

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

Marc-Antoine Charpentier (1643-1704)

Laudate pueri Dominum, n. 203

Psaume 112 à quatre voix et basse continue



[1er Dessus de violon]

[2d Dessus de violon]

Basse continue

Gai

4 7 #6 6 6 #

Musical score for three staves (Treble, Alto, Bass) from measure 12 to 18. The key signature changes between measures: 5, 4, #3, #, #6, #, 9, 8. Measure 12 starts with a treble clef, a key signature of one sharp, and a common time signature. Measures 13-18 show a progression through various keys: 5, 4, #3, #, #6, #, 9, and 8. The bass staff uses a bass clef and a key signature of one sharp throughout.

5 9 8
4 #3 # #6 #

Musical score for three staves (Treble, Alto, Bass) from measure 19 to 25. The key signature changes between measures: 6, 5, 4, 3. Measure 19 starts with a treble clef, a key signature of one sharp, and a common time signature. Measures 20-25 show a progression through various keys: 6, 5, 4, and 3. The bass staff uses a bass clef and a key signature of one sharp throughout.

6 5 4 3

Suivez au Laudate pueri

DESSUS

HAUTE-CONTRE

TAILLE

1. BASSE (*seul*)

Lau-da - te, lau - da - te pu - e - ri Do - minum: lau - da - te, lau - da - te no-men

2. BASSE

A musical score for four staves. The top three staves are soprano voices (G clef), and the bottom staff is basso continuo (F clef). The music consists of six measures. Measures 1-3 have three vertical bar lines each, with the first and third measure having a fermata over the first note. Measures 4-6 have two vertical bar lines each, with the first measure having a fermata over the first note. The basso continuo staff shows a steady pattern of eighth notes and sixteenth-note chords. The lyrics are written below the basso continuo staff.

Do - mi-ni, lau - da - te, lau - da - te pu - e - ri Do - minum: lau - da - te no - men Do - mi-ni, lau -

7

da - te, lau-da - - - te, lau-da-te no-men Do - mi - ni, lau - da - te, lau - da-te no-men Do - mi - ni.

8

4

5
4 3

12

1. DESSUS (*seul*)

Sit no-men Do-mi-ni be - ne - dic - tum, ex hoc nunc et us-que in sæ - cu-lum,

2. DESSUS ou TAILLE (*seul*)

Sit no-men Do-mi-ni be - ne - dic-tum, no-men Do-mi-ni be - ne - dic - tum, ex hoc nunc et

8

5 6 6 6 # 6

16

us-que in sæ - cu-lum, sit no-men Do-mi-ni be-ne-dic - tum, sit no-men Do-mi-ni be - ne - dic-tum, ex hoc nunc et

us-que in sæ - cu-lum, sit no-men Do-mi-ni be-ne-dic - tum,

8

#

4 #3 5 6 6

20

us - que in sæ - - - cu - lum, sit no-men Do - mi - ni be - ne -

sit no-men Do - mi - ni be - ne - dic - tum, ex hoc nunc et us - que in sæ - - - cu -

8

7 # 7

The musical score consists of four staves. The top two staves are soprano voices in treble clef, the third staff is an alto voice in treble clef, and the bottom staff is a basso continuo in bass clef. The key signature is one sharp. The music is in common time. The vocal parts sing Latin text, while the basso continuo part provides harmonic support with sustained notes and rhythmic patterns.

23

A musical score for four voices. The top two voices are soprano (G clef) and alto (C clef), both in treble clef. The third voice is tenor (F clef). The bottom voice is bass (C clef). The basso continuo part is shown below the bass staff, consisting of a bass staff and a separate keyboard staff. The music is in common time, with a key signature of one sharp. The vocal parts sing in Latin, with the lyrics appearing below the notes. The basso continuo part consists of sustained notes and some harmonic bass lines.

dic-tum, no-men Do-mi-ni be-ne - dic-tum, ex hoc nunc et us-que in sæ - cu-lum, ex hoc nunc et us - que in

lum, sit no-men Do-mi-ni be-ne - dic-tum, ex hoc nunc et us - que in sæ - cu-lum,

8

#

27

A musical score for voice and basso continuo. The top two staves are for the soprano voice, and the bottom two staves are for the basso continuo. The music is in common time, with a key signature of one sharp. The vocal line consists of eighth and sixteenth notes, with lyrics in Latin. The basso continuo part shows harmonic progressions indicated by Roman numerals below the staff.

sæ - cu-lum,
ex hoc nunc et us - que, et us - que in sæ - cu - lum.

ex hoc nunc et us - que in sæ - cu-lum, et us - que in sæ - cu - lum.

