

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MUSIQUE LATINE DE STYLE CONCERTANT

**Marc-Antoine Charpentier (1643-1704)**

**Beatus vir qui timet Dominum, H. 221**

Psaume 111 à quatre voix et basse continue



DESSUS

Be - a - tus vir, qui ti - met Do - mi-num in man - da - tis e - jus

HAUTE-CONTRE

Be - a - tus vir, qui ti - met Do - mi-num, in man - da - tis e - jus

TAILLE

Be - a - tus vir, qui ti - met Do - mi-num, in man - da - tis e - jus

BASSE

Be - a - tus vir, qui ti - met Do - mi-num, in man - da - tis e - jus

BASSE CONTINUE

5 6 # 6 6 # 7 6



15

- - - tens, po - - - - - tens in\_\_ ter - ra\_\_ e - rit se - men e - jus,

b 6 6 b 6 b6 b b

4

Detailed description: This is a musical score for a vocal line, likely from a liturgical or religious text. It consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat) and contains a series of rests. The second staff is a treble clef with a key signature of one flat and contains the vocal melody. The lyrics are written below the notes: "- - - tens, po - - - - - tens in\_\_ ter - ra\_\_ e - rit se - men e - jus,". The third staff is a treble clef with a key signature of one flat and contains a series of rests. The fourth staff is a bass clef with a key signature of one flat and contains a series of rests. The fifth staff is a bass clef with a key signature of one flat and contains a figured bass line. The figures are: b, 6, 6, b, 6, b6, b, b. There is a '4' below the '6' in the sixth measure.

22 TOUS

be - a - tus vir, qui ti - met Do - mi - num, in man - da - tis

be - a - tus vir, qui ti - met Do - mi - num, in man - da - tis

be - a - tus vir, qui ti - met Do - mi - num, in man - da - tis

be - a - tus vir, qui ti - met Do - mi - num, in man - da - tis

6 6 ♯ 6 6 ♯ ♭ 7 6

♭

28

e - jus vo - let ni - mis, be - a - - - tus, be - a - - - tus,

e - jus vo - let ni - mis, be - a - - - tus, be - a - - - tus,

e - jus vo - let ni - mis, be - a - tus, be - a - - - tus,

e - jus vo - let ni - mis, be - a - tus, be - a - - - tus,

e - jus vo - let ni - mis, be - a - tus, be - a - - - tus,

5

6

b6

9

8

7

9

8

7

6

b5

5

3

4

35

1. TAILLE (*seul*)

ge - ne - ra - - - ti - o rec - to - rum be - ne - di - ce - - - tur,

5 6 6 5 6 7 6 #

3 4

## TOUS

41

Glo - ri - a, glo - ri - a, glo - ri - a et di - vi - ti - æ, glo - ri - a, glo - ri - a, glo - ri - a et di -

Glo - ri - a, glo - ri - a, glo - ri - a et di - vi - ti - æ, glo - ri - a, glo - ri - a, glo - ri - a et di -

Glo - ri - a, glo - ri - a et di - vi - ti - æ, glo - ri - a, glo - ri - a et di -

Glo - ri - a, glo - ri - a, glo - ri - a et di - vi - ti - æ, glo - ri - a, glo - ri - a et di -

#3

b

b

48

vi - ti - æ in do - mo e - jus,

vi - ti - æ in do - mo e - jus,

vi - ti - æ in do - mo e - jus,

1. BASSE (*seul*)

vi - ti - æ in do - mo e - jus, et jus - ti - ti - a e - jus ma - - - - net in

$\flat$ 4  
2

7



60

HAUTE-CONTRE (*seul*)

Be - a - tus vir, qui ti - met Do - mi - num, in man - da - tis e - jus vo - let, vo -

1. TAILLE (*seul*)

Be - a - tus vir, qui ti - met Do - mi - num, in man - da - tis e - jus vo - - -

1. BASSE (*seul*)

Be - a - tus vir, qui ti - met Do - mi - num, in man - da - tis e - jus vo - - -

6 6 ♯ 9 ♯5 ♯ 6 #6 b

68

- - - - - let ni - - - - mis.  
 - - - - - let ni - - - - mis.  
 - - - - let ni - mis, vo - - - - let ni - - - - mis.

