

# 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

Musical score for woodwinds and percussion. It includes staves for 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, and Timbales en UT-SOL. The score shows rests for most instruments in the first five measures.

Harpes

Musical score for harps, showing chords and rests in the first five measures.

Allegro non troppo ♩ = 104

Violons

Musical score for violins, featuring a rhythmic pattern of eighth notes with slurs in the first five measures.

Altos

Musical score for violas, featuring a rhythmic pattern of eighth notes with slurs in the first five measures.

SOPRANOS

Musical score for sopranos, showing rests in the first five measures.

ALTOS

Musical score for altos, showing rests in the first five measures.

TÉNORS

Musical score for tenors, showing rests in the first five measures.

BASSES

Musical score for basses, showing rests in the first five measures.

Orgue

Musical score for organ, showing rests in the first five measures.

Violoncelles

Musical score for cellos, showing chords and rests in the first five measures.

Contrebasses

Musical score for double basses, showing chords and rests in the first five measures.

II<sup>b</sup> à 2  
Cl. à 2

Harpe

II<sup>b</sup>  
Cl.

*sempre f*

*sempre f*

*sempre f*

Pte Fl.

Gdes Fl.

H<sup>b</sup>

Cl.

Bons

Cors

Tromp.

Tromb.

Timb.

Harpe

Vons

Orgue

velles

C.B.

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds: Piccolo Flute (Pte Fl.), Grand Flute (Gdes Fl.), Bassoon (H<sup>b</sup>), Clarinet (Cl.), Bassoon (Bons), Horns (Cors), Trumpets (Tromp.), Trombones (Tromb.), and Timpani (Timb.). The middle section includes Harp (Harpe), Violins (Vons), and Organ (Orgue). The bottom staves are for strings: Violins (velles) and Cellos (C.B.). The score is divided into measures by vertical bar lines. Dynamic markings such as *f* (forte) and *a 2* (second ending) are present. Performance instructions include *Col C.B.* (Cello/Bass) and *D.S.* (Da Capo). The score features various musical notations including notes, rests, slurs, and articulation marks.

This page of a musical score, numbered 4, contains 18 staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), each with a long horizontal slur across the first two measures. The sixth staff is the Bassoon part, featuring a melodic line with slurs and a dynamic marking of *f*. The seventh and eighth staves are for the Clarinet and Saxophone, with dynamic markings of *f* and *à 2*. The ninth and tenth staves are for the Trumpet and Trombone, with dynamic markings of *f*. The eleventh and twelfth staves are for the Piano, showing a complex rhythmic pattern with slurs and dynamic markings of *f*. The thirteenth and fourteenth staves are for the Violins I and II, with dynamic markings of *f*. The fifteenth and sixteenth staves are for the Violas and Cellos, with dynamic markings of *f*. The seventeenth and eighteenth staves are for the Double Basses, with dynamic markings of *ff*.

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 bottom of the page features the publisher's code "D.S. 3858".

- 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 De-i,  
 - 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 is arranged in a system of staves. At the top right, the page number "107-7" is printed. The score includes several vocal parts with lyrics and instrumental parts. The lyrics are: "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,". The score features various musical notations, including treble and bass clefs, time signatures, and dynamic markings such as "a 2" and "1<sup>o</sup>". There are also repeat signs (double bars) at the bottom of the page.



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

B

Musical score for the first system, featuring multiple staves with musical notation and dynamics markings such as 'à 2'.

Musical score for the second system, featuring multiple staves with musical notation and dynamics markings such as 'à 2'.

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 men .

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

- 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 men .

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

Musical score for the third system, featuring multiple staves with musical notation and dynamics markings such as 'à 2'.

2

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.

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.

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

The musical score consists of 18 staves. The top four staves (1-4) are for vocal parts, with lyrics appearing on the 14th and 15th staves. The bottom four staves (15-18) are for piano accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *à 2*. The lyrics are: "Di-es di-e i-e-ruc-tat" and "Each day its wit-ness to day out".

Di-es di-e i-e-ruc-tat  
 Each day its wit-ness to day out

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

The musical score consists of 14 staves. The top three staves are for vocal parts (Soprano, Alto, Tenor/Bass). The next three staves are for piano accompaniment (Right Hand, Left Hand, and a lower bass line). The bottom three staves contain the lyrics for the vocal parts. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like 'à 2' and '2°'. The lyrics are in Latin and English.

