

werden die Stimmen in den Quellen oft unterschiedlich behandelt, manchmal sind die Wiederholungen auch ausgeschrieben. Wir haben die Wiederholungsangaben in die heutige Notation übertragen. Die Noten selbst einschließlich der Vorzeichen sind so gut wie fehlerfrei. In den sehr wenigen Fällen, in denen wir etwas geändert haben, haben wir dies durch eine Fußnote gekennzeichnet.

Durch die Aufgabe, die wir uns gestellt haben, ergibt es sich von selbst, dass die einzelnen Stücke in unserer Ausgabe nicht in ihrem originalen Zusammenhang mit Chormusik erscheinen. Es war

uns aber wichtig, diese erstaunliche polyphone Instrumentalmusik überhaupt aus der Vergessenheit zu holen. Vielleicht trägt ja unsere Ausgabe auch dazu bei, die Musik Henry Du Monts in ihrer Originalform wiederzubeleben.

Wir danken Bernard Hauvette für die Idee zu dieser Edition.

Günter und Leonore von Zadow
Heidelberg, Februar 2023

Heft vol.	Nr. no.	Quelle source	Bezeichnung designation	Stimmen parts
1 G418	1	Mo1 -	Allemande	D D Bc Cla
	2	Mo1 -	Symphonia	D D Bc
	3	Mo2 V.	Symphonie	D D Bc
	4	Mo2 XXIII.	Symphonie	D D Bc
	5	M T V.	Prelude	D D B Bc
	6	M T VII.	Prelude	D D B Bc
	7	M T XIII.	Prelude	D D B Bc
	8	C XXIV.	Symphonia	D D B Bc
	9	C XXV.	Allemanda	D D B Bc
2 G419	10	M T I.	Prelude	D D/A B Bc
	11	M T II.	Prelude	D D/A B Bc
	12	M T III.	Prelude	D D/A B Bc
	13	M T IV.	Prelude	D D/A B Bc
	14	M T VI.	Prelude	D D/A B Bc
	15	M T VIII.	Prelude	D D/A B Bc
	16	M T IX.	Prelude	D D/A B Bc
	17	M T X.	Prelude	D D/A B Bc
	18	M T XI.	Prelude	D D/A B Bc
3 G420	19	M T XII.	Prelude	D D/A B Bc
	20	M T XIV.	Prelude	D D/A B Bc
	21	M T XV.	Prelude	D D/A B Bc
	22	M T XVI.	Prelude	D D/A B Bc
	23	M T XVII.	Prelude	D D/A B Bc
	24	M T XVIII.	Prelude	D D/A B Bc
	25	M XIX.	Pavane	D D/A B Bc
	26	M T XX.	Prelude	D D/A B Bc
4 G421	27	M -	Allemande-Fugue	D A B Cla
	28	M -	Allemande grave	D A B Cla
	29	C XXIII.	Pavana	D A B Bc
	30	C XL.	Allemanda Gravis	D A A B Cla
	31	C XXXVII.	Symphonia	D D A B Bc
	32	Mo2 XXVIII.	Symphonie	D D A B Bc

M Meslanges 1657
T Troisième Partie 1661
C Cantica 1662
Mo1 Motets 1668
Mo2 Motets 1681

D Diskant (Violinschlüssel) *Tr* *treble (treble clef)*
A Alt (Altschlüssel) *T* *tenor (alto clef)*
B Bass (Bassschlüssel) *B* *bass (bass clef)*
Bc Basso continuo *Bc* *basso continuo*
Cla Tasteninstrument *Cla* *keyboard*

Introduction

Henry Du Mont was born as Henry de Thier in Belgium in 1610. He received his training as a singer, organist and gambist in Maastricht and became organist in Liège in 1630. In 1639 he went to Paris, where he obtained a post at the important parish church of Saint-Paul. From then on he called himself Henry Du Mont (or Henri Dumont). In 1663, after holding various positions with high-ranking French personalities, he became vice-conductor of the Chapelle Royale in Versailles and subsequently held several important musical posts at the court of Queen Marie-Thérèse.

