

Oeuvre Posthume

Composée pour le XIV^e Centenaire du Baptême de Clovis à Reims.

25 Décembre 496.

Hp 463

MESSE dite de CLOVIS

d'après le Chant Grégorien

à 4 Voix avec Accompagnement d'ORGUE

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Ch. GOUDOD

Paris, CHAUDENS, Editeur,
30, Boulevard des Capucines, 30.

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MESSE DE CLOVIS

avec Chœurs et Orgues

CH. GOUNOD.

N° 1.

KYRIE.

Moderato.

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

Musical notation for vocal parts: Sopranos, Altos, Tenors, and Basses. The Tenors part includes the lyrics "Ky - ri -".

Moderato.

ORGUE
du Chœur.

Jeux de fonds
8 et 16 pieds.

Musical notation for the Organ part, including the instruction "Jeu de fonds 8 et 16 pieds."

Pod.

Musical notation for the vocal parts and organ, including the lyrics "Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e."

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Ky - ri - e e - le - i - son, e - le - i -
 Ky - ri - e e - le - i - son, e - le - i -
 - e - e - le - i - son, e - le - i - son. Ky - ri -
 Ky - ri - e e - le - i - son, e - le - i -

- son, e - le - i - son.
 - son, e - le - i - son. Ky - ri -
 - e, Ky - ri - e e - le - i - son. Ky - ri -
 - son, e - le - i - son. Ky - ri -

Ky - ri - e e - le - i - son. _____

- e e - le - i - son. _____

- e e - le - i - son. _____

- e _____ e - le - i - son. _____ Chris - te _____

Chris - te _____ e e -

Chris - te _____ e e - le - i - son.

Chris - te _____ e e - le - i - son. Chris - te _____

_____ e e - le - i - son. Chris - te _____ e -

le . . . i . son. Chris - te e - le . i .
 Chris - te, Chris - te e - le . i . son, e - le . i .
 e - le . i . son. Chris - te e - le . i .
 le . i . son, e - le . i . son, e - le . i .

B

son. Ky - ri - e e -
 son. Ky - ri - e e - le . i . son, e - le . i . son.
 son. Ky - ri - e e - le . i . son. Ky - ri -
 son. Ky - ri - e e - le . i . son.

B

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

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are written in treble clef, and the piano part is in grand staff. The lyrics are: "le - i - son, e - - - le - i - son, e - - le - i - son," followed by "Ky - ri - e e - le - i - son, e - le - i - son, e -", "e - e - le - i - son, e - le - i - son, e -", and "Ky - ri - e e - le - i - son, e - le -". The piano accompaniment features a steady bass line and chords in the right hand.

e - le - i - son.

le - i - son.

le - i - son.

i - son.

Ped.

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "e - le - i - son.", "le - i - son.", "le - i - son.", and "i - son.". The piano accompaniment includes a "Ped." (pedal) marking. The score concludes with a double bar line.

GLORIA.

N° 2.

Andante. *mf*

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

PETIT CHŒUR.

Glo - ri - a in ex - cel - sis De . .

Glo - ri - a in ex - cel - sis De . .

Glo - ri - a in ex - cel - sis De . .

Glo - ri - a in ex - cel - sis De . .

Andante.

ORGUE
mf (Voix célestes)

du Chœur.

- ol _____ Glo - ri - a in ex - cel - sis De . .

- ol _____ Glo - ri - a in ex - cel - sis De . .

- ol _____ Glo - ri - a in ex - cel - sis De . .

- ol _____ Glo - ri - a in ex - cel - sis De . .

- o! _____ Glo - ri - a in ex - cel - sis,

- o! _____ Glo - ri - a in ex - cel - sis,

- o! _____ Glo - ri - a in ex - cel - sis,

- o! _____ Glo - ri - a in ex - cel - sis,

De - - o! _____ Et in ter - ra, _____

De - - o! _____ Et in ter - ra, _____

De - - o! _____ Et in ter - ra, _____

De - - o! _____ Et in ter - ra, _____

et in ter - ra — pax ho - mi - ni - bus,

et in ter - ra — pax ho - mi - ni - bus,

et in ter - ra — pax ho - mi - ni - bus,

et in ter - ra — pax ho - mi - ni - bus,

bo - nae — vo - lun - ta - tis.

bo - nae — vo - lun - ta - tis.

bo - nae — vo - lun - ta - tis.

bo - nae — vo - lun - ta - tis.

A *ff*

GRAND CHŒUR.

