

M O T E T S A I · II · ET III · VOIX,

AVEC
ET SANS SYMPHONIES ;

Par Monsieur CAMBRA, Maître de Musique
de la Chapelle du Roy ;

Et cy-devant, de celle de l'Église de Paris.

QUATRIÈME LIVRE, CORRIGÉ ;

*Et Augmenté d'Accompagnemens de Violons ou Flutes,
& de deux Nouveaux Motets.*

DE L'IMPRIMERIE

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A P A R I S ,
AU MONT-PARNASSE, Ruë Saint Jean-de-Beauvais.
M. DCCXXXIV.


AVEC PRIVILEGE DU ROY.



T A B L E

DU QUATRIÈME LIVRE DES MOTETS DE MONSIEUR CAMPRA .

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Monsieur CAMPRA a donné, indépendamment de ses MOTETS, une MESSE imprimée séparément, comme celles qui se chantent dans les Eglises où il y a Musique. Elle est intitulée, Ad majorem Dei gloriam, à 4. Parties.



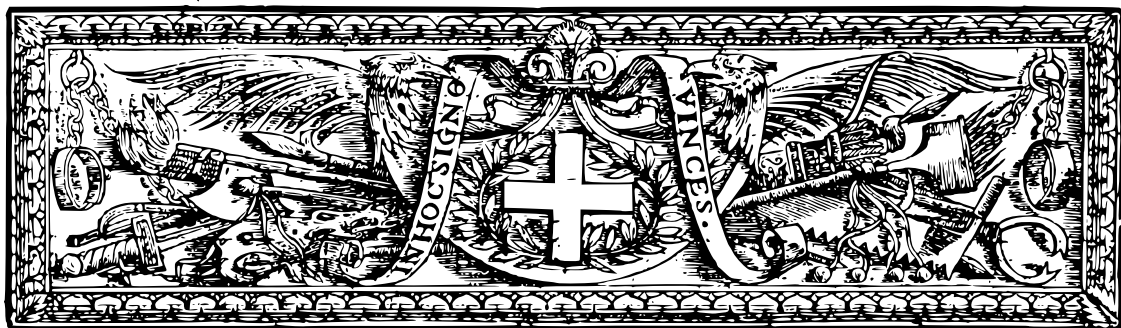
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On imprime le Cinquième Livre de la même manière.



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

Avec & fans Symphonie ;

PAR MONSIEUR CAMPRA.



PREMIER MOTET, À VOIX SEULE.

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



Rondement, & gracieusement.

Benedic.

VIOLON ou FLUTE.

BASSE-CONTINUE.

II

Be - ne-dic

17

a - nima me-a Do-mi-no;

22

Be - ne-dic a - nima me-a Do-mi-no; a - nima

28

me-a; Be - ne-dic Do-mi-no.

33

Do - mi - ne, De - us

38

me - us_ magnifi-catus es, vehe-men - ter;

43

Be - ne-dic a - nima me-a Domi-no, a - nima

49

me-a, Be - ne-dic Do-mi-no.

55

Confes - fi - o - nem, & de-

61

co - rem in - du - i - fti: a - mi - ctus lumi - ne fi -

66

cut ve - fti - men - to: Be - ne - dic

71

a - nima me - a Do - mi - no. Do - mi - ne,

76

De-us me - us_ magnifi-catus es, vehe-men -

81

ter. Be - ne-dic a - nima me-a Do-mi-

86

no, a - nima me-a, Be - ne-dic Do-mi-

91

no.

6
98
Rondement & mesuré.

Ex-tendens cœ - lum sicut pellem : Qui tegis a - - quis

102

fu-peri-o-ra e - jus, Qui ponis nubem ascensum tu - um :

105

qui am - bu-las qui am - bu - las fu - per

107

pen - - nas_ven-to -

109

rum, Qui fa - cis An-gelos tu - os spi-ri-tus : Et mi-nistros

112

tuos ignem u-ren - - - - - tem, ig-nem u-

115

ren - - - - - tem, Et ministros tu-os ignem u-ren -

118

- - - - - tem, ig - nem u - ren - - - - - tem.

122

Gayment, sans se presser.

Symphonie.

128

Qui fun-da - fti ter-ram fu - per fta-bi-li - ta - tem fu -

am: non in - cli - na - bitur, non in - cli - na -

- bitur in sæ - cu-lum sæ - cu-li: A - byffus, A -

byffus fi - cut ve - fti-men - tum, a - mi - ctus e - jus:

157

fu - per mon - tes sta-bunt a - qua, fu - per

162

mon - tes sta-bunt a - qua, sta - bunt a - qua.

168

Vif, détaché, sans se presser.

Symphonie.

171

10
174

Ab increpati-o-ne tu-a fu-gi-

This system contains measures 174 through 177. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a whole rest in measure 174, followed by a half note 'Ab' in measure 175, and then a series of eighth notes in measures 176 and 177. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active eighth-note pattern in the left hand.

178

ent. A vo - ce to - ni - tru - i tu - i formi-

This system contains measures 178 through 181. The vocal line starts with a half note 'ent.' in measure 178, followed by a half note 'A' in measure 179, and then a series of eighth notes in measures 180 and 181. The piano accompaniment continues with the eighth-note patterns from the previous system. A fingering '6' is indicated above the final note of the bass line in measure 181.

182

da - bunt, For-mi - da -

This system contains measures 182 through 184. The vocal line has a half note 'da - bunt,' in measure 182, followed by a half note 'For-mi - da -' in measure 183, and then a series of eighth notes in measure 184. The piano accompaniment continues with the eighth-note patterns.

185

- - - bunt, for-mi - da - bunt, formi-

This system contains measures 185 through 188. The vocal line has a half note '- - - bunt,' in measure 185, followed by a half note 'for-mi - da - bunt, formi-' in measure 186, and then a series of eighth notes in measures 187 and 188. The piano accompaniment continues with the eighth-note patterns. Fingering numbers '6#', '4', and '3' are indicated above the final notes of the bass line in measures 187 and 188.

188

da - bunt.

191

Ab in-cre-pa-ti - o - ne tu - a fu - gi -

194

ent! A vo - ce to - ni - trui tu - i for-mi-

198

da - bunt; A vo - ce to -

I 2
201

ni - trui tu - i formi-da - bunt, for-mi - da - -

This system contains measures 201 to 204. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature is three sharps (F#, C#, G#). Measure 203 has a '+' sign above the vocal line. Measure 204 has a '6' above the left hand accompaniment.

205

- bunt, for-mi - da - - - bunt,

This system contains measures 205 to 207. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature is three sharps. Measure 207 has a '4' and a '3#' above the left hand accompaniment.

208

ab increpa-ti - o-ne tu-a fu-gi - ent : A vo - ce to -

This system contains measures 208 to 211. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature is three sharps. Measure 211 has a '+' sign above the vocal line. Measure 210 has '6 6 7' above the left hand accompaniment. Measure 211 has an '8' above the left hand accompaniment.

212

ni - trui tu - i for-mi-da - bunt, formi-

This system contains measures 212 to 215. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature is three sharps. Measure 215 has a '6' and a '7' above the left hand accompaniment.

216

da - bunt, formi - da - bunt, formi -

220

da - bunt.

225

Gracieusement & lié.

230

Af - cen - dunt mon - tes ; & def - cen - dunt campi ; in -

235

lo - cum, quem fun - da - fti e - is.

14

241

Lent.

Terminum po-fu-i - sti quem non tranfgre-di-en-tur, neque conver-

VIOLONS.

244

tentur o-pe-ri - re ter - ram. Be - ne-dic

249

a - nima me-a Domi-no, a - nima me-a, Be - ne-

255

dic Domi-no.

II. MOTET À VOIX SEULE,

DU PREMIER PSEAUME.

Piqué.

B
Eatus, BE - a - tus, Be-

BASSE-CONTINUE.

