

Salvum me fac Deus
À voix seule et symphonie

François Couperin

Symphonie

Musical score for the Symphonie section, measures 1-10. The music is in common time (indicated by '2') and consists of two staves: treble and bass. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Measure 1 starts with a rest followed by eighth notes. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 ends with a half note. Below the bass staff, Roman numerals indicate harmonic progressions: 7, 5, 5, 7, 6, 4, 3.

Musical score for the vocal section, measures 10-19. The music is in common time (indicated by '2'). The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Measure 10 starts with a half note followed by eighth notes. Measures 11-12 show eighth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show eighth-note patterns. Measure 19 ends with a half note. Below the bass staff, Roman numerals indicate harmonic progressions: 6, 6, 5, 4, 6, 6, 5, 7.

Musical score for the vocal section, measures 19-28. The music is in common time (indicated by '2'). The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Measure 19 starts with a half note followed by eighth notes. Measures 20-21 show eighth-note patterns. Measures 22-23 show eighth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 show eighth-note patterns. Measure 28 ends with a half note. Below the bass staff, Roman numerals indicate harmonic progressions: 6, 6, 6, 4, 7, 6, 5, 6, 6, 4, 3, 5, 4, 3, 6.

Salvum me fac

Musical score for the vocal section, measures 28-37. The music is in common time (indicated by '2'). The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Measure 28 starts with a half note followed by eighth notes. Measures 29-30 show eighth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show eighth-note patterns. Measures 35-36 show eighth-note patterns. Measure 37 ends with a half note. Below the bass staff, Roman numerals indicate harmonic progressions: 6, 6, 6, 4, 7, 6, 5, 6, 6, 4, 3, 5, 4, 3, 6.

de-us fac de - us, salvum sal-vum me fac de - us. Quo - ni-am intraverunt

Musical score for the vocal section, measures 38-47. The music is in common time (indicated by '2'). The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Measure 38 starts with a half note followed by eighth notes. Measures 39-40 show eighth-note patterns. Measures 41-42 show eighth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show eighth-note patterns. Measure 47 ends with a half note. Below the bass staff, Roman numerals indicate harmonic progressions: 6, 5, 3, 6, 5, 4, 3, 5, 7, 6, 5.

a - quæ usque ad a - nimam me - am. Quo - ni-am in - tra - ve - runt

47

a - quæ us-que ad a-nimam me-am. Quo - ni-am in - tra - ve - runta - quæ

6 5 4 6 6 7 6 5

56

usque ad a - nimam me - am us-que ad a - nimam me - am. Quo - ni-

6 6 5 7 6 4 3 5

65

am intraverunt a - quæ usque ad a-nimam me - am.

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

In-fixus sum in li-mo pro - fun - di in-fi-xus sum in li-mo profundi et non est sub - stan - ti - a.

4 6 7 6 5 4 6 5 4 3

Veni ve - ni in al - ti - tu-dinem ma-ris in al- ti - tu - dinem ma - ris. Ve-ni ve - ni

6 5 4 3 7

12

ve-ni ve - ni in al - ti - tu - dinem in al - ti - tu - dinem ma - ris in al-ti - tu-dinem ma -

6 3^h 6 5 6 4 3^h

22

ris. Et tem-pes tas de - mer-sit me et tem-pes tas

7 6 3^h 6 6^h 6 7 6 3^h 6

32

et tem - pes tas de - mer - sit me de-mersit me. Et tempestas et tem -

6 5 6 4 6 6 5 4 5 3^h 6

42

pes tas demersit demer - sit me. Et tem - pes tas

6 7 6 5

51

et tem-pestas et tem - pes tas de - mer - sit me demersit me.

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

La - bo - ra - vi cla - mans, rau - cæ factæ sunt fau - ces

6 6:3 6 3 6 7 6 6:4 3 7 6 6:3 6 3 6 7 6 6:4 3

$\frac{4}{3} \frac{5}{3}$

meæ.

La - bo - ra - vi cla - mans, rau - cæ fac - tæ sunt fau - ces me - æ.

