

*A La Grandeur
Archevêque de Rouen*



*Monseigneur Thomas
Primat de Normandie, etc, etc*

Christus vincit

POUR

Chœur, Orchestre, Harpes et Grand Orgue

PAR


ALEXANDRE  GUILMANT

OP. 64.

*Exécuté pour la première fois dans la Cathédrale de Rouen, le 1^{er} Juin, 1886,
à l'occasion de la fête solennelle en l'honneur de Jeanne d'Arc.*

Partition pour Orgue et Chant

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A SA GRANDEUR MONSEIGNEUR THOMAS,
Archevêque de Rouen, Primat de Normandie, etc, etc.

1.

CHRISTUS VINCIT

PAR

ALEX: GUILMANT

(OP: 64.)

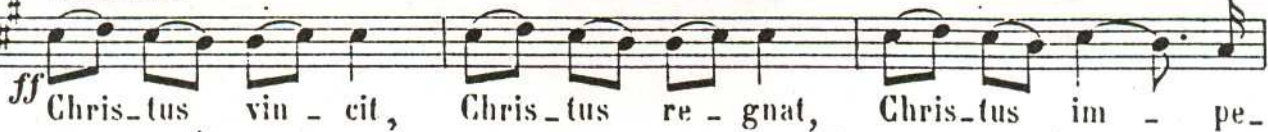
All^o molto moderato e maestoso. (♩ = 66)

ORGUE.



GRAND CHŒUR.

SOPRANI.*



CONTRALTES.



TÉNORS.



BASSES.



* Ce chant est vénérable par son antiquité, car il termina la session solennelle de clôture du concile assemblé par ordre de Guillaume le Conquérant en 1080, Grégoire VII étant pape et Philippe I^{er} roi de France. L'église métropolitaine de Rouen a retenu, avec l'agrément du Saint-Siège, la coutume de chanter, aux fêtes où le Pontife célèbre, les acclamations du *Christus vincit*. Nous n'avons pris pour thème que les huit premières mesures de ce chant.

-rat Christus vin_cit Christus re_gnat, Christus im_pe-
 -rat Christus vin_cit Christus re_gnat, Christus im_pe-
 -rat Christus vin_cit Christus re_gnat, Christus im_pe-
 -rat Christus vin_cit Christus re_gnat, Christus im_pe-
 DIVISI.

-rat.
 -rat.
 -rat.
 -rat.

A

DIVISI

Ex_

Ex_au - di, Chris - te, Ex_

Ex_

Ex_au - di, Chris - te,

A

Detailed description: This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G major. The fifth staff is the piano accompaniment. The lyrics are 'Ex_ au - di, Chris - te, Ex_'. A section marker 'A' is placed above the piano accompaniment staff.

PETIT CHŒUR.

_au - di, Chris - te. Le - o - ni sum - mo

_au - di, Chris - te.

_au - di, Chris - te.

mf

Detailed description: This system contains five staves. The top three staves are for a 'PETIT CHŒUR' (Small Choir) in G major. The lyrics are '_au - di, Chris - te. Le - o - ni sum - mo'. The fourth staff is a bass line. The fifth staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic marking. The piano part features a rhythmic pattern of eighth notes in the right hand and a sustained bass line in the left hand.

Pon - ti - fici, et u - ni - versa - li Pa - pæ,

vi - ta et sa - lus et sa - lus perpe - tu -

B G^d CHŒUR.

- a —————

ff Christus vin - cit, Christus re - gnat,

ff Christus vin - cit, Christus re - gnat,

ff Chris - tus re - gnat,

ff Chris - tus re - gnat.

Cresc.

B

ff

Chri - stus chri - stus im - pe - rat.

Chri - stus chri - stus im - pe - rat.

Chri - stus im - pe - rat.

Chri - stus im - pe - rat. Sal - va - tor

Ped.

