

Marc-Antoine Charpentier
(1643-1704)

In Nativitatem
DNJC
canticum

H. 414
(1684)

PARTIE DE BASSE

Marc-Antoine Charpentier (1643-1704)
In Nativitatem D N J C Canticum

Preludium

The musical score is written for the bass part of a Preludium. It consists of five systems of three staves each (treble, middle, and bass clefs). The key signature is G major (one sharp) and the time signature is 3/4. The piece begins with a treble clef and a 3/4 time signature. The first system contains measures 1 through 5. The second system, starting at measure 6, contains measures 6 through 11. The third system, starting at measure 12, contains measures 12 through 17. The fourth system, starting at measure 18, contains measures 18 through 23. The fifth system, starting at measure 24, contains measures 24 through 29. The piece concludes with a double bar line at the end of the fifth system.

30 *récit de l'Historien*

Mlle isab.

Fri - gi - dæ no - ctis um - bra to - tum or - bem te - ge - bat, et im -

9
#7
4

8
5
3

33

- mer - si ja - ce - bant om - nes in som - no pro - fun - do.

6

7 #6
#3 4 4 5
3 3

37

Pas - to - res au - tem Ju - de - æ vi - gi - la - - - - - bant su - per gre - gem

40

su - um. Et ec - ce an - ge - lus Do mi ni ste - tit jux - ta e - os.

Gr.M.

Et ec - ce an - ge - lus Do mi ni, et ec - ce an - ge - lus Do mi ni ste - tit jux - ta e - os. Et cla - ri - tas

5 5 6

44

Mlle isab.

Et cla - ri - tas De - i cir - cum ful - - sit e - - os. Ti - mu - e - runt au - tem pas -

48

- to - res ti - mo - re ma - gno. Et di - xit il - lis An - ge - lus, di - xit il - lis An - ge - lus :

5

6
#4

52

Angelus

No - li - te ti - me - re, pas - to - - res,

7 6

60

No - li - te ti - me - re, pas - to - - res, no - li - te, no - li - te ti - me - - re,

69

No - li - te ti - me - re, no - li - te ti - me - re, pas - to - - - - res, no -

77

- li - te ti - me - re, pas - to - - - - res.

6 5 6 5

87

Ec - ce e - nim an - nun - ti - o vo - bis gau - di - um ma - gnum quod e - rit om - ni po - pu -

95

- lo : Qui - a na - tus est ho - di - e Sal - va - tor ve - ster

103

in ci-vi-ta - te Da - vid ; et hoc e - rit vo - bis si - gnum :

111

In-ve-ni-e - tis in - fan - tem pan-nis in-vo - lu - tum

118

et re - cli - na - tum in præ - se - pi - o. I - te, i - te, pas - to - res, i - te, i - te, pas -

125

- to - res, et a - do - ra - te, et a - do - ra - - - - - te,

132

et a - do - ra - - - - te il - - - lum. I - te, i - te, pas -

140

- to - res, et a - do - ra - - - - - te, et a - do - ra - te il - - -

TUTTI

148 D 1

- lum.
HC

Sur - ga - - mus, fes-ti - ne - mus, e - a - - - mus us-que Beth - le -

Sur -

7 6

153 D 1

- ga - mus, fes-ti - ne - mus, e - a - - - mus us-que Beth - le - em.

158

I - bi vi - de - bi-mus pu-e - rum qui na-tus est no - - bis. HC

Sur - ga - mus, fes-ti -

4 7

164

- ne - mus, e - a - - - - mus usque Beth-le-em, fes-ti - ne - mus, e - a - mus

170 D 1

us-que Beth - le - em. Pro-pe-re - mus, e - a - - - - mus

#6

176

us - que Beth - le - em, Sur - ga - - - mus, fes - ti - ne - mus, e -

5 6 5 6

181

a - mus. Quid, quid mo - ra - mur quid ? quid cunc - ta - - -

7 #6

187

mur, O pas - to - res i - ner - tes ?

mur. Sur - ga - mus, fes - ti - ne - mus, e - a - - - mus

HC

193

Sur - ga - mus, fes - ti - ne - mus, e - a - - - mus us - que Beth - le -

us - que Beth - le - em. e - a - mus, e - a - - - mus us - que Beth - le -

D 1

7 6

198

- em. Sur - ga - mus, fes - ti - ne - mus, e - a - mus us - que Beth - le - em.

