

*Patrimoine*

*Musical*

*Français*

# *Henry Du Mont*

---

GRANDS MOTETS, VOL. 1

---

*Nisi Dominus  
Benedicam Dominum  
Beati omnes*

---

monumentales  
II.2.1



Les pages suivantes ne font pas partie de la sélection.

*The following pages are not part of the selection.*



4

6

6 # 2

6 4

9

# 6 # 4 # b # b b

13

b 4# 2 6

N. 1  
[seul]

[Taille]

Ni - si Do - mi - nus æ -

16

[Bvn]

[Bc]

4 # # # #

19

Les pages suivantes ne font pas partie de la sélection.

*The following pages are not part of the selection.*

102

[Dvn 1]

[Dvn 2]

[Basse]

[Bc]

6

107

7 6  
4

112

X. 5

[seul]

Si - cut — sa - git - tæ,

b

117

si - cut \_ sa - git - tæ in ma - nu po - ten - tis, si - cut \_ sa -

122

-git - tæ in ma - nu po - ten - tis : i - ta fi - - li - i ex -

6 7 #

127

-cus - so - - rum, si - cut \_ sa - git - tæ in ma - nu, in

#



Les pages suivantes ne font pas partie de la sélection.

*The following pages are not part of the selection.*

[Dessus] *[tous]* <sup>(1)</sup>  
 be - a - tus vir, qui im-

[Hautes-contre] *[tous]*  
 be - a - tus vir, be - a - tus vir, q[ui im-ple-vit

[Tailles] *[tous]*  
 be - a - tus vir, q[ui im-ple-vit de - si -

[Basses-tailles] *[tous]* <sup>(2)</sup>  
 be - a - tus vir, qui im -

[Basses]

174

[Hcvn]

[Qvn]

# 6 5 6

(1) Dch :

(1) Btch :

177

-ple - vit,) b[e - a - tus vir, qui im-ple - vit,]  
 de - si-de - - ri - um] \_ su - um, b[e-a - tus vir] q[ui im-  
 -de - ri-um,] b[e - a - tus vir qui im - ple-vit de - si-de-ri-um,]  
 -[ple-vit de - si-de - ri-um su - - um,] qui [im -  
 [tous]  
 be - a - tus vir qui im-ple - vit de - si-de - ri-um su - um ex ip - sis,

♯ 6

de - - s[li - de - - ri - um su - um ex ip - -

-ple-vit de - si-de - ri-um su - - - um ex ip - - - -

qui [im - ple-vit de - si-de - ri-um su - um ex ip - -

-ple - vit] de - s[li-de - ri-um,) de-s[li - de - - ri - um su - um ex ip - -

qui im - ple - vit de - si-de - ri-um su - um ex ip - -

5 6 7 6 # 4 #

183

(1)

- sis : ] non con-fundetur cum lo-que-tur i - ni-mi - cis,

- sis : ] non con-fun-de-tur cum lo-que-tur i - ni-mi - cis su - is in

- sis : ] non con-fun-de-tur cum lo-que-tur i - ni -

- sis : ] non con-fun-de-tur cum lo-

- sis :

(2)

(1) toujours "tous"

(2) ms : ré

Les pages suivantes ne font pas partie de la sélection.

*The following pages are not part of the selection.*

# BENEDICAM DOMINUM

Henry DU MONT

## Symphonie

[Dessus  
de violon 1]

Musical staff for Violin 1, treble clef, common time. The staff shows a melodic line starting with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

[Dessus  
de violon 2]

Musical staff for Violin 2, treble clef, common time. The staff shows a melodic line starting with a quarter rest, followed by eighth notes G4, A4, B4, and C5.

[Quintes  
de violon]

Musical staff for Violin Quint, alto clef, common time. The staff shows a melodic line starting with a quarter rest, followed by eighth notes G4, A4, B4, and C5.

[Basses de violon,  
bassons et  
basse continue]

Musical staff for Basses de violon, bassons et basse continue, bass clef, common time. The staff shows a bass line starting with a whole note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. Below the staff, the numbers 4, 3, and b6 are written.

3

Musical score for the second system, consisting of four staves. The top staff is Violin 1, the second is Violin 2, the third is Violin Quint, and the bottom is Basses de violon, bassons et basse continue. The bottom staff includes fingering numbers: 4, 3, 6, 2, 7, 6.

