

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

Henry Du Mont (1610-1684)
Peccator ubi es

à deux voix & basse continue



Dialogus Angeli et Peccatoris

Altus
vel Superius

Tenor
vel Cantus

Bassus
continuus

6

il-lum et ____ non in-ve-ni, quæ-si-vi il-lum et non in-ve-ni, ____ sur - - - gam et cir-cu-

7 6 5 **# 4 #**

12

i - bo ci - vi - ta - tem, quæ - ram quem di - li - git a - ni - ma me - a.

E - go sto ad hos - ti - um et pul - so, sur - ge,

18

sur - ge pro - pe-ra a - mi - ca me - a, spe - ci - o - sa me - a, et ve - ni, os - ten - de mi - hi fa - ci - em tu - am, so - net vox

23

tu - a in au - ri-bus me-is, so-net vox tu - a in au - ri-bus me-is, vox e - nim, vox e-nim tu - a dul-cis et fa - ci-es

6 6 # 6

29

Vox di-lec - ti me - i pul-san-tis.

tu - a de-co - ra, vox e-nim tu - a dul-cis et fa - ci-es tu - a de-co - ra.

7 6

35

En di-lec-tus me-us lo - qui-tur

Hor-tus con-clu-sus so-ror me-a spon-sa, hor-tus con-clu-sus fons si - gna - tus.

41

mi - hi, a - ni-ma me-a li-que-fac - ta est, ut lo-cu - tus est.

A-pe-ri mi-hi so - ror me - a, a-mi - ca

46

me - a, co-lum-ba me - a, im-ma-cu - la - ta _ me - a, qui-a ca-put me-um ple - num est ro - re, et cin-cin - ni

52

Ve - ni - at, di - lec - tus me - us, in hor-tum su - um, di - lec - tus

me - i gut - - - tis _ noc - ti - um.

Ve - ni in hor-tum me-um, so - ror me - a

57

me - us, in hor-tum su - um,
Ve - ni-at, di - lec - tus
spon - sa,
Ve - ni in hor-tum me - um, Mes - su - i myr-rham me - am cum a - ro - ma - ti -
6 5 # b

62

me - us, in hor-tum su - um, Et com - me - dat fruc - tum po - mo - rum su-o - rum
bus, cum a - ro - ma - ti-bus me - is.
E - go di - lec - to

67

E - go di - lec - to me-o, et di-lec - tus, di - lec-tus me-us mi -
me - a, et ad me con - ver - si-o e - jus.

6 \sharp

72

hi. Vul-ne-ras - ti cor me - um, e-lec - te me In u-no cri-ne col - li tu - i, di-lec - te mi, di-lec - te
Vul-ne-ras - ti cor me - um, e-lec - ta me - a In u-no o - cu - lo - rum tu - o -

\sharp \sharp \sharp \sharp \sharp 4 \sharp

77

mi A-ver-te o - cu-los tu - os a me qui-a ip - si me a - vo - la - re fe-ce -
rum, di-lec - ta me - a A - ver-te o - cu-los tu - os a me qui-a ip - si me a - vo-la - re fe-ce -

81

runt, A - ver - te o - cu-los tu - os a me, a me qui - a ip - si me a - vo - la - re, a - vo -
runt, A - ver - te o - cu-los tu - os a me, a me qui - a ip - si me a - vo - la - re,

84

la - re, a - vo - la - re fe - ce - runt, a - vo - la - re a - vo - la - re fe - ce - runt, a - vo - la - re,

a - vo - la - re fe - ce - runt, a - vo - la - re, a - vo - la - re fe - ce - runt, a - vo -

