

*Patrimoine
Musical
Français*

ÉDITION CRITIQUE

François Giroust

BENEDIC ANIMA MEA

matériel vocal



ÉDITIONS DU CENTRE DE MUSIQUE BAROQUE DE VERSAILLES

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Musical
Français*

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F - 78000 Versailles

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BENEDIC ANIMA MEA

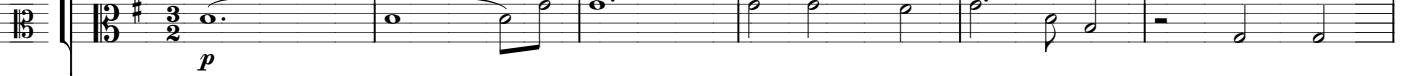
psaume 103

I.

Gracioso

Violino primo 

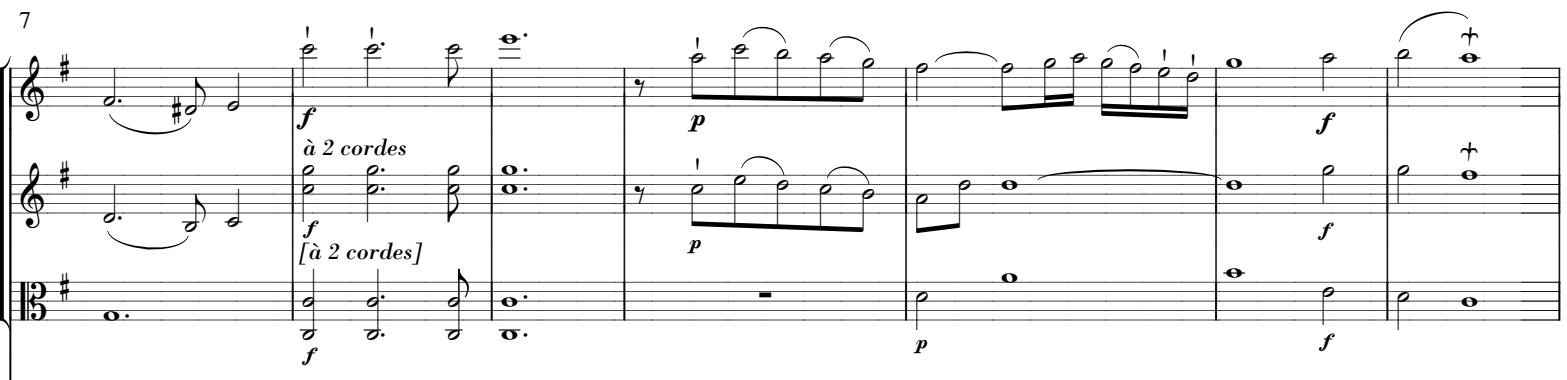
Violino secondo 

Alto 

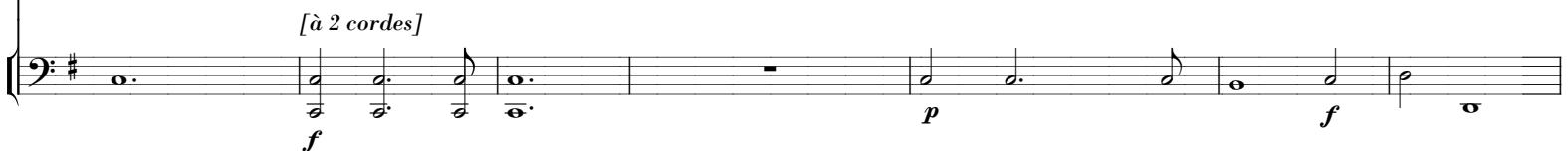
[Basse-taille] 

B[asse] (1)
C[ontinue] 

