

Troisième Leçon de Ténèbre de Vendredi Saint

Incipit Oratio Jeremiæ

Recordare

Haut dessus, Dessus, 2 Dessus et Basse continue

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H95

*Recordare*

M.A. Charpentier

5 | 4 | 3 | 4 | 3 |

10 | 4 | 3 |

15 | 6 | 10 | 9 |  $\frac{\#}{4}$  | 2 |

20

des.

in - ci - pit - o - - ra - - ti - o - - hie - re - mi - - æ - - pro -

2 4 7 6 5 3 6 4

-phe - - tae ae

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

des.

5  $\frac{6}{4}$  5 6  $\frac{6}{4}$  5  $\frac{6}{4}$  5 3

25

30

35

Musical score page 3, measures 40-45.

The score consists of five staves:

- Staff 1 (Treble Clef):** Starts with an open circle (F#). Measures 40-42 have eighth-note patterns. Measure 43 has a sixteenth-note pattern with a fermata over the first two notes. Measure 44 has eighth-note pairs. Measure 45 has eighth-note pairs followed by a measure of rests.
- Staff 2 (Treble Clef):** Measure 40: rest. Measures 41-44: rests. Measure 45: open circle (F#).
- Staff 3 (Treble Clef):** Measure 40: rest. Measures 41-44: rests. Measure 45: open circle (F#).
- Staff 4 (Bass Clef):** Measure 40: open circle (F#). Measures 41-42: eighth-note pairs. Measures 43-44: sixteenth-note patterns with a fermata. Measure 45: open circle (F#).
- Staff 5 (Bass Clef):** Measure 40: open circle (F#). Measures 41-42: eighth-note pairs. Measures 43-44: sixteenth-note patterns with a fermata. Measure 45: open circle (F#).

Measure numbers 40 and 45 are indicated above the staves. Measure 45 includes a key signature change to  $\frac{3}{2}$ .

50

des.

re - cor - da - re do - mi-ne quid ac - ci - de-rit no - - bis re - - cor - da - re do - mi-ne

bd

re - cor - da - re do - mi-ne quid ac - ci - de-rit no - - bis re - cor - da - re do - mi-ne

55

8

60

65

des.

quid ac - ci - de-rit no - - bis in - tu - e - re et res - pi - ce op - pro-bri

bd

quid ac - ci - de-rit no - - bis in - tu - e - re et res - pi - ce op - pro-bri

5 6 4 7 6 #

# 4 2 # 6

70: *des.* -um nos - - trum      in - tu - e - re et res - pi - ce op - pro - bri - um - - nos - - trum  
*bd* -um nos - trum      in - tu - e - re et res - pi - ce op - pro - bri - um - - nos - - trum

*des.*

*bd*

*bass continuo*

4 3      6 5      6 2      6 3 6 4 2      4 3

80

*des.* hae - re - di-tas - - - nos - tra ver - sa est ad a - li - e - - -  
*bd* 4 2      6 6      7

*des.* -nos do - mus nos - - trae ad ex - tra - - - - ne - os  
*bd*

*bass continuo*

7      6

85

des. bd

pu - pil-li fac - ti su - mus ab - sque pa - - - - -tre ma - tres

90

des. bd

a-quam nos - tram pe -  
nos - - - - -trae qua - - -si vi - du - ae

95

des. bd

--cu - bi - - bi - mus lig - na nos - tra pre - - - - -ti - o - com - pa -  
lig - na nos - tra pre - ti - o com - pa -

100

des. -ra - - vi - mus lig - na nos - - tra pre - tri o com - pa - ra - - vi -

bd -ra - - vi - -mus lig - na nos - tra pre - tri - o com - pa - ra - - vi -

(empty staff)

105

des. -mus

bd -mus

(empty staff)

(empty staff)

(empty staff)

(empty staff)

110.

This page contains six staves of musical notation. The top two staves are vocal parts: 'des.' (treble clef) and 'bd' (bass clef). The middle two staves are also vocal parts: 'des.' and 'bd'. The bottom two staves are for a basso continuo instrument, indicated by a brace and a bass clef. The vocal parts have lyrics written below them. Measure numbers 4 and 5 are indicated at the beginning of the basso continuo staves.

**des.**

cervi - cibus nos - tris mi-ni-ba - - - mur

**bd**

cervi - cibus nos - tris mi-ni-ba - mur las -

**des.**

las - - - sis las - - - sis non da - ba - tur re - - - qui - es

**bd**

-sis las - - - sis non da - ba - tur re - qui - es las -

**des.**

3

**bd**

3

120

This page contains six staves of musical notation. The top staff is for the piano/bass, featuring a treble clef, a key signature of one sharp, and a common time signature. The tempo is marked '120'. The second staff is for the soprano voice, labeled 'des.' (deceased), with lyrics: 'las - - sis non da - ba - tur re - qui - es non non non da -'. The third staff is for the alto voice, labeled 'bd' (bassoon), with lyrics: '- sis non - da - ba - tur re - qui - es non non non da -'. The fourth staff is for the piano/bass, with a bass clef and a common time signature. The fifth staff is for the soprano voice, with lyrics: '- ba - - tur re - - qui - es non da - ba - - tur - re - - qui - es'. The sixth staff is for the piano/bass, with a bass clef and a common time signature. Measure numbers 125 and 130 are indicated above the staves.

