

Moderato

Sopranos

Contraltos

Ténors

Basses

Four vocal staves (Soprano, Contralto, Tenors, Basses) in G major, 3/4 time, showing rests for the first four measures.

PETIT ORGUE

Moderato

1^{er} CL. *mf*

1^{er} CL. *mf*

First system of piano accompaniment for the organ, featuring a melodic line in the right hand and a supporting bass line in the left hand.

Second system of piano accompaniment, continuing the melodic and harmonic development.

Third system of piano accompaniment, showing further melodic and harmonic progression.

Fourth system of piano accompaniment, concluding the piece with a melodic flourish in the right hand.

Pédales

p

Sop. *p* Ky - ri - e e -

Contr *p* Ky - ri - e e - lei -

Tén.

Basses *p* Ky - ri - e e - lei - son e -

RÉCIT

RÉCIT *p*

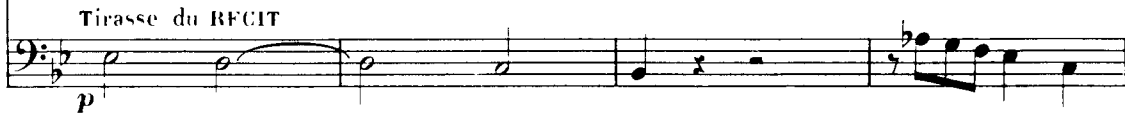
sans Pédales



lei -
son e - lei -
mf
Kv - ri - e -
lei - son e - lei -



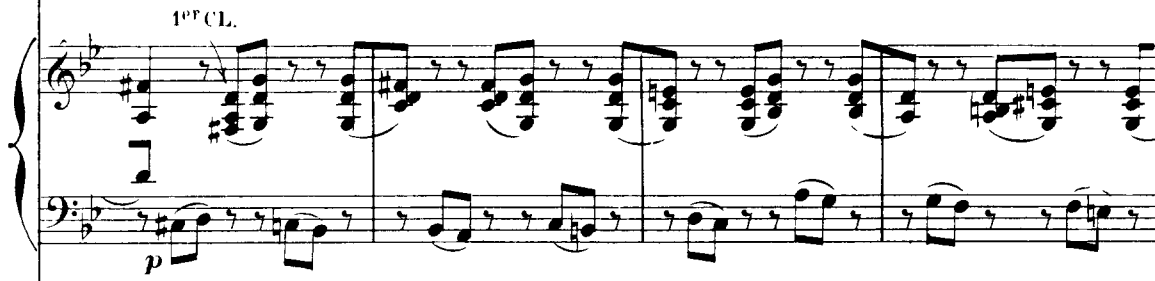
1^{er} CL
p



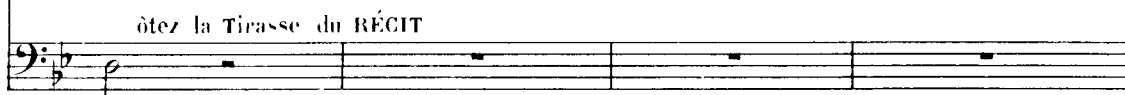
p
Tirasse du Récit



- son
- son
- son .



1^{er} CL
p



ôtez la Tirasse du Récit

First system of piano accompaniment, featuring a treble and bass clef with a 5/4 time signature. The music consists of eighth and sixteenth notes with various rests.

Second system of piano accompaniment, including a *fp* dynamic marking and a *Pedales* instruction with a downward-pointing arrow.

Third system of piano accompaniment, featuring a *mg* dynamic marking.

Vocal staves for Soprano (Sop), Contralto (Contr), Tenor (Ten), and Basso (Basses). The lyrics are: Ky - ri - e Ky - ri - e e - lei - son e - lei. Dynamics include *p* and *mf*.

Fourth system of piano accompaniment, including *RECIT* markings and a *1^{er} CL.* instruction.

Fifth system of piano accompaniment, including a *Tirasse du RECIT* instruction.

son e - lei - son.
 - lei - son e - lei - son.
 - lei - son.
 - lei - son.

1^{er} CL.
 ôtez Tirasse du RÉCIT

Pédales

fp *ten.*
 Ped

cresc
 7 m d

Sop. *p* Ky - ri -

Contr. *p* Ky - ri - e - e - lei -

Tér.

Basses

RÉCIT

- e e - lei - son e - lei -

son e - lei - son e - lei -

mf Ky -

p Ky - ri - e - lei - son e -

RÉCIT

1^{er} CL

Pédales Tirasse du RÉCIT

son
son
ri e e lei son
lei son

1^{er} CL

ten.
pp
ten.
ôtez Tirasse du RÉCIT
ten.
Ped

GRAND ORGUE

mf

sans Pédales

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 5/8. The music begins with a rest in the upper staff and a series of eighth notes in the lower staff. The dynamic marking *mf* is placed above the first measure of the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and some chords in both staves.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a more active melody in the upper staff with eighth notes and some rests.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and some chords in both staves.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a more active melody in the upper staff with eighth notes and some rests.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and some chords in both staves.

Musical score system 1, featuring a grand staff with treble and bass clefs. The piece is in a minor key with a 3/4 time signature. The notation includes various rhythmic patterns and accidentals. A section labeled "Pedales" is indicated in the bass clef, with a dynamic marking of *f* (forte) and a long slur over the notes.

Musical score system 2, continuing the grand staff notation. It features intricate melodic lines in the treble clef and harmonic accompaniment in the bass clef, with various slurs and articulation marks.

Musical score system 3, continuing the grand staff notation. The piece concludes with a final cadence in the bass clef, marked with a fermata.

Andante

Soprano Solo

p

Chris

PETIT ORGUE

Andante

1^{re} Cl. *p*

Musical score system 4, featuring a grand staff with treble and bass clefs. The piece is in a minor key with a 3/4 time signature. The notation includes various rhythmic patterns and accidentals. A section labeled "PETIT ORGUE" is indicated in the bass clef, with a dynamic marking of *p* (piano) and a long slur over the notes. The name "Chris" is written above the staff.

