

N° 1  
**KYRIE**  
(Plain-chant)

Grave (sans lenteur)

GRAND ORGUE

PÉDALES

The first system of the musical score consists of two staves. The upper staff is for the Grand Orgue, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a forte (*f*) dynamic and contains several measures of music, including chords and moving lines. The lower staff is for the Pedales, featuring a bass clef and the same key signature and time signature. It also begins with a forte (*f*) dynamic and contains several measures of music, primarily consisting of sustained notes and simple rhythmic patterns.

The second system continues the musical score. The Grand Orgue staff (treble clef) shows more complex rhythmic patterns and melodic lines. The Pedales staff (bass clef) continues with its simple, sustained accompaniment. The overall texture is sparse and contemplative, characteristic of plainchant accompaniment.

The third system of the score shows further development of the musical themes. The Grand Orgue part features some rests and more active melodic movement. The Pedales part remains consistent with its simple accompaniment. The notation includes various note values and rests, maintaining the slow, grave tempo.

The fourth and final system of the score concludes the piece. The Grand Orgue staff features a final cadence with sustained chords. The Pedales staff concludes with a few final notes. The piece ends with a double bar line and repeat signs at the end of both staves.

# Moderato

Sopranos

Contraltos

Ténors

Basses

Four vocal staves (Sopranos, Contraltos, Ténors, Basses) in G major, 3/4 time, showing rests for the first four measures.

## PETIT ORGUE

Moderato

1<sup>er</sup> CL. *mf*

1<sup>er</sup> CL. *mf*

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

Second system of the organ part, continuing the melodic and harmonic development.

Third system of the organ part, showing further melodic and harmonic progression.

Fourth system of the organ part, concluding the section with a melodic flourish in the right hand.

Pédales

The first system of the piano accompaniment features a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed above the bass staff in the second measure.

The second system continues the piano accompaniment with similar melodic and harmonic textures in both staves. The *p* dynamic marking is maintained throughout the system.

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

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

Tén.

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

This section contains the vocal staves for Soprano, Contralto, Tenor, and Basses. The Soprano part begins with a rest followed by the lyrics "Ky - ri - e e -". The Contralto part begins with a rest followed by "Ky - ri - e e - lei -". The Tenor part has a rest. The Basses part begins with a rest followed by "Ky - ri - e e - lei - son e -". A dynamic marking of *p* is placed above the Soprano and Contralto staves.

RÉCIT

RÉCIT *p*

The Récit section features a treble and bass clef. The treble staff has a melodic line with a dynamic marking of *p* above the first measure. The bass staff provides a harmonic accompaniment with a dynamic marking of *p* below the first measure. The word "RÉCIT" is written above the treble staff and below the bass staff.

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

*p*  
1<sup>er</sup> CL

*p*  
Tirasse du Récit

- son  
- son  
- son .

1<sup>er</sup> CL.  
*p*

ôtez la Tirasse du Récit

First system of piano accompaniment. Treble and bass staves with various rhythmic patterns and dynamics.

Second system of piano accompaniment. Treble and bass staves. Includes dynamic marking *fp* and a *Pedales* instruction with a downward arrow.

Third system of piano accompaniment. Treble and bass staves. Includes dynamic marking *mg*.

Vocal staves for Soprano (Sop), Contralto (Contr), Tenor (Ten), and Basses. Includes lyrics: Ky - ri - e Ky - ri - e e - lei - son e - lei. Dynamic markings include *p* and *mf*.

Fourth system of piano accompaniment. Treble and bass staves. Includes *RECIT* markings and a *1<sup>er</sup> CL.* instruction.

Staff labeled *Tirasse du RECIT* at the bottom of the page.

