

ARS REDIVIVA

FLORES MUSICÆ

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

RECUEILLIES DANS LES MANUSCRITS

OU LES EDITIONS DE L'ÉPOQUE

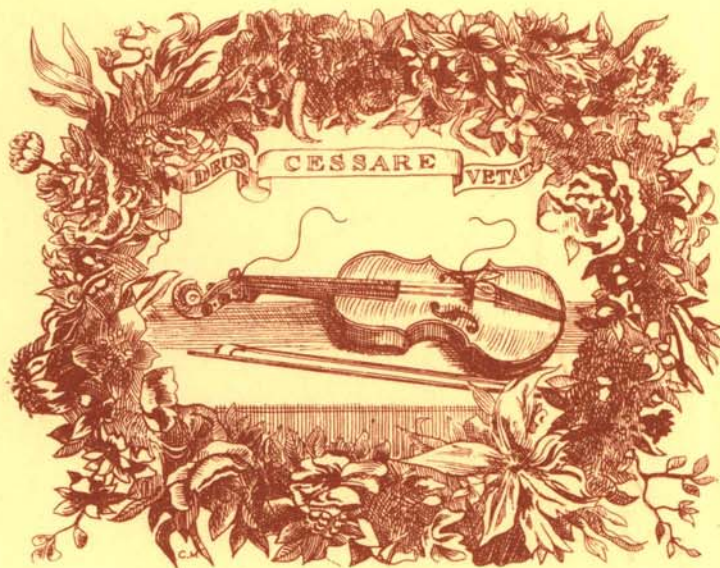
ET RÉALISÉES PAR

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 lines feature melodic phrases with slurs and accents. 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 continue with similar melodic patterns, and the piano accompaniment maintains the harmonic structure.

Third system of musical notation. It includes a piano dynamic marking (*p*) and a breath mark (*v*) above the vocal line. The music continues with melodic and harmonic development.

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, with rests in both staves.

Fifth system of musical notation, showing the final part of the piano accompaniment. It includes a piano dynamic marking (*p*) and concludes the piece with a final chord.

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 *f* and *p*.

mf

This system shows the piano accompaniment for the second system, consisting of two staves. The right hand has a melodic line with a *mf* dynamic marking, while the left hand plays a steady 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 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. Dynamics include *mf*.

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

expr. et soutenu
p

s
et e - xul -

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

p

spe_xit hu_mi_li - ta - tem an_cil_læ su - æ,

p

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

This system contains the first two systems of music. The top system features two staves of piano accompaniment in G major, with dynamics *p* and *mf*. The second system includes a vocal line with lyrics "om - nes, om - nes ge - ne ra - ti - o - nes" and a piano accompaniment in G major with dynamics *f* and *p*.

This system shows the piano accompaniment for the first system, consisting of two staves in G major with dynamics *f* and *p*.

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

This system contains the second system of music. The top system features two staves of piano accompaniment in G major with dynamics *f* and *p*. The second system includes a vocal line with lyrics "Qui - a fe - cit mi - hi ma - gna" and a piano accompaniment in G major with dynamics *f* and *p*.

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

This system contains the third system of music. The top system features two staves of piano accompaniment in G major with dynamics *mf* and *p*. The second system includes a vocal line with lyrics "Qui - a fe - cit mi - hi ma - gna" and a piano accompaniment in G major with dynamics *mf* and *p*.

This system shows the piano accompaniment for the third system, consisting of two staves in G major with dynamics *mf* and *p*.

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 top system features a vocal line with a treble clef and a piano accompaniment with a bass clef. The vocal line includes a fermata over a note and dynamic markings of *mf*. The piano accompaniment includes a dynamic marking of *s* and the instruction *express.*. The lyrics "sanctum, et san - ctum, san - ctum no - men e -" are written below the vocal line.

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

- - - jus.

express. *dim.* *p*

dim. *p*

p

This system contains the third and fourth systems of music. The vocal line continues with the lyrics "Et mi-se-ri-cor-di-a e - jus," and "- - - jus." below it. The piano accompaniment includes dynamic markings of *express.*, *dim.*, and *p*. The system concludes with a double bar line and repeat signs.

pp pp *express.*

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

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

mf

- es
ti - men - ti - bus

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

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.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff contains whole rests. The middle staff has a melodic line with various note values and slurs. The grand staff has a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. It consists of three staves. The top staff begins with a *p* dynamic marking and a *V* (Vibrato) marking. The middle staff also has a *V* marking. The grand staff continues the accompaniment. The key signature remains one sharp.

Third system of musical notation. It consists of three staves. The top staff features a *pp* dynamic marking and a *tr* (trill) marking. The middle staff also has a *pp* marking. The grand staff continues the accompaniment. The key signature remains one sharp.

