

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

Marc-Antoine Charpentier (1643-1704)

Messe de minuit

à 4 voix, flûtes et violons pour Noël - H. 9

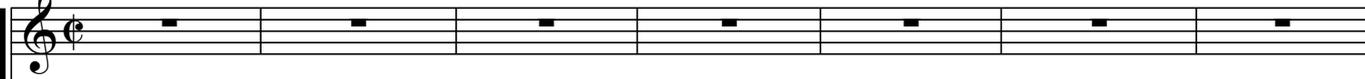


1. Kyrie

Joseph est bien marié

Premier Kyrie

DESSUS



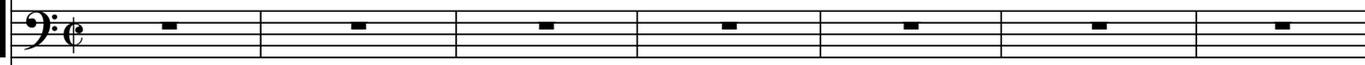
HAUTES-CONTRE



TAILLES



BASSES



DESSUS DE VIOLON & DE FLÛTES

tous



HAUTES-CONTRE DE VIOLON



TAILLES DE VIOLON



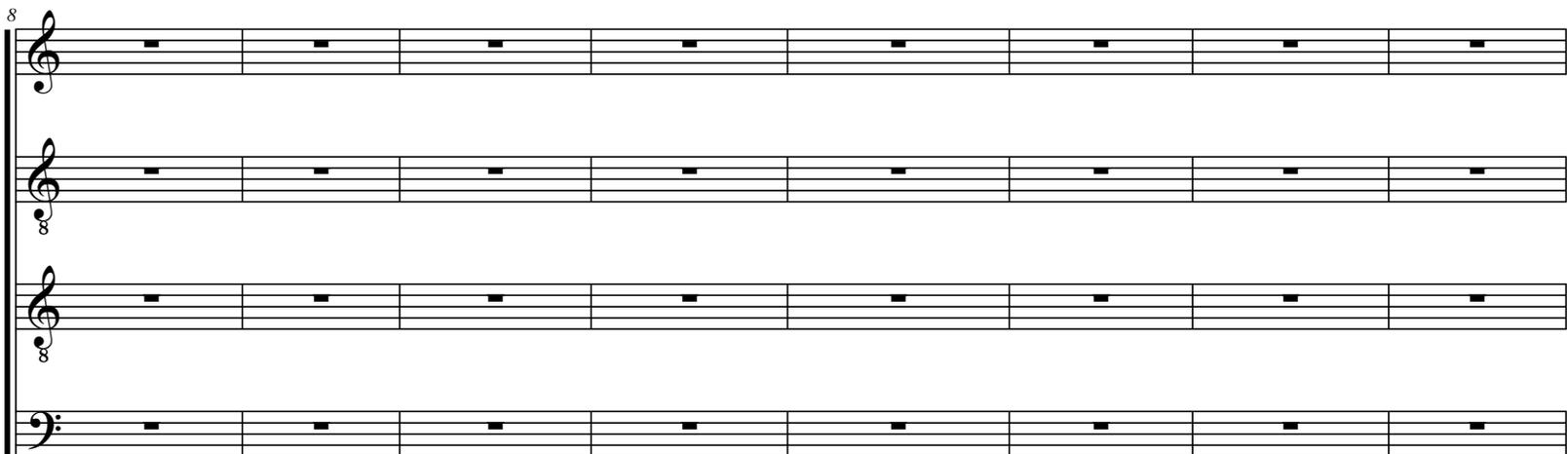
BASSE CONTINUE



6 # 6 #6 6 6 6 6 6 7 6 # 6 #6

♭4 ♭4

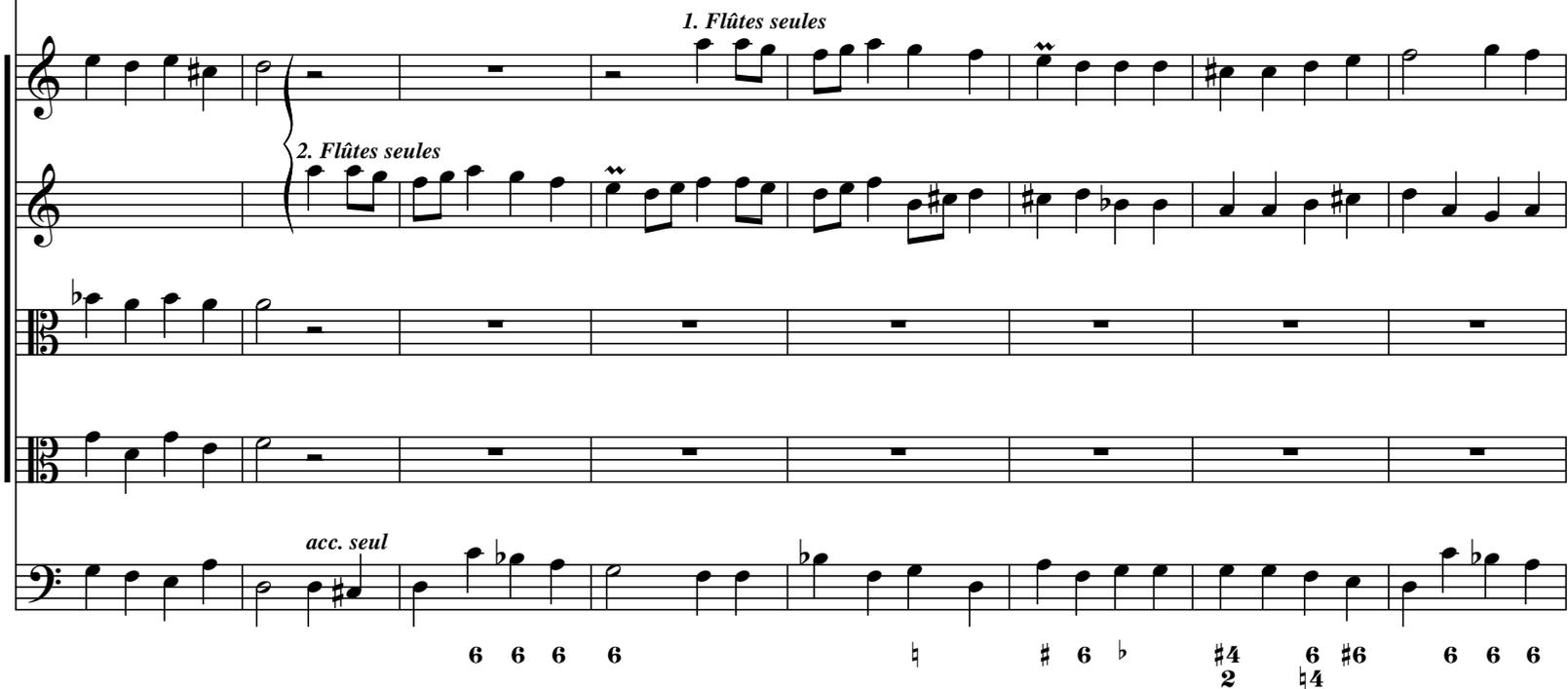
8



1. Flûtes seules

2. Flûtes seules

acc. seul



6 6 6 6 ♯ ♯ 6 ♭ ♯4 2 ♯6 6 6 6

16

tous

tous

6 6 7 # 6 6 # 6 b # 6 b #4/2 6 #6

23

1. Flûtes seules

tous

2. Flûtes seules

acc. seul

tous

6 6 6 6 6 7 # 6 b #4 2 6 #4 #6 6 6 # 6 7 #

Second Kyrie

CHŒUR

29

Ky-ri - e e - le - i - son, Ky-ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i -
 e - le - i - son, e - le - i - son, Ky-ri - e e - le - i - son, Ky-ri - e e - le - i -
 Ky-ri - e e - le - i - son, Ky-ri - e e - le - i -
 Ky-ri - e e - le - i - son, e - le - i - son, Ky-ri - e e - le - i - son, Ky-ri - e e - le - i -

6 6 6 6 7 # # #4 6 #6 6 # 6 6 #
 2 4 5

37

son, Ky-ri - e, Ky-ri-e, Ky-ri - e e - lei-son, Ky-ri - e, Ky-ri-e e - lei - - - son, Ky-ri -

son, Ky-ri-e, Ky - ri - e, Ky - ri - e e - lei - - son, e-le - - - i - son, Ky-ri -

son, Ky-ri - e, Ky-ri-e, Ky-ri - e e - lei-son, - Ky-ri-e e - lei - son, e - lei - - - son,

son, Ky - ri - e e - lei - - son, Ky-ri - e e - lei - - - son, e - lei - - - son,

