

Le
Baptême
de
Clovis



A sa Sainteté
Notre Très Saint Père le Pape
Léon XIII

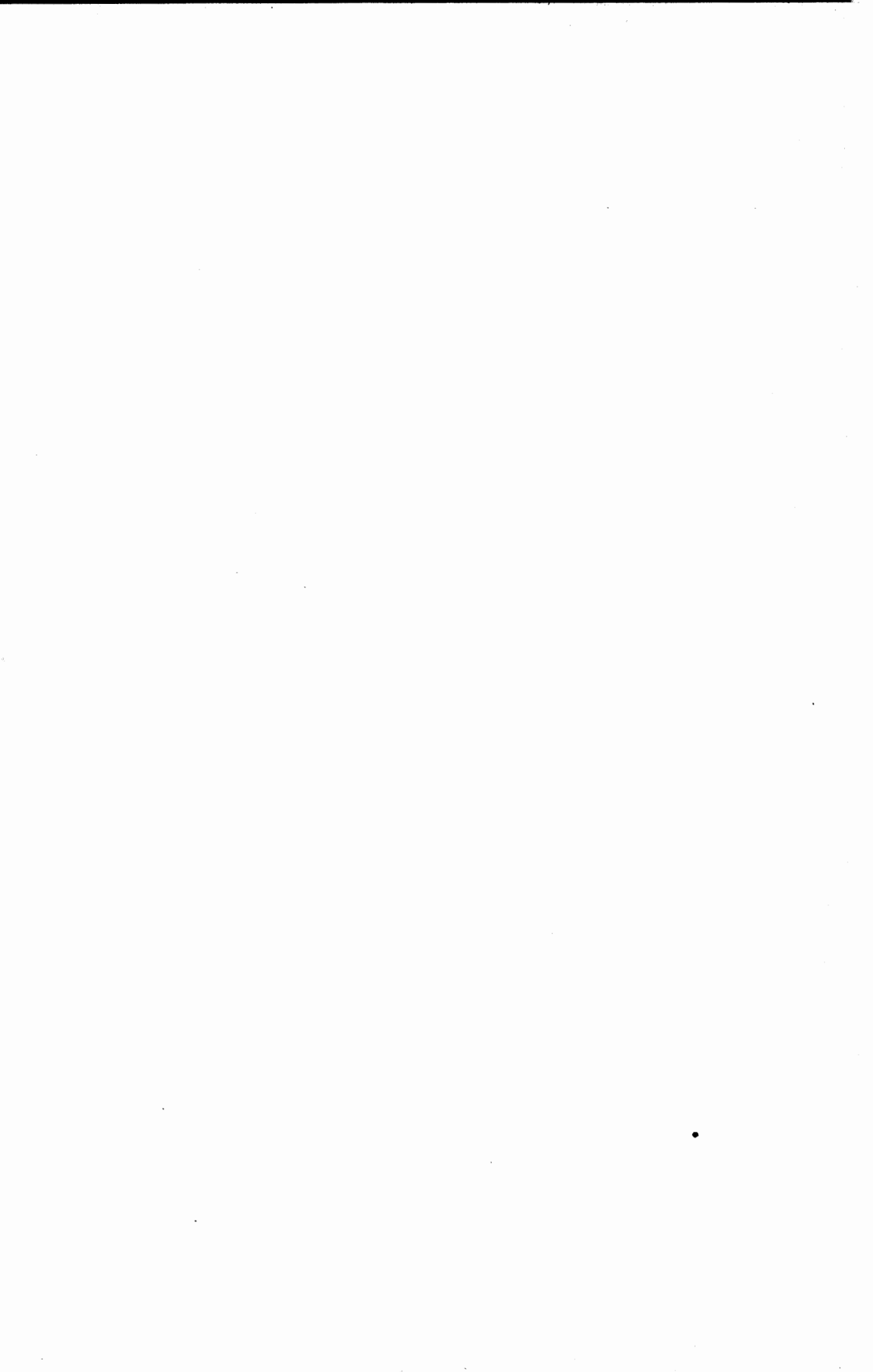


Le Baptême de Clovis

Ode de Léon XIII
à la France

Théodore Dubois

Chœur à quatre Voix - Baryton solo - Ténors solo
 Prix net : 6^f
 Parties de Chœurs séparées, chaque net : 1^f
 (Les Sopranos sont réunis , les Ténors et Basses également)



*Roma ter felix, caput o renatae
Stirpis humanae, tua pande regna :
Namque victrices tibi sponte lauros
FRANCIA defert.*

*Te colet matrem ; tua major esse
Gestiet natu : potiore vita
Crescet, ac summo benefida Petro
Clara feretur.*

II

L'ÉPOPÉE

*Ut mihi longum libet intueri
Agmen heroum ! Domitor ferocis
Fulget Astolfi, pius ille sacri
Juris amator,*

*Remque Romanam populantis ultor,
Bis per abruptas metuendus Alpes
Irruit, summoque Petro volentes
Asserit urbes.*

*Laetus admiror Solymis potitas
Vindices sancti tumuli phalanges :
Me Palaestinis renovata càmphis
Proelia tangunt.*

*O novum robur celebris puellae
Castra perrumpens inimica ! turpem
Galliae cladem repulit Ioanna
Numine freta.*

*O quot illustres animae nefanda
Monstra Calvinii domuere, gentem
Labe tam dira prohibere fortes
Sceptraque regni !*

*Quo feror? tempus redit auspicatum
Prisca quo virtus animis calescat.
Ecce, Remensis ciet atque adurget
Corda triumphus.*

*Gallicae gentes, jubaris vetusti
Ne quid obscuret radios, cavete;
Neve suffundat malesuadus error
Mentibus umbras.*

III

LE RÉVEIL

*Vos regat Christus, sibi quos revinxit :
Obsequi sectis pudeat probrosis ;
Occidat livor, sociasque in unum
Cogite vires.*

*Saecula bis septem calor actuosae
Perstitit vitae, renuens perire :
Currite ad Veslam (1) : novus aestuabit
Pectore fervor.*

*Dissitis floret magis usque terris
Gallicum nomen : populis vel ipsis
Adsit Eois, Fideique sanctae
Vota secundet.*

*Nil Fide Christi prius : hac adempta
Nil diu felix. Stetit unde priscae
Summa laus genti, manet inde jugis
Gloria Gallos.*

LEO XIII.

(1) Flumen alluens Remos, ubi rei christianae apud Francos dedicata sunt initia.



**En mémoire du très heureux événement
qui amena la nation des Francs, à la suite de son roi Clovis,
à se consacrer au Christ.**

ODE

I

LE BAPTÊME

Le Maître des nations, c'est Dieu. Soudain Il abat les puissantes, Il exalte les humbles ; Il tient dans sa main les événements, Il les gouverne au gré de sa justice.

On dit que Clovis, accablé par les armées teutonnes, voyant ses soldats éperdus devant le péril, s'est écrié les yeux levés au Ciel :

« O Dieu, toi que Clotilde dans ses prières appelle souvent Jésus, sois-moi propice ! Si tu m'accordes un prompt et puissant secours, je me donnerai à toi sans réserve ! »

L'effroi se dissipe aussitôt ; les âmes réconfortées reprennent une nouvelle ardeur ; le Franc se retrouve pour le combat : il s'élançe et disperse ses cruels ennemis.

Vainqueur, ton vœu est comblé. Va, Clovis, tu l'as promis, incline ta tête sous le joug du Christ ! A Reims t'attend le Pontife, le front ceint de la mitre.

