

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

Marc-Antoine Charpentier (1643-1704)

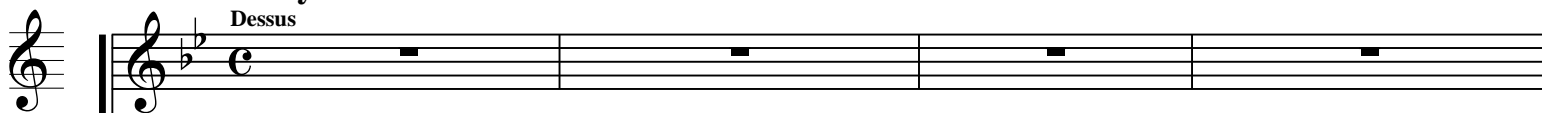
Confitebor tibi... in concilio, H. 225

Motet pour soli et chœur à quatre voix avec instruments et basse continue

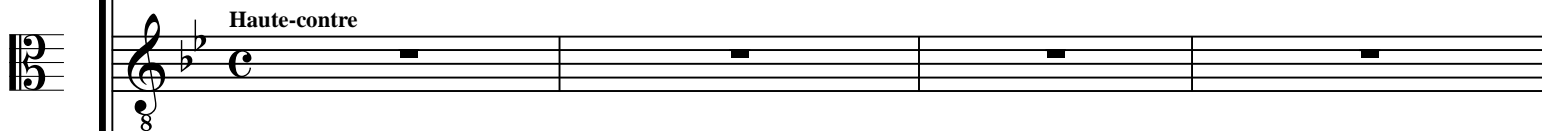


Guay

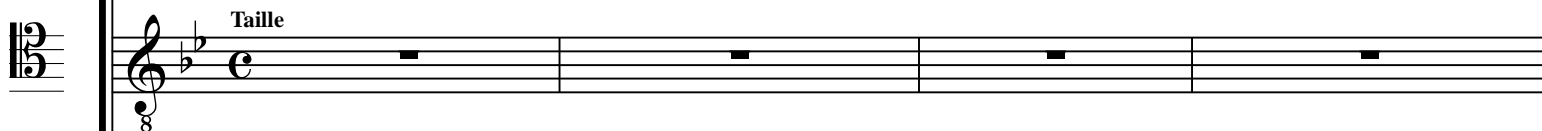
Dessus



Haute-contre



Taille



Basse

**Prélude**

Flûte et Violon



tous

Haute-contre de violon



tous

Taille de violon



tous

Basse de violon



tous

Basse continue



acc. seul *tous*

5

Musical score for a piano piece, page 3, starting at measure 5. The score consists of ten staves. The first four staves are empty, indicating rests for the upper voices. The fifth staff is a treble clef with a melodic line. The sixth staff is a bass clef with a melodic line. The seventh and eighth staves are bass clefs with accompaniment. The ninth and tenth staves are bass clefs with accompaniment.

8

Musical score for page 4, measures 8-10. The score consists of 10 staves. The first four staves (measures 8-10) are empty, showing only the treble and bass clefs and a key signature of two flats. The fifth and sixth staves (measures 8-10) contain a complex melodic line with eighth and sixteenth notes, including a trill in measure 9. The seventh and eighth staves (measures 8-10) contain a rhythmic accompaniment with eighth and sixteenth notes. The ninth and tenth staves (measures 8-10) contain a melodic line with a long slur over the first two measures.

11

1. Taille

Con - fi - te - bor, con - fi - te - bor ti - bi Do - mi - ne in to - to, in to - to cor - de

1

2

acc. seul

15

me-o: in con-ci - li - o jus - to - rum, et con - gre-ga - ti - o - ne, con - fi - te - bor ti - bi Do - mi - ne,

19

in con-ci - li-o jus - to-rum, et con-gre-ga-ti - o-ne, con - fi-te-bor, con - fi - te-bor ti - bi Do - mi-ne in

23

to - to cor - de me - o. Ma - gna, ma - gna o - pe-ra Do-mi - ni: ex - qui-si-ta, ex - qui-

28

tous
Con-fes - si - o et ma-gni-fi - cen-ti - a o - pus e -

tous
Con-fes - si - o et ma-gni-fi - cen-ti - a o - pus e -

tous
si - ta in om-nes vo-lun-ta - - tes e - jus. Con-fes - si - o et ma-gni-fi - cen-ti - a o - pus e -

tous
Con-fes - si - o et ma-gni-fi - cen-ti - a o - pus e -

tous

tous

tous

tous

tous

32

jus, Con-fes-si-o et ma-gni-fi-cen-ti-a o-pus e - jus: et jus-ti-ti-a e-jus
 jus., Con-fes-si-o et ma-gni-fi-cen-ti-a o-pus e - jus: et jus-ti-ti-a e-jus
 jus, Con-fes-si-o et ma-gni-fi-cen-ti-a o-pus e - jus: et jus-ti-ti-a e-jus
 jus, et jus-ti-ti-a e-jus

36

ma - net, jus - ti - ti - a e - jus ma - net in sæ - cu - lum, in sæ - cu - lum se - cu -

ma - net, jus - ti - ti - a e - jus ma - net in sæ - cu - lum, in sæ - cu - lum se - cu -

ma - net jus - ti - ti - a e - jus ma - net in sæ - cu - lum, in sæ - cu - lum sæ - cu -

ma - net, jus - ti - ti - a e - jus ma - net in sæ - cu - lum, in sæ - cu - lum sæ - cu -

39

li, Con-fes-si-o et ma-gni-fi-cen-ti-a o-pus e - jus,

li, Con-fes-si-o et ma-gni-fi-cen-ti-a o-pus e - jus,

li, Con-fes-si-o et ma-gni-fi-cen-ti-o o-pus e - jus,

li,

43

Con-fes-si-o et ma-gni-fi - cen-ti - a o-pus e - jus: et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e - jus

Con-fes-si-o et ma-gni-fi - cen-ti - a o-pus e - jus: et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e - jus

Con-fes-si-o et ma-gni-fi - cen-ti - a o-pus e - jus: et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e - jus

Con-fes-si-o et ma-gni-fi - cen-ti - a o-pus e - jus: et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e - jus

47

ma-net in sæ - cu - lum, in sæ-cu-lum sæ - cu - li, in sæ - cu-lum, in sæ - cu - lum, et jus - ti - ti - a e - jus

ma-net in sæ - cu - lum, in sæ-cu-lum sæ - cu - li, in sæ - cu - lum, et jus - ti - ti - a e - jus

ma-net in sæ - cu - lum, in sæ-cu-lum sæ - cu - li, in sæ - cu-lum, in sæ - cu - lum, et jus - ti - ti - a e - jus

ma-net in sæ - cu - lum, in sæ-cu-lum sæ - cu - li, in sæ - cu - lum, et jus - ti - ti - a e - jus