6 #6 # 6 6 6 6 5
4 3

44

e e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son.

e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son.

6 6 6 6 7 # # 6 #6 6 6 6 6 7 #

Or nous dites Marie

SOLI

52

The musical score consists of seven staves. The first staff is a treble clef with a whole rest. The second staff is a treble clef with a soprano vocal line, starting with a fermata and the instruction *1. seul*. The lyrics are: Chris - te e - le - i - son, e - lei - - - i - son, with a fermata over the final note. The third staff is a treble clef with an alto vocal line, starting with a fermata and the instruction *1. seul*. The lyrics are: Chris - te e - le - i - son, e - le - i - son, e - lei - with a fermata over the final note. The fourth staff is a bass clef with a bass vocal line, starting with a fermata and the instruction *1. seul*. The lyrics are: Chris - te e - le - i - son, e - lei - with a fermata over the final note. The fifth staff is a treble clef with a whole rest. The sixth staff is a bass clef with a whole rest. The seventh staff is a bass clef with a piano accompaniment line, starting with a fermata and the instruction *acc. seul*. The piano part features a sequence of chords: a major triad with a sharp second degree, a major triad with a natural second degree, a minor triad, and a major triad with a sharp second degree.

59

Chris - te e - le - i - son, e - le - i - son, e - le - i - son, Chris - te e - le - i - son, Chris - te

