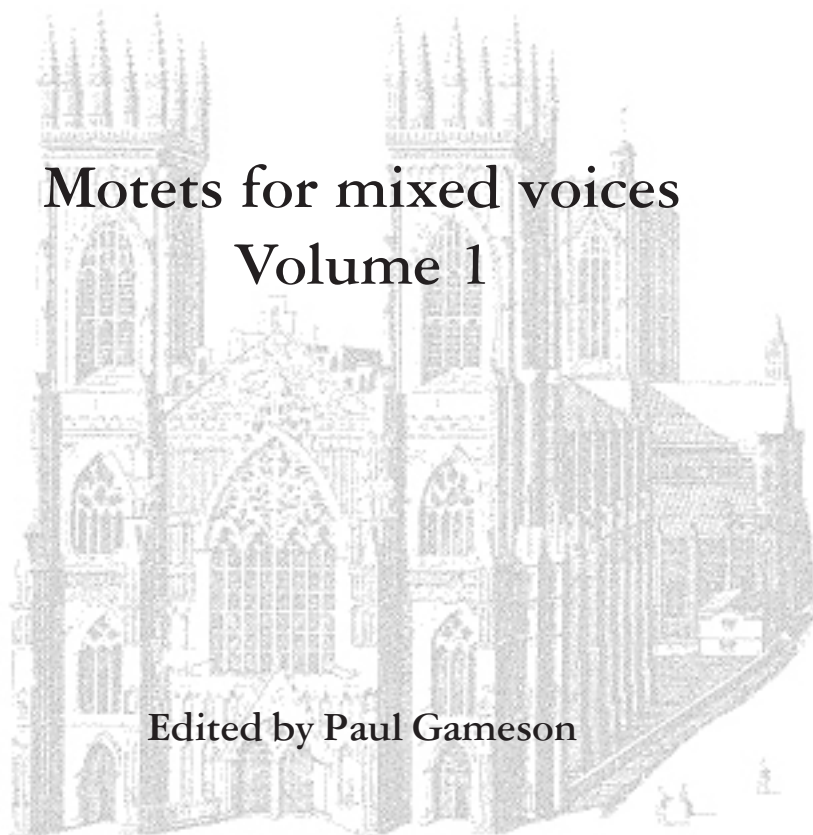


Y O R K 
E A R L Y Y
M U S I C
P R E S S

Jean-Baptiste Boësset
(1614 – 85)

Motets for mixed voices
Volume 1

Edited by Paul Gameson



 YORK EARLY MUSIC FOUNDATION

in association with

THE UNIVERSITY *of York*

The
Heslington
Foundation

Jean-Baptiste Boësset

(1614 – 85)

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Introduction

Jean-Baptiste Boësset (1614 – 85) served Anne of Austria (King Louis XIV's mother and regent during Louis' minority) from 1643 to 1662, and Marie-Thérèse (Louis' queen) from 1660 to 1679.¹ He contributed to several *ballets de cour* during the 1640s – 60s, which included collaborations with Lully, but remained on the periphery of musical reorganization of the Chapelle Royale during the 1660s. Just eight sacred works are attributed to Boësset, and all are found in a large manuscript anthology of sacred music held in the Bibliothèque Nationale, Paris, shelfmark Rés MS Vma 571. These include three masses², a faux-bourdon psalm setting, and four motets. It is likely that Boësset's motets for mixed voices were intended for the private worship of Anne of Austria and Marie-Thérèse. Both queens boasted modest-sized musical households of about twenty singers, which were combined with the Chapelle Royale for special occasions.

The manuscript source, part of Sébastien de Brossard's collection donated to the Bibliothèque du Roi in 1726, was copied towards the end of the seventeenth century and reflects progressive music in France in the early part of that century, including the church musician Guillaume Bouzignac (c. 1587-c.1660), whose *concertato*-style works were never published but nevertheless well-known in Paris, and motets from publications featuring the earliest use of independent continuo line, Du Mont's *Cantica sacra* (1652) and Moulinié's *Meslanges* (1658). On grounds of musical style it is probable that many of the anonymous works in the manuscript are also by Boësset. Only one piece in this collection, *Salve Regina*, is attributed to Boësset, though *Domine salvum fac regem* is an arrangement of a four-part motet for unbroken voices by the composer.³ The vocal style of works in the manuscript and printed collections exudes melodic simplicity over virtuoso display and might almost be seen as a reaction against the flamboyance of Italian music, brought to France by the large number of itinerant Italian musicians from the 1640s.

