

A MADAME LA VICOMTESSE DE GRANDVAL

DA 5774

Oratorio

DE

Noël

Saint-Saëns

Partition d'Orchestre

Partition Chant et Piano

Op. 12

Parties d'Orchestre

Parties de Chœur

SOLI ET CHŒURS

séparées

Benedictus (extrait) Duo, S. et B^o.
Tollite Hostias (extrait) Chœur, S.C.T.B.

Tecum principium Trio, S., T., B^o
- - Harpe ad lib. . .
- - Orgue ad lib. . .

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INDEX

I. PRÉLUDE	Page	I
II. RÉCIT et CHŒUR.....	<i>Et pastores erant</i>	- 4
III. AIR Mezzo-Soprano	<i>Expectans</i>	- 12
IV. AIR Ténor et Chœur.....	<i>Domine ego credidi</i>	- 15
V. DUO Soprano et Baryton.....	<i>Benedictus</i>	- 18
VI. CHŒUR	<i>Quare fremuerunt gentes</i> ...	- 24
VII. TRIO Soprano, Ténor, Baryton	<i>Tecum principium</i>	- 33
VIII. QUATUOR Soprano, Mezzo-Soprano, Alto, Baryton.....	<i>Alleluia</i>	- 44
IX. QUINTETTE et CHŒUR.....	<i>Consurge Filia Sion</i>	- 49

ORATORIO DE NOËL

C. SAINT-SAËNS

Op. 12

I. Prélude

Allegretto

PIANO

p *cresc.*

Ped. ★

Ped. ★

Ped. ★ Ped. ★ Ped. ★

First system of musical notation. The right hand plays a melodic line with slurs and ties. The left hand plays a bass line with chords and slurs. Pedal markings are present: "Ped." under the second measure and "★ Ped." under the fourth measure.

Second system of musical notation. The right hand continues the melodic line. The left hand features a section marked *f* (forte) with eighth notes. Pedal markings include "★ Ped." under the first measure, "★ Ped." under the second measure, a star "★" under the third measure, and "Ped." under the fourth measure.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a section marked *p* (piano) with chords. Pedal markings include "★ Ped." under the first measure and a star "★" under the second measure.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a section marked *cresc.* (crescendo) and *f* (forte). Pedal markings include "Ped." under the third measure, "★ Ped." under the fourth measure, and a star "★" under the fifth measure.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a section marked *poco a poco dim.* (poco a poco diminuendo). Pedal markings include "Ped." under the first measure, "★ Ped." under the second measure, and a star "★" under the third measure.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A forte (*f*) dynamic marking appears in the third measure. The system concludes with a double bar line.

Second system of musical notation. The right hand continues with a melodic line, marked with *d.* and *g.* (possibly indicating fingerings). The left hand features a complex accompaniment with chords and moving lines. A *Ped.* (pedal) marking is present in the first measure, followed by a star symbol (*★*) in the second measure. The system concludes with a double bar line.

Third system of musical notation. The right hand continues with a melodic line, marked with a piano (*p*) dynamic. The left hand features a complex accompaniment with chords and moving lines. A *Ped.* (pedal) marking is present in the second measure, followed by a star symbol (*★*) in the third measure. The system concludes with a double bar line.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand features a complex accompaniment with chords and moving lines. *Ped.* (pedal) markings are present in the first, second, and third measures, with star symbols (*★*) in the second and third measures. The system concludes with a double bar line.

Fifth system of musical notation. The right hand continues with a melodic line, marked with *pp* (pianissimo) dynamics. The left hand features a complex accompaniment with chords and moving lines. *Ped.* (pedal) markings are present in the first and second measures, with star symbols (*★*) in the first, second, and fourth measures. The system concludes with a double bar line.

II - Récit et Chœur

Ténor solo

Et pas - to - res e - rant in re - gi - o - ne e - a - dem vi - gi -

PIANO *p*

lan - tes, Et cus - to - di - en - tes vi - gi - li - as noc - tis

Alto solo

Et — ec - ce an - ge - lus.

su - per gregem su - um.

Do - mi - ni stetit juxta il - los, et claritas De - i circum ful - sit

il - los; Et timu - e - runt ti - mo - re ma - gno.

The first system consists of a vocal line in G major and a piano accompaniment. The piano part features a complex texture with many accidentals and a prominent bass line with a long note in the final measure.

Soprano solo

And^{no} a tempo

No -

Ténor solo

Et di - xit il - lis An - ge - lus:

And^{no} a tempo*pp*

The second system includes vocal lines for Soprano and Tenor, and piano accompaniment. The piano part has a very long, sustained chord in the first measure, followed by a melodic line in the right hand. The tempo marking 'And^{no} a tempo' is repeated.

The third system continues the vocal and piano parts. The piano accompaniment features a more active melodic line in the right hand, with some grace notes. The lyrics continue across the vocal lines.