Lyrics for the vocal parts:

Soprano: ver - bum, - pour - eth, ver - out - pour -

Alto: e - ruc - tat ver - bum, e - ructat ver -

Tenor/Bass: Di - es di - e - i Each day its wit - ness to day out - pour -

C

The musical score is arranged in systems. The top system contains piano accompaniment for the first part of the piece, marked with a common time signature and a 'C' section marker. The second system contains vocal parts with lyrics. The lyrics are:   
 -bum, -eth, 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   
 -bum, -eth, Et nox noc-ti in-di-cat sci-en-ti   
 -bum, -eth, Its know-ledge night in-di-cat sci-en-ti to night still ma-keth known, night its

- 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. Non sunt lo - quelæ,  
 known, night - its knowledge ma - keth known. Nei\_ther speech have they,

- 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

Musical score with piano accompaniment. Dynamics include *mf* and *p*. Performance markings include *a 2* and *p*.



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

- Alto:** *cresc.* *alib*
- Contralto:** *cresc.* *alib*
- Tenore:** *cresc.* *alib*
- Basso:** *cresc.* *alib*

The piano accompaniment includes:

- Right Hand:** *cresc.* *f*
- Left Hand:** *p* *f*

Lyrics are provided in Latin and English for the vocal parts:

**Alto:** *ne - que ser - mo - nes, non sunt*  
*nor have they lan - guage, nei\_ther*

**Contralto:** *ne - que ser - mo - nes, non sunt*  
*nor have they lan - guage, nei\_ther*

**Tenore:** *ne - que ser - mo - nes, non sunt*  
*nor have they lan - guage, nei\_ther*

**Basso:** *lo - que\_læ non sunt lo - que\_læ,*  
*speech have they nei\_ther speech have they,*

Additional markings include *à 2* and *Col C.B.*

*lo - que - lœ,*  
*speech have they,*  
*lo - que - lœ,*  
*speech have they,*  
*non sunt lo - que - lœ,*  
*nei - ther speech have they,*  
*non sunt nei - ther speech have they,*  
*non*  
*nor*

*non sunt quorum non au - di - an - tur vo - ces of*  
*nor can there be heard by the ear the sound*  
*non sunt quorum non au - di - an - tur vo - ces of*  
*nor can there be heard by the ear the sound*

*Col C.B.*

The musical score is arranged in a system of staves. It includes a vocal line with lyrics in Latin and English, and several instrumental parts. The lyrics are:

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

Musical markings include dynamics such as *f* (forte) and *f<sup>o</sup>* (forzando), and articulation like *acc.* (accents). There are also performance instructions like *a2* (second ending) and *2<sup>o</sup>* (second ending).

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.

**D**

This musical score is for a large ensemble, likely a symphony or concert band. It consists of 18 staves. The first four staves are for woodwinds (flutes, oboes, clarinets, and bassoons), each with a *ff* dynamic marking and a *à 2* instruction. The next four staves are for strings (violins I, violins II, violas, and cellos/double basses), also with *ff* markings. The bottom section includes a grand staff for piano (treble and bass clefs) with *ff* markings, and a separate bass staff with a *Col C.B.* instruction. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with *ff* throughout. The notation includes various articulations, slurs, and dynamic markings.

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)

Allegro moderato ♩ = 84

Violons

Altos

SOPRANO SOLO

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,

SOPRANOS

ALTOS

TÉNORS

BASSES

Orgue

Violoncelles

Contrebasses

The image shows a musical score with multiple staves. The top section features instrumental parts with dynamics like *f* (forte), *dim.* (diminuendo), and *p* (piano) along with articulations like *legato*. The middle section contains four vocal staves with Latin lyrics in italics: "In om-nem ter-ram, in om-nem ter-ram ex-i-vit so-nus e-o-rum, goes forth the voice which they ut-ter, yet through the na-tions, yet through the na-tions". The bottom section includes a bass line with the instruction "Col C.B." and a final *f* dynamic marking.

