

OUVERTURE
DE VAVERLEY.
OP. 1

IRLANDE
Neuf Mélodies.
OP. 2

OUVERTURE
DES FRANCS-JUGES.
OP. 3

OUVERTURE
DU ROI LÉAR.
OP. 4

MESSE
DES MORTS.
OP. 5

L'IMPERIALE
Cantate à 2 voix.
OP. 6

L'ENFANCE DU CHRIST
Trilogie sacrée.
OP. 7

LA DERNIÈRE DANSE
Légende en 4 actes.
OP. 8

BERNARDINO CELLINI
Opéra en 3 actes.
OP. 9

OUVERTURE
DU CORSAIRE.
OP. 10

LES PÉPÉES
2 grande chœurs.
OP. 11

FEUILLETS D'ALBON
Six mélodies.
OP. 12

TRISTIA
2 chœurs et une marche.
OP. 13

ROMÉO ET JULIETTE
Symphonie avec chœurs.
OP. 17

HAROLD EN ITALIE
Symphonie.
OP. 16

SYMPHONIE FUNÈBRE
et triomphale.
OP. 15

LÉLIO
Monodrame lyrique.
OP. 14 bis

ÉPISE
de la vie d'un artiste. (Symp.)
OP. 14

LE GING MAI
Cantate.
OP. 6

LES NUITS D'ÉTÉ
Six mélodies.
OP. 7

RÉVERIE ET CAPRICE
Romance pour le violon.
OP. 8

OUVERTURE DU
CARNIVAL ROMAIN.
OP. 9

D'INSTA/MENTATION.
OP. 10

SARA LA BAISEUSE
Ballade à 3 chœurs.
OP. 11

LA CATIVE
Requête pour contralto.
OP. 12

FLURS DES LANDES
Cinq Mélodies.
OP. 13

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.
- 1^{er} CHOEUR.
SOPRANI 40
TENORI 50
BASSI 30
- 2^e CHOEUR.
SOPRANI 40
TENORI 50
BASSI 30
- 3^e CHOEUR.
SOPRANI e
CONTRALTI
Enfants.
18
- Violoncelles.
16
- Contre-Basses.

The musical score is arranged in a grand staff format. It includes parts for woodwinds (flutes, oboes, clarinets, bassoons, horns, trumpets, cornets, trombones, ophicleide, and tuba), brass instruments (timbales), strings (violins, violas, cellos, and double basses), and three choirs (Soprano, Tenor, Bass). The score is written in common time (C) and begins with a dynamic marking of *f*. A specific instruction for the trombones is noted: "Les 2^e et 3^e Trombones doivent être en Sib." The Grand Organ part is indicated by "Grand Jeu." and includes a pedal line with a "Ped." marking. The score concludes with a double bar line and repeat signs.

GRAND
ORGUE.

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.

Corn.

B^{tr}

Tromb.

Ophic. o Tuba.

Timb.

SOP.

TEN.

BASSES.

SOP.

TEN.

BASSES.

3^e CHOEUR.

1^{er} CHOEUR.

2^e CHOEUR.

This page of a musical score contains the following elements:

- Instrumental Parts:** Multiple staves for woodwinds and strings. The string parts include markings for *f* (forte), *Unis.* (unison), and *Arco.* (arco).
- Vocal Parts:** Several vocal staves with Latin lyrics. The lyrics include:
 - da - mus, te De - um lau - da - mus, te
 - da - mus, te De - um lau - da - mus, lau - da - mus, te Domi - num con - fi -
 - te De - um lau - da - mus, te Domi - num con - fi - te - mur, te Domi - num con - fi -
 - te aet - er - num Pa - trem omnis ter - ra ve - ne -
 - te aet - er - num Pa - trem omnis ter - ra ve - ne -
 - te aet - er - num Pa - trem omnis ter - ra ve - ne -
 - te aet - er - num Pa - trem omnis ter - ra ve - ne -
- Performance Markings:**
 - Unis.* (Unison) appears in several instrumental parts.
 - Divisi.* (Divisi) appears in the woodwind parts.
 - Arco.* (arco) appears in the string parts.
 - f* (forte) is used for dynamic emphasis.
 - Trills (*tr*) are marked in some woodwind parts.

te Do-minum confi-te-mur te Do-minum 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-minum 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 confi - te - mur, te De - um æ - ter - num Pa - trem te
 - ter - num Pa - trem, te æ - ter - num Pa - trem

B

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics "Unis." and piano accompaniment with dynamic markings *p* and *pp*. The piano part includes the instruction "Baguettes d'éponges." and dynamic markings *p* and *pp*.

B

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics "le om - nis ter - ra ve - ne" and piano accompaniment with dynamic markings *p*. The piano part includes the instruction "Baguettes d'éponges." and dynamic markings *p* and *pp*.

