

Première
MESSÉ SOLENNELLE
À GRAND ORCHESTRE.

Composée et Dirigée
à M. le Duc de Gramont,

Pair de France, Capitaine des Gardes, Lieutenant Général, &c.

PAR
LESUREUR,
Intendant de la Musique du Roi, Chevalier des Ordres, Régiment de M. Michel,
et de la Légion d'Honneur, Membre de l'Institut, Professeur de Composition à l'École Polytechnique.

avec l'accompagnement d'Orgue ou de Piano,

Par Ernest, Pensionnaire du Roi à Rome.

Prix : 50.

Propriété de l'Auteur.

A PARIS.

Déposé à la Bibliothèque.

En l'apport de Musique et Instruments de J. F. R. Y. Artiste de l'Académie Royale Place des Victoires, N. 10.

1^{er} LIVRISON.

Le Duc de Gramont

Gr. - Im Macnutt 180 (1)



M. N° 100 = **KYRIE de la 1^{re} Messe solennelle de M^r LESUEUR**
Moderato Religioso, ma con movimento.

I

Violini
Mezza voce.

Alto
Mezza voce.

Basso
Mezza voce.

PIANO
ou Orgue.
Mezza voce.

2

Priere en chœur.

Violini.

Alto

Soprano 1^o

A trois quarts de voix.

Kyrie eleison eleison eleison eleison

Soprano 2^o

A trois quarts de voix.

Kyrie eleison eleison eleison eleison

Tenor 1^o

A trois quarts de voix.

Kyrie eleison eleison eleison eleison

Tenor 2^o

A trois quarts de voix.

Kyrie eleison eleison eleison eleison

Basso 1^o et 2^o

A trois quarts de voix.

Basso.

f

[illegible]

4

Poco F *Cres.*

Poco F *Cres.*

Poco F *Cres.*

pp

Poco F *Cres.*

ele - i son Chris - te e - le - i son e - le - i son e - le - i son

Poco F *Cres.*

ele - i son Chris - te e - le - i son e - le - i son e - le - i son Ky - ri - e e -

Poco F *Cres.*

le - i son Chris - te e - le - i son e - le - i son e - le - i son

Poco F *Cres.*

le - i son Chris - te e - le - i son e - le - i son e - le - i son

Poco F *Cres.* dolce.

e - le - i son Chris - te e - le - i son e - le - i son e - le - i son e - le - i -

Poco F *Cres.*

pp

Cres. *pp*

pp *Cres.* *Poco F*

pp *Cres.* *Poco F*

Cres. *Poco F*

Cres. *Poco F*

Dol. Ky - ri - e e - le - i - son e - le - i - son Chris - te e - le - i - son e - le - i -
- le - i - son e - le - i - son e - le - i - son Chris - te e - le - i - son

Dol. Ky - ri - e e - le - i - son Chris - te e - le - i - son e - le - i -
Dol. Ky - ri - e e - le - i - son Chris - te e - le - i - son Chris - te e -
Cres. *Poco F*

son e - le - i - son Chris - te Chris - te e - le - i - son e - le - i - son Chris - te Chris - te e - le - i - son e - le - i -
Cres. *Poco F*

Cres.

Cres.

[illegible]

8

Poco F. *F* *FF* *pp*

Poco F. *F* *FF* *pp*

Poco F. *F* *FF*

Poco F. *F* *FF* *Solo.*

Poco F. *F* *FF* *Doux.*

e - le - i - son Chris - te e - le - i - son e - le - i - son e - le - i - son e - le - i - son

le - i - son e - le - i - son Chris - te e - le - i - son

e - le - i - son Chris - te e - le - i - son e - le - i - son

e - le - i - son Chris - te e - le - i - son e - le - i - son

son e - le - i - son Chris - te Chris - te e - le - i - son Chris - te Chris - te e - le - i - son

Poco F. *F* *FF*

Poco F. *F* *FF* *pp*

[illegible]

This musical score is for a Kyrie eleison, featuring vocal parts and piano accompaniment. The score is written for a choir and piano. The vocal parts include Soprano, Alto, Tenor, and Bass, with a Soloist part (Col. 1^o) indicated. The piano accompaniment is written for the right and left hands. The score is in G major (one sharp) and 4/4 time. The tempo is marked "Poco R." (Poco Ritardando). The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as notes, rests, and accidentals. The lyrics are "Kyrie eleison" and "Christe eleison". The score is divided into measures by vertical bar lines. The vocal parts are written on staves with clefs and key signatures. The piano accompaniment is written on grand staves with treble and bass clefs. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are "Kyrie eleison" and "Christe eleison". The score is divided into measures by vertical bar lines. The vocal parts are written on staves with clefs and key signatures. The piano accompaniment is written on grand staves with treble and bass clefs.

pp *Cres.* *Poco R.*

pp *Cres.* *Poco R.*

pp *Cres.* *Poco R.*

Col. 1^o

Dolce. *Cres.*

son Kyri e e le i son Ky ri e e le i son e le i son Ky ri

son Kyri e e le i son Ky ri e e le i son e le i son Ky ri

te e le i son e le i son Ky ri e e le i son e le i son e le i

te e le i son e le i son Ky ri e e le i son e le i son Ky ri

son e le i son e le i son Ky ri e e le i son Christe e le i son Chris

pp *Cres.*

pp *Cres.*

Musical score for Kyrie eleison, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings such as *f*, *sf*, *ff*, *sf*, and *pp*. The lyrics are:

e Ky - ri - e e - le - i - son Ky - ri - e Ky - ri - e e le - i - son
 e e le - i - son Christe e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e le - i - son
 son Ky - ri - e e - le - i - son Ky - ri - e Ky - ri - e e le - i - son
 e Ky - ri - e e - le - i - son Ky - ri - e Ky - ri - e e le - i - son
 te e - le - i - son Christe e - le - i - son Ky - ri - e e - le - i - son e - le - i - son e le - i - son e le - i - son

Additional markings include "Fort avec chaleur" and "Doux". The score concludes with a *pp* marking.

pp
 Clarinetti
pp
 Fagotti
pp
 Violini
pp
 Alto. *pp*
 Col. 1^o
 Soprano 1^o
 Doux
 e - le - i - son e - le - i - son Chris - te e - le - i - son Chris - te e - le - i - son
 Soprano 2^o
 Doux
 e - le - i - son e - le - i - son Doux Chris - te e - le - i - son Chris - te e -
 Tenore 1^o
 Doux
 e - le - i - son e - le - i - son Doux Chris - te e - le - i - son Chris - te e -
 Tenore 2^o
 Doux
 e - le - i - son e - le - i - son Doux Chris - te e - le - i - son Chris - te e -
 Basso 1^o
 Doux
 e - le - i - son e - le - i - son Chris - te e - le - i - son Chris - te e - le - i - son
 Basso 2^o
 son e - le - i - son Ky - rie e - le - i - son Chris - te e - le - i - son e - le - i - son Ky - rie Ky -
 Violone C. B.
 son e - le - i - son Ky - rie e - le - i - son Chris - te e - le - i - son e - le - i - son Ky - rie Ky -
pp

The image shows a page from a musical score, likely a choral or orchestral work. The score is written for multiple voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin, including "Christe eleison", "Kyrie eleison", and "Gloria in excelsis deo". The music features various dynamics such as "Poco F", "F", "FF", "p", "pp", "Fort.", and "Doux.".

GLORIA de la 1^{re} Messe solennelle de M^{re} LÉSEUR.

17

N^o 66 =

DUO.

Pastoral.

Violini.

Alto.

Soprano

Secundo.

Tenore.

Basso.

PIANO.

Ou Orgue.

Andante posément.

Violini. *f* *p* *f*

Alto. *f* *p* *f*

Soprano. C'est à la voix de second dessus qui chante la première partie de ce duo pastoral, à prendre le ton.

Secundo. les intentions, l'accent naïf, et cependant pieux, qui conviennent à l'Ange des célestes nouvelles pollent les divers bienfaits du ciel répandus sur les hommes.

Tenore.

Basso. *f* *p* *f*

PIANO. *f* *p* *f*

Ou Orgue. *f* *p* *f*

Pizz. *p*

Soprano 2^o. Glo-ria in excelsis de-o et in terrâ pax ho-mi-ni-bus bonæ vo-lun-ta-tis in terrâ pax ho-mi-ni

C'est à la voix de tenor qui chante la seconde partie de ce duo pastoral, à prendre, dans son exécution, cette expression, cet accent, doux et paisible, convenables au berger qui écoute les paroles de l'Ange, se sent pénétré d'un sentiment religieux toujours

pp *Colarco.* constant, toujours semblable, le quel berger doit rendre ici ses actions de grâces, par un caractère de char, admiratif, toujours en prenant dans une sensible affection de gratitude, qui le tient, comme sous le charme divin. *Pizz.* *p*

pp *Colarco.* *Pizz.* *p*

pp *Colarco.* *Pizz.* *p*

bus *Tenore.* *Soprano.* *3* *3*
do mi ne de us rex coe

lau da mus te be ne dic i mus te a do ra mus te glo ri fi ca mus te

pp *Colarco.* *p*

pp *Colarco.* *p*

les tis de us pa ter om ni po tens do mi ne fi li u ni ge ni te Je su Je su Christe do mi ne de us ag nus

[illegible]

Musical score for a choral and instrumental piece, page 20. The score includes staves for strings, woodwinds, brass, voices, and piano. The key signature is one sharp (F#). The music features dynamic markings like *pp*, *Poco. F.*, and *Arco.*. The lyrics are in Latin, including "di.cimus bene.di.ci-mus te" and "Qui tollis pec-ca-ta mun-di mi-se-re-re no-bis mi-se-re-re".

The score is divided into two systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, and Clarinets). The second system includes staves for brass (Trumpets, Trombones, and Tuba), voices (Soprano, Alto, Tenor, and Bass), and piano.

