

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MESSES AVEC ET SANS INSTRUMENTS CONCERTANTS

Pierre Bouteiller (1655?- 1717?)  
**Missa pro defunctis**  
**cum quinque vocum**



Nomenclature :



*Dessus*



*Haute-contre*



*Taille*



*Basse taille*



*Basse*



*Basse continue*

Source :

Recueil de motets, ms. av. 1695,  
partition, collection Brossard n° 74, f. 27-38v

Requiem æternam dona eis Domine :  
et lux perpetua luceat eis.

Te decet hymnus Deus in Sion,  
et tibi reddetur votum in Jerusalem :  
exaudi orationem meam, ad te omnis caro veniet.

Si ambulem in medio umbræ mortis  
non timebo mala, quoniam tu tecum es,  
Domine, non timebo mala.  
Virga tua et baculus tuus : ipsa me consolata sunt.

Domine Jesu Christe, Rex gloriæ,  
libera animas omnium fidelium defunctorum  
de pœnis inferni, et de profundo lacu :  
libera eas de ore leonis, ne absorbeat eas tartarus,  
ne cadant in obscurum : sed signifer sanctus Michael  
repræsentet eas in lucem sanctam.  
Quoniam olim Abrahæ promisisti, et semini ejus.

Pie Jesu Domine, dona eis requiem sempiternam.

Lux æterna luceat eis, Domine,  
cum sanctis tuis in æternum, quia pius es.

**Requiem æternam**

A musical score for six voices, labeled from top to bottom: *Dessus*, *Haute-contre*, *Taille*, *Basse taille*, *Basse*, and *Basse continue*. The music is in common time, key signature is one flat (B-flat). The vocal parts are written on five-line staves. The *Basse continue* part at the bottom provides harmonic support with sustained notes and rhythmic patterns.

The lyrics are:

Re - qui-em æ - ter - - - nam, æ - ter - - nam do - na e - - is,  
Re - qui-em æ - ter - - -  
Re - qui-em æ - ter - - - nam, æ - ter - - nam, do - na  
Re - qui-em æ -

A musical score for three voices (Soprano, Alto, Bass) in G minor, 4/4 time. The music consists of six staves of music with corresponding lyrics in Latin. The lyrics are as follows:

Do - mi-ne,  
re - qui-em æ - ter - - - nam, æter - - nam do-na e - is,  
nam, æ-ter - - nam do - na e - is, Do - mi-ne, do - - na e - is, Do-mi - ne,  
e - is, Do - - mi - ne, doña e-is, do - na e - is, Domi - ne, re - qui-em æ - ter -  
ter - - - nam, æ-ter - - nam do - na e - is, Do - - mi - ne, do - - na e - is,  
Re - quiem æ - ter - - - nam, æ-ter - - nam, æter - - nam, re - qui-em æ -

13

A musical score for four voices (SATB) in common time. The key signature is one flat. The vocal parts are: Tenor (T), Alto (A), Bass (B), and Soprano (S). The lyrics are repeated in each measure, with some variations in the bass and soprano parts. Measure 13 starts with the soprano and alto parts. Measures 14-15 show the bass and soprano parts. Measures 16-17 show the bass and soprano parts again. Measures 18-19 show the bass and soprano parts once more. Measures 20-21 show the bass and soprano parts again. Measures 22-23 show the bass and soprano parts. Measures 24-25 show the bass and soprano parts. Measures 26-27 show the bass and soprano parts. Measures 28-29 show the bass and soprano parts. Measures 30-31 show the bass and soprano parts. Measures 32-33 show the bass and soprano parts. Measures 34-35 show the bass and soprano parts. Measures 36-37 show the bass and soprano parts. Measures 38-39 show the bass and soprano parts. Measures 40-41 show the bass and soprano parts. Measures 42-43 show the bass and soprano parts. Measures 44-45 show the bass and soprano parts. Measures 46-47 show the bass and soprano parts. Measures 48-49 show the bass and soprano parts. Measures 50-51 show the bass and soprano parts. Measures 52-53 show the bass and soprano parts. Measures 54-55 show the bass and soprano parts. Measures 56-57 show the bass and soprano parts. Measures 58-59 show the bass and soprano parts. Measures 60-61 show the bass and soprano parts. Measures 62-63 show the bass and soprano parts. Measures 64-65 show the bass and soprano parts. Measures 66-67 show the bass and soprano parts. Measures 68-69 show the bass and soprano parts. Measures 70-71 show the bass and soprano parts. Measures 72-73 show the bass and soprano parts. Measures 74-75 show the bass and soprano parts. Measures 76-77 show the bass and soprano parts. Measures 78-79 show the bass and soprano parts. Measures 80-81 show the bass and soprano parts. Measures 82-83 show the bass and soprano parts. Measures 84-85 show the bass and soprano parts. Measures 86-87 show the bass and soprano parts. Measures 88-89 show the bass and soprano parts. Measures 90-91 show the bass and soprano parts. Measures 92-93 show the bass and soprano parts. Measures 94-95 show the bass and soprano parts.

Do - mi-ne, do - na e - is, do - na e - is, Do - mi - ne, re - qui-em æ - ter -

re - qui-em æ - ter - nam, æ - ter - nam, do - na e - is, do - na e -

- - nam do-na e - is, Do-mi - ne, re - qui-em æ - ter - - - nam do - na

Do - mi-ne, do - na e - is, Do - mi-ne, re - qui - em æ - ter - nam do - na

ter - - - nam, æ - ter - nam do - na e - is, Do - mi-ne, do - na e - is,

19

nam do - na e - is, Do - mi - ne: et lux per - pe - tu - a, lux per - pe - tu - a lu - ce-at,

is, do - na e - is, Do - mi - ne: et lux per - pe - tu - a,

e - is, do - na e - is, Do - mi - ne: et lux per - pe - tu - a lu - ce-at e - is,

e - is, do-na e - is, Do - mi - ne: et lux per-pe - tu-a, lux per - pe - tu - a lu - ce-at e - is, lu - ce-at

do - na e - is Do - mi - ne: et lux per - pe - tu - a, lux per - pe - tu - a

23

A musical score for voices and basso continuo. The score consists of six staves. The top two staves are soprano (G clef) and alto (C clef), both in common time and A major (indicated by a 'b' and a 'B'). The third staff is soprano (G clef) in common time and E major (indicated by a 'B'). The fourth staff is soprano (G clef) in common time and A major (indicated by a 'b'). The fifth staff is basso continuo (F clef) in common time and A major (indicated by a 'b'). The sixth staff is basso continuo (F clef) in common time and E major (indicated by a 'B'). The vocal parts sing in Latin, repeating the phrase "et lux per-pe-tua lu-ce-at e-is". The basso continuo part provides harmonic support with sustained notes and bassline patterns.

mi - ce-at e - is, et lux per - pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e -

et lux per - pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - - -

lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is, et lux per -

e - is, et lux per - pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - - -

lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - - -

26

A musical score for five voices and basso continuo. The score consists of six staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The bottom three staves are basso continuo parts, each with a bass clef and a key signature of one flat. The music is in common time. The vocal parts sing in Latin, with lyrics including "is, et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce-at, lu - ce-at e - is," and "et lux per-pe - tu - a lu - ce-at." The basso continuo parts provide harmonic support, with the bottom staff often featuring sustained notes or simple chords.

is, et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce-at, lu - ce-at e - is,

is, et lux per - pe - tu - a lu - ce-at e - is, et lux per-pe - tu - a lu - ce-at

pe - tu - a lu - ce-at e - is, et lux per - pe - tu - a lu - ce-at, lu - ce-at e - is, et lux per -

is, et lux per - pe - tu - a lu - ce-at e - is, lu - ce-at e - is, et

is, et lux per - pe - tu - a, lux per - pe - tu - a lu - ce-at e - is, et

29

A musical score for voices and basso continuo. The score consists of six staves. The top two staves are soprano voices, the third is alto, the fourth is tenor, the fifth is basso continuo, and the bottom staff is basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, repeating the phrase "et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at". The basso continuo parts provide harmonic support, with the top basso continuo staff showing a melodic line and the bottom staff providing harmonic bass notes. Measure 29 concludes with a fermata over the basso continuo staff.

et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at e - - - - is.  
e - is, et lux per - pe - tu-a, lux per - pe - tu-a lu - ce-at e - - is.  
pe - tu-a, et lux per - pe - tu - a lu - ce - at, lu-ce - at e - - is.  
lux per - pe - tu - a, et lux per - pe - tu - a lu - ce-at, lu-ce - at \_\_\_\_\_ e - - is.  
lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at \_\_\_\_\_ e - - is.

Et tibi red-de-tur vo -

Et tibi red-de-tur vo - tum, red -

Te de - cet hym-nus De-us in Si - on, Et tibi red-de - tur vo - tum, red - de-tur vo - tum -

Et tibi -

Et tibi red-

37

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top three staves are for the voices, and the bottom three are for the continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in four-measure phrases, with the basso continuo providing harmonic support. The vocal parts sing in four-measure phrases, with the basso continuo providing harmonic support.

tum in Je - ru - sa - lem, Je - ru - sa - lem: e - xau - di

de - tur vo - tum in Je - ru - sa - lem: e - xau - di De - us o -

in Je - ru - sa - lem, Je - ru - sa - lem: e - xau - di De - us \_\_\_\_\_

bi red - de - tur vo - tum in Je - ru - sa - lem: e - xau - di De - us o -

de - tur vo - tum in Je - ru - sa - lem: e - xau - di De - -

41

De - us o - ra - ti - o-nem me - am, ad te om - nis ca - ro ve - ni - et.

ra - ti - o - nem me - au, ad te om - nis ca-ro ve - ni - et.

— o - ra - ti - o-nem me - am, ad te om - nis ca - ro ve - ni - et.

ra - - - ti - o-nem me - am, ad te om - nis ca - ro ve - ni - et.

us o - ra - ti - o-nem me - am, ad te om - nis ca - ro ve - ni - et.

