 9 7 4 3 7 9 7 6 4

B ♯

— fal-vus e - ro, fal - - - vus, fal-vus e - ro.
— fal-vus e - ro, fal - - - vus e - ro.

7 7 7 6 7 4 3

II. MOTET A DEUX VOIX.



Gay.

N Domino.

In Domino.

BASSUS-CONTINUUS.

4

gau - de - bo, & e - xul - ta - - bo, in

9

De - o Je - fu me - o, In Do - mi-no

In Do - mi-no gau - de - bo,

14

gau - de - bo, & e - xul - ta - -

& e - xul - ta - - bo in

18

- bo, in De-o Je-su me-o, & e-xul -
De-o, in De-o Je-su me-o,

ta - - - - bo in De -
& e - xul - ta - - - bo in

- o Je-su me-o.
De-o Je-su me-o. Læ-ta-bor, Læ-ta - bor

Læ-ta-bor, Læ-ta - bor su-per e-lo-qui-a
su-per e-lo-qui-a tu-a, Læ-ta-bor, Læ-ta - bor

Musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is basso continuo. The vocal parts have lyrics: "qui-a tu - a." and "Læ - ta -". The basso continuo staff has harmonic markings below the notes: 6, 4, 5; #; 7, 4; 6, 4, 3#; #; 6. The score is numbered 41.

46

Læ - ta - - - - bor su -

6

50

per e - lo - qui - a tu - a.

per e - lo - qui - a tu - a.

4 3 6 6b

90

55

Me - mor mi - ra - bi - li-um tu - o - rum,

psfallam ti - bi

61

De - us me - us, psfal-lam ti - bi De - us me -

66

psfal-lam ti - bi De - us me - us, De - us

us, psfal-lam ti - bi, psfal-lam ti - bi,

71

me - us, psfal - lam ti - bi De - us me - us, psfal-lam

psfal-lam ti - bi De - us me - us,

76

ti - bi De - us me - us, De - us me - us.

psal-lam ti - bi De - us, De - us me - us.

81

Qui - a mi - fe - ri - cor - di - a tu - a,

6 6 7 7 3

86

Ma - gna est su - per me. Ma - gna est, Ma - gna

6 7 6 7 6 7 5

91

est su - per me.

Lau-dans, Lau-dans in - vo - ca - vi - te: Quo - ni -

6 5 4 3# 6 6 7 6

92

96

Musical score page 92, measures 1-2. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measure 1: Rests. Measure 2: Bass: G, A, B, C, D, E; Treble: F, G, A, B, C, D, E. Text: am, ve - re pi - us, sum-me juf - tus, & mi -

102

Musical score page 102, measures 1-2. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measure 1: Rests. Measure 2: Bass: G, A, B, C, D, E; Treble: F, G, A, B, C, D, E. Text: Quo-ni-am, ve - re
fe - - - ri-cors, ve - re pi - us,

108

Musical score page 108, measures 1-2. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measure 1: Bass: G, A, B, C, D, E; Treble: F, G, A, B, C, D, E. Measure 2: Bass: G, A, B, C, D, E; Treble: F, G, A, B, C, D, E. Text: pi - us, sum-me juf - tus, & mi - fe - ri -
sum-me juf - tus, & mi - fe - - - ri -

113

Musical score page 113, measures 1-2. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measure 1: Bass: G, A, B, C, D, E; Treble: F, G, A, B, C, D, E. Measure 2: Bass: G, A, B, C, D, E; Treble: F, G, A, B, C, D, E. Text: cors. ve - re pi - us, sum-me juf - tus,
cors. Quo - ni - am sum-me juf - tus, ve - re

118

& mi - se - ri - cors. Sal - vam fe -
pi - us, sum-me juf - tus, & mi - se - ri - cors. Sal - vam fe -

124

ci - sti a - animam me - am, à per - fe - quen -
ci - sti a - animam me - am, à per - fe - quen -

129

- ti-bus, à per - fe - quen - ti-bus me. Sal - vam fe -
- ti-bus, à per - fe - quen - ti-bus me. Sal - vam fe -

134

ci - sti a - ni-mam me - am, à per - fe -
ci - sti a - ni-mam me - am,

94

138

quen - ti-bus me, per - se - quen - ti-bus
à per - se - quen - ti-bus

142

me, à per - se -
me, à per - se - quen -

146

quen - ti-bus, à per - se - quen - ti-bus
ti-bus

150

me. I - de - o gau - de-bunt, gau -
me.

155

de - bunt, gau -

159

de - bunt la - bi - a me - a, cum can - ta - ve - ro, cum can -

164

ta - - - - ve - ro ti - -

168

bi.

I - de - o gau - de-bunt, gau - de -

6 7 4 3 6

96

172

bunt, gau - de - bunt

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

176

la - bi - a me - a, cum can - ta - ve - ro, cum can -

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

180

ta - ve - ro ti

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

184

I - de - o gau - de - bunt la - bi - a

I - de - o gau -

6 7 6 6 7 6
b b b b b b
b b b b b b

189

me - a, I - de - o gau - de-bunt, gau-
de - bunt, gau-

193

de - bunt la - bi - a me - a, gau - de-bunt, gau - de - bunt
de - bunt la - bi - a me - a, gau - de-bunt, gau - de - bunt

198

la - bi - a me - a, cum can - ta - ve-ro ti - bi, cum can -
la - bi - a me - a, cum can - ta - ve-ro ti - bi, cum can -

204

ta - - - - ve-ro ti - bi.
ta - - - - ve-ro ti - bi.