51

ma - net, jus - ti - ti - a e - jus ma - net, in sæ - cu - lum sæ - su - li, et jus - ti - ti - a e - jus

ma - net, jus - ti - ti - a e - jus ma - net, in sæ - cu - lum sæ - cu - li, et jus - ti - ti - a e - jus

ma - net, jus - ti - ti - a e - jus ma - net, in sæ - cu - lum sæ - cu - li, et jus - ti - ti - a e - jus

ma - net, jus - ti - ti - a e - jus ma - net, in sæ - cu - lum sæ - cu - li,

54

ma-net, et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e-jus ma-net in sæ-cu-lum, in

ma-net, et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e-jus ma-net in sæ-cu-lum, in

ma-net, et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e-jus ma-net in sæ-cu-lum, in

et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e-jus ma-net in sæ-cu-lum, in

ma-net, et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e-jus ma-net in sæ-cu-lum, in

ma-net, et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e-jus ma-net in sæ-cu-lum, in

et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e-jus ma-net in sæ-cu-lum, in

57

sæ - cu-lum sæ - cu - li, ma-net, ma - net ibn sæ - cu-lum sæ - cu - li.

sæ - cu-lum sæ - cu - li, ma-net, ma - net in sæ - cu-lum sæ - cu - li.

sæ - cu-lum sæ - cu - li, ma-net, ma - net in sæ - cu-lum sæ - cu - li.

sæ - cu-lum sæ - cu - li, in sæ - cu-lum sæ - - - - cu - li.

61

1. Basse

Me - mo - ri-am fe - cit mi-ra - bi - li-um__ su - o-rum mi - se - ri - cors et mi - se - ra - tor__

acc. seul

70

— Do - mi - nus, Me - mo - ri - am

1. Flûte et Violon

2. Flûte et Violon

Detailed description: The page contains a musical score for page 19, starting at measure 70. It features vocal lines and instrumental parts for Flute and Violin. The vocal line is in a bass clef with a key signature of two flats (B-flat and E-flat). The instrumental parts are in a treble clef with the same key signature. The score is divided into two systems. The first system shows the vocal line with lyrics and two staves of instrumental parts. The second system shows two staves of instrumental parts. The first staff is labeled '1. Flûte et Violon' and the second staff is labeled '2. Flûte et Violon'. The vocal line has a fermata over the first measure of the second system.

79

fe - cit mo - ra - bi - li - um__ su - o - rum mi - se - ri - cors et mi - se - ra - tor ____ Do - mi - nus:

88

es-cam de-dit, es-cam de-dit ti - men - ti-bus se, ti -

97

1. Haute-contre

Musical staff for 1. Haute-contre voice part, measures 97-102. The staff is in G major (one flat) and 8/8 time. It begins with a whole rest in measure 97, followed by a half rest in measure 98. The melody starts in measure 99 with a dotted quarter note G4, followed by quarter notes A4, B4, and C5. Measure 100 contains a dotted quarter note B4, quarter notes A4 and G4, and a quarter note F4. Measure 101 features a dotted quarter note E4, quarter notes D4 and C4, and a quarter note B3. Measure 102 concludes with a dotted quarter note A3, quarter notes G3 and F3, and a quarter note E3. The staff ends with a double bar line.

Me - mor e - rit in sæ - cu-lum tes - ta - men - ti su -

1. Taille

Musical staff for 1. Taille voice part, measures 97-102. The staff is in G major (one flat) and 8/8 time. It begins with a whole rest in measure 97, followed by a half rest in measure 98. The melody starts in measure 99 with a dotted quarter note G4, followed by quarter notes A4, B4, and C5. Measure 100 contains a dotted quarter note B4, quarter notes A4 and G4, and a quarter note F4. Measure 101 features a dotted quarter note E4, quarter notes D4 and C4, and a quarter note B3. Measure 102 concludes with a dotted quarter note A3, quarter notes G3 and F3, and a quarter note E3. The staff ends with a double bar line.

Me - mor e - rit in sæ - cu-lum tes - ta - men - ti su -

Musical staff for Bass part, measures 97-102. The staff is in G major (one flat) and 8/8 time. It begins with a dotted quarter note G3, followed by quarter notes A3, B3, and C4. Measure 98 contains a dotted quarter note B3, quarter notes A3 and G3, and a quarter note F3. Measure 99 features a dotted quarter note E3, quarter notes D3 and C3, and a quarter note B2. Measure 100 contains a dotted quarter note A2, quarter notes G2 and F2, and a quarter note E2. Measure 101 features a dotted quarter note D2, quarter notes C2 and B1, and a quarter note A1. Measure 102 concludes with a dotted quarter note G1, quarter notes F1 and E1, and a quarter note D1. The staff ends with a double bar line.

men - ti-bus se. Me - mor e - rit in sæ - cu-lum, in sæ - cu-lum tes - ta - men - ti su -

Musical staff for Soprano part, measures 97-102. The staff is in G major (one flat) and 8/8 time. It begins with a dotted quarter note G4, followed by quarter notes A4, B4, and C5. Measure 98 contains a dotted quarter note B4, quarter notes A4 and G4, and a quarter note F4. Measure 99 features a dotted quarter note E4, quarter notes D4 and C4, and a quarter note B3. Measure 100 contains a dotted quarter note A3, quarter notes G3 and F3, and a quarter note E3. Measure 101 features a dotted quarter note D3, quarter notes C3 and B2, and a quarter note A2. Measure 102 concludes with a dotted quarter note G2, quarter notes F2 and E2, and a quarter note D2. The staff ends with a double bar line.

Musical staff for Alto part, measures 97-102. The staff is in G major (one flat) and 8/8 time. It begins with a dotted quarter note G4, followed by quarter notes A4, B4, and C5. Measure 98 contains a dotted quarter note B4, quarter notes A4 and G4, and a quarter note F4. Measure 99 features a dotted quarter note E4, quarter notes D4 and C4, and a quarter note B3. Measure 100 contains a dotted quarter note A3, quarter notes G3 and F3, and a quarter note E3. Measure 101 features a dotted quarter note D3, quarter notes C3 and B2, and a quarter note A2. Measure 102 concludes with a dotted quarter note G2, quarter notes F2 and E2, and a quarter note D2. The staff ends with a double bar line.

Musical staff for Bass part, measures 97-102. The staff is in G major (one flat) and 8/8 time. It begins with a dotted quarter note G3, followed by quarter notes A3, B3, and C4. Measure 98 contains a dotted quarter note B3, quarter notes A3 and G3, and a quarter note F3. Measure 99 features a dotted quarter note E3, quarter notes D3 and C3, and a quarter note B2. Measure 100 contains a dotted quarter note A2, quarter notes G2 and F2, and a quarter note E2. Measure 101 features a dotted quarter note D2, quarter notes C2 and B1, and a quarter note A1. Measure 102 concludes with a dotted quarter note G1, quarter notes F1 and E1, and a quarter note D1. The staff ends with a double bar line.

