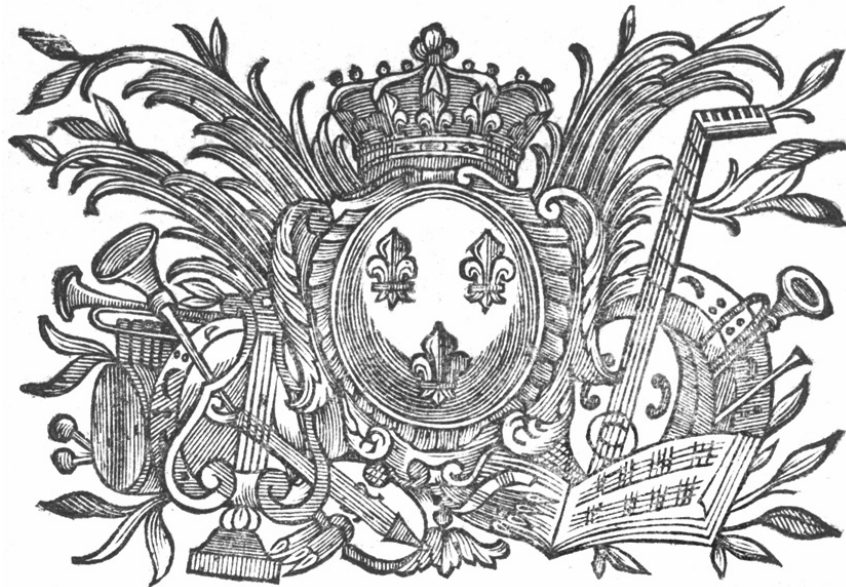


COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
RÉPERTOIRE MUSICAL POUR SOLI, CHŒUR ET ORCHESTRE

Henry Du Mont (1610-1684)







Beati omnes qui timent

à cinq voix pour petit chœur & grand chœur, avec cinq parties instrumentales



Grande partition

Nomenclature :

 *Dessus*
 *Haute-contre*
 *Taille*
 *Basse-taille*
 *Basse*
 *Dessus de violon 1*
 *Dessus de violon 2*
 *Haute-contre de violon*
 *Quinte de violon*
 *Basse de violon*
 *Basse continue*

Beati omnes qui timent Dominum :
qui ambulant in viis ejus.

Labores manum tuarum quia manducabis :
beatus es & bene tibi erit.

Uxor tua sicut vitis abundans :
in lateribus domus tuæ.

Filii tui sicut novellæ olivarum :
in circuitu mensæ tuæ.

Ecce sic benedicetur homo :
qui timet Dominum.

Benedicat tibi Dominus ex Sion :
& videas bona Jerusalem omnibus diebus vitæ tuæ.

Et videas filios filiorum :
pacem super Israel.

Psaume 127

Source :

Manuscrit BnF -
Coll. Brossard [Vma 572(3)].

PETIT CHŒUR

Dessus

Haute-contre

Taille

Basse-taille

Basse

GRAND CHŒUR

Dessus

Haute-contre

Taille

Basse-taille

Basse

**Symphonie
Lentement**

Dessus de violon 1

Dessus de violon 2

Haute-contre de violon

Quinte de violon

Lentement

Basse de violon

Basse continue

9

D.
Hc.
T.
Bt.
B.
D.
Hc.
T.
Bt.
B.
Dvnl
Dvn2
Hcvn
Qtvn
Bvn
Bc

Detailed description: This page of a musical score contains measures 9 through 14. The score is divided into two systems. The first system includes staves for Flute (D.), Clarinet in C (Hc.), Trumpet (T.), Trombone (Bt.), and Bass (B.). The second system includes staves for Flute (D.), Clarinet in C (Hc.), Trumpet (T.), Trombone (Bt.), Bass (B.), Violin I (Dvnl), Violin II (Dvn2), Viola (Hcvn), Cello (Qtvn), Bassoon (Bvn), and Double Bass (Bc). Measures 9-14 are marked with a '9' at the beginning. Measures 9-11 show woodwinds and strings playing a rhythmic pattern of eighth notes. In measure 12, the woodwinds play a melodic line with a slur and a fermata over the final two notes. The strings continue with a steady eighth-note accompaniment.

15

D.
Hc.
T.
Bt.
B.

D.
Hc.
T.
Bt.
B.

Dvn1
Dvn2
Hcvn
Qtvn
Bvn
Bc

Detailed description: This page of a musical score contains measures 15 through 19. The top two systems (measures 15-19) are for string instruments: Violin I (D.), Violin II (Hc.), Viola (T.), Cello (Bt.), and Double Bass (B.). These staves are currently empty, showing only rests. The bottom system (measures 15-19) contains woodwind parts: Flute 1 (Dvn1), Flute 2 (Dvn2), Clarinet in Bb (Hcvn), Bassoon (Qtvn), Bassoon II (Bvn), and Contrabassoon (Bc). These parts are active, with various rhythmic patterns and melodic lines. The Flute parts feature eighth and sixteenth notes, while the Clarinet and Bassoon parts have more sustained lines with some grace notes. The Contrabassoon part has a similar rhythmic pattern to the Flutes.

20
D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtrvn

Bvn

Bc

25

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvnl

Dvn2

Hcvn

Qtvn

Bvn

Bc

Be - a - ti om - nes qui ti - ment Do - mi -

31

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtn

Bvn

Bc

num, be - a - ti om - nes qui ti - ment Do - mi - num: qui am - - - bu - lant, qui am - bu - lant in vi - is e -

36

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtn

Bvn

Bc

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

41

D. *Be - a - ti om - nes,*

Hc. *Be - a - ti om - nes, be - a - ti om - nes,*

T. *Be - a - ti om - nes, be - a - ti*

Bt. *jus, qui am - bu - lant in vi - is e - jus,*

B. *Be - a - ti om - nes, be - a - ti*

D. *Be - a - ti om - nes,*

Hc. *Be - a - ti om - nes, be - a - ti om - nes,*

T. *Be - a - ti om - nes, be - a - ti*

Bt. *Be - a - ti om - nes, be - a - ti*

B. *Be - a - ti om - nes, be - a - ti*

Dvnl *Be - a - ti om - nes,*

Dvn2 *Be - a - ti om - nes, be - a - ti om - nes,*

Hcvn *Be - a - ti om - nes,*

Qtvn *Be - a - ti om - nes,*

Bvn *Be - a - ti om - nes,*

Bc *Be - a - ti om - nes,*

46

D. be - a - ti om - - - nes, qui ti - ment Do - mi - num qui am - bu - lant _____ in vi - is e - -

Hc. be - a - ti om - nes qui ti - ment Do - mi - num qui am - bu - lant _____ in vi - is e - -

T.

Bt.

B. om - nes, — qui ti - ment Do - mi - num: qui am - bi - lant in vi - is e - -

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtrn

Bvn

Bc

50

D. jus, be - a - ti om - nes, be - a - ti om - nes qui

Hc. jus, be - a - ti om - nes, be - a - ti om - - - nes, be - a - ti om -

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

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

B. jus, be - a - ti om - nes qui ti - ment Do - mi - num, be - a - ti om - nes qui ti - ment Do - mi -

D. Be - a - ti om - nes, be - a - ti om - nes qui

Hc. Be - a - ti om -

T. Be - a - ti om - nes qui ti -

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

B. Be - a - ti om - nes qui ti - ment Do - mi -

Dvn1

Dvn2

Hcvn

Qtrvn

Bvn

Bc

54

D. ti - ment Do - mi - num, qui ti - ment Do - mi - num,

Hc. nes, be - a - ti om - nes qui ti - ment Do - mi - num: qui am - bu - lant _____

T. ment Do - mi - num, qui ti - - - ment, qui ti - ment Do - mi - num: qui am - bu - lant _____

Bt. om - nes, be - a - ti om - nes qui ti - ment Do - mi - num, qui ti - ment Do - mi - num:

B. num, be - a - ti om - nes, be - a - ti om - nes qui ti - ment Do - mi - num: qui am - bu -

D. ti - ment Do - mi - num, qui ti - ment Do - mi - num,

Hc. nes, be - a - ti om - nes qui ti - ment Do - mi - num: qui am - bu - lant _____

T. ment Do - mi - num, qui ti - - - ment, qui ti - ment Do - mi - num: qui am - bu - lant _____

Bt. om - nes, be - a - ti om - nes qui ti - ment Do - mi - num, qui ti - ment Do - mi - num:

B. num, be - a - ti om - nes, be - a - ti om - nes qui ti - ment Do - mi - num: qui am - bu -

Dvn1

Dvn2

Hcvn

Qtn

Bvn

Bc

58

D. be - a - ti om - nes, qui am - bu - lant in vi - is e - jus, qui am - bu - lant in vi - is, in vi - is e -

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

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

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

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

D. be - a - ti om - nes, qui am - bu - lant in vi - is e - jus, qui am - bu - lant in vi - is, in vi - is e -

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

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

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

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

Dvn1

Dvn2

Hcvn

Qtrvn

Bvn

Bc

63

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

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

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

Bt.
jus, in vi - is e - - - jus.

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

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

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

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

Bt.
jus, in vi - is e - - - jus.

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

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

70

D. *La - bo - res ma - nu - um tu - a -*

Hc. *La - bo - - - res ma - nu - um tu - a -*

T. *La - bo - res ma - nu - um tu - a -*

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvnl

Dvn2

Hcvn

Qtvn

Bvn

Bc

78

D. rum qui a man-du-ca - - - bis: be-a - tus, be-a - tus es, et be-ne ti - bi e -

Hc. rum qui - a man-du - ca-bis, man - du-ca - - - bis: be - a - tus es, et be-ne ti-bi e -

T.

Bt. rum qui - a man - du - ca - - - - - bis: be - a - tus, be - a - tus es, et be-ne ti-bi e -

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtn

Bvn

Bc

84

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

rit,

rit,

rit,

la -

la -

la - bo -

93

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtn

Bvn

Bc

be - a - tus

bo - - - res ma - nu - um tu - a - rum, qui - a man - du - ca - - - bis:

bo - - - res ma - nu - um tu - a - rum, qui - a man - du - ca - bis, man - du - ca - - - bis: be -

- res ma - nu - um tu - a - rum, qui - a man - du - ca - - - - - bis: be -

99

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

103

D.
a - tu es, be - a - tus, be - a - tus es, et be - ne di - bi e - rit.

Hc.
a - tu es, be - a - tus es, et be - ne ti - bi e - rit, et be - ne ti - bi e - rit. U - xor

T.
a - tus es, be - a - tus es, et be - ne ti - bi e - rit, et be - ne ti - bi e - rit.

Bt.
es, be - a - tus es, et be - ne ti - bi e - rit, et be - ne ti - bi e - rit. U - xor tu - a

B.
a - tus es, be - a - tus es, et be - ne ti - bi e - rit, et be - ne ti - bi e - rit.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

109

D.

Hc.
tu - a si - cut vi - tis a - bun - dans,

T.

Bt.
si - cut vi - tis a - bun - dans, a bun - dans,

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qvvn

Bvn

Bc

118

D.

Hc.
u - xor tu - a si - cut vi - tis a - bun-dans:

T.

Bt.
u - xor tu - a si - cut vi - tis a - bun-dans, a - bun-dans:

B.

D.

Hc.

T.

Bt.

B.

Dvnl

Dvn2

Hcvn

Qvvn

Bvn

Bc

126

D. *[Musical notation]*

Hc. *[Musical notation]*
in la - te - ri-bus do - mus tu - æ, in la - te - ri-bus

T. *[Musical notation]*

Bt. *[Musical notation]*
in la - te - ri-bus do - mus tu - æ, in la - te - ri-bus, in la - te - ri-bus do - mus

B. *[Musical notation]*

D. *[Musical notation]*

Hc. *[Musical notation]*

T. *[Musical notation]*

Bt. *[Musical notation]*

B. *[Musical notation]*

Dvn1 *[Musical notation]*

Dvn2 *[Musical notation]*

Hcvn *[Musical notation]*

Qtrn *[Musical notation]*

Bvn *[Musical notation]*

Bc *[Musical notation]*

135

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvnl

Dvn2

Hcvn

Qtvn

Bvn

Bc

do - mus tu - æ.

tu - æ, do - mus su - æ.

144

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtn

Bvn

Bc

Fi - li - i

151

D. *Fi - li - i*

Hc. *Fi - li - i tu - i*

T. *Fi - li - i tu - i si -*

Bt. *tu - i, fi - li - i tu - i si - cut no - vel - læ o - li - va - rum, fi - li - i tu - i*

B. *Fi - li - i*

D. *Fi - li - i*

Hc. *Fi - li - i*

T. *Fi - li - i*

Bt. *Fi - li - i*

B. *Fi - li - i*

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

156

D. tu - i si - cut no - vel-læ o - li - va - rum, fi - li - i tu - i si - cut no - vel-læ o - li - va -

Hc. si - cut no - vel-læ o - li - va - rum, fi - li - i tu - i, fi - li - i tu - i si - cut no - vel-læ o - li - va -

T. - cut no - vel-læ o - li - va - - - rum, fi - li - i tu - i si - cut no - vel-læ o - li - va -

Bt. si - cut no - vel-læ o - li - va - rum, fi - li - i tu - i si - cut no - vel-læ o - li - va -

B. tu - i si - cut no - vel-læ o - li - va - rum, fi - li - i tu - i si - cut no - vel-læ o - li - va -

D. tu - i si - cut no - vel-læ o - li - va - rum, fi - li - i tu - i si - cut no - vel-læ o - li - va -

Hc. tu - i si - cut no - vel - læ o - li - va - rum, fi - li - i tu - i, fi - li - i tu - i si - cut no - vel-læ o - li - va -

T. tu - i si - cut no - vel-læ o - li - va - - - rum, fi - li - i tu - i si - cut no - vel-læ o - li - va -

Bt. tu - i si - cut no - vel-læ o - li - va - rum, fi - li - i tu - i si - cut no - vel-læ o - li - va -

B. tu - i si - cut no - vel-læ o - li - va - rum, fi - li - i tu - i si - cut no - vel-læ o - li - va -

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

162

D. rum: in cir-cu - - - i-tu men-sæ tu - æ, in cir cu - - - i-tu

Hc. rum: in cir - cu - - i-tu men-sæ su - æ, in cir - cu - i-tu

T. rum: in cir-cu - - - i-tu men-sæ tu - æ, in cir-cu - i-tu men -

Bt. rum: in cir - cu - - - - - i-tu

B. rum: in cir-cu - - - - i-tu

D. rum: in cir cu - - - i-tu

Hc. rum: in cir - cu - i-tu

T. rum: in cir-cu - i-tu men -

Bt. rum: in cir - cu - - - - - i-tu

B. rum: in cir-cu - - - - i-tu

Dvn1

Dvn2

Hcvn

Qtn

Bvn

Bc

167

D. men - sæ tu - æ, in cir - cu - i - tu, in cir - cu - i - tu, men -

Hc. men - sæ tu - æ, in cir - cu - i - tu, men - sæ

T. - sæ tu - æ, in cir - cu - i - tu, in cir - cu - i - tu men -

Bt. men - sæ tu - æ, in cir - cu - i - tu, in cir - cu -

B. men - sæ tu - æ, in cir - cu - i - tu, in cir - cu - i - tu

D. men - sæ tu - æ, in cir - cu - i - tu, in cir - cu - i - tu, men -

Hc. men - sæ tu - æ, in cir - cu - i - tu, men - sæ

T. - sæ tu - æ, in cir - cu - i - tu, in cir - cu - i - tu men -

Bt. men - sæ tu - æ, in cir - cu - i - tu, in cir - cu -

B. men - sæ tu - æ, in cir - cu - i - tu, in cir - cu - i - tu

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

172

D. - sæ tu - æ men-sæ tu - æ.

Hc. tu - æ, men - sæ tu - æ.

T. - - sæ tu - æ, men-sæ tu - æ.

Bt. - i-tu menn - sæ tu - æ.

B. men - - - - sæ tu - æ.

D. - - sæ tu - æ men-sæ tu - æ.

Hc. tu - æ, men - sæ tu - æ.

T. - - sæ tu - æ, men-sæ tu - æ.

Bt. - i-tu menn - sæ tu - æ.

B. men - - - - sæ tu - æ.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

178

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvnl

Dvn2

Hcvn

Qtvn

Bvn

Bc

Ec - ce sic be-ne - di - ce - tur, be-ne-di-

184

D.

Hc.

T.
ce - tur ho - mo: qui ti - met Do-mi-num, qui _____ ti-met Do - mi - num, ec - ce sic be-ne - di-

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

191

D.

Hc.

T.
8

re - tur, be - ne - di - ce - tur ho - mo: qui ti - met Do - mi - num, qui ti - met, qui ti - met Do - mi - num, qui ti - met, qui

Bt.

B.

D.

Hc.

T.
8

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtn

Bvn

Bc

198

D.
Be-ne-di-cat ti-bi Do-mi-nus, be-ne-di-cat ti-bi Do-mi-nus ex Si-

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

T.
ti-met Do-mi-num. Be-ne-di-cat ti-bi Do-mi-nus ex Si-on, be-ne-di-cat ti-bi Do-mi-nus ex Si-

Bt.
Be-ne-di-cat ti-bi Do-mi-nus ex Si-

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

D.
be-ne-di-cat ti-bi Do-mi-nus ex Si-

Hc.
be-ne-di-cat ti-bi Do-mi-nus ex Si-

T.
be-ne-di-cat ti-bi Do-mi-nus ex Si-

Bt.
Be-ne-di-cat ti-bi Do-mi-nus ex Si-

B.
be-ne-di-cat ti-bi Do-mi-nus ex Si-

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

202

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

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

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

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

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

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

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

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

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

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

Dvn1

Dvn2

Hcvn

Qtrvn

Bvn

Bc

206

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

Hc. on, be-ne - di-cat ti - bi Do-mi - nus ex Si - on: et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di - e-bus vi -

T. nus, be-ne - di-cat ti - bi Do-mi - nus ex Si - on: et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di - e-bus vi -

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

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

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

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

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

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

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

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

214

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtn

Bvn

Bc

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

tæ tu - æ,

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

222

D.

Hc.

T.

Bt.

B.

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

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtnv

Bvn

Bc

226

D. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di-

Hc. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di-

T. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di-

Bt. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di-

B. di-cat, be-ne-di-cat ti-bi Do - mi-nus ex Si - - - on: et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di-

D. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di-

Hc. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di-

T. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di-

Bt. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di-

B. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di-

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

Dvn2 et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di-

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

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

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

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

233

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

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

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

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

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

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

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

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

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

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

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

243

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

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

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

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

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

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

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

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

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

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

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

252

D.
Hc.
T.
Bt.
B.

D.
Hc.
T.
Bt.
B.

Dvn1
Dvn2
Hcvn
Qtvn
Bvn
Bc

262

D.

Hc.

T.

Et vi - de-

Bt.

B.

Et vi - deas fi - li-

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtrvn

Bvn

Bc

267

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtn

Bvn

Bc

272

D. su - per Is - ra - el, et vi - de - as fi - li - os, fi - li - o - rum tu - o - rum: pa - cem su - per

Hc. et vi - de - as fi - li - os fi - li - o - - - - rum tu - o - rum:

T. pa - - - -

Bt. su - per Is - ra - el, et vi - de - as fi - li - os fi - li - o - rum tu - o - rum:

B. pa - cem

D. pa - cem su - per

Hc.

T. pa - - - -

Bt.

B. pa - cem

Dvn1

Dvn2

Hcvn

Qvvn

Bvn

Bc

278

D. Is - ra-el. et vi-de-as fi - li - os fi - li - o - rum tu - o - rum:

Hc. pa - cem su - per Is - ra - el, pa - cem, pa -

T. - - cem, pa - - - cem, su-per Is - ra - el pa - cem, su - per Is - ra -

Bt. pa - - - cem, pa - cem su-per Is - ra-el, Is - ra - el, pa - cem su-per Is - ra -

B. su-per Is - ra - el, et vi-de - as fi - li-os fi - li - o - rum tu-o - rum, pa-cem su-per Is - ra -

D. Is - ra-el. et vi-de-as fi - li - os fi - li - o - rum tu - o - rum:

Hc. pa - cem su - per Is - ra - el, pa - cem, pa -

T. - - cem, pa - - - cem, su-per Is - ra - el pa - cem, su - per Is - ra -

Bt. pa - - - cem, pa - cem su-per Is - ra-el, Is - ra - el, pa - cem su-per Is - ra -

B. su-per Is - ra - el, et vi-de - as fi - li-os fi - li - o - rum tu-o - rum, pa-cem su-per Is - ra -

Dvnl

Dvn2

Hcvn

Qtvn

Bvn

Bc

284

D. *pa - - - cem su-per Is - ra - el,*

Hc. *- cem su - per Is - ra - el, pa - cem su-per Is - ra - el, pa - - - cem su -*

T. *el, pa - - - cem, et vi-de-as fi - li - os fi - li-o - rum tu-o-rum:*

Bt. *el, et vi-de-as fi - li - os fi - li-o - rum: pa -*

B. *el, et vi-de - as fi - li - os fi - li - o - rum tu-o - rum: pa - cem — su-per Is - ra - el, pa - cem*

D. *- cem su - per Is - ra - el, pa - cem su-per Is - ra - el, pa - - - cem su -*

Hc. *- cem su - per Is - ra - el, pa - cem su-per Is - ra - el, pa - - - cem su -*

T. *el, pa - - - cem,*

Bt. *el, et vi-de-as fi - li - os fi - li-o - rum: pa -*

B. *el, et vi-de - as fi - li - os fi - li - o - rum tu-o - rum: pa - cem*

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

290

D. su - per Is - ra - el, pa - cem, pa - cem su - per Is - - ra - el.

Hc. - per Is - ra - el, su - per Is - ra - el, pa - cem, pa - cem su - - - per Is - ra - el.

T. pa - cem su - per Is - ra - el, pa - - - - cem su - per Is - ra - el.

Bt. - - cem su - per Is - ra - el, pa - - - - cem su - - - per Is - ra - el.

B. su - per Is - ra - el, pa - cem su - - - per Is - ra - el.

D. su - per Is - ra - el, pa - cem, pa - cem su - per Is - - ra - el.

Hc. - per Is - ra - el, su - per Is - ra - el, pa - cem, pa - cem su - - - per Is - ra - el.

T. pa - cem su - per Is - ra - el, pa - - - - cem su - per Is - ra - el.

Bt. - - cem su - per Is - ra - el, pa - - - - cem su - - - per Is - ra - el.

B. su - per Is - ra - el, pa - cem su - - - per Is - ra - el.

Dvn1

Dvn2

Hcvn

Qtrvn

Bvn

Bc

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
RÉPERTOIRE MUSICAL POUR SOLI, CHŒUR ET ORCHESTRE

Henry Du Mont (1610-1684)

Beati omnes qui timent

à cinq voix pour petit chœur & grand chœur, avec cinq parties instrumentales



Petit chœur

Nomenclature :


 *Dessus*


 *Haute-contre*


 *Taille*

 *Basse-taille*

 *Basse*

 *Dessus de violon 1*

 *Dessus de violon 2*

 *Haute-contre de violon*

 *Quinte de violon*

 *Basse de violon*

 *Basse continue*

Beati omnes qui timent Dominum :
qui ambulant in viis ejus.

Labores manum tuarum quia manducabis :
beatus es & bene tibi erit.

Uxor tua sicut vitis abundans :
in lateribus domus tuæ.

Filii tui sicut novellæ olivarum :
in circuitu mensæ tuæ.

Ecce sic benedicetur homo :
qui timet Dominum.

Benedicat tibi Dominus ex Sion :
& videas bona Jerusalem omnibus diebus vitæ tuæ.

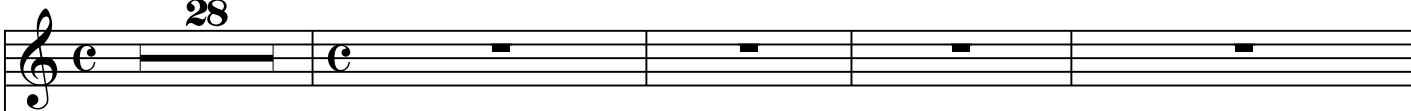
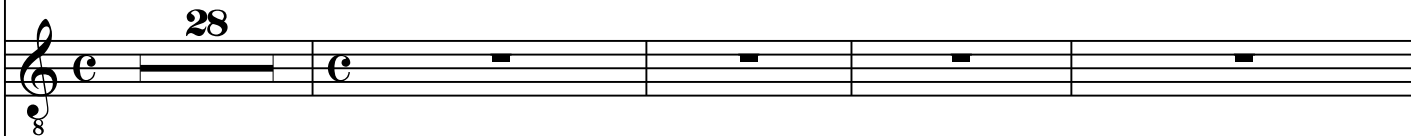
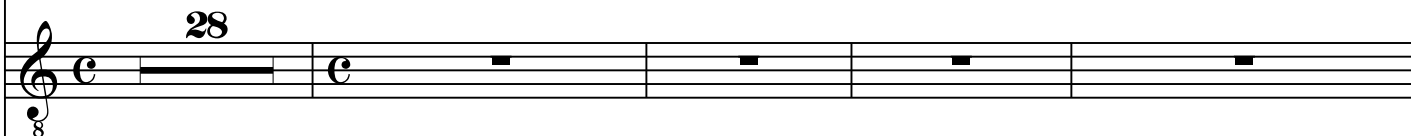
Et videas filios filiorum :
pacem super Israel.

Psaume 127

Source :

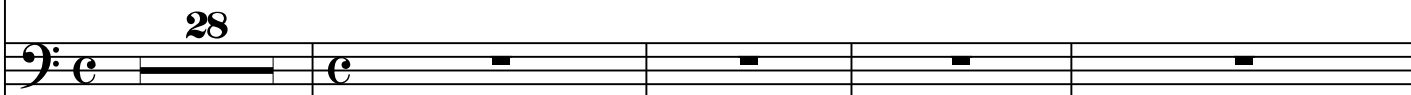
Manuscrit BnF -

Coll. Brossard [Vma 572(3)].

Lentement**28***Dessus**Haute-contre**Taille**Basse-taille*

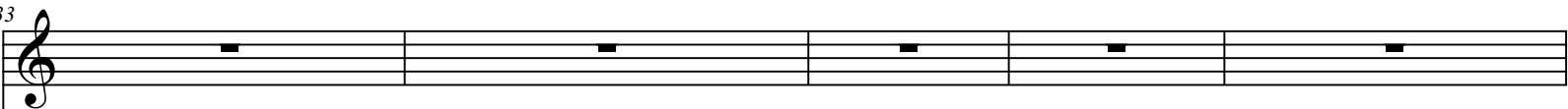
Verset 1

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

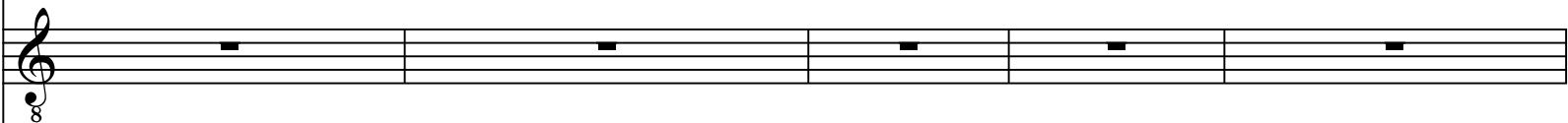
Basse

33

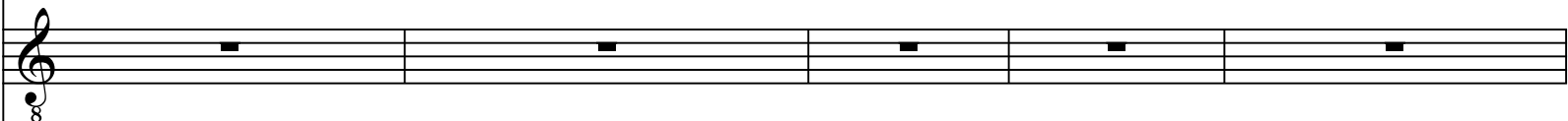
D.



Hc.



T.

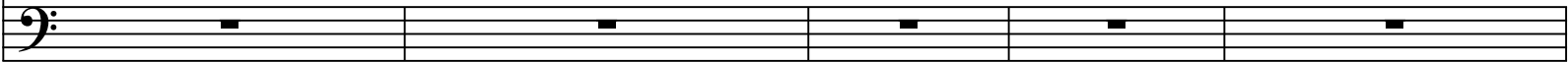


Bt.



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

B.



38

D.

Hc.

T.

Bt.

B.

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

43

D.

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

Hc.

8

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

T.

8

Bt.

— vi - is e - jus,

B.

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

48

D. num qui am-bu-lant _____ in vi-is e - jus, be - a - ti

Hc. num qui am-bu-lant _____ in vi-is e - jus, be-a - ti om - nes, be - a - ti om - - -

T. Be-a - ti om - nes qui ti - ment Do - mi -

Bt. Be-a - ti om - nes qui

B. num: qui am-bi - lant in vi-is e - jus, be-a - ti om - nes qui ti-ment Do-mi-

52

D.

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

Hc.

- - nes, be-a - ti om - nes, be - a - ti om - nes qui ti -

T.

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

Bt.

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

B.

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

56

D. ti - ment Do - mi - num, be - a - ti om - nes, qui am - bu - lant in

Hc. 8 ment Do - mi - num: qui am - bu - lant _____ in vi - - - is, qui am - bu - lant in

T. 8 ment, qui ti - ment Do - mi - num: qui am - bu - lant _____ in vi - is e - - - jus, in

Bt. num, qui ti - ment Do - mi - num: qui am - bu - lant in

B. ti - ment Do - mi - num: qui am - bu - lant, qui am - bu - lant, _____ qui am - bu - lant in

60

D.

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

Hc.

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

T.

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

Bt.

vi - is e - jus, in vi - is e - jus, in

B.

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

64

D.

lant, qui am-bu-lant in vi - is e - jus. La-bo - res ma - nu - um _____

Hc.

vi - is, qui am-bu - lant in vi-is e - jus. La - bo - - - res ma-nu-

T.

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

Bt.

vi - is e - - - jus. La-bo - res ma - nu - um _____

B.

_____ in vi - is e - - - jus.

Verset 2

77

D.

— tu - a - rum qui — a man-du - ca - - - bis: be-a - tus, be-a - tus es, et

Hc.

8 um tu - a - rum qui - a man-du - ca-bis, man - du-ca - - - bis: be - a - tus es, et

T.

8

Bt.

— tu - a - rum qui - a man - du - ca - - - - - bis: be - a - tus, be - a - tus es, et

B.

83

D. 
 be-ne ti-bi e - rit,

Hc. 
 be-ne ti-bi e - rit,

T. 
 la - bo - - res ma - nu - um tu - a - rum,

Bt. 
 be-ne ti-bi e - rit, la - bo - - res ma - nu - um tu - a - rum,

B. 
 la - bo - - res ma - nu - um tu - a - rum, qui -

96

D.

Hc.

T.

Bt.

