

40 Mm. pr. 35 190



VINGT MOTETS

PAR

Camille Saint-Saëns

N^o1. Edition-originaire

N^o2. Edition transposée.

Prix net: 10^f

·PARIS·

A. DURAND & FILS, Editeurs,

4, Place de la Madeleine, 4.

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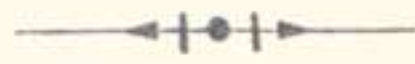
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O SALUTARIS

Nº 1

à Madame EVELYNE ENOCH

Adagio sostenuto

ORGUE

p legato

CHANT

O sa - lu - ta - ris,

Ped.

o sa - lu - ta - ris, sa - lu - ta - ris, sa -

- lu - ta - ris hos - ti - a Quæ cœ - li - pan - dis, pan - dis os - ti - um,

Quæ cœ - li pan - dis os - ti - um, Bel -

Ped.

- la premunt hos - ti - li - a, Bel -

- la premunt hos - ti - li - a, hos - ti - li - a;

Ped.

p

Da ro - bur, da ro - bur, da ro - bur, fer -

cresc. *f*

au - xi - li - um; Da robur, da robur, da

mf

Ped.

dol.

ro - bur, fer - au - xi - li - um, fer auxi - lium,

p *pp*

fer au - xi - li - um.

Ped.

O SALUTARIS

N° 2

à Madame J. VERNAUT

Senza tempo

CHANT

ORGUE

p

mf

p

f

O sa - lu - ta - - ris hos -

ti - a — Quæ coe - li pandis os - ti - um, —

O sa - lu - ta - - ris hos - ti - a —

Quæ coe - li pan - dis os - ti - um, — Bel - la pre - munt

hos - ti - li - a, Bel - la pre - munt hos - ti - li - a;

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

dolce
Da ————— ro - bur, Da —————

mf *p* *mf* *p*

The second system continues the vocal line with a long melisma over the words "Da ro - bur, Da". The piano accompaniment features dynamic markings of *mf* and *p* alternating between the two piano parts.

ro - bur, da ro - bur, fer au -

p

The third system shows the vocal line continuing with "ro - bur, da ro - bur, fer au -". The piano accompaniment includes a *p* dynamic marking in the right hand.

xi - li - um.

The fourth system concludes the vocal line with "xi - li - um." and features a final cadence in the piano accompaniment.

AVE, MARIA

N° 3

à Monsieur TH. BIAIS

Andantino

ORGUE

CHANT

A - ve, Ma - ri - a, A - ve, Ma - ri - a,

gra - ti - â ple - na, gra - ti - â

ple - na, gra - ti - â, gra - ti - â - ple - -

- na, Do - minus tecum: Be - ne -

pp

- dic - ta tu in mu - li - e - - ri - bus,

et be - ne - dic - tus frue - tus ven - tris tu - i,

cresc.

Je - - sus .

p *pp* *mf*

A - ve, Ma - ri - a, A - ve, Ma - ri - a,

p

gra - ti - â ple - na, gra - ti - â ple - na, gra -

- ti - â ple - - na!

All^o moderato

pp

Sanc - ta Ma - ri - a, —

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Ma - ter De - i, o - ra pro

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

no - bis - pec - ca - to - ri - bus,

The third system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

poco a poco cresc.
 nunc et in ho - ra mor - tis

poco a poco cresc.

The fourth system features a vocal line with a half rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. The instruction *poco a poco cresc.* is written above the vocal line and below the piano accompaniment.

nos - trae. O - ra pro - no - bis, —

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'nos' followed by a quarter rest, then a quarter note 'trae.' with a fermata. This is followed by a quarter rest, then a half note 'O', a quarter rest, and a half note 'ra' with a fermata. The system concludes with a quarter note 'pro', a quarter rest, a half note 'no', a quarter rest, and a half note 'bis' with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple harmonic accompaniment in the left hand.

o - ra pro - no - bis, — *poco a poco* o - ra pro -

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'o', a quarter rest, and a half note 'ra' with a fermata. This is followed by a quarter rest, a half note 'pro', a quarter rest, a half note 'no', a quarter rest, and a half note 'bis' with a fermata. The system then begins a new phrase with a quarter rest, a half note 'o', a quarter rest, and a half note 'ra' with a fermata. The piano accompaniment continues with the same rhythmic pattern, and the tempo marking '*poco a poco*' is placed above the vocal line and below the piano accompaniment.

dim. *sino al fine* no - bis pec - ca - to - ri -

The third system features a vocal line and a piano accompaniment. The vocal line begins with a half note 'no', a quarter rest, and a half note 'bis' with a fermata. This is followed by a quarter rest, a half note 'pec', a quarter rest, a half note 'ca', a quarter rest, and a half note 'to' with a fermata. The system concludes with a quarter rest, a half note 'ri', and a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple harmonic accompaniment in the left hand. The tempo marking '*dim.*' is placed above the vocal line, and '*sino al fine*' is placed above the piano accompaniment.

- bus, o - ra pro - no -

The fourth system continues the vocal line and piano accompaniment. The vocal line begins with a half note '- bus', a quarter rest, and a half note 'o' with a fermata. This is followed by a quarter rest, a half note 'ra' with a fermata, a quarter rest, a half note 'pro', a quarter rest, and a half note 'no' with a fermata. The piano accompaniment continues with the same rhythmic pattern, and the system concludes with a half note 'o' with a fermata.

- bis, o - ra pro -

The first system of music features a vocal line in a single treble clef and a piano accompaniment in two staves (treble and bass clefs). The vocal line begins with a half note 'bis,' followed by a whole note rest, and then a half note 'o' and a quarter note 'ra' with a dash. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

- no - - bis, pro - no - -

The second system continues the vocal line with a half note 'no', a dash, a half note 'bis,', a dash, a half note 'pro', a dash, a half note 'no', and a dash. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

- bis, pro - no - - bis.

The third system shows the vocal line with a half note 'bis,', a dash, a half note 'pro', a dash, a half note 'no', a dash, a half note 'bis.', and a dash. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

rit. pp

The fourth system concludes the piece. The vocal line has a half note rest followed by a whole note rest. The piano accompaniment features a 'rit.' (ritardando) marking in the first measure and a 'pp' (pianissimo) marking in the second measure. The right hand plays a descending eighth-note scale, while the left hand plays a simple bass line. The system ends with a double bar line.

AVE, MARIA

N^o 4

à Madame JULES BARBIER

And^{no} con moto

ORGUE

p

Musical notation for the organ introduction, consisting of two staves (treble and bass clef) in a 5/8 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'And^{no} con moto' and the dynamics are 'p'.

CHANT

p

First system of the vocal and organ accompaniment. The vocal line is on a single staff, and the organ accompaniment is on two staves (treble and bass clef). The lyrics are: A - ve, Ma - ri - a,

Second system of the vocal and organ accompaniment. The vocal line is on a single staff, and the organ accompaniment is on two staves (treble and bass clef). The lyrics are: gra - ti - â ple - na; A - ve, Ma - ri - a,

Third system of the vocal and organ accompaniment. The vocal line is on a single staff, and the organ accompaniment is on two staves (treble and bass clef). The lyrics are: Do - mi - nus te - cum; be - ne - dic - ta tu

cresc:

in mu - li - e - ribus; et be - ne - dic - tus

fruc - tus ven - tris tu - i, - Je - sus.

rit. dim. p

rit.

Sane - ta Ma -

- ri - a, ma - ter - De - i, o - ra pro -

cresc.

- no - bis, o - ra pro - no - bis pec - ca -

più cresc. *p*

- to - ribus, pec - ca - to - ribus, pec -

cresc. *p*

rit. *pp*

- ca - to - ri - bus, o - ra pro -

rit. *pp*

- no - bis, o - ra pro - no - bis,

cresc. *f* *rall.*

nunc et in ho - ra, et in ho - ra mor - tis -

cresc. *rall.*

dim.

nos - - - trae . A - - -

dim.

pp

- - - men , a - - -

pp

- - - men .

AVE, MARIA

N° 5

à Madame la Vicomtesse de GRANDVAL

And^{te} sempre legato

CHANT

A - ve, Ma - ri - a, gra - ti - à ple - na,

ORGUE

And^{te} sempre legato

p

A - ve, Ma - ri - a, Domi - nus te - cum; Be - ne - dicta tu

in mu - li - e - ri - bus; et be - ne - dic - tus frue - tus -

ven - tris - tu - i, Je - sus.

sempre p

Sanc - ta Ma - ri - a, ma - ter

De - i, o - - - ra pro no - - - bis,

o - ra pro no - bis pec - ca - to - ribus, nunc et in

poco cresc.

ho - rà mor - tis nos - træ,

mor - - - tis nos -

dim. *pp*

dolce

-trae, o - ra pro no - bis, o - ra pro

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest followed by the lyrics '-trae, o - ra pro no - bis, o - ra pro'. The piano accompaniment provides harmonic support with chords and moving lines.

no - bis nunc et in ho - ra, et in ho - ra

The second system continues the vocal line with the lyrics 'no - bis nunc et in ho - ra, et in ho - ra'. The piano accompaniment continues with similar harmonic textures.

mor - tis nos - tra, o -

dolcissimo

The third system features the lyrics 'mor - tis nos - tra, o -'. The tempo/mood marking *dolcissimo* is placed above the vocal line and below the piano accompaniment. The piano accompaniment features long, sustained chords.

-ra pro no - bis, o - ra pro

The fourth system contains the lyrics '-ra pro no - bis, o - ra pro'. The piano accompaniment continues with sustained chords.

no - bis .

rit.

The fifth system concludes with the lyrics 'no - bis .' and a fermata over the final note. The tempo marking *rit.* (ritardando) is placed above the piano accompaniment. The piano accompaniment features a descending melodic line.

