

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

Henry Du Mont (1610-1684)
Ego enim accepi

à deux voix & basse continue



Altus
vel Superius

Tenor
vel Cantus

Bassus
continuus

E-gó e - nim ac - ce - pi a Do - mi-

6

6

no quod et tra-di-di vo-bis, quod et tra-di-di vo - bis:

quo-ni - am Do-mi-nus Je - - sus in qua

12

8
8

ac - ce-pit, ac - ce - pit__ pa - nem, et gra - ti-as a - gens, et gra - ti-as
noc-te tra-de-ba - tur, ac - ce-pit, ac - ce - pit__ pa - nem, et gra - ti-as a - gens, et

16

8
8

a - gens, et gra - ti-as a - gens fre - git, et gra - ti-as a - gens fre - git, _____ et di -
gra - ti-as a - gens fre - git, et di - xit, et gra - ti-as a - gens fre - git, _____ et di -

21

xit: Ac-ci - pi-te et __ man-du-ca - te,
ac-ci - pi-te et __ man - du-ca - te:
xit: Ac - ci - pi-te et __ man - du - ca - te, ac-ci - pi-te et __ man - du-ca - te:

\flat

4 3

\sharp

26

hoc est _____ cor-pus me - um, Ac-ci - pi-te et __ man - du-ca - te, et __ man - du-ca - te: hoc
hoc est, hoc est cor-pus me - um, Ac - ci - pi-te et man-du - ca - te:

\flat **5** \sharp **7**

\sharp **6** \flat

4
2

31

est, hoc est cor - pus me - um quod pro vo - bis tra-de - tur: hoc fa - ci-te in
est, hoc est cor-pus me - um quod pro vo - bis tra - de - tur: hoc

6 6 4 3 #

36

me - am com-me-mo - ra - ti - o - nem, com me-mo-ra - ti-o - nem. Si-mi - li - ter et ca - li-cem post -
fa - ci-te in me - am com - me-mo-ra - ti-o - nem, com - me-mo-ra - ti-o - nem.

6 5 6 # 4 #

41

— quam cœ - na - vit, di - cens: hic ca - lix no-vum tes-ta - men-tum est in me - o san - gu -

6

47

ne, in me - o san - gu - ne: hoc fa - ci - te quo - ti - es - cum - que bi - be - tis, bi - be - tis in me - am com -

53

me - mo-ra-ti - o - nem, hoc fa - ci-te, hoc fa - ci - te quo-ti-es-cum - que bi -
hoc fa - ci - te quo-ti-es-cum - que bi - be-tis, quo-ti-es-cum - que bi -

b ♮

57

be-tis in me - am com - me - mo - ra - ti - o - nem, in me - am com-me - mo - ra - ti - o - nem.
be-tis in me - am com - me-mo-ra - ti-o - nem, in me - am com-me - mo - ra - ti - o - nem.

62

Quo - ti - es-cum-que e - nim man-du - ca - bi-tis pa-nem hunc, et
Quo - ti - es-cum-que e - nim man-du - ca - bi-tis pa-nem hunc, et ca - li-cem bi-

66

ca - li-cem bi-be - tis, mor - tem Do-mi - ni an-nun - ti-a - bi-tis do-nec
be - bis, mor - tem Do-mi - ni n-nun - ti - a - bi-tis do-nec ve - ni - at,

71

8
ve - ni - at,
Quo - ti - es - cum - que e - nim man - du - ca - bi - tis pa - nem hunc, et ca - li - cem bi -

8
Quo - ti - es - cum - que e - nim man - du - ca - bi - tis pa - nem hunc, et ca - li - cem bi - be - tis, bi - be -

2 4 4 4 4

75

8
be - tis,
mor - tem Do - mi - ni an-nun - ti - a - bi - tis do - nec ve - ni - at, mor -

8
tis, mor - tem Do - mi - ni, mor - tem Do - mi - ni,

7

80

Musical score for voices and basso continuo. The score consists of four staves. The top two staves are soprano voices (G clef), the third is alto (C clef), and the bottom is basso continuo (F clef). The key signature is one flat. The music is in common time. The lyrics are:

- tem Do - mi-ni an-nun - ti - a - bi-tis do-nec ve - ni - at, mor - tem Do - mi - ni an-nun - ti - a - bi-tis do-nec
mor - tem Do - mi - ni an-nun - ti - a - bi-tis do-nec

84

Musical score for voices and basso continuo. The top two staves are soprano voices (G clef), the third is alto (C clef), and the bottom is basso continuo (F clef). The key signature changes to no sharps or flats. The music is in common time. The lyrics are:

ve - ni - at, mor - tem Do - mi-ni an-nun - ti - a - bi-tis do - nec ve - ni - at.
ve - ni-at, mor - tem Do - mi - ni an-nun - ti - a - bi-tis do-nec ve - ni - at.

