

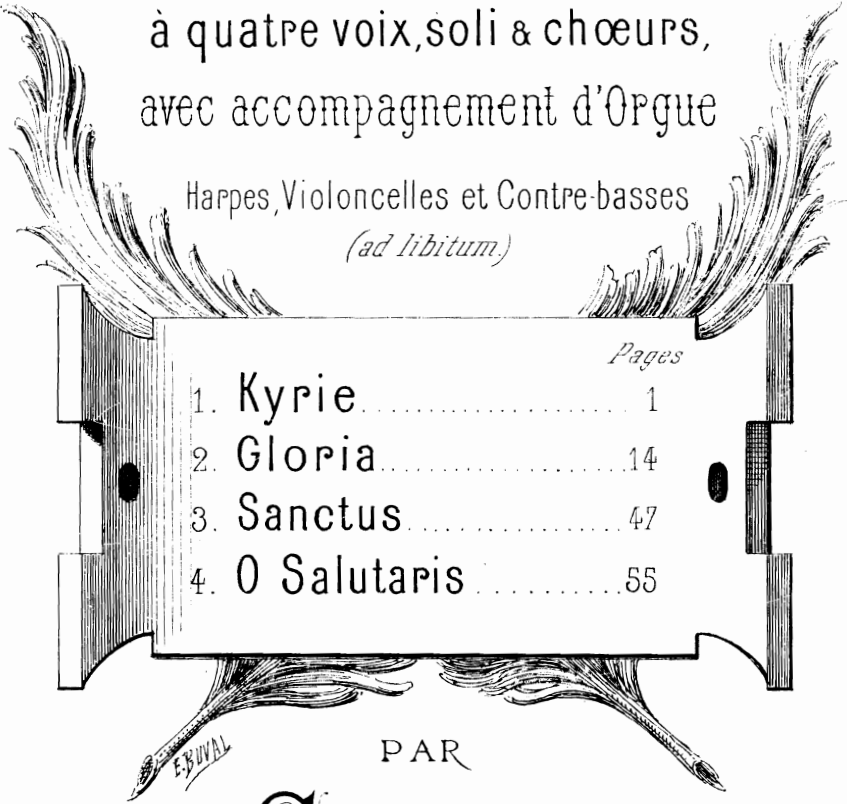
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A son ami Jules STEENMAN, Maître de Chapelle de S^tEustache

MESSE DES RAMEAUX

à quatre voix, soli & chœurs,
avec accompagnement d'Orgue

Harpes, Violoncelles et Contre-basses
(*ad libitum.*)



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PAR

FÉLIX GODEFROID

1871-1940

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PARIS

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MESSE DES RAMEAUX

à quatre voix, soli et chœurs.

par

FÉLIX GODEFROID.

N^o 1.

KYRIE

(chœurs et soli)

Andantino. (Met: ♩ = 100.)

SOPRANOS.

ALLOS.

TÉNORS.

BASSES.

CHŒUR.

(Les quatre voix solo avec le chant.)

ORGUE.

(Prélude joué au grand orgue.)

HARPE.

VIOLONCELLES.

C. BASSES.

The musical score is arranged in a vertical format. At the top, the vocal parts are listed: SOPRANOS., ALLOS., TÉNORS., and BASSES., grouped under the label CHŒUR. Each vocal part has a staff with a treble clef and a 6/8 time signature. Below the vocal parts is the ORGUE section, consisting of two staves (treble and bass clefs) with a 6/8 time signature. The organ part begins with a prelude marked 'p' and 'pp'. Below the organ part are the HARPE (Harp) and C. BASSES (Cello/Bass) parts, each with two staves (treble and bass clefs) and a 6/8 time signature. The VIOLONCELLES (Violoncelles) part has one staff with a bass clef and a 6/8 time signature. The score is set in a key signature of one flat (B-flat).

8

pp

This system features a treble clef staff with a piano (p) dynamic marking and a first ending bracket labeled '8'. The bass clef staff contains a melodic line with various accidentals and a piano (*pp*) dynamic marking.

f

This system continues the musical piece with a forte (*f*) dynamic marking. Both the treble and bass staves show active melodic and harmonic development.

p

dolce.

This system is marked piano (*p*) and includes the instruction *dolce.* (sweetly). The treble staff has a first ending bracket, and the bass staff features a melodic line with a piano (*p*) dynamic marking.

pp

This system is marked piano-piano (*pp*). The treble staff has a first ending bracket, and the bass staff features a melodic line with a piano-piano (*pp*) dynamic marking.

dim. e rall.

This system concludes the piece with the instruction *dim. e rall.* (diminuendo and rallentando). The treble staff has a first ending bracket, and the bass staff features a melodic line with a piano-piano (*pp*) dynamic marking.

