

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MOTETS À 4, 5 OU 6 VOIX AVEC ET SANS INSTRUMENTS CONCERTANTS

Henry Du Mont (1610-1684)
Cantate Domino
à quatre voix & basse continue



Nomenclature :



Superius



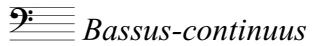
Cantus



Altus



Bassus



Bassus-continuus

Cantate Domino canticum novum,
cantate Domino omnis terra.

Cantate et benedicite nomini ejus :
annuntiate de die in diem salutare ejus.

Annuntiate inter gentes gloriam ejus
in omnibus populis mirabilia ejus.

Quoniam magnus Dominus
et laudabilis nimis.

Source :

Cantica sacra II. III. IV. cum vocibus,
tum et instrumentis modulata...

Paris, Robert Ballard, 1652.

BnF [Rés. Vm¹ 93 - RISM [D 3699

Soli

Superius

Omnes

Cantus

Altus

Bassus

Bassus-continuus

Can - ta - te Do - mi-no, can - ta - te Do - mi-no, can-ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no, can - ta - te Do - mi-no, can-ta - te Do - mi-no can - ti - cum no - vum,

Can-ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no, can - ta - te Do - mi-no, Can-ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no, can - ta - te Do - mi-no, Can-ta - te Do - mi-no can - ti - cum no - vum,

17

ta - te,
can - ta - te, can - ta - te
et be - ne - di - ci-te

can - ta - te, can - ta - te,
can - ta - te, can - ta - te et be - ne -

ta - te, can - ta - te ____ Do - mi - no,
can - ta - te, can - ta - te et be - ne -

ta - te, can - ta - te ____ Do - mi - no, can - ta - te, can - ta - te ____ Do - mi - no et be - ne -

ta - te, can - ta - te ____ Do - mi - no, can - ta - te, can - ta - te ____ Do - mi - no et be - ne -

Soli

26

no - mi-ni, no - mi-ni e - jus. An-nun - ti - a - te de di - e in di-em, de di - e in di -

di - ci - te no - mi-ni e - jus. An-nun - ti - a - te de di - e in di-em, de di - e in di -

di - ci - te no - mi-ni e - jus.

di - ci - te no - mi-ni e - jus.

8

1

36

Omnès

The musical score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with lyrics in Latin. The lyrics are:

em sa - lu - ta - re e - jus. glo - ri -
em sa - lu - ta - re e - jus. glo - ri -
An-nun - ti - a - te in - ter gen - tes, in - ter gen - tes glo - ri -

The bottom two staves are for the basso continuo, indicated by a bass clef and a bass staff line. The lyrics for the continuo are identical to the tenor part.

8

6 6 7 6

46

am e - jus, glo - ri - am e - jus, in om - ni - bus po - pu - lis

am e - jus, glo - ri - am e - jus, in om - ni - bus po - pu - lis mi - ra - bi - li -

8

am e - jus, glo - ri - am e - jus, in om - ni - bus po - pu -

am e - jus, glo - ri - am e - jus, in om - ni - bus po - pu - lis mi - ra -

5 6

6

5 6

55

mi - ra - bi - li - a e - jus, in om - ni - bus po - pu - lis mi - ra - bi - li - a, mi - ra -
a, mi - ra - bi - li - a _____ e - jus, in om - ni - bus po - pu - lis mi - ra - bi - li - a
lis, po - pu - lis mi - ra - bi - li - a e - jus, in om - ni - bus po - pu - lis mi - ra -
bi - li - a, mi - ra - bi - li - a _____ e - jus. mi - ra -

64

Soli

bi - li - a, mi - ra - bi - li - a e - jus. Quo - ni - am ma - gnus Do - mi - nus,

e - jus, mi - ra - bi - li - a e - jus. Quo - ni - am ma - gnus Do - mi - nus,

8 - bi - li - a, mi - ra - bi - li - a e - jus. Quo - ni - am ma - gnus Do - mi - nus,

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

73 *Omnis*

quo - ni - am ma - gnus Do - mi - nus et lau - da - bi - lis ni - mis,
 quo - ni - am ma - gnus Do - mi - nus et lau - da - bi - lis, et lau - ;
 quo - ni - am ma - gnus Do - mi - nus et lau - da - bi - lis ni - mis, et lau - da - bi - lis
 8
 quo - ni - am ma - gnus Do - mi - nus et lau - da - bi - lis ni - mis, et lau - da - bi - lis
 quo - ni - am ma - gnus Do - mi - nus et lau - da - bi - lis, et lau - da - bi - lis

81

et lau - da - bi-lis ni - mis,
et lau - da - bi-lis, lau - da - bi -
da - bi - lis et lau - da - bi-lis ni - mis,
et lau - da - bi -
ni - mis, et lau - da - bi - lis, et lau - da - bi -
ni - mis, et lau - da - bi - lis, lau - da - bi -

89

Soli

lis Can - ta - te Do - mi-no, can - ta - te Do - mi-no, can - ta - te Do - mi-no can - ti - cum

Omnis

lis Can - ta - te Do - mi-no, can - ta - te Do - mi-no, can - ta - te Do - mi-no can - ti - cum

8 lis Can - ta - te Do - mi-no, can - ta - te Do - mi-no, can - ta - te Do - mi-no can - ti - cum

