

Benedicam Dominum

à 2 Dessus, où 2 Tailles (, Violon) & Bassus Continuus

(Cantus & Superius vel Tenor & Altus, cum Viol. si placet)

Henry Du Mont

Bibliothèque nationale de
France, Musique (F-Pn):
RISM A/I: D 3704

Motets à deux voix, avec la basse-continue (Paris, Robert Ballard, 1668) (1610-1684)

3me Partie adjoustée

The musical score consists of four staves of music. The top staff is for 'Violon si placet' in treble clef, C major, common time. The second staff is for 'Superius 1 vel Altus' in treble clef, C major, common time. The third staff is for 'Superius 2 vel Contratenor' in treble clef, C major, common time. The bottom staff is for 'Bassus Continuus' in bass clef, C major, common time. The vocal parts have lyrics: 'Be-ne-di-cam Do - mi-num in om - ni tem - po-re,' and 'On y peut adjouster un Dessus de Viol. si l'on veut.' The basso continuo part includes a bassoon line and a cello/bass line. The score is divided into three parts, with this being the third part.

4

V S1 S2 BC

be - ne - di - cam Do - mi-num in

Do - mi-num in om - ni tem - po - re, be - ne -

BC

6

V S1 S2 BC

om - ni tem - po - re, be-ne-di - cam Do - mi-num in om - ni tem - po - re; sem -

di - cam Do - mi-num, be-ne-di - cam Do - mi-num in om - ni tem - po - re; sem-perlaus e - jusin

BC

9

V S1 S2 BC

per laus e - jus in o - re me - o, in o - re me - o, sem-per laus e - jus in o - re me - o, sem -

o - re me - o, in o - re me - o, in o - re me - o, sem - per laus e - jus in o - re, sem -

b b

12

V S1 S2 BC

per laus e - jus in o - re me - o. In Do-mi - no, in Do - mi-no lau - da - bi -

per laus e - jus in o - re me - o.

BC

15

V S1 S2 BC

tur a - ni-ma me - a, lau - da - bi-tur a - ni-ma me -

In Do - mi-no, in Do - mi-no lau - da - bi-tur a - ni-ma me -

6 b

18

V
S1
S2
BC

a, a - ni-mame - a, — in Do - mi-no lau - da - bi-tur a-ni-mame - a: au-di-ant man-su -
a, a - ni-mame - a, in Do - mi-no lau-da - bi-tur a - ni-ma me - a: au-di-ant man-su -

22

V
S1
S2
BC

e - ti, et læ - ten - - - tur, et _____ læ-ten -
e - ti, et læ - ten - - - tur, et læ - ten - tur,-

25

V
S1
S2
BC

tur, au - di-ant man - su - e - ti, man - su-e - ti, et læ - ten - tur, - et læ -
— au - di-ant man - su - e - ti, au - di-ant man - su - e - ti, et læ - ten - tur,

28

V

S1 ten-tur, et læ-ten - tur. Mag-ni - fi-ca - te Do-mi-num

S2 et læ-ten - tur.

BC

6 4 b

31

V

S1 me - cum, et e - xal - te - mus,

S2 Mag - ni - fi - ca - te Do - mi-num me - cum, et e - xal -

BC

b

33

V

S1 et e - xal - te - mus no - men e - jus in i - dip - sum.

S2 te-mus, e - xal - te - mus no - men e - jus in i - dip - sum. Mag - ni - fi-ca - te Do - mi-num

BC

(b)

4 3

36

V

S1 Mag-ni - fi-ca - te Do - mi-num me-cum, et e - xal - te-mus, e - xal - te-mus no-men

S2 me-cum, et e - xal - te-mus, et e - xal - te-mus no-men

BC

39

V

S1 e - jus in i-dip-sum.

