

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

séparées

SOLI ET CHŒURS

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

Tecum principium Trio, S., T., B^{es}
— — Harpe ad lib. . .
— — Orgue ad lib. . .

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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 treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Pedal markings are present: "Ped." under the second measure and "★ Ped." under the fourth measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a dynamic marking of *f* (forte) in the second measure. Pedal markings include "★ Ped." under the first measure, "★ Ped." under the second measure, a star symbol "★" under the third measure, and "Ped." under the fourth measure.

Third system of musical notation. The treble clef staff has a dynamic marking of *p* (piano) in the second measure. The bass clef staff has a *dim.* (diminuendo) marking in the third measure. Pedal markings include "★ Ped." under the first measure and a star symbol "★" under the second measure.

Fourth system of musical notation. The treble clef staff has a *cresc.* (crescendo) marking in the first measure and a *f* (forte) marking in the third measure. The bass clef staff has a *dim.* (diminuendo) marking in the third measure. Pedal markings include "Ped." under the third measure, "★ Ped." under the fourth measure, and a star symbol "★" under the fifth measure.

Fifth system of musical notation. The treble clef staff has a *poco a poco dim.* (poco a poco diminuendo) marking in the third measure. The bass clef staff has a *dim.* (diminuendo) marking in the second measure. Pedal markings include "Ped." under the first measure, "★ Ped." under the second measure, and a star symbol "★" under the third measure.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents. The left hand plays chords with slurs. Dynamics include *p* and *f*. A fermata is present over the final measure of the system.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and accents. The left hand plays chords with slurs. Dynamics include *d.* and *g.*. Pedal markings include "Ped." and a star symbol. A fermata is present over the final measure of the system.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and accents. The left hand plays chords with slurs. Dynamics include *p*. Pedal markings include "Ped." and a star symbol. A fermata is present over the final measure of the system.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and accents. The left hand plays chords with slurs. Pedal markings include "Ped.", "★ Ped.", and "★". A fermata is present over the final measure of the system.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and accents. The left hand plays chords with slurs. Dynamics include *pp*. Pedal markings include "Ped.", "★", "Ped.", and "★". A fermata is present over the final measure of the system.

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 and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "il - los; Et timu - e - runt ti - mo - re ma - gno." The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a complex texture with many chords and moving lines.

Soprano solo

And^{no} a tempo

The Soprano solo part is a single line in a treble clef with a key signature of one sharp and a common time signature. It begins with a rest and then has a few notes. The tempo marking "And^{no} a tempo" is placed above the staff.

No -

Ténor solo

The Ténor solo part is a single line in a treble clef with a key signature of one sharp and a common time signature. It begins with a rest and then has a few notes. The tempo marking "And^{no} a tempo" is placed above the staff.

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

And^{no} a tempo

The piano accompaniment for the second system is in a grand staff with a key signature of one sharp and a common time signature. It features a complex texture with many chords and moving lines. The tempo marking "And^{no} a tempo" is placed above the staff. The dynamic marking "pp" is placed below the staff.

li - te ti - me - re, no - li - te ti - me - re: Ec - ce e - nim

The third system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a common time signature. The lyrics are "li - te ti - me - re, no - li - te ti - me - re: Ec - ce e - nim". The piano accompaniment is in a grand staff with a key signature of one sharp and a common time signature. It features a complex texture with many chords and moving lines.

e - ván - ge - li - zo vo - bis gau - di - um

The fourth system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a common time signature. The lyrics are "e - ván - ge - li - zo vo - bis gau - di - um". The piano accompaniment is in a grand staff with a key signature of one sharp and a common time signature. It features a complex texture with many chords and moving lines.

cresc.

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

f

est vo - bis ko - di - e 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 -

- 9
Baryton solo *mf*
Et su - bi to fac - ta est cum

An - ge.lo multi - tu - do mi - li.ti.oe coe - les' - tis lau -

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

8 Chœur
Allegro

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

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

TÉNORS
Glo - ri - a

BASSES
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 -

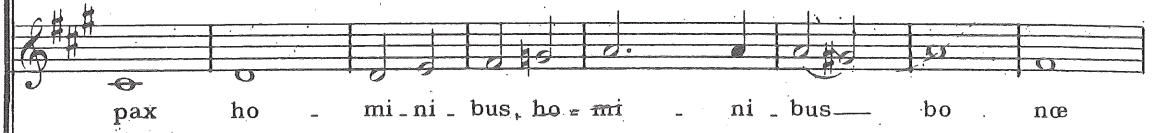
bo - - noe vo-lun - ta - tis.

