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Messe a trois voix

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MESSE A TROIS VOIX

POUR

SOPRANO, TÉNOR ET BASSE,

ET SOLOS

Avec Accompagnement de deux Cors, trois Trombones et Contrebasse,

OU ORGUE.

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PAR

FERDINAND LAVAINNE.

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2 ^e LIV.		7. Or che m'assale da ogni Duo. S. B.			31. O beati color, cui l'opre inique Trio.
		8. O di che lode di che stupore Solo. C.		9 ^e LIV.	32. Alme giuste alme innocenti Trio.
		9. Quanto di spiro abbian nel Trio. C. T. B.			33. Al Signor in ogni tempo Duo.
		10. Mentre io tutta ripongo Quat. S.G.T.B.			34. Sopra i nemici miei Trio.
3 ^e LIV.		11. Signor tu dammi vita Duo. C. C.			35. L'empio coll'opre sue Duo.
		12. Deh! sino a quando, o Dio. Duo. C. T.		10 ^e LIV.	36. Non ti contristi e non ti Quat.
		13. L'uomo cui cieca passion Duo. B. B.			37. Signor quando la fiamma Duo.
		14. O signor che sarà Solo. S.			38. In mezzo alle miserie Solo.
4 ^e LIV.		15. Signor dall'empia gente Solo. C.			39. Quando d'ogni più grave Duo.
		16. Tu che sai quanto sia giusta Duo. T. T.			40. O beato chi pietoso Trio.
		17. Io sempre l'amerò Trio. C. T. B.		11 ^e LIV.	41. Qual anelante cervo Duo.
		18. I cieli immensi narrano Quat. C.T.T.B.			42. Dal tribunal augusto Solo.
5 ^e LIV.		19. Quando o Rè cinto sarai Quat. C.T.B.B.			43. Udir le orecchie nostre Quat.
		20. Nel tuo potere alto Signore Quat. C.C.T.B.			44. Dal cor ripieno di celeste Trio.
		21. Volgi mio Dio del volgi Solo. C.			45. Tra l'aspre e re miserie Duo.
6 ^e LIV.		22. S'è il Signore mio pastore Duo. C. T.			46. O genti tutte festose Solo.
		23. Della terra e di quantin se Trio. C. T. B.		12 ^e LIV.	47. Questa ch'al ciel s'innai Trio.
		24. In mezzo a' tristi Duo. T. B.			48. O genti tutte, voi che il vasto Trio.
		25. Or che condannami Trio. C. T. B.			49. Il grand' Iddio Trio.
					50. O d'immensa pietà Trio.