Performance

Liturgical context

The Marian antiphons *Salve Regina* and *Regina coeli* and the Compline respond *In manus tuas Domine* are the only motets setting Proper texts. In common with practice in the rest of Europe, there was a trend to substitute Propers with para-liturgical texts. *Veni sponsa mea*, with a text from the Song of Songs, might be used for Marian or other virgin feasts (the opening text is used for the Antiphon for the Feast of the Common of virgins). Allowances were made elsewhere in the liturgy for the inclusion of other music. The short motets *Ave vere sanguis* and *Videntes te, Christe* were probably intended for use in Mass during the Elevation of the Host, between the Benedictus and Agnus Dei. It is likely that if an Elevation motet was sung, it replaced the Benedictus, and Boësset omits this movement in his three mass settings. The text 'Domine salvum fac regem' (Psalm 19, v.10, 'Save, Lord: let the king hear us when we call') was introduced during the reign of Louis XIII to conclude mass, and it upholds the sanctity of kingship.

¹ For further reading, see Norbert Dufourcq, *Jean-Baptiste de Boësset: un musicien, officier du roi et gentilhomme campagnard (1614-85)* (Paris, 1962); Yolande de Brossard, *La collection Sébastien de Brossard 1655 – 1730: Catalogue* (Paris, 1994); Denise Launay, *La musique religieuse en France du Concile de Trente à 1804* (Paris, 1993); and Paul Gameson, 'The Development of the French Few-voiced Continuo Motet' (PhD dissertation, University of York, 2002).

² See Jean-Baptiste Boësset: *Messe du troisième mode transposé, Messe du quatrième mode, Messe du Tiers*; ed. Paul Gameson (York, York Early Music Press, 2002).

³ See Jean-Baptiste Boësset: *Motets for high voices, Vol. 1*; ed. Paul Gameson (York, York Early Music Press, 2002).

Transposition and scoring

In contemporary Italian and German music, the use of high clef combinations including G₂ and F₃ known as *chiavette* implied that the piece was to be transposed down, usually by a fourth, though there is little evidence that such practice occurred in France. When considering Parisian pitch perhaps as low as $a' = 396$ Hz (such as Mersenne's 'Ton de Chapelle'), a typical transposition would place the music down a fifth for modern performers at $a' = 440$ Hz.⁴ The policy of this edition has been to choose pitches where the voices' ranges remain comfortable for modern performers: all but one of the motets have been left at the original pitch; *Salve Regina*, using the higher clefs G₂-C₂-C₃-F₃, has been transposed down a minor third.

There are no indications in the manuscript of solo or full indications, but printed sources often included directions to exploit the scoring contrasts if forces available permitted (anticipating the formal structure of *grand* and *petit chœur* in the Versailles *grand motet*). This contrast might be used to good effect, for instance, in the refrain (chorus) and verses (solo) of *Veni sponsa mea*.

Metre and tempo

Just two metres, both duple, are used in these motets. The duple metres are defined by the predominant unit of melodic movement and rate of harmonic change rather than the relationship between the note values, so a minim pulse in both signatures is the same, possibly *c.*60. This is evident in *Regina coeli*, which appears elsewhere in the manuscript arranged for four voices: the first time change occurs in bar 8 of the five-part version, and bar 9 of the four-part version.

Ornamentation

Several typical ornamental figures of the *air de cour* are written out in the music, the most common being the *avant son* (anticipation, either in a single voice or at a harmonic level), *port de voix* (a rising one-note grace note, with anapaestic underlay, sometimes with delayed resolution), and the *accent* (a grace-note involving a change of direction from main note to neighbour). The absence of other notated ornaments does not preclude their inclusion, though this would be impractical for more than one singer to a part. A *tremblement*, or trill, can be used on the thirds of chords at cadences and should begin on the main note (upper or lower). The simple melodic lines of the solo passages could be embellished with the ornaments mentioned above, and more Italian ornaments (mentioned in French vocal manuals). The tempo should reflect the fact that notated figures are ornamental not melodic, and be sung as if they were improvised, lightly and free; for instance, the *avant son* and *port de voix* could be over-dotted. The usually unwritten convention of *inégaie* is the most characteristic French rhythmic embellishment; it features the slight alteration to the length of certain note pairs, usually the fastest notes in the tempo (quavers in C) and moving in stepwise motion.

⁴ Michael Lindley, 'Temperament' in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 2nd edition (London, 2001): 25, 248 – 268. Mersenne (*Harmonie Universelle* (Paris, 1636)) contrasts the 'Ton de la chapelle' with the 'Ton de la chambre' (at $a' = 464$ Hz). Complaints that there is no uniform pitch are made by two writers: Mersenne and André Maugars (*Response faite à un curieux, sur le sentiment de la musique d'Italie* (Paris, 1639)).

Editorial procedure

Prefatory staves show original clefs, keys and time signatures, followed by editorial nomenclature. The lower vocal line and continuo share the same staff. In the source, vertical lines clearly indicate when the voice should be silent. Original time signatures are generally used, though where modern signatures and change of note value are preferred, the original is included above the staff. Barring has been regularized. Original double bars have been retained. In final bars, if there is a fermata in one part, it is included in the other parts and noted in the commentary. In the source, typically quavers are beamed together for melismas and separately for single syllables: in the score they have been beamed according to modern use. Precautionary accidentals in the source are included in the score. Extra accidentals in the source that are redundant in modern musical convention are not acknowledged. Accidentals above the note are editorial indicating unnotated accidentals required by the rules of *musica ficta*. Abbreviated words, punctuation and spelling have been realised tacitly. Unclear underlay and words omitted in the source appear in italics.

