

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

**Daniel Danielis (1635-1696)**

# **Cessavit gaudium**

à quatre voix avec deux violes de gambe & basse continuo



Nomenclature :

*Canto*

*Alto*

*Tenore*

*Basso*

 *Viola 1*

 *Viola 2*

 *Viola 1*

Source :

Attrib. à Daniel Danielis.

ms copié vers 1670-84 par Düben, tablature, f. 2v-4r.

S-Uu [Vok. mus. i hs. 54 : 1.

Cessavit gaudium cordis nostri,  
versus est in luctum chorus noster,  
cecidit corona juventutis eheu !

Eheu! eheu ! Gustavus Princeps in morte occubuit.

Succine beata anima nos relinquis,  
ad cælum properas, superna visitas,  
et choro sociata cælestium  
ætermum Deum nunc laudibus celebras ?

Eheu ! eheu ! Gustavus Princeps in morte occubuit.

O felix anima, mundi pertesa,  
cælorum gaudia intras cum gloria ;  
sanctis cum Angelis, beatis sociis,  
ter Sanctum concis et nunquam deficis.

Sed dum melior pars in cælo triumphat,  
pars altera in morte occubuit.

Nos igitur quamvis de triumpho gratulemur,  
obitum tamen ploramus,  
et desideratissima præsentia tua orbati,  
cogimur inter suspiria et lacrimas dicere :  
Gustave, vale.

**Adagio**

*Canto*

*Alto*

*Tenore*

*Basso*

Ces - sa - vit gau - di - um cor - dis nos - tri, ces - sa - - - - vit, ver - sus est in

**Adagio**

*Viola 1*

*Viola 2*

**Adagio**

*Continuo*

The image shows a page of a musical score, page 3, with a tempo marking of **Adagio**. It features four vocal staves (Canto, Alto, Tenore, Basso) and three instrumental staves (Viola 1, Viola 2, Continuo). The vocal parts are mostly silent, indicated by horizontal lines. The Tenore part has a melodic line with lyrics: "Ces - sa - vit gau - di - um cor - dis nos - tri, ces - sa - - - - vit, ver - sus est in". The instrumental parts provide accompaniment. The score is written in G major (one sharp) and common time (C). The Viola 2 part has a long slur across the first three measures. The Continuo part has a simple bass line.

5

luc-tum, in luc-tum cho - rus — nos - ter, ver-sus est in luc-tum cho-rus, cho-rus nos - ter, ce-ci-dit co-

10

**Adagio**

ro-na, co-ro-na ju-ven - tu-tis, e-heu! e-heu! ce - ci - dit, ce - ci-dit co-ro-na ju-ven - tu-tis, e-heu! ce - ci-dit

15 **Adagio**

E - heu! e - heu! Gus - ta - vus Prin - ceps, Gus - ta - vus Prin - ceps

E - heu! e - heu! Gus - ta - vus Prin - ceps, Gus - ta - vus Prin - ceps

e - heu! e - heu! — ce - ci - dit. E - heu! e - heu! Gus - ta - vus Prin - ceps, Gus - ta - vus Prin - ceps

E - heu! e - heu! Gus - ta - vus Prin - ceps, Gus - ta - vus Prin - ceps

**Adagio**

**Adagio**

23



in mor - te, in mor - te, mor - te oc - cu - bu - it, Gus-ta - vus Prin-ceps in mor -

in mor - te, in mor - te, mor - te oc - cu - bu - it, Gus-ta - vus Prin-ceps in mor -

in mor - te, in mor - te, mor - te oc - cu - bu - it, Gus-ta - vus Prin-ceps in mor -

in mor - te, in mor - - - te oc - cu - bu - it, Gus-ta - vus Prin-ceps in mor -

The musical score consists of seven staves. The first three staves are for Soprano, Alto, and Tenor voices, respectively. The fourth staff is for Bass voice. The fifth and sixth staves are for Piano accompaniment, and the seventh staff is for a second Bass voice. The lyrics are: "in mor - te, in mor - te, mor - te oc - cu - bu - it, Gus-ta - vus Prin-ceps in mor -". The music is in G major and 4/4 time. The lyrics are written below the vocal staves, with hyphens indicating syllables across notes. The piano accompaniment features a steady rhythmic pattern of eighth and sixteenth notes.

32

te, in mor - te oc - cu - bu - it.

te, in mor - te oc - cu - bu - it.

te, in mor - te oc - vu - bu - it. Sic - ci - ne, sic - ci - ne be - a - ta a - ni - ma, sic - ci - ne,

te, mor - te oc - cu - bu - it.

