

M O T E T S
A I. ET II. VOIX,
A U N O M B R E D E N E U F ,
AVEC LA BASSE-CONTINUE:

Le Pseaume, *In convertendo*, à grand Chœur & Symphonie.

*Et un autre Motet, à la maniere Italienne, à Voix seule,
avec deux Deffus de Violons.*

P A R M O N SIEUR CAMPRA .

LIVRE TROISIÈME.



À P A R I S ,

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

M . D C C I I I .

A V E C P R I V I L È G E D U R O Y .



P R E M I E R M O T E T À V O I X S E U L E . D U P S E A U M E C I V .

1. *Confitemini Domino, & invocatē nōmen ejus : annunciatē inter gentes opera ejus.*
2. *Cantate ei, & psallite ei : narrate omni mirabilia ejus.*
3. *Laudamini in nomine sancto ejus : lātetur cor quārentium Dominum.*
4. *Quāre Domine, & confirmamini : quārite faciem ejus semper.*
Confitemini Domino, &c.

R endez graces au Seigneur, invoquez son nom : publiez ses ouvrages parmy les peuples.

Chantez en son honneur, celebrez ses loüanges sur les instruments : publiez toutes ses merveilles.

Glorifiez-vous en son saint nom : que le cœur de ceux qui cherchent le Seigneur, soit dans la joye.

Cherchez le Seigneur, & vous fortifiez : cherchez sans cesse son visage.

Rendez graces au Seigneur, &c.

I I . M O T E T À V O I X S E U L E . D U P S E A U M E X X X I I I .

1. *Benedicā Dominū in omni tempore : semper laus ejus in ore meo.*
2. *In Domino laudabitur anūma mea : audiant mansuetti, & laetentur.*
3. *Magnificātē Dominū mecum : & exaltemus nōmen ejus in idipsum.*
4. *Exquisivi Dominū, & exaudivit me : & ex omnibus tribulationib⁹ meis eripuit me.*
5. *Accedite ad eum, & illuminamini : & facies vestrae non confundentur.*
6. *Gustate, & videte quoniam suavis est Dominus : beatus vir, qui sperat in eo.*

J e beniray le Seigneur en tout temps : sa loüange sera toujours dans ma bouche.

Mon ame se glorifiera dans le Seigneur : que ceux, qui sont doux, écoutent & se réjoüissent.

Celebrez avec moy la magnificence du Seigneur : & joignons-nous ensemble, pour glorifier son saint nom.

J'ay cherché le Seigneur, & il m'a exaucé : & il m'a délivré de toutes mes afflictions.

Approchez-vous de luy, & soyez éclairez : & vos visages ne rougiront point.

Goûtez, & voyez que le Seigneur est doux : heureux l'homme qui espere en luy !

I I I . M O T E T À V O I X S E U L E . P O U R L E S A I N T S A C R E M E N T .

O Dulcis Amor ! ô Amor cordis mei ! desidero te ; cupio dissolvi, & esse tecum.

Tu mihi gaudium, tu corona, tu gloria & salus es ; ô bone Jefu, quam dulcis es !

O Jefu mi dulcis ! te semper amabo, te semper cantabo, te semper laudabo.

Non mundi fallaces sectabo honores, sed cœli veraces perquiam amores.

O Doux Amour ! ô Amour de mon cœur, qui êtes l'objet de mes soûhais ; je desire d'être dégagé des liens du corps, & d'être avec vous.

O bon Jefus, que vous êtes doux & aimable ! Vous êtes ma joye, vous êtes ma couronne, vous êtes ma gloire & mon salut.

O mon doux Jefus ! je vous aymeray toujours, je ne cesseray de chanter vos Cantiques, & je publieray toujours vos loüanges.

Je ne rechercheray point du tout les faux honneurs du monde ; mais les choses celestes, qui seules demandent un véritable amour.

Minas despiciet, mortem non timebit pectus : In magno robore tuæ fortis dexteræ requiescit. Semper dulcia cantabit carmina : Tu mihi gaudium, &c.

Mon cœur méprisera les menaces qui luy feront faites ; il n'aura aucune crainte de la mort. Il se repose tranquillement en la force de votre main puissante. Il chantera toujours ces Cantiques doux & agréables : Vous êtes ma joye, &c.

IV. MOTET À VOIX SEULE. POUR LA SAINTE VIERGE.

Sub tuum praesidium confugimus, sancta Dei genitrix : nostras deprecationes ne despicias in necessitatibus, sed à periculis cunctis libera nos semper Virgo gloriofa & benedicta.

C'est à vostre assistance, que nous avons recours, ô sainte Mere de Dieu : ne rejetez pas nos prières dans nos besoins : mais délivrez-nous de tous dangers, ô Vierge glorieuse, & digne de toute louange !

II. MOTET À VOIX SEULE. DU PSEAUME XXXIII.

*David prie Dieu de se faire connoître dans toute la terre.
Il prédit l'étendue de l'Eglise dans tout le monde.*

1. *D*eus misereatur nostri, & benedicat nobis : illuminet vultum suum super nos, & misereatur nostri.
2. *U*t cognoscamus in terra viam tuam : in omnibus gentibus salutare tuum.
3. *C*onfiteantur tibi populi Deus : confiteantur tibi populi omnes.
4. *L*ætentur & exultent gentes : quoniam judicas populos in æquitate, & gentes in terra dirigis.
5. *C*onfiteantur tibi populi Deus : confiteantur tibi populi omnes : terra dedit fructum suum.
6. *B*enedicat nos Deus, Deus noster, benedicat nos Deus : & metuant eum omnes fines terræ.

Que Dieu ait pitié de nous, & qu'il nous benisse : qu'il fasse luire sur nous son visage : & qu'il exerce sur nous sa miséricorde.

Afin que nous connoissions sur la terre votre voie & votre conduite : & votre salut dans toutes les nations.

O Dieu, que les peuples vous louent : que tous les peuples vous rendent hommage !

Que les nations entrent dans la joie & dans l'allégresse, parce que vous jugez les peuples dans la justice : & que vous conduisez toutes les nations sur la terre.

O Dieu, que les peuples vous louent, que tous les peuples vous rendent hommage ! La terre a donné son fruit.

Que Dieu nous bénisse, que notre Dieu nous bénisse, que Dieu nous comble de ses bénédictions : & qu'il soit craint jusqu'aux extrémités de toute la terre.

IV. MOTET À VOIX SEULE. HYMNE DU SAINTE SACREMENT.

*P*ANGE lingua gloriosi
Corporis mysterium,
Sanguinisque pretiosi,
Quem in mundi pretium
Fructus ventris generosi,
Rex effudit gentium.

Que notre langue chante le mystère du corps glorieux, & du précieux sang que Jesus le fils d'une Vierge de race royale, & le Roy des nations, a répandu pour la redemption du monde.

*NOBIS datus, nobis natus
Ex inacta Virgine,
Et in mundo conversatus,
Sparso verbi semine,
Sui moras incolatus
Miro clausit ordine.*

*IN supremæ nocte cœnæ
Recumbens cum fratribus,
Observata lege plene
Cibis in legatibus,
Cibum turbæ duodenæ
Se dat suis manibus.*

*VERBUM caro, panem verum
Verbo carnem efficit,
Fitque sanguis Christi merum :
Et si sensus deficit,
Ad firmandum cor sincerum
Sola fides sufficit,*

*TANTUM ergo Sacramentum
Veneremur cernui :
Et antiquum documentum
Novo cedat ritui :
Præstet fides supplementum
Sensuum defectui.*

*GENITORI, Genitoque
Laus & jubilatio,
Salus, honor, virtus quoque,
Sit & benedictio :
Procedenti ab utroque
Compar sit laudatio. Amen.*

S'êtant donné à nous par son incarnation, étant né pour nous du sein d'une Vierge pure & sans tache, ayant vécu parmi les hommes sur la terre, & y ayant répandu la divine semence de sa parole : il finit enfin par un ordre admirable la course de sa vie mortelle.

Car dans la nuit même de ce dernier souper qu'il fit avec ses apôtres, après avoir pleinement accompli la loi en mangeant les viandes qu'elle ordonna, il se donna lui-même de ses propres mains à ses douze disciples, pour être leur nourriture.

Le Verbe fait chair change par l'efficace de sa parole le pain en son corps, & le vin en son sang : les sens doutent de ce changement ineffable ; mais la foi seule suffit pour affirmer un cœur sincère dans la vérité.

Reverons donc avec un profond respect un si grand Sacrement : que toutes les ombres de la loi ancienne cèdent à ce mystère de la loi nouvelle ; & qu'une foi vive & lumineuse supplée au défaut de nos sens.

Gloire, louange, salut, honneur, force, & bénédiction au Père & au Fils ; & qu'une même gloire soit rendue au saint Esprit qui procède du Père & du Fils. Ainsi soit-il.

PREMIER MOTET À DEUX VOIX. DU CANTIQUE DES CANTIQUES.

*CARI Zephiri volate, surgite flores festinate,
C auræ placide venite, fuffurrate, ventilare
circum me.*

*Stat anhelans pectus meum, meum cor flagrat
amore, & comburor in ardore.*

Cari Zephiri, &c.

*A mane usquè ad vesperam quæsvi per vicos &
plateas quem diligit anima mea, nec illum
invenire potui.*

*Mi dilecte ubi es ? cur me tam languire facis ?
Si te quero ad quid me fugis, cara vita amica spes.*

Mi dilecte, &c.

*Cara turba per campos & valles prædilectum
quærите. Hic induitus est sole lucenti, in pupillis
sunt stellæ divinae, & in vultu sunt gratiae serenæ,*

*VOLEZ Zephirs aimables ; fleurs, levez-vous,
& ne tardez pas à pousser. Vents doux &
agréables, venez ; faites un doux bruit autour de
moy, & me rafraîchissez.*

Mon cœur a de la peine à respirer ; il brûle
d'Amour, & je suis tout embrasé de son ardeur.

Volez Zephirs &c.

Depuis le matin jusqu'au soir, j'ay cherché
dans les rues & dans les places publiques, celui
qui est le bien-aimé de mon ame, & je ne l'ay
pu trouver.

Où êtes-vous donc, mon bien-aimé :
pourquoys me faites-vous tant languir ; si je vous
cherche, pourquoys me fuyez-vous, ma chere
vie, mon aimable esperance ?

Où êtes-vous, &c.

Chere troupe, cherchez par les Campagnes &
par les valées celuy que mon cœur aime par
dessus toutes choses : il est revêtu de la lumiere

*& in ore stant flores amæni : ad me conducite,
quem tam desidero, & si tenuero, mercedem pedite.*

du Soleil, il y a dans la prunelle de ses yeux des Etoiles divinement belles ; sur son visage paroissent des graces pures & merveilleuses ; & sur sa bouche se trouvent les fleurs les plus agreeables. Amenez-moy celuy que je desire avec tant d'ardeur ; & quand je l'auray en ma possession, je vous accorderay telle recompense que vous me demanderez.

II. MOTET À DEUX VOIX. POUR UN SAINT, OU UNE SAINTE.

Cantemus, exultemus *quam Dominus elegit,*
& circumdat gloria.

*Gaudet dilecta Domino, gaudet triumphat,
debitam virtutibus mercedem degusta.*

*Tu medios inter tumultus, tu per vitæ
pempestates lugebas & flebas.*

*Nunc in portu requiescis, te largo, te inexhausto
voluptatum torrente inebrians.*

*Pugnaisti fortiter, cum plausu vincis, laborem
tulisti, præmia suscipis ; arduam difficultem calcasti
semitam, jam nubes, jam fidera vides sub pedibus.*

Sis bonus, sis fælix, liceat tuis insisterè vestigiis.

Gaudet, &c.

Chantons, & soyons transpordez de joye, N.
que le Seigneur a choisi, est tout environné de gloire.

Rejoüissez-vous, cheri du Seigneur, soyez penetré de joye, triomphez, & goûtez la recompense qu'ont mérité vis grandes vertus.

Vous étiez dans la tristesse parmy le tumulte du monde, & vous fondiez en larmes pendant les tempêtes orageuses de cette vie.

Vous voilà maintenant au port, vous vous y reposez, & vous vous enivrez dans le vaste & inépuisable torrent des sacrées voluptez.

Vous avez combatu genereusement, aussi vous aplaudit-on de la victoire que vous avez remportée ; après avoir souffert beaucoup de travaux, vous en recevez la recompense ; vous avez marché par un chemin étroit, élevé & escarpé, vous voyez maintenant les nuées & les astres sous vos pieds.

Joüissez du bonheur éternel, que votre charité nous obtienne la grace de marcher sur vos pas.

Réjoüissez-vous, &c.

II. MOTET À VOIX SEULE. PSAUME XCII.

Le Prophète releve l'excellence du Royaume de JESUS-CHRIST.

1. **D**OMINUS regnavit, decorum indutus est :
*indutus est Dominus fortitudinem, &
præcinxit se.*
2. *Etenim firmavit orbem terræ : qui non
commovebitur.*
3. *Parata sedes tua ex tunc : à sæculo tu es.*
4. *Elevaverunt flumina Domine : eleveraverunt
flumina vocem suam.*
*Elevaverunt flumina fluctus suos : à vocibus
aquarum multarum.*
5. *Mirabiles elationes maris : mirabilis in altis
Dominus.*

Le Seigneur regne, s'il s'est revêtu de gloire :
le Seigneur s'est revêtu de force, & a pris ses armes.

Car il a affermy la terre : qui ne fera point ébranlée.

Vôtre trône, Seigneur, est étably dès l'éternité : vous êtes avant tous les temps.

Les fleuves, Seigneur, se sont élevés : les fleuves se sont élevé avec bruit.

Les fleuves ont élevé leurs vagues avec le bruit des grandes eaux.

Les soûlèvements de la mer sont puissants : mais le Seigneur qui est dans le ciel, est infiniment plus puissant.

7. *Testimonia tua credibilia facta sunt nimis :
domum tuam decet sanctitudo, Domine, in
longitudinem dierum.*

Vos Oracles font devenus tres-fideles & tres-croyables : la sainteté, Seigneur, doit regner dans vôtre maison jusques à la consommation des siecles.

MOTET À GRAND CHŒUR. ET SYMPHONIE.

P S E A U M E C X X V .

