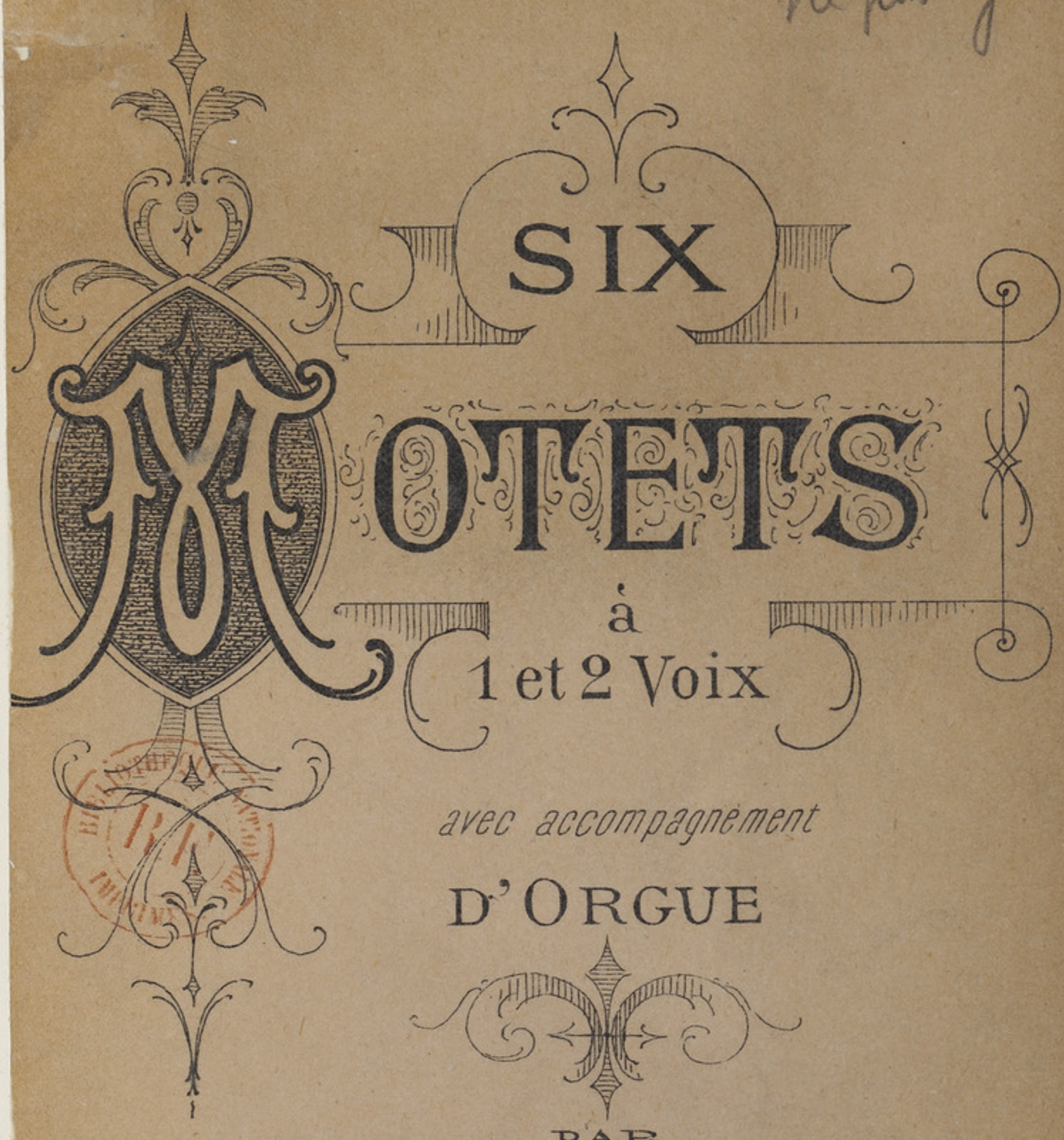


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SIX

NOTES

à

1 et 2 Voix

avec accompagnement

D'ORGUE

PAR

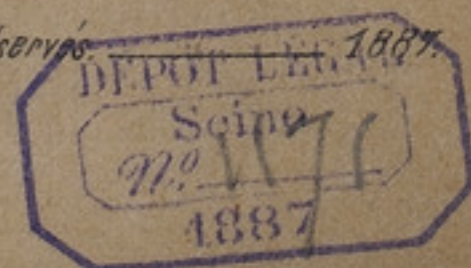