105

i: vir - tu - tem o - pe - rum su -
 i: vir - tu - tem o - pe - rum su -
 i: vir - tu - tem o - pe - rum su -

115

o - rum an-nun - ti - a - - - - bit po - pu-lo su - o, vir - tu - tem

o - rum an-nun - ti - a - - - - bit po - pu-lo su - o, vir - tu - tem o - pe-rum su-

o - rum an-nun - ti - a - bit, an-nun-ti - a - - - - bit po - pu-lo su - o, vir - tu - tem

125

o - pe-rum su - o - rum an-nun - ti - a - vit, an-nun-ti - a - - - bit po - pu-lo su -

o - - - o - rum an-nun - ti - a - bit, an-nun-ti - a - - - bit po - pu-lo su -

o - pe-rum su - o - rum an-nun - ti - a - bit, an-nun - ti - a - bit, an-nun-ti - a - bit po - pu-lo su -

142

gen - ti - um: o - pe-ra ma - nu-um e - jus ve - ri - tas, et ju-

gen - ti - um: o - pe-ra ma - nu-um e - jus ve - ri - tas, ve - ri - tas, et ju-

- - ti - um: o - pe-ra ma - nu-um e - jus ve - ri - tas, ve - ri - tas, et ju-

gen - ti - um: o - pe-ra ma - nu-um e - jus ve - ri - tas, et ju-

150

di - ci - um.

di - ci - um.

di - ci - um.

di - ci - um.

The musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in a SATB format. The lyrics 'di - ci - um.' are repeated for each voice part. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests. The score is in a key with two flats and a common time signature.

158

Fi - de - li - a om - ni - a man - da - ta, om - ni - a man - da - ta e - jus, con - fir -

Fi - de - li - a om - ni - a, om - ni - a man - da - ta e - jus, con - fir -

Fi - de - li - a om - ni - a man - da - ta e - jus, con - fir -

Fi - de - li - a om - ni - a, om - ni - a man - da - ta e - jus, con - fir -

166

ma - ta in sæ - cu - lum sæ - cu - li, Fi - de - li - a om - ni - a, om - ni - a man - da - ta

ma - ta in sæ - cu - lum sæ - cu - li, Fi - de - li - a om - ni - a man - da - ta

ma - ta in sæ - cu - lum sæ - cu - li, Fi - de - li - a om - ni - a, om - ni - a man - da - ta

ma - ta in sæ - cu - lum sæ - su - li,

174

e - jus, fi - de - li - a om - ni - a man - da - ta e - jus, con - fir - ma - ta in sæ - cu - lum sæ - cu - lum

e - jus, fi - de - li - a om - ni - a man - da - ta e - jus, con - fir - ma - ta in sæ - cu - lum _____ sæ - cu - lum

e - jus, fi - de - li - a om - ni - a man - da - ta e - jus, con - fir - ma - ta in sæ - cu - lum sæ - cu - lum

fi - de - li - a om - ni - a man - da - ta e - jus, con - fir - ma - ta in sæ - cu - lum sæ - cu - lum

182

li: fac - ta in ve - ri - ta - te et æ - qui - ta - - - te. Re - demp - ti - o - - - nem

li: fac - ta in ve - ri - ta - te et æ - qui - ta - - - - te. Re - demp - ti -

li: fac - ta in ve - ri - ta - te et æ - qui - ta - - - - te. Re - demp - ti -

li: Re - demp - ti - o - - - nem

1
2

190

mi - sit po - pu - lo su - - - o: man - da - vit in æ - ter - num, in æ -

o - nem mi - sit po - pu - lo su - - - o: man -

o - nem mi - sit po - pu - lo su - - - o: man - da - vit in æ -

mi - sit po - pu - lo su - - - o: man - da - vit in æ - ter -

202

men - tum su - - - - - um.

men - tum su - - - - - um.

- - ta - men - tum su - - - - - um.

men - tum su - - - - - um.

men - tum su - - - - - um.

men - tum su - - - - - um.

men - tum su - - - - - um.

men - tum su - - - - - um.

208

The musical score is presented on eight staves. The first four staves (treble and bass clefs) contain whole rests. The fifth and sixth staves (treble and bass clefs) contain a melodic line with various notes, including a trill in the final measure. The seventh and eighth staves (bass clefs) contain a bass line with various notes and rests.

214 **Lent** 2. Basse

Sanc - tum, sanc - tum

Violon
sourdines

sourdines

sourdines

sourdines

sourdines

222

et ter - ri - bi-le, et ter - ri - bi-le no-men e - - - - jus:

229

The musical score consists of six staves. The top staff is a vocal line in bass clef with a key signature of two flats. It contains a series of rests followed by a melodic phrase starting with a quarter rest, then eighth notes, and ending with a dotted quarter note and an eighth note. The lyrics "i - ni - ti - um sa - pi - en - ti - æ ti - mor" are written below this staff. The second staff is a vocal line in treble clef with the same key signature, mirroring the melody of the first staff. The third staff is a piano accompaniment line in bass clef with a key signature of two flats, featuring a steady eighth-note bass line. The fourth staff is another piano accompaniment line in bass clef with a key signature of two flats, featuring a steady eighth-note bass line. The fifth and sixth staves are piano accompaniment lines in bass clef with a key signature of two flats, featuring a steady eighth-note bass line.

i - ni - ti - um sa - pi - en - ti - æ ti - mor

236

Do - mi - ni, ti - mor, ti - mor Do - - - - mi - ni, i - ni - ti -

The musical score consists of six staves. The top staff is the vocal line in bass clef with lyrics. The second staff is the right piano accompaniment in treble clef. The third staff is the left piano accompaniment in bass clef. The fourth staff is a lower bass line in bass clef. The fifth and sixth staves are additional bass lines in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth, quarter, and half notes, with some melodic lines spanning multiple measures.

243

um sa-pi-en - ti - æ ti-mor Do - mi - ni, ti - mor, ti-mor Do - - - mi - ni.

The musical score consists of six staves. The top staff is a vocal line in bass clef with lyrics. The second staff is a treble clef staff. The third and fourth staves are bass clef staves. The fifth and sixth staves are bass clef staves. The music is in a minor key and features various rhythmic patterns and melodic lines.

251

2. Haute-contre

In - tel - lec - tus bo - nus om - ni - bus fa - ci - en - ti - bus e - um,

2. Taille

In - tel - lec - tus bo - nus om - ni - bus

259

fa - ci - en - ti - bus e - um:

fa - ci - en - ti - bus, fa - ci - en - ti - bus e - um:

2. Basse,

lau - da - - - -

267

lau - da - - - - -

lau - da - - - - -

- ti-o e - jus ma - net in sæ - cu-lum, in sæ - cu-lum sæ - cu - li.

273

- ti - o e - jus ma - net in sæ - cu - lum, in sæ - cu - lum sæ - cu - li, lau - da -
 - ti - o e - jus ma - net in sæ - cu - lum, in sæ - cu - lum sæ - cu - li, lau - da -
 lau - da - - - -

278

ti - o e - jus ma - net in sæ - cu-lum, in sæ - cu-lum sæ - cu - li.

ti - o e - jus ma - net in sæ - cu-lum, in sæ - cu-lum sæ - cu - li.

ti - o e - jus ma - net in sæ - cu-lum, in sæ - cu-lum sæ - cu - li.

284

Suite par double b mol

Doxologie

The musical score is arranged in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The second system contains four vocal staves and a piano accompaniment with a right-hand treble clef and a left-hand bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The vocal lines are marked with the word 'tous' and the lyrics 'Glo - ri - a, glo - ri - a'. The piano accompaniment features a steady eighth-note bass line and a more melodic right-hand part with some trills and slurs. The score concludes with first and second endings in the piano part.