B.

be - a - tus es, be - a - tu es, be - a - tus es, be - a - tus es, et

qui - a man-du-ca - - - bis: be - a - tus es, be - a - tus es, be - a - tus es, et

qui - a man-du - ca-bis, man-du-ca - - - bis: be - a - tus, be - a - tus es, be - a - tus es, et

- a man - du - ca - - - bis: be - a - tus es, be - a - tus es, be - a - tus es, et

101

D.

be - a - tus es, be - a - tus es, be - a - tu es, be - a - tus, be - a - tus es, et

Hc.

be-ne ti - bi e - rit, be - a - tus es, be - a - tu es, be - a - tus es, et be-ne ti-bi e -

T.

be-ne di - bi e - rit, be-a - tu es, be - a - tus es, be - a - tus es, et be-ne ti-bi e -

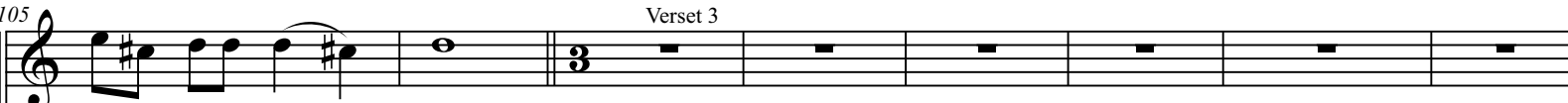
Bt.

be-ne ti - bi e - rit, be - a - tus es, be - a - tus es, et be-ne ti-bi e - rit,

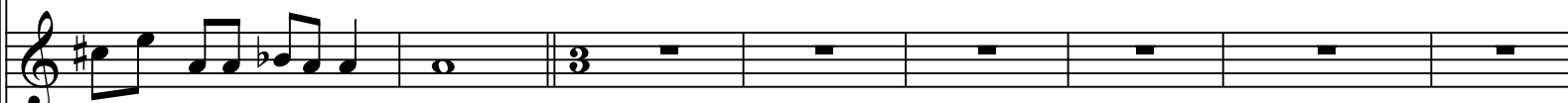
B.


be-ne ti - bi e - rit, be - a - tus, be - a - tus es, be - a - tus es, et be-ne ti-bi e -

105 Verset 3

D.  be - ne di - bi e - rit.

Hc.  rit, et be - ne ti - bi e - rit. U - xor tu - a si - cut vi - tis a - bun -

T.  rit, et be - ne ti - bi e - rit.

Bt.  et be - ne ti - bi e - rit. U - xor tu - a si - cut vi - tis a - bun - dans, a bun -

B.  rit, et be - ne ti - bi e - rit.

113

6

D.

Hc.

8

dans, u - xor tu - a si - cut vi - tis a - bun-dans:

6

T.

8

6

Bt.

dans, u - xor tu - a si - cut vi - tis a - bun-dans, a - bun-dans: in la -

6

B.

127

D.

Hc.

T.

Bt.

B.

in la - te - ri - bus do - mus tu - æ, in la - te - ri - bus do - mus

te - ri - bus do - mus tu - æ, in la - te - ri - bus, in la - te - ri - bus do - mus tu - æ, do -

136

11

D.

Hc.

tu - æ.

11

T.

11

Bt.

mus su - æ. Verset 4 Fi - li - i tu - i, fi - li - i tu - i si - cut no - vel - læ o - li - va -

11

B.

154

D.

Fi - li - i tu - i si - cut no - vel - læ o - li - va - rum, fi - li - i tu - i

Hc.

8 Fi - li - i tu - i si - cut no - vel - læ o - li - va - rum, fi - li - i tu - i, fi - li - i

T.

8 Fi - li - i tu - i si - cut no - vel - læ o - li - va - - - rum, fi - li - i

Bt.

rum, fi - li - i tu - i si - cut no - vel - læ o - li - va - rum, fi - li - i tu - i

B.

Fi - li - i tu - i si - cut no - vel - læ o - li - va - rum, fi - li - i

160

D.

si - cut no - vel - læ o - li - va - rum: in cir - cu - - - i - tu men - sæ tu -

Hc.

tu - i si - cut no - vel - læ o - li - va - rum: in cir - cu - - - i - tu men - sæ su -

T.

tu - i si - cut no - vel - læ o - li - va - rum: in cir - cu - - - i - tu men - sæ tu -

Bt.

si - cut no - vel - læ o - li - va - rum: in cir -

B.

tu - i si - cut no - vel - læ o - li - va - rum:

165

D.
æ, in cir - cu - - - i - tu men - sæ tu - æ, in cir - cu - i - tu, in cir -


Hc.
æ, in cir - cu - i - tu men - sæ tu - æ, in cir -


T.
æ, in cir - cu - i - tu _____ men - sæ tu - æ, in cir - cu - i - tu, in cir - cu -


Bt.
cu - - - - - i - tu men - sæ tu - æ, in cir -


B.
in cir - cu - - - - i - tu men - sæ tu - æ, in cir - cu - - - - i - tu,


170

D.  **6**
 cu - - - i - tu, men - sæ tu - æ men-sæ tu - æ.

Hc.  **6**
 8 cu - i - tu, men - sæ tu - æ, men - sæ tu - æ.

T.  **6**
 8 - - - i - tu men - - - - sæ tu - æ, men-sæ tu - æ.

Bt.  **6**
 cu - i - tu, in cir-cu - - - i-tu menn - sæ tu - æ.

B.  **6**
 in cir-cu - - - i - tu men - - - - sæ tu - æ.

181 Verset 5

D.

Hc.

T.

Ec - ce sic be - ne - di - ce - tur, be - ne - di - ce - tur ho - mo: qui ti - met Do - mi - num, qui

Bt.

B.

187

D.

Hc.

T.

Bt.

B.

— ti-met Do - mi - num, ec - ce sic be-ne - di - re-tur, be-ne - di - ce-tur ho-mo: qui ti-met Do - mi-num,

195

Verset 6

D.

Hc.

T.

Bt.

B.

Be-ne-di-cat ti - bi Do - mi-

qui ti - met, qui ti - met Do - mi - num, qui ti - met, qui ti - met Do - mi - num. Be-ne-di-cat ti - bi Do - mi-

Be-ne-di-cat ti - bi Do - mi-

200

D.

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

Hc.

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

T.

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

Bt.

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

B.

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

204

D.

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

Hc.

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

T.

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

Bt.

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

B.

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

208

D.

on:

Hc.

8

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

T.

8

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

Bt.

on: et vi - de-as bo-na Je -

B.

on:

217

D.

Hc.

T.

Bt.

B.

bo - na Je - ru - sa-lem om - ni-bus di - e - bus vi - tæ__ tu - æ,

ru - sa-lem om - ni-bus, om - ni-bus di - e - bus__ vi - tæ__ tu - æ,

Be-ne-di-cat ti - bi

223

D.

Hc.

T.

Bt.

B.

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

227

D. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di - e - bus vi - tæ tu -

Hc. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di - e - bus vi - tæ tu -

T. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di - e - bus vi - tæ tu -

Bt. et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di - e - bus vi - tæ tu -

B. Do-mi-nus ex Si - on: et vi - de-as bo-na Je - ru - sa-lem om - ni-bus di - e - bus vi - tæ tu -

235

D.

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

Hc.

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

T.

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

Bt.

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

B.

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

244

D.  **10**
 bo-na Je - ru - sa - lem om - ni - bus, om - ni - bus di - e - bus, vi - tæ tu - æ.

Hc.  **10**
 8 bo-na Je - ru - sa - lem om - ni - bus di - e - bus, di - e - bus vi - tæ - tu - æ.

T.  **10**
 8 bo-na Je - ru - sa - lem om - ni - bus di - e - bus, om - ni - bus di - e - bus vi - tæ tu - æ.

Bt.  **10**
 bo-na Je - ru - sa - lem om - ni - bus di - e - bus, om - ni - bus di - e - bus vi - tæ tu - æ.

B.  **10**
 bo-na Je - ru - sa - lem om - ni - bus di - e - bus, om - ni - bus di - e - bus vi - tæ tu - æ.

262 **4** Verset 7

D.

Hc. **4**
8
Et vi - de - as fi - li - os fi - li - o - - - rum tu - o -

T. **4**
8
Et vi - de - as fi - li - os, et vi - de - as fi - li - os fi - li - o - rum tu - o -

Bt. **4**

B. **4**
Et vi - de - as fi - li - os fi - li - o - - - rum, fi - li - os fi - li - o - rum tu - o -

270

D.

pa - cem, — pa - cem su - per Is - ra - el, et vi - de - as fi - li - os, fi - li -

Hc.

rum: et vi - de - as fi - li - os fi - li - o -

T.

rum:

Bt.

pa - cem su - per Is - ra - el, pa - cem su - per Is - ra - el, et vi - de - as fi - li -

B.

rum:

280

D.

os fi - li - o - rum tu - o - rum:

Hc.

el, pa - cem, pa - cem su - per

T.

su - per Is - ra - el pa - - - cem, su - per Is - ra - el, pa - - -

Bt.

- cem su - per Is - ra - el, Is - ra - el, pa - cem su - per Is - ra - el,

B.

as fi - li - os fi - li - o - rum tu - o - rum, pa - cem su - per Is - ra - el, et vi - de-

285

D.

pa - - - cem su - per Is - ra - el,

Hc.

8 Is - ra - el, pa - cem su - per Is - ra - el, pa - - - - - cem su -

T.

8 cem, et vi - de - as fi - li - os fi - li - o - rum tu - o - rum:

Bt.

et vi - de - as fi - li - os fi - li - o - rum: pa -

B.

as fi - li - os fi - li - o - rum tu - o - rum: pa - cem _____ su - per Is - ra - el, pa - cem

290

D.

su - per Is - ra - el, pa - cem, pa - cem su-per Is - ra - el.

Hc.

8 - per Is - ra-el, su-per Is - ra - el, pa - cem, pa-cem su - per Is - ra - el.

T.

8 pa - cem su-per Is - ra - el, pa - - - - - cem su - per Is - ra - el.

Bt.

- - - - - cem su-per Is - ra - el, pa - - - - - cem su - per Is - ra - el.

B.

su - per Is - ra - el, pa - cem su - - - - - per Is - ra - el.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
RÉPERTOIRE MUSICAL POUR SOLI, CHŒUR ET ORCHESTRE

Henry Du Mont (1610-1684)


Beati omnes qui timent

à cinq voix pour petit chœur & grand chœur, avec cinq parties instrumentales



Grand chœur

Nomenclature :

 *Dessus*


 *Haute-contre*


 *Taille*

 *Basse-taille*

 *Basse*

 *Dessus de violon 1*

 *Dessus de violon 2*

 *Haute-contre de violon*

 *Quinte de violon*

 *Basse de violon*

 *Basse continue*

Beati omnes qui timent Dominum :
qui ambulant in viis ejus.

Labores manum tuarum quia manducabis :
beatus es & bene tibi erit.

Uxor tua sicut vitis abundans :
in lateribus domus tuæ.

Filii tui sicut novellæ olivarum :
in circuitu mensæ tuæ.

Ecce sic benedicetur homo :
qui timet Dominum.

Benedicat tibi Dominus ex Sion :
& videas bona Jerusalem omnibus diebus vitæ tuæ.

Et videas filios filiorum :
pacem super Israel.

Psaume 127

Source :

Manuscrit BnF -

Coll. Brossard [Vma 572(3)].

Lentement

50

Dessus

Be - a - ti om - nes, be - a - ti om - nes qui

Haute-contre

Be-a - ti om -

Taille

Be-a - ti om - nes qui ti -

Basse-taille

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

Basse

Be-a - ti om - nes qui ti - ment Do - mi -

54

D.

ti - ment Do - mi - num, qui ti - ment Do - mi - num,

Hc.

nes, be - a - ti om - nes qui ti - ment Do - mi - num: qui am - bu - lant _____

T.

ment Do - mi - num, qui ti - - - ment, qui ti - ment Do - mi - num: qui am - bu - lant _____

Bt.

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

B.

num, be - a - ti om - nes, be - a - ti om - nes qui ti - ment Do - mi - num: qui am - bu -

58

D.

be - a - ti om - nes, qui am - bu - lant in vi - is e - jus, qui am - bu - lant in vi -

Hc.

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

T.

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

Bt.

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

B.

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

62

D.

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

Hc.

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

T.

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

Bt.

vi - is e - jus, in vi - is e - - - jus.

B.

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

67

40 **42** **6**

D.  Fi - li - i tu - i si - cut no - vel-læ o - li - va -

Hc.  Fi - li - i tu - i si - cut no - vel - læ o - li - va -

T.  Fi - li - i tu - i si - cut no - vel-læ o - li - va -

Bt.  Fi - li - i tu - i si - cut no - vel-læ o - li - va - rum,

B.  Fi - li - i tu - i si - cut no - vel-læ o - li - va -

158

D.

rum, fi - li-i tu - i si - cut no - vel-læ o - li - va - rum:

Hc.

rum, fi - li-i tu - i, fi - li-i tu - i si - cut no - vel-læ o - li - va - rum:

T.

- - rum, fi - li-i tu - i si - cut no - vel-læ o - li - va - rum:

Bt.

fi - li-i tu - i si - cut no - vel-læ o - li - va - rum:

B.

rum, fi - li-i tu - i si - cut no - vel-læ o - li - va - rum:

164

D.
in cir - cu - - - i - tu men - sæ tu - æ, in cir -

Hc.
in cir - cu - i - tu men - sæ tu - æ,

T.
in cir - cu - i - tu _____ men - sæ tu - æ, in cir - cu - i -

Bt.
in cir - cu - - - - - - - i - tu men - sæ tu - æ,

B.
in cir - cu - - - - - i - tu men - sæ tu - æ, in cir - cu -

169

D.

cu - i - tu, in cir - cu - - - i - tu, men - sæ tu - æ men - sæ tu - æ.

Hc.

8 in cir - cu - i - tu, men - sæ tu - æ, men - sæ tu - æ.

T.

8 tu, in cir - cu - - - - i - tu men - - - - sæ tu - æ, men - sæ tu - æ.


Bt.


in cir - cu - i - tu, in cir - cu - - - i - tu menn - sæ tu - æ.


B.


- - i - tu, in cir - cu - - - i - tu men - - - - sæ tu - æ.


175 **25**

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

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

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

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

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

204

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

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

T.
 8 on, be - ne - di - cat ti - bi Do - mi - nus, be - ne - di - cat ti - bi Do - mi - nus, be - ne - di - cat ti - bi Do - mi -

Bt.
 on, be - ne - di - cat, be - ne - di - cat ti - bi Do - mi - nus, be - ne - di - cat ti - bi Do - mi -

B.
 on, be - ne - di - cat, be - ne - di - cat, be - ne - di - cat ti - bi Do - mi - nus, be - ne - di - cat ti - bi Do - mi -

207

D.

13 **6**

nus ex Si - on: et vi - de-as bo - na Je -

Hc.

13 **6**

nus ex Si - on: et vi - de-as bo - na Je -

T.

13 **6**

nus ex Si - on: et vi - de-as bo - na Je -

Bt.

13 **6**

nus ex Si - on: et vi - de-as bo - na Je -

B.

13 **6**

nus ex Si - on: et vi - de-as bo - na Je -

The image shows a musical score for five voices: Soprano (D.), Alto (Hc.), Tenor (T.), Bass (Bt.), and Bass (B.). The score is for measures 207-210. Each voice part has a treble or bass clef and a key signature of one flat. The lyrics are: "nus ex Si - on: et vi - de-as bo - na Je -". Above the staves, there are numerical markings: "13" and "6". The "13" markings are placed above the first two measures of each voice part, and the "6" markings are placed above the next two measures. The music consists of quarter notes, eighth notes, and rests. The Soprano and Alto parts have a melodic line, while the Tenor, Bass, and Bass parts have a more rhythmic line with rests.

231

D.



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

Hc.



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

T.



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

Bt.



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

B.



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

240

D.

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

Hc.

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

T.

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

Bt.

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

B.

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

248

D.

e - bus, vi - tæ tu - æ. pa - cem su - per

Hc.

bus, di - e - bus vi - tæ tu - æ.

T.

om - ni - bus di - e - bus vi - tæ tu - æ. pa - - -

Bt.

om - ni - bus di - e - bus vi - tæ tu - æ.

B.

om - ni - bus di - e - bus vi - tæ tu - æ. pa - cem

10 14

10 14

10 14

10 14

10 14

10 14

278

D.
Is - ra - el. et vi - de - as fi - li - os fi - li - o - rum — tu - o - rum:

Hc.
8 pa - cem su - per Is - ra - el, pa - cem, pa -

T.
8 - - - cem, pa - - - - - cem, su - per Is - ra - el pa - cem, su - per Is - ra -

Bt.
pa - - - - - cem, pa - cem su - per Is - ra - el, Is - ra - el, pa - cem — su - per Is - ra -

B.
su - per Is - ra - el, et vi - de - as fi - li - os fi - li - o - rum tu - o - rum, pa - cem su - per Is - ra -

284

D.

Hc.

T.

Bt.

B.

- cem su - per Is - ra - el, pa - cem su - per Is - ra - el, pa - - - cem su -

el, pa - - - cem,

el, et vi - de - as fi - li - os fi - li - o - rum: pa -

el, et vi - de - as fi - li - os fi - li - o - rum tu - o - rum: pa - cem

290

D.

su - per Is - ra - el, pa - cem, pa - cem su-per Is - ra - el.

Hc.

8 - per Is - ra-el, su-per Is - ra - el, pa - cem, pa-cem su - per Is - ra - el.

T.

8 pa - cem su-per Is - ra - el, pa - - - - - cem su - per Is - ra - el.

Bt.

- - - - - cem su-per Is - ra - el, pa - - - - - cem su - per Is - ra - el.

B.

su - per Is - ra - el, pa - cem su - - - - - per Is - ra - el.

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RÉPERTOIRE MUSICAL POUR SOLI, CHŒUR ET ORCHESTRE

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Beati omnes qui timent

à cinq voix pour petit chœur & grand chœur, avec cinq parties instrumentales



Orchestre

Nomenclature :


 *Dessus*


 *Haute-contre*


 *Taille*

 *Basse-taille*


 *Basse*

 *Dessus de violon 1*

 *Dessus de violon 2*

 *Haute-contre de violon*

 *Quinte de violon*

 *Basse de violon*

 *Basse continue*

Beati omnes qui timent Dominum :
qui ambulant in viis ejus.

Labores manum tuarum quia manducabis :
beatus es & bene tibi erit.

Uxor tua sicut vitis abundans :
in lateribus domus tuæ.

Filii tui sicut novellæ olivarum :
in circuitu mensæ tuæ.

Ecce sic benedicetur homo :
qui timet Dominum.

Benedicat tibi Dominus ex Sion :
& videas bona Jerusalem omnibus diebus vitæ tuæ.

Et videas filios filiorum :
pacem super Israel.

Psaume 127

Source :

Manuscrit BnF -

Coll. Brossard [Vma 572(3)].

Symphonie
Lentement

Dessus de violon 1

Musical staff for Violin 1 in C major, 4/4 time, starting with a whole rest followed by a melodic line of quarter and eighth notes.

Dessus de violon 2

Musical staff for Violin 2 in C major, 4/4 time, starting with a whole rest followed by a melodic line with some phrasing.

Haute-contre de violon

Musical staff for Viola in C major, 4/4 time, featuring a melodic line with a long slur.

Quinte de violon

Musical staff for Violin Cello in C major, 4/4 time, featuring a melodic line with a long slur.

Lentement

Basse de violon

Musical staff for Violin Bass in C major, 4/4 time, featuring a melodic line with a long slur.

Basse continue

Musical staff for Continuo in C major, 4/4 time, featuring a melodic line with a long slur.

9

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

The musical score is written for six instruments: two flutes (Dvl1, Dvl2), horn in C (Hcvl), trumpet in C (Qvl), trombone in C (Bvl), and bassoon (Bc). The score begins at measure 9. The woodwinds (Dvl1, Dvl2, Hcvl, Bc) play a complex, rhythmic melody with many eighth and sixteenth notes. The strings (Qvl, Bvl) provide a more active bass line with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score ends with a fermata over the final note of the bassoon part.

14

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

19

Dvl1
Dvl2
Hcvi
Qvl
Bvl
Bc

The musical score is written for six instruments: Dvl1, Dvl2, Hcvi, Qvl, Bvl, and Bc. The notation includes various note values, rests, and accidentals (sharps, flats, and naturals). The score is organized into six staves, with the instrument names labeled to the left of each staff. The first measure of the score is marked with the number 19. The notation includes various note values, rests, and accidentals (sharps, flats, and naturals). The score is organized into six staves, with the instrument names labeled to the left of each staff.

23

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

Detailed description of the musical score: The score is for six instruments. The first two staves, Dvl1 and Dvl2, are in treble clef. Dvl1 starts with a key signature of one flat (Bb) and contains a melodic line with eighth and sixteenth notes, including a slur over the first two measures. Dvl2 also starts with one flat and features a more active melodic line with many sixteenth notes. The third staff, Hcvl, is in bass clef and has a sparse, mostly static line with some eighth notes. The fourth staff, Qvl, is also in bass clef and has a sparse line with some eighth notes and rests. The fifth and sixth staves, Bvl and Bc, are in bass clef and have very similar melodic lines, starting with a key signature of one flat and featuring eighth and sixteenth notes.

28

This musical score is arranged for six instruments: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The score is written in common time (C) and begins at measure 28. The Dvl1 part is in treble clef and features a complex melodic line with many sixteenth notes and a trill. The Dvl2 part is also in treble clef and has a more melodic line with some slurs. The Hcvl, Qvl, and Bvl parts are in bass clef and consist of simple harmonic accompaniment, with Hcvl and Qvl having many rests. The Bc part is in bass clef and provides a steady bass line with eighth and sixteenth notes.

34

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

The image shows a musical score for measures 34 through 39. The score is arranged in six staves, labeled on the left as *Dvl1*, *Dvl2*, *Hcvl*, *Qvl*, *Bvl*, and *Bc*. The first two staves, *Dvl1* and *Dvl2*, are in treble clef. The remaining four staves, *Hcvl*, *Qvl*, *Bvl*, and *Bc*, are in bass clef. A vertical bar line is present at the beginning of each measure. The *Dvl1* staff contains a complex melodic line with many sixteenth and thirty-second notes, including slurs and accents. The *Dvl2* staff contains a similar but less dense melodic line. The *Hcvl*, *Qvl*, and *Bvl* staves each contain a single horizontal bar line, indicating that these instruments are silent for these measures. The *Bc* staff contains a simple bass line with quarter and eighth notes.

40

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

The image shows a musical score for six instruments: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The score is for measures 40-46. The first two measures (40-41) show active melodic lines for Dvl1 and Dvl2. From measure 42 onwards, Dvl1, Dvl2, Hcvl, Qvl, and Bvl are marked with rests, while Bc continues with a melodic line.

47

The image shows a musical score for six instruments: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The score is written in a system with six staves. The first two staves (Dvl1 and Dvl2) are in treble clef, the next two (Hcvl and Qvl) are in bass clef, and the last two (Bvl and Bc) are in bass clef. The score begins at measure 47. Dvl1 and Dvl2 have rests in measures 47-50 and then play a sequence of notes in measures 51-52. Hcvl and Qvl have rests throughout. Bvl has rests in measures 47-50 and then plays a sequence of notes in measures 51-52. Bc plays a continuous melodic line throughout the system.

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

53

Dvl1

Dvl2

Hcvi

Qvl

Bvl

Bc

58

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music, labeled *Dvl1*, *Dvl2*, *Hcvl*, *Qvl*, *Bvl*, and *Bc*. The music begins at measure 58. *Dvl1* and *Dvl2* are in treble clef with a 7/8 time signature. *Hcvl* is in bass clef. *Qvl*, *Bvl*, and *Bc* are also in bass clef. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A key signature change to one flat is indicated in the *Hcvl* staff at measure 60. The notation includes various articulations and dynamics, such as accents and slurs.

64

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music, labeled *Dvl1*, *Dvl2*, *Hcvl*, *Qvl*, *Bvl*, and *Bc*. The music begins at measure 64. *Dvl1* and *Dvl2* are in treble clef, while *Hcvl*, *Qvl*, *Bvl*, and *Bc* are in bass clef. *Dvl1* and *Dvl2* play a melodic line with eighth and sixteenth notes, often beamed together. *Hcvl* provides a harmonic accompaniment with a mix of eighth and quarter notes. *Qvl* plays a rhythmic pattern of eighth notes, followed by whole notes. *Bvl* and *Bc* play a similar melodic line in the bass register. The score includes various musical notations such as slurs, ties, and accidentals (sharps and flats).

72

Dvl1

Dvl2

Hcvl

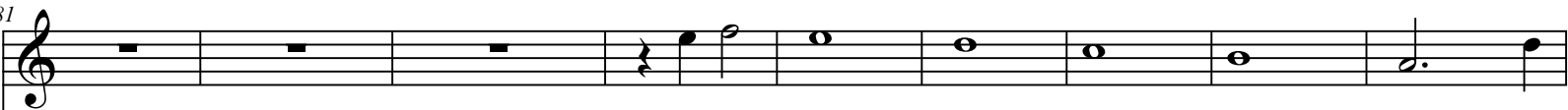
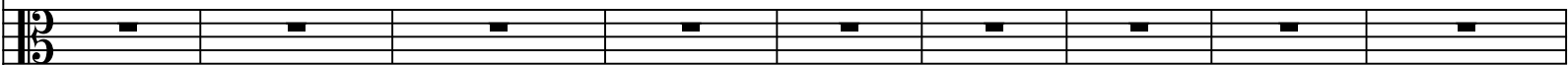
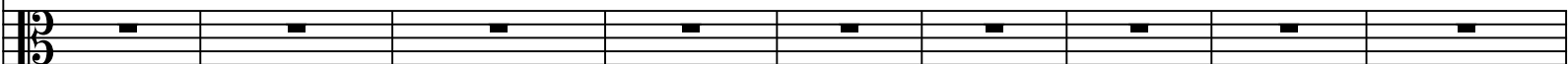
Qvl

Bvl

Bc

The musical score consists of six staves. The first four staves (Dvl1, Dvl2, Hcvl, Qvl) are primarily composed of rests, indicating that these instruments are silent for most of the passage. The fifth staff (Bvl) and sixth staff (Bc) contain the main melodic and harmonic material. Both the Bvl and Bc staves begin with a treble clef and a key signature of one sharp (F#). The music in these two staves is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various accidentals such as sharps and naturals. The notation is dense and rhythmic, typical of a woodwind or string ensemble part in a classical or contemporary setting.

81

Dvl1*Dvl2**Hcvl**Qvl**Bvl**Bc*

90

Dvl1

Dvl2

Hcvi

Qvl

Bvl

Bc

The image shows a musical score for measures 90 through 99. The score is written for six parts: Dvl1, Dvl2, Hcvi, Qvl, Bvl, and Bc. The key signature has one sharp (F#) and the time signature is 4/4. Measures 90-94 contain the main melodic material, while measures 95-99 consist of rests for all parts. The Bc part has a double bar line at the end of measure 94.

99

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

105

The image shows a musical score for measures 105 through 110. The score is arranged in six staves, labeled on the left as Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The first measure (105) is marked with a 7/8 time signature and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. A double bar line with repeat dots appears after the first measure in each staff. From measure 106 to 110, the Dvl1, Dvl2, Hcvl, Qvl, and Bvl staves contain whole rests, while the Bc staff continues with a melodic line. The Bc staff begins with a dynamic marking of *mf*.

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

113

Musical score for six instruments: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The score is written in treble clef for Dvl1 and Dvl2, and bass clef for Hcvl, Qvl, Bvl, and Bc. The key signature is one sharp (F#). The score consists of eight measures. Dvl1 and Dvl2 have melodic lines with various rhythmic patterns, including eighth and sixteenth notes. Hcvl, Qvl, and Bvl have rests in all measures. Bc has a bass line with a mix of quarter and eighth notes.

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

121

This musical score consists of six staves, each representing a different instrument. The staves are labeled on the left as Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The notation is as follows:

- Dvl1:** Treble clef. Starts with a dotted half note, followed by a quarter rest, then a quarter note, another quarter rest, and a series of eighth and quarter notes with various accidentals (sharps and naturals).
- Dvl2:** Treble clef. Starts with a dotted half note, followed by five measures of whole rests, and then a sequence of quarter and eighth notes.
- Hcvl:** Bass clef. Contains nine measures of whole rests.
- Qvl:** Bass clef. Contains nine measures of whole rests.
- Bvl:** Bass clef. Contains nine measures of whole rests.
- Bc:** Bass clef. Features a continuous melodic line with a mix of quarter, eighth, and dotted notes, including several accidentals.

130

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

139

A musical score for six instruments: Dvl1, Dvl2, Hcvi, Qvi, Bvi, and Bc. The score is written in a single system with six staves. The first two staves (Dvl1 and Dvl2) use treble clefs, while the last four (Hcvi, Qvi, Bvi, and Bc) use bass clefs. The music is in a key with one sharp (F#) and a common time signature. The Dvl1 part features a melodic line with eighth and sixteenth notes, including a trill-like figure. The Dvl2 part provides a harmonic accompaniment with dotted rhythms and some chromaticism. The Hcvi, Qvi, and Bvi parts are mostly silent, indicated by horizontal lines with small dashes. The Bc part has a rhythmic, eighth-note accompaniment.

147

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

The musical score consists of six staves. The first two staves, *Dvl1* and *Dvl2*, are in treble clef. The next three staves, *Hcvl*, *Qvl*, and *Bvl*, are in bass clef. The final staff, *Bc*, is also in bass clef. The music begins at measure 147. *Dvl1* and *Dvl2* play active melodic lines with various rhythmic values. *Hcvl*, *Qvl*, and *Bvl* play a simple accompaniment pattern of quarter notes. *Bc* plays a bass line with eighth and quarter notes.

153

This musical score consists of six staves, each representing a different instrument. The staves are labeled on the left as Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The notation is as follows:

- Dvl1:** Treble clef. Starts with a melodic line of eighth and sixteenth notes, followed by a rest, then continues with a series of eighth notes and quarter notes.
- Dvl2:** Treble clef. Features a similar melodic line to Dvl1, with some notes held for longer durations.
- Hcvl:** Bass clef. Begins with a rest, then plays a sequence of eighth notes, ending with two quarter notes.
- Qvl:** Bass clef. Starts with a rest, followed by a melodic line of eighth notes and quarter notes.
- Bvl:** Bass clef. Starts with a rest, then plays a few notes including a sharp sign, followed by a whole note.
- Bc:** Bass clef. Features a melodic line starting with a flat sign, consisting of eighth and quarter notes.

160

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music, labeled *Dvl1*, *Dvl2*, *Hcvl*, *Qvl*, *Bvl*, and *Bc*. The score begins at measure 160. *Dvl1* and *Dvl2* are in treble clef, while *Hcvl*, *Qvl*, *Bvl*, and *Bc* are in bass clef. *Dvl1* and *Dvl2* play a melodic line with eighth and quarter notes, followed by rests. *Hcvl* plays a rhythmic accompaniment with eighth notes and quarter notes, including a descending eighth-note run in the final measure. *Qvl* plays a similar rhythmic accompaniment. *Bvl* and *Bc* play a bass line with quarter and eighth notes, including a descending eighth-note run in the final measure. The score concludes with a double bar line at the end of the sixth measure.

166

A musical score for six instruments: Dvl1, Dvl2, Hcvi, Qvl, Bvl, and Bc. The score is written on six staves. The first two staves (Dvl1 and Dvl2) are in treble clef, while the others (Hcvi, Qvl, Bvl, and Bc) are in bass clef. The music consists of several measures of notes and rests, with some accidentals (flats and sharps) present. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. The overall style is that of a classical or romantic era instrumental score.