LEON BOELLMANN

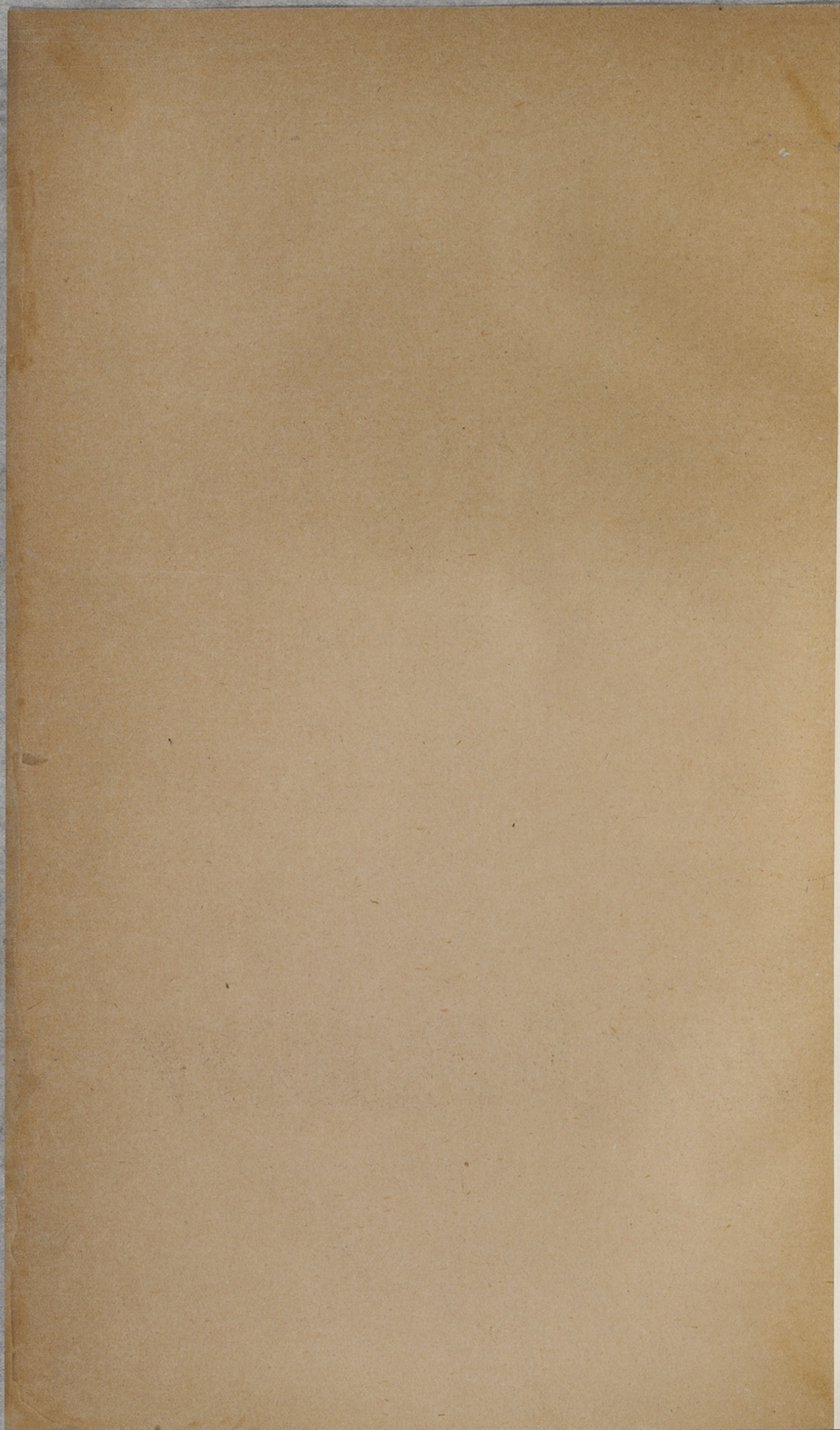
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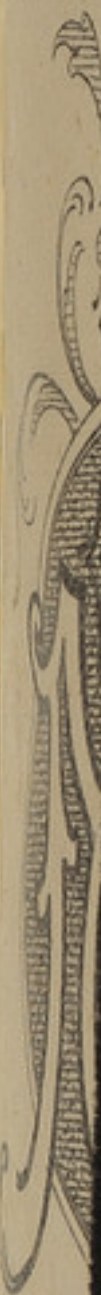
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SIX

