



LES PARFUMS

MOTETS

en l'honneur
de la

MÈRE ADMIRABLE

MOTETS.

TEXTES ET TRADUCTION.

EGO FLOS CAMPI

Ego Flos campi et Lilium convallium. Dilectus meus mihi et ego illi qui pascitur inter lilia.

*Mater Admirabilis, ora pro nobis.
Tota pulchra es, amica mea, et macula non est in te.*

Je suis la Fleur des champs et le Lis de la vallée. Mon Bien-Aimé est à moi et moi je suis à lui ; il se nourrit au milieu des lis.

Mère Admirable, priez pour nous. Vous êtes toute belle, ô ma Bien-Aimée, il n'y a point de tache en vous.

FILIA DAVID

*O Maria,
Gloriosa
David regis Filia,
Quam elegit
Rex qui regit
Et creavit omnia ;*

*Clemens audi
Tuae laudi
Quos instantes conspicias ;
Munda reos
Et fac eos
Bonis dignos caeliciis.*

O Marie, glorieuse Fille du roi David, vous qu'a choisie le Roi qui régit et a créé toutes choses.

Ecoutez favorablement ceux que vous voyez attentifs à votre louange : purifiez les coupables et rendez-les dignes des biens célestes.

*Exquisitis
Margaritis
Ornantur monilia,
Sed tuorum
Planè morum
Extat major gratia.*

Les colliers empruntent leur éclat aux perles précieuses, mais la beauté de vos charmes est plus grande encore.

*Flores verni
Solent cerni
Voluptate nimiâ,
Tu delectas
Mentes rectas
Præcellenti gratiâ.*

C'est avec de rares délices que d'ordinaire on regarde les fleurs du printemps ; pour vous, vous délectez les âmes des justes par vos grâces infinies.

*O felicem
Genitricem
Cujus sacra viscera
Meruere
Continere
Continentem omnia !*

Mère Admirable, heureuse Mère dont le chaste sein mérita de contenir Celui qui contient l'Univers !

*Egenorum
Et vincitorum
Consolare gemitum,
Peregrinis
Et captivis
Gratum posce reditum.*

Soyez la consolation des malheureux et des prisonniers. Obtenez aux pèlerins et aux captifs un heureux retour.

*Ut lætantes
Navigantes
Veniant ad littora,
Violentos
Claude ventos
Mota sedans æquora.*

Afin que les marins joyeux gagnent le rivage, enchaînez la violence des vents, et apaisez les flots agités.

*Vitam lætam
Et quietam
Fac nos semper agere,
Ut virtutis
Et salutis
Gaudeamus munere.*

Donnez-nous de mener toujours une vie douce et paisible pour que nous jouissions des récompenses de la vertu et du salut éternel.

*Supplex oro
Ut in choro
Te Sanctorum videam,
Et divinæ
Sine fine
Dono lucis gaudeam.*

Mon vœu le plus ardent est de pouvoir vous contempler dans l'assemblée des Saints et d'y jouir sans fin des faveurs de la céleste lumière.

QUASI PALMA

*Quasi palma exaltata sum in Cades
et quasi plantatio rosæ in Jericho.* Je me suis élevée comme un palmier de Cades, et comme une plantation de roses dans Jéricho.

MATER ADMIRABILIS

Mater Admirabilis, ora pro nobis. Mère Admirable, priez pour nous.

FULCITE ME FLORIBUS

*Fulcite me floribus, stipate me
malis quia amore languo.* Dressez-moi une couche de fleurs, fortifiez-moi par la saveur des fruits parce que je languis d'amour.

MONSTRA TE ESSE MATREM

*Monstra te esse Matrem
Sumat per te preces
Qui pro nobis natus
Tulit esse tuus.*

Montrez que vous êtes notre Mère. Qu'il accueille par vous nos prières Celui qui en naissant pour nous a daigné être votre Fils.

*Vitam præsta puram
Iter para tutum
Ut videntes Jesum
Semper collætetur*

Rendez notre vie pure, préparez-nous un chemin sans danger afin que, voyant Jésus, nous nous réjouissons pour l'éternité.