172

Dvl1

Dvl2

Hcvl

Qcvl

Bvl

Bc

This musical score page contains six staves of music, labeled *Dvl1*, *Dvl2*, *Hcvl*, *Qcvl*, *Bvl*, and *Bc*. The music begins at measure 172. The *Dvl1* and *Dvl2* staves are in treble clef, while the *Hcvl*, *Qcvl*, *Bvl*, and *Bc* staves are in bass clef. The *Hcvl* and *Qcvl* staves feature rests in measures 173, 174, and 175. The *Bvl* and *Bc* staves show a melodic line that changes in measure 174. The *Dvl1* and *Dvl2* staves have a complex rhythmic pattern with many dotted notes and slurs.

178

Dvl1

Dvl2

Hcvi

Qvl

Bvl

Bc

This musical score page contains six staves of music, labeled *Dvl1*, *Dvl2*, *Hcvi*, *Qvl*, *Bvl*, and *Bc*. The music begins at measure 178. The first three staves (*Dvl1*, *Dvl2*, *Hcvi*) are in treble clef, while the last three (*Qvl*, *Bvl*, *Bc*) are in bass clef. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A common time signature 'C' is present in measures 180, 181, 182, and 183. The *Bc* staff features a more complex melodic line with slurs and ties in the later measures.

185

Dvl1

Staff for *Dvl1*, Treble clef. The staff contains a whole rest in each of the nine measures.

Dvl2

Staff for *Dvl2*, Treble clef. The staff contains a whole rest in each of the nine measures.

Hcvl

Staff for *Hcvl*, Bass clef. The staff contains a whole rest in each of the nine measures.

Qvl

Staff for *Qvl*, Bass clef. The staff contains a whole rest in each of the nine measures.

Bvl

Staff for *Bvl*, Bass clef. The staff contains a whole rest in each of the nine measures.

Bc

Staff for *Bc*, Bass clef. The staff contains a melodic line consisting of various notes and rests across nine measures.

194

Musical score for strings and bass, measures 194-200. The score includes staves for Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc.

The score consists of six staves. The first five staves (Dvl1, Dvl2, Hcvl, Qvl, Bvl) are for string instruments and contain whole rests for most of the measures, with a final measure showing a rhythmic pattern of eighth notes. The sixth staff (Bc) is for the bassoon and contains a melodic line with various notes, including accidentals and a fermata.

201

This musical score consists of six staves, each labeled with an instrument name on the left. The staves are arranged vertically from top to bottom: Dvl1, Dvl2, Hcvi, Qv1, Bvl, and Bc. The notation includes various rhythmic values, accidentals, and articulation marks. The Dvl1 and Dvl2 staves use a treble clef, while the Hcvi, Qv1, Bvl, and Bc staves use a bass clef. The Hcvi and Qv1 staves include a key signature change to one sharp (F#) in the fourth measure. The Bvl and Bc staves feature a key signature change to one flat (Bb) in the fourth measure. The music is written in a single system across six staves.

206

The image shows a musical score for six instruments: Dvl1, Dvl2, Hcvi, Qvl, Bvl, and Bc. The score is written in 3/4 time and consists of six staves. The first staff (Dvl1) is in treble clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note and a quarter rest. The second staff (Dvl2) is in treble clef and contains a whole note followed by a quarter rest. The third staff (Hcvi) is in bass clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note and a quarter rest. The fourth staff (Qvl) is in bass clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note and a quarter rest. The fifth staff (Bvl) is in bass clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note and a quarter rest. The sixth staff (Bc) is in bass clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note and a quarter rest. The score is written in 3/4 time and consists of six staves. The first staff (Dvl1) is in treble clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note and a quarter rest. The second staff (Dvl2) is in treble clef and contains a whole note followed by a quarter rest. The third staff (Hcvi) is in bass clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note and a quarter rest. The fourth staff (Qvl) is in bass clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note and a quarter rest. The fifth staff (Bvl) is in bass clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note and a quarter rest. The sixth staff (Bc) is in bass clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note and a quarter rest.

214

Musical score for six staves, labeled Dvl1, Dvl2, Hcyl, Qvl, Bvl, and Bc. The score is in common time (C) and features a key signature of one flat (B-flat). The first five staves (Dvl1, Dvl2, Hcyl, Qvl, Bvl) contain rests for most of the piece, with a final measure containing a whole note. The sixth staff (Bc) contains a melodic line of eighth notes.

Dvl1: Treble clef. Rests for 10 measures, followed by a quarter rest, eighth notes G4, A4, B4, eighth notes A4, G4, quarter note F4.

Dvl2: Treble clef. Rests for 10 measures, followed by a quarter rest, eighth notes G4, A4, B4, eighth notes A4, G4, quarter note F4.

Hcyl: Bass clef. Rests for 10 measures, followed by a whole note G2.

Qvl: Bass clef. Rests for 10 measures, followed by a whole note G2.

Bvl: Bass clef. Rests for 10 measures, followed by a whole note G2.

Bc: Bass clef. Eighth notes G2, A2, B2, quarter note C3, eighth notes D3, E3, quarter note F3, eighth notes G3, A3, quarter note B3, eighth notes A3, G3, quarter note F3, eighth notes E3, D3, quarter note C3, eighth notes B2, A2, quarter note G2, eighth notes F2, E2, quarter note D2.

223

Dvl1
Dvl2
Hcvl
Qvl
Bvl
Bc

Ç'oh peut finir icy

The image shows a musical score for six parts: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The score is written in a single system with six staves. The first two staves, Dvl1 and Dvl2, are in treble clef and contain complex melodic lines with many sixteenth and thirty-second notes. The next three staves, Hcvl, Qvl, and Bvl, are in bass clef and contain rests, indicating they are silent for this section. The final staff, Bc, is in bass clef and contains a simple melodic line. The text *Ç'oh peut finir icy* is written below the Bc staff at the end of the system.

227

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

The musical score consists of six staves. The first two staves, *Dvl1* and *Dvl2*, are in treble clef. The remaining four staves, *Hcvl*, *Qvl*, *Bvl*, and *Bc*, are in bass clef. The piece begins in 7/8 time and changes to 3/8 time at measure 228. The key signature is one flat (B-flat). The notation includes eighth notes, quarter notes, and rests. The *Hcvl* and *Qvl* staves have a whole rest in the first measure. The *Bvl* and *Bc* staves have a whole rest in the first measure. The *Dvl1* and *Dvl2* staves have eighth notes in the first measure. The *Hcvl* and *Qvl* staves have eighth notes in the second measure. The *Bvl* and *Bc* staves have quarter notes in the second measure. The *Dvl1* and *Dvl2* staves have quarter notes in the second measure. The *Hcvl* and *Qvl* staves have quarter notes in the third measure. The *Bvl* and *Bc* staves have quarter notes in the third measure. The *Dvl1* and *Dvl2* staves have quarter notes in the fourth measure. The *Hcvl* and *Qvl* staves have quarter notes in the fourth measure. The *Bvl* and *Bc* staves have quarter notes in the fourth measure. The *Dvl1* and *Dvl2* staves have quarter notes in the fifth measure. The *Hcvl* and *Qvl* staves have quarter notes in the fifth measure. The *Bvl* and *Bc* staves have quarter notes in the fifth measure. The *Dvl1* and *Dvl2* staves have quarter notes in the sixth measure. The *Hcvl* and *Qvl* staves have quarter notes in the sixth measure. The *Bvl* and *Bc* staves have quarter notes in the sixth measure. The *Dvl1* and *Dvl2* staves have quarter notes in the seventh measure. The *Hcvl* and *Qvl* staves have quarter notes in the seventh measure. The *Bvl* and *Bc* staves have quarter notes in the seventh measure. The *Dvl1* and *Dvl2* staves have quarter notes in the eighth measure. The *Hcvl* and *Qvl* staves have quarter notes in the eighth measure. The *Bvl* and *Bc* staves have quarter notes in the eighth measure. The *Dvl1* and *Dvl2* staves have quarter notes in the ninth measure. The *Hcvl* and *Qvl* staves have quarter notes in the ninth measure. The *Bvl* and *Bc* staves have quarter notes in the ninth measure. The *Dvl1* and *Dvl2* staves have quarter notes in the tenth measure. The *Hcvl* and *Qvl* staves have quarter notes in the tenth measure. The *Bvl* and *Bc* staves have quarter notes in the tenth measure. The *Dvl1* and *Dvl2* staves have quarter notes in the eleventh measure. The *Hcvl* and *Qvl* staves have quarter notes in the eleventh measure. The *Bvl* and *Bc* staves have quarter notes in the eleventh measure. The *Dvl1* and *Dvl2* staves have quarter notes in the twelfth measure. The *Hcvl* and *Qvl* staves have quarter notes in the twelfth measure. The *Bvl* and *Bc* staves have quarter notes in the twelfth measure.

235

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

245

Dvl1

Dvl2

Hcvl

Qvl

Bvl

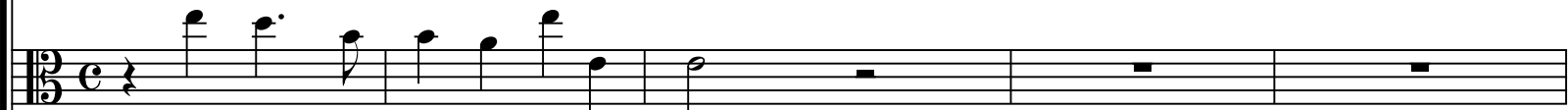
Bc

The musical score consists of six staves. The first two staves, *Dvl1* and *Dvl2*, are in treble clef. The remaining four staves, *Hcvl*, *Qvl*, *Bvl*, and *Bc*, are in bass clef. The music begins at measure 245. The *Dvl1* and *Dvl2* parts feature a melodic line with eighth and quarter notes, including a trill-like figure in the final measures. The *Hcvl* part provides a rhythmic accompaniment with eighth and quarter notes. The *Qvl* part has a similar rhythmic pattern. The *Bvl* and *Bc* parts play a steady bass line with quarter and eighth notes, including a trill-like figure in the final measures.

254

The image shows a musical score for six instruments: Dvl1, Dvl2, Hcvi, Qvi, Bvi, and Bc. The score is written on six staves. The first two staves (Dvl1 and Dvl2) are in treble clef, while the remaining four (Hcvi, Qvi, Bvi, and Bc) are in bass clef. The music consists of several measures, with some measures containing rests. The notation includes various note values, rests, and accidentals.

262

Dvl1*Dvl2**Hcvl**Qvl**Bvl**Bc*

267

A musical score for six instruments: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The score is written on six staves. The first staff (Dvl1) is in treble clef and contains a melodic line starting with a 7-measure rest, followed by eighth and sixteenth notes. The second staff (Dvl2) is in treble clef and contains a whole rest. The third staff (Hcvl) is in bass clef and contains a whole rest. The fourth staff (Qvl) is in bass clef and contains a whole rest. The fifth staff (Bvl) is in bass clef and contains a whole rest. The sixth staff (Bc) is in bass clef and contains a melodic line with eighth and sixteenth notes, including a flat and a sharp. The score is organized into measures by vertical bar lines.

275

Musical score for measures 275-282, featuring six staves: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

Dvl1 and Dvl2: Both staves begin with a whole rest in the first measure. In the second measure, they play a dotted quarter note (F#) followed by an eighth note (G). The melody continues with quarter notes (A, B, C, D, E, F#) and eighth notes (G, A, B, C, D, E, F#) in the subsequent measures.

Hcvl: This staff has whole rests for the first three measures. In the fourth measure, it plays a half note (F#), followed by a quarter note (G) in the fifth measure, and a quarter note (A) in the sixth measure. The final two measures contain a quarter note (B) and a quarter note (C).

Qvl: This staff has whole rests for the first three measures. In the fourth measure, it plays a quarter note (F#), followed by quarter notes (G, A, B, C) in the fifth measure, and a quarter note (D) in the sixth measure. The final two measures contain whole rests.

Bvl: This staff has whole rests for the first two measures. In the third measure, it plays a dotted quarter note (F#) followed by an eighth note (G). The melody continues with quarter notes (A, B, C, D, E, F#) and eighth notes (G, A, B, C, D, E, F#) in the subsequent measures.

Bc: This staff plays a quarter note (F#) in the first measure, followed by quarter notes (G, A, B, C, D, E, F#) in the second measure. The melody continues with quarter notes (F#, G, A, B, C, D, E, F#) and eighth notes (G, A, B, C, D, E, F#) in the subsequent measures.

282

Dvl1

Musical staff for Dvl1 in treble clef. It contains a whole rest in the first measure, followed by six measures of whole rests, and ends with a quarter rest followed by two eighth notes.

Dvl2

Musical staff for Dvl2 in treble clef. It contains a whole rest in the first measure, followed by six measures of whole rests, and ends with a quarter rest followed by two eighth notes.

Hcvl

Musical staff for Hcvl in bass clef. It features a melodic line starting with a half note, followed by eighth notes, and includes various accidentals such as flats and sharps.

Qvl

Musical staff for Qvl in bass clef. It features a melodic line starting with a quarter rest, followed by eighth notes, and includes various accidentals.

Bvl

Musical staff for Bvl in bass clef. It features a melodic line starting with a half note, followed by quarter notes, and includes various accidentals.

Bc

Musical staff for Bc in bass clef. It features a melodic line starting with a half note, followed by quarter notes, and includes various accidentals.

290

Musical score for measures 290-295, featuring Violin I (Dvl1), Violin II (Dvl2), Viola (Hcvl), Violoncello (Qvl), Double Bass (Bvl), and Bassoon (Bc). The score is in 2/4 time and B-flat major. The key signature has two flats (B-flat and E-flat). The tempo is marked with a common time signature (C). The score consists of six staves. The Violin I and II parts are in treble clef, the Viola part is in alto clef, and the Violoncello, Double Bass, and Bassoon parts are in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The score concludes with a double bar line and repeat dots.

Henry Du Mont (1610-1684)

Beati omnes qui timent

à cinq voix pour petit chœur & grand chœur, avec cinq parties instrumentales

Lentement

Dessus de violon 1

10

16

22

28

35

42

55

63

72

91

107 **5**

Musical staff 107-119: Treble clef, 3/8 time signature. Starts with a whole rest followed by a five-measure phrase marked with a '5'. The melody consists of eighth and sixteenth notes with various accidentals.

120

Musical staff 120-129: Treble clef, 3/8 time signature. Continues the melodic line with eighth and sixteenth notes.

130

Musical staff 130-139: Treble clef, 3/8 time signature. Continues the melodic line with eighth and sixteenth notes.

140

Musical staff 140-149: Treble clef, 3/8 time signature. Continues the melodic line with eighth and sixteenth notes.

150

Musical staff 150-156: Treble clef, 3/8 time signature. Continues the melodic line with eighth and sixteenth notes.

157 **2**

Musical staff 157-165: Treble clef, 3/8 time signature. Continues the melodic line with eighth and sixteenth notes. Ends with a two-measure phrase marked with a '2'.

166

Musical staff 166-173: Treble clef, 3/8 time signature. Continues the melodic line with eighth and sixteenth notes.

174

Musical staff 174-180: Treble clef, 3/8 time signature. Continues the melodic line with eighth and sixteenth notes.

181 **19**

Musical staff 181-199: Treble clef, common time signature. Starts with a whole rest followed by a nineteen-measure phrase marked with a '19'. The melody consists of eighth and sixteenth notes.

205 **13**

Musical staff 205-222: Treble clef, common time signature. Continues the melodic line with eighth and sixteenth notes. Ends with a thirteen-measure phrase marked with a '13'.

223

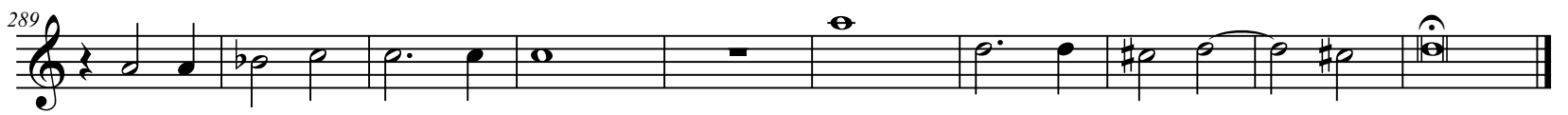
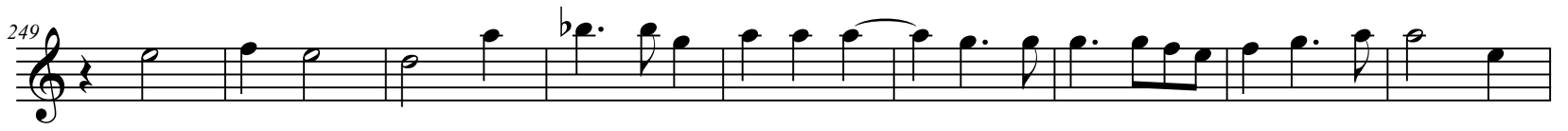
Musical staff 223-227: Treble clef, common time signature. Continues the melodic line with eighth and sixteenth notes.

228

Musical staff 228-237: Treble clef, 3/8 time signature. Continues the melodic line with eighth and sixteenth notes.

238

Musical staff 238-247: Treble clef, 3/8 time signature. Continues the melodic line with eighth and sixteenth notes.



Henry Du Mont (1610-1684)

Beati omnes qui timent

à cinq voix pour petit chœur & grand chœur, avec cinq parties instrumentales

Lentement

Dessus de violon 2

2

10

16

23

29

37

45

6

58

64

72

7

85

93 **9**

107 **6**

119 **5**

132

140

149

156 **2**

165

173

180 **19** **3** **2**

208 **14**

225

232

241

Detailed description: This image shows a page of musical notation with 13 staves. Each staff begins with a measure number. Staves 1, 2, 3, 7, 8, 9, 10, 11, 12, and 13 have a bar count above them. The notation includes treble clefs, various note values (quarter, eighth, sixteenth, and dotted notes), rests, and accidentals (sharps, flats, and naturals). The music is written in a single system across the page.

249

Musical staff 249: Treble clef, C major key signature. The staff contains 10 measures of music. It begins with a quarter rest, followed by a series of quarter and eighth notes, including a sharp sign (#) on the second measure.

259

Musical staff 259: Treble clef, C major key signature. The staff contains 10 measures of music. It starts with a quarter note, followed by eighth notes, and includes a common time signature (C) and a fermata over the final measure.

267

9

Musical staff 267: Treble clef, C major key signature. The staff contains 10 measures of music. It begins with a whole rest, followed by quarter notes and eighth notes, ending with a whole note.

283

6

Musical staff 283: Treble clef, C major key signature. The staff contains 10 measures of music. It starts with a whole rest, followed by quarter notes, and ends with a fermata over the final measure.

Henry Du Mont (1610-1684)

Beati omnes qui timent

à cinq voix pour petit chœur & grand chœur, avec cinq parties instrumentales

Lentement

Haute-contre
de violon

10

19

28 24

58

67

76 26

107 42 6

159

166

173 2 19

200

206

230

240

250

262

282

290

Henry Du Mont (1610-1684)

Beati omnes qui timent

à cinq voix pour petit chœur & grand chœur, avec cinq parties instrumentales

Lentement

Quinte de violon

10 2

20 2

29 24

59

67 35 42

149 6

161 3

172 2

181 19

205 13 6

228

Musical staff 228: Bass clef, 3/8 time signature. Measures 228-238. Includes a fermata over the final measure.

239

Musical staff 239: Bass clef, 3/8 time signature. Measures 239-248.

249

Musical staff 249: Bass clef, 3/8 time signature. Measures 249-261. Includes a fermata over the final measure.

262

Musical staff 262: Bass clef, common time signature. Measures 262-282. Includes a fermata over the final measure.

283

Musical staff 283: Bass clef, common time signature. Measures 283-290.

291

Musical staff 291: Bass clef, common time signature. Measures 291-298. Ends with a double bar line.

Henry Du Mont (1610-1684)

Beati omnes qui timent

à cinq voix pour petit chœur & grand chœur, avec cinq parties instrumentales

Lentement

Basse de violon



10

18

25

22

54

61

70

80

17

104

42

6

158

167

175 19



Musical staff starting at measure 175. It contains a series of eighth and sixteenth notes, followed by a whole rest and a measure with a common time signature 'C' and a whole note.

201



Musical staff starting at measure 201. It contains a series of eighth and sixteenth notes, followed by a whole note.

208 13 6



Musical staff starting at measure 208. It features a 3/8 time signature, followed by a whole rest, a common time signature 'C', another whole rest, and a 3/8 time signature. The staff continues with eighth and sixteenth notes.

234



Musical staff starting at measure 234. It contains a series of eighth and sixteenth notes, followed by a whole note.

244



Musical staff starting at measure 244. It contains a series of eighth and sixteenth notes, followed by a whole note.

253 4



Musical staff starting at measure 253. It contains a series of eighth and sixteenth notes, followed by a whole rest and a measure with a common time signature 'C' and a whole note.

263 12



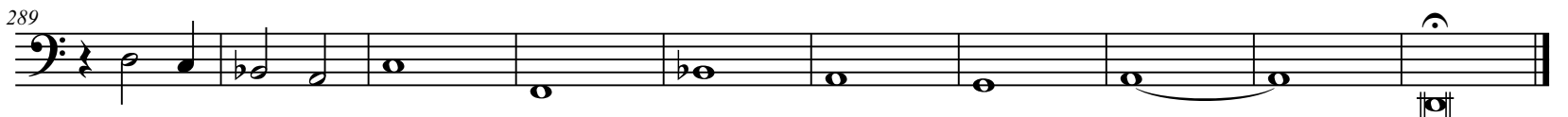
Musical staff starting at measure 263. It features a whole rest, followed by a 12-measure rest, and then continues with eighth and sixteenth notes.

281



Musical staff starting at measure 281. It contains a series of eighth and sixteenth notes, followed by a whole rest.

289

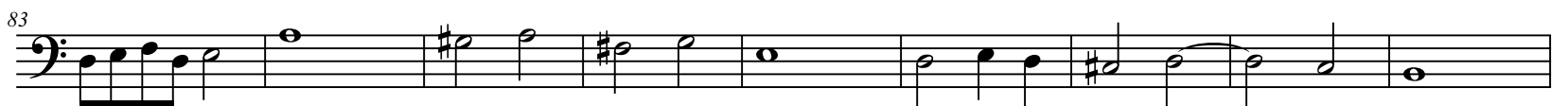
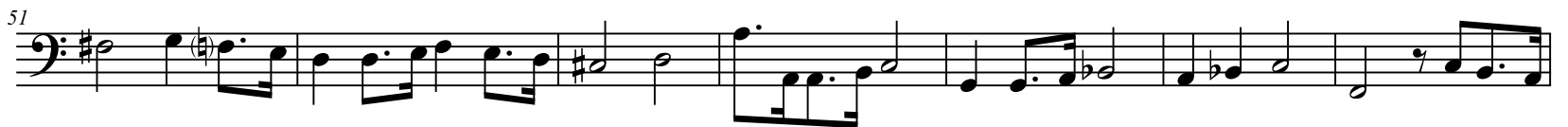


Musical staff starting at measure 289. It contains a series of eighth and sixteenth notes, followed by a whole note with a fermata.

Henry Du Mont (1610-1684)
Beati omnes qui timent

à cinq voix pour petit chœur & grand chœur, avec cinq parties instrumentales

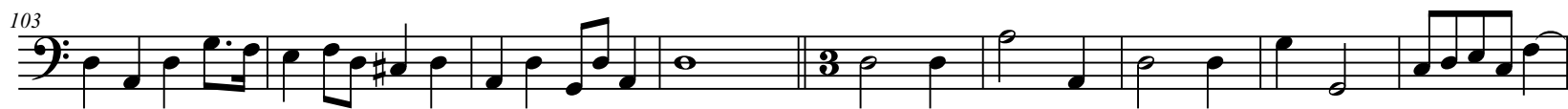
Lentement



92



103



112



122



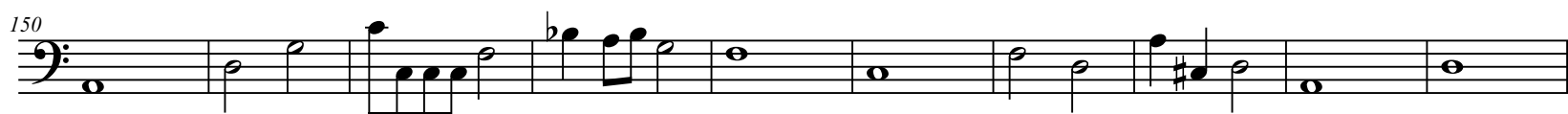
132



141



150



160



169



178



187

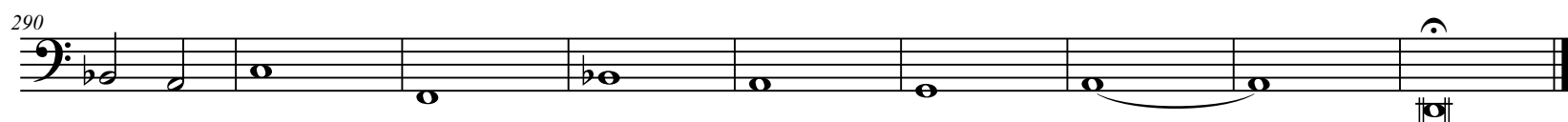
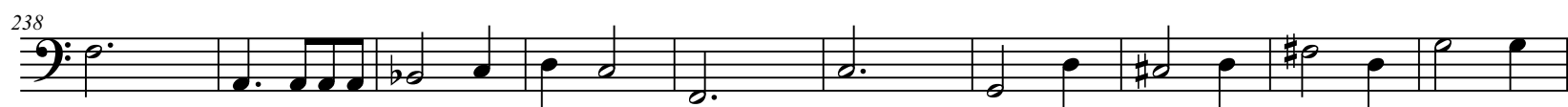


195



202





Beati omnes De mens. Dumoni

- *lontement*

Handwritten musical notation on a single staff, featuring a series of quarter and eighth notes with some accidentals.

Symphonie

Handwritten musical notation on a single staff, starting with a half note followed by several quarter notes.

Handwritten musical notation on a single staff, featuring a sequence of quarter notes and a half note.

Handwritten musical notation on a single staff, showing a mix of quarter and eighth notes.

Handwritten musical notation on a single staff, including a half note and several quarter notes.

Handwritten musical notation on a single staff, featuring a complex rhythmic pattern with many eighth notes.

Handwritten musical notation on a single staff, with a dense sequence of eighth notes.

Handwritten musical notation on a single staff, featuring a half note and several quarter notes.

Handwritten musical notation on a single staff, showing a sequence of quarter notes.

Handwritten musical notation on a single staff, including a half note and several quarter notes.

Handwritten musical notation on a single staff, featuring a complex rhythmic pattern with many eighth notes.

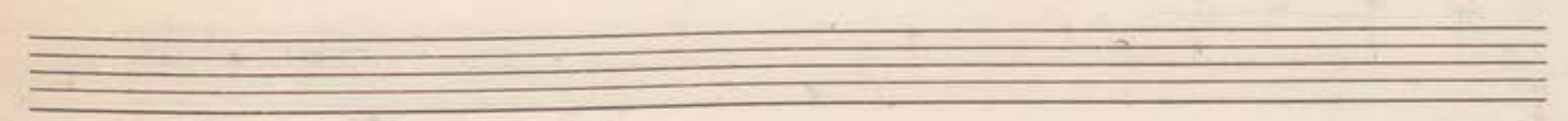
Handwritten musical notation on a single staff, with a sequence of quarter notes and some accidentals.

Handwritten musical notation on a single staff, featuring a half note and several quarter notes.

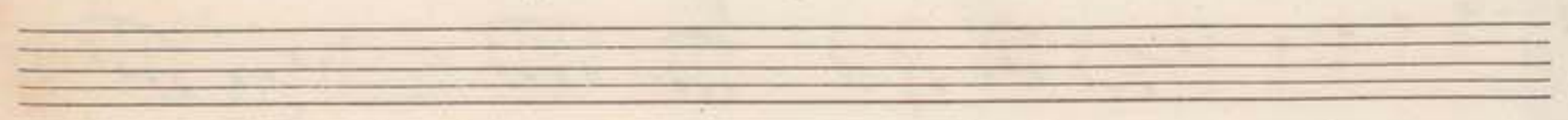
Handwritten musical notation on a single staff, showing a sequence of quarter notes.

Handwritten musical notation on a single staff, including a half note and several quarter notes.

The first system of the manuscript consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and fifth staves are also in treble clef. The third and fourth staves are in bass clef. The notation is highly complex, featuring many beamed notes and rests, characteristic of a polyphonic setting.



The second system of the manuscript consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and fifth staves are also in treble clef. The third and fourth staves are in bass clef. The notation is highly complex, featuring many beamed notes and rests, characteristic of a polyphonic setting.



The third system of the manuscript consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and fifth staves are also in treble clef. The third and fourth staves are in bass clef. The notation is highly complex, featuring many beamed notes and rests, characteristic of a polyphonic setting. The lyrics are written in a cursive hand below the staves.

Beati omnes qui timet dominum Beati omnes qui timet domini

num qui am — bulant qui ambulant in viis E—

uis In viis Eius qui am — — bulant qui ambulant in

uis E— ius qui ambulant In viis E—

qui

qui

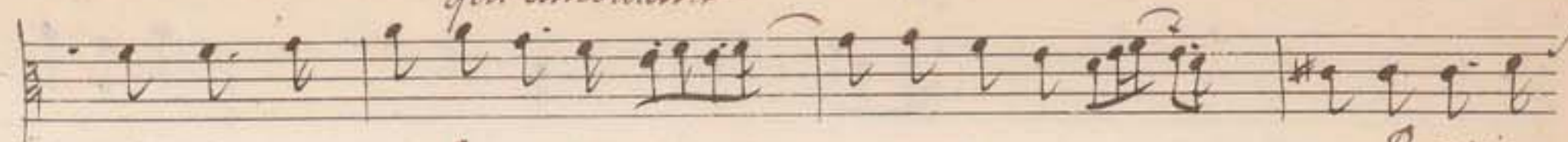
ius

Bea-ti omnes Beati om-nes qui time-t

J.