Et in fines orbis  
And to the end of the

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 page 24, featuring vocal lines and piano accompaniment. The lyrics are:

ba, dings, the ver ti ba e o pub rum. lish.  
 o rum, ver the ti ba e o pub rum. lish.  
 o rum, ver the ti ba dings, ver the ti ba e o dings they pub rum. lish.  
 o rum, pub lish, ver the ti ba e o 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.  
 D. S. 3858

19

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

IV. - CHŒUR

Andante ♩ = 80

1 Petite Flûte.

2 Grandes Flûtes

2 Hautbois

2 Clarinettes en SI b.

2 Bassons

2 Cors en FA

2 Cors en FA (Chromatiques)

2 Trompettes en FA (Chromatiques)

3 Trombones

2 Timbales en FA grave  
2 Timbaliers

Andante ♩ = 80

Violons

Altos

SOPRANOS

ALTOS

TÉNOR SOLO

BASSES

Orgue

Violoncelles

Contrebasses

The score is for a choral work, IV. - CHŒUR, in a minor key and common time. The tempo is Andante, with a metronome marking of 80 beats per minute. The orchestration includes woodwinds (flutes, oboes, clarinets, bassoons, horns, trumpets, trombones), percussion (timbales, timpani), strings (violins, violas, cellos, double basses), and organ. The vocal parts include Soprano, Alto, Tenor Solo, and Basses. The lyrics are in French, with the Tenor Solo part including the words: "ber, ex\_ul - ta - vit ut gi - - gas / And re - joic\_eth as a gi - - ant". The organ part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The string parts provide a harmonic foundation, with cellos and double basses playing a melodic line and violins/violas playing a more active part. The woodwinds and brass parts provide harmonic support and texture. The overall mood is solemn and grand.

The musical score is arranged in a system of staves. At the top, there are several staves for instrumental accompaniment, including strings and woodwinds. The vocal parts are in the lower half of the system. The lyrics are in Latin and are repeated across several vocal staves. Performance markings such as *poco a poco cresc.* and *sempre cresc.* are placed below the vocal lines. The score concludes with a double bar line and a repeat sign.

*tr.*  
*poco a poco cresc.*  
*f sempre cresc.*

*- ta - vit ut gi - gas ad cur - ren - dam vi - am.*  
*- joic - eth as a gi - ant on his course to en - ter.*

*- ta - vit ut gi - gas ad cur - ren - dam vi - am.*  
*- joic - eth as a gi - ant 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.*  
*sempre cresc.*

A musical score page featuring multiple staves. The upper section consists of several empty staves for instruments, with dynamic markings of *ff* (fortissimo) and *ff<sup>oo</sup>*. Below this are staves for vocal parts, with lyrics: "A summo caelo egresso ejus, From the end of heaven is his going forth,". The lyrics are repeated three times across different vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings like *ff<sub>a2</sub>* and *tr*. The bottom section includes a piano accompaniment with a large brace on the left and a *ff* marking.

Musical score for page 30, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings such as *mf*, *sempre ff*, and *poco a poco dim.*, along with lyrics in Latin and English.

The score is arranged in a system of 12 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), each with a *mf* dynamic marking. The next four staves are for piano accompaniment, with *sempre ff* markings. The bottom four staves are for a grand staff (treble and bass clefs), with *poco a poco dim.* markings.

The lyrics are:

Et oc-cur-sus e - jus us - que ad summum e - jus,  
 And un - to the end there - of is His cir-cuit pro - longed,  
 Et oc-cur-sus e - jus us - que ad summum e - jus,  
 And un - to the end there - of is His cir-cuit pro - longed,  
 Et oc-cur-sus e - jus us - que ad summum e - jus,  
 And un - to the end there - of is His cir-cuit pro - longed,  
 Et oc-cur-sus e - jus us - que ad summum e - jus,  
 And un - to the end there - of is His cir-cuit pro - longed,

à2  
dim.  
à2  
dim.  
dim.  
1°  
dim.  
1°  
dim.  
p  
p  
tr  
p  
sempre dim.  
p  
p  
p  
dim.  
Nec est qui se ab - scon - dat a ca - lo - re e - jus.  
And no\_thing is con - cealed from the heat — there - of. dim.  
dim.  
Nec est qui se ab - scon - dat a ca - lo - re e - jus.  
And no\_thing is con - cealed from the heat — there - of. dim.  
Nec  
And  
Nec  
And  
p  
p  
sempre dim.