Sop. a Tempo. *pp*
 Ky - ri - e e - le - i - son

CONT. *pp*
 Ky - ri - e e - le - i - son

TEN. *pp*
 Ky - ri - e e - le - i - son

BAS. *p*
 Ky - ri - e e - le - i - son Ky - ri -

(Orgue du Chœur.)
p *pp* *p*

Velles *p* *pp*

C.B. *p*

S. *f*
 Ky - ri - e e - le - i -

C. *cresc.* *f*
 Ky - ri - e Ky - ri - e e - le - i -

T. *cresc.* *f*
 Ky - ri - e e - le - i - son Ky - ri - e e - le - i -

B. *f*
 - e e - le - i - son Ky - ri - e e - le - i -

cresc. *f*

cresc. *f*

S. *pp*
- son Ky - ri - e e - le - i - son

C. *pp*
- son Ky - ri - e e - le - i - son

T. *pp*
- son Ky - ri - e e - le - i - son

B. *p* *pp* *p cresc.*
- son Ky - ri - e e - le - i - son e - le - i - son Ky - ri -

sf *pp* *p cresc.*

sf *pp* *p*

S. *cresc.* *f*
e - - le - - i - son

C. *cresc.* *f* *p*
e - - le - - i - son Ky - ri -

T. *cresc.* *f*
Ky - ri - e. Ky - ri - e e - - le - - i - son

B. *f*
- e Ky - ri - e e - - le - - i - son

crescendo. *sf*

cresc. *ff*

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

C. - e e - le - i - son *ff* Ky - ri -

T. *cresc.* Ky - ri - e Ky - ri - e e - le - i - son Ky - ri -

B. *cresc.* Ky - ri - e e - le - i - son *ff* Ky - ri -

cresc. *ff*

sf *ff*

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

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

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

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

S. *pp* *dolce.*
 - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son Ky - ri -

C. *pp* *dolce.*
 - i - son Ky - ri - e e - le - i - son e - le - i - son e -

T. *pp* *dolce.*
 - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son Ky - ri -

B. *pp* *dolce.*
 - i - son e - le - i - son e - le - i - son e -

sf *pp* *dolce.*

pp *dolce.*

S. *dim.* *pp* *dolcissimo.*
 - e e - le - i - son e - le - i - son e - le - i - son Ky - ri -

C. *dim.* *pp*
 - le - i - son e - le - i - son Ky - ri -

T. *dim.* *pp*
 - e e - le - i - son e - le - i - son e - le - i - son

B. *dim.* *pp*
 - le - i - son

dim. *pp* *dolcissimo.*

dim. *pp* *pizz.*

S. *pp* *rall.*
e - le - i - son.

C. *pp*
e - le - i - son.

T. *pp*
Ky - ri - e e - le - i - son.

B. *pp*
e - le - i - son.

pp *rall.* *p* *pp* *a Tempo*

pp *rall.* *pp*

pp *rall.* *pp*

arco.

poco cresc.

dim.

dim. *rall.* *ppp*

dim. *rall.*

dim. *rall.* *pizz.*

CHRISTE ELEISON.

Andante.

Molto espressivo.

TÉNOR SOLO.

Chris - te — chris - te e - - le - i - son

ORGUE.

p

HARPE.

p à 2 mains.

Vclles

p

chris - te — chris - te e - - le - i - son

rall.

rall.

rall. *pp*

rall.

CHŒUR.

Sop. *a tempo.* *p* *pp* *a tempo.*
 Chris - te e - le - i - son Chris - te e - le - i - son

CONT. *p* *pp*
 Chris - te e - le - i - son Chris - te e - le - i - son

TEN. *p* *pp* *p solo.*
 Chris - te e - le - i - son Chris - te e - le - i - son Chris - te

BAS. *p* *pp*
 Chris - te e - le - i - son Chris - te e - le - i - son

a tempo.
p

p *à 2 mains.*

p *a tempo.*

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

CHŒUR.

f *pp* *rall.*
 Chris-te e - le - i - son Chris-te e -
f *pp* *rall.*
 Chris-te e - le - i - son Chris-te e -
f *pp* *rall.*
 e - le - i - son Chris-te e -
f *pp* *rall.*
 Chris-te e - le - i - son Chris-te e -

rall.
rall.
pp

rall.
rall.
pp
rall.

a tempo.
dolcissimo.

S. - le - i - son e - le - i - son
 C. - le - i - son e - le - i - son
 T. - le - i - son *dolcissimo.*
 e - le - i - son *rall.*
 B. - le - i - son *rall.*
 e - le - i - son

a Tempo.

p *dolcissimo.*
rall.

S. *f* Ky - ri - e — Ky - ri - e — Ky - ri - e — Ky - ri - e — e - le -

C. *f* Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e e - le -

T. *f* Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e e - le -

B. *f* Ky - ri - e e - le - i - son — Ky - ri - e — Ky - ri - e e - le -

1^o Tempo And^{no}

f

Vclles

C.B.

S. *pp* i - son e - le - i - son *pp* Ky - ri - e e - le - i - son *dolce.* Ky - ri - e e - le - i -

C. *pp* i - son e - le - i - son *pp* Ky - ri - e e - le - i - son — e - le - i - *dolce.*

T. *pp* i - son e - le - i - son *pp* Ky - ri - e e - le - i - son — Ky - ri - e e - le - i - *dolce.*

B. *pp* i - son e - le - i - son *pp* e - le - i - son e - le - i - *dolce.*

f *pp* *dolce.*

pp *dolce.*

dolce.

