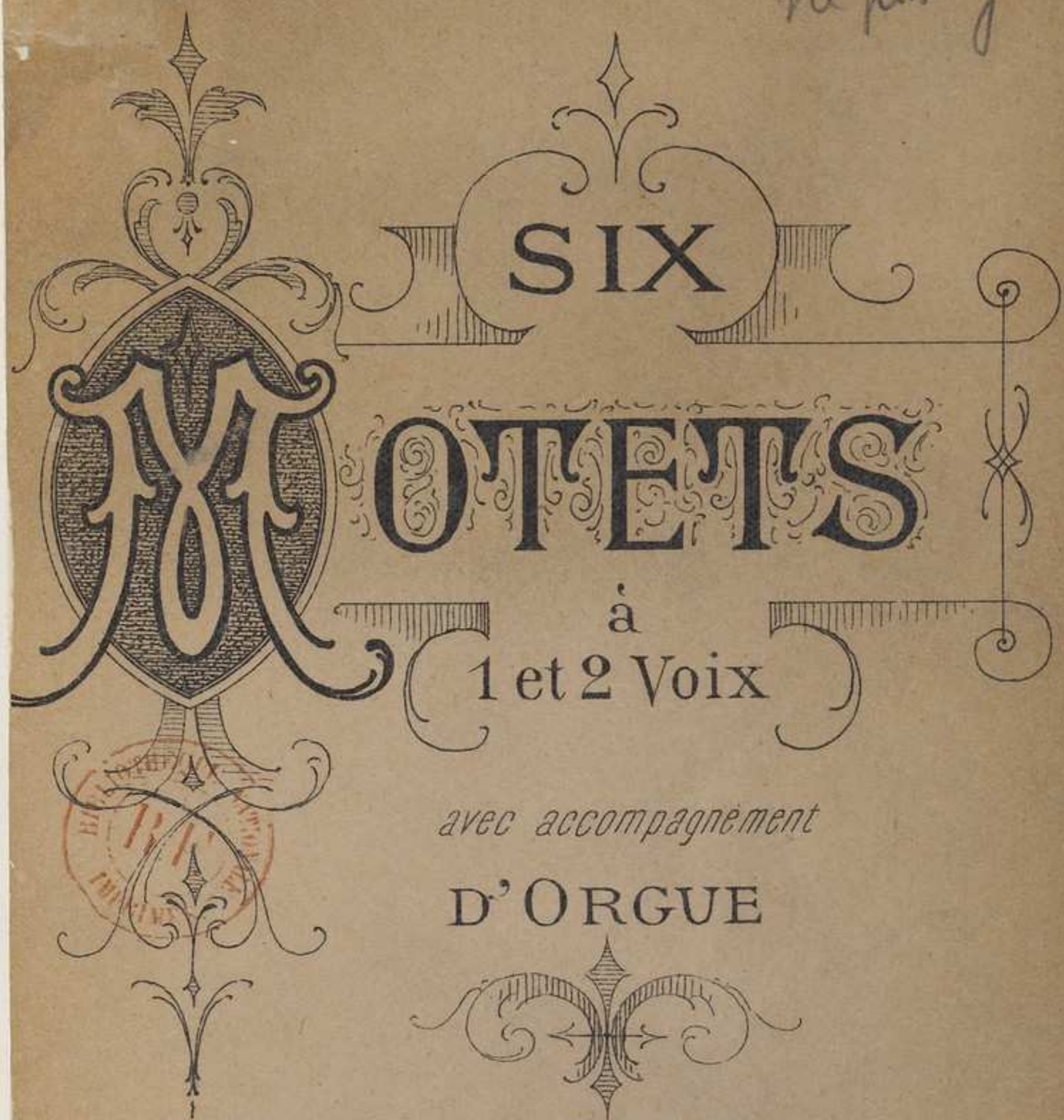


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SIX

MOTETS

à  
1 et 2 Voix

*avec accompagnement*

D'ORGUE



PAR

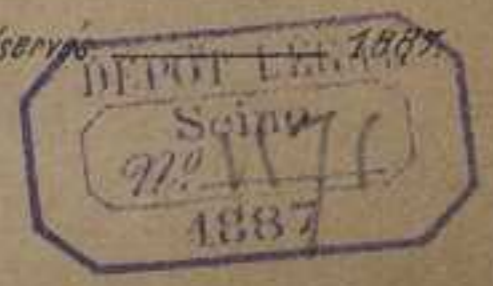
