

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MUSIQUE LATINE DE STYLE CONCERTANT

Sébastien de Brossard (1655-1730)

# **Quemadmodum desiderat cervus (SdB.30)**

à voix seule et basse continue



### Præludium ad libitum

Canto o Tenore solo  
o Baratono transponedo una terza piu basso  
o Basso, una quinta piu basso

Bassus-continuus

4

Que-mad - mo - dum de-si - de-rat

9

cer-vus ad fon - tes a - qua - rum, ad fon - tes a - qua - rum, ad fon - tes a -

12

qua - rum: i - ta, i - ta de - si - de - rat, i - ta, i - ta de - si - de - rat, de - si - de - rat a - ni - ma, de -

16

si - de - rat a - ni - ma me - a ad

19

te - De - us.

## Allegro è Affettuoso

23

ARIA

8 Si - ti - vit a - ni - ma me - a, si - ti - vit a - ni - ma me - a ad

32

8 De - um, ad De - um fon - - - - - tem vi - vum: Si - ti - vit

41

8 um: quan - do, quan - do \_\_\_\_ ve - ni - am, quan - do, quan - do \_\_\_\_ ve - ni - am

49

et ap - pa - re - - - bo an - te fa - - - - ci-em De -

58

i? quan-do, quan - do\_\_\_ ve - ni-am, quan-do, quan - do\_\_\_ ve - ni-am

67

et ap - pa - re - - - bo an - te fa - - - - ci-em De - - -

## Largo

77

8

i? Fu - e-runt mi - hi la - chry-mæ me-æ, fu-re-runt mi - hi la - chry-mæ me-æ pa - nes di - e ac

82

8

nos - te: dum di-ci-tur mi-hi quo-ti - di-e, dum di-ci-tur mi-hi quo - ti - di-e: u-bi est De - us tu - us, u - bi

86

8

est, u-bi est, u-bi est De - us tu - us, De - us tu - us?

## Adagio

91

8

Hæc re - cor - da - tus sum, re - cor - da - tus sum, et ef - fu - di in

98

8

me, ef - fu - di in me - a - ni - nam me - - - am, et ef -

105

8

fu - fi in me a - ni - mam me - - - am:

**Allegro assai é staccato**

111

quo - ni-am tran - si - bo in lo - cum ta - ber - na - cu - li ad - mi -

114

ra - - - bi-lis us - que ad do - mum De - i,

117

quo - ni-m tran - si - bo in lo - cum ta - ber - na - cu - li ad mi-ra - - -

120

- bi-lis us-que ad do-mum De - i, quo-ni-am tran - si - bo in

124

lo-cum ta - ber - na - cu-li, ta - ber - na - cu-li ad - mi - ra - bi - lis us - - - - que,

127

us-que ad do-mum De - i. In vo - - - - ce e - xul - ta - ti - o - nis,

131

8 et con-fes - si-o - nis, so - nus, so - nus, so-nus e - pu-lan - tis, so - nus, so - nus, so-nus e - pu-lan - tis,

134

8 so - nus e - pu-lan - tis, so-nus e - pu-lan-tis, so-nus, so \_\_\_\_\_ nus,

138

8 so-nus, so-nus, so-nus e-pu-lan-tis, so - nus, so-nus, so-nus e-pu-lan-tis, so - nus e - pu-lan - tis.

## Allegro è Presto

142

8

Qua - re tris - tis es a - ni - ma me - a, qua - re, tris - tis

147

8

es a - ni - ma me - a? et qua - re, qua - re con - tur - bas me?

152

8

Spe - ra, spe - ra, spe - ra in De - o, spe - ra in De - o, spe - ra, spe - ra, spe - ra in De - o, spe - ra, spe - ra, spe - ra in De -

156

o, quo-ni-am ad-huc con-fi-te-bor e - i, spe-ra, spe-ra, spe-ra in De-o, spe-ra, spe-ra, spe-ra in

160

De-o, spe - ra, spe-ra, spe-ra, spe-ra, spe-ra in De-o, spe-ra, spe-ra, spe-ra in De-o, spe - ra,

164

spe-ra, spe-ra, spe - ra in De - o, quo-ni-am ad-huc con-fi-te bor e - i: sa - lu - ta-re vul - tus

168

me-i, sa-lu-ta-re\_\_vul-tus\_\_me-i, et De - - - - - us me - us, sa-lu-ta-re vul-tus

173

me-i, vul-tus me-i, et De - - - - - us me -

**Largo**

177

us, sa-lu-ta-re vul-tus\_\_me-i et De - us me - - - - - us.

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# Quemadmodum desiderat cervus (SdB.30)

à voix seule et basse continue

## Præludium ad libitum

Basse

4

7

11

15

19

**Allegro è Affettuoso**

*ARIA*

23



**Allegro è Presto**

142

Musical staff 142-151: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains ten measures of music. It begins with a whole note chord (F#2, C3, F#3) followed by a half note (F#3), then a quarter note (F#3), and continues with a series of quarter and eighth notes, ending with a whole note chord (F#2, C3, F#3).

152

Musical staff 152-155: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains four measures of music. It begins with a quarter rest, followed by a series of eighth and sixteenth notes, ending with a quarter note (F#3).

156

Musical staff 156-160: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains five measures of music. It begins with a series of eighth and sixteenth notes, followed by a quarter note (F#3), and continues with a series of eighth and sixteenth notes, ending with a quarter note (F#3).

161

Musical staff 161-165: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains five measures of music. It begins with a series of eighth and sixteenth notes, followed by a quarter note (F#3), and continues with a series of eighth and sixteenth notes, ending with a quarter note (F#3).

166

Musical staff 166-170: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains five measures of music. It begins with a series of eighth and sixteenth notes, followed by a quarter note (F#3), and continues with a series of eighth and sixteenth notes, ending with a quarter note (F#3).

171

Musical staff 171-175: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains five measures of music. It begins with a series of eighth and sixteenth notes, followed by a quarter note (F#3), and continues with a series of eighth and sixteenth notes, ending with a quarter note (F#3).

**Largo**

176

Musical staff 176-180: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains five measures of music. It begins with a series of eighth and sixteenth notes, followed by a quarter note (F#3), and continues with a series of eighth and sixteenth notes, ending with a quarter note (F#3).

**Accès à des enregistrements sonores et des documents musicaux**  
**Access to sound recordings and musical documents**

audionum

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