8

7 3 6 4 5 4 3

Suivez sans interruption

31 **Tous**

A so - lis or - tu us - que, us - que ad oc - ca - sum, lau - da - - -

8 A so - lis or - tu us - que ad oc - ca - sum,

8 A so - lis or - tu us - que, us - que ad oc - ca - sum, lau - da - - -

A so - lis or - tu us - que ad oc - ca - sum, lau - da - - -

7 6 7 6

38

1. DESSUS (seul)

- bi - le, lau - da - - - bi - le no - men Do - mi - ni, a so - lis or - tu

8

lau - da - bi - le, lau - da - bi - le no - men Do - mi - ni,

8

- bi - le, lau - da - - - bi - le no - men Do - mi - ni,

2. BASSE (seul)

- bi - le, lau - da - - - bi - le no - men Do - mi - ni, a so - lis

7 #6

45

A musical score for voice and basso continuo. The score consists of four staves. The top two staves are for the voice, and the bottom two are for the basso continuo. The key signature is one sharp, indicating G major. The time signature changes from common time to 7/6, then back to 7/6. The vocal parts sing in French, with lyrics including "us - que, us - que ad oc - ca - sum," and "a so - lis or - tu." The basso continuo part provides harmonic support with sustained notes and chords. Measure 45 concludes with a basso continuo harmonic analysis of 7 6 followed by 7 #6.

us - que, us - que ad oc - ca - sum, *tous* a so - lis or - tu us - que ad

tous a so - lis or - tu, a so - lis or - tu, a so - lis or - tu

tous a so - lis or - tu, a so - lis or - tu

or - tu us - que ad oc - ca - sum, *tous* a so - lis or - tu, a so - lis or - tu

7 6 7 #6

53

A musical score for voice and basso continuo. The score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the basso continuo, starting with a bass clef and a common time signature. The vocal line begins with a dotted half note followed by a sixteenth-note rest, then continues with eighth notes and sixteenth-note patterns. The lyrics are: "oc - - - ca - sum, us - que ad oc - ca - sum, lau - da - - -". The basso continuo staff shows a steady eighth-note pattern throughout the measure. Measure numbers 53 and 8 are indicated on the left side of the staves.

us - que ad oc - ca - sum, us - que ad oc - ca - sum, lau - da - - -

us - que ad oc - ca - sum, us - que ad oc - ca - sum, lau - da - - -

us - que ad oc - ca - sum, us - que ad oc - ca - sum,

7 #6 7 6

60

1. DESSUS (*seul*)

The musical score consists of five staves. The top staff is labeled "1. DESSUS (seul)" and has a key signature of one sharp. The lyrics for this part are: "- bi - le, lau - da - bi - le, lau - da - bi - le no - men Do - mi - ni, lau - da - - -". The second staff is labeled "HAUTE-CONTRE (seul)" and has a key signature of one sharp. Its lyrics are: "- bi - le, lau - da - - - - - bi - le no - men Do - mi - ni, lau - da - - -". The third staff continues the "HAUTE-CONTRE" lyrics: "- bi - le, lau - da - - - - - bi - le no - men Do - mi - ni,". The fourth staff begins with a bass clef and a key signature of one sharp, continuing the lyrics: "lau - da - - - - - bi - le no - men Do - mi - ni,". The fifth staff continues the bass line with the same lyrics.

8

8

8

6

6

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 6/8 time, page 17.

The score consists of four staves:

- Soprano (Top Staff):** Starts with a dotted half note followed by eighth notes. The vocal line includes lyrics: "- bi - le, lau - da - - - - - bi - le no - men Do - mi - ni, tous lau - da - - - -".
- Alto (Second Staff):** Starts with a dotted half note followed by eighth notes. The vocal line includes lyrics: "- bi - le, lau - da - - - - - bi - le no - men Do - mi - ni, tous lau - da - bi - le, lau -".
- Tenor (Third Staff):** Labeled "TAILLE (seul)". Starts with a dotted half note followed by eighth notes. The vocal line includes lyrics: "lau - da - - - - - bi - le no - men Do - mi - ni, tous lau - da - - - -".
- Bass (Bottom Staff):** Starts with a dotted half note followed by eighth notes. The vocal line includes lyrics: "lau - da - - - - -".

