

1919

MESSE DE REQUIEM

POUR QUATRE VOIX

Solos, Chœur, Orgue obligé, Bugle ou Saxhorn,
6 Cors, 4 Trompettes, 3 Trombones, Basse-tuba ou Saxhorn basse,
Bombardon ou Saxhorn Contrebasse, Violoncelles, Contrebasse et Timbales,

Composé pour le service funèbre de la Reine des Belges,



PAR

F. J. FÉTIS

Maitre de Chapelle du Roi LÉOPOLD 1^{er}

Directeur du Conservatoire Royal de musique de Bruxelles, &c &c
et chanté le 14 Octobre 1830, dans l'Eglise S. L. Michel & Soudrel de cette ville.

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Vm¹. 1662

MESSE DE REQUIEM

par F. J. FÉTIS.

INTROÏT.

Andante con moto.

SOPRANO SOLO.

CONTRALTO SOLO.

TENORE SOLO.

BASSE SOLO.

CHOEUR.

Orgue.

Violoncelles.

C. Basse.

Jeux de 8 Pieds, Prestant, Flûte de 4 au Grand Orgue. 8 et 16 pieds à la pédale sans jeux d'anches.

Pédale.

p

p

p

Handwritten musical score for a piece titled "Requiem aeternam". The score is written on aged, yellowed paper with five systems of staves. The first four systems are for a choir, indicated by the label "CHŒUR." written above the staves. The fifth system is for solo voices, with the label "Villes unis." written above the staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "Re - qui - em æ - ter - nam" are written below the staves, corresponding to the vocal lines. The score is signed "C. B." at the bottom left.

-ter - nam do - na e - is do - na e - is Domi - ne,
 -ter - nam do - na e - is do - na e - is Domi - ne,
 -ter - nam do - na e - is do - na e - is Domi - ne requi-em a -
 -ter - nam do - na e - is do - na e - is Domi - ne requi-em a -

do - na e - is
 do - na e - is
 do - na e - is
 do - na e - is

do - na do - na Do - mi - ne do - na e - is
 do - na e - is Domi - ne do - na Do - mi - ne do - na e - is
 -ter - nam do - na e - is Do - mi - ne do - na e - is
 -ter - nam do - na e - is Do - mi - ne do - na e - is

do - na do - na e - is
 do - na do - na e - is
 do - na do - na e - is
 do - na do - na e - is
 do - na do - na e - is

Vla soli.
 pp
 pp

- is Do - mi - ne
 - is Do - mi - ne
 - is Do - mi - ne
 - is Do - mi - ne

Do - - mi - ne et lux per-pe - tu - a lu-ce - at e -
 Do - - mi - ne et lux per-pe - tu - a lu-ce - at e -
 Do - - mi - ne et lux per-pe - tu - a lu-ce - at e -
 Do - - mi - ne et lux per-pe - tu - a lu-ce - at e -

pp

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

cres
cres
cres
cres

Vl^{les} et C. B.
cres:

- at lu - ce - at e - is
- at lu - ce - at e - is
- at lu - ce - at e - is
- at lu - ce - at e - is
et lux per - pe - tu - a et lux per -
et lux per -
Col C. B.
f
f

et lux per - pe - tu - a
lu - ce - at
lu - ce - at
lu - ce - at e -
lu - ce - at e -
et lux per - pe - tu - a
lu - ce - at
lu - ce - at
lu - ce - at e -
lu - ce - at e -
Col C. B.
pp

et lux per - pe - tu - a lu - ce - at e - is Re - qui - em

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

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

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

- is Re - qui - em

- is Re - qui - em

- is Re - qui - em

- is Re - qui - em

les 8 pieds seulement.

V^{llo} et C. B.

Re - qui - em do - na e - is Do - mi -

- em Re - qui - em do - na e - is Do - mi -

- em Re - qui - em do - na e - is Do - mi -

- em Re - qui - em do - na e - is Do - mi -

Re - qui - em do - na do - na e - is Do - mi -

Re - qui - em do - na do - na e - is Do - mi -

Re - qui - em do - na do - na e - is Do - mi -

Re - qui - em do - na do - na e - is Do - mi -

V^{llo} et C. B.

The musical score is written for voice and piano. It features several staves for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "Re - qui - em do -". The score includes dynamic markings such as *cres.*, *f*, and *p*. The piano part includes chords and arpeggiated figures. The bottom left corner indicates the publisher: V^{les} et C. B.

[illegible]

Do - mi - ne Re - qui - em

Do - mi - ne Re - qui - em

Do - mi - ne Re - qui - em

Do - mi - ne Re - qui - em

do - na e - is Do - mi - ne Re - qui - em do - na e -

do - na e - is Do - mi - ne Re - qui - em do - na e -

do - na e - is Do - mi - ne Re - qui - em do - na e -

do - na e - is Do - mi - ne Re - qui - em do - na e -

Vieux et C. B.

do - na e - is Do-mi - ne

do - na e - is Do-mi - ne

do - na e - is Do-mi - ne

do - na e - is Do - mi - ne

- is Do - mi - ne

- is Do - mi - ne

- is Do - mi - ne

- is Do - mi - ne

- is Do - mi - ne

Vlleo et C. B.

KYRIE.

9

Allegro non troppo.

CHŒUR.

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

Orgue.

Les 8 pieds, le Prestant, la Flûte de 4, la Doublette au Grand Orgue et au Positif.
Les Claviers accouplés.

Violoncelles.

Col C. B.

C. Basse.

mf

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

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

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

The first system of the musical score consists of eight staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The bottom four staves are piano accompaniment: Treble and Bass Clef staves, and two lower staves with repeat signs. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are "son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son".

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

The second system of the musical score consists of eight staves, similar to the first system. The lyrics are "- son 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 Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son". The piano part includes a *cresc.* marking at the beginning of the system.

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

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

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

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

f

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

- i - son e - le - i - son

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

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

First system of a musical score for a choral piece. It features ten staves: four vocal staves (Soprano, Alto, Tenor, Bass) and six piano accompaniment staves (Grand Staff with Treble and Bass clefs, and four individual Bass clef staves). The key signature is B-flat major (two flats). The lyrics are: Ky - ri - e e - - e - le - i - son e - le - i - son. The piano part includes a continuous eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

Second system of the musical score. It continues the ten-staff format. The lyrics are: - le - i - son Ky - ri - e e - le - i - son e - le - i - son Ky - ri - e e - le - i - son e - le - i - son. The musical notation and piano accompaniment continue from the first system, maintaining the same key signature and rhythmic patterns.

[illegible]

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

First system of the musical score. It includes vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the right and left hands. The lyrics are: e - le - i - son Ky - ri - e. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. A marking "Sans Pédale." is present in the left hand of the piano part.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: - le - i - son e - le - i - son Ky - ri - e. The piano part continues with the same eighth-note accompaniment and bass line.

