

Marc-Antoine Charpentier  
(1643-1704)

# In Assumptione Beatae Mariae Virginis

Mélanges IX, 56  
(c. 1690)

H. 353

PARTIES INSTRUMENTALES Flûtes 1 & 2, Violons 1 & 2, Viola
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## In Assumptione Beatæ Mariæ Virginis

The first system of the musical score consists of four staves. The top staff is in treble clef with a 3/2 time signature. The second staff is in alto clef (C4). The third staff is in bass clef with a 3/2 time signature. The bottom staff is in bass clef. The music begins with a whole rest in the first measure, followed by a series of notes and rests across five measures.

The second system of the musical score starts at measure 6. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in alto clef. The third staff is in bass clef. The bottom staff is in bass clef. The music continues with various rhythmic values and accidentals across six measures.

The third system of the musical score starts at measure 13. It consists of four staves. The top staff is in treble clef. The second staff is in alto clef. The third staff is in bass clef. The bottom staff is in bass clef. The music continues with various rhythmic values and accidentals across seven measures. A flat (b) is indicated below the bottom staff in the first measure of this system.

20

Musical score for measures 20-25. The score is written for four staves: two treble clefs, one alto clef, and one bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. Measure 20 starts with a treble clef staff containing a quarter note with a mordent, followed by a dotted quarter note and an eighth note. The bass clef staff has a half note. The alto clef staff has a quarter note. The second treble clef staff has a quarter note with a sharp sign. The piece concludes with a double bar line.

26

Musical score for measures 26-32. The score is written for four staves: two treble clefs, one alto clef, and one bass clef. The music continues with similar rhythmic patterns and includes a fermata over a note in measure 29. The piece concludes with a double bar line.

33

Musical score for measures 33-39. The score is written for four staves: two treble clefs, one alto clef, and one bass clef. The music features a variety of note values and includes a fermata over a note in measure 36. The piece concludes with a double bar line.

40

Musical score for measures 40-46. The score is written for four staves: two treble clefs, one alto clef, and one bass clef. The music features a variety of note values and includes a fermata over a note in measure 45. The piece concludes with a double bar line.

passer page suivante -->

## TRIO (TACET)

47 *Ducroc ou haute contre adjointe*

Sus - pi - ra - - bat Ma - ri - a, sus - pi - ra - - bat Ma -

52

- ri - a dum cae - lum as - pi - ce - ret et prae de - si -

57

- de - - ri - o cla - ma - - - - - bat di - - - - - cens :

## FLÛTES SEULES

63 *flutes seules*

Hei, he - i mi - hi hei, he - i mi - hi qui - a in - co - la - tus

67

me - us pro - lon - ga - - - tus est. —

71

Hei, he - i mi - hi, hei, he - i mi - hi qui - a in - co - la - tus

75

me - us, qui - a in - co - la - tus me - us prolunga - - - - - tus est.

79

Quan - do ve - ni - am, quan - do ve - ni - am, quan - do,

83

quando, quando ve - ni - am et ap - pa - re - bo an - te fa - ci - em Do - mi - ni ?