Accompaniment is provided by a piano part, indicated by vertical stems on the bass staff.

Musical score for three voices and basso continuo, page 18. The score consists of five staves. The top three staves represent the vocal parts, each with a treble clef and a key signature of one sharp (F#). The bottom two staves represent the basso continuo, with a bass clef. The vocal parts sing a four-measure phrase: "bi - le no - men, no - men Do - mi - ni." This is followed by a repeat sign with a bracket, and another identical phrase. The basso continuo part provides harmonic support, indicated by Roman numerals below the staff: 6, #, 6, 7/3, 6/4, 5/4, 3.

72

bi - le no - men, no - men Do - mi - ni.

da - bi - le no - men Do - mi - ni.

bi - le no - men, no - men Do - mi - ni.

bi - le lau - da - bi - le no - men Do - mi - ni.

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

78

HAUTE-CONTRE (*seul*)

Ex-cel-sus, ex - cel-sus su-per om-nes gen-tes Do-mi-nus, ex-cel - sus, ex - cel-sus su-per om-nes gen - tes __

8

78

7 6

82

Do - mi-nus, ex-cel-sus su-per om-nes gen-tes Do - mi - nus,

8

2. BASSE(*seul*)

Ex-cel-sus, ex - cel-sus su-per om-nes gen-tes

86

A musical score for four voices and basso continuo. The top three voices (Soprano, Alto, Tenor) are in treble clef, G major, common time, with a key signature of one sharp. The basso continuo is in bass clef, F major, common time, with a key signature of one sharp. The vocal parts have rests in measures 1 through 4. The basso continuo part has a continuous bass line with slurs and grace notes. The lyrics are: "Do - mi-nus, ex - cel - sus, ex - cel - sus su - per om - nes gen - tes__ Do - mi-nus, ex - cel - sus su - per". The basso continuo harmonic analysis at the bottom is labeled "7 #6".

Do - mi-nus, ex - cel - sus, ex - cel - sus su - per om - nes gen - tes__ Do - mi-nus, ex - cel - sus su - per

7 #6

89

et su-per cæ-los glo - ri-a e-jus, glo - ri-a e -

om-nes gen-tes Do - mi - nus, et su-per cæ-los glo - ri-a e-jus, glo - ri-a e -

8 17

93

jus, et su-per cæ-los glo - ri-a e-jus, su-per cæ - los glo - ri-a, glo - ri-a e -

jus, et su-per cæ - los, et su - per cæ - los glo - ri-a e - - -

4 3

Suivez au chœur sans interruption

97

TOUS

Quis si-cut Do-mi-nus De-us nos - ter,
Quis si-cut Do-mi-nus De-us nos-ter, qui in
jus.
Quis si-cut Do - mi-nus nos-ter, si-cut Do - mi-nus De-us nos-ter, qui in
Quis si-cut Do - mi-nus, quis si-cut Do - mi-nus De-us nos-ter, qui in
jus.
Quis si-cut Do - mi-nus, quis si-cuts Do - mi-nus De-us nos-ter, qui in

#6

5 6 6 4

104

The musical score consists of four staves. The top staff is for Haut-Contre, the second for Taille, the third for Basso, and the bottom staff contains lyrics. The Haut-Contre staff has a treble clef and a key signature of one sharp. The Taille staff has a treble clef and a key signature of one sharp. The Basso staff has a bass clef and a key signature of one sharp. The lyrics are in French and are repeated in two parts. The first part is for Haut-Contre and Taille, and the second part is for Basso.

HAUT-CONTRE (seul)

tat, et hu-mi - li - a res - pi-cit in cæ - lo, in cæ - lo, et hu-mi - li - a res - pi-cit in cæ - lo, in

TAILLE (seul)

tat, et hu-mi - li - a res - pi-cit in cæ - lo, in cæ - lo et in ter -

tat.

BASSO

6
5

7 6

108

TOUS

Sus - ci-tans a ter - ra i - no-pem:

cæ-lo et in ter - ra? Sus - ci-tans a ter - ra i - no-pem.

ra et in ter - ra? Sus - ci-tans, sus - ci-tans a ter - ra i - no-pem.

