

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

**Henry Du Mont (1610-1684)**

# **Ecce ferculum**

à trois voix, avec un dessus de viol. *ad lib.* & basse continue



Nomenclature :

 *Haute-contre*

 *Taille*

 *Basse*

 *Dessus de viol. si l'on veut*

 *Basse continue*

Ecce, ecce ferculum charitatis,  
 ecce, ecce vinculum sanctitatis,  
 ecce, ecce epulum voluptatis :  
 O Christe cibus noster,  
 qui pro nobis mori dignatus es,  
 non sit tibi cor nostrum tumultus doloris,  
 sed thalamus amoris, in nobis vive,  
 tu nobis fave ; anima nostra sitiatur  
 ad te fontem vivum, te gustet, in te liquescat,  
 in nobis vive, tu nobis fave.

Source :

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

Paris, Christophe Ballard, 1681.

BnF [Rés. Vm<sup>1</sup> 97 (1-6).

Haute-contre

Taille

Basse

*Symphonie si l'on veut*

Dessus de viol.  
si l'on veut

*Partie adjoustée*

Basse continue

4

5

This section consists of three staves of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The middle and bottom staves are also in treble clef with a key signature of one flat (Bb) and a common time signature (C). Each of the three staves contains five measures, each containing a whole rest. A small number '8' is written below the first staff.

This section consists of two staves of musical notation. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The upper staff contains a melodic line with various rhythmic values including eighth and sixteenth notes, and rests. The lower staff contains a bass line with similar rhythmic values. A small number '4' is written below the lower staff.

10

8

8

Ec - ce, ec - ce fer - cu - lum cha - ri - ta - tis, ec - ce, ec - ce fer - cu - lum, fer - cu - lum cha - ri -

+

6

Detailed description: The image shows a page of musical notation for five staves. The top staff is a vocal line in treble clef with a flat key signature and 8/8 time signature. It contains five measures of whole rests. The second staff is another vocal line in treble clef with the same key signature and time signature. It contains five measures of music: the first is a whole rest, the second is a quarter rest, and the following three contain eighth and quarter notes. The lyrics 'Ec - ce, ec - ce fer - cu - lum cha - ri - ta - tis, ec - ce, ec - ce fer - cu - lum, fer - cu - lum cha - ri -' are written below this staff, with a '+' sign above the second measure of the second staff. The third staff is a vocal line in bass clef with a flat key signature and 8/8 time signature, containing five measures of whole rests. The fourth staff is an instrumental line in treble clef with a flat key signature and 8/8 time signature, containing five measures of music: the first is an eighth-note triplet, and the following four are whole notes. The fifth staff is an instrumental line in bass clef with a flat key signature and 8/8 time signature, containing five measures of music: the first is a quarter note, the second is a half note, and the following three are quarter notes. A '6' is written below the second measure of the fifth staff.

15

ta - tis,  
ec - ce, ec - ce vin - - - - cu-lum, vin - - - - cu-lum sanc - ti - ta -

20

ec - ce, ec - ce e - pu - lum vo - lup - ta - tis, ec - ce, ec - ce e - pu - lum vo - lup - ta - tis:

O

tis, O Chris - te, o Chris - te ci - bus

25

O Chris-te ci-bus nos-ter, ci-bus nos-ter, qui pro no - bis mo - ri di-gna-tus

Chris-te ci - bus nos - ter, o Chris - te ci - bus nos - ter, qui pro no - bis mo -

nos - ter, o Chris - te ci - bus nos - ter, ci-bus nos - ter, qui pro no-bis mo -

6 5 6 7 6

29

8 es, di - gna - tus es, di - gna - tus es, mo - - - ri di-gna-tus es, di - gna - tu

8 - ri di-gna - tus es, mo - ri di - gna - tus es, mo - ri di-gna - tus es, di - gna - tus

ri di - gna - tus es, di - gna - tus es, mo - ri di - gna - tus

7 6

34

es, non sit ti - bi cor nos-trum tu - mu-lus do-lo - ris,

es, non sit ti-bi cor nos-

es, non sit ti - bi cor nos-trum tu - mu-lus do-lo - ris,

6# 6#

39

8 non sit ti - bi cor nos - trum tu - mu lus do - lo - ris, tu -

8 trum tu - mu - lus do - lo - ris, non sit ti - bi, non sit ti - bi cor nos - trum

non sit ti - bi cor nos - trum

5 6

43

mu - lus do - lo - ris, tu - mu-lus do-lo - ris, sed tha - lamus a -

tu - mu-lus do - lo - - - - ris, do - lo - ris,

tu - mu-lus fo - lo - ris, tu - mu-lus do - lo - ris, sed tha - lamus a - mo - ris, sed

b 7 6 # 4 # b

47

mo - ris, sed tha - la-mus a - mo - ris, sed tha - la-mus a - mo - ris, in no-bis vi - ve,

sed tha - la-mus a - mo - ris, sed tha - la-mus a - mo - ris,

tha - la-mus a - mo - ris, a - mo - ris, sed tha - la-mus a - mo - ris, a - mo - ris, in no-bis

