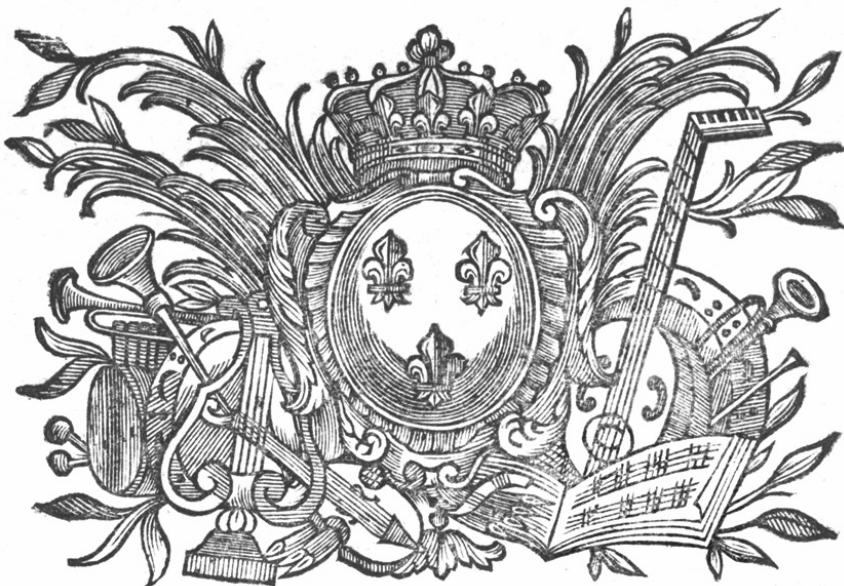


COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
RÉPERTOIRE MUSICAL POUR SOLI, CHŒUR ET ORCHESTRE

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 :
& videoas bona Jerusalem omnibus diebus vitæ tuæ.

Et videoas 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

Basse de violon

Lentement

Basse continue

9

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

15

A musical score page featuring ten staves. The top five staves (D., Hc., T., Bt., B.) have treble clefs and are mostly empty, with the first four having a '8' below them. The bottom five staves (D., Hc., T., Bt., B.) have bass clefs and are mostly empty. The bottom staff (Bc) has a bass clef and contains a melodic line. The instruments listed from top to bottom are: D., Hc., T., Bt., B., D., Hc., T., Bt., B., Dvn1, Dvn2, Hcvn, Qtvn, Bvn, and Bc.

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

20

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

This musical score page contains two staves of music, labeled 20 and 21. The instruments listed on the left are D., Hc., T., Bt., B., D., Hc., T., Bt., B., Dvn1, Dvn2, Hcvn, Qtvn, Bvn, and Bc. In measure 20, most instruments have rests. In measure 21, Dvn1 and Dvn2 play eighth-note patterns. Hcvn and Qtvn play eighth-note patterns. Bvn and Bc play sixteenth-note patterns.

25

D. Hc. T. Bt. B. D. Hc. T. Bt. B. Dvn1 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
Qtvn
Bvn
Bc

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

36

D.

Hc.

T.

Bt.

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

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

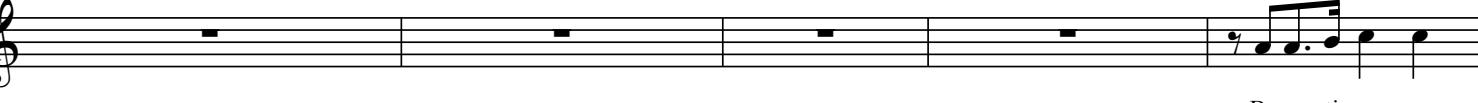
Hcvn

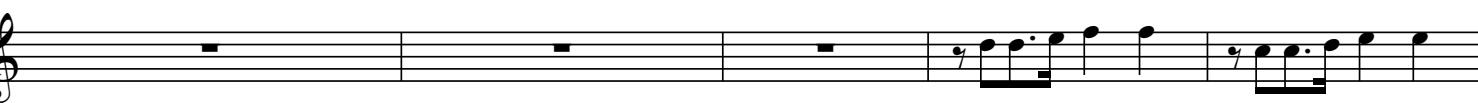
Qtvn

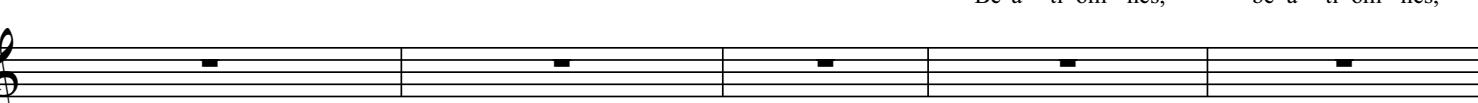
Bvn

Bc

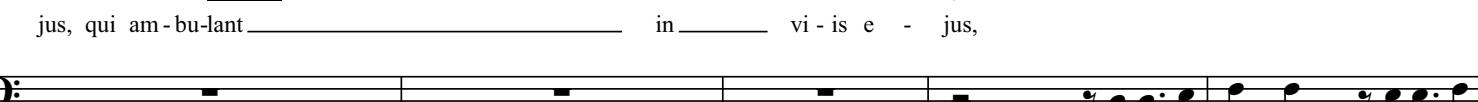
41

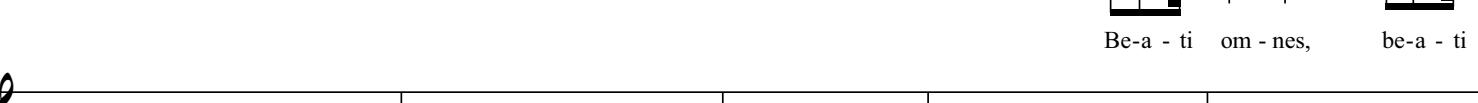
D. 

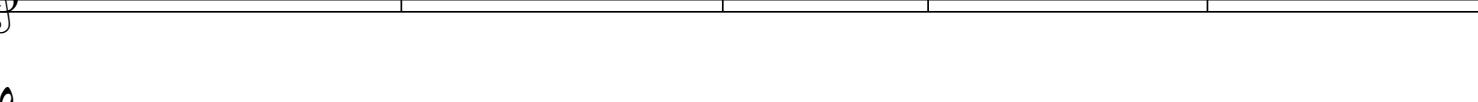
Hc. 

T. 

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

B. 

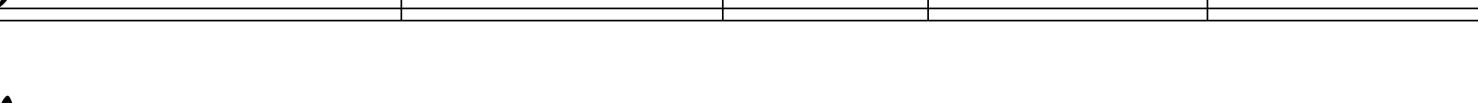
D. 

Hc. 

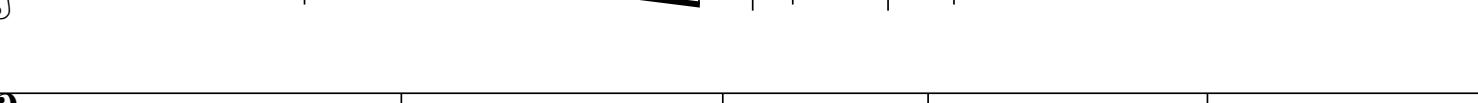
T. 

Bt. 

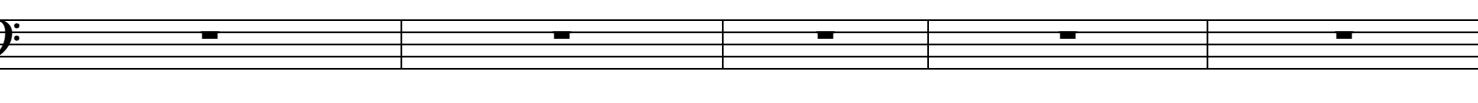
B. 

Dvn1 

Dvn2 

Hcvn 

Qtvn 

Bvn 

Bc 

D. 46

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

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

8 be-a-ti om - nes qui ti - men-t Do-mi-num qui am-bu-lant in vi-is e - -

om - nes, qui ti-men-t Do - mi - num: qui am - bi - lant in vi-is e - -

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

Qtvn

Bvn

Bc

b

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. 8 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. 8 nes, be - a - ti om - nes qui ti - ment Do - - - mi - num: qui am - bu-lant _____

T. 8 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

Qtvn

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

Qtvn

Bvn

Bc

D. 63

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

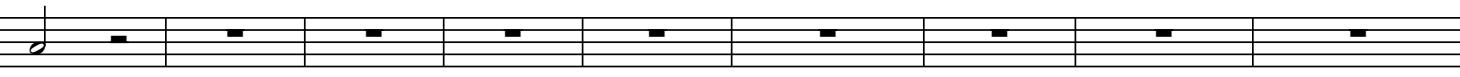
- jus, qui am-bu-lant, qui am-bu-lant in vi - is e - jus.
8 jus, qui am-bu-lant in vi - is, qui am-bu-lant in vi-is e - jus.
8 jus, qui am-bu-lant in vi - is, qui am-bu-lant in vi-is e - jus.
jus, in vi - is e - - - jus.
jus, qui am-bu-lant in vi - is e - - - jus.
- jus, qui am-bu-lant, qui am-bu-lant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

70

D. Hc. T. Bt. B. D. Hc. T. Bt. B. Dvn1 Dvn2 Hcvn Qtvn Bvn Bc

La - bo - res ma - nu - um tu - a -
 La - bo - - - res ma - nu - um tu - a -
 La - bo - res ma - nu - um tu - a -

84

D. 

rit,

Hc. 

rit,

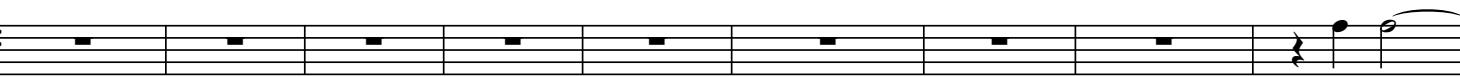
T. 

la -

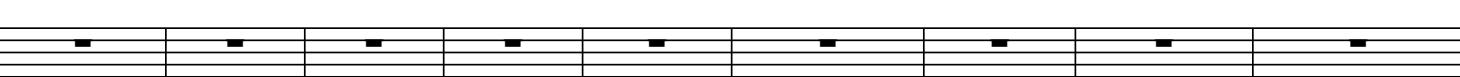
Bt. 

rit,

la -

B. 

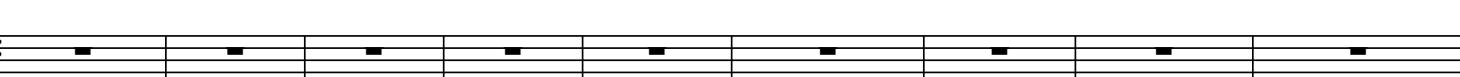
la - bo -

D. 

Hc. 

T. 

Bt. 

B. 

Dvn1 

Dvn2 

Hcvn 

Qtvn 

Bvn 

Bc 

93

D.

Hc. 8

T. 8

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

Bt.

B. 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 -

D.

Hc. 8

T. 8

Bt.

B.

Dvn1

Dvn2

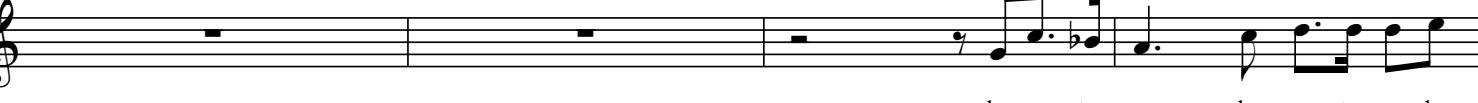
Hcvn

Qtvn

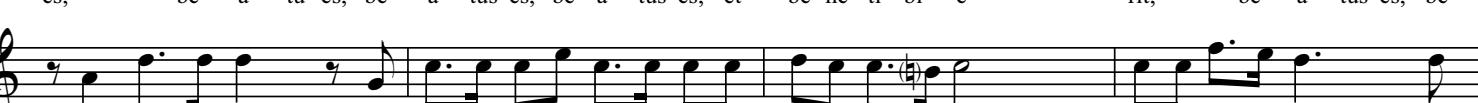
Bvn

Bc

99

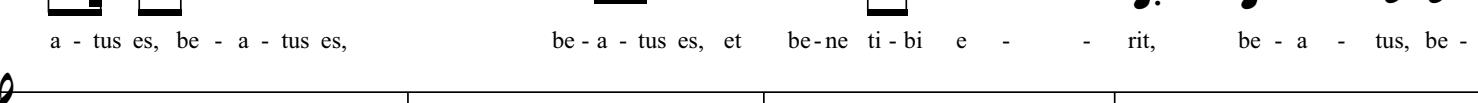
D. 

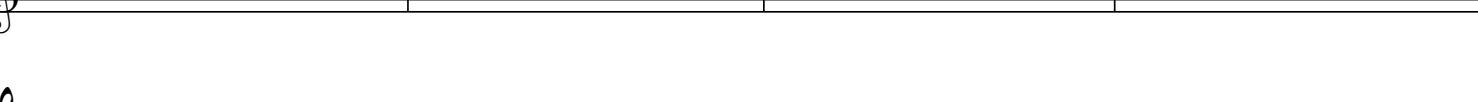
Hc. 

T. 

Bt. 

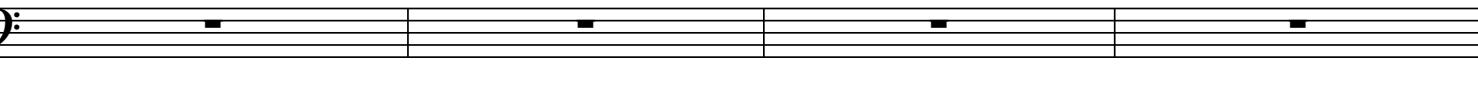
B. 

D. 

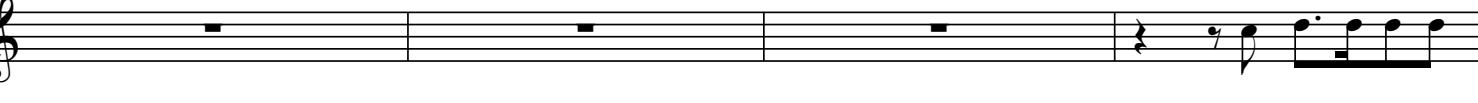
Hc. 

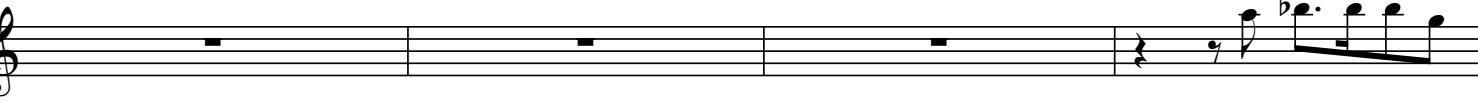
T. 

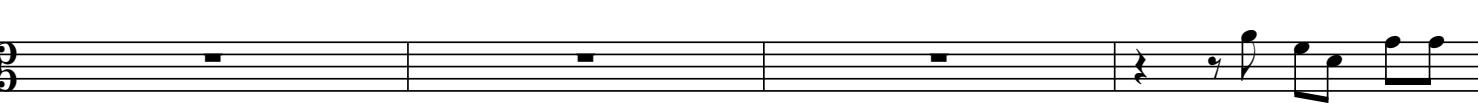
Bt. 

B. 

Dvn1 

Dvn2 

Hcvn 

Qtvn 

Bvn 

Bc 

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

D. 103

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

Hc. 8 a - tu es, be - a - tus es, et be - ne ti - bi e - rit, et be - ne ti - bi e - rit. U - xor

T. 8 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. 8

T. 8

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

109

D.

Hc.

8 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

Qtvn

Bvn

Bc

118

D.

Hc. 8 u - xor tu - a si - cut vi - tis a - bun-dans:

T. 8

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

B.

D.

Hc. 8

T. 8

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

126

D.

Hc. 8 in la - te - ri-bus do - mus tu - æ, in la - te - ri-bus

T. 8

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

B.

D.