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,

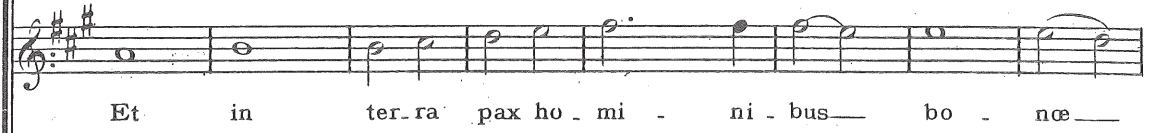
Glo - ri - a De - o. Et in ter - ra
 Glo - ri - a De - o Et in ter - ra
 Glo - ri - a in al - tis - si - mis.
 in al - tissimis De - o Glo - ri - a.



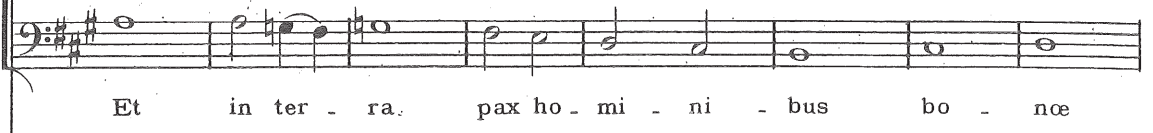
pax ————— pax — ho - mi - ni - bus bo - nœ



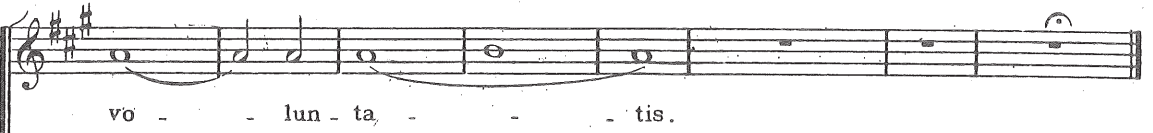
pax ho - mi - ni - bus, ho - mi - ni - bus — bo - nœ



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



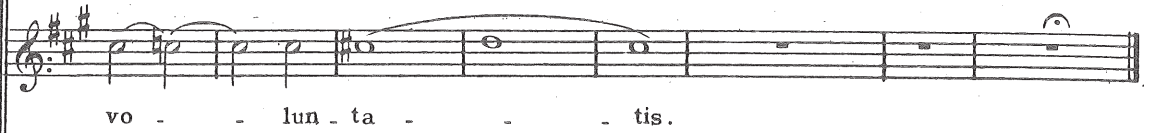
Et in ter - ra. pax ho - mi - ni - bus bo - nœ



vo - - lun - ta - - - tis.



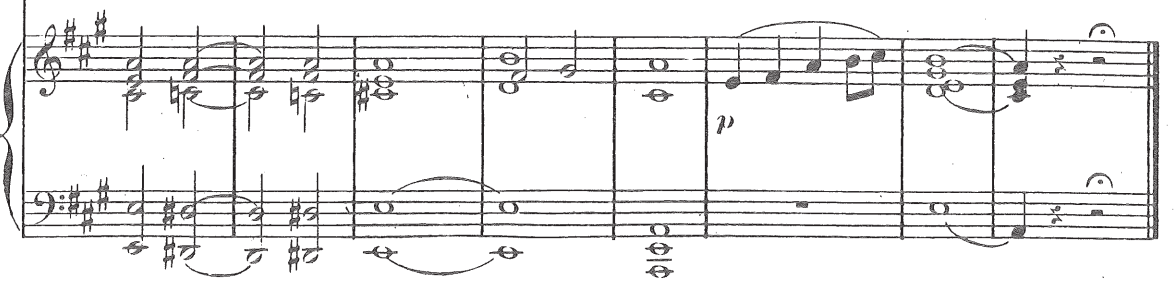
vo - - lun - ta - - - tis.



vo - - lun - ta - - - tis.



vo - - lun - ta - - - tis.



