

N° 1  
**KYRIE**  
(Plain-chant)

Grave (sans lenteur)

GRAND ORGUE

PEDALES

The first system of the score consists of two staves. The upper staff is labeled 'GRAND ORGUE' and the lower staff is labeled 'PEDALES'. Both staves are in a key signature of one flat (B-flat) and a common time signature (C). The music begins with a forte dynamic marking 'f'. The Grand Orgue part features a series of chords and moving lines, while the Pedales part provides a steady bass accompaniment with long notes and some rhythmic patterns.

The second system continues the musical piece. The Grand Orgue part shows more complex chordal textures and melodic lines. The Pedales part continues with its accompaniment, featuring some rests and rhythmic patterns.

The third system of the score. The Grand Orgue part has a more active melodic line with some chromaticism. The Pedales part continues with its accompaniment, showing some rhythmic variation.

The fourth and final system of the score. The Grand Orgue part concludes with sustained chords and melodic fragments. The Pedales part ends with a series of long notes and rests, leading to a final cadence.

Moderato

Sopranos

Contraltos

Ténors

Basses

Four vocal staves (Soprano, Contralto, Tenors, Basses) in a grand staff format. Each staff contains a whole rest in every measure, indicating that the vocalists are silent during this section.

PETIT ORGUE

Moderato

1<sup>er</sup> CL. *mf*

1<sup>er</sup> CL. *mf*

The first system of the organ part, consisting of a grand staff with treble and bass clefs. The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand.

The second system of the organ part, continuing the melodic and harmonic development from the first system.

The third system of the organ part, showing further melodic and harmonic progression.

The fourth system of the organ part, concluding the section with a melodic flourish in the right hand and a steady bass line.

Pédales

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the second measure.

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system. The texture remains consistent with the first system.

Sop. *p* Ky - ri - e e -

Contr *p* Ky - ri - e e - lei -

Tén.

Basses *p* Ky - ri - e e - lei - son e -

RÉCIT

Recitativo section for piano accompaniment. The right hand has a simple, rhythmic accompaniment, and the left hand provides a steady bass line. A dynamic marking of *p* is present. The word "RÉCIT" is written above the staff.

lei  
 son e lei  
*mf*  
 Kv ri e  
 lei son e lei

*1<sup>er</sup> CL*  
*p*

*p*  
 Tirasse du Récit

son  
 son  
 son

*1<sup>er</sup> CL*  
*p*

ôtez la Tirasse du Récit

First system of piano accompaniment, featuring a treble and bass clef with a 5/4 time signature. The music consists of flowing sixteenth-note patterns in both hands.

Second system of piano accompaniment. It includes dynamic markings *fp* and *mf*. A *Pedales* instruction is placed below the bass staff, with a line indicating the start of the pedal point.

Third system of piano accompaniment, marked with *mg* (mezzo-giove) in both staves. The texture continues with rhythmic sixteenth-note figures.

Vocal staves for Soprano (Sop), Contralto (Contr), Tenor (Ten), and Basso (Bass). The lyrics are: Ky - ri - e Ky - ri - e e - lei - son e - lei. Dynamics include *p* and *mf*.

Fourth system of piano accompaniment, marked with *RECIT* (recitative) in both staves. It features a more sparse, rhythmic accompaniment. A *1<sup>er</sup> CL.* (first clarinet) part is indicated at the end of the system.

Fifth system of piano accompaniment, marked with *Tirasse du RECIT* (release of recitative) in the bass staff.

son e - lei - son.  
 - lei - son e - lei - son.  
 - lei - son.  
 - lei - son.

1<sup>er</sup> CL.  
 ôtez Tirasse du RÉCIT

Pédales

*fp* *ten.*  
 Ped

*cresc*  
*m d*

Sop. *p* Ky - ri -

Contr. *p* Ky - ri - e - e - lei -

Tér.

Basses

RÉCIT

- e e - lei - son e - lei -

son e - lei - son e - lei -

*mf* Ky -

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

RÉCIT

1<sup>er</sup> CL

Pédales

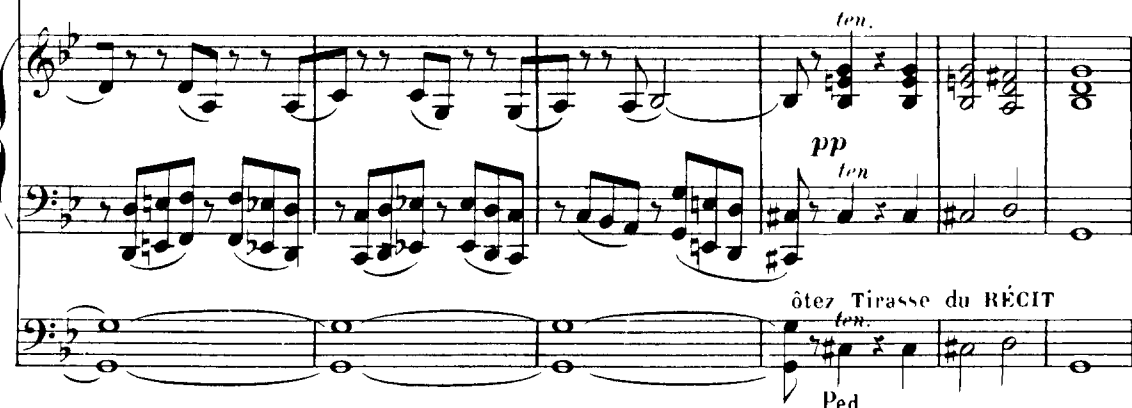
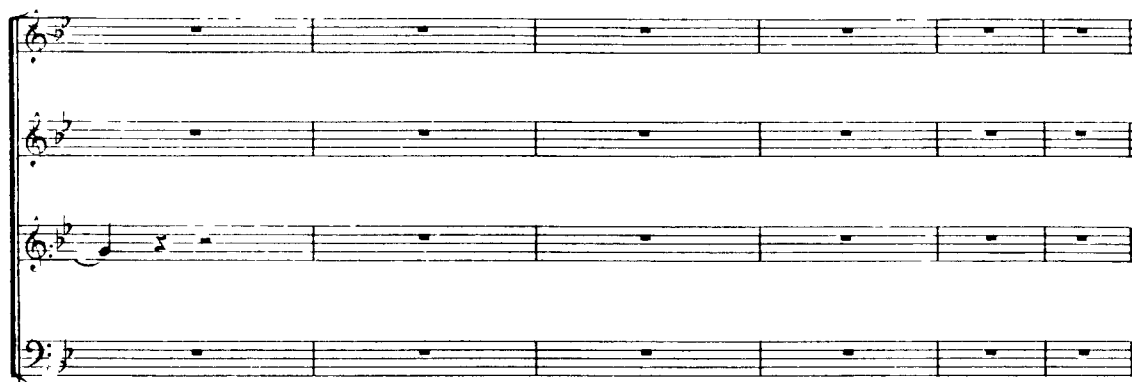
Tirasse du RÉCIT