The lyrics for the first system are:

di.cimus bene.di.ci-mus te
 Qui tollis pec-ca-ta mun-di mi-se-re-re no-

The lyrics for the second system are:

bis mi-se-re-re
 Glo-ri-fi-camus glo-ri-fi-camus te glo-ri-a in excel-sis

de - o et in - ter - ra pax ho - mi - nibus

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

Annotations: *Poco. f*, *pp*, *Arco*, *tr*, *Poco. f*, *pp*, *Arco*, *Poco. f*, *pp*, *Arco*, *Poco. f*, *pp*

Do - mine de - us agnus de - i fi - li

pe - de pre - ca - ti - o - nem nostram

Annotations: *p*, *Pizz.*, *p*, *Pizz.*, *p*, *Pizz.*, *p*, *Pizz.*, *p*, *Pizz.*

u - nige - ni - te

Arco. *pp* *Arco.* *pp* *Arco.* *pp*

Pizz. *p* *Pizz.* *p* *Pizz.* *p*

Doux. A - do - ra - mus te glori - fi - ca - mus te

Glo - ri - a in excelsis

de - o et in ter - ra pax ho - mi - ni - bus

Gra - ti - as a - gi - mus ti - bi Gra - ti - as a - gi

Arco. *pp* *Arco.* *pp* *Arco.* *pp* *Arco.* *pp* *Arco.* *pp*

Pizz. *p* *Pizz.* *p* *Pizz.* *p* *Pizz.* *p*

Glo-ri-a in-ex-cel-sis de-o et in-ter-râ pax ho-mi-nibus bonæ vo-lun-ta-tis

mus a-gi-mus ti-bi prop-ter

tis in-ter-râ pax ho-mi-nibus lau-da-mus te be-ne-di-ci-

mag-nam glo-ri-am tu-am lau-da-mus te be-ne

C.B.

Oboi.
e
Clarinettes

Fagotti.

Violini.

Allegretto. Large.

Alto.

Soprano.

f^e Dessus.

Tenore.

Haut Tenor.

Basso.

PIANO.

The musical score is written for a large ensemble. The top section includes staves for Oboes and Clarinets, Bassoons, Violins, Alto, Soprano, Tenor, and Bass. The bottom section includes a Piano accompaniment and a vocal choir. The tempo is marked 'Allegretto. Large.' and the dynamics range from *f* (forte) to *p* (piano). The vocal parts have lyrics in French: 'Qui se - des ad' and 'dex - teram patris ad dex - teram patris mi - se - re - re no - bis mi - se -'.

re-re nobis mi-se-re-re nobis Quo-niam tu so-lus

so-lus sanctus Quo-niam tu so-lus so-lus

f *sf.* *pp* *p*

dominus tu so-lus al-tis-si-mus Je-su Chri-ste

Qui sedes ad dex-te-ram ad

Violoncelli
Sans C. B.

Qui se-des ad dex-te-ram ad dex-te-ram pa-tris

dex-te-ram pa-tris tu so-lus so-lus al

tu so lus so lus al tis si mus Je su Chris te

tis si mus Je su Chris te

Cum

F

Oboi
2^a
p

Fagotti
p

p

p

p

Cum sanc to spi ri tu in glo ri a in glo ri

Sanc to spi ri tu in glo ri a in glo ri a

p Tutti

Allegro

f p

Je - su Chris - te Cum sanc - to spi - ri - tu in glo - ri - a de - i pa - tris

f p

Je - su Chris - te Cum sanc - to spi - ri - tu in glo - ri - a de - i

Col. 10 8a

Cres

so - lus sanc - tus so - lus do - mi - nus mi - se - re - re

pa - tris so - lus sanc - tus so - lus do - mi - nus

mus

Violoncello.

Tutti.

tu so - lus sanc - lus

tu so - lus sanc - lus

tu so - lus Do - minus mi - se - re - re mi - se

tu so - lus Do - minus mi - se - re - re mi - se

The musical score is written for Oboes and Clarinets. It features a vocal line with lyrics in Latin, and instrumental parts for Violoncello and other instruments. The score is divided into two systems. The first system includes a vocal line with lyrics "tu so - lus sanc - lus" and instrumental parts for Violoncello and other instruments. The second system includes a vocal line with lyrics "tu so - lus Do - minus mi - se - re - re mi - se" and instrumental parts for Violoncello and other instruments. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked "Tutti." The dynamics range from *pp* (pianissimo) to *sf* (sforzando). The score is written for Oboes and Clarinets, with a vocal line and instrumental parts for Violoncello and other instruments.

Accres. *f* *p* *f*

Accres. *f* *p* *f*

p *f* *p*

re-re nobis mi-se-re-re nobis

re-re nobis mi-se-re-re nobis

Doux.

So-lus sanctus so-lus dominus

Doux.

So-lus sanctus so-lus dominus

Doux.

So-lus sanctus so-lus dominus

Doux.

So-lus sanctus so-lus dominus

Doux.

So-lus sanctus so-lus dominus

Violonc. *p* *f*

Tutti. *f*

p Accres. *f* *p* *f*

Oboe e Clar. *pp*

Fagotti. *p*

f *p*

f *p*

f *p*

p Accres. so - lus sanc - tus so - lus domi

p Accres. so - lus sanc - tus so - lus domi

p Accres. so - lus sanc - tus so - lus domi

p Accres. so - lus sanc - tus so - lus domi

p Accres. so - lus sanc - tus so - lus domi

p Accres. so - lus sanc - tus so - lus domi

f *p*

pp *f* *p* Accres.

Detailed description: This is a page of a musical score, page 34. It features a large ensemble of instruments and vocal parts. At the top, Oboe and Clarinet (Oboe e Clar.) are marked *pp*, and Bassoons (Fagotti) are marked *p*. Below these are several staves for woodwinds and strings, with dynamic markings *f* and *p* appearing in pairs. The lower half of the page contains vocal parts with lyrics in Latin: "tu so - lus sanc - tus" and "so - lus sanc - tus so - lus domi". The vocal parts are marked *p* and include the instruction "Accres." (crescendo). The bottom of the page shows piano accompaniment with *pp*, *f*, and *p* markings, and a final section marked *p* and "Accres.".

The musical score is arranged in a system of staves. The top staves are for instruments, with the first staff labeled "Corni en Ut." and the second staff labeled "Violone." The bottom staves are for voices, with the lyrics "nus so lus Je su Je su chris te mi se re re mi se re re mi se" written below the notes. The score includes various musical notations, including notes, rests, and dynamic markings such as "Cres.", "sf.", and "fp". The key signature is one sharp (F#), and the time signature is 2/4.

mus so lus Je su Je su chris te mi se re re mi se re re mi se
nus so lus Je su Je su chris te mi se re re mi se re re mi se
nus so lus Je su Je su chris te
nus so lus Je su Je su chris te
nus so lus Je su Je su chris te
nus so lus Je su Je su chris te
nus so lus Je su Je su chris te
nus so lus Je su Je su chris te
nus so lus Je su Je su chris te

Violone.
sf. fp Cres.
sf. fp Cres.

[illegible]

[illegible]

Nº 76 =

Credo de la 1^{re} Messe solennelle de M^r LESUEUR.

39

Largo. a quatre temps large.

Violini.

Alto.

Canto.

Basso.

PIANO.
ou Orgue.

Croyance et profession de foi du Chretien.

Cre do in u num de um pa trem om ni po ten tem fac to rem

un peu plus animé. 1° tempo.

Mez. *p*

Mez. *p*

coe-li lac-to-rem ter-rae vi-si-

un peu plus animé. 1° tempo.

Mez. *p*

un peu plus animé. 1° tempo.

pp Mez. *p* *ppp*

pp Col. V. 2° Mez. *p* *ppp*

pp Mez. *p* *ppp*

bi-li-um om-ni-um et in-vi-si-bi-li-um et in-unum do-mi-num in

pp Mez. *p* *ppp* *ppp*

pp Mez. *p* *ppp* *ppp*

Un rien plus animé.

Mezzo P

Mezzo P

Mezzo P

Mezzo P

unum Je-sum Christum fi-li-um de-i u-ni-ge-ni-tum

Un rien plus animé

Mezzo P

1^o tempo.

p

p

p

p

et ex pa-tre na-tum an-te omni-a an-te om-ni-a

1^o Tempo

p

Cres.

Cres.

Cres.

Cres.

Cres.

Musical score for page 42, featuring vocal and instrumental parts. The score includes the following parts and markings:

- V. 2^o**: *f*, *Pizz.*
- V. 1^o**: *f*, *f pp*
- Soprano 1^o**: *f*, *f pp*
- Soprano 2^o**: *f*, *f pp*
- Tenore 1^o**: *f*, *f pp*
- Tenore 2^o**: *f*, *f pp*
- Basso 1^o**: *f*, *f pp*
- Basso 2^o**: *f*, *f pp*
- Violoncelli**: *f*, *f pp*
- C.B.**: *f*, *f pp*
- Pizz.**: *f*, *f pp*

The lyrics are in Latin and include the following phrases:

- Soprano 1^o**: *ex pa - tre ex pa - tre na - tum*
- Tenore 1^o**: *ex pa - tre ex pa - tre na - tum*
- Tenore 2^o**: *ex pa - tre ex pa - tre na - tum*
- Basso 1^o**: *ex pa - tre ex pa - tre na - tum*
- Basso 2^o**: *ex pa - tre ex pa - tre na - tum*
- Violoncelli**: *ex pa - tre ex pa - tre na - tum*
- C.B.**: *ex pa - tre ex pa - tre na - tum*
- Pizz.**: *ex pa - tre ex pa - tre na - tum*

The score is written for a large ensemble, including vocalists and instrumentalists. The tempo and dynamics are indicated by the markings *f* (forte) and *pp* (pianissimo). The lyrics are in Latin and include the phrase "ex pa - tre ex pa - tre na - tum".

pp

Arco.

Doux.