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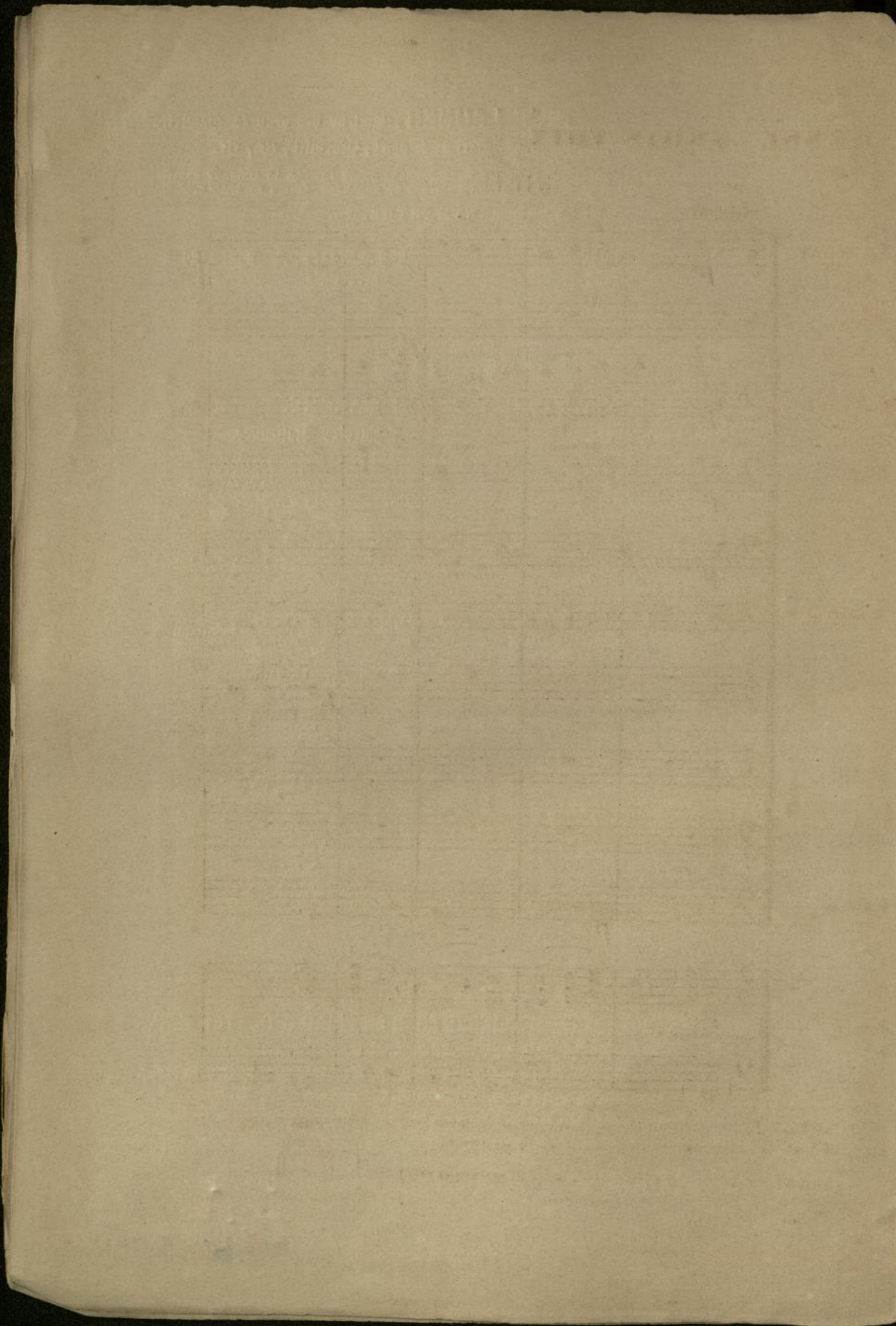
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MESSE A TROIS VOIX.

par Ferdinand LAVAINNE.

KIRIE.

Andante.

1^{er} COR en UT.
2^e COR en FA.
1^{er} TROMBONE.
2^e TROMBONE.
3^e TROMBONE.
TIMBALES.
DESSUS.
TENORS.
BASSES.
C. BASSE.
ORGUE.

Choeur.
Ki - ri - e

Jeux doux.

The musical score is for a Kirie in 3/4 time, marked Andante. It features a woodwind section with three trumpets (1st in C, 2nd in F, 3rd in C), three trombones, and timpani. The vocal choir consists of Soprano, Tenor, Bass, and Contrabass. The organ part is marked 'Jeux doux'. The score shows the first five measures of the piece, with dynamics like 'p' (piano) and 'p' (piano) indicated. The choir enters in the fifth measure with the word 'Ki - ri - e'.

NOTA. Cette partie d'Orgue à été arrangée pour servir d'accompagnement à défaut des instruments indiqués dans la partition.

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1^{er} Cor.

2^e Cor.

1^{er} Tromb:

2^e Tromb:

3^e Tromb:

Dessus.

Tenors.

Basses.

C-Basse.

p

p

p

e_le_i_son e_le_i_son e_le_i_son e_le_i_son

e_le_i_son e_le_i_son Ki_ri_e e_le_i_son

Ki_ri_e Ki_ri_e e_le_i_son Ki_ri_e

son e - le - i - son Ki - ri - e e - le - i - son Christe
Ki - ri - e Ki - ri - e e - - le - i - son Chris - te
e - le - i - son e - le - i - son e - le - i - son Chris - te

p

.5852.