APPREHENDIT FUSUM

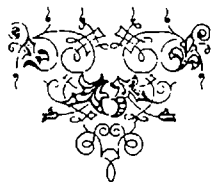
Panem otiosa non comedit et digiti ejus apprehenderunt fusum. Elle n'a pas mangé son pain dans l'oisiveté, et ses doigts ont saisi le fusseau.

Venite et videte, Filiae Jerusalem. Quaesivit lanam et linum et operata est consilio manuum suarum. Venez et voyez, Filles de Jérusalem. Elle a cherché la laine et le lin et travaillé de ses mains ingénieuses.

CURREMUS IN ODOREM

Curremus in odorem unguentorum tuorum... Nous courrons à l'odeur de vos parfums.....

Oleum effusum nomen tuum ; ideo adolescentulæ dilexerunt te nimis. Votre nom est une huile répandue ; c'est pourquoi les jeunes vierges vous ont aimé au-delà de toute mesure.



PARFUMS



EGO FLOS CAMPI

N^o 1.

SOLOS ET CHOEUR.

ORGUE.

And^{no}

p

Dolcis e molto suave.

SOLO. And^{no}

p

Segue il Canto.

E - go Flos cam - pi et Li - li - um, et

Affettuoso.

Li - li - um con - val - li - um Di - le - ctus

me - us mi - hi *f* et e - go il - li qui pa - sci -

Animat poco u

tur in-ter. li - li - a. Di - le - ctus

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'tur' followed by a quarter note 'in-ter.', then a half note 'li - li - a.' and a quarter note 'Di -', followed by a half note 'le - ctus'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

poco e crescendo.

Rall e min.

me - us mi - hi et *f* e - go il - li, Di -

Segue. *pp*

The second system continues the vocal line with 'me - us mi - hi et' and 'e - go il - li, Di -'. The piano accompaniment includes a *f* dynamic marking. The system concludes with the instruction *Segue.* and a *pp* dynamic marking.

Dolce amoroso.

le - ctus me - us mi - hi et e -

The third system features a vocal line with 'le - ctus me - us mi - hi et e -'. The piano accompaniment is more melodic and features a *Dolce amoroso* tempo.

Rall.

A 1° Tempo.

go - il - li.

The fourth system begins with a vocal line 'go - il - li.' and includes a *Rall.* marking. The piano accompaniment features a more active eighth-note pattern. The system ends with an *A 1° Tempo.* marking.

The fifth system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand, concluding the piece.

8 CHŒUR Placido.

p Ma-ter, Ma-ter Ad-mi-ra-bi-lis,
p Ma-ter, Ma-ter Ad-mi-ra-bi-lis,
p Ma-ter, Ma-ter Ad-mi-ra-bi-lis,
p

p Ma-ter, Ma-ter Ad-mi-ra-bi-lis,
p Ma-ter, Ma-ter Ad-mi-ra-bi-lis,
p Ma-ter, Ma-ter Ad-mi-ra-bi-lis,
p

SOLO. *Dolce supplicato.*

p O-ra, o-ra, o-ra pro no-bis,
pp

o-ra pro no-bis, pro no-bis.

CHŒUR. And^{to}

p O - ra, o - ra, o - ra pro no - bis, *fz* o -
p O - ra, o - ra, pro no - bis, *fz* o -
p O - ra, o - ra, pro no - bis, *fz* o -

p *fz*

Dolce lento. *FIN.*
ra pro no - bis. *pp* o - ra pro no - bis.
ra pro no - bis, *pp* o - ra pro no - bis.
ra pro no - bis, *pp* o - ra pro no - bis.

pp

DEO. Cantabile.

To - ta pul - chra es, pul - chra es, A - mi - ca me - a,
To - ta pul - chra es, A - mi - ca me - a,
p

to - ta pul - chra es, pul - chra es, A - mi - ca me - a, et
To - ta pul - chra es, A - mi - ca me - a, et
p

ma - cu - la non est in te, in te non

ma - cu - la non est in te, in te non.