INVIOIATA

N° 6

à Madame P. VIARDOT

Mod^{to} non troppo lento
dolce e tranquillo

CHANT

ORGUE

In - vi - o - la - ta, in - te - gra et cas - ta

Mod^{to} non troppo lento

p

Detailed description: This system contains the first two staves of music. The top staff is for the Chant, written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is for the Organ, written in a grand staff (treble and bass clefs) with the same key signature and time signature. The organ part begins with a piano (*p*) dynamic and features sustained chords and moving lines in both hands.

es, Ma - ri - - a; Quæ es ef - fec - ta

Detailed description: This system contains the third and fourth staves of music. The Chant staff continues with the lyrics 'es, Ma - ri - - a; Quæ es ef - fec - ta'. The Organ part continues with accompaniment, showing some melodic movement in the right hand.

ful - gida cœ - li por - ta, Quæ es ef - fec - ta ful - gida cœ - li

cresc. *f*

cresc. *mf*

Ped.

Detailed description: This system contains the fifth and sixth staves of music. The Chant staff has a crescendo hairpin leading to a forte (*f*) dynamic. The Organ part also has a crescendo hairpin and a mezzo-forte (*mf*) dynamic. A 'Ped.' (pedal) marking is present under the organ part.

por - ta, ful - gi - da cœ - li por - - ta.

pp

Detailed description: This system contains the seventh and eighth staves of music. The Chant staff concludes with the lyrics 'por - ta, ful - gi - da cœ - li por - - ta.'. The Organ part concludes with a piano-piano (*pp*) dynamic.

p

O Ma-ter al-ma Chris-ti ca-

Ped. senza Ped.

-ris-si-ma! Sus-ci-pe pi-a lau-dum prae-co-ni-a.

poco cresc. *espressivo*

Nos-tra ut pu-ra pec-to-ra sint et cor-po-ra. Te nunc

Ped. senza Ped.

dim.

fla-gi-tant, te-nunc fla-gi-tant de-vo-ta cor-da et

Ped.

dolcissimo

o - - ra . Tu - a per pre - ca - ta

ppp

dul - ci - so - na , tu - a per pre - ca - - ta

(:)

dul - ci - so - na , No - bis con - ce - das ,

(:)

cresc.

no - bis con - ce - - - das — ve - ni - am per

cresc.

sae - - cu - la .

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics 'sae - - cu - la .' are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both playing chords and moving lines.

pp

O be - ni - gna !

sempre più pp *dolcissimo*

Ped.

The second system continues the vocal line with the lyrics 'O be - ni - gna !'. The piano accompaniment includes the instruction 'sempre più pp' and 'dolcissimo'. A 'Ped.' (pedal) instruction is placed below the piano part.

pp

o re - gi - na !

Ped.

The third system features the vocal line with the lyrics 'o re - gi - na !'. The piano accompaniment includes a 'Ped.' instruction.

pp *f*

o Ma - ri - a ! Quæ

mf

Ped.

The fourth system features the vocal line with the lyrics 'o Ma - ri - a ! Quæ'. The piano accompaniment includes the instruction 'mf' and a 'Ped.' instruction.

so - la in - vi - o - la - ta — per - man - sis -

ppp

dolce poco a poco rit. in - vi - o - la - ta, in - vi - o - la -

dio poco a poco rit. Ped.

-ta perman - sis - ti, in - vi - o -

a tempo *pp*

-la - - ta per - man - sis - ti .

Più lento

DEUS ABRAHAM

à Mademoiselle RENÉE RICHARD

N°7

CHANT

Adagio *p*

De - us A - braham,

ORGUE

Adagio *p*

De - us I - sa - ac, et De - us Ja - cob

— vobiscum sit: — De - us A - braham, De - us I - sa - ac,

et De - us Ja - cob vo - bis - cum sit:

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves (treble and bass clefs) with a grand staff bracket. The music is in a 7/8 time signature. The vocal line begins with a half note 'et', followed by quarter notes 'De - us', eighth notes 'Ja - cob', and quarter notes 'vo - bis - cum sit:'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various rhythmic patterns and dynamics.

Et ip - se con - jun - gat vos,

The second system continues the musical score. The vocal line and piano accompaniment are in the same style as the first system. The vocal line begins with a quarter note 'Et', followed by quarter notes 'ip - se', eighth notes 'con - jun - gat', and a quarter note 'vos,'. The piano accompaniment continues with its melodic and bass lines.

cresc. Et ip - se con - jun - gat vos, im - ple - at - que

The third system introduces a dynamic marking of *cresc.* (crescendo). The vocal line and piano accompaniment are in the same style. The vocal line begins with a quarter note 'Et', followed by quarter notes 'ip - se', eighth notes 'con - jun - gat', and quarter notes 'vos, im - ple - at - que'. The piano accompaniment continues with its melodic and bass lines, also marked with *cresc.*

mf be - ne - dic - ti - o - nem su - am in vo - bis,

The fourth system introduces a dynamic marking of *mf* (mezzo-forte). The vocal line and piano accompaniment are in the same style. The vocal line begins with a quarter note 'be - ne - dic - ti - o - nem', followed by quarter notes 'su - am in vo - bis,'. The piano accompaniment continues with its melodic and bass lines, also marked with *mf*.

p

be - ne - die - ti - o - nem su - am in vo -

- bis.

Ped.

Be - a - ti om - nes qui ti - ment Do - mi - num,

qui am - bu - lant in vi - si - e - jus,

be - a - ti om - nes, be - a - ti om - nes

qui am - bu - lant in vi - is e - jus.

sotto voce
De - us A - braham, De - us

sotto voce

I - sa - ac, et De - us Ja - cob vo - biscum sit:

dolce *cresc.*

Et ip - se con - jun - gat vos, im - ple - at - que

f

be - ne - die - ti - o - nem su - am in vo - - bis,

f *dim.*

dim.

be - ne - die - ti - o - nem, be - ne - die - ti - o - nem

p

p rit.

su - am in vo - - bis.

pp

O SALUTARIS

DUO

Ténor et Baryton

à Messieurs PIROIA et QUIROT

N° 8

Allegretto (♩=80) *dol.*

TÉNOR

BARYTON

ORGUE

p *legato*

hos - ti - a, Quæ cœ - li pan - dis -

os - ti - um, *dol.*

O - sa - lu - ta - ris

M.G.

hos - ti - a, Quæ cœ - li pan - dis —

os - ti - um, Bel - la pre - munt

hos - ti - li - a, Bel - la pre - munt

hosti - li - a, Da ro - bur, - fer au - xi - li -

hosti - li - a, Da

- um.

ro - bur, fer - au - xi - li -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest followed by the syllable '- um.'. The piano accompaniment consists of a bass line with a melodic line and a supporting bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A dynamic marking of *p* (piano) is present above the vocal line.

dol. O - sa - lu - ta - ris hos - ti - a,

- um. *dol.* O - sa - lu - ta - ris hos - ti -

pp

The second system continues the vocal and piano parts. The vocal line has a *dol.* (dolente) marking above the first phrase. The piano accompaniment features a *pp* (pianissimo) marking. The melodic lines in both parts are more active, with eighth and sixteenth notes.

sa - lu - ta - ris hos - ti - a!

- a, sa - lu - ta - ris hos - ti - a!

pp

ppp

rit.

The third system concludes the piece. The vocal line has a *rit.* (ritardando) marking above the final phrase. The piano accompaniment has a *ppp* (pianississimo) marking and ends with a *rit.* marking. The piano part features sustained chords and a final cadence.

AVE, VERUM

à 2 voix égales

N° 9

And.^{te} sostenuto (♩ = 56)

PRIMA
A - ve, ve - rum cor - pus na - tum de Ma -

SECONDA
A - ve, ve - rum cor - pus na - tum de Ma -

ORGUE
And.^{te} sostenuto (♩ = 56)
p

- ri - a Vir - gi - ne, Ve - re pas - sum, im - mo -

- ri - a Vir - gi - ne, Ve - re pas - sum, im - mo -

- la - tum in cru - ce pro ho - mi - ne.

- la - tum in cru - ce pro ho - mi - ne. Cu - jus

Cu - jus la - tus per - fo -
 la - tus per - fo - ra - tum, Cu - jus la - tus per - fo -

- ra - tum flu - xit a - qua et san - guine, flu - xit
 - ra - tum flu - xit

a - qua et san - gui - ne.
 a - qua et san - gui - ne.

Es - to no - bis prae - gus - ta - tum mor - tis in ex -

Es - to no - bis prae - gus - ta - tum mor - tis in ex -

- a - mi - ne. O Je - su dul - cis! O Je - su pi - e!

- a - mi - ne. O Je - su dul - cis! O Je - su pi - e!

tu no - bis mi - se - re - re.

tu no - bis mi - se - re - re.

AVE, MARIA

à 2 voix égales

N° 10

Andante (♩=72)

dol.

PRIMA

SECONDA

Andante (♩=72)

dol.

ORGUE

p

ri - a, gra - ti - a

ri - a, gra - ti - a

ple - na, Do - mi -

ple - na, Do - mi -

ple - na, Do - mi -

ple - na, Do - mi -

- nus te - - -

- nus te - - -

The first system of music consists of three staves. The top two staves are vocal parts, both in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "- nus te - - -". The first vocal line has a long note on "nus" followed by a comma and a whole note on "te". The second vocal line has a whole note on "nus" followed by a comma and a melodic phrase on "te". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of three sharps. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

- cum: be - - - ne -

- cum: be - - - ne -

The second system of music consists of three staves. The top two staves are vocal parts, both in treble clef with a key signature of three sharps. The lyrics are "- cum: be - - - ne -". The first vocal line has a whole note on "cum:" followed by a melodic phrase on "be" and another whole note on "ne". The second vocal line has a whole note on "cum:" followed by a melodic phrase on "be" and another whole note on "ne". The piano accompaniment is on a grand staff with a key signature of three sharps, continuing the rhythmic pattern from the first system.

- die - ta - tu in mu - li -

- die - ta - tu in mu - li -

The third system of music consists of three staves. The top two staves are vocal parts, both in treble clef with a key signature of three sharps. The lyrics are "- die - ta - tu in mu - li -". The first vocal line has a melodic phrase on "die - ta - tu" followed by a whole note on "in" and another melodic phrase on "mu - li". The second vocal line has a melodic phrase on "die - ta - tu" followed by a whole note on "in" and another melodic phrase on "mu - li". The piano accompaniment is on a grand staff with a key signature of three sharps, continuing the rhythmic pattern from the first system.