III - Air

And^{te} espressivoMEZZO-SOP.
Solo

PIANO *p*

dolce

Expec-tans

Expec-tans

*pp**dolce*

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

ex-pec-tans,

ex-pec-tans,

ex - pec - tans

ex - pec - ta - vi Do - mi -

Ped. ★

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

Ped. ★

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

pp

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

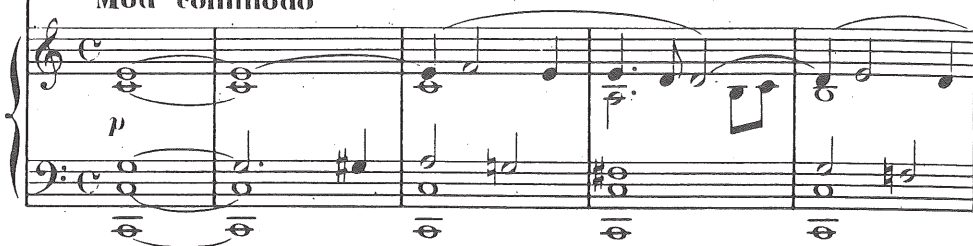
IV. Air et Chœur

Mod^{to} commodoTÉNOR
Solo

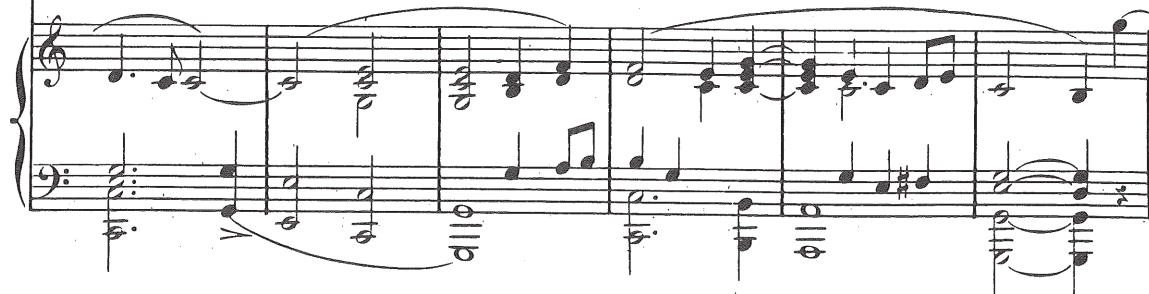
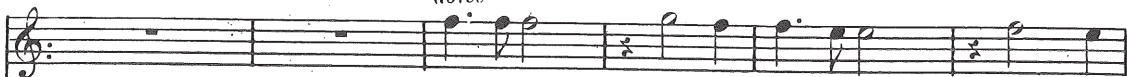
Do-mine, e-go cre-di-di, e-go

Mod^{to} commodo

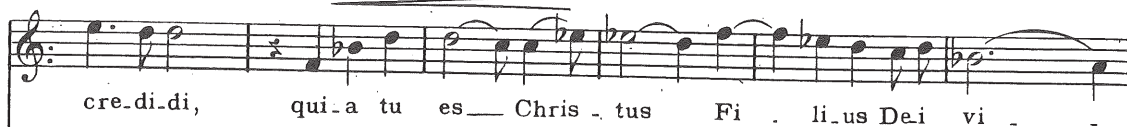
PIANO



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 Dei 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

f *dim.*

Ped. ★

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

Ped. ★ Ped. ★

-cresc. *f* *p*

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. *f* *p* *pp*

dolce

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

p qui

p qui

p qui in

in hunc mun - dum ve - ni - - sti,

in hunc mun - dum ve - - ni - - sti,

pp

pp

hunc mundum ve - ni - - sti.

pp ve - ni - - sti.

pp ve - ni - - sti.

pp ve - ni - - sti.

V. Duo

All^{to} moderato

PIANO

p e staccato

This system shows the piano accompaniment for the first system. It consists of three staves: a treble clef staff at the top which is mostly empty, and a grand staff (treble and bass clefs) below it. The music is in common time (C) and features a steady, staccato accompaniment. The tempo is marked 'All^{to} moderato'.

p Soprano solo

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

This system contains the vocal line for the soprano and the piano accompaniment. The soprano part begins with a piano (*p*) dynamic and sings the words 'Be - nedic - tus, be - nedic - tus, be - ne - dic - tus qui ve -'. The piano accompaniment continues with the same staccato accompaniment as in the first system.

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

Baryton solo

p

Be - ne -

This system contains the vocal line for the baryton and the piano accompaniment. The baryton part begins with a piano (*p*) dynamic and sings the words 'Be - ne -'. The piano accompaniment continues with the same staccato accompaniment as in the previous systems.

