

DEUS NOSTER · REFUGIUM ET VIRTUS

Motet à grands chœurs, Soli, Orgue et Orchestre

Air

(Gracieusement)

1^{ers} VIOLONS et HAUTOIS
(à demi jeu)

2^{ds} VIOLONS
(à demi jeu)

ALTOS
(à demi jeu)

HAUTE-CONTRE
Solo

BASSE CONTINUE
Basses de Vièle et Orgue
(à demi jeu)

PIANO
mf

This system of the musical score includes staves for the first violins and woodwinds, second violins, altos, solo alto, bass continuo, and piano. The tempo is marked '(Gracieusement)'. The first three parts (1^{ers} Violons et Hautbois, 2^{ds} Violons, and Altos) are marked '(à demi jeu)'. The piano part is marked '*mf*'. The music is in a 2/4 time signature and a key signature of one flat.

1^{ers} Violons et Hautbois Div. Unis.

2^{ds} Violons

Altos

Basse continue

This system continues the musical score for the first violins and woodwinds, second violins, altos, and bass continuo. The first violins and woodwinds part has markings 'Div.' and 'Unis.' above it. The piano accompaniment continues with the same *mf* dynamic. The music is in a 2/4 time signature and a key signature of one flat.

The first system of the musical score consists of two systems of staves. The upper system contains three staves: a vocal line in the treble clef with a key signature of one flat and a common time signature, and two piano accompaniment staves in the bass clef. The lower system contains two staves: a piano accompaniment staff in the treble clef and a piano accompaniment staff in the bass clef. The music is written in a style typical of 19th-century liturgical music, with clear melodic lines and harmonic support.

The second system of the musical score begins with a vocal solo section. The first two staves are empty. The third staff is labeled "Haute-Contre Solo" and contains the lyrics: "De - us nos - ter re - fu - gi - um et vir - tus, ad - ju - tor in tri - bu - la - ti -". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the notes. The system concludes with two piano accompaniment staves in the treble and bass clefs.

1^{ers} Violons et Hautbois

Alto

- o - nibus Quæ in-ve - ne - runt nos ni - mis, quæ in - ve - ne - runt nos ni - mis!

Bass

1^{ers} Violons et Hautbois

2^{ds} Violons

Alto

De - us

Bass

10 1^{ers} Violons et Hautbois

Div.

nos - ter re - fu - gi - um et vir - tus, ad - ju - tor in tri - bu - la - ti -

1^{ers} Violons et Hautbois

Unis.

2^{ds} Violons
Altos
- o - nibus Quæ in - ve - ne - runt nos ni - mis!

Div.

De - us nos - ter re - fu - gi - um et vir - tus,

Altos

ad - ju - tor in

Unis. Div.

tri - bu - la - ti o - nibus quæ in - ve - ne - runt nos ni - mis, quæ in - ve -

2^{ds} Violons

Altos

- ne - runt nos ni - mis!

De - us nos - ter re - fu - gium et vir - tus, ad - ju - tor in tri - bu - la - ti - o - - ni -

Div.
-bus quæ in - ve - ne - runt nos ni - mis, quæ in - ve -

Unis.

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with a fermata over the final note. The second and third staves are piano accompaniment in treble and alto clefs, respectively, providing harmonic support. The fourth staff is the vocal line in bass clef, with the lyrics "- ne - - - runt nos ni - - - mis!" written below it. The fifth staff is the piano accompaniment in bass clef. The system concludes with a double bar line.

The second system of the musical score consists of five staves, continuing the composition from the first system. The vocal line in the fourth staff continues with a melodic phrase. The piano accompaniment in the other staves provides a steady harmonic and rhythmic foundation. The system concludes with a double bar line.