The fourth system concludes the page with the final vocal and piano parts. The piano accompaniment has a rhythmic, eighth-note pattern in the right hand. The lyrics end with 'gau - di - um'.

cresc.

ma - gnum quod e-rit om - ni po - pu - lo: quia na - tus

f

est vo - bis ho - die Chris - tus Do - mi -

- nus in ci - vi - ta - te Da - vid,

pp

Ped. ★

et hoc vo - bis si - gnum: In - ve - ni - e - tis in - fan -

tem pa - nis in - vo - lu - tum, et po - si - tum in prae - se - pi -

mf
Baryton solo

Et su - bi to fac - ta est cum

p

An - ge - lo multi - tu - do mi - li - ti - ce coe - les - tis lau -

den - ti - um De - um, et di - cen - ti - um:

8 Chœur

Allegro

SOPRANOS
f Glo - ri - a in al - tis - simis De - o.

ALTOS
f Glo - ri - a in al - tis - simis De - o.

TENORS
f Glo - ri - a

BASSES
f Glo - ri - a

Glo - ri - a in al - tis - simis De - o.

Glo - ri - a in al - tis - simis De - o.

in al - tis - simis De - o.

in al - tis - simis De - o.

Et in ter-ra pax ho-mi-ni-

Et in ter - ra pax ho - mi - ni-

Et in terra pax

Et in ter - ra pax ho - mi - ni - bus

- bus bo - 'noe vo-lun - ta - tis. Glo-ri-a in al - tissimis

- bus bo - noe vo-lun - ta - tis. Glo-ri-a

Glo-ri-a in al - tis-simis De -

bo - noe vo-lun - ta - tis.

De - o, Glo - ri - a, Glo - ri - a,
 in al - tissimis De - o in al - tissi - mis, in al - tissi -
 - o, Glo - ri - a, Glo - ri - a,
 Glo - ri - a in al - tis - simis De - o in al - tis - simis De - o,
 Glo - ri - a De - o. Et in ter - ra
 Glo - ri - a De - o Et in ter - ra
 Glo - ri - a in al - tis - si - mis.
 in al - tissimis De - o Glo - ri - a.

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a vocal line (Soprano/Alto) and a piano accompaniment. The second system includes a vocal line (Tenor/Bass) and a piano accompaniment. The lyrics are in Latin and describe the Gloria in excelsis Deo.

pax ————— pax — ho - mi - ni - bus bo - nœ

pax ho - mi - ni - bus, ho - mi - ni - bus — bo nœ

Et in ter - ra pax ho - mi - ni - bus — bo - nœ —

Et in ter - ra. pax ho - mi - ni - bus bo - nœ

vo - - lun - ta - - - tis.

vo - - lun - ta - - - tis.

vo - - lun - ta - - - tis.

vo - - lun - ta - - - tis.

III - Air

And^{te} espressivo

MEZZO-SOP.
Solo

And^{te} espressivo

PIANO
p

dolce

pp

Expec-tans. Expec-tans

dolce

ex - pec - ta - vi Do - mi - num: ex-pec-tans,

ex-pec-tans, ex - pec - tans

ex - pec - ta - vi Do - mi -

Ped. ★ Ped. ★

- num, ex - pec - ta - vi; ex -

Ped. ★

- pec - ta - vi Do - mi - num,

pp

pp *dolce*

pp *dolce*

Et in - ten - dit mi - hi, et

in - ten - dit mi - hi, et in - ten - dit, et

Ped.

in - ten - dit, et in - ten -

sempre Ped.

- dit, et in - ten - dit mi - hi.

pp

IV. Air et Chœur

Mod^{lo} commodo

TÉNOR Solo

Do - mine, e - go cre - di - di, e - go

Mod^{lo} commodo

PIANO

p

cre - di - di qui - a tu es - Chris - tus - Fi - li - us De - i vi - vi.

dolce

Do - mine, e - go cre - di - di, e - go

cre - di - di, qui - a tu es - Chris - tus Fi - li - us De - i vi -

dol

- vi, Do - mi - ne,

1^{er} et 2^e SOPRANOS *p*

qui in hunc mun - dum ve - ni - sti

1^{er} et 2^e ALTOS *p*

qui in hunc mun - dum ve - ni - sti

dim.

Ped. ★

e - go cre - di - di, e - go cre - di - di qui - a tu

Ped. ★ Ped. ★

-cresc.

es Christus, Christus, Christus, Filius Dei vi - vi, Christus,

1^{er} et 2^e SOPRANOS *f* *p*

Chris - tus!

1^{er} et 2^e ALTOS *f* *p*

Chris - tus!

cresc.

pp

dolce

Chris - tus, Fi - li - us De - i vi - vi

qui

qui

qui in

in hunc mun - dum ve - ni - sti,

in hunc mun - dum ve - ni - sti,

pp

hunc mundum ve - ni - sti,

pp

ve - ni - sti.

pp

ve - ni - sti.