Reprendre "Requiem æternam"

# Kyrie

*Dessus*

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

*Haute-contre*

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

*Taille*

8 Ky - ri - e e - le - i-son, e - le - i - son, \_\_\_\_\_

*Basse taille*

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

*Basse*

Ky - - ri - e e -

*Basse continue*

7  
Ky - ri - e e - le - i - son, e -  
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky -

8  
— e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri -  
le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son,

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

Musical score for Kyrie Eleison, page 15, featuring four staves of music. The score consists of two systems of music, each starting with a treble clef and a key signature of one flat (F#). The first system begins at measure 12, indicated by a '12' above the staff. The lyrics are:

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

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

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

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

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

The second system begins at measure 8, indicated by an '8' above the staff. The lyrics are:

17

A musical score for three voices and basso continuo. The top two staves are soprano voices, and the bottom staff is basso continuo. The music consists of two measures. Measure 17 starts with a forte dynamic. The soprano voices sing "le - i-son," "Ky - - - ri - e," "Ky - ri - e e - le - - - i - son." The basso continuo provides harmonic support. Measure 18 continues with "le - i-son," "Ky - ri - e," "Ky - ri - e," "Ky - - ri - e e - le - - i - son." The basso continuo part remains consistent throughout.

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

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

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

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

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

Trio

A musical score for three voices and basso continuo. The score consists of five staves. The top three staves represent the vocal parts, each with a treble clef and a key signature of one flat. The bottom two staves represent the basso continuo, each with a bass clef and a key signature of one flat. Measure 26 begins with the first voice singing "le - i - son, e - le - i - son," followed by a rest. The second voice enters with "Chris - te e - le - i - son," also followed by a rest. The third voice joins in with "Chris - te e - le - i - son, e - le - i - son," also followed by a rest. The basso continuo provides harmonic support throughout the section.

26

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

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

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

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

Chris - te e - le - i -

A musical score for three voices and basso continuo. The top staff is soprano (G clef), the middle staff alto (C clef), and the bottom staff basso continuo (F clef). The music is in common time. The vocal parts sing a four-part setting of the hymn "Christeleison". The basso continuo part consists of sustained notes and some short melodic fragments.

30

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

BASSO CONTINUO

34

A musical score for four voices and basso continuo. The top three staves are soprano, alto, and tenor voices, each with lyrics. The bottom staff is the basso continuo. The music consists of measures 34 through 38. Measure 34 starts with a dotted half note followed by eighth notes. Measures 35-37 show various patterns of eighth and sixteenth notes. Measure 38 concludes with a final cadence.

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

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

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

Bassoon part: Measures 34-37 are silent. Measure 38 begins with a dotted half note followed by eighth notes.

38 *Chœur*

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

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

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

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top three staves are for the voices, and the bottom three are for the continuo. The music is in common time, with a key signature of one flat. Measure 45 begins with the soprano and alto entries. The soprano sings "le - i - son," the alto sings "Ky - ri - e e-le - i-", and the tenor sings "son, Ky - ri - e, Ky - ri - e, Ky-ri-e e-le - i-". The alto continues with "Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri-e\_\_\_\_ e - le - i - son, e - le - i -". The soprano joins with "le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky-ri - e\_\_\_\_ e - le - i -". The alto continues with "le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky-ri - e e - le - i -". The soprano joins with "Ky - ri - e e - le - i - son, e - le - i - son, e - le - i -". The alto continues with "Ky - ri - e e - le - i - son, e - le - i - son, e - le - i -". The tenor joins with "Ky - ri - e e - le - i - son, e - le - i - son, e - le - i -". The continuo part consists of eighth-note patterns in the bass clef staff.

45

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

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

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

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

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

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

51

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

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

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

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

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

**Si ambulem**

*Dessus*

*Haute-contre*

*Taille*

*Basse taille*

*Basse*

*Basse continue*

A musical score for two voices and basso continuo. The score consists of six staves. The top two staves are soprano voices, the third is alto, the fourth is basso continuo, and the bottom two are bass voices. The music is in common time. The vocal parts sing in Latin, with some words in Old English style. The basso continuo part includes a bassoon line and a harpsichord line. Measure numbers 4 and 8 are indicated on the first two staves.

4

mor-tis, in me - di-o um-bræ mor - tis, um - bræ mor - tis, non \_\_

8

tis, in me - di - o um - bræ mor - tis, um - bræ mor - tis, non \_\_\_\_\_ ti-me-bo ma - la,

8

— um - bræ mor - tis, um - bræ, um - bræ mor - tis,

In me - di - o um - bræ, um - bræ mor - tis,

me - di-o um - bræ mor - tis, um - bræ mor - tis,

A musical score for five voices (Soprano, Alto, Tenor, Bass, Bass) on five staves. The music is in common time. The vocal parts are:

- Soprano (Top staff): C clef, key signature of A major (no sharps or flats). The lyrics are: — ti - me - bo ma - la, quo - ni - am tu me - cum es, Do - mi - ne, non ti - me - bo.
- Alto (Second staff): C clef, key signature of A major. The lyrics are: quo - ni - am, quo - ni - am tu me - cum es, Do - mi - ne, non ti - me - bo.
- Tenor (Third staff): C clef, key signature of A major. The lyrics are: non ti - me - bo ma -.
- Bass (Fourth staff): F clef, key signature of D major (one sharp). The lyrics are: non ti - me - bo.
- Bass (Bottom staff): F clef, key signature of D major. The lyrics are: non \_\_\_\_\_ ti - me - bo.

The score includes measure numbers 9 and 8 above the staves, and various rests and note heads indicating the musical progression.

13

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The first three staves are soprano, alto, and tenor voices, each with a treble clef. The last three staves are basso continuo, with a bass clef. The music is in common time. Measure 13 begins with a rest followed by a dotted half note. The voices sing "ma - la," followed by a rest. The basso continuo plays a sustained note. The voices sing "non ti-me - bo ma - - -". The basso continuo continues. The voices sing "ma - la," followed by a rest. The basso continuo plays a sustained note. The voices sing "non ti-me - bo ma - -". The basso continuo continues. The voices sing "la," followed by a rest. The basso continuo plays a sustained note. The voices sing "non ti - me - bo ma -". The basso continuo continues. The voices sing "ma - la, quo - ni-am tu me - cu-mes, tu me - cum es, Do - mi - ne, non ti - me - bo ma -". The basso continuo continues. The voices sing "ma - la," followed by a rest. The basso continuo plays a sustained note. The voices sing "non ti-me - bo ma -". The basso continuo continues.

ma - la,

non ti-me - bo ma - - -

ma - la,

non ti-me - bo ma - -

la,

non ti - me - bo ma -

ma - la, quo - ni-am tu me - cu-mes, tu me - cum es, Do - mi - ne, non ti - me - bo ma -

ma - la,

non ti-me - bo ma -

18

la, quo - ni - am tu me - cum es, Do - mi - ne, non ti - me - bo ma - la,

8 la, quo - ni - am tu me - cum es, Do - mi - ne, quo - ni -

8 la, quo - ni - am tu me - cum es, Do - mi - ne, non ti - me - bo ma - la, quo - ni -

la, quo - ni - am tu me - cum es, Do - mi - ne, non ti - me - - - bo ma -

la, quo - ni - am tu me - cum es, Do - mi - ne, quo - ni -

la, quo - ni - am tu me - cum es, Do - mi - ne,

22

quo - ni - am tu me-cum es, Do - mi-ne, tu me-cum es, Do - mi - ne.

am tu me-cum es, quo - ni-am tu me - cum es, tu - me-cum es, Do - mi - ne.

am tu me-cum es, Do - mi-ne, quo - ni - am tu me-cum es, Do - mi - ne.

la, quo - ni - am tu me-cum es, Do - mi - ne, tu me - cum es,, Do - mi - ne.

am tu me - cum es, quo - ni - am tu me - cum es, Do - mi - ne.

27

Vir - ga tu - a et ba - cu-lus tu - us: ip - sa me con - so - la - ta sunt, ip - sa me \_\_\_\_

33

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bass) on five staves. The music is in common time. The vocal parts are labeled with their respective clefs (Treble, Alto, Alto, Bass, Bass). The lyrics are written below the notes. Measure 33 begins with a rest followed by a dotted half note. The soprano part has a melodic line with eighth and sixteenth notes. The alto parts provide harmonic support with sustained notes and eighth-note patterns. The tenor part has a melodic line with eighth and sixteenth notes. The bass parts provide harmonic support with sustained notes and eighth-note patterns. The lyrics are as follows:

Vir - ga tu - a et ba - cu - lus tu - us: ip - sa me con-so -  
ip - sa me con - so -  
ip - sa me con - so -  
— con - so-la - ta sunt. ip - sa me con - so -  
ip - sa me con - so -

38

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time. The vocal parts are in treble clef, and the basso continuo part is in bass clef. The vocal parts sing in a mix of Latin and Italian. The lyrics are as follows:

la - ta sunt, ip - sa me con - so - la - ta sunt, vir - ga tu - a et  
la - ta sunt, ip - sa me con - so - la - ta sunt,  
la - ta sunt, ip - sa me, ip - sa me con - so - la - ta sunt, vir - ga tu - a et  
la - ta sunt, ip - sa me, ip - sa me con - so - la - ta sunt,  
la - ta sunt, ip - sa me con - - so - la - ta sunt,

Musical score for three voices and basso continuo, page 33, measure 42.

The score consists of five staves:

- Top Staff (Soprano):** Treble clef, key signature of one sharp (F#). The vocal line continues from the previous measure, ending with a fermata over the word "sunt".

ba - cu-lus, et ba - cu-lus tu - us: ip-sa me con - - - so - la - ta sunt, ip - sa me con -
- Second Staff (Alto):** Treble clef, key signature of one sharp (F#).

ip - sa me,
- Third Staff (Tenor):** Treble clef, key signature of one sharp (F#).

ip - sa me,
- Bassoon (Basso Continuo):** Bass clef, key signature of one sharp (F#).

ip - sa me,
- Bassoon (Basso Continuo):** Bass clef, key signature of one sharp (F#).

ip - sa me,

The vocal parts (Soprano, Alto, Tenor) sing the same melody in unison. The bassoon parts provide harmonic support, with the upper bassoon playing eighth-note patterns and the lower bassoon providing sustained notes.

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, with a key signature of one sharp. The vocal parts sing in homophony, with lyrics in Latin. The basso continuo part is provided with a bass staff and a harmonic bass line.

47

- so - la - ta sunt, ip - - sa me con - - so - la - ta sunt.  
8 ip - sa me, ip - sa me con - - so - la - ta sunt.