Trio

(Lent)

1^{ers} VIOLONS

(à demi-jeu)

2^{ds} VIOLONS

(à demi-jeu)

1^{er} SOPRANO

Propter - e - a non time - bi - mus, non time

2^d SOPRANO

Propter - e - a non time - bimus, non ti -

BASSE

Propter - e - a non ti - me - bimus,

BASSE CONTINUE

Basses de Viole et Orgue

(à demi-jeu)

(Lent)

PIANO

mf

bi - mus, non time bi - mus dum turba

- me - bi - mus dum tur - ba

non time bi - mus dum tur - ba

Detailed description: This block contains the continuation of the musical score from the previous page. It features six staves: four vocal staves (1st Soprano, 2nd Soprano, Bass, and Bass Continuo) and two piano staves. The vocal parts continue with the lyrics: "bi - mus, non time bi - mus dum turba", "- me - bi - mus dum tur - ba", and "non time bi - mus dum tur - ba". The piano accompaniment provides harmonic support with a melody in the right hand and a bass line in the left hand. The tempo remains "Lent".

bi-tur ter - ra, et transfe-ren-tur mon - tes
 bi-tur ter - ra, et transfe-ren-tur mon - tes
 bi-tur ter - ra, et transfe-ren-tur mon - tes in cor

in cor ma - ris, in cor ma - ris, et transfe-ren-tur mon - tes in cor ma - ris,
 in cor ma - ris, et transfe-ren-tur mon - tes in cor ma - ris, in cor ma - ris,
 ma - ris, in cor ma - ris, et transfe-ren-tur mon - tes in cor, in cor ma - ris,

in cor ma - ris. *fort*

in cor ma - ris.

in cor ma - ris. *fort*

f

This system contains the first system of a musical score. It features five vocal staves and a piano accompaniment. The vocal parts are in unison, with the lyrics "in cor ma - ris." appearing on the first three staves. The piano accompaniment is in the right and left hands. The word "fort" is written above the first vocal staff, and "f" is written above the piano accompaniment.

doux

doux

Propter - e a non ti.me - bi - mus, non ti.me - bi - mus, non, non, non ti.

Propter - e a non ti.me - bi - mus, non ti.me - bi - mus, non, non, non ti.

Propter - e a non ti.me - bi - mus, non ti.me - bi - mus, non, non, non ti.

doux

p

This system contains the second system of the musical score. It features five vocal staves and a piano accompaniment. The vocal parts are in unison, with the lyrics "Propter - e a non ti.me - bi - mus, non ti.me - bi - mus, non, non, non ti." appearing on the third, fourth, and fifth staves. The piano accompaniment is in the right and left hands. The word "doux" is written above the first two vocal staves, and "p" is written above the piano accompaniment.

-me - bimus, non, non, non, non, non ti-me - bi-mus, non ti-me - bi-

-me - bimus, non ti-me - bimus, non, non, non ti-me - bi -

-me - bimus, non ti-me - bimus, non, non, non ti-me - bi -

-mus, non ti - me - bimus, non non ti-me - bimus, non, non,

-mus, non ti - me - bimus, non non ti-me - bimus, non, non,

-mus dum turba - - - bi tur ter - ra, Et transferentur mon - tes in cor ma - ris,

non ti-me - bi-mus dum tur.ba -

non ti-me - bi-mus

transfe-ren.tur mon - tes in cor ma - ris, dum tur - ba -

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note 'non', a quarter note 'ti-me', a quarter note 'bi-mus', and a half note 'dum'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

- bi-tur ter - ra, Et transferen.tur mon - tes in cor ma-ris, in cor

dum tur - ba - - bi-tur ter - ra, Et transferentur mon-tes in cor ma-ris,

- bi-tur ter - ra, Et transferen.tur mon - tes in cor ma-ris, in cor

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note '- bi-tur', a quarter note 'ter - ra', a quarter note 'Et', a quarter note 'transferen.tur', a quarter note 'mon - tes', a quarter note 'in cor', and a quarter note 'ma-ris, in cor'. The piano accompaniment continues with similar chords and rhythmic patterns.

ma - ris, in cor ma - ris, Et transferen - tur mon - tes in cor ma -
in cor, in cor ma - ris, Et transferen - tur mon - tes in cor ma -
ma - ris, in cor ma - ris, Et transferentur mon - tes in cor ma -

- ris, in cor ma - ris.
- ris, in cor ma - ris.
- ris, in cor ma - ris.