Throughout the source a vertical tick is used to indicate when the bass sings or when the text is repeated; neither are included in the score. It is also used in the manner of a modern comma to suggest that voices finish the note early, usually when the solo voice has a shorter note; these are indicated in the score.

Source

Paris, Bibliothèque Nationale, Rés MS Vma 571.

Editorial commentary

Numbers refer to bar and superscript numbers to the beat within the bar

Abbreviations:

br	breve	sb	semibreve	m	minim
cr	crotchet	q	quaver		

1. Ave vere sanguis
f. 163v
bar lengths halved
2. Domine salvum fac regem
175r-175v
29³ bc repeat bar: m - m r (see D in b.12)
3. In manus tuas, Domine
162v-163r
4. Regina coeli
149v-150v
5. Salve Regina
54v-55r
bars 48-60 are scribbled out, with another ending at f. 56v by a different hand, who heads the section 'Suite [au] faute du Salve precedand de Mr Boesset'; however, both versions are identical.
76-7 bc underlay 'pia'
82³ T G sharp (no accidental)

6. Veni sponsa mea
131r-132v
Repeats are not written out but clearly indicated in the manuscript. No repeat is suggested at b.111, though one might be added if the refrain is treated as a chorus.
7. Videntes te, Christe
164r-164v

Texts and Translations

1. Ave vere sanguis

Ave vere sanguis pretiosi corporis Domini nostri Jesu Christe, qui pro nobis in lingo cruces effusus fuisti redemptio mundi.	<i>Hail most precious blood of the body of our Lord Jesus Christ which for us poured forth from the wood of the Cross as a redemption for the world.</i>
------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------

2. Domine salvum fac regem

Domine salvum fac regem; et exaudi nos in die qua invocaverimus te.	<i>Save, Lord: let the king hear us when we call.</i>
---------------------------------------------------------------------	-------------------------------------------------------

(Psalm 19/20, v.10)

3. In manus tuas, Domine

In manus tuas Domine, Commendo spiritum meum. Redemisti nos Domine, Deus veritatis.	<i>Into your hands o Lord, I commend my spirit. Save us, O Lord, true God.</i>
-------------------------------------------------------------------------------------	--------------------------------------------------------------------------------

(Psalm 30/1, v .6; Respond, Compline)

4. Regina coeli

Regina coeli laetare, alleluia: Quia quem merusiti portare, alleluia: Resurrexit, sicut dixit, alleluia: Ora pro nobis Deum, alleluia	<i>Queen of heaven, rejoice, alleluia: for he whom thou wast worthy to bear, alleluia: has risen as he said, alleluia: Pray for us to God, alleluia.</i>
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(Marian antiphon)

5. Salve Regina

Salve Regina, mater misericordiae: vita dulcedo, et spes nostra, salve. Ad te clamamus, exsules, filii Eavae. Ad te suspiramus, gementes et flentes in hac lacrimarum valle. Eia ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende. O clemens: O pia: O dulcis Virgo Maria.	<i>All hail o queen, mother of mercy. Life, sweetness, and our hope, all hail. We, exiled sons of Eve, do cry unto thee. To thee we sigh, groaning and weeping in this vale of tears. Therefore o thou our Advocate, turn those thy merciful eyes unto us. And shew unto us after this exile blessed Jesus, the fruit of thy womb. O clement, o pitiful, o sweet virgin Mary.</i>
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(Marian antiphon)

6. Veni sponsa mea

Veni sponsa mea, veni de Libano, Veni,
coronaberis.

Tota pulchra es, amica mea, et macula non est
in te.

Veni sponsa mea...

Oculi tui columbarum, sicut vita coccinea
labia tua, Et eloquium tuum dulce, caput
tuum ut Carmelus, absque ea quod
intrinsicus latet.

Veni sponsa mea...

Anima mea liquefacta est ut dilectus locutus
est, fulcite me floribus, stipate me malis, quia
amore languo.

*Come my bride, come with me from Lebanon, come
with me and you shall be crowned. Thou art fair,
my love, and there is no spot with thee.*

Come my bride...

*Your eyes are like a dove's, your lips are like a
scarlet thread, and your mouth is sweet, and your
head is like Carmel behind your veil.*

Come my bride...

*My soul failed me when my beloved spake, stay me
up with flowers, comfort me with
apples, for I languish with love.*

(Song of Songs, 4: 8, 3; 2: 5)

7. Videntes te, Christe

Videntes te, Christe, in patibulo cruces
vulneratum, juxta crucem, lachrimantes
clamamus. O Christe, audi nos.

