

MP
2946 16

DEUXIÈME

MESSE SOLENNELLE

A 4 VOIX. (SOLI & CHŒURS.)
avec accomp.^t d'Orgue.

F & F

Auguste Durand

Organiste du G.^d Orgue de S.^t Vincent de Paul.
Maître de Chapelle du Collège municipal Rollin.

OP : 55

	Pages.		Pages.
N° 1. KYRIE.....	I.	N° 4. SANCTUS.....	48.
„ 2. GLORIA.....	II.	„ 5. BENEDICTUS..	53.
„ 3. CREDO.....	25.	„ 6. AGNUS DEI....	57.

PRIX NET : 7.^{frs}

Parties séparées, chaque : 0.⁷⁵ net.

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2^{me} MESSE SOLENNELLE

à 4 VOIX

AUGUSTE DURAND

N^o 4.
KYRIE.

Op. 55.

Lento.

SOPRANO.

ALTO.

TENOR.

BASSE.

ORGUE.

p E - le - i -

p E - le - i -

p E - le - i -

p E - le - i -

p Ky - ri - e E - le - i -

p

Ped.

son e - le - i - son - ele - i -

son e - le - i - son e - le - i - son ele - i -

son Ky - ri - e e - le - i - son

son e - le - i - son e - le - i -

Ped.

son e - le - i - son

son e - le - i - son e - le - i - son e - le - i - son e - le - i - son e - le - i -

e - le - i - son e - le - i -

son E - le - i - son e - le - i - son e - le - i -

p
 e-le-i-son e-le-i-

-son e-le-i-son e-le-i-son e-le-i-son e-le-i-son e-le-i-son e-le-i-

-son e-le-i-son

-son E-le-i-son E-le-i-son E-le-i-

-son e-le-i-son

-son Ky-ri-e e-le-i-son e-le-i-son e-le-i-son

Ky-ri-e e-le-i-son e-le-i-son e-le-i-son

-son Ky-ri-e *p* Ky-ri-e

p
 Ped.

e - le - i - son e - le - i -
 e - le - i - son e - le - i -
 e - le - i - son Ky - ri - e e - le - i -
 e - le - i - son e - le - i -

p *p* *p* *p* *p* *p*

Ped.

- son Ky - ri - e
 - son Ky - ri - e
 - son
 - son

mf *f*

Ky - ri - e e - le - i - son e - le - i - son e - le - i - son

Ky - ri - e e - le - i - son e - le - i - son e - le - i - son

Ky - ri - e e - le - i - son e - le - i - son e - le - i - son

Ky - ri - e e - le - i - son e - le - i - son e - le - i - son

e - le - i - son Christe

Christe e - le - i - son

Christe e - le - i - son Christe

e - le - i - son

p
 e - le - i - son e - le - i - son
p
 e - le - i - son e - le - i - son e - le - i - son e - le - i - son e - le - i - son e - le - i -
p
 e - le - i - son e - le - i - son
p
 e - le - i - son e - le - i - son e - le - i - son e -

mf
 e - le - i - son e - le - i -
 son e - le - i - son e - le - i - son e - le - i - son e - le - i -
mf *cresc*
 e - le - i - son
 - le - i - son e - le - i - son e - le - i -
cresc

- son e-le-i-son

- son e-le-i-son e-le-i-son e-le-i-son e-le-i-son e-le-i-

e-le-i-son e-le-i-son

. son E-le-i-son E-le-i-son Chris-

e-le-i-son e-le-i-son Chris-

- son e-le-i-son e-le-i-son Chris-

Chris-te Chris-te e-le-i-son e-le-i-

- te e-le-i-son Chris-te e-le-i-son Chris-te e-le-i-son e-le-i-

te!
te!
son
son

p
Ky - ri - e

Ped.

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal lines in G major, with lyrics 'te!' and 'te!' respectively. The third staff is a vocal line with the lyric 'son'. The fourth staff is a bass line with the lyric 'son' and a dynamic marking of *p* (piano) above it, with the lyrics 'Ky - ri - e' appearing below. The piano accompaniment is shown in a grand staff (treble and bass clefs) with various chords and melodic lines. A 'Ped.' (pedal) marking is at the end of the system.

p *pp*
e . le - i - son e . le - i -

p *pp*
e . le - i - son e . le - i -

p *p*
e . le - i - son Ky - ri - e e . le - i -

p *pp*
e . le - i - son e . le - i -

p
Ped.