- te

te

E - lei - son

E - lei - son

e -

e -

p *pp*

- lei - son.

- lei - son.

dim. *p*

GRAND ORGUE

Andante

1^{er} CL.

RÉCIT *pp*

H^b-Bon

p

Pédales *pp*

On peut passer au
signe \oplus page 19

PETIT ORGUE

Allegro

1^{er} CL. *p*

Sop.

Contr

Tén

Basses

Chris - te e - lei - - son,

RÉCIT *p*

Chris - te e - lei - - son,

- te e - lei - - son,

- son,

e - lei -

son, e - lei - - - son
e - lei - - - son
e - lei - - - son Chris - te e -
- - - son Chris - te

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of chords in the right hand and a rhythmic bass line in the left hand.

Chris - te e - lei - son, e - -
Chris - te e - lei - - - son e -
- lei - son Chris - te e - lei -
e - lei son Chris - te e - lei -

Piano accompaniment for the second system, continuing the grand staff from the first system. It features a similar texture of chords and a bass line.

mf

lei - - - son .

mf

lei - - - son .

mf

son, e - - lei - - son .

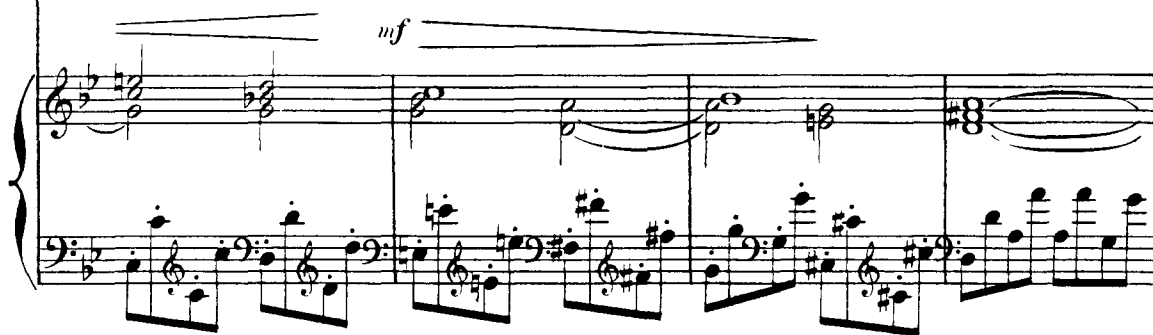
mf

son .




This block contains five vocal staves. The first staff has a dynamic marking of *mf* and the lyrics "lei - - - son .". The second staff also has a dynamic marking of *mf* and the lyrics "lei - - - son .". The third staff has a dynamic marking of *mf* and the lyrics "son, e - - lei - - son .". The fourth and fifth staves have dynamic markings of *mf* and the lyrics "son .".

mf



This block shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the right hand and a more rhythmic, accompanimental line in the left hand. A dynamic marking of *mf* is present at the beginning.



This block contains five empty vocal staves, indicating that the vocalists are silent for this section of the music.

1^{er} CL.



This block shows the piano accompaniment for the second system, including a first clarinet part. The grand staff continues with piano accompaniment, and a new staff for the first clarinet (1^{er} CL.) is added. The music is marked with a dynamic of *mf* and includes a repeat sign at the end of the system.

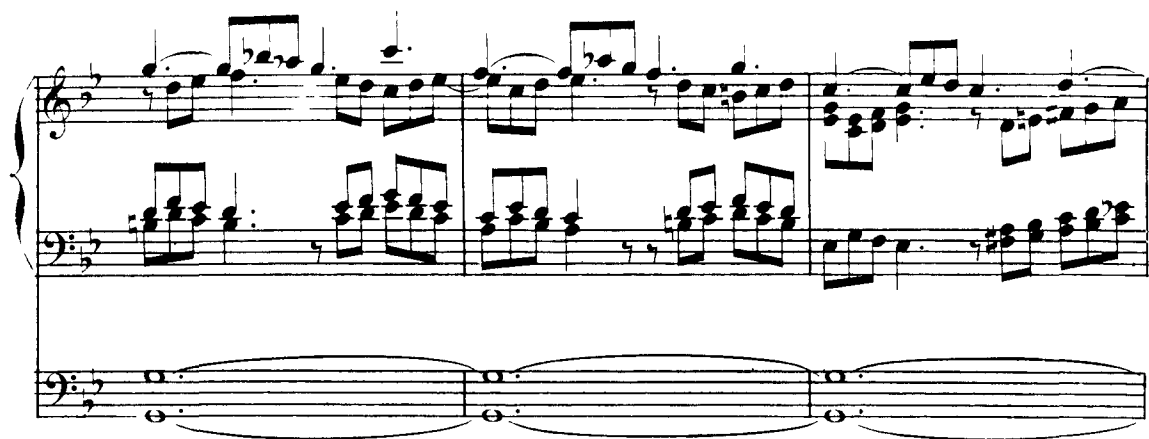
Agitato

legato

mp

Pédales

The musical score is written for Grand Orgue and consists of three systems. Each system includes a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, and a separate staff for pedals. The time signature is 4/2 and the key signature has one flat (B-flat major). The tempo is marked 'Agitato' and the articulation is 'legato'. The dynamic marking is 'mp' (mezzo-piano). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The pedal part provides a steady accompaniment with eighth and sixteenth notes.



System 1: Treble and Bass clefs. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff contains a complex accompaniment with many beamed eighth notes. A large slur spans across the bottom of the system, encompassing the lower part of the bass staff.



System 2: Treble and Bass clefs. The treble staff continues the melodic line with various rhythmic patterns. The bass staff has a more active accompaniment with frequent sixteenth-note runs. A large slur is present at the bottom of the system.



System 3: Treble and Bass clefs. The treble staff shows a melodic line with some rests and slurs. The bass staff continues with a steady accompaniment. A large slur is present at the bottom of the system.



