

COELI ENARRANT

THE HEAVENS DECLARE

PSAUME

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N.B. Pour les parties d'orchestre, les parties de voix et de chœur s'adresser aux éditeurs propriétaires. — La copie étant formellement interdite par les lois.

COELI ENARRANT

THE HEAVENS DECLARE

PSAUME

C. SAINT-SAËNS

Op. 42

I. INTRODUCTION ET CHŒUR

Allegro non troppo ♩ = 104

- 1 Petite Flûte
- 2 Grandes Flûtes
- 2 Hautbois
- 2 Clarinettes en UT
- 2 Bassons
- 2 Cors en UT
- 2 Cors en FA
(Chromatiques)
- 2 Trompettes en FA
(Chromatiques)
- 3 Trombones
- Timbales en UT-SOL

Harpes

Allegro non troppo ♩ = 104

Violons

Altos

SOPRANOS

ALTOS

TÉNORS

BASSES

Orgue

Violoncelles

Contrebasses

II^b à 2
Cl. à 2

Harpe

This system contains two Clarinet parts (Cl. à 2) and a Harp part. The Harp part is written in grand staff notation (treble and bass clefs) and features complex arpeggiated figures. The Clarinet parts are written in treble clef and contain whole notes.

II^b
Cl.

sempre f

sempre f

sempre f

This system continues the musical score with two Clarinet parts (Cl.) and a Harp part. The Harp part continues with arpeggiated figures and includes the marking *sempre f* (sempre forte) in three different staves. The Clarinet parts have whole notes.

Pte Fl.

Gdes Fl.

H^b

Cl.

Bons

Cors

Tromp.

Tromb.

Timb.

Harpe

Vons

Orgue

velles

C.B.

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo Flute (Pte Fl.), Grand Flute (Gdes Fl.), Horn in B-flat (H^b), Clarinet (Cl.), Bassoon (Bons), Cor Anglais (Cors), Trumpet (Tromp.), Trombone (Tromb.), and Timpani (Timb.). The string section includes Harp (Harpe), Violins (Vons), Organ (Orgue), Violas (velles), and Cello/Double Bass (C.B.). The score is divided into measures, with dynamic markings such as *f* (forte) and *a 2* (second ending) clearly visible. The C.B. part includes a section marked "Col C.B." with a double bar line. The woodwinds and strings play melodic lines, while the brass and organ provide harmonic support.

This musical score page, numbered 4, contains the following elements:

- String Section:** Violins I, Violins II, Violas, and Cellos/Double Basses. The first two measures show sustained notes with slurs. The Cello/Double Bass part has a melodic line in the first two measures.
- Woodwind Section:** Flutes, Oboes, Clarinets, and Bassoons. The Flute part has a melodic line starting in the third measure.
- Brass Section:** Trumpets and Trombones. The Trombone part has a melodic line starting in the third measure.
- Piano:** Right and left hands. The right hand has a complex rhythmic pattern of sixteenth notes. The left hand has a similar pattern, often with slurs.
- Dynamic Markings:** *f* (forte) is used in several places, including the piano part and the woodwind/brass parts. *à 2* (allegretto) is marked above a note in the Flute part.
- Other Notations:** Slurs, ties, and repeat signs are used throughout the score to indicate phrasing and structure.

A

The musical score is arranged in a standard orchestral format. At the top, there are five staves for the vocal ensemble: Soprano, Alto, Tenor, Bass, and Bass. Below these are two staves for the piano accompaniment. The vocal parts are marked with *sf* (sforzando) and *f* (forte). The piano part includes dynamic markings *sf* and *f*, and performance instructions *à 2* and *1º*. The lyrics for the vocal parts are: "Cœ - li e - nar - its Cre - li e - its Cre - Cœ - li e - its Cre -". The score is marked with a large **A** at the beginning of the vocal entries. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

- rant gloriam De-i,
 - tor's glo-ry is tell-ing,
 - nar-rant gloriam De-i,
 - a-tor's glo-ry is tell-ing,
 - nar-rant glo-ri-am,
 - a-tor's glo-ry tells,
 f Coe-li e-nar-rant glo-ri-am,
 Hea-ven its Cre-a-tor's glo-ry tells,

Cœ - li e - nar - rant glo - riam De - i,
 Heaven its Cre - a - tor's glo - ry is tell - ing,
 Cœ - li glo - ri - am,
 Heaven His glo - ry tells,
 Cœ - li e - nar - rant glo - riam De - i,
 Heaven its Cre - a - tor's glo - ry is tell - ing,

Et o - pera ma - nuum e - jus an - nun - ti - at fir - ma - men - all
 The work of His hands by the fir - ma - ment is de - clared to all

Et o - pera
 The work of His

- tum,
 men,
 Et o - pera ma - nuum e - jus an - nun - ti - at fir - ma - men -
 The work of His hands by the fir - ma - ment is de - clared to all
 ma - nuum e - jus an - nun - ti - at fir - ma - men -
 hands by the fir - ma - ment is declared to all
 Et o - pera ma - nuum e - jus an -
 The work of His hands by the fir - ma -

Et o - pera ma - nuum e - jus an - nun - tiat fir - ma - men - tum.
The work of His hands by the firmament is declared to all - tum.

- tum an - nun - ti - at fir - ma - men - tum.
men, His work is de - clared to all - tum.

- tum Et o - pera ma - nuum e - jus an - nun - tiat fir - ma - men - tum.
men, the work of His hands by the firmament is de - clared to all - tum.

- nun - tiat fir - ma - men - tum an - nun - ti - at firmamen - tum.
- ment is declared to all - men, de - clared, de - clared to all - tum.

Cœ - li e - nar - rant glo - ri - am De - i.
 Heaven - its Cre - a - tor's glo - ry is tell - ing.

rit.

The musical score consists of 18 staves. The top four staves (1-4) are vocal parts with lyrics. The middle four staves (5-8) are piano accompaniment. The bottom four staves (9-12) are additional piano accompaniment. The lyrics are: *Di-es di-e i-e-ruc-tat* / *Each day its wit-ness to day out-*. The score includes various musical notations such as notes, rests, and dynamic markings.

ver - bum,
- pour - eth,

e - ruc - tat ver - bum,
to day out - pour - eth,

Di - es di - e - i
Each day its wit - ness

e - ruc - tat ver -
to day out - pour -

ver
out - pour -

e - ruc - tat ver
to day out - pour -

à 2

2º

à 2

||

C

The musical score consists of several staves. The top section features piano accompaniment with dynamic markings of *mf* and *p*, and articulation marks like *à 2*. The vocal parts enter with the lyrics:
 -bum, -eth, *mf* Et nox noc-ti in-di-cat sci-en-ti-am, in-di-
 -eth, Its know-ledge night to night still ma-keth known, night its
 -bum, -eth, Et nox noc-ti in-di-cat sci-en-ti
 -eth, Its know-ledge night to night still ma-keth
 -bum, -eth, Et nox noc-ti in-di-cat sci-en-ti
 -eth, Its know-ledge night to night still in-di-cat sci-en-ti to night still

- cat, in di_cat sci en - ti - am. Non sunt lo - quelæ,
 know - ledge - to night still ma - keth known. Nei_ther speech have they,
 - am, in - di_cat sci en - ti - am.
 known, night - its knowledge ma - keth known.
 - am, - in - di_cat sci - en - ti - am. Non sunt lo - quelæ,
 known, night - its knowledge ma_keth known. Nei_ther speech have they,
 - en - ti - am - sci - en - ti - am. Non sunt
 ma - keth known, - still ma - keth known. Nei_ther

The musical score consists of multiple staves. The vocal parts include:

