

ARS REDIVIVA

FLORES MUSICÆ

ŒUVRES DES MUSICIENS DES XVII^e ET XVIII^e SIÈCLES

RECUEILLIES DANS LES MANUSCRITS

OU LES EDITIONS DE L'ÉPOQUE

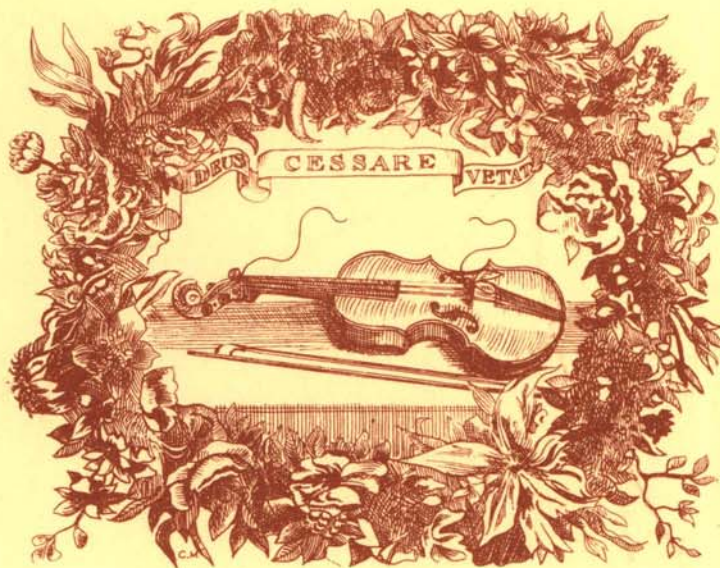
ET RÉALISÉES PAR

CLAUDE CRUSSARD

I

MARC-ANTOINE CHARPENTIER

Pie Jesu
Magnificat



EDITION FOETISCH

MCMXLIX

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AVERTISSEMENT

Pendant des années, à travers les bibliothèques d'Europe, Claude *Crussard* a recherché et recueilli, dans les vieux livres vénérables, au milieu de tant d'œuvres ignorées, celles dont la beauté méritait de survivre. Ce fut un immense travail; travail mené avec science, avec passion, avec bonheur aussi: c'est par une sorte d'instinct qu'elle savait dépister le chef d'œuvre. Elle a retrouvé ainsi des centaines de pages inconnues de grands maîtres, elle a ressuscité des musiciens qui étaient quasiment tombés dans l'oubli.

Ce labeur, qui eut suffi à occuper une vie, n'était qu'une partie de son activité. Elle écrivait pour les basses chiffrées les réalisations tout ensemble discrètes et riches qui restent le modèle de cet art délicat. Enfin, avec l'admirable ensemble ARS REDIVIVA qu'elle avait formé, elle employait son talent, sa science et son amour de la musique à rendre la flamme de la vie aux chefs d'œuvre qu'elle avait remis au jour.

Poursuivant son œuvre de résurrection, elle avait fait le projet de ces *Flores Musicae*. Ses proches collaborateurs croient ne pas mieux pouvoir servir sa mémoire qu'en le réalisant. Ils le feront avec un religieux respect pour le travail de la grande artiste qu'un accident tragique a enlevée au monde avec ses musiciens, scellant par la mort cette perfection, cette abnégation, cette unité sublime qu'ils avaient atteintes, alors qu'ils exprimaient tous d'une seule âme les beautés de la musique.

FÉVRIER 1949

Claude *Crussard* avait choisi elle-même pour commencer la collection des FLORES MUSICÆ, le *Pie Jesu* et le *Magnificat* de Marc Antoine Charpentier. Ce grand musicien, persécuté de son temps par l'ombrageux Lulli, et trop ignoré encore, était de ceux qu'elle s'attachait à faire revivre. Elle lui a consacré un volume (1) et elle a donné plusieurs de ses œuvres aux concerts d'ARS REDIVIVA.

(1) Un grand musicien méconnu: MARC ANTOINE CHARPENTIER (Chez Floury, Paris).