son  
son  
ri e e lei son  
lei son



1<sup>er</sup> CL



*ten.*  
*pp ten*  
ôtez Tirasse du RÉCIT  
*ten.*  
Ped



## GRAND ORGUE

*mf*

sans Pédales

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 5/8. The music begins with a rest in the upper staff and a series of eighth notes in the lower staff. The dynamic marking *mf* is placed above the first measure of the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and some chords in both staves.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a more active melody in the upper staff with eighth notes and some ties.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and some chords in both staves.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a more active melody in the upper staff with eighth notes and some ties.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and some chords in both staves.

Pedales

*f*

### Andante

Soprano Solo

*p*

Chris

PETIT ORGUE

Andante

1<sup>re</sup> Cl. *p*

- te

te

E - lei - son

E - lei - son

e -

e -

*p* *pp*

- lei - son.

- lei - son.

*dim.* *p*

GRAND ORGUE

Andante

1<sup>er</sup> CL.

RÉCIT *pp*

H<sup>b</sup>-Bon

*p*

Pédales *pp*

On peut passer au  
signe ♪ page 19

PETIT ORGUE

Allegro

1<sup>er</sup> CL. *p*

Sop.

Contr

Tén

Basses

Chris - te e - lei - son,

RÉCIT *p*

Chris - te e - lei - son,

- te e - lei - son,

son,

e - lei -

son, e - lei - - - son  
e - lei - - - son  
e - lei - - - son Chris - te e -  
- - - son Chris - te

The piano accompaniment for the first system features a right hand with block chords and a left hand with a rhythmic eighth-note pattern.

Chris - te e - lei - son, e - -  
Chris - te e - lei - - - son e -  
- lei - son Chris - te e - lei -  
e - lei son Chris - te e - lei -

The piano accompaniment for the second system continues with block chords in the right hand and a rhythmic eighth-note pattern in the left hand.

*mf*

lei - - - son .

*mf*

lei - - - son .

*mf*

son, e - - lei - - son .

*mf*

son .

*mf*

son .

Detailed description: This block contains the first four measures of a musical score. It features five staves: four vocal staves and one piano accompaniment staff. The vocal parts are in a soprano, alto, tenor, and bass range. The piano part is in the right and left hands. The music is in a minor key and 4/4 time. The dynamic marking *mf* (mezzo-forte) is present above the first and second vocal staves. The lyrics are: "lei - - - son .", "lei - - - son .", "son, e - - lei - - son .", and "son .".

Detailed description: This block contains measures 5 through 8 of the musical score. It features the same five staves as the previous block. The vocal parts are mostly silent, indicated by a horizontal line. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The measure numbers 12 and 18 are visible at the end of each staff.

1<sup>er</sup> CL.

Detailed description: This block contains measures 9 through 12 of the musical score. It features two staves: a piano accompaniment staff and a 1st Clarinet (1<sup>er</sup> CL.) staff. The piano part continues with its rhythmic accompaniment. The 1st Clarinet part enters with a melodic line. The measure numbers 12 and 18 are visible at the end of each staff.

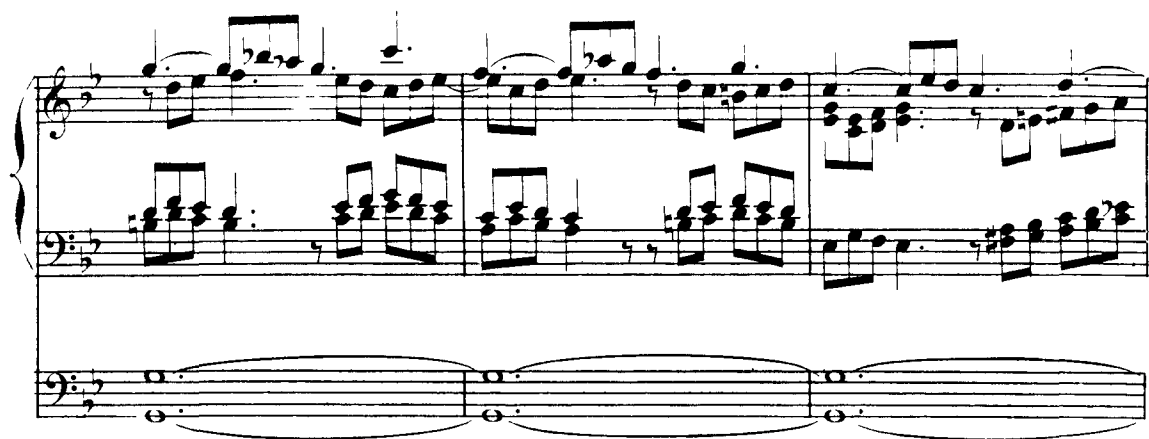
*Agitato*

*legato*

*mp*

Pédales





First system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff contains a complex melodic line with many beamed notes and slurs. The middle staff contains a dense accompaniment of chords and eighth notes. The lower staff contains a simple bass line with long notes and slurs.



Second system of musical notation, continuing the piece. The upper staff has a melodic line with some rests and slurs. The middle staff has a rhythmic accompaniment with eighth notes and chords. The lower staff has a bass line with eighth notes and slurs.



Third system of musical notation. The upper staff features a melodic line with slurs and some rests. The middle staff has a steady accompaniment of eighth notes and chords. The lower staff has a bass line with eighth notes and slurs.



Fourth system of musical notation, concluding the piece. The upper staff has a melodic line with slurs and a triplet of eighth notes. The middle staff has a bass line with eighth notes and slurs. The lower staff has a bass line with eighth notes and slurs. The word "ritenuto" is written in the middle of the system. The system ends with a double bar line and repeat signs.

Adagio

Soprano Solo

Contralto Solo

Ténor Solo

*p* Recitativo

Ky\_rie elei\_son.

Basse Solo

Recitativo

*p*

Ky\_rie e\_lei\_son.