B

Musical score for the third system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics "om - nis, om - nis ter - ra ve - ne" and piano accompaniment with dynamic markings *p*. The piano part includes the instruction "Baguettes d'éponges." and dynamic markings *p* and *pp*.

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.

Unis.

Unis.

f

f

f

f

f

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 confi - 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

f

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

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 systems. The top system contains vocal parts with lyrics. The middle system contains instrumental parts for strings and woodwinds. The bottom system contains a double bass part.

Vocal Parts (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 Parts:

- Woodwinds: Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba.
- Strings: Violin I, Violin II, Viola, Violoncello, Contrabasso.
- Double Bass: Col. C. II.

te aeter num Pa trem, aeter num Pa trem

te aeter num Pa trem te De

om nis ter ra ve ne ra tur

mus, om nis ter

ra tur, te om nis ter ra, om nis

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 vene - ra - tur,

Ped.

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

3^e Les 3 unis. *p*

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

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

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

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

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

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

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

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 -

pp *p Pizz.* *Arco.*

Un poco ritenuto.

1^o Solo.
pp - - - - - ppp

Un poco ritenuto.

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.

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.

Pizz.

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* *mf*

- cla - mant; Sauc - tus,

- cla - mant; Sanc - tus,

Divisi *p*

Fl. #

Hautb.

Cl.

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

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

pp

pp

pp

p

pp

p

Cresc.

Poco cresc.

p *Poco cresc.*

Cresc. *Cresc.*

tus, - - - Sanc - - -

tus, - - - Sanc - - -

Cresc.

Poco cresc.

Fl.

Hautb.

Cl.

C^{es} en MI \flat .

C^{es} en SI \flat .

Tromp.

C^{es}

B^{es}

Tromb.

Ophic. et Tuba.

Timb.

G^{es} - C^{es}

1^{er} CHOEUR.

SOP.

TEN. *Cresc.*

BASSES.

2^e CHOEUR.

SOP.

TEN. *mf Cresc.*

BASSES.

3^e CHOEUR.

SOP.

TEN.

BASSES.

Divisi.

Unis

lus, De - us Sa - baoth. Ple - ni sunt cae - li et

Sanc - tus, De - us Sa - baoth. Ple - ni sunt cae - li et

tus, De - us Sa - baoth. Ple - ni sunt

De - us Sa - baoth. Ple - ni sunt

Ple - ni sunt cae - li et

Ple - ni sunt cae - li et

D

Musical score for a choral and instrumental piece. The score consists of multiple staves, including vocal parts 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 parts have lyrics: *ter - ra majes - ta - - tis glo - riae tu - - ae.* and *coe - li majes - ta - - tis glo - riae tu - - ae.* The score is marked with a large **D** at the top right and bottom right.

mf

mf

mf

mf

p

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

Ped.

Detailed description: This is a page of a musical score, page 32. It features a large ensemble of instruments and a vocal line. The score is written on 20 staves. The top two staves are for vocal parts, with lyrics 'Te glo - ri - o - sus cho - rus A - pos - to - lo - rum' written below them. The middle section contains several staves for piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for various instruments. Dynamics markings include *mf* (mezzo-forte) and *p* (piano). The bottom of the page shows a grand staff with a 'Ped.' (pedal) marking. The music is in a key with three sharps (F#, C#, G#) and a common time signature.

The musical score is written for a vocal soloist and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The score consists of 12 systems of staves. The vocal line is on the top staff of each system, and the piano accompaniment is on the bottom staff. The lyrics are written below the vocal line.

Lyrics:

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

Te Mar - ty - rum lau - dat

Dynamic markings include *p* (piano), *Poco f* (poco fortissimo), and *mf* (mezzo-forte).

The musical score on page 35 consists of multiple staves. The top section includes instrumental parts with various dynamics and articulations. The lower section features vocal lines with the following lyrics:

sa - bi - li vo - ce pro - cla - mant;
 sa - bi - li vo - ce pro - cla - mant;
 sa - bi - li vo - ce pro - cla - mant;

Additional markings include *p*, *mf*, *Pizz.*, *Divisi*, and *Tremolo*. The score concludes with a double bar line and a final key signature change.

This musical score is for an organ with vocal accompaniment. It features a grand staff with three systems of staves. The top system consists of a treble clef staff (likely for the right hand) and two bass clef staves (likely for the left hand). The middle system contains two vocal staves, each with a treble clef and a key signature of two sharps (F# and C#). The bottom system contains two more vocal staves, each with a bass clef and a key signature of two sharps. The organ part includes various musical notations such as chords, arpeggios, and melodic lines. The vocal parts are lyrics for the words "Sanctus".