6 6 4

51

8

tu no-bis fa - ve, tu no-bis fa - ve, in no-bis vi-ve, no-bis fa - ve,

8

in no-bis vi - ve, tu no-bis fa - ve, in no-bis vi - ve, tu no-bis

vi - ve, tu no-bis fa - ve, in no-bis fa - ve, in no-bis fa - ve,

55 **Lentement**

in no-bis vi - ve, tu no-bis fa-ve; — a - ni-ma nos-tra si - ti-at ad te fon-tem vi -

fa - ve, in no-bis vi-ve, no-bis fa - ve; a - ni-ma

in no-bis vi - ve, tu no-bis fa - ve; —

**Lentement**

6 4 3

60

vum, te gus - tet, \_\_\_\_\_ in te li-ques - cat, a - ni-ma nos-tra si - ti-at ad

nos-tra si - ti-at ad te fon-tem vi - vum, te gus - tet, \_\_\_\_\_ in te li-ques - cat,

a - ni-ma nos-tra si - ti-at ad te fon-tem vi - vum, te gus - tet, \_\_\_\_\_

7 6 $\flat$  5 7 6 5  $\natural$

65

te fon-tem vi - vum, te gus - tet, in te li - ques - cat, lo-quis -

te gus - tet, te gus - tet, in te li-ques - cat, li-ques -

— in te li-ques - cat te gus - tet, te gus - tet, in te li - ques - cat, li-ques -

7 6 5 # b 7 6

69 **Gayement**

8 cat, in te li-ques - cat, li-ques - cat, in no-bis vi - ve,

8 cat, in te li - ques - cat, li-ques - cat, in no-bis vi - ve,

cat, in te li - ques - cat, li-ques - cat, in no-bis vi - ve, tu no-bis

**Gayement**

**Gayement**

7 6 4

73

tu no-bis fa - ve, tu no-bis fa - ve, in no-bis vi-ve, no-bis fa - ve, in no-bis vi -

tu no-bis fa - ve, in no-bis vi - ve, tu no-bis fa - ve, in no-bis

fa - ve, in no-bis vi - ve, tu no-bis fa - ve, in no-bis vi - ve,

6

Detailed description: This is a musical score for five voices, likely a choir or vocal ensemble. The score is written in a single system with five staves. The top staff is a soprano line in treble clef. The second staff is an alto line in treble clef. The third staff is a bass line in bass clef. The fourth staff is a tenor line in treble clef. The fifth staff is a bass line in bass clef. The music is in a key signature of one flat (B-flat) and a common time signature. The lyrics are in Latin: 'tu no-bis fa - ve, tu no-bis fa - ve, in no-bis vi-ve, no-bis fa - ve, in no-bis vi -' on the first line; 'tu no-bis fa - ve, in no-bis vi - ve, tu no-bis fa - ve, in no-bis' on the second line; and 'fa - ve, in no-bis vi - ve, tu no-bis fa - ve, in no-bis vi - ve,' on the third line. There are fermatas over the final notes of the first and second lines. A page number '73' is at the top left, and a section number '6' is at the bottom center.

77

8  
ve, tu no - bis\_\_ fa - ve, tu no - bis fa - - - ve, tu no - bis fa - ve.

8  
vi - ve, no - bis fa - ve, tu no - bis, tu no - bis\_\_ fa - ve, no - bis fa - ve.

tu no - bis fa - ve, tu no - bis, tu no - bis fa - - - - ve.

Henry Du Mont (1610-1684)

**Quæ est ista**

à trois voix, avec un dessus de viol. *ad lib.* & basse continue

*Symphonie si l'on veut*

Dessus de viol.  
*si l'on veut*

The image shows a musical score for the violin part of the motet 'Quæ est ista' by Henry Du Mont. The score is written in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is common time (C). The piece begins with a tempo marking 'Symphonie si l'on veut'. The first staff starts with the instruction 'Dessus de viol. si l'on veut'. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with repeat signs and first/second endings. The piece concludes with a double bar line and a repeat sign.

Henry Du Mont (1610-1684)

**Quæ est ista**

à trois voix, avec un dessus de viol. *ad lib.* & basse continue

Basse continue

6

12

20

28

37

46

52

57 **Lentement**

Musical staff 1: Bass clef, key signature of one flat (B-flat), starting at measure 57. The tempo marking "Lentement" is above the staff. The melody consists of a series of quarter and half notes, ending with a whole note on the final measure.

66 **Gayement**

Musical staff 2: Bass clef, key signature of one flat (B-flat), starting at measure 66. The tempo marking "Gayement" is above the staff. The melody is more rhythmic, featuring eighth and sixteenth notes, and ends with a double bar line.

74

Musical staff 3: Bass clef, key signature of one flat (B-flat), starting at measure 74. The melody continues with eighth and sixteenth notes, ending with a double bar line.