Adagio

|| PETIT ORGUE

RÉCIT

Hautb

*pp*  
1<sup>er</sup> Cl

*pp*

*p* Recitativo

Ky\_rie e\_lei\_son.

*p* Recitativo

Ky\_rie elei\_son.

RÉCIT

(Fl haut)

1<sup>er</sup> Cl.

*pp*

All<sup>o</sup> maestoso

Sop. Tutti

*f*

Ky - ri - e e -

Cont. Tutti

*f*

Ky - ri - e e -

Tén. Tutti

*f*

Ky - ri - e e -

Basses Tutti

*f*

Ky - ri - e e -

GRAND ORGUE

All<sup>o</sup> maestoso

*f*

Pédales *f*

PETIT ORGUE

All<sup>o</sup> maestoso

4, 8, 16 PIEDS et ANCHES

*f* 1<sup>re</sup> cl.

*f*

(\*)

Pédales *f*

*f*



(\*) Les petites notes ne se jouent pas quand il y a deux Orgues.

Score for voice and piano. The score is written in 3/4 time and B-flat major. The vocal line consists of four staves, each with the lyrics "lei - son .". The piano accompaniment consists of six staves. The first two staves of the piano part are marked with a forte (*f*) dynamic. The piano part features a complex texture with chords and a rhythmic bass line.

Score for voice and piano. The score is written in 3/4 time and B-flat major. The vocal line consists of four staves, each with the lyrics "lei - son .". The piano accompaniment consists of six staves. The first two staves of the piano part are marked with a forte (*f*) dynamic. The piano part features a complex texture with chords and a rhythmic bass line.

Ky - - - ri - e - e

e - - - - -

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

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

*Andante*

*Andante*

*Andante*

lei - son ,

lei - son ,

lei - son ,

lei - son ,

*tr*

Detailed description: This page of a musical score, numbered 22, features a vocal line and piano accompaniment. The vocal line consists of four staves, each with the lyrics "lei - son ,". The piano accompaniment is divided into three systems. The first system has a grand staff with a treble clef and a bass clef. The second system has a bass clef staff with a trill marking (*tr*) above the final note. The third system has a grand staff with a treble clef and a bass clef. The music is in a minor key, indicated by the key signature of one flat.

e - lei - son,

e - lei - son,

e - lei - son,

e - lei - son,

Musical staff 1: Treble clef, 3/4 time signature, notes G4, A4, B4, C5, B4, A4, G4.

e - - - - -

Musical staff 2: Treble clef, 3/4 time signature, notes G4, A4, B4, C5, B4, A4, G4.

e - - - - -

Musical staff 3: Treble clef, 3/4 time signature, notes G4, A4, B4, C5, B4, A4, G4.

Musical staff 4: Bass clef, 3/4 time signature, notes G3, A3, B3, C4, B3, A3, G3.

e - - - - -

Musical staff 5: Grand staff (treble and bass clefs), 3/4 time signature, notes G4, A4, B4, C5, B4, A4, G4.

Musical staff 6: Grand staff (treble and bass clefs), 3/4 time signature, notes G4, A4, B4, C5, B4, A4, G4.

Musical staff 7: Bass clef, 3/4 time signature, notes G3, A3, B3, C4, B3, A3, G3.



lei

lei

e lei

lei

The image shows a musical score for voice and piano. It consists of several staves. The top four staves are for the voice, with lyrics 'lei', 'lei', 'e lei', and 'lei' written below them. The bottom four staves are for the piano accompaniment, showing chords and melodic lines. The key signature is one flat (B-flat) and the time signature is 3/4. The piano part features a complex bass line with many sixteenth notes and chords.

son, e

son, e

son, e

son, e

This section contains four vocal staves, each with a treble clef and a key signature of one flat. The lyrics 'son, e' are written below each staff. The notes are mostly whole notes with long horizontal lines indicating sustained sounds.

This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line with some chords.

This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes.

lei - son .

lei - son .

lei - son .

lei - son .

lei - son .

lei - son .

## GLORIA

All<sup>o</sup> non troppo

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

GRAND ORGUE

ORGUE

PÉDALES

*f*

Glo-ria in excelsis De-o

*f*

Glo-ria in excelsis De-o

*f*

Glo-ria in excelsis De-o

*f*

Glo-ria in excelsis De-o

*f*

PETIT ORGUE

*f*

*f*

*f*

G<sup>d</sup> ORGUE

Glo-ria in excelsis De-o

Glo-ria

Glo-ria in excelsis De-o

Glo-ria

Glo-ria in excelsis De-o

Glo-ria

Glo-ria in excelsis De-o

Glo-ria

P<sup>t</sup> ORGUE

*f*

*f*

*f*

G<sup>d</sup> ORGUE

*f*

P<sup>t</sup> ORGUE

G<sup>d</sup> ORGUE

*f*

*f*

*f*

Glo-ri-a      Glo-ri-a      in excelsis De - - -

Glo-ri-a      Glo-ri-a      in excelsis De - - -

Glo-ri-a      Glo-ri-a      in excelsis De - -

Glo-ri-a      Glo-ri-a      in excelsis

|| *pt* ORGUE    || *G<sup>d</sup>* ORGUE    || *pt* ORGUE

*f*      *f*      *f*

*f*      *f*      *f*

*dim.*    *p*      *f*

- - - o Glo - ri - a!

*dim.*    *p*      *f*

- - - o Glo - ri - a!

*dim.*    *p*      *f*

- - - o Glo - ri - a!

*dim.*    *p*      *f*

De - - - o Glo - ri - a!

*dim.*    *p*      *f*

*dim.*    *p*      *f*

|| *G<sup>d</sup>* ORGUE

*f*      *f*

*dim.*    *p*      *f*

*f*

*p* Et in ter-ra pax ho-mi-ni-bus bonae

*p* Et in ter-ra pax ho-mi-ni-bus bonae

*p* Et in ter-ra pax ho-mi-ni-bus bonae

*p* Et in 'er-ra pax ho-mi-ni-bus bonae

## GRAND ORGUE

## PETIT ORGUE

Sans pédales

*mf* vo-lun-ta-tis Be-ne-di-cimus te

*mf* vo-lun-ta-tis Be-ne-di-cimus te

*mf* vo-lun-ta-tis Be-ne-di-cimus te

*mf* vo-lun-ta-tis Be-ne-di-cimus te

## || GRAND ORGUE (Laudamus te)

## || PETIT ORGUE

Pédales

*f*  
Glo - ri - fi - ca - mus te .

*f*  
Glo - ri - fi - ca - mus te .

