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# **GOUNOD**

**60**

## **MOTETS**

**(en 3 volumes)**

**VOLUME 1 :**

**20 MOTETS**

**à 1 & 2 VOIX**

**ORION MUSIC PUBLICATIONS**



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# O SALUTARIS

**SOLO**

de MEZZO-SOPRANO ou TËNOR.

**CH. GOUNOD.**

*Larghetto ma non troppo.*

MEZZO-SOPRANO  
ou  
TËNOR.

PIANO  
ou  
ORGUE.

*p*

Ped.



O sa - lu - ta - ris sa - lu - ta - ris ho - stia



*poco cresc.* *dim.*

Quæ coe - li pan - dis quæ coe - li pan - dis o - stium:

*poco cresc.* *dim.*



O sa - lu - ta - ris sa - lu - ta - ris ho - stia

*pp*



*dim.*

Quæ cœ - li pan - dis quæ cœ - li pan - dis o - stiūm:

*dim.*

Ped.

*cres - - cen - -*

Bel - - la pre - munt pre - munt ho -

*cresc. molto dim. pp cresc. - - cen - -*

*do.* *di - mi - nuen - - do.*

- sti - li - a Da ro - bur fer au - xi - li - um da ro - bur fer au - xi - li -

*do.* *di - mi - nuen do.*

*dim. pp*

- um fer au - xi - li - um. O sa - lu - ta - ris

*dim. pp*

Ped.

*cresc.*

sa - lu - ta - ris ho - stia Quæ cœ - li pan - dis quæ cœ - li pan - dis

*cresc.*

*dim.* *cres - - cen - do.*

o - stium: Bel - - la pre - munt pre - munt ho - sti - lia

*dim.* *pp* *cres - - cen - do.*

Ped.

*dim.*

Da ro - bur fer au - xi - - li - um. Da ro -

*dim.* *Récit Flûte.*

*p* *p*

- bur fer au - xi - li - um fer au - xi - li - um.

*p* *pp* *ppp*

# O SALUTARIS

**SOLO**

de SOPRANO ou TÉNOR.

**CH. GOUNOD.**

*And<sup>te</sup> non troppo.*

SOPRANO ou TÉNOR.

PIANO  
ou  
ORGUE.

The first system of the score shows the vocal line and the piano/organ accompaniment. The vocal line consists of a whole rest followed by a half rest. The piano/organ part begins with a piano (*p*) dynamic and features a complex texture with arpeggiated chords and moving lines in both hands.

The second system contains the first line of lyrics: "O sa - lu - ta - ris ho - sti -". The vocal line has a whole rest followed by a half note G, a quarter note A, a quarter note B, a half note C, and a quarter note D. The piano/organ accompaniment continues with a piano (*p*) dynamic.

The third system contains the second line of lyrics: "- a — Quæ coe - li pan - dis o - sti - un: —". The vocal line has a whole rest followed by a half note G, a quarter note A, a quarter note B, a half note C, and a quarter note D. The piano/organ accompaniment continues with a piano (*p*) dynamic.

The fourth system contains the third line of lyrics: "Bel - la pre - munt ho - sti - li - a, — Bel - la pre - munt ho -". The vocal line has a whole rest followed by a half note G, a quarter note A, a quarter note B, a half note C, and a quarter note D. The piano/organ accompaniment continues with a piano (*p*) dynamic.



sti - li - a; Da ro - bur, fer au - xi - li

- um. da ro - bur fer - au - xi - li - um - da ro -

- bur fer au - xi - li - um - da ro - bur fer au - xi - li -

- um. O sa - lu - ta - ris ho - sti - a -

O sa - lu - ta - ris ho - sti - a.

## O SALUTARIS

SOLO

de SOPRANO ou TÉNOR.

CH. GOUNOD.

Moderato.

SOPRANO ou TÉNOR.

PIANO ou ORGUE.

*p*

ho - sti - a Quæ coe - li pan - dis quæ coe - li pan - dis

o - stium. O sa - lu - ta - ris sa - lu - ta - ris

ho - sti - a Quæ coe - li pan - dis quæ coe - li pan - dis

*cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *dim.*

o - sti - um: Bel - la bel - la pre - munt ho -

- sti - li - a Da ro - bur da ro - bur fer au - xi - li -

- um. Bel - la bel - la pre - munt ho - sti - li - a Da

ro - bur da ro - bur fer au - xi - li - um.

# O SALUTARIS

**SOLO**

de SOPRANO ou TÉNOR.

**CH. GOUNOD.**

Adagio.

SOPRANO ou TÉNOR.

*p* O sa.lu.ta.ris ho.sti.a o sa.lu.ta.ris

PIANO ou ORGUE.