4

5

7



N. 1 *[seul]*

[Dessus] *(1)*  
[Be-ne-di-cam Dominum in om-ni tem-po-

[Haute-contre] *[seul]*  
[Be-ne-di-cam Do-mi-num,] Dominum [in om-ni tem - po-

[Taille] *[seul]*  
[Be-ne-di-cam Dominum in om-ni tem - po-

[Basse-taille]

[Basse] *[seul]*  
Be-ne-di-cam Do - mi-num in om-ni tem - po-

10

(1) ms : la  
 (2) partie de Bvn manquante  
 (3) ms : ut

[tous]

-re, in om-ni tem-po - re,] b[enedicam Do - mi-num,] b[enedicam Do - mi-

-re, in om-ni tem-po - re, benedi - cam Do-minum,] in [om-ni tem - po-

[chœur]

b[e - ne - di - cam Do - mi - num] in [om - ni

[tous]

-re, in om-ni tem - - po - re, benedi - cam Do - minum,] b[enedicam

[tous]

[Benedicam Do - mi-num,] b[enedicam Do - mi-

[tous]

-re, in om-ni tem-po - re, be-ne - di-cam Dominum, benedicam

[Bvn]

(1)

(2)

[tous]

(1) partie de Bvn manquante

(2)

Les pages suivantes ne font pas partie de la sélection.

*The following pages are not part of the selection.*

V.8

[Dessus]

[Haute-contre] *[seul]*

[Taille]

[Basse-taille] *[seul]*

G[us - ta - te, gus - ta - te, et vi - de - - -

[Basse] *[seul]*

Gus-ta - - - te, et vi-de - te, vi-de -

[Bvn] (1)

[Bc]

# 6 4 3 7 6 4 #

(1) partie de Bvn manquante

143

[seul]

G[us - ta - te,] g[us - ta - te,] et [vi - de - - ta - te,] g[us - ta - te, et vi - de - - te,] vi - d[e - te,] - te,] g[us - ta - - te,] et [vi - de - te,] et [vi - de - te,] gus - - te, gus - ta - te, et vi - de - te,

Figured bass notation:  $\flat$   $\natural$  6# 4 #  $\flat$  6 $\flat$  4 # 5

148

-te,] vi - de - - te, gus - [ta - te,] g[us - ta - te, et vi - [seul] G[us - ta - te, gus - ta - te,] et [vi - de - - te,] et - ta - te, [gus - ta - te,] et [vi - de - te, vi - de - te, gus -

Figured bass notation:  $\natural$  #  $\flat$   $\natural$  6# 4 #  $\natural$  #

g[us-ta - - te, et vi - de - te,] vi - d[e - - te,] et [vi -  
 -de - - te,] g[us-ta - te, et vi - de - te,] vi - d[e -  
 vi - d[e - - te,] g[us-ta-te,] et [vi -  
 g[us-ta - te,] g[usta - - te, et vi - de-te,] et  
 -ta - te, gus - ta - te, et vi - de - te, gus - ta - te, gus - ta - te, et vi -

7 7 6 b

-de - te,] q[uo-niam su - a - vis es Do - mi-ne,] s[u - a - vis es  
 -te,] vi - d[e - - te,]q[uo-ni-am su - a - - vis es  
 -de - - te,]q[uo-ni-am su - a - vis,] s[u - a - vis es  
 [vi - de - - te,] q[uo-niam su - a - - vis  
 -de - - te, quo - ni-am su - a - - vis

# 4 4 # b # 6/4

[tous]

Do - - mi - ne : be - a - tus, be - a - tus, be - a - tus vir] q[ui

[tous]

Do - - mi - ne : be - a - tus, be - a - tus, be - a - tus vir]

[tous]

Do - mi - ne : be - a - tus, be - a - tus, be - a - tus - vir qui

[tous]

es Do - mi - ne : be - a - tus, be - a - tus, be - a - tus vir qui

[tous]

es Do - mi - ne : be - a - tus, be - a - tus, be - a - tus vir qui

[Dessus de violon 1]

[Dessus de violon 2]

[Quintes de violon]

[tous]

es Do - mi - ne : be - a - tus, be - a - tus, be - a - tus vir qui

6 #  
5

(1)





Les pages suivantes ne font pas partie de la sélection.

