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VINGT MOTETS

PAR

Camille Saint-Saëns

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O SALUTARIS

N° 1

à Madame EVELYNE ENOCH

Adagio sostenuto

ORGUE

p legato

CHANT

O sa - lu - ta - ris,

Ped.

o sa - lu - ta - ris, sa - lu - ta - ris, sa -

lu-ta-ris hos-ti-a Quæ cœ-li pan-dis, pan-dis os-ti-um,

Quæ cœ-li pan-dis os-ti-um, Bel -

Ped.

la premunt hos-ti-li-a, Bel -

la premunt hos-ti-li-a, hos-ti-li-a;

Ped.

p

Da ro - bur, da ro - bur, da — ro - bur, fer—

cresc. *f*

— au - xi - li - um; Da robur, da robur, da —

mf

Ped.

dol. *p* *pp*

ro - bur, fer— au - xi - li - um, fer auxi - lium,

fer au - xi - li - um.

Ped.

O SALUTARIS

N° 2

à Madame J. VERNAUT

Senza tempo

CHANT

ORGUE

p

mf

p

O sa - lu - ta - ris hos -

ti - a — Quæ coe - li pandis os - ti - um, —

O sa - lu - ta - ris hos - ti - a —

Quæ coe - li pan - dis os - ti - um, — Bel - la pre - munt

f

f

hos - ti - li - a, Bel - la pre - munt hos - ti - li - a;

dolce
Da ro - bur, Da

mf *p* *mf* *p*

ro - bur, da ro - bur, fer au

p

xi - li - um.

AVE, MARIA

N° 3

à Monsieur TH. BIAIS

Andantino

ORGUE

CHANT

A - ve, Ma - ri - a, A - ve, Ma - ri - a,

gra - ti - â ple - na, gra - ti - â

The musical score is written for organ and voice. The organ part is in 3/4 time, marked 'Andantino' and 'p' (piano). It consists of three systems of two staves each. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The voice part is in 3/4 time, marked 'Andantino'. It consists of two systems of two staves each. The first system has a treble and bass staff. The second system has a treble and bass staff. The lyrics are 'A - ve, Ma - ri - a, A - ve, Ma - ri - a, gra - ti - â ple - na, gra - ti - â'.

ple - na, gra - ti - â, gra - ti - â - ple -

- na, Do - minus tecum: Be - ne -

pp

- dic - ta tu in mu - li - e - ri - bus,

et be - ne - dic - tus frue - tus ven - tris tu - i,

cresc.

Je - - sus.

p *pp* *mf*

A - ve, Ma - ri - a, A - ve, Ma - ri - a,

p

gra - ti - â ple - na, gra - ti - â ple - na, gra -

- ti - â ple - - na!

All.^o moderato

pp

Sanc - ta Ma - ri - a, —

Ma - ter De - i, o - ra pro

no - bis — pec - ca - to - ri - bus,

poco a poco cresce.
nunc et in ho - ra mor - tis —

poco a poco cresce.

nos - traē. O - ra pro - no - bis, —

O - ra pro - no - bis, — *poco a poco* O - ra pro -

dim. *sino al fine*
no - bis pec - ca - to - ri -

— bus, O - ra pro - no -

- bis, o - ra pro -

- no - bis, pro - no -

- bis, pro - no - bis.

rit. pp

AVE, MARIA

N^o 4

à Madame JULES BARBIER

And.^{no} con moto

ORGUE

p

CHANT

p

cresc.

in mu - li - e - ribus; et be - ne - dic - tus

rit. dim. p

fruc - tus ven - tris tu - i, - Je - sus.

rit.

Sane - ta Ma -

- ri - a, ma - ter - De - i, o - ra pro -

cresc.

- no - bis, o - ra pro - no - bis pec - ca -

più cresc. *p*

- to - ribus, pec - ca - to - ribus, pec -

cresc. *p*

rit. *pp*

- ca - to - ri - bus, o - ra pro -

rit. *pp*

- no - bis, o - ra pro - no - bis,

cresc. *f* *rall.*

nunc et in ho - rà, et in ho - rà mor - tis -

cresc. *rall.*

dim.

nos - - - - - trae . A - - - - -

dim.

pp

- - - - - men , a - - - - -

pp

- - - - - men .

AVE, MARIA

N° 5

à Madame la Vicomtesse de GRANDVAL

And.^{te} sempre legato

CHANT

A - ve, Ma - ri - a, gra - ti - â ple - na,

And.^{no} sempre legato

ORGUE

p

A - ve, Ma - ri - a, Domi - nus te - cum; Be - ne - dicta tu

in mu - li - e - ri - bus; et be - ne - dic - tus frue - tus -

ven - tris - tu - i, - Je - sus.

sempre p

Sanc - ta Ma - ri - a, ma - ter

De - i, o - ra pro no - bis,

o - ra pro no - bis pec - ca - to - ribus, nunc et in

ho - rà mor - tis nos - trae,

mor - tis nos -

dolce

-træ, o - ra pro no - bis, o - ra pro



no - bis nunc et in ho - rà, et in ho - rà



dolcissimo

mor - tis nos - - - - - træ, o - - -

dolcissimo



-ra pro no - - - bis, o - - - ra pro



no - - - bis .

rit.



N° 6

à Madame P. VIARDOT

Mod^{to} non troppo lento
dolce e tranquillo

CHANT

ORGUE

In - vi - o - la - ta, in - te - gra et cas - ta

es, Ma - ri - a; Quæ es ef - fec - ta

ful - gida cœ - li por - ta, Quæ es ef - fec - ta ful - gida cœ - li

por - ta, ful - gi - da cœ - li por - ta.

p

cresc.

f

cresc.

mf

Ped.

pp

p

O Ma-ter al-ma Chris-ti ca-

Ped. senza Ped.

_ris-si-ma! Sus-ci-pe pi-a lau-dum prae-co-ni-a.

Ped. senza Ped.

poco cresc. *espressivo*

Nos-tra ut pu-ra pec-to-ra sint et cor-po-ra. Te nunc

Ped. senza Ped.

dim.

fla-gi-tant, te-nunc fla-gi-tant de-vo-ta cor-da et

Ped.

dolcissimo

o - - - ra . Tu - a per pre - ca - ta

ppp

dul - ci - so - na , tu - a per pre - ca - - ta

(:)

dul - ci - so - na , No - bis con - ce - das ,

cresc.

no - bis con - ce - - - das — ve - ni - am per

sae - - cu - la .

pp
O be - ni - gna !

sempre più pp *dolcissimo*

Ped.

pp
o re - gi - na !

Ped.

pp *f*
o Ma - ri - a ! Quæ

mf

Ped.

so - la in - vi - o - la - ta — per - man - sis -

ppp

dolce poco a poco rit.

in - vi - o - la - ta, in - vi - o - la -

poco a poco rit.

Ped.

dolce

-ta perman - sis - ti, in - vi - o -

a tempo

pp

-la - ta per - man - sis - ti.