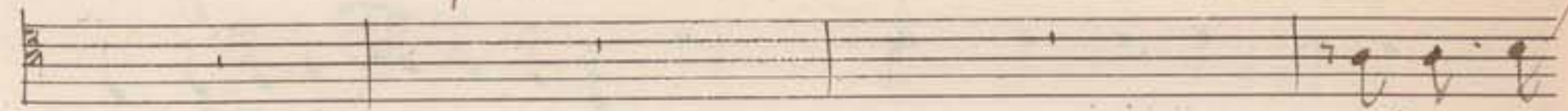


qui ambulans

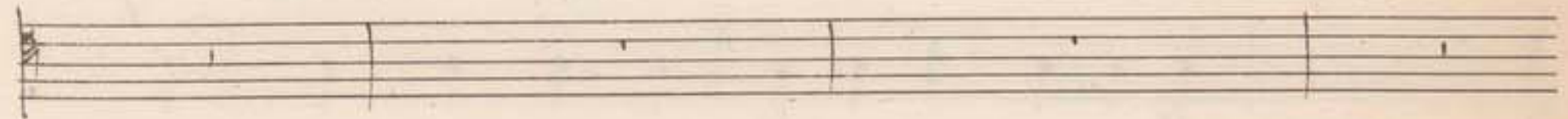


7

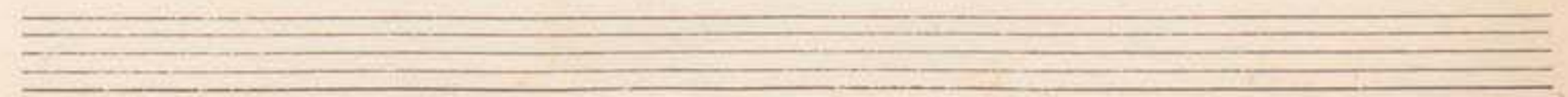
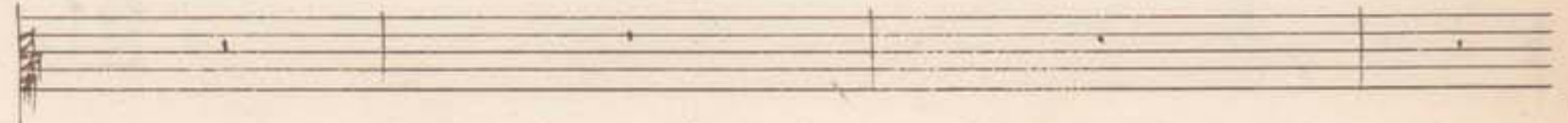
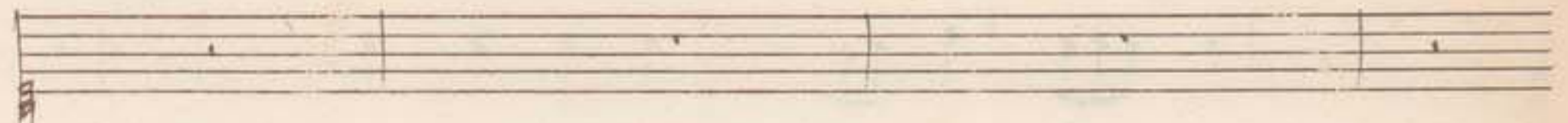
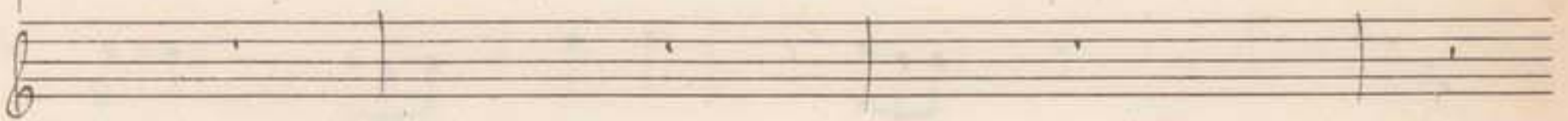
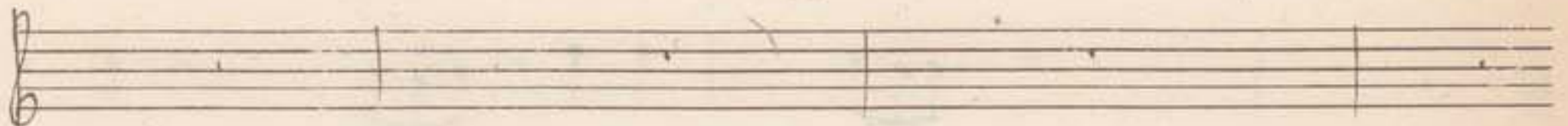
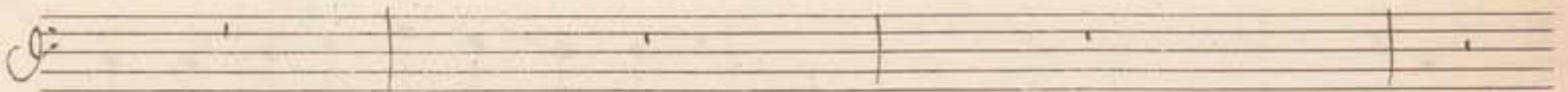
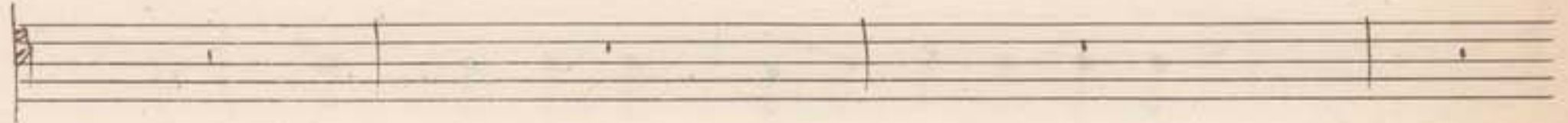
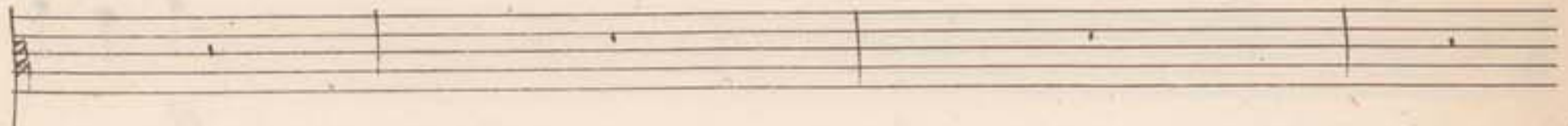
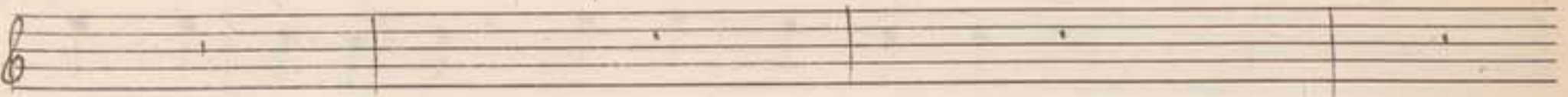
Beati



Beati



Do - minum qui ambulans in vis - ius



omnes Beati omnes
qui t. Beati omnes qui
Beati omnes qui timet dominum Beati omnes qui timet

B. *B.* *B.* *B.* *B.*

The image shows a page of handwritten musical notation on aged paper. It consists of 14 staves of music. The first two staves have lyrics underneath them. The notation includes various note values, rests, and dynamic markings such as 'B.' (likely for 'Basso'). The lyrics are in Latin and describe the 'Beati omnes' (all the blessed). The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. There are some ink smudges and a small red mark on the second staff.

qui

qui

B.

qui

qui

||:

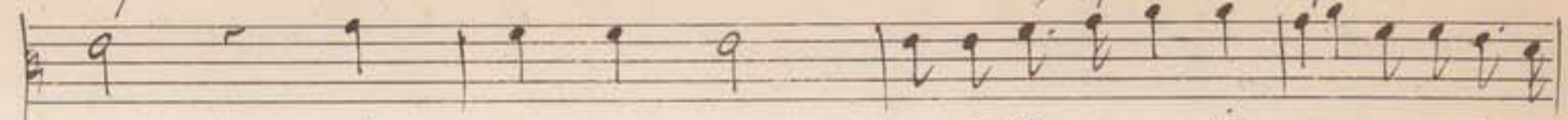
Beati omnes Beati omnes qui qui

Dominum Beati omnes Beati omnes qui timet Domi-

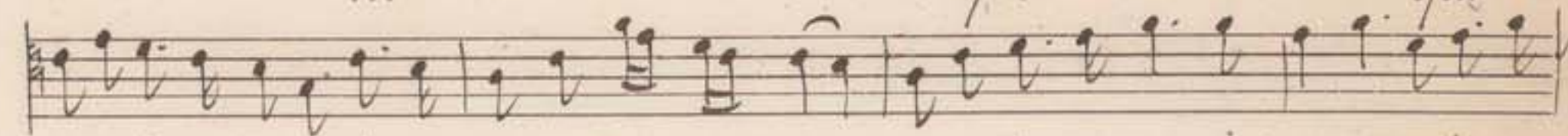
Beati omnes qui amb.
qui ambulans in viis qui
in in
qui amb.
num qui ambulans qui ambulans qui ambulans in viis &



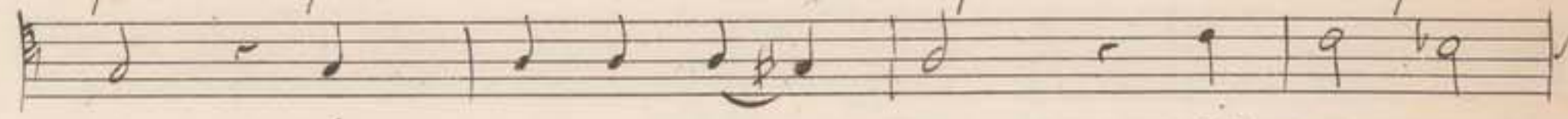
qui in in qui qui in ui



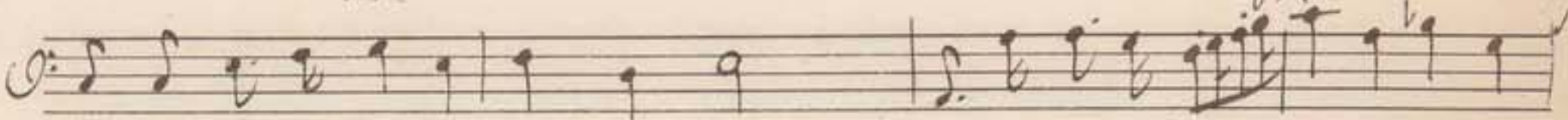
in qui in qui



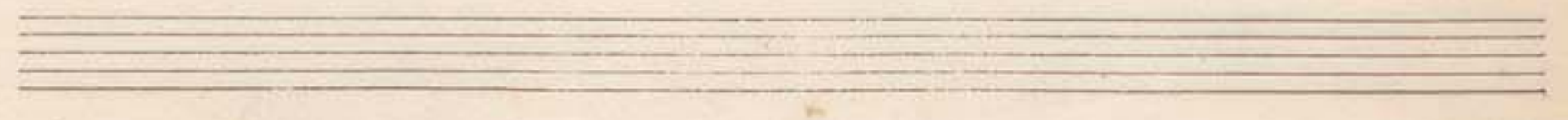
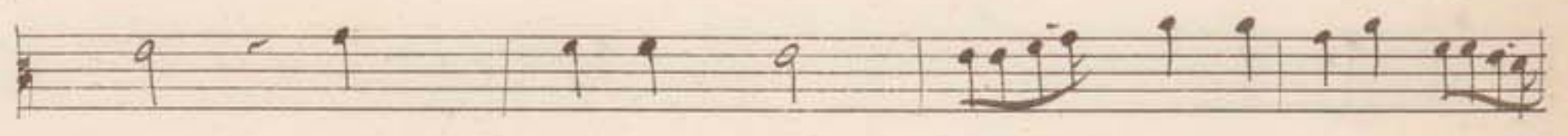
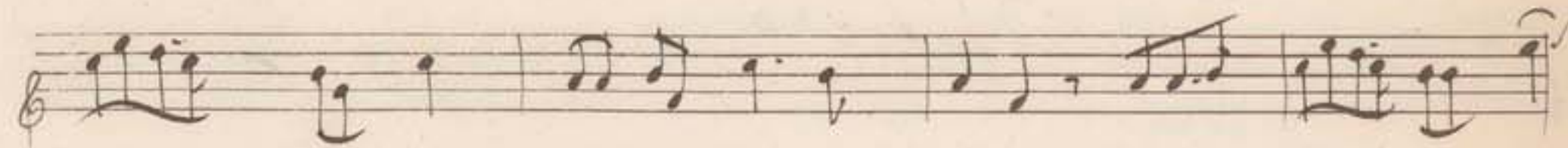
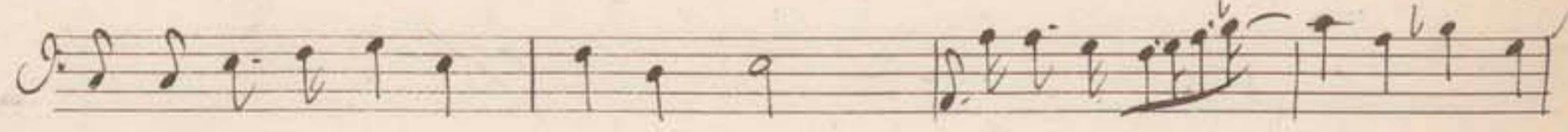
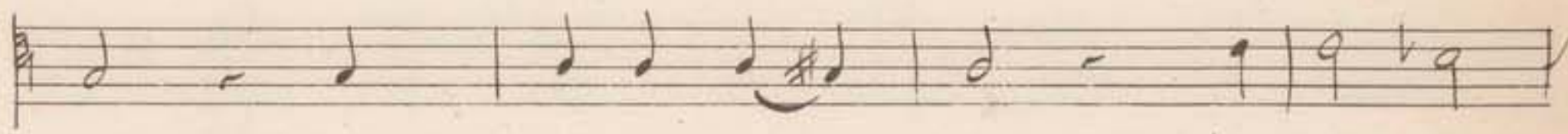
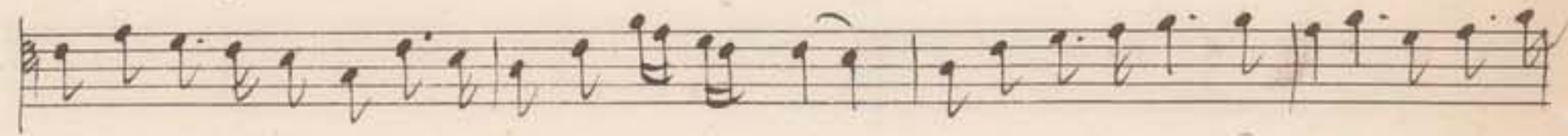
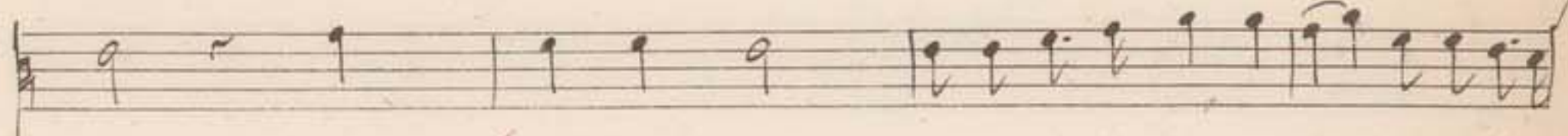
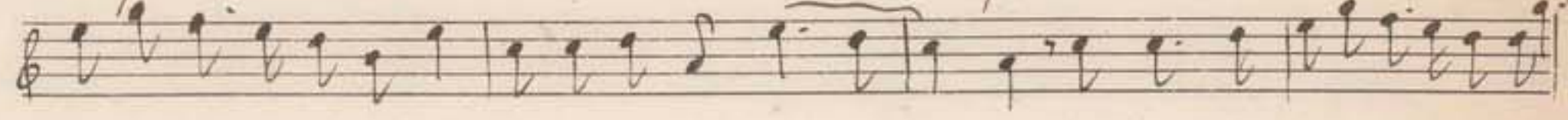
qui in qui



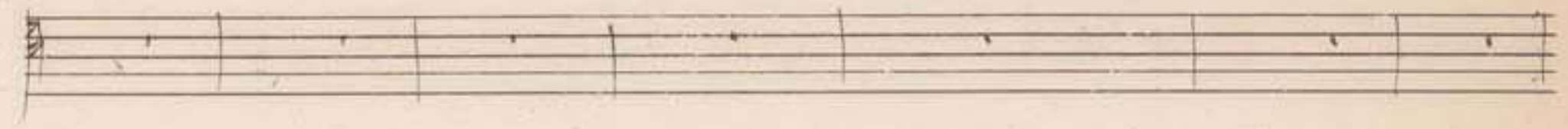
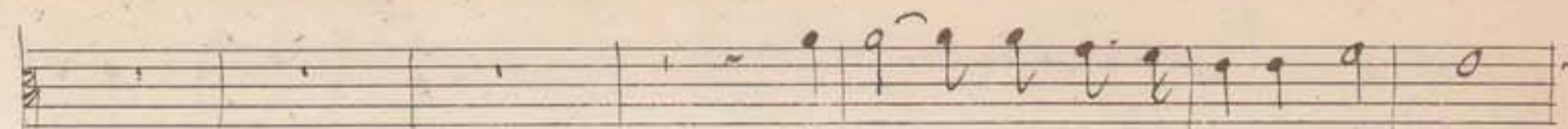
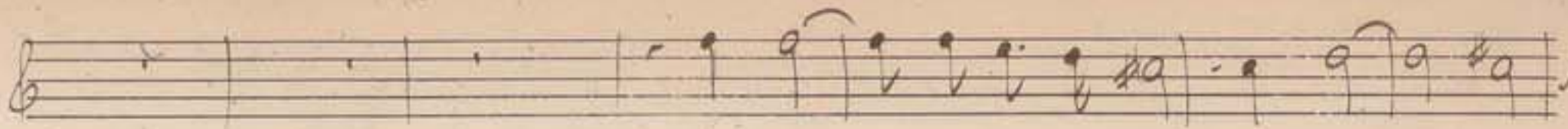
in



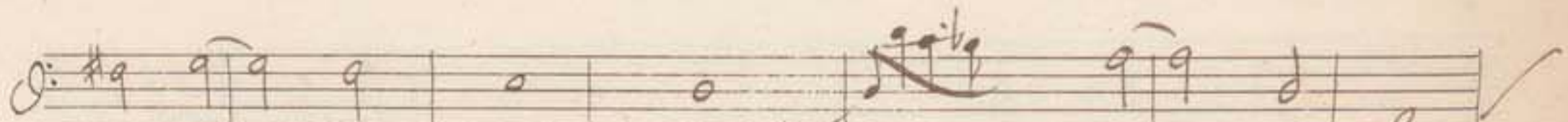
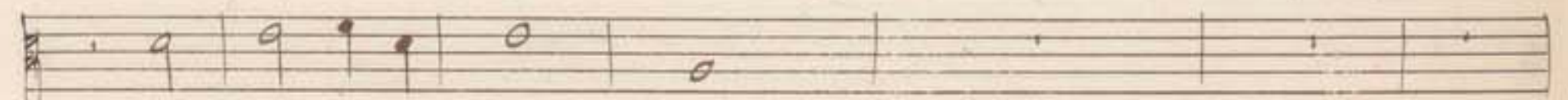
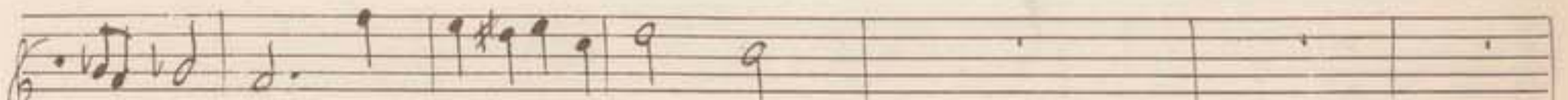
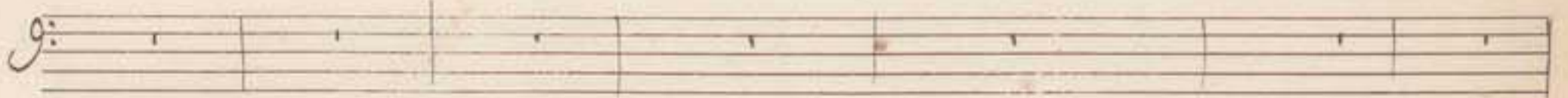
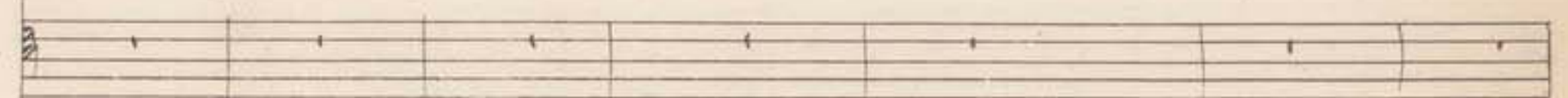
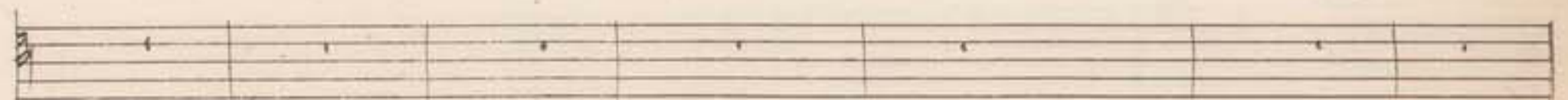
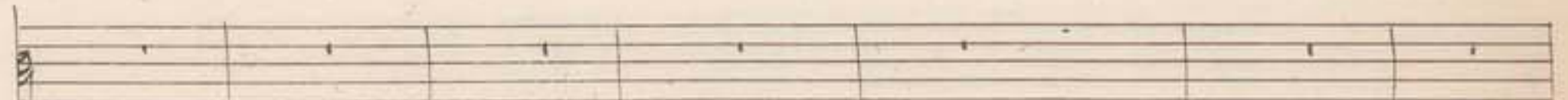
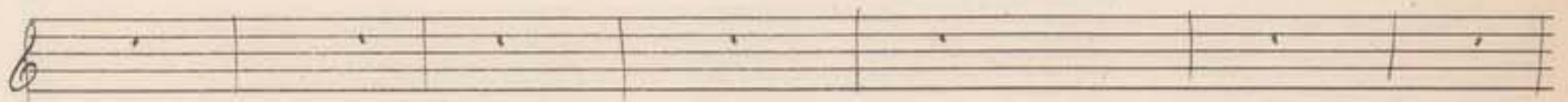
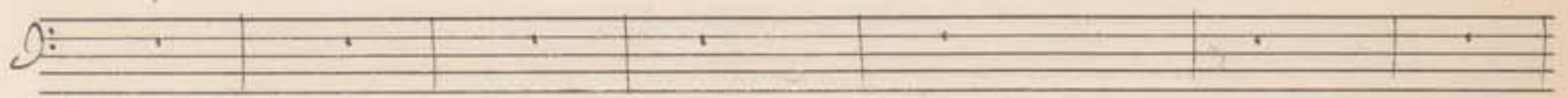
ius qui ambulans in viis

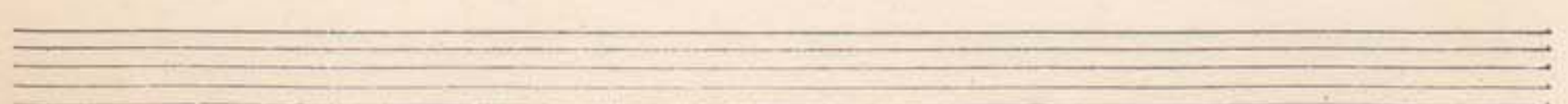
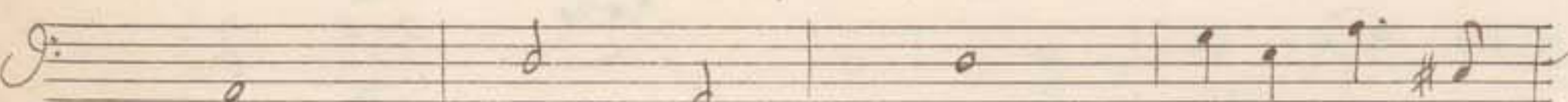
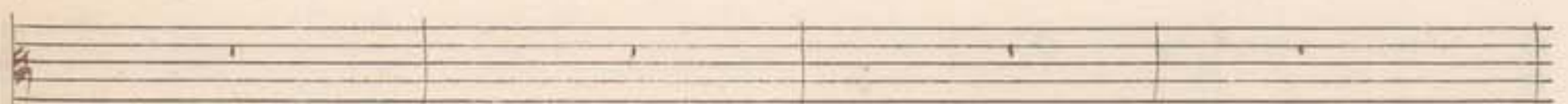
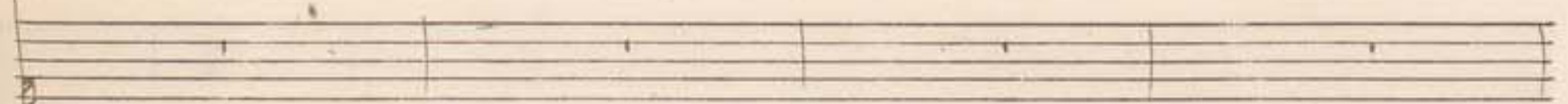
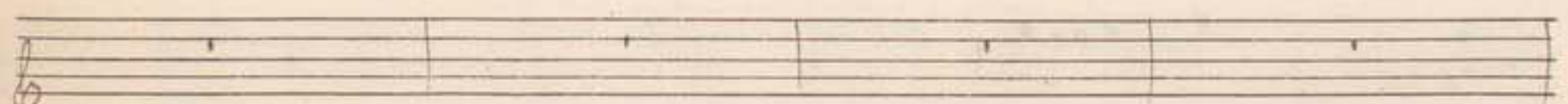
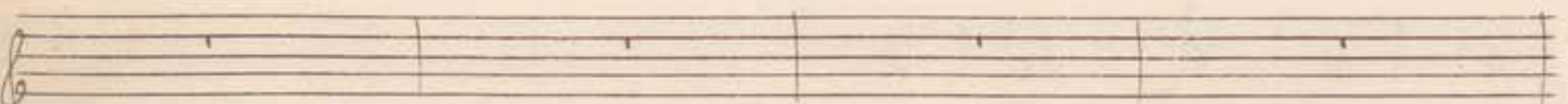
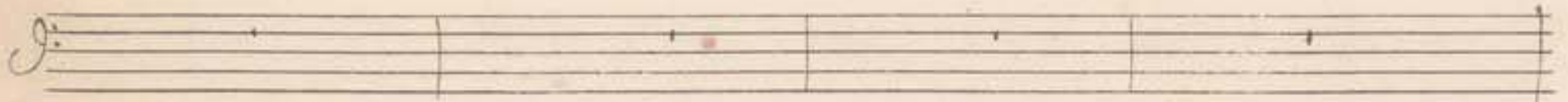
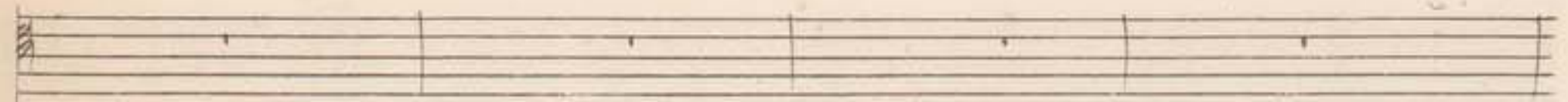
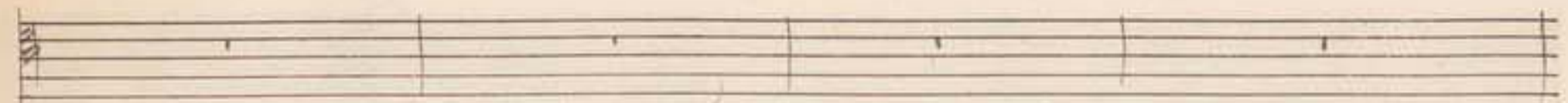
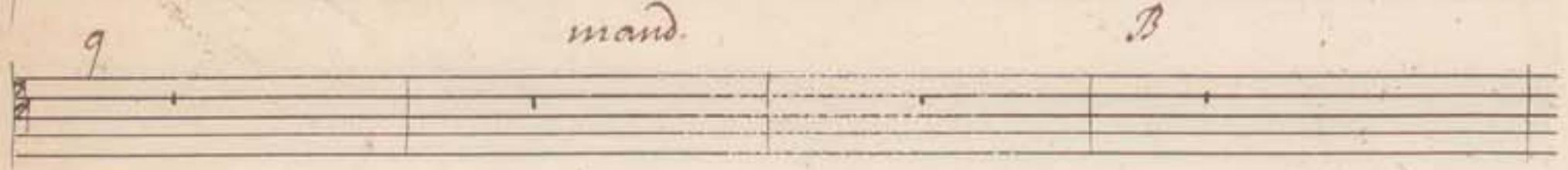
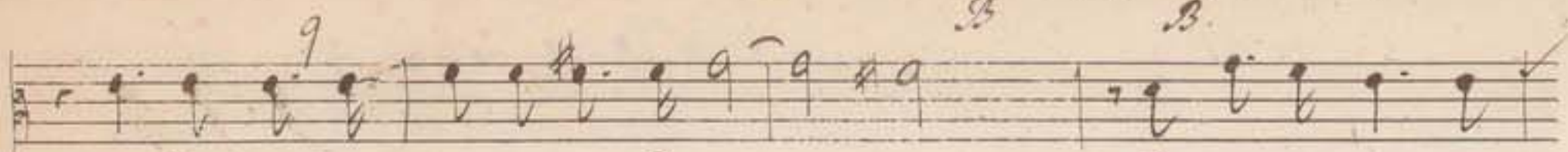
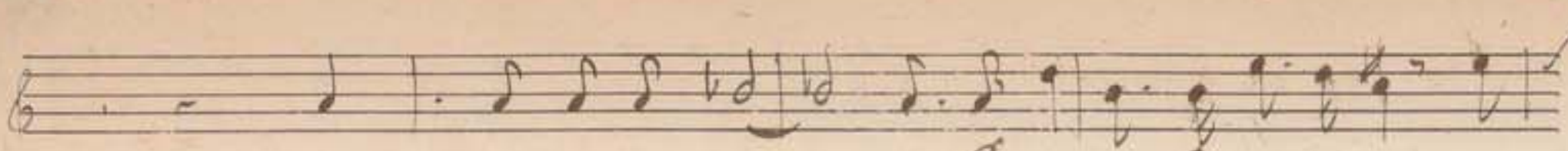


This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several instances of lyrics written below the staves, including the word "in" and the word "ins" with a dash. The paper shows signs of age, with some staining and discoloration. The handwriting is in dark ink, and the overall appearance is that of a historical manuscript.



Labo — res manuum marum qui —





a manduca — — — bis Beatus Beatus est et

mand.

9

9

B

B

B

bene tibi Eris

Handwritten musical notation for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur and a fermata over the first two notes. The piano accompaniment consists of a simple harmonic accompaniment.

labo - res manuum tua - rum qui - a manduc

Handwritten musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues the melodic phrase with a slur and a fermata. The piano accompaniment continues with a simple harmonic accompaniment.

Four empty musical staves at the bottom of the page.

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: *- atus est Et Bene tibi E- rit Beatus Bea- nus est*. The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines. The fifth staff is a bass line. The lyrics are written below the vocal line.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line. The second, third, and fourth staves are piano accompaniment lines. The fifth staff is a bass line.

Handwritten musical score for the third system. It consists of five staves. The top staff is a vocal line. The second, third, and fourth staves are piano accompaniment lines. The fifth staff is a bass line.

Handwritten musical score for the fourth system. It consists of five staves. The top staff is a vocal line. The second, third, and fourth staves are piano accompaniment lines. The fifth staff is a bass line.

Five empty musical staves at the bottom of the page.

Handwritten musical score for the first system. It consists of five staves. The top four staves are vocal parts, and the bottom staff is a basso continuo line. The lyrics are written below the basso continuo staff.

Beatus est Et Bene tibi Erit Per bene tibi Erit

Five empty musical staves, likely intended for a second system of music.

