

à Eliette SCHENNEBERG

TROIS PSAUMES

THÉODORE DE BÉZE

ARTHUR HONEGGER

I. Psaume XXXIV

(*Benedicam Dominum in omni*)

Allegretto *p* (Cantus firmus)

CHANT

PIANO

p

Ja-mais ne ces-se -

-rai De ma-gni-fi-er le Seigneur

En ma bouche au-rait son honneur

Tant que vi-vant se - rai Mon cœur plai-sir n'au - ra

Qu'a-voir son Dieu glo-ri - fi - é

Dont maint bon cœur hu-mi-li - é L'o - yant sé-jou-i -

- ra .

II. Psaume CXL

(Eripe me, Domine, ab homine malo)

THÉODORE DE BÉZE

CHANT *Andante p espressivo*

0 Dieu don.ne-moi dé.li.vran.ce de cet hom.me per.ni.ci.

PIANO *Andante p*

mf

.eux Pré.ser.ve - moi de la nui.san.ce de cet hom.me ma.li.ci.eux 0

p largamente

— Dieu don.ne-moi dé.li.vran.ce de cet hom.me per.ni.ci.eux.

0 — Dieu donne-moi dé.li.vran - ce de cet hom - me perni.ci.eux Pré.ser.ve -

moi de la nui.san.ce de cet hom.me ma.li.ci.eux 0 Dieu Donne-moi

dé.li.vran - ce donne-moi dé.li.vran - ce .

III. Psaume CXXXVIII

(Confiteor tibi Domine)

CLÉMENT MAROT

Allegramente *f*

CHANT

Il faut que de tous mes es -

(Cantus firmus)

PIANO

- prits Ton los et pris, j'ex - alte et pri - se

De - vant les grands me pré - sen - ter pour te chan -

- ter j'ai fait em - pri - se Et ton saint temple a - do -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'ter', followed by quarter notes 'j'ai', 'fait', and 'em - pri - se'. There is a whole rest for the vocal line in the second measure, followed by quarter notes 'Et', 'ton', 'saint', and 'temple a - do -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand.

re - rai Cé - lè - bre - rai ta re - nom - mé - e

The second system continues the musical score. The vocal line has a half note 're - rai', followed by quarter notes 'Cé - lè - bre - rai', and a half note 'ta re - nom - mé - e'. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

Pour l'a - mour de ta grand' bon - té Et fé - au -

The third system of the musical score. The vocal line starts with a half note 'Pour l'a - mour de ta grand' bon - té', followed by a half note 'Et fé - au -'. The piano accompaniment continues with the same rhythmic structure.

- té tant es - ti - mé - e.

The fourth and final system of the musical score. The vocal line has a half note '- té tant es - ti - mé - e.' with a fermata over the final note. The piano accompaniment concludes with a 'rit' (ritardando) marking and a final cadence. The right hand has a series of eighth notes leading to a final chord, while the left hand has a bass line ending with a double bar line.