

U 260

Box A. 6. 4002

DET KONGELIGE BIBLIOTEK

AF S. A. E. HAGENS
TESTAMENTARISKE GAVE

M C M X X I X

DET KONGELIGE BIBLIOTEK



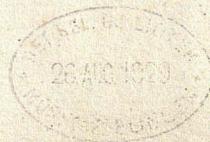
130011753427

mu 6311.3031

restangeret af Harry Larsen
maj 1959

August 3. A.D.

C. J. Bourne, Leipzig, Antig. Katal. XXVII, Nr. 165 wird
für mich bezgl. auf alle 5 Livres für 450 R.R.



133

S. A. E. Hagen.

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

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

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

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



A P A R I S,

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

M. D C C. X.

AVEC PRIVILEGE DU ROY.

MOTETS. A I. II. ET III. VOIX, AVEC LA BASSE-CONTINUE,

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

LIVRE PREMIER.

QUATRIEME EDITION.



A PARIS,

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

M. D C C. X.

AVEC PRIVILEGE DU ROT.



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



ONSIEUR,

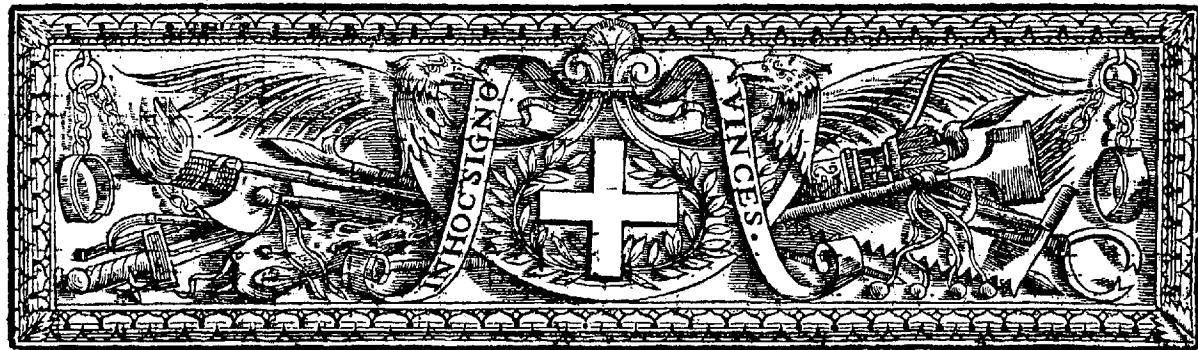
En donnant pour la premiere fois mes Ouvrages au Public, mon principal devoir est de luy apprendre que vous êtes la personne du monde à qui j'ay le plus d'obligation. Au milieu de l'attention serieuse que vous donnez au service des Autels, & au ministere de la Justice, vous avez

E P I S T R E.

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

MONSIEUR,

Vostre tres-humble, tres-obéissant,
& tres-obligé serviteur,
CAMPRA.



M O T E T S
A FIE ET III. VOIX.
AVEC LA BASSE-CONTINUE.

Par Monsieur CAMPRA.

I. MOTET A VOIX SEULE.

Das Psalter 108.

Gay.

Aratura.

Paratum cor

BASSUS-CONTINUUS.

meum, Paratum cor meum, Deus, Paratum cor meum: Paratum, Pa-

tum cor meum: Paratum, Pa-

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

Cantabo, cantabo & psalmam in

I. MOTET A VOIX SEULE,

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

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

gloria me- a. Exurge gloria mea, ex-

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

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

A musical score for organum, featuring two staves of music. The top staff uses a soprano C-clef and a common time signature, with a key signature of one sharp. The bottom staff uses a bass F-clef and a common time signature, with a key signature of one sharp. The music consists of various note heads (black diamonds, crosses, etc.) on a five-line staff. Below the music, the Latin text "tebor tibi in populis, Domine: Confi-tebor tibi in populis, Domine:" is written twice. Measure numbers 43, 6, 76*, 6, 14-3, 6, 6, *6, and 6 are indicated above the staff.

A musical score page featuring two staves of music. The top staff is for the organ, indicated by a pipe icon at the beginning. The bottom staff is for the choir. The music consists of two measures. The first measure contains six notes: a half note with a cross, a quarter note with a cross, a half note with a diamond, a quarter note with a diamond, a half note with a cross, and a quarter note with a cross. The second measure contains five notes: a half note with a cross, a quarter note with a cross, a half note with a diamond, a quarter note with a diamond, and a half note with a cross. The notes are primarily black with some white ones containing crosses or diamonds. The music is written on a standard five-line staff.

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

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

I. MOTET A VOIX SEULE,



Quia magna est super cœlos,

Quia magna est super cœlos,

misericordia tua: Quia magna est super cœlos misericordia

misericordia tua: Quia magna est super cœlos misericordia

misericordia tua: Quia magna est super cœlos misericordia

misericordia tua: & usque ad nu-

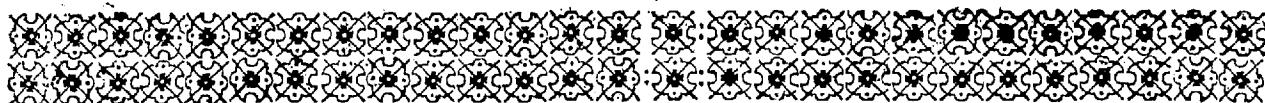
misericordia tua: & usque ad nu-

bes veri- tas, veritas tu- a, Quia magna est super

bes veri- tas, veritas tu- a, Quia magna est super

carlos miseri- cordia, miseri- cordia tu- a: & usque ad
 nu- - bes veri- tas, veritas tu- a. & usque ad nu-
 - bes veritas tu- a, veri- tas, veritas tu- a, & usque ad
 nu- - bes ad nu- - bes veri- tas, veritas tu-
 a, veri- ras, veritas tu- a.
 56 43

I. MOTET A VOIX SEULE,



II. MOTET A VOIX SEULE,

POUR LE S. SACREMENT.



Lentement.

Sacrum.

O, O factum convivium

Bassus-Continuus.

76*

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

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

43

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

6

6

3x

6

4

DE M. CAMPRA.

7.

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

Gay.

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

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

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

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

II MOTET A VOIX SEULE,

riæ, nobis pignus da- tur, nobis pignus da-

6 6 43

tur. Mens impletur grati- a, & futuræ glo- rix,

6 6 6 6

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

6 6 43 9 6 7 3 4 43

Gay.

Allelu- ya, Alle- lu- ya,

6 6 43 6 6

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

6 43 6 6

D E M . C A M P R A.

9

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

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

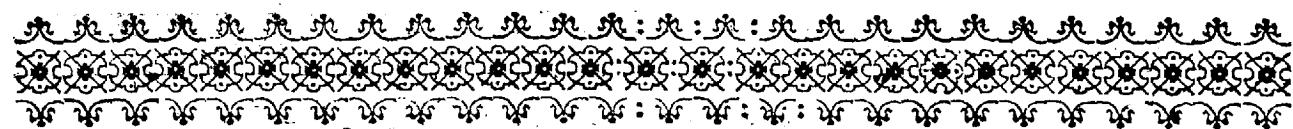
Alle- luya, Alle- luya, Allelu- ya, Alle- luya.

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

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

III. MOTET A VOIX SEULE,

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



III. MOTET A VOIX SEULE,

DU PSEAUME XLI. 42.



Uemadmodum.

Quemadmo.

Lentement. 7 7 6

BASSUS-CONTINUUS.

dum desi- derat cervus ad fon- tes aqua- rum: ita

5 6 4 2



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



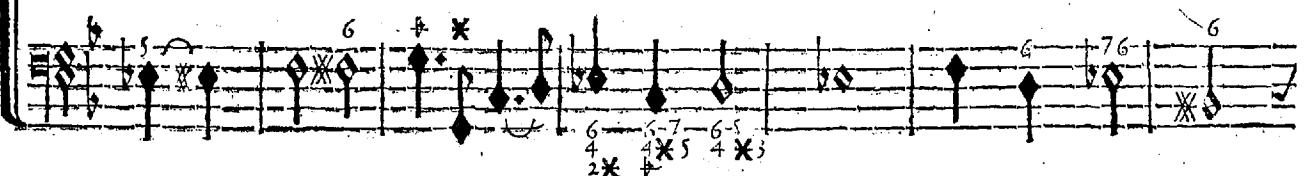
Quemadmodum desi- derat cervus ad fon- tes aqua- rum:



ita desi- derat anima mea ad te, ad te Deus, ita



deside- rat a- nima mea ad te Deus, i- ta desiderat a- nima



me. a ad te Deus, ad te, ad te, ad te Deus.



III MOTET A VOIX SEULE,



Gravement.

BASSUS-CONTINUUS.

Si-tivit a-nima me-a ad De-um

fon-tem vivum: ad De-um fon-tem,

ad De-um fon-tem vi.

vum: quando ve-niam & appare-bo ante faci-

em, ante faciem Dei, quando veniam & appa-

rebo ante faciem, ante faciem Dei,

ante faciem Dei.