Tu il - lum

San - cte - Pe - tre,

Tu il - lum ad - juva.

mun - di,

G^d. CHŒUR.

ad - juva.

ff Chri - stus vin - cit,

ff Chri - stus vin - cit,

ff Chri - stus vin - cit,

ff Chri - stus vin - cit,

Cresc.

ff

Chri - stus re - gnat, Chri - stus im - pe - rat. —

Chri - stus re - gnat, Chri - stus im - pe - rat, — Ex - au - di,

Chri - stus re - gnat, Chri - stus im - pe - rat. —

Chri - stus re - gnat, Chri - stus im - pe - rat. — Ex - au - di,

DIVISI.

C *Un poco più vivo.*

Ex - au - di, Chris - te.
 Chris - te, Ex - au - di, Chris - te.
 Ex - au - di, Chris - te.
 Chris - te,

C *Un poco più vivo.*

p

TÉNORS.

P¹ CHŒUR.

Le - o - ni Le -

- o - ni Rothoma - gen - si Archi - e - pis - co - po, Le -

Simili.

o - ni, Le - o - ni Ar - chi - e - pis - co -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is D major (two sharps). The vocal line begins with a half note 'o', followed by quarter notes 'ni', 'Le', 'o', 'ni', and eighth notes 'Ar', 'chi', 'e', 'pis', 'co'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- po, et om - ni Cle - ro

The second system continues the vocal line with a half note '- po', followed by quarter notes 'et', 'om', 'ni', and eighth notes 'Cle', 'ro'. The piano accompaniment maintains the same rhythmic pattern as the first system.

si - bi commis - so pax, et vi - ta,

The third system continues the vocal line with quarter notes 'si', 'bi', eighth notes 'com', 'mis', quarter notes 'so', 'pax,', and eighth notes 'et', 'vi', 'ta,'. The piano accompaniment continues with the established rhythmic pattern.

et sa - lus æ - ter - na.

D *Rall.*

ff *Rall.*

The fourth system concludes the vocal line with a half note 'et', quarter notes 'sa', 'lus', eighth notes 'æ', 'ter', and a half note 'na.'. The piano accompaniment features a final flourish of eighth notes in the right hand. The system ends with a double bar line. Performance markings include a dynamic change to **D** and *Rall.* above the vocal line, and *ff* and *Rall.* below the piano accompaniment.

6^d CHŒUR .

1^o Tempo .

ff Chris - tus vin - cit, Chris - tus re - gnat,

ff Chris - tus vin - cit, Chris - tus re - gnat,

1^o Tempo .

ff Chris - tus vin - cit, Chris - tus re - gnat,

ff Chris - tus vin - cit, Chris - tus re - gnat,

1^o Tempo .

Chris - tus im - pe - rat. — Sanc - ta Ma - ri - a,

Chris - tus im - pe - rat. —

DIVISI.

Chris - tus im - pe - rat. — Tu il - lum

Chris - tus im - pe - rat. —

p

Sanc - te Roma - ne,

ad - ju - va. *Rall.* Tu il - lum ad - ju - va.

Cres. e rall.

Detailed description: This system contains the first vocal entry. The vocal line begins with a rest, followed by the lyrics 'Sanc - te Roma - ne,'. The piano accompaniment consists of chords in the right hand and a single bass note in the left hand. The tempo marking 'Rall.' appears above the vocal line during the second phrase 'Tu il - lum ad - ju - va.'. The piano part includes a 'Cres. e rall.' marking.

E *Meno vivo.*

Meno vivo.
ff

Christi - a - nis - simo Fran - co - rum po - pu - lo pax pax et sa - lus,

ff

Christi a - nis - simo Fran - co - rum po - pu - lo pax pax et sa - lus,

E *Meno vivo.*
ff

Detailed description: This system contains the second vocal entry. It begins with a section marked 'E' and 'Meno vivo.'. The vocal line starts with a rest, followed by the lyrics 'Christi - a - nis - simo Fran - co - rum po - pu - lo pax pax et sa - lus,'. The piano accompaniment features chords in the right hand and a single bass note in the left hand. The tempo marking 'Meno vivo.' and dynamic 'ff' are present above the vocal line. The piano part also includes a 'ff' dynamic marking.