*p*

*cresc.* *dim.*

ho.sti.a Quæ cœ.li pan.dis o.stium quæ cœ.li pan.dis o.stium

*cresc.* *dim.*

O sa.lu.ta.ris ho.sti.a o sa.lu.ta.ris ho.sti.a Quæ cœ.li pan.dis

*cresc.*

o.stium quæ cœ.li pan.dis o.stium Bel.la pre.mun. ho.sti.li.a

*cresc.*

Bel - la premunt ho - sti - li - a Da ro - bur - fer au - xi - lium da

ro - bur - fer au - xi - lium bel - la premunt ho - sti - li - a da

ro - bur da ro - bur fer au - xi - li - um - O sa - lu -

- ta - ris ho - sti - a - o sa - lu - ta - ris ho - sti - a -

# AVE VERUM

**SOLO**

de SOPRANO ou TENOR

**CH. GOUNOD.**

*Largo.*

SOPRANO ou TENOR.

PIANO  
ou  
ORGUE.

*p*

A - ve verum cor - pus

na - tum de Ma - ri - a vir - gi - ne

*cresc.*

Ve - re passum im - mo - la - tum in - cru - ce pro

*cresc.*

ho - mi - ne Cu - jus la - tus per - fo -

*cresc.*  
\_ ra - tum flu - xit un - da et san - gui - ne

*cresc.*

*p* E - sto no - bis pra - gu - sta - tum mor - tis *cresc.*

*p* *cresc.*

*molto.* *f* *dim.* *p*  
in e - xa - mi - ne O Je - su dul - cis!

*molto.* *f* *dim.* *p*

Je - su pi - e! O Je - su Fi - li Ma -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff, with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clefs) and is bracketed together. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal line begins with a half note 'Je', followed by quarter notes 'su', 'pi', and 'e!', then a half note 'O', followed by quarter notes 'Je', 'su', and a half note 'Fi'. The piano accompaniment features chords in the right hand and a bass line in the left hand.

- ri - a - tu no - bis mi - se - re - re tu

*p* *cresc.*

*p* *cresc.*

The second system continues the musical score. The vocal line starts with a half note '- ri', followed by quarter notes 'a', 'tu', and a half note 'no'. This is followed by quarter notes 'bis', 'mi', and a half note 'se'. The piano accompaniment continues with chords and a bass line. Dynamics markings include *p* (piano) and *cresc.* (crescendo).

no - bis mi - se - re - re.

*p*

The third system shows the vocal line with a half note 'no', followed by quarter notes 'bis', 'mi', and a half note 'se'. The piano accompaniment continues. A dynamic marking of *p* is present.

The fourth system of the musical score consists of piano accompaniment in two staves (treble and bass clefs). The music concludes with a double bar line. The piano accompaniment features chords and a bass line.



# AVE VERUM

15

**SOLO**

de SOPRANO ou TÉNOR.

**CH. GOUNOD.**

*Audante sostenuto.*

**SOPRANO ou TÉNOR.**

**PIANO ou ORGUE.**

*p*

The first system of the musical score. It features a vocal line for Soprano or Tenor and a piano/organ accompaniment. The tempo is marked 'Audante sostenuto' and the dynamics are 'p' (piano). The vocal line begins with the lyrics 'A - ve ve - rum cor - pus na - tun de Ma -'. The piano accompaniment consists of chords and moving lines in both hands. A 'Ped.' (pedal) marking is present at the end of the system.

A - ve ve - rum cor - pus na - tun de Ma -

Ped.

The second system of the musical score. The vocal line continues with the lyrics '\_ ri - a de Ma.ri - a Vir - gine Ve - re'. The piano accompaniment continues with similar harmonic support.

\_ ri - a de Ma.ri - a Vir - gine Ve - re

The third system of the musical score. The vocal line continues with the lyrics 'pas - sun im - mo - la - tun ve - re'. The piano accompaniment continues with similar harmonic support.

pas - sun im - mo - la - tun ve - re

The fourth system of the musical score. The vocal line continues with the lyrics 'pas - sun im - mo - la - tun im - mo -'. The piano accompaniment continues with similar harmonic support.

pas - sun im - mo - la - tun im - mo -

la - tum in - cru - ce pro ho - mine Cu - jus

la - tus per - fo - ra - tum flu - xit

un - da un - da et sangui - ne E - sto no - bis

præ - gu - sta - tum mor - tis in - e - xa - mi - ne

Je - su dul - cis Je - su pi - e

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Je - su dul - cis Je - su pi - e". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a bass line with occasional rests in the left hand.

Je - su Fi - li Ma - ri - æ

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Je - su Fi - li Ma - ri - æ". The vocal line features a melodic phrase with a slur over the notes. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line.

Je - su tu no - bis mi - se - re - re

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Je - su tu no - bis mi - se - re - re". The vocal line features a melodic phrase with a slur over the notes. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line.

The fourth system of music concludes the piece. The vocal line features a melodic phrase with a slur over the notes. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line, ending with a final chord.

# AVE VERUM

**SOLO**

à MEZZO-SOPRANO ou TÉNOR.

**CH. GOUNOD.**

MEZZO-SOPRANO  
ou  
TÉNOR

And<sup>te</sup> sostenuto assai.

PIANO  
ou  
HARPE.