Fuerunt mihi lachrymæ meæ panes dic ac noc-

III. MOTET A VOIX SEULE,

te, panes die, ac nocte: dum dicitur mihi quotidi- e, Ubi

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

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

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

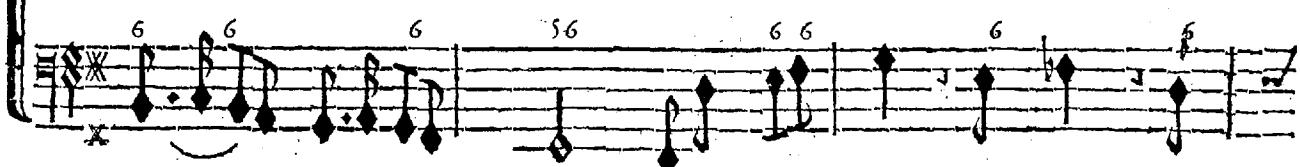
te. Hæc recordatus sum, & effudi in me a- nimam meam:

Gav.

Gav.



quoniam transibo in locum tabernaculi admirabilis usque ad domum



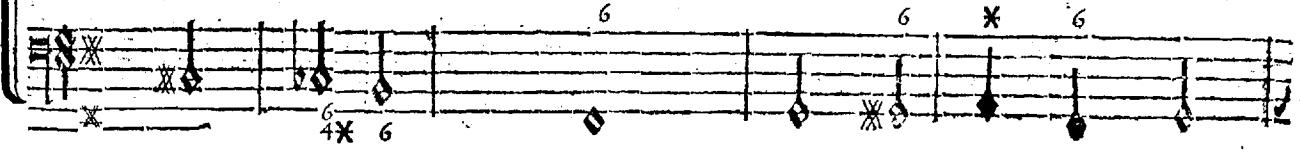
Dei. In voce exultati- o - nis & confessi-



o- nis: so - nus epu- lan- tis. Qua- re tristis

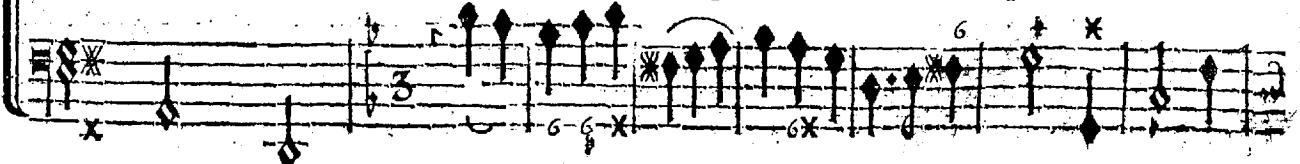


es anima mea? Quare tristis es anima mea? & quare conturbas me? qua-



re conturbas me?

Spe- ra in Deo, quoniam adhuc



III. MOTET A VOIX SEULE,

confitebor illi: salutare vultus mei & Deus meus.

Spes in Deo, Spes in Deo, quoniam adhuc

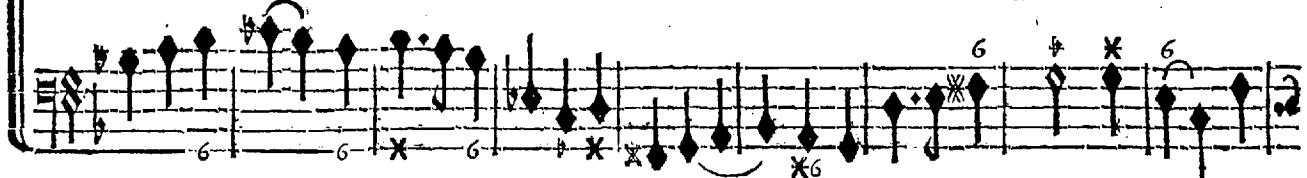
confitebor illi: salutare vultus mei & Deus meus.

Spes in Deo, Spes in Deo, quoniam adhuc

confitebor illi: salutare vultus mei & Deus meus.



Spe- ra in Deo, quoniam adhuc



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



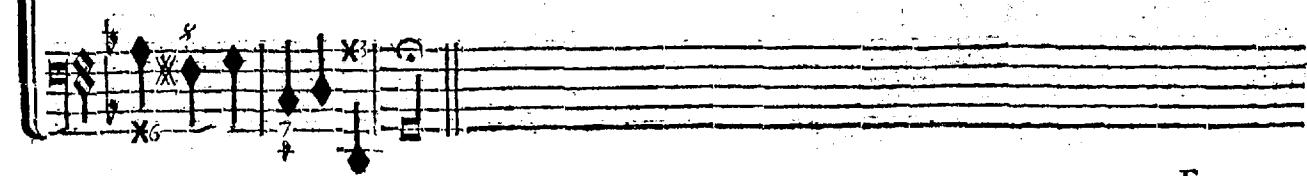
Spe- ra in De- o, quoniam adhuc confite- bor illi: saluta-



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



& Deus me- us.



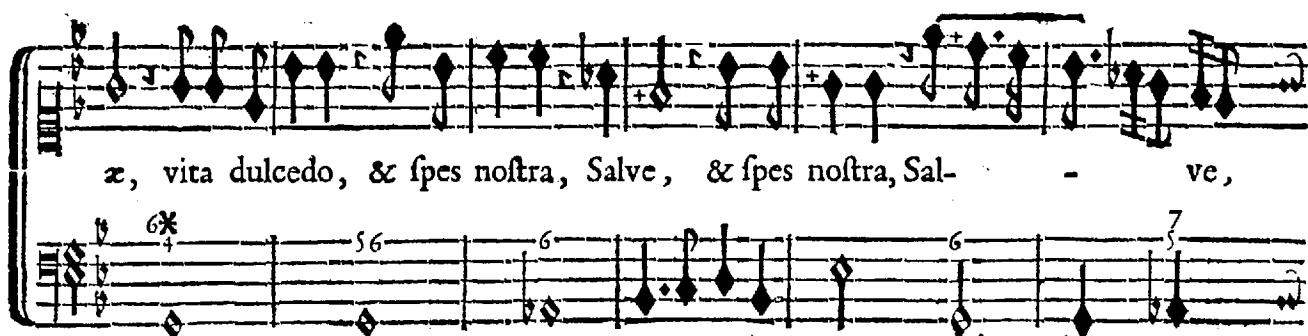


IV. MOTET, A VOIX SEULE.

POUR LA SAINTE VIERGE.



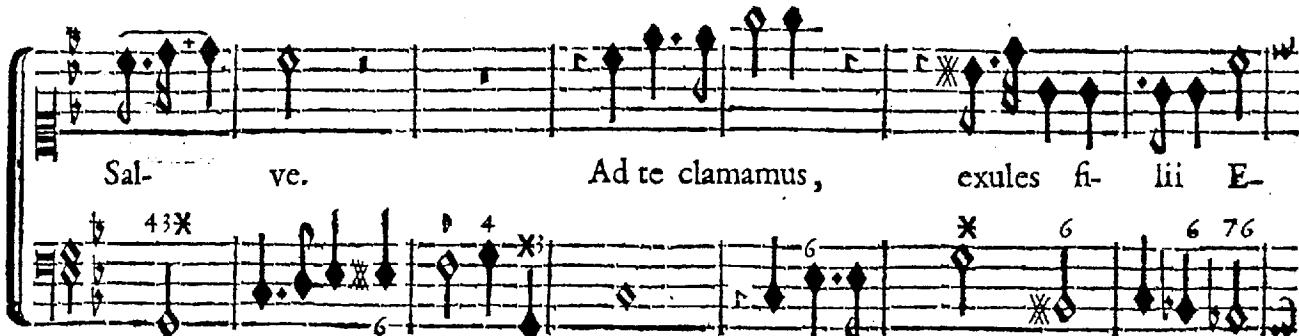
Alve, Salve Regina, Mater misericordi-
BASSUS-CONTINUUS.



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



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



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

43* 4 6 6 76

vc. Ad te, suspi-ra-mus gemen-tes & flentes, Ad te

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

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

ma- rum val-le.
Gay.

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

Lentement.

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

6 6

7

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

43

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

4*

76

Gay.

Gay.

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

4*

6

2

6

34

4

3*

5

4*

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

6

7

x

6

5

4

3

6

4*

65

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



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

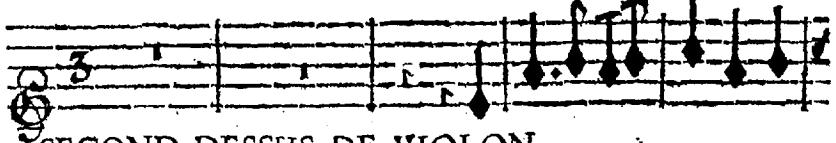
DU PSEAUME CL.



Gay.



Laudate. PREMIER DESSUS DE VIOILON.



SECOND DESSUS DE VIOOLON.

DESSUS.



Laudate.



BASSUS CONTINUUS.