S2 e - jus in i-dip-sum. Ex - qui - si - vi Do - mi - num, et ex - au - di - vit me, et ex - au - di - vit

BC

44

V

S1

S2 me; et ex om - ni - bus tri - bu - la - ti - o - ni - bus me - is, tri - bu - la - ti - o - ni - bus me - is e - ri - pu - it

BC

48

V - - - *T* #
S1 - - *T* - -
S2 . . #. . .
BC - - - - -

Ac - ce - di-te ad e - um, et il - lu - mi-na - mi-ni, ac -
me, e - ri - pu-it me. Ac-ce - di-te ad e - um.

6 4 2

52

V - - *T* - -
S1 - - - - -
S2 - - - - -
BC - - - - -

ce - di-te ad e - um, et il - lu - mi-na - mi-ni; et fa - ci-es ves - træ, et fa - ci-es ves - træ

b 6 4

56

V - - - - -
S1 - - - - -
S2 - - - - -
BC - - - - -

non con-fun - den - tur, non, non con-fun - den - tur. Gus-ta - te, gus -
Gus-ta - te, gus -

60

V

S1 ta - te, gus-ta - te et vi-de - te, quo - ni-am su - a - vis,-

S2 ta - te, gus-ta - te et vi - de-te, et vi-de - te, gus-ta - te, vi - de - te,

BC

64

V

S1 — su - a - vis, su - a - visest Do - mi - nus. Be - a - tus

S2 quo - ni-am su - a - vis est Do - mi - nus. Be - a - tus vir qui spe-rat in e - o. Be-

BC

71

V

S1 vir qui spe-rat in e - o. Be - a - tus vir qui spe-rat in e - o, qui spe-rat in e - o.

S2 a - tus vir qui spe - rat in e - o, qui spe-rat, qui spe-rat in e - o, qui spe-rat in e - o. Be-

BC

80

V
S1
S2
BC

Be - a - tus vir qui spe-rat in e - o. Be - a - tus vir qui spe - rat in e - o, qui spe-rat, qui

a - tus vir qui spe-rat - in e - o. Be - a - tus vir qui spe - rat in e - o, qui spe-rat, qui

b # 6 5 6 # #

89

V
S1
S2
BC

o.

spe - rat in e - o, qui spe - rat, qui spe - rat in e - o.

spe - rat in e - o, qui spe - rat, qui spe - rat in e - o.

4 b

b

7 6 7 6

#

o

EDITORIAL NOTES:

Edition: Version 19-4-2020 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

Clefs are modernised.

Missing barlines in a part that do appear in other parts, are filled. To make bars of equal length, still missing barlines are added dotted.

Notes in the source that sound over a barline, are kept that way instead of split into two tied notes.

Accidentals:

- Flats or sharps in the source that result in a natural sounding note, are replaced by natural symbols. Both at the notes and in the figured bass.

- Accidentals in the source that are not needed in modern notation, are placed as small accidentals above the notes.

- Suggestions or corrections by the editor are placed in brackets.

Beams in the violin and continuo parts are modernised. In the voice parts, beams are correlated to the syllables.

Slurs are as in the source. At long syllables over multiple notes, dotted slurs are added.

T-ornaments are positioned as in the source.

Suggestions or corrections by the editor are placed in brackets or dotted.

(compact)

Benedicam Dominum

à 2 Dessus, où 2 Tailles (, Violon) & Bassus Continuus

(Cantus & Superius vel Tenor & Altus, cum Viol. si placet)

Henry Du Mont

Motets à deux voix, avec la basse-continue (Paris, Robert Ballard, 1668) (1610-1684)

Bibliothèque nationale de France, Musique (F-Pn):
RISM A/I: D 3704

3me Partie adjoustée

Violon
si placet

Superius 1
vel Altus

Superius 2
vel Contratenor

Tenor

Bassus
Continuus

Be-ne-di - cam Do - mi-num in om - ni tem - po-re,
Be-ne-di - cam

On y peut adjouster un Dessus de Viol. si l'on veut.