1. BASSE (*seul*)

Sus - ci-tans a ter - ra i - no-pem: et de

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

DESSUS (*seul*)

115

et de ster - co-re e - - - - ri-gens, e - ri-gens pau - pe-

ster - co-re, et de ster - co-re e - - - - ri-gens, e - ri-gens pau - pe-

16

122 TO US

rem. Ut col-lo-cet e-um cum prin - ci-pi-bus: cum prin - ci - pi-bus, cum prin - ci - pi-bus po -

Ut col-lo-cet e-um cum prin - ci-pi-bus: cum [^]rin - ci - pi-bus, cum prin - ci - pi-bus po - pu - li

Ut col-lo-cet e-um cum prin - ci-pi-bus: cum prin - ci - pi-bus, cum prin - ci - pi-bus

rem. Ut col-lo-cet e-um cum prin - ci-pi-bus: cum prin - ci - pi-bus, cum prin - ci - pi-bus

5 6 9 7 8 6 # # # #5

125

- pu - li su - i, cum prin - ci - pi-bus po - pu - li su - i, ut col - lo-cet

8 su - i, cum prin - ci - pi-bus po - pu - li su - i, ut col - lo-cet

8 po - pu - li su - i, cum prin - ci - pi-bus po - pu - li su - i, ut col - lo-cet

po - pu - li su - i, cum prin - ci - pi-bus po - pu - li su - i, ut col - lo-cet

7 **6** **#** **5** **6** **7** **4** **5** **4** **#** **5** **6**

128

A musical score for voice and basso continuo. The score consists of five staves. The top two staves are for the voice, and the bottom three are for the basso continuo. The key signature is one sharp. The time signature changes from common time to 9/8, then to 8/8, then back to common time. The vocal line has lyrics in Latin. The basso continuo staff shows bass notes with accompanying chords indicated by Roman numerals below the staff.

e-um cum prin - ci-pi-bus: cum prin - ci - pi-bus, cum prin - ci - pi-bus po - pu-li su - i, cum prin -

e-um cum prin - ci-pi-bus: cum prin - ci - pi-bus, cum prin - ci - pi-bus po - pu - li su-i, cum prin - ci - p*i*-bus

e-um cum prin - ci-pi-bus: cum prin - ci - pi-bus, cum prin - ci - pi-bus po - po-li su - i, cum prin -

e-um cum prin - ci-pi-bus:

9 8 # ♯ #5 7 6 #

7 6

131

ci-pi-bus po - pu - li su - i, cum prin - ci - pi - bus po-pu - li su - i.

po - pu - li su - i, cum prin - ci - pi - bus po-pu - li su - i.

ci-pi-bus po - pu - li su - i, cum prin-ci - pi-bus, cum prin - ci - pi - bus po-pu - li su - i.

- i, cum prin-ci - pi-bus, cum prin - ci - pi - bus po-pu - li su - i.

135 $\frac{3}{2}$

1. DESSUS (*seul*)

Qui ha - bi - ta - re fa - cit__ ste - ri-lem in do - mo:

2. DESSUS (*seul*)

Qui ha - bi - ta - re fa - cit__ ste - ri-lem in do - mo:

HAUTE-CONTRE (*seul*)

Qui ha - bi - ta - re fa - cit,__ qui ha - bi - ta - re fa - cit ste - ri-lem in do - mo:

Bassoon Part

#

$\begin{matrix} 9 & 8 & 7 \\ 7 & 6 & 5 \end{matrix}$

142

ma - trem fi - li - o - rum læ - tan - - - tem, læ -

ma - trem fi - li - o - rum læ - tan - - - tem, læ -

ma - trem fi - li - o - rum læ - tan - - - tem, læ -

8

6

148

A musical score for four voices and basso continuo. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one sharp. The bottom two staves are basso continuo parts, each with a bass clef. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes, with some rests. The basso continuo parts provide harmonic support with sustained notes and occasional eighth-note patterns. The vocal parts have lyrics: "tan - - - tem," "ma - trem fi - li - o - rum læ - tan - tem," and "tan - tem, ma - trem fi - li - o - rum læ - tan - tem, læ - tan - tem." The basso continuo parts also have lyrics: "tan - tem, ma - trem fi - li - o - rum læ - tan - tem, læ - tan - tem." The score is numbered 148 at the top left. The bottom staff has a number 8 above it. The basso continuo staves have numbers 5, 4, 3, 5, 6, #, and # below them.