First system of a musical score. It features a vocal ensemble with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment with three staves (Right Hand, Left Hand, and Pedal). The vocal parts sing the lyrics: "le - i - son" and "Ky - ri - e e - le - i - son". The piano accompaniment includes a "Pédale." marking. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Second system of the musical score. The vocal parts continue with the lyrics: "le - i - son Ky - ri - e e - le - i - son e -" and "Ky - ri - e e - le - i - son Ky - ri - e". The piano accompaniment continues with the same three-staff structure. A marking "Col 1.^{re} Vlle" is present in the lower left. The key signature and time signature remain the same as in the first system.

[illegible]

First system of musical notation, measures 1-8. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have lyrics: "e - le - i - son e - le - i - son e - le - i -". The piano accompaniment features a melody in the right hand and chords in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte).

Second system of musical notation, measures 9-16. The vocal parts continue with the lyrics: "-son e - le - i - son e - le - i - son e - le - i - son." The piano accompaniment continues with the same melodic and harmonic patterns. Dynamics include *f* (forte) and *ff* (fortissimo). The system concludes with a double bar line.

PROSE.

Allegro con moto.

Allegro con moto.

CHŒUR.

Di - es i - ræ

Di - es i - ræ

Di - es i - ræ

Di - es i - ræ

Trompette à Pistons
en si b.

Trompette à Pistons
en sol.

Cors à Pistons
en si b haut.

Cors à Pistons
en sol.

Cors à Pistons
en mi b.

Trombones.

Tuba ou Saxhorn
Basse en si b.

Bombardon ou
Saxhorn C: Basse.

Timballes en
RÉ SOL.

Grosse Caïsse.

Orgue.
*Les 8 pieds, le Prestant, et la Flûte de 4
au G^d Orgue et au Positif.*
G^d Orgue.

Violoncelles
col C: B:

C. Basse.

(NOTA.) Les parties de Cors, de Trombones, Saxhorn Contre Basse doivent être doublées mais, les exécutants doivent rendre les pianos avec beaucoup de soin. Les Cors à pistons sont indispensables pour l'exécution de quelques morceaux de cette Messe.

C. M. 6001.

Di - es il - la sol - vet se - clum in fa - vil - la

Di - es il - la sol - vet se - clum in fa - vil - la

Di - es il - la sol - vet se - clum in fa - vil - la

Di - es il - la sol - vet se - clum in fa - vil - la

tr tr tr tr tr tr tr tr tr tr

C. M. 6001.

Di-es i-rae di-es il-la sol-vet se-clum in fa-vil-la Tes-te

Di-es i-rae di-es il-la sol-vet se-clum in fa-vil-la Tes-te

Di-es i-rae di-es il-la sol-vet se-clum in fa-vil-la Tes-te

Di-es i-rae di-es il-la sol-vet se-clum in fa-vil-la Tes-te

tr tr tr tr tr tr tr tr tr tr

C. M. 6001.

[illegible]

[illegible]

Tu-ba mirum spargens sonum per se-pul-cra re-gi-o-nem co-get om-nes an-te
 Tu-ba mirum spargens sonum per se-pul-cra re-gi-o-nem co-get om-nes an-te
 Tu-ba mirum spargens sonum per se-pul-cra re-gi-o-nem co-get om-nes an-te
 Tu-ba mirum spargens sonum per se-pul-cra re-gi-o-nem co-get om-nes an-te

Positif avec les jeux de fonds. 6d Orgue.

ff

Thronum co-get omnes an-te Thronum Tu - ba mi - rum spar - gens so - num co - get om - nes

Thronum co-get omnes an-te Thronum Tu - ba mi - rum spar - gens so - num co - get om - nes

Thronum co-get omnes an-te Thronum Tu - ba mi - rum spar - gens so - num co - get om - nes

Thronum co-get omnes an-te Thronum Tu - ba mi - rum spar - gens so - num co - get om - nes

Positif.

G^d Orgue avec les fonds seuls.

pizz.

f *p* *f* *p*

-pul-cra re-gi-o - - - - - num co-get om-nes an-te Thro -

-pul-cra re-gi-o - - - - - num co-get om-nes an-te Thro -

-pul-cra re-gi-o - - - - - num co-get om-nes an-te Thro -

-pul-cra re-gi-o - - - - - num co-get om-nes an-te Thro -

pp *pp*

arco.

C. M. 6001.

This image shows a page from a musical score, likely for a symphony. The score is written in a historical style, featuring a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' (pianissimo), 'fz' (forzando), and 'p' (piano). The score is organized into multiple staves, with some staves containing lyrics (e.g., 'num'). The page is numbered '6001' at the bottom. The notation is dense and detailed, typical of a full orchestral score.

MORS STUPEBIT.

Andante.

CHOEUR.

Cors en si^b haut.1^{er} et 2^e Cors
en mi^b.3^e et 4^e Cors
en mi^b.

Trombones.

Basse Tuba ou
Saxhorn en si^b.Bombardon ou
Saxhorn C. Basse.

Orgue.

Violoncelles.

Contre Basse.

détachez à demi voix et articulez bien les paroles.

Mors stu-pebit et na-tu-ra cum re-surget ere-a-tu-ra Ju-di-

Cors. *pp*

Tromb: *pp*

pp

Mors stu-pebit et na tu-ra cum re-surget ere-a-tu-ra Ju-di-

canti respon-su-ra Ju-di-can-ti res-pon - sura mors stupebit et natura cum resurget

Cors.

Tromb:

Li-ber scrip-tus pro-fe-re-tur in quo to-tum con-ti-

-canti res-pon-sura Ju-di-can-ti res-pon-su-ra Li-ber scrip-tus pro-fe-re-tur

cre-a-tura Ju-di-can-ti res-pon-su-ra Li-ber scrip-tus pro-fe-re-tur

Basse Tuba.

Bombardon.

Flûtes de 8 et de 4 au 6^d Orgue et au positif les claviers réunis.

Legato.

pédale de Flûte de 8.

p

p

C. M. 6091.

Ju-dex er-go cum se de-bit quidquid
 - ne-tur un-de mundus Ju-di-ce-tur un-de mundus Ju-di-ce-tur Judex er-go
 in quo-to-tum con-tine-tur un-de mun-dus Ju-di-ce-tur Judex er-go
 in quo-to-tum con-tine-tur un-de mun-dus Ju-di-ce-tur Judex er-go Judex er-go

pp
pp

sans pedale.
 pedale.

la - tet ap - pa - re - bit nil i - nul - tum re - ma - ne - bit nil i - nul - tum re - ma -
cum sede - bit quidquid la - tet ap - pa - re - bit nil i - nul - tum re - ma -
cum sede - bit quidquid la - tet ap - pa - re - bit nil i - nul - tum re - ma -
cum sede - bit quidquid la - tet ap - pa - re - bit nil i - nul - tum re - ma -
cum sede - bit quidquid la - tet ap - pa - re - bit nil i - nul - tum re - ma -

cres:

- ne - bit quid sum mi - ser tunc die - tu - rus? quem pa - tro - num ro -

- ne - bit quid sum mi - ser tunc die - tu - rus? quem pa - tro - num ro -

- ne - bit quid sum mi - ser tunc die - tu - rus?

