

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

Jean Gilles (1668-1705)
Messe des morts

à cinq voix et orchestre



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1. Requiem æternam (Introit)

Lentement

DESSUS

HAUTE-CONTRE

TAILLE

BASSE-TAILLE

BASSE

Symphonie

DESSUS DE FLÜTE & VIOOLON

HAUTE-CONTRE DE VIOOLON

TAILLE DE VIOOLON

BASSE CONTINUE

7

Treble clef, one flat, P.

Bass clef, one flat.

Bass clef, one flat.

Bass clef, one flat.

==

13

Treble clef, one flat.

Bass clef, one flat.

Bass clef, one flat.

Bass clef, one flat.

19

This section contains four staves of musical notation for a string quartet. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses an alto clef. The music consists of eighth and sixteenth note patterns, with some notes tied across measures. Measure 19 starts with a half note followed by a rest. Measures 20-23 show a repeating pattern of eighth and sixteenth notes.

==

24

This section continues the musical score for a string quartet. It consists of four staves: treble, bass, bass, and alto. The notation includes eighth and sixteenth notes, with measure 24 featuring a half note followed by a rest. Measures 25-28 show a continuation of the rhythmic patterns established in the previous section.

29

Four staves of musical notation for voices and organ. The top two staves are soprano and alto voices in treble clef, and the bottom two are bass and tenor voices in bass clef. The music is in common time, mostly in B-flat major.



TAILLE
35

Re - qui-em æ - ter - - - - nam, re - qui-em æ - ter - - - -

Four staves of musical notation for voices and organ. The top two staves are soprano and alto voices in treble clef, and the bottom two are bass and tenor voices in bass clef. The music is in common time, mostly in B-flat major. The vocal parts sing "Re - qui-em æ - ter" and "nam".

41

nam do - na e - is Do - mi - ne,
do - na e - is Do - - mi-



46

ne, do - na e - is Do - mi - ne,
re - qui - em ____ æ-ter - nam.

51

Re - qui -

56

- em æ - ter - - - nam do - na e - is Do - mi - ne,

61

8

re - qui-em æ - ter - nam do - na, do - na e - is, do - na e - is Do - mi- ne:



Gay

66

2

8

ne:
DESSUS DE FLÜTE & VIOILON

HAUTE-CONTRE DE VIOILON

TAILLE DE VIOILON

BASSE CONTINUE

71

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. Measure 71 starts with eighth-note patterns in the treble and bass staves, followed by a rest. Measures 72-75 show eighth-note patterns with sixteenth-note grace notes. Measure 75 concludes with a bass note followed by a sharp sign.

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76

This section continues with four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature changes to no sharps or flats. Measures 76-79 feature eighth-note patterns with sixteenth-note grace notes. Measure 80 concludes with a bass note followed by a sharp sign.

D U O

DESSUS

81

Et lux per - pe - - - tu-a lu - - - ce-at e -

BASSE

Et lux per - pe - - - tu-a lu - ce-at e -

87

is, lux per - pe - - - tu-a lu - ce - at, lu - -

is, et lux per - pe - - - tu-a lu - ce-at,

92

- ce-at e - is. Et lux per - pe - - - tu-a lu -
lu - ce-at e - is.



97

- ce-at e - is, lux per - pe - - - tu-a, lux per -
Et lux per - pe - - - tu-a,



102

pe - - - - tu-a lu - ce-at, lu - ce-at e - - -
et lux per - pe - - - tu-a lu - ce-at, lu - ce-at e - - -

TO US

107

is. Et lux per - pe - - - - tu - a lu - - - -
Et lux per - pe - tu - a lu - ce - at,
Et lux per - pe - tu - a lu - - - -
Er lux per - pe - - - tu - a
is. Et lux per - pe - - - - tu - a

117

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The time signature is common time. The vocal parts are labeled 'at,' 'lu - ce-at,' and 'is.' for the soprano and alto parts, and 'Et lux per - pe - tu-a,' for the tenor and bass parts. The music features various note values including eighth and sixteenth notes, and rests. The bass staff has a prominent sustained note at the end of the page.

122

A musical score for voices and basso continuo. The score consists of five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for the basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, with lyrics in Latin. The basso continuo part provides harmonic support with sustained notes and bassoon entries. Measure 122 begins with a forte dynamic. The lyrics are: "pe - - - tu-a lu - - - ce-at, lu - ce-at, lu - ce-at e - is. lux per - pe - tu - a lu - ce-at e - - - is, lu - ce-at, lu - ce - at e - is. lux per - pe - tu - a lu - ce - at e - is, lu - ce-at, lu - ce - at e - is. lux per - pe - tu - a lu - ce-at, lu - ce - a e - is, lu - ce-at, lu - ce - at e - is. lix per - pe - tu - a lu - ce-at e - - - is, lu - ce-at, lu - ce - at e - is." A fermata is placed over the final note of the basso continuo's eighth-note pattern.

128

This section of the musical score consists of four staves of music. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom staff is also in bass clef. The key signature changes from one flat to one sharp between the first and second measures. Measures 128-130 feature eighth-note patterns with various slurs and grace notes. Measures 131-133 show sixteenth-note patterns with slurs and grace notes.

≡

134

This section of the musical score consists of four staves of music. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom staff is also in bass clef. The key signature changes from one sharp to one flat between the first and second measures. Measures 134-137 feature eighth-note patterns with slurs and grace notes. Measures 138-139 show sixteenth-note patterns with slurs and grace notes.

139 BASSE

Et lux per - pe - tu - a lu - ce - at e - is, et lux per - pe - - -

1. DESSUS DE FLÜTE & VIOLON

2. DESSUS DE FLÜTE & VIOLON



144

- - - - - tu - a lu - ce-at, lu - ce-at e -

149

The musical score consists of four staves of music. The top staff is in treble clef, the second in alto clef, the third in tenor clef, and the bottom in bass clef. The key signature is one flat. The time signature varies between common time and 8/8. The vocal parts sing in Latin, repeating the phrase "Et lux per - pe - tu-a, lux per - pe - tu - a lu - ce-at e - - - is." The music features various note values including eighth and sixteenth notes, and rests. Measure 149 starts with a rest followed by a melodic line in the soprano part. Measures 150-153 show the soprano and alto parts singing in unison. Measures 154-157 show the soprano and tenor parts singing in unison. Measures 158-161 show the soprano and bass parts singing in unison. Measures 162-165 show the soprano and alto parts singing in unison. Measures 166-169 show the soprano and tenor parts singing in unison. Measures 170-173 show the soprano and bass parts singing in unison. Measures 174-177 show the soprano and alto parts singing in unison. Measures 178-181 show the soprano and tenor parts singing in unison. Measures 182-185 show the soprano and bass parts singing in unison.

Et lux per - pe - tu-a, lux per - pe - tu - a lu - ce-at e - - - is.
 Et lux per - pe - tu-a, lux per - pe - tu - a lu - ce-at e - - - is.
 Et lux per - pe - tu-a, lux per - pe - tu - a lu - ce-at e - - - is.
 Et lux per - pe - tu-a, lux per - pe - tu - a lu - ce-at e - - - is.
 is. Et lux per - pe - tu-a, lux per - pe - tu - a lu - ce-a e - - - is,

155

A musical score for voices and basso continuo. The score consists of five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for the basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, with lyrics appearing below each staff. The basso continuo part includes a bassoon line and a cello/bass line. Measure 155 begins with a soprano melisma over a sustained note, followed by a vocal entry for alto, tenor, and basso continuo.

pe - - - - tu - a lu - ce - at, lu - ce-at e - is.
Et lux per - pe - tu - a, lux per - pe - tu - a lu - ce-at e - is.
Et lux per - pe - tu - a, lux per - pe - tu - a lu - ce-at e - is.
Et lux per - pe - - - tu - a lu - ce-at e - is.
lu - - - - ce - at, lu - ce - at, lu - ce-at, lu - ce-at e - is.

162 DESSUS

Te de - - - - cet hym - nus De - us,

BASSE CONTINUE



171

de - cet hym - nus De - us,

te de - - - - cet hym - nus,

te de - cet hym - nus



180

De-us in Si - on, in Si - on.

DESSUS DE FLÜTE & VIOLON

HAUTE-CONTRE DE VIOLON

TAILLE DE VIOLON

190



199

BASSE

Et ti - bi red - de-tur, red - de - tur vo - tum in Je - ru - sa -

208

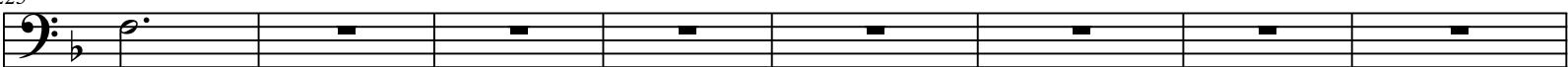
lem, red-de - tur vo - tum, red - de-tur vo-tum in Je - ru - sa - lem:
Et ti - bi red-



217

de - tur, red - de - tur vo - tum in Je - ru - sa - lem:
red - de - tur vo - tum in Je - ru - sa -

225



lem:

Musical score for bassoon, measures 226-232. The score consists of four staves. The first staff begins with a bass clef, a key signature of one flat, and a forte dynamic. The subsequent staves show various patterns of eighth and sixteenth notes, with measure 232 concluding with a forte dynamic.



233

Musical score for bassoon, measures 233-239. The score consists of four staves. The first staff begins with a bass clef, a key signature of one flat, and a forte dynamic. The subsequent staves show various patterns of eighth and sixteenth notes, with measure 239 concluding with a forte dynamic.

