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Ac² 463A Son Altesse Royale

MONSEIGNEUR LE PRINCE ALBERT

TE DEUM

A TROIS CHŒURS

Avec Orchestre et Orgue concertants

PAR

HECTOR BERLIOZ

ŒUVRE 22

Exécuté pour la première fois, sous la direction de l'Auteur, par 900 musiciens, dans l'église de Saint-Eustache, à Paris, le 30 avril 1855

Grande Partition. Prix net : 50 francs

A PARIS

Chez G. BRANDUS, DUFOUR et C^{ie}, Éditeurs, rue de Richelieu, 103

A SAINT-PÉTERSBOURG, MAISON BRANDUS; — A LONDRES, CHEZ CRAMER ET BEALE; — A LEIPZIG, CHEZ KISTNER.

1855

MOONHOTOPI
MAGAZIN DE
3225 10 61

TE DEUM

TEXTE LATIN ET FRANÇAIS

N° 1

Te Deum laudamus, te Dominum confitemur. Omnis terra te veneratur. Te, æternum Patrem, omnis terra veneratur. Te Deum laudamus.

N° 2

Tibi omnes angeli, tibi cœli et potestates, tibi Cherubim et Seraphim incessabili voce proclamant : Sanctus, sanctus Deus Sabaoth! Pleni sunt cœli et terra majestatis gloriæ tuæ.

Te gloriosus chorus apostolorum, te prophetarum laudabilis numerus, te martyrum candidatus laudat exercitus. Omnes, omnes tibi incessabili voce proclamant : Sanctus, sanctus Deus Sabaoth! Pleni sunt cœli et terra majestatis gloriæ tuæ.

Te per orbem terrarum sancta confitetur Ecclesia, Patrem immensæ majestatis; venerandum tuum verum et unicum Filium, sanctum quoque Paraclitum Spiritum. Omnes tibi proclamant : Sanctus, sanctus Deus Sabaoth! Pleni sunt cœli et terra majestatis gloriæ tuæ.

N° 3

Dignare, Domine, die isto, sine peccato nos custodire. Æternâ fac cum sanctis tuis in gloriâ numerari. Misere nostri! misere nostri! Dignare, isto die, Domine, sine peccato nos custodire.

N° 4

Tu Christe rex gloriæ, Patris sempiternus Filius, tu devicti mortis aculeo aperuisti credentibus regna cœlorum. Tu, ad liberandum suscepturus hominem, non horruisti virginis uterum. Tu ad dexteram Dei sedes in gloriâ Patris.

N° 5

Te ergo quæsumus famulis tuis subveni, quos pretioso sanguine redemisti. Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.

N° 6

Judex crederis esse venturus. In te, Domine, speravi! Non confundar in æternum. Salvum fac populum tuum et benedic hereditati tuæ, Domine. Per singulos dies benedicimus, laudamus te et laudamus nomen tuum. Judex crederis esse venturus. In te, Domine, speravi! Non confundar in æternum.

N° 1

Nous te louons, Dieu! nous te confessons. Seigneur! toute la terre te vénère. Père éternel, la terre entière te vénère. Dieu, nous te louons.

N° 2

A toi tous les anges, à toi les cieux et les puissances, à toi les Chérubins et les Séraphins crient d'une incessante voix : Saint, saint est le Dieu des armées! Les cieux et la terre sont pleins de la majesté de ta gloire.

C'est de toi que le glorieux chœur des apôtres, de toi que le nombre admirable des prophètes et la brillante armée des martyrs chantent les louanges. Tous, tous te crient d'une incessante voix : Saint, saint est le Dieu des armées! Les cieux et la terre sont pleins de la majesté de ta gloire.

C'est toi que, sur le globe terrestre, confesse la sainte Église. Père d'immense majesté, ainsi que ton vénéré, vrai et unique Fils, et le Saint-Esprit consolateur. Tous te crient : Saint, saint est le Dieu des armées! Les cieux et la terre sont pleins de la majesté de ta gloire.

N° 3

Daigne, Seigneur, aujourd'hui, nous garder sans péché. Fais que dans la gloire éternelle nous soyons comptés parmi tes saints. Prends pitié de nous! prends pitié de nous! daigne en ce jour, Seigneur, nous garder sans péché.

N° 4

Toi, Christ, roi de gloire, fils sempiternel du Père, ayant brisé l'aiguillon de la mort, tu ouvris aux croyants les royaumes célestes. Pour délivrer l'homme, tu ne dédaignas point de naître au sein d'une vierge. Tu sièges à la droite de Dieu, dans la gloire de ton Père.

N° 5

Nous te prions donc de secourir tes serviteurs que tu rachetas de ton sang précieux.

Que ta miséricorde s'étende sur nous, Seigneur, selon que nous avons espéré en toi.

N° 6

Nous croyons que tu viendras nous juger. En toi j'espérai, Seigneur! Que je ne sois point confondu dans l'éternité! Sauve ton peuple et bénis ton héritage, Seigneur. Chaque jour nous te bénissons, nous te louons et nous glorifions ton nom. Nous croyons que tu viendras nous juger. En toi j'espérai, Seigneur! Que je ne sois point confondu dans l'éternité!

AVIS POUR L'EXECUTION

L'orchestre et les chœurs doivent être placés à l'extrémité de l'église opposée à celle qu'occupe le grand orgue. Si le chef d'orchestre n'a pas de métronome électrique pour se mettre en communication immédiate avec l'organiste, il devra placer dans la tribune de l'orgue un batteur de mesure, de façon que celui-ci voie les mouvements du chef d'orchestre, et puisse, en les imitant exactement, les transmettre de près à l'organiste, qui, sans cela, retardera toujours.

Le chœur d'enfants doit être aussi nombreux que possible, isolé des deux autres chœurs et élevé sur une estrade à peu de distance de l'orchestre. Deux ou trois maîtres de chant sont nécessaires pour le diriger et lui communiquer les mouvements du chef.

*Ce troisième chœur peut, à la rigueur, être supprimé, bien qu'il contribue puissamment à l'effet. Dans le cas où l'on voudrait exécuter cet ouvrage dans une grande salle de concert ou dans un grand théâtre où il n'y aurait pas d'orgue, on remplacerait cet instrument par un *Mélodium d'Alexandre*.*

N° 1.
TE DEUM.

Allegro moderato.

HYMNE.

- 4 Flûtes.
- 4 Hautbois.
- 4 Clarinettes
in C.
- 2 Cors in F.
- 2 Cors in D.
- 2 Trompettes
in C.
- 2 Cornets à pistons
in B.
- 4 Bassons.
- 6 Trombones
ténors.
- 1 Ophicéïde et
1 Tuba.
- Timbales
in C. F.
- 25 1^{re} Violons.
- 24 2^e Violons.
- 18 Altos.
- CHOEUR 1^{er}
SOPRANI 40
TENORI 50
BASSI 30
- CHOEUR 2^e
SOPRANI 40
TENORI 50
BASSI 30
- CHOEUR 3^e
SOPRANI e
CONTRALTI
Enfants.
18
- Violoncelles.
16
- Contre-Basses.

GRAND
ORGUE.

Grand Jeu.

Ped.

Fl. *p*

Hautb. *p*

Cl. *p*

B^{ns} *p*

Timb. *p*

p Violons. *f*

p Altos.

SOP du 1^{er} CHŒUR. *f*

V^{elles} et C-B. *p*

Te De - um lau - da - mus,

Orgue.

Ped.

B^{ns} Unis. *f*

SOP. *f*

te Dominum confi - te - mur, te De - um lau - da - mus, te lau - da -

BASSES du 1^{er} CHŒUR.

TÉN. du 2^e CHŒUR. *f*

Te De - um lau - da - mus, te Do - minum confi -

V^{elles} *f*

Te vena - tur om - nis ter - ra, te De - um lau - da -

C-B. *f*

Fl. Unis.

Hautb.

Clar. Unis.

C^{tr}

Tromp.

C^{sts}

B^{ns}

Tromb.

Ophic. o Tuba.

Timb.

SOP.

TEN.

BASSES.

SOP.

TEN.

BASSES.

1^{er} CHOEUR.

2^e CHOEUR.

1^{er} CHOEUR.

2^e CHOEUR.

A

Musical score for the first system, measures 1-4. It features a piano introduction with multiple staves of chords and melodic lines. Dynamics include 'f' (forte) and 'ff' (fortissimo).

A

Musical score for the second system, measures 5-8. It includes vocal parts with lyrics and piano accompaniment. The lyrics are: "mus, tur, tur, te De - um lau - da - mus, te De - um lau - da - mus, te De - um lau - da - mus, te De - um lau - da - mus,". Dynamics include "tr" (trill) and "Pizz." (pizzicato).

A

Musical score for the third system, measures 9-12. It continues the piano accompaniment with various chordal textures and dynamics like "f".

mus, te De - um lau - da - mus, te De - um lau - da - mus,

- mus, te De - um con - fi - te - mur, te De - um

te lau - da - mus, te De - um lau - da - mus te om - nis

mus, te lau - da - mus, te æ -

De - um lau - da - mus, te æ -

De - um lau - da - mus, te æ -

Unis. Te æ -

te Do-minum confi-te-mur te Do-mi-num confi-te-mur, te
 con-fi-te-mur te De-um con-fi-te-mur, te
 ter-ra vene-ra-tur, te De-um lau-da-mus, te Do-mi-num con-fi-
 -ter-num Pa-trem omnis ter-ra vene-ra-tur, te De-um lau-da-mus,
 -ter-num Pa-trem omnis ter-ra vene-ra-tur, te
 -ter-num Pa-trem omnis ter-ra vene-ra-tur, te De-um

2ms. 2

ter - num Pa - trem, æ - ter - num Pa - trem, te lau - da - mus,
 - ter - num, lau - da - mus, lau - da - mus, te De - um lau - da - mus,
 - te - mur, te æ - ter - num Pa - trem om -
 te Do - minum confi - te - mur, te æ - ter - num Pa - trem
 - ter - num Pa - trem lau - da - mus, lau - da - mus
 - ter - num Pa - trem con - fi - te - mur, te De - um æ - ter - num Pa - trem te
 - ter - num Pa - trem, te æ - ter - num Pa - trem

B

This musical score is for a choir and orchestra. It consists of 18 staves. The top two staves are for the vocal parts (Soprano and Alto). The next four staves are for the string ensemble (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The lyrics are written below the vocal staves.

Lyrics:
 Unis.
 te om - nis ter - ra ve - ne
 te om - nis ter - ra ve - ne
 om - nis, om - nis ter - ra, om - nis
 om - nis ter - ra ve - ne
 om - nis ter - ra ve - ne
 om - nis ter - ra ve - ne

Performance Instructions:
 - *p* (piano)
 - *pp* (pianissimo)
 - *mf* (mezzo-forte)
 - *ff* (fortissimo)
 - *Unis.* (Unison)
 - *Bagnettes d'éponges.* (Sponges)

B

This section contains empty musical staves, likely for a continuation of the piece or for a different arrangement.

ra - tur, omnis, omnis ter-ra, ter - ra ve-ne -
 ra - tur, omnis, omnis ter-ra, ter - ra ve-ne -
 ter - ra, omnis, omnis ter-ra, ter - ra ve-ne -
 ra - tur, omnis ter-ra, omnis ter - ra ve-ne -
 ra - tur, omnis, omnis ter-ra, omnis ter - ra ve-ne -
 ra - tur, omnis ter-ra, omnis ter - ra ve-ne -
 tur.

This page contains a musical score for page 14, featuring a vocal ensemble and instrumental accompaniment. The score is divided into several systems of staves. The vocal parts include Soprano, Alto, Tenor, and Bass, each with their respective lyrics. The instrumental parts include Ophicleide, Tuba, and strings. The score is written in G major and 4/4 time. The lyrics are:

- ra - - - tur, te De - um lau - da - mus,
 - ra - - - tur, te De - um lau - da - mus, te Domi -
 - ra - - - tur, te De - um lau - da - mus, te Dominum confi -
 - ra - - - tur, te De - um lau - da - mus,
 - ra - - - tur, te om - nis ter - ra ve - ne - ra - tur,

The score includes various dynamic markings such as *f*, *mf*, and *p*. The instrumental parts are arranged in a way that provides a rich harmonic and rhythmic background for the vocalists. The Ophicleide and Tuba parts are particularly prominent in the later sections of the page.