System 4: Treble and Bass clefs. The treble staff features a melodic line with a triplet of eighth notes marked with a '3' above it. The word *ritenuto* is written in the treble staff. The bass staff continues with its accompaniment. A large slur is present at the bottom of the system.

Adagio

Soprano Solo

Contralto Solo

Ténor Solo

p Recitativo

Ky_rie elei_son.

Basse Solo

Recitativo

p

Ky_rie e_lei_son.

Adagio

|| PETIT ORGUE

RÉCIT

Hautb

pp
1^{er} Cl.*pp**p* Recitativo

Ky_rie e_lei_son.

p Recitativo

Ky_rie elei_son.

RÉCIT

(Fl. harm)

1^{er} Cl.*pp*

All^o maestoso

Sop. Tutti

f

Ky - ri - e e -

Cont. Tutti

f

Ky - ri - e e -

Tén. Tutti

f

Ky - ri - e e -

Basses Tutti

f

Ky - ri - e e -

GRAND ORGUE

All^o maestoso*f*Pédales *f*

PETIT ORGUE

All^o maestoso

4, 8, 16 PIEDS et ANCHES

f 1^{re} Cl.

(*)

Pédales *f**f*

(*) Les petites notes ne se jouent pas quand il y a deux Orgues.

lei - son .

lei - son .

lei - son .

lei - son .

f

f

Ky - - - ri - e e

e - - - - -

Ky - - - - - ri - e e -

Ky - - - - - ri - e e -

pp

mf

pp

mf

lei - son ,

lei - son ,

lei - son ,

lei - son ,

tr

Detailed description: This page of a musical score, numbered 22, features a vocal line and piano accompaniment. The vocal line consists of four staves, each with the lyrics "lei - son ,". The piano accompaniment is divided into three systems. The first system has a grand staff with a treble clef and a bass clef. The second system has a bass clef staff with a trill (tr) marking above the final note. The third system has a grand staff with a treble clef and a bass clef. The music is in a key with two flats and a 4/4 time signature.

e - lei - son,

e - lei - son,

e - lei - son,

e - lei - son,

Musical staff 1: Treble clef, 3/4 time signature. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

e - - - - -

Musical staff 2: Treble clef, 3/4 time signature. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

e - - - - -

Musical staff 3: Treble clef, 3/4 time signature. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Musical staff 4: Bass clef, 3/4 time signature. Notes: quarter rest, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

e - - - - -

Musical staff 5: Treble clef, 3/4 time signature. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Musical staff 6: Bass clef, 3/4 time signature. Notes: quarter rest, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

Musical staff 7: Treble clef, 3/4 time signature. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Musical staff 8: Bass clef, 3/4 time signature. Notes: quarter rest, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

lei
lei
e lei
lei

The image shows a musical score for voice and piano. It consists of several systems of staves. The top system has four staves: three for voice (Soprano, Alto, Tenor) and one for Bass. The lyrics 'lei' are written under the Soprano, Alto, and Bass staves. The second system has two staves for voice (Soprano and Alto) with the lyrics 'lei' under the Soprano staff. The third system has four staves: three for voice (Soprano, Alto, Tenor) and one for Bass. The lyrics 'e lei' are written under the Soprano and Bass staves. The fourth system has two staves for voice (Soprano and Alto) with the lyrics 'lei' under the Soprano staff. The fifth system has two staves for piano (Right and Left Hand). The sixth system has four staves: three for voice (Soprano, Alto, Tenor) and one for Bass. The lyrics 'lei' are written under the Soprano staff. The seventh system has two staves for piano (Right and Left Hand). The eighth system has four staves: three for voice (Soprano, Alto, Tenor) and one for Bass. The lyrics 'lei' are written under the Soprano staff. The ninth system has two staves for piano (Right and Left Hand). The score is in a key signature of one flat (B-flat) and a 3/4 time signature. The piano part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

- son, e -

- son, e -

- son, e -

- son, e -

This section contains four vocal staves, each with a treble clef and a key signature of one flat. The lyrics are '- son, e -' repeated across the four staves. The notes are simple, with some staves showing a half note and others a quarter note.

This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The right hand plays a melody of quarter notes, while the left hand provides harmonic support with chords and a bass line.

This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The right hand plays a melody of quarter notes, while the left hand provides harmonic support with chords and a bass line.

lei - son .

lei - son .

lei - son .

lei - son .

lei - son .

lei - son .

Glo-ri-a Glo-ri-a in excelsis De - - -

Glo-ri-a Glo-ri-a in excelsis De - - -

Glo-ri-a Glo-ri-a in excelsis De - -

Glo-ri-a Glo-ri-a in excelsis

|| *pt* ORGUE || *G^d* ORGUE || *pt* ORGUE

f *f* *f*

f *f* *f*

dim. *p* *f*

- - - o Glo - ri - a!

dim. *p* *f*

- - - o Glo - ri - a!

dim. *p* *f*

- - - o Glo - ri - a!

dim. *p* *f*

De - - - o Glo - ri - a!

dim. *p* *f*

dim. *p* *f*

|| *G^d* ORGUE

f *f*

dim. *p* *f*

f

p Et in ter-ra pax ho-mi-ni-bus bonae
p Et in ter-ra pax ho-mi-ni-bus bonae
p Et in ter-ra pax ho-mi-ni-bus bonae
p Et in 'er-ra pax ho-mi-ni-bus bonae

GRAND ORGUE

PETIT ORGUE

Sans pédales

vo-lun-ta-tis

mf

Be-ne-di-cimus te

vo-lun-ta-tis

mf

Be-ne-di-cimus te

vo-lun-ta-tis

mf

Be-ne-di-cimus te

vo-lun-ta-tis

mf

Be-ne-di-cimus te

|| GRAND ORGUE (Laudamus te)

|| PETIT ORGUE

Pédales

f
Glo - ri - fi - ca - mus te .

f
Glo - ri - fi - ca - mus te .

f
Glo - ri - fi - ca - mus te . Gra - ti -

f
Glo - ri - fi - ca - mus te .