4

V

S1

S2

BC

be-ne-di - cam Do - mi-num in om - ni tem - po-re, be-ne-di - cam

Do - mi-num in om - ni tem - po-re, be-ne - di - cam Do - mi-num, be-ne-di - cam

7

V

S1

S2

BC

Do - mi-num in om - ni tem - po-re; sem - per laus e - jus in o - re me - o, in

Do - mi-num in om - ni tem - po-re; sem - per laus e - jus in o - re me - o, in

10

V

S1

S2

BC

o - re me - o, sem-per laus e - jus in o - re me - o, In Do-mi -

o - re me - o, sem - per laus e - jus in o - re, sem - per laus e - jus in o - re me - o.

14

V
S1
S2
BC

no, in Do - mi-no lau - da - bi - tur a - ni-ma me - a, T lau - da - bi-tur a - ni-ma me -
In Do - mi-no, in Do - mi-no lau - da - bi-tur a - ni-ma me -

6 b

18

V
S1
S2
BC

a, a - ni-ma me - a, in Do - mi-no lau - da - bi-tur a - ni-mame - a: au - di-ant man - su -
a, a - ni-ma me - a, in Do - mi-no lau - da - bi-tur a - ni-ma me - a: au - di-ant man - su -

b h b

22

V
S1
S2
BC

e - ti, et læ - ten - tur, et læ - ten - tur, au - di-ant man - su -
e - ti, et læ - ten - tur, et læ - ten - tur, au - di-ant man - su -

h b #

26

V
S1
S2
BC

e - ti, man - su - e - ti, et læ - ten - tur, et læ - ten - tur, et læ - ten - tur.
e - ti, au - di-ant man - su - e - ti, et læ - ten - tur, et læ - ten - tur.

6 4 b

30

V
S1
S2
BC

Magni - fi-ca - te Do - mi-num me-cum,
et e - xal - te - mus,
Mag - ni - fi - ca - te Do - mi-num me-cum,
et e - xal -

33

V
S1
S2
BC

et e - xal - te - mus no - men e - jus in i - dip - sum.
Mag - ni - fi - ca - te Do - mi-num
te-mus, e - xal - te - mus no - men e - jus in i - dip - sum. Mag - ni - fi - ca - te Do - mi-num me-cum,
4 3

37

S1
S2
BC

me-cum, et e - xal - te - mus, e - xal - te - mus no-men e - jus in i - dip - sum.
et e - xal - te - mus, et e - xal - te - mus no-men e - jus in i - dip - sum. Ex - qui - si - vi Do - mi-num, et

41

S2
BC

ex-aud - i - vit me, et ex-aud - i - vit me; et exom-ni - bus tri - bu - la - ti-o - ni-bus me-is, tri - bu - la - ti-o - ni-bus
7 6 5 # 6 6 6

47

V
S1
S2
BC

Ac - ce-di-te ad e - um, et il - lu - mi-na - mi-ni, ac - ce-di-te ad e - um,
me-is e - ri - pu - it me, e - ri - pu - it me. Ac - ce - di - te ad e - um.

53

V S1 BC

et il - lu - mi - na - mi - ni; et fa - ci - es ves - træ, et fa - ci - es ves - træ non con - fun - den - tur, non, non con - fun -

4

59

V S1 S2 BC

den - tur. Gus - ta - te, gus - ta - te, gus - ta - te et vi - de - te, quo - ni - am su - a - vis, -
Gus - ta - te, gus - ta - te, gus - ta - te et vi - de - te, et vi - de - te, gus - ta - te, vi - de - te,

4 # # #

64

V S1 S2 BC

su - a - vis, su - a - vis est Do - mi - nus. Be - a - tus vir qui spe - rat in e - o. Be -
quo - ni - am su - a - vis est Do - mi - nus. Be - a - tus vir qui spe - rat in e - o. Be - a - tus vir qui spe - rat in

b b # 6 5 6 # # #

74

V S1 S2 BC

a - tus vir qui spe - rat in e - o, qui spe - rat in e - o. Be - a - tus vir qui spe - rat in
e - o, qui spe - rat, qui spe - rat in e - o, qui spe - rat in e - o. Be - a - tus vir qui spe - rat in e - o. Be - a - tus vir qui