*The following pages are not part of the selection.*

# BEATI OMNES QUI TIMENT

ps. 127

Henry DU MONT

Symphonie

Lentement

[Dessus de violon 1]

[Dessus de violon 2]

[Hautes-contre de violon]

[Quintes de violon]

[Basses de violon & bc]

The first system of the musical score consists of five staves. The top staff is for Violin 1, the second for Violin 2, the third for Violin (Viola/Contralto), the fourth for Violin (Viola/Contralto), and the fifth for Violin and Cello/Bass. The music is in common time (C) and begins with a series of half notes. The key signature has one sharp (F#). The tempo is marked 'Lentement'. The first staff has a whole rest in the first measure. The second staff has a whole rest in the first two measures. The third staff has a whole note in the first measure, followed by a half note, and then a whole note with a slur over the next two measures. The fourth staff has a whole note in the first measure, followed by a half note, and then a whole note. The fifth staff has a whole note in the first measure, followed by a half note, and then a whole note.

6

The second system of the musical score consists of five staves. The top staff is for Violin 1, the second for Violin 2, the third for Violin (Viola/Contralto), the fourth for Violin (Viola/Contralto), and the fifth for Violin and Cello/Bass. The music continues from the first system. The top staff has a half note, followed by a quarter note, and then a half note. The second staff has a half note, followed by a quarter note, and then a half note. The third staff has a half note, followed by a quarter note, and then a half note. The fourth staff has a half note, followed by a quarter note, and then a half note. The fifth staff has a half note, followed by a quarter note, and then a half note.

Musical score for measures 4-12. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets and slurs. The key signature has one sharp (F#) and one flat (Bb). The first system contains measures 4-6, and the second system contains measures 7-9. The third system contains measures 10-12.

Musical score for measures 16-24. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The music continues with complex rhythmic patterns, including slurs and ties. The key signature remains one sharp (F#) and one flat (Bb). The first system contains measures 16-18, and the second system contains measures 19-21. The third system contains measures 22-24.

20

Musical score for measures 20-23. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals (sharps, flats, naturals). The key signature changes from one sharp to one flat between measures 21 and 22. The piece concludes with a fermata over the final note of measure 23.

24

Musical score for measures 24-27. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The music continues with complex rhythmic patterns and accidentals. A first ending bracket is present in measure 24, with a first ending mark (1) above the first staff. The piece concludes with a double bar line and a common time signature (C) at the end of measure 27.

(1) Havn : la

29 *N. 1*  
[seul]

[Basse-taille]

Be - a - ti om - nes qui ti - ment Do - mi - num, be - a - ti

(1)

(bc)

32

om - nes qui ti - ment Do - mi - num : qui am - - - bulant, qui am - bulant in

(1) La mes. 29 manque dans les parties intermédiaires ; la terminaison de la phrase a été rétablie d'après les guidons

35

vi - is e - - - jus, in vi - is e - jus, qui am - - -

38

- - - bu-lant, qui am - bu-lant in vi - is e - - -

41

- jus, qui am - bu-lant in vi - is e - - -

44

[Dessus] *[seul]*  
B[e-a - ti om - nes,] b[e-a - ti om -

[Haute-contre] *[seul]*  
B[e-a - ti om - nes,] b[e-a - ti om - nes,] b[e-a - ti om - nes]

[Taille]

[Basse-taille] - jus,

[Basse] *[seul]*  
Be-a - ti om - nes, be-a - ti om - nes, qui

47

- nes] qui [ti-ment Do-minum qui am - bu-lant] [in vi - is e - - -

qui [ti - ment Do-minum q[ui am - bu-lant in vi - is e - - -

ti - ment Do - - mi-num : qui am - bu - lant in vi - is e - - -

Les pages suivantes ne font pas partie de la sélection.

*The following pages are not part of the selection.*



181 *N. 5*  
[seul]

[T] 

[Bc] 

185





189





193






N. 6  
[seul] [tous]

[D]  [Be-ne-di-cat ti - bi Do - mi - nus, be-ne-di-cat

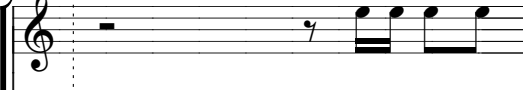
[Hc]  [Be-ne-di-cat ti - bi Do - mi - nus ex Si - on, be-ne-di-cat