- Alto:** *cresc.* (measures 1-4), *p* (measure 5), *f* (measures 6-7)
- Tenore:** *cresc.* (measures 1-4), *p* (measure 5), *f* (measures 6-7)
- Soprano:** *cresc.* (measures 1-4), *f* (measures 6-7)
- Basso:** *cresc.* (measures 1-4), *f* (measures 6-7)

The piano accompaniment includes:

- Right Hand:** *cresc.* (measures 1-4), *f* (measures 6-7)
- Left Hand:** *cresc.* (measures 1-4), *f* (measures 6-7)

Lyrics:

ne - que ser - mo - nes, non sunt
 nor have they lan - guage, nei_ther

ne - que ser - mo - nes, non sunt lo - que - læ,
 nor have they lan - guage, nei_ther speech have they, nei_ther

lo - que - læ ne - que ser - mo - nes, non sunt lo - que - læ,
 speech have they nor have they lan - guage, nei_ther speech have they,

Col C.B.

lo - que - lœ,
 speech have they,
 non sunt quorum non au - di - an - tur vo - ces
 nor can there be heard by the ear the sound of
 non sunt lo - que - lœ,
 nei - ther speech have they, non
 non sunt lo - que - lœ,
 nei - ther speech have they, non

Col C.B.

e o rum. ces. their voi ces. ces of their voi ces, non nor sunt lo-que- læ quorum non au- di- an- tur vo- ces e o rum, non nor sunt lo-que- læ quorum non au- di- an- tur vo- ces. their voi ces. ces of their voi ces, non nor can there be heard by the ear the sound, the sound of their voi ces. ces, non nor can there be heard by the ear the sound, the sound.

Col C.B.

D

non sunt quo_rum non au_dian_tur vo - ces. ces.
 nor can there be heard by the ear their voi - ces.

non audi_an_tur vo - ces e - o_rum. rum. ces.
 ear the sound, the sound of their voi - ces.

- ces e o rum. ces.
 of their voi - ces.

Col C.B.

This musical score is for a large ensemble, likely a symphony or concert band. It features multiple staves for different instruments. The top section includes four staves for woodwinds (flutes, oboes, clarinets, and bassoons), each marked with a forte (*ff*) dynamic and a *à 2* instruction. Below these are staves for strings, with various dynamics and articulations. A piano part is shown at the bottom, with a *Col C.B.* marking. The score is divided into measures by vertical bar lines, and includes various musical notations such as notes, rests, and slurs.

II. - SOPRANO SOLO ET CHŒUR

Allegro moderato ♩ = 84

2 Grandes Flûtes

2 Hautbois

2 Clarinettes en UT

2 Bassons

2 Cors en UT

2 Cors en FA (Chromatiques)

2 Trompettes en FA (Chromatiques)

Violons

Altos

SOPRANO SOLO

SOPRANOS

ALTOS

TÉNORS

BASSES

Orgue

Violoncelles

Contrebasses

p léger

legato

p

à 2

p

à 2

p

Allegro moderato ♩ = 84

In om - nem ter - ram, in om - nem ter - ram ex - i - vit so - nus e - o - rum,
 yet through the na - tions, yet through the na - tions goes forth the voice which they ut - ter,

f
 Et in fines orbis
 And to the end of the

<i>f</i> In om_nem ter_ram, yet through the na_tions,	<i>f</i> in om_nem ter_ram yet through the na_tions	<i>f</i> ex_i_vit so_nus e_o_rum, goes forth the voice which they ut_ter,
<i>f</i> In om_nem ter_ram, yet through the na_tions,	<i>f</i> in om_nem ter_ram yet through the na_tions	<i>f</i> ex_i_vit so_nus e_o_rum, goes forth the voice which they ut_ter,
<i>f</i> In om_nem ter_ram, yet through the na_tions,	<i>f</i> in om_nem ter_ram yet through the na_tions	<i>f</i> ex_i_vit so_nus e_o_rum, goes forth the voice which they ut_ter,
<i>f</i> In om_nem ter_ram, yet through the na_tions,	<i>f</i> in om_nem ter_ram yet through the na_tions	<i>f</i> ex_i_vit so_nus e_o_rum, goes forth the voice which they ut_ter,

Col C.B.

ter - ræ ver - ba e - o - rum,
world the ti - dings they pub - lish,

f Et in fi - nes orbis ter - ræ ver -
And to the end of the world the ti -

f Et in fi - nes orbis ter - ræ ver - ba e -
And to the end of the world the ti - dings they

f Et in fi - nes orbis ter - ræ ver - ba e -
And to the end of the world the ti - dings they

f Et in fi - nes orbis ter - ræ ver - ba e -
And to the end of the world the ti - dings they

Col C.B.

Musical score for a vocal and piano piece, page 24. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are:

ba, dings, the ver ti ba e o pub rum. lish.
 o rum, lish, ver the ti dings they pub rum. lish.
 o rum, lish, ver the ti dings, the ti ba e o dings they pub rum. lish.
 o rum, lish, ver the ti dings they pub rum. lish.

III. - RÉCIT

Récit à 2 in tempo poco allegro

2 Bassons *p* *sempre p*

2 Cors en FA *p* *sempre p*

2 Trompettes en FA *p* *sempre p*

3 Trombones *p* *sempre p*

Harpe *f* *f*

Récit in tempo poco allegro

Violons

Altos

TÉNOR SOLO *f*

In so - le po - su - it taber na - culum su - um, et ip - se, tanquam
In Heaven hath He set a tent for the sun, and he is like a

Orgue *p*

Violoncelles

Contrebasses

N.B.— Pendant les douze mesures suivantes les instruments placés entre les crochets [] sont destinés à suppléer l'orgue en cas d'absence de celui-ci.

19

spon - sus pro - ce - dens de tha - la - mo su -
bride - - - groom that go - - - eth forth, that go - eth forth from his cham - - -

à 2

à 2

à 2

à 2

à 2

tr

poco a poco cresc.

f sempre cresc.

f

f

f

- ta - vit ut gi - gas
- joic - eth as a gi - ant

ad cur - ren - dam vi - am.
on his course to en - ter.

- ta - vit ut gi - gas
- joic - eth as a gi - ant

ad cur - ren - dam vi - am.
on his course to en - ter.

f

ad cur - ren - dam vi - am.
on his course to en - ter.

f

ad cur - ren - dam vi - am.
on his course to en - ter.

poco a poco cresc.

f

sempre cresc.

est qui se ab - scon - dat a ca - lo - re e - jus.
 no - thing is con - cealed from the heat - there of.

est qui se ab - scon - dat a ca - lo - re e - jus.
 no - thing is con - cealed from the heat - there of.

pp, ppp, perdendosi

V. - DUO

And^{te} espressivo ♩ = 66

1^{er} SOPRANO SOLO

2^d SOPRANO SOLO

Violon Solo

Alto Solo

Harpe

p Lex Domi - ni im - ma - cula - ta, lex Domi - ni im - ma - cula - ta,
The law of the Lord is per - fect, the law of the Lord is per - fect,

p Lex Domi - ni im - ma - cula - ta, con - ver - tens
The law of the Lord is per - fect, re - stor - ing, re -

dim.

dim.

dim.

p

con-ver - tens a - ni - mas,
re - stor - ing, re - stor - ing the soul;

a - stor - ing the soul,

cresc.

cresc.

mf

mf

lex Do - mi - ni im - ma - cu - la - ta, lex Do - mi - ni im - ma - cu - la - ta,
the law of the Lord is per - fect, the law of the Lord is per - fect,

mf

lex Do - mi - ni im - ma - cu - la - ta, con - ver - tens
the law of the Lord is per - fect, re - stor - ing, re -

p

p

f

p

con-ver - tens a - ni - mas,
re - stor - ing, re - stor - ing the soul.

a - stor - ing the soul,

dim.

dim.

mf

mf

p

Tes - ti - mo - ni - um
So, the law of the

mf

p

Do - mi - ni - fi - de - le tes - ti -
Lord is faith - ful, so, the

Tes - ti - mo - ni - um Do - mi - ni - fi -
So, the law of the Lord is

p

- mo - ni - um Do - mi - ni - fi - de - le,
law of the Lord is faith - ful,

- de - le, tes - ti - mo - ni - um
faith - ful, so, the law of the

cresc.

sa - pi - en - ti - am - pra - stans
mak - ing wise the sim - ple and

Do - mi - ni - fi - de - le,
Lord is faith - ful,

sa - pi -
mak - ing

par - vu - lis, par - vu -
meek in heart, the meek in

en - ti - am - pra - stans and
wise the sim - ple and

cresc.

f *p*

f *p*

- lis. heart.