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<sup>te</sup> espressivo ♩ = 66

1<sup>er</sup> SOPRANO SOLO

2<sup>d</sup> 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<sup>er</sup> BARYTON

2<sup>e</sup> BARYTON

3<sup>e</sup> BARYTON

4<sup>e</sup> BARYTON

Orgue

Violoncelles

Contrebasses



This system contains the first four measures of the score. It includes staves for two Bassoons (Bous), two Horns (Cors), and a string section with Violins I, Violins II, Violas, Cellos, and Double Basses. The woodwinds and strings play rhythmic patterns, while the horns have rests. Dynamic markings include *f* and *f<sub>3</sub>2*.

This system contains the next four measures of the score. It includes staves for Clarinet (Cl.), Bassoon (Bous), Horns (Cors), and four Baritone voices (1<sup>er</sup> BARYTON, 2<sup>e</sup> BARYTON, 3<sup>e</sup> BARYTON, 4<sup>e</sup> BARYTON). The vocal soloists enter in the fourth measure with the lyrics "Jus - ti - ti - æ Do - mi - ni". The woodwinds play accompaniment. Dynamic markings include *p*, *mf*, and *p*. A second ending bracket is present above the Clarinet staff in the fourth measure.

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

*p*

*p*

*p*

*p*

*pizz.*

*pizz.*

læ - ti - fi - can - tes,  
the heart be joy - ful,

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

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

cor - da,  
joy - ful,

læ - ti - fi - can - tes,  
the heart be joy - ful,

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

*pizz.*

The musical score is arranged in a system with the following parts from top to bottom:

- Two vocal staves (Soprano and Alto).
- Two vocal staves (Tenor and Bass).
- Violin I and Violin II.
- Viola.
- Cello.
- Double Bass.
- Organ.
- String section (Cello and Double Bass) with a double bar line (//) in the first three measures.

Lyrics for the vocal parts:

Soprano/Alto: - can - tes cor - da, heart be joy - ful, joy - ful.

Tenor/Bass: - da, - ful, lœ - ti - fi - can - tes cor - da, cor - da, cor - da. they make the heart be joy - ful, joy - ful.

Organ: Orgue

Dynamic markings: *p*, *f*, *arco*.

**F**

The musical score consists of 18 staves. The first 12 staves are for piano accompaniment, and the last 6 are for voice. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The voice part is in a single line with lyrics. Dynamics include *p* (piano) and *dim.* (diminuendo). The lyrics are: Jus-ti-ti-ae Do-mi-ni rectae, Right are the statutes He com-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  
 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  
 Jus - ti - ti - æ Do - mi - ni rectæ,  
 Right are the statutes He com - mandeth,  
 Col C. B.

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

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

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

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

*pizz.* *Parco* *P arco* *P arco* *Orgue*

*p*

*pizz.*

*pizz.*

*dol.*

*dol.*

*Jus - ti - fi -*  
*Yea, they are*

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

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

*p pizz.*



The musical score consists of several staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The middle two staves are for the Organ, with the right hand part starting with a *pizz.* marking. The bottom two staves are for the Organ, with the left hand part starting with an *arco* marking. The lyrics are in Latin and are repeated in three parts across the vocal staves.

*ca - ta in se - met - ip - sa, jus - ti - fi - ca -*  
*right - eous al - to - ge - ther, yea, they are right -*

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

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

Orgue

*p*

*arco*

The musical score is arranged in a grand staff format. It features several vocal parts with lyrics and instrumental parts for strings and woodwinds. The lyrics are: - ta, - eous, jus - ti - fi - ca - ta, yea, they are right - eous, jus - ti - fi - ca - ta, yea, they are right - eous, jus - ti - fi - ca - ta, yea, they are right - eous, jus - ti - fi - ca - ta, yea, they are right - eous, jus - ti - fi - ca - ta, yea, they are right - eous, jus - ti - fi - ca - ta, yea, they are right - eous.

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*

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

cor - da.  
joy - ful.

cor - da.  
joy - ful.