*f*  
Glo - ri - fi - ca - mus te . Gra - ti -

*f*  
Glo - ri - fi - ca - mus te .

|| GRAND ORGUE (Adoramus te) || PETIT ORGUE

*p* *f*

*dim.*  
Gra - ti - as a - gi - mus prop -

*dim.*  
Gra - ti - as a - gi - mus ti - bi propter ma -

*dim.*  
- as a - gi - mus ti - bi propter magnam ma -

*dim.*  
Gra - ti - as a - ginus ti - bi propter ma -

*p* *f*  
 - ter glo - riam tuam .  
*p* *f*  
 - gniam glo - riam tuam .  
*p* *f*  
 - gniam glo - riam tuam  
*p* *f*  
 - gniam glo - riam tuam .

*f*  
*f*

Basses

*f*  
 Do - mi - ne De - us

rex ce - les - tis De - us Pa - ter om -



Tén. *f*

Do - mi - ne Fi - li

- ni - po - tens.

u - ni - ge - ni - te Je -

Sop. *f* Do - mi -

Contr. *f* Do - mi -

- su Chris - te

- ne De - - - us A - gnus

- ne De - - - us A - gnus

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The lyrics are '- ne De - - - us A - gnus'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

De - - - i, Fi - li - - us

De - - - i, Fi - li - - us

The second system continues the vocal and piano parts. The lyrics are 'De - - - i, Fi - li - - us'. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the left hand.

Pa - - - tris

Pa - - - tris

The third system concludes the vocal and piano parts. The lyrics are 'Pa - - - tris'. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

GRAND ORGUE

And<sup>te</sup> sostenuto

RECIT

*pp*

Pédales

1<sup>er</sup> Cl.

*p*

Pédales

*pp*

Contr. Solo (★)

*dol.*

Qui tol - lis pec - ca - ta pec - ca - ta

PETIT ORGUE

*pp*

Pedales

*pp*

Qui tol - lis pec - ca - - ta pec - ca - - ta

TUTTI

mun - di Qui tol - lis pec - ca - - ta pec - ca - - ta

Ten.

Qui tol - lis pec - ca - - ta pec - ca - - ta

Basses

Qui tol - lis pec - ca - - ta pec - ca - - ta

mun - di *cresc.* mi - se -  
 Solo *cresc.* **TUTTI** *cresc.*  
 mun - di mi - se - re - re mi - se -  
*cresc.*  
 mun - di mi - se -  
*cresc.*  
 mun - di mi - se -

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords and a simple bass line.

- re - re mi - se - re - re no - -  
*pp*  
 - re - re mi - se - re - re no - -  
 - re - re mi - se - re - re no - -  
 - re - re mi - se - re - re no - -

The piano accompaniment continues with similar textures, featuring a right-hand part with sixteenth-note runs and a left-hand part with sustained chords. A *pp* (pianissimo) dynamic marking is present in the piano part.

- bis \_\_\_\_\_

- bis \_\_\_\_\_

- bis \_\_\_\_\_

- bis \_\_\_\_\_

GRAND ORGUE

*pp*

Pédalos

1<sup>er</sup> CL.

*pp*

RÉCIT

*pp*

Sus-ci - pe de - pre - ca - ti - onem nos - tram

*pp*

Sus-ci - pe de - pre - ca - ti - o - nem nos - tram

*pp*

Sus-ci - pe de - pre - ca - ti - o - nem nos - tram

*pp*

Sus-ci - pe de - pre - ca - ti - o - nem nos - tram

*pp*

1<sup>er</sup> CL.

*pp*

sus - ci - pe — de - pre - ca - ti - onem nos - tram

sus - ci - pe de - pre - ca - ti - onem nos - tram

sus - ci - pe de - pre - ca - ti - onem nos - tram

sus - ci - pe de - pre - ca - ti - o - nem nos - tram

*pp*

*pp*



Qui se - des ad dexteram Pa - tris mi - se - re - re no - bis

Qui sedes ad dexteram Pa - tris mi - se - re - re no - bis

Qui sedes ad dexteram Pa - tris mi - se - re - re no - bis

Qui se - des ad dexteram Pa - tris mi - se - re - re no - bis

*pp*

*pp*

*f* *dim.* *p* *pp*

*f* *dim.* *p* *pp*

Poco allegro (più tosto mod<sup>to</sup>)

Sop.

Solo

Quo - niam — tu so - lus sanc -

*ppp*

*ppp*

Poco allegro (più tosto mod<sup>to</sup>)

RÉCIT

*p*

1<sup>er</sup> CL.

*ppp*

*ppp*

*p*

Sop.

- - - tus tu so - lus Do - minus

Contr.

Tutti

Quo - niam — tu so - lus

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

The first system of the score consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'sanc - - - tus tu so - lus Do - minus'. 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.

Ténors *f*  
 Quo - niam - - - tu so - lus sanc - - - tus

*mf*  
 TROMP.

The second system introduces a Tenor vocal line (Ténors) with a forte (*f*) dynamic. The lyrics are 'Quo - niam - - - tu so - lus sanc - - - tus'. The piano accompaniment continues with a moderate (*mf*) dynamic. A Trombone part (TROMP.) is also present, marked with a forte (*f*) dynamic.

Basses *f*  
 tu so - lus Do - minus - - -

Quo - niam - - - tu so - lus sanc - - -

ôtez la TROMP.

The third system features a Bass vocal line (Basses) with a forte (*f*) dynamic. The lyrics are 'tu so - lus Do - minus - - -' and 'Quo - niam - - - tu so - lus sanc - - -'. The piano accompaniment continues. A instruction 'ôtez la TROMP.' (remove the Trombone) is written in the piano part.

