

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
PETITS MOTETS AVEC ET SANS INSTRUMENTS CONCERTANTS

Henry Du Mont (1610-1684)
Quid commisisti

à trois voix & basse continue



Nomenclature :



Haute-contre



Taille



Basse



Basse continue

Source :

*Motets à II, III et IV parties pour voix
et instrumetnts avec la basse continue.*
Paris, Christophe Ballard, 1681.
BnF [Rés. Vm¹ 97 (1-6).

Quid commisisti dulcissime puer ut sic judicareris ?
Quid commisisti amantissime juvenis
ut adeo dure tractareris ? Quod scelus tuum ?
quæ noxa tua ? quæ causa mortis ?
quæ occasio tuæ damnationis ?
Ego enim sum tui plaga doloris, tuæ culpa occisionis.
Ego tuæ mortis meritum, tuæ vindictæ flagitum.
Ego tuæ passionis livor, tui cruciatus labor.
O mirabilis censuræ conditio
et ineffabilis mysterii dispositio !
Peccat iniquus et punitur justus,
delinquit reus et vapulat innocens,
offendit impius et damnatur pius,
quod perpetrat servus exolvit Dominus,
quod committit homo sustinet Deus.
Quo nate Dei, quo tua descendit humilitas,
quo tua flagravit charitas,
quo tuus attigit amor, quo pervenit compassio.
Quid rex meus et Deus meus ?
Quid retribuam tibi pro omnibus
quæ retribuistii mihi, exaltabo te Domine,
benedicam nomine tuo,
et misericordias tuas in æternum cantabo.

Haute-contre

Taille

Basse

Basse continue

Quid com - mi - sis - ti dul-cis - si-me pu - er, dul-cis - si-me pu - er ut sic ju - di-ca - re -

6
8 Quid com - mi - sis - ti a-man-tis-si-me ju - venis, quid com - mi - sis - ti a-man-tis-si-me ju - venis ut
8 ris?

9

II

A musical score for three voices. The top voice (soprano) has a treble clef and common time (indicated by '8'). It sings "a - de-o du - re, a - de-o du - re trac - ta - re - ris?". The middle voice (alto) has a treble clef and common time (indicated by '8'). It sings "Quod sce - lus tu - um? quæ no - xa". The bottom voice (bass) has a bass clef and common time (indicated by '8'). The basso continuo part consists of a single line of notes with a bass clef, a sharp sign, and a key signature of one sharp. The score uses a standard musical notation system with black and white notes, stems, and bar lines.

a - de-o du - re, a - de-o du - re trac - ta - re - ris?

Quod sce - lus tu - um? quæ no - xa

Musical score for three voices and basso continuo, page 16. The score consists of four staves. The top two staves are soprano voices, each with a clef, key signature, and a '16' above the staff. The third staff is a basso continuo staff with a bass clef and a '8' below the staff. The fourth staff is a bass staff with a bass clef and a '8' below the staff. The vocal parts sing in homophony. The basso continuo part provides harmonic support with sustained notes and bassoon entries. The bass staff shows the bassoon line, with a note tied over from the previous measure.

16

8

8

E - go e - nim sum

tu - a? quæ cau - sa mor - tis? quæ oc - ca - si - o tu - æ dam - na - ti - o - nis?

21

Soprano: Rest, then eighth-note pairs.

Alto: Eighth-note pairs, then melodic line.

Bass: Sustained notes.

Soprano lyrics: E-go tu-æ mor-rtis me - ri-tum,

Alto lyrics: tu - i pla-ga do-lo - ris, sum

Alto lyrics: tu - i pla - ga do-lo - ris,

Alto lyrics: tu-æ cul - pa oc - ci - si-o - nis.

Musical score for three voices (Soprano, Alto, Bass) in G major, 8 time signature, page 8, measure 26.

Soprano part (top staff):

- Notes: $\text{F}^{\#}, \text{E}, \text{D}, \text{C}^{\#}, \text{B}, \text{A}, \text{G}$
- Accents: + above the first two notes, + above the third note.
- Text: tu-æ vin-dic - tæ fla-gi - ti - um.
- Measure ends with a fermata over the last note.

Alto part (middle staff):

- Notes: - (rest), - (rest).

Bass part (bottom staff):

- Notes: - (rest), - (rest).

Text:

- Line 1: E -go tu-æ pa si - o - nis li-vor, tu-i cru-ci - a - tus la-bor. O mi-ra - bi
- Line 2: (empty staff)

Key signature changes:

- Measure 26: $\text{F}^{\#}$ (Soprano), 4 (Alto), $\text{F}^{\#}$ (Bass).
- Measure 27: $\text{F}^{\#}$ (Soprano), 4 (Alto), $\text{F}^{\#}$ (Bass).