• Le cliché figurant sur la couverture a été reproduit avec l'autorisation du Conservateur de la Bibliothèque du Conservatoire Royal de Bruxelles. •

MAGNIFICAT

3

à trois voix
avec symphonie
sur une basse obligée

Marc-Antoine Charpentier

PRÉLUDE

(All^o moderato)

VIOLONS

mf très expressif

dim.

mf

1^{rs} TÉNORS

2^{es} TÉNORS
ou
BARYTONS

BASSES

BASSE

Ce *Magnificat* a été écrit par M.A. Charpentier dans le ton de sol mineur, pour les voix de haute-contre, ténor et basse. Notre transposition le rapproche de nos tessitures habituelles; il pourra être chanté par trois voix d'hommes (ténor, baryton et basse) ou par deux voix de femmes et une voix d'homme (soprane, alto et basse).

La réalisation de la basse, les indications de nuances et de coups d'archet sont de Claude Crussard.

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature has one sharp (F#). The vocal staves contain melodic lines with various ornaments and phrasing. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal lines show further melodic development and ornamentation.

Third system of musical notation. It features a piano dynamic marking (*p*) and a fermata over a note in the vocal line. The piano accompaniment continues with harmonic accompaniment.

Fourth system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "Ma-gni - fi - cat a - nima me - a Domi - num,". The dynamic marking is *mezzo forte*. The piano accompaniment is mostly silent in this system.

Fifth system of musical notation, showing the final vocal and piano parts of the page. The piano accompaniment includes a piano dynamic marking (*p*) and a fermata.

Ma - gni - fi - cat, Ma - gni - fi - cat a - ni - ma me - -

This system contains the first two systems of the musical score. The top system features a vocal line in G major with lyrics 'Ma - gni - fi - cat, Ma - gni - fi - cat a - ni - ma me - -'. The piano accompaniment consists of two staves: the right hand plays a simple harmonic accompaniment, and the left hand provides a bass line. Dynamics include a forte (*f*) marking at the beginning of the vocal phrase.

mf

This system shows the piano accompaniment for the second system. The right hand plays a melodic line with a mezzo-forte (*mf*) dynamic, while the left hand plays a supporting bass line.

- a, a - ni - ma me - a Do - - mi - num

This system contains the third and fourth systems of the musical score. The vocal line continues with the lyrics '- a, a - ni - ma me - a Do - - mi - num'. The piano accompaniment continues with the right hand playing a melodic line and the left hand playing a bass line. A mezzo-forte (*mf*) dynamic is indicated.

This system shows the piano accompaniment for the fourth system. The right hand plays a melodic line, and the left hand plays a bass line.

expr. et soutenu
p

s
et e - xul -

s

s
et e - xul - ta - - - - vit
- ta - - - - - vit spi - ritus me - us in De - o, in
et e - xul - ta - - - - - vit spi - ritus me - us in

spi - ritus me - us in De - o, in De - o sa - lu - ta - ri me -
De - o sa - lu - ta - ri me -
De - o, in De - o sa - lu - ta - ri me -

p

- o. - o. - o. - o.
Qui - a re -

p

First system of musical notation, featuring two staves with treble clefs and a key signature of one sharp (F#). The first staff has a melodic line starting in the fifth measure with a piano (*p*) dynamic marking. The second staff has a corresponding bass line.

Second system of musical notation, including vocal lines and piano accompaniment. The vocal line has lyrics: "-spe_xit hu_mi_li - ta - tem an_cil_læ su - æ,". The piano accompaniment is in the bass clef.

Piano accompaniment for the second system, showing the right and left hand parts in treble and bass clefs respectively.

Third system of musical notation, featuring two staves with treble clefs and a key signature of one sharp (F#). The first staff has a melodic line starting in the first measure.

Fourth system of musical notation, including vocal lines and piano accompaniment. The vocal line has lyrics: "Qui - a re - spe_xit hu_mi_li - ta - tem an_cil_læ su - æ,". The piano accompaniment is in the bass clef.

Piano accompaniment for the fourth system, showing the right and left hand parts in treble and bass clefs respectively.