6 6x

Lauda - te,

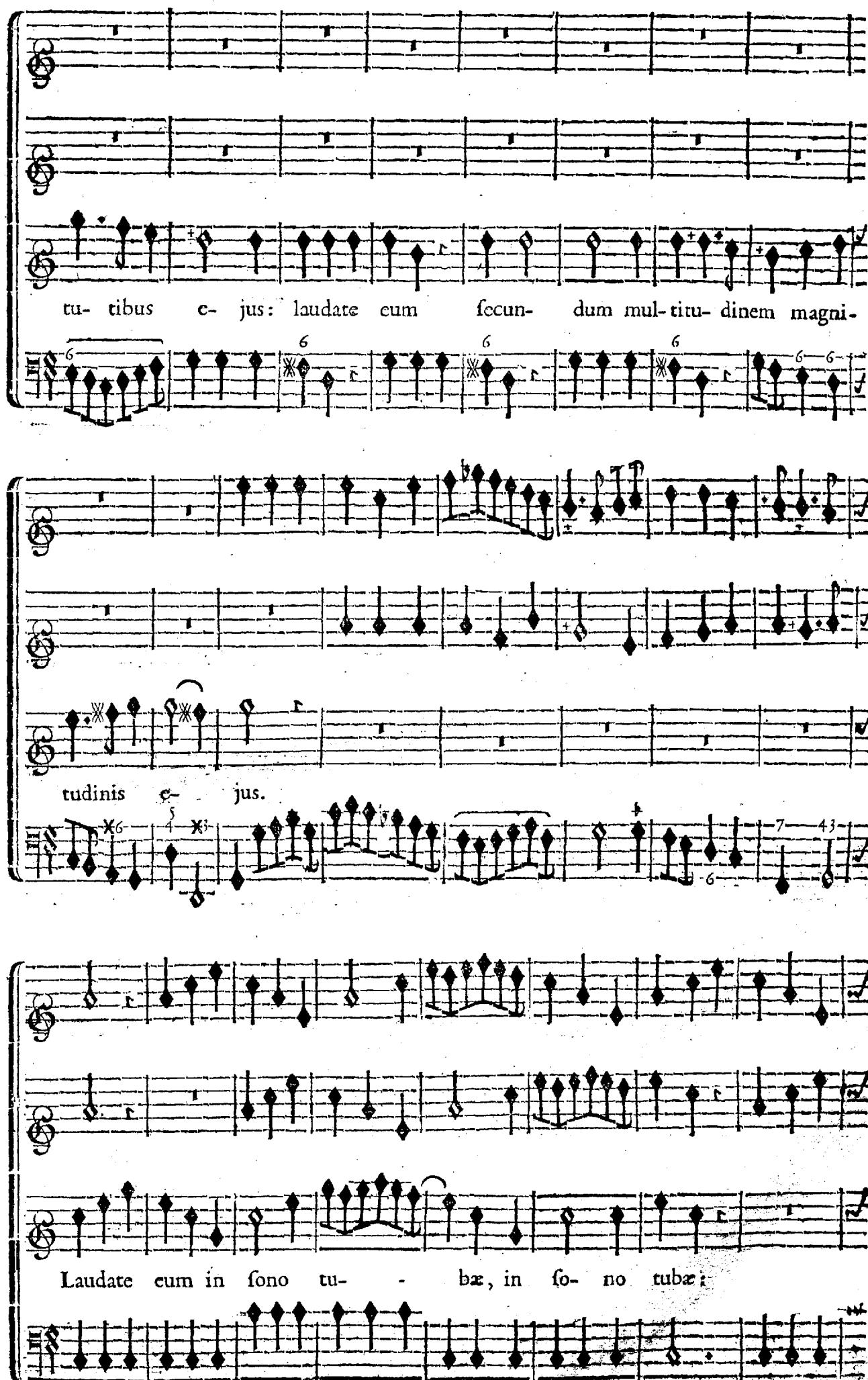
Lauda - - te, lauda - - te Dominum in sanctis

eius, Laud - - te, laudate,

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

e- um in firmamen- to, virtu- tis e- - -
jus.

Laudate cum, Lauda- - te, Lauda- te eum in vir-



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

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

Laudate eum, Lauda- - te, Laudate eum in sone

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

ra, in psalte- rio & citha- ra.

Laudate eum, Laudate eum in tympano & choro:

Lauda- te, Laudate eum in chordis & organo.

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

Laudate eum in cymbalis beneso- nantibus; Lau-

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

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

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

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

spiritus lau - det Dominum.



II. MOTET A VOIX SEULE,

ET DEUX DESSUS DE VIOLONS.

E L E V A T I O N.

Gravement.

*Nfere.* PREMIER DESSUS DE VIOOLON.SECOND DESSUS DE VIOOLON.
H A U T E C O N T R E.*Infer Domine.*

BASSUS-CONTINUUS.

DE M. CAMPRA.

31

Handwritten musical score by M. Campra, featuring six staves of music. The score includes several measures of vocal or instrumental music, followed by a section labeled "Doux" with two staves of music. The final measure contains the lyrics "Insere Domi-ne, Inse-re pectori me-o,".

The score consists of six staves of music, likely for a three-part choir (SATB) or organ. The music is written in common time, with various note heads (diamonds, crosses, etc.) and rests. The lyrics "Insere Domi-ne, Inse-re pectori me-o," are written in a cursive hand at the bottom of the page.

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

Three staves of musical notation for two violins. The lyrics are:

Inse- re Domine pectori meo, tu^x dilecti- onis af-

6 5 6 6* 6 6 6 6

Three staves of musical notation for two violins. The lyrics are:

fec- tum. Da mihi te dilige- re, non verbo, non lingua, sed

3 76 76* *

Three staves of musical notation for two violins. The lyrics are:

ope re & veri- ta- te. Da mihi te dilige- re,

6 76 76* *

non verbo, non lingua, sed ope- re & veri tate. sed ope- re
5-6 7-8 9

RITOURNELLE.

RITOURNELLE.
& veri- ta- te.
6 7 8

Doux,

Auge in me

6 7 8 9 10

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

Doux,
fidem, spem fove, spem fove & defici-

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

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

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

Gav.

lis?

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

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

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

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

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

6 6 * 6 76 43 6 4 3 6 6

doux.

doux.

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

* 7 8 6 3* 6 3* 6 6*

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

6 7 6 76

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

mis. Tu solus, Tu solus Rex me- us, gau-
 4 * 6 7 6 * 6
 6* 6
 dium & de-si- derium me- um.
 6 * 6
 Accende cor meum, Accende, Accende cor me- um, di-
 6 6 6 3 6
 7 7 6 6 6

vinis, di- vi- nis Chari- ta- tis tuæ flam-

mis. Tu solus, Tu solus Rex me- us, gau- dium, gau-

dium, gau-

dium & desi-

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

dc- - rium me- um. Tu solus Rex meus, Tu solus Rex me-

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

us, gau- dium, gau- dium & de- si-

6

de- rium me- um. gau- - dium & desi- de- rium

6 7 x x 56 x 6 x

me- um. desi- derium me- um. gau- dium
 76 6 7 7 4 3* * 56 *

& desi- dei- rium me- um. desi- derium me- um.
 6 6* 76 6 7 7 4 3*

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



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



Gravement.

Xurge. PRELUDE.

PRELUDE.

BASSE.

Exurge Domine.

BASSUS-CONTINUUS.

The musical score consists of six staves of music. The first two staves begin with a bass clef and a common time signature. The first staff concludes with the word "doux." The second staff concludes with "doux." The third staff begins with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a bass clef and a common time signature. The lyrics "Exurge, Domine, in adju-torium mi-hi." are written below the staves. The music features various note heads, including diamond-shaped and cross-shaped heads, and rests.

Exurge, Domine, E-

xurge, Exurge, in adju-torium, in adju-torium mi- hi.

Exurge, Domine, in adju-torium mi- hi. in adju-torium

mi- hi. Exurge, Domine, Exurge, E- xurge in adju- torium,

76+

Gay.

in adju- torium mi- hi.

F

E

D

Dic animæ meæ salus tua Ego sum?

Dic animæ meæ, animæ meæ salus tua Ego

sum? Dic animæ meæ salus tua Ego sum? salus

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

tua Ego sum? salus tu- a Ego sum? Dic animæ meæ, animæ meæ salus
 7 46 35 56 6 7 6 7 *
 tua Ego sum? Dic animæ meæ salus tu- a Ego sum?
 7 6 76 34 5 3 2 3 2
 tua Ego sum? Dic animæ meæ salus tu- a Ego sum?
 7 6 76 34 5 3 2 3 2
 tua Ego sum? Dic animæ meæ salus tu- a Ego sum?
 7 6 76 34 5 3 2 3 2
 tua Ego sum? Dic animæ meæ salus tu- a Ego sum?
 7 6 76 34 5 3 2 3 2

Lentement.

Doux.

Non time.

5 4 3x

Doux.

bo, millia populi cir- cumdantis me, quoni-

RITOURNELLE.

RITOURNELLE.

am in te con fidit anima me a.

quoniam in te con fidit anima me a, quoni-

am in te con fidit anima me a.

in te, in te confidit anima
mea in te con-fidit anima me- a. Quoni- am in
te con- fideit a-nima me- a, in te, in te confi- dit anima

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

Gravement.

mc- a.

6 x

Gladium evaginent, arcum inten-
dant in
me, inten-

6 x

Fort levement.