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system also has two vocal staves and a piano accompaniment. The lyrics are: ma - cu - la non est in te, in te non.

est in te, A - mi - ca me - a

est in te, A - mi - ca me - a

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system also has two vocal staves and a piano accompaniment. The lyrics are: est in te, A - mi - ca me - a.

to - ta pul - chra es, A - mi - ca, To ta pul - chra

to - ta pul - chra es, A - mi - ca,

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system also has two vocal staves and a piano accompaniment. The lyrics are: to - ta pul - chra es, A - mi - ca, To ta pul - chra.

es pul - chra es, A - mi - ca me - a, me . a .

To - ta pul - chra es, A - mi - ca me - a, me - a .

Rall.

p

Rall.

This system contains the seventh, eighth, and ninth systems of music. The seventh system has two vocal staves and a piano accompaniment. The eighth system also has two vocal staves and a piano accompaniment. The ninth system has two vocal staves and a piano accompaniment. The lyrics are: es pul - chra es, A - mi - ca me - a, me . a . and To - ta pul - chra es, A - mi - ca me - a, me - a . There are *Rall.* markings above the seventh system and below the ninth system. A *p* marking is present in the piano accompaniment of the ninth system. The system ends with a double bar line and repeat signs.

FILIA DAVID

STROPHES EXTRAITES DES HYMNES DE S. BERNARD.

DE LAUDIBUS VIRGINIS

N° 2.

Andantino.

ORGUE.

pp

Rit.

And^{no} grazioso.

p

O Ma-ri-a, Glo-ri-o-sa Da-vid re-gis fi-li-

a. Quam e-le-git Rex qui re-git *f* Et cre-a-vit om-ni-a;

NOTA . Ce morceau est extrait de la LYRE ANGELIQUE. — Voir au CATALOGUE.

SOLO. Semplice.

Cle-mens au-di Tu-æ lau-di Quos in-stan-tes con-spi-

cis; Mun-da re-os. E fac e-os Bo-nis di-gnos coe-li-cis. §

Rall. (*)

And.^{no}
p Ex-qui-si-tis Mar-ga-ri-tis Or-nan-tur mo-ni-li-

CHOEUR.
p Ex-qui-si-tis Mar-ga-ri-tis Or-nan-tur mo-ni-li-

p Ex-qui-si-tis Mar-ga-ri-tis Or-nan-tur mo-ni-li-

a, Sed tu-o-rum Pla-ne mo-rum Ex-tat ma-jor gra-ti-a. §

a, Sed tu-o-rum Pla-ne mo-rum Ex-tat ma-jor gra-ti-a.

a, Sed tu-o-rum Pla-ne mo-rum Ex-tat ma-jor gra-ti-a.

Rall.

SOLO
Flo-res ver-ni So-lent cer-ni Vo-lu-pta-te ni-mi-

a, Tu de-le-ctas Men-tes re-ctas Præ-cel-len-ti, gra-ti-a.

Rit.

And.^{no}
p O fe-li-cem Ge-ni-tri-cem Cu-jus sa-cra vi-see-

CHOEUR.
p O fe-li-cem Ge-ni-tri-cem Cu-jus sa-cra vi-see-

p O fe-li-cem Ge-ni-tri-cem Cu-jus sa-cra vi-see-

(*) Les voix suivent en faisant alterner les Chœurs et les Solos; l'Accompagnateur retourne au signe §
On peut se contenter de reprendre, après le Trio, la 2^e moitié de la Ritournelle

fz *Rall.*
 ra. Me-ru-ê-re Con-ti-ne-re Con-ti-nen-tem omni-a!
 ra. Me-ru-ê-re Con-ti-ne-re Con-ti-nen-tem omni-a!
 ra. Me-ru-ê-re Con-ti-ne-re Con-ti-nen-tem omni-a!

E-ge-no-rum Et vin-cto-rum Con-so-la-re ge-mi-
Rit.
 tum, Pe-re-gri-nis Et ca-p-ti-vis Gra-tum po-sce re-di-tum..

