

Oeuvre Posthume

Composée pour le XIV<sup>e</sup> Centenaire du Baptême de Clovis à Reims.

25 Décembre 496.

Hp 463

MESSE dite de CLOVIS

d'après le Chant Grégorien

à 4 Voix avec Accompagnement d'ORGUE

Partition Chant et Orgue

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Chaque Partie séparée

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Ch. GOUDOD

Paris, CHOUDENS, Editeur,  
30, Boulevard des Capucines, 30.

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

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

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

- e e - le - i - son. \_\_\_\_\_

- e e - le - i - son. \_\_\_\_\_

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

\_\_\_\_\_

Chris - te \_\_\_\_\_ e e -

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

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

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

\_\_\_\_\_

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

**B**

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

**B**

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

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "le - i - son, e - - - le - i - son, e - - le - i - son," followed by "Ky - ri - e e - le - i - son, e - le - i - son, e -", "e - e - le - i - son, e - le - i - son, e -", and "Ky - ri - e e - le - i - son, e - le -". The piano accompaniment features a steady rhythmic pattern with chords and moving lines in both hands.

e - le - i - son.

le - i - son.

le - i - son.

i - son.

Ped.

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "e - le - i - son.", "le - i - son.", "le - i - son.", and "i - son.". The piano accompaniment continues with a similar rhythmic pattern. At the end of the system, there is a "Ped." (pedal) instruction with a line extending across the bottom of the piano part.

# GLORIA.

## N° 2.

**Andante. *mf***

SOPRANOS. *Glo - ri - a in ex - cel - sis De . .*

ALTOS. *Glo - ri - a in ex - cel - sis De . .*

TÉNORS. *Glo - ri - a in ex - cel - sis De . .*

BASSES. *Glo - ri - a in ex - cel - sis De . .*

**PETIT CHŒUR.**

**Andante.**

**ORGUE**  
*du Chœur.* *mf (Voix célestes)*

*- o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis De . .*

*- o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis De . .*

*- o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis De . .*

*- o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis De . .*

- o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis,

- o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis,

- o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis,

- o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis,

De - - o! \_\_\_\_\_ Et in ter - ra, \_\_\_\_\_

De - - o! \_\_\_\_\_ Et in ter - ra, \_\_\_\_\_

De - - o! \_\_\_\_\_ Et in ter - ra, \_\_\_\_\_

De - - o! \_\_\_\_\_ Et in ter - ra, \_\_\_\_\_



et in ter - ra — pax ho - mi - ni - bus,

et in ter - ra — pax ho - mi - ni - bus,

et in ter - ra — pax ho - mi - ni - bus,

et in ter - ra — pax ho - mi - ni - bus,

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

bo - nae — vo - lun - ta - tis.

bo - nae — vo - lun - ta - tis.

bo - nae — vo - lun - ta - tis.

bo - nae — vo - lun - ta - tis.

The piano accompaniment continues with two staves (treble and bass clef) with chords and melodic lines.

**A** *ff*

**GRAND CHŒUR.**

Glo - ri - a in ex - cel - sis De - . . o! \_\_\_\_\_ Glo - ri - a

Glo - ri - a in ex - cel - sis De - . . o! \_\_\_\_\_ Glo - ri - a

Glo - ri - a in ex - cel - sis De - . . o! \_\_\_\_\_ Glo - ri - a

Glo - ri - a in ex - cel - sis De - . . o! \_\_\_\_\_ Glo - ri - a

**A**

Jeux de fonds de  
8 et 16 pieds.

in ex - cel - sis De - . . o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis

in ex - cel - sis De - . . o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis

in ex - cel - sis De - . . o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis

in ex - cel - sis De - . . o! \_\_\_\_\_ Glo - ri - a in ex - cel - sis

De . . o! Et in ter - ra, et in ter - ra

De . . o! Et in ter - ra, et in ter - ra

De . . o! Et in ter - ra, et in ter - ra

De . . o! Et in ter - ra, et in ter - ra

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

**B** Moderato.

*f*  
Lau - da - mus — te. Be - ne - di - ci - mus

*f*  
Lau - da - mus — te. Be - ne - di - ci - mus

*f*  
Lau - da - mus — te. Be - ne - di - ci - mus

*f*  
Lau - da - mus — te. Be - ne - di - ci - mus

**B** Moderato.

(Tous les fonds)  
*f*

Ped.

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am  
 Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am  
 Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am  
 Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am

**C**

tu - am; Do - mi - ne De - us, Rex cœ - les - tis, De - us,  
 tu - am; Do - mi - ne De - us, Rex cœ - les - tis, De - us,  
 tu - am; Do - mi - ne De - us, Rex cœ - les - tis, De - us,  
 tu - am; Do - mi - ne De - us, Rex cœ - les - tis, De - us,

**C**

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Je - su - Chris - te; Do - mine De - us, Agnus De - i,

Je - su Chris - te; Do - mine De - us, Agnus De - i,

Je - su Chris - te; Do - mine De - us, Agnus De - i,

Je - su - Chris - te; Do - mine De - us, Agnus De - i,

**Andante.**  
**D**

Fi - li - us Pa - - tris. Qui tol - lis pecca - ta

Fi - li - us Pa - - tris. Qui tol - lis pecca - ta

Fi - li - us Pa - - tris. Qui tol - lis pecca - ta

Fi - li - us Pa - - tris. Qui tol - lis pecca - ta

**Andante.**  
**Récit (Anches)**

**D**

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

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

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

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

*cresc.* *dim.* *p*

tol - lis — pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

tol - lis — pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

tol - lis — pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

tol - lis — pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

*cresc.*

*p* *f* *p* *f*  
- o - nem nos - tram. — Qui se - des ad dex - teram

*p* *f*  
- o - nem nos - tram. — Qui se - des ad dex - teram

*p* *f*  
- o - nem nos - tram. — Qui se - des ad dex - teram

*p* *f*  
- o - nem nos - tram. — Qui se - des ad dex - teram



Pa tris, mi se re re no bis.

Pa tris, mi se re re no bis.

Pa tris, mi se re re no bis.

Pa tris, mi se re re no bis.