*Adagio*

*Adagio*

*Adagio*



41

The musical score is written in G major (one sharp) and consists of seven staves. The first three staves are vocal parts: the top two are treble clefs and the third is an alto clef. The bottom four staves are instrumental parts: the first is a bass clef, and the next three are tenor clefs. The vocal line includes the lyrics: "sic - ci - ne nos — re - lin - quis, ad cæ - lum pro - phe - tas, ad cæ - lum pro - pe - ras, su - per - na vi - si - tas,". The instrumental parts provide harmonic support with various rhythmic patterns.

sic - ci - ne nos — re - lin - quis, ad cæ - lum pro - phe - tas, ad cæ - lum pro - pe - ras, su - per - na vi - si - tas,

50

et cho - ro so - ci - a - ta, cho-ro so - ci - a - ta — cae - les - ti - um aet - er - num De - um,

The musical score consists of seven staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) in G major, with the lyrics written below the Tenor/Bass staff. The last four staves are piano accompaniment in G major, with the first two staves in bass clef and the last two in bass clef. The score begins at measure 50 and spans 12 measures.

59

æ - ter - num De - um nunc lau - di - bus, lau - di - bus ce - le - bras, æ - ter - num De - um,

The musical score consists of seven staves. The top two staves are empty. The third staff is a vocal line with lyrics. The bottom four staves are instrumental accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: æ - ter - num De - um nunc lau - di - bus, lau - di - bus ce - le - bras, æ - ter - num De - um,

67

E - heu! e - heu!

E - heu! e - heu!

æ - ter - num De - um nunc lau - di - bus ce - - - - le - bras? E - heu! e - heu!

E - heu! e - heu!

75

Gus-ta - vus Prin-ceps, Gus-ta - vus Prin-ceps in mor - te, in mor - te, mor - te oc - cu - bu - it.

Gus-ta - vus Prin-ceps, Gus-ta - vus Prin-ceps in mor - te, in mor - te, mor - te oc - cu - bu - it.

Gus-ta - vus Prin-ceps, Gus-ta - vus Prin-ceps in mor - te, in mor - te, mor - te oc - cu - bu - it.

Gus-ta - vus Prin-ceps, Gus-ta - vus Prin-ceps in mor - te, in mor - - - te oc - cu - bu - it.

85

*Canto solo con instrumnti*

Gus-ta - vos Prin-ceps in mor - te, in mor - te oc - cu - bu - it. O\_\_ fe - lix\_\_

Gus-ta - vos Prin-ceps in mor - te, in mor - te oc - cu - bu - it.

Gus-ta - vos Prin-ceps in mor - te, in mor - te oc - cu - bu - it.

Gus-ta - vit Prin-ceps in mor - te, mor - te oc - cu - bu - it.

93

a - ni - ma, o fe - lix a - ni - ma, mun - di per - te - sa, mun - di per - te - sa, cæ - lo - rum gau -

The musical score consists of seven staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "a - ni - ma, o fe - lix a - ni - ma, mun - di per - te - sa, mun - di per - te - sa, cæ - lo - rum gau -". The next three staves are piano accompaniment: the first is a treble clef staff, the second is a middle clef staff, and the third is a bass clef staff. The bottom three staves are also piano accompaniment: the first is a bass clef staff, the second is a middle clef staff, and the third is a bass clef staff. The music is in a 4/4 time signature.

101

- di - a in - tras cum glo - ri - a; Sanc - tis cum An - ge - lis, be - a - tis \_\_\_\_ so - ci - is,

The musical score consists of seven staves. The first staff is a vocal line in G major (one sharp) and 4/4 time, with the lyrics: "- di - a in - tras cum glo - ri - a; Sanc - tis cum An - ge - lis, be - a - tis \_\_\_\_ so - ci - is,". The second, third, and fourth staves are empty, likely representing other vocal parts. The fifth, sixth, and seventh staves form the piano accompaniment, written in bass clef. The piano part begins with a series of chords and single notes, including a prominent G major triad in the first measure.



108

ter\_\_ Sanc - tum con - ci - nis et\_\_ nun - quam\_\_ de - fi - cis, ter Sanc - tum con - ci - nis, ter Sanc - tum con - ci - nis

116

et \_\_\_\_\_ nun - quam de - fi - cis, ter Sanc - tum con - ci - nis et \_\_\_\_\_ nun - quam de - fi - cis.

The musical score is written in G major (one sharp) and common time. The vocal line (top staff) features a melodic line with lyrics. The instrumental accompaniment (bottom three staves) consists of a bass line and two empty staves, suggesting a piano or organ accompaniment.

122

Sed dum me - li - or pars in cae - lo tri - um - - - - phat, tri -

Sed dum me - li - or pars in cae - lo tri - um - - - - phat, tri -

Sed dum me - li - or pars in cae - lo tri - um - - - - phat, tri - um - - - -

125

um - - - - - phat, tri-um - phat,

um - - - - - phat, tri-um - phat, pars al - te-ra in

- phat, tri - um-phat, tri - um-phat, tri - um - phat, tri-um - phat, tri-um - phat, tri-um - phat, pars

129

pars al - te-ra in mor - te oc - cu - bu - it, in mor - te oc - cu - bu - it.  
 mor - - - - te oc - cu - bu - it, in mor - te oc - cu - bu - it.  
 al - te-ra in mor - - - - te oc - cu - bu - it, in mor - te oc - cu - bu - it.