Hc. 8

T. 8

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

D.	[Musical staff: Treble clef, 135 BPM, 4/4 time. Measures 1-10.]
Hc.	[Musical staff: Treble clef, 8th note duration. Measures 1-10. Includes lyrics: do - mus tu - æ.]
T.	[Musical staff: Treble clef, 8th note duration. Measures 1-10.]
Bt.	[Musical staff: Bass clef, 8th note duration. Measures 1-10. Includes lyrics: tu - æ, do - mus su - æ.]
B.	[Musical staff: Bass clef. Measures 1-10.]
D.	[Musical staff: Treble clef. Measures 1-10.]
Hc.	[Musical staff: Treble clef, 8th note duration. Measures 1-10.]
T.	[Musical staff: Treble clef, 8th note duration. Measures 1-10.]
Bt.	[Musical staff: Bass clef. Measures 1-10.]
B.	[Musical staff: Bass clef. Measures 1-10.]
Dvn1	[Musical staff: Treble clef. Measures 11-15.]
Dvn2	[Musical staff: Treble clef. Measures 11-15.]
Hcvn	[Musical staff: Bass clef, 15th note duration. Measures 11-15.]
Qtvn	[Musical staff: Bass clef, 15th note duration. Measures 11-15.]
Bvn	[Musical staff: Bass clef. Measures 11-15.]
Bc	[Musical staff: Bass clef. Measures 11-15.]

144

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

Fi - li - i

151

D. Fi - li - i

Hc. 8 Fi - li - i tu - i

T. 8 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. 8 Fi - li - i

T. 8 Fi - li - i

Bt. Fi - li - i

B. Fi - li - i

Dvn1

Dvn2

Hcvn Fi - li - i

Qtvn Fi - li - i

Bvn Fi - li - i

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 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

Qtvn

Bvn

Bc

167

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

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

T. 8 - 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 - - - i - tu

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

T. 8 - 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 - - - i - tu

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. 8 tu - æ, men - sæ tu - æ.

T. 8 - - 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. 8 tu - æ, men - sæ tu - æ.

T. 8 - - 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.

Dvn1

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

Qtvn

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

T. 8 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 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 ti - bi Do - mi-

Dvn1

Dvn2

Hcvn

Qtvn

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.

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

T.

8 tæ tu - æ,

Bt.

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

B.

D.

Hc.

8

T.

8

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

222

D.

Hc.

T.

Bt.

B.

Bene-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

Qtvn

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-

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

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

This musical score page consists of ten staves of music. The first five staves (D., Hc., T., Bt., B.) each have a treble clef and show a steady eighth-note pattern. The next five staves (D., Hc., T., Bt., B.) also show eighth-note patterns. The last five staves (Dvn1, Dvn2, Hcvn, Qtvn, Bvn) show more complex rhythmic patterns, including sixteenth notes and rests. The Bc staff shows a continuous eighth-note pattern. The page is numbered 43 at the top right and has a tempo marking of 252 at the top left.

262

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

Et vi - de-

Et vi - de-as fi - li-

267

D.

Hc.

T.

Bt.

B.

D.

Hc.

T.

Bt.

B.

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

pa - cem, pa - cem

Et vi - de-as fi - li - os fi - li - o - rum tu-o - rum:

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

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

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

pa - cem

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. pa - - -

T. pa - - -

Bt. pa - - -

B. pa - cem

Dvn1 pa - - -

Dvn2 pa - - -

Hcvn pa - - -

Qtvn pa - - -

Bvn pa - - -

Bc pa - - -

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 -

Dvn1

Dvn2

Hcvn

Qtvn

Bvn

Bc

284

D. Hc. T. Bt. B. D. Hc. T. Bt. B. Dvn1 Dvn2 Hcvn Qtvn Bvn Bc

pa - - - cem su-per Is - ra - el,
 - cem su - per Is - ra - el, pa - cem su-per Is - ra - el, pa - - - cem su -
 el, pa - - - cem, et vi-de-as fi - li - os fi - li-o - rum tu-o - rum:
 el, et vi-de-as fi - li - os fi - li-o - rum: pa - cem su-per Is - ra - el, pa - cem
 - cem su - per Is - ra - el, pa - cem su-per Is - ra - el, pa - - - cem su -
 el, pa - - - cem, 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
 Dvn1 Dvn2 Hcvn Qtvn Bvn Bc

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.

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.

Dvn1

Dvn2

Hcvn

Qtvn

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



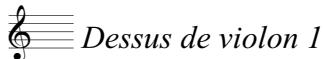
Taille



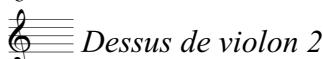
Basse-taille



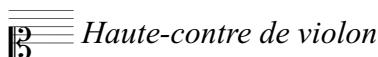
Basse



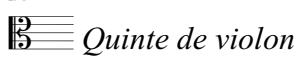
Dessus de violon 1



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)].

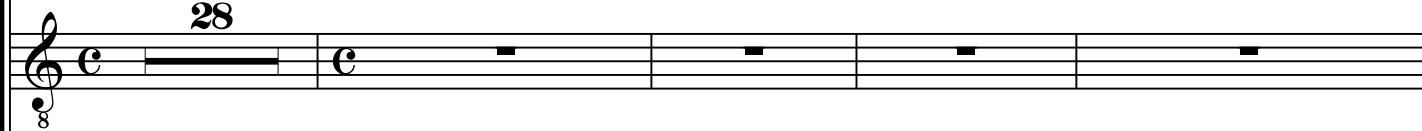
Lentement

28

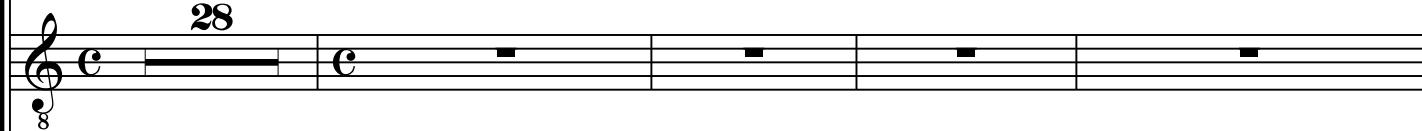
Dessus



Haute-contre



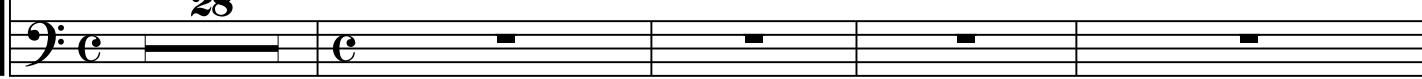
Taille



Basse-taille



Basse



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

28

33

D. H. 8 T. 8 Bt. B.

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

38

D. Hc. T. Bt. B.

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

43

D.
Hc.
T.
Bt.
B.

Be-a - ti om - nes, be-a - ti om - - - - nes, qui ti-men-t Do-mi-

Be-a - ti om - nes, be-a - ti om - nes, be-a - ti om - nes qui ti - men-t Do-mi-

vi - is e - jus,

Be-a - ti om - nes, be-a - ti om - - nes, qui ti - men-t Do - - mi-

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

T. 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. 8 vi - is, qui am-bu - lant in vi-is e - jus. La - bo - - - - res ma-nu-

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

Bt. 8 vi - is e - - - jus. La-bo - res ma - nu - um _____

B. 8 in vi - is e - - - jus.

8 Verset 2

77

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

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

T.

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

B.

D. 83

Hc.

T. 8

Bt.

B.

<img alt="Musical score for five voices (D, Hc, T, Bt, B) from measure 83 to 8. The score includes vocal parts and piano accompaniment. Measures 83-86 show piano chords and vocal entries. Measure 87 shows piano chords and vocal entries. Measure 88 shows piano chords and vocal entries. Measure 89 shows piano chords and vocal entries. Measure 90 shows piano chords and vocal entries. Measure 91 shows piano chords and vocal entries. Measure 92 shows piano chords and vocal entries. Measure 93 shows piano chords and vocal entries. Measure 94 shows piano chords and vocal entries. Measure 95 shows piano chords and vocal entries. Measure 96 shows piano chords and vocal entries. Measure 97 shows piano chords and vocal entries. Measure 98 shows piano chords and vocal entries. Measure 99 shows piano chords and vocal entries. Measure 100 shows piano chords and vocal entries. Measure 101 shows piano chords and vocal entries. Measure 102 shows piano chords and vocal entries. 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96

D.

Hc.

T.

Bt.

B.

be - a - tu es, et

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

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

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

This musical score page shows a setting for five voices (D., Hc., T., Bt., B.) and basso continuo (B.). The key signature is G major, indicated by a single sharp symbol. The tempo is 96 BPM. The vocal parts sing the phrase "be - a - tu es" and "qui - a man-du-ca - - - bis:" followed by a repeat sign and "be - a - tu es". The basso continuo part (B.) provides harmonic support with sustained notes and bassoon entries. The vocal parts sing the phrase "be - a - tu es" and "qui - a man-du - ca-bis, man-du-ca - - - bis:" followed by a repeat sign and "be - a - tu es". The basso continuo part (B.) sings the phrase "- a man - du - ca - - - - bis:" followed by a repeat sign and "be - a - tu es". The vocal parts sing the phrase "be - a - tu es" and "be - a - tu es". The basso continuo part (B.) sings the phrase "be - a - tu es" and "be - a - tu es".

101

D.
Hc.
T.
Bt.
B.

be - a - tus es, be - a - tus es, be - a - tu es, be - a - tus, be - a - tus es, et
be-ne ti - bi e - rit, be - a - tus es, be - a - tu es, be - a - tus es, et be-ne ti - bi e -
be-ne di - bi e - rit, be-a - tu es, be - a - tus es, be - a - tus es, et be-ne ti - bi e -
be-ne ti - bi e - rit, be - a - tus es, be - a - tus es, et be-ne ti - bi e - rit,
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.
Hc.
T.
Bt.
B.

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

113

D. 6

Hc. 6

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

T. 6

Bt. 6

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

B. 6

This musical score page shows five staves of music. The top staff is for the instrument D. (likely harpsichord or piano), featuring a continuous eighth-note pattern. The second staff is for Hc. (likely harp), with a more melodic line involving sixteenth-note patterns and grace notes. The third staff is for T. (likely triangle), showing a steady eighth-note pattern. The fourth staff is for Bt. (likely bassoon or double bass), with a rhythmic pattern of eighth and sixteenth notes. The bottom staff is for B. (likely bassoon or double bass), which serves as the harmonic foundation, with notes sustained across measures and chords changing periodically. The vocal parts (Hc., T., Bt., B.) sing lyrics in Latin, with the piano part (B.) providing harmonic support. Measure numbers 113 and 6 are indicated above the staves.

127

D.

Hc. 8

T. 8

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

D.

Hc.

T.

Bt.

B.

II

II

II

8 tu - æ.

8

mus su - æ.

Verset 4

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

11

11

11

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

D. 160

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

Hc.

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

T.

8 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.

Hc.

T.

Bt.

B.

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

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

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

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

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

D. 170 cu - - - i - tu, men - sæ tu - æ men-sæ tu - æ.

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

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

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

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

6

6

6

6

6

181 Verset 5

D.

Hc.

T.

Bt.

B.

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

187

D. H. 8 T. 8 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-

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-

This musical score page shows five staves (D, Hc, T, Bt, B) from measure 195 to the end of the section. The Tenor (T) staff contains lyrics in Latin: '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-' followed by another line of the same lyrics. The other voices (D, Hc, Bt, B) provide harmonic support with sustained notes or simple patterns. The section is identified as 'Verset 6'.

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.
Hc.
T.
Bt.
B.

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

208

D. 

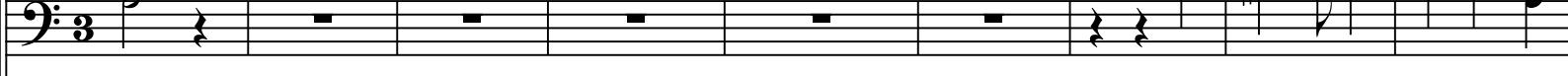
on:

Hc. 

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. 

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

T. 
8

Bt. 
ru - sa - lem om - ni - bus, om - ni - bus di - e - bus vi - tæ tu - æ,

B. 
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 bona Je - ru - sa-lem om - ni-bus di - e - bus vi - tæ tu -

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

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

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

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

This musical score page features five staves, each representing a different voice: D. (Soprano), Hc. (Alto), T. (Tenor), Bt. (Bass), and B. (Double Bass). The music is set in common time (indicated by '3'). The vocal parts (D., Hc., T., Bt.) sing in three-measure groups, with lyrics in Latin: 'et vi - de-as bona Je - ru - sa-lem om - ni-bus di - e - bus vi - tæ tu -'. The basso part (B.) begins its entry in measure 228 with a melodic line. Measure numbers 227 and 228 are indicated above the staff. The vocal parts are primarily represented by quarter notes and eighth notes, while the basso part uses eighth and sixteenth notes.

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. 8 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. 8 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. | T. | Bt. | B.

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

T. 8 rum:

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

B. rum:

This musical score page contains five staves. The top staff is for the Drums (D), followed by the Horn (Hc) in 8th note groups, the Trombone (T) in eighth notes, the Double Bass (Bt), and the Bassoon (B). The vocal parts are integrated into the instrumental parts. The vocal parts include lyrics such as 'pa - cem, _____ pa - cem su - per Is - ra - el, et vi - de - as fi - li-os, fi - li-', 'rum: et vi - de - as fi - li - os fi - li - o -', 'rum:', 'pa - cem su - per Is - ra-el, pa-cem su - per Is - ra - el, et vi-de - as fi - li-', and 'rum:'. The music is in common time, and the instrumentation includes drums, double bass, bassoon, and trombone.

275

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

Hc.

T.

Bt.

B.

os fi - li - o - rum tu - o - rum: pa - - cem, pa - - cem, pa -

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

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-

This musical score page contains five staves of music for voices. The voices are labeled on the left: D., Hc., T., Bt., and B. The tempo is marked as 280. The vocal parts sing in Latin, with some words in Hebrew. The music consists of five staves with various note heads and rests.

285

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

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

T. 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.

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



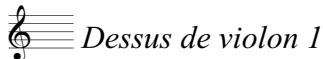
Taille



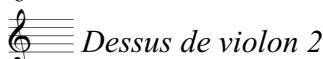
Basse-taille



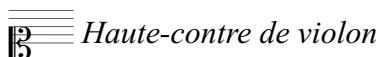
Basse



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

Haute-contre

Taille

Basse-taille

Basse

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

T. 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

This musical score page contains five staves of music for orchestra and choir. The vocal parts (Tenor and Bass) sing in Latin, referring to beatitudes. The music consists of six measures of eighth-note patterns. The vocal parts sing in Latin, referring to beatitudes. The music consists of six measures of eighth-note patterns.

D. 62

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

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

T. 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.

D. 67 40 42 6

Hc.

T.

Bt.

B.

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

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

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

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

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

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.

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

T.

8 - - 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:

This musical score page features five staves, each representing a different voice or instrument. The top staff is labeled 'D.' and contains lyrics in Latin. The second staff is labeled 'Hc.' and the third is 'T.'. The fourth staff is labeled 'Bt.' and the bottom staff is labeled 'B.'. The music is in G major and 8th note time signature. The vocal parts (D, Hc, T) sing a rhythmic pattern of eighth notes, with some notes tied over from the previous measure. The basso continuo part (B) provides harmonic support with sustained notes. The lyrics are in Latin and include words like 'rum', 'fi - li - i', 'tu - i', 'si - cut', 'no - vel - læ', 'o - li - va', and 'rum:'. The score is numbered 158 at the top left.

D. 164

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

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

T. 8 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 -

This musical score page contains five staves, each representing a different voice: D. (Soprano), Hc. (Horn/Corno), T. (Tenor), Bt. (Bass/Tuba), and B. (Bassoon). The music is in common time. Measure 175 begins with a rest, followed by a vocal entry. The vocal entries consist of the words 'be-ne-di-cat' followed by either 'ti-bi Do-mi-nus ex Si - on' (for voices D., Hc., T., and Bt.) or 'Do - mi - nus' (for the B. part). The Bt. and B. parts have distinct melodic lines in the latter part of the measure. Measure 25 follows, continuing the pattern of the previous measure. The vocal entries are identical to those in measure 175. The Bt. and B. parts continue their distinct melodic lines. The vocal parts are primarily composed of eighth-note patterns, while the Bt. and B. parts feature more complex rhythmic patterns involving sixteenth notes and rests.

204

D.
Hc.
T.
Bt.
B.

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

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-

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-

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

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 -

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 - e - bus,

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

T. 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

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 -

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

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



Orchestre

Nomenclature :



Dessus



Haute-contre



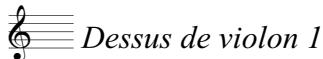
Taille



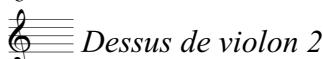
Basse-taille



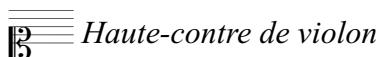
Basse



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

Dessus de violon 2

Haute-contre de violon

Quinte de violon

Basse de violon

Basse continue

Lentement

The musical score consists of six staves, each representing a different instrument. From top to bottom, the instruments are: Dessus de violon 1, Dessus de violon 2, Haute-contre de violon, Quinte de violon, Basse de violon, and Basse continue. The music is in common time and key signature of C major. The score is divided into six measures. In the first measure, all instruments play quarter notes except for the Bassoon, which rests. In the second measure, all instruments play eighth notes. In the third, fourth, fifth, and sixth measures, all instruments play eighth notes except for the Bassoon, which has a grace note. The bassoon's part is labeled 'Lentement'.