*Seeing you, O Christ, wounded on the gibbet of
the*

Cross, we call to you, full of tears: O Christ, hear us.

1. Ave vere sanguis

Hail, most precious blood of the body of our Lord Jesus Christ, which for us poured forth from the wood of the Cross as a redemption for the world.

Soprano I

Soprano II

Alto

Tenor

Bass

Basso Continuo

A - ve ve - re san -

A - ve ve - re san -

S.II

A

guis pre - ti - o - si cor - po - ris

guis pre - ti - o - si cor - po - ris Do -

13

S.I

S.II

A

T

B

Basso Continuo

A - ve

Do - mi - ni nos - tri Je - su Chris - te, a -

- mi - ni nos - tri Je - su Chris - te,

A - ve

A - ve

19

ve - - - re san - guis pre - ti - o - si

ve ve - re san - guis pre - ti - o -

a - ve ve - re san - guis pre - ti - o - si

ve - re san - guis pre - ti - o -

ve - - - re san - guis pre - ti - o - si

25

cor - - - po - ris Je -

- si cor - po - ris Do - mi - ni nos - tri

cor - - - po - ris Do - mi - ni nos - tri

- si cor - po - ris Do - mi - ni nos - tri

cor - - - po - ris Do - mi - ni nos -

31

- su - Chris - te,

Je - su Chris - te, qui - pro no - bis in

Je - su Chris - te, qui pro no -

Je - su Chris - te,

tri Je - su Chris - te,

38

ef - fu - sus fu - is -
 lig - no cru - cis ef - fu - sus fu - is -
 bis in lig - no cru - cis ef - fu - sus fu - is -
 ef - fu - sus fu - is -
 ef - fu - sus fu - is -

45

ti re - demp - ti - o mun - di, re - demp - ti - o
 ti re - demp - ti - o mun - di, re - demp - ti - o mun - di,
 ti re - demp - ti - o mun - di, re - demp - ti - o
 ti re - demp - ti - o mun - di, re - demp - ti - o
 ti re - demp - ti - o mun - di, re - demp - ti - o
 ti re - demp - ti - o mun - di, re - demp - ti - o

52

mun - di, re - demp - ti - o mun - di.
 - di, re - demp - ti - o mun - di.
 o mun - di, re - demp - ti - o mun - di.
 mun - di, re - demp - ti - o mun - di.
 di, re - demp - ti - o mun - di.

2. Domine salvum fac regem

Save, Lord: let the king hear us when we call.

Musical score for the first system, featuring five vocal parts and a basso continuo. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The Soprano I part begins with the lyrics "Do - mi - ne sal-vum fac re - gem, Do - mi - ne sal-vum fac". The Soprano II part begins with "Do - mi - ne sal-vum fac re -". The Alto part begins with "sal -". The Tenor and Bass parts are silent in this system. The Basso Continuo part provides a harmonic accompaniment.

Musical score for the second system, continuing the vocal parts and basso continuo. The Soprano I part continues with "re - gem, Do - mi - ne, Do - mi - ne sal-vum, sal - vum fac re - gem, Do - mi -". The Soprano II part continues with "gem, fac re - gem,". The Alto part continues with "vum fac re - gem, Do - mi - ne, Do - mi - ne sal-vum, sal-vum, sal - vum fac re - gem,". The Tenor part continues with "Do - mi - ne,". The Bass part continues with "vum fac re - gem, Do - mi -". The Basso Continuo part continues with a harmonic accompaniment.

8

ne sal - vum, sal - vum fac re - gem:
 Do - mi - ne sal - vum, sal - vum fac re - gem:
 Do - mi - ne sal - vum fac re - gem, fac re - gem: et ex -
 Do - mi - ne sal - vum fac re - gem:
 ne, Do - mi - ne sal - vum fac re - gem, fac re - gem:

12

et ex - au - di nos in di - e, et ex - au - di nos in
 et ex - au - di nos in
 au - di nos in di - e, in di - e, in
 et ex - au - di nos in di - e, in
 et ex - au - di nos in di - e, et ex - au - di nos in

16

di - e, in di - e qua in - vo - ca - ve - ri - mus, in - vo - ca - ve - ri - mus -
 di - e, in di - e qua in - vo - ca -
 di - e, in di - e
 di - e, in di - e
 di - e, in di - e

21

te, qua in-vo-ca-ve-ri-mus, in-vo-ca-ve-ri-mus te, qua in-vo-ca-ve-ri-mus, in-vo-ca-ve-ri-mus te, in-vo-ca-ve-ri-mus, in-vo-ca-ve-ri-mus, in-vo-ca-ve-ri-mus, in-vo-ca-ve-ri-mus

Fine

25

ve-ri-mus te, in-vo-ca-ve-ri-mus te, -ri-mus te, in-vo-ca-ve-ri-mus te, -ca-ve-ri-mus, in-vo-ca-ve-ri-mus te, et ex-ve-ri-mus te, in-vo-ca-ve-ri-mus te, qua in-vo-ca-ve-ri-mus, in-vo-ca-ve-ri-mus te,

3. In manus tuas Domine

In to thy hands O Lord I commend my spirit. For thou hast redeemed us O Lord, O God of truth. I commend my spirit.