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

73

*tous par echo**tous fort*

E - xor - tum est in te - ne - bris lu - - -

E - xor - tum est in te - ne - bris lu - - -

E - xor - tum est in te - ne - bris lu - - -

E - xor - tum est in te - ne - bris

$\flat$   $\flat 6$   $6$   $\flat$   $6$   $7$   $6$   $\natural$   $\flat$   
 $4$   
 $2$

79

men rec - - - tis, lu - men rec - - - tis: mi - se - ri - cors

men rec - - - tis: mi - se - ri - cors

men, lu - men rec - - - tis: et mi - se -

lu - - - - - men rec - - - - - tis: mi - se - ri - cors

b b6 6 7 6 b b b

85

et mi - se - ra - tor, et mi - se - ra - tor et jus - - - tus.

et mi - se - ra - tor, et mi - se - ra - tor et jus - - - tus.

ra - tor, et mi - se - ra - tor etn jus - tis, et jus - - - tus.

et mi - se - ra - tor, et mi - se - ra - tor et jus - - - tus.

6

5  
4 3

91

HAUTE-CONTRE (*seul*)

Ju - cun - dus ho - mo, qui mi - se - re - tur et

1. TAILLE (*seul*)

Ju - cun - dus ho - mo, qui mi - se - re - tur et \_\_\_\_\_

1. BASSE (*seul*)

Ju - dun - dus ho - mo, qui mi - se - re - tur, et com - mo - dat, et

6 6 5 4 3

96

com - mo-dat! dis - po - net ser - mo - nes su - os in ju - di - ci - o:

com - mo-dat! dis - po - net, dis - po - net ser - mo - nes su - os in ju - di - ci - o.

com - mo-dat! dis - po - net ser - mo - nes su - os in ju - di - ci - o:

5 6

8 7 #3  
6 5

#

102 TOUS

qui - a in æ - ter - num, in æ - ter - - - - num, qui - a in æ - ter - num, in æ -

qui - a in æ - ter - num, in æ - ter - - num, in æ - ter - num, in æ -

qui - a in æ - ter - num, in - - - - ter - - - - num, qui - a in æ - ter - num, in æ -

qui - a in æ - ter - num, in æ - ter - - num, in æ -

# 6 5 6 5 b6 5 6 5 6

4



114

The musical score consists of five staves. The first two staves are vocal lines in treble clef, and the last three are piano accompaniment in bass clef. The key signature has one flat (B-flat). The lyrics are: "non, non com-mo-ve - bi - tur, non, non, non com-mo-ve - bi- non, non, qui - a in æ - ter-num, in æ - ter-num, non, non, non com-mo-ve - bi- qui - a in æ - ter-num, non, non, non com-mo-ve - bi- in æ - ter-num, in æ - ter-num, non, non, non, non, non com-mo-ve - bi-". Fingerings are indicated by numbers 1-5 below the notes.

non, non com-mo-ve - bi - tur, non, non, non com-mo-ve - bi-

non, non, qui - a in æ - ter-num, in æ - ter-num, non, non, non com-mo-ve - bi-

qui - a in æ - ter-num, non, non, non com-mo-ve - bi-

in æ - ter-num, in æ - ter-num, non, non, non, non, non com-mo-ve - bi-

6 5 6 5 6 5 6 8 7 #



125

2. TAILLE (seul)

In me - mo - ri - a æ - ter - na, in me - mo - ri - a æ - ter - na e - rit jus -

6 # 6 b 6 b 5 6 9 4 3

128

tus, ab au-di-ti-o-ne ma-la, ab au-di-ti-o-ne ma-la non ti-me-bit, non ti-

6 5 6 6  $\flat$ 6 6 7 6



139

con - fir - ma - tum est cor e - jus; non com-mo - ve - bi-tur, do-nec des - pi - ci-at i - ni-mi -

ma - tum est cor e - jus; non, non com-mo - ve - bo-tur, do-nec des - pi - ci-at i - ni-mi -

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

148

cos su - os, non com - mo - ve - bi-tur, non com - mo - ve - bi-tur, non, non com - mo -

cos su - os, non com - mo - ve - bi-tur, non, non com - mo - ve - bi-tur,

6 6 6 # b b #3 6



164

HAUTE-CONTRE (*seul*)

Dis-per - - - - sit, de - - - - dit pau - pe - ri-bus,

os.

os.