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

1<sup>er</sup> CL.  
 ôtez Tirasse du RÉCIT

Pédales

*fp* *ten.*  
 Ped

*cresc*  
*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<sup>er</sup> CL

Pédales

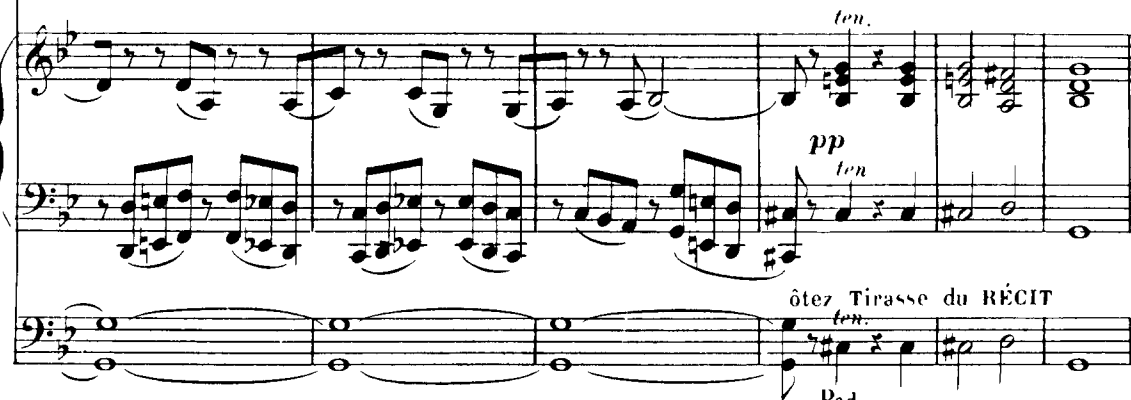
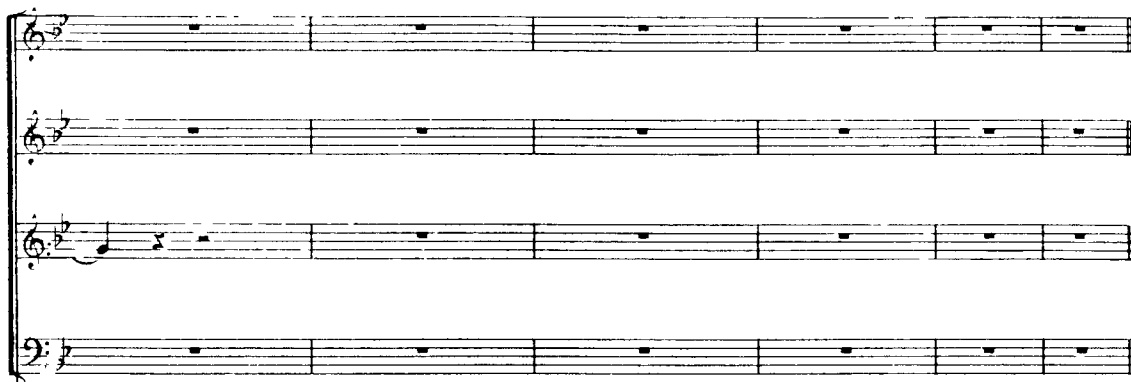
Tirasse du RÉCIT



son  
son  
ri e e lei son  
lei son



1<sup>er</sup> 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 one flat (B-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 ties.

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 ties.

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 for the first system, featuring a piano accompaniment. The score is written in G minor (three flats) and 3/4 time. It consists of a grand staff with a treble and bass clef. Below the grand staff is a section labeled "Pedales" (Pedals) in the bass clef, starting with a forte (*f*) dynamic. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for the second system, continuing the piano accompaniment. It features the same grand staff and key signature as the first system. The piano part continues with intricate rhythmic patterns and rests.

Musical score for the third system, continuing the piano accompaniment. It features the same grand staff and key signature. The piano part continues with intricate rhythmic patterns and rests.

**Andante**

Soprano Solo

*p*

Chris

PETIT ORGUE

**Andante**

1<sup>re</sup> Cl. *p*

Musical score for the fourth system, featuring a Soprano Solo and Petit Orgue parts. The Soprano Solo is written in a single staff with a soprano clef, starting with a piano (*p*) dynamic. The Petit Orgue part is written in a grand staff (treble and bass clefs) with an *Andante* tempo marking. The first clarinet part (1<sup>re</sup> Cl. *p*) is written in a single staff with a bass clef. The score includes various musical notations such as slurs, ties, and rests.

- te

te

E - lei - son

E - lei - son

e -

e -

*p* *pp*

- lei - son.

- lei - son.

*dim.* *p*

GRAND ORGUE

Andante

1<sup>er</sup> CL.

RÉCIT *pp*

H<sup>b</sup>-Bon

*p*

Pédales *pp*

PETIT ORGUE  
Allegro

On peut passer au  
signe ♪ page 19

1<sup>er</sup> CL. *p*

Sop.

Contr

Tén

Basses

Chris - te e - lei - - son,

RÉCIT *p*

Chris - te e - lei - -

- 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 with treble and bass clefs. The music features sustained chords and a rhythmic bass line.