A musical score page from a church service book. The top staff is for the organ, showing a treble clef, a B-flat key signature, and a common time signature. It features a melodic line with various note values and rests, corresponding to the lyrics 'le-re no - mi-ni tu - o.' The bottom staff is for the basso continuo, showing a bass clef, a B-flat key signature, and a common time signature. It features a rhythmic pattern with sixteenth-note figures, corresponding to the lyrics 'Et non ta-'. Roman numerals (6, 6, 5, 4, 3) are placed above the bass notes to indicate harmonic progressions.

224

- le-re no - mi-ni tu - o.

- le-re no - mi-ni tu - o, non ta - ce - bo di - e ac

6 4 3

230

no - cte, psal - - - le-re

234

Et non ta - ce - bo di - e ac no - cte,
no - mi-ni tu - o, non ta - ce - bo di - e ac

239

psal - - - le-re no - mi-ni tu - ,
no - cte, psal - - - le-re no - mi-ni tu - .

244

o, Et non ta - ce - bo di - e ac no - cte,
o, non ta - ce - bo di - e ac no - cte, psal - - .

100

249

psal
le-re no - mi - ni tu - o, non ta-

le-re no - mi-ni tu - o,

⁶ ⁶ ⁶
⁶ ⁵ ⁴ ³

254

ce - bo di - e ac no - cte, psal - le-re,

non ta - ce - bo di - e ac no - cte, psal -

⁶

259

psal - le-re no - mi-ni tu - o, psal - le-re

- le-re no - mi-ni tu - o,

⁶ ⁵ ⁴ ³

264

no - mi-ni tu - o, no - mi-ni tu - o.

le - re no - mi - ni tu - o.

⁶ ³

IV. MOTET À DEUX VOIX,
DU CANTIQUE DES CANTIQUES.

3 o - ta pul-chra es_ a - mi - ca me - a,

3 Tota pulchra es.

BASSUS-CONTINUUS.

5 To-ta pul-chra es, To - ta_ pul - chra es.

To-ta pul-chra es_

II

a - mi - ca me - a, To-ta pul-chra es, To - ta_ pul - chra

7 6 # 6 5 3# 6 5 3#

13

To-ta pulchra es_ a - mi - ca me - a, To - ta, To - ta
es. To - ta, To - ta

Bassoon part:

6 7 6 # 9 7 8 6 9 7 8 5

24

pul - chra es. To - ta, To - ta pul - chra es. Et ma - cula
pul - chra es. To - ta, To - ta pul - chra es.

Bassoon part:

6 4 9 4 8 3 9 7 8 6 7 6 4 3 # 6

31

non est in te. Fa - vus dis - til - lans la - bi-a

Bassoon part:

6 6 #

36

tu - a. Mel, & lac, sub lin - gua tu - a.

Bassoon part:

6 5 4 3

41

O dor un-guen - to - rum tu - o - rum, su - per

46

om - ni-a a - ro - ma-ta.

To-ta pul-chra es_ a - mi - ca

52

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

me - a, To-ta

58

To - ta,____ To - ta

pul-chra es_ a - mi - ca me - a, To - ta,____ To-ta

6 7 6 # 4 9 3 8 9 7 8 6 7

104

64

Bassoon part:

pul - chra es. To - ta,____ To-ta pul - chra es. Jam e-nim
 pul - chra es. To - ta,____ To - ta pul - chra es.

Accompaniment chords (Bassoon Octave):

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

71

Bassoon part:

hi - ems tran - fi-it, imber a - bi-it, im-ber a - bi-it

Accompaniment chords (Bassoon Octave):

- - - - -

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

77

Bassoon part:

& re - cef - cit.

Accompaniment chords (Bassoon Octave):

- - - - -

Flo - res ap - pa - ru - e - runt in

Accompaniment chords (Bassoon Octave):

$\frac{6}{5} \frac{6}{7}$ $\frac{6}{4} \frac{3}{2}$ $\frac{2}{1}$

83

Bassoon part:

ter-ra nos - tra. Vox tur-turis au - di-ta est. Vox

Accompaniment chords (Bassoon Octave):

- - - - -

$\frac{4}{3} \frac{3}{\sharp}$ $\frac{6}{5} \frac{6}{4}$ $\frac{6}{5} \frac{6}{4}$

89

Fi-cus pro-tulit grof-fos fu - os.
tur-turis au-di - ta est.