Est-ce un rêve ? Les étendards entourent l'autel, le roi lui-même est purifié par l'eau sainte ; l'armée entière et le peuple sont baptisés dans l'onde sacrée !

O Rome trois fois heureuse ! Reine de l'humanité régénérée, étends ton empire ; car voici que la France vient d'elle-même déposer à tes pieds les lauriers de ses victoires.

Elle t'honorera comme une Mère ; elle sera fière d'être ta Fille première-née ; elle grandira par un principe de vie supérieur, et sa fidélité au Pontife suprême la portera à la gloire.

II

L'ÉPOPÉE

Que j'aime à contempler la longue série de ses héros !
Le vainqueur du farouche Astolphe brille au premier rang,
pieux champion du droit sacré,

Vengeur de Rome contre celui qui l'avait dévastée.
Deux fois il s'élance redoutable à travers les sommets
escarpés des Alpes, et il garantit au successeur de Pierre
des villes qui se donnent elles-mêmes.

Quelle joie d'admirer ces phalanges, maîtresses de Jérusalem, qui ont délivré le saint Tombeau ! Quelle émotion de suivre leurs expéditions répétées dans les plaines de la Palestine !

O puissance inouïe de cette noble enfant qui force les camps ennemis ! Jeanne, soutenue par Dieu, a écarté de la France les hontes de la défaite.

O légions d'âmes vaillantes qui ont terrassé l'hydre du calvinisme et préservé par leur énergie, d'un affreux désastre, et la nation et son trône !

Mais, où suis-je emporté ! Voici que reviennent les temps heureux où l'antique vertu réchauffe les âmes ; voici que le triomphe de Reims excite et presse tous les cœurs.

Peuple de France, prends garde que rien ne vienne obscurcir l'éclat de ton passé glorieux, et que l'erreur, aux perfides conseils, ne répande ses ténèbres dans les esprits.

III

LE RÉVEIL

Que le Christ soit votre Roi, ô vous qu'il s'est attachés! Honte à qui se fait l'esclave de sectes infâmes! Périront les haines parmi vous, et que toutes vos forces unies ne forment plus qu'un faisceau!

Quatorze siècles durant, l'ardeur de votre vie si active a persisté, se refusant à mourir : revenez aux rives de la Vesle (1), et vos cœurs s'enflammeront de nouveau.

Jusque sur les terres lointaines le nom français devient chaque jour plus puissant. Aux peuples de l'Orient eux-mêmes qu'il soit secourable et qu'il seconde l'expansion de notre foi sainte :

La foi au Christ est au-dessus de tout. Sans elle pas de prospérité durable ! C'est par elle que s'est élevé si haut l'antique honneur de votre nation ; c'est par elle aussi que la gloire de la France restera immortelle.

LEON XIII.

(1) Cette rivière traverse Reims, ville qui fut pour la France le berceau de la foi.

IMPRIMERIE CHAIX, RUE BERGÈRE, 20, PARIS. — 378-1-99. — (Encre Lottieux).



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LE BAPTÊME DE CLOVIS

Ode de LÉON XIII à la France

«Vivat Christus qui diligit Francos»

Musique de

TH. DUBOIS.

I.

LE BAPTÊME.

Maestoso.
energico.

PIANO.

The musical score is written for piano and consists of four systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo and mood are indicated as 'Maestoso. energico.' with a dynamic marking of 'ff'. The second system continues the piece with similar notation. The third system shows a change in texture with more complex chordal structures. The fourth system concludes with a 'poco allarg.' marking, indicating a slight slowing down of the tempo.

TÉNOR SOLO.

f a piena voce.

1

CHOEUR.

Gen - ti - um cus - tos De - us est. _____

1^{re} SOPRANOS. *ff* Gen - ti - um _____ cus - tos

2^{de}s SOPRANOS. *ff* Gen - ti - um _____ cus - tos

TÉNORS. *ff* Gen - ti - um _____ cus - tos

BASSES. *ff* Gen - ti - um _____ cus - tos

ff

T. *f* Gen - ti - um cus - tos De - us est. _____

1^{re} S. De - - us est. _____

2^{de}s S. De - us est. _____

T. De - - us est. _____

B. De - - us est. _____

ff

T. Gen - tium _____

1^{ra} S. Gen - tium cus - tos De - us est, Gen - tium _____

2^{da} S. Gen - tium cus - tos De - us est, Gen - tium _____

T. Gen - tium cus - tos De - us est, Gen - tium _____

B. Gen - tium cus - tos De - us est, Gen - tium _____

T. *sf* cus - tos De - us est, *poco allarg.*

1^{ra} S. *fff* cus - tos De - us est, *mf*

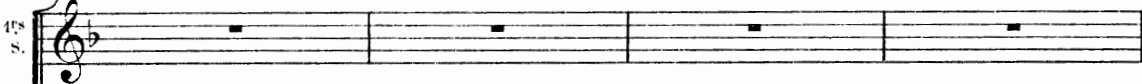
2^{da} S. *fff* cus - tos De - us est, *mf*

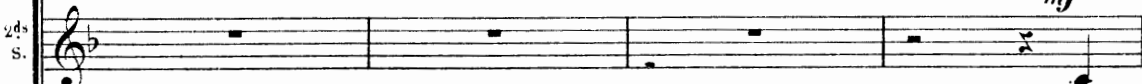
T. *fff* cus - tos De - us est, *mf*

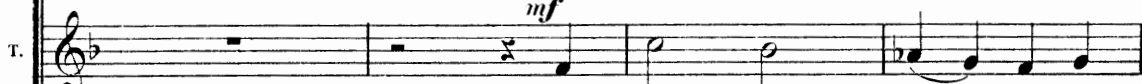
B. *fff* cus - tos De - us est, *mf* Re -


poco allarg.

2 a Tempo.

1st S. 


2^d S.  *mf* Re -


T.  *mf* Re - pen - te ster - nit in -


B.  - pen - te ster - nit in - si - gnes Re - pen - te

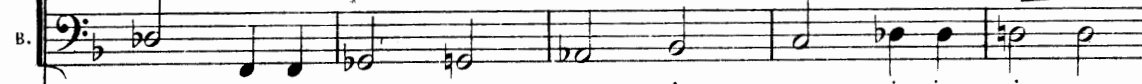
a Tempo.



1st S.  *mf* Re - pen - te ster - nit in - si - gnes

2^d S.  - pen - te ster - nit in - si - gnes - ster - nit in - si - gnes

T.  - si - gnes - ster - nit - ster - nit Re - pen - te in - si - gnes

B.  ster - nit in - si - gnes ster - nit ster - nit in - si - gnes



1^{ra} S. *p* *ff* *p* *ff* *p*
 humiles - que pro - mit, — humiles - que pro - mit, — humiles - que

2^{da} S. *p* *ff* *p* *ff* *p*
 humiles - que pro - mit, — humiles - que pro - mit, — humiles - que

T. *p* *ff* *p* *ff* *p*
 humiles - que pro - mit, — humiles - que pro - mit, — humiles - que

B. *p* *ff* *p* *ff* *p*
 humiles - que pro - mit, — humiles - que pro - mit, — humiles - que

3 *ben sostenuto.*
ff *f*
 1^{ra} S. pro - mit: — E - xi - tus — re - rum re - rum — te - net

2^{da} S. *ff* *f*
 pro - mit: — E - xi - tus re - rum re - rum te - net

T. *ff* *f*
 pro - mit: — E - xi - tus re - rum re - rum — te - net

B. *ff* *f*
 pro - mit: — E - xi - tus re - rum re - rum te - net
ben sostenuto.

1^{ra} S. at - que nu - tu Tem - pe - rat æ - quo, at - que

2^{da} S. at - que nu - tu Tem - pe - rat æ - quo, at - que

T. at - que nu - tu Tem - pe - rat æ - quo, at - que

B. at - que nu - tu Tem - pe - rat æ - quo, at - que

1^{ra} S. nu - tu at - que nu - tu Tem - pe - rat æ - quo.