**LÉON BOELLMANN**

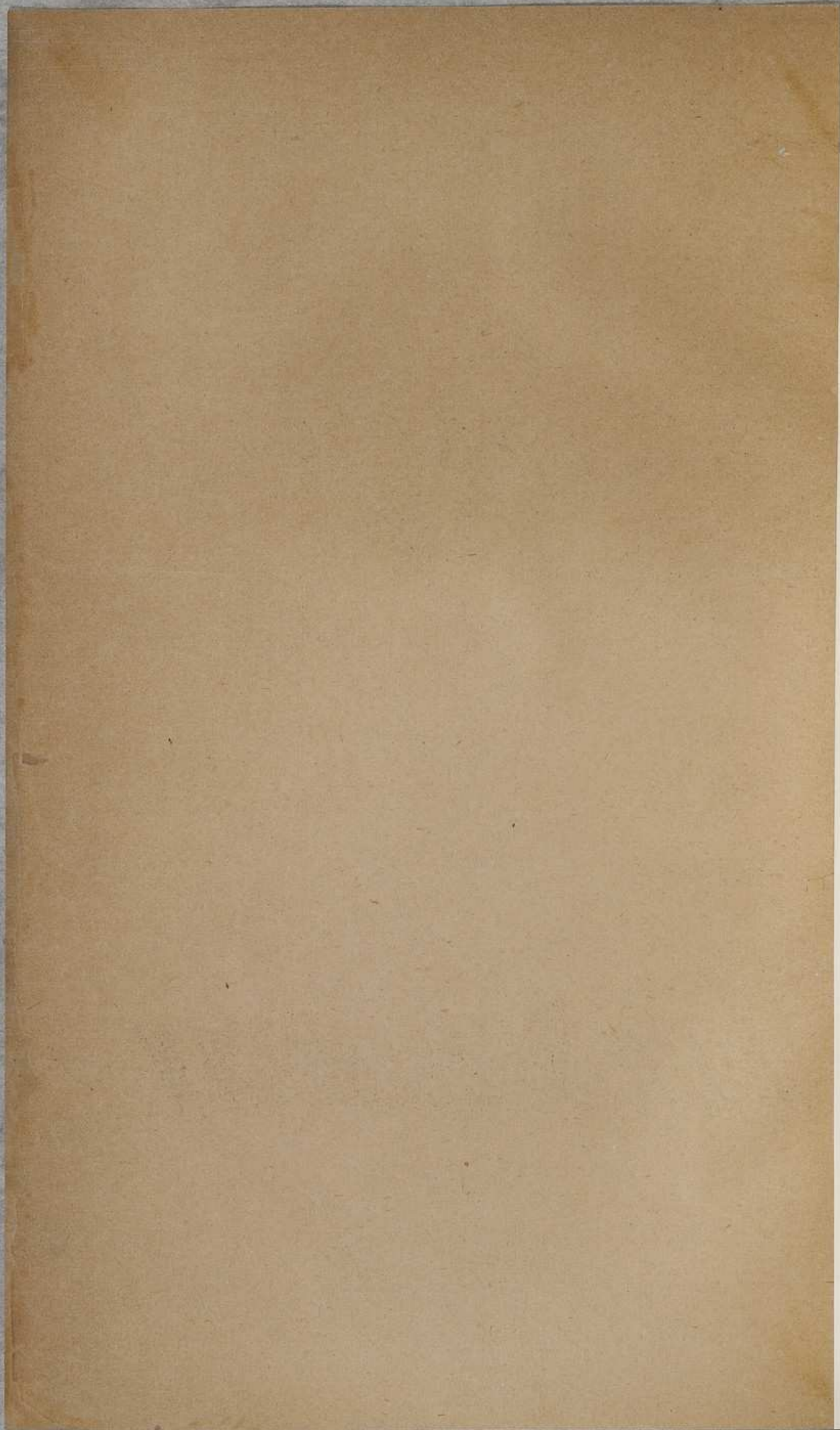
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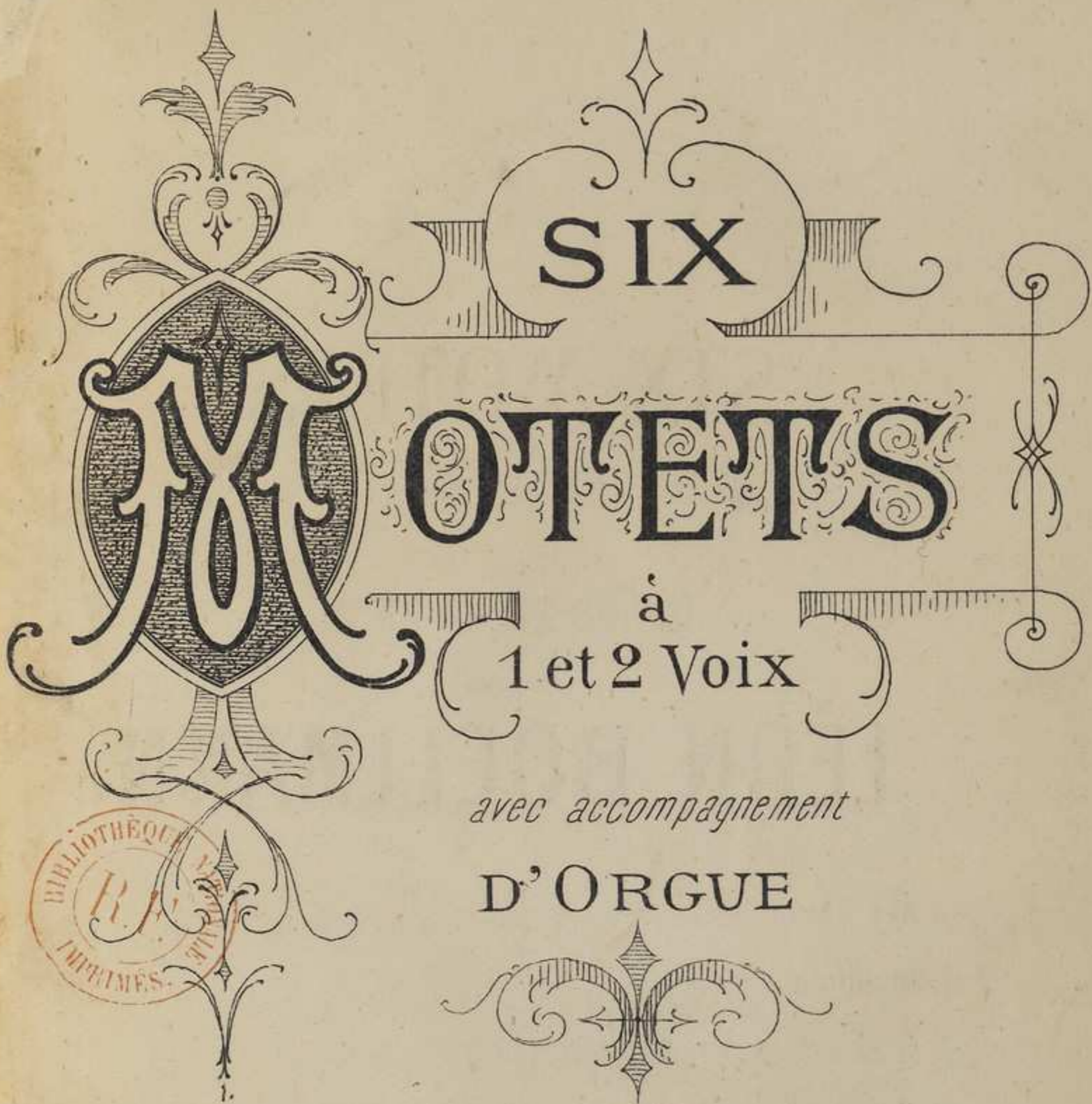
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1887  
 IMP. DEBANCHY, PARIS