**M** MOTETS

à  
1 et 2 Voix

*avec accompagnement*  
D'ORGUE

PAR

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**LÉON BOELLMANN**

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1887  
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# SIX MOTETS

à 1 et 2 Voix

*avec accompagnement*

**D'ORGUE**

PAR

**LÉON BOELLMANN**

- 1 Ave Verum, Solo de Soprano ou Ténor..... 1
- 2 Inviolata, pour Contralto..... 4
- 3 O Salutaris, pour Mezzo-Soprano ou Baryton..... 10
- 4 Monstra te esse matrem, à 2 Voix pour Soprano et Alto..... 13
- 5 Ave Maria, à 2 Voix pour Ténor et Baryton..... 20
- 6 Ave Maria, pour Soprano ou Ténor avec acc.<sup>t</sup> de Violon, Harpe et Orgue... 25

Nota: Chaque motet existe séparément.

# AVE VERUM

SOLO DE SOPRANO OU DE TÉNOR

à Monsieur A. GIRAUDET.

L. BOELLMANN

Andantino.

ORGUE

A - ve ve - rum cor - pus

na - tum de Mari - a vir - gi - ne A - ve ve - rum

cor - pus, na - tum de Mari - a vir - gi - ne

*p* *cresc.*

Ve - re pas - sum im - mo - la - tum in — cru - ce pro -

*pp* *mf*

*cresc.*

— homi - ne . Cu - jus la - tus per - fo - ra - tum, flu - xit

*p*

*p*

a - qua et — sangui - ne — flu - xit a - qua et

*mf*

san - gui - ne — Es - to no - bis prae - gus

Poco più lento.

*cresc.*

- ta - tum, mor - tis in e - xa - mi - ne O Je - su dul - cis,

The first system of music features a vocal line in a soprano or alto clef and a piano accompaniment in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a 'cresc.' marking. The piano accompaniment includes dynamic markings of 'p' and 'f'.

un poco rit.

O Je - su pi - e, O Je - su fi - li Ma - ri - æ! Tu

The second system continues the vocal line and piano accompaniment. The tempo marking 'un poco rit.' is placed above the vocal line. The piano accompaniment features sustained chords and moving lines in both hands.

1° Tempo.

no - bis mi - se - re - re, tu no - bis mi - se -

The third system begins with the tempo marking '1° Tempo.' The vocal line and piano accompaniment continue. The piano accompaniment consists of steady eighth-note patterns in the bass and block chords in the treble.

- re - re. A - men, a - men.

The fourth system concludes the piece with the lyrics '- re - re. A - men, a - men.' The piano accompaniment ends with a 'pp' (pianissimo) marking and a 'Ped.' (pedal) instruction. The vocal line has a final note with a fermata.

# INVIOLOATA

MOTET POUR CONTRALTO

à Madame STORM

L. BOELLMANN

Allegretto cantabile.

ORGUE

*mf*

In vi - o - la - ta in - te -

- gra — et cas - ta es Ma - ri - a — Quæ es —

— ef - fec - ta ful - gi - da cœ - li por -



ATAJOIWI

*p*

ta. — O Ma - ter al - ma

Mantbois 2<sup>d</sup> Clavier

Chris - ti ca - ris - si mo — O Ma - ter

al - ma Chris - ti ca - ris - si

*poco rit.*

Tempo.

na — Sus - ci - pe pi - a lau - dum pre -

1<sup>r</sup> Clavier.

Tempo

Con anima.

-co - - ni - a - - - - - Nos - tra ut

pu - ra pec - to - ra Sint et cor - po - ra Te nunc fla - gi - tant de -

*rit.* Tempo

vo - ta corda et o - ra Tu - a per pre - ca - ta dul -

*rit.* Tempo.

*rit.*

-ci - so - na No - bis con - ce - das ve - ni am per sae - cu - la

*rit.*

*Tempo, crescendo.*

O be - ni - gua O Re - gi - na - -

*Tempo crescendo.*

*dim.*

O Ma - ri - - a! Quae

*dim.*

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

*dim sempre.*

sis - ti In vi - o -

*pp*

la - ta in te - gra — et cas - ta

es Ma - ri - a — Quae es — ef -

-fec - ta ful - gi - da coe - li por -

*m.g.* *m.d.*

- ta —

*p* *O*

Hautbois. (2<sup>e</sup> Clavier.)