294

Pa-tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to,

Pa-tri, et Fi - li - o, et Spi - ri - tu - i _____ Sanc - to. Récit

Pa-tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to. Chœur

Pa-tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

304

Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, Glo - ri - a, glo - ri - a

Glo - ri - a, glo - ri - a Pa - tri et Fi - li - o, Glo - ri - a, glo - ri - a

Glo - ri - a, glo - ri - a Pa - tri et Fi - li - o, Glo - ri - a, glo - ri - a

Glo - ri - a, glo - ri - a Pa - tri et Fi - li - o, Glo - ri - a, glo - ri - a

1 2

1 2

314

Pa-tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, Glo - ri - a, glo - ri - a, Pa - tri, et

Pa-tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, Glo - ri - a, glo - ri - a Pa - tri, et

Pa-tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, Glo - ri - a, glo - ri - a Pa - tri, et

Pa-tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, Glo - ri - a, glo - ri - a Pa - tri, et

323

Fi - li - o, glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi -

Fi - li - o, glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi -

Fi - li - o, glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi -

Fi - li - o, glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi -

2

333

ri - tu - i Sanc - to.

Récit.

Chœur

ri - tu - i Sanc - to.

ri - tu - i Sanc - to.

ri - tu - i Sanc - to.

2

1

2

343

1. Haute-contre

Si-cut e - rat in prin - ci - pi-o, in prin - ci - pi-o, et nunc, et

1. Taille

Si-cut e - rat in prin - ci - pi-o, in prin - ci - pi-o, et nunc, et

1. Basse

Si - cut e - rat in prin - ci - pi-o, et nunc, et sem-per, et nunc, et

acc. seul

353

tous
Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi -

tous
sem-per, et nunc, et sem - per, Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi -

tous
sem-per, et nunc, et sem - per, Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi -

tous
sem-per, et nunc, et sem - per, Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi -

tous

tous

tous

tous

tous

362

ri - tu - i Sanc - to,

ri - tu - i Sanc - to, et in sæ - cu - la, in sæ - cu - la, in sæ - cu - la sæ - cu - lo - rum.

2. Haute-contre

ri - tu - i Sanc - to, et in sæ - cu - la, in sæ - cu - la, in sæ - cu - la sæ - cu - lo - rum.

2. Taille

ri - tu - i Sanc - to, et in sæ - cu - la, in sæ - cu - la, in sæ - cu - la sæ - cu - lo - rum.

2. Basse

ri - tu - i Sanc - to, et in sæ - cu - la, in sæ - cu - la sæ - cu - lo - rum.

1

2

acc. seul

372 *tous*
Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

tous Récit
Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to. Chœur

tous
Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

tous
Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc

tous
tous

tous
tous

tous

tous

381

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

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

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

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

Marc-Antoine Charpentier (1643-1704)

Confitebor tibi... in concilio, H. 225

Motet pour soli et chœur à quatre voix avec instruments et basse continue

Guay Prélude

1. Flûte
& Violon



49

53

57

61

10

1. Flûte et Violon

78

9

94

7

108

21

tous

136

144

152

160



251 [T°] 13 20

284 Flûte et Violon

293

303

312 4

324

334

344 13

365 7

380

Marc-Antoine Charpentier (1643-1704)

Confitebor tibi... in concilio, H. 225

Motet pour soli et chœur à quatre voix avec instruments et basse continue

Guay Prélude

2. Flûte
& Violon



49

53

57

61 **9** 2. Flûte et Violon

77 **8**

94 **7**

108 **21** tous

136

144

152

160

168

Musical staff 168: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of notes starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A fermata is placed over the first eighth note. The piece then changes to a 3/8 time signature, with notes G4, A4, B-flat4, and C5.

176

Musical staff 176: Treble clef, key signature of two flats. The staff contains a sequence of notes starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A fermata is placed over the first eighth note. The piece then changes to a 3/8 time signature, with notes G4, A4, B-flat4, and C5.

184

Musical staff 184: Treble clef, key signature of two flats. The staff contains a sequence of notes starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A fermata is placed over the first eighth note. The piece then changes to a 3/8 time signature, with notes G4, A4, B-flat4, and C5.

192

Musical staff 192: Treble clef, key signature of two flats. The staff contains a sequence of notes starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A fermata is placed over the first eighth note. The piece then changes to a 3/8 time signature, with notes G4, A4, B-flat4, and C5.

200

Musical staff 200: Treble clef, key signature of two flats. The staff contains a sequence of notes starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A fermata is placed over the first eighth note. The piece then changes to a 3/8 time signature, with notes G4, A4, B-flat4, and C5.

207

Musical staff 207: Treble clef, key signature of two flats. The staff contains a sequence of notes starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A fermata is placed over the first eighth note. The piece then changes to a 3/8 time signature, with notes G4, A4, B-flat4, and C5.

214 **Lent** Violon
sourdines

Musical staff 214: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a sequence of notes starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A fermata is placed over the first eighth note. The piece then changes to a 3/8 time signature, with notes G4, A4, B-flat4, and C5.

223

Musical staff 223: Treble clef, key signature of two flats. The staff contains a sequence of notes starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A fermata is placed over the first eighth note. The piece then changes to a 3/8 time signature, with notes G4, A4, B-flat4, and C5.

230

Musical staff 230: Treble clef, key signature of two flats. The staff contains a sequence of notes starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A fermata is placed over the first eighth note. The piece then changes to a 3/8 time signature, with notes G4, A4, B-flat4, and C5.

237

Musical staff 237: Treble clef, key signature of two flats. The staff contains a sequence of notes starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A fermata is placed over the first eighth note. The piece then changes to a 3/8 time signature, with notes G4, A4, B-flat4, and C5.

244

Musical staff 244: Treble clef, key signature of two flats. The staff contains a sequence of notes starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A fermata is placed over the first eighth note. The piece then changes to a 3/8 time signature, with notes G4, A4, B-flat4, and C5.

251 [T°] 13 20

Flûte et Violon

284

293

303

312 4

324

334

344 13

365 7

380

Marc-Antoine Charpentier (1643-1704)

Confitebor tibi... in concilio, H. 225

Motet pour soli et chœur à quatre voix avec instruments et basse continue

Guay Prélude

Haute-contre
de violon

The musical score is written for a single instrument, labeled 'Haute-contre de violon'. It is in the key of B-flat major (one flat) and common time (C). The score consists of eight staves of music, with measure numbers 5, 9, 13, 17, 33, 37, 41, and 45 indicated at the beginning of their respective staves. The music is a prelude, characterized by a steady eighth-note pattern with various melodic ornaments and phrasing. The notation includes stems, beams, and various note heads, with some notes having slurs or accents. The final measure of the eighth staff ends with a double bar line.

49

53

57

61

73

140

148

157

165

172

180

189

195

202

211

Lent

sourdines

218

226

234

242

251

[T°]

13 **20**

284

Flûte et Violon

294

304

314

4

2

326

2

336

13

357

tous

7

2

372

tous

2

382

Marc-Antoine Charpentier (1643-1704)

Confitebor tibi... in concilio, H. 225

Motet pour soli et chœur à quatre voix avec instruments et basse continue

Guay Prélude

Taille
de violon

The image displays a musical score for the 'Guay Prélude' in Taille de violon. The score is written in a single system with a grand staff (treble and bass clefs) and a key signature of one flat (B-flat). The time signature is common time (C). The score is divided into measures, with measure numbers 5, 9, 30, 34, 38, 43, and 48 indicated at the beginning of their respective lines. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are some rests and dynamic markings, such as a '1' above a measure at measure 17 and a '2' below a measure at measure 17. The word 'tous' is written above the staff at measure 30. The score ends with a final measure at measure 48.