Henry Du Mont is an important composer of French church music. In the course of his life he published almost 100 *Petits Motets* in print, in which one or more singing voices are accompanied by instruments. In these motets, which are very varied, there are also purely instrumental pieces that were originally intended for viols, but were later certainly also played on instruments of the violin family, and some of them are also suitable for the organ.

These instrumental pieces – 32 in all – are the subject of this edition. For practical use, we have sorted them according to their instrumentation, numbered them and divided them into four booklets. The pieces are taken from the following sources, all of which consist of individual parts for singers and instrumentalists:

M

Meslanges A II. III. IV. et V. Parties, avec la Basse-Continue ..., Paris 1657, ca. 440 pages

T

Troisiesme Partie Adjustée Aux Preludes des Meslanges ..., Paris 1661, 40 pages

C

Cantica Sacra, II. III. IV. Cum vocibus tum et Instrumentis modulata ..., Paris 1662, ca. 300 pages

Mo1

Motets a Deux Voix, avec la Basse-Continue ..., Paris 1668, ca. 270 pages

Mo2

Motets a II. III. et IV. Parties, pour voix et instruments, avec la Basse-Continue ..., Paris 1681.

Most of the three-part instrumental pieces are contained in **M** *Meslanges*, mostly in the form of *Preludes*. There, however, only the treble and bass are found, while the middle voice was later published separately in **T** *Troisiesme Partie*. This middle voice, which is notated in treble clef, exists in two forms: either with the designation “Pour un Dessus”, or with the designation “Pour un Dessus ou Haute Taille”. In both cases, therefore, it can be played as a second treble voice, but in the second case it can also be played – an octave lower – as an alto voice. Our edition offers both possibilities.

Henry Du Mont was one of the first in France to consistently use the basso continuo (b.c.), which came from Italy. This part, which is intended for the organ or the harpsichord and is partly figured, is in many pieces largely or even completely identical with the bass part, see e.g. nos. 8 or 30. However, there are also pieces in which the bass line is clearly different from the b.c., see e.g. nos. 5 or 20. The players must decide from case to case whether they want to dispense with the b.c. In the first four pieces, however, the b.c. is indispensable because there is no other bass part. In four pieces, the original print also contains a score for organ or harpsichord, which reproduces all the parts. From this score we have extracted the basso continuo part when it is otherwise missing (nos. 27, 28, 30).

Since the pieces come from various original prints that appeared over the course of several years, the original part designations are quite varied. For example, for the upper voice we find *Dessus de Virole*, *Dessus*, *Premier Dessus* or *Superius*. Likewise, this voice is sometimes notated in clef G1, sometimes in G2 and sometimes in C1, depending on what was customary at the time. It is just as manifold in the other voices. In our edition we have standardised the part designations and use only: treble (treble clef), alto (alto clef) and bass (bass clef).

We have retained the original time signatures and note values. The sources are usually marked with bar lines; where they are missing, we have added them. In the repeat indications, the parts are often treated differently in the sources, sometimes the repeats are also written out. We have transferred the repeat indications into today’s notation. The notes themselves, including the accidentals, are virtually error-free. In the very few cases where we have