Soprano: Speravi in te, speravi in te, non erubef-
 cam.
 Alto: 43
 Bass: 76
 6

Soprano: non, non erubescam, non, non, erubescam, erubef-
 cam.
 Alto: 56
 Bass: 6 6 43

Soprano: Fortitudo- mea & re- fugium, refugium
 Alto:
 Bass:

meum tu es, speravi in te, speravi in te non eru- bes- cam, non, non,

5 3 7 4 3 6

non, non eru- bes- cam, non, non, non, non eru- bes- cam.

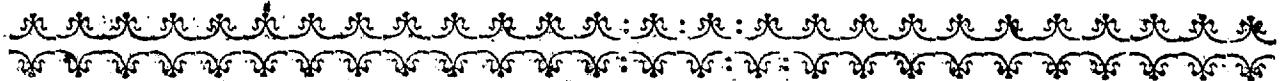
6 6 6 56 5 3 6

speravi in te, non, non erubef- cam, speravi in te, speravi in

6 6 6 7 5 3 6

te, non eru- bescam, eru- bes- cam, non eru- bes- cam,

non eru- bescam.



I. MOTET A DEUX VOIX.

GRAVEMENT.



Audabit.

L Audabit usque ad mortem, anima mea Dominum.

BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

bit usque ad mortem, anima mea Dominum.

Lau- da- bit usque ad

num.

Laudabit usque ad mortem, anima mea Domi-

nus.

mortem, anima me-

a Dominum. Psal- lam Deo

num, anima me-

a Dominum.

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

I M O T E T A D E U X V O I X,

sericordia e- jus
 Lamentem.
 e- jus. In via pecca- torum, steti lan-

Se - di incon-

guens & suscepit, suscep- pit me.

si-lio ini- qui- ta- tis, & e- ripu- it me, & e-

ripu- it me.

Prevenit me in di- e afflic- ti- o- nis mex, af-

Dum tribu- lärer cla-

flic- ti- o- - - nis me- æ.

66X *X-4-X*

mävi ad eum; cla- mävi ad eum, & exaudivit me, cla- mae-

4-3

vi ad eum, & exaudivit me, exaudivit me.

O Domine in æ- ternum lauda- bilis,

Fortissimo

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

76 43X 6 43X

I. MOTET A DEUX VOIX,

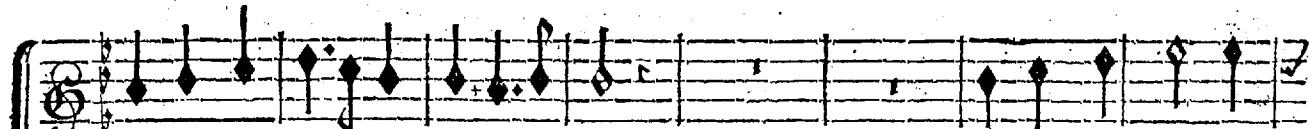
O Domine in æternum laudabilis, omnis terra adoret te, O Domine in æternum laudabilis, omnis terra adoret te, O Domine in æternum laudabilis, omnis terra adoret te, O Domine in æternum laudabilis, omnis terra adoret te.

ne in æternum laudabilis, omnis terra adoret te, omnis terra adoret terra adoret te, O Domine in æternum laudabilis, omnis terra adoret te.

Gav.

te, a- do- ret te. Et psalmum dicat nomini tuo in sæculum, in sæcu- te, a- do- ret te.

lum. Et psalmum dicat nomini Et psalmum dicat nomini tuo in sæculum, in sæculum.



tuo in sæculum, in sæcu- lum.

Et psalmum dicat

Et psalmum dicat nomini tuo in sæculum, in sæcu- lum. Et psalmum

nomini, nomini tuo in sæ- culum,

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

Et psalmum dicat nomini tuo in sæ- culum, nomini

sæ- culum.

Et psalmum dicat nomini tuo in sæ-

tuo in sæ- culum, psalmum dicat nomini tuo in sæculum, in sæcu- lum.

culum, in sæculum, psalmum dicat nomini tuo in sæculum, in sæcu- lum.



II. MOTET A DEUX VOIX,

DU PSEAUME XVII.



Lentement

Iligam, Diligam te Domine fortitude

D Iligam, Diligam

BASSUS-CONTINUUS.

me a, fortitude me a:

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

Diligam, Diligam te Domine fortitude me a: Diligam

ne fortitude me a: fortitude me a:

Diligam te, Domine,
Diligam, Diligam te, Domine fortis
Diligam, Diligam te, Domine fortis tudo me a, fortis
tudo me a, fortis tudo, fortis tudo me a:
tudo me a, fortis tudo, fortis tudo me a:
Diligam, Diligam te, Domine fortis tudo
Diligam, Diligam te, Domine,
Diligam, Diligam
me a, fortis tudo me a, fortis tudo, fortis tudo me
te, Domine fortis tudo me a, fortis tudo, fortis tudo me

II. MOTET A DEUX VOIX,

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

tor me- us, libera-
ra- tor me- us, libera-
tor me- us
tor me- us
tor me- us.

PREMIER DESSUS. seul.

Deus meus, ad iu- tor meus, & spera- bo, spe-

ra- bo in e- um, Deus meus adju- tor meus

& spera- bo, spera- bo in e- um, Deus meus adju- tor

II. MOTET A DEUX VOIX,

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

Gay.

Lau- - dans invocabo Domini num: invocabo Domini
 Lau- - dans invocabo Domini 76
 num: Lau- - dans invocabo Dominum:
 num: Lau- - dans invocabo Dominum: & ab ini- micis
 Lau- - dans invocabo Dominum: Lau-
 meis salvus, salvus e- ro. Lau- - dans in- vo-
 * 6 7 *
 dans invocabo Dominum: & ab ini- micis meis sal- - vus
 caboo Domi- num: invocabo Dominum: & ab ini- micis
 6 7 6 * 56

II. MOTET A DEUX VOIX.

ero, sal- vus, salvus e- ro. & ab ini- micis meis sal-
 meis sal- - vus ero, salvus e- ro. & ab
 vus ero, sal- vus, salvus e- ro.
 ini- micis meis sal- - vus ero, salvus e- ro, & ab ini- micis
 & ab ini- micis meis sal- - vus
 meis sal- vus ero, salvus e- ro. & ab ini- micis
 ero, sal- vus, salvus e- ro, sal- vus, sal- vus;
 meis sal- - vus ero, salvus e- ro, sal- vus,

Musical score for a three-part setting of "salvus ero" by Demetrio Campora. The score consists of three staves with black note heads and vertical stems. The lyrics "salvus ero, salvus, salvus ero, salvus" are written below the staves. Measure numbers 7, 7, 76, and 43 are indicated above the staves. The music features various rhythmic patterns and rests.



III. MOTET A DEUX VOIX.

G. Gay.

N Domino.

In Domino gaude-

In Domino.

BASSUS-CONTINUUS.

Musical score for a two-voice motet. It features two staves with black note heads and vertical stems. The lyrics "N Domino", "In Domino gaude-", and "In Domino" are written below the staves. The "BASSUS-CONTINUUS" part is shown below the second staff. The music includes measure numbers 3, 6, and 6.

Musical score for a three-part setting of "bo, & exulta" by Demetrio Campora. The score consists of three staves with black note heads and vertical stems. The lyrics "bo, & exulta bo, in Deo Jesu me o, In Domino" are written below the staves. Measure numbers 6, 7, 6*, 6, 7, and 6 are indicated above the staves. The music features various rhythmic patterns and rests.

II. MOTET A DEUX VOIX,

gaude bo, & exulta - - bo in Deo Je-su me o, &
& exulta - - bo in Deo, in Deo Je-su me o,
6
7 6x 7 5
4 3

exulta - - bo in De o Je-su me.
& exulta - - bo in Deo Je-su me.
6 7 6x 6
4 3

o. Lætabor, Læta bor super e loquia
o. Lætabor, Læta bor super e loquia tu a, Lætabor, Læta bor
6 7 6x 6
2 4

tua, Læta bor super e lo - - quia tu-
super e lo - - quia tu-
6 7 6x 4 3
4 5

Lata- - - - - bor super eloqui-

a. Lata- - - - - bor super eloqui-

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

a tu- a. psallam

psallam tibi

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

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

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

tibi Deus meus, Deus meus. Qui a misericordia
psallam tibi Deus, Deus meus.

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

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

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

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

se- ricors. Salvam fe- cisti animam meam, à perse-
summe justus, & misericors. Salvam fe- cisti animam meam, à perse-

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

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

III. MOTET A DEUX VOIX,

à persequen- tibus, à persequen- tibus
 à persequen- tibus

 me. Ide- o gaudebunt, gaude-
 me.

 bunt, gaudebunt labia mea, cum canta- vero, cum can-

 ta- vero ti- bi.

