

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

Henry Du Mont (1610-1684)
Salve Maria

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)].

Note :

*Quand on voudra deux pourront chanter dans une
mesme Partie, & la petite lettre italique signifie
qu'une des deux doit chanter seul, & la grosse ronde
pour chanter Tous ensemble, comme si c'estoit à
2 Chœurs. On peut y adjouter des Intruments.*

Salve Maria, virgo sole serenior,
et astris lucidor, et balsamo suavior,
virgo rosis rubicundior, et lilis candidior ;
quam Deus in humilem respexit ancillam
et sponsam amabilem.

Ave omnium at te recurrentium
certissimum perfugium Maria, tota speciosa,
tota amæra, tota benigna, tota fulgens, succure mihi.

O dulcissima advocata ! Et post hujus vitæ fluctus,
fac ut perveniam ad portum sempiternæ salutis.

Dessus

Haute-contre

Taille

Basse

Basse continue

seul

tous

seul

tous

Sal - ve, sal - ve Ma -

Sal - ve, sal - ve Ma-ri - a, vir - go so - le se-re - ni - or, sal - ve,

Vir - go so - le se-re - ni - or, sal - ve,

Sal - ve, sal - ve Ma -

5
a, sal - ve, sal - ve, sal - ve, sal - ve, sal - ve *vir - go* so - le se - re - ni-

8
sal - ve Ma - ri - a, sal - ve, sal - ve Ma - ri - a,

8
sal - ve, sal - ve Ma - ri - a, sal - ve, sal - ve Ma - ri - a,

ri - a, sal - ve, sal - ve Ma - ri - a, sal - ve, sal - ve Ma - ri - a, *vir - go* so - le se - re - ni -

♯

10 *tous*

or, vir-go so - le se - re - ni-or, vir-go so - le se-re - ni - or,

8 *tous*

sal -ve vir - go so - le se-re - ni - or, *et as-tris lu - ci - di-or; et as-tris-lu-ci - di -*

8 *tous*

sal -ve vir-go so - le se-re - ni - or, *et as-tris lu-ci - di -*

tous

or, sal - ve vir-go, sal -ve vir-go so - le se-re - ni - or,

4

7 6

This musical score consists of four staves. The top two staves are for the soprano voice, the third is for the alto voice, and the bottom is for the bass voice. The music is in common time. The soprano starts with a melodic line labeled 'tous'. The lyrics 'or, vir-go so - le se - re - ni-or, vir-go so - le se-re - ni - or,' are followed by 'sal -ve vir - go' and 'so - le se-re - ni - or.' The alto part joins with 'sal -ve vir-go' and 'so - le se-re - ni - or.' The bass part begins with 'or, sal - ve vir-go,' followed by 'sal -ve vir-go' and 'so - le se-re - ni - or.' The score includes dynamic markings like '+' and 'seul' above specific notes.

16

8
or, et bal-sa-mo su-a - vi - or, su - a - vi - or; vir-go ro-sis ru - bi - cun - di-or, tous
vir-go ro-sis ru - bi-cun-di-or, et
8
or, et bal-sa - mo su - a - vi - or; vir-go ro-sis ru-bi - cun - di-or, et li - li-is, et
tous
vir-go ro-sis ru-bi - cun - di - or, et

4

26

or;

seul

or;

quam Deus in

seul

or; *quam Deus in hu-mi-lem e-le-git an-cil-lam et spon-sam a-ma-bi-lem,*

or;

6/4

5/4

31

seul *tous*

et spon - sam a-ma - bi - lem. A-ve om-ni-um

tous

hu -mi-lem e-le-git an - cil-lam et spon - sam a-ma - bi - lem. *A-ve om-ni-um*

seul *tous*

et spon-sam a - ma - bi - lem. A-ve om-ni-um

tous

A-ve om-ni-um

harmonic analysis: The basso continuo part shows a sequence of chords: B major (7), G major (6), E major (5), B major (6/4), E major (5/4), B major (7), G major (6/4).

37 §

ad te re-cur-ren - ti-um cer - tis - si-mum per - fu - gi-um Ma - ri - a, Ma-ri - a,

8 ad te re-cur-ren - ti-um cer - tis - si-mum per - fu - gi - um Ma - ri - a,

8 ad te re-cur-ren - ti-um _____ ver - tis - si-mum per - fu - gi-um Ma-ri - a, to - ta, to-ta spe - ci-
seul

ad te re-cur-ren - ti-um cer - tis - si-mum per - fu - gi-um Ma - ri - a, Ma-ri - a, to - ta, to-ta spe - ci-

7 6

41 *seul*

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line consists of six staves. The first three staves begin with a fermata and are labeled "seul". The lyrics for these staves are: "to - ta, to - ta a - mæ-na, a-mæ - na to - ta, to - ta be - ni-gna, to - ta, to - ta ful - gens, to - ta, to - ta __". The fourth staff begins with a fermata and is also labeled "seul". The lyrics for this staff are: "to - ta a - mæ - na to - ta, to - ta be - ni-gna, to - ta, to - ta ful - gens, to - ta, to - -". The fifth staff has a fermata at the beginning and contains the lyrics "o - sa,". The sixth staff continues the vocal line with the lyrics "o - sa, to - ta, to - ta a - mæ - na,". The piano part is in the bass clef, with a treble clef above it, indicating it is to be played by the right hand. The piano part consists of two staves. The first staff has a key signature of one sharp (F#) and a time signature of common time (4). The second staff has a key signature of one sharp (F#) and a time signature of common time (4). The piano part provides harmonic support throughout the vocal line.