4

a - tus vir, Be - a - tus qui non a - bi - it in confi - li - o im - pi - o - rum,

8

& in vi - a pecca - to - rum non fte - tit : non, non - fte -

12

tit : Be - a - tus, Be - a - tus vir, Be - a - tus qui non a - bi -

16

it in confi - li - o im - pi - o - rum : & in ca - thedra pe - stilen - ti - æ, non

16
20

fe - dit, non, non fe - dit, & in cathedra pe-stilen-ti

6 5 4 3# 6 6

[b]

24

æ, non fe - dit, non, non, non fe - dit, non, non, non fe -

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

29

dit. Sed in le-ge Domi-ni vo-lun -

7 5b 4 3

33

- tas e - jus: & inle-ge e-jus, & inle-ge e - jus, medi-

6 4 3 6 6

37

ta - bitur di - e, ac no - cte. Sed in le-ge Domi-ni vo-

6 6 4 3 6 b 6 6

41

lun - tas e - jus: & in - le - ge e - jus, medi - ta - bitur di -

45

e, ac no - cte, medi - ta - bi - tur di - e, ac no - cte.

50

Gravement.

Et e - rit tanquam li - gnum. Et e - rit tanquam

55

Et e - rit tanquam li - gnum. Et e - rit tanquam

60

li - gnum quod planta - tum est fecus de - cur - fus a - qua -

65

- rum, Et e - rit tanquam li - gnum quod planta - tum

18

70

est fecus de-cur-fus a - qua -

75

rum : quod fru - ctum suum da-bit in tem - pore fu -

80

o. Et e - rit tanquam li-gnum, Et

85

e - rit tanquam lignum quod planta - tum est fecus de-cur-fus a -

90

qua - rum. Et fo - lium e - jus non

96

de - fluet: non de - fluet: Et om - ni-a quæ-cum - que

101

fa - ci-et prof-pe - ra-bun - tur. Et e - rit tanquam

106

lignum, Et e - rit tanquam li-gnum quod planta - tum

III

est fecus de - cur - sus a - qua - - -

III 6

rum.

Vivement.

Non sic impii, non sic, non

sic impi-i, non sic impi-i, non sic; fed tanquam

pul-vis, fed tanquam pul-vis quem pro-jicit ven-

- - - tus à fa cie ter-ræ.

Non sic impii, non sic, non sic impii, non sic impii, non

136

fic; Sed tanquam pul-vis, fed tanquam

138

pul-vis quem pro-jicit ven

140

- tus à fa-ci-e ter-ræ. Sed tanquam

142

pul-vis, fed tanquam pulvis quem pro-jicit ven

144

tus à fa cie ter-

Doux. *Fort.*

22
147

Gravement.

ræ. I-deò, non re-

151

furgent im-pi-i in ju-di-cio: in ju-di-ci-o: neque pecca-

155

tores, neque pecca-to-res in con-fi-li-o ju-sto-rum. Quoni-

160

Vif.

am novit Dominus viam ju-istorum; & iter im-pi-

164

orum peri-bit. Et i-ter im-pi-

167

o - rum peribit : & i-ter impi - o

170

- rum peri - bit, pe-ribit, peribit, & i-ter im - pio

173

- rum pe-ri - bit, pe-ribit, pe - ribit, pe-ri -

176

bit, pe-ribit, peribit, Et i-ter im-pi - o

179

- rum peri - bit, pe-ri-bit, peri - bit.

III. MOTET, À VOIX SEULE.

PSEAUME VIII.



Omine.

VIOLONS OU FLUTES.

BASSE-CONTINUE.

6
5
b
4
3#

#

6

Do-mi-ne, Do-minus

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

13

no-fter, Do-mi-ne, Do-minus no-fter,

6 5 b 4 3# 6 5 b #

19

quàm ad-mi - ra - bi-le est nomen tu - um in u-niver - fa ter -

25

ra! Do - mi-ne, Do - minus

31

no - ster, quàm ad-mi - ra - bi-le est no-men tu - um

37

in u-niver - fa ter - ra! quàm ad-mi-

26
43

ra - bi - le est no - men tu - um in u - ni - ver - sa ter - ra!

This system contains measures 26 through 43. It features a vocal line in bass clef and a piano accompaniment in bass clef. The piano part includes figured bass notation with numbers 5, 6, 7, and 6, and various accidentals (sharps, flats, naturals). The lyrics are: "ra - bi - le est no - men tu - um in u - ni - ver - sa ter - ra!".

49

quàm ad - mi - ra - bi - le est no - men tu - um in u - ni - ver - sa ter -

This system contains measures 49 through 54. It features a vocal line in bass clef and a piano accompaniment in bass clef. The piano part includes figured bass notation with numbers 5, 6, 7, 4, and 3#, and various accidentals. The lyrics are: "quàm ad - mi - ra - bi - le est no - men tu - um in u - ni - ver - sa ter -".

55

ra! ad - mi - ra - bi - le, ad - mi - ra - bi - le est no - men tu - um

This system contains measures 55 through 60. It features a vocal line in bass clef and a piano accompaniment in bass clef. The piano part includes figured bass notation with numbers 6#, 6, 6, and 6, and various accidentals. The lyrics are: "ra! ad - mi - ra - bi - le, ad - mi - ra - bi - le est no - men tu - um".

61

in u - ni - ver - sa ter - ra! Do - mi - ne,

This system contains measures 61 through 66. It features a vocal line in bass clef and a piano accompaniment in bass clef. The piano part includes figured bass notation with numbers 6, 4, 3#, 7, and 6, and various accidentals. The lyrics are: "in u - ni - ver - sa ter - ra! Do - mi - ne,".

68

Do - minus no - ster, quàm ad - mi - ra - bile est nomen tu - um

74

in u - niver - sa ter - ra ! in u - ni - ver - sa ter - ra !

Fin.

81

Sans lenteur & piqué.

84

Quoniam e - leva - ta est ma - gnifi - cen - ti - a tua : super

28
87

coe - los, super coe - los. quoniam ele-

This system contains measures 28 through 87. It features three staves: a bass staff with a treble clef, a vocal staff with a soprano clef, and a bass staff with a bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are "coe - los, super coe - los. quoniam ele-". The bass line includes several sixteenth-note runs with fingerings 6, 6b, 6, and 6. There are also some accidentals like a sharp sign and a plus sign.

90

va-ta est magnifi-centi-a tua : super coe -

This system contains measures 90 through 92. It features three staves: a bass staff with a treble clef, a vocal staff with a soprano clef, and a bass staff with a bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are "va-ta est magnifi-centi-a tua : super coe -". The bass line includes sixteenth-note runs with fingerings 6, 6, b, b, 6, and 6. There are also some accidentals like a sharp sign and a plus sign.

93

los. quoniam eleva-ta est ma-gni-fi-centi-a tua : fu-per

This system contains measures 93 through 95. It features three staves: a bass staff with a treble clef, a vocal staff with a soprano clef, and a bass staff with a bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are "los. quoniam eleva-ta est ma-gni-fi-centi-a tua : fu-per". The bass line includes sixteenth-note runs with fingerings 6, 4, 3, and 6. There are also some accidentals like a sharp sign and a plus sign.

96

coe - los, super coe - los. Ex o - re in-

This system contains measures 96 through 98. It features three staves: a bass staff with a treble clef, a vocal staff with a soprano clef, and a bass staff with a bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are "coe - los, super coe - los. Ex o - re in-". The bass line includes sixteenth-note runs with fingerings 6, #, #, 6, 6, 4, 3#, 7, b, and 6. There are also some accidentals like a sharp sign and a plus sign.