8 - so - la - ta sunt, ip - sa me con - so - la - ta sunt.  
ip - sa me, ip - sa me con - - so - la - ta sunt.

ip - sa me, con - so - la - ta sunt.

Reprendre "Si ambulem"

## Offertorium “Domine Jesu Christe”

*Dessus*

*Haute-contre*

*Taille*

*Basse taille*

*Basse*

*Basse continue*

The musical score consists of six staves, each representing a different voice or instrument. The voices are labeled on the left: *Dessus*, *Haute-contre*, *Taille*, *Basse taille*, *Basse*, and *Basse continue*. The music is in common time and uses a key signature of one flat. The *Taille* staff contains lyrics in Latin: "Do - mi - ne Je-su Chris - te, Do - mi - ne Je-su Chris - te, rex glo - riæ, rex glo - riæ,". The *Basse continue* staff begins with a bass clef and a C, followed by a bassoon clef and a B-flat, then a bass clef and a sharp sign, indicating a change in instrument or pitch level.

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of five staves. The top three staves represent the vocal parts, while the bottom two staves represent the basso continuo. The vocal parts are written in treble clef, and the basso continuo parts are written in bass clef. The music is in common time. The vocal parts sing a setting of the hymn "Jesus Christus, König der Welt". The lyrics are as follows:

rex \_\_\_\_\_ glo - ri - æ, rex glo - ri - æ,  
ne Je - su Chris - te, Do - mi-ne Je - su Chris - te, rex glo - ri - æ, rex glo - ri -

The basso continuo parts provide harmonic support, with the top staff showing eighth-note patterns and the bottom staff showing quarter-note patterns.

10

æ, li - be - ra, li - be - ra a - ni-mas om - ni - um fi - de - li-um de-func -

8

æ, li - be - ra a - ni-mas om - ni - um fi - de - li - um de - func -

8

li - be - ra \_\_\_\_\_ a - ni - mas om - ni - um fi - de - li - um de-func -

li - be - ra a - ni-mas om - ni - um fi - de - li - um de - func -

li - be - ra a - ni-mas om - ni - um fi - de - li-um de - - - func -

li - be - ra a - ni-mas om - ni - um fi - de - li-um de - - - func -

14

to - rum de \_\_\_\_ pœ - nis \_\_\_\_ in - fer - - - ni, et de pro-fun - do

8

to - rum de pœ - nis, de pœ - nis in - fer - ni, et de pro-fun-do la - cu,

8

to - rum de pœ-nis in-fer - ni, de pœ-nis in - fer - ni, et de pro-fun - do, et de pro-

to - rum de pœ - nis, de pœ - nis in - fer - ni, et de pro-fun - do la - cu, et

to - rum de pœ - nis, de pœ - nis in - fer - ni, et de pro - fun - do la -

20

la - cu,  
et de pro - fun - do la - cu, de pro-fun - dod la - cu: li - be-ra e -

et de pro - fun - do, et de pro-fun - do, de pro-fun - do la - cu:

fun - do la - cu, et de pro - fun - do la - cu, de pro-fun - do la - cu: li - be-ra e -

de pro-fun - do la - cu, et de pro - fun - do la - cu:

cu, et de pro-fun - do la - cu, et de pro-fun - do la - cu:

26

A musical score for voice and piano. The top staff shows a soprano vocal line with lyrics in Spanish. The piano accompaniment is shown in the bottom staff. The vocal line consists of eighth and sixteenth note patterns. The piano part features eighth-note chords and sustained notes.

as de o - re le - o-nis, li - be-ra e - as de o - re le-o - nis,  
as, li - be-ra e - as de de o - re le - o - nis, ne  
ne ab-sor-be - at e - as tar - ta

32

A musical score for voice and basso continuo. The score consists of five staves. The top two staves are for the voice, starting with a treble clef and a key signature of one flat. The third staff is for the basso continuo, indicated by a bass clef and a key signature of one flat. The fourth staff is also for the basso continuo, indicated by a bass clef and a key signature of one flat. The fifth staff is for the basso continuo, indicated by a bass clef and a key signature of one flat. The music is in common time. The vocal line begins with "ne ca - dant, ne ca - dant in \_\_\_\_\_ obs - cu - rum, ne ab-sor-be - at, ab-sor - be-at". The basso continuo parts provide harmonic support throughout the measure.

ne ca - dant, ne ca - dant in \_\_\_\_\_ obs - cu - rum, ne ab-sor-be - at, ab-sor - be-at

ne ca - dant, ne ca - dant in \_\_\_\_\_ obs - cu - rum, ne ab-sor-be - at, ab-sor-be-at

ca - dant, ne ca - - dant, ne ca-dant in obs-cu - rum,

rus, ne ca - dant, ne ca - dant in obs - cu - rum,

ne ca - dant, ne ca - dant in \_\_\_\_\_ obs - cu - rum,

37

e-as Tar - ra - rus, ne ca - dant, ne ca-dant in obs - cu - rum, ne ca - dant, ne  
e - as Tar - ta - rus, ne ca - dant, ne ca - dant in obs-cu - rum, ne ca - dant,  
ne ca - dant, ne ca - dant, ne ca - dant in obs - cu - rum, ne ca - dant, ne  
ne ca - dant, ne ca - dant in obs - cu - rum, ne ca - dant, ne  
ne ca - dant, ne ca - dant in obs - cu - rum, ne ca - dant, ne  
ne ca - dant, ne ca - dant in ob - cu - rum, ne ca -

A musical score for voice and basso continuo. The score consists of six staves. The top two staves are for the voice, starting with a treble clef and a key signature of one flat. The third staff is for the basso continuo, indicated by a bass clef. The fourth staff is also for the basso continuo. The fifth staff is for the voice, indicated by a bass clef. The bottom staff is for the basso continuo. The music is in common time. The vocal parts sing in a mix of soprano and basso continuo styles, with some parts being homophony and others being counterpoint. The lyrics are in Latin and are repeated multiple times. The score is numbered 42 at the top left.

42

ca - dant in obs - cu - rum, ne ca - - - dant in \_\_\_\_\_ obs - cu - - rum:

ne ca - dant, ne ca - - dant in obs - cu - - rum, in obs-cu - - rum:

ca - dant in obs-cu - - rum, ne ca - dant in obs - cu - - runt, ne ca - - dant in obs-cu - - rum:

ca - dant, ne ca - - dant in obs-cu - - rum, ne ca-dant in obs - cu - - rum: sed si - gni-

dant, ne ca - - dant in obs - cu - - rum, in \_\_\_\_\_ obs - cu - - rum:

47

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in four-measure phrases, with the basso continuo providing harmonic support. The vocal parts sing "sed si - gni - fer sanc - tus Mi - chael, sanc - tus Mi - chael, sanc -" in the first phrase, followed by "sed si - gni - fer sanc - tus Mi - chael, sed si - gni -" in the second, and "fer sanc - tus Mi - chael, sed si - gni - fer sanc - tus" in the third. The basso continuo part consists of a single melodic line.

sed si - gni - fer sanc - tus Mi - chael, sanc - tus Mi - chael, sanc -

8

sed si - gni - fer sanc - tus Mi - chael, sanc - tus Mi - chael, sed si - gni -

8

sed si - gni - fer sanc - tus Mi - chael,

fer sanc - tus Mi - chael, sed si - gni - fer sanc - tus

sed si - gni -

52

A musical score for voices and basso continuo. The score consists of five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for the basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in four-measure phrases, with the basso continuo providing harmonic support. The lyrics are in Latin, referring to Michael the Archangel.

tus Mi - cha - el re - pre - sen - tet e - as, re - pre - sen - tet e - as, re -

fer sanc - tus Mi - cha-el re - pre - sen - tet e - as in lu - cem

sanc - tus Mi - cha-el re - pre - sen - tet e - as, re - pre - sen - tet e -

Mi - cha-el, sanc - tus Mi - cha - el re - pre - sen - tet e - as in lu - cem sanc - tam, re -

fer sanc - tus Mi - cha-el re - pre - sen - tet e - as, re - pre -

56

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature is one flat. The time signature changes from common time to 8/8. The vocal parts sing in homophony, while the basso continuo provides harmonic support with sustained notes and bassoon entries. The lyrics are written below the staves.

- pre-sen-tet e - as in lu-cem sanc - tam, re-pre-sen-tet e - as, re-pre-sen-tet e -  
sanc - tam, in lu-cem sanc - tam, re-pre-sen-tet e - as in lu - cem, in  
as in lu - cem, in lu-cem sanc - tam, re-pre-sen-tet e - - as in lu -  
- pre-sen-tet e - as in lu-cem sanc - tam, re-pre-sen - tet e - - as in  
sen-tet e - as in lu - cem sanc - tam, re-pre - sen-tet e - as in

60

as in lu-cem sanc - tam:

8 lu - cem sanc - tam: quam o-lim A - bra-

8 cem, in lu-cem sanc - tam: quam o-lim A - bra - hæ pro-mi-si - sti, et se - mi-ni e - jus,

lu - cem sanc - tam:

lu - cem sanc - tam:

lu - cem sanc - tam:

Musical score for voices and basso continuo, page 48, system 65. The score consists of five staves. The top two staves are soprano (G clef) and alto (C clef), both in common time (indicated by '8'). The third staff is basso continuo (F clef), also in common time (indicated by '8'). The bottom two staves are basso continuo (F clef), in common time (indicated by '8'). The vocal parts sing in Latin. The lyrics are as follows:

quam o - lim A - bra-hæ pro - - - mi - si -  
hæ pro-mi - si - sti, et se - mi - ni e - - - jus, quam o - lim A - bra - hæ pro-mi - si -  
quam o - lim A - bra-hæ pro - mi - si -  
quam o - lim A - bra - hæ \_\_\_\_\_ pro-mi - si -  
quam o - lim A - bra-hæ pro - mi - si -

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and organ. The music is in common time. The vocal parts are in soprano, alto, tenor, and bass clefs. The basso continuo part is in bass clef. The score consists of six systems of music. The lyrics are in Latin, with some words in French (e.g., "et se - mi-ni"). The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like forte and piano. Measure 69 begins with a soprano melisma over a basso continuo harmonic progression.