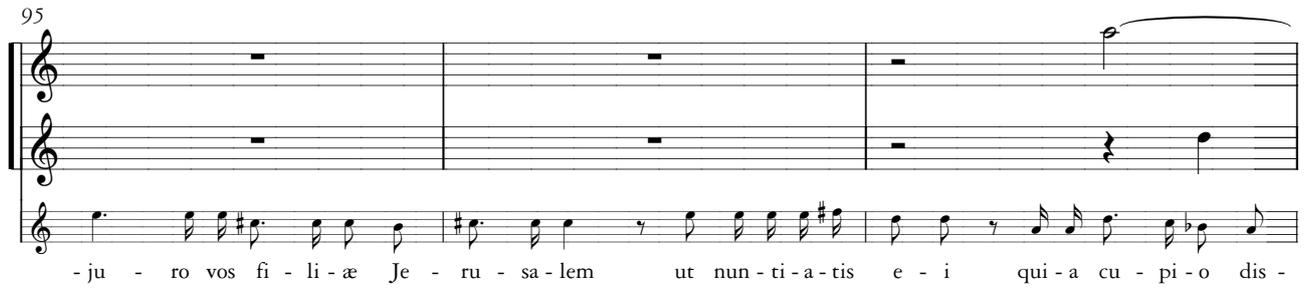
87

Quan - do ve - ni - am, quando, quando, quan - do,

91

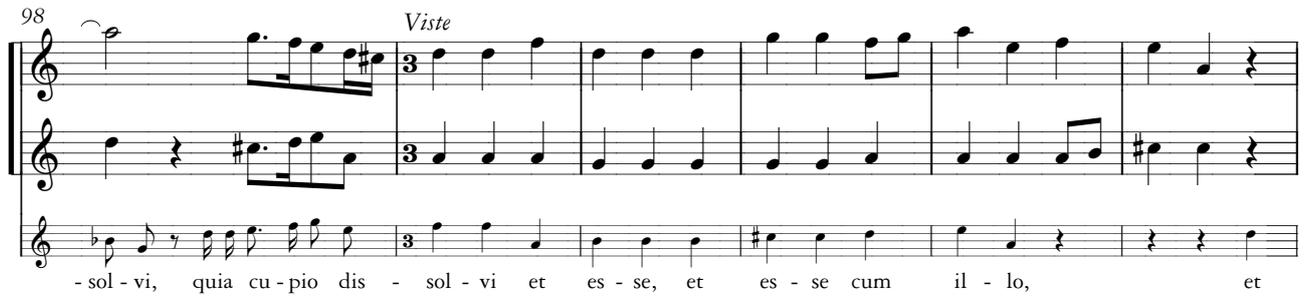
quando, quando veniam et appa - re - bo an - te faci - em Do - mi - ni ? Ad - ju - ro, ad -

95



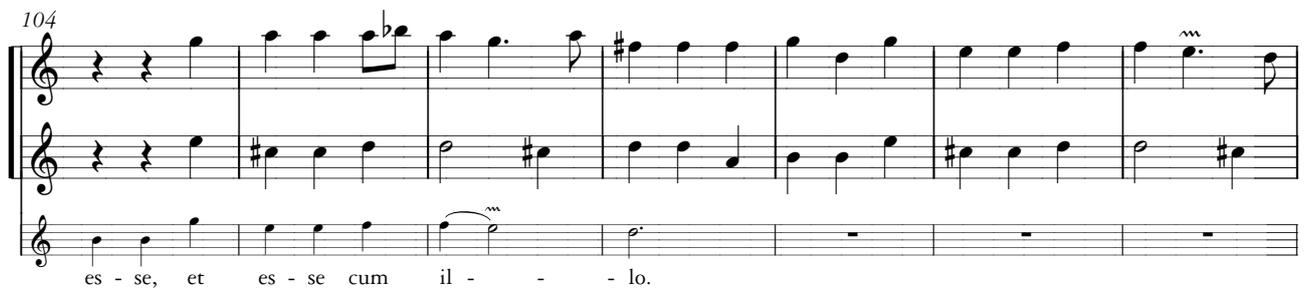
- ju - ro vos fi - li - æ Je - ru - sa - lem ut nun - ti - a - tis e - i qui - a cu - pi - o dis -