- ne - bit quid sum mi - ser tunc die - tu - rus?

pp cres p

pp cres p

pp cres p

pp cres p

fz

Pedale.

pizz:

pizz:

- ga - turus quem pa - tro - num ro - ga - turus quid sum mi - ser
 - ga - turus quem pa - tro - num ro - ga - turus quid sum mi - ser
 quem pa - tro - num ro - ga - turus quid sum mi - ser
 quem pa - tro - num ro - ga - turus quid sum mi - ser

Musical score for "Gaudeamus Ipsi" by Haydn. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The lyrics are: "Gaudeamus Ipsi, quia sumus pauperes, et nihil habemus, quod timeamus, nisi nosmetipsos. Gaudeamus Ipsi, quia sumus pauperes, et nihil habemus, quod timeamus, nisi nosmetipsos." The score is in G major and 3/4 time.

pparco.

tunc dic-tu-rus quem pa-tro-num ro-ga-tu-
 tunc dic-tu-rus quem pa-tro-num ro-ga-tu-
 tunc dic-tu-rus quem pa-tro-num ro-ga-tu-
 tunc dic-tu-rus quem pa-tro-num ro-ga-tu-
 tunc dic-tu-rus quem pa-tro-num ro-ga-tu-
 tunc dic-tu-rus quem pa-tro-num ro-ga-tu-

V. et C.B.
 C. M. 2005

V. et C.B.

C. M. 6001.

crs.

-tus cum vix jus - tus sit se - cu - rus cum vix jus - tus sit se - cu - rus

-tus cum vix jus - tus sit se - cu - rus cum vix jus - tus sit se - cu - rus

-tus cum vix jus - tus sit se - cu - rus cum vix jus - tus sit se - cu - rus

-tus cum vix jus - tus sit se - cu - rus cum vix jus - tus sit se - cu - rus

Pedale *sans Pedale.* *Pedale.* *sans Pedale.*

ff *pp* *ff* *pp*

REX TREMENDÆ MAJESTATIS

37

CHŒUR.

Rex tremendæ majes- ta- tis Rex tremendæ majes- ta- tis qui sal-

Rex tremendæ majes- ta- tis Rex tremendæ majes- ta- tis qui sal-

Rex tremendæ majes- ta- tis Rex tremendæ majes- ta- tis

Rex tremendæ majes- ta- tis Rex tremendæ majes- ta- tis

Trompettes en ut.

Trompettes en mi b.

1^{re} et 2^e Cors en ut.

3^e et 4^e Cors en ut.

Cors en mi b.

Trombones.

Basse Tuba ou Saxhorn en si b.

Bombardon ou Saxhorn C. Basse.

Timbales en ut sol.

Orgue.

Trompettes, Clairon, et Cornet avec les 16, 8, 4 et 2 pieds, Bombarde à la Pédale.

Pédale.

G. B.

Violoncelles.

Contre Basse.

ff

-vandos salvos gratis sal - va me sal - va me fons pi-e - ta - tis fons pi-e -
 -vandos salvos gratis sal - va me sal - va me fons pi-e - ta - tis fons pi-e -
 qui salvan-dos salvos gra-tis sal - va me sal - va me fons pi-e - ta - tis fons pi-e -
 qui salvan-dos salvos gra-tis sal - va me sal - va me fons pi-e - ta - tis fons pi-e -

Jeux de fonds de 8 et 4 pieds.

sans pédale.

Allegretto.



- ta-tis

- ta-tis

- ta-tis

- ta-tis

Re - cor - da - re Je - su pi - e re - cor -

Re - cor - da - re Je - su pi - e re - cor -

Re - cor - da - re Je - su pi - e re - cor -

Re - cor - da - re Je - su pi - e re - cor -



- da - re Je - su pi - e quod sum cau - sa tu - æ vi - æ ne me per - das il - la

- da - re Je - su pi - e quod sum cau - sa tu - æ vi - æ ne me per - das il - la

- da - re Je - su pi - e quod sum cau - sa tu - æ vi - æ ne me per - das il - la

- da - re Je - su pi - e quod sum cau - sa tu - æ vi - æ ne me per - das il - la

[illegible]

musical score for a choir and piano. The lyrics are in Latin: *jus - te ju - dex ul - ti - o - nis Do - num fac re - ni - se - o - nis*. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a grand staff (treble and bass clef) and several single staves, including a double bass line. The music is in B-flat major and 4/4 time.

an - te di - em ra - ti - o - nis do - num fac - re - mis - si - o - nis an - te di - em

an - te di - em ra - ti - o - nis do - num fac - re - mis - si - o - nis an - te di - em

an - te di - em ra - ti - o - nis do - num fac - re - mis - si - o - nis an - te di - em

an - te di - em ra - ti - o - nis do - num fac - re - mis - si - o - nis an - te di - em

C. B.

ra-ti-onis an-te di-em ra-ti-onis an-te di-em ra-ti-onis.

ra-ti-onis an-te di-em ra-ti-onis an-te di-em ra-ti-onis.

ra-ti-onis an-te di-em ra-ti-onis an-te di-em ra-ti-onis.

ra-ti-onis an-te di-em ra-ti-onis an-te di-em ra-ti-onis.

45

C. M. 6001.

First system of musical notation, measures 1-5. The score includes staves for various instruments. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff is labeled "Basse Tuba." and has a bass clef and a key signature of one flat. The sixth staff is labeled "Bombardon." and has a bass clef and a key signature of one flat. The seventh staff is labeled "Timballes." and has a bass clef and a key signature of one flat. The eighth staff is labeled "tr" and has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 1-5. The first staff (treble clef, one flat) contains a melodic line. The second staff (treble clef, one flat) contains a melodic line. The third staff (treble clef, one flat) contains a melodic line. The fourth staff (bass clef, one flat) contains a melodic line. The fifth staff (Basse Tuba, bass clef, one flat) contains a melodic line. The sixth staff (Bombardon, bass clef, one flat) contains a melodic line. The seventh staff (Timballes, bass clef, one flat) contains a melodic line. The eighth staff (tr, bass clef, one flat) contains a melodic line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 1-5. The first staff (treble clef, one flat) contains a melodic line. The second staff (treble clef, one flat) contains a melodic line. The third staff (treble clef, one flat) contains a melodic line. The fourth staff (bass clef, one flat) contains a melodic line. The fifth staff (Basse Tuba, bass clef, one flat) contains a melodic line. The sixth staff (Bombardon, bass clef, one flat) contains a melodic line. The seventh staff (Timballes, bass clef, one flat) contains a melodic line. The eighth staff (tr, bass clef, one flat) contains a melodic line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation, measures 6-10. The score includes staves for various instruments. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff is labeled "Basse Tuba." and has a bass clef and a key signature of one flat. The sixth staff is labeled "Bombardon." and has a bass clef and a key signature of one flat. The seventh staff is labeled "Timballes." and has a bass clef and a key signature of one flat. The eighth staff is labeled "tr" and has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 6-10. The first staff (treble clef, one flat) contains a melodic line. The second staff (treble clef, one flat) contains a melodic line. The third staff (treble clef, one flat) contains a melodic line. The fourth staff (bass clef, one flat) contains a melodic line. The fifth staff (Basse Tuba, bass clef, one flat) contains a melodic line. The sixth staff (Bombardon, bass clef, one flat) contains a melodic line. The seventh staff (Timballes, bass clef, one flat) contains a melodic line. The eighth staff (tr, bass clef, one flat) contains a melodic line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 6-10. The first staff (treble clef, one flat) contains a melodic line. The second staff (treble clef, one flat) contains a melodic line. The third staff (treble clef, one flat) contains a melodic line. The fourth staff (bass clef, one flat) contains a melodic line. The fifth staff (Basse Tuba, bass clef, one flat) contains a melodic line. The sixth staff (Bombardon, bass clef, one flat) contains a melodic line. The seventh staff (Timballes, bass clef, one flat) contains a melodic line. The eighth staff (tr, bass clef, one flat) contains a melodic line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