Ec - ce e - nim ex hoc be - a - tam, be - a - tam me di - cent

om - nes, om - nes ge - ne - ra - ti - o - nes, be - a - tam, be -

- a - tam me di - cent om - nes, om - nes,

om - nes, om - nes ge - ne ra - ti - o - nes

This system contains the first two systems of the musical score. The top system features two staves with piano accompaniment, including a *p* dynamic marking. The second system features a vocal line with lyrics and a piano accompaniment. The lyrics are "om - nes, om - nes ge - ne ra - ti - o - nes".

This system shows the piano accompaniment for the first system, with a *f* dynamic marking at the beginning and a *p* dynamic marking later.

Qui - a fe - cit mi - hi ma - - gna

This system contains the third and fourth systems of the musical score. The third system features a vocal line with lyrics and a piano accompaniment. The lyrics are "Qui - a fe - cit mi - hi ma - - gna". The fourth system continues the piano accompaniment.

Qui - a fe - cit mi - hi ma - - gna

This system contains the fifth and sixth systems of the musical score. The fifth system features a vocal line with lyrics and a piano accompaniment. The lyrics are "Qui - a fe - cit mi - hi ma - - gna". The sixth system continues the piano accompaniment.

This system shows the piano accompaniment for the third system, with a *mf* dynamic marking.

qui po - tens est, qui po - tens est

Et san - ctum, et san - ctum no - men e - jus, et san - ctum, et

sanctum, et san - ctum, san - ctum no - men e -

mf

s *express.*

This system contains the first two systems of music. The first system features vocal lines in treble clef and piano accompaniment in bass clef. The second system shows the vocal line with lyrics and piano accompaniment. Dynamics include *mf*, *s*, and *express.*

Et mi-se-ri-cor-di-a e - jus,

- - - jus.

express. *dim.* *p*

dim. *p*

p

p

This system contains the third and fourth systems of music. The third system features vocal lines with lyrics and piano accompaniment. Dynamics include *express.*, *dim.*, and *p*. The fourth system shows the vocal line with lyrics and piano accompaniment. Dynamics include *p*.

pp
pp
express.

mf
et mi-se-ri-cor-di-a, mi-se-ri-cor-di-a e - jus
dim.
pp

mf
a pro-ge-ni - e in pro-ge-ni - es, in pro-ge-ni -

Two staves of musical notation in G major. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff contains a similar melodic line, starting with a piano (*p*) dynamic marking.

Vocal and piano accompaniment for the second system. The vocal line (treble clef) has lyrics: *- es* followed by a rest, and then *ti - men - ti - bus*. The piano accompaniment (treble and bass clefs) provides harmonic support.

Piano accompaniment for the third system. The right hand features a melodic line with slurs and dynamics *p* and *f*. The left hand provides a steady bass line.

Vocal and piano accompaniment for the fourth system. The vocal line (treble clef) has lyrics: *e - um,* followed by a rest, and then *ti - men - ti - bus, ti - men - ti - bus e - um.* The piano accompaniment (treble and bass clefs) continues the harmonic texture.

Vocal and piano accompaniment for the fifth system. The vocal line (treble clef) has lyrics: *e - um,* followed by a rest, and then *ti - men - ti - bus, ti - men - ti - bus e - um.* The piano accompaniment (treble and bass clefs) continues the harmonic texture.

Piano accompaniment for the sixth system. The right hand features a melodic line with slurs and dynamics *p* and *f*. The left hand provides a steady bass line.

fe_cit po - ten - ti-am
 fe_cit po - ten - ti-am in bra - chi - o su - o,
 fe_cit po - ten - ti-am in bra - chi - o

mf *f*

(Più mosso)

(Più mosso)

in bra - chi - o su - o. Di_sper - sit, di - sper - sit su - per -
 in bra - chi - o su - o. Di_sper - sit super - bos, di - sper - sit super -
 su - o. Di - sper - sit, di - sper - sit su - per - bos

p

(Più mosso)

- bos men-te cor - dis su - i, di - sper - sit, di - sper - sit
 - bos men-te cor - dis su - i, di - sper - sit super - bos, di - sper -
 men - te cor - dis su - i, di - sper - sit, di - sper - sit su -

su - per - - bos men - te cor - dis su - i.
 - sit su - per - - bos men - te cor - dis su - i.
 - per - bos men - te cor - dis su - i.

dim.
dim.
p expr.