Et ex pa tre ex pa tre na tum

Et ex pa tre ex pa tre na tum

na tum

na tum

Et ex pa tre

Et ex pa tre

Doux.

Et ex pa tre ex

de um de de o lumen de lu mi ne de um ve rum de de o ve ro ge ni tum non

pp Sempre.

Poco *f*

Poco *f*

Poco *f*

Poco *f* Arco.

Poco *f*

Soprano 1.^o
et ex pa-tre ex pa-tre na-tum an-te om-ni-a

Soprano 2.^o
et ex pa-tre ex pa-tre na-tum an-fe om-ni-

Soprano 3.^o

Tenore 1.^o
et ex pa-tre ex pa-tre na-tum

ex
Tenore 2.^o
pa-tre na-tum

ex
Basso.
pa-tre na-tum

de-um de-o lumen de lu-mi-ne de-um verum de- de-o ve-ro ge-ni-tum non

Arco.

Poco *f*

et ex pa - tre ex pa - tre na - tum
 a om - ni - a sce - cu - la
 an - te om - ni - a sce - cu - la
 an - te sce - cu - la
 et ex pa - tre ex pa - tre natum
 an - te sce - cu - la
 fac - tum non non fac - tum consubs - tan - ti - a - lem pa - tri.

Unis.
 Cel. Violoncello.
 Soprano 1.
 Soprano 2.
 Tenore 1.
 Tenore 2.
 B^o 1.
 B^o 2.
 ff
 sf
 p

p

Tutti

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

De - um ve - rum de de - o

- men de-lumine

De - um de - o lu-men de - lumine

p

p

This musical score is for page 47 of a manuscript. It features a vocal ensemble and instrumental accompaniment. The vocal parts include Soprano, Alto, Tenor, and Bass, with lyrics in Latin. The instrumental parts include two staves of woodwinds (flutes and oboes), two staves of strings (violins and violas), and a basso continuo. The score is written in a single system with four measures. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Tutti'. The dynamics are marked 'p' (piano) at the beginning and end of the system. The lyrics are: 'De - - um ve - rum de de - o ve - ro' for the Soprano and Alto parts, 'De - um ve - rum de de - o' for the Tenor part, and '- men de-lumine' for the Bass part. The instrumental parts provide a rhythmic and harmonic foundation for the vocal lines.

fpp pp *p* *Accres.* *Poco f*
pp *p* *Accres.* *Poco f*
p *Accres.* *Poco f*
Poco f
Dolce.
 de - um ve - rum de de - o ve - ro de - um de de - o lu - men de lu - mi
 ve - ro de - um de de - o lu - men de lu - mi
Dolce.
 de - um ve - rum de de - o ve - ro de - um de de - o lu - men lu -
Dolce
 de - um ve - rum de de - o ve - ro de - um de de - o lu -
 de - um de de - o lu
Col B
fpp pp *p* *Accres.* *Poco f*
fpp pp *p* *Accres.* *Poco f*
fpp *p* *Accres.*

Piano Accompaniment:

Measures 1-4: *f* (forte). Treble and bass staves. Measure 4 includes the marking *Unis.* (unison).

Choir:

Measures 5-8: *Fort.* (forte). Soprano, Alto, Tenor, and Bass parts. Lyrics: *ne lu - men de lu - mi - ne de - um ve - rum de - o ve - ro.*

Measures 9-12: *Silence.* (Silence). All parts rest.

Piano Accompaniment (Measures 9-12):

Measures 9-12: *f* (forte). Treble and bass staves. Measure 12 includes the marking *Moderato.*

The image shows a page from a musical score for 'Missa Solenne' by Franz Schubert. The title 'Fagotto Solo.' is at the top left. The score is written for a large ensemble, including a Fagotto (Bassoon) Soloist, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and a Chorus. The music is in 4/4 time and G major. The lyrics are in Latin: 'genitum non factum non fac - tum, consubstanti a - lem'. The score is arranged in systems, with the Fagotto Soloist part at the top, followed by the woodwinds, brass, and chorus. The bottom of the page shows the piano accompaniment for the strings.

Handwritten musical score on page 51, featuring multiple staves with vocal and instrumental parts. The score includes lyrics in Latin, such as "consubstantialem patri" and "per quem omnia facta". The notation includes various musical symbols, including notes, rests, and dynamic markings like *pp* (pianissimo) and *ff* (fortissimo). The score is written in a historical style, likely from the 18th or 19th century.

Col arco. *pp* *Pizz.*

ff *pp*

ff *pp*

ff *pp*

consubstantialem patri

patri

Doux. per quem omnia facta

Doux. per quem omnia facta

Arco. *ff* *Pizz. pp*

per quem omni - a - fac - ta sunt .

genitum non factum non non fac - - tum

sunt

sunt

Sotto voce.
Consubstan - ti a - lem

Sotto voce.
Consubstan - ti a - lem

Consubstan - ti a - lem

The musical score is written for a choir and piano. It features a large organ or harpsichord part at the top, followed by four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment at the bottom. The lyrics are in Latin, representing the Nicene Creed. The score includes various musical notations such as clefs, time signatures, and dynamic markings like 'Sotto voce'.

The musical score is for a Canto Solo in the key of C major (Ut). It consists of several staves. The top staff is for the Canto Solo, with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. The middle section of the score features a string ensemble (Violoncelles) and piano accompaniment. The piano part includes various dynamic markings such as *pp* (pianissimo), *f* (forte), and *Arco.* (arco). The string part includes markings for *Pizz.* (pizzicato) and *Arco.* (arco). The bottom section of the score includes a bass line for the piano and a grand staff for the piano accompaniment. The lyrics are: *de - um de - o lu - men de lu - mine*. The score is written in French and Latin.

C'est aux premiers Tenors qui chantent le DEUM DE DEO, d'annoncer ce chant le plus possible et de lui prêter une grande dignité par le ton et l'accent que demandent ces religieux souvenirs. puis, après ce chant, et même pendant qu'il reprendra sur le chœur déjà dit, un celeste le VERBE ETERNEL par qui toutes choses ont été faites.

9: 8

pp
pp
pp
pp Pizz.
pp Pizz.
Sotto voce.

de - um ve - rum de - o ve - ro de - o ve - ro

De - um de

Dans les chœurs précédents et suivants, qui célèbrent le VERBE ÉTERNEL et chantent sa descente des cieux sur la terre, il faut le même ton mystérieux, les mêmes accents de vénération, les mêmes intentions dans l'exécution des motifs musicaux venant toujours des premiers ou des précédents: parcequ'ils doivent se faire sentir partout, jusqu'au moment où arrive le CRUCIFIXUS, dans lequel la musique doit prendre un autre caractère et d'autres accents.

Pizz.
pp
Pizz.
pp

Handwritten musical score on page 55, featuring multiple staves with musical notation and Latin lyrics. The score includes a variety of musical symbols, including treble and bass clefs, time signatures, and various note values. The lyrics are written in Latin, with some words appearing in different parts of the score.

The lyrics visible in the score are:

de o lu mende lu - mi - ne de - um ve - rum de -
de um de de o lu mende lu -
Sotto voce. de um de -
De um de de o lu mende lu - mi - ne de - um
De um de de o lu mende lu - mi - ne de - um

Solo.

p

de - o ve-ro ge-ni-tum non fac - tum non fac - tum

mine de lu - mi-ne ge-ni-tum non fac - tum non fac -

Plus fort que les autres.

De - um de de - o lu - men de lu - mine de - um

de - o lu-men de - lu - mi-ne ge-ni-tum non fac - tum non

ve-rum ge-ni-tum non fac - tum non fac - tum consub-stan-ti

ve-rum ge-ni-tum non fac - tum non fac - tum consub-stan-ti

p

consubs-tan-ti a-lem pa-tri ge-ni-tum non
 tum consub-s-tan-ti a-lem pa-tri ge-ni-tum non
 ve-rum de-de-o ve-ro ge-ni-tum non fac-tum
 fac-tum consub-s-tan-ti a-lem pa-tri ge-ni-tum
 a-lem pa-tri ge-ni-tum non
 a-lem pa-tri ge-ni-tum non
 a-lem pa-tri ge-ni-tum non

Arco.
 Unis.
 Unis.
 Arco.

[illegible]

Handwritten musical score on page 60, featuring vocal and instrumental staves. The score includes the following elements:

- Top System:** Two staves of music. The first staff is marked *Sempre PP* (pianissimo) and the second staff is marked *Sempre IT* (intensissimo).
- Vocal Entry:** A vocal line enters with the lyrics "et prop-ter nos - tram sa - lu - tem." The word "tem." is followed by a fermata.
- Solo Voice:** A section marked "Solo voce" with the lyrics "et prop-ter".
- Chorus Entry:** A vocal line enters with the lyrics "nos propter nos ho - mi nes."
- Bottom System:** A grand staff (treble and bass clef) with piano accompaniment. The first staff is marked *pp* (pianissimo).

Handwritten musical score on page 61, featuring vocal and instrumental staves. The score is written in G major (one sharp) and 4/4 time. The lyrics are in Latin.

The vocal parts (Soprano, Alto, Tenor, Bass) and the basso continuo part are shown. The lyrics are:

nos - tram sa - lu - tem
Qui propter nos des - cendit de coe - lis
qui propter

The instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass) are also shown. The score includes dynamic markings such as *pp* (pianissimo) and *Sotto voce* (softly).

musical score for page 62, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. It includes a piano introduction and a vocal entry with the lyrics "des-cen-dit de cœ-lis et in-car-nos des-cen-dit de cœ-lis".

The score is divided into two systems. The first system contains the piano introduction and the vocal entry. The second system contains the vocal entry and the piano accompaniment.