Jus - ti - ti - æ Do - mi - ni  
Right are the statutes He com.

*f* *dim.* *p*

*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*

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

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

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

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

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 dynamic markings such as *pp* and *ppp*. The tempo and dynamics are indicated by the instruction "poco a poco diminuendo e rallentando" at the top of the system.

The second system of the musical score consists of five staves, continuing the musical material from the first system. It features similar notation with melodic lines in the upper staves and harmonic support in the lower staves. The key signature and time signature remain consistent. The system concludes with the instruction "Velles et C.B." written in the lower left corner.

The third system of the musical score consists of five staves. The top two staves are labeled "Cl." and "Bons" (likely Clarinet and Bassoon), and the bottom three are unlabeled. The notation includes rests and melodic lines. The key signature and time signature are consistent with the previous systems. The system includes the instruction "più rit." (more ritardando) in the upper right and lower right areas. The system concludes with the instruction "pp" in the lower left corner.

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<sup>er</sup> SOPRANO SOLO
- 2<sup>e</sup> 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.

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 -  
gold refined, and more than ru - bies, more than gold and ru -

*poco cresc.*

Fl.  
H<sup>b</sup>.  
Cl.  
Bous  
Corns  
Harpe  
vons  
SOPRANO  
ALTO  
TÉNOR  
BASSE  
Orgue  
Velles Col C.B.  
C.B.

Desiderabilia super aurum et lapidem pretiosum.  
More to be desired are they than gold, yea, than gold refined, and

dim.  
tum.  
bies.  
pp

**H**

**H**

2<sup>e</sup> SOPRANO SOLO

BASSE SOLO

*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

TENOR SOLO

- sum.  
- bies.

pizz.

1<sup>st</sup> 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<sup>o</sup>*  
*p*

*1<sup>o</sup>*  
*p*

*mf*

*2<sup>e</sup> SOPRANO SOLO*

mul - tum.  
ru - bies.

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<sup>re</sup>S. *p* Dul - - - ei - o - - -  
 More, more sweet are

2<sup>de</sup>S. tum.  
 - bies.

**CHŒUR**

*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

*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

*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

*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, <sup>they,</sup> et dul - ci - o - ra su - per mel et fa - vum, su - hon - per  
 2<sup>e</sup> SOP. SOLO more 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.

*pp*

Allegro ♩ = 168

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

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

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

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

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

Et e - nim ser - vus tu - us cus -  
Al - so by them is Thy ser - vant en -

Et e - nim ser - vus tu - us cus -  
Al - so by them is Thy ser - vant en - 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-  
 servant en - light - - - ened dai - ly, al - so by them is Thy servant en -

ser - vus tu-us cus-to - - dit e - a,  
 them is Thy servant 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 servant 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 -  
 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<sup>b</sup> *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 - tribu - ti - o mul - ta. re - ward,  
 re - ward, re - tribu - ti - o mul - ta. re - ward,  
 re - ward, re - tribu - ti - o mul - ta. re - ward,  
 re - ward, re - tribu - ti - o mul - ta. re - ward,  
 re - ward, re - tribu - ti - o mul - ta. 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?

*dolce*

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 -

*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\_ligit? ab a - li -  
 His er\_rors who dis\_tin\_guisheth: a - far from

\_tel\_li\_git? par - ce ser - vo ab a - li -  
 - tin\_guisheth? keep Thy ser - vant a - far from

par - ce par - ce ab a - li -  
 Keep Thou, 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\_ligit? par - ce ab a - li -  
 His errors who dis\_tin\_guisheth? Keep Thy servant far from

*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 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

*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

*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

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

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

1<sup>o</sup> *p espress.*

1<sup>o</sup> *p espress.*

*p*

*p espress.*

*p*

*p espress.*

*p*

*p espress.*

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

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

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

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

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

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

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

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

*ppp*

*p*

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

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

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

ab oc-cul-tis  
from those faults I

ab oc-cul-tis meis,  
from those faults I see not,



*p*  
*pizz.*  
*mf*  
 Si me\_i non fuerint domi\_na ti, tunc im\_ma\_cu\_la\_tus.  
 o let them not o\_ver me have do\_min\_ion, I shall then, shall then be  
 mun\_da me, mun\_da me.  
 cleanse Thou me, cleanse Thou me.  
 meis see not 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.  
 mun\_da me.  
 cleanse Thou me.  
*pp*

A musical score for voice and piano. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of 12 measures. The vocal line is in the soprano register, with lyrics in Latin and English. The piano accompaniment includes a grand staff (treble and bass clefs) with various chords and melodic lines. There are some dynamic markings like *mf* and *ff*.