*L'Eglise prie Dieu de la délivrer de la captivité où elle gemit.
Que ceux, qui pleurent icy sur la terre, seront consolez,
& comblez de joye dans le Ciel.*

1. *In convertendo Dominus captivitatem Sion :
facti sumus sicut consolati.*
2. *Tunc repletum est gaudio os nostrum : & lingua
nostra exultatione.*
3. *Tunc dicent inter gentes : Magnificavit Dominus
facere cum eis.*
4. *Magnificavit Dominus facere nobiscum : facti
sumus lætantes.*
5. *Converte Domine captivitatem nostram : sicut
torrents in Austrō.*
6. *Qui seminant in lachrimis : in exultatione
metent.*
7. *Eunt ibant, & flebant : mittentes semina sua.*
8. *Venientes autem venient cum exultatione :
portantes manipulos suos.*

LORS que le Seigneur delivra Sion de captivité : nous avons esté comme des personnes remplies de consolation.

Nostre bouche a poussé des cris de joie : & notre langue a des chants d'allegrasse.

On dira parmy les Nations : Le Seigneur a fait de grandes choses pour ce peuple.

Le Seigneur a fait de grandes choses pour nous : il nous a mis dans la joie.

Achevez, Seigneur, de rompre notre captivité : comme vous faites couler les torrents dans les terres du midi.

Ceux qui ferment avec larmes : recueilleront avec joie.

Ils alloient, & marchoient en pleurant : jettant leur semence sur la terre.

Mais ils viendront avec allegresse ; portant leurs gerbes avec eux.

MOTET À LA MANIÈRE ITALIENNE, À VOIX SEULE, AVEC DEUX DESSUS DE VIOLONS.

ÉLEVATION.

Action de graces à la souveraine bonté de Dieu.

*Quis ego, Domine, ut memor sis mei, ego in
iniquitate conceptus & plenus miseriis, tu
Rex Regum, & Dominus Dominantium. Ecce
quantum amas me, ut errantem ducas,
cadentem subleves, & divinâ consolatione tuâ
languentem reficias. Cantabo in æternum
multitudinem miserationum tuarum, &
memor abundantiae dulcedinis tuæ, te
laudabo & benedicam tibi, quia benignus &
misericors es.*

QUI suis-je, ô seigneur, pour vous souvenir de moy, moy qui ay été conçû dans l'iniquité, & qui suis remply de beaucoup de misères ; & vous qui êtes le Roy des Roys & le Seigneur des Seigneurs. Combien grand est l'amour que vous avez pour moy, de me rappeller quand je suis égaré, de me relever quand je suis tombé, & de me soutenir par vos divines consolations, quand je suis foible & languissant. Je ne cesseray jamais de chanter la multitude de vos bontés ; & me souvenant de l'abondance de vôtre douceur ineffable, je vous loüeray, & vous beniray, parce que vous êtes bon & riche en misericorde.



T A B L E

D U T R O I S I E M E L I V R E D E S M O T E T S

D E M O N S I E U R C A M P R A .

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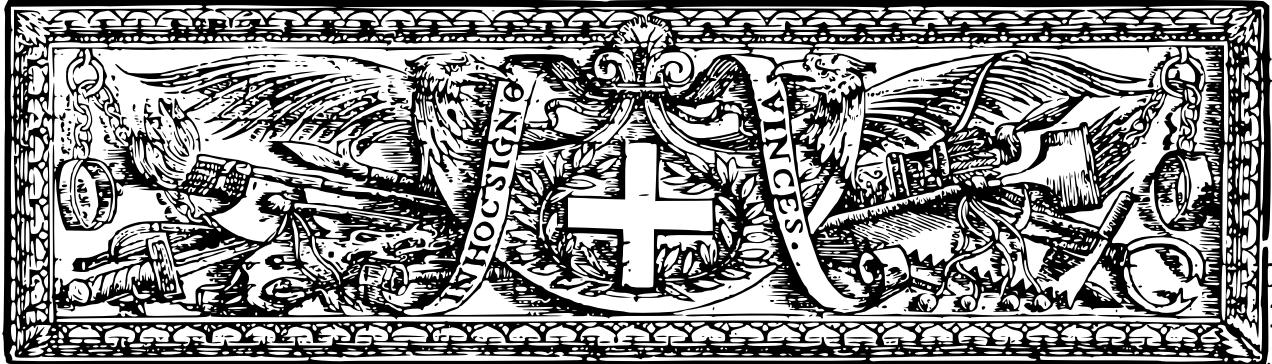
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M O T E T S A I. II. ET III. VOIX, AVEC LA BASSE CONTINUE.

Par Monsieur CAMPRA.



I. MOTET À VOIX SEULE.

Du Pseaume civ.



Gay, & piqué.

13 # 2

onfitemini Domino. 6 6 6 6 6 6

5

Con-fi-te - mi-ni Do-mi-no, Con-fi-te - mi-

4 3

II

ni Do-mi-no, & in - vo-ca - te no-men e - jus, Con-fi-te - mi-ni Do-mi-

6 6 6 6 6 6

2
17

no, & in - vo - ca - te no-men e - jus, & in - vo - ca - te no men e -

6 6 6 4 3 6 6 4 3

23

jus. Annun - ti - a - te,

6 6 4 3

28

Annun - ti - a - te in - ter gen - tes, o - pera

6 # 6 # 6 #

33

e - jus. Annun - ti - a - te in - ter gen - tes, o - pera

7 6 # 7 6 # 6 5 7

38

e - jus. Canta - te e - i, & psal - li - te e - i,

4 3 # 6

43

48

53

57

62

67

4
72

jus : læ - te - tur cor quæren - ti - um Do - mi - num, læ -

77

te - - - tur cor quæren - ti - um Do - minum, læ -

82

te - tur cor quæren - ti - um Do - minum, læ - te - tur cor,

87

læ - te - tur cor quæren - ti - um, quæren - ti - um Do - mi -

92

num. Quæ - ri - te Do - mi -

97

num, & confir-ma-mi-ni ; quæ-ri-te Do-mi-

103

num, & con-firma - mi-ni ; & con-fir - ma - mi-

108

ni ; quæ-ri - te fa - ciem e-jus fem - .

114

per. Quæ-ri - te Do-mi-num, & con-fir-ma-mi-ni ;

120

quæ-ri - te fa - ciem e-jus fem - per, quæ-ri - te fa - ci-em e - .

6

126

jus.
semper, sem-per quæ-ri-te,

132

sem-per, sem-per quæ-ri-te, quæ-ri - te fa - ciem e - jus.

137 CARRE.

Con - fi-te - mi - ni Do - mi - no, Con - fi-te - mi - ni Do - mi -

143

no, & in - vo - ca - te no-men e - jus. Con - fi-te - mi - ni Do - mi -

148

no, & in - vo - ca - te nomen e - jus, & in - vo - ca - te nomen e - jus.

II. MOTET A VOIX SEULE,

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

Benedicam Do-minum
Enedicam Dominum.

in om-ni tem - pore : Benedi-cam

Do-minum in om-ni tem - pore : sem-per laus e - jus in o - re

me - o, sem-per laus e - jus in o - re me -

o. In Do - mi-no lau - da - bitur a - nima

8

30

me-a : In Do - mi-no lau - da - bitur a - nima me-a :

36

au - di-ant man - fu - e - ti & læ-ten - tur, au - di-

42

ant man-fu - e - ti & læ-ten - tur, & læ-ten -

48

- tur, & læ-ten - tur.

54

Magni - fi - ca - te Do - minum mecum, Magni - fi -

60

ca - te Do - mi-num me-cum, & ex - al - te - mus no-men

65

e - jus in i - dip - sum, & ex - al - te - mus no-men

e - jus in i - dip - sum, & ex - al - temus, & ex - al -

te - mus nomen e - jus in i - dip - sum, & ex - al - te - mus nomen

e - jus in i - dip - sum. Ex - qui -

si - vi Dominum, Ex - qui - si - vi Dominum,

& ex - au - di - vit me : & ex om - nibus tribula - ti - o - nibus

IO
 101

me-is e - ri - puit me, e - ri - puit me. Ac-

108

ce - di-te ad deum, Ac - ce - di-te ad deum & il - lu-mina - mi-ni : &

114

fa - ci-es ve - stræ non confun - dentur, non confun - den - tur, &

121

fa - ci-es ve - stræ non con-fun - den-tur, non, non con-fun -

127

den - tur, non, non con-fun - den - tur.

133

Gu - sta-te, Gu - sta-te & vi-

140

de-te, & vi-de - te quo - ni-am fu - a - vis est

146

Do - mi-nus : Gu - sta-te, Gu - sta-te & vi-

152

de-te, & vi-de - te quo - ni-am fu - a - vis est Do - mi -

158

nus, quo - ni-am fu - a - vis est Do - minus : be - a - tus vir,

165

be - a - tur vir qui spe - rat in

12
171

e - o, qui spe-rat in e - o, be - a - tur
4 3 6 6 6

178

vir qui spe-rat in e - o, qui spe-rat in e - o, be - a - tus
6b 6 4 3

185

vir, be - a - tur vir qui spe-rat in e - o, qui spe-rat in e -
6 7 6 6

192

o, qui spe-rat in e - o, qui spe-rat in e - o, qui
6 6 6 4 3

199

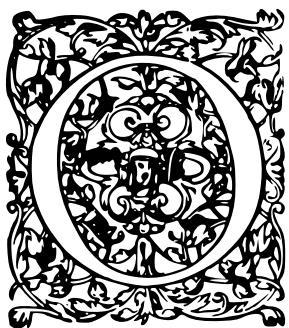
spe - - - - rat in e - o,
6 6 6 4 3

205

be - a - tur vir, qui spe-rat in e - o, qui spe-rat in e - o.
6 7 6 4 5b 6 4 3

III. MOTET A VOIX SEULE,

POUR LE SAINT SACREMENT.



! O dulcis a - mor ! O a - mor cordis me - i,
 S 6b 6
 BASSUS-CONTINUUS.

4
 O a - mor ! cor-dis me - i, O a - mor ! cordis me - i, O
 6b 6 4 3 7 6 6 6 6
 BASSUS-CONTINUUS.

9
 amor ! a - mor ! O a - mor cor - dis me - i,
 6 [b] b 6 4 3
 BASSUS-CONTINUUS.

14
 O ! ô dulcis a - mor ! O a - mor cordis me - i, O a - mor cor - dis me - i,
 6b 5b 6 4 3 7 6
 BASSUS-CONTINUUS.

14

19

O a - mor cordis me-i, a - mor cor - dis me - i.

Fin.

25

De-si-de-ro te, De-si-de-ro te, cu-pido dif - sol - vi & ef - se

28

te - cum. De-si-de-ro te, De-si - de-ro te, cu-pido diffsol - vi

32

& ef - se te-cum, & ef - se te - cum. O ! ô dulcis Jusqu'au mot fin.

Fin.

36 REPRISE.

Tu mi-hi gau-dium, Tu mi-hi gau - dium, Tu

39

mi-hi gau-dium, tu co - ro - na, tu co - ro - na, tu

42

glo - - ri-a, tu glo - - ri-a & fa - lus es,

45

- & fa - lus es. Tu mi-hi gau - dium, Tu mi-hi

48

gau - dium, Tu mi-hi gau-dium, tu co - ro - na, tu co-

16
51

ro - - na, & glo - - ri-a & fa - lus es,

54

& fa - - - - - lus, & fa - lus

57

Tendrement.

es, & fa - lus es.

O bo-ne Je-su, quam dul-cis

61

es, quam dulcis es ! O bo-ne Je-su, quam dulcis es, quam dulcis

65

Fin.

es, quam dulcis es, quam dulcis es, quam dul - cis es !

Fin.

I8

108

B da - bo. O Je-fu mi dulcis, te semper lau-dabo, te semper a -

B

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

B

116

B mabo, te semper can - ta - - bo.

B 6 4 3 6 6# 6 6 6 6

B

124

B

Non mundi fal - laces, se - ctabor ho - nores, sed cæ-li ve -

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

B

132

B ra-ces, per-quiram a - mores, per - qui-ram a - mo - - res, per-quiram a -

B 6 6 6 6 6 6 6 6 6 6 6 6 6

B

139

B mo - res. Non mundi fal - laces, se - ctabor ho - nores, sed

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

B

147

cæ-li ve - races, per-quiram a - mores, per - qui-ram a - mo - res, a -

154

mo - res, fed cæ-li ve - races, per-quiram a - mores, per-qui-ram a -

162

mo - res, a - mo - res.

172

Mi - nas def-pi - ci-et, mor - tem non ti-me-bit pe - ctus : in ma-gno

175

ro - bo-re tu - æ for - tis dex - te-ræ re - qui - ef - -

20
178

Gay.

cit. Sem-per, sem-per dul-ci-a can-ta - bit car-mi-na, can-ta - bit

181

car-mi-na. Sem-per, sem-per dul-ci-a can-ta - bit car-mi-na, can-ta-bit car-mi-

184

na, Sem-per dul-ci-a can - ta - bit car-mi-na, Sem-per dul-ci-a can-

187

ta - bit carmina, can - ta - bit, can - ta - bit carmina, can-

190

ta - bit car - mi-na. Tu mi-hi. *à la Reprise jusques au mot fin.*

IV. MOTET A VOIX SEULE,

POUR LA SAINTE VIERGE.



Sub tu-um præ-

Ub.

BASSUS-CONTINUUS.

4

si - dium, confu - gi - mus, confu - gi - mus, sancta De - i ge - ni -

6 # 6 7 6

trix. Sub tu-um præ - si - dium, confu - gi - mus, confu - gi -

b 7 6

8

mus, sancta De - i ge - ni - trix, confu - gi - mus, Sub tu - um præ -

6 4 3 6 b 7

12

fi - dium, sancta De - i ge - ni - trix:

6 4 3# b 4 3#

16

22
20

+ [b]

nostras de preca-ti - o-nes, ne des-pi-cias in nece-sfi - ta - ti-

6 6 6 b 6 6 6 4 3

24

bus, nostras de-preca - ti - o-nes, ne def - pi - cias, ne def -

Musical score for voice and basso continuo, page 28. The vocal line begins with "pi-cias in neceſſi-ta - ti - bus," followed by a fermata. The basso continuo line provides harmonic support with various chords and bass notes.