96

Vineæ flo ren-tes de - derunt o - do - rem su - um. Vineæ flo-

102

ren - - tes de - derunt o - dorem, de - derunt o - do - rem

108

fu - um, de-de - runt o - do - rem fu - - um.
Sur-ge

106

114

13 $\sharp\sharp$

Sur - ge pro - pera, a - mi - ca me - a,
 pro - pera, a - mi - ca me - a, co -
 6 6 6 6 6 6

120

13 $\sharp\sharp$

for - mo - fa me - a, & ve - ni, veni, veni, ve - ni,
 lum - ba me - a, & veni, veni, veni, ve - ni,
 6

126

13 $\sharp\sharp$

Sur - ge pro - pera, a - mi - ca me - a, for - mo - fa
 co - lum - ba me - a,
 6 6 6 6 6 6

133

13 $\sharp\sharp$

me - a, & ve - ni, veni, veni, ve - ni. Ve - ni ve - ni de Li - bano,
 & ve - ni, veni, veni, ve - ni.
 6 6 5 4 3 6 \sharp 6

139

ve - ni Co - ro - na - be - ris,
ve - ni Co - ro - na - be - ris.
Ve - ni,

145

ve - ni de Li - bano, ve - ni Co - ro - na - be - ris,
ve - ni Co -

151

Ve - ni ve - ni de Li - bano,
ve - ni,
ro - na - be - ris,
Ve - ni, ve - ni de Li - bano,

157

ve - ni Co - ro - na - be - ris. Ve - ni ve - ni de Li - bano,
ve - ni Co - ro - na - be - ris. Ve - ni,

108
162

Ve - ni, ve - ni Co - ro - na - - -
ve - ni de Li - bano, Ve - ni, ve - ni, ve - ni, ve - ni Co -
6 6 # 6 6 6 # 6

168

be - ris. Ve-ni, ve-ni, ve - ni, ve-ni Co -

ro - na - be - ris. Ve - ni, ve-ni, Co-ro - na - - -

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

174

ro - na - be-ris. Ve-ni, ve-ni de Li - ba-no,
veni, veni,
- be-ris.
5 6 # Ve - ni, ve-ni,
#

180

ve - ni Co - ro - na - - - - be-ris.

Ve - ni, ve - ni de

Ve - ni

185

Bassoon

Ve - ni, ve-ni,
 Li - ba-no, Veni, veni, ve - ni, Co - ro - na -
 7 6 # 6 #

191

Bassoon

Ve - ni ve-ni de Li - ba - no, Ve - ni, ve - ni
 - - - - beris. Ve - ni, ve - ni
 6 7 6 # 9/4 8/3

197

Bassoon

Co-ro - na - be - ris. Veni, veni, ve - ni Co - ro - na - be - ris.
 Co - ro - na - be - ris. Veni, veni, ve - ni Co - ro - na - be - ris.
 9/7 8/6 7/5 6/4 3/2 6/5 6/4 3/2

IV. MOTET À TROIS VOIX.



2 \flat C

N te Domine.

In te Do-mi-ne spes u-nica me-a, se-cu-

2 \flat C

In te Domine. \flat \sharp $\frac{9}{4}$

BASSUS-CONTINUUS.

4

2 \flat

rum cor-dis me - i re - fu - gi-um, In tri-bu-la-ti - o -

2 \flat

6 6 7 6 \sharp 6 \flat

7

2 \flat

ne fo-la - ti-um, Fons bo-ni-ta - tis,

2 \flat

6 5 6 \flat

14

me-a, se-cu - rum cordis me - i re - fu - gium, In tribula-ti-o - ne

5 6 7 6 6 6

18

fo-la - ti - um, Fons boni - ta-tis, Tor - rens æ-

$\begin{matrix} 5 & 6 \end{matrix}$ $\begin{matrix} 5 \\ \# \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 & 3\# \end{matrix}$ $\begin{matrix} 6 & 6\# \end{matrix}$ $\begin{matrix} 5 & 6 \end{matrix}$ $\begin{matrix} \# & 6 \end{matrix}$

32

me - i re - fu - gi - um.
In tri-bu-la-ti -
i re - fu - - gi - um.
me - i re - fu - gi - um. In tri-bu-la-ti - o - ne fo - la - ti -
7b 6 7 6 7 6 7 4 3

35

o - ne fo - la - ti - um, fo - la - - ti - um. In tri-bu-la-ti -
In tri-bu-la-ti - o - ne fo - la - ti - um. In tri-bu-la-ti - o - ne fo - la - - ti - um.
In tri-bu-la-ti - o - ne fo - la - - ti - um, fo - la - - ti - um, fo - la - - ti - um.
7 6 7 6 7 6 9 8

38

o - ne fo - la - ti - um.
um, fo - la - - ti - um. Fons bo-ni - ta -
um, fo - la - - ti - um.
6 4 7 5 4 3 6 4 6 b

Musical score page 41. The music is in common time, key signature is one flat. The vocal line consists of three staves. The top staff has a bass clef, the middle staff has a soprano clef, and the bottom staff has a bass clef. The lyrics are: tis, Tor - rens æ-ter - næ, vo-lup-ta - . The vocal line includes various note values and rests. The harmonic analysis below the staff shows Roman numerals and numbers indicating chord changes: #, 5, 6, #, 7, 6, #, 6, 4#, 7, 6, 3#.

Musical score page 44. The music is in common time, key signature is one flat. The vocal line consists of three staves. The top staff has a bass clef, the middle staff has a soprano clef, and the bottom staff has a bass clef. The lyrics are: Fons bo-ni-ta - tis, Tor - - tis. The vocal line includes various note values and rests. The harmonic analysis below the staff shows Roman numerals and numbers indicating chord changes: 6, 5, 6.