System 1: Treble clef (melody) and grand staff (piano accompaniment). The key signature has one sharp (F#). The melody consists of a series of eighth and quarter notes with some slurs. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand.

System 2: Treble clef (melody) and grand staff (piano accompaniment). The key signature has one sharp (F#). The melody includes a dynamic marking *p* and a *V* (accusato) marking. The piano accompaniment continues with eighth-note patterns and a bass line.

System 3: Treble clef (melody) and grand staff (piano accompaniment). The key signature has one sharp (F#). The melody features a dynamic marking *pp* and a *tr* (trill) marking. The piano accompaniment includes a *pp* marking and continues with eighth-note patterns and a bass line.

First system of musical notation. It consists of two vocal staves (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal parts feature melodic lines with various note values and rests. The piano accompaniment provides a harmonic foundation with simple rhythmic patterns.

Second system of musical notation, continuing the piece. It features the same two vocal staves and piano accompaniment. The vocal lines show more complex melodic movement, including some sixteenth-note passages. The piano accompaniment continues with a steady, rhythmic accompaniment.

Third system of musical notation, the final system on the page. It includes dynamic markings such as *f* (forte) and *sf* (sforzando). The vocal parts conclude with some sustained notes and a final cadence. The piano accompaniment ends with a few final chords.

mf
De - po - su - it po - ten - tes de se - de et e - xal - ta - - - -

mf

- vit hu - mi - les.

E - su - ri - en - tes im - ple - vit

bo - - - nis et di - vi - tes di - mi - sit i - na - - - -

Musical score for the first system. The vocal line (treble clef) begins with a rest, followed by the lyrics: "Sus-ce-pit I - srael pu - erum, pu - erum su -". The piano accompaniment (bass clef) starts with a rhythmic pattern of eighth notes. Dynamics include *f* and *mf*.

Musical score for the second system. The vocal line continues with the lyrics: "um, Re-cor-da - tus mi-se-ri - cor - di-æ,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*.

Musical score for the third system. The vocal line continues with the lyrics: "mi-se-ri - cor - di-æ su - æ, Si-cut lo - Si-cut lo - cu - tusest ad pa - tres Si-cut lo - cu - tusest". The piano accompaniment continues with a steady bass line and a melodic right hand. Dynamics include *mf*.

- cu - tusest ad pa - tres nos - tros, si - cut lo - cu - tusest
 nos - tros, ad pa - tres nos - tros, si - cut lo -
 ad pa - tres nos - tros, si - cut lo - cu - tusest ad pa - tres

(Più largendo)

ad pa - tres nos - tros, ad pa - tres nos - tros, A - braham, A - braham
 - cu - tus est ad pa - tres nos - tros, A - braham, A - braham
 nos - tros, ad pa - tres nos - tros, A - braham, A - braham

(Più largendo)

et se - mi - ni, et se - mi - ni e - jus in sæ - cu - la, in sæ - cu -
 et se - mi - ni, et se - mi - ni e - jus in sæ - cu - la, in sæ - cu -
 et se - mi - ni, et se - mi - ni e - jus in sæ - cu -

f marcato *plus souple*
f marcato *plus souple*

- la.
- la.
- la.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves begin with a melodic line marked *f marcato* and *plus souple*. The piano accompaniment features a steady bass line with chords in the right hand.

(a Tempo)

(a Tempo)

Glo - ri - a,
Glo - ri - a, glo - - ri - a pa - tri

The second system continues the vocal and piano parts. It includes the instruction *(a Tempo)* and the lyrics "Glo - ri - a, Glo - ri - a, glo - - ri - a pa - tri". The piano accompaniment provides harmonic support for the vocal lines.