Instrumental parts:

- Piano (P):** The piano part begins with a series of eighth notes in the right hand and a series of eighth notes in the left hand. The piano part is marked with *f* (forte) and *pp* (pianissimo).
- Violin (V):** The violin part begins with a series of eighth notes in the right hand and a series of eighth notes in the left hand. The violin part is marked with *f* (forte) and *pp* (pianissimo).
- Viola (V):** The viola part begins with a series of eighth notes in the right hand and a series of eighth notes in the left hand. The viola part is marked with *f* (forte) and *pp* (pianissimo).
- Cello (C):** The cello part begins with a series of eighth notes in the right hand and a series of eighth notes in the left hand. The cello part is marked with *f* (forte) and *pp* (pianissimo).
- Bass (B):** The bass part begins with a series of eighth notes in the right hand and a series of eighth notes in the left hand. The bass part is marked with *f* (forte) and *pp* (pianissimo).

Vocal parts:

- Soprano (S):** The soprano part begins with the lyrics "des-cen-dit de cœ-lis et in-car-nos des-cen-dit de cœ-lis". The soprano part is marked with *f* (forte) and *pp* (pianissimo).
- Alto (A):** The alto part begins with the lyrics "des-cen-dit de cœ-lis et in-car-nos des-cen-dit de cœ-lis". The alto part is marked with *f* (forte) and *pp* (pianissimo).
- Tenore (T):** The tenor part begins with the lyrics "des-cen-dit de cœ-lis et in-car-nos des-cen-dit de cœ-lis". The tenor part is marked with *f* (forte) and *pp* (pianissimo).
- Basso (B):** The bass part begins with the lyrics "des-cen-dit de cœ-lis et in-car-nos des-cen-dit de cœ-lis". The bass part is marked with *f* (forte) and *pp* (pianissimo).

Lyrics:

des-cen-dit de cœ-lis et in-car-nos des-cen-dit de cœ-lis

Staccato.

Staccato.

ri-a ex ma-ri-a vir-gi-ne et homo factus homo

ex ma-ri-a ex ma-ri-a vir-gi-ne

ri-a ex ma-ri-a vir-gi-ne et homo factus homo

ex ma-ri-a ex ma-ri-a vir-gi-ne

ri-a ex ma-ri-a vir-gi-ne et homo factus homo

ri-a ex ma-ri-a vir-gi-ne et homo factus homo

Unis.

Staccato.

pp

[illegible]

Musical score for page 67, featuring vocal and instrumental parts. The score is written in common time (C) and includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:
 ri - a vir - gi - ne de spi - ri - tu ex ma - ri - a et ho - mo fac - tus
 ri - a vir - gi - ne de spi - ri - tu ex ma - ri - a et ho - mo fac - tus
 ne de spi - ri - tu ex ma - ri - a vir - gi - ne et ho - mo fac - tus
 - ri - tu ex ma - ri - a vir - gi - ne et ho - mo fac - tus
 - ne de spi - ri - tu ex ma - ri - a vir - gi - ne et ho - mo fac - tus
 - ne de spi - ri - tu ex ma - ri - a vir - gi - ne et ho - mo fac - tus

Dynamic Markings:
 Cres. (Crescendo)
 Poco *f* (Poco fortissimo)
f (fortissimo)
 Unis. (Unison)
 C.B. (Coda)
 Cres. (Crescendo)
 Poco *f* (Poco fortissimo)

Nº 76 =

pp pp

V.^o 2^a *fpp pp*

fp pp

Sotto voce.

est cruci-fi-xus e-ti-am cruci-fi-xus pro-no-bis sub-pontio pi-

Sotto voce.

est cru-ci-fi-xus e-ti-

Sotto voce.

est cruci-fi-xus e-ti-am cruci-fi-xus pro-no-bis sub-pontio

Sotto voce.

est cruci-fi-xus e-ti-am cruci-fi-xus pronobis subpontio

Sotto voce.

est credo in unum do-mi-num Jesum Chris-tum ex pa-tre natum credo in de-um de-de-

Sotto voce.

est credo in unum do-mi-num Jesum Chris-tum ex pa-tre natum credo in de-um de-de-

// //

fpp Pia.

fpp pp pp

Profession de foi sur la passion et la mort du Sauveur en suite sur la resurrection. Pour le CRUCIFIXUS il faut dans l'exécution des chants et accompagnements, tout l'accent pathétique d'une douleur à la fois grande, noble et religieuse.

69

The musical score is written for a religious service, featuring vocal parts and piano accompaniment. The score is in G major and 4/4 time. The lyrics are in Latin and are written in a Gothic script. The score is divided into two main sections: the Crucifixus and the Creed. The Crucifixus section begins with the vocal part singing "la-to pas-sus et se-pul-tus sepultus est pas-sus pas-sus pas-sus". The piano accompaniment consists of a simple harmonic progression. The Creed section begins with the vocal part singing "am pro-no-bis pas-sus et se-pul-tus est pas-sus pas-sus pas-sus". The piano accompaniment consists of a simple harmonic progression. The score ends with a double bar line.

la-to pas - - sus et se-pul-tus sepultus est pas - - sus pas - - sus pas -

am pro - - no - - bis pas - - sus et se-

pi-la-to pas - sus sepultus est pas - sus pas - sus pas - sus

pi-la-to pas - sus sepultus est pas - sus pas - sus pas - sus

- ô lumen de - lu-mi-ne de - um verum de - de-o ve-ro ge-ni-tum non factum consubs-

- ô lumen de - lu-mi-ne de - um verum de - de-o ve-ro ge-ni-tum non factum consubs-

// // // // //

The musical score is written for a Latin liturgical text, likely a Mass. It features a vocal part with multiple staves and a keyboard accompaniment at the bottom. The text is in Latin and is written in a Gothic script. The score is divided into six measures, each containing a vocal line and a keyboard line. The vocal line is written in a single staff, and the keyboard line is written in two staves (treble and bass clef). The text is:
- sus pas - sus pas - sus cruci fi - xus pas - sus pas - sus pas -
- pul - tus est pas - sus pas -
pas - sus pas - sus pas - sus cruci fi - xus pas - sus pas - sus
pas - sus pas - sus pas - sus est pas - sus pas - sus pas -
- tan - ti - a - lem pa - tri per quem omnia fac - ta sunt qui propter nos homines et propter nostram sa -
- tan - ti - a - lem pa - tri per quem omnia fac - ta sunt qui propter nos homines et propter nostram sa -
The keyboard accompaniment consists of a continuous pattern of eighth notes in the right hand and a similar pattern in the left hand, providing a rhythmic foundation for the vocal part.

sus pas - sus pas - sus et se pul tus sepul tus est cre do cre do
 sus et se pul - tus est cre do cre do
 pas - sus pas - sus pas - sus et se pul - tus est cre do cre do
 sus pas - sus pas - sus et se pul tus sepul tus est cre do cre do
 lu tem descen - dit de coe lis passus et se - pul tus se - pul tus est cre do cre do
 lu tem descen - dit de coe lis passus et se - pul tus se - pul tus est cre do cre do

Aux deux dernières mesures de cette page et à la première de la page suivante, il faut, dans la manière d'exécuter ces trois paroles, *credo, credo, credo* qu'on sente vivement pour le chrétien, une profession de foi constante, ferme, inébranlable.

pp Pizz.
Pizz.
sf.
sf. Pizz.
Pizz.
Silence.
Sotto voce
sf. cre-do re - sur - re - xit re - sur - re - xit ter - ti - a
Sotto voce.
sf. cre-do resurrexit ter-ti-a di-e resur-rexit se-cundum scriptu -
Sotto voce.
sf. cre-do re - sur - re - xit re - sur - re - xit ter - ti - a
Sotto voce.
sf. cre-do re - sur - re - xit re - sur - re - xit ter - ti - a
Sotto voce.
sf. cre-do et resur-re-xit resur-re-xit ter-ti-a di-e resur-rexit se-cundum scriptu -
Sotto voce.
sf. cre-do et resur-re-xit resur-re-xit ter-ti-a di-e re-sur-rexit se-cundum scriptu -
Silence.
Pizz.
sf. *pp*
Allegro.
sf. *pp*

Arco.
p

Arco.
p

Arco.
p

Unis.
//

p

di - e re - sur - re - xit re - surre - xit et iterum ven -

ras et ascendit in cœlum se - det se - det ad dexteram pa - tris et iterum ven -

di - e re - sur - re - xit re - surre - xit et iterum ven -

di - e re - sur - re - xit re - surre - xit et iterum ven -

ras et ascendit in cœlum se - det se - det ad dexteram pa tris et iterum ven -

ras et ascendit in cœlum se - det se - det ad dexteram pa tris et iterum ven -

ras et ascendit in cœlum se - det se - det ad dexteram pa tris et iterum ven -

ras et ascendit in cœlum se - det se - det ad dexteram pa tris et iterum ven -

Arco.
p

Arco.
p

This musical score is for a piece titled "Profession de foi sur le jugement dernier." It is a multi-staff score, likely for a choir and piano. The score is written in 4/4 time and features a key signature of one flat (B-flat). The music is divided into six measures, each containing a system of staves. The first system consists of five staves: four for voices (Soprano, Alto, Tenor, Bass) and one for piano. The second system consists of five staves: four for voices and one for piano. The third system consists of five staves: four for voices and one for piano. The fourth system consists of five staves: four for voices and one for piano. The fifth system consists of five staves: four for voices and one for piano. The sixth system consists of five staves: four for voices and one for piano. The lyrics are written below the vocal staves. The score includes dynamic markings such as "Cres." (Crescendo), "Poco" (Poco), and "f" (forte). The piano part features a prominent bass line with many sixteenth notes.

Cres. Poco, *f* *f*

Cres. Poco, *f* *f*

Cres. Poco, *f* *f*

Cres. Poco, *f* *f*

turusest cum gloria judi-ca-re et iterum ven-turusest judi-ca-re

turusest cum gloria judi-ca-re et iterum ven-turusest judi-ca-re

- turusest cum gloria judi-ca-re et iterum ven-turusest judi-ca-re

- turusest cum gloria judi-ca-re et iterum ven-turusest judi-ca-re

cum gloria judica-re et iterum ven-turusest judica-re vi-vos et

cum gloria judica-re et iterum ven-turusest judica-re vi-vos et

Cres. Poco, *f* *f*

sans sonner.