2^{da} S. nu - tu at - que nu - tu Tem - pe - rat æ - quo.

T. nu - tu at - que nu - tu Tem - pe - rat æ - quo.

B. nu - tu at - que nu - tu Tem - pe - rat æ - quo.

4

1^{ra} S. *ff*
Gen - tium cus - tos De - us est. Gen - tium

2^{da} S. *ff*
Gen - tium cus - tos De - us est. Gen - tium

T. *ff*
Gen - tium cus - tos De - us est. Gen - tium

B. *ff*
Gen - tium cus - tos De - us est. Gen - tium

poco allarg. a Tempo.

1^{ra} S.
cus - tos De - us est.

2^{da} S.
cus - tos De - us est.

T.
cus - tos De - us est.

B.
cus - tos De - us est.

poco allarg. a Tempo.

tranquillo.

sf portando.
p

BARYTON SOLO.

5

f

Teu - tonum pres - sus Clodove - us ar - mis, —

B. S.

Ut — su - os vi - dit

B. S.

tre - pidos pe - ri - eli,

B. S.

Fer - tur has vo - ces

poco *cre*

B. S.

i - te - ras - se, ad as - - - tra

- - - scen - - - do

6 *marcato.*

B. S.

Lu - - mi - na ten - - dens, Lu - - mi - na

poco rit.

B. S.

ten - dens: ad as - - - tra: **7**

poco rit. **Lo stesso moto.**

TÉNOR SOLO. *f quasi a piacere.*

Di - ve, Di - ve, Di - ve,

Molto maestoso.*ben sostenuto il canto.*

T.
S.

Quem sup - - plex me - - a sae - pe

Molto maestoso.

T.
S.

con - - jux - - Num - - cu - pat Je - - sum,

T.
S.

mi - hi dex - ter ad - - sis; Si ju - ves

T.
S.

pomp - - tus va - - li - - dus - - que,

T. S. *ere - - seen - - do.*
 Di - ve, to - tum Me - ti - bi

ere - - seen - - do.

T. S. **9**
f de - - dam, Di - - ve, quem

f *subito p*

T. S. sup - - plex me - a con - - jux - - Num - - cu - pat

T. S. Je - - sum, mi - hi dex - ter ad - - sis; Si

10

T.
S.

ju - - ves si ju - - ves — promp - tus va - li -

T.
S.

- dus - - que, — to - - tum — to - - tum — Me

cre - -

T.
S.

ti - - bi — Me ti - - bi — de - -

- - scen - - do

Allarg.

11 Molto maestoso, più largo.

T.
S.

- dam — de - - - - - dam, —

colla voce.

Molto maestoso, più largo.

ff

simili.

First system of musical notation, featuring a treble and bass clef. The music consists of complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *p* and *f*.

Second system of musical notation, continuing the complex rhythmic patterns from the first system. It includes triplets and sixteenth notes, with dynamic markings such as *p* and *f*.

Third system of musical notation, concluding the section with a double bar line. It includes dynamic markings such as *p* and *f*.

12 Allegro agitato.

Section starting with **12** Allegro agitato. The music features a strong rhythmic drive with a treble and bass clef. It includes dynamic markings such as *cresc. molto.* and *f*.

Pochissimo meno moto.

Section starting with **Pochissimo meno moto.** The music features a slower tempo with a treble and bass clef. It includes dynamic markings such as *f marcato.* and triplets.

13 Sempre allegro agitato.

The musical score for exercise 13 is divided into five systems. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The piano part starts with a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The bass part features a steady eighth-note accompaniment. The second system includes a *molto.* marking and a crescendo leading to a fortissimo piano (*ffp*) dynamic. The third system continues with the *ffp* dynamic. The fourth system features a complex rhythmic pattern with accents and a fortissimo (*ff*) dynamic. The fifth system concludes the exercise with a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

14

First system of musical notation, featuring treble and bass staves with dynamic markings *sf* and *ff*, and triplet markings.

Second system of musical notation, featuring treble and bass staves with various rhythmic patterns and accents.

Third system of musical notation, starting with a boxed measure number **15** and the instruction *martellato.*

Fourth system of musical notation, featuring treble and bass staves with complex rhythmic patterns.

Fifth system of musical notation, featuring treble and bass staves with dynamic marking *p* and triplet markings.

First system of musical notation. The treble clef staff features a series of triplet eighth notes, with a *ffp* dynamic marking above the staff. The bass clef staff provides a rhythmic accompaniment with eighth notes and rests, marked with a *p* dynamic.

Second system of musical notation. The treble clef staff begins with a *ff* dynamic marking and contains chords and eighth notes. The bass clef staff continues with eighth notes and rests, marked with a *p* dynamic.

Third system of musical notation. The treble clef staff features chords and eighth notes, with *ff* and *p* dynamic markings. The bass clef staff continues with eighth notes and rests, marked with a *ff* dynamic.

Fourth system of musical notation, starting with a boxed number **16** in the top left corner. The treble clef staff contains chords and eighth notes. The bass clef staff continues with eighth notes and rests.

Fifth system of musical notation. The treble clef staff features chords and eighth notes. The bass clef staff continues with eighth notes and rests.

17

The first system of exercise 17 consists of two measures. The first measure features a piano texture with a descending melodic line in the right hand and a steady accompaniment in the left hand. The second measure is marked *ff* and features a more active melodic line in the right hand and a similar accompaniment in the left hand.

The second system of exercise 17 consists of two measures. The first measure features a piano texture with a descending melodic line in the right hand and a steady accompaniment in the left hand. The second measure is marked *ff* and features a more active melodic line in the right hand and a similar accompaniment in the left hand.

The third system of exercise 17 consists of two measures. Both measures feature a complex rhythmic pattern with multiple chords and moving lines in both hands, creating a dense and intricate texture.

18 Pochissimo meno moto.

The first system of exercise 18 consists of four measures. The first two measures feature a piano texture with triplets in both hands. The third measure is marked *sempre ff* and features a more active melodic line in the right hand and a similar accompaniment in the left hand. The fourth measure features a piano texture with triplets in both hands.

The second system of exercise 18 consists of four measures. The first two measures feature a piano texture with triplets in both hands. The third measure is marked *long.* and features a more active melodic line in the right hand and a similar accompaniment in the left hand. The fourth measure is marked *calmato* and *p* and features a more active melodic line in the right hand and a similar accompaniment in the left hand.

19

BARYTON SOLO.

Largo.

f

First staff of music for the Baryton solo, starting with a forte (*f*) dynamic. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3.

Vic - - tor i, _____ vo - ti Clodo-ve-e

Largo.

Piano accompaniment for the first system, starting with a piano (*p*) dynamic. The right hand has a melodic line with a long note on G3, followed by a descending eighth-note scale. The left hand has a bass line with a long note on G2, followed by a descending eighth-note scale.