Più lento

DEUS ABRAHAM

à Mademoiselle RENÉE RICHARD

N°7

CHANT

Adagio

p

De - us A - braham,

ORGUE

Adagio

p

De - us I - sa - ac, et De - us Ja - cob

— vobiscum sit: — De - us A - braham, De - us I - sa - ac,

et De - us Ja - cob vo - bis - cum sit:

Et ip - se con - jun - gat vos,

cresc.
Et ip - se con - jun - gat vos, im - ple - at - que

mf
be - ne - dic - ti - o - nem su - am in vo - bis,

p

be - ne - dic - ti - o - nem su - am in vo -

p

- bis.

Ped.

Be - a - ti om - nes qui ti - ment Do - mi - num,

qui am - bu - lant in vi - si - bi - lia,

be - a - ti om - nes, be - a - ti om - nes

qui am - bu - lant in vi - is e - jus.

sotto voce De - us A - braham, De - us

I - sa - ac, et De - us Ja - cob vo - biscum sit:

dolce *cresc.*

Et ip - se con - jun - gat vos, im - ple - at - que

f

be - ne - dic - ti - o - nem su - am in vo - bis,

f *dim.*

dim.

be - ne - dic - ti - o - nem, be - ne - dic - ti - o - nem

p

p rit.

su - am in vo - bis.

pp

O SALUTARIS

DUO

Ténor et Baryton

à Messieurs PIROIA et QUIROT

N° 8

Allegretto (♩=80)

TÉNOR

dol.

O — sa — lu — ta — ris

BARYTON

Allegretto (♩=80)

p

legato

ORGUE

hos — ti — a, Quæ cœ — li pan — dis —

M.G.

os — ti — um,

dol.

O — sa — lu — ta — ris

hos - ti - a, Quæ cœ - li pan - dis —

os - ti - um, Bel - la pre - munt

os - ti - um, Bel - la pre - munt

hos - ti - li - a, Bel - la pre - munt

hos - ti - li - a, Bel - la pre - munt

hosti - li - a, Da ro - bur, — fer au - xi - li -

hosti - li - a, Da

um.

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

p

dol.

O - sa - lu - ta - ris hos - ti - a,

um. *dol.* O - sa - lu - ta - ris hos - ti -

pp

rit. pp

sa - lu - ta - ris hos - ti - a!

pp

- a, sa - lu - ta - ris hos - ti - a!

rit. ppp

AVE, VERUM

à 2 voix égales

N° 9

And.^{te} sostenuto (♩ = 56)

PRIMA A - ve, ve - rum cor - pus na - tum de Ma -

SECONDA A - ve, ve - rum cor - pus na - tum de Ma -

And.^{te} sostenuto (♩ = 56)

ORGUE

- ri - a Vir - gi - ne, Ve - re pas - sum, im - mo -

- ri - a Vir - gi - ne, Ve - re pas - sum, im - mo -

- la - tum in cru - ce pro ho - mi - ne.

- la - tum in cru - ce pro ho - mi - ne. Cu - jus

Cu - jus la - tus per - fo -

la - tus per - fo - ra - tum, Cu - jus la - tus per - fo -

- ra - tum flu - xit a - qua et san - guine, flu - xit

- ra - tum flu - xit

a - qua et san - gui - ne.

a - qua et san - gui - ne.

Es - to no - bis prae - gus - ta - tum mor - tis in ex -

Es - to no - bis prae - gus - ta - tum mor - tis in ex -

- a - mi - ne. O Je - su dul - cis! O Je - su pi - e!

- a - mi - ne. O Je - su dul - cis! O Je - su pi - e!

tu no - bis mi - se - re - re.

tu no - bis mi - se - re - re.

AVE, MARIA

à 2 voix égales

N° 10

Andante (♩=72)

PRIMA

Andante (♩=72)

SECONDA

Andante (♩=72)

ORGUE

p

dol.

A - ve, Ma -

ri - a, gra - ti - a

ri - a, gra - ti - a

ple - na, Do - mi -

ple - na, Do - mi -

- nus te - - -

- nus te - - -

- cum: be - - - ne

- cum: be - - - ne

- die - ta - tu in mu - li -

- die - ta - tu in mu - li -

- e - ri - bus, et be - ne -

- e - ri - bus, et be - ne -

- die - tus fruc - tus ven - tris

- die - tus fruc - tus ven - tris

tu - i Je -

tu - i Je -

- sus. Sane - ta Ma -

- sus. Sane - ta Ma - ri - a,

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is a grand staff for piano accompaniment. The key signature is D major (two sharps). The vocal parts begin with a rest followed by the syllable 'sus.' and then continue with the lyrics 'Sane - ta Ma -' and 'Sane - ta Ma - ri - a,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a simpler bass line in the left hand.

- ri - a, ma - ter De - i,

ma - ter De - i, o - ra pro

The second system continues the musical piece. The vocal parts finish the phrase 'ri - a, ma - ter De - i,' and begin 'ma - ter De - i, o - ra pro'. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal lines.

o - ra pro no - bis pec - ca - to - ri -

no - bis pec - ca - to - ri -

The third system concludes the page. The vocal parts sing 'o - ra pro no - bis pec - ca - to - ri -' and 'no - bis pec - ca - to - ri -'. The piano accompaniment continues with the same rhythmic motif. Both vocal and piano parts are marked with a 'cresc.' (crescendo) instruction, indicating a gradual increase in volume towards the end of the system.

dim.

- bus, pec - ca - to - ri - bus,

dim.