*f* *dim.*

The first system of the score consists of three staves. The top staff is for the voice (Mezzo-soprano or Tenor) and contains a whole rest. The middle and bottom staves are for the piano or harp, with a treble and bass clef respectively. The piano part begins with a forte (*f*) dynamic and a tempo marking of 'And<sup>te</sup> sostenuto assai'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of 'dim.' (diminuendo) is placed above the piano part towards the end of the system.

The second system continues the piano accompaniment from the first system. It consists of three staves (treble, middle, and bass clefs). The piano part continues with its characteristic rhythmic pattern. A piano (*p*) dynamic marking is visible in the middle staff.

Cantabile.

A - ve - ve - rum - ve -

The third system features the vocal line and piano accompaniment. The vocal line is marked 'Cantabile' and contains the lyrics 'A - ve - ve - rum - ve -'. The piano accompaniment continues with its rhythmic pattern.

- rum - cor - pus - na - tum, A -

The fourth system continues the vocal line and piano accompaniment. The vocal line contains the lyrics '- rum - cor - pus - na - tum, A -'. The piano accompaniment continues with its rhythmic pattern.

- ve, a - ve ve - run cor - -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 've,' followed by a melodic phrase for 'a - ve ve - run cor -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords and accidentals.

- pus na - - tun de Ma - ri - -

The second system continues the vocal line with 'pus na - - tun de Ma - ri -'. The piano accompaniment maintains the rhythmic pattern from the first system, with some harmonic changes in the right hand.

- a, Ma - ri - a vir - - gi - -

The third system continues the vocal line with '- a, Ma - ri - a vir - - gi -'. The piano accompaniment continues with the same rhythmic pattern, with some melodic movement in the right hand.

- ne.

The fourth system shows the vocal line with '- ne.' and a final melodic flourish in the piano accompaniment. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a melodic line with a slur and a bass line with rhythmic accompaniment.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern in the bass line.

Third system of musical notation, showing further development of the vocal and piano parts. The piano accompaniment maintains its rhythmic accompaniment.

Fourth system of musical notation, including the vocal line with lyrics and piano accompaniment. The lyrics are: *Ve re pas sum in mo*. The piano part includes a dynamic marking *p* and continues with rhythmic accompaniment.

la - tum in - no - la - tum in

eru - ce pro ho - mi - ne in eru -

- ce pro ho - mi - ne

*cres* Cu - jus la - tus *cen* per - fo - ra

do. *f* *dim.*

- tum flu - xit a - qua et san - gui -

- ne flu - xit a - qua et sangui -

- ne E - sto no - bis prae - gu -

- sta - tum mor - tis, mor - tis in e - xami -



- ne

*p*

*dim.*

a piacere.

This system contains a vocal line and piano accompaniment. The vocal line begins with the syllable '- ne'. The piano accompaniment starts with a piano (*p*) dynamic and includes a decrescendo (*dim.*) marking. The system concludes with the instruction 'a piacere.'

a Tempo.

A - - - ve ve - - - rum, ve - -

*p*

a Tempo.

This system contains a vocal line and piano accompaniment. The vocal line is marked 'a Tempo.' and contains the lyrics 'A - - - ve ve - - - rum, ve - -'. The piano accompaniment begins with a piano (*p*) dynamic and is also marked 'a Tempo.'

- rum cor - - - pus - - - na - tum - - - A - -

This system contains a vocal line and piano accompaniment. The vocal line continues with the lyrics '- rum cor - - - pus - - - na - tum - - - A - -'. The piano accompaniment continues with a consistent rhythmic pattern.

*cres*

- ve, - - - a - ve ve - rum cor - -

*cres*

*cen*

*do.*

This system contains a vocal line and piano accompaniment. The vocal line is marked with a crescendo (*cres*) and contains the lyrics '- ve, - - - a - ve ve - rum cor - -'. The piano accompaniment also features a crescendo (*cres*) and includes a decrescendo (*cen*) marking. The system concludes with the instruction '*do.*'

- pus, ——— cor - pus na - tun ——— de *ff*

Ma - - ri - a ——— vir - gi - ne ——— A - -

- ve ——— ve - rum cor - pus na - - -

- tun cor - pus na - tun de Ma - ri - a ——— Vir - gi - *rit.*

ne. *p* O Jesu dul\_cis! \_\_\_\_\_

O Je-su pi - e! \_\_\_\_\_

Je - su fi - li Ma - ri - æ! *p* tu - no - bis mi - se -

*rit.* *Adagio.* - re re A - - men. \_\_\_\_\_

# AVE VERUM

**SOLO**

de SOPRANO ou TÉNOR.

**CH. GOUNOD.**

Moderato.

PIANO  
ou  
ORGUE:

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of chords and moving lines, while the left hand (bass clef) provides a harmonic accompaniment with chords and a steady bass line. A dynamic marking of *p* (piano) is present at the start.