Unis.

Unis.

te De - um lau - da - - mus, te De - um lau - num confi - te - mur, te lau - da - mus, te De - um lau - da - mus, te De - um - te - mur, te Dominum con fi - te - mur te æ - ter - num Pa - trem, te te De - um lau - da - - mus, om - nis, om - nis ter - ra ve - nera - tur,

f *o* *o* *o* *o* *o*

f *f* *f* *f* *f* *f*

Unis. *f* *f* *ff* *ff* *ff* *ff*

- da - mus, te De - um lau - da - mus, te Do - minum confi - te - mur, te lau - da -
 con - fi - te - mur, te Pa - trem, con - fi - te - mur, te lau - da - mus,
 De - um lau - da - mus te, omnis ter - ra ve - ne - ra - tur, te
 te æ - ter - num Pa - trem omnis ter - ra ve - ne -
 om - nis ter - ra, te ve - ne - ra - tur,
 te æ - ter - num Pa - trem omnis ter - ra ve - ne -
 te æ - ter - num Pa - trem omnis ter - ra ve - ne -

Col. C-B. Double corde.

The musical score is arranged in a system of staves. At the top, there are five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a Bass line. Below these are the instrumental parts for strings and woodwinds. The lyrics are written below the vocal staves.

Vocal Lyrics:

te lau - da - - - mus,
om - nis ter - ra ve - ne - ra - - - tur, te
- ra - tur, te lau - da - - -
te æ - ter - num Pa - - - trem, æ - ter - num Pa - - -
- ra - tur, te om - nis, om - nis ter - ra ve - ne -

Instrumental Labels:

- Unis. (Unison)
- mus.
- Col. C. II.

te aeternum Patrem, aeternum Patrem
 te aeternum Patrem te Deum
 omnis terra veneramus, omnis terra
 veneratur, te omnis terra, omnis

ve - ne - ra - tur, om - nis ter - ra, te De - um lau - da - mus,
 - um ve - ne - ra - tur, om - nis ter - ra, te De - um lau - da - mus,
 te ve - ne - ra - tur, omnis ter - ra, te De - um lau -
 ra, te ve - ne - ra - tur, om - nis ter - ra, te De -
 tur, te ve - ne - ra - tur om - nis ter - ra, te De -
 ter - ra ve - ne - ra - tur, te ve - ne - ra - tur, Te De - um lau - da - mus, om - nis ter - ra, te ve - ne - ra - tur,

1^{er} et 2^e unis. *mf*

Les 3 unis. *p*

Baissez l'UT d'un ton. *pp*

mf *p*

pp *p*

te De-um lau-da-mus, *pp*

te De-um lau-da-mus, te De-um, *pp*

-da-mus, te De-um lau-da-mus, te om-nis ter-ra *pp*

-um lau-da-mus, te om-nis ter- *pp*

-um lau-da-mus, te om-nis terra ve-ne- *pp*

-tur, te De-um, te om-nis *pp*

om-nis ter-ra te vene-ra-tur. *p*

p

pp *f* *Unis.* *f* *pp* *f* *Unis.* *f*

te De - um lau - da - mus, te
 De - um lau - da - mus, te
 ve - ne - ra - tur, te
 - ra ve - ne - ra - tur, te
 - ra - tur, te De - um lau - da - mus, te
 ter - ra ve - ne - ra - tur, te

The musical score consists of several systems. The top system includes five staves of piano accompaniment, with dynamics such as *p* and *pp*. The middle system features three vocal staves with the lyrics: "om - nis ter - ra ve - ne -". The bottom system includes piano accompaniment with markings for *p Pizz.* and *Arco.*, along with a *Dim.* instruction.

om - nis ter - ra ve - ne -
 om - nis ter - ra ve - ne -
 om - nis ter - ra ve - ne -
 om - nis, om - nis ter - ra ve - ne -
 om - nis, om - nis ter - ra ve - ne -
 om - nis, om - nis ter - ra ve - ne -

p Pizz.

Arco.

Dim.

Un poco ritenuto.

The first system of the score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music is characterized by dense, multi-voiced textures with frequent chromaticism and complex intervals. The tempo marking *Un poco ritenuto.* is positioned above the first staff.

Un poco ritenuto.

The second system continues the musical texture. It includes vocal entries for the first time, with lyrics appearing below the vocal staves. The tempo marking *Un poco ritenuto.* is repeated above the first staff. The instrumental accompaniment remains complex and rhythmic.

ter - ra, om - nis ter - ra ve - ne - ra - tur.

ter - ra, om - nis ter - ra ve - ne - ra - tur.

ter - ra, om - nis ter - ra ve - ne - ra - tur.

ter - ra, om - nis ter - ra ve - ne - ra - tur.

ter - ra, om - nis ter - ra ve - ne - ra - tur.

ter - ra, om - nis ter - ra ve - ne - ra - tur.

ter - ra, om - nis ter - ra ve - ne - ra - tur.

Te ve - ne - ra - tur.

Un poco ritenuto.

The third system shows the continuation of the instrumental accompaniment. It features the same complex textures and chromaticism as the previous systems. The tempo marking *Un poco ritenuto.* is repeated above the first staff.

N° 2.

TIBI OMNES.

HVMNE.

50 = ♩

Andantino.

4 Flûtes.

4 Hautbois.

4 Clarinettes
en LA.

2 Cors en MI
in E.

2 Cors en SI
(in H.)

2 Trompettes
en SI (in H.)

2 Cornets à Pistons
en LA (in A.)

4 Bassons.

6 Trombones.

Ophicléide et
Tuba.

Timbales
en LA# RÉ#.

Grosse-Caisse
et Cymbales.

Quatre ou cinq paires de Cymbales avec la 6^{me} C^{me}

Violons.

Altos.

SOPRANI.

1^{er} CHOEUR.

1^{mi}

TÉNORI.

BASSI.

SOPRANI.

2^e CHOEUR.

2^{di}

TÉNORI.

BASSI.

SOPRANI e
CONTRALTI.

3^e CHOEUR.

Violoncelles.

Contre-Basses.

Andantino.

ORGUE.

Flûtes.

Violons.

Altos.

Vclles

C-B.

Orgue.

Fl.

Hautb.

Clar.

SOPRANI DU 1^{er} CHOEUR.

mf Un peu plus animé.

Dolce.

mf

mf

p

mf

Ti - bi, ti - bi om - nes

Ped.

Fl. 2

Hautb.

Clar.

Pizz. *mf*

Pizz. *mf*

SOP. DU 1^{er} CHOEUR

An-geli, ti - bi coe - li et Potes - ta - tes.

Double corde.

Pizz. *mf*

Pizz.

Pizz.

Fl.

Hautb.

Clar.

C^{es} en mi.

mf

Pizz. *p*

Arco.

SOP. DU 1^{er} CHOEUR.

Ti - bi Che - rubim et Se - raphim .

SOP. DU 2^{er} CHOEUR.

mf

In - ces -

Pizz. *p*

Pizz.

C^o en M^b.

Arco. *p*

in - ces - sa - bi - li vo - ce pro -

- sa - bi - li vo - ce pro - cla - mant in - ces - sa - bi - li vo - ce pro -

Arco. *p*

C

Fl.

Hautb.

Clar.

C^o en M^b.

p *mf*

- cla - mant; *mf* Sanc - tus,

- cla - mant; *mf* Sanc - tus,

Divisi *p*

Fl. #

Hautb.

Cl.

pp

pp

pp

Sanc - - - tus, - - - Sanc - - -

Sanc - - - tus, - - - pp

Sanc - - -

p

Cresc.

Poco cresc.

p

Poco cresc.

Cresc.

Cresc.

Sanc - - - tus, - - -

Sanc - - -

Cresc.

Cresc.

Sanc - - -

Sanc - - -

Poco cresc.

Fl.
Hautb.
Cl.
C^o en Mi^b.
C^o en Si^b.
Tromp.
C^orets
B^o
Tromb.
Ophic. et Tuba.
Timb.
Gr. - C.
SOP.
TEN. *Cresc.*
Sanc - tus, De - us Sa - baoth. Ple - ni sunt cae - li et
BASSES. tus, De - us Sa - baoth. Ple - ni sunt cae - li et
SOP.
TEN. *mf Cresc.* tus, De - us Sa - baoth. Ple - ni sunt
BASSES. De - us Sa - baoth. Ple - ni sunt
SOP.
TEN.
BASSES.
Ple - ni sunt cae - li et
Ple - ni sunt cae - li et

1^{er} CHOEUR.

2^e CHOEUR.

3^e CHOEUR.

D

Musical score for a choral and instrumental piece. The score consists of multiple staves, including vocal lines and piano accompaniment. The key signature is D major (two sharps). The tempo is marked *Andante*. The score includes various dynamic markings: *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). Performance instructions include *laissez vibrer les cymbales.* and *Tenu.* (Tenuendo). The vocal lines feature the lyrics: *ter - ra majes - ta - - tis glo - riae tu - - ae.* and *coe - li majes - ta - - tis glo - riae tu - - ae.* The score concludes with a large **D** section marker.

mf

mf

mf

Te glo - ri - o - sus cho - rus A - pos - to - lo - rum

p

Ped.

The musical score is arranged in a system of staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

p

Poco f

Poco f

mf

Te Pro - phe - ta - rum lau - da - bilis numerus

Poco f

Te Mar - ty - rum lau - dat

The musical score is arranged in a system of 21 staves. The top five staves are vocal parts, and the bottom six staves are instrumental parts. The lyrics are written below the vocal staves.

mf in - ces -

can - dida - tus e - xer - citus

mf Om - nes, om - nes, om - nes fi - li in - ces -

p

The musical score is arranged in a system of staves. The top section consists of several staves for piano accompaniment, including a grand staff (treble and bass clefs) and additional staves for specific instruments. The bottom section features vocal staves with lyrics in Italian. Performance instructions such as *p*, *mf*, *Pizz.*, *Divisi*, and *Tremolo* are placed throughout the score. The lyrics are: *- sa - bi - li vo - ce pro - cla - mant;* and *Sanc*.

mf

Pizz.
mf

mf

Pizz.

p

p

Divisi
m

Tremolo. p

This musical score is for a multi-voice choir and piano accompaniment. It consists of 18 staves. The top two staves are for the vocal parts, with lyrics in Italian: "Sanctus, Sanctus, Sanctus". The bottom two staves are for the piano accompaniment, with a "Solo" marking. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are: "Sanctus, Sanctus, Sanctus".

Ped 8^{va} bassa

This section shows the piano accompaniment for the 8th bass. It features a melodic line in the right hand and a bass line in the left hand, with a "Ped" (pedal) marking and "8^{va} bassa" (8va bassa) indicating the octave range.

The musical score on page 37 consists of several systems of staves. The top three systems feature dense, rapid triplet passages in the upper registers, marked with *pp*. The fourth system shows a transition to a more melodic texture with dynamics *p* and *f*. The fifth system is marked *Les 3 unis.* and features a triplet of notes. The sixth system includes the instruction *Divisi. Arco.* and *mf*. The seventh system contains the lyrics "Sanc tus, Sanctus" across several staves, with dynamics *p* and *f*. The eighth system is marked *Unis.* and *Pizz.* (Pizzicato). The bottom system shows a grand staff with a piano accompaniment.

The musical score on page 58 consists of multiple staves. The top three staves feature a complex piano accompaniment with dense, arpeggiated chords. Below these are several vocal staves. The lyrics for the vocal parts are: "tus, Sanc tus, De us Sa baoth". The score includes various musical notations such as dynamics (p, f, mf, Cresc.), articulation (accents), and phrasing slurs. The bottom of the page shows the beginning of a grand staff for piano.