*mf*

lei son.  
lei son.  
son, e lei son.  
son.

*mf*

*mf*

*mf*

*mf*

Detailed description: This block contains four vocal staves. The first staff has a dynamic marking of *mf* and a hairpin crescendo. The lyrics are "lei son.". The second staff also has a dynamic marking of *mf* and a hairpin crescendo, with lyrics "lei son.". The third staff has a dynamic marking of *mf* and a hairpin crescendo, with lyrics "son, e lei son.". The fourth staff has a dynamic marking of *mf* and a hairpin crescendo, with lyrics "son.". The music is in a 2/4 time signature with a key signature of one flat.

Detailed description: This block shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment with eighth and sixteenth notes. The music is in a 2/4 time signature with a key signature of one flat.

Detailed description: This block contains four empty vocal staves, corresponding to the four vocal parts in the first system. Each staff ends with a double bar line and the number 12, indicating the end of the system.

1<sup>er</sup> CL.

Detailed description: This block shows the piano accompaniment for the second system. It includes a first clarinet part (1<sup>er</sup> CL.) in the treble clef and the piano accompaniment in the grand staff. The first clarinet part has a dynamic marking of *mf* and a hairpin crescendo. The piano accompaniment continues with a rhythmic accompaniment. The music is in a 2/4 time signature with a key signature of one flat. The system ends with a double bar line and the number 12.

*Agitato*

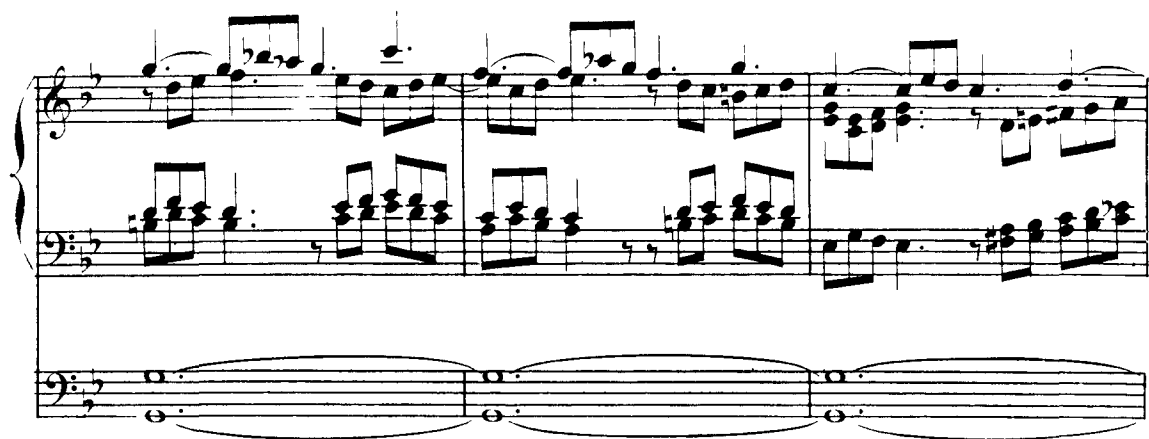
*legato*

*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 two flats (B-flat major). The tempo is marked 'Agitato' and the articulation is 'legato'. The dynamic marking is 'mp' (mezzo-piano). The score contains various musical notations including eighth and sixteenth notes, rests, and slurs. The pedal part is indicated by a clef and a 'Pédales' label.





First system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff contains a complex melodic line with many beamed notes and slurs. The middle staff contains a dense accompaniment of chords and eighth notes. The lower staff contains a simple bass line with long notes and slurs.



Second system of musical notation, continuing the piece. The upper staff has a melodic line with some rests and slurs. The middle staff features a rhythmic accompaniment with eighth notes and chords. The lower staff has a bass line with eighth notes and slurs.



Third system of musical notation. The upper staff continues the melodic development with slurs and ties. The middle staff has a steady accompaniment. The lower staff features a bass line with eighth notes and slurs.



Fourth system of musical notation, concluding the page. The upper staff features a melodic line with a triplet of eighth notes and a slur. The middle staff has a bass line with eighth notes. The lower staff continues the bass line. The word "ritenuto" is written in the middle of the system. The system ends with a double bar line and repeat signs.

## 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<sup>er</sup> Cl.*pp**p* Recitativo

Ky\_rie e\_lei\_son.