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

^ Cres.

Detailed description: This block contains a musical score for a voice and instruments. It consists of ten staves. The first three staves are for a vocal line (treble clef), with the first staff starting with a fermata. The next three staves are for a bass line (bass clef). The seventh staff is the vocal line with the lyrics 'Christe eleison eleison eleison Christe eleison'. The eighth and ninth staves are for a bass line with the lyrics 'eleison eleison eleison'. The tenth staff is a bass line with a crescendo marking (^ Cres.) at the end.

Detailed description: This block contains a piano accompaniment musical score consisting of two staves, a treble clef and a bass clef. The music features chords and moving lines in both hands, with some slurs and ties.

Christe eleison eleison
son eleison Chris_te eleison
Chris_te eleison

Cres. Cres. Cres. Cres.

Cres.

This musical score is for a piece titled "Kirie eleison". It consists of two systems of staves. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The vocal parts enter in the second measure with the lyrics "Ki-ri-e elei-son". The piano accompaniment provides a harmonic and rhythmic foundation. The second system continues the vocal and piano parts, with the vocalists repeating the phrase "Ki-ri-e elei-son". The piano accompaniment continues with similar harmonic patterns. The score is written in a common time signature and features various musical notations such as notes, rests, and dynamic markings like *p* (piano).

This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: *_le - i - son Ki - ri - e Ki - ri - e e - le - i - son*. The score includes dynamic markings such as *p* (piano) and *Rallent.* (Ritardando). The notation includes various note values, rests, and articulation marks.

This system contains the third system of the musical score, continuing the vocal and piano parts. The lyrics are: *_le - i - son Ki - ri - e Ki - ri - e e - le - i - son*. It includes dynamic markings like *p* and *Rallent.*. The piano part features a prominent bass line with sustained notes and moving lines.

4852.

2^a C. Changez en UT.

te be-ne-di-ci-mus te A-do-ra-mus te glo-ri-fi-ca-mus

te be-ne-di-ci-mus te A-do-ra-mus te glo-ri-fi-ca-mus

te be-ne-di-ci-mus te A-do-ra-mus te glo-ri-fi-ca-mus

te
te
te

p *p* *p* *p* *p*

Solo, Cres. *f*

gra-ti-as a-gimus ti-bi prop-ter magnam glo-ri-

Musical score for voices and instruments. The score consists of eight staves. The first four staves are for instruments (two treble clefs and two bass clefs). The fifth and sixth staves are for voices (treble and bass clefs). The seventh and eighth staves are for instruments (treble and bass clefs). The lyrics are: *rex coe-les-tis*, *am tu-am Do-mi-ne De-us*, *Solo. De-us pa-*. Dynamics include *f* and *p*. Performance markings include *Tutti.* and *Solo.*

Piano accompaniment for the bottom system of the musical score, consisting of two staves (treble and bass clefs). Dynamics include *f* and *p*.

Musical score for the first system. It consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The vocal line includes the lyrics: *ter om_ni po_tens Do_mi_ne Fi_li u_ni_ge_ni_te Je_*. The piano part includes dynamic markings *Cres.* and *Tutti.* with a *p* (piano) dynamic.

Musical score for the second system. It consists of two staves. The top staff is a vocal line, and the bottom staff is piano accompaniment. The piano part includes a *Cres.* (crescendo) marking.

The musical score is arranged in two systems. The first system contains five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts enter with a long note on the first staff, followed by a rest. The piano accompaniment begins with a piano (*p*) dynamic. The lyrics are: *-su Chris - te* (Soprano), *-su Chris - te* (Alto), *-su Chris - te* (Tenor), and *-su Chris - te* (Bass). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both marked *p*. The second system contains five staves: four vocal staves and one piano accompaniment staff. The vocal parts continue with the lyrics: *qui tol - lis pec - ca - ta mun - di mi -* (Soprano), *qui tol - lis pec - ca - ta mun - di mi -* (Alto), *qui tol - lis pec - ca - ta mun - di mi -* (Tenor), and *qui tol - lis pec - ca - ta mun - di mi -* (Bass). The piano accompaniment continues with the same melodic and bass lines, marked *p*. The score includes various dynamics such as *f* (forte) and *p* (piano), and performance markings like *Tutti.* and *Solo.*. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