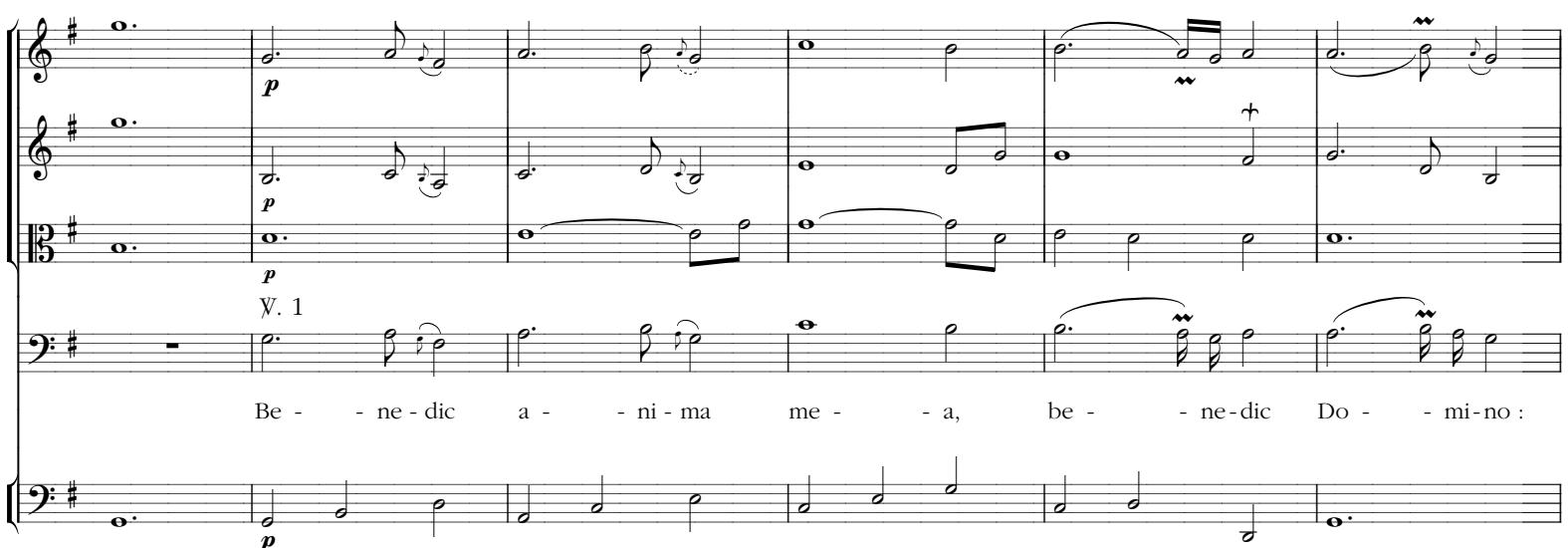
7



[à 2 cordes]



14



(1) including Vce, Fg and Cb.

20

à 2 cordes
à 2 cordes
[à 2 cordes]

Do - mi - ne De - - - - us ma - gni - fi - ca - - - - tus es ve - he -

à 2 cordes

- men - ter, ma - gni - fi - ca - - - - tus es ve - he - men - - - - ter,

pp

pp

pp

be - ne - dic a - - ni - ma me - - a, be - - ne - dic Do - - - mi - no.

pp

53

Musical score page 53. The score consists of five staves. The top two staves have treble clefs and sharps. The bottom three staves have bass clefs. Measure 53 starts with two measures of rests. The third measure begins with a dynamic *p*, followed by a melodic line with eighth-note pairs. The fourth measure continues with eighth-note pairs. The fifth measure starts with a dynamic *cresc.*. The sixth measure starts with a dynamic *f*. The seventh measure starts with a dynamic *[col vl 1]*. The eighth measure starts with a dynamic *f*. The ninth measure starts with a dynamic *cresc.*. The tenth measure starts with a dynamic *f*. The lyrics "ra e - - - jus." are written below the bass staff. The eleventh measure starts with a dynamic *cresc.*. The twelfth measure starts with a dynamic *f*.

