

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MUSIQUE LATINE DE STYLE CONCERTANT

**Henry Du Mont (1610-1684)**  
**Peccator ubi es**

à deux voix & basse continue



Altus  
vel Superius

Pec-ca - tor, pec-ca-tor u - bi es? U-bi ma - nes a - ni-ma pec-

Tenor  
vel Cantus

Bassus  
continuus

5

ca - trix! quid, quid mi - se - ri - us, quid in - fe - li - ci - us quam mi-gre - re a

9

do - mo u - bi re - qui - es ad in - ve-ni - tur, sed om - nes per - se - cu-to - res

6 ♯      ♪      ♪      ♪      ♪

13

te ap - pre-hen - - dunt.

Mi - gra - vi e - go in - fe - lix, prop - ter af - flic - ti -

♯      ♪      ♪      ♪      ♪

17

Qua - re er - go hoc  
o - nem et \_\_\_\_\_ mul - ti - tu - di - nem \_\_\_\_\_ ser - vi - tu - tis.

Bassoon part (Bass clef, 8th note) and continuo part (Bass clef, 8th note).

Key signature changes: B major (F#), A major (F#), G major (F#), F major (F#).

21

mi - se-re fa-cis - ti?

Prop-ter in - quam af-flic - ti - o - nem et mul - ti - tu - di - nem ser - vi - tu -

Bassoon part (Bass clef, 8th note) and continuo part (Bass clef, 8th note).

Key signature changes: E major (F#), D major (F#), C major (F#), B major (F#).

25

Quo er - go vel un - de mi-gras - ti in - fe - li - cis - si-ma?

tis.

Mi - gra - vi - a lu - ce ad te - ne-

29

bras, mi - gra - vi - a re - qui - e

ad \_\_\_\_\_ la - bo - rem, a re - gno

#

b

7 6

5

33

ad cap - ti - vi ta - tem, mi - gra - vi a pa - tre ad hos - tem, a vi - ta

# ♯ 4 # ♯

37

ad mor - - - tem, et tan - dem quid in - ve - ni af - flic - ti - o

6 ♯ 4 3

41

Re - ver - ta - mur er - go

est, et mul - ti - tu - do, et mul - ti - tu - do ser - vi - tu - tis. Re - ver -

45

om - nes, re - ver - ta - mur, re - ver - ta - mur a te - ne-bris ad lu - cem, re - ver - ta - mur

ta - mur er - go om - nes, re - ver - ta - mur a te - ne-bris ad lu - cem, re - ver -

48

8  
quæ - so a mor - te ad vi - tam,  
ad vi - - - tam, re - ver - ta - mur, re - ver -  
ta - mur a mor - te, a mor - te ad vi - - - tam, re - ver - ta - mur, re - ver -

**BASSO CONTINUO**

52

8  
ta - mur pœ - ni - ten - do flen - - do, pœ - ni - ten - do flen -  
ta - mur pœ - ni - ten - do, pœ - ni - ten - do flen - - -

**BASSO CONTINUO**

7    6 ♫              5              ♫              6 5              7    6

56

do et con - fi - ten - do pec - ca - ta, nos - tra, et con - fi - ten - do pec - ca - ta nos - tra,

### Gayement

60

tra, ut re - gna - re pos - si - mus, re - gna - re pos - si - mus cum

tra, ut re - gna - re pos - si - mus cum

65

Soprano: De - o in cæ - lis, re - gna - re pos - si - mus, re - gna - re pos -

Alto: De - o in cæ - lis, re - gna - re pos - si - mus, re - gna - re pos -

Bass: (Harmonizes with sustained notes and bassoon entries)

70

si - mus cum De - o, re - gna - re pos - si - mus cum De - o in

si - mus cum De - o, re - gna - re pos - si - mus cum De - o in

b      6 5      #      6

75

Soprano: cæ - - - lis, re - gna - re, re - gna - re pos - si - mus cum De - o in cæ -

Alto: cæ - - - lis, re - gna - re, re - gna - re pos - si - mus cum De - o in cæ -

Bass: E3 (quarter note), G4 (eighth note), A4 (eighth note), B4 (eighth note), C5 (eighth note), D5 (eighth note), E5 (eighth note), F5 (eighth note), G5 (eighth note), A5 (eighth note), B5 (eighth note), C6 (eighth note), D6 (eighth note), E6 (eighth note), F6 (eighth note), G6 (eighth note), A6 (eighth note), B6 (eighth note), C7 (eighth note), D7 (eighth note)

4                    6                    7

## Lentement

**Lentement**

82

Soprano (Treble Clef): lis, ut re - gna - re pos-si - mus cum De - o, cum De - o in cæ - lis.

Alto (Treble Clef): lis, ut re-gna - re pos - si - mus, re - gna - re pos - si - mus cum De - o \_\_\_\_\_ in cæ - lis.

Bass (Bass Clef):

Key signature changes are indicated at measure 82: from C major to G major (F#), then to A major (D#), and finally to E major (B#).

Measure numbers 5 and 6 are shown below the bass staff.

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*Bassus continuus*

11

19

29

38

47

56

66

77

**Gaiement**

**Lentement**

H. D V M O N T.

à 2.

ALT V S, vel SV PER I V S.