tan - - - tem, ma - trem fi - li - o - rum læ - tan - tem,

tan - - - tem, ma - trem fi - li - o - rum læ - tan - tem, ma - trem fi - li -

tan - - - tem, ma - trem fi - li - o - rum læ - tan - tem, læ - tan - tem,

5 4 3 5 6 # #

155

ma - trem fi - di - o - rum læ - tan - - - - -

o - rum læ - tan - - - - - - - - - - -

ma - trem fi - li - o - rum læ - tan - - - - - - - - - tem,

ma - trem fi - li -

165

A musical score for voice and basso continuo. The top three staves are for the voice, and the bottom two staves are for the basso continuo. The key signature is one sharp, indicating G major. The time signature changes at the beginning of the measure. The vocal line consists of a series of eighth and sixteenth notes, with lyrics in Danish: "ma - trem fi - li - o - rum læ - tan - tem, læ - tan - tem." The basso continuo part consists of sustained notes on the bass staff, with the number '8' above it, indicating a basso continuo entry. Below the staves are Roman numerals: 7, 16, 7, 5/4, and 3.

ma - trem fi - li - o - rum læ - tan - tem, læ - tan - tem.

o - rum læ - tan - - - - - - - - tem, læ - tan - - - - tem.

ma - trem fi - li - o - rum læ - tan - - - - - - - - tem, læ - tan - - - - tem.

8

7 16 7 5
4 3

171 **TOUS**

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

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

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

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

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

178

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

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

ri - ti - i, et Spi - ri - tu - i Sanc - to, et Spi - ri - tu - i

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

5 5 **7**

184

A musical score for voice and basso continuo. The top two staves are for the voice, and the bottom two staves are for the basso continuo. The key signature is one sharp. The vocal parts begin with a sustained note followed by a short note and a rest. The basso continuo parts show harmonic changes indicated by Roman numerals and sharps.

Sanc - - - to,

Sanc - - - to,

TAILLE (seul)

Sanc - - - to, si - cut e - rat in prin - ci - pi - o et nunc et sem - per,

sanc - - - to,

5
4

#3

#

5

7 6

192 *tous*

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

tous

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

tous

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

tous

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

**5** *#* *#* **#6** **5** **4** **#3** *#*

199

The musical score consists of five staves. The top two staves are soprano voices, each marked with a treble clef and a sharp sign, indicating G major. The third staff is a basso continuo part, marked with a bass clef and a sharp sign, also in G major. The fourth staff is another basso continuo part, marked with a bass clef and a sharp sign, also in G major. The fifth staff is a basso continuo part, marked with a bass clef and a sharp sign, also in G major.

TAILLE (seul)

et in sæ - cu - la sæ - cu - lo - rum a - men, a - - - -

2. BASSE(seul)

et in sæ - cu - la sæ - cu - lo - rum, a - men,

Below the basso continuo staves, Roman numerals indicate harmonic progressions: **9**, **7**, **6**, **7**, **#**.