S. *dim.* *pp*
 _ son Ky - ri - e e - le - i - son e - le - i - son e - le - i - son

C. *dim.* *pp*
 _ son e - le - i - son e - le - i - son

T. *dim.* *pp*
 _ son Ky - ri - e e - le - i - son e - le - i - son e - le - i - son

B. *dim.* *pp*
 _ son e - le - i - son

dim. *pp*

dim. *pp*

pp

pp

pizz. *pp*

S. *dolcissimo.* *pp* *rall.*
 Ky - ri - e e - le - i - son.

C. *pp*
 Ky - ri - e e - le - i - son.

T. *pp*
 Ky - ri - e e - le - i - son.

B. *pp*
 e - le - i - son.

dolcissimo. *pp* *rall. p* *a tempo.* *pp*

pp *rall.* *pp*

arco. *pp*

poco cresc.

dim.

S. *ff* *Lento.*
Ky - ri - e - e - le - i - son

C. *ff*
Ky - ri - e - e - le - i - son

T. *ff*
Ky - ri - e - e - le - i - son

B. *ff*
e - le - i - son

dim. *rall.* *ff* *Lento.*

dim. *ff*

dim. *ff*

N^o 2. GLORIA.

(SOLOS ET CHŒURS)

Allegro ma non troppo. (♩ = 138)

SOPRANOS.

(Les quatre voix solo avec le chœur)

CONTRALTOS.

CHŒUR.

TÉNORS.

BASSES.

ORGUE.

HARPE.

VIOLONCELLES

C. BASSES.

First system of musical notation. It consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It features a melodic line with slurs and a flat sign (b) above a note. The lower staff is in bass clef with a key signature of one sharp (F-sharp) and contains a bass line with whole notes and quarter notes. The word "crescendo." is written in the right-hand margin.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F-sharp) and contains a melodic line with slurs. The lower staff is in bass clef with a key signature of one sharp (F-sharp) and contains a bass line with whole notes. The word "crescendo." is written in the right-hand margin.

Third system of musical notation. It consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat) and features a melodic line with slurs and a flat sign (b) above a note. The lower staff is in bass clef with a key signature of one sharp (F-sharp) and contains a bass line with whole notes. The word "crescendo." is written in the right-hand margin.

Fourth system of musical notation. It consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F-sharp) and features a melodic line with slurs and a flat sign (b) above a note. The lower staff is in bass clef with a key signature of one sharp (F-sharp) and contains a bass line with quarter notes. The word "A..." is written above a note in the lower staff.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F-sharp) and contains a melodic line with slurs and a dynamic marking "f". The lower staff is in bass clef with a key signature of one sharp (F-sharp) and contains a bass line with whole notes.

Sixth system of musical notation. It consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F-sharp) and features a melodic line with slurs and a flat sign (b) above a note. The lower staff is in bass clef with a key signature of one sharp (F-sharp) and contains a bass line with whole notes.

BASSES. *f* ..

Glo - - ri_a glo - - ri_a

f

Velles

SOP. *f* ..

Glo - ri_a glo - ri_a

CONT. *f* ..

Glo - ri_a glo - ri_a

TEN. *f* ..

Glo - ri_a Glo - ri_a Glo - ri_a glo - ri_a

Glo - ri_a Glo - ri_a Glo - ri_a glo - ri_a

p *più crescendo.*

8

C. B.

8-----1

ff

brilliant, ff

S. *ff* Glo - ri - a glo - ri - a in ex - cel - sis De - o

C. *ff* Glo - ri - a glo - ri - a in ex - cel - sis De - o

T. *ff* Glo - ri - a glo - ri - a in ex - cel - sis De - o

B. *ff* Glo - ri - a glo - ri - a in ex - cel - sis De - o

ff

ff

S. glo - ri - a glo - ri - a glo - ri - a glo - ri - a

C. glo - ri - a glo - ri - a glo - ri - a glo - ri - a

T. glo - ri - a glo - ri - a glo - ri - a glo - ri - a

B. glo - ri - a glo - ri - a glo - ri - a glo - ri - a

8

S.
glo - ri - a glo - ri - a

C.
glo - ri - a glo - ri - a

T.
glo - ri - a glo - ri - a

B.
glo - ri - a glo.ri_a glo.ri - a glo.ri_a glo.ri_

8--1

S. glo - ri - a

C. glo - ri - a

T. glo - ri - a

B. - a Et in ter-ra pax ho-mi-ni-bus bo-næ vo-lun - ta -

The musical score is written for Soprano (S.), Contralto (C.), Tenor (T.), Bass (B.), and Piano. The vocal parts (S., C., T., B.) are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of two flats (Bb). The lyrics are: "glo - ri - a" for the vocalists, and "- a Et in ter-ra pax ho-mi-ni-bus bo-næ vo-lun - ta -" for the Bass. The piano part features complex chordal textures and melodic lines, including a prominent bass line with many flats. The score is divided into several systems, with the vocal parts and piano accompaniment clearly delineated.

p
 S. in ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis

p
 C. in ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis

p
 T. in ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis

p
 B. -tis in ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis

p *f*

f

p

TÉNORS.

f

BASSES.

cresc.