Glo - ri - a in ex - cel - sis De - . . o! _____ Glo - ri - a

Glo - ri - a in ex - cel - sis De - . . o! _____ Glo - ri - a

Glo - ri - a in ex - cel - sis De - . . o! _____ Glo - ri - a

Glo - ri - a in ex - cel - sis De - . . o! _____ Glo - ri - a

A

Jeux de fonds de
8 et 16 pieds.

in ex - cel - sis De - . . o! _____ Glo - ri - a in ex - cel - sis

in ex - cel - sis De - . . o! _____ Glo - ri - a in ex - cel - sis

in ex - cel - sis De - . . o! _____ Glo - ri - a in ex - cel - sis

in ex - cel - sis De - . . o! _____ Glo - ri - a in ex - cel - sis

De . . o! Et in ter - ra, et in ter - ra

De . . o! Et in ter - ra, et in ter - ra

De . . o! Et in ter - ra, et in ter - ra

De . . o! Et in ter - ra, et in ter - ra

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

B Moderato.

f
Lau - da - mus — te. Be - ne - di - ci - mus

f
Lau - da - mus — te. Be - ne - di - ci - mus

f
Lau - da - mus — te. Be - ne - di - ci - mus

f
Lau - da - mus — te. Be - ne - di - ci - mus

B Moderato.

(Tous les fonds)
f

Ped.

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am

Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am

Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am

Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am

C

tu - am; Do - mi - ne De - us, Rex cœ - les - tis, De - us,

tu - am; Do - mi - ne De - us, Rex cœ - les - tis, De - us,

tu - am; Do - mi - ne De - us, Rex cœ - les - tis, De - us,

tu - am; Do - mi - ne De - us, Rex cœ - les - tis, De - us,

C

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Je - su - Chris - te; Do - mine De - us, Agnus De - i,

Je - su - Chris - te; Do - mine De - us, Agnus De - i,

Je - su - Chris - te; Do - mine De - us, Agnus De - i,

Je - su - Chris - te; Do - mine De - us, Agnus De - i,

Andante.

D

Fi - li - us Pa - - tris. Qui tol - lis pecca - ta

Fi - li - us Pa - - tris. Qui tol - lis pecca - ta

Fi - li - us Pa - - tris. Qui tol - lis pecca - ta

Fi - li - us Pa - - tris. Qui tol - lis pecca - ta

Andante.

Récit (Anches)

D

mun - di, mi - se - re - re no - - bis. Qui

mun - di, mi - se - re - re no - - bis. Qui

mun - di, mi - se - re - re no - - bis. Qui

mun - di, mi - se - re - re no - - bis. Qui

cresc. *dim.* *p*

tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

cresc.

- o - nem nos - tram. Qui se - des ad dex - teram

- o - nem nos - tram. Qui se - des ad dex - teram

- o - nem nos - tram. Qui se - des ad dex - teram

- o - nem nos - tram. Qui se - des ad dex - teram

Pa - tris, mi - se - re - re no - bis.

Pa - tris, mi - se - re - re no - bis.

Pa - tris, mi - se - re - re no - bis.

Pa - tris, mi - se - re - re no - bis.

p

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The tempo is marked *p* (piano).

E *Molto mod^{to}*

Quo - niam Tu so - lus Sanc - tus, Tu so - lus Do - minus, Tu

Quo - niam Tu so - lus Sanc - tus, Tu so - lus Do - minus, Tu

Quo - niam Tu so - lus Sanc - tus, Tu so - lus Do - minus, Tu

Quo - niam Tu so - lus Sanc - tus, Tu so - lus Do - minus, Tu

f

E *Molto mod^{to}*

f (Tous les fonds)

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The tempo is marked *Molto mod^{to}* and the dynamic is *f* (Tous les fonds).

Andante.

so - lus Al - tis - simus, Je - su Chris - te, cum Sanc - to

so - lus Al - tis - simus, Je - su Chris - te, cum Sanc - to

so - lus Al - tis - simus, Je - su Chris - te, cum Sanc - to

so - lus Al - tis - simus, Je - su Chris - te, cum Sanc - to

Andante.

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - men.

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - men.

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - men.

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - men.

Ped.

CREDO

N° 3.

Mod^{to} maestoso.

SOPRANOS. *ff* Cre - do

ALTOS. *ff* Cre - do

TÉNORS. *ff* Cre - do

BASSES. *ff* Cre - do

Mod^{to} maestoso.

ORGUE
du Chœur.

(Grand Jeu)

in u . num De . um, Pa . trem om . ni . po .

in u . num De . um, Pa . trem om . ni . po .

in u . num De . um, Pa . trem om . ni . po .

in u . num De . um, Pa . trem om . ni . po .