se - re - re no - bis qui tol - lis pec - ca - ta mun - di sus - ci -

f *p*

Tutti. *f*

qui tol - lis peccata

se - re - re no - bis qui tol - lis pec - ca - ta mun - di sus - ci -

f *f*

Handwritten musical score on page 16, featuring multiple staves. The score includes vocal lines and piano accompaniment. The lyrics are in Latin: *-pe de-pre-ca-ti-o-nem nos - - tram* and *pecca-ta mundi qui se-des ad dex-te-ram pa-*. The score includes dynamic markings such as *p* (piano) and *Solo.* (Solo). The bottom system shows a piano accompaniment with a *Pizz.* (Pizzicato) marking.

mi - se - re - re no - bis

Tutti. *p* - tris mi - se - re - re no - bis

Solo. qui se - des ad dex - teram pa -

mi - se - re - re no - bis

Arco. Pizz.

en FA.

p

ff

p

Tutti.

p

ff

p

mi - se-re-re no - bis quo - ni - am tu so - lus sanc -
 - tris mi - se-re-re no - bis quo - ni - am tu so - lus sanc -
 mi - se-re-re no - bis quo - ni - am tu so - lus sanc -

Arco .

p

-tus tu so_lus Do_minus Do - mi - nus tu solus al - tis - si -
 -tus tu so_lus Do_minus Do - mi - nus tu solus al - tis - si -
 -tus tu so_lus Do_minus Do - mi - nus tu solus al - tis - si -

Un poco animato.

Musical score for voice and piano. The score consists of six systems of staves. The first five systems are for piano accompaniment, and the sixth system is for the voice. The piano part includes two treble clefs and two bass clefs. The voice part is in a single staff with a bass clef. The lyrics are: *-mus Je - su Chris - te cum sanc - to spi - ri - tu in glo - ri -*. The score includes dynamic markings *p* (piano) and *f* (forte), and a *Rall.* (Ritardando) marking. The tempo is marked *Un poco animato.*

Piano accompaniment section at the bottom of the page. It consists of two staves (treble and bass clef). The music is in a grand staff format. The tempo is marked *Un poco animato.* and the dynamics are *f* (forte). A *Ped.* (Pedal) marking is present at the end of the section.

Adagio.

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

Ped. *ff* Ped.

_tem fac_to_ rem coeli et ter_ræ vi - si - bi_li.um om - ni_

_tem fac_to_ rem coeli et ter_ræ vi - si - bi_li.um om - ni_

_tem fac_to_ rem coeli et ter_ræ vi - si - bi_li.um om - ni_

Dim.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *Cres.* and *f*. The vocal lines are in a key with two flats (B-flat and E-flat) and a common time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The lyrics are: *-um et in vi-si-bi-li-um et in u-num Dominum Je-sum Chris-*

Musical score for the second system, continuing the vocal lines and piano accompaniment. The lyrics are: *-um et in vi-si-bi-li-um et in u-num Dominum Je-sum Chris-*. The score includes dynamic markings such as *Cres.* and *f*. The piano accompaniment continues with chords and a bass line.

-tum Fi-li-um De-i uni-ge-ni-tum
 -tum Fi-li-um De-i uni-ge-ni-tum
 -tum Fi-li-um De-i uni-ge-ni-tum et ex pa-tre na-tum an-te

p
p
Solo.
p

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of ten staves. The first two staves are vocal lines. The next three staves are piano accompaniment, with dynamics markings of *p* (piano). The final five staves include vocal lines with lyrics and piano accompaniment. The lyrics are: *sae-cu-la*, *sae-cu-la*, *omni_a*, *Solo. Deum de De_o lumen de lu_mine deum ve_*.