Glo - ria

Glo - ria glo - ria glo - ria

Vclles

cresc.

Sop.

f

CONT.

glo - ria glo - ria

glo - ria glo - ria

T.

glo - ria glo - ria glo - ria

B.

glo - ria glo - ria glo - ria

8

f

8

brillant.

C. B.

f

f

S. *ff*
glo - ri_a

C. *ff*
glo - ri_a

T. *ff*
glo - ri_a

B. *ff*
glo - ri_a

8-----
ff

8-----
ff

ff

ff

S. glo - ri - a in ex - cel - sis De - o glo - ri - a

C. glo - ri - a in ex - cel - sis De - o glo - ri - a

T. glo - ri - a in ex - cel - sis De - o glo - ri - a

B. glo - ri - a in ex - cel - sis De - o glo - ri - a

S. glo - ri.a glo - ri.a glo - ri.a glo - - - ri.a.

A. glo - ri.a glo - ri.a glo - ri.a glo - - - ri.a.

T. glo-ri.a — glori.a — glori.a — glo - - - ri.a.

B. glo-ri.a — glori.a — glori.a — glo - - - ri.a.

diminuendo e rall.

Plus lent.

p

velles diminuendo e rall.

Plus lent.

p

LAUDAMUS TE

TÉNOR SOLO.

< sf

< f rit.

Lau - da - - mus te Be - ne - di - ci - mus te a - do - ra

- mus te Glo - ri - fi - ca - mus te glori - fi - ca - - - mus te

Plus lent.

SOPR.

Gra - ti - as gra - ti - as a - gi - mus ti - bi prop - ter

CONTR.

Gra - ti - as gra - ti - as a - gi - mus ti - bi prop - ter

Plus lent.

S. *rall.* ma - gnam glo - ri - am tu - am.

C. ma - gnam glo - ri - am tu - am.

TENOR SOLO.

Lau - da - - - mus - te

rall. I^o Tempo.

I^o Tempo

rall.

Be - ne - di - ci - mus te A - do - re - mus te glo - ri - fi -

- ca - mus - te glo - ri - fi - ca - - - mus te.

rall.

Velle *rall.*

C. B. *rall.*

CHOEUR.

SOP. Plus lent
p
 Gra - ti - as gra - ti - as a - gi - mus ti - bi

CONTR.
p
 Gra - ti - as gra - ti - as a - gi - mus ti - bi

Plus lent
p

S.
rall.
 prop - ter ma - gnam glo - ri - am tu - am.

C.
 prop - ter ma - gnam glo - ri - am tu - am.

rall.

rall.

rall.

rall.

Plus lent. (Met : ♩ = 52)

DOMINE DEUS.

BASSE SOLO.

f Do - - mi - ne Do - mine De - - us.

Plus lent.

f

Plus lent.

f

Plus lent.

f

TÉNOR SOLO

f Rex - - cœ - les - tis Rex cœ - les - tis

f

f

f

SOP. SOLO.

f

De - us De - us Pa - ter om - ni - potens

T. De - us De - us Pa - ter om - ni - potens

B. De - us De - us Pa - ter om - ni - potens

dolcissimo.

p

T. Do - mi - ne Do - mi - ne fi - li u - ni - ge - ni - te Je - su

B. Do - mi - ne Do - mi - ne fi - li u - ni - ge - ni - te Je - su

dolcissimo.

Velles

p

SOPR. *Più Allegro.* *f* Je - su

T. *Più Allegro* *f* Chris - te Do - mi - ne De - us Je -

B. *Più Allegro* *f* Chris - te Do - mi - ne De - us Je - su Chris - te

Più Allegro. *f*

Velles et C. B. unis *f*

S. Chris - te Je - su Chris - te Do - mi - ne De - us

T. - - - su Chris - - - - te Do - mi - ne De - us

B. Je - su Chris - te Do - mi - ne De - - us De - - us

dim.

S. A - gnus De - - i A - - gnus

CONTR. A - - gnus De - - i A - - gnus

T. A - gnus De - - i

B. A - gnus De - - i - fi - - li - us - - pa - -

dim.

diminuendo

dim.

più dim.

S. De - - i fi - li - us pa - - tris

T. De - - i fi - li - us pa - - tris

B. - - tris - - fi - - li - us - - pa - - tris - -

più dim.

più dim.

QUI TOLLIS.

TÉNOR SOLO.

Andante. (69 = ♩)

p *plaintivo.*

Qui tol - lis pec -

BASSE SOLO.

Andante.

Andante.

rall poco a poco.

p

Andante.

cresc.

T. *cresc.*
_ ca - ta pec - ca - ta - num - di mi - se - re - re -

B.

cresc.

cresc.

dim.

T. *no_bis mi_se_re re no_bis*

BASSE SOLO.

cresc. sf

Sus_ci_pe de_pre_ca_ti_o_nem

dim.

cresc.