(a Tempo)

The third system shows the piano accompaniment continuing. It includes the instruction *(a Tempo)* and features a series of chords and melodic fragments in both hands.

glo - ri - a fi - li - o

Glo - ri - a fi - li - o,
Glo - ri - a pa - tri, glo - ri - a

Glo - ri - a, glo - ri - a Spi - ri - tu - i san - cto, glo - ri - a Spi -

glo - ri - a glo - ri - a, glo - ri - a, glo - ri - a Spi - ri - tu - i san - -
 fi - li - o, glo - ri - a, glo - ri - a, glo - ri - a Spi - ri - tu - i san - -
 - ri - tu - i san - cto, glo - ri - a, glo - ri - a Spi - ri - tu - i san - -

- cto
 - cto
 - cto
 si - cut e - rat —
 si - cut e - rat —

in prin - ci - pi - o et nunc et sem - per
in prin - ci - pi - o et nunc et sem - per, et sem - per

p

p

cresc.

cresc.

mf

et in sæ - cu - la, et in
et in sæ - cu - la

mf

mf

Musical score for the first system, including vocal staves and piano accompaniment. The key signature is one sharp (F#). The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

Vocal parts (Soprano and Alto):
 sæ - cu - la sæ - cu - lo - rum, Glo - ri - a pa - tri, glo - ri - a
 sæ - cu - lo - rum, Glo - ri - a pa - tri, glo - ri - a

Bass part:
 Glo - ri - a pa - tri, glo - ri - a

Musical score for the second system, including vocal staves and piano accompaniment. The key signature is one sharp (F#). The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

Vocal parts (Soprano and Alto):
 fi - li - o, glo - ri - a, glo - ri - a, glo - ri - a Spi - ri - tu - i
 fi - li - o, glo - ri - a, glo - ri - a, glo - ri - a Spi - ri - tu - i

Bass part:
 fi - li - o, glo - ri - a, glo - ri - a, glo - ri - a Spi - ri - tu - i

san - cto. A - men, a - men,
 san - cto. A - men, a - men,
 san - cto. A - men, a - men, a -

a - men, a - men, a - men, a - men, a - men, a - men,
 a - men, a - men, a - men, a - men, a - men, a - men,
 - men, a - men, a - men, a - men, a - men, a - men, a - men.

Le manuscrit de Charpentier porte, à la fin, cette note: *la basse est répétée 89 fois.*

F.7447 F.

ARS REDIVIVA

FLORES MUSICÆ

Oeuvres des musiciens des XVII^e et XVIII^e siècles
recueillies dans les manuscrits ou les éditions de l'époque et réalisées par

CLAUDE CRUSSARD

- | | | | |
|-------|-------------------|-----------------------|---|
| I. | M.-A. CHARPENTIER | Pie Jesu | à trois Voix avec symphonie |
| | M.-A. CHARPENTIER | Magnificat | à trois Voix avec symphonie sur une Basse obligée |
| II. | J.-S. BACH | Sonate en ut majeur | pour deux Violons et Continuo |
| III. | G.-PH. TELEMANN | Sonate | à Flûte, Violon, Alto et Basse |
| IV. | J.-M. LECLAIR | Sonate en trio | pour deux Violons et la Basse continue |
| V. | J.-M. LECLAIR | Sonate à trois | avec une Flûte allemande ou un Violon, une Viole et le Clavecin |
| VI. | P.-A. LOCATELLI | Sonate | à deux Violons ou deux Flûtes traversières |
| VII. | J.-P. KRIEGER | Sonate à trois | pour deux Violons et le Clavecin |
| VIII. | F. GEMINIANI | Sonate | pour deux Violons, un Violoncelle et la Basse continue |
| IX. | A. SCARLATTI | Ariette | a una voce, con e senza stromenti |
| X. | J.-M. LECLAIR | Concerto en fa majeur | pour Violon solo, deux Violons, Alto et la Basse continue |
| XI. | D. BUXTEHUDE | Sonate à trois | pour Violon, Violoncelle et Clavecin |
| XII. | J.-J. QUANTZ | Sonate en trio | pour deux Flûtes et Clavecin |
| XIII. | G.-PH. TELEMANN | Sonate à trois | pour Hautbois, Violon et Continuo |
| XIV. | J.-M. LECLAIR | Concerto en do majeur | pour Flûte solo, deux Violons, Alto et la Basse continue |
| XV. | G.-PH. TELEMANN | Quatuor | à Flûte, Violon, Alto et Basse |