Detailed description: This system contains the next four staves. The top two staves are vocal lines with lyrics 'e . le - i - son' and 'e . le - i -' respectively, with dynamic markings *p* and *pp* (pianissimo) above. The third staff is a vocal line with lyrics 'e . le - i - son Ky - ri - e' and 'e . le - i -', with dynamic markings *p* and *p* above. The fourth staff is a bass line with lyrics 'e . le - i - son' and 'e . le - i -', with dynamic markings *p* and *pp* above. The piano accompaniment continues in the grand staff, with a 'Ped.' marking at the end.

- son e.le.i - son e.le.i -

- son e.le.i - son e.le.i - son e.le.i - son e.le.i - son e.le.i -

- son e.le.i - son

- son e - le - i - son e - le - i - son e - le - i -

p

p

p

p

- son e.le.i - son

- son e.le.i - son

e.le.i - son

- son e.le.i - son

p

p

pp

pp

p
 Ky - ri - e e - le - i - son
 e - le - i - son Ky - ri - e e - le - i -

mf Ky - ri - e e - le - i - son *p* e - le - i - son
 Ky - ri - e e - le - i - son e - le - i - son *p*
 e - le - i - son e - le - i - son *p* ky - ri -
 son Ky - ri - e e - le - i - son e - le - i - son *p*

T. e
pp
 B. e - le - i - son
pp

N^o 2.
GLORIA.

All^o Moderato.

SOPRANO.

ALTO.

TENOR.

BASSE.

All^o Moderato.

ORGUE.

Glo-ria in ex-cel-sis in excelsis De-o Glo-ria in ex-cel-sis

Glo-ria in ex-cel-sis in excelsis De-o Glo-ria in ex-cel-sis

Glo-ria in ex-cel-sis in excelsis De-o Glo-ria in ex-cel-sis

Glo-ria in ex-cel-sis in excelsis De-o Glo-ria in ex-cel-sis

in ex.cel.sis De - o pax

in ex.cel.sis De - o pax

in ex.cel.sis De - o pax

in ex.cel.sis De - o et in ter.ra pax ho - mi - nibus bonæ bonæ vo.lun -

pax bo - nae vo - lun - ta - tis

pax bo - nae vo - lun - ta - tis

pax bo - nae vo - lun - ta - tis Laudamus

ta - tis bo - nae vo - lun - ta - tis

lau . da . mus te be . ne . di . ci . mus
 lau . da . mus te be . ne . di . ci . mus
 te lau . da . mus te be . ne . di . ci . mus te be . ne . di . ci . mus
 lau . da . mus te be . ne . di . ci . mus

te a . doramus te Glori . fi . camus
 te a . doramus te Glori . fi . camus
 te a doramus te a . doramus te Glorifi . camus te glori . fi . camus
 te a . doramus te Glori . fi . camus

te

te

te **SOLO.**

te Gra - ti - as a - gi - nus ti - bi

te

p

T. prop - ter ma - gnam glo - riam tu - am Do - mi -

T. - ne De - us rex cœ - les - tis Do - mi - ne De -

T. - us rex cœ - les - tis De - us Pa - ter om - ni - po -

esce

Detailed description: This is a page of a musical score, page 14, featuring a voice part and a piano accompaniment. The music is in G major (one sharp) and 4/4 time. The voice part consists of four systems of staves. The first system has two vocal staves and a piano accompaniment. The second system has one vocal staff and piano accompaniment. The third system has one vocal staff and piano accompaniment. The fourth system has one vocal staff and piano accompaniment. The lyrics are in Latin. Performance markings include 'SOLO.', 'p' (piano), and 'esce' (crescendo). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

T. *- lens*

f *crese*

TUTTI.

f Do - mi - ne fi - li fi - li u - ni ge - ni - te Je - su Je - su

TUTTI.

f Do - mi - ne fi - li fi - li u - ni ge - ni - te Je - su Je - su

TUTTI.

f Do - mi - ne fi - li fi - li u - ni ge - ni - te Je - su Je - su

TUTTI.

f Do - mi - ne fi - li fi - li u - ni ge - ni - te Je - su Je - su

ff

f Chris - te Do - mi - ne De - us De - i

f Chris - te Do - mi - ne De - us De - i

f Chris - te Do - mi - ne De - us De - i

f Chris - te Do - mi - ne De - us De - i

Chris - te Do - mi - ne De - us De - us a - gnus De - i fi -

patris fi - li - us pa -
patris fi - li - us pa -
patris fi - li - us pa -
- li - us fi - li - us pa - tris fi - li - us pa -

ff *ff* *ff* *ff*

- tris Qui tol - lis
- tris Qui tol - lis
- tris Qui tol - lis
- tris Qui tol - lis

