

28

TROIS TE DEUM

à Grand Orchestre,

Composés et Dédiés

à M.^r le Duc de Duras,

Pair de France, premier Gentilhomme de la Chambre du Roi,

Ch.^r Commandeur de ses Ordres &c. &c.

PAR

LESUEUR,

*Surintendant de la Musique du Roi, Ch.^r des Ordres Royaux de S.^t Michel, de la Légion d'Honneur,
et de Louis de Hesse-Darmstadt, Membre de l'Institut &c. &c.*

avec Accompagnement de Piano ou Orgue,

PAR

MM.^{RS} ERMEL et PRÉVÔT.

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Editeur des Œuvres Religieuses de M.^r Lesueur.
Propriété de l'Auteur.*

[Vm.¹ 352]

J. Frey

A MONSIEUR LE DUC DE DURAS.

MONSIEUR,

L'art de la Musique se glorifie de compter parmi ses protecteurs, un amateur initié comme vous dans la science musicale, puisque ses difficultés vous sont si connues, que vous savez les vaincre sans peine.

C'est avec l'empressement de la plus vive reconnaissance, que je vous offre la dédicace de ces trois Te Deum. Puissent leurs chants vous plaire autant que leur auteur est heureux de vous les présenter et de se trouver sous vos ordres.

Vos bontés constantes, pour moi, Monsieur, vous sont un sûr garant de l'entier dévouement et du profond Respect, avec lesquels je suis,

MONSIEUR,

Votre très-humble et très-obéissant
serviteur.

LESUEUR.

PREMIER TE DEUM

de M. LANGE

pour le service de la messe de M. LANGE

Messe de M. LANGE

Allegro moderato

The first system of the musical score is visible, showing staves for Soprano, Alto, Tenor, and Bass voices, and piano accompaniment. The notation is in French, with lyrics such as "Gloria in excelsis Deo" and "In terra pax hominibus bonae voluntatis". The score is written in a clear, legible hand, with notes and rests clearly marked on the staves.

The second system of the musical score is visible, continuing the vocal and piano parts. The notation is consistent with the first system, showing staves for Soprano, Alto, Tenor, and Bass voices, and piano accompaniment. The lyrics continue with "Cum sancto spiritu in unitate personarum et deitatis". The score is written in a clear, legible hand, with notes and rests clearly marked on the staves.



PREMIER TE DEUM

de M^r LESUEUR.

Accompagnement de Piano ou Orgue par M^r PREVÔT.

MARCHE SÉRAPHIQUE.

M. 104 = Large. Allegretto pomposo.

Violini.

Alto.

Flauti.

Oboi.

Clarineti.

Fagotti.

Dessus.

Tenors.

Basses tailles.

Basso.

PIANO
ou
ORGUE.

Chacun, de ces trois TE DEUM (séparément), s'exécute ou pendant les messes basses dominicales, à la chapelle du Roi, ou pendant toute autre cérémonie religieuse qui célèbre d'heureux événements, comme Victoires, Mariages, Baptêmes, couronnements des princes, anniversaires d'allégresse, dédicaces de temple, fêtes patronales etc etc. Toutes les communions chrétiennes se servent des mêmes TE DEUM.

Col Oboi.

Te De - um lau -

Te De - um lau -

Te De - um lau -

Allegretto pomposo.

Col Obai.

Fagotti.

Corni en Ré.

da - mus, te do - mi - num con - fi - temur, te E - ter - num pa - trem, omnis

da - mus, te do - mi - num con - fi - temur, te E - ter - num pa - trem, omnis

da - mus, te do - mi - num con - fi - temur, te E - ter - num pa - trem, omnis

Plus lent.

1^o
Altos. 2^o

FF

F

Corn en Re.

Plus lent.

Prenez les Cors en Mi

p

Poco

f

FF

ter - ra vene-ra - tur.

ple - - - ni

ter - ra vene-ra - tur.

ple - - - ni

ter - ra vene-ra - tur.

ple - - - ni

FF

Plus lent. M: 80 = ♩

p

FF

+

The musical score is written on 18 staves. The first four staves are for a four-part vocal choir (Soprano, Alto, Tenor, Bass). The next four staves are for a keyboard instrument (Treble and Bass clefs). The lyrics are written below the vocal staves.

Lyrics:

sunt coe li et ter ra ma jes

sunt coe li et ter ra ma jes

sunt coe li et ter ra ma jes

Woodwinds (Flutes, Oboes, Clarinets, Bassoons) play a complex rhythmic pattern of eighth and sixteenth notes. The strings (Violins, Violas, Cellos, Double Basses) provide a steady accompaniment. The voices (Soprano, Alto, Tenor, Bass) enter with the lyrics "ta - tis glo - ri - ae ma - jes".

Fagotti.

ta - tis glo - ri - ae ma - jes

ta - tis glo - ri - ae ma - jes

ta - tis glo - ri - ae ma - jes

Handwritten musical score on page 6, featuring multiple staves with musical notation and Latin lyrics. The score is written in G major (one sharp) and 4/4 time. The lyrics are: *-ta - - - - - tis glo - - riae tu - ae.*

The score includes several staves with musical notation, including treble and bass clefs, and a grand staff at the bottom. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves, with hyphens indicating syllables across measures. The word "Sec." appears at the end of several staves, indicating a section or repeat.

Allegretto pomposo. 1^o Tempo.

CHOEUR

Poco F.

Tenors.

B. Tailles.

Te De - um lau - da - mus, te do - mi - num con - fi

Te De - um lau - da - mus, te

1^o Tempo.

Poco F.

te - mur te e - ter - num pa - trem om - nis ter - ra ve - ne - ra - tur omnis

do - mi - num con - fi - te - mur te e - ter - num pa - trem omnis

ter - ra ve-ne ra - -tur B. Tailles du petit chœur.
ter - - ra ve-ne ra - -tur ple - - ni sunt

cœ - li et ter - ra ma - jes - ta - - tis glo - ri - ae tu - æ majes

Col 1^o

Poco F. *p* *Cres.*

Poco F. *F* *p* *Cres.*

Poco F. *p* *Cres.*

Poco F. *p* *Cres.*

Poco F. *Cres.*

ta - tis gloriae tu ae... om - nis ter - ra ve - ne - ra

Poco F. *F* *p*

Poco F. *F* *p* *Cres.*

F *p* *p* *p* *p* *p*

F *p* *p* *p* *p* *p*

F *p* *p* *p* *p* *p*

F *p* *p* *p* *p* *p*

F *p* *p* *p* *p* *p*

Tous les Dessus...

tibi om - nes an - ge - li, tibi coe - li et univer - sae po - tes

Chœur Séraphique

avec le style du grand goût de l'antique

tur.

F *p* *p* *p* *p* *p*

F *p* *p* *p* *p* *p*

ta - tes ti bi cherubim et seraphim, inces sa - bi li vo - ce pro cla -

mant ti bi coe - li et u - niver - sae po - tes ta - tes: ti bi che - ru -

Cres.

Poco F.

p

Temuto

Poco F.

First system of musical notation, measures 1-4. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "bim et se - ra - phim et se - ra -". The piano accompaniment features dense chordal textures. Dynamic markings include "Poco F." in measures 3 and 4.

Second system of musical notation, measures 5-8. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "phim, in - ces - sa - bili vo - ce pro -". The piano accompaniment continues with dense textures. Dynamic markings include "pp" in measures 5, 6, and 7, and "Crescendo" in measure 8. A "Dolce" marking is present above the vocal line in measure 6.

La marche et le chœur séraphique, réunis.

This musical score is for a piece titled "La marche et le chœur séraphique, réunis." It is a multi-staff score for orchestra and choir. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two main sections: a march and a choir. The march section features a melody in the upper woodwinds and strings, with a crescendo leading to a fortissimo (f) section. The choir section features a melody in the voices, with a tutti marking. The lyrics are in French and Latin, and the score includes various musical notations such as notes, rests, and dynamic markings.

Instrumental Parts:

- Flauti:** Cresc. Poco f.
- Fagotti:** Cresc. Poco f.
- Flauti:** Flauti. Soli. Poco f.
- Fagotti:** Fagotti. Soli. Poco f.
- Tutti:** Tutti.

Vocal Parts:

- Chœur:** ti bi om - nes an - ge - li, ti bi coe - li et u - niver - sae
- Soprano:** te de - um lau - da - mus, te do - mi - num con - fi
- Alto:** te de - um lau - da - mus, te
- Bass:** te de - um lau - da - mus, te

Lyrics:

cla - mant pro - clamant ti bi om - nes an - ge - li, ti bi coe - li et u - niver - sae

te de - um lau - da - mus, te do - mi - num con - fi

te de - um lau - da - mus, te

po - tes - ta - tes. ti. bi cherubim et se-raphim, inces - sa - bi. li

po - tes - ta - tes. ti. bi cherubim et se-raphim, inces - sa - bi. li

-te-mur. te e - ter - num pa - trem om - nis ter - ra ve - ne - ra - tur, om - nis

do - mi - num con - fi - te - mur. te e - ter - num pa - trem om - nis

Fl: Cres. Poco F. p Poco F. p

Alto: Cres. Poco F. p Poco F. p

Fl: Cres. p

Fag: Cres. p

vo - ce pro - cla - mant

vo - ce pro - cla - mant sanc - tus, sanc - tus, do - minus, de - us sa - ba -

ter - ra ve - ne - ra - tur

B. Tailles du Petit Chœur: ter - ra ve - ne - ra - tur

B. Tailles du G2 Chœur: ter - ra ve - ne - ra - tur sanc - tus, do - minus, de - us

B. Tailles du G2 Chœur: ter - ra ve - ne - ra - tur sanc - tus, do - minus, de - us

Cres. Poco F. p Poco F. p

[illegible]

bi-m, ti-bi pro-clamant in-ces-sa-bi-li

do-mi-nus de-us sa-baoth, sanc-tus de-us sa-ba

Péroraison du morceau.

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The musical score is written for a choir and instruments. It features several staves with musical notation, including treble and bass clefs, and a key signature of one sharp (F#). The score is divided into two main sections: an instrumental introduction and a vocal section with lyrics.

Instrumental Introduction: The top staves show a complex instrumental introduction with various rhythmic patterns and dynamics. The bottom staves show a simple harmonic accompaniment.

Vocal Section: The vocal parts are written in four staves, with lyrics in French. The lyrics are: "omnes angeli, tibi coeli et universae potentiae voce tibi coeli et unum laudamus, te domine confitemur te eum laudamus, te domine othe. Eternum patrem terram venatur. sanctus, sanctus,"

Instrumental Section: The bottom staves show a simple harmonic accompaniment, likely for a piano or organ.

ta tes ti bi cherubim et se raphim in ces sa bi li
 Col o. // // //
 ta tes ti bi
 ter num pa trem om nis ter ra ve ne ra tur, an ge
 num con fi te mur: te e ter num pa trem an ge
 do minus, do minus, de us sa ba oth: ti bi an ge

[illegible]

This page of a musical score, numbered 21, contains multiple staves of music. The notation includes various dynamics such as *sf.* (sforzando) and *Rf.* (Ritornello). The lyrics "mant pro - cla - mant." are written across several staves, indicating a vocal or instrumental part. The score is written in a key with one sharp (F#) and a common time signature (C). The bottom of the page features a section labeled "Col B." with a double bar line and a key signature change to two sharps (F# and C#).

Allegro spiritoso e fieramente. avec mouvement. M. 120 = ♩

Fl. Silence. *f* Mez *f* Poco *f*

Oboi. Silence. *f* Mez *f* Poco *f*

Clar. Silence. *f* Poco *f*

Fag. Silence. *f* Poco *f*

Corni. Changez en UT. *f* ou pour un 1er Dessus ou pour un haut Teneur. *f* Te glo - ri - osus

p a - pos.to - lo - rum a - pos.to lo - rum chorus, te prophe - ta - rum lau - da - bi - lis lau -

25

Oboi.

Fagotti.

Flutes.

Oboie Clar.

Fagotti.

da-bi-lis nu-me-rus, lau-da-bi-lis nu-me-rus, te mar-tyrum candi-da-tus lau-

Musical score for a choral and piano setting, page 24. The score is in G major and 4/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin, including "dat ex-er-ci-tus... te per or-bem ter-ra-rum sanc-ta con-fi-te-tur confi-te-tur eccle-si-a. te marty-rum can-di-da-tus".

The score is divided into two systems. The first system includes vocal parts and piano accompaniment. The second system includes vocal parts and piano accompaniment.

Key markings and dynamics include: *Poco f.*, *pp*, *Tenuto.*, *p*, *sf.*, *f*, *p*, *sf. p.*, *f*, *p*, *f*, *p*.

The lyrics are:

dat ex-er-ci-tus... te per or-bem ter-ra-rum sanc-ta con-fi-te-
 tur confi-te-tur eccle-si-a. te marty-rum can-di-da-tus

pp Cres. pp Cres. pp Cres. pp

laudat exer-ei-tus te marty-rum can-di-da-tus lau-

F p F p F p F p

dat laudat e-xer-ei-tus. sanc-tum sanctum quoque para

F p

This page of a musical score is for a symphony, featuring multiple staves for various instruments and voices. The score includes dynamic markings such as *Poco f.*, *pp*, *Cres.*, and *Tenuto*. The lyrics "ele - tum spiritum patrem im - men - sae im - men - sae ma - jes - ta - tis sanctum quoque para - cletum spi - ritum; sanctum quoque pa - ra -" are visible at the bottom.

ele-tum spi-ri-tum sanctum quo- - que pa - - ra - cle - - - tum sanctum

pp Cres. Poco f.

quo - - que pa - ra - cle - tum spi - - ri - tum

f sf. sf. ff. Rf. Col. f.

tu Rex gloriae Rex glo - - riae

chris - te Rex glo - - riæ chris - te glo - - ri - o - sus a - pos - to - lorum a -

Adagio. 1. Tempo.

pos-to-lo-rum chorus te prophe-ta-rum lau-da-bi-lis lau-da-bi-lis

Oboi.

Fagotti.

Corni in UT.

lis nu-me-rus lau-da-bi-lis nu-me-rus

Flauti.
FF

Oboie Clar.
FF

Fagotti.
FF

Corni in UT.
p

tu pa-tris sempi-ternus sempiter-nus es

FF

Flutes: *pp* *p* *f* *sf.* *p*

Oboes: *pp* *p* *f* *sf.* *p*

Clarinet: *pp* *p* *f* *sf.* *p*

Bassoon: *pp* *p* *f* *sf.* *p*

Horn: *pp* *p* *f* *sf.* *p*

Violins: *pp* *p* *f* *sf.* *p*

Violas: *pp* *p* *f* *sf.* *p*

Cellos: *pp* *p* *f* *sf.* *p*

Double Basses: *pp* *p* *f* *sf.* *p*

Vocal Soloist: *pp* *p* *f* *sf.* *p*

Lyrics: fi-li-us tu-de-vic-to-mor-tis a-cu-le o, de-vic-to-mor-tis a-cu-le

Violoncelles: *pp* *p* *f* *sf.* *p*

Lyrics: - o, a-peru-is-ti-credenti-bus-re-gna-coe-lorum, a-peru-is

ti cre den ti bus re gna re gna coe lo

Col. B.

rum. Te mar ty rum can di da tus lau dat e xer ci tus ve ne

Fort. Doux.