Quo - nam — tu so - lus

Quo - niam — tu so - lus sanc -

- tus tu so - lus Do - minus —

1<sup>re</sup> CL.

sanc - tus tu so - lus Al -

- tus tu so - lus Do - mi - nus tu so - lus Al -

Quo - niam — tu so - lus sanc - tus tu so - lus Al -

Quo - niam — tu so - lus sanc -

RÉCIT

-tis-simus Je - su Chris - te Quo - ni-am tu so-lus  
 -tis-simus Je - su Chris -  
 -tis-simus Je - su Je - su Chris -  
 - tus tu so-lus Do - minus Je - su Chris -  
 per CL.

sane - tus tu so-lus Al -  
 -te tu so-lus al - tis-simus Je - su Christe tu so-lus Al -  
 -te Quo - ni-am tu so-lus sane -  
 -te tu so-lus al - tis-simus

-tis-simus Je - su Chris - te Je - su Chris - te Je - su  
 -tis-simus Je - su Chris - te Je - su Chris - te Je - su  
 - tus Je - su Chris - te Je - su Chris -

*p*

*cresc.*  
 Chris - te  
*cresc.*  
 Chris - te so - lus  
*cresc.*  
 - te Je - su Chris - te Je - su Chris - te so - lus  
*p cresc.*  
 Quo - niam tu so - lus sanc - tus tu so - lus

*p cresc.*

so - lus Al - tis - simus

sanc - tus — so - lus Al - tis - simus

sanc - tus, — tus so - lus Al - tis - simus

Do - minus — tu so - lus Al - tis - simus

*sempre cresc.*

*f*

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. Dynamics include a forte (f) marking at the beginning of the first vocal line and a crescendo marking for the piano accompaniment.

Cum Sancto Spi - ri - tu

Cum Sancto Spi - ri - tu

Quo - niam — tu so lus sanc - tus

Quo - niam — tu so - lus

*f*

Detailed description: This system continues the musical piece with four vocal staves and two piano staves. The vocal lines are in G major and 4/4 time. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with chords and melodic lines. A forte (f) dynamic marking is present at the start of the piano accompaniment in the second system.

Quo - niam — tu so - lus Sanctus Cum Sancto Spi - ritu in  
 Cum sancto Spi - ri - tu Cum Sancto Spi - ritu  
 Cum sancto Spi - ri - tu Cum Sancto Spi - ritu  
 sanc - tus Cum Sanc - to Spi - ritu

*f*

glo - ri - a — Dei Pa -  
 in glo - ri - a in glo - ri - a Dei Pa - tris in glo - ri -  
 Cum Sancto Spi - ri - tu in glo - ri - a Dei Pa - tris in glo - ri -  
 Cum Sancto Spi - ri - tu in glo - ri - a Dei Pa - tris in glo - ri -

*ff*

PÉDALES & TIRASSES  
*ff*



- tris De - i Pa - tris, in glo - ri -  
 a De - i Pa - tris De - i Pa - tris, in glo - ri -  
 a De - i Pa - tris De - i Pa - tris, in glo - ri -  
 a De - i Pa - tris in glo - ri - a De - i Pa - tris in glo - ri -  
 a De - i Pa - tris in glo - ri - a

G<sup>d</sup> ORGUE

*f*

## PÉDALES

*f*

*f* *ff*

*f* *ff*

- a Dei Pa-tris in gloria ——— De-i Patris in  
 - a Dei Pa-tris in gloria ——— De-i Patris in  
 - a Dei Pa-tris in gloria — De - i Patris in  
 - a Dei Pa-tris in gloria De - i Patris in

*f* *ff* *f*

*ff* *f*

*ff*  
 glo.ri.a — De.i Pa - - tris. A - - men.

*ff*  
 glo.ri.a — De.i Pa - - tris. A - - men.

*ff*  
 glo.ri.a — De.i Pa - - tris. A - - men.

*ff*  
 glo.ri.a — De.i Pa - - tris. A - - men.

*ff*

*ff*

*ff*

*ff*

The image shows a page of musical notation for a piece titled "Gloria Dei Patris Amen". It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and three piano accompaniment systems. The vocal parts are written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is written in a bass clef with the same key signature and time signature. The first system shows the vocal entries with the lyrics "glo.ri.a — De.i Pa - - tris. A - - men." and a fortissimo (*ff*) dynamic marking. The second system continues the vocal lines. The third system shows the piano accompaniment with a fortissimo (*ff*) dynamic marking. The fourth system shows the piano accompaniment with a fortissimo (*ff*) dynamic marking. The notation includes various rhythmic values, slurs, and articulation marks.

## CREDO

*(Plain-chant)*

**Grave** **SOLI**

**SOPRANO SOLO**  
Pa - trem — om - ni - po - ten - tem,

**CONTRALTO SOLO**  
Pa - trem — om - ni - po - ten - tem,

**TÉNOR SOLO**  
Pa - trem — om - ni - po - ten - tem,

**BASSE SOLO**  
Cre - do in unum Deum Pa - trem — om - ni - po - ten - tem,

**TUTTI**

**SOPRANOS**

**CONTRALTOS**

**TÉNORS**

**BASSES**

**Grave** **RÉCIT**

**PETIT ORGUE**  
*p*

fac - to - rem cœ - li et ter - ræ, vi - si - bi - li -

fac - to - rem cœ - li et ter - ræ, vi - si -

fac - to - rem cœ - li et ter - ræ, vi - si -

fac - to - rem cœ - li et ter - ræ,

- um om - ni - um, et in - vi - si - bi - li - um:

- bi - li - um om - ni - um, et in - vi - si - bi - li - um:

- bi - li - um om - ni - um, et in - vi - si - bi - li - um:

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um:

**TUTTI**

Et

**1<sup>re</sup> CL.**

*f*

in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

*f* Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

*f* Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

*f* Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

*f* 1<sup>er</sup> CL.

SOLI

De - i u - ni - ge - ni - tum; Et ex Pa - tre na - tum an - te

De - i u - ni - ge - ni - tum; Et ex Pa - tre na - tum an - te

De - i u - ni - ge - ni - tum; Et ex Pa - tre na - tum an - te

De - i u - ni - ge - ni - tum; Et ex Pa - tre na - tum an - te

*p* RÉCIT

## TUTTI

om - ni - a sae - cu - la; — De - um de De - o lu - men - de

om - ni - a sae - cu - la; — De - um de De - o lu - men - de

om - ni - a sae - cu - la; — De - um de De - o lu - men - de

om - ni - a sae - cu - la; — De - um de De - o lu - men - de

*f* 1<sup>er</sup> CL.

lu - mi - ne, De - um ve - rum de De - o ve -

lu - mi - ne, De - um — de De - o ve -

lu - mi - ne, De - um ve - rum de De - o ve -

lu - mi - ne, De - um ve - rum de De - o ve -

## SOLI

Ge - nitum, non fac - tum con - substan - ti - a - lem Pa -

Ge - nitum, non fac - tum con - substan - ti - a - lem Pa -

Ge - nitum, non fac - tum con - substan - ti - a - lem Pa -

Ge - nitum, non — fac - tum con - substan - ti - a - lem Pa -

\_ro:

\_ro:

\_ro:

\_ro:

*p* RÉCIT

- tri, per quem om - ni - a fac - ta sunt.