*p*

**E** *Molto mod<sup>to</sup>*

Quo niam Tu so lus Sanc tus, Tu so lus Do minus, Tu

Quo niam Tu so lus Sanc tus, Tu so lus Do minus, Tu

Quo niam Tu so lus Sanc tus, Tu so lus Do minus, Tu

Quo niam Tu so lus Sanc tus, Tu so lus Do minus, Tu

*f* (*Tous les fonds*)

**E** *Molto mod<sup>to</sup>*

*Andante.*

so - lus Al - tis - simus, Je - su Chris - te, cum Sanc - to

so - lus Al - tis - simus, Je - su Chris - te, cum Sanc - to

so - lus Al - tis - simus, Je - su Chris - te, cum Sanc - to

so - lus Al - tis - simus, Je - su Chris - te, cum Sanc - to

*Andante.*

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - men.

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - men.

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - men.

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - men.

Ped.

# CREDO

N° 3.

Mod<sup>to</sup> maestoso.

SOPRANOS. *ff* Cre - do

ALTOS. *ff* Cre - do

TÉNORS. *ff* Cre - do

BASSES. *ff* Cre - do

ORGUE du Chœur. Mod<sup>to</sup> maestoso. (Grand Jeu)

in u - num De - um, Pa - trem om - ni - po -

in u - num De - um, Pa - trem om - ni - po -

in u - num De - um, Pa - trem om - ni - po -

in u - num De - um, Pa - trem om - ni - po -

- ten - tem, — fac - to - rem coe - li et ter - ra, —

- ten - tem, — fac - to - rem coe - li et ter - ra, —

- ten - tem, — fac - to - rem coe - li et ter - ra, —

- ten - tem, — fac - to - rem coe - li et ter - ra, —

vi - si - bi - li - um — om - ni - um —

vi - si - bi - li - um — om - ni - um —

vi - si - bi - li - um — om - ni - um —

vi - si - bi - li - um — om - ni - um —

Ped.

*p* et in - vi - si - bi - li - um. *Af* Et in u - num

*p* et in - vi - si - bi - li - um. *f* Et in u - num

*p* et in - vi - si - bi - li - um. *f* Et in u - num

*p* et in - vi - si - bi - li - um. *f* Et in u - num

*A*

(Jeux de fonds) (Grand Jeu)

Do - minum Je - sum Chris - tum, Fi - li - um De - i

Do - minum Je - sum Chris - tum, Fi - li - um De - i

Do - minum Je - sum Chris - tum, Fi - li - um De - i

Do - minum Je - sum Chris - tum, Fi - li - um De - i

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

sae - cu - la; De - um de De - o, lu - men de lu - mi - ne,

sae - cu - la; De - um de De - o, lu - men de lu - mi - ne,

sae - cu - la; De - um de De - o, lu - men de lu - mi - ne,

sae - cu - la; De - um de De - o, lu - men de lu - mi - ne,

De - um ve - rum de De - o ve - ro;

De - um ve - rum de De - o ve - ro;

De - um ve - rum de De - o ve - ro;

De - um ve - rum de De - o ve - ro;

**B**

Ge - ni - tum non

Ge - ni - tum, Ge - ni - tum non

Ge - ni - tum non

Ge - ni - tum, Ge - ni - tum non

**B**

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

per quem om - ni - a fac - ta sunt;

per quem om - ni - a fac - ta sunt;

per quem om - ni - a fac - ta sunt;

per quem om - ni - a fac - ta sunt;

Ped.



**C** *p* Andante.

Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

*p* Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

*p* Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

*p* Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

**C** Andante.

*p* Jeux de fonds

*p* Sans Ped.

- lu - tem — des - cen - dit de coe - lis. —

- lu - tem — des - cen - dit de coe - lis. —

- lu - tem — des - cen - dit de coe - lis. —

- lu - tem — des - cen - dit de coe - lis. —

**D** Adagio. *ppp*

Et in-car-na-tus est — de Spi-ri-tu sanc-to ex Ma-ri-a

*ppp*

Et in-car-na-tus est — de Spi-ri-tu sanc-to ex Ma-ri-a

*ppp*

Et in-car-na-tus est — de Spi-ri-tu sanc-to ex Ma-ri-a

*ppp*

Et in-car-na-tus est — de Spi-ri-tu sanc-to ex Ma-ri-a

**D** Adagio.

*ppp* Récit (Flûtes et voix célestes)

Ped. (Jeux de fonds)

Vir-gi-ne — et ho-mo fac-tus est. —

Vir-gi-ne — et ho-mo fac-tus est. —

Vir-gi-ne — et ho-mo fac-tus est. —

Vir-gi-ne — et ho-mo fac-tus est. — Cru-ci-

Tous les Fonds.

**E**

*f*  
Cru - ci - fi - xus e - ti -

*f*  
Cru - ci - fi - xus e - ti - am

*f*  
Cru - ci - fi - xus, Cru - ci - fi - xus e - ti -

*f*  
- fi - xus, Cru - ci - fi - xus e - ti -

**E**

- am pro no - bis, sub Pon - ti - o Pi - la - to,

- pro no - bis, sub Pon - ti - o Pi - la - to,

- am pro no - bis, sub Pon - ti - o Pi - la - to,

- am pro no - bis, sub Pon - ti - o Pi - la - to,

*p*  
Ped.

*f* pas - sus, pas - sus, pas - sus,  
*f* pas - sus, pas - sus, pas - sus,  
*f* pas - sus, pas - sus, pas - sus,  
*f* pas - sus, pas - sus, pas - sus,  
*p*

*pp* et se - pul - tus est; \_\_\_\_\_  
*pp* et se - pul - tus est; \_\_\_\_\_  
*pp* et se - pul - tus est; \_\_\_\_\_  
*pp* et se - pul - tus est; \_\_\_\_\_  
*p* *pp* Ped.

**F** Mod<sup>to</sup> maestoso.

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

**F** Mod<sup>to</sup> maestoso.

*f* (Grand Jeu)

Ped.

- ras. \_\_\_\_\_

- ras. \_\_\_\_\_

- ras. \_\_\_\_\_ Et as-cen-dit in

- ras. \_\_\_\_\_ Et as-cen-dit in coe-lum, as-cen-dit in

*f*

sans Ped.