Sotto voce. Te mar ty rum can di da tus lau dat e xer ci tus

Sotto voce. Te mar ty rum can di da tus lau dat e xer ci tus

Sotto voce. Te mar ty rum can di da tus lau dat e xer ci tus

P PP

10

musical score for page 35, featuring multiple staves for instruments and voices. The score is written in G major (one sharp) and 4/4 time. The instruments and parts include:

- Flutes:** First staff, marked *p* (piano) and *Cres.* (crescendo).
- Oboes:** Second staff, marked *p* and *Cres.*
- Clarinets:** Third staff, marked *p* and *Cres.*
- Bassoons:** Fourth staff, marked *p* and *Cres.*
- Flutes:** Fifth staff, marked *p* and *Cres.*
- Oboes:** Sixth staff, marked *p* and *Cres.*
- Clarinets:** Seventh staff, marked *p* and *Cres.*
- Bassoons:** Eighth staff, marked *p* and *Cres.*
- Flutes:** Ninth staff, marked *p* and *Cres.*
- Oboes:** Tenth staff, marked *p* and *Cres.*
- Clarinets:** Eleventh staff, marked *p* and *Cres.*
- Bassoons:** Twelfth staff, marked *p* and *Cres.*
- Flutes:** Thirteenth staff, marked *p* and *Cres.*
- Oboes:** Fourteenth staff, marked *p* and *Cres.*
- Clarinets:** Fifteenth staff, marked *p* and *Cres.*
- Bassoons:** Sixteenth staff, marked *p* and *Cres.*
- Flutes:** Seventeenth staff, marked *p* and *Cres.*
- Oboes:** Eighteenth staff, marked *p* and *Cres.*
- Clarinets:** Nineteenth staff, marked *p* and *Cres.*
- Bassoons:** Twentieth staff, marked *p* and *Cres.*
- Flutes:** Twenty-first staff, marked *p* and *Cres.*
- Oboes:** Twenty-second staff, marked *p* and *Cres.*
- Clarinets:** Twenty-third staff, marked *p* and *Cres.*
- Bassoons:** Twenty-fourth staff, marked *p* and *Cres.*
- Flutes:** Twenty-fifth staff, marked *p* and *Cres.*
- Oboes:** Twenty-sixth staff, marked *p* and *Cres.*
- Clarinets:** Twenty-seventh staff, marked *p* and *Cres.*
- Bassoons:** Twenty-eighth staff, marked *p* and *Cres.*
- Flutes:** Twenty-ninth staff, marked *p* and *Cres.*
- Oboes:** Thirtieth staff, marked *p* and *Cres.*
- Clarinets:** Thirty-first staff, marked *p* and *Cres.*
- Bassoons:** Thirty-second staff, marked *p* and *Cres.*
- Flutes:** Thirty-third staff, marked *p* and *Cres.*
- Oboes:** Thirty-fourth staff, marked *p* and *Cres.*
- Clarinets:** Thirty-fifth staff, marked *p* and *Cres.*
- Bassoons:** Thirty-sixth staff, marked *p* and *Cres.*
- Flutes:** Thirty-seventh staff, marked *p* and *Cres.*
- Oboes:** Thirty-eighth staff, marked *p* and *Cres.*
- Clarinets:** Thirty-ninth staff, marked *p* and *Cres.*
- Bassoons:** Fortieth staff, marked *p* and *Cres.*
- Flutes:** Forty-first staff, marked *p* and *Cres.*
- Oboes:** Forty-second staff, marked *p* and *Cres.*
- Clarinets:** Forty-third staff, marked *p* and *Cres.*
- Bassoons:** Forty-fourth staff, marked *p* and *Cres.*
- Flutes:** Forty-fifth staff, marked *p* and *Cres.*
- Oboes:** Forty-sixth staff, marked *p* and *Cres.*
- Clarinets:** Forty-seventh staff, marked *p* and *Cres.*
- Bassoons:** Forty-eighth staff, marked *p* and *Cres.*
- Flutes:** Forty-ninth staff, marked *p* and *Cres.*
- Oboes:** Fiftieth staff, marked *p* and *Cres.*
- Clarinets:** Fifty-first staff, marked *p* and *Cres.*
- Bassoons:** Fifty-second staff, marked *p* and *Cres.*
- Flutes:** Fifty-third staff, marked *p* and *Cres.*
- Oboes:** Fifty-fourth staff, marked *p* and *Cres.*
- Clarinets:** Fifty-fifth staff, marked *p* and *Cres.*
- Bassoons:** Fifty-sixth staff, marked *p* and *Cres.*
- Flutes:** Fifty-seventh staff, marked *p* and *Cres.*
- Oboes:** Fifty-eighth staff, marked *p* and *Cres.*
- Clarinets:** Fifty-ninth staff, marked *p* and *Cres.*
- Bassoons:** Sixtieth staff, marked *p* and *Cres.*
- Flutes:** Sixty-first staff, marked *p* and *Cres.*
- Oboes:** Sixty-second staff, marked *p* and *Cres.*
- Clarinets:** Sixty-third staff, marked *p* and *Cres.*
- Bassoons:** Sixty-fourth staff, marked *p* and *Cres.*
- Flutes:** Sixty-fifth staff, marked *p* and *Cres.*
- Oboes:** Sixty-sixth staff, marked *p* and *Cres.*
- Clarinets:** Sixty-seventh staff, marked *p* and *Cres.*
- Bassoons:** Sixty-eighth staff, marked *p* and *Cres.*
- Flutes:** Sixty-ninth staff, marked *p* and *Cres.*
- Oboes:** Seventieth staff, marked *p* and *Cres.*
- Clarinets:** Seventy-first staff, marked *p* and *Cres.*
- Bassoons:** Seventy-second staff, marked *p* and *Cres.*
- Flutes:** Seventy-third staff, marked *p* and *Cres.*
- Oboes:** Seventy-fourth staff, marked *p* and *Cres.*
- Clarinets:** Seventy-fifth staff, marked *p* and *Cres.*
- Bassoons:** Seventy-sixth staff, marked *p* and *Cres.*
- Flutes:** Seventy-seventh staff, marked *p* and *Cres.*
- Oboes:** Seventy-eighth staff, marked *p* and *Cres.*
- Clarinets:** Seventy-ninth staff, marked *p* and *Cres.*
- Bassoons:** Eightieth staff, marked *p* and *Cres.*
- Flutes:** Eighty-first staff, marked *p* and *Cres.*
- Oboes:** Eighty-second staff, marked *p* and *Cres.*
- Clarinets:** Eighty-third staff, marked *p* and *Cres.*
- Bassoons:** Eighty-fourth staff, marked *p* and *Cres.*
- Flutes:** Eighty-fifth staff, marked *p* and *Cres.*
- Oboes:** Eighty-sixth staff, marked *p* and *Cres.*
- Clarinets:** Eighty-seventh staff, marked *p* and *Cres.*
- Bassoons:** Eighty-eighth staff, marked *p* and *Cres.*
- Flutes:** Eighty-ninth staff, marked *p* and *Cres.*
- Oboes:** Ninetieth staff, marked *p* and *Cres.*
- Clarinets:** Ninety-first staff, marked *p* and *Cres.*
- Bassoons:** Ninety-second staff, marked *p* and *Cres.*
- Flutes:** Ninety-third staff, marked *p* and *Cres.*
- Oboes:** Ninety-fourth staff, marked *p* and *Cres.*
- Clarinets:** Ninety-fifth staff, marked *p* and *Cres.*
- Bassoons:** Ninety-sixth staff, marked *p* and *Cres.*
- Flutes:** Ninety-seventh staff, marked *p* and *Cres.*
- Oboes:** Ninety-eighth staff, marked *p* and *Cres.*
- Clarinets:** Ninety-ninth staff, marked *p* and *Cres.*
- Bassoons:** One hundred staff, marked *p* and *Cres.*

The vocal parts (Canto, Solo, and Chorus) are indicated by the lyrics: *um. tu christe, Rex gloriae, aperu is ti cre*. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

sin - gu - los di - es be - ned - i - mus per sin - gu - los di - es be - ne - di - ci -
sin - gu - los di - es be - ned - i - mus per sin - gu - los di - es be - ne - di - ci -
di - es be - ned - i - mus, per sin - gu - los, per dies, be - ned - i - ci - mus,
di - es be - ned - i - mus, per sin - gu - los, per dies, be - ned - i - ci - mus,
di - es be - ned - i - mus, per sin - gu - los, per dies, be - ned - i - ci - mus,
di - es be - ned - i - mus, per sin - gu - los, per dies, be - ned - i - ci - mus,
pp
pp

mus be-ne-di-cimus te. a-pe-ru-is-ti cre.

mus be-ne-di-cimus te. a-pe-ru-is-ti cre.

per di-es be-ne-di-cimus te. a-pe-ru-is-ti cre.

per di-es be-ne-di-cimus te. a-pe-ru-is-ti cre.

per di-es be-ne-di-cimus te. a-pe-ru-is-ti cre.

sf. sf. ff ff pp Cres. Poco F.

sf. sf. F ff pp Cres. Poco F.

sf. sf. ff ff pp Cres.

sf. sf. ff ff pp Cres. Poco F.

Oboi e clar. ff ff pp Cres. Poco F.

Fag. ff ff pp Cres. Poco F.

Coroi. ff ff pp Cres. Poco F.

den-ti-bus re-gna coe-lo-rum; Doux. Cres. a-pe-ru-is-ti cre

den-ti-bus re-gna coe-lo-rum; Doux. Cres. a-pe-ru-is-ti cre

den-ti-bus re-gna coe-lo-rum; Doux. Cres. a-pe-ru-is-ti cre

den-ti-bus re-gna coe-lo-rum; Doux. Cres. a-pe-ru-is-ti cre

den-ti-bus re-gna coe-lo-rum; Doux. Cres. a-pe-ru-is-ti cre

den-ti-bus re-gna coe-lo-rum; Doux. Cres. a-pe-ru-is-ti cre

sf. sf. ff ff pp Cres. Poco F.

sf. sf. ff ff pp Cres.

Score page 41, featuring multiple staves for various instruments and voices. The score includes dynamic markings such as *Rf.* (Ritardando) and *FF* (Fortissimo), and a section marked *Col 1º* (Cello 1st). The bottom section shows vocal parts with the lyrics "lo - rum." and a piano accompaniment at the bottom.

Allegretto. M. 132 =

Violini.

Alto.

Flauti.

Oboi.

Clarineti.

Fagotti.

Corni
in Ut.

Soprano 1^o

Soprano 2^o

Tenore 1^o

Tenore 2^o

Basso.

Bassi.

PIANO.
ou
ORGUE.

Tutti poco Allegretto.

Do - mi - ne su - per nos

Fiat mi - se - ricor - di - a quem ad - mo - dum spera - vi

Do - mi - ne su - per nos

Fiat mi - se - ricor - di - a quem ad - mo - dum spera - vi

Allegretto.

Oboi.

Clar.

quem ad - mo - dum spe - ra - vi - mus non confun - dar in æ - ternum non confun - dar in æ - ternum Unis. //

- mus non confun - dar in æ - ternum non confun - dar in æ - ternum Unis. //

quem ad - mo - dum spe - ra - vi - mus non confun - dar in æ - ternum non confun - dar in æ - ternum Unis. //

- mus non confun - dar in æ - ternum non confun - dar in æ - ternum Unis. //

non con - fun - dar in æ - ternum non con - fundar in æ - ternum Unis. //

non con - fun - dar in æ - ternum non con - fundar

in te do mi ne spe ra vi non con fun dar in æ ter num Dulce in
in te do mi ne spe ra vi non con fun dar in æ ter num Dulce in
in te do mi ne spe ra vi non con fun dar in æ ter num Dulce in

Clar.

te do mi ne spe ra vi
te do mi ne spe ra vi
te do mi ne spe ra vi
te do mi ne spe ra vi
te do mi ne spe ra vi
te do mi ne spe ra vi
te do mi ne spe ra vi

fi at mi se ri cor di
fi at mi se ri cor di
fi at mi se ri cor di
fi at mi se ri cor di
fi at mi se ri cor di
fi at mi se ri cor di
fi at mi se ri cor di

The musical score is written for a choir and a clarinet. The choir part consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics in Latin. The clarinet part is written on a single staff. The score is divided into two systems. The first system contains four measures of music, and the second system contains four measures. The tempo is marked 'pp' (pianissimo) and the mood is 'Dulce' (sweet). The key signature is one sharp (F#) and the time signature is 4/4.

do - mi ne su - per nos quem ad - mo - dum spe - ra - vi -
a quem ad - mo - dum spe - ra - vi - mus
do - mi ne su - per nos quem ad - mo - dum spe - ra - vi -
a quem ad - mo - dum spe - ra - vi - mus
do - mi ne su - per nos quem ad - mo - dum spe - ra - vi -

The musical score is arranged in a system of staves. At the top, there are two empty staves for vocal parts. Below them are staves for Oboe (Oboi.) and Clarinet (Clar.). The Oboe part features a melodic line with slurs and ties, marked with a piano (p) dynamic. The Clarinet part also features a melodic line with slurs and ties, marked with a piano (p) dynamic. Below the instrumental parts are four staves for a large choir, with lyrics in Latin. The choir parts are marked with a piano (p) dynamic. At the bottom of the page is a grand staff for the piano accompaniment, consisting of a treble and bass clef. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, marked with a piano (p) dynamic.

10

[illegible]

Flutes. **ff**
 Oboi. **ff**
 Clar. **ff** Col. Oboi. **ff**
 Fag. **ff**
 Corni. **ff**

in te spe-ra-vi fi-at mi-se-ri-cor-di-a do-mi
 in te spe-ra-vi fi-at mi-se-ri-cor-di-a do-mi
 in te spe-ra-vi fi-at mi-se-ri-cor-di-a do-mi
 ra-vi spe-ra-vi fi-at mi-se-ri-cor-di-a do-mi
 ra-vi spe-ra-vi non con-fun-dar in æ-ter-num non con-fun-dar
 Serrez très peu.

Serrez très peu.

ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo - dum spe - ra - vi

ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo - dum spe - ra - vi

ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo - dum spe - ra - vi

ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo - dum spe - ra - vi

in æ - ter - num in te do - mi - ne spe - ra - vi - mus con - fun - dar in æ - ter -

20

mus quem ad - mo - dum spe - ra - vi - mus fi - at mi - se - ri - cor - di -

mus quem ad - mo - dum spe - ra - vi - mus fi - at mi - se - ri - cor - di -

mus quem ad - mo - dum spe - ra - vi - mus fi - at mi - se - ri - cor - di -

mus quem ad - mo - dum spe - ra - vi - mus fi - at mi - se - ri - cor - di -

num quem ad - mo - dum spe - ra - vimus - non con - fun - dar in æ - ter - num

[illegible]

[illegible]

[illegible]

56

225

ff

Rf.

dar in æ - ter - num non con - fun - dar

dar in æ - ter - num non con - fun - dar

dar in æ - ter - num non con - fun - dar

in æ - ter - num non con - fun - dar

in æ - ter - num non con - fun - dar

[illegible]

58

227

Cres.

Clar.

Flg.

Cres.

Cres.

Cors.

Cors. sans Trompettes.

te spera - vi non con - fun - dar in æ - ter -

te spera - vi non con - fun - dar in æ - ter -

te spera - vi non con - fun - dar in æ - ter -

te spera - vi non con - fun - dar in æ - ter -

- ne in te spe - ra - vi non con - fun - dar in

Cres.

Cres.

ff

ff

ff

ff Col. Oboi.

ff Cors.

ff et Trompettes.

f Trombones.

f Basse.

ff Rf.

Cymballes et gros Tambours.

Timbales.

num

non con - fun - dar in æ - ter -

num

non con - fun - dar in æ - ter -

num

no con - fun - dar in æ - ter -

num

non con - fun - dar in æ - ter - num

æ - ter - - num non con - fun - dar in æ - ter - num

ff

The musical score is arranged in two systems. The first system (pages 60 and 229) features a piano accompaniment on the left and vocal parts on the right. The piano part consists of a grand staff (treble and bass clefs) with complex rhythmic patterns. The vocal parts include a soprano, alto, tenor, and bass, each with a staff. The lyrics are in Latin: "non con-fun-dar in æ-ter-num in æ-ter-num". The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), and *ff* (fortissimo). The second system (page 229) continues the piano accompaniment and vocal parts. The piano part features a grand staff with complex rhythmic patterns. The vocal parts include a soprano, alto, tenor, and bass, each with a staff. The lyrics are in Latin: "non con-fun-dar in æ-ter-num in æ-ter-num". The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), and *ff* (fortissimo).

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, including staves for woodwinds (Oboes), strings, and percussion (Cymbals and large Drums). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The score is arranged in a traditional format with staves grouped together for each instrument or section. The page is numbered '1' in the top right corner. The musical notation is in a standard staff format with a key signature of one sharp (F#) and a time signature of 4/4. The score is written in a clear, legible hand, and the page is well-preserved. The text 'Col. Oboi.' is visible on the fifth staff, indicating the Oboe section. The percussion section is labeled 'Cymballes et gros Tambour.' and 'Tamballes.' on the sixth and seventh staves. The vocal or instrumental parts are written in a standard staff format with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics 'num non non con fun dar non con fun dar in æ' are written below the staves, indicating the text of the piece. The score is arranged in a traditional format with staves grouped together for each instrument or section. The page is numbered '1' in the top right corner. The musical notation is in a standard staff format with a key signature of one sharp (F#) and a time signature of 4/4. The score is written in a clear, legible hand, and the page is well-preserved.

The image shows a page of musical notation, likely from a 19th-century manuscript. The page is numbered 62 on the left and 231 on the right. The notation is arranged in several systems, each containing multiple staves. The top system includes three staves with treble clefs and two with bass clefs. The middle system consists of six staves, with the first four having treble clefs and the last two having bass clefs. The bottom system includes two staves with treble clefs and two with bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Rf.' (Ritardando) and 'F' (Forte). The lyrics 'num non non con fun dar non con' are written below the vocal staves, indicating a choral or vocal part. The paper shows signs of age, including yellowing and some staining.

musical score for a choral and instrumental piece, page 63. The score includes staves for voices and instruments, with lyrics in French.

Lyrics:

fun - dar in æ - ter - num non non con - fun -

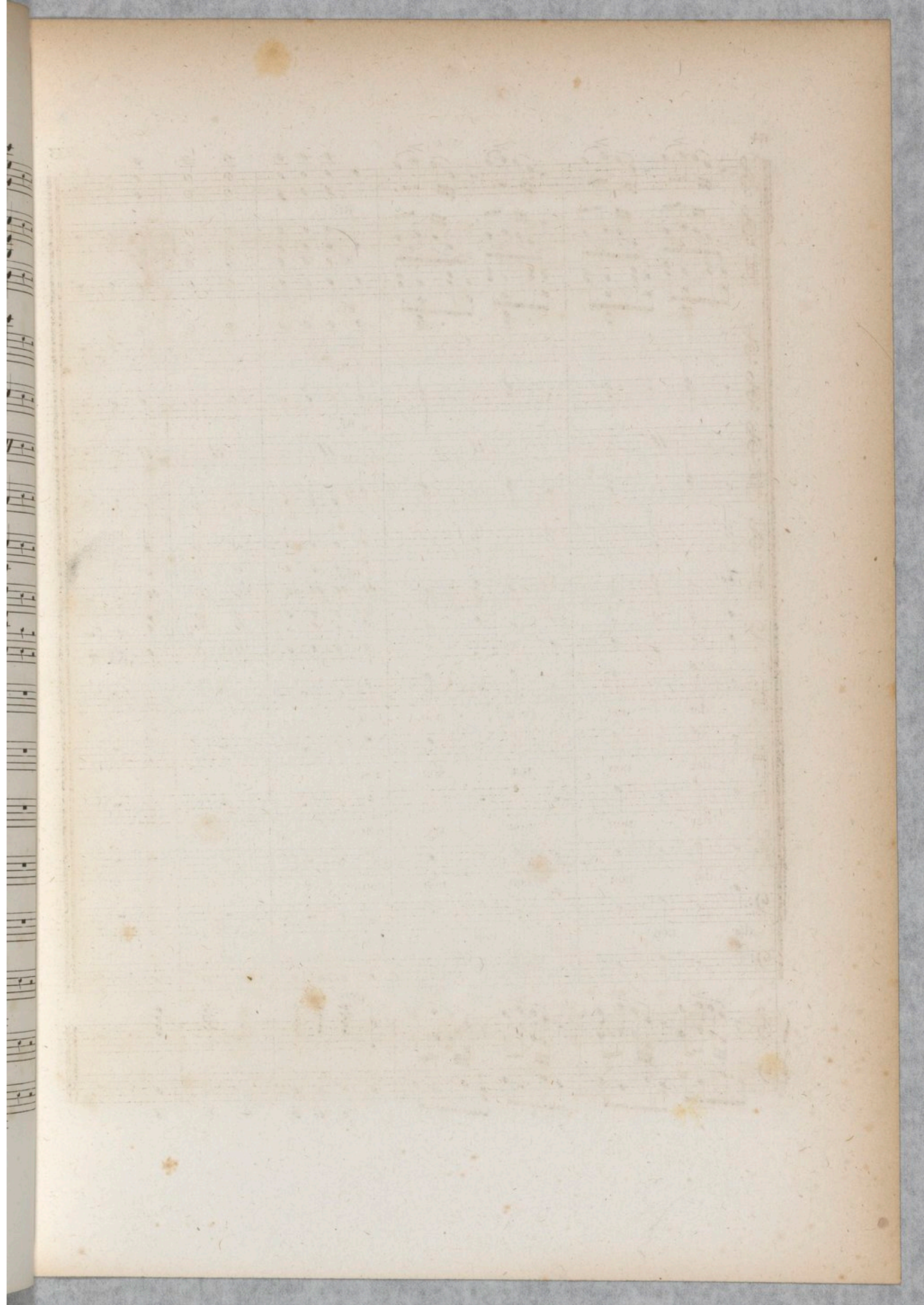
Instrumental parts:

Cymballes et G. Tambour
Tymballes.

Performance markings:

Rf.

This page of musical notation is divided into two systems. The top system contains 11 staves. The first four staves are for vocal parts, with lyrics: "dar non non non non .", "dar non non non non .", "dar non non non non .", and "dar non non non non .". The fifth staff is a grand staff (treble and bass clef) with lyrics: "dar non non non non .". The sixth staff is a grand staff with lyrics: "dar non non non non .". The seventh staff is a grand staff with lyrics: "dar non non non non .". The eighth staff is a grand staff with lyrics: "dar non non non non .". The ninth staff is a grand staff with lyrics: "dar non non non non .". The tenth staff is a grand staff with lyrics: "dar non non non non .". The eleventh staff is a grand staff with lyrics: "dar non non non non .". The bottom system contains 2 staves, both grand staves, with lyrics: "dar non non non non .". The notation includes various musical symbols such as notes, rests, and dynamic markings like "Rf." (Ritardando).



65

Accompagnement de Piano ou Orgue par M^r ERMEL.

Violini.

Alto.

Flauti.

Ohio.

Clarinetti.

Fagotti.

Corni
in Si b.
grave

CHŒUR.

Basso.

PIANO
ou
ORGUE.

sf. *sf.* *sf.* *sf.* *ff.* *sf.*

sf. *sf.* *sf.* *sf.* *ff.* *sf.*

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

sf. *sf.* *sf.* *sf.* *ff.* *sf.*

ff. *Col. Oboi.*

ff.

Fagotti.

do - mi - num con - fi - te - mur te lau - da

do - mi - num con - fi - te - mur te lau - da

do - mi - num con - fi - te - mur te lau - da

do - mi - num con - fi - te - mur te lau - da

do - mi - num con - fi - te - mur te lau - da

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

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

mus ti bi om nes om nes an geli
mus ti bi om nes om nes an geli
- mus
- mus
- mus

The musical score is written for a large ensemble, including vocalists and instrumentalists. The key signature is B-flat major (two flats). The score is divided into five measures. The vocal parts (soprano, alto, tenor, and bass) enter in the first measure with the lyrics "mus ti bi om nes om nes an geli". The instrumental parts (piano and strings) provide accompaniment. The piano part features a prominent melody in the right hand, often marked with trills (tr) and dynamic markings such as *f* (forte), *sf* (sforzando), and *p* (piano). The string parts provide a harmonic foundation, with some parts marked *p* and others *f*. The score is written on multiple staves, with some staves for instruments that are not shown in this view.

This page of a musical score is for a large ensemble, likely from a 19th-century opera or oratorio. It features multiple staves for woodwinds, strings, and voices. The key signature is B-flat major (two flats). The score includes dynamic markings such as *p* (piano), *f* (forte), and *sf* (sforzando), as well as articulation like *tr* (trill). The vocal parts have lyrics in French: "Petit Chœur, mais tous les Tenors. Et u - ni - ver - sae po - tes - ta - tes ti - bi". The bottom of the page shows a grand staff for piano with a treble and bass clef.

[illegible]

sf. sf. sf. sf. sf.

sf. sf. sf. sf. sf.

sf. sf. sf. sf. sf.

sf. sf. sf. sf. sf.

sf. sf. sf. sf. sf.

de - um lau - da - mus

de - um lau - da - mus

de - um lau - da - mus

de - um lau - da - mus

de - um lau - da - mus

de - um lau - da - mus

sf. sf. sf. sf. sf.

sf. sf. sf. sf. sf.

sf. sf. sf. sf. sf.

sf. sf. sf. sf. sf.

sf. sf. sf. sf. sf.

The musical score on page 73 consists of several staves. The top four staves are for piano accompaniment, featuring rapid sixteenth-note passages in the right hand and simpler accompaniment in the left hand, all marked *Sf.* (Sforzando). The fifth staff is a vocal line with lyrics: "te do mi num con fi te". The sixth staff is another vocal line with the same lyrics. The seventh staff is a vocal line with the same lyrics. The eighth staff is a vocal line with the same lyrics. The ninth staff is a vocal line with the same lyrics. The tenth staff is a vocal line with the same lyrics. The eleventh staff is a vocal line with the same lyrics. The twelfth staff is a vocal line with the same lyrics. The thirteenth staff is a vocal line with the same lyrics. The fourteenth staff is a vocal line with the same lyrics. The fifteenth staff is a vocal line with the same lyrics. The sixteenth staff is a vocal line with the same lyrics. The seventeenth staff is a vocal line with the same lyrics. The eighteenth staff is a vocal line with the same lyrics. The nineteenth staff is a vocal line with the same lyrics. The twentieth staff is a vocal line with the same lyrics. The twenty-first staff is a vocal line with the same lyrics. The twenty-second staff is a vocal line with the same lyrics. The twenty-third staff is a vocal line with the same lyrics. The twenty-fourth staff is a vocal line with the same lyrics. The twenty-fifth staff is a vocal line with the same lyrics. The twenty-sixth staff is a vocal line with the same lyrics. The twenty-seventh staff is a vocal line with the same lyrics. The twenty-eighth staff is a vocal line with the same lyrics. The twenty-ninth staff is a vocal line with the same lyrics. The thirtieth staff is a vocal line with the same lyrics. The thirty-first staff is a vocal line with the same lyrics. The thirty-second staff is a vocal line with the same lyrics. The thirty-third staff is a vocal line with the same lyrics. The thirty-fourth staff is a vocal line with the same lyrics. The thirty-fifth staff is a vocal line with the same lyrics. The thirty-sixth staff is a vocal line with the same lyrics. The thirty-seventh staff is a vocal line with the same lyrics. The thirty-eighth staff is a vocal line with the same lyrics. The thirty-ninth staff is a vocal line with the same lyrics. The fortieth staff is a vocal line with the same lyrics. The forty-first staff is a vocal line with the same lyrics. The forty-second staff is a vocal line with the same lyrics. The forty-third staff is a vocal line with the same lyrics. The forty-fourth staff is a vocal line with the same lyrics. The forty-fifth staff is a vocal line with the same lyrics. The forty-sixth staff is a vocal line with the same lyrics. The forty-seventh staff is a vocal line with the same lyrics. The forty-eighth staff is a vocal line with the same lyrics. The forty-ninth staff is a vocal line with the same lyrics. The fiftieth staff is a vocal line with the same lyrics. The fifty-first staff is a vocal line with the same lyrics. The fifty-second staff is a vocal line with the same lyrics. The fifty-third staff is a vocal line with the same lyrics. The fifty-fourth staff is a vocal line with the same lyrics. The fifty-fifth staff is a vocal line with the same lyrics. The fifty-sixth staff is a vocal line with the same lyrics. The fifty-seventh staff is a vocal line with the same lyrics. The fifty-eighth staff is a vocal line with the same lyrics. The fifty-ninth staff is a vocal line with the same lyrics. The sixtieth staff is a vocal line with the same lyrics. The sixty-first staff is a vocal line with the same lyrics. The sixty-second staff is a vocal line with the same lyrics. The sixty-third staff is a vocal line with the same lyrics. The sixty-fourth staff is a vocal line with the same lyrics. The sixty-fifth staff is a vocal line with the same lyrics. The sixty-sixth staff is a vocal line with the same lyrics. The sixty-seventh staff is a vocal line with the same lyrics. The sixty-eighth staff is a vocal line with the same lyrics. The sixty-ninth staff is a vocal line with the same lyrics. The seventieth staff is a vocal line with the same lyrics. The seventy-first staff is a vocal line with the same lyrics. The seventy-second staff is a vocal line with the same lyrics. The seventy-third staff is a vocal line with the same lyrics. The seventy-fourth staff is a vocal line with the same lyrics. The seventy-fifth staff is a vocal line with the same lyrics. The seventy-sixth staff is a vocal line with the same lyrics. The seventy-seventh staff is a vocal line with the same lyrics. The seventy-eighth staff is a vocal line with the same lyrics. The seventy-ninth staff is a vocal line with the same lyrics. The eightieth staff is a vocal line with the same lyrics. The eighty-first staff is a vocal line with the same lyrics. The eighty-second staff is a vocal line with the same lyrics. The eighty-third staff is a vocal line with the same lyrics. The eighty-fourth staff is a vocal line with the same lyrics. The eighty-fifth staff is a vocal line with the same lyrics. The eighty-sixth staff is a vocal line with the same lyrics. The eighty-seventh staff is a vocal line with the same lyrics. The eighty-eighth staff is a vocal line with the same lyrics. The eighty-ninth staff is a vocal line with the same lyrics. The ninetieth staff is a vocal line with the same lyrics. The ninety-first staff is a vocal line with the same lyrics. The ninety-second staff is a vocal line with the same lyrics. The ninety-third staff is a vocal line with the same lyrics. The ninety-fourth staff is a vocal line with the same lyrics. The ninety-fifth staff is a vocal line with the same lyrics. The ninety-sixth staff is a vocal line with the same lyrics. The ninety-seventh staff is a vocal line with the same lyrics. The ninety-eighth staff is a vocal line with the same lyrics. The ninety-ninth staff is a vocal line with the same lyrics. The hundredth staff is a vocal line with the same lyrics.