52

52 53 54 55

Musical staff 52-55: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest.

56

56 57 58 59

Musical staff 56-59: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.

61

73

61 62 63 64

Musical staff 61-64: Bass clef, key signature of two flats (Bb, Eb), 3/4 time signature. The staff starts with a whole rest, followed by a sequence of eighth and sixteenth notes.

140

140 141 142 143

Musical staff 140-143: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

148

148 149 150 151

Musical staff 148-151: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

157

157 158 159 160

Musical staff 157-160: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

166

166 167 168 169

Musical staff 166-169: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes.

174

174 175 176 177

Musical staff 174-177: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

181

181 182 183 184

Musical staff 181-184: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes and a first ending bracket.

189

189 190 191 192

Musical staff 189-192: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

195

195 196 197 198

Musical staff 195-198: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

202

Musical staff 202: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. There are some rests and accidentals throughout.

209

Musical staff 209: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. There are some rests and accidentals throughout. The staff ends with a double bar line and two first/second endings marked '1' and '2'.

Lent

214

Musical staff 214: Bass clef, key signature of two flats, 2/4 time signature. The staff contains a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. There are some rests and accidentals throughout. The word *sourdines* is written below the staff.

223

Musical staff 223: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. There are some rests and accidentals throughout.

230

Musical staff 230: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. There are some rests and accidentals throughout.

237

Musical staff 237: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. There are some rests and accidentals throughout.

244

Musical staff 244: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. There are some rests and accidentals throughout.

251

Musical staff 251: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. There are some rests and accidentals throughout. The staff is divided into two sections by a double bar line. The first section is marked with a bracket and the number '13'. The second section is marked with a bracket and the number '20'. Above the first section is the text **[T°]**.

Flûte et Violon

284

Musical staff 284: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. There are some rests and accidentals throughout. The staff ends with a double bar line and two first/second endings marked '1' and '2'.

294

Musical staff 294: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. There are some rests and accidentals throughout.

305

Musical staff 305: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. There are some rests and accidentals throughout. The staff ends with a double bar line and two first/second endings marked '1' and '2'.

315

4

Detailed description: This staff contains measures 315 through 327. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes. A measure rest of 4 measures is indicated above the staff between measures 321 and 322. The staff concludes with a double bar line and repeat dots.

328

1
2

Detailed description: This staff contains measures 328 through 337. It continues the melodic line with quarter and eighth notes. At the end of measure 337, there is a first ending bracket above the staff. A second ending bracket below the staff starts at measure 338 and ends at measure 339. The staff concludes with a double bar line and repeat dots.

338

1
2

13

Detailed description: This staff contains measures 338 through 347. It begins with a first ending bracket above the staff. A second ending bracket below the staff starts at measure 341 and ends at measure 342. A measure rest of 13 measures is indicated above the staff between measures 343 and 356. The staff concludes with a double bar line and repeat dots.

358

7

Detailed description: This staff contains measures 358 through 371. It features a melodic line with quarter and eighth notes. A measure rest of 7 measures is indicated above the staff between measures 372 and 379. The staff concludes with a double bar line and repeat dots.

372

1
2

Detailed description: This staff contains measures 372 through 380. It continues the melodic line. At the end of measure 380, there is a first ending bracket above the staff. A second ending bracket below the staff starts at measure 381 and ends at measure 382. The staff concludes with a double bar line and repeat dots.

381

Detailed description: This staff contains measures 381 through 389. It begins with a first ending bracket above the staff. The melody concludes with a double bar line and repeat dots.

Marc-Antoine Charpentier (1643-1704)

Confitebor tibi... in concilio, H. 225

Motet pour soli et chœur à quatre voix avec instruments et basse continue

Guay Prélude

Basse
de violon

The image displays a musical score for the 'Guay Prélude' by Marc-Antoine Charpentier, specifically for the 'Basse de violon' (Violin Bass). The score is written in a single system with a bass clef and a common time signature (C). The key signature consists of two flats (B-flat and E-flat). The piece begins with a rest for the first measure, followed by a series of eighth and sixteenth notes. The score is divided into measures, with measure numbers 6, 10, 17, 31, 37, 43, 47, 51, and 56 clearly marked. There are several repeat signs and first/second endings indicated throughout the piece. The notation includes various rhythmic values, slurs, and articulation marks.

61 **77**

Musical staff 61-77: Bass clef, 3/8 time signature. Measure 61 is a whole rest. Measures 62-77 contain a melodic line with eighth and sixteenth notes, including a triplet in measure 77.

145

Musical staff 145-153: Bass clef, 3/8 time signature. Measures 145-153 contain a melodic line with eighth and sixteenth notes.

154

Musical staff 154-162: Bass clef, 3/8 time signature. Measures 154-162 contain a melodic line with eighth and sixteenth notes, including a triplet in measure 162.

163

Musical staff 163-170: Bass clef, 3/8 time signature. Measures 163-170 contain a melodic line with eighth and sixteenth notes, including a triplet in measure 170.

171 **2**

Musical staff 171-178: Bass clef, 3/8 time signature. Measure 171 is a whole rest. Measures 172-178 contain a melodic line with eighth and sixteenth notes, including a triplet in measure 178.

179 **5**

Musical staff 179-189: Bass clef, 3/8 time signature. Measures 179-189 contain a melodic line with eighth and sixteenth notes, including a triplet in measure 189.

190

Musical staff 190-196: Bass clef, 3/8 time signature. Measures 190-196 contain a melodic line with eighth and sixteenth notes.

197

Musical staff 197-206: Bass clef, 3/8 time signature. Measures 197-206 contain a melodic line with eighth and sixteenth notes.

207

Musical staff 207-213: Bass clef, 3/8 time signature. Measures 207-213 contain a melodic line with eighth and sixteenth notes.

214 **Lent**

sourdines

Musical staff 214-223: Bass clef, 2/4 time signature. Measures 214-223 contain a melodic line with quarter and eighth notes, starting with a whole rest in measure 214.

224

Musical staff 224-230: Bass clef, 2/4 time signature. Measures 224-230 contain a melodic line with quarter and eighth notes.

233



242



251 [T^o]

13 20



284



295



306



317

4



331



342

13



363

7



379



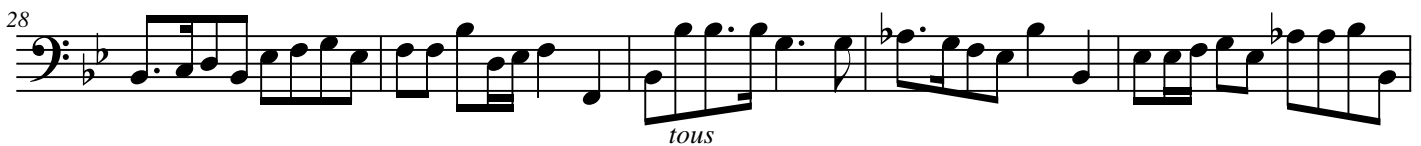
Marc-Antoine Charpentier (1643-1704)

Confitebor tibi... in concilio, H. 225

Motet pour soli et chœur à quatre voix avec instruments et basse continue

Guay Prélude

Basse
continue





133

tous

Musical staff for measures 133-142. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests. The word "tous" is written below the staff.