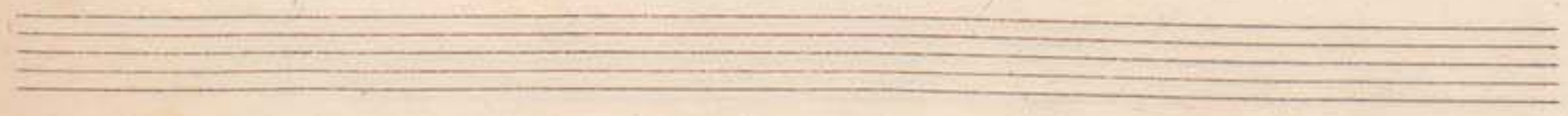
Handwritten musical score for the second system, consisting of five staves of instrumental music. The notation includes various rhythmic values and accidentals.

Five empty musical staves at the bottom of the page.

Uxor tua
Uxor tua sicut vitis abundans abundans

Uxor
Uxor tua

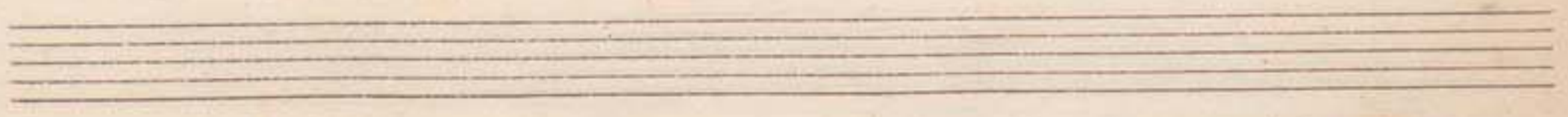
na
sicut vitis abundans abundans In lateribus domus

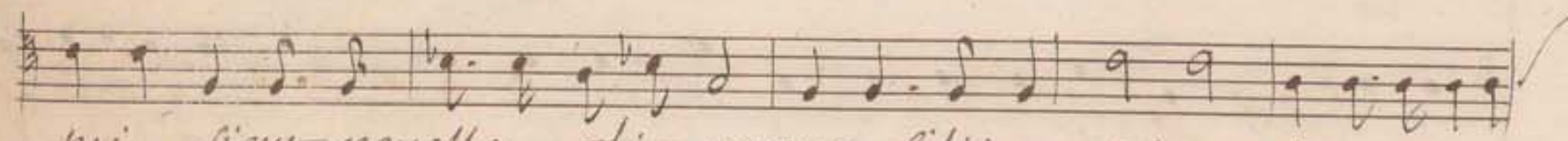
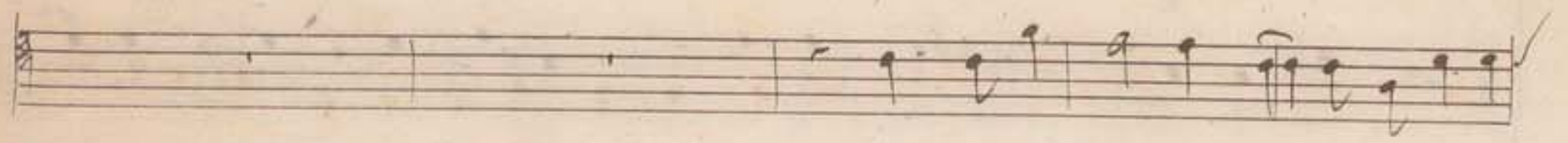
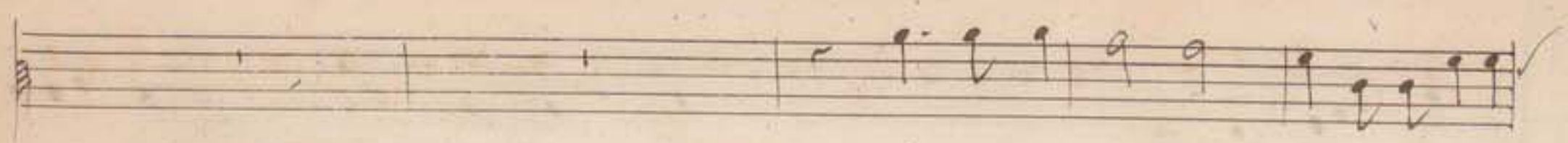
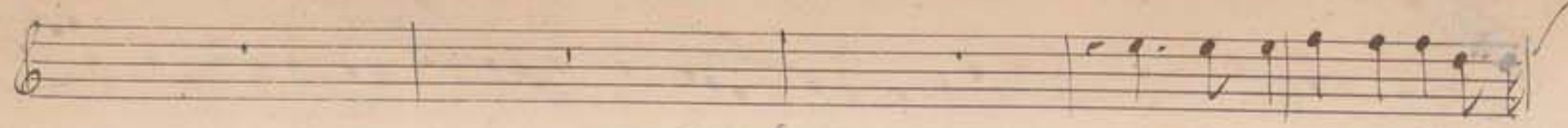


Handwritten musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line begins with the word "in" and continues with "ma in lateribus in lateribus Domus mea domus mea". The piano accompaniment features a steady bass line and a more active treble line.

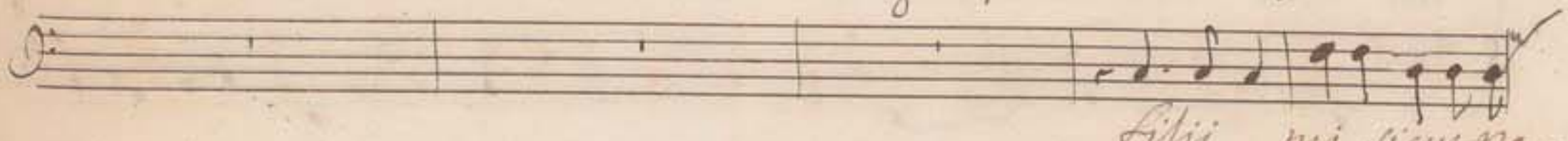
Handwritten musical score for the second system. The vocal line continues with "ma in lateribus in lateribus Domus mea domus mea". The piano accompaniment includes a section with rests in the bass line, marked with a dynamic of *mf*.

Handwritten musical score for the third system. The vocal line concludes with the words "Filius mei Filius". The piano accompaniment continues with a complex texture in the treble clef.

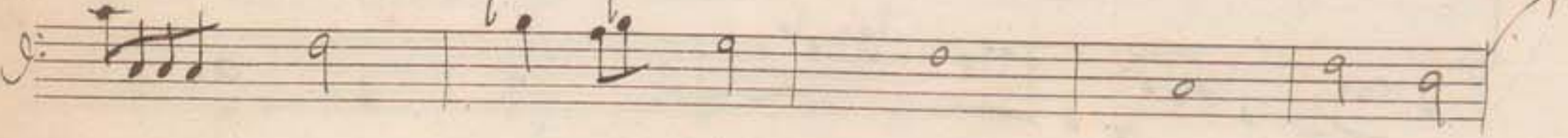
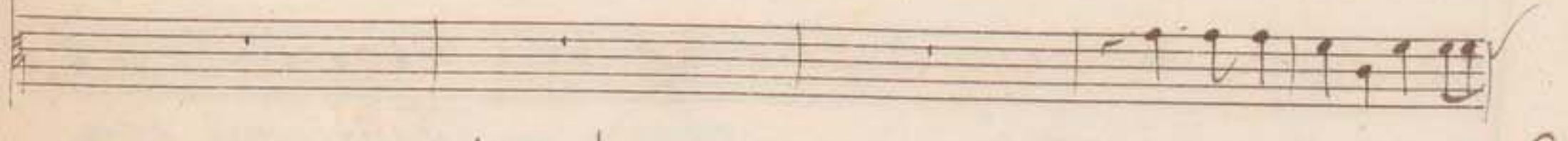
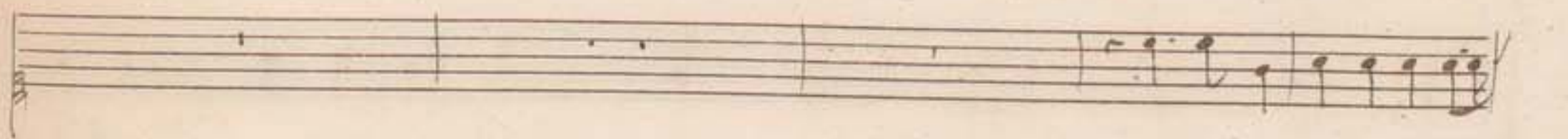
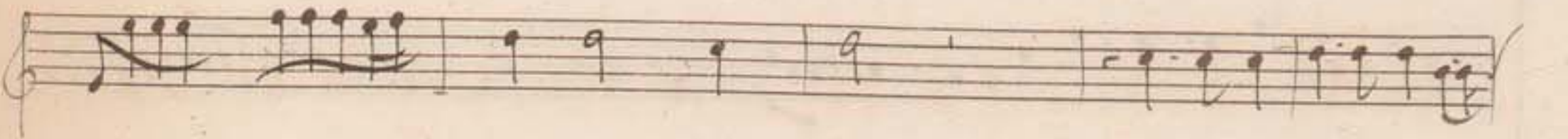
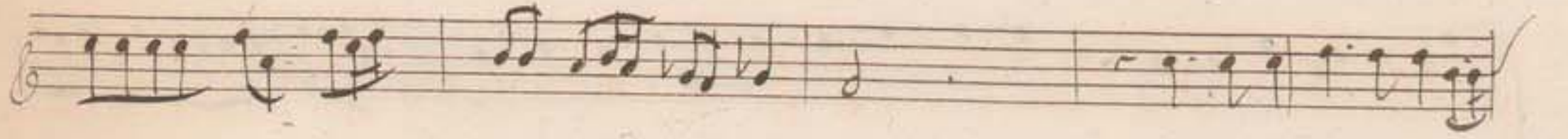
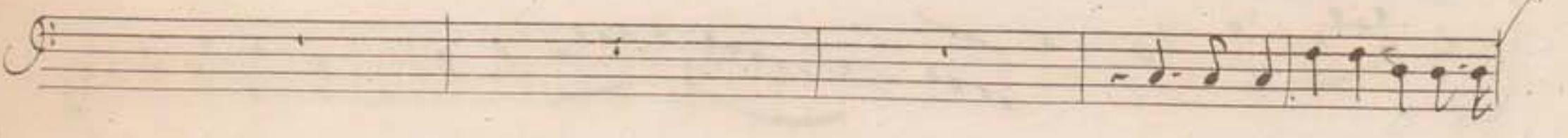
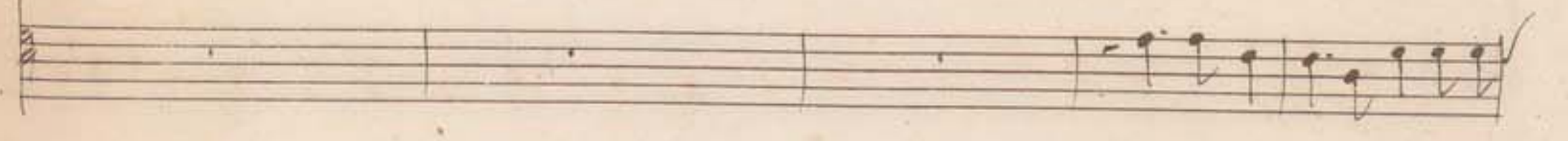
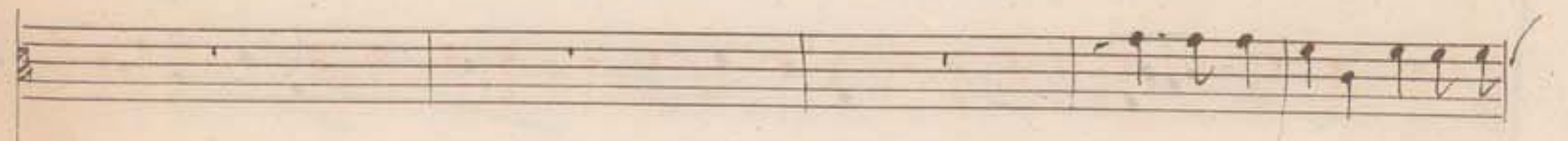
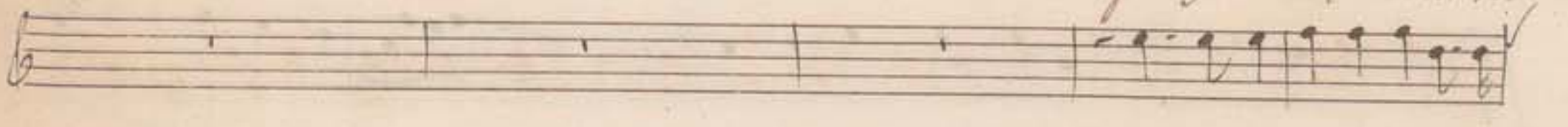


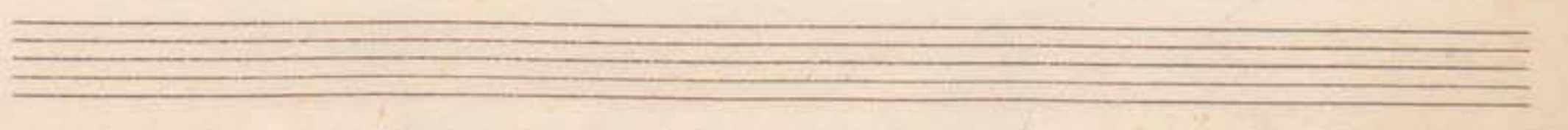
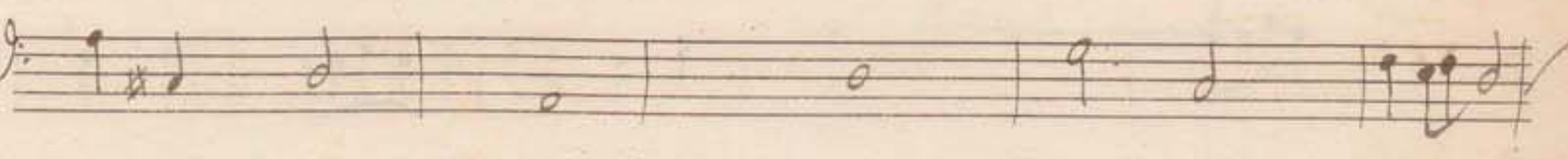
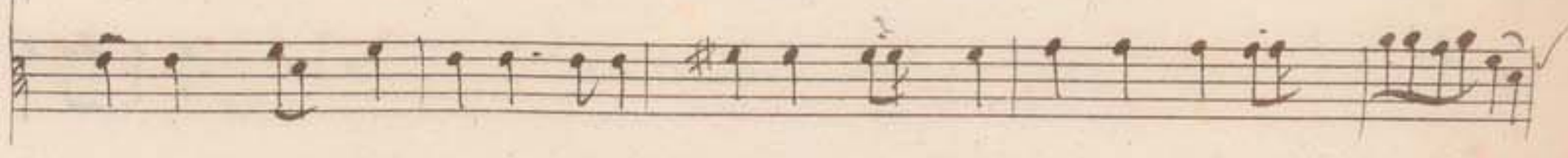
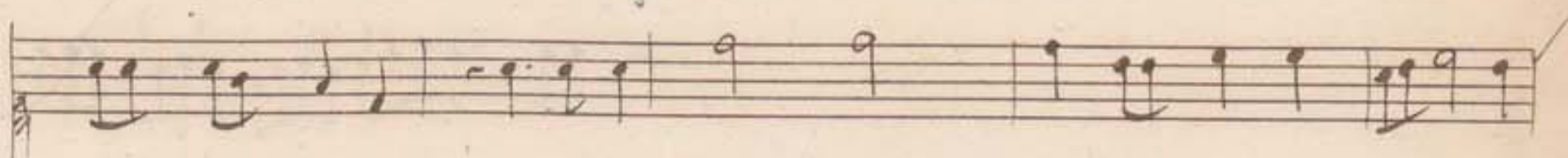
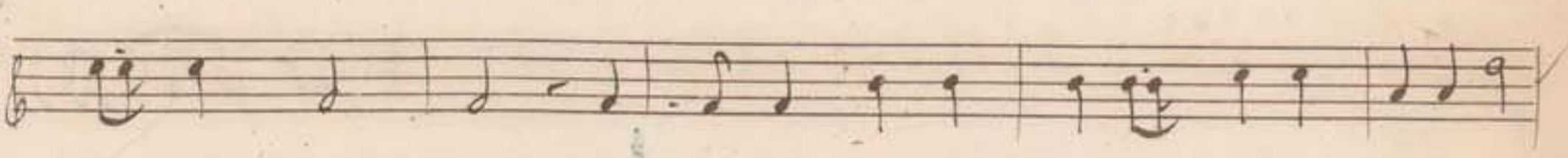
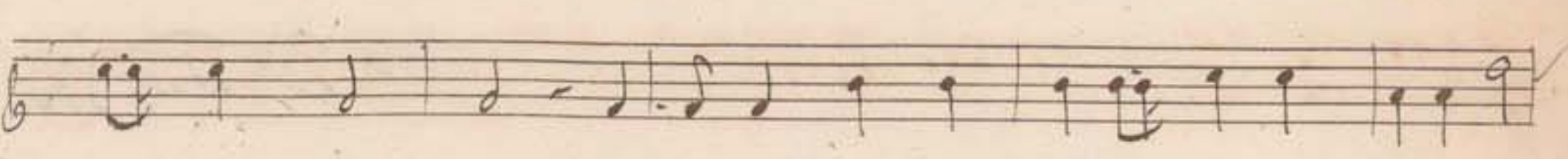
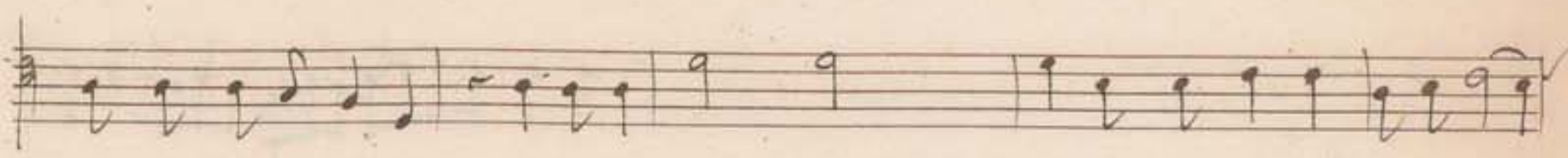
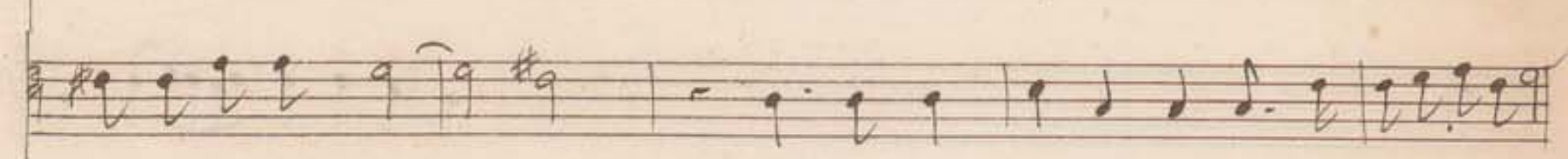
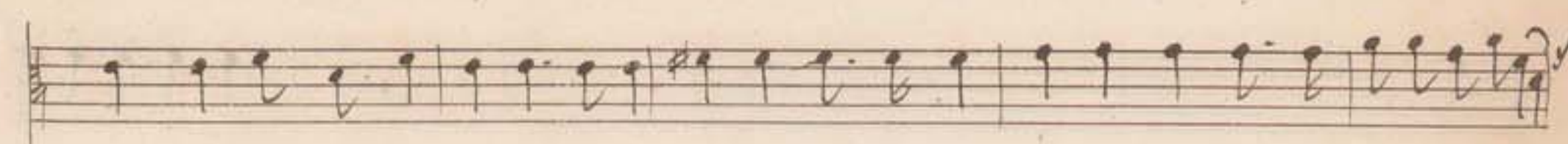
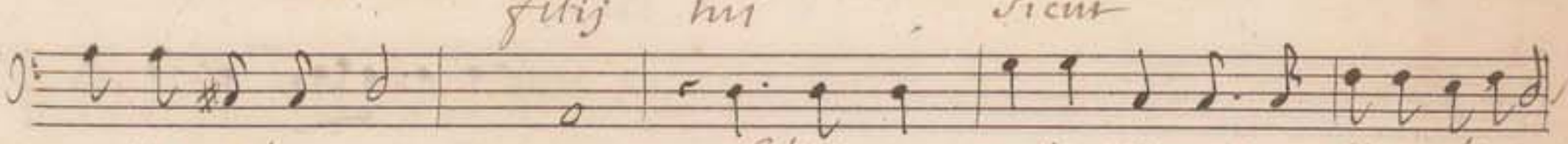
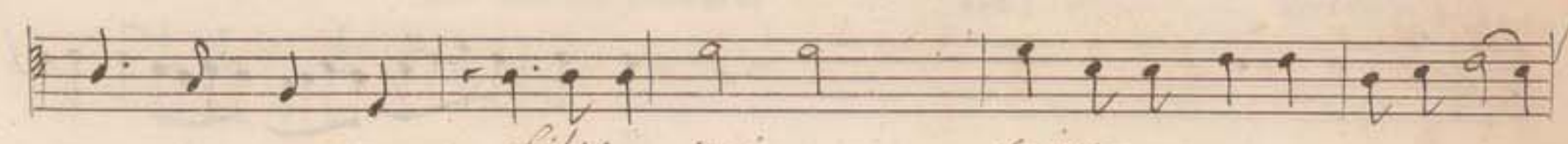
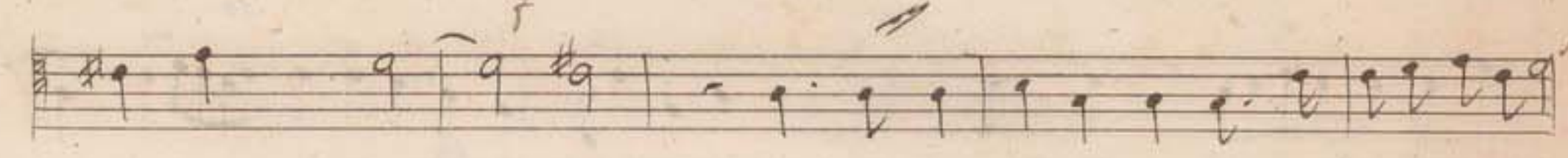
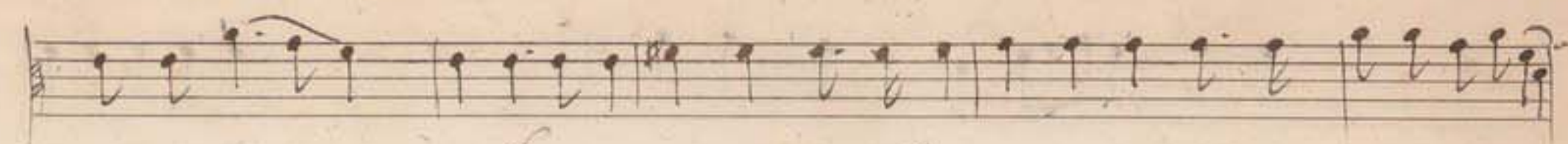


ni sicut nonella oli- varum filij ni



filij ni sicut no-





f filij mi sicut

— nella oli — ua — rum filij mi sicut nonella olina

In circu - - ita men - a In

in

In circu - - ita

rum

In circu - - ita

The image shows a page of handwritten musical notation on aged paper. It consists of approximately 15 staves. The notation includes various rhythmic values, beams, and slurs. The lyrics are written in a cursive hand below the staves. The text includes the words "In circu - - ita men - a In", "in", "In circu - - ita", and "rum". The music appears to be a vocal or instrumental setting of a liturgical text. The paper shows signs of age, including some staining and wear at the edges.

in in men

B. Taille

Taille

in in men

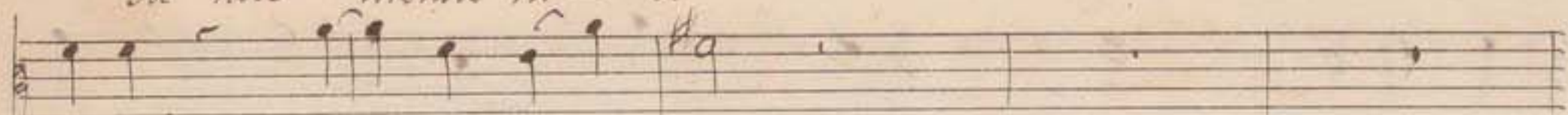
mensæ mæ in circu — itu in circu — itu

B. Taille

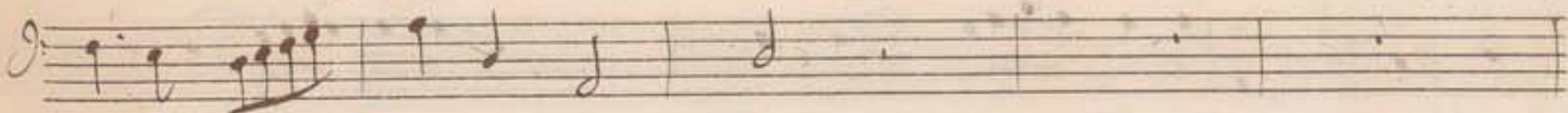
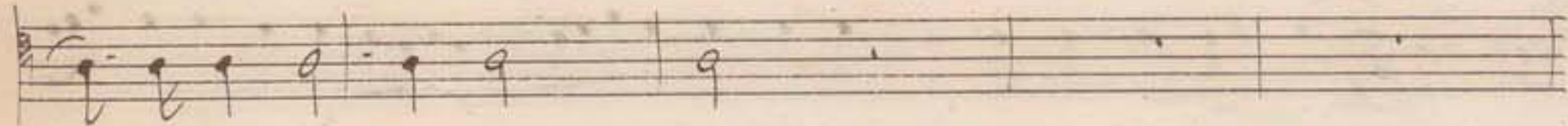
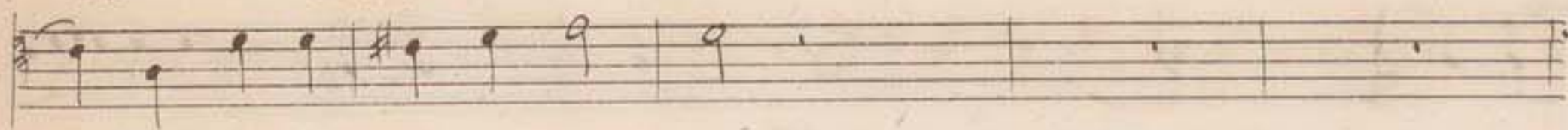
H. Taille



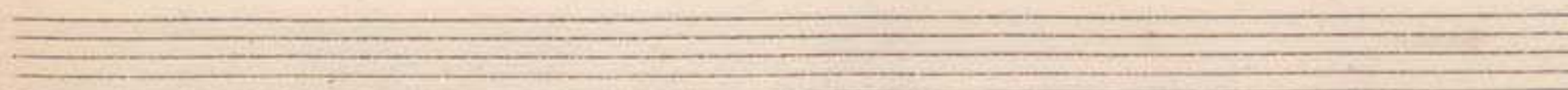
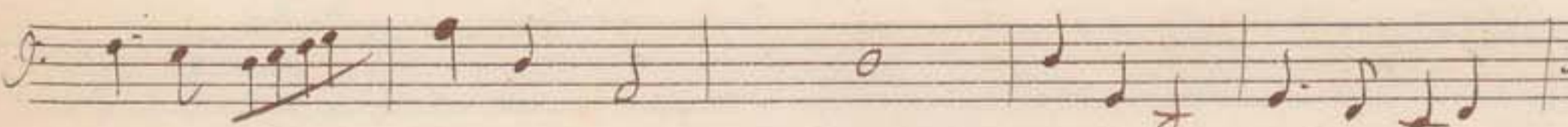
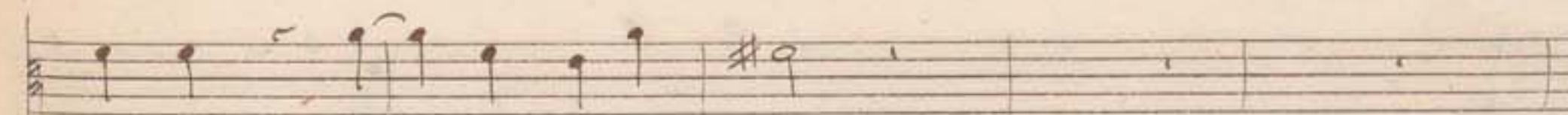
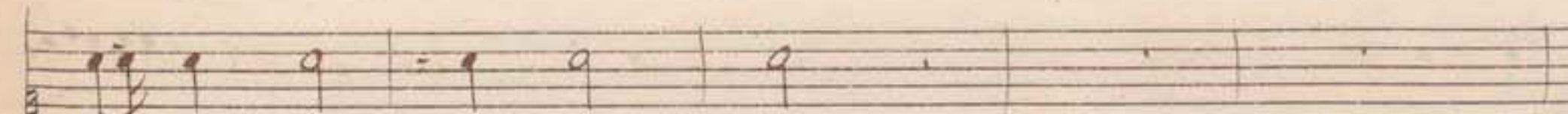
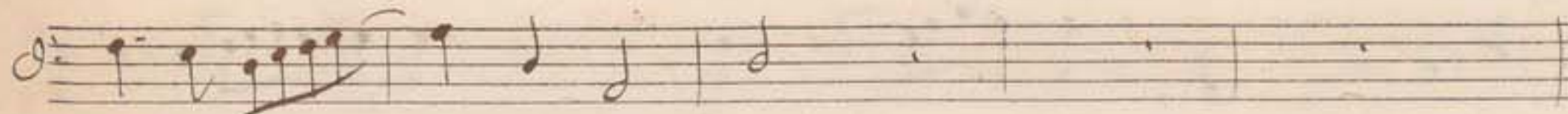
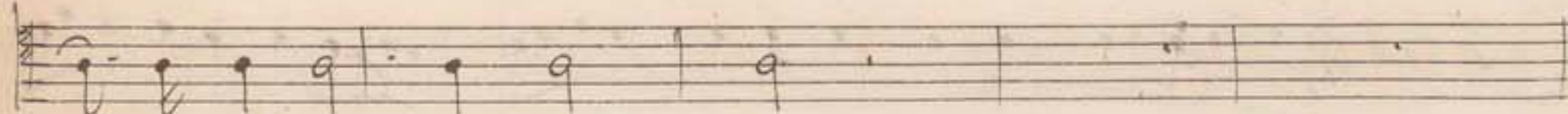
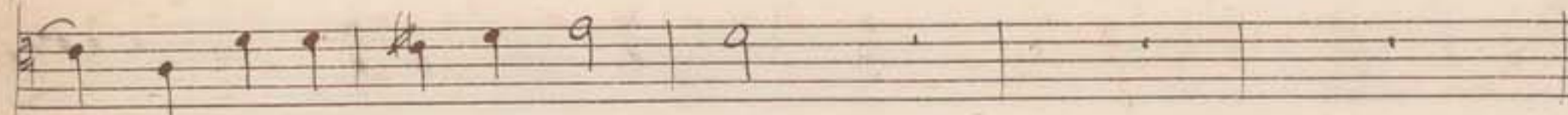
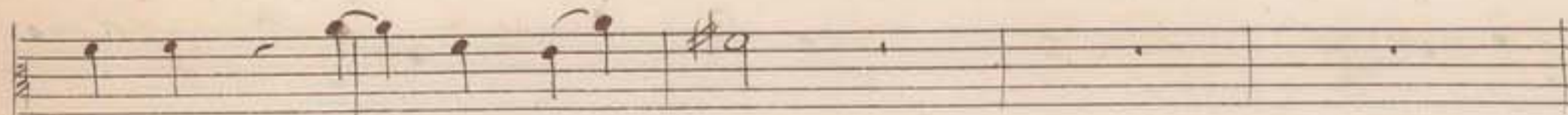
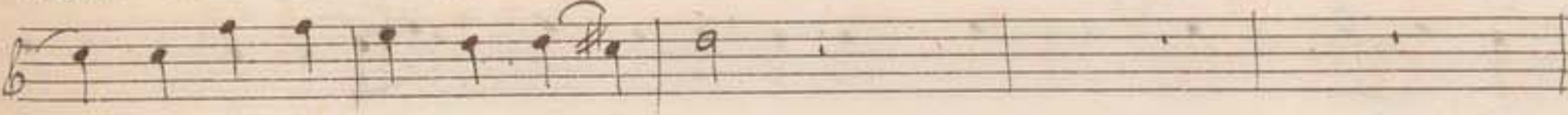
sa nae mena m - a



nae mena



men - - - sa m - a



Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and clefs, typical of a multi-staff instrumental or vocal score.