33

cun - ctis, li - be-ra nos sem - per, Vir - go glo - ri - o - fa

b 6# 6 6# 6# 6# 6# 6#

Musical score for organ and choir, page 10, system 39. The top staff shows soprano entries with lyrics: "be - ne - di - cta," followed by "sed à pe -". The bottom staff shows bass entries. Measure 39 starts with a bass note at measure 6, followed by a bass note at measure 5, a bass note at measure 7, a bass note at measure 4, a bass note at measure 3#, a bass note at measure 6, a bass note at measure 6, a bass note at measure 6#, a bass note at measure 6, and a bass note at measure 6#. The organ part has a dynamic instruction "ff" (fortissimo) at the end of the measure.

45

ri - cu-lis cun - ctis, li - be-ra nos, li - be-ra nos sem -

51

per, Vir-go glo-ri - o - fa & be-ne - di - eta, li - bera

58

nos, li - bera nos sem - per, Vir - go glo-ri - o - fa & be-ne-

65

di - eta, li - bera nos sem - per, Vir - go glo-ri - o - fa

72

& be-ne - di - eta, Vir - go glo-ri - o - fa & be - ne-di - eta.

V. MOTET A VOIX SEULE,

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



DE-us, mise-re-a-tur no-stri, & be-nedi-cat
 4 6 7 6# 5 4 3
 BASSUS-CONTINUUS.

4
 no-bis : il-lu-minet vultum suum super nos, & mise-re-a-tur no -
 6 7# 6 4 3#

8
 stri. De-us, mise-re-a-tur no-stri, & be-nedi-cat
 6 7 6# 5 4 3
 BASSUS-CONTINUUS.

12
 no-bis : il-lu-minet vultum suum super nos, & mise-re-a-tur no -
 6 4 6 4 3
 BASSUS-CONTINUUS.

16
 stri : & mi-se-re-a-tur no - stri.
 6 4 3
 BASSUS-CONTINUUS.

20

Ut co-gno-sca-mus in ter-ra vi-am tu-am, in om-ni-

23

bus gen-ti-bus fa-lu-ta-re tu-um, in om-ni-

26

bus gen-tibus fa-lu-ta-re tu-um, fa-lu-ta-re tu-um.

31

Gay.

Con-fi-te-an-tur ti-bi po-puli, De-us,

37

Con-fi-te-an-tur ti-bi po-puli, De-us,

26

43

13# con - fi - te - an - tur ti - bi po - pu - li om - nes. Con - fi - te -

7
4 3

49

an - tur, Con - fi - te - an - tur ti - bi po - puli, De - us,

6

55

con - fi - te - an - tur, con - fi - te - an - tur ti - bi po - pu - li

6

5

4

3

6

6

6

6

6

6

6

6

6

6

61

om - nes, con - fi - te - an - tur, con - fi - te - an - tur ti - bi

6

5

4

3

7

4

3

6

6

6

6

6

6

6

6

67

po - pu - li om - nes, con - fi - te - an - tur ti - bi po - pu - li

7

4

3

6

6

6

6

6

6

6

6

6

6

6

73

om - nes.

4

3

6

6

6

#

C

C

79

Læ-ten

82

- tur, læ-ten - tur, læ-ten-tur & e-xultent_gen-tes,

85

Læ-ten - tur, læ-ten -

88

- tur, læ-ten-tur & e-xultent gen - tes, quo - ni-am ju - di-cas

91

po - pulos in æqui - ta - te : & gen - tes in ter-ra di - ri-

28

94

gis. Læ-ten - tur, læ-ten -

97

- tur, læ-ten-tur & e - xultent gen-tes, quo-niam ju - dicas

100

populos in æqui - ta - te : & gen - tes in terra di-ri-gis, ju-dicas

104

po-pulos in æ-quи-tа-te : & gen-tes in ter-ra di - ri - гis.

108 Gay.

108 Gay.

114

120

126

132

Con-fi-te-an-tur ti - bi po - puli, De-us,

con - fi - te - an - tur ti - bi po - pu-li om-nes. Con-fi-te-

an - tur, Con - fi - te - an - tur ti - bi po - puli, De-us,

con - fi - te - an - tur, con - fi - te - an - tur ti - bi po - pu-li

om - nes : ter - ra de - dit fru - ctum su - um. Con - fi - te -

30

138

B ♯

an - tur ti - bi po - pu-li, De-us, con - fi - te - an -

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

144

B ♯

tur, con - fi-te - an - tur ti - bi po - pu-li om -

#

149

B ♯

nes : con - fi-te - an - tur, con - fi-te - an - tur ti - bi

6

154

B ♯

po - pu-li om - nes.

7 6 6 4 3

160

Lentement.

B ♯ C

Be-ne-di - cat nos De - us, De-us no - ster, be-ne -

C

163

B ♯

di - cat nos De-us : & me-tu-ant e - um om-nes fi-nes ter -

6 5 6 4 6 5 6 6 4 3

166

ræ. Bene - di-cat nos De-us, De-us no-ster, bene-di-cat nos

170

De - us : & metuant e-um omnes fines ter - ræ, & metuant

174

e - um, metuant e - um, om - nes fi - nes ter - ræ.

178

Benedi - cat nos De-us, Deus no - ster, Be-ne-di-cat nos, Deus

182

no - ster. Be - ne-di - cat nos, 6 Deus no - ster.

VI. MOTET A VOIX SEULE,

H Y M N E D U S A I N T S A C R E M E N T.

Gravement.

Ange.

BASSUS-CONTINUUS.

Pan-ge lin-gua glo - ri - o - si, Pan-ge lin-gua glo - ri-

o - si, Cor-po-ri-s mi-ste - ri - um, Pan-ge lin-gua glo - ri -

o - si, Corporis mi-ste - ri - um, Sanguinisque pre - ti - o - si, Quem in mundi pre - ti -

um : Fructus ventris ge-ne - ro - si, Rex, ef-fudit gen-tium. Fructus ventris ge - ne -

Musical score: The score consists of six staves of music for bass continuo. The first staff begins with a large initial 'P'. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 3, 6, 9, and 12 are marked above the staves. The vocal line is provided below each staff, with lyrics in Latin. The music is set in common time.

15

ro-si, Rex, ef-fu-dit gen-ti-um.

18

No-bis da-tus, no-bis na-tus,

No-bis da-tus, no-bis

21

na-tus, Ex in-ta-cta Vir-gi-ne, Ex in-ta-cta Vir-gi-ne, Et in mun-do con-

24

sa-tus, Sparso verbi se-mi-ne, Su-i moras in-co-la-tus, Mi-ro clau-sit or-di-

27

ne. Su-i moras in-co-la-tus, Mi-ro clau-sit or-di-ne. Mi-ro clau-sit or-di-

30

ne.

34

33

AIR. Gracieusement.

In supre-mæ no-cte cœ - ne, Recumbens cum fra-tri - bus :

39

Ob - serva - ta le - ge____ ple - ne_ Ci - bis in le - ga - li - bus,

45

Ci-bum tur - bæ du - o - de - næ, Se dat_ su - is ma - ni-bus.

51

Ci-bum tur - bæ du - o - de - næ, Se dat_ su - is ma - ni - bus.

57

Autre AIR.

Verbum ca - ro, pa-nem verbum, Verbo carnem ef - fi - cit :

64

Fit - que san - guis Chri - sti me - rum, Et si sen - sus def - fi - cit ;

70

Ad fir - man - dum cor sin - ce - rum, So - la si - des suf - fi - cit.

76

Ad fir - man - dum cor sin - ce - rum, So - la si - des suf - fi - cit.

82

C

36

88

Tendrement.

Musical score page 36. Treble clef, B-flat key signature. Measure 1: Tantum ergo, Sa-cramentum, Ve-nere-mur cernui : (with a fermata over the last note). Measure 2: (continuation of the melody).

92

Musical score page 92. Treble clef, B-flat key signature. Measure 1: Tan-tum er-go, Sa-cramen-tum, Ve-nere - mur cernui : (with a fermata over the last note). Measure 2: (continuation of the melody).

96

Musical score page 96. Treble clef, B-flat key signature. Measure 1: Et an- ti-quum do - cu-men-tum No-vo ce - dat ri-tu-i, (with a fermata over the last note). Measure 2: (continuation of the melody).

100

Musical score page 100. Treble clef, B-flat key signature. Measure 1: Prä-stet fi - des sup-ple-men - tum Sen-fu-um def (with a fermata over the last note). Measure 2: (continuation of the melody).

103

Musical score page 103. Treble clef, B-flat key signature. Measure 1: fe - ctu-i. Sen-fu-um def - fe - ctu - i. (with a fermata over the last note). Measure 2: (continuation of the melody).

107

Ge - ni - to - ri, Ge - ni - to - que,

113

Laus & ju - bi - la - ti - o, Ge - ni - to - ri, Ge - ni -

119

to - que, Laus & ju - bi - la - ti - o, Sa - lus, ho -

126

nor, vir-tus quo-que Sit & be - ne-di - cti-o : Proce - den - ti

38

133

ab u - tro - que Compar fit lau-da - ti - o. Pro-ce-den - ti

140

ab u - tro - que Compar fit lau - da - ti - o. A - men.

146

A - men. A - men. A - men. A -

152

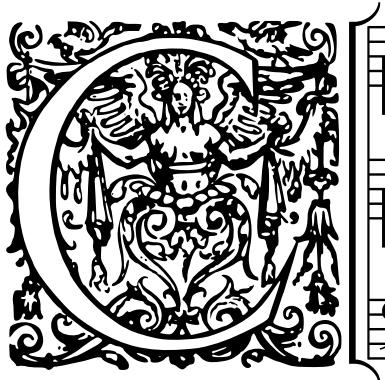
men. A - men. A - men. A -

158

men. A - men. A - men. A - men.

I. MOTET A DEUX VOIX.

D U C A N T I Q U E D E S C A N T I Q U E S.



3

Cari.

6 6 6 6 6 4 3

BASSUS-CONTINUUS.

5

Ca-ri Ze-phiri vo-la-te, Ca - ri Ze - phiri vo-

6 6 6 6 6 4 3

II

la - te, vo - la - - - -

6 6 6

15

- te, vo-la - - - - te.

6 4 3 6 4 3

Sur-gite

40

20



Bass clef, 3 sharps key signature. Measures 20-40. The vocal line consists of eighth-note patterns. The lyrics are: flo-res, fe-sti-na-te, fe-sti-na-te, fe-sti-na-te, fe-sti-na-te.

25



Bass clef, 3 sharps key signature. Measures 25-29. The vocal line consists of eighth-note patterns. The lyrics are: Ca-ri-na-te.

30



Bass clef, 3 sharps key signature. Measures 30-34. The vocal line consists of eighth-note patterns. The lyrics are: Ze-phi-ri vo-la-te, Ca-ri Ze-phi-ri vo-, Sur-gite flo-res, fe-sti-na-te,

35



Bass clef, 3 sharps key signature. Measures 35-39. The vocal line consists of eighth-note patterns. The lyrics are: la-te, vo-la-, fe-sti-na-

39

te, vo - la -
te, fe - sti - na - te,
vo - la - fe - sti - na -

44

te, vo - la -
te, fe - sti - na -

49

te. Au - ræ pla - cidæ ve - ni - te,
ve - ni - te,
te. Sussur - ra - te,
venti -

54

ve - ni - te,
ventil - la - te,
la - te,
Sussur - ra - te, ven - ti - la - te,

42

59

13#

cir - cum me. Suf-fur-

cir - cum - me. Au - ræ pla - ci-dæ ve - ni - te,

63

13#

ra-te, venti - la - te, Suffur - ra - te, ven-ti -

ve - ni - te, ve - ni - te, ventil -

68

13#

la - - - te, cir - cum me.

la - - - te, cir - cum me. Ve -

72

Suf-fur - ra - te, ven-ti - la - te,
ni - te, ve - ni - te, ven-ti -

76

Ca - ri Ze - phi-ri vo - la - te,
la - te, Sur-gite flo-res, fe - sti -
Sur-gite flo-res, fe - sti -

81

vo - la - na - te, fe - sti - na - te, vo - la - na - te, fe - sti - na - te.

85

- - te, vo - la - na - te, fe - sti - na - te, - - te, vo - la - na - te, fe - sti - na - te.

44

PREMIER DESSUS seul.
Lentement.

Stat an-he-lans pectus me-um, Me um cor flagrat a-mo-re, & com-

93

bu-ror in ar-do - re, in ar-do - re, in ar - do - re.

On reprend le Duo Cari Zephiri, &c. page 39.

97 SECOND DESSUS seul.

A Ma-ne usf- que ad ves-pe-ram Quæ - fi - vi per vi-cos & pla-

100

te-as, Quem di-li-git a-nima me - a, nec il - lum in - ve-nire potu-

104

i. Quæsi - vi per vicos & plate-as, Quem di - light a-nima me - a, nec il - lum

6 6 6_{5b}

108

in - ve-ni-re po-tu - i, nec il - lum in-ve - ni-re po-tu - i.

4 3

PREMIER DESSUS seul.

RECIT. Tendrement.

112

Mi di-le-cte u - bi es? Mi di-le-cte u - bi

6# 6# 6# 6#

115

es? Cur me tam lan gui-re fa-cis? Cur me tam lan gui-re

6 6# 6 6# 6 6#

118

fa-cis? u - bi es? u - bi es? Cur me tam lan gui-re fa - cis? Cur me

6# 4 3#

46

121

Fin.

tam lan gui-re fa - cis?

Si te

125

quæ-ro ad quid me fu-gis, Ca-ra vi-ta, a-mi-ca spes.

127

Ca-ra vi-ta, Ca-ra vi-ta, a-mi-ca spes. Ca-ra vi-ta, a-mi-ca

130

jusques au mot fin

spes, a - mi - ca spes. Mi di - le - cté u - bi

132

Ca-ra tur - ba,
per cam-pos &

138

val - les præ - di-le - ctum quæ - ri - te: per cam-pos & val-les,
val - les præ - di-le - ctum quæ - ri - te:
per

144

per cam-pos & val-les, per cam-pos, per cam-pos &
cam-pos & val-les, per cam-pos & val-les, per cam-pos &

150

val - les præ - di-le - ctum quæ - ri - te: per cam-pos & val-les,
val - les præ - di-le - ctum quæ - ri - te:
per

48

156

Bassoon part:

per cam-pos & val-les, per cam-pos, per cam-pos &
cam-pos & val-les, per cam-pos & val-les, per cam-pos &

6

#

6#

6

6#

162

val - les præ - di-le - ctum quæ - ri - te. Hic in - du - tus est

[#]

[#]

Bassoon part:

val - les præ - di-le - ctum quæ - ri - te:

#

6

4#

6

b

#

#

6

6

6

168

so - le lu - cen - ti.