4 ♯

87

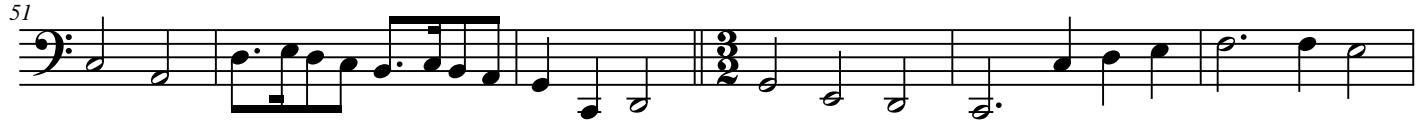
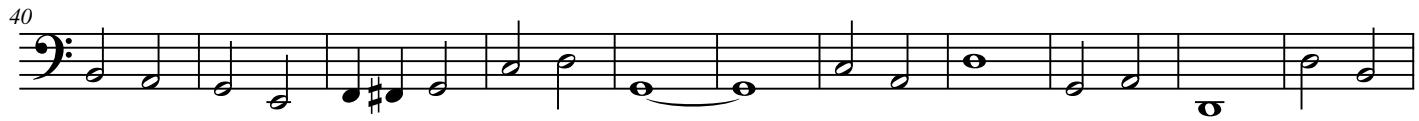
a-vo-la - re, a-vo - la - re, a-vo-la - re, a-vo - la - re fe-ce - runt.
la - re fe-ce-runt, a - vo-la - re, a-vo-la - - - - re fe - ce - runt.

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Bassus continuus



A musical score for bassoon, system 64. The page number '64' is at the top left. The bassoon part begins with a dotted half note followed by an eighth note. The melody continues with eighth notes and quarter notes, featuring a melodic line that includes a grace note and a sixteenth-note cluster. The bassoon part concludes with a single eighth note.

A musical score for bassoon, page 10, measure 70. The key signature is common C, and the time signature is common time. The bassoon plays a melodic line consisting of eighth and sixteenth notes. The measure begins with a half note followed by a quarter note, then a series of eighth and sixteenth note patterns.

Musical score for bassoon part, page 10, system 1. The score consists of two systems of music. The first system starts with a bass clef, a key signature of one sharp, and a common time signature. The second system begins with a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and rests, with dynamic markings like forte and piano.

84

à 2. DIALOGVS SPONSÆ, CVM SPONSO COELESTI.

Superius,
vel Altus.



N lectulo meo per noctes quæsiui quem dili-

git anima mea, quæsiui illum, & non inueni,

quæsiui illum, & non inueni, Sur- gam & circu-

ibo ciuitatem, Querā quē diligit anima mea.

Vox dilecti mei pulsantis, En dilectus meus loquitur

mihi anima mea liquefacta est, vt locutus est.

Veniat dilectus meus in hortum suum, dilectus meus in hortum

suum, Veniat dilectus meus in hortum suum, & comme-

dat fructum pomorum suorum, Ego dilecto
meo, & dilectus, dilectus meus mihi, Vulnerasti cor
meum eleste mihi in uno crine colli tui, dilecte mi, dilecte
mi, Auerte oculos tuos à me, quia ipsi me auo-
la-re fece-rūt, Auerte oculos tuos à me, à me, quia
ipsi me auolare, auo- lare, auolare, fece-
runt, auolare, auolare, fece- runt, auolare, auo-
lare, auolare, auo- la- re fecerunt.

à 2. DIALOGVS SPONSÆ, CVM SPONSO COELESTI.

Bassus.



N lectulo meo. Ego sto ad ostium &

pulso, Surge, Surge propera amica

mea, speciosa mea & veni, O stende mihi faciem

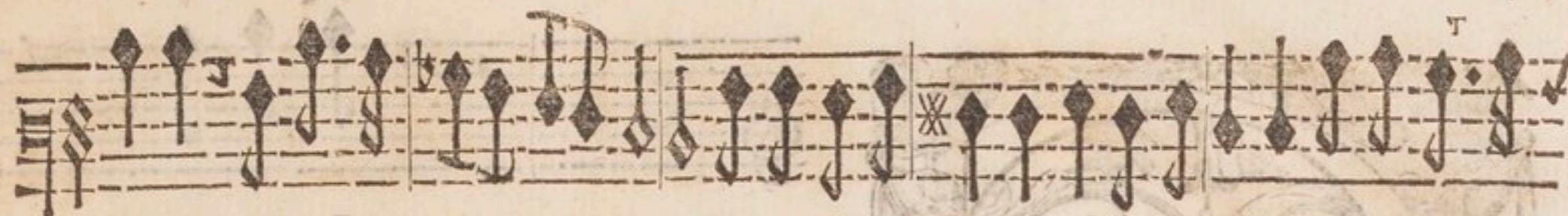
tuam, Sonet vox tua in auribus meis, Sonet vox tua in auribus