Musical score page 47. The music is in common time, key signature is one flat. The vocal line consists of three staves. The top staff has a bass clef, the middle staff has a soprano clef, and the bottom staff has a bass clef. The lyrics are: - rens æ-ter - næ, æ - ter-næ vo-lup-ta - tis. The vocal line includes various note values and rests. The harmonic analysis below the staff shows Roman numerals and numbers indicating chord changes: 6, 4, 3, 6, 6, 6.

50

Fons bo - ni - ta - tis, Tor - rens æ-ter-næ volup -

bo - ni - ta - tis, Tor - rens æ-ter-næ volup -

_ Fons boni - ta - tis, Tor - - rens æ-ter-næ volup -

56

ternæ volupta - tis.

ternæ volupta - tis.

ternæ volupta - tis. Ad te sunt greffus me - i, Pa - ter, Pa -

6 8 4 3 5 6 7 6 1 6

116

60

ter mi-se ri-cor - di-æ, Ple-ne cha-ri-ta - tis e - xi - mi-

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

64

æ. Ple-ne cha-ri-ta - - - tis e-xi - mi - æ.

Fort lentement.

Ref-pi-ce

5 6 # 6 $\text{6}^\#$ 4 $\text{3}^\#$ 2

68

Ref-pi-ce vo-ta in te con - fi-den - - -

vo-ta in te con - fi-den - - tis, con - fi - den -

$\text{4}^\#$ 6 7 7 7 $\text{4}^\#$ $\text{6}^\#$ 5 $\text{3}^\#$

73

tis, in te con - fi-den - tis. Ref-pice
 tis, in te con - fi-dentis. Ref-pice vo-ta in te con - fi-den -
 Ref-pice vo-ta in te con - fi-den - tis, con-fi -

78

vo-ta in te con - fi-den - tis, con-fi - den -
 - - tis, in te con - fi-den tis, con-fi - den -
 den - tis. Ref-pice vo-ta in te con - fi - den -
 7 7b 9 6 7 6

83

tis. Ma-je - statem tu - am im - plo - ran -
 tis. Ma-je - statem tu - am im - plo - ran - tis,

118

89

Musical score for voices and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the bass clef. The lyrics are in Latin. Measure 118: Soprano: tis, im - plo - ran - tis, im - ploran - - tis, Alto: Ma - je - statem tu - am implo - ran - tis, Tenor: im - plo - ran - - tis. Bass: Ma - je - statem tu - am. Measure 119: Soprano: im - plo - ran - - tis. Alto: im - plo - ran - - tis. Tenor: Ma - je - statem tu - am. Bass: im - plo - ran - - tis.

95

Musical score for voices and piano, continuing from page 89. The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the bass clef. The lyrics are in Latin. Measure 95: Soprano: im - plo - ran - - tis, Alto: im - plo - ran - - tis, Tenor: im - plo - ran - - tis, Bass: im - plo - ran - - tis. Measure 96: Soprano: - im - plo - ran - - tis, Alto: - im - plo - ran - - tis, Tenor: im - - plo - ran - - tis, Bass: im - - plo - ran - - tis. Measure 97: Soprano: - im - plo - ran - - tis, Alto: - im - plo - ran - - tis, Tenor: im - - plo - ran - - tis, Bass: im - - plo - ran - - tis.

101

Gay.

tis. Ut post hu-jus vi-tæ e - xi - li-um non con-fu - da-tur in
tis.

107

æ - ter - num. Gay.

æ - ter - num. Gay.
Ut post hu-jus vi-tæ e - xi - li-um non con-fu -

113

Ut post hu-jus vi-tæ e - xi - li-um,
da - tur in æ - ter - num. Ut post hu-jus vi-tæ e - xi - li-um,

120

119

non con-fu - da-tur in æ-ter - num. Ut post hu - jus
 non con-fu - da-tur in æ - ter - num. Ut post hu - jus
 Gay.
 Ut post hu - jus vi-tæ e -

125

vi-tæ e - xi - lium, non con-fu - da-tur in æ-ter - num.
 vi-tæ e - xi - lium, non con-fu - da-tur in æ - ter - num. Ut post
 xi - lium, non, non con-fu - da - tur in æ - ter - num. non,
 6 5 6 6 6 5 4 3

131

Ut post hu - jus vi-tæ e - xi - lium,
 hu - jus vi - tæ e - xi - lium, non con-fu - da - tur, non con - fu -
 non, non con-fu - da - tur, non con-fu - da - tur, non con - fu -
 6 8 6# 7 7b

137

non con - fu - da-tur in æ-ter - num. non, non con-fu - da - tur in
 da - - - tur in æ - ter - num. non, non con-fu - da-tur in
 da - - - tur in æ - ter - num. non, non con-fu - da - tur in

143

æ-ter - num.
 æ - ter - num. Ut post hu - jus vi-tæ e - xi - lium, non con-fu -
 æ-ter - num.

149

Ut post hu - jus vi-tæ e -
 da - - - tur in æ-ter - num.

xi - lium, non confu - da - tur in æ-ter - num. Ut post hu-jus
 Ut post hu-jus
 Ut post hu-jus

vi-tæ e - xi - lium, non con-fu - da - tur in æ - ter - num. non,
 vi-tæ e - xi - lium, non con-fu - da - tur in æ - ter - num. non, non_
 vi-tæ e - xi - lium, non con-fu - da - tur in æ - ter - num. non,

non con-fu - da - tur, non, non con-fu - da-tur in æ - ter - num.
 _ con-fu - da - tur, non, non con-fu - da-tur in æ - ter - num.
 non con-fu - da - tur, non, non con-fu - da-tur in æ - ter - num.