|| GRAND ORGUE (Adoramus te) || PETIT ORGUE

p *f*

dim.
Gra - ti - as a - gi - mus prop -

dim.
Gra - ti - as a - gi - mus ti - bi propter ma -

dim.
- as a - gi - mus ti - bi propter magnam ma -

dim.
Gra - ti - as a - ginus ti - bi propter ma -

p *f*
 - ter glo - riam tuam .
p *f*
 - gniam glo - riam tuam .
p *f*
 - gniam glo - riam tuam
p *f*
 - gniam glo - riam tuam .

f
f

Basses

f
 Do - mi - ne De - us

rex ce - les - tis De - us Pa - ter om -

Tén. *f*

Do - mi - ne Fi - li

- ni - po - tens.

u - ni - ge - ni - te Je -

Sop. *f* Do - mi -

Contr. *f* Do - mi -

- su Chris - te

- ne De - - - us A - gnus
 - ne De - - - us A - gnus

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both in a key of one sharp (F#) and a 4/4 time signature. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

De - - - i, Fi - li - - us
 De - - - i, Fi - li - - us

The second system continues the vocal and piano parts. The vocal staves show a long note for 'De' followed by a rest, then a note for 'i,' and another long note for 'Fi' followed by a rest, then notes for 'li' and 'us'. The piano accompaniment continues with its characteristic eighth-note pattern.

Pa - - - tris
 Pa - - - tris

The third system concludes the phrase with the word 'Pa - - - tris'. The vocal staves have a long note for 'Pa' followed by a rest, then a note for 'tris'. The piano accompaniment continues with its eighth-note melody.

GRAND ORGUE

And^{te} sostenuto

Musical score for Grand Orgue, first system. It consists of two staves for the Grand Orgue and one staff for the Pedales. The Grand Orgue part begins with a 'RÉCIT' section, marked with *pp*. The Pedales part features a melodic line with *f* dynamics. The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for Grand Orgue, second system. It consists of two staves for the Grand Orgue and one staff for the Pedales. The Grand Orgue part includes a section for the 1st Clarinet, marked with *p*. The Pedales part continues with a melodic line, marked with *pp*. The key signature and time signature remain the same as in the first system.

Musical score for Grand Orgue, third system. It consists of two staves for the Grand Orgue and one staff for the Pedales. The Grand Orgue part features a complex melodic line with various articulations. The Pedales part continues with a melodic line. The key signature and time signature remain the same.

Musical score for Grand Orgue, fourth system. It consists of two staves for the Grand Orgue and one staff for the Pedales. The Grand Orgue part features a complex melodic line with various articulations. The Pedales part continues with a melodic line. The key signature and time signature remain the same.

Contr. Solo (★)

dol.

Qui tol - lis pec - ca - ta pec - ca - ta

PETIT ORGUE

pp

Pedales

pp

Qui tol - lis pec - ca - - ta pec - ca - - ta

TUTTI

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

Ten.

Qui tol - lis pec - ca - - ta pec - ca - - ta

Basses

Qui tol - lis pec - ca - - ta pec - ca - - ta

cresc.

mun - di mi - se -

Solo cresc. **TUTTI** *cresc.*

mun - di mi - se - re - re mi - se -

cresc.

mun - di mi - se -

cresc.

mun - di mi - se -

- re - re mi - se - re - re no - -

pp

- re - re mi - se - re - re no - -

- re - re mi - se - re - re no - -

- re - re mi - se - re - re no - -

pp

pp

- bis _____

- bis _____

- bis _____

- bis _____

GRAND ORGUE

pp

Pédalos

1^{er} CL.

pp

RÉCIT

pp

Sus-ci - pe de - pre - ca - ti - onem nos - tram

pp

Sus-ci - pe de - pre - ca - ti - o - nem nos - tram

pp

Sus-ci - pe de - pre - ca - ti - o - nem nos - tram

pp

Sus-ci - pe de - pre - ca - ti - o - nem nos - tram

pp

1^{er} CL.

pp

sus-ci-pe — de-pre-ca-ti-onem nos-tram

sus-ci-pe de-pre-ca-ti-onem nos-tram

sus-ci-pe de-pre-ca-ti-onem nos-tram

sus-ci-pe de-pre-ca-ti-onem nos-tram

pp

pp

Qui se - des ad dexteram Pa - tris mi - se - re - re no - bis

Qui sedes ad dexteram Pa - tris mi - se - re - re no - bis

Qui sedes ad dexteram Pa - tris mi - se - re - re no - bis

Qui se - des ad dexteram Pa - tris mi - se - re - re no - bis

pp

pp

f *dim.* *p* *pp*

f *dim.* *p* *pp*

Poco allegro (più tosto mod^{to})

Sop.

Solo

Quo - niam — tu so - lus sanc -

*ppp**ppp*Poco allegro (più tosto mod^{to})

RÉCIT

*p*1^{er} CL.*ppp**ppp**p*

Sop.

- - - tus tu so - lus Do - minus

Contr.

Tutti

Quo - niam — tu so - lus

sanc - - - tus tu so - lus Do - minus

This system contains a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics 'sanc - - - tus tu so - lus Do - minus'. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a similar rhythmic pattern.

Ténors *f*
 Quo - niam - - - tu so - lus sanc - - - tus

mf
 TROMP.

This system features a tenor vocal line (Ténors) with lyrics 'Quo - niam - - - tu so - lus sanc - - - tus'. The piano accompaniment is marked *mf* and includes a trumpet part (TROMP.) marked *f*. The piano accompaniment continues with the same rhythmic pattern as the first system.

Basses *f*
 tu so - lus Do - minus - - -

Quo - niam - - - tu so - lus sanc - - -

ôtez la TROMP.

This system features a bass vocal line (Basses) with lyrics 'tu so - lus Do - minus - - -' and 'Quo - niam - - - tu so - lus sanc - - -'. The piano accompaniment is marked *f*. An instruction 'ôtez la TROMP.' (remove the trumpet) is written in the piano part. The piano accompaniment continues with the same rhythmic pattern.