143

Musical staff for measures 143-151. The staff is in bass clef with a key signature of two flats. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests.

152

Musical staff for measures 152-160. The staff is in bass clef with a key signature of two flats. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests.

161

Musical staff for measures 161-169. The staff is in bass clef with a key signature of two flats. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests.

170

Musical staff for measures 170-178. The staff is in bass clef with a key signature of two flats. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests.

179

Musical staff for measures 179-187. The staff is in bass clef with a key signature of two flats. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests.

189

Musical staff for measures 189-196. The staff is in bass clef with a key signature of two flats. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests.

197

Musical staff for measures 197-205. The staff is in bass clef with a key signature of two flats. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests.

207

Lent

Musical staff for measures 207-214. The staff is in bass clef with a key signature of two flats. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests. The tempo marking "Lent" is placed above the staff.

215

sourdines

Musical staff for measures 215-224. The staff is in bass clef with a key signature of two flats. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests. The word "sourdines" is written below the staff.

225

Musical staff for measures 225-232. The staff is in bass clef with a key signature of two flats. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests.

234



Musical notation for measures 234-242. The bass clef is used. The key signature has two flats. The notation consists of quarter and eighth notes with some rests.

243



Musical notation for measures 243-250. The bass clef is used. The key signature has two flats. The notation consists of quarter and eighth notes with some rests.

251 **[T°]**



Musical notation for measures 251-260. The bass clef is used. The key signature has two flats. The notation includes a fermata over the first measure. The time signature changes to 3/8.

261



Musical notation for measures 261-268. The bass clef is used. The key signature has two flats. The notation includes a fermata over the first measure. The time signature changes to 3/8.

269



Musical notation for measures 269-275. The bass clef is used. The key signature has two flats. The notation includes a fermata over the first measure. The time signature changes to 3/8.

276



Musical notation for measures 276-283. The bass clef is used. The key signature has two flats. The notation includes a fermata over the first measure. The time signature changes to 3/8.

284

tous



Musical notation for measures 284-294. The bass clef is used. The key signature has two flats. The notation includes a fermata over the first measure. The time signature changes to 3/8.

295



Musical notation for measures 295-305. The bass clef is used. The key signature has two flats. The notation includes a fermata over the first measure. The time signature changes to 3/8.

306



Musical notation for measures 306-316. The bass clef is used. The key signature has two flats. The notation includes a fermata over the first measure. The time signature changes to 3/8.

317



Musical notation for measures 317-324. The bass clef is used. The key signature has two flats. The notation includes a fermata over the first measure. The time signature changes to 3/8.

Marc-Antoine Charpentier (1643-1704)

Confitebor tibi... in concilio, H. 225

Motet pour soli et chœur à quatre voix avec instruments et basse continue

Guay
Dessus

Haute-contre

Taille

Basse

Dessus instrumental
Prélude

Basse continue

4
2

5

5 6 5 6 6 7 6 # 6 4 # b

8

4/2 5 6 3

12

1. Taille

Con - fi - te - bor, con - fi - te - bor ti - bi Do - mi - ne in to - to, in to - to cor - de me - o: in con - ci - li - o jus -

5 6 5 6 7 6 7 6b 6/4b

16

to - rum, et con - gre - ga - ti - o - ne, con - fi - te - bor ti - bi Do - mi - ne, in con - ci - li - o jus -

6 \flat 6 6 # 6 4 # 4 # \flat # 6 4 \flat

20

to - rum, et con - gre - ga - ti - o - ne, con - fi - te - bor, con - fi - te - bor ti - bi Do - mi - ne in to - to cor - de me -

\flat 6 \flat # 6 6 6 \flat 4 # 6 4 \flat 6 # 6 6 \flat 6 5 4 #

24

o. Ma - gna, ma - gna o - pe-ra Do-mi - ni: ex - qui-si-ta, ex - qui-si-ta in om-nes vo-lun-ta -

7 6 7 6 5 6 6

CHŒUR

29

Con-fes - si-o et ma-gni-fi - cen-ti-a o-pus e - jus,
 Con-fes - si-o et ma-gni-fi - cen-ti-a o-pus e - jus.,
 - - tes e - jus. Con-fes - si-o et ma-gni-fi - cen-ti-a o-pus e - jus,
 Con-fes - si-o et ma-gni-fi - cen-ti-a o-pus e - jus,

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

33

Con-fes - si - o et ma-gni - fi - cen - ti - a o - pus e - - - jus: et jus - ti - ti - a e - jus

Con-fes - si - o et ma-gni - fi - cen - ti - a o - pus e - - - jus: et jus - ti - ti - a e - jus

Con-fes - si - o et ma-gni - fi - cen - ti - a o - pus e - - - jus: et jus - ti - ti - a e - jus

et jus - ti - ti - a e - jus

6^b 6 5/4 3 6/4^b 6^b

36

ma - net, jus - ti - ti - a e - jus ma - net in sæ - cu - lum, in sæ - cu-lum se - cu -

ma - net, jus - ti - ti - a e - jus ma - net in sæ - cu - lum, in sæ - cu-lum se - cu -

ma - net jus - ti - ti - a e - jus ma - net in sæ - cu - lum, in sæ - cu-lum sæ - cu -

ma - net, jus - ti - ti - a e - jus ma - net in sæ - cu - lum, in sæ - cu-lum sæ - cu -

6/5^b 9/^b b 6 9 6^b 5/4 b

39

li, Con-fes-si-o et ma-gni-fi-cen-ti-a o-pus e - jus,

li, Con-fes-si-o et ma-gni-fi-cen-ti-a o-pus e - jus,

li, Con-fes-si-o et ma-gni-fi-cen-ti-o o-pus e - jus,

li,

4 \flat 6 6 4 3

43

Con-fes-si-o et ma-gni-fi-cen-ti-a o-pus e - jus: et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e - jus

Con-fes-si-o et ma-gni-fi-cen-ti-a o-pus e - jus: et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e - jus

Con-fes-si-o et ma-gni-fi-cen-ti-a o-pus e - jus: et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e - jus

Con-fes-si-o et ma-gni-fi-cen-ti-a o-pus e - jus: et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e - jus

6 6 4 3 4 \flat 9 8

47

ma-net in sæ - cu - lum, in sæ-cu-lum sæ - cu - li, in sæ - cu-lum, in sæ - cu - lum, et jus - ti-ti-a e - jus

ma-net in sæ - cu - lum, in sæ-cu-lum sæ - cu - li, in sæ - cu - lum, et jus - ti-ti-a e - jus

ma-net in sæ - cu - lum, in sæ-cu-lum sæ - cu - li, in sæ - cu-lum, in sæ - cu - lum, et jus - ti-ti-a e - jus

ma-net in sæ - cu - lum, in sæ-cu-lum sæ - cu - li, in sæ - cu - lum, et jus - ti-ti-a e - jus

