

CORPUS OF EARLY KEYBOARD MUSIC

PROF. WILLI APEL,

General Editor

SAMUEL MARESCHAL

SELECTED WORKS

Edited by

JEAN-MARC BONHOTE

AMERICAN INSTITUTE OF MUSICOLOGY

Armen Carapetyan,

Director

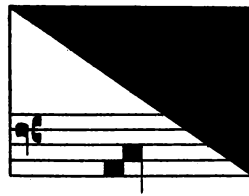
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27

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1967

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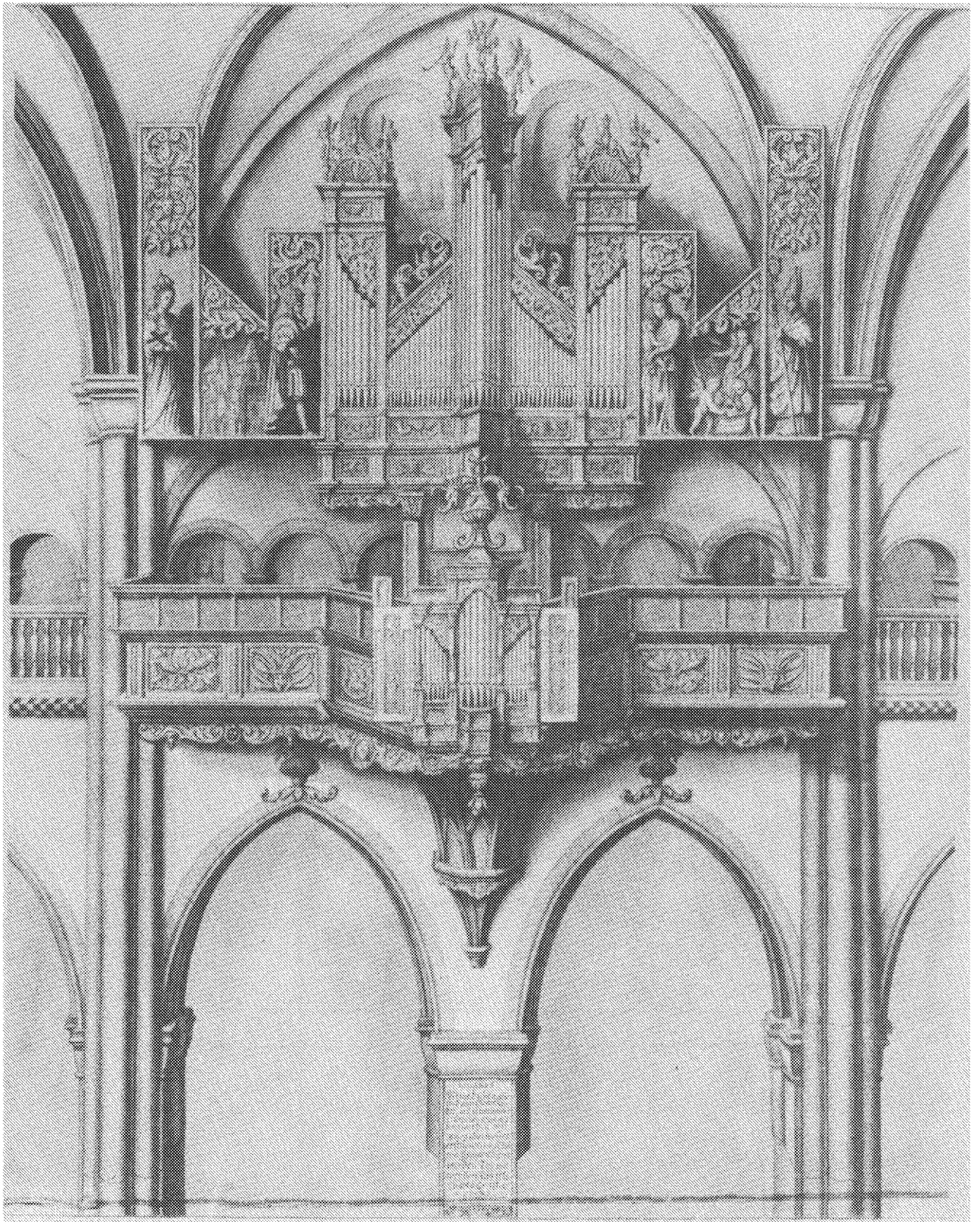
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Printed in the U.S.A. at the press of the American Institute of Musicology

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The organ (replaced by another instrument in mid-19th c.) of the cathedral of Basel (shutters painted by Holbein) as played by Mareschal. Aquarelle by Emanuel Büchel (1775). Basel, Coll. of Prints, Inv. 1886, 8.