SOLO. *p* SOLO. *p* SOLO. *p* SOLO. *p*

p

pec.cata mun - di mi.se.re - re no - bis

pec.cata mun - di mi.se.re - re no - bis

pec.cata mun - di mi.se.re - re no - bis

pec.cata mun - di mi.se.re - re no - bis

p

pp Qui tol - lis pec.ca - ta mun -

pp Qui tol - lis pec.ca - ta mun -

pp Qui tol - lis pec.ca - ta mun -

mun -

p
 di sus - ci - pe
p
 di de pre-ca-ti - onem
pp
 di nos -
 di

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is the piano accompaniment. The key signature has one sharp (F#). The lyrics are: 'di sus - ci - pe', 'di de pre-ca-ti - onem', 'di nos -', and 'di'. Dynamics include *p* (piano) and *pp* (pianissimo).

p
 Qui se - des ad dex - teram pa -
p
 Qui se - des ad dex - teram pa -
p
 - tram Qui se - des ad dex - teram pa -
pp *p*
 nos - tram Qui se - des ad dex - teram pa -

The second system of the musical score consists of six staves. The top five staves are vocal parts: Soprano, Alto, Tenor, Bass, and a fifth vocal part. The bottom staff is the piano accompaniment. The key signature has one sharp (F#). The lyrics are: 'Qui se - des ad dex - teram pa -', 'Qui se - des ad dex - teram pa -', '- tram Qui se - des ad dex - teram pa -', 'nos - tram', and 'Qui se - des ad dex - teram pa -'. Dynamics include *p* (piano) and *pp* (pianissimo).

- tris mi-se-re-re no-bis

- tris mi-se-re-re no-bis

- tris mi-se-re-re no-bis

- tris mi-se-re-re no-bis

p

cresc.

TUTTI.

ff Quo-niam tu so-lus so-lus sanc-tus quo-niam tu so-lus

TUTTI.

ff Quo-niam tu so-lus so-lus sanc-tus quo-niam tu so-lus

TUTTI.

ff Quo-niam tu so-lus so-lus sanc-tus quo-niam tu so-lus

TUTTI.

ff Quo-niam tu so-lus so-lus sanc-tus quo-niam tu so-lus

ff

so - lus sanc - tus so - lus

so - lus sanc - tus so - lus

so - lus sanc - tus so - lus

so - lus sanc - tus tu so - lus so - lus Do - minus tu so - lus solus al -

so - lus al - tis - si - mus Je -

so - lus al - tis - si - mus Je -

so - lus al - tis - si - mus Je -

tis - simus al - tis - si - mus Je -

ff *pp*

su Je - su Je - su Chris - - - te Cum sancto

su Je - su Je - su Chris - - - te

su Je - su Je - su Chris - - - te

su Je - su Je - su Chris - - - te

The first system consists of four vocal staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The lyrics are: 'su Je - su Je - su Chris - - - te Cum sancto' for the first staff, 'su Je - su Je - su Chris - - - te' for the second, 'su Je - su Je - su Chris - - - te' for the third, and 'su Je - su Je - su Chris - - - te' for the fourth. Each staff has a 'rit.' marking above the final measure. The system concludes with a double bar line and a 2/4 time signature.

rit. f

The piano accompaniment for the first system is shown in grand staff notation. It features a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music includes a 'rit.' marking and a dynamic marking of 'f' (forte) in the final measure.

spi - ri - tu in gloria Dei pa - tris a - - -

Cum sancto spi - ri - tu in glo - ri - a Dei De - i pa - tris

The second system contains two vocal staves. The first staff has the lyrics: 'spi - ri - tu in gloria Dei pa - tris a - - -'. The second staff has the lyrics: 'Cum sancto spi - ri - tu in glo - ri - a Dei De - i pa - tris'. Both staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature.

The piano accompaniment for the second system is shown in grand staff notation. It features a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature.

men

a - men

TUTTI. *f*

Cum sancto spi - ri - tu in glo - ri - a De -

TUTTI *f*

Cum sancto spi - ri - tu in glo - ri -

The first system of the musical score consists of five staves. The top two staves are vocal parts, with the first staff starting on a treble clef and the second on an alto clef. The bottom three staves are for piano accompaniment, with the first two on treble clefs and the third on a bass clef. The key signature is one sharp (F#). The lyrics are: 'men', 'a - men', 'Cum sancto spi - ri - tu in glo - ri - a De -', and 'Cum sancto spi - ri - tu in glo - ri -'. There are dynamic markings *f* and a 'TUTTI.' instruction.