And.^{no}
CHOEUR. *p* Ut læ-tan-tes Na-vi-gan-tes Ve-ni-ant ad lit-to-
p Ut læ-tan-tes Na-vi-gan-tes Ve-ni-ant ad lit-to-

fz *Rall.*
 ra, Vi-o-len-tos Clau-de ven-tos Mo-ta se-dans æ-quo-ra..
 ra, Vi-o-len-tos Clau-de ven-tos Mo-ta se-dans æ-quo-ra.

Vi-tam læ-tam Et qui-e-tam Fac nos sem-per æ-ge-
Rit.
 re, Ut vir-tu-tis Et sa-lu-tis Gau-de-a-mus mu-ne-re.

And.^{no}
CHOEUR. *p* Sup-plex o-ro Ut in cho-ro Te san-cto-rum vi-de-
p Sup-plex o-ro Ut in cho-ro Te san-cto-rum vi-de-

fz *Rall.*
 am. Et di-vi-næ Si-ne fi-ne Do-no lu-cis gau-de-am.
 am. Et di-vi-næ Si-ne fi-ne Do-no lu-cis gau-de-am.

QUASI PALMA

SOLO.

N.º 3.

And.^{no}

ORGUE.

Cres - cen - do.

The first system of the score is for the organ. It features a treble and bass clef with a common time signature. The music is in a key with two sharps (D major). The tempo is marked 'And.^{no}'. The piece begins with a series of chords and moving lines in both hands, leading to a crescendo. The text 'Cres - cen - do.' is written below the bass line.

And.^{no} affetuoso.

Qua - si pal - ma, qua - si pal - ma ex -

p

The second system shows the vocal line. The tempo is 'And.^{no} affetuoso'. The lyrics are 'Qua - si pal - ma, qua - si pal - ma ex -'. The music is in a key with two sharps and common time. The piano part is marked 'p'.

al - ta - ta sum, ex - al - ta - ta sum in Ca - des,

The third system continues the vocal line with the lyrics 'al - ta - ta sum, ex - al - ta - ta sum in Ca - des,'. The piano accompaniment features a triplet of eighth notes in the right hand.

fz ex - al - ta - ta sum in Ca - des,

The fourth system continues the vocal line with the lyrics 'ex - al - ta - ta sum in Ca - des,'. The piano accompaniment features a triplet of eighth notes in the right hand. The dynamic marking is 'fz'.

ex - al - ta - ta sum in Ca - des,

The fifth system concludes the vocal line with the lyrics 'ex - al - ta - ta sum in Ca - des,'. The piano accompaniment features a triplet of eighth notes in the right hand.

qua - si pal - ma, qua - si pal - ma,

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "qua - si pal - ma, qua - si pal - ma,". The piano accompaniment starts with a piano (p) dynamic marking and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

et qua - si, et qua - si plan - ta - ti - o

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "et qua - si, et qua - si plan - ta - ti - o". The piano accompaniment continues with similar rhythmic patterns, maintaining the piano (p) dynamic.

ro - sae plan - ta - ti - o ro - sae in Je - ri -

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "ro - sae plan - ta - ti - o ro - sae in Je - ri -". The piano accompaniment continues with similar rhythmic patterns, maintaining the piano (p) dynamic.

cho.

The fourth system features a vocal line that is mostly silent, indicated by a "cho." marking. The piano accompaniment continues with similar rhythmic patterns, maintaining the piano (p) dynamic.

A 1^o Tempo.
Qua - si pal - ma, qua - si pal - ma ex -

The fifth system begins with the tempo marking "A 1^o Tempo." and continues with a vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "Qua - si pal - ma, qua - si pal - ma ex -". The piano accompaniment continues with similar rhythmic patterns, maintaining the piano (p) dynamic.

al - ta - ta sum, ex - al - ta - ta sum in Ca - des,

This system contains the first line of music. The vocal line is in the treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are "al - ta - ta sum, ex - al - ta - ta sum in Ca - des,". There are triplets of eighth notes in the vocal line and piano accompaniment.

fz ex - al - ta - ta sum in Ca - des,

This system contains the second line of music. The vocal line continues with the lyrics "ex - al - ta - ta sum in Ca - des,". The piano accompaniment features a more active eighth-note pattern. A forte-zwischen (*fz*) dynamic marking is present.

qua - si pal - ma, qua - si pal -

Rall.

