

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MOTETS À 1, 2 OU 3 VOIX AVEC ET SANS INSTRUMENTS CONCERTANTS

Henry Du Mont (1610-1684)

Jubilate Deo

à 2 voix, violon & basse continue



Nomenclature :

 *Dessus ou Haute-contre*
 *Basse*
 *Dessus de viol. si l'on veut*
 *Basse continue*

Source :

*Motets à II, III et IV parties pour voix
et instrumentts avec la basse continue.*

Paris, Christophe Ballard, 1681.

BnF [Rés. Vm¹ 97 (1-6).

Jubilate Dei omnis terra :
servite Domino in lætitia.

Introite in conspectu ejus : in exultatione.
Scitote quoniam Dominus ipse est Deus :
ipse fecit nos, et non ipsi nos.

Populus ejus, et oves pascuæ ejus,
introite portas ejus in confessione,
atria ejus in hymnis : confitemini illi.

Laudate nomen ejus, quoniam suavis est Dominus,
in æternum misericordia ejus :
et usque in generationem et generationem veritas ejus.

Psaume 99

Dessus

Ju-bi-la-te, ju - bi-la - te, ju-bi-la - te De - o, — ju - bi-la -

Basse

Ju-bi - la - te, ju - bi-la - te De - o, ju - bi-la - te De -

Troisième partie adjoustée si l'on veut

Dessus de viol.

Basse continue

4

te De - o, ju-bi-la-te De - o om - nis ter - ra, — ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te

o, ju-bi-la-te, ju - bi-la-te De - o om-nis ter - ra, ju-bi-la-te, ju-bi - la-te ju-bi-la-te, ju-bi-

8

De - - o, ju - bi - la - - te De - o om - nis__ ter - - ra: ser - vi - te Do - mi -

la - te__ De - o, ju - bi - la - te__ De - o om - nis ter - - - - ra: ser - vi - te

11

no in læ - ti - ti - a, ser - vi - te Do - mi - no in læ - ti - ti - a, læ - ti - ti -

Do - mi - no in læ - ti - ti - a, ser - vi - te Do - mi - no, ser - vi - te Do - - -

7 4 # 6

14

a, læ-ti - ti - a, ser - vi-te Do - mi-no in læ-ti - ti - a.

- mi-no in læ-ti - ti - a, ser-vi - te Do - mi - no in læ - ti - ti - a. In - tro-i-te, in - tro-

4 # 4 b 6 #

18

In-tro-i-te, in-tro - i-te in cons-pec - tu e-jus, in cons-pec-tu e - jus:

i-te in cons-pec-tu e - jus, in-tro - i-te in cons-pec - tu, in-tro - i - te in cons-pec-tu e -

6 # # # b

22

in e - xul - ta - ti - o - - - - ne, in e - xul - ta - ti - o - ne,

jus: in e - xul - ta - ti - o - - - - -

#

4

25

The musical score consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a treble clef accompaniment, and the fourth is a bass clef accompaniment. The key signature has one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat. The lyrics are: "in e-xul - ta - - - - - ti - o - - - - ne." The second staff begins with a bass clef and a key signature of one flat. The lyrics are: "ne, in e-xul - ta - - - - - ti - o - - - - ne." The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat.

in e-xul - ta - - - - - ti - o - - - - ne.

ne, in e-xul - ta - - - - - ti - o - - - - ne.

29 *Basse seule* +

Sci - to - te, sci - to - te quo - ni - am Do - mi - nus ip - se est De - us, sci - to - te, sci-

2 6 2

32

to - te quo - ni - am Do - mi - nus ip - se est De - us, ip - se est De - - - us: ip - se fe - cit

7 5

35

nos, et non ip-si nos, ip-se fe-cit nos, et non ip-si-nos, et non ip-si

6 5 $\flat$ 6 $\flat$

Detailed description: This block contains measures 35 through 38 of a musical score. It features three staves: a vocal line in bass clef, a piano accompaniment in treble clef, and a basso continuo line in bass clef. The vocal line includes Latin lyrics. The piano part has a complex rhythmic pattern with many sixteenth notes. The basso continuo line includes figured bass notation: #, 6, 5 $\flat$, 6, and $\flat$.

39

nos, ip-se fe-cit nos, et non ip-si nos, et non ip-si nos.

5/3 6/4 7 6

Detailed description: This block contains measures 39 through 42 of the musical score. It continues with the same three-staff format. The vocal line concludes with the lyrics 'et non ip-si nos.' and a fermata. The piano part also concludes with a fermata. The basso continuo line includes figured bass notation: 5/3, 6/4, 7, and 6.