- ten - tem, _____ fac - to - rem coe - li et ter - ra, _____

- ten - tem, _____ fac - to - rem coe - li et ter - ra, _____

- ten - tem, _____ fac - to - rem coe - li et ter - ra, _____

- ten - tem, _____ fac - to - rem coe - li et ter - ra, _____

_____ vi - si - bi - li - um om - ni - um _____

_____ vi - si - bi - li - um om - ni - um _____

_____ vi - si - bi - li - um om - ni - um _____

_____ vi - si - bi - li - um om - ni - um _____

Ped.

p et in - vi - si - bi - li - um. *Af* Et in u - num

p et in - vi - si - bi - li - um. *f* Et in u - num

p et in - vi - si - bi - li - um. *f* Et in u - num

p et in - vi - si - bi - li - um. *f* Et in u - num

A

(Jeux de fonds) (Grand Jeu)

2 Do - minum Je - sum Chris - tum, Fi - li - um De - i

2 Do - minum Je - sum Chris - tum, Fi - li - um De - i

2 Do - minum Je - sum Chris - tum, Fi - li - um De - i

2 Do - minum Je - sum Chris - tum, Fi - li - um De - i

(Jeux de fonds)

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

sæ - cu - la; De - um de De - o, lu - men de lu - mi - ne,

sæ - cu - la; De - um de De - o, lu - men de lu - mi - ne,

sæ - cu - la; De - um de De - o, lu - men de lu - mi - ne,

sæ - cu - la; De - um de De - o, lu - men de lu - mi - ne,

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

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

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

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

B

Ge - ni - tum non

Ge - ni - tum, Ge - ni - tum non

Ge - ni - tum non

Ge - ni - tum, Ge - ni - tum non

B

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

per quem om - ni - a fac - ta sunt;

per quem om - ni - a fac - ta sunt;

per quem om - ni - a fac - ta sunt;

per quem om - ni - a fac - ta sunt;

Ped.

C *p* Andante.

Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

p Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

p Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

p Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

C Andante.

p Jeux de fonds

p Sans Ped.

- lu - tem — des - cen - dit de coe - lis. —

- lu - tem — des - cen - dit de coe - lis. —

- lu - tem — des - cen - dit de coe - lis. —

- lu - tem — des - cen - dit de coe - lis. —

D Adagio. *ppp*

Et in-car-na-tus est — de Spi-ri-tu sanc-to ex Ma-ri-a

ppp

Et in-car-na-tus est — de Spi-ri-tu sanc-to ex Ma-ri-a

ppp

Et in-car-na-tus est — de Spi-ri-tu sanc-to ex Ma-ri-a

ppp

Et in-car-na-tus est — de Spi-ri-tu sanc-to ex Ma-ri-a

D Adagio.

ppp Récit (Flûtes et voix célestes)

Ped. (Jeux de fonds)

Vir-gi-ne — et ho-mo fac-tus est. —

Vir-gi-ne — et ho-mo fac-tus est. —

Vir-gi-ne — et ho-mo fac-tus est. —

Vir-gi-ne — et ho-mo fac-tus est. — Cru-ci-

Tous les Fonds.

E

f Cru - ci - fi - xus e - ti -

f Cru - ci - fi - xus e - ti - am

f Cru - ci - fi - xus, Cru - ci - fi - xus e - ti -

f - fi - xus, Cru - ci - fi - xus e - ti -

E

f

f

f

f

p

Ped.

- am pro no - bis, sub Pon - ti - o Pi - la - to,

- pro no - bis, sub Pon - ti - o Pi - la - to,

- am pro no - bis, sub Pon - ti - o Pi - la - to,

- am pro no - bis, sub Pon - ti - o Pi - la - to,

p

Ped.

f pas - sus, pas - sus, pas - sus,
f pas - sus, pas - sus, pas - sus,
f pas - sus, pas - sus, pas - sus,
f pas - sus, pas - sus, pas - sus,

p

pp et se - pul - tus est; _____
pp et se - pul - tus est; _____
pp et se - pul - tus est; _____
pp et se - pul - tus est; _____

p *pp* Ped.

F Mod^{to} maestoso.

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

F Mod^{to} maestoso.

f (Grand Jeu)

Ped.