T. *p*

Qui se - des qui

B. *nos tram De pre ca ti o nem nos tram*

dim.

p

p

T. *cresc.*
se_des ad dex - te ram pa_tris mi_se_re - re

B.

The first system of the musical score consists of a Tenor line and a grand staff. The Tenor line is in a treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics 'se_des ad dex - te ram pa_tris mi_se_re - re'. Above the Tenor line, there are several accents and a 'cresc.' marking. The grand staff includes a piano part with a treble and bass clef, featuring a rhythmic accompaniment of eighth and sixteenth notes. The piano part also has 'cresc.' markings.

T. *dim.* *cresc.* *<sf>*
no_bis mi_se_re - re no_bis Qui tol - lis

B. *cresc.*
Qui tol - lis pec_

The second system of the musical score continues with the Tenor line and the grand staff. The Tenor line has the lyrics 'no_bis mi_se_re - re no_bis Qui tol - lis'. It features 'dim.' and 'cresc.' markings, and ends with a dynamic marking '<sf>'. The grand staff continues with piano and bass accompaniment, including 'cresc.' markings.

T. *qui tol_lis* *pecca - ta*

B. *- ca - - ta mun - di* *pec - ca - ta mun - di* *pec -*

I° Tempo All°

T. *mun - di.* **CHŒUR.**

B. *- ca - ta mun - di.* *Glo - ri - a De - o*

I° Tempo All°

I° All°

HARPE.

I° All°

SOP. *f*
CONTR. *f*
TEN. *f*
B. *f*

Glo - ri - a De - o
Glo - ri - a De - o
Glo - ri - a De - o
Glo - ri - a De - o

f

rall.

brillante. *rall.*

Sop. *ff*
 Quo - ni - am tu so - lus so - lus so - lus - sanc - tus tu

CONT. *ff*
 Quo - ni - am tu so - lus so - - lus sanc - tus tu

TÉN. *ff*
 Quo - ni - am tu so - lus so - - lus sanc - tus

BAS. *ff*
 Quo - ni - am tu so - lus so - lus - sanc - tus

CHŒUR.

ff

ff

ff

ff

S. so - lus Do - minus Tu so - lus so - lus al -

C. so - lus Do - minus Tu so - lus so - lus al -

T. Tu so - lus Dominus — Tu so - lus tu so - lus al -

B. Tu so - lus Dominus — Tu so - lus tu so - lus al -

S.
- ti - si - mus Je - su Chris - te Je - su Chris - te

C.
- ti - si - mus Je - su Chris - te Je - su Chris - te

T.
- ti - si - mus Je - su Chris - te Je - su Chris - te

B.
- ti - si - mus Je - su Chris - te Je - su Chris - te

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: - ti - si - mus Je - su Chris - te Je - su Chris - te. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal parts feature melodic lines with lyrics underneath. The piano accompaniment provides harmonic support with chords and moving lines.

S. *rall.*
 cum — sanc - to spi - ri - tu in glo - ri - a De - i pa - tris

A. *rall.*
 cum — sanc - to spi - ri - tu in glo - ri - a De - i pa - tris

T. *rall.*
 cum — sanc - to spi - ri - tu in glo - ri - a De - i pa - tris

B. *rall.*
 cum sanc - to spi - ri - tu in glo - ri - a De - i pa - tris

rall.

rall.

rall.

rall.

rall.

rall.

IN GLORIA DEI

Allegretto
Sop. *mf*
In glo - ri - a De - i pa - tris

Allegretto
mf

S. a - men A

C. *mf*
In glo - ri - a De - i pa - tris

S. - men in glo - ri - a De - i pa - tris a -

C. a - men a

T. In glo - ri - a De - i pa - tris

Velles

S. *men a - men*

C. *men in glo-ri - a De - i A*

T. *A men A men A*

BASSES
In glo - ri - a De - i glo - ri -

S. *a - men a - men glo-ri - a De - i glo-ri -* *cresc.*

A. *- men a - - men*

T. *- men a - - men glo - ri - a De - - -* *cresc.*

B. *- a glo - ri - a glo-ri - a glo-ri - a glo-ri - a* *cresc.*

cresc.

cresc.

S. a De - i pa - tris a - men a - men

C. a - men a - men

T. i pa - tris a - men a - men

B. De - i pa - tris a - men a - men

S. a - - men a - men *ff* **Pressez.** a - - men

C. a - - men a - men *ff* **Pressez** a - - men

T. a - - men a - men *ff* **Pressez** a - - men

B. a - - men a - men *ff* **Pressez.** in glo - ri - a

ff **Pressez.**

ff **Pressez.**

ff **Pressez**

S. a - - men a - - men in glo - ri - a

C. a - - men a - - men in glo - ri - a

T. a - - men a - - men in glo - ri - a

B. De - i in glo - ri - a

Velles et C. B unis.

S. De - i pa - tris pa - tris a - - - men a - -

C. De - - - i pa - - - tris a - men a - -

T. De - i pa - tris pa - tris a - - - men a - -

B. De - - - i pa - - - tris a - - - men a - men a - -

S. - men A - men A - men
C. - men A - men A - men
T. - men A - men A - men
B. - men A - men A - men

Piano accompaniment with treble and bass staves.