69

sti, et se - mi-ni, et se - mi - ni e - jus, quam o - lim A - bra - hæ pro-mi - si - sti

8  
sti, et se - mi-ni, et se-mi-ni e - jus, quam o - lim A - bra-hæ pro-mi - si -

8  
sti, et se - mi-ni, et se-mi-ni e - - - jus, quam o - lim A - bra-hæ pro-mi - si - sti, et se - mi-

sti, et se - mi-ni, et se - mi-ni e - jus, quam o - lim A - bra-hæ pro-mi - si -

sti, et se - mi-ni, et se - mi-ni e - jus, quam o - lim A - bra-hæ pro-mi -

sti, et se - mi-ni, et se - mi-ni e -

73

A musical score for five voices and basso continuo. The score consists of six staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The bottom three staves are basso continuo parts, each with a bass clef and a key signature of one flat. The music is in common time. The vocal parts sing in homophony, with lyrics in Latin. The basso continuo parts provide harmonic support with sustained notes and simple chords. Measure 73 begins with the soprano and alto voices singing "et se - mi-ni," followed by the tenor voice singing "e - jus," and the basso continuo voices providing harmonic support.

et se - mi-ni, et se - mi-ni e - jus, quam o - lim A - bra -  
sti, et se - mi-ni, et se - mi-ni e - jus, quam o - lim A - bra -  
ni, et se - mi-ni, et se - mi-ni e - jus, quam o - lim A - bra -  
sti, et se - mi-ni, et se - mi-ni e - jus, jus, quam o - lim A - bra -  
si - sti, et se - mi-ni, et se - mi-ni e - jus, quam o - lim

76

A musical score for voices and basso continuo. The score consists of six staves. The top two staves are soprano voices, the third is alto, the fourth is tenor, the fifth is basso continuo, and the bottom staff is basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, with some words in Old Norse (hæ). The basso continuo parts provide harmonic support with sustained notes and simple chords. Measure 76 begins with the soprano voices singing "hæ pro - mi - si - sti, et se - mi-ni, et se - mi-ni e - jus." The basso continuo provides harmonic support throughout the measure.

hæ pro - mi - si - sti, et se - mi-ni, et se - mi-ni e - jus.

8

hæ pro - mi - si - - - sti, et se - mi-ni, et se - mi-ni e - - - jus.

8

hæ pro - mi - si - sti, et se - mi-ni, et se - mi-ni e - jus.

hæ pro - mi - si - - - sti, et se - mi-ni, et se - mi-ni e - jus.

A - bra-hæ pro - mi - si - sti, et se - mi-ni, et se - mi-ni e - jus.

## S a n c t u s

*Dessus*

Sanc - - - tus, Sanctus Do-mi-nus De-us Sa - ba - oth, Sanctus - - -

*Haute-contre*

8  
Sanc - - - tus, Sanctus - - -

*Taille*

8  
Sanc - - - tus, Sanctus Do-mi-nus De-us Sa - ba - oth, Sanctus, Sanctus - - -

*Basse taille*

Sanc - - -

*Basse*

Sanc - - - tus, Sanctus - - -

*Basse continue*

Sanc - - -

A musical score for 'Sanctus' featuring five staves of music. The top staff uses a treble clef, the second and third staves use a treble clef with a key signature of one sharp, and the bottom two staves use a bass clef. The music consists of six measures per staff, with measure numbers 5 and 8 indicated above the first and fourth staves respectively. The lyrics 'Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Do - mi - nus' are repeated across all staves. Measure 5 starts with eighth-note pairs followed by quarter notes. Measure 6 begins with eighth-note pairs followed by eighth-note pairs. Measures 7 and 8 continue this pattern. Measure 9 starts with eighth-note pairs followed by eighth-note pairs. Measures 10 and 11 continue this pattern.

5

tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus Do - mi-nus

8

tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus Do - mi-nus De -

8

tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus Do - mi-

- - - tus, Sanc - tus Do - mi-

tus, Sanc - tus Do - mi-nus

tus, Sanc - tus Do - mi-nus

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top two staves are soprano (G clef), the third is alto (C clef), the fourth is tenor (F clef), and the bottom two are basso continuo (Bass clef). The music is in common time. The vocal parts sing Latin text, while the continuo part provides harmonic support. Measure numbers 9 and 8 are indicated on the left.

9  
De - us Sa - ba - oth. Ple-ni sunt cæ - li et ter - ra, et ter - ra glo - ri - a,  
us Sa - - - ba - oth. Ple - ni sunt cæ - li \_\_\_\_\_ et ter - ra glo - ri -  
8  
nus De - us Sa - ba - oth. Ple - ni sunt cæ - li et ter - ra glo - ri - a,  
nus De-us Sa - ba - oth. Ple-ni sunt cæ - li et ter - ra, ple - ni sunt cæ - li et ter - ra glo - ri -  
De - us Sa - ba - oth. Ple - ni sunt cæ - li et ter - ra glo - ri - a,

13

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top two staves are soprano, the third is alto, the fourth is tenor, and the bottom two are basso continuo. The music is in common time. The vocal parts sing "glo - ri-a tu - a. Ho-san-na in ex-cel - sis, ho-sa na in ex-cel - sis." The basso continuo part provides harmonic support. Measure 13 starts with a forte dynamic. The vocal entries occur on the second beat of each measure. The alto and tenor parts enter at measure 8.

glo - ri-a tu - a. Ho-san-na in ex-cel - sis, ho-sa na in ex-cel - sis.

an glo-ri-a tu - a. Ho-san - na, ho-san-na in ex-cel - sis, ho-san - na in ex-cel - sis.

8 glo-ri-a tu - a. Ho-san - na, ho - san - na, ho-san-na in ex-cel - sis.

a \_\_\_\_\_ tu - a. Ho-san - na, ho - san - na, ho-san - na in ex - cel - sis.

glo - ri-a tu - a. Ho-san - na, ho - san - na, ho-san - na in ex-cel - sis.

18

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

8

8

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

22

Soprano (Top Line):  
Do - mi - ni, be - ne - dic - tus qui ve - nit in no - mi - ne  
Alto (Second Line):  
Do - mi - ni, be - ne - dic - tus qui ve - nit in no - mi - ne  
Bass (Bottom Line):  
Do - mi - ni, be - ne - dic - tus qui ve - nit in no - mi - ne, in no - mi - ne  
Do - mi - ne

26

ni. Ho - san - na in ex - cel - sis, ho - san - - - na in ex - cel - - sis.

Ho - san - - na, ho - san - na in ex - cel - sis, ho - san - - na in ex - cel - - sis.

Ho - san - - - na, ho - san - - na, ho - san - na in ex - cel - - - sis.

ni. Ho - san - - na, ho - san - - na, ho - san - - na in ex - cel - - sis.

Ho - san - - na, ho - san - - na, ho - san - - na in ex - cel - - sis.

### Elevatio “Pie Jesu”

*Dessus*

Pi - e Je - su Do - mi - ne,

*Haute-contre*

8 Pi - e Je - su Do - mi - ne, pi - e Je - su Do -

*Taille*

8 Pi - e Je - su, Je - su Do - - - - mi - ne, pi - e Je - su Do -

*Basse taille*

Pi - e Je - su Je - su Do - mi - ne, Je - su

*Basse*

Pi - e Je - su

*Basse continue*

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time. The vocal parts are in treble clef, and the basso continuo part is in bass clef. The vocal parts sing in a mix of common time and 6/8 time. The basso continuo part consists of a single bass line with harmonic indications.

The vocal parts sing the following lyrics:

6  
pi - e Je - su Do - mi - ne, pi - e Je - su Do - mi - ne  
mi - ne, pi - e Je - su Do - mi - ne, pi - e Je - su, Je - su Do - mi - ne, do -  
8 - mi - ne, Je - su Do - mi - ne, pi - e Je - su Do - mi - ne do - na e -  
Do - mi - ne, pi - e Je - su Do - mi - ne, pi - e Je -  
Do - mi - ne, pi - e Je - su, Je - su Do - mi - ne, pi - e

12

do - na e - - is, do-na e-is re - qui - em, pi - e Je-su Do-mi-ne

na e - - is, do - na e - - is re - qui - em,

is, do - na e - is, do-na e - is re - qui - em,

su Do - mi - ne do - na e - is re - qui - em, pi - e Je-su Do-mi-ne, do - na e -

Je - su Do - mi - ne do-na e - - - is re - qui - em,

18

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one sharp. The bottom three staves are basso continuo parts, each with a bass clef and a key signature of one sharp. The music is in common time. The lyrics are written below the notes. Measure 18 begins with the soprano and alto voices. The basso continuo parts begin in measure 19.

do - na e - is, do - na e - is re - qui - em, pi - e Je - su Do - mi - ne do-na

pi - e Je - su Do - mi - ne do - na

pi - e Je - su Do - mi - ne do - na

is, do-na e - is re - qui - em, pi - e Je - su Do - mi - ne do - na

pi - e Je - su Do - mi - ne do - na

pi - e Je - su Do - mi - ne do - na

24

A musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes from G major (two sharps) to F major (one sharp). The vocal parts are: Soprano (top), Alto (middle), and Bass (bottom). The lyrics are in Latin, repeated in three stanzas. The music consists of six staves of musical notation with corresponding lyrics below each staff.

e - is re - qui - em, pi - e Je - su Do - mi-ne, Je - su Do - mi - ne do - na

e - is re - qui - em, pi - - - e Je - su Do - mi - ne, pi -

e - is re - qui - em, pi - e Je - su, Je - su Do - mi - ne, pi - e Je - su Do - mi-

e - is re - qui - em, pi - e Je - su, Je - su Do - mi-ne, pi - e Je - - -

e - is re - qui - em, pi - se Je - su Do - mi - ne, pi - e

30

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time. The vocal parts are in treble clef, and the basso continuo part is in bass clef. The vocal parts sing in a three-part setting, while the basso continuo provides harmonic support. The lyrics are in Latin, referring to Christ as the Word (Puer Iesu) and the Son of God (Filius dei). The score includes measure numbers 30 and 8, and various dynamic markings like forte (f), piano (p), and sforzando (sf).

e - is re - qui - em, pi - e Je - su, Je - su Do - mi-ne, Je-su Do - mi-ne,

- e Je - su Do - mi-ne, pi - e Je - su, Je - su Do - mi-ne

ne, pi - e Je - su Je - su Do - mi - ne do -

su, Je - su Do - mi-ne, pi - e Je - su Do - mi-ne, Do - mi-ne do -

Je - su, Je - su Do - mi-ne, pi - e Je - su,

35

pi - e Je - su Do - mi - ne do-na e - is re - quiem sem - pi - ter -

do - na e - is re - qui-em, do-na e - is re - qui-em sem - pi - ter -

na e - is re - qui-em, do - na e - is re - qui-em sem - pi - ter -

- na e - is, do - na e - is re - qui-em sem - pi - ter - nam, sem - pi - ter -

pi - e Je - su, Je - su Do - mi - ne do-na e - is re - quiem sem - pi - ter -

40

nam, do - na e - is re - qui - em sem - pi - ter nam, sem - pi - ter nam.