[V. 831



# SIX MOTETS

à 1 et 2 Voix

*avec accompagnement*

**D'ORGUE**

PAR

**LÉON BOELLMANN**

- 1 Ave Verum, Solo de Soprano ou Ténor..... 1
- 2 Inviolata, pour Contralto..... 4
- 3 O Salutaris, pour Mezzo-Soprano ou Baryton..... 10
- 4 Monstra te esse matrem, à 2 Voix pour Soprano et Alto..... 13
- 5 Ave Maria, à 2 Voix pour Ténor et Baryton..... 20
- 6 Ave Maria, pour Soprano ou Ténor avec acc.<sup>t</sup> de Violon, Harpe et Orgue... 25

Nota: Chaque motet existe séparément.

# AVE VERUM

SOLO DE SOPRANO OU DE TÉNOR

à Monsieur A. GIRAUDET.

L. BOELLMANN

Andantino.

ORGUE *mf*

A - ve ve - rum cor - pus

na - tum de Mari - a vir - gi - ne A - ve ve - rum

cor - pus, na - tum de Mari - a vir - gi - ne

*p* *cresc.*

Ve - re pas - sum im - mo - la - tum in — cru - ce pro -

*pp* *mf*

*cresc.*

— homi - ne . Cu - jus la - tus per - fo - ra - tum, flu - xit

*p*

*p*

a - qua et — sangui - ne — flu - xit a - qua et

*mf*

san - gui - ne — Es - to no - bis prae - gus

*cresc.* **Poco più lento.**

- ta - tum, mor - tis in e - xa - mi - ne O Je - su dul - cis,

*cresc.* **un poco rit.**

O Je - su pi - e, O Je - su fi - li Ma - ri - æ! Tu

**1° Tempo.**

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

*p*

- re - re. A - men, a - men.

*pp*

Ped.

# INVIOLOATA

MOTET POUR CONTRALTO

à Madame STORM

L. BOELLMANN

Allegretto cantabile.

ORGUE

*mf*

In vi - o - la - ta iu - te -

- gra — et cas - ta es Ma - ri - a — Quæ es —

— ef - fec - ta ful - gi - da cœ - li por -



ATAJOIWI

*p*

ta. — O Ma - ter al - ma

Musical notation for the first system, including vocal line and piano accompaniment. The piano part is labeled "2d Clavier".

Chris - ti ca - ris - si mo — O Ma - ter

Musical notation for the second system, including vocal line and piano accompaniment.

al - ma Chris - ti ca - ris - si

*poco rit.*

Musical notation for the third system, including vocal line and piano accompaniment. The piano part includes a fermata and a *poco rit.* marking.