Musical score for the first system, featuring five vocal parts and a basso continuo. The Soprano part is mostly silent. The Alto, Tenor I, and Tenor II parts have lyrics. The Bass and Basso Continuo parts provide harmonic support.

Soprano

Alto
In ma - nus tu - as Do - mi -

Tenor I
In ma - nus tu - as

Tenor II

Bass

Basso Continuo

Musical score for the second system, starting at measure 6. It features five vocal parts and a basso continuo. The Soprano part has lyrics. The Alto, Tenor I, Tenor II, and Bass parts also have lyrics. The Basso Continuo part provides harmonic support.

6

S.
Com - men - - - do spi - ri - tum

A.
ne, Com - men - - - do spi -

T.I
Do - mi - ne, Com - men - do spi -

T.II
Com - men - do spi - ri - tum me - um, spi -

B.
Com - men - do spi - ri - tum

12

me - - - um. Re - de - mis - ti nos Do - mi - ne,
 ri - tum me - um. Re - de - mis - ti nos Do - mi - ne,
 - ri - tum me - um.
 ri - tum me - um.
 me - - - um.

20

De - us ve - ri - ta - tis. Com - men - - -
 De - us ve - ri - ta - tis. Com - men - do,
 Com -
 Com - men -
 Com - men - do, com -

26

do, com - men - do spi - ri - tum me - um.
 com - men - do spi - ri - tum me - um.
 men - - - do spi - ri - tum me - um.
 do, com - men - do spi - ri - tum me - um.
 men - - - do spi - ri - tum me - um.

4. Regina coeli

Queen of heaven, rejoice, alleluia:
 for he whom thou wast worthy to bear, alleluia:
 for he who has risen as he said, alleluia:
 Pray for us to God, alleluia.

Musical score for the first system of "Regina coeli". The score is written for Soprano I, Soprano II, Alto, Tenor, Bass, and Basso Continuo. The lyrics are: "Re - gi - na - coe - li".

Soprano I: Re - gi - na - coe - li

Soprano II: Re -

Alto: -

Tenor: -

Bass: Re - gi - na coe - li

Basso Continuo: Re - gi - na coe - li

Musical score for the second system of "Regina coeli". The score is written for Soprano I, Soprano II, Alto, Tenor, Bass, and Basso Continuo. The lyrics are: "lae - ta - re, lae - ta - re, al - le - lu - ia, al - le - lu - gi - na coe - li lae - ta - re, al - le - lu - ia, al - le - lu - al - le - lu - ia, al - le - lu - lae - ta - re, lae - ta - re, al - le - lu - ia,".

Soprano I: lae - ta - re, lae - ta - re, al - le - lu - ia, al - le - lu -

Soprano II: gi - na coe - li lae - ta - re, al - le - lu - ia, al - le - lu -

Alto: -

Tenor: -

Bass: al - le - lu - ia, al - le - lu -

Basso Continuo: lae - ta - re, lae - ta - re, al - le - lu - ia,

11

ia, al - le - lu - ia: Qui - a quem me - ru - is - ti por -
 ia, al - le - lu - ia:
 ia, al - le - lu - ia: Qui - a quem me - ru - is -
 ia, al - le - lu - ia: Qui - a quem me - ru - is -
 al - le - lu - ia:

17

ta - re, qui - a
 ti por - ta - re, quem me - ru - is - ti por -
 ti por - ta - re, quem me - ru - is - ti por - ta -
 Qui - a quem me - ru - is - ti por -

23

- quem me - ru - is - ti por - ta - re, al - le - lu - ia, al - le - lu -
 al - le - lu - ia, al - le - lu -
 ta - re, por - ta - re,
 re, por - ta - re, por - ta - re,
 ta - re, por - ta - re, al - le - lu - ia, al - le - lu -

28

33

38

43

O - ra pro no - - - - bis

O - ra pro no - bis De -

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

49

De - um, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

- - um, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

54

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

5. Salve Regina

All hail o queen, mother of mercy. Life, sweetness, and our hope, all hail.
 We, exiled sons of Eve, do cry unto thee. To thee we sigh, groaning and
 weeping in this vale of tears. Therefore o thou our Advocate, turn those
 hy merciful eyes unto us. And shew unto us after this exile blessed Jesus,
 the fruit of thy womb. O clement, o pitiful, o sweet virgin Mary.