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f f	$\begin{matrix} \text{c} \\ \text{g} \\ \text{c} \end{matrix}$	$\begin{matrix} \text{f} \\ \text{e} \\ \text{a} \end{matrix}$	$\begin{matrix} \text{e} \\ \text{c} \end{matrix}$	$\begin{matrix} \text{d} \\ \text{c} \\ \text{d} \\ \text{e} \end{matrix}$	$\begin{matrix} \text{f} \\ \text{e} \\ \text{f} \\ \text{e} \\ \text{d} \end{matrix}$		
F F	G	A	A	A	A		

A page of manuscript tablature of Mareschal containing Psalm 6. Basel, University Library, Ms F IX 48.

SAMUEL MARESCHAL  
SELECTED WORKS



## Ballet Cachez beaux yeux

System 1 of the musical score for 'Cachez beaux yeux'. It consists of a treble and bass staff in 3/4 time. The treble staff features a melodic line with various ornaments (wavy lines) and some slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

System 2 of the musical score for 'Cachez beaux yeux'. It continues the melodic and harmonic development from the first system, maintaining the 3/4 time signature and the use of ornaments.

System 3 of the musical score for 'Cachez beaux yeux'. This system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation includes various rhythmic patterns and ornaments.

1. This measure is missing in ms F IX 49, but stands in ms F IX 50.

## Ballet joly

System 1 of the musical score for 'Ballet joly'. It is in 3/4 time with a key signature of one flat. The score features first and second endings, indicated by brackets labeled '1.' and '2.'. The treble staff has a melodic line with ornaments, while the bass staff has a steady accompaniment.

System 2 of the musical score for 'Ballet joly'. It continues the piece with similar melodic and harmonic elements, including ornaments and a consistent bass accompaniment.

System 3 of the musical score for 'Ballet joly', labeled 'alia varatio'. It provides an alternative variation of the piece, featuring different melodic and harmonic textures while maintaining the 3/4 time signature.

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final note. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has one flat (Bb) and the time signature is common time (C). There are several accidentals and dynamic markings throughout the system.

Fuga 1.

The second system of music for 'Fuga 1' consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final note. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has one flat (Bb) and the time signature is common time (C). There are several accidentals and dynamic markings throughout the system.

The third system of music for 'Fuga 1' consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final note. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has one flat (Bb) and the time signature is common time (C). There are several accidentals and dynamic markings throughout the system.

1. In the index of the ms: „fuga jolie.“

Fuga im A

The fourth system of music for 'Fuga im A' consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final note. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has one flat (Bb) and the time signature is common time (C). There are several accidentals and dynamic markings throughout the system.

The fifth system of music for 'Fuga im A' consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final note. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has one flat (Bb) and the time signature is common time (C). There are several accidentals and dynamic markings throughout the system.

## Fuga im D

1. Perhaps a faulty measure. The bass of the preceding measure should normally resolve into an A.

## Die zwölf toni oder modi utraque scalae

## Primi toni

## Dorius

1. Version (preferable) of the transposition.

Primi toni, transpositus per quartam superiorem

## Secundi toni

Hypodorius

1. Tied in the transposition

Secundi toni, transpositus per quintam superiorem

## Tertii toni

Phrygius

Tertii toni, transpositus per quartam superiorem

## Quarti toni

Hypophrygius

A musical score for the Quarta toni, transpositus [per quartam superiorem]. It consists of two staves, treble and bass clef. The melody in the treble clef starts with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. There are various ornaments and a second ending marked with a '2'. The bass line provides harmonic support with chords and moving lines.

Quarti toni, transpositus [per quartam superiorem]

Quinti toni  
Lydius

A musical score for the Quinti toni Lydius. It consists of two staves, treble and bass clef. The melody in the treble clef begins with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piece features several ornaments and a second ending marked with a '2'.