- ras. _____

- ras. _____

- ras. _____ Et as - cen - dit in

- ras. _____ Et as - cen - dit in coe - lum, as - cen - dit in

f

sans Ped.

ff

Et as - cen - dit in cœ - lum,

ff

Et as - cen - dit in cœ - lum, as - cen - dit in cœ - lum,

cœ - lum, in - cœ - lum, as - cen - dit in cœ - lum.

cœ - lum, as - cen - dit, as - cen - dit in cœ - lum,

H *ff*

se - det ad dex - te - ram Pa - tris; Et

ff

se - det ad dex - te - ram Pa - tris; Et

ff

se - det ad dex - te - ram Pa - tris; Et

ff

se - det ad dex - te - ram Pa - tris; Et

H

(Ped. 8 et 16 pieds)

ff
i - terum ven - tu - rus est _____ cum glo - ri - a ju - di -

ff
i - terum ven - tu - rus est _____ cum glo - ri - a ju - di -

ff
i - terum ven - tu - rus est _____ cum glo - ri - a ju - di -

ff
i - terum ven - tu - rus est _____ cum glo - ri - a ju - di -

Ped.

ff
- ca - re _____ vi - vos et mor - tu - os; _____

ff
- ca - re _____ vi - vos et mor - tu - os; _____

ff
- ca - re _____ vi - vos et mor - tu - os; _____

ff
- ca - re _____ vi - vos et mor - tu - os; _____

Ped. Ped.

ff cu - jus re - gni *ff* non e - rit

ff cu - jus re - gni *ff* non e - rit

ff cu - jus re - gni *ff* non e - rit

ff cu - jus re - gni *ff* non e - rit

Pod.

f fi - nis. Et in Spi - ritum sanc - tum Do - minum.

f fi - nis. Et in Spi - ritum sanc - tum Do - minum,

f fi - nis. Et in Spi - ritum sanc - tum Do - minum.

f fi - nis. Et in Spi - ri - tum sanc - tum Do - mi - num,

(Jeux de fonds)

et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

Qui-cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

Qui cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

Qui cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

Qui cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

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

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

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

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

K

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

K

Peri

Molto
L **maestoso.**

in re-mis-si - o-nem pec-ca - to - rum.

in re-mis-si - o-nem pec-ca - to - rum.

in re-mis-si - o-nem pec-ca - to - rum.

in re-mis-si - o-nem pec-ca - to - rum.

L **Molto**
maestoso.

Ped.

Ped.

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 -

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- men. A - - men.

- men. A - - men.

- men. A - - men.

- men. A - - men.

ff **Large.**

Grand Jeu.

ff sans Ped.

Pod. en 8^{ves}

SANCTUS

N° 4.

Large.

SOPRANOS

Musical staff for Sopranos, showing a whole note chord in the final measure with a *ff* dynamic marking.

Sanc -

ALTOS

Musical staff for Altos, showing a whole note chord in the final measure with a *ff* dynamic marking.

Sanc -

TÉNORS

Musical staff for Tenors, showing a whole note chord in the final measure with a *ff* dynamic marking.

Sanc . . .

BASSES

Musical staff for Basses, showing a whole note chord in the final measure with a *ff* dynamic marking.

Sanc . . .

ORGUE
du Chœur

Large.

Musical staff for Organ, featuring two staves. The upper staff is marked "Grand Jeu." and the lower staff is marked "Voix célestes." The organ part consists of sustained chords and melodic lines.

Musical staff for Soprano, showing the continuation of the vocal line with lyrics: "tus, Sanc - tus, Sanc - tus,". Dynamics include *ff*.

Musical staff for Alto, showing the continuation of the vocal line with lyrics: "tus, Sanc - tus, Sanc - tus,". Dynamics include *ff*.

Musical staff for Tenor, showing the continuation of the vocal line with lyrics: "tus, Sanc - tus, Sanc - tus,". Dynamics include *ff*.

Musical staff for Bass, showing the continuation of the vocal line with lyrics: "tus. Sanc - tus, Sanc - tus,". Dynamics include *ff*.

Musical staff for Organ, featuring two staves. The upper staff is marked "Voix célestes." and the lower staff is marked "m.g." (médium jeu). The organ part continues with sustained chords.

Fonds (8 et 16 pieds)

Fonds.

ff Do . . minus De . . us Sa .

ff Do . . minus De . . us Sa .

ff Do . mi . nus De . . us Sa . ba .

ff Do . mi . nus De . . us Sa . ba .
Voix célestes. Voix célestes. Voix célestes.

Fonds. Fonds. Fonds.

ff baath. Ple ni sunt cœ li et ter ra

ff baath. Ple ni sunt cœ li et ter ra

ff oth. Ple ni sunt cœ li, cœ li et ter ra

ff oth. Ple ni sunt cœ li, cœ li et ter ra

A Les fonds aux 2 mains.

glo - ri - a tu - a, glo - ri - a tu - a. —

glo - ri - a tu - a, glo - ri - a tu - a. —

glo - ri - a tu - a, glo - ri - a tu - a. — Ho -

glo - ri - a tu - a, glo - ri - a tu - a. — Ho -

Grand Jeu.

