

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE VOCALE DE STYLE CONCERTANT

Marc-Antoine Charpentier (1643-1704)
Litanies de la Vierge, H. 83

à six voix, deux dessus de violles et basse continue



Musical score page 10, featuring six staves of music. The top five staves are mostly silent, with only the first staff showing a single eighth note in the first measure. The bottom staff (Bassoon) has a continuous eighth-note pattern. The section begins with a dynamic of $\frac{1}{8}$. The instrumentation includes Violins (labeled "Violles") and Bassoon. The key signature changes between measures 7 and 8.

11

A musical score for five voices and basso continuo. The top three staves are soprano, alto, and tenor voices, each with a treble clef. The bottom two staves are basso continuo parts, each with a bass clef. The score consists of ten measures. Measures 1-10 are mostly rests, with some vocal entries. Measure 11 begins with vocal entries: the soprano sings 'Chris-te e - lei - son,' the alto sings 'Ky - ri - e, Ky - ri - e - lei - son,' and the tenor sings 'Ky - ri - e, Ky - ri - e e - lei - son.' The basso continuo parts provide harmonic support throughout. Measure 12 concludes the piece.

Chris-te e - lei - son, Ky - ri - e, Ky - ri -
Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son.

8

8

6 7 6 5 6 #5 6 4 3 5 6

23

e e - lei - - - son. Chris - te, Chris-te e - xau - di nos.

Chris - te, Chris-te au - di nos, e-xau - - - di nos.

Pa-ter de cæ - lis De - us, mi - se-re - re

8

8

Bassoon Part:

#5 6 4 3 6 5 3 7

35

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves. The first three staves are soprano, alto, and tenor voices in G major (indicated by a treble clef and a 'G' key signature). The fourth staff is a blank soprano staff. The fifth staff is alto, the sixth is tenor, and the seventh is basso continuo (indicated by a bass clef and a 'G' key signature). The eighth staff is soprano, the ninth is alto, and the tenth is tenor. The vocal parts sing in four-measure phrases, with the basso continuo providing harmonic support. The vocal parts begin singing at measure 35.

Fi - li re - demp - - - tor mun - di De - us, mi - se - re - no - bis.
Fi - li re - demp - - - tor mun - di De - us, mi - se - re - re no - bis.
no - bis. Spi - ri - tus Sanc - te De - - -

6 5 7 6

A musical score for a six-part setting of the hymn "Ave Trinitatis". The score consists of six staves, each with a different clef (G, C, F, G, C, B) and key signature. The lyrics are written below the staves, corresponding to the vocal parts. The music features a mix of quarter and eighth notes, with some sustained notes and rests. Measure numbers 46 through 51 are indicated at the top left.

46

Sanc - ta Tri - ni-tas, u - nus De - - - us, mi - se -

Sanc - ta Tri - ni-tas,

us, mi - se - re - re no - bis. Sanc - ta Tri - ni-tas, mi - se - re - re

8

8

47

57

re - re no - bis, mi - se - re - re no - bis. Sanc - ta Ma -

mi - se - re - re no - bis. Sanc - ta Ma -

no - - - bis, mi - se - re - re no - bis. Sanc - ta Ma -

67

ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, vir - gi - num, o - ra pro no -

ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, vir - gi - num, o - ra pro no - bis, o -

ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, vir - gi - num, o - ra pro no -

ri - - - a. Sanc - ta De - i, Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, vir - gi - num o - ra pro

ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, Sanc - ta Vir - go vir - gi - num, o - ra pro

ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, Sanc - ta Vir - go vir - gi - num, o - ra pro

ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, Sanc - ta Vir - go vir - gi - num, o - ra pro

4 3

9 8 7 6

77

bis, pro no - - bis, o - - - - ra, o - - - - ra pro
- - ra pro no - - bis, o - - - - ra, o - - - - ra pro no -
bis, pro no - - - bis, o - - - - ra, o - - - - ra pro no - bis, o - ra pro
no - bis, pro no - - bis, o - - - - ra pro no - - bis, o - ra, o - - - - ra pro
no - - - - bis, o - - - - ra, o - ra, o - - - - ra pro no -
no - - - - - bis, o - - - - - ra, o - ra, o - - - - - ra pro no -
7 6 5 3 6 7 6 4

87

no - - - bis.

bis.

no - - - bis.

no - - - bis.

8 no - - - bis. Ma-ter Chris-ti, Ma - ter di-

bis.

4 3 #

6 5 $\frac{5}{3}$

98

The musical score consists of six staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and four lines. These staves are mostly silent, with short vertical dashes indicating pitch. The fourth staff is basso continuo, featuring a bass clef and five lines. It contains musical notation, including eighth and sixteenth note patterns, and lyrics. The lyrics are repeated in two lines. The first line starts with "Ma-ter Chris-ti, Ma - ter di - vi - næ ____ gra - ti - æ," followed by "Ma - ter pu - ris - si-ma, in - vi - o - la - ta, a - ma - bi -". The second line continues with "vi - næ gra - ti - æ, Ma - ter di - vi - næ ____ gra - ti - æ," followed by "Ma - ter pur - ris - si-ma, in - vi - o - la - ta, a - ma - bi -". The fifth staff is also mostly silent with short dashes. The sixth staff is the basso continuo staff, continuing the musical line from the fourth staff.

8 Ma-ter Chris-ti, Ma - ter di - vi - næ ____ gra - ti - æ, Ma - ter pu - ris - si-ma, in - vi - o - la - ta, a - ma - bi -
8 vi - næ gra - ti - æ, Ma - ter di - vi - næ ____ gra - ti - æ, Ma - ter pur - ris - si-ma, in - vi - o - la - ta, a - ma - bi -
Ma-ter pu - ris - si-ma, Ma - ter cas - tis - si-ma, in - te - me - ra - ta,

108

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six systems of music. The first five systems are soprano, alto, tenor, soprano, and alto parts, each with a treble clef and four measures of rests. The sixth system begins with the basso continuo part, which has a bass clef and includes a realization of a harmonic progression.

8 lis, ad - mi - ra - bi - lis, Ma-ter Cre - a - to - ris, Ma-ter Sal - va - to - ris, o - ra pro no - - - bis, o -

8 lis, ad - mi - ra - bi - lis, Ma-ter Cre - a - to - ris, Ma-ter Sal - va - to - ris, o - ra pro no - - - bis,

ad - mi - ra - bi - lis, Ma-ter Cre - a - to - - - ris, Ma-ter Sal - va - to - ris, o - - - ra, o -

118

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of eight staves. The top three staves represent the vocal parts, and the bottom two staves represent the continuo. The vocal parts are in treble clef, and the continuo parts are in bass clef. The music is in common time. The vocal parts sing in four-measure phrases, with the continuo parts providing harmonic support. The vocal parts sing the Latin text "Virgo prudens sima, Virgo prae-", "Virgo prudens sima, Virgo", "Virgo prudens sima,", "ra pro nobis.", "Virgo ne-", "o - ra pro nobis.", "Virgo ve-", "ra pro nobis.", "Virgo ve-", followed by a repeat sign and "3". The continuo parts provide harmonic support throughout the piece.

