

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

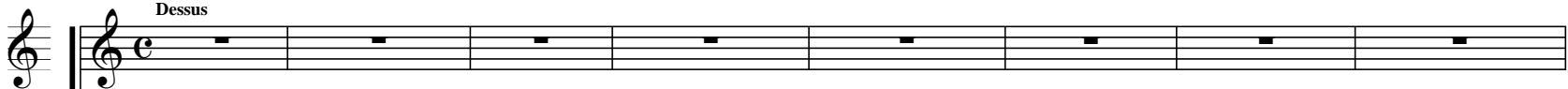
Henry Du Mont (1610-1684)
Benedic anima mea

pour soli et chœur à cinq voix, orchestre et basse continue

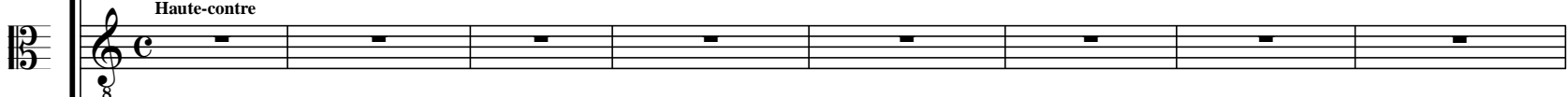


Psaume 102

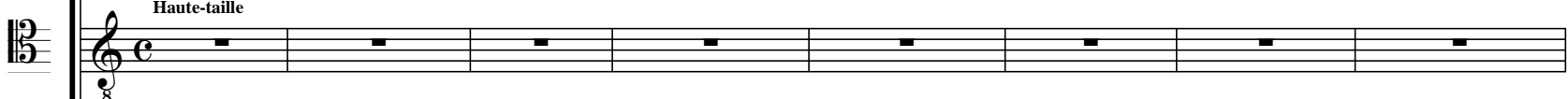
Dessus



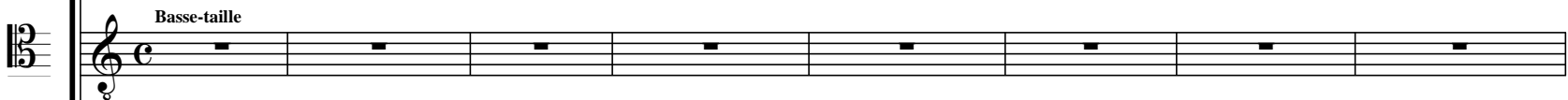
Haute-contre



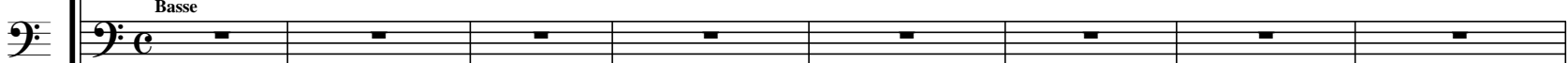
Haute-taille



Basse-taille



Basse



SYMPHONIE

Premier dessus de violon



Second dessus de violon



Haute-contre de violon



Taille de violon



Basse de violon



Basse continue pour l'orgue

4
2

b

b

3 4

6 6 7 6 7 6#
4

9

Five empty musical staves, each with a treble clef (top four) and a bass clef (bottom one). A repeat sign is placed at the end of each staff, followed by a 3/8 time signature.

A musical score consisting of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign is present in the middle of the score. Below the bottom two staves, a fretboard diagram is provided for the bass line, showing the following notes: 6^b, 7, 6, 5, 6, #, #, #, 6.