*p* Recitativo

Ky\_rie elei\_son.

RÉCIT

(Fl. harm)

1<sup>er</sup> Cl.*pp*

All<sup>o</sup> 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<sup>o</sup> maestoso

*f*

Pédales *f*

PETIT ORGUE

All<sup>o</sup> maestoso

4, 8, 16 PIEDS et ANCHES

*f* 1<sup>re</sup> cl.

(\*)

Pédales *f*



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

le - son .

le - son .

le - son .

le - son .

*f*

*f*

Musical score for voice and piano, page 20. The score is in 3/4 time and B-flat major. It features four vocal staves and two piano staves. The vocal parts are in unison, singing the lyrics "le - son .". The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The dynamic marking *f* (forte) is present in the piano part.

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 ensemble and piano accompaniment. The vocal parts are arranged in four staves, each with the lyrics "lei - son ,". The piano accompaniment is shown in two systems, each with a grand staff (treble and bass clefs). The first system includes a piano introduction with chords and a melodic line in the bass. The second system shows the piano accompaniment continuing with a more active bass line and chords in the treble. The score is written in a key with two flats and a common time signature.

e - lei - son,

e - lei - son,

e - lei - son,

e - lei - son,

Musical staff 1: Treble clef, 3/4 time signature. Contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the final G4.

e - - - - -

Musical staff 2: Treble clef, 3/4 time signature. Contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the final G4.

e - - - - -

Musical staff 3: Treble clef, 3/4 time signature. Contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the final G4.

Musical staff 4: Bass clef, 3/4 time signature. Contains a melodic line with notes G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the final G3.

e - - - - -

Musical staff 5: Treble clef, 3/4 time signature. Contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the final G4.

Musical staff 6: Bass clef, 3/4 time signature. Contains a melodic line with notes G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the final G3.

Musical staff 7: Treble clef, 3/4 time signature. Contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the final G4.

Musical staff 8: Bass clef, 3/4 time signature. Contains a melodic line with notes G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the final G3.



This page of a musical score, numbered 25, features a vocal line and a piano accompaniment. The vocal line consists of four staves, each with a treble clef and a key signature of one flat (B-flat major or D minor). The lyrics "lei" are written below the first three staves, and "e lei" is written below the fourth staff. The piano accompaniment is shown in two systems. The first system has three staves: two treble clefs and one bass clef. The second system has two staves: one treble clef and one bass clef. The piano part includes various musical notations such as chords, arpeggios, and melodic lines.

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 'son, e' are written below each staff. The notes are simple, with some rests and a final note on a half note.

This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and some melodic fragments, while the bass staff contains a simple bass line with some chords.

This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and some melodic fragments, while the bass staff contains a more complex rhythmic pattern with eighth notes and sixteenth notes.

lei - son .

lei - son .

lei - son .

lei - son .

## GLORIA

All<sup>o</sup> non troppo

SOPRANOS  
CONTRALTOS  
TÉNORS  
BASSES

GRAND ORGUE  
All<sup>o</sup> non troppo  
PETIT ORGUE  
G<sup>d</sup> ORGUE

ORGUE  
PEDALES

Glo-ria in excelsis De-o

Glo-ria in excelsis De-o Glo-ria

Glo-ria in excelsis De-o Glo-ria

Glo-ria in excelsis De-o Glo-ria

Glo-ria in excelsis De-o Glo-ria

pt ORGUE  
G<sup>d</sup> ORGUE  
pt ORGUE  
G<sup>d</sup> ORGUE

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

*f* *f* *f* *f*

|| *pt* ORGUE || *Gd* ORGUE || *pt* ORGUE

*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* *f*

|| *Gd* ORGUE

*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 G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords 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 have a long note for 'De' followed by a rest, then 'i, Fi - li - - us'. The piano accompaniment continues with similar rhythmic patterns.

Pa - - - tris

Pa - - - tris

The third system concludes the vocal and piano parts. The vocal staves have a long note for 'Pa' followed by a rest, then 'tris'. The piano accompaniment continues with similar rhythmic patterns.

GRAND ORGUE

And<sup>te</sup> sostenuto

RECIT

*pp*

*pp*

Pédales

1<sup>er</sup> Cl.

*p*

Pédales

*pp*

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

mun - di *cresc.* 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*

Four vocal staves, each with the lyric "- bis" written below the first few notes. The staves are arranged vertically and share a common key signature of two sharps (F# and C#).