II. MOTET À TROIS VOIX.



Iffipa, Domine.

Gravement.

Di - ffi - pa, Do - mi - ne, mentis me - æ te - ne -

Diffipa, Domine.

BASSUS-CONTINUUS.

5

bras. Di - ffi - pa, Do - mi - ne, mentis me - æ te - nebras. Di - ffi - pa, mentis

II

me - æ te - ne - bras. Di - ffi - pa, Do - mi - ne, Di - ffi - pa, men - tis

4 3 5 6 7 # b 6

16

Di - ffi - pa, Do - mi-ne, men-tis me - æ te - ne-

me - æ te - ne-bras.

21

bras. men-tis me - æ te - ne - bras. Di - ffi -

Di - ffi - pa, Do - mi-ne, men-tis

Di - ffi - pa, Do - mi - ne, Di - ffi - pa, men-tis

26

pa, Do - mi-ne, men - tis me - æ te - ne - bras. Di - ffi -

me - æ te - ne-bras. Di - ffi - pa, Do - mi-ne, men-tis me - æ ,

me - æ te - ne-bras. Di - ffi - pa, Di - ffi - pa,

9 8 7 6 #

31

pa men-tis me-æ te - ne - bras. men - tis me - æ, Di - ffi-

men-tis me-æ te - ne - bras. Di - ffi - pa, Di - ffi - pa, Do -

Do - mi - ne, men - tis me -

7 6 6 7 6b 6

36

pa, Do-mi - ne, mentis me-æ te - nebras. In-fun - de a - nimæ

- mi-ne, mentis me-æ te - nebras.

æ te - ne - bras.

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

41

me-æ, cla - ri - ta - tis tu - æ ra - di-os.

6 6 4 #

126

45

In - fun - de a - nimæ me - æ, cla - ri - ta - tis tu - æ

49

ra - - - di-os. In - fun - de a - ni-mæ

In - fun - de a - ni-mæ me - æ,

$\frac{5}{4}$ $\frac{7}{3}$ In - fun - de a - ni-mæ me - æ, cla - ri -

53

me - æ, cla - ri - ta - tis tu - æ ra - di - os. In -

cla - ri - ta - tis tu - æ ra - di - os. In - fun - de

ta - tis tu - æ ra - di - os. In - fun - de a - ni-mæ

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

58

fun-de cla - ri - ta-tis tu - æ ra
a - nimæ me-æ, cla - ri-ta-tis tu - æ ra

62

- di-os.
- di-os. Gravement.

- di-os. Quibus to - ta per - fu - fa, a-ma-bi - lis ma-je -

4 3 6 6 5 6# # 6 b 6

68

Quibus to - ta per -

sta-tis tu - æ vi - de - at de - co - rem.

7 6 # 6 b 6 4 3# 7

128

74

fu - sa, per - fu - fa,
 Quibus to - ta per - fu - fa, a - ma - bi -
 a - ma - bi - lis ma - je -

79

a - ma - bi - lis ma - je - sta - tis tu - æ. a - ma - bi -
 lis ma - je - sta - tis tu - æ, a - ma - bi - lis ma - je -
 sta - tis tu - æ, a - ma - bi - lis ma - je - sta - tis tu -

84

lis, a - ma - bi - lis ma - je - sta - tis tu - æ vi - de - at deco -
 sta - tis tu - æ vi - de - at, vi - de - at deco - rem, vi - de -
 æ, vi - de - at de - co - rem, de -

89

rem, de - co - rem.
at de-co - - rem. Me - de - re ma - lis
co - - - rem.

94

cor - po - ri me - o, le - tha - le vul - nus in -

98

fi - gen - ti - bus. Ut e - le - va - ta mens me - a ad

130

103

te, læ - ta, læ - ta, læ - ta te de - si - de-

107

ret, læ - ta, læ - ta te de - si - de-

III

Te de - si - de - ra - tum po - ffi - de -

ret. Lentement.

Te de - si - de - ra - tum po - ffi - de - at, Te de - si - de -

117

at, de - si - de - ra - tum po - ffi - - de - at.
Te de - si - de - ra - tum po - ffi - - de - at.
ra - tum po - ffi - - de - at, po - ffi - - de - at. In tu - i

7 6 6 9 5 b 4 3# b

122

po - ffi - o - ne in æ - ter - - num qui -

6 6

127

In tu - i po - ffi - ffi -
ef - cat, qui - ef - - cat.

6 5 3# 5 6

132

132

137

137

143

143

148

148

num qui - ef cat, qui - ef cat. In æ -
 In æ - ter num qui - ef - cat.
 ter - num qui - ef - cat, qui - ef - cat.

6 6 9
 6 6b 6 6b 5

153

153

ter - - num qui - ef - cat.
 In æ - ter - num qui - ef - cat. In tu - i
 In æ - ter - num qui - ef - cat.