(Enchaînez)

Chœur

Vivement

1^{ers} VIOLONS
(fort)

2^{ds} VIOLONS
fort

ALTOS
fort

SOPRANOS

HAUTES-CONTRE

TÉNORS

BASSES

BASSE CONTINUE
Basses de Violle et Orgue
fort

PIANO
f

Vivement

Detailed description: This is the first system of a musical score for a choir and orchestra. It features eight staves. The top staff is for the first violins, marked '(fort)'. The second staff is for the second violins, marked 'fort'. The third staff is for the altos, marked 'fort'. The fourth, fifth, and sixth staves are for the soprano, alto, and tenor voices, respectively, and are currently empty. The seventh staff is for the basses, also empty. The eighth staff is for the basso continuo, with the instruction 'Basses de Violle et Orgue' and 'fort'. The bottom two staves are for the piano, marked 'f' and 'Vivement'. The music is in 2/4 time and begins with a key signature of one flat.

viols

Altos

Basse continue

Detailed description: This is the second system of the musical score. It features four staves. The top staff is for the first violins, continuing the melodic line from the first system. The second staff is for the altos, continuing their part. The third staff is for the basso continuo, continuing its accompaniment. The bottom two staves are for the piano, continuing its accompaniment. The music continues in the same 2/4 time and key signature.

Sop.

Hautes-Contre

Ténors

Basses

fort Sonu e - runt,

fort Sonu e - runt, et tur -

fort Sonu e - runt, et tur -

fort Sonu e - runt,

et tur - ba - tæ sunt, so-nu e - runt, so-nu e - runt,

-ba - tæ sunt a - quæ; so-nu e - runt, so-nu e - runt, so-nu -

-ba - tæ sunt, et tur - ba - tæ sunt a - quæ e o - rum. So-nu -

et tur - ba - tæ sunt a - quæ e o -

so-nu-e - - runt, et tur-ba - - tæ sunt a - - quæ e - o - - rum,
 - e - - runt, et tur - ba - - - - tæ sunt, et tur - ba - tæ sunt
 - e - - - - runt, so-nu e - - runt et tur - ba - - - - tæ
 - rum, et tur - ba - - - - tæ sunt, so-nu e - - runt, so-nu e - runt, et tur -

et tur - ba - - - - tæ sunt a-quæ e o - - - - rum .
 a - - quæ e o - - rum, a - quæ e o - - - - rum .
 sunt a - quæ e o - - rum, a - quæ e o - - - - rum .
 -ba - - - - tæ sunt a - quæ e o - - - - rum .

ons

Altos

Basse continue

This system contains the first five measures of the score. It features four staves: Tenors (top), Altos (second), Basses (third), and Piano (bottom). The piano part consists of a right-hand melody and a left-hand accompaniment of chords. The vocal parts have lyrics starting with 'ons'.

Soprano Solo

Basse Solo

Sonu e-runt, et tur - ba - - - - - tæsunt, tur -

Sonu e-runt, et tur ba - - - - - tæsunt, tur - ba - - - - -

This system contains the next five measures of the score. It features five staves: Soprano Solo (top), Basses Solo (second), Basses (third), Basses Solo (fourth), and Piano (bottom). The Soprano and Basses Solo parts have lyrics: 'Sonu e-runt, et tur - ba - - - - - tæsunt, tur -'. The piano part continues with the same accompaniment.

fort

Soprano

Hautes contré

Ténors

Basses

TOUS

-ba - - - - - tæ sunt, tur - ba - tæ sunt a - quæ e - o - rum. So-nu e - - -

So-nu e - - -

TOUS

- - tæsunt, tur - ba - - - - tæsunt a - quæ e - o - rum. So-nu e - - -

fort

f f

-runt, et tur - ba - - - - - tæsunt, et tur -

-runt,

so-nu e - - - - runt,

-runt,

so-nu e - - - - runt,

-runt, et tur - ba - - - - - tæsunt, tur - ba - - - -

-ba - - - - - tae sunt, et tur - ba - - - - - tae sunt
 so-nu - e - - - - runt, so-nu - e - - - - runt,
 so-nu - e - - - - runt, so-nu - e - - - - runt, a - -
 - ta sunt, tur ba - - - - - tae sunt

1^{ers} vons Div.
 2^{ds} vons
 a - quae e o - - - - rum .
 a - quae e o - - - - rum .
 - quae - - - - e o - - - - rum .
 a - quae e o - - - - rum . Con-tur - ba - - - - - ti sunt mon - tes in

Sopranos

Hautes-contre

Basses

Sonu e - - runt, et tur - ba - tæ sunt a - - quæ e -
for - ti - tu - di - ne e - - - jus.