**GRAND ORGUE**

*pp*

Musical notation for the Grand Orgue, consisting of a treble and a bass staff. The treble staff features a melodic line with slurs and ties, while the bass staff contains a dense, rhythmic accompaniment of sixteenth notes.

**Pédalos**

Musical notation for the Pedals, consisting of a single bass staff with a few notes and rests.

**1<sup>er</sup> CL.**

*pp*

Musical notation for the 1st Clarinet, consisting of a treble and a bass staff. The treble staff has a melodic line with slurs and ties, and the bass staff has a rhythmic accompaniment of sixteenth notes.

**RÉCIT**

Musical notation for the Récit, consisting of a single bass staff with a few notes and rests.

*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<sup>er</sup> 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-o-nem 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<sup>to</sup>)

Sop.

Solo

Quo - niam — tu so - lus sanc -

*ppp**ppp*Poco allegro (più tosto mod<sup>to</sup>)

RÉCIT

*p*1<sup>er</sup> 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

The first system of the score consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'sanc - - - tus tu so - lus Do - minus'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

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

*mf*  
 TROMP.

The second system features a Tenors part in the upper staff, marked with a forte (*f*) dynamic. The lyrics are 'Quo - niam - - - tu so - lus sanc - - - tus'. Below the vocal line is the piano accompaniment, with the right hand marked *mf* and the left hand marked *f*. The word 'TROMP.' is written above the piano part, indicating the presence of a trumpet.

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

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

ôtez la TROMP.

The third system features a Basses part in the upper staff, marked with a forte (*f*) dynamic. The lyrics are 'tu so - lus Do - minus - - -' and 'Quo - niam - - - tu so - lus sanc - - -'. Below the vocal line is the piano accompaniment. The instruction 'ôtez la TROMP.' is written above the piano part, indicating that the trumpet should be removed.

Quo - nam — tu so - lus

Quo - niam — tu so - lus sane

- tus tu so - lus Do - minus

1<sup>re</sup> 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 piece with four vocal staves and two piano staves. The vocal lines are in G major and 4/4 time. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with chords and melodic lines. A forte (f) dynamic is marked at the beginning of the piano accompaniment.

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 -

ANCHES (Claviers accouplés)

*ff*

PÉDALES & TIRASSES

*ff*



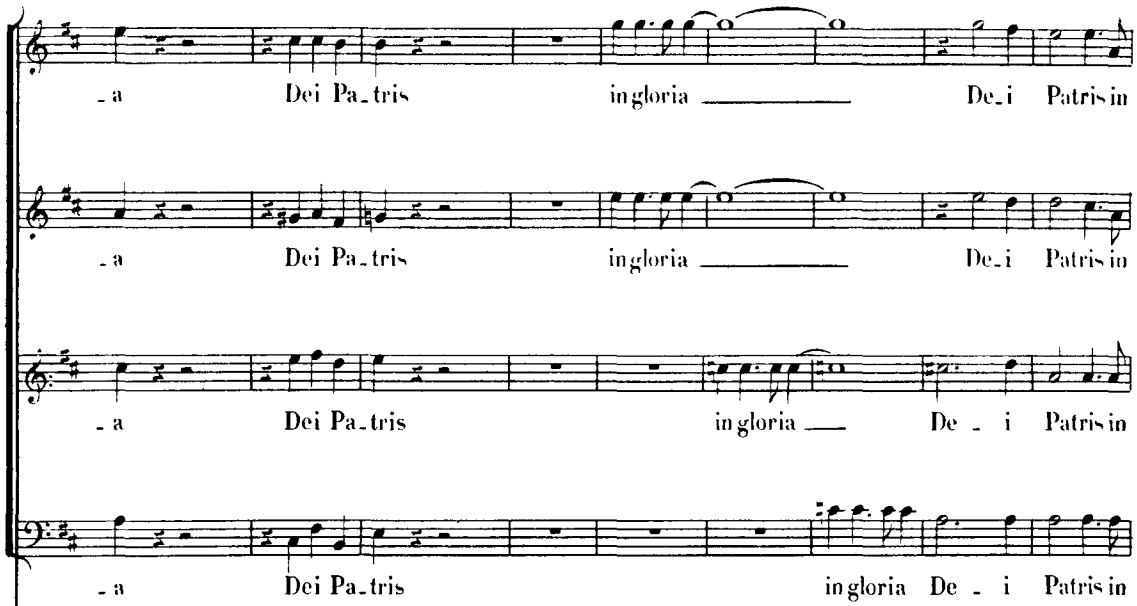
- tris De - i Pa - tris, in glo - ri -  
 a De - i Pa - tris De - i Pa - tris, in glo - ri -  
 a De - i Pa - tris De - i Pa - tris, in glo - ri -  
 a De - i Pa - tris in glo - ri - a De - i Pa - tris in glo - ri -  
 a De - i Pa - tris in glo - ri - a