V. Duo

All^{to} moderato

PIANO

All^{to} moderato*p e staccato**p* Soprano solo

Be - nedic - tus, be - nedic - tus, be - ne - dic - tus qui ve -

- nit in nomine Do - mini, qui ve nit in nomine Do - mi - ni.

Baryton solo

p

Be - ne.

- dic - tus, be - ne - dic - tus, be - ne - dic - tus

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a melodic line with a slur over the final two notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

qui ve - nit in nomine Do - mi - ni, qui ve - nit in nomine Do - mi -

The second system continues the vocal line and piano accompaniment. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the same rhythmic pattern.

Soprano *cresc.*
Be - ne - dic - tus, be - ne - dic - tus, in no -

cresc.
- ni, qui ve - nit, qui ve - nit in no -

The third system introduces a Soprano vocal line in treble clef. The piano accompaniment continues. The vocal line has a melodic line with a slur and a crescendo marking above it.

dim.
- mi - ne, in nomine Do - mi - ni.

dim.
- mi - ne, in nomine Do - mi - ni.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a slur and a decrescendo marking above it.

p
De - us Do-mi-nus,
p De - - us Do-mi-nus, *mf* et il - lu - xit

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a piano (*p*) dynamic. The middle staff is a vocal line in bass clef, also starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) later. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring chords and moving lines. The lyrics are "De - us Do-mi-nus," and "De - - us Do-mi-nus, et il - lu - xit".

mf
Do - - mi-nus il-luxit no - -
no - - bis Do - -

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a mezzo-forte (*mf*) dynamic. The middle staff is a vocal line in bass clef, also starting with a mezzo-forte (*mf*) dynamic. The bottom staff is a piano accompaniment in grand staff. The lyrics are "Do - - mi-nus il-luxit no - -" and "no - - bis Do - -".

dim.
- - bis, il-luxit no - - bis.
dim.
- - mi-nus il-lu-xit no - - bis.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, marked with a *dim.* (diminuendo) dynamic. The middle staff is a vocal line in bass clef, also marked with a *dim.* dynamic. The bottom staff is a piano accompaniment in grand staff. The lyrics are "- - bis, il-luxit no - - bis." and "- - mi-nus il-lu-xit no - - bis."

p

De - us Do-mi-nus, De - us Do-mi-nus, et il - lu -

p

De - us Do-mi-nus, De - us Do mi-nus, et il -

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics 'De - us Do-mi-nus, De - us Do-mi-nus, et il - lu -'. The second line is a vocal line in bass clef with lyrics 'De - us Do-mi-nus, De - us Do mi-nus, et il -'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

- - xit, et il - lu-xit no - bis, et il - lu-xit no - - bis.

- lu - xit, et il - lu-xit no - bis, et il - lu - xit no - - bis.

Detailed description: This system contains the next two lines of music. The vocal lines continue with lyrics '- - xit, et il - lu-xit no - bis, et il - lu-xit no - - bis.' and '- lu - xit, et il - lu-xit no - bis, et il - lu - xit no - - bis.'. The piano accompaniment continues with harmonic support.

Soprano

sotto voce

De - us me - us es tu, et confi - te - bor ti - bi.

pp tenuto

Detailed description: This system is dedicated to the Soprano part. It includes a vocal line with lyrics 'De - us me - us es tu, et confi - te - bor ti - bi.' and piano accompaniment. The piano part is marked *pp tenuto*.

Baryton

sotto voce

De - us me - us es tu, et confi - te - bor - ti - bi.

Detailed description: This system is dedicated to the Baryton part. It includes a vocal line with lyrics 'De - us me - us es tu, et confi - te - bor - ti - bi.' and piano accompaniment.

Soprano

De - us me - us es tu, et con - fi - te - bor ti -

De - us me - us es tu, et con - fi - te - bor ti -

mf - bi De - us me - us es tu. *mf* De - us me - us et ex - al - ta - bo

mf - bi. De - us me - us es tu, De - us me - us es tu, et ex - al - ta - bo

staccato

te, et ex - al - ta - bo te. De - us me - us es tu De - us me - us es tu

te, et ex - al - ta - bo te. De - us me - us es tu De - us me -

et ex-al-ta-bo te, et ex-al-ta - bo te, et ex - al-ta-bo

-us, et ex-al-ta - bo te, et ex-al-ta - bo te, ex-al - ta -

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in a 3/4 time signature and features a key signature of one sharp (F#). The lyrics are: "et ex-al-ta-bo te, et ex-al-ta - bo te, et ex - al-ta-bo" on the top staff and "-us, et ex-al-ta - bo te, et ex-al-ta - bo te, ex-al - ta -" on the middle staff.

te, et ex - al - ta - - bo, et, ex-al - ta - - bo

- bo, ex-al - ta - bo, et ex - al - ta - bo, et ex-al - ta - bo

The second system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff. The lyrics are: "te, et ex - al - ta - - bo, et, ex-al - ta - - bo" on the top staff and "- bo, ex-al - ta - bo, et ex - al - ta - bo, et ex-al - ta - bo" on the middle staff.

te.

te.