6 9 6 4 4 6 6

51

ma - net, jus - ti - ti - a e - jus ma - net, in sæ - cu-lum sæ - su - li, et jus - ti - ti - a e - jus

ma - net, jus - ti - ti - a e - jus ma - net, in sæ - cu-lum sæ - cu - li, et jus - ti - ti - a e - jus

ma - net, jus - ti - ti - a e - jus ma - net, in sæ - cu-lum sæ - cu - li, et jus - ti - ti - a e - jus

ma - net, jus - ti - ti - a e - jus ma - net, in sæ - cu-lum sæ - cu - li,

6 9 8 4 4 6 6

54

ma-net, et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e-jus ma-net in sæ-cu-lum, in

ma-net, et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e-jus ma-net in sæ-cu-lum, in

ma-net, et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e-jus ma-net in sæ-cu-lum, in

et jus-ti-ti-a e-jus ma-net, jus-ti-ti-a e-jus ma-net in sæ-cu-lum, in

4 | 6 6 | 9 8 | 7 6

57

sæ-cu-lum sæ-cu-li, ma-net, ma-net in sæ-cu-lum sæ-cu-li.

sæ-cu-lum sæ-cu-li, ma-net, ma-net in sæ-cu-lum sæ-cu-li.

sæ-cu-lum sæ-cu-li, ma-net, ma-net in sæ-cu-lum sæ-cu-li.

sæ-cu-lum sæ-cu-li, in sæ-cu-lum sæ-cu-li.

sæ-cu-lum sæ-cu-li, in sæ-cu-lum sæ-cu-li.

8 7 | 5 3 | 7 6 | 6 | 9 6 | 5 3 | 6 5 | 4 3

61

1. Basse

Me - mo - ri - am fe - cit mi - ra - bi - li - um su - o - rum mi - se - ri - cors et mi - se - ra - tor

4 2 6 4 b

70

— Do - mi - nus, Me - mo - ri - am

6 4 3 6 6 b 5 6

79

fe-cit mo-ra - bi - li-um__ su - o - rum mi-se - ri - cors et mi - se - ra - tor ____ Do - mi - nus:

4
2

6 4 6 5

89

es-cam de-dit, es-cam de-dit ti - men - ti-bus se, ti - men - ti - bus

6 9 6 # 6 #

98

1. Haute-contre

Me - mor e - rit in sæ - cu-lum tes - ta - men - ti su - i:

1. Taille

Me - mor e - rit in sæ - cu-lum tes - ta - men - ti su - - - i:

se. Me - mor e - rit in sæ - cu-lum, in sæ - cu-lum tes - ta - men - ti su - i:

b 5 6 7 6 5 4 4

106

b 6 b

112

vir - tu - tem o - pe - rum su - o - rum an - nun - ti - a - - - -

vir - tu - tem o - pe - rum su - o - rum an - nun - ti - a - - - -

vir - tu - tem o - pe - rum su - o - rum an - nun - ti - a - bit, an - nun - ti - a - - - -

♯ 6 7 6

119

- bit po - pu - lo su - o, vir - tu - tem o - pe - rum su - o - rum

- bit po - pu - lo su - o, vir - tu - tem o - pe - rum su - o - - - o - rum

- bit po - pu - lo su - o, vir - tu - tem o - pe - rum su - o - rum

6 6 6 8^b 6 7 6

127

an - nun - ti - a - vit, an-nun-ti - a - - - bit po - pu-lo su -

an - nun - ti - a - bit, an-nun-ti - a - - - bit po - pu-lo su -

an - nun - ti - a - bit, an - nun - ti - a - bit, an-nun-ti - a - bit po - pu-lo su -

6 5 4 6 6 6 5 4 4 3

CHŒUR

134

tous

Ut det il - lis he - re - di - ta - tem gen - ti - um, Ut det il - lis he - re - di - ta - tem

tous

o. Ut det il - lis he - re - di - ta - tem gen - ti - um, Ut det il - lis he - re - di - ta - tem

tous

o. Ut det il - lis he - re - di - ta - tem gen - ti - um, Ut det il - lis he - re - di - ta - tem gen -

tous

o. Ut det il - lis he - re - di - ta - tem

5 6 9 8 7 5 6 6 5 6 9 8 7

142

gen - ti - um: o - pe-ra ma - nu-um e - jus ve - ri - tas, et ju-
 gen - ti - um: o - pe-ra ma - nu-um e - jus ve - ri - tas, ve - ri - tas, et ju-
 - - ti - um: o - pe-ra ma - nu-um e - jus ve - ri - tas, ve - ri - tas, et ju-
 gen - ti - um: o - pe-ra ma - nu-um e - jus ve - ri - tas, et ju-

5
4

♭

5

6

6♯

♭

9 8

7♭ 6

9♭ 8 ♭

7 3♯

150

di - ci - um.
 di - ci - um.
 di - ci - um.
 di - ci - um.

5
4

♭

♭

4

♭

7

6

♯

6

♭

6

158

Fi - de - li - a om - ni - a man - da - ta, om - ni - a man - da - ta e - jus, con - fir -

Fi - de - li - a om - ni - a, om - ni - a man - da - ta e - jus, con - fir -

Fi - de - li - a om - ni - a man - da - ta e - jus, con - fir -

Fi - de - li - a om - ni - a, om - ni - a man - da - ta e - jus, con - fir -

6 3 4 6 4 4 6 6

5 2 4

166

ma - ta in sæ - cu - lum sæ - cu - li, Fi - de - li - a om - ni - a, om - ni - a man - da - ta

ma - ta in sæ - cu - lum sæ - cu - li, Fi - de - li - a om - ni - a man - da - ta

ma - ta in sæ - cu - lum sæ - cu - li, Fi - de - li - a om - ni - a, om - ni - a man - da - ta

ma - ta in sæ - cu - lum sæ - su - li,

7 6 7 5 5 6 7 6 4 6

4 4 2 4

174

e - jus, fi - de - li - a om - ni - a man - da - ta e - jus, con - fir - ma - ta in sæ - cu - lum

e - jus, fi - de - li - a om - ni - a man - da - ta e - jus, con - fir - ma - ta in sæ - cu - lum

e - jus, fi - de - li - a om - ni - a man - da - ta e - jus, con - fir - ma - ta in sæ - cu - lum

fi - de - li - a om - ni - a man - da - ta e - jus, con - fir - ma - ta in sæ - cu - lum

5 6 6 5 6 7 6 5 6 7 6 7

181

sæ - cu - li: fac - ta in ve - ri - ta - te et æ - qui - ta - - - te. Re - demp - ti -

sæ - cu - li: fac - ta in ve - ri - ta - te et æ - qui - ta - - - te.

sæ - cu - li: fac - ta in ve - ri - ta - te et æ - qui - ta - - - te.

sæ - cu - li: Re -

5 4 # b b 6 5b 7 6 6 6b 5 4 b

189

o - - - nem mi - - sit po - pu - lo su - - - o: man -
 Re - demp - ti - o - nem mi - sit po - - - pu - lo su - - - o:
 Re - demp - ti - o - nem mi - sit po - - - pu - lo su - - - o:
 demp - ti - o - nem mi - - sit po - - - pu - lo su - - - o:

B

194

da - vit in æ - ter - num, in æ - ter - num, in æ - ter - num tes - ta - men - - - tum
 man - da - vit in æ - ter - num, in æ - ter - num tes - ta - men - tum
 man - da - vit in æ - ter - num, in æ - ter - num tres - ta - men - tum, tes - ta - men - tum su -
 man - da - vit in æ - ter - - - num, in æ - ter - num tes - ta - men - tum su -

6 6b 9 9 8 6 9 8 9 8

7 5b 7 6 7 6 4

200

su - - - um, tes - ta - men - tum su - - - um.

su - - - um, tes - ta - men - tum su - um.

