

Motets à II. III. et IV. parties pour voix et instruments avec La Basse-continue
de M^r DU MONT, Abbé de Silly, Maître et Compositeur de la Musique de la Chapelle du Roy et de la Reyne.

A Paris, par Christophe Ballard. M.DC.LXXXI

VII. *In lectulo meo* à voix seule ou à 2. si l'on veut
Un des deux chantera où il est écrit doux pour faire l'écho
Dessus

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Transcription et réalisation par José Quirin.

5. 10.

In lee-tu-lo me-o per noc-tes quae-si-vi, quae-si-vi quem di-li-git a-ni-ma

Basse continue

15. 20. 25.

me-a, quae-si-vi quem di-li-git a-ni-ma me — a per noc-tes quae-si-vi quem di-li-git a-ni-ma me-a, quem di-li-git

30. 35. 40.

a-ni-ma me-a, per noc-tes quae-si-vi quem di-li-git, a-ni-ma me-a quae-si-vi quem di-li-git a-ni-ma me — a

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45.

Echo

50.

55.

a-ni-ma me-a Quae si-vi il-lum et non in-ve-ni, et non in-ve-ni, non in-ve

-ni Sur-jam Sur-jam et cir-cu-i-bo ci-vi-tatem, cir-cu-i-bo ci-vi-tatem per vicos et pla-te-as, per vicos et pla-te-as quae ram quem dili-

-git, quem dili-git, quem dili-git a-ni-ma me-a, quem di-ligit a-ni-ma me-a quae si-vi il-lum et non in-ve-ni e-um, et non in-ve-ni e-um

quae si-vi il-lum et non in-ve-ni e-um, et non in-ve-ni e-um quae si-vi il-lum et non in-ve-ni e-um, et non in-ve-ni e-um

fort 80.

In-ven-te-runt me vi-gi-les qui cas-to-di-vunt ce-vi-ta-tem non-que-m di-li-git a-ni-ma me-a vi-di-stis non-que-m di-li-git a-ni-ma

85. *doux*, *fort*, *doux*, *fort*, *doux*

me-a vi-di-stis. Pau-lu-lum cum per-tran-sissem e-os, cum per-tran-sissem e-os, in-ve-ni, in-ve-ni, in-ve-ni, in-ve-ni, in ve — ni, in-ve —

90. *fort* (b) *Gayement fort* 95. *doux*, *fort*, *doux*

— ni quem di-li-git a-ni-ma me-a a-ni-ma me-a in-ve — ni in-ve — ni in-ve — ni in-ve —

fort *doux* 100. *fort* *Gayement* 105. *doux*

— ni, in-ve — ni in-ve — ni quem di-li-git a-ni-ma, a-ni-ma mea, in-ve — ni in —

4.

110. *fort* *doux* *Lentement* 115. *120. fort* *doux*

- ve ni, in-ve-ni, in-ve-ni, in-ve-ni, in-ve-ni quem di-li-git a-ni-ma, a-ni-ma, a-ni-ma me a

The first system of the musical score features a vocal line with lyrics and piano accompaniment. The vocal line starts with a *fort* dynamic at measure 110, transitions to *doux* at measure 115, and then *Lentement* at measure 118. It concludes with *fort* at measure 120 and *doux* at measure 125. The piano accompaniment includes dynamics *f* and *P*.

fort *doux* *fort* *doux* *fort* 125. *doux* *Gaiement fort*

a ni-ma me a, a ni-ma me a. in-

The second system continues the vocal line and piano accompaniment. The vocal line features dynamics *fort*, *doux*, *fort*, *doux*, *fort*, and *Gaiement fort*. The piano accompaniment includes dynamics *f* and *P*.

130. *doux* *fort* 135. *Lentement* 140. *Gaiement*

-ve ni, in-ve ni, in-ve ni quem di-li-git a-ni-ma, a-ni-ma, a-ni-ma me a

The third system continues the vocal line and piano accompaniment. The vocal line features dynamics *doux*, *fort*, *Lentement*, and *Gaiement*. The piano accompaniment includes dynamics *P* and *f*.

145. *Doux* 150.

a ni-ma me a, a ni-ma me a

The fourth system concludes the vocal line and piano accompaniment. The vocal line features the dynamic *Doux*. The piano accompaniment includes dynamics *P* and *f*.

XV

5. 10.

Haut-Contre
In te Do-mine spe-ra-mus

Taille
Et te so-lum di-li-gi-mus, so-lum di-li-gi-

Basse
In te Do-mi-ne cre-di-mus Te

Basse continue

15.

Te spe-ra-mus sal-va-to-rem, Te spe-ra-mus sal-va-to-rem

8-mus Te di-li-gi-

cre-di-mus cre-a-to-rem

20.

25.

Jer-va nos, sal-va nos. Jer-va nos, sal-va nos Ser-va
 mus, te di-li-gi-mus, di-li-gi-mus be-ne-fac-to-rem. Jer-va nos, sal-va nos. Ser-va nos, sal-va nos Ser-va
 nos, sal-va nos, sal-va nos et quam vis in-di-gnos et

30.

35.

40.

Et quam vis in-di-gnos et ple-nos cri-mi-ne, et ple-nos cri-mi-ne. A-ma-nos, a-ma-nos Do-mi-ne.
 Et quam vis in-di-gnos Et ple-nos cri-mi-ne A-ma-nos, A-ma-nos Do-mi-ne
 Et quam vis in-di-gnos et ple-nos cri-mi-ne A-ma-nos Do-mi-ne