In - ge - mis - co tan - quam re - us cul - pa ru - bet vul - tus
 In - ge - mis - co tan - quam re - us cul - pa ru - bet vul - tus
 In - ge - mis - co tan - quam re - us cul - pa ru - bet vul - tus

Les 8 pieds seuls au Grand Orgue.

1^{re} Violoncelle. *pp*

2^e Violoncelle. *pp*

me - us in - ge - mis - co tan - quam re - us cul - pa re - but vul - tus me -
 me - us in - ge - mis - co tan - quam re - us cul - pa re - but vul - tus me -
 me - us in - ge - mis - co tan - quam re - us cul - pa re - but vul - tus me -

Col 1^{re}.

10

- can-ti parce De-us qui Ma-riam ab-sol-visti et la-tro-nem exau-

- can-ti parce De-us qui Ma-riam ab-sol-visti et la-tro-nem exau-

- canti parce De-us qui Ma-riam ab-sol-visti et la-tro-nem exau-

qui Ma-ri-am ab-sol-vis-ti et la-tro-nem exau-

qui Ma-ri-am ab-sol-vis-ti et la-tro-ne exau-

qui Ma-ri-am ab-sol-vis-ti et la-tro-ne exau-

qui Ma-ri-am ab-sol-vis-ti et la-tro-ne exau-

p

mp

pp

Vll^o

C. B.

[illegible]

- gne Pre - ces me - æ non sunt di - gnæ sed tu bo - nus fac beni - gne ne peren - ni cremer i -

- gne Pre - ces me - æ non sunt di - gnæ sed tu bo - nus fac beni - gne ne peren - ni cremer i -

- gne Pre - ces me - æ non sunt di - gnæ sed tu bo - nus fac beni - gne ne peren - ni cremer i -

- gnæ sed tu bo - - nus fac be - - ni - gne ne pe - ren - ni cremer i -

- gnæ sed tu bo - - nus fac be - - ni - gne ne pe - ren - ni cremer i -

- gnæ sed tu bo - - nus fac be - - ni - gne ne pe - ren - ni cremer i -

- gnæ sed tu bo - - nus fac be - - ni - gne ne pe - ren - ni cremer i -

pp

pp

pp

pp

pp tr

tr

pp

pp

Vll^{es} et C. B.

pp

pp

Allegro ritenuto.

[illegible]

lo - cum praes - ta et ab ho - dis me - se - ques - tra sta - tu - ens - in par - te dex - tra

lo - cum praes - ta et ab ho - dis me - se - ques - tra sta - tu - ens - in par - te dex - tra

lo - cum praes - ta et ab ho - dis me - se - ques - tra sta - tu - ens - in par - te dex - tra

lo - cum praes - ta et ab ho - dis me - se - ques - tra sta - tu - ens - in par - te dex - tra

f Con - fu ta - tis ma - le die - tis con - fu ta - tis ma - le - die - tis

f Con - fu ta - tis ma - le die - tis con - fu ta - tis ma - le - die - tis

f Con - fu ta - tis ma - le die - tis con - fu ta - tis ma - le - die - tis

f Con - fu ta - tis ma - le die - tis con - fu ta - tis ma - le - die - tis

Cors en Mi.

Cors en Ut.

Tromb.

Basse Tuba.

Bombardon.

Vlles et C: B:

ff

flam - mis a - cri - bus ad - die - tis flam - mis a - cri - bus a - cri - bus ad die - dim.

flam - mis a - cri - bus ad - die - tis flam - mis a - cri - bus a - cri - bus ad die - dim.

flam - mis a - cri - bus ad - die - tis flam - mis a - cri - bus a - cri - bus ad die - dim.

flam - mis a - cri - bus ad - die - tis flam - mis a - cri - bus a - cri - bus ad die - dim.

Tromb.

Tabla.

Bombardon.

Vlles et C.B.

pp - tis Vo - ca me cum be - ne - dic - tis vo - ca me cum be - ne - dic - tis

pp - tis Vo - ca me cum be - ne - dic - tis vo - ca me cum be - ne - dic - tis

pp - tis Vo - ca me cum be - ne - dic - tis vo - ca me cum be - ne - dic - tis

pp - tis Vo - ca me cum be - ne - dic - tis vo - ca me cum be - ne - dic - tis

Orgue.

Vlles

pp

Vo-ca me - cum be - ne - die - tis

Vo-ca me cum be - - ne - die - - tis

Vo-ca me - cum be - - ne - die - - tis

Voca me cum be - - ne - die - tis cum be - ne - die - tis Vo-ca

Cors en Mi.

Cors en Ut.

pp Cors en Mi b.

pp

pp

Violoncelles.

pp

Vo-ca me cum be - ne - dic - tis vo-ca me

Vo-ca me cum be - ne - dic - tis vo-ca me

Vo-ca me cum be - ne - dic - tis vo-ca me

me cum be - ne - dic - tis cum be - ne - dic - tis vo-ca me

ppp

pp

pp

pp

pp

pizz:

pizz:

pizz:

vo-ca me vo-ca me cum be-ne-die-tis.

vo-ca me vo-ca me cum be-ne-die-tis.

vo-ca me vo-ca me cum be-ne-die-tis.

vo-ca me vo-ca me cum be-ne-die-tis.

Changez en Sib haut.

C.M. 6001.

ORO SUPPLEX.

59

SOPRANO SOLO.

CONTRALTO SOLO.

TENORE SOLO.

BASSE SOLO.

CHOEUR.

Trompettes en Sol.

Cors en Si b haut.

Cors en Ut.

Cors en Mib.

Trombones.

Basse Tuba
ou Sax horn basse.

Bombardon ou
Sax horn C^{te} Basse

Timballes en Ré Sol.

Grosse Caisse.

Orgne.

Violoncelle.

Contre-Basse.