*ff*

Et as - cen - dit in cœ - lum,

*ff*

Et as - cen - dit in cœ - lum, as - cen - dit in cœ - lum,

cœ - lum, in cœ - lum, as - cen - dit in cœ - lum.

cœ - lum, as - cen - dit, as - cen - dit in cœ - lum,

**H** *ff*

se - det ad dex - te - ram Pa - tris; Et

*ff*

se - det ad dex - te - ram Pa - tris; Et

*ff*

se - det ad dex - te - ram Pa - tris; Et

*ff*

se - det ad dex - te - ram Pa - tris; Et

**H**

(Ped. 8 et 16 pieds)

*ff*

i - terum ven - tu - rus est \_\_\_\_\_ cum glo - ri - a ju - di -

*ff*

i - terum ven - tu - rus est \_\_\_\_\_ cum glo - ri - a ju - di -

*ff*

i - terum ven - tu - rus est \_\_\_\_\_ cum glo - ri - a ju - di -

*ff*

i - terum ven - tu - rus est \_\_\_\_\_ cum glo - ri - a ju - di -

Ped.

*ff*

- ca - re \_\_\_\_\_ vi - vos et mor - tu - os; \_\_\_\_\_

*ff*

- ca - re \_\_\_\_\_ vi - vos et mor - tu - os; \_\_\_\_\_

*ff*

- ca - re \_\_\_\_\_ vi - vos et mor - tu - os; \_\_\_\_\_

*ff*

- ca - re \_\_\_\_\_ vi - vos et mor - tu - os; \_\_\_\_\_

Ped. Ped.

*ff* cu - jus re - gni *ff* non e - rit

*ff* cu - jus re - gni *ff* non e - rit

*ff* cu - jus re - gni *ff* non e - rit

*ff* cu - jus re - gni *ff* non e - rit

Pod.

*f* fi - nis. Et in Spi - ritum sanc - tum Do - minum.

*f* fi - nis. Et in Spi - ritum sanc - tum Do - minum,

*f* fi - nis. Et in Spi - ritum sanc - tum Do - minum.

*f* fi - nis. Et in Spi - ri - tum sanc - tum Do - mi - num,

(Jeux de fonds)



et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

Qui-cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

Qui-cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

Qui-cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

Qui-cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

con-glo-ri-fi-ca-tur, qui lo-cu-tus est

con-glo-ri-fi-ca-tur, qui lo-cu-tus est

con-glo-ri-fi-ca-tur, qui lo-cu-tus est

con-glo-ri-fi-ca-tur, qui lo-cu-tus est

**K**

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

**K**

Pvi

**Molto**  
**L** **maestoso.**

in re-mis-si - o-nem pec-ca - to - rum.

in re-mis-si - o-nem pec-ca - to - rum.

in re-mis-si - o-nem pec-ca - to - rum.

in re-mis-si - o-nem pec-ca - to - rum.

**L** **Molto**  
**maestoso.**

Ped.

Ped.

Et ex - pec - to re-sur-rec - ti - o - nem mor - tu -

Et ex - pec - to re-sur-rec - ti - o - nem mor - tu -

Et ex - pec - to re-sur-rec - ti - o - nem mor - tu -

Et ex - pec - to re-sur-rec - ti - o - nem mor - tu -

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- men. A - - men.

- men. A - - men.

- men. A - - men.

- men. A - - men.

*ff* **Large.**

Grand Jeu.

*ff* sans Ped.

Pod. en 8<sup>ves</sup>

# SANCTUS

N° 4.

**Large.**

SOPRANOS

Musical staff for Sopranos, showing a whole note chord in the final measure with a *ff* dynamic marking.

Sanc -

ALTOS

Musical staff for Altos, showing a whole note chord in the final measure with a *ff* dynamic marking.

Sanc -

TÉNORS

Musical staff for Tenors, showing a whole note chord in the final measure with a *ff* dynamic marking.

Sanc . . . .

BASSES

Musical staff for Basses, showing a whole note chord in the final measure with a *ff* dynamic marking.

Sanc . . . .

ORGUE  
du Chœur

**Large.**

Musical staff for Organ, divided into Grand Jeu and Voix célestes sections. The Grand Jeu section features a series of chords, and the Voix célestes section features a melodic line with a *m.y.* marking.

Grand Jeu.

Voix célestes.

*m.y.*

First vocal staff showing the continuation of the 'Sanc - tus' phrase with *ff* dynamics.

- tus, Sanc - tus, Sanc - - - tus,

Second vocal staff showing the continuation of the 'Sanc - tus' phrase with *ff* dynamics.

- tus, Sanc - - tus, Sanc - - - tus,

Third vocal staff showing the continuation of the 'Sanc - tus' phrase with *ff* dynamics.

- tus, Sanc - - tus, Sanc - - - tus,

Fourth vocal staff showing the continuation of the 'Sanc - tus' phrase with *ff* dynamics.

- tus. Sanc - - tus, Sanc - - - tus,

Organ accompaniment staff for the vocal section, featuring chords and a melodic line.

Voix célestes.

Voix célestes.

Fonds (8 et 16 pieds)

Fonds.

Do . . minus De . . us Sa .

Do . . minus De . . us Sa .

Do . mi . nus De . . us Sa . ba .

Do . mi . nus De . . us Sa . ba .

Voix célestes. Voix célestes. Voix célestes.

Fonds. Fonds. Fonds.

baoth. Ple . ni sunt cœ . li et ter . ra

baoth. Ple . ni sunt cœ . li et ter . ra

oth. Ple . ni sunt cœ . li, cœ . li et ter . ra

oth. Ple . ni sunt cœ . li, cœ . li et ter . ra

A Les fonds aux 2 mains.

glo - ri - a tu - a, glo - ri - a tu - a. —

glo - ri - a tu - a, glo - ri - a tu - a. —

glo - ri - a tu - a, glo - ri - a tu - a. — Ho -

glo - ri - a tu - a, glo - ri - a tu - a. — Ho -

Grand Jeu.

Ho - san - na in ex - cel - sis! —

Ho - san - na in ex - cel - sis! —

- san - na — in ex - cel - sis! —

- san - na — in ex - cel - sis! —

Pod.

# BENEDICTUS

QUATUOR et CHŒUR.

## N° 5.

**Andante.**

SOPRANO. SOLO. *p* Be - ne -

ALTO SOLO. *p* Be -

TÉNOR SOLO.

BASSE SOLO.

**Andante.**

ORGUE du Chœur. *p* Voix humaine Jeux de Récit. Gambes de 8

Ped.