4 b # 6 5 6 # # #

86

V S1 S2 BC

e - o. Be - a - tus vir qui spe - rat in e - o, qui spe - rat, qui spe - rat in e - o.
spe - rat in e - o, qui spe - rat, qui spe - rat in e - o, qui spe - rat, qui spe - rat in e - o.

b 7 6 7 6 #

This musical score consists of four staves: V (Vocal), S1 (Soprano 1), S2 (Soprano 2), and BC (Bass/Cello). The music is in common time, with various key signatures (B-flat major, A major, E major) indicated by sharp and flat symbols. The vocal parts include Latin text, such as 'et il-lu-mi-na-mi-ni' and 'Be-a-tus vir qui spe-rat in e-o'. The score features dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Measure numbers 53, 59, 64, and 74 are marked at the top of each system. The bass/cello part provides harmonic support with sustained notes and rhythmic patterns.

EDITORIAL NOTES:

Edition: Version 19-4-2020 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

Clefs are modernised.

Missing barlines in a part that do appear in other parts, are filled. To make bars of equal length, still missing barlines are added dotted.

Notes in the source that sound over a barline, are kept that way instead of split into two tied notes.

Accidentals:

- Flats or sharps in the source that result in a natural sounding note, are replaced by natural symbols. Both at the notes and in the figured bass.

- Accidentals in the source that are not needed in modern notation, are placed as small accidentals above the notes.

- Suggestions or corrections by the editor are placed in brackets.

Beams in the violin and continuo parts are modernised. In the voice parts, beams are correlated to the syllables.

Slurs are as in the source. At long syllables over multiple notes, dotted slurs are added.

T-ornaments are positioned as in the source.

Suggestions or corrections by the editor are placed in brackets or dotted.

Violon (+voix)

Benedicam Dominum

à 2 Dessus, où 2 Tailles (, Violon) & Bassus Continuus

(Cantus & Superius vel Tenor & Altus, cum Viol. si placet)

Henry Du Mont

Bibliothèque nationale de
France, Musique (F-Pn):
RISM A/I: D 3704

Motets à deux voix, avec la basse-continue (Paris, Robert Ballard, 1668) (1610-1684)

3me Partie adjoustée

Violon
si placet

Superius 1
vel Altus

Superius 2
vel Contratenor

V
S1
S2

22

V
S1
S2

e - ti, et læ - ten tur, et læ - ten - tur, au - di-ant man - su -
e - ti, et læ - ten tur, et læ - ten - tur, au - di-ant man - su -

26

V
S1
S2

e - ti, man - su - e - ti, et læ - ten - tur, et læ - ten - tur, et læ - ten - tur.
e - ti, au - di-ant man - su - e - ti, et læ - ten - tur, et læ - ten - tur.

30

V
S1
S2

Mag - ni - fi - ca - te Do - mi-num me - cum, et e - xal - te - mus,
Mag - ni - fi - ca - te Do - mi-num me - cum, et e - xal -

33

V
S1
S2

et e - xal - te - mus no - men e - jus in i - dip - sum. Mag - ni - fi - ca - te Do - mi-num
te - mus, e - xal - te - mus no - men e - jus in i - dip - sum. Mag - ni - fi - ca - te Do - mi-num me - cum,

37

S1
S2

me - cum, et e - xal - te - mus, e - xal - te - mus no - men e - jus in i - dip - sum. Mag - ni - fi - ca - te Do - mi-num
et e - xal - te - mus, et e - xal - te - mus no - men e - jus in i - dip - sum. Ex - qui - si - vi Do - mi-num, et

41

S2

ex - au - di - vit me, et ex - au - di - vit me; et ex om - ni - bus tri - bu - la - ti - o - ni - bus me - is, tri - bu - la - ti - o - ni - bus me - is e - ri - pu - it

V
 S1
 S2

Ac - ce - di-te ad e - um, et il - lu - mi-na - mi-ni, ac - ce - di-te ad e - um, et il - lu - mi-na - mi-ni; et
 me, e - ri - pu-it me. Ac-ce - di-te ad e - um.