Vir-go pru-den - - - si - ma, Vir-go prae - di -

Vir-go pru - den - - - si - ma, Vir-go

Vir-go prudens sima,

ra pro no - - - bis. Vir-go ne - -

o - ra pro no - - bis. Vir-go ve - -

- ra pro no - - bis. Vir-go ve - -

7

3

129

can - da, Vir - go po - tens, Vir - go cle - mens, Vir - go fi - de - lis, o - ra pro no - - -
 præ - di-can - da, Vir - go po - tens, Vir - go cle - mens, Vir - go fi - de - lis, o - ra pro no - - -
 Vir - go po - tens, Vir - go cle - mens, Vir - go fi - de - lis, o - ra pro no - - -
 ran - da, Vir - go, Vir - go po - tens, Vir - go fi - de - lis, o - - - ra pro
 ran - da, Vir - go, Vir - go po - tens, Vir - go fi - de - lis, o - - - ra pro
 ran - da, Vir - go cle - mens, Vir - go fi - de - lis, o - - - ra pro

7 6 5 6 9 8 7 6

139

bis, pro no - bis.
ra pro no - bis.
bis, pro no - bis,
no - bis, pro no - bis,
no - bis.

8
no - bis, pro no - bis,
o - ra, pro no - bis,
o - ra, o -
no - bis.

o - ra, o - ra, o - ra
pro

7 **6** **5** **4** **3** **5** **6**

148

ra pro no - - - bis.

no - - - - bis.

o - ra pro no - - - bis.

ra pro no - - - bis.

no - - - - bis.

8

148

$\begin{smallmatrix} 7 \\ \# \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

$\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ \# \end{smallmatrix}$

157

The musical score consists of seven staves. The top four staves are soprano, alto, tenor, and bass, each in common time (indicated by 'c') and treble clef. The fifth staff is basso continuo, also in common time and bass clef, with a thick black line indicating the bassoon part. The sixth staff is basso continuo, also in common time and bass clef, with a thin black line indicating the cello/bassoon part. The seventh staff is basso continuo, also in common time and bass clef, with a thin black line indicating the organ or harpsichord part. The vocal parts sing a repeating phrase: "Spe - cu - lum jus - ti - æ, spe - cu - lum jus - ti - æ, jus - ti - ti - æ, Se - des sa - pi - en - ti - æ, se - des sa - pi - en - ti - æ, Cau - sa," followed by a repeat sign and the same phrase again. The continuo parts provide harmonic support with sustained notes.

162

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts are in common time, with the basso continuo in 8th time. The vocal parts sing in Latin, while the basso continuo part features rhythmic patterns. The vocal entries are as follows:

- Soprano: "sau-sa, cau-sa nos - træ læ - ti-ti-æ, o - - - ra pro no - bis."
- Alto: "æn Cau-sa nos - træ læ - ti-ti-æ, o - - - ra pro no - bis."
- Tenor: "Cau-sa nos - træ læ - ti-ti-æ, o - - ra pro no-bis, o - ra pro no - bis."

The basso continuo part begins at measure 162 with a series of eighth-note patterns. It continues with a series of sixteenth-note patterns starting at measure 163. The vocal entries occur between these continuo patterns.

Vas spi-ri - tu-

168

Vas spi - ri - tu - a - - - - le, Vas ho - no - ra - - - - bi-le, Vas in - si - gne de - vo - ti -
8 a - - le, Vas ho - no - ra - - - - bi-le, Vas in - si - gne de - co - ti - o - ni, Vas ho - no - ra - - - -
Vas ho - no - ra - - - - bi-le, Vas ho - no - ra - - - - bi-le, Vas in -

7 6 5 6 7 6 6 7 #6

174

o-nis, Vas ho-no-ra - - - bi-le, Vas, vas ho-no-ra - - - bi-le, Vas, vas in- - - bi-le, Vas in - si - gne, Vas, vas in - si-gne de-vo - ti - o - nis, Vas ho-no - ra - - - bi-le, vas ho - no - ra - - - bi-le, vas ho-no - si-gne, vas in-si-gne de-vo - ti - o - nis, Vas ho-no - ra - - - bi-le, vas ho - no - ra - - - bi-le, vas ho-no -

6 7 6 5 6 6 6

179

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The first three staves are blank. The fourth staff begins with a soprano vocal line, followed by an alto vocal line, and then a tenor vocal line. The lyrics are as follows:

8 si-gne devo - ti-o - nis, o - ra, o - - - ra pro no - bis, o - ra, o - - - ra pro no -
8 vas ho - no - ra - - - bi-le, o - ra, o - ra pro no - - - - bis, o - ra, o - ra pro no - - - -
ra - - - - bi-le, Vas in-si - gne devo - ti - o-nis, o - ra pro no - - bis, Vas in - si-gne devo - ti - o-nis, o - ra pro no -

The basso continuo part is shown in the bottom staff, featuring a bass line and a series of harmonic changes indicated by Roman numerals and numbers below the staff.

7 6 # # 6 # 5 3 6 6 4 3

par bquare

184

Ro - - - - sa mys - ti -

Ro - - - - sa mys - ti -

Ro - - - - sa, ro - - sa, ro - - sa mys - ti -

8 bis.

8 bis.

bis.

4 3

194

ca, Tur-ris da - di - di-ca, Do - mus au - re-a, Ja - nu-a cæ - li, Stel - la ma-tu - ti - na,

ca, Tur-ris da - vi - di-ca, Do - mus au - re-a, Ja - nu-a cæ - li, Stel - la ma-tu - ti - na,

ca, Tur-ris da - vi - di-ca, Do - mus au - re-a, Ja - nu-a cæ - li, Stel - la ma-tu - ti - na,

8 Tur - ris e - bur - ne-a, Fœ - de-ri-s ar - ca, Stel - la ma-tu - ti - na,n o - ra,

8 Tur - ris e - bur - ne-a, Fœ - de-ri-s, ar - ca, Stel - la ma-tu - ti - na, o - ra,

1re basse

2de basse

Tur - - - - - Tur - ris e - bur - ne-a, da - vi - di-ca, Fœ - de-ri-s ar - ca, Stel - la, stel - la ma-tu - ti - na, e - bur - ne-a, o - ra,

204

o - ra, o - ra pro no - - - bis.

o - ra, o - ra pro no - - - bis.

o - ra, o - ra pro no - - - bis.

8 o - ra pro no - - - bis, pro no - - - bis.

8 o - ra pro - no - - - bis, pro no - - - bis. Tur -

o - ra pro no - - - bis, pro no - - - bis.