- bus, pec - ca - to - ri - bus,

pp

o - ra pro no - bis,

pp

o - ra pro no - bis,

o - ra pro no - bis,

o - ra pro no - bis, nunc et in

pp

nunc et in ho - ra mor - tis —

ho - ra mor - tis —



nos - - - - - træ. A - - - - -

nos - - - - - træ. A - - - - -



- - - - - men. —

- - - - - men. —



SUB TUUM

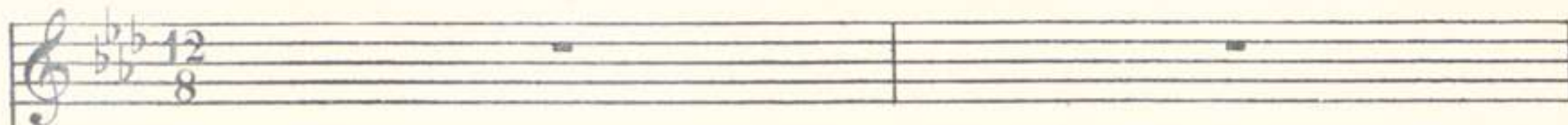
à 2 voix égales

N° 11

à Monsieur R. BUSSINE

Mod.^{to} non troppo lento

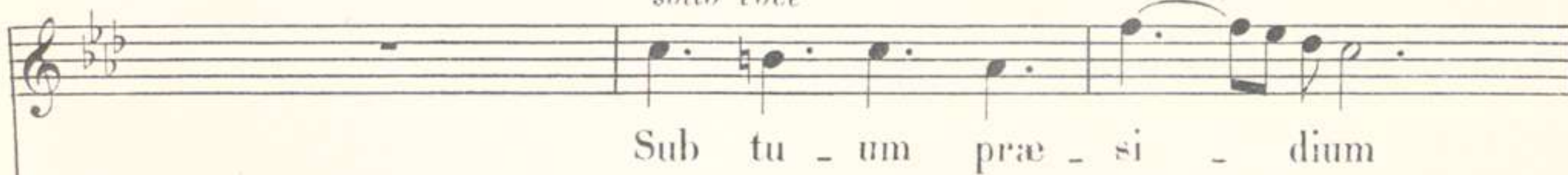
PRIMA



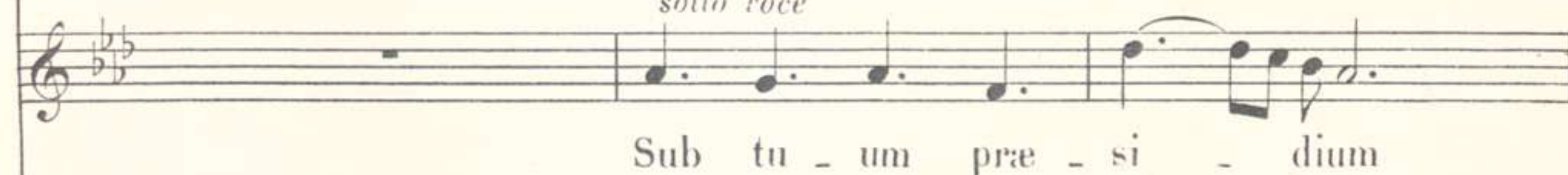
SECONDA

Mod.^{to} non troppo lento

ORGUE

*sotto voce*

Sub tu - um prae - si - dium

sotto voce

Sub tu - um prae - si - dium



con - fu - gi - mus Sanc - ta De - i

con - fu - gi - mus Sanc - ta De - i

poco f

ge - nitrix, De - i ge - ni - trix, —

ge - nitrix, De - i ge - ni - trix, —

Nos - tras — de - pre - ca - ti - o - nes

nos - tras — de - pre - ca - ti - o - nes, Nos - tras — de - pre -

cresc. *pp* *dolciss. ed espress.*

ne des — pi — ci — as, ne des — pi — ci — as in ne — ces — si —

pp *dolciss. ed espress.*

— ca — ti — o — nes ne des — pi — ci — as in ne — ces — si —

sotto voce

ta — ti — bus; Sed — a pe —

sotto voce

ta — ti — bus; Sed — a pe —

senza Ped.

— ri — culiscunc — tis li — be — ra — nos,

— ri — culiscunc — tis li — be — ra — nos,

li - be - ra nos sem - per, li - bera nos sem -

li - be - ra nos sem - per, li - bera nos sem -

p

- per Vir go glo - ri - o - sa

- per Vir go glo - ri - o - sa

pp

(*) (Clavier de Récit)

et be - ne - dic - ta, Vir go

et be - ne - dic - ta, Vir go glo - ri -

poco cresc.

(*) Sur les orgues à un seul clavier, on supprimera d'ici au signe Φ , tout ce qui double les voix et l'on exécutera les arpèges avec la main droite. On fera de même pour les 4 mesures suivantes si l'on n'a pas de clavier de Pédales.

glo-ri-o - sa et be - ne - dic - ta,

- o - sa et be - ne - dic - ta,

les 2 claviers unis.

f Vir - go glori - o - sa et be - ne -

f Vir - go glori - o - sa et be - ne -

più f

poco a poco diminuendo

- dic - ta, et be - ne - dic - ta,

poco a poco diminuendo

- dic - ta, et be - ne - dic - ta,

p

Ped.

et be - ne - die - ta, et be - ne -
 et be - ne - die - ta, et be - ne -

pp *p* *pp*

Ped.

- die - - - - -
 - die - - - - -

pp

- ta. A - - - men,
 - ta. A - - - men,

pp sempre *pp sempre* *pp sempre*

senza Ped.

First system of music, measures 1-3. The vocal parts (Soprano and Alto) sing "A - - - men,". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat).

Second system of music, measures 4-6. The vocal parts continue with "men." and "men." in measure 6. The piano accompaniment includes a melodic line in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). Dynamics include *ppp* (pianissimo) and *Ped.* (pedal).

Third system of music, measures 7-9. The vocal parts are silent. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat).

BENEDICTUS^(*)

DUO

Soprano et Baryton

N^o 12All^{to} moderato

ORGUE

p e staccato

SOPRANO

Be - nedic - tus, be - nedic - tus, be - ne - dic - tus qui ve -

_nit in nomine Do - mini, qui ve - nit in nomine Do - mi - ni.

BARYTON

Be - ne -

_dic - tus, be - ne - dic - tus, be - ne - dic - tus

(*) Extrait de l'ORATORIO DE NOËL.

qui ve - nit in nomine Do - mini, qui ve - nit in nomine Do - mi -

SOPRANO

Be - nedictus, be - nedictus, in no -

mi - ne, in nomine Do - mi - ni.

De - us Domi - nus, De - us Domi - nus, et il - lu - xit

Do - minus il_luxit no - bis Do - minus il_luxit no - bis De - us Dominus, De - us Dominus, et il - lu -

- xit et il - luxit no - bis, et il - luxit no - bis.

- lu - xit et il - luxit no - bis, et il - lu - xit no - bis.

SOPRANO
sotto voce

De - us me - us es tu, — et con - fi - te - bor —

pp tenuto

BARYTON
sotto voce

ti - bi. De - us me - us es tu, — et con - fi -

SOPRANO

De - us me - us es tu, —

- te - bor — ti - bi. De - us me - us es tu, —

et con-fi-te - bor ti - bi. De-us me -

et con-fi-te - bor ti - bi. De-us me-us es tu

staccato

-us es tu, De-us me-us, et ex-al-ta - bo te, et ex-al-ta - bo

De-us meus es tu, et ex-al-ta - bo te, et ex-al-ta - bo

te. De-us meus es tu, De-us meus es tu, et ex-al-ta - bo

te. De-us me-us es tu, De-us me-us, et ex-al-ta - bo

te, et ex_al - ta - bo te, et ex - al - ta - bo te, et ex - al -

te, et ex_al - ta - bo te, ex_al - ta - bo, ex_al - ta -

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with complex chordal and melodic textures.

- ta - - - bo, et ex - al - ta - - bo

- bo, et ex - al - ta - bo, et ex - al - ta - bo

The second system continues the vocal and piano parts. The vocal lines have lyrics. The piano accompaniment continues with similar textures, including some sustained chords and moving lines.

te.

te.

The third system concludes the page. It features vocal lines with the word "te." and a piano accompaniment. The piano part includes a forte (*f*) dynamic marking and ends with a final chord.

O SALUTARIS

TRIO

Soprano, Contralto et Baryton

N° 13

à Madame R. BUSSINE

Moderato

SOPRANO

ORGUE

p legato

O sa - lu -

- ta - ris - hos - ti - a, Quæ cœ - li

pan - dis - os - ti - um, — Bel - la

pre - munt, premunt hos - ti - li-a; Da ro -

- bur, fer au - xi - li - um.