i pa - tris a - - - - - men cum sancto sanc - to

a - Dei De - i pa - tris a - - - - - men a -

The second system of the musical score consists of six staves. The top two staves are vocal parts, with the first staff on a treble clef and the second on an alto clef. The bottom four staves are for piano accompaniment, with the first two on treble clefs and the last two on a bass clef. The key signature is one sharp (F#). The lyrics are: 'i pa - tris a - - - - - men cum sancto sanc - to' and 'a - Dei De - i pa - tris a - - - - - men a -'. The piano accompaniment features a prominent melodic line in the right hand.

cum sancto sanc-to spi - ri - tu a -
 cum sancto sanc-to spi - ri - tu a - men a - -
 spi - ri - tu a - men a - men a -
 - men cum sancto spi - ri.

cresc.
f

- men a - men a - men a - men a -
 - men a - - men a - - men a -
 - men a - - men a -
 - tu a - men a -

mf *f*
mf *f*
mf *f*
f

p *mf* *cresc.* *f*

men a - men a - men amen a - men amen a -
men a - men a - men a - men a -
men a - men a - men amen a - men amen a - men a -
men a - men a - men a - men a -

ff

ff

ff

ff

ff

men a - men a - men a - men
men a - men a - men a - men
men a - men a - men a - men
men a - men a - men a - men

ff

ff

ff

ff

ff

Nº 5.
CREDO.

Allegretto.

SOPRANO.

ALTO.

TÉNOR.

BASSE.

ORGUE.

Cre - do in u - num

De - um, Pa - trem om - ni - po -

fa - cto - rem
- ten - tem,

co - li et ter - ra, vi - si - bi - lium

SOPRANO. *f*

ALTO. *f*

om - nium et in - vi - si - bi - li - um. *f*

BASSE. *f*

Cre - - -

Cre - - -

Cre - - -

Cre - - -

ff

- do in u - num De - um Pa - trem om - ni - po -

ff

- do in u - num De - um Pa - trem om - ni - po -

ff

- do in u - num. De - um Pa - trem om - ni - po -

ff

- do in u - num De - um Pa - trem om - ni - po -

-ten - tem, fa - cto - rem cae - li et ter - ra, vi - si -

-ten - tem, fa - cto - rem cae - li et ter - ra, vi - si -

-ten - tem, fa - cto - rem cae - li et ter - ra, vi - si -

-ten - tem, fa - cto - rem cae - li et ter - ra, vi - si -

ff *p*

Ped *p*

- bi - lium om - ni - um et in - vi - si - bi - lium.

- bi - lium om - ni - um et in - vi - si - bi - lium.

- bi - lium om - ni - um et in - vi - si - bi - lium.

- bi - lium om - ni - um et in - vi - si - bi - lium.

p

Et in u - num Do - mi - num Je - sum Chri - stum, fi - li - um

Et in u - num Do - mi - num Je - sum Chri - stum, fi - li - um

Et in u - num Do - mi - num Je - sum Chri - stum, fi - li - um

Et in u - num Do - mi - num Je - sum Chri - stum, fi - li - um

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum ante

De - i u - ni - ge - ni - tum, et ex Pa - tre

De - i u - ni - ge - ni - tum, et ex Pa - tre Pa - tre na - tum

cresc

an - te om - nia se - cu - la: De - um de De - o,

cresc

om - nia se - cu - la: De - um de De - o,

cresc

na - tum an - te om - nia se - cu - la De - o,

cresc

an - te om - ni - a se - cu - la: De - um de De - o,

p

lu - men de lu - mine; De - um ve - rum de -

p

lu - men de lu - mine; De - um ve - rum de

p

lu - men de lu - mine; De - um De - um ve - rum de -

p

lu - men de lu - mine; De - um ve - rum de

De - o De - o ve - ro; De - - um ve - - rum - de - De - o ve - ro

De - o De - o ve - ro; De - - um ve - - rum de De - o ve - ro

De - o ve - ro; De - - um ve - - rum - de - De - o

De - o ve - ro; De - - um ve - - rum de De - o

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature is two sharps (F# and C#), and the time signature is 4/8. The lyrics are: "De - o De - o ve - ro; De - - um ve - - rum - de - De - o ve - ro".

cresc.
De - um ve - rum de De - o ve - ro .

f
De - um ve - rum de De - o ve - ro .

f
ve - - ro de De - o ve - ro .

f
ve - - ro de De - o ve - ro .

The second system continues the vocal and piano parts. It includes dynamic markings such as *cresc.*, *f*, and *ff*. The lyrics are: "De - um ve - rum de De - o ve - ro .", "De - um ve - rum de De - o ve - ro .", "ve - - ro de De - o ve - ro .", and "ve - - ro de De - o ve - ro .". The piano accompaniment features a prominent bass line in the left hand and chords in the right hand.

Andante.