*p*

A - ve a - ve ve - rum cor - pus na - tum de Ma -

The vocal line (treble clef) enters with the lyrics "A - ve a - ve ve - rum cor - pus na - tum de Ma -". The piano accompaniment (grand staff) continues with chords and a bass line. A dynamic marking of *pp* (pianissimo) is used. A pedaling instruction "Ped." is written below the bass staff.

- ri - a Vir - gi - ne ——— Ve - re ve - re pas - sum

The vocal line (treble clef) continues with the lyrics "- ri - a Vir - gi - ne ——— Ve - re ve - re pas - sum". The piano accompaniment (grand staff) provides harmonic support. A dynamic marking of *pp* is present.

in - mo - la - tum in cru - - ce pro homi - ne. ———

The vocal line (treble clef) concludes with the lyrics "in - mo - la - tum in cru - - ce pro homi - ne. ———". The piano accompaniment (grand staff) continues with chords and a bass line.

*cresc.* *din.*

Cu - jus la - tus — per - fora - tun —

*din.*

Flu - xit un - da — et — san - guine —

E - sto e - sto no - bis prae - gu - sta - tun mor - tis in e -

*din.*

- xa - mine — O Je - su dul - cis —

O Je - su pi - e! — O Je - su

*cresc.*

Fi - li Ma - ri - æ! — Je - su tu no

*molto.* *dim.* *ff*

*cresc.* *molto.* *f*

— bis mi - se - re — — — re.

*dim.* *pp* *p* *cresc.*

Ped.

*dim.* *pp*

# PIE JESU

**SOLO**  
de SOPRANO ou TÉNOR.

**CH. GOUNOD.**

**Largo.**

PIANO  
ou  
ORGUE.

The piano introduction is in 4/4 time, marked 'Largo'. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic.

SOPRANO ou TÉNOR.

*p*

Pi - e Je - su Je - su

The vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with a steady accompaniment. The lyrics are 'Pi - e Je - su Je - su'.

Do - mine do - na e - - is re - qui - em

The vocal line continues with the lyrics 'Do - mine do - na e - - is re - qui - em'. The piano accompaniment provides harmonic support.

*cresc.*

Pi - e Je - su Je - su Do - mi - ne do - na e - - is

*cresc.*

The vocal line concludes with the lyrics 'Pi - e Je - su Je - su Do - mi - ne do - na e - - is'. Both the vocal line and the piano accompaniment are marked with a crescendo (*cresc.*).

re - qui - em Do - na e - is e - is

*cresc.*  
re - quem do - na e - is re - qui - em

*p* Pi - e Je - su Je - su Domi - ne Do - na  
*cresc.*

*molto.* *f* *p*  
e - is re - qui - em. Pi - e Je - su



Je - su Do - mi - ne Je - su Do - mi -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "Je - su Do - mi - ne Je - su Do - mi -". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

*P* *cresc.*  
- ne - do - na e - is do - na e - is

The second system continues the vocal line and piano accompaniment. The vocal line starts with a piano (*P*) dynamic and includes a crescendo (*cresc.*) marking. The lyrics are "- ne - do - na e - is do - na e - is". The piano accompaniment continues with similar harmonic support.

*P*  
re - qui - em. Sem - pi - ter - nam.

The third system shows the vocal line and piano accompaniment. The vocal line begins with a piano (*P*) dynamic. The lyrics are "re - qui - em. Sem - pi - ter - nam.". The piano accompaniment provides harmonic accompaniment for the vocal line.

The fourth system consists of a piano accompaniment on two staves, continuing the harmonic support for the vocal lines. It features a variety of chordal textures and melodic lines in both hands.

# SANCTUS

**SOLO**

de SOPRANO ou TÉNOR.

**CH. GOUNOD.**

*Andante. (sans lenteur.)*

SOPRANO ou TÉNOR.

*Andante. (sans lenteur.)*

PIANO  
ou  
ORGUE.

San - ctus, San - ctus,

San - ctus Do - minus, San - ctus, san - ctus,

De - - us Sa - - ba - oth, De - - us

*dim.* *p*

Sa - ba - oth \_\_\_\_\_ Ple - ni sunt

*pp*

Ped.

cœ - li et ter - ra, — Ple - ni sunt cœ - li et ter - ra gloria

tu - a, *p* *cresc.* Ple - ni sunt cœ - li, cœ - li et ter - ra,

*p* *cresc.*

*p* Ple - ni sunt, *p* Ple - ni — sunt glo - ri - a tu - a,

*p*

*f*  
 Ple - ni sunt, ple - ni sunt glo - ri - a tu - - a.  
*mf*

*f*  
 San - ctus, San - ctus — San - ctus Do - minus —  
*f*

San - - ctus, san - ctus — De - - us —

Sa - - ba - oth, — San - - ctus, San - - ctus

San - ctus Do - minus, San - ctus De - us,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "San - ctus Do - minus, San - ctus De - us,". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady rhythmic accompaniment with chords and moving lines in both hands.

Sa - ba - oth. Ho - san - na ho - san - na

The second system continues the musical score. The vocal line has the lyrics "Sa - ba - oth. Ho - san - na ho - san - na". The piano accompaniment continues with similar harmonic and rhythmic patterns, providing a solid foundation for the vocal melody.

in excel - sis.