Handwritten musical score for the second system, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are: *Ecce sic Benedi- cetur Benedi- cetur homo qui timet*

Handwritten musical score for the third system, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are: *Dominum qui timet Dominum Ecce sic Benedicetur*

Handwritten musical score for the fourth system, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are: *Bene- dicetur homo qui timet Dominum qui timet qui*

Handwritten musical score for the fifth system, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are: *timet dominum qui timet qui timet domi*

Empty musical staves at the bottom of the page, consisting of five blank staves.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

num

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff with lyrics written below it.

Benedicat tibi Dominus ex Sion Benedicat tibi domi

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Empty musical staves at the bottom of the page.

dominus

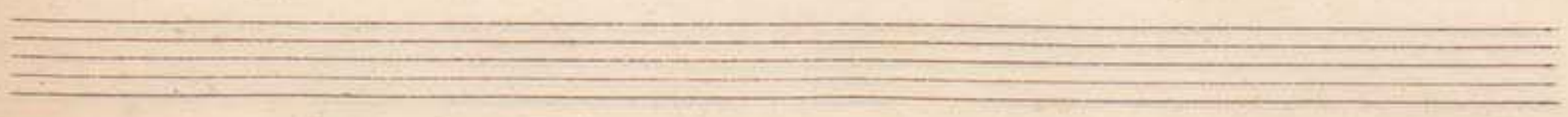
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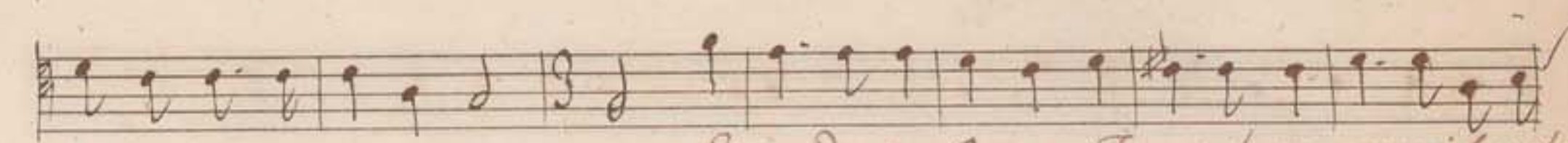
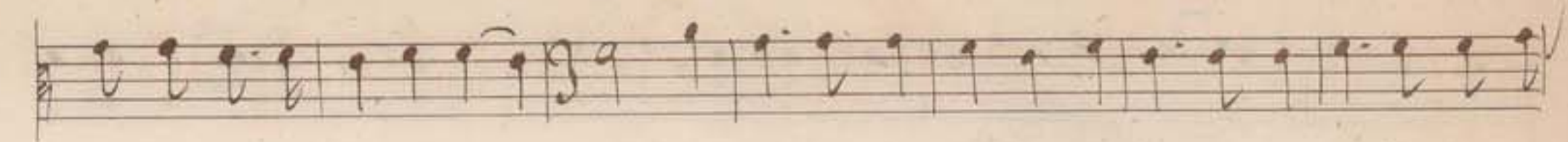
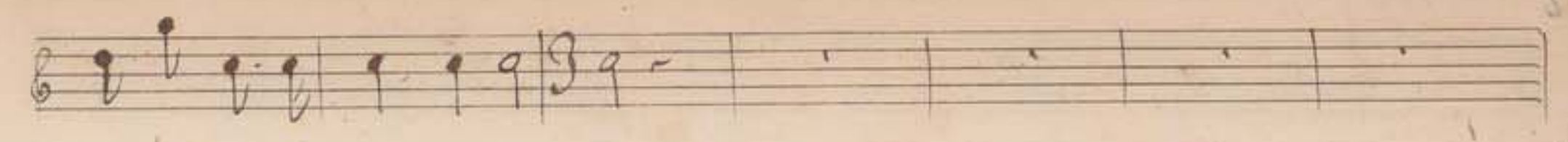
nus Ex si - on Benedicat tibi Dominus Ex si -

Benedic

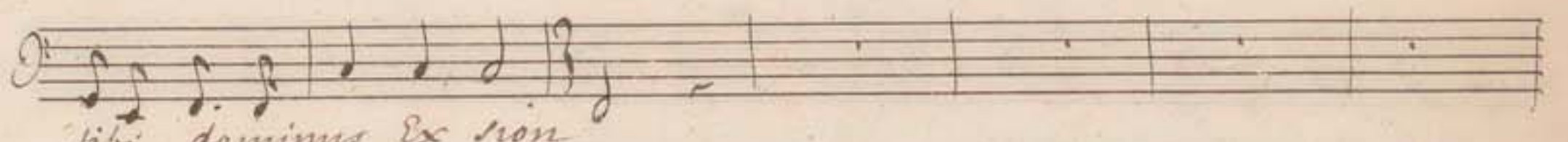
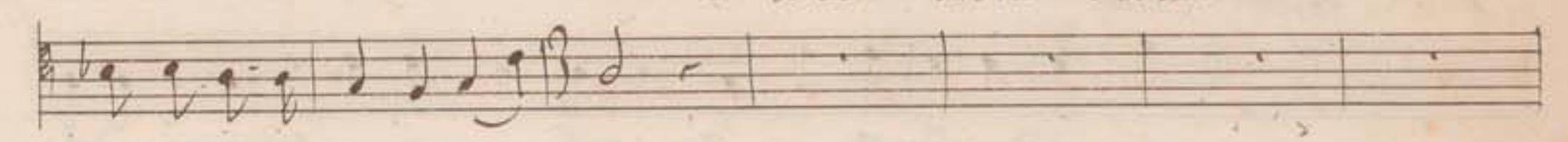
on Benedicatur Benedicatur Benedicatur tibi Dominus Benedicatur

Benedicatur

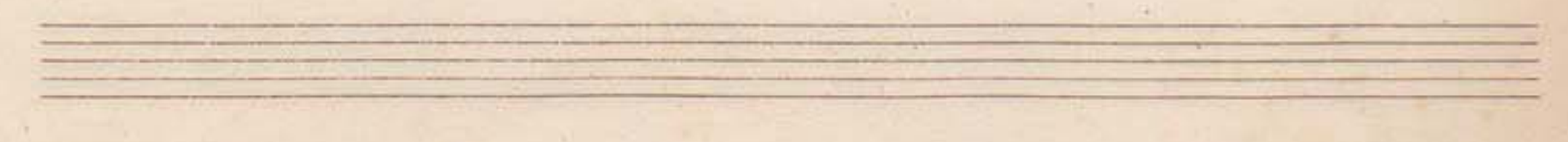
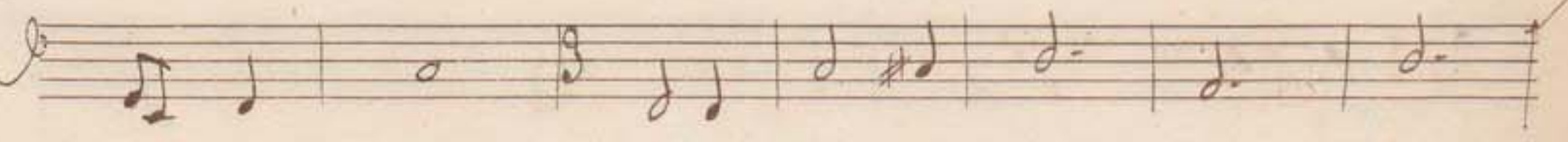
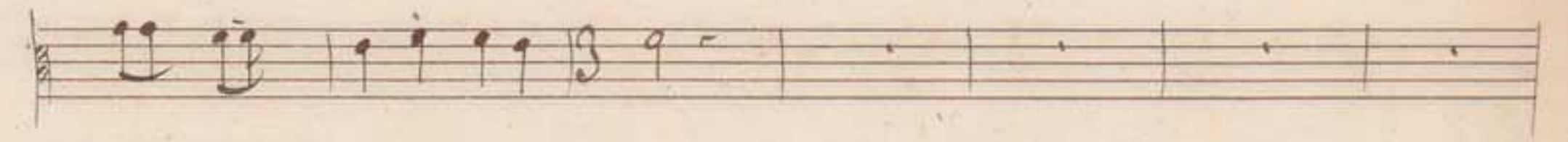
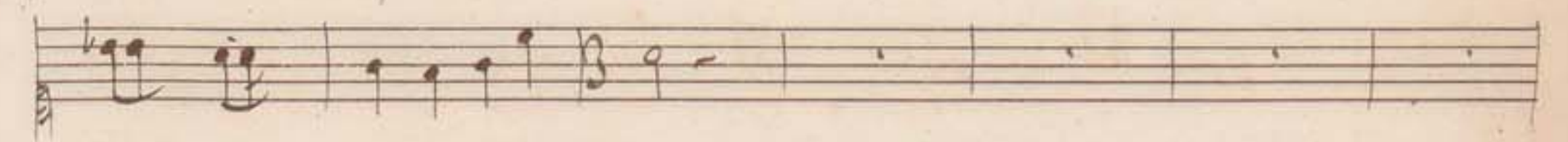
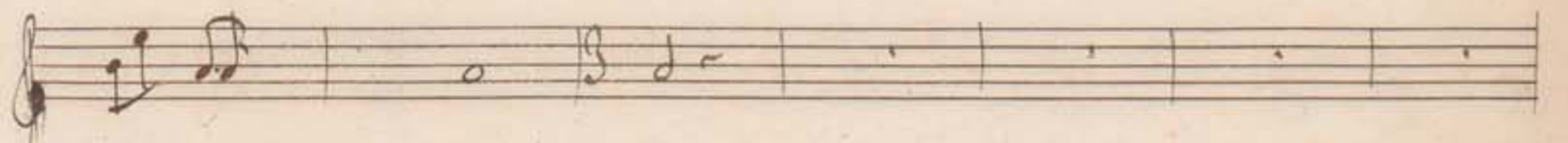
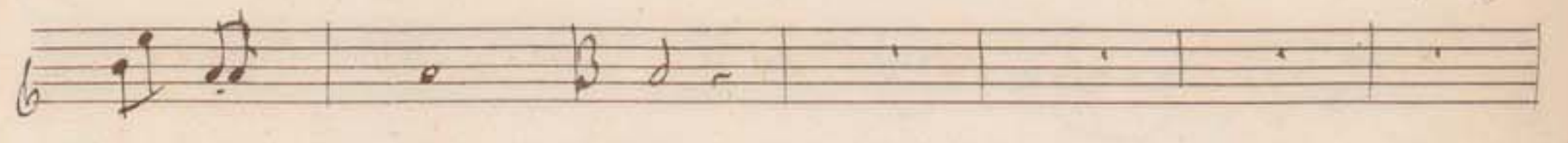
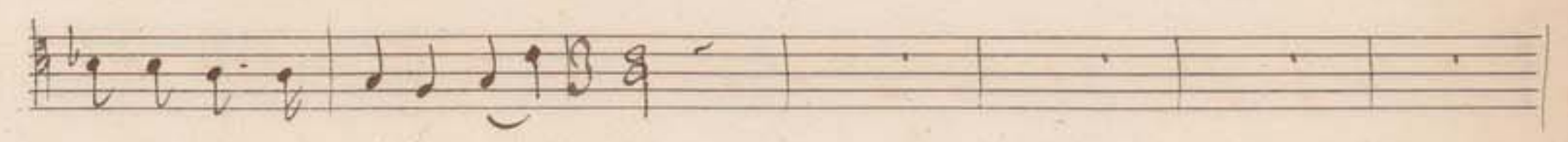
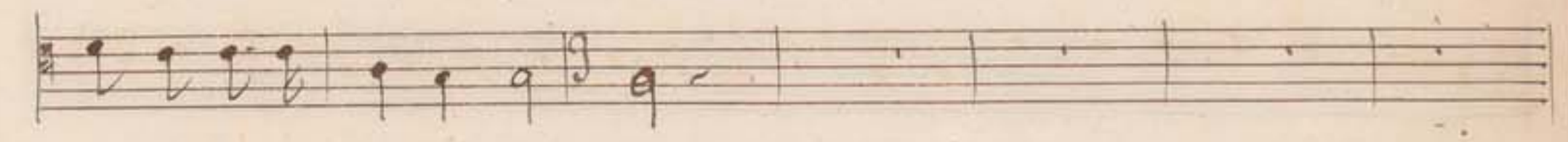
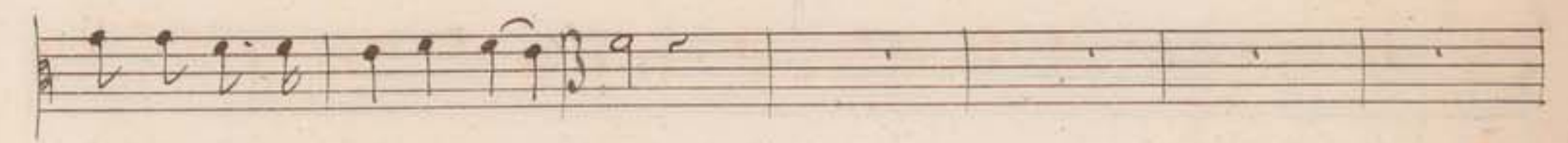
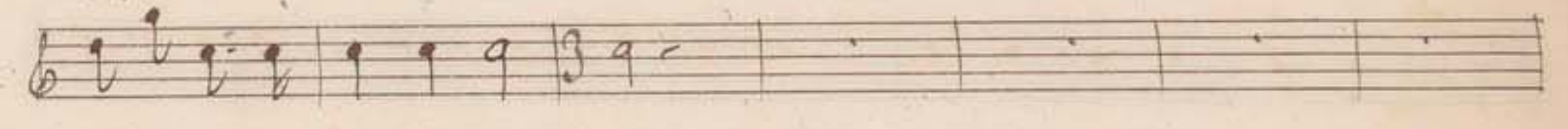


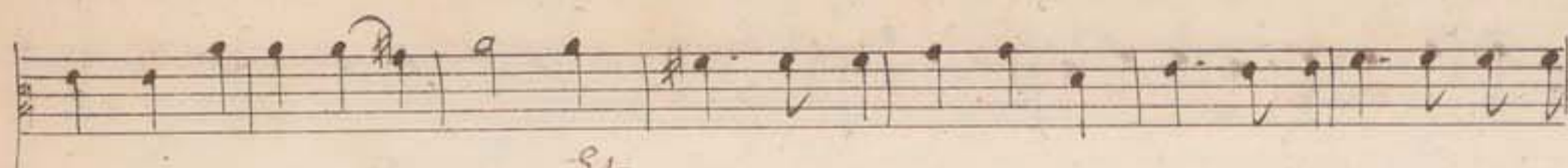
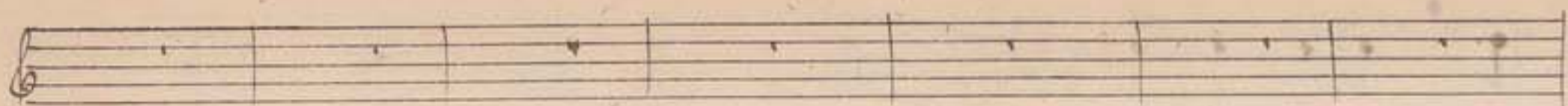


Et videas Bona Jerusalem omnibus di-

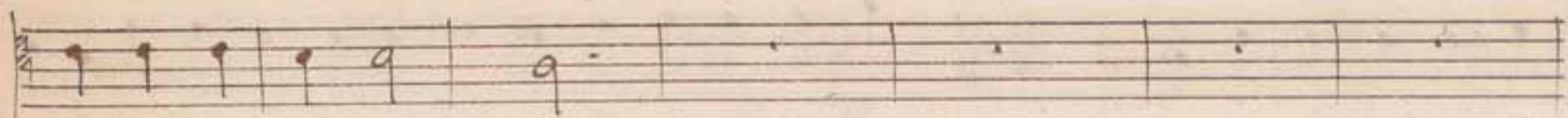


tibi dominus Ex sion

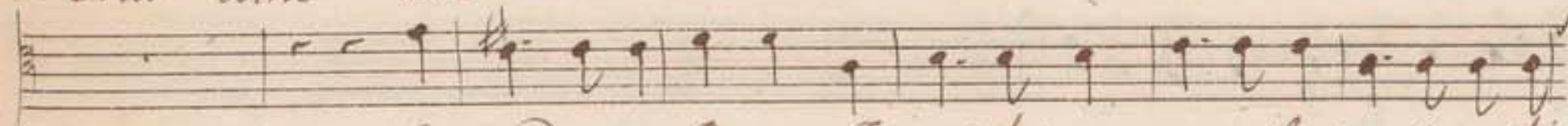




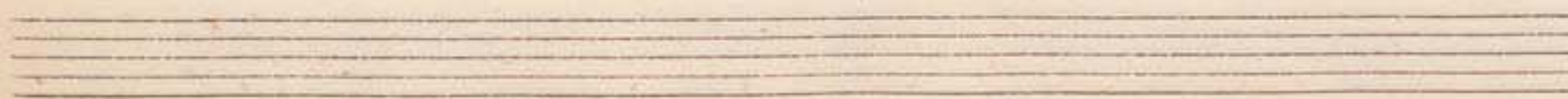
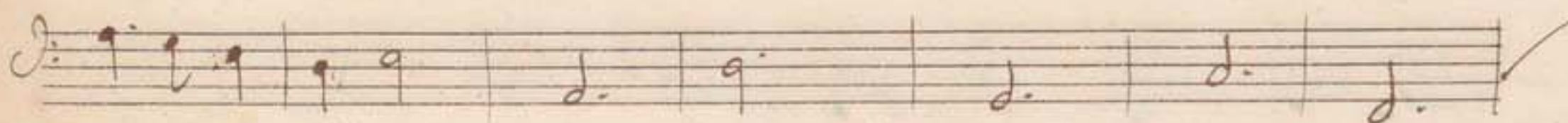
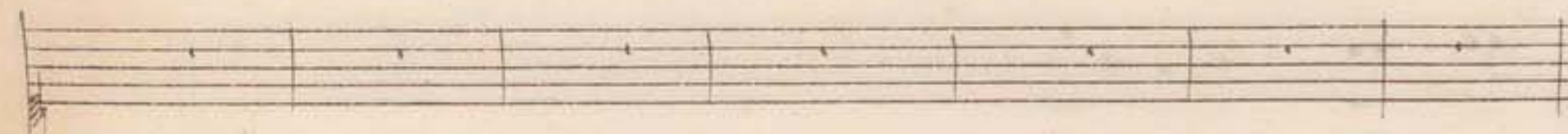
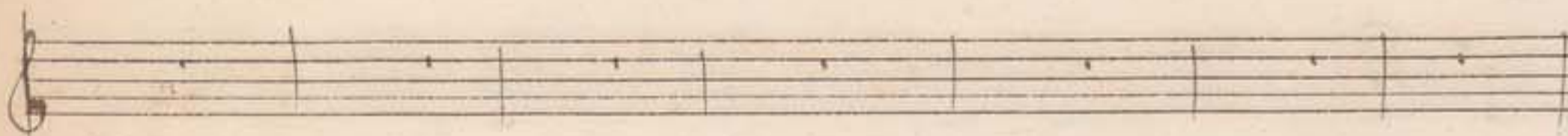
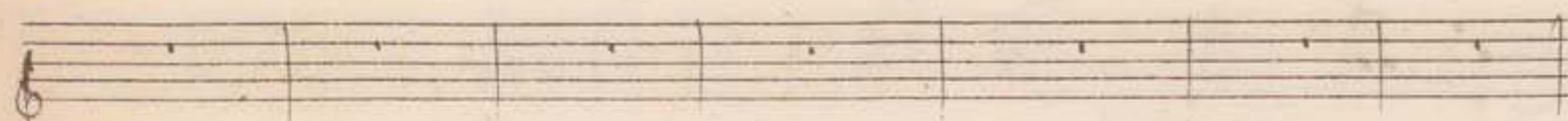
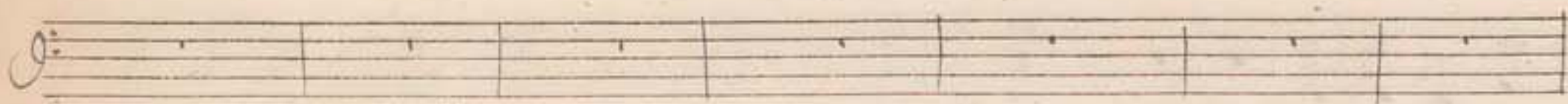
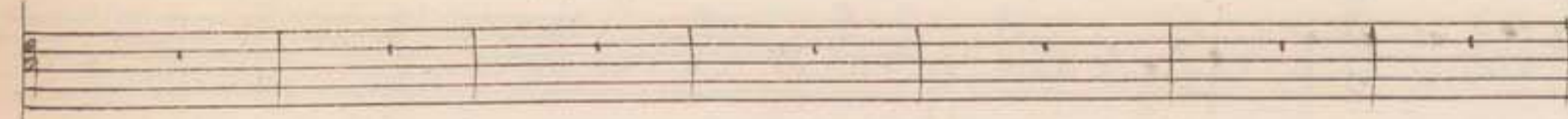
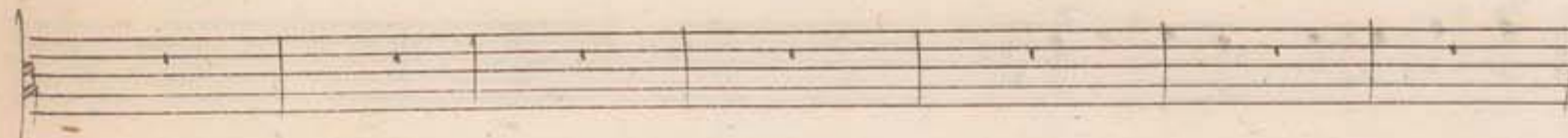
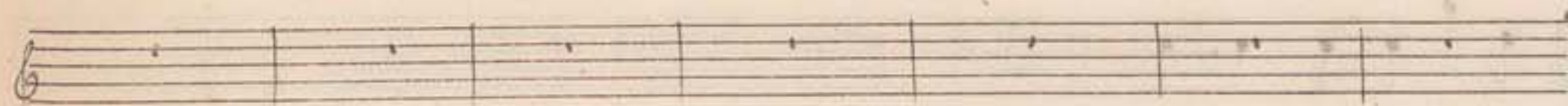
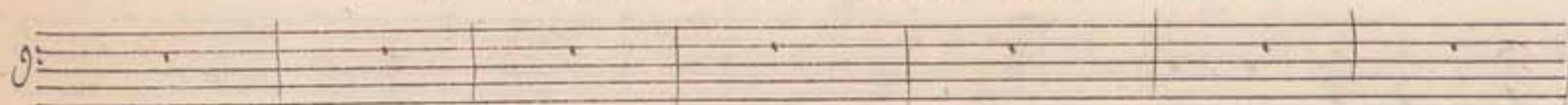
Et

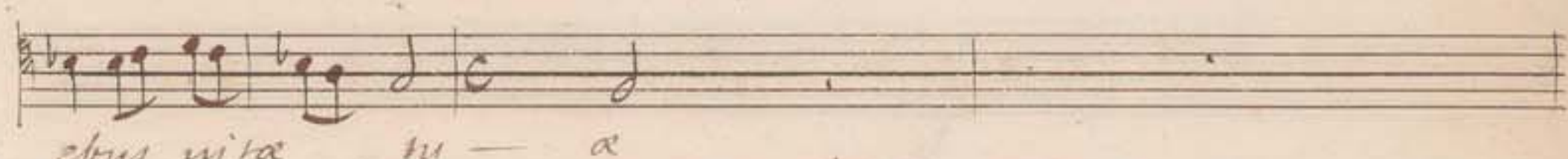
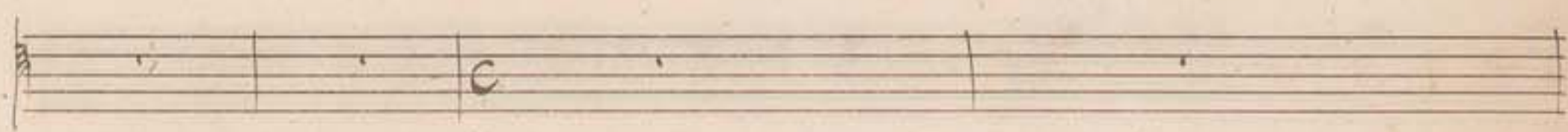
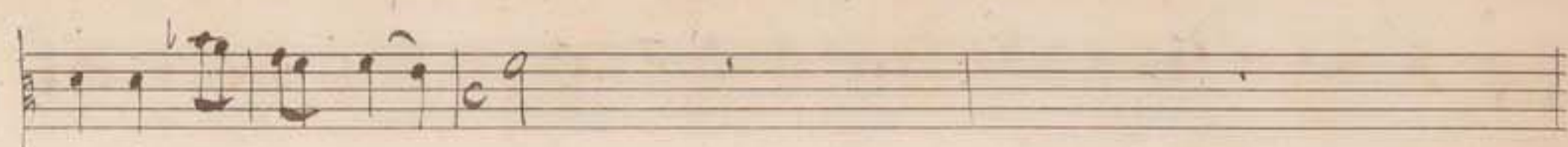
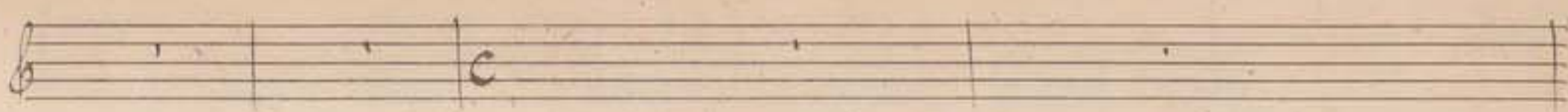


ebus vita ma

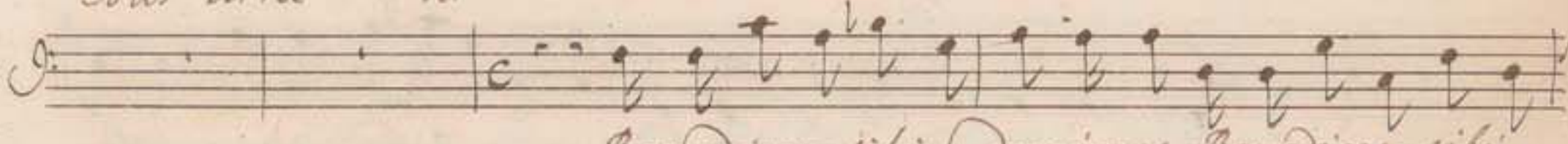


Et videas Dona Jerusalem omnibus :||: di-

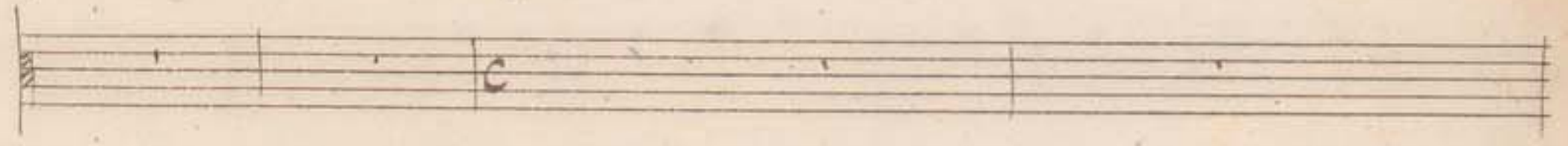
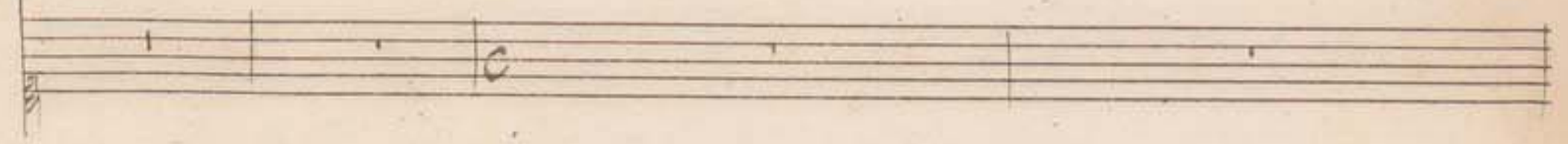
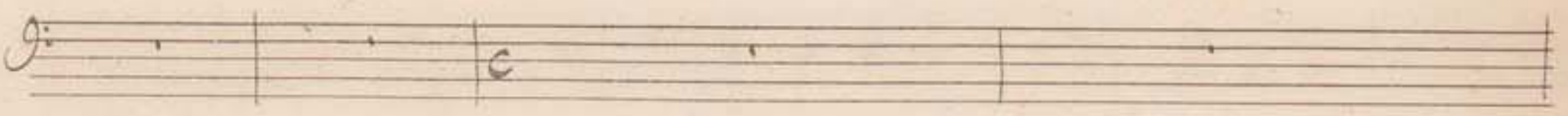
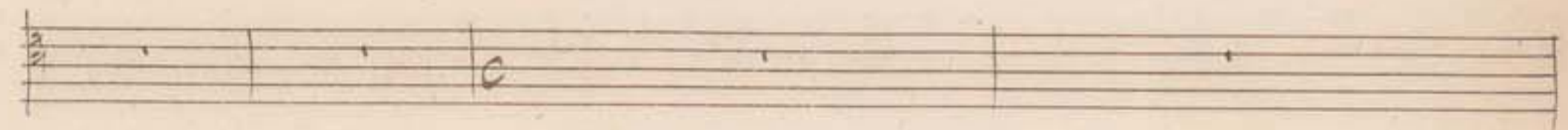
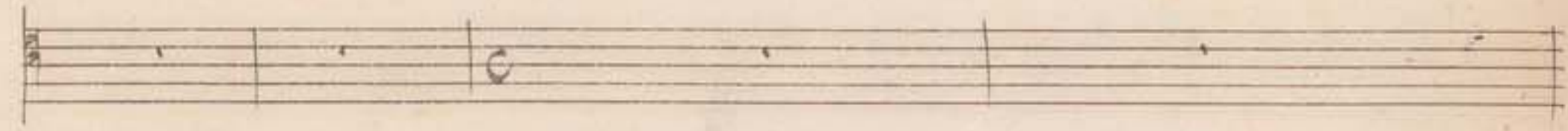
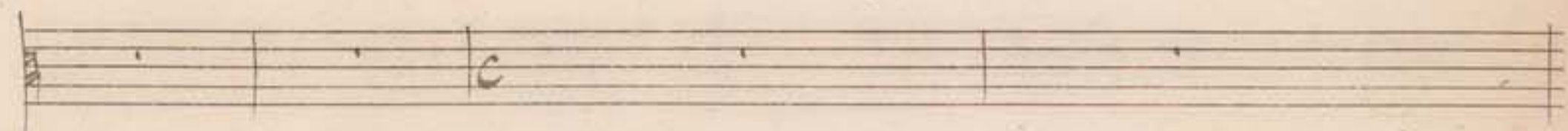
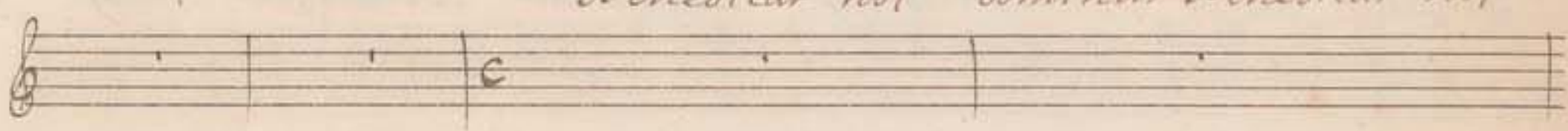