- lis. heart.

f

p

p
 Lex Domini im ma_cula - ta, con_vertens a - ni_mas,
 The law of the Lord is per_fect, re_stor_ing the soul,

p
 Lex Domini im ma_cula - ta, lex Domini im ma_cula - ta,
 The law of the Lord is per_fect, the law of the Lord is per_fect,

dim.

dim.

p

mf
 lex Do_mi_ni im ma_cula - ta,
 the law of the Lord is per_fect,

mf
 lex Do_mi_ni im -
 the law of the

p *cresc.*

mf *dim.*

cresc.

mf *dim.*

p

lex Do_mi_ni im ma_cula - ta, con_vertens a -
 the law of the Lord is per_fect, re_stor_ing, re_stor

ma_cula - ta, con_vertens a -
 Lord is per_fect, re_stor_ing, re_stor

dim.

dim.

mf

dim.

dim.

mf

sf

p *poco rit.* *a tempo*

ing - ni - mas,
the soul,

ing the soul,

poco rit. *a tempo*

mf dim. *p*

mf dim. *mf*

mf *p*

f *p*

sa - pi - en - ti - am prae - stans par - - - - - vu - lis.
mak - ing wise the sim - ple and meek in heart.

sa - pi - en - ti - am prae - stans par - - - - - vu - lis.
mak - ing wise the sim - ple and meek in heart.

f *p*

f *p*

mf dim. *p*

VI. QUATUOR

Allegro moderato ♩=80

2 Clarinettes en SI b

2 Bassons

2 Cors en SI b grave

2 Cors en FA
(Chromatiques)

Allegro moderato ♩=80

Violons

Altos

1^{er} BARYTON

2^e BARYTON

3^e BARYTON

4^e BARYTON

Orgue

Violoncelles

Contrebasses

Woodwind and string section score for the first system. It includes parts for two Bassoons (Bous), two Horns (Cors), and strings. The woodwinds play melodic lines with various articulations, while the strings provide harmonic support with sustained notes and rhythmic patterns.

Second system of the musical score, featuring vocal soloists and woodwinds. It includes parts for Clarinet (Cl.), Bassoon (Bous), Horns (Cors), and four Baritone voices (1^{er} BARYTON, 2^e BARYTON, 3^e BARYTON, 4^e BARYTON). The vocal soloists enter with a melodic line marked *mf*. The woodwinds continue with their parts, and the strings provide accompaniment. The lyrics "Jus - ti - ti - æ Do - mi - ni" are written below the vocal lines, with the translation "Right are the statutes He com -" below the first baritone part.

rectæ,
 - mandeth,
mf

Jus-ti-ti-æ Domini rectæ,
 Right are the statutes He com-mandeth,
mf

Jus-ti-ti-æ Domini rectæ,
 Right are the statutes He com-mandeth,
mf

Jus-ti-ti-æ Domini rectæ,
 Right are the statutes He com-mandeth,
 Col C. B.

læ-ti-fi-can-tes eor-da,
 they make the heart be joy-ful,

læ-ti-fi-can-tes
 they make the heart be

læ-ti-fi-can-tes
 they make the heart be

- can - tes cor - - - da,
 heart be joy - - - ful,
 cor - - - da. da.
 joy - - - ful. ful.

- da, læ - ti - fi - can - tes cor - - - da, cor - - - da.
 - ful, they make the heart be joy - - - ful, joy - - - ful.
 ful. ful.

- can - tes cor - - - da, cor - - - da, - - - cor - - - da.
 heart be joy - - - ful, joy - - - ful, - - - joy - - - ful.

- da, læ - ti - fi - can - tes cor - - - da.
 - ful, they make the heart be joy - - - ful.

Orgue
 p

arco
 f

F

p
p
p
p
dim.
dim.
dim.
dim.
dim.
dim.
p
p
p
p
p
p
p
p
dim.
p

Jus - ti - ti - æ Do - mi - ni rectæ,
 Right are the statutes He com - mandeth,
 Jus - ti - ti - æ Do - mi - ni rectæ,
 Right are the statutes He com - mandeth,
 Jus - ti - ti - æ Do - mi - ni
 Right are the statutes He com -

Præ - cep - tum Do - mi - ni lu - ci - dum, il - lu - minans
 Pure are the pre - cepts of His ho - li - ness, en - light - en - ing the

Præ - cep - tum Do - mi - ni lu - ci - dum, il - lu - minans
 Pure are the pre - cepts of His ho - li - ness, en - light - en - ing the

rectæ,
 - mandeth, Præ - cep - tum Do - mi - ni lu - ci - dum, il - lu - minans
 Pure are the pre - cepts of His ho - li - ness, en - light - en - ing the

Jus - ti - ti - æ Do - mi - ni rectæ,
 Right are the statutes He com - mandeth,
 Col C. B.

The musical score consists of several staves. At the top, there are four staves for strings (Violin I, Violin II, Viola, and Cello/Double Bass), each marked with a piano (*p*) dynamic. Below these are four staves for piano accompaniment, with markings for *pizz.* (pizzicato) and *P arco* (piano arco). The vocal parts include three staves for voices, with lyrics in Latin and English. The organ part is located at the bottom left, marked *Orgue*. The bottom-most staff is marked *pizz.* and contains double bar lines.

p

p

p

p

pizz.

P arco

pizz.

P arco

pizz.

P arco

o - - - cu los.
eyes - - - in - deed.

o - - - cu los.
eyes - - - in - deed.

o - - - cu los.
eyes - - - in - deed.

Ti - mor - - - Do - mi - ni sanc - tus, per - ma - nens
Clean is - the fear of Him, and still en - dur - eth,

Orgue

pizz.

p

pizz.

pizz.

dol.

dol.

Ju - di - ci - a Do - mi - ni ve - ra,
 True are the judgments He pro - nounce - eth,

Jus - ti - fi - ca - ti - o - nis
 Yea, they are

in sae - cu - lum sae - cu - li.
 yea, stand - eth fast ev - er - more.

p pizz.

ca - ta in se - met - ip - sa,
right - eous al - to - ge - ther,

jus - ti - fi - ca - ta,
yea, they are right - eous,

jus - ti - fi - ca -
yea, they are right -

jus - ti - fi - ca -
yea, they are right -

Orgue

arco

pizz.

p

p

p

p

G

mf Ju-di-ci-a Do-mi-ni ve-ra,
True are the judgments He pro-nounceth,

mf Ju-di-ci-a Do-mi-ni ve-ra,
True are the judgments He pro-nounceth,

mf Ju-di-ci-a Do-mi-ni ve-ra,
True are the judgments He pro-nounceth,

mf Ju-di-ci-a Do-mi-ni ve-ra,
True are the judgments He pro-nounceth,

f ju-di-ci-a Do-mi-ni ve-ra.
true are the judgments He pro-nounceth.

f ju-di-ci-a Do-mi-ni ve-ra.
true are the judgments He pro-nounceth.

f ju-di-ci-a Do-mi-ni ve-ra.
true are the judgments He pro-nounceth.

f ju-di-ci-a Do-mi-ni ve-ra.
true are the judgments He pro-nounceth.