DUO

DESSUS

BASSE

242

Et ti - bi red - de - tur, red - de - tur vo - tum in

249

Je - ru - sa - lem:

Et ti - bi re -

Je - ru - sa - lem:

Et ti - bi red -

1. DESSUS DE FLÜTE & VIOLON

2. DESSUS DE FLÜTE & VIOLON

1. DESSUS DE FLÜTE & VIOLON

2. DESSUS DE FLÜTE & VIOLON

256

de - tur vo - tum in Je - ru - sa - lem, in Je - ru - sa -

de - tur vo - tum in Je - ru - sa - lem, in Je - ru - sa -



261

lem:

lem:

lem:

lem:

lem:

TOUS

267

E - xau - di o - ra - ti - o - nem, ora - ti - o - nem me - am,
E - xau - di, e - xau - di, e - xau - di, e - xau - di o - ra - ti - o - nem me - am,
E - xau - di, e - xau - di, e - xau - di, e - xau - di o - ra - ti - o - nem me - am;
E - xau - di, e - xau - di, e - xau - di, e - xau - di o - ra - ti - o - nem me - am;
E - xau - di, e - xau - di, e - xau - di, e - xau - di o - ra - ti - o - nem me - am,

274

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of eight staves. The top three staves are for the voices, each with a treble clef and a key signature of one flat. The bottom five staves are for the basso continuo, each with a bass clef and a key signature of one flat. The vocal parts sing a four-measure phrase: "ad te om-nis ca - ro," followed by a measure of silence, then "ad te om-nis ca - ro ve - ni-". This pattern repeats three times. The basso continuo parts provide harmonic support, with the bottom staff showing a steady bass line and the middle two staffs showing harmonic changes indicated by sharp signs. The vocal parts end on a half note, and the basso continuo parts end on a quarter note.

ad te om-nis ca - ro,
ad te om-nis ca - ro ve - ni-
ad te om-nis ca - ro,
ad te om-nis ca - ro ve - ni-
ad te om-nis ca - ro,
ad te om-nis ca - ro, om-nis ca - ro ve - ni-
ad te om-nis ca - ro,
ad te om-nis ca - ro ve - ni-

281

et. E - xau - di o - ra - ti - o - nem me - am,

8 et. E - xau - di o - ra - ti - o - nem - me - am,

+ et. E - xau - di o ra - ti - o - nem me - am, ad te om-nis

8 et. E - xau - di o - ra - ti - o - nem - me - am,

et. E - xau - di o - ra - ti - o - nem me - am,

1. DESSUS Fl. & V. 1.& 2. DESSUS Fl. & V.

2. DESSUS Fl. & V.

288

ad te om-nis ca - ro ve - ni - et. E - xau - di o - ra - ti - o - nem me - am,

ad te om-nis ca - ro ve - ni - et. E - xau - di o - ra - ti - o - nem me - am,

ad te om-nis ca - ro ve - ni - et. E - xau - di o - ra - ti - o - nem me - am,

ad te om-nis ca - ro ve - ni - et. E - xau - di o - ra - ti - o - nem me - am,

ad te om-nis ca - ro ve - ni - et. E - xau - di o - ra - ti - o - nem me - am,

ad te om-nis ca - ro ve - ni - et. E - xau - di o - ra - ti - o - nem me - am,

1. DESSUS Fl. & V.

2. DESSUS Fl. & V.

295

ad te om-nis ca - ro, ad te om-nis, ad te om-nis ca - ro ve - ni - et.

ad te om-nis, ad-te om-nis, ad te om-nis ca-ro ve - ni - et.

ad te om-nis, ad te om-nis, ad te om-nis ca-ro ve - ni - et.

ad te om-nis, ad te om-nis ca - ro ve - ni - et.

ad te om-nis ca - ro, ad te om-nis ca - ro ve - ni - et

DESSUS DE FLÜTE & VIOLON

TAILLE

303

8

Re - qui-em æ - ter - - - nam do - na e - is Do - mi - ne,
do - na



309

8

e - is Do - mi - ne, do - na e - is Do - mi - ne, re - qui - em____æ-ter -
do - na

314

This musical score page contains two systems of music. The top system starts at measure 314 with a treble clef, a key signature of one flat, and common time. It includes four staves: soprano, alto, bass, and tenor. The soprano staff has a fermata over the first note. The bass staff has a dynamic instruction 'nam.' below it. The bottom system starts at measure 319 with a treble clef, a key signature of one flat, and common time. It also includes four staves. The lyrics 'Re - qui - em' appear above the soprano staff, followed by 'æ - ter - - - nam' on the alto staff, 'do - na e - is' on the bass staff, and 'Do - mi - ne,' on the tenor staff. The music consists of eighth and sixteenth notes, with various rests and dynamic markings like 'p' (piano).

nam.

319

Re - qui - em æ - ter - - - nam do - na e - is Do - mi - ne,

Gay

325

8

re - qui-em æ - ter - nam do - na, do - na e - is, do - na e - is Do - mi - ne:

331

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is B-flat major throughout. The score consists of 12 measures per staff. Measure 13 begins with a bass note (B-flat) followed by a treble note (D). The music includes various dynamics like forte and piano, and performance instructions like "riten." and "accel.".

DUO

DESSUS

DESSUS

345

Et lux per - pe - - - - - tu-a lu - - - ce-at e -

Et lux per - pe - - - - tu-a lu - - - ce-at e -

BASSE

Et lux per nos tu es lux et o

Musical score for three staves:

- Treble staff: Key signature of one sharp (F#), tempo 120 BPM.
- Bass staff: Key signature of one flat (B-flat), tempo 100 BPM.
- Double Bass staff: Key signature of one flat (B-flat), tempo 100 BPM.

All staves show a series of eighth-note rests followed by a dynamic instruction.

351

is, lux per - pe - - - tu - a lu - ce - at, lu - ce-at e - is.
is, et lux per - pe - - - tu - a lu - ce-at, lu - ce-at e - is.



358

Et lux per - pe - - - tu - a lu - ce - at e - is, lux per - pe - - - tu - a lu - ce - at e - is.
Et lux per -



364

- - - tu - a, lux per - pe - - - tu - a lu - ce - at, lu - ce - at e - is.
pe - - - tu - a, et lux per - pe - - - tu - a lu - ce - at, lu - ce - at e - is.

TOUS

371

The musical score consists of five staves of music. The top staff is in treble clef, the middle two are in alto clef, and the bottom two are in bass clef. The key signature is one flat. The time signature varies between common time (indicated by '8') and 3/4 time (indicated by '3'). The lyrics are in Latin, repeated multiple times. The vocal parts are labeled 'is.', 'Et lux per - pe - tu - a', 'lu - ce-at', 'Et lux per - pe - tu - a', 'lu - - -', 'Et lux per - pe - tu - a', 'lu - - -', 'Er lux per - pe - tu - a', 'Et lux per - pe - tu - a', and 'is.'.

is. Et lux per - pe - tu - a lu - - -
 Et lux per - pe - tu - a lu - ce-at,
 Et lux per - pe - tu - a lu - - -
 Et lux per - pe - tu - a lu - - -
 Er lux per - pe - tu - a
 Et lux per - pe - tu - a

is.

376

The musical score consists of six staves. The top four staves are for three voices (Soprano, Alto, Tenor) and basso continuo. The bottom two staves are for basso continuo. The vocal parts sing in homophony, while the basso continuo parts provide harmonic support. The music is in common time, with various note values including eighth and sixteenth notes. The vocal parts have lyrics in Latin, such as "ce - at e - is," "lux per - pe - tu -" and "Et lux per - pe - tu -". The basso continuo parts feature rhythmic patterns like eighth-note pairs and sixteenth-note figures.

380

a lu - ce - at, lu - ce-at e - is. Et lux per -
 a lu - ce - at, lu - ce-at, lu - ce-at e - is. Et lux per - pe - tu-a,
 a lu - ce - at, lu - ce-at, lu - ce-at e - is. Et lux per - pe - tu-a,
 a lu - ce - at, lu - ce-at, lu - ce-at e - is. Et lux per - pe - tu-a,
 - - - tu - at, lu - ce-at, lu - ce-at e - is. Et lux per - pe - tu-a,

386

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top three staves represent the vocal parts, and the bottom three staves represent the basso continuo. The vocal parts sing in homophony, while the basso continuo provides harmonic support with sustained notes and bassoon entries.

The vocal parts sing the following lyrics:

pe - - - tu-a lu - - - ce-at, lu-ce-at, lu-ce-at e - is.
lux per - pe - tu - a lu - ce-at e - - - is, lu - ce-at, lu - ce - at e - is.
lux per - pe - tu - a lu - ce - at _____ e - is, lu - ce-at, lu - ce - at e - is.
lux per - pe - tu - a lu - ce-at, lu - ce - a e - is, lu - ce-at, lu - ce - at e - is.
lix per - pe - tu - a lu - ce-at e - - - is, lu - ce-at, lu - ce - at e - is.

The basso continuo part includes sustained notes and bassoon entries.

392

This section of the musical score consists of four staves of music. The top staff is in treble clef, the second and third are in bass clef, and the bottom staff is also in bass clef, likely representing a continuo or harpsichord part. The music is in common time and includes various note heads, stems, and rests. Measure 392 starts with eighth-note pairs in the treble and bass staves, followed by a sixteenth-note pattern. Measures 393 and 394 show eighth-note patterns continuing across the staves. Measure 395 begins with a bass note followed by eighth-note pairs. Measures 396 and 397 continue with eighth-note patterns, with measure 397 concluding with a bass note.



398

This section of the musical score consists of four staves of music. The top staff is in treble clef, the second and third are in bass clef, and the bottom staff is also in bass clef, likely representing a continuo or harpsichord part. The music is in common time and includes various note heads, stems, and rests. Measure 398 starts with eighth-note pairs in the treble and bass staves, followed by a sixteenth-note pattern. Measures 399 and 400 show eighth-note patterns continuing across the staves. Measures 401 and 402 continue with eighth-note patterns, with measure 402 concluding with a bass note.

403 BASSE

A musical score for a basso continuo part, labeled '403' and 'BASSE'. The score consists of five staves. The top staff is in bass clef, followed by three staves in treble clef, and two staves in bass clef. The vocal line 'Et lux per - pe - tu-a lu - ce-at e - - is, et lux per - pe - - - - -' is written below the first treble staff. The basso continuo parts are indicated by dashed horizontal lines above the middle and bottom staves.