9

Dvll

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves, each representing a different instrument. The instruments are: Double Bassoon (Dvll), Double Bassoon 2 (Dvl2), Horn (Hcvl), Oboe (Qvl), Bassoon (Bvl), and Bassoon C (Bc). The music is in common time. Measure 9 begins with a measure rest for all instruments. The Double Bassoon (Dvll) has a continuous eighth-note pattern. The Double Bassoon 2 (Dvl2) has a similar eighth-note pattern with some sixteenth-note grace notes. The Horn (Hcvl) has a steady eighth-note pattern. The Oboe (Qvl) has a eighth-note pattern with a sixteenth-note grace note. The Bassoon (Bvl) and Bassoon C (Bc) both play eighth-note patterns. The bassoon parts include a key signature of one sharp.

14

Dvll

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Dvll, Dvl2, Hcvl, Qvl, Bvl, and Bc. The key signature is one flat, and the time signature is common time. Measure 14 begins with Dvll playing eighth-note pairs. Dvl2 follows with eighth-note pairs, some with grace notes. Hcvl has a sustained note followed by eighth-note pairs. Qvl plays sustained notes. Bvl and Bc play eighth-note pairs, with Bc mirroring the patterns of Bvl. The music continues with a series of eighth-note pairs across all staves.

19

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

A musical score page featuring six staves. The top staff is for Dvl1, showing a continuous line of eighth and sixteenth notes. The second staff is for Dvl2, with a mix of eighth and sixteenth notes, some with stems pointing up and some down. The third staff is for Hcvl, with eighth and sixteenth notes. The fourth staff is for Qvl, which has several rests and a single eighth note. The fifth staff is for Bvl, and the bottom staff is for Bc, both showing eighth and sixteenth note patterns. Measure numbers '19' and '20' are present above the staves.

23

Dvll

Dvl2

Hcvl

Qvl

Bvl

Bc

28

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

34

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

A musical score page featuring six staves. The top two staves are for Double Bassoon (Dvl1 and Dvl2), each showing eighth-note patterns. The third staff is for Bassoon (Hcvl), the fourth for Bassoon (Qvl), and the fifth for Bassoon (Bvl), all with sustained notes. The bottom staff is for Cello (Bc), showing quarter notes. The page number 34 is at the top left, and the page number 9 is at the top right.

40

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

A musical score page featuring six staves. The top four staves (Dvl1, Dvl2, Hcvl, Qvl) have treble clefs and are mostly silent. The fifth staff (Bvl) has a bass clef and is also mostly silent. The bottom staff (Bc) has a bass clef and contains musical notation, including eighth and sixteenth notes, with some dynamics like a forte sign.

47

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves, each with a different instrument name and clef. The staves are arranged vertically. The first four staves (Dvl1, Dvl2, Hcvl, Qvl) share a common treble clef and a five-line staff. Dvl1 and Dvl2 both begin with an eighth-note rest. The remaining four measures for these staves consist of eighth-note pairs. The fifth staff (Bvl) uses a bass clef and a five-line staff. The sixth staff (Bc) uses a bass clef and an eight-line bass staff. Measures 1 through 4 for Bc feature eighth-note pairs with a bass clef. Measures 5 through 8 for Bc show a more complex pattern: eighth-note pairs, eighth-note rests, eighth-note pairs, eighth-note rests, eighth-note pairs, eighth-note rests, eighth-note pairs, eighth-note rests.

53

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The staves are labeled on the left: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The music is in common time. The key signature changes from no sharps or flats to one sharp (F#) at the beginning of measure 53. The notation includes eighth and sixteenth notes, with some notes having stems pointing up and others down. Measure 53 starts with a forte dynamic.

58

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 58 begins with a dynamic of 7. The first two staves (Dvl1 and Dvl2) play eighth-note patterns. The third staff (Hcvl) starts with a rest, followed by eighth and sixteenth notes. The fourth staff (Qvl) has eighth-note patterns. The fifth and sixth staves (Bvl and Bc) also have eighth-note patterns. The music continues with a steady eighth-note pattern across all staves.

64

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The key signature changes from one staff to the next. The first four staves (Dvl1, Dvl2, Hcvl, Qvl) have treble clefs, while the last two (Bvl, Bc) have bass clefs. The time signature is 64 throughout. The music consists of six measures. Measures 1-4 feature eighth-note patterns, while measures 5-6 are entirely silent.

72

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The key signature changes across the staves: Dvl1 and Dvl2 are in G major; Hcvl and Qvl are in E major; and Bvl and Bc are in B major. The time signature is common time (indicated by 'C'). The music consists of measures 72 through 76. In measure 72, Dvl1 and Dvl2 play eighth-note pairs (circles), Hcvl and Qvl play eighth-note pairs (circles), and Bvl and Bc play eighth-note pairs (circles). In measure 73, Dvl1 and Dvl2 play eighth-note pairs (squares), Hcvl and Qvl play eighth-note pairs (squares), and Bvl and Bc play eighth-note pairs (circles). In measure 74, Dvl1 and Dvl2 play eighth-note pairs (diamonds), Hcvl and Qvl play eighth-note pairs (diamonds), and Bvl and Bc play eighth-note pairs (circles). In measure 75, Dvl1 and Dvl2 play eighth-note pairs (squares), Hcvl and Qvl play eighth-note pairs (squares), and Bvl and Bc play eighth-note pairs (circles). In measure 76, Dvl1 and Dvl2 play eighth-note pairs (circles), Hcvl and Qvl play eighth-note pairs (circles), and Bvl and Bc play eighth-note pairs (circles). The B section (Bvl and Bc) features a prominent eighth-note bass line.

81

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves, each representing a different instrument. The instruments are identified by labels on the left side of their respective staves: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The staves are arranged vertically. The top three staves (Dvl1, Dvl2, Hcvl) are in treble clef, while the bottom three (Qvl, Bvl, Bc) are in bass clef. Each staff has five horizontal lines. The music begins with a rest in all staves. Following the rest, the notes are as follows:

- Dvl1:** Solid black note head, followed by three rests.
- Dvl2:** Solid black note head, followed by a dotted quarter note (open circle), a half note (open oval), two rests, and then a series of eighth-note pairs (solid black and open oval).
- Hcvl:** Solid black note head, followed by four rests.
- Qvl:** Solid black note head, followed by four rests.
- Bvl:** Half note (open oval), followed by a sixteenth-note pattern (solid black, open circle, solid black, open circle), a half note (open oval), a rest, and four rests.
- Bc:** Half note (open oval), followed by a sixteenth-note pattern (solid black, open circle, solid black, open circle), a half note (open oval), a half note (open oval), a half note (open oval), and a half note (open oval).

90

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves, each representing a different instrument. The instruments are labeled on the left side of their respective staves: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The time signature is common time (indicated by 'C'). The key signature has one sharp (F#). Measure 90 starts with Dvl1 playing eighth notes (G, A, B) followed by a rest. Dvl2 follows with eighth-note patterns (B, C, D, E, F, G) followed by a rest. Hcvl, Qvl, and Bvl all play eighth-note patterns of rests. Bc begins with a bass note (D) followed by a bass note (E), then a bass note (F) with a bass note (E) tied over. Measures 91-92 continue with similar patterns for Dvl1, Dvl2, Hcvl, Qvl, and Bvl. Bc continues with eighth-note patterns (D, E, F, G, A, B) followed by a bass note (C) tied over.

99

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves, each with a different instrument name: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The page number '18' is at the top left, and the measure number '99' is at the top center. The staves are in common time. The first three measures (measures 1-3) consist entirely of rests. Measures 4 through 9 begin with a bass clef, a key signature of one flat, and a dotted half note. Measures 6 through 9 begin with a treble clef, a key signature of one sharp, and a dotted half note. Measures 10 through 13 begin with a bass clef, a key signature of one sharp, and a dotted half note.

105

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

113

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

A musical score page featuring six staves. The top two staves are for Double Bassoon (Dvl1 and Dvl2), both in treble clef and common time. Dvl1 starts with a eighth-note pattern (B, A, G, F#) followed by eighth-note pairs (G, F#) and (E, D). Dvl2 follows with a similar pattern. The third staff is for Bassoon (Hcvl) in bass clef, the fourth for Clarinet (Qvl) in bass clef, and the fifth for Bassoon (Bvl) in bass clef; all three are silent. The bottom staff is for Bassoon (Bc) in bass clef, playing a continuous eighth-note pattern.

121

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

130

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

A musical score page featuring six staves. The top staff is for Dvl1, showing a pattern of eighth notes and rests. The second staff is for Dvl2, also with eighth-note and rest patterns. The third staff is for Hcvl, the fourth for Qvl, and the fifth for Bvl; both of these three staves are entirely silent. The bottom staff is for Bc, which begins with a sustained note followed by a sixteenth-note pattern. The tempo is marked as 130.

139

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

A musical score page featuring six staves. The top four staves (Dvl1, Dvl2, Hcvl, Qvl, and Bvl) are in treble clef, while the bottom two (Bc) are in bass clef. Measure 139 begins with Dvl1 and Dvl2 playing eighth-note patterns. Hcvl, Qvl, and Bvl are silent. Bc plays sixteenth-note patterns. The music continues with a similar pattern for the remainder of the measure.

147

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

153

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves, each representing a different instrument. The instruments are: Double Bassoon 1 (Dvl1), Double Bassoon 2 (Dvl2), Horn (Hcvl), Oboe (Qvl), Bassoon (Bvl), and Cello/Bassoon (Bc). The music is in common time. Measure 153 begins with a rest, followed by a rhythmic pattern of eighth notes and sixteenth-note groups. The notation includes various note heads (circles, squares, diamonds) and stems. The bassoon parts show more complex patterns of eighth and sixteenth notes, while the oboe part features a series of sixteenth-note groups.

160

Dvll

Dvl2

Hcvl

Qvl

Bvl

Bc

166

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

172

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

A musical score page featuring six staves of music. The page number '28' is at the top left. Measure 172 begins with two measures of eighth-note patterns from the first two staves. The third measure starts with a sustained note on the third staff, followed by grace notes. The fourth measure continues this pattern. The fifth measure shows a change in rhythm and pitch for the bassoon and cello staves. The sixth measure concludes the section with sustained notes and grace notes.

178

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves, each representing a different instrument or section of the orchestra. The instruments are identified by their labels on the left side of the staves: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The score spans from measure 178 to measure 184. In measure 178, the first three staves (Dvl1, Dvl2, and Hcvl) play eighth-note patterns, while the last three staves (Qvl, Bvl, and Bc) play sustained notes. Measures 179 through 181 continue with eighth-note patterns in all staves. Measures 182 through 184 conclude with sustained notes in all staves.

185

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves, each with a different instrument name to its left. The first five staves (Dvl1, Dvl2, Hcvl, Qvl, Bvl) are in treble clef and show a uniform pattern of eighth-note rests across all eight measures of the staff. The Bc staff (Bassoon) is in bass clef and displays a more complex melodic line, featuring various note heads (solid, open, and dotted) and stems.

194

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music. The first five staves (Dvl1, Dvl2, Hcvl, Qvl, Bvl) are in treble clef and feature a pattern of quarter note rests followed by a sixteenth-note cluster. The Bc staff (Bass Clef) shows a more complex melodic line with eighth and sixteenth notes, along with rests.

201

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 201 begins with a dynamic of 201. The first two staves (Dvl1 and Dvl2) play eighth-note patterns. The third staff (Hcvl) starts with a rest followed by eighth-note patterns. The fourth staff (Qvl) starts with a rest followed by eighth-note patterns. The fifth and sixth staves (Bvl and Bc) play eighth-note patterns. The music consists of eighth and sixteenth note patterns.

206

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves, each representing a different instrument: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The page is numbered 206 at the top left. The instruments are arranged vertically from top to bottom. The first four staves (Dvl1, Dvl2, Hcvl, Qvl) are in treble clef, while the last two (Bvl, Bc) are in bass clef. The music consists of six measures per staff. In measures 1-2, each staff features eighth-note pairs followed by a dotted half note. In measure 3, all staves except Bc have a whole note followed by a fermata. Measures 4 through 6 consist entirely of rests. Measure numbers 3 and 4 are indicated above the staves.

214

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves, each representing a different instrument. The instruments are identified by labels on the left side of their respective staves: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The time signature is common time (indicated by 'C'). The key signature is not explicitly shown but appears to be C major based on the note heads. Measure 214 begins with a series of eighth-note patterns. The first five staves (Dvl1-Dvl2, Hcvl, Qvl, Bvl) play a pattern of seven eighth notes followed by one longer note. The Bc (Bassoon) staff plays sustained notes with occasional grace notes. The music continues with a similar pattern of sustained notes and grace notes.

223

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

On peut finir icy

227

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

Measures 1-227: Treble clef, one flat, common time. Measures 1-227: Treble clef, one flat, common time.

Measures 228-250: Bass clef, common time. Measures 228-250: Bass clef, common time.

235

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The key signature is one sharp, and the time signature is common time. Measure 235 begins with eighth-note pairs, followed by sixteenth-note pairs, and then eighth-note pairs again. The Hcvl and Qvl staves feature melodic lines with eighth and sixteenth notes. The Bvl and Bc staves provide harmonic support with sustained notes and eighth-note patterns.

245

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The music begins at measure 245. The first three measures feature eighth-note patterns for Dvl1 and Dvl2, sixteenth-note patterns for Hcvl and Qvl, and eighth-note patterns for Bvl and Bc. Measures 4 through 6 continue this pattern, with Dvl1 and Dvl2 maintaining their eighth-note patterns, Hcvl and Qvl continuing their sixteenth-note patterns, and Bvl and Bc returning to eighth-note patterns. The notation includes various dynamics and rests.

254

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for an orchestra. The staves are labeled from top to bottom: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 254 begins with a dynamic of *Dvll*. The first two measures feature eighth-note patterns in the upper voices. Measures 3 and 4 show more complex rhythms, including sixteenth-note patterns and rests. Measures 5 through 8 consist of sustained notes followed by rests. Measure 9 concludes with a dynamic of *Dvl2*.

262

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The key signature is common time (C). The first two staves, Dvl1 and Dvl2, feature eighth-note patterns. The third staff, Hcvl, the fourth staff, Qvl, and the fifth staff, Bvl, are mostly silent. The sixth staff, Bc, features sustained notes. Measure 1: Dvl1 has eighth-note pairs. Dvl2 has eighth-note pairs. Hcvl has eighth-note pairs. Qvl has eighth-note pairs. Bvl has eighth-note pairs. Bc has eighth-note pairs. Measure 2: Dvl1 has eighth-note pairs. Dvl2 has eighth-note pairs. Hcvl is silent. Qvl has eighth-note pairs. Bvl has eighth-note pairs. Bc has eighth-note pairs. Measure 3: Dvl1 has eighth-note pairs. Dvl2 has eighth-note pairs. Hcvl is silent. Qvl has eighth-note pairs. Bvl has eighth-note pairs. Bc has eighth-note pairs. Measure 4: Dvl1 has eighth-note pairs. Dvl2 has eighth-note pairs. Hcvl is silent. Qvl has eighth-note pairs. Bvl has eighth-note pairs. Bc has eighth-note pairs.

267

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves, each representing a different instrument. The instruments are identified by labels on the left side of their respective staves: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The music is numbered 267 at the top left. The first four staves (Dvl1, Dvl2, Hcvl, Qvl) are in treble clef and play eighth-note patterns. The last two staves (Bvl, Bc) are in bass clef. The Bc staff shows more complex rhythms and dynamics, including sixteenth-note patterns and various accidentals like flats and sharps.

275

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The measure numbers start at 275. The music consists of six measures. Measures 1-3 feature eighth-note patterns for all instruments. Measure 4 includes a melodic line for the Bassoon (Hcvl) with a slur over two notes. Measure 5 shows eighth-note patterns for Bassoon (Bvl) and Double Bass (Bc). Measure 6 concludes with a repeat sign.

282

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The key signature is A major (no sharps or flats). The time signature is common time. Measure 282 begins with a forte dynamic. The Dvl1 and Dvl2 staves play eighth-note patterns. The Hcvl, Qvl, Bvl, and Bc staves play eighth-note patterns with various dynamics like forte, piano, and accents. Measure 282 ends with a repeat sign and a first ending instruction.