The third system shows the vocal line with the lyrics "in excel - sis.". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand, indicating a softer volume. The musical notation continues with chords and melodic fragments in both hands.

The fourth system of the musical score shows the vocal line and piano accompaniment. The vocal line is mostly silent, with only a few notes visible. The piano accompaniment continues with a consistent harmonic and rhythmic texture, concluding the system with a final chord and melodic line.

# BENEDICTUS

**SOLO**

de SOPRANO ou TÉNOR.

**CH. GOUNOD.**

*Adagio.*

SOPRANO

Be - ne - dic - tus qui ve - nit

*Adagio.*

PIANO  
ou  
ORGUE.

*pp*

in no - mi - ne Do - mi - ni, in no - mi -

*cresc.* *dim.*

- ne no - mi - ne Do - mi - ni.

*cresc.* *dim.* *P*

*pp*

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

ne Do mi ni, qui no mi

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'ne', followed by a quarter note 'Do', a quarter note 'mi', a quarter note 'ni', a comma, a quarter note 'qui', a quarter note 'no', and a quarter note 'mi'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ne no mi ne Do mi ni qui ve ni

*cresc.* *dim.* *p*

*cresc.* *dim.* *p*

The second system continues the vocal line with 'ne', 'no', 'mi', 'ne', 'Do', 'mi', 'ni', 'qui', 've', 'ni'. The piano accompaniment includes dynamic markings: *cresc.* above the vocal line and *cresc.* above the piano part, and *dim.* and *p* below the vocal line and *dim.* and *p* below the piano part.

in no mi ne Do mi ni.

*pp*

*p* *p* *pp*

*Ped.* *Ped.* *Ped.*

The third system features the vocal line with 'in', 'no', 'mi', 'ne', 'Do', 'mi', 'ni'. The piano accompaniment has dynamic markings *p*, *p*, and *pp* in the right hand, and *Ped.* markings in the left hand.

Ho san na in ex cel sis.

*f* *f*

*Ped.*

The fourth system features the vocal line with 'Ho', 'san', 'na', 'in', 'ex', 'cel', 'sis'. The piano accompaniment has dynamic markings *f* and *f* in the right hand, and *Ped.* in the left hand.

# AGNUS DEI

**SOLO**

de SOPRANO ou TÉNOR.

**CH. GOUNOD.**

And.<sup>te</sup> moderato.

PIANO  
ou  
ORGUE.

*cres* *cen* - *do.*

SOPRANO ou TÉNOR.

A - gnus De - i,

A - gnus De - i qui tol - lis, qui tol - lis pec - ca - tamun - di,

mi - se - re - re, mi - se - re - re mi - se - re no - bis,



*dim.*

mi - se - re - re no - bis. Do - mine,

Ped.

non sum di - gnus ut in - tres, ut in - tres sub tec - tum me -

- un, — sed tan - tum dic ver - bo

et sa - na - bitur a - nima me - a,

Ped.

*pp* *cresc.*

A - - gnus De - i, A - - gnus De - i qui tol - lis qui tol - lis pec -

*pp* *cresc.*

Ped.

*din.* *p*

- ca - ta mun - di, do - - na no - bis, do - - na pa - cem.

*din.* *p*

*p cresc.* *cresc.* *cresc.*

A - - gnus De - i, A - - gnus De - i do - na no - bis pa - cem,

*p cresc.* *cresc.* *cresc.*

*din.* *p*

do - na no - bis pa - - cem. A - - gnus De - i, A - - gnus

*din.* *p*

De - i, do - - na no - bis, do - - na pa - cem, do - - na

*pp*

no - bis pa - - cem, do - - na no - bis pa - -

*pp*

cem. A - - men. A - - men.

*p*

A - - men.

*p*  
*cresc.*

*p*

# O SALUTARIS

À DEUX VOIX ÉGALES.

CH. GOUNOD.

And.<sup>te</sup> non troppo.

PIANO  
ou  
ORGUE.

1<sup>re</sup> SOPRANO ou TENOR.

O sa - lu - ta - ris ho - sti -

2<sup>d</sup> SOPRANO ou BARYTON.

O sa - lu - ta - ris ho - sti -

- a - Quæ cœ - li pan - dis o - - sti - um! - -

- a - Quæ cœ - li pan - dis o - - sti - um! - -

Bella pre - munt ho - sti - li - a, — Bella pre - munt ho -

Bella pre - munt ho - sti - li - a, — Bella pre - munt ho -

sti - li - a — Da ro - bur, fer au - xi - li - um. —

sti - li - a — Da ro - bur, fer au - xi - li - um. —

Da ro - bur fer au - xi - li - um. — Da ro - bur fer au -

Da ro - bur fer au - xi - li - um. — Da ro - bur fer au -

xi - li - um Da ro - bur fer - au - xi - li -

xi - li - um Da ro - bur fer - au - xi - li -

um. O sa - lu - ta - ris ho - sti - a O sa - lu -

um. O sa - lu - ta - ris ho - sti - a O sa - lu -

ta - ris ho - sti - a.

ta - ris ho - sti - a.