33

ra - bi - lis cen - su - ræ con - di - ti - o et i - nef - fa - bi - lis mys - te - ri - i

O mi - ra - bi - lis cen - su - ræ con - di - ti - o et i - nef - fa - bi - lis, et i - nef -

lis cen - su - ræ con - di - ti - o, o _____ mi - ra - bi - lis cen - su - ræ con - di - ti - o et i - nef - fa - bi - lis mys -

7 6 6#

38

dis - po-si - ti - o, _____ dis - po-si - ti - o! Pec - cat i - ni - quus et pu - ni - tur jus - tus,
fa - bi - lis mys - te - ri - i dis - po - si - ti - o!
te - ri - i dis - po - si - ti - o! de - li - quit re - us et

4

44

Soprano (Treble Clef):
of - fen - dit im - pi - us et dam - na - tur pi - us,
of - fen - dit im - pi - us, of - fen - dit im - pi - us et dam - na - tur pi - us,

Alto (Treble Clef):
va - pu - lat in - no - cens, of - fen - dit im - pi - us

Tenor (Bass Clef):
et dam - na - tur, dam - na - tur pi - us, quod per - pe - trat

Bass (Bass Clef):
B-flat major (two flats) → A major (no sharps or flats)

49

A musical score for four voices (SATB) in G major. The vocal parts are arranged as follows: Tenor (top), Alto (second from top), Bass (third from top), and Soprano (bottom). The music consists of four staves. The lyrics are in Latin, with some words in red ink. The score includes a key signature of one sharp, a time signature of common time, and a dynamic marking of forte (f).

8
quod per-pe-trat ser - vus e - xol - vit Do-mi-nus,
8
quod per-pe-trat ser - vus e-xol - vit Do-mi-nus, quod per-pe-trat ser-vus e - xol - vit Do-mi-nus,
ser-vus e-xol - vit Do-mi-nus, quod per-pe-trat ser-vus e - xol - vit Do-mi-nus, quod com-mi-tit

4 # #

54

8 quod com-mi-tit ho - mo sus - ti-net De - us, sus - ti - net De - - - us.

8 quod com - mi - tit ho - mo sus - ti - net De - us, sus - ti - net sus - ti - net De - us.

ho - mo sus - ti - net De - us, quod com - mi - tit ho - mo sus - ti - net De - - - us.

6

59

Quo na - te De - i, quo tu - a des - cen-dit hu - mi - li-tas, quo tu - a des -

Quo na - te De - i, quo tu - a des - cen-dit hu - mi - li-tas, quo tu - a des - cen-dit hu -

Quo na - te De - i, quo tu - a des - cen-dit hu - mi - li-tas, quo tu - a des -

Quo na - te De - i, quo tu - a des - cen-dit hu - mi - li-tas, quo tu - a des -

#

6

67

8
cen-dit, des - cen-dit hu - mi - li - tas, quo tu - a fla - gra - vit cha - ri-tas, quo tu - a fla -

8
mi - li - tas, hu - mi - li - tas, quo tu - a fla - gra - vit cha - ri-tas, quo

cen-dit, des - cen-dit hu - mi - li - tas, quo tu - a fla - gra - vit cha - ri-tas,

76

8
gra - - - vit cha - ri - tas, _____ cha - ri - tas, quo tu - us at - ti - git _____ a -

8
tu - a fla - gra - - - - vit cha - ri - tas, quo tu - us at - ti - git a -

quo tu - a fla - gra - - vit _____ cha - ri - tas, quo tu - us at - ti - git a -

_____ _____ _____ _____ _____ _____

84

84

mor, quo per - ve - nit com - pas - si - o. Quid res me-us, et De - us me-us?

8 mor, quo per - ve - nit com - pas - - - si - o.

mor, quo per - ve - nit com - pas - - si - o.

Quid re-

7 6 # 4

Musical score for two voices and basso continuo. The score consists of four staves. The top two staves are for voices, both in treble clef and common time, with a key signature of one sharp. The bottom two staves are for basso continuo, in bass clef and common time, with a key signature of one sharp. The vocal parts begin with rests, followed by a melodic line. The basso continuo part features a steady eighth-note pattern. The lyrics are written below the vocal staves.

90

8

8

e-xal-ta - - - - - bo, e - xal-

tri - bu-am ti - bi pro om - ni-bus quæ re-tri - bu - is - ti mi - hi,

6

95

Soprano: ta - bo te Do - mi - ne,
Alto: be - ne-di-cam, be - ne - di-cam no - mi-ni, no - mi - ni tu - o,— no - mi - ni tu -
Bass: et mi-se - ri

100

Soprano: et mi-se - ri - cor - di-as, mi-se - ri - cor - di-as tu - as in æ - ter - num can - ta - bo, can-ta -

Alto: o, et mi-se - ri - cor - di-as tu - as in æ - ter - num can -

Bass: cor - di-as tu - as, mi - se - ri - cor - di-as tu - as

Gay

 4
 2

105

6

4
2

109

8 num, can-ta - bo, can-ta - - - bo, can-ta - bo, in æ - ter - num, in æ - ter - num can-

8 bo, can-ta - bo, can-ta - - - bo, in æ - ter - num can - ta - bo, can-ta - - -

bo, in æ - ter - num can - ta - bo, can-ta - - bo, in æ - ter - num can - ta - bo, in æ - ter - num can -

4 3 #

113

8 ta - bo, can - ta - bo, can - ta - bo, in æ - ter - num can - ta - bo, can - ta - bo.

8 bo, can - ta - bo, can - ta - bo, in æ - ter - num, in æ - ter - num can - ta - bo.

ta - bo, can - ta - bo, can - ta - bo, in æ - ter - num can - ta - bo, can - ta - bo.

4 3

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à trois voix & basse continue

Basse continue

8

17

26

35

44

52

59

68

A musical score for a bassoon part, featuring five staves of music. The key signature changes from F major (one sharp) to C major (no sharps or flats) at measure 94. Measure 77 starts with a dotted half note followed by eighth notes. Measures 86-93 show a melodic line with various note values and dynamics. Measure 102 begins with a dynamic of **Gay**, followed by a series of eighth and sixteenth note patterns. Measure 110 concludes the section with a final dynamic marking.

77

86

94

102 **Gay**

110