8

nam, do - na e - is re - qui - em sem - pi - ter nam, sem - pi - ter nam.

8

nam, do - na \_\_\_\_\_ e - is re - qui - em sem - pi - ter nam.

nam, do - na e - is re - qui - em sem - pi - ter nam,

nam - pi - ter nam.

nam, do - na e - is re - qui - em sem - pi - ter nam.

## Agnus Dei

*Dessus*

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

*Haute-contre*

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

*Taille*

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

*Basse taille*

A - gnus

*Basse*

*Basse continue*

5  
i, qui tol - - - lis, \_\_\_\_\_ qui tol - lis pec-ca - ta mun - di, pec-ca - - ta mun - di, A -

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

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

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

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

A musical score for a choral piece, likely a setting of the "Agnus Dei" from the Mass. The score consists of five staves, each with a different vocal part. The parts are: Treble (Soprano), Alto, Tenor, Bass, and another Bass. The music is in common time, with a mix of quarter and eighth notes. The lyrics are written below each staff, corresponding to the musical phrases. The score is numbered 69 at the top right.

9  
gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di: do - na e - is

8  
De - i, qui tol - lis pec - ca - ta mun - di: do - na e - is

8  
A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di: do - na e - is

Bass  
De - i, A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - na e - is

Bass  
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - na e - is

13

The musical score consists of six staves of music. The top two staves are in treble clef, the middle two are in alto clef, and the bottom two are in bass clef. The time signature changes from common time (indicated by '13') to common time again, then to common time with a key signature of one sharp (indicated by '8'). The lyrics are written below each staff, corresponding to the musical phrases. The music features various note values including eighth and sixteenth notes, and rests.

re - qui-em,  
A - gnus De - i, qui tol - lis pec - ca - ta mun-di: do - na e - is re -

8  
re - qui - em,

8  
re - qui - em,

re - qui - em, A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun-di: do - na e - is

re - qui - em,

Musical score for the Agnus Dei section of a Mass setting, page 71. The score consists of six staves of music for voices and organ. The vocal parts include Soprano, Alto, Tenor, Bass, and two additional basses (Bass II and Bass III). The organ part is on the bottom staff.

The music is in common time, with a key signature of one sharp (F#). The vocal entries are as follows:

- Staff 1 (Soprano): Qui em. A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do -
- Staff 2 (Alto): -
- Staff 3 (Tenor): -
- Staff 4 (Bass): -
- Staff 5 (Bass II): -
- Staff 6 (Bass III): -
- Staff 7 (Organ): -
- Staff 8 (Soprano): A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di: do - na
- Staff 9 (Alto): -
- Staff 10 (Tenor): -
- Staff 11 (Bass): -
- Staff 12 (Bass II): -
- Staff 13 (Bass III): -
- Staff 14 (Organ): -
- Staff 15 (Soprano): A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di: do -
- Staff 16 (Alto): -
- Staff 17 (Tenor): -
- Staff 18 (Bass): -
- Staff 19 (Bass II): -
- Staff 20 (Bass III): -
- Staff 21 (Organ): -

The vocal parts sing in four-part harmony, while the organ provides harmonic support. The lyrics are in Latin, referring to the Agnus Dei (Lamb of God) and its role in forgiving sins.

21

na e - is re - - - qui-em sem - pi - ter - nam, do - na \_\_\_\_ e - is

e - is re - qui - em sem-pi - ter - nam, sem - pi-ter - nam, do - na e - is re - qui-

na e - is re - qui-em sem - pi - ter - nam, do - na e - is re - qui-

na e - is re - qui - em sem - pi - ter - - - nam, do - na e - is re - qui-em sem -

do - na e - is re - qui-em sem - pi-ter - nam, do - na e - is,

do - na e - is

26

re - qui-em sem - pi - ter - nam,  
sem - pi - ter - nam.

em sem - pi - ter - nam, sem - pi - ter - nam.

em sem-pi - ter - nam, sem - pi - ter - nam.

- pi - ter - nam, sem - pi - ter - nam, sem - pi - ter - nam.

do - na e - is re - qui-em sem - pi - ter - nam.

**Lux æterna**

A musical score for six voices, labeled from top to bottom: Dessus, Haute-contre, Taille, Basse taille, Basse, and Basse continue. The music is in common time, key signature of one sharp (F#), and consists of two measures. The vocal parts are as follows:

- Dessus:** Lux æ-ter - na, æ - ter - na lu-ce-at e - is, Do - mi - ne, lux æ - ter - na, æ-ter -
- Haute-contre:** (Measure 1) - - - (Measure 2) Lux æ-ter - na, æ -
- Taille:** (Measure 1) - - - (Measure 2) Lux æ-ter - na, æ-ter -
- Basse taille:** (Measure 1) - - - (Measure 2) Lux æ-ter - na, æ-ter -
- Basse:** (Measure 1) - - - (Measure 2) Lux æ-ter -
- Basse continue:** (Measure 1) - - - (Measure 2) Lux æ-ter -

A musical score for three voices (two upper voices and basso continuo) and organ, page 75. The music is in common time, key signature of one sharp (F#). The vocal parts are in soprano and alto range, and the basso continuo part is in bass range. The vocal parts sing a four-line Latin hymn tune, "Aeterna lux lucis et beatitudinis", while the basso continuo provides harmonic support. The vocal parts enter at measure 6, and the basso continuo enters at measure 8.

6 na, lux æ - ter - na lu - ce - at, lu - ce-at, lu - ce-at e - is, Do - mi-ne,

8 ter - na, æ - ter - na lu - ce - at, lu - ce-at, lu - ce-at e - is, Do - mi-ne, lux \_

8 na, lux æ - ter - na lu - ce - at, lu - ce-at, lu - ce-at e - is, Do - mi-ne,

na, lux æ - ter - na lu - ce - at, lu - ce-at, lu - ce-at e - is, Do - mi-ne, lux \_

- - na, æ - ter - na, lu - ce-at, lu - ce-at e - is, Do - mi-ne,

II

The musical score consists of five staves. The top three staves represent the vocal parts: Soprano (G clef), Alto (C clef), and Tenor (F clef). The bottom two staves represent the organ: Bass (F clef) and Pedal (F clef). The music is in G major (one sharp) and 4/4 time. The vocal parts sing the following lyrics:

Soprano: lu-ce-at, lu-ce-at e-is, Do-mi-ne, lux æ-ter-na, æ-ter-

Alto: — æ-ter-na, æ-ter-na, lux æ-ter-ra, — æ-ter-

Tenor: lux æ-ter- - - na, æ-ter-

Bass: — æ-ter-na, æ-ter-na, lu-ce-at, lu-ce-at e-is, Do-mi-ne, Lux æ-ter-na, æ-ter-

Pedal: lux æ-ter- - -

A musical score for three voices (Soprano, Alto, Bass) in G major, 4/4 time. The vocal parts are written in soprano, alto, and bass clef respectively. The score consists of six staves of music, each with lyrics in Latin. The lyrics describe the luminous Christ and his divine nature.

The score includes the following lyrics:

- Stave 1 (Soprano):
  - na lu - ce-at, lu - ce - at e - is, Do - mi-ne:
  - na lu - ce-at, lu - ce - at e - is, Do - mi - ne:
  - na lu - ce-at e - is, Do - mi - ne: cum sanc-tis tu-is in æ - ter-num, qui-a pi - us es,
  - na lu - ce - at e - is, Do - mi - ne:
  - na lu - ce-at, lu - ce-at e - is, Do - mi-ne:
- Stave 2 (Alto):
  - na lu - ce - at e - is, Do - mi - ne:
  - na lu - ce - at e - is, Do - mi - ne:
- Stave 3 (Bass):
  - na lu - ce - at e - is, Do - mi - ne:
  - na lu - ce - at e - is, Do - mi - ne:

21

cum sanc - tis tu - is in æ - ter - num, cum sanc - tis tu - is in æ - ter - num, in \_\_\_\_\_

8

cum sanc - tis tu - is in æ - ter - num, cum sanc - tis tu - is in æ - ter - num, cum sanc - tis tu - is

8

cum sanc - tis tu - is in æ - ter - num, cum sanc - tis tu - is in æ - ter - num, in æ -

cum sanc - tis tu - is in æ - ter - num, cum sanc - tis tu - is in æ - ter - num, cum sanc - tis tu - is

cum sanc - tis tu - is in æ - ter - num, cum sanc - tis tu - is in æ - ter - num, cum sanc - tis tu - is

24

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, key signature of one sharp. The vocal parts sing in Latin, while the basso continuo part provides harmonic support.

The vocal parts sing the following text:

Soprano: — æ - ter - num, qui - a pi - us es, cum sanc-tis tu - is in æ - ter - num, cum sanc-tis tu -

Alto: in æ - ter - num, qui - a pi - us es, cum sanc-tis tu - is in æ - ter - num, in æ - ter -

Tenor: ter - num, qui - a pi - us es, cum sanc-tis tu - is in æ - ter - - - num, qui - a

Basso continuo: in æ - ter - num, qui - a pi - us es, cum sanc-tis tu - is in æ - ter - num, cum sanc-tis tu - is in æ -

in æ - ter - num, qui - a pi - us es, cum sanc-tis tu - is in æ - ter - - - num,

28

A musical score for voices and basso continuo. The score consists of six staves. The top two staves are soprano (G clef) and alto (C clef), both in common time (indicated by '8'). The third staff is tenor (F clef) and the fourth staff is bass (C clef). The basso continuo staff is at the bottom. The music is in G major (one sharp). The vocal parts sing Latin text, and the basso continuo part provides harmonic support. Measure 28 begins with the soprano and alto parts singing 'is in æ - ter - num, in æ - ter - num, in æ - ter - num,' followed by a cadence. The tenor and bass parts enter with 'qui - a pi - us es.' The basso continuo part is present throughout, providing harmonic support.