CONTRALTO

O sa - lu -

- ta - ris - hos - ti - a, Quæ cœ - li

pan - dis - os - ti - um, — Bel - la

pre - munt, premunt hos - ti - li - a; Da ro -

- bur, fer au - xi - li - um.

SOPRANO
Da ro - bur, da

CONTRALTO
Da ro - bur,

ro - bur, fer au - xi - lium, Da ro - bur, da

da ro - bur, fer au - xi - lium, Da ro - bur,

ro - bur, fer au - xi - li - um, da ro - bur, da

da ro - bur, fer au - xi - li - um, da ro - bur,

p

ro - bur, da ro - - bur. —

da ro - bur, da ro - - bur.

BARYTON

O sa - lu -

O sa - lu - ta -

O sa - lu - ta -

- ta - ris — hos - ti - a, Quæ cœ - li

_ris hos - ti - a!
 _ris hos - ti - a!
 pan - dis - os - ti - um, Bel - la
 Da ro - bur,
 Da ro - bur,
 pre - munt, premunt hos - ti - li - a; Da ro -
 _bur, fer au - xi - li - um.
 Da -
 Da ro -
 _bur, fer au - xi - li - um.

p
dolce
dolce
p

ro - bur, da ro - bur, da

bur, da ro

Da ro

mi en do *pp*

ro - bur, fer au - xi li

mi en do *pp*

bur, fer au - xi li

bur, fer au - xi li

um.

um.

um.

O SALUTARIS

TRIO

Soprano, Contralto et Baryton

N° 14

à Monsieur N. AUGUEZ

And^{no} sostenuto

BARYTON

ORGUE

And^{no} sostenuto *p*

0 sa - lu - ta - ris hos - ti -

- a, 0 sa - lu - ta - ris hos - ti -

- a, Quæ cœ - li pan - dis os - ti -

- um, Quæ cœ - li pan - dis os - ti -

D.S.

-um, Quæ cœ - li pan - dis os - ti - um;

O sa - lu - ta - ris hos - ti - a, Quæ cœ - li pan - dis os - ti -

-um, Quæ pan - dis, cœ - li pan - dis

CONTRALTO

os - ti - um; Bel - la

staccato

pre - munt hos - ti - li - a,

SOPRANO

Bel - la pre - munt hos - ti - li -

a, CONTRALTO

Bel - la pre - munt

Bel - la

hos - ti - li - a, Bel - la

pre - munt hos - ti - li - a, Bel - la pre - munt,

pre - munt Bel - la pre - munt hos - ti - li -

pre - munt Bel - la pre - munt hos - ti - li -

BAR. *f* pre - munt Bel - la pre - munt hos - ti - li -

Bel - la - pre - munt hos - ti - li -

- a, Da ro - bur,

- a, Da ro - bur,

- a, *sotto voce* fer au - xi - li -

pp

Da ro - bur,

Da ro - bur, fer auxi - li -

- um, fer auxi - li - um, Da

fer au_xi - li - um, ————— Da ro - bur,

— um, Da ————— ro - bur,

— ro - bur, Da ————— ro - bur, Da

fer au - xi - li - um.

O sa - lu - ta - ris —

ro - bur, fer auxi - li - um.

SOPRANO

O sa - lu - ta - ris —

hos - ti - a.

hos - ti - a, quæ cœ - li pan - dis

BARYTON

quæ cœ - li pan - dis, cœ - li pan -

quæ cœ - li pan - dis, cœ - li pan -

os - ti - um, quæ cœ - li pan - dis os -

- dis os - ti - um, quæ cœ - li pan - dis

- dis os - ti - um, quæ cœ - li pan - dis

- ti - um, quæ pan - dis, quæ pan - dis os -

os - ti - um, quæ pan - dis os -

os - ti - um, quæ pan - dis os - ti - um, O sa - lu -

cantabile

ti -

ti - um, quæ pan - dis os - ti -

ta - ris hos - ti - a, quæ cœ - li pan - dis os - ti -

um, quæ cœ - li pan - dis os - ti - um, quæ pan -

um, quæ cœ - li pan - dis os - ti - um, quæ pan -

um, quæ pan

dis os - ti -

dis os - ti -

dis, quæ pan - dis os - ti -

um, O sa - lu - ta - ris

dol.

um, O sa - lu - ta - ris

um, O sa - lu - ta - ris hos -

The first system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat). The first vocal staff has lyrics 'um, O sa - lu - ta - ris'. The second vocal staff has lyrics 'um, O sa - lu - ta - ris' with a *dol.* (dolando) marking. The third vocal staff has lyrics 'um, O sa - lu - ta - ris hos -'. The piano accompaniment features chords and moving lines in both hands.

hos - ti - a, O sa - lu -

pp

hos - ti - a, *pp* O sa - lu -

ti - a, *pp* O sa - lu -

The second system continues the musical piece. It has four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains one flat. The first vocal staff has lyrics 'hos - ti - a, O sa - lu -' with a *pp* (pianissimo) marking. The second vocal staff has lyrics 'hos - ti - a, *pp* O sa - lu -'. The third vocal staff has lyrics 'ti - a, *pp* O sa - lu -'. The piano accompaniment continues with chords and moving lines.

ta - ris hos - ti - a.

ta - ris hos - ti - a.

ta - ris hos - ti - a.

pp

Ped.

The third system concludes the musical piece. It has four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains one flat. The first vocal staff has lyrics 'ta - ris hos - ti - a.'. The second vocal staff has lyrics 'ta - ris hos - ti - a.'. The third vocal staff has lyrics 'ta - ris hos - ti - a.'. The piano accompaniment features a *pp* marking and a 'Ped.' (pedal) marking. The system ends with a double bar line.

TANTUM ERGO

à 3 voix égales

avec Chœur à l'unisson (ad libitum)

N^o 15

à Monsieur J. LECOQ

MEZZO-SOP^o *Moderato* *p*

Tantum er-go Sa-cra - mentum Ve-ne - remur cer - nu -

ORGUE *Moderato* *p*

- i; Et an - ti-quum do-cu - mentum No-vo ce-dat ri - tu - i:

SOPRANO *p*

Tantum er-go Sa-cra - mentum Ve-ne - remur cer - nu -

p

Tantum er-go Sa-cra - mentum Ve-ne - remur cer - nu -

CONTRALTO *p*

Tantum er-go Sa-cra - mentum Ve-ne - remur cer - nu -

- i; Et an - ti - quum do - cu - men - tum No - vo ce - dat ri - tu - i:

cresc. Praestet fi - des sup - ple - men - tum,

- men - tum, Praestet fi - des sup - ple - men - tum Sen - su - um de - fec - tu -

i. *f* Ge-ni - to - ri, Ge-ni -
 i. *f* Ge-ni - to - ri, Ge-ni -
 i. *f* Ge-ni - to - ri, Ge-ni -
 Chœur (*ad libitum*) *f* Ge-ni - to - ri, Ge-ni -

The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic foundation with chords and moving lines. A forte (*f*) dynamic is indicated in the middle of the system.