58

Musical score page 58. The score consists of five staves. The top two staves have treble clefs and sharps. The bottom three staves have bass clefs. Measure 58 starts with three measures of rests. The fourth measure begins with a dynamic *p*, followed by a melodic line with sixteenth-note pairs. The fifth measure begins with a dynamic *cresc.*. The sixth measure begins with a dynamic *f*. The seventh measure begins with a dynamic *[div.]*. The eighth measure begins with a dynamic *f*. The ninth measure begins with a dynamic *f*. The tenth measure begins with a dynamic *f*. The eleventh measure begins with a dynamic *cresc.*. The twelfth measure begins with a dynamic *f*. The thirteenth measure begins with a dynamic *f*. The lyrics "Qui po - - nis nu - - - bem as - cen - sum tu - - - um :" are written below the bass staff. The fourteenth measure begins with a dynamic *p*. The fifteenth measure begins with a dynamic *cresc.*. The sixteenth measure begins with a dynamic *f*.

146

146 [div.]

non in - cli - na -

non in - cli - na -

non, non in - cli - na -

152

- tur, non in - cli - na -
 - tur, qui fun - das - ti ter - - - ram su - per sta -
 - tur, qui fun - das - ti ter - - - ram su - per sta -
 - tur, non in - cli - na - bi -
 - tur, non in - cli - na - bi -

158

(vl 1 & 2)

163

A musical score for "Ave Maria" by Franz Schubert. The score consists of six staves of music, each with a treble clef and a key signature of one flat. The music is in common time. The lyrics are written in Latin and are repeated twice. The first stanza is: "Ave maria gratia plena domini benedicta es. Et tecum est benedictio usque in saeculum saeculi. Amen." The second stanza is: "Ave maria gratia plena domini benedicta es. Et tecum est benedictio usque in saeculum saeculi. Amen." The score includes various musical markings such as fermatas, slurs, and dynamic changes.

169 □ (1)

V. 7

A - bys - - - sus
A - bys - - - sus

si - cut ves - ti - men - - - tum, si - cut ves - ti - men - - -
si - cut ves - ti - men - - - tum, si - cut ves - ti - men - - -
si - cut ves - ti - men - - - tum, si - cut ves - ti - men - - -
si - cut ves - ti - men - - - tum, si - cut ves - ti - men - - -
si - cut ves - ti - men - - - tum, si - cut ves - ti - men - - -

(1) the violins are probably divisi; Giroust usually provides a clear direction for "à 2" (see m. 120).

III.

278 Allegro moderato

Petites flûtes

Fl 1

Fl 2

Vl 1 *à demi jeu*

Vl 2 *à demi jeu*

Alto *à demi jeu*

D

Bc *à demi jeu*

283

288

(vl 1 & 2)

rinf.

p

cresc.

rinf.

p

cresc.

avec Contre Basse

rinf.

p

cresc.

293

Musical score for page 293, featuring five staves of music. The top two staves are soprano and alto voices, the middle staff is basso continuo, and the bottom two staves are tenor and bass voices. The music consists of eighth and sixteenth note patterns with various dynamics and rests.

298

Musical score for page 298, featuring five staves of music. The top two staves are soprano and alto voices, the middle staff is basso continuo, and the bottom two staves are tenor and bass voices. The music includes a dynamic marking [div.] and a vocal entry starting at measure 11 (v. 11) with the lyrics "Qui e - - - - mit - - - - tes fon - tes, e - mit - - - - tis". The basso continuo staff has a dynamic marking *p*.

303

Musical score for page 303, featuring five staves of music. The top two staves are soprano and alto voices, the middle staff is basso continuo, and the bottom two staves are tenor and bass voices. The music includes a dynamic marking [col v1] and a vocal entry starting at measure 11 with the lyrics "fon - - - - tes in con val - - li-bus:". A performance instruction "sans Contre Basse" is written above the basso continuo staff.

308

[div.]

[col vl 1]

in - - - ter me - di-um mon - ti-um per - tran - si - bunt-

313

[col vl 1]

a - quæ, per - - - tran - - - si - - - bunt,

318

[div.]

[col vl 1]

per - tran - si - bunt_ a - quæ, per - tran - si - bunt_ a - - - - -

IV.

430 **Allegro**

Fl 1
Fl 2 [col fl 1]
Vl 1
Vl 2 [col vl 1]
Alto
D
Bc

[div.]

y. 35
Ju -

435 [div.]