meis, Vox enim, Vox enim tua dulcis, & facies tua deco-

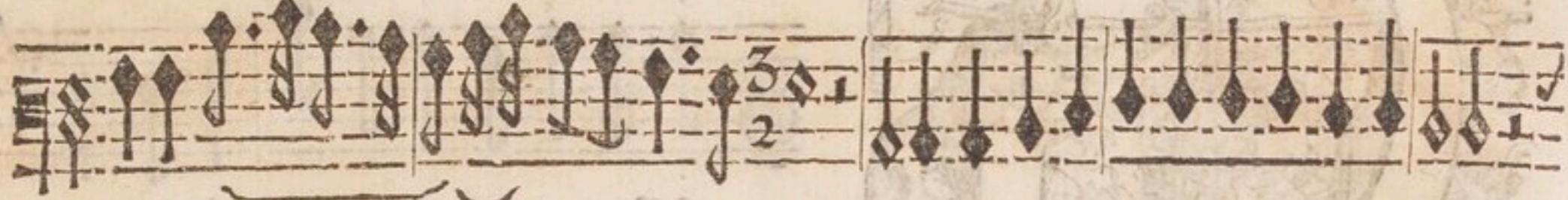
ra, Vox enim tua dulcis, & facies tua deco- ra:

Hortus conclusus soror mea sponsa, Hortus conclusus fons si- gna-

tus. Aperi mihi soror mea amica mea, columba



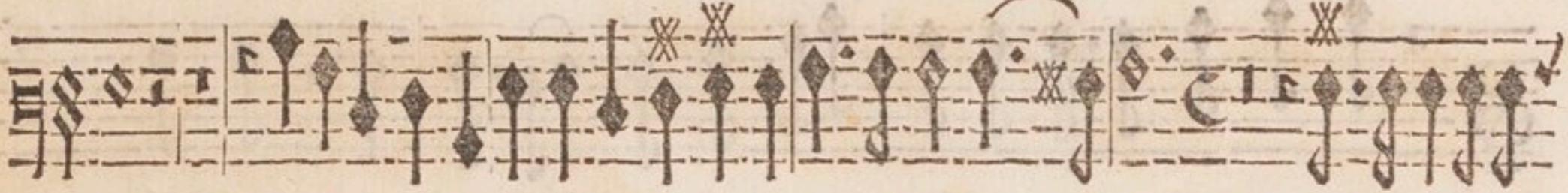
mea immacu- la- ta mea, Quia caput meū plenū est rore, & cincinni



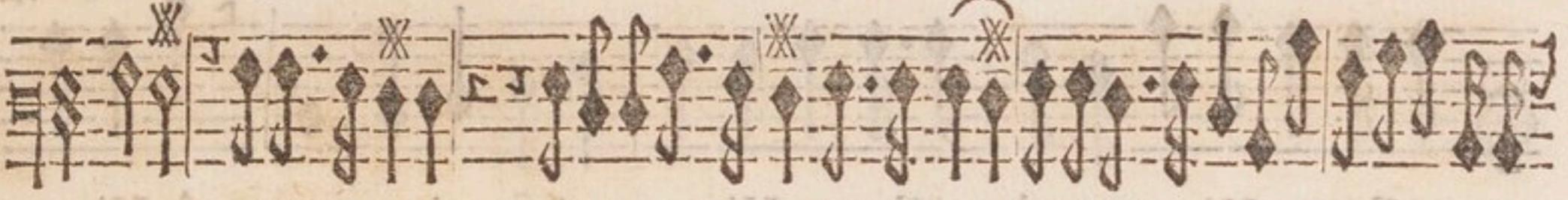
mei gut- tis nocti- ū. Veni in hortū meū soror mea spōsa,