The third system consists of three staves. The top staff is a vocal line in treble clef with the word "te." The middle staff is a vocal line in bass clef with the word "te." The bottom staff is a piano accompaniment in grand staff. The lyrics are: "te." on the top staff and "te." on the middle staff.

VI - Chœur

All^o energico

SOPRANOS

ALTOS

TÉNORS

BASSES

PIANO

ff

Qua - re

Qua - re

Qua - re

Qua - re

ff

All^o energico

fremu.e - runt gen - tes

fremu.e - runt gen - tes

fremu.e - runt gen - tes

fremu.e - runt gen - tes

qua - re fremu.e - runt gen - - -

qua - re fremu.e - runt gen - - -

qua - re fremu.e - runt gen - - -

qua - re fremu.e - runt gen - - -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "qua - re fremu.e - runt gen - - -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- tes ?

- tes ?

- tes ? qua - re

- tes ? qua - re fremu.e - runt

Ped. ★ Ped. ★ Ped. ★

The second system continues the vocal and piano parts. The lyrics are: "- tes ?", "- tes ?", "- tes ? qua - re", and "- tes ? qua - re fremu.e - runt". The piano accompaniment continues with similar rhythmic patterns. At the bottom of the piano part, there are three pedal markings: "Ped. ★ Ped. ★ Ped. ★".

qua - - re fremue - runt

qua - - re

fremue - runt gen - - tes? qua - - re

gen - - tes? fremue - runt gen - - tes?

Ped. ★ Ped. ★

gen - - tes? qua - - re fre - - mue - runt

fremue - runt gen - - tes? fre - - mue - runt

fre - - mue - runt gen - - tes? fre - - mue - runt

qua - - re fre - - mue - runt

- gen - - - - - tes

- gen - - - - - tes

- gen - - - - - tes

- gen - - - - - tes

ff *ff*

Et po - pu li

Et po - pu li medi - ta - ti sunt

Et po - pu - li medi - ta - ti sunt in - a - nia?

Et po - pu li medi - ta - ti

medi.ta - ti sunt in.a - ni.a? medi.ta - ti
 in .. a - ni - a? medi.ta - ti
 medi.ta - ti sunt in.a - ni - a? qua - re?
 sunt in.a - ni - a?

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The key signature has one flat (B-flat).

più ff
 sunt in.a - ni.a? Qua - re fre.mue - runt
più ff
 sunt in.a - ni.a? Qua - re fre.mue - runt
più ff
 qua - re? Qua - re fre.mue - runt
più ff
 Qua - re fre.mue - runt

The second system continues the vocal and piano parts. It includes dynamic markings such as *più ff* (piano fortissimo) and *ff* (fortissimo). The piano accompaniment continues with its rhythmic pattern, and the vocal parts enter with the words "Qua - re fre.mue - runt". The key signature changes to two flats (B-flat and E-flat).

gen - - - - tes? et popu-li medi -

gen - - - - tes? et popu-li medi -

gen - - - - tes? et popu-li medi -

gen - - - - tes? et popu-li medi -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'gen - - - - tes? et popu-li medi -'. The piano part features a complex, flowing accompaniment with many sixteenth notes.

- ta - ti sunt in - a - ni - a? qua - re? qua - re?

- ta - ti sunt in - a - ni - a? qua - re? qua - re?

- ta - ti sunt in - a - ni - a? qua - re? qua - re?

- ta - ti sunt in - a - ni - a? qua - re? qua - re?

The second system consists of four vocal staves and a piano accompaniment. The lyrics are '- ta - ti sunt in - a - ni - a? qua - re? qua - re?'. The piano part features a complex, flowing accompaniment with many sixteenth notes.

Più lento

sempre pp una corda

The first system of the piano introduction features a treble and bass clef. The treble clef has a whole note chord of G4, Bb4, and D5. The bass clef has a whole note chord of G2, Bb2, and D3. The key signature has one flat (Bb). The time signature is 3/4. The first three measures are in 3/4 time, and the last two measures change to 4/4 time. The instruction 'sempre pp una corda' is written above the treble clef.

p tre corde

The second system continues the piano introduction. The treble clef has a half note chord of G4, Bb4, and D5. The bass clef has a half note chord of G2, Bb2, and D3. The key signature has one flat (Bb). The time signature is 4/4. The instruction 'p tre corde' is written above the treble clef.