6 4 3

158

158

in æ - ter -
 po - ffe - ffi - o - ne in æ -
 In æ - ter -

6 5 #
 6 5# 6 5#

134

163

- num quief - cat, qui - ef -
ter - num qui-ef - cat, qui - ef -
num qui - ef - cat, _____ qui - ef -
7 6 6 9 8 6 4# 6 4 #

168

cat. In æ - ter - - - num qui - ef - - cat.
cat. In æ - ter - - - num qui - ef - -
cat. In æ - ter - - - 6 - 7 - 6 - 4

173

in æ - ter - - num qui - ef - - cat.
cat, in æ - ter - num qui - ef - - cat, qui - ef - - cat.
- - num qui - ef - - - cat.
5 6 4 4 3#

III. MOTET À TROIS VOIX.

DU PSEAUME LXXXIII.



Lentement.

Uam di - le - cta ta - ber - na - cula

Quam di - le - cta ta - ber na - cula

Quam dilecta.

BASSUS-CONTINUUS.

5

tu - a Do-mine vir-tu - tum ! Quam di - le - cta

tu - a Do-mine vir-tu - tum ! Quam di - le - cta

Quam di - le - cta, Quam di -

6 5 4 3

II

ta - ber - na - cula tu - a, ta - ber - na - cula, ta - ber-

ta - ber - na - cula tu - a, ta - ber - na - cula, ta - ber-

le - cta, ta - ber - na - cula tu - a, ta - ber - na - cu - la

6 4 # 6

136

17

na - cu-la tu - a Do-mine vir-tu - tum ! Quam di -

na - cu-la tu - a Do-mine vir-tu - tum ! Quam di -

tu - a Do-mine, Do-mine vir-tu - tum ! Quam di - le - cta,

6 7 6# 6 6 5 5 4 3#

23

le - cta ta-ber - na - cu-la tu - a, ta-ber -

le - cta ta-ber - na - cu-la tu - a, ta-ber -

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

29

na - cu-la tu - a Do-mine vir-tu - tum !

na - cu-la tu - a Do-mine vir-tu - tum ! con-cu - pif-cit &

Do-mine, Do-mine vir-tu - tum !

6 6 6 5 5 4 3 6#

36

de - fi - cit a - nima me - a, con - cu - pif - cit &_.
6 7 6 9 8 6

42

_ de - fi - cit a - nima me-a, a - nima me-a, in.
7 6 6 7 6

48

a - tri - a Do - mi - ni. con - cu - pif - cit & de - fi - cit a - nima
6 7 4 3# 6# 6 6

138

54

3 $\frac{2}{4}$

con-cu - pif-cit & de - fi-cit

me - a, de - fi - cit a - anima me-a, in

7 6 # 6 6#

60

3 $\frac{2}{4}$

a - anima me - a, a - anima me-a, de - fi -

a - tri-a Do - mi - ni. de - fi - cit a - anima me -

6 7 6 # 6 6

66

3 $\frac{2}{4}$

con - cu - pif-cit & de - fi-cit

cit in a - tri-a Do - mi-ni. con - cu -

a in a - tri-a Do - mi-ni.

6 # 5 4 3# 6# 6

72

Three staves of music. The top two staves are soprano and alto voices, and the bottom staff is basso continuo. The vocal parts sing "a - nima me - a," "a - nima," "pif-cit & de - fi-cit," "a - nima me-a," and "de - fi - cit, de - fi - cit" followed by "a - nima". The basso continuo staff shows harmonic changes with Roman numerals: 9, 8, 7, 6, #, 6, 7, 7.

77

Three staves of music. The top two staves are soprano and alto voices, and the bottom staff is basso continuo. The vocal parts sing "me-a," "de - fi - cit in a - tri - a Do - mi-ni. con-cu-", "de - fi - cit, de - fi - cit in a - tri - a Do - mi-ni. con-cu-", and "me - a, a - nima me-a in a - tri - a Do - mi-ni. con-cu-". The basso continuo staff shows harmonic changes with Roman numerals: 6, 6, 3, #, 5, 4.

83

Three staves of music. The top two staves are soprano and alto voices, and the bottom staff is basso continuo. The vocal parts sing "pif-cit & de - fi-cit a - nima me - a, in a - tri-a Do - mi-", "pif-cit & de - fi-cit a - nima me-a, in a - tri-a Do - mi-", and "pif-cit & de - fi - cit a - nima me - a, in a - tri-a Do - mi-". The basso continuo staff shows harmonic changes with Roman numerals: 6, 4, 7, 4, 7, 7, 6, 4, 5.

140

89

ni. con - cu - pif - cit & de - fi - cit, con - cu - pif - cit & de - fi - cit,

ni. con - cu - pif - cit & de - fi - cit a - nima me-a, con - cu -

ni. a - nima me - a, con - cu - pif - cit

6 5 5
4 6 5

95

de - fi - cit in a - tri-a Do - mini, a - nima

pif - cit & de - fi - cit, & de - fi - cit, con - cu - pif - cit

& de - fi - cit in a - tri-a Do - mi-ni. con - cu - pif - cit

6 6 9 8 7 4 3# #

101

me-a, a - nima me-a, con - cu - pif - cit &

& de - fi - cit, con - cu - pif - cit & de - fi -

& de - fi - cit, con - cu - pif - cit & de - fi - cit,

7 6 6

106

de - fi-cit a - ni-ma me - a, in a - tri-a Do - mi - ni.
cit a - ni-ma me - a, in a - tri-a Do - mi - ni.
a - ni-ma me - a, in a - tri-a Do - mi - ni.