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

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

Soprano

Be - ne - dictus, be - ne - dic - tus, in no - ni, qui ve - nit, qui ve - nit in no -

cresc.

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

dim.

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

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 arpeggiated chords and moving bass lines.

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

The second system continues the musical score with three staves. The vocal lines (top and middle) are marked mezzo-forte (*mf*). The piano accompaniment (bottom) continues with arpeggiated textures. The lyrics are spread across the vocal staves.

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

The third system concludes the musical score with three staves. The vocal lines (top and middle) are marked *dim.* (diminuendo). The piano accompaniment (bottom) features arpeggiated chords and moving bass lines. The lyrics are spread across the vocal staves.

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 bottom line is a vocal line in bass clef with lyrics 'De - us Do.mi-nus, De - us Do mi-nus, et il -'. Below these are two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features chords and moving lines in both hands.

- - 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 top vocal line continues with lyrics '- - xit, et il - lu_xit no - bis, et il - lu_xit no - - bis.'. The bottom vocal line continues with lyrics '- lu - xit, et il - lu_xit no_bis, et il - lu - xit no - - bis.'. The piano accompaniment continues with chords and moving lines in both hands.

Soprano

sotto voce

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

pp tenuto

Detailed description: This system is for the Soprano part. The top line is a vocal line in treble clef with lyrics 'De - us me - us es tu, et confi - te - bor ti - bi.'. Below it are two staves for piano accompaniment. The piano part is marked *pp tenuto* and features chords and moving lines in both hands.

Baryton

sotto voce

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

Detailed description: This system is for the Baryton part. The top line is a vocal line in bass clef with lyrics 'De - us me - us es tu, et confi - te - bor - ti - bi.'. Below it are two staves for piano accompaniment. The piano part continues with chords and moving lines in both hands.

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 of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a 7/8 time signature. The lyrics are: "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-".

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 of the musical score continues the vocal and piano parts. The lyrics are: "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".

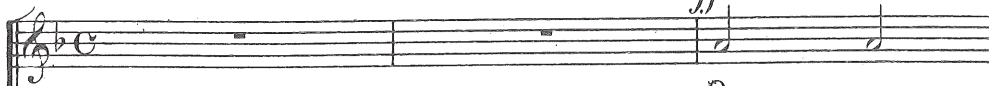
te.
te.

The third system of the musical score shows the vocal parts ending with a fermata over the word "te." on a whole note. The piano accompaniment continues with a rhythmic pattern of eighth notes. The lyrics are: "te." and "te.".

VI - Chœur

All^o energico

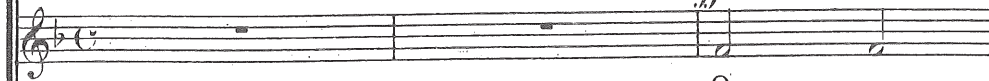
SOPRANOS



Musical staff for Sopranos, showing a whole rest followed by a half note 're' with a *ff* dynamic marking.

Qua - re

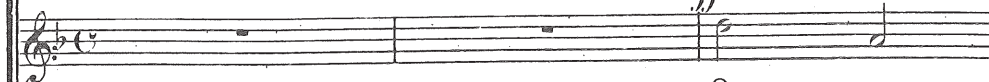
ALTOS



Musical staff for Altos, showing a whole rest followed by a half note 're' with a *ff* dynamic marking.

Qua - re

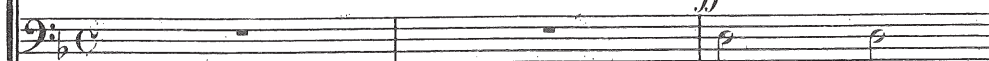
TÉNORS



Musical staff for Tenors, showing a whole rest followed by a half note 're' with a *ff* dynamic marking.