Et lux per - pe - tu-a lu - ce-at e - - is, et lux per - pe - - - - -

415

A musical score for four voices and basso continuo. The score consists of eight staves. The top two staves are soprano (G clef) and alto (C clef), both in common time (indicated by '8'). The third staff is tenor (F clef) and the bottom staff is bass (C clef). The basso continuo staff is at the bottom, indicated by a bass clef and a 'B' with a sharp sign. The vocal parts sing in Latin, with lyrics appearing below each staff. The music features various note values including eighth and sixteenth notes, and rests. Measure 415 begins with the soprano and alto parts singing 'pe - - - tu - a lu - - - ce - at, et lux per - pe - - -'. The tenor and bass parts enter with 'lux per - pe - tu - a lu - ce - at e - - - - is.' The soprano and alto continue with 'lux per - pe - tu - a lu - ce - at e - - - - is.' The tenor and bass then sing 'lux per - pe - tu - a lu - ce - a e - - - - is,' followed by a repeat sign. The soprano and alto continue with 'lux per - pe - tu - a lu - ce - a e - - - - is.' The tenor and bass conclude with 'lu - - -'.

pe - - - tu - a lu - - - ce - at, et lux per - pe - - -
lux per - pe - tu - a lu - ce - at e - - - - is. Et lux per -
lux per - pe - tu - a lu - ce - at e - - - - is. Et lux per -
lux per - pe - tu - a lu - ce - at e - - - - is.
lux per - pe - tu - a lu - ce - a e - - - - is, lu - - -
lux per - pe - tu - a lu - ce - a e - - - - is.
lux per - pe - tu - a lu - ce - a e - - - - is.
lux per - pe - tu - a lu - ce - a e - - - - is.

420

A musical score for voices and basso continuo. The score consists of six staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom three are for the basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, with lyrics appearing below the staff. The basso continuo part includes a bassoon line and a cello/bass line. Measure 420 begins with a melodic line in the soprano and alto voices, followed by entries from the tenor and basso continuo. The lyrics are:

tu - a lu - ce - at, lu - ce - at e - is.
pe - tu - a, lux per - pe - tu - a lu - ce - at e - is.
pe - tu - a, lux per - pe - tu - a lu - ce - at e - is.
Et lux per - pe - tu - a lu - ce - at e - is.
ce - at, lu - ce - at, lu - ce - at e - is.

2. Kyrie

TAILLE

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e

BASSE CONTINUE



7

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

1. & 2. DESSUS DE FLÜTE & VIOLON

HAUTE-CONTRE DE VIOLON

TAILLE DE VIOLON

DUO

HAUTE-CONTRE

Chris - te e -

TAILLE +

Chris - te e -

15

23

Soprano: le - i - son, e - le - i - son, Chris - te _____ e - me - i - son,
Alto: le - i - son, e - le - i - son. Chris - te e - le - i - son,

Tenor: (empty staff)

Bass: (empty staff)

Cello: (empty staff)

31

Chris - te e - + le - i - son, Chris-te e - + le - i - son.

Chris - te, Chris - te e - - le - i - son, Chris-te ____ e - le - i - son.

+

+

Bassoon part:

Cello part:

TOUS

40

Ky-ri-e e - le - i-son, Ky-ri-e e - le - i - son, e - le - i - son,
 Ky-ri-e e - le - i-son, Ky-ri-e e - lr - i - don, e - le - i - son,
 Ky-ri-e e - le - i-son, e - lr - i - don, Ky-ri-e e - le - i-son, er -
 Ky-ri-e e - le - i-son, Ky-ri-e e - le - i - son, e - le - i-son,
 Ky-ri-e e - le - i-son, Ky-ri-e e - le - i - son, e - le - i-son,
 Ky-ri-e e - le - i-son, Ky-ri-e e - le - i - son, e - le - i-son,
 Ky-ri-e e - le - i-son, Ky-ri-e e - le - i - son, e - le - i-son,

46

A musical score for Kyrie Eleison, featuring five staves of music. The top three staves are in treble clef, and the bottom two are in bass clef. The music is in common time, with a key signature of one flat. The lyrics are written below each staff, corresponding to the musical phrases. The score consists of five systems of music, each starting with a different beginning of the phrase.

Ky - ri-e e - le - i - son, _____ Ky - ri - e e - le - i - son.
Ky - ri-e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.
le - - - i - son, Kyr - e e - le - i - son, e - le - i - son.
Ky - ri-e e - le - i - son, _____ e - le - i - son, e - le - i - son.
le - i - son, Ky - ri-e e - le - i - son, _____ e - le - i - son.

Ky - ri-e e - le - i - son, _____ Ky - ri - e e - le - i - son, e - le - i - son.
Ky - ri-e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.
le - - - i - son, Kyr - e e - le - i - son, e - le - i - son.
Ky - ri-e e - le - i - son, _____ e - le - i - son, e - le - i - son.
le - i - son, Ky - ri-e e - le - i - son, _____ e - le - i - son.

Ky - ri-e e - le - i - son, _____ Ky - ri - e e - le - i - son, e - le - i - son.
Ky - ri-e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.
le - - - i - son, Kyr - e e - le - i - son, e - le - i - son.
Ky - ri-e e - le - i - son, _____ e - le - i - son, e - le - i - son.
le - i - son, Ky - ri-e e - le - i - son, _____ e - le - i - son.

Ky - ri-e e - le - i - son, _____ Ky - ri - e e - le - i - son, e - le - i - son.
Ky - ri-e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.
le - - - i - son, Kyr - e e - le - i - son, e - le - i - son.
Ky - ri-e e - le - i - son, _____ e - le - i - son, e - le - i - son.
le - i - son, Ky - ri-e e - le - i - son, _____ e - le - i - son.

3. Requiem æternam (Graduel)

Symphonie

DESSUS DE FLÜTE & VIOOLON



HAUTE-CONTRE DE VIOOLON



TAILLE DE VIOOLON



BASSE CONTINUE



15

1. DESSUS DE FLÜTE & VIOlon

2. DESSUS DE FLÜTE & VIOlon

TOUS LES DESSUS DE FLÜTE & VIOlon

23

1. FLÜTE

2. FLÜTE

BASSE

30

Re - qui - em æ - ter - nam do - na e - is Do - mi-ne: Re - qui - em, re - qui-

TOUS LES DESSUS DE FLÜTE & VIOLON

39

em _____ æ - ter - nam do - na e - is, do - na e - is Do - - - mi-

46

ne:

Et

1. FLÛTE

2. FLÛTE

BASSOON

BASSOON 2

53

lux per - pe - tu - a lu - ce - at e -

TOUS LES DESSUS DE FLÜTE & VIOLON

59

Musical score for orchestra and choir, page 57, measure 59. The score consists of six staves. The first staff (Bassoon) has a bass clef, a key signature of one flat, and a tempo marking of P . The second staff (Soprano) has a soprano clef, a key signature of one flat, and a tempo marking of P . The third staff (Alto) has an alto clef, a key signature of one flat, and a tempo marking of P . The fourth staff (Bassoon) has a bass clef, a key signature of one flat, and a tempo marking of P . The fifth staff (Flute 1) has a soprano clef, a key signature of one flat, and a tempo marking of P . The sixth staff (Flute 2) has a soprano clef, a key signature of one flat, and a tempo marking of P . The vocal line includes lyrics: "is." followed by "Et lux per - pe - -". The flute parts feature eighth-note patterns with grace notes.

65

- - tu-a lu - - - ce - at e - is. Et lux,

TOUS LES DESSUS DE FLÜTE & VIOlon

72

lux per - pe - tu - a lu - - - - - ce - at

Music score for voices and piano. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "lux per - pe - tu - a lu - - - - - ce - at". The piano accompaniment consists of four staves, each with a different bass line and harmonic progression. The music is in common time, with a key signature of one flat.

78

e - is, lux per - pe - - - tu -

1. FLÛTE

2. FLÛTE

TOUS LES DESSUS DE FLÛTE & VIOLON

84

A musical score for orchestra and choir, page 84. The score consists of five staves. The top staff is bassoon (B♭), followed by soprano (G), alto (C), bass (F), and another bassoon (B♭). The vocal parts have lyrics: 'a' under the first note of the bassoon, 'lu - - - - - - - - - ce - at e - - - -' under the alto, and a repeat of the vocal line under the second bassoon. The music features eighth-note patterns and dynamic markings like forte (f) and piano (p).

Gay

TOUS

89

In me - mo - ri - a æ - ter - na e - rit jus - tus, in me -

In me - mo - ri - a æ - ter - na e - rit jus - tus, in me -

In me - mo - ri - a æ - ter - na e - rit jus - tus, in me -

In me - mo - ri - a æ - ter - na e - rit jus - tus, in me -

is. In me - mo - ri - a æ - ter - na e - rit jus - tus, in me - mo -

In me - mo - ri - a æ - ter - na e - rit jus - tus, in me -

In me - mo - ri - a æ - ter - na e - rit jus - tus, in me -

In me - mo - ri - a æ - ter - na e - rit jus - tus, in me -

97

mo - ri - a æ - ter - na e - rit jus - tus: ab au - di - ti -

mo - ri - a æ - ter - na e - rit jus - tus: ab au - di - ti -

mo - ri - a æ - ter - na e - rit jus - tus: ab au - di - ti -

mo - ri - a æ - ter - na e - rit jus - tus: ab au - di - ti -

mo - ri - a æ - ter - na e - rit jus - tus: ab au - di - ti -

- - ri - a æ - ter - na e - rit jus - tus: ab au - di - ti -

105

o - ne ma - la non, non, non ti - me - bit.

o - ne ma - la non, non, non ti - me - bit.

o - ne ma - la non, non, non, non ti - me - bit.

o - ne ma - la non, non, non, non ti - me - bit.

o - ne ma - la non, non, non, non ti - me - bit.

o - ne ma - la non, non, non, non ti - me - bit.

114

BASSE

ab au - di - ti -

TOUS

122

The musical score consists of five staves of music. The top staff starts with a treble clef, a key signature of one flat, and a tempo of 122. It features a vocal line with lyrics: "In me - mo - ri-a, in me - mo - ri-a æ - ter - na e -". The second staff begins with a treble clef, a key signature of one flat, and an 8th note time signature. It also has the same lyrics. The third staff starts with a treble clef, a key signature of one flat, and an 8th note time signature. The fourth staff starts with a treble clef, a key signature of one flat, and an 8th note time signature. The fifth staff is a bass staff, starting with a bass clef, a key signature of one flat, and a tempo of 122. It contains a vocal line with lyrics: "In me - mo - ri-a, in me - mo - ri-a æ - ter - na e - o - ne ma - la non ti - me - bit. In me - mo - ri-a, in me - mo - ri-a æ - ter - na e -". The sixth staff is a bass staff, starting with a bass clef, a key signature of one flat, and a tempo of 122. The seventh staff is a bass staff, starting with a bass clef, a key signature of one flat, and a tempo of 122.