**A**

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

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

*p* Be - ne -

*p* Be -

**A**

*p*



*p* *cresc.* *dim.*  
 Be - ne - dic - tus qui ve - nit in  
*p* *cresc.* *dim.*  
 Be - ne - dic - tus qui ve - nit, qui ve - nit in  
*cresc.* *dim.*  
 - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in  
*cresc.* *dim.*  
 - ne - dic - tus qui ve - nit, Be - ne - dic - tus qui ve - nit in

**B**

*p* *cresc.* *cresc.*  
 no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic -  
*p* *cresc.* *cresc.*  
 no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic -  
*p* *cresc.* *cresc.*  
 no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic -  
*p* *cresc.* *cresc.*  
 no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic -

*f* *dim.* *p*  
 - tus, Be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi -  
*f* *dim.* *p*  
 - tus, Be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi -  
*f* *dim.* *p*  
 - tus, Be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi -  
*f* *dim.* *p*  
 - tus; Be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi -

*p* CHŒUR.  
 - ni - Ho - san - na in ex - cel - sis!  
*p* CHŒUR.  
 - ni - Ho - san - na in ex - cel - sis!  
*p* CHŒUR.  
 - ni - Ho - san - na in ex - cel - sis!  
*p* CHŒUR.  
 - ni - Ho - san - na in ex - cel - sis!

## AGNUS DEI

N° 6.

Andante.

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

ORGUE  
du Chœur.

Andante.

Jeux de fonds.

*p**p*

Piano accompaniment for the first system, measures 1-4. The right hand features a melodic line with a *p* dynamic marking. The left hand provides harmonic support with chords and moving lines.

Piano accompaniment for the second system, measures 5-8. The right hand continues the melodic line with a *p* dynamic marking. The left hand features a prominent bass line with sustained notes and chords.

**A**

*p* A - gnus —

*p* A - gnus — De - i, qui tol - lis —

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

**A**

*p* *cres - cen - do.* A - gnus — De - i, qui tol - lis — *f*

*cres - cen - do.* De - i, qui tol - lis — pec - ca - ta mun - di, pec - *f*

*cres - cen - do.* — pec - ca - ta mun - di, qui tol - lis, qui tol - lis pec - *f*

*cres - cen - do.* tol - lis pec - ca - ta — mun - di, pec - - - *f*

*cres - cen - do.*

**B**

pec - ca - ta mun - di,  
 - ca - ta mun - di,  
 - ca - ta mun - di, mi - se -  
 - ca - ta mun - di, mi - se - re - re

**B**

mi - se - re - re no - bis. — *dim.* *p*  
 mi - se - re - re, mi - se - re - re no - bis. — *dim.* *p*  
 - re - re, mi - se - re - re no - bis. — *dim.* *p*  
 no - bis, mi - se - re - re no - bis. — *dim.* *p*

**C**

*p*  
A - gnus—

**C**

*p*  
A - gnus—

*p*  
A - gnus— De - i, qui

*p*  
A - gnus— De - i, qui tol - lis pec - ca - ta

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

*cres - - cen - - do.* **D** *f*

De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

*cres - - cen - - do*

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

*cres - - cen - - do*

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

*cres - - cen - - do*

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

*cres - - cen - - do* **D** *f*

*dim.* *p*

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

*f* *dim.* *p*

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

*f* *dim.* *p*

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

*f* *dim.* *p*

mi - se - re - re no - bis.





**F** *p*

Do - na - no - bis, do - na - pa - cem, do - na

*p*

Do - na no - bis, do - na pa - cem, do - na

*p*

Do - na no - bis, do - na pa - cem, do - na

*p*

Do - na no - bis, do - na pa - cem, do - na

**F**

no - bis pa - . . - cem!

*Ped.*

**FIN.**

no - bis pa - . . - cem!

no - bis pa - . . - cem!

no - bis pa - . . - cem!

no - bis pa - . . - cem!

**FIN.**

# PRÉLUDE DE LA MESSE DE CLOVIS

Composé spécialement pour le XIV<sup>me</sup> Centenaire de son Baptême (25 Décembre 496)

exécuté à REIMS.

**Molto mod<sup>to</sup> e maestoso.**

DANS LE CHŒUR.

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

ORGUE  
du Chœur.

**Molto mod<sup>to</sup> e maestoso.**

AU GRAND ORGUE.

4 Trompettes Chrom.

4 Trompettes Chrom.

1<sup>re</sup> et 2<sup>e</sup> Trombones.

3<sup>e</sup> et 4<sup>e</sup> Trombones.

**Molto mod<sup>to</sup> e maestoso.**

GRAND ORGUE.

Grand Jeu.

PÉDALES.



The first system of the musical score consists of two systems of staves. The upper system contains four staves: the top two are treble clefs and the bottom two are bass clefs. The lower system contains three staves: the top is a grand staff (treble and bass clefs) and the bottom is a bass clef. The music is written in a common time signature and features complex rhythmic patterns with many beamed notes and rests. Vertical dotted lines separate the measures.

The second system of the musical score is identical in layout to the first, consisting of two systems of staves. The upper system has four staves (two treble, two bass) and the lower system has three staves (one grand staff, one bass). The musical notation, including notes, rests, and clefs, is the same as in the first system.

A.G. 9300

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The first system of the musical score consists of two systems of staves. The upper system contains four staves: the top two are treble clefs and the bottom two are bass clefs. The lower system contains four staves: the top two are treble clefs and the bottom two are bass clefs. Vertical dotted lines separate the measures across both systems.

The second system of the musical score consists of two systems of staves, similar in layout to the first system. It features four staves in the upper system and four staves in the lower system, with treble and bass clefs. Vertical dotted lines separate the measures.

Sop. *ff* **B**  
E : un - tes do - ce - te — om - nes gen - tes,

Altos. *ff*  
E - un - tes do - ce - te — om - nes gen - tes,

Ténors. *ff*  
E - un - tes do - ce - te — om - nes gen - tes,

Basses. *ff*  
E - un - tes do - ce - te — om - nes gen - tes,

ORGUE du Chœur. **B**  
Grand Jeu.

**B**

**B**

ba-pti-zan-tes e - os \_\_\_\_\_ In nomi-ne Pa - -

ba-pti-zan-tes e - os \_\_\_\_\_ In nomi-ne Pa - -

ba-pti-zan-tes e - os \_\_\_\_\_ In nomi-ne Pa - -

ba-pti-zan-tes e - os \_\_\_\_\_ In nomi-ne Pa - -

The musical score consists of four vocal staves and piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef. The lyrics are: "ba-pti-zan-tes e - os \_\_\_\_\_ In nomi-ne Pa - -". The piano accompaniment is shown in a grand staff (treble and bass clefs) and is followed by two systems of empty staves, suggesting a continuation of the piece.