to - ta, to - ta a - mæ-na, a-mæ - na to - ta, to - ta be - ni-gna, to - ta, to - ta ful - gens, to - ta, to - ta __

to - ta a - mæ - na to - ta, to - ta be - ni-gna, to - ta, to - ta ful - gens, to - ta, to - -

o - sa,

o - sa, to - ta, to - ta a - mæ - na,

4 3 4 # # #

46

A musical score for voice and piano. The vocal part consists of four staves of music. The top staff uses a treble clef, the second staff a soprano C-clef, the third staff a soprano C-clef with a key signature of one sharp, and the bottom staff a bass clef. The piano part is represented by a single staff below the vocal parts. The vocal parts sing in French, with lyrics including "beni", "gna", "succur-re mi - hi", "suc-cur - re.", and "O dul-cis - si-ma, dul -". The piano part includes dynamic markings like "+", "tous", and "3 4 6♯ ♫". Measure numbers 46 and 47 are indicated above the staves.

— be - ni - - - gna, tous suc cur - re mi - hi, suc-cur - re mi - hi.

+ tous

ta be - ni - - - gna, sucœur - re mi - hi, suc-cur - re. O —

tous

suc - cur - re mi - hi, suc - cur - re. O _____ dul-cis - si-ma, dul -

tous

suc-cur-re mi - hi, suc-cur - re mi - hi. O _____ dul-cis - si-ma, dul -

3 4 6♯ ♫

50

O dul-cis - si-ma ad - vo - ca - ta!

dul - cis - si - ma ad - vo-ca - ta! seul

cis - si - ma ad - vo - ca - ta! seul Et post hu-jus vi - tæ fluc - tus,

cis - si-ma ad - vo - ca - ta! Et post hu-jus vi - tæ fluc - tus, fac ut per-

ta!

4 3 b 4 #

54

A musical score for three voices and basso continuo. The top two staves are soprano and alto voices, and the bottom staff is basso continuo. The music consists of four measures. The first measure starts with a fermata over the first note of the soprano. The second measure begins with a fermata over the first note of the alto. The third measure starts with a fermata over the first note of the soprano. The fourth measure starts with a fermata over the first note of the basso continuo. The vocal parts sing in Latin, with some words underlined. The basso continuo part consists of sustained notes. Measure 54 concludes with a repeat sign and a sharp sign, indicating a key change.

Et post hu - jus vi - tæ fluc - tus, fac ut per - ve - ni - am ad por - tum,

fac ut per - ve - ni - am ad por - tum sa-lu - - - tis, fac ut per - ve - ni - am ad

ve - ni - am ad por - tum sem - pi - ter - næ sa-lu - - - tis, et post

tous

Et post hu - jus vi - tæ

4 ♯

57

A musical score for voices and basso continuo. The score consists of five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for the basso continuo. The music is in common time. The key signature changes from A major (two sharps) to G major (one sharp). The vocal parts sing Latin text, and the basso continuo part provides harmonic support.

fac ut per - ve - ni - am _____ ad por - tum, *seul* fac ut per - ve - ni - am ad por - tum,
por - tum sem - pi - ter - næ sa - lu - tis, *seul* fac ut per -
hu - jus vi - tæ fluc - tus, fac ut per - ve - ni - am, *seul* fac ut per -
fluc - tus, fac ut per - ve - ni - am ad por - tum, fac ut per - ve - ni - am ad

60

tous

fac ut per - ve - ni - am ad por - tum,

8

ve - ni - am ad por - tum sem - pi - ter - næ sa - lu - - - tis,

tous

8

ve - ni - am ad por - tum sem - pi - ter - næ sa - lu - - - tis, fac ut per -

tous

por - tum sem - pi - ter - næ sa - lu - - - tis, fac ut per - ve - ni - am ad

63

Fine tous §
(mes. 37)

fac ut per - ve - ni-am ad por - tum sem - pi - ter-næ sa-lu - tis. A-ve om - ni-um

tous

8 fac ut per - ve - ni-am ad por-tum sem - pi - ter-næ sa-lu - tis. A-ve om - ni-um

tous

8 ve - ni-am ad por - tum sem - pi - ter - næ sa-lu - tis. A-ve om - ni-um

tous

por-tum sem - pi-ter - - - næ sa - lu - - - tis. A-ve om - ni-um

tous

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Henry Du Mont (1610-1684)
Salve Maria

à 4 voix & basse continue

Basse continue

The musical score consists of eight staves of music for four voices and basso continuo. The voices are represented by soprano, alto, tenor, and bass staves. The basso continuo part is labeled "Basse continue". Measure numbers are indicated at the beginning of each staff: 8, 18, 27, 37, 43, 50, and 58. The music is written in common time, with various key signatures (C major, G major, D major, A major, E major, B major, F# major) and includes accidentals such as flats and sharps. The notation includes quarter notes, eighth notes, sixteenth notes, and rests. Measures 37 through 58 are grouped together with a bracket, labeled "(mes. 37)".