A musical score for the Quinti toni, transpositus [per quintam superiorem]. It consists of two staves, treble and bass clef. The melody in the treble clef starts with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piece includes various ornaments and a second ending marked with a '2'.

Quinti toni, transpositus [per quintam superiorem]

Sexti toni  
Hypolydius

A musical score for the Sexti toni Hypolydius. It consists of two staves, treble and bass clef. The melody in the treble clef begins with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piece features several ornaments and a second ending marked with a '2'.

A musical score for the Sexti toni, transpositus [per quartam superiorem]. It consists of two staves, treble and bass clef. The melody in the treble clef starts with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piece includes various ornaments and a second ending marked with a '2'.

Sexti toni, transpositus [per quartam superiorem]

Septimi toni  
Mixolydius

A musical score for the Septimi toni Mixolydius. It consists of two staves, treble and bass clef. The melody in the treble clef begins with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piece features several ornaments and a second ending marked with a '2'.

Musical score for Septimi toni, transpositus [per quintam superiorem]. The score is written in two staves (treble and bass clef) with a key signature of one flat (B-flat). The melody in the treble clef features various rhythmic values and accidentals, including a 4-measure rest in the second measure. The bass clef provides a harmonic accompaniment with chords and moving lines.

Septimi toni, transpositus [per quintam superiorem]

Octavi toni  
Hypomixolydius

Musical score for Octavi toni, Hypomixolydius. The score is written in two staves (treble and bass clef) with a key signature of one flat (B-flat). The melody in the treble clef starts with a 4-measure rest, followed by a series of notes with various rhythmic values. The bass clef provides a harmonic accompaniment with chords and moving lines.

Musical score for Octavi toni, transpositus [per quartam superiorem]. The score is written in two staves (treble and bass clef) with a key signature of one flat (B-flat). The melody in the treble clef features various rhythmic values and accidentals, including a 4-measure rest in the second measure. The bass clef provides a harmonic accompaniment with chords and moving lines.

Octavi toni, transpositus [per quartam superiorem]

Noni toni  
Aeolius

Musical score for Noni toni, Aeolius. The score is written in two staves (treble and bass clef) with a key signature of one flat (B-flat). The melody in the treble clef features various rhythmic values and accidentals, including a 2-measure rest in the second measure. The bass clef provides a harmonic accompaniment with chords and moving lines.

Musical score for Noni toni, transpositus [per quintam superiorem]. The score is written in two staves (treble and bass clef) with a key signature of one flat (B-flat). The melody in the treble clef features various rhythmic values and accidentals, including a 2-measure rest in the second measure. The bass clef provides a harmonic accompaniment with chords and moving lines.

Noni toni, transpositus [per quintam superiorem]

Decimi toni  
Hypoeolius

Musical score for Decimi toni, Hypoeolius. The score is written in two staves (treble and bass clef) with a key signature of two sharps (D major). The melody in the treble clef features various rhythmic values and accidentals, including a 2-measure rest in the second measure and a note marked 'orig.: g x e'. The bass clef provides a harmonic accompaniment with chords and moving lines.

A musical score for the tenth tone, transposed. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests, including some notes with a 'w' symbol above them. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piece concludes with a double bar line and a repeat sign.

Decimi toni, transpositus [per quartam superiorem]

### Undecimi toni

Ionicus

A musical score for the eleventh tone in the Ionic mode. It features two staves: treble and bass clefs. The treble staff has a melodic line with notes and rests, some marked with a 'w' symbol. The bass staff has a supporting line with chords and moving notes. The key signature has one sharp (F#), and the time signature is common time (C). The score ends with a double bar line and a repeat sign.

A musical score for the eleventh tone, transposed. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests, including a triplet of eighth notes marked with a '3' above them. The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The piece concludes with a double bar line and a repeat sign.

Undecimi toni, transpositus [per quartam superiorem]

### Duodecimi toni

Hypoionicus

A musical score for the twelfth tone in the Hypoionic mode. It features two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with notes and rests, some marked with a 'w' symbol. The bass staff has a supporting line with chords and moving notes. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The score ends with a double bar line and a repeat sign.

A musical score for the twelfth tone, transposed. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests, including a group of four notes marked with a '4' above them. The bass staff provides a harmonic accompaniment. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The piece concludes with a double bar line and a repeat sign.