290

Dvl1

Dvl2

Hcvl

Qvl

Bvl

Bc

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Dvl1, Dvl2, Hcvl, Qvl, Bvl, and Bc. The music is in common time and has a key signature of one flat. Measure 290 begins with a rest followed by a series of eighth and sixteenth notes. The Dvl1 and Dvl2 staves have eighth-note patterns. The Hcvl and Qvl staves feature sixteenth-note patterns with various slurs and grace notes. The Bvl and Bc staves provide harmonic support with sustained notes and simple eighth-note patterns.

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

6

8

9

107 5

120

130

140

150

157 2

166

174

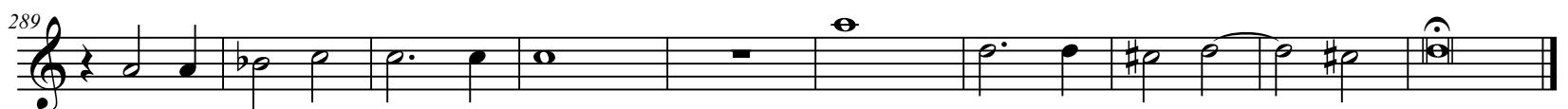
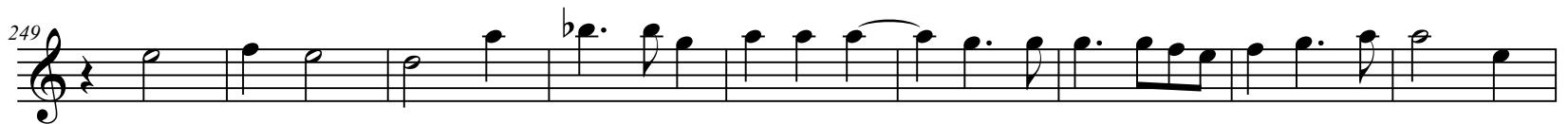
181 19

205 13

223

228 3

238



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

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 3

232

241

A musical score for piano, consisting of four staves of music. The music is in common time and uses a treble clef. Measure 249 starts with a dotted half note followed by eighth notes. Measure 259 begins with a dotted half note, followed by a bass clef, and then continues with eighth notes. Measure 267 starts with a measure rest, followed by eighth notes. Measure 283 starts with a measure rest, followed by eighth notes.

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

Lentement

Musical score for bassoon part, page 13, measures 200-290. The score consists of seven staves of music. Measure 200 starts with a rest followed by a sixteenth-note pattern. Measure 206 begins with a sixteenth-note pattern, followed by a bass note '3', a fermata, a measure repeat sign, and a bass note 'c'. Measures 13 and 6 follow. Measure 230 continues the sixteenth-note pattern. Measure 240 begins with a bass note 'b' and continues the sixteenth-note pattern. Measure 250 begins with a bass note 'f' and ends with a bass note '4'. Measure 262 begins with a bass note 'c' and a fermata, followed by a bass note '13'. Measure 282 begins with a bass note 'f' and a fermata, followed by a bass note '13'. Measure 290 concludes the page with a bass note 'f' and a fermata.

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

Lentement

Quinte de violon

228

239

249 4

262 13

283

291

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

201

208

13

6

234

244

253

4

263

12

281

289

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

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

Lentement

Basse continue

The musical score consists of ten staves of music. Staff 1 (Basse continue) starts with a bass clef, common time, and a key signature of one flat. Staff 2 begins at measure 10 with a bass clef, common time, and a key signature of one flat. Staff 3 begins at measure 18 with a bass clef, common time, and a key signature of one flat. Staff 4 begins at measure 25 with a bass clef, common time, and a key signature of one flat. Staff 5 begins at measure 34 with a bass clef, common time, and a key signature of one flat. Staff 6 begins at measure 44 with a bass clef, common time, and a key signature of one flat. Staff 7 begins at measure 51 with a bass clef, common time, and a key signature of one flat. Staff 8 begins at measure 58 with a bass clef, common time, and a key signature of one flat. Staff 9 begins at measure 65 with a bass clef, common time, and a key signature of one flat. Staff 10 begins at measure 75 with a bass clef, common time, and a key signature of one flat.

92

103

112

122

132

141

150

160

169

178

187

195

202

208

221

228

238

248

258

266

274

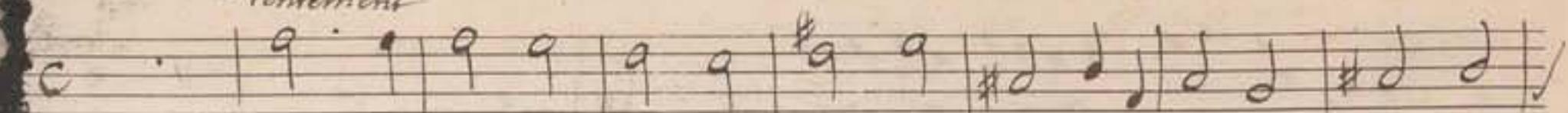
281

290

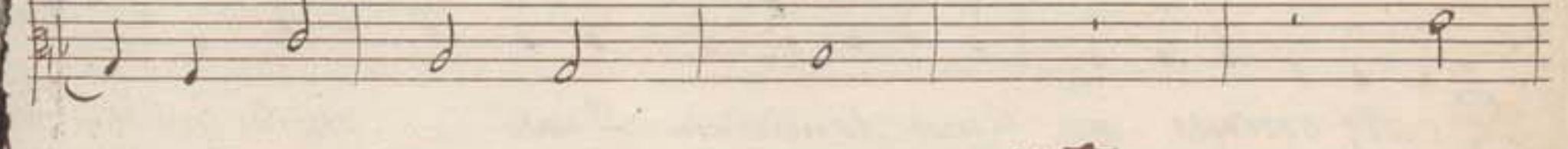
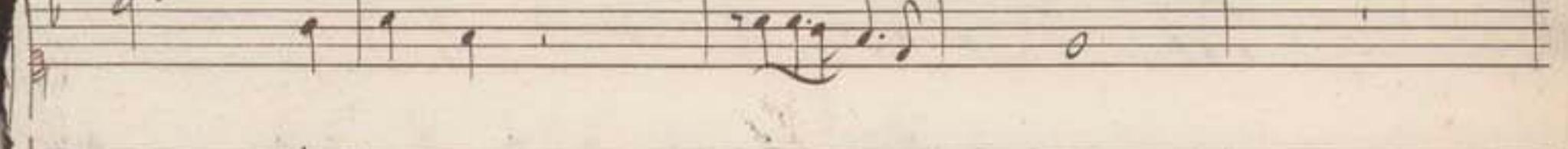
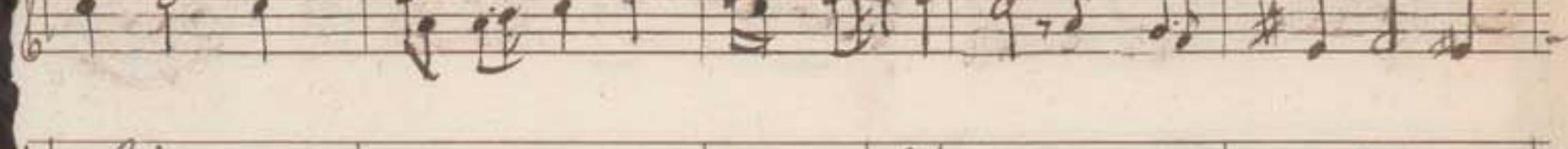
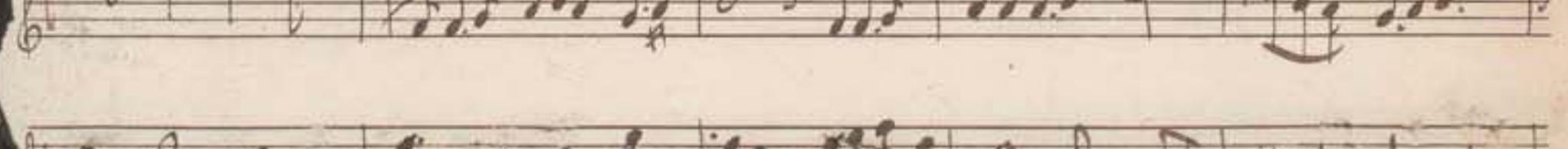
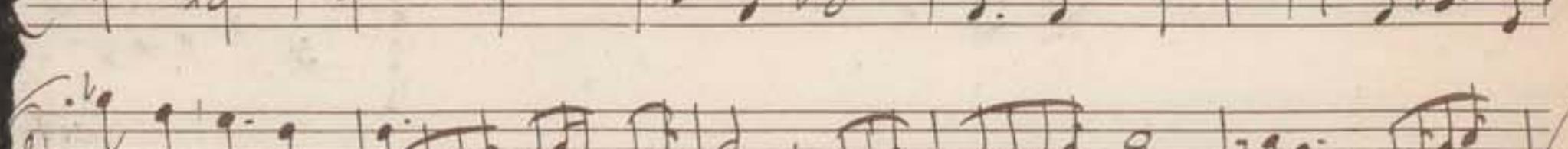
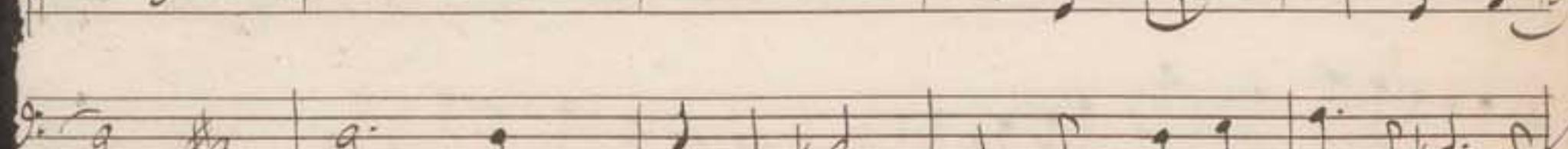
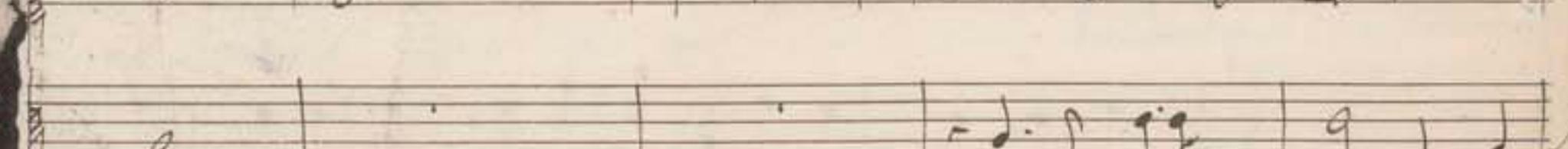
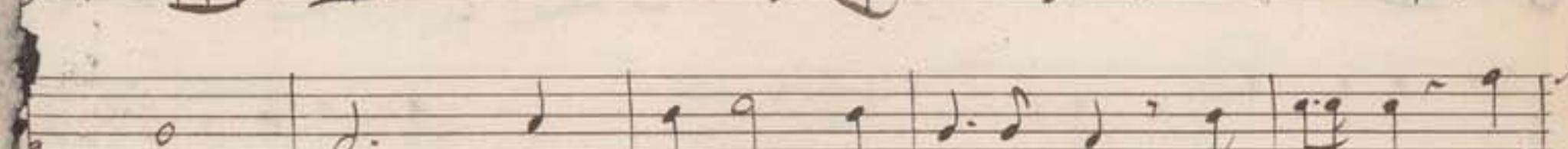
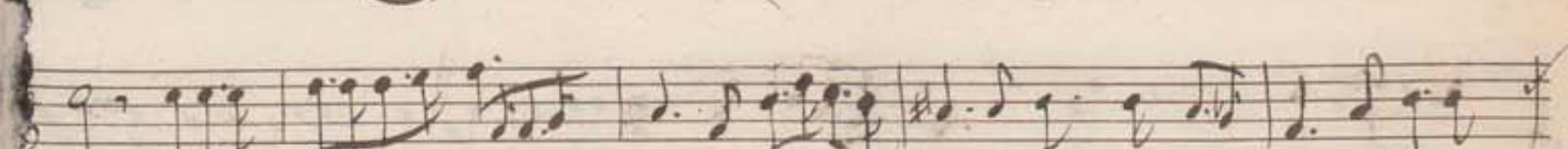
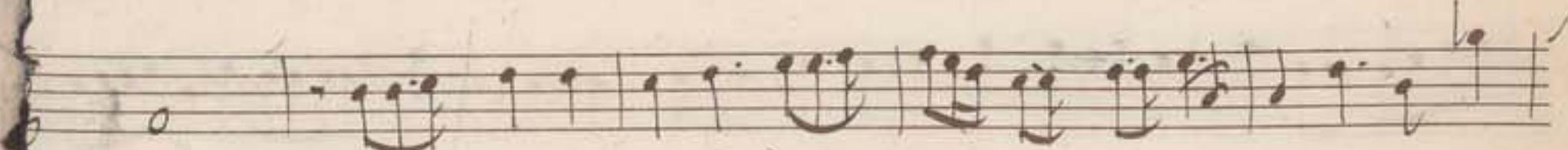
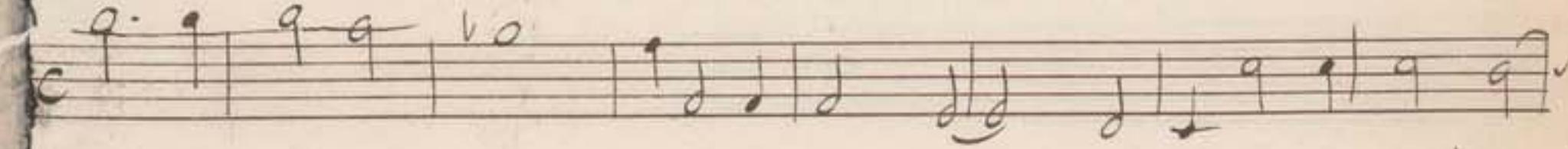
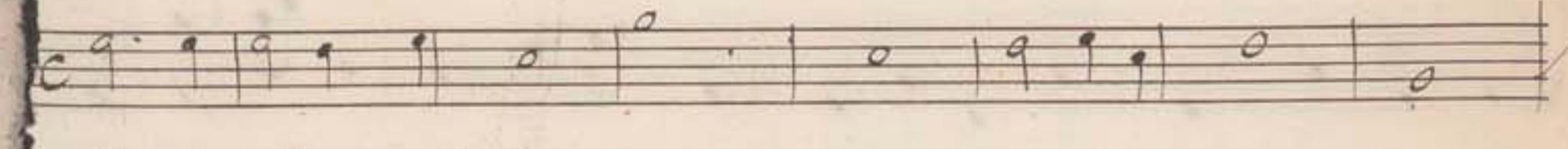
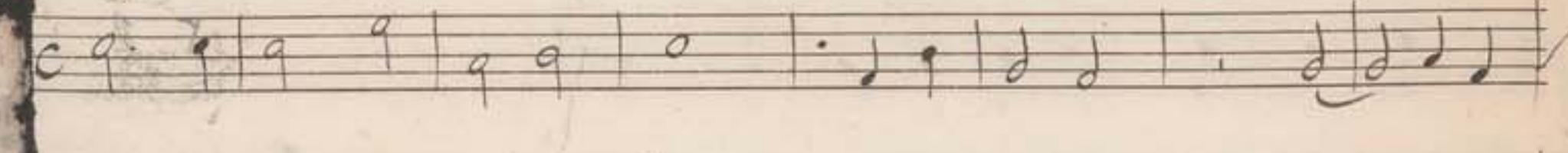
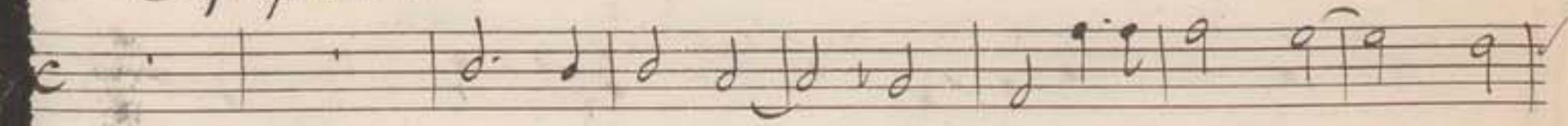
Beati omnes De mons^e. Dumont