131

A musical score for voice and piano. The vocal part is in soprano clef, B-flat key signature, and common time. The piano part is in bass clef, B-flat key signature, and common time. The vocal line consists of sustained notes followed by rests, with lyrics "rit jus - tus:" appearing three times. The piano accompaniment features eighth-note patterns in the right hand and sustained notes in the left hand. Measure 131 concludes with a repeat sign and the vocal line "rit jus - tus."

rit jus - tus:

rit jus - tus:

rit jus - tus:

rit jus - tus.

rit jus - tus.

147

A musical score for orchestra and basso continuo. The score consists of six staves. The top four staves are treble clef, with the first three having a tempo of 147 and the fourth having a tempo of 8. The fifth staff is bass clef, also with a tempo of 8. The sixth staff is bass clef, with a tempo of 147. The vocal line begins with a sustained note followed by eighth-note chords. The basso continuo line features eighth-note chords. The vocal line continues with eighth-note chords, and the basso continuo line provides harmonic support. The vocal line concludes with a melodic line, and the basso continuo line ends with a sustained note.

BASSE

Ab au - di - ti - o - ne

TOUS

154

non, non,
non, non,
non, non,
non, non,
ma - la non, non ti - me - bit. non, non,

4. Domine Jesu Christe (Offertoire)

Symphonie

1. & 2. DESSUS DE FLÜTE & VIOlon

HAUTE-CONTRE DE VIOLEN

TAILLE DE VIOLEN

BASSE CONTINUE



10

18



27 BASSE

Do - mi - ne Je - su Chris - te, Rex, Rex glo - ri - æ, li - be - ra a - ni-

35

mas, a - ni - mas, om - ni - um fi-de - li - um de-func - to - rum de

pœ - nis in - fer - ni, et de pro - fun-do la - cu: li - be - ra a - ni - mas,

51

li - be - ra a - ni - mas fi - de - li - um de - func - to - rum de pœ - nis in -



59

fer - ni, et _____ de pro - fun - do la - cu, et de pro - dun-do la - cu:

QUATUOR

67

HAUTE-CONTRE

TAILLE

Do - mi - ne Je - su

Do - mi - ne Je - su Chris - te, Rex, Rex glo - ri - æ, li - be - ra, li - be - ra a - ni-

Do - mi - ne Je - su Chris - te, Rex, Rex glo - ri - æ, li - be - ra, li - be - ra a - ni-

75 DESSUS

Do - mi - ne Je - su Chris - te, Rex glo - ri - æ, Rex glo - - -
 Chris - te, Rex, Rex glo - ri - æ, li - be - ra a - ni - mas,
 mas om - ni - um fi - de - - li - um de-func - to - rum, Rex glo - ri - æ, li - be -
 BASSE
 Do - mi - ne Je - su

82

ri - æ, li - be - ra, li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func -

Rex glo - ri - æ, li - be - ra a - ni - mas om - ni - um fi - de - li - um de-func -

ra a - ni - mas, li - be - ta, li - be - ra a - ni - ma om - ni - um fi - de - li - um de-func -

Chris - te, li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func -

89

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of eight staves. The top three staves represent the vocal parts, each with a treble clef, a key signature of one flat, and a common time signature. The bottom two staves represent the basso continuo, each with a bass clef and a common time signature. The vocal parts sing a four-part setting of the Latin Mass. The basso continuo parts provide harmonic support, with the upper basso continuo staff showing a melodic line and the lower staff providing harmonic bass notes. The vocal parts sing the following lyrics:

to - rum de pœ - nis in - fer - ni, et _____ de pro -
to - rum de pœ - nis in - fer - ni, et _____ de pro -
to - rum de pœ - nis in - fer - ni, et de pro -
to - rum de pœ - nis in - fer - ni, de pœ - nis in - fer - ni, et de pro - fun -

The score concludes with a final measure of rest followed by a repeat sign.

97

The musical score page 97 consists of eight staves. The top four staves are vocal parts: soprano (G clef), alto (C clef), tenor (F clef), and bass (C clef). The lyrics "fun - do la - cu:" are written below the first three staves, with a plus sign above the bass staff. The bottom four staves represent the orchestra: 1. FLÛTE, 2. FLÛTE, VIOLENS, and BASSE. The 1. FLÛTE and 2. FLÛTE staves begin with a dynamic instruction: "1. FLÛTE 2. FLÛTE f". The VIOLENS staff has a dynamic instruction: "VIOLENS f". The BASSE staff has a dynamic instruction: "BASSE f". The score concludes with the lyrics "li - be - ra," followed by a repeat of the vocal line.

105

ne ab - sor - be-at e - as
ne ab - sor - be-at e - as
ne ab - sor - be-at e - as
ra _____ e - as de o - re le - o - nis, ne ab - sor - be-at e - as

VOLONS

113

tar - ta - rus,
 ne ca - dant in obs - cu - rum,

1. FLÛTE
 2. FLÛTE
 VIOLENTS

120

A musical score page featuring five staves. The top three staves are vocal parts (Soprano, Alto, Tenor) in G clef, B-flat key signature, and common time. The lyrics are: ne ca - dant in obs - cu - ne ca - - - dant in obs - cu - ti, et se-mi - ni e - ne ca - dant in obs - cu -. The fourth staff is for Flute 1 (G clef, B-flat key signature), and the fifth staff is for Flute 2 (G clef, B-flat key signature). The sixth staff is for Violins (B-flat clef, B-flat key signature). The bass staff at the bottom is in F clef, B-flat key signature, and common time.

ne ca - dant in obs - cu -
ne ca - - - dant in obs - cu -
ti, et se-mi - ni e -
ne ca - dant in obs - cu -

1. FLÛTE
2. FLÛTE

VIOLONS

Gay

127

rum:

rum:

jus.

rum:

1. & 2. DESSUS DE FLÜTE & VIOLON

HAUTE-CONTRE DE VIOLON

TAILLE DE VIOLON

BASSE CONTINUE

143

sanc - tam: quam o - lim A - bra-hæ pro - mi - sis - ti, et se - mi - ni e - jus.

sanc - tam: quam o - lim A - bra-hæ pro - mi - sis - ti, et se - mi - ni e - jus.

8

151

TO US

158

Sed si - gni-fer sanc - tus Mi - cha-el re - præ - sen - tet e - as in lu - cem

Sed si - gni-fer sanc - tus Mi - cha-el re - præ - sen - tet e - as in lu - cem

Quam o - lim A - bra - hæ pro - mi-sis - ti, et se - mi - ni e - jus. Quam o -

Sed si - gni-fer sanc - tus Mi - cha-el re - præ - sen - tet e - as in lu - cem

Sed si - gni-fer sanc - tus Mi - cha-el re - præ - sen - tet e - as in lu - cem

B

B

B

A musical score for the Latin hymn "A - bra-hæ". The score consists of five staves of music, each with a treble clef and a key signature of one flat. The music is in common time (indicated by the number '166'). The lyrics are written below the staves, corresponding to the notes. The lyrics are:

sanc - tam: quam o - lim A - bra-hæ pro - mi - sis - ti, et se - mi - ni e -
sanc - tam: quam co - lim A - bra-hæ pro - mi - sis - ti, et se - mi - ni e -
lim A - bra - hæ, quam o - lim A - bra - hæ pro - mi - sis - ti, et se - mi - -
sanc - tam: quam o - lim A - bra-hæ pro - mi - sis - ti, et se - mi - ni e -
sanc - tam: quam o - lim A - bra-hæ pro - mi - sis - ti, et se - mi - ni e -

TRIO

173

1. DESSUS

jus. Sed si - gni-fer sanc - tus Mi - cha-el re - præ-sen - tet e - jus.

2. DESSUS

Jus. Sed si - gni-fer sanc - tus Mi - cha-el re - præ-sen - tet e - jus.

ni

jus.

BASSE

jus.

re - præ -

1. DESSUS DE FLÜTE & VIOOLON

1. VIOOLON

2. DESSUS DE FLÜTE & VIOOLON

2. VIOOLON

TOUS

180

Quam o - lim A - bra-hæ

sen - tet — e - as in lu - cem sanc - tam: Quam o - lim A - bra-hæ

1. & 2. DESSUS DE FLÜTE & VIOLON

194

quam o - lim A - bra-hæ pro - mi - sis - ti, et se - mi - ni e - jus.

quam o - lim A - bra-hæ pro - mi - sis - ti, et se - mi - ni e - jus.

quam o - lim A - bra-hæ pro - mi - sis - ti, et se - mi - ni e - jus.

quam o - lim A - bra-hæ pro - mi - sis - ti, et se - mi - ni e - jus.

quam o - lim A - bra-hæ pro - mi - sis - ti, et se - mi - ni e - jus.

quam o - lim A - bra-hæ, pro - mi - sis - ti, et se - mi - ni e - jus.

201

TAILLE

Hos - ti-as et

DESSUS DE FLÜTE & VIOILON

HAUTE-CONTRE DE VIOILON

TAILLE DE VIOILON

BASSE CONTINUE

==

209

pre - ces ti - bi Do - mi - ne lau - dis of - fe - ri - mus: tu sus - ci-

217

8

pe pro a - ni - ma - bus lis, lis, qua-rum ho - di - e me - mo - ri-am fa - ci - mus: fac,



226

8

fac e - as, Do - mi - ne, de mor - te tran - si - re ad vi - - tam.

233

Quam o - lim A - bra - hæ pro-mi - sis - ti, et se - mi - ni ____ e - jus.



240 BASSE

Fac e - as, Do - mi-ne, de mor - te tran - si - re ad vi-tam, tran - si - re ad vi -

1. DESSUS DE FLÜTE & VIOOLON

2. DESSUS DE FLÜTE & VIOOLON

BASSE CONTINUE

TOUS

248

Fac, fac, fac, fac e - as, Do - mi-ne, de mor - te tran - si - re

Fac, fac, fac, fac e - ras, Do - mi-ne, de mor - te tran - si - re

Fac, fac, fac, fac e - ras, Do - mi-ne, de mor - te tran si - re

Fac, fac, fac, fac e - ras, Do - mi-ne, de mor - te tran - si - re

tam. Fac, fac, fac, fac e - as, Do - mi-ne, de-mor - te tran - si - re

1. & 2. DESSUS DE FLÜTE & VIOILON

The musical score consists of seven staves. The top five staves represent vocal parts: Treble, Alto, Tenor, Bass, and Bass (continuing). The vocal parts sing a four-measure phrase in common time, starting with a quarter note. The lyrics are: "Fac, fac, fac, fac e - as, Do - mi-ne, de mor - te tran - si - re". This phrase is repeated three more times. The bottom two staves are for woodwind instruments: Flute/Violin 1 and Flute/Violin 2. They play eighth-note patterns. The first flute/violin part has a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a fermata over the second pair. The second flute/violin part has a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a fermata over the second pair.