98 *Viste*



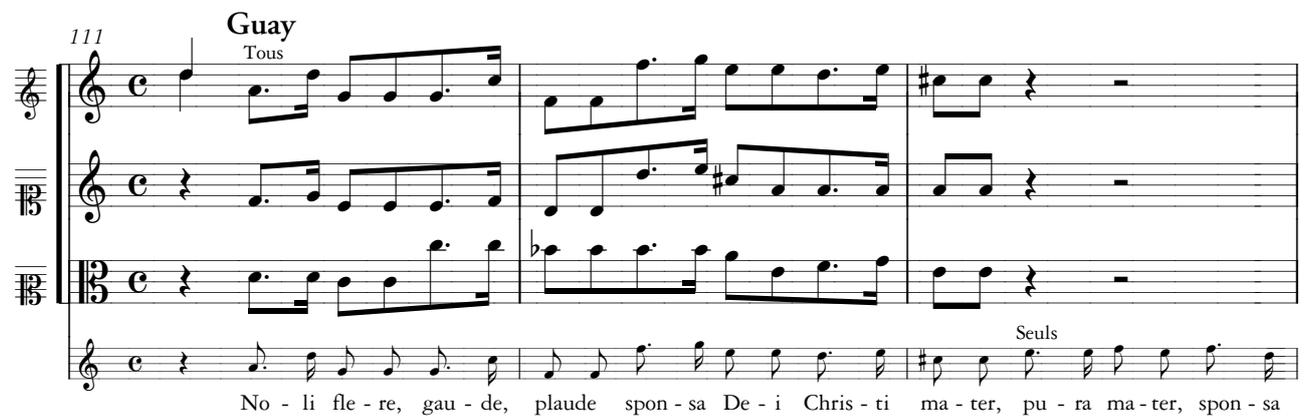
- sol - vi, quia cu - pio dis - sol - vi et es - se, et es - se cum il - lo, et

104



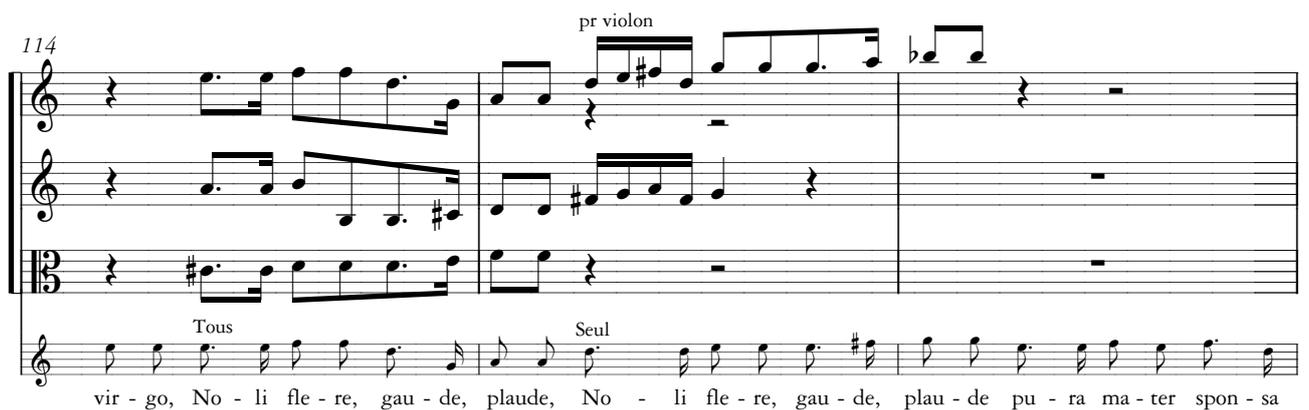
es - se, et es - se cum il - - - lo.

111 *Guay*  
Tous



No - li fle - re, gau - de, plaude spon - sa De - i Chris - ti ma - ter, pu - ra ma - ter, spon - sa

114 *pr violon*



vir - go, No - li fle - re, gau - de, plaude, No - li fle - re, gau - de, plau - de pu - ra ma - ter spon - sa

117 *Tous*

*Tous*

vir - go, No - li fle - re, gau - de, plaude, gau - de, gau - de, plau - - de.

120

*Seul*

En dilectus cæ - lo

124

[*Tous*]

tran - sit as - tra, tran - sit nu - bes in oc - cur - sum ti - bi prodit, mil - le cho - ros an - ge -

127

*Seul* *Tous*

- lo - rum, vir - ginum mil - le ca - ter - vas, mar - tyrum - que tri - um - phantum mil - le ducens mil - li -

130

- a, mil - le ducens mil - li - a.