A musical score for the twelfth tone, transposed. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests, including a group of four notes marked with a '4' above them, followed by a group of three notes marked with a '3' above them, and another group of two notes marked with a '2' above them. The bass staff provides a harmonic accompaniment. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The piece concludes with a double bar line and a repeat sign.

Duodecimi toni, transpositus [per quintam superiorem]

## Pseaume VI.

Ne veuille pas, ô Si - re, Me reprendre en ton i - re, Moy qui t'ay ir - ri - té,  
N'en ta fu - reur ter - ri - ble Me pu - nir de l'hor - ri - ble Tour - ment qu'ay mé - ri - té.

Cl. Marot

## Psalmus VI.

Disc.  
Alt.  
Tén.  
Bas.  
In dei - nem grossen zo - ren Für dem ich bin verlo - ren/ O Herr Gott straff mich nicht/  
Auch dei - nen grim̄ derglei - chen/ Lass wie - de - rumb er - wei - chen/ Und mich in dem nicht richt.

A. Lobwasser

## Ps. 6

Ne vueille pas Ô Sire



### Pseaume VIII.

O nos - tre Dieu et Seigneur a-mi - a - ble, Com-bien ton nom est grand et ad - mi - ra - ble  
 Par tout ce val ter - res-tre spa - ci - eux, Qui ta puis-sance es - le - ve sur les cieux.

Cl. Marot

### Psalmus VIII.

Disc.  
 Alt. O höchster Gott/ o un-ser lie-ber Her - re/ Wie wunder-bar ist dei-nes na-mēseh - re/  
 Ten.  
 Bas.

Der sich erstreckt u - ber den er - denkreis/ U - ber den Him-mel geht dein lob und preiss.  
 A. Lobwasser

### Ps. 8

O nostre Dieu et Seigneur

## Pseume XXIII.

Mon Dieu me paist sous sa puis-san-ce hau-te. C'est mon ber-ger, de rien je n'au-rai fau-te.

En tect bien seur joi-gnant les beaux her-ba-ges, Cou-cher me fait, me meine aux clairs ri-va-ges,

Trai-te ma vie en dou-ceur tres hu-mai-ne, Et pour son nom pardroits sen-tiers me mei-ne.

Cl. Marot

## Psalmus XXIII.

Disc.  
Alt.  
Ten.  
Bas.

Mein hü-ter und mein hirt ist Gott der Her-re/ Drum b'fürcht ich nit dass mir et-was ge-wer-re/  
Auf ei-ner grü-nen a-wen er mich wei-det/ Zum schö-nen fri-schen was-ser er mich lei-tet/  
Erquickt mein seel von sei-nes na-mens we-gen/ Ge-rad er mich führt auf den rech-ten ste-gen.  
A. Lobwasser

Ps. 23  
Mon Dieu me paist

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melody with various intervals and rests, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with a mix of eighth and sixteenth notes.

Third system of musical notation, showing further development of the musical themes. The bass line becomes more active with sixteenth-note patterns.

Fourth system of musical notation, including a fermata over a measure in the treble staff. The piece concludes with a double bar line and repeat dots.

Fifth system of musical notation, featuring a dynamic marking of *or. f* (or fortissimo) in the bass staff. The system ends with a double bar line and repeat dots.

Sixth and final system of musical notation, concluding the piece with a final cadence in both staves.

## Pseaume LXXI.

J'ay mis en toy mon es-pe - ran-ce, Gar-de moy donc, Seigneur, D'e - ter-nel des-hon-neur:  
Ot- troy-e moy ma de-li - vran-ce Par ta mi-se - ri-cor - de Et ton secours m'accor-de.

Th. de Bèze

## Psalmus LXXI.

Disc.  
Alt.  
Ten.  
Bas.

Auff dich ich all mein hoffnung set - ze/ Be-wahr mich lie-ber Herr Für e - wi-ger un - ehr/  
Rett mich/dass mich niemand ver-le - tze/ Durch dei-ne gros-se gü - te Für u - bel mich be - hü - te.

A. Lobwasser

## Ps. 31, 71

J'ai mis en toy mon esperance

Pseaume XXXIII.