Lent

S. A - men a - - - - men a - men
A. A - men a - - - - men a - men
T. A - men a - - - - men a - men
B. A - men a - - - - men a - men

ff

Lent.

ff

SANCTUS

(BARYTON SOLO ET CHŒUR)

Moderato. (Met. ♩ = 116)

BARYTON SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

CHŒUR.

ORGUE.

Moderato

VIOLONCELLE.

C. BASSE.

f rall. Sanctus — sanc_tus

Lento.

p rall. *ff* *f* rall.

p rall. *ff* *f* rall.

Lento *f* rall.

p *ff* *f*

p a Tempo. *rall. e cresc.* *f*

sanc - tus Domi - nus De - us De - us sa - ba - oth

CHŒUR

Sop *f* *rall.* Sanc - tus - sanc - tus

CONT. *f* *rall.* Sanc - tus - sanc - tus

TÉN. *f* *rall.* Sanc - tus sanc - tus

BASS. *f* *rall.* Sanc - tus - sanc - tus

a Tempo *p* *rall. e cresc.* *f* *rall.*

p a Tempo *rall.* *f* *f* *rall.*

a Tempo. *f* *rall.* *p*

Sanc - tus Domi - nus De - us sa - - ba - oth Sanc - tus Domi -

p a Tempo *f* *rall.* *p*

p *f* *rall.* *p*

f *rall.* *p* a tempo

nus De-us sa-ba-oth. Plenisunt coeli et terra gloria

SOP. *f* De-us sa-ba-oth.

CONT. *f* De-us sa-ba-oth.

TÉNORS. *f* De-us sa-ba-oth.

BASSES. *f* De-us sa-ba-oth.

f *rall.* *p* a tempo

De-us sa-ba-oth.

tu-a Ho-

SOP. *p* Plenisunt coeli et terra gloria tu-a

TÉNORS. *p* Plenisunt coeli et terra gloria tu-a

BASSES. *p* Plenisunt coeli et terra gloria tu-a

sf *p* *ff*

.. san - na ho - san - na ho - san - na ho - san - na ho -

.. san - na in ex - cel - sis. ho -

SOP. *f* Ho - san - na ho - san - na ho -

CONT. *f* Ho - san - na ho - san - na ho -

TÉN. *f* Ho - san - na ho - san - na ho -

BASS. *f* Ho - san - na ho - san - na ho -

- san - na ho - san - na ho - san - na in ex - cel -
 - san - na ho - san - na ho - san - na in ex - cel -
 - san - na ho - san - na ho - san - na in ex - cel -
 - san - na ho - san - na ho - san - na in ex - cel -

- sis ho - san - na in ex - cel - sis.
 - sis ho - san - na in ex - cel - sis.
 - sis ho - san - na in ex - cel - sis.
 - sis ho - san - na in ex - cel - sis.
 - sis ho - san - na in ex - cel - sis.

BENEDICTUS.

TENOR SOLO.

Be - - ne - dic - tus Be - - ne - dic - tus qui ve - nit qui venit in no - mi -

pp *sf* *pp* *pp*

ne Do - mi - ni Be - ne - dic - tus Be - ne dic - tus qui

venit in no - mi - ne in no - mi - ne Do mi - ni — Do - mi - ni

pp *ppp rall.* *pp* *ppp rall.* *pp* *ppp rall.*

BARYTON SOLO.

1^o Tempo.

ff

Ho-san - na ho-san - na ho - san - na ho -

ff

ff

- san - na ho - san - na in ex - cel - sis

SOP. *f* Ho - san - na ho -

CONT. *f* Ho - san - na ho -

TÉN. *f* Ho - san - na ho -

BAS. *f* Ho - san - na ho -

ho - san - na ho - san - na ho - san - na in ex - cel -
- san - na ho - san - na ho - san - na ho - san - na in ex - cel -
- san - na ho - san - na ho - san - na ho - san - na in ex - cel -
- san - na ho - san - na ho - san - na ho - san - na in ex - cel -

This system contains the first four vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The lyrics are: "ho - san - na ho - san - na ho - san - na in ex - cel - - san - na ho - san - na ho - san - na ho - san - na in ex - cel - - san - na ho - san - na ho - san - na ho - san - na in ex - cel - - san - na ho - san - na ho - san - na ho - san - na in ex - cel -". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

- sis ho - san - - na in ex - cel - sis
- sis ho - san - - na in ex - cel - sis
- sis ho - san - - na in ex - cel - sis
- sis ho - san - - na in ex - cel - sis
- sis ho - san - - na in ex - cel - sis

This system contains the vocal staves and piano accompaniment for the second part of the piece. The lyrics are: "- sis ho - san - - na in ex - cel - sis". The piano part continues with a similar rhythmic accompaniment, leading to a final cadence.

O SALUTARIS

(TÉNOR SOLO, CHŒUR ET TRIO)

Andante. (♩=92) *p*

TÉNOR SOLO. *O sa_lu_ta_ris hos - ti_a qua cœ - li cœ - li*

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

Andante. *pp*

ORGUE.