The third system continues the piano introduction. The treble clef has a half note chord of G4, Bb4, and D5. The bass clef has a half note chord of G2, Bb2, and D3. The key signature has one flat (Bb). The time signature is 4/4.

p
Glo-ri - a Pa - tri, glo-ri - a Fi - li - o, glo-ri - a Spi - ri -
p
Glo-ri - a Pa - tri, glo-ri - a Fi - li - o, glo-ri - a Spi - ri -
p
Glo-ri - a Pa - tri, glo-ri - a Fi - li - o, glo-ri - a Spi - ri -
p
Glo-ri - a Pa - tri, glo-ri - a Fi - li - o, glo-ri - a Spi - ri -

The vocal entry consists of four staves. The first three staves are for the vocal line, and the fourth is for the piano accompaniment. Each vocal staff begins with a piano (*p*) dynamic marking. The lyrics are: 'Glo-ri - a Pa - tri, glo-ri - a Fi - li - o, glo-ri - a Spi - ri -'. The key signature has one flat (Bb) and the time signature is 4/4.

The piano accompaniment for the vocal entry consists of two staves. The treble clef has a half note chord of G4, Bb4, and D5. The bass clef has a half note chord of G2, Bb2, and D3. The key signature has one flat (Bb) and the time signature is 4/4.

-tu - i — Sanc - to; si - cut e - rat in prin - ci - pi - o, et

-tu - i — Sanc - to; si - cut e - rat in prin - ci - pi - o,

-tu - i — Sanc - to; si - cut e - rat in prin - ci - pi - o,

-tu - i — Sanc - to; si - cut e - rat in prin - ci - pi - o,

nunc, et nunc, et nunc, et sem - per, et in — scæ -

et nunc, et nunc, et sem - per, et in scæ - cu -

et nunc, et nunc, et sem - per, et in scæ - cu -

et nunc, et nunc, et sem - per, et in scæ - cu -

cu - lae - sce - cu - lo - rum. A - men. A - men.

lae - sce - cu - lo - rum. A - men. A - men.

lae - sce - cu - lo - rum.

lae - sce - cu - lo - rum.

A - men.

A - men.

Ped. ★ Ped. ★ Ped.

VII. Trio

And^{te} con moto

PIANO *p una corda*

Ped. ★ Ped. ★ Ped. ★

Ped. ★ Ped. ★ Ped. ★ Ped. ★

Ténor solo

p Te - - - - cum prin - ci - pium, te - cum prin -

Ped. ★ Ped. ★ Ped. ★ Ped. ★

cresc.

- ci - pium in di - e vir - tu - tis tu -

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

Soprano solo

p

Te - - - cum prin - ci - pi-um, te - cum prin -

- œ .

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

- ci - pi-um in di - e vir - tu - tis tu -

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

Baryton solo

p

Te - - - cum prin - ci - pi-um, te - cum prin -

Ped. ★ Ped. ★ Ped. ★ Ped. ★

- ci - pi-um in di - e vir - tu - tis tu -

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

p Te - - - cum prin - ci - pium,

Te - - - - cum prin -

- œ.

Ped. ★ Ped. ★ Ped. ★ Ped. ★

p te - - - -

- ci - pium,

Te - - - - cum prin - ci - pium, te - - - -

Ped. ★ Ped. ★ Ped. ★ Ped. ★

dim. - cum prin - - - ci - - - pi - um

dim. te - cum prin - ci - - pi - um in

dim. - cum prin - ci - - pi - um

Ped. ★ Ped. ★ Ped. ★ Ped. ★

p sotto voce

in splen - do - ri - bus Sanc -

p sotto voce

splen - do - ri - bus Sanc -

p sotto voce

in splen - do - ri - bus Sanc -

Ped. ★

- to - - - - - rum,

- to - - - - - rum,

- to - - - - - rum,

Ped. ★ Ped. ★

in splen - do - ri - bus Sanc -

in splen - do - ri - bus Sanc -

in splen - do - ri - bus Sanc -

Ped.

to - - - - - rum,

to - - - - - rum,

to - - - - - rum,

Ped. # * Ped. *

pp in splen - - -

pp in splen - - -

pp in splen - - -

pp in splen - - -

Ped. # *

do - - - ri - bus Sanc - - -

do - - - ri - bus Sanc - - -

do - - - ri - bus Sanc - - -

pp

Ped. # *

- to - rum, in splendo-ri-bus Sanc - to - - rum.

- to - rum, in splendo-ri-bus Sanc - to - - rum.

- to - rum, in splendo-ri-bus Sanc - to - - rum.

Ped. ★ Ped. ★

Ped. ★ Ped. ★ Ped. ★ Ped. ★

Ténor

dolce
Te - - - cum prin - ci - pi-um, te - cum prin -

dolce tranquillo

Ped. ★ Ped. ★ Ped. ★ Ped. ★

- ci - pi-um in di - e vir - tu - tis tu -

Ped. ★ Ped. ★ Ped. ★ Ped. ★

Soprano

dolce

Te - - - cum prin - ci - pi.um. te - cum prin -

- œ. Te - - - cum prin - ci - pi.um, te - cum prin -

Ped. * Ped. * Ped. *

- ci - pi.um in di - e vir - tu - tis tu -

- ci - pi.um in di - e vir - tu - tis tu -

Ped. * Ped. * Ped. * Ped. * Ped. *

- œ,

- œ,

Baryton

mf in splen - - - do - - - ri - bus Sanc -

Ped. * Ped. * Ped. * Ped. *

in splen - do - - - ri - bus

mf in splen - do - - - ri - bus Sanc

- to - rum, in splen - do - - - ri - bus Sanc

cresc.