P pizz. *f arco*

The musical score is arranged in 14 staves. The first two staves are treble clef, and the last two are bass clef. The middle six staves are for strings. The vocal lines are on the 7th and 8th staves. The music is in 2/4 time and features various dynamics and articulations.

p

pizz.

arco

p

pizz.

arco

p

pizz.

arco

p

pizz.

arco

p

pizz.

arco

Læ - ti - fi - can - tes cor - da,
 They make the heart be joy - ful,

Læ - ti - fi - can - tes
 They make the heart be

The musical score consists of multiple staves. The vocal line includes the lyrics: "cor - da. joy - ful." and "Jus - ti - ti - æ Do - mi - ni Right are the statutes He com." The instrumental parts feature various dynamics such as *p* (piano), *f* (forte), and *dim.* (diminuendo). There are also triplets and slurs throughout the score.

p

mf

mf

mf

mf

mf

f

Jus - ti - ti - æ Do - mi - ni rectæ,
Right are the sta - tutes He com - mandeth,

f

Jus - ti - ti - æ Do - mi - ni rectæ, læ -
Right are the sta - tutes He com - mandeth, they

Jus - ti - ti - æ Do - mi - ni rectæ, læ - ti - fi - can
Right are the sta - tutes He com - mandeth, they make the heart

rectæ, læ -
- mandeth, they

Col C. B.

mf

- ti - fi - can - tes cor - da,
 make the heart be joy - ful,
 - tes cor - da, læ - ti - fi - can - tes cor - da,
 - be joy - ful, they make the heart be joy - ful, be joy - ful,
 - ti - fi - can - tes cor - da, læ - ti - fi - can - tes cor - da, læ - ti - fi -
 make the heart be joy - ful, they make the heart be joy - ful, they make the

Poco rit.

a tempo

- da, læ - ti - fi - can - tes,
 - ful, the heart be joy - ful,
 læ - ti - fi - can - tes cor - da.
 they make the heart be joy - ful.

- da, læ - ti - fi - can - tes, læ - ti - fi - can - tes cor - da.
 - ful, the heart be joy - ful, they make the heart be joy - ful.

- can - tes cor - da, læ - ti - fi - can - tes cor - da, cor - da.
 heart - be joy - ful, they make the heart be joy - ful, be joy - ful.

Cl.

Bous

Cors

velles et C. B.

f

à 2

à 2

Cl.

Bous

Cors

velles

C. B.

sempre f

sempre f

sempre f

poco a poco diminuendo e rallentando

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various note values, rests, and phrasing slurs. The tempo and dynamics markings 'poco a poco diminuendo e rallentando' are positioned above the first staff.

The second system of the musical score consists of five staves, continuing the musical material from the first system. It features the same instrumentation and key signature. The notation includes various note values, rests, and phrasing slurs. The tempo and dynamics markings 'poco a poco diminuendo e rallentando' are not explicitly repeated but are implied by the context.

Velles et C.B.

The third system of the musical score consists of five staves. The top two staves are labeled 'Cl.' and 'Bons' (Bassoons) and are marked with 'pp' (pianissimo). The bottom three staves continue the musical material. The tempo and dynamics markings 'più rit.' (più ritardando) are positioned above the first staff. The notation includes various note values, rests, and phrasing slurs.

VII. QUINTETTE ET CHŒUR

Più allegro ♩=116

- 2 Flûtes
- 2 Hautbois
- 2 Clarinettes en Si b
- 2 Bassons
- 2 Cors en Mi b
- 2 Cors en FA
(Chromatiques)

Harpe

Più allegro ♩=116

- Violons
- Altos
- 1^{er} SOPRANO SOLO
- 2^e SOPRANO SOLO
- ALTO SOLO
- TÉNOR SOLO
- BASSE SOLO
- SOPRANOS
- ALTOS
- TÉNORS
- BASSES

ORGUE

- Violoncelles
- Contrebasses

dol.
 De - si - de - ra - bi - li - a super au - rum et
 More to be de - sired are they than gold, yea, than

la - pidem preti - o - sum mul - tum.
gold refined, and more than ru - bies.

dol.
De - si - de - ra - bi - li - a super au - rum et
More to be de - sired are they than gold, yea, than

Velles et C.B.

la - pidem preti - o - sum mul - tum.
gold refined, and more than ru - bies.

dol.
De - si - de - ra - bi - li - a super au - rum et
More to be de - sired are they than gold, yea, than

ALTO SOLO

la - pidem preti - o - sum mul - tum, pre - ti - o - sum mul - tum.
gold refined, and more than ru - bies, more than gold and ru - bies.

poco cresc.

Fl.

H^b

Cl.

Bous

Cors

Harpe

vons

dim.

SOPRANO

ALTO

TÉNOR

BASSE

Orgue

Velles Col C. B.

C. B.

p
p
p
p
p
p
p
p
pp

a2
à2

dim.
tum.
bies.

De - si - de - ra - bi - li - a super au - rum et la - pidem preti -
 More to be de - sired are they than gold, yea, than gold refined, and

H

H

2^o SOPRANO SOLO

BASSE SOLO

p

p

Et More

De - si - de - ra - bi - li - a super la - pidem pre - ti - o -
 More to be de - sired are they than gold refined, and ru -

- o - sum mul - tum.
 more than ru - bies.

pre - ti - o - sum.
 more than ru - bies.

pre - ti - o - sum.
 more than ru - bies.

pre - ti - o - sum.
 more than ru - bies.

// // // // //

dul - ci - o - ra su - per mel et fa - vum.
 sweet are they than hon - ey and the hon - ey - comb,
 Et dul - ci - o - ra su - per
 More sweet are they than hon - ey

- sum.
 - bies.

pizz.

1st SOPRANO SOLO *dolcissimo*

De-si-de-ra-bi-li-a super au-rum et la-pidem preti-o-sum
 More to be de-sired are they than gold, yea, than gold refined, and more than

mel et fa-vum.
 and the hon-ey-comb.

pp

p

p

1^o
p

1^o
p

*mul - tum.
ru - bies.*

2^e SOPRANO SOLO
mf

*De - si - de - ra - bi - li - a super la - pidem preti - o - sum mul -
more to be de - sired are they than gold refined, and more than ru -*

p

un poco marcato

I

1. S.
Dul - - - ei - o - - -
More, more sweet are

2. S.
tum.
- bies.

CHŒUR
Soprano: *p* De - si - de - ra - bi - li - a super au - rum et la - pidem pre - ti - o - sum
More to be de - sired are they than gold, yea, than gold refined, and more than
Alto: *p* De - si - de - ra - bi - li - a super au - rum et la - pidem pre - ti - o - sum
More to be de - sired are they than gold, yea, than gold refined, and more than
Tenor: *p* De - si - de - ra - bi - li - a super au - rum et la - pidem pre - ti - o - sum
More to be de - sired are they than gold, yea, than gold refined, and more than
Bass: *p* De - si - de - ra - bi - li - a super au - rum et la - pidem pre - ti - o - sum
More to be de - sired are they than gold, yea, than gold refined, and more than

198. - ra, ^{they,} et dul - ci - o - ra super mel et fa - vum, su - hon - per
 2^e SOP. SOLO more _{more} sweet are they than ho - ney and the ho - ney - comb, than hon - ey

ALTO SOLO *p* Et dul - ci - o - ra super mel et et fa - vum, su - hon - per
 More sweet are they than ho - ney and sweet the ho - ney - comb, than hon - ey

TÉNOR SOLO *p* Et dul - ci - o - ra super mel et et fa - vum, su - hon - per
 More sweet are they than ho - ney and the ho - ney - comb, than hon - ey

BASSE SOLO *p* Et dul - ci - o - ra super mel et et fa - vum, su - hon - per
 More sweet are they than ho - ney and the ho - ney - comb, than hon - ey

mul - tum. ru - bies.

mul - tum. ru - bies.

mul - tum. ru - bies.

mul - tum. ru - bies.

mul - tum. ru - bies.

pp

Allegro ♩ = 168

mel et fa - vum.
hon - ey and the hon - ey - vum.
comb.

mel et fa - vum.
and the hon - ey - vum.
comb.

mel et fa - vum.
and the hon - ey - vum.
comb.

mel et fa - vum.
and the hon - ey - vum.
comb.

and et the fa - vum.
hon - ey - vum.
comb.