Bassoon part:

In pu - pil-lis sunt stel-læ di - vi -

#

6

6

6

6

6

4

3#

174

Et in vul-tu funt gra - ti-æ fe - re - næ.
næ.

Et in o - re stant

180

Ad me con - du - ci-te quem tam de -
flo - res a - mæ - ni. Ad me con - du - ci-te quem tam de -

186

si - de-ro, & si te - nu - te-ro mer-ce-dem pe - ti - re.

si - de-ro, & si te - nu - te-ro mer-ce-dem pe - ti - re.

192

Ad me con - du - ci-te quem tam de - si - dero,

Ad me con - du - ci-te quem tam de - si - dero,

50

198

Three staves of musical notation. The top two staves are soprano and alto voices in G major (two sharps). The bottom staff is basso continuo in G major. The vocal parts sing "& si te - nu - te - ro mercedem pe - ti - re. Ad me con - du - ci - te" and "& si te - nu - te - ro mercedem pe - ti - re." The basso continuo staff shows harmonic changes with Roman numerals: 6, 6, 5, 4, 3, 6, 6.

205

Three staves of musical notation. The top two staves are soprano and alto voices in G major (two sharps). The bottom staff is basso continuo in G major. The vocal parts sing "quem tam de - si - dero," "& si te - nu - te - ro mercedem" and "& si te - nu - te - ro, & si te - nu - te - ro mercedem". The basso continuo staff shows harmonic changes with Roman numerals: 6, 4, 6, 6, 6, 5.

212

Three staves of musical notation. The top two staves are soprano and alto voices in G major (two sharps). The bottom staff is basso continuo in G major. The vocal parts sing "pe - ti - re. Mer-ce - dem, mer - cedem pe - ti - te. Mer -" and "pe - ti - re. Mer-ce - dem, mer - cedem pe - ti - te." The basso continuo staff shows harmonic changes with Roman numerals: 4, 3, 6, 6, #.

219

Three staves of musical notation. The top two staves are soprano and alto voices in G major (two sharps). The bottom staff is basso continuo in G major. The vocal parts sing "ce - - - - dem, mer - ce - - dem pe - ti - te." and "Mer - ce - - dem, mer - ce - - dem pe - ti - te." The basso continuo staff shows harmonic changes with Roman numerals: 6, #, 6, #, 6, #, 5, 4, 3, 6, #.

II. MOTET A DEUX VOIX.

POUR UN SAINT, OU UNE SAINTE.

PREMIER DESSUS feul.



C

An-te - mus, Can - te - mus, ex-al-te -

BASSUS-CONTINUUS.

3

- mus quem quam Do - mi-nus e - le - git, quem quam Do - mi-nus e -

5

le - git, & cir-cum-dat glo - ri - a: Can - te - mus, Can -

7

temus, exal-te - - mus quem quam Dominus e - legit & circumdat glo ri -

10

a, & cir-cumdat glo ri - a.

REPRISE.

13

Gau - de di - le - cte Do - mi - no, gau - de tri - um -
 Gau - de di - le - cta Do - mi - no, gau - de tri - um -

15

pha, gau - de tri - um - pha, tri - um - pha, Gau - de di - le - cte Do - mi -
 pha, gau - de tri - um - pha, tri - um - pha, Gau - de di - le - cte Do - mi -

17

no, gau - de tri - um - pha, gau - de tri - um - pha, gau - de tri - um - pha, gau - de tri - um -

19

pha,
pha, De - bi-tam vir - tu - ti - bus mer - ce - dem de-gu - sta, de-gu - tri - um - pha, tri - um - pha.

21

sta. De - bi-tam vir - tu - ti - bus mer - ce - dem de - gu - sta, de-gu - tri - um - pha, tri - um - pha.

23

De - bi-tam vir - tu - ti - bus mer - ce - dem de - gu - sta, de-gu - tri - um - pha, tri - um - pha.

25

gu - sta, de-gu - tri - um - pha, tri - um - pha, Gau-de di - le - cte Do - mi - di - le - cta

54

27

no, gau - de tri-um - pha, tri-um - pha, gau - de
no, gau - de tri-um - pha, tri-um - pha, gau - de

6

tri - um - pha,
gau - de tri-um-pha, tri-um -
tri - um - pha,
gau - de tri-um-pha, tri-um -

6

pha, tri - um -
pha, tri - um -

33

pha, tri - um - pha, tri-um - pha, tri-um - pha.
pha, tri - um - pha, tri-um - pha, tri-um - pha.
Fin.

Fin.

Fin.

35 PREMIER DESSUS.

Musical score for voice and piano. The vocal line begins with a rest, followed by a melodic line with eighth and sixteenth notes. The piano accompaniment consists of eighth-note chords. The lyrics are: Tu me - di-os in - ter tu-mu - lus, with measure 4 above the fourth note of the vocal line.

38

Continuation of the musical score. The vocal line continues with eighth and sixteenth-note patterns. The piano accompaniment provides harmonic support. The lyrics are: Tu per vi-tæ tempe - sta-tes, Lu-ge - bas & fle-bas, Lu-ge -

41

Continuation of the musical score. The vocal line begins with a melodic line over a piano accompaniment of eighth-note chords. The lyrics are: - bas & fle - bas: SECOND DESSUS. The piano accompaniment continues with eighth-note chords. The lyrics are: Nunc in por-tu re - qui - ef - cis, te lar -

44

Continuation of the musical score. The vocal line begins with a melodic line over a piano accompaniment of eighth-note chords. The lyrics are: go, te in - ex - hau - sto, vo-lup - ta - tum tor - ren -

56

47

Pugna-sti for - titer,
La -
- te i-ne - brians.
Cum plau-su vin - cis,

6 5 4 3 7 6

50

bo - rem tu-li - sti,
Ar - du am, diffi - ci -
præ - mi - a fu sci-pis,
7 6 3 4 3 6

53

lem cal-ca - sti se - mi-tam.
Jam nu - bes, jam si - dera vi - des sub
6 # 6 2# 6 7 5

56

Sis bo - nus,
bo - na, Sis
pe - di bus. Sis foë - lix,
4 3# 5 6

60

bo - nus, Sis bo - nus, fis fœ - lix, Sis bo - nus, Sis
bo - na, bo - na, fœ - lix, Sis bo - na,
Sis bo - nus, fis fœ - lix, Sis bo - nus, Sis
 6 7 6

64

bo - nus, fis foë - lix, li - ce-at tu - is in - si - ste-re
bo - na, 7 6 3 5 6
bo - nus, fis foë - lix, li - ce-at tu - is in - si - ste-re
bo - na, 6 4 3 4 6

70

ve - sti - gi - is. Sis fœ - lix, Sis
ve - sti - gi - is. Sis bo - nus, Sis
 6 5 6 6

75

bo - nus, fis foë - lix,
bo - na, 6
bo - nus, fis foë - lix, li - ce-at tu - is in -
bo - na, 6 4 3 6 7

58

80

Sis bo - nus,
bo - na,
Sis
fi - ste - re ve - sti - gi - is. Sis foë - lix, Sis
 \flat \flat $\frac{6}{4}$ \flat \sharp

85

bo - nus, sis foë - lix, li - ce - at tu - is in - si - ste - re
bo - na, $\frac{9}{7}$ $\frac{8}{6}$ $\frac{7}{5}$ \sharp $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7}{\sharp}$
bo - nus, sis foë - lix, li - ce - at tu - is in - si - ste - re
 \flat \sharp \sharp \sharp $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7}{\sharp}$

90

ve - sti - gi - is. Sis foë - lix, Sis bo - nus, sis
bo - na,
ve - sti - gi - is. Sis bo - nus, sis
bo - na, $\frac{6}{4}$ $\frac{5}{3}\sharp$ $\frac{4}{3}$ $\frac{6}{3}\sharp$ $\frac{5}{3}\sharp$ $\frac{6}{5}\sharp$

95

fœ - lix, li - ce - at tu - is in - si - ste - re ve - sti - gi -

fœ - lix, li - ce - at tu - is in - si - ste - re ve - sti - gi -

6 7
6 7

100

is, li - ce - at tu - is in - si - ste - re ve - sti - gi -

is, li - ce - at tu - is in - si - ste - re ve - sti - gi -

6 7
6 7

105

À la Reprise jusques au mot fin.

is.

Gaude dilecta domino,

is.

Gaude dilecta domino,

6

III. MOTET A DEUX VOIX.

P S E A U M E X C I I.



C
Ominus.

C
Ominus.

BASSUS-CONTINUUS.

3

Do-minus regna - vit, de-corem indu-tus

6

est ; in - du - tus est Do - mi-nus for - ti -

8

Do - mi-nus re - gna -

tu - di-nem, & præ-cin-xit fe. Do - mi-nus re -

10

vit, de - co - rem in - du - tus est ;
gna - vit, de - co - rem in - du - tus est ; Do - mi - nus re -

12

Do - mi - nus re - gna - vit, de - co - rem in - du - tus est ; in - du - tus
gna - vit, de - co - rem in - du - tus est ; in - du - tus

14

est Do - mi - nus for - ti - tu - di - nem, & præ - cin - xit
est Do - mi - nus for - ti - tu - di - nem, & præ - cin - xit

16

fe. Do - mi - nus re - gna - vit, de -
fe. Do - mi - nus re - gna - vit, de -

62
18

co-rem in-du - tus est; in - du - tus est Do - mi-nus for - ti -

co-rem in-du - tus est; in - du - tus est Do - mi-nus for - ti -

6

20

tu - di-nem, & præ-cin - xit se, in - du - tus

tu - di-nem, & præ-cin - xit se, in - du - tus est,

22

est Do - mi-nus for - ti - tu - di-nem, & præ-cin - xit
in - du - tus est for - ti - tu - di-nem, & præ-cin - xit

24

fe, in - du - tus est for - ti - tu - di-nem, & præ-cin-xit fe.
fe, in - du - tus est for - ti - tu - di-nem, & præ-cin-xit fe.

27 DESSUS feul.

This musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the basso continuo, indicated by a bass clef and a key signature of one sharp. Measure 27 begins with a rest followed by a series of eighth notes. Measure 28 starts with a bass note, followed by a series of eighth notes. Measures 29 and 30 show more eighth-note patterns. Measure 31 begins with a bass note, followed by eighth notes. Measures 32 through 37 feature lyrics in Latin: "E - te - nim fir - ma - vit or - bem ter - ræ : qui non com - mo - ve - bi - tur." Measures 38 through 43 continue with the same lyrics. Measures 44 through 49 continue with the lyrics "ter - ræ : qui non com - mo - ve - bi - tur. Pa - ra - ta se -". Measure 50 concludes with the lyrics "des tu - a ex tunc : à fæ - cu - lo tu". The score includes various dynamic markings such as forte (f), piano (p), and sforzando (sf). Roman numerals (6, 7, 6#, 6, 6, 6, 5) are placed above certain notes, likely indicating harmonic functions or specific performance instructions.

64

55

Musical score page 1. Treble and bass staves. Key signature: one sharp. Measure 55: es. E - te - nim fir - ma - vit or-bem. Measure 60: ter - ræ: qui non com - mo - ve - bi - tur.

64

Musical score page 2. Treble and bass staves. Key signature: one sharp. Measure 64: E - te - nim fir - ma - vit or - bem. Measure 68: ter - ræ: qui non com - mo - ve - bi - tur.

68

Musical score page 3. Treble and bass staves. Key signature: one sharp. Measure 73: (rest) (rest) (rest) (rest) C. Measure 80: (rest) 6 (rest) (rest) C.

73

78 Vivement.

78

80

E - le - va - ve - runt flu

- mi-na Do - mi-ne : E - le - va - ve - runt

82

flu - - - mina vo - - -

84

cem fu - am.

86

E - le - va - ve - runt flu

66
 90 - mina flu-ctus su - os : à vo - cibus a - qua - -

92 rum mul-ta - - -
 6 6 7 7

94 rum. E - le-va-ve-runt

96 flu - - - mina Do - mine : E - le-va-ve-runt

98 flu - - - mina vo - -

100

cem fu - am.

E - le - va - ve - runt flu - mina fluctus

fu - os: à vo - cibus a - qua -

- rum mul - ta - rum.

Mi - ra - biles e - la - ti - o - - - nes

ma - - - ris :

68

112

mi - ra - bi-lis, mi - ra - bi-lis in

114

al - tis Do - mi - nus,

116

mi - ra - bi-lis in al - tis Do - mi - nus.

119

Gravement.

Te - sti - mo - ni - a tu - a cre - di - bi - li - a fa - cta sunt

122

ni - mis : Do - mum tu - am de - cet san - ctii - tu - do, Do - mi -

125

ne, in lon - gi - tu - di nem di - e rum.

Te - sti - mo - ni - a

128

Te - sti - mo - ni - a

tu - a cre - di - bi - li - a fa - cta sunt ni - mis :

4 3#

131

tu - a cre - di - bi - li - a fa - cta sunt ni - mis : Domum

Do - mum tu - am

6 7 7

134

tu - am de - cet san - ctu - do, Do - mi - ne, in lon - gitu - dinem di -

de - cet san - ctu - do, Do - mine, in lon - gitu - dinem di -

6 # 6 6

70

137

e - rum. Domum tu - am de-cet san - cti - tu - do,
e - rum. Domum tu - am de-cet san - cti - tu - do, Do-mi-
4 3#

140

Do - mi-ne, in lon - gi - tu - di-nem di -
ne, in lon - gi - tu - di-nem di - e -
4

142

e - rum. Domum tu - am de-cet san - cti -
- rum, in lon - gi - tu - dinem di - e - rum, de-cet san - cti - tu - do,
4 3# #

145

tu - do, Do-mi-ne, in lon - gi - tu - dinem di - e -
Do-mine, in lon - gi - tu - dinem di - e -
6 6 6 4 4 3

148

rum, in lon - gi - tu - di-nem di-e -
rum, in lon - gi-tu - di-nem di - e -
6 5 6 #

150

rum. Do-mum tu - am de - cet san - ctifi -
rum. Do-mum tu - am de - cet san - ctifi - tu - do,
#

152

tu - do, Do-mi-ne, in lon-gi - tu - dinem di-e -
Do-mine, in lon-gi - tu - dinem di - e -
7 6 6 4 3

155

rum, in lon - gi - tu - di-nem di-e - rum.
rum, in lon - gi-tu - di-nem di - e - rum.
6 5 6 4 3

I. MOTET À GRAND CHŒUR
ET SYMPHONIE
PSEAUME CXXV.



Gravement.