4 2      5 4      #      4 #

167

dis-per - - - - sit, dis-per - - - - sit, de - - - - dit pau-

4  
2

4  
2

b b b

5  
4

170

pe - ri-bus, jus - ti - ti - a e - jus — ma - net, jus - ti - ti - a e - jus — ma-net, ma-net, ma - net,

6 6

Detailed description: The image shows a page of a musical score, page 30, starting at measure 170. It features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "pe - ri-bus, jus - ti - ti - a e - jus — ma - net, jus - ti - ti - a e - jus — ma-net, ma-net, ma - net,". The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The bass clef staff has two measures of a sixteenth-note figure, each marked with a "6". The piano part includes various rhythmic patterns, including sixteenth-note runs and chords.



176

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

5 6 6 4 3 5

179

net in sæ - cu-lum, in sæ - - - - - cu-lum, in sæ - - - - - cu-lum sæ - cu-

6 # 5 4 #

182

li; cor nu - e - jus e - xal - ta - - - - - bi - tur, e - xal -

2. TAILLE (seul)

cor - nu e - jus e - xal - ta - bi - tur, e - xal - ta - - - - - bi - tur, e - xal -

5 6

185

ta - bi-tur in glo - ri - a,

ta - bi-tur in glo - ri - a,

2. BASSE(*seul*)

cor-nu e-jus, cor-nu e-jus, e-xal-ta - - - bi-tur in glo - ri -

6 3 b 6 5 / 4 4 #

189

cor - nu e - jus e - xal - ta - - - - - bi - tur in glo - ri -

cor - nu e - jus e - xal - ta - - - - - bi - tur in glo - ri -

a, cor - nu e - jus e - xal - ta - - - - - bi - tur in glo - ri -

6 # 3# # 7 6 6 5 4 #

192

a, e - xal - ta - - - - - bi-tur in glo - ri-  
 a, e - xal - ta - - - - - bi-tur, e - xal - ta - bi-tur in glo - ri-  
 a, e - xal - ta - - - - - bi-tur in glo - ri-

#      b      5      6      5      7      6 5      4 4 #

## TOUS

195

Pec - ca - tor vi - de - bit, pec - ca - tor, pec - ca - tor vi - de - bit,

a. Pec - ca - tor vi - de - bit, pec - ca - tor vi - de - bit,

a. Pec - ca - tor vi - de - bit, pec - ca - tor vi - de - bit,

a. Pec - ca - tor vi - de - bit, pec - ca - tor vi - de - bit,

♩ ♭ 6 6 ♩ ♭ ♩

Detailed description: The image shows a musical score for a piece titled 'TOUS'. It consists of five staves. The first staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The lyrics are 'Pec - ca - tor vi - de - bit, pec - ca - tor, pec - ca - tor vi - de - bit,'. The second staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one flat, starting with a piano 'p' dynamic. The lyrics are 'a. Pec - ca - tor vi - de - bit, pec - ca - tor vi - de - bit,'. The third staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one flat, starting with a piano 'p' dynamic. The lyrics are 'a. Pec - ca - tor vi - de - bit, pec - ca - tor vi - de - bit,'. The fourth staff is a vocal line in bass clef with a 3/4 time signature and a key signature of one flat, starting with a piano 'p' dynamic. The lyrics are 'a. Pec - ca - tor vi - de - bit, pec - ca - tor vi - de - bit,'. The fifth staff is a vocal line in bass clef with a 3/4 time signature and a key signature of one flat, starting with a piano 'p' dynamic. The lyrics are 'a. Pec - ca - tor vi - de - bit, pec - ca - tor vi - de - bit,'. At the bottom of the page, there are rhythmic markings: a quarter note, a half note, a quarter note, a quarter note, a half note, a half note, a quarter note, a half note, a quarter note, and a quarter note.



*tous par echo*

205

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a figured bass line. The lyrics are: " - - - rur, et i - ras - ce - rur, den - ti - bus su - is fre - met, ce - tur, et i - ras - ce - tur, den - ti - bus su - is fre - met, ce - - tur, et i - ras - ce - tur, den - ti - bus su - is fre - met, fre - - - met, - - - tur, et i - ras - ce - tur, den - ti - bus su - is fre - met,". The figured bass line shows the following figures: ♯6, 9/♯5, 5/4 ♯, ♭, ♭, 6/♯5.