Tempo.

na — Sus - ci - pe pi - a lau - dum pre -

1<sup>r</sup> Clavier.

Tempo

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part is labeled "1<sup>r</sup> Clavier." and includes a *Tempo* marking.

Con anima.

- co - - ni - a - - - - - Nos - tra ut

pu - ra pec - to - ra Sint et cor - po - ra Te nunc fla - gi - tant de -

*rit.* Tempo

vo - ta corda et o - ra Tu - a per pre - ca - ta dul -

*rit.* Tempo.

*rit.*

- ci - so - na No - bis con - ce - das ve - ni am per sae - cu - la

*rit.*

*Tempo, crescendo.*

O be - ni - gua O Re - gi - na - -

*Tempo crescendo.*

*f* O Ma - ri - - a! *dim.* Quae

*f* *dim.*

so - la in vi - o - la - - ta per - man

*dim sempre.*

sis - ti In vi - o -

*pp*

la - ta in te - gra et cas - ta

es Ma - ri - a Quae es ef -

-fec - ta ful - gi - da coe - li por -

*m.g.* *m.d.*

- ta

*p* *O*

Hautbois. (2<sup>e</sup> Clavier.)

Ma - ter al - ma Chris - ti ca - ris - si -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics 'Ma - ter al - ma Chris - ti ca - ris - si -'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with various rhythmic patterns.

- ma! o Ma - ter al - ma Chris -

The second system continues the vocal line with the lyrics '- ma! o Ma - ter al - ma Chris -'. The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic structure.

*poco rit.* *p*  
- ti ca - ris - si - ma! A - -

The third system includes the lyrics '- ti ca - ris - si - ma! A - -'. Above the vocal line, the instruction '*poco rit.*' is written, followed by a dynamic marking '*p*'. The piano accompaniment features a '1<sup>er</sup> Clavier' section with a 'poco rit.' instruction. The piano part includes chords and melodic lines in both hands.

*pp*  
- men a - - men. —

The fourth system contains the lyrics '- men a - - men. —'. The vocal line begins with a dynamic marking '*pp*'. The piano accompaniment continues with sustained chords and melodic fragments in both hands.

# O SALUTARIS

POUR MEZZO-SOPRANO OU BARYTON

à Mademoiselle A. STEINER.

L. BOELLMANN

CHANT

*Andante.* *p* O Sa-lu - ta - ris hos - ti - a

*pp*

o sa-lu - ta - ris hos - ti - a Quæ cœ - li pan - dis

os - ti - um *f* Bel - la pre - munt hos - ti - li -

*f*

- a *p* Da ro - bur, da ro - bur fer au - xi - li - um

*dim.* *p*

BOELLMAN

*f* Bel - la pre - munt hos - ti - li - a Da ro - bur

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a forte (*f*) dynamic and includes accents over the notes 'a' and 'bur'. The piano accompaniment also starts with a forte (*f*) dynamic.

fer da ro - bur, da ro - bur fer au -

*dim.* *p*

The second system continues the vocal line with a decrescendo (*dim.*) leading to a piano (*p*) dynamic. The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line.

- xi - li - um au - xi - li -

*rall.* *p* *rall.*

The third system shows a vocal line with a *rall.* (rallentando) marking. The piano accompaniment includes a piano (*p*) dynamic and another *rall.* marking. The vocal line has a long note on 'um'.

- um O Sa - lu - ta - ris hos - ti -

*p* a Tempo. *pp* a Tempo.

The fourth system features a vocal line with a piano (*p*) dynamic and a piano (*pp*) dynamic. The piano accompaniment includes a piano (*pp*) dynamic and a *p* dynamic. The vocal line has a long note on 'um'.

a — O Sa - lu - ta - ris hos - ti - a Quæ cœ - li

pan - dis os - ti - um — Bel - la pre - munt

hos - ti - li - a Da ro - bur, da ro - bur fer au - xi - li -

- um — o sa - lu - ta - ris hos - ti - a o sa - lu -

- ta - ris hos - ti - a!

Ped.



# MONSTRA TE ESSE MATREM

POUR SOPRANO ET ALTO

L. BOEELLMANN

*Cantabile.*

ORGUE *p*

Ped.

*dolce.*

Monstra te es-se ma - trem su - mat per te pre - ces

*p*

Mons-tra te esse

*p*

qui pro no - - bis na - tus qui pro no - bis

ma - trem su - mat per te pre - ces qui - pro no - bis

na - tus tul - lit — es - se tu - us pro no - bis

na - tus tul - lit — es - se tu - us pro no -

*cresc.*

na - tus pro no - bis tul - lit es - se tu -

- - bis na - tus pro no - bis tul - lit es - se tu -

*poco rit.*

*f* *poco rit.* *p*

*a Tempo.*

- us Mons - tra

*mf*

- us Monstra te es - se ma - trem su - mat per te pre -

*a Tempo.*

*p*

te ——— Mons-tra te es-se ma - trem su - mat — per te

- ces per te pre - ces Mons-tra te es-se ma - trem sumat per

pre - ces su - mat — per te — pre - ces su - mat per

te pre-ces

*p*

*Animato.*

tra te pre - ces

Qui pro no-bis

*Animato.*

aa - tus tul - lit es - se tu - us Qui pro -

Qui pro no - bis  
no - bis na - - - tus

na - tus tul - lit es - se tu - us, pro no - bis  
pro no - bis na - tus pro no - bis na - tus

*p*

na - tus  
tul - lit  
te  
G.O.  
te  
G.O.

na - tus tul - lit es - se tu - us

tul - lit es - se tu - us Mons - tra

*pp*

*pp* Récit.

