

Marc-Antoine Charpentier

Judicium Salomonis

RECENT RESEARCHES IN THE MUSIC OF
THE BAROQUE ERA • VOLUME I

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JUDICIUM SALOMONIS

[1. Prelude]

Tous [1st violins, flutes, oboes]

Tous [2nd violins]

Tous [Violas]

Tous [Orchestral cellos; continuo cellos, bassoons, organ]

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

6 6 6 b5 7 6 #6

10

Detailed description: This is a musical score for the first prelude of 'Judicium Salomonis'. It consists of two systems of staves. The first system includes staves for 1st violins, 2nd violins, violas, and an orchestra (cellos, bassoons, organ). The second system continues the orchestral parts. The score is written in 2/2 time and features various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat).

15 20

Measures 15-20 of a musical score. The system consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The vocal line features a melodic line with various intervals and accidentals, including a trill in measure 20. The piano accompaniment provides harmonic support with chords and moving lines. The bass line includes a sequence of notes: $\flat 5$, 9, 8, \flat , #, $\sharp \frac{1}{2}$, \flat , #.

25

Measures 25-30 of a musical score. The system consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The vocal line continues with a melodic line, featuring a trill in measure 25. The piano accompaniment and bass line provide harmonic support. The bass line includes a sequence of notes: 6, $\frac{6}{5}$, 4, #3, 7, 6, $\flat 5$.

30

Measures 30-35 of a musical score. The system consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The vocal line features a melodic line with trills and slurs. The piano accompaniment and bass line provide harmonic support. The bass line includes a trill marked with a wavy line and a slur.

35 40

5 6 4 2 6 5 4 3

45 50 (1)

7 6 7 6 7 5 6 3 6

50 55

7 6 #4 9 8 4 3

(1) The parallel fifths (here between Violin I and Viola) are in the MS and, in fact, are not uncommon in Charpentier's music. Cf., meas. 52 (Violin I and II), 186, etc.