Musical score for a choral and instrumental ensemble. The score includes multiple staves for voices and instruments. The lyrics are: "Ple - ni sunt coe - li et ter - ra majes - ta - tis glo - riae tu -".

The score features several dynamic markings: *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include "Ums." (Umschreibung), "Double Corde." (Double Cord), and "Divisi." (Divisi).

The lyrics are distributed across multiple vocal parts:

- Part 1: Ple - ni sunt coe - li et ter - ra majes - ta - tis glo - riae tu -
- Part 2: Ple - ni sunt coe - li et ter - ra majes - ta - tis glo - riae tu -
- Part 3: Ple - ni sunt coe - li et ter - ra majes - ta - tis glo - riae tu -
- Part 4: Ple - ni sunt coe - li majes - ta - tis glo - riae tu -
- Part 5: Ple - ni sunt coe - li majes - ta - tis glo - riae tu -
- Part 6: Ple - ni sunt coe - li et ter - ra majes - ta - tis glo - riae tu -
- Part 7: Ple - ni sunt coe - li et ter - ra majes - ta - tis glo - riae tu -

Empty musical staves at the bottom of the page, including a grand staff with treble and bass clefs.

E

Musical score for page 40, featuring multiple staves with dynamics, articulation, and performance instructions. The score is in E major and 2/4 time. The first system includes dynamics such as *ff* and *mf*, and instructions like *Unis.* and *mf*. The second system includes *ff*, *Tenu.*, and *p*. A performance instruction reads *ff Laissez vibrer les Cymbales.* The third system includes *ff*, *mf*, and *SOLI.* The lyrics *Te per or - bem, per or - bem ter -* are present. The piece concludes with a *ff* dynamic and a *Ped.* instruction.

E

Continuation of the musical score at the bottom of the page, including a *Ped.* (pedal) instruction and further musical notation.

Unis.

ra rum sanc ta con fi te tur Ec cle sia. Patrem im men soe

ra rum sanc ta con fi te tur Ec cle sia. Patrem im men soe

ra rum sanc ta con fi te tur Ec cle sia. Patrem im men soe

ma - jes - ta - tis. Venerandum tu - um ve - rum Et u - nicum Fi - li - um Sanctum quoque pa -

ma - jes - ta - tis. Venerandum tu - um ve - rum Et u - nicum Fi - li - um Sanctum quoque pa -

Divisi.

mf

pp

ra - cle - tum Spi - ri - tum. Om - nes ti - bi pro - cla - mant; Sanc - tus,

ra - cle - tum Spi - ri - tum. Om - nes pro - cla - mant; Sanc - tus,

ra - cle - tum Spi - ri - tum. Om - nes ti - bi pro - cla - mant; Sanc - tus,

ra - cle - tum Spi - ri - tum. Om - nes ti - bi pro - cla - mant; Sanc - tus,

Poco f *Pizz.* *f*

This musical score is for a string ensemble and vocalists. It consists of 15 staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses). The next three staves are for vocalists, with lyrics "Sanctus" written below the notes. The bottom five staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), with the word "Arco." written above the first staff. The score is in 2/4 time and features a key signature of two sharps (D major). The vocal parts enter in the second measure with the word "Sanctus". The string parts provide harmonic support and rhythmic accompaniment throughout the piece.

This page of a musical score contains the following elements:

- Page Number:** 45, located in the top right corner.
- Instrumentation:**
 - Multiple vocal staves (Soprano, Alto, Tenor, Bass).
 - Orchestra including Oph. (Ophicleide) and Tuba.
 - Col. C-B. (Cymbal, Conga, Bass Drum).
- Lyrics:**

Sanc - tus, De - us Sa - baoth. Ple - ni sunt
 Sanc - tus, De - us Sa - baoth. Ple - ni sunt
 Sanc - tus, De - us Sa - baoth. Ple - ni sunt
 Sanc - tus, De - us Sa - baoth. Ple - ni sunt
 Sanc - tus, De - us Sa - baoth. Ple - ni sunt
- Performance Markings:**
 - f* (forte) dynamic markings.
 - Rehearsal marks (//) in the Col. C-B. part.

Unis.

coeli et terra majestatis gloriae tu
coeli et terra majestatis gloriae tu
coeli et terra majestatis gloriae tu
nisunt coeli majestatis gloriae tu
nisunt coeli majestatis gloriae tu
coeli et terra majestatis gloriae tu
coeli et terra majestatis gloriae tu

The musical score is arranged in a grand staff format with multiple systems. The top system includes a vocal line and several instrumental lines. The middle system features a vocal line with lyrics and a bass line. The bottom system includes a piano accompaniment with a treble and bass line. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are in Latin and are repeated across several vocal parts. The instrumental parts include complex rhythmic patterns and melodic lines. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal lines.

Retenez un peu le mouvement qui a dû s'annuler légèrement.

The musical score consists of 14 staves. The top 10 staves are for piano accompaniment, including the right and left hands. The bottom 4 staves are for vocal parts, with lyrics written below the notes. The lyrics are: "glo - ri - æ tu - æ", "glo - ri - æ tu - æ", "glo - ri - æ tu - æ", "glo - ri - æ tu - æ", "glo - ri - æ tu - æ", "glo - ri - æ tu - æ", "glo - ri - æ, glo - ri - æ tu - æ". The score includes various musical notations such as notes, rests, and dynamic markings.

This section shows the piano accompaniment for the final part of the piece, consisting of two staves (treble and bass clef). It includes a "Ped." (pedal) marking at the end.

Ped.

Un poco ritenuto.

pp
Violons.
Altos.
Vielles.
pp
C-B.
p

This block contains the first system of the musical score. It features four staves: Violins (Violons), Altos, Violas (Vielles), and Cello/Double Bass (C-B). The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The tempo marking is 'Un poco ritenuto'. The dynamics range from pianissimo (pp) to piano (p). The Violins and Violas parts are highly melodic and active, while the Cello and Double Bass part provides a steady bass line.

Fl. *Dolce*
Hautb. *Dolce*
Clar. *p Dolce*
Cnets. *p Dolce*
Bns. *pp Dolce*
Orgue.
Fed.

This block contains the second system of the musical score. It features five staves: Flute (Fl.), Oboe (Hautb.), Clarinet (Clar.), Bassoon (Cnets.), and Bassoon (Bns.). The music continues in the same key and time signature. The dynamics are marked as *Dolce* (sweet) and piano (p) or pianissimo (pp). The Flute, Oboe, and Clarinet parts are melodic and expressive. The Bassoon part is more rhythmic and provides harmonic support. The Organ part is mostly silent, with some activity in the final measures. The Pedal (Fed.) is indicated at the bottom right.

3. Prelude. (+)

Allegretto. Un peu plus animé que le TE DEUM.

- 1 Petite Flûte.
et
- 3 Grandes Flûtes.
- 4 Hautbois.
- 4 Clarinettes
en UT (in C.)
- 2 Cors en FA (in F.)
- 2 Cors en UT (in C.)
- 1^{ère} Trompette
en UT (in C.)
- 2^{ème} Trompette
en LA (in A) bas
- 2 Cornets à pistons
en LA (in A.)
- 4 Bassons.
- 1^{ère} Trombone.
- 2^{ème} Trombone.
- 3^{ème} Trombone.
- Ophieleide et Tuba.
- Timballes in F.C.
- 6 Tambours militaires
sans timbre.
- Violons.
- Altos.
- Violoncelles.
- Contrabasses.

The musical score is written for a large orchestra. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Allegretto' and the mood is 'Un peu plus animé que le TE DEUM'. The score includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Horns, Trumpets, Cornets, Trombones, Ophicleide/Tuba), percussion (Timpani, Military Drums), and strings (Violins, Alti, Cellos, Double Basses). The woodwind parts have 'unis.' (unison) markings. The percussion parts include dynamics like *p*, *f*, and *mf*. The string parts are mostly rests in the initial section.

+) Si ce Te Deum n'est pas exécuté dans une cérémonie d'action de grâce pour une victoire où toute autre se ralliant par quelque point aux idées militaires, on n'exécutera pas ce prélude. H. Berlioz

2

This page contains a complex musical score with 18 staves. The top four staves are treble clef, and the bottom four are bass clef. The middle four staves are also treble clef. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte) and *unis.* (unison) are present. A large number '2' is written above the first staff, and a smaller '3' is in the top right corner. The score is organized into measures by vertical bar lines.

4
A

mf

mf

2 Bassons unis.
mf Les 2 autres Bassons comptent.

Baquettes d'éponge.
p

f *mf*

f *mf*

f *mf*

divisi.
f *mf*

A

5 6

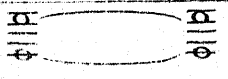
musical score with staves and notes. Includes markings like *mf* and *unis.*. A section is labeled *Les 4 Bassons.*

This page of musical score, numbered 54, contains 18 staves of music. The score is written in a key signature of one flat (B-flat) and a 2/2 time signature. The music is divided into two main sections, A and B, indicated by large letters above the staves. Section A spans from the beginning to the first measure of section B. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with a prominent *cresc. molto* (crescendo molto) marking in the first half. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is a complex orchestration, likely for a large ensemble or orchestra, with multiple parts for each instrument family. The bottom of the page features a large letter 'B' marking the beginning of the second section.

Violons.
 Altos.
 Velles
 C.-B.

Orgue.
 Ped.

Fl. *p*
 Hautb.
 Clar. *p*
 Cor en RÉ. *p*
 Unis. *p*
 B^{ns} *p*
Espressivo.
Arco. p
Arco.
 SOP du 1^{er} CHOEUR. *Espressivo. SOLI. pp*
 BASSES du 1^{er} CHOEUR. *pp* Digna-re, Do-mine, dig-na-re, Do-mi
 BASSES du 2^e CHOEUR. *pp* Do-mine,
pp Do-mine,
Arco.
p



Hautb.
 Clar.
 C's en FA.
 C's en RE.
 Tromp.
 C. nets
 B's
 p Unis.
 SOLL. *Espressivo.*
 Arco. p
 SOP
 ne, dig-na-re, dig-na-re, Do-mi-ne, di-e is-to, dig-na-re,
 TEN. p
 Dig-nare, Do-mine, dig-na-re, Do-mi-ne, di-e is-to, dig-
 BASSES.
 SOP
 dig-na-re.
 TEN.
 BASSES.
 dig-na-re.
 BASSES.
 dig-na-re.

1^{er} CHOEUR.

