

*Patrimoine
Musical
Français*

ÉDITION CRITIQUE

M.-A. Charpentier

MESSE À 8 VOIX ET 8 INSTRUMENTS [H.3]

monumentales

CmbV
Centre de musique
baroque de Versailles

ÉDITIONS DU CENTRE DE MUSIQUE BAROQUE DE VERSAILLES

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Édition de Catherine Cessac

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MESSE À 8 VOIX ET 8 VIOLONS ET FLûTES

[H.3]

Kyrie

Prélude

tous

[Les deux orchestres]

Dessus de violon & flûtes

[Hautes-contre de violon]

[Tailles de violon]

Basses de violon basson & orgue

7 6 7 # 6 7 4 3

4

9 8 7 4 3 9 8 7 6

7

7 # 6 b # 5 6 9 8 7 7 # # 5 #

1.
2.

11

Premier chœur

Dvn & fl

[Hcvn]

[Tvn]

Basses de violon ⁽¹⁾

[Dessus]

[Hautes-contre]

[Tailles]

[Basses]

Second chœur

Dvn & fl

[Hcvn]

[Tvn]

Basses de violon ⁽¹⁾

[Dessus]

[Hautes-contre]

[Tailles]

[Basses]

Orgue & basse continue

(1) ms : les parties de basses vocales et de basses de violon sont parfois confondues dans une même portée (cf. fac-similé, p. XXVII) ; durant toute la messe, les ajouts nécessaires pour l'établissement du texte musical apparaissent en petit corps.

Gloria

Le célébrant entonne *Gloria in excelsis Deo*



Glo - ri - a in ex-cel-sis De - o

57 **Guay**
violon seul

Musical score for measures 57-61. It includes staves for Dvn 1 & fl 1, Dvn 2 & fl 2, D 1, D 2, and [Bc]. The key signature is D major and the time signature is 3/4. The first violin part (Guay) is marked 'violon seul' and plays a melodic line. The other instruments have rests.

62

Musical score for measures 62-66. It includes staves for Dvn 1 & fl 1, Dvn 2 & fl 2, D 1, D 2, and [Bc]. The first violin part continues its melodic line. The other instruments have rests. At the end of the section, there are fingerings: 5, 4, 3.

67

Musical score for measures 67-71. It includes staves for Dvn 1 & fl 1, Dvn 2 & fl 2, D 1, D 2, and [Bc]. The first violin part continues its melodic line. The other instruments have rests. The lyrics 'Glo - ri - a, glo - ri - a, glo - ri - a' are written below the staves. At the end of the section, there is a fingering: #6.

(1) *Nivers, Graduale Romanum, 1697.*
À transposer en ré.

73

fl. seule

in ex - cel - sis De - o,

in ex - cel - sis De - o,

7 6 5 7 5 b6 7 6

81

7 5 4 3

87

Dvn & fl

glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a,

5 b

Credo

Le prestre entonne *Credo in unum Deum*

(1)

Cre - do in u - num De - um

397

[Premier chœur]

[Dvn & fl]

[Hcvn]

[Tvvn]

[Bvvn]

[D]

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

[Hc]

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

[T]

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

[B]

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

[Second chœur]

[Dvn & fl]

[Hcvn]

[Tvvn]

[Bvvn]

[D]

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

[Hc]

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

[T]

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

[B]

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

[Bn, org & bc]

♯4 4 3 #

(1) À transposer en ut.

The first system consists of four staves. The top staff is a treble clef with a 3/4 time signature, containing several measures of rests. The second and third staves are bass clefs, with the second staff containing rhythmic patterns of eighth and sixteenth notes. The bottom staff is a bass clef with rests.

The second system features two vocal lines and two instrumental staves. The vocal staves are in treble clef with 3/4 time signature. The lyrics are: "et vi-tam ven-tu-ri sæ - cu-li. A - - - - - men, a - - -". The instrumental staves are in bass clef with 3/4 time signature, providing accompaniment for the vocal lines.

The third system consists of four staves, all of which contain rests throughout the system.