205

<img alt="Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The score consists of five staves. The first three staves are soprano, alto, and tenor, each with lyrics 'a - men,'. The fourth and fifth staves are bass, also with lyrics 'a - men,'. Measure 205 starts with a rest followed by eighth notes. The lyrics begin at measure 206. The first three staves have 'tous' above them, while the bass staves have 'tous' below them. Measure 207 continues with eighth notes. Measure 208 begins with a rest followed by eighth notes. Measure 209 begins with a rest followed by eighth notes. Measure 210 begins with a rest followed by eighth notes. Measure 211 begins with a rest followed by eighth notes. Measure 212 begins with a rest followed by eighth notes. Measure 213 begins with a rest followed by eighth notes. Measure 214 begins with a rest followed by eighth notes. Measure 215 begins with a rest followed by eighth notes. Measure 216 begins with a rest followed by eighth notes. Measure 217 begins with a rest followed by eighth notes. Measure 218 begins with a rest followed by eighth notes. Measure 219 begins with a rest followed by eighth notes. Measure 220 begins with a rest followed by eighth notes. Measure 221 begins with a rest followed by eighth notes. Measure 222 begins with a rest followed by eighth notes. Measure 223 begins with a rest followed by eighth notes. Measure 224 begins with a rest followed by eighth notes. Measure 225 begins with a rest followed by eighth notes. Measure 226 begins with a rest followed by eighth notes. Measure 227 begins with a rest followed by eighth notes. Measure 228 begins with a rest followed by eighth notes. Measure 229 begins with a rest followed by eighth notes. Measure 230 begins with a rest followed by eighth notes. Measure 231 begins with a rest followed by eighth notes. Measure 232 begins with a rest followed by eighth notes. Measure 233 begins with a rest followed by eighth notes. Measure 234 begins with a rest followed by eighth notes. Measure 235 begins with a rest followed by eighth notes. Measure 236 begins with a rest followed by eighth notes. Measure 237 begins with a rest followed by eighth notes. Measure 238 begins with a rest followed by eighth notes. Measure 239 begins with a rest followed by eighth notes. Measure 240 begins with a rest followed by eighth notes. Measure 241 begins with a rest followed by eighth notes. Measure 242 begins with a rest followed by eighth notes. Measure 243 begins with a rest followed by eighth notes. Measure 244 begins with a rest followed by eighth notes. Measure 245 begins with a rest followed by eighth notes. Measure 246 begins with a rest followed by eighth notes. Measure 247 begins with a rest followed by eighth notes. Measure 248 begins with a rest followed by eighth notes. Measure 249 begins with a rest followed by eighth notes. Measure 250 begins with a rest followed by eighth notes. Measure 251 begins with a rest followed by eighth notes. Measure 252 begins with a rest followed by eighth notes. Measure 253 begins with a rest followed by eighth notes. Measure 254 begins with a rest followed by eighth notes. Measure 255 begins with a rest followed by eighth notes. Measure 256 begins with a rest followed by eighth notes. Measure 257 begins with a rest followed by eighth notes. Measure 258 begins with a rest followed by eighth notes. Measure 259 begins with a rest followed by eighth notes. Measure 260 begins with a rest followed by eighth notes. Measure 261 begins with a rest followed by eighth notes. Measure 262 begins with a rest followed by eighth notes. Measure 263 begins with a rest followed by eighth notes. Measure 264 begins with a rest followed by eighth notes. Measure 265 begins with a rest followed by eighth notes. Measure 266 begins with a rest followed by eighth notes. 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Measure 964 begins with a rest followed by eighth notes. Measure 965 begins with a rest followed by eighth notes. Measure 966 begins with a rest followed by eighth notes. Measure 967 begins with a rest followed by eighth notes. Measure 968 begins with a rest followed by eighth notes. Measure 969 begins with a rest followed by eighth notes. Measure 970 begins with a rest followed by eighth notes. Measure 971 begins with a rest followed by eighth notes. Measure 972 begins with a rest followed by eighth notes. Measure 973 begins with a rest followed by eighth notes. Measure 974 begins with a rest followed by eighth notes. Measure 975 begins with a rest followed by eighth notes. Measure 976 begins with a rest followed by eighth notes. Measure 977 begins with a rest followed by eighth notes. Measure 978 begins with a rest followed by eighth notes. Measure 979 begins with a rest followed by eighth notes. Measure 980 begins with a rest followed by eighth notes. Measure 981 begins with a rest followed by eighth notes. Measure 982 begins with a rest followed by eighth notes. Measure 983 begins with a rest followed by eighth notes. Measure 984 begins with a rest followed by eighth notes. Measure 985 begins with a rest followed by eighth notes. Measure 986 begins with a rest followed by eighth notes. Measure 987 begins with a rest followed by eighth notes. Measure 988 begins with a rest followed by eighth notes. Measure 989 begins with a rest followed by eighth notes. Measure 990 begins with a rest followed by eighth notes. Measure 991 begins with a rest followed by eighth notes. Measure 992 begins with a rest followed by eighth notes. Measure 993 begins with a rest followed by eighth notes. Measure 994 begins with a rest followed by eighth notes. Measure 995 begins with a rest followed by eighth notes. Measure 996 begins with a rest followed by eighth notes. Measure 997 begins with a rest followed by eighth notes. Measure 998 begins with a rest followed by eighth notes. Measure 999 begins with a rest followed by eighth notes. Measure 1000 begins with a rest followed by eighth notes.</p>

210

6

215

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The vocal parts are arranged in four staves. The Soprano and Alto sing in the upper two staves, while the Tenor and Bass sing in the lower two staves. The music consists of a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns. The lyrics "a - men," are repeated throughout the piece. Measure numbers 215, 216, 217, and 218 are indicated above the staves. The bass staff includes measure numbers 219, 220, 221, and 222 below the staff.

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

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

- - - - - - - - men,

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

9 10 8 7 3 6 4 5 4 3

221

Soprano: a - - - - men, a - - - men.