- is in æ - ter - num, in æ - ter - num, in æ - ter - num, qui - a pi - us es.

num, cum sanc - tis tu - is in æ - ter - num, qui - a pi - us es.

pi - us es, cum sanc - tis tu - is in æ - ter - num, qui - a pi - us es.

ter - num, in æ - ter - num, qui - a pi - us es, qui - a pi - us es.

cum sanc - tis tu - is in æ - ter - num, qui - a pi - us es.

Pierre Bouteiller (1655? - 1717?)  
**Missa pro defunctis**  
**cum quinque vocum**

1. Requiem æternam

Basse continue

Requiem æternam

8

16

23

28

Fine

Te decet hymnus Deus in Sion.

37

42

Reprendre "Requiem æternam"

**K y r i e**

8

Continuation of the musical score. The first staff shows a sequence of eighth notes. The second staff begins with a half note, followed by a series of eighth notes.

14

Continuation of the musical score. The first staff shows a sequence of eighth notes. The second staff begins with a half note, followed by a series of eighth notes.

22

Transition to the Christe section. The key signature changes to no sharps or flats. The music consists of two staves. The first staff begins with a half note, followed by a series of eighth notes. The second staff begins with a half note, followed by a series of eighth notes.

30

Continuation of the Christe section. The first staff shows a sequence of eighth notes. The second staff begins with a half note, followed by a series of eighth notes.

38

Return to the Kyrie section. The key signature is one flat (B-flat). The music consists of two staves. The first staff begins with a whole note followed by a half note, then a series of eighth notes. The second staff begins with a half note, followed by a series of eighth notes.

44

Continuation of the Kyrie section. The first staff shows a sequence of eighth notes. The second staff begins with a half note, followed by a series of eighth notes.

51

Continuation of the Kyrie section. The first staff shows a sequence of eighth notes. The second staff begins with a half note, followed by a series of eighth notes.

**Si ambulem**

Musical score for "Si ambulem" in bass clef, 2/4 time. The score consists of five staves of music. The first staff begins with a rest followed by a dotted half note. The second staff starts with a dotted quarter note. The third staff begins with a dotted quarter note. The fourth staff starts with a dotted quarter note. The fifth staff begins with a dotted quarter note. The score concludes with a "Fine" at measure 17. The instruction "Reprendre 'Si ambulem'" appears at the end of the score.

Si ambulem

8

17 Fine

27

35

44

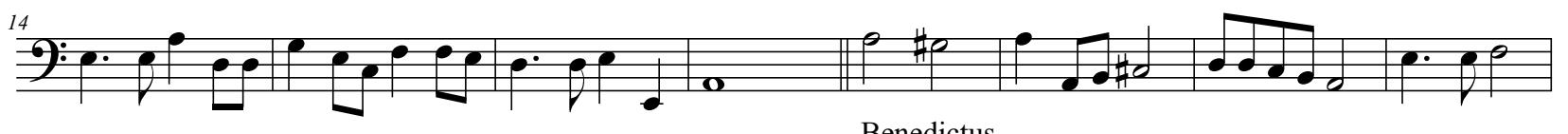
Reprendre "Si ambulem"

**Domine Jesu Christe**

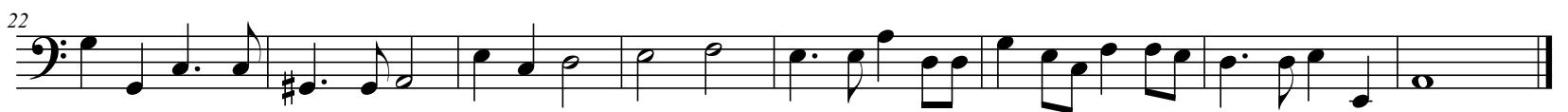
A musical score for a single bass line, spanning 11 staves of music. The score begins in common time with a bass clef. The key signature changes frequently, indicated by sharp and flat symbols above the staff. Measure numbers are present at the start of each new staff: 1, 9, 17, 26, 35, 43, 52, 59, 67, and 74. The music consists primarily of eighth and sixteenth note patterns, with occasional quarter notes and rests. Measures 1 through 8 are in a key with one sharp (F#). Measures 9 through 16 are in a key with one flat (B-flat). Measures 17 through 24 return to a key with one sharp (F#). Measures 25 through 32 are in a key with two flats (D-flat and G-flat). Measures 33 through 40 are in a key with one sharp (F#). Measures 41 through 48 are in a key with one flat (B-flat). Measures 49 through 56 are in a key with one sharp (F#). Measures 57 through 64 are in a key with one flat (B-flat). Measures 65 through 72 are in a key with one sharp (F#). Measures 73 through 80 are in a key with one flat (B-flat).

**S a n c t u s**

Sanctus



Benedictus



**Elevatio “Pie Jesu”**

The musical score consists of four staves of music for bass voice. The first staff begins with a bass clef, common time, and a key signature of one sharp. The second staff starts at measure 10, the third at measure 19, and the fourth at measure 28. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main notes. Measure 10 includes a melodic line with a high note and a descending scale. Measures 19 and 28 show more complex patterns with sustained notes and rhythmic variations. Measure 37 concludes the excerpt with a final cadence.

**Agnus Dei**

The musical score consists of three staves of music:

- Staff 1:** Bass clef, common time. The key signature changes from C major (no sharps or flats) to G major (one sharp) at measure 15. The music features eighth-note patterns and some sixteenth-note figures.
- Staff 2:** Bass clef, common time. The music consists of eighth-note patterns throughout.
- Staff 3:** Bass clef, common time. The music consists of eighth-note patterns throughout.

Measure numbers are indicated on the left side of each staff: 1, 8, 15, and 23.

**Lux æterna**

The musical score consists of four staves of music for bass voice. The key signature is one sharp, indicating G major. The time signature is common time (indicated by 'C'). The vocal line begins with a sustained note followed by a series of eighth and sixteenth notes. The melody continues with a mix of eighth and sixteenth-note patterns, including some grace notes and slurs. The vocal line ends with a final sustained note.

missa pro defunctis cum quinque voc.

66

Requiem aet.<sup>re</sup> — nam eternam dona eis Domine Requiem aet.<sup>re</sup> — nam eternam dona eis

Requiem aet.<sup>re</sup> nam eternam dona eis Domine dona eis Domine.

Requiem aet.<sup>re</sup> nam eternam dona eis Domine dona eis Domine Requiem aet.<sup>re</sup>

Requiem aet.<sup>re</sup> nam eternam dona eis Domine dona eis Domine

Requiem aet.<sup>re</sup> nam eternam dona eis Domine dona eis

Requiem aet.<sup>re</sup> nam eternam dona eis Domine dona eis

Domine dona eis dona eis Domine Requiem eternam dona eis Domine Et lux perpetua lux perpetua luceat

Requiem eternam eternam dona eis dona eis Domine Et lux perpetua

non dona eis Domine Requiem aet.<sup>re</sup> nam dona eis dona eis Domine Et lux perpetua luceat eis

Domine dona eis Domine Requiem eternam dona eis dona eis Domine Et lux perpetua lux perpetua luceat luceat

ter nam eternam dona eis Domine dona eis dona eis Domine Et lux perpetua lux perpetua

luceat eis et lux perpetua luceat eis et lux perpetua luceat eis et lux perpetua luceat  
 Et lux perpetua luceat eis et lux perpetua luceat eis et lux perpetua luceat eis  
 luceat eis et lux perpetua luceat eis et lux perpetua luceat eis et lux perpetua luceat  
 9:1. luceat eis et lux perpetua luceat eis et lux perpetua luceat eis et lux perpetua luceat  
 eis et lux perpetua luceat eis et lux perpetua luceat eis et lux perpetua luceat  
 luceat eis et lux perpetua luceat eis Et lux perpetua lux perpetua luceat  
 9:1. L H  
 eis Et lux perpetua et lux perpetua luceat eis.  
 et lux perpetua luceat eis et lux perpetua lux perpetua luceat eis.  
 eis et lux perpetua et lux perpetua luceat luceat eis.  
 eis et lux perpetua et lux perpetua luceat luceat eis.  
 eis et lux perpetua et lux perpetua luceat luceat eis.  
 eis et lux perpetua et lux perpetua luceat luceat eis.

Vta.

Ve decet hymnus Deus in Sion.

Et eib[us] reddetur uotum in Ierusalem Ierusalem exaudi Deus Orationem meam

Et eib[us] reddetur uotum reddetur uotum in Ierusalem exaudi Deus Orationem meam

Et eib[us] reddetur uotum reddetur uotum in Ierusalem Ierusalem exaudi Deus Orationem meam

Et eib[us] reddetur uotum in Ierusalem exaudi Deus Orationem meam

Et eib[us] reddetur uotum in Ierusalem exaudi Deus Orationem meam

am ad te omnis Caro ueniet.

am ad te omnis Caro ueniet.

am ad te omnis Caro ueniet.

Reprenez

am ad te omnis Caro ueniet.

Requiem

Requie.

am ad te omnis Caro ueniet.

Requie.

Ligie. eleysion eleysion elegia.

Ligie. eleysion elegia.

(C) 

son Kyrie eleison eleison eleison eleison eleison Kyrie eleison eleison eleison Kyrie eleison  
 son eleison eleison eleison eleison eleison Kyrie eleison eleison Kyrie eleison Kyrie eleison  
 eleison eleison Kyrie eleison eleison Kyrie eleison eleison Kyrie eleison eleison  
 eleison eleison Kyrie eleison eleison Kyrie eleison eleison Kyrie eleison eleison  
 eleison eleison Kyrie eleison eleison Kyrie eleison eleison Kyrie eleison eleison  
 Kyrie eleison eleison eleison eleison Kyrie eleison eleison Kyrie eleison eleison  
 Kyrie eleison eleison eleison eleison Kyrie eleison eleison Kyrie eleison eleison

(C) 

Kyrie Kyrie eleison.  
 Kyrie Kyrie Kyrie eleison.  
 Kyrie Kyrie Kyrie eleison.  
 eleison Kyrie eleison.  
 eleison eleison eleison.

*Trio.*

(C) 

Christe eleison eleison Christe eleison eleison  
 Christe eleison eleison Christe eleison eleison  
 Christe eleison eleison eleison eleison

Christe eleison. Christe eleison Christe eleison.

Christe eleison Christe eleison.