Et e - nim ser - vus tu - us cus -
Al - so by them is Thy ser - vant en -
to - dit
light - ened, en -

à 2

f

à 2

f

à 2

f

à 2

f

à 2

f

à 2

f

à 2

f

à 2

f

Et enim ser - vus tu - us cus - to - dit, ser - vus tu - us cus - to - dit e - a,
 Al - so by them is Thy servant en - light - ened, by them is Thy servant en - light - ened dai -

- to - dit e - a, cus - to - dit, et enim ser - vus tu - us cus - to - dit, et enim
 - light - ened, en - light - ened dai - ly, al - so by them is Thy servant en - light - ened, al - so by

e - a, cus - to - dit, et enim ser - vus tu - us cus - to - dit, et enim
 - light - ened dai - ly, al - so by them is Thy servant en - light - ened, al - so by

Et enim ser - vus tu - us cus - to - dit e - a,
 Al - so by them is Thy servant en - light - ened dai - ly,
 Col C. B.

Tutti

f

ly,

tu_us cus_ to - - - dit e - a, et e_nim ser - vus tu_us cus_ -
 ser_vant en - light - - - ened dai - ly, al - so by them is Thy ser_vant en -

ser - vus tu_us cus_ to - - dit e - a,
 them is Thy ser_vant en - light - - ened dai - ly,

cus - to - - dit, et e_nim ser - vus tu_us cus_ to - - -
 en - light - - ened dai - ly, al - so by them is Thy ser_vant en - light - - ened

mf

Vus *mf*

mf

et e_nim ser - vus tu - us cus - to - dit e -
 al - so by them is Thy servant en - light - ened dai -

- to - dit e - a, in cus - to - di - en - dis il - lis re - tri - bu -
 - light - ened dai - ly, in keep - ing them, in keep - ing them is great,

et e_nim ser - vus tu - us cus - to - dit e - a, in cus - to - di - en - dis
 al - so by them is Thy ser - vant en - light - ened dai - ly, in keep - ing them, in

- dit e - a, in cus - to - di - en - dis il - lis re - tri - bu -
 dai - ly, and in keep - ing them, in keep - ing them

Velles et C. B.

- a, in cus - to - di - en - dis il - lis re - tri - bu - ti -
 - ly, and in keep - ing them is great re - ward, is great re -

- ti - o mul - ta, re - tri - bu - ti - o mul -
 gea, is great re - ward, in keep - ing them is great re -

il - lis re - tri - bu - ti - o mul -
 keep - ing them is great re - ward, is great re -

- lis re - tri - bu - ti - o
 is great, is great re - ward.

Fl. *à 2*

H^b *f* *à 2*

Cl. *f* *à 2*

Bons *f*

Cors *f* *à 2* *sf*

Vns *f*

Vas *f*

Orgue *f* *legato*

vclles

C.B. *f*

- o, in cus - to - di - en - dis il -
 - ward, and in keep - ing them is great

- ta, in cus - to - di - en - dis il -
 - ward, in keep - ing them, in keep - ing them is great

- ta, in cus - to - di - en - dis il -
 - ward, and in keep - ing them is great

in cus - to - di - en - dis il -
 and in keep - ing them is great

Plus lent

re - ward, re - tri - bu - ti - o mul - ta. re - ward.
 and in keep - ing them is great re - ward.

re - ward, re - tri - bu - ti - o mul - ta. re - ward.
 and in keep - ing them is great re - ward.

re - ward, re - tri - bu - ti - o mul - ta. re - ward.
 and in keep - ing them is great re - ward.

re - ward, re - tri - bu - ti - o mul - ta. re - ward.
 and in keep - ing them is great re - ward.

VIII. - SEXTUOR

Moderato (sans lenteur) ♩ = 76

- 2 Flûtes
- 2 Hautbois
- 2 Clarinettes en SI b
- 2 Bassons
- 2 Cors en UT
- 2 Cors en FA
- 3 Trombones
- Harpe
- Violons
- Altos
- SOPRANO SOLO
- MEZZO SOPRANO SOLO
- ALTO SOLO
- TÉNOR SOLO
- BARYTON SOLO
- BASSE SOLO
- Orgue
- Violoncelles
- Contrebasses

Moderato (sans lenteur) ♩ = 76

p

dolce

De_licta quis in_tel_li_git?
His errors who dis_tin_quisheth?

ab oc_cul_tis
from those faults I

dolce

De_licta quis in_tel_li_git?
His errors who dis_tin_quisheth?

De_licta quis in_tel_li_git?
His errors who dis_tin_quisheth?

Col C.B.

p

meis
see not

mun - da me, mun - da me.
cleanse Thou me, cleanse Thou me.

ab oe - cultis meis
from those faults I see not

mun - da me.
cleanse Thou me.

ab oe - cultis me - is mun - da me.
from those faults I see not cleanse Thou me.

dolce
De - licta quis in - tel - li - git?
His errors who dis - tin - quisheth?

dolce
De - licta quis in
His errors who dis - tin - quisheth?

dolce
De - licta quis in - tel - li - git?
His errors who dis - tin - quisheth?

pp

ab oc_cul_tis meis
from those faults I see not

_tel_ligit?
_tinguisheth?

mun_da me, mun_da me.
cleanse Thou me.

ab oc_cul_tis me_is mun_da me.
from those faults I see not cleanse Thou me.

mun_da me.
cleanse Thou me.

Delicta quis in
His errors who dis

ab a-li-e-nis parce ser-vo tu-o, par-ce ser-vo ab a-li-
 -far from wilful sins do Thou keep back Thy ser-vant, keep Thy ser-vant a-far from

De-licta quis in-tel-li-git? ab a-li-
 His er-rors who dis-tin-guisheth: a-far from

-tel-li-git? -tin-guisheth? par-ce ser-vo ab a-li-
 -keep Thy ser-vant a-far from

par- - ce Thou, par-ce ab a-li-
 keep Thy servant far from

Et ab a-li-e-nis parce ser-vo tu-o ab a-li-
 A -far from wilful sins do Thou keep back Thy ser- vant, a-far from

De-licta qui in-tel-li-git? par-ce ab a-li-
 His errors who dis-tin-guisheth? Keep Thy servant far from

- e - nis, ab a - li - e - nis, ab a - li - e - nis par - ce ser - vo tu - o,
 wilful sins, a - far from wilful sins, a - far from wilful sins do Thou keep back - Thy ser - vant,
cresc.
 - e - nis, ab a - li - e - nis, ab a - li - e - nis par - ce ser - vo tu - o,
 wilful sins, a - far from wilful sins, a - far from wilful sins do Thou keep back - Thy ser - vant,
cresc.
 - e - nis, ab a - li - e - nis, ab a - li - e - nis par - ce, par - ce ser - vo tu - o,
 wilful sins, a - far from wilful sins, a - far from wilful sins do Thou keep back, keep back - Thy ser - vant,
cresc.
 - e - nis, ab a - li - e - nis, ab a - li - e - nis par - ce, par - ce ser - vo tu - o,
 wilful sins, a - far from wilful sins, a - far from wilful sins do Thou keep back - Thy ser - vant,
cresc.
 - e - nis, ab a - li - e - nis, ab a - li - e - nis par - ce, par - ce ser - vo tu - o,
 wilful sins, a - far from wilful sins, a - far from wilful sins do Thou keep back - Thy ser - vant,
cresc.
 - e - nis, ab a - li - e - nis, ab a - li - e - nis par - ce, par - ce ser - vo tu - o,
 wilful sins, a - far from wilful sins, a - far from wilful sins do Thou keep back - Thy ser - vant,
cresc.