Qua - re

BASSES

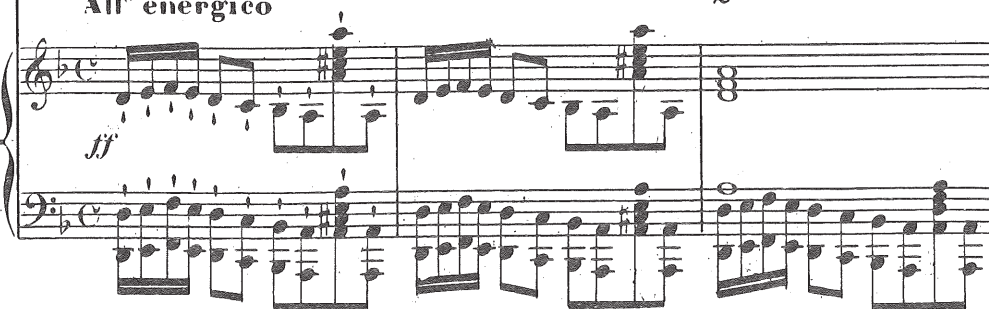


Musical staff for Basses, showing a whole rest followed by a half note 're' with a *ff* dynamic marking.

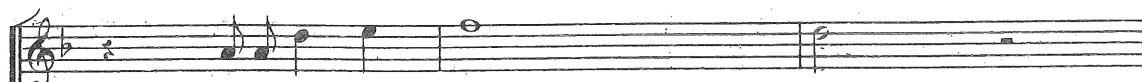
Qua - re

All^o energico

PIANO

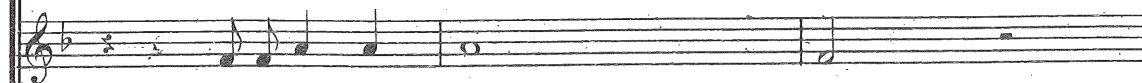


Piano accompaniment for the first system, featuring a *ff* dynamic marking and a rhythmic pattern of eighth notes in both hands.



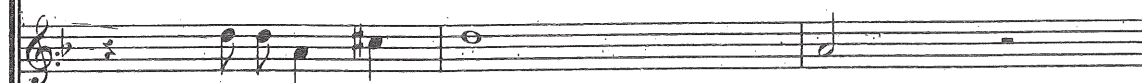
Musical staff for Soprano, showing a whole rest followed by a half note 'tes'.

fremu-e - runt gen - tes



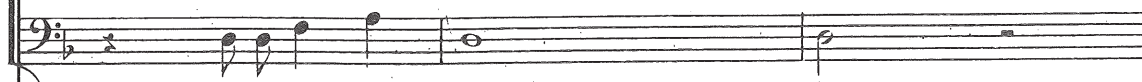
Musical staff for Alto, showing a whole rest followed by a half note 'tes'.

fremu-e - runt gen - tes



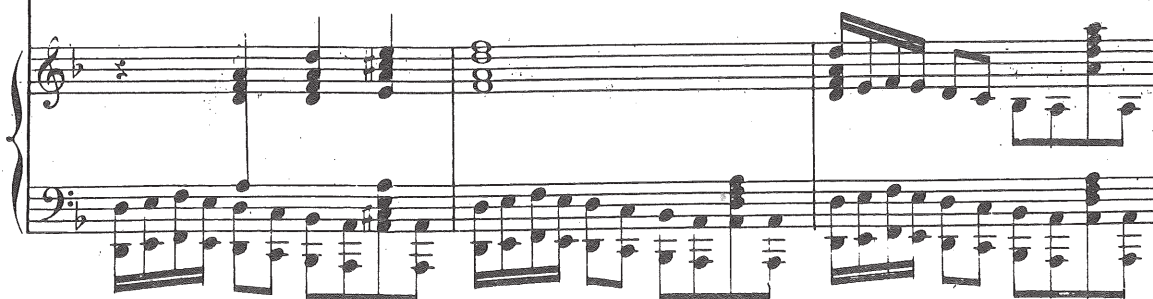
Musical staff for Tenor, showing a whole rest followed by a half note 'tes'.

fremu-e - runt gen - tes



Musical staff for Bass, showing a whole rest followed by a half note 'tes'.

fremu-e - runt gen - tes



Piano accompaniment for the second system, continuing the rhythmic pattern from the first system.

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 homophonic setting, with each voice part having the same lyrics: "qua - re fremu.e - runt gen -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left 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 vocal parts have the lyrics: "- tes ?", "- tes ?", "- tes ? qua - re", and "- tes ? qua - re fremu.e - runt". The piano accompaniment continues with the same rhythmic pattern. 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

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?