16

6 5 6 4 6# b 6 # 6 6 4 # 4 #

PETIT CHŒUR

26

Be - ne - dic a - ni - ma me - a Do - mi

Be - ne - dic a - ni - ma me - a Do - mi

doux

♭ 7 6 6 7 # 4 # # ♭ ♭ 5 6

33

no, be-ne-dic a-ni-ma a-ni-ma me-a Do-mi-no: et om-ni-a quæ in-tra me

no, be-ne-dic a-ni-ma me-a Do-mi-no, be-ne-dic a-ni-ma me-a Do-mi-no: quæ in-tra me

Be-ne-dic a-ni-ma me-a Do-mi-no: et om-ni-a quæ in-tra me

♯ ♭ 6 7 6 7 6 5 6 6#
4

40

sunt, no-mi-ni sanc-to e - jus, no - mi-ni sanc - to e - jus, no-mi-ni sanc - to e -

sunt, no-mi-ni et om-ni-a, quæ in - tra me sunt, no - mi-ni sanc - to e -

sunt, no - mi-ni sanc-to e - jus,

(Empty staves for instruments)

(Figured bass line)

b 6 # 6 6# 9 8 7 6 4 2 4 3

TOUS

47

Be - ne - dic a - ni - ma me - a Do - mi - no,
 jus, no - mi - ni sanc - to e - jus, no - mi - ni sanc - to e - jus. Be - ne - dic a - ni - ma me - a Do - mi - no,
 jus, sanc - to e - jus, no - mi - ni sanc - to e - jus. Be - ne - dic a - ni - ma me - a Do - mi - no,
 Be - ne - dic a - ni - ma me - a Do - mi - no,
 no - mi - ni sanc - - to e - - - jus. Be - ne - dic a - ni - ma me - a Do - mi - no,

6 5# 6 6# 4 3 6

54

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

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

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

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

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

6 4 5 3 # # 5 3 6 4 6 7 6

60

me - a Do - mi - no: et no - li o - bli - vis - ci om - nes re - tri - bu - ti - o - nes e -

me - a Do - mi - no: et no - li o - bli - vis - ci om - nes re - tri - bu - ti - o - nes e -

a Do - mi - no: et no - li o - bli - vis - ci om - nes re - tri - bu - ti - o - nes e -

me - a Do - mi - no; et no - li o - bli - vis - ci re - tri - bu - ti - o - nes e - - - jus, et

me - a Do - mi - no: et no - li o - bli - vis - ci om - nes re - tri - bu - ti - o - nes e - - -

b 7 6 4 3

65

jus, om - - - nes, om - nes re - tri - bu - ti - o - nes, et no - li o - bli - vis - ci,
 jus, et no - li o - bli - vis - ci om - nes re - tri - bu - ti - o - nes e - jus, et no - li,
 jus, no - li o - bli - vis - ci om - nes re - tri - bu - ti - o - nes e - - - - jus, et no - li o - bli -
 no - li o - bli - vis - ci om - nes re - tri - bu - ti - o - nes e - jus, et no - li o - bli -
 jus, et no - li o - bli - vis - ci om - - - nes re - tri - bu - ti - o - nes e - jus, et

6 # 4 3 # #

70

no-li o-bli-vis - ci om - nes, om - nes re-tri-bu - ti - o - nes, re - tri - bu - ti - o - nes e - jus.

et no-li o-bli - vis - ci om - - - nes re-tri-bu - ti - o - nes, re - tri - bu - ti - o - nes e - jus.

vis - ci om - nes re-tri-bu-ti - o - nes, re-tri-bu-ti - o - nes, re-tri-bu - ti - o - nes e - - - - jus.

vis - ci om - nes, om - nes re - tri - bu - ti - o - nes e - jus.

no - li o-bli-bis-ci om - nes re-tri-bu-ti - o - nes re-tri-bu-ti - o - - - - nes e - jus.

PETIT CHŒUR

76

Qui pro-pi - ti - a - tur om - ni - bus i - ni - qui - ta - ti - bus tu - is, om - ni - bus i - ni - qui - ta - ti - bus tu -

Qui pro-pi - ti - a - tur om - ni - bus i - ni - qui - ta - ti - bus tu - is, qui pro - pi - ti - a - tur om - ni - bus i - ni - qui - ta - ti - bus tu -

doux

4 5 b 5b 3 4 4 3

82

is: qui sa - nat om - nes in - fir - mi - ta - tes tu - as, in - fir - mi - ta - tes tu - as, qui sa - nat

is: qui sa - nat om - nes in - fir - mi - ta - tes tu - as, qui sa - nat

6 5 6 5 6# b 6 # 4

89

PETIT CHŒUR

om-nes in-fir-mi-ta-tes tu-as.

om-nes in-fir-mi-ta-tes tu-as.