1^o
p espress.

1^o
p espress.

p

p espress.

p

p espress.

p

par - - - ce ser-vo tu - o.
keep - - - back Thy ser - vant.

par - - - ce ser-vo tu - o.
keep - - - back Thy ser - vant.

tu - o, ser-vo tu - o.
ser - vant, Thy ser - vant.

tu o, par - ce ser-vo tu - o.
servant, keep - back Thy ser - vant.

tu - o, par - ce ser vo tu - o.
ser - vant, keep back Thy ser - vant.

- ce ser - vo tu - o.
back Thy ser - vant

ppp

The musical score consists of several systems. The top system shows empty staves for vocal and piano parts. The second system begins the piano accompaniment with a *p* dynamic. The third system introduces the vocal line with the instruction *dolce*. The lyrics are: "De-licta quis in-tel-li-git? His errors who dis-tin-guisheth? ab oc-cul-tis from those faults I see not,". The piano accompaniment continues with chords and rhythmic patterns. The bottom system shows the continuation of the piano accompaniment with repeat signs (//) in the bass line.

The musical score is arranged in a system of staves. At the top, there are five empty staves for vocal parts. Below them are two staves for piano accompaniment. The piano part includes a section with a *pizz.* marking and a *mf* dynamic. The vocal lines contain Latin lyrics with English translations in parentheses. The lyrics are: "Si o me - i non fue - rint do - mi - na - ti, tunc im - ma - cu - la - tus. let them not o - ver me have do - min - ion, I shall then, shall then be". Below this, the lyrics "mun - da me, mun - da me. cleanse Thou me." are repeated in several parts. The piano part concludes with a *pp* marking and a double bar line.

The musical score consists of multiple staves for voice and piano accompaniment. The piano part features a prominent arpeggiated figure in the left hand, which repeats in the right hand. The lyrics are written in Latin and include the following text:

mf e - ro, per - fect,
mf Si me - i non fu_e_rint domi - na - ti, tunc im - ma - cu - la - tus e - ro, per - fect,
 o let them not o-ver me have do - min - ion, I shall then, shall then be

The score includes various musical notations such as clefs, key signatures, and dynamic markings.

The musical score is arranged in a system of staves. At the top, there are several empty staves for vocal parts. Below these, there are three staves for instrumental parts, each with the marking "arco" above it. The vocal parts have Latin lyrics written below them. The lyrics are: "et emun - da - bor, et emun - da - bor a de - lic - to max - i -", "and shall be guilt - less and shall be guilt - less from the great, the great of -", "et emun - da - bor, et emun - da - bor a de - lic - to max - i -", "and shall be guilt - less and shall be guilt - less from the great, the great of -", "_na - ti, tunc im - ma - cu - la - tus e - ro, et emun - da - bor, et emun - da - bor a de - lic - to max - i -", "- min - ion, I shall then, shall then be per - fect, and shall be guilt - less and shall be guilt - less from the great, the great of -". The instrumental parts consist of rhythmic patterns of eighth and sixteenth notes. The bottom of the page features a double bar line and a final bass line.

- mo, a de - lic - to max - i - mo.
 - fence, from the great, the great of - fence.

- mo, a de - lic - to max - i - mo.
 - fence, from the great, the great of - fence.

- mo, a de - lic - to max - i - mo.
 - fence, from the great, the great of - fence.

Si me - i non fue - rint domi - na - ti, tunc im - ma - cu - la - tus
 o let them not ov - er me have do - min - ior, I shall then, shall then be

pizz.

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and two additional staves. The second system includes a grand staff and two additional staves. The third system includes a grand staff and two additional staves. The fourth system includes a grand staff and two additional staves. The fifth system includes a grand staff and two additional staves. The sixth system includes a grand staff and two additional staves. The seventh system includes a grand staff and two additional staves. The eighth system includes a grand staff and two additional staves. The ninth system includes a grand staff and two additional staves. The tenth system includes a grand staff and two additional staves. The eleventh system includes a grand staff and two additional staves. The twelfth system includes a grand staff and two additional staves. The thirteenth system includes a grand staff and two additional staves. The fourteenth system includes a grand staff and two additional staves. The fifteenth system includes a grand staff and two additional staves. The sixteenth system includes a grand staff and two additional staves. The seventeenth system includes a grand staff and two additional staves. The eighteenth system includes a grand staff and two additional staves. The nineteenth system includes a grand staff and two additional staves. The twentieth system includes a grand staff and two additional staves.

mf e - ro,
per - fect,

Si me_i non fue_rint domi na_ti, tunc im_ma_cu_la_tus e - ro,
o let them not ov_er me have do_min_ion, I shall then, shall then be per - fect,

mf

Si me_i non fue_rint domi
o let them not ov_er me have do_

The musical score consists of several staves. The top section includes a vocal line with lyrics and piano accompaniment. The lyrics are:
 -na - ti, tunc im - ma - cu - la - tus e - ro, et e - mun - da - bor, et e - mun - da - bor a de - lic - to max - i -
 - min - ion, I shall then, shall then be per - fect, and shall be guilt - less, and shall be guilt - less from the great, the great of -
 et e - mun - da - bor, et e - mun - da - bor a de - lic - to max - i -
 and shall be guilt - less, and shall be guilt - less from the great, the great of -
 et e - mun - da - bor, et e - mun - da - bor a de - lic - to max - i -
 and shall be guilt - less, and shall be guilt - less from the great, the great of -

The score includes various musical notations such as dynamics (p, mf), articulation (arco), and phrasing slurs. The piano part features a complex texture with multiple voices and a prominent bass line.

- mo, a de - lic - to max - i - mo.
 - fence, from the great, the great of - fence.

- mo, a de - lic - to max - i - mo.
 - fence, from the great, the great of - fence.

- mo, a de - lic - to max - i - mo.
 - fence, from the great, the great of - fence.

p *espress.* *cresc.*

pp *espress.* *cresc.*

p *cresc.*

cresc.

Musical score for page 87, featuring multiple staves with various musical notations including dynamics (*dim.*, *p*, *pp*, *dolce*, *pizz.*), articulation (accents), and phrasing (slurs). The score includes vocal lines with lyrics and piano accompaniment.

Lyrics: *Et e_runt ut com_pla_ce_*
So shall they be ac_cept_a_

Musical score for page 88, featuring vocal lines and piano accompaniment. The score includes Latin lyrics and dynamic markings such as *pp*, *pizz.*, *p*, and *dolce*.