HARPE. *pp*

VIOLONCELLES. *pizz.*

C. BASSES. *pizz.*

rall. *a Tempo.* *sf* *rall.*

pan - dis os - ti - um O salutaris hos - ti - a Quæ cœ - li pan - dis os - ti - um

a Tempo. *sf* *rall.*

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a *rall.* marking, followed by *a Tempo.* and *sf* (sforzando) dynamics. The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line. The piano part has *sf* and *rall.* markings.

SOP. *pp*

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

CONT. *pp*

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

TEN. *pp*

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

BAS. *pp*

O sa - lu - ta - ris o sa - lu - ta - ris os - ti - um

pp

arco. *dim.*

arco. *pp*

The second system of the score features choral parts and piano accompaniment. The choral parts are for Soprano (SOP.), Contralto (CONT.), Tenor (TEN.), and Bass (BAS.), all marked *pp* (pianissimo). The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line. The piano part has *pp* and *arco.* markings. The bass line has *arco.* and *dim.* markings.

S. O sa - lu - ta - ris o sa - lu - ta - ris hos - ti - a

C. O sa - lu - ta - ris o sa - lu - ta - ris hos - ti - a

T. O sa - lu - ta - ris o sa - lu - ta - ris hos - ti - a

B. O sa - lu - ta - ris hos - ti - a

dim.

dim.

SOP. SOLO.

Bel - - la pre - munt Bel - - la pre - munt Bel - - la premunt hos -

mf

mf

HARPE.

mf

arco.

ti - li - a Da - ro - bur fer - au - xi - li -

cresc.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "ti - li - a Da - ro - bur fer - au - xi - li -". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a complex texture with many sixteenth and thirty-second notes. A dynamic marking of *cresc.* is placed above the piano part. An accent mark (^) is placed above the first measure of the piano part.

- um O sa - lu - ta - ris O sa - lu - ta - ris

f *dim.* *p* *dolce.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "- um O sa - lu - ta - ris O sa - lu - ta - ris". The piano accompaniment continues with similar complexity. Dynamic markings include *f* (forte), *dim.* (diminuendo), *p* (piano), and *dolce.* (dolce). The piano part features a prominent melodic line in the right hand and a more rhythmic accompaniment in the left hand. The system concludes with several measures of sustained chords in the piano part.

o sa_lu_ta - ris o sa_lu_ta - - ris

p

pp

pp
pizz.

p

o sa_lu_ta - - ris hos - - ti - a que

TÉNOR SOLO.

p

o sa_lu_ta - - ris

BASSE SOLO.

o sa_lu_ta - - ris

sf

HARPE.
p

S. *pp* ce - li pan - dis os - ti um

T. *pp* hos - ti - a Quæ ce - li pan - dis os -

B. *pp* hos - ti - a Quæ ce - li pan - dis os -

S. *cresc.* Bel - la premunt hos - ti - li_a Da ro - bur fer - au - xi - li -

T. *cresc.* - ti - um *cresc.* Bel - la premunt *f* hos - ti - li -

B. *cresc.* - ti - um *cresc.* Bel - la premunt *f* hos - ti - li -

S. *-um*

T. *- a*

B. *- a*

f à défaut de Harpe au signe ⊕

f

dim. e rall. ⊕ *pp*

dim. e rall. *pp*

TENON SOLO.

a Tempo.

p *rall.*
 O sa - lu - ta - ris hos - ti - a Que cœ - li cœ - li pan - dis os - ti - um

a Tempo.

p *rall.*

a Tempo

rall.

p a Tempo

pizz.

rall.

p

a tempo.

a tempo.

O sa - lu - ta - ris hos - ti - a Que cœ - li pan - dis os - ti - um

a Tempo

a Tempo

Sop.

pp O sa-lu-ta - ris hos-ti-a Quee coe - li pan-dis os-ti - um

CHŒUR

CONT. *pp* O sa-lu-ta - ris hos-ti-a Quee coe - li pan - dis os-ti - um

TÉN. O sa-lu-ta - ris hos-ti-a Quee coe - li pan - dis os-ti - um

BASS. O sa-lu-ta - ris O sa-lu-ta - ris hos-ti-a

arco. *pp*

arco. *pp*

S. O sa-lu-ta - ris o sa-lu-ta - - ris *sf* hos - ti - a *pp*

A. O sa-lu-ta - ris o sa-lu-ta - - ris *pp* hos - ti - a *pp*

T. O sa-lu-ta - ris o sa-lu-ta - - ris *pp* hos - ti - a *pp*

B. O sa-lu - ta - - - ris *sf* hos - ti - a *pp*

sf *dim.* *pp*

pp

pizz.

dolce
 O salu - ta - ris hos - ti - a Que cœ - li pan - dis osti -

TÉNOR SOLO. *p*
 sa - lu - ta - ris hos - ti - a

BASSE SOLO. *p*
 sa - lu - ta - ris hos - ti - a

dolce

HARPE.

dolce

ppp

- um O sa - lu - ta - ris o sa - lu - ta - ris

Que cœ - li pan - dis cœ - li pan - - dis

Que cœ - li pan - dis cœ - li pan - - dis

accel.