This system contains the third line of music. The vocal line has the lyrics "qua - si pal - ma, qua - si pal -". The piano accompaniment includes triplets of eighth notes. A *Rall.* (rallentando) marking is placed above the vocal line.

ma.

pp

This system contains the fourth line of music. The vocal line has the word "ma." and is mostly silent. The piano accompaniment continues with a soft (*pp*) dynamic.

This system contains the fifth and final line of music. The vocal line is silent. The piano accompaniment concludes with a few chords in the grand staff.

MATER ADMIRABILIS

ORA PRO NOBIS.

N^o 4.

Grave. Rit.

ORGUE.

SOLO. And.^{no}

Ma - ter Ad - mi - ra - bi - lis,

O - ra pro no - bis.

CHOEUR. And.^{no}

mf Ma - ter Ad - mi - ra - bi - lis,

mf Ma - ter Ad - mi - ra - bi - lis,

mf Ma - ter Ad - mi - ra - bi - lis,

O - ra pro no - bis.

O - ra pro no - bis.

O - ra pro no - bis.

SOLO.

Ma - ter Ad - mi - ra - bi - lis,

CHOEUR.

mf O - ra pro no - bis.

mf O - ra pro no - bis,

mf O - ra pro no - bis. *fz* o -

Rall.

ff o - ra pro no - bis.

ff o - ra pro no - bis.

ff ra pro no - bis.

ff *p*

FULCITE ME FLORIBUS

CHOEUR

SANS ACCOMPAGNEMENT.

N.º 3.

Ful - ci - te, ful - ci - te me
pp Ful - ci - te flo - ri - bus, ful - ci - te me
pp Ful - ci - te flo - ri - bus, ful - ci - te me

flo - ri - bus, sti - pa - te, sti - pa -
flo - ri - bus, *pp* sti - pa - te ma - lis, sti - pa -
flo - ri - bus, *pp* sti - pa - te ma - lis, sti - pa -

te me ma - lis, *fz* qui - a a - mo - re *f* lan - gue - o,
te me ma - lis, *fz* qui - a a - mo - re *f* lan - gue - o,
te me ma - lis, *fz* qui - a a - mo - re *f* lan - gue - o,

Sentito molto.
p a - mo - re lan - gue - o, *fz* qui - a a -
pp a - mo - re lan - gue - o, *fz* qui - a a -
pp a - mo - re lan - gue - o, *fz* qui - a a -

2ª
o, *pp* a - mo - re lan - gue - o.
o, a - mo - re, *pp* a - mo - re lan - gue - o.
o, *pp* a - mo - re lan - gue - o.

NOTA — On peut aussi dire en Solo la 1^{re} Partie, tandis que les deux autres accompagneront *pp*, de façon à toujours laisser bien ressortir le Chant.

MONSTRATE ESSE MATREM

CHOEUR A DEUX VOIX.

N° 6.

And.^{no}

ORGUE.

SOLO.

Cresc.

pp

Mon - stra te es - se Ma - trem. Su - mat per te pae - ces.

Qui pro no - bis na - tus Tu - lit es - se tu - us

Qui pro no - bis na - tus Tu - lit es - se tu - us.

NOTA — Le CHOEUR de ce Morceau est écrit pour 3 parties dans la VOIX DU SANCTUAIRE
— Voir au CATALOGUE.

CHŒUR. All^{to} assai.

mf Vi - tam præ - sta pu - ram, I - ter pa - ra tu - tum,

mf Vi - tam præ - sta pu - ram, I - ter pa - ra tu - tum,

mf

p Ut vi - den - tes Je - sum Sem - per col - læ - te - mur.

p Ut vi - den - tes Je - sum Sem - per col - læ - te - mur.

p

Rall.

Ut vi - den - tes Je - sum Sem - per col - læ - te - mur.

Ut vi - den - tes Je - sum Sem - per col - læ - te - mur.

SOLO. Affettuoso.