V
 S1

fa - ci-es ves - træ, et fa - ci-es ves - træ non con - fun - den - tur, non, non con-fun -

V
 S1
 S2

den - tur. Gus-ta - te, gus - ta - te, gus-ta - te et vi-de - te, quo - ni-am su - a - vis, su - a - vis, su - a - vis Gus-ta - te, gus - ta - te, gus-ta - te et vi - de-te, et vi-de - te, gus-ta - te, vi - de - te, quo - ni-am su - a - vis

V
 S1
 S2

- vis est Do - mi - nus. Be - a - tus vir qui spe - rat in e - o. Be - a - tus est Do - - mi - nus. Be - a - tus vir qui spe - rat in e - o. Be - a - tus vir qui spe - rat in e - o, qui

V
 S1
 S2

vir qui spe - rat in e - o, qui spe - rat in e - o. Be - a - tus vir qui spe - rat in e - o. Be - spe - rat, qui spe - rat in e - o, qui spe - rat in e - o. Be - a - tus vir qui spe - rat in e - o. Be - a - tus vir qui spe - rat in

V
 S1
 S2

a - tus vir qui spe - rat in e - o, qui spe - rat, qui spe - rat in e - o. O. e - o, qui spe - rat, qui spe - rat in e - o, qui spe - rat, qui spe - rat in e - o.

EDITORIAL NOTES:

Edition: Version 19-4-2020 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

Clefs are modernised.

Missing barlines in a part that do appear in other parts, are filled. To make bars of equal length, still missing barlines are added dotted.

Notes in the source that sound over a barline, are kept that way instead of split into two tied notes.

Accidentals:

- Flats or sharps in the source that result in a natural sounding note, are replaced by natural symbols. Both at the notes and in the figured bass.

- Accidentals in the source that are not needed in modern notation, are placed as small accidentals above the notes.

- Suggestions or corrections by the editor are placed in brackets.

Beams in the violin and continuo parts are modernised. In the voice parts, beams are correlated to the syllables.

Slurs are as in the source. At long syllables over multiple notes, dotted slurs are added.

T-ornaments are positioned as in the source.

Suggestions or corrections by the editor are placed in brackets or dotted.

Violon

Benedicam Dominum

à 2 Dessus, où 2 Tailles (, Violon) & Bassus Continuus

Bibliothèque nationale de
France, Musique (F-Pn):
RISM A/I: D 3704

(Cantus & Superius vel Tenor & Altus, cum Viol. si placet)

Henry Du Mont

Motets à deux voix, avec la basse-continue (Paris, Robert Ballard, 1668) (1610-1684)

3me Partie adjoustée

The musical score consists of ten staves of music for Violon. The score begins with a staff in common time (indicated by '2') and transitions through various time signatures including 8, 13, 18, 25, 29, 51, 57, 67, and 85. The music features a mix of eighth and sixteenth note patterns, with frequent use of grace notes and slurs. Articulation marks like dots and dashes are present throughout. The score is annotated with several rehearsal numbers: '2' at the start, '14' in measure 29, and '3' and '5' in measure 67. Measure 85 concludes with a final instruction 'O.'.

EDITORIAL NOTES:

Edition: Version 19-4-2020 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

Clefs are modernised.

Missing barlines in a part that do appear in other parts, are filled. To make bars of equal length, still missing barlines are added dotted.

Notes in the source that sound over a barline, are kept that way instead of split into two tied notes.

Accidentals:

- Flats or sharps in the source that result in a natural sounding note, are replaced by natural symbols. Both at the notes and in the figured bass.

- Accidentals in the source that are not needed in modern notation, are placed as small accidentals above the notes.

- Suggestions or corrections by the editor are placed in brackets.

Beams in the violin and continuo parts are modernised. In the voice parts, beams are correlated to the syllables.

Slurs are as in the source. At long syllables over multiple notes, dotted slurs are added.