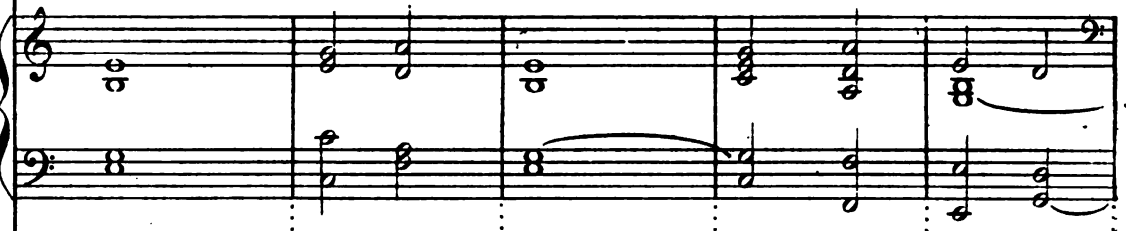


- tris et fi - li - i et Spi - ri - tus Sanc -

- tris et fi - li - i et Spi - ri - tus Sanc -

- tris et fi - li - i et Spi - ri - tus Sanc -

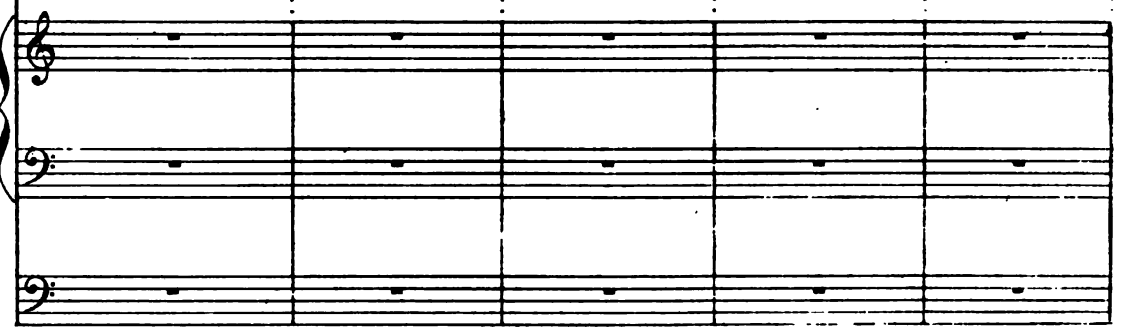
- tris et fi - li - i et Spi - ri - tus Sanc -



Piano accompaniment for the first system, featuring chords and melodic lines in both hands.



Empty musical staves for the second system, including vocal and piano parts.



Empty musical staves for the third system, including vocal and piano parts.



The musical score is written in common time (C) and consists of three systems. The first system features four staves: three vocal staves and one piano accompaniment staff. The vocal lines begin with a melodic phrase marked 'li.'. The piano accompaniment consists of a simple harmonic accompaniment. The second system consists of five staves: a grand staff for piano (treble and bass clefs) and two vocal staves. The piano part features a more active accompaniment with sixteenth-note patterns, marked with dynamics *ff* and *p*. The vocal staves continue the melodic lines. The third system consists of four staves: a grand staff for piano and two vocal staves. The piano accompaniment continues with the same rhythmic pattern, marked with *ff* and *p*. The vocal staves conclude the piece with sustained notes.

**D**

(SAINT REMI)

E - go te bap - ti - zo — In nomine Pa - - tris et

The first system consists of four staves. The top three staves are vocal staves, each with a treble clef and a key signature of one sharp (F#). They contain whole rests. The fourth staff is a piano accompaniment staff with a bass clef, containing a melodic line with various note values and rests, including some notes with 'x' marks below them.

**D**

Jeux de fonds

The second system consists of two staves. The top staff is a piano accompaniment staff with a treble clef, and the bottom staff is a piano accompaniment staff with a bass clef. Both staves contain chords and some melodic fragments. The text 'Jeux de fonds' is written between the two staves.

**D**

The third system consists of four staves. The top three staves are vocal staves, each with a treble clef and a key signature of one sharp (F#). They contain whole rests. The fourth staff is a piano accompaniment staff with a bass clef, containing whole rests.

**D**

The fourth system consists of two staves. The top staff is a piano accompaniment staff with a treble clef, and the bottom staff is a piano accompaniment staff with a bass clef. Both staves contain whole rests.

**E**

Musical notation for vocal and piano parts. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The vocal line contains the lyrics "fi - li - i et Spi - ritus Sanc - ti." and ends with a fermata. The piano accompaniment features chords and melodic lines in both hands.

fi - li - i et Spi - ritus Sanc - ti.

**E**

Piano accompaniment for the vocal line, showing chords and melodic lines in both hands.

**E**

Musical notation for piano accompaniment, showing chords and melodic lines in both hands. The notation includes dynamic markings such as *ff* (fortissimo).

*ff*

**E**

Musical notation for piano accompaniment, showing chords and melodic lines in both hands. The notation includes dynamic markings such as *ff* (fortissimo).

Tous les fonds

The musical score is organized into three systems. The first system, at the top, contains four staves: three treble clefs and one bass clef. All staves in this system contain whole rests. The second system, in the middle, contains four staves. The top two staves are treble clefs, and the bottom two are bass clefs. This system features piano accompaniment with chords and eighth-note patterns. The third system, at the bottom, also contains four staves (two treble and two bass clefs) with piano accompaniment, including chords and eighth-note patterns. Vertical dotted lines separate the measures across all systems. The score is written in a single system with a brace on the left side.

**F**

Four staves of musical notation, all containing whole rests.

**F**

Two staves of musical notation, both containing whole rests.

**F**

Four staves of musical notation, all containing whole rests.

**F** GRAND ORGUE.

*bien accentué.*

Grand Jeu.

Musical notation for Grand Orgue and Grand Jeu. The Grand Orgue part consists of two staves with chords and some melodic lines. The Grand Jeu part is a single staff with a rhythmic pattern of eighth and sixteenth notes.