2.

b₂

S
os - ti - um *f* Quec cœ - li

T
os - - - ti - um *f* Quec cœ - li pan - dis os - ti - - -

B
os - ti - um *f* Quec cœ - li pan - dis quec cœ - li
(les Voix sans Orgue ou avec Orgue ad lib.)

pan - dis os - ti - - - um *pp* os - ti - um *pp* O sa - lu -

- um os - ti - - - um *pp* os - ti - um *pp* O sa - lu -

pan dis os - ti - - - um *pp* os - ti - um *pp* O sa - lu -
(l'Orgue reprend.)

S. - ta - - ris hos - ti - a O sa - lu -

T. - ta - - ris hos - ti - a O sa - lu -

B. ta - - ris hos - ti - a O sa - lu -

S. - ta - - ris hos - ti - a O sa - lu -

T. - ta - - ris hos - ti - a C sa - lu -

B. - ta - - ris hos - ti - a O sa - lu -

sostenuto

pp

pp

dim e rall. molto.

S. ta - - ris hos - - ti - a O sa - lu -

T. ta - - ris hos - - ti - a O sa - lu -

B. ta - - ris hos - - ti - a O sa - lu -

dim. e rall. molto

dim. e rall. molto

dim. e rall. molto

ppp

S. ta - - ris hos - - ti - a

T. ta - - ris hos - - ti - a

B. ta - - ris hos - - ti - a

ppp

ppp Lento

ppp

ppp

AGNUS

(BARYTON SOLO ET CHŒUR)

Andantino. (Met: ♩ = 96)

BARYTON SOLO.

SOPRANOS.

TÉNORS.

CHŒUR

BASSES.

ORGUE.

HARPE.

VIOLONCELLES.

C. BASSES.

The musical score is arranged in a vertical system. At the top, the tempo is marked 'Andantino' with a metronome marking of ♩ = 96. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts (Baryton Solo, Sopranos, Tenors, Basses) and the Choir are all in whole rests. The Organ part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, starting with a piano (*p*) dynamic and moving to a fortissimo (*sf*) dynamic. The Harp part is in whole rests. The Violoncelles and C. Basses parts provide a harmonic foundation with a melodic line in the right hand and a rhythmic accompaniment in the left hand, starting with a piano (*p*) dynamic.

p
A - gnus A - gnus A - gnus De - i qui

sost.

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

- ca - ta mun - di A - gnus De - i

Qui tol - lis pec - ca - - ta

This system contains the first two staves of music. The vocal line is in the bass clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a grand staff with a treble and bass clef. The lyrics 'Qui tol - lis pec - ca - - ta' are written below the vocal line.

mun - di mi - se - re - - re no - bis mi - se -

This system contains the next two staves of music. The vocal line continues with the lyrics 'mun - di mi - se - re - - re no - bis mi - se -'. The piano accompaniment continues with similar rhythmic patterns.

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

rall.

rall.

rall.

This system contains the final two staves of music. The vocal line concludes with the lyrics '- re - re no - bis mi - se - re - re no - bis'. The piano accompaniment features several measures marked with 'rall.' (rallentando), indicated by a wedge-shaped symbol. The system ends with a double bar line.

a Tempo.

A - gnus a - gnus a - gnus — De - i mi - se -

a Tempo.

p

p

pp

- re - re mi - se - re - re — mi - se - re - re mi - se - re - re

p

p

p

cresc. *f*

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

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

dim. *p*^a Tempo.

- re mi - se - re - re no - - bis a - gnus -

diminuendo. *a* Tempo.

p

p

p

6 6

A - gnus a - gnus De - i Qui tol - lis qui

CHOEUR.
SOP. *p*
 A - gnus De - i

TEN. *p*
 A - gnus De - i

BAS. *p*
 A - gnus De - i

The piano accompaniment consists of three systems. The first system shows the right and left hand staves with a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The second system features a more complex right-hand melody with sixteenth-note runs and sixteenth-note chords, while the left hand continues with a steady bass line. The third system shows the right hand with a similar sixteenth-note texture and the left hand with a steady bass line.

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

S. pec - ca - ta mun - di pec - ca - - ta

T. pec - ca - ta mun - di pec - ca - - ta

B. pec - ca - ta mun - di pec - ca - - ta

rit. *rall.*

rit. *rall.*

rit. *rall.*

rit.

a Tempo.

mun-di Do-na no - bis Do-na no - bis

S. mun-di pa - -

T. mun-di pa - -

B. mun-di pa - -

a Tempo.

p

pp

a Tempo.

pizz. arco.

Do-na no - bis do-na no - bis Do-na no - bis - pa -

S. - cem pa -

T. - cem pa -

B. - cem pa -

p

f *dim.*

f *dim.*

f *dim.*

pizz. *arco*

a Tempo.

S. - cem

T. - cem

B. - cem

a Tempo.

p *ff*

a Tempo.

p dim. rall. pp

a Tempo.

dim. rall. pp

a Tempo.

p dim. rall. pp