Corno.

Obi.

Fagotti.

Col. Basso.

Retour du 1^{er} motif. Credo.

Profession de foi sur la vie future: il faut qu'un sentiment de joie
religieuse se manifeste dans les accents du chœur et dans l'exécution de l'orchestre.

mor - tu - os

cu - jus - re - gni non

mor - tu - os et iterum

venturus est

cum gloria

judica, re

et iterum

mor - tu - os

cu - jus

mor - tu - os

cu - jus

mor - tu - os

cu -

jus

reg -

ni

mor - tu - os

cu -

jus

reg -

ni

sf. Unis. sf. sf. sf. sf. sf.

e-rit fi-nis et in spi-ri-tum in spi-ri-tum sanc-tum

venturus est cum gloria judica-re et iterum venturus est cum gloria

reg-ni non e-rit fi-nis et in spi-ri-tum in spi-ri-tum in

reg-ni non e-rit fi-nis et in spi-ri-tum in

non non e-rit non e-rit

non non e-rit non e-rit

sf. sf. sf. sf. sf. sf.

sf. sf. sf. sf. sf. sf.

This musical score page, numbered 77, contains vocal and piano parts. The vocal parts are written in treble and bass staves, with lyrics in Latin. The piano accompaniment is in the lower staves, including a section for Violoncelli. Dynamics such as *sf.*, *fpp*, and *pp* are indicated throughout. The score is divided into measures by vertical bar lines.

sf. *fpp* *pp*

sf. *fpp* *pp*

C. I. Violoncelli

fpp *Sotto voce.*

do - mi - num sanc - tum do - mi - num cre - do in spi - ri

judi ca - re *Sotto voce.* in spi - ri - - tum vi - vi - li - - can - - tem in spi - ri -

Sotto voce. spi - ri - tum in spi - ri - tum do - mi - num cre - do in spi - ri -

Sotto voce. spi - ri - tum in spi - ri - tum do - mi - num cre - do in spi - ri -

Sotto voce. fi - nis in spi - ri - tum sanctum domi - num vi - vi - fi - cantem do - mi - num in spi - ri -

Sotto voce. fi - nis in spi - ri - tum sanctum domi - num vi - vi - fi - cantem do - mi - num in spi - ri -

Violoncelli.

sf. *fpp* *pp*

sf. *pp* *pp*

musical score for page 78, featuring vocal and instrumental parts. The score includes lyrics in Latin and Italian, with dynamic markings such as *f*, *pp*, and *Tutti*.

The score is written for multiple voices and instruments, including a piano and a cello/bass. The lyrics are in Latin and Italian, with some parts marked as *Sotto voce* (softly).

The lyrics are:

tum vi - vi - fi - can - tem do - mi - num et vi -
tum vi - vi - fi - can - tem sanctum do - mi - num et vi -
tum vi - vi - fi - can - tem do - mi - num et vi -
tum vi - vi - fi - can - tem do - mi - num et vi -
tum sanctum do - mi - num vi - vi - fi - can - tem spi - ri - tum sanctum do - mi - num et vi -
tum sanctum do - mi - num vi - vi - fi - can - tem spi - ri - tum sanctum do - mi - num et vi -

The score includes dynamic markings such as *f*, *pp*, and *Tutti*.

Corno 1^o

79

Poco *f*
Oboi et Clar.Corno 2^oPoco *f*Poco *f**f**f**f**f**f**f**f**f**f**f**f*

Le chœur doit continuer d'exécuter avec l'accent le sentiment de joie religieuse et d'adoration, qui contiennent à la profession de foi sur le bien-fait
que le grand principe sans commencement, que l'immuable trinité fait descendre sur la terre.

[illegible]

Retour du chant du DEUM DE DEO	
dans la 1 ^{re} portion du CREDO.	

Dolce
ma poco *f*

to - li cam ec - cle - si am con - fi - te - or u - num bap - tis - ma in re - mis - si o - nem pec - ca -

to - li cam ec - cle - si am con - fi - te - or u - num bap - tis - ma in re - mis - si o - nem pec - ca -

de - o lu - men de lu - mine de - um ve - rum de de - o

de - o lu - men de lu - mine de - um ve - rum de de - o

- to - li - cam ec - cle - si - am con - fi - te - or bap - tis - ma

- to - li - cam ec - cle - si - am con - fi - te - or bap - tis - ma

// // // // //

pp

Retour du chant de l'ange, au commencement du GLORIA.

lo-rem glo-ri a in-excel-sis de o et in ter-ra pax ho-mi-nibus bonae

lo-rem glo-ri a in-excel-sis de o et in ter-ra pax ho-mi-nibus bonae

Retour du chant du Berger, dans le GLORIA.

ve-ro gra-ti-as a-gi-mus ti-bi prop-ter ma-gnam

ve-ro gra-ti-as a-gi-mus ti-bi prop-ter ma-gnam

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

Retour du 1^{er} chant du CREDO.

in re-mis-si-o-nem in re-mis-si-o-nem pec-ca-

Le chœur et l'orchestre doivent exécuter avec chaleur, énergie et par un chant fortement accentué, cette suite de profession de foi.

85

Corri.

Flauti.

Oboi.

Clarineti.

Fagotti.

Violini

Alti

vo-lun-ta-tis et i-terum ven-turus est cum glori-a judi-ca-re et

vo-lun-ta-tis et i-terum ven-turus est cum glori-a judi-ca-re et

glo-ri-am tu-am et i-terum ven-turus est cum glori-a judi-ca-re et

glo-ri-am tu-am et i-terum ven-turus est cum glori-a judi-ca-re et

-to-rum et i-terum ven-turus est cum glori-a ju-di-ca-re et i-terum

-to-rum et i-terum ven-turus est cum glori-a judi-care et i-terum

sf. *sf.* *sf.* *sf.* *sf.*

sf. *sf.* *sf.* *sf.* *sf.*

i - terum ven - turus est cum glori - a judi - ca - re mor - tu os cre - do in
 i - terum ven - turus est cum glori - a judi - ca - re mor - tu os cre - do in
 i - terum ven - turus est cum glori - a judi - ca - re mor - tu os cre - do
 i - terum ven - turus est cum glori - a judi - ca - re mor - tu os cre - do
 venturus est cum gloria judica-re vi - vos et mor - tu os cre -
 venturus est cum gloria judica-re vi - vos et mor - tu os cre -
 sf. sf. sf. Rf. pp
 sf. sf. Rf. pp
 Rf. pp

[illegible]

This page of musical notation is for a choir and piano. It features multiple staves for vocal parts and piano accompaniment. The lyrics are in Latin, and the music includes dynamic markings like 'sf.' and 'sfz.'.

The vocal parts are arranged in four systems, each with a soprano, alto, tenor, and bass line. The piano accompaniment is shown in grand staff notation (treble and bass clef).

The lyrics are:

rum resurrec-ti - o - nem mortu - o - rum ex pec-to

The music is written in a key with one sharp (F#) and a common time signature (C). The tempo is marked with a 'C' (Crescendo) and a 'sf.' (sforzando) marking.

The piano accompaniment consists of a series of chords and arpeggios, with a strong emphasis on the first and third notes of each chord. The vocal parts enter with a strong 'sf.' marking and a crescendo.

Il faut que les deux paroles suivantes Credo Credo
soient prononcées, et chantées, avec un tel accent, une telle

résolution qu'il y aende visiblement de la part du chrétien,
une foi constante, ferme, inébranlable.

ppp

ppp

Piu sotto voce.

ven - tu - ri - soe - cu - li

ven - tu - ri - soe - cu - li

ven - tu - ri - soe - cu - li

ven - tu - ri - soe - cu - li

Piu sotto voce.

ven - tu - ri - soe - cu - li

ven - tu - ri - soe - cu - li

ppp

f

f

ppp

ppp

sf

f

credo.

credo.

credo.

credo.

credo.

credo.

This page contains the musical score for the Credo, featuring vocal parts and a large orchestra. The vocal parts include Soprano, Alto, Tenor, and Bass, each with a staff. The orchestra includes strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and Percussion. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *sf*, *sfz*, *sfz*, *sfz*). The lyrics are in French and include the text: "Sait le rappel au retour du Christ qui dans le cours du CREDO, a été consacré à célébrer le bonheur de la vie future: c'est maintenant à l'orchestre à en faire ressortir le caractère et l'allégresse religieuse."

Oboe et Clar.

sf.

sf.

The musical score is arranged in two systems. The first system (top) contains staves for Oboe and Clarinet, strings (violins, violas, cellos, and double basses), and woodwinds (flutes, oboes, and clarinets). The second system (bottom) continues the arrangement with additional woodwind and string parts. The notation includes various note values, rests, and dynamic markings. The page is numbered 95 in the top right corner.

OFFERTOIRE de la 1^{re} Messe solennelle de M^r LESUEUR.N^o 126 =

Allegretto moderato ma con moto. Fugue AUTHENTIQUE et PLAGALE, avec son COURS sevre et ses conjonctions.

Violini.

Alto.

Chœur de louanges.

Les 2 premiers Violoncelles, Basse et C.B.

PIANO.
ou Orgue.