99

fan-tium, ex o - re in-fan-tium, & lac-ten -

102

- tium, perfe-ci-fti laudem propter i-ni-micos tu-os, i-nimi-cos tu -

105

os; ut destruas i - ni-micum, & ul-to - - -

108

rem. Ex o - re in-fan-tium & lac-ten -

III

- tium, perfe-ci-sti laudem propter i-nimi-cos tu-os, i-nimi-cos tu -

III 4

os, ut destruas, ut destru-as i-ni-micum & ul-to -

III 7

- - - rem, ut de-struas,

III 9

ut destruas i-ni-micum & ul-to - rem, & ul-to -

122

rem.

125

RECITATIF.

Quoni-am vi-debo cœlos tu-os, o-pe-ra di-gi-to-rum tu-

129

o-rum : lu-nam & fte-las, quæ tu fun - da - - sti. Quid est

133

homo, quod memores e-jus aut fi-li-us hominis, quoni - am vi-sitas e - um.

Gay, fans preffer.

Minu-i - fti e - um, minu-i - fti

143

e - um paulo - mi - nus ab An - gelis, glo -

148

- ri - a & ho - no - re coro - na - - fti, coro -

153

na - - fti e - - um,

158

glo - ri-a, glo - ri-a & ho -

163

no - re co-ro - na

168

fti e -

173

um. co-ro - na - fti e - um.

Fin. Et consti tu - i - fti

Fin. Fin.

e - um fu - per o - pe-ra ma - nuum tu-a -

rum, fu - per o - pera, fu - per o - pe-ra

ma - nuum tu-a - rum. Minu-i - fti, jusques au mot F I N. p. 32

S. S.

197

RECITATIF.

O-mnia sub-je - ci - fti sub pe-dibus e - jus ; o - ves &

200

boves u-niver-fas in super & pecora cam - pi. Gayment, fans se preffer.

204

Vo - lucres

207

cœ - li, & pi-fces ma -

ris, qui perambulant semitas ma

ris, vo lucres cœ li,

& pi-fces ma

ris; qui per-am-bulant se-mitas ma

221

ris, qui per-am-bulant fe - mitas ma-ris ; qui per-am-bulant fe - mitas

223


ma - - - - ris, qui perambulant femitas

226

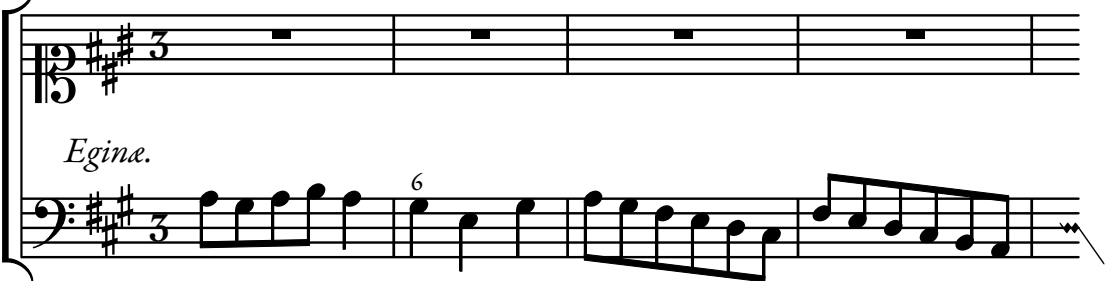
maris, qui perambulant fe-mitas ma - - - - ris.

On reprend le premier Verset, Domine, Dominus noster, page 24. pour finir le Motet.

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




Regina.



5

REgi-na Cœ-li, Regi-na



11

Cœ-li, læ-ta - re; læ-ta -



16

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



22

ya. Qui -



28

a quem meru - i - fti por - ta - re, Qui -

33

a quem meru - i - fti por - ta - re, Al - le - lu - ya,

39

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

46

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

52

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

RE - fur-re-xit, Re - fur-

re-xit fi - cut di - xit, Re - fur-re-xit fi - cut di - xit, Al - le-

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

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

- le-lu - ya.

90

O - ra pro no-bis De - um, O - ra pro no -

97

bis De - um, Al - le - lu - ya, Al - le - lu - ya,

103

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

109

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

115

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

V. MOTET, À VOIX SEULE,

Et un Dessus de Violon, si l'on veut.

Uam dulce est.

Gracieusement.

VIOLONS.

BASSE-CONTINUE.

3 REPRISE.

Quam dulce est, Quam dulce est inhære-re ti - bi, Dile - cte

6 mi, Di - le - cte mi ! Quam dul - ce est inhære - re

9

ti - bi, Di - le - cte mi, Di - le - cte mi, Dile - cte mi,

12

- Di - le - cte mi !

15

FIN. Quam gra - ta sunt, quam ju - cun - da, tu - æ di - le - cti - o - nis

FIN.

FIN.

17

vul - nera : quo ma - jor est ardor me - us,

tu copio - fior es in de - li - ciis. Quam dul ce est !
jusqu'au mot fin.

23

RECITATIF, mesuré.

LANGUO-rem fá - na, Da, Da fi - nem fu - spi - ri - is, -

28

- Da, Da fi - nem fu - spi - ri - is.

33

In te, in te, me to - tum con -

39

ver - te, con - ver - te, in te, in te con -

44

ver - te, me to-tum in te con - ver - te.

4 3 6b 6 4 6 6 7 4 3

50 Vivement.

Tu

6 6 6 # 6 b 4

53

fo-lus glo - ria, gau - dium, & pax

6 6#

56

me - - a: Tu fo-lus glo-ria,

b 4 3# 6 5 6 b # 6

46

59

gau - dium, & pax me -

62

a, glo - ri-a, gau - dium pax

65

me - a, Tu fo-lus gau-dium

68

glo - ri-a, & pax me - a, pax,

71

pax me - a: gau - dium,

74

glo - ri-a, glo - ri-a, & pax

77

me - a, gau - dium,

79

dium, glo - ri-a, pax,

48

81

- pax me - a : Tu fo-lus glo - ri-

84

a, Tu fo-lus gau - di-um, Tu fo - lus pax me -

87

a. gau - - dium, glo - - ria, pax -

90

Lentement.

- me - - a. pax, pax, pax me - a.

VI. MOTET, À VOIX SEULE,

Et un Dessus de Violon, ou Flûte Allemande.

DU PSEAUME CXXVII.



B *Eati omnes.*

SYMPHONIE.

BASSE-CONTINUE.

6

BE-a - ti omnes, Be - a - ti

13

omnes qui ti-ment Dominum, Be-a - ti

20

omnes qui ti - ment Do - minum, qui am - bu - lant in vi - is e -

26

jus. Be - a - ti omnes, Be - a - ti omnes qui

32

ti - ment Dominum, qui am - bu - lant in vi - is e - jus.

38

qui am - bu - lant in vi - is e - jus. FIN.

51

La - bo - res, La - bo - res ma - nu - um tu - a - rum qui -

52

a man du - cabis ; be - a - tus es, be - a - tus es, & be -

58

ne ti - bi e - rit. U - xor tu - a, fi - cut vi - tis a - bun - dans,

65

in la - te - ri - bus do - mus tu - æ, in la - te - ribus,

52

71

in la - te - ri - bus do - mus tu - æ, BE - a - ti

jusqu'au mot FIN.

76

Gracieusement.

FI - li - i tu - i, Fi - li - i tu - i sicut no - vellæ o - li - va -

79

- rum in circu - i - tu men - sæ tu - æ, in circu - i - tu men - sæ tu -

82

FIN.

æ. Ec - ce sic be - ne - di - ce - tur ho - mo qui

FIN.

85

ti - met Do - minum. FI - li - i tu - i,

jusqu'au mot FIN.

87

Gayment.

92

98

104

54

109

Be - ne - di - cat ti - bi Do - mi - nus ex Si - on,

114

& vi - deas bo - na Je - ru - salem, om - ni-

119

bus di - e - bus vi - tæ me - æ. Et vi - de - as

125

fi - li - os fi - li - o - rum tu - o - rum, vi - de - as

131

fi - li - os fi - li - o - rum tu - o - rum, pa - cem

137

- fu - per I - fra - el. Et vi - de - as fi - li -

143

os fi - li - o - rum tu - o - rum, pa - cem fu - per

149

I - fra - el.