- e - ri - bus, et be - ne -

- e - ri - bus, et be - ne -

- die - tus fruc - tus ven - tris

- die - tus fruc - tus ven - tris

tu - i Je -

tu - i Je -

- sus. Sane - ta Ma -

- sus. Sane - ta Ma - ri - a,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The lyrics are "- sus. Sane - ta Ma -". The middle staff is another vocal line in treble clef, starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "- sus. Sane - ta Ma - ri - a,". The bottom staff is a piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth notes and chords. The bass line has several rests marked with an 'x'.

- ri - a, ma - ter De - i,

ma - ter De - i, o - ra pro

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The lyrics are "- ri - a, ma - ter De - i,". The middle staff is another vocal line in treble clef, starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "ma - ter De - i, o - ra pro". The bottom staff is a piano accompaniment in treble and bass clefs, continuing the rhythmic pattern from the first system. The bass line has several rests marked with an 'x'.

o - ra pro no - bis pec - ca - to - ri -

no - bis pec - ca - to - ri -

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The lyrics are "o - ra pro no - bis pec - ca - to - ri -". The middle staff is another vocal line in treble clef, starting with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics are "no - bis pec - ca - to - ri -". The bottom staff is a piano accompaniment in treble and bass clefs, continuing the rhythmic pattern from the first system. The bass line has several rests marked with an 'x'. The word "cresc." is written above the top staff.

dim.
 - bus, pec - ca - to - ri - bus,
dim.
 - bus, pec - ca - to - ri - bus,

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are '- bus, pec - ca - to - ri - bus,'. The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a simpler bass line.

pp
 o - - - ra pro no - bis,
pp
 o - - - ra pro no - bis,

The second system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The lyrics are 'o - - - ra pro no - bis,'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

o - - - ra pro no - bis,
 o - - - ra pro no - bis, nunc et in

The third system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The lyrics are 'o - - - ra pro no - bis,' and 'o - - - ra pro no - bis, nunc et in'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

nunc et in ho - ra mor - tis -
ho - ra mor - tis -

pp

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'nunc et in ho - ra mor - tis -' on the first staff and 'ho - ra mor - tis -' on the second. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *pp* (pianissimo) is placed above the second vocal staff.

nos - - - trae. A - - -
nos - - - trae. A - - -

The second system continues the vocal and piano parts. The lyrics are 'nos - - - trae. A - - -' on the first staff and 'nos - - - trae. A - - -' on the second. The piano accompaniment maintains the same rhythmic pattern. A dynamic marking of *pp* is also present above the second vocal staff.

- - - - - men. _____
- - - - - men. _____

The third system shows the vocal parts concluding with the word 'men.' followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *pp* is visible above the second vocal staff.

SUB TUUM

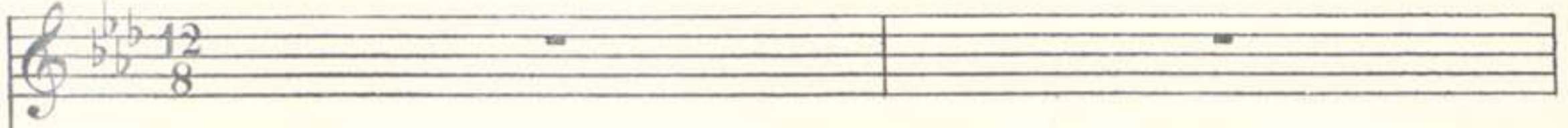
à 2 voix égales

N° 11

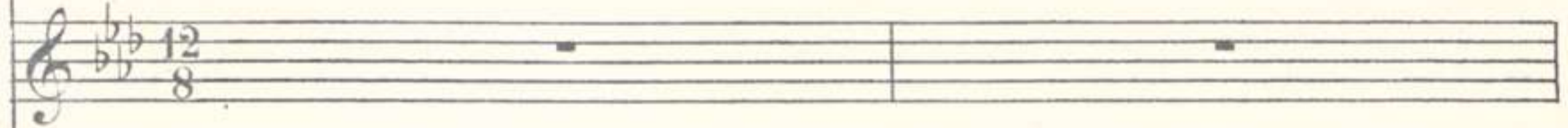
à Monsieur R. BUSSINE

Mod.^{to} non troppo lento

PRIMA



SECONDA

Mod.^{to} non troppo lento

ORGUE

sotto voce

sotto voce

Sub tu - um prae - si - dium

sotto voce

Sub tu - um prae - si - dium

con - fu - gi - mus Sanc - ta De - i

con - fu - gi - mus Sanc - ta De - i

poco f

ge - nitrix, De - i ge - ni - trix.

ge - nitrix, De - i ge - ni - trix.

p.

Nos - tras de - pre - ca - ti - o - nes

nos - tras de - pre - ca - ti - o - nes, Nos - tras de - pre -

cresc. *pp* *dolciss. ed espress.*

ne des — pi — ci — as, ne des — pi — ci — as in ne — ces — si —

pp *dolciss. ed espress.*

— ca — ti — o — nes ne des — pi — ci — as in ne — ces — si —

sotto voce

ta — ti — bus; Sed — a pe —

sotto voce

ta — ti — bus; Sed — a pe —

senza Ped.

— ri — culiscunc — tis li — be — ra nos,

— ri — culiscunc — tis li — be — ra nos,

li - be - ra nos sem - per, li - bera nos sem -

li - be - ra nos sem - per, li - bera nos sem -

p

- per Vir go glo - ri - o - sa

- per Vir go glo - ri - o - sa

pp

pp

(*) (Clavier de Récit)

et be - ne - die - ta, Vir - go

et be - ne - die - ta, Vir - go glo - ri -

poco cresc.

poco cresc.

(*) Sur les orgues à un seul clavier, on supprimera d'ici au signe \oplus , tout ce qui double les voix et l'on exécutera les arpèges avec la main droite. On fera de même pour les 4 mesures suivantes si l'on n'a pas de clavier de Pédales.

glo-ri-o - sa et be - ne - dic - ta,

- o - - sa - et - - be - ne - dic - ta, \oplus

les 2 claviers unis.

f Vir - - go glori - o - sa et - - be - - ne -

f Vir - - go glori - o - sa et - - be - - ne -

più f

poco a poco diminuendo

- dic - ta, et be - ne - dic - ta,

poco a poco diminuendo

- dic - ta, et be - ne - dic - ta,

p

Ped.

p
 et be - ne - die - ta, et be - ne -
p
 et be - ne - die - ta, et be - ne -

pp *p* *pp*

Ped.

- die - - - - -
 - die - - - - -

pp

- ta. A - - - men,
pp sempre
 - ta. A - - - men,
pp sempre

senza Ped.

A - - - men, A - - -

A - - - men, A - - -

The first system consists of three staves. The top two staves are vocal lines in a soprano and alto register, both in a key signature of two flats (B-flat major or D-flat minor). The lyrics are "A - - - men, A - - -" and "A - - - men, A - - -". The piano accompaniment is on the bottom staff, featuring a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment with chords and moving lines.

men. ppp

men. ppp

Ped.

The second system continues the vocal and piano parts. The vocal lines end with "men." and "men." with a fermata. Dynamic markings include *ppp* (pianissimo) above the first vocal line and below the second. A *Ped.* (pedal) marking is placed below the piano accompaniment. The piano accompaniment continues with similar rhythmic patterns.

The third system shows the final measures of the piece. The vocal lines are mostly rests, with a final fermata on a whole note. The piano accompaniment concludes with a final chord and a fermata. The key signature remains two flats.

BENEDICTUS^(*)

DUO

Soprano et Baryton

N^o 12All^{to} moderato

ORGUE

p e staccato

The musical score is arranged in three systems. The first system shows the Organ part with a treble and bass clef, playing chords and moving lines. The second system introduces the Soprano voice with the lyrics: "Be - nedic - tus, be - nedic - tus, be - ne - die - tus qui ve -". The third system introduces the Baritone voice with the lyrics: "_ nit in nomine Do - mini, qui ve - nit in nomine Do - mi - ni." Below the Baritone part, the Organ continues with the lyrics: "Be - ne - die - tus, be - ne - die - tus, be - ne - die - tus". The organ part consists of chords and moving lines in both hands, often with staccato markings.

SOPRANO

Be - nedic - tus, be - nedic - tus, be - ne - die - tus qui ve -

_ nit in nomine Do - mini, qui ve - nit in nomine Do - mi - ni.

BARYTON

Be - ne - die - tus, be - ne - die - tus, be - ne - die - tus

(*) Extrait de l'ORATORIO DE NOËL.

qui ve - nit in nomine Do - mini, qui ve - nit in nomine Do - mi -

SOPRANO

Be - nedictus, be - nedictus, in no -
- ni, qui ve - nit, qui ve - nit in no -

mi - ne, in nomine Do - mi - ni.
mi - ne, in nomine Do - mi - ni.

De - us Domi - nus,
De - us Domi - nus, et il - lu - xit

Do - minus il_luxit no -

no - bis Do -

- bis, il_luxit no - bis

- minus il_luxit no - bis.

De - us Dominus, De - us Dominus, et il - lu -

De - us Dominus, De - us Dominus, et il -

- xit et il - luxit no - bis, et il - luxit no - bis.

- lu - xit et il - luxit no - bis, et il - lu - xit no - bis.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "- xit et il - luxit no - bis, et il - luxit no - bis." and "- lu - xit et il - luxit no - bis, et il - lu - xit no - bis."

SOPRANO
sotto voce

De - us me - us es tu, et con - fi - te - bor -

pp tenuto

This system is for the Soprano part. It includes a vocal line with lyrics "De - us me - us es tu, et con - fi - te - bor -" and a piano accompaniment. The piano part is marked "pp tenuto".

BARYTON
sotto voce

ti - bi. De - us me - us es tu, et con - fi -

This system is for the Baryton part. It includes a vocal line with lyrics "ti - bi. De - us me - us es tu, et con - fi -" and a piano accompaniment.