C'est au chœur et à l'orchestre, dans une exécution précise et soignée, rythmique, ainsi que dans les réponses de leurs harmonies périodiques, à faire sentir le caractère marqué et décisif de ces chants adoratifs et de ces chœurs de louanges. D'une plus profonde solennité, paternelle et paternelle, ils servent à célébrer les mouvements périodiques de l'univers, le concert de tous les célestes corps qui, dans un espace infini, reglent avec ordre et mesure leur course HARMONIQUE à des distances éternelles, ainsi bien que leurs mouvements rythmiques et TEMPORAIRES. Tous ces chœurs sont exécutés d'une manière à la fois austère et brillante, comme dans

Quis e-nar-ra-bit coe-lo-rum rati-o-nem con-cen-tum

L'harmonie musicale. C'est ce que disent les prophètes, et Job, avant que l'orgueil change les merveille de l'impression CAUSE. Le cours des astres, leur coucher, leur lever, leurs conjonctions, et toute l'harmonie des sphères qui roulent dans les cieux. Ces chœurs, en chantant, et exultant l'honneur du ciel, célèbrent, à la fois, la gloire du Très-Haut. C'est à la chaleur, à l'inspiration, à l'énergie des exécutants à s'emparer de l'esprit du

Légitime au sanctuaire, pour exprimer et rendre la grandeur du sujet.

Sempre poco f

Quis e-nar-ra-bit coe-lo-rum rati-o-nem, con-

coe-li quis dormire fa-ci-et-le-va-te o-cu-los in ex-cel-sum

Sempre poco *f*
 Sempre poco *f*
 Poco *f*
 cen - tum cre - li quis dor - mi re fa - ci et? le - va - te o - cu -
 quis edu - cit in nu - me - romi - li - tiam e - o - rum le - va - te o - cu -
 Basso et C.B. quis e - nar - ra - bit cre -
 Les 2 premiers Violoncelles.
 Poco *f*

los in ex - cel - sum. quis edu - cit in nu - meromi - li - tiam e -
 los in ex - cel - sum con - cen - tum cre - li quis dor - mi re fa - ci -
 lo - rum ra ti o - nem, con - cen - tum cre - li quis dor - mi re fa - ci -

o-rum? le va-te o-cu los in ex-vel sum-on e-en-tum coe-li quis

et? le va-te o-cu los in e-vel sum. quis e du et in tu-

quis enar-ra-bil-coe-lo-rum ra-ti-onem, con-sen-tum coe-li quis

Cb. Violonc.

Poco f

Poco f

Poco f

Mez f

Mez f

Mf

Poco f

Poco f

Poco f

dor-mi-re fa-ci et coe-li et nar-rant glo-ri-am de-i et

me-ro mi-li-flam e-orum? Le va-te o-cu los in e-vel sum.

dor-mi-re fa-ci et? Le va-te o-cu los in e-vel sum.

Musical score for the first system, featuring vocal and piano parts. The key signature is B-flat major (two flats). The tempo is marked *Allegro*. The lyrics are in Latin.

Vocal parts (Soprano, Alto, Tenor, Bass):
 ce - li e - nar - rant le - va - te o - cu -
 e - jus an - nun - ti - at
 ce - li e - nar - rant
 quis e - du - cit in nu - merum li - ti - am e - o - rum?

Piano accompaniment:
 pera ma - nuum

Musical score for the second system, continuing the vocal and piano parts. The key signature is B-flat major (two flats). The tempo is marked *Allegro*. The lyrics are in Latin.

Vocal parts (Soprano, Alto, Tenor, Bass):
 glo - riam De - i - e - nar - rant glo - riam De -
 glo - riam De - i - e - nar - rant glo - riam De -
 glo - riam De - i - e - nar - rant glo - riam De -

Piano accompaniment:
 Poco *f*
 Col. *f*
 Moins *f*
 Ma - nentum co - li e - nar - rant glo - riam De -
 Ma - nentum co - li e - nar - rant glo - riam De -
 Ma - nentum co - li e - nar - rant glo - riam De -

Flûtes. *f* *Poco f* Col V^{no} //

Oboi. *f* *Poco f*

Clarineti. *f* *Poco f*

Corni in mi b. *f* *Poco f*

Fagotti. *f* *Poco f*

f *Poco f* *Poco f* *Poco f* *Poco f* *Poco f* *Poco f*

di - es di - e - i e - ruc - - tal verbum. nox noc - ti indi cat sci

f *Moins fort.* di - e di - e - i e - ruc - - tal verbum.

f *Moins fort.* di - es di - e - i e - ruc - - tal verbum. nox noc - ti in di

f *Moins fort.* di - es di - e - i e - ruc - - tal verbum. nox noc -

f *Poco f* *Poco f* *Poco f* *Poco f* *Poco f* *Poco f* *Poco f*

entiam non sunt lo- que - - lœ ne - - que ser - mones quo - rum non
nox noc - ti indi - cat sci - entiam non sunt lo - que - - lœ
- cat sci - entiam non sunt lo - que - - lœ ne - que ser - mones
- ti indi - cat sci - entiam non sunt lo - que - - lœ ne - que ser -

Handwritten musical score for a choir and orchestra, page 102. The score is in G major (one sharp) and 4/4 time. It features a vocal choir with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Latin. The score includes various musical notations such as notes, rests, and dynamic markings like "Poco f", "Moins f", and "Mf.".

Lyrics (Latin):

- au - di - an - tur vo - ces e - o - rum nox noc - ti indi - cat sci -
ne - que ser - mo - nes quo - rum non au - di - an - tur vo - ces e - o -
quo - rum non au - di - an - tur vo - ces e - o - rum in omni ter - ram
- mo - nes quo - rum non au - di - an - tur vo - ces e - o - rum.

entiam in omnem ter - ram e - xi - vit so - nus.

rum. in omnem ter - ram e - xi - vit so - nus.

in omnem ter - ram e - xi - vit so - nus, e - xi - vit so - nus

Violoncello in omnem ter - ram e - xi - vit so - nus, e - xi - vit so - nus

Rf.

The musical score is written for a large ensemble. It includes vocal parts with Latin lyrics and instrumental parts for Violoncello and a keyboard instrument (likely organ or harpsichord). The score is in G major (one sharp) and 4/4 time. The lyrics are: "entiam in omnem terram exivit sonus." The instrumental parts provide harmonic support and texture. The score is marked with various dynamics including *f* (forte), *sf* (sforzando), and *Rf* (ritardando).

FL.

ob.

Clar.

Corno 2^o

Doux.

di - es di - e - i e - ruc - tal verbum.

1^{ers} Tenors.

Doux.

nox noc - ti indi - cat sci

so - nus

2^{es} Tenors.

di - es di - e - i e - ruc - tal verbum.

so - nus e - o - rum.

Les basses tailles 1^{ers}

Doux.

nox noc

so - nus e - o - rum.

Doux. Les basses tailles du chœur.

nox noc - ti indi

so - nus e - o - rum.

di - es di - e - i e - ruc - tal verbum.

p

p

Musical score page 105, featuring multiple staves with musical notation and French lyrics. The score includes vocal parts and piano accompaniment. Dynamics like *Poco f accres.* and *sf.* are marked throughout. The lyrics are in French, with some parts in italics.

Quis e-nar-ra-bit coe-lo-rum rati-o-nem con-cen-tum coe-li quis
 entiam. *les 2^{es} tenors* - *les 1^{ers} et 2^{es}* - *con-cen-tum coe-*
 li in-dul-cat - *con-cen-tum coe-*
 cal-sci-entiam quis e-nar-ra-bit coe-lo-rum rati-onem, con-cen-tum
 quis e-nar-ra-bit coe-lo-rum rati-onem, con-cen-tum

Musical score for page 106, featuring multiple staves with vocal and instrumental parts in B-flat major. The score includes lyrics in French and dynamic markings such as *sf.* and *f*.

Lyrics (French):
 dor - mire fa - ci - et? cœ - li e - nar - rant glo - ri - am Le - va - te o - cu -
 - tum cœ - liquis dormire fa - ci - et? Le - va - te o - culos, le - va - te o - cu -
 - liquis dor - mire fa - ci - et? Le - va - te o - cu - los, Le - va - te
 cœ - li liquis dormire fa - ci - et? cœ - li e - nar - rant

Dynamic markings: *sf.* (sforzando), *f* (forte).

11

Col Ober.

los: in
los: in
o - culos: in
o - culos: in
glo - ri - am in
Basso et C.B.

Doux, so - le po - su it ta - ber - na - culum in
Doux, so - le po - su it ta - ber - na - culum in
Doux, so - le po - su it ta - ber - na - culum in
Doux, so - le po - su it ta - ber - na - culum in
Doux, so - le po - su it ta - ber - na - culum in

The musical score is arranged in six systems, each containing a vocal line and a basso continuo line. The key signature is B-flat major (two flats). The tempo is marked 'Serez un pen.' and the edition is 'Col.Vº 1º'. The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'f' (forte) and 'sf' (sforzando). The lyrics are in Latin and are written below the vocal lines.

po - su - it ta - ber - na - cu - lum su - um al - tissi - mus. con - cen - tum coe - li quis

po - su - it ta - ber - na - cu - lum su - um al - tissi - mus. con - cen - tum

po - su - it ta - ber - na - cu - lum su - um al - tissi - mus. con - cen - tum

po - su - it ta - ber - na - cu - lum su - um al - tissi - mus. con - cen - tum

po - su - it ta - ber - na - cu - lum su - um al - tissi - mus. con - cen - tum

po - su - it ta - ber - na - cu - lum su - um al - tissi - mus. con - cen - tum

li quis dormire la ci et quis coe - los pal - mo pon de ra - vit Le -
tum coe - li quis dormire fa - ci et quis coe - los pal - mo pon de ra - vit Le -
dormire fa - ci et quis coe - los pal - mo pon de ra - vit Le -
coe - li quis dormire la ci et quis coe - los pal - mo pon de ra - vit Le -

Col Oboi.

va - te o - cu - los Le - va - te o - cu - los.

va - vil Le - va - te o - cu - los le - va - te o - cu - los.

va - te o - cu - los le - va - te o - cu - los.

vil Le - va - te o - cu - los le - va - te o - cu - los.

N^o 138 = **SANCTUS de la 1^{re} Messe solennelle de M^r LESUEUR.**
Allegro nobile e Moderato.