The musical score is written for a large ensemble. It includes staves for Soprano, Contralto, Tenore, and Basse soloists, a four-part choir, and a variety of instruments: Trompettes en Sol, Cors en Si b haut, Cors en Ut, Cors en Mib, Trombones, Basse Tuba or Sax horn basse, Bombardon or Sax horn C^{te} Basse, Timballes en Ré Sol, Grosse Caisse, Orgne, Violoncelle, and Contre-Basse. The vocal parts have lyrics in French: "O-ro supplex et ac-cli-mis o-ro sup-plex o-". The instrumental parts include a piano introduction for the organ and a section for the timbales labeled "Jeux de fonds de 8 pieds." The score is in common time (C) and the key signature has one flat (Bb).

oro sup-plex et ac-clin-is cor con-tri-tum qua-si ci-nis

o-ro sup-plex et ac-clin-is cor con-tri-tum qua-si ci-nis

o-ro sup-plex et ac-clin-is cor con-tri-tum qua-si ci-nis

o-ro sup-plex et ac-clin-is cor con-tri-tum qua-si ci-nis ge-re cu-ram-me-i fi-nis cor con-

pp

pp

pp

pp

pp

pp

Pizz:

Pizz:

Pedale. *sans pédale.*

Pizz:

ge - re cu - ramme - i fi - nis cor con - tri - tum cor con - tri -

ge - re cu - ramme - i fi - nis cor con - tri - tum cor con - tri -

ge - re cu - ramme - i fi - nis cor con - tri - tum cor con - tri -

- tri - tum qua - si ei - us ge - re cu - ramme - i fi - nis o - ro supplex et ac - eli - nis cor con - tri - tum qua - si

Cres.

Lacrymosa di-es il-la
 Lacrymosa di-es il-la
 Lacrymosa di-es il-la Lacrymo-sa dies il-la lacrymo-sa dies il-
 Lacrymosa di-es il-la
 -mo-sa di-es il-la
 -mo-sa di-es il-la
 -mo-sa di-es il-la
 -mo-sa di-es il-la
 Cors en Sib.
 Cors en Ut.
 Cors en Mi b.
 Basse Tuba.
 Bombardon.
 Orgue.
 pp
 p
 pp
 pp
 pp
 pp Arco.

Score for a choral and instrumental piece, page 64. The score includes vocal parts with lyrics and instrumental parts for Basse Tuba and Bombardon.

Vocal parts (Soprano, Alto, Tenor, Bass):

Lacrymo-sadies il - la Lacry-

-la

Quaresurget ex favil - la Judi-can - dus homo re-us

Instrumental parts:

Basse Tuba.

Bombardon.

[illegible]

[illegible]

[illegible]

This musical score is for a choral and piano arrangement. It features a choir with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Latin, specifically the 'Requiem' text. The score is written in a key with one flat (B-flat) and a common time signature (C). The piano part includes a variety of textures, from sustained chords to rapid sixteenth-note passages. The choir parts are written in a style that suggests a grand, solemn performance.

na e-is re-qui-em
na e-is re-qui-em
na e-is re-qui-em
na e-is re-qui-em
re - - qui - em
re - - qui - em
re - - qui - em
re - - qui - em
pp
pp
ppp
ppp
ppp

[illegible]

OFFERTOIRE.

CHOEUR.

Trompette solo
à Cylindre en UT.

Cors à Pistons
en MI b.

Cors à Pistons
en UT.

Trombones.

Bombardon.

Timbales et sol.

Orgue.

Pédales.

Violoncelle.

Contre Basse.

A musical score for a choral and instrumental piece. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are "Do-mine Je-su Je-su chris-te". The score is divided into four measures. The first measure shows the vocal parts entering with the lyrics. The second measure continues the vocal parts. The third measure shows the piano accompaniment entering with a series of chords. The fourth measure shows the vocal parts and piano accompaniment continuing. The piano accompaniment features a prominent bass line with trills and a treble line with chords. The score is marked with dynamics: *p* (piano) for the vocal parts and *pp* (pianissimo) for the piano accompaniment. The score is numbered 6001.

p
Do-mine Je-su Je-su chris-te
p
Do-mine Je-su Je-su chris-te
p
Do-mine Je-su Je-su chris-te
p
Do-mine Je-su Je-su chris-te
pp
pp
pp
tr
tr
tr
tr

f *p* *f*

- o - Li-bera a-ni-mas om-ni-um fi-de-li-um Li-bera

- o - Li-bera a-ni-mas om-ni-um fi-de-li-um Li-bera

- o - Li-bera a-ni-mas om-ni-um fi-de-li-um Li-bera

- o - Li-bera a-ni-mas om-ni-um fi-de-li-um Li-bera

tr *tr* *tr*

C: B: *H* *H* *H* *H* *fz*

sfz *sfz* *sfz* *p* *fz*

C. M. 6001.

a-ni-mas fi-de-li-um de-func-to-rum

a-ni-mas fi-de-li-um de-func-to-rum

a-ni-mas fi-de-li-um de-func-to-rum et de

a-ni-mas fi-de-li-um de-func-to-rum ei de

p

p

pp

et de poe - nis in - fer - ni li - bera

et de poe - nis in - fer - ni li - bera.

poe - nis de poe - nis in - fer - ni li - bera de pro -

poe - nis de poe - nis in - fer - ni li - bera de pro -

pp

pp

pp

pp

Pédale.

de profun - de pro - fun - do la - - cu li - bera Li - be - ra

de profun - de pro - fun - do la - - cu li - bera Li - be - ra

- fun - do de pro - fun - do la - - cu li - bera Li - be - ra

- fun - do de pro - fun - do la - - cu li - bera Li - be - ra

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

[illegible]

- as Tarta-rus ne cadant in obs-cu - rum sed si - gni - fer

- as Tarta-rus ne cadant in obs-cu - rum sed si - gni - fer

- as Tarta-rus ne cadant in obs-cu - rum sed si - gni - fer

- as Tarta-rus ne cadant in obs-cu - rum sed si - gni - fer

pp

pp

pp

pp

pp

pp

Legato.

tr

tr

Sanctus Michael representet eas representet eas in lucem

Sanctus Michael representet eas representet eas in lucem

Sanctus Michael representet eas representet eas in lucem

Sanctus Michael representet eas representet eas in lucem

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having its own line of music. The piano accompaniment consists of a right-hand part and a left-hand part, both of which are written in a homophonic style. The score is in a key of B-flat major (two flats) and a 4/4 time signature. The lyrics are 'Sanctus Michael representet eas representet eas in lucem'.

cres.

sanctam in lu-cem sanc-tam repræsen-tet e-as in lu-cem

cres. *cres.* *cres.*

sanctam in lu-cem sanc-tam repræsen-tet e-as in lu-cem

sanctam in lu-cem sanc-tam repræsen-tet e-as in lu-cem

sanctam in lū-cem sanc-tam repræsen-tet e-as in lu-cem

Orgue.

f

sanctam sanctus sanctus Michaël repræ sen-tet repræ sen-tet e-

f *f* *f* *p*

sanctam sanctus sanctus Michaël repræ sen-tet repræ sen-tet e-

f *f* *f* *p*

sanctam sanctus sanctus Michaël repræ sen-tet repræ sen-tet e-

f *f* *f* *p*

sanctam sanctus sanctus Michaël repræ sen-tet repræ sen-tet e-

f *f* *f* *p*

Tromb: *pp*

Bombardon. *pp*

Timb: *pp*

Orgue.