-toque Laus et ju-bi-la - ti - o, Sa-lus, ho-nor, virtus quoque Sit et
 -toque Laus et ju-bi-la - ti - o, Sa-lus, ho-nor, virtus quoque Sit et
 -toque Laus et ju-bi-la - ti - o, Sa-lus, ho-nor, virtus quoque Sit et
 -toque Laus et ju-bi-la - ti - o, Sa-lus, ho-nor, virtus quoque Sit et

The piano accompaniment continues with two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady harmonic accompaniment. A forte (*f*) dynamic is indicated in the middle of the system.

be-ne-dic-ti-o: Pro-ce-den-ti ab u-

be-ne-dic-ti-o: Pro-ce-den-ti ab u-

be-ne-dic-ti-o: Pro-ce-den-ti ab u-

be-ne-dic-ti-o: Pro-ce-den-ti ab u-

p cresc.

p cresc.

p cresc.

p cresc.

-tro-que Com-par sit lau-da-ti-o, Pro-ce-den-ti ab u-

-tro-que Com-par sit lau-da-ti-o, Pro-ce-den-ti ab u-

-tro-que Com-par sit lau-da-ti-o, Pro-ce-den-ti ab u-

-tro-que Com-par sit lau-da-ti-o, Pro-ce-den-ti ab u-

f

f

f

f

f

- tro_que Compar sit lau_da - ti - o.

- tro_que Compar sit lau_da - ti - o.

- tro_que Compar sit lau_da - ti - o.

- tro_que Compar sit lau_da - ti - o. A - -

dim.

mf *p*
A - - men.

mf *p*
A - - men.

mf *p*
A - - men.

pp
- - men, a - - men.

p

AVE VERUM

QUATUOR ou CHŒUR

pour 2 Sopranos et 2 Contraltos

N^o 16

à Monsieur J. HALARY

Andante

ORGUE

p

CONTRALTOS I et II

p

A - ve, a - ve

ve - rum Cor - pus na - tum de Ma - ri - a Vir - gi -

SOPRANOS I et II

p A - ve, a - ve ve - rum Cor - pus na - tum de

- ne, A - ve ve - rum Cor - pus na - tum de

SOPRANO I

Ma - ri - a Vir - gi - ne,

SOPRANO II

Ma - ri - a Vir - gi - ne,

CONTRALTO I

Ma - ri - a Vir - gi - ne,

CONTRALTO II

Ma - ri - a Vir - gi - ne,

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: A - ve, a - ve ve - rum Cor - -

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: - - pus - - na_tum de Ma_ri - a

Vir - gi - ne.

Vir - gi - ne.

Vir - gi - ne.

Vir - gi - ne.

The first system of the score features four vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics "Vir - gi - ne." are written below each staff. The first two notes of each staff are a half note G4 and a half note A4. The piano accompaniment is shown in a grand staff with treble and bass clefs. The right hand plays a series of chords, while the left hand plays a single note G4. The system concludes with a repeat sign.

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords, while the left hand plays a single note G4. The system concludes with a repeat sign.

CONTRALTOS I et II

Ve - re pas - sum,

The second system of the score features two vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics "Ve - re pas - sum," are written below each staff. The first two notes of each staff are a half note G4 and a half note A4. The piano accompaniment is shown in a grand staff with treble and bass clefs. The right hand plays a series of chords, while the left hand plays a single note G4. The system concludes with a repeat sign.

SOPRANOS I et II

Ve - re pas - sum,

SOPRANO I

SOPRANO II

CONTRALTOS I et II

Ve - re

Ve - re, ve - re

Ve - re pas - sum, im - mo -

pas - sum,

pas - sum, pas - sum,

- la - tum, ve - re pas - sum,

im - mo - la - tum, ve - re

im - mo - la - tum, ve - re

im - mo - la - tum, ve - re

pas - sum, im - mo - la - tum, im - mo - la -

pas - sum, im - mo - la - tum, im - mo - la -

pas - sum, im - mo - la - tum, im - mo - la -

- tum, in cru - ce pro ho - mi -

- tum, in cru - ce pro ho - mi -

- tum, in cru - ce pro ho - mi -

SOPRANOS I et II
p
- ne.

CONTRALTO I
p
- ne. Cu - jus la - tus

CONTRALTO II
p
- ne. Cu - jus la - tus per - fo - ra - tum

p

per - fo - ra - tum flu - xit a - qua et san -

flu - xit a - qua, flu - xit a - qua et san -

SOPRANOS I et II
- gui - ne. Es - to no - bis

- gui - ne.

præ - gus - ta - tum mor - tis in — e - xa - mi - ne,

CONTRALTOS I et II

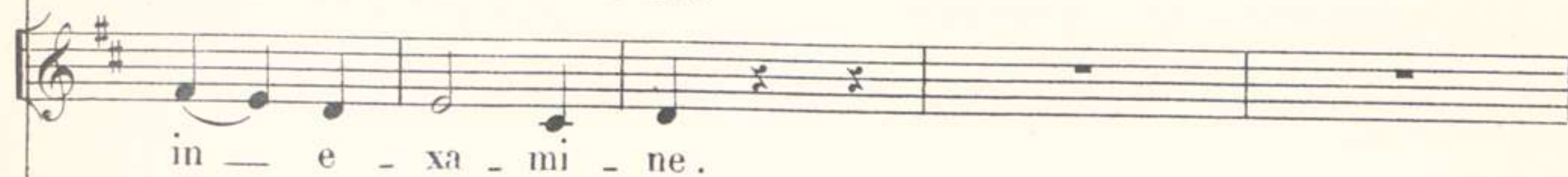
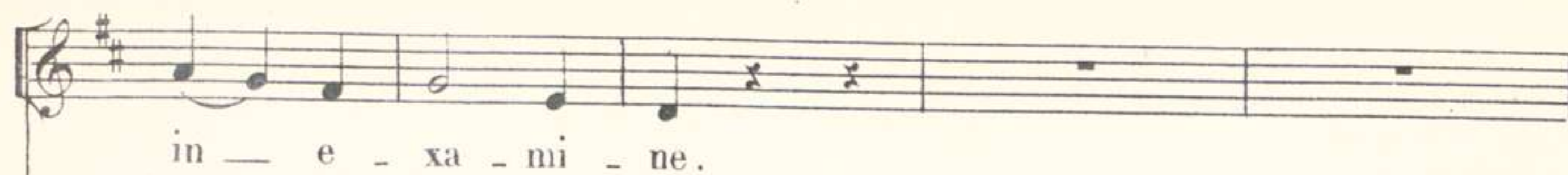
Es - to