son, Chris - te

son, Chris - te

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

Une jeune pucelle
Second Christe

75

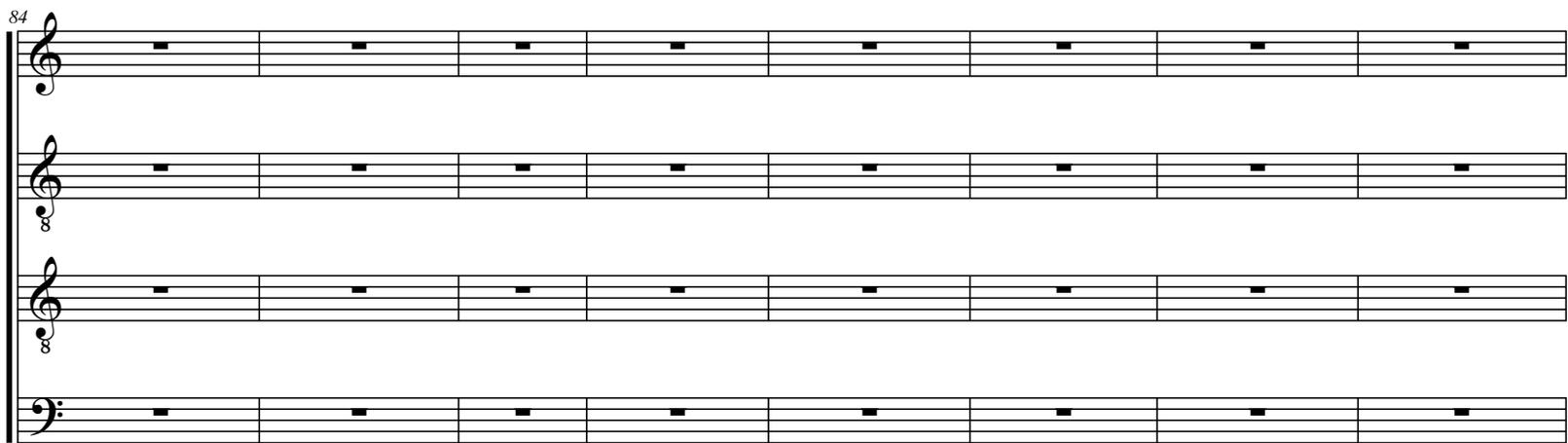
Four empty musical staves, two treble clefs and two bass clefs, arranged in a system. Each staff contains a whole rest in every measure, indicating that the instruments are silent for this section.

tous

Musical score for the second system. It consists of a vocal line (treble clef) and three keyboard accompaniment staves (two treble clefs and one bass clef). The vocal line begins with the word "tous" and features a trill on the final note. The keyboard accompaniment provides harmonic support with various rhythmic patterns and accidentals.

6 76 # 6 #6 76 # 6 #6 4 87 5 43

84



1. Flûtes seules

2. Flûtes seules



b

6 # #4

92

Musical score for measures 92-99. The first four staves (treble and bass clefs) contain rests for all measures.

tous

Musical score for measures 100-107. The first staff is a vocal line starting with the word "tous". The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The fifth and sixth staves are piano accompaniment in bass clef. The seventh staff is a bass line in bass clef. The word "tous" is written above the first measure of the vocal line. The piano accompaniment consists of eighth and sixteenth notes. The bass line consists of quarter and eighth notes. The word "tous" is written above the first measure of the vocal line. The piano accompaniment consists of eighth and sixteenth notes. The bass line consists of quarter and eighth notes.

6 6 6 # 6

106

le - i - - son, Ky-ri - e e - le - i - son, e - lei - - -

8 lei - son, e - lei - - - son, Ky-ri - e e - lei - son, e - le - i -

8 le - i - son, n Ky-ri - e e - le - i - son, Ky-ri - e e - lei - son, e -

lei - son, e - le - i - son, Ky-ri - e e - lei - son, e - lei - - -

4
2

5
6

#4

Detailed description: This is a page of a musical score, page 17, starting at measure 106. It features a vocal line and keyboard accompaniment. The vocal line consists of four staves with lyrics in Latin: 'le - i - - son, Ky-ri - e e - le - i - son, e - lei - - - lei - son, e - lei - - - son, Ky-ri - e e - lei - son, e - le - i - le - i - son, n Ky-ri - e e - le - i - son, Ky-ri - e e - lei - son, e - lei - son, e - le - i - son, Ky-ri - e e - lei - son, e - lei - - -'. The keyboard accompaniment is shown in two systems, each with a right-hand and left-hand part. The first system uses treble and bass clefs, while the second system uses alto and bass clefs. The music is in a 4/2 time signature. The key signature changes from one sharp (F#) to two sharps (F# and C#) and back to one sharp (F#). The page number '106' is written above the first measure. The page number '17' is in the top right corner. At the bottom, there are some markings: '4' over '2' on the left, '5' over '6' in the middle, and '#4' on the right.

III

son, Ky-ri-e e-lei-son, e-le-i-

son, Ky-ri-e e-lei-son, e-le-i-

lei-son, e-le-i-son, Ky-ri-e e-le-i-

son, Ky-ri-e e-lei-son, Ky-ri-e e-le-i-

6 #6

116

son, e-le - i - son, Ky-ri - e e - le - i - son, e - lei - son,

son, e-le - i - son, Ky-ri - e e - lei - son, e - lei son, Ky-ri - e, Ky-ri - e e -

son, e-le - i - son, Ky-ri - e e - lei - son, Ky-ri - e, Ky-ri - e e -

son, e-le - i - son, Ky - ri - e e - le - i - son, Ky-ri - e, Ky-ri -

121

Ky-ri - e, Ky-ri - e e - lei - son, Ky-ri - e e - lei - son.

lei - son, Ky-ri - e e - lei - son, Ky-ri - e e - lei - son, Ky-ri - e e - lei - son.

lei - son, Ky-ri - e e - lei - son, Ky-ri - e, Ky-ri - e e - lei - son, e - lei - son.

e e - le - i - son, e - lei - son, Ky-ri - e, Ky-ri - e e - le - i - son, e - lei - son.

#3 6 #3 6 6 5 4 3 #

Icy l'orgue joue le mesme Noël

2. Gloria

127 **CHŒUR**

DESSUS *echo*
pax — ho - mi - ni - bus, pax,

HAUTES-CONTRE *echo*
Et in ter - ra pax ho - mi - ni - bus, pax — ho - mi - ni -

TAILLES *echo*
Et in ter - ra pax ho - mi - ni - bus, pax, pax ho - mi - ni - bus bo -

BASSES *echo*
Et in ter - ra pax ho -

DESSUS DE VIOLON & DE FLÛTES *Dvn. seuls*
sourdines

HAUTES-CONTRE DE VIOLON *sourdines*

TAILLES DE VIOLON *sourdines*

BASSE CONTINUE *acc. seul*
sourdines

5 6 7 #6

133

et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - - - - tis.

bus bo - næ vo - lun - ta - - tis, ho - mi - ni - bus bo - - - næ vo - lun - ta - - tis.