Ho - san - na in ex - cel - sis! —

Ho - san - na in ex - cel - sis! —

- san - na in ex - cel - sis! —

- san - na in ex - cel - sis! —

Pod.

BENEDICTUS

QUATUOR et CHŒUR.

N° 5.

Andante.

SOPRANO. SOLO. *p* Be - ne -

ALTO. SOLO. *p* Be -

TÉNOR. SOLO.

BASSE. SOLO.

ORGUE
du Chœur.

p Voix humaine

Jeux de Récit.
Gambes de 8

Ped.

A

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

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

p Be - ne -

p Be -

A

Be - ne - dic - tus qui ve - nit in

Be - ne - dic - tus qui ve - nit, qui ve - nit in

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

- ne - dic - tus qui ve - nit, Be - ne - dic - tus qui ve - nit in

B

no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic - tus,

no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic - tus,

no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic - tus,

no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic - tus,

B

- tus, Be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi -
 - tus, Be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi -
 - tus, Be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi -
 - tus; Be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi -

p CHŒUR.
 - ni - Ho - san - na in ex - cel - sis!
p CHŒUR.
 - ni - Ho - san - na in ex - cel - sis!
p CHŒUR.
 - ni - Ho - san - na in ex - cel - sis!
p CHŒUR.
 - ni - Ho - san - na in ex - cel - sis!

pp
 Ped.

AGNUS DEI

N° 6.

Andante.

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

ORGUE
du Chœur.

Andante.

Jeux de fonds.

*p**p*

Piano accompaniment for the first system, measures 1-4. The right hand features a melodic line with a *p* dynamic marking. The left hand provides a harmonic accompaniment with chords and moving lines.

Piano accompaniment for the second system, measures 5-8. The right hand continues the melodic line with a *p* dynamic marking. The left hand provides a harmonic accompaniment with chords and moving lines.

A

p A - gnus —

p A - gnus — De - i, qui tol - lis —

p A - gnus — De - i, qui tol - lis — pec - ca - ta mun - di, qui

A

p *cres - cen - do.* A - gnus — De - i, qui tol - lis — *f*

cres - cen - do. De - i, qui tol - lis — pec - ca - ta mun - di, pec - *f*

cres - cen - do. — pec - ca - ta mun - di, qui tol - lis, qui tol - lis pec - *f*

cres - cen - do. tol - lis pec - ca - ta — mun - di, pec - - - *f*

cres - cen - do.

B

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

B

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

C

p
A - gnus—

C

p
A - gnus—

p
A - gnus— De - i, qui

p
A - gnus— De - i, qui tol - lis pec - ca - ta

De - i, qui tol - lis pec - ca - ta— mun - di,

cres - - cen - - do. **D** *f*

De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

cres - - cen - - do

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

cres - - cen - - do

mun - di, qui tol - lis pec - ca - ta mun - di,

cres - - cen - - do

qui tol - lis pec - ca - ta mun - di,

cres - - cen - - do **D** *f*

dim. *p*

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

f *dim.* *p*

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

f *dim.* *p*

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

f *dim.* *p*

mi - se - re - re no - bis.

PRÉLUDE DE LA MESSE DE CLOVIS

Composé spécialement pour le XIV^{me} Centenaire de son Baptême (25 Décembre 496)

exécuté à REIMS.

Molto mod^{to} e maestoso.

DANS LE CHŒUR.

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

ORGUE
du Chœur.

Molto mod^{to} e maestoso.

AU GRAND ORGUE.

4 Trompettes Chrom.

4 Trompettes Chrom.

1^{re} et 2^e Trombones.

3^e et 4^e Trombones.

Molto mod^{to} e maestoso.

GRAND ORGUE.

Grand Jeu.

PÉDALES.

The first system of the musical score consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), each containing a whole rest. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a melodic line in the treble clef and a bass line in the bass clef. The bass line is characterized by a series of half notes, each with a slur underneath. The piano part begins with a half rest in the first measure, followed by a half note in the second measure, and then a series of eighth notes in the third, fourth, and fifth measures.

The second system of the musical score also consists of five staves. The top four staves are for a string quartet. The first four measures contain whole rests. In the fifth measure, the strings enter with a *ff* (fortissimo) dynamic. The Violin I part has a sixteenth-note figure, while the Violin II, Viola, and Cello/Double Bass parts have a similar rhythmic pattern. The piano accompaniment (fifth staff) continues with its melodic and bass lines. A section marker 'A' is placed above the piano part in the fifth measure. The piano part concludes with a half note in the fifth measure, which is slurred.