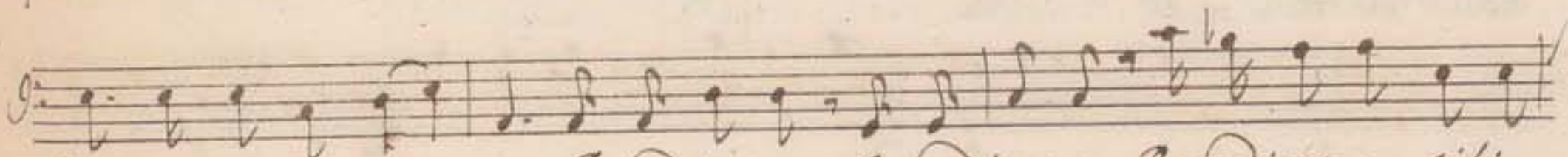
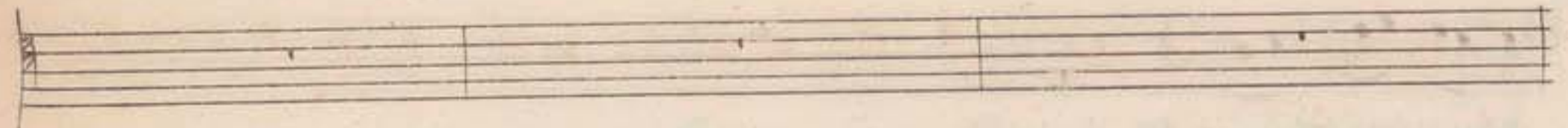
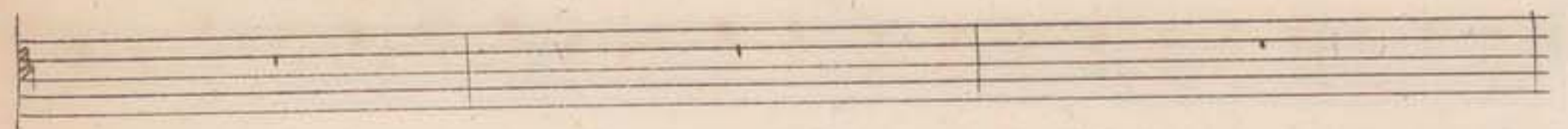
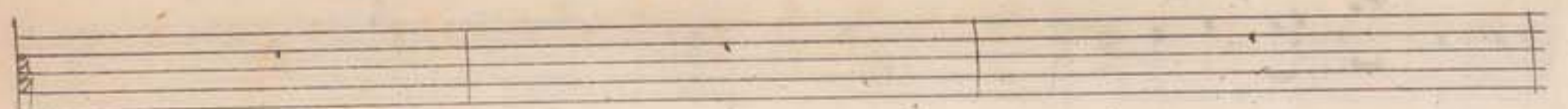


ebus vita tu — a

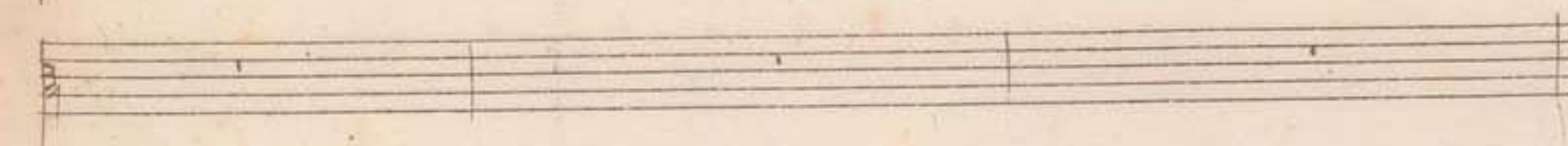
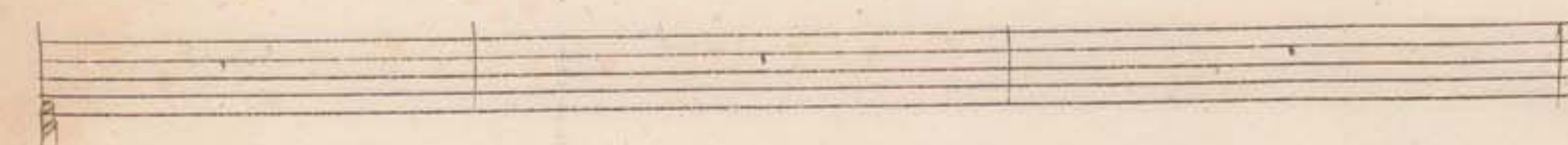
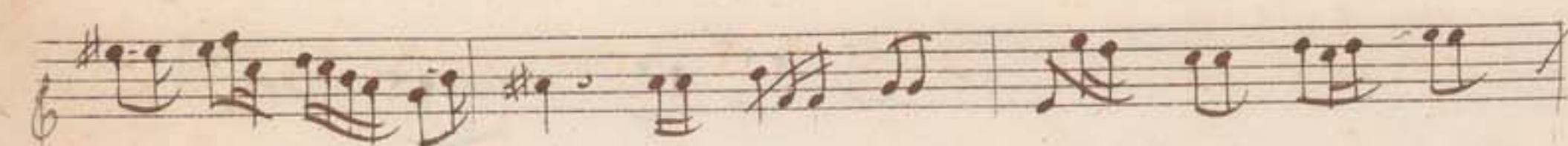
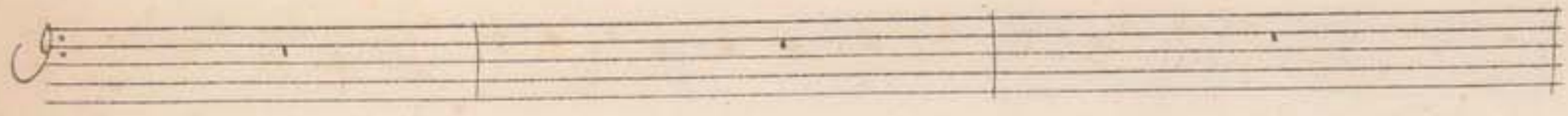
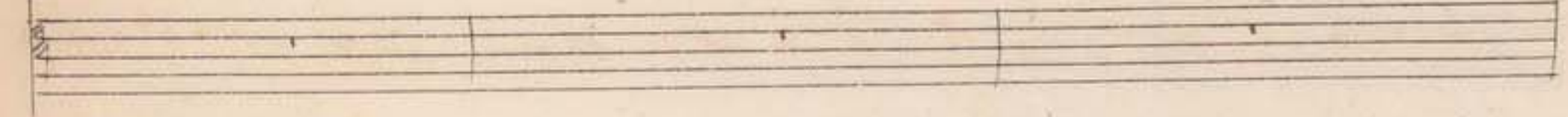
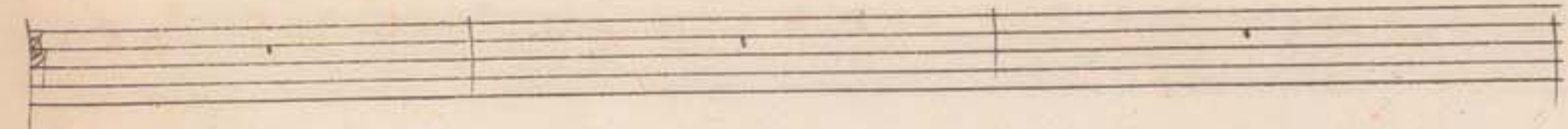
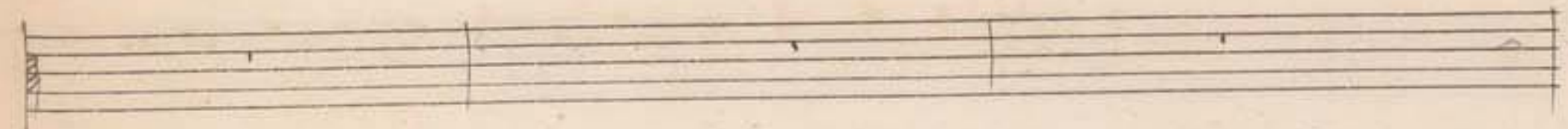
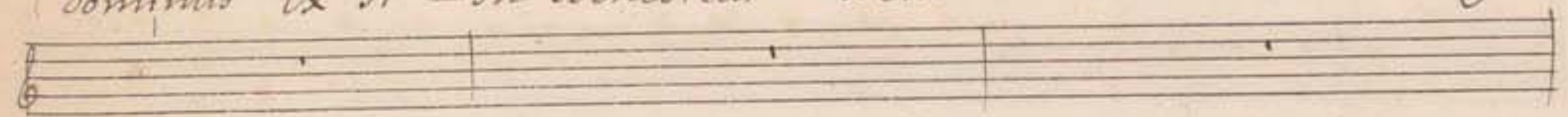


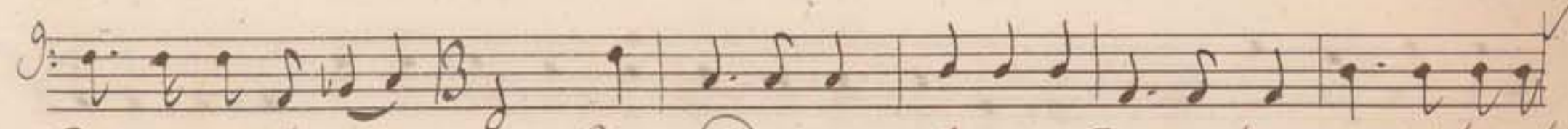
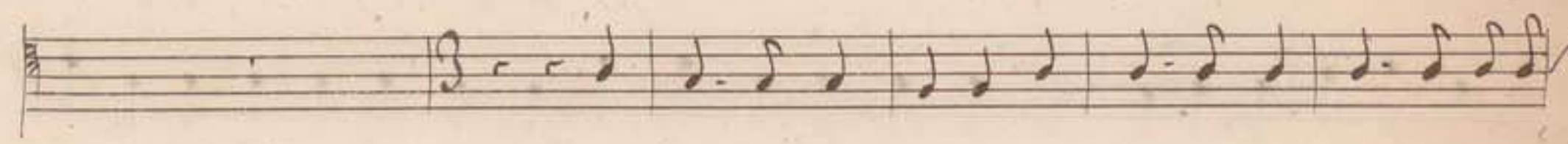
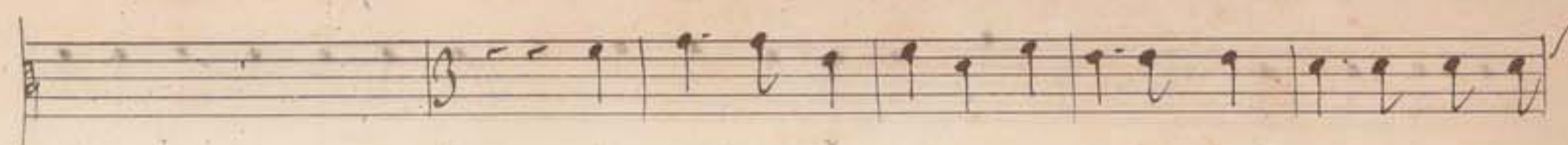
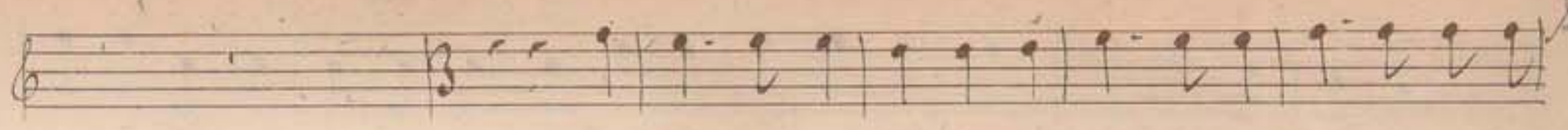
Benedicat tibi Dominus Benedicat tibi



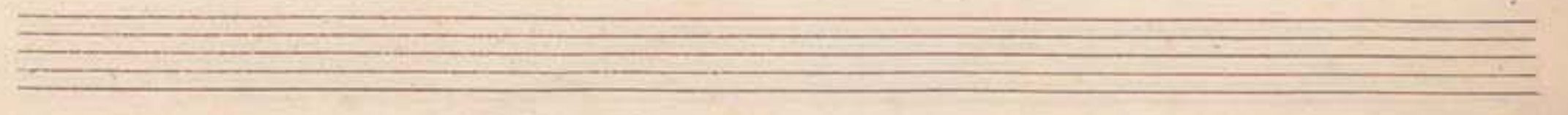
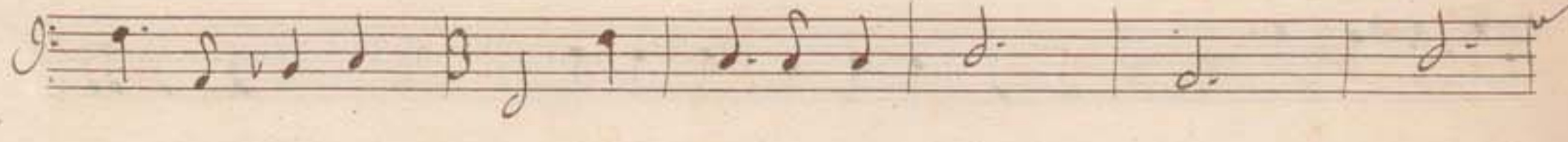
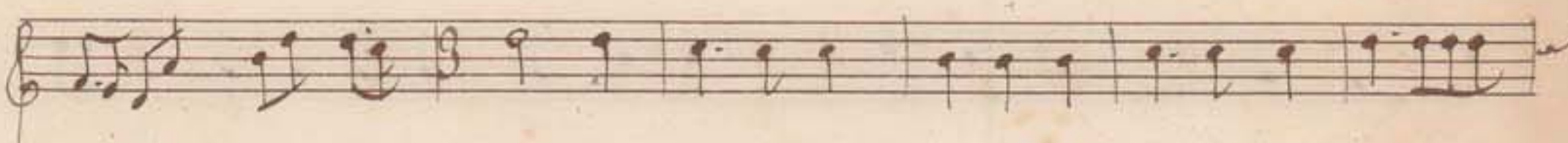
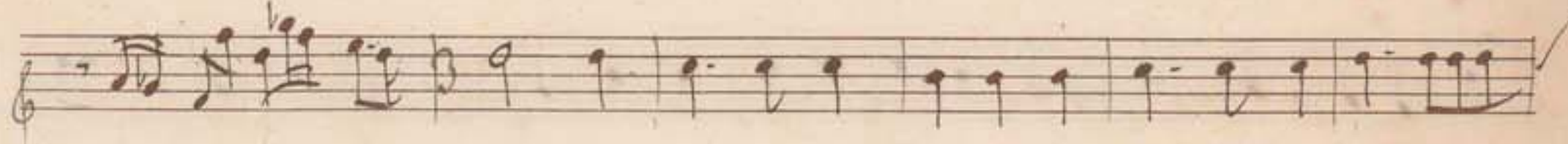
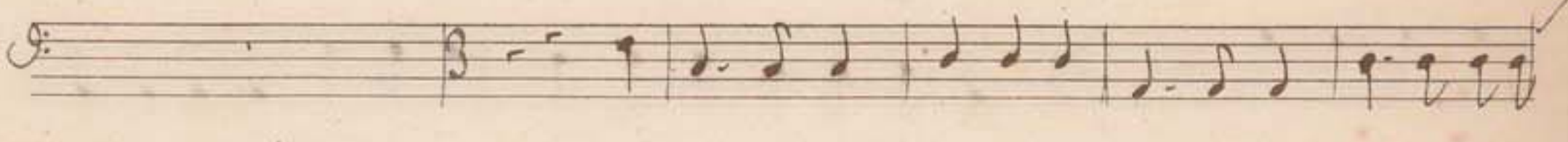
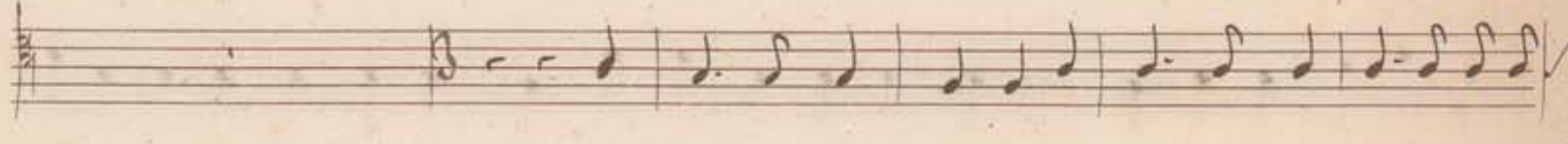
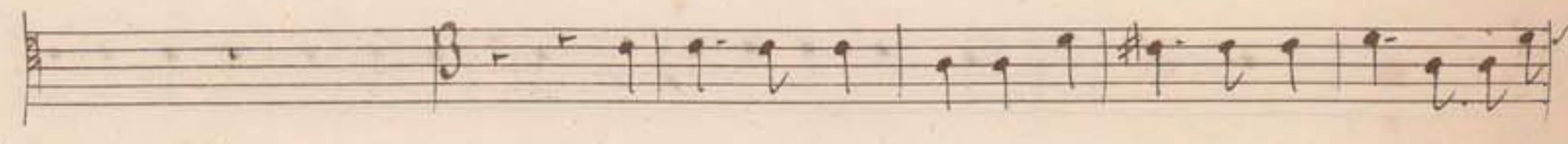
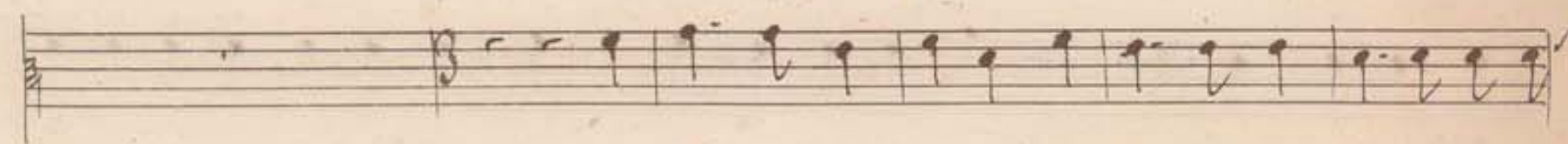


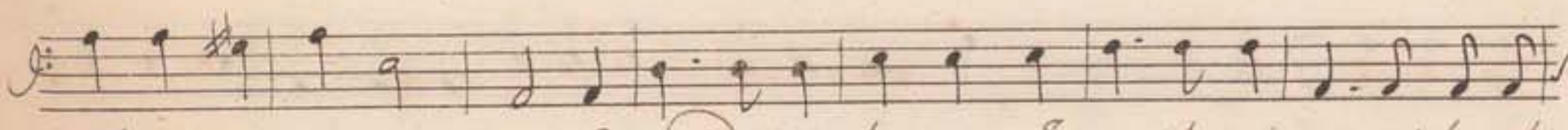
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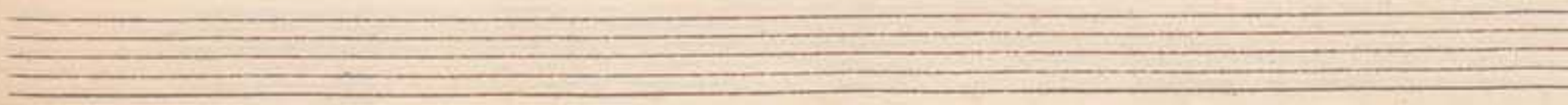
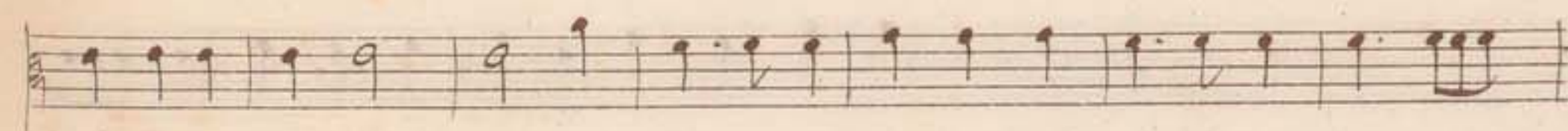
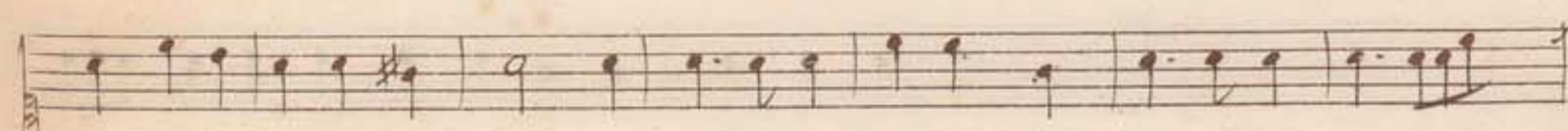
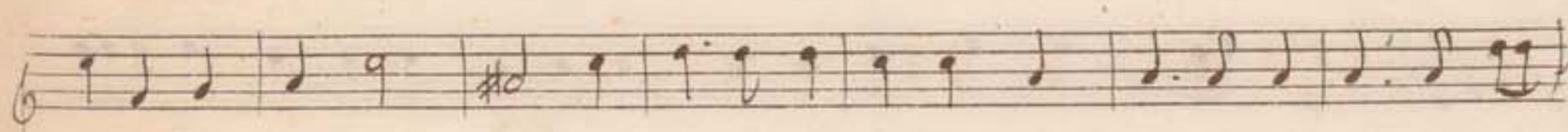
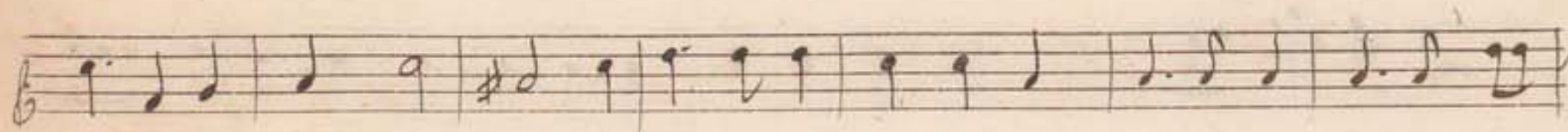
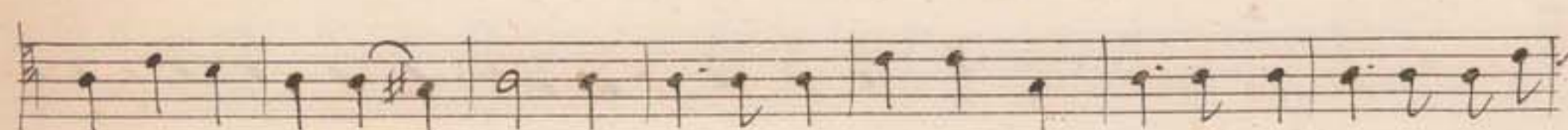
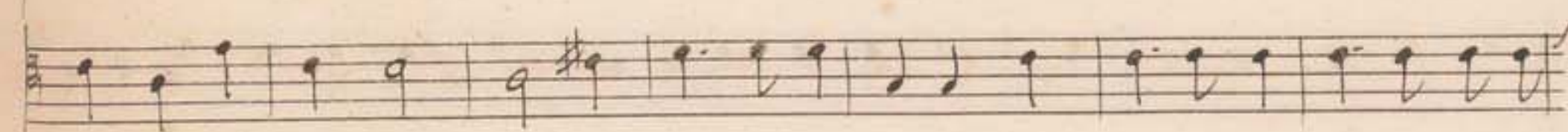
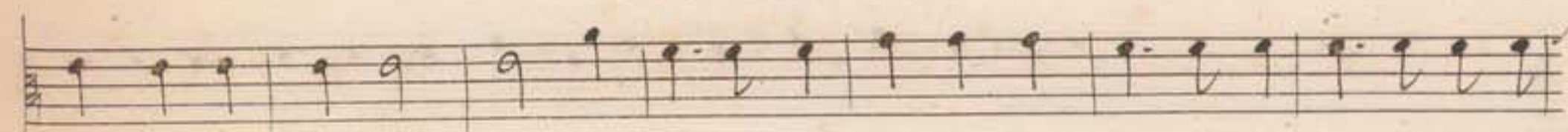
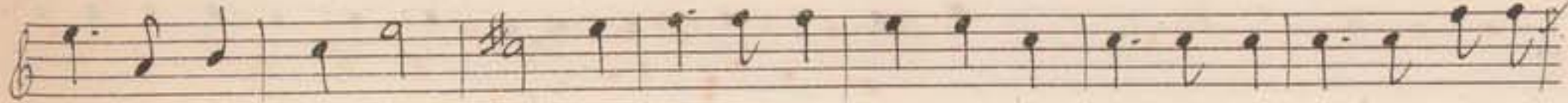


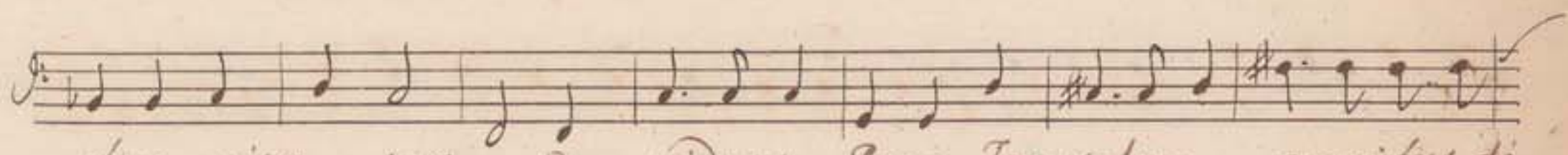
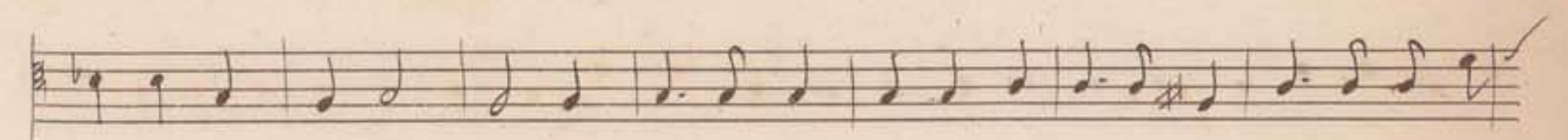
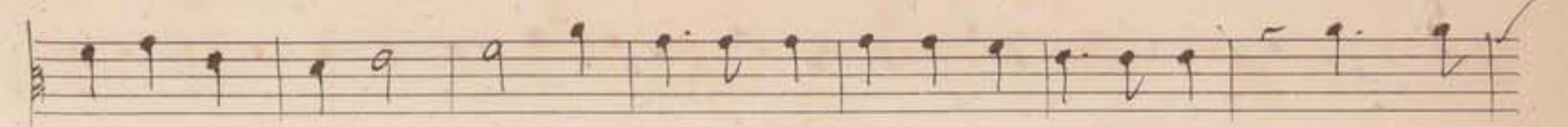
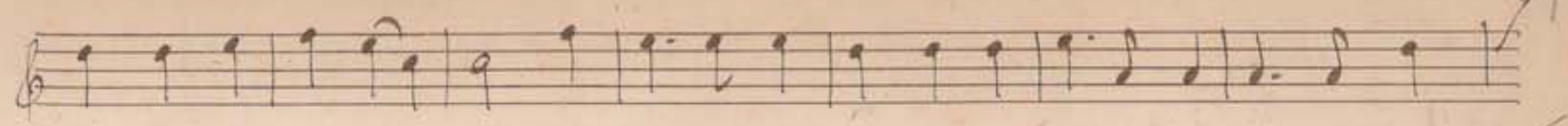
Dominus Ex si - on Et Videas Bona Ierusalem ompibus di -



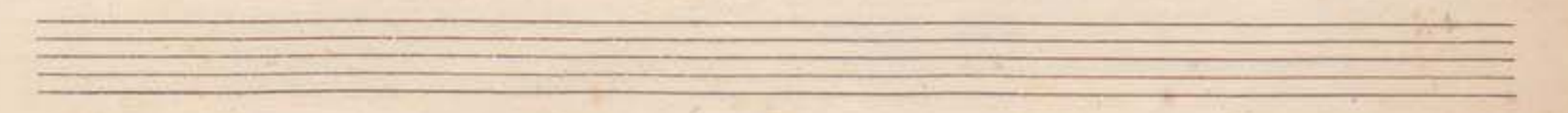
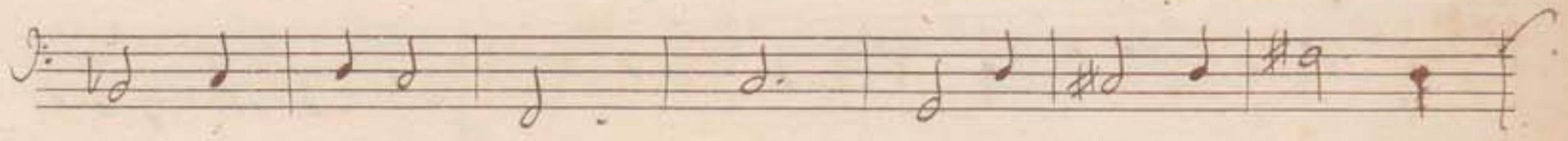
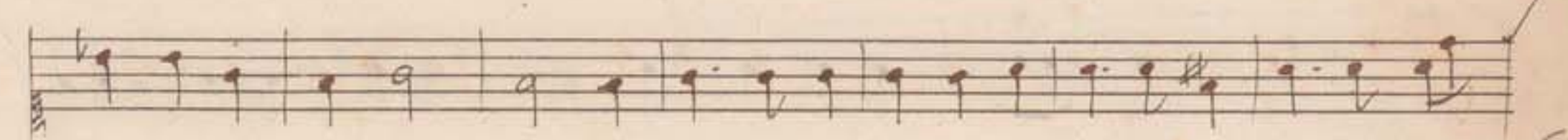
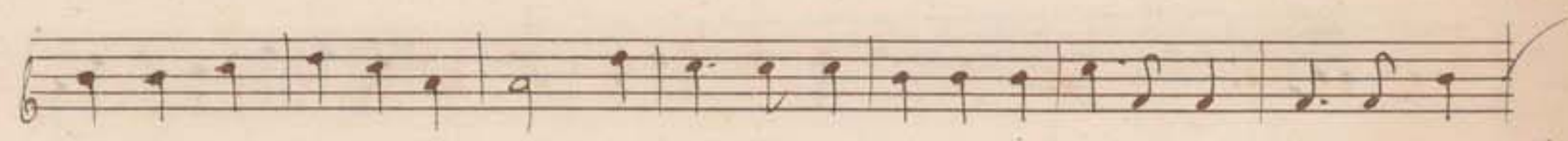
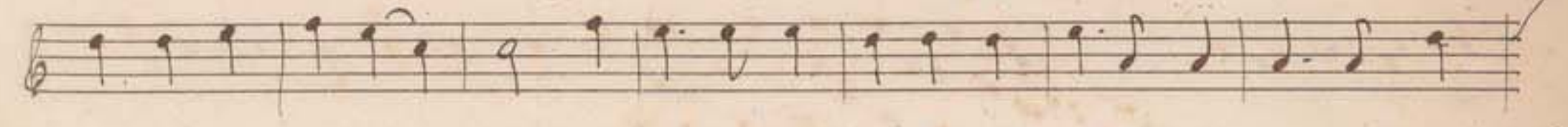