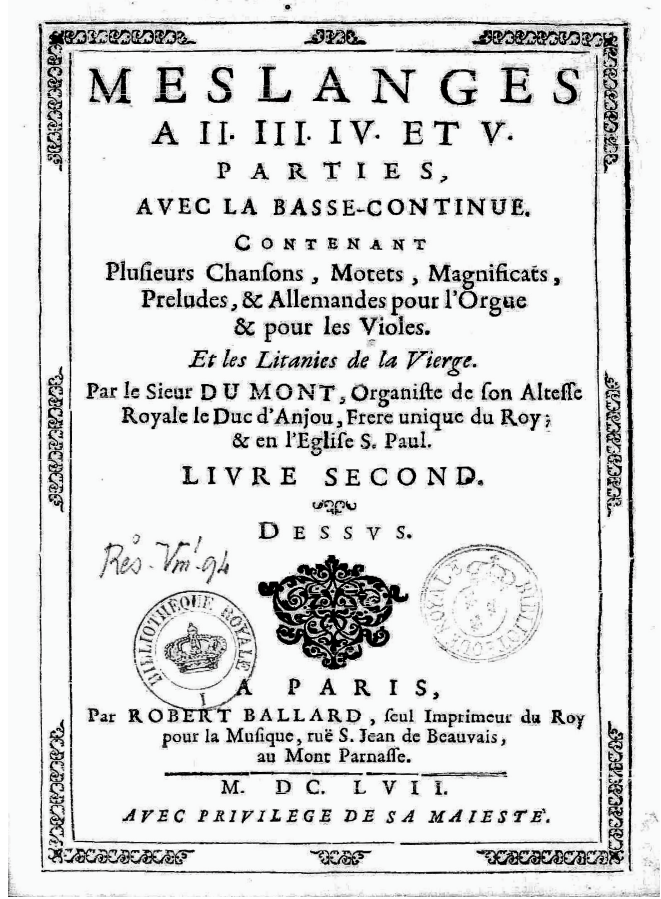
modified something, we have indicated this in a footnote.

Due to the task we have set ourselves, it goes without saying that in our edition the individual pieces do not appear in their original context of choral music. However, it was important to us to bring this amazing polyphonic instrumental music out of oblivion. Perhaps our edition will also contribute to

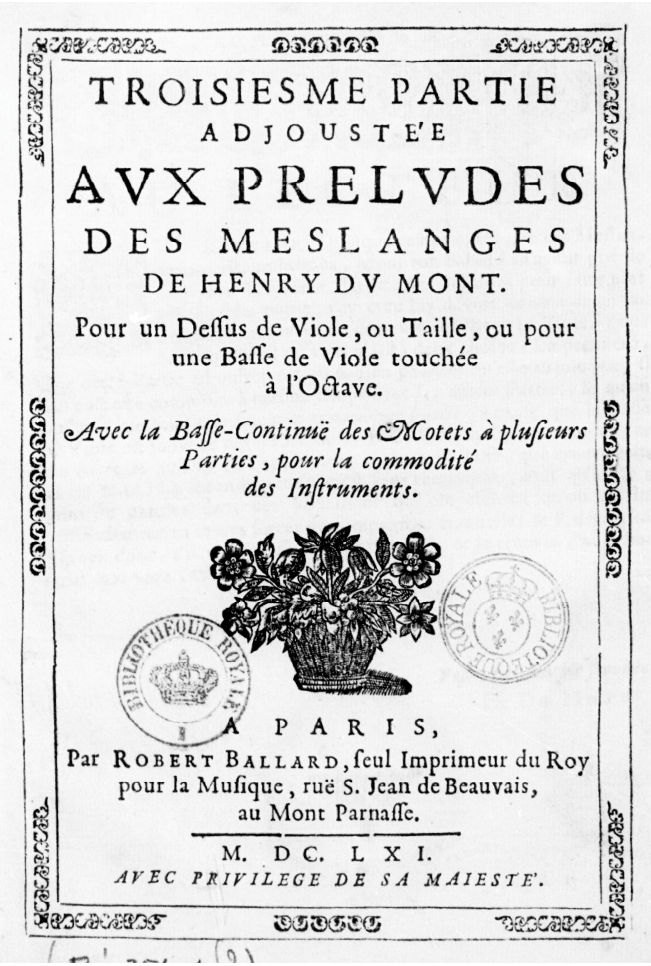
reviving Henry Du Mont's music in its original form.

We would like to thank Bernard Hauvette for the idea for this edition.

Günter and Leonore von Zadow
Heidelberg, February 2023



Henry Du Mont, M Meslanges 1657, Titelblatt Dessus title page Dessus



Henry du Mont, T Troisiesme Partie 1661, Titelblatt title page