Re - veil - lez-vous cha - cun fi - de - le, Me - nez en Dieu joye or - en - droit.  
 Lou - ange est tres se - ante et bel - le En la bou - che de l'hom - me droit.

Sur la dou - ce har - pe, Pen - due en es - char - pe, Le Sei - gneur lou - ez.

De lucs, d'es - pi - net - tes Sainc - tes chan - son - net - tes A son nom jou - ez.

Cl. Marot

Psalmus XXXIII.

Disc.  
 Alt. Wol - auf jr hei - li - gen und from - men/ Fro - lockt dem Her - ren all - ge - mein/  
 Dann jn zu prei - sen und zu rüh - men/ An - ste - het den ge - rech - ten fein/

Ten.  
 Bas. Lobt jn auf der Harf - fe/ Auf dem psal - ter scharf - fe Wird ge - lobt der Herr/

Gei - gen/org - len/ lau - ten Schal - len lasst und lau - ten/ Ihm zu lob und ehr.

A. Lobwasser

## Ps. 33, 67

Resveilles vous chacun fidele

## Pseaume XLII.

Ain - si qu'on oit le cerf brui - re, Pour - chas - sant le frais des eaux,  
 Ain - si mon coeur qui sous - pi - re, Sei - gneur, a - près tes ruis - seaux

Va tous - jours cri - ant, suy - vant Le grand, le grand Dieu vi - vant.

He - las, don - quesquand se - ra - ce Que ver - ray de Dieu la fa - ce?

Th. de Bèze

Psalmus XLII.

Wie nach ei - ner was - ser-quel - le Ein hirschschrey-et mit be - gir/  
 Al - so auch mein ar - me see - le Rüfft und schreyt Herr Gott zu dir/

Nach dir le - ben - di - ger Gott Sie durst und ver - lan - gen hat.

Ach wenn soll es dann ge - sche - hen/ Dass ich dein ant - litz mag se - hen?  
 A. Lobwasser

Ps. 42  
 Ainsy qu'on oyt le cherv bruire

## Pseaume XLVII.

Or sus tous humains, Frap-pez dans vos mains. Qu'on oy - e son-ner, Qu'on oye en - ton - ner  
 Le nom so - len - nel De Dieu é - ter - nel. C'est le Dieu tres haut Que craindre il nous faut,  
 Le grand Roy qui fait Sen - tir en ef - fect Sa force au tra - vers De tout l'u - ni - vers.

Th. de Bèze

## Psalmus XLVII.

Disc.  
 Alt. Nun jhr vö-l-cker all Fro- lo - cket mit schall/ Schlagt die hend zu - sa-m̄/ Lo - bet Got - tes na-m̄/  
 Ten.  
 Bas.

Er - hebt ew - re sti-m̄/ Frö - lich jauch-zet jhm. Dann er ist ein Herr/ Hoch von macht und ehr/



Der all welt erschreckt/Sein reich sicherstreckt Al - so fern und weit/Als die erd ist breit.

A. Lobwasser

Ps. 47

Or sus tous humains

1.

1. Transposed to the fourth above.

## Pseaume LI.

Mi - se - ri - corde au po - vre vi - ci - eux, Dieu tout puis - sant, se - lon ta grand cle - men - ce.  
 Use à ce coup de ta bon - té im - men - se, Pour ef - fa - cer mon fait per - ni - ci - eux.  
 La - ve moy, Sire, et re - la - ve bien fort De ma com - mise i - ni - qui - té mau - vai - se:  
 Et du pe - ché qui m'a ren - du si ord, Me net - toy - er d'eau de gra - ce te plai - se.

Cl. Marot

## Psalmus LI.

Disc.  
 Alt. Herr Gott nach dei - ner gros - sen gü - tig - keit Wols - tu dich gne - dig u - ber mich er - bar - men/  
 Ten. Tilg auss mein boss - heit / und ge - nad mir ar - men / Durch dein viel - fäl - ti - ge barmhert - zig - keit  
 Bas. Mein gros - se mis - se - that wäsch sau - ber ab / Und rei - nig mich vom un - flat mei - ner sün - den /  
 Da - mit ich mich so sehr be - fle - cket hab / Und lesch die auss / lass mich dein gnad em - pfin - den.  
 A. Lobwasser

Ps. 51, 69

Misericorde au povre vicieux

The image displays a musical score for a piece titled "Misericorde au povre vicieux" from Psalm 51, 69. The score is written in two staves, Treble and Bass clef, and is organized into seven systems. The music is in a common time signature (C) and features a complex harmonic structure with frequent chromaticism and accidentals. The notation includes various note values, rests, and dynamic markings. A specific measure in the first system is marked with a circled '1' and a bracket, indicating it is a reconstructed measure. The score concludes with a double bar line and repeat dots.