213

Tur-ris da - vi - di-ca, Do - mus au - re-a, Ja - nu - a cæ - li, Stel - la ma-tu - ti - na, o - ra,
 Tur-ris da - vi - di-cxa, Do - mus au - re-a, Ja - nu - a cæ - li, Stel - la ma-tu - ti - na, o - ra,
 Tur-ris da - vi - di-ca, Do - mus au - re-a, Ja - nu - a cæ - li, Stel - la ma-tu - ti - na, ma-tu - ti - na, o - ra,
 8 Tur-ris e - bur - ne-a, Fœ - de-res ar - ca, Stel - la ma-tu - ti - na, o - ra, o - ra pro no -
 ris da - vi - di-ca, Tur - - - - - ris e - bur - ne-a, o - ra pro no -
 Tur-ris e - bur - ne-a, Fœ - de-res ar - ca, Stel - la ma-tu - di - na, o - ra, o - ra pro no -

224

o - ra pro no - - bis.
 o - ra, o - ra pro no - - bis,
 o - ra pro no - - bis.
 o - ra, o - ra pro no - - bis,
 o - ra pro no - - bis.
 O - ra o - ra pro no - - bis, pro no - - bis, o - ra,
 bis, pro no - - bis.
 O - ra o - ra pro no - - bis, pro no - - bis, o - ra,
 bis, pro no - - bis.
 O - ra o - ra pro no - - bis, pro no - - bis, o - ra,

5 6

4 3

235

A musical score for soprano and basso continuo. The soprano part consists of five staves of music in G major, 2/4 time, with lyrics in Latin. The lyrics are repeated in each staff: "pro no - bis," "o - ra," "pro no - - - bis," "pro no - - - - bis," and "o - ra, o - ra pro no - - - bis." The basso continuo part is represented by a single staff in the bass clef, showing a continuous line of eighth-note patterns.

pro no - bis, pro no - bis, o - ra, o - ra pro no - - - bis, pro no - - - - bis.
pro no - bis, pro no - bis, o - ra, o - ra pro no - - - bis, pro no - - - - bis.
pro no - bis, pro no - bis, o - ra, o - ra pro no - - - bis, pro no - - - - bis.
8 o - ra, o - ra, o - ra pro no - bis, o - ra, o - ra pro no - - - bis.
8 o - ra, o - ra, o - ra pro no - bis, o - ra, o - ra pro no - - - bis.
o - ra, o - ra, o - ra pro no - bis, o - ra, o - ra pro no - - - bis.

245

A musical score for five voices and basso continuo. The voices consist of three soprano parts (two staves) and two basso continuo parts (one staff each). The basso continuo parts provide harmonic support with sustained notes and simple melodic patterns. The vocal parts sing in homophony, with lyrics appearing below the staff. The music is in common time, with a key signature of one flat. Measure 245 begins with a rest followed by a melodic line in the soprano voices. The lyrics "Sa-lus, sa-lus in-fir-mo-rum," are sung over a sustained note in the basso continuo. The melody continues with eighth-note patterns and rests. The lyrics "Re-fu-gi-um, re-fu-gi-um pec-ca-to" follow, again supported by the basso continuo. The score concludes with a final section of sustained notes and eighth-note patterns.

Sa - - lus in - fir - mo - - rum, Re-fu - gi -

Sa-lus, sa - - lus in - fir - mo - - rum, Re-fu - gi - um, re - fu - gi - um pec - ca - to - -

8

6 # 4 3 # 4 3 #4 6 #6 4 3

253

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves. The top three staves are soprano, alto, and tenor voices, each with lyrics. The soprano staff begins with a rest, followed by a melodic line with eighth and sixteenth notes. The alto staff follows with a similar melodic line. The tenor staff has rests in the first two measures. The basso continuo staff at the bottom provides harmonic support with sustained notes and bass lines. Measure numbers 6, 7, 6, 6, 3, 6, 4, 3, b, b, b are indicated below the continuo staff.

Sa - - - lus in - fir - mo - - - rum,
um, re - fu - gi - um pec - ca - to - - - rum, Re-fu - gi - um, re - fu - gi - um pec - ca -
rum, Sa - - - lus in - fir - mo - - - rum, Re-fu - gi - um, re - fu - gi -
Sa - - - lus in - fir - mo - - - rum, Re-fu - gi - um, re - fu - gi -
rum, Re-fu - gi - um, re - fu - gi -

6 # 7 6 6 3 6 4 3 b b b

260

Con - so - la - trix af - flic - to - rum, con - so - la - trix af - flic - to - rum,
to - - - rum, Con - so - la - trix af - fluic - to - rum, con - so -
um pec - ca - to - - - rum, Con - so - la - trix af - flic -

266

con - so - la - trix af - flic - to - - - rum,
o-ra pro no - - bis, Con - so -
la-trix af - flic-to - - - rum, Au-xi - li - um chris - ti - a-no - - - rum,
o-ra pro no - - bis,
to - rum, Au-xi - li - um chris - ti - a - no - - - rum, o-ra pro no - - bis, pro no - - bis, Con - so -

272

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The vocal parts sing in Latin, while the continuo part provides harmonic support. The vocal entries occur at specific intervals, indicated by vertical dashed lines.

The vocal parts sing the following lyrics:

- Soprano: la - trix af - flic - to - - - rum, Au-xi - li-um chris-ti - a - no - rum, o - ra pro - - -
- Alto: Con - so - la - trix af-flic - to - - - rum, Au - xi - li - um chris - ti - a - no - rum, o - ra pro - -
- Tenor: la-trix af-flic-to - - - rum, Au - xi - li - um chris - ti - a - no - - - rum, o - - ra pro no -
- Bass: (empty measure)

The continuo part consists of two staves: a treble staff with a cello-like line and a bass staff with a bassoon-like line. The bass staff has a bass clef and a B-flat key signature. The continuo part provides harmonic support throughout the measure.

Measure numbers 7, 6, $\frac{7}{3}$, $\frac{6}{4}$, $\frac{6}{4}$, and $\frac{5}{3}$ are shown at the bottom right of the page.

278

bis, o - ra pro no - bis.

no - bis, o-ra pro no - - - bis.

bis, o - ra pro no - - bis, pro no - bis.

8

8

4 3 $\frac{\#}{\natural}$ $\frac{\natural}{\flat}$ $\frac{\flat}{\natural}$

The musical score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with lyrics in Latin. The lyrics involve the words "bis", "ora", "pro", "no", and variations of these. The bottom two staves are bass and a lower bass line. The key signature changes from B-flat major (two flats) to A major (one sharp), then to G major (one sharp), then to F-sharp major (one sharp), and finally to E major (one sharp). The time signature is common time throughout.

285 *naturel*

Re - gi - na an - ge - lo-rum, Re - gi - na pa - tri-ar - cha - rum, Re - gi - na, Re - gi - na, Re -

Re - gi - na an - ge - lo-rum; Re - gi - na pa - tri-ar - cha - rum, Re - gi - na, Re - gi - na, Re -

Re - gi - na an - ge - lo-rum, Re - gi - na pa - tri-ar - cha - rum, Re - gi - na, Re - gi - na, Re -

8 Re - gi - na an - ge - lo-rum, Re - gi - na, Re - gi - na pro - phe - ta - rum, Re - gi - na, Re - gi - na a - pos - to -

8 Re - gi - na an - ge - lo-rum, Re - gi - na, Re - gi - na pro - phe - ta - rum, Re - gi - na, Re - gi - na a - pos - lo -

Re - gi - na an - ge - lo-rum, Re - gi - na, Re - gi - na pro - phe - ta - rum, Re - gi - na, Re - gi - na a - pos - lo -

Re - gi - na an - ge - lo-rum, Re - gi - na, Re - gi - na pro - phe - ta - rum, Re - gi - na, Re - gi - na a - pos -