- tri, per quem — om - ni - a fac - ta sunt. —

- tri, per quem — om - ni - a fac - ta sunt. —

- tri, per quem om - ni - a fac - ta sunt.

*p*





na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a

na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a

na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a

na - tus est de Spi - ri - tu Sanc - to, ex - Ma - ri - a -

Vir - gi - ne; *pp* ET HO - MO FAC - TUS EST.

Vir - gi - ne; *pp* ET HO - MO FAC - TUS EST.

Vir - gi - ne; *pp* ET HO - MO FAC - TUS EST.

Vir - gi - ne; *pp* ET HO - MO FAC - TUS EST.

*pp* ET HO - MO FAC - TUS EST. *f* Cru - ci -

*pp* ET HO - MO FAC - TUS EST. *f* Cru - ci -

*pp* ET HO - MO FAC - TUS EST. *f* Cru - ci -

*pp* ET HO - MO FAC - TUS EST. *f* Cru - ci -

*pp* *f* 1<sup>re</sup> CL.

fi - xus e - ti - am pro - no - bis sub Pon - ti - o Pi -

fi - xus e - ti - am pro - no - bis sub Pon - ti - o Pi -

fi - xus e - ti - am pro - no - bis sub Pon - ti - o Pi -

fi - xus e - ti - am pro - no - bis sub Pon - ti - o Pi -

*f* SOLI

Et re - sur -

*f*

Et re - sur -

*f*

Et re - sur -

la - to, pas - sus et se - pul - tus est.

la - to, pas - sus et se - pul - tus est.

la - to, pas - sus et se - pul - tus est.

la - to, pas - sus et se - pul - tus est.

la - to, pas - sus et se - pul - tus est.

RÉCIT

*p*

sans Pédales

re - xit ter - ti - a di - e se - cun - dum Scrip -

re - xit ter - ti - a di - e se - cun - dum Scrip -

re - xit ter - ti - a di - e se - cun - dum se - cun -

*f* Et re - sur - re - xit ter - ti - a di - e se - cun - dum

*p*

## TUTTI

- tu - ras: — Et as - cen - dit in cœ - lum, se - det ad dex -

- tu - ras: — Et as - cen - dit in cœ - lum, se - det

- dum Scrip - tu - ras. Et as - cen - dit in cœ - lum, se - det ad dex - teram

Scrip - tu - ras. Et as - cen - dit in cœ - lum,

*f* 1<sup>re</sup> CL

- teram Pa - tris; —

ad dex - teram Pa - tris;

Pa - tris;

*f* Basse Solo  
ad dex - te - ram Pa - tris; Et i - te - rum ven - tu - rus est cum glo - ri - a

*p* RÉCIT

sans Pédales

Sop Solo

Contr. Solo

Tén. Solo

Cu - jus re - gni

Cu - jus re - gni —

Cu - jus — re -

ju - di - ca - re vi - vos et mor - tu - os,

*pp*

## TUTTI

non e - rit fi - nis Et in Spi - ri - tum sanc - tum Do - minum,

non e - rit fi - nis Et in Spi - ri - tum sanc - tum Do - minum,

- gni non e - rit fi - nis Et in Spi - ri - tum sanc - tum Do - minum,

Et in Spi - ri - tum sanc - tum Do - minum,

*f* 1<sup>er</sup> CL.

Pédale.

et vi - vi - fi - can - tem; qui ex Pa - tre Fi - li -

et vi - vi - fi - can - tem; qui ex Pa - tre Fi - li -

et vi - vi - fi - can - tem; qui ex Pa - tre Fi -

et vi - vi - fi - can - tem; qui ex Pa - tre

## SOLI

- o - que pro - ce - dit; Qui cum Pa - tre et Fi - li - o -

- o - que pro - ce - dit; Qui cum Pa - tre et Fi - li - o -

- li - o - que pro - ce - dit; Qui cum Pa - tre et Fi - li - o -

Fi - li - o - que pro - ce - dit; Qui cum Pa - tre et Fi - li - o -

*p* RÉCIT

sans Pédales

si - mul a - do - ra - tur — et con - glo - ri - fi - ca - tur; qui

si - mul a - do - ra - tur — et con glo - ri - fi - ca - tur; qui

si - mul a - do - ra - tur — et con glo - ri - fi - ca - tur; qui

si - mul a - do - ra - tur — et con glo - ri - fi - ca - tur; qui

lo - cu - tus est per Pro - phe - tas. \_\_\_\_\_

lo - cu - tus est per Pro - phe - tas. \_\_\_\_\_

lo - cu - tus est per Pro - phe - tas. \_\_\_\_\_

lo - cu - tus est per Pro - phe - tas. \_\_\_\_\_

**TUTTI**

Et unam sanc - tam Ca - tho - li - cam,

Et unam sanc - tam Ca - tho - li - cam,

Et unam sanc - tam Ca - tho - li - cam,

Et unam sanc - tam Ca - tho - li - cam,

*Forc.*

Pédales

**SOLI**

et A - pos - to - li - cam Ec - cle - si - am. Cou - fi - te - or u -

et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u -

et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u -

et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u -

*p* RÉCIT

sans Pédales



- num bap-tis - ma in re - mis - si - o - nem pec - ca - to - rum:

- num bap-tis - ma in re - mis - si - o - nem pec - ca - to - rum:

- num bap-tis - ma in re - mis - si - o - nem pec - ca - to - rum:

- num bap-tis - ma in re - mis - si - o - nem pec - ca - to - rum:

## TUTTI

Et ex - pec - to re - sur - rec - ti - o - nem mor - tu -

Et ex - pec - to re - sur - rec - ti - o - nem mor - tu -

Et ex - pec - to re - sur - rec - ti - o - nem mor - tu -

Et ex - pec - to re - sur - rec - ti - o - nem mor - tu -

*f* 1<sup>re</sup> CL.

*SOLO*

o - rum; Et vi - tam ven - tu - ri se - eu -  
 o - rum; Et vi - tam ven - tu - ri se - eu -  
 o - rum; Et vi - tam ven - tu - ri se - eu -  
 o - rum; Et vi - tam ven - tu - ri se - eu -

*pp* RÉCIT

sans Pédales

TUTTI ET SOLI

li. A - - - - - men.  
 li. A - - - - - men.  
 li. A - - - - - men.  
 li. A - - - - - men.

*p* 1<sup>er</sup> CL.