- næ vo - lun - ta - - tis, pax ho - mi - ni - bus bo - - - næ vo - lun - ta - - tis.

mi - ni - bus, pax, pax ho - mi - ni - bus bo - næ vo - lun - ta - - - - - tis.

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

Les bourgeois de Chastre

142 *fort*

Lau - da - mus te, lau - da - mus te, lau - da - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus te,

fort

Lau - da - mus te, lau - da - mus te, _____ be - ne - di - ci - mus te, a - do

fort

Lau - da - mus te, lau - da - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus te,

fort

Lau - da - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus te,

avec fl.

fort

fort

fort

fort

148

a-do-ra - mus te, a-do-ra - mus te, glo-ri - fi - ca - mus te, glo-ri - fi - ca - mus te.

ra - mus, a - do - ra - mus te, glo-ri - fi - ca - mus te.

a-do-ra - mus te, a-do-ra - mus te, glo-ri - fi - ca - mus te, glo-ri - fi - ca - mus te.

a-do-ra - mus te, glo-ri - fi - ca - mus te, glo-ri - fi - ca - mus

159

ma-gnam glo-ri-am tu-am, prop-ter ma-gnam glo-ri-am tu - am:

ma-gnam glo-ri-am tu-am, prop-ter ma-gnam glo-ri-am tu - am:

ma-gnam glo-ri-am tu-am, prop-ter ma-gnam glo-ri-am tu - am:

ma-gnam glo-ri-am tu-am, prop-ter ma-gnam glo-ri-am tu - am:

5 6

6 5
4 43

167

The musical score for measures 167-173 is presented in seven staves. The first four staves are empty. The fifth staff is a vocal line with lyrics. The sixth and seventh staves are piano accompaniment.

Lyrics:
I have a dream that one day
this nation will live in
peace and brotherly love
and that the children of
this nation will be able
to live together in
peace and brotherly love

SOLI

174

1. seul
Do-mi-ne De-us, Rex cæ-les-tis, De-us Pa-ter, De-us Pa - ter om - ni - po - tens.

seul
seul
acc. seul

4 5 6 #6 5 6 6 6 9 6 6 5 3 5 6 #6 5 6 6
2 #4 4 4 4 3 #4 4

182

2. seul

Do-mi-ne, Fi-li u - ni - ge-ni-te, Je-su Chris-te, Je-su, Je - su Chris -

9 6 6 5
4 3

5 6 #6
4

5 6 6 6 9 #6
4

6 5
4 3 3

190

te:

2. seul

Do-mi - ne De - us, a - gnus De - i, Fi - li-us

5 6 #6 5 6 6 6 9 #6 6 5 76 76
 #4 #4 #3

197

2. seul
Qui tol-lis pec-ca - ta mun - di, qui tol - lis, qui tol - lis, qui

2. seul
Qui tol-lis pec-ca - ta mun - di, qui tol - lis, qui tol-lis pec-ca - ta

2. seul
Pa-tris, Fi - li-us, Fi - li-us Pa - tris. Qui tol - lis, qui tol-lis pec-ca - ta mun-di, qui tol-lis pec-ca - ta

6 5/4 3 #6 6 #4 6

204

tol - lis pec - ca - ta mun - di, mi - se - re - re no - nis, mi - se - re - re, mi - se - re - re no -

mun - di, pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no -

mun - di, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no -

6
4

5

9

5

9 8
7 6

7
5

5
4

3

220

sus-ci-pe, sus-ci-pe de-pre-ca-ti-o-nem nos-tram. Qui se-des, qui se-des ad dex-te-ram Pa-

sus-ci-pe, sus-ci-pe de-pre-ca-ti-o-nem nos-tral. Qui se-des, qui se-des ad dex-te-ram Pa-

sus-ci-pe de-pre-ca-ti-o-nem nos-tram. Qui se-des, qui se-des ad dex-te-ram Pa-

sus-ci-pe, sus-ci-pe de-pre-ca-ti-o-nem nos-tram. Qui se-des,

5 6

7 6 #6

#5 #4 3

5 4 3

#

76

230

tris, mi-se-re-re no-bis, mi-se-re-re no-bis.

tris, mi-se-re-re no-bis, mi-se-re-re no-bis.

tris, mi-se-re-re no-bis, mi-se-re-re no-bis.

mi-se-re-re no-bis, mi-se-re-re no-bis.

76 5 6 6 7 5 9 8
5 4 3 7 6

Ou s'en vont ces guays bergers

SOLI

242

1. Dessus seul

Quo - ni - am tu so - lus__ Sanc-tus, tu so-lus,

2. Dessus seul

Quo - ni - am tu so - lus__ Sanc-tus, tu so-lus, so-lus Do - mi - nus, quo - ni - am tu so - lus__ Sanc-tus, tu so-lus,

acc. seul

249

so-lus Do - mi - nus, tu so-lus, so-lus Do - mi - nus, tu

so-lus Do - mi - nus, tu so-lus, so-lus Do - mi - nus, tu so-lus,

8

5 7#6
3

257

so - lus Al - tis - si - mus Je - su Chris - te; cum sanc - to, sanc - to Spi - ri -

so - lus Al - tis - si - mus, Je - su Chris - te; cum sanc - to, sanc - to Spi - ri -

9
7

7

3

263

tu, in glo - ri - a De - i Pa - tris.

tu, in glo - ri - a De - i Pa - tris.