295

gi-na mar - ty - rum, Re - gi - na vir - gi - num, Re - gi - na sanc - to - rum om - ni-um, o - ra pro no -
gi-na mar - ty - rum, Re - gi - na vir - gi - num, Re - gi - na sanc - to - rum om - ni - um, o - ra pro no -
gi-na mar - ty - rum, Re - gi - na vir - gi - num, Re - gi - na sanc - to - rum om - ni - um, o - ra pro no -
8 lo - rum, Re - gi - na con-fes - so - rum, Re - gi - na, Re - gi - na sanc - to - rum om - ni - um, o - ra pro no -
8 lo - rum, Re - gi - na con-fes - so - rum, Re - gi - na, Re - gi - na sanc - to - rum om - ni - um, o - ra, o - ra pro no -
lo - rum, Re - gi - na con-fes - so - rum, Re - gi - na, re - gi - na sanc - to - rum om - ni - um, o - ra pro no -

306

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of eight staves. The top three staves are for the voices, and the bottom five staves are for the continuo. The music is in common time, with a key signature of one sharp. The vocal parts enter at different times, indicated by 'bis.' markings. The lyrics are in Latin, repeated in each section. The continuo part includes basso continuo and organ parts.

bis. Re - gi - na an - ge - lo-rum, Re -

bis. Re - gi - na an - ge - lo-rum, Re -

bis. Re - gi - na an - ge - lo-rum, Re -

no - bis. Re - gi - na an - ge - lo-rum, Re - gi - na,

no - bis. Re - gi - na an - ge - lo-rum, Re - ni - na,

bis. Re - gi - na an - ge - lo-rum, Re - ni - na,

316

gi - na pa - tri-ar - cha-rum, Re - gi - na, Re - gi - na, Re - gi - na mar - ty - rum, Re - gi - na vir - gi - num, Re -
 gi - na pa - tri-ar - cha-rum, Re - gi - na, Re - gi - na, Re - gi - na mar - ty - rum, Re - gi - na vir - gi - num, Re -
 gi - na pa - tri-ar - cha-rum, Re - gi - na, Re - gi - na, Re - gi - na mar - ty - rum, Re - gi - na vir - gi - num, Re -
 Re - gi - na pro - phe - ta-rum, Re - gi - na, Re - gi - na a - pos - to - lo - rum, Re - gi - na con - fes - so - rum, Re - gi - na, Re -
 Re - gi - na pro - phe - ta-rum, Re - gi - na, Re - gi - na a - pos - to - lo - rum, Re - gi - na con - fes - so - rum, Re - gi - na, Re -
 Re - gi - na pro - phe - ta-rum, Re - gi - na, Re - gi - na a - pos - to - lo - rum, Re - gi - na con - fes - so - rum, Re - gi - na, Re -
 ♯

326

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of eight staves. The top three staves represent the vocal parts, each with a treble clef and four lines. The bottom five staves represent the basso continuo, with a bass clef and five lines. The vocal parts sing a Latin hymn tune. The basso continuo parts provide harmonic support, with the bottom staff showing rhythmic patterns typical of a harpsichord or organ. Measure numbers 326 and 8 are indicated at the beginning of the vocal parts. Roman numerals 9, 8, 9, 8, 7, 3, 6, 4 are placed below the continuo staves.

gi - na sanc - to - rum om - ni - um, o - ra pro no - bis,
gi - na sanc - to - rum om - ni - um, o - ra pro no - bis,
gi - na sanc - to - rum om - ni - um, o - ra, o - ra pro no - bis,
8 gi - na sanc - to - rum om - ni - um, o - ra pro no - bis,
8 gi - na sanc - to - rum om - ni - um, o - ra pro no - bis,
gi - na sanc - to - rum om - ni - um, o - ra pro no - bis,
gi - na sanc - to - rum om - ni - um, o - ra pro no -
9 8 9 8 7 3 6 4

337

o - - - ra, o - - - ra pro
o - - - ra pro no - bis, o - - - ra, o - - - ra pro no -
o - - - ra, o - - - ra pro no - bis, o - ra pro
o - - - ra pro no - bis, o - ra, o - - - ra pro
o - - - ra, o - - - ra pro no -
o - - - ra, o - - - ra pro no -
o - - - ra, o - - - ra pro no -
o - - - ra, o - - - ra pro no -

7 6
3 4

347

357

The musical score consists of six staves. The top three staves are soprano, alto, and tenor voices, each in treble clef and common time. The bottom three staves are basso continuo parts: basso (double bass clef), violoncello/bassoon (cello/bassoon clef), and organ/bassoon (organ/bassoon clef). The vocal parts are mostly silent (rests) except for the tenor, which begins singing at measure 357. The basso continuo parts provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 6, 7, 6, 5, and 6 are indicated below the basso continuo staves.

8 A-gnus De - i, A-gnus De - i, qui tol - lis pec-ca - ta mun - di, par - ce no - bis, par - ce no - bis,

8 A-gnus De - i,

A - gnus De - i,

6 7 6 5 6

370

A-gnus

8 Do - mi - ne, par - ce no - bis, Do - mi - ne.

8 par - ce no - bis, par - ce no - bis, Do - mi - ne,

par - ce no - bis, par - ce no - bis, Do - mi - ne.

382

De - i, A-gnus De - - - i, qui tol - - lis pec - ca - ta - mun - di, e - xau - si nos, e - xau - di

A-gnus De - - - i,

A-gnus De - - - i,

8

8

9 8 ♯ 6 9 8

394

nos, Do - mi - ne, e - xau - di nos, Do - - - mi - ne.

e - xau - di nos, e - xau - di nos, Do - - - mi - ne.

e - xau - di nos, e - xau - di nos, Do - - - mi - ne.

8

8

9 8 6 5 4 3 9 8 7 4 3

413

lis pec - ca-ta mun-di, mi - se-re - re, mi - se-re-re no - bis, mi - se - re - re, mi - se - re - re no - bis.
 lis pec - ca-ta mun-di, mi - se-re - re no - bis, mi - se - re-re, mi - se - re - re no - bis.
 lis pec - ca-ta mub-di, mi - se-re - re no - bis, mi - se - re - re, mi - se - re-re, mi - se - re-re no - bis.
 ca - ta mun - di, mi - se - re - re, mi - se - re-re, mi - se - re - re no - bis, mi - se - re - re no - bis.
 ca - ta mun - di, mi - se - re - re, mi - se - re-re no - bis, mi - se - re - re, mi - se - re-re, mi - se - re - re no - bis.
 ca - ta munb - di, mi - se - re - re, mi - se - re-re no - bis, mi - se - re-re, mi - se - re - re no - bis.