Soprano
 Sal - ve Re - gi - na, ma - ter mi - se - ri - cor - di -

Alto
 Sal - ve Re - gi - na, ma - ter mi - se - ri - cor - di -

Tenor
 Sal - ve Re - gi - na, ma - ter mi - se - ri - cor - di -

Bass
 Sal - ve Re - gi - na, ma - ter mi - se - ri - cor - di -

Basso Continuo

5

ae: vi - ta dul - ce - do, et spes nos - tra, sal - ve. Ad

ae: vi - ta dul - ce - do, et spes nos - tra, sal - ve. Ad

ae: vi - ta dul - ce - do, et spes nos - tra, sal - ve. Ad

ae: vi - ta dul - ce - do, et spes nos - tra, sal - ve. Ad

10

te cla - ma - mus ex - su - les, fi - li - i E - vae. Ad

te cla - ma - mus ex - su - les, fi - li - i E - vae. Ad

te cla - ma - mus ex - su - les, fi - li - i E - vae. Ad

te cla - ma - mus ex - su - les, fi - li - i E - vae.

15

Ad te sus - pi - ra - mus, ge - men -
 Ad te sus - pi - ra - mus, ge - men -
 te, ad te sus - pi - ra - mus, ge - men -
 Ad te sus - pi - ra - mus, ge - men -

22

tes et flen - tes in hac la - cri - ma -
 tes et flen - tes, et flen - tes in hac la - cri - ma - rum
 tes et flen - - - tes in hac la - cri - ma - rum
 tes et flen - - - tes in hac la - cri - ma -

29

rum val - le. E - ia, e - ia er - go,
 val - le.
 val - le, val - le.
 rum val - le.

38

Ad-vo-ca-ta nos - tra, il - los tu - os mi - se - ri - cor - des o - cu -

Ad - vo - ca - ta nos - tra, il - los tu - os mi - se - ri - cor - des o - cu -

Ad - vo - ca - ta — nos - tra, il - los tu - os mi - se - ri - cor - des o - cu -

Ad - vo - ca - ta nos - tra, il - los tu - os mi - se - ri - cor - des o - cu -

Ad - vo - ca - ta nos - tra, il - los tu - os mi - se - ri - cor - des o - cu -

44

los ad nos con - ver - te. Et Je -

los ad nos con - ver - te, con - ver - te. Et — Je -

los ad nos con - ver - - - te. Et — Je -

los ad nos con - ver - - - te. Et Je -

los ad nos con - ver - - - te. Et Je -

50

sum, be - ne - dic - - - tum,

sum, be - ne - dic - - - tum,

sum, be - ne - dic - - - tum, fruc -

- - sum, be - ne - dic - tum,

- - sum, be - ne - dic - tum,

56

fruc - tum ven - tris tu - i, no - bis *post*

fruc - tum ven - tris tu - i, no - bis *post*

- - tum ven - tris tu - i, no -

fruc - tum ven - tris tu - i, no - bis post

63

hoc ex - i - li - um os - ten - de.

hoc ex - i - li - um os - ten - de, ex - i - li - um os - ten - de.

bis *post* - hoc ex - i - li - um os - ten - de.

hoc ex - i - li - um os - ten - de.

70

O cle - mens,

O cle -

O cle - mens, O

O cle - mens,

75

O cle - mens: O
 mens, O cle - mens:
 cle - - - mens: O
 - O cle - mens:
 O cle - mens:

80

- pi - a, O pi - a: O dul -
 O pi - - - a: O dul -
 pi - a, O pi - - - a: O dul -
 O pi - - - a: O dul - cis Vir -

86

- cis Vir - go, Vir - go Ma - ri - a.
 - cis Vir - go Ma - ri - a.
 cis Vir - go Ma - ri - a, Ma - ri - a.
 go Ma - ri - a, Ma - ri - a.

6. Veni sponsa mea

Come my bride, come with me from Lebanon, come with me and you shall be crowned.
 Thou art fair, my love, and there is no spot with thee. *Come my bride...*
 Your eyes are like a dove's, your lips are like a scarlet thread, and your mouth is sweet,
 and your head is like Carmel behind your veil. *Come my bride...*
 My soul failed me when my beloved spake, stay me up with flowers, comfort me with
 apples, for I languish with love.

Musical score for the first system, featuring five vocal parts and a basso continuo. The Soprano part begins with the lyrics "ve - ni, ve - ni de Li - ba - no,". The Tenor I part begins with "Ve - ni spon - sa me - a,". The Alto, Tenor II, and Bass parts are currently silent.

Musical score for the second system, starting at measure 6. The Soprano part continues with "Ve - ni spon - sa me - a, ve - ni, ve - ni de Li -". The Tenor I part continues with "ve - ni co-ro - na - be - ris. Ve - ni spon - sa me - a,". The Alto part continues with "Ve - ni spon - sa me - a, ve - ni de Li -". The Tenor II part continues with "Ve - ni spon - sa me - a, ve - ni de Li -". The Bass part continues with "Ve - ni spon - sa me - a,". The basso continuo part continues with the same melody.