T-ornaments are positioned as in the source.

Suggestions or corrections by the editor are placed in brackets or dotted.

Cello, B.C. (+score) Benedicam Dominum

à 2 Dessus, où 2 Tailles (, Violon) & Bassus Continuus

(Cantus & Superius vel Tenor & Altus, cum Viol. si placet)

Henry Du Mont

Bibliothèque nationale de France, Musique (F-Pn):
RISM A/I: D 3704

Motets à deux voix, avec la basse-continue (Paris, Robert Ballard, 1668) (1610-1684)

3me Partie adjointe

Violon
si placet

Superius 1
vel Altus

Superius 2
vel Contratenor

Bassus
Continuus

On y peut adouster un Dessus de Viol. si l'on veut.

Be-ne-di - cam Do - mi-num in om - ni tem - po-re,
Be-ne-di - cam Do - mi-num in om - ni tem - po -

5

V
S1
S2
BC

be-ne-di - cam Do - mi-num in om - ni tem - po-re, be-ne-di - cam Do - mi-num in om - ni tem - po-re; sem -
re, be-ne - di - cam Do - mi-num, be-ne-di - cam Do - mi-num in om - ni tem - po-re; sem-per laus e - jus in

9

V
S1
S2
BC

per laus e - jus in o - re me - o, in o - re me - o, sem - per laus e - jus in o - re me - o, sem - per laus e - jus in o - re me - o. In Do - mi -
o - re me - o, in o - re me - o, in o - re me - o, sem - per laus e - jus in o - re, sem - per laus e - jus in o - re me - o.

14

V
S1
S2
BC

no, in Do - mi-no lau - da - bi - tur a - ni-ma me - a, T lau - da - bi-tur a - ni-ma me - a, a - ni-ma me - a, a - ni-ma me - a, in
In Do - mi-no, in Do - mi-no lau - da - bi-tur a - ni-ma me - a, a - ni-ma me - a, a - ni-ma me - a, in

19

V
S1
S2
BC

in Do - mi-no lau - da - bi-tur a - ni-ma me - a: au - di-ant man-su - e - ti, et la - ten
Do - mi-no lau - da - bi-tur a - ni-ma me - a: au - di-ant man-su - e - ti, et la - ten

24

V
S1
S2
BC

tur, et kæ-ten - tur, au - di-ant man - su - e - ti, man - su - e - ti, et la - ten - tur, - - et la -

tur, et la - ten - tur, au - di-ant man - su - e - ti, au - di-ant man - su - e - ti, et la - ten - tur,

b **b** **#** **b** **#** **b** **b**

28

V
S1
S2
BC

ten - tur, et la - ten - tur. Mag - ni - fi - ca - te Do - mi - num me - cum,
et la - ten - tur. Mag - ni - fi - ca - te Do - mi - num

6 **4** **b** **b**

32

V
S1
S2
BC

et e - xal - te - mus, et e - xal - te - mus no - men e - jus in i - dip - sum.
me - cum, et e - xal - te - mus, e - xal - te - mus no - men e - jus in i - dip - sum. Mag - ni - fi - ca - te Do - mi - num

(b) **4** **3**

36

S1
S2
BC

Mag - ni - fi - ca - te Do - mi - num me - cum, et e - xal - te - mus, e - xal - te - mus no - men
me - cum, et e - xal - te - mus, et e - xal - te - mus no - men

39

S1
S2
BC

e - jus in i - dip - sum. Ex - qui - si - vi Do - mi - num, et ex - au - di - vit me, et ex - au - di - vit me; et ex om - ni -
7 6 5 # 6 # 6

45

S1
S2
BC

bus tri - bu - la - ti - o - ni - bus me - is, tri - bu - la - ti - o - ni - bus me - is e - ri - pu - it me, e - ri - pu - it me. Ac - ce - di - te ad
6

50

V
S1
S2
ce - di - te ad e - um, et il - lu - mi - na - mi-ni, ac - ce - di - te ad e - um, et il - lu - mi - na - mi-ni; et fa - ci-es ves - tra, et
e - um.