6:6 6 3 6 7 6 6:4 3 6 6:3 6 7 6 6:3 6 3

$\frac{4}{3} \frac{5}{3}$

13

De - fe - ce - runt o - culi me - i, dum spe - ro dum spe - ro in Deum

6:6 6 3 6 7 6 6:7 6 6 6 6 7 6 6:3 6 7 6 6:3 6 3

$\frac{4}{3} \frac{5}{3}$

19

me - um dum spe - ro spe - ro in De - um me - um in De - um me -

6:6 6 6 6 6 7 6 6:5 6 3 6 6 6 7 6 6:5 6 3

25

um. De - fe - ce - runt o - culi me - i, dum spe - ro dum spe - ro in Deum

6:6 6 6 6 7 6 6:5 6 3 6 6 6 7 6 6:5 6 3

31

me - um dum spe - ro spe - ro in De - um me - um in De - um me -

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

$\frac{4}{3} \frac{5}{3}$

37

um.
Spe - ro in De-um me - um in De - um me - um.

6 6 3 6 6 6 3 6 6 3 6 7 6 6 6 3 7
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Mul - ti - pli - ca - ti sunt su - per ca - pil - los ca - pi-tis me - i qui o - de - runt me

7 5 4 2 8 6

7

gra - - tis qui o - de - runt qui o - de - runt me gra - - tis.

7 6 5 5 6 4 3 3

Confor - ta - ti sunt qui per - se - cu - ti sunt me i-ni-mi - ci me - i in - jus - te

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

10

quæ non ra____ pu-i quæ non ra____ pui tunc exsol - ve - bam quæ non ra pui

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

20

tunc exsol - ve _____ bam tunc ex-sol - ve - bam quæ non

$\frac{7}{2}$ $\frac{7}{2}$ $3\frac{1}{2}$ $\frac{4}{4}$ 6 $6\frac{1}{2}$ 5 6 6 7 6 5 $3\frac{1}{2}$ $\frac{4}{4}$ 6 6 $3\frac{1}{2}$ $3\frac{1}{2}$

30

rapui tunc exsol - ve _____ bam tunc ex-sol - ve - bam.

5 $\frac{7}{3\#}$ $\frac{7}{2}$ $3\frac{1}{2}$ $\frac{4}{4}$ 6 $6\frac{1}{2}$ 5 6 6 7 6 6 $3\frac{1}{2}$ $3\frac{1}{2}$ 6 $\frac{4}{4}$ 6 6 $3\frac{1}{2}$

Ritournelle

6 3 $\frac{6}{4}$ $\frac{7}{2}$ $3\frac{1}{2}$ 6 3 6 3

11

$6\frac{1}{2}$ 4 $3\frac{1}{2}$ 6 5 6 6 4 3 2

22

De - us tu scis insi-pien - tiam me-am et delicta me - a a te non sunt abscondita et delicta

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

33

me - a a te non sunt abs-con - di-ta.

3 6 6 5 6 3 6 7

44

non e-ru-bes-cant in me qui expec - tant te Do - mi-ne Do - mi-ne vir - tu-tum

6 6 6 6 6 6 6 6 6 7 5

55

Do - mi-ne vir - tu tum non e-ru-bes-cant in me qui expec - tant te Do - mi

3 6 6 5 6 3 5 6 7 6 6 6 6 6 2

66

ne Do - mi-ne vir - tu-tum Do - mi-ne vir - tu-tum Do_____ mi-ne vir-tu____ tum.

$\frac{2}{2}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{7}{3}$ $\frac{5}{5}$ $\frac{6}{4}$ $\frac{3}{3}$

Violons

$\frac{4}{4}$ $\frac{6}{6}$ $\frac{7}{6}$ $\frac{4}{4}$ $\frac{6}{6}$ $\frac{7}{3b}$ $\frac{6}{4}$ $\frac{3}{3b}$

11

Non confundantur su-per me non confundantur su - per

$\frac{3b}{3b}$ $\frac{6}{6}$ $\frac{3b}{3b}$ $\frac{4}{4}$ $\frac{3}{3}$ $\frac{6}{6}$ $\frac{7}{6}$ $\frac{4}{4}$ $\frac{6}{6}$ $\frac{7}{3b}$ $\frac{6}{6}$