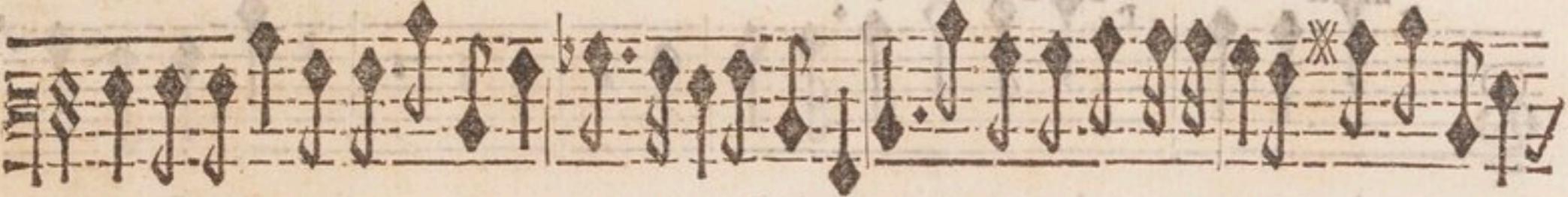
Veni in hortū meū, messui myrrhā meā cū aromati- bus, cū aro- matib⁹ me-



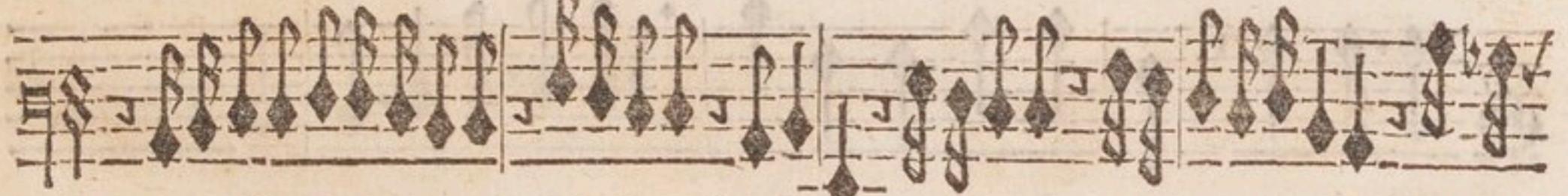
is, Ego dilecta meæ & ad me conuersio e- jus. Vulnerasti cor



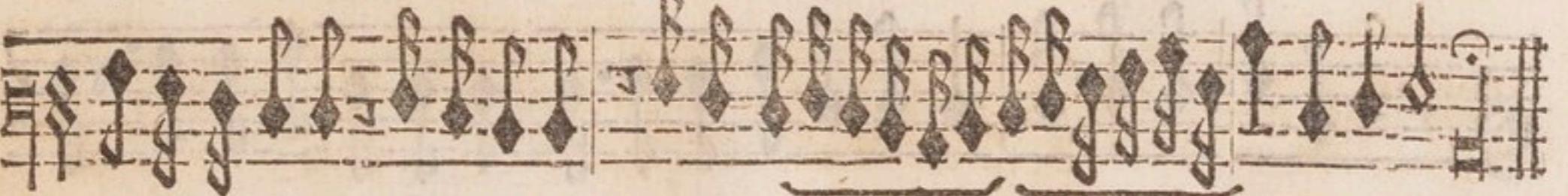
meum electa mea in vno oculorū tuo- rū dilecta mea auerte oculos



tuos à me, quia ipsi me auolare fecerunt, auerte oculos tuos à me, à me,



quia ipsi me auolare, auolare fecerunt, auolare, auolare fecerūt, auo-



lare fecerunt, auolare, auola- re fecerunt.