256

ad vi - tam.

ad vi - tam.

ad vi - tam.

ad vi - tam.

BASSE

ad vi - tam. Fac e - as tran - si - re ad vi - tam. Quam o - lim A - bra-hæ pro - mi - sis - ti, et

1. & 2. DESSUS DE FLÜTE & VIOLON

2. DESSUS DE FLÜTE & VIOLON

TOUS

265

1. & 2. DESSUS DE FLÜTE & VIOLON

Fac e - as tran - si - re ad vi - tam, ad vi - tam. Quam o - lim
Fac e - as tran - si - re ad vi - tam, ad vi - tam. Quam o - lim
Fac e - as tran - si - re ad vi - tam, ad vi - tam. Quam o - lim
Fac e - as tran - si - re ad vi - tam, ad vi - tam. Quam o - lim
se - mi-ni e - jus. Fac e - as tran - si - rer ad vi - tam, ad vi - tam. Quam o - lim

5. Sanctus

BASSE

1. & 2. DESSUS DE FLÜTE & VIOOLON

HAUTE-CONTRE DE VIOOLON

TAILLE DE VIOOLON

BASSE CONTINUE

tus, Sanc - tus Do-mi - nus De - us Sa - ba - oth. Ple - ni sunt cæ - li et ter - ra glo -

19

- ri - a tu - a. Ple - ni sunt cæ - li et ter - ra glo - - - ri - a tu - a.

DUO
BASSE-TAILLE

29

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt

BASSE

BASSE CONTINUE

37

cæ - li et ter - ra, ple - ni sunt cæ - li et ter - ra glo - - - ri - a tu -

cæ - li et ter - ra, ple - ni sunt cæ - li et ter - ra glo - - - ri - a tu -

TOUS

46

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

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

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

a. Ho - san - na, ho - san - na in ex - cel - sis. BASSE

a. Ho - san - na, ho - san - na in ex - cel - sis. Ho - san - na, ho - san - na in ex - cel - sis.

1. DESSUS DE FLÜTE & VIOLON

2. DESSUS DE FLÜTE & VIOLON

The score continues with two more staves for bassoon and basso continuo, followed by two blank staves at the end of the page.

T O U S

TRIO

54

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

1. DESSUS

Ho - san-na, ho - san-na, ho - san-na in ex - cel -

2. DESSUS

Ho - san-na, ho - san-na, ho - san-na in ex - cel -
HAUTE-CONTRE

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

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

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

1. & 2. DESSUS DE FLÜTE & VIOLON

1. DESSUS DE FLÜTE & VIOLON

2. DESSUS DE FLÜTE & VIOLON

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

DESSUS

63

This musical score consists of eight staves of music. The top staff is in soprano clef (G), the second in alto clef (C), the third in tenor clef (F), and the bottom three in bass clef (F). The key signature is one sharp (F#). The time signature varies between common time (indicated by '8') and 2/4 time.

The lyrics are repeated in four-line stanzas:

- Line 1: sis. Ho - san - na, ho - san - na, ho - san - na, ho - san - na in _____ ex-cel - sis.
- Line 2: sis.
- Line 3: sis. Ho - san - na, ho - san - na in ex - cel - sis.
- Line 4: Ho - san - na, ho - san - na in ex - cel - sis.
- Line 5: Ho - san - na, ho - san - na in ex - cel - sis.
- Line 6: Ho - san - na, ho - san - na in ex - cel - sis.
- Line 7: Ho - san - na, ho - san - na in ex - cel - sis.
- Line 8: Ho - san - na, ho - san - na in ex - cel - sis.

The score concludes with a final section of music on the bass staves.

71

TAILLE

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

79

D U O

HAUTE-CONTRE

T R I O

Be - ne - dic-tus qui ve - nit in no-mi-ne, in no - mi - ne Do - - - - mi-ni.

Be - ne - dic-tus qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

BASSE

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

88

ni. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

ni. Be - ne - dic - tus qui ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni.

Do - mi - ni. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Be - ne -



95

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

Be - ne - dic - tus qui ve - nit in no - mi - ne, in no - mi - ne Do - - - mi -

dic - tus qui ve - nit in no - mi - ne, Be - ne - dic - tus in no - mi - ne Do - mi -

103

TOUS

The musical score consists of six staves. The top three staves are soprano voices (G clef), the fourth staff is a bassoon (C clef), the fifth staff is a bassoon (C clef), and the bottom two staves are bass voices (F clef). The key signature is one sharp (F#). The time signature is common time (indicated by '3'). The vocal parts sing "Ho - san-na, ho - san-na in ex - cel - sis." in a repeating pattern. The bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The bass voices provide harmonic support with sustained notes and rhythmic patterns. The vocal parts sing "Ho - san-na, ho - san-na in ex - cel - sis." in a repeating pattern. The bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The bass voices provide harmonic support with sustained notes and rhythmic patterns.

ni. Ho - san-na, ho - san-na in ex - cel - sis.

ni. Ho - san-na, ho - san-na in ex - cel - sis.

ni. Ho - san-na, ho - san-na in ex - cel - sis.

ni. Ho - san-na, ho - san-na in ex - cel - sis. Ho - san-na, ho - san-na in ex - cel - sis.

1. DESSUS DE FLÜTE & VIOLON

2. DESSUS DE FLÜTE & VIOLON

H

1. DESSUS

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

Ho - san - na, ho - san - na, ho - san - na in
2. DESSUS

Ho - san - na, ho - san - na, ho - san - na in

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

Ho - san - na, ho - san - na, ho - san - na in

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

Ho - san - na, ho - san - na, ho - san - na in

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

1. & 2. DESSUS DE FLÜTE & VIOILON

1. DESSUS DE FLÜTE & VIOILON

2. DESSUS DE FLÜTE & VIOILON

6. Agnus Dei

Symphonie

Musical score for the first system of the Agnus Dei movement. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The first staff contains a single note followed by a series of eighth notes. The second staff has a continuous eighth-note pattern. The third staff shows a eighth-note pattern with some grace notes. The fourth staff also features an eighth-note pattern.



Musical score for the second system of the Agnus Dei movement. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The first staff begins with a dotted half note followed by a series of eighth notes. The second staff has a continuous eighth-note pattern. The third staff shows a eighth-note pattern with some grace notes. The fourth staff also features an eighth-note pattern.

13 BASSE

A - gnu s De - i, qui tol - lis pec - ca - ta mun - di: do - na, do - na

This musical score page contains five staves of music. The top staff is for the Basso Continuo, indicated by a bass clef and a staff with only vertical stems. The second staff is for the Tenor voice, indicated by a C-clef. The third staff is for the Alto voice, indicated by an F-clef. The fourth staff is for the Bass voice, indicated by a bass clef. The fifth staff is for the Soprano voice, indicated by a soprano clef. The vocal parts are singing homophony. The basso continuo part provides harmonic support. Measure 13 begins with a forte dynamic. The vocal parts sing "A - gnu s De - i, qui tol - lis pec - ca - ta mun - di: do - na, do - na". The basso continuo part consists of eighth-note chords. The vocal parts have eighth-note patterns, often with grace notes or sixteenth-note figures.

20

A musical score for orchestra and choir. The score consists of five staves. The top staff is bass clef, F major (two sharps). The second staff is soprano clef, G major (one sharp). The third staff is alto clef, C major (no sharps or flats). The fourth staff is bass clef, F major (two sharps). The bottom staff is bass clef, F major (two sharps). The vocal line starts with "e - is re - qui - em." followed by a fermata over the bassoon line. The vocal line continues with "Do - na, ___ do - na ___". The first two measures of the vocal line are labeled "1. DESSUS DE FLÜTE & VIOLON". The next two measures are labeled "1. & 2. DESSUS DE FLÜTE & VIOLON". The vocal line concludes with a fermata over the bassoon line.

e - is re - qui - em.
Do - na, ___ do - na ___

1. DESSUS DE FLÜTE & VIOLON
2. DESSUS DE FLÜTE & VIOLON
1. & 2. DESSUS DE FLÜTE & VIOLON

26

The musical score consists of four staves. The top staff is in bass clef, the second in soprano clef, the third in alto clef, and the bottom in bass clef. The key signature is one sharp (G major). The time signature is 4/4. The vocal parts sing the Agnus Dei. The lyrics are: "e - - is re - qui - em. _____ A - gnus De - i, qui tol - lis pec - ca - ta mun -". The bass part provides harmonic support throughout the piece.

34

A musical score for orchestra and choir. The top staff is a bassoon part in C major, 2/4 time, with lyrics: "di: do - na — e - is — re - qui em.". The second staff is a soprano vocal part in G major, 2/4 time. The third staff is a basso continuo part in G major, 2/4 time. The fourth staff is another basso continuo part in G major, 2/4 time. The fifth staff is a bassoon part in G major, 2/4 time. Measure 34 consists of six measures of music. The vocal line starts with a sustained note followed by eighth-note pairs. The bassoon parts provide harmonic support with sustained notes and eighth-note patterns. Measure 34 concludes with a fermata over the vocal line.

di: do - na — e - is — re - qui em.

1. DESSUS DE FLÜTE & VIOOLON

2. DESSUS DE FLÜTE & VIOOLON

41

A musical score page featuring four staves of music. The top staff is a bassoon part in C major, indicated by a bass clef and two sharps. It consists of six measures of music, ending with a fermata over the first note of the final measure. Below it is a vocal line with lyrics: "Do - na, — do - na — e - is re - qui - em." The lyrics are aligned with the vocal line. The second staff is for woodwind instruments, specifically flute and violin, in G major (one sharp) and common time. The third staff is for bassoon in G major (one sharp). The fourth staff is for bassoon in G major (one sharp).

Do - na, — do - na — e - is re - qui - em.

1. & 2. DESSUS DE FLÜTE & VIOLON

49 TO US

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - na, do - na e - is re - qui-

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - na do - na,

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui-

A - nus De - i, qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui-

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui-

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui-

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui-

56

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and organ. The vocal parts sing in homophony, while the basso continuo part provides harmonic support. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing the Latin text "em, do - na, do - na e - is re - qui - em." The basso continuo part consists of two staves: one for the bassoon and one for the harpsichord, showing bass notes and organ stops.

em, do - na, do - na e - is re - qui - em.
do - na e - is, do - na, do - na e - is re - qui em.
em, do - na e - is re - qui - em.
em, do - na e - is, e - is re - qui em.
em, do - na, do - na e - is re - qui - em.