2^e CHOEUR.

die is - to, dig - na - re, sine pec - ca - to, Do - mine nos cus - to - di - re,
- na - re, dig - na - re, dig - na - re Do - mine si - ne pec - ca - to nos
- Unis.
si - ne pec - ca - to, nos cus - to - di -

Unis.
si - ne pec - ca - to, nos cus - to - di -

si - ne pec - ca - to, is - to, di - e dig - na - re, nos cus - to -
 cus - to - di - re si - ne pec - ca - to, si - ne pec - ca - to, is - to,
 - re Do - mi - ne, dig - na - re, di - e
 - re Do - mi - ne, dig - na - re, di - e

Poco f *p*

na-re Do-mi-ne. AE - - ter - - nâ fac eum Sanc-tis tu - is,
 - ca - to. AE - ter - - nâ fac eum Sanc-tis tu - is cum
 - ca - to. AE - ter nâ fac eum Sanctis tu-is, in glo-riâ nu-me-ra-ri, æ -

Poco sf

G

Crescen - do poco a poco

Unis. Crescen - do poco a poco

mf Cresc. mf Cresc. mf

Crescen - do poco a poco

Crescen - do poco a poco

in gloriã nu - me - ra - ri in glo - ri - à nu - me -
 Sanctis tu - is, in glo - ri - à nu - me - ra - ri, æ - ter - nã glo - ri - à
 - ter - nã fac cum Sanctis tu - is, in glo - ri - à nume - ra - ri fac nos in
 Fac nos nu - me -
Crescen - do poco a poco

Crescen - do poc a poco

The musical score on page 58 consists of multiple staves. The top section features a vocal line with dynamic markings *f* and *p*, and a section labeled "Unis." with a *p* marking. Below this are several piano accompaniment staves, including a grand staff (treble and bass clefs) and a bass line. The piano part includes dynamic markings *f*, *pp*, and *ppp*. The bottom section contains vocal lines with lyrics in Latin, including "ra - ri, in glo - riâ nu - me - ra - ri, mi - se - re - re nos - tri," and "fac nume - ra - ri, cum Sanc - tis tu - is, mi - se - re - re". The score is written in a key signature of one sharp (F#) and a common time signature (C).

mi - se - re - re nos - tri, cum Sanc - tis tu - is, fac nu - mera - ri,
 pp mi - se - re - re nos - tri, cum Sanc - tis tu - is, fac nu - mera - ri, fac Domi
 nos - tri, Domine, mi - se - re - re nos - tri, Domine, fac æ - ter - nâ cum Sanc - tis tu - is, in pp
 nos - tri, cum
 nos - tri, Domine, mi - se - re - re nos - tri, Domine, fac æ - ter - nâ cum Sanc - tis tu - is, in

mf

Unis.

mf

Unis.

mf

Unis.

p

Unis.

p

Divisi.

in æ - ter - nâ, in æ - ter - nâ glo - ri - â di-

- ne nume - ri, in æ - ter - nâ glo - ri - â

glo - riâ fac nos nu - me - ra - ri

Sanctis tu - is, in æ - ter - nâ glo - ri - â di-

Sanctis tu - is, in æ - ter - nâ glo - ri - â

glo - riâ fac nos nu - me - ra - ri

p

p

Detailed description: This page of a musical score contains 18 staves. The top two staves are vocal parts, both labeled 'Unis.' with a dynamic marking of 'mf'. The next two staves are piano accompaniment, with a dynamic marking of 'p'. The following two staves are vocal parts, with the second labeled 'Unis.' and 'mf'. The next two staves are piano accompaniment, with a dynamic marking of 'p'. The following two staves are vocal parts, with the second labeled 'Divisi.' and 'mf'. The next two staves are piano accompaniment, with a dynamic marking of 'p'. The final two staves are vocal parts, with the second labeled 'Unis.' and 'mf'. The lyrics are in Latin and are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Unis.
p

Unis. p

Unis. p

na - re, Do - mine, dig - na - re, Do - mine, nos cum Sanc - tis, in glori - a nume - ra - ri, misere
 dig - na - re, Do - mine, cum Sanc - tis tu - is, nos nume - ra - ri, mise
 dig - na - re, Do - mi - ne, dig - na - re, nos cum sanctis, cum sanctis tu - is
 na - re, Do - mine, dig - na - re, Do - mine, nos cum Sanc - tis nu - me - ra - ri
 dig - na - re, Do - mi - ne, dig - na - re, nos cum sanctis, cum sanctis tu - is

pp

Rallent. e perdendo.

di - e sine pec - ca - to, Domi - ne, nos cus - to - di - re.
 Do - mine, si - ne pec - ca - to, nos cus - to - di - re.
 Domine, Domine, nos cus - to - di - re.
 Dig - na - re, Domi - ne, nos cus - to - di - re.
 na - re, Domi - ne, nos cus - to - di - re.
 Domine, Domine, nos cus - to - di - re.

Ped

The musical score is arranged in a system of staves. The top section consists of several staves for woodwinds and strings, with the word "Unis." appearing above several of them. Below this is a section for strings with markings for "Arco. f" and "Pizz.". The bottom section contains vocal parts with Latin lyrics. The lyrics are: "Tu Christe Rex tu Christe tu Rex glo-riae Pa-tris sempi-ter-nus Fi-li-us Tu Christe tu Rex glo-riae Pa-tris sempi-ter-nus Fi-li-us Tu Christe tu Rex glo-riae Pa-tris sempi-ter-nus Fi-li-us".

Unis.

Unis.

Unis.

Unis.

us Tu, de - vic - to mor - tis a - cu - leo, a - - pe - ru - is - ti cre - den - ti -

- us Tu, de - vic - to mor - tis a - cu - leo, a - - pe - ru - is - ti cre - den - ti -

- us Tu, de - vic - to mor - tis a - cu - leo, a - - pe - ru - is - ti cre - den - ti -

A - pe - ru - is - ti de - vic - to mor - tis mor - tis a - cu - le - o regnae - lo - -

A - pe - ru - is - ti de - vic - to mor - tis mor - tis a - cu - le - o regnae - lo - -

Detailed description: This page of a musical score, numbered 66, contains vocal and piano parts. The top section features four vocal staves, each with a 'Unis.' (Unison) instruction. The piano accompaniment consists of two grand staff systems (treble and bass clefs). The lyrics are in Latin, with the main text appearing in four systems of vocal staves. The lyrics are: 'us Tu, de - vic - to mor - tis a - cu - leo, a - - pe - ru - is - ti cre - den - ti -', '- us Tu, de - vic - to mor - tis a - cu - leo, a - - pe - ru - is - ti cre - den - ti -', '- us Tu, de - vic - to mor - tis a - cu - leo, a - - pe - ru - is - ti cre - den - ti -', and 'A - pe - ru - is - ti de - vic - to mor - tis mor - tis a - cu - le - o regnae - lo - -'. The score includes various musical notations such as notes, rests, and dynamic markings like 'sf'.

Musical score for a choral and instrumental ensemble. The score includes vocal parts with Latin lyrics and instrumental parts for strings and woodwinds. The lyrics are:

- bus a pe_ruis - ti reg - na coe - lo - rum Tu
 - bus a - pe_ruis - ti reg - na coe - lo - rum
 - bus a - pe_ruis - ti reg - na coe - lo - rum
 - rum a - pe - ru - is - ti a - pe_ruis - ti reg - na coe - lo - rum
 - rum a - pe - ru - is - ti a - pe_ruis - ti reg - na coe - lo - rum

The score features various musical notations such as clefs, time signatures, dynamics (f, p), and performance instructions like "Arco." and "Unis.".

Unis. *sf* Unis. *sf* Unis. *sf* Unis. *sf* Unis. *sf*

Chris-te tu Rex glo-ri-ae Pa-tris sempiternus Fi-li-us Tu
 Tu Chris-te tu Rex glo-ri-ae Pa-tris sem-piternus Fi-li-us
 Tu Chris-te Rex glo-ri-ae Tu
 Tu sem-piternus Fi-li-us Tu
 Tu Rex glo-ri-ae

Unis.

Unis.

Unis.

Unis.

Chris-te tu Rex glo-ri-ae Pa-tris sem-pi-ter-num Fi-li-us

Tu Chris-te Pa-tris-sem-pi-ter-nus Fi-li-us

Chris-te tu Rex glo-ri-ae Tu Pa-tris sem-pi-ter-nus Fi-li-us

Chris-te Rex glo-ri-ae

A - pe - ru -

Pizz.

Pizz.

Unis.

sf

Pizz.

Tu de - vic - to mor - tis a - cu - le - o a - peru - is - ti cre - den - ti - bus a -

Tu de - vic - to mor - tis a - cu - le - o a - peru - is - ti cre - den - ti - bus a -

Tu de - vic - to mor - tis a - cu - le - o a - peru - is - ti cre - den - ti - bus a -

Reg - na - coe - lo -

A - peru - is - ti reg - na - coe - lo - rum reg - na - coe - lo -

- is - ti a - peru - is - ti reg - na - coe - lo - rum

- pe_ruis - ti reg - na coe - lo - - - - rum Tu Chris - te tu - Rex - glo - riae
 - pe_ruis - ti reg - na coe - lo - - - - rum Tu Chris - te
 - pe_ruis - ti reg - na coe - lo - - - - rum
 - rum a - pe_ruis - ti reg - na coe - lo - rum Chris - te
 - rum a - pe_ruis - ti reg - na coe - lo - rum Chris - te
 a - pe_ruis - ti reg - na coe - lo - rum Chris - te
 Arco. sf
 Arco. sf

The musical score is arranged in two systems. The first system contains ten staves, including five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five piano accompaniment staves. The second system contains five vocal staves and two piano accompaniment staves. The lyrics are written below the vocal staves.

Lyrics:
 Tu Chris-te tu Rex glo-riæ Pa-tris sempi-ter-nus Fi-li-us
 Tu Chris-te tu Rex glo-riæ Pa-tris sempi-ter-nus Fi-li-us
 Tu Chris-te tu Rex glo-riæ Pa-tris sempi-ter-nus Fi-li-us
 Tu Chris-te tu Rex glo-riæ Pa-tris sempi-ter-nus Fi-li-us
 Tu Chris-te tu Rex glo-riæ Pa-tris sempi-ter-nus Fi-li-us

Un peu retenu.

mf *p* *mf* *p* *p*

Pizz. *p* *Pizz.* *p* *p Pizz.* *p*

SOLI. *p*

Ad li - be - ran - dum sus - cepturus

Sus - cepturus

Sus - cepturus

pp Ad li - be - ran - dum Sus - cepturus

p

Ritenu.

pp

Arco. *Pizz.*

Arco. Divis. *Ritenu.*

Ho - mi - nem non horru - is - ti

Ad li - be - ran - dum ho - mi - nem non hor - ru - is - ti Virgi - nis u - terum non horru

Ho - mi - nem non horru - is - ti

Ho - mi - nem non horru - is - ti

Poco rallent

a Tempo 1°
Un poco Animato.

The musical score is arranged in a system of staves. The top section consists of five staves, likely for strings and woodwinds, with various musical notations including notes, rests, and slurs. The bottom section includes vocal parts with lyrics in Latin. The lyrics are: "Vir-gi-nis u-te-rum", "is-ti Vir-gi-nis u-te-rum non horru-is-ti Vir-gi-nis u-te-rum", and "Vir-gi-nis u-te-rum". The score is marked with "Poco rallent" and "a Tempo 1°" (Un poco Animato). Dynamic markings include "p" (piano) and "mf" (mezzo-forte). The word "Unis." appears above several staves, indicating unison playing. The word "Arco" is also present, indicating that the strings should play with the bow. The score concludes with a "p" marking and a "a Tempo 1°" instruction.

Musical score for page 76, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings such as *mf*, *p*, and *Cresc.*, and performance instructions like *Pizz.* and *Arco.* The lyrics are in Latin: "De - i - se - des in glo - ri - â in glo - ri - â Pa - tris Tu ad".

The musical score consists of 18 staves. The top seven staves are instrumental, with dynamics marked *mf* and *f*. The eighth staff is a vocal line with lyrics: "dex.teram De - i se - - des in glo - ri - â in glo - ri - â Patris in glo - ri - â". This vocal line is repeated on the ninth, tenth, and eleventh staves. The twelfth staff is another vocal line with the same lyrics. The thirteenth and fourteenth staves are instrumental, with dynamics *mf* and *Pizz.*. The fifteenth and sixteenth staves are instrumental, with dynamics *mf* and *Pizz.*. The seventeenth and eighteenth staves are instrumental, with dynamics *mf* and *Pizz.*.

Unis.

mf

mf

mf

mf

mf

mf

f

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Pizz.

Pizz.

Pizz.

Pizz.

Pizz.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

sf

This page of a musical score, numbered 78, contains a complex arrangement of vocal and instrumental parts. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features multiple staves for vocalists and instruments.

The vocal parts include:

- Three vocal staves at the top, each with a *mf* dynamic marking and the instruction "Unis." (Unison).
- Two vocal staves in the middle, with lyrics: "Pa - tris in glo - riâ Patris in glo - riâ Pa - tris se -".
- Two vocal staves at the bottom, also with lyrics: "Pa - tris in glo - riâ Patris in glo - riâ Pa - tris se -".

The instrumental accompaniment includes:

- Two piano staves at the top, with *sf* (sforzando) markings.
- Two piano staves in the middle, with *mf* markings.
- Two piano staves at the bottom, with *Arco.* (arco) and *f* (forte) markings.