SOPRANO

De - us me - us es tu, -

- te - bor - ti - bi. De - us me - us es tu, -

This system is for the Soprano part. It includes a vocal line with lyrics "De - us me - us es tu, -" and "- te - bor - ti - bi. De - us me - us es tu, -" and a piano accompaniment.

et con_fi - te - bor ti - bi. De_us me -

et con_fi - te - bor ti - bi. De_us me_us es tu

staccato

_us es tu, De_us me - us, et ex_al_ta - bo te, et ex_al_ta - bo

De_us meus es tu, et ex_al_ta - bo te, et ex_al_ta - bo

te. De_us meus es tu, De_us meus es tu, et ex_al_ta - bo

te. De_us me - us es tu, De_us me - us, et ex_al_ta - bo

te, et ex_al - ta - bo te, et ex - al - ta - bo te, et ex - al -

te, et ex_al - ta - bo te, ex_al - ta - bo, ex_al - ta -

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom two staves are a piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. The music is in a key with one sharp (F#) and a 4/4 time signature.

- ta - - bo, et ex - al - ta - - bo

- bo, et ex - al - ta - bo, et ex - al - ta - bo

The second system continues the vocal and piano parts. The vocal line has a long note on 'ta' in the first measure. The piano accompaniment features chords and moving lines in both hands.

te.

te.

The third system shows the vocal lines ending with a fermata on the word 'te'. The piano accompaniment is mostly silent, with some notes visible in the bass line.

The fourth system is dominated by the piano accompaniment. It features a complex, rhythmic pattern in both the treble and bass staves, with a forte (*f*) dynamic marking. The vocal lines are silent.

O SALUTARIS

TRIO

Soprano, Contralto et Baryton

N^o 13

à Madame R. BUSSINE

Moderato

SOPRANO

Musical notation for Soprano and Organ, first system. The Soprano part has a whole rest followed by a half note 'O' and a quarter note 'sa'. The Organ part consists of a right hand with eighth notes and a left hand with whole notes.

Moderato

ORGUE

p legato

O sa - lu -

Musical notation for Soprano and Organ, second system. The Soprano part continues with 'ta - ris - hos - ti - a, Quæ cœ - li'. The Organ part continues with eighth notes in the right hand and whole notes in the left hand.

Musical notation for Soprano and Organ, third system. The Soprano part continues with 'pan - dis - os - ti - um, Bel - la'. The Organ part continues with eighth notes in the right hand and whole notes in the left hand.

Musical notation for Soprano and Organ, fourth system. The Soprano part continues with 'pre - munt, premunt hos - ti - li - a; Da ro -'. The Organ part continues with eighth notes in the right hand and whole notes in the left hand.

- bur, fer au - xi - li - um.

The first system consists of a vocal line in a soprano clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line has a melodic line with a dotted note and a final whole note. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more static bass line.

CONTRALTO

O sa - lu -

The second system features a contralto vocal line in a soprano clef and a piano accompaniment. The key signature remains two flats. The vocal line has a melodic line with a dotted note and a final whole note. The piano accompaniment continues with a similar eighth-note pattern in the right hand and a bass line with some harmonic support.

- ta - ris - hos - ti - a, Quæ cœ - li

The third system features a vocal line in a soprano clef and a piano accompaniment. The key signature remains two flats. The vocal line has a melodic line with a dotted note and a final whole note. The piano accompaniment continues with a similar eighth-note pattern in the right hand and a bass line with some harmonic support.

pan - dis - os - ti - um, — Bel - la

The fourth system features a vocal line in a soprano clef and a piano accompaniment. The key signature remains two flats. The vocal line has a melodic line with a dotted note and a final whole note. The piano accompaniment continues with a similar eighth-note pattern in the right hand and a bass line with some harmonic support.

pre - munt, premunt hos - ti - li - a; Da ro -

- bur, fer au - xi - li - um.

SOPRANO

Da ro - bur, da

CONTRALTO

Da ro - bur,

ro - bur, fer au - xi - lium, Da ro - bur, da

cresc.

da ro - bur, fer au - xi - lium, Da ro - bur,

cresc.

ro - bur, fer au - xi - li - um, da ro - bur, da
 da ro - bur, fer au - xi - li - um, da ro - bur,

ro - bur, da ro - - bur. —
 da ro - bur, da ro - - bur.
 BARYTON
 O sa - lu -

O sa - lu - ta -
 O sa - lu - ta -
 - ta - ris — hos - ti - a, Quæ cœ - li

_ris hos - ti - a!
 _ris hos - ti - a!
 pan - dis - os - ti - um, Bel - la
 Da ro - bur,
 Da ro - bur,
 pre - munt, premunt hos - ti - li - a; Da ro -
 - bur, fer au - xi - li - um.

p
dolce
dolce
p

ro - bur, da - ro - bur, da -

- bur, da ro

Da ro

This system contains the first three staves of music. The top staff is a vocal line with lyrics 'ro - bur, da - ro - bur, da -'. The second staff is another vocal line with lyrics '- bur, da ro'. The third staff is a bass line with lyrics 'Da ro'. The piano accompaniment is shown in the bottom two staves, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

- mi - en - do *pp*

ro - bur, fer au - xi - li -

- mi - en - do *pp*

- bur, fer au - xi - li -

This system contains the next three staves of music. The top staff is a vocal line with lyrics '- mi - en - do' and a *pp* dynamic marking. The second staff is another vocal line with lyrics 'ro - bur, fer au - xi - li -'. The third staff is a bass line with lyrics '- bur, fer au - xi - li -'. The piano accompaniment continues in the bottom two staves with the same rhythmic pattern.

- um.

- um.

- um.

This system contains the final three staves of music on the page. The top staff is a vocal line with lyrics '- um.'. The second staff is another vocal line with lyrics '- um.'. The third staff is a bass line with lyrics '- um.'. The piano accompaniment concludes in the bottom two staves.

O SALUTARIS

TRIO

Soprano, Contralto et Baryton

N° 14

à Monsieur N. AUGUEZ

And^{no} sostenuto

BARYTON

ORGUE

p

And^{no} sostenuto

0 sa - lu - ta - ris hos - ti -

- a, 0 sa - lu - ta - ris hos - ti -

- a, Quæ cœ - li pan - dis os - ti -

- um, Quæ cœ - li pan - dis os - ti -

- um, Quæ cœ - li pan - dis os - ti - um;

— O sa - lu - ta - ris hos - ti - a, Quæ cœ - li pan - dis os - ti -

- um, Quæ pan - dis, cœ - li pan - dis

os - ti - um; CONTRALTO
Bel - la

staccato

pre - munt hos - ti - li - a,

SOPRANO

Bel - la pre - munt hos - ti - li -

a,
CONTRALTO

Bel - la - pre - munt
Bel - la -

hos - ti - li - a, Bel - la -

pre - munt hos - ti - li - a, Bel - la - pre - munt,

pre - munt Bel - la pre - munt hos - ti - li -

pre - munt Bel - la pre - munt hos - ti - li -

BAR. *f* Bel - la - pre - munt hos - ti - li -

- a, Da ro - bur,

- a, Da ro - bur,

- a, *sotto voce* fer auxi - li -

pp

Da ro - bur,

Da ro - bur, fer auxi - li -

- um, fer auxi - li - um, Da

fer au_xi - li - um, Da ro - bur,
 - um, Da ro - bur,
 ro - bur, Da ro - bur, Da

fer au - xi - li - um.
 O sa - lu - ta - ris
 ro - bur, fer auxi - li - um.

SOPRANO

O sa - lu - ta - ris
 hos - ti - a.

hos - ti - a, quæ cœ - li pan - dis

BARYTON

quæ cœ - li pan - dis, cœ - li pan -

quæ cœ - li pan - dis, cœ - li pan -

os - ti - um, quæ cœ - li pan - dis os -

- dis os - ti - um, quæ cœ - li pan - dis

- dis os - ti - um, quæ cœ - li pan - dis

- ti - um, quæ pan - dis, quæ pan - dis os -

os - ti - um, quæ pan - dis os -

os - ti - um, quæ pan - dis os - ti - um, O sa - lu -

p

p

cantabile

ti -
 ti - um, quæ pan - dis os - ti -
 ta - ris hos - ti - a, quæ cœ - li pan - dis os - ti -

- um, quæ cœ - li pan - dis os - ti - um, quæ pan -
 - um, quæ cœ - li pan - dis os - ti - um, quæ pan -
 - um, quæ pan

- dis os - ti -
 - dis os - ti -
 - dis, quæ pan - dis os - ti -

um, O sa - lu - ta - ris

dol.

um, O sa - lu - ta - ris

um, O sa - lu - ta - ris hos -

hos - ti - a, O sa - lu -

pp

hos - ti - a, O sa - lu -

pp

ti - a, O sa - lu -

ta - ris hos - ti - a.

ta - ris hos - ti - a.

ta - ris hos - ti - a.

pp

Ped.

TANTUM ERGO

à 3 voix égales

avec Chœur à l'unisson (ad libitum)

à Monsieur J. LECOQ

N^o 15

MEZZO-SOP^o

Moderato
p

Tantum er-go Sa-cra-mentum Ve-ne-remur cer-nu-

ORGUE

Moderato
p

- i; Et an-ti-quum do-cu-mentum No-vo ce-dat ri-tu-i:

SOPRANO

p

Tantum er-go Sa-cra-mentum Ve-ne-remur cer-nu-

CONTRALTO

p

Tantum er-go Sa-cra-mentum Ve-ne-remur cer-nu-

Tantum er-go Sa-cra-mentum Ve-ne-remur cer-nu-

- i; Et an - ti - quum do - cu - men - tum No - vo ce - dat ri - tu - i:

cresc.
Præstet fi - des sup - ple -

cresc.
Præstet fi - des sup - ple - men - tum,

- men - tum, Præstet fi - des sup - ple - men - tum Sen - su - um de - fec - tu -

cresc. *p*
Præstet fi - des sup - ple - men - tum Sen - su - um de - fec - tu -

cresc. *p*
Præstet fi - des sup - ple - men - tum Sen - su - um de - fec - tu -

- i. *f* Ge - ni - to - ri, Ge - ni -
 - i. *f* Ge - ni - to - ri, Ge - ni -
 - i. *f* Ge - ni - to - ri, Ge - ni -
 Chœur (*ad libitum*) *f* Ge - ni - to - ri, Ge - ni -

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music is marked with a forte (*f*) dynamic.