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

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 -

arco

arco

arco

The musical score is arranged in a system with multiple staves. At the top, there are several staves for the orchestra, including strings and woodwinds. Below these are the vocal staves for the choir. The lyrics are written below the vocal staves. The piano accompaniment is shown in the lower part of the system, with a 'pizz.' (pizzicato) marking. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'pp'.

pizz.

pizz.

pizz.

- 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 continues the piano accompaniment. The third system features a grand staff with a melodic line in the treble clef and a bass line in the bass clef. The fourth system contains vocal lines with lyrics in Latin and English. The fifth system continues the vocal lines. The sixth system shows piano accompaniment with a grand staff. The seventh system features a grand staff with a melodic line in the treble clef and a bass line in the bass clef. The eighth system contains vocal lines with lyrics in Latin and English. The ninth system shows piano accompaniment with a grand staff. The tenth system features a grand staff with a melodic line in the treble clef and a bass line in the bass clef.

*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\_

*p* *p* *p* *p*

*mf* *mf*

*arco* *arco* *arco* *arco*

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\_

-na\_tu, 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\_

*arco*

- 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\_*



pp

pp

ant,  
ble,

e - lo - qui - a  
the words which my

o - ris me - i,  
mouth doth ut - ter,

Et  
And the

pizz.

p

Et  
And the

p

Et  
And the

dolce

E e - runt ut compla - ce - ant,  
So shall they be ac - cept - a - ble,

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

Et  
And the

p

Et  
And the

p

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 - 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 - 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 - 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 - pleas - ing

me - di - ta - ti - o cor - dis me - i in con - spec - tu tu - o  
med - i - ta - tion of my piano accompaniment

The musical score is arranged in a standard format with staves for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. The score includes a vocal solo part with lyrics in Italian: "sem al per, way, sem al piu p per, way, sem al per. way. pp p pp". The score includes various musical notations such as dynamics (p, pp, mf, espress.), articulation (arco), and performance instructions like "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 systems. The top system includes staves for strings and piano. The middle system features a grand staff for piano with intricate passages, including triplets and slurs. The bottom system includes staves for woodwinds, brass, and piano. Dynamic markings include *p*, *più p*, and *pp*. Performance instructions include *Unis.* and *pizz.*

The musical score is arranged in a system of staves. At the top, there are six empty staves (three treble and three bass clefs). Below these, a violin part begins with a melodic line featuring a triplet of eighth notes. The score includes various dynamic markings such as *dim.*, *pp*, and *ppp*, as well as articulation marks like *ritard.* and *pizz.*. The lower staves show the accompaniment for the piano and strings, with some parts marked *arco*.

IX. - AIR

And<sup>no</sup> un poco allegretto ♩=69

2 Flûtes

2 Hautbois

2 Clarinettes en SI b

2 Bassons

2 Cors en UT

2 Cors en FA

And<sup>no</sup> un poco allegretto ♩=69

Div.

Unis.

Violons

Altos

MEZZO-SOPRANO SOLO

Violoncelles

Contrebasses

The musical score is arranged in a grand staff format with multiple systems. The top systems (Flutes, Oboes, Clarinets, Bassoons, Horns) are currently blank. The Violins and Altos systems contain melodic lines starting with a *pp* dynamic. The Mezzo-Soprano Solo part is blank. The Violoncelles system features a *Soli* section with a *mf dolce* dynamic, showing a complex rhythmic pattern. The Contrebasses system is blank.



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<sup>b</sup>  
Cl.  
B<sup>♭</sup>s

Div. Unis. mf

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



Cors

*p*

2<sup>o</sup>

*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.*

Bons

Cors en UT

*pp*

*mf*

à 2

Div. *pp*

*pp*

*pp*

*pp*

*cresc.*

Do - mine, Thou, O Lord,

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

*pp*

*pp*

Bous

Unis.