 7 6 5 6 5 6 7 6 7 6 5 6 7 6 4 4 5

420

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

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

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

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

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

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

7 6 5 4 3

426

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

par Echo

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

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

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

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

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

par Echo

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

par Echo

$\frac{7}{3} \frac{6}{4} \frac{5}{4} \frac{3}{3}$

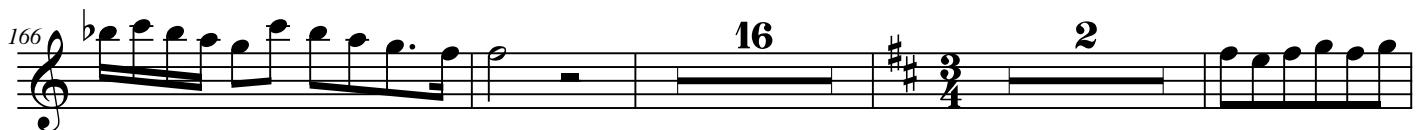
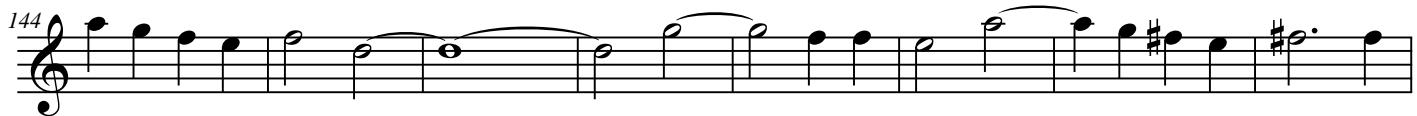
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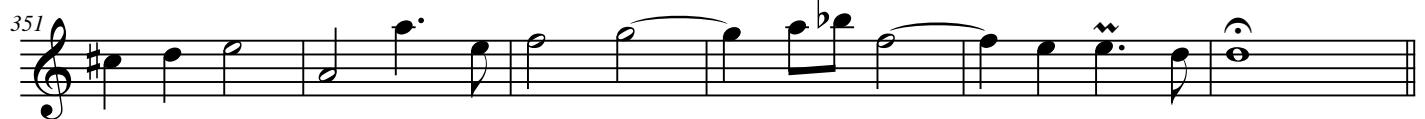
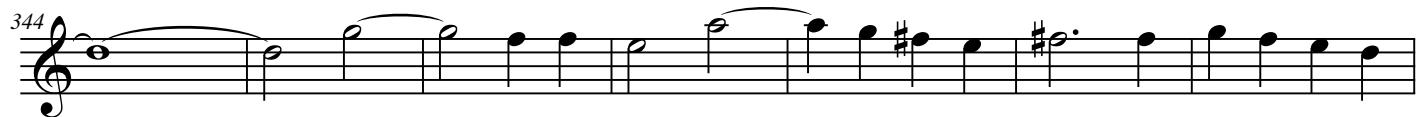
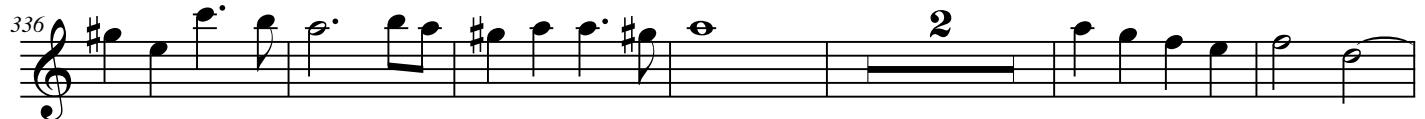
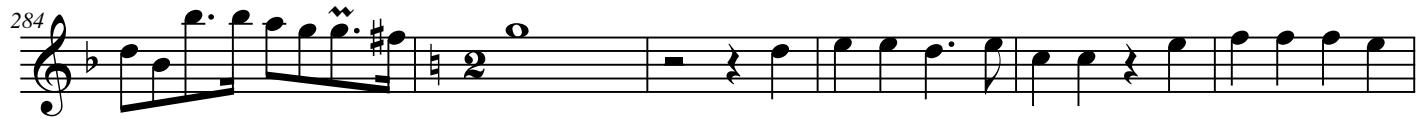
COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE VOCALE DE STYLE CONCERTANT

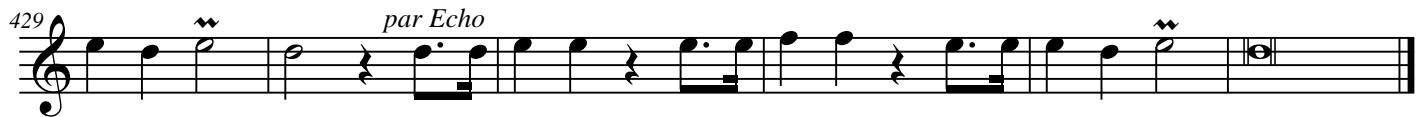
Marc-Antoine Charpentier (1643-1704)
Litanies de la Vierge, H. 83

à six voix, deux dessus de violles et basse continue

The musical score consists of ten staves of music. Staff 1 (Violin 1) starts with a treble clef, common time, and a dynamic of p . Staff 2 (Violin 2) starts with a treble clef, common time, and a dynamic of p . Staff 3 (Bassoon) starts with a bass clef, common time, and a dynamic of p . Staff 4 (Cello) starts with a bass clef, common time, and a dynamic of p . Staff 5 (Double Bass) starts with a bass clef, common time, and a dynamic of p . Staff 6 (Tenor) starts with a soprano clef, common time, and a dynamic of p . Staff 7 (Soprano) starts with a soprano clef, common time, and a dynamic of p . Staff 8 (Alto) starts with a soprano clef, common time, and a dynamic of p . Staff 9 (Bass) starts with a bass clef, common time, and a dynamic of p . Staff 10 (Bass) starts with a bass clef, common time, and a dynamic of p . The score includes various dynamics, articulations, and performance instructions such as rit , sf , and sfz .







COLLECTION MUSICALE EN FORMAT NUMÉRIQUE

MUSIQUE VOCALE DE STYLE CONCERTANT

Marc-Antoine Charpentier (1643-1704)

Litanies de la Vierge, h. 83

à six voix, deux dessus de violles et basse continue

Musical score for Viola 2, featuring eight staves of music. The score includes dynamic markings such as **f**, **p**, **d**, **mf**, and **mp**. Time signatures vary throughout the score, including 2, 3, 4, and 5. Key signatures also change frequently. Measure numbers 1 through 136 are indicated above the staves.

1
Violin 2

8

10

40

63

71

79

87

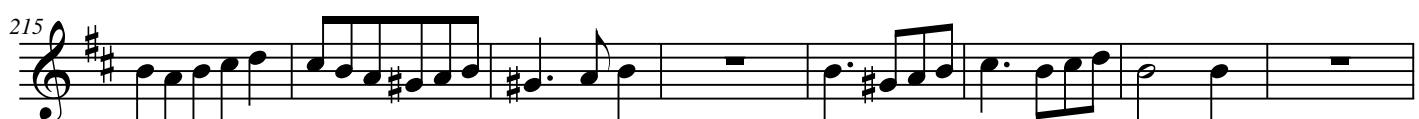
95

25

2

127

136







COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE VOCALE DE STYLE CONCERTANT

Marc-Antoine Charpentier (1643-1704)
Litanies de la Vierge, H. 83

à six voix, deux dessus de violles et basse continue

The musical score consists of eight staves of music for six voices and basso continuo. The voices are represented by soprano, alto, tenor, bass, and two violins. The basso continuo part is indicated by a bass clef and a '2' above it, with the instruction 'Basse continue' below the staff.

1. Staff (Bassoon): $\text{Bass clef} \text{ 2}$
2. Staff (Bassoon): Bass clef
3. Staff (Bassoon): Bass clef
4. Staff (Bassoon): Bass clef
5. Staff (Bassoon): Bass clef
6. Staff (Bassoon): Bass clef
7. Staff (Bassoon): Bass clef
8. Staff (Bassoon): Bass clef

Measure numbers: 9, 18, 27, 36, 45, 54, 62, 70



A musical score page showing the bassoon part. The page number 168 is at the top left. The bassoon's melody consists of eighth and sixteenth notes, some with stems pointing up and some down, indicating different voices or dynamics. The notes are distributed across the four staves of the bassoon's range.