G<sup>d</sup> ORGUE

*f*

## PÉDALES

*f* *ff*



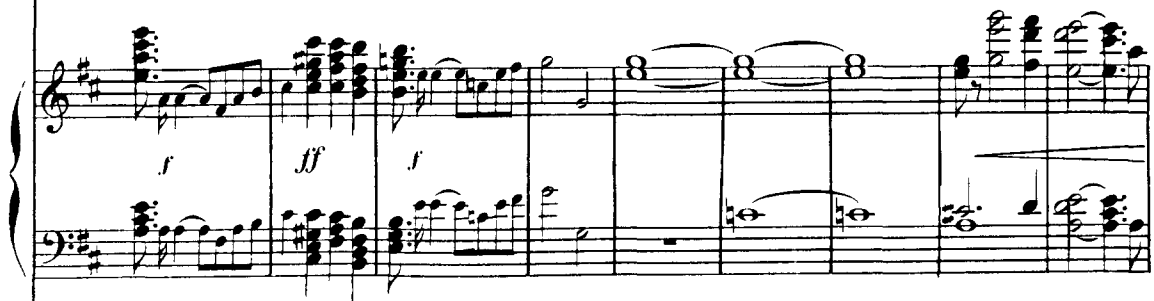
Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - a Dei Pa-tris in gloria — De-i Patris in



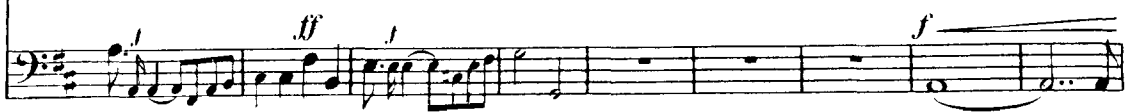
Piano accompaniment, first system (Right and Left Hand).



Piano accompaniment, second system (Right and Left Hand).



Piano accompaniment, third system (Right and Left Hand). Dynamics: *f*, *ff*, *f*.



Piano accompaniment, fourth system (Right and Left Hand). Dynamics: *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*

The image shows a page of musical notation for a piece titled "Gloria Dei Patris Amen". It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and three piano accompaniment systems. The vocal parts are written in a soprano clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written in a bass clef with the same key signature and time signature. The first system contains the vocal entries, each with the lyrics "glo.ri.a — De.i Pa - - tris. A - - men." and a dynamic marking of *ff*. The second system shows the piano accompaniment for the first system, with a *ff* dynamic marking. The third system shows the piano accompaniment for the second system, also with a *ff* dynamic marking. The fourth system shows the piano accompaniment for the third system, with a *ff* dynamic marking. The notation includes various rhythmic values, slurs, and articulation marks.

## 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 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<sup>re</sup> 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<sup>er</sup> 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<sup>er</sup> 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*





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<sup>re</sup> 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,

1<sup>er</sup> 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<sup>er</sup> 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

## 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<sup>re</sup> 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<sup>er</sup> CL.

Pédales

N<sup>o</sup> 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 whole note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with dotted rhythms in the left hand.

Musical notation for the second system of piano accompaniment. The right hand continues with a melodic line of eighth notes, while the left hand provides a steady bass line with dotted rhythms. The texture is dense with many beamed notes.

Pédales

Musical notation for the Pedales (pedal) part, shown in a single bass clef line. It consists of a series of dotted rhythms, primarily eighth notes, providing a rhythmic foundation for the piano accompaniment.

De - us Sa - ba - oth.

Contr

*f*  
Sanctus

Tén.

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

Basses

*f*  
Sanctus

Musical notation for the third system of piano accompaniment. The right hand features a melodic line with a crescendo leading to a fortissimo (*f*) section. The left hand continues with a bass line of dotted rhythms. The texture is complex with many beamed notes.