Vll^{le} et C: B: *fz* *fz* *fz* *pp*

fz *fz* *fz* *pp*

G. M. 6001.

cres.

as in lu - - cem sanc - - - tam in lu - cem in

cres.

as in lu - - cem sanc - - - tam in lu - cem in

cres.

as in lu - - cem sanc - - - tam in lu - cem in

cres.

as in lu - - cem sanc - - - tam in lu - cem in

Cors.

Tromb.

Orgue.

Vll^e et C. B.

lu - cem in lu - - cem sanctam in lu - cem sanc - - - tam

lu - cem in lu - - cem sanctam in lu - cem sanc - - - tam

lu - cem in lu - - cem sanctam in lu - cem sanc - - - tam

lu - cem in lu - - cem sanctam in lu - cem sanc - - - tam

cres.

cres.

Vll^e et C. B.

C. M. 6001.

Allegro.

CHŒUR.

Quam o-lim A-bra-hæ pro-

Trompette solo
à Cylindre
en UT.

Quam o-lim A-bra-hæ pro-mis-si-ti — promis-si-ti et semini et

Cors à Pistons
en Mib.

Cors à Pistons
en UT.

Trombones.

Bombardon.

Timbales et sol.

Orgue.

Pédale.

Violoncelle.

Contre Basse.

C. M. 8663

Quam o-lim A-brahæ pro-mi-sis-ti - - - - - promi-sis-
-mi-sis-ti - - - - - promi-sis- ti-quam o-lim A-brahæ et semini et semini et se-mi-ni e -
semini et se-mi-ni e - jusquam o-lim A-brahæ et semini et semini se-mi-ni e -

quam o-lim A-brahæ pro mi-sis-ti promi-sis-ti et semini et semini et
-ti et semini et semini et se-mini e-jus et semini et semini et
-jus et semini et semini et se-mini e-jus et semini et semini et semini
-jus quam o-lim A-brahæ et se-mini e-jus et semini et semini et semini

se - mini e - jus et semini et semini se - mini e - jus et semini et semini

se - mini e - jus et semini et semini semini e - jus et semini et semini se - mini e -

semini e - jus et semini et semini e - jus Quam o - lim A-bra-

semini e - jus Quam o - lim A-brahæ pro-mi-sis-ti pro-mi-sis-

C. M. 6001

Quam o - lim A - brahæ pro - mi - si - ti pro - mi - sis - ti quam o - lim
jus quam o - lim A - - bra - hæ pro - mi - sis - ti quam o - lim A - brahæ pro - mi - sis -
- hæ pro - mi - - sis - ti pro - mi - - sis - ti et se - mi - ni
- ti et se - mi - ni e - jus et se - mi - ni e - jus quam o - lim A - brahæ pro -

C.M. 6601

A-brahæ et semini et semini e-jus quam o-lim A-brahæ promi-sis-
- ti et semini et semini e - jusquamo-lim o-lim A-brahæ quam
et semini et semini et semini e-jus quam o-lim quam o-lim
mi-sis ti et semini et semini e - jus quam o-lim o-lim A-brahæ

This musical score is for a choral and instrumental piece, likely a Mass or a similar liturgical work. It features a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef) and a separate bass line. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Latin, and the music is in a traditional, somewhat austere style. The vocal parts enter with a simple melody, while the piano accompaniment provides a steady harmonic and rhythmic foundation. The score is divided into measures by vertical bar lines, and the lyrics are written below the corresponding vocal staves.

-ti et semini et semini et semini et se-mi-ni e - jus et

o-lim A-bra-hæ promi-sis-ti et semini et semini e - jus et semini et

o-lim A-bra-hæ promi-sis-ti et semini et semini et semini et semini e - jus et semini

-hæ pro-mi-sis-ti et semini et semini et semini et semini e - jus et semini

C. M. 6001

semini et semi-ni e - jus quam o - lim A - bra-hæ o - lim et semi-ni
semini et semi-ni e - jus pro - mi - sis - ti pro-mi - sis - ti et semi-ni
et semi-ni et semini quam o - lim A - bra-hæ o - lim A - bra-hæ et
et semi-ni et semini e - jus quam o - lim o - lim A - bra-hæ et

C. M. 6001.

et semini et semini semini e - jus quam o - lim A - bra -

et semini et semini semini e - jusquam o - lim A - brae pro - mi - sis - ti promi - sis -

semini et semini et se - mi - ni e - jus

semini et semini et se - mi - ni e - jusquam o - lim A - brae pro - mi - sis - ti pro - mi - sis -

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Latin, starting with 'et semini et semini semini e - jus quam o - lim A - bra -'. The piano accompaniment consists of a right hand and a left hand, both playing a steady rhythm of eighth notes.

- hae quam o - lim A - bra - hae pro - mi - sis - ti quam - promi - sis - ti o - lim
 - ti o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni e - jus quam o - lim A - bra -
 quam o - lim A - bra - hae pro - mi - sis - ti promi - sis - ti quam o - lim A - bra - hae pro - mi - sis -
 - ti quam o - lim A - bra - hae pro - mi - sis

A - bra - hae pro - mi - sis - ti pro - mi - sis - ti et se - mi - ni e - jus et se - mi - ni e -
 - hae quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni e - jus et se - mi - ni e -
 - ti pro - mi - sis - ti et se - mi - ni e - jus et se - mi - ni e -
 - ti quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni e - jus et se - mi - ni e -

ff

-jus et se-mi-ni e-jus quam o-lim A-bra-hæ et semini

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

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

-jus et se-mi-ni e-jus et semini et semini e-jus quam o-lim A-bra-hæ

et semi-ni e-jus pro-mi-sis-ti pro-mi-sis-ti quam o-lim
- mi-sis-ti quam o-lim Abra-hae pro-mi-sis-ti et semi-ni
o-lim A-bra-hae et se-mi-ni e-jus quam o-lim Abra-hae quam o-lim A-bra-
- hae pro-mi-sis-ti pro-mi-sis-ti pro-mi-sis-ti et semi-ni et

A-bra-hæ quam o-lim A-bra-hæ pro-mi-sis-ti pro-mi-sis-ti pro-mi-sis-ti et se-mi-ni e-
et semini et semini A-bra-hæ pro-mi-sis-ti pro-mi-sis-ti pro-mi-sis-ti et se-mi-ni e-
-hæ quam o-lim A-bra-hæ o-lim pro-mi-sis-ti pro-mi-sis-ti pro-mi-sis-ti et se-mi-ni e-
semini et semini e-jus o-lim pro-mi-sis-ti pro-mi-sis-ti pro-mi-sis-ti et se-mi-ni e-

tr
o

C. M. 6001.

- jus et se - mi - ni e - jus pro - mi - sis - ti pro - mi - sis - ti et semi - ni quam

- jus et se - mi - ni e - jus pro - mi - sis - ti pro - mi - sis - ti quam o - lim A - bra -

- jus et se - mi - ni e - jus pro - mi - sis - ti pro - mi - sis - ti et semi - ni

- jus et se - mi - ni e - jus pro - mi - sis - ti pro - mi - sis - ti quam o - lim A - bra - hae pro -

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o - lim A - bra - hae pro - mi - sisti et se - mi - ni se - mi - ni e - jus.