112 RECIT D'HAUTE-CONTRE.

Gay. Cor me - um, & caro me - a exultave - runt in De - um

116

Cor me - um, & caro me - a exultave - runt in De - um
vi - vum. exulta - ve - runt, exulta - ve - runt in De - um,

120

vi - vum. exulta - ve - runt, exulta - ve - runt in De - um,
in De - um vi - vum. exul-ta - ve - runt in De - um vi -

124

in De - um vi - vum. exul-ta - ve - runt in De - um vi -

142

127

vum. in De-um vi - vum. Cor me - um, & caro

131

me - a ex-ul-ta - ve - runt in De - um vi -

134

BASSE-TAILLE.

vum. Et enim pa - ffer in-ve-nit si-bi do-mum : & tur-tur ni-dum

137

si-bi, u-bi po-nat pul-los su - os. Et enim pa - ffer in -

140

ve-nit si-bi do-mum : & tur-tur ni-dum si-bi, u-bi po-nat pul-los su -

143

os. Et enim pa - sser in-ve-nit si-bi do-mum : & tur-tur ni-dum

6 *#* 6 6# 6

146

si-bi, u - bi po-nat pul-los su - os. & tur-tur ni-dum si-bi, u - bi

6 6 4 3 6# 6

149 HAUTE-TAILLE. Lentement.

ponat pullos su - os. Al - ta - ri-a tu - a Do - mine

6 6 4 3 3 6# 6

154

vir - tu - tum : Rex - me - us, & De - us me -

6 7/4 6 6# 6

159

- us. & De - us me - us. Al - ta - ri-a

6/2 5 6# 3# 6# 6#

165

tu - a Do - mine vir - tu - tum : Rex - me - us, & De -

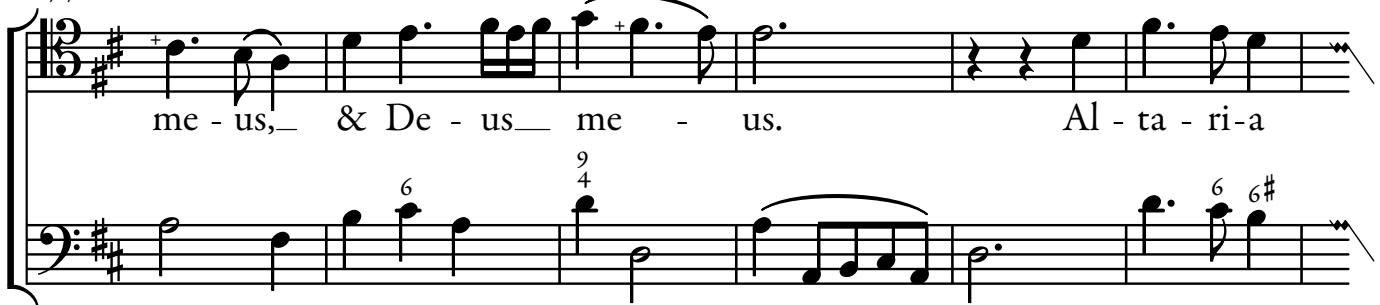
6 6 7/4 6

144

171

13 

177

13 

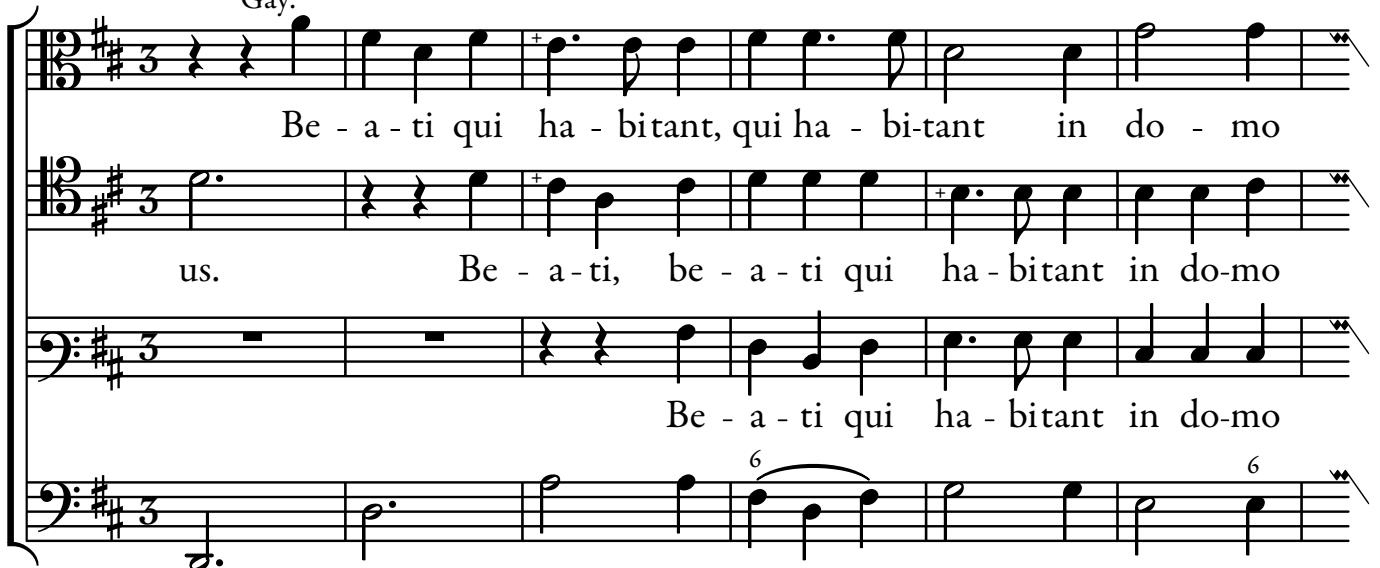
183

13 

189

13 

196

13 

202

tu - a, Do - mi-ne : in sæcu - la fæ - cu - lo rum lau - da -

tu - a, Do - mi-ne :

tu - a, Do - mi-ne :