This block contains the musical notation for the woodwind and string sections. The woodwind part, labeled 'Bous', is written in bass clef and features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The string part, labeled 'Unis.', is written in treble clef and consists of a simple, sustained harmonic accompaniment of dotted half notes. The score is organized into six measures across two systems.

Fl.

H<sup>b</sup>

Bous

Cors

pp

1<sup>o</sup>

pp

pp

This block contains the musical notation for the woodwind and string sections. The woodwind parts include Flute (Fl.), Horn in B-flat (H<sup>b</sup>), Bassoon (Bous), and Cor Anglais (Cors). The Flute and Horn parts have melodic lines with slurs and accents, while the Bassoon and Cor parts have more rhythmic accompaniment. The string part continues with a melodic line in bass clef. Dynamic markings such as *pp* and *1<sup>o</sup>* are present. The score is organized into six measures across two systems.

X. - FINAL - CHOEUR

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<sup>b</sup> à 2  
Cl. à 2  
Harpe

H<sup>b</sup>  
Cl.  
Harpe

*sempre f*

Pte Fl.

The musical score is arranged in a system of staves. From top to bottom, the staves are labeled: Pte Fl., Gdes Fl., H<sup>b</sup>, Cl., Bons, Cors, Tromp., Tromb., Timb., Harpe, Vons, Orgue, velles, and C.B. The score features various musical notations such as notes, rests, and dynamic markings like 'f' and 'a 2'. There are also some specific markings like 'Col C.B.' and double bar lines. The notation is dense, particularly in the lower staves, indicating a complex orchestral arrangement.



This page of a musical score, numbered 104, contains 18 staves. The top five staves (1-5) are mostly empty, with some initial notes and rests in the first two measures. Staves 6-10 are also mostly empty, with some notes appearing in the later measures. Staves 11-12 are grouped together with a brace on the left and contain complex rhythmic patterns, including sixteenth-note runs and slurs. Staves 13-14 are also grouped with a brace and contain similar rhythmic patterns. Staves 15-18 are grouped with a brace and contain notes with various dynamics and articulations, including accents and slurs. The score includes dynamic markings such as *f*, *ff*, and *à 2*. There are also some markings like *ff* and *ff* in the bottom right corner.

The musical score is arranged in a standard choral format with piano accompaniment. It consists of the following parts:

- Piano Accompaniment:** Right and left hand staves at the top, featuring complex rhythmic patterns and dynamic markings such as *sf* and *f*.
- Vocal Parts:** Four staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "Cœ - li e - nar - its Cre - a - Cœ - li e - its Cre - Cœ - li e - Heaven - its Cre -".
- Section Markers:** A large letter "A" is placed above the vocal staves in the second measure of the vocal section.
- Performance Instructions:** "à 2" appears above the piano staves in the third and fifth measures, and "1º" appears above the piano staff in the fourth measure.
- Dynamic Markings:** *sf* (sforzando) and *f* (forte) are used throughout the score to indicate changes in volume.

- 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 12 staves. The top five staves are for vocal parts, and the bottom seven staves are for piano accompaniment. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staves.

**Vocal Lyrics:**

- Staff 1: Cœ - li e - nar - rant gloriam De - i,
- Staff 2: Heaven its Cre - a - tor's glo - ry is tell - ing,
- Staff 3: Cœ - li glo - ri - am,
- Staff 4: Heaven His glo - ry tells,
- Staff 5: Cœ - li e - nar - rant glo - riam De - i,
- Staff 6: Heaven its Cre - a - tor's glo - ry is tell - ing,
- Staff 7: Cœ - li e - nar - rant glo - riam De - i,
- Staff 8: Heaven its Cre - a - tor's glo - ry is tell - ing,

**Performance Markings:**

- Staff 1: *a 2*
- Staff 2: *1<sup>o</sup>*
- Staff 3: *a 2*
- Staff 4: *a 2*
- Staff 5: *a 2*
- Staff 6: *a 2*
- Staff 7: *a 2*
- Staff 8: *a 2*

**Piano Accompaniment:**

- Staff 9: *a 2*
- Staff 10: *a 2*
- Staff 11: *a 2*
- Staff 12: *a 2*

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

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The middle system features a grand staff with piano accompaniment and organ accompaniment. The bottom system includes vocal staves with lyrics and piano accompaniment. The lyrics are: *tum, men, Et o - pera ma - nuum e - jus an - nun - ti - at fir - ma - men - ma - nuum e - jus an - nun - ti - at fir - ma - men -* and *Et o - pera ma - nuum e - jus an - nun - ti - at fir - ma - men -*. The piano accompaniment includes markings such as *à 2* and *II*.