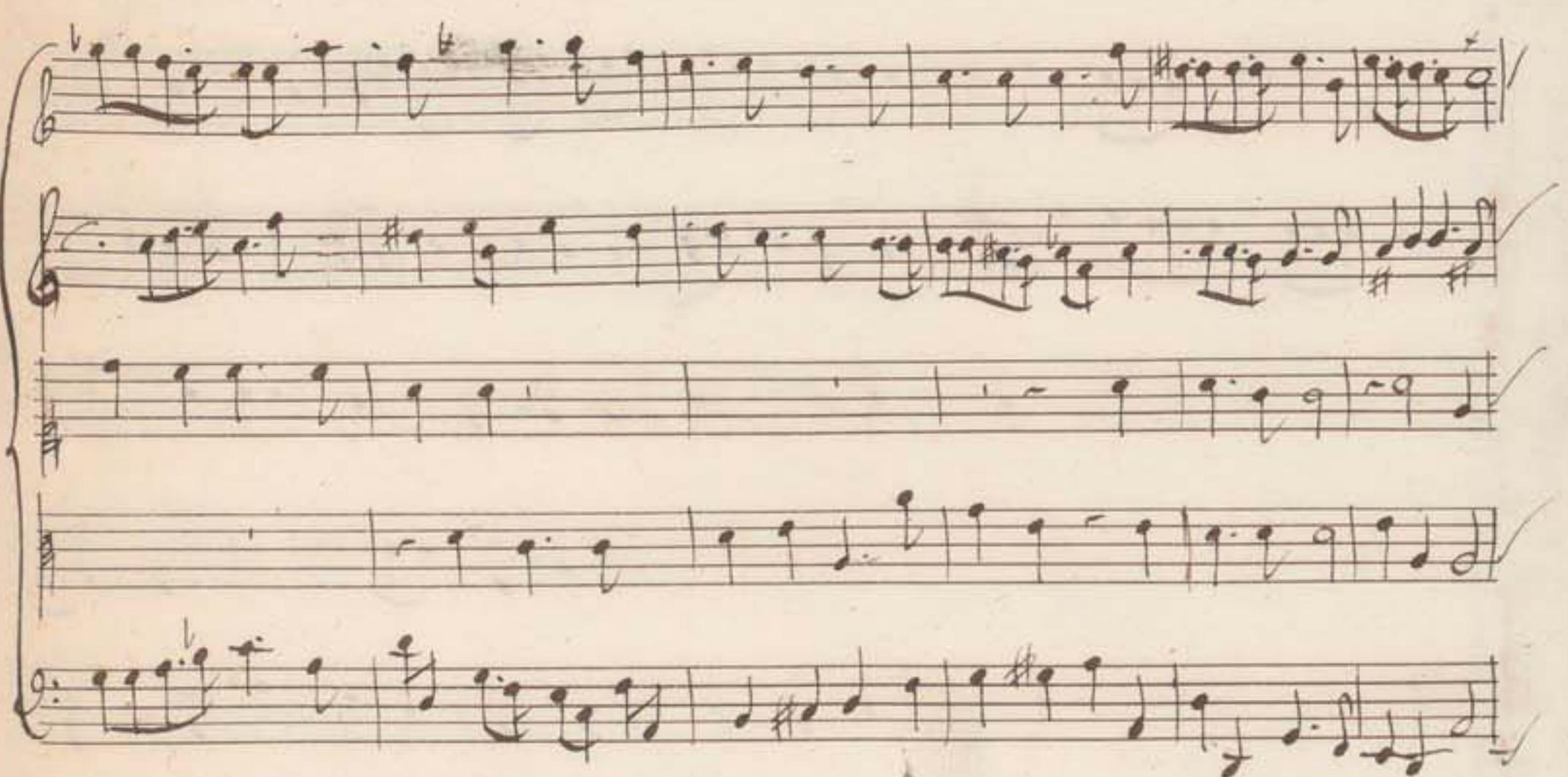
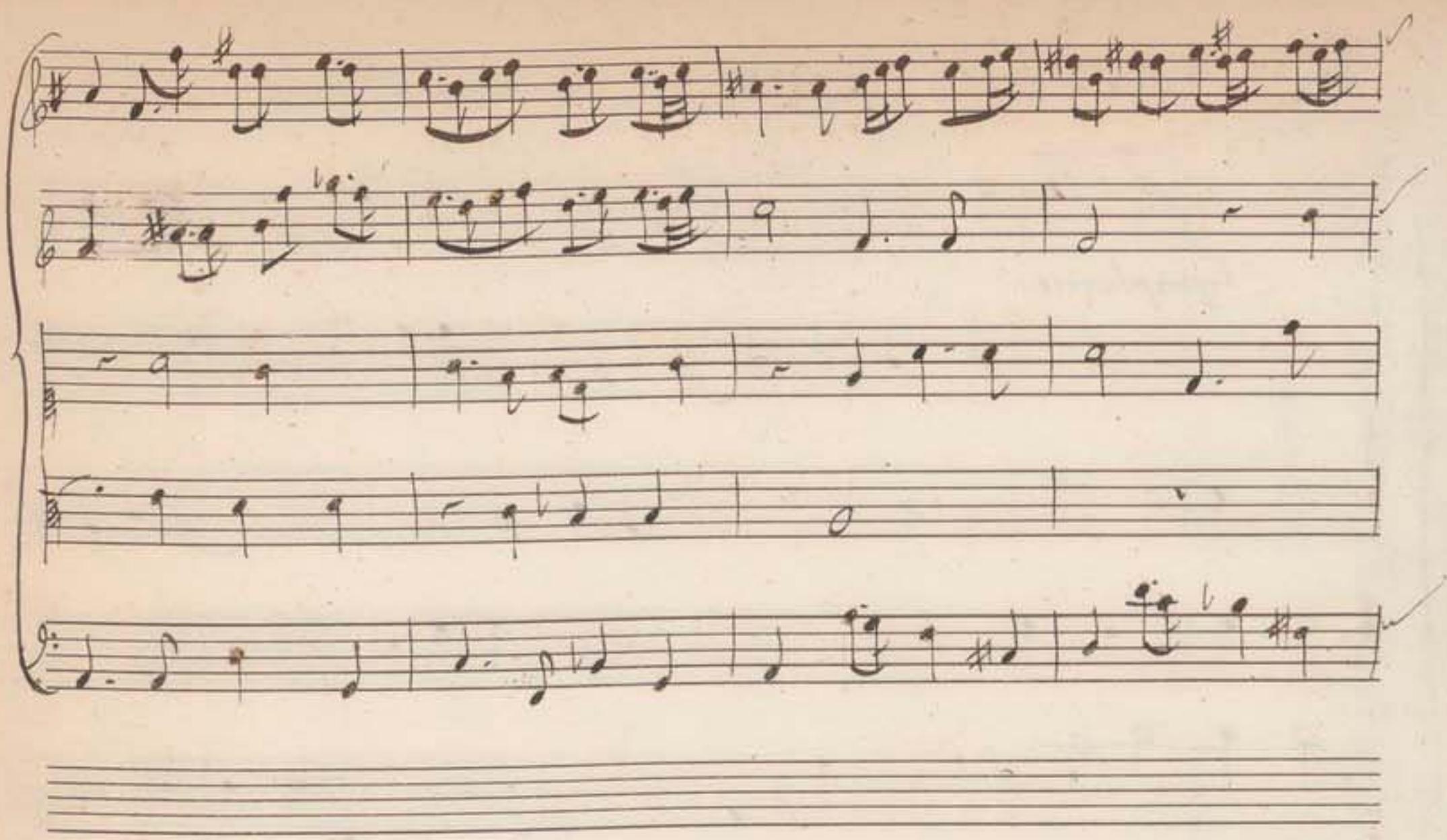
42

- lentement



Symphonie

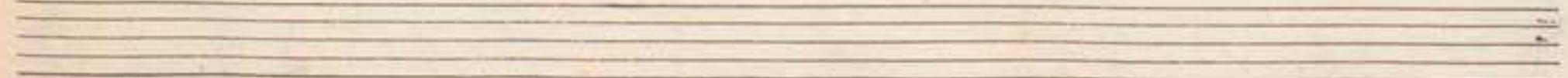
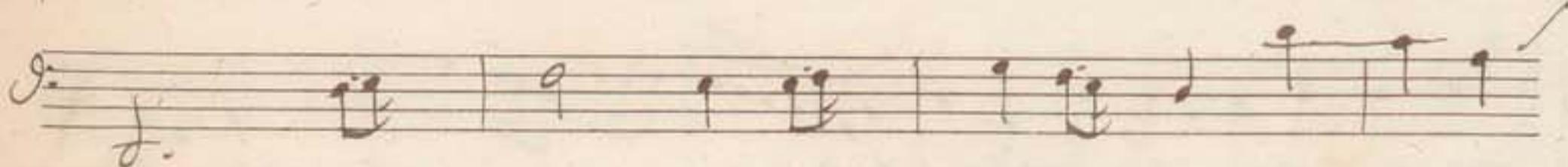
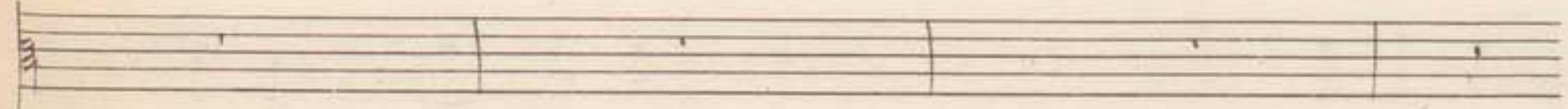
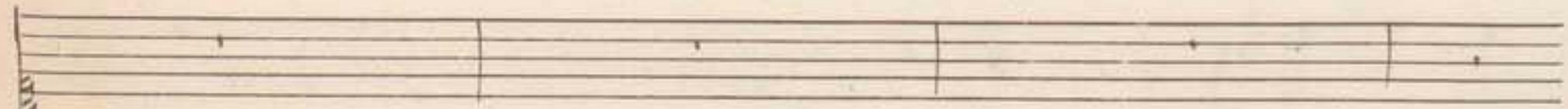
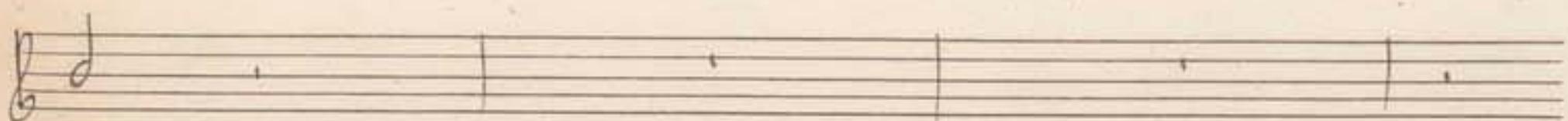
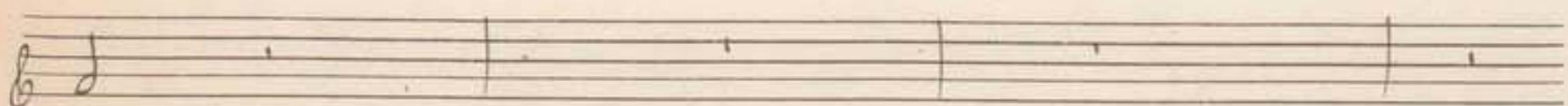
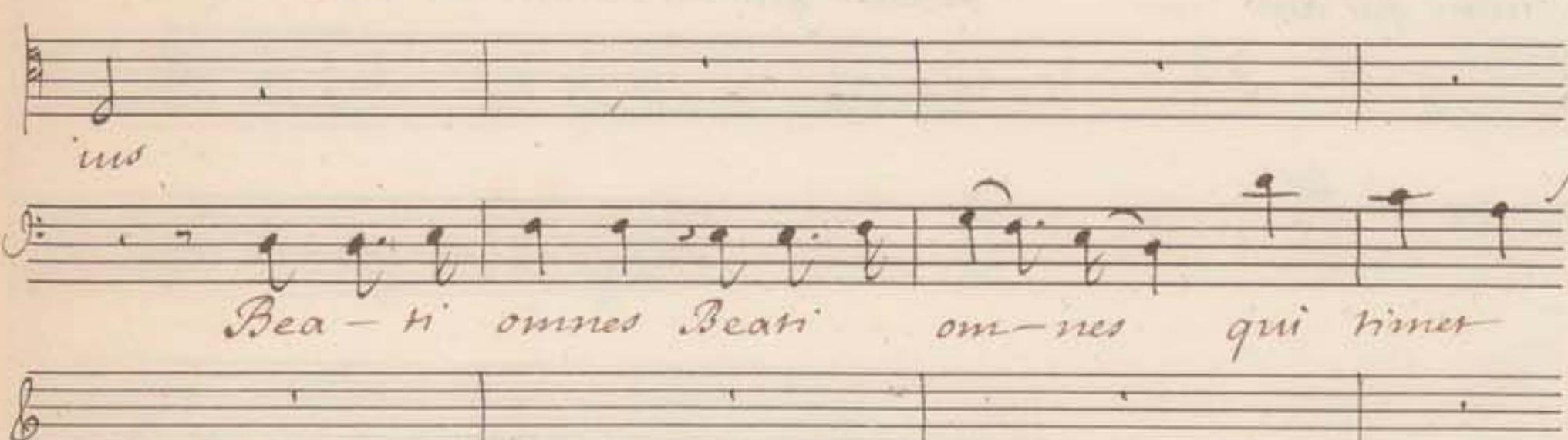
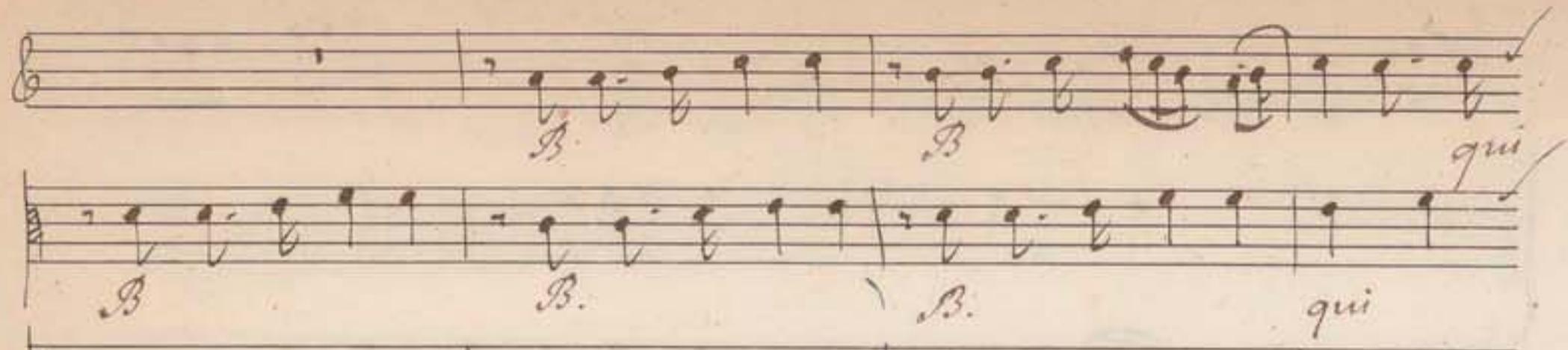




num qui am — bulant qui ambulant in uis e —

uis In uis e - ius qui am — bulant qui ambulant in

uis e - ius qui ambulant In uis e -



A handwritten musical score for four voices, page 44. The score consists of five systems of music, each with a different vocal range (Soprano, Alto, Tenor, Bass) indicated by a clef at the beginning of the staff. The music is written on five-line staves with various note heads and stems. The lyrics are written below the staves in a cursive hand. The first system starts with "Qui ambulans" and ends with "Beati". The second system starts with "Do - minum" and ends with "E - ius". The remaining three systems are mostly blank, with only the bass staff showing some partial notes.

Qui ambulans
Beati

Do - minum qui ambulant in iis . E - ius

omnes Beati omnes qui
qui t. Beati omnes qui

Beati omnes qui timet dominum Beati omnes qui timet

A handwritten musical score for a four-part setting, likely for voices or organ. The score consists of eight staves of music, each with a different clef (G, F, C, B) and a key signature of one sharp. The vocal parts are labeled with Latin text below the staves: 'Beati omnes' (top two staves), 'dominum' (third staff), and 'timet domi-' (fourth staff). The lyrics 'qui' appear at various points, with some instances preceded by 'B.'. The score is numbered '45' in the top right corner.