Qui re-di-mit de in-te-ri-tu

SYMPHONIE

doux

♯ 5 1 ♯ 6 5 4 3 ♯ 6 5 ♯

The image shows a page of a musical score, page 15. It is divided into two main sections: 'PETIT CHŒUR' and 'SYMPHONIE'.
 The 'PETIT CHŒUR' section (measures 89-94) features two vocal staves. The first staff has the lyrics 'om-nes in-fir-mi-ta-tes tu-as.' and the second staff has 'om-nes in-fir-mi-ta-tes tu-as.'. Below these is a bass line with the lyrics 'Qui re-di-mit de in-te-ri-tu'.
 The 'SYMPHONIE' section (measures 95-100) features a piano accompaniment with five staves (two treble clefs, two alto clefs, and one bass clef). The bottom-most staff contains figured bass notation: ♯, 5, 1, ♯, 6, 5, 4, 3, ♯, 6, 5, ♯. The word 'doux' is written above the final measure of this section.

101

cor-dia et mi-se-ra-ti-o-ni-bus, qui co-ro-nat te in mi-se-ri-cor-di-a et mi-se-

♭ 6 5 6 6 6# 6 # 6 5 | # 7

106

ra - ti - o - ni - bus, qui co - ro - nat te, qui co - ro - nat te in mi - se - ri - cor - di - a et mi - se - ra - ti - o - ni -

4 3# # 6 5b 6 5b 6 5b # 4 3

Gay

TOUS

112

Qui re-plet in bo-nis de-si-re-ri-um tu-um, re-plet in bo-nis de-si-de-ri-um, qui re-plet in
 Qui re-plet in bo-nis de-si-re-ri-um tu-um, in bo-nis de-si-de-ri-um tu- - -
 Qui re-plet in bo-nis de-si-de-ri-um tu-um, in
 Qui re-plet in bo-nis de-si-

bus. Qui

Gay

6 #

117

bo-nis de-si-de-ri-um tu-um: re-no-va-bi-tur ut a-qui-læ ju-ven-tus, re-no-um: re-no-va-bi-tur ut a-qui-læ ju-ven-tus tu-a, ju-ven-tus

bo-nis de-si-de-ri-um tu-um: re-no-va-bi-tur ut a-qui-læ ju-ven-tus de-ri-um, de-si-de-ri-um tu-um:

re-plet in bo-nis de-si-de-ri-um tu-um:

b # 7 6

121

va - bi-tur ut a - qui-læ ju - ven - tus tu - - - a, re-no - va-bu-tur ut a - qui-læ ju - ven - - -

tu - a, re-no - va - bi-tur ut a - qui-læ ju - ven - tus tu - a; re - no - va - bi - tur ____ ut a - qui-læ ju -

tu - a, re - no - va - bi - tur, re - no - va - bi - tur ____ ut a - qui-læ ju -

re - no - va - bi - tur ut a - qui-læ ju - ven - tus,

re - no - va - bi - tur ut a - qui-læ ju - ven - tus tu - - - a, qui re - plet in bo - nis de - si -

6 # 7 6 b 6

126

- - tus tu - a, re-no-
 ven - tus tu - a, re-no-va - bi - tur ut a - qui-læ ju-ven - tus, ut a - qui-læ ju - ven - tus tu -
 ven - tus tu - a, re-no-va - bi-tur ut a - qui-læ ju - ven - tus, ju - ven - tus tu -
 re-no - va - bi-tur ut a - qui-læ ju - ven - tus tu - a, ut a - qui-læ ju - ven - tus tu - - -
 de - rium tu - um: re - no - va - bi - rur, re - no - va - bi-tur ut a - qui-læ ju - ven - tus tu -

4 3 5 6 6# 7 6 4 3
 3 4

PETIT CHŒUR

136

a. Fa - ci-ens _

a.

a.

a.

a.