- hae pro - mi - sisti pro - mi - sisti et se - mi - ni se - mi - ni e - jus.

quam o - lim A - bra - hae pro - mi - sisti et se - mi - ni e - jus.

- mi - sisti et semi - ni e - jus se - mi - ni se - mi - ni e - jus.

suivez pour l'Hosie.

HOSTIAS.

99

Moderato. (69=♩)

CHOEUR.

1^{re} et 2^e Cors en UT.

3^e Cor en UT.

Orgue.

Violoncelle.

C. Basse.

pp

dolce.

Bourdon de 8 seul.

Hosti-as et pre-cis

Hosti-as et pre-cis

Hosti-as et pre-cis

Hosti-as et pre-cis

Hosti-as et pre-cis

ti - bi Do-mi-ne ti - bi Do-mine lau-dis of-fe-rimus tu sus-ci-pe pro a-nima -

ti - bi Do-mi-ne ti - bi Do-mine lau-dis of-fe-rimus tu sus-ci-pe pro a-nima -

ti - bi Do-mi-ne ti - bi Do-mine lau-dis of-fe-rimus tu sus-ci-pe pro a-nima -

ti - bi Do-mi-ne ti - bi Do-mine lau-dis of-fe-rimus tu sus-ci-pe pro a-nima -

-bus tu sus - ci - pe pro a - ni - mabus il - lis qua - rum hodi - e me - mo - ri - am qua - rum hodi -

-bus tu sus - ci - pe pro a - ni - mabus il - lis qua - rum hodi - e me - mo - ri - am qua - rum hodi -

-bus tu sus - ci - pe pro a - ni - mabus il - lis qua - rum hodi - e me - mo - ri - am qua - rum hodi -

-bus tu sus - ci - pe pro a - ni - mabus il - lis qua - rum hodi - e me - mo - ri - am qua - rum hodi -

- e me - mo - ri - am fa - ci - mus fac e - as Domi - ne Domi - ne de mor - te de morte tran - si -

- e me - mo - ri - am fa - ci - mus fac e - as Domi - ne Domi - ne de mor - te de morte tran - si -

- e me - mo - ri - am fa - ci - mus fac e - as Domi - ne Domi - ne de mor - te de morte tran - si -

- e me - mo - ri - am fa - ci - mus fac e - as Domi - ne Domi - ne de mor - te de morte tran - si -

Violoncelle.

C. B.

-re ad vi - - tam fac e-as Domi-ne Domi-ne de mor-te de morte tran-si -
 -re ad vi - - tam fac e-as Domi-ne Domi-ne de mor-te de morte tran-si -
 -re ad vi - - tam fac e-as Domi-ne Domi-ne de mor-te de morte tran-si -
 -re ad vi - - tam fac e-as Domi-ne Domi-ne de mor-te de morte tran-si -

Cors

-re ad vi - - tam.
 -re ad vi - - tam.
 -re ad vi - - tam.
 -re ad vi - - tam.

ppp
ppp
ppp
pizz.
pizz.

On reprend au Signe §
 Quam olim Abraham, usque
 la fin.

SANCTUS.

Allegro non troppo.

CHŒUR.

Sanc - tus Sanc - tus Sanc - tus Domi nus

Sanc - tus Sanc - tus Sanc - tus Domi nus

Sanc - tus Sanc - tus Sanc - tus Domi nus

Sanc - tus Sanc - tus Sanc - tus Domi nus

Trompettes
en si b.

Cors
en si b haut.

Cors
en mi b.

Cors
en si b bas.

Trombones.

Basse Tuba
ou Saxhorn Basse
en si b.

Bombardon
ou Saxhorn
C: Basse en ut.

Timballes
en si b FA.

Orgue.

f Les fonds et les Jeux d'anches Claviers réunis.

Pedale.

1^{re} Violoncelle.

2^e Violoncelle.

C: Basse.

Do - minus Do - minus De - us Sa - ba oth ple - ni sunt coe - li et

Do - minus Do - minus De - us Sa - ba oth ple - ni sunt coe -

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

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

C.M. 6001.

san - na ho san - na ho san - na in ex cel - sis ho san - na ho
san - na ho san - na ho san - na in ex cel - sis ho san - na ho
san - na ho san - na ho san - na in ex cel - sis ho san - na ho
san - na ho san - na ho san - na in ex cel - sis ho san - na ho

Ped:

C: B:

C. M. 6001.

This musical score is for a piece titled "Hosanna in excelsis". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are written in a four-part setting, with the lyrics "san - na in ex - cel - sis hosan - na hosan - na hosan -" repeated across the staves. The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line. The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The piano part includes a trill (tr) in the left hand in the first measure of the fifth system. The score is printed on a single page with a large margin at the bottom.

san - na in ex - cel - sis hosan - na hosan - na hosan -
san - na in ex - cel - sis hosan - na hosan - na hosan -
san - na in ex - cel - sis hosan - na hosan - na hosan -
san - na in ex - cel - sis hosan - na hosan - na hosan -

tr

- na in excel - sis
- na in excel - sis
- na in excel - sis
- na in excel - sis

C. M. 6001.

BENEDICTUS.

Andantino sostenuto.

TENORE SOLO.

Bugle ou
Saxhorn en si $\flat$.

1^{er} et 2^e Cors
en mi $\flat$.

3^e et 4^e Cors
en mi $\flat$.

Orgue. *Flûte de 8 et Bourdon de 8.*

Violoncelle.

C. Basse.

Re - ne - die - tus qui ve - nit in

nomi-ne Do-mi-ni — Be-ne-die-tus

pp *p*

pp *pp*

Pédale de Flûte de 8.

Vll^e et C:B:

pizz.

qui ve-nit in no-mi-ne in nomi-ne Do-mi-

cres. *cres.* *cres.* *cres.* *cres.* *cres.*

p *p*

Vll^e et C:B:

- ni — Be-nedic - tus qui ve - nit in nomi - ne Domi - ne — Be-nedic - tus

arco.

This system contains the first six measures of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a cello/bass line with an 'arco.' marking in the sixth measure. The key signature has two flats, and the time signature is 4/4.

Be-nedic-tus qui ve - nit in no - mine Do - mi - ni qui ve-nit

pizz.