125

des.

bd

*doux*

130

des.

bd

**C**

**C**

**C**

135

des. ae - gyp - to de - di - mus  
bd ae - gyp - to de - di-mus ma - num et as - sy - ri - is ut sa - tu - ra - re - mur pa - ne

des. ma - num et as - sy - ri - is ut sa - tu - ra - re - mur pa - ne pa - tres  
bd - et as - sy - ri - is ut sa - tu - ra - re - mur pa - ne pa - tres nos - tri

des. nos - tri pec - ca - ve - runt pec - ca - ve - runt et non - - -  
bd pec - ca - ve - runt pec - ca - ve - runt et non non et

150

des. sunt et nos i - ni - qui - ta - tes e - o - rum por - ta - vi -

bd non sunt et nos i - ni - qui - ta - tes e - o - rum por - ta - vi -

*doux*

-mus et nos i - ni - qui - ta - tes e - o - rum por - ta - vi - mus

-mus et nos i - ni - qui - ta - tes e - o - rum por - ta - vi - mus

**160**

165

bd

ser - vi do - - mi - na - - - - - ti sunt nos

**165**

bd

7 4 3 5 6

tri non fu-it qui re - di - me-ret de ma - - - -nu - -

7 6

**170**

bd

e - - - o - - - rum non fu - it qui re - di - me-ret de ma - - - -

4 3 5 6 6

bd

- nu - e - o - - - rum

des.

in a - ni-

bd

4 3 9 10 8 5 4 3

180

des.

-ma - bus nos - - - - - tris - af - fe - re - ba - mus pa - nem no - - - - - bis

# 5 5 6 6

des. - a fa - ci - e - - - gla - - - di - i in de - ser - - - - -

185

des. - - - - - to - - - - -

3 2

3 2

3 2

3 2

190

195

des. pel - lis nos - tra qua - si cli - ba-nus ex-us - ta est ex - us - - ta est

bd pel - lis nos - tra qua - si cli - ba-nus ex-us - ta est ex - us - - ta est

5 6 5 6 5 4 3 5 6 5 3

5 6 5 6 5 4 3 5 6 5 3

200

205

des. a fa - ci - e tem - pes - ta - tum fa - - - mis mu - li - e - res in si - on

bd a fa - ci - e tem - pes - ta - tum fa - - - mis mu - li - e -

bass 5 6 4 6 6

210

des. hu - mi - li - a ve - runt hu - mi - li - a ve - runt et vir - gi-

bd -res in si - on hu - mi - li - a ve - runt hu - mi - li - a ve - runt

bass 6 6 7 7



225

des. tu - - - um je - ru - sa - lem je - ru - sa - lem

bd. tu - - - um je - ru - sa - lem je - ru - sa - lem

piano: 7 6      7 6 4 3      #      7 6

235

des. con-ver - te - re ad do - mi - num de - um tu - - - um

bd. con-ver - te - re ad do - mi - num de - um tu - - - um

piano: 7 6 4 3

240

des. con - ver - te - re je - ru - sa - lem con - ver - te - re ad do - mi -

bd con - ver - te - re je - ru - sa - lem con - ver - te - re ad do - mi -

6  
4

5

6  
4

7

245

250

des. -num de - um tu - - -um con - ver - te - re je - ru - sa -

bd -num de - um tu - - -um con - ver - te - re je - ru - sa - lem

$\frac{\#}{2}$

255

des.      -lem ad do - mi - num de - - - um tu - - um je - ru - sa - lem je - ru - sa -

bd      ad do - mi - num de - um tu - - - um je - ru - sa - lem je - ru - sa -

des.      -lem con - ver - te - re ad do - mi - num de - - um tu - - - um

bd      -lem con - ver - te - re ad do - mi - num de - - um tu - - - um

Charpentier H95: Troisième Leçon de Ténèbre pour Vendredi Saint.

Comments.

The source is Mélanges autograph Volume I, cahier 6, folio 59v-62

First performance: Semaine Sainte 1673.

In this transcription the original time signatures are used, just as Charpentiers ornaments and void notation.

The ornaments are fully covered in her thesis by Shirley Thomson (available from internet:  
<https://hull-repository.worktribe.com/output/4212196/the-autograph-manuscripts-of-marc-antoine-charpentier-clues-to-performance>).

Incipit oratio Jeremiæ Prophetæ.

Recordare Domine quid acciderit nobis; intuere et respice opprobrium nostrum.