Musical score for the second system, featuring piano accompaniment. It consists of two staves, a treble clef and a bass clef, continuing the accompaniment from the first system.

Solo.
_rum de De o ve ro ge nitum non factum consubstan ti a lem

nos ho_mi_nes et propter nostram sa_lu_tem des_cen_dit de coe_lis

nos ho_mi_nes et propter nostram sa_lu_tem des_cen_dit de coe_lis

p

p

Andante.

The first system of the musical score consists of seven staves. The top two staves are vocal parts, with the upper staff starting on a treble clef and the lower staff on a bass clef. The bottom five staves are for piano accompaniment, with the top three on bass clefs and the bottom two on treble clefs. The music is in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante.' and the dynamics are marked 'p' (piano). The vocal lines begin with a rest, followed by a melodic phrase. The piano accompaniment provides a harmonic and rhythmic foundation.

Solo.

et in car na tus est de spi ri

de coe lis

de coe lis

FVII.

The second system of the musical score consists of two staves. The top staff is on a treble clef and the bottom staff is on a bass clef. The music continues the piano accompaniment from the first system, featuring chords and melodic lines. The dynamics are marked 'p' (piano).

The first system of the musical score consists of seven staves. The top two staves are vocal staves in treble clef, and the bottom three staves are basso continuo staves in bass clef. The music is written in a common time signature and a key signature of two flats. The vocal lines are mostly whole notes and half notes, with some rests. The basso continuo line provides a harmonic accompaniment.

The second system of the musical score includes vocal staves and basso continuo. The lyrics are: *tu Sancto ex Mari_a Mari_a vir_gine* followed by *Tutti. p et Ho_mo Fac_tus est*. The music continues with vocal staves and basso continuo. The lyrics are: *Tutti. p et Ho_mo Fac_tus est*. The music continues with vocal staves and basso continuo. The lyrics are: *Tutti. p et Ho_mo Fac_tus est*. The music continues with vocal staves and basso continuo. The lyrics are: *Tutti. p et Ho_mo Fac_tus est*.

*p*Arco.

The third system of the musical score consists of two staves. The top staff is a vocal staff in treble clef, and the bottom staff is a basso continuo staff in bass clef. The music is written in a common time signature and a key signature of two flats. The vocal line continues with whole notes and half notes. The basso continuo line provides a harmonic accompaniment.

Solo.
cru - ci - fix - us e - tiam pro no - bis sub - ponti - o pi - la - to pas - sus

Pizz.

Tempo 1º

Musical score for the first system, including vocal parts and piano accompaniment. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "passus et sepul_ tus est" and "et resur_ re_ vit". The piano accompaniment includes strings (Violins I & II, Violas, Cellos, Double Basses), Timpani (Timb.), and Cymbals (G. Caisse). Dynamics range from *pp* to *ff*, with markings for *Dim.* and *Tutti.*

Musical score for the second system, continuing the piano accompaniment. It features dynamic markings of *pp* and *ff* for the strings.

ter-ti-a di-e se-cun-dum scripturas et as-cen-dit in coelum

ter-ti-a di-e se-cun-dum scripturas et as-cen-dit in coelum

ter-ti-a di-e se-cun-dum scripturas et as-cen-dit in coelum

Musical score for a choir and piano. The score consists of two systems. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The second system includes piano accompaniment. The lyrics are "sedet ad dexteram patris et iterum venturus est".

System 1:

- Vocal Parts:** Soprano, Alto, Tenor, Bass. Dynamics: *ff* (first measure), *f* (second measure).
- Piano Accompaniment:** Treble and Bass clefs. Dynamics: *f* (second measure).

System 2:

- Piano Accompaniment:** Treble and Bass clefs. Dynamics: *ff* (first measure).