- toque Laus et ju - bi - la - ti - o, Sa - lus, ho - nor, virtus quoque Sit et
 - toque Laus et ju - bi - la - ti - o, Sa - lus, ho - nor, virtus quoque Sit et
 - toque Laus et ju - bi - la - ti - o, Sa - lus, ho - nor, virtus quoque Sit et
 - toque Laus et ju - bi - la - ti - o, Sa - lus, ho - nor, virtus quoque Sit et

The piano accompaniment continues with a grand staff. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music is marked with a forte (*f*) dynamic.

- tro_que Compar sit lau_da - ti - o.

- tro_que Compar sit lau_da - ti - o.

- tro_que Compar sit lau_da - ti - o.

- tro_que Compar sit lau_da - ti - o. A - -

dim.

mf *p*
A - - men.

mf *p*
A - - men.

mf *p*
A - - men.

pp
- - men, a - men.

p

AVE VERUM

QUATUOR ou CHEUR

pour 2 Sopranos et 2 Contraltos

N° 16

à Monsieur J. HALARY

Andante

ORGUE

p

Musical score for Organ, measures 1-10. The score is in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

Musical score for Organ, measures 11-20. The right hand continues the melodic development with some chromaticism, and the left hand maintains the accompaniment with a steady eighth-note pulse.

CONTRALTOS I et II

p

Musical score for Contraltos and Organ, measures 21-30. The Contraltos I and II part begins with a piano (*p*) dynamic and the lyrics "A - ve, a - ve". The organ accompaniment continues with sustained chords and a moving bass line.

ve - rum Cor - pus na - tum de Ma - ri - a Vir - gi -

SOPRANOS I et II

p A - ve, a - ve ve - rum Cor - pus na - tum de

- ne, A - ve ve - rum Cor - pus na - tum de

SOPRANO I

Ma - ri - a Vir - gi - ne,

SOPRANO II

Ma - ri - a Vir - gi - ne,

CONTRALTO I

Ma - ri - a Vir - gi - ne,

CONTRALTO II

Ma - ri - a Vir - gi - ne,

A - ve, a - ve ve - rum Cor -
 A - ve, a - ve ve - rum Cor -
 A - ve, a - ve ve - rum Cor -
 A - ve, a - ve ve - rum Cor -

- - pus na_tum de Ma_ri - a
 - - pus na_tum de Ma_ri - a
 - - pus na_tum de Ma_ri - a
 - - pus na_tum de Ma_ri - a

Vir - gi - ne.
Vir - gi - ne.
Vir - gi - ne.
Vir - gi - ne.

This section contains four vocal staves, each with the lyrics "Vir - gi - ne." and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with chords and a melodic line in the bass.

This block shows the piano accompaniment for the first system, featuring a complex chordal texture with many notes in the right hand and a simpler bass line in the left hand.

CONTRALTOS I et II

Ve - re pas - sum,

This section features two vocal staves for Contraltos I and II with the lyrics "Ve - re pas - sum," and a piano accompaniment. The piano part continues with the same complex chordal texture as the first system.

SOPRANOS I et II

Ve - re pas - sum,

SOPRANO I

Ve - re

SOPRANO II

Ve - re, ve - re

CONTRALTOS I et II

Ve - re pas - sum, im - mo -

pas - sum,

pas - sum, pas - sum,

- la - tum, ve - re pas - sum,

im - mo - la - tum, ve - re

im - mo - la - tum, ve - re

im - mo - la - tum, ve - re

pas - sum, im - mo - la - tum, im - mo - la -

pas - sum, im - mo - la - tum, im - mo - la -

pas - sum, im - mo - la - tum, im - mo - la -

- tum, in eru - ce pro ho - mi -

- tum, in eru - ce pro ho - mi -

- tum, in eru - ce pro ho - mi -

f *dim.*

f *dim.*

f *dim.*

f *dim.*

SOPRANOS I et II
p

- ne.

CONTRALTO I
p

- ne. Cu - jus la - tus

CONTRALTO II
p

- ne. Cu - jus la - tus per - fo - ra - tum

per - fo - ra - tum flu - xit a - qua et san -

flu - xit a - qua, flu - xit a - qua et san -

SOPRANOS I et II

- gui - ne. Es - to no - bis

- gui - ne.

præ - gus - ta - tum mor - tis in — e - xa - mi - ne,

CONTRALTOS I et II

Es - to

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'præ - gus - ta - tum mor - tis in — e - xa - mi - ne,' followed by 'CONTRALTOS I et II' and 'Es - to'.

Es - to præ - gus - ta - tum mor - tis in e - xa - mi -

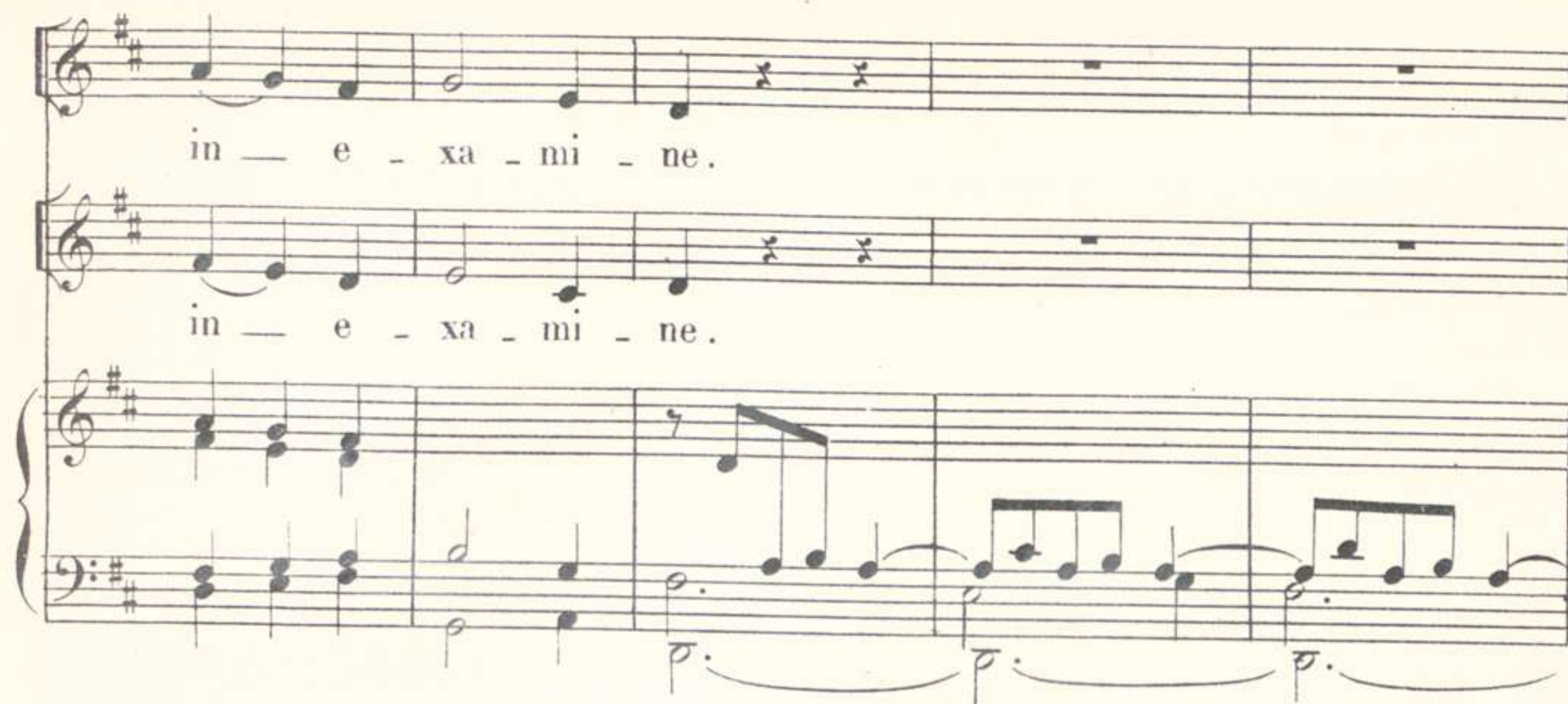
no - bis præ - gus - ta - tum mor - tis in — e - xa - mi -

This system contains two vocal lines and piano accompaniment. The first vocal line is in treble clef, and the second is in a lower register. The piano accompaniment is in grand staff. The lyrics are 'Es - to præ - gus - ta - tum mor - tis in e - xa - mi -' and 'no - bis præ - gus - ta - tum mor - tis in — e - xa - mi -'.

- ne, mor - tis

- ne, mor - tis

This system continues the vocal lines and piano accompaniment. The first vocal line ends with '- ne, mor - tis' and the second with '- ne, mor - tis'. The piano accompaniment features a complex texture with many chords and moving lines in both hands.