Alto: a - - - - men, a - - - men.

Tenor: a - - - - men, a - - - men.

Bass: a - - - - men, a - - - men.

Bass: a - - - - men, a - - - men.

Harmonic analysis below the staff:

8	5	9	8
3	4	7	5
			3

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

Marc-Antoine Charpentier (1643-1704)
Laudate pueri Dominum, n. 203

Psaume 112 à quatre voix et basse continue

1er Dessus
de violon

Prélude



Gai



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

Marc-Antoine Charpentier (1643-1704)
Laudate pueri Dominum, n. 203

Psaume 112 à quatre voix et basse continue

*2d Dessus
de violon*

Prélude



Gai

A musical score for the Gai section, starting at measure 4. It shows a single staff in common time with a key signature of one sharp. The music includes eighth and sixteenth notes, with a fermata over the fourth measure.

A continuation of the musical score from the previous page, starting at measure 12. It shows a single staff in common time with a key signature of one sharp. The music includes eighth and sixteenth notes.

A continuation of the musical score from the previous page, starting at measure 19. It shows a single staff in common time with a key signature of one sharp. The music includes eighth and sixteenth notes.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

Marc-Antoine Charpentier (1643-1704)
Laudate pueri Dominum, n. 203

Psaume 112 à quatre voix et basse continue

*Basse
continue*

Prélude



4 Gai



11



19



6



12



17







A musical score for bassoon, page 171, featuring ten measures. The key signature is A major (two sharps). The bassoon plays eighth-note patterns primarily on the B and A strings. Measure 1: B, A. Measure 2: B, A. Measure 3: B, A. Measure 4: B, A. Measure 5: B, A. Measure 6: B, A. Measure 7: B, A. Measure 8: B, A. Measure 9: B, A. Measure 10: B, A.

A musical score for bassoon, system 179. The page number '179' is at the top left. The bassoon part consists of a single staff with ten measures. Measure 1: Open circle (D), open circle (E). Measure 2: Open circle (D), open circle (E). Measure 3: Open circle (D), open circle (E). Measure 4: Open circle (D), open circle (E). Measure 5: Open circle (D), open circle (E). Measure 6: Open circle (D), open circle (E). Measure 7: Open circle (D), open circle (E). Measure 8: Open circle (D), open circle (E). Measure 9: Open circle (D), open circle (E). Measure 10: Open circle (D), open circle (E).

A musical score page showing a single staff for the bass clef. The key signature is one sharp. The measure begins with a dotted half note. This is followed by a pair of eighth notes (one on the A line, one on the G line). Then there is a short rest. Next is another pair of eighth notes (one on the A line, one on the G line). This pattern repeats three more times, ending with a final pair of eighth notes (one on the A line, one on the G line).

Musical score for piano, page 195, measures 1-10. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F# major). Measure 1: Right hand eighth note, left hand eighth note. Measure 2: Right hand eighth note, left hand eighth note. Measure 3: Right hand eighth note, left hand eighth note. Measure 4: Right hand eighth note, left hand eighth note. Measure 5: Right hand eighth note, left hand eighth note. Measure 6: Right hand eighth note, left hand eighth note. Measure 7: Right hand eighth note, left hand eighth note. Measure 8: Right hand eighth note, left hand eighth note. Measure 9: Right hand eighth note, left hand eighth note. Measure 10: Right hand eighth note, left hand eighth note.

A musical score page featuring a bass clef line. The measure begins with a dotted half note. This is followed by a whole note with a sharp sign, a half note with a circle, a half note with a sharp sign, a half note with a circle and a sharp sign, a half note with a circle and a sharp sign, a half note with a sharp sign, a half note with a circle, a half note with a sharp sign, a half note with a circle, a half note with a sharp sign, and a half note with a circle and a sharp sign.

207

Treble clef, one sharp, common time.

Upper staff: Quarter note, eighth note.

Lower staff: Half note, quarter note.

A musical score for piano, page 10, system 1. The bass clef is shown above the staff. The music consists of a single line of notes on a five-line staff. The notes are: a dotted half note, a whole note, a half note, a quarter note, a quarter note, a half note, a dotted half note, a half note, a dotted half note, and a whole note.

Musical staff showing measures 221-222. The key signature changes to B-flat major (two flats) at measure 222. The first measure (221) has a dotted half note followed by a quarter note. The second measure (222) starts with a half note, followed by a dotted half note, a quarter note, and a half note.