This section shows the pedal part for the organ, consisting of two staves (treble and bass clef). It includes a "Ped" marking and the instruction "8^{va} bassa" (8th octave bass). The notation shows a melodic line with various intervals and a bass line with sustained notes.

The musical score on page 37 consists of several systems of staves. The top three systems feature dense, rhythmic patterns in the upper staves, marked with *pp*. The middle systems include woodwind parts with dynamics *p* and *f*, and string parts with dynamics *p* and *f*. A section labeled "Les 3 unis." is present in the woodwind parts. Below this, there are sections for "Divisi. Arco." in the string parts, marked with *mf*. The bottom systems contain vocal lines with lyrics: "lus, Sanc tus, Sanc tus, Sanc tus,". The bottom-most system includes a section labeled "Unis." with dynamics *mf* and *Pizz.* (Pizzicato).

This page of a musical score, numbered 58, contains 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
 Sanc tus, De us Sa baoth
 tus, Sanc tus De us Sa baoth
 Sanc tus, De us Sa baoth
 De us Sa baoth

The score includes various dynamic markings: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *Cresc.* (crescendo). The piano accompaniment at the bottom of the page also features a *Cresc.* marking.

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." (Crescendo), "Double Corde." (Double string), and "Divisi." (Divisi).

The lyrics are distributed across multiple vocal parts:

- Top vocal parts: Ple - ni sunt coe - li et ter - ra majes - ta - tis glo - riae tu -
- Middle vocal parts: Ple - ni sunt coe - li et ter - ra majes - ta - tis glo - riae tu -
- Bottom vocal parts: Ple - ni sunt coe - li et ter - ra majes - ta - tis glo - riae tu -

The instrumental parts include strings and woodwinds, with specific techniques like "Double Corde." and "Divisi." indicated.

Unis.

The musical score is arranged in systems. The top system contains vocal parts with lyrics: *ra rum sanc ta con fi te tur Ec cle sia. Patrem im men soe*. The bottom system contains instrumental parts. Dynamics include *mf*, *f*, and *Poco più f*. A section is marked *Les 3 unis*. The score is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

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 vocal parts. 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 a vocal ensemble (Soprano, Alto, and Tenor/Bass). The bottom five staves are for a string ensemble (Violins I, Violins II, Violas, Cellos, and Double Basses). The score is in 4/4 time and the key signature has two sharps (F# and C#). The vocal parts sing the word "Sanctus" in a call-and-response pattern. The string parts provide harmonic support and rhythmic accompaniment. The word "Sanctus" is written in the vocal staves and is repeated in the string staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *Arco*.

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 marking.
 - Rehearsal marks (//) in the Col. C-B. part.

This page of musical score is for a choir and orchestra. It features a variety of staves, including vocal parts and instrumental accompaniment. The lyrics are in Latin, and the score includes complex musical notation such as sixteenth-note passages and rests.

Vocal Parts and Lyrics:

- Chorus:**

coe - li et ter - ra ma - jes - ta - tis glo - ri - ae tu -
- Soprano:**

coe - li et ter - ra ma - jes - ta - tis glo - ri - ae tu -
- Alto:**

coe - li et ter - ra ma - jes - ta - tis glo - ri - ae tu -
- Tenors:**

coe - li et ter - ra ma - jes - ta - tis glo - ri - ae tu -
- Bass:**

coe - li et ter - ra ma - jes - ta - tis glo - ri - ae tu -
- Unison:**

ni - sunt coe - li ma - jes - ta - tis glo - ri - ae tu -

Instrumental Parts:

- Flutes:** Two staves, with the second staff featuring a sixteenth-note passage starting with a '6' (fingerings).
- Oboes:** Two staves, with the second staff featuring a sixteenth-note passage starting with a '6'.
- Clarinets:** Two staves, with the second staff featuring a sixteenth-note passage starting with a '6'.
- Violins:** Two staves, with the second staff featuring a sixteenth-note passage starting with a '6'.
- Violas:** Two staves, with the second staff featuring a sixteenth-note passage starting with a '6'.
- Cellos:** Two staves, with the second staff featuring a sixteenth-note passage starting with a '6'.
- Basses:** Two staves, with the second staff featuring a sixteenth-note passage starting with a '6'.

Other Notation:

- Conductor's Part:** Located at the top of the page, featuring a complex rhythmic pattern.
- Tempo/Performance Markings:** 'Unis.' is written above the first vocal staff.
- Repeat Signs:** Double slashes (//) are used at the end of several instrumental staves.

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 a grand staff (treble and bass clefs) and four individual staves. The bottom 4 staves are for voice, with lyrics written below the notes. The lyrics are: "glo - riæ tu - æ", "glo - riæ, glo - riæ tu - æ". The score includes various musical notations such as chords, arpeggios, and melodic lines. The piano part features a complex texture with many overlapping notes and rests.