The fourth system features two vocal lines and two instrumental staves. The vocal staves are in treble clef with 3/4 time signature. The lyrics are: "et vi - tam ven-tu-ri". The instrumental staves are in bass clef with 3/4 time signature and contain rests.

The fifth system consists of a single bass line in bass clef with a 3/4 time signature. It contains a sequence of notes with figured bass notation below: ♯, #6, 5, 6, 7, 4, 3.

First system of the musical score, consisting of a vocal line and three instrumental staves (violin, viola, and cello/bass).

Second system of the musical score, including vocal lines with lyrics and instrumental accompaniment.

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

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

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

Third system of the musical score, primarily instrumental accompaniment.

Fourth system of the musical score, including vocal lines with lyrics and instrumental accompaniment.

sæ - cu-li. A - men, a - - - - - men, a - men, a - men, a - - - - -

et vi - tam ven-tu-ri sæ - cu-li. A - - - - -

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

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

The first system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.

The second system includes vocal lines with lyrics and piano accompaniment. The lyrics are: "men, et vi-tamven-tu-ri sæ-cu-li, a - - - - - men, a - men, a - men, a - -".

The third system consists of four staves of piano accompaniment, continuing the musical texture from the previous systems.

The fourth system includes vocal lines with lyrics and piano accompaniment. The lyrics are: "men, a - - - - - men, a - men, a - - men, a - men, a - men, a - -".

The fifth system consists of four staves of piano accompaniment. At the bottom, there is figured bass notation: 7 #6 ♯ b b b7 5 4 3.

Sanctus

822 P^r Sanctus

[Les deux orchestres]

[Dvn & fl]

[Hcvn]

[Tvn]

Bvn & org

829

835

841

848 **Second Sanctus**

[Premier chœur]

[Dvn & fl]

[Hcvn]

[Tvvn]

[Bvvn]

[D]
Sanc - - - - - tus, sanc - - - - - tus,

[Hc]
Sanc - - - - - tus, sanc - - - - - tus, sanc - - - - - tus,

[T]
Sanc - - - - - tus, sanc - - - - - tus, sanc - - - - - tus,

[B]
Sanc - - - - - tus,

[Second chœur]

[Dvn & fl]

[Hcvn]

[Tvvn]

[Bvvn]

[D]
Sanc - - - - -

[Hc]
Sanc -

[T]
Sanc - - - - -

[B]
Sanc - - -

[Bn, org & bc]

5 6 5 6 7 6 5 3 4 4 3

Benedictus

1005

D 1 Be - ne-dic-tus, be - ne-dic - tus qui ve - nit in -

D 2 Be - ne-dic-tus, be - ne-dic - tus qui ve - nit in - no-mi-ne Do - - - mi-ni,

B 2

[Bc]

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

1009

no-mi-ne Do - - - mi-ni, be - ne-dic-tus, be - ne-dic-tus, be - ne-dic-tus,

be - ne-dic-tus, be - ne-dic - tus, be - ne-dic-tus, be - ne-dic-tus, be - ne-dic-tus,

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

8 7 3 6 5 6
3 5 4 5 6

1014

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

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

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

6 6 6 # 7 [b] (1) 4 3 6 6 5
4 4 5 6 5 4 3 4 3

1018

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

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

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

4 3 4 3 4 3 b

(1) ms : b placé sous le temps.

*hozanna in excelsis comme cy devant
au Sanctus
il faut le copier encore dans toutes les parties
après les pauses du benedictus*

1022

[Premier chœur]

[Dvn & fl]

[Hcvn]

[Tvn]

[Bvn]

[D]

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

[Hc]

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

[T]

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

[B]

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

[Second chœur]

[Dvn & fl]

[Hcvn]

[Tvn]

[Bvn]

[D]

- ni. Ho-san-na, ho-san-na, ho-san-na in ex-

[Hc]

Ho-san-na, ho-san-na, ho-san-na in ex-

[T]

Ho-san-na, ho-san-na, ho-san-na in ex-

[B]

- ni. Ho-san-na, ho-san-na, ho-san-na in ex-

[Bn, org & bc]

5 6 6 6 5 6 b6 6 #6