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

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

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

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

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

p

p

p

p

p

- 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?

pp

pp

pp

pp

pp

Più lento

sempre *pp* una corda

The first system of the piano introduction consists of two staves. The right hand plays a series of chords in the upper register, while the left hand plays a more active bass line. The tempo is marked 'Più lento' and the dynamics are 'sempre pp una corda'. The key signature has two flats and the time signature is 3/4.

p tre corde

The second system continues the piano introduction. The right hand features a melodic line with some grace notes, and the left hand provides harmonic support. The dynamics change to '*p* tre corde'.

The third system of the piano introduction shows the right hand playing a more complex melodic pattern with grace notes, while the left hand continues with a steady bass line.

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 top three staves are for different vocal parts (Soprano, Alto, Tenor), and the bottom staff is for the Bass. Each staff begins with a dynamic marking of '*p*'. The lyrics are: 'Glo-ri - a Pa - tri, glo-ri - a Fi - li - o, glo-ri - a Spi - ri -'.

The piano accompaniment for the vocal entry consists of two staves. The right hand plays a melodic line that mirrors the vocal parts, and the left hand provides a steady bass line. The dynamics are consistent with the vocal parts, starting with '*p*'.

-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 — soe -

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

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

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

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one flat (B-flat major/D minor). The tempo is marked *p* (piano) and *pp* (pianissimo). The lyrics are:

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

The piano accompaniment includes dynamic markings *dim.* (diminuendo) and *pp*.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one flat. The tempo is marked *pp* (pianissimo). The lyrics are:

A - men. - - -
 A - men. - - -

The piano accompaniment includes dynamic markings *pp*.

Musical score for the third system, featuring piano accompaniment. The key signature is one flat. The tempo is marked *pp* (pianissimo). The lyrics are:

A - men. - - -

The piano accompaniment includes dynamic markings *pp* and *Ped.* (pedal).

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 - tia tu -

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

Soprano solo

p

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

Ped. ★ Ped. ★ Ped. ★ Ped. ★

cresc.

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

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

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

p Te - - - cum prin -

- œ.

Ped. ★ *Ped.* ★ *Ped.* ★ *Ped.* ★

p te - - -

- ci - pium,

p 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 -

splen - do - ri - bus Sanc -

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. *pp* * Ped *

pp
in splen - - -
pp
in splen - - -
mp
in splen - - -
pp
Ped. *pp* *

do - - - ri - - bus Sanc - - -
do - - - ri - - bus Sanc - - -
do - - - ri - - bus Sanc - - -
pp
Ped. *pp* *

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.

8

Ped. ★ Ped. ★

f *dim.*

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.

cresc.

cresc.

cresc.

Ped. ★ Ped. ★ Ped. ★ Ped. ★

Sanc - to -

- to -

- to -

f

f

f

Ped. ★ Ped. ★ Ped. ★ Ped. ★

- rum, Sanc

- - - - - rum,

- - - - - rum,

dim.

dim.

dim.

dim.

Ped. ★ Ped. ★ Ped. ★ Ped. ★

p

- to - - - - -

Sanc - - - - - to - - - - -

p

Ped. ★ Ped. ★

- rum,

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

- rum,

Ped. ★ Ped. ★ Ped. ★ Ped. ★

cresc.

in splen - do - ri - bus Sanc -

cresc.

- to - rum, in splen - do *cresc.* - ri - bus Sanc -

in - - - splen - do - - - ri - bus - - -

cresc.

Ped. ★ Ped. ★ Ped. ★ Ped. ★

to - - rum, in splen - -

to - - - - rum, splen - -

Sanc - to - - - - -

Ped. ★ Ped. ★ Ped. ★ Ped. ★

This system contains the first two systems of the musical score. It features three vocal staves (Soprano, Alto, and Bass) and a grand staff for piano accompaniment. The lyrics are: "to - - rum, in splen - -" on the first line, "to - - - - rum, splen - -" on the second line, and "Sanc - to - - - - -" on the third line. The piano accompaniment includes a complex arpeggiated figure in the right hand and a simpler bass line in the left hand. Pedal markings are indicated below 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. ★

