

Société Liégeoise de Musicologie

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Supplément musical

Leonard de Hodemont

Liège c. 1575-1636

Deux motets des

Sacri concertus (1630)

et un

Salve Regina

du Grand Livre de chœur de Saint-Lambert

Transcription et réalisation par

José Quitin

*Ex lib. Ste* BASSVS. *Genovefa*

**SACRI  
CONCENTVS**

1. 2. 3. 4. & 5. Vocum:  
CVM BASSO AD ORGANVM.  
LEONARDI HODIMONTII *Leodiens.*  
*In Cathedrali Ecclesia Leodiensi Canonici S. Materni,  
Ac Musicae Praefecti.*

PERILLVSTRI, GENEROSO, REVERENDO;  
ADMODVM DOMINO  
D. AGIDIO A BOCHOLTZ,  
CANONICO ET SCHOLASTICO LEODIENSI.



LEODII,  
Apud Leonardum Strecl.  
M. DC. XXX.

Léonard de Hodemont (Liège c.1575 - 1636)

Sacri concertus 1. 2. 3. 4. et 5. vocum cum Basso ad organum  
Leodii - Apud Leonardum Streef M. DC. XXX

n° 9. O Domine Deus meus, II voc. Transcription et réalisation par J. Quitin.

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Supplément musical.

Cantus

5.

O Do \_\_\_\_\_ mine De-us me-us tu

Quinta vox

O Do \_\_\_\_\_ mine De-us me-us tu mihi re-qui-es, tu

Basso continuo

10.

15.

mihi re-qui-es in la-bo \_\_\_\_\_ re io la-ti-um in tri- \_\_\_\_\_ sti-ti-a

la-bo \_\_\_\_\_ re io la-ti-um in tri-sti- \_\_\_\_\_

20.

25.

li-bera-ti-o in pe-ri-cu-lis li-bera-ti-o in pe-ri-cu-lis

li-a li-bera-ti-o in pe-ri-cu-lis Tu so-lus sa

lus me

30.

35.

Tu so-lus, tu so-lus sa

lus me

lus me

40.

45.

a si non es me-cum, sum in la-bo-re, si

si non es me-cum, sum in la-bo-re si-ne la-ti-o

si

50. # 55. # d=d

ne re-qui-e In tri-sti-ti-a, in tri-sti-ti-a si-ne sa-la-ti-o

In tri-sti-ti-a In tri-sti-ti-a, in tri-sti-ti-a si-ne so-la-ti-o

7 6 # # # #

55. 60. 65.

In pe-ri-cu-lis si-ne li-be-ra-ti-o-ne, in pe-ri-cu-lis si-ne li-be-ra-ti-o-ne

In pe-ri-cu-lis si-ne li-be-ra-ti-o-ne In pe-ri-cu-lis si-ne li-be-ra-ti-o-ne

70. 75.

Nec si-ne te mi-hi sa-lus est Nec si-ne te mi-hi

Nec si-ne te. Nec si-ne te mi-hi sa-lus est Nec si-ne te. Nec si-ne te

# # # # #

4.

80.

sa... lus est

mi hi sa... lus est

D.C. al fine

D.C. al fine

D.C. al fine

7

6 #

N.º 3. Deus canticum novum. Alto vel Canto ad quartam supram. Cum violino si placet.

Violino si placet

Altista

Deus can-ticum no-vum, De-us can-ticum no-vum can-to

Basso continuo

10. 15.

bo ti bi can-to bo ti bi Al-le-lu-ya, al-le-lu-ya Al-le-lu-

20.

8 ya, al-le-lu-ya. Al-le-lu-ya, al-le-lu-ya, al-le-lu-ya. Al-le-lu-ya In psal-te-ri-o, in

25. 30.

8 psal-te-ri-o, in psal-te-ri-o de cem cor-da rum psal-tam in psal-te-ri-o, in

35. Original: 3/4 !!! etc.

8 psal-te-ri-o, in psal-te-ri-o de cem cor-da rum psal-tam in psal-te-ri-o, in

6.

40. 45.

8 Al - le - lu - ya Al - le - lu - ya Al - le - lu -

This system contains measures 40 through 45. It features four staves: a vocal line with lyrics, a piano accompaniment, and two additional instrumental staves. The lyrics are "Al - le - lu - ya" repeated three times. Measure 44 includes a key signature change to one flat (B-flat).

50.

8 - ya Al - le - lu - ya Al - le - lu - ya Al - le - lu -

This system contains measures 50 through 55. It features four staves: a vocal line with lyrics, a piano accompaniment, and two additional instrumental staves. The lyrics are "- ya" followed by "Al - le - lu - ya" repeated three times. Measure 54 includes a key signature change to two flats (B-flat and E-flat).

55

8 - ya Al - le - lu - ya.