Lyrics:

- Soprano: sedet ad dexte - ram patris et i - te - rum ven - tu - rus est
- Alto: sedet ad dexte - ram patris et i - te - rum ven - tu - rus est
- Tenor: sedet ad dexte - ram patris et i - te - rum ven - tu - rus est
- Bass: sedet ad dexte - ram patris et i - te - rum ven - tu - rus est

cum glo-ri-a ju-di-ca-re vivos et mortu-os cujus re-
 cum glo-ri-a ju-di-ca-re vivos et mortu-os cujus re-
 cum glo-ri-a ju-di-ca-re vivos et mortu-os cujus re-

The musical score consists of two systems. The first system has eight staves: two vocal staves (Soprano and Alto) and four instrumental staves (Violin I, Violin II, Viola, and Cello/Double Bass). The second system has two staves: a vocal staff and a bass line. The lyrics are written under the vocal staves. The music is in a minor key with a common time signature.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats (B-flat and E-flat). The music is primarily composed of quarter and eighth notes, with several measures containing whole rests.

The second system contains four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics underneath. The bottom staff is a basso continuo line. The lyrics are:
-gni non e - rit fi - nis et in Spi - ri - tum Sanc - tum Do - mi - num

The third system consists of two staves, likely for piano accompaniment. The top staff is in treble clef and the bottom in bass clef. It features a series of chords and moving lines, primarily using quarter and eighth notes.

Musical score for a choir and piano. The score consists of 11 staves. The first six staves are for piano accompaniment, and the last five are for vocal parts. The music is in a key with two flats and a common time signature. Dynamics include *f*, *ff*, and accents.

The vocal parts (soprano, alto, tenor, and bass) sing the following lyrics:

_ca_tur qui lo_cu_tus est per pro_phe_tas et u_nam sanc_tam

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four are piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The music begins with a key signature of two flats and a common time signature. The vocal lines start with a half note followed by a quarter note, then a series of rests. The piano accompaniment features a steady bass line with quarter notes and a treble line with chords and single notes.

The second system of the musical score contains Latin lyrics. It features three vocal staves and piano accompaniment. The lyrics are: *sanc_tam ca_tho_li_cam et a_pos_to_li_cam eccle_si_am con_fi_te.* The music is in a key signature of two flats and common time. The vocal parts are in a homophonic setting, with each voice part following the same rhythmic pattern. The piano accompaniment provides harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is present at the end of the system.

The third system of the musical score shows the piano accompaniment for the final part of the page. It consists of two staves: a grand staff (treble and bass clefs) and a separate bass line. The music continues with chords and single notes, maintaining the key signature of two flats and common time. The system concludes with a double bar line.

First system of musical notation. It consists of seven staves. The top two staves are vocal lines in treble clef. The next three staves are piano accompaniment in bass clef, with a key signature of two flats (B-flat and E-flat). The bottom two staves are vocal lines in bass clef. The lyrics are:
_or u-num bap-tis-ma in remissi-o-nem pec-ca-to-rum
_or u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum
_or u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum
The word "Dim." (Diminuendo) is written above the vocal lines in the third measure of each line. The piano part has a dynamic marking "f" (forte) at the end of the system.

Second system of musical notation, continuing from the first system. It consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are:
_or u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum
The word "Dim." is written above the vocal line in the second measure. The piano part has a dynamic marking "ff" (fortissimo) at the end of the system.

ff
Pavillon en l'air.

ff *f*

ff *f*

ff *f*

ff *f*

ff *f*

f *f*

et ex - pec - to re - surrec - ti - o - nem mor - tu - o - rum et vi - tam

et ex - pec - to re - surrec - ti - o - nem mor - tu - o - rum et vi - tam

et ex - pec - to re - surrec - ti - o - nem mor - tu - o - rum et vi - tam

A musical score for a piece titled "ven_tu_ri sae_cu_li a-men". The score is arranged in two systems. The first system consists of seven staves: four upper staves (two treble clefs and two bass clefs) and three lower staves (two bass clefs and one treble clef). The second system consists of two staves (one treble and one bass clef). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics "ven_tu_ri sae_cu_li a-men" are written under the vocal staves. A dynamic marking of *ff* (fortissimo) is present in the sixth staff of the first system. The score features complex rhythmic patterns, including sixteenth-note runs and sustained chords.