SYMPHONIE

7 6 9 8 | 4 # 7 6 | # 6 4 3

142

— mi-se-ri-cor - di-as Do - mi-nus: et ju - di - ci-um om - ni - bus in - ju - ri-am pa - ti-en - ti - bus, et ju-di - ci-um,

doux

7 6 #

148

et ju-di-ci-um om-ni-bus in-ju-ri-am pa-ti-n-ti-bus.

Fa-ci-ens mi-se-ri-cor-di-as Do-mi-nus, Do-mi-nus.

Fa-ci-ens mi-se-ri-cor-di-as, mi-se-ri-cor-di-

fa-ci-ens mi-se-ri-cor-di-as, mi-se-ri-cor-di-as Do-mi-

b 6 5 7 b
4 3 #

154

mi - nus: et ju - di - ci - um om - ni - bus in - ju - ri - am pa - ti - en - ti -

as Do - mi - nus: et ju - di - ci - um om - ni - bus in - ju - ri - am, in - ju - ri - am pa - ti - en - ti -

nus, Do - mi - nus: et ju - di - ci - um om - ni - bus in ju - ri - am, in - ju - ri - am pa - ti - en - ti -

4 3 # 7 6 5 b

159

bus.

bus.

bus.

SYMPHONIE

4 # 6 5 6 7 #

164

The musical score for page 164, system 2, consists of nine staves. The first four staves are treble clefs and contain rests. The fifth staff is a bass clef and contains a melodic line. The sixth and seventh staves are alto clefs and contain rests. The eighth staff is a bass clef and contains a melodic line. The ninth staff is a bass clef and contains a bass line.

Staff 1: Treble clef, rests.

Staff 2: Treble clef, rests.

Staff 3: Treble clef, rests.

Staff 4: Treble clef, rests.

Staff 5: Bass clef, melodic line.

Staff 6: Alto clef, rests.

Staff 7: Alto clef, rests.

Staff 8: Bass clef, melodic line.

Staff 9: Bass clef, bass line.

Gay

PETIT CHŒUR

TOUS

169

No-tas fe-cit vi-as su-as, no-tas fe - cit vi-as su - as, no-tas fe-cit vi-as su-as Mo - y - si:

No-tas fe-cit vi-as su-as, no-tas fe-cit vi-as su-as Mo - y - si:

No-tas fe-cit vi-as su - as, no-tas fe-cit vi-as su-as Mo - y - si:

No-tas fe-cit vi-as su - as, vi - as su-as Mo - y - si, no-tas fe-cit vi - as

No-tas fe-cit vi-as su-as, no-tas fe-cit vi-as su-as Mo - y - - - -

Gay

#

178

fe-cit vi-as su-as Mo - y - si: fi-li-is Is-ra-el vo-lun-ta-tes su - as.

fe-cit vi-as su-as Mo - y - si: fi-li-i Is-ra-el vo-lun - ta - tes su - as.

fi-li-i Is - ra-el vo-lun - ta - tes su - as.

vi - as su-as Mo - y - si: fi-li-is Is-ra-el vo-lun - ta - tes su - as.

fe-cit vi-as su-as Mo - y - si: fi-li-is Is-ra-el vo-lun - ta - tes su - as.

SYMPHONIE

#

183

Five empty musical staves, each with a clef (treble or bass) and a key signature (one sharp or one flat). The staves are arranged vertically from top to bottom.

A musical score consisting of seven staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music includes various notes, rests, and accidentals (sharps, flats, and naturals). The score is written in a single system.

4 3 6 5 7 6 7 6 5
4 4 3

PETIT CHŒUR

189

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: Mi-se-ra-tor, et mi-se-ri-cors Do-mi-nus, mi-se-ra-tor, et mi-se-ri-cors Do-mi-nus, mi-se-ra-tor, mi-se-ra-tor, et mi-se-ra-tor, et mi-se-ra-tor.

Musical score for the second system, featuring piano accompaniment. This system contains five staves of piano accompaniment, including treble and bass clefs, with various rhythmic patterns and dynamics.