SOLO. *p*

Ge_ni_

Andante.

p

-tum non factum, consubstan - ti - a - lem Pa - tri, per
 SOLO. *p*
 Ge_ni_tum non factum, con - substan - ti - a - lem
 SOLO. *p*
 Ge_ni_tum non factum, con - substan - ti - a - lem
 SOLO. *p*
 Ge_ni_tum non factum, con - substan - ti - a - lem

rall. *a tempo.*
p
rall. *a tempo*

Qui propter nos ho-mi-nes, et prop-ter nos - tam sa-lu-tem,
 Qui propter nos homi-nes, et prop-ter nos - tam sa-lu-tem,
 prop-ter nos homi-nes, et prop-ter nos - tam sa-lu-tem,
 prop-ter nos homi-nes, et prop-ter nos - tam sa-lu-tem, des-

per quem omni-a fac-ta sunt,
 per quem omni-a fac-ta sunt,
 per quem omni-a fac-ta sunt,
 per quem omni-a fac-ta sunt,
 per quem omni-a fac-ta sunt,
 per quem omni-a fac-ta sunt.

- cendit de co-lis, et in - car - tus est de
 descendit de co-lis, et in - carna-tus est de
 descendit de co-lis, et in - carna-tus est de
 descendit de co-lis, et in - carna-tus est de

cresc.

Spi - ri - tu sanc - to, ex Ma - ri - a Vir - gi - ne, ex Ma -
 Spi - ri - tu Spi - ri - tu sancto, ex Ma - ri - a Vir - gi - ne,
 Spi - ri - tu Spi - ri - tu sancto, ex Ma - ri - a Vir - gi - ne,
 Spi - ri - tu Spi - ri - tu sancto, ex Ma - ri - a Vir - gi - ne,

f *dim.*

ri - a Vir - gi - ne, — ET HO - MO HO - MO FAC - TUS.
 ex Ma - ri - a Vir - gi - ne, ET HO - MO HO - MO FAC - TUS
 ex Ma - ri - a Vir - gi - ne, ET HO - MO HO - MO FAC - TUS
 ex Ma - ri - a Vir - gi - ne, ET HO - MO HO - MO FAC - TUS

pp

All.^{to} 1^o moto.

EST. Cru - ci - fi - xus e - ti - am pro
 EST. Cru - ci - fi - xus e - ti - am pro
 EST. Cru - ci - fi - xus e - ti - am pro
 EST. Cru - ci - fi - xus e - ti - am pro

p All.^{to} 1^o moto.

no - bis sub Pon - ti - o Pi - la

no - bis sub Pon - ti - o Pi - la

no - bis sub Pon - ti - o Pi - la

no - bis sub Pon - ti - o Pi - la

cresc

cresc

cresc

cresc

- to, pas - sus pas

- to, pas - sus pas

- to, pas - sus pas

- to, pas - sus pas

cresc

- sus — pas — — sus et se — pul — — tus est .

- sus — pas — — sus et se — pul — — tus est .

- sus — pas — — sus et se — pul — — tus est .

- sus — pas — — sus et se — pul — — tus est .

Et re — sur — re — xit ter — ti — a — di — e se —

Adagio.
Récitativo.

SOLO.

Et re — sur — re — xit ter — ti — a — di — e se —

p

rit.

Largo.

- cum — dum — se — cum — dum Seri — ptu — — — ras .

rit.

pp Largo.

TUTTI.
pp Et as - cen - dit in coe - lum, et as -

TUTTI.
pp Et as - cen - dit in coe - lum, et as -

TUTTI.
pp Et as - cen - dit in coe - lum, et as -

TUTTI.
pp Et as - cen - dit in coe - lum, et as -

- cen - dit in coe - lum, se - det ad dex - teram

- cen - dit in coe - lum, se - det ad dex - te -

- cen - dit in coe - lum, se - det ad dex - te -

- cen - dit in coe - lum, se - det ad dex - te -

cresc. *f*
dex - teram Pa - tris, se - det ad dex - te - ram
cresc. *f*
- ram Pa - tris, se - det ad dex - te - ram
cresc. *f*
- ram Pa - tris, se - det ad dex - te - ram
cresc. *f*
- ram Pa - tris, se - det ad dex - te - ram

rit. *tempo.*
Pa - tris, et i - terum ven - tu - rus est
rit. *tempo.*
Pa - tris, et i - terum ven - tu - rus est
rit. *tempo.*
Pa - tris, et i - terum ven - tu - rus est
rit. *tempo.*
Pa - tris, et i - terum ven - tu - rus est

ven-tu-rus est cum glo-ri-a Ju-di-
 ven-tu-rus est cum glo-ri-a Ju-di-
 ven-tu-rus est cum glo-ri-a Ju-di-
 ven-tu-rus est cum glo-ri-a Ju-di-