ÉDITION FËTISCH FRÈRES S.A., LAUSANNE

GRAND PONT 2^{bi}

MAGNIFICAT

à trois voix
avec symphonie
sur une basse obligée

Marc-Antoine Charpentier

PRÉLUDE
(All^o moderato)

VIOLONS

mf très expressif *dim.* *mf*

Ce *Magnificat* a été écrit par M.A. Charpentier dans le ton de sol mineur, pour les voix de haute-contre, ténor et basse. Notre transposition le rapproche de nos tessitures habituelles; il pourra être chanté par trois voix d'hommes (ténor, baryton et basse) ou par deux voix de femmes et une voix d'homme (soprane, alto et basse).

La réalisation de la basse, les indications de nuances et de coups d'archet sont de Claude Crussard.

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F.7447 F.

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(disques, films, radiophonie)

First system of musical notation, consisting of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. The lower staff begins with a bass clef and contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest.

Second system of musical notation, consisting of two staves. The upper staff contains a whole rest. The lower staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. A dynamic marking of *mf* is placed below the lower staff.

Third system of musical notation, consisting of two staves. The upper staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. The lower staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. A dynamic marking of *p* is placed below the lower staff. The instruction *expr. et soutenu* is written above the upper staff.

Fourth system of musical notation, consisting of two staves. The upper staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. The lower staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest.

Fifth system of musical notation, consisting of two staves. The upper staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. The lower staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest.

Sixth system of musical notation, consisting of two staves. The upper staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. The lower staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. A dynamic marking of *p* is placed below the lower staff.

om - nes om - nes ge - ne - ra - ti -

Musical staff system 1, measures 1-4. Treble clef, key signature of one sharp (F#). Measure 1 contains a fermata. Measure 2 has a piano (*p*) dynamic. Measure 3 contains a fermata. Measure 4 has a piano (*p*) dynamic. The number '4' is written below the first measure, and '23' is written below the third measure.

Musical staff system 2, measures 5-8. Treble clef, key signature of one sharp (F#). Measure 5 has a piano (*p*) dynamic. Measure 6 has a piano (*p*) dynamic. Measure 7 has a piano (*p*) dynamic. Measure 8 has a piano (*p*) dynamic. The number '3' is written below the eighth measure.

Musical staff system 3, measures 9-12. Treble clef, key signature of one sharp (F#). Measure 9 has a piano (*p*) dynamic. Measure 10 has a piano (*p*) dynamic. Measure 11 has a piano (*p*) dynamic. Measure 12 has a piano (*p*) dynamic.

Musical staff system 4, measures 13-16. Treble clef, key signature of one sharp (F#). Measure 13 has a piano (*p*) dynamic. Measure 14 has a piano (*p*) dynamic. Measure 15 has a piano (*p*) dynamic. Measure 16 has a piano (*p*) dynamic.

Musical staff system 5, measures 17-20. Treble clef, key signature of one sharp (F#). Measure 17 has a piano (*p*) dynamic. Measure 18 has a piano (*p*) dynamic. Measure 19 has a piano (*p*) dynamic. Measure 20 has a piano (*p*) dynamic.

Musical staff system 6, measures 21-24. Treble clef, key signature of one sharp (F#). Measure 21 has a piano (*p*) dynamic. Measure 22 has a piano (*p*) dynamic. Measure 23 has a piano (*p*) dynamic. Measure 24 has a piano (*p*) dynamic. The word 'express.' is written above measure 21, and 'dim.' is written above measure 22 and below measure 23.

pp *pp* *express.*

p

r *mf*

r

(Più mosso)

r

dim. p expr.

p V

pp

r

(Più largendo)

A . braham et se . mi . ni, et se . mi . ni e . jus in sæ . cu . la, in sæ . cu .