10

[illegible]

te mar - ty rum can di da - tus lau dat e -
te mar - ty rum can di da - tus lau dat e -

te *Tutti.* per or - bem ter - ra - rum
xer - ci - tus *Tutti.* te per or - bem ter -
// *Tutti.* per or - bem
xer - ci - tus *Tutti.* per or -

te *Tutti.* per or - bem ter - ra - rum
xer - ci - tus *Tutti.* te per or - bem ter -
// *Tutti.* per or - bem
xer - ci - tus *Tutti.* per or -

77

ra - rum san - cta con - fi - te - tur ec - cle - si - a ter - ra - rum o - ter - ra - rum o - ter - ra - rum o -

The musical score is arranged on ten staves. The top two staves are for the vocal parts, with lyrics in Latin. The bottom eight staves are for the instrumental parts, including a piano and a cello/contrabass. The music is in 4/4 time and features various musical notations such as notes, rests, and dynamic markings like 'f', 'sf', and 'ff'.

The lyrics for the vocal parts are:

te - - - tur sanc - ta con - fi - te - tur ec - cle - si - a
 ra - - - rum sanc - ta con - fi - te - tur ec - cle - si - a
 ra - - - rum

78

pp *p*

pp *p*

pp *p*

Flauti.

Oboi.

Clar.

Fag.

pp *p*

Corni.

Doux.

a a-pe - ru is - ti creden - ti - bus a-pe - ru

pp *p*

Doux.

a a-pe - ru is - ti creden - ti - bus a-pe - ru

Doux.

a a-pe - ru is - ti creden - ti - bus a-pe - ru

pp *p*

pp *p*

[illegible]

This page contains a musical score for a symphony, likely from the 19th century, given the notation and the German lyrics. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is B-flat major (two flats), and the time signature is 4/4. The music is characterized by a grand, heroic style, with frequent use of fortissimo (sf) and piano (p) dynamics. The lyrics, written in German, are: "men - soe ma - jes - ta tis". The score is divided into measures by vertical bar lines, and the lyrics are aligned with the corresponding musical phrases. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper is aged and shows some staining, particularly in the center and bottom right.

Tr. Tr. Tr. Tr.

Petit chœur.

Te sanc - ta con - fi - te - tur ec - cle - si - a

Te sanc - ta con - fi - te - tur ec - cle - si - a

Rico f

Rico f

Col. Basso.

ti - bi che - ru - bim et se - raphim

ti - bi che - ru - bim et se - raphim

Rico f

Tr. Tr. Tr. Tr.

Rico f

Woodwinds:
Flauti: *Sf.*
Oboi: *Sf.*
Clar. col. oboi.: *Sf.*
Fagotti: *Sf.*
Corni: *Sf.*

Strings:
Poco *f*
Poco *f*
Alto col. Basso.: *f*
Poco *f*
Poco *f*

Vocal Soloists:
Tutti. *Sf.*
ti - bi cherubim et se. raphim in - ces -
Tutti. *Sf.*
ti - bi cherubim et se. raphim in - ces -
Tutti. *Sf.*
ti - bi cherubim et se. raphim in - ces -
Tutti. *Sf.*
ti - bi cherubim et se. raphim in - ces -
Tutti. *Sf.*
ti - bi cherubim et se. raphim in - ces -
Tutti. *Sf.*
ti - bi cherubim et se. raphim in - ces -
Tutti. *Sf.*
ti - bi cherubim et se. raphim in - ces -
Tutti. *Sf.*
ti - bi cherubim et se. raphim in - ces -

Other:
Poco *f*
Poco *f*
Poco *f*
Poco *f*
Poco *f*

musical score for page 85, featuring vocal and piano parts. The score is written in B-flat major and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics are in Italian.

Vocal Parts:

- Soprano:** *sabi li* (first measure), *vo* (second measure), *ce* (third measure), *pro* (fourth measure), *cla* (fifth measure), *mant* (sixth measure).
- Alto:** *sabi li* (first measure), *vo* (second measure), *ce* (third measure), *pro* (fourth measure), *cla* (fifth measure), *mant* (sixth measure).
- Tenor:** *sabi li* (first measure), *vo* (second measure), *ce* (third measure), *pro* (fourth measure), *cla* (fifth measure), *mant* (sixth measure).
- Bass:** *sabi li* (first measure), *vo* (second measure), *ce* (third measure), *pro* (fourth measure), *cla* (fifth measure), *mant* (sixth measure).

Piano Part:

- Right Hand:** *in* (first measure), *ces* (second measure), *sabi li* (third measure), *vo* (fourth measure), *ce* (fifth measure), *pro* (sixth measure).
- Left Hand:** *in* (first measure), *ces* (second measure), *sabi li* (third measure), *vo* (fourth measure), *ce* (fifth measure), *pro* (sixth measure).

Dynamic Markings: *f*, *p*, *sf*, *ff*, *Rf*.

Other Markings: *Rigotti.* (written above the Bass staff in the first measure).

This musical score page, numbered 87, contains vocal and piano parts. The vocal parts are arranged in five staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are written below the vocal staves. The piano accompaniment is shown in the bottom system with a grand staff (treble and bass clefs) and a key signature of two flats. The score is divided into five measures, each marked with a forte (sf.) dynamic. The vocal parts feature a mix of whole, half, and quarter notes, with some measures containing rests. The piano accompaniment consists of arpeggiated chords and sustained notes. The lyrics are: "te ad dex te ram de i", "te ad dex te ram de i", "te ad dex te ram de i", "te ad dex te ram de i", and "te ad dex te ram de i".

sf. sf. sf. sf. sf.

te ad dex te ram de i

te ad dex te ram de i

te ad dex te ram de i

te ad dex te ram de i

te ad dex te ram de i

sf. sf. sf. sf. sf.

[illegible]

This page of musical notation, numbered 89, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The tempo/mood marking is *Poco f* (Poco forte). The dynamic markings include *p* (piano) and *f* (forte). The notation includes vocal lines with lyrics "de i pa tris" and instrumental parts. The vocal lines are in the middle section of the page, with lyrics "de i pa tris" appearing on several staves. The instrumental parts are in the top and bottom sections of the page. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The tempo/mood marking is *Poco f* (Poco forte). The dynamic markings include *p* (piano) and *f* (forte). The notation includes vocal lines with lyrics "de i pa tris" and instrumental parts. The vocal lines are in the middle section of the page, with lyrics "de i pa tris" appearing on several staves. The instrumental parts are in the top and bottom sections of the page.

This musical score page, numbered 90, features a choral and instrumental arrangement. The top section consists of five staves: the first staff has a treble clef and a key signature of two flats (B-flat and E-flat), with a dynamic marking of *p* and a trill (*tr*) above the final note of each measure; the second staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern; the third staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern; the fourth and fifth staves have treble clefs and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern. The middle section consists of five staves: the first staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern; the second staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern; the third staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern; the fourth staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern; the fifth staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern. The bottom section consists of five staves: the first staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern; the second staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern; the third staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern; the fourth staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern; the fifth staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* and a continuous sixteenth-note pattern. The lyrics are:

te glo - ri - o - sus a - pos - to - lo - rum a - pos - to - lo - rum
te glo - ri - o - sus a - pos - to - lo - rum a - pos - to - lo - rum

[illegible]

[illegible]

musical score for page 93, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are in Latin, likely from a Mass or similar liturgical text.

Vocal Parts:

- Soprano:** Starts with a trill (tr) and a forte (f) dynamic. The melody is characterized by trills and a "Poco f" (Poco forte) marking.
- Alto:** Also features trills and a forte (f) dynamic. The melody is characterized by trills and a "Poco f" (Poco forte) marking.
- Tenor:** Features a forte (f) dynamic. The melody is characterized by trills and a "Poco f" (Poco forte) marking.
- Bass:** Features a forte (f) dynamic. The melody is characterized by trills and a "Poco f" (Poco forte) marking.

Piano Accompaniment:

- Right Hand:** Features a forte (f) dynamic. The melody is characterized by trills and a "Poco f" (Poco forte) marking.
- Left Hand:** Features a forte (f) dynamic. The melody is characterized by trills and a "Poco f" (Poco forte) marking.

Lyrics:

sanc - ta con - fi - te - tur ec - cle - si - a
ter - ra - rum
or - bem
- bem ter - ra - rum sanc - ta con - fi -
or - bem ter

[illegible]

50

Flauti.

Oboi.

Clar.

Fagotti.

is - ti creden - ti bus re - gna coe

cre den - ti bus a - pe - ru is - ti creden - ti

Doux. tu - rex glo - ri - a a - pe - ru is - ti creden - ti

a - pe - ru is

10

The musical score is written for a choir and piano. It consists of 11 staves. The first five staves are for the choir, and the last six are for the piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into four measures. The first measure contains the lyrics 'is - ti creden - ti - bus a - pe - ru'. The second measure contains 'is - ti re - gna coe - lorum'. The third measure contains 'a - pe - ru'. The fourth measure contains 'is - ti re - gna coe - lorum'. The score includes various musical notations such as notes, rests, and dynamic markings like 'Rf.', 'Sf.', 'Sec.', and 'pp'. The page number '97' is in the top right corner.

This musical score page, numbered 99, contains vocal and instrumental parts. The vocal parts (Soprano, Alto, Tenor, Bass) are in the center, with lyrics in Italian. The instrumental parts include Flauti, Oboi, Col. Oboi, and a Piano. The score is written in G major (one sharp) and 4/4 time. The vocal parts enter in the second measure with the lyrics "lo - rum te do - mi num con - fi". The instrumental parts provide a rhythmic and harmonic accompaniment. The score is marked with various dynamics including *ff* (fortissimo), *Mez f* (mezzo-forte), *Poco f* (poco-forte), *Sf* (sforzando), and *ff* (fortissimo). The vocal parts are marked with *Mez f* and *Sf*. The instrumental parts are marked with *ff*, *Mez f*, *Poco f*, and *Sf*. The score is written in G major (one sharp) and 4/4 time. The vocal parts enter in the second measure with the lyrics "lo - rum te do - mi num con - fi". The instrumental parts provide a rhythmic and harmonic accompaniment. The score is marked with various dynamics including *ff* (fortissimo), *Mez f* (mezzo-forte), *Poco f* (poco-forte), *Sf* (sforzando), and *ff* (fortissimo). The vocal parts are marked with *Mez f* and *Sf*. The instrumental parts are marked with *ff*, *Mez f*, *Poco f*, and *Sf*.

Flauti.

Oboi.

Col. Oboi.

Poco *f*

ff

Mez f

Sf

lo - rum te do - mi num con - fi

lo - rum te do - mi num con - fi

lo - rum te do - mi num con - fi

lo - rum te do - mi num con - fi

lo - rum te do - mi num con - fi

lo - rum te do - mi num con - fi

ff

Mez f

ff

Mez f

ff

Mez f

[illegible]

[illegible]

This is a page from a musical score, likely for a symphony or opera. It features multiple staves with musical notation, including treble and bass clefs, and lyrics in Italian. The score includes dynamic markings like 'f' and 'Rf.', and a section with lyrics: 'rum a-pe-ru is-ti re-gna coe-lo rum a-pe-ru is-ti'.

[illegible]

[illegible]

p *Cres.* *Poco f*

p *Cres.* *Poco f*

p *Cres.* *Poco f*

pp *Cres.* *Poco f*

Col. Oboi. *Clar.* *Col. Oboi.*

pp *Cres.* *Poco f*

Tres doux. *Cres.* *Poco f*

Tres doux. *Cres.* *Poco f*

Tres doux. *Cres.* *Poco f*

Doux. *Cres.* *Poco f*

Doux. *Col. Tr.* *Cres.* *Poco f*

p *Cres.* *Poco f*

p *Cres.* *Poco f*

is - ti re - gna cœ - lo - rum a - pe - ru is - ti re - gna cœ - lo

is - ti re - gna cœ - lo - rum a - pe - ru is - ti re - gna cœ - lo

is - ti re - gna cœ - lo - rum a - pe - ru is - ti re - gna cœ - lo

is - ti re - gna cœ - lo - rum a - pe - ru is - ti re - gna cœ - lo

is - ti re - gna cœ - lo - rum a - pe - ru is - ti re - gna cœ - lo

This musical score page, numbered 107, contains the following parts and markings:

- Woodwinds:** Flutes (FF, Mez F), Oboes (Rf., Mez F), and Clarinet in B-flat (Col. Obai., marked with double bar lines).
- Strings:** Violins (FF, Mez F), Violas (FF, Mez F), Cellos (FF, Mez F), and Double Basses (FF, Mez F).
- Percussion:** Timbales (F... P...).
- Vocal Parts:** Multiple vocal staves with lyrics: "rum te do - mi num con fi te - mur te do - mi num con fi te - mur te de". Dynamics include *sf* (sforzando).
- Other Markings:** *Mez F* (Mezzo-Forte), *Rf.* (Ritardando), and *FF* (Fortissimo) are used throughout the score.