Quo - nam — tu so - lus

Quo - niam — tu so - lus sane

- tus tu so - lus Do - minus

1^{re} CL.

sane — tus tu so - lus Al -

- tus tu so - lus Do - mi - nus tu so - lus Al -

Quo - niam — tu so - lus sane - tus tu so - lus Al -

Quo - niam — tu so - lus sane

RÉCIT

-tis-simus Je - su Chris - te Quo - ni-am tu so-lus
 -tis-simus Je - su Chris -
 -tis-simus Je - su Je - su Chris -
 - tus tu so-lus Do - minus Je - su Chris -
 per CL.

sane - tus tu so-lus Al -
 -te tu so-lus al - tis-simus Je - su Christe tu so-lus Al -
 -te Quo - ni-am tu so-lus sane -
 -te tu so-lus al - tis-simus

-tis-simus Je - su Chris - te Je - su Chris - te Je - su
 -tis-simus Je - su Chris - te Je - su Chris - te Je - su
 - tus Je - su Chris - te Je - su Chris -

p

cresc.
 Chris - te
cresc.
 Chris - te so - lus
cresc.
 - te Je - su Chris - te Je - su Chris - te so - lus
p cresc.
 Quo - niam tu so - lus sanc - tus tu so - lus

p cresc.

so - lus Al - tis - simus

sanc - tus — so - lus Al - tis - simus

sanc - tus, — tus so - lus Al - tis - simus

Do - minus — tu so - lus Al - tis - simus

sempre cresc.

f

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. Dynamics include a forte (f) marking at the beginning of the first vocal line and a crescendo marking for the piano accompaniment.

Cum Sancto Spi - ri - tu

Cum Sancto Spi - ri - tu

Quo - niam — tu so lus sanc - tus

Quo - niam — tu so - lus

f

Detailed description: This system continues the musical score with four vocal staves and two piano staves. The vocal parts continue the text. The piano accompaniment maintains its rhythmic pattern. A forte (f) dynamic marking is present at the start of the piano accompaniment in the second system.

Quo - niam — tu so - lus Sanctus Cum Sancto Spi - ritu in
 Cum sancto Spi - ri - tu Cum Sancto Spi - ritu
 Cum sancto Spi - ri - tu Cum Sancto Spi - ritu
 sanc - tus Cum Sanc - to Spi - ritu

f

glo - ri - a — Dei Pa -
 in glo - ri - a in glo - ri - a Dei Pa - tris in glo - ri -
 Cum Sancto Spi - ri - tu in glo - ri - a Dei Pa - tris in glo - ri -
 Cum Sancto Spi - ri - tu in glo - ri - a Dei Pa - tris in glo - ri -

ff

PÉDALES & TIRASSES
ff

- tris De - i — Pa - tris, in glo - ri -
 - a De-i Pa - tris De-i Pa - tris, in glo - ri -
 - a De-i Pa - tris De-i Pa - tris, in glo - ri -
 - a De-i Pa - tris in glo - ri - a De-i Pa - tris in glo - ri -
 - a De-i Pa - tris in glo - ri - a De-i Pa - tris in glo - ri -

G^d ORGUE

f

PÉDALES

f

f *ff*

f *ff*

- a Dei Pa-tris in gloria ——— De-i Patris in
 - a Dei Pa-tris in gloria ——— De-i Patris in
 - a Dei Pa-tris in gloria — De - i Patris in
 - a Dei Pa-tris in gloria De - i Patris in

f *ff* *f*

ff *f*

ff
glo.ri.a — De.i Pa - - tris. A - - men.

ff
glo.ri.a — De.i Pa - - tris. A - - men.

ff
glo.ri.a — De.i Pa - - tris. A - - men.

ff
glo.ri.a — De.i Pa - - tris. A - - men.

ff

ff

ff

ff

CREDO

(Plain-chant)

Grave **SOLI**

SOPRANO SOLO
Pa - trem — om - ni - po - ten - tem,

CONTRALTO SOLO
Pa - trem — om - ni - po - ten - tem,

TÉNOR SOLO
Pa - trem — om - ni - po - ten - tem,

BASSE SOLO
Cre - do in unum Deum Pa - trem — om - ni - po - ten - tem,

TUTTI

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

Grave **RÉCIT**

PETIT ORGUE
p

fac - to - rem cœ - li et ter - ræ, vi - si - bi - li -

fac - to - rem cœ - li et ter - ræ, vi - si -

fac - to - rem cœ - li et ter - ræ, vi - si -

fac - to - rem cœ - li et ter - ræ,

- um om - ni - um, et in - vi - si - bi - li - um:

- bi - li - um om - ni - um, et in - vi - si - bi - li - um:

- bi - li - um om - ni - um, et in - vi - si - bi - li - um:

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um:

TUTTI

Et -

1^{er} CL.

f

in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

f Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

f Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

f Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

f 1^{er} CL.

SOLI

De - i u - ni - ge - ni - tum; Et ex Pa - tre na - tum an - te

De - i u - ni - ge - ni - tum; Et ex Pa - tre na - tum an - te

De - i u - ni - ge - ni - tum; Et ex Pa - tre na - tum an - te

De - i u - ni - ge - ni - tum; Et ex Pa - tre na - tum an - te

p RÉCIT

TUTTI

om - ni - a sae - cu - la; De - um de De - o lu - men - de

om - ni - a sae - cu - la; De - um de De - o lu - men - de

om - ni - a sae - cu - la; De - um de De - o lu - men - de

om - ni - a sae - cu - la; De - um de De - o lu - men - de

f 1^{er} CL.

lu - mi - ne, De - um ve - rum de De - o ve -

lu - mi - ne, De - um de De - o ve -

lu - mi - ne, De - um ve - rum de De - o ve -

lu - mi - ne, De - um ve - rum de De - o ve -

SOLI

Ge - nitum, non fac - tum con - substan - ti - a - lem Pa -

Ge - nitum, non fac - tum con - substan - ti - a - lem Pa -

Ge - nitum, non fac - tum con - substan - ti - a - lem Pa -

Ge - nitum, non — fac - tum con - substan - ti - a - lem Pa -

- ro:

- ro:

- ro:

- ro:

p RÉCIT

- tri, per quem om - ni - a fac - ta sunt.