51 1

f marcato *plus souple*
f marcato *plus souple*

(a Tempo)

First system of musical notation, consisting of two staves. The top staff features a melodic line with eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with similar rhythmic patterns.

Second system of musical notation, consisting of two staves. The top staff is mostly silent, with a few notes appearing in the final measures. The bottom staff continues the accompaniment. Dynamics markings 'p' are present in the final measures.

Third system of musical notation, consisting of two staves. Both staves feature active melodic and harmonic lines. Dynamics markings 'cresc.' are placed under the first and third measures of both staves.

Fourth system of musical notation, consisting of two staves. The top staff has a melodic line with some rests, while the bottom staff has a more active accompaniment. A dynamic marking 'r' is visible in the bottom staff.

Fifth system of musical notation, consisting of two staves. The top staff has a melodic line with accents, and the bottom staff has a rhythmic accompaniment. A dynamic marking 'r' is visible in the bottom staff.

Sixth system of musical notation, consisting of two staves. The top staff has a melodic line with a dynamic marking 'pp'. The bottom staff has a rhythmic accompaniment with a dynamic marking 'pp'.

Seventh system of musical notation, consisting of two staves. The top staff has a melodic line with a dynamic marking 'rit.' and accents. The bottom staff has a rhythmic accompaniment with a dynamic marking 'rit.' and accents.

MAGNIFICAT

à trois voix
avec symphonie
sur une basse obligée

VIOLONCELLE

Marc-Antoine Charpentier

All^o mod^{to}

à répéter 42 fois

Più mosso

à répéter 26 fois

Più largendo

à répéter 4 fois

a Tempo

à répéter 16 fois

Pour finir rit.

MAGNIFICAT

à trois voix
avec symphonie
sur une basse obligée

Marc-Antoine Charpentier

CHŒUR

(All^o moderato) *vons*

1^{re} TÉNORS
2^{es} TÉNORS
ou
BARYTONS
BASSES

mezzo forte

Ma - gni - fi - cat a - nima me - a Domi - num,

Ma - gni - fi - cat, Ma - gni - fi - cat a - nima me -

- a, a - nima me - a Do - - mi - num

Ce *Magnificat* a été écrit par M.A. Charpentier dans le ton de sol mineur, pour les voix de haute-contre, ténor et basse. Notre transposition le rapproche de nos tessitures habituelles; il pourra être chanté par trois voix d'hommes (ténor, baryton et basse) ou par deux voix de femmes et une voix d'homme (soprano, alto et basse).

La réalisation de la basse, les indications de nuances et de coups d'archet sont de Claude Crussard.

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et e - xul -

et e - xul - ta - vit spi - ritus me - us in De - o, in
 et e - xul - ta - vit spi - ritus me - us in

spi - ritus me - us in De - o, in De - o sa - lu - ta - ri me -
 De - o sa - lu - ta - ri me -
 De - o, in De - o sa - lu - ta - ri me -

Qui - a re -

-spe - xit hu - mi - li - ta - tem an - cil - læ su - æ,

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - læ su - æ,

Ec - ce e - nim ex hoc be - a - tam, be - a - tam me di - cent

om - nes, om - nes ge - ne - ra - ti - o - nes, be - a - tam, be -

- a - tam me di - cent om - nes, om - nes,

om - nes, om - nes ge - ne - ra - ti - o - nes

Qui - a fe - cit mi - hi ma - - - gna

qui po - tens est, qui po - tens est

Et san - ctum, et san - ctum no - men e - jus, et san - ctum, et

sanctum, et san - - - ctum, san - ctum no - men e - -

Et mi - se - ri - cor - di - a e - jus,

- - - jus.

et mi-se-ri-cor-di-a, mi-se-ri-cor-di-a e - jus

a pro-ge-ni - e in pro-ge-ni - es, in pro-ge-ni -

- es ti - men - ti - bus

e - um, ti - men - ti - bus, ti - men - ti - bus e - um.