[illegible]

109

pp

ff

Col. 1^o

ppp

ppp

ppp

ppp

ppp

ff

tus sanc tus sanc tus

ppp

ppp

ff

Mez *f* *ff* *Mez f* *ff sf.*

Mez *f* *ff* *Mez f* *ff sf.*

Mez *f* *ff* *Mez f* *ff*

Mez *f* *ff* *Mez f* *ff*

Col. Oboi. *ff* Col. Oboi.

Mez *f* *ff* *Mez f* *ff*

Mez *f* *ff* *Mez f* *ff*

te De - um lau - da - mus.

te De - um lau - da - mus.

te De - um lau - da - mus.

te De - um lau - da - mus.

te De - um lau - da - mus.

Mez *f* *ff* *Mez f* *ff*

Mez *f* *ff* *Mez f* *ff*

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *Sf.* (Sforzando) and *Rf.* (Ritardando). The score is organized into systems, with some staves marked with double bar lines (//) indicating section breaks. The notation includes various note values, rests, and articulation marks. The paper shows signs of age, including discoloration and foxing.

The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). It consists of two main systems of staves. The first system has five staves, and the second system has six staves. The notation includes various note values, rests, and articulation marks. The paper shows signs of age, including discoloration and foxing.

Dynamic markings include *Sf.* (Sforzando) and *Rf.* (Ritardando). The score is organized into systems, with some staves marked with double bar lines (//) indicating section breaks. The notation includes various note values, rests, and articulation marks.

Moderato grazioso. M. 104 = ♩

Violini.

Alto.

Flauti.

Corni
en Sol.Canto
Solo.

Basso.

PIANO
ou
ORGUE.

Ce morceau peut être chanté ou par un Haut Tenor ou par un premier Dessus.

Per sin-gu-los di-es be-ne-di-ci

The musical score is written for a full orchestra and vocal soloist. The instruments listed are Violini (Violins), Alto (Alto), Flauti (Flutes), Corni en Sol (Horns in G), Canto Solo (Solo Voice), Basso (Bass), and Piano ou Orgue (Piano or Organ). The tempo is Moderato grazioso, and the meter is common time (C). The key signature has one sharp (F#). The score is divided into two systems. The first system shows the initial measures with various dynamics like *f*, *p*, and *pp*. The second system continues the music, with the vocal part singing the lyrics "Per sin-gu-los di-es be-ne-di-ci". The piano part features complex arpeggiated patterns. The organ part provides harmonic support with chords and moving lines.

mus et lau da-mus no-men tu-um lau da-mus in sae-cu-

lum bene-di-ci-mus lau-da-mus in sae-cu-lum sae-cu-li ti-bi

Poco f *pp* *pp* *Poco f* *pp* *Poco f* *pp* *p* *f* *p* *f* *p* *pp* *p* *p*

First system of a musical score, measures 1-5. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. Dynamics include *pp*, *f*, *p*, and *pp*. The lyrics are: om - nes an - ge - li in ces - sa - bi - li vo - ce pro -

Second system of a musical score, measures 6-10. The score continues in G major and 4/4 time. Dynamics include *fp*, *f*, *p*, *sf*, and *pp*. The lyrics are: - clamant famu - lis sub - ve - ni æ - ter - na fac - cum sanc - tis

in gloria nu-me-ra-ri ti-bi che ru bim et se-ra phim ti-bi

FP Cres. F p f

Detailed description: This system contains the first five measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent triplet in the right hand of the first measure. Dynamics include *fp*, *Cres.*, *f*, *p*, and *f*. The key signature has one sharp (F#).

om-nes an-ge-li in ces-sa-bi-li vo-ce pro-clamant pro-cla-mant an-ge

p f

Detailed description: This system contains measures 6 through 10. The vocal line continues with the lyrics. The piano accompaniment features a dense texture with many beamed sixteenth notes. Dynamics include *p* and *f*. The key signature remains one sharp (F#).

Handwritten musical score for a choir and piano. The score is written on ten staves, with the first five staves for the choir (Soprano, Alto, Tenor, Bass, and Contralto) and the last five staves for the piano (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are in Latin.

The first system of music (staves 1-5) includes the lyrics: *li pro-cla-mant per sin-gu-los di-es be-ne-di-ci-*. The piano accompaniment features chords and arpeggiated figures. Dynamic markings include *pp* (pianissimo) and *f* (forte).

The second system of music (staves 6-10) includes the lyrics: *mus et lau-da-mus no-men tu-um lau-da-mus in sæcu-*. The piano accompaniment continues with arpeggiated figures and chords. Dynamic markings include *pp*, *Poco f* (Poco forte), and *f*.

Flauti.
Corni.
lum bene-di-ci-mus lau-da-mus in sæ-cu-lum sæ-cu-li lau

p *Poco f* *p* *Poco f* *pp* *p* *Poco f*

Detailed description: This system contains the first five measures of the score. It features staves for Flutes (Flauti), Horns (Corni), and a vocal line. The vocal line has lyrics: 'lum bene-di-ci-mus lau-da-mus in sæ-cu-lum sæ-cu-li lau'. Dynamic markings include *p* (piano), *Poco f* (poco fortissimo), and *pp* (pianissimo). The key signature has one sharp (F#).

pp *p*

Detailed description: This system contains measures 6 through 10. It continues the vocal line and includes piano accompaniment for the first five measures. Dynamic markings include *pp* and *p*.

da-mus no-men tu-um ti-bi om-nes an-se

p *f* *p* *pp* *f* *p* *pp*

Detailed description: This system contains measures 11 through 15. The vocal line continues with lyrics: 'da-mus no-men tu-um ti-bi om-nes an-se'. Dynamic markings include *p*, *f* (forte), and *pp*.

p *f* *pp*

Detailed description: This system contains measures 16 through 20. It features piano accompaniment for all parts. Dynamic markings include *p*, *f*, and *pp*.

First system of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a forte (f) dynamic, followed by piano (p) and pianissimo (pp) markings. The piano accompaniment also features these dynamics. The lyrics are: "li in - ces - sa - bi - li vo - ce pro - cla - mant te er - go quaesu". The system concludes with the instruction "Avec expression.".

f *p* *pp* *f* *p*

li in - ces - sa - bi - li vo - ce pro - cla - mant te er - go quaesu

Avec expression.

Second system of the musical score. It continues the vocal and piano parts. The vocal line includes lyrics and dynamic markings. The piano accompaniment also includes dynamic markings. The lyrics are: "mus famu - lis tuis subveni æ - ter - na fac in glo - ri - a nu - me". The system concludes with the instruction "Cres.".

Cres. *f* *fp* *Cres.*

mus famu - lis tuis subveni æ - ter - na fac in glo - ri - a nu - me

Cres. *f* *fp* *Cres.*

Violini.

Alto.

Flauti.

Oboi.

Clarineti.

Fagotti.

Corni in C.

CHŒUR.

Violoncelli.

Basso.

PIANO..
ou
ORGUE.

The musical score is written for a large ensemble. The top section includes Violini, Alto, Flauti, Oboi, Clarineti, Fagotti, and Corni in C. Below these is the CHŒUR section with three staves. The bottom section includes Violoncelli, Basso, and PIANO/ORGUE. The tempo is marked 'Andante largo' and the meter is common time (C). The score is divided into measures by vertical bar lines. Dynamics such as *ff* (fortissimo), *sf* (sforzando), and *p* (piano) are indicated throughout. The PIANO/ORGUE part is written in grand staff notation (treble and bass clefs). The CHŒUR part consists of three empty staves, suggesting a vocal entry or a specific arrangement for the choir.

This musical score page, numbered 121, contains staves for various instruments. The woodwind section includes Flute (Fl.), Clarinet (Clar.), and Bassoon (Fag.). The string section includes Violins (Vll.) and Cellos/Double Basses (Vcl.). The percussion section includes Timpani (Timp.) and Snare Drum (Cm.). The score is written in a key with one sharp (F#) and a 2/4 time signature. It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *Cres.* (Crescendo), *f* (forte), *fp* (fortissimo piano), *p* (piano), *pp* (pianissimo), *Rco f* (Rico f), *Tutti ff* (Tutti fortissimo), and *Sf.* (Sforzando). The page shows a complex orchestration with multiple parts for each instrument, including a woodwind quintet and a string quartet. The bottom of the page has some faint, illegible text, likely a publisher's mark or a reference to a previous page.

[illegible]

Morceau d'ensemble fugué, avec les épisodes de chants d'abord séparés, et qui, ensuite, se réunissent au sujet de la fugue.

M. 132 *All.^{to} maestoso mod.^{to} mais avec mouvement.*

The musical score is written for a fugue, featuring vocal parts and piano accompaniment. The tempo is marked *All.^{to} maestoso mod.^{to} mais avec mouvement.* The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems, each containing vocal staves and piano staves.

First System:

- Vocal Parts:**
 - Poco *f*** (Treble Clef): *In te do - mine spe - ra - vi spe - ra - vi non non con*
 - Basso.** (Bass Clef): *In te do - mine spe - ra - vi spe - ra - vi non non con*
- Piano:**
 - Poco *f*** (Treble and Bass Clefs): Accompanying the vocal parts with a rhythmic pattern of eighth and sixteenth notes.

Second System:

- Vocal Parts:**
 - Poco *f*** (Treble Clef): *In te do - mine spe - ra - vi spe - ra - vi non non con*
 - Dessus.** (Bass Clef): *fun - dar non con - fun - dar in æ - ternum non non con - fun - dar in æ - ter*
- Piano:**
 - Poco *f*** (Treble and Bass Clefs): Continues the accompaniment with a rhythmic pattern of eighth and sixteenth notes.

do - mi - ne spe - ra - vi non con - fun - dar in æ -

do - mi - ne spe - ra - vi non con - fun - dar in æ -

do - mi - ne spe - ra - vi non con - fun - dar in æ -

Doux. in - te do - mi - ne spe - ra - vi non con -

Doux. in - te do - mi - ne spe - ra - vi non con -

Doux. in - te do - mi - ne spe - ra - vi non con - fun - dar in æ -

Doux.

The musical score is written for a choral ensemble and piano accompaniment. The page number 126 is in the top left corner. The score is divided into two main sections. The upper section consists of vocal staves with lyrics, and the lower section consists of piano staves.

Vocal Staves (Lyrics):

ternum in æ - ter - num non con - fun - dar mi - se re - re
ternum in æ - ter - num non con - fun - dar mi - se re - re
ternum in æ - ter - num non con - fun - dar mi - se re - re
fun - dar in æ - ter - num non con - fun - dar mi - se re - re
fun - dar in æ - ter - num non con - fun - dar mi - se re - re
ter - num non non con - fun - dar mi - se re - re

Piano Accompaniment:

The piano accompaniment is written for the right and left hands. It features a series of chords and arpeggios, with dynamic markings such as *f* (forte) and *p* (piano). The tempo and mood are indicated by the markings *Doux.* (soft) and *Dolce e religioso.* (sweet and religious).

1

p

a deux.

p

Oboi.

Fagotti.

non con - fun - dar in te do - mi - ne spe - ra - vi

non con - fun - dar in te do - mi - ne spe - ra - vi

ne spe - ra - vi

ne spe - ra - vi

Doux.

in - te do - mi - ne in te do - mi - ne spe - ra - vi non con -

p

p

p

Musical score for a choral and piano piece, page 129. The score includes vocal parts with lyrics and piano accompaniment. Dynamics include *p*, *pp*, and *f*. Performance instructions include *Très doux.* and *sf.*

Lyrics:

non confun - dar in æ - ter - num in te do - mine spe - ra - vi non non confun -
 non confun - dar in æ - ter - num in te do - mi ne spe - ra - vi non confun -
 - fun - dar in æ - ter - - - num spe - ra - vi in te do - mi ne spe - ra - vi non confun -

Flauti.

Oboi.

Clarineti.

Fag.

dar

dar

Tutti.

Tutti.

Tutti.

in te do mi ne spe ra vi spe ra vi non

in te do mi ne spe ra vi spe ra vi non non con

in te do mi ne spe ra vi spe ra vi non con

CLAR //

ra - vi spe - ra - vi non con - fun - dar non non non con - fun - dar in æ - ter - num non con - fun - dar

dar in te do mine spe ra vi spe ra vi non non con

dar in te do mine spe ra vi spe ra vi non non con

dar in te do mine spe ra vi spe ra vi non

dar in te do mine spe ra vi spe ra vi non

dar in te do mine spe

[illegible]

This page of a musical score is for a symphony, featuring multiple staves with musical notation. The top section includes three staves with treble clefs and dynamic markings such as *sf.* (sforzando), *p* (piano), and *f* (forte). The middle section contains vocal parts with lyrics in Latin, including "ternum", "in te do mi ne spe ra vi non con", and "fundar". The bottom section features a grand staff (treble and bass clefs) with dynamic markings *f*, *sf.*, and *p*. The score is written in a historical style, with various musical notations and clefs.

Clar. *Sli.*
Fag. *Poco f*
Poco f
Doux.
Doux.
Doux.
Doux.
Poco f

in te do mi ne spe ra vi non con fun dar in æ -
in te do mi ne spe ra vi non con fun dar in æ -
fun dar in æ - ternum in te do mi ne spe ra -
fun dar in æ - ternum in te do mi ne spe ra -

musical score for a choral and piano piece, page 136. The score includes vocal parts with lyrics and piano accompaniment.

Lyrics:

ter - num mi - se - re - re nos - tri do - mi - ne mi - se - re - re nos - tri
- vi mi - se - re - re nos - tri do - mi - ne mi - se - re - re nos - tri
- vi mi - se - re - re nos - tri do - mi - ne mi - se - re - re nos - tri

Performance markings:

f *p* *pp* *Sotto voce.* *Dolce religioso.* *Doux.*

Mez *p*

pp Mez *p*

Oboi. *pp*

p Mez *p*

Doux

Doux

Petit Chœur.

Doux.

pp Mez *p*

pp Mez *f*

in te do-mi-ne spe-ra-vi

in te do-mi-ne spe-ra-vi

in te do-mi-ne spe-ra-vi non con-fun-dar

in te

in te

a due.

Mez P

Oboi.

Mez P

Clar.

Col. Oboi.

Mez P

Mez P

in te do-mi-ne spe-ra-vi non con-fundar in æ-ter-num

in te do-mi-ne spe-ra-vi non con-fundar in æ-ter-num

do-mi-ne spe-ra-vi non con-fundar in æ-ter-num spe-ra-vi

do-mi-ne spe-ra-vi non con-fundar in æ-ter-num spe-ra-vi

Mez P

Mez P

[illegible]

[illegible]

Col. V^o 1^o a due.

Col. B.

Clar.

Corn.