Ma - ter al - ma Chris - ti ca - ris - si -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics 'Ma - ter al - ma Chris - ti ca - ris - si -'. The piano accompaniment consists of chords and moving lines in both hands.

- ma! o Ma - ter al - ma Chris -

The second system continues the vocal line with the lyrics '- ma! o Ma - ter al - ma Chris -'. The piano accompaniment continues with similar harmonic support.

*poco rit.* *p*  
- ti ca - ris - si - ma! A - -

The third system includes the lyrics '- ti ca - ris - si - ma! A - -'. Above the vocal line, the instruction '*poco rit.*' is written, followed by a dynamic marking '*p*'. The piano accompaniment includes the instruction '*poco rit.*' and '1<sup>er</sup> Clavier'.

*pp*  
- men a - - men.

The fourth system features the lyrics '- men a - - men.' with a dynamic marking '*pp*' above the vocal line. The piano accompaniment continues with sustained chords and moving lines.

# O SALUTARIS

POUR MEZZO-SOPRANO OU BARYTON

à Mademoiselle A. STEINER.

L. BOELLMANN

CHANT

*Andante.* *p* O Sa-lu - ta - ris hos - ti - a

ORGUE *pp*

o sa-lu - ta - ris hos - ti - a Quæ cœ - li pan - dis

os - ti - um *f* Bel - la pre - munt hos - ti - li -

- a *p* Da ro - bur, da ro - bur fer au - xi - li - um

*dim.* *p*

BOELLMAN

*f* Bel - la pre - munt hos - ti - li - a Da ro - bur

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a forte (*f*) dynamic and includes accents over the notes 'a' and 'a' in 'hos - ti - li - a'. The piano accompaniment also starts with a forte (*f*) dynamic.

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

*dim.* *p*

The second system continues the vocal line and piano accompaniment. The vocal line has a decrescendo (*dim.*) leading to a piano (*p*) dynamic. The piano accompaniment features a decrescendo (*dim.*) and a piano (*p*) dynamic.

- xi - li - um au - xi - li -

*rall.* *p* *rall.*

The third system shows the vocal line and piano accompaniment. The vocal line is marked *rall.* (rallentando) and includes a piano (*p*) dynamic. The piano accompaniment also includes a piano (*p*) dynamic and a *rall.* marking.

- um O Sa - lu - ta - ris hos - ti -

*a Tempo.* *pp* *a Tempo.* *pp*

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line is marked *a Tempo.* and includes a piano (*p*) dynamic. The piano accompaniment includes a piano (*p*) dynamic and a *pp* (pianissimo) dynamic.

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

pan - dis os - ti - um — Bel - la pre - munt

hos - ti - li - a Da ro - bur, da ro - bur fer au - xi - li -

- um — o sa - lu - ta - ris hos - ti - a o sa - lu -

- ta - ris hos - ti - a!

Ped.

MO

Cantabile

p

tolee.

nostra te esse

qui pro

ma - trem su



# MONSTRA TE ESSE MATREM

POUR SOPRANO ET ALTO

L. BOELLMANN

*Cantabile.*

ORGUE *p*

Ped.

*dolce.*

Monstra te es-se ma - trem su - mat per te pre - ces

*p*

Mons-tra te esse

qui pro no - - bis na - tus qui pro no - bis

ma - trem su - mat per te pre - ces qui - pro no - bis

na - tus tul - lit — es - se tu - us pro no - bis

na - tus tul - lit — es - se tu - us pro no -

*cresc.*

na - tus pro no - bis tul - lit es - se tu -

- - bis na - tus pro no - bis tul - lit es - se tu -

*poco rit.*

*f* *poco rit.* *p*

*a Tempo.*

- us Mons - tra

*mf*

- us Monstra te es - se ma - trem su - mat per te pre -

*a Tempo.*

*p*

te ——— Mons-tra te es-se ma - trem su - mat — per te

- ces per te pre - ces Mons-tra te es-se ma - trem sumat per

pre - ces su - mat — per te — pre - ces su - mat per

te pre - ces

*Animato.*

tra

te pre - ces

Qui pro no-bis  
*Animato.*

aa - tus tul - lit es - se tu - us Qui pro -

Qui pro no - bis  
no - bis - - na - - - tus

na - tus tul - lit es - se tu - us, pro no - bis  
pro no - bis na - tus pro no - bis na - tus

*p*

na - tus tul - lit es - se tu - us

tul - lit es - se tu - us Mons - tra

*pp*

*pp* Récit.