 Ide- o gaudebunt, gau-

The musical score consists of four staves of music, each with a soprano clef. The lyrics are written below the notes. Measure numbers 1 through 76 are indicated above the staff. The lyrics include:

 de- bunt, gaudebunt labia

 mea, cum cantave- ro, cum canta- vero

 Ide- o gaude- bunt labia mea,

 ti- bi. Ide- o gaude-

 I- de- o gaudebunt, gaude- bunt labia mea, gaudebunt, gau-
 bunt, gau- debunt labia mea, gaudebunt, gau-

IIL MOTET A DEUX VOIX,

<img alt="Musical score for two voices (IIL MOTET A DEUX VOIX) on five staves. The music is written in a Gothic musical notation style with black note heads and vertical stems. The lyrics are in Latin. The first staff starts with a soprano clef and continues with a bass clef. The second staff starts with a bass clef. The third staff starts with a soprano clef. The fourth staff starts with a bass clef. The fifth staff starts with a soprano clef. The lyrics are as follows:
 </p>

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

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

III. MOTET A DEUX VOIX,

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

o, psal- - - lere nomini tuo.



IV. MOTET A DEUX VOIX,

DU CANTIQUE DES CANTIQUES.

Ota pulchra es a- mica mea,

Tota pulchra es.

BASSE-CONTINUE.

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

Tota pulchra es a- mica mea,

Tota pulchra es a- mica mea,

Tota pulchra es To- ta pul- chra es.

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

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

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

O- dor unguen- torum tu-

Mel, & lac, sub lingua tua.

IV. MOTET A DEUX VOIX,

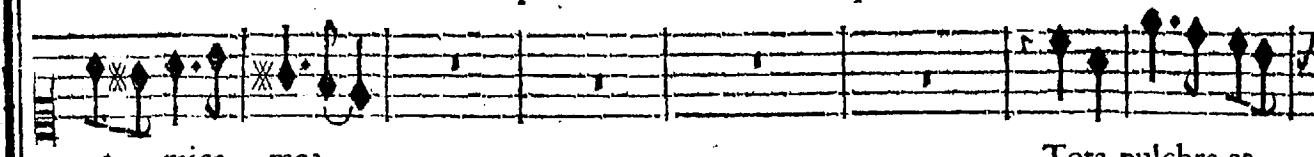


orum, super omnia a- roma- ta.

Tota pulchra es



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



a- mica mea,

Tota pulchra es



76



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



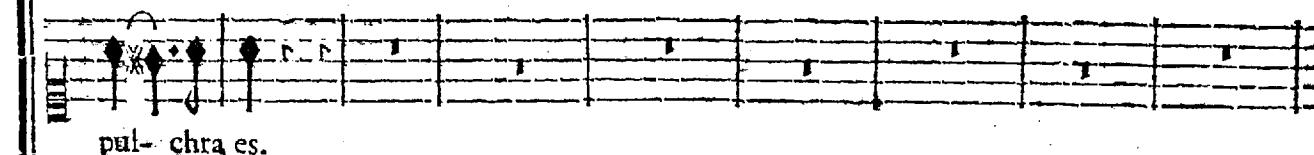
a- mica mea, To- ta, Tota pul- chra es. To- ta, Tota



76



pul- chra es. Jam enim hiems transfit, imber abiit, imber abiit



pul- chra es.



6

& reces- cit.

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

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

grof los su- os. Vineæ florentes dederunt o- do- rem

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

IV. MOTET A DEUX VOIX,

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

A page from a musical manuscript for organ and choir. The top half shows two staves of organ music with various note heads and rests. The bottom half contains the lyrics "veni Coro naberis" repeated twice, with "Coro" in a larger, bold font.

veni Coronaberis, veni Corobaberis.

The image shows two staves of musical notation for organ. The top staff uses a soprano C-clef and has a tempo marking of 'Vom C. Tonabseit 115, Vom C. Ton abwärts.' The bottom staff uses a bass F-clef. Both staves have a common time signature. The music consists of various note heads (diamonds, crosses, asterisks) and rests, with some notes having numerical or letter-like subscripts (e.g., '6', 'x'). The page number '43' is visible at the bottom right.

Veni, veni de Libano,

veni Co- ronabe- ris, veni Co- ronabe- ris, Veni,

veni Co- ronabe- ris,

Veni, veni de Libano,

Veni, veni Coronaberis. Veni, veni de Libano,
veni de Libano, veni Coronaberis. Veni, veni de

Veni, veni Coronaberis. Veni, veni de Libano,

Veni, veni de Libano,

veni de Libano, veni Coronaberis.

Venī, venī de

Veni, veni Corona - - - - beris. Veni,

Libano, Veni, veni, veni, Coro, nabe- ris. Veni, veni,

IV. MOTET A DEUX VOIX,

veni, veni, veni Co- ronabe- ris. Veni, veni de Li- ba- no,
 Corona- beris. Veni,
 veni, veni ve- ni Co- ro- na- beris. Veni,
 veni, Veni, veni de Li- bano,
 veni, Veni, veni de Li- ba-
 veni, veni, ve- ni Co- ro- na-
 no, Veni, ve- ni Corona- beris. Veni, veni, veni Corona- beris.
 beris. Veni, ve- ni Corona- beris. Veni, veni, veni Corona- beris.
98 43 76 5 4 3x 6x 98 7 6 4

I. MOTET A TROIS VOIX.



N te Domine.

IN te Domine spes unica mea, secu-

In te Domine.

BASSUS-CONTINUUS.

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

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

I. MOTET A TROIS VOIX,

IN te Domine spes unica mea, secu- rum cordis mei refu- gium,
tis.

In tribulati- one sola- tium, Fons bonita- tis,

Tor- rens æternæ volunta- tis. In te Domi-

In te Domine spes unica mea, secu-

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

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

 fu-gium, cordis me-i refu-gi- um. In tribulati-one so-
 i, cordis me-i re-fu-gi- um.

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

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

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

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

bonita- tis, Tor- - rens arter- - nee volupra-
 Fons bonitatis, Tor- - rens arternae, x-
 tis.
 ternæ volupta- tis. Fons boni- tatis, Tor-
 Fons boni- tatis, Tor-
 Fons, Fons boni- tatis, Ter-

rens æternæ volupta- tis. Tor- - - rens æ-
 rens æternæ volupta- tis. Tor- - - rens æ-
 rens æternæ volupta- tis. Tor- - - rens æ- ter- næ, æ-
76
 6 6 * 6 6 4 3

ternæ volupta- tis.
 ternæ volupta- tis.
 ternæ volupta- tis. Ad te sunt gressus mei, Pa- ter, Pater misericor- di-
 4 3 * 5 6 76 6 76 76
 6

æ, Plene chari- tatis exi- mia, Plene clarita-
 6 6 7 43 5 6 * 2

I. MOTET A TROIS VOIX,

Respice vota in te confiden-

tis exi- mii- x.

Port levement.

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

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

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

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

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

te confi- dentis, confi- den- tis.

