

*Patrimoine
Musical
Français*

ÉDITION CRITIQUE

Henry Du Mont

GRANDS MOTETS, VOL. 1

Beati omnes

monumentales

CMBV
Centre de musique
baroque de Versailles

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Beati omnes

Édition de Philippe Vendrix

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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 two staves are for Violin 1 and Violin 2, both in treble clef. The third staff is for Violin 1/Contralto in alto clef. The fourth staff is for Violin 2/Contralto in alto clef. The bottom staff is for Violin 1/Bassoon in bass clef. The music is in common time (C) and begins with a series of half notes: G4, A4, B4, C5, D5, E5, F#5, G5. The Violin 1 and 2 parts have rests in the first two measures. The Contralto parts enter in the third measure. The Bassoon part has a rest in the first measure and enters in the second measure.

6

The second system of the musical score consists of five staves. The top two staves are for Violin 1 and Violin 2, both in treble clef. The third staff is for Violin 1/Contralto in alto clef. The fourth staff is for Violin 2/Contralto in alto clef. The bottom staff is for Violin 1/Bassoon in bass clef. The music continues from the first system. The Violin 1 part has a melodic line with eighth notes and sixteenth notes. The Violin 2 part has a similar melodic line. The Contralto parts have a more sustained line. The Bassoon part has a melodic line with eighth notes and sixteenth notes.

4

12

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 a triplet in the first measure. The key signature has one flat (B-flat). The first system contains measures 4, 5, and 6. The second system contains measures 7, 8, and 9. The third system contains measures 10, 11, and 12.

16

Musical score for measures 16-19. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The music continues with a complex rhythmic pattern, including a triplet in the first measure of the system. The key signature has one flat (B-flat). The first system contains measures 16, 17, and 18. The second system contains measures 19 and 20.

20

Musical score for measures 20-23. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature changes from one sharp (F#) to one flat (Bb) between measures 21 and 22. The piece concludes with a fermata over the final note in measure 23.

24

Musical score for measures 24-27. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music continues with a complex rhythmic pattern. A first ending bracket is present in measure 25, with a first ending mark (1) above the first staff. The piece concludes with a double bar line and a common time signature (C) in 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)

(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 - - -

181 *N. 5*
[seul]

[T] 

[Bc] 

185





189





193





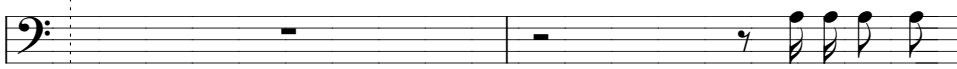
N. 6
[seul] [tous]

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

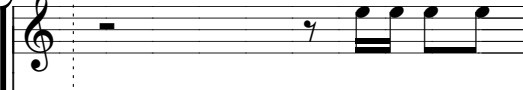
[Hc]  [Be-ne-di-cat ti - bi Do - mi - nus ex Si - on, be-ne-di-cat

198

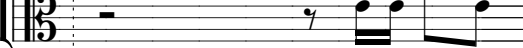
 [tous]
ti - met Do - mi - num. [Benedicat ti - bi Do - mi - nus ex Si - on, be-ne-di-cat

[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 -

The score consists of six systems of music. The first four systems are vocal parts with lyrics. The fifth system contains three staves of instrumental accompaniment (treble, alto, and bass clefs). The sixth system contains one staff of bass clef accompaniment. The lyrics are in Latin and describe the Lord as the God of Zion who blesses his people.

- 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 two vocal lines and a piano accompaniment. The third system has two vocal lines and a piano accompaniment. The fourth system has two vocal lines and a piano accompaniment. The fifth system has two vocal lines and a piano accompaniment. The sixth system has two vocal lines and a piano accompaniment.

206

- 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 :] [et

- 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*

[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 -