# AVE VERUM

À DEUX VOIX ÉGALES.

CH. GOUNOD.

Andante.

SOPRANO ou TÉNOR.

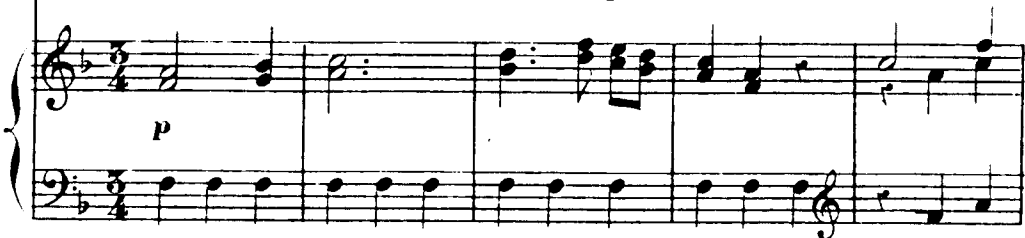


A - ve ve - rum cor - pus na - tum de Ma -

SOPRANO ou BARYTON.



A - ve ve - rum cor - pus na - tum

PIANO  
ou  
ORGUE.

- ri - a de Ma - ri - a Vir - gine; Ve - re passum im - mo -  
de Ma - ri - a Vir - gine; Ve - re passum im - mo -

Musical notation for Piano or Organ, second system. The piano part continues with chords and moving lines in the right hand and a steady bass line in the left hand.

- la - tum in - mo - la - tum in cru - ce pro ho - mine;  
- la - tum in - mo - la - tum in cru - ce pro ho - mine;

Musical notation for Piano or Organ, third system. The piano part continues with chords and moving lines in the right hand and a steady bass line in the left hand.

Cu - - jus la - tus per - - fo - ra - tum Flu - xit

Cu - jus la - tus perfo - ra - tum Flu - xit

un - da flu - xit un - da un - - da et sanguine:

un - da flu - xit un - da un - - da et sanguine:

Adagio.

E - sto no - bis prae - gu - statum mor - tis in e - xa - mi -

E - sto no - bis prae - gu - statum mor - tis in e - xa - mi -

Adagio.



-ne. mor - tis in e - xa - mi - ne. Je - - su

-ne. mor - tis in e - xa - mi - ne. Je - - su

dul - cis! Je - - su pi - e! Je - su Fi - li Ma -

dul - cis! Je - - su pi - e! Je - su Fi - li Ma -

- ri - æ, Je - su tu no - bis mi - se - re - - re.

- ri - æ, Je - su tu no - bis mi - se - re - - re.

# SUB TUUM

A DEUX VOIX ÉGALES.

CH. GOUNOD.

Andantino. *p*

SOPRANO ou TÉNOR. *p* Sub tuum præ-

SOPRANO ou BARYTON. *p* Sub tuum præ-

PIANO ou ORGUE *mf* *p*

si - di - um — con - fu - gi - mus, san - cta san - cta

si - di - um con - fu - gi - mus, san - cta san - cta

De - i ge - nitrix: no - stras no - stras de - pre - ca - ti -

De - i ge - nitrix: no - stras no - stras de - pre - ca - ti -

o - nes ne de - spi - ci - as ne de - spi - ci - as

o - nes ne de - spi - ci - as ne de - spi - ci - as

in ne - ces - si - ta - ti - bus; no - stris sed a pe - ri - cu - lis

in ne - ces - si - ta - ti - bus; no - stris sed a pe - ri - cu - lis

cum - ctis li - bera nos sem - per, Vir - go Vir - go

cum - ctis li - bera nos sem - per, Vir - go Vir - go

glo - ri - o - sa et be - ne - di - eta et be - ne -

glo - ri - o - sa et be - ne - di - eta et be - ne -

- di - eta. Sub tuum prae - si - dium con - fu - gi -

- di - eta. Sub tuum prae - si - dium con - fu - gi -

- mus, San - cta De - i ge - ni - trix.

- mus, San - cta De - i ge - ni - trix.

# AVE REGINA

**DUO**

de SOPRANO et TÉNOR.

**CH. GOUNOD.**

Andante.

PIANO  
ou  
ORGUE.

The piano introduction is in 6/8 time, marked 'Andante'. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

*p*

A - ve, Re - gi - - na Re - gi - na cor -

*p*

A - ve, Re - gi - - na Re - gi - na cor -

The first system of the vocal duet shows the Soprano and Tenor parts. Both parts begin with a piano (*p*) dynamic. The lyrics are: "A - ve, Re - gi - - na Re - gi - na cor -". The piano accompaniment continues from the previous system, with the right hand playing chords and the left hand providing a steady accompaniment.