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

<img alt="Continuation of the musical score for three voices. Measures 17-19: '9-8 x 7-6' (bass line). Measures 20-22: '6' (bass line). Measures 23-25: 'x 6' (bass line). Measures 26-28: '6' (bass line). Measures 29-31: 'x 6' (bass line). Measures 32-34: '6' (bass line). Measures 35-37: 'x 6' (bass line). Measures 38-40: '6' (bass line). Measures 41-43: 'x 6' (bass line). Measures 44-46: '6' (bass line). Measures 47-49: 'x 6' (bass line). Measures 50-52: '6' (bass line). Measures 53-55: 'x 6' (bass line). Measures 56-58: '6' (bass line). Measures 59-61: 'x 6' (bass line). Measures 62-64: '6' (bass line). Measures 65-67: 'x 6' (bass line). Measures 68-70: '6' (bass line). Measures 71-73: 'x 6' (bass line). Measures 74-76: '6' (bass line). Measures 77-79: 'x 6' (bass line). Measures 80-82: '6' (bass line). Measures 83-85: 'x 6' (bass line). Measures 86-88: '6' (bass line). Measures 89-91: 'x 6' (bass line). Measures 92-94: '6' (bass line). Measures 95-97: 'x 6' (bass line). Measures 98-100: '6' (bass line). Measures 101-103: 'x 6' (bass line). Measures 104-106: '6' (bass line). Measures 107-109: 'x 6' (bass line). Measures 110-112: '6' (bass line). Measures 113-115: 'x 6' (bass line). Measures 116-118: '6' (bass line). Measures 119-121: 'x 6' (bass line). Measures 122-124: '6' (bass line). Measures 125-127: 'x 6' (bass line). Measures 128-130: '6' (bass line). Measures 131-133: 'x 6' (bass line). Measures 134-136: '6' (bass line). Measures 137-139: 'x 6' (bass line). Measures 140-142: '6' (bass line). Measures 143-145: 'x 6' (bass line). Measures 146-148: '6' (bass line). Measures 149-151: 'x 6' (bass line). Measures 152-154: '6' (bass line). Measures 155-157: 'x 6' (bass line). Measures 158-160: '6' (bass line). Measures 161-163: 'x 6' (bass line). Measures 164-166: '6' (bass line). Measures 167-169: 'x 6' (bass line). Measures 170-172: '6' (bass line). Measures 173-175: 'x 6' (bass line). Measures 176-178: '6' (bass line). Measures 179-181: 'x 6' (bass line). Measures 182-184: '6' (bass line). Measures 185-187: 'x 6' (bass line). Measures 188-190: '6' (bass line). Measures 191-193: 'x 6' (bass line). Measures 194-196: '6' (bass line). Measures 197-199: 'x 6' (bass line). Measures 200-202: '6' (bass line). Measures 203-205: 'x 6' (bass line). Measures 206-208: '6' (bass line). Measures 209-211: 'x 6' (bass line). Measures 212-214: '6' (bass line). Measures 215-217: 'x 6' (bass line). Measures 218-220: '6' (bass line). Measures 221-223: 'x 6' (bass line). Measures 224-226: '6' (bass line). Measures 227-229: 'x 6' (bass line). Measures 230-232: '6' (bass line). Measures 233-235: 'x 6' (bass line). Measures 236-238: '6' (bass line). Measures 239-241: 'x 6' (bass line). Measures 242-244: '6' (bass line). Measures 245-247: 'x 6' (bass line). Measures 248-250: '6' (bass line). Measures 251-253: 'x 6' (bass line). Measures 254-256: '6' (bass line). Measures 257-259: 'x 6' (bass line). Measures 260-262: '6' (bass line). Measures 263-265: 'x 6' (bass line). Measures 266-268: '6' (bass line). Measures 269-271: 'x 6' (bass line). Measures 272-274: '6' (bass line). Measures 275-277: 'x 6' (bass line). Measures 278-280: '6' (bass line). Measures 281-283: 'x 6' (bass line). Measures 284-286: '6' (bass line). Measures 287-289: 'x 6' (bass line). Measures 290-292: '6' (bass line). Measures 293-295: 'x 6' (bass line). Measures 296-298: '6' (bass line). Measures 299-301: 'x 6' (bass line). Measures 302-304: '6' (bass line). Measures 305-307: 'x 6' (bass line). Measures 308-310: '6' (bass line). Measures 311-313: 'x 6' (bass line). Measures 314-316: '6' (bass line). Measures 317-319: 'x 6' (bass line). Measures 320-322: '6' (bass line). Measures 323-325: 'x 6' (bass line). Measures 326-328: '6' (bass line). Measures 329-331: 'x 6' (bass line). Measures 332-334: '6' (bass line). Measures 335-337: 'x 6' (bass line). Measures 338-340: '6' (bass line). Measures 341-343: 'x 6' (bass line). Measures 344-346: '6' (bass line). Measures 347-349: 'x 6' (bass line). Measures 350-352: '6' (bass line). Measures 353-355: 'x 6' (bass line). Measures 356-358: '6' (bass line). Measures 359-361: 'x 6' (bass line). Measures 362-364: '6' (bass line). Measures 365-367: 'x 6' (bass line). Measures 368-370: '6' (bass line). Measures 371-373: 'x 6' (bass line). Measures 374-376: '6' (bass line). Measures 377-379: 'x 6' (bass line). Measures 380-382: '6' (bass line). Measures 383-385: 'x 6' (bass line). Measures 386-388: '6' (bass line). Measures 389-391: 'x 6' (bass line). Measures 392-394: '6' (bass line). Measures 395-397: 'x 6' (bass line). Measures 398-400: '6' (bass line). Measures 401-403: 'x 6' (bass line). Measures 404-406: '6' (bass line). Measures 407-409: 'x 6' (bass line). Measures 410-412: '6' (bass line). Measures 413-415: 'x 6' (bass line). Measures 416-418: '6' (bass line). Measures 419-421: 'x 6' (bass line). Measures 422-424: '6' (bass line). Measures 425-427: 'x 6' (bass line). Measures 428-430: '6' (bass line). Measures 431-433: 'x 6' (bass line). Measures 434-436: '6' (bass line). Measures 437-439: 'x 6' (bass line). Measures 440-442: '6' (bass line). Measures 443-445: 'x 6' (bass line). Measures 446-448: '6' (bass line). Measures 449-451: 'x 6' (bass line). Measures 452-454: '6' (bass line). Measures 455-457: 'x 6' (bass line). Measures 458-460: '6' (bass line). Measures 461-463: 'x 6' (bass line). Measures 464-466: '6' (bass line). Measures 467-469: 'x 6' (bass line). Measures 470-472: '6' (bass line). Measures 473-475: 'x 6' (bass line). Measures 476-478: '6' (bass line). Measures 479-481: 'x 6' (bass line). Measures 482-484: '6' (bass line). Measures 485-487: 'x 6' (bass line). Measures 488-490: '6' (bass line). Measures 491-493: 'x 6' (bass line). Measures 494-496: '6' (bass line). Measures 497-499: 'x 6' (bass line). Measures 500-502: '6' (bass line). Measures 503-505: 'x 6' (bass line). Measures 506-508: '6' (bass line). Measures 509-511: 'x 6' (bass line). Measures 512-514: '6' (bass line). Measures 515-517: 'x 6' (bass line). Measures 518-520: '6' (bass line). Measures 521-523: 'x 6' (bass line). Measures 524-526: '6' (bass line). Measures 527-529: 'x 6' (bass line). Measures 530-532: '6' (bass line). Measures 533-535: 'x 6' (bass line). Measures 536-538: '6' (bass line). Measures 539-541: 'x 6' (bass line). Measures 542-544: '6' (bass line). Measures 545-547: 'x 6' (bass line). Measures 548-550: '6' (bass line). Measures 551-553: 'x 6' (bass line). Measures 554-556: '6' (bass line). Measures 557-559: 'x 6' (bass line). Measures 560-562: '6' (bass line). Measures 563-565: 'x 6' (bass line). Measures 566-568: '6' (bass line). Measures 569-571: 'x 6' (bass line). Measures 572-574: '6' (bass line). Measures 575-577: 'x 6' (bass line). Measures 578-580: '6' (bass line). Measures 581-583: 'x 6' (bass line). Measures 584-586: '6' (bass line). Measures 587-589: 'x 6' (bass line). Measures 590-592: '6' (bass line). Measures 593-595: 'x 6' (bass line). Measures 596-598: '6' (bass line). Measures 599-601: 'x 6' (bass line). Measures 602-604: '6' (bass line). Measures 605-607: 'x 6' (bass line). Measures 608-610: '6' (bass line). Measures 611-613: 'x 6' (bass line). Measures 614-616: '6' (bass line). Measures 617-619: 'x 6' (bass line). Measures 620-622: '6' (bass line). Measures 623-625: 'x 6' (bass line). Measures 626-628: '6' (bass line). Measures 629-631: 'x 6' (bass line). Measures 632-634: '6' (bass line). Measures 635-637: 'x 6' (bass line). Measures 638-640: '6' (bass line). Measures 641-643: 'x 6' (bass line). Measures 644-646: '6' (bass line). Measures 647-649: 'x 6' (bass line). Measures 650-652: '6' (bass line). Measures 653-655: 'x 6' (bass line). Measures 656-658: '6' (bass line). Measures 659-661: 'x 6' (bass line). Measures 662-664: '6' (bass line). Measures 665-667: 'x 6' (bass line). Measures 668-670: '6' (bass line). Measures 671-673: 'x 6' (bass line). Measures 674-676: '6' (bass line). Measures 677-679: 'x 6' (bass line). Measures 680-682: '6' (bass line). Measures 683-685: 'x 6' (bass line). Measures 686-688: '6' (bass line). Measures 689-691: 'x 6' (bass line). Measures 692-694: '6' (bass line). Measures 695-697: 'x 6' (bass line). Measures 698-700: '6' (bass line). Measures 701-703: 'x 6' (bass line). Measures 704-706: '6' (bass line). Measures 707-709: 'x 6' (bass line). Measures 710-712: '6' (bass line). Measures 713-715: 'x 6' (bass line). Measures 716-718: '6' (bass line). Measures 719-721: 'x 6' (bass line). Measures 722-724: '6' (bass line). Measures 725-727: 'x 6' (bass line). Measures 728-730: '6' (bass line). Measures 731-733: 'x 6' (bass line). Measures 734-736: '6' (bass line). Measures 737-739: 'x 6' (bass line). Measures 740-742: '6' (bass line). Measures 743-745: 'x 6' (bass line). Measures 746-748: '6' (bass line). Measures 749-751: 'x 6' (bass line). Measures 752-754: '6' (bass line). Measures 755-757: 'x 6' (bass line). Measures 758-760: '6' (bass line). Measures 761-763: 'x 6' (bass line). Measures 764-766: '6' (bass line). Measures 767-769: 'x 6' (bass line). Measures 770-772: '6' (bass line). Measures 773-775: 'x 6' (bass line). Measures 776-778: '6' (bass line). Measures 779-781: 'x 6' (bass line). Measures 782-784: '6' (bass line). Measures 785-787: 'x 6' (bass line). Measures 788-790: '6' (bass line). Measures 791-793: 'x 6' (bass line). Measures 794-796: '6' (bass line). Measures 797-799: 'x 6' (bass line). Measures 800-802: '6' (bass line). Measures 803-805: 'x 6' (bass line). Measures 806-808: '6' (bass line). Measures 809-811: 'x 6' (bass line). Measures 812-814: '6' (bass line). Measures 815-817: 'x 6' (bass line). Measures 818-820: '6' (bass line). Measures 821-823: 'x 6' (bass line). Measures 824-826: '6' (bass line). Measures 827-829: 'x 6' (bass line). Measures 830-832: '6' (bass line). Measures 833-835: 'x 6' (bass line). Measures 836-838: '6' (bass line). Measures 839-841: 'x 6' (bass line). Measures 842-844: '6' (bass line). Measures 845-847: 'x 6' (bass line). Measures 848-850: '6' (bass line). Measures 851-853: 'x 6' (bass line). Measures 854-856: '6' (bass line). Measures 857-859: 'x 6' (bass line). Measures 860-862: '6' (bass line). Measures 863-865: 'x 6' (bass line). Measures 866-868: '6' (bass line). Measures 869-871: 'x 6' (bass line). Measures 872-874: '6' (bass line). Measures 875-877: 'x 6' (bass line). Measures 878-880: '6' (bass line). Measures 881-883: 'x 6' (bass line). Measures 884-886: '6' (bass line). Measures 887-889: 'x 6' (bass line). Measures 890-892: '6' (bass line). Measures 893-895: 'x 6' (bass line). Measures 896-898: '6' (bass line). Measures 899-901: 'x 6' (bass line). Measures 902-904: '6' (bass line). Measures 905-907: 'x 6' (bass line). Measures 908-910: '6' (bass line). Measures 911-913: 'x 6' (bass line). Measures 914-916: '6' (bass line). Measures 917-919: 'x 6' (bass line). Measures 920-922: '6' (bass line). Measures 923-925: 'x 6' (bass line). Measures 926-928: '6' (bass line). Measures 929-931: 'x 6' (bass line). Measures 932-934: '6' (bass line). Measures 935-937: 'x 6' (bass line). Measures 938-940: '6' (bass line). Measures 941-943: 'x 6' (bass line). Measures 944-946: '6' (bass line). Measures 947-949: 'x 6' (bass line). Measures 950-952: '6' (bass line). Measures 953-955: 'x 6' (bass line). Measures 956-958: '6' (bass line). Measures 959-961: 'x 6' (bass line). Measures 962-964: '6' (bass line). Measures 965-967: 'x 6' (bass line). Measures 968-970: '6' (bass line). Measures 971-973: 'x 6' (bass line). Measures 974-976: '6' (bass line). Measures 977-979: 'x 6' (bass line). Measures 980-982: '6' (bass line). Measures 983-985: 'x 6' (bass line). Measures 986-988: '6' (bass line). Measures 989-991: 'x 6' (bass line). Measures 992-994: '6' (bass line). Measures 995-997: 'x 6' (bass line). Measures 998-1000: '6' (bass line).</p>