Béati omnes qui amb.

qui ambulam in ui - is qui
in in

qui amo.

num qui ambulant qui ambulant qui ambulant in uis e-

This image shows a page from a handwritten musical manuscript. It consists of ten staves of music. The top two staves are soprano, the next two alto, the next two tenor, and the bottom two basso continuo. The music is written in common time with various note heads and stems. The lyrics are written below the soprano and alto staves, with some words underlined. The basso continuo staff at the bottom has a bass clef and a 'G' with a '6' superscript, indicating a key signature of one flat. The manuscript is written in brown ink on aged paper.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on six staves. The top two staves are soprano, the middle two are alto, and the bottom two are tenor. The basso continuo part is at the bottom, indicated by a bass clef and a small 'b' for basso. The vocal parts have lyrics in French. The score includes various musical markings such as fermatas, slurs, and dynamic signs. The manuscript is dated '1750' at the end.

qui in in qui qui in ui
in qui in qui
qui qui qui in qui
in in
ius qui ambulant in uis ius qui ambulant in uis

A handwritten musical score consisting of ten staves of music. The music is written in common time (indicated by 'C') and uses a soprano C-clef. The key signature changes throughout the piece, indicated by various sharps and flats. The first staff begins with a whole note followed by a half note. The second staff starts with a half note and includes the word "in". The third staff has a whole note followed by a half note. The fourth staff begins with a half note and includes the word "ius". The fifth staff starts with a half note. The sixth staff begins with a half note. The seventh staff has a whole note followed by a half note. The eighth staff begins with a half note. The ninth staff has a whole note followed by a half note. The tenth staff ends with a whole note.

A handwritten musical score for a six-part setting, likely for voices or organ. The score consists of six staves, each with a different clef (Bass, Alto, Tenor, Soprano, Bass, and another Bass). The music is written in common time. The vocal parts are labeled with Latin text below the staves: 'labo - ves manum marum qui -' under the third staff, and '9' under the sixth staff. The score includes various musical markings such as fermatas, grace notes, and dynamic signs. The manuscript is dated '1787' in the top right corner.

A handwritten musical score for organ or harpsichord, consisting of ten staves of music. The music is written in common time, with a key signature of one sharp (F#). The score includes the following elements:

- Staff 1:** Features a treble clef, a bass clef, and a soprano C-clef. It contains a melodic line with various note heads and rests.
- Staff 2:** Features a soprano C-clef and a bass clef. It includes a dynamic marking "9" and the instruction "mand."
- Staff 3:** Features a soprano C-clef and a bass clef. It includes a dynamic marking "9" and the instruction "B".
- Staff 4:** Features a soprano C-clef and a bass clef. It contains a melodic line with a bracketed section labeled "a manduca".
- Staff 5:** Features a soprano C-clef and a bass clef. It contains a melodic line with a bracketed section labeled "bis Beatus Beatus est et".
- Staff 6:** Features a soprano C-clef and a bass clef. It is mostly blank with a few small dots.
- Staff 7:** Features a soprano C-clef and a bass clef. It is mostly blank.
- Staff 8:** Features a soprano C-clef and a bass clef. It is mostly blank.
- Staff 9:** Features a soprano C-clef and a bass clef. It is mostly blank.
- Staff 10:** Features a soprano C-clef and a bass clef. It contains a melodic line starting with a dotted half note.

The score is written on aged, yellowish paper.

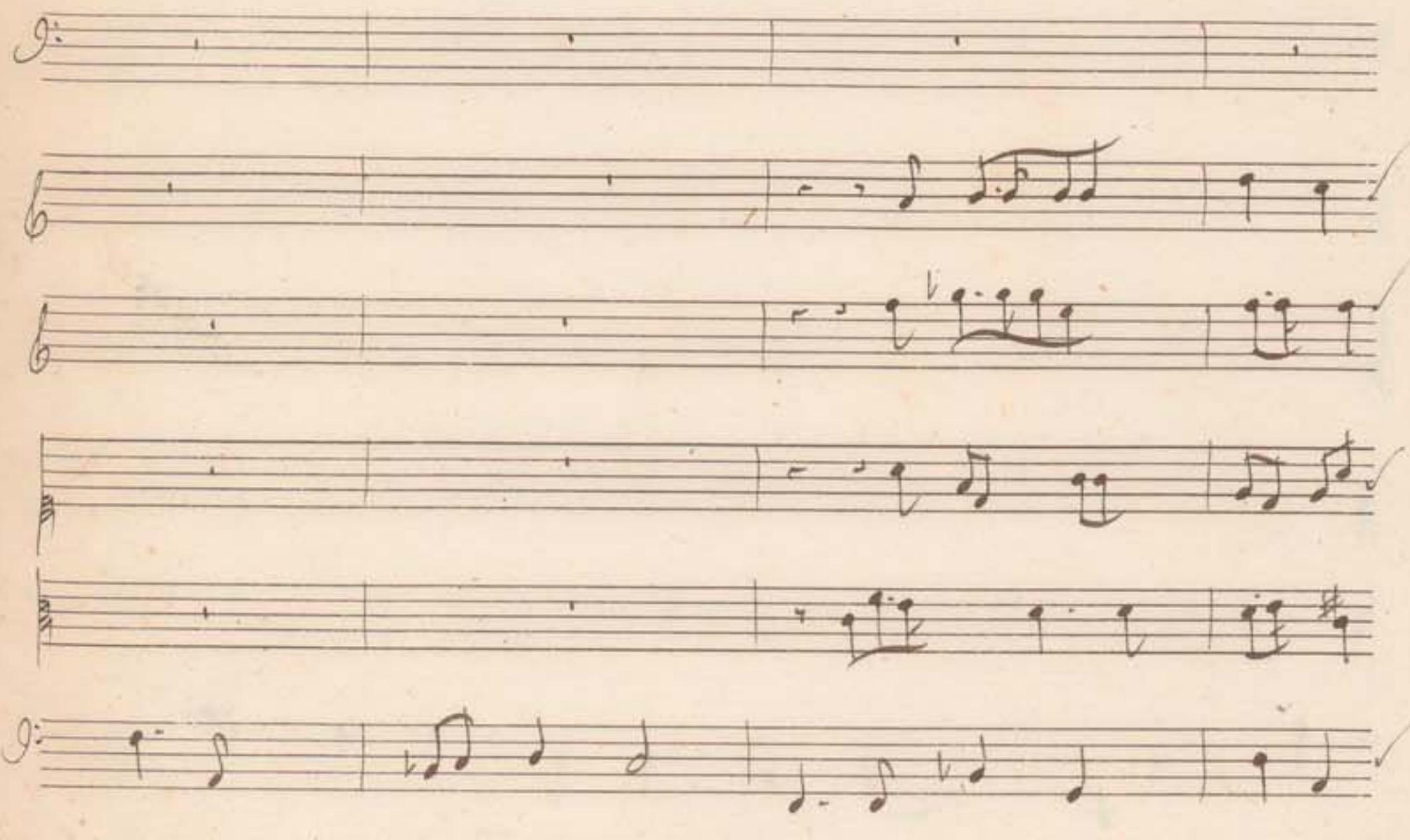
A handwritten musical score for three voices and basso continuo. The score consists of ten staves. The top two staves are soprano and alto voices, both in common time (indicated by 'C'). The third staff is a basso continuo staff with a bass clef, also in common time. The fourth staff is a soprano staff, the fifth is an alto staff, the sixth is a basso continuo staff, the seventh is a soprano staff, the eighth is an alto staff, the ninth is a basso continuo staff, and the bottom staff is a soprano staff. The music includes various note heads, stems, and bar lines. The lyrics 'bene tibi Eris' are written in red ink below the third staff. The score is numbered 48 in the top right corner.

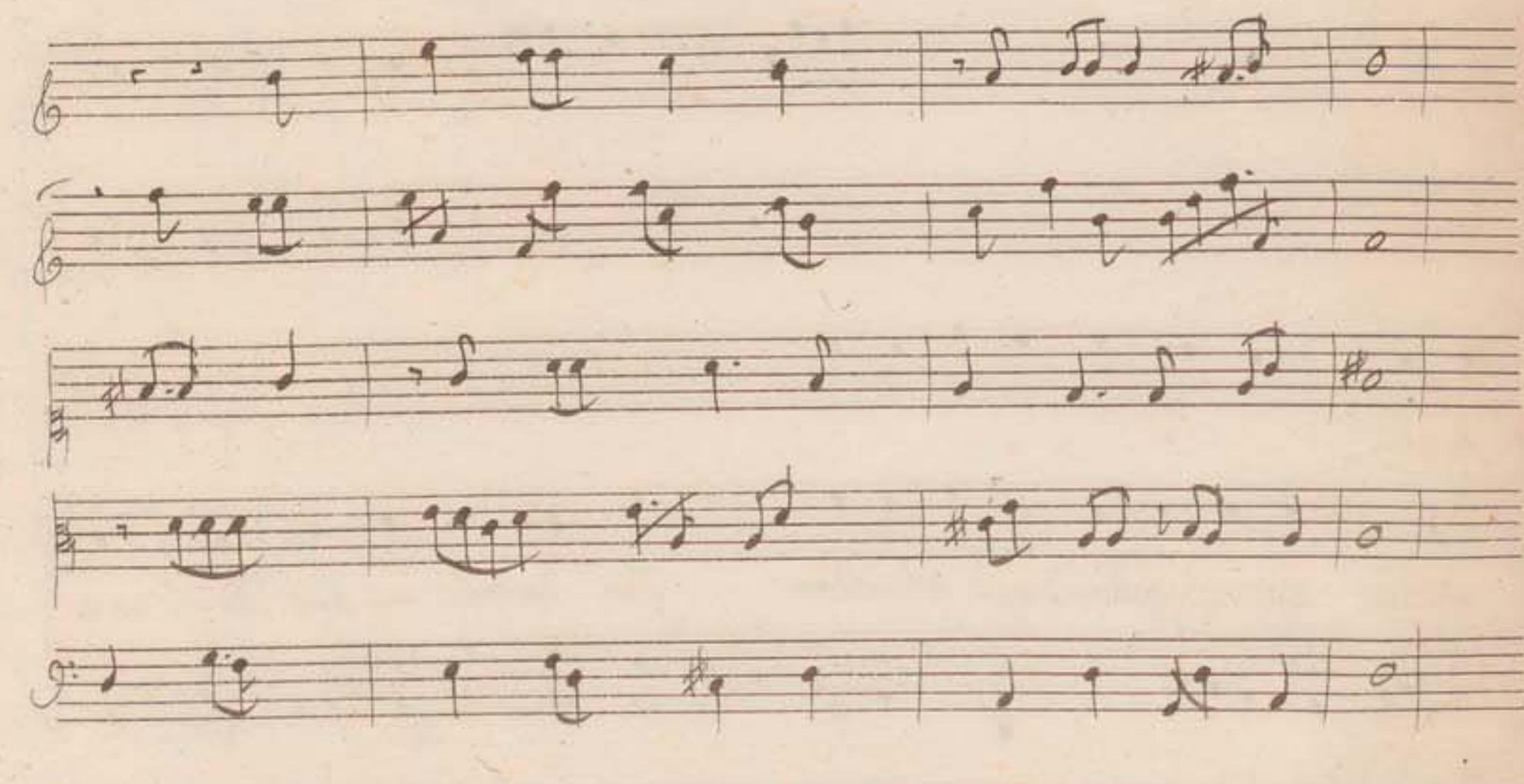
A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of eight staves. The first four staves are for the three voices, with lyrics written below them. The lyrics are:

labo - res manuum tua - rum qui-a mandut

The last four staves are for the piano, featuring various chords and rests.

A handwritten musical score page featuring six staves of music. The first three staves begin with a treble clef, a key signature of one sharp, and common time. The vocal line includes lyrics: 'Beatus' (repeated), 'mand.', 'ca -', 'bis', 'Beatus est', 'Beatus est', and 'Be-'. The fourth staff starts with a bass clef and common time. The fifth staff starts with a bass clef and common time. The sixth staff begins with a bass clef and common time.





Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of ten staves of music. The vocal parts are in common time, while the piano part uses various time signatures including 3/4, 2/4, and 9/8. The vocal parts begin with "Vxor tua" and continue with "sicut uiris abundans abun-dans". The piano part features a variety of rhythmic patterns, including eighth-note chords and sixteenth-note figures. The score is written on aged paper.

Vxor tua
sicut uiris abundans abun-dans

Vxor
Vxor tua

ma

sicut uiris abundans abundans In latteri - bus do - mus

57

A handwritten musical score for three voices (Soprano, Alto, Tenor) and organ. The score consists of eight staves of music. The vocal parts are in common time, while the organ part is in 6/8 time. The vocal parts are mostly in soprano range, with some alto entries. The organ part features various registrations and manual stops. The music includes several fermatas and rests. The lyrics are written in Latin, with some words underlined. The score is written on aged paper.

in in
ma in latteribus in latteribus domus ma domus tu

-
-

Filij mi filij

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on six staves. The vocal parts are in common time, while the continuo part is in 12/8 time. The vocal parts consist of soprano, alto, and tenor voices, with lyrics in Latin. The continuo part includes a basso continuo staff with a bassoon-like part and a harpsichord-like part.

The lyrics are as follows:

mi sic u - nonella oti - uarum filij mi
filij mi sic u - no

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves of music. The vocal parts are written in soprano, alto, and tenor C-clefs. The basso continuo part is written in a bass F-clef. The music is in common time. The vocal parts have lyrics in Latin. The lyrics for the first staff are: "filij mi sicur". The lyrics for the second staff are: "- uella oli - ua - rum filij mi sicur nouella olima". The score includes various musical markings such as dynamic signs (e.g., f), rests, and slurs. The manuscript is dated 1750.

52

filij mi sicur

- uella oli - ua - rum filij mi sicur nouella olima

A handwritten musical score for voice and piano, page 2. The score consists of ten staves of music. The top two staves are for the piano, featuring sixteenth-note patterns. The subsequent staves alternate between piano and voice parts. The vocal parts include lyrics such as "In circu - - itu men-sæ mu-a In", "In circu - - itu rum", and "In circu - - itu". The piano parts feature complex sixteenth-note chords and patterns. The score is written on aged, yellowish paper.

B.

In circu - - itu men-sæ mu-a In

In circu - - itu

- rum

H.

53

Soprano: mensæ maxæ in circu — in

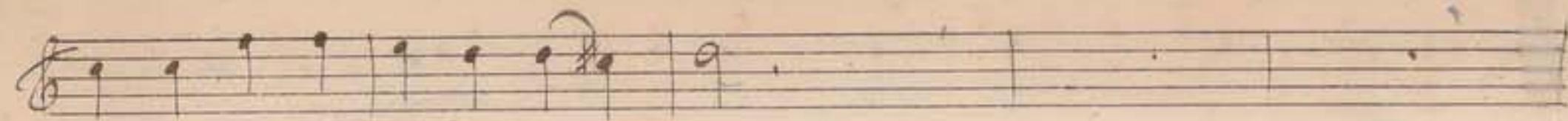
Alto: in circu — in

Tenor: in circu — in

Bass: in circu — in

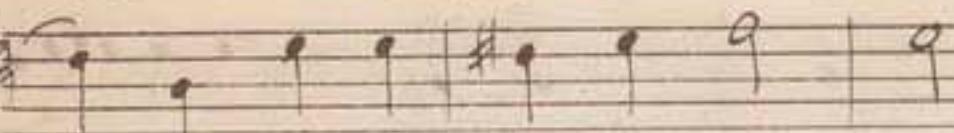
Bassoon: in circu — in

Trombone: in circu — in



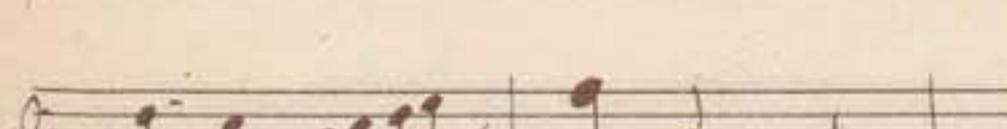
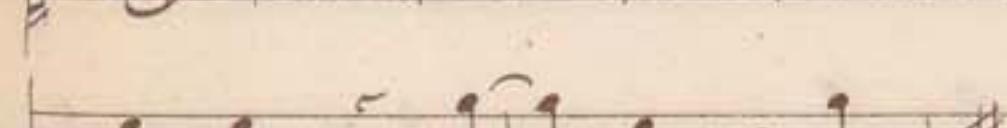
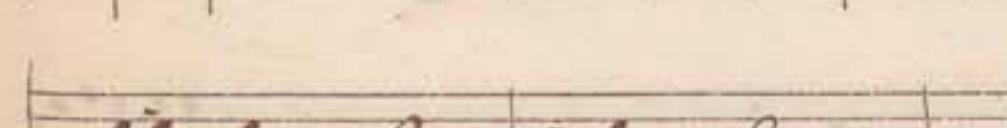
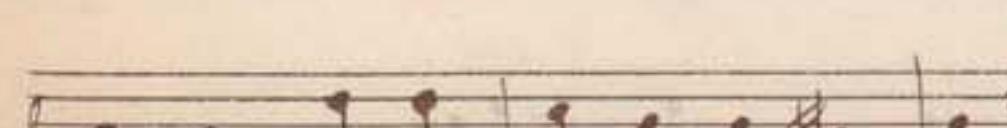
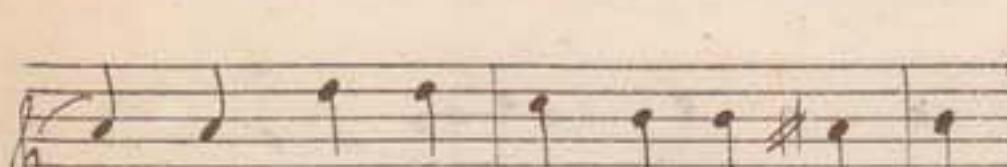
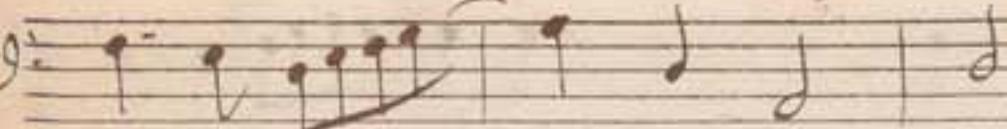
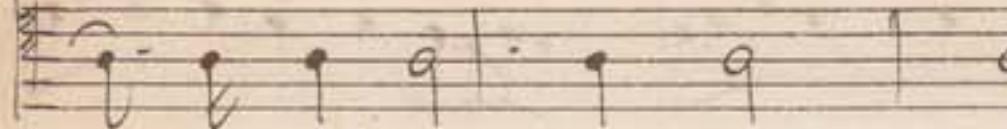
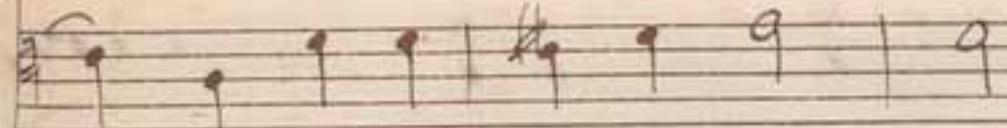
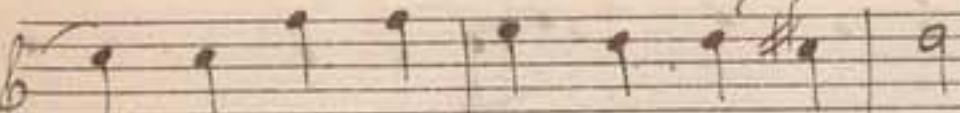
sa nee mender m - a