8

3

CHŒUR

269

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,

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

acc. seul tous

3. Credo

291 **CHŒUR**

DESSUS
Pa - - - - trem om - ni-po-ten - tem, fac-to-rem

HAUTES-CONTRE
8 Pa - - - - trem om - ni-po-ten - tem, fac-to-rem cæ - li et ter -

TAILLES
8 Pa - - - - trem om - ni-po-ten - tem,

BASSES
Pa - trem om - ni-po-ten - tem,

DESSUS DE VIOLONS & DE FLÛTES
tous

HAUTES-CONTRE DE VIOLONS

TAILLES DE VIOLONS

BASSE CONTINUE

6 \flat 6 $\sharp 6$ 4 2

9 8 7
7 6 5

299

cæ - li et ter - ræ, fac-to-rem cæ - li, cæ - li et ter - - - ræ, et ter - - -

ræ, fac-to-rem cæ - li, fac-to-rem cæ - li et ter - - - ræ, et ter - ræ, _____

fac-to-rem cæ - li et ter - ræ, et ter - - - - ræ, _____

fac-to-rem cæ - li et ter - ræ; fac-to-rem cæ - li et ter - - - ræ, _____

5 6 6 6 b6 6 7 6 7 6 5
6 6 6 6 6 6 7 6 6 4

316

vi - si - bi - li - um: et in u-num Do-mi-num, Je-sum Chris-tum, Fi - li-um De-i u - ni - ge - ni-

vi - si - bi - li - um: et in u-num Do-mi-num, Je-sum Chris-tum, Fi - li-um De-i u - ni - ge - ni-

- - - li - um: et in u-num Do-mi-num, Je-sum Chris-tum; Fi - li-um De-i u - ni - ge - ni-

vi - si - bi - li - um: et in u-num Do-mi-num, Je-sum Chris-tum, Fi - li-um De-i u - ni - ge - ni-

6 # ♯ 6 6 6 5 6 5 3
3 4 4 3

324

tum: et ex Pa-tre na-tum an-te om-ni-a, an-te om-ni-a sæ-cu-la;

tum: et ex Pa-tre na-tum an-te om-ni-a, an-te om-ni-a sæ-cu-la;

tum: et ex Pa-tre na-tum an-te om-ni-a sæ-cu-la;

tum: et ex Pa-tre na-tum an-te om-ni-a sæ-cu-la;

tum: et ex Pa-tre na-tum an-te om-ni-a sæ-cu-la;

*Vous qui desirez sans fin***Guay**

331

De-um de De-o, lu -

6 5 6 6 6 6 6 6

5

6

Detailed description: This is a musical score for a piece titled 'Guay'. It is in 3/8 time and consists of several staves. The top four staves are vocal parts, each with the lyrics 'De-um de De-o, lu -'. The bottom three staves are piano accompaniment. The piano part includes a treble clef staff with chords marked with double sharps (x) and a bass clef staff with a sequence of notes and chords. At the bottom of the page, there are numerical figures: '6 5 6 6 6 6 6 6' and '5' below the first two '6's, and '6' below the last '6'. The page number '52' is in the top left corner, and the measure number '331' is at the start of the first staff.

341

men de lu - mi-ne, De - um ve - rum de De-o ve - ro:

men de lu - mi-ne, De - um ve - rum de De-o ve - ro:

men de lu - mi-ne, De - um ve - rum de De - o ve - ro:

men de lu - mi-ne, De - um ve - rum de De-o ve - ro:

7 6 6 6 6 5 3
5 5 b

351

De-um de De-o, lu -

De-um de De - o,

De-um de De-o, lu -

De-um de

6 5 6 65 6 5 43 6

361

men de lu - mi-ne, De - um ve - rum, De - um ve - rum de De - o ve - ro, de De -

lu - men de lu - mi-ne, De - um ve - rum, De - um ve - rum de De - o ve - ro, de De -

men de _____ lu - mi-ne, De - um ve - rum, De - um ve - rum de De - o ve - ro, de De -

De - o, lu - men de lu - mi-ne, De - um ve - rum, De - um ve - rum de De - o ve - ro, de De -

6 6 5 6 6 5 6

376

ge - ni-tum, non fac-tum con-sub - stan - ti - a-lem Pa-tri, per quem om-ni-a fac - ta sunt: qui prop-ter

ge - ni-tum, non fac-tum con-sub - stan - ti - a-lem Pa-tri, per quem om-ni-a fac - ra sunt:

non fac-tum con-sub - stan - ti - a-lem Pa-tri, per quem om-ni-a fac - ta sunt: qui prop-ter

ge - ni-tum, non fac-tum, per quem om-ni-a fac - ta sunt:

♭ 6 ♭4 6 5 6 7 5 4 3 # #

383

nos ho - mi - nes et prop - ter nos - tram, prop - ter nos - tram sa - lu - tem des - cen - - - - dit, des - cen -

qui prop - ter nos ho - mi - nes et prop - ter nos - tram sa - lu - tem des - cen - - - -

nos, prop - ter nos ho - mi - nes et prop - ter nos - tram sa - lu - tem

qui prop - ter nos ho - mi - nes et prop - ter nos - tram sa - lu - tem des - cen - - - - dit de

56 5/4 3

400

et in - car - na - tus est de Spi - ri - tu sanc - - - to, ex Ma - ri - a

et in - car - na - tus est de Spi - ri - tu sanc - - - to, ex Ma - ri - a

et in - car - na - tus est de Spi - ri - tu sanc - - - to, ex Ma - ri - a

et in - car - na - tus est de Spi - ri - tu sanc - - - to, ex Ma - ri - a

9 8 9 8 7 6 6 5

7 6 7 6 7 6 5

406

Vir - gi - - - ne: et Ho - mo fac - - - tus est, et

Vir - gi - ne: et Ho - mo fac - - - tus est, et

Vir - - - gi - ne: et Ho - mo fac - - - tus est, et

Vir - - - gi - ne: et Ho - mo fac - - - tus est,

Vir - gi - - - ne: et Ho - mo fac - - - tus est, et

Vir - gi - - - ne: et Ho - mo fac - - - tus est, et

9 8
5 8
4 3

5

6

6 6
4 2

#6

5 5
4 3

b

6

412

Ho - mo fac - - - tus est, et Ho - mo fac - - tus est.