A musical score page showing system 1 from page 176. The bassoon part (Bassoon 1) starts with an eighth note on B-flat, followed by a steady eighth-note pattern. The piano part (Piano 1) consists of sustained notes on the D string. The bassoon part continues with a steady eighth-note pattern throughout the system.

A musical score page showing a single staff for the bassoon. The key signature is A major (two sharps), and the time signature is common time (indicated by '4'). The measure number is 184. The bassoon plays a continuous eighth-note pattern starting on the first note of the measure. The notes are grouped by vertical bar lines, with some notes having stems pointing up and others down. The bassoon's part is the only one visible on this page.

A musical score page for piano, specifically the bass part. The page number 194 is at the top left. The key signature is one sharp (F#). The bass clef is on the first line. The music consists of a single line of notes on five-line staff. The notes include quarter notes, eighth notes, sixteenth notes, and grace notes. Some notes have stems pointing up and others down, indicating different rhythmic values and phrasing.

202

F#

C

202

F#

C

A musical score for bassoon, page 11, measure 211. The key signature is one sharp. The bassoon plays a series of notes: a quarter note, a half note, a dotted half note, a quarter note, a dotted half note, a eighth note followed by a sixteenth note, another eighth note followed by a sixteenth note, a dotted half note, a quarter note, a half note, and a quarter note.

A musical score for the bassoon part, page 227. The score consists of two systems of music. The first system starts with a bass clef, a key signature of one sharp, and a common time signature. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. The music features various note values including eighth and sixteenth notes, and rests. The score is written on five-line staff paper.

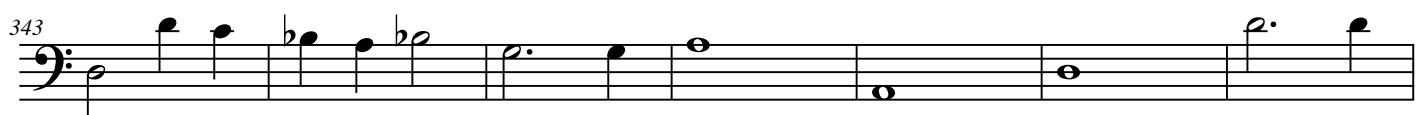
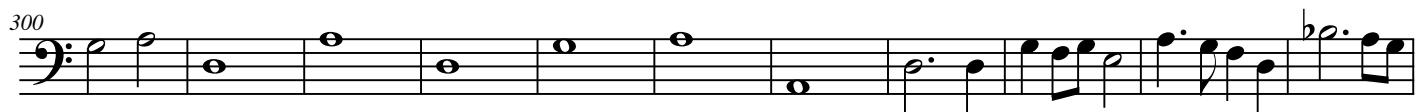
A musical score page featuring a single bass staff. The key signature is one sharp (F#). The measure begins with a dotted half note followed by an eighth note. This pattern repeats three times. The next measure starts with a dotted half note, followed by an eighth note, then a quarter note, and a half note. The measure concludes with a dotted half note followed by an eighth note.

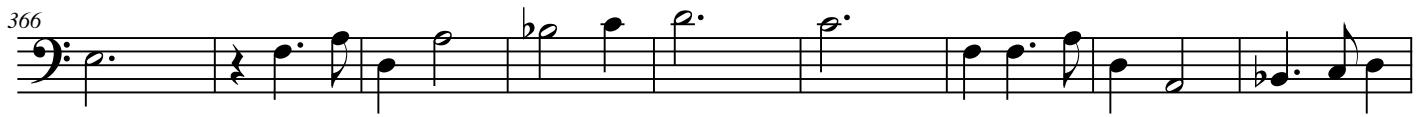
245

Bassoon Part 1 (Measures 1-2):

- Measure 1: Notes on A and G strings.
- Measure 2: Notes on D and C strings.

253





Marc-Antoine Charpentier (1643-1704)
Litanies de la Vierge, H. 83

à six voix, deux dessus de violles et basse continue



Layout optimized for digital tablets

EN 332 (2016)

2

Sheet music for Marc-Antoine Charpentier's *Litanies de la Vierge, H. 83*. The score consists of eight staves. The top six staves are soprano voices (G clef), with the first four in common time and the last two in 8/8 time. The bottom two staves are basso continuo parts: violins (Violles) in common time and basso continuo in common time. The music begins with a section of six measures of rests, followed by a section where the violins play eighth-note patterns while the basso continuo provides harmonic support.

The key signature changes throughout the piece, indicated by the symbols \natural , \flat , 7 , 6 , \sharp , \natural , 7 , 6 , and \flat at the bottom of the page.

Musical score for "Kyrie" featuring six staves. The top staff uses a treble clef, the second staff a soprano clef, the third staff an alto clef, the fourth staff a tenor clef, the fifth staff a bass clef, and the bottom staff a bass clef. The music consists of mostly rests and occasional notes, with lyrics appearing above the first two staves. The lyrics are: "Chris-te e - lei - son,___ e - lei - son. Ky - ri - e, Ky - ri -" on the first staff, and "Ky - ri - e e - lei - - son, Ky - ri - e, Ky - ri - e e - lei - - - son." on the second staff. The basso continuo line is shown at the bottom, consisting of a bass clef, a bass staff with horizontal dashes, and a series of note heads below it.

4

23

e e-lei - - son.
Chris - te, Chris-te e - xau - di nos.
Chris - te, Chris-te au - di nos, e-xau - - di nos.
Pa-ter de cæ - lis De - us, mi - se-re - re

$\begin{matrix} \sharp & 6 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ 7

35

Fi - li re - demp - - - tor mun - di De - us, mi - se - re - re no - - bis.

Fi - li re - demp - - - tor mun - di De - us, mi - se - re - re no - - bis.

no - - bis.

Spi - ri - tus Sanc - te De - - -

8

8

6

5

7 6

6

8

67

ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, vir - gi - num, o - ra pro no -

ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, vir - gi - num, o - ra pro no -

ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, vir - gi - num, o - ra pro no -

8 ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, vir - gi - num, o - ra pro

8 ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, Sanc - ta Vir - go vir - gi - num, o - ra pro

ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, Sanc - ta Vir - go vir - gi - num, o - ra pro

ri - - - a. Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, Sanc - ta Vir - go vir - gi - num, o - ra pro

4 3

9 8 7 6

77

bis, pro no - bis, o - - - ra, o - - - ra pro -
ra pro no - bis, o - - - ra, o - - - ra pro no -
bis, pro no - - - bis, o - - - ra, o - - - ra pro no - bis, o - - - ra pro
no - bis, pro no - - - bis, o - - - ra, o - - - ra pro
no - - - - - bis, o - - - - ra, o - ra, o - - - - ra pro no -

$\frac{7}{3}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{3}{8}$

$\frac{6}{4}$ $\frac{7}{3}$ $\frac{6}{4}$

10

87

no - - - bis.
- - - bis.
no - - - bis.
no - - - bis.
no - - - bis.
Ma-ter Chris-ti, Ma - ter di -
bis.