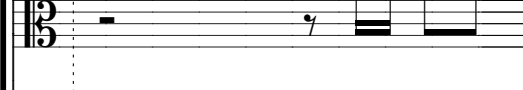
198

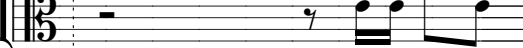
 [tous]  
ti - met Do - mi - num. [Benedicat ti - bi Do - mi - nus ex Si - on, be-ne-di-cat

[Bt]  [tous]  
[Be-ne-di-cat

[B]  [seul] [tous]  
Be-ne-di-cat ti - bi Do - mi - nus ex Si - on, be-ne-di-cat

[Dvn1 & 2]  [unis]

[Hcvn] 

[Qvn] 

 (tous)



ti - bi Do-mi-nus ex Si - on, benedi-cat ti - bi Do - mi-nus ex Si - - -



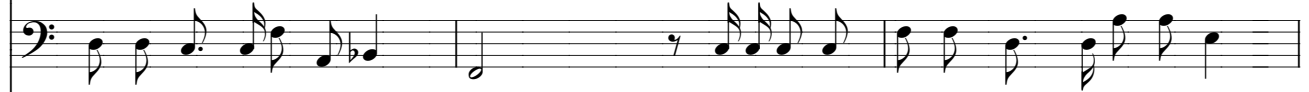
ti - bi Do-mi-nus ex Si - on, benedi-cat ti - bi Do - mi-nus,] Do - mi-nus[ex Si -



ti - bi Do-mi-nus ex Si - on, be-ne-di-cat ti - bi Do - mi-nus ex Si -



ti - bi Do-mi-nus ex Si - on,] b[enedi-cat ti - bi Do - mi-nus ex Si - - -



ti - bi Do-mi-nus ex Si - on, be-ne-di-cat ti - bi Do - mi-nus ex Si -



- on,] b[e - - ne - di - cat ti - bi Do - mi-nus ex Si - -  
 - on,] b[e-ne-di - cat,] b[e-ne-di - cat ti - bi Do - mi-nus ex Si - -  
 - on,] b[e-ne-di - cat ti - bi Do - mi-nus,] b[e-ne-di - cat ti - bi Do - mi-  
 - on,] b[e-ne-di - cat,] b[e-ne - di - cat ti - bi Do - mi-nus,]  
 - on, be-ne-di - cat, be-ne-di - cat, be-ne-di - cat ti - bi Do - mi-

The score consists of six systems of music. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The sixth system has a vocal line and a piano accompaniment.

- on,) b[e-ne-di - cat ti - bi Do - mi-nus ex Si - - - on :]

- on,) b[e-ne-di - cat ti - bi Do - mi-nus ex Si - - - on :] [seul]

- nus,) b[e-ne-di - cat ti - bi Do - mi-nus ex Si - - - on :] et

b[e-ne-di - cat ti - bi Do - mi-nus ex Si - - - on :]

- nus, be-ne-di - cat ti - bi Do - mi-nus ex Si - - - on :

(bc)

(1) Grand chœur

(2) Grand chœur

Les pages suivantes ne font pas partie de la sélection.

*The following pages are not part of the selection.*

*[tous]*

[et vi - de-as bo - na Je - ru - sa-lem om - ni-bus di - e - bus vi -

*[tous]*

[et vi - de-as bo - na Je - ru - sa-lem om - ni-bus di - e - bus vi -

*[tous]*

[et vi - de-as bo - na Je - ru - sa-lem om - ni-bus di - e - bus vi -

*[tous]*

[et vi - de-as bo - na Je - ru - sa-lem om - ni-bus di - e - bus vi -

- on : et vi - de-as bo - na Je - ru - sa-lem om - ni-bus di - e - bus vi -

*[unis]*

*(Hcvn)*

*(Qvn)*

*(tous)*

-tæ tu - - æ, et vi - de as bo - na Je - ru - sa-lem om - ni-bus di -

-tæ tu - - æ, et vi - de-as bo - na Je - ru - sa-lem om - ni-bus di -

-tæ tu - - æ, et vi - de-as bo - na Je - ru - sa-lem om - ni-bus di -

-tæ tu - - æ, et vi - de-as bo - na Je - ru - sa-lem om - ni-bus di -

-tæ tu - - æ, et vi - de-as bo - na Je - ru - sa-lem om - ni-bus di -



Les pages suivantes ne font pas partie de la sélection.

*The following pages are not part of the selection.*