- lo - rum; A - ve, do - mi - na do - mi - na An - ge - lo - rum;

- lo - rum; A - ve, do - mi - na An - ge - lo - rum;

The second system of the vocal duet shows the Soprano and Tenor parts. The lyrics are: "- lo - rum; A - ve, do - mi - na do - mi - na An - ge - lo - rum;". The piano accompaniment continues from the previous system, with the right hand playing chords and the left hand providing a steady accompaniment.

*cresc.*

Sal - ve por - ta Ex qua

Sal - ve, ra - dix; sal - ve por - ta

*cresc.*

*dim.*

mun - do mun - do lux est or - ta. Gau - de, Vir - go

mun - do mun - do lux est or - ta. Gau - de, Vir - go

*dim.*

glo - ri - o - sa; Su - per om - nes spe - ci - o - - sa.

glo - ri - o - sa; Su - per om - nes spe - ci - o - - sa.

*p*  
Va - - le, va - le o val - de de - co - ra! Et pro no - bis

*p*  
Va - - le, va - le o val - de de - co - ra! Et pro no - bis

*p*

*p*  
Chri - stum e - xo - ra, pro no - bis Chri - stum e - xo - -

*p*  
Chri - stum e - xo - ra, pro no - bis Chri - stum e - xo - -

*p*

- ra.

- ra.

# REGINA COELI

SOLO et DUO  
À VOIX ÉGALES.

CH. GOUNOD.

All<sup>o</sup> Religioso.

SOPRANO ou TÉNOR.

PIANO  
ou  
ORGUE.

Re - gi - na

DUO.

coe - li, læ - ta - re læ - ta - re, al - le - luia, al - le - luia. Re - gi - na

Re - gi - na

coe - li, læ - ta - re, læ - ta - re al - le - luia, al - le - luia.

coe - li, læ - ta - re, læ - ta - re al - le - luia, al - le - luia.



Pour finir.

Al - le - lu - ia, al - le - lu - ia al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia al - le - lu - ia.

Qui - a quem meru - i - sti por - ta - re Resur - re - xit resur -

Resur - re - xit resur -

- re - xit si - cut di - xit, al - le - lu - ia, al - le - lu - ia, Re - gi - na

- re - xit si - cut di - xit, al - le - lu - ia, al - le - lu - ia, Re - gi - na

coe - li, læ - ta - re læ - ta - re al - le - luia, al - le - lu - ia.

coe - li, læ - ta - re læ - ta - re al - le - luia, al - le - lu - ia.

*p*  
O - ra pro no - bis pro no - bis De - um. O - ra pro no - bis pro -

no - bis De - um. Al - le - luia al - le - luia, al - le - lu - ia. Re -

Al - le - luia al - le - luia, al - le - lu - ia.

# LAUDATE DOMINUM

À DEUX VOIX ÉGALES

ou en CHŒUR.

CH. GOUNOD.

Moderato maestoso.

PIANO  
ou  
ORGUE.

Piano/organ accompaniment for the first system. The score is in C major, 4/4 time, and begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A 'Ped.' (pedal) marking is present at the bottom of the first measure.

SOPRANO ou TÉNOR.

Lau - da - te Do - minum omnes gen -

2<sup>d</sup> SOPRANO ou BARYTON.

Lau - da - te Do - minum omnes gen -

Vocal and piano accompaniment for the second system. It includes the vocal lines for the Soprano/Tenor and 2nd Soprano/Bass. The piano accompaniment continues with the same texture as the first system, providing harmonic support for the vocalists.

- tes — Lau - da - te e - un om - nes po - pu - li. —

- tes — Lau - da - te e - un om - nes po - pu - li. —

Piano accompaniment for the third system. The piano part continues with the melodic and harmonic material established in the previous systems, concluding the phrase with a final cadence.

Quo - niam con - firma - ta est su - per nos mi - se - ri - cor - di - a mi -

Quo - niam con - firma - ta est su - per nos mi - se - ri - cor - di - a mi -

- se - ri - cor - di - a e - - jus et ve - ritas Do - mini manet in æ -

- se - ri - cor - di - a e - - jus et ve - ritas Do - mini manet in æ -

- ter - nun ve - ritas Do - mini manet in æ - ter

- ter - nun ve - ritas Do - mini manet in æ - ter

num. Lau - da - te Do - minum omnes gen - tes — lau - da - te

num. Lau - da - te Do - minum omnes gen - tes — lau - da - te

ped.

e - um om - nes po - pu - li Lau - da - te Do - minum om - nes

e - um om - nes po - pu - li Lau - da - te Do - minum om - nes

gen - tes lau - da - te e - um om - nes po - - pu - li Lau - da - te

gen - tes lau - da - te e - um om - nes po - - pu - li Lau - da - te

Do - minum omnes gen - tes lau - da - te e - um om - nes po - - pu -

Do - minum omnes gen - tes lau - da - te e - um om - - nes po - - pu -

- li omnes po - - pu - li omnes po - - pu - li omnes om - nes

- li omnes po - - pu - li omnes po - - pu - li omnes om - nes

po - - pu - li. \_\_\_\_\_

po - - pu - li. \_\_\_\_\_

# TOTA PULCHRA ES

À DEUX VOIX ÉGALES.