ran- tis, implo- ran- tis, im- ploran- tis, implo-
 Majes- tatem tuam implo- ran- tis, imploran- tis,
 tis, implo- ran- tis. Majes- tatem tu- am
 68 6 7 6 76 x

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

56 6 4x 6 3 6 6 6

non confundatur in æter- num.
 Gay.

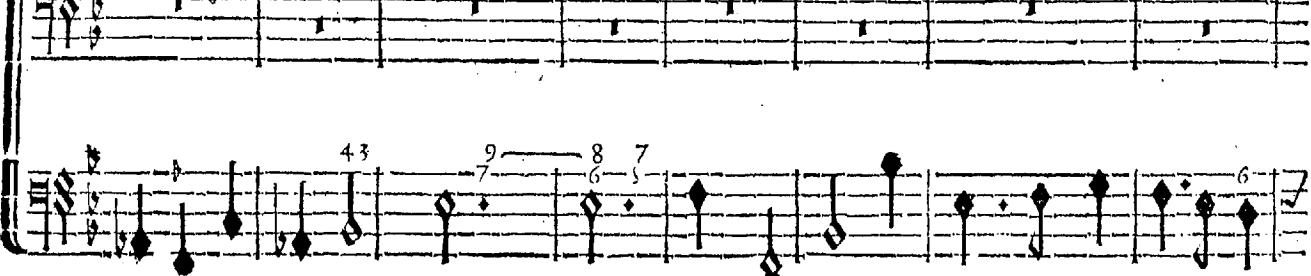
Ut post hujus vitæ e- xilium non confun-

6 6x 7 4x 6 6x 6 6x 6



Ut post hujus vitæ exiliū, non confundatur in

datur in æternum. Ut post hujus vitæ exiliū, non confundatur in



æternum. Ut post hujus vitæ æxiliū, non confundatur in

æternum. Ut post hujus vitæ exiliū, non confundatur in

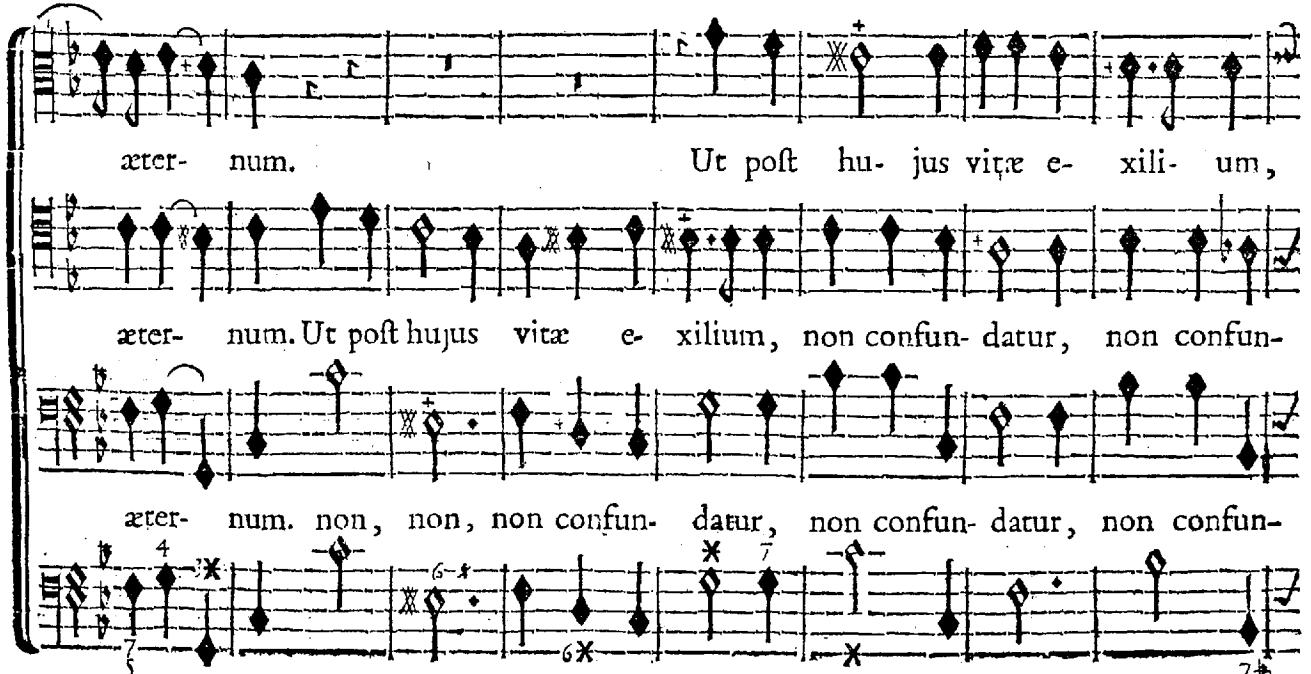
Gay
Ut post hujus vitæ exiliū; non, non confundatur in

æternum.

Ut post hujus vitæ exiliū,

æternum. Ut post hujus vitæ exiliū, non confundatur, non confun-

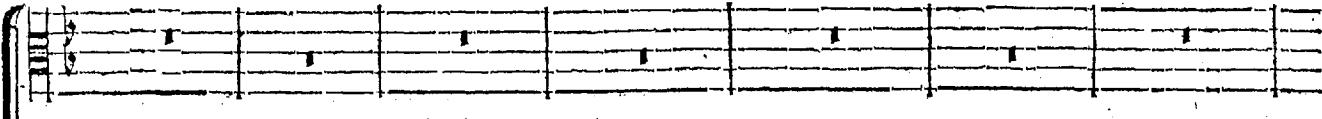
æternum. non, non, non confundatur, non confundatur, non confun-

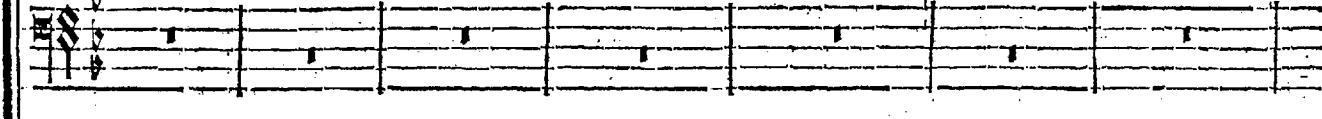


 non confundatur in æter- num. non, non confundatur in æ- ter- num.

da- - tur in æter- num. non, non confundatur in æter- num. Ut post

da- - tur in æ- ter- num. non, non confundatur in æ- ter- num.

 hujus vitæ e- xilium, non confun- da- - tur in æter-

 Ut post hujus vitæ e- xilium, non confunda- - tur in æter-

num.