Sopranos

Hautes-contre

o - - - rum, tur - ba - - -
- - - - - tæ sunt a - quæ e - o - - rum, tur - ba - - -

- tæ sunt a - quæ e - o - - - rum.
 - tæ sunt a - quæ e - o - - - rum.
 Ténors Sonu - e - - - - runt, et tur - ba - - -
 Basses Sonu - e - - - - runt, et tur - ba - - -
 Basse continue Sonu - e - - - - runt, et tur -

1ers vons Unis.

Et tur - ba - - - tæ sunt a - quæ, tur - ba - - -
 - e - - - - runt, et tur - ba - - - - tæ sunt a - quæ e -
 - tæ sunt, so - nu - e - - - - runt, so - nu - e - - - -
 - ba - - - tæ sunt, so - nu - e - - - - runt, so - nu -

- - tæsunt a - quæ e - o - - rum. So.nu.
 - o - - rum. So.nu e - runt, so.nu e - runt,
 - runt, so.nu.e - - runt, so.nu -
 - e - - runt, et tur - ba - -
 - e - - runt, et tur - ba - -

- e - - runt, et tur - ba - tæsunt a - - quæ e -
 so.nu.e - - runt, et tur - ba - tæsunt, tur - ba - tæsunt a - quæ e -
 - e - runt, so.nu.e - - runt, et tur - ba - tæsunt a - quæ e -
 - - tæsunt a - quæ e -

o - - - rum.

o - - - rum.

o - - - rum.

Basse Solo

Contur - ba - ti sunt mon - tes in for - ti - tu - di -

o - - - rum.

1^{ers} Vons Div.

2^{ds} Vons

Altos

Sopranos

Hauts-contre

Basse Solo

Basse continue

So - nu - e - - runt, et tur - ba - tæ sunt

So - nu - e - - runt, et tur - ba - tæ sunt

- ne, in for - ti - tu - di - ne e - - jus.

Sopranos
 Hautes-contre

a - quæ e - o - - - rum, et tur - ba - - - - - tæ sunt a - quæ e -
 so - nu - e - - - - runt et tur - ba - - - - - tæ sunt a - quæ e -

Ténors
 Basses
 Basse continue

di
 - o - - - - rum. sonu - e - - - - runt et tur -
 - o - - - - rum. so - nu -
 Sonu - e - - - - runt, et tur - ba - - - - - tæ sunt, tur - ba - - - - - tæ
 Sonu - e - - - - runt, et tur - ba - - - - - tæ sunt

ba - - - - - tæ sunt a - - - - - quæ e - o - - - - - rum, tur - ba - - - - - tæ sunt

e - - - - - runt, et tur - ba - - - - -

sunt, so.nu e - - - - - runt, et tur - ba - - - - - tæ sunt

a - - - - - quæ e - o - - - - - rum, so.nu e - - - - - runt, et tur - ba - - - - - tæ sunt

a - - - - - quæ e - o - - - - - rum, so.nu e - - - - - runt, et tur - ba - - - - -

- - - - - ta sunt, so.nu e - - - - - runt, so.nu e - - - - -

a - - - - - quæ e - o - - - - - rum, so.nu e - - - - - runt, so.nu e - - - - -

a - - - - - quæ e - o - - - - - rum, so.nu e - - - - - runt, et tur - ba - - - - -

- tæ sunt a - quæ e - o - - - rum.
 - runt, et tur - ba - tæ sunt a - quæ e - o - - - rum.
 - runt, et tur - ba - tæ sunt a - quæ e - o - - - rum.
 - tæ sunt a - quæ e - o - - - rum.

Div.