Second staff of music for the Baryton solo. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3.

com - pos, — Sub ju - go — Chris - ti — ca - put ob-li -

Piano accompaniment for the second system. The right hand has a melodic line with a long note on G3, followed by a descending eighth-note scale. The left hand has a bass line with a long note on G2, followed by a descending eighth-note scale.

Third staff of music for the Baryton solo, starting with a piano (*p*) dynamic. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3.

- ga - - tum — Po - - ne; te Re - - mis

Piano accompaniment for the third system. The right hand has a melodic line with a long note on G3, followed by a descending eighth-note scale. The left hand has a bass line with a long note on G2, followed by a descending eighth-note scale. Dynamics include *pp*, *p*, and *mf*.

Fourth staff of music for the Baryton solo, starting with a fortissimo (*ff*) dynamic. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3.

Allargando.

ma - net in-fu-la-ta Fron - te sa - cer - - - -

Piano accompaniment for the fourth system. The right hand has a melodic line with a long note on G3, followed by a descending eighth-note scale. The left hand has a bass line with a long note on G2, followed by a descending eighth-note scale. Dynamics include *cresc.* and *ff*. The system ends with a double bar line and a 5/4 time signature.

Allargando.

20 All' moderato.

B. S.

CHOEUR.

1^{re} SOPR. *pp* *poco - a -*

Lu - - - dor? Lu - - - dor?

2^{de} SOPR. *pp* *poco - a -*

Lu - - - dor? Lu - - - dor?

TÉNORS. *pp* *poco - a -*

Lu - - - dor? Lu - - - dor?

BASSES. *pp* *poco - a -*

Lu - - - dor? Lu - - - dor?

All' moderato.

pp *poco - a -*

1^{re} S. *poco - cre - scen - do.*

Lu - - - dor? en si - - gnis

2^{de} S. *poco - cre - scen - do.*

Lu - - - dor? en si - - gnis

T. *poco - cre - scen - do.*

Lu - - - dor? en si - - gnis

B. *poco - cre - scen - do.*

Lu - - - dor? en si - - gnis

poco - cre - scen - do.

p 3 3 3

1st S. *f*
 po-si-tis ad a - - ram Ip - - se

2^d S. *f*
 po-si-tis ad a - - ram Ip - - se

T. *f*
 po-si-tis ad a - - ram Ip - - se

B. *f*
 po-si-tis ad a - - ram Ip - - se

mf *f*
 3 3 3 3 3 3 3 3 3 3
 ere - - scen

1st S. *ff*
 rex _____ rex _____ sa - - cris re-no-va - tur

2^d S. *ff*
 rex _____ rex _____ sa - - cris re-no-va - tur

T. *ff*
 rex _____ rex _____ sa - - cris re-no-va - tur

B. *ff*
 rex _____ rex _____ sa - - cris re-no-va - tur

ff
 3 3 3 3 3 3 3 3
 - - do

21

marcato.

1st S. un - dis, Et co - hors om - nis po - pu - lus - que

2nd S. un - dis, Et co - hors om - nis po - pu - lus - que

T. un - dis, Et co - hors om - nis po - pu - lus - que

B. un - dis, Et co - hors om - nis po - pu - lus - que

1st S. di - o Tin - gi - tur am - ne.

2nd S. di - o Tin - gi - tur am - ne.

T. di - o Tin - gi - tur am - ne.

B. di - o Tin - gi - tur am - ne.

dim. *mf*

22

p

S. Lu - - - - - dor? Lu - - - - -

p

S. Lu - - - - - dor? Lu - - - - -

p

T. Lu - - - - - dor? Lu - - - - -

p

B. Lu - - - - - dor? Lu - - - - -

poco - - - - - *a* - - - - - *poco* - - - - -

S. - - - - - dor? Lu - - - - - dor? Lu - - - - -

poco - - - - - *a* - - - - - *poco* - - - - -

S. - - - - - dor? Lu - - - - - dor? Lu - - - - -

poco - - - - - *a* - - - - - *poco* - - - - -

T. - - - - - dor? Lu - - - - - dor? Lu - - - - -

poco - - - - - *a* - - - - - *poco* - - - - -

B. - - - - - dor? Lu - - - - - dor? Lu - - - - -

poco - - - - - *a* - - - - - *poco* - - - - -

1st S. *cre - - - seen - - - do.* *f*
 - - dor? En si - - gnis po-si-tis ad

2^{ds} S. *cre - - - seen - - - do.* *f*
 - - dor? En si - - gnis po-si-tis ad

T. *cre - - - seen - - - do.* *f*
 - - dor? En si - - gnis po-si-tis ad

B. *cre - - - seen - - - do.* *f*
 - - dor? En si - - gnis po-si-tis ad

cre - - - seen - - - do. *f*

1st S. *ff*
 a - ram rex _____ rex _____

2^{ds} S. *ff*
 a - ram rex _____ rex _____

T. *ff*
 a - ram rex _____ rex _____

B. *ff*
 a - ram rex _____ rex _____

ff

23

1^{ra} S. Ip-se rex sa-cris — re-nova-tur un-dis, Et cohors

2^{da} S. Ip-se rex sa-cris — re-nova-tur un-dis, Et cohors

T. Ip-se rex sa-cris — re-nova-tur un-dis, Et cohors

B. Ip-se rex sa-cris — re-nova-tur un-dis, Et cohors

poco allarg.

1^{ra} S. om-nis po-pulus-que Di-o Tin-gi-tur

2^{da} S. om-nis po-pulus-que Di-o Tin-gi-tur

T. om-nis po-pulus-que Di-o Tin-gi-tur

B. om-nis po-pulus-que Di-o Tin-gi-tur

poco allarg.

24 **Largamente.***ff a piena voce e ben sostenuto.*

1^{ra} S. am - - - ne. Ro - - ma ter fe - - -

2^{da} S. am - - - ne. Ro - - ma ter fe - - -

T. am - - - ne. Ro - - ma ter fe - - -

B. am - - - ne. Ro - - ma ter fe - - -

Largamente.

1^{ra} S. - lix, ca - put o re - na - - - tæ

2^{da} S. - lix, ca - put o re - - na - - - tæ Stir - -

T. - lix, ca - put o re - na - tæ Stir - - - pis hu -

B. - lix, ca - put o re - na - - - tæ

1st S. Stir - pis hu - ma - næ, tu - a pan - de re - gna: Namque vic -

2^{da} S. - pis hu - ma - næ, tu - a pan - de re - gna:

T. - ma - næ, tu - a pan - de re - gna: Namque vic -

B. Stir - pis hu - ma - næ, tu - a pan - de re - gna: Nam -

25

1st S. - tri - ces ti - bi spon - te lau - ros Fran - ci - a Fran - ci - a

2^{da} S. Nam - que vic - tri - ces ti - bi spon - te lau - ros Fran - ci - a

T. - tri - ces ti - bi spon - te lau - ros Fran - ci - a Fran - ci - a

B. - que vic - tri - ces ti - bi spon - te lau - ros Fran - ci - a

17
S.
de - - - fert. ——— Ro - - ma ter fe - - -

2^{ds}
S.
de - - - fert. ——— Ro - - ma ter fe - - -

T.
de - - - fert. ——— Ro - - ma ter fe - - -

B.
de - - - fert. ——— Ro - - ma ter fe - - -

26

18
S.
- lix, Ro - - ma — ter fe - - - - lix! Te —

2^{ds}
S.
- lix, Ro - - ma ter fe - - - - lix!