Be - ne - di - cat ti - bi Do - mi - nus ex

Si - on, Et vi - deas bo - na Je - ru - salem,

om - ni - bus di - e - bus vi - tæ me - æ.

Et vi - de - as fi - li - os fi - li - o - rum tu -

175

o - rum, pa - cem fu - per I - fra - el, pa -

181

- - cem fu - per I - fra - el. Et vi - de-

187

as fi - li - os fi - li - o - rum tu - o - rum, pa -

193

- cem fu - per I - fra - el. Doux. pa - cem fu - per I - fra - el.

VII. MOTET, À VOIX SEULE,

Et un Dessus de Violons, s'il l'on veut.

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



VIOLONS.

Xal *ta* *te.*

BASSE-CONTINUE.

5

E - xal - ta - bo te,

II

E - xal - ta - bo te De - us me - us

16

Rex; & be - ne - di - cam no - mini tu - o in fæ - culum;

22

& in fæ - culum fæ - cu - li.

28

E - xal - ta - bo te De - us me - us Rex; & be - ne -

34

di - cam no - mini tu - o in fæ - culum; & in -

39

fæ - culum fæ - cu - li. E - xal - ta - bo, E - xal -

60
45

ta - bo te De-us me - us, De-us me - us Rex;

6 7 6 6 6

Detailed description: This system contains measures 60 and 45. It features a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody consists of quarter and eighth notes. The bass clef staff provides accompaniment with a mix of quarter and eighth notes, including some chords. The lyrics are printed below the bass staff.

51

& be-ne-di - cam no-mini tu-o in sæ-culum; & in

6 6 6 6

Detailed description: This system contains measures 51 and 46. The treble clef staff continues the melody with quarter and eighth notes. The bass clef staff has a more active accompaniment with eighth and sixteenth notes. The lyrics are printed below the bass staff.

57

sæ - culum sæ - cu-li. E-xal - ta - bo te,

6 5 4 3 6

Detailed description: This system contains measures 57 and 47. The treble clef staff features a more complex melody with sixteenth and thirty-second notes. The bass clef staff has a steady accompaniment with quarter notes. The lyrics are printed below the bass staff.

63

E - xal - ta - bo te De - us me - us, me - us

6

Detailed description: This system contains measures 63 and 48. The treble clef staff has a melody with quarter and eighth notes. The bass clef staff has a rhythmic accompaniment with eighth and sixteenth notes. The lyrics are printed below the bass staff.

68

Rex; & be - ne - di - cam no - mini tu - o in fæ - culum;

74

& in fæ - culum fæ - cu - li, & in fæ - culum

79

fæ - cu - li.

84

FIN. FIN. FIN. Per fin - gulos di - es, Per

62
90

fin-gulos di-es bene-di - cam ti-bi, Et lau -

6 6 6 6#

Detailed description: This system contains measures 62 to 90. It features a vocal line in the treble clef and a bass line in the bass clef. The key signature has two sharps (F# and C#). The lyrics are 'fin-gulos di-es bene-di - cam ti-bi, Et lau -'. The bass line includes fingerings 6, 6, 6, and 6#.

96

da - - - - bo, lau - da - bo No-men tu -

6 6 7 6 6 # #

Detailed description: This system contains measures 96 to 101. It features a vocal line in the treble clef and a bass line in the bass clef. The key signature has two sharps. The lyrics are 'da - - - - bo, lau - da - bo No-men tu -'. The bass line includes fingerings 6, 6, 7, 6, 6, #, and #.

101

um, in fae - culum & in fae - culum fae - cu - li. Per

6 # 6 4 3#

Detailed description: This system contains measures 101 to 107. It features a vocal line in the treble clef and a bass line in the bass clef. The key signature has two sharps. The lyrics are 'um, in fae - culum & in fae - culum fae - cu - li. Per'. The bass line includes fingerings 6, #, 6, 4, and 3#.

107

fin-gulos di-es, Per fin-gulos di-es bene-di - cam

6 # 6 # 6 # 6 #

Detailed description: This system contains measures 107 to 113. It features a vocal line in the treble clef and a bass line in the bass clef. The key signature has two sharps. The lyrics are 'fin-gulos di-es, Per fin-gulos di-es bene-di - cam'. The bass line includes fingerings 6, #, 6, #, 6, #, and 6 #.

114

ti-bi, & lau - da -

119

- bo, lau - da - bo No-men tu - um, in fæ - culum

124

& in fæ - culum fæ - cu-li, lau - da - bo. Per

130

fin-gulos di-es, Per fin-gulos di-es bene-di - cam

64

137

ti-bi, & lau - da - - -

142

- bo, lau - da - bo No-men tu - um, in fæ - culum & in

148

fæ - culum fæ - cu-li, lau - da - - -

154

- bo, lau - da - bo No-men tu - um_ in

160

fæ - culum, & in fæ - culum fæ - cu - li, & in

165

fæ - culum fæ - cu - li.

172

RECITATIF mesuré.
Gravement.

Magnus Do - minus, & laudabilis nimis, & magni - tu - dinis e - jus

176

non est fi - nis, non est, non est — fi - nis. Gene-

180

ra - tio & gene - ra - tio lauda - bit o - pera tu - a, & po-

66

184

tentiam tu - am pronunti-a - bunt. Et potentiam tu - am pronunti-

188

a - - bunt, pronunti-a - - bunt.

192

Plus Gay & bien mesuré.

195

Magnificentiam gloriæ sanctita-tis tu-æ loquen-tur, Et mirabilia

199

tu - a nar-ra - - bunt, narra - bunt, Et vir-tu - tem ter-ri-

203

bi - lium tu - o - rum di - cent: Et magni - tu - dinem tu - am nar -

206

ra - - - bunt, narra - bunt, nar - ra - -

209

bunt, & magnitu - dinem tu - am nar - ra - bunt, nar - ra - - bunt.

213 Gracieusement, fans lenteur.

ME - mo - ri - am a - bun - dan - ti - æ fu - a - vi - ta - tis

tu - æ, Me - mo - ri - am a - bun -

dan - ti - æ fu - a - vi - ta - tis tu - æ e - ru - cta - bunt, e - ru -

cta - bunt, e - ru - cta - bunt, Et ju - fti - ti - a tu -

a ex - ul - ta - bunt, ex - ul - ta - bunt. Me -

252

mo - ri - am a - bun - dan - ti - æ fu - a - vi - ta - tis tu - æ e - ru -

258

cta - - - bunt, e - ru - cta - bunt: Et ju - sti - ti - a

264

tu - a ex - ul - ta - - - - bunt, ex -

270

ul - ta - bunt, Et ju - sti - ti - a - - - tu - a ex - ul - ta -

276

- - - - bunt, ex - ul - ta - bunt.

On reprend le premier Verset, page 34. jusqu'au mot FIN.

I. MOTET, À DEUX VOIX,

DU PSEAUME XCV.



Gravement.

Can-ta - te Do-mi-no, Can - ta -

BASSE-CONTINUE.

4

- te, Can - ta - te, Can - ta - te Can - ti - cum no - vum. Can -

9

ta - te Do - mi - no om - nis ter - ra.

Can - ta - te Do - mi -

14

no, Can - ta - - te, Can - ta - te, Can - ta - te Can - ti -

19

cum no - vum. Can - ta - te Do - mi - no omnis ter -

24

Can - ta - te Do - mi - no, Can - ta - - - te, Can -
ra. Can -

29

ta - te Do - mi - no, Can - ta - - - te, Can - ta - te Do - mi -
ta - te Do - mi - no, Can - ta - - - te, Can - ta - te Do - mi -

34

no, & be - nedi - ci - te No - mini e - jus.
no, & be - nedi - ci - te No - mini e - jus. Can -

Can - ta - te Do - mi -
ta - te Do - mi - no, Can - ta - te, Can - ta - te Do - mi -

no, Can - ta - te, Can - ta - te Do - mi - no, &
no, Can - ta - te, Can - ta - te Do - mi - no, &

be - nedi - ci - te No - mini e - jus. Can - ta -
be - nedi - ci - te No - mini e - jus.