136 *tutti*

Nos i - gi - tur quam-vis de tri - um-pho gra - tu-le - mur, o - bi-tum ta - men plo - ra - mus,

Nos i - gi - tur quam-vis de tri - um-pho gra - tu-le - mur, o - bi-tum ta - men plo - ra - mus,

Nos i - gi - tur quam-vis de tri - um-pho gra - tu-le - mur, o - bi-tum ta - men plo - ra - mus,

Nos i - gi - tur quam-vis de tri - um-pho gra - tu-le - mur, o - bi-tum ta - men plo - ra - mus,

Nos i - gi - tur quam-vis de tri - um-pho gra - tu-le - mur, o - bi-tum ta - men plo - ra - mus,

142

et de-si-de-ra - tis - si-ma prae-sen - ti - a tu - a or-ba - ti, co - gi - mur in ter sus - pi - ri - a et la - cri-mas,

et de-si-de-ra - tis - si-ma prae-sen - ti - a tu - a or-ba - ti, co - gi - mur in - ter sus - pi - ri - a et la - cri-mas,

et de-si-de-ra - tis - si-ma prae-sen - ti - a tu - a or-ba - ti, co - gi - mur in - ter sus - pi - ri - a et

et de-si-de-ra - tis - si-ma prae-sen - ti - a tu - a or-ba - ti, co - gi - mur in - ter sus - pi - ri - a et

et de-si-de-ra - tis - si-ma prae-sen - ti - a tu - a or-ba - ti, co - gi - mur in - ter sus - pi - ri - a et

et de-si-de-ra - tis - si-ma prae-sen - ti - a tu - a or-ba - ti, co - gi - mur in - ter sus - pi - ri - a et

et de-si-de-ra - tis - si-ma prae-sen - ti - a tu - a or-ba - ti, co - gi - mur in - ter sus - pi - ri - a et

147

in - ter sus - pi - ri - a et la - cri - mas, et la - cri - mas di - ce - re, et la - cri - mas

in - ter sus - pi - ri - a et la - ci - mas, la - cri - mas di - ce - re, et la - cri - mas

la - cri - mas di - ce - re, in - ter sus - pi - ri - a et la - cri - mas di - ce - re, et la - cri - mas

pi - ri - a et la - - - - cri - mas, et l - cri - mas di - ce - re, et la - cri - mas



152

di - ce - re: Gus-ta-ve, va - le, \_\_\_ va - le, val - le, val-le, val-le, Gus - ta-ve, Gus - ta - ve,

di - ce - re:

di - ce - re:

di - ce - re:

di - ce - re:

di - ce - re:

di - ce - re:



172

*f* *p* *pp*

va - le, va - le, - va - le, Gus - ta - ve, Gus - ta - ve, va - le, va - le.

*f* *p* *pp*

va - le, va - le, va - le, Gus - ta - ve, Gus - ta - ve, va - le, va - le.

*f* *p* *pp*

ta - ve, va - le, va - le, va - le, Gus - ta - ve, Gus - ta - ve, va - le, va - le.

*f* *p* *pp*

va - le, va - le, va - le, Gus - ta - ve, Gus - ta - ve, va - le, va - le.

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

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# Cessavit gaudium

à quatre voix avec deux violes de gambe & basse continuo

Viola 1

Adagio

10

Adagio

19

Adagio

28

38

48

58

67

77

86

95

105

114

14



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# Cessavit gaudium

à quatre voix avec deux violes de gambe & basse continuo

Viola 2

Adagio

10

Adagio

Adagio

19

28

Adagio

37

47

57

67

76

85

94

104

114

14

136

144

153

162

172

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# Cessavit gaudium

à quatre voix avec deux violes de gambe & basse continuo

Continuo

Adagio

10

Adagio

20

30

Adagio

40

50

60

70

78

87

96

104



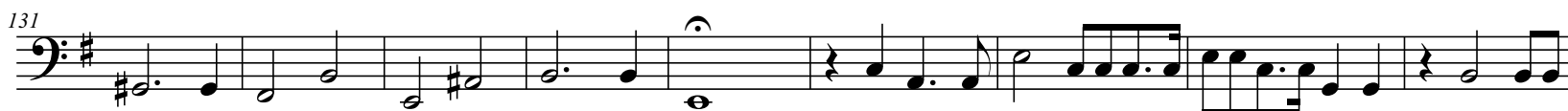
112



122 *Adagio*



131



140




148



157



166



176