Es - to præ - gus - ta - tum mor - tis in e - xa - mi -

no - bis præ - gus - ta - tum mor - tis in — e - xa - mi -

- ne, mor - tis

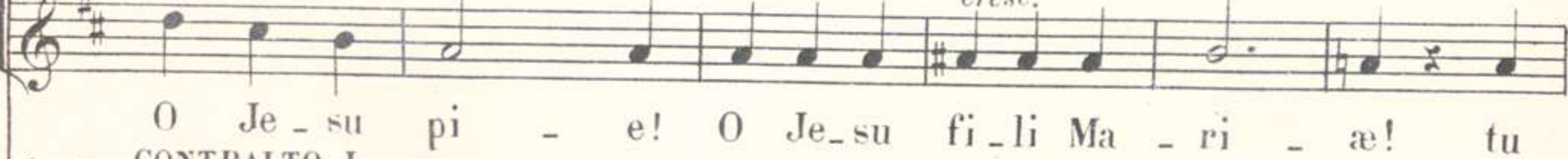
- ne, mor - tis



SOPRANO I



SOPRANO II



CONTRALTO I



CONTRALTO II



no - bis, mi - se - re re,

no - bis, mi - se - re re,

no - bis, mi - se - re re,

no - bis, mi - se - re re,

dim. p

dim. p

dim. p

dim. p

dim. pp

mi - se - re re.

mi - se - re re.

mi - se - re re.

mi - se - re re.

pp

pp

pp

pp

pp

+

22

à Monsieur DIETSCH

[illegible]

la - tus per - fo - ra - tum flu - xit a - qua

la - tus per - fo - ra - tum flu - xit a - qua

la - tus per - fo - ra - tum flu - xit a - qua

la - tus per - fo - ra - tum flu - xit a - qua

et san - gui - ne. Es - to no - bis prae - gus -

et san - gui - ne. Es - to no - bis prae - gus -

et san - gui - ne. Es - to no - bis prae - gus -

et san - gui - ne. Es - to no - bis prae - gus -

First system of musical notation for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: *-ta - tum mor - tis in e - xa - mi - ne,*. The piano part consists of two staves (treble and bass clef) with chords and moving lines.

Second system of musical notation for four voices and piano accompaniment. The lyrics are: *Es - to no - bis prae - gus - ta - tum mor -*. The system includes dynamic markings: *cresc.* (crescendo) and *f* (forte). The piano part continues with harmonic support.

dim. - - - p

- - - tis, mor - - - tis in ex - a - mi -

dim. - - - p

- - - tis in ex - a - mi -

dim. - - - p

- - - tis, mor - - - tis in ex - a - mi -

dim. - - - p

- - - tis in ex - a - mi -

p

pp

- ne. A - men.

pp

- ne. A - men.

pp

- ne. A - men.

pp

- ne. A - men.

pp

TANTUM ERGO

CHŒUR

*pour 2 Sopranos, 2 Contraltos, 2 Ténors et 2 Basses*N^o 18

à Monsieur TRÉVAUX

Moderato assai

SOPRANOS I

SOPRANOS II

CONTRALTOS I

CONTRALTOS II

TÉNORS I

TÉNORS II

BASSES I

BASSES II

ORGUE

p

Tan - tum er - go Sa - cra - mentum —

p

Tan - tum er - go Sa - cra - mentum —

p

Tan - tum er - go Sa - cra - mentum —

p

Tan - tum er - go Sa - cra - mentum —

Moderato assai

p

T. Ve - ne - re - mur cer - nu - i; — Et an - ti - quum

Ve - ne - re - mur cer - nu - i; — Et an - ti - quum

B. Ve - ne - re - mur cer - nu - i; — Et an - ti - quum

Ve - ne - re - mur cer - nu - i; — Et an - ti - quum

T. do - cu - men - tum — No - vo ce - dat ri - tu - i: —

do - cu - men - tum — No - vo ce - dat ri - tu - i: —

B. do - cu - men - tum — No - vo ce - dat ri - tu - i: —

do - cu - men - tum — No - vo ce - dat ri - tu - i: —

dol.
 T. Præ - stet fi - des sup - ple - men - tum
dol.
 A. Præ - stet fi - des sup - ple - men - tum
dol.
 B. Præ - stet fi - des sup - ple - men - tum
dol.
 P. Præ - stet fi - des

The image shows a page from a musical score, likely for a church service. It features five staves of music. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for the Piano (P.). The music is in G major (one sharp) and 4/4 time. The lyrics are 'Sen su um de fec tu i, Prae stet' and 'sup ple men tum, Prae stet'. The vocal parts have long, flowing lines with many ties, indicating a continuous melody. The piano part provides harmonic support with chords and single notes. The score includes dynamic markings like 'cresc.' (crescendo) and 'f' (forte). The lyrics are written below the corresponding vocal staves.

S. Sen - su - um - de - fec - tu - i, — Prae - stet

A. Sen - su - um de - fec - tu - i, — Prae - stet

T. Sen - su - um de - fec - tu - i, — Prae - stet

B. Sen - su - um de - fec - tu - i, — Prae - stet

sup - ple - men - tum, Prae - stet

T. fi - des - sup - ple - men - tum Sen - su - um - de -

B. fi - des sup - ple - men - tum Sen - su - um - de -

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, labeled 'T.' (Tenor) and 'B.' (Bass). The bottom two staves are for the piano accompaniment. The lyrics 'fi - des - sup - ple - men - tum Sen - su - um - de -' are written below the vocal staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts have a melodic line with some rests, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

T. - fec - tu - i, Sen - su - um

B. - fec - tu - i, Sen - su - um Sen - su -

- fec - tu - i, Sen - su - um de -

The second system of the musical score continues the vocal and piano parts. It also consists of four staves. The lyrics for the vocal parts are '- fec - tu - i, Sen - su - um' and '- fec - tu - i, Sen - su - um de -'. The piano accompaniment continues with a similar harmonic structure, featuring chords and melodic fragments. The system concludes with a final chord in the piano part.

Sopranos I et II

p

Contraltos I et II

Ge - ni -

p

Ge - ni -

*dim. molto**p smorzando**pp*

de - fec - tu - i.

*dim. molto**p smorzando**pp*

Sen - su - um

*dim. molto**p smorzando**pp*

- um

*dim. molto**p smorzando**pp*

- fec - tu - i.

*dim. molto**p smorzando**pp*

S.

- to - ri, Ge - ni - to - que

Laus et ju - bila - ti - o;

C.