The final section of the score shows the piano accompaniment for the last few measures. It includes a grand staff with treble and bass clefs. The music features a series of chords and a melodic line in the right hand, with a bass line in the left hand. The notation is clear and detailed, showing the specific notes and rests for each instrument.

Ped.

Un poco ritenuto.

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

Orgue.

This block contains the first system of the musical score. It features four staves for strings: Violins (Violons), Altos (Altos), Cellos (Celles), and Double Basses (C-B). The music is written in a key with three sharps (F#, C#, G#) and a common time signature. The dynamics are marked as *pp* (pianissimo) for the strings and *p* (piano) for the Double Basses. The organ part (Orgue) is shown as a grand staff with a treble and bass clef, but it is mostly empty, indicating it is silent during this section.

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

This block contains the second system of the musical score, featuring woodwinds and double basses. The instruments are Flute (Fl.), Oboe (Hautb.), Clarinet (Clar.), Bassoon (Cnets.), and Double Basses (Bns.). The music is marked with *Dolce* (sweetly) and *p* (piano) or *pp* (pianissimo). The Flute, Oboe, Clarinet, and Bassoon parts have a melodic line with many slurs. The Double Basses part has a more rhythmic accompaniment. The organ part (Orgue) is shown as a grand staff with a treble and bass clef, mostly empty, with some notes appearing at the end of the system. The *Fed.* (pedal) marking is present 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.
- Ophicleide et Tuba.
- Timballes in F.C.
- 6 Tambours militaires
sans timbre.
- Violons.
- Altos.
- Violoncelles.
- Contrabasses.

The musical score is arranged in a standard orchestral format. The woodwind section (flutes, oboes, clarinets, bassoons) and brass section (trumpets, horns, trombones, tuba) are in the upper staves. The percussion section, including six military drums without cymbals and timbales, is in the middle staves. The string section (violins, altos, violoncelles, contrabasses) is in the lower staves. The score is written in G major (one sharp) and common time (C). The tempo is marked 'Allegretto. Un peu plus animé que le TE DEUM.' The score is divided into two systems, with the second system starting with the tempo instruction 'Allegretto. Un peu plus animé que le TE DEUM.'

+) 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

This page of a musical score, numbered 51, contains 18 staves of music. The top four staves are in treble clef and feature complex, flowing melodic lines with many slurs and ties. A large number '2' is written above the first staff. The fifth staff is in treble clef and contains several measures of rests followed by notes, with the instruction 'unis.' and a dynamic marking 'f'. The sixth and seventh staves are also in treble clef and contain notes with 'f' dynamics. The eighth staff is in treble clef and contains notes with 'f' dynamics. The ninth staff is in bass clef and contains notes with 'f' dynamics. The tenth and eleventh staves are in bass clef and contain notes with 'f' dynamics. The twelfth and thirteenth staves are in bass clef and contain notes with 'f' dynamics. The fourteenth staff is in bass clef and contains notes with 'f' dynamics. The fifteenth staff is in bass clef and contains notes with 'f' dynamics. The sixteenth, seventeenth, and eighteenth staves are in bass clef and contain notes with 'f' dynamics. The score is written in a key signature of three sharps (F#, C#, G#) and a time signature of 3/4. The music is characterized by its intricate melodic patterns and consistent use of fortissimo dynamics.

4 A

mf

mf

2 Bassons unis.
mf Les 2 autres Bassons comptent.

Bagnettes d'éponge.
p

f *mf*

f *mf*

f *mf*

divisi. *f* *mf*

A

5 6

unis.
mf

mf

Les 4 Bassons.

mf

mf

mf

mf

mf

This page of musical score, numbered 54, contains 16 staves of music. The notation includes various dynamics such as *f*, *ff*, *pp*, *mf*, and *cresc. molto*. Performance instructions like *unis.* (unison) are also present. A section marker 'B' is located at the top and bottom of the page. The score is written in a key signature of one flat and a 2/2 time signature. The music features complex rhythmic patterns and dynamic contrasts across the different staves.

un poco ritenuto

Long
silence.

The musical score is arranged in a system of staves. The top section includes parts for two flutes and two clarinets, with dynamic markings ranging from *p* to *ff*. Below these are the string parts, including a double bass line with *pizz.* (pizzicato) markings and a double bass line with *double corde.* (double bass) and *pizz.* markings. The score is marked with *un poco ritenuto* and includes a *Long silence.* instruction. The bottom of the page features a handwritten signature, possibly 'attacant'.

Deux grandes Flûtes.

Deux clarinettes.

pizz.

p pizz.

pizz.

p pizz.

P double corde.

pizz.

p f p ff un poco ritenuto

Long
silence.

attacant