6

208

- bunt, lau - da - bunt te.

in sæcu - la sæ - cu - lo-rum lau -

213

in fæcu-

da - - bunt, lau - da - bunt te. in fæcu-

in fæcu - la fæ - cu-

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

146

218

Three staves of music for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing "la fæ - cu - lo - rum lau - da - bunt, lau - da - bunt". The basso continuo part is in the bass clef, showing harmonic changes between measures.

la fæ - cu - lo - rum lau - da - bunt, lau - da - bunt
 la fæ - cu - lo - rum lau - da - bunt, lau - da - bunt
 lo - rum lau - da - bunt, lau - da - bunt, lau - da - bunt

6 # 6 6 3#

223

Three staves of music for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing "te. in fæcu - la fæ - cu - lo - rum, in fæcu - la fæ - cu - lo - rum lau - te. in fæcu - la fæ - cu - lo - rum, in fæcu - la fæ - cu - lo - rum lau - te.". The basso continuo part shows harmonic changes.

te. in fæcu - la fæ - cu - lo - rum, in fæcu - la fæ - cu - lo - rum lau -
 te. in fæcu - la fæ - cu - lo - rum, in fæcu - la fæ - cu - lo - rum lau -
 te.

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

228

Three staves of music for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing "da - - bunt, lau - da - bunt te. lau - da - - bunt, lau - da - bunt te. lau - in fæcu - la fæ - cu -". The basso continuo part shows harmonic changes.

da - - bunt, lau - da - bunt te. lau -
 da - - bunt, lau - da - bunt te. lau -
 in fæcu - la fæ - cu -

7 6 6 6 4

233

da - bunt, lau - da - bunt te. in sæcu-

da - bunt, lau - da - bunt te. in sæcu-

lo - rum lau - da-bunt, lau - da - bunt te. lau - da -

238

la sæ - cu - lo - rum lau - da - bunt, lau - da - bunt

la sæ - cu - lo - rum lau - da - bunt, lau - da - bunt

- bunt, lau - da - bunt, lau - da - bunt, lau - da - bunt

243

te. in sæcu - la sæ - cu - lo - rum lau - da -

te. in sæcu - la sæ - cu - lo - rum lau - da -

te. in sæcu - la sæ - cu - lo - rum lau - da - bunt,

148

248

12 $\frac{2}{3}$ $\#$

- bunt, lau - da - bunt, lau - da - bunt te. in sæ-cu-
- bunt, lau - da - bunt, lau - da - bunt te. in sæ-cu-
lau - da - bunt, lau - da - bunt te.

253

13 $\frac{2}{3}$ $\#$

la fæ - cu - lo - rum lau - da - bunt, lau - da -
la fæ - cu - lo - rum lau - da - bunt, lau - da -
in sæcu - la fæ - cu - lo - rum lau - da - bunt, lau -

258

13 $\frac{2}{3}$ $\#$

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



T A B L E D U P R E M I E R L I V R E 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>Deffus.</i>	<i>page</i>	1
II.	O sacrum convivium.	<i>D.</i>		7
III.	Quemadmodum desiderat cervus ad fontes aquarum.	<i>D.</i>		12
IV.	Salve Regina, mater misericordiae.	<i>D.</i>		23
V.	Laudate Dominum in sanctis ejus.	<i>D.</i>	<i>Avec deux Violons.</i>	28
VI.	Infere Domine pectori meo.	<i>Haute-Contre.</i>	<i>Avec deux violons.</i>	38
VII.	Exurge, Domine, in adjutorium mihi.	<i>Basse.</i>	<i>Avec deux violons.</i>	53

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

VIII.	Laudabit usque ad mortem.	<i>deux Deffus.</i>	71
IX.	Diligam te Domine fortitudo mea.	<i>deux D.</i>	78
X.	In Domino gaudebo.	<i>Deffus & Basse.</i>	87
XI.	Tota pulchra es amica mea.	<i>deux Deffus.</i>	101

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

XII.	In te Domine spes unica mea.	<i>Haute-Contre, Taille, & Basse.</i>	110
XIII.	Diffipa, Domine.	<i>H. C. & B.</i>	123
XIV.	Quam dilecta tabernacula tua Domine virtutum.	<i>H. T. & B.</i>	135



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

PAR 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, COLBERT ; Scellées du grand Sceau de cire jaune : vérifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy, des 30. Septembre 1694. & 8. Août 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 déffenses 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 aucuns Caractères de Musique, sans le congé & permission dudit Ballard, à peine de confiscation desdits Caractères & Impressions, & de six mille livres d'amende, ainsi qu'il est plus au amplement 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.