Haereditas nostra versa est ad alienos, domus nostræ ad extraneos.

Pupilli facti sumus absque patre; matres nostræ quasi viduæ.

Aquam nostram pecunia bibimus, ligna nostræ pretio comparavimus.

Cervicibus nostris minabamur; lassis non dabatur requies.

Aegypto dedimus manum et Assyriis ut saturaremur pane.

Patres nostri peccaverunt et non sunt, et nos iniquitates eorum portavimus.

Servi dominati sunt nostri; non fuit qui redimeret de manu eorum.

In animabus nostris afferebamus panem nobis a facie gladii in deserto.

Pellis nostra quasi clibanus exusta est a facie tempestatum famis.

Mulieres in Sion humiliaverunt et virgines in civitatibus Juda.

Jerusalem convertere ad Dominum Deum tuum.

Here beginneth the prayer of the Prophet Jeremiah.

Remember, o Lord, what is come upon us; consider, and behold our reproach.

Our inheritance is turned unto strangers, our houses unto aliens.

We are orphans and fatherless; our mothers are as widows.

We have drunken our water for money; our wood is sold unto us.

Our pursuers are upon our necks; we are weary, and have no rest.

We have given the hand the Egyptians, and to the Assyrians, to be satisfied with bread.

Our fathers have sinned, and are not; and we have borne their iniquities.

Servants rule over us; there is none to deliver us out of their hand.

We get our bread with the peril of our lives, because of the sword of the wilderness.

Our skin is black like an oven, because of the burning heat of famine.

They ravished the women in Zion, and the maids in the cities of Judah.

Jerusalem, return to the Lord your God.





doux

8<sup>\*</sup> *Si non dabatur requies non nunquid dabatur re-gales nondabat haec requies*

8<sup>\*</sup> *Si non dabatur requies non non nobis dabantur re qui ex non dabatur requies*

8<sup>\*</sup> *degypto pedimus manus et afflyti*  
*degypto dedimus manus et afflyti* *is ut satura removit parte etas*

8<sup>\*</sup> *is ut satura removit parte* *natura nostra peccata ne-mur peccata*

8<sup>\*</sup> *is ut satura removit parte no-stri peccata ne-mur peccata ne-*

8<sup>\*</sup> *verum et non sunt et nos qui prius tanta et omnia portavimus*

8<sup>\*</sup> *nunquid non sunt et nos sunt et nos in: quis in te et quin portavimus*

8<sup>\*</sup> *mus et nos iniquitate et omnia portavimus*

8<sup>\*</sup> *mus et nos iniquitate et omnia portavimus*

8<sup>\*</sup> *mus et nos iniquitate et omnia portavimus*

8<sup>\*</sup> *Jesus in domina hi sum nos minor fuit quire*

8<sup>\*</sup> *similitudine non fuit quire redimere de mea*

A handwritten musical score for organ, consisting of ten staves of music. The music is written in common time, with various note heads and stems. The first staff begins with a bass clef and a 'C' key signature. The second staff begins with a treble clef and a 'G' key signature. The third staff begins with a bass clef and a 'C' key signature. The fourth staff begins with a treble clef and a 'G' key signature. The fifth staff begins with a bass clef and a 'C' key signature. The sixth staff begins with a treble clef and a 'G' key signature. The seventh staff begins with a bass clef and a 'C' key signature. The eighth staff begins with a treble clef and a 'G' key signature. The ninth staff begins with a bass clef and a 'C' key signature. The tenth staff begins with a treble clef and a 'G' key signature. The score includes several fermatas and rests. The text 'in animabes nos' appears in the middle of the page, and 'mis a terra hancus pane no' appears at the bottom right.

A handwritten musical score for a string quartet (two violins, viola, and cello/bass). The score consists of ten staves of music, each with a unique rhythmic pattern. The first two staves begin with a treble clef, while the remaining eight staves begin with a bass clef. The time signature varies throughout the piece, indicated by a 'T' followed by a number. The key signature is mostly C major, with occasional sharps and flats. The music includes various note heads, stems, and bar lines. Several staves contain lyrics in Spanish, such as 'afaire', 'spadi i indece', 'religion aqua cibybanus exustus exusta', 'afaci et tempus statim fa mis multe regis si on sumit a varia', and 'afaci et tempus statim fa mis multe regis si on sumit a varia'. The score is written on a grid of five horizontal lines and four vertical bar lines.

A handwritten musical score for organ, page 7, showing measures 11 and 12. The score consists of two systems of staves. The top system uses soprano and alto staves, and the bottom system uses bass and tenor staves. The notation includes various note heads (solid black, hollow black, and white) with stems and bar lines. Below the music, there is Latin text in two rows:

venerat et virgines in civitatis iudea ierusalem regnatum conversa  
hunc ita venus et virgines in civitatis iudea ierusalem regnatum conversa