Mons - tra te

te Mons - tra

G.O.

*pp* Récit.

Mons - tra te

te

G.O.



1° Tempo.

*p*  
Mons-tra te esse ma - trem su - mat per te pre - ces

*p*

*pp*  
Monstra te esse ma - trem su - mat per te pre - ces su -

*pp*  
Mons-tra te esse ma - trem su -

*cresc.*  
- mat — per te pre - ces Qui pro no - - bis —

- mat — — — — — perte pre - ces

*cresc.*

na - tus  
*cresc.*  
Qui  
*rit.*  
na.tus tul.lit  
na.tus tul.lit

na - tus qui pro no - bis

*cresc.* Qui pro no - bis na - tus, qui pro no - bis

*f*

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The first vocal line (Soprano) has the lyrics 'na - tus' and 'qui pro no - bis'. The second vocal line (Alto) has the lyrics 'Qui pro no - bis' and 'na - tus, qui pro no - bis'. The piano accompaniment features a treble and bass clef with various chords and melodic lines. Dynamics include *f* and *cresc.*

na - tus tul - lit es - se tu - us Mons - tra

*rit.* *dim. e rallent.*

*p*

na - tus tul - lit es - se tu - us Mons - tra

*pp*

Detailed description: This system contains the next two vocal lines and the piano accompaniment. The first vocal line (Soprano) has the lyrics 'na - tus tul - lit es - se tu - us' and 'Mons - tra'. The second vocal line (Alto) has the lyrics 'na - tus tul - lit es - se tu - us' and 'Mons - tra'. The piano accompaniment includes a *pp* dynamic marking. Performance instructions include *rit.* and *dim. e rallent.*

te Ma - trem

*pp* *dim.*

te Ma - trem

Detailed description: This system contains the final two vocal lines and the piano accompaniment. The first vocal line (Soprano) has the lyrics 'te' and 'Ma - trem'. The second vocal line (Alto) has the lyrics 'te' and 'Ma - trem'. The piano accompaniment features a *pp* dynamic marking and a *dim.* instruction.

# AVE MARIA

A DEUX VOIX

à Monsieur E. ARCHAINBAUD

L. BOELLMANN

SOPRANO  
ou  
TÉNOR

Andantino.

A - ve Ma - ri - a gra - ti - a ple -

CONTRALTO  
ou  
BARYTON

Andantino.

ORGUE

*pp legato.*

- na gra - ti - a ple - na Do - minus te - cum

A - - ve Ma - ri - a

CONTRALTO

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

*sempre pp*

Ped.

(\*)

(\*) Variante pour Orgue sans pédales ou Harmonium



Ave Maria

Do - - mi-nus te - cum A-ve Ma -  
 ple - na Do-minus te - cum, te - cum A - ve Ma -

*pp*  
 Ped.

- ri - a gra - ti - a plena A - - ve Mari - a  
 - ri - a gra-ti-a plena A - ve Ma-ri - a A -

*cresc.*  
*cresc.*  
*sf*  
*dim.*

a Tempo.  
 Be-ne - dic - ta - tu in mu - li - e - ri - bus  
 - - ve Mari - a Be-ne -

*poco rit.*  
*pp*

et be - ne - dic - tus  
 - dic - ta - tu in mu - li - e - ri - bus et

*cresc.*

Ped.

fruc - tus ventris tu - i Je - sus  
 be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus

*cresc.*

*cresc.*

sanc - ta Ma - ri - a  
 sanc - ta Ma - ri - a Ma - ter De - i o - ra pro -

*f*

*mf*

o - - ra pro no - bis sanc - ta Ma-ri - - a Ma - ter  
no - - bis pro no - bis sanc - ta Ma-ri -

*p*

De-i o - ra pro no - bis pecca - to - - ri - bus  
- a o - ra o - ra pro no - bis pec-ca - to - ri - bus o -

*poco rit.* *a Tempo.*  
*pp*  
*sf* *pp*

O - ra pro no - bis  
- ra pro no - bis pec-ca - to - ri - bus

*cresc.*  
*Ped.*

pecca-to-ri-bus nunc et in ho-ra mor-tis nos-trae

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

*cresc.*

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The first vocal line has lyrics 'pecca-to-ri-bus nunc et in ho-ra mor-tis nos-trae'. The second vocal line has lyrics 'nunc et in ho-ra mor-tis nos-trae'. The piano accompaniment is on the bottom two staves, starting with a grand staff. The right hand plays a series of chords and moving lines, while the left hand plays a steady bass line. A 'cresc.' (crescendo) marking is placed above the piano part.