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{\#}{4}$

$\frac{6}{4}$ $\frac{5}{3}$

98

Mater Christi, Mater divinae gratiae,
Mater purissima, inviolata, amabilis,
Mater pulcherrima, Mater castissima,
in te me rata.

12

108

admirabilis, Mater Creatrix, Mater Salvatrix, ora pro nobis,
admirabilis, Mater Creatrix, Mater Salvatrix, ora pro nobis,
admirabilis, Mater Creatrix, Mater Salvatrix, ora pro nobis,

118

Vir-go pru-den - sis - ma, Vir-go prae - di -
Vir-go pru - den - sis - ma, Vir-go
Vir-go pru-den - sis - ma,
ra pro no - - - bis. Vir-go ne - ne -
o - ra pro no - bis. Vir-go ve - ne -
ra pro no - - bis. Vir-go ve - ne -

14

129

can - - - da, Vir - go po - tens, Vir - go cle - mens, Vir - go fi - de - lis, o - ra pro no - -
prae - di-can - - da, Vir - go po - tens, Vir - go cle - mens, Vir - go fi - de - lis, o - ra pro no - bis, o -
Vir - go po - tens, Vir - go cle - mens, Vir - go fi - de - lis, o - ra pro no - -
ran - - - da, Vir - go, Vir - go po - tens, Vir - go fi - de - lis, o - - - ra pro
ran - - - da, Vir - go, Vir - go po - tens, Vir - go fi - de - lis, o - - - ra pro
ran - - - da, Vir - go cle - - mens, Vir - go fi - de - - lis, o - - - ra pro
7 6 5 6 9 8 7 6

139

bis, pro no - - bis.
ra pro no - - bis.
bis, pro no - - - bis,
no - bis, pro no - - bis,
no - - - - bis.

8
no - bis, pro no - - bis,
no - - - - bis.

7 6 5 3
3 6

16

148

ra pro no - - - bis.

no - - - - - bis.

o - ra pro no - - - bis.

ra pro no - - - bis.

no - - - - - bis.

7 6 5 4 3 # #

6 5 4 3

157

Spe - cu-lum jus - ti - æ, spe - cu-lum jus - ti - æ, jus - ti - ti - æ, Se - des sa - pi-en - ti - æ, se - des sa - pi-en - ti - æ, Cau - sa,
Spe - cu - lum jus - ti - æ, spe - cu - lum jus - ti - æ, jus - ti - ti - æ, Se - des sa - pi-en - ti - æ, se - des sa - pi-en - ti - æ

5 6

18

162

sau-sa, cau-sa nos - traë læ - ti-ti-æ, o - - - ra pro no - bis.
æn Cau-sa nos - traë læ - ti-ti-æ, o - - - ra pro no - bis.
Cau-sa nos - traë læ - ti-ti-æ, o - - - ra pro no - bis.

Vas spi-ri - tu-

168

Vas spi-ri - tu - a - - - le,
Vas ho - no - ra - - - bi-le,
Vas in - si-gne de - vo - ti - o - nis,
Vas ho - no - ra - - - bi-le,
Vas ho - no - ra - - - bi-le,
Vas in -

20

179

si-gne de-vo - ti-o - nis, o - ra, o - - - ra pro no - bis, o - ra, o - - - ra pro no -

vas ho - no - ra - - bi-le, o - ra, o - ra pro no - - - bis, o - ra, o - ra pro no -

ra - - - - bi-le, Vas in-si - gne de-vo - ti - o-nis, o - ra pro no - - bis, Vas in - si-gne de-vo - ti - o-nis, o - ra pro no -

7 6 #

6

5 4 3

6 4 3

184 *par b'quare*

Ro - - - - sa mys - ti -
Ro - - - - sa mys - ti -
Ro - - - - sa, ro - sa mys - ti -
Ro - - - - sa mys - ti -

bis.
bis.
bis.

194

ca, Tur-ris da - di - di-ca, Do - mus au - re-a, Ja - nu-a cæ - li, Stel - la ma-tu - ti - na,
ca, Tur-ris da - vi - di-ca, Do - mus au - re-a, Ja - nu-a cæ - li, Stel - la ma-tu - ti - na,
ca, Tur-ris da - vi - di-ca, Do - mus au - re-a, Ja - nu-a cæ - li, Stel - la ma-tu - ti - na,
8 Tur - ris e - bur - ne-a, Fœ - de-ris ar - ca, Stel - la ma-tu - ti - na, n o - ra,
8 Tur - ris e - bur - ne-a, Fœ - de-ris, ar - ca, Stel - la ma-tu - ti - na, o - ra,
1re basse
Tur - - - - - ris e - bur - ne-a, Fœ - de-ris ar - ca, Stel - la, stel - la ma-tu - ti - na, e - bur - ne-a, o - ra,
2de basse

24

204

o - ra, o - ra pro no - - - bis.
o - ra, o - ra pro no - - - bis.
o - ra, o - ra pro no - - - bis.
8 o - ra pro no - - bis, pro no - - - bis.
8 o - ra pro - no - - bis, pro no - - - bis. Tur -
o - ra pro no - - bis, pro no - - - bis.

213

Tur-ris da - vi - di-ca, Do - mus au - re-a, Ja - nu - a cæ - li, Stel - la ma-tu - ti - na, o - ra,
 Tur-ris da - vi - di-cxa, Do - mus au - re-a, Ja - nu - a cæ - li, Stel - la ma-tu - ti - na, o - ra,
 Tur-ris da - vi - di-ca, Do - mus au - re-a, Ja - nu - a cæ - li, Stel - la ma-tu - ti - na, ma-tu - ti - na, o - ra,
 8 Tur-ris e - bur - ne-a, Fœ - de-res ar - ca, Stel - la ma-tu - ti - na, o - ra, o - ra pro no -
 - - - - ris da - vi - di-ca, Tur - - - - - ris e - bur - ne-a, o - ra pro no -
 Tur-ris e - bur - ne-a, Fæ - de-res ar - ca, Stel - la ma-tu - di - na, o - ra, o - ra pro no -

26

224

o - ra pro no - - bis, o - ra, o - ra pro no - - bis,
 o - ra pro no - - bis, o - ra, o - ra pro no - - bis,
 o - ra pro no - - bis, o - ra, o - ra pro no - - bis,
 8 bis, pro no - - bis, O - ra o - ra pro no - bis, pro no - - bis, o - ra,
 bis, pro no - - bis, O - ra o - ra pro no - bis, pro no - - bis, o - ra,
 bis, pro no - - bis, O - ra o - ra pro no - bis, pro no - - bis, o - ra,

235

8

4 3

28

245

8

6 # 4 3 # 4 3 #4 6 #6 4 3

253

Sa - - - lus in - fir - mo - - - rum,
 um, re - fu - gi - um pec - ca - to - - - rum,
 Re-fu - gi - um, re - fu - gi - um pec - ca -
 rum,
 Sa - - - lus in - fir - mo - - - rum,
 Re - fu - gi - um, re - fu - gi -

8

8

6 # 7 6 6 6 4 3 b b b

30

260

Con - so - la - trix af - flic - to - rum, con - so - la - trix af - - - flic - to - rum,
 to - - - - rum, Con - so - la - trix af - fluic - to - rum, con - so -
 um pec - ca - to - - - rum, Con - so - la - trix af - flic -

8

8

9 8

266

con - so - la - trix af-flic - to - - - rum, ora pro no - bis, Con - so -
la-trix af-flic-to - - - rum, Au-xi - li - um chris - ti - a-no - - - rum, ora pro no - bis,
to - rum, Au-xi - li-um chris - ti - a - no - - - rum, ora pro no - bis, pro no - bis, Con - so -

8

8

9 8
5 6
3 4

32

272

la - trix af - flic - to - - - rum, Au-xi - li - um chris - ti - a - no - rum, ora pro no - - -
Con - so - la - trix af-flic - to - - - rum, Au - xi - li - um chris - ti - a - no - - - rum, ora pro -
la-trix af-flic-to - - - rum, Au - xi - li - um chris - ti - a - no - - - rum, ora pro no -

8

8

7 6 7 6 6 5
#3 4 4 3

278

bis, o - ra pro no - bis.
no - bis, o-ra pro no - - - bis.
bis, o - ra pro no - - bis, pro no - bis.