Christe eleison Christe eleison Christe eleison Christe eleison Christe eleison Christe eleison Christe eleison.

Christe eleison Christe eleison Christe eleison Christe eleison Christe eleison Christe eleison Christe eleison.

Christe eleison Christe eleison Christe eleison Christe eleison Christe eleison Christe eleison.

Christe eleison Christe eleison Christe eleison.

## Glorie.

Kyrie eleison Kyrie eleison eleison eleison Kyrie eleison Kyrie eleison Kyrie eleison.

Kyrie eleison Kyrie eleison eleison eleison Kyrie eleison Kyrie eleison Kyrie eleison.

Kyrie eleison Kyrie eleison eleison eleison Kyrie eleison Kyrie eleison Kyrie eleison.

Kyrie eleison eleison Kyrie eleison eleison Kyrie eleison Kyrie eleison.

Kyrie eleison Kyrie eleison eleison eleison Kyrie eleison Kyrie eleison.

Kyrie eleison Kyrie eleison eleison eleison Kyrie eleison Kyrie eleison.

Kyrie eleison Kyrie eleison eleison eleison Kyrie eleison.

Ligie eleison Ligie eleison Ligie eleison Ligie eleison.  
 eleison eleison Ligie eleison Ligie eleison.  
 son Ligie eleison Ligie eleison Ligie eleison.  
 leison Ligie eleison Ligie eleison Ligie eleison.  
 son eleison eleison Ligie eleison eleison eleison.

Si ambulem.

In medio umbrae umbre mortis in medio umbrae mortis umbra mortis Non timebo mala quoniam tu mecum es  
 In medio umbrae mortis in medio umbrae mortis non timebo mala quoniam quoniam tu mecum es  
 In medio umbrae mortis umbras umbrae mortis  
 In medio umbrae umbrae mortis  
 In medio umbrae mortis umbrae mortis

Domine non timebo mala

Non timebo mala quoniam tu mecum es. Domine non timebo

Domine non timebo mala

Non timebo mala quoniam tu tecum es. Domine

Non timebo mala

Non timebo mala quoniam tu mecum es. Domine non timebo

Non timebo mala quoniam tu mecum es tu mecum es. Domine non timebo mala quoniam tu mecum es. Domine non timebo

Non timebo mala

Non timebo mala quoniam tu mecum es. Domine

mala quoniam tu mecum es. Domine tu mecum es. Domine.

Virga tua et baculus tuus ip-

Quoniam tu mecum es. Quoniam tu mecum es tu mecum es. Domine.

mala quoniam tu mecum es. Domine. Quoniam tu mecum es. Domine.

sa me confolata finge ipsa me confolata

60 mala quoniam tu mecum es. Domine tu mecum es. Domine.

Quoniam tu mecum es. Quoniam tu mecum es. Domine.

fune Virga tua et baculus

tuus ipsa me consolata sume ipsa me consolata sume Virga tua et baculus et baculus tuus ipsa me consolata sume ipsa me con-

ipsa me consolata sume ipsa me consolata consolata sume ipsa me consolata sume ipsa me consolata sume

ipsa me consolata sume ipsa me consolata sume Virga tua et baculus et baculus tuus ipsa me consolata sume ipsa me con-

ipsa me consolata sume ipsa me consolata sume ipsa me consolata sume ipsa me consolata sume

ipsa me consolata sume ipsa me consolata sume ipsa me consolata sume ipsa me consolata sume

### Offertorium.

solata sume ipsa me consolata sume f.

ipsa me ipsa me consolata sume f.

solata sume ipsa me consolata sume f.

ipsa me ipsa me consolata sume f.

Domine Iesu Christe Domine Iesu Christe Rex gloriae Rex gloriae

Domine Iesu Christe Domine Iesu Christe Rex gloriae Rex gloriae

Rex gloriae Rex gloriae glo ri-

ae libera animas omnium fidelium Defundorum de paenitenti et de profundo lacu et de profundo la-

ae libera animas omnium fidelium Defundorum de paenitenti et de profundo lacu et de profundo et de profundo

libera animas omnium fidelium Defundorum de paenitenti et de profundo lacu et de profundo la-

libera animas omnium fidelium Defundorum de paenitenti et de profundo lacu et de profundo la-

libera animas omnium fidelium Defundorum de paenitenti et de profundo lacu et de profundo la-

libera animas omnium fidelium Defundorum de paenitenti et de profundo lacu et de profundo la-

libera animas omnium fidelium Defundorum de paenitenti et de profundo lacu et de profundo la-

libera animas omnium fidelium Defundorum de paenitenti et de profundo lacu et de profundo la-

cu de profundo lacu libera eas de ore Leonis libera eas de ore Leonis Ne Cadane ne

de profundo lacu Ne Cadane ne

cu de profundo lacu libera eas libera eas de ore Leonis Ne Cadane ne

sun do lacu Ne Cadane ne

de profundo lacu Ne Cadane ne

21<sup>b</sup>

et semini et semini ejus quam olim abrahac promisisti et semini et semini ejus. /

ti et semini et semini ejus quam olim abrahac promisisti et semini et semini ejus. /

nj et semini et semini ejus quam olim abrahac promisisti et semini et semini ejus. /

ti et semini et semini ejus quam olim abrahac propnisiisti et semini et semini ejus. /

sisti et semini et semini ejus quam olim abrahac promisisti et semini et semini ejus. /

*San* — *dus Sanctus Dominus Deus Sabaoth San* — *dus San* *dus Sanctus Sandus Dominus Deus Sabaoth Venit jucu scali et*  
*San* — *dus Sanctus Dominus Deus Sabaoth Sandus Sanctus San* — *dus Sandus Sandus Sandus Dominus Deus Sabaoth*  
*San* — *dus Sanctus Dominus Deus Sabaoth Sandus Sanctus San* — *dus Sandus Sandus Sandus Sandus Sandus Dominus Deus Sabaoth Venit jucu scali et*  
*San* — *dus Sandus Sandus Sandus Sandus Sandus Sandus Dominus Deus Sabaoth Venit jucu scali et*  
*San* — *dus Sandus Sandus Sandus Sandus Sandus Dominus Deus Sabaoth*

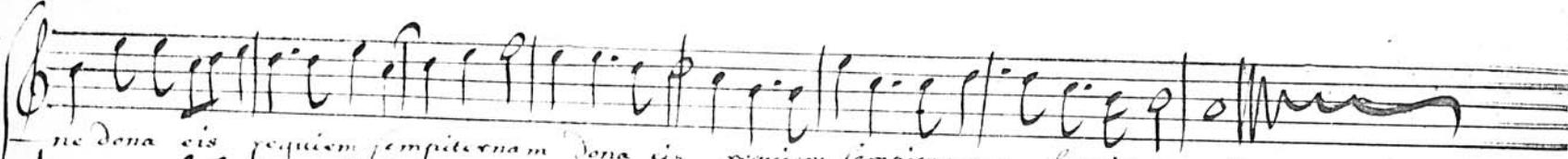
terra et terra gloria gloria tua. Osanna in excelsis. Osanna in excelsis. Benedic tus qui venit qui venit in nomine  
 veni sunt felici et terra gloria gloria tua. Osanna osanna in excelsis. Osanna in excelsis.  
 veni sunt felici et terra gloria gloria tua. Osanna osanna in excelsis.  
 9:1 terra et terra gloria gloria tua. Osanna osanna in excelsis. Osanna in excelsis. Benedic tus qui venit qui venit in nomine  
 veni sunt felici et terra gloria gloria tua. Osanna osanna in excelsis.  
 veni sunt felici et terra gloria gloria tua. Osanna osanna in excelsis.  
 Domini benedictus qui uenit in nomine. Domini osanna in excelsis. Osanna in excelsis.  
 Osanna osanna in excelsis. Osanna in excelsis.  
 Osanna osanna in excelsis.  
 Domini benedictus qui uenit in nomine. Domini osanna in excelsis. Osanna in excelsis.  
 Osanna osanna in excelsis.

Lenatio.

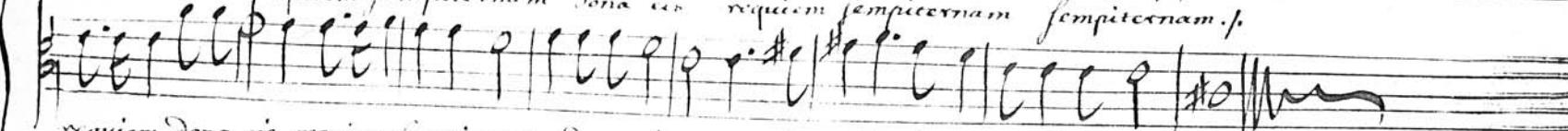
2<sup>o</sup>

em Pie. Jesu Domine. dona eis dona eis requiem pie. Jesu Domine. dona eis requiem Pie. Jesu  
em Pie. Jesu Domine. dona eis dona eis requiem pie. Jesu Domine. dona eis requiem Pie. Jesu  
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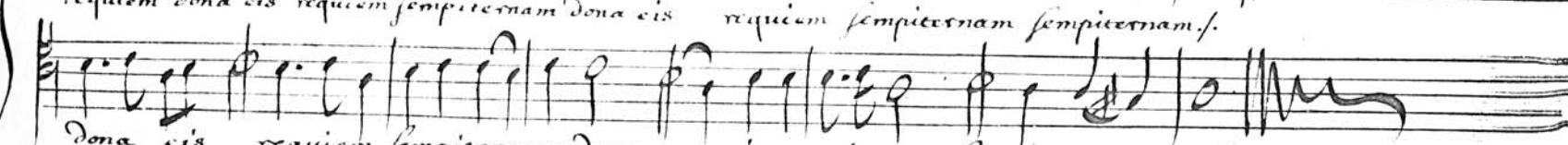
Domine Jesu Domine dona eis requiem Pie. Jesu Jesu Domine. Jesu Domine Pie. Jesu Domini-  
 e Jesu Domine Pie. Jesu Domine pie. Jesu Jesu Domine dona eis  
 Jesu Domine Pie. Jesu Domine pie. Jesu Jesu Domine dona eis requiem  
 Domine Pie. Jesu Domine Pie. Jesu Domine Domine dona eis do-  
 Pie. Jesu Domine pie. Jesu Jesu Domine Pie. Jesu Jesu Domine  
 Brosteiller composit



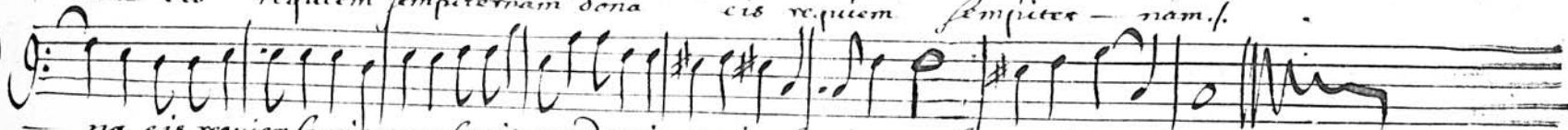
ne dona eis requiem sempiternam dona eis requiem sempiternam sempiternam.