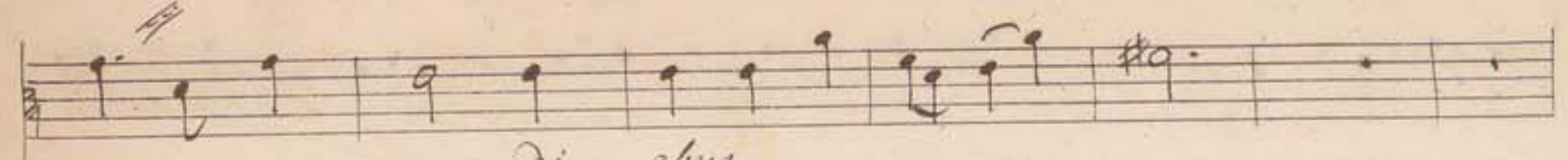
ebus visa ma Et videas bona Jerusalem omnibus di-



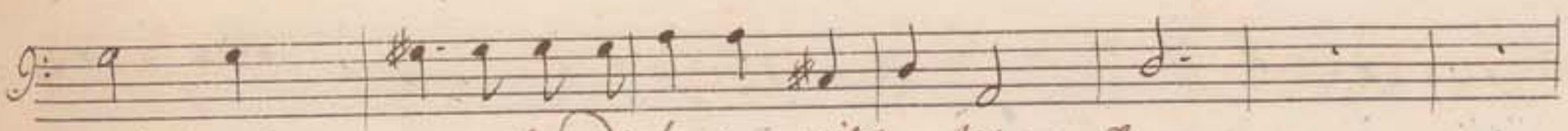
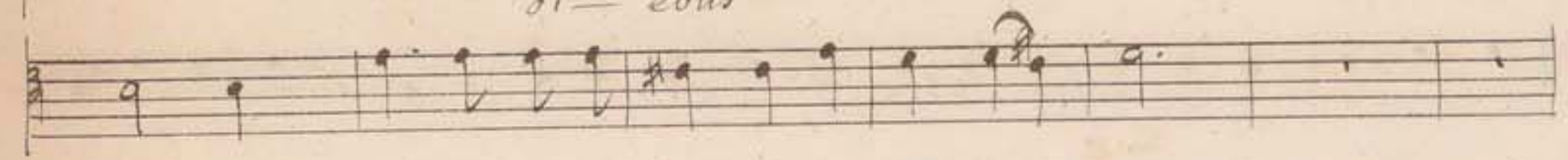


-ebus vitæ mæ Et videas Bona Ierusalem omnibus de

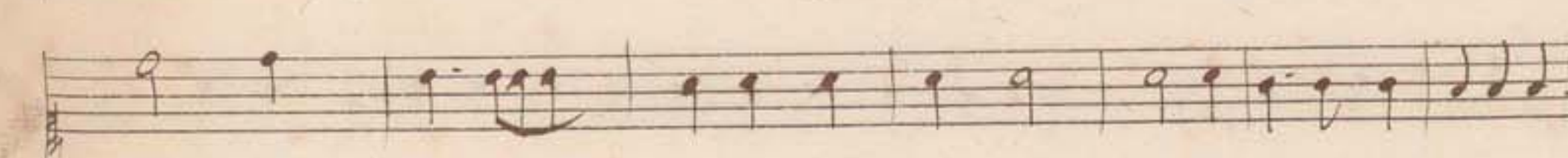
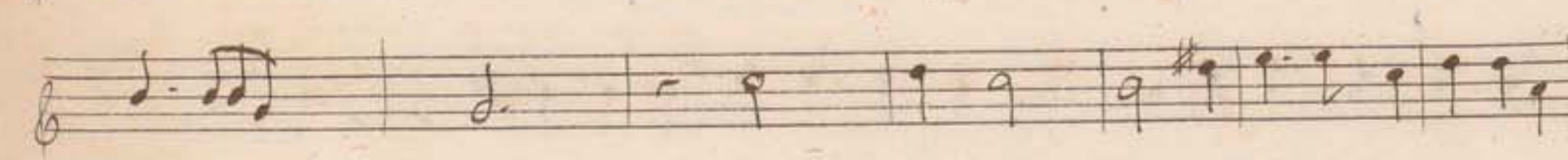
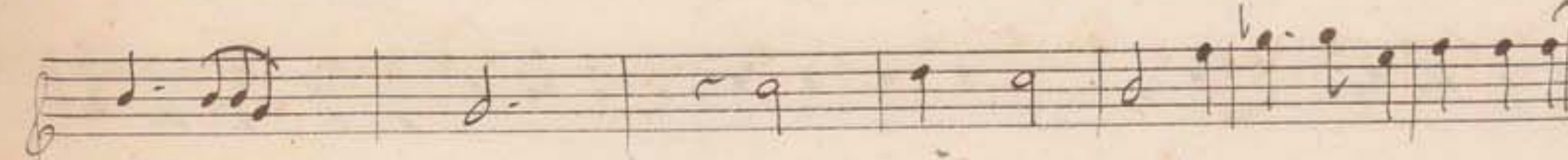
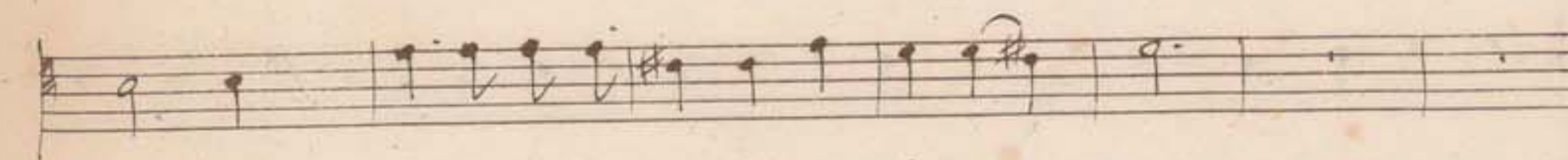
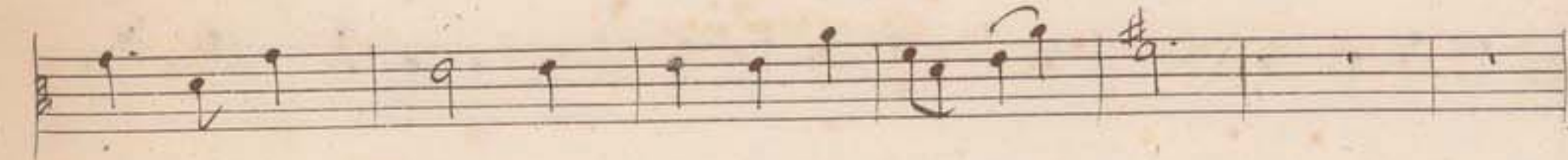
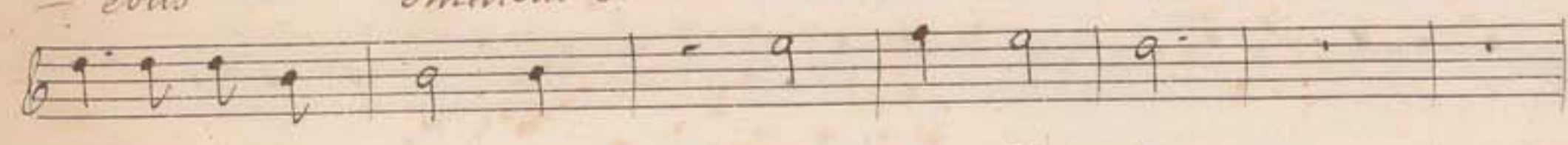


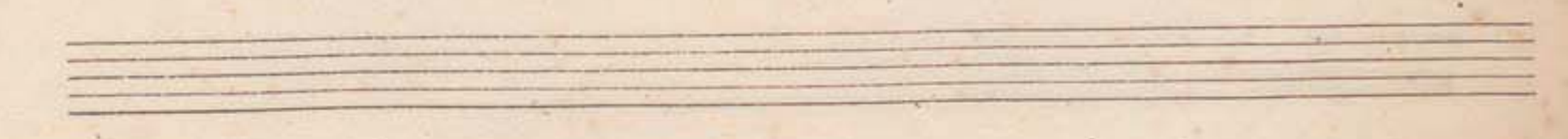
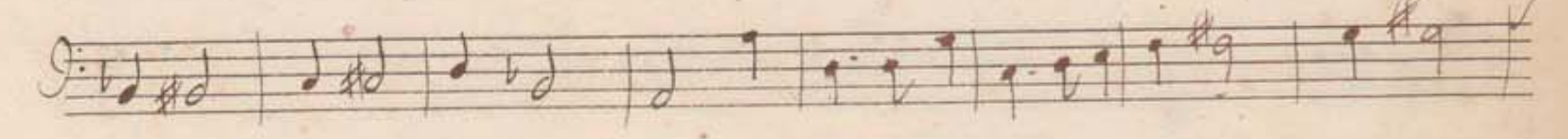
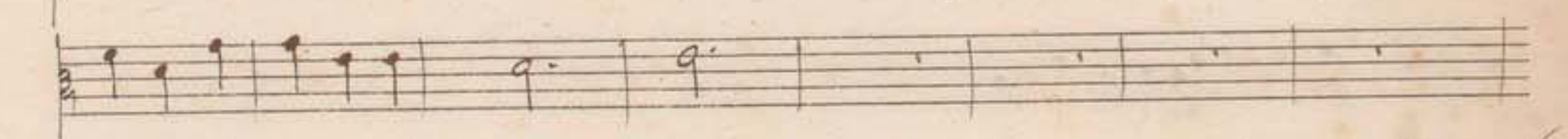
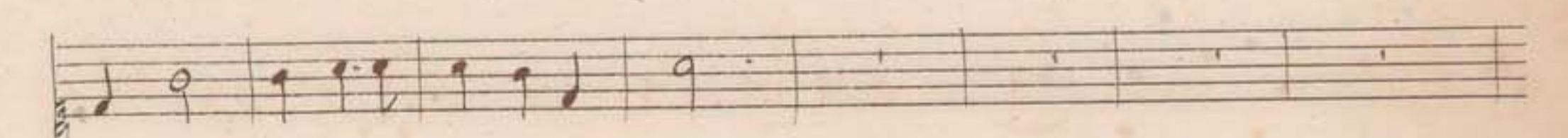
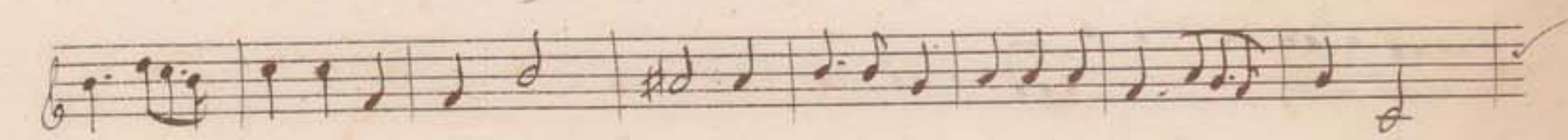
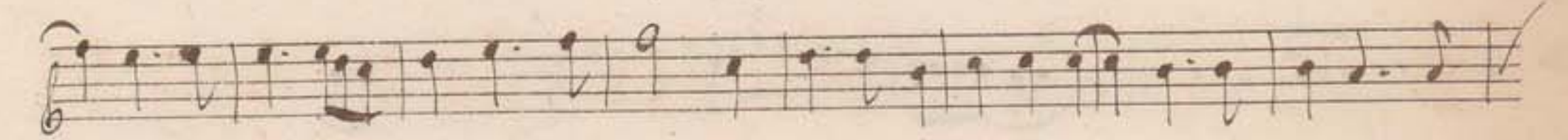
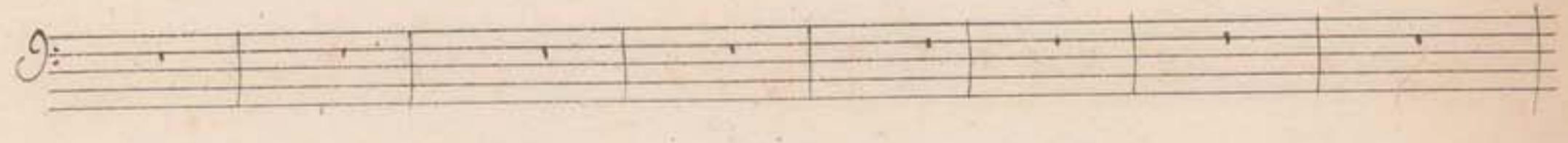
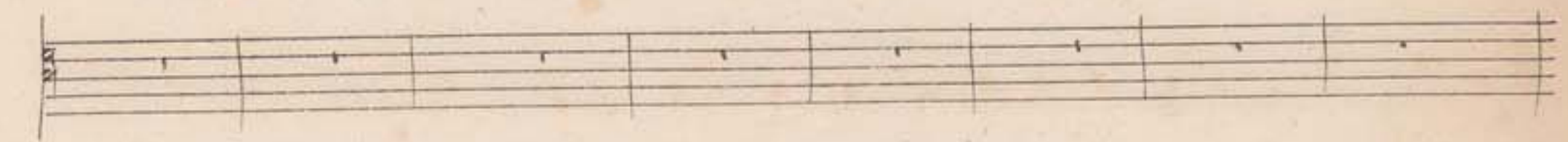
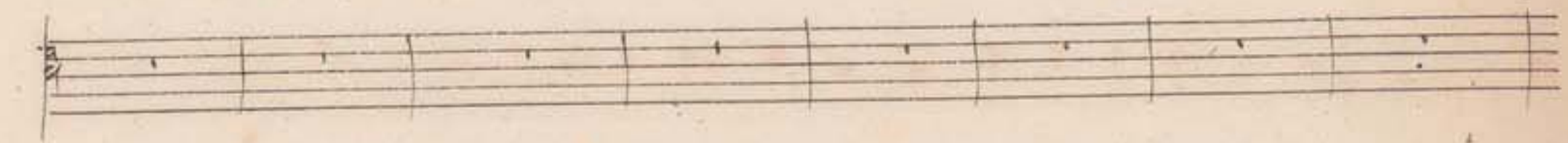
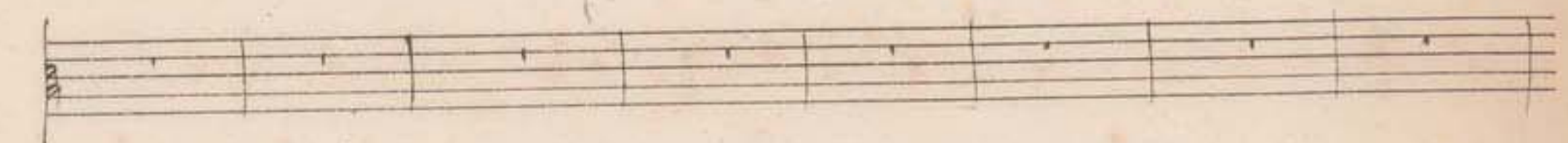
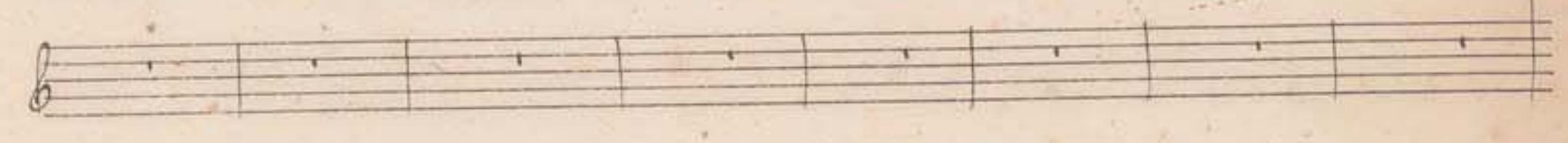
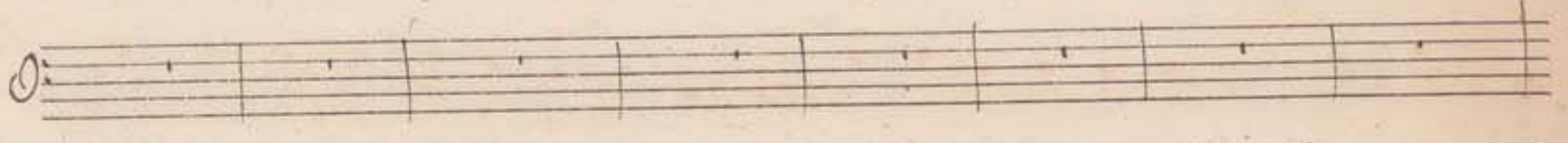
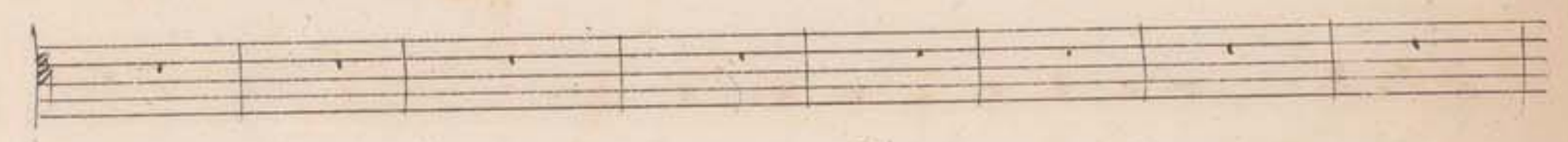
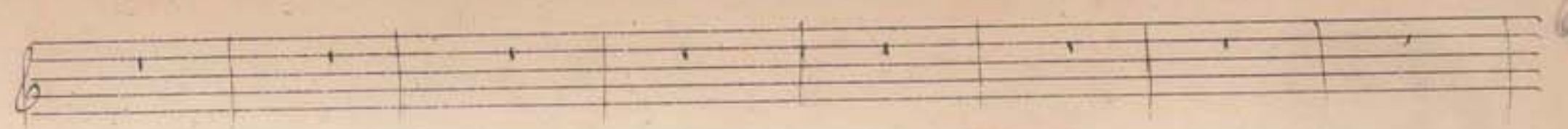


di-ebus



-ebus omnibus diebus vite m-a





Musical staff with treble clef and common time signature.

Musical staff with treble clef and common time signature.

Musical staff with treble clef and common time signature. Includes the handwritten word "Et" below the staff.

Musical staff with treble clef and common time signature.

Musical staff with bass clef and common time signature. Includes the handwritten word "Et" below the staff.

Et uideas filios fili-

Musical staff with treble clef and common time signature.

Musical staff with treble clef and common time signature.

Musical staff with treble clef and common time signature.

Musical staff with treble clef and common time signature.

Musical staff with bass clef and common time signature.

Musical staff with treble clef and common time signature, featuring a complex melodic line with many notes.

Musical staff with treble clef and common time signature, featuring a complex melodic line with many notes.

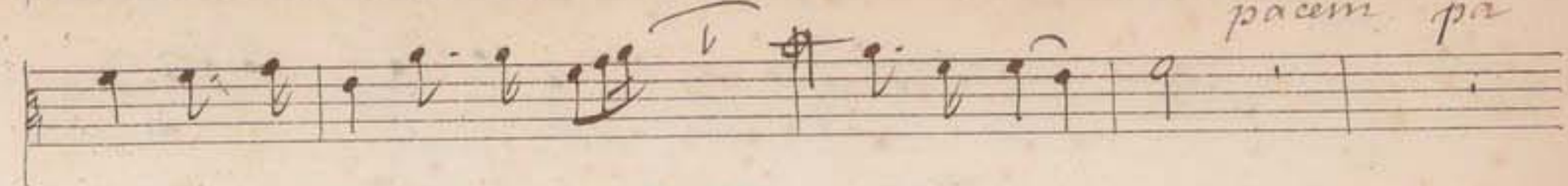
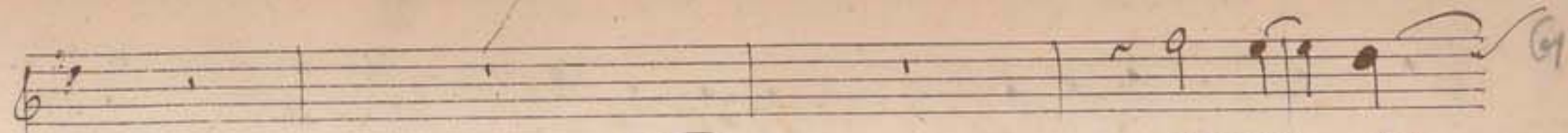
Musical staff with treble clef and common time signature.

Musical staff with treble clef and common time signature.

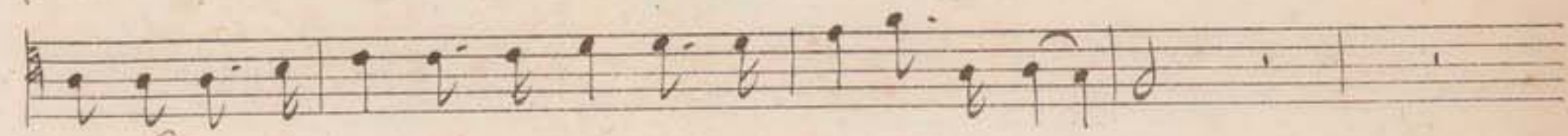
Musical staff with bass clef and common time signature.

Empty musical staff.

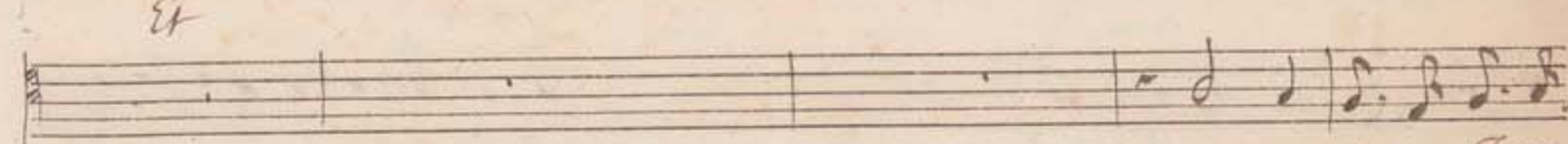
Empty musical staff.



pacem pa



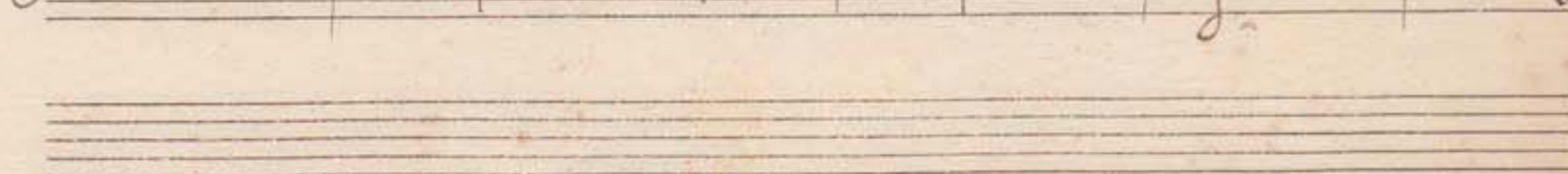
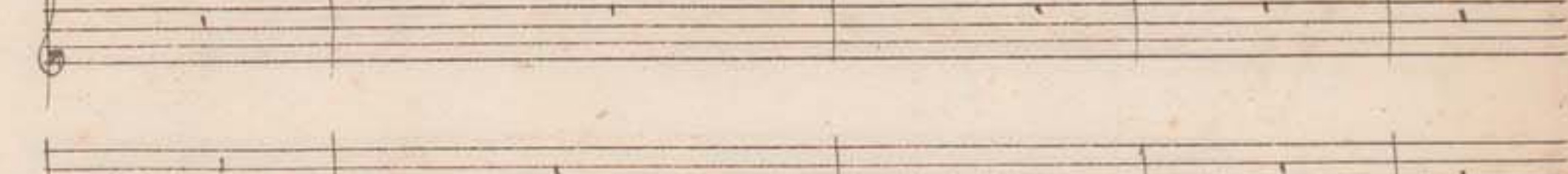
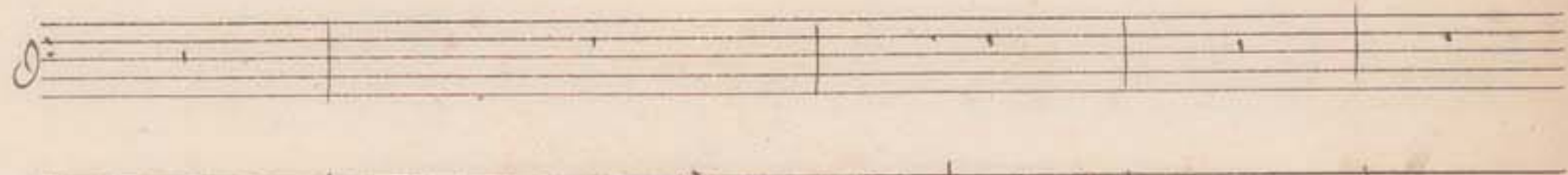
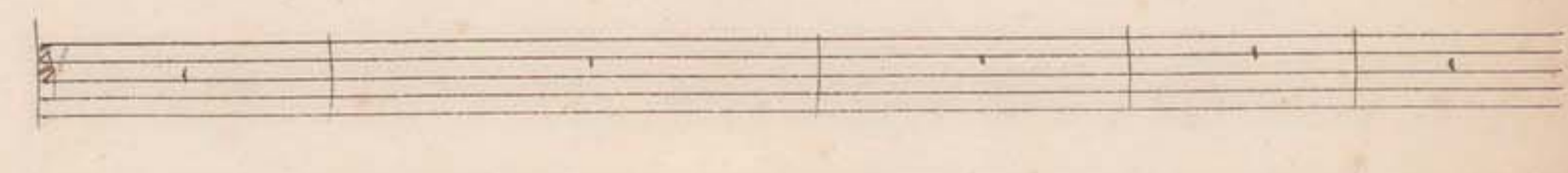
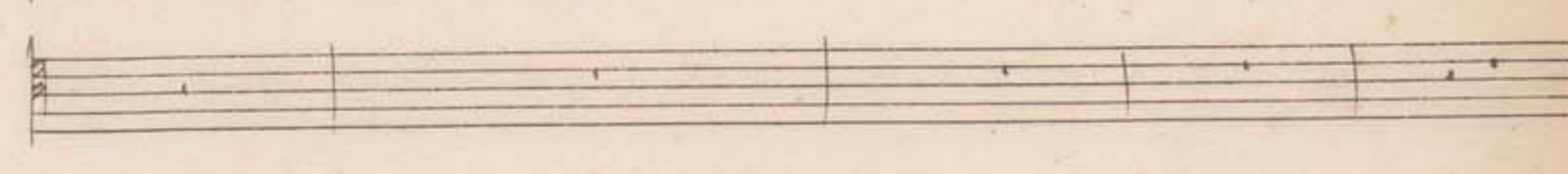
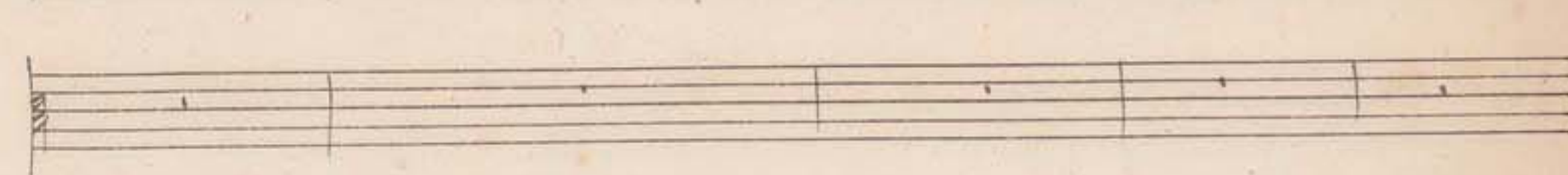
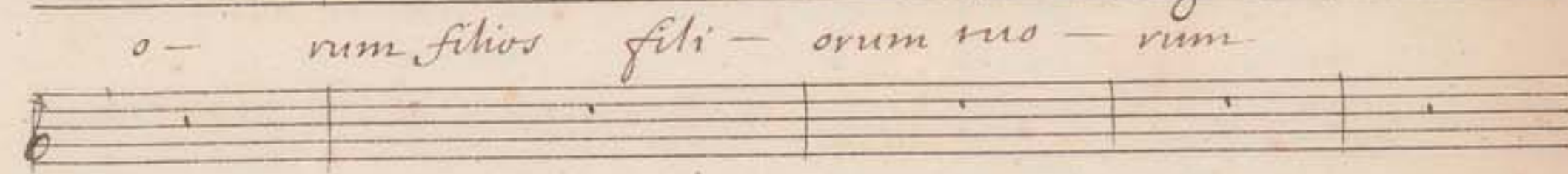
Et



pacem super Isra



rum filios fili - orum tuo - rum



cem *et*

et

et pacem super Terra — et *Et videas filios filio*

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top staff is a vocal line with lyrics written below it. The lyrics are: "cem", "et", "et", "et pacem super Terra — et", "Et videas filios filio". The notation includes various note values, rests, and accidentals. The paper shows signs of age, including foxing and some staining. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

pa - cem et

pacem

pa - cem pa - cem s.

rum tuo - rum pacem p.

pacem super Israel Et videas filios fili-

pacem :|| pa -

pa - - - - - cem . pa - - - - - cem

Israel Israel pacem Et

orum mo - - - - - rum pacem super Israel Et uideas filias, fili

The image shows a page of handwritten musical notation on aged paper. It features multiple staves of music, including vocal lines and instrumental accompaniment. The lyrics are written in Latin and are interspersed with the musical notation. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and discoloration. The musical notation includes various note values, rests, and clefs. The lyrics are: "pacem :|| pa -", "pa - - - - - cem . pa - - - - - cem", "Israel Israel pacem Et", and "orum mo - - - - - rum pacem super Israel Et uideas filias, fili".

pa - - - cem

Et filio - - - rui tuoru pacem

orum mo - - - rum pa - - - cem super Israel pacem super

Handwritten musical score with lyrics: *pacem :: Super Is - rael*, *pacem :: su - per Israel*, *pa - cem*, *pa - cem*, *Is - ra - el pacem su - per Israel*. The score consists of multiple staves with musical notation and lyrics.

F. J. N.