T.
- lix, Ro - - ma — ter fe - - - - lix!

B.
- lix, Ro - - ma ter fe - - - - lix!

1^{re} S. *co - let ma - trem, te co - let ma - trem;*

2^{de} S. *Faites bien ressortir le canon. Te*

T. *Te co - let ma - trem, te co - let*

B.

1^{re} S. *tu - a ma - jor es - se Ges - ti-et na - tu -*

2^{de} S. *co - let ma - trem; po - ti -*

T. *matrem; tu - a ma - jor es - se Ges - ti-et*

B. *Te co - let ma - trem; po - ti -*

27

1st S. *poco - - - a - - -*
 po-ti-o - re vi - - - ta Cres - cet, po - - ti - o - re

2^d S. *poco - - - a - - -*
 - o - - - re - - - - - vi - - - - - ta

T. *poco - - - a - - -*
 na - tu: po-ti-o - re vi - - - ta Cres - cet

B. *poco - - - a - - -*
 - o - - - re vi - - - ta Cres - - - - - cet,

1st S. *poco - - - cre - - - scen - - - do.*
 vi - ta Cres - - - - - cet, po-ti - o - re - - -

2^d S. *poco - - - cre - - - scen - - - do.*
 Cres - - - cet, Cres - - - - - cet, po - ti -

T. *poco - - - cre - - - scen - - - do.*
 po - - ti - o - re vi - ta Cres - - - - - cet, po - ti -

B. *poco - - - cre - - - scen - - - do.*
 po - - ti - o - - - re vi - - - - - ta

16⁹
S.
vi - ta Cres - - - - - cet, ac sum - - -

24⁵
S.
- o - - - re - - - vi - - - ta, Cres - - -

T.
- o - - - re - - - vi - ta Cres - - - - - cet, ac

B.
Cres - - - - - cet, ac sum - - - mo be-ne-

ff 28 ff ff ff

17
S.
- mo be-ne - fi - - da Pe - - - tro Cla - ra fe -

24⁵
S.
- cet, ac sum - - - mo be - ne - fi - da

T.
sum - - - mo be-ne - fi - da Pe - - - tro

B.
- fi - - da Pe - - - - - tro Cla - - -

1^{ra} S. *re - tur Cla - ra fe - re - tur Cla - ra fe - re - tur*

2^{da} S. *Pe - tro Cla - ra fe - re -*

T. *Cla - ra fe - re - tur Cla - ra fe - re - tur Cla - ra fe -*

B. *- ra fe - re - tur Cla - ra fe -*

1^{ra} S. *Cla - ra fe - re - tur Cla - ra fe - re - tur. *cresc.**

2^{da} S. *- tur Cla - ra fe - re - tur. *cresc.**

T. *- re - tur Cla - ra fe - re - tur fe - re - tur. *cresc.**

B. *- re - tur Cla - ra fe - re - tur. *cresc.**

fff

1st S. Te co - let ma - - - trem, Ro - - ma - - ter

2^{da} S. Te co - let ma - - - trem, Ro - - ma - - ter

T. Te co - let ma - - - trem, Ro - - ma - - ter

B. Te co - let ma - - - trem, Ro - - ma - - ter

fff

allarg. - - - a Tempo.

1st S. fe - - - lix!

2^{da} S. fe - - - lix!

T. fe - - - lix!

B. fe - - - lix!

allarg. - - - a Tempo.

fff

fff

II. L'ÉPOPÉE.

Andante largo.

PIANO

p

p

poco - a - poco - ere -

- seen - - - do.

f marcato.

This system shows the first three measures of a musical phrase. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines. The tempo and dynamics are marked as *f marcato.*

mf

marcato

This system contains the next three measures. The dynamics shift to *mf* (mezzo-forte) and the tempo remains *marcato*. The melodic and harmonic textures continue with similar rhythmic patterns.

f

This system covers three more measures. The dynamics increase to *f* (forte). The melodic line features more complex rhythmic figures, and the bass line continues to support the harmony.

ff dim. molto.

2

pp

This system begins with a dynamic of *ff* (fortissimo) and a *dim. molto.* (diminuendo molto) instruction. A second ending bracket labeled '2' spans the final two measures. The dynamics drop to *pp* (pianissimo) by the end of the system.

poco - a - poco - cre - - - scen - - -

This system contains the final three measures of the piece. The tempo is marked *poco a poco cresc.* (ritardando). The melodic line is more sparse, and the bass line features a steady eighth-note accompaniment.

do. *sempre cresc.*

The first system of music consists of two staves. The treble staff begins with a dotted quarter note followed by an eighth note, then a series of eighth notes. The bass staff features a steady eighth-note accompaniment. The dynamic marking *sempre cresc.* is placed above the treble staff.

3

The second system continues the piece. It features a triplet of eighth notes in the treble staff, marked with a circled '3'. The bass staff continues with eighth notes. A forte dynamic marking *ff* is present in the treble staff.

The third system shows more complex rhythmic patterns in both staves. The treble staff has several beamed eighth notes and some rests. The bass staff has a consistent eighth-note accompaniment. There are dynamic markings *mf* and *pp* in the treble staff.

4

The fourth system begins with a circled '4' above the treble staff. The treble staff has a complex texture with many notes and rests. The bass staff continues with eighth notes. A forte dynamic marking *ff* is present in the treble staff.

mf *pp*
dim. molto.

The fifth system features a triplet of eighth notes in the treble staff, marked with a circled '3'. The bass staff has a steady accompaniment. Dynamic markings *mf*, *pp*, and *dim. molto.* are present in the treble staff.

pp

sempre pp

BARYTON SOLO.

poco rit.

6 *quasi a piacere.*

Ut mi - hi

lon-gum li - - - bet in - tu - - e - - ri Ag - men he - ro - um!

p

Moderato.

1^{re} SOPR.

f *ff*

Læ - tus - - - Læ - tus - - - Læ - tus - - -

2^{de} SOPR.

f *ff*

Læ - tus - - - Læ - tus - - - Læ - tus - - -

TÉNORS.

f *ff*

Læ - tus - - - Læ - tus - - - Læ - tus - - -

BASSES.

f *ff*

Læ - tus - - - Læ - tus - - - Læ - tus - - -

CHŒUR.

Moderato.

7

mf

1^{re} S.

Læ - - tus ad - mi - - ror - - - So - ly - mis po - - ti - - tas

2^{de} S.

mf

Læ - - tus ad - mi - - ror - - - So - ly - mis po - - ti - - tas

T.

mf

Læ - - tus ad - mi - - ror - - - So - ly - mis po - - ti - - tas - - -

B.

mf

Læ - - tus ad - mi - - ror - - - So - ly - mis po - - ti - - tas

mf

1^{ra} S.
Vin - di - ces sane - ti - tu - mu - li pha - lan - ges:

2^{da} S.
Vin - dices sane - ti - tu - mu - li pha - lan - ges:

T.
Vin - di - ces sane - ti - tu - mu - li pha - lan - ges:

B.
Vin - di - ces sane - ti - tu - mu - li pha - lan - ges:

1^{ra} S.
Me - Pa - laes - ti - nis re - no - va - ta - cam - pis

2^{da} S.
Me - Pa - laes - ti - nis re - no - va - ta

T.
Me - Pa - laes - ti - nis re - no - va - ta - cam - pis

B.
Me - Pa - laes - ti - nis re - no - va - ta

1^{re} S. Pro - e - lia tan - gunt — Pro - e - lia tan - - - -

2^{de} S. cam - - - - pis — Pro - e - lia tan - - - -

T. Pro - - - - e - - - lia Pro - e - lia tan - - - -

B. cam - - - - pis — Pro - e - lia tan - - - -

8

1^{re} S. -gunt. — *f* Læ - - tus ad - mi - - ror — *p* Læ - - tus ad -

2^{de} S. -gunt. — *f* Læ - - tus ad - mi - - ror — *p* Læ - - tus ad -

T. -gunt. — *f* Læ - - tus ad - mi - - ror — *p* Læ - - tus ad -

B. -gunt. — *f* Læ - - tus ad - mi - - ror — *p* Læ - - tus ad -

Allargando.

mf

mf

mf

mf

p *mf*

9

Più lento.

pp

pp

pp

pp

15
S.  Cas - tra per - rum - pens i - ni - mi - - - ca!

20
S.  Cas - tra per - rum - pens i - ni - mi - - - ca!

T. 