-ca-re ju-di-ca-re vi-vos et mor-
 -ca-re ju-di-ca-re vi-vos et mor-
 -ca-re ju-di-ca-re vi-vos et mor-
 -ca-re ju-di-ca-re vi-vos et mor-

pp

tu - os, cu - jus re - gni non e - rit.

pp

tu - os, cu - jus re - gni non e - rit

pp

tu - os, cu - jus re - gni non e - rit

pp

tu - os, cu - jus re - gni non e - rit

fi - nis.

fi - nis.

fi - nis.

fi - nis.

BASSE.

Andante.

SOLO. p

Et in Spi - ri

- tum — San - ctum — San - ctum San - ctum Do - mi -

- num — et vi - vi - fi - can - tem, et vi - vi - fi - can - tem,

qui ex Pa - tre Pa - tre Pa - tre Fi - li - o — que pro

— ce - dit pro - ce - dit, qui cum Pa - tre Pa - tre et

f *p*

Fi - li - o, si - mul a - do - ra - tur

et - con - glo - ri - fi - ca - tur; qui lo - cu - tus est qui lo - cu - tus est

f

per - pro - phe - tas. Et u - nam sanc - tam

p

sanc - tam u - nam sanc - tam ca - tho - li - cam

cresc.
 et u - nam sanc - tam ca - tho - licam, et a - pos - to - licam Ec -

cle - si - am, et apo - sto - li - cam Ec - cle - si - am.

p *pp*

All.^{to} 1^o moto.

f

SOPRANO. TUTTI. *p*

ALTO. TUTTI. *p* Con - fi - te - or u num -

TÉNOR. Con fi - te - or u - num u -

BASSE. TUTTI. *p* Con - fi - te

Con - fi - te - or Con - fi - te - or

tr

cresc

u num Bap tis ma in re mis si o nem

num Bap tis ma in re mis si o nem

or u num u num Bap tis ma

u num Bap tis ma Bap tis ma in re mis si o nem

cresc

cresc

*p**p**p**p*

pec ca to rum; et ex pec

pec ca to rum; et ex pec

pec ca to rum; et ex pec to ex pec

pec ca to rum; et ex pec

to expecto re surrec ti o nem et ex pec

to re sur rec ti o nem et ex pec

to re sur rec ti o nem et ex pec

to re sur rec ti o nem et ex pec

mf

mf

mf

mf

to expecto re surrec ti o nem mortu o rum mortu o

to re sur rec ti o nem mortu o rum mortu o

to re sur rec ti o nem mortu o rum mortu o

to re sur rec ti o nem mortu o rum mortu o

cresc.

f

f

f

f

rum, et ex - pecto vi - tam ven - tu - ri ven -
 rum, et ex - pecto vi - tam ven - tu - ri ven -
 rum, et ex - pecto vi - tam ven - tu - ri ven -
 rum, et ex - pecto. et vi - tam ven -

tu - ri se - cu - li ven - tu - ri se - cu - li A - men A - men A -
 tu - ri se - cu - li ven - tu - ri se - cu - li A - men Amen
 tu - ri se - cu - li ven - tu - ri se - cu - li A - men A - men A -
 tu - ri se - cu - li ven - tu - ri se - cu - li A - men A - men A -

The first system of the musical score consists of a piano accompaniment and four vocal staves. The piano part is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, marked with a forte dynamic (*ff*). The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass), each with a treble clef and the same key signature and time signature. The lyrics "men" are written below the vocal staves, indicating the beginning of a vocal phrase.

The second system of the musical score continues the piano accompaniment and vocal parts. The piano part remains in the same key signature and time signature, with a melodic line and harmonic accompaniment, marked with a forte dynamic (*ff*). The vocal staves are arranged in a four-part setting, with the lyrics "Amen" repeated across all parts. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, marked with a forte dynamic (*ff*). The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass), each with a treble clef and the same key signature and time signature. The lyrics "Amen" are written below the vocal staves, indicating the beginning of a vocal phrase.

N° 4.
SANCTUS.

Maestoso. ff

SOPRANO .
ALTO .
TÉNOR .
BASSE .

Sanctus Sanctus Sanctus

ORGUE .