BC
6 4 b 6 4

55

V
S1
S2
fa - ci-es ves - tra non con - fun - den - tur, non, non con - fun - den - tur. Gus - ta - te, gus -
Gus - ta - te, gus -

BC

60

V
S1
S2
ta - te, gus - ta - te et vi-de - te, quo - ni-am su - a - vis, su - a - vis, su - a - vis
ta - te, gus - ta - te et vi - de - te, et vi-de - te, gus - ta - te, vi - de - te, quo - ni-am su - a - vis

BC
4 # # b b

65

V
S1
S2
vis est Do - mi - nus. Be - a - tus vir qui spe - rat in e - o. Be - a - tus
est Do - mi - nus. Be - a - tus vir qui spe - rat in e - o. Be - a - tus vir qui spe - rat in e - o, qui

BC
(4) b # 6 5 6 # b b

75

V
S1
S2
vir qui spe - rat in e - o, qui spe - rat in e - o. Be - a - tus vir qui spe - rat in
spe - rat, qui spe - rat in e - o, qui spe - rat in e - o. Be - a - tus vir qui spe - rat in e - o. Be - a - tus vir qui

BC
4 b b b # b b

86

V
S1
S2
e - o. Be - a - tus vir qui spe - rat in e - o, qui spe - rat, qui spe - rat in e - o.
spe - rat in e - o, qui spe - rat, qui spe - rat in e - o, qui spe - rat, qui spe - rat in e - o.

BC
4 b b 7 6 7 6 # b

EDITORIAL NOTES:

Edition: Version 19-4-2020 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

Clefs are modernised.

Missing barlines in a part that do appear in other parts, are filled. To make bars of equal length, still missing barlines are added dotted.

Notes in the source that sound over a barline, are kept that way instead of split into two tied notes.

Accidentals:

- Flats or sharps in the source that result in a natural sounding note, are replaced by natural symbols. Both at the notes and in the figured bass.

- Accidentals in the source that are not needed in modern notation, are placed as small accidentals above the notes.

- Suggestions or corrections by the editor are placed in brackets.

Beams in the violin and continuo parts are modernised. In the voice parts, beams are correlated to the syllables.

Slurs are as in the source. At long syllables over multiple notes, dotted slurs are added.

T-ornaments are positioned as in the source.

Suggestions or corrections by the editor are placed in brackets or dotted.

Cello, B.C.

Benedicam Dominum

à 2 Dessus, où 2 Tailles (, Violon) & Bassus Continuus

(Cantus & Superius vel Tenor & Altus, cum Viol. si placet)

Henry Du Mont

Bibliothèque nationale de
France, Musique (F-Pn):
RISM A/I: D 3704

On y peut adjouster un Dessus de Viol. si l'on veut.

The musical score consists of ten staves of music for Cello/Bassoon Continuo. The key signature varies throughout the piece, indicated by a combination of sharps and flats. Measure numbers are provided at the start of each staff: 1, 7, 15, 21, 30, 42, 50, 58, 70, and 86. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or sustained notes. The bassoon part is primarily harmonic, providing support for the vocal parts.

EDITORIAL NOTES:

Edition: Version 19-4-2020 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

Clefs are modernised.

Missing barlines in a part that do appear in other parts, are filled. To make bars of equal length, still missing barlines are added dotted.

Notes in the source that sound over a barline, are kept that way instead of split into two tied notes.

Accidentals:

- Flats or sharps in the source that result in a natural sounding note, are replaced by natural symbols. Both at the notes and in the figured bass.

- Accidentals in the source that are not needed in modern notation, are placed as small accidentals above the notes.

- Suggestions or corrections by the editor are placed in brackets.

Beams in the violin and continuo parts are modernised. In the voice parts, beams are correlated to the syllables.

Slurs are as in the source. At long syllables over multiple notes, dotted slurs are added.

T-ornaments are positioned as in the source.

Suggestions or corrections by the editor are placed in brackets or dotted.