Can - ta - te Do - mi-no, can - ta - te Do - mi-no, can - ta - te Do - mi-no can - ti - cum

Can - ta - te Do - mi-no, can - ta - te Do - mi-no, can - ta - te Do - mi-no can - ti - cum

97

Soli *Omnes*

This musical score consists of five staves. The top three staves are for voices: soprano (G clef), alto (C clef), and tenor/bass (F clef). The bottom two staves are for the basso continuo. The music is in common time. Measure 97 begins with the soprano and alto singing "no - vum," followed by the tenor/bass. The soprano then sings "can - ta - te" and the alto joins in. The tenor/bass continues with "Do - mi-no," and the soprano joins again. The alto then sings "can - ta - te" and the soprano joins. The tenor/bass continues with "Do - mi-no," and the alto joins again. The soprano then sings "om - - - nis" and the alto joins. The tenor/bass then sings "ter - - - ra." The alto and soprano sing "no - vum," followed by the tenor/bass. The soprano then sings "can - ta - te" and the alto joins. The tenor/bass continues with "Do - mi-no," and the soprano joins again. The alto then sings "can - ta - te" and the soprano joins. The tenor/bass continues with "Do - mi-no," and the soprano joins again. The soprano then sings "om-nis" and the alto joins. The tenor/bass then sings "ter - - - ra." The soprano and alto sing "no - vum," followed by the tenor/bass. The soprano then sings "can - ta - te" and the alto joins. The tenor/bass continues with "Do - mi-no," and the soprano joins again. The alto then sings "can - ta - te" and the soprano joins. The tenor/bass continues with "Do - mi-no," and the soprano joins again. The soprano then sings "om - nis" and the alto joins. The tenor/bass then sings "ter - - - ra."

no - vum, can - ta - te Do - mi-no, can - ta - te Do - mi-no om - - - nis ter - - - ra.

no - vum, can - ta - te Do - mi-no, can - ta - te Do - mi-no om - nis — ter - - - ra.

8 no - vum, can - ta - te Do - mi-no, can - ta - te Do - mi-no om-nis ter - - - ra.

no - vum, can - ta - te Do - mi-no om - nis ter - - - ra.

no - vum, can - ta - te Do - mi-no om - nis ter - - - ra.

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Henry Du Mont (1610-1684)
Cantate Domino

à quatre voix & basse continue

Bassus-
continuus

The musical score consists of ten staves of music for the Bassus-continuus part. The score begins at measure 1 with a key signature of E major (no sharps or flats). The time signature changes frequently throughout the piece, including measures in common time, 3/4, and 2/4. Measure 1 starts with a half note followed by eighth notes. Measures 2-3 show a more complex pattern of eighth and sixteenth notes. Measures 4-5 feature a mix of quarter and eighth notes. Measures 6-7 continue with eighth and sixteenth-note patterns. Measures 8-9 show a return to quarter notes. Measures 10-11 introduce a new section with eighth and sixteenth notes. Measures 12-13 show a mix of quarter and eighth notes. Measures 14-15 feature a return to quarter notes. Measures 16-17 introduce a new section with eighth and sixteenth notes. Measures 18-19 show a mix of quarter and eighth notes. Measures 20-21 feature a return to quarter notes. Measures 22-23 introduce a new section with eighth and sixteenth notes. Measures 24-25 show a mix of quarter and eighth notes. Measures 26-27 feature a return to quarter notes. Measures 28-29 introduce a new section with eighth and sixteenth notes. Measures 30-31 show a mix of quarter and eighth notes. Measures 32-33 feature a return to quarter notes. Measures 34-35 introduce a new section with eighth and sixteenth notes. Measures 36-37 show a mix of quarter and eighth notes. Measures 38-39 feature a return to quarter notes. Measures 40-41 introduce a new section with eighth and sixteenth notes. Measures 42-43 show a mix of quarter and eighth notes. Measures 44-45 feature a return to quarter notes. Measures 46-47 introduce a new section with eighth and sixteenth notes. Measures 48-49 show a mix of quarter and eighth notes. Measures 50-51 feature a return to quarter notes. Measures 52-53 introduce a new section with eighth and sixteenth notes. Measures 54-55 show a mix of quarter and eighth notes. Measures 56-57 feature a return to quarter notes. Measures 58-59 introduce a new section with eighth and sixteenth notes. Measures 60-61 show a mix of quarter and eighth notes. Measures 62-63 feature a return to quarter notes. Measures 64-65 introduce a new section with eighth and sixteenth notes. Measures 66-67 show a mix of quarter and eighth notes. Measures 68-69 feature a return to quarter notes. Measures 70-71 introduce a new section with eighth and sixteenth notes. Measures 72-73 show a mix of quarter and eighth notes. Measures 74-75 feature a return to quarter notes. Measures 76-77 introduce a new section with eighth and sixteenth notes. Measures 78-79 show a mix of quarter and eighth notes. Measures 80-81 feature a return to quarter notes. Measures 82-83 introduce a new section with eighth and sixteenth notes. Measures 84-85 show a mix of quarter and eighth notes. Measures 86-87 feature a return to quarter notes. Measures 88-89 introduce a new section with eighth and sixteenth notes. Measures 90-91 show a mix of quarter and eighth notes. Measures 92-93 feature a return to quarter notes. Measures 94-95 introduce a new section with eighth and sixteenth notes. Measures 96-97 show a mix of quarter and eighth notes.