This musical score consists of several systems of staves. The first system has four staves, all of which are blank. The second system has two staves, also blank. The third system has four staves, all blank. The fourth system has two staves, both containing musical notation. The top staff of this system is in treble clef and contains a series of chords and melodic lines. The bottom staff is in bass clef and contains a bass line with various rhythmic values and rests. The notation includes notes, stems, beams, and rests.

The image shows a musical score for a piano piece, numbered 62. The score is divided into three systems. The first system consists of four staves (two treble and two bass clefs) with whole rests. The second system consists of six staves (two treble, two bass, and two alto clefs) with whole rests. The third system consists of three staves (treble, bass, and a lower bass clef) with musical notation including chords, eighth notes, and rests.

Four empty musical staves, two in treble clef and two in bass clef, arranged in a system.

Two empty musical staves, one in treble clef and one in bass clef, arranged in a system.

Four empty musical staves, two in treble clef and two in bass clef, arranged in a system.

Musical notation for piano accompaniment. The upper part consists of two staves (treble and bass clef) with chords and some melodic lines. The lower part is a single bass clef staff with a rhythmic pattern. The instruction *bien accentué.* is written in the middle of the first measure.



Four empty musical staves, two with treble clefs and two with bass clefs, arranged in a system. Each staff contains a whole rest in every measure.

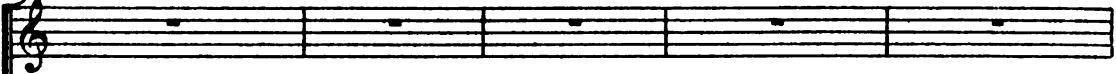
Two empty musical staves, one with a treble clef and one with a bass clef, arranged in a system. Each staff contains a whole rest in every measure.

Four empty musical staves, two with treble clefs and two with bass clefs, arranged in a system. Each staff contains a whole rest in every measure.

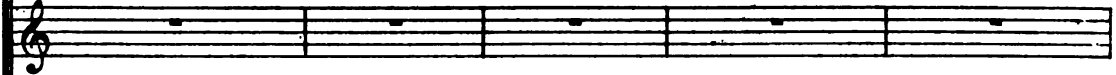
Musical notation for piano accompaniment. The top two staves (treble and bass clef) contain chords and arpeggiated figures. The bottom staff (bass clef) contains a rhythmic bass line with eighth and sixteenth notes.

CHŒUR.

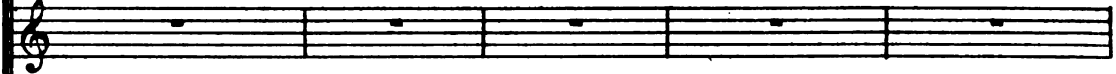
G



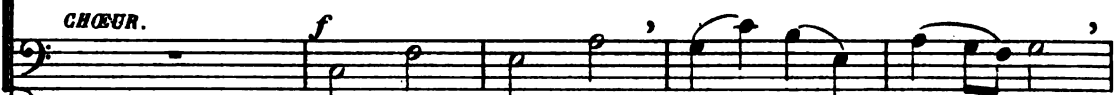
CHŒUR.



CHŒUR.



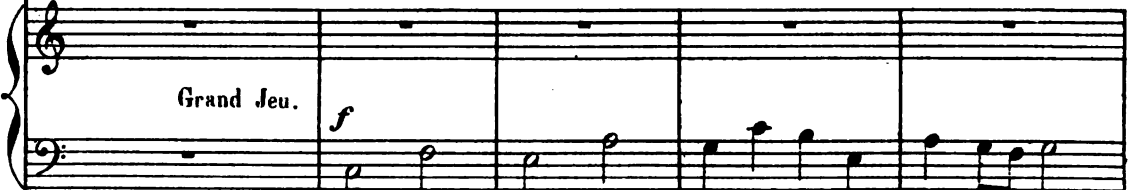
CHŒUR.



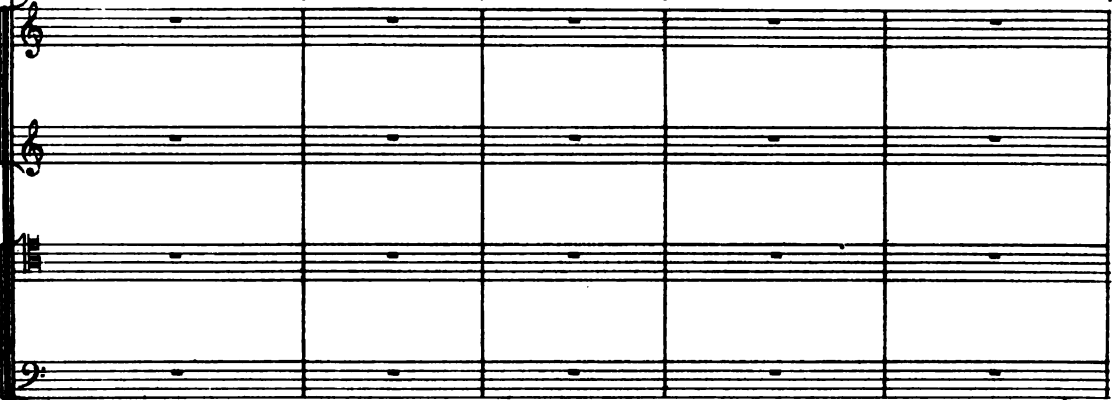
Chris - tus re - gnat, Chris - tus — vin - cit,

ORGUE du Chœur.