SANCTUS.

Allegro maestoso.

1. COR en LA \flat .

2. COR en RE.

1. TROMBONE.

2. TROMBONE.

3. TROMBONE.

DESSUS.

TENORS.

BASSES.

C. BASSE.

CHOEUR.

Sanctus

Sanctus

Sanctus

ORGUE.

Musical score for voices and instruments. The score consists of ten staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The middle six staves contain lyrics for three voices. The lyrics are:

Sanctus	Sanctus	Sanctus	Dominus Deus sabba
Sanctus	Sanctus	Dominus	Dominus Deus sabba
Sanctus	Sanctus	Sanctus	Dominus Deus sabba

Dynamics include *f* (forte) and *p* (piano). The key signature is two sharps (F# and C#).

Piano accompaniment for the end of the piece. It consists of two staves. The right hand has a *Dim.* (diminuendo) marking and a *p* (piano) dynamic. The left hand continues with a melodic line.

-oth ple - ni sunt coe - li et ter - ra glo - ri - a glo - ri - a tu - a
 -oth ple - ni sunt coe - li et ter - ra glo - ri - a glo - ri - a tu - a Ho - san -
 -oth ple - ni sunt coe - li et ter - ra glo - ri - a glo - ri - a tu - a Ho - san -

Ho - san - na Ho - san - na be - ne - dic - tus qui ve -
 - na in excel - sis Ho - san - na in excel - sis be - ne - dic - tus
 - na in excel - sis Ho - san - na in excel - sis be - ne - dic - tus

nit in no-mi-ne Do mi ni Do-mi ni Ho-san-na in ex-cel-
 qui ve-nit in no-mi-ne Domi-ni Domi-ni Ho-san-na in ex-cel-
 qui ve-nit in no-mi-ne Do-mi-ni Ho-san-na in ex-cel-

The musical score consists of two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The lyrics are:
_sis Ho - san - na Ho_sanna in ex_cel - sis
_sis Ho - san - na Ho_sanna in ex_cel - sis
_sis Ho - san - na Ho_sanna in ex_cel - sis
The second system shows the piano accompaniment continuing with chords and a bass line.

O SALUTARIS .

sans accompagnement .

Andante.

SOPRANO Solo. *p* O sa_lu ta_ris hos_tia hos_tia

TENOR Solo. *p* O sa_lu ta_ris hos_tia

BASSE Solo. *p* O sa_lu ta_ris hos_tia

DESSUS.

TENORS. **CHŒUR.**

BASSES.

hos_tia hos_tia *Cres.* quæ cœ - li

hos_tia hos_tia *Cres.* quæ cœ - li pan_dis

hosti_a quæ cœ - li pan - - dis

O sa_lu - taris *P*

O sa_lu - taris *P*

O sa_lu - taris *P*

NOTA . Toutes les fois que le chœur chantera avec les soli, il faudra ménager beaucoup l'accompagnement, pour ne pas couvrir le chant principal .

pandis os-ti-um bella pre-munt pre-
 os-ti-um bel-la pre-
 os-ti-um
 que coe-li pan-dis os-ti-um os-ti-
 que coe-li pan-dis os-ti-um
 que coe-li pan-dis os-ti-um os-ti-
 -munt hos-ti-li-a hos-ti-li-a da robur
 -munt hos-ti-li-a hos-ti-li-a
 bel-la pre-munt hos-ti-li-a da robur
 -um os-ti-um bella pre-
 -um os-ti-um bel-