203 *Marche*

Musical score for measures 203-207. The score is in 2/4 time and D major. It features a piano accompaniment with a steady bass line and a treble part with rhythmic patterns. A finger number '5' is indicated in the bass line at measure 205.

208

Musical score for measures 208-213. The score continues in 2/4 time and D major. It includes a piano accompaniment with a bass line and a treble part. Finger numbers '5' and '6' are indicated in the bass line at measures 209 and 213 respectively.

214

Musical score for measures 214-218. The score continues in 2/4 time and D major. It features a piano accompaniment with a bass line and a treble part. The bass line includes a melodic line with some chromaticism.

219

Musical score for measures 219-223. The score continues in 2/4 time and D major. It features a piano accompaniment with a bass line and a treble part. The treble part includes trills (marked with 'tr') in measures 219, 221, and 223.

225

Musical score for measures 225-229. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#). The music consists of eighth and quarter notes, with some rests and slurs. Measure 229 ends with a repeat sign.

230

Musical score for measures 230-234. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#). The music consists of eighth and quarter notes, with some rests and slurs. Measure 234 ends with a repeat sign. Below the bass staff, there are fingering numbers: 5, 6, #, 5/4, 3, #.

235

Musical score for measures 235-239. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#). The music consists of eighth and quarter notes, with some rests and slurs. Measure 239 ends with a repeat sign. A fingering number '5' is located below the bass staff.

240

Musical score for measures 240-244. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#). The music consists of eighth and quarter notes, with some rests and slurs. Measure 244 ends with a repeat sign. A fingering number '5' is located below the bass staff.

246

Joly

E - un - tes au - tem pas - to - res per - ve - ne - runt ad

248

lo - cum u - bi Je - sus na - tus e - rat et in - tran tes do - mum, in - ve - ne - runt Ma -

7 #6 5 #6

251

- ri - am et Jo - seph et pu - e - rum in - vo - lu - tum pan - nis et re - cli - na - tum in præ - ci - pi -

254

- o. Et pro - ci - den - tes ad - o - ra - ve - runt e - - - um, _____

7 #6 7 #3

261

in - cul - to sed de - vo - to car - mi - ne di - cen - - - tes :

6 4 5

268 / 292

Talon

1. Sal - ve, pu - e - ru - le, sal - ve te - nel - lu - le,
 2. O sum - ma bo - ni - tas, Ex - cel - sa de - i - tas,
 3. Vir - go pu - er - pe - ra Be - a - ta vis - ce - ra,

272 / 296

O na - te par - vu - le, Quam bo - nus es, O na - te
 Vi - lis hu - ma - ni - tas, Fit ho - di - e, Vi - lis hu -
 De - i cum o - pe - ra Dent fi - li - um, De - i cum

6 5 6

277 / 301

par - vu - le, Quam bo - nus es. Tu cæ - lum de - se - ris,
 - ma - ni - tas, Fit ho - di - e, Æ - ter - nus nas - ci - tur,
 o - pe - ra Dent fi - li - um, Gau - de flos vir - gi - num,

282 / 306

Tu mun - do nas - ce - ris No - bis te'ut mi - se - ris As - si - mi -
 Im - men - sus ca - pi - tur Et re - i te - gi - tur Sub spe - ci -
 Gau - de spes ho - mi - num, Fons la - vans cri - mi - num Pro lu - vi -

287 / 311

- les, No - bis te'ut mi - se - ris As - si - mi - les. [au chœur]
 - e, Et re - i te - gi - tur Sub spe - ci - e. [à la ritournelle]
 - um, Fons la - vans cri - mi - num Pro - lu - vi - um. [au chœur]

Suivez au chœur sans interruption

316 *Ritornelle*

322

328

334

*passer au second couplet
sans interruption
sur le chant du premier*

*[2e couplet]
la ritornelle repond
seulement a ce
second couplet*

*[3e couplet]
Le chœur et la ritornelle
repondent a ce troisieme
couplet*