Mons - tra te

te Mons - tra

G.O.

*pp* Récit.

Mons - tra te

te

G.O.



1° Tempo.

*p*  
Mons-tra te esse ma - trem su - mat per te pre - ces

*p*

*pp*  
Monstra te esse ma - trem su - mat per te pre - ces su -

*pp*  
Mons-tra te esse ma - trem su -

*cresc.*  
- mat — per te pre - ces Qui pro no - - bis —

- mat — — — — — per te pre - ces

*cresc.*

na - tus  
*cresc.*  
Qui  
*rit.*  
na.tus tul.lit  
na.tus tul.lit

na - tus *f* qui pro no - bis

*cresc.* *f*  
Qui pro no - bis na - tus, qui pro no - bis

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The first vocal line starts with 'na - tus' followed by a rest, then 'qui pro no - bis' with a forte (*f*) dynamic. The second vocal line starts with a rest, then 'Qui pro no - bis' with a crescendo (*cresc.*) and forte (*f*) dynamic, followed by 'na - tus, qui pro no - bis' also with a forte (*f*) dynamic. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand, with a forte (*f*) dynamic at the end.

*rit.* *dim. e rallent.*  
na - tus tul - lit es - se tu - us *p* Mons - tra

na - tus tul - lit es - se tu - us Mons - tra

Detailed description: This system contains the next two vocal lines and the piano accompaniment. The first vocal line has 'na - tus tul - lit es - se tu - us' with a ritardando (*rit.*) and then 'Mons - tra' with a piano (*p*) dynamic and a decrescendo/ritardando (*dim. e rallent.*). The second vocal line has 'na - tus tul - lit es - se tu - us' and 'Mons - tra'. The piano accompaniment includes a piano (*pp*) dynamic and features a melodic line in the right hand and a rhythmic line in the left hand.

*cresc.*  
te Ma - trem

te Ma - trem

*pp* *pp* *dim.*

Detailed description: This system contains the final two vocal lines and the piano accompaniment. The first vocal line has 'te Ma - trem' with a crescendo (*cresc.*). The second vocal line has 'te Ma - trem'. The piano accompaniment includes piano (*pp*) dynamics and a decrescendo (*dim.*) dynamic, with a melodic line in the right hand and a rhythmic line in the left hand.

# AVE MARIA

A DEUX VOIX

à Monsieur E. ARCHAINBAUD

L. BOELLMANN

SOPRANO  
ou  
TÉNOR

Andantino.

Musical staff for Soprano or Tenor, showing the beginning of the vocal line with a treble clef, a key signature of one flat, and a 4/4 time signature.

A - ve Ma - ri - a gra-ti-a ple -

CONTRALTO  
ou  
BARYTON

Musical staff for Contralto or Baritone, showing the beginning of the vocal line with a treble clef, a key signature of one flat, and a 4/4 time signature.

Andantino.

ORGUE

*pp legato.*

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The music is marked *pp legato.*

Musical system featuring vocal lines and piano accompaniment. The vocal lines continue with the lyrics: *- na gra - ti - a ple - na Do - minus te - cum*. The piano accompaniment continues with the same *pp legato.* marking.

Musical system featuring vocal lines and piano accompaniment. The vocal lines continue with the lyrics: *A - ve Ma - ri - a* and *A - ve Ma - ri - a gra-ti-a ple - na, gra - ti - a*. The piano accompaniment is marked *sempre pp* and includes a *Ped.* (pedal) marking. A footnote *(\*)* is present at the bottom of the system.

(\*) Variante pour Orgue sans pédales ou Harmonium



Ave Maria

Do - - mi - nus te - cum A - ve Ma -  
 ple - na Do - minus te - cum, te - cum A - ve Ma -

*pp*  
 Ped.

- ri - a gra - ti - a plena A - - ve Mari - a  
 - ri - a gra - ti - a plena A - ve Ma - ri - a A -

*cresc.*  
*dim.*  
*cresc.*  
*sf*  
*dim.*

a Tempo.  
 Be - ne - dic - ta - tu in mu - li - e - ri - bus  
 - - ve Mari - a Be - ne -

*poco rit.*  
*pp*

et be - ne - die - tus  
 - die - ta - tu in mu - li - e - ri - bus et.