CH. GOUNOD.

Moderato.

PIANO  
ou  
ORGUE.

PIANO  
ou  
ORGUE.

*mf*

1<sup>re</sup> SOPRANO ou TÉNOR.

*mf*

To - ta - pulchra es to - ta -

2<sup>d</sup> SOPRANO ou BARYTON.

*mf*

To - ta - pulchra es to - ta -

*mf*

pulchra es a - mi - ca me - a et so - ror me - a

pulchra es a - mi - ca me - a et so - ror me - a

To - ta pulchra es to - ta pulchra es et ma - cula et

To - ta pulchra es to - ta pulchra es et ma - cula et

ma - cula non est in te Si - cut li - lium in - ter

ma - cula non est in te

spi - nas

Si - cut li - lium in - ter spi - nas



I - ta di - le - cta - me - a in - ter fi - li - as -

I - ta di - le - cta me - a in - ter fi - li - as - To - ta -

I - ta di - le - cta me - a in - ter fi - li - as -

*mf* pul - chraes to - ta - pul - chraes to - ta - pulchraes a -

*mf* To - ta - pul - chraes to - ta - pulchraes a -

*mf*

mi - ca - me - a. To - ta - pulchra es to - ta -

mi - ca - me - a. To - ta - pulchra es to - ta -

*mf*

pulchraes a - mica me - a et soror me - a to - ta -

pulchraes a - mica me - a et soror me - a to - ta -

pulchraes to - ta - pulchraes et ma - cula et ma - cula non

pulchraes to - ta - pulchraes et ma - cula et ma - cula non

est in te — so - ror me - a so - ror me - a

est in te — so - ror me - a so - ror me - a

a - mi - ca me - a a - mi - ca me - a et so - ror

a - mi - ca me - a a - mi - ca me - a et so - ror

me - a —

me - a —

# DA PACEM

À TROIS VOIX.

CH. GOUNOD.

Moderato.

SOPRANO.

*p* Da pa - cem Do - - mi - ne in di -

TENOR.

*p* Da pa - cem Do - - mi - ne

BASSE.

*p* Da pa - cem Do - - mi - ne in di - e - -

Moderato.

PIANO  
ou  
ORGUE.

*p*

- e - - - bus no - stris, da pa - - -

in di e - - - bus no - stris, da pa - - -

- - - bus no - stris, da pa - - -



- cem Do - mine in di - e - bus no -

- cem Do - mine in di - e - bus

- cem Do - mine in di - e -

*cresc.*

*cresc.*

*cresc.*



- stris, da pa - cem in di -

no - stris, da pa - cem in di - e -

- bus no - stris, da pa - cem in di -

*p*

*p*

*p*



- e - bus nostris, Do - mine do - mi - ne in di e - bus

- bus nostris, Do - mine do - mi - ne in di e - bus

- e - bus nostris, Do - mine do - mi - ne in di e - bus

*>*

*>*

*>*

no - - stris, Qui - a non est a - - li - us qui

no - - stris, Qui - a non est a - - li - us a -

pugnet qui pu - gnet pro no - - bis qui - a - non est

Qui - a non est a - - li - us a - li - us non est

- - li - us qui pu - gnet pro no - bis qui - a non est

a - - li - us qui pu - - gnet pro no - - bis qui pu - - gnet qui

a - - li - us qui pu - gnet pro no - bis qui pu - gnet pro

a - - li - us qui pu - gnet pro no - - bis qui pu -

pu - gnet pro no - bis, ni - si tu De - us ni - si tu  
 no - bis pro no - bis, ni - si tu De - us ni - si tu  
 - gnet pro no - bis, ni - si tu De - us ni - si tu

De - us. Da pa - cem Do - mi - ne in di -  
 De - us. Da pa - cem Do - mi - ne  
 De - us. Da pa - cem Do - mi - ne in di - e

e - bus no - stris, da pa  
 in di e - bus no - stris, da pa  
 bus no - stris, da pa

*cresc.* *dim.*  
 - - - - - cem Do\_mine in di e - bus no - stris,  
 - - - - - cem Do\_mine in di e - bus no - stris,  
 - - - - - cem Do\_mine in di e - bus no - stris,  
 - - - - - cem Do\_mine in di e - bus no - stris,  
*cresc.* *dim.*

*cresc.* *dim.* **p**  
 Do\_mine do - mi - ne in di e - bus no - stris.  
*cresc.* *dim.* **p**  
 Do\_mine do - mi - ne in di e - bus no - stris.  
*cresc.* *dim.* **p**  
 Do\_mine do - mi - ne in di e - bus no - stris.

*très lent.* **p**  
 Da pa\_cem da pa\_cem pa - cem.  
*très lent.* **p**  
 Da pa\_cem da pa\_cem pa - cem.  
*très lent.* **p**  
 Da pa\_cem da pa\_cem pa - cem.