Sopranos

Hautes-contre

Contur- ba - ti sunt mon - tes in for - ti - tu - di - ne e - jus, in for - ti - tu - di - ne

Contur- ba - ti sunt mon - tes in for - ti - tu - di - ne e - jus, in for - ti - tu - di - ne

Piano accompaniment

Unis

e - - - jus. Contur- ba - - - - - ti sunt

Ténors

e - - - jus. Contur- ba - ti sunt mon - tes in

Basses

Contur- ba - - - - - ti sunt

Piano accompaniment

mon - - tes in for - ti - tu - di - ne e - - jus, in for - ti - tu - di - ne e - - jus. Contur.

for - ti - tu - di - ne e - - jus. Contur. ba - - -

for - ti - tu - di - ne e - - jus. Contur. ba - ti sunt mon - tes contur.

mon - - tes in - for - ti - tu - di - ne e - - jus. Contur. ba - - -

- ba - - - - - ti sunt mon - tes in for - ti - tu - di - ne e - - -

- - ti sunt, contur. ba - ti sunt mon - tes in for - ti - tu - di - ne e - - -

- ba - ti sunt, contur. ba - ti sunt mon - tes in for - ti - tu - di - ne e - - -

- - - - - ti sunt mon - tes in for - ti - tu - di - ne e - - -

The first system of the musical score consists of seven staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom five staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three individual staves. The lyrics "- jus ." are written below the vocal staves. The music is in a key with two flats and a common time signature. The piano part features a steady accompaniment with chords and moving lines.

The second system of the musical score continues the composition with seven staves. It follows the same layout as the first system, with two vocal staves and five piano accompaniment staves. The piano part includes a grand staff and three individual staves. The music continues with similar melodic and harmonic structures, ending with a final cadence. The lyrics are not present in this system.

Air

Gaiement

VIOLON Solo

SOPRANO Solo

BASSE CONTINUE
Basses de Viole et Orgue

Une Basse de Viole seule

PIANO

mf

à demi jeu

à demi jeu

Toutes les Basses et l'Orgue

Soprano solo

Flu . mi . nis

im - - - pe - tus læ - ti - - fi - cat ci - vi - ta - tem De - - i.

Une Basse seule

les autres Basses et l'Orgue

This system contains the first two systems of the musical score. The top staff is the vocal line with lyrics. The second staff is for a single bass. The third and fourth staves are for the other basses and organ. The piano accompaniment is shown in the bottom two staves. The music features a 3/4 time signature and a key signature of one flat. It includes various rhythmic patterns, including triplets and sixteenth notes.

Flu - - mi - nis im - - - pe - tus læ - ti - - fi -

This system contains the third and fourth systems of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns as the first system.

- cat ci - vi - ta - tem De - - i.

Toutes les Basses et l'Orgue

This system contains the fifth and sixth systems of the musical score. The vocal line concludes with the lyrics. The piano accompaniment continues with similar rhythmic patterns.

Flu - mi - nis im
Une Basse seule

pe - tus læ - ti - - fi - cat ci - vi - ta - tem De - - i, læ - ti - fi -
Toutes les Basses et l'Orgue

- cat ci - - vi - ta - - - tem De - - - i.



Musical score system 1, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Sancti - fi - ca - vit ta - ber -". The piano accompaniment features a prominent triplet pattern in the right hand.



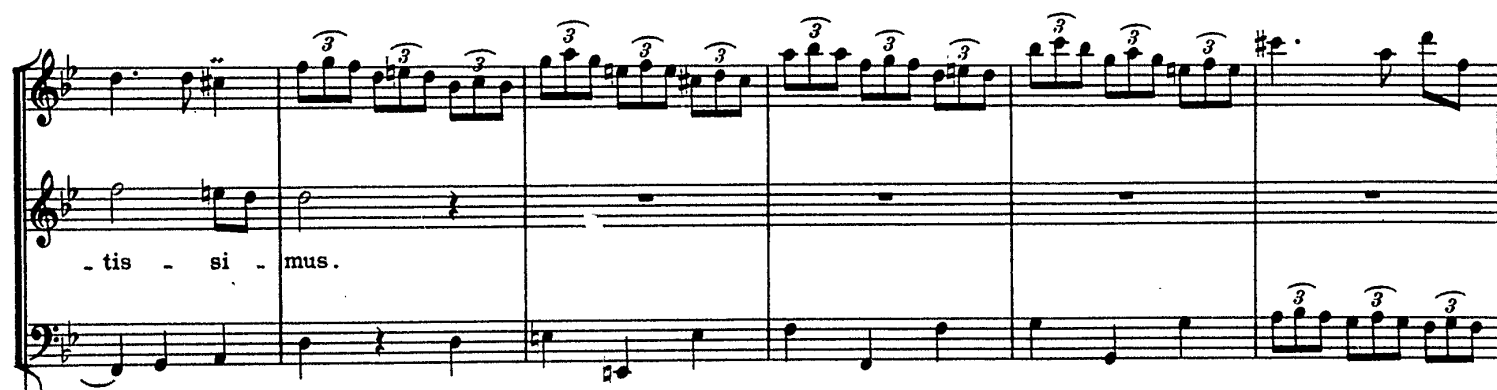
Musical score system 2, continuing the vocal and piano parts from the previous system.