III

Violini

Alto.

1^{re} 2^e Dessus.

1^{re} 2^e Tenores.

1^{re} 2^e
Basses Tailles.

Violoncelli.
e C. Bassi.

PIANO
ou
Orgue.

sf> Rf sf> Rf sf> Rf

Do - minus De - us sa - ba - oth sanc - tus sanctus Do - mi - nus

Do - minus De - us sa - ba - oth Do - minus De - us sa - ba - oth

Do - minus De - us sa - ba - oth Do - minus De - us sa - ba - oth

sf> Basso 2^e C. B. sf>

Musical score for page 112, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. It includes a piano introduction, vocal parts for Soprano, Alto, Tenor 1, and Tenor 2, and a basso continuo part. The lyrics are in Latin, including "nus De - us sa - ba - oth sanc - tus sanc - tus", "Do - minus De - us sa - ba - oth", and "sanc - tus Do - mi - nus". The score includes dynamic markings such as *Rf.*, *sf.*, *pp*, *pp* *Sempre.*, *pp* *Sotto voce*, *pp* *Sans C.B.*, and *pp* *Sempre.*. The piano introduction consists of a series of ascending and descending eighth notes. The vocal parts enter with the lyrics "nus De - us sa - ba - oth sanc - tus sanc - tus". The Tenor 1 part has the lyrics "Do - minus De - us sa - ba - oth" and "sanc - tus Do - mi - nus". The Tenor 2 part has the lyrics "sanc - tus Do - mi - nus". The basso continuo part has the lyrics "Do - minus De - us sa - ba - oth". The score includes a section for "Violoncelli" and "pp Sans C.B.".

Musical score for page 112, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. It includes a piano introduction, vocal parts for Soprano, Alto, Tenor 1, and Tenor 2, and a basso continuo part. The lyrics are in Latin, including "nus De - us sa - ba - oth sanc - tus sanc - tus", "Do - minus De - us sa - ba - oth", and "sanc - tus Do - mi - nus". The score includes dynamic markings such as *Rf.*, *sf.*, *pp*, *pp* *Sempre.*, *pp* *Sotto voce*, *pp* *Sans C.B.*, and *pp* *Sempre.*. The piano introduction consists of a series of ascending and descending eighth notes. The vocal parts enter with the lyrics "nus De - us sa - ba - oth sanc - tus sanc - tus". The Tenor 1 part has the lyrics "Do - minus De - us sa - ba - oth" and "sanc - tus Do - mi - nus". The Tenor 2 part has the lyrics "sanc - tus Do - mi - nus". The basso continuo part has the lyrics "Do - minus De - us sa - ba - oth". The score includes a section for "Violoncelli" and "pp Sans C.B.".

De - us sa - ba - oth

ple - nisunt Coe - li et

2^a Tenor. ter - ra

sanc - tus sanc - tus Do - mi -

pp

ma - jes - ta - tis glo - ri - ae tu - ae ma - jes -

Do - minus De - us sa - ba - oth

nus ple - nisunt Coe - li et ter - ra

ta - tis glo - ri - æ tu - æ sanc - tus sanc - tus

ma - jes - ta - ti glo - ri - æ tu - æ

Crescendo à ménager peu à peu, et dans toutes ses gradations marquées.

sanc - tus Do - minus de - us sa - ba - oth

sanc - tus Do - minus Do - minus Do - minus

2^e Basses chantantes. *1^{re} Basses chantantes.*

pp Tutti

Oboe e Clarinetto 1^o

le CRESCENDO et la peroraison du morceau, qu'il puisse, comme dans l'Apocalypses faire naître l'idée du chœur

*p*Oboe e Clarinetto 2^o

séraphique des Archanges à la louange de celui qui est assis sur le trône de l'univers, lequel chœur, selon les

Corni in Re

prophètes, animant toutes les voix de puissances du ciel, fait célébrer à tout l'univers, et comme d'une seule voix, cette

p

Fagotti.

majesté de Dieu, qui remplit les cieux et la terre.

p

Violini

Alto 1^{er} 2^oDessus 1^oDessus 2^oTénor 1^oTénor 2^oBasso 1^oBasso 2^o

Bassi

ple - nisunt cœ - li et ter - - - ra

De - us sa - ba - oth ple - nisunt cœ - li

De - us sa - ba - oth ple - nisunt cœ - li

ple - - - nisunt ple - - - nisunt

116

Oboe e Clar. 1^o e 2^o

Cres. Poco f

ma - jes - ta - tis glo - ri - ae tu - ae

ma - jes - ta - tis glo - ri - ae tu - ae

ma - jes - ta - tis glo - ri - ae tu - ae

ma - jes - ta - tis glo - ri - ae tu - ae

ple - nisunt coe - li et

coe - li

ma - jes - ta - tis glo - ri - ae

Cres. Poco f

Handwritten musical score on aged paper, featuring multiple staves and vocal parts. The score is written in G major (one sharp) and 4/4 time. The top section includes instrumental parts with various markings (e.g., ∞ , $\frac{2}{2}$) and dynamic markings (e.g., f). The bottom section contains vocal parts with Latin lyrics. The lyrics are:
 - ta - tis glo - ri - æ - tu - æ
 - ta - tis glo - ri - æ - tu - æ
 - ta - tis glo - ri - æ - tu - æ
 - ta - tis glo - ri - æ - tu - æ
 tu - æ. ma - - jes - ta - tis gloriae
 ma - - jes - ta - tis gloriae
 The score concludes with a final instrumental section.

[illegible]

[illegible]

Handwritten musical score for a choral and instrumental piece. The score is written on 15 staves. The first 10 staves are for voices, with lyrics "san - na in ex - cel - sis ho - san - na in ex - cel - sis" repeated. The last 5 staves are for piano accompaniment, featuring arpeggiated chords. The key signature is one sharp (F#) and the time signature is 2/4. The paper is aged and yellowed.

This page of musical notation, numbered 122, contains a complex arrangement of staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and beams. Dynamic markings are present, including 'Rf.' (likely *Forzando*) and 'sis!' (likely *staccato*). The staves are organized into several systems, with some staves featuring multiple measures of music. The notation is dense and detailed, typical of a musical score for a large ensemble or orchestra.

12.5

N.º 96 = ●

Moderato cantabile con sentimento.

N^o 96 = *Moderato cantabile con sentimento*

Clarineti.

Fagotto $\frac{1^a}{2^a} \frac{3^a}{4^a}$

Violini.

Alto.

Canto Solo.

Basso C.B.

p Moderato cantabile con sentimento.

PIANO.
ou
Orgue.

sa-lu-ta-ris hos-ti-a quae coe-li pan-dis os-ti-um bel-la pre-munt bel-la

[illegible]

This musical score is for a choir and orchestra, page 125. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The lyrics are in Latin. The instrumental parts include Oboe, Clarinet, and Euphonium, all in the same key and time signature. The score is divided into two systems. The first system contains the vocal parts and the Oboe, Clarinet, and Euphonium parts. The second system contains the remaining instrumental parts. The lyrics for the first system are: "ta-ris salu-ta-ris hos-tia que coe-li pan-dis os-tium". The lyrics for the second system are: "be-ne-dic-tus qui ve-nit in no-mi-ne". The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, f).

ta-ris salu-ta-ris hos-tia que coe-li pan-dis os-tium

be-ne-dic-tus qui ve-nit in no-mi-ne

Dans cette prière au Sauveur des hommes, c'est au chœur et au chœur qui l'accompagne, à faire sentir par les mille variations de leurs expressions, quel genre de sentiment les anime et de quelle reconnaissance ils sont pénétrés, en implorant l'appui d'un redempteur qui, en apportant ainsi l'éternelle morale de l'évangile,

et se faisant lui-même pour eux, holocauste expiatoire, a voulu, par là, rendre à l'homme son antique destinée, en lui rouvrant les portes des cieux. Il faut employer, dans l'exécution, de douces nuances, une expression noble mais

Adagio. pleine de réserve ou *PIANO* continuels mais rempli de ces accents à la fois expressifs et partant de l'âme, c'est donc à tout l'ensemble musical des voix du chœur, du coryphée et des instruments accompagnants, à donner l'idée de

cette affection saine mais ferme du chrétien qui pose le divin auteur de l'évangile. Il faut qu'une exécution pathétique, d'ailleurs, mais cependant très sage, fasse passer au cœur des auditeurs l'impression de tous ces

sentiments religieux et consolateurs qui sont l'objet et le but de ce sujet fournissant ici, le tableau musical.

ne nomine Do-mi-ni O sa-lu-ta-ris o sa-lu-ta-ris hos-ti-a quæ

Adagio.

Cres. *Sf* *p* *pp*

Cres. *Sf* *p* *pp*

Cres. *f* *p* *pp*

Cres. *f* *p* *pp*

ce-li pan-dis os-tium bel-la pre-munt bella pre-munt hos-ti-li-a da-ro-bur

[illegible]

[illegible]

C. I. Oboe 8^a

musical score for Oboe 8^a and vocal ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of 12 measures. The Oboe 8^a part is marked *Poco f* and *Clar 1^o*. The vocal parts are marked *Sempre p* and *Solo*. The lyrics are: hos - ti - a - salu - ta - ris o. The score includes various dynamics such as *pp*, *p*, *f*, *ff*, and *Cres.* (Crescendo). The vocal parts are arranged in a choir setting, with the lyrics written below the notes. The Oboe 8^a part is written in a single staff, while the vocal parts are written in multiple staves, each with its own lyrics. The piano part at the bottom is marked *ff* and *Cres.* and features a complex rhythmic pattern.

sa-lu-ta-ris hos-ti-a quæ coe-li coe-li pandis os-ti-um da-

hos-ti-a coe-li pandis coeli pandis os-ti-um da-

hos-ti-a coe-li pandis coeli pandis os-ti-um da-

hos-ti-a coe-li pandis coeli pandis os-ti-um da-

hos-ti-a coe-li pandis coeli pandis os-ti-um da-

sa-lu-ta-ris hos-ti-a quæ coe-li coe-li pandis os-ti-um da-

hos-ti-a coe-li pandis coeli pandis os-ti-um da-

[illegible]

AGNUS DEI de la 1^{re} Messe solennel de M^r LESUEUR.N^o 63 = $\bullet$ Moderato. Mouvement retenu et sans vitesse, Sempre Religioso e Patriarcale

Clarineti 6/8 *pp* *p* Les sons un peu tenus.