8
8
8

4 3 # b b 7

285 *naturel*

Re - gi - na an - ge - lo-rum, Re - gi - na pa - tri-ar - cha-rum, Re - gi - na, Re -

Re - gi - na an - ge - lo-rum; Re - gi - na pa - tri-ar - cha-rum, Re - gi - na, Re -

Re - gi - na an - ge - lo-rum, Re - gi - na pa - tri-ar - cha-rum, Re - gi - na, Re -

Re - gi - na an - ge - lo-rum, Re - gi - na, Re - gi - na pro - phe - ta-rum, Re - gi - na, Re - gi - na a - pos - to -

Re - gi - na an - ge - lo-rum, Re - gi - na, Re - gi - na pro - phe - ta-rum, Re - gi - na, Re - gi - na a - pos - lo -

Re - gi - na an - ge - lo-rum, Re - gi - na, Re - gi - na pro - phe - ta-rum, Re - gi - na, Re - gi - na a - pos - lo -

8
8
8

295

gi-na mar - ty - rum, Re - gi - na vir - gi - num, Re - gi - na sanc - to - rum om - ni - um, o - ra pro no - .
 gi-na mar - ty - rum, Re - gi - na vir - gi - num, Re - gi - na sanc - to - rum om - ni - um, o - ra pro no - .
 gi-na mar - ty - rum, Re - gi - na vir - gi - num, Re - gi - na sanc - to - rum om - ni - um, o - ra pro no - .
 8 lo - rum, Re - gi - na con-fes - so - rum, Re - gi - na, Re - gi - na sanc - to - rum om - ni - um, o - ra pro no - .
 8 lo - rum, Re - gi - na con-fes - so - rum, Re - gi - na, Re - gi - na sanc - to - rum om - ni - um, o - ra, o - ra pro no - .
 lo - rum, Re - gi - na con-fes - so - rum, Re - gi - na, re - gi - na sanc - to - rum om - ni - um, o - ra pro no - .

36

306

- - - bis. Re - gi - na an - ge - lo - rum, Re - .
 - - - bis. Re - gi - na an - ge - lo - rum, Re - .
 - - - bis. Re - gi - na an - ge - lo - rum, Re - .
 8 no - - bis. Re - gi - na an - ge - lo - rum, Re - gi - na,
 8 no - - bis. Re - gi - na an - ge - lo - rum, Re - ni - na,
 - - - bis. Re - gi - na an - ge - lo - rum, Re - ni - na,

316

gi-na pa-tri-ar - cha-rum, Re - gi - na, Re-gi - na, Re-gi - na mar - ty - rum, Re - gi - na vir - gi - num, Re -
 gi-na pa-tri-ar - cha-rum, Re - gi - na, Re-gi - na, Re-gi - na mar - ty - rum, Re - gi - na vir - gi - num, Re -
 gi-na pa-tri-ar - cha-rum, Re - gi - na, Re-gi - na, Re-gi - na mar - ty - rum, Re - gi - na vir - gi - num, Re -
 8 Re - gi - na pro - phe - ta-rum, Re - gi - na, Re - gi - na a-pos - to - lo - rum, Re - gi - na con-fes - so - rum, Re - gi - na, Re -
 Re - gi - na pro - phe - ta-rum, Re - gi - na, Re - gi - na a-pos - to - lo - rum, Re - gi - na con-fes - so - rum, Re - gi - na, Re -
 Re - gi - na pro - phe - ta-rum, Re - gi - na, Re - gi - na a-pos - to - lo - rum, Re - gi - na con-fes - so - rum, Re - gi - na, Re -

326

gi - na sanc - to - rum om - ni - um, o - ra pro no - bis,
 gi - na sanc - to - rum om - ni - um, o - ra pro no - bis,
 gi - na sanc - to - rum om - ni - um, o - ra, o - ra pro no - bis,
 8 gi - na sanc - to - rum om - ni - um, o - ra pro no - bis,
 8 gi - na sanc - to - rum om - ni - um, o - ra pro no - bis,
 gi - na sanc - to - rum om - ni - um, o - ra pro no - bis,

9 8 9 8 7 6

337

O - - - ra pro no - bis, O - - - ra, O - - - ra pro no -
O - - - ra, O - - - ra pro no - bis, O - - - ra pro
O - - - ra pro no - bis, O - - - ra, O - - - ra pro
O - - - ra, O - - - ra pro no -
O - - - ra, O - - - ra, O - - - ra pro no -

40

347

no - - - bis.

bis.

357

A-gnus De - i, A-gnus De - i, qui tol - lis pec-ca - ta mun - di, par - ce no - bis, par - ce no - bis,
A-gnus De - i,
A - gnus De - i,

6 7 6 5 6

42

370

A-gnus
Do - mi - ne, par - ce no - bis, Do - mi - ne.
par - ce no - bis, par - ce no - bis, Do - mi - ne,
par - ce no-bis, par - ce no - bis, Do - mi - ne.

5 6

44

394

nos, Do - mi - ne,
e - xau - di nos, Do - - - mi - ne.

e - xau - di nos, e - xau - di nos, Do - - - mi - ne.

e - xau - di nos, e - xau - di nos, Do - mi - ne.

8

405

Agnus Dei, Agnus Dei qui tollis peccata mundi, qui tollis, qui tollis
 Agnus Dei, Agnus Dei qui tollis peccata mundi, qui tollis, qui tollis
 Agnus Dei, Agnus Dei qui tollis peccata mundi, qui tollis, qui tollis
 8 Agnus Dei qui tollis peccata mundi, qui tollis, qui tollis peccata mundi, qui tollis, qui tollis
 8 Agnus Dei qui tollis peccata mundi, qui tollis, qui tollis peccata mundi, qui tollis, qui tollis
 8 Agnus Dei qui tollis peccata mundi, qui tollis, qui tollis peccata mundi, qui tollis, qui tollis
 A-gnus De - i qui tol-lis pec-ca-ta mun - di, qui tol - lis, qui tol - lis, qui tol - lis, qui tol - lis
 ♯ ♭ ♭ ♭ 4 3

413

lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis.
 lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis.
 lis pec - ca - ta mub - di, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.
 8 ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis.
 8 ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis.
 ca - ta munb - di, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis.
 7 6 5 6 5 6 7 6 7 6 5 6 7 3 6 4 4 5

48