1. Reconstructed measure, omitted in the original.

Pseaume LXI.

En - ten à ce que je cri - e, Je te pri - e, O mon Dieu ex - au - ce moy.  
 Du bout du mon - de mon a - me, Qui se pas - me, Ne re - clame au - tre que toy.

Th. de Bèze

Psalmus LXI.

Disc.  
 Alt. Thu Herr mein geschrey er - hö - ren/Dei - ne oh - ren Kehr auf mein ge - bett zu mir/  
 Ten.  
 Bas.

Dann in angst und grossen schmerzzen Ich von hert - zen Von der welt end rüff zu dir.  
 A. Lobwasser

Ps. 61  
Enten a ce que je crie

## Pseaume CXVIII.

Ren - dez à Dieu lou - ange et gloi - re, Car il est be - nin et cle - ment, Qui plus est, sa bon -  
 té no - toi - re Du - re per - pe - tu - el - le - ment, Qu'Is - ra - el o - res se re - cor - de De chanter  
 so - len - nel - le - ment Que sa gran - de mi - se - ri - cor - de Du - re per - pe - tu - el - le - ment.

Cl. Marot

## Psalmus CXVIII.

Disc.  
 Alt.  
 Ten.  
 Bas.

Danck sa - get nun und lobt den Her - ren/ Dann gross ist sei - ne freund - lich - keit/ Und sei - ne gnad und  
 gü - t wird we - ren/ Von e - wig - keit zu e - wig - keit. Is - ra - el führ dir zu ge - mü - te

Sein grund - lo - se barmher - zig - keit/ Be - kenn und sag/ dass seine gü - te Be - stendig bleib in e - wig - keit.

A. Lobwasser

Ps. 66, 98, 118

Rendez à Dieu louange et gloire

### Pseaume LXXV.

O Sei-gneur, lou - é se - ra, Lou - é se - ra ton re - nom, Car la gloi - re de ton Nom  
 Près de nous s'ap - pro - che - ra, Et de nous se - ront chan - tés Les hauts faits de tes bon - tés.

# Psalmus LXXV.

Disc.  
Alt.

O Herr Gott wir lo - ben dich/ Lob sey dir Herr lo - be - sañ/ Dann die - weil dein heil - ger nañ

Ten.  
Bas.

Bes - ser zu uns na - het sich/ Da - rumb wir der wun - der dein Danck - bar wol - len eyn - denck seyn.

A. Lobwasser

## Ps. 75

O Seigneur loué sera

## Pseaume LXXXI.

Chan - tez gay - e - ment A Dieu nos - tre for - ce: Que tout hau - te - ment  
 Au Dieu d'Is - ra - el Chant per - pe - tu - el Chan - ter on s'ef - for - ce.

Th. de Bèze

## Psalmus LXXXI.

Disc.  
 Alt.  
 Ten.  
 Bas.

Singt mit frey - er stimm Gott der da grossmech - tig/ Frö - lich jaucht-zet ihm/  
 Und zu sin - gen lob Gott dem Gott Ja - kob Fleis - sig seyt eyn - dech - tig.

A. Lobwasser

## Ps. 81

## Chantez gayement



## Pseaume CIII.

Sus, lou- ez Dieu, mon ame en tou - te cho - se Et tout ce - la qui de - dans moi re - po - se,  
 Lou - ez son Nom tressainct et ac - com - ply. Pré - sente à Dieu lou - an - ges et ser - vi - ces,  
 O toy, mon ame, et tant de be - ne - fi - ces Qu'en as re - ceu, ne les metz en ou - bly.

Cl. Marot

## Psalmus CIII.

Disc.  
 Alt.  
 Ten.  
 Bas.

