

20/Julio
75.

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R.



A UNE VOIX

		PRIX NETS.	
		fr.	c.
E. PESSARD.	<i>O Salutaris.</i>	B.MS.-T.S.	1 »
A.-S. PALMA.	<i>Ave Maria.</i>	B.MS.-T.S.	1 »
F. SCHUBERT.	<i>Pie Jesu.</i>	B.MS.-T.S.	» 50
A. VALENTI.	<i>Cor dulce.</i>	B.MS.-T.S.	» 75
G. MEYERBEER.	<i>O Salutaris.</i>	B.MS.-T.S.	» 50
S. DAVID.	<i>Ave Maria.</i>	B.MS.-T.S.	1 »
F. SCHUBERT.	<i>Ecce Panis.</i>	B.MS.-T.S.	» 50
A. GRISY.	<i>O Salutaris.</i>	B.MS.-T.S.	» 75
A. PAISIELLO.	<i>Ave maris stella.</i>	B.MS.-T.S.	» 50
F. SCHUBERT.	<i>Sancta Maria</i>	B.MS.-T.S.	» 50
W.-A. MOZART.	<i>Parce Domine.</i>	B.MS.-T.S.	» 50
G. LAMOTHE.	<i>Tantum ergo.</i> (Toutes voix.)		» 75

NOTA. — B. Baryton. — MS. Mezzo soprano. — T. Ténor.
S. Soprano.

A DEUX VOIX

		PRIX NETS.	
		fr.	c.
E.-H. MÉHUL.	<i>Ave Verum.</i>	Voix égales.	1 »
Ch. DUVOIS.	<i>O Salutaris.</i>	Voix égales.	1 »
A. S. PALMA.	<i>Regina Cæli.</i>	Voix égales.	1 »
W.-A. MOZART.	<i>Alma Redempt.</i>	Voix égales.	» 50
G. ROSSINI.	<i>Monstra te.</i>	Voix égales.	1 »
A.-S. PALMA.	<i>Tota Pulchra.</i>	Voix égales.	1 »
Ch. DUVOIS.	<i>Tantum ergo.</i>	Voix égales.	1 »

A TROIS VOIX

		fr.	c.
A. VALENTI.	<i>Regina Cæli.</i> S.T. et B.	1	»
Ch. DUVOIS.	<i>Ave Maria.</i> S.MS.B ^o ou C	1	»

NOTA. — B^o (Basse).

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Propriété réservée

L DENIS

LYRA SACRA
COR DULCE



à Monsieur Charles GOUNOD.

A. VALENTI.

N^o. 2 TÉNOR ou SOPRANO.

Moderato.

CHANT.

ORGUE
ou
PIANO

Flûte.

rall e dim.

Cor

Basson.

dul - ce, Cor a - ma - bi - le, A - mo - re no - stri sau - ci - um, A -

- mo - re no - stri lau - gui - dum, A -

- mo - re no - stri lau - guidum,

A - mo - re no - stri lau - gui - dum, Fac



- sis mi - hi pla - ca - bi - le, Cor dul ce, Fac sis



mi - hi pla - ca - bi - le, Fac sis mi - hi pla - ca - bi - le,



Fac sis mi - hi pla - ca - bi - le.



Cor dul ce, Cor a - ma - bi - le, A



mo - re no - stri sau - ci - um, A - mo - re no - stri lau - gui - dum,

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in the same key with a grand staff. The vocal line begins with a half note 'mo' followed by quarter notes 're', 'no', 'stri', and a half note 'sau'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. Dynamic markings include *sf* and *f*.

A - mo - re no - stri lau - gui - dum,

The second system continues the vocal line with a half note 'A' followed by quarter notes 'mo', 're', 'no', 'stri', and a half note 'lau'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *p*, *sf*, and *fr*.

Cor dul - ce, Cor dul - ce, Cor dul - ce, cor a - ma - bi - le,

The third system features a vocal line with a half note 'Cor', quarter notes 'dul', 'ce', a half note 'Cor', quarter notes 'dul', 'ce', a half note 'Cor', quarter notes 'dul', 'ce', and a half note 'cor'. The piano accompaniment continues. Dynamic markings include *fz*.

Cor dul - ce, Cor dul - ce, Cor dul - ce, cor a - ma - bi -

The fourth system features a vocal line with a half note 'Cor', quarter notes 'dul', 'ce', a half note 'Cor', quarter notes 'dul', 'ce', a half note 'Cor', quarter notes 'dul', 'ce', and a half note 'cor'. The piano accompaniment continues. A *rali.* marking is present above the final notes of the vocal line.

- le.

The fifth system shows the vocal line ending with a half note '- le.' followed by a whole rest. The piano accompaniment concludes with a final chord and a fermata over the bass line.