N convertendo Dominus.

BASSE DE VIOOLON ET CONTINUE.

4

8

12

15

74

18 DUO.

In con-ver-ten-do Do-mi-nus cap-ti - vi - ta-tem Si - on,

21

fa-cti su - mus si-cut con-so-la - ti, fa-cti su - mus

24

In con-ver-ten-do Do-mi-nus capti-vi-ta-tem Si -
si-cut con-so-la - ti.

27

on, facti su-mus sicut conso - la - ti, facti su - mus sicut con-so -

31

la - - ti. In con-ver-ten-do Do-mi-

In con-ver-ten-do Do-mi-nus cap - ti - vi-

5 6 4 3# 6 6 6 6b

34

nus cap-ti-vi-ta-tem Si - on,

ta-tem Si - on, fa-cti su - mus si-cut con-fol-a - ti,

7 6# #

37

fa-cti su - mus si-cut con-fol-a -

fi - cut confo - la - ti.

6 6 6 4 3 6 b 6 6b b

41

ti, si - cut confo - la - ti.

In conver-

In conver-tendo Dominus

6 6 6 4 3 6 b 6 6b b

76

45

ten-do Do-mi-nus cap-ti-vi - ta-tem Si - on, fa - cti su - mus, fa - cti
 cap - ti - vi - ta-tem Si - on, fa - cti su - mus, fa - cti

Bassoon part with harmonic analysis below:

6	6b	6	7	9	4	8	6
---	----	---	---	---	---	---	---

48

fu - mus si-cut con-fo - la - ti, si - cut con - fo - la -
 fu - mus si-cut con-fo - la - ti.

Bassoon part with harmonic analysis below:

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

51

- - - - - ti, - - - - - con - fo - la -
 fi - cut con - fo - la - - - -

Bassoon part with harmonic analysis below:

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

54

Tous.

Vivement.

CHŒUR.

Tunc re-ple-tum est gau - - - dio os no-strum,

ti.

ti.

Tunc re-ple-tum est

Tunc re-ple-tum est gau - - -

VIOLONS.

BASSE DE VIOLON & BASSON.

5 4 6 6

78

57

A musical score for four voices, likely a setting of the Magnificat. The score consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music is in G major, indicated by the key signature of one sharp. The time signature is 7/8, with a tempo marking of 57 BPM. The lyrics are in Latin, with some words underlined for emphasis. The vocal parts are separated by vertical bar lines, and the music includes various musical markings such as fermatas, grace notes, and dynamic changes.

gaudio os no - strum: gau - di-o os nostrum, os
Tunc re-ple-tum est gau - - - di-o os nostrum:
gau - dio os no - strum, Tunc re-ple-tum est
Tunc re-ple-tum est gau - - dio os
- dio os no - strum, os nostrum: Tunc re -

6 7 6

Musical score for voices and piano, page 79. The score consists of ten staves. The top staff is soprano, followed by three staves for piano (two treble, one bass), three staves for alto, and two staves for bass. The vocal parts sing in Latin. The piano parts provide harmonic support with eighth-note patterns. Measure numbers 60 and 6 are indicated above the staves.

no - strum: Tunc re - ple - tum est gau - -

gau - di-o os no - strum: Tunc re -

gau - - - di-o os no - strum, os

no - strum:

ple - tum est gau - - - di-o os

6

6

80

62

- di-o os no - - ftrum: Tunc re -

ple - tum est gau - di-o os no -

no - ftrum: Tunc re - ple - tum est gau -

Tunc re - ple - tum est gau -

no - ftrum:

64

A musical score for voices and organ. The score consists of six staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, the fifth is organ pedal, and the bottom is organ manual. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, with lyrics including "ple-tum est gau-", "di-o os no-strum:", "strum:", "Tunc re-ple-tum est", "- di-o, re-ple - tum est", "- di-o os no - strum, re - ple - tum est", and "Tunc re-ple - tum est gau -". The organ parts provide harmonic support, with the pedal part providing bass notes and the manual part providing upper octave harmonies. Measure 64 concludes with a final cadence.

ple - tum est gau - - - di-o os no - strum:

strum: Tunc re - ple - tum est

- di-o, re - ple - - - tum est

- di-o os no - - - strum, re - ple - tum est

Tunc re-ple - tum est gau - - - -

Tunc re-ple - tum est gau - - - -

A musical score for a four-part setting, likely for voices or organ, in common time and 66 time signature. The score consists of eight staves. The top staff (soprano) starts with a dotted half note followed by eighth notes. The second staff (alto) begins with a dotted half note. The third staff (tenor) starts with a dotted half note. The bottom staff (bass) starts with a dotted half note. The vocal parts sing in Latin: "Tunc repletum est gau - di-o os", "gau-di-o os no - strum:", "Tunc re-", "gau-di-o os no - strum, Tunc re-ple-tum est gau - di-o os", "gau-di-o os no - strum:", "- di-o os no - strum:". The music concludes with a final section starting on the fifth staff, featuring a mix of common and 66 time signatures, and ending with a bass line in 6 time.

69

no - strum: Tunc re - pletum est gau -
pletum est gau - dio os no - strum: os no - strum:
no - strum:
& lingua nostra ex-ul - ta - ti - o - ne.
& lingua nostra ex-ul - ta-ti - o - ne.

di-o os no -

& lin-gua no-fstra ex-ul-ta-ti - o -

Tunc re -

6 #

74

- strum: Tunc re - ple-tum est gau-di-o os no - -

- ne. & lin - gua nostra ex ul-

pleteum est gau - - di-o os no-strum, os no -

Tunc re - ple-tum est gau - - dio os no -

4 3# 7 6 7 6

86

77

strum: Tunc repletum est gau - di-o os
 ta - ti - o - ne, & lin-gua nostra ex-ul -
 strum: & lingua nostra ex-ul - ta - ti - o - ne.
 & lingua nostra ex-ul - ta - ti - o - ne.
 strum: & lin-gua nostra ex-ul -


80

no - - - ftrum: & lin-gua no - - stra, & lin-gua

ta - ti - o - ne, ex - ul - ta - ti - o - ne. Tunc re-

Tunc re-pletum est gau - - - di-o os no -

Tunc re-ple - tum est gau - - di-o os

ta-ti - o - - ne.

5 4 6 6

88

83

no - stra ex - ul - ta - ti - o - ne. Tunc re - ple - tum est

ple - tum est gau - di - o os no - fstrum:

fstrum:

no - fstrum: & lin - gua

Tunc re - ple - tum est gau -

7 6

85

gau - di - o os no - strum, re - ple - tum est gau - -
gau - di - o os no - strum, os no - strum: & lin - gua
& lin - gua
no - stra ex - ul - ta - ti - o - ne.
di - o os no - strum:

The score consists of four systems of music. The first system starts at measure 85 with a soprano vocal line. The second system begins with an alto vocal line. The third system begins with a tenor vocal line. The fourth system begins with a bass vocal line. The piano reduction is shown below the vocal parts, with the right hand playing the melody and the left hand providing harmonic support. Measure numbers 85 through 90 are indicated above the staff.

90

87

- di-o os no - strum, & lingua nostra ex-ul-ta - ti-
 nostra ex-ul-ta - ti - o - ne. Tunc re-
 nostra ex-ul-ta-ti-o - - ne. & lingua no - stra ex-ul-ta - ti-
 Tunc re - pletum est gau - dio os no - strum:
 & lingua nostra ex-ul-ta-ti-o -

90

o - ne.

pleteum est gau - dio os no - strum, Tunc re -

o - ne. Tunc re - ple - tum est gau - dio os no - strum:

Tunc re - tum est gau - dio os no - strum:

- ne. Tunc re -

4

6

6

7

6 \sharp

Tunc re - ple - tum est gau - -
 ple-tum est gau - - dio os no-strum, Tunc re -
 - di-o, re - ple-tum est gau-dio os no - strum:
 & lin-gua nostra ex - ul-ta-ti - o -
 ple-tum est gau - - - dio os no - strum:

 6 6 6 7 6

96

- dio os no-strum:
Tunc re-ple-tum est gau -

ple-tum est gau - di-o os no - strum, os no -

& lin-gua nostra ex-ul-ta - ti - o - ne,
ne.

Tunc re -

& lin-gua nostra ex-ul-ta-ti-o - - ne. Tunc re -

ne.

4 3

di-o os no - strum: & lin-gua no-stra, lin-gua

ftrum: & lin-gua no -

lin-gua no-stra ex - ul - ta - ti - o -

ple - tum est gau - di-o os no - strum:

ple - tum est gau - di-o os no - ftrum: & lin-gua

101

nostra ex-ul-ta - ti - o - ne, & lin-gua nostra ex - ul - ta-ti - o -

- stra, Tunc re-pletum est gau - dio os no - strum:

ne, ex-ul-ta - ti - o - ne. Tunc re-ple - tum est gau-dio,

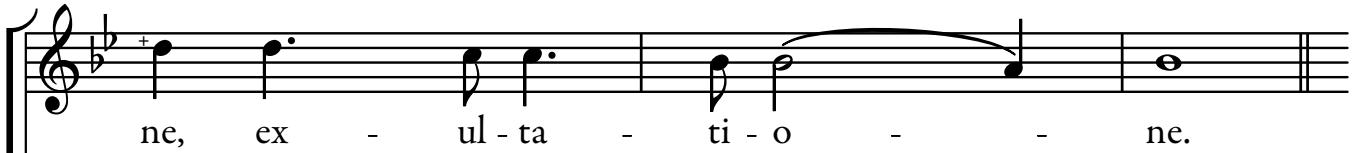
Tunc re-ple - tum est

nostra ex-ul-ta-ti - o - ne, ex - ul - ta - ti - o -

6

96

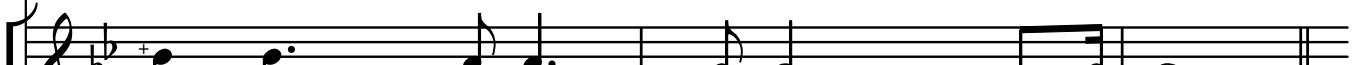
104



& lin - gua no - stra ex - ul - ta - ti - o - ne.

gau - di-o os no - strum, os no - strum.

ne.



107 Gravement & piqué.
VIOLONS.

113

118

98

123

128

133 RECIT DE TAILLE, OU DE BAS-DESSUS.

Tunc di - cent in - ter gen - tes: Magni - fi - cat - vit Domi-

139

nus fa - ce-re cum e - is. Magni - fi - cat - vit,

145

Magni - fi - cat - vit Dominus fa - ce-re cum e - is.

6 6# 6 4 6 6# 4 3#

151

Ma-gni - fi-cat - vit, Ma-gni - fi-cat - vit Domi-nus

6 6 6 6#

156

fa - ce-re cum e - is. Tunc di - cent in - ter gen - tes:

6 6# 4 3#

162

Magni - fi-cat - vit Domi-nus fa - ce-re cum e - is.

6 6 6 b 6 4 3

168

Ma-gni - fi-cat - vit Domi-nus fa - ce-re cum e -

2

2

6 6 b 6 6 4 3 2

100

173

CHŒURS.

Magni - fi - ca-vit Do - mi - nus fa - ce - re no-bif - cum: Magni - fi -

Magni - fi - ca-vit Do - mi - nus fa - ce - re no-bif - cum: Magni - fi -

Magni - fi - ca-vit Do - mi - nus fa - ce - re no-bif - cum: Magni - fi -

Magni - fi -

Magni - fi -

Magni - fi -

PREMIER DESSUS DE VIOOLON ET DE HAUT-BOIS.

SECOND DESSUS DE VIOOLON ET DE HAUT-BOIS.

Petit Chœur.

Tous.

178

ca-vit Do-mi-nus fa - ce - re no-bif - cum: Ma-gni - fi - ca-vit Do-mi-

ca-vit Do-mi-nus fa - ce - re no-bif - cum: Ma-gni - fi - ca-vit Do-mi-

ca-vit Do-mi-nus fa - ce - re no-bif - cum: Ma-gni - fi - ca-vit Do-mi-

ca-vit Do-mi-nus fa - ce - re no-bif - cum:

ca-vit Do-mi-nus fa - ce - re no-bif - cum:

ca-vit Do-mi-nus fa - ce - re no-bif - cum:

ca-vit Do-mi-nus fa - ce - re no-bif - cum:

ca-vit Do-mi-nus fa - ce - re no-bif - cum:

ca-vit Do-mi-nus fa - ce - re no-bif - cum:

ca-vit Do-mi-nus fa - ce - re no-bif - cum:

ca-vit Do-mi-nus fa - ce - re no-bif - cum:

ca-vit Do-mi-nus fa - ce - re no-bif - cum:

Petit Chœur.

6 # 5 #

6 6

nus fa - ce - re no-bif - cum: Magni - fi - ca-vit Do-mi-nus fa - ce -
 nus fa - ce - re no-bif - cum: Magni - fi - ca-vit Do-mi-nus fa - ce -
 nus fa - ce - re no-bif - cum: Magni - fi - ca-vit Do-mi-nus fa - ce -
 Magni - fi - ca-vit Do-mi-nus,
 Magni - fi - ca-vit Do-mi-nus,
 Magni - fi - ca-vit Do-mi-nus,

nus fa - ce - re no-bif - cum: Magni - fi - ca-vit Do-mi-nus fa - ce -
 nus fa - ce - re no-bif - cum: Magni - fi - ca-vit Do-mi-nus fa - ce -
 nus fa - ce - re no-bif - cum: Magni - fi - ca-vit Do-mi-nus fa - ce -
 Tous. Petit Chœur.
 6 6# 6# 6 6# 6

188

re no-bif - cum: Magni - fi - ca-vit Do - mi-nus fa - ce - re no - bif -

re no-bif - cum: Magni - fi - ca-vit Do - mi-nus fa - ce - re no - bif -

re no-bif - cum: Magni - fi - ca-vit Do - mi-nus fa - ce - re no - bif -

Magni - fi - ca-vit Do - mi-nus fa - ce - re no - bif -

Magni - fi - ca-vit Do - mi-nus fa - ce - re no - bif -

Magni - fi - ca-vit Do - mi-nus fa - ce - re no - bif -

Magni - fi - ca-vit Do - mi-nus fa - ce - re no - bif -

Tous.