- tri, per quem — om - ni - a fac - ta sunt. —

- tri, per quem — om - ni - a fac - ta sunt. —

- tri, per quem om - ni - a fac - ta sunt.

p

TUTTI

Qui prop-ter nos ho-mi-nes, et prop-ter nos-tram sa-lu-tem des-

Qui prop-ter nos ho-mi-nes, et prop-ter nos-tram sa-lu-tem des-

Qui prop-ter nos ho-mi-nes, et prop-ter nos-tram sa-lu-tem des-

Qui prop-ter nos ho-mi-nes, et prop-ter nos-tram sa-lu-tem des-

1^{er} Cl. *f*

Pédales

SOLI p

Et in-car-

Et in-car-

Et in-car-

Et in-car-

Et in-car-

- cen-dit de cae-lis

- cen-dit de cae-lis

- cen-dit de cae-lis

- cen-dit de cae-lis

P Récit

sans Pédales

na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a

na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a

na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a

na - tus est de Spi - ri - tu Sanc - to, ex - Ma - ri - a -

Vir - gi - ne; *pp* ET HO - MO FAC - TUS EST.

Vir - gi - ne; *pp* ET HO - MO FAC - TUS EST.

Vir - gi - ne; *pp* ET HO - MO FAC - TUS EST.

Vir - gi - ne; *pp* ET HO - MO FAC - TUS EST.

pp **TUTTI** ET HO - MO FAC - TUS EST. *f* Cru - ci -

pp ET HO - MO FAC - TUS EST. *f* Cru - ci -

pp ET HO - MO FAC - TUS EST. *f* Cru - ci -

pp ET HO - MO FAC - TUS EST. *f* Cru - ci -

pp *f* 1^{re} CL.

fi - xus e - ti - am pro - no - bis sub Pon - ti - o Pi -

fi - xus e - ti - am pro - no - bis sub Pon - ti - o Pi -

fi - xus e - ti - am pro - no - bis sub Pon - ti - o Pi -

fi - xus e - ti - am pro - no - bis sub Pon - ti - o Pi -

f SOLI

Et re - sur -

f

Et re - sur -

f

Et re - sur -

la - to, pas - sus et se - pul - tus est .

la - to, pas - sus et se - pul - tus est .

la - to, pas - sus et se - pul - tus est .

la - to, pas - sus et se - pul - tus est .

la - to, pas - sus et se - pul - tus est .

RÉCIT

p

sans Pédales

re - xit ter - ti - a di - e se - cun - dum Scrip -

re - xit ter - ti - a di - e se - cun - dum Scrip -

re - xit ter - ti - a di - e se - cun - dum se - cun -

f Et re - sur - re - xit ter - ti - a di - e se - cun - dum

p

TUTTI

- tu - ras: — Et as - cen - dit in cœ - lum, se - det ad dex -

- tu - ras: — Et as - cen - dit in cœ - lum, se - det

- dum Scrip - tu - ras. Et as - cen - dit in cœ - lum, se - det ad dex - teram

Scrip - tu - ras. Et as - cen - dit in cœ - lum,

f 1^{re} CL

- teram Pa - tris; —

ad dex - teram Pa - tris;

Pa - tris;

f Basse Solo
ad dex - te - ram Pa - tris; Et i - te - rum ven - tu - rus est cum glo - ri - a

p RÉCIT

sans Pédales

Sop Solo

Contr. Solo

Tén. Solo

Cu - jus re - gni

Cu - jus re - gni —

Cu - jus — re -

ju - di - ca - re vi - vos et mor - tu - os,

pp

TUTTI

non e - rit fi - nis Et in Spi - ri - tum sanc - tum Do - minum,

non e - rit fi - nis Et in Spi - ri - tum sanc - tum Do - minum,

- gni non e - rit fi - nis Et in Spi - ri - tum sanc - tum Do - minum,

Et in Spi - ri - tum sanc - tum Do - minum,

f 1^{er} CL.

Pédale.

et vi - vi - fi - can - tem; — qui ex Pa - tre — Fi - li -

et vi - vi - fi - can - tem; — qui ex Pa - tre Fi - li -

et vi - vi - fi - can - tem; — qui ex Pa - tre Fi -

et vi - vi - fi - can - tem; — qui ex Pa - tre

f

SOLI

- o - que pro - ce - dit; Qui cum Pa - tre et Fi - li - o -

- o - que pro - ce - dit; Qui cum Pa - tre et Fi - li - o -

- li - o - que pro - ce - dit; Qui cum Pa - tre et Fi - li - o -

Fi - li - o - que pro - ce - dit; Qui cum Pa - tre et Fi - li - o -

p RÉCIT

sans Pédales

si - mul a - do - ra - tur — et con - glo - ri - fi - ca - tur; qui

si - mul a - do - ra - tur — et con glo - ri - fi - ca - tur; qui

si - mul a - do - ra - tur — et con glo - ri - fi - ca - tur; qui

si - mul a - do - ra - tur — et con glo - ri - fi - ca - tur; qui

lo - cu - tus est per Pro - phe - tas. _____

lo - cu - tus est per Pro - phe - tas. _____

lo - cu - tus est per Pro - phe - tas. _____

lo - cu - tus est per Pro - phe - tas. _____

TUTTI

Et unam sanc - tam Ca - tho - li - cam,

Et unam sanc - tam Ca - tho - li - cam,

Et unam sanc - tam Ca - tho - li - cam,

Et unam sanc - tam Ca - tho - li - cam,

Forc.