G



G



G



66

*ff*  
Chris - tus re - gnat, Chris - tus

Chris - tus im - perat. Chris - tus re - gnat, Chris - tus

The musical score consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the piano accompaniment for the first two systems. The fourth system shows the piano accompaniment for the third system. The fifth system shows the piano accompaniment for the fourth system. The sixth system shows the piano accompaniment for the fifth system. The seventh system shows the piano accompaniment for the sixth system. The eighth system shows the piano accompaniment for the seventh system. The ninth system shows the piano accompaniment for the eighth system. The tenth system shows the piano accompaniment for the ninth system. The eleventh system shows the piano accompaniment for the tenth system. The twelfth system shows the piano accompaniment for the eleventh system. The thirteenth system shows the piano accompaniment for the twelfth system. The fourteenth system shows the piano accompaniment for the thirteenth system. The fifteenth system shows the piano accompaniment for the fourteenth system. The sixteenth system shows the piano accompaniment for the fifteenth system. The seventeenth system shows the piano accompaniment for the sixteenth system. The eighteenth system shows the piano accompaniment for the seventeenth system. The nineteenth system shows the piano accompaniment for the eighteenth system. The twentieth system shows the piano accompaniment for the nineteenth system. The twenty-first system shows the piano accompaniment for the twentieth system. The twenty-second system shows the piano accompaniment for the twenty-first system. The twenty-third system shows the piano accompaniment for the twenty-second system. The twenty-fourth system shows the piano accompaniment for the twenty-third system. The twenty-fifth system shows the piano accompaniment for the twenty-fourth system. The twenty-sixth system shows the piano accompaniment for the twenty-fifth system. The twenty-seventh system shows the piano accompaniment for the twenty-sixth system. The twenty-eighth system shows the piano accompaniment for the twenty-seventh system. The twenty-ninth system shows the piano accompaniment for the twenty-eighth system. The thirtieth system shows the piano accompaniment for the twenty-ninth system. The thirty-first system shows the piano accompaniment for the thirtieth system. The thirty-second system shows the piano accompaniment for the thirty-first system. The thirty-third system shows the piano accompaniment for the thirty-second system. The thirty-fourth system shows the piano accompaniment for the thirty-third system. The thirty-fifth system shows the piano accompaniment for the thirty-fourth system. The thirty-sixth system shows the piano accompaniment for the thirty-fifth system. The thirty-seventh system shows the piano accompaniment for the thirty-sixth system. The thirty-eighth system shows the piano accompaniment for the thirty-seventh system. The thirty-ninth system shows the piano accompaniment for the thirty-eighth system. The fortieth system shows the piano accompaniment for the thirty-ninth system. The forty-first system shows the piano accompaniment for the fortieth system. The forty-second system shows the piano accompaniment for the forty-first system. The forty-third system shows the piano accompaniment for the forty-second system. The forty-fourth system shows the piano accompaniment for the forty-third system. The forty-fifth system shows the piano accompaniment for the forty-fourth system. The forty-sixth system shows the piano accompaniment for the forty-fifth system. The forty-seventh system shows the piano accompaniment for the forty-sixth system. The forty-eighth system shows the piano accompaniment for the forty-seventh system. The forty-ninth system shows the piano accompaniment for the forty-eighth system. The fiftieth system shows the piano accompaniment for the forty-ninth system. The fifty-first system shows the piano accompaniment for the fiftieth system. The fifty-second system shows the piano accompaniment for the fifty-first system. The fifty-third system shows the piano accompaniment for the fifty-second system. The fifty-fourth system shows the piano accompaniment for the fifty-third system. The fifty-fifth system shows the piano accompaniment for the fifty-fourth system. The fifty-sixth system shows the piano accompaniment for the fifty-fifth system. The fifty-seventh system shows the piano accompaniment for the fifty-sixth system. The fifty-eighth system shows the piano accompaniment for the fifty-seventh system. The fifty-ninth system shows the piano accompaniment for the fifty-eighth system. The sixtieth system shows the piano accompaniment for the fifty-ninth system. The sixty-first system shows the piano accompaniment for the sixty-first system. The sixty-second system shows the piano accompaniment for the sixty-second system. The sixty-third system shows the piano accompaniment for the sixty-third system. The sixty-fourth system shows the piano accompaniment for the sixty-fourth system. The sixty-fifth system shows the piano accompaniment for the sixty-fifth system. The sixty-sixth system shows the piano accompaniment for the sixty-sixth system. The sixty-seventh system shows the piano accompaniment for the sixty-seventh system. The sixty-eighth system shows the piano accompaniment for the sixty-eighth system. The sixty-ninth system shows the piano accompaniment for the sixty-ninth system. The seventieth system shows the piano accompaniment for the seventieth system. The seventy-first system shows the piano accompaniment for the seventy-first system. The seventy-second system shows the piano accompaniment for the seventy-second system. The seventy-third system shows the piano accompaniment for the seventy-third system. The seventy-fourth system shows the piano accompaniment for the seventy-fourth system. The seventy-fifth system shows the piano accompaniment for the seventy-fifth system. The seventy-sixth system shows the piano accompaniment for the seventy-sixth system. The seventy-seventh system shows the piano accompaniment for the seventy-seventh system. The seventy-eighth system shows the piano accompaniment for the seventy-eighth system. The seventy-ninth system shows the piano accompaniment for the seventy-ninth system. The eightieth system shows the piano accompaniment for the eightieth system. The eighty-first system shows the piano accompaniment for the eighty-first system. The eighty-second system shows the piano accompaniment for the eighty-second system. The eighty-third system shows the piano accompaniment for the eighty-third system. The eighty-fourth system shows the piano accompaniment for the eighty-fourth system. The eighty-fifth system shows the piano accompaniment for the eighty-fifth system. The eighty-sixth system shows the piano accompaniment for the eighty-sixth system. The eighty-seventh system shows the piano accompaniment for the eighty-seventh system. The eighty-eighth system shows the piano accompaniment for the eighty-eighth system. The eighty-ninth system shows the piano accompaniment for the eighty-ninth system. The ninetieth system shows the piano accompaniment for the ninetieth system. The hundredth system shows the piano accompaniment for the hundredth system.

The musical score consists of several systems. The first system features a vocal line with lyrics: "Chris - tus re - gnat," followed by "vin - cit, Chris - tus im - pe - rat, Chris - tus,". A piano accompaniment is shown below. The second system continues the vocal line with lyrics: "vin - cit, Chris - tus im - pe - rat, Chris - tus". The piano accompaniment continues. The third system shows the piano accompaniment for the first part of the system. The fourth system shows empty staves for the vocal line and piano accompaniment. The fifth system shows empty staves for the piano accompaniment.

ff  
Chris - tus

Chris - tus\_ vin - cit, Chris - tus\_ im - perat, Chris -

Chris - tus\_ vin - cit, Christus\_ im-pe - rat, Chris - tus,

Chris - tus\_ vin - cit, Chris - tus\_ im - pe - rat, Chris -

The musical score consists of four systems. The first system includes vocal lines and piano accompaniment. The second system continues the vocal lines. The third system shows the piano accompaniment. The fourth system contains empty staves for additional instruments or voices. The lyrics are: 'Chris - tus\_ vin - cit, Chris - tus\_ im - perat, Chris - tus\_ vin - cit, Christus\_ im-pe - rat, Chris - tus, Chris - tus\_ vin - cit, Chris - tus\_ im - pe - rat, Chris -'.

re - gnat, Chris - tus vin - cit, Chris - tus im - perat.