B. 

 *pp*

10

17
S.  Tur - pem Gal - liae cla - dem

20
S.  Tur - pem Gal - liae cla - dem

T. 

B. 



17
S.
re - pulit Jo - an - - - na — Nu - mi - ne fre - ta — *poco cre - - -*

24
S.
re - pulit Jo - an - - - na — Nu - mi - ne fre - ta — *poco cre - - -*

T.

B.

poco cre - - -

17
S.
- scen - - - do - - - **11** *f* Nu - mi - ne fre - - - ta. —

24
S.
- scen - - - do - - - *f* Nu - mi - ne fre - - - ta. —

T.

B.

- scen - - - do - - - *f* *p*

S. *p* Læ - tus
 T. *p* Læ - tus
 B.

12

1. Moto.

S. *p* Læ - - tus ad - mi - - ror
 T. *p* Læ - - tus ad - mi - - ror
 B. *p* Læ - - tus ad - mi - - ror

2. Moto.

crescendo.

S. *p*
 T. *p*
 B. *p*

mf ere - - - scen - - - do - *f*

Læ - - tus ad - mi - - ror - - So - ly - mis po - ti - - tas

mf ere - - - scen - - - do - *f*

Læ - - tus ad - mi - - ror - - So - ly - mis po - ti - - tas

mf ere - - - scen - - - do - *f*

Læ - - tus ad - mi - - ror - - So - ly - mis po - ti - - tas

mf ere - - - scen - - - do - *f*

Læ - - tus ad - mi - - ror - - So - ly - mis po - ti - - tas

p poco - - - a - - - poco - - -

Vin - - di - ces sanc - - ti - - tu - muli pha - lan - ges:

p poco - - - a - - - poco - - -

Vin - - di - ces sanc - - ti - - tu - muli pha - lan - ges:

p poco - - - a - - - poco - - -

Vin - - di - ces sanc - - ti - - tu - muli pha - lan - ges:

p poco - - - a - - - poco - - -

Vin - - di - ces sanc - - ti - - tu - muli pha - lan - ges:

ere - - - - - seen - - - - - do - - -

S. Me Pa - laes - ti - - nis - - - - - re - nova - ta cam - - pis

2. S. Me Pa - laes - ti - - nis re - nova - ta cam - - pis

T. Me Pa - laes - ti - - nis re - nova - ta cam - - pis

B. Me Pa - laes - ti - - nis re - nova - ta cam - - pis

ere - - - - - seen - - - - - do - - -

ere - - - - - seen - - - - - do - - -

ere - - - - - seen - - - - - do - - -

13

S. Pro - - e - lia tan - - gunt, Pro - - e - lia tan - - gunt.

2. S. Pro - - e - lia tan - - gunt, Pro - - e - lia tan - - gunt.

T. Pro - - e - lia tan - - gunt, Pro - - e - lia tan - - gunt.

B. Pro - - e - lia tan - - gunt, Pro - - e - lia tan - - gunt.

sempre cresc.

7. 7. *sempre cresc.*
Læ - - tus ad - mi - - ror

2. 5. *sempre cresc.*
Læ - - tus ad - mi - - ror

1. *sempre cresc.*
Læ - - tus ad - mi - - ror

B. *sempre cresc.*
Læ - - tus ad - mi - - ror

sempre cresc.
marcato.

12. 5. *ff*
Læ - - tus ad - mi - - ror Læ - - tus ad - mi - - ror pha.

2. 5. *ff*
Læ - - tus ad - mi - - ror Læ - - tus ad - mi - - ror pha.

1. *ff*
Læ - - tus ad - mi - - ror Læ - - tus ad - mi - - ror pha.

B. *ff*
Læ - - tus ad - mi - - ror Læ - - tus ad - mi - - ror pha.

poco allarg. - - - 14 a Tempo.

1^{ra} S.
S. - lan - - - ges: _____

2^{da} S.
S. - lan - - - ges: _____

T.
- lan - - - ges: _____

B.
- lan - - - ges: _____

poco allarg. - - - a Tempo.

15 BARYTON SOLO.

Quo fe - - - ror? Quo fe - - - ror? - - -

Piano accompaniment for the first system, featuring a treble and bass staff with complex chordal textures and melodic lines.

Piano accompaniment for the second system, including dynamic markings *poco rit.*, *dim.*, and *p*.

16

BARYTON SOLO.

Larghetto. dolce, molto cantando sostenuto.

Baryton solo line for the first system, showing a bass staff with a 12/8 time signature.

Tem - - - pus re - - - dit

Larghetto.

Piano accompaniment for the second system, including dynamic marking *p*.

Baryton solo line for the third system, showing a bass staff with a 12/8 time signature.

aus - - - pi - - - ca - - - tum

Piano accompaniment for the third system, including dynamic marking *p*.

B.
S.

Pris - - - ca quo vir - - - tus

B.
S.

a - - - nimis ca - - les - - - cat.

17

B.
S.

poco a poco cresc.
Ec - - - ce, Re - - - men - - - sis

poco a poco cresc.

B.
S.

Ciet - - - at - - que a - dur - - - get - - -

B. S.

Cor - - - da Cor - - - da tri - - -

B. S.

- um - - - plus.

18

B. S.

Gal - - li - - cæ gen - - - tes,

B. S.

ju - - ba - - ris ve - - - tus - - - ti

dim.

B. S.

Ne quid obs - - - cu - - - ret

dim.

B. S.

ra - - di - - os, ca - - ve - - te, ca -

B. S.

- ve - - te, ca - ve - - te;

19

p

B. S.

Ne - - - ve suf - - - fun - - - dat

p

B. S.

Ma - le - sua - - - - - dus er - - - - - ror

B. S.

pp Men - - - ti - bus um - - - bras Men - - - tibus

20

B. S.

um - - - - - bras.

poco marcato.

8^a bassa

B. S.

mf Quo fe - - ror? - - - Quo fe - - - ror? - - -

cresc.

ere - - - - - scen - - - do.