Ho - mo fac - - - tus est, et Ho - mo fac - - tus est.

Ho - mo fac - - - tus est, et Ho - mo fac - - tus est.

et Ho - mo fac - - tus est.

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

Faites icy un grand silence

Voicy le jour solemnel de Noël

419 SOLI

Four empty musical staves, each with a treble clef and a common time signature (C). The staves are arranged vertically and are currently blank, indicating a solo section for vocalists.

1. Dessus de violon *seul*

2. Dessus de violon *seul*

acc. seul

Violin and cello parts for the solo section. The top staff is for the first violin (1. Dessus de violon), the middle staff is for the second violin (2. Dessus de violon), and the bottom staff is for the cello (acc. seul). The music is in common time (C) and features a melodic line with various accidentals and dynamics. Fingering numbers are provided below the cello staff.

Fingering numbers for the cello part:

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

424

1. seul
Cru-ci - fi-xus e - ti-am pro no - bis, sub Pon-ti-o Pi-la -

1. seul
Cru-ci-fi-xus e - ti-am pro no - bis, sub Pon-ti-o, sub Pon-ti-o Pi-la - to, sub Pon-ti-o Pi-la -

1. seul
Cru - ci - fi-xus e - ti-am pro no - bis, sub Pon-ti-o Pi-la -

6 # 6 #6 #6 6 # 5 6 #6 5 6 # 6 #3 #6

428

to, cru-ci-fi-xus e-ti-

to,

to,

6 #6
#4

#5 6 #6 6 #6 # # 6 # 6

432

am pro no - bis, sub Pon - ti - o Pi - la - - to, sub Pon - ti - o, sub Pon - ti - o Pi - la -

cru - ci - fi - xus e - ti - am pro no - bis, pro no - bis, sub Pon - ti - o Pi - la - to,

cru - ci - fi - xus e - ti - am pro no - bis, sub Poin - ti - o Pi - la -

6 6 6 76

436

to, pas - sus, pas-sus et se-pul - tus est:

pas - sus, pas-sus et se-pul - tus est:

to, pas - sus, pas-sus et se-pul - tus est, et se - pul - tus est:

6 5 6 5 4 3 6 6 6 6 \flat 6

444

ras, se - cun - dum Scrip - tu - ras:

se - cun - dum Scrip - tu - ras:

dum, se - cun - dum Scrip - tu - ras:

ras, se - cun - dum Scrip - tu - ras:

6

7 6 # 6 5 #3

CHŒUR

449 *tous*

et as - cen - - - dit, as - cen - dit in cæ - lum, et as - cen - dit, as - cen - dit in

tous

et as - cen - - - dit, as - cen - dit in cæ - lum, et as - cen -

tous

et as - cen - - - dit, as -

tous

et as - cen - - - dit, as - cen - dit in cæ - lum, as -

Violons et flûtes

tous

acc. seul *tous*

7 #6 # 6 6 5 6 5 #6

457

cæ - lum, as - cen - dit in cæ - lum, se - det, se - det ad dex - te - ram Pa - - tris;

- - - - - dit in cæ - lum, se - det ad dex - te - ram Pa - - tris;

cen - dit in cæ - lum, in cæ - lum, se - det, se - det ad dex - te - ram Pa - - tris;

cen - dit in cæ - lum,

7 6 5 4 3 #

465

et i - te - rum, et i - te - rum ven - tu - rus est cum glo - ri - a

et u - re - rum, et i - te - rum ven - tu - rus est cum glo - ri - a

et i - te - rum, et i - te - rum ven - tu - rus est cum glo - ri - a

et i - te - rum, et i - te - rum ven - tu - rus est cum glo - ri - a

470

ju - di - ca - re vi - vos et mor - - - - tu - os:

ju - di - ca - re vi - vos etm mor - - - - - tu - os:

ju - di - ca - re vi - vos et mor - - - - - tu - os:

ju - di - ca - re vi - vos et mor - - - - tu - os:

6 5
7
7
9 8
6 4
5 #3

477

cu-jus re - gni non e - rit fi - nis, non, non e - rit fi - nis, non, non, cu - jus

cu-jus re - gni non, non e - rit fi - nis, non, non e - rit fi - nis,

cu-jus re - gni non, non e - rit fi - nis, non, non e - rit fi - nis, non, non, cu - jus

cu-jus re - gni non, non e - rit fi - nis non, non e - rit fi - nis, non,

6 b 6 #3 b

486

re - gni non e - rit fi - nis, non, non, cu - jus re - gni non, non e - rit fi -

cu - jus re - gni non e - rit fi - nis, non, non, cu - jus re - gni non, non e - rit

re - gni non e - rit fi - nis, non, non, cu - jus re - gni non, non e - rit, non e - rit

non, cu - jus re - gni non re - gni fi - nius, non, non, cu - jus re - gni non, non e - rit

re - gni non e - rit fi - nis, non, non, cu - jus re - gni non, non e - rit, non e - rit

non, cu - jus re - gni non re - gni fi - nius, non, non, cu - jus re - gni non, non e - rit

494

- - - nis.
 fi - - - nis.
 fi - - - nis.
 fi - - - nis.

