

20/Julis  
75

M. P. 24  
3946



**A UNE VOIX**

		PRIX NETS.	
		fr.	c.
E. PESSARD.	<i>O Salutaris.</i>	B.MS.-T.S.	1 »
A.-S. PALMA.	<i>Ave Maria.</i>	B.MS.-T.S.	1 »
F. SCHUBERT.	<i>Pie Jesu.</i>	B.MS.-T.S.	» 50
A. VALENTI.	<i>Cor dulce.</i>	B.MS.-T.S.	» 75
G. MEYERBEER.	<i>O Salutaris.</i>	B.MS.-T.S.	» 50
S. DAVID.	<i>Ave Maria.</i>	B.MS.-T.S.	1 »
F. SCHUBERT.	<i>Ecce Panis.</i>	B.MS.-T.S.	» 50
A. GRISY.	<i>O Salutaris.</i>	B.MS.-T.S.	» 75
A. PAISIELLO.	<i>Ave maris stella.</i>	B.MS.-T.S.	» 50
F. SCHUBERT.	<i>Sancta Maria</i>	B.MS.-T.S.	» 50
W.-A. MOZART.	<i>Parce Domine.</i>	B.MS.-T.S.	» 50
G. LAMOTHE.	<i>Tantum ergo.</i> (Toutes voix.)		» 75

NOTA. — B. Baryton. — MS. Mezzo soprano. — T. Ténor.  
S. Soprano.

**A DEUX VOIX**

		PRIX NETS.	
		fr.	c.
E.-H. MÉHUL.	<i>Ave Verum.</i>	Voix égales.	1 »
Ch. DUVOIS.	<i>O Salutaris.</i>	Voix égales.	1 »
A. S. PALMA.	<i>Regina Cœh.</i>	Voix égales.	1 »
W.-A. MOZART.	<i>Alma Redempt.</i>	Voix égales.	» 50
G. ROSSINI.	<i>Monstra te.</i>	Voix égales.	1 »
A.-S. PALMA.	<i>Tota Pulchra.</i>	Voix égales.	1 »
Ch. DUVOIS.	<i>Tantum ergo.</i>	Voix égales.	1 »

**A TROIS VOIX**

		PRIX NETS.	
		fr.	c.
A. VALENTI.	<i>Regina Cœli.</i>	S.T. et B.	1 »
Ch. DUVOIS.	<i>Ave Maria.</i>	S.MS.B° ou C.	1 »

NOTA. — B° (Basse).

PARIS, LIBRAIRIE MUSICALE  
Alphonse LEDUC, Éditeur, 3, Rue de Grammont,  
Propriété réservée

L. DENIS



# LYRA SACRA O SALUTARIS



N. 2, TENOR ou SOPRANO.

**A. GRISY.**

Maître de Chapelle de l'Église de la Trinité.

Andante.

SOLO.

ORGUE.

ou

PIANO.

*p* O Sa - lu - ta - ris, sa - lu - ta - ris

hos - ti - a, Que cœ - li pan - dis, pan - dis

*rit:* os - ti - um. O Sa - lu - ta - ris, sa - lu - ta - ris

*rall:*

hos - ti - a, Que cœ - li pan - dis, pan - dis os - ti -

*rall:* *suivez.*

*animez.*

um *f* Bel - la pre - munt,

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'um' followed by a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include a forte (*f*) marking.

bel - la, *ff* bel - la pre - munt, *rall:* pre - munt hos-

Detailed description: This system contains measures 3 and 4. The vocal line has a half note 'bel - la', followed by a quarter rest, then another half note 'bel - la', a quarter rest, and finally a half note 'pre - munt' with a 'rall:' marking. The piano accompaniment features a more active eighth-note pattern. Dynamics include fortissimo (*ff*) and a 'rall:' marking.

-ti - li - a; *pp* Da ro - bur, *p* fer, fer au - xi - li -

Detailed description: This system contains measures 5 and 6. The vocal line has a half note '-ti - li - a;', followed by a quarter rest, then a half note 'Da', a quarter rest, and finally a half note 'fer' with a 'p' marking. The piano accompaniment continues with eighth-note patterns. Dynamics include pianissimo (*pp*) and piano (*p*).

*crescendo.* um, da ro - bur, *poco* fer au - xi - li - *a poco.*

Detailed description: This system contains measures 7 and 8. The vocal line has a half note 'um', followed by a quarter rest, then a half note 'da', a quarter rest, and finally a half note 'fer' with a 'poco' marking. The piano accompaniment features a 'crescendo.' marking and continues with eighth-note patterns. Dynamics include 'poco' and 'a poco.'



*ff* *rit:* *p*

\_um, fer, *p* fer au - xi - li - um. O Sa - lu -

\_ta - ris, sa - lu - ta - ris hos - ti - a, Qua eae - li

*rall:*

pau - dis, pan - dis os - ti - um; Da ro - bur,

*rall:* suivez.

fer au - xi - li - um.

*ff*