21

B. S. *f* *♩* . . . *♩* . . . *♩* . . . *♩* . . . *♩* . . .

Ec - - - ce, Re - - - men - - - sis

B. S. *♩* . . . *♩* . . . *♩* ² *♩* . . . *♩* . . .

ciet - - - at - - que a - - dur - - - get

B. S. *♩* . . . *♩* . . . *♩* . . . *♩* . . . *♩* . . .

Cor - - - da - - - Cor - - - da - - - tri -

B. S. *♩* . . . *♩* . . . *♩* . . . *♩* . . . *♩* . . .

- um - - - phus.

ff

1^{re} S. Ec - - - ce, Re - - - men - - - sis

2^{de} S. Ec - - - ce, Re - - - men - - - sis

T. Ec - - - ce, Re - - - men - - - sis

B. Ec - - - ce, Re - - - men - - - sis

ff

1^{re} S. ciet - - - at - - que a - dur - - - get

2^{de} S. ciet - - - at - - que a - dur - - - get

T. ciet - - - at - - que a - dur - - - get

B. ciet - - - at - - que a - dur - - - get

ff

175
S.
Cor - - - da Cor - - - da tri -

245
S.
Cor - - - da Cor - - - da tri -

T.
Cor - - - da Cor - - - da tri -

B.
Cor - - - da Cor - - - da tri -

fff allarg. - - - **23** a Tempo.

175
S.
- um - - - plus.

245
S.
- um - - - plus.

T.
- um - - - plus.

B.
- um - - - plus.

a Tempo.

allarg.

III.

LE RÉVEIL.

Maestoso.

1^{re} SOPRANOS. *f* Vos re - - gat — Chris - tus, si -

2^{de} SOPRANOS. *f* Vos re - - gat — Chris - tus, si -

CHOEUR. TÉNORS. *f* Vos re - - gat — Chris - tus, si -

BASSES. *f* Vos re - - - gat Chris - tus,

PIANO. *f*

1^{re} S. - bi quos re - - vin - xit; Vos re - - gat — Chris - tus, — Vos

2^{de} S. - bi quos re - - vin - xit; Vos re - - gat — Chris - tus, — Vos

T. - bi quos re - - vin - xit; Vos re - - gat — Chris - tus, — Vos

B. — Vos re - gat Christus; Vos re - - gat — Chris - tus, — Vos —

4/7

S.
re - - gat Chris_tus, si - bi quos re -

2^a S.
re - - gat Chris_tus, si - bi quos re -

T.
re - - gat Chris_tus, si - bi quos re -

B.
re - - gat Chris_tus, si - bi quos re -

1^a S.
_vin_xit, si - - - bi quos re - vin - - - xit:

2^a S.
_vin_xit; si - - bi quos re - vin - - - xit:

T.
_vin_xit, si - - - bi quos re - vin - - - xit:

B.
_vin_xit, si - - - bi quos re - vin - - - xit:

1

tenebroso e molto sost.

pp *ppp*

Ob-se-qui sec-tis pu-deat pro-bro-sis; Ob-se-qui sec-tis

pp *ppp*

Ob-se-qui sec-tis pu-deat pro-bro-sis; Ob-se-qui sec-tis

pp *ppp*

Ob-se-qui sec-tis pu-deat pro-bro-sis; Ob-se-qui sec-tis

pp *ppp*

Ob-se-qui sec-tis pu-deat pro-bro-sis; Ob-se-qui sec-tis

2

pp poco - - - a - - - poco -

pu-deat pro-bro-sis; Oc-ci-dat li-vor, so-ciasque in

pp poco - - - a - - - poco

pu-deat pro-bro-sis; Oc-ci-dat li-vor, so-ciasque in

pp poco - - - a - - - poco

pu-deat pro-bro-sis; Oc-ci-dat li-vor, so-ciasque in

pp poco - - - a - - - poco

pu-deat pro-bro-sis; Oc-ci-dat li-vor, so-ciasque in

pp poco - - - a - - - poco -

ere - - - - - scen - - - - - do.

1^{re} S. u - num Co - gi - te vi - res, Co - gi - te vi - res.
- ere - - - - - scen - - - - - do.

2^{de} S. u - num Co - gi - te vi - res, Co - gi - te vi - res.
- ere - - - - - scen - - - - - do.

T. u - num Co - gi - te vi - res, Co - gi - te vi - res.
- ere - - - - - scen - - - - - do.

B. u - num Co - gi - te vi - res, Co - gi - te vi - res.
- ere - - - - - scen - - - - - do.

The first system of the musical score consists of five staves. The top four staves are for vocal parts: 1^{re} Soprano (S.), 2^{de} Soprano (S.), Tenor (T.), and Bass (B.). Each vocal line has lyrics written below it. The lyrics are: "ere - - - - - scen - - - - - do." on the first line, and "u - num Co - gi - te vi - res, Co - gi - te vi - res." on the second line. The piano accompaniment is on the bottom staff, featuring a complex texture with many chords and moving lines in both the right and left hands.

1^{re} S. Oc - ci - dat li - - - vor, so - ciasque in u - - - - num

2^{de} S. Oc - ci - dat li - - - vor, so - ciasque in u - - - - num

T. Oc - ci - dat li - - - vor, so - ciasque in u - - - - num

B. Oc - ci - dat li - - - vor, so - ciasque in u - - - - num

The second system of the musical score consists of five staves. The top four staves are for vocal parts: 1^{re} Soprano (S.), 2^{de} Soprano (S.), Tenor (T.), and Bass (B.). Each vocal line has lyrics written below it. The lyrics are: "Oc - ci - dat li - - - vor, so - ciasque in u - - - - num" on the first line. The piano accompaniment is on the bottom staff, featuring a complex texture with many chords and moving lines in both the right and left hands. There are dynamic markings like *f* (forte) in the vocal parts.

3

Co - gi - te vi - - res, Co - gi - te vi - - res, Co - gi - te

Co - gi - te vi - - res, Co - gi - te vi - - res, Co - gi - te

Co - gi - te vi - - res, Co - gi - te vi - - res, Co - gi - te

Co - gi - te vi - - res, Co - gi - te vi - - res, Co - gi - te

vi - - - res. Vos re - - - gat Chris - - tus, si -

vi - - - res. Vos re - - - gat Chris - - tus, si -

vi - - - res. Vos re - - - gat Chris - - tus, si -

vi - - - res. Vos re - - - gat Chris - - tus, -

1^{us} S. *bi quos re - vin - xit; Vos re - - gat Chris - tus,*

2^{us} S. *bi quos re - vin - xit; Vos re - - gat Chris - tus,*

T. *bi quos re - vin - xit; Vos re - - gat Chris - tus,*

B. *- Vos re - - gat Chris - tus, Vos re - - gat Chris - tus,*

4

poco allarg. - - - a Tempo.

1^{us} S. *si - - bi quos re - vin - - xit.*

2^{us} S. *si - - bi quos re - vin - - xit.*

T. *si - - bi quos re - vin - - xit.*

B. *si - - bi quos re - vin - - xit.*

poco allarg. - - - a Tempo.

dim. *mf*

p *allarg.*

TÉNOR SOLO.

