

*Adagio*  
 de la Grande Sonate pour le Piano-Forte op. 10  
 Composée et dédiée à M<sup>re</sup> Jos. Franck  
 par son Frère Les. Aug Franck de Liège, âgé de 13 ans.

*Andante Moderato*

First system of musical notation. Dynamics: *f*, *dimin.*, *f*. Marking: *Ben contabile*.

Second system of musical notation.

Third system of musical notation.

*Société Liégeoise de Musicologie. Supplément musical n°1 au Bulletin n°69 (avril 1930).*

Delicato Più forte

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and rhythmic patterns. The tempo/mood markings 'Delicato' and 'Più forte' are placed above the staves.

*p*

This system contains the next two staves of music. The upper staff continues the melodic development with slurs and ornaments. The lower staff continues the accompaniment. A dynamic marking '*p*' is present in the lower staff.

8<sup>va</sup> sopra

This system contains the third and fourth staves of music. The upper staff is marked '8<sup>va</sup> sopra' and contains a highly ornamented melodic line. The lower staff continues the accompaniment with chords and rhythmic figures.

8<sup>va</sup> sopra

*f* *ff*

This system contains the final two staves of music. The upper staff is marked '8<sup>va</sup> sopra' and features a melodic line with slurs. The lower staff continues the accompaniment with chords and rhythmic patterns. Dynamic markings '*f*' and '*ff*' are present in the lower staff.

Handwritten musical score for two staves. The top staff features a melodic line with a large slur and a *ff* dynamic marking. The bottom staff features a bass line with a *ff* dynamic marking. Both staves end with a dense, rapid sixteenth-note passage.

Handwritten musical score for two staves. The top staff is marked *Rall: molto* and *ad libitum*, featuring a melodic line with a large slur and a *P* dynamic marking. The bottom staff features a bass line with a *P* dynamic marking.

Johannes CLAUX (alias Nicolai)

Christi Virgo dilectissima

Motet extrait du Liber 6. ecclesiasticarum cantionum 5. vocum. J. Susato - Anvers 1553 De Diva Virgine Fe XIV.

1<sup>a</sup> Pars: Christi Virgo dilectissima

Transcription José Quérin

Superior  
 5. 10. 15.  
 Chri sti Vir go di lec tis si ma, di lec tissi ma, di lec tis si

Contratenor  
 Chri sti Vir go di lec tis si ma, di lec tis

Quinta pars  
 Chri sti Vir go di lec tis si ma, di

Tenor  
 Chri sti Vir

Bassus  
 Chri sti Vir go di lec tis si

20. 25. 30. 35. 40.

ma Christi vir go di lec tis si ma ] Chri sti Vir go di lec tis si ma, di lec tis si ma

ma Chri sti Vir go di lec tis si ma, di lec tis si ma Chri sti Vir go di lec tis

lec tis si ma, di lec tis si ma Chri sti Vir go di lec tis si ma Vir

go di lec tis si ma, di lec tis si ma Chri sti Vir go di lec tis si ma Vir tu tum o

ma di lec tis si ma Chri sti Vir go di lec tis si ma Vir tu tum o pera brix, vic

45. 50. 55. 60.

Vir-tu-tum o-pe-ra-trix, o-pe-ra-trix, O-pem fer-mi-a-ma, Vir-tu-tum o-pe-ra-trix Vir-tu-tum o-pe-ra-trix, O-pem fer-mi-e-ris, O-pem fer-mi-re-tu-tum o-pe-ra-trix, o-pe-ra-trix Vir-tu-tum o-pe-ra-trix O-pe-ra-trix Vir-tu-tum o-pe-ra-trix, o-pe-ra-trix O-pem fer-mi-e-ris tu-tum o-pe-ra-trix, Vir-tu-tum Vir-tu-tum o-pe-ra-trix O-pem fer-mi-e-ris.

65. 70. 75. 80.

-e-ris, mi-re-ris, O-pem fer-mi-se-ris Sub-veni do-mi-na, Sub-ris O-pem fer-mi-se-ris, O-pem fer-mi-se-ris, mi-re-ris, mi-re-ris, Sub-pem fer-mi-se-ris O-pem fer-mi-se-ris Sub-veni dami-na Sub-veni domi-na O-pem fer-mi-se-ris O-pem fer-mi-se-ris, O-pem fer-mi-se-ris mi-se-ris mi-se-ris, O-pem fer-mi-se-ris.



4.

125. 130.

te ju-gi-ter  
 cla-man-ti-bus ad te ju-gi-ter  
 gi-ter  
 Cla-man-ti-bus ad te ju-gi-ter  
 man-ti-bus ad te ju-gi-ter

2<sup>a</sup> pars: Quoniam peccatorum

5. 10

Quo-ni-am pec-ca-to-rum  
 Quo-ni-am pec-ca-to-rum  
 Quo-ni-am pec-ca-  
 Quo-ni-am pec-ca-to  
 Quo-ni-am pec-ca-to

15. 20. 25. 30.

Quo-ni-am pec-ca-to-rum  
 Quo-ni-am pec-ca-to  
 ma-le prae-mi-mur, ma-le prae-mi-mur Quo-ni-am pec-ca-to  
 to-rum Quo-ni-am pec-ca-to-rum. Quo-ni-am pec-ca-to-rum  
 rum [pec-ca-to-rum] Quo-ni-am pec-ca-to-rum ma-le prae-mi-mur Quo-ni-  
 Quo-ni-am pec-ca-to-rum Quo-ni-am pec-ca-to-rum Quo-

35. 40. 45. 50.

rum [pec ca to rum] mo to praemi mur mo le praemi mur Cui non est qui ad ju-

rum mo le praemi mur mo le praemi mur

Quo ni am pec ca to rum Cui non est

am pec ca to rum mo le praemi mur

ni am pec ca to rum mo le praemi mur, mo le praemi mur Cui non est qui ad ju-

55. 60. 65. 70.

vet Cui non est qui ad ju

Cui non est qui ad ju vet Cui non est qui ad ju vet

qui ad ju vet sub ve ni

Cui non est, qui ad ju vet, Cui non est qui ad ju vet, Cui non est qui ad ju vet, Cui non est qui ad ju vet,

vet, Cui non est qui ad ju vet, Cui non est qui ad ju vet non est qui

75. 80. 85. 90

—vet sub-ve-ni do-mi-na sub-ve-ni do-mi-na sub-ve-ni do-mi-na sub-ve-ni do-mi-na

Sub-ve-ni do-mi-na [do-mi-na] Sub-ve-ni do-mi-na Cla-manti-

do-mi-na sub-ve-ni do-mi-na sub-ve-ni do-mi-na sub-ve-ni do-mi-na, [sub-

non est qui ad-ju-vet, sub-ve-ni do-mi-na [Cla-manti-bus ad te sub-ve-ni do-mi-na]

ad-ju-vet sub-ve-ni do-mi-na, sub-ve-ni do-mi-

95. 100. 105. 110.

—ve-ni do-mi-na Cla-manti-bus ad te ju-gi-ter Cla-manti-bus ad te ju-gi-ter

bus ad te ju-gi-ter Cla-manti-bus ad te ju-gi-ter Cla-manti-bus ad te ju-gi-ter

—ve-ni do-mi-na Cla-manti-bus ad te ju-gi-ter Cla-manti-bus ad te ju-gi-ter Cla-manti-

Cla-manti-bus ad te Cla-manti-bus ad te ju-gi-ter [ju-gi-ter] Cla-manti-bus Cla-

—na Cla-manti-bus ad te ju-gi-ter Cla-manti-bus ad te ju-gi-ter [ju-