- tus Chris - tus vin - cit, Chris - tus im - pe - rat.

Chris - tus, Chris - tus vin - cit, Chris - tus im - pe - rat.

- tus, Chris - tus vin - cit, Chris - tus im - perat.

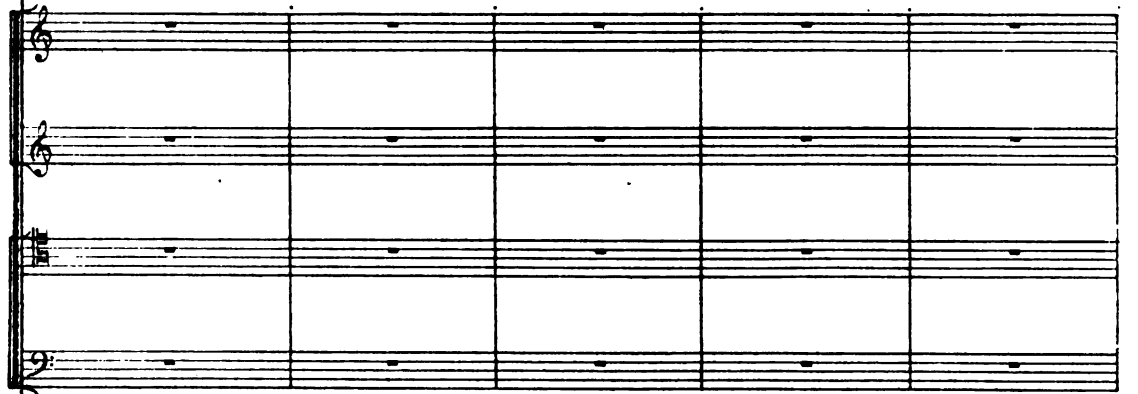
The score consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in a single system with four staves. The piano accompaniment is written in a grand staff (treble and bass clefs) and is divided into two systems. The first system of the piano accompaniment includes a grand staff with a brace on the left and a bass clef on the bottom staff. The second system of the piano accompaniment is a grand staff with a brace on the left and a bass clef on the bottom staff. The lyrics are printed below the vocal staves. The music is in a key with one flat (B-flat major or E-flat minor) and a common time signature. The tempo and style are not explicitly marked.



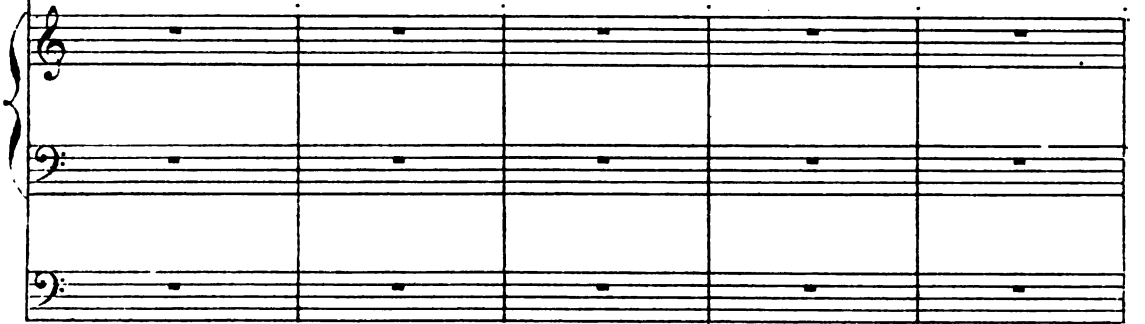
Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus—  
Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus—  
Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus  
Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus—



Piano accompaniment for the first system, showing chords and bass line.



Empty musical staves for piano accompaniment, consisting of four staves.



Empty musical staves for piano accompaniment, consisting of four staves.

im - pe - rat, Chris - tus im - pe - rat. \_\_\_\_\_

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im - pe - rat, Chris - tus im - pe - rat. \_\_\_\_\_

Ped.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "im - pe - rat, Chris - tus im - pe - rat." The piano part includes a pedal point marked "Ped." in the right hand. The score is divided into four measures by vertical dotted lines.



**H**

*ff* Trompettes.

*ff* Trombones.

This section contains the first four measures of the Trompettes and Trombones parts. The Trompettes part is in the treble clef, and the Trombones part is in the bass clef. Both parts feature a series of chords and melodic lines, with a dynamic marking of *ff* (fortissimo).

**H** GRAND ORGUE.

*bien accentué.*

This section contains the first four measures of the Grand Orgue part. The score is written for a grand staff (treble and bass clefs). The dynamic marking is *bien accentué.* (well accented).

This section contains the continuation of the musical score for the Trompettes, Trombones, and Grand Orgue parts, covering measures 5 through 8. The notation and dynamics are consistent with the previous section.



Musical score system 1, consisting of two systems of staves. The first system has four staves: two treble clefs (top two) and two bass clefs (bottom two). The second system has three staves: a grand staff (treble and bass clefs) and a single bass clef. Vertical dotted lines indicate bar boundaries.



Musical score system 2, consisting of two systems of staves. The first system has four staves: two treble clefs (top two) and two bass clefs (bottom two). The second system has three staves: a grand staff (treble and bass clefs) and a single bass clef. Vertical dotted lines indicate bar boundaries.

The first system of the musical score consists of five staves. The top four staves are for the vocal ensemble: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs). The piano part includes the instruction *bien accentué.* in the first measure. The music is in 4/4 time and features a mix of chords and moving lines.

The second system of the musical score continues the vocal and piano parts. It consists of five staves, identical in layout to the first system. The piano accompaniment continues with complex chordal textures and moving bass lines. The vocal lines show more melodic development and some rests.

The first system of the musical score consists of two systems of staves. The upper system contains four staves: two treble clefs and two bass clefs. The lower system contains three staves: a grand staff (treble and bass clefs) and a single bass clef. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Vertical dotted lines indicate the end of measures.

The second system of the musical score also consists of two systems of staves, mirroring the structure of the first system. The notation continues with similar rhythmic and melodic elements. The word "FIN." is printed at the end of the first system and the second system, indicating the conclusion of the piece. Vertical dotted lines mark the measure boundaries.