Tutti.

in te do - mi ne spe - ra - vi non con - fun -

1^{res} Basses Tailles récitant.

do - mi ne spe - ra - vi non non con - fun - dar

2^{mes} Basses Tailles récitant.

in te do - mi ne spe - ra - vi non non

1^{res} Basses du chœur.

in te do - mi ne spe - ra -

2^{mes} Basses du chœur.

in te

[illegible]

This is a page from a musical score, likely for a symphony, featuring multiple staves with musical notation, dynamics, and lyrics. The score is written in a key with one sharp (F#) and a 2/4 time signature. The dynamics include *sf* (sforzando) and *ff* (fortissimo). The lyrics are in Italian and appear to be from a religious or liturgical text.

The lyrics on the page are:

ter num in te spe ra vi non non con fundar in æ
 ter num in te spe ra vi non non con fundar in æ
 non con fun dar in te spe ra vi non non con fundar in æ
 non con fun dar in te spe ra vi non non con fundar in æ
 ter num in te spe ra vi non non con fundar in æ
 ter num in te spe ra vi non non con fundar in æ

[illegible]

lum tu - um do - mi ne et be - ne - dic hæ - re - di tu - ti tu -

lum tu - um do - mi ne et be - ne - dic hæ - re - di tu - ti tu -

lum tu - um do - mi ne et be - ne - dic hæ - re - di tu - ti tu -

lum tu - um do - mi ne et be - ne - dic hæ - re - di tu - ti tu -

num vi val in æ ternum vi
 num vi val in æ ternum vi
 num vi val in æ ternum vi
 num vi val in æ ternum vi
 vi val in æ ternum vi
 vi val in æ ternum vi

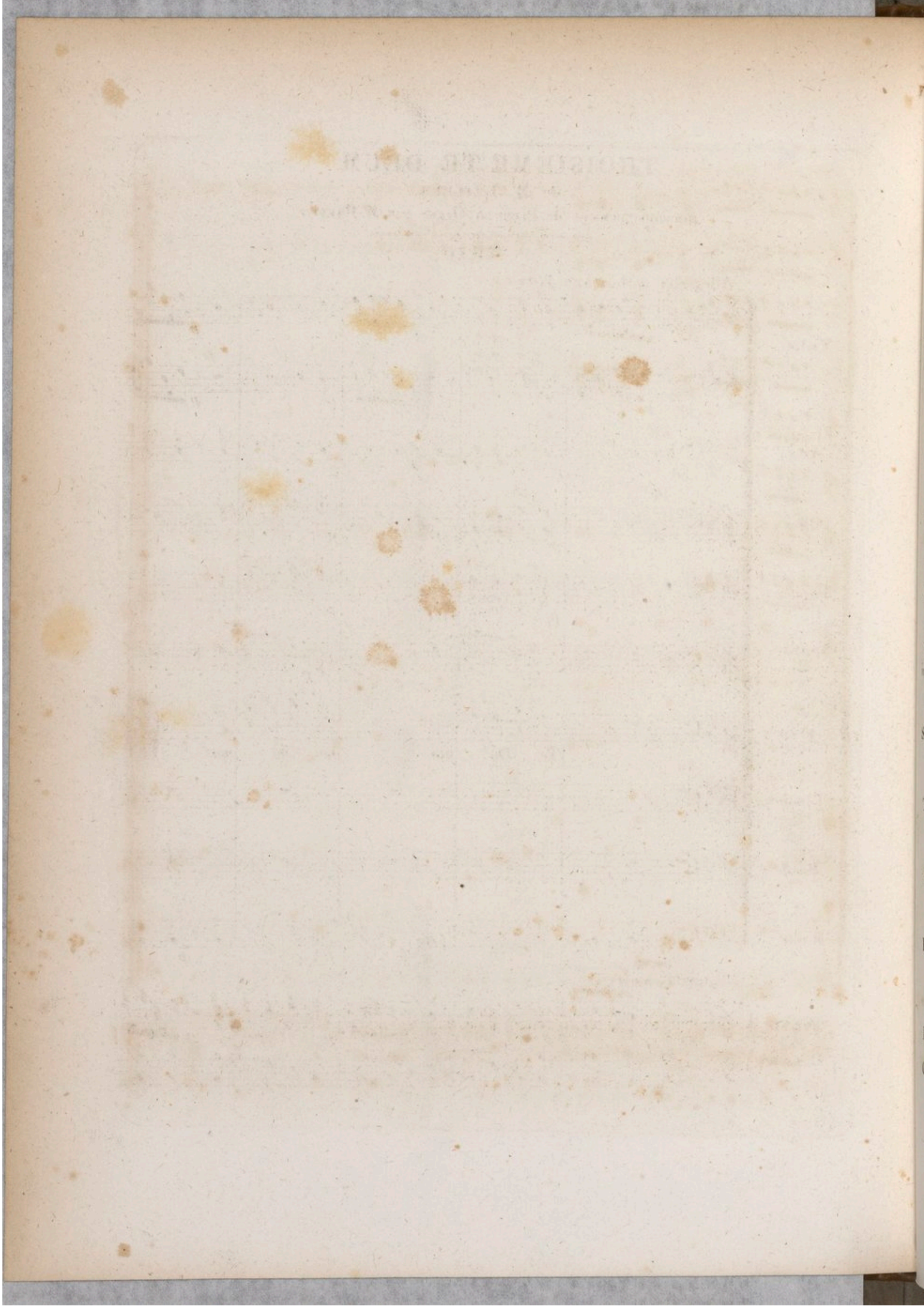
val in æ ter
 val in æ ter
 val in æ ter
 val in æ ter
 val in æ ter
 val in æ ter

[illegible]

This page of a musical score, numbered 152, contains a complex arrangement of musical staves. The top section features a piano introduction with rapid sixteenth-note passages in the upper staves, marked with *sf.* (sforzando). Below this, the vocal parts enter with the Latin lyrics: "vi - vat in æ - ter - num vi - vat in æ - ternum vi - vat in æ - ternum vi - vat in æ - ternum". The vocal lines are written in various staves, some with lyrics and others with musical notation. The piano accompaniment includes a bass line with a *C. 10* marking and a grand staff at the bottom with dense sixteenth-note patterns. The score is marked with numerous *sf.* and *ff.* (fortissimo) dynamics, indicating a powerful and dramatic performance. The lyrics are repeated across the vocal staves, with some variations in the final measures.

This page of a musical score, likely for a symphony, features multiple staves for woodwinds, strings, and vocal soloists. The score includes dynamic markings like "sf." and "sfz.", and lyrics in Latin: "vi - vat in æter - num vi - vat in æter - num vi - vat in æter - num". The page is numbered 19 in the bottom right corner.

The musical score on page 155 consists of several staves. The upper staves are for instrumental parts, likely strings and woodwinds, featuring complex rhythmic patterns and dynamic markings such as *sf.* (sforzando), *ff* (fortissimo), and *Rf.* (ritardando). The lower staves are for vocal parts, written in a simplified notation with lyrics "vat in æter" and "num." (number). The vocal parts are accompanied by a bass line. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The page number 155 is located in the top right corner.



TROISIÈME TE DEUM.

de M^r. LESUEUR.

Accompagnement de Piano ou Orgue par M^r. PREVÔT.

157

TRIO.

Allegretto moderato. M. 120 = ♩

Violini..

Alto..

Oboi..

Fagotti..

Corni
in Mi b.

Soprano..

Tenore..

Basso..

Bassi..

PIANO
ou
ORGUE.

Te De um lau da mus te

dominum confitemur te dominum confitemur

Te ac

Unis.

ternum patrem omnis terra veniens

Oboi.

Fagotti.

Corni.

ra tur

Ti bi che ru bim

et se ra phim in ces sa bi li vo ce procla

The musical score is written for a large ensemble. It includes staves for Oboes, Bassoons, Horns, and a vocal line. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The music features a variety of dynamics, including *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). The vocal line includes the lyrics: "ra tur", "Ti bi che ru bim", and "et se ra phim in ces sa bi li vo ce procla". The score is divided into measures by vertical bar lines, and the instruments and voices enter and exit at various points throughout the piece.

Flute *p* *f* *p* *f*

Oboe *p* *f* *p* *f*

Bassoon *p* *f* *p* *f*

Clarinet *p* *f* *p* *f*

Horn *p* *f* *p* *f*

Trumpet *p* *f* *p* *f*

Violin *p* *f* *p* *f*

Viola *p* *f* *p* *f*

Cello/Double Bass *p* *f* *p* *f*

sanctus sanctus sanctus dominus deus sabaoth

ple-ni sunt coe-li et

The musical score is arranged in two systems. Each system contains a piano accompaniment (Grand Staff) and two vocal parts (Soprano and Bass). The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts are written in a single staff with a treble clef for the Soprano and a bass clef for the Bass. The lyrics are in Latin and are placed below the vocal staves. The score includes dynamic markings such as *FF* (fortissimo), *p* (piano), and *f* (forte). There are also repeat signs (//) in the piano part. The lyrics are: "ter-ra", "ma-jes-ta-tis glori-ae tu-ae", "ple-ni-sunt coe-li et", "te glo-ri-o-sus a-pos-to-", and "ter-ra te glo-ri-o-sus a-pos-to-".

System 1:

- Piano:** Right hand starts with *FF* and *p* markings. Left hand has *FF* and *p* markings. There are repeat signs (//) in the left hand.
- Vocal:** Soprano part has a rest. Bass part has a rest.
- Lyrics:** "ter-ra", "ma-jes-ta-tis glori-ae tu-ae", "ple-ni-sunt coe-li et"

System 2:

- Piano:** Right hand starts with *FF* and *p* markings. Left hand has *FF* and *p* markings.
- Vocal:** Soprano part has a rest. Bass part has a rest.
- Lyrics:** "te glo-ri-o-sus a-pos-to-", "ter-ra te glo-ri-o-sus a-pos-to-", "ma-jes-ta-tis glori-ae tu-ae"

162

Col B.

lo-rum a-posto-lo-rum cho-rus te-pro-phe-ta

lo-rum a-posto-lo-rum cho-rus

te pro-phe

rum lau-da-bi-lis nu-me-rus

te-mar-ty-ta-rum lau-da-bi-lis nu-me-rus

Unis.

Cres.

Cres.

Cres.

Instrumentation: Flute, Oboe, Bassoon, Horn, Violin, Viola, Cello, Double Bass, and two vocal soloists (Soprano and Bass).

Key: B-flat major (two flats).

Time Signature: 4/4.

Score Details:

- Flute:** Rapid sixteenth-note passages in the first three measures, then a melodic line in the fourth.
- Violins:** Rapid sixteenth-note passages in the first three measures, then a melodic line in the fourth.
- Violas:** Rapid sixteenth-note passages in the first three measures, then a melodic line in the fourth.
- Cellos/Double Basses:** Rapid sixteenth-note passages in the first three measures, then a melodic line in the fourth.
- Oboe:** Rest in the first three measures, then a melodic line in the fourth.
- Bassoon:** Rest in the first three measures, then a melodic line in the fourth.
- Horn:** Rest in the first three measures, then a melodic line in the fourth.
- Vocal Soloists:** Singing the lyrics "lau - dat e - xer - ci - ra can - di - da - tus" in the fourth measure.
- Dynamic Markings:** *f* (forte) and *ff* (fortissimo) are used for the instrumental parts.

Musical score for a choral and instrumental ensemble, page 164. The score is in B-flat major (two flats) and 4/4 time. It features a vocal choir with four parts (Soprano, Alto, Tenor 1, Tenor 2) and a keyboard accompaniment. The lyrics are in Latin: "tus te per orbem orbem terrarum" and "te per orbem orbem terrarum sanctus". The music includes dynamic markings such as "f" (forte) and "p" (piano).

This musical score is for a choral and piano setting of a liturgical text, likely a Kyrie or Gloria. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The page number 165 is in the top right corner.

The score is divided into two systems. The first system consists of eight staves: four for the choir parts and four for the piano accompaniment. The piano part features a prominent, rapid sixteenth-note arpeggiated figure in the right hand, while the left hand plays a simple harmonic accompaniment. The choir parts enter with a simple harmonic setting of the text.

The second system continues the musical setting, with the piano part providing a steady harmonic foundation. The choir parts continue their melodic lines, with some parts featuring dynamic markings like *p* (piano) and *ff* (fortissimo).

The lyrics are written below the choir parts and are in Latin. The text is: *sanc - ta con - fi - te - tur ec - cle - si - a*. The text is repeated twice, with the second repetition ending with *sanc -*.

The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings. The piano part includes a large double bar line in the middle of the first system, indicating a section break.

p *ff* *p*

ff *ff* *p*

ff *ff* *p*

sf. *ta* *con-fi-te-tur* *con-fi-te-tur* *ec-cle-si-a* *ve-ne*

san-c *ta* *con-fi-te-tur* *con-fi-te-tur* *ec-cle-si-a*

ff *p* *p*

p *ff* *p*


p *p* *p*

ran-dum *tu-um* *ve-rum* *et* *uni-cum* *fi-li-um*

p *p* *p*

CORO.

167

M: 152 =  Allegro moderato et marqué.

Violini.

FF

Alto.

Col. B.

Oboi.

Fagotti.

Corni
in Mi b.

Tutti.

Soprano 1^o

F

Tu de - vic - to mor - tis mor - tis a - cu - le

Soprano 2^o

F

Tu de - vic - to mor - tis mor - tis a - cu - le

Tenore 1^o

F

Tu de - vic - to mor - tis mor - tis a - cu - le

Tenore 2^o

F

Tu de - vic - to mor - tis mor - tis a - cu - le

Basso 1^o

F

Tu de - vic - to mor - tis mor - tis a - cu - le

Basso 2^o

F

Tu de - vic - to mor - tis mor - tis a - cu - le

Bassi.

FF

F

Allegro moderato et marqué

PIANO
ou
ORGUE.

FF

FF

o mor-tis a-cu-le o tu de-vic-to

o mor-tis a-cu-le o tu de-vic-to

o mor-tis a-cu-le o tu de-vic-to

o mor-tis a-cu-le o tu de-vic-to

o mor-tis a-cu-le o

o mor-tis a-cu-le o

o mor-tis a-cu-le o

o mor-tis a-cu-le o

This musical score is for page 169 of a manuscript. It features a complex arrangement of staves, including piano and forte dynamics, and Latin lyrics. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamics range from *p* (piano) to *ff* (fortissimo). The lyrics are in Latin, with the words "mor-tis a-cu-le o de-vic-to mortis a-" appearing across the staves. The score is organized into systems, with the piano and forte parts at the top and the vocal parts at the bottom. The piano and forte parts are written in a grand staff (treble and bass clefs), while the vocal parts are written in a single staff (treble clef). The lyrics are written below the vocal staves. The score is a page from a larger manuscript, as indicated by the page number 169 in the top right corner.

p *ff* *p* *ff* *p* *ff*

mor-tis a-cu-le o de-vic-to mortis a-

mor-tis a-cu-le o de-vic-to mortis a-

to mor-tis a-cu-le o de-vic-to mortis a-

to mor-tis a-cu-le o de-vic-to mortis a-

de-vic-to mortis a-

de-vic-to mortis a-

p *ff* *p* *ff* *p* *ff*

This musical score is for page 170 of a manuscript. It features a large ensemble of instruments and a small choir. The score is written in B-flat major (two flats) and 4/4 time. The ensemble includes strings (violins, violas, cellos, and double basses) and woodwinds (flutes, oboes, and bassoons). The choir consists of a soprano, alto, tenor, and bass. The music is divided into two main sections. The first section, marked 'Rf.' (Ritornello), begins with a flourish in the strings and woodwinds, followed by a melodic line in the choir. The second section, marked 'Le petit chœur', features a more complex arrangement with the choir and strings. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'Rf.' (Ritornello). The lyrics are in French and are written below the choir parts.

cu le o de vic to mor tis a cu le o

cu le o de vic to mor tis a cu le o

cu le o de vic to mor tis a cu le o

cu le o de vic to mor tis a cu le o

cu le o de vic to mor tis a cu le o

cu le o de vic to mor tis a cu le o

Le petit chœur.

a

a

Rf.

p

pe - ru - is - ti cre - den - ti bus cre - den - ti -
a - pe - ru - is - ti cre - den - ti -
a - pe - ru - is - ti cre -

bus re - gna coe - lo - rum re -
bus tu ad dex - teram De - i
bus re - gna coe - lo - rum re -
den - ti bus tu ad dex - teram De - i

172

Oboi.