Pédales

N<sup>o</sup> 4

## SANCTUS

**Maestoso**

**SOPRANOS**  
Sanc - tus

**CONTRALTOS**  
Sanc - tus

**TÉNORS**  
Sanc - tus

**BASSES**  
Sanc - tus

**GRAND ORGUE**  
*f*

**PÉDALES**

**PETIT ORGUE**  
*p* *f* *p* (*mg*)  
(Ped)

**PÉDALES**

Sop.

*f*  
Sanctus, Sanctus Do - mi - nus Dominus

Musical notation for Soprano and Piano accompaniment in the first system. The Soprano part begins with a rest followed by a melodic line starting on a whole note. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand.

Musical notation for Piano accompaniment in the second system. The piano part continues with intricate textures, including sixteenth-note runs and sustained chords, providing a harmonic foundation for the vocal lines.

Pédales

Musical notation for Pedals in the second system. This part consists of a single bass line with sustained notes and chords, marked with 'x' symbols to indicate pedal points.

De - us Sa - ba - oth.

Contr

*f*  
Sanctus

Tén. *f*  
Sanctus, Sanctus Do - mi - nus Dominus De - us Sa - ba - oth. Sanctus

Basses

*f*  
Sanctus

Musical notation for Piano accompaniment in the third system. The piano part features a dynamic shift from *mf* to *f*, with more complex textures and a key signature change to one sharp (F#) in the final measures.

Musical notation for Pedals in the third system. The bass line continues with sustained notes and chords, marked with 'x' symbols and a dynamic marking of *f*.

Sanc - tus Do - minus Sa - ba - oth

Sanc - tus Do - minus Sa - ba - oth

Sanc - tus Do - minus Sa - ba - oth

Sanc - tus Do - minus Sa - ba - oth

GRAND ORGUE

Pédales

Do - minus De - us Sa - ba - oth.

Do - minus De - us Sa - ba - oth.

Do - minus De - us Sa - ba - oth.

Sanctus Do - minus De - us Sa - ba - oth.

Allegro

PETIT ORGUE

## Basses

*f*  
Ple ni

sunt cœ li et ter

## Sop

*f*

Ple - ni sunt cœ - li et

## Contr.

*f*

Ple - ni sunt cœ - li et

## Tén

*f*

Ple - ni sunt cœ - li et

- ra

ter - - ra

ter - - ra

ter - - ra

*f*  
Glo - ri - a tu -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range, respectively. They all sing the word "ter" followed by a long rest and then "ra". The piano accompaniment is in the bass clef and features a melodic line with some grace notes and a dynamic marking of *f* (forte) for the phrase "Glo - ri - a tu -".

Glo - ri - a tu - a

Glo - ri - a tu - a

Glo - ri - a tu - a

- a Glo - ri -

The second system of the musical score continues the vocal and piano parts. The vocal parts sing "Glo - ri - a tu - a". The piano accompaniment continues with a similar melodic and harmonic structure, including a dynamic marking of *f* and a fermata over the final note of the phrase "Glo - ri -".

Glo - ri - a tu -

Glo - ri - a tu -

Glo - ri - a tu -

- a tu - a

- a

- a

- a

Ho -

Ho - san - na



*ff*  
Ho - san - - - na

*ff*  
Ho - san - - - na

- san - - - na *ff* Ho - san -

This system contains the first four vocal staves. The top two staves are for the soprano and alto parts, both marked *ff*. The bottom two staves are for the tenor and bass parts. The lyrics are "Ho - san - - - na" for the first two parts and "- san - - - na" for the third part, with "Ho - san -" for the fourth part.

This system shows the piano accompaniment for the first system, consisting of a grand staff with a treble and bass clef. The music features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

in ex - cel - - - sis - - -

in ex - cel - - - sis - - -

- - - na in ex - cel - - - sis - - -

*ff*  
Ho - san - - - - na - - -

This system contains the next four vocal staves. The lyrics continue with "in ex - cel - - - sis - - -" for the first two parts, "- - - na in ex - cel - - - sis - - -" for the third part, and "*ff* Ho - san - - - - na - - -" for the fourth part.

*ff*

This system shows the piano accompaniment for the second system. It features a grand staff with a treble and bass clef. The music is characterized by a strong, rhythmic bass line and a treble line with sustained chords and melodic lines. A *ff* dynamic marking is present.

Pédales

*ff*

This system shows the pedal part, consisting of a single bass clef staff. The lyrics "Pédales" are written above the staff. The music features a simple, rhythmic bass line with a *ff* dynamic marking.

(Benedictus qui venit in nomine Domini)

GRAND ORGUE

*dolce*

1<sup>er</sup> Cl.

Pédales

This system contains the first system of music for the Grand Orgue. It features three staves: a top staff for the right hand, a middle staff for the first manual (1<sup>er</sup> Cl.), and a bottom staff for the pedals (Pédales). The music is in a key with two flats and a 4/4 time signature. The tempo is marked *dolce*. The first manual part begins with a series of eighth-note chords, while the right hand and pedals play sustained notes.

*ff*

*dolce*

*ff*

*ff*

*dolce*

This system contains the second system of music. It features three staves: a top staff for the right hand, a middle staff for the first manual (1<sup>er</sup> Cl.), and a bottom staff for the pedals (Pédales). The music is in a key with two flats and a 4/4 time signature. The tempo is marked *dolce*. The first manual part begins with a series of eighth-note chords, while the right hand and pedals play sustained notes. There are dynamic markings of *ff* (fortissimo) in the first manual and right hand parts.

This system contains the third system of music. It features three staves: a top staff for the right hand, a middle staff for the first manual (1<sup>er</sup> Cl.), and a bottom staff for the pedals (Pédales). The music is in a key with two flats and a 4/4 time signature. The tempo is marked *dolce*. The first manual part begins with a series of eighth-note chords, while the right hand and pedals play sustained notes.

This system contains the fourth system of music. It features three staves: a top staff for the right hand, a middle staff for the first manual (1<sup>er</sup> Cl.), and a bottom staff for the pedals (Pédales). The music is in a key with two flats and a 4/4 time signature. The tempo is marked *dolce*. The first manual part begins with a series of eighth-note chords, while the right hand and pedals play sustained notes.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with two flats and a 3/4 time signature. The top staff features a melodic line with slurs and rests. The middle staff contains a complex accompaniment with many beamed eighth notes and slurs. The bottom staff has a simpler bass line with slurs.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The top staff continues the melodic line. The middle staff's accompaniment becomes more rhythmic, with many beamed eighth notes. The bottom staff continues with a steady bass line.