1^o Tempo.

p

Tu il - lum.

p

Re - demp - tor mun - di,

1^o Tempo.

et vic - to - ri - a.

et vic - to - ri - a.

1^o Tempo.

ad - juva.

Tu il - lum ad - juva.

Sanc - te Di - o - nysi,

Cresc.

ff
Chris - tus vin - cit, Chris - tus re - gnat,
ff
Chris - tus vin - cit, Chris - tus re - gnat,
ff
Chris - tus vin - cit, Chris - tus re - gnat,
ff
Chris - tus vin - cit, Chris - tus re - gnat,

F
Chris - tus im - pe - rat. —
Chris - tus im - pe - rat. —
DIVISI.
Chris - tus im - pe - rat. —
Chris - tus im - pe - rat. —

F

ff
 Tempo-ra bo-na ve - niant, Pax Christi ve - ni-at,
ff
 Tempo-ra bo-na ve - niant, Pax Christi ve - ni-at,
ff
 Tempo-ra bo-na ve - niant, Pax Christi ve - ni-at, **DIVISI.**
ff
 Tempo-ra bo-na ve - niant, Pax Christi ve - ni-at,

DIVISI.
 Re-gnum Christi ve - - ni - at.
 Re-gnum Christi ve - - ni - at.
 Re-gnum Christi ve - - ni - at.
 Re-gnum Christi ve - - ni - at.

G Allegro alla Capella. (♩ = 76.)

This system contains four staves. The top two staves are vocal parts, both in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in common time (C). The vocal line begins with a forte (*f*) dynamic and includes the lyrics: "Ip - si so - li, laus et ju - bi - la - ti - o — per in -".

G Allegro alla Capella.

This system contains two staves for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The music is in common time (C) with a key signature of two sharps. It begins with a forte (*f*) dynamic.

This system contains four staves. The top two staves are vocal parts, both in treble clef with a key signature of two sharps. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in common time (C). The vocal line includes the lyrics: "Ip - si - fi - ni - ta se - cu - la — se - cu - lo - rum, a - men". A forte (*f*) dynamic is indicated above the vocal line.

This system contains two staves for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The music is in common time (C) with a key signature of two sharps.

so - li, laus et ju - bi - la - ti - o per in - fi - ni - ta
a - - men a - - - - - a - - - - - men

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (D major). The lyrics are: "so - li, laus et ju - bi - la - ti - o per in - fi - ni - ta" on the first staff, and "a - - men a - - - - - a - - - - - men" on the second staff. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of two sharps. The piano part features a steady accompaniment with some melodic lines in the right hand.

f
Ip - si so - li
se - cu - la - - - - se - cu - lo - - - - rum a - - men a - - - -
a - - - - - men a - - - - - men a - - men

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The lyrics are: "Ip - si so - li" on the first staff, and "se - cu - la - - - - se - cu - lo - - - - rum a - - men a - - - -" on the second staff. The third staff continues the lyrics: "a - - - - - men a - - - - - men a - - men". A dynamic marking of *f* (forte) is placed above the first staff. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of two sharps. The piano part continues with a similar accompaniment style as the first system.

laus et ju - bi - la - ti - o - - - per in - fi - ni - ta sæ - cu - la

- men a - - - - - men

a - - - men per in - fi - ni - ta se - cu -

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "laus et ju - bi - la - ti - o - - - per in - fi - ni - ta sæ - cu - la", "- men a - - - - - men", and "a - - - men per in - fi - ni - ta se - cu -".

H

se - cu - lo - - - rum a - men a - - - men a -

a - men a - - - men a - - - - - men a - men

- la se - cu - lo - - - rum a - men a - - - men

f

Ip - si so - li, laus et ju - bi -

H

The second system consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are the piano accompaniment. A dynamic marking *f* (forte) is present. A hairpin symbol **H** is placed above the first staff. The lyrics are: "se - cu - lo - - - rum a - men a - - - men a -", "a - men a - - - men a - - - - - men a - men", "- la se - cu - lo - - - rum a - men a - - - men", "Ip - si so - li, laus et ju - bi -", and **H**. The key signature remains two sharps (F# and C#), and the time signature is 4/4.