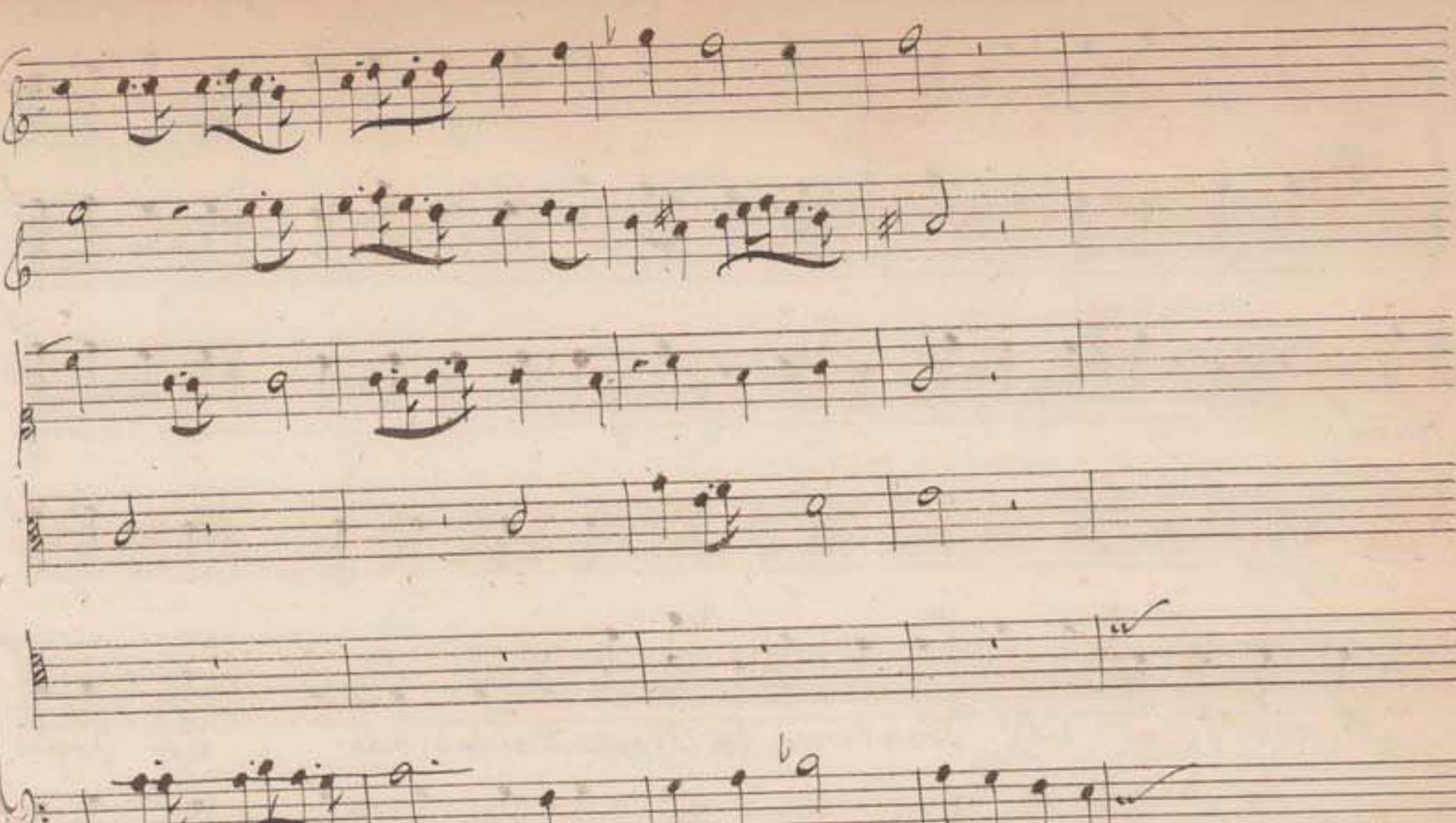
ma men de



m

men - - - - - sa m - a





Ecce sic Benedi- cetur Benedi- cetur homo qui timet
dominum qui timet dominum Ecce sic Benedicetur
Bene dicetur homo qui timet dominum qui timet qui
timet dominum qui timet qui timet domi —

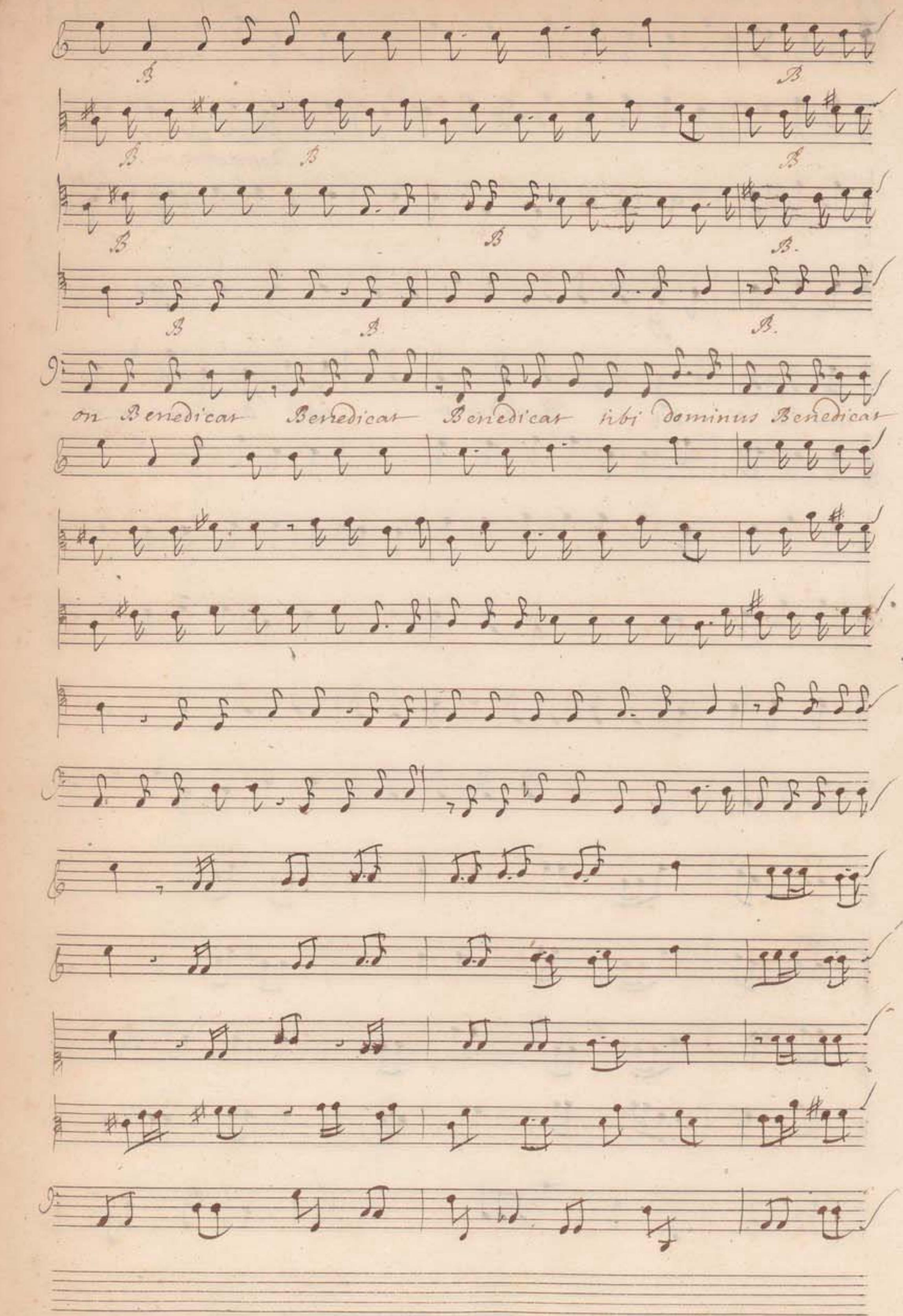
A handwritten musical score for four voices, consisting of five staves. The voices are arranged in two groups: soprano/alto on the top two staves and basso/bassoon on the bottom two staves. The fifth staff is a blank continuation line. The music is written in common time, with various note heads and stems. The vocal parts are separated by vertical bar lines. The lyrics are written in a cursive hand below the notes, corresponding to the vocal parts. The lyrics are in Latin and include the words "Ecce", "sic", "Benedi-", "cetur", "Benedi-", "cetur", "homo", "qui", "timet", "dominum", "qui", "timet", "dominum", "Ecce", "sic", "Benedicetur", "Bene", "dicetur", "homo", "qui", "timet", "dominum", "qui", "timet", "qui", "timet", "dominum", "qui", "timet", "qui", "timet", "domi —".

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves. The first four staves are soprano, alto, tenor, and basso continuo respectively. The fifth staff begins with the lyrics "Benedicat sibi dominus ex sion Benedicat sibi domi-". The subsequent five staves continue the musical line for soprano, alto, tenor, basso continuo, and soprano respectively. The music is written in common time with various note heads and stems.

Benedicat sibi dominus ex sion Benedicat sibi domi-

55

A handwritten musical score for three voices and organ. The score consists of ten staves of music. The top three staves are for voices, with the third staff from the top containing the text "dominus". The bottom seven staves are for organ, with the fourth staff from the bottom containing the text "Benedicat". The fifth staff from the bottom contains the text "nus ex si - on". The sixth staff from the bottom contains the text "ibi dominus ex si -". The music is written in a Gothic script, likely neumes or a form of early musical notation. The organ parts feature various note heads and rests, typical of historical organ music notation.



A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves of music. The first four staves are soprano, alto, tenor, and basso continuo respectively. The fifth staff begins with a soprano vocal entry. The sixth staff continues with soprano, alto, and tenor. The seventh staff begins with basso continuo. The eighth staff continues with soprano, alto, and tenor. The ninth staff begins with basso continuo. The tenth staff concludes the piece.

Et indeas Bona Jerusalem omnibusdi-

tibi dominus ex sion

A handwritten musical score for three voices (Soprano, Alto, Tenor) and organ. The music is written on six staves. The first two staves begin with a treble clef, common time, and a key signature of one sharp. The lyrics "ebus uite nra" are written below the first staff. The third staff begins with a bass clef, common time, and a key signature of one sharp. The lyrics "Et uideas Dona Ierusalem omnibus iiii di" are written below the second staff. The fourth staff begins with a bass clef, common time, and a key signature of one sharp. The fifth staff begins with a bass clef, common time, and a key signature of one sharp. The sixth staff begins with a bass clef, common time, and a key signature of one sharp.

The continuation of the handwritten musical score. It consists of six blank staves, each starting with a bass clef, common time, and a key signature of one sharp. The staves are intended for the three voices and organ parts.

A handwritten musical score for three voices, likely for organ or choir, consisting of five systems of music. The music is written on five-line staves. The voices are labeled with letters: C, B, and G. The score includes Latin text: 'ebus uita' under the first staff, 'Benedic sibi dominus' under the second staff, and 'Benedic sibi' under the third staff. The notation uses a mix of square and diamond-shaped note heads, with some notes having vertical stems. Measure numbers are present at the beginning of several measures. The score concludes with a final cadence on the fifth staff.