Musical score system 3, with the vocal line singing "- na - - cu - lum su - um al - tis - si - mus, ta - ber - na - - cu - lum su - um al -". The piano accompaniment continues with the triplet motif.



Musical score system 4, primarily piano accompaniment with the triplet pattern.



Musical score system 5, with the vocal line singing "- tis - si - mus." The piano accompaniment features a more complex rhythmic pattern with multiple triplets.



Musical score system 6, primarily piano accompaniment with the triplet pattern.

Sanc - ti - fi - ca - vit ta - ber - na - cu - lum su - um al -

- tis - si - mus, ta - ber - na - cu - lum su - um al - tis - si - mus.

Une Basse seule

Flu - mi - nis im - pe - tus læ - ti - fi - cat ci - vi - ta -

les autres Basses et l'Orgue

tem De - - i. Flu - - mi.nis im - - -

This system contains the first four measures of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line includes the lyrics "tem De - - i. Flu - - mi.nis im - - -". The piano accompaniment consists of a right-hand part with eighth-note triplets and a left-hand part with a steady eighth-note bass line.

This system shows the piano accompaniment for the second system, continuing the eighth-note patterns in both hands.

- - - pe - tus læ - ti - - fi - cat ci - vi - ta - - tem. De - - i.

This system contains the fifth and sixth measures. The vocal line continues with the lyrics "- - - pe - tus læ - ti - - fi - cat ci - vi - ta - - tem. De - - i.". The piano accompaniment continues with similar rhythmic patterns.

This system shows the piano accompaniment for the fourth system, continuing the eighth-note patterns in both hands.

Toutes les Basses et l'Orgue

This system contains the seventh and eighth measures. The vocal line is absent, and the piano accompaniment continues. The instruction "Toutes les Basses et l'Orgue" is written in the lower left of the system.

This system shows the piano accompaniment for the sixth system, continuing the eighth-note patterns in both hands.

Air

Modéré

1^{ers} VIOLONS

doux

2^{ds} VIOLONS

doux

BASSE Solo

De - us in me - di - o e - jus non commove - bi - tur, non, non, non, non, non

BASSE CONTINUE
Basses de Viole et Orgue

doux

PIANO

Modéré

p

commove - bi - tur. De - us in me - di - o e - jus non

This section contains the vocal line and the basso continuo line. The vocal line features trills (tr) and is set in a 3/4 time signature. The basso continuo line provides harmonic support with a steady bass line.

This section contains the piano accompaniment, consisting of a right-hand and left-hand part. The right hand features a melodic line with trills (tr) and the left hand provides a rhythmic and harmonic foundation.

com-mo-ve - bi - tur, non com-mo-ve - - bi - tur, non, non, non com-mo-ve - bi - tur. Ad-ju-vabit e - am

De-us ma - nè di-lu - cu - ló, ad-ju-vabit e - am De-us ma - nè di-lu - cu - ló, ad-ju - va -

- - bit e - am De-us ma - nè di-lu - cu - ló.

Ad-ju - va

- - - - - bit e-am De-us ma - nè di - lu - cu - ló, ad-ju - va

- - - - - bit e-am De - us ma - nè di - lu - cu - ló.