Euphoni.

Corni.

Le grand chœur.

Tutti.

gna coe lo-rum in glo-ri-a De-i pa-tris

se-des in glo-ri-a De-i pa-tris

gna coe lo-rum in glo-ri-a De-i pa-tris

gna coe lo-rum in glo-ri-a De-i pa-tris

se-des in glo-ri-a De-i pa-tris

se-des in glo-ri-a De-i pa-tris

se-des in glo-ri-a De-i pa-tris

se-des in glo-ri-a De-i pa-tris

This is a page from a musical score, likely for a choir and piano. The score is written in G major (one sharp) and 4/4 time. It features a piano accompaniment at the top and bottom, and a choir with five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in the middle. The lyrics are in French: "ju - dex cre - de ris es - se ven tu - rus". The score includes dynamic markings such as "p" (piano), "Cres." (crescendo), "F" (forte), "FF" (fortissimo), "Rinf." (rinforzando), and "pp" (pianissimo). There are also performance instructions like "Col B" and "Le petit chœur."

pe - ru - is - ti cre - den - ti - bus cre - den - ti -
a - pe - ru - is - ti cre - den - ti -
a - pe - ru - is - ti cre -

bus re - gna coe - lo - - rum a - pe - ru - is - ti re -
bus re - gna coe - lo - - rum a - pe - ru - is - ti re -
den - ti - bus

p

p *p* *f* *f*

vic - to mor - tis a - cu - le o mor - tis a - cu - le o *Rf* a -

de - vic - to mor - tis a - cu - le o mor - tis a - cu - le o

de - vic - to mor - tis a - cu - le o mor - tis a - cu - le o

de - vic - to mor - tis a - cu - le o mor - tis a - cu - le o

de - vic - to mor - tis a - cu - le o mor - tis a - cu - le o

de - vic - to mor - tis a - cu - le o mor - tis a - cu - le o

p *f*

10

p Accres poco a poco *F* *sf.*
p Accres poco a poco *F* *sf.*
p Oboi. Accres poco a poco *F* *sf.*
p Clar. Accres poco a poco *F* *sf.*
p Fag. Accres poco a poco *F* *sf.*
p Corni. Accres poco a poco *F* *sf.*
p d'un Rien plus animé.
p rum ju dex, cre de ris, ju dex, cre de ris es *F* *sf.*
p rum ju dex, cre de ris, ju dex, cre de ris es *F* *sf.*
p rum ju dex, cre de ris, ju dex, cre de ris es *F* *sf.*
p rum ju dex, cre de ris, ju dex, cre de ris es *F* *sf.*
p rum ju dex, cre de ris, ju dex, cre de ris es *F* *sf.*
p rum ju dex, cre de ris, ju dex, cre de ris es *F* *sf.*
p Basso... *F* *sf.*
p C. Basso... Accres poco a poco *F* *sf.*
p d'un Rien plus animé. *sf.*
p Tremolo. Accres poco a poco *F* *sf.*
p Accres poco a poco *F* *sf.*

[illegible]

This musical score page, numbered 180, contains multiple staves for a vocal and instrumental ensemble. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures, and dynamic markings. The lyrics are written below the vocal staves.

Dynamic Markings: Cres., Poco F., F., sf., sfz.

Lyrics:

vic to mor tis a cu le o, de vic to
vic to mor tis a cu le o, de vic to
vic to mor tis a cu le o, de vic to
vic to mor tis a cu le o, de vic to
vic to mor tis a cu le o, de vic to
vic to mor tis a cu le o, de vic to

This page of a musical score, likely for a symphony, features multiple staves with musical notation and lyrics in French. The score includes dynamic markings such as *sf*, *sf>*, *f*, *Rf.*, *p*, *pp*, and *Très doux*. The lyrics are "mor-tis a-cu-le o; mortis a-cu-le o; a-pe-ru". The notation includes various musical symbols, including notes, rests, and dynamic markings. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written in French and are repeated across several staves. The score is a page from a larger work, as indicated by the page number "10" in the top right corner.

[illegible]

[illegible]

re-gna coe lo-rum a-pe ru is-ti

Basso C.B.

[illegible]

[illegible]

[illegible]

[illegible]

Col. B.

p *pp* *p* *pp* *p* *pp*

Doux.

re-gnae coe lo-rum, in glo-ri a de i pa-tris,

Doux

re-gnae coe lo-rum, in glo-ri a de i pa-tris,

Doux

re-gnae coe lo-rum, in glo-ri a de i pa-tris,

Doux

re-gnae coe lo-rum, in glo-ri a de i pa-tris,

Doux

re-gnae coe lo-rum, in glo-ri a de i pa-tris,

p *pp* *p* *pp*

[illegible]

pa-tris: tu Rex gloriae chris-te! tu
pa-tris: tu Rex gloriae chris-te! tu
pa-tris: tu Rex gloriae chris-te! tu
pa-tris: tu Rex gloriae chris-te! tu
pa-tris: tu Rex gloriae chris-te! tu
pa-tris: tu Rex gloriae chris-te! tu

This musical score page, numbered 193, contains vocal and instrumental parts. The vocal parts are written in four staves (Soprano, Alto, Tenor, Bass) with lyrics in Latin. The instrumental parts include a piano accompaniment at the bottom and a woodwind section (flutes, oboes, and bassoons) in the middle. The score is in common time (C) and features a variety of musical notations, including dynamics (p, f, POCO F), articulation (accents), and phrasing slurs. The lyrics are: "pa-tris sem-pi-ter-nus es fi-li-us; a-pe.ru-is-ti".

Vocal Parts:

- Soprano: pa-tris sem-pi-ter-nus es fi-li-us; a-pe.ru-is-ti
- Alto: pa-tris sem-pi-ter-nus es fi-li-us; a-pe.ru-is-ti
- Tenor: pa-tris sem-pi-ter-nus es fi-li-us; a-pe.ru-is-ti
- Bass: pa-tris sem-pi-ter-nus es fi-li-us; a-pe.ru-is-ti

Instrumental Parts:

- Piano: Accompaniment at the bottom of the page.
- Woodwinds: Flutes, Oboes, and Bassoons in the middle section.

Lyrics:

pa-tris sem-pi-ter-nus es fi-li-us; a-pe.ru-is-ti

This page of a musical score is for a large ensemble, likely a choir and piano. It features multiple staves. The top section contains piano accompaniment with various dynamic markings: *p*, *f*, *Poco f.*, and *sf.*. The middle section contains vocal parts with the lyrics: "cre denti bus re gna coe lo rum regna coe lo rum a pe ru". The bottom section contains additional piano accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

[illegible]

This page of a musical score is for a symphony, featuring multiple staves with musical notation, dynamics, and lyrics. The score includes sections for Crescendo, Poco F., F., FF, and Rf. (Ritardando). The lyrics "re gna coe lo rum." are visible on the vocal staves.

AIR,

197

Pour un haut Tenor, ou pour un 1^r. Dessus.

M. 76 =

Andantino poco adagio.

Violini.

Alto.

Flauti.

Clarineti.

Fagotti.

Corni
in Mi b.

Canto.

Basso.

PIANO
ou
ORGUE.

pp

pp

pp

Solo.

pp

Clar: 1^{re}

pp

Clar: 2^e

pp

Solo.

pp

pp

Avec accent et d'une voix sensible douce
et expressive durant tout le morceau.

pp

PRIÈRE.

Te er-go

pp

Andantino poco adagio.

pp

pp

Cres.

pp

pp

Handwritten musical score for page 198, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. The instruments include Flauto (Flute), Clarinet 1st (Clar: 1^o), Clarinet 2nd (Clar: 2^o), and Piano. The vocal parts are in Latin.

Flauto: *Flauto.*

Clar: 1^o

Clar: 2^o

Vocal Lyrics:

quæ sumus quæ su - mus famulis tu is subveni o Do mi -

ne! o Do mi - ne! te quæ sumus fa mu - lis tu is sub ve

musical score for page 199, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Flauti, Clarinet, Fagotti, Piano) are arranged in a standard orchestral format. The lyrics are in Latin, and the music includes various dynamic markings such as *ff*, *p*, *pp*, and *f*.

Instrumental Parts:

- Flauti:** *ff*, *pp*, *p*, *f*
- Clarinet:** *ff*, *p*, *ff*, *p*, *ff*, *p*
- Fagotti:** *ff*, *p*, *ff*, *p*, *ff*, *p*
- Piano:** *ff*, *p*, *ff*, *p*, *ff*, *p*

Vocal Parts:

- Soprano:** *ff*, *p*, *ff*, *p*, *ff*, *p*
- Alto:** *ff*, *p*, *ff*, *p*, *ff*, *p*
- Tenor:** *ff*, *p*, *ff*, *p*, *ff*, *p*
- Bass:** *ff*, *p*, *ff*, *p*, *ff*, *p*

Lyrics:

ni quos pre-ti o-so pre-ti o-so sanguine re-de

mis-ti re-de mis-ti ae-ter-na fac eum sanc-tis

Flauti.

Clar.

Fagotti.

tu is in glori a nu me ra ri sal vum sal vum fac populum tu um do mi

ne et be ne dic hae re di ta ti tu ae et be ne dic hae re di ta ti tu

The musical score is written for a choral and instrumental ensemble. It features a vocal line with Latin lyrics and instrumental parts for Flutes, Clarinet, Bassoon, and Piano. The music is in B-flat major and 4/4 time. The score is divided into two systems. The first system includes a vocal line and instrumental parts. The second system includes a vocal line and instrumental parts. The lyrics are in Latin and are written in a Gothic script. The music is written in a standard musical notation with a key signature of two flats and a time signature of 4/4. The score is printed on a single page, numbered 200.

Allegro assai un poco vivace e presto, à 2 temps. M. 126 = ♩

First system of the musical score, measures 126-130. It features a vocal line and a piano accompaniment. The vocal line is in a soprano register, with lyrics: "ae per singu los di es be ne di ca mus te". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

Allegro assai un poco vivace e presto, à 2 temps.

Second system of the musical score, measures 131-135. It continues the vocal and piano parts. The vocal line has lyrics: "et lau da mus no men tu um et in se cu lum se cu". The piano accompaniment continues with similar melodic and harmonic patterns. Dynamics include *pp* (pianissimo) and *ff* (fortissimo).

ff *p* ff *p* *f*

ff *p* ff *p* *f*

ff *p* ff *p* *f*

Clar. *b* *f* *p* *f*

Fag. *f* *p* *f* *p*

f *p* *f* *p*

li mi-se-re-re nos-tri per

f

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

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

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

sin-gu-los di-es be-ne-di-ci

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

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

This is a page from a musical score, likely for a symphony or opera. The score is written in B-flat major and 4/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and orchestral instruments (Clarinet, Flute, Oboe, Horn, Cello/Double Bass). The lyrics are in Latin, and the music is marked with dynamics like *ff*, *pp*, *f*, and *p*.

The page is numbered 203 in the top right corner. The vocal parts are written in the upper staves, and the orchestral parts are in the lower staves. The lyrics are written below the vocal staves.

The lyrics on this page are:

mus te mi se re re do mi ne mi se re re mi se re re

nos tri mi se re re do mi ne mi se re re

204

Flute (F) Piccolo (P) Clarinet (Clar.) Bassoon (Fag.) Horns (Corni.) Piano (P)


Soprano (S.) Alto (A.) Tenor (T.) Bass (B.)

mi se re re nos tri mi se re re nos tri mi se

re re nos tri

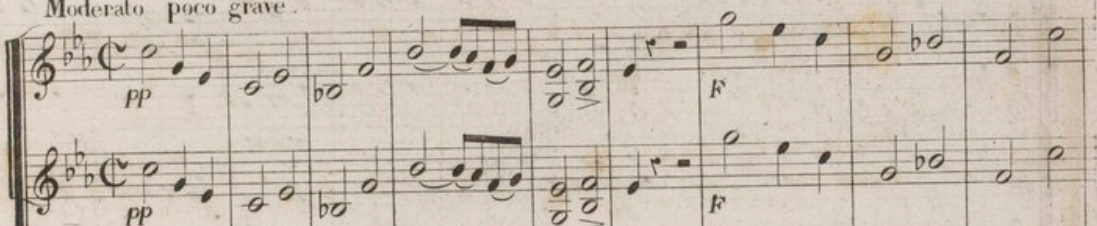
CORO RELIGIOSO.

205

M: 100 = 

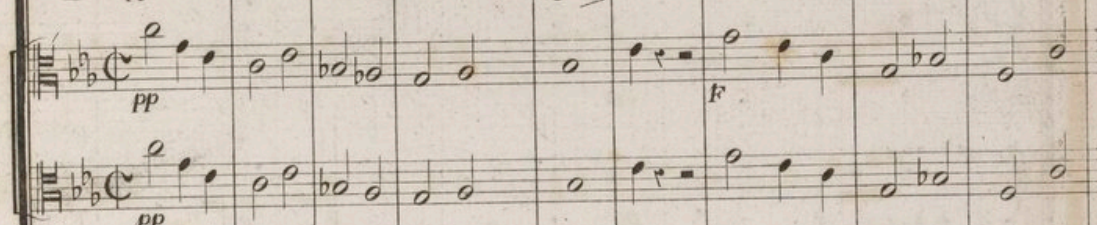
Moderato poco grave.

Violini.



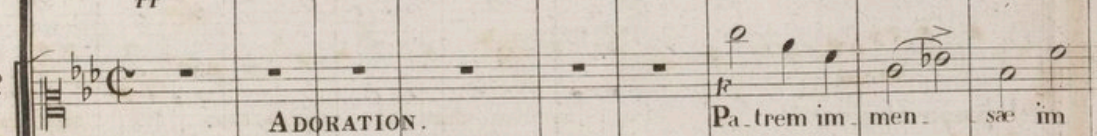
Violini musical notation, two staves, starting with *pp* and *F* dynamics.