This system contains the third and fourth systems of the musical score. The lyrics continue: "- do - ri - bus Sanc - to - -" on the first line, "- do - ri - bus Sanc - to - -" on the second line, and "- rum, in splen - do - - ri -" on the third line. The piano accompaniment features a prominent arpeggiated figure in the right hand, with a dynamic marking of *dim.* (diminuendo) and *p* (piano). Pedal markings are indicated below 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

mf *p* *mf*

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

p *mf* *p*

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

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

Soprano solo



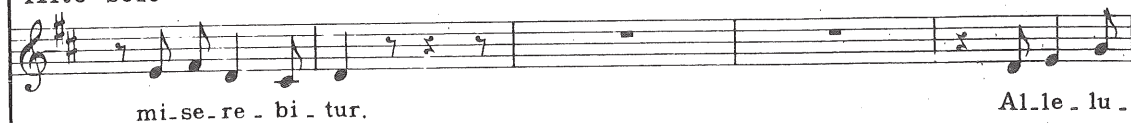
dol.
Al-le - lu - ia. Al-le - lu - ia.

Mezzo-Soprano solo



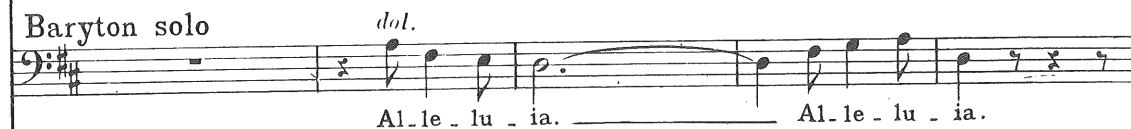
dol.
Al-le - lu - ia. Al-lē - lu - ia.

Alto solo



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

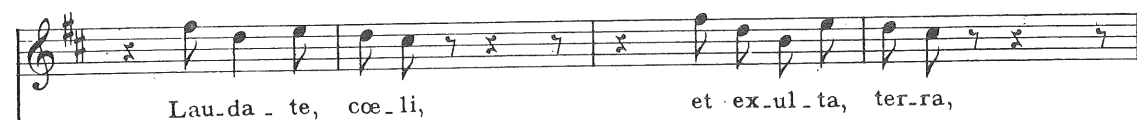
Baryton solo



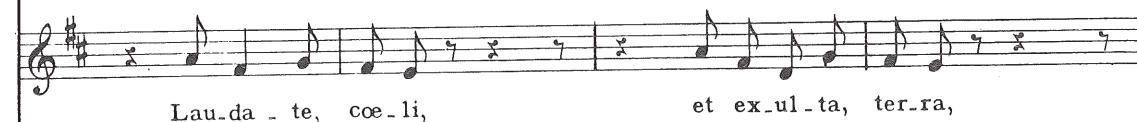
dol.
Al-le - lu - ia. Al-le - lu - ia.



p



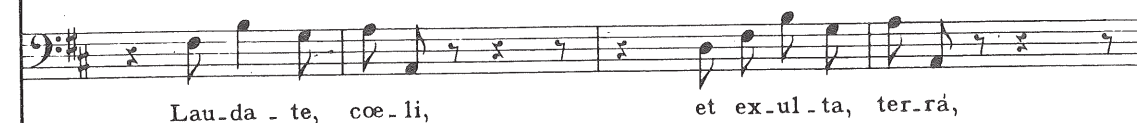
Lau-da - te, coe-li, et ex-ul-ta, ter-ra,



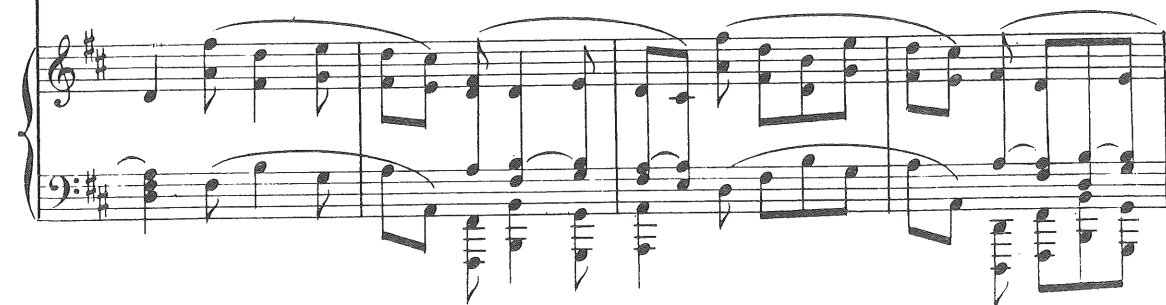
Lau-da - te, coe-li, et ex-ul-ta, ter-ra,