fer au_xi - li - um. O sa_lu - ta - ris ò sa_lu - ta_ris hos - ti -

da - ro - bur fer au_xi - li - um O sa_lu - ta - ris hos - ti -

fer O sa_lu - ta - ris hos - ti -

- munt hos - ti - li - a O sa_lu - ta - ris hos - ti -

bel - la pre - munt

- la pre - munt hos - ti - li - a O sa_lu - ta -

- a *Cres.* quæ coe - li pan - dis quæ coeli pan - dis os - ti - um *f*

- a quæ coe - li pan - dis quæ coeli pan - dis os - ti - um

- a *Cres.* quæ coe - li pan - dis quæ coeli pan - dis os - ti - um

- a *Cres.* quæ coe - li pan - dis quæ coeli pan - dis os - ti - um

O sa_lu - ta - ris hos - ti - a hos - ti - a

- ris hos - ti - a hos - ti - a

P

bel-la pre-munt hos-ti-li-a

bel-la pre-munt hos-ti-li-a bel-la pre-

bel-la pre-munt hos-

P

bel-la pre-munt hos-ti-li-a

bel-la pre-munt bella pre-munt hos-ti-li-a

bel-la pre-munt hos-ti-li-

-munt pre-munt bel-la pre-munt premunt hos-ti-li-

-ti-li-a bel-la premunt

bel-la pre-munt bel-la pre-munt premunt hos-ti-li-

P

bel-la premunt

pre-munt bel-la pre-munt hos-ti-li-

pp

-a da_robur fer auxi_li - um da_robur fer auxi - li -

-a da - ro - bur fer aux - i - li -

hos - ti - li - a da - robur da - ro - bur fer aux - i - li -

pp

-a da - ro - bur fer aux - i - li -

da - ro - bur fer aux - i - li -

-a da - ro - bur fer aux - i - li -

Rall.

-um da_robur fer auxi - li - um auxi_li - um

-um auxi_li_um da_robur fer auxi_li - um

-um da_ro - bur auxi_li - um

-um auxi_li_um da_robur fer auxi_li - um

Dim. -um da - ro - bur fer aux - i - li - um auxi_li - um

Dim. -um da - ro - bur fer aux - i - li - um auxi_li - um

Rall.

AGNUS DEI.

Andantino.

1^{er} COR en RE.

2^e COR en RE.

1^{er} TROMBONE.

2^e TROMBONE.

3^e TROMBONE.

TIMBALES en LA.

DESSUS.

TENORS.

CHŒUR.

BASSES

C. BASSE.

ORGIE.

-nus De_i qui tol_lis pec_ca_ta pec_ca_ta pec_ca_ta mun-

Arco.

_di mi-se-re re ag-nus De-i ag-nus De-i
 mi-se-re-re no-bis
 mi-se-re-re no-bis ag-nus ag-nus De-i qui tol-lis

Pizz.

pec_cata pec_ca ta mun_di do_na no_bis
do_na no_bis do_na no_bis

pec_cata peccata peccata mun_di

Arco.

Handwritten musical score on aged paper, page 60. The score is arranged in two systems of staves. The first system consists of six staves: two treble clefs at the top, followed by two bass clefs, and two more bass clefs at the bottom. The second system consists of four staves: two treble clefs and two bass clefs. The lyrics are written below the staves, corresponding to the vocal lines. The lyrics are: "no - bis pacem pa - cem ag - nus ag - nus ag - nus". The music includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The paper shows signs of age, including some staining and wear at the edges.

-nus De_i ag - nus ag - nus De -
 De - i qui tollis pec - ca - ta mun - di ag - nus ag - nus De -
 De - i ag - nus ag - nus De -

Musical score for a piece on page 62. The score is written for voice and piano. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line and a piano accompaniment. The lyrics are in Latin: "i qui tol_lis agnus pec_ca - ta mundi mi - se - re - re".

Dynamics: *f*, *p*, *ff*.

Lyrics:

i qui tol_lis agnus pec_ca - ta mundi mi - se - re - re
 i qui tol_lis agnus pec_cata mi_se - re_re
 i qui tol_lis agnus pec_cata mi_se - re_re

no - bis qui tol - lis

no - bis ag - nus De - i qui tol - lis qui tol - lis

no - bis qui tol - lis

Adagio.

pec - ca - ta mun - di do - na no - bis pa - cem

pec - ca - ta mun - di do - na no - bis pa - cem

pec - ca - ta mun - di do - na no - bis pa - cem

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10^e CAHIER.

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Op. 35. Sonate andante en *fa*.
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11^e CAHIER.

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