63

qui tol -

Musical score for "Miserere" by Palestrina, featuring five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and basso continuo parts. The score is in common time, key signature of one sharp, and consists of ten staves. The vocal parts sing in four-measure phrases, with the basso continuo parts providing harmonic support.

70

lis pec - ca - ta mun - di: do - na, do - na e - is re - qui -

8 lis pec - ca - ta mun - di: do - na, do - na e - is re - qui -

8 lis pec - ca - ta mun - di: do - na, do - na e - is re - qui -

8 lis pec - ca - ta mun - di: do - na, do - na e - is re - qui -

lis pec - ca - ta mun - di: do - na, do - na e - is re - qui -

lis pec - ca - ta mun - di: do - na e - is re - qui -em, do - na e - is re - qui -

lis pec - ca - ta mun - di: do - na e - is re - qui -em, do - na e - is re - qui -

lis pec - ca - ta mun - di: do - na e - is re - qui -em, do - na e - is re - qui -

lis pec - ca - ta mun - di: do - na e - is re - qui -em, do - na e - is re - qui -

77

em, qui tol - lis pec - ca - ta mun - di:

em, qui tol - lis pec - ca - ta mun - di:

em, qui tol - lis pec - ca - ta mun - di:

em, qui tol - lis pec - ca - ta mun - di:

em, qui tol - lis pec - ca - ta mun - di:

em, qui tol - lis pec - ca - ta mun - di:

1. DESSUS DE FLÜTE & VIOOLON

2. DESSUS DE FLÜTE & VIOOLON

Bassoon part (Measures 77-82):

Measures 77-82 (Continuation):

84

do - na, do - na e - is re - qui - em sem - pi - ter - nam.

do - na, do - na e - is re - qui - em sem - pi - ter - nam.

do - na, do - na e - is re - qui - em sem - pi - ter - nam.

do - na, do - na e - is, e - is re - qui - em sem - pi - ter - nam.

do - na e - is re - - - - qui-em sem - pi - ter - nam, sem - pi - ter - nam.

1. & 2. DESSUS DE FLÜTE & VIOLON

7. Lux æterna (Post-Communion)

Symphonie

Musical score for the first four staves of the symphony section. The score consists of four staves, each with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by the number '2'). The music begins with a series of eighth and sixteenth notes, followed by a measure of silence. The second staff continues with eighth and sixteenth notes. The third staff follows a similar pattern. The fourth staff begins with a whole note (F#) followed by eighth and sixteenth notes.



BASSE

Musical score for the basso section, starting with a bassoon part. The bassoon part begins with a measure of silence, followed by eighth and sixteenth notes. The vocal part begins with the lyrics 'Lux, lux æ - ter - na,' followed by 'lux æ - ter - na lu - ce - at.' The vocal part continues with eighth and sixteenth notes. The bassoon part then continues with eighth and sixteenth notes. The vocal part ends with a measure of silence, followed by eighth and sixteenth notes.

15

e - is, Do - mi - ne: Cum sanc - tis tu - is in æ - ter - num, qui - a pi - - us

=

22

es. Re - qui - em æ - ter - nam do - na e -

29

is, do-na e - is Do - mi - ne, et lux per-pe - tu - a lu - ce - at, lu - ce-at e - is.

TOUS

37

Re - qui-em æ - ter-nam do - na e - is, do - na e - is do - na e - is
Re - qui-em æ - ter-nam do - na e -

45

Re - qui-em æ - ter - nam do-na, do-na e - is
Do - mi-ne, do - na e - is Do - mi - ne, re - qui - em æ -
is, do - na e - is, do - na e - is Do - mi - ne, do - na e - is
Re -

52

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of six staves. The top three staves represent the vocal parts, each with a treble clef and a key signature of one flat. The bottom three staves represent the basso continuo, with a bass clef and a key signature of one flat. The vocal parts sing a Latin hymn, with lyrics appearing below each staff. The basso continuo parts provide harmonic support.

Do - mi - ne, re - qui-em æ - ter - nam do - na e - - - - is, do -

Re - qui-em æ - ter - nam do - na e -

- ter - - - nam do - na e - - - is, do - na e - is, do - na

Do - mi - ne, re - qui - em æ - ter - - nam do - na

- qui-em æ - ter - nam do - na e - is, do - na e - - - is, do - na

The vocal parts sing a Latin hymn, with lyrics appearing below each staff. The basso continuo parts provide harmonic support.

59

- na e - is Do - mi - ne, do - na e - - - is Do - mi - ne, re - qui-em æ-

is Do - mi - ne, do - na, do-na e - is Do - mi - ne,

e - is Do - mi - ne, do-na e - is, do - na e - is Do - mi - ne,

e - is Do - mi - ne, do - na, do - na e - is Do - mi - ne, re - qui-em æ-

e - is Do - mi - ne, do-na e - is Do - - - - mi - ne, re -

59

- na e - is Do - mi - ne, do - na e - - - is Do - mi - ne, re - qui-em æ-

is Do - mi - ne, do - na, do-na e - is Do - mi - ne,

e - is Do - mi - ne, do-na e - is, do - na e - is Do - mi - ne,

e - is Do - mi - ne, do - na, do - na e - is Do - mi - ne, re - qui-em æ-

e - is Do - mi - ne, do-na e - is Do - - - - mi - ne, re -

67

ter - nam do-na e - is Do - mi - ne, do - na, do - na e - is Do - mi - ne,

re - qui - em æ - ter-nam do - na e - is Do - mi - ne, Do - mi - ne,

re - qui - em æ - ter - nam do-na e - is Do - mi - ne,

ter - nam do-na e - is Do - mi - ne, do - na e - is Do - mi - ne,

- qui-em æ - ter-nam do - na e - - - is, do - na e - is Do - mi - ne,

68

Bassoon part:

Bassoon part:

Bassoon part:

76 **Gay**

The musical score consists of eight staves. The top four staves are soprano voices in treble clef, each with a key signature of one flat (B-flat). The bottom four staves are basso continuo parts: two in bass clef and two in bass clef with a '8' indicating eighth-note time. The basso continuo parts provide harmonic support, with the bottom staff featuring a sustained bass note. The vocal parts are mostly silent (rests) except for the basso continuo parts. The basso continuo parts begin with eighth-note patterns, followed by sixteenth-note patterns, and then return to eighth-note patterns. The basso continuo parts are labeled 'BASSE' above them. The vocal parts enter with lyrics starting at measure 76: 'Et lux per - pe - - - tu-a lu - ce-at e - is,'.

BASSE

Et lux per - pe - - - tu-a lu - ce-at e - is,

TOUS

83

Et lux per - pe - tu - a
Et lux per - pe - tu - a lu - ce - at,
Et lux per - pe - tu - a lu - ce - at,
Et lux per - pe - tu - a lu - ce - at,
lu - ce - at e - is, Et lux per - pe - tu - a
Et lux per - pe - tu - a

A musical score for a four-part setting of the hymn "Lux Perpetua". The score consists of eight staves, each with a different vocal range and a unique melodic line. The lyrics are written below the staves in Latin, with some words underlined to indicate sustained notes. The music is in common time, with various note values including eighth and sixteenth notes. The key signature changes throughout the piece, indicated by sharp and flat symbols. The score is numbered 91 at the top left.

lux per - pe - tu - a lu - ce-at, lu - ce-at e - is. Cum sanc-tis tu - is in æ - ter -

lux per - pe - tu - a lu - ce-at e - is. Cum sanc-tis tu - is in æ - ter -

lux per - pe - tu - a lu - ce-at, lu - ce-at e - is. Cum anc - tis tu - is in æ - ter -

lux per - pe - tu - a lu - ce-at, lu - ce-at e - is. Cum sanc-tis tu - is in æ - ter -

lux per - pe - - - tu - a lu - ce-at e - is. Cum sanc-tis tu - is in æ - ter -

lux per - pe - tu - a lu - ce-at e - is. Cum sanc-tis tu - is in æ - ter -

lux per - pe - tu - a lu - ce-at e - is. Cum sanc-tis tu - is in æ - ter -

lux per - pe - tu - a lu - ce-at e - is. Cum sanc-tis tu - is in æ - ter -

D U O

1. DESSUS

num.

Et lux per - pe - tu - a lu - ce - at, lu - ce - at e - is.

2. DESSUS

Et lux per - pe - - - tu - a lu - ce - at e - is.

num.

num.

num.

num.

A musical staff in common time featuring a melodic line. The notes include eighth and sixteenth notes, primarily in the treble clef, with some bass clef notes appearing in the lower half of the staff. The key signature is one sharp, indicating G major.

A musical score for a single instrument, likely a woodwind or brass, featuring a soprano clef and a common time signature. The score consists of two staves of music. The first staff begins with a melodic line consisting of eighth and sixteenth notes. The second staff begins with a sustained note followed by a melodic line.

A blank musical staff consisting of five horizontal lines and four spaces, starting with a bass clef and a common time signature.

TOUS

106

The musical score consists of six staves of music. The first five staves are in common time (indicated by '8') and the last staff is in 12/8 time. The key signature is one flat. The music is written for voices and includes lyrics in Latin. The lyrics are repeated in each of the first five staves, followed by a final staff where the lyrics change. The music features various note values including eighth and sixteenth notes, and rests.

Et lux per - pe - tu - a lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - tu - a lu - ce - at lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - tu - a lu - ce - at lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - tu - a lu - ce - at lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - - - tu - a lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - - - - tu - a lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - - - - - tu - a lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - - - - - - tu - a lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - - - - - - - tu - a lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - - - - - - - - tu - a lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - - - - - - - - - tu - a lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - - - - - - - - - - tu - a lu - ce - at e - is. Cum sanc - tis tu - is

Et lux per - pe - - - - - - - - - - - tu - a lu - ce - at e - is. Cum sanc - tis tu - is

113

in æ - ter - num, qui - a, qui - a pi - us es.

in æ - ter - num, qui - a, qui - a pi - us es.

in æ - ter - num, qui - a, qui - a pi - us es.

in æ - ter - num, qui - a, qui - a pi - us es.

in æ - ter - num, qui - a, pi - - - - - us es.