This system contains measures 55 through 60. It features four staves: a vocal line with lyrics, a piano accompaniment, and two additional instrumental staves. The lyrics are "- ya" followed by "Al - le - lu - ya." The system concludes with a double bar line and repeat dots.

Léonard de Hodemont (Liège c. 1575 - 1636)

Salve Regina à 8 voc.

Grand Livre de chœur de la cathédrale Saint-Lambert à Liège, copié en 1645 (Fonds Terry 594) Transcription J. Quirin.

Handwritten musical score for "Salve Regina à 8 voc." by Léonard de Hodemont. The score consists of eight vocal staves (numbered 1-8) and a basso continuo staff (B.C.). The lyrics are "Sal ve Re gi na". The music is written in a single system with various clefs and time signatures. The lyrics are written below the vocal staves, with some staves having multiple lines of lyrics. The basso continuo staff is at the bottom, with the label "B.C." and "F. Terry 283" written below it.



10.

15.

1. vi-ta dul-ce-do, vi-ta dulce-do et spes no-stra sal-ve

2. vi-ta dulce-do, vi-ta dulce-do et spes no-stra sal-ve

3. na vi-ta dulce-do, vi-ta dulce-do et spes no-stra sal-ve

4. Vi-ta dulce-do et spes no-stra sal-ve

5. ma-ter mi-se-ri-cor-di-ae et spes no-stra sal-ve et spes

6. ma-ter mi-se-ri-cor-di-ae et spes no-stra sal-ve, et spes no-stra

7. ma-ter mi-se-ri-cor-di-ae et spes no-stra et spes no-stra

8. ma-ter mi-se-ri-cor-di-ae et spes no-stra et spes no-stra

bd.

20. 25. 30.

1. ad te clamo mus, ad te clamamus e\_xules filii E\_vae

2. ad te clama mus, ad te clamamus e\_xules filii E\_vae

3. et spes no\_stra sal\_ve ad te clama mus, clamamus e\_xules filii E\_vae

4. et spes no\_stra sal\_ve ad te clama mus e\_xules filii E\_vae

5. no\_stra sal\_ve. ad te clama mus, clamamus, clamamus e\_xules filii E\_vae, e\_xules filii E

6. sal\_ve, sal\_ve ad te clamamus, clama mus e\_xules filii E\_vae filii

7. sal\_ve ad te clama mus e\_xules filii E\_vae, e\_xules filii E

8. sal\_ve ad te clamamus e\_xules filii E\_vae, e\_xules filii E

9. Musical accompaniment for the final system, featuring piano and bass staves with chords and melodic lines.

35.

40.

ad te sus\_pira\_mus ge\_mentes et flen\_les in hac lacrymarum valle

ad te sus\_pira\_mus in hac lacrymarum valle

ad te sus\_pira\_mus ge\_mentes in hac lacrymarum valle

ad te sus\_pira\_mus ge\_mentes et flen\_les in hac

\_vae ad te ge\_mentes et flen\_les in hac lacrymarum, in hac lacrymarum

E\_vae ad te ge\_mentes et flen\_les in hac lacrymarum valle

E\_vae ad te ge\_mentes et flen\_les in hac lacrymarum valle

\_vae ad te ge\_mentes et flen\_les in hac lacrymarum valle in hac lacry-

35.

40.

45.

50.

le in hac lacrymarum valle Et Je sum, et

in hac lacrymarum valle Et Je sum, et

in hac lacrymarum valle Et Je sum

lacrymarum valle, in hac lacrymarum valle Et Je sum, et

valle, in hac lacrymarum valle Et Je sum et

in hac lacrymarum valle Et Je sum Et Je

in hac lacrymarum valle, valle Et Je sum, et

lacrymarum valle, in hac lacrymarum valle Et Je

(1)

(1) Le copiste a passé *Ergo* qui se trouve cependant dans le livre de Basse continue avec la mention "*Ergo. Trio*".

Je sum be ne di ctum fructum ven tris tu i no

Je sum be ne di ctum fructum ven tris tu i no bis post hoc e xi li um

be ne di ctum fructum ven tris tu i no bis post hoc e xi li um o sten

Je sum be ne di ctum fructum ven tris tu i no bis post hoc e xi li

Je sum be ne di ctum fructum ven tris tu i no bis post hoc e xi li um o

sum be ne di ctum fructum ven tris tu i ven tris tu i no bis post

Je sum be ne di ctum fructum ven tris tu i

sum be ne di ctum fructum ven tris tui, be ne di ctum fru ctum ven tris tu i no bis post hoc e

Go.