The score is densely notated with various musical symbols, including notes, rests, and dynamic markings, indicating a rich and expressive musical setting.

This musical score page, numbered 79, contains a complex arrangement of vocal and instrumental parts. The top section features five vocal staves with intricate melodic lines, including a prominent sixteenth-note passage. The lower section includes instrumental parts for strings and woodwinds, with dynamic markings such as *f* and *sf*. Two vocal parts have lyrics in Latin: "des ad dex - te ram De - i" and "se - des ad dex - te ram". Performance instructions like "Unis." and "Arco. f" are placed above specific instrumental staves. The score is written in a key with two sharps (F# and C#) and a common time signature.

se - des ad dex - te - ram De - i ad dex - te - ram De - i Pa - tris tu -
 De - i Pa - tris tu -
 se - des ad dex - te - ram De - i ad dex - te - ram De - i Pa - tris tu -
 De - i Pa - tris tu -
 ad dex - te - ram De - i ad dex - te - ram De - i Pa - tris tu -
 ad dex - te - ram De - i Pa - tris tu -

sf *p* *mf* *p* *f* *Unis* *Poco f* *Poco sf*

Musical score for a choir and orchestra, page 81. The score includes vocal parts with lyrics "Rex glo - ri - ae tu Rex glo - ri -" and instrumental parts for strings and woodwinds. The music is in G major and 4/4 time. Dynamics include *sf* and *f*.

The score features a vocal line with the lyrics:

 Rex glo - ri - ae tu Rex glo - ri -

 Rex glo - ri - ae tu Rex glo - ri -

 Rex glo - ri - ae tu Rex glo - ri -

 Rex glo - ri - ae tu Rex glo - ri -

 Rex glo - ri - ae tu Rex glo - ri -

 Rex glo - ri - ae tu Rex glo - ri -

 Rex glo - ri - ae tu Rex glo - ri -

 Rex glo - ri - ae tu Rex glo - ri -

The instrumental parts include a woodwind section (flutes, oboes, and bassoons) and a string section. The woodwinds play a melodic line with dynamics *sf* and *f*. The strings provide a rhythmic accompaniment with dynamics *f*.

The score is marked with "Unis." in the woodwind part, indicating a unison performance. The woodwind part also includes a dynamic marking *sf*.

The string part includes a dynamic marking *f* and a section marked "Col. C-B" with a double bar line.

The musical score is arranged in a grand staff format with multiple systems. The top system features vocal lines with lyrics: *Sempre Cre-scen-do*. The middle systems contain instrumental accompaniment, including a piano part marked *p*. The bottom system features a vocal line with lyrics: *Fi-li-us sem-piter-nus Fi-lius tu sem-piter-nus Fi-lius tu sem-piter-nus Fi-lius*. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

This musical score page contains a choral setting with piano accompaniment. The score is arranged in a system of 16 staves. The top five staves (Soprano, Alto, Tenor, Bass, and Bassoon) are marked "Unis." and "ff". The piano accompaniment (Piano and Cello/Double Bass) is marked "ff".
 The vocal parts have the following lyrics:

- Soprano: Tu se - des ad dex - te ram dex - teram De -
- Alto: Tu se - des ad dex - te ram Pa - - tris De
- Tenor: Tu se - des ad dex - te ram se - des ad dex - te ram ad dex - teram De -
- Bass: Tu se - des ad dex - te ram se - des ad dex - te ram ad dex - teram De -
- Bassoon: Tu se - des ad dex - te ram Pa - - tris De

 The piano part features complex textures, including triplets and rapid sixteenth-note passages in the lower register. The lyrics are printed below the vocal staves, with some words appearing in multiple parts (e.g., "se - des ad dex - te ram ad dex - teram De").

This page contains a musical score for a piece in G major, 4/4 time. It features 14 staves. The top seven staves (1-7) are for instrumental parts, likely strings and woodwinds. The bottom seven staves (8-14) are for vocal parts, with the lyrics:

- - - i - - - Pa - tris ad dex - te - ram - De - - - - - i - - - Pa - - -
 - - - i - - - Pa - tris ad dex - te - ram - De - - - - - i - - - Pa - - -
 - - - i - - - Pa - tris ad dex - te - ram - De - - - - - i - - - Pa - - -
 - - - i - - - Pa - tris ad dex - te - ram - De - - - - - i - - - Pa - - -
 - - - i - - - Pa - tris ad dex - te - ram - De - - - - - i - - - Pa - - -
 - - - i - - - Pa - tris ad dex - te - ram - De - - - - - i - - - Pa - - -
 - - - i - - - Pa - tris ad dex - te - ram - De - - - - - i - - - Pa - - -

The lyrics are repeated across the vocal staves. The instrumental staves contain complex musical notation with various notes, rests, and dynamic markings.

Unis.

- tris Tu Rex glo-ri-ae Tu Rex glo-ri-ae
 - tris Tu Rex glo-ri-ae glo-ri-ae Tu Rex glo-ri-ae
 - tris Rex glo-ri-ae Chris-te Rex glo-ri-ae Rex glo-ri-ae Rex
 - tris Tu Rex tu Rex glo-ri-ae Tu Rex glo-ri-ae
 - tris Tu Rex glo-ri-ae glo-ri-ae Tu Rex glo-ri-ae
 - tris Rex glo-ri-ae Chris-te Rex glo-ri-ae Tu Chris-te Rex

This page contains a musical score for a choir, likely a SATB ensemble, with Latin lyrics. The score is written on 16 staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are:

ri ae	Chris-te	Rex	Rex	glo-ri-ae.
Rex glo-ri-ae	Chris-te	Rex	Rex	glo-ri-ae.
glo-ri-ae	Chris-te	Rex	Rex	glo-ri-ae.
ri ae	Chris-te	Rex	Rex	glo-ri-ae.
Rex glo-ri-ae	Chris-te	Rex	Rex	glo-ri-ae.
glo-ri-ae	Chris-te	Rex	Rex	glo-ri-ae.

The score includes various musical notations such as clefs, key signatures (one sharp), time signatures, and dynamic markings. The piano accompaniment features complex chordal textures and melodic lines.

TE ERGO QUAESUMUS.
PRIERE.

And.^{mo} 50 = \bullet
quasi Adagio.

2 Flûtes.

1 Hautbois.

1 Cor Anglais

1^{re} Clarinette
in B.

2^e Clarinette
Basse in B.

Un
1^{er} Basson.

2^e et 3^e Bassons.

2 Cornets à Pistons
in B.

3 Trombones.

Violons.

Altos.

TENOR Solo.

1^{er} CHOEUR.

Soprani.
1^{mi}

Tenori.

Bassi.

2^e CHOEUR.

Soprani.
2^{di}

Tenori.

Bassi.

Violoncelles.

Contre-Basses.

The musical score is written for a large ensemble. It features 2 Flutes, 1 Oboe, 1 English Horn, 1st Clarinet in B, 2nd Clarinet Bass in B, 1 Bassoon, 2nd and 3rd Bassoons, 2 Horns in B, 3 Trombones, Violins, Altos, Tenor Solo, 1st Chorus (Soprano, Tenor, Bass), 2nd Chorus (Soprano, Tenor, Bass), Violoncelles, and Contrabasses. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'And.^{mo} quasi Adagio' with a metronome marking of 50 = \bullet . Dynamics include *mf* (mezzo-forte) and *p* (piano) for the woodwinds, and *pp* (pianissimo) for the strings. The woodwinds have melodic lines with some slurs and accents. The strings play a simple accompaniment pattern, with the violins and cellos playing a similar line. The choral parts are mostly rests, indicating they are not singing in this section.

Fl.

Hautb.

Cor ang.

Clar. #

2^e et 3^e Bons

TENOR Solo.

La moitié des instruments à Cordes seulement.

Te er - go

This page of a musical score, numbered 90, contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Hautb.), English Horn (Cor ang.), Clarinet in A (Clar. #), and Bassoons (2^e et 3^e Bons). The bottom five staves are for strings and voice. The string staves (violin I, violin II, viola, cello, and double bass) show a rhythmic accompaniment with various articulations. The Tenor Solo part is written in the bass clef. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). A performance instruction in French, "La moitié des instruments à Cordes seulement." (Half of the string instruments only), is placed above the string staves. The lyrics "Te er - go" are written below the Tenor Solo staff.

Violons.

Altos.

quæ - sumus te quæ - sumus Do - mine fa - mulis tu - is sub - ve - ni

Vcelli

p

C.B.

Pizz.

Fl.

Hautb.

Cor anglais.

1^{re} Clar.

quos pre - ti - o - so sanguine re - de - mis - ti.

Fl.

Hautb.

Cor. anglais.

1^{re} Clar.

1^{re} B.^{on}

Poco f

quos pre-ti o - - - so san - - - gui ne quos pre-ti o - - - so

san - guine re - - de - mis - - ti re - - de - mis - - ti te er - go

p

p Arco.

Fl.

Hautb.

Cor. anglais.

Clar.

Bons

Unis.

Cymb.

Tromb.

— quae — sumus hu — mi — li — bus tu — is fa — mulis sub — ve — ni

Fi. at super nos

Fi. at super nos

Detailed description: This is a page of a musical score, page 95. It features multiple staves for various instruments and vocal parts. The instruments listed are Flute (Fl.), Horns (Hautb.), English Horn (Cor. anglais.), Clarinet (Clar.), Bassoons (Bons), Unisons (Unis.), Cymbals (Cymb.), and Trombones (Tromb.). The score includes melodic lines for the woodwinds and brass, and rhythmic patterns for the percussion. There are also vocal lines with lyrics in Latin: "— quae — sumus hu — mi — li — bus tu — is fa — mulis sub — ve — ni". The lyrics are spread across several staves. The word "Fi. at super nos" appears at the end of the vocal lines. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is in a classical or romantic style, with a focus on melodic development and harmonic support.

Fl.

Hautb.

Cor. anglais.

1^{re} Clar.

1^{re} B^{ou}

quem - admodum spe - ra - vimus in te Fi - at mi - se - ri -

Col C=B

Arco.

Poco f

f > p

f > p

f > p

- cor - di - a mi - se - ri - cor - di - a tu -

Clar: basse.

Clar: basse.

B^{ous}

C^{uets}

Tromb.

Pizz. *p* *mf* *f* *p*

Arco *Pocof* *p*

Arco *Pocof* *p*

Arco *Pocof* *p*

Arco *Pocof* *p*

Do - - - mi ne

Soprani du 1^{er} Chœur.
Fi at super nos mi se ri cor di a tu a Do - - - mi ne

Soprani & Contralti du 2^e Chœur.
Fi at super nos mi se ri cor di a tu a Do - - - mi ne

Poco f \rightarrow *p*

Fl.

Cor. anglais.

1^{re} Clar.

Clar: basse.

B^{ous}

Poco f *p*

Poco f *p*

Poco f *p*

Do - - - mi ne quem ad mo dum spe - - - ra vimus

Fl.
 Hautb.
 Cor anglais
 Clar.
 B^{ops}
 C^{ells}
 Tromb.
 Violin I
 Violin II
 Viola
 in
 te
 pp Pizz. p mf f p
 pp Pizz. p mf f p
 pp Pizz. p mf f p
 p
 pp Pizz. p mf f p
 pp Pizz. p mf f p
 pp Pizz. p mf f p

Le chef d'orchestre doit marquer ici toutes les croches jusqu'au Tempo!

Fiat supernos misericordia tua Domine Domine
 Fiat supernos misericordia tua Domine Domine

Un poco ritenuto. a Tempo 4^o

p

p

p

p

p

Arco.

pp

Arco.

pp

Arco.

pp

Un poco ritenuto. a Tempo 4^o

Spera - - vimus in te *Dolce.* Spe - ra - - vi - mus

Do - - mi - ne Spe - ra - vimus in te *p* Spe -

Do - - mi - ne Spe - ra - vimus in te *p* Spe -

Arco.

pp

Pizz.

pp

pp

pp

pp

pp

Spe - ra - vi - mus spe - ra - vi - mus in - te Domine spe - ra - vi - mus in - te

- ra - vi - mus in - te

- ra - vi - mus in - te

- ra - vi - mus in - te

- ra - vi - mus in - te

Ritenuto.

a Tempo.