- - - rur, et i - ras - ce - rur, den - ti - bus su - is fre - met,

ce - tur, et i - ras - ce - tur, den - ti - bus su - is fre - met,

ce - - tur, et i - ras - ce - tur, den - ti - bus su - is fre - met, fre - - - met,

- - - tur, et i - ras - ce - tur, den - ti - bus su - is fre - met,

♯6 9/♯5 5/4 ♯ ♭ ♭ 6/♯5

209

den - ti-bus su - is fre - met et ta - bas - - - cet, et ta - bas - - - cet;

den - ti-bus su - is fre - met et ta - bas - - - cet, et ta - bas - - - cet;

den - ti-bus su - is fre - met et ta - bas - - - set;

den - ti-bus su - is fre - met et ta - bas - - - cet;

7  
5  
#3

b6  
#3

7 6  
3 4

9 8 7  
7 6 5

9  
7  
#3

6  
4

5  
#3

213

de-si-de-ri-um pec-ca-to-rum pe-ri-bit, pe-ri-bit, pe-ri-bit, de-si-de-ri-um pec-ca-

de-si-de-ri-um pec-ca-to-rum pe-ri-bit, pe-ri-bit, pe-ri-bit, de-si-de-ri-um pec-ca-

de-si-de-ri-um pec-ca-to-rum pe-ri-bit, pe-ri-bit, pe-ri-bit, de-si-de-ri-um,

de-si-de-ri-um pec-ca-to-rum pe-ri-bit, pe-ri-bit, pe-ri-bit, de-si-de-ri-um,

# 6 8 7 5 6 5 4 3

Detailed description: This is a musical score for five voices, likely a choir or vocal ensemble. It consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat). The lyrics are in Latin: 'de-si-de-ri-um pec-ca-to-rum pe-ri-bit, pe-ri-bit, pe-ri-bit, de-si-de-ri-um pec-ca-'. The score includes various musical notations such as notes, rests, and slurs. At the bottom, there are guitar fingering numbers: a sharp sign (#) under the first staff, a 6 under the second, and 8, 7, 5, 6, 5, 4, 3 under the third, and a 6 under the fourth.

216

to-rum, de - si - de - ri - um pec - ca - to - rum pe - ri - bit, pe - ri - bit, pe - ri - bit.

to-rum, de - si - de - ri - um pec - ca - to - rum pe - ri - bit, pe - ri - bit, pe - ri - bit.

de - si - de - ri - um pec - ca - to - rum pe - ri - bit, pe - ri - bit, pe - ri - bit.

de - si - de - ri - um pec - ca - to - rum pe - ri - bit, pe - ri - bit, pe - ri - bit.

5      6 7 5 4      b

Detailed description: This is a musical score for five voices, likely a choir or a group of five soloists. The score is written in a single system with five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are in Latin: 'to-rum, de - si - de - ri - um pec - ca - to - rum pe - ri - bit, pe - ri - bit, pe - ri - bit.' The lyrics are repeated across the staves. At the bottom of the page, there are guitar chord diagrams: '5', '6 7 5 4', and 'b'.

219

1. BASSE (*seul*)

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

2. BASSE(*seul*)

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

6   b   #   b   b   b   b   6

222

o, et Spi-ri-tu-i sanc - - - to, glo - - -

o, et Spi-ri-tu-i, et Spi-ri-tu-i Sanc - - - to, glo -

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

225

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

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

#      b      b      b      5      6      b      6

228

TOUS

si-cut e - rat in prin - ci - pi - o et nunc et sem -

si-cut e - rat in prin -

— Spi - ri - tu - i sanc - to,

ri - tu - i sanc - - - to, —

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

Detailed description: This is a musical score for a piece titled "TOUS". It features six staves. The top staff is a treble clef with a key signature of one flat (Bb) and contains whole rests. The second staff is a treble clef with a key signature of one flat (Bb) and contains a vocal line with lyrics: "si-cut e - rat in prin - ci - pi - o et nunc et sem -". The third staff is a treble clef with a key signature of one flat (Bb) and contains a vocal line with lyrics: "si-cut e - rat in prin -". The fourth staff is a bass clef with a key signature of one flat (Bb) and contains a vocal line with lyrics: "— Spi - ri - tu - i sanc - to,". The fifth staff is a bass clef with a key signature of one flat (Bb) and contains a vocal line with lyrics: "ri - tu - i sanc - - - to, —". The sixth staff is a bass clef with a key signature of one flat (Bb) and contains a figured bass line with figures: 7 #, 5, 6 4, 5 #, 6, 7, #6, 5, 4, #.