19

me qui quæ - runt te De-us Is - ra-el non confun-dantur non non confun-

$\frac{6}{6}$ $\frac{7}{2}$ $\frac{7}{3b}$ $\frac{6}{6}$ $\frac{6}{5}$ $\frac{3b}{3b}$ $\frac{3}{3}$ $\frac{3b}{3b}$ $\frac{4}{4}$ $\frac{3b}{3b}$ $\frac{3}{3}$ $\frac{3b}{3b}$ $\frac{6}{6}$ $\frac{7}{5}$ $\frac{6}{6}$

27

dantur super me qui quæ - runt te De-us Is - ra-el. Non

$\frac{3b}{3b}$ $\frac{6}{6}$ $\frac{6}{4}$ $\frac{3}{3}$ $\frac{6}{6}$ $\frac{5}{5}$ $\frac{3b}{3b}$ $\frac{6}{6}$ $\frac{4}{4}$ $\frac{3b}{3b}$ $\frac{3}{3}$ $\frac{3b}{3b}$ $\frac{6}{6}$ $\frac{7}{6}$ $\frac{6}{6}$

36

confundan-tur su-per me qui quæ-runt te qui quæ-runt te De-us Is - ra-el non

Basso continuo

4 6 6 4 3
4 6 6 4 3

45

confundan-tur su-per me qui quæ-runt te qui quæ-runt te De-us Is - ra - el.

Basso continuo

4 6 6 4 6 6 5
2b 3b 2b 3b 3 4 6 4 3

Flûtes

Basso continuo

8 6 5 7 5 6 6[#]

9

Flûtes

3[#] 7¹ 3¹ 6 5 7¹ 6 4 3¹
3[#] 7¹ 3¹ 6 5 7¹ 6 4 3¹

19

Exau - di me Do - mi-

6 6 6 3 6 4 3 5 4 3

28

ne quoni - am be nigna est miseri - cor - dia tu-a.

6b 5 5 7 3b

37

Quoniam benigna est miseri-cor - dia tu - a.

6 6 5 7 3b 4 6 6 6 4

46

Se-cundum multi-tu - dinem mise-ra-ti - o - num tu - a - rum res - pi - ce

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

54

res - pice in me. Se-cundum multi-tu-dinem

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

63

mi - serati - onum tu - a - rum res - pi - ce res - pi - ce res - pice in me.

6 7 7 3# doux 6

fort

Et ne a - vertas fa-ciem tu-am a p-uero tu - o, et ne a-

2 6 4 6 5 2 5 7 6 4 3#

11

vertas fa-ciem tu-am a p-uero tu - o, quo - niam quoniam tri - bulor, ve - lo - citer e-

2 6 4 6 7 6 6 7 6 5 7 2 6 7 3# 6 5

21

xaudi me ve-lo-citer e - xau-di me et ne a - vertas fa-ciem tuam a p - uero tuo, quo - niam quo-

3 \natural 7 5 6 4 3 \natural 2 3 \natural 2 \flat 6 5 4 6 7 3 \natural 6 \flat 7 6 4 7 6

31

- niam tri - bulor, ve-lo-citer e-xaudi me e - xau - di me ve-lo - citer e - xau - di me e -

7 3 \flat 6 \flat 2 7 6 5 4 3 2 6 7 6 6

40

xau - di me. Quo - niam tri - bulor, quo - niam tri - bulor, e-xaudi me e - xau-di

8 7 5 6 5 4 3 7 6 \flat 5 5 6 7 6 $\frac{4}{4}$ 6 6 3

50

me ve - lo - citer e - xau - di me e - xau - di me e - xau - di me ve - lo-citere - xau - di me.

7 \flat 6 6 6 3

Documents originaux :

Mottets, a voix seule, deux et trois parties et symphonies de Mr Couperin, copie de l'atelier Philidor, Ca 1705.
<http://gallica.bnf.fr>