*cresc.*

Ped.

fruc - tus ventris tu - i Je - sus  
 be - ne - die - tus fruc - tus ven - tris tu - i Je - sus

*cresc.*

*cresc.*

san - ta Ma - ri - a  
 san - ta Ma - ri - a Ma - ter De - i o - ra pro -

*f*

*mf*

o - - ra pro no - bis sanc - ta Ma-ri - - a Ma - ter  
 no - - bis pro no - bis sanc - ta Ma-ri -

*p*

De-i o - ra pro no - bis pecca - to - - ri - bus  
 - a o - ra o-ra pro no - bis pec-ca - to - ri - bus o -

*poco rit.* *a Tempo.*

*pp* *pp* *sf*

O - ra pro no - bis  
 - ra pro no - bis pec-ca - to - ri - bus

*crese.*

Ped.

pecca-to-ri-bus nunc et in ho-ra mor-tis nos-trae

nunc et in ho-ra mor-tis nos-trae

*cresc.*

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a minor key and features a steady rhythmic accompaniment with some melodic movement in the right hand.

*rall.*

nunc et in ho-ra mortis nos - - - trae A - - -

A - - - - men nunc et in ho-ra mortis

This system continues the vocal lines and piano accompaniment. The tempo is marked 'rall.' (rallentando). The vocal lines show a more melodic and expressive style. The piano accompaniment provides harmonic support with sustained chords and moving lines.

*rit.*

- men a - - men . . . . .

nostrae A - - - - men . . . . .

*suivez.*

*Ped.*

This system concludes the page with the final vocal lines and piano accompaniment. The tempo is marked 'rit.' (ritardando). The piano accompaniment features a 'suivez.' (follow) instruction and a 'Ped.' (pedal) instruction. The music ends with a final chord and a fermata.

# AVE MARIA

POUR SOPRANO OU TÉNOR

avec acct de VIOLON, HARPE et ORGUE

à Madame CASTILLON.

L. BOELLMANN

Andantino.

VIOLON.

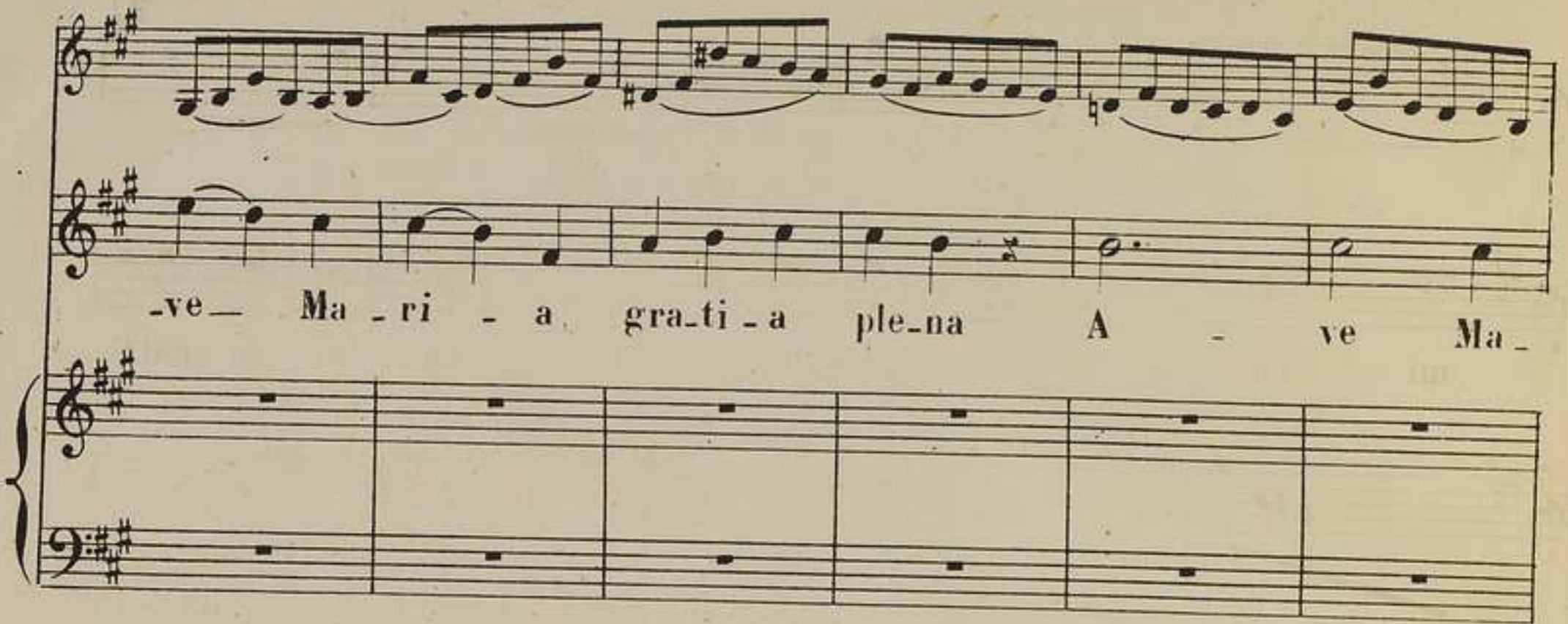
SOPRANO  
ou  
TÉNOR.