Pédales

SOLI

et A - pos - to - li - cam Ec - cle - si - am. Cou - fi - te - or u -

et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u -

et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u -

et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u -

p RÉCIT

sans Pédales

- num bap-tis - ma in re - mis - si - o - nem pec - ca - to - rum:

- num bap-tis - ma in re - mis - si - o - nem pec - ca - to - rum:

- num bap-tis - ma in re - mis - si - o - nem pec - ca - to - rum:

- num bap-tis - ma in re - mis - si - o - nem pec - ca - to - rum:

TUTTI

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 -

f 1^{re} CL.

SOLO

o - rum; Et vi - tam ven - tu - ri se - eu -
 o - rum; Et vi - tam ven - tu - ri se - eu -
 o - rum; Et vi - tam ven - tu - ri se - eu -
 o - rum; Et vi - tam ven - tu - ri se - eu -

pp RÉCIT

sans Pédales

TUTTI ET SOLI

li. A - - - - - men.
 li. A - - - - - men.
 li. A - - - - - men.
 li. A - - - - - men.

p 1^{er} CL.

Pédales

N^o 4

SANCTUS

Maestoso

SOPRANOS
Sanc - tus

CONTRALTOS
Sanc - tus

TÉNORS
Sanc - tus

BASSES
Sanc - tus

GRAND ORGUE
f

PÉDALES
f

PETIT ORGUE
p *f* *p* (*mg*)
(Ped)

PÉDALES
f

Sop.

f
Sanctus, Sanctus Do - mi - nus Dominus

Musical notation for the first system, featuring a Soprano line and a grand staff (treble and bass clefs) for piano accompaniment. The Soprano line begins with a rest followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with some rests.

Musical notation for the second system, continuing the piano accompaniment. The right hand has a more complex texture with sixteenth notes and chords, while the left hand continues with a steady bass line.

Pédales

Musical notation for the Pedales (pedal) part, shown in a single bass clef line. It consists of a series of chords and notes, some marked with an 'x' to indicate specific pedal effects.

De - us Sa - ba - oth.

Contr

f
Sanctus

Musical notation for the Contralto part, starting with a rest and then a melodic phrase. The dynamics range from *f* to *mf*.

Tén.

f
Sanctus, Sanctus Do - mi - nus Dominus De - us Sa - ba - oth. Sanctus

Musical notation for the Tenor part, featuring a melodic line with various dynamics including *f* and *mf*.

Basses

f
Sanctus

Musical notation for the Basses part, showing a bass line with some rests and notes, marked with *f*.

Musical notation for the third system of piano accompaniment. The right hand has a melodic line with a crescendo leading to a *f* dynamic. The left hand continues with a bass line.

Musical notation for the Pedales part in the third system, showing a bass line with notes and rests, marked with *f*.

Sanc - tus Do - minus Sa - ba - oth

Sanc - tus Do - minus Sa - ba - oth

Sanc - tus Do - minus Sa - ba - oth

Sanc - tus Do - minus Sa - ba - oth

GRAND ORGUE

Pédales

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

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

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

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

Allegro

PETIT ORGUE

Basses

f
Ple ni

sunt cœ li et ter

Sop

f

Ple - ni sunt cœ - li et

Contr.

f

Ple - ni sunt cœ - li et

Tén

f

Ple - ni sunt cœ - li et

- ra

ter - - ra

ter - - ra

ter - - ra

f
Glo - ri - a tu -

Glo - ri - a tu - a

Glo - ri - a tu - a

Glo - ri - a tu - a

- a

Glo - ri -

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The vocal parts are in a three-part setting of "Gloria tu - a". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Glo - ri - a tu -
 Glo - ri - a tu -
 Glo - ri - a tu -
 - a tu - a

Piano accompaniment for the first system, showing the right and left hand parts. The right hand plays chords and moving lines, while the left hand provides a steady rhythmic accompaniment.

Three vocal staves and a piano accompaniment staff. The vocal parts continue with "Ho - san - na". The piano accompaniment continues with the same rhythmic pattern.

- a
 - a
 - a
 Ho - san - na
 Ho - san - na

Piano accompaniment for the second system, showing the right and left hand parts. The right hand plays chords and moving lines, while the left hand provides a steady rhythmic accompaniment.

ff
 Ho - san - - - na
ff
 Ho - san - - - na
 - san - - - na *ff* Ho - san -

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

ff

Pédales

ff

(Benedictus qui venit in nomine Domini)

GRAND ORGUE

dolce

1^{er} Cl.

Pédales

This system contains the first system of music for the Grand Orgue. It features three staves: a top staff for the right hand, a middle staff for the first manual (1^{er} Cl.), and a bottom staff for the pedals (Pédales). The music is in a key with two flats and a 4/4 time signature. The tempo is marked *dolce*. The first manual part begins with a series of eighth-note chords, while the right hand and pedals play sustained notes.

ff

dolce

ff

ff

dolce

This system contains the second system of music. It features three staves: a top staff for the right hand, a middle staff for the first manual (1^{er} Cl.), and a bottom staff for the pedals (Pédales). The music is in a key with two flats and a 4/4 time signature. The tempo is marked *dolce*. The first manual part begins with a series of eighth-note chords, while the right hand and pedals play sustained notes. There are dynamic markings of *ff* (fortissimo) in the first manual and right hand parts.

This system contains the third system of music. It features three staves: a top staff for the right hand, a middle staff for the first manual (1^{er} Cl.), and a bottom staff for the pedals (Pédales). The music is in a key with two flats and a 4/4 time signature. The tempo is marked *dolce*. The first manual part continues with eighth-note chords, while the right hand and pedals play sustained notes.

This system contains the fourth system of music. It features three staves: a top staff for the right hand, a middle staff for the first manual (1^{er} Cl.), and a bottom staff for the pedals (Pédales). The music is in a key with two flats and a 4/4 time signature. The tempo is marked *dolce*. The first manual part continues with eighth-note chords, while the right hand and pedals play sustained notes.