13

- ba - no, ve - ni co - ro - na - be - ris. To - ta pul - chra
 - ba - no, ve - ni co - ro - na - be - ris.
 ve - ni, ve - ni co - ro - na - be - ris.
 - ba - no, ve - ni co - ro - na - be - ris.
 ve - ni co - ro - na - be - ris. To - ta pul - chra

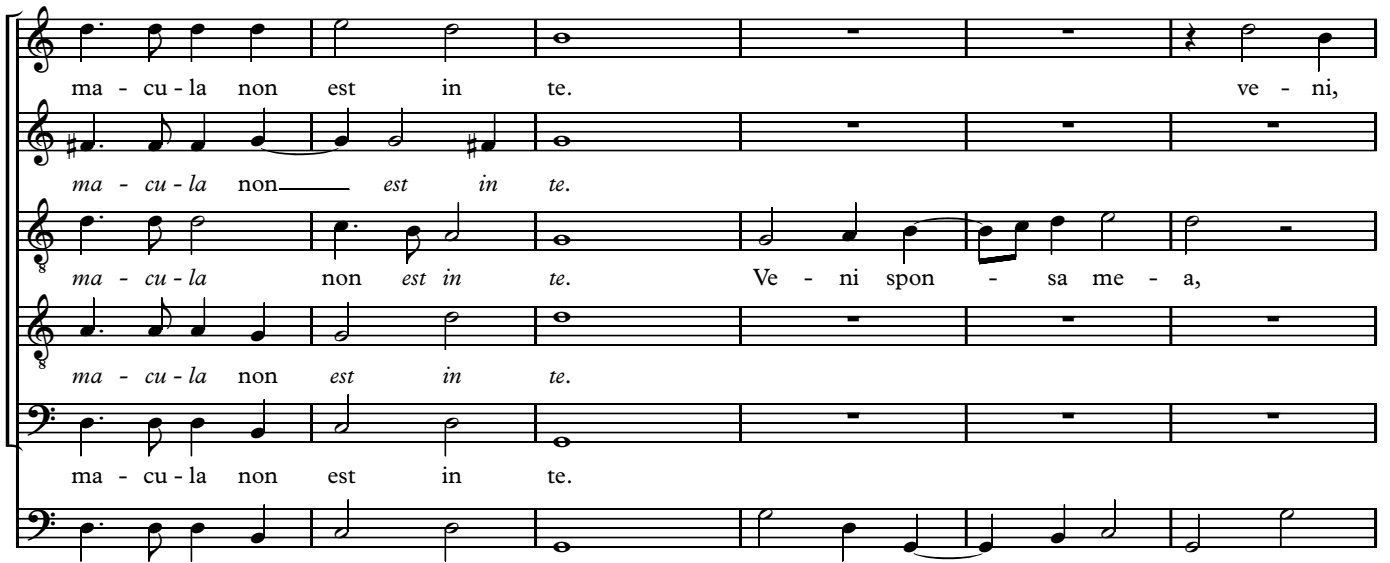
18

es, a - mi - ca me - a, a - mi - ca me - a, et ma - cu - la, et ma - cu -
 a - mi - ca me - a, a - mi - ca me - a, et ma - cu - la non est
 a - mi - ca me - a, et ma - cu - la
 a - mi - ca me - a, a - mi - ca me - a, et ma - cu - la non est in
 es, a - mi - ca me - a, et ma - cu - la

23

la non est in te, et ma - cu - la, et
 in te, in te, et ma - cu - la, et ma - cu - la non est in te, et
 non est in te, et ma - cu - la, et ma - cu - la non est in te, et
 te, in te, et ma - cu - la, et ma - cu - la non est in te, et
 non est in te, et ma - cu - la, et

28



ma - cu - la non est in te. ve - ni,
 ma - cu - la non est in te.
 ma - cu - la non est in te. Ve - ni spon - sa me - a,
 ma - cu - la non est in te.
 ma - cu - la non est in te.

34



ve - ni de Li - ba - no, Ve - ni spon - sa me -
 Ve - ni spon - sa me -
 ve - ni co - ro - na - be - ris. Ve - ni spon - sa me -
 Ve - ni spon - sa me -
 Ve - ni spon - sa me -

41



a, ve - ni, ve - ni de Li - ba - no, ve - ni co - ro - na - be - ris.
 a, ve - ni de Li - ba - no, ve - ni co - ro - na - be - ris.
 a, ve - ni, ve - ni co - ro - na - be - ris.
 a, ve - ni de Li - ba - no, ve - ni co - ro - na - be - ris.
 a, ve - ni co - ro - na - be - ris.