Do - minus De - us Do - minus

Do - minus De - us Do - minus

Do - minus De - us Do - minus

Do - minus De - us Do - minus

De - us Sa - ba_oth

De - us Sa - ba_oth

De - us Sa - ba_oth

De - us Sa - ba_oth

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line has the lyrics "De - us Sa - ba_oth" written below it. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

ple - ni

ple - ni

ple - ni sunt coe - li

ple - ni sunt coe - li et ter -

The second system continues the vocal parts and piano accompaniment. The lyrics are "ple - ni", "ple - ni", "ple - ni sunt coe - li", and "ple - ni sunt coe - li et ter -". The piano accompaniment includes a *pp* (pianissimo) dynamic marking in the first measure of the piano part.

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines are in soprano, alto, and tenor parts, with lyrics in Latin. The piano accompaniment is in the right and left hands.

Lyrics: *sunt glo_ri_a tu - - a ple_ni*
sunt glo_ri_a tu - - a ple_ni sunt coe_li
glo - ri_a tu - - a ple_ni
- ra glo_ri_a tu - - a ple_ni sunt coe - li et ter -

Dynamics: *p* (piano)

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines are in soprano, alto, and tenor parts, with lyrics in Latin. The piano accompaniment is in the right and left hands.

Lyrics: *sunt glo_ri_a tu - - a Ho_san - - na Ho_san - -*
glo - ri_a tu - - a Ho_san - - na Ho_san - -
sunt glo_ri_a tu - - a Ho_san - - na Ho_san - -
- ra glo_ri_a tu - - a Ho_san - - na Ho_san - -

Dynamics: *cresc.* (crescendo), *ff* (fortissimo)

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - na ho-san - - na ho-sanna ho-sanna. The music is in G major and 4/4 time. A forte (*ff*) dynamic marking is present above the first staff.

Piano accompaniment for the first system, featuring a right-hand melody and a left-hand bass line. A forte (*ff*) dynamic marking is present above the right-hand staff.

Four vocal staves with lyrics: ho-san-na in ex-cel - sis ho-. The music continues in G major and 4/4 time.

Piano accompaniment for the second system, continuing the right-hand melody and left-hand bass line.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: - san_na ho_san_na ho_san_na in ex_

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: - cel_sis

The piano accompaniment continues with chords and a rhythmic pattern. The right-hand part features a *pp* dynamic marking and a *morendo. ppp* marking.

BENEDICTUS.

Adagio.

SOPRANO.

Be - ne - dic - tus be - ne - dic - tus qui ve - nit in no - mi - ne

ALTO.

Be - ne - dic - tus qui ve - nit in no - mi - ne

TENOR.

Be - ne - dic - tus qui ve - nit in no - mi - ne

BASSE.

Be - ne - dic - tus qui ve - nit in no - mi - ne

Adagio.

ORGUE.

Do - mi - ni be - ne - dic - tus be - ne - dic - tus qui ve - nit in no - mi - ne

Do - mi - ni be - ne - dic - tus be - ne - dic - tus qui ve - nit in no - mi - ne

Do - mi - ni be - ne - dic - tus be - ne - dic - tus qui ve - nit in no - mi - ne

Do - mi - ni be - ne - dic - tus be - ne - dic - tus qui ve - nit in no - mi - ne

Do_mini be_ne - dic_tus in no - mi - ne
 Do_mini be_ne - dic_tus be_ne - dic_tus be_ne - dic_tus in no - mi - ne
 Do_mini be_ne - dic_tus be_ne - dic_tus be_ne -
 Do_mini be_ne - dic_tus be_ne - dic_tus be_ne - dic_tus qui
 Do_mini be_ne - dic_tus be_ne - dic_tus be_ne - dic_tus qui
 Do_mini be_ne - dic_tus be_ne - dic_tus be_ne - dic_tus qui
 - dic_tus be_ne - dic_tus be_ne - dic_tus be_ne - dic_tus qui
 ve - nit be_ne - dic_tus be_ne - dic_tus be_ne - dic_tus qui

Musical score for a piece in G major, 4/4 time. The score includes vocal lines and piano accompaniment. Dynamics include *p*, *cresc.*, *f*, and *ff*. The piano part features arpeggiated chords and moving bass lines.

ve-nit be-ne-dic-tus be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni be-ne

ve-nit be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni be-ne

ve-nit be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni be-ne

ve-nit be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni be-ne

-dic-tus be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni be-ne-dic-tus qui

-dic-tus be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni be-ne-dic-tus qui

-dic-tus be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni be-ne

-dic-tus be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni be-ne-dic-tus qui

ve - nit in no - mi - ne Do - mi - ni be - ne -

ve - nit in no - mi - ne Do - mi - ni be - ne -

- die - tus in - no - mi - ne Do - mi - ni be - ne -

ve - nit in no - mi - ne Do - mi - ni be - ne -

p

p

p

p

p

- die - tus in no - mi - ne Do - mi - ni

- die - tus in no - mi - ne Do - mi - ni

- die - tus in no - mi - ne Do - mi - ni

- die - tus in no - mi - ne Do - mi - ni

ff

pp

ff

pp

ff

pp

ff

pp

ff

pp

Nº 6.