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 - - - - - men - tum.*

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

- 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 - - - - - men - tum.*

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

The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) are arranged in a system, with lyrics written below the notes. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The lyrics are: "Cœ - li e - nar - rant gloriam De - i. Heaven its Cre - a - tor's glo - ry is tell - ing." The score features various musical notations including notes, rests, and dynamic markings.



Di-es di-e i-e-ruc-tat  
Each day its wit-ness to day out

Di-es di-e i-e-ruc-tat  
Each day its wit-ness to day out

The musical score consists of 15 staves. The top two staves are for vocal parts with lyrics. The middle staves are for piano accompaniment. The bottom two staves are for a basso continuo or another vocal part. The lyrics are:   
 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,   
 e - ruc - tat ver - bum, to day out - pour - eth.

C

The musical score is for a choir and piano. It features five vocal staves and a piano accompaniment. The lyrics are written in Latin and English. The score includes dynamic markings such as *mf* and *p*, and performance instructions like *à 2*. The piano part includes a section marked *C* and *mf*.

**Lyrics:**  
 -bum, -eth, -eth, -eth, -eth,  
 Et nox noc-ti in-di-cat sci-en-ti-am, in-di-eth, -eth, -eth, -eth,  
 Night its know-ledge to night still ma-keth known, night its know-ledge night to night still ma-keth to night still

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

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

- am, in di cat 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 - quelæ,  
 Nei ther speech have they,

Non sunt lo - quelæ,  
 Nei ther speech have they,

Non sunt  
 Nei ther

*mf* *p* *mf* *mf* *mf* *mf* *mf* *mf*

*à 2* *Pa 2*

*mf* *mf*

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

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

lo - que - læ  
 speech have they

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

non sunt lo - que - læ,  
 nei - ther speech have they,

Col C.B.

*f*

à2  
 f  
 f  
 à2  
 f  
 1<sup>o</sup>  
 f  
 f  
 1<sup>o</sup>

lo - que - lœ,  
 speech have they,  
 lo - que - lœ,  
 speech have they,  
 non sunt lo - que - lœ,  
 nei - ther speech have they,  
 non sunt lo - que - lœ,  
 nei - ther speech have they,

non sunt quorum non au - di - an - tur vo  
 nor can there be heard by the ear the sound  
 non sunt quorum non au - di - an - tur vo  
 nor can there be heard by the ear the sound  
 non  
 nor

Col C.B.

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 e o voi ces. can there be heard by the ear the sound, the sound

Col C.B.

D

non sunt quorum non au-di-an-tur vo-ces.  
 nor can there be heard by the ear their voi-ces.

non au-di-an-tur vo-ces e-o-rum.  
 ear the sound, the sound of their voi-ces.

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

Col C.B.



This page of a musical score contains 18 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), each marked with a forte-fortissimo (*ff*) dynamic and a double-measure rest (*à 2*). The fifth staff is for the Violoncello, also marked *ff* and *à 2*. The sixth and seventh staves are for the Violoncello and Double Bass, both marked *ff*. The eighth and ninth staves are for the Violoncello and Double Bass, both marked *ff*. The tenth and eleventh staves are for the Violoncello and Double Bass, both marked *ff*. The twelfth and thirteenth staves are for the Violoncello and Double Bass, both marked *ff*. The fourteenth and fifteenth staves are for the Violoncello and Double Bass, both marked *ff*. The sixteenth and seventeenth staves are for the Violoncello and Double Bass, both marked *ff*. The eighteenth staff is for the Violoncello, marked *ff*. The score includes various musical notations such as notes, rests, and slurs. There are also some markings like "Col C.B." and "ff" throughout the page.