Musical score for the third system, featuring piano accompaniment. The system begins with the instruction *doux*. The bass line includes a sequence of notes and rests, with a final measure containing a fermata. Below the staff, there are markings: a double bar line, a sharp sign (#), the number 6, another double bar line, the number 6, and a flat sign (b).

196

se - ri - cors Do - mi - nus: lon - ga - ni - mis, et mul - tum mi - se - ri - cors, et mul - tum _____ mi - se - ri - cors, et mul - tum mi - se - ri - cors, mi - se - ri -

4 3 b #

Gay

TOUS

203

Non in per-pe-tu-um i-ras-ce-tur, i-ras-ce-tur, non in per-pe-tu-um i-ras-ce-tur, i-ras-

cors. Non in per-pe-tu-um i-ras-ce-tur, i-ras-ce-tur, non in per-pe-tu-um i-ras-ce-tur:

Non in per-pe-tu-um i-ras-ce-tur, i-ras-ce-tur:

Non in per-pe-tu-um i-ras-ce-tur: ne-que in æ-

Non in per-pe-tu-um i-ras-ce-tur, non in per-

Gay

5 6 4 6 7 6 5 6 7 6#

207

ce - - - tur: ne - que in æ - ter - num com - mi - na - bi - tur, non in per - pe - tu - um i - ras -

ne - que in - - - ter - num com - mi - na - bi - tur, non in per - pe - tu - um i - ras -

ne - que in æ - ter - num com - mi - na - bi - tur, com - mi - na - bi - tur, non in per - pe - tu - um i - ras -

ter - num com - mi - na - bi - tur, non in per - pe - tu - um i - ras - ce - - - tur:

pe - tu - um i - ras - ce - - - tur, ne - que in æ - ter - num com - mi - na - bi - tur, non in per -

5 6 7 6 4 ♯ 7 5^b 4 2 4 6

211

ce - tur, non in per - pe - tu - um i - ras - ce - - - tur:

ce - tur: ne - que in æ - ter - num com - mi - na - bi - tur, ne - que in æ -

ce - tur: ne - que in æ - ter - num, in æ - ter - num com - mi - na - bi - tur, non in per - pe - tu - um i - ras - ce - - - -

ne - que in æ - ter - num, in æ - ter - num, in æ - ter - num com - mi - na - bi - tur, ne - que in æ - ter - num com - mi -

pe - tu - um i - ras - ce - tur: ne - que in æ - ter - num, in æ - ter - num com - mi - na - bi - tur, non in per - pe - tu - um i - ras - ce - -

7 6 4 3 # 4 # b

216

ne-que in æ - ter - num com - mi - na - bi - tur, non in per-pe-tu-um i-ras - ce - - - - -

ter - num, ne-que in æ - ter-num com-mi-na - bi - tur, non in per-pe-tu-um i-ras - ce - tur: ne -

tur: ne-que in æ - ter-num com-mi-na - bi - tur, non, ne-que in æ -

na - bu-tur, com - - - mi - na - bi - non, non, non in per-pe-tu-um i - ras - ce - tur,

tur: ne-que in æ - ter-num com-mi-na - bi - tur, non, non, non in per - pe-tu-um i-ras-ce -

5 6 4 3 4

221

tur, non, non in per - pe-tu-um i - rasce-tur, i - ras - ce - tur: ne-que in æ - ter-num com-mi - na - bi-tur,
 - que in æ-ter-num, in æ - ter-num com-mi-na - bi - tur, non, non in per - pe-tu-um i-ras - ce - tur, i - ras - ce -
 ter - num, in æ - ter - num com-mi-na - bi - tur, ne-que in æ -
 non, non in per-pe - tu-um i - ras - ce - tur, non in per-pe-tu-um i-ras-
 tur: ne-que in æ - ter-num com-mi-na - bi - tur, non in per - pe-tu-um i-ras - ce - tur, non,