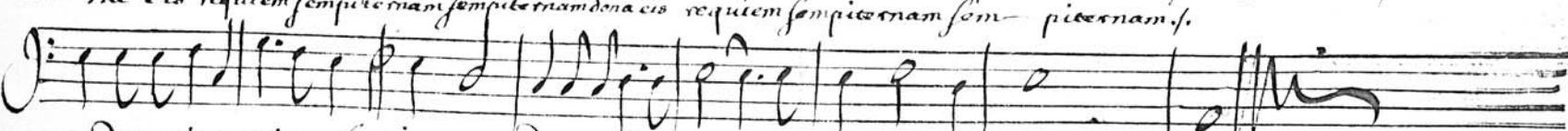
requiem dona eis requiem sempiternam dona eis requiem sempiternam sempiternam.



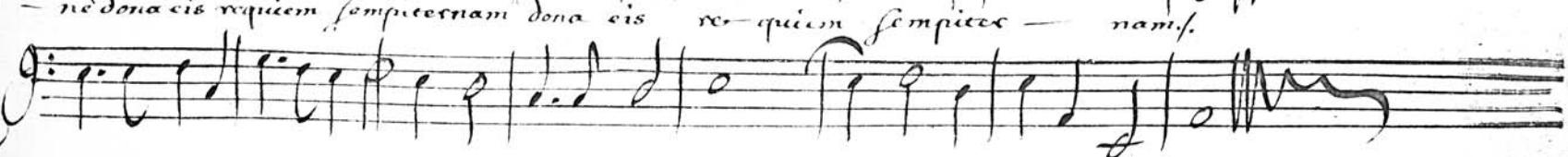
dona eis requiem sempiternam dona eis requiem sempiternam sempiternam.

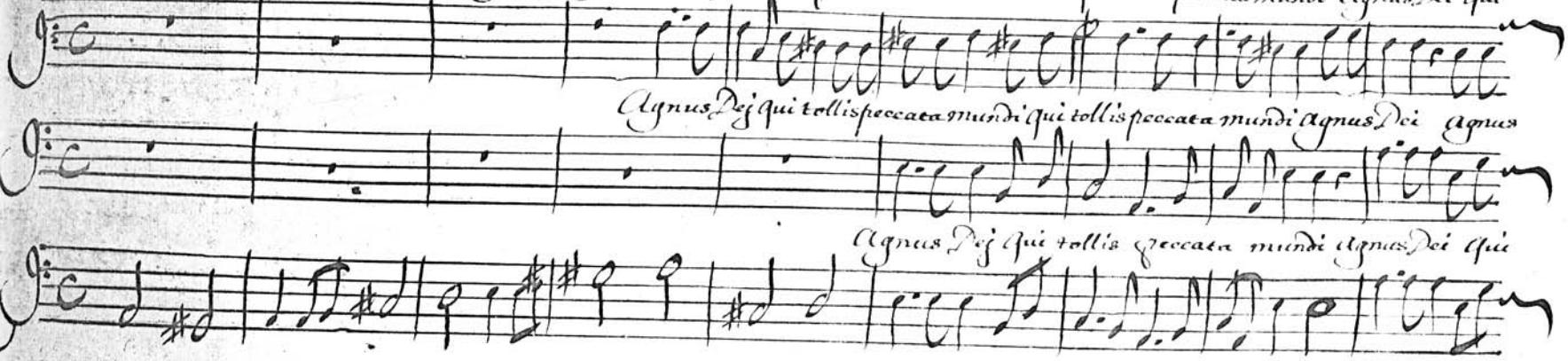
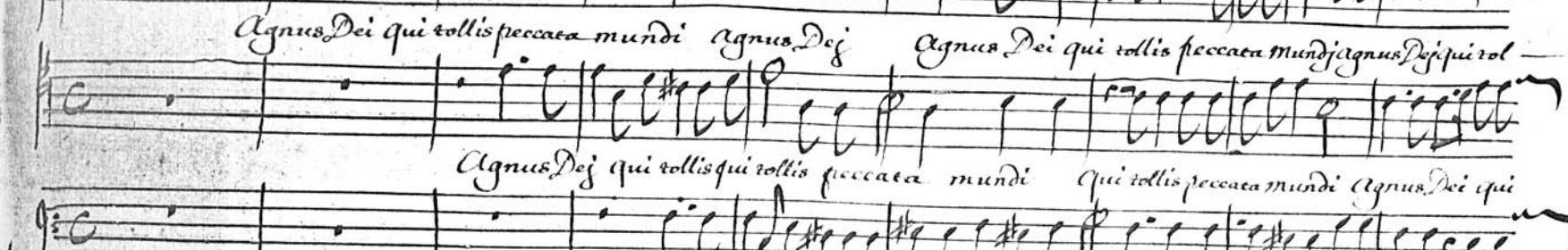
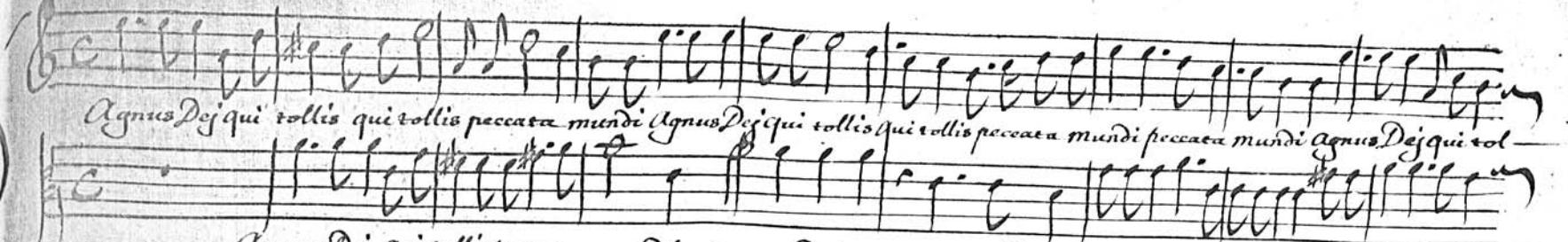


- na eis requiem sempiternam sempiternam dona eis requiem sempiternam sempiternam.



- ne dona eis requiem sempiternam dona eis requiem sempiternam sempiternam.





6. C: tollis peccata mundi dona eis requiem Agnus Dei qui tol-

lis qui tollis peccata mundi dona eis requiem Agnus Dei qui tol-

lis peccata mundi dona eis requiem Agnus Dei qui tollis qui

tollis qui tollis peccata mundi dona eis requiem Agnus Dei qui tollis qui

Dei qui tollis peccata mundi dona eis requiem Agnus Dei qui tollis qui

tollis peccata mundi dona eis requiem Agnus Dei qui tollis qui

ne lux aeterna aeterna Lux aeterna luceat luceat luceat eis Domine luceat

Lux aeterna aeterna aeterna luceat luceat eis Domine Lux aeterna aeterna

Lux aeterna aeterna Lux aeterna luceat luceat eis Domine

lux aeterna aeterna Lux aeterna luceat luceat eis Domine Lux aeterna aeterna luceat

Lux aeterna aeterna luceat luceat eis Domine

lis peccata mundi dona eis requiem sempiternam dona eis requiem sempiternam sem - picernam.  
 tollis peccata mundi dona eis requiem sempiternam sempiternam dona eis requiem sempiternam sem - picernam.  
 tollis peccata mundi dona eis requiem sempiternam dona eis requiem sempiternam sem - picernam.  
 tollis peccata mundi dona eis requiem sempiternam dona eis requiem sempiternam sempiternam.  
 tollis peccata mundi dona eis requiem sempiternam dona eis requiem sempiternam sem - nari.  
**Postcommunio.**  
 A uoc alterna alterna luceat eis domi -

luceat eis Domine luceat eterna eterna luceat luceat eis Domine  
 Lux eterna eterna luceat luceat eis Domine  
 Lux eterna na eterna luceat eis Domine (mf) suis in aeternum quia pius  
 luceat eis Domine Lux eterna eterna luceat eis Domine  
 Lux eterna na luceat luceat eis Domine

A handwritten musical score for two voices. The score consists of two staves of music in common time, written on five-line staff paper. The top staff begins with a treble clef, and the bottom staff begins with a bass clef. The music is composed of eighth and sixteenth note patterns. The lyrics, written in Latin, are integrated into the music. The first section of lyrics is: "Cum sanctis tuis in eternum cum sanctis tuis in eternum in eternum quia pius es cum sanctis tuis in eternum". This is followed by a repeat sign with a "C" above it. The second section of lyrics is: "cum sanctis tuis in eternum quia pius es cum sanctis tuis in eternum". Below this, another section of lyrics is: "es cum sanctis tuis in eternum cum sanctis tuis in eternum in eternum quia pius es cum sanctis tuis in eternum". This is followed by another repeat sign with a "C" above it. The final section of lyrics is: "cum sanctis in eternum quia pius es cum sanctis tuis in eternum". Below this, another section of lyrics is: "cum sanctis tuis in eternum quia pius es cum sanctis tuis in eternum". The score concludes with a final section of lyrics: "cum sanctis tuis in eternum quia pius es cum sanctis tuis in eternum".

num cum sanctis tuis in æternum in æternum in æternum quia pius es. /  
 num in æternum cum sanctis tuis in æternum quia pius es. /  
 ternum quia pius es cum sanctis tuis in æternum qui-a pius es. /  
 num cum sanctis tuis in æternum in æternum quia pius es quia pius es. /  
 ternum cum sanctis tuis in æternum quia pius es. /  
BIBLIOTHEQUE  
 I