Altos.



Altos musical notation, two staves, starting with *pp* and *F* dynamics.

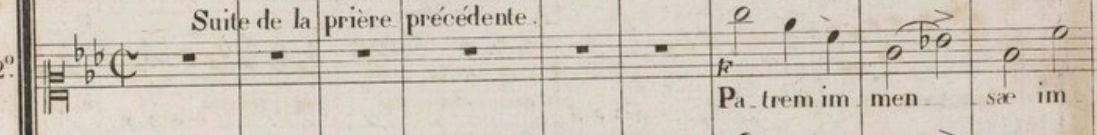
Soprano 1^o.



Soprano 1^o musical notation, starting with *F* dynamic.

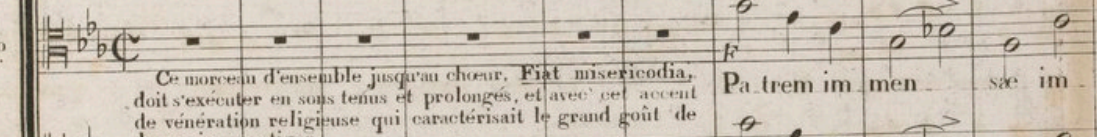
ADORATION.
Suite de la prière précédente.

Soprano 2^o.



Soprano 2^o musical notation, starting with *F* dynamic.

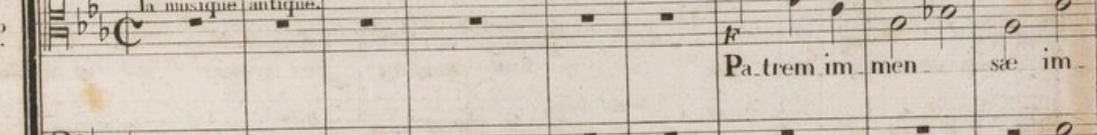
Tenore 1^o.



Tenore 1^o musical notation, starting with *F* dynamic.

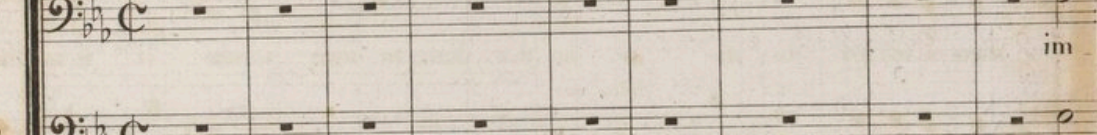
Ce morceau d'ensemble jusqu'au chœur, *Fiat misericordia*, doit s'exécuter en sons tenus et prolongés, et avec cet accent de vénération religieuse qui caractérisait le grand goût de la musique antique.

Tenore 2^o.



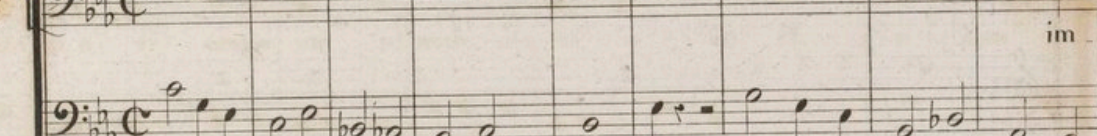
Tenore 2^o musical notation, starting with *F* dynamic.

Basso 1^o.



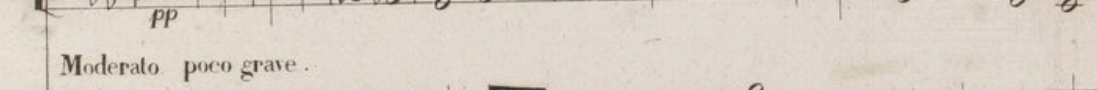
Basso 1^o musical notation, starting with *F* dynamic.

Basso 2^o.



Basso 2^o musical notation, starting with *F* dynamic.

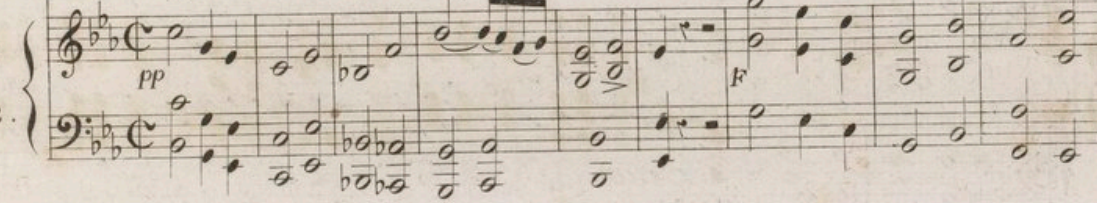
Bassi.



Bassi musical notation, starting with *pp* dynamic.

Moderato poco grave.

PIANO
ou
ORGUE.



PIANO ou ORGUE musical notation, two staves, starting with *pp* and *F* dynamics.

Grazioso.

p *p* *p* *Unis.* *Grazioso.*

- cum fi-li-um sanc-tum quo-que pa-ra-cle-tum spi-ri-tum tu Rex
 Sotto voce. Col 1.^a

- cum fi-li-um pa-ra-cle-tum spi-ri-tum
 Sotto voce. Col 1.^a

- cum fi-li-um pa-ra-cle-tum spi-ri-tum tu Rex
 Sotto voce. Col 1.^a

- cum fi-li-um pa-ra-cle-tum spi-ri-tum
 Sotto voce.


- cum fi-li-um pa-ra-cle-tum spi-ri-tum
 Sotto voce.

Violone: sans C.B. *p*

Grazioso. M: 92 = 0

p

Adagio .

Allegretto avec mouvement. M. II2= 

Adagio . Allegretto avec mouvement . M. 112 = 8

glo-ri-ae rex glo-ri-ae Chris-te tu pa-tris tu pa-tris sempiternus

glo-ri-ae rex glo-ri-ae Chris-te tu pa-tris tu pa-tris sempiternus

tu pa-tris tu pa-tris sempiternus

Violoncelle avec C.B.

Allegretto avec mouvement .

Adagio .

Allegretto avec mouvement.

Adagio.

The image shows a page from a musical score for 'Gloria in excelsis Deo' by Joseph Haydn. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/2. The tempo and mood are marked 'Grazioso avec mouvement' with a metronome marking of M: 88 = ♩. The lyrics are in French, starting with 'es fi li us ve ne ran dum fi li um Tu ad li beran dum sus cep'. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'p' (piano). There are also performance instructions like 'Sotto voce' and 'Ce solo religieux peut être chanté par un 1^{er} Dessus ou par un haut Tenor.' The page is numbered 10 in the bottom right corner.

The image shows a handwritten musical score on two systems. Each system consists of a vocal part (soprano, alto, and tenor/bass staves) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The first system's vocal part includes the lyrics: "tu - rus hominem non horru is - ti vir - ginis uterum di - gna - re". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The second system's vocal part includes the lyrics: "do - mine di - e is - to sine pec - ca - to nos cus - to - di - re". The piano accompaniment continues with similar rhythmic patterns, maintaining a consistent harmonic and melodic flow throughout the page.

tu - rus hominem non horru is - ti vir - ginis uterum di - gna - re

do - mine di - e is - to sine pec - ca - to nos cus - to - di - re

[illegible]

Violini.

Alto.

Flauti.

Oboi.

Clarineti.

Fagotti.

Corni
in Ut.

Soprano 1^o

Soprano 2^o

Tenore 1^o

Tenore 2^o

Basso.

Bassi.

PIANO.
ou
ORGUE.

Tutti poco. Allegretto.

Do - mi - ne su - per nos

Fiat mi - se - ricor - di a quem ad - mo - dum spera - vi

Do - mi - ne su - per nos

Fiat mi - se - ricor - di a quem ad - mo - dum spera - vi

Allegretto.

Oboi.
 Clar.
 quem ad - mo - dum spe - ra - vi - mus non confun - dar in æ - ternum non con - fundar in æ - ternum
 mus non con - fundar in æ - ternum non con - fundar in æ - ternum
 quem ad - mo - dum spe - ra - vi - mus non confun - dar in æ - ternum non con - fundar in æ - ternum
 - mus non con - fundar in æ - ternum non con - fundar in æ - ternum
 non con - fundar in æ - ternum non con - fundar in æ - ternum
 non con - fundar in æ - ternum non con - fundar in æ - ternum

Unis.
 //

F

This musical score is for a choral and instrumental ensemble. It features a vocal choir with four parts (Soprano, Alto, Tenor, Bass) and instrumental accompaniment for Oboe, Clarinet, and Piano. The music is in 4/4 time and consists of six measures. The vocal parts enter in the second measure with the lyrics "do - mi - ne su - per nos". The instrumental parts provide harmonic support, with the piano playing a rhythmic pattern of eighth and sixteenth notes. The score is written on a grand staff with a key signature of one flat (B-flat) and a common time signature (C).

Oboi.
Clar.
do - mi - ne su - per nos quem ad - mo - dum spe - ra - vi -
a quem ad - mo - dum spe - ra - vi - mus
do - mi - ne su - per nos quem ad - mo - dum spe - ra - vi -
a quem ad - mo - dum spe - ra - vi - mus
do - mi - ne su - per nos quem ad - mo - dum spe - ra - vi -

[illegible]

[illegible]

Flutes. *ff*

Oboi. *ff*

Clar. *ff* Col. Oboi. *ff*

Eag. *ff*

Corni. *ff*

ff Serrez très peu.

in te spe-ra-vi fi-at mi-se-ri-cor-di-a do-mi

in te spe-ra-vi fi-at mi-se-ri-cor-di-a do-mi

in te spe-ra-vi fi-at mi-se-ri-cor-di-a do-mi

ra-vi spe-ra-vi fi-at mi-se-ri-cor-di-a do-mi

ra-vi spe-ra-vi non con-fun-dar in æ-ter-num non con-fun-dar

ff Serrez très peu.

ff Serrez très peu.

ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo - dum spe - ra - vi -
ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo - dum spe - ra - vi -
ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo - dum spe - ra - vi -
ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo - dum spe - ra - vi -
in æ - ter - num in te do - mi - ne spe - ra - vi - mus con - fun - dar in æ - ter -

mus quem ad - mo - dum spe - ra - vi - mus fi - at mi - se - ri - cor - di -
mus quem ad - mo - dum spe - ra - vi - mus fi - at mi - se - ri - cor - di -
mus quem ad - mo - dum spe - ra - vi - mus fi - at mi - se - ri - cor - di -
mus quem ad - mo - dum spe - ra - vi - mus fi - at mi - se - ri - cor - di -
num quem ad - mo - dum spe - ra - vi - mus non con - fun - dar in æ - ter - num

ff Col. Oboi.

- a do - mi - ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo -
- a do - mi - ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo -
- a do - mi - ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo -
- a do - mi - ne su - per nos quem ad - mo - dum spe - ra - vi - mus quem ad - mo -
non con - fun - dar in æ - ter - num in te do - mi - ne spe - ra - vi - non con - fun - dar

ne spe-ra-vi spe-ra-vi non con-fun-dar in

ne spe-ra-vi spe-ra-vi non con-fun-dar in

ne spe-ra-vi spe-ra-vi non con-fun-dar in

ne spe-ra-vi spe-ra-vi non con-fun-dar in

te do-mi-ne spe-ra-vi spe-ra-vi non con-fun-

Flutes.

Oboi.

Clar.

Bas.

Corni.

Cors. et Trompettes

Trombones.

Cymballes et gros Tambour.

Timbales en Ut.

æ - ter - num

æ - ter - num

æ - ter - num

æ - ter - num

- dar in æ - ter - num non con - fun - dar

non con - fun -

non con - fun -

non con - fun -

non con - fun - dar

non con - fun - dar

dar in æ - ter - num non con - fun -

dar in æ - ter - num non con - fun -

dar in æ - ter - num non con - fu -

in æ - ter - num non con - fun - dar

in æ - ter - num non con - fun - dar

[illegible]

te spera - vi non con - fun - dar in æ - ter -

te spera - vi non con - fun - dar in æ - ter -

te spera - vi non con - fun - dar in æ - ter -

te spera - vi non con - fun - dar in æ - ter -

- ne in te spe - ra - vi non con - fun - dar in

Cres.

Cres.

Cors. sans Trompettes.

Cres.

Cres.

228

59

ff

ff

ff

ff

ff Col. Obois.

Cors.

et Trompettes

Trombonnes.

Basse.

Cymballes et gros Tambours.

Timballes.

num

non con - fun - dar in æ - ter -

num

non con - fun - dar in æ - ter -

- num

no con - fun - dar in æ - ter -

- num

non con - fun - dar in æ - ter - num

æ - ter - - num non con - fun - dar in æ - ter - num

ff

This page of a musical score contains a choral and instrumental composition. The score is written on multiple staves, including vocal parts and piano accompaniment. The lyrics are in Latin, starting with "non con-fun-dar in æ-ter-num in æ-ter". The music features complex rhythmic patterns and dynamic markings such as "pp" (pianissimo) and "ff" (fortissimo).

The musical score is arranged in a multi-staff format. The top section includes staves for various instruments, with dynamic markings such as *f* (forte) and *Col. Oboi.* (Colonel Oboe). The percussion section is labeled "Cymballes et gros Tambour" and "Timbales". The vocal section features multiple staves with the lyrics: "num non non con - fun - dar non con - fun - dar in æ -". The bottom section of the page shows a grand staff (treble and bass clef) with a piano accompaniment. The score is written in a historical style, with a key signature of one sharp (F#) and a time signature of 4/4.

ter num non non con fun dar non con

ter num non non con fun dar non con

ter num non non con fun dar non con

The musical score is arranged in a multi-staff format. The top section includes staves for woodwinds (flutes, oboes, bassoons) and brass (trumpets, trombones, tubas). Below these are staves for strings (violins, violas, cellos, double basses). A percussion section is labeled "Cymballes et G. Tambour" and "Tymballes". The vocal parts are written in French, with lyrics such as "fun - dar in æ - ter - num non non con - fun". The score is marked with "Rf." (Ritardando) in several places. The page is numbered 232 on the left and 63 on the right.

This musical score is for a vocal ensemble and piano. It consists of 11 staves. The first six staves are for vocal parts: Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. The last two staves are for the piano accompaniment. The score is divided into three measures. The first measure contains vocal entries and piano accompaniment. The second measure features a double bar line for each staff, indicating a pause. The third measure begins with a 'Rf.' (Ritardando) marking and contains vocal entries and piano accompaniment. The vocal parts have lyrics: 'dar non non non non.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Rf.

Rf.

Rf.

Rf.

Rf.

Rf.

- dar non non non non .

- dar non non non non .

- dar non non non non .

- dar non non non non .

- dar non non non non .

- dar non non non non .

Rf.