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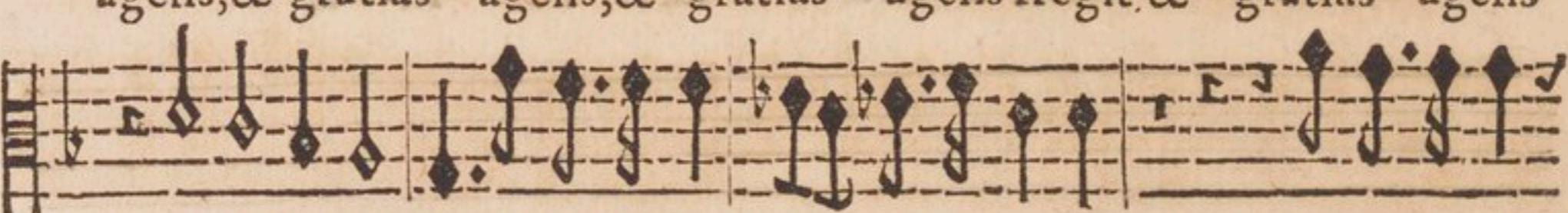
Bassus continuus





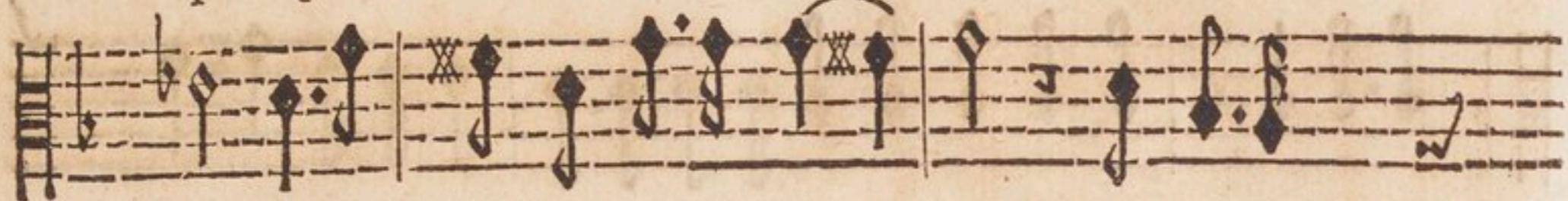
à 2.

ALTVS, vel SVPERIVS.

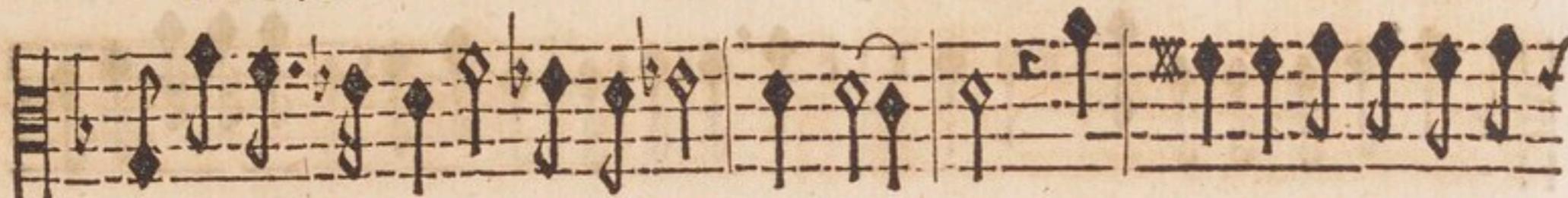




um quod pro vobis tradetur: hoc facite in meam commemorati-



onem, com- memoratio- nem. Simili-



ter & calicem postquā cœna- bit, di- cens: Hic Calix nouū Testa-



mentum est in meo sanguine, in meo sanguine: Hoc faci-



te quotiescumque bibetis, bibetis, in meam commemorationem.



nem: Hoc facite, Hoc faci- te quotiescum- que bi-



betis, in meam commemorationem, in meam commemorationem.



nem. Quotiescumque enim mandu- cabitis panem hunc, &
B ij TOVRNEZ.

à 2.

ALTVS, ^{vel} SVPERIVS.

calicem bibetis, mortem Domini annuntiabitis donec
veniat. Quotiescumque enim manducabitis panem
hunc, & calicem bi- betis, mortem Domini annuntiabitis donec
veniat. Mortem Domini annunti- abitis donec veni-
at Mortem Domini annuntiabitis donec veniat. Mortem Domini
annuntiabitis donec ve- niat.

à 2.

TENOR, vel CANTVS.



Go enim. Quoniam Dominus Ie- sus in qua

no[n]te tradebatur, ac- cepit, ac- ce- pit panem, &

gratias agens, & gratias agens fregit, & di- xit, & gratias

agens fre- git & di- xit: Ac- cipite & mandu-

cate: Accipite & manducate: Hoc est, Hoc est corpus me-

um: Acci- pite & manducate: Hoc est, Hoc est corpus me-

um quod pro vobis tra- detur: hoc facite in meam com-

memorationem, commemora- nem.

Hoc faci-



te quotiescumque bibetis, quotiescumque bi- betis, in me-



am commemora- nem, in meam commemora- nem.



Quotiescumque enim manducabitis panem hūc, & calicem bi-

T T



be- tis, mortem Domini annunti- abitis donec veni- at.



Quotiescumque enim manducabitis panem hūc, & calicem bi-

T



betis, bibe- tis, mortē Domi- ni, mortem Domini,



mortem Domi- ni annuntiabitis donec ve- niat.

T



Mortem Domi- ni annunti- abitis donec veniat.

B ij

à 2. T. A. vel C. S.

B. CONTINUUS.



The musical score consists of six staves of music. The first three staves begin with a large decorative initial 'E'. The lyrics are as follows:

- Go enim accepi.
- Accipite
- Hoc facite.
- Similiter.

Measure numbers 43, 65, and 66 are indicated above the fourth, fifth, and sixth staves respectively. Various musical symbols like flats, sharps, and crosses are placed above some notes, and a '4' symbol is placed above the third staff.



Hoc facite.



Quotiescumque