6 5 7 6 4 6 4 # #
 4 3

226

non in per-pe-tuum i-ras-ce-tur: ne-que in æ-ter-num com-mi-na-bi-tur, ne que in æ-
 tur, non in per-pe-tuum i-ras-ce-tur: ne-que in æ-ter-num com-mi-
 ter-num com-mi-na-bi-tur, non i-ras-ce-tur: ne-que in æ-
 ce-tur non, non i-ras-ce-tur: ne-que in æ-ter-num,
 non, non, non in per-pe-tuum i-ras-ce-tur: ne-que in æ-ter-num com-mi-na-bi-

b 6

230

ter-num com - mi-na - bi - tur, ne - que in æ - ter-num com-mi - na - bi -
na - bi - tur, ne - - - que in æ - ter - - - num com-mi - na - bi -
ter - num, ne-que in æ - ter-num, in æ - ter-num, in æ - ter - - - num com - mi - na - bi -
ne - que in æ - ter-num, in æ - ter - num com-mi - na - bi - tur, com-mi - na - bi -
tur, ne-que in æ - ter - num, ne-que in æ - ter - num com - mi - na - - - - bi -

b

234

tur.

tur.

tur.

tur.

tur.

This section of the score consists of five staves, each containing a whole rest in every measure. Each staff is marked with 'tur.' below it.

tur.

SYMPHONIE

#

b

5

b

This section of the score consists of six staves with active musical notation. The first staff is marked with 'SYMPHONIE' in a box. The notation includes various rhythmic patterns, accidentals, and dynamic markings. At the bottom of the page, there are four symbols: a sharp sign (#), a flat sign (b), the number 5, and another flat sign (b).

PETIT CHŒUR

239

Non se-cun - dum pec - ca - ta nos - tra fe - cit no - bis, ne - que se - cun - dum i - ni - qui - ta - tes nos - tras re-

doux

245

tri - bu-it no - bis. Quo - niam se - cundum al - ti - tu - dinem cæ - li a ter - ra: cor-ro - bo-ra - - - vit mi-se-ri-

4 3 #

251

cor - di - am su - am su - per ti - men - tes, ti - men - tes se, su - per - ti - men - tes, su - per ti - men - tes

4 ♭ 4 ♭ #

Gay

TOUS

257

Quantum dis - tat Or - tus ab Oc - ci - den - - - te: lon - ge fe - cit,
 Quantum dis - tat Or - tus ab Oc - ci - den - - - te: lon - ge
 Quantum dis - tat Or - tus ab Oc - ci - den - - - te:
 se. Quantum dis - tat Or - tus ab Oc - ci - Quantum dis - tat Or - tus ab Oc - ci - den - - - te: lon - ge fe - cit a
 Quantum dis - tat Or - tus ab Oc - ci - den - - - te:

Gay

4 4 6 6
2 4 4 #

268

lon-ge fe-cit a no - - - bis, lon-ge fe-cit a no - bis, lon-ge fe-cit a no - bis
 fe-cit a no-bis, a no - bis, lon - ge fe-cit a no - bis i - ni-qui - ta - tes, a no - bis
 i - ni-qui - ta - tes nos - tras, lon-ge fe-cit a no-bis, a no - bis, lon-ge fe-cit a no - bis
 no - bis i - ni-qui - ta - tes nos - tras, i - ni-qui - ta - tes, i - ni-qui - ta - tes,
 lon-ge fe - cit a no - bis, lon-ge fe-cit a no - bis a no - bis

b # #

280

i - ni - qui - ta - tes, i - ni - qui - ta - tes nos - tras,

i - ni - qui - ta - tes, i - ni - qui - ta - tes nos - tras,

i - ni - qui - ta - tes, i - ni - qui - ta - tes nos - tras,

i - ni - qui - ta - tes, i - ni - qui - ta - tes nos - tras,

i - ni - qui - ta - tes, i - ni - qui - ta - tes nos - tras,

SYMPHONIE

4 3

291

PETIT CHŒUR

TOUS

quan-tum dis - tat Or - tus

quan-tum dis - tat Or - tus

quan-tum dis - tat Or - tus

quan-tum dis - tat Or - tus ab Oc - ci - quan-tum dis - tat Or - tus

quan-tum dis - tat Or - tus

doux

#

4
2

302

ab Oc-ci - den - - - te: lon-ge fe - cit, lon-ge fe-cit a no - - - - bis, lon-ge

ab Oc-ci - den - - - te: lon-ge fe-cit a no-bis, a no - bis, lon - ge fe-cit a no - bis,