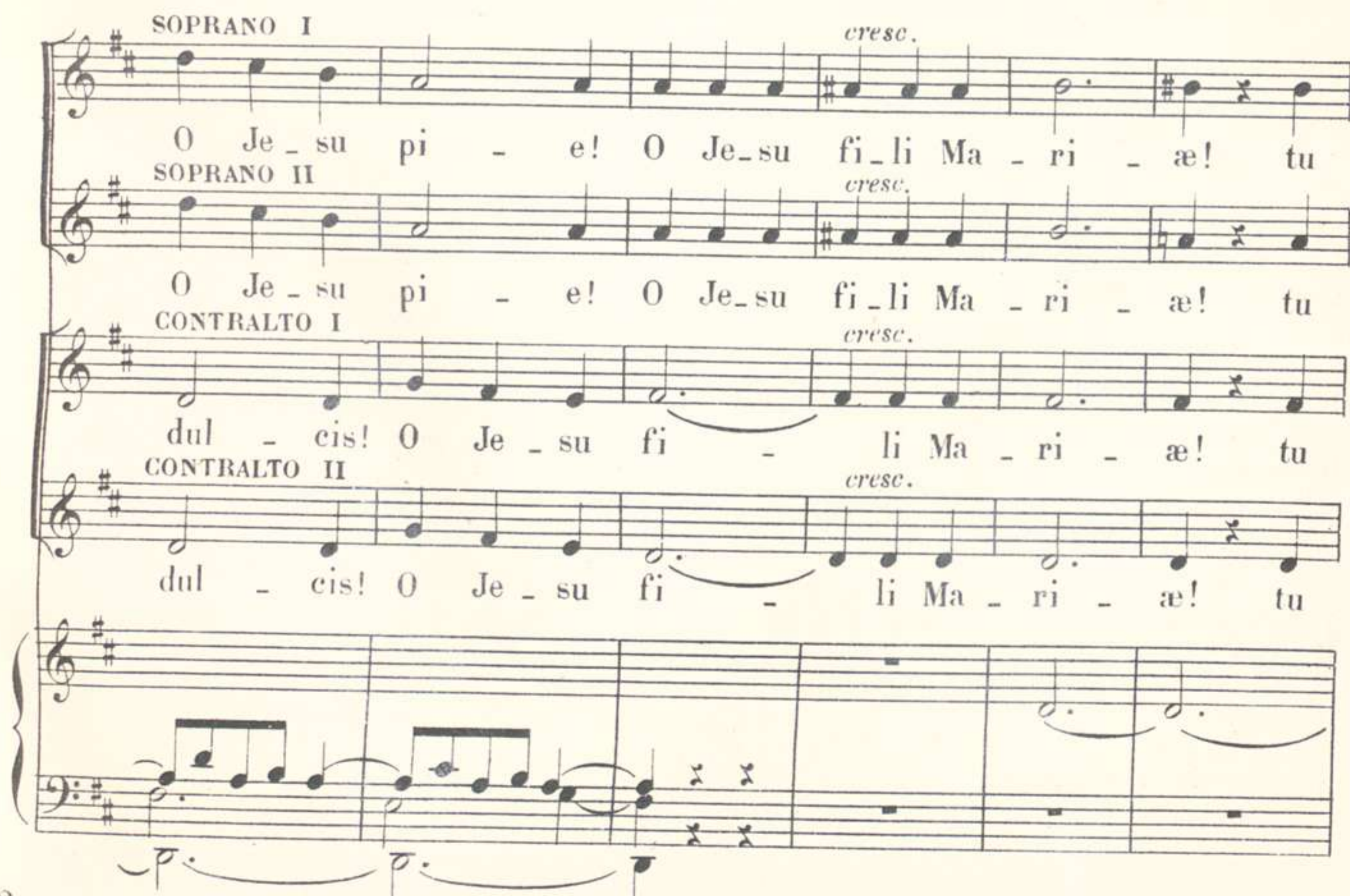
in — e — xa — mi — ne .

in — e — xa — mi — ne .



dolciss. O Je - su dul - cis!

dolciss. O Je - su dul - cis! O Je - su pi - e! O Je - su



SOPRANO I *cresc.*
O Je - su pi - e! O Je - su fi - li Ma - ri - æ! tu

SOPRANO II *cresc.*
O Je - su pi - e! O Je - su fi - li Ma - ri - æ! tu

CONTRALTO I *cresc.*
dul - cis! O Je - su fi - li Ma - ri - æ! tu

CONTRALTO II *cresc.*
dul - cis! O Je - su fi - li Ma - ri - æ! tu

dim. p
no - - bis, mi - se - re - re,

dim. p
no - - bis, mi - se - re - re,

dim. p
no - - bis, mi - se - re - re,

dim. p
no - - bis, mi - se - re - re,

dim. pp

pp
mi - se - re - re.

pp
mi - se - re - re.

pp
mi - se - re - re.

pp
mi - se - re - re.

pp

dim.

AVE VERUM

Chœur à 4 voix

N° 17

à Monsieur DIETSCH

Moderato
p

SOPRANOS
A - ve — ve - rum cor - pus na - tum

CONTRALTOS
A - ve — ve - rum cor - pus na - tum

TÉNORS
A - ve ve - rum cor - pus na - tum

BASSES
A - ve — ve - rum cor - pus na - tum

ORGUE
Moderato
p

de Ma - ri - a Vir - gi - ne. — Cu - jus — *cresc.*

de Ma - ri - a Vir - gi - ne. — Cu - jus — *cresc.*

de Ma - ri - a Vir - gi - ne. — Cu - jus — *cresc.*

de Ma - ri - a Vir - gi - ne. — Cu - jus — *cresc.*

de Ma - ri - a Vir - gi - ne. — Cu - jus — *cresc.*

la - tus per - fo - ra - tum flu - xit a - qua

la - tus per - fo - ra - tum flu - xit a - qua

la - tus per - fo - ra - tum flu - xit a - qua

la - tus per - fo - ra - tum flu - xit a - qua

la - tus per - fo - ra - tum flu - xit a - qua

et san - gui - ne. Es - to - no - bis prae - gus -

et san - gui - ne. Es - to - no - bis prae - gus -

et san - gui - ne. Es - to - no - bis prae - gus -

et san - gui - ne. Es - to - no - bis prae - gus -

et san - gui - ne. Es - to - no - bis prae - gus -

-ta - tum mor - tis in e - xa - mi - ne,

-ta - tum mor - tis in e - xa - mi - ne,

-ta - tum mor - tis in e - xa - mi - ne,

-ta - tum mor - tis in e - xa - mi - ne,

cresc.

Es - to no - bis prae - gus - ta - tum mor -

cresc.

Es - to no - bis prae - gus - ta - tum mor -

cresc.

Es - to no - bis prae - gus - ta - tum mor -

cresc.

Es - to no - bis prae - gus - ta - tum mor -

cresc.

Es - to no - bis prae - gus - ta - tum mor -

dim. - - - *p*

- - - tis, mor - - - tis in ex - a - mi -

dim. - - - *p*

- - - tis in ex - a - mi -

dim. - - - *p*

- - - tis, mor - - - tis in ex - a - mi -

dim. - - - *p*

- - - tis in ex - a - mi -

pp

- ne. A - - - men.

pp

- ne. A - - - men.

pp

- ne. A - - - men.

pp

- ne. A - - - men.

pp

TANTUM ERGO

CHŒUR

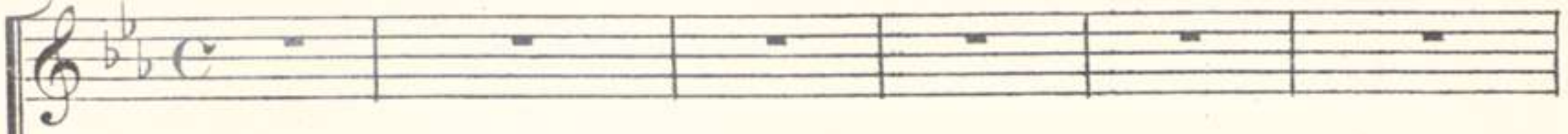
pour 2 Sopranos, 2 Contraltos, 2 Ténors et 2 Basses