Poco cresc.
Poco cresc.
Poco cresc.
Poco cresc.
Poco cresc.

p > >
p > >
p > >
p > >
p > >
p > >
p > >

Poco cresc.
Poco
Poco
Poco
Poco
Poco
Poco

Ritenuto.
Ritenuto.
Ritenuto.
Ritenuto.
Ritenuto.
Ritenuto.
Ritenuto.

a Tempo.
a Tempo.
a Tempo.
a Tempo.
a Tempo.
a Tempo.
a Tempo.

ppp
ppp
ppp
ppp
ppp
ppp
ppp

ra - vi - mus in te spe - ra - vi - mus in te Do - mi - ne

Fi - at su
Fi - at su
Fi - at su
Fi - at su
Fi - at su
Fi - at su
Fi - at su

ppp
ppp
ppp
ppp
ppp
ppp
ppp

Divisi.
Unis.
Arco.

p
p

1^o CHOEUR.

2^o CHOEUR.

Violons.

Altos.

per nos mi-se-ri cor-dia mi-se-ri cor-di-a tu - a Do - mi-

per nos mi-se-ri cor-dia tu - a Do - mine

per nos mi-se-ri cor-dia mi-se-ri cor-di-a tu - a Do - mine

per nos mi-se-ri cor-dia mi-se-ri cor-di-a tu - a Do - mine

per nos mi-se-ri cor-dia mi-se-ri cor-di-a tu - a Do - mine

per nos mi-se-ri cor-dia mi-se-ri cor-di-a tu - a Do - mine

V^les et C-B

Ritenuito.

p

Pizz.

p

Pizz.

p

Pizz.

Un poco ritenuto.

ne quem ad-modum spe - ra - vi mus in te.

quem ad-modum spe - ra - vi mus in te.

quem ad-modum spe - ra - vi mus in te.

quem ad-modum spe - ra - vi mus in te.

quem ad-modum spe - ra - vi mus in te.

quem ad-modum spe - ra - vi mus in te.

quem ad-modum spe - ra - vi mus in te.

Un poco ritenuto.

quem ad-modum spe - ra - vi mus in te.

Pizz.

V^les et C-B. *p*

JUDEX CREDERIS.

HYMNE et PRIÈRE.

69 = ♩.

Allegretto un poco maestoso.

4 Flûtes.

4 Hautbois.

4 Clarinettes
in B.

1^{re} et 2^e Cors
in F.

3^e et 4^e Cors
in Des (Réb)

4 Bassons.

2 Trompettes
in Des (Réb)

2 Cornets à P.^{tons}
in B.

2 Premiers
Trombones.

2 Seconds
Trombones.

2 Troisièmes
Trombones.

Ophicléide
et Tuba.

Timbales
in D-A.

Grosse-Caisse
et Cymbales.

4 Tambours
sans timbre.

Violons.

Altos.

1^{er} CHOEUR.

Soprani.
1^{mi}

Tenori.

Bassj.

2^e CHOEUR.

Soprani.
2^{di}

Tenori.

Bassi.

Soprani.
e Contralti.

Violoncelles
et Contre-Basses.

ORGUE.

The musical score is arranged in a standard orchestral format. It begins with a key signature of one flat (B-flat) and a 9/8 time signature. The tempo is marked 'Allegretto un poco maestoso'. The score includes parts for 4 Flutes, 4 Oboes, 4 Clarinets in B-flat, 1st and 2nd Horns in F, 3rd and 4th Horns in D-flat, 4 Bassoons, 2 Trumpets in D-flat, 2 Cornets in B, 2 First Trombones, 2 Second Trombones, 2 Third Trombones, Ophicleide and Tuba, Timbales in D-A, Grosse-Caisse and Cymbals, 4 Drums without timbre, Violins, Altos, and three choirs (1st, 2nd, and 3rd). The 3rd choir part includes Soprani and Contralti. At the bottom, the Organ part is labeled 'ORGUE' and 'Jeu de Trompettes', featuring a complex melodic line with many accidentals.

Unis.
f

Unis.
f

p *f*

p *f*

p *f*

p *f*

Oph. seul. (Le Tuba compte.)
p *f*

f

f

Ju - dex cre - de - ris esse ven - tu - rus in
- fun - dar in ae - ter - num non con - fun - dar in aet - er - num non con - fun - dar in aet - er - num in te

This musical score is a page from a larger work, numbered 405. It features multiple staves for various instruments and voices. The top section includes vocal lines with lyrics in Latin. The lower section includes instrumental parts, including a section marked 'Oph. seul.' (Ophicleide solo). The score contains various musical notations such as notes, rests, slurs, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). The lyrics are: 'te Do_mine spe ra - vi non con fun - dar in aet - num non con fundar in aeter - num crede Ju - dex crede Do_mine spe ra - vi non con fun - dar non con fun - dar non con - fun - dar in aet - num Non con fundar in aeter - num crede Ju dex crede Do - mine Ju - dex cre de Non confundar in ae -'.

te Do_mine spe ra - vi non con fun - dar in aet - num non con fundar in aeter - num crede

Ju - dex crede

Do_mine spe ra - vi non con fun - dar non con fun - dar non con - fun - dar in aet - num

Non con fundar in aeter - num crede

Ju dex crede ris esse ventu - rus Do - mine Ju - dex cre de

Non confundar in ae -

- ris Ju dex esseventu rus non confun dar non confun dar in aeter -
 - ris esseventu rus in te Do mine spe ra vi non con fun dar in æ ter num non con
 - ter num
 - ris esseventu rus in te Do mi ne spe ra vi non con -
 - ris esseventu rus in te Do mine spe ra vi non con fun dar in æ ter num non
 - ter num non non confun dar in te Do mine spe ra vi in te spe

num Do - mi ne non confun - dar Do - mine in ae - ter - - - - -
 - fun - dar in ae - ter - num non confun - dar in ae - - - - - ter - - - - -
 Do - mine - non - - - - - confun - dar Do - mine in - - - - - ae - - - - - ter - - - - -
 - fun - dar in ae - ter - num non - - - - - confun - dar in - - - - - ae - ter - - - - -
 non - non non confun - dar in ae - ter - - - - -
 - ra - - - - vi non con - fun - dar Do - mine in - - - - - ae - ter - - - - -

b \flat :

Unis.

Unis.

The musical score consists of multiple staves. The top two staves are vocal lines, both marked 'Unis.' (Unison). The piano accompaniment includes a grand staff (treble and bass clefs) and a lower grand staff (treble and bass clefs). The piano part features dynamic markings of *f* (forte) and *p* (piano) alternating in a rhythmic pattern. The lower grand staff contains chords marked *ff* (fortissimo). The vocal lines have lyrics: '- num non non con fun - dar non non con fun - dar'. The score is marked with a first ending bracket 'I' at the beginning and end.

ff

This page of a musical score contains the following elements:

- Woodwinds:** Flutes (Fl.), Oboes (Oph.), and Bassoons (Tuba) are present, with dynamic markings of *ff*.
- Strings:** Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.) are present, with dynamic markings of *ff* and *f*.
- Ensemble:** A section for 4 Tamboours sans timbre (4 Tamboours sans timbre) is indicated.
- Vocal Soloists:** There are four vocal staves with lyrics:

non non non non con fun - dar non non non non non confun -
 non non non non con fun - dar non non non non non confun -
 non non non non non confun -
 non non non non non confun -
 non non non non non confun -
- Dynamic Markings:** *ff* (fortissimo) and *f* (forte) are used throughout the score.
- Tempo/Character:** The tempo is marked *Unis.* (Unison).

Musical score for a choir and orchestra, page 110. The score includes vocal parts with lyrics and instrumental parts. The lyrics are: "dar non confundar in aeternum in aeternum". The score features various musical notations such as clefs, notes, rests, and dynamic markings like "Dimin.", "mf", and "p". There are also performance instructions like "Haussez le RE d'une tierce mineure."

Soli.

mf

mf

Changez en Mib.

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

Dolce.

mf Sal-vum fac po-pulum et be-ne-

mf Sal-vum fac po-pulum et be-ne-

Vllcs

C-B

p

p

Fl.

Hautb.

Clar.

B^{us}

Soprani du 1^{er} Chœur

Sop. e Contre du 2^e Chœur

Ten. du 2^e Chœur.

Divisi.

die hae-re-di ta-ti tu-ae Do-mine

Do-mine sal-vum fac

Do-mine sal-vum fac

Do-mine

mf *pp* *p* *mf* *p* *pp* *pp*

Fl.

Hautb.

Clar.

3^e et 4^e Cors.

B^{us}

Sop.

Sop. e Contre

po-pulum et be-ne-dic hae-redi ta-ti tu-ae Domine

po-pulum et be-ne-dic, hae-redi-tu-ae Domine

p *p*

Fl. *f* **M**^{2^o}

Hautb. *f*

Clar. *f*

C^s en Mib. *f*

C^s en REb. *f*

B^s *f*

Tromp. *p* *f*

Cuets *f*

Tromb. *f*

Oph. et Tuba. *f*

Timb. *f* Tuba seul.

G^{re} C^{sse} et Cymb. (Baguettes d'éponge) *f* **M**

Tamb. *f*

mf *Dimin.* *f* *Dimin.* *f* *Divisi*

mf *Dimin.* *f* *Dimin.* *f*

mf *Dimin.* *f* *Dimin.* *f*

mf *Dimin.* *f* *Dimin.* *f*

Sal - vum. fac Do - mine po - pulum tu - - - um

Sal - vum fac Do - mine po - pulum tu - - - um

f *Dimin.* *f* *Dimin.* *f* **M** *f*

1^{re}

Per sin - - gulos per sin - gulos di - es

Per sin - - gulos per sin - gulos di - es

The image shows a page of a musical score, numbered 114 in the top left corner. The score is written for a choir and orchestra. It features multiple staves for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is in a grand staff format. The lyrics are: "Per sin - - gulos per sin - gulos di - es". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). The page is divided into measures by vertical bar lines.

The musical score is arranged in a system of 18 staves. The top five staves represent the vocal parts, with lyrics written below them. The bottom staves represent the piano accompaniment, including a grand staff (treble and bass clefs) and a figured bass line. The music is in a key with three flats (E-flat major or C minor) and a 4/4 time signature. The lyrics are: "be - ne - di - - - - - cimus lau - - - - - da - mus te Et lau - - - - -". The score features various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *p*.

8

Unis

Divisi

double Corde.

da - - mus no - - men tu - - um

Sal - va hae - redi - ta - - tem

da - - mus no - - men tu - - um

Sal - va hae - redi - ta - - tem

8

tu - am Do - mi - ne Per sin - - gulos per sin - gulos

tu - am Do - mi - ne Per sin - - gulos per sin - gulos

tu - am Do - mi - ne Per sin - - gulos per sin - gulos

tu - am Do - mi - ne Per sin - - gulos per sin - gulos

Detailed description: This is a page of a musical score, numbered 417 in the top right corner. It features a complex arrangement of staves. At the top left, a small number '8' is written above the first staff. The score is divided into two main systems. The upper system consists of several staves of piano accompaniment, including treble and bass clefs, with various rhythmic patterns and chordal textures. The lower system contains four vocal staves, each with a vocal line and lyrics underneath. The lyrics are: 'tu - am Do - mi - ne Per sin - - gulos per sin - gulos' repeated across four lines. The vocal lines are written in a clear, legible font. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like 'f'.

di - es be - ne - di - - - cimus lau - da - mus te Do - mine
di - es be - ne - di - - - cimus lau - da - mus te Do - mine
di - es be - ne - di - - - cimus lau - da - mus te Do - mine
di - es be - ne - di - - - cimus lau - da - mus te Do - mine

Clarinettes Basse
Avec les 3 autres Clar.