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 slurs and accents. The piano accompaniment is sparse, with notes in the bass line.

Second 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 continue with melodic lines, including some sixteenth-note passages. The piano accompaniment remains sparse.

Third 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#). This system includes dynamic markings: *f* (forte) and *sf* (sforzando). The vocal parts show more complex rhythmic patterns and slurs. The piano accompaniment is consistent with the previous systems.

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 - - - - -

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

nes.

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines begin with a rest, followed by the lyrics 'Sus-ce-pit I - srael pu - erum, pu - erum su -'. The piano accompaniment provides a harmonic foundation with a steady bass line and a more active treble line.

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

The second system continues the vocal and piano parts. The vocal lines include the lyrics 'um, Re-cor-da - tus mi-se-ri - cor - di-æ,'. The piano accompaniment features a melodic line in the treble clef and a supporting bass line. Dynamics include a piano (*p*) marking.

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 third system concludes the page with the lyrics 'mi-se-ri - cor - di-æ su - æ, Si-cut lo -', 'Si-cut lo - cu - tusest ad pa - tres', and 'Si-cut lo - cu - tusest'. The piano accompaniment continues with a melodic and harmonic accompaniment. Dynamics include a mezzo-forte (*mf*) marking.

- 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 in the left hand and 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 features a series of chords in the right hand and a bass line in the left hand, maintaining the *(a Tempo)* instruction.

glo - - ri - a fi - li - o

This system contains the first two systems of music. The top system features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a treble and bass clef. The lyrics 'glo - - ri - a fi - li - o' are written under the vocal staves. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line.

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 -

This system contains the second and third systems of music. The top system features two vocal staves and a piano accompaniment. The lyrics 'Glo - ri - a fi - li - o, Glo - ri - a pa - tri, glo - ri - a' are written under the vocal staves. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line. The bottom system features a grand staff (treble and bass clef) for the piano accompaniment, with lyrics 'Glo - ri - a, glo - - ri - a Spi - ri - tu - i san - cto, glo - ri - a Spi -' written below it.

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. The vocal parts enter with the lyrics:

sae - cu - la sae - cu - lo - rum, Glo - ri - a pa - tri, glo - ri - a
 sae - cu - lo - rum, Glo - ri - a pa - tri, glo - ri - a
 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. The vocal parts enter with the lyrics:

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 -

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.

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

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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First system of musical notation, consisting of two staves. The top 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 bottom 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 top staff contains a whole rest. The bottom 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 first measure of the bottom staff.

Third system of musical notation, consisting of two staves. The top staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. The bottom 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 first measure of the bottom staff. The instruction *expr. et soutenu* is written above the first measure of the top staff.

Fourth system of musical notation, consisting of two staves. The top staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. The bottom 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 top staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. The bottom 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 top staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. The bottom staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a whole rest. Dynamic markings of *p* are placed below the first measure of both staves.

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

Musical notation for the first system, measures 4 and 23. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Measure 4 contains a whole note chord. Measure 23 contains a whole note chord. Dynamics include *p* and *pp*.

Musical notation for the second system, ending with measure 3. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Measure 3 contains a whole note chord. Dynamics include *p* and *pp*.

Musical notation for the third system. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Dynamics include *p* and *pp*.

Musical notation for the fourth system. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Dynamics include *pp*.

Musical notation for the fifth system. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Dynamics include *mf*.

Musical notation for the sixth system. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Dynamics include *express.*, *dim.*, and *p*.

pp *pp* *express.*

p

r *mf*

r

(Più mosso)

r

dim. dim. p expr.

p V V

pp pp

s s

(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 include *p* (piano).

Third system of musical notation, consisting of two staves. Both staves feature active melodic and harmonic lines. Dynamics include *cresc.* (crescendo) and *r* (ritardando).

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. Dynamics include *r* (ritardando).

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. Dynamics include *sf* (sforzando).

Sixth system of musical notation, consisting of two staves. The top staff has a melodic line with rests, and the bottom staff has a rhythmic accompaniment. Dynamics include *pp* (pianissimo).

Seventh 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. Dynamics include *pp* (pianissimo) and *rit.* (ritardando).

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

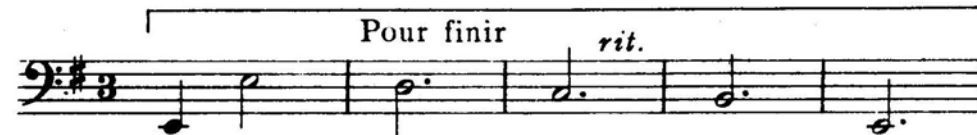


a Tempo

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 -

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 *vons*

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, glo - ri - a pa - tri

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

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.

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