Mon - stra te es - se Ma - trem

Mon - stra te es - se Ma - trem

f

CHŒUR A Tempo.

mf Vi - tam prae - sta pu - ram, I - ter pa - ra tu - tum,
mf Vi - tam prae - sta pu - ram, I - ter pa - ra tu - tum,

The first system consists of two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics in Latin. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The dynamic marking is mezzo-forte (*mf*).

p Ut vi - den - tes Je - sum Sem - per col - læ - te - mur,
p Ut vi - den - tes Je - sum Sem - per col - læ - te - mur,

The second system continues the vocal and piano parts. The vocal parts are in a soprano and alto register, with lyrics in Latin. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The dynamic marking is piano (*p*).

Ut vi - den - tes Je - sum Sem - per *fz* col - læ -
Ut vi - den - tes Je - sum Sem - per *fz* col - læ -

The third system continues the vocal and piano parts. The vocal parts are in a soprano and alto register, with lyrics in Latin. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The dynamic marking is fortissimo (*fz*).

f te - mur.
f te - mur.

The fourth system concludes the vocal and piano parts. The vocal parts are in a soprano and alto register, with lyrics in Latin. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The dynamic marking is fortissimo (*f*).

1° Tempo.

p Pa - nem o - ti - o - sa, o - ti - o - sa non co - me - dit *f* et
p O - ti - o - sa non co - me - dit *f* et
p O - ti - o - sa non co - me - dit,

di - gi - ti e - jus ap - pre - hen - de - runt fu - sum *p* et
di - gi - ti e - jus ap - pre - hen - de - runt fu - sum *p* et
di - gi - ti e - jus ap - pre - hen - de - runt fu - sum

Rall.

di - gi - ti e - jus ap - pre - hen - de - runt fu - sum
di - gi - ti e - jus ap - pre - hen - de - runt fu - sum
p di - gi - ti e - jus fu - sum

DUO All^{to}

Ve - ni - te et vi - de - te ve - ni - te Fi - li - æ, ve -
Ve - ni - te et vi - de - te ve - ni - te Fi - li - æ, ve -

p

ni - te et vi - de - te Fi - li - æ Je - ru - sa - lem. §
ni - te et vi - de - te Fi - li - æ Je - ru - sa - lem. *Rit.* §

SOLO.

Quæ - si - vit la - nam la - nam et li - num quæ -
MUSETTE.

Legato il basso.

si - vit la - nam quæ - si - vit la - nam

et li - num Et o - pe - ra - ta est

pp

o - pe - ra - ta est con - si - li - o ma - nu -

Rall.
um su - a rum *A Tempo.*

And^{no} Pastorale.
p Pa - nem o - ti - o - sa, o - ti - o - sa non co - me - dit, *fz* o - ti -
p Pa - nem non co - me - dit, *fz* o - ti -
o - ti -

Ben marcato. *Rit.*
mf o - sa non co - me - dit pa - nem.
mf sa non co - me - dit pa - nem.
mf o - sa non co - me - dit pa - nem.

1° Tempo.

p Pa - nem o - ti - o - sa, o - ti - o - sa non co - me - dit *f* et
O - ti - o - sa non co - me - dit *f* et
O - ti - o - sa non co - me - dit

The first system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a 4/4 time signature and a key signature of one flat (B-flat). The tempo is marked '1° Tempo.' and the dynamics range from piano (*p*) to forte (*f*).

di - gi - ti e - jus ap - pre - hen - de - runt fu - sum *p* et
di - gi - ti e - jus ap - pre - hen - de - runt fu - sum *p* et
di - gi - ti e - jus ap - pre - hen - de - runt fu - sum

The second system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music continues in the same 4/4 time signature and key signature. The dynamics range from piano (*p*) to forte (*f*).

Rall.

di - gi - ti e - jus ap - pre - hen - de - runt fu - sum
di - gi - ti e - jus ap - pre - hen - de - runt fu - sum
p di - gi - ti e - jus fu - sum

The third system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The tempo is marked '*Rall.*' (Ritardando). The dynamics range from piano (*p*) to forte (*f*).

CURREMUS IN ODOREM

CHŒUR

N^o 8.

ORGUE.

Allegretto.