Clar. unis. *f*

1^{er} et 2^e Cors en Mi b.

Bns unis. *p*

pp

pp

pp

1^{er} CHOEUR.

Sop.
lau - da - - mus te be - ne - di - ci - mus te Domine

Bassi.
Ju - dex cre - de ris es - se ven - tu - rus Ju - dex cre - de -

Bassi du 2^e Choeur.
Ju - dex cre - de - ris es - se ven - tu - - rus

cresc. a poco

Clar.

Cors en Mi b.

Cors en RE b. *mf*

Bns unis. *cresc. a poco*

2^es Tromb. *cresc. a poco*

3^es Tromb. *p*

Bassi du 1^{er} Choeur.
ris es - se ven - tu - rus in te Do - mi - ne Do - mi - ne spe - ra - vi

Bassi du 2^e Choeur.
cresc. a poco a poco - in te Do - mi - ne Do - mi - ne spe - ra - vi Ju - dex cre - de -

Divisi. *p*

cresc. a poco

a poco

Fl.

Unis. *Cresc.*

Hautb.

Clar.

Cresc. a poco a poco

C^{es} *a poco*

B^{us}

Tromp. *a poco*

C^{on}ets

1^{re} Tromb.

2^{es} Tromb.

Cresc. - - poco - a - poco - - -

3^{es} Tromb.

Oph. et Tuba.

Cresc. - - poco - a - poco - - -

Timb.

G^{rosse} C^{asse} et Cymb.

Tamb.

Cresc.

p

Cresc. molto

Judex crede ris esseventu rus

in te Domi ne Do mine spe

ris esseventu rus

in te Domi ne Do mine spe ra vi

In te Domi ne

poco a poco

Cresc. molto
Arco.

mf Cresc. molto

1^{er} CHOEUR.

2^{es} CHOEUR.

3^{es} CHOEUR.

This page of a musical score contains the following elements:

- Woodwinds:**
 - Flute (Flis.): *mf*, *cresc. molto*, *ff*
 - Clarinet Bass with 2nd Clarinet (La Clarinette Basse avec la seconde Clar.): *ff*
 - Oboe (Hnis.): *Cresc. molto.*, *ff*
 - Bassoon (Hnis.): *Cresc. molto.*, *ff*
- Strings:**
 - Violins (Hnis.): *Cresc. molto.*, *ff*
 - Violas (Hnis.): *Cresc. molto.*, *ff*
 - Celli (Hnis.): *Cresc. molto.*, *ff*
 - Bass (Hnis.): *Cresc. molto.*, *ff*
 - Double Basses (Hnis.): *Cresc. molto.*, *ff*
- Percussion:**
 - Timpani (Timb. en 1. Ab - MIb.): *ff*
- Voices:**
 - Multiple vocal staves with lyrics: *in te Do-mi-ne spe-ra-ra-vi Do-mine spe-ra*
 - Dynamic markings for voices: *mf*, *Cresc.*, *Cresc. molto.*, *ff*
 - Tempo marking: *poco a poco*
- Other:**
 - Conductor's part (Coul. C-B) with a double bar line (//)
 - Final dynamic marking: *ff*

This page of musical score contains multiple staves. The top section features instrumental parts with various dynamics including *ff* (fortissimo) and *mf* (mezzo-forte). A specific instruction reads: "Quittez la Clarinette Basse et reprenez la Cl. ordinaire in B, le plus vite possible." Below this, there is a section marked "Unis." followed by more instrumental notation. The lower portion of the page is a vocal score with lyrics in French:

non con fun - dar
 non con fun - dar
 in te Do-mi ne Domine spe - ra - - - vi in te Domi ne Domine spe
 non con fun - dar
 non con fun - dar
 in te Do-mi ne Domine spe - ra - - - vi in te Domi ne Domine spe
 non con - fun - dar

ff *ff*

Unis. Unis. Unis. Unis.

ff in aeternum crederis esse venturus in
ff in aeternum *ff* Judex crederis esse ven-
ff - ra - vi spe - ra - vi in
ff in aeternum crederis esse venturus in
ff in aeternum
ff - ra - vi spe - ra - vi Judex crederis esse ven-
ff non confundar Ju - dex crederis esse venturus in

te Do_mine spe - ra - vi non con - fun - dar in ae - ter - num non con - fun - dar Ju - dex crede -
 - tu - rus Judex crederis esse ven - tu - rus non con - fun - dar non con - fun - dar non con -
 te Do_mine spe - ra - vi non con - fun - dar in ae - ter - num non con - fun - dar Ju - dex crede -
 - tu - rus non con - fun - dar in ae - ter - num non con - fun -
 te Do_mine spe - ra - vi non con - fun - dar in ae - ter - num non con - fun - dar Ju - dex crede -

This page contains a musical score for page 126. It features multiple staves of music, including vocal lines and instrumental accompaniment. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are in Latin and are repeated across several staves.

Lyrics:
 - ris esseventu - rus in te Do - mine spe - ra - vi non con - fun - dar in æ - ter - num non con -
 fun - dar in æ - ter - num non - confun - dar non confun - dar in æter -
 Ju - dex cre - de - ris Ju - dex cre - de - ris esseventu - rus
 - ris esseventu - rus in te Do - mine spe - ra - vi non con - fun - dar in æ - ter - num non
 - ris Ju - dex es - se - ven - tu - rus non non non con -
 - dar Ju - dex cre - de - ris cre - de - ris es - se ven - tu - rus non con - fun - dar
 - ris esseventu - rus in te Do - mine spe - ra - vi non con - fun - dar in æ - ter - num non con -

Performance Instructions:
 - *Unis.* (Unison)
 - *ff* (fortissimo)
 - *ff* (fortissimo)

P

Unis.

Unis.

Unis.

P

mf

fun - dar Ju - dex crede ris esseventu - rus in te Do - mine spe - ra - vi non con -

num Ju - dex crede ris esseventu - rus in te Do - mine spe - ra - vi non con -

non non Ju - dex crede ris esseventu - rus in te Do - mine spe - ra - vi non con -

- fundar in aeter - num Judex crede ris esseventu - rus in te Do - mine spe - ra - vi non con -

non non Ju - dex crede ris esseventu - rus in te Do - mine spe - ra - vi non con -

- fun - dar Ju - dex crede ris esseventu - rus in te Do - mine spe - ra - vi non con -

P

ORGUE.

Ped.

non non con - fun - dar saluum fac Do - mine saluum fac po - pulum tuum non non non non
 non non con - fun - dar saluum fac Do - mine saluum fac po - pulum tuum non non non non
 non con - fun - dar non non non non
 non non con - fun - dar saluum fac Do - mine saluum fac po - pulum tuum non non non non
 non con - fun - dar saluum fac Do - mine saluum fac po - pulum tuum non non non non
 non con - fun - dar non non non non

Un poco rallent.

a tempo.

Musical score for orchestral instruments including strings and woodwinds. The score features dynamic markings such as *ff*, *Dim.*, *p*, *mf*, and *f*. Specific instrument parts are labeled, including *Tromp. in B.*, *Oph.*, and *Tuba*. The tempo changes from *Un poco rallent.* to *a tempo.*

Musical score for piano accompaniment. It includes dynamic markings like *Dim.*, *pp*, *mf*, and *f*. The tempo instruction *un poco rall.* is present, along with the *a tempo* marking. The score includes a *Div.* (diviso) marking for the right hand.

Vocal score for multiple voices. The lyrics are: "non con - fun - dar in ae - ter - num non con - fun - dar". The score includes dynamic markings such as *pp*, *mf*, and *f*, and the instruction *Cresc.* (crescendo).

Musical score for a single instrument, likely a piano, featuring a *Ped.* (pedal) marking. It includes dynamic markings such as *ff*, *Dimin.*, *pp*, *mf*, and *f*.

This page contains a musical score for a choir and orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/8 time signature. The vocal parts are arranged in four staves, with lyrics provided below the notes. The instrumental parts include flutes, with a specific instruction for the flute parts: "en Sib - FA". The score features various dynamics such as *ff* (fortissimo), *pp* (pianissimo), *p* (piano), and *Dimin.* (diminuendo). The lyrics are: "non non con - fun - - dar in - - ae - ter - num Ju - dex cre - de -". The page number "131" is located in the top right corner.

ris esseventu - rus -
 Ju_dex cre_de - ris esseventu - rus in ae -
 Ju_dex cre_de - ris es - se ven - tu_rus in ae -
 Ju_dex cre_de - ris esseventu - rus in ae -
 dex Ju - dex cre - de ris es - se ven - tu_rus in ae -
 Non con -

8

Tenuto.

Tenuto.

Tenuto.

Unis.

Cymb. seules.

mf

ter - - num non non confun - dar in aeter - num Do - mi

ter - - num non confun - dar in aeter - num

ter - - num non confun - dar in aeter - num Do - mi

ter - - num non confun - dar in aeter - num Do - mi

ter - - num non confun - dar in aeter - num

ter - - num non confun - dar in aeter - num Do - mi

fun - dar non non con - fun - dar

ne Do-mine non con-fun-dar Ju-dex crede-ris esseventu-rus

ne Do-mine non con-fun-dar Ju-dex crede-ris esseventu-rus

ne Do-mine non con-fun-dar Ju-dex crede-ris esseventu-rus

ne Do-mine non con-fun-dar Ju-dex crede-ris esseventu-rus

ne Do-mine non con-fun-dar Ju-dex crede-ris esseventu-rus

Unis.

G^{re} C^{ste} seule *mf*

Bombardes.

8

Unis

Unis

Oph. Tuba.

Oph. Tuba.

C^{ss}e C^{ss}e et Cymb.

Cresc.

ff

ff

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

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

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

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

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

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

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

en double Corde.

Non con - fun - dar

Col G-B //

Ped. 8 8 8 8 8 8

This musical score is for a choral and instrumental ensemble. It consists of 18 staves. The top 10 staves are for instrumental parts, including a woodwind section (flutes, oboes, clarinets, bassoons) and a brass section (trumpets, trombones, tubas). The bottom 8 staves are for vocal parts, with lyrics in Latin. The lyrics are: "in aeternum non non in aeternum non non in aeternum non non in aeternum non non in aeternum non non". The score includes various musical notations such as clefs, time signatures, dynamics (mf), and articulation marks. The vocal parts are arranged in SATB format (Soprano, Alto, Tenor, Bass). The instrumental parts include a prominent Unis (Unison) part and a Tuba part. The score is written in a key signature of two flats and a common time signature.

The musical score is arranged in a system of 18 staves. The top section consists of 10 staves for instrumental accompaniment, including a Tuba part. The bottom section consists of 8 staves for vocal parts, with lyrics written below the notes. The lyrics are: "non confundar in aeternum." The score features various musical notations such as treble and bass clefs, time signatures (3/4 and 4/4), and dynamic markings. A "Ped." marking is present at the bottom of the page.

Ped.

Un poco riten. a Tempo.

This page of musical score contains multiple staves of music. The top section features a complex texture with several staves in treble and bass clefs, some with time signatures of 2/2 and others of 3/4. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *Unis.* (unison) and *Poco riten.* (poco ritenuto) are present. The middle section shows a continuation of the texture, with some staves featuring a dense, rapid sixteenth-note passage. The bottom section includes a grand staff (treble and bass clef) and a separate staff with a *Ped.* (pedal) marking. The overall style is characteristic of late 19th or early 20th-century piano music.

92 = ♩ POUR LA PRÉSENTATION DES DRAPEAUX.
All.^o non troppo.

Une 1^{re} et une 2^e Fl. à l'8^{ve} haute des deux autres.