- to - ri, Ge - ni - to - que

Laus et ju - bila - ti - o;

- to - ri, Ge - ni - to - que

Laus et ju - bila - ti - o;

p

S. — Sa_lus, ho_nor, vir_tus quoque — Sit et be_ne —

C. — Sa_lus, ho_nor, vir_tus quoque — Sit et be_ne —

— Sa_lus, ho_nor, vir_tus quoque — Sit et be_ne —

S. — die - ti - o; — Pro - ce - den - ti ab u -

C. — die - ti - o; — Pro - ce - den - ti ab u -

Ténors I et II — Pro - ce - den - ti ab u -

Basses I et II — Pro - ce - den - ti ab u -

— Pro - ce - den - ti ab u -

S. *- tro - que Com - par sit lau - da - ti - o,*

C. *- tro - que Com - par sit lau - da - ti - o,*

T. *- tro - que Com - par sit lau - da - ti - o,*

B. *- tro - que Com - par sit lau - da - ti - o,*

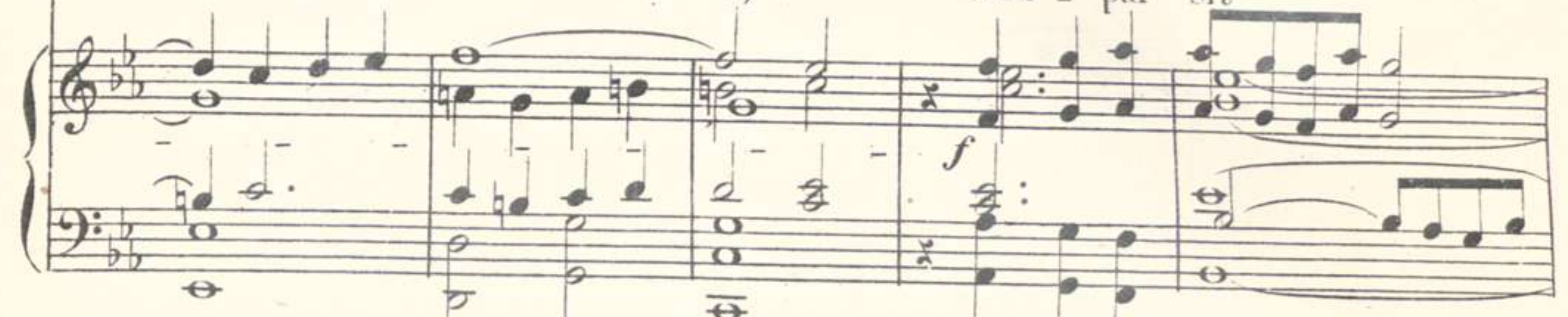
S. *cresc.* Pro - ce - den - ti ab u - tro - que Com - par

C. *cresc.* Pro - ce - den - ti ab u - tro - que Com - par

T. *cresc.* Pro - ce - den - ti ab u - tro - que Com - par

B. *cresc.* Pro - ce - den - ti ab u - tro - que Com - par

S. *f* $\wedge$ $\wedge$ $\wedge$
sit - lau - da - ti - o, Com - par sit,
C. *f* $\wedge$ $\wedge$ $\wedge$
sit lau - da - ti - o, Com - par sit,
T. *f* $\wedge$ $\wedge$ $\wedge$
sit - lau - da - ti - o, Com - par sit
sit - lau - da - ti - o, Com - par sit,
B. *f* $\wedge$ $\wedge$ $\wedge$
sit lau - da - ti - o, Com - par sit, Com -
sit lau - da - ti - o, Com - par sit



S. *dim. molto* *p* *smorzando* *pp*
Com - par sit lau - da - ti - o.
C. *dim. molto* *p* *smorzando* *pp*
Com - par sit lau - da - ti - o.
T. *dim. molto* *p* *smorzando* *pp*
lau - da - ti - o.
Com - par sit lau - da - ti - o.
B. *dim. molto* *p* *smorzando* *pp*
- par sit lau - da - ti - o.
lau - da - ti - o.



VENI CREATOR

Hymne pour 4 voix d'hommes

N° 19

à Monsieur l'abbé LISZT

Grave

1^{er} TÉNORS

2^{es} TÉNORS

1^{er} BASSES

2^{es} BASSES

ORGUE
(ad libitum)

Grave

f

Ve - ni, cre - a - tor Spi -

- a - tor, cre - a - tor Spi - ri - tus, —

- a - tor, cre - a - tor Spi -

- ri - tus, — cre - a - tor, Ve - ni cre -
 — Ve - ni, cre a tor,
 - ri - tus, cre - a - tor, cre - a - tor, cre -
f
 Ve - ni, cre - a - tor, cre - a - tor, cre -
 - a - tor, Ve - ni, cre a - tor Spi - ri - tus,
 Ve - ni, cre a - tor, cre a - tor Spi - ri - tus,
 - a - tor Spi - ri - tus, Ve - ni, — cre a - tor Spi - ri - tus,
 - a - tor, — cre a - tor Spi - ri - tus,
 - a - tor Spi - ri - tus, — cre a - tor Spi - ri - tus, —

p Men - tes — tu - o - rum vi - si - ta: Im -

p Men - tes tu - o - rum,

p Men - tes — tu -

p Men -

p senza Ped.

ple — su - per - nâ gra - ti - â,

men - tes vi - si - ta: Im -

- o - rum vi - si - ta, men - tes vi - si - ta: Im -

- tes tu - o - rum, men - tes vi - si - ta: Im -

p

Quæ

pp

pp

pp

Ped.

cresc. *f*

tu cre - â - sti, cre - â - sti pec - to - ra.

cresc. *f*

- sti, cre - â - sti, cre - â - sti pec - to - ra.

cresc. *f*

- sti, cre - â - sti, cre - â - sti pec - to - ra.

cresc. *f*

- sti, cre - â - sti, cre - â - sti pec - to - ra.

cresc. *f*

mf

Qui — pa — ra — cle — tus di — ce —

mf

Qui — pa — ra —

mf

Qui — pa — ra — cle — tus di — ce — ris, Qui pa —

— ris, Qui — pa — ra — cle — tus,

— cle — tus, pa — ra — cle — tus,

— ra — cle — tus di — ce — ris, pa — ra — cle — tus,

mf

Qui — pa — ra — cle — tus, pa —

Ped.

f

pa-ra-cle-tus di-ce-ris, Do-num De-i al-tis-si-

f

pa-ra-cle-tus di-ce-ris, Do-num De-i al-tis-si-

f

pa-ra-cle-tus di-ce-ris, Do-num De-i al-tis-si-

-ra-cle-tus di-ce-ris,

- mi, Do-num De-i al-tis-si-mi, Fons vi-

- mi, Do-num De-i al-tis-si-mi, Fons vi-

- mi, Do-num De-i al-tis-si-mi,

f

Do-num De-i al-tis-si-mi,

Ped.

- vus, Fons vi - vus, i - gnis,
 - vus, Fons vi - vus, i - gnis, i -
 Fons vi - vus, Fons vi - vus, i - gnis,
 Fons vi - vus, Fons vi - vus, i - gnis,
 (Piano accompaniment)

ca - ri - tas,
 - gnis, ca - ri -
 i - gnis, ca - ri - tas, ca - ri -
 i - gnis, ca - ri - tas, ca - ri -
 (Piano accompaniment)

Et spi - ri - ta - lis un - ti - o,

- tas, Et spi - ri - ta - lis un - ti - o,

- tas, Et spi - ri - ta - lis un - ti - o, spi - ri -

- tas, Et spi - ri - ta - lis un - ti - o,

Ped.