47

O - cu - li tu - i, tu - i co - lum - ba - rum si - cut, si - cut

O - cu - li tu - i co - lum - ba - rum si - cut, si - cut vit -

O - cu - li tu - i, tu - i co - lum - ba - rum si - cut, si - cut vit -

52

et e - lo - qui - um tu -

vit - ta coc - ci - ne - a, coc - ci - ne - a la - bi - a tu - a, et e - lo - qui -

ta coc - ci - ne - a, coc - ci - ne - a la - bi - a tu - a,

et e - lo - qui - um

ta coc - ci - ne - a, coc - ci - ne - a la - bi - a tu - a,

57

- um dul - ce ca - put tu - um ut car - me - lus, abs - que e - a quod

um tu - um dul - ce ca - put tu - um ut car - me - lus, abs - que e - a quod in -

tu - um dul - ce ca - put tu - um ut ca - me - lus, abs - que e - a quod in -

63

in - trin - se - cus, in - trin - se - cus la - tet.
 trin - se - cus, in - trin - se - cus la - tet, la - tet.
 Ve - ni spon - sa me -
 trin - se - cus, in - trin - se - cus la - tet.

69

ve - ni, ve - ni de Li - ba - no,
 a, ve - ni co - ro - na - be - ris.

75

Ve - ni spon - sa me - a, ve - ni, ve - ni de Li - ba - no, ve - ni co - ro -
 na - be - ris.
 Ve - ni spon - sa me - a, ve - ni de Li - ba - no, ve - ni co - ro -
 na - be - ris.
 Ve - ni spon - sa me - a, ve - ni de Li - ba - no, ve - ni co - ro -
 na - be - ris.
 Ve - ni spon - sa me - a, ve - ni de Li - ba - no, ve - ni co - ro -
 na - be - ris.

81

na - be - ris. A - ni - ma me - a li - que - fac - ta est, li -
na - be - ris. A - ni - ma me - a li - que - fac - ta est,
- ro - na - be - ris. A - ni - ma me - a li - que - fac - ta est, li -
na - be - ris. A - ni - ma me - a li - que - fac - ta est,
na - be - ris. A - ni - ma me - a li - que - fac - ta est,

86

- que - fac - ta est, li - que - fac - ta est,
li - que - fac - ta est, li - que - fac - ta est,
- que - fac - ta est, li - que - fac - ta est,
li - que - fac - ta est, ut di - lec - tus, di -
li - que - fac - ta est, ut di -

91

ut di - lec - tus lo -
ut di - lec - tus lo - cu - tus est, ut di - lec - tus, di - lec - tus lo - cu -
lec - tus lo - cu - tus est, lo - cu - tus est, ut di - lec -
lec - tus lo - cu - tus est, lo - cu - tus est,

96

cu - tus est, lo - cu - tus, lo - cu - tus est. Ful - ci - te me flo - ri - bus,
 - tus est, lo - cu - tus est. Ful - ci - te me flo - ri - bus, sti - pa - te me
 lo - cu - tus est, lo - cu - tus est. Ful - ci - te me flo - ri - bus, sti - pa - te, sti -
 tus lo - cu - tus, lo - cu - tus est. sti - pa - te me
 lo - cu - tus, lo - cu - tus est. sti - pa - te me

101

qui - a a - mo re, a - mo - - -
 ma - lis, me ma - lis, qui - a a - mo - re lan - gue - o, a - mo -
 pa - te me ma - lis, me ma - lis,
 ma - lis, me ma - - - lis,
 ma - lis, me ma - lis, qui - a a - mo - re lan - gue -

106

re lan - - - gue - o, a - mo - re lan - gue - o.
 - re, a - mo - re lan - gue - o, a - mo - - - re lan - gue - o.
 qui - a a - mo - re lan - gue - o, qui - a a - mo - re lan - gue - o.
 qui - a a - mo - re lan - gue - o.
 o, qui - a a - mo - re lan - gue - o.

6. Videntes te, Christe

Seeing you, O Christ, wounded on the gibbet of the
Cross, we call to you, full of tears: O Christ, hear us.

Soprano
Vi - den - tes te, Chris -

Alto
Vi - den - tes te, Chris -

Tenor
Vi - den - tes te, Chris -

Bass
Vi - den - tes te, Chris -

5

te, in pa - ti - bu - lo cru - cis vul - ne - ra -

te, in pa - ti - bu - lo cru - cis vul - ne - ra -

te, in pa - ti - bu - lo cru - cis vul - ne - ra -

te, in pa - ti - bu - lo cru - cis vul - ne - ra -

11

tum, jux - ta cru - cem, jux - ta cru -

tum, jux - ta cru - cem, jux - ta cru -

tum, jux - ta cru - cem, jux - ta cru -

tum, jux - ta cru - cem, jux - ta cru -

cem la - chri - man - tes cla - ma - mus. O Chris - te, au -
 cem la - chri - man - tes cla - ma - mus. O Chris - te, au -
 cem la - chri - man - tes cla - ma - mus. O Chris - te,
 cem la - chri - man - tes cla - ma - mus. O Chris - te,

- di nos, O Chris - te, au - di nos.
 - di nos, O Chris - te, au - di nos.
 au - di nos, O Chris - te, au - di nos.
 au - di nos, O Chris - te, au - di nos.

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