54

- te, - Can - ta - te Do - mi - no, Can -
 Can - ta - - - te, - Can -

59

ta - te Do - mi - no, Can - ta - te, Can - ta - te,
 ta - te Do - mi - no, Can - ta - te, Can - ta - te,
 6 6 6 7 4 3

64

Can - ta - - - te, Can - ta - te.
 Can - ta - - - te, Can - ta - te. Annun - ti -
 6 6 4 3

69

Annun - ti - a - te de di - e in di - em, -
 a - te de di - e in di - em, - faluta - re e - jus, salu - ta -
 6 6 6 6 6

fa-lu-ta - re e - jus. Annun-ti-
- re e - jus, fa-lu-ta - re e - jus.

a - te de di - e in di-em, fa - lu - ta - re e -
Annun-ti - a - te de di - e in di-em, fa - lu - ta - re e -

jus. Can-ta - te Do-mi-no, Can -
jus. Can-ta - te, - Can -

ta - te Do-mi-no, Can - ta - te, Can-ta - te,
ta - te Do-mi-no, Can - ta - te, Can-ta - te,

95

Can-ta - - - te, Can-ta - te.

Can-ta - - - te, Can - ta - te.

6 4 3

100 PREMIER DESSUS.

An-nunti - a-te inter

6 4 3

103

gentes, Annunti - a-te inter gentes, glo - ri - am e -

6 4 3

106

jus, glo - riam e - jus. An-nunti - a-te inter

6 5 6

109

gentes, glo - ri - am e - jus, glo - riam e - jus : in om-nibus po-pu-

6 5 4 3 6

76

112

lis mira-bi-li-a e - jus, mi-ra-bi-li-a e - jus.

115

An-nunti - a-te inter gentes, An-nunti - a-te inter

118

gentes, glo - ri - am e - jus, glo - ri - am e - jus.

121

SECOND DESSUS.

Quo niam magnus Do-minus,

124

& lauda-bilis ni - mis, ter-ri-bilis est, ter-ri-bilis est fu - per

127

omnes De - os. Quoniam om-nes Di-i gen-tium, Dæmo-ni-

7^b
4
b 3^b 4^b 3 b

130

a, Dominus autem cœ - - - los fe -

b # b 6 # 6 b #

133

cit : Do-minus autem cœ - - - los fe-cit.

6 b b 6 5 6 6 b b # #

136 ENSEMBLE.

Confes - fi - o, & pul - chri - tu - do, & pul-chri - tu - do,

Confes - fi - o, & pul-chri - tu - do

6 # # # 5 6^b

in conspe - ctu e - jus. Con-fel - si-
 in conspe - ctu e - jus. Con-fel - si - o, & pul - chri-

o, & pul-chri - tu - do_ in conspe - ctu e - jus. San-cti -
 tu - do, - & pul-chri - tu - do in conspe - ctu e - jus.

mo - ni-a & magni-fi - cen - ti-a in sancti-fi - ca-ti-o - ne e -

jus. Sancti-mo - ni-a & magnifi-cen-ti-a in sancti-fi-ca-ti-o - ne e -

167

Confes - fi - o & pul - chri - tu - do, & pulchri - tu - do
 jus. Confes - fi - o & pulchri - tu - do

174

in conspe - ctu e - jus. Confes - fi - o
 in conspe - ctu e - jus. Confes - fi - o & pul - chri - tu - do

181

& pul - chri - tu - do in conspe - ctu e - jus. AFF - er - te Do - mino
 & pul - chri - tu - do in conspe - ctu e - jus. PREMIER DESSUS.

80
188

pa - tri-æ gen - tium, Aff-er-te Do-mino glo - - ri-am

6 b # b 6 6# 6 6 # 6 5b 6

194

& ho-no - rem. SECOND DESSUS.
AFF-er-te Do-mino glo - - riam No-mini

b 4 3# b b 6 4 3 6 6

201

e - jus... Tol-li - te ho-fti-as, & intro-i - te in a - tri-a e - jus :

6 5 6 6 5 4 3

ENSEMBLE.
Lentement.

A-Do - ra - te, A-do - ra - te... Do - minum in a - tri-
A-Do - ra - te, A-do - ra - te... Do - minum in a - tri-

6 5b 6 9 8 3 b

215

o fan-cto e - jus_ A - do - ra - te, A - do - ra -

o fan-cto e - jus. A - do - ra - te, A - do -

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

221

- te, A - do - ra - te, A - do - ra - te Do - minum

ra - te, A - do - ra - te, A - do - ra - te Do - minum

7 b 6 7 6 6 5 4 3#

227

in a - tri - o fancto e - jus. A - do - ra - te, A - do -

in a - tri - o fan - cto e - jus. A - do - ra - te, A - do - ra -

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

234

ra - te, A - do - ra - te, A - do - ra - te,

- te, A - do - ra - te, A - do - ra -

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

82
240

A - do - ra - te, A - do - ra - te.
- - te, A - do - ra - te.

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

Detailed description: This system contains measures 240 through 246. It features a vocal line with lyrics and a basso continuo line with figured bass notation. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are 'A - do - ra - te, A - do - ra - te.' and '- - te, A - do - ra - te.' The figured bass notation includes figures such as 4, 3, 7, 6, 5, 4, 3#, #, 6, 6#, b, 7, 6, 5, b, 7, 4, 3#.

247 Gravement.

PREMIER DESSUS.

Commova

Detailed description: This system contains measures 247 through 249. It features a vocal line and a basso continuo line. The key signature has one sharp (F#) and the time signature is common time (C). The tempo marking is 'Gravement.' and the part is for 'PREMIER DESSUS.'. The lyrics are 'Commova'. The music consists of a vocal line with a few notes and a basso continuo line with a complex rhythmic pattern of sixteenth notes.

250

- tur à fa - cie e - jus u - niver - fa ter - ra,

Detailed description: This system contains measures 250 through 252. It features a vocal line and a basso continuo line. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are '- tur à fa - cie e - jus u - niver - fa ter - ra,'. The music consists of a vocal line with a few notes and a basso continuo line with a complex rhythmic pattern of sixteenth notes.

253

Commova - - tur à fa - ci - e e - jus u - niverfa

[#]

Detailed description: This system contains measures 253 through 255. It features a vocal line and a basso continuo line. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are 'Commova - - tur à fa - ci - e e - jus u - niverfa'. There is a sharp sign [#] above the vocal line in measure 255. The music consists of a vocal line with a few notes and a basso continuo line with a complex rhythmic pattern of sixteenth notes.

256

terra; Di - ci - te in gen - ti - bus, quia Do - mi - nus re - gna - - -

Detailed description: This system contains measures 256 through 258. It features a vocal line and a basso continuo line. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are 'terra; Di - ci - te in gen - ti - bus, quia Do - mi - nus re - gna - - -'. The music consists of a vocal line with a few notes and a basso continuo line with a complex rhythmic pattern of sixteenth notes.

260

vit. E-tenim correxit orbem terræ, qui non com-mo-ve - bi-

264

tur : Ju-di-cabit popu-los in æquita - te. Judi-ca - bit, Judi-

269

ca - bit_ populos in æquita - te, Ju-di-ca-bit po-pu-

273

los in æqui - ta - te. LÆ-ten - tur,

SECOND DESSUS.
Gay.

277

Læten - tur, Læten - tur_ Cœli, & exul-tet Terra : Læten -

REPRISE.