Corni in Ut. 6/8 *pp* *p*

Violini. 6/8 *Poco f*

Alto. 6/8 *Poco f*

1^{er} Dessus. 6/8 *Poco f*
A - gnus De - i qui - tol - lis pec - ca - ta mundi

2^e Dessus 6/8 *Poco f*
A - gnus De - i qui - tol - lis pec - ca - ta mundi

Alto. 6/8 *Poco f*
A - gnus De - i qui - tol - lis pec - ca - ta mundi

Tenore. 6/8 *Poco f*
A - gnus De - i qui - tol - lis pec - ca - ta mundi

B: Taille. 6/8 *Poco f*
A - gnus De - i qui - tol - lis pec - ca - ta mundi

C Basso. 6/8 *Poco f*

PIANO. ou Orgue 6/8 *pp* *p* Plus Fort *Poco f*

de CHANT PASTORAL, l'affection naïve de ces cantiques sacrés de la première Eglise, qui, eux mêmes imitent d'inspiration ces chœurs d'archanges, relève une céleste harmonie de toutes les sortes d'instruments musicaux; selon que ces choses sont rapportées par les prophètes et l'Apocalypse: des chœurs de l'Eglise primitive, étaient conçus de la manière suivante, et qu'il n'est pas inutile de transcrire ici, quand ce ne serait que pour rappeler la

MUSIQUE SACRÉE a son véritable principe, à ses premières fonctions: elle s'élève au très haut, et à l'AGNEAU DE DIEU qui, par la douceur et l'entraînement de sa morale divine publiée dans les chants de toutes les puissances du ciel, et par son sang volontairement répandu, a racheté, aux acclamations harmoniques de tous les chœurs des esprits célestes, les hommes de toutes les tribues, de toute nation, en proclamant dans les hymnes sacrés de son

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

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

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

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

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

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

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

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

présence de tous les célestes instruments de musique, seront éternels comme celui qui était, qui est et qui sera: qui a proclamé que ce séjour des éternités sans fin, dont Jehova est le temple, et l'AGNEAU DE DIEU le soleil, attend celui qui marche dans les voies de sa conscience, malheur adient, ces chœurs célestes en chantant l'AGNEAU DE DIEU, malheur à celui qui, dans son propre intérêt, foulant les lois du ciel oserait en détourner

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

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

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

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

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

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

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

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

seul pour en faire des lois d'injustice bonheur à celui qui lavera sa conduite sur cette douce safferte du pardon des fautes sur cet espoir des récompenses données à la vertu.

Doux
 A - - gnus Dei qui tollis pecca - ta mundi mi - se - re - re mi - se - re - re no - bis qui
 Doux
 A - - gnus Dei qui tollis pecca - ta mundi mi - se - re - re mi - se - re - re no - bis qui
 Doux
 A - - gnus Dei qui tollis pecca - ta mundi qui
 Doux
 A - - gnus Dei qui tollis pecca - ta mundi qui
 Doux
 A - - gnus Dei qui tollis pecca - ta mundi qui
 p

C'est aux exécutants actuels, en vocale et en instrumentale, de cet AGNUS DEI, à imiter l'accent, persuasif, l'expressive peinture de ces hymnes antiques dont les principales strophes disent à quel point le but du CHRIST, de l'AGNEAU DE DIEU, paix en toutes choses sur la terre (ÉGALITÉ).

135

(DES HOMMES DEVANT LES LOIS DE DIEU intérêt général à la patrie et à tous les hommes comme à nous-mêmes sans quoi point de salut point)
 (de caractère divin dans la morale elle ne viendrait pas du CHRIST.

The musical score is arranged in two systems. The first system contains vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system contains a grand piano (piano and bass) accompaniment. The lyrics are in French and Latin, with dynamic markings like *p* (piano) and *pp* (pianissimo) indicated.

Vocal Parts (French lyrics):

- Soprano: tol - lis tollis pecca - ta mundi qui tol - lis tollis pecca - ta mundi mi se re - re
- Alto: tol - lis tollis pecca - ta mundi qui tol - lis tollis pecca - ta mundi mi se re - re
- Tenor: tol - lis tollis pecca - ta mundi mi se re - re
- Bass: tol - lis tollis pecca - ta mundi mi se re - re

Piano Accompaniment (French lyrics):

- tol - lis tollis pecca - ta mundi
- tol - lis tollis pecca - ta mundi
- tol - lis tollis pecca - ta mundi
- tol - lis tollis pecca - ta mundi

Grand Piano Accompaniment:

- tol - lis tollis pecca - ta mundi
- tol - lis tollis pecca - ta mundi
- tol - lis tollis pecca - ta mundi
- tol - lis tollis pecca - ta mundi

pp F

Plus Fort.

mi se re re no bis mi se re re no bis

Plus Fort.

mi se re re no bis

Plus fort.

do na no bis do na no bis

Plus Fort.

do na no bis do na no bis

mi se re re no bis.

Plus Fort.

Dol

On a cru devoir rapporter ici des fragments de sujets de musique religieuse et de poésies sacrées de la primitive église, qui peuvent donner l'idée de l'intention de cet AGNUS DEI et du caractère qu'il faut donner à son exécution par la douceur pénétrante et les accents significatifs, partant du cœur, qui

doivent faire ressortir toutes les intentions musicales de ce morceau.

The musical score is written for a choir and piano. It consists of two systems of staves. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in French and are repeated in a call-and-response format. The second system continues the vocal and piano parts. The score includes dynamic markings such as *pp* (pianissimo), *f* (forte), and *ppp* (pianissimissimo). The tempo is marked *Andante*. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Vocal Parts:

- Soprano:** Doux. dona pacem dona nobis pacem. Agnus Dei
- Alto:** Doux. dona pacem dona nobis pacem. Agnus Dei
- Tenor:** Doux. pa - cem do - na pacem. Fort. mi - se - re - re, mi - se - re - re no - bis
- Bass:** Doux. pa - cem do - na pacem. Fort. mi - se - re - re, mi - se - re - re no - bis

Piano Accompaniment:

- Right Hand:** *pp* *f* *pp*
- Left Hand:** *pp*

138.

Flauti

Oboi.

Clarineti.

Corni in Ut.

Fagotti.

do na pa - cem dona nobis do na pacem

dona pa - cem dona nobis do na pacem

do na pa - cem dona nobis do na pacem

do na pa - cem dona nobis dona pacem

do na pa - cem do na no bis dona pa - cem Agnus De i mi se re - re

Dolce

Cres.

Poco F

This musical score is for a choir and piano. It consists of 11 staves. The top 10 staves are for vocal parts, and the bottom staff is for piano accompaniment. The score is divided into three systems. The first system has 4 measures, the second has 4 measures, and the third has 3 measures. The lyrics are in Latin and French. The Latin lyrics are: "nobis qui tol - lis pec - ca - ta mun - di dona nobis do - na pacem". The French lyrics are: "nobis qui tol - lis pec - ca - ta mun - di dona nobis do - na pacem". The score includes dynamic markings such as *F* (forte) and *p* (piano). There are also performance instructions like "Col 1º" and "ad duo". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

[illegible]

[illegible]

[illegible]

The image shows a page from a musical score, likely for a symphony orchestra and choir. The score is written in 4/4 time and features multiple staves for various instruments and voices. The top staves are for the woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The bottom staves are for the choir (Soprano, Alto, Tenor, Bass) and a soloist (Canto Parlante). The music is in a key with one flat (B-flat major or D minor) and has a tempo marking of 'Allegro'. The score includes dynamic markings such as 'p' (piano), 'f' (forte), 'pp' (pianissimo), and 'ff' (fortissimo). The lyrics are in Italian and include the words 'Agnus Dei' and 'do na pa cem'.

[illegible]

[illegible]

musical score for page 148, featuring vocal parts and piano accompaniment. The score is written for a full orchestra and voices. The vocal parts are in French, with lyrics: "mun - di; mi - se - re - re no - bis mi - se - re - re no - bis". The piano accompaniment includes strings and woodwinds. The score is marked with "a due." and "Pleine voix." (Full voice). The tempo is marked "FF" (Fortissimo). The score is written for a full orchestra and voices. The vocal parts are in French, with lyrics: "mun - di; mi - se - re - re no - bis mi - se - re - re no - bis". The piano accompaniment includes strings and woodwinds. The score is marked with "a due." and "Pleine voix." (Full voice). The tempo is marked "FF" (Fortissimo).

musical score for page 148, featuring vocal parts and piano accompaniment. The score is written for a full orchestra and voices. The vocal parts are in French, with lyrics: "mun - di; mi - se - re - re no - bis mi - se - re - re no - bis". The piano accompaniment includes strings and woodwinds. The score is marked with "a due." and "Pleine voix." (Full voice). The tempo is marked "FF" (Fortissimo).

Handwritten musical score on page 150. The score is written on multiple staves, including vocal staves and piano accompaniment. The lyrics are in French and include the words "no - bis", "pa - cemmi - se", "re - re no - bis", and "Tres doux". The score includes various musical notations such as notes, rests, and dynamic markings like *ppp*, *ffff*, *ff*, and *rf*. The piano part features a prominent bass line with many sixteenth notes. The vocal parts are written in treble and bass clefs. The score is organized into measures, with some measures containing multiple notes and rests. The overall style is that of a handwritten manuscript, likely from a 19th-century musical score.

BnF
MUS

6429216