- 4 Flûtes.
- 4 Hautbois.
- 4 Clarinettes
in B.
- 4 Bassons.
- 1^{er} et 2^e Cors
in Es (Mib)
- 3^e Cor in F.
- 4^e Cor in B.
- (*) Petit Saxhorn
Suraigu in B.
à trois Cylindres.
- 2 Trompettes
in Es (Mib)
- 2 Cornets à Pistons
in B.
- 2 Premiers
Trombones.
- 2 Seconds
et 2 Troisièmes
Trombones.
- Ophicléide
et Tuba.
- 12 HARPES.
- Timbales
in C-Bs (UT-sib)
- 4 Tambours
avec les Timbres.
- Violons.
- Altos.
- Violoncelles.
- Contre-Basses.

ORGUE.

(*) Cet instrument est écrit ici comme serait un Cornet à Pistons en Sib aigu. Le son réel est en conséquence à la 7^{me} au dessus de la note écrite.

This page of musical notation consists of 18 staves. The top two staves contain active musical notation, including a 'Unis.' marking. The remaining staves are mostly empty, with some rhythmic notation in the lower sections.

This page of a musical score, numbered 141, contains 18 staves of music. The notation is primarily in treble and bass clefs with a key signature of one flat. The score is organized into systems. The first system consists of 10 staves, with the second, fourth, and sixth staves marked 'Unis.'. The second system consists of 8 staves, with the first staff marked 'Unis.'. The third system consists of 8 staves, with the first staff marked 'Unis.'. The fourth system consists of 8 staves, with the first staff marked 'Unis.'. The fifth system consists of 8 staves, with the first staff marked 'Unis.'. The sixth system consists of 8 staves, with the first staff marked 'Unis.'. The seventh system consists of 8 staves, with the first staff marked 'Unis.'. The eighth system consists of 8 staves, with the first staff marked 'Unis.'. The ninth system consists of 8 staves, with the first staff marked 'Unis.'. The tenth system consists of 8 staves, with the first staff marked 'Unis.'. The eleventh system consists of 8 staves, with the first staff marked 'Unis.'. The twelfth system consists of 8 staves, with the first staff marked 'Unis.'. The thirteenth system consists of 8 staves, with the first staff marked 'Unis.'. The fourteenth system consists of 8 staves, with the first staff marked 'Unis.'. The fifteenth system consists of 8 staves, with the first staff marked 'Unis.'. The sixteenth system consists of 8 staves, with the first staff marked 'Unis.'. The seventeenth system consists of 8 staves, with the first staff marked 'Unis.'. The eighteenth system consists of 8 staves, with the first staff marked 'Unis.'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The 'Unis.' marking appears to indicate a unison or a specific performance instruction.

This musical score is for four flutes, indicated by the instruction "Les 4 Fl: à la même 8^{ve}". The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system contains 12 staves, with the first four staves representing the four flutes. The remaining staves in the system are for other instruments, likely strings or woodwinds, which are mostly silent in this section. The score is marked with a forte dynamic (*ff*) in several places, and the instruction "Unis" is written above the fourth staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines, and the overall structure is organized into systems.

This page of musical notation, numbered 143, is arranged in a system of 12 staves. The top five staves are grouped together, as are the bottom five staves. The notation is complex, featuring numerous triplets and sixteenth-note patterns. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a style characteristic of late 19th or early 20th-century chamber music. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). Performance instructions such as *Pizz.* (pizzicato) are present in the lower staves. The notation includes various articulations, slurs, and fingerings, indicating a technically demanding piece.

This page of musical notation, numbered 144, is a score for a string quartet. It features ten staves, with the first six staves representing the four string parts (Violin I, Violin II, Viola, and Violoncello) and the bottom four staves representing the double bass part. The notation is dense and complex, characterized by frequent triplets and sixteenth-note patterns. The key signature is B-flat major, and the time signature is 3/4. The score includes various dynamic markings, including *f* (forte) and *Arco.* (arco), as well as *Pizz.* (pizzicato) markings. The bottom four staves show a clear alternation between *Arco.* and *Pizz.* sections, with *f* dynamics. The overall texture is intricate and rhythmic.

Une 1^{re} et une 2^e Flûte à
l'8^e haute des deux autres.

The musical score is arranged in systems. The top system includes staves for Flute 1 and Flute 2 (with dynamics *mf* and *Unis.*), Clarinet, Bassoon, and Oboe. The middle system includes staves for Violin I, Violin II, Viola, and Violoncello. The bottom system includes staves for Double Bass and Double Bassoon. The score contains numerous triplets and sixteenth-note passages. Dynamics include *mf*, *f*, and *double corde.*

Unis.

Unis.

Unis.

f
Pizz.

f
Pizz.

Pizz.

Pizz.

Une 1^{re} et une 2^e Flûte à l'8^{ve} haute des deux autres.

The musical score is arranged in a standard orchestral format. It includes parts for two flutes (1^{re} and 2^e), two oboes, two bassoons, two clarinets, two trumpets, two trombones, and a string section. The score is written in 4/4 time and features various dynamics and articulations. Key markings include *ff* (fortissimo), *f* (forte), *pp* (pianissimo), and *Arco.* (arco). The word *Unis.* (Unison) is also present. The score is divided into measures, with some measures containing rests for certain instruments. The bottom of the page shows the beginning of a new section with a double bar line and repeat signs.

Unis

The musical score is arranged in a system of staves. The top section includes a string quartet (Violin I, Violin II, Viola, and Violoncello) and a double bass. The middle section features woodwinds: Flute I, Flute II, Oboe, Clarinet in Bb, Bassoon, and Contrabassoon. The bottom section includes a pair of Flutes (Jeux de Flûtes). The score is marked with various dynamics such as *f*, *fp*, and *pp*, and includes performance instructions like *Tenuto.* and *Unis*. The notation includes treble and bass clefs, key signatures, and various rhythmic values.

This musical score page, numbered 149, contains 18 staves of music. The top section includes vocal lines with trills and various instrumental parts. The lower section features woodwinds (Unis. and Ophi.) and brass (Tuba) with dynamic markings such as *ff* and *sp*. The score concludes with a grand staff at the bottom.

This page of musical notation, numbered 150, is arranged in a system of 16 staves. The notation is organized into four systems of four staves each. The first system (staves 1-4) includes a treble clef with a key signature of two flats and a common time signature. The word "Unis." is written above the first staff. The second system (staves 5-8) includes a bass clef with a key signature of two flats and a common time signature. The word "Unis." is written above the first staff. The third system (staves 9-12) includes a treble clef with a key signature of two flats and a common time signature. The word "Unis." is written above the first staff. The fourth system (staves 13-16) includes a bass clef with a key signature of two flats and a common time signature. The word "Unis." is written above the first staff. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "sf" (sforzando) and "p" (piano). The page concludes with a grand staff (treble and bass clefs) at the bottom.

This page of musical notation is arranged in a system of 18 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Unis. Tenuto.** (Unison, Sustained) appearing in the first and second systems.
- f** (forte) dynamic marking appearing frequently throughout the score.
- f Harpes. 3** (forte Harp, triplet) marking in the lower section of the page.
- Unis.** (Unison) marking in the lower section.
- Tenuto.** (Sustained) marking in the lower section.

The notation is complex, featuring many beamed notes and rests, particularly in the lower staves. The page concludes with several empty staves at the bottom.

This page of musical notation, numbered 152, contains a complex arrangement of piano music. It features 18 staves of music, organized into several systems. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, and rests. A prominent feature is the use of triplets, indicated by the number '3' above groups of notes. A 'ma' marking is present above a specific note in the 11th staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The bottom of the page shows two empty staves, suggesting the end of the piece or a section.

This page of musical notation consists of 18 staves. The notation is organized into several systems. The first system contains 10 staves, with the 10th staff (a bass clef) containing the instruction "Unis." above it. The second system contains 8 staves, with the 8th staff (a bass clef) featuring a triplet of eighth notes. The third system contains 8 staves, with the 8th staff (a bass clef) containing a double bar line. The fourth system contains 2 staves, both of which are empty. The notation includes various note values, rests, and articulation marks such as slurs and accents.

This page of musical notation, numbered 154, contains a complex arrangement of music. It features a variety of staves, including treble and bass clefs, and grand staff notation. The music is characterized by intricate rhythmic patterns, often involving sixteenth and thirty-second notes, and dense chordal textures. The notation includes numerous accidentals, such as flats and naturals, and various articulation marks like slurs and accents. The piece is divided into measures by vertical bar lines, and the overall structure suggests a multi-measure rest or a section of music with a specific rhythmic motif. The bottom of the page shows a grand staff with a large brace on the left, indicating a section of music that may be a separate system or a continuation of the piece.

This page of musical notation, numbered 155, is a score for a string quartet. It consists of 16 staves, with the first two staves of each system being a pair of staves (likely Violin I and Violin II), and the remaining two staves being a pair (likely Viola and Violoncello). The notation is highly technical, featuring numerous triplets, sixteenth-note patterns, and slurs. Dynamic markings include *Unis.* (Unison), *ff* (fortissimo), and *Divisi.* (Divisi). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The bottom of the page shows a grand staff with a treble and bass clef, which appears to be a continuation or a separate part of the score.

This page of musical notation is a score for a string quartet, consisting of 16 staves. The notation is dense and complex, featuring a variety of rhythmic patterns, including many triplets and sixteenth-note runs. The score is divided into four measures, each containing four staves. The key signature is one flat (B-flat), and the time signature is 3/4. Performance instructions are scattered throughout the score, including "Unis." (unison) in the first and third measures, "Divisi." (divisi) in the fourth measure, and "Double corde." (double string) in the first and third measures. The notation includes various articulations, slurs, and dynamic markings, indicating a technically demanding piece. The bottom of the page shows the beginning of a new section with two staves.

This page of a musical score, numbered 157, contains 18 staves of music. The notation is primarily for string instruments, featuring a dense texture of triplets. The score is divided into four measures. The first measure is dominated by triplet patterns across all staves. The second measure continues this texture, with some staves showing a 'Unis' instruction. The third measure introduces several performance directions: 'Tenuto' appears on the top two staves, 'mf' (mezzo-forte) on the 14th staff, and 'Double corde.' (double string) on the 15th and 16th staves. The 17th staff has a 'Div.' (divisi) instruction. The 18th staff is marked 'Tenuto' and includes the instruction 'Six 1^{eres} Violoncelles.' (Six first cellos). Below this, a note states 'Tous les autres Violoncelles en double corde.' (All other cellos in double string). The bottom two staves of the page are empty.

This page of musical notation, numbered 158, contains 18 staves of music. The notation is arranged in pairs of staves, with the upper staff of each pair in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat major or D minor). The music is highly textured, featuring many chords and melodic lines. A prominent feature is a triplet of eighth notes in the upper right-hand part, which is repeated throughout the piece. The bottom two staves are empty, suggesting a grand staff for a second instrument or a continuation of the piece on the next page.

Unis.

Unis.

Unis.

Unis.

Double corde.

Grand jeu.

This page of musical score, numbered 160, is a complex arrangement for a large ensemble. It features 18 staves in total, organized into several systems. The top system includes a vocal line with the instruction "Unis." (Unison) and a piano line with sixteenth-note patterns. The middle systems contain various instrumental parts, including woodwinds and strings, with dynamic markings such as *p* (piano) and *f* (forte). The bottom system shows a grand piano accompaniment with a bass line and a treble line. The score is written in a key signature of one flat and a 4/4 time signature. The notation includes a variety of note values, rests, and articulation marks, indicating a technically demanding piece.

The musical score consists of 18 staves. The first 12 staves are for the right and left hands, with various chordal textures and melodic lines. The 13th and 14th staves are for the first and second altos, with specific performance instructions. The 15th and 16th staves are for the first and second tenors, also with performance instructions. The 17th and 18th staves are for the first and second basses, with performance instructions. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions include 'La moitié.' and 'L'autre moitié en double corde.' for the alto and tenor parts, and '1^{er} altos.' and '2^{es} altos en double corde.' for the bass parts. The score is published by Imp. THIERRY, frères, 1, cité Bergère.

La moitié.

L'autre moitié en double corde.

La moitié.

L'autre moitié en double corde.

1^{er} altos.

2^{es} altos en double corde.

Ped.

Imp. THIERRY, frères, 1, cité Bergère.