84

281

- tur, Læ-ten - tur, Læten - tur Cœ-li, & exul -

284

- tet Ter - ra; Commove-

287

a-tur Ma - re, & ple-nitu-do

290

e-jus gaude - bunt campi, & om-ni-a quæ in e - is

294

sunt. Commove - a-tur ma -

297

- re, Commove - a-tur ma -

300

re, & pleni-tu-do e - jus gau-de - - - bunt

303

campi, & om-ni-a quæ in e - is sunt. Tunc exul-

307

ta³ bunt om-ni-a li - gna fil - varum, à fa-ci - e Do-mi-

311

ni, quia ve - nit: Quoniam ve-nit, quoniam ve-nit ju-di-

315

ca - re ter - ram. LÆten - *Passez vite à la Reprise, page 59. jusqu'au mot* FIN.

ENSEMBLE.

318

Gravement.

JU-di - ca - bit or - bem ter - ræ in æ-qui-

JU-di - ca -

324

ta - - - te. JU-di - ca - bit or - bem ter -

bit or - bem ter - ræ JU-di - ca -

330

ræ, or - bem ter - ræ in æ - qui - ta -

bit or - bem ter - ræ in æ - qui - ta -

336

te, & po-pu-los in ve-ri-ta-te fu-

te. & po-pu-los in ve-ri-ta-te fu-

7 7 4 3

341

a. Ju-di-ca-bit or-bem ter-

a. Ju-di-ca-bit or-bem ter-ræ, or-bem ter-

6 # 6 # 7 6 4

347

ræ in æ-qui-ta-te, & po-pu-

ræ in æ-qui-ta-te & po-pu-los in ve-ri-

5 4 4 3# 6 # 6

352

los in ve-ri-ta-te fu-a. Ju-di-ca-

ta-te fu-a. Ju-di-

7 # 6 # 4 3#

bit, Ju - di - ca - bit or - bem ter -
ca - bit, Ju - di - ca - bit or - bem ter -

ræ in æ - qui - ta - te, & po - pu - los
ræ in æ - qui - ta - te, & po - pu -

in ve - ri - ta - te fu - a. & po - pu - los in ve - ri -
los in ve - ri - ta - te fu - a. & po - pu - los in ve - ri -

ta - te, in ve - ri - ta - te fu - a.
ta - te, in ve - ri - ta - te fu - a.

II. MOTET, À DEUX VOIX,

DIALOGUE DE L'AMOUR DIVIN, ET DE L'ÂME.



Ea voluptas! A - Mor

ME - a vo-lup - tas!

BASSE-CONTINUE.

3

mi! A - mor mi!

Me - a vo-lup-tas! Quando fru - ar o - ris

6

Quando figam, Sponse mi, la-biis oscu-la be-

tu - i dulci, Neçtate di - lecta!

a-ta! A - mor mi! A - mor

Me-a vo-luptas! Me-a vo-luptas!

mi! Me - a vo-lup - tas! A - mor

Me - a vo-lup-tas! A - mor mi! A - mor

mi! Me - - a vo - lup - tas! A - mor mi!

mi! Vo-lup - tas me - a, a - mor mi!

Rondement.

DESSUS SEUL.

A-Ge Puer, blande

22

tener ve-ni ad paf - cua for-mofe. A-ge Puer, blande

25

tener, ve-ni ad paf - cua for - mofe, ve-ni, ve-ni, ve - ni.

28

Ve-ni, ve-ni, ve - ni ad pafcu-a formo - fe. A-ge Pu-er, blande

31

tener, ve-ni ad paf - cua for-mofe. Veni, ve-ni, ve - ni,

34

ve-ni, ve-ni, ve - ni ad pafcu-a formo - fe, formo - fe.

37

Ve-ni, ve-ni, ve - ni ad pafcu-a formo - fe, formo - fe, formo -

fe. U-bi florent pu-tæ

43

rofæ, & in æ-vum ri-det ver: U-bi florent pu-tæ

46

rofæ, & in æ-vum ri-det ver, ri-det ver.

49

A-ge Puer, blande tener, veni ad paf-cua for-mofe.

52

A-ge Pu-er, blande tener, ve-ni ad paf - cu-a for-mofe, ve-ni, ve-ni, ve -

55

ni, ve-ni, ve-ni, ve - ni ad pafcu-a formo -

58

fe. A-ge Pu-er, blande tener, ve-ni ad paf - cu-a for-mofe, ve-ni, ve-ni, ve -

61

ni, ve-ni, ve-ni, ve - ni ad pafcu-a formo -

64

fe, formo - fe. Ve-ni, ve-ni, ve - ni ad pafcu-a formo -

67

BASSE SEULE.

fe, formo - fe, for-mo - fe. Hic funt o - ti-a cho -

69

re - æ, hic dant fal - tus o - ves me - æ, propera, fe - sti -

71

na, prope-ra, fe - fti - na, prope-ra, fe - fti -

73

na: Hic sunt o - ti-a cho - re - æ, hic dant fal - tus o - ves

75

me - æ; prope-ra, fe - fti - na, prope-ra, fe - fti -

77

na, fe - fti - na, prope - ra, fe -

79

fti - na, fe-fti - na, prope-ra, fe - fti -

DESSUS SEUL.
Gracieusement.

81

na. O Quam pin-guis tu-us grex, O quam

86

pin - guis tu - us grex, in - ter co - rylos va - ga -

90

- tur, in - ter co - rylos va - ga -

94

- tur, in - ter co - rylos va - ga -

98

- tur, in - ter co - rylos va - ga -

102

tur. Sed, ô

106

quam reni-det Rex, per quem a-nima læ-ta

III

tur, per quem a-ni-ma læ-ta

116

tur. O quam pin-guis tu-us grex! O quam

121

pin-guis tu-us grex in-ter co-rylos va-ga-tur,

126

in-ter co-rylos va-ga

130

tur, in - ter co - rylos va - ga -

134

ENSEMBLE.

tur.

Per te læ - tum tri -

139

um - phat cor me -

143

te læ - tum tri - um - phat cor

um, Per te tri - um - phat cor

me - um; tri - um - - - phat, tri -

me - um: tri - um - - - phat, tri -

um - - - phat, tri - um - phat. Per

um - - - phat, tri - um phat cor me - um.

te hæc o - ra fit læ - - ta, fit læ - -

- ta, ju - cun - da.

Per te, per te

168

pu - ra hæc ef - flu-it un - da, ef - -

172

- - - flu-it un - da.

Per

177

te læ-tum tri - um - - phat, tri -

Per te læ - tum tri - um - -

181

um - phat, tri - um phat, tri - um - -

phat cor me - um, tri - um - phat, tri -

- phat cor me - um. Per te, per te hic A - -

um phat cor me - um.

- er, hoc Cœ - lum. Si fem - per u - bi es, fic

Si fem - per u - bi es, fic

ri - det æ - ther, fit co - mes me - us

ri - det æ - ther, fit co - mes me - us

pes, fit te - cum fem - per. Per te

pes, fit te - cum fem - per. Per te

205

læ-tum tri - um - - - - - phat, tri -

209

Per te læ-tum tri - um - - - - -
um - phat. Per te tri - um - - - - -

214

- phat cor me - um, tri - um - - - - -
- phat, cor me - um, tri - um - - - - -

219

- phat, tri - um - - - - - phat cor
- phat, tri - um - - - - - phat, tri - um phat cor

me - um, tri - um - phat cor me - um.

me - um, tri - um - phat cor me - um.

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

229

Tu-a lu - mina per-

232

cul-fa fo-le, pa-riunt ar - dores, Tu-a lu - mina per-

235

cul-fa fo-le, pa-riunt ar - dores, ar-do - res.