Lyrics:

- ant, e - lo - qui - a o - ris me - i, Et
 - ble, the words which my mouth doth ut - ter, And the

dolce
 E e - runt ut compla - ce - ant, e - lo - qui - a o - ris me - i, Et
 So shall they be ac - cept - a - ble, the words which my mouth doth ut - ter, And the

Et
 And the

Et
 And the

Et
 And the

Et
 And the

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o
 med - i - ta - tion of my heart - shall in Thy sight be - tu - o
 pleas - ing

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o
 med - i - ta - tion of my heart - shall in Thy sight be - tu - o
 pleas - ing

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o
 med - i - ta - tion of my heart - shall in Thy sight be - tu - o
 pleas - ing

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o
 med - i - ta - tion of my heart - shall in Thy sight be - tu - o
 pleas - ing

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o
 med - i - ta - tion of my heart - shall in Thy sight be - tu - o
 pleas - ing

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o
 med - i - ta - tion of my heart - shall in Thy sight be - tu - o
 pleas - ing

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o
 med - i - ta - tion of my heart - shall in Thy sight be - tu - o
 pleas - ing

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o
 med - i - ta - tion of my heart - shall in Thy sight be - tu - o
 pleas - ing

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o
 med - i - ta - tion of my heart - shall in Thy sight be - tu - o
 pleas - ing

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o
 med - i - ta - tion of my heart - shall in Thy sight be - tu - o
 pleas - ing

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o
 med - i - ta - tion of my heart - shall in Thy sight be - tu - o
 pleas - ing

Musical score for voice and piano. The score includes staves for Soprano, Alto, and Piano. The lyrics are: *sem al per way, sem al per way, sem al per way, sem al per way, sem al per way.* The piano part features dynamic markings such as *p*, *pp*, *arco*, and *espress.*. The vocal parts are marked *Von Solo* and *Alto Solo*.

p

p

p

espress. p

espress. p

espress. p

Div.

cresc. *dim.* *p cresc.* *dim.* *p*

cresc. *dim.* *p cresc.* *dim.* *p*

cresc. *p cresc.* *p*

cresc. *p cresc.* *p*

cresc. *p cresc.* *p*

cresc. *p cresc.* *p*

cresc. *p cresc.* *p*

cresc. *p cresc.* *p*

cresc. *p cresc.* *p*

pizz. cresc. *p cresc.* *p*

The musical score is arranged in a standard orchestral format. At the top, there are staves for woodwinds and brass. Below these are the string staves, including a double bass staff at the bottom. The piano part is written in grand staff notation (treble and bass clefs). The score is divided into measures by vertical bar lines. Dynamic markings are placed throughout the score to indicate volume changes. Performance instructions like 'Unis.' and 'pizz.' are also present. The piano part features several complex passages, including a prominent triplet figure in the right hand that ascends across several measures.

The musical score is arranged in two systems. The upper system contains the piano part, including the right and left hands, and the lower system contains the string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The piano part begins with a melodic line in the right hand, featuring a triplet of eighth notes marked *dim.* and *pp*. The left hand provides harmonic support with chords. The string quartet enters with sustained notes, marked *pp*. The score includes various dynamics such as *pp*, *ppp*, and *ritard.* (ritardando). The Cello/Double Bass part includes a section marked *pizz.* (pizzicato) at the bottom right.

IX. - AIR

And^{no} un poco allegretto ♩=69

2 Flûtes

2 Hautbois

2 Clarinettes en SI b

2 Bassons

2 Cors en UT

2 Cors en FA

And^{no} un poco allegretto ♩=69

Div.

Unis.

Violons

Altos

MEZZO-SOPRANO SOLO

Violoncelles

Contrebasses

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Horns in C and F) are at the top, with rests. The string section (Violins, Altos, Cellos, Double Basses) and the Mezzo-Soprano Soloist are at the bottom. The Mezzo-Soprano Soloist part is mostly at rest. The Violoncelles part features a 'Soli' section with a 'mf dolce' dynamic marking, playing a melodic line with eighth-note patterns. The Violins and Altos parts play sustained notes with a 'pp' dynamic marking. The score includes performance instructions such as 'Div.' (divisi) and 'Unis.' (unison) for the strings.

Div. Unis.

pp

pp

pp

p

Vous

Do - mine,
Thou, O Lord,

Do - mi - ne,
Thou, O Lord,

Div. Unis. Div.

cresc.

Ad - ju - tor me - us,
art my Pro - tect - or;

Do - mi - ne,
Thou, O Lord,

Redemptor me - us, Do -
art my Re - deem - er, Thou,

Unis. Div. Unis.

Div. Unis.

- mi - ne Adju - tor me - us et Re - demp - tor me - us, Do - mi - ne Adju - tor me - us et Re
- O Lord, art my Pro - tect - or, and - my Re - deem - er, Thou, - O Lord, art my Pro - tect - or, and -

Div. Unis.

Div. Unis. pp

pp

pp dolce

-demp - tor me - us, Re - demptor me - us. Domi - ne,
 my Re - deem - er, and my Re - deem - er. Thou, O Lord,

dolce

Fl.
 H^b
 Cl.
 B[♭]s

Div. Unis. mf

mf

mf

Ad - ju - tor me - us, Ad - jutor me - us, et Re - demp - tor me - us,
 art my Pro - tect - or, art my Pro - tect - or, and Thou my Re - deem - er,

mf

p

p
Cors

p

p

p

p

p

Ad - ju - tor me - us, et Re - demp - tor me - us, Do - mine,
art - my Pro - tect - or, and Thou my Re - deem - er, Thou, O Lord,

cresc.

2^o

Bons

Cors en UT

pp

mf

pp

Div. *pp*

pp

pp

pp

cresc.

Do - mine, Ad - ju - tor et Re - demp - tor me - us.
Thou, O Lord, art - my Pro - tect - or, and my Re - deem - er.

pp

pp

pp

pp

à 2

Bous

Unis.

This block contains the first six measures of a musical score. It features five staves: two for woodwinds (labeled 'Bous' and 'Unis.') and three for strings. The woodwind parts have melodic lines with slurs and accents. The string parts provide harmonic support with sustained notes and rhythmic patterns. The key signature has one flat, and the time signature is 4/4.

Fl.

H^b

Bous

Cors

pp

1^o

pp

pp

This block contains the next six measures of the musical score. It features seven staves: three for woodwinds (Flute, Horn in B-flat, and Bassoon) and four for strings. The woodwind parts have melodic lines with slurs and accents. The string parts provide harmonic support with sustained notes and rhythmic patterns. The key signature has one flat, and the time signature is 4/4. Dynamics include *pp* and *1^o*.

X. - FINAL - CHŒUR

Allegro non troppo ♩ = 104

1 Petite Flûte

2 Grandes Flûtes

2 Hautbois

2 Clarinettes en UT

2 Bassons

2 Cors en UT

2 Cors en FA
(Chromatiques)

2 Trompettes en FA
(Chromatiques)

3 Trombones

Timbales en UT-SOL

Harpes

Violons

Altos

SOPRANOS

ALTOS

TÉNORS

BASSES

Orgue

Violoncelles

Contrebasses

H^b à 2
Cl. à 2
Harpe

H^b
Cl.
Harpe

sempre f

sempre f

sempre f

Pte Fl.

Gdes Fl.

H^b

Cl.

Bons

Cors

Tromp.

Tromb.

Timb.

Harpe

Vons

Orgue

Velles

C.B.

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Pte Fl., Gdes Fl., H^b, Cl., Bons) and brass (Cors, Tromp., Tromb., Timb.). The middle section features the Harpe. The bottom section includes strings (Vons, Velles, C.B.) and the Orgue. The score is divided into measures, with various musical notations such as notes, rests, and dynamic markings. Key markings include 'f' (forte), 'a2' (second octave), and 'ff' (fortissimo). Performance instructions like 'Col C.B.' and 'ff' are present in the lower staves.