⁶# ⁷ ⁶ ⁷ ⁶ ⁷

cum: fa - cti su-mus læ - tan - - - tes, læ -
 cum: fa - cti su-mus læ - tan - - - tes, læ -
 cum: fa - cti su-mus læ - tan - - - tes, fa - cti
 cum: fa - cti su-mus læ - tan - - - tes, læ - tan - -
 cum: fa - cti su-mus læ - tan - - tes, læ - tan - - tes,
 cum: fa - cti su-mus læ - tan - - tes, fa - cti

198

Musical score for voice and piano, page 105, measure 198. The score consists of ten staves. The top two staves are soprano voices, the next two are alto voices, followed by four bass staves. The piano accompaniment is on the bottom staff. The vocal parts sing in homophony. The piano part features eighth-note patterns and harmonic changes indicated by Roman numerals (6, 6^h, 4, 3) above the staff.

tan - - tes, læ - tan - tes.
tan - - tes, læ - tan - tes.
fu - mus læ - tantes, læ - tan - tes.
- tes, læ - tantes, læ - tan - tes.
fa - cti fu-mus læ - tan - tes.
fu - mus læ - tantes, læ - tan - tes.

6 6^h 4 3 6 6^h

106

204

Musical score for piano, page 106, measure 204.

The score consists of two staves. The top staff (treble clef) has five empty measures. The bottom staff (bass clef) has six measures of music. The music begins with eighth-note chords in measures 1-3, followed by eighth-note patterns in measures 4-6. Measure 6 includes a dynamic marking f and a tempo marking w .

210

fa-cti sumus læ - tan - tes, læ - tan - tes, læ - tan -

fa-cti sumus læ - tan - tes, læ - tan - tes, læ - tan -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

fa-cti sumus læ - tan - - - -

Petit Chœur.

4 3#

tes, læ - tan - - - tes, læ - tan - -

tes, læ - tan - - - tes, læ - tan - -

tes, læ - tan - - - tes, læ - tan - -

fa - cti su-mus læ - tan-tes, læ - tan-tes, læ - tan -

fa - cti su-mus læ - tan-tes, læ - tan-tes, læ - tan -

fa - cti su-mus læ - tan-tes, læ - tan-tes, læ - tan -

Tous.

221

tes, læ - tan tes, læ - tan tes, fa - cti

tes, læ - tan tes, læ - tan tes, fa - cti

tes, fa - cti su-mus læ - tantes, læ - tantes, læ - tan tes, fa - cti

tes,

tes,

tes,

HAUT-BOIS.

Tous.

HAUT-BOIS.

Tous.

Petit Chœur.

6

4 3

Tous.

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of eight staves. The top two staves are soprano and alto voices in treble clef, both in common time (indicated by 'C'). The bottom two staves are tenor and bass voices in bass clef, also in common time. The basso continuo staff at the bottom uses a bass clef and includes a figured bass notation below the staff, indicating harmonic progressions such as '6' and '6 \natural '. The vocal parts sing a repeating phrase: 'su-mus læ - tan - tes, læ - tan - tes, læ -'. The basso continuo part provides harmonic support with sustained notes and chords. The score is set against a background of vertical bar lines, suggesting a performance style where each bar is divided into smaller units.

su-mus læ - tan - tes, læ - tan - tes, læ -

su-mus læ - tan - tes, læ - tan - tes, læ -

su-mus læ - tan - tes, fa - cti su - mus læ - tan-tes, læ -

su-mus læ - tan - tes, læ - tan - tes, læ - tan-tes, læ -

su-mus læ - tan - tes, læ - tan - tes, fa - cti su-mus læ -

su-mus læ - tan - tes, fa - cti su - mus læ - tan-tes, læ -

su-mus læ - tan - tes, læ - tan - tes, læ -

6 6 \natural

6 6 \natural

6

232

A musical score for voice and piano. The score consists of ten staves. The top four staves are for the voice, with lyrics in English: "tan - tes, fa - cti su-mus læ - tan - - - tes, læ - tan - tes, fa - cti su-mus læ - tan - - - tes, læ - tan - tes, fa - cti su-mus læ - tan - - - tes, læ - tan - tes, tan - tes, tan - tes," and "tan - - tes,". The bottom six staves are for the piano. The first two piano staves are treble clef, the next two are bass clef, and the last two are bass clef. The piano parts include various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure numbers 4 and 3 are indicated above the bass clef staff at the bottom.

A musical score for two voices and basso continuo. The score consists of six systems of music, each with a treble clef, a key signature of one flat, and a common time signature. The vocal parts (two voices) sing in unison, while the basso continuo part provides harmonic support.

The vocal parts sing the lyrics:

tan - - tes, læ - tan - tes, fa - cti su - mus læ -
tan - - tes, læ - tan - tes, fa - cti su - mus læ -
- tes, læ - tan - tes, læ - tan - tes, fa - cti su - mus læ -
su - mus læ - tan - tes, læ - tan - tes, fa - cti su - mus læ -
fa - cti su - mus læ -
fa - cti su - mus læ -

The basso continuo part features a sustained note in the first system, followed by a series of eighth-note patterns. The basso continuo part includes a bass clef and a bass staff, with a bassoon icon indicating its sound. The continuo part uses various rhythmic patterns, including eighth-note chords and sustained notes, to provide harmonic support throughout the piece.

242

A musical score for voice and piano. The vocal line consists of two parts, each with lyrics: "tan - tes, læ - tan - tes, læ - tan-tes, læ - tan - tes." and "tan - tes, læ - tan - tes, læ - tan-tes, læ - tan - tes." The piano accompaniment features four staves of music. The vocal parts are aligned with the first two staves of the piano music. The piano music includes various dynamics like forte and piano, and some notes have grace marks. Measure 242 concludes with a repeat sign and the number 6 above it, indicating a repeat of the previous section.

tan - tes, læ - tan - tes, læ - tan-tes, læ - tan - tes.
tan - tes, læ - tan - tes, læ - tan-tes, læ - tan - tes.
tan - tes, læ - tan - tes, læ - tan-tes, læ - tan - tes.
tan - tes, læ - tan - tes, læ - tan-tes, læ - tan - tes.
tan - tes, læ - tan - tes, læ - tan-tes, læ - tan - tes.
tan - - - - tes, læ - tan - - tes.

tan - tes, læ - tan - tes, læ - tan-tes, læ - tan - tes.
tan - tes, læ - tan - tes, læ - tan-tes, læ - tan - tes.
tan - tes, læ - tan - tes, læ - tan-tes, læ - tan - tes.
tan - tes, læ - tan - tes, læ - tan-tes, læ - tan - tes.

114

247

Musical score for piano, page 247, measure 114.

The score consists of two staves separated by a brace.

Top Staff:

- Measures 1-5: Rests (all notes are dashes).

Bottom Staff:

- Measures 1-5: Eighth-note patterns. The notes are grouped by vertical bar lines. The first four measures consist of eighth-note pairs (two groups of two notes). The fifth measure consists of eighth-note triplets (three groups of two notes).
- Measure 6: Sixteenth-note patterns. The notes are grouped by vertical bar lines. The pattern is: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.

Both staves begin with a treble clef, a key signature of one flat (B-flat), and a common time (indicated by a 'C').

252

A musical score for four voices and basso continuo. The score consists of eight staves. The top two staves are soprano voices, the middle two are alto voices, and the bottom two are bass voices. The basso continuo staff is at the bottom. The music is in common time, with a key signature of one flat. The vocal parts sing a repetitive phrase: "fa - ct i su - mus læ - tan tes, læ -". The basso continuo part features a sustained note on the first beat of each measure, followed by eighth-note patterns. Measure numbers 4, 3, and 6 are indicated above the basso continuo staff.

fa - ct i su - mus læ - tan tes, læ -

fa - ct i su - mus læ - tan tes, læ -

fa - ct i su - mus læ - tan tes, læ - tan tes, læ -

fa - ct i su - mus læ - tan tes, læ -

fa - ct i su - mus læ - tan tes, læ - tan tes, læ -

fa - ct i su - mus læ - tan tes, læ - tan tes, læ -

fa - ct i su - mus læ - tan tes, læ - tan tes, læ -

fa - ct i su - mus læ - tan tes, læ -

fa - ct i su - mus læ - tan tes, læ - tan tes, læ -

fa - ct i su - mus læ - tan tes, læ -

4 3 ⁶ 6 ⁶

116

258

tan - tes. læ -

tan - tes. læ -

tan - tes. fa - ct

tan - tes. fa - ct

tan - tes. fa - ct

tan - tes. læ -

HAUT-BOIS. Tous.

HAUT-BOIS. Tous.

BASSONS. Tous.

264

tan - - tes, læ - tan - - tes.

tan - - tes, læ - tan - - tes.

fu - mus læ - tan - tes, læ - tan - tes, læ - tan - tes.

fu - mus læ - tan - - tes, læ - tan - tes.

fu - mus læ - tan - tes, læ - tan - tes, læ - tan - tes.

tan - - - tes, læ - tan - tes.

HAUT-BOIS.

HAUT-BOIS.

6 7 8 9

5

118

269

118
269

13
13
Bass
Bass

Tous.
Tous.
Tous.

7
6

274

Musical score for orchestra, page 119, measure 274. The score consists of eight staves:

- Staff 1 (Treble): Rest
- Staff 2 (Alto): Rest
- Staff 3 (Bass): Rest
- Staff 4 (Tenor): Rest
- Staff 5 (Bassoon): Eighth note
- Staff 6 (Trombone): Eighth note
- Staff 7 (Trombone): Eighth note
- Staff 8 (Bassoon): Eighth note
- Staff 9 (Double Bass): Sixteenth-note pattern

120

280

A musical score for a four-part choir (SATB) and piano. The score consists of ten staves. The top two staves are for the soprano (S) and alto (A) voices, both in treble clef and common time. The bottom two staves are for the tenor (T) and bass (B) voices, both in bass clef. The piano part is on the left, indicated by a brace and a treble clef. The vocal parts enter at measure 120, 280. The lyrics are:

fa - cti su-mus læ - tan
fa - cti su-mus læ - tan
fa - cti su-mus læ - tan - tes,
fa - cti su-mus læ - tan - tes, læ -
fa - cti su-mus læ - tan - tes, læ -
fa - cti su-mus læ - tan - tes,

The piano part continues with a steady eighth-note pattern. Measures 120-280 end with a repeat sign and a double bar line. The score then continues with a new section starting at measure 281.

286

A musical score for four voices (SATB) and piano. The score consists of eight staves. The top two staves are soprano (C-clef), the middle two are alto (F-clef), and the bottom two are bass (C-clef). The piano part is on the bottom staff. The vocal parts sing in homophony. The lyrics are in Latin, with some words in French (lætan-tes, fa-cti, su-mus). The music includes dynamic markings like p , $p+$, and $p\cdot$. Measure 286 starts with the piano playing eighth-note chords. The voices enter with eighth-note patterns. The lyrics are: - tes, læ - tan - - tes. læ - tan - - tes. - tes, læ - tan - - tes. læ - tan - - tes. The piano part continues with eighth-note chords throughout the measure.

122

291

Gravement.

VIOLONS.

Musical score for Violins (VIOLONS) starting at measure 291. The score consists of four staves, each with a key signature of one flat (B-flat). The time signature is common time (indicated by '2'). The music is labeled "Gravement." and "VIOLONS." The notes are primarily eighth and sixteenth notes, with some quarter notes. Measure 291 starts with a half note followed by eighth and sixteenth note patterns. Measures 292-294 show similar patterns with slight variations in note heads. Measure 295 begins with a half note, followed by a series of eighth and sixteenth note patterns, including a melodic line starting on the third staff.

295

Continuation of the musical score for Violins starting at measure 295. The score consists of four staves, each with a key signature of one flat (B-flat). The time signature is common time (indicated by '2'). The notes are primarily eighth and sixteenth notes, with some quarter notes. Measure 295 continues the melodic line established in the previous measures. Measures 296-298 show similar patterns with slight variations in note heads. Measure 299 begins with a half note, followed by a series of eighth and sixteenth note patterns, including a melodic line starting on the third staff.

299

7 6 ⁶₄[#] ⁷₆ b 4 ₃[#]

304

RECIT.

Con-ver-te Do - mine, cap - ti - vi - ta - tem no - stram: Con-ver -

doux.

doux.

doux.

doux.

doux.

6[#] 6 6[#] 6

124

309

te, Con - ver-te Do - mi - ne, cap - ti - vi - ta - tem no - stram:

314

RECIT.

Conver-te Do-mine, cap - ti - vi - ta - tem no - stram: Conver -

319

te, Con-ver - te__ Do - mi-ne, Con-ver - te, Con -

6 6

323

ver - te Do - mi - ne, cap - ti - vi - ta - - - tem

6 6

126

328

Musical score for measures 126-328:

Measures 126-328 (328) are shown across five staves. The top three staves are soprano, alto, and tenor voices. The bottom two staves are basso continuo. The vocal parts sing "no - stram, cap-ti - vi - ta - tem no -". The basso continuo part consists of eighth-note patterns.

333

DUO. Vivement.

Musical score for measures 333 onwards:

The score begins with a "DUO. Vivement." instruction. The soprano and basso continuo parts play eighth-note patterns. The soprano part sings "ftram:" followed by "fi - cut tor - - - - rens in Au -". The basso continuo part continues with eighth-note patterns. The basso continuo part concludes with "TOUTES LES BASSES." followed by a bassoon-like eighth-note pattern.

338

fi - cut tor -
- stro, fi - cut tor -

6 6# 6 4 3# 6

343

- rens in Au - - - - - stro.
- - - - - stro.

128

348

Musical score for measures 128-348. The score consists of five staves. The top staff is treble clef. The second and third staves are alto clef. The bottom two staves are bass clef. The music features eighth and sixteenth note patterns, with various dynamics and rests. Measure 128 starts with four rests. Measures 129-348 show continuous musical lines across all staves.