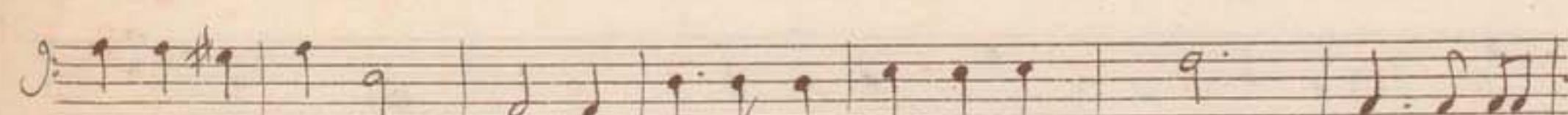
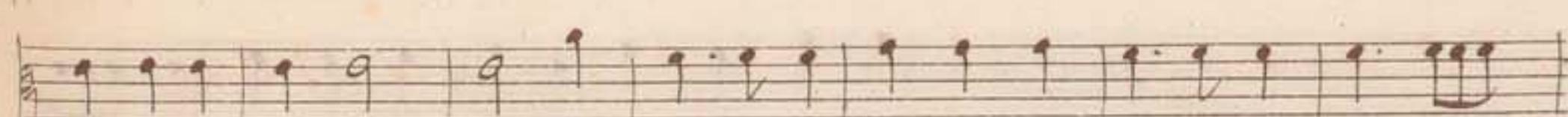
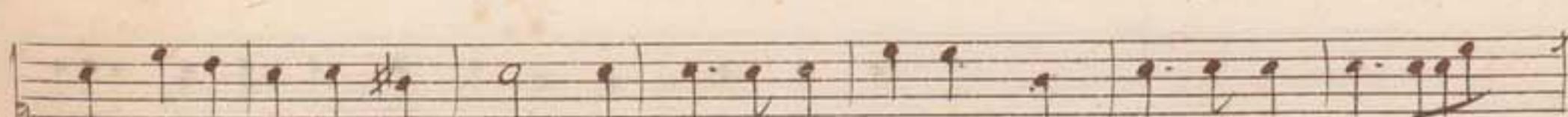
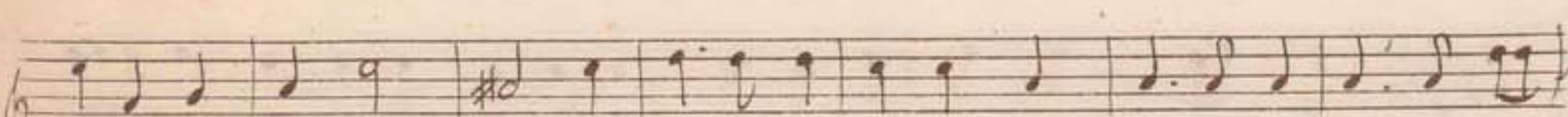
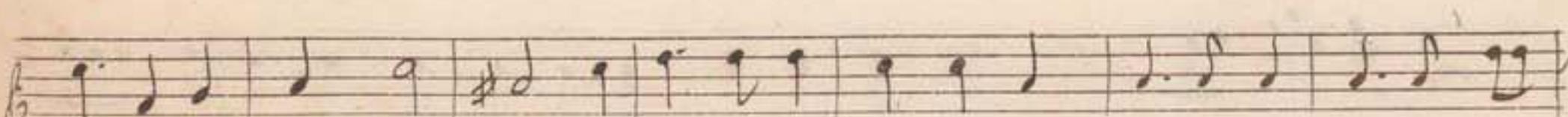
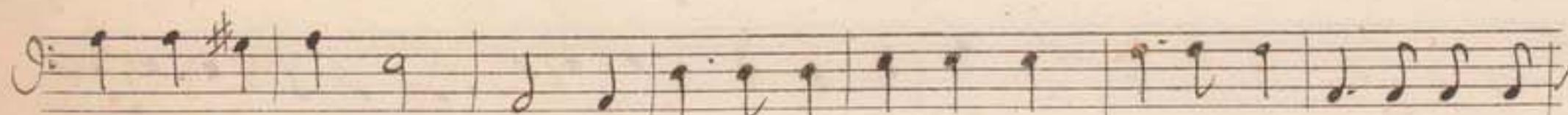
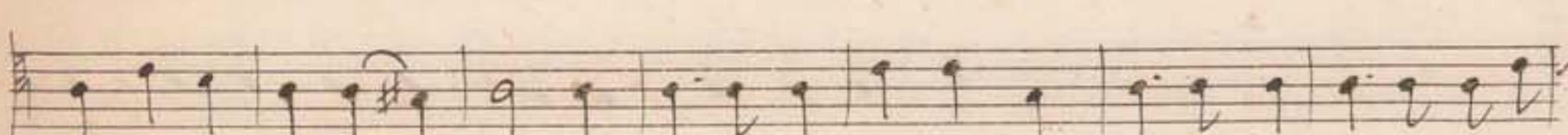
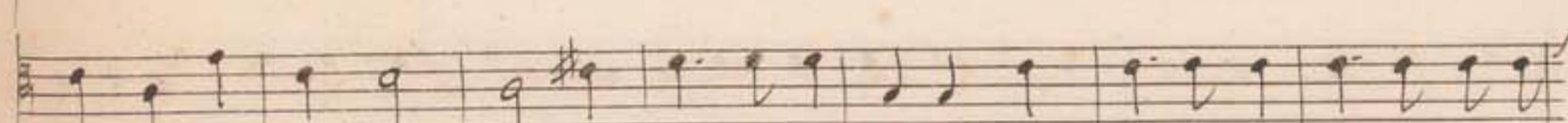
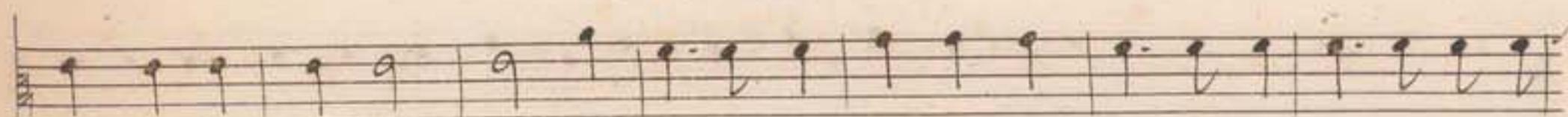
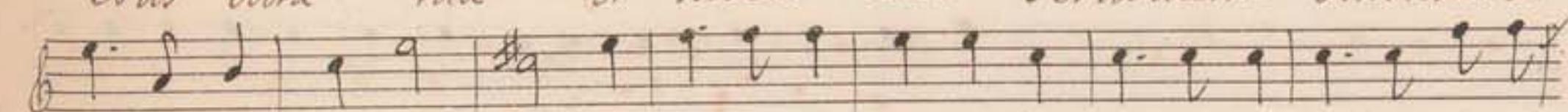
dominus ex sacerdoti

A handwritten musical score for four voices (SATB) and organ. The score consists of ten staves. The top three staves are soprano, alto, and tenor voices, each with a basso continuo staff below it. The bottom staff is the organ. The music is written in common time, with various note heads and stems. The lyrics are written in cursive script across the vocal staves. The lyrics read:

dominus ex si - on et videas bona ierusalem omib[us] di-



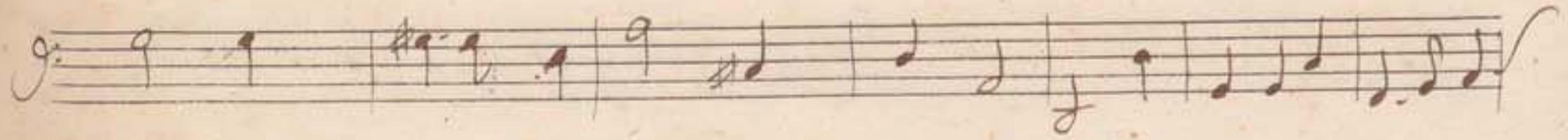
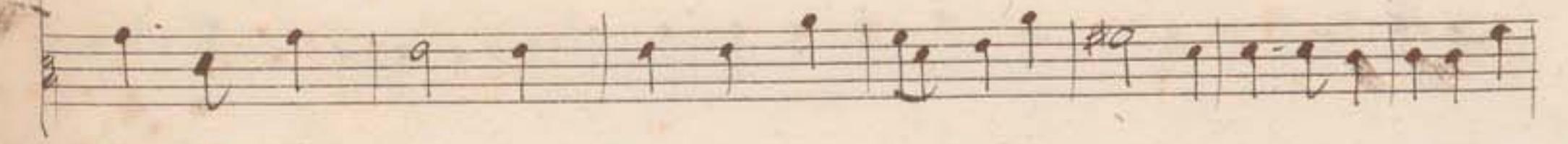
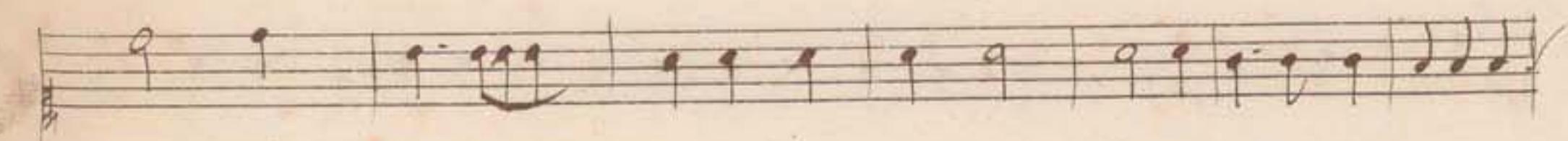
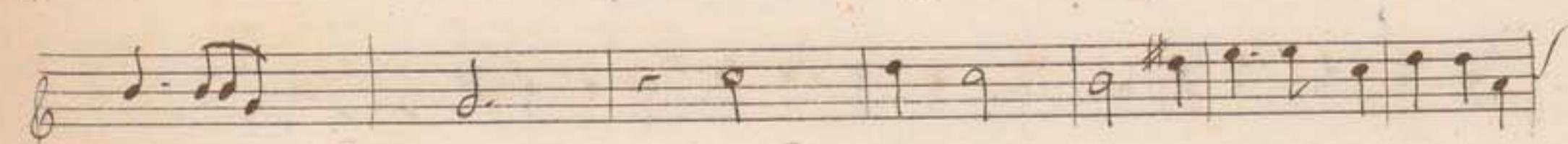
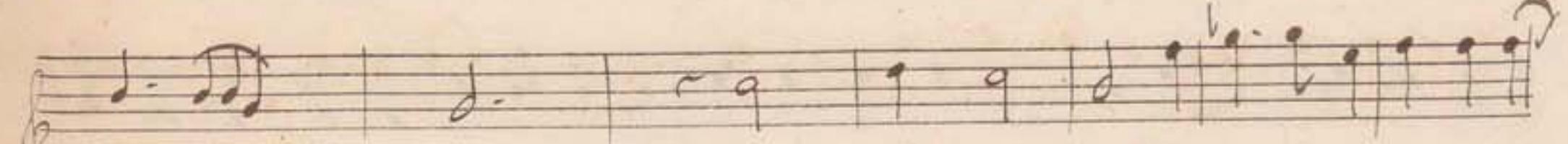
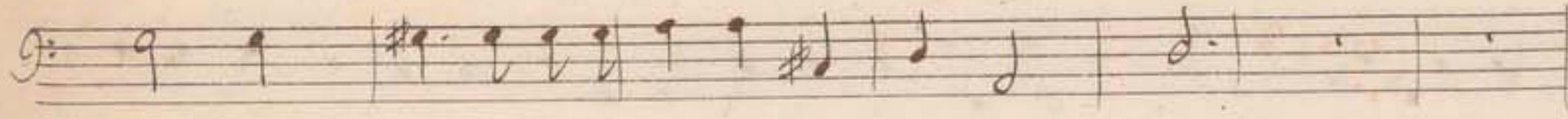
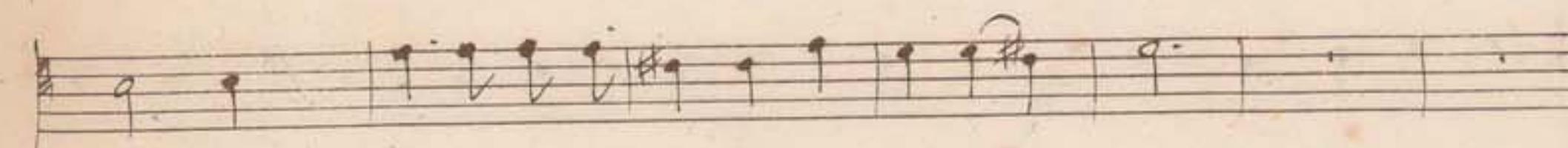
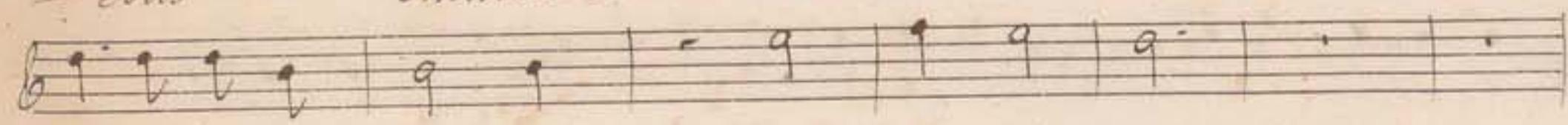
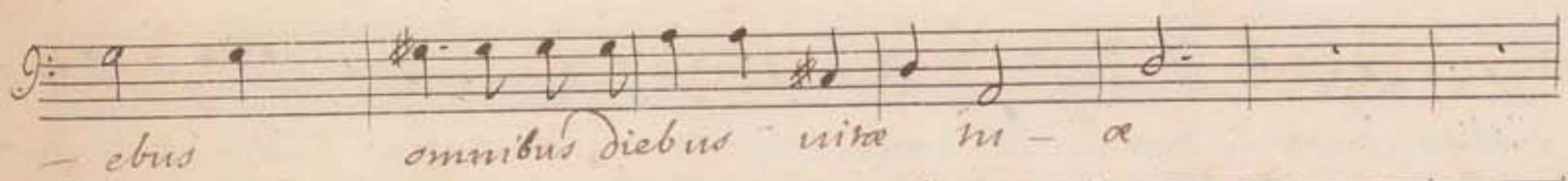
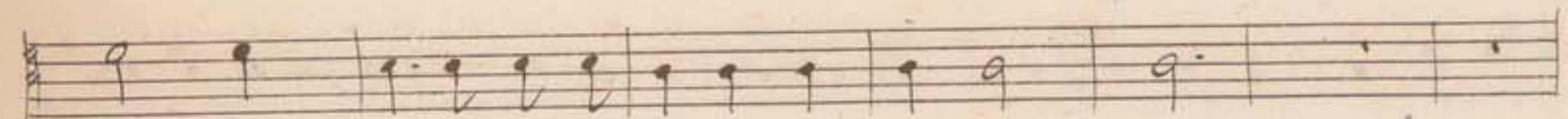
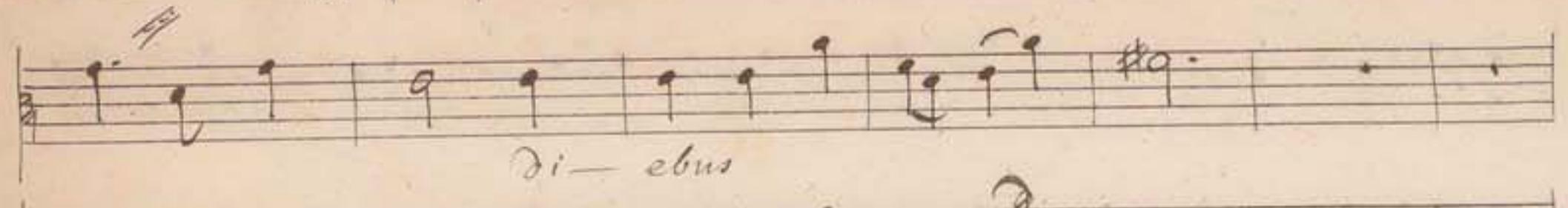
ebus uita mea et uideas bona Ierusalem omniibus di-



59

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on ten staves, each with a different key signature and time signature. The vocal parts are in common time, while the continuo part is in 6/8 time. The score consists of two systems of music. The first system ends with a repeat sign and a double bar line, with the instruction "ridetur" above the vocal parts. The second system begins with a new key signature and continues the musical line. The vocal parts are written in black ink, and the continuo part is written in red ink. The score is on aged, yellowed paper.

-ebus uitæ nax et uideas Bona Ternalem omnibus de



A handwritten musical score consisting of six staves. The top four staves are blank, with the first staff having a clef of F. The bottom two staves contain musical notation. The first staff of the bottom section begins with a whole note followed by a dotted half note. The second staff begins with a half note followed by a dotted half note. The third staff begins with a half note followed by a dotted half note. The fourth staff begins with a half note followed by a dotted half note. The fifth staff begins with a half note followed by a dotted half note. The sixth staff begins with a half note followed by a dotted half note.

A handwritten musical score on ten staves. The top four staves are soprano, alto, tenor, and bass, each with a key signature of one sharp. The fifth staff is basso continuo, indicated by a bass clef and a 'C' (common time). The sixth staff is soprano, the seventh is alto, the eighth is bass, and the ninth is basso continuo. The tenth staff is soprano. The music consists of various note heads and stems, with some notes connected by horizontal lines. There are several rests and a few sharp signs placed above certain notes. The lyrics 'et uideas filios fili-' are written in cursive script across the alto and bass staves. The score is written on light-colored paper.

A handwritten musical score on aged paper, featuring three vocal parts (Soprano, Alto, Tenor) and a basso continuo part. The music is written in common time, with various note heads and stems. The vocal parts include lyrics in Latin. The score is organized into measures separated by vertical bar lines.

The lyrics are as follows:

Soprano: *pacem pa*

Alto: *Et pacem super Terra*

Tenor: *o - rum filios fili - orum suo - rum*

Basso continuo: *[Bassoon-like notes]*

The score consists of six systems of music, each with a different vocal line and continuo line below it. The vocal parts are in soprano, alto, and tenor voices, while the continuo part is represented by a bassoon-like instrument.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The score is organized into ten staves:

- Staves 1-2: Soprano part.
- Staff 3: Alto part.
- Staves 4-10: Bass part.

The music features various note heads (eighth, sixteenth, thirty-second), rests, and dynamic markings (e.g., 'cem', 'er'). Latin lyrics are present in the soprano section:

- et pacem super Terra - et
et uideas filios filio-

The score concludes with a bass staff ending on a forte dynamic.

262

pa - cem
et
pacem
pa - cem pa - cem.
rum rum pacem
pacem super Israel et videas filios fili-
rum.

Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The lyrics are written below the notes:

pacem // pa -
pa - - - cem . pa - cem
Israel Israel pacem et

orium mo - rum pacem super Israel et uideas filiarum fili

The score consists of five staves, each with a different vocal range (Soprano, Alto, Bass) indicated by a clef at the beginning. The music is written in common time, with various note values including quarter notes, eighth notes, sixteenth notes, and thirty-second notes. The lyrics are integrated into the musical lines, with some words written above the notes and others below.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on six staves. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Tenor/Bass (bottom). The piano part is on the bottom staff. The score includes lyrics in Latin: "pa - - com", "filio - nū novū pacem", "orum mo - num pa - - cem super Israel pacem super", and "ad dō dō dō". The music features various note heads, stems, and rests, with some notes connected by horizontal lines. Measure numbers 1 through 12 are present above the staves. The score is dated "1850" at the bottom right.

pa - - com

filio - nū novū pacem

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

ad dō dō dō

1850

pacem // super Is -rael
pacem // su — per Israel
pa — com
pa — com
Is — ra — el pacem su — per Israel



FFN.