N^o 18

à Monsieur TRÉVAUX

Moderato assai

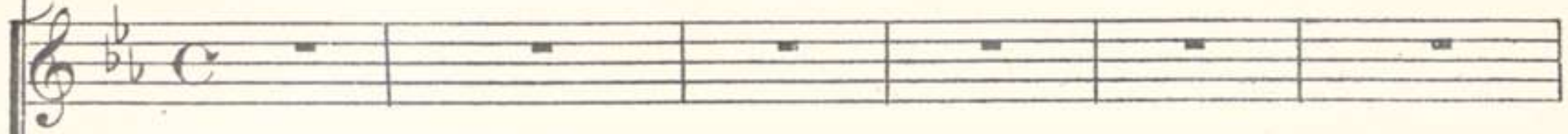
SOPRANOS I



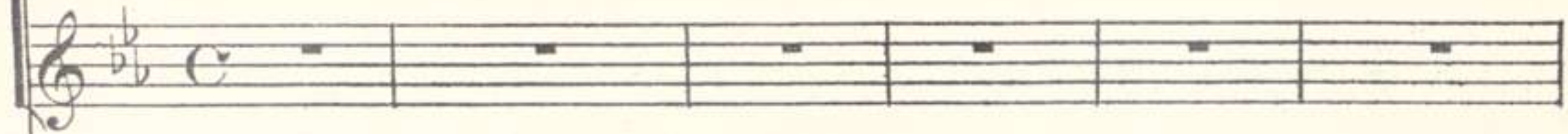
SOPRANOS II



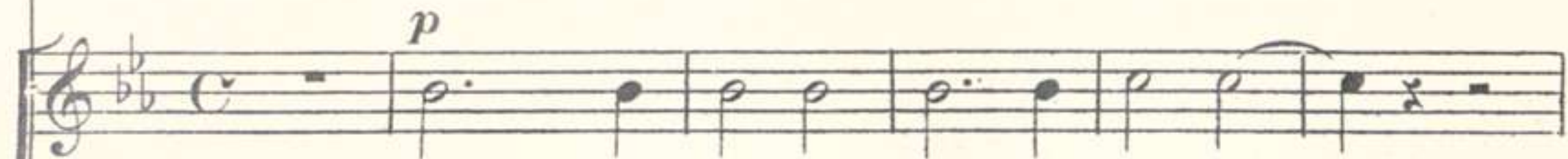
CONTRALTOS I



CONTRALTOS II

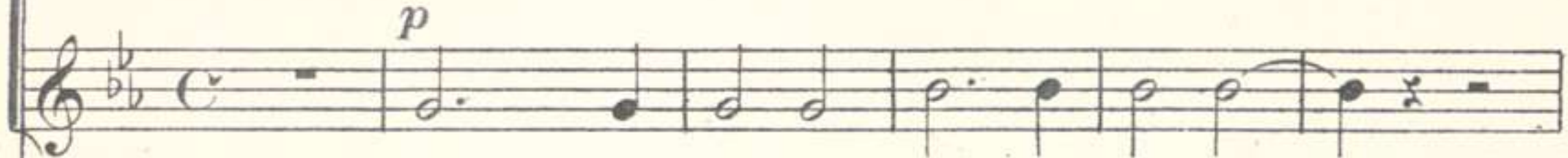


TÉNORS I



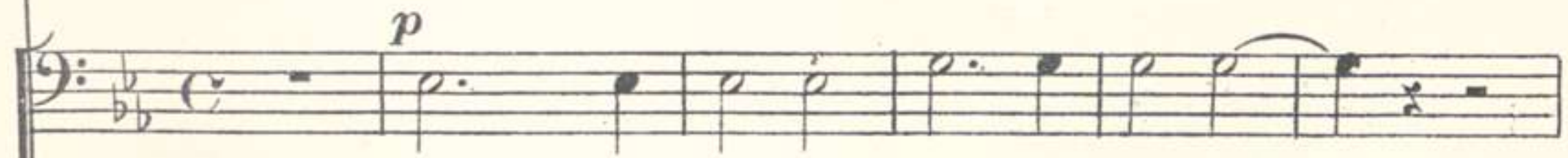
Tan - tum er - go Sa - cra - mentum —

TÉNORS II



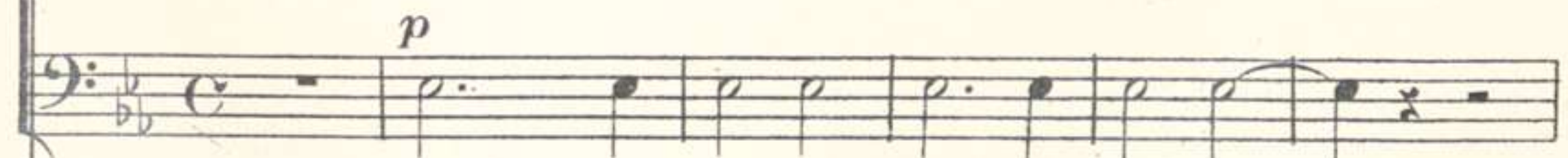
Tan - tum er - go Sa - cra - mentum —

BASSES I



Tan - tum er - go Sa - cra - mentum —

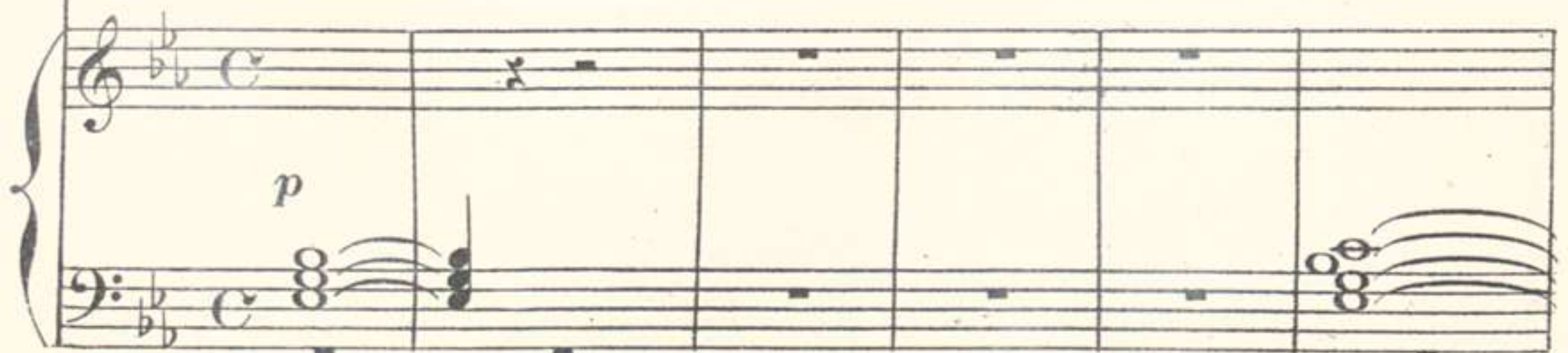
BASSES II



Tan - tum er - go Sa - cra - mentum —

Moderato assai

ORGUE



T. Ve - ne - re - mur cer - nu - i; — Et an - ti - quum

B. Ve - ne - re - mur cer - nu - i; — Et an - ti - quum

The first system of the musical score consists of four staves. The top two staves are for the Tenor (T.) voice, and the bottom two are for the Bass (B.) voice. Each voice part has two lines of music with lyrics underneath. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a brace on the left. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics for all parts are: "Ve - ne - re - mur cer - nu - i; — Et an - ti - quum".

T. do - cu - men - tum — No - vo ce - dat ri - tu - i: —

B. do - cu - men - tum — No - vo ce - dat ri - tu - i: —

The second system of the musical score consists of four staves. The top two staves are for the Tenor (T.) voice, and the bottom two are for the Bass (B.) voice. Each voice part has two lines of music with lyrics underneath. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a brace on the left. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics for all parts are: "do - cu - men - tum — No - vo ce - dat ri - tu - i: —".

dol.

T. Præ - stet fi - des sup - ple - men - tum

dol.

B. Præ - stet fi - des sup - ple - men - tum

dol.

Præ - stet fi - des

T. Sen - su - um de - fec - tu - i, — Præ - stet

cresc.

B. Sen - su - um de - fec - tu - i, — Præ - stet

cresc.

sup - ple - men - tum, Præ - stet

cresc.

T. fi - des - sup - ple - men - tum Sen - su - um - de -

B. fi - des sup - ple - men - tum Sen - su - um de -

fi - des sup - ple - men - tum Sen - su - um de -

T. - fec - tu - i, Sen - su - um

B. - fec - tu - i, Sen - su - um Sen - su -

- fec - tu - i, Sen - su - um de -

Sopranos I et II

p

Contraltos I et II

Ge - ni -

Ge - ni -

dim. molto p smorzando - - - pp

de - fec - tu - i.

dim. molto p smorzando - - - pp

Sen - su - um de - fec - tu - i.

dim. molto p smorzando - - - pp

- um de - fec - tu - i.

dim. molto p smorzando - - - pp

- fec - tu - i.

dim. molto p smorzando - - - pp

S. - to - ri, Ge - ni - to - que — Laus et ju - bila - ti - o; —

- to - ri, Ge - ni - to - que — Laus et ju - bila - ti - o; —

C. - to - ri, Ge - ni - to - que — Laus et ju - bila - ti - o; —

- to - ri, Ge - ni - to - que — Laus et ju - bila - ti - o; —

p

s. Sa_lus, ho_nor, vir_tus quoque Sit et be_ne -

c. Sa_lus, ho_nor, vir_tus quoque Sit et be_ne -

Sa_lus, ho_nor, vir_tus quoque Sit et be_ne -

s. I et II
dol. - die - ti - o; Pro - ce - den - ti ab u -

c. I et II
dol. - die - ti - o; Pro - ce - den - ti ab u -

Ténors I et II
dol. Pro - ce - den - ti ab u -

Basses I et II
dol. Pro - ce - den - ti ab u -

S. *- tro - que Com - par sit lau - da - ti - o,*

C. *- tro - que Com - par sit lau - da - ti - o,*

T. *- tro - que Com - par sit lau - da - ti - o,*

B. *- tro - que Com - par sit lau - da - ti - o,*

S. *cresc.* Pro - ce - den - ti ab u - tro - que Com - par

C. *cresc.* Pro - ce - den - ti ab u - tro - que Com - par

T. *cresc.* Pro - ce - den - ti ab u - tro - que Com - par

B. *cresc.* Pro - ce - den - ti ab u - tro - que Com - par

S. sit - lau - da - ti - o, Com - par sit, *f*

C. sit lau - da - ti - o, Com - par sit, *f*

T. sit - lau - da - ti - o, Com - par sit *f*

B. sit lau - da - ti - o, Com - par sit, Com - *f*

B. sit lau - da - ti - o, Com - par sit *f*

S. *dim. molto* Com - par sit lau - da - ti - o. *p smorzando* *pp*

C. *dim. molto* Com - par sit lau - da - ti - o. *p smorzando* *pp*

T. lau - da - ti - o. *dim. molto* Com - par sit lau - da - ti - o. *p smorzando* *pp*

B. - par sit lau - da - ti - o. *dim. molto* lau - da - ti - o. *p smorzando* *pp*

dim. molto *p smorzando* *pp*

VENI CREATOR

Hymne pour 4 voix d'hommes

N° 19

à Monsieur l'abbé LISZT

Grave

1^{er} TÉNORS

2^{es} TÉNORS

Ve - ni, cre -

1^{er} BASSES

Ve - ni, cre - a - tor, cre -

2^{es} BASSES

Grave

ORGUE
(ad libitum)

Ve - ni, cre - a - tor Spi -

- a - tor, cre - a - tor Spi - ri - tus,

- a - tor, cre - a - tor Spi -

p Men - tes — tu - o - rum vi - si - ta: Im -

p Men - tes tu - o - rum,

p Men - tes — tu -

p Men -

p senza Ped.

ple — su - per - nâ gra - ti - â,

men - tes vi - si - ta: Im -

- o - rum vi - si - ta, men - tes vi - si - ta: Im -

- tes tu - o - rum, men - tes vi - si - ta: Im -

p

Quæ

pp

pp

pp

- ple su - per - nâ gra - ti - â, Quæ tu cre - â -

- ple su - per - nâ gra - ti - â, Quæ tu cre - â -

- ple su - per - nâ gra - ti - â, Quæ tu cre - â -

Ped.

cresc. *f*

tu cre - â - sti, cre - â - sti pec - to - ra.

cresc. *f*

- - sti, cre - â - sti, cre - â - sti pec - to - ra.

cresc. *f*

- - sti, cre - â - sti, cre - â - sti pec - to - ra.

cresc. *f*

- - sti, cre - â - sti, cre - â - sti pec - to - ra.

cresc. *f*

mf

Qui — pa — ra — cle — tus di — ce —

mf

Qui — pa — ra —

mf

Qui — pa — ra — cle — tus di — ce — ris, Qui pa —

- ris, Qui — pa — ra — cle — tus,

- cle — tus, pa — ra — cle — tus,

- ra — cle — tus di — ce — ris, pa — ra — cle — tus,

mf

Qui — pa — ra — cle — tus, pa —

Ped.

f

pa - ra - cle - tus di - ce - ris, Do - num De - i al - tis - si -

f

pa - ra - cle - tus di - ce - ris, Do - num De - i al - tis - si -

f

pa - ra - cle - tus di - ce - ris, Do - num De - i al - tis - si -

- ra - cle - tus di - ce - ris,

The first system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair (Soprano and Alto) has lyrics: "pa - ra - cle - tus di - ce - ris, Do - num De - i al - tis - si -". The second pair (Tenor and Bass) has lyrics: "pa - ra - cle - tus di - ce - ris, Do - num De - i al - tis - si -". The piano accompaniment is in the bottom two staves, with a forte (*f*) dynamic marking. The key signature has one sharp (F#) and the time signature is 4/4.