σ

Messe de requiem des en m'gues

17

symphonie

Lent.

f.

degrise

reprise

Seul

(degrise)

Requiem aeternam dona eis domini

reprise

ne dona eis domine requiem aeternam

d' requiem aeternam dona

Vm! 1345 bis

eis domine reg. eternam dona illis dona eis domine

et lux perenne tua

tu datus sis lux perenne - tua luca datus luca datus sis et lux per

tua luceat sis et lux perenne - tua luceat sis et sis

et lux perenne tua et lux perenne

a luceat luceat

tua luceat sis



19

missus te decet deus te decet hymnus gloria

Et sibi reddetur reddetur votum in Jerusalem reddetur votum

seul

reddetur votum in Jerusalem reddetur votum in Jerusalem reddetur votum

reddetur votum in Jerusalem Et sibi reddetur votum in Jerusalem reddetur votum in Jerusalem

Et sibi reddetur votum in Jerusalem

duo

Et sibi reddetur votum in Jerusalem

detet reddetur votum In Ierusalem. viol.

et tibi reddetur votum In Ierusalem. for

et tibi.

Ierusalem. viol.

Exaudi orationem orationem meam ad te omnis falso

ad te omnis falso veni

Exaudi

ad te omnis falso

Exaudi exaudi exaudi orationem meam ad te omnis caro

ad te omnis caro veni

Exaudi exaudi exaudi orationem meam ad te omnis caro

ad te omnis caro veni

et exaudi oratio mea
 ad te ois paroneniet exaudi oratione meam ad te omni caro
 et exaudi oratio mea
 ad te omni paroneniet exaudi oratio meam ad te ois
 ad te omnis illi caro ueniet
 Seul Alayage
 Requiam ater nam
 Alayage premiere
 caro ad te omnis paro ueniet
 Lyrie ele yson Lyrie ele yson Lyrie ele yson
 Seul
 Lyrie ele yson
 Lyrie ele yson

duo

Christe eleyon eleyon Christe eleyon viol. Christe eleyon viol Christe eleyon viol.

Christe eleyon eleyon Christe eleyon Christe eleyon viol Christe eleyon viol

Tenor

kyrie eleyon kyrie eleyon ele son kyrie eleyon kyrie ele son

kyrie eleyon kyrie eleyon ele son kyrie eleyon kyrie ele son

kyrie eleyon kyrie eleyon ele son kyrie eleyon kyrie ele son

kyrie eleyon kyrie eleyon ele son kyrie eleyon kyrie ele son

Graduate Symphonie

A handwritten musical score on aged paper. The top section, labeled 'duo', consists of two staves of music with lyrics in Latin: 'Christe eleyon eleyon Christe eleyon viol.' and 'Christe eleyon viol Christe eleyon viol.'. Below this is another section with lyrics: 'Christe eleyon eleyon Christe eleyon' followed by 'Christe eleyon viol Christe eleyon viol'. The middle section, labeled 'Tenor', has three staves of music with lyrics: 'kyrie eleyon kyrie eleyon ele son', 'kyrie eleyon kyrie ele son', and 'kyrie eleyon kyrie eleyon ele son'. The bottom section is labeled 'Graduate Symphonie' and contains two staves of music. The score is written in black ink on five-line staves, with some dynamics and performance instructions like 'duo' and 'Tenor' included.

21

Soprano
Alto
Bass

Requiem aeternam dona eis domine Regni
con aequium aeternam dona eis dona eis do mine

Ad laud

Propria tua cecat et lux perpetua tua cecat eis ob et lux co

lux perpetua tua cecat eis ob lux co

1001

In memoria aeterna erit justus In memoria aeterna erit justus a baudi-
tione mala

In memoria eterna erit justus In memo- ria aeterna erit justus abaudi-
tione mala

non non non timebit In me

non non non timebit Seul

abaudi tione mala non timebit In me

moria in memoria eterna dicit justus
abandonatione mala non non illi timebit

moria in memoria eterna dicit justus.
abandonatione mala non non illi timebit

ne non o non o non o non o non o timelit

abandonatione mala non o non o non o non o non o non o timelit

Offertoire

Symphonie

Seul

domine Iesu Christo rex reglorum libera animas animarum

omnium fidelium defunctorum de parvis inferni et de profundo lacu libera domine libera animas fidei

in defuncto sum de parvis inferni et de profundo lacu et de profundo lacu domini

Quatuor

23

Domine Iesu Christe rex gloria rego

Domine Iesu Christe rex gloria libera animas

me Iesu Christe rex rex gloria libera libera animas omnium fidelium defunctorum rex gloria libe

Domine Iesu

libera libera animas omnium fidelium defunctorum rex gloria libe

libera libera animas omnium fidelium defunctorum rex gloria libe

libera libera animas omnium fidelium defunctorum rex gloria libe

libera libera animas omnium fidelium defunctorum rex gloria libe

libera libera animas omnium fidelium defunctorum depanis inferni et

rex gloria libera animas omnium fidelium defunctorum depanis inferni et

repanis inferni et animas libera illi animas omnium fidelium defunctorum depanis inferni et

repanis inferni et animas libera illi animas omnium fidelium defunctorum depanis inferni et

Christe libera animas omnium fidelium defunctorum cum depanis inferni depanis inferni et depanis

depanis inferni et animas libera illi animas omnium fidelium defunctorum depanis inferni et

depanis inferni et animas libera illi animas omnium fidelium defunctorum depanis inferni et

depanis inferni et animas libera illi animas omnium fidelium defunctorum depanis inferni et

de profundis laetare ne absolveat eas
 de profundis laetare ne absolveat eas
 de profundis laetare — Seul ne absolveat eas
 fin do laetare Libera libera eas deo seles nis ne absolveat eas
 fent. viol. fentes. viol.

tartarus ne cadant in obscurro
 tartarus ne cadant in obscurro
 tartarus Seul ne cad. in obscurro ne cadant in obscurro
 fent. viol. fent. viol.

Duo

Sed signifer stas micha representet eas in lucem stam quod olim absah promisisti

Sed signifer stas micha representet eas in lucem stam quod olim absah promisisti

et semini eius

This block contains the first two systems of a handwritten musical score for two voices (Duo). The music is written on five-line staves. The first system begins with a forte dynamic. The lyrics are in Latin, referring to a signifier named stas micha who represents the speaker in the light, fulfilling a promise made long ago. The second system continues the musical line and the Latin text, mentioning the speaker's offspring.

Trio

Sed signifer stas micha representet eas in lucem stam quod olim absah promisisti et semini eius sed

Sed signifer stas micha representet eas in lucem stam quod olim absah promisisti et semini eius

This block contains the third system of the handwritten musical score, labeled 'Trio'. It features three staves of music. The lyrics continue from the previous systems, addressing the signifier stas micha to represent the speaker in the light, fulfilling a promise made long ago, and mentioning the speaker's offspring.

Signes stas michel representet eas viol
Rouies stas mich. repres. eas representet eas In lucem sanctam

dom

Quam olim abr. promisisti et semini eius quia olim abr. quia olim abr. promisisti et semini eius

Quam olim abr. promisisti et semini eius quia olim abr. quia olim abr. promisisti et semini eius

Paul

Hostias atykes nibi dñe laudis offerrimus suscep

The image shows a single page from a handwritten musical manuscript. It features five staves of music, each with a different vocal or instrumental part. The notation is in black ink on aged, yellowish paper. The music consists of short note heads and stems, typical of early printed music notation. Latin text is integrated into the music, appearing under specific notes and across different staves. The lyrics include 'freggo anima bussillis quara hodie memoriam facimus' (in the first staff), 'fue fue fles domi ne de nos le transire ad' (in the second staff), 'vitam quia olim labra yrouis et semini e rius fles domi ne de nos transire ad vi' (in the third staff, labeled 'Seul'), 'fue fue fles fles domi ne de nos le transire ad vitam' (in the fourth staff, labeled 'Tous'), and 'tam fles fles fles domi ne de nos le transire ad vitam que olim labra yroui' (in the fifth staff, labeled 'Seul'). The page is numbered '28' in the top right corner.

fac eas transire ad vitam aeternam quam olim abrake. *III.* promisiisti et semini eius

fac eas transire ad vitam aeternam quam olim absal. *III.* promisiisti et semini eius

Sanctus sanctus *III.* dominus de us fabulos plenitatis et terra glo

Sanctus sanctus dominus deus saba

via maris plenissimam calo et terra glo via maris a sol. Sanctus fluis sanctis dominus deus saba

A handwritten musical score for orchestra and choir in G major. The score consists of eight staves, each with a key signature of one sharp. The vocal parts include 'Symphonie' (percussion), 'Seul' (solo voice), 'dona' (choir), 'sons' (choir), 'chant' (choir), and '3. partie' (choir). The vocal parts sing in Latin, with lyrics such as 'agnus dei qui tol. peccata mundi dona', 'dona lis requiem', and 'agnus dei qui tol'. The score includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo), and various rests and note heads.