352

fi - cut tor -

Musical score for measure 352. The score consists of five staves. The top staff is treble clef. The second and third staves are alto clef. The bottom two staves are bass clef. The music features eighth and sixteenth note patterns. A vocal line is present in the treble staff with the lyrics "fi - cut tor -". A dynamic instruction "f" is placed above the basso continuo staff.

357

rens in Au

The musical score consists of two staves. The top staff is in treble clef, has a key signature of one flat, and includes lyrics "rens in Au". The bottom staff is in bass clef, has a key signature of one flat, and contains mostly rests. Measure numbers 357 and 362 are present above the staves.

362

ftro. fi - cut tor rens in

fi - cut tor rens in Au

The musical score consists of two staves. The top staff is in treble clef, has a key signature of one flat, and includes lyrics "ftro. fi - cut tor" followed by "rens in". The bottom staff is in bass clef, has a key signature of one flat, and includes lyrics "fi - cut tor" followed by "rens in Au". Measure numbers 357 and 362 are present above the staves.

130

367

Au - stro, in Au - stro.

372

376

fi - cut tor - - - rens in Au - - -

fi - cut tor - - - rens in Au - - -

stro, fi - cut

stro. fi - cut

tor - - - - rens in Au - stro, in Au - - - - stro.

tor - - - - rens in Au - - - - - - - - stro.

C

C

C

C

C

Bass continuo line:

Seul.

Lentement.

Qui se-minant in la chrimis, Qui se - - - minant in

5 6 7 7 6 7 6 6

C

Bass continuo line:

Plus gay.

la - chri-mis, in ex-ul-ta-ti - o - - - ne me - - -

6 6 #

6 6 b 6

4 3#

Bass continuo line:

398

Lentement.

tent, in ex-ul-tati - o - ne me - tent. Qui fe-mi-

402

Plus Gay.

nant in lachrimis, Qui fe - minant in la - chrimis, in

406

ex-ul-ta-ti - o - ne me - tent, in ex-ul-ta-ti -

409

o-ne, in ex-ul-ta-ti - o - ne me -

tent.

E - un - tes i - bant, & fle - - bant, mit - ten -

6 b 6

E - un - tes

tes, mitten - tes fe - - mi-na fu - a.

6 # 6 5 7 4 3# 6

i - bant & fle - - bant, mitten - tes fe -

mitten - tes, mitten - tes fe - mi - na, mitten -

6 b 6 5 6

430

E-un-tes i - bant & fle -
- mi-na fu - a.
tes fe-mi-na fu - a. E-un-tes i-bant, &
6 4# 6 6 7 4 3# b
b

436

- bant, mitten - tes, mitten - tes fe -
E - un-tes i - bant, & fle - bant, mitten -
fle - bant, mit - ten - tes, mit - ten - tes
b 6 b 6 b
b

441

- mi-na fu - a, mit-ten - tes fe -
tes fe-mi-na fu - a, mit-ten - tes fe - mi-
fe-mi-na fu - a, mit-ten - tes fe - mi-
6 4# 6 6 7 4 3# 6 9 7 8 6
b

136

447

mina fu - a.
na, se - mi - na fu - a. E-un - tes i - bant, & fle -
na, se - mi - na fu - a. E-un - tes i - bant, & fle -
6 7 5 6 4 3 6

453

E-un - tes i - bant & fle - bant, mitten -
bant, i - bant, & fle - bant, mitten -
bant, mit - ten - - - tes
6 5 4# 7 6 5b

458

tes fe - mi-na fu - a, mitten -
tes se-mi - na fu - a, mitten - tes, mitten - tes se-mina
fe - mi - na fu - a, mitten - tes se-mi-na, mit -
3 4 3 4 3# 6 6 1

464

tes, mitten - tes fe - mi-na, se - mi-na
su - a, fe - mi-na su -
ten - tes fe - mi-na, se - mi-na

469

fu - a, mitten - tes se-mina fu - a.
- a, mitten - tes se-mina fu - a.
fu - a, mitten - tes se - mi-na fu - - a.

474

Vivement.

Tous.

138

477

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. The vocal parts are arranged in two staves: Soprano and Alto in the top staff, and Tenor and Bass in the bottom staff. Measure 477 consists of eighth-note patterns. Measure 478 begins with a forte dynamic. Measure 479 shows rhythmic patterns with sixteenth-note figures. Measure 480 concludes the section.

480

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. The vocal parts are arranged in two staves: Soprano and Alto in the top staff, and Tenor and Bass in the bottom staff. The lyrics begin in measure 480: "Ve - ni-en - tes au - tem ve - ni-ent cum ex - ul - ta - ti-", followed by three repetitions of "Ve - ni-en - tes au - tem ve - ni-ent cum". Measures 481-484 continue the musical pattern without lyrics.

482

o - ne, ex - ul - ta - ti - o - ne:

Ve - ni - en - tes au - tem ve - ni - ent cum

ex - ul - ta - ti - o - ne: Ve - ni - en - tes au - tem

Ve - ni - en - tes au - tem ve - ni -

ent cum ex - ul - ta - ti - o - ne: Ve - ni -

Ve - ni - en - tes au - tem ve - ni - ent cum

ex - ul - ta - ti - o - ne: Ve - ni - en - tes au - tem

Ve - ni -

6

140

484

Ve - ni-en-tes au - tem ve - ni-ent cum ex-ul - ta - ti -
ex-ul - ta - ti - o - ne: Ve - ni-en-tes au - tem
ve - ni-ent cum ex-ul - ta - ti - o - ne, cum ex - ul -
ent, Ve - ni - en-tes au - tem ve - ni-ent cum
en-tes au - tem ve - ni-ent cum ex-ul - ta - ti - o - - -

Ve - ni-en-tes au - tem ve - ni-ent cum ex-ul - ta - ti - o - - -

Ve - ni-en-tes au - tem ve - ni-ent cum ex-ul - ta - ti - o - - -

Ve - ni-en-tes au - tem ve - ni-ent cum ex-ul - ta - ti - o - - -

6

486

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. The score consists of eight staves of music with corresponding Latin lyrics below them.

The lyrics are:

o - - - - ne: Ve - ni-en-tes au - tem
ve - ni-ent cum ex-ul - ta - ti - o - ne: Ve - ni -
ta - - - ti - o-ne: Ve - ni-en - tes au-tem ve - ni-ent cum
ex - ul - ta - ti - o - - ne: por-tan-tes, por - tan - tes
- - - - ne: por-tan-tes, por - tan - tes

Measure 1: Soprano: o - - - - ne: Ve - ni-en-tes au - tem
Alto: ve - ni-ent cum ex-ul - ta - ti - o - ne:
Tenor: ta - - - ti - o-ne: Ve - ni-en - tes au-tem ve - ni-ent cum
Bass: ex - ul - ta - ti - o - - ne: por-tan-tes, por - tan - tes

Measure 2: Soprano: ve - ni-ent cum ex-ul - ta - ti - o - ne:
Alto: ta - - - ti - o-ne: Ve - ni-en - tes au-tem ve - ni-ent cum
Tenor: ex - ul - ta - ti - o - - ne: por-tan-tes, por - tan - tes
Bass: - - - - ne: por-tan-tes, por - tan - tes

Measure 3: Soprano: ve - ni-ent cum ex-ul - ta - ti - o - ne:
Alto: ta - - - ti - o-ne: Ve - ni-en - tes au-tem ve - ni-ent cum
Tenor: ex - ul - ta - ti - o - - ne: por-tan-tes, por - tan - tes
Bass: - - - - ne: por-tan-tes, por - tan - tes

Measure 4: Soprano: ve - ni-ent cum ex-ul - ta - ti - o - ne:
Alto: ta - - - ti - o-ne: Ve - ni-en - tes au-tem ve - ni-ent cum
Tenor: ex - ul - ta - ti - o - - ne: por-tan-tes, por - tan - tes
Bass: - - - - ne: por-tan-tes, por - tan - tes

Measure 5: Soprano: ve - ni-ent cum ex-ul - ta - ti - o - ne:
Alto: ta - - - ti - o-ne: Ve - ni-en - tes au-tem ve - ni-ent cum
Tenor: ex - ul - ta - ti - o - - ne: por-tan-tes, por - tan - tes
Bass: - - - - ne: por-tan-tes, por - tan - tes

Measure 6: Soprano: ve - ni-ent cum ex-ul - ta - ti - o - ne:
Alto: ta - - - ti - o-ne: Ve - ni-en - tes au-tem ve - ni-ent cum
Tenor: ex - ul - ta - ti - o - - ne: por-tan-tes, por - tan - tes
Bass: - - - - ne: por-tan-tes, por - tan - tes

Measure 7: Soprano: ve - ni-ent cum ex-ul - ta - ti - o - ne:
Alto: ta - - - ti - o-ne: Ve - ni-en - tes au-tem ve - ni-ent cum
Tenor: ex - ul - ta - ti - o - - ne: por-tan-tes, por - tan - tes
Bass: - - - - ne: por-tan-tes, por - tan - tes

Measure 8: Soprano: ve - ni-ent cum ex-ul - ta - ti - o - ne:
Alto: ta - - - ti - o-ne: Ve - ni-en - tes au-tem ve - ni-ent cum
Tenor: ex - ul - ta - ti - o - - ne: por-tan-tes, por - tan - tes
Bass: - - - - ne: por-tan-tes, por - tan - tes

ve - nient cum ex-ul - ta-ti - one:
en - tes au - tem ve-nient,

ex - ul - ta-ti - o - ne:
ma - ni - pulos fu - os.

ma - ni - pulos fu - os.

Violin 1
Violin 2
Cello
Bass

6
6

491

TRIO DE VIOLENTS.

Seul.
Ve-nien-tes au-tem ve-nient cum ex-ul-ta-ti - o - - -

Seul.

Seul.

Seul.

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

494

- ne: portan tes, portan tes mani-pulos fu - os.

doux.

Tous. Seul.

Tous.

Tous.

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

144

497

portantes, portantes manipulos su - os, portantes manipulos

doux.
Tous.

Seul.

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of eight staves. The top two staves are for the voices, and the bottom six staves are for the continuo. The voices sing in Latin, while the continuo parts are mostly rhythmic patterns. The music is in common time, with a key signature of one flat. The vocal parts enter at different times, and the continuo parts provide harmonic support throughout.

o - ne, cum ex - ul - ta - ti - o - ne, cum ex - ul - ta - ti -

fu - os.

fu-os. Ve - ni-en - tes au - tem ve - ni-ent cum ex - ul - ta - ti -

ve - ni-ent, Ve - ni - en - tes au - tem ve - ni -

ve - ni-ent cum ex - ul - ta - ti - o - - - -

504

o - ne: por - tan - tes, por - tan - tes ma -
 Ve - ni-en - tes au - tem ve - ni-ent cum ex - ul - ta - ti -
 o - ne:
 ent, por - tan - tes, por - tan - tes ma - ni - pu - los
 - - ne: por - tan - tes, por - tan - tes ma - ni - pu - los

4 3 [b] [b]

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring a key signature of one flat. The music consists of two systems of five staves each. The lyrics are in Latin and are distributed across the voices as follows:

ni-pu-los fu - os. Ve - ni - en - tes au - tem ve - ni - ent cum
o - ne: por-tan - tes ma - ni - pu-los fu -
Ve - ni-en - tes au - tem ve - ni - ent,
fu - os, por-tan - tes, por - tan - tes, por -
fu - os. Ve - ni-en - tes au - tem

The score includes measure numbers 6 and 6 $\frac{1}{2}$ at the bottom of the page.

508

ex - ul - ta - ti - o - ne: Ve - ni-

os, ma - ni - pu-los fu - os, ma - ni - pu-los fu -

por - tan - tes ma-ni - pu-los fu -

tan-tes, por - tan-tes, por - tan-tes ma-ni-pu-los fu -

ve - ni-ent cum ex - ul - ta - ti - o - -

[b]

6 b b 4 3

150

510

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one flat, and the time signature is common time. The vocal line consists of two staves of five measures each. The lyrics are:

en - tes au - tem ve - ni - ent, Ve - ni - en - tes au - tem
os, por - tan - tes, por -
os. Ve - ni - en - tes au - tem ve - ni -
os, por - tan - tes, por - tan - tes, por -
ne: por - tan - tes, por - tan - tes, por - tan - tes

The piano accompaniment consists of five staves of five measures each, providing harmonic support for the vocal line.

512

A musical score for four voices and basso continuo. The score consists of six staves. The top two staves are soprano and alto voices in treble clef, G major, common time. The bottom two staves are tenor and basso continuo in bass clef, C major, common time. The basso continuo staff includes a bassoon part with slurs and a cello/bass part with eighth-note patterns. The vocal parts sing in homophony. The lyrics are as follows:

ve - nient cum ex-ul - tati - one:
tan - tes ma - nipulos fu - os.
ent cum ex - ul - ta-ti - o - ne:
tan - tes mani - pulos fu - os.
ma - ni - pulos fu - os.

The score concludes with a final section of basso continuo music, featuring eighth-note patterns in common time, with measure numbers 6 above the first three measures.

Ve-ni-entes au-tem ve-nient cum ex-ul-ta-ti - o -
 Ve-ni-entes au-tem ve-nient cum ex-ul-ta-ti - o - ne, Ve-ni-
 Ve-ni-entes au-tem ve-nient cum ex-ul-ta-ti - o -
 - - -
 - - -
 - - -

PETIT CHŒUR.

518

The musical score consists of two systems of music. The top system begins with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a 'C'). The lyrics are: "ne, Ve - ni-en-tes au - tem ve - ni- en - tes au - tem ve - ni-ent, por - tan - tes ma - ni-pu-los su - ne: por-tan - tes, por - tan - tes ma - ni-pu-los su -". The bottom system begins with a bass clef, a key signature of one flat, and a time signature of common time (indicated by a 'C'). The lyrics are: "Ve - ni -". The music continues with two more systems. The third system begins with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a 'C'). The fourth system begins with a bass clef, a key signature of one flat, and a time signature of common time (indicated by a 'C'). The music concludes with a bass clef, a key signature of one flat, and a time signature of common time (indicated by a 'C'). The score includes various musical markings such as eighth and sixteenth notes, rests, and dynamic signs.

ent. Ve - ni-

os.

os, por-tan-tes ma - ni - pu-los su - os,

Ve - ni-en - tes au-tem ve - ni-

en - tes, ve - ni-en - tes au-tem ve - ni-ent, au-tem ve - ni-

por-tan-tes, por-tan-tes ma - ni - pu-los su -

Tous.