43 *Dessus seul*

Po - pu-lus e - jus, et o - ves pas - cu-æ e - jus, po - pu-lus e - jus, et a__ a -

4 b

52

pas - o-si - e-jus, in - tro - i - te por - tas e-jus, in-tro - i - te por - tas e-jus in

4 b 4 6 5 5

62

con-fes - si - o - ne, in - tro - i - te__ por - tas e - jus in cin - fes - si -

6/4

70

o - ne, a - tri-a e - jus in hym - nis: con - fi - te - mi-ni, con - fi -

b

78

te - mi-ni il - li, a - tri-a e - jus, a - tri-a e - jus in hym - -

6 b 6

86

- nis, in hym - - - nis: con - fi - te - mi-ni, con - fi - te - mi-ni il - li.

6

94

Dessus

Lau-da - - - - - te no - - - - - men, no-men e -

Basse

Lau-da - - - - - te no - - - - - men e -

Viol.

h h h

98

The musical score consists of four staves. The first two staves are for voice (treble and bass clefs) and the last two are for piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: 'jus, lau - da - - - te no - - - - men, no - - - - -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

jus, lau - da - - - - te no - - - - - men, no - - - - -

jus, lau - da - - - - - te no - - - - - men, no - - - - -

101

men, lau-da-te no-men e - jus, quo-ni-am su - a - vis, su-a - vis est Do - mi-nus, su - a - vis, su -

- - men e - jus; quo-ni - am su-a -

6#

106

a - vis est Do - mi - nus, in æter-num mi - se - ri - cor - di - a e - jus: et us - que in ge - ne - ra - ti -

- vis est Do - mi - nus, in æter-num mi - se - ri - cor - di - a e - jus: et us - que in

7 6 5 5 6

111

o - nem, et us - que in ge - ne - ra - ti - o - nem, in ge - ne - ra - ti - o - nem, in ge - ne - ra - ti - o - - -

ge - ne - ra - ti - o - nem, in ge - ne - ra - ti - o - - nem et ge - ne - ra - ti - o - nem, et ge - ne - ra - ti - o - nem

b b 5

116

nem ve - ri-tas, ve - ri-tas e - jus. Ju-bi-la - te De - o, ju-bi-la - te De - o,

ve - ri - tas e - - - jus. Ju-bi - la - te, ju - bi-la - te De -

5 6

120

— ju - bi - la - te De - o, ju - bi - la - te De - o om - nis ter - ra, — ju - bi - la - te, ju - bi - la - te,

o, ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o om - nis ter - ra, ju - bi - la - te, ju - bi -

124

ju-bi-la-te, ju-bi-la-te De - o, ju - bi-la - te De - o om - nis - ter - ra: ser-vi-te Do-mi-

la-te, ju-bi-la-te, ju-bi - la-te De-o, ju - bi-la - te De-o om - nis ter - - - ra: ser-vi-te

128

no in læ - ti - ti - a, ser - vi - te Do - mi - no in læ - ti - ti - a, læ - ti - ti - a, _____ læ - ti - ti -

Do - mi - no in læ - ti - ti - a, ser - vi - te Do - mi - no, ser - vi - te Do - - - mi - no in læ - ti - ti -

4 6 8

132

a, ser - vi - te Do - - - - - mi - no in læ - ti - ti - a, ser - vi - te Do - mi -

a, ser - vi - te Do - mi - no in læ - ti - ti - a, ser - vi - te

135 **Lentement**

no in læ - ti - ti - a, ser - vi - te Do - mi - no, Do - mi - no in læ - ti - ti - a.

Do - mi - no in læ - ti - ti - a, ser - vi - te Do - mi - no in læ - ti - ti - a.

7 6 7 6 7

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Troisième partie adjoustée si l'on veut

Dessus de viol.

The musical score is written for a Violin (Dessus de viol.) in G minor (one flat) and common time (C). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is characterized by frequent sixteenth and thirty-second note patterns, creating a lively and rhythmic texture. Measure numbers 6, 11, 17, 22, 29, 34, 38, 43, and 94 are indicated at the start of their respective staves. A repeat sign is present at the end of the first staff. A large number '51' is placed above the staff starting at measure 43, indicating a section change or a specific measure count. The score concludes with a final measure marked '2'.

100

8

117

123

129

135

Lentement

This musical score consists of five staves of music in G minor (one flat). The first staff (measures 100-116) begins with a treble clef and a key signature of one flat. It features a melodic line with a fermata over measure 104, marked with an '8' above it. The second staff (measures 117-122) continues the melody with eighth and sixteenth notes. The third staff (measures 123-128) includes a triplet of eighth notes in measure 123. The fourth staff (measures 129-134) shows a change in texture with more frequent sixteenth-note patterns. The fifth staff (measures 135-138) concludes the passage with a final note marked 'Lentement' (Ritardando) above it, followed by a double bar line.

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Basse continue

7

13

20

29

36

43

53

63

73

83