5 **Largamente.**

Dis - si - tis flo - ret ma - gis us - - - que ter - ris

p

Gal - - li - cum no - men, Dis - - si - tis flo - ret

poco

a *poco* *cresc.*

ma - gis us - - - que ter - ris Gal - - li - cum no - men:

a *poco* *cresc.*

7 *meno f*

Soprano: po-pu-lis — vel — ip — sis Ad — sit — E — o — is,

Piano: *meno f*

Tenore: *p* Fi-de-i — que sanc-tæ Vo-ta se — cun-det, *poco a poco* Vo-ta se-

Piano: *poco a poco*

Soprano: **8** - cun - det, Fi - de - i - que sanc - tæ Fi - de - i - que sanc - - tæ

Piano: - cre - - - - scen - - - - do. -

Tenore: *f* Vo - - - - ta, vo - - ta *poco allarg.* Vo - - - - ta se - cun - - - -

Piano: *f* *poco allarg.*

Molto largamente.

det. Chœur Angélique, invisible, dans l'éloignement, comme venant du ciel. ⁽¹⁾

1^{re} SOPR. *pp*
 Nil Fi - de Chris - ti pri - - - us: hac a - demp - ta Nil di - u

2^{de} SOPR. *pp*
 Nil Fi - de Chris - ti pri - - - us: hac a - demp - ta Nil di - u

TÉNORS. *pp*
 Nil Fi - de Chris - ti pri - - - us: hac a - demp - ta Nil di - u

BASSES. *pp*
 Nil Fi - de Chris - ti pri - - - us: hac a - demp - ta Nil di - u

Molto largamente.

pp Orgue ad lib.

10

S.
 fe - - - lix. — Ste - tit un - de pris - cæ sum - ma laus

2^{de} S.
 fe - - - lix. — Ste - tit un - de pris - cæ sum - ma laus

T.
 fe - - - lix. — Ste - tit un - de pris - cæ sum - ma laus

B.
 fe - - - lix. — Ste - tit un - de pris - cæ sum - ma laus

(1) Si l'exécution a lieu dans une église, ce Choral devra être chanté à la tribune du Grand Orgue.

poco rit. . . .

1^{ra} S. gen - ti, ma - net in - de ju - gis Glo - ri - a Gal -

2^{da} S. gen - ti, ma - net in - de ju - gis Glo - ri - a Gal -

T. gen - ti, ma - net in - de ju - gis Glo - ri - a Gal -

B. gen - ti, ma - net in - de ju - gis Glo - ri - a Gal -

poco rit. . . .

11

CHŒUR GÉNÉRAL.

Lo stesso moto.

1^{ra} S. - los.

TUTTI.
p molto sost. e cantando.

2^{da} S. - los. Nil Fi - de Chris - ti pri - - us: hac a - demp - ta Nil di - u

T. - los.

B. - los.

Lo stesso moto.

p molto sost.

12

1^{re} S.

2^{de} S.

T.

B.

poco cresc.

fe - lix, hac a - demp - - ta Nil di - u fe - -

TUTTI. *p*

Nil Fi - de Chris - ti pri - - us: hac a - - demp - ta Nil di - u

poco cresc.

13

1^{re} S.

2^{de} S.

T.

B.

sempre cresc.

- lix, Nil di - - u fe - - - -

sempre cresc.

fe - lix, hac a - demp - - - ta Nil di - u fe - - - -

TUTTI. *mf*

Nil Fi - - de Chris - ti pri - - us: hac a - demp - ta Nil di - u

mf

sempre cresc.

14

TUTTI. *f* *ben marcato.*

1st S. Nil Fi-de Chris-ti pri-us: hac a-demp-ta Nil di-u

2^{da} S. -lix, Nil Fi-de Chris-ti pri-us: hac a-demp-ta Nil di-u

T. -lix, Nil Fi-de Chris-ti pri-us: hac a-demp-ta Nil di-u fe-

B. fe-lix, Nil Fi-de Chris-ti pri-us: hac a-demp-ta Nil di-u

15

1st S. fe-lix, Nil di-u fe-lix.

2^{da} S. fe-lix, Nil di-u fe-lix, Nil di-u fe-lix.

T. -lix, Nil di-u fe-lix, Nil di-u fe-lix.

B. fe-lix, Stetit un-de pris-cae summa laus gen-ti.

1st S. Nil Fi - de - - Fi - - - de - - -

2^{da} S.

T. Nil Fi - - de - - Chris - ti pri - us: hac a - demp - ta -

B.

p

16

1st S. Chris - ti pri - - - us:

2^{da} S. Ste - - - tit - - - unde pris - - - - - cæ sum - - - ma laus

T. - - Nil di - u fe - - - - - lix.

B. *mf* Nil Fi - - de Chris - ti pri - - -

17^a S. Nil Fi - - de

24^a S. gen - ti, Nil Fi - - de

T. Nil Fi - - de Chris - ti pri - - - us, Nil Fi - - de

B. - us: Nil Fi - de Christi pri - - - - us, Nil

17^a S. Chris - - ti pri - - - - us, Nil Fi - - - de

24^a S. Chris - - ti pri - - - - us, Nil Fi - - - de

T. Chris - - ti pri - - - - us, Nil Fi - - - de

B. Fi - - de Chris - - - ti Chris - -

1st S. Chris - - ti pri - - - - us: hac a - demp - - ta

2^d S. Chris - - ti pri - - - - us: hac a - demp - - ta

T. Chris - - ti pri - - - - us: hac a - demp - - ta

B. - - - ti pri - - - - us: hac a - demp - - ta

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano 1 (1st S.), Soprano 2 (2^d S.), Tenor (T.), and Bass (B.). The lyrics are: "Chris - - ti pri - - - - us: hac a - demp - - ta". The piano accompaniment is on the bottom staff, featuring a melodic line with triplets and a harmonic accompaniment.

17

1st S. Nil di - - - - u fe - - - - lix.

2^d S. Nil di - - u fe - - - - lix.

T. Nil di - - u fe - - - - lix.

B. Nil di - - u fe - - - - lix.

simili.

The second system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano 1 (1st S.), Soprano 2 (2^d S.), Tenor (T.), and Bass (B.). The lyrics are: "Nil di - - - - u fe - - - - lix.". The piano accompaniment is on the bottom staff, featuring a melodic line with triplets and a harmonic accompaniment. The word "simili." is written below the piano staff.

1^{re} S. Ste - - tit un - - de pris - - cæ sum - - ma

2^{ds} S. Ste - - tit un - - de pris - - cæ sum - - ma

T. Ste - - tit un - - de pris - - cæ sum - - ma

B. Ste - - tit un - - de pris - - cæ sum - - ma

18

1^{re} S. sum - - - ma laus _____ gen - - ti.

2^{ds} S. sum - - - ma laus _____ gen - - ti.

T. sum - - - ma laus _____ gen - - ti. Nil

B. laus _____ gen - - - - - ti. Nil Fi - - - de

1st S. *ff* > Nil Fi - - - de Chris - - ti

2^d S. *ff* > Nil Fi - - - de Chris - - - - ti

T. Fi - - - de Chris - - ti Chris - - - - ti

B. Chris - - ti pri - - - - us, Nil Fi - - - de

6.

1st S. pri - - - - us: Ma - - net

2^d S. pri - - - - us: Ma - - net

T. pri - - - - us: Ma - - net

B. Chris - - ti pri - - - - us: Ma - - net

19

20 *fff*

1^{re} S. in - de ju - gis Glo - ri - a Gal - - - los, Ma - - net

2^{de} S. in - de ju - gis Glo - ri - a Gal - - - los, Ma - - net

T. in - de ju - gis Glo - ri - a Gal - - - los, Ma - - net

B. in - de ju - gis Glo - ri - a Gal - - - los, Ma - - net

allargando. a Tempo.

1^{re} S. in - de ju - - - gis Glo - - ri - a Gal - - - los. _____

2^{de} S. in - de ju - - - gis Glo - - ri - a Gal - - - los. _____

T. in - de ju - - - gis Glo - ri - a Gal - - - los. _____

B. in - de ju - - - gis Glo - ri - a Gal - - - los. _____

allargando. a Tempo.