D

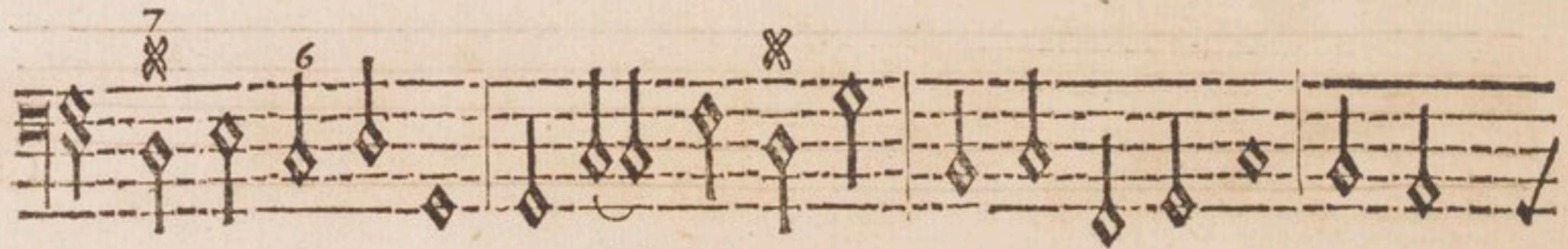
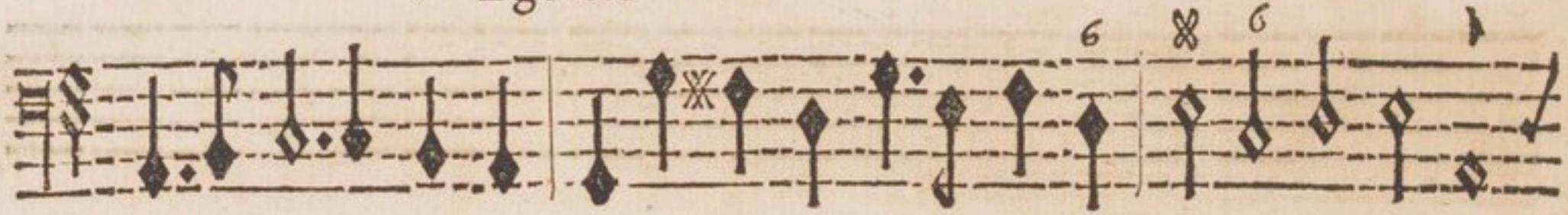
à 2. B. S. vel A.

B. CONTINUUS.

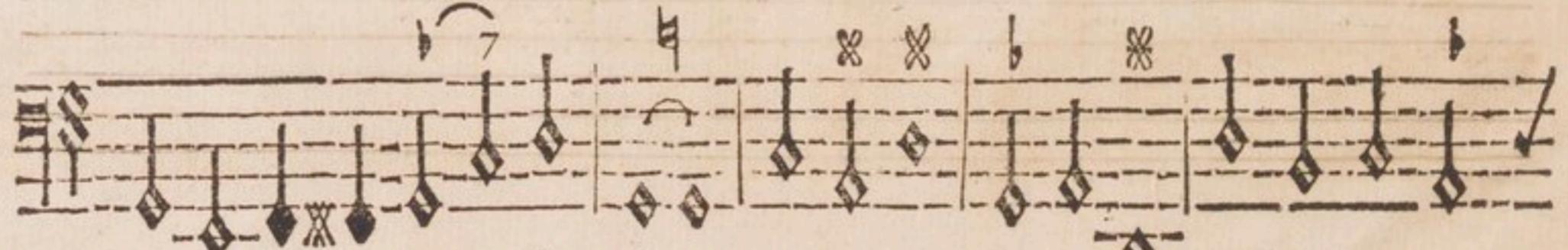
DIALOGVS SPONSÆ
CVM SPONSO COELESTI.



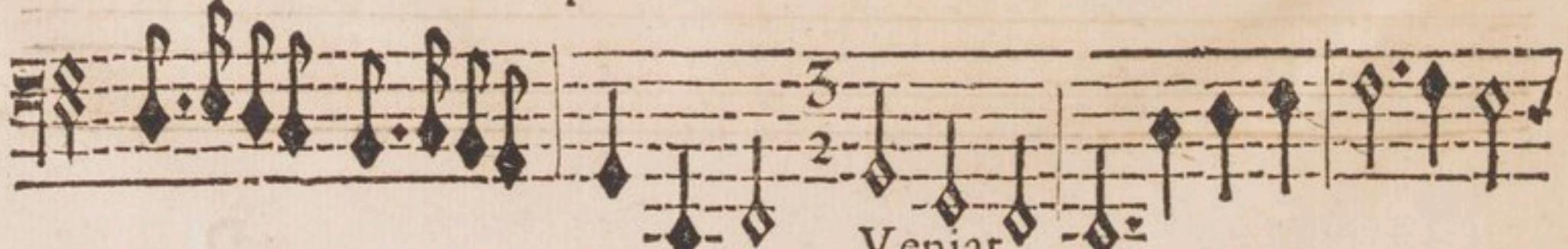
-♦- Ego sto



Vox dilecti.



Aperi



Veniat

Ego
Vulnerasti
Auerte