This musical score page, numbered 104, contains 18 staves of music. The top five staves (1-5) are primarily rests, with some notes in the fifth staff starting at measure 3. The sixth and seventh staves (6-7) also contain rests, with dynamics *f* and *ff* appearing in measures 3 and 4. The eighth and ninth staves (8-9) are rests. The tenth and eleventh staves (10-11) feature complex rhythmic patterns with slurs and dynamics *f* and *ff*. The twelfth and thirteenth staves (12-13) are rests. The fourteenth and fifteenth staves (14-15) show rhythmic patterns with slurs and dynamics *f* and *ff*. The sixteenth and seventeenth staves (16-17) are rests. The eighteenth staff (18) contains rhythmic patterns with slurs and dynamics *f* and *ff*. The score includes various musical notations such as rests, slurs, dynamics (*f*, *ff*), and articulation marks.

The musical score is arranged in a system with 15 staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The next four staves are for piano accompaniment. The bottom three staves are for a double bass or similar low-frequency instrument. The score is marked with a large 'A' at the beginning of the vocal parts. Dynamic markings include *sf* (sforzando) and *f* (forte). Performance instructions include 'à 2' (two parts) and '1º' (first part). The vocal parts have lyrics in French: 'Cœ - li e - nar - its Cre - a - Cœ - li e - its Cre - Cœ - li e - its Cre -'. The piano accompaniment features a rhythmic pattern of eighth notes.

- rant - tor's gloriam De - i,
 - nar - rant - a - tor's glo - ry is tell - ing,
 - nar - rant - a - tor's glo - riam De - i,
 - nar - rant - a - tor's glo - ry is tell - ing,
 f Coe - li e - nar - rant glo - ri - am,
 Heaven its Cre - a - tor's glo - ry tells,

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics: "Cœ - li e - nar - rant gloriam De - i, glo - ry is tell - ing,". Below this are piano accompaniment staves for the right and left hands. The score features various musical notations, including treble and bass clefs, time signatures, and dynamic markings such as *à 2* and *1^o*. The lyrics are written in a Gothic-style font and are aligned with the vocal notes. The piano accompaniment includes complex rhythmic patterns and arpeggiated figures.

Et o - pera ma - nuum e - jus an - nun - ti - at fir - ma - men -
The work of His hands by the fir - ma - ment is declared to all

Et o - pera
The work of His

Et o - pera ma - nuum e - jus an - nun - tiat fir - ma - men - tum.
The work of His hands by the fir - ma - ment is declared to all - tum.

- tum an - nun - ti - at fir - ma - men - tum.
men, His work is - de - clared to all - tum. men.

- tum. Et o - pera ma - nuum e - jus an - nun - tiat fir - ma - men - tum.
men, the work of His hands by the fir - ma - ment is de - clared to all - tum. men.

- nun - tiat fir - ma - men - tum an - nun - ti - at fir - ma - men - tum.
- ment is declared to all - tum. men, de - clared, de - clared to all - tum. men.

Cœ - li e - nar - rant glo - ri - am De - i.
 Heaven its Cre - a - tor's glo - ry is tell - ing.

Cœ - li e - nar - rant glo - ri - am De - i.
 Heaven its Cre - a - tor's glo - ry is tell - ing.

Cœ - li e - nar - rant glo - ri - am De - i.
 Heaven its Cre - a - tor's glo - ry is tell - ing.

Cœ - li e - nar - rant glo - ri - am De - i.
 Heaven its Cre - a - tor's glo - ry is tell - ing.

Cœ - li e - nar - rant glo - ri - am De - i.
 Heaven its Cre - a - tor's glo - ry is tell - ing.

The musical score is arranged in a system of 16 staves. The top four staves (1-4) are for vocal parts, with lyrics written below them. The bottom four staves (13-16) are for piano accompaniment. The middle eight staves (5-12) are for other instruments, likely strings or woodwinds, with various musical notations including slurs and dynamics. The lyrics are:
Di_es di_e - i e - ruc_tat
Each day its wit - ness to day out -
Di_es di_e - i
Each day its wit - ness

ver - bum,
- pour - eth,

e - ruc - tat ver - bum,
to day out - pour - eth,

Di - es di - e - i
Each day its wit - ness.

e - ruc - tat ver - bum,
to day out - pour - eth,

Di - es di - e - i
Each day its wit - ness.

e - ruc - tat ver - bum,
to day out - pour - eth,

Di - es di - e - i
Each day its wit - ness.

e - ruc - tat ver - bum,
to day out - pour - eth,

Di - es di - e - i
Each day its wit - ness.

e - ruc - tat ver - bum,
to day out - pour - eth,

Di - es di - e - i
Each day its wit - ness.

C

The musical score is arranged in two systems. The first system contains the piano introduction and the beginning of the vocal entries. The second system contains the vocal parts with lyrics and the piano accompaniment. The lyrics are:
 -bum, -eth, Et nox noc-ti in-di-cat sci-en-ti-am, in-di-
 -eth, Its know-ledge to night still ma-keth known, night its
 -bum, -eth, Et nox noc-ti in-di-cat scien-ti
 -bum, -eth, Et nox noc-ti in-di-cat sci-en-ti
 -bum, -eth, Et Its know-ledge night in-di-cat sci-en-ti-am, in-di-
 -eth, Its know-ledge to night still ma-keth known, night its

- cat, in di_eat sci en - ti - am.
 know - ledge to night still ma - keth known.

- am, in di_eat sci en - ti - am.
 known, night its knowledge ma - keth known.

- am, in di_eat sci en - ti am.
 known, night its knowledge ma_keth known.

- en - ti - am sci en - ti - am.
 ma - keth known, still ma - keth known.

Non sunt lo - quelœ,
 Nei_ther speech have they,

Non sunt lo - quelœ,
 Nei_ther speech have they,

Non sunt
 Nei_ther

D.S. 3858

cresc.

cresc.

à 2

p

f

cresc.

cresc.

cresc.

à 2

p

p

cresc.

cresc.

f

f

f

ne - que ser - mo - nes, non sunt
 nor have they lan - guage, nei - ther

ne - que ser - mo - nes, non sunt lo - que - læ, non sunt
 nor have they lan - guage, nei - ther speech have they, nei - ther

lo - que - læ non sunt
 speech have they nor have they lan - guage, nei - ther lo - que - læ,
 speech have they,

Col C.B.

f

The musical score consists of multiple staves. The top section includes instrumental parts with dynamic markings such as *f* and *à2*. The vocal parts are arranged in two systems. The first system includes lyrics in Latin and English: "lo - que - lœ, speech have they, non sunt quorum non au - di - an - tur vo - ces of nei - ther speech have they, nor can there be heard by the ear the sound". The second system continues the vocal lines with similar lyrics. The bottom section features a piano accompaniment with a "Col C.B." marking and a double bar line. The score concludes with a final instrumental line.

e o rum. ces.
 their voi ces.
 ces of e o rum, ces, non nor sunt lo que lœ quorum
 can there be heard by the non ear au di an tur vo ces
 sound of their voi ces. non au di an tur vo sound the sound, the sound

Col C.B.

D

non sunt quo_rum non au_dian_tur vo_ces.
 nor can there be heard by the ear their voi_ces.

non audi_an_tur vo_ces e_o_rum.
 ear the sound, the sound of their voi_ces.

ces of their voi_ces rum.ces.

Col C.B.

The musical score on page 120 is a complex orchestral and piano arrangement. It consists of several systems of staves. The top system includes four staves, each marked with a fortissimo (*ff*) dynamic and a *à 2* marking, indicating a second ending or a specific articulation. The piano part is written in a grand staff (treble and bass clefs). The middle system features a grand staff for the piano and a grand staff for the orchestra, with various dynamics like *ff* and *sf* (sforzando) used throughout. The bottom system includes a grand staff for the piano and a grand staff for the orchestra, with a *Col C.B.* (Crescendo) marking and a double bar line indicating the end of the piece. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and a strong emphasis on fortissimo dynamics.