- - - - - men a - men a - - men
 - - - - - men a - - men a - men
 per in - fi - ni - ta se - cu - la se - cu -
 - la - ti - o - - - per in - fi - ni - ta Se - cu - la - - - se - cu -

a - - - men.
 a - - - men.
 - lo - - - rum.
 - lo - - - rum.
 - lo - - - rum.

Musical score for a hymn in G major (one sharp). The score consists of vocal lines and piano accompaniment. The lyrics are in Latin.

Vocal Lines:

- First Voice (Soprano):** Ip - si
- Second Voice (Alto):** Ip - si so - li, laus et ju - bi -
- Third Voice (Tenor):** Ip - si so - li, laus et ju - bi - la - ti - o
- Fourth Voice (Bass):** so - li, laus et ju - bi - la - ti - o per in - fi - ni -
- Fifth Voice (Soprano):** Ip - si so - li, laus et ju - bi - la - ti -
- Sixth Voice (Alto):** - la - ti - o per se - cu - la
- Seventh Voice (Tenor):** - per in - fi - ni - ta se - cu - la se - cu - lo -

Piano Accompaniment:

- Right Hand:** Features arpeggiated chords and melodic lines, often with slurs.
- Left Hand:** Provides harmonic support with chords and moving bass lines.

Dynamic Markings: *f* (forte) is used throughout the score.

I

- ta se - cu - la - se - cu - lorum A - men .

- o . A - men a - - - men .

f

Ip - si so - li, laus et ju - bi - la - ti - o - - - per in -

- rum Amen a - men a - - - men .

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef. The third staff is a vocal line in treble clef with a forte dynamic marking. The fourth staff is a vocal line in bass clef. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a repeat sign at the end.

I

A - - - - - men A -

se - cu - lo - - - rum A -

- fi - ni - ta se - cu - la - - - se - cu - lo - - - rum - - -

per in - fi - ni - ta se - cu - lo - - - rum - - -

Detailed description: This system contains the next four staves of music. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a vocal line in bass clef. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a repeat sign at the end.

J

men .

men .

A - - - - - men .

A - - - - - men .

J

ff

Ped.

ff

Ip - si so - li, laus et ju - bi - la - ti - o

ff

Ip - si so - li,

ff

Ip - si so - li, laus et ju - bi -

ff

Ip - si so - li, laus et ju -

per in - fi - ni - ta se - cu - la se - cu -
 laus et ju - bi - la - ti o in se - cu - la se - cu - la se - cu -
 - la - ti - o per in - fi - ni - ta se - cu - la se - cu -
 - bi - la - ti -

- lo - - - rum se - - - cu - lo - rum,
 - lo - - - rum se - - - cu - lo - rum,
 - la per in - fi - ni - ta se - cu - lo - rum,
 - o per in - fi - ni - ta se - cu - la se - cu - lo - rum,
 -

K Meno vivo.

A - - - men.

A - - - men.

A - - - men.

A - - - men.

K Meno vivo.

fff

Ped.

L *ff*

Chris - tus vin - cit,

ff

Chris - tus vin - cit,

ff

Chris - tus vin - cit,

ff

Chris - tus vin - cit,

L

Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus

Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus

Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus

Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus

fff

re - gnat, Chris - tus vin - cit, Chris - tus im - pe - rat,

re - gnat, Chris - tus vin - cit, Chris - tus im - pe - rat,

re - gnat, Chris - tus vin - cit, Chris - tus im - pe - rat,

re - gnat, Chris - tus vin - cit, Chris - tus im - pe - rat,

DIVISI.

A - men A - - men A -

A - men A - - men A -

DIVISI.

A - men A - - men A -

A - men A - - men A -

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics 'A - men A - - men A -'. The fifth staff is the piano accompaniment, showing chords and melodic lines in both hands.

- men, A - - men.

- men, A - - men.

- men, A - - men.

- men, A - - men.

The second system continues the vocal parts and piano accompaniment. The lyrics are '- men, A - - men.' The piano part features more complex chordal textures and arpeggiated figures.