Nun preiss mein seel den Her - ren lo - be - sa - me/ Al - les in mir lob sei - nen wehr - ten nam - me/  
 Da - zu sein un - auss - sprech - li - che wol - that/ Nun lob und preiss den Her - ren mei - ne see - le/  
 Und in ver - ges - sen - heit mit nichten stel - le/ Was er dir guts je - mals be - wie - sen hat.

A. Lobwasser

## Ps. 103

## Sus louez Dieu

Pseaume CXXX.

Du fonds de ma pen - sé - e, Au fonds de tous en - nuys, A toy s'est a - dres-sé - e  
 Ma cla-meur jours et nuits. En - tens ma voix plain - ti - ve, Sei - gneur, il est sai - son,  
 Ton au - reille en - ten - ti - ve Soit à mon o - rai - son.

Cl. Marot

## Psalmus CXXX.

Disc.  
Alt.

Zu dir von hert-zengrun - de Ruff ich auss tief-fer not/ Es ist nun zeit und stun - de/

Ten.  
Bas.

Ver - niß mein bitt Herr Gott/ Er - öff - ne dei - ne oh - ren Wann ich Herr zu dir schrey/

Thu gne - dig - lich an - hö - ren Was mein an - li - gen sey.

A. Lobwasser

## Ps. 130

Du fond de ma pensée

### Pseaume CXXXVII.

Es-tans as-sis aux ri-ves a-qua-ti-ques De Ba-by-lon, plorions me-lan-co-li-ques,  
 Nous sou-ve-nant du pa-ys de Si-on. Et au mi-lieu de l'ha-bi-ta-ti-on,  
 Où de re-grettant de leurs es-pan-dis-mes, Aux sau-les verts nos har-pes nous pen-dis-mes.

Cl. Marot

### Psalmus CXXXVII.

Disc.  
 Alt.  
 Da wir zu Ba-by-lon am was-ser sas-sen/ Zu wei-nen wir nicht kundten un-ter-las-sen/  
 Ten.  
 Bas.

Wann wir ge-den-cken the-ten an Si-on/ Als ei-nen ort gantz herr-lich und sehr schon/

Vor gros-ser traw-rig-keit und hert-zen-lei-den Die harf-fen wir auff-hien-gen an die wei-den.  
A. Lobwasser

Ps. 137  
Estans assis

## Pseaume CXLVIII.

Voustous les ha-bi-tans des cieux, Louez haute-ment le Sei-gneur. Vous les ha-bi-tans des hauts lieux,  
 Chan-tez hau-te-ment son hon-neur. An-ges, chan-tez sa re-nom-mé-e, Lou-ez-le-tou-te son ar-mé-e.  
 Lune et so-leil, lou-ez son nom, Es-toil-les, chan-tez son re-nom.

Th. de Bèze

## Psalmus CXLVIII.

Disc.  
 Alt.  
 Nu lobt den Her-ren all zu-gleich Hoch dro-ben in dem him-mel-reich/ Nu lo-bet Gott den Her-ren schon  
 Ten.  
 Bas.

Dort o-ben in dem höch-sten thron/ Der En-gel schar jhn lob und eh-re/ Jhn lob und preiss das hi-m-lisch hee-re/

Auch soñ und mond jhn lob und preiss/ Die ster-nen al-le glei-cher weiss.  
 A. Lobwasser

Ps. 148

Vous tous, les habitans des cieux

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a melodic line of eighth and sixteenth notes, featuring a trill on the first measure. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and repeat signs.

The second system continues the musical piece. The treble staff features a melodic line with a trill, while the bass staff has a rhythmic accompaniment. The system ends with a double bar line and repeat signs.

The third system shows the continuation of the melody and accompaniment. The treble staff has a melodic line with trills, and the bass staff has a rhythmic accompaniment. The system ends with a double bar line and repeat signs.

The fourth system continues the musical piece. The treble staff features a melodic line with trills, and the bass staff has a rhythmic accompaniment. The system ends with a double bar line and repeat signs.

The fifth system continues the musical piece. The treble staff features a melodic line with trills, and the bass staff has a rhythmic accompaniment. The system ends with a double bar line and repeat signs.

The sixth system concludes the musical piece. The treble staff features a melodic line with trills, and the bass staff has a rhythmic accompaniment. The system ends with a double bar line and repeat signs.