Organ introduction in G major, 4/4 time. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth-note patterns and a final half-note chord. The left hand plays a rhythmic accompaniment of eighth-note triplets.

All^{to} grazioso.

First system of the chorus, featuring vocal staves and organ accompaniment. The tempo is *All^{to} grazioso*. The vocal parts (Soprano, Alto, and Bass) begin with a piano (*p*) dynamic. The lyrics are: "Cur-re-mus in o-do-rem un-guen-to-rum tu-". The organ accompaniment consists of block chords in the right hand and a steady eighth-note bass line in the left hand.

Second system of the chorus, continuing the vocal and organ parts. The lyrics are: "o-rum, in o-do-rem, in o-do-rem un-guen-to-rum tu-o-rum." The organ accompaniment continues with block chords and a bass line, maintaining the *All^{to} grazioso* tempo.

pp O - le - um ef - fu - sum no - men tu - um,

pp O - le - um ef - fu - sum no - men tu - um,

pp O - le - um ef - fu - sum no - men tu - um,

pp

This system contains the first three staves of music. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are 'O - le - um ef - fu - sum no - men tu - um,'.

mf o - le - um ef - fu - sum *fz* no - men tu - um,

mf o - le - um ef - fu - sum *fz* no - men tu - um,

mf o - le - um ef - fu - sum *fz* no - men tu - um,

mf

This system contains the second three staves of music. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are 'o - le - um ef - fu - sum *fz* no - men tu - um,'. There are triplets marked with a '3' above the notes in the vocal parts and piano accompaniment.

o - le - um ef - fu - sum no - men tu - um,

o - le - um ef - fu - sum no - men tu - um,

o - le - um ef - fu - sum no - men tu - um,

o - le - um ef - fu - sum no - men tu - um,

This system contains the final three staves of music. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are 'o - le - um ef - fu - sum no - men tu - um,'. There are triplets marked with a '3' above the notes in the vocal parts and piano accompaniment.

Rit.

A Tempo.

na - men tu - um, *pp* o - le - um ef - fu - sum.

no - men tu - um, *pp* o - le - um ef - fu - sum

no - men tu - um, *pp* o - le - um ef - fu - sum

fz no - men tu - um, *p* o - le - um ef - fu - sum

fz no - men tu - um, *pp* o - le - um ef - fu - sum

fz no - men tu - um, *p* o - le - um ef - fu - sum

no - men tu - um, *pp* Id - e - o, *ff* id - e - o

no - men tu - um, *pp* Id - e - o, *ff* id - e - o

no - men tu - um, *pp* Id - e - o, *ff* id - e - o

Piu anim.

fff ad_o-le-scen-tu-læ di-le-xe-runt te

fff ad_o-le-scen-tu-læ di-le-xe-runt te

fff ad_o-le-scen-tu-læ di-le-xe-runt te

fff

3

3

Rit.

All^{to} assai.

ni-mis, ni-mis di-le-xe-runt te ni-mis. *f* Cur-

ni-mis, ni-mis di-le-xe-runt te ni-mis. *f* Cur-

ni-mis, ni-mis di-le-xe-runt te ni-mis. *f* Cur-

mf

3

re-mus in o-do-rem unguen-to-rum tu-o-rum, cur-

re-mus in o-do-rem unguen-to-rum tu-o-rum, cur-

re-mus in o-do-rem unguen-to-rum tu-o-rum, cur-

3

3

3

re - mus in o - do - rem un - guen - to - rum tu - o - rum, un - guen -

re - mus in o - do - rem un - guen - to - rum tu - o - rum, un - guen -

re - mus in o - do - rem un - guen - to - rum tu - o - rum, un - guen -

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics underneath. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand with triplets and a more rhythmic bass line in the left hand.

Rall.
to - rum tu - o - rum.

Rall.
to - rum tu - o - rum.

Rall.
to - rum tu - o - rum.

Rall.

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics underneath. The bottom two staves are piano accompaniment. The tempo marking 'Rall.' (Ritardando) is placed above the first vocal staff and below the piano accompaniment staves. The piano part continues with a similar melodic and rhythmic structure to the first system.