5
4 3
 #3
 b
 5 6
 5 6
 # 6
 7 6 #
 b

510

ex Pa-tre Fi-li-o-que pro-ce - dit;

2. Dessus seul

qui es Pa-tre Fi-li-o-que, ex Pa-tre Fi-li-o-que pro-ce - dit;

#

516

si-mul a-do-

si-mul a-do-

2. Haute-contre seule

qui cum Pa-tre et Fi-li-o si-mul a-do-

6 #6

522

ra - tur et con-glo-ri - fi - ca - tur,

ra - tur et con-glo-ri - fi - ca - tur,

ra - tur et con-glo-ri - fi - ca - tur,

tous

tous

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

532

est per Pro-phe - tas.

est per Pro-phe - tas.

8 est per Pro-phe - tas.

tous

#3 6 5 3
b 4

#

CHŒUR

537

Et U - nam, Sanctam, Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am.

Et U - nam, Sanctam, Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am.

Et U - nam, Sanctam, Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am.

Et U - nam, Sanctam, Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am.

♯ 6 6 # 6 5 3

545 SOLI

Con-fi - te - ro u-num Bap - tis - ma in re-mis-si - o-nem pec-ca - to - - - rum.

Con-fi - te - or u-num Bap - tis - ma in re-mis-si - o-nem pec-ca - to - - - rum. Et ex - pec -

Con-fi - te - or u-num Bap - tis - ma in re-mis-si - o-nem pec-ca - to - - - rum. Et ex -

Con-fi - te - or u-num Bap - tis - ma in re-mis-si - o-nem pec-ca - to - - - rum. Et ex - pec-to, ex -

6 #6 6 5 6 76 76 # # 7
#4 #5

CHEUR

563

tous
Et vi - tam ven - tu - ri sæ - cu - li. A - - - men, a - - - - - men, a -

tous
Et vi - tam ven - tu - ri sæ - cu - li. A - men, a - - - - men, a - men, a - men, a -

tous
Et vi - tam ven - tu - ri sæ - cu - li. A -

tous

b 5 # # b 6 6 5 4 3

579

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

#4 7 5 # b 5 6 #
 2 #3 4 3 9 8 b #4 #

A l'offertoire les violons joueront Laissez paître vos bestes en d la re sol #

4. Sanctus

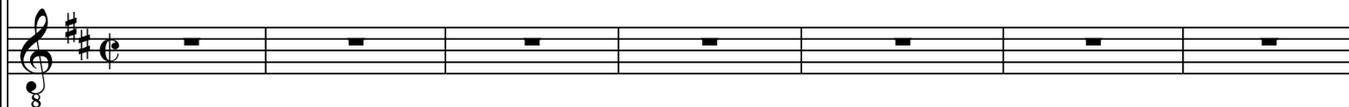
O Dieu que n'estois je en vie
Premier Sanctus

587

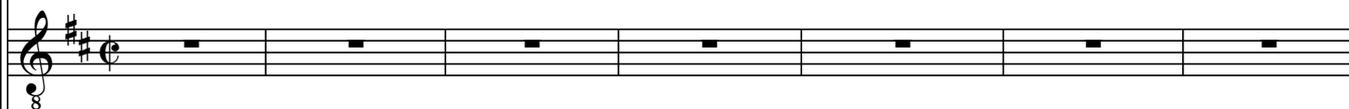
DESSUS



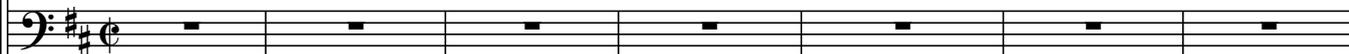
HAUTES-CONTRE



TAILLES



BASSES

DESSUS
DE VIOLON
& DE FLÛTESHAUTES-CONTRE
DE VIOLONTAILLES
DE VIOLON

BASSE CONTINUE



5 6

5 6

6 5

#4

6 5

594

#4

5 6 #

6 3

CHŒUR

Second Sanctus

603

Sanc-tus, Sanc - - - - tus, Sanc-tus,
 Sanc-tus, Sanc - - - - tus, Sanc-tus,
 Sanc-tus, Sanc - tus, Sanc-tus, Sanc-tus,
 Sanc-tus, Sanc - tus, Sanc-tus, Sanc -

6 3 5 6 5 6 6

610

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves. The first four staves are vocal parts, and the last four are piano accompaniment. The lyrics are: "Sanc - - - tus, Sanc - - - - - tus, Sanc - - - tus, Sanc - tus, Sanc-tus, Sanc - - - tus, Sanc - - - - - tus, Sanc-tus, Sanc-tus, Sanc - tus, Sanc-tus, Sanc - tus, Sanc - - - - - tus, Sanc-tus, Sanc - - - - - tus, Sanc-tus, Sanc - - - - -".

7 6 5 6

Troisième Sanctus

616

Sanc - - - - tus, Sanc-tus, Sanc - tus, Sanc - tus.

Sanc - - - - tus, Sanc-tus, Sanc-tus, Sanc - tus.

- tus, Sanc - tus, Sanc-tus, Sanc - - - - tus.

- - - - tus, Sanc - - - - tus, Sanc - tus.

