

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

Henry Du Mont (1610-1684)
Ad te levavi oculos meos

à 4 voix & basse continue



Nomenclature :



Dessus



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)].

Ad te levavi oculos meos :
qui habitas in cælis.

Ecce sicut oculi servorum :
in manibus dominorum suorum.

Sicut oculi ancillaæ in manibus dominæ suæ :
ita oculi nostri ad Dominum Deum nostrum,
donec misereatur nostri.

Miserere nostri Domine, miserere nostri :
quia multum repleti sumus despectione.
Quia multum replea est anima nostra :
opprobrium abundantibus et despicio superbis.

Psaume 122

seul

Dessus | Ad te le - va - vi, le - va - vi o - cu-los me - - - os, ad te le - va - vi

Haute-contre | *seul*
8 Ad te le - va - vi o - cu-los me - os, ad te le - va - vi

Taille | *seul*
8 - - - - -

Basse | *seul*
Ad te le - va - vi o - cu-los me - - os, ad te le - va - vi

Basse continue | *seul*
3 4 # 7 6

5

o - cu-los, le - va - vi o - cu-los me - os: qui ha - bi-tas, qui ha - bi - tas in cæ -

8

o - cu-los, le - va - vi o - cu-los me - os: qui ha - bi-tas, qui ha - bi - tas in cæ -

8

o - cu-los, le - va - vi o - cu-los me - os: qui ha - bi-tas, qui ha - bi - tas in cæ -

6
4

4

9 *tous*

lis. Ec-ce si - cut o - cu - li ser-vo - rum: in ma - ni**b**us do - mi - no - rum su - o -

8 *tous*

lis. Ec - ce si-cut o - cu - li ser-vo - rum: __

8 *tous*

Ec - ce si-cut o - cu - li ser-vo - rum: in ma - ni**b**us do - mi - no - rum su - o -

tous

lis. In ma - ni - bus do - mi-no - rum _____ su - o -

13

rum, in mani - bus, in mani - bus do-mi-no - rum _____ su - o - rum. *seul*
in mani - bus, in mani - bus do-mi - no-rum su - o - rum. Si eut o - cu-li an-cillæ
rum in mani - bus, in mani - bus do-mi - no-rum su - o - rum. *seul*
rum, in mani - bus, in mani - bus do-mi - no-rum su - o - rum.

8

8

#

18

in ma - ni-bus do - mi - næ su - æ:
i - ta o - cu-li nos - tri ad Do - mi-num

tous

8
in ma - ni-bus do - mi-næ su - æ: i - ta o - cu-li nos - tri ad Do - mi-num

8
bus in ma - ni - bus do - mi - næ su - æ:
tous

i - ta o - cu-li nos - tri ad Do - mi-num

7 6

23

De - um nos - trum, De-um nos - trum, do - nec mi-se - re - a - tur,
seul

De - um nos - trum, De-um nos - trum, do-nec mi-se - re - a - tur nos - tri, do -

De - um nos - - - trum.

4 # 6

28

Musical score for voices and basso continuo, page 9, measure 28. The score consists of five staves. The top two staves are soprano voices, the third is alto, the fourth is tenor, and the bottom is basso continuo. The vocal parts sing in homophony. The basso continuo part includes a bassoon line and a harpsichord realization. The music is in common time, with various key changes indicated by Roman numerals below the staff.