HARPE  
ou  
PIANO

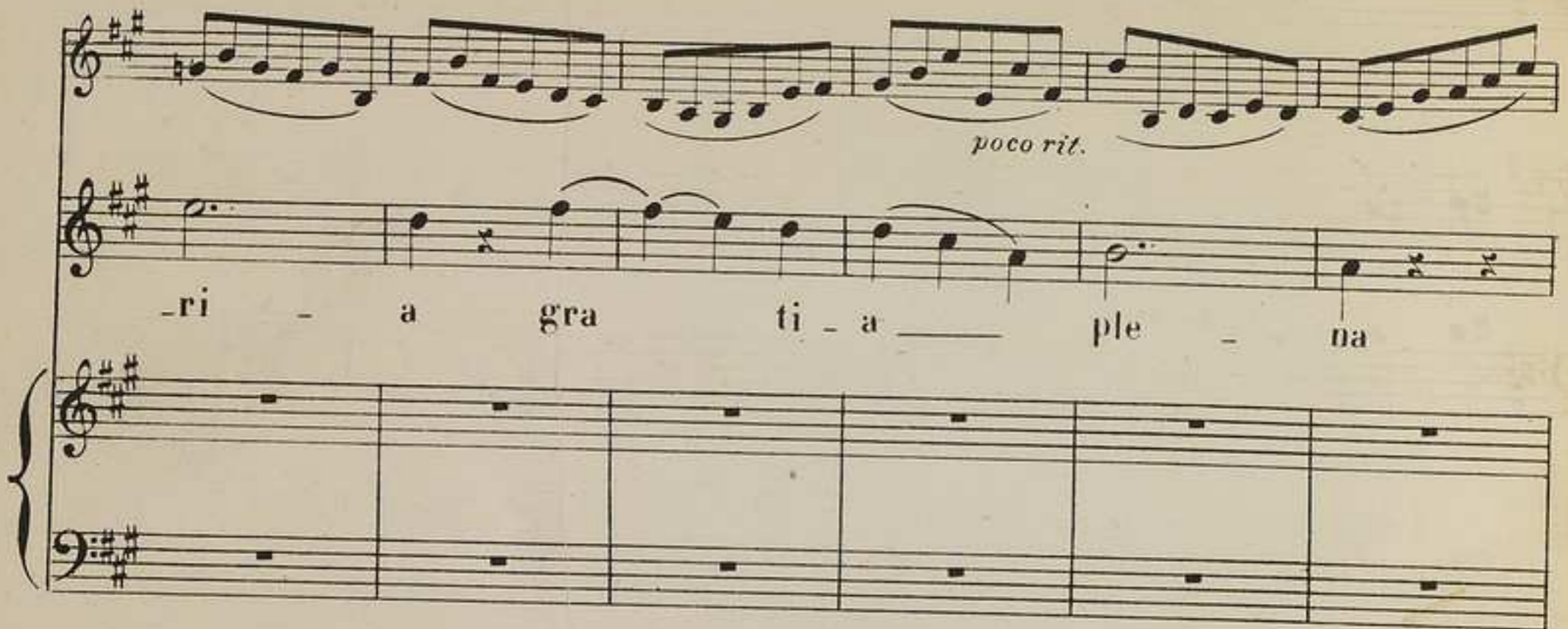
Andantino

ORGUE.