The first system of the musical score consists of two systems of staves. The upper system contains four staves: the top two are treble clefs and the bottom two are bass clefs. The lower system contains three staves: the top is a grand staff (treble and bass clefs) and the bottom is a bass clef. The music is written in a common time signature and features complex rhythmic patterns with many beamed notes and rests. Vertical dotted lines separate the measures.

The second system of the musical score is identical in layout to the first, consisting of two systems of staves. The upper system has four staves (two treble, two bass) and the lower system has three staves (one grand staff, one bass). The musical notation, including notes, rests, and clefs, is the same as in the first system.

A.G. 9300

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The first system of the musical score consists of two systems of staves. The upper system contains four staves: the top two are treble clefs and the bottom two are bass clefs. The lower system contains four staves: the top two are treble clefs and the bottom two are bass clefs. Vertical dotted lines separate the measures across both systems.

The second system of the musical score consists of two systems of staves. The upper system contains four staves: the top two are treble clefs and the bottom two are bass clefs. The lower system contains four staves: the top two are treble clefs and the bottom two are bass clefs. Vertical dotted lines separate the measures across both systems.

Sop. *ff* **B**

E - un - tes do - ce - te - om - nes gen - tes,

Altos. *ff*

E - un - tes do - ce - te - om - nes gen - tes,

Ténors. *ff*

E - un - tes do - ce - te - om - nes gen - tes,

Basses. *ff*

E - un - tes do - ce - te - om - nes gen - tes,

ORGUE du Chœur. **B**

Grand Jeu.

B

B

ba-pti-zan-tes e - os _____ In nomi-ne Pa - -

ba-pti-zan-tes e - os _____ In nomi-ne Pa - -

ba-pti-zan-tes e - os _____ In nomi-ne Pa - -

ba-pti-zan-tes e - os _____ In nomi-ne Pa - -

The musical score consists of four vocal staves and piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef. The piano accompaniment is shown in a grand staff (treble and bass clefs) and is followed by two systems of empty staves for other instruments. The lyrics are: "ba-pti-zan-tes e - os _____ In nomi-ne Pa - -". The music is in a common time signature and features a melodic line with some rests and a bass line with some rests. The piano accompaniment provides harmonic support with chords and moving lines.

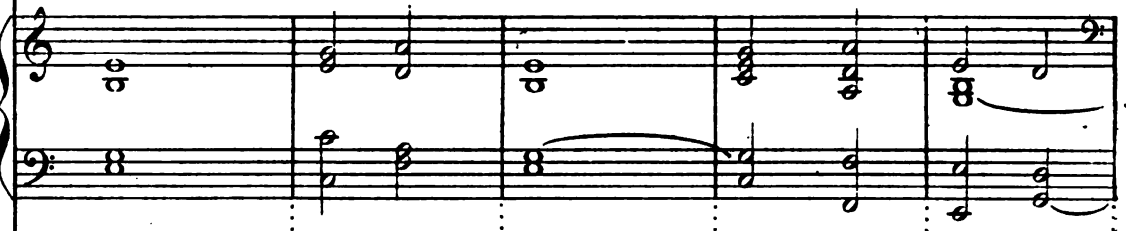


- tris et fi - li - i et Spi - ri - tus Sanc -

- tris et fi - li - i et Spi - ri - tus Sanc -

- tris et fi - li - i et Spi - ri - tus Sanc -

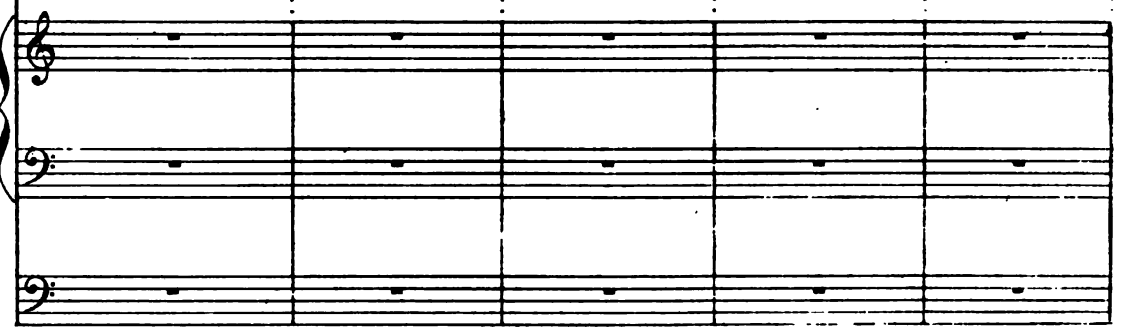
- tris et fi - li - i et Spi - ri - tus Sanc -



Piano accompaniment for the first system, featuring chords and melodic lines in both treble and bass clefs.