DIALOGVS  
ANGELI, ET  
PECCATORIS.



Eccator, Peccator vbi es? vbi

manes anima pec- catrix, quid! quid miserius,

quid infelici- us quam migrare à domo vbi requi-

es adinuenitur, sed omnes persecutores te apprehen-

dunt. Quare ergo hoc misera fecisti? Quo ergo vel

vnde migrasti infeli- cissima! Reuertamur ergo

omnes, Reuertamur, Reuertamur à tenebris ad lucem! Reuertamur,

H. DV MONT.

quæso, à morte ad vitam, ad vi-  
tam, Reuertamur, Reuer-  
tamur, pœni- tendo flen- do, pœnitendo flen- do, Et confi-  
tendo peccata, Et confitendo pec- cata no- stra, Ut re-  
gnare pos-simus, re- gnare pos- simus cum Deo in cœlis. re-  
gnare pos- simus, re- gnare pos- simus cum Deo, re- gnare pos-  
simus cum Deo in cœ- lis. re- gnare, re- gnare pos-simus cum  
Deo in cœ- lis. Ut re- gnare possimus cum Deo, cum  
Deo in cœlis.



## H. DV MONT.

à 2.



TENOR, vel CANTVS.

DIALOGVS  
ANGELI, ET  
PECCATORIS.



Eccator.

Migraui ego infelix,

propter afflictionem, & multitudinem seruitu-

tis, propter inquam afflictionem & multitudinem seruitu-

tis. Migraui à luce ad tenebras! Migraui à

requie ad laborem, à regno ad captiuitatem, Mi-graui à patre

ad hostem, à vita ad mortem, & tandem quid inueni, af-

fliatio est, & multitudine, & multitudine seruitus. Reuer-

H. DV MONT.

tamar ergo omnes, Reuer- tamur à tenebris ad lucem, Reuer-

tamar à morte, à morte ad vi- tam, Reuertamur, Reuer-

tamur pœnitent- do, pœnitent- do, flen- do, & confitendo pec- *Gayement.*

cata nostra, & confitendo pec- cata no- stra, Vt re-

gnare pos- simus cum Deo in cœlis. re- gnare pos- simus, re- gnare pos-

simus cum Deo, re- gnare pos- simus cum Deo in cœ- lis. re-

gnare, re- gnare possimus cum Deo in cœ- lis. Vt regnare pos-

simus, regnare pos- simus cum Deo in cœ- lis.

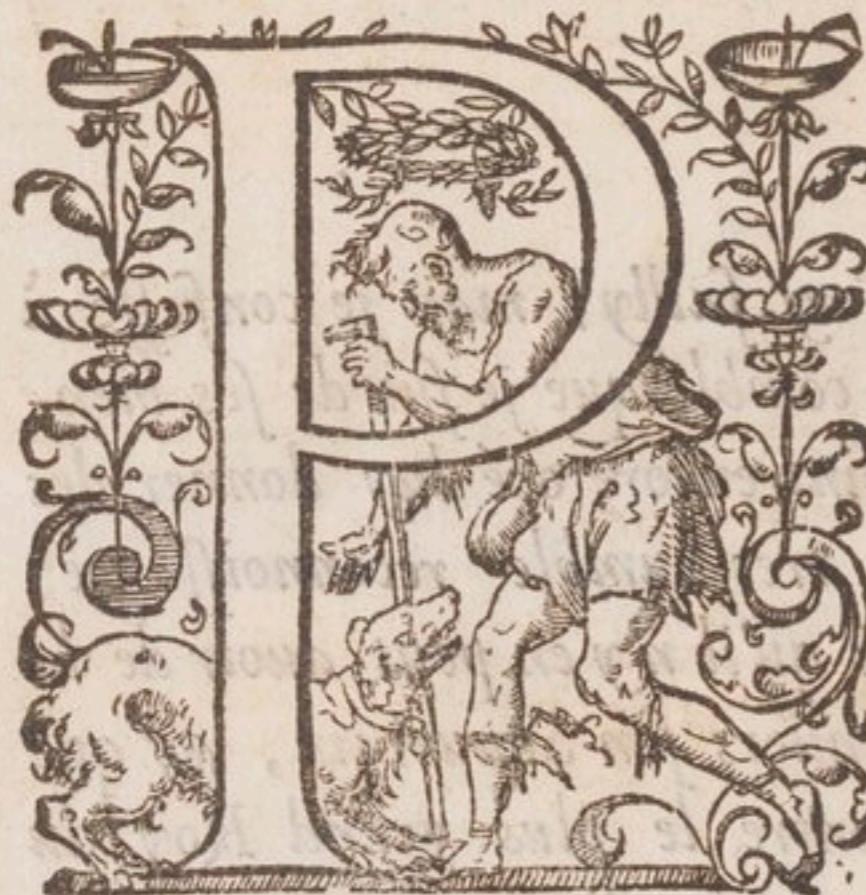


# H. D V M O N T.

à 2. T. A. vel C. S.

B. CONTINVVS.

DIALOGVS ANGELI,  
ET PECCATORIS.



Migraui.

Migraui.

H. DV MONT.

43

TNIOM VD

Reuertamur.

76 5 65 7 6

Gayment.

Vt regnare.

65 x 6

56

Lentement.