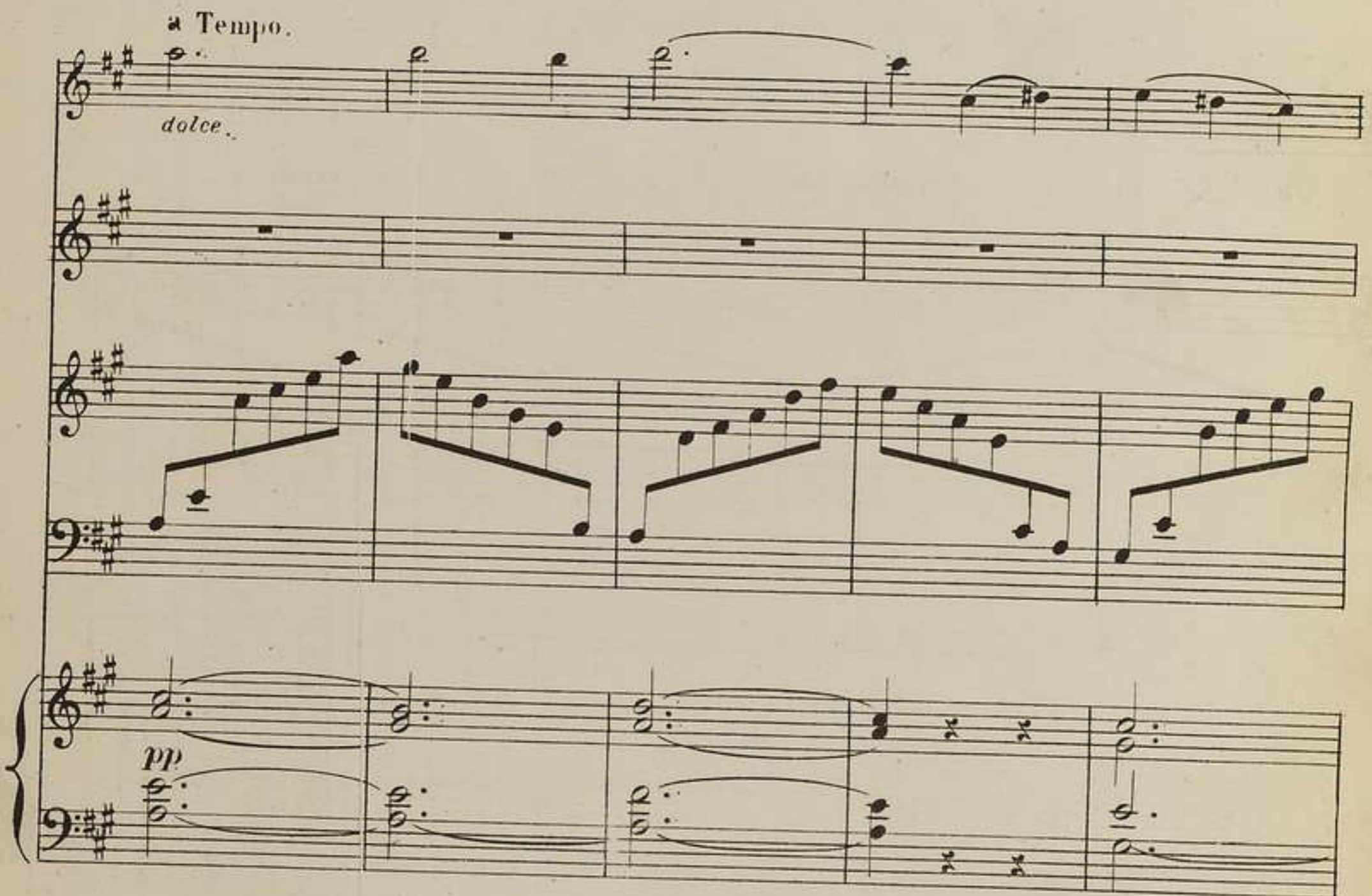
a tempo.



First system of musical notation. It consists of three staves: a vocal line, a vocal line with lyrics, and a grand staff (piano accompaniment). The key signature is two sharps (F# and C#). The lyrics are: -ve - Ma - ri - a gra - ti - a ple - na A - ve Ma -



Second system of musical notation. It consists of three staves: a vocal line, a vocal line with lyrics, and a grand staff. The lyrics are: -ri - a gra ti - a ple - na. The instruction *poco rit.* is written above the vocal line.



Third system of musical notation. It consists of four staves: a vocal line, a vocal line with lyrics, a grand staff, and a grand staff. The lyrics are: ri. The instruction *a Tempo.* is written above the first vocal line, and *dolce.* is written below it. The grand staff below the lyrics has a *pp* dynamic marking.

*espress.*

- mi - num te - - cum be - ne - dic - ta tu in mu.li.

*sf*

- e - ri - bus et be - ne - dic - tus fruc - -

tus ven - tris tu - i Je - su

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various note values and rests. The second staff is a vocal line in treble clef, containing the lyrics "tus ven - tris tu - i Je - su" aligned with the notes. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of two sharps. The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together, and includes some grace notes.

be - ne - dic - tus fruc - tus ven - tris tu -

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The second staff is a vocal line in treble clef with the lyrics "be - ne - dic - tus fruc - tus ven - tris tu -". The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of two sharps. The piano part continues the rhythmic pattern from the first system, featuring beamed eighth and sixteenth notes and grace notes.



*cresc. poco rit. mf*

*mf*  
- i Je - su Sanc - ta Ma - ri -

*poco rit. a Tempo.*

*a Tempo.*  
*cresc. e rit. mf*

8

- a Sanc - ta Ma - ri - a ma - ter De - i

8

*cresc.*

*cresc.*

O - - ra pro no - - bis pro no - bis

*cresc.*

*cresc.*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with a dashed line above it labeled '8'. The second staff is the vocal line with lyrics. The third and fourth staves are a piano accompaniment. The fifth and sixth staves are a grand staff. The word 'cresc.' appears three times in this system.

8

*f*

pec - ca - to - ribus nunc et in ho - - -

*f*

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with a dashed line above it labeled '8'. The second staff is the vocal line with lyrics. The third and fourth staves are a piano accompaniment. The fifth and sixth staves are a grand staff. The word 'f' appears twice in this system.

8 —————  
*rit.* *rall.*

*rit.* *rall.*  
 ra mor - tis nos - trae A - - -

*rit.*

*rit.*

8 —————  
 - men.