238

O-ra coe-li re - fe - ra - ta, gra - ti - as pa - riunt a - mores, a - mo

241

res, pari-unt a-mo-res, Tu-a lu-mina per-cul-fa fo-le, pa-riunt ar-

244

dores, Tu-a lu-mina per-cul-fa fo-le, pa-riunt ar-

247

do - - - res, ar - do - res, ar - do -

249

Sit hic man-fi-o di - le - cta per e - vum, fi per-te sunt hæ val-les a -
res. Sit hic man-fi-o di - le - cta per e - vum, fi per-te sunt hæ val-les a -

me - næ, Cor-di tu - o sit nex - um cor me -

me - næ, Cor-di tu - o sit nex - um cor me - um.

um. Cum per te sint hæ pla - gæ se -

Cum per te sint hæ pla - gæ se -

re - næ.

re - næ. PER te

Page 74. jusqu'au mot FIN.

MOTET, À TROIS VOIX,

Et Symphonie.

DU P S E A U M E LXVIII.



SYMPHONIE.

Alvum me fac Deus.

6 # 6

BASSE-CONTINUE.

4

6 6 # 6 b

9

6 b 6 6

Musical score for measures 14-18. The score consists of six staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat). The lyrics "Salvum me fac De -" are written below the third staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff includes fingerings (6) and accidentals (#).

Musical score for measures 19-23. The score consists of six staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat). The lyrics "us, Quo - ni-am in-traverunt a - qua, uf-que ad" are written below the third staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff includes fingerings (6) and accidentals (# and b).

24

a - nimam me - am, quo - ni-am in-tr-a-verunt

6 6^b 4 3 6 6 7[#]

29

a - quæ, uf - que ad a - nimam me -

6 6[#] b 6 6 6[#] 4 3[#]

am.

SAL-vum me fac De - us, Sal - vum me fac,

6 7 6 # 6 6 #

quo - ni - am in-tra-verunt a - quæ, uf - que ad

6 # 6 # # 6 6# #

42

Sal - vum me fac De - us,
a - nimam me - am. Sal - vum me fac De -

Sal - vum me

47

Sal - vum me fac, quo - ni - am intra-verunt a - quæ, intraverunt
us, De - us, quo - ni-am intraverunt
fac De - us, quo - ni-am intraverunt a - quæ,

a - quaë, uf-que ad a - - nimam me - am.

a - quaë uf-que ad a - - nimam me - am.

intra-verunt a - quaë, uf-que ad a - nimam me - am.

De - us, De - us, —

62

fal - vum me fac, De - us,

66

De - us, fal - vum me fac, De - us, De - us, fal - vum me fac. De - us, fal - vum

falvum me fac. De - us,
 - vum me fac. Sal-vum me fac,
 me fac. De - us, De -

De - us, fal - vum me fac.
 De - us, fal - vum me fac.
 us, fal-vum me fac, fal - vum me fac.

81

Sal - vum me fac, fal - vum me fac.

Sal - vum me fac, fal - vum me fac.

De - us, falvum me fac, fal - vum me fac.

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

88

6
7
b
7b
7
7

95

7

7
6b
b
6
7
6

7
b
4
3#

IN - fi - xus sum, in li - mum pro - fun - di : Et non est

- sub - stan - ti - a. In - fi - xus sum, in

li - mum pro - fun - di : Et non est sub - stan - ti -

121

a, non, non est sub-stan-ti-

6 4^b 7 6 5 4 3[#]

127

a. In-fi-xus sum, in

6^b 7^b 6 7 6 # 6

133

li-mum pro-fun-di: Et non est sub-stan-ti-a, non,

7 6^b 7^b 6 7 6 4^b 4^b

116
139

Musical score for measures 116-139. The score is in G minor (one flat) and 3/4 time. It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The lyrics are: non est sub-stan - ti - a. In - fi - xus. The bass line includes fingering numbers: b, 7b, 5, 6, b, 4, 3, 4, 2, 6.

146

Musical score for measures 146-151. The score is in G minor (one flat) and 3/4 time. It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The lyrics are: fum, in li-mum pro - fun-di: & non est sub - . The bass line includes fingering numbers: 7, 6, #, 6, 4, #, 4, 7b, 6, 6, 3, 4, 6, 5b.

152

Musical score for measures 152-157. The score is in G minor (one flat) and 3/4 time. It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The lyrics are: stan - ti - a, non, non, non est sub-stan - ti - . The bass line includes fingering numbers: 4, 3#, 7, b, 7b, 7, 6, 5, b, 4, 3#.

158

a.

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

164 Vivement.

VIOLONS.

Veni.

6b 6 6 6 6 5

168

6 6

171

6 6 4 3#

VE - ni

in al - ti - tu - dinem ma - ris, Et tem-

pe - - ftas demerfit me, demer - fit me.

Ve - - ni in al - ti - tu - di-nem

190

ma - ris, Et tem - pe - - - ftas demerfit

194

me, demer - fit me; & tem - pe - ftas, & tem -

198

pe - ftas, demerfit me, demer - fit me. Et tem - pe - -

202

- - - ftas demerfit me, demer - fit me.

Labo - ra - vi clamans, Rau - cae factae sunt fauces me - æ, de - fe-

cerunt o-culi me-i, dum spe - ro in Deum me - um.

Labo - ra - vi clamans, Rau - cae factae sunt fauces me - æ, de - fe-

cerunt o - cu - li me - i, dum spe - ro in Deum me -

226

um. Rau - cae factae sunt fauces me-ae, de-fe - cerunt o-cu-li me - i,

230

dum spe - ro in Deum me - um, dum spe - ro in Deum meum,

234

in Deum me - um, spe - ro, spe - ro in Deum me -

238

um.
Ex-au - di me Do-mi-ne, quo-ni - am beni-gna est mi - fe-ri -

cor - di - a tu - a.

Ex - au - di me Do - mi - ne, quo - ni -

6 7 6 # 6 #

am beni - gna est mi - fe - ri - cor - di - a tu - a, quo - ni -

6 # 6 4 3# #

253

Ex - au - di me Do - mi -
 Ex - au - di me Do - mi - ne, quo - ni - am beni - gna est, Do -
 am beni - gna est, quo - ni - am beni - gna est, Do - mi - ne,

Figured bass notation: ♭, ♭, 6

258

ne, quo - ni - am beni - gna est mife - ri - cor - di - a tu - a.
 - mi - ne mife - ri - cor - di - a tu - a — Ex - au - di me Do - mi -
 Do - mi - ne, Do - mi - ne, quo - ni - am beni - gna est mi -

Figured bass notation: 4, 3, 7, 6♭, 6, 5♭, 4♭, 6

Ex-au - di me Do-mi-ne, Do-mi-ne, fe-cun - dum mul - ti-tu - di-
 ne, Do - mi-ne.
 fe - ri - cor-di-a tu - a.

Figured bass notation: 6b, 5, 4, 3, 6, 6

nem mi - fe - ra - ti-o-num tu - a - rum re - spi-ce

Figured bass notation: 6, #, 6, 4#, 6

275

in me.

Se-cun - dum mul - ti - tu - di-

6 6 5^b 4 3[#] # 6 9 7^b 7^b

280

nem mi - fe - ra - ti - o - num tu - a - rum re - spi - ce

³ b 6 4 b 6 6[#] 6[#]

Se-cun - dum mul - ti-
in me. Se-cun - dum, fe-cun - dum mul - ti-
Se - cun - dum mul - ti - tu - di

tu - dinem mi - fe - ra - ti - o - num tu - a - rum, re - spi-
tu - dinem mi - fe - ra - ti - o - num tu - a - rum,
nem mi - fe - ra - ti - o - num tu - a - rum,

295

ce, re - spi - ce in me,

re - spi - ce, re - spi - ce in me. Ex - au - di me Do - mi -

re - spi - ce, re - spi - ce in me, re - spi -

4 3 6

301

re - spi - ce, re - spi - ce in me.

ne, ex - au - di me Do - mi - ne, re - spi - ce in

ce in me. Ex - au - di me Do - mi - ne,

b 6 # 6 4 4 3# 6 6#

Ex-au - di me, ex - au - di me, re - spi -

me, re - spi - ce Do - mi - ne, re - spi - ce,

re - spi - ce in me, re - spi - ce,

\flat \sharp \flat 2 \flat 6 \flat

ce, ex - au - di me, re - spi - ce in

ex - au - di me, ex - au - di me, ex - au - di

ex - au - di me, re - spi - ce in

7^b 6 6 5 \flat 4 3^\sharp

318

me, re - spi - ce, re - spi - ce in me.

me, re - spi - ce in me.

me, re - spi - ce, re - spi - ce in me.