ab Oc-ci - den - - - te: i - ni-qui - ta - tes nos - tras, lon-ge fe-cit a

ab Oc-ci - den - - - te: lon-ge fe-cit a no - bis i - ni-qui - ta - tes nos - tras, i - ni-qui - ta - tes,

ab Oc-ci - den - - - te: lon-ge fe - cit a no - bis,

6
4

#

#

b

#

313

fe - cit a no - bis, lon - ge fe - cit a no - bis i - ni - qui - ta - tes nos - - - tras.

i - ni - qui - ta - tes, a no - bis i - ni - qui - ta - tes nos - - - tras.

no - bis, a no - bis, lon - ge fe - cit a no - bis i - ni - qui - ta - tes nos - - - tras.

i - ni - qui - ta - tes, i - ni - qui - ta - tes nos - - - tras.

lon - ge fe - cit a no - bis, a no - bis i - ni - qui - ta - tes nos - - - tras.

Henry Du Mont (1610-1684)
Benedic anima mea

pour soli et chœur à cinq voix, orchestre et basse continue

1. Dessus
de violon

8

15

24 20

51

58

64

71 14

90

95

100



Musical staff 100-105: Treble clef, starting with a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes and a dotted quarter note. A plus sign (+) is placed above the staff at measure 104.

106



Musical staff 106-112: Treble clef, continuing the melodic line with eighth and sixteenth notes. A plus sign (+) is placed above the staff at measure 111.

113



Musical staff 113-122: Treble clef, starting with a whole rest followed by a five-measure rest labeled '5'. The staff then contains a sequence of eighth and sixteenth notes.

123



Musical staff 123-128: Treble clef, continuing the melodic line with eighth and sixteenth notes.

129



Musical staff 129-134: Treble clef, continuing the melodic line with eighth and sixteenth notes.

135



Musical staff 135-141: Treble clef, continuing the melodic line with eighth and sixteenth notes.

142



Musical staff 142-163: Treble clef, starting with a whole rest followed by a 17-measure rest labeled '17'. The staff then contains a sequence of eighth and sixteenth notes.

164



Musical staff 164-168: Treble clef, continuing the melodic line with eighth and sixteenth notes.

169



Musical staff 169-173: Treble clef, continuing the melodic line with eighth and sixteenth notes.

174



Musical staff 174-178: Treble clef, continuing the melodic line with eighth and sixteenth notes. A flat symbol (b) is placed below the staff at measure 174.

179



Musical staff 179-183: Treble clef, continuing the melodic line with eighth and sixteenth notes.

184



Musical staff 184-190: Treble clef, continuing the melodic line with eighth and sixteenth notes. A flat symbol (b) is placed below the staff at measure 184. The staff ends with a whole rest followed by a 13-measure rest labeled '13'.



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Benedic anima mea

pour soli et chœur à cinq voix, orchestre et basse continue

2. Dessus
de violon

7

13

22

31 20

57

63

70

76 15

95

101

Musical staff 101: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals (sharps and naturals).

105

Musical staff 105: Treble clef, key signature of one flat. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals.

110

Musical staff 110: Treble clef, key signature of one flat. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals. A fermata is placed over a note, with the number '2' written above it.

117

Musical staff 117: Treble clef, key signature of one flat. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals.

123

Musical staff 123: Treble clef, key signature of one flat. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals. A fermata is placed over a note, with the number '2' written above it.

130

Musical staff 130: Treble clef, key signature of one flat. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals.

136

Musical staff 136: Treble clef, key signature of one flat. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals. A fermata is placed over a note, with the number '17' written above it.

159

Musical staff 159: Treble clef, key signature of one flat. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals.

165

Musical staff 165: Treble clef, key signature of one flat. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals.

172

Musical staff 172: Treble clef, key signature of one flat. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals.

176

Musical staff 176: Treble clef, key signature of one flat. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals.