This system contains the next six measures of the musical score. It continues the vocal line and piano accompaniment. The piano part includes a cello/bass line with a 'pizz.' marking in the sixth measure. The key signature has two flats, and the time signature is 4/4.

in nomine Domini be - nedic-tus qui ve - nit

pp

sf *p*

pp

8^a bassa.

arco.

pi:::

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

cres. *p* *cres.*

cres. *p* *cres.*

cres. *p* *cres.*

cres. *pi:::* *sf* *p*

sf *p*

-ne Do-mi-ni Be-nedictus qui ve-nit in no-mine Do-mi-

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

TENOR SOLO. *cres.*
 - ni in nomine in nomi-ne Domi ni
 CHŒUR.
 Trompettes.
 Bugle
 Saxhorn.
 Cors
 en si b haut.
 1^{re} et 2^e Cors
 en mi b.
 3^e et 4^e Cors
 en mi b.
 Trombones.
 Tuba.
 Bombardon.
 Timballes.
 Orgue.
 Violoncelles.
 C: Basse.
cres.
cres.
p
arco.

Allegro non troppo.

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

Châchez en Si b bas.

Grand Jeu.

Vll^{le} et C: B:

The musical score is written for a vocal ensemble and piano. It begins with a vocal entry in C major, 4/4 time, marked 'Allegro non troppo'. The vocal parts (Soprano, Alto, Tenor, Bass) sing 'Ho san - na ho san - na ho san - na in ex cel - sis ho'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A key change to B-flat major is indicated by the instruction 'Châchez en Si b bas.' The piano part continues with a similar rhythmic pattern. The score concludes with the instruction 'Grand Jeu.' and a final piano flourish. The bottom left corner indicates the instrument 'Vll^{le} et C: B:'.

- san - na ho san - na in ex - cel - sis hosan - na hosan - na hosan - -
- san - na ho san - na in ex - cel - sis hosan - na hosan - na hosan - -
- san - na ho san - na in ex - cel - sis hosan - na hosan - na hosan - -
- san - na ho san - na in ex - cel - sis hosan - na hosan - na hosan - -

C. M. 6001.

- na in excel - sis

- na in excel - sis

- na in excel - sis

- na in excel - sis

AGNUS DEI.

Adagio ma non troppo.

CHŒUR.

Ag-nus Ag-nus

Ag - nus De-i

Ag-nus Ag-nus

Ag - nus De-i

Ag-nus Ag-nus

Ag - nus De-i

Flûtes de 8 et de 4 au Grand Orgue. (Positif Bourdon et Salcional.)

G^d Orgue.

Orgue.

1^{re} Violoncelle.*pp*2^e Violoncelle.*pp*

Contre Basse.

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

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

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

pp do-na do-na e -*pp* do-na do-na e -*pp* do-na do-na e -*pp* do-na do-na e -

Positif.

G^d Orgue.

Villes unis.

pp

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

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

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

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

Ag-nus Ag-nus

Ag-nus Ag-nus

Ag-nus Ag-nus

Positif.

Ag-nus De-i qui tol-lis pec-ca-ta mun-di

Ag-nus De-i qui tol-lis pec-ca-ta mun-di

Ag-nus De-i qui tol-lis pec-ca-ta mun-di

Ag-nus De-i qui tol-lis pec-ca-ta mun-di

G.^d Orgue.

Do-na do-na e-is re-qui-em do-na do-na e-is re-qui-em Ag-nus

Do-na do-na e-is re-qui-em do-na do-na e-is re-qui-em Ag-nus

Do-na do-na e-is re-qui-em do-na do-na e-is re-qui-em Ag-nus

Do-na do-na e-is re-qui-em do-na do-na e-is re-qui-em Ag-nus

V. les unis.

pp *p* *> p* *pp*

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

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

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

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

> p *p* *> p* *p*

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

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

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

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

dim: assai.

dim: assai.

diminuez de plus en plus la voix.

ter-nam Re-qui-em re-qui-em Sem-pi-ter-nam.

sem-pi-ter-nam Re-qui-em re-qui-em Sem-pi-ter-nam.

sem-pi-ter-nam Re-qui-em re-qui-em Sem-pi-ter-nam.

sem-pi-ter-nam Re-qui-em re-qui-em Sem-pi-ter-nam.

Bourdon de 8^e seul.

COMMUNION.

Moderato quasi adagio.

TENOR SOLO.

CHŒUR.

Bugle ou
Saxhorn en B.1^{re} et 2^e Cors en mi b.3^e et 4^e Cors en mi b.5^e et 6^e Cors en mi b.1^{re} et 2^e Trombones.3^e Trombones.Violoncelle et
Contre Basse.

The musical score is written for a large ensemble. The Tenor Solo part begins with the lyrics "Lux æ - ter - nam". The Chorus enters with "Lux æ - ter - nam lu - ce - at e - is Do mi - ne". The instruments provide harmonic support, with the Violoncelle and Contre Basse playing a melodic line in the lower register. The score is divided into two systems, with the second system continuing the vocal and instrumental parts.

Lyrics for the first system:

TENOR SOLO: Lux æ - ter - nam

CHŒUR: Lux æ - ter - nam lu - ce - at e - is Do mi - ne

Lyrics for the second system:

lu - ce - at e - is Do mi - ne cum Sanc -

cum Sanc - tis tu - is in æ - ter - num

cum Sanc - tis tu - is in æ - ter - num

cum Sanc - tis tu - is in æ - ter - num

cum Sanc - tis tu - is in æ - ter - num

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

qui-a pi-us es Re-qui-em æ-ternam Do-na e-

Do-na e - is Do-mi- ne do - na e - is do - na e -

-is Do-mi- ne Do - na e - is Do - mi - ne

-is Do-mi- ne Do - na e - is Do - mi - ne

-is Do-mi- ne Do - na e - is Do - mi - ne

-is Do-mi- ne Do - na e - is Do - mi - ne

-is Do - mi- ne et lux perpe- tu- a lu-ce- at e - is cum

Do - mi- ne et lux perpe- tu- a lu-ce- at e - is cum

Do - mi- ne et lux perpe- tu- a lu-ce- at e - is cum

Do - mi- ne et lux perpe- tu- a lu-ce- at e - is cum

Do - mi- ne et lux perpe- tu- a lu-ce- at e - is cum

cum sanctis tu-is qui-a pi-us est qui-a pi-us est
 sanctis tu-is qui-a pi-us est qui-a pi-us est
 sanctis tu-is qui-a pi-us est qui-a pi-us est
 sanctis tu-is qui-a pi-us est qui-a pi-us est
 sanctis tu-is qui-a pi-us est qui-a pi-us est

Handwritten musical score for Bugle, 1^{re} et 2^e Cors., 3^e et 4^e Cors., 5^e et 6^e Cors., and Bass. The score is for a piece titled "Largo." and features various dynamic markings such as *p*, *pp*, and *ppp*. The notation includes staves with treble and bass clefs, and a large red stamp is visible at the bottom right.