7
6
5b

6
5
b

4 3#

324

6 6 6b

330

6 b 6 6

336

342

348

LAU-da-bo nomen De-i, cum Can - tico, cum Can - ti - co : Lau-

354

da-bo nomen De-i, Lau-da-bo nomen De-i cum Can-tico, cum Can-ti-

360

co, Lau-da - - bo, lau - da - bo.

Lau -
Lau-da-bo nomen De-i cum

Lau - da-bo nomen De - i,
 da-bo nomen De - i cum Can - ti - co, lau -
 Can - - ti-co, cum Can - ti - co, lau - da -

6 7 6 # 6

lau - da - - bo, lau - da - - bo cum
 da-bo nomen De - i, lau - da - - bo, lau - da-bo cum
 - bo, lau - da - - bo nomen De - i cum Can - tico,

6 6b 6 6

376

Can - ti-co.

Can - ti-co.

cum Can - ti-co. Et ma - gni - fi-ca - bo e - um in lau -

382

Lau - da-bo nomen

Lau - da-bo nomen De-i,

- de, in lau - de, in lau - de. Lau -

De-i, lau - da - bo cum Can - ti-
 lau - da-bo nomen De - i cum Can - ti-co, cum Can - ti-
 da-bo nomen De - i cum Can - ti-co, cum Can - ti-

co : Et ma - gni - fi-ca - bo e - um in lau -
 co : Et ma - gni - fi-ca - bo e - um in lau -
 co : Et ma - gni - fi-ca - bo e - um in

399

de, in lau - de. Lau - da - bo nomen De - i, cum
 de, in lau - de. Lau - da - bo nomen
 lau - de, in lau - de. Lau -

b 6 b 4 3#

405

Can - tico, cum Can - ti - co.
 De - i, cum Can - tico, cum Can - ti - co.
 da - bo cum Can - tico, cum Can - ti - co.

6 5 b # 6# 6

Lau - da - - bo, lau-

da - - bo, lau - da-bo nomen De-i, cum Can - tico, cum Can-ti-

429

co. Lau - da - bo,

7 b 6

435

lau - da-bo nomen De-i, lau - da-bo cum Can-ti-co, cum Can - ti -

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

441

co, lau - da - - bo, lau - da -

#

- bo, lau - da - - - bo cum Can-tico, cum Can - ti-

co, nomen De-i, lau - da - - bo cum Can - ti-

Lau -

459

co. Lau - da-bo nomen De - i cum Can - ti-
 da-bo nomen De - i cum Can - ti-co, cum Can - ti-

464

da-bo nomen De - i, lau - da - bo, lau -
 co, lau - da-bo nomen De - i, lau - da -
 co, lau - da - bo, lau - da - bo nomen

da - - bo cum Can - ti-co.

- bo, lau - da-bo cum Can - ti-co.

De - i cum Can - tico, cum Can - ti-co. Et ma - gni - fi-ca - bo e -

6b 6 6 7 4 3

um in lau - - de, in lau - de, in lau -

Lau-

6 6 5 4 3

481

Lau - da-bo nomen De-i, lau - da -
 da-bo nomen De-i, lau - da-bo nomen De - i cum
 de. Lau - da-bo nomen De-i cum Can -

486

- bo cum Can - ti - co : Et ma - gni - fi - ca - bo e - um in
 Can - tico, cum Can - ti - co : Et ma - gni - fi - ca - bo e - um
 - tico, cum Can - ti - co : Et ma - gni - fi - ca - bo e - um

lau - - - de, in lau - de. Lau -
in lau - - - de, in lau - de.
in lau - de, in lau - de.

b 6 b 4 3#

da-bo nomen De - i cum Can - - tico, cum Can - ti - co.
Lau - da - bo nomen De - i cum Can-tico, cum Can - ti - co.
Lau - da - bo cum Can-tico, cum Can - ti - co.

6# 6 5 b #

PRIÈRE POUR LE ROY.

Duo de Voix égales.

BASSE-CONTINUE.

6

Do - mi - ne, fal - vum fac Re - gem, Do - mi -

12

ne, Do - mi - ne, fal - vum fac Re - gem.

Do - mi - ne,

18

falvum fac Re - gem, Do - mi - ne, Do - mi - ne, falvum

Do - mi - ne, fal - vum fac Re - gem, falvum
 fac Re - gem. Do - mi - ne, fal - vum fac Re - gem, falvum

4 3 5 6

fac, falvum fac Re - gem. Do - mi - ne, Do - mi - ne, falvum
 fac, falvum fac Re - gem. Do - mi - ne, Do - mi - ne, falvum

7 4 3 7 6 4 7 #

fac Re - gem.
 fac Re - gem : Et ex - au - di nos in - di - e, quâ in - vo - ca - ve - ri -

7 4 3# # 6 b b7 6 b # 6 6# b 6 b 7 # b

42

Et ex - au - di nos in - di - e, quâ in vo - ca - ve - ri - mus_ te.

48

mus_ te. Quâ in vo - ca - ve - ri - mus, in - vo - ca -

54

- ve - ri - mus, in - vo - ca - ve - ri - mus_ te. Et ex - au - di nos - ve - ri - mus, in - vo - ca - ve - ri - mus_ te.

61

in - di - e, quâ invo - ca - ve - ri - mus_ te.

Et ex - au - di nos

67

Quâ invo - ca - ve - ri - mus, in - vo - ca - ve - ri - mus_ te.

in - di - e, quâ invo - ca - ve - ri - mus, in - vo - ca - ve - ri - mus_ te.

FIN DU QUATRIÈME LIVRE.



ATTRIBUTION DE LA CHARGE

de Seul Imprimeur du Roy pour la Musique

PAR Lettres Patentes du Roy données à Fontainebleau le cinquième jour du mois d'Octobre, l'An de Grace mil six cent quatre-vingt-vingt-quinze, Signées LOUIS : Et sur le replis, Par le Roy, PHELYPEAUX ; Scellées du grand Sceau de cire jaune : Confirmées par Lettres de Surannation, données à Marly le vingt-huitième jour de May mil sept cent quinze, Signées comme dessus : Toutes lesdites Lettres Verifiées & Regristées en Parlement le 7. Juin 1715. Il est permis (à Jean-Baptiste-Christophe Ballard, Seul Imprimeur du Roy, pour la Musique, & Noteur de la Chapelle de Sa Majesté,) d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale qu'Instrumentale, de quelque Auteur ou Auteurs que ce soit : avec très-expressé inhibitions & défenses à tous Imprimeurs, Libraires, Tailleurs, & Fondateurs de Caracteres, & autres Personnes généralement quelconques, de Tailler, Fondre, ni contrefaire les Notes, Caracteres, Lettres grifes, & autres choses inventées par ledit Ballard, ny d'entreprendre ou faire entreprendre ladite Impression de Musique, en aucun lieu de ce Royaume, Terres & Seigneuries de l'obeissance de Sa Majesté, nonobstant toutes Lettres à ce contraires, fans le Congé & Permission dudit Ballard ; à peine de confiscation desdits Livres ou Exemplaires, Notes, Caracteres & autres Instruments servant au fai : de ladite Impression de Musique, & de six mille livres d'Amende ; Ainsi qu'il est plus amplement déclaré édictées Lettres : Sadité Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.