Third system of musical notation. The top staff features a series of half notes with slurs. The middle staff continues with a rhythmic accompaniment of beamed eighth notes. The bottom staff has a bass line with slurs.

Fourth system of musical notation. The top staff continues with a melodic line. The middle staff has a rhythmic accompaniment with slurs. The bottom staff continues with a bass line.

First system of a musical score. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key and 4/4 time. The grand staff contains a melody with long notes and a bass line with eighth-note patterns. The separate bass staff has a simple accompaniment of quarter notes.

Second system of the musical score. It includes a fermata over the first measure of the grand staff. The notation continues with similar melodic and bass line patterns as the first system.

Third system of the musical score, showing the continuation of the melody and bass line across five measures.

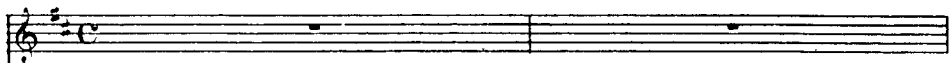
Fourth system of the musical score. It begins with a piano (*pp*) dynamic marking. The word "RECIT." is written below the grand staff. The system concludes with a double bar line and a fermata over the final measure. A vertical line with a circled 'x' is positioned at the end of the system.

## N° 5

## O SALUTARIS

*(Plain-chant)*

Andantino

SOPRANOS  
CONTRALTOS

Andantino

PETIT ORGUE

Pédales

Sopr. et Cont.

pp

O

Sa - lu - ta - ris hos - ti\_a

Quae coe - li pan - dis

os - ti - na

*pp*

O Sa - lu - ta - ris

hos - ti - a Quæ

cœ - li pan - dis os - ti - um

Bel - la pre - munt Bel - la

pre - munt hos - ti - li -

- a

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

- um A - - - -



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with a slur over the first two measures. The grand staff contains a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Second system of musical notation. The top staff is mostly empty, with the word "men." written below it. The grand staff continues the piano accompaniment from the first system, featuring a consistent eighth-note accompaniment in the right hand and a bass line with some chordal textures in the left hand.

Third system of musical notation. The top staff contains a melodic line that begins in the second measure. The grand staff continues the piano accompaniment, with the right hand playing a complex, fast-moving eighth-note pattern and the left hand providing a steady bass line. The system concludes with a double bar line.

## N° 6

## AGNUS DEI

And<sup>te</sup> sostenuto

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

SOLO (\*)

A - gaus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec -

And<sup>te</sup> sostenuto

PETIT ORGUE

*pp*

Pédales

*dol.*

mi - se - re - re mi - se -

*dol. TUTTI*

- ca - ta, pec - ca - ta mun - di, mi - se - re - re mi - se -

*dol.*

no - bis

*dol.*

no - bis

(\*) Le SOLO peut être chanté par un Bariton.

*pp*

re - re no - bis .

*pp*

re - re no - bis .

*pp*

mi - se - re - re

*pp*

mi - se - re - re .

## GRAND ORGUE

RÉCIT  
Hautb.

*pp*  
1<sup>er</sup> Cl.

Pédales

*pp*

RÉCIT  
Hautb.

*pp*

Pédales

*pp*

*sotto voce*

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff has a vocal line and a corresponding lyric line. The lyrics are: "A - gnus De -", "A - gnus", "A - gnus", and "A - gnus". The vocal lines are simple, consisting of a few notes per staff.

*sotto voce.*

A - gnus

*sotto voce*

A - gnus

*sotto voce*

A - gnus

1<sup>er</sup> Cl.*mp*

Piano accompaniment for the first system. The right hand (treble clef) features a melodic line for the 1<sup>er</sup> Clarinet, marked *mp*. The left hand (bass clef) provides harmonic support with chords and a steady eighth-note bass line.

1<sup>er</sup> Cl.*mp**dolce*Fl. et Bourdon de 8 P.  
1<sup>er</sup> Cl.

Piano accompaniment for the second system. The right hand continues the 1<sup>er</sup> Clarinet line, marked *mp*. The left hand continues the bass line. A new section for Flute and Bourdon de 8 P. 1<sup>er</sup> Clarinet begins, marked *dolce*, featuring a more complex melodic line.

*pp*

Piano accompaniment for the third system. The right hand continues the 1<sup>er</sup> Clarinet line, marked *pp*. The left hand continues the bass line.

- i, qui tol - - lis pec - ca - - ta, SOLO

De - i, qui tol - lis pecca - ta, qui

De - i, qui tol - lis pecca - ta,

De - i, qui tol - lis pecca - ta.

mi - se - re - re, TUTTI

tol - lis pecca - ta, pec - ca - ta mon - di, mi - se - re - re,

no - bis,

no - bis,

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

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

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

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

## GRAND ORGUE

*p*

## Pédales

*p*

*f*

*dolce*

*f*

*p*

Contralto Solo

A - gnus De - i, qui tol - lis pec -

Musical score for Contralto Solo and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The Contralto part begins with a rest, followed by the lyrics "A - gnus De - i, qui tol - lis pec -". The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand. Dynamics include *pp* (pianissimo) in the piano part.

Sopr.

sotto voce

Do - na

**TUTTI**  
sotto voce

Ténors

sotto voce

Do - na

Basses

sotto voce

Do - na

Musical score for Soprano, Tenors, Basses, and piano accompaniment. The Soprano part begins with a rest, followed by the lyrics "Do - na" in *sotto voce*. The Tenors and Basses also begin with a rest, followed by "Do - na" in *sotto voce*. The piano accompaniment continues with a similar texture to the previous system, featuring a flowing melody in the right hand and a rhythmic bass line in the left hand. Dynamics include *ten.* (tenuto) and *dolce* (dolce) in the piano part, and *p* (piano) at the end of the system.

no - bis, no - bis pa - cem, do - na no - bis pa -

no - bis, no - bis pa - cem, do - na no - bis pa -

no - bis, no - bis pa - cem, do - na no - bis pa -

no - bis, no - bis pa - cem, do - na no - bis pa -

*dolce*

- cem.

- cem.

- cem.

- cem.

**GRAND ORGUE**

*dolce*

*dolce*



PETIT ORGUE

*pp*

*pp*

GRAND ORGUE

PETIT ORGUE

*sempre più p*

*sempre più p*

GRAND ORGUE

PETIT ORGUE

GRAND ORGUE

PETIT ORGUE

*pp*

*pp*

GRAND ORGUE

FIN

*ppp*

*m.g.*

*pppp*

*pp*

*ppp*

*pppp*