mi - se - re-a - tur nos - tri. Mi - se-re-re nos - tri Do - mi-ne,

nec mise - re-a - tur nos - tri. Mi-se -

seul

Mi-se - re-re, mi - se - re-re, mi - se - re-re nos - tri Do - mi-

seul

Mi - se-re - re, mi - se-re - re, nos - tri Do-mi -

9 7 4 \natural \flat 7 \flat $\frac{6}{4}$ 5

33 *tous*

A musical score for four voices and basso continuo. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The bottom two staves are basso continuo parts, each with a bass clef and a key signature of one flat. The vocal parts sing in homophony, while the basso continuo parts provide harmonic support. The music is in common time. The lyrics are in French, repeated in three lines. The first line starts with "mi - se - re - re," followed by "mi - se - re - re nos - tri Do - mi - ne, mi - se - re - re," and ends with "re - re, mi - se - re - re, mi - se - re - re nos - tri Do - mi - ne, mi - se -". The second line starts with "ne, mi - se - re - re, mi - se - re - re nos - tri Do - mi - ne," and ends with "ne, mi - se - re - re, mi - se - re - re nos - tri Do - mi - ne, mi - se - re - re, mi - se -". The third line starts with "ne, mi - se - re - re, mi - se - re - re nos - tri Do - mi - ne," and ends with "ne, mi - se - re - re, mi - se - re - re nos - tri Do - mi - ne, mi - se - re - re, mi - se -". The score includes dynamic markings such as *tous* and *+.* The basso continuo parts include bassoon and cello parts with various slurs and grace notes.

mi - se - re - re, mi - se - re - re nos - tri Do - mi - ne, mi - se - re - re,
re - re, mi - se - re - re, mi - se - re - re nos - tri Do - mi - ne, mi - se -
tous
ne, mi - se - re - re, mi - se - re - re nos - tri Do - mi - ne,
tous
ne, mi - se - re - re, mi - se - re - re nos - tri Do - mi - ne, mi - se - re - re, mi - se -

38

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and organ. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The bottom two staves are bass voices and the basso continuo, each with a bass clef and a key signature of one flat. The music is in common time. The vocal parts sing a Latin hymn. Measure 38 begins with a soprano entry. The lyrics are: "mi - se - re - re, mi - se - re - re nos - tri: qui-a mul-tum re - ple-ti su - mus des - pec - ti - o - re - re, mi - se - re - re nos - tri: qui-a mul-tum re - ple-ti su - mus des - pec - ti - o - mi - se-re - re nos - tri: qui-a mul-tum re - ple-ti su - mus des - pec - ti - o - re-re, mi - se - re - re nos - tri: qui-a mul-tum re - ple-ti su - mus des - pec - ti - o -". The basso continuo part provides harmonic support with sustained notes and bassoon entries. Measure numbers 6 and 11 are indicated below the bass staves.

mi - se - re - re, mi - se - re - re nos - tri: qui-a mul-tum re - ple-ti su - mus des - pec - ti - o -
re - re, mi - se - re - re nos - tri: qui-a mul-tum re - ple-ti su - mus des - pec - ti - o -
mi - se-re - re nos - tri: qui-a mul-tum re - ple-ti su - mus des - pec - ti - o -
re-re, mi - se - re - re nos - tri: qui-a mul-tum re - ple-ti su - mus des - pec - ti - o -

6 11

44

The musical score consists of four staves. The top two staves are for voices, each with a treble clef and a key signature of one flat. The third staff is for the basso continuo, with a bass clef and a key signature of one flat. The bottom staff is also for the basso continuo, with a bass clef and a key signature of one flat. Measure 14 begins with a rest in the top voices. Measure 15 starts with "ne." in the top voices, followed by a melodic line in eighth notes labeled "seul". Measure 16 continues with "ne." in the top voices, followed by the lyrics "Qui a mul-tum re - ple-ta est a - ni-ma nos-tra:". Measure 17 starts with a rest in the top voices. Measure 18 begins with "ne." in the top voices, followed by a melodic line in eighth notes labeled "seul". Measure 19 continues with "ne." in the top voices, followed by the lyrics "op-pro-bri-um, op - pro-bri-um a-bun-dan-ti - bus et despec - ti-o su-". Measure 20 begins with a rest in the top voices.

ne.

seul

ne. Qui a mul-tum re - ple-ta est a - ni-ma nos-tra:

ne.