231

si-cut e - rat in prin - ci - pi-o et nunc et sem -  
 per et in sæ - cu - la sæ - cu - lo - rum, et in sæ - cu - la, et in sæ - cu - la, et nunc et sem -  
 ci - pi-o et nunc et sem - per et in sæ - cu - la sæ - cu - lo - rum, et nunc et sem -  
 si-cut e - rat in prin - ci - pi-o et nunc et sem - per, et nunc, et nunc, et sem -

4 2      6 7      #6      #      b      6 4      #

234

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

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

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

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

♩ ♩ ♩ 6 7 6

237

a-men, a-men, a-men, a - men, si-cut e - rat in prin - ci - pi - o et nunc et sem -

- men, si-cut e - rat in prin - ci - pi-o et nunc et sem - per, a - - - men, a -

a-men, a - men, a - men, a - - - men, a - men, si-cut e - rat in prin -

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

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

240

per, et nunc, et nunc et sem - per, et nunc, et nunc et sem - per et in sæ-cu-la sæ-cu-

men, et nunc et sem - per et nunc et sem - per et in sæ-cu-la sæ-cu-

ci - pi - o et nunc et sem - per, et nunc, et nunc et sem - per et in sæ-cu-la sæ-cu-

men, si-cut e - rat in prin - ci - pi - o et nunc et sem - per et in sæ-cu-la sæ-cu-

4  
2

6

6 7 6

♯6 #6

243

lo-rum, a - men, a - - - - men, a - - - - men, a - men, a -

lo-rum, a - men, a - - - - - men, a - men, a - men, a - men, a -

lo-rum, a men, a - - - - - men, a - men, a - men, a - men, a -

lo-rum, a - men, a - - - - men, a - - - - - men, a - - - - - men, a -

5 6 #

Detailed description: This is a musical score for five voices, likely SATB with an additional part. The score is written in a key signature of one flat (B-flat) and a common time signature. It consists of five staves. The first four staves are vocal parts, and the fifth is a basso continuo line. The lyrics are 'lo-rum, a - men, a - - - - men, a - - - - men, a - men, a -'. The music features a mix of eighth and sixteenth notes, with some rests. There are fermatas over the first and second measures of each vocal line. The basso continuo line has figured bass notation: 5, 6, and #. The page number 243 is in the top left corner, and the page number 52 is in the top left of the image.

246

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

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

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

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

# b ♯3 6 5 5 4 #

249

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

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

♯ ♭ ♮ 6 6 ♯5 5 6 ♯

Detailed description: This is a page of a musical score, page 54, starting at measure 249. It features five vocal staves and a bass line. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics for all parts are "men, a - - - - - men, a - - - - - men." The first four staves are for different vocal parts, and the fifth staff is a bass line with figured bass notation. The figured bass notation consists of a sequence of notes and accidentals: ♯, ♭, ♮, 6, 6, ♯5, 5, 6, ♯. The notes are placed on a bass clef staff with a common time signature. The vocal staves have treble clefs and common time signatures. The first staff has a treble clef with a sharp sign (F#) and a flat sign (Bb). The second staff has a treble clef with a sharp sign (F#) and a flat sign (Bb). The third staff has a treble clef with a sharp sign (F#) and a flat sign (Bb). The fourth staff has a bass clef with a sharp sign (F#) and a flat sign (Bb). The fifth staff has a bass clef with a sharp sign (F#) and a flat sign (Bb). The music is written in a style typical of 18th or 19th-century vocal music.

Marc-Antoine Charpentier (1643-1704)

# Beatus vir qui timet Dominum, H. 221

Psaume 111 à quatre voix et basse continue

*Basse  
continue*