symphonie

Seul

agnus dei qui tol. peccata mundi dona

dona lis requiem dona dona lis requiem agnus dei qui tol. peccata mundi dona lis

sons

agnus dei qui tol

chant agnus

3. partie

agnus dei qui tol

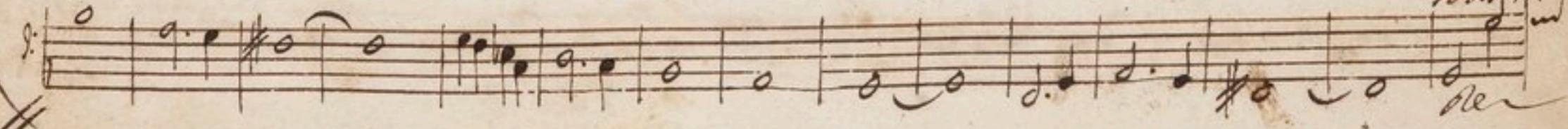
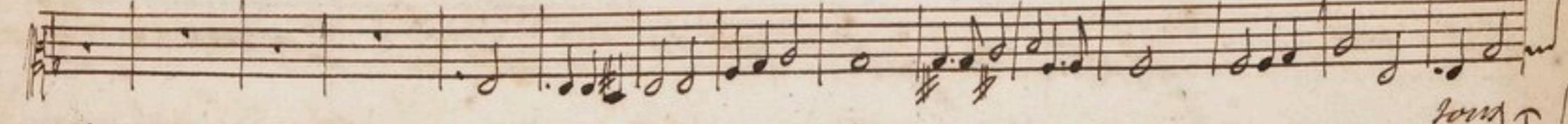
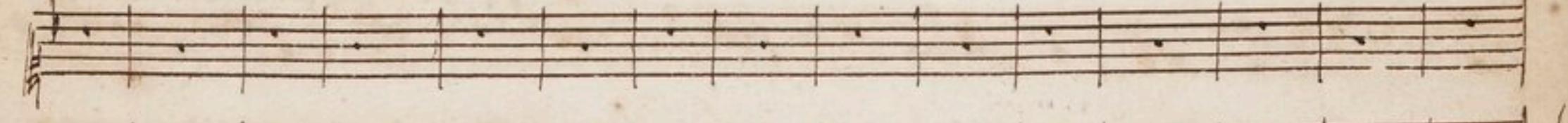
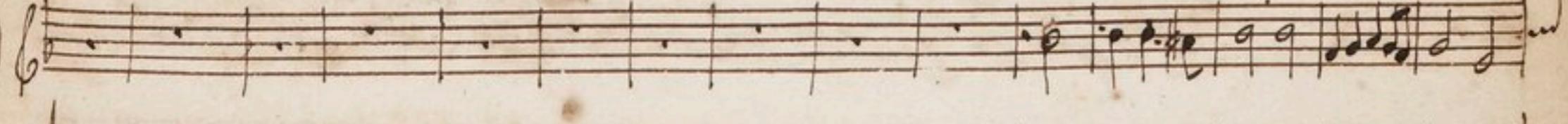
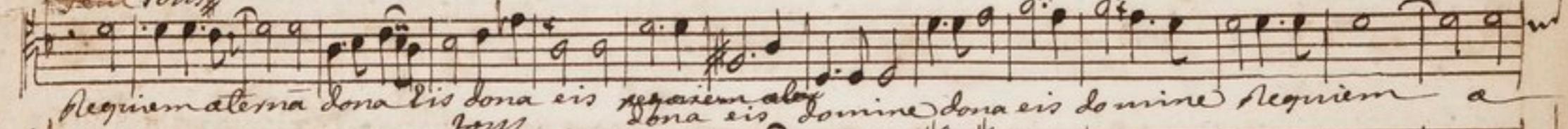
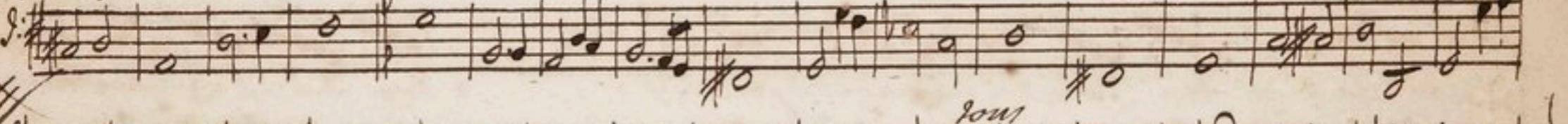
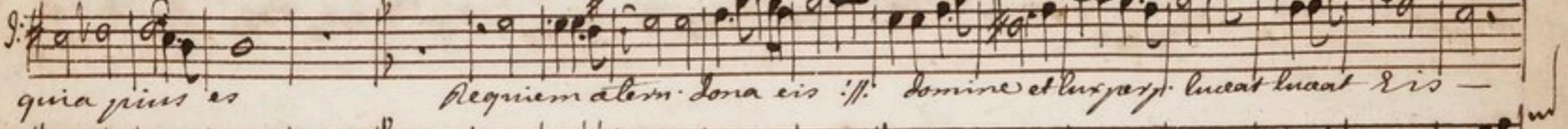
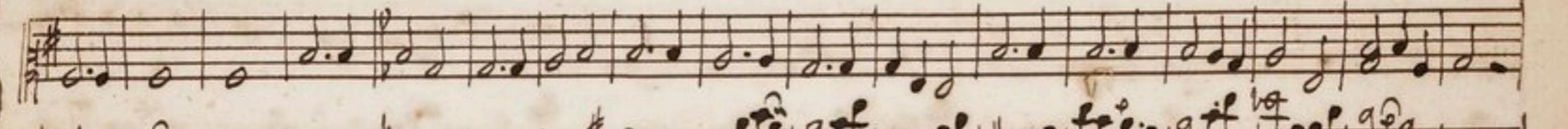
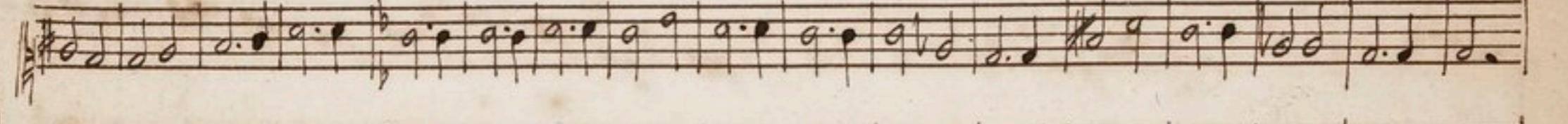
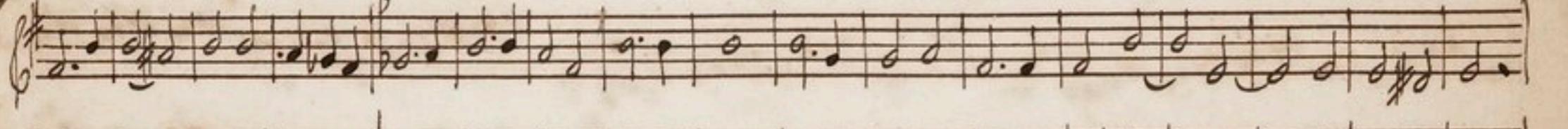
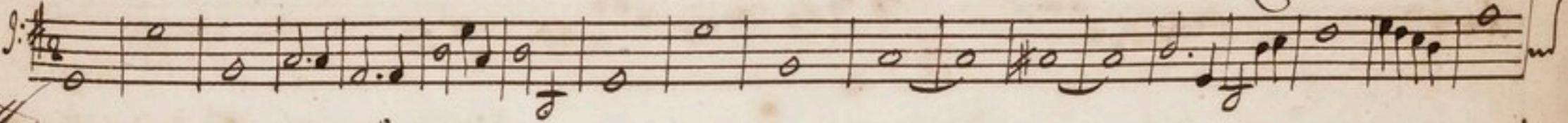
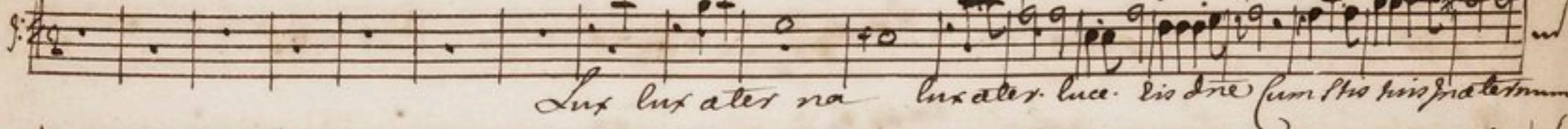
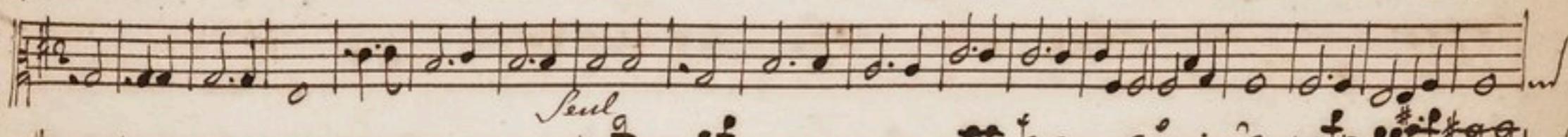
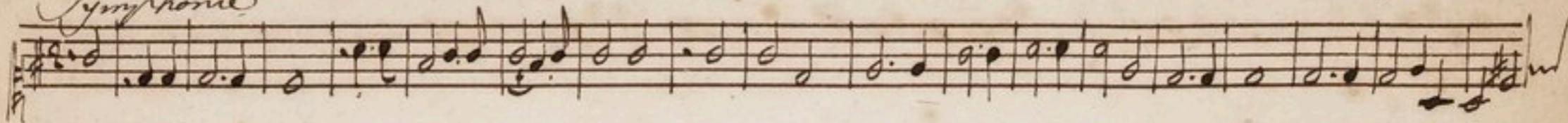
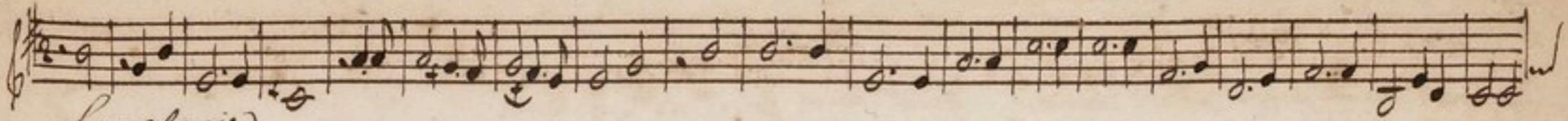
lispecca mundi dona eis requiem dona dona eis requiem

lispecca mundi dona eis requiem dona dona eis requiem

qui tollis peccata mundi dona eis requiem qui tollis peccata mundi

dona dona eis requiem semper

dona eis requiem semper illi



domine requiem aeternam dona eis dona eis domine dona eis do-mine requiem a
 eternam dona eis dona eis dona eis domine dona eis do-mine

Requiem

don. si. do.

quiem aeternam dona eis dona eis dona eis domine dona eis do-mine

aeternam dona eis dona eis dona eis domine

Regni.

Seul

quiem aeternam dona eis dona eis domine Palus perpe- tra luceat eis

2021

Et lux perpetua luce. ill. lumen sumptus tuus in aeternum
et lux perpetua.
lucat eis Et lux perpetua lumen sumptus tuus in aeternum
et lux perpetua lumen ill. eis Et lux perpetua lucat eis sumptus tuus in aeternum
et lux perpetua lumen sumptus tuus in aeternum
Et lux perpetua lumen sumptus tuus in aeternum



Finis 1731 a iodus foit le
21^e may
Duyrat Copiste