I. MOTET A TROIS VOIX,

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

Ut post hujus vitæ exilium, non confundatur in æter-

Ut post hujus vitæ exilium, non confundatur in æter-

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

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

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

æter- num.

æter- num.

æter- num.

II. MOTET A TROIS VOIX.



Ipsi a, Domine.

Gravement,

Dissipa, Domine, mentis meæ tene-

Dissipa, Domine.

BASSUS-CONTINUUS.

bras. Dissipa, Domine, mentis meæ tenebras. Dissipa, mentis meæ tene-

bras. Dissipa, Domine, Dissipa mentis meæ tenetras.

Dissipa, Domi-

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

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

pa, Domi- ne, men- tis me- æ tene- bras. Dissi- pa mentis meæ tene-
bras. Dissipa, Domi- ne, mentis me- æ, mentis meæ tene-
bras. Dissipa, Domi- ne, mentis me- æ, mentis meæ tene-
bras. Dissipa, Dissipa, Do- mi- ne, me- æ, te- nebras. Dissi- pa, Dissipa, Do- mi- ne,.

bras. men- tis me- æ, Dissi- pa, Domine, mentis meæ tenebras. Infun-
bras. Dissi- pa, Dissipa, Do- mi- ne, mentis meæ tene- bras.

men- tis me- æ te- nebras.

D E M . C A M P R A

9

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

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

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

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

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

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

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

Quiibus tota per- fu- sa, perfu- - fa,

Quiibus tota per- fu- - fa, amabi- lis majes-

rem.

amabi- lis majes- tatis tu-

amabi- lis majestatis tu- x. amabi- lis, amabi- lis majes- tatis tu-

ta- tis tuæ, amabi- lis majes- tatis tu- x vide- at, vide-

x, amabi- lis majes- tatis tu- x vide- at de- co-

x vide- at deco- rem, deco- rem.

at decorem, vide- at deco- rem. Medere malis corpo- ri

rem, de- co- rem.

meo, lethale vulnus in- figenti- bus. Ut ele- vata mens mea ad

II. MOTET A TROIS VOIX,

te, læ- ra, læ- ta, læta te desi- deret, læ- .
 Te deside- ratum pos- si- de-
 ta, læta te desi- de- ret.
 Te deside- ratum possi- deat, Te deside-
 at, defide- ratum possi- de- at.
 Te deside- ratum possi- de- at.
 ratum possi- deat, possi- deat. In tui possi- o-
 76 6 79 43* 6

In tui

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

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

In æ- ter-

In æ-

In æ- ter- num qui- es- cat. In æ- ter- -

- - - num qui- es- cat. In æ- -

ternum qui- es- cat. In æternum qui-

II. MOTET A TROIS VOIX,

num quies- cat, quies- cat. In æ- ter- - num quies- cat.
ter- num quies- cat. In æ- ternum quies- cat. In tui
es- cat, qui- es- cat. In æ- ter- num qui- es- cat.

in æ- ter- - num quies- cat, qui- possesso- ne, In æ- ter- - num quies- In æ- ter- num qui- es- cat, 76 6 9 8.

es- cat. In æ- ter- - num quies- cat. cat, . . . quies- cat. In æ- ter- - num quies- quies- cat. In æ- ter- . . . 76 6 4 * 4.

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

III. MOTET A TROIS VOIX.

DU PSEAUME LXXXIII. 84.



Lentement.

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

BASSUS-CONTINUUS.

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

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

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

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

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

mea in atria Do- mini.

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

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

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

concupis- cit & de- deficit anima

defi- cit in a- tria Do- mini. concu- pis- cit &

me- a in atria Do- domini. de-

me- a, anima mea, defi- cit in atria

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

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

67 6 6 7 9 7 5

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

Do- mini. concu- pisit & deficit a- nima me- a in atria Lo- mi

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

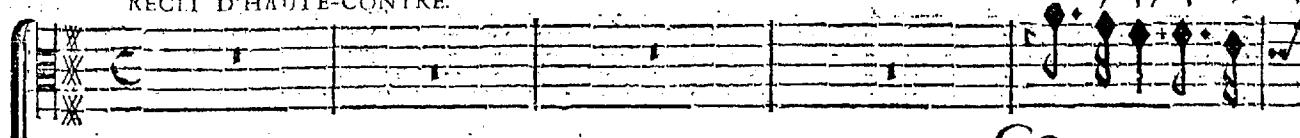
4 34 7 7 65 8 6 4 3

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

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

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

RECIT D'HAUTE-CONTRE.



Cor me- um,

GAY. 6

BASSUS-CONTINUUS.



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

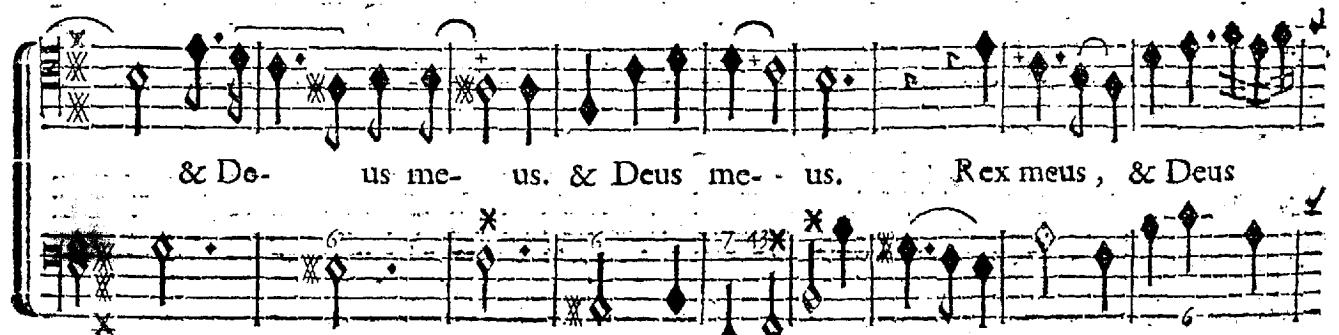
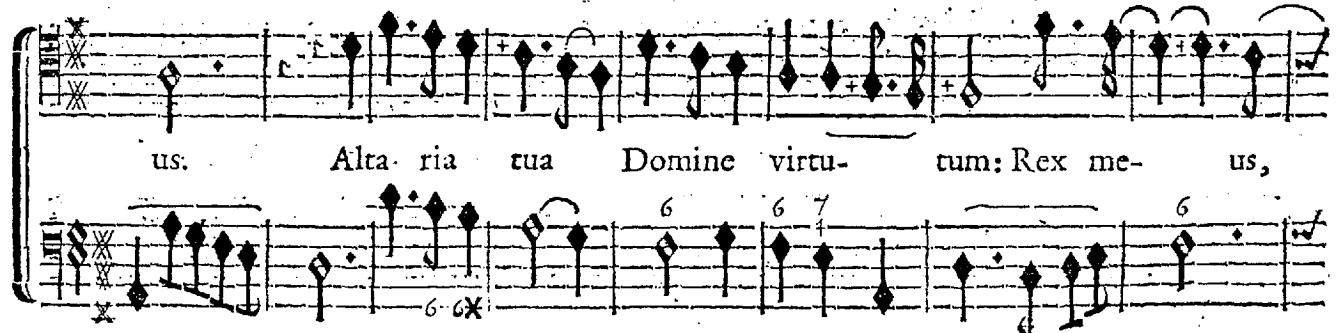


BASSE-TAILLE.





HANTE-TAILLE. Lentement.



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

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

BE- atи qui habitant, qui habi-tant in domo tua, Do-
us. BE- atи, Be- atи qui habitant in domo tua, Do-
* BE- atи qui habitant in domo tua, Do-
BASSUS-CONTINUUS.

ne: in sacula sаcu-lorum lauda-bunt, lau-da-bunt te.
ne:
ne:

in sœcu-

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

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

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

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

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

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

in sœcu-

lauda bunt, laudabunt te. in saecula saecula.
la saeculorum laudabunt, laudabunt te. laudabunt, laudabunt, laudabunt te.

lorum laudabunt, laudabunt te. in saecula saecula.
lorum laudabunt, laudabunt te. in saecula saecula.
da bunt, laudabunt, laudabunt te. in saecula saeculorum laudabunt, laudabunt te.

lorum laudabunt, laudabunt te. bunt, laudabunt, laudabunt.
lorum laudabunt, laudabunt te. bunt, laudabunt, laudabunt.
da bunt, laudabunt, laudabunt.

D E M. C A M P R A.

111

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

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

tc. in sœcu- la sœcu- lorum lauda- - bunt, lau-

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

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

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

F I N.

T A B L E

DU PREMIER LIVRE

DES MOTETS DE M. CAMPRA.

MOTETS A VOIX SEULE.

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

MOTETS A DEUX.

VIII.	Laudabit usque ad mortem. <i>deux Dessus.</i>	54
IX.	Diligam te Domine fortitudo mea. <i>deux D.</i>	60
X.	In Domino gaudebo. <i>Dessus & Basse.</i>	67
XI.	Tota pulchra es amica mea. <i>deux Dessus.</i>	76

MOTETS A TROIS.

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

F I N.

EXTRAIT DU PRIVILEGE.

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