6 6 6 5 6 6 #3

623

Ple - ni sunt cae - li et ter -

Ple - ni sunt cae - li et ter -

Ple - ni sunt cae - li et ter -

Ple - ni sunt cae - li et ter -

6 6 6

631

ra glo - ri-a, glo - ri-a tu - - - a. Ho - san - na in ex - cel - sis, ho - san - na, ho -

ra glo - ri-a, glo - ri-a tu - - - a. Ho - san - na in ex - cel - sis, ho - san - na, ho -

ra glo - ri-a, glo - ri-a tu - - - a. Ho - san - na in ex - cel - sis, ho - san - na, ho -

ra glo - ri-a tu - - - a. Ho - san - na in ex - cel - sis, ho - san - na, ho -

ra glo - ri-a tu - - - a. Ho - san - na in ex - cel - sis, ho - san - na, ho -

#

5 6

7 #6

639

sen-na in ex - cel - - - sis, ho - san - - - na in ex - cel - - - - sis.

san-na in ex - cel - - - sis, ho - san - - - - na in ex - cel - - - - sis.

san-na in ex - cel - - - sis, ho - san - na, ho - san-na in ex - cel - - - sis.

san-na. ho - san - na in ex - cel-sis, in ex - cel - - - - sis.

4
2

6

7

Suivez immédiatement

646 **SOLI**

1. seul
Be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, be - ne -

1. seul
Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, be - ne -

1. seul
Be - ne - dic - tus qui ve - nit, qui

acc. seul

6 6 65 5 6 5 6 6 4

652 §

The musical score consists of seven staves. The first four staves are vocal parts: Soprano (top), Alto (second), Tenor (third), and Bass (fourth). The bottom three staves are piano accompaniment: Right Hand (fifth), Left Hand (sixth), and Bass (seventh). The key signature is D major (two sharps). The lyrics are: "dic - tus qui ve - nit in no - mi-ne, in no - mi-ne Do - - - mi - ni." The piano part features a simple harmonic accompaniment with a bass line that includes the following fingering numbers: 6 5, 5, 5 6, 7 6 / #3 4, and 5 / 4 3.

dic - tus qui ve - nit in no - mi-ne, in no - mi-ne Do - - - mi - ni.

dic - tus qui ve - nit in no - - - - - mi-ne Do - mi - ni.

ve - nit in no - mi-ne, in no - mi-ne Do - - - - - mi - ni.

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

Reprise Hozanna

5. Agnus Dei

A minuit fut fait un resveil

Premier Agnus

1.

658

DESSUS

HAUTES-CONTRE

TAILLES

BASSES

DESSUS
DE VIOLON
& DE FLÛTES

tous

HAUTES-CONTRE
DE VIOLON

TAILLES
DE VIOLON

BASSE CONTINUE

6 3 5 6 6 6 6 6 3

4

666

2.

1. 2.

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

Second Agnus

CHEUR

SOLI

675

A - gnus De - i, a - gnus De - i, a - gnus De - i, a - gnus De - i,

A - gnus De - i, a - gnus De - i, a - gnus De - i, a - gnus De - i, qui

A - gnus De - i, a - gnus De - i, a - gnus De - i, a - gnus De - i,

A - gnus De - i, a - gnus De - i, a - gnus De - i, a - gnus De - i, qui

6 6 3 5 6 6 6 5 43 5 6

683

CHŒUR

The musical score consists of seven staves. The first four staves are vocal parts: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The last three staves are piano accompaniment: Right Hand (top), Middle (second), and Left Hand (bottom). The key signature has two sharps (F# and C#), and the time signature is 8/8. The lyrics are in French and Latin. The vocal parts have various markings such as *tous* and *2. seul*. The piano accompaniment features a steady bass line and chords in the right hand.

mi - se - re - re no - bis.

tous mi - se - re - re no - bis.

tol - lis, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

2. seul qui tol - lis pec - ca - ta mun - di: *tous* mi - se - re - re no - bis.

tous tol - lis, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

5 6 6 6 5 6 7 5 4 3

Troisième Agnus

691

Four empty musical staves, each with a treble clef and a key signature of two sharps (F# and C#). The staves are arranged vertically and are currently blank.

Musical score for the second system, including vocal line and piano accompaniment. The key signature is two sharps (F# and C#).

The vocal line (top staff) begins with the word *tous* and contains notes with accents. The piano accompaniment (middle and bottom staves) consists of chords and single notes.

Below the piano accompaniment, the following fingering numbers are indicated:

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

The number 4 is positioned below the 6th and 7th numbers.

699

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

**6. Noël “Laissez paître vos bêtes”
pour l’offertoire de la Messe de Minuit
transposé d’Ut M à Ré M
H. 531 (2)**

§
Violons & Flûtes [unis]

DESSUS
DE VIOLON
& DE FLÛTES

HAUTES-CONTRE
DE VIOLON

TAILLES
DE VIOLON

BASSE CONTINUE

6

1. §

2. §

1. Dessus de Violon & de Flûte

2. Dessus de Violon & de Flûte

acc. seul

13

Musical score for measures 13-20. The score is written for four staves: two treble clefs, one bass clef, and one grand staff (bass clef). The key signature is two sharps (F# and C#). The music features various rhythmic patterns including eighth and sixteenth notes, and rests.

21

Violons & Flûtes [unis]

Hautes-contre de violon

tous

Musical score for measures 21-28. The score is written for four staves: two treble clefs, one bass clef, and one grand staff (bass clef). The key signature is two sharps (F# and C#). The music features various rhythmic patterns including eighth and sixteenth notes, and rests. There are annotations for instrument groups: *Violons & Flûtes [unis]*, *Hautes-contre de violon*, and *tous*.

30

Musical score for measures 30-35. The score is written for four staves: Treble Clef (top), Alto Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature is two sharps (F# and C#). The music consists of eighth and sixteenth notes, with some rests and a fermata over a note in measure 31. The piece concludes with a double bar line and repeat dots in measure 35.

36

Musical score for measures 36-41. The score is written for four staves: Treble Clef (top), Alto Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature is two sharps (F# and C#). The music continues with eighth and sixteenth notes, including a fermata over a note in measure 37. The piece concludes with a double bar line and repeat dots in measure 41.