- mi, Do - num De - i al - tis - si - mi, Fons vi -

- mi, Do - num De - i al - tis - si - mi, Fons vi -

- mi, Do - num De - i al - tis - si - mi,

f

Do - num De - i al - tis - si - mi,

The second system of music continues the vocal parts and piano accompaniment. The vocal staves have lyrics: "- mi, Do - num De - i al - tis - si - mi, Fons vi -". The piano accompaniment includes a forte (*f*) dynamic marking and a "Ped." (pedal) instruction at the bottom. The key signature and time signature remain the same as in the first system.

- vus, Fons vi - vus, i - gnis,
 - vus, Fons vi - vus, i - gnis, i -
 Fons vi - vus, Fons vi - vus, i - gnis,
 Fons vi - vus, Fons vi - vus, i - gnis,

The first system consists of six staves. The top two staves are vocal lines with lyrics. The next two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a major key with a common time signature. The lyrics are: - vus, Fons vi - vus, i - gnis, - vus, Fons vi - vus, i - gnis, i - Fons vi - vus, Fons vi - vus, i - gnis, Fons vi - vus, Fons vi - vus, i - gnis,

ca - ri - tas,
 - gnis, ca - ri -
 i - gnis, ca - ri - tas, ca - ri -
 i - gnis, ca - ri - tas, ca - ri -

The second system consists of six staves. The top two staves are vocal lines with lyrics. The next two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a major key with a common time signature. The lyrics are: ca - ri - tas, - gnis, ca - ri - i - gnis, ca - ri - tas, ca - ri - i - gnis, ca - ri - tas, ca - ri -

Et spi - ri - ta - lis une - ti - o,

- tas, — Et spi - ri - ta - lis une - ti - o,

- tas, Et spi - ri - ta - lis une - ti - o, spi - ri -

- tas, — Et spi - ri - ta - lis une - ti - o,

p *dol.*

p

Ped.

pp

spi - ri - ta - lis, spi - ri - ta - lis

dol.

spi - ri - ta - lis, spi - ri -

- ta - lis une - ti - o, spi - ri - ta - lis

Ac - cen - de lu - men sen - si -
 Ac - cen - de lu - men
 Ac - cen - de

mf

Accen - de lu - men sen - si - bus, Infunde a -
 - bus, Infunde a - morem cor - di - bus, In - fun -
 sen - si - bus, In -
 lu - men sen - si - bus,

mf

- morem cor - di - bus, In fir - ma nos - tri cor - po -
 de a - - mo - rem cor - di - bus,
 - - fun - de a - - morem cor - di - bus, In - fun - de a -
 Ac - cen - de lumen sen - si - bus, In - fun - de a - mo -

Ped.

- ris Vir - tu - te fir - - mans - - per -
 In - fir - ma nos - tri cor - po - ris Vir - tu - te
 - mo - rem cor - di - bus,
 - rem cor - di - bus,

p

- - pe - ti,

firma nos - tri cor - po - ris Vir - tu - te firmans per - pe - ti, —

In - firma nos - tri

Ped.

Vir - tu - te firmans,

firma nos - tri cor - po - ris

Vir - tu - te firmans, Vir - tu - te firmans, Vir - tu - te firmans,

Vir - tu - te firmans,

senza Ped.

f
Hostem re - pel - las lon - gi -
fir - mans per - pe - ti.
Vir - tu - te fir - mans per - pe - ti. Hos -
Vir - tu - te fir - mans per - pe - ti.

- us, Pacem que dones pro - ti - nus, Hostem re - pel - las lon - gi - ùs, Hostem re -
f
Hos - tem re - pel -
- tem re - pel - las re - pel -

sf

- pel - - - las, re - pel - - - las

- - las, re - pel - - - las, Hos_tem re - pel - las lon - gi -

- las, Hos_tem re - pel - las lon - gi - ùs, re - pel - - -

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef, starting with a forte (*sf*) dynamic. It contains the lyrics '- pel - - - las, re - pel - - - las'. The second staff is another vocal line in treble clef, with lyrics '- - las, re - pel - - - las, Hos_tem re - pel - las lon - gi -'. The third staff is a vocal line in bass clef, with lyrics '- las, Hos_tem re - pel - las lon - gi - ùs, re - pel - - -'. The fourth staff is a piano accompaniment line in bass clef, mostly containing rests. The fifth staff is a piano accompaniment line in treble clef, with a grand staff bracket on the left, containing chords and melodic lines.

lon - - - gi - us, Hos_tem re - pel - las,

us, _____ Hos_tem re -

- las, Hos_tem re - pel - las lon - gi - ùs, re - pel - -

f

Hos - - - tem re - pel - -

f Ped.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef, with lyrics 'lon - - - gi - us, Hos_tem re - pel - las,'. The second staff is a vocal line in treble clef, with lyrics 'us, _____ Hos_tem re -'. The third staff is a vocal line in bass clef, with lyrics '- las, Hos_tem re - pel - las lon - gi - ùs, re - pel - -'. The fourth staff is a piano accompaniment line in bass clef, with a forte (*f*) dynamic, containing rests and notes. The fifth staff is a piano accompaniment line in treble clef, with a grand staff bracket on the left, containing chords and melodic lines. At the bottom of the system, there is a marking '*f* Ped.'

Hos - tem re - pel - las lon - gi - ùs, ———
 — pel - las lon - gi - ùs, ——— Hos - tem re -
 — las, re - pel - — — las, re - pel - las, ———
 — las, re - pel - — — las, re - pel - — —

Hos — — — tem re - pel - las lon gi - ùs,
 — pel — — — las, re - pel - las lon gi - ùs,
 — Hostem re - pel - las, ——— re - pel - las lon - gi - ùs,
 — las, ——— Hostem re - pel - las lon - gi - ùs,

p Pa - cem - que do - nes pro - ti - nus, Pa -
p Pa - - - - - cem - que do - nes,
p Pa - - - - - cem - que
p Pa - - - - -

- - - - - cem - que do - nes pro - ti - nus;
 do - - - - - nes pro - ti - nus;
 do - nes pro - ti - nus, do - nes pro - ti - nus;
 - cem que do - nes, do - nes pro - ti - nus;
 do - nes pro - ti - nus;

f

Duc - to - re sic te prae - vi - o, Duc - to -

f

Duc - to - re sic te prae - vi - o, Duc - to -

f

Duc - to - re sic te prae - vi - o, Duc - to -

f

Duc - to -

Ped.

-re sic te prae - vi - o, Vi - te -

-re sic te prae - vi - o, Vi - te -

-re sic te prae - vi - o, Vi - te - mus,

-re sic te prae - vi - o, Vi - te - mus,

-mus, vi - te - mus om - - - ne
 -mus, vi - te - mus om - - ne
 vi - te - mus om - - -
 vi - te - mus om - - -
 -mus, vi - te - mus om - - - ne
 vi - te - mus om - - -

no - xi - um. *dim.* Più lento
 no - xi - um. *dim.*
 - ne no - xi - um. *dim.*
 - ne no - xi - um. *dim. p.* A - - -
 Più lento
dim. p.
 senza Ped.

f *pp*

A - - - - - men, A -

f *pp*

A - - - - - men, A -

f *pp*

A - - - - - men, A -

f *pp*

- men, A -

f *pp*

Ped.

cresc. *ff*

- - - - - men, A - - - - - men.

cresc. *ff*

- - - - - men, A - - - - - men.

cresc. *ff*

- - - - - men, A - - - - - men.

cresc. *ff*

- - - - - men, A - - - - - men.

cresc. *ff*

TOLLITE HOSTIAS

CHŒUR

N^o 20

Maestoso

SOPRANOS *f* Tol - li - te hos - ti - as, et a - do - ra - te Do - minum in

ALTOS *f* Tol - li - te hos - ti - as, et a - do - ra - te Do - minum in

TENORS *f* Tol - li - te hos - ti - as, et a - do - ra - te Do - minum in

BASSES *f* Tol - li - te hos - ti - as, et a - do - ra - te Do - minum in

Maestoso

PIANO *f*

a - tri - o sancto e - jus. Læ - tentur cœ - li, et ex - ul - tet

a - tri - o sancto e - jus. Læ - tentur cœ - li, et ex - ul - tet

a - tri - o sancto e - jus. Læ - tentur cœ - li, et ex - ul - tet

a - tri - o sancto e - jus. Læ - tentur cœ - li, et ex - ul - tet

ter-ra a faci-e Domi-ni, quoniam ve - nit. Al - le - lu - ia. - ia.

ter-ra a faci-e Domi-ni, quoniam ve - nit. Al - le - lu - ia. - ia.

ter-ra, quoni-am ve - nit. Al - le - lu - ia. Al - le - lu - ia. - ia. Al - le - lu -

ter-ra, quoni-am ve - nit. Al - le - lu - ia. Al - le - lu - ia. - ia.

1^a 2^a

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

- ia. Al - le - lu - ia. Al - le - lu -

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

1^a 2^a

- ia. Al-le-lu-ia. Al-le-lu-ia. Læ-tentur cœ-li, et

- ia. Al-le-lu-ia. Al-le-lu-ia. Læ-tentur cœ-li, et

- ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Læ-tentur cœ-li, et

- ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Læ-tentur cœ-li, et

ex-ul-tet ter-ra, a faci-e Domi-ni, quoniam ve-nit. Al-le-lu-ia. FIN

ex-ul-tet ter-ra, a faci-e Domi-ni, quoniam ve-nit. Al-le-lu-ia.

ex-ul-tet ter-ra, quoni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia.

ex-ul-tet ter-ra, quoni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia.