[illegible]

une - - - ti - o,

- ta - - lis - - - unc - ti - o,

une - ti - o,

dol. spi - ri - ta - - lis unc - ti - o, *mf*

Ped

pp Et spi - ri - ta - lis - - - unc - ti - o:

pp Et spi - ri - ta - - lis - - - unc - ti - o:

pp Et spi - ri - ta - - - lis - - - unc - ti - o:

pp - - - Spi - ri - ta - - lis unc - ti - o:

mf Ac - cen - de lu - men sen - si -

mf Ac - cen - de lu - men

mf Ac - cen - de

mf Accen - de lu - men sen - si - bus, Infunde a -

- bus, Infunde a - morem cor - di - bus, In - fun -

sen - si - bus, In -

lu - men sen - si - bus,

_morem cor _di _bus, In fir_ma nos_tri cor _ po_
 de a _ _ mo _ rem cor _ di _ bus,
 _ _ fun _ de a _ _ morem cor _ di _bus, In_funde a _
 Ac_cen_de lumen sen _ si _bus, In_funde a _mo _
 Ped.

_ris Vir _tu _te fir _ _ _ mans _ _ _ per _
 In _fir_ma nos_tri cor _ po _ ris Vir _tu _te
 _mo _rem cor _ di _bus,
 _rem cor _ di _bus,
 p

- - pe - ti,
 firmans per - pe - ti, Vir_tu_te
p
 In - firma nostri cor_po_ris Vir_tu_te firmans per-pe - ti, —
p
 In - fir - ma nos - tri
 Ped.

pp
 Vir_tu_te fir - mans,
pp
 fir - mans, Vir_tu_te fir - mans, Vir_tu_te
pp
 Vir_tu_te fir - mans, Vir_tu_te fir - mans,
pp
 cor - po - ris Vir_tu_te fir - mans,
pp
 senza Ped.

f
Hostem re - pel - las lon - gi -

fir - mans per - pe - ti.

Vir - tu - te fir - mans per - pe - ti. Hos -

Vir - tu - te fir - mans per - pe - ti.

- us, Pacem que dones pro - ti - nus, Hostem re - pel - las lon - gi - ùs, Hostem re -

f
Hos - tem re - pel -

- tem re - pel - las re - pel -

sf

- pel - - - las, re - pel - - - las

- - las, re - pel - - las, Hos_tem re - pel - las lon - gi -

- las, Hos_tem re - pel - las lon - gi - ùs, re - pel - - -

lon - - - gi - us, Hos_tem re - pel - las,

us, - - - Hos_tem re -

- las, Hos_tem re - pel - las lon - gi - ùs, re - pel - -

f

Hos - - - tem re - pel - -

f Ped.

Hos_tem re - pel_las lon - gi - ùs, —
 _pel_las lon - gi - ùs, — Hos_tem re -
 _las, re - pel - - - las, re - pel - las, —
 _las, re - pel - - - las, re - pel - - -

Hos - - - tem re - pel - las lon gi - ùs,
 _pel - - - las, re - pel - las lon gi - ùs,
 — Hostem re - pel - las, — re - pel_las lon - gi - ùs,
 _las, — Hostem re - pel - las lon - gi - ùs,
 —

p Pa - cem - que do - nes pro - ti - nus, Pa -

p Pa - - - - - cem - que do - nes,

p Pa - - - - - cem - que

p Pa - - - - -

- - - - - cem - que do - nes pro - ti - nus;

do - - - - - nes pro - ti - nus;

do - nes pro - ti - nus, do - nes pro - ti - nus;

- cem que do - nes, do - nes pro - ti - nus;

f

Duc _ to _ re sic te prae _ vi _ o, Duc _ to _

f

Duc _ to _ re sic te prae _ vi _ o, Duc _ to _

f

Duc _ to _ re sic te prae _ vi _ o, Duc _ to _

f

Duc _ to _

f

Ped.

_re sic te prae _ vi _ o, Vi _ te _

_re sic te prae _ vi _ o, Vi _ te _

_re sic te prae _ vi _ o, Vi _ te _ mus,

_re sic te prae _ vi _ o, Vi _ te _ mus,

mus, vi - te - mus om - - - ne

mus, vi - te - mus om - - ne

vi - te - mus om - - -

vi - te - mus om - - -

The piano accompaniment consists of two staves. The right hand plays chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes. The music is in a key with one flat (B-flat) and a common time signature.

no - xi - um. *dim.* Più lento

no - xi - um. *dim.*

- ne no - xi - um. *dim.*

- ne no - xi - um. *dim.* *p* A - - -

Più lento

dim. *p*

senza Ped.

The piano accompaniment continues with two staves. The right hand plays chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes. The music is in a key with one flat (B-flat) and a common time signature.

f *pp*
 A - - - - - men, A -
f *pp*
 A - - - - - men, A -
f *pp*
 A - - - - - men, A -
 - men, A -
f *pp*
 Ped.

cresc. *ff*
 - - - men, A - - - men.
cresc. *ff*
 - - - men, A - - - men.
cresc. *ff*
 - - - men, A - - - men.
cresc. *ff*
 - - - men, A - - - men.
cresc. *ff*

TOLLITE HOSTIAS

CHŒUR

N° 20

Maestoso

SOPRANOS *f* Tol - li - te hos - ti - as, et a - do - ra - te Do - minum in

ALTOS *f* Tol - li - te hos - ti - as, et a - do - ra - te Do - minum in

TENORS *f* Tol - li - te hos - ti - as, et a - do - ra - te Do - minum in

BASSES *f* Tol - li - te hos - ti - as, et a - do - ra - te Do - minum in

PIANO *f* **Maestoso**

a - tri - o san - cto e - jus. Læ - tentur cœ - li, et ex - ul - tet

a - tri - o san - cto e - jus. Læ - tentur cœ - li, et ex - ul - tet

a - tri - o san - cto e - jus. Læ - tentur cœ - li, et ex - ul - tet

a - tri - o san - cto e - jus. Læ - tentur cœ - li, et ex - ul - tet

PIANO

ter-ra a facie Domi-ni, quoniam ve-nit. Al-le-lu-ia. -ia.

ter-ra a facie Domi-ni, quoniam ve-nit. Al-le-lu-ia. -ia.

ter-ra, quoni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia. -ia. Al-le-lu-

ter-ra, quoni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia. -ia.

1^a 2^a

Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia.

Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-

-ia. Al-le-lu-ia. Al-le-lu-

Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-

1^a 2^a

ia. Al-le-lu-ia. Al-le-lu-ia. Læ-tentur cœ-li, et

ia. Al-le-lu-ia. Al-le-lu-ia. Læ-tentur cœ-li, et

ia. Al-le-lu-ia. Al-le-lu-ia. Læ-tentur cœ-li, et

ia. Al-le-lu-ia. Al-le-lu-ia. Læ-tentur cœ-li, et

ex-ul-tet ter-ra, a faci-e Domi-ni, quoniam ve-nit. Al-le-lu-ia. FIN

ex-ul-tet ter-ra, a faci-e Domi-ni, quoniam ve-nit. Al-le-lu-ia.

ex-ul-tet ter-ra, quoni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia.

ex-ul-tet ter-ra, quoni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia. FIN