Musical notation for the Pedales (pedal) part in the third system, showing a fortissimo (*f*) section with a more active bass line of dotted rhythms.

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

Allegro

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 - -

## 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 -

Glo - ri - a tu -

Glo - ri - a tu -

Glo - ri - a tu -

- a tu - a

- a

- a

- a

Ho -

Ho - san - na



*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<sup>er</sup> Cl.

Pédales

This system contains the first system of the musical score. It features three staves: a grand staff (treble and bass clefs) and a separate staff for the pedals. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The first system shows the beginning of the piece, with a melodic line in the right hand of the grand staff and a rhythmic accompaniment in the left hand. The pedals play a simple harmonic accompaniment. The tempo/mood is marked *dolce*.

*ff*

*dolce*

*ff*

*ff*

*dolce*

This system contains the second system of the musical score. It features three staves: a grand staff and a separate staff for the pedals. The music continues from the first system. The right hand of the grand staff has some chords marked with 'x' and a *ff* dynamic. The left hand has a melodic line with some chords marked with 'x'. The pedals have a melodic line with some chords marked with 'x'. The tempo/mood is marked *dolce*.

This system contains the third system of the musical score. It features three staves: a grand staff and a separate staff for the pedals. The music continues from the second system. The right hand of the grand staff has a melodic line with some chords marked with 'x'. The left hand has a rhythmic accompaniment. The pedals have a simple harmonic accompaniment.

This system contains the fourth system of the musical score. It features three staves: a grand staff and a separate staff for the pedals. The music continues from the third system. The right hand of the grand staff has a melodic line with some chords marked with 'x'. The left hand has a rhythmic accompaniment. The pedals have a simple harmonic accompaniment.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The top staff contains a melodic line with a slur over the first four measures and a fermata over the fifth. The middle and bottom staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The top staff features a melodic line with a slur over the first two measures and a fermata over the third. The middle and bottom staves continue the accompaniment, with the middle staff showing more rhythmic activity in the later measures.

Third system of musical notation. The top staff has a melodic line with a slur over the first three measures and a fermata over the fourth. The middle and bottom staves continue the accompaniment, with the middle staff showing a steady eighth-note pattern.

Fourth system of musical notation. The top staff has a melodic line with a slur over the first two measures and a fermata over the third. The middle and bottom staves continue the accompaniment, with the middle staff showing a steady eighth-note pattern.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in 3/4 time and features a melodic line in the treble clef and a rhythmic 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 of music, showing the progression of the melody and accompaniment.

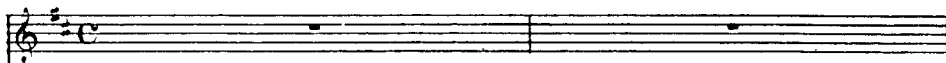
Fourth system of musical notation. It includes a *pp* (pianissimo) dynamic marking in the bass staff. The word "RECIT." is written below the bass staff, indicating a recitative section. The system concludes with a double bar line and a fermata over the final note.

## 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 coe - 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 -



First system of a musical score. It consists of three staves. The top staff is a single treble clef staff with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of the musical score. The top staff contains the vocal line with the lyrics "men." written below it. The piano accompaniment continues in the grand staff below. The musical notation includes various note values and rests, with some notes beamed together.

Third system of the musical score. The top staff shows the vocal line with a final note. The piano accompaniment in the grand staff concludes with a series of chords and a final cadence. The system ends with a double bar line.

## N° 6

## AGNUS DEI

And<sup>te</sup> sostenuto

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

SOLO (\*)

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

And<sup>te</sup> 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<sup>er</sup> Cl.

Pédales

*pp*

RÉCIT  
Hautb.

*pp*

Pédales

*pp*

*sotto voce*

A - gnus De -

*sotto voce.*

A - gnus

*sotto voce*

A - gnus

*sotto voce*

A - gnus

1<sup>er</sup> Cl.*mp*1<sup>er</sup> Cl.*mp**dolce*Fl. et Bourdon de 8 P.  
1<sup>er</sup> Cl.*pp*

- 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

*f* *p* *f* *p* *f* *p* *f* *p*

## GRAND ORGUE

*p*

## Pédales

*p*

*fz* *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 marked *sotto voce* and **TUTTI** *sotto voce*. The Tenors and Basses also enter with "Do - na" in a *sotto voce* style. The piano accompaniment continues with a melodic line in the right hand and a rhythmic 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*