182

Musical staff 182: Treble clef, key signature of one flat. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some accidentals.



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126

Musical staff 126: A single staff of music in bass clef with a 5/4 time signature. It begins with a whole rest, followed by a series of eighth and sixteenth notes, including a sharp sign (#) above a note. The staff ends with a whole rest.

133

Musical staff 133: A single staff of music in bass clef with a 5/4 time signature. It starts with a half note, followed by eighth and sixteenth notes, and ends with a whole rest.

140

28

Musical staff 140: A single staff of music in bass clef with a 5/4 time signature. It features a whole rest followed by a bracketed section of 28 measures, then continues with eighth and sixteenth notes, ending with a sharp sign (#) above a note.

174

Musical staff 174: A single staff of music in bass clef with a 5/4 time signature. It begins with a half note, followed by eighth and sixteenth notes, and ends with a whole rest.

180

Musical staff 180: A single staff of music in bass clef with a 5/4 time signature. It starts with a half note, followed by eighth and sixteenth notes, and ends with a whole rest.

188

16

Musical staff 188: A single staff of music in bass clef with a 5/4 time signature. It features a whole rest followed by a bracketed section of 16 measures, then continues with eighth and sixteenth notes, ending with a whole rest.

210

Musical staff 210: A single staff of music in bass clef with a 5/4 time signature. It begins with a half note, followed by eighth and sixteenth notes, including a sharp sign (#) above a note, and ends with a whole rest.

216

Musical staff 216: A single staff of music in bass clef with a 5/4 time signature. It starts with a half note, followed by eighth and sixteenth notes, and ends with a whole rest.

223

Musical staff 223: A single staff of music in bass clef with a 5/4 time signature. It begins with a half note, followed by eighth and sixteenth notes, including a sharp sign (#) above a note, and ends with a whole rest.

230

Musical staff 230: A single staff of music in bass clef with a 5/4 time signature. It starts with a whole rest, followed by eighth and sixteenth notes, and ends with a whole rest.

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125



Musical staff 125-131: Bass clef, starting with a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. A whole rest is present at the end of the staff.

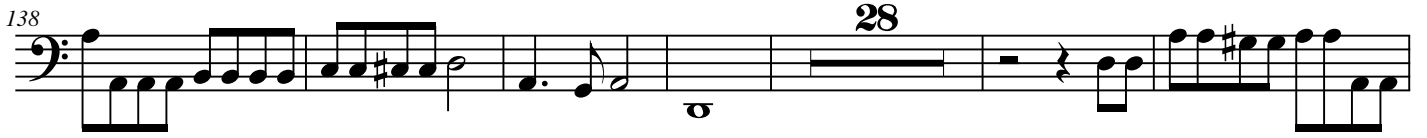
132



Musical staff 132-137: Bass clef, continuing the melodic line with eighth and sixteenth notes. A sharp sign is visible above the staff.

138

28



Musical staff 138-171: Bass clef, featuring a complex rhythmic pattern with many sixteenth notes. A whole rest is present in the middle of the staff.

172



Musical staff 172-176: Bass clef, continuing the melodic line with eighth and sixteenth notes.

177



Musical staff 177-182: Bass clef, featuring a complex rhythmic pattern with many sixteenth notes.

183

14



Musical staff 183-203: Bass clef, continuing the melodic line with eighth and sixteenth notes. A whole rest is present at the end of the staff.

204



Musical staff 204-209: Bass clef, featuring a complex rhythmic pattern with many sixteenth notes.

210



Musical staff 210-215: Bass clef, continuing the melodic line with eighth and sixteenth notes.

216



Musical staff 216-221: Bass clef, featuring a complex rhythmic pattern with many sixteenth notes.

222



Musical staff 222-227: Bass clef, continuing the melodic line with eighth and sixteenth notes.

228



Musical staff 228-232: Bass clef, featuring a complex rhythmic pattern with many sixteenth notes.

233

17



Musical staff 233-250: Bass clef, continuing the melodic line with eighth and sixteenth notes. A whole rest is present at the end of the staff.