134

No - li flere, gaude, plaude sponsa De - i Chris - ti ma - ter,

138

No - li fle - re, gau - de, plau - de spon - sa De - i Chris - ti ma - ter, pu - ra ma - ter, spon - sa

141

vir - go, No - li fle - re, gau - de, plaude, No - li fle - re, gau - de, plau - de, pu - ra ma - ter spon - sa

144

Tous

vir - go. No - li fle - re, gau - de, plaude, gau - de, gau - de, plau - - de, pu - ra ma - ter spon - sa

147

virgo, gau - de, plau - de.

151

155

*flute*

*flute*

*Vion*

*Vion*

*Pre B Christus*

Sur-ge, sur - ge, — sur-ge,

*Orgue*  
quand les flutes jouent l'orgue jouë leurs mesmes parties

#6 6 5

162

pro - pe-ra di - lec-ta me - a. — Ve - ni, ve - ni de Li - ba-no co - ro-

6 4 3  
5

169

- na - - - - be-ris, Ve - ni, ve - ni,

175

ve-ni, ve-ni de Li-ba-no co-ro-na - - - be-ris.

♭ ♭ # ♭ # 7 ♭<sub>4</sub> 5 4 3

182

Jam hi-ems tran-si-it, im-ber

#6

189

ab-i-it et re-ces-sit, ve-ni, ve - - - ni.

194

Nox in di-em, mors in vi-tam, ver sa-

199

- crum, ve - ni, ve - - - ni.

204

Ne-que luc-tus, ne-que clausus, ne-que fle-res, ne-que do-lor e - xit ul - - -

6/4 6/4

210

- tra. Sur-ge, sur - ge, — Sur-ge,

#6 6 5

217

pro - pe-ra di - le - cta me - a. — Ve - ni, ve - ni de Li - ba - no co - ro -

6 5 #6

224

- na - - - - be-ris, ve - ni de Li - ba - no co - ro - na - - - -

230

Musical score for voice and piano, measures 230-235. The score is in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system has two staves (treble clef), the second system has two staves (treble clef), the third system has two staves (treble clef), the fourth system has one staff (bass clef) with lyrics, and the fifth system has one staff (bass clef). The lyrics are "- be - ris." The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and rests.

6

237 **Grave**

Tous

Tous

Tous

Tous

Quæ est is - - - ta, quæ est  
Tous  
acc. seul

#4 7 6 #4

243

is - - - ta quæ as - cen - dit si - cut au - ro - - -

Tous

7 #6 5 6 5 #6 5 6

249

- ra quæ as - cen - dit si - cut au - ro - ra con - sur - gens.

5 6 6 5 6 5 #6 5 6



passer page suivante -->

271 hC adj.

Seul

At - to - li - te por - tas, prin - ci - pes, ves - tras et e - le - va - mi - ni

273 Seul

At - tol - li - te portas, principes, vestras et e - le - va - mi - ni por - tæ e - ter - na -

por - tæ e - ter - na - les, et e - le - va - mi - ni

Seul

At - to - li - te portas, principes,

276

- les et e - le - va - mi - ni, et e - le - va - mi - ni por - tæ e - ter - na -

et e - le - va - mi - ni, et e - le - va - mi - ni por - tæ e - ter - na -

ves - tras et e - le - va - mi - ni, et e - le - va - mi - ni por - tæ e - ter - na -

278

- les et in - tro - i - bit Rex glo - ri - æ.

- les et in - tro - i - bit Rex glo - ri - æ.

- les et in - tro - i - bit Rex glo - ri - æ.

283

Tous  
Et in - tro - du - cet ma - trem

289

su - am, et in - tro - du - cet ma - trem su - am in do - mum Pa - tris su - - -

296

- i et e - le - va - bit et e - le -

301

- va - bit il - - lam su - per om - nes cæ - los in æ - ter - - num.

306

Et e - le - va - bit il - -

312

- am, et e - le - va - bit, e - le - va - bit, e - le - va - bit il - lam su - per om - nes cae - -

318

- los in aeternum, in aeternum, in aeternum

324

- num, in aeternum.