

*Patrimoine
Musical
Français*

ÉDITION CRITIQUE

Henry Du Mont

GRANDS MOTETS, VOL. 1

Nisi Dominus

monumentales

CMBV
Centre de musique
baroque de Versailles

*Patrimoine
Musical
Français*

Henry Du Mont

GRANDS MOTETS, VOL. 1

Nisi Dominus

Édition de Philippe Vendrix

Cet ouvrage a été réalisé avec la participation
du Conseil Général des Yvelines,
du Conseil Supérieur du Mécénat Culturel



et du Conseil de la Musique de la Communauté Française de Belgique

© Éditions du Centre de Musique Baroque de Versailles
Hôtel des Menus-Plaisirs
22, avenue de Paris
F - 78000 VERSAILLES
CMBV 004 a

Tous droits d'exécution, de reproduction,
de traduction et d'arrangements réservés

NISI DOMINUS

Henry DU MONT

Symphonie

[Dessus de violon 1]

[Dessus de violon 2]

[Haute-contre de violon]

[Quintes de violon]

[Basses de violon & basse continue]

The first system of the musical score is for the beginning of the piece. It consists of five staves. The top two staves are for the first and second violins, both in treble clef with a common time signature (C). The third and fourth staves are for the viola and the fifth violin, both in alto clef with a common time signature (C). The bottom staff is for the violas and the basso continuo, in bass clef with a common time signature (C). The music begins with a key signature of one sharp (F#) and a common time signature (C). The first measure of the first violin part has a fermata over a quarter note. The second measure of the first violin part has a fermata over a quarter note. The second measure of the second violin part has a fermata over a quarter note. The second measure of the viola part has a fermata over a quarter note. The second measure of the fifth violin part has a fermata over a quarter note. The second measure of the violas and basso continuo part has a fermata over a quarter note. The first measure of the first violin part has a fermata over a quarter note. The first measure of the second violin part has a fermata over a quarter note. The first measure of the viola part has a fermata over a quarter note. The first measure of the fifth violin part has a fermata over a quarter note. The first measure of the violas and basso continuo part has a fermata over a quarter note.

3

The second system of the musical score continues the piece. It consists of five staves. The top two staves are for the first and second violins, both in treble clef with a common time signature (C). The third and fourth staves are for the viola and the fifth violin, both in alto clef with a common time signature (C). The bottom staff is for the violas and the basso continuo, in bass clef with a common time signature (C). The music continues with the same key signature of one sharp (F#) and a common time signature (C). The first measure of the first violin part has a fermata over a quarter note. The first measure of the second violin part has a fermata over a quarter note. The first measure of the viola part has a fermata over a quarter note. The first measure of the fifth violin part has a fermata over a quarter note. The first measure of the violas and basso continuo part has a fermata over a quarter note.

4 4 3 — 7 6b 4 3 6

4

6

9

13

X. 1
[seul]

[Taille]

Ni - si Do - mi - nus æ -

16

[Bvn]

[Bc]

4

#

[#]

b

19

- di - fi - ca - ve - rit, æ - di - fi - ca - ve - rit do - - mum : in va - num la -

[Bc]

#

#

b

22

- bo - ra - ve - runt, la - bo - ra - ve - runt qui æ - di - fi - cant, qui æ - di - fi - cant e -

6

5

6

5

3

4

3

26

- am, in va - num, in va - num la - bo - ra - ve - runt, la - bo - ra -

b

#

6

102

[Dvn 1]

[Dvn 2]

[Basse]

[Bc]

4 5 6

107

7 6

112

X. 5

[seul]

Si - cut — sa - git - tæ,

7 6

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

#

[Dessus] *[tous]* ⁽¹⁾
 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]* ⁽²⁾
 be - a - tus vir, qui im -

[Basses]

174

[Hcvn]

[Qvn]

6 5 6

(1) Dch :

(1) Btch :

-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,

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 #

(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