First system of musical notation. It consists of three staves: a top treble staff, a middle bass staff, and a bottom bass staff. The key signature has two flats (B-flat and E-flat). The top staff features a melodic line with a slur over the first four measures and a fermata over the fifth. The middle staff contains a complex accompaniment with many beamed eighth notes and slurs. The bottom staff has a simple bass line with a few notes and rests.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a slur over the first two measures and a fermata over the third. The middle staff continues the complex accompaniment with beamed eighth notes and slurs. The bottom staff has a bass line with a few notes and rests.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a slur over the first two measures and a fermata over the third. The middle staff continues the complex accompaniment with beamed eighth notes and slurs. The bottom staff has a bass line with a few notes and rests.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a slur over the first two measures and a fermata over the third. The middle staff continues the complex accompaniment with beamed eighth notes and slurs. The bottom staff has a bass line with a few notes and rests.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 5/4 time and features a melodic line in the treble clef and a complex accompaniment in the bass clefs.

Second system of musical notation. It features a *tr* (trill) marking above the first note of the treble staff. The notation continues with three staves, maintaining the melodic and accompanimental structure.

Third system of musical notation. This system continues the piece with three staves, showing the progression of the melody and accompaniment.

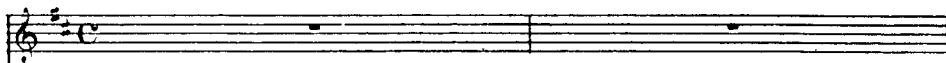
Fourth system of musical notation. It includes a *pp* (pianissimo) dynamic marking in the bass staff. The word "RECIT." is written below the bass staff, indicating a recitative section. The system concludes with a double bar line and a fermata over the final note.

N° 5

O SALUTARIS

(Plain-chant)

Andantino

SOPRANOS
CONTRALTOS

Andantino

PETIT ORGUE

Pédales

Sopr. et Cont.

pp

O

Sa - lu - ta - ris hos - ti_a

Quae cœ - li pan - dis

os - ti - na

pp

O Sa - lu - ta - ris

hos - ti - a Quæ

cœ - li pan - dis os - ti - um

Bel - la pre - munt

Bel - la

pre - munt hos - ti - li -

- a

Da ro - bur, fer au - xi - li -

- um A -

System 1: A single melodic line in the treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of quarter and eighth notes, with some notes beamed together. The piano accompaniment is shown in two staves (treble and bass clefs) with a grand staff bracket. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line with some rests and eighth notes.

System 2: The vocal line in the treble clef begins with the word "men." written below the staff. The piano accompaniment continues in the grand staff. The right hand features a more complex rhythmic pattern with sixteenth notes and eighth notes. The left hand plays a bass line with some rests and eighth notes.

System 3: The vocal line in the treble clef has a final note with a fermata. The piano accompaniment in the grand staff concludes with a final chord in the right hand and a bass line with a fermata. The system ends with a double bar line.

N° 6

AGNUS DEI

And^{te} sostenuto

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

SOLO (*)

A - gus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec -

And^{te} sostenuto

PETIT ORGUE

pp

Pédales

dol.

mi - se - re - re mi - se -

dol. TUTTI

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

dol.

no - bis

dol.

no - bis

(*) Le SOLO peut être chanté par un Bariton.

pp

re - re no - bis .

pp

re - re no - bis .

pp

mi - se - re - re

pp

mi - se - re - re .

GRAND ORGUE

RÉCIT
Hautb.

pp
1^{er} Cl.

Pédales

pp

RÉCIT
Hautb.

pp

Pédales

pp

sotto voce

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff has a rest for the first two measures, followed by a half note in the third measure. The lyrics are: A - gnus De - A - gnus A - gnus A - gnus.

sotto voce.

sotto voce

sotto voce

1^{er} Cl.*mp*

Piano accompaniment for the first system. The right hand (treble clef) features a melodic line for the 1^{er} Clarinet, starting with a half note and followed by eighth notes. The left hand (bass clef) provides harmonic support with chords and a steady eighth-note bass line.

1^{er} Cl.*mp**dolce*Fl. et Bourdon de 8 P.
1^{er} Cl.

Piano accompaniment for the second system. The right hand continues the 1^{er} Clarinet line. A new part for Flute and Bourdon de 8 P. (1^{er} Clarinet) enters in the third measure, marked *dolce*. The left hand continues with harmonic support.

pp

Piano accompaniment for the third system. The left hand continues with a steady eighth-note bass line. The right hand has a rest.

- i, qui tol - - lis pec - ca - - ta, SOLO
 De - i, qui tol - lis pecca - ta, qui
 De - i, qui tol - lis pecca - ta,
 De - i, qui tol - lis pecca - ta.

mi - se - re - re,
 TUTTI
 tol - lis pecca - ta, pec - ca - ta mon - di, mi - se - re - re,
 no - bis,
 no - bis,

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

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

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

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

GRAND ORGUE

p

Pédales

p

f

dolce

f

p

Contralto Solo

A - gnus De - i, qui tol - lis pec -

Musical score for Contralto Solo and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The Contralto part begins with a rest, followed by the lyrics "A - gnus De - i, qui tol - lis pec -". The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand. Dynamics include *pp* (pianissimo) in the piano part.

Sopr.

sotto voce

Do - na

TUTTI
sotto voce

Ténors

sotto voce

Do - na

Basses

sotto voce

Do - na

Musical score for Soprano, Tenors, Basses, and piano accompaniment. The vocal parts enter with the lyrics "Do - na" in a *sotto voce* style. The Soprano part is followed by the Tenors and Basses. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *ten.* (tenuto) and *dolce* (dolce) in the piano part, and *p* (piano) at the end.



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


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

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

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



dolce



- cem.

- cem.

- cem.

- cem.



GRAND ORGUE

dolce

dolce

PETIT ORGUE

pp

pp

GRAND ORGUE

PETIT ORGUE

sempre più p

sempre più p

GRAND ORGUE

PETIT ORGUE

GRAND ORGUE

PETIT ORGUE

pp

pp

GRAND ORGUE

FIN

ppp

m.g.

pppp

pp

ppp

pppp