- - - um, tes - - - ta - men-tum su - um.

- - - um, tes - ta - men - tum su - um.

5 4 3 7 4 3 7 6

207

7 6 5 6 7 6 9 8 7 5 6

214 **Lent**

2. Basse

Sanc - tum, sanc - tum et ter -

5 6 9 8 7 9 8 4# 5 6 6 6 5 6
7 6 # 7 6 6 4 4 2

223

ri - bi-le, et ter - ri - bi-le no-men e - jus:

6 6 6 6 6 6 6 6 5 3 6 6 6

230

i - ni - ti - um sa - pi - en - ti - æ ti - mor Do - mi -

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

237

ni, ti - mor, ti - mor Do - - - mi - ni, i - ni - ti - um sa - pi - en - ti -

7 7 6 7 6 5 # # 5 6

244

æ ti - mor Do - mi - ni, ti - mor, ti - mor Do - - - mi - ni.

4 ♭ 6 # # 6 9 8 7 5 # ♭

Suite par simple b mol

[T^o]

251

2. Haute-contre
In - tel - lec - tus bo - nus om - ni - bus fa - ci - en - ti - bus e -

2. Taille
In - tel - lec - tus bo - nus

3 4 ♭ 6 6 5 3 4 ♭ 6 6 5 4 3

258

um, fa - ci - en - ti - bus e - - um:

om - ni - bus fa - ci - en - ti - bus, fa - ci - en - ti - bus e - um:

2. Basse

lau - da - - -

6 4 b 6 6 5 b 6

266

lau - da - - -

lau - da - - -

ti - o e - jus ma - net in sæ - cu - lum, in sæ - cu - lum sæ - cu - li.

6 # 6 b 6 # 4 # # 6

272

ti - o e - jus ma - net in sæ - cu-lum, in sæ - cu-lum sæ - cu - lau -

6 3

277

li, lau - da - ti - o e - jus ma - net in sæ - cu-lum, in sæ - cu-lum sæ - cu - li.

li, lau - da - ti - o e - jus ma - net in sæ - cu-lum, in sæ - cu-lum sæ - cu - li.

da - ti - o e - jus ma - net in sæ - cu-lum, in sæ - cu-lum sæ - cu - li.

6 6 4 6 6 4 6 6

284 Suite par double b mol

7 6 7 b 7 6 9 8 6 7 4 3
7 6

CHŒUR

292 Doxologie

Glo - ri-a, glo - ri-a Pa-tri, et Fi - li-o, et Spi - ri - tu-i Sanc - to,
 Glo - ri-a, glo - ri-a Pa-tri, et Fi - li-o, et Spi - ri - tu-i Sanc - to.
 Glo - ri-a, glo - ri-a Pa-tri, et Fi - li-o, et Spi - ri - tu-i Sanc - to.
 Glo - ri-a, glo - ri-a Pa-tri, et Fi - li-o, et Spi - ri - tu-i Sanc - to.

7 6 7 b 7 6 9 8 6 7 5 3 7 6
7 6 5 4 3

302

Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o,
 Glo - ri - a, glo - ri - a Pa - tri et Fi - li - o,
 Glo - ri - a, glo - ri - a Pa - tri et Fi - li - o,
 Glo - ri - a, glo - ri - a Pa - tri et Fi - li - o,

7 ♭ 7 6 7 ♭ 7 ♭ 9 8 6 7 5 4 5
 7 6 5 4 ♭

312

Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, Glo - ri - a,
 Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, Glo - ri - a,
 Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, Glo - ri - a,
 Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, Glo - ri - a,

7 6 7 ♭ 7 ♭ 9 8 6 6 5 7 6 5 4 ♭

321

glo - ri - a, Pa - tri, et Fi - li - o, glo - ri - a, glo - ri - a Pa - tri, et

glo - ri - a Pa - tri, et Fi - li - o, glo - ri - a, glo - ri - a Pa - tri, et

glo - ri - a Pa - tri, et Fi - li - o, glo - ri - a, glo - ri - a Pa - tri, et

glo - ri - a Pa - tri, et Fi - li - o, glo - ri - a, glo - ri - a Pa - tri, et

7 6 7 b 7 6 9 8 6 7 5 3 7 6 7 b

7 6 7 5 4 3

331

Fi - li - o, et Spi - ri - tu - i Sanc - to.

Fi - li - o, et Spi - ri - tu - i Sanc - to. *Récit*

Fi - li - o, et Spi - ri - tu - i Sanc - to. *Chœur*

Fi - li - o, et Spi - ri - tu - i Sanc - to.

Fi - li - o, et Spi - ri - tu - i Sanc - to.

7 6 9 8 6 7 5 3 7 6 6 6

7 6 7 5 4 3

341

1. Haute-contre
Si - cut e - rat in prin - ci - pi-o, in prin - ci - pi-o,

1. Taille
Si - cut e - rat in prin - ci - pi-o, in prin - ci - pi-o,

1. Basse
Si - cut e - rat in prin - ci - pi-o,

8 9 8 6♯ 5 6 5 6 5 6♯
5 7 5 3 6 5 6 5 6♯
3 4 3

350

et nunc, et sem-per, et nunc, et sem - per, Glo - ri-a, tous

et nunc, et sem-per, et nunc, et sem - per, Glo - ri-a, tous

et nunc, et sem-per, et nunc, et sem-per, et nunc, et sem - per, Glo - ri-a, tous

5 6 6 6 6
3 4

358

glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to,

glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, et in sæ - cu - la, in

glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, et in sæ - cu - la, in

glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, et in

6 6 6 6 9 8 6 7 5 3 6 6
4 4 4 7 6 5 4 3 4

367

Glo - ri - a, glo - ri - a Pa - tri, et

sæ - cu - la, in sæ - cu - la sæ - cu - lo - - rum. Glo - ri - a, glo - ri - a Pa - tri, et

sæ - cu - la, in sæ - cu - la sæ - cu - lo - - rum. Glo - ri - a, glo - ri - a Pa - tri, et

sæ - cu - la, in sæ - cu - la sæ - cu - lo - - rum. Glo - ri - a, glo - ri - a Pa - tri, et

7 6 7 b

375

Fi - li - o, et Spi - ri - tu - i Sanc - to.

Fi - li - o, et Spi - ri - tu - i Sanc - to.

Fi - li - o, et Spi - ri - tu - i Sanc - to.

Fi - li - o, et Spi - ri - tu - i Sanc - to.

7 6 9 8 6 7 4 3
7 6 5

7 6 6 3

383

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

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

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

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

6 9 8 6 9 8 9 8 5 3
7 6 7 6 7 6 4 3
5 6 3 4 3 4