- cun - dum sit e - i e - lo - qui - um me - um : e - - - go

440

[col vl 1]

[div.]

ve - ro de - lec - ta - bor in Do - mi - no, ju - cun - dum sit

460

Chœur
[tutti]

Ju - cun - dum sit e - - i e - lo - - qui um me - um :

Hc Ju - cun - dum sit e - - i e - lo - qui um me - um :

T Ju - cun - dum sit e - - i e - lo - qui um me - um :

Bt Ju - cun - dum sit e - - i e - lo - qui um me - um :

B Ju - cun - dum sit e - - i e - lo - qui um me - um :

(1) the canto solo doubles Dch.

466 [div.]

dolce

[div.]

[col fl 1]

dolce

dolce

dolce

e - go ve - ro de - lec - - tabor in Do - mi - no, ju - cun - dum sit e - - i e -

dolce

e - go ve - ro de - lec - - tabor in Do - mi - no, ju - cun - dum sit e - - i e -

dolce

e - go ve - ro de - lec - - tabor in Do - mi - no, ju - cun - dum sit e - - i e -

dolce

e - go ve - ro de - lec - - tabor in Do - mi - no, ju - cun - dum sit e - - i e -

dolce

ju - cun - dum sit e - - i e -

dolce

473

[*col fl 1*] [div.] [*col vl 1*]

dolce

- lo - qui um me - um : e - go ve - ro de - lec - ta - - -

dolce

- lo - qui um me - um : e - - - - go ve - ro de - lec - -

dolce

- lo - qui um me - um : e - - - - go ve - ro de - lec - -

- lo - qui um me - um :

- lo - qui um me - um :

-

707

Allegro

Musical score for orchestra, page 67, measures 707-733.

The score consists of eight staves:

- Measures 707-712:** Treble clef, key signature of two sharps, 2/4 time. The first two measures are rests. Measures 3-6 begin with eighth-note chords (C major) followed by sustained notes (F# and A).
- Measure 713:** Bass clef, key signature of one sharp, 2/4 time. Measure begins with a sustained note (D) followed by eighth-note chords.
- Measures 714-718:** Treble clef, key signature of two sharps, 2/4 time. Measures 714-717 feature sixteenth-note patterns. Measure 718 begins with eighth-note chords.
- Measure 719:** Bass clef, key signature of one sharp, 2/4 time. Measure begins with eighth-note chords.
- Measures 720-724:** Treble clef, key signature of two sharps, 2/4 time. Measures 720-723 feature sixteenth-note patterns. Measure 724 begins with eighth-note chords.
- Measures 725-729:** Bass clef, key signature of one sharp, 2/4 time. Measures 725-728 feature eighth-note chords. Measure 729 begins with eighth-note chords.
- Measures 730-733:** Treble clef, key signature of two sharps, 2/4 time. Measures 730-732 feature eighth-note chords. Measure 733 concludes with eighth-note chords.

Vocal Part:

- Measure 713:** [col. vl. 1] (Cello 1)
- Measure 719:** Qui res-pi-cit ter - ram, et fa-cit e-am tre -

715

me-re : qui tan - git mon -

[div.]

[col vl 1]

qui tan - git mon -

qui tan - git mon -

Qui res - pi - cit ter - ram, et fa - cit e - am

Qui res - pi - cit ter - ram, et fa - cit e - am

723

tes, et fu-mi-gant,

tes, et fu-mi-gant,

tes, et fu-mi-gant,

tre - me-re : qui tan - git mon - -

tre - me-re : qui tan - git mon - -

qui tan - git mon - - - tes,
qui tan - git mon - tes, et fu-mi-gant,

qui tan - git mon - - - tes,
qui tan - git mon - tes, et fu-mi-gant,

qui tan - git mon - - - tes,
qui tan - git mon - tes, et fu-mi-gant,

- tes, qui tan - git mon - - - tes,
qui tan - git mon - tes, et fu-mi-gant,

- tes,
qui tan - git mon - - - tes,
qui tan - git mon - tes, et fu-mi-gant,

[col bc]