seul

ne. op-pro-bri-um, op - pro-bri-um a-bun-dan-ti - bus et despec - ti-o su-

6

49

A musical score for four voices and basso continuo. The score consists of five staves. The top three staves are soprano (G clef), alto (C clef), and tenor (F clef), all in common time (indicated by '8'). The bottom two staves are basso continuo (Bass clef). The vocal parts sing in homophony. The vocal entries are as follows:

- Measures 49-50: Alto and Tenor sing "op-pro - bri-um," Basso continuo provides harmonic support.
- Measure 51: All voices sing "a-bun-dan - ti-", except for the basso continuo which rests.
- Measures 52-53: Alto and Tenor sing "Qui a mul-tum re - ple - ta est", Basso continuo provides harmonic support.
- Measures 54-55: Alto and Tenor sing "a - ni-ma nos-tra,", Basso continuo provides harmonic support.
- Measures 56-57: Alto and Tenor sing "per-bis, su-per - bis," Basso continuo provides harmonic support.

The vocal parts are labeled with "seul" above them in measure 50 and measure 52. Measure numbers 6 and 13 are indicated below the basso continuo staff.

54

bus et despec - ti-o su - per-bis, su-per - bis, op - pro - bri - um, op -
tous

op - pro - bri - um

seul tous

qui-a mul-tum re - ple-ta est a - ni-ma nos-tra: op -
tous

op- pro-bri-um, op -

59

A musical score for voice and basso continuo. The score consists of five staves. The top two staves are for the voice, and the bottom three are for the basso continuo. The music is in common time, with a key signature of one flat. The vocal part begins with "pro - bri-um" and continues with "a - bun-dan - ti - bus". The basso continuo parts provide harmonic support throughout. Measure 59 concludes with a repeat sign, a bass clef, the number '2', and another bass clef.

pro - bri-um a - bun-dan - ti - bus et _____ des - pec - ti -

a - bun-dan - ti - bus et des - pec - ti - o su - per - - - - bis, et despec - ti -

ori - bri-um a - bun-dan - ti - bus et des - pec - ti - o su-per bis, su-per - bis, et despec -

pro - bri-um a - bun-dan - ti - bus et despec - ti - o su - per - bis, su-per - bis, _____ et despec - ti -

b 2 b

63

A musical score for voices and basso continuo. The score consists of five staves. The top three staves are for voices, and the bottom two are for the basso continuo. The voices sing in four parts: soprano, alto, tenor, and bass. The basso continuo staff includes a bass line and a harpsichord-like part with sustained notes. The music is in common time, with key changes indicated by sharps and flats below the staff. The vocal parts sing in French, with lyrics including "o su-per - bis, mi-se-re - re," "mi - se - re - re nos - tri," and "mi - se - re - re, mi - se - re - re." The score uses various musical markings such as "seul" (solo) and "tous" (all). The basso continuo staff has a unique rhythmic pattern with many eighth and sixteenth notes.

o su - per - bis, mi-se-re - re, mi - se - re - re nos - tri, mi - se - re - re, mi - se -

o su - per - bis, mi - se - re - re, mi - se - re - re nos - tri, mi - se - re - re, mi - se -

- ti - o su - per - bis, mi - se - re - re, mi - se - re - re nos - tri, mi - se - re - re, mi - se - re -

o su - per - bis, mi - se - re - re, mi - se - re - re nos - tri Do - mi - ni, mi - se - re - re, mi - se - re -

4 # ♫ 7 ♫ ♫

69

re - re nos - tri Do - mi - ne, mi - se - re - re nos - tri.

re - re nos - tri Do - mi - ne, mi - se - re - re nos - tri.

nos - tri Do - mi - ne, mi - se - re - re nos - - - tri.

nos - tri Do - mi-ne, mi - se - re - re nos - tri, mi - se - re - re nos - tri.

4 # # 6 9 6 4

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

Henry Du Mont (1610-1684)
Ad te levavi oculos meos

à 4 voix & basse continue

Basse continue

1

8

16

26

34

42

50

58

66