Empty musical staves for the second system, including vocal and piano parts.



Empty musical staves for the third system, including vocal and piano parts.

The musical score is written in common time (C) and is organized into three systems. The first system consists of four staves: two treble clefs and two bass clefs. The first two staves have a 'li.' marking. The second system consists of four staves: a grand staff (treble and bass clefs) and two bass clefs. The grand staff has dynamic markings 'ff' and 'p'. The third system consists of four staves: a grand staff (treble and bass clefs) and two bass clefs. The grand staff has dynamic markings 'ff' and 'p'. Vertical dotted lines indicate bar boundaries.

D

(SAINT REMI)

E - go te bap - ti - zo — In nomine Pa - - tris et

The first system consists of four staves. The top three staves are vocal staves, each with a treble clef and a common time signature. They contain rests. The fourth staff is a piano accompaniment staff with a bass clef and a common time signature. It contains a melodic line with notes and rests, and some notes are marked with an 'x'.

D

Joux de fonds

The second system consists of two staves. The top staff is a piano accompaniment staff with a treble clef and a common time signature. The bottom staff is a piano accompaniment staff with a bass clef and a common time signature. Both staves contain chords and some notes, with the text 'Joux de fonds' written above the top staff.

D

The third system consists of four staves. The top three staves are vocal staves, each with a treble clef and a common time signature. They contain rests. The fourth staff is a piano accompaniment staff with a bass clef and a common time signature. It contains rests.

D

The fourth system consists of two staves. The top staff is a piano accompaniment staff with a treble clef and a common time signature. The bottom staff is a piano accompaniment staff with a bass clef and a common time signature. Both staves contain rests.

E

fi - li - i et Spi - ritus Sanc - ti.

E

ff

E

Tous les fonds

The musical score is organized into three systems. The first system, at the top, consists of four staves: three treble clefs and one bass clef. All staves in this system contain whole rests. The second system, in the middle, consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. This system contains piano accompaniment with chords and eighth-note patterns. The third system, at the bottom, also consists of four staves (two treble and two bass clefs) and contains piano accompaniment with long notes and chords. Vertical dotted lines separate the three systems.

F

Four staves of musical notation, all containing whole rests.

F

Two staves of musical notation, both containing whole rests.

F

Four staves of musical notation, all containing whole rests.

F GRAND ORGUE.

bien accentué.

Grand Jeu.

Musical notation for Grand Orgue and Grand Jeu. The Grand Orgue part consists of two staves with chords and some melodic lines. The Grand Jeu part is a single staff with a rhythmic pattern of eighth notes and rests.

This musical score consists of several systems of staves. The first system has four staves, all of which are blank. The second system has two staves, also blank. The third system has four staves, all blank. The fourth system has two staves, both containing musical notation. The top staff of this system is in treble clef and contains a series of chords and melodic lines. The bottom staff is in bass clef and contains a bass line with various rhythmic values and rests. The notation includes notes, rests, and some dynamic markings.

The image shows a page of musical notation, numbered 62. It is divided into three systems of staves. The first system has four staves (two treble clefs and two bass clefs). The second system has four staves (two treble clefs and two bass clefs). The third system has three staves (one treble clef and two bass clefs). The music is in a key with one flat (B-flat) and a 2/4 time signature. The first two systems are mostly rests, indicating a long rest for the instruments. The third system contains the main musical notation, including chords, arpeggios, and a bass line with slurs and ties.

Four empty musical staves, two in treble clef and two in bass clef, arranged in a system. Each staff contains a whole rest in every measure.

Two empty musical staves, one in treble clef and one in bass clef, arranged in a system. Each staff contains a whole rest in every measure.

Four empty musical staves, two in treble clef and two in bass clef, arranged in a system. Each staff contains a whole rest in every measure.

Musical score for piano. The upper system consists of two staves (treble and bass clef) with chords and notes. The lower system consists of two staves (treble and bass clef) with chords and notes. The instruction *bien accentué.* is written in the first measure of the lower system. The bottom-most staff contains a melodic line with eighth and sixteenth notes.

Four empty musical staves, two with treble clefs and two with bass clefs, arranged in a system. Each staff contains a whole rest in every measure.

Two empty musical staves, one with a treble clef and one with a bass clef, arranged in a system. Each staff contains a whole rest in every measure.

Four empty musical staves, two with treble clefs and two with bass clefs, arranged in a system. Each staff contains a whole rest in every measure.