*rall.*

nunc et in ho-ra mortis nos - - - trae A - - -

A - - - - men nunc et in ho-ra mortis

The second system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line has lyrics 'nunc et in ho-ra mortis nos - - - trae A - - -'. The second vocal line has lyrics 'A - - - - men nunc et in ho-ra mortis'. The piano accompaniment is on the bottom two staves. A 'rall.' (rallentando) marking is placed above the first vocal line. The piano part features a more active and melodic accompaniment.

*rit.*

- men a - - men . . . . .

nostrae A - - - - men . . . . .

*suivez.*

*Ped.*

The third system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line has lyrics '- men a - - men . . . . .'. The second vocal line has lyrics 'nostrae A - - - - men . . . . .'. The piano accompaniment is on the bottom two staves. A 'rit.' (ritardando) marking is placed above the first vocal line. The piano part features a more active and melodic accompaniment. A 'suivez.' (follow) marking is placed above the piano part. A 'Ped.' (pedal) marking is placed below the piano part.

# AVE MARIA

POUR SOPRANO OU TÉNOR

avec acct de VIOLON, HARPE et ORGUE

à Madame CASTILLON.

L. BOELLMANN

Andantino.

VIOLON.

SOPRANO  
ou  
TÉNOR.

HARPE  
ou  
PIANO

Andantino

ORGUE.

a tempo.

A - ve Ma - ri - a A -

-ve — Ma - ri - a gra - ti - a ple - na A - ve Ma -

-ri - a gra ti - a ple - na

*poco rit.*

*a Tempo.*

*dolce.*

*pp*

*espress.*

- mi - num te - - cum be - ne - dic - ta tu in mu.li.

*sf*

- e - ri - bus et be - ne - dic - tus fruc - -

tus ven - tris tu - i Je - su

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various note values and rests. The second staff is a vocal line in treble clef, containing the lyrics "tus ven - tris tu - i Je - su" aligned with the notes. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, featuring a rhythmic pattern of eighth and sixteenth notes.

be - ne - dic - tus fruc - tus ven - tris tu -

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef with the lyrics "be - ne - dic - tus fruc - tus ven - tris tu -". The third and fourth staves are a piano accompaniment in treble and bass clefs, continuing the rhythmic accompaniment from the first system.



*cresc. poco rit. mf*

*mf*  
- i Je - su Sanc - ta Ma - ri -

*poco rit. a Tempo.*

*a Tempo. cresc. e rit. mf*

8

- a Sanc - ta Ma - ri - a ma - ter De - i

8

*cresc.*

*cresc.*

O - - ra pro no - - bis pro no - bis

*cresc.*

*cresc.*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef with a dashed line above it labeled '8'. The second staff is another vocal line with lyrics 'O - - ra pro no - - bis pro no - bis'. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment. The word 'cresc.' appears three times in this system, indicating a crescendo.

8

*f*

pec - ca - to - ribus nunc et in ho - - -

*f*

*f*

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with a dashed line above it labeled '8'. The second staff is another vocal line with lyrics 'pec - ca - to - ribus nunc et in ho - - -'. The third and fourth staves are a grand staff for piano accompaniment. The word 'f' (forte) appears three times in this system.

8

*rit.* *rall.*

ra mor - tis nos - trae A - - -

*rit.* *rall.*

*rit.*

*rit.*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with a measure rest of 8 measures, followed by a melodic line with accents and dynamic markings 'rit.' and 'rall.'. The second staff continues the vocal line with lyrics 'ra mor - tis nos - trae A - - -'. The third and fourth staves are piano accompaniment, featuring a treble clef with a melodic line and a bass clef with a harmonic line. The piano part includes dynamic markings 'rit.' and 'rall.'.

8

- men.

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with a measure rest of 8 measures, followed by a melodic line. The second staff continues the vocal line with the lyric '- men.'. The third and fourth staves are piano accompaniment, featuring a treble clef with a melodic line and a bass clef with a harmonic line.