Go.

bis post hoc e\_xi-li-um o\_sten-de no\_bis post hoc e\_xi-li-um, nobis post hoc e\_xi-li-um o\_sten-de o\_  
 no\_bis post hoc e\_xi-li-um o\_sten-de no\_bis post hoc e\_xi-li-um o\_sten-de no\_bis post hoc e\_  
 o\_de no\_bis post hoc e\_xi-li-um o\_sten-de nobis post hoc e\_xi-li-um nobis post hoc e\_xi-li-um  
 um o\_sten-de no\_bis post hoc e\_xi-li-um o\_sten-de, o\_sten-de nobis post hoc e\_xi-li-um o\_sten-de  
 sten-de no\_bis post hoc e\_xi-li-um, nobis post hoc e\_xi-li-um o\_sten-de nobis post hoc e\_xi-li-um o\_sten-  
 hoc e\_xi-li-um o\_sten-de no\_bis post hoc e\_xi-li-um o\_sten-de no\_bis post hoc e\_xi-li-um  
 no\_bis post hoc e\_xi-li-um o\_sten-de no\_bis post hoc e\_xi-li-um o\_sten-de no\_bis post hoc e\_xi-li-um  
 xi-li-um o\_sten-de no\_bis post hoc e\_xi-li-um o\_sten-de no\_bis post hoc e\_xi-li-um o\_sten-de nobis post

sten de <sup>70.</sup> O de mens <sup>75.</sup> O

xi li um o sten de o sten de O , cle mens

o sten de O , ele mens O

o sten de O cle mens O , cle

de O , cle mens O , ck

o sten de O , cle mens O , cle mens

o sten de O , cle mens O

hoc exi li um o sten de O , cle mens O

80. 85

O de mens O dulcis Virgo Mari-a O dul-

O de mens O dulcis Virgo

O de mens O dulcis O dulcis Virgo Ma-

mens O de mens O dulcis Virgo Mari-a

mens, O de mens O de mens O dulcis Virgo Mari-a

O de mens O dulcis Virgo Mari-a

O de mens O dulcis Virgo

O de mens O dulcis

The musical score consists of ten staves. The first six staves contain vocal lines with lyrics. The lyrics are: "O de mens O dulcis Virgo Mari-a O dul-", "O de mens O dulcis Virgo", "O de mens O dulcis O dulcis Virgo Ma-", "mens O de mens O dulcis Virgo Mari-a", "mens, O de mens O de mens O dulcis Virgo Mari-a", and "O de mens O dulcis Virgo Mari-a". The seventh and eighth staves contain instrumental accompaniment for the vocal lines. The ninth and tenth staves contain a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.



Handwritten musical score for the hymn "O dulcis Virgo Maria". The score consists of ten staves of music. The first seven staves contain vocal parts with lyrics written below the notes. The eighth and ninth staves appear to be instrumental accompaniment, possibly for organ or piano. The lyrics are: "O dulcis Virgo Maria, O dulcis Virgo Maria, Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a". The music is written in a common time signature (C) and features various musical notations such as notes, rests, and dynamic markings like *f* and *pp*. The page number "76." is in the top left, and "30." and "35." are positioned above the first and fifth staves respectively.

Lyrics:  
 O dulcis Virgo Ma-ri-a  
 O dulcis Virgo Ma-ri-a  
 Ma-ri-a  
 O dulcis Virgo Ma-ri-a  
 O dulcis Virgo Ma-ri-a  
 Ma-ri-a  
 O dulcis Virgo Ma-ri-a  
 Ma-ri-a  
 O dulcis Virgo Ma-ri-a  
 O dulcis Virgo Ma-ri-a  
 Ma-ri-a  
 O dulcis Virgo Ma-ri-a  
 O dulcis Virgo Ma-ri-a  
 Ma-ri-a

Autres œuvres de Léonard de Hodemont  
 publiées par la Société Liégeoise de Musicologie  
 Transcriptions et réalisations par J. Quirin.

1. Tirsi è Filli, villanelle en quatre parties, texte en langue italienne, n° 1 des Villanelli a tre voci con il basso continuo di Leonard di Hodimontio canonico di S. Materni e maestro della chiesa cathedrale di Liegi  
 In Anversa, appresso Pietro Phalesio, al Re David 1625<sup>1</sup> (1640<sup>2</sup>)  
 Bibliothèque Sainte Geneviève, Paris. Vm 4° 593-4 (4 livres)  
 Bulletin n° 11. Avril 1975. Supplément musical.
2. Kyrie paschali cinque voc. Auth. Leonar. de Hodemont  
 extrait du ms. 657, Fonds Terry, Conservatoire royal de Musique de Liège,  
 recueil de messes anonymes provenant de la cathédrale Saint-Lambert  
 Bulletin n° 15. Juin 1976. Supplément musical.
3. Sancta et immaculata Virginitas a voce sola cum violino si plaut, n° 1 des Sacri concentus 1. 2. 3. 4. et 5. Vocum cum Basso ad organum.  
 Leonardii Hodimontii Leodiën. Leodii. Apud Leonardum Street. M. DC. xxx  
 Bibl. S<sup>t</sup>e Geneviève, Paris. Bulletin n° 29. Avril 1983.