AGNUS DEI.

Largo.

SOPRANO.

ALTO.

TENOR.

BASSE.

p Solo.

A_gnus

ORGUE.

Largo.

p

tutti. *p*

Mi - se - re - re no - -

tutti. *p*

Mi - se - re - re no - -

tutti. *p*

Mi - se - re - re no - -

tutti. *p*

De - i qui tol - lis pec - ca - ta mun - di Mi - se - re - re no - -

The organ accompaniment for the second system consists of two staves, treble and bass clef, in 2/4 time with a key signature of two flats. The music features a melodic line in the treble clef with various ornaments and a harmonic accompaniment in the bass clef. The dynamics are marked with a piano (*p*) and a crescendo hairpin.

p Solo.
A - gnus

- bis

- bis

- bis

- bis

Hautb.
p

tutti. p
De - i qui tol - lis pec - ca - ta mun - di mi - se - re - re mi - se -

Solo. *tutti. p*
A - gnus De - i mi - se - re - re mi - se -

Solo. *tutti. p*
A - gnus De - i mi - se - re - re mi - se -

Solo. *tutti. p*
A - gnus De - i mi - se - re - re mi - se -

- re - re mi - se - re - re no - bis
 - re - re no - bis
 - re - re mi - se - re - re no - bis *Soli.* A - gnus De - i qui tol - lis pec - ca - ta
 A - gnus
 - re - re no - bis *p* A - gnus

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one flat (B-flat major or D minor). The first system includes vocal lines and piano accompaniment. The lyrics are: "re - re mi - se - re - re no - bis", "re - re no - bis", "re - re mi - se - re - re no - bis", "A - gnus De - i qui tol - lis pec - ca - ta", "A - gnus", and "re - re no - bis". The piano part includes a *p* dynamic marking.

pp
 do - na no - bis pa -
pp
 do - na no - bis pa -
pp
 De - i do - na no - bis pa - cem do - na no - bis pa -
pp
 De - i do - na no - bis pa - cem do - na no - bis pa -
pp

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one flat. The second system includes vocal lines and piano accompaniment. The lyrics are: "do - na no - bis pa -", "do - na no - bis pa -", "De - i do - na no - bis pa - cem do - na no - bis pa -", and "De - i do - na no - bis pa - cem do - na no - bis pa -". The piano part includes a *pp* dynamic marking.

Mouvement du Kyrie.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: - cem no - bis pa - cem, - cem no - bis pa - cem, - cem no - bis pa - cem do - na, - cem do - na no - bis pa - cem. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic marking. Pedal points are indicated at the end of the system.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: no - bis pa - cem do - na, no - bis pa - cem no - bis pa - cem no - bis pa - cem. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *pp* dynamic marking. Pedal points are indicated at the end of the system.

do - - na

- bis

- bis

pa - - cem

p

p

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a whole rest followed by a half note 'do' and a quarter note 'na'. The second staff is another vocal line, starting with a whole rest followed by a half note '- bis' and a quarter rest. The third staff is a vocal line, starting with a whole rest followed by a half note '- bis' and a quarter rest. The fourth staff is a bass line, starting with a whole rest followed by a half note 'pa' and a quarter note 'cem'. The piano accompaniment is shown in the bottom two staves, with a treble clef and a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

do - na no - bis pa - -

- bis

pa - - cem

pa - - cem

p

p

The second system of the musical score continues the vocal and piano parts. The top staff is a vocal line, starting with a whole rest followed by a half note 'do', a quarter note 'na', a quarter rest, a half note 'no', a quarter note 'bis', and a quarter note 'pa'. The second staff is another vocal line, starting with a whole rest followed by a half note '- bis' and a quarter rest. The third staff is a vocal line, starting with a whole rest followed by a half note 'pa' and a quarter note 'cem'. The fourth staff is a bass line, starting with a whole rest followed by a half note 'pa' and a quarter note 'cem'. The piano accompaniment is shown in the bottom two staves, with a treble clef and a bass clef. The piano part continues the rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

- cem do - na do - na no_bis pa - cem pa -
 do - na do - na no_bis pa - cem pa -
 do - na no_bis pa - cem pa -
 do - na no - bis pa - - cem do - na do - na no_bis pa - cem pa -

p
cresc.
p

- cem
 - cem
 - cem do - na no - - bis
 - cem no_bis pa - - cem

pp
pp