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



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



qui - a con - so - la - tus est Do - mi - nus po - pu - lum su -

qui - a con - so - la - tus est Do - mi - nus po - pu - lum su -

ter - ra;

qui - a con - so - la - tus est Do - mi - nus po - pu - lum su -

- um; et pau - pe - rum, et pau - pe -

- um; et pau - pe - rum,

po - pu - lum su - um; et pau - pe - rum,

- um; et pau - pe - rum, et

Detailed description: This is a page of a musical score for a Latin hymn. It features four systems of music. Each system includes a vocal line (soprano and tenor) and a piano accompaniment (grand staff). The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: 'qui - a con - so - la - tus est Do - mi - nus po - pu - lum su - ter - ra; qui - a con - so - la - tus est Do - mi - nus po - pu - lum su - - um; et pau - pe - rum, et pau - pe - - um; et pau - pe - rum, po - pu - lum su - um; et pau - pe - rum, - um; et pau - pe - rum, et'. The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal parts.

- 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. Alle - lu - ia. Alle - lu - ia.

pp

- ia. Alle - 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

PIANO

All^{to} pastorale

p *cresc.*

f

Ped. ★

Ped. ★ Ped. ★ Ped. ★

Ped. ★ Ped. ★ Ped. ★

Ped. ★ Ped. ★

rf *dim.*
Ped. ★ Ped. ★

Ténor solo

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

Soprano solo

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

Mezzo-Soprano solo

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

Alto solo

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

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

The first system consists of six staves. The top three staves are vocal parts, each with the lyrics "Si - on. _____". The fourth staff is for the Baryton solo, with the lyrics "Con - sur - ge, Fi - li - a" and a dynamic marking of *f*. The fifth staff is the bass line for the piano accompaniment, and the sixth staff is the treble line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Con - sur - ge, Fi - li - a

Con - sur - ge, Fi - li - a

Con - sur - ge, Fi - li - a

Si - on. _____

Si - on. _____

The second system continues the musical score. It features three vocal parts with the lyrics "Con - sur - ge, Fi - li - a" and a piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as in the first system. The system concludes with two staves for the vocal parts, each with the lyrics "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 -

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 solo

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. ———

dim. rum. ———

dim. rum. ———

dim. rum. ———

dim. rum. ———

SOPRANOS

f Al.le -

ALTOS

f Al.le -

TÉNORS

f Al.le -

BASSES

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

p

Mezzo-Soprano solo

A

A

- ia. —

- ia. —

- ia. —

- ia. —

f *p*

p Ped. ★

Alto solo

A

This system contains the first system of music. It features four staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is one sharp (F#). The piano part consists of a rhythmic accompaniment with chords in the right hand and a bass line in the left hand. The vocal parts have melodic lines with some rests.

Al - le -

Al - le -

Ténor solo

Baryton solo

Al - le -

H^b

Ped. ★

This system contains the second system of music. It features six staves: two vocal staves (Soprano and Alto), two vocal staves (Tenor and Bass), and a piano accompaniment (Grand Staff). The key signature remains one sharp (F#). The piano part continues with the same rhythmic accompaniment. The vocal parts have lyrics "Al - le -" under the notes. There are dynamic markings "Al" and "H^b" (Crescendo) in the piano part. A "Ped." (Pedal) marking with a star symbol is at the end of the piano part.

- 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.

Ped. ★

Ped. ★

Al - le - lu - ia.

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

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

- lu - - - - 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, is for a piece titled "Alleluia". It features a vocal line and a piano accompaniment. The vocal line consists of several staves with lyrics: "- lu - ia. Al - le - lu - ia.", "- lu - ia. Al - le - lu - ia. Al - le -", "- lu - ia. Al - le - lu - ia. Al - le -", and "Al - le - lu - ia.". The piano accompaniment includes a grand staff with treble and bass clefs, and a grand staff with treble and bass clefs. The piano part includes a pedal marking "Ped. ★" and a dynamic marking "*pp*".

Al - le - lu - ia.

p

Al - le - lu - ia.

Al - le - lu - ia.

pp

p

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

p

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

p

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

p

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

p

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

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

TÉNORS *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

ALLOS

Chœur

f

Al-le-lu - ia.

f

Al-le-lu - ia.

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

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

f

Ped. Ped. ★ Ped.

dim.

p una corda

dim. *pp*

★ Ped.

pp


f

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