6

522

en - tes au-tem ve - ni - ent cum ex - ul-ta - ti -
por - tan-tes, por-tan - tes,
ent, Ve - ni-en-tes au-tem ve - ni-ent cum ex - ul-ta - ti -
ent, por - tan-tes ma - ni - pu-los fu - os.
os. Ve - ni-en-tes au-tem ve - ni-ent cum ex - ul-ta - ti -

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of eight staves. The top staff is soprano, the second alto, the third tenor, and the bottom bass. The basso continuo staff is located below the bass staff. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, with lyrics including "o - ne, cum ex - ul - tati - o - ne:", "portantes ma -", "Venien - tes au tem ve - nient cum ex - ul - ta - ti -", "o - - - - ne:", "por-tan - tes mani - pulos", "portantes, por-tan - tes ma -", "ne: portantes, por-tan - tes mani - pulos". The basso continuo part includes figured bass notation below the staff, such as "6", "5", "4 3", and "6". The score is set on a five-line staff system.

527

ni-pu-los fu - os, por-tan - tes ma - ni-pu-los fu - - - os.

o - ne: por-tan-tes ma - ni-pu-los fu - - - os.

fu-os, por-tan-tes, por-tan-tes ma-ni-pu-los fu - - - os.

ni-pu-los fu - os, por-tan-tes ma - ni-pu-los fu - - - os.

fu - os, por-tan - tes ma - ni-pu-los fu - - - os.

MOTET À LA MANIÈRE ITALIENNE,
À VOIX SEULE, AVEC DEUX DESSUS DE VIOLONS.



Adagio.

RITORNELLO.
Uis ego Domine.

RITORNELLO.

BASSO-CONTINUO.

Music score for three staves: Treble, Alto, and Bass. The Treble and Alto staves begin with a ritornello, followed by the vocal entry 'Uis ego Domine.' The Bass staff begins with a basso continuo line.

3

Music score for three staves: Treble, Alto, and Bass. The Treble and Alto staves feature a melodic line with various note heads and rests. The Bass staff provides harmonic support with sustained notes and occasional rhythmic patterns.

6

[#]

7

6

Music score for three staves: Treble, Alto, and Bass. The Treble and Alto staves continue their melodic lines. The Bass staff includes a key signature change indicated by a sharp sign, and the basso continuo line features a prominent eighth-note pattern.

9

6 6 5 # 6 6 5 5 4 3 #

12

6 6 6 6

15

6 6 5 # 7 7 4 3

18

Quis e - go Do-mine,
Quis e - go

6 6 6 6

160

21

Three staves of music. The top two staves are soprano voices in G major (two sharps). The third staff is basso continuo in G major. The lyrics are: "Do - mi-ne, ut me - mor, ut". Measure 21 ends with a fermata over the basso continuo's note.

23

Three staves of music. The top two staves are soprano voices in G major (two sharps). The third staff is basso continuo in G major. The lyrics are: "me - mor sis me - - i.". Measure 23 ends with a forte dynamic. Measure 24 begins with another forte dynamic.

25

Three staves of music. The top two staves are soprano voices in G major (two sharps). The third staff is basso continuo in G major. Measure 25 ends with a forte dynamic. Measure 26 begins with a sharp sign above the staff, indicating a change in key signature to A major (one sharp).

28

Piano.

Piano.

ut me - mor sis me - i. E -

31

go in i - ni - qui - ta - te con cep - tus &

34

ple - - nus mi - se - ri - is.

162

37

Vivace.

Musical score for system 37. The score consists of four staves. The top staff is in treble clef, G major (two sharps). It starts with a quarter note followed by eighth notes. The second staff is also in treble clef, G major. The third staff is in bass clef, C major. The fourth staff is in bass clef, F major (one sharp). Measures 37 and 38 are shown, separated by a bar line. The music is in common time.

39

Musical score for system 39. The score consists of four staves. The top staff is in treble clef, G major. It features a sixteenth-note pattern. The second staff is in treble clef, G major. The third staff is in bass clef, C major. The fourth staff is in bass clef, F major. Measures 39 and 40 are shown, separated by a bar line. The music is in common time.

41

Musical score for system 41. The score consists of four staves. The top staff is in treble clef, G major. It starts with a quarter note followed by a tie to a sixteenth-note pattern. The second staff is in treble clef, G major. The third staff is in bass clef, C major. The fourth staff is in bass clef, F major. Measures 41 and 42 are shown, separated by a bar line. Measure 42 includes a key change to G major (indicated by a sharp sign) and a dynamic marking of 6. The music is in common time.

43

Tu Rex Regum &

45

Piano.

Piano.

Do-mi-nus do-mi-nan -

47

ti-um,

164

49

Musical score for measures 49-50. The score consists of four staves. The top two staves are in treble clef, the third is in bass clef, and the bottom is also in bass clef. The key signature is A major (three sharps). Measure 49 starts with eighth-note pairs. Measure 50 begins with a half note followed by a rest, then continues with eighth-note pairs.

51

Musical score for measures 51-52. The score consists of four staves. The top two staves are in treble clef, the third is in bass clef, and the bottom is also in bass clef. The key signature changes to G major (one sharp). The lyrics "Tu Rex Regum & Dominus domi -" are written below the staff. Measure 51 starts with quarter notes. Measure 52 continues with eighth-note pairs.

53

Musical score for measures 53-54. The score consists of four staves. The top two staves are in treble clef, the third is in bass clef, and the bottom is also in bass clef. The key signature changes to F# major (one sharp). The lyrics "nan - - - - - ti -" are written below the staff. Measure 53 starts with eighth-note pairs. Measure 54 continues with eighth-note pairs.

55

um.

Rex Re - gum &

Do-mi-nus do-mi-nan

57

Do-mi-nus do-mi-nan

59

ti-um.

166

61

Musical score page 166, measure 61. The music is in common time with a key signature of two sharps. The vocal parts sing "Tu Rex Regum & Do-minus do-mi-nan-". The bass staff includes harmonic analysis below the notes.

63

Musical score page 166, measure 63. The music continues in common time with a key signature of two sharps. The bass staff shows harmonic analysis: - 6/4 - 6/4 6 - 6/4 6 - 4/3. The vocal parts continue singing.

65

Musical score page 166, measure 65. The music continues in common time with a key signature of two sharps. The bass staff shows harmonic analysis: um. 6 6. The vocal parts sing "um.". The bass staff includes harmonic analysis below the notes.

67

69 Adagio.

Quis e - go

72

Do - mi-ne,

Quis e - go

168

74

Musical score page 168, measure 74. The music is in common time, key signature of two sharps. The vocal line consists of four staves: soprano, alto, tenor, and bass. The lyrics are: "Do - mi-ne, ut me - mor sis me -". Measure numbers 5, 6, 7, 4, and 3 are written below the tenor staff.

76

Musical score page 168, measure 76. The music continues in common time, key signature of two sharps. The vocal line consists of four staves: soprano, alto, tenor, and bass. The lyrics are: "i? ut me - mor, ut me -". Measure number 6 is written below the tenor staff.

78

Musical score page 168, measure 78. The music continues in common time, key signature of two sharps. The vocal line consists of four staves: soprano, alto, tenor, and bass. The lyrics are: "mor sis me - i?". Measure numbers 6, 6, 4, and 3 are written below the tenor staff.

81 Affectuoso.

FLÛTE ALLEMANDE.

3 3 3

85

3 3 3

89

3 3 3

94

6 5 6 7 6 3 6 3 6 3

170

99

170
99

104

109

114

119

124

124

129

134

Ec - ce quan - tum a - mas me,

139

Ec - ce quan - tum a - mas

172

144

me, ut er - ran - tem du - cas, er - ran -

148

tem du -

152

cas,

156

Ca-den-tem fu - bleves, & di -

This system contains four staves of musical notation. The top two staves are in treble clef, the third is in bass clef, and the bottom one is also in bass clef. The lyrics "Ca-den-tem fu - bleves, & di -" are written below the third staff. Measure numbers 156 and 157 are indicated above the first and second staves respectively.

161

vi - na con - fo - la - ti - o - ne tu - a lan - guen -

This system contains four staves of musical notation. The top two staves are in treble clef, the third is in bass clef, and the bottom one is also in bass clef. The lyrics "vi - na con - fo - la - ti - o - ne tu - a lan - guen -" are written below the third staff. Measure numbers 161 and 162 are indicated above the first and second staves respectively.

166

- tem re - fi - ci - as,

This system contains four staves of musical notation. The top two staves are in treble clef, the third is in bass clef, and the bottom one is also in bass clef. The lyrics "- tem re - fi - ci - as," are written below the third staff. Measure numbers 166 and 167 are indicated above the first and second staves respectively.

174

171

Ec - ce quan - tum a - mas me, quan - tum a - mas

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

176

me, ut er - ran

180

tem du - cas.

6 7 6 #

184

Ca - den - tem fu - bleves, & di - vi - na con - fo - la -

6 6 #

189

ti - o - ne tu - a lan - guen - - - tem re -

6 # 6 # 6

194

fi - ci - as, lan - guentem, lan -

4 3# 4# 6 6 6

176

199

guen - - - - tem re - fi - ci -

b 6 b 6 # 6 b 4 3#

204

as.

Ec - 6

208

ce quan - tum a - mas me.

6 6# 6 6# 6

212

Ec - ce quan - tum a - mas me, quan -

tum a - mas me, quan - tum a - mas me.

217

tum a - mas me, quan - tum a - mas me.

222

C C C

Vivace.

Musical score for measures 227-228. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature is A major (no sharps or flats). Measure 227 starts with a rest in the Treble staff, followed by eighth-note patterns in the Alto, Bass, and Bass staves. Measure 228 begins with a rest in the Alto staff, followed by eighth-note patterns in the Bass and Bass staves.

Musical score for measures 229-230. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature changes to G major (one sharp). Measure 229 features eighth-note patterns in all staves. Measure 230 continues with eighth-note patterns, with measure numbers 7 and 6 appearing above the Bass staff.

Musical score for measures 231-232. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature changes to F# major (two sharps). Measure 231 includes a bracketed section labeled [B]. Measure 232 continues with eighth-note patterns, with measure numbers 7 and 6 appearing above the Bass staff.

Musical score for measures 233-234. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature changes to D major (one sharp). Measure 233 features eighth-note patterns in all staves. Measure 234 continues with eighth-note patterns, with measure numbers 7 and 6 appearing above the Bass staff.

235

Treble clef
Bass clef
Bass clef

237

Treble clef
Bass clef
Bass clef

239

Treble clef
Bass clef
Bass clef

180

241

Musical score for measures 180-241. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (no sharps or flats). Measure 180 starts with eighth-note patterns. Measure 181 continues with eighth-note patterns. Measure 182 has a single note followed by a rest. Measures 183-184 show complex sixteenth-note patterns with various time signatures indicated above the notes: 4, 2, 6, 4, 6, 4, 3. Measure 185 ends with a fermata.

243

Musical score for measures 243-245. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major. Measure 243 shows eighth-note patterns. Measure 244 continues with eighth-note patterns. Measure 245 has a single note followed by a rest. The lyrics "Can - ta - bo in æ -" begin in measure 245. Measure 246 ends with a fermata.

245

Musical score for measures 245-246. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major. Measure 245 shows eighth-note patterns. Measure 246 continues with eighth-note patterns. The lyrics "ter - num," and "Can - ta - bo in æ -" are completed in measure 246. Measure 247 ends with a fermata.

247

ter - num, Can - ta -

249

- bo in æ - ter - num mul - ti-tu - di-nem mi - se -

251

ra - ti - o - num tu - a - rum.

253

Treble staff: Measures 1-2.

Alto staff: Measures 1-2.

Bass staff: Measure 1 (rest), Measure 2 (beginning of melody).

Bass staff (continuation): Measures 1-2.

Vocal line lyrics: Can - ta - bo in æ - ter - num, Can -

255

Treble staff: Measures 1-2.

Alto staff: Measures 1-2.

Bass staff: Measures 1-2.

Bass staff (continuation): Measures 1-2.

Vocal line lyrics: ta - - - - - bo in æ -

257

Treble staff: Measures 1-2.

Alto staff: Measures 1-2.

Bass staff: Measures 1-2.

Bass staff (continuation): Measures 1-2.

Vocal line lyrics: ter - - - - - num, in æ - ter - -

259

num, & memor a - bun - dan - ti - æ tu - æ, Te lau -

262

da - bo, Te lau - da - - - bo & be - ne - di - cam

264

ti - bi qui - a be - nignus & mi - se - ricors es.

184

267

Can - ta - bo in æ - ter - num,

269

Can - ta -

271

- bo in æ - ter - num mul - ti-tu - di-nem mi - se-

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

273

ra - ti - o - num tu - a - rum. Can -

⁶ ⁴ ⁶ ⁶ ⁴ ^{3#}

275

ta - bo in æ - ter - num, Can -

⁷ ⁶

277

ta - bo in æ - ter - num, Can - ta ⁶ -

186

279

abo in æ-ter - - num. Te lau - da - bo, Te lau -

281

da - bo, Te lau - da - - - bo & be - ne - di-cam

283

ti - bi qui - a be - ni-gnus & mi - se - ricors es, qui - a be -

286

ni-gnus & mi - se - ricors es. Can-

6
5
4
3

289

ta - - - bo, Can-

6

291

ta - - - bo in æ - ter - - -

6
5
4
3

188

293

Musical score for measures 188-293. The score consists of four staves (Treble, Alto, Bass, and a lower Bass staff) in G major (two sharps). The vocal parts sing in three-part harmony. The lyrics are:

- - num qui - a be - ni - gnus & mi -
se - ricors es, & mi - se - ricors es, be -

295

Adagio.

Musical score for measure 295. The score consists of four staves (Treble, Alto, Bass, and a lower Bass staff) in G major (two sharps). The vocal parts sing in three-part harmony. The lyrics are:

fe - ricors es, & mi - se - ricors es, be -

298

Musical score for measure 298. The score consists of four staves (Treble, Alto, Bass, and a lower Bass staff) in G major (two sharps). The vocal parts sing in three-part harmony. The lyrics are:

ni - gnus & mi - se - ricors, & mi - se - ri - cors es.



EXTRAIT DU PRIVILÈGE

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 : 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 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 obeissance, 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 ajoûtée comme à l'Original.