fe - cit po - ten - ti - am in bra - chi - o su - o,
fe - cit po - ten - ti - am in bra - chi - o

(Più mosso)

in bra - chi - o su - o. Di - sper - sit, di - sper - sit su - per -
 in bra - chi - o su - o. Di - sper - sit super - bos, di - sper - sit super -
 su - o. Di - sper - sit, di - sper - sit su - per - bos

- bos men - te cor - dis su - i, di - sper - sit, di - sper - sit
 - bos men - te cor - dis su - i, di - sper - sit super - bos, di - sper -
 men - te cor - dis su - i, di - sper - sit, di - sper - sit su -

su - per - - bos men - te cor - dis su - i.
 - sit su - per - - bos men - te cor - dis su - i.
 - per - bos men - te cor - dis su - i.

28 *vols*

De - po - su - it po - ten - tes de se - de, et e - xal - ta - - -

- vit hu - mi - les.
E - su - ri - en - tes im - ple - vit

bo - nis et di - vi - tes di - mi - sit i - na -

Sus - ce - pit I - srael pu - erum, pu - erum su - nes.

- um, Re - cor - da - tus mi - se - ri - cor - di - æ,

mi - se - ri - cor - di - æ su - æ, Si - cut lo -
Si - cut lo - cu - tusest ad pa - tres
Si - cut lo - cu - tusest

- cu - tusest ad pa - tres nos - - - tros, si - cut lo - cu - tusest
 nos - - - tros, ad pa - tres nos - tros, si - cut lo -

ad pa - tres nos - tros, si - cut lo - cu - tusest ad pa - tres

(Piu largendo)

ad pa - tres nos - tros, ad pa - tres nos - tros, A - braham, A - braham
 - cu - tus est ad pa - tres nos - tros, A - braham, A - braham

nos - tros, ad pa - tres nos - tros, A - braham, A - braham

et se - mi - ni, et se - mi - ni e - jus in sae - cu - la, in sae - cu -
 et se - mi - ni, et se - mi - ni e - jus in sae - cu - la, in sae - cu -

et se - mi - ni, et se - mi - ni e - jus in sae - cu -

- la.
 - la.
 - la

(a Tempo)

Glo - ri - a, glo - - - ri - a pa - tri
 Glo - ri - a,

glo - ri - a fi - li - o

Glo - ri - a fi - li - o,
Glo - ri - a pa - tri, glo - ri - a

Glo - ri - a, glo - ri - a Spi - ri - tu - i san - cto, glo - ri - a Spi -

glo - ri - a glo - ri - a, glo - ri - a, glo - ri - a Spi - ri - tu - i san - cto,
fi - li - o, glo - ri - a, glo - ri - a, glo - ri - a Spi - ri - tu - i san - cto,
- ri - tu - i san - cto, glo - ri - a, glo - ri - a Spi - ri - tu - i san - cto,

- cto
- cto
- cto

si - cut e - rat -
si - cut e - rat -

in prin - ci - pi - o et nunc et sem - per
in prin - ci - pi - o et nunc et sem - per, et sem - per

et in sæ - cu - la, et in
et in sæ - cu - la

sæ - cu - la sæ - cu - lo - rum, Glo - ri - a pa - tri, glo - ri - a
sæ - cu - lo - - - rum, Glo - ri - a pa - tri, glo - ri - a
Glo - ri - a pa - tri, glo - ri - a

fi - li - o, glo - ri - a, glo - ri - a, glo - ri - a Spi - ri - tu - i
fi - li - o, glo - ri - a, glo - ri - a, glo - ri - a Spi - ri - tu - i
fi - li - o, glo - ri - a, glo - ri - a, glo - ri - a Spi - ri - tu - i

san - cto. A - men, a - men,
san - cto. A - men, a - men,
san - cto. A - men, a - men, a - men, a -

a - men, a - men, a - men, a - men, a - men, a - men.
a - men, a - men, a - men, a - men, a - men, a - men.
- men, a - men, a - men, a - men, a - men, a - men, a - men.