Ped. ★ Ped. ★ Ped. ★ Ped. ★

Sanc - to

- to

- to

f

f

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

- rum, Sanc

- - - - - rum,

dim.

dim.

dim.

Ped. ★ Ped. ★ Ped. ★ Ped. ★

to - - - rum, in splen - -

to - - - rum, splen - -

Sanc - to - - - - -

Ped. ★ Ped. ★ Ped. ★ Ped. ★

Detailed description: This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) and a grand staff for piano accompaniment. The vocal lines are in G major and contain the lyrics 'to - - - rum, in splen - -' and 'to - - - rum, splen - -'. The piano accompaniment includes a complex melodic line in the right hand and a supporting bass line in the left hand. Pedal markings are present at the bottom of the piano staves.

- do - ri - bus Sanc - to - - -

- do - ri - bus Sanc - to - - -

- rum, in splen - do - - - ri -

dim. p

dim. p

dim. p

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

Detailed description: This system contains the next four measures. The vocal lines continue with the lyrics '- do - ri - bus Sanc - to - - -' and '- rum, in splen - do - - - ri -'. The piano accompaniment features a prominent melodic line in the right hand with a 'dim.' (diminuendo) marking. The left hand provides harmonic support. Pedal markings are present at the bottom of the piano staves.

rum, in splen - do - ri -

rum, in splen - do - ri -

- bus Sanc - to - - rum, in splen - do - ri -

pp

Ped. ★ Ped. ★

- bus Sanc - to - - rum.

- bus Sanc - to - - rum.

- bus Sanc - to - - rum.

pp

Ped. ★ Ped. ★

VIII. Quatuor

Andantino Alto solo

Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia.

PIANO **Andantino**

mf *p* *mf*

Lauda-te, coeli, et ex-ul-ta, terra, qui-a

con-so-la-tus est Dominus — populum su-um; et pau-pe-

-rum — su-o — rum, et pau-perum su-o — rum

Soprano solo



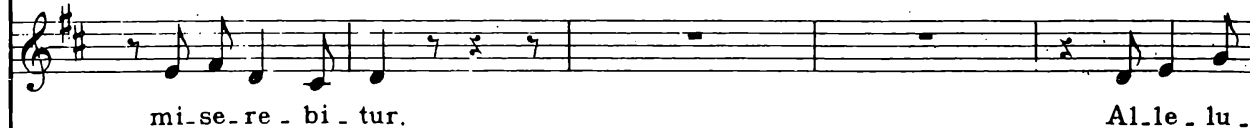
dol.
Al-le - lu - ia. Al-le - lu - ia.

Mezzo-Soprano solo



dol.
Al-le - lu - ia. Al-lē - lu - ia,

Alto solo



mi-se-re - bi - tur. Al-le - lu -

Baryton solo



dol.
Al-le - lu - ia. Al-le - lu - ia.




p



Lau-da - te, coe-li, et ex-ul-ta, ter-ra,



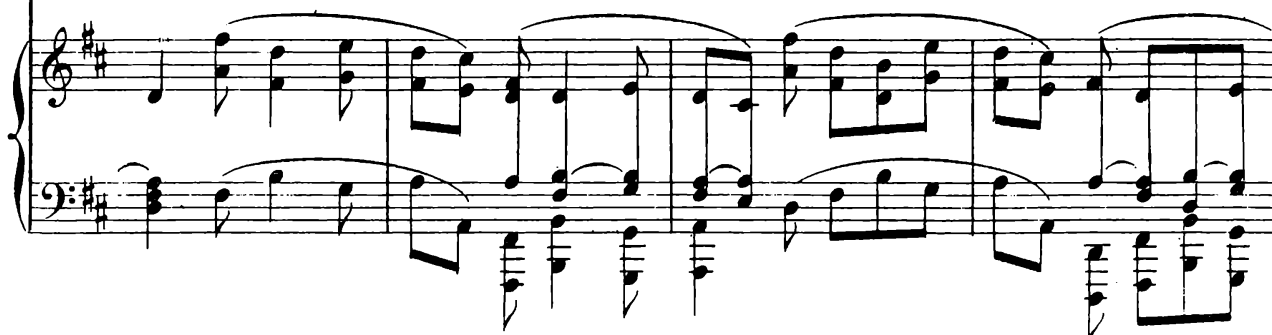
Lau-da - te, coe-li, et ex-ul-ta, ter-ra,