Musical notation for piano accompaniment. The top two staves (treble and bass clef) contain chords and arpeggiated figures. The bottom staff (bass clef) contains a rhythmic bass line with eighth and sixteenth notes.

CHŒUR.

G

CHŒUR.

CHŒUR.

CHŒUR.

Chris - tus re - gnat, Chris - tus — vin - cit,

ORGUE du Chœur.

G

Grand Jeu.

G

G

ff
Chris - tus re - gnat, Chris - tus
Chris - tus im - perat. Chris - tus re - gnat, Chris - tus

The musical score consists of two systems. The first system features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a forte (*ff*) dynamic marking and contains the lyrics "Chris - tus re - gnat, Chris - tus". The piano accompaniment includes the lyrics "Chris - tus im - perat. Chris - tus re - gnat, Chris - tus". The second system contains empty staves for the vocal and piano parts, with vertical dotted lines indicating the continuation of the music from the first system.

ff
Chris - tus

Chris - tus vin - cit, Chris - tus im - perat, Chris -

Chris - tus vin - cit, Christus im - pe - rat, Chris - tus,

Chris - tus vin - cit, Chris - tus im - pe - rat, Chris -

The musical score consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line. The third system continues the piano accompaniment. The fourth system shows a grand staff with piano accompaniment. The fifth and sixth systems are empty staves for other instruments.

re - gnat, Chris - tus vin - cit, Chris - tus im - perat.
- tus Chris - tus vin - cit, Chris - tus im - pe - rat.
Chris - tus, Chris - tus vin - cit, Chris - tus im - pe - rat.
- tus, Chris - tus vin - cit, Chris - tus im - perat.

The musical score consists of four vocal staves and piano accompaniment. The vocal parts are arranged in four voices: Soprano (top), Alto (second), Tenor (third), and Bass (fourth). The piano accompaniment is shown in two systems, each with a grand staff (treble and bass clefs). The lyrics are printed below the vocal staves. The score includes various musical notations such as notes, rests, and slurs.

Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus

Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus

Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus

Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus

im - pe - rat, Chris - tus im - pe - rat. _____

im - pe - rat, Chris - tus im - pe - rat. _____

im - pe - rat, Chris - tus im - pe - rat. _____

im - pe - rat, Chris - tus im - pe - rat. _____

Ped.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "im - pe - rat, Chris - tus im - pe - rat." The piano part includes a pedal marking "Ped." and a fermata over the final measure. The score is divided into two systems by a double bar line.

H

ff Trompettes.

ff Trombones.

This section contains the first four measures of music for the Trompettes and Trombones. The Trompettes part is written in a soprano clef, and the Trombones part is in a bass clef. Both parts feature a series of chords and melodic lines, with a dynamic marking of *ff* (fortissimo).

H GRAND ORGUE.

bien accentué.

This section contains the first four measures of music for the Grand Orgue. It is written in a grand staff (treble and bass clefs). The music features a series of chords and melodic lines, with a dynamic marking of *bien accentué.* (well accented).

This section contains the continuation of the Grand Orgue music, specifically measures 5 through 8. It maintains the same grand staff notation and musical style as the previous section, with a focus on chordal textures and melodic movement.



The first system of the musical score consists of two systems of staves. The upper system contains four staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a bass line in bass clef. The lower system contains three staves: a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a bass line in bass clef. Vertical dotted lines indicate bar boundaries across all staves.



The second system of the musical score consists of two systems of staves. The upper system contains four staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a bass line in bass clef. The lower system contains three staves: a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a bass line in bass clef. Vertical dotted lines indicate bar boundaries across all staves.

The first system of the musical score consists of five staves. The top four staves are for the vocal ensemble: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs). The piano part includes the instruction *bien accentué.* in the first measure. The music is in 4/4 time and features a mix of chords and moving lines.

The second system of the musical score continues the vocal and piano parts. It consists of five staves, identical in layout to the first system. The piano accompaniment continues with complex chordal textures and moving bass lines. The vocal parts have more active melodic lines in this system.

The first system of the musical score consists of two systems of staves. The upper system contains four staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in alto clef, and a piano accompaniment in bass clef. The lower system contains three staves: a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a piano accompaniment in bass clef. The music is written in a key signature of one flat and a 2/4 time signature. The score concludes with a double bar line and the word "FIN." written above the final measure.

The second system of the musical score consists of two systems of staves. The upper system contains four staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in alto clef, and a piano accompaniment in bass clef. The lower system contains three staves: a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a piano accompaniment in bass clef. The music is written in a key signature of one flat and a 2/4 time signature. The score concludes with a double bar line and the word "FIN." written above the final measure.