-ia. Lau-da - te, coe-li, et ex-ul-ta,



Lau-da - te, coe-li, et ex-ul-ta, ter-ra,



rum su - o - rum, et pau - perum su - o - rum mi-se-re - bi -
— et pau - - pe - rum — su - o - rum mi - se-re - bi -
— et pau - - pe - - rum — su - o - rum mi-se-re - bi -
pau - pe - rum su - o - rum mi-se - re - bi -

- tur. Alle - lu - ia. Alle - lu -
- tur. Alle - lu - ia. Alle - lu -
- tur. Alle - lu - ia. Alle - lu - ia.
- tur. Alle lu - ia. Alle - lu -
mf *p* *p* *p*

pp

- ia. Al-le - lu - ia. Alle - lu - ia.

pp

- ia. Al-le - lu - ia. Alle - lu - ia.

Quia con - so - la - tus est Dominus populum su - um; — et

pp

- ia. Alle - lu - ia.

poco a poco rall. e dim.

pau - pe - rum su - o - rum, et

Adagio

pau - pe - rum su - o - rum mi - se - re - bi - tur.

Adagio

IX. Quintette avec Chœur

All^{to} pastorale

PIANO

p *cresc.*

f Ped. ★

Ped. ★ Ped. ★ Ped. ★

Ped. ★ Ped. ★ Ped. ★

Ped. ★

f *dim.*
Ped. ★ Ped. ★

Ténor solo

f
Con - sur - ge, Fi - lia
p

Soprano solo

f
Con - sur - ge, Fi - lia

Mezzo-Soprano solo

f
Con - sur - ge, Fi - lia

Alto solo

f
Con - sur - ge, Fi - lia

Ténor solo.

Si - on. _____

Si - on.

Si - on.

Si - on.

Baryton solo

f Con - sur - ge, Fi - li - a

Con - sur - ge, Fi - li - a

Con - sur - ge, Fi - li - a

Con - sur - ge, Fi - li - a

Con - sur - ge, Fi - li - a

Si - on.

Si - on.

Si - on. —

Si - on. —

Si - on. —

Chœur

SOPRANOS *f* Al - le - lu - ia. Al - le - lu - ia. *mf* Al - le -

ALTOS *f* Al - le - lu - ia. Al - le - lu - ia. *mf* Al - le -

TÉNORS *f* Al - le - lu - ia. Al - le - lu - ia. *mf* Al - le -

BASSES *f* Al - le - lu - ia. Al - le - lu - ia. *mf* Al - le -

- lu - ia. —

- lu - ia. —

- lu - ia. —

- lu - ia. —

espress.

p

Soprano solo

dol.

Mezzo-Soprano soló

Lau - da in

dol.

Alto solo

Lau - da in

dol.

Ténor solo

dol.

Lau - da in

dol.

Baryton solo

dol.

Lau - da in noc - te, — Lau - da in

Lau - da in

p

noc - te, — in prin - ci - pi - o Vi - gi - li -

noc - te, — in prin - ci - pi - o Vi - gi - li -

noc - te, — in prin - ci - pi - o Vi - gi - li -

noc - te, — in prin - ci - pi - o Vi - gi - li -

noc - te, — in prin - ci - pi - o Vi - gi - li -

dim. rum. a - - - - -

dim. rum. a - - - - -

dim. rum. a - - - - -

dim. rum. a - - - - -

dim. rum. a - - - - -

SOPRANOS

ALTOS

TÉNORS

BASSES

f
Al.le.
f
Al.le.
f
Al.le.
f
Al.le.

f

lu - ia. Al - le - lu - ia. Al - le - lu -

lu - ia. Al - le - lu - ia. Al - le - lu -

lu - ia. Al - le - lu - ia. Al - le - lu -

lu - ia. Al - le - lu - ia. Al - le - lu -

dim.

Soprano solo

Mezzo-Soprano solo

ia. —

ia. —

ia. —

ia. —

p Ped. ★

Alto solo

A

This system contains the first two systems of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Alto solo part begins with a rest followed by a melodic line starting on a whole note 'A'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Al - le -

Al - le -

Ténor solo

Baryton solo

Al - le -

Hb

Ped. ★

This system contains the second two systems of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the word 'Alleluia'. The piano accompaniment continues with the same rhythmic pattern, but includes a 'Hb' (Harmonium) section in the right hand and a 'Ped.' (Pedal) instruction with a star symbol in the left hand.

- lu - ia. Al - le - lu - ia.

- lu - ia. Al - le - lu - ia. Al - le -

- lu - ia. Al - le - lu - ia.

- lu - ia. Al - le - lu - ia. Al - le -

Ped. ★

Al - le - lu - ia.

- lu - ia. Al - le - lu - ia. Al - le - lu - ia.

- lu - ia. Al - le - lu - ia. Al - le - lu - ia.

- lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

pp

Detailed description: This page of a musical score, numbered 57, contains a vocal and piano arrangement of 'Alleluia'. It features five systems of staves. The first system has three vocal staves and a piano accompaniment. The second system has four vocal staves and piano accompaniment. The third system has five vocal staves and piano accompaniment. The fourth system has six vocal staves and piano accompaniment. The fifth system has seven vocal staves and piano accompaniment. The lyrics are 'Alleluia' repeated in various parts. The piano part includes a 'Ped.' (pedal) marking with a star symbol. The score concludes with a piano (*pp*) dynamic marking.

Al - le - lu - ia.

A

p

Al - le - lu - ia.

Al - le - lu - ia.

pp

Detailed description: This system contains six staves. The top staff is a vocal line with a melodic line and a fermata. The second staff is another vocal line with lyrics 'Al - le - lu - ia.' and a dynamic marking '*A*'. The third staff is a vocal line with lyrics 'Al - le - lu - ia.' and a dynamic marking '*p*'. The fourth staff is a vocal line with lyrics 'Al - le - lu - ia.' The fifth staff is a vocal line with lyrics 'Al - le - lu - ia.' The sixth staff is a piano accompaniment with a dynamic marking '*pp*'.

Al - le - lu - ia. Al - le -

Al - le - lu - ia. Al - le - lu - ia. Al - le -

Al - le - lu - ia. Al - le - lu - ia. Al - le -

Al - le - lu - ia. Al - le -

Al - le - lu - ia. Al - le - lu - ia. Al - le -

meno p

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics 'Al - le - lu - ia. Al - le -' and a dynamic marking '*p*'. The second staff is a vocal line with lyrics 'Al - le - lu - ia. Al - le - lu - ia. Al - le -' and a dynamic marking '*p*'. The third staff is a vocal line with lyrics 'Al - le - lu - ia. Al - le - lu - ia. Al - le -' and a dynamic marking '*p*'. The fourth staff is a vocal line with lyrics 'Al - le - lu - ia. Al - le -' and a dynamic marking '*p*'. The fifth staff is a vocal line with lyrics 'Al - le - lu - ia. Al - le - lu - ia. Al - le -' and a dynamic marking '*p*'. The sixth staff is a piano accompaniment with a dynamic marking '*meno p*'.

-lu - ia. Al-le - lu - ia. Al-le - lu - ia.

-lu - ia. Al-le - lu - ia. Al-le - lu - ia.

-lu - ia. Al-le - lu - ia. Al-le - lu - ia.

-lu - ia. Al-le - lu - ia. Al - le - lu - ia.

-lu - ia. Al-le - lu - ia. Al-le - lu - ia.

p

Ped.

Chœur

TÉNOIRS *f*

E - gre - di - a - tur ut splendor jus - tus Si - on, et Sal - va - tor

BASSES *f*

E - gre - di - a - tur ut splendor jus - tus Si - on, et Sal - va - tor

cresc.

★ Ped. ★ Ped. ★

SOPRANOS

Al-le-lu - ia.

ALTOS

Al-le-lu - ia.

Chœur

e - jus ut lampas ac-cen-da - tur. Al-le-lu - ia.

e - jus ut lampas ac-cen-da - tur. Al-le-lu - ia.

Ped. *f*

dim. *p una corda*

dim. *pp*

★ Ped.

pp

Ped. ★

Chœur

Maestoso

SOPRANOS



Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a tri - o

ALTOS



Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a tri - o

TÉNORS



Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a tri - o

BASSES



Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a tri - o

Maestoso



sancto e - jus. Loe - ten - tur coe - li, et ex - ul - tet ter - ra



sancto e - jus. Loe - ten - tur coe - li, et ex - ul - tet ter - ra



sancto e - jus. Loe - ten - tur coe - li, et ex - ul - tet ter - ra



sancto e - jus. Loe - ten - tur coe - li, et ex - ul - tet ter - ra



ia. Alle-lu-ia. Alle-lu-ia. Alle-lu-ia. Alle-lu-ia. Loe-ten-tur coe-li, et
 ia. Alle-lu-ia. Alle-lu-ia. Alle-lu-ia. Loe-ten-tur coe-li, et
 ia. Alle-lu-ia. Alle-lu-ia. Alle-lu-ia. Loe-ten-tur coe-li, et
 ia. Alle-lu-ia. Alle-lu-ia. Alle-lu-ia. Loe-ten-tur coe-li, et

ex-ul-tet ter-ra, a faci-e Do-mi-ni, quoniam ve-nit. Alle-lu-ia.
 ex-ul-tet ter-ra, a faci-e Do-mi-ni, quoniam ve-nit. Alle-lu-ia.
 ex-ul-tet ter-ra, quoniam ve-nit. Alle-lu-ia. Alle-lu-ia.
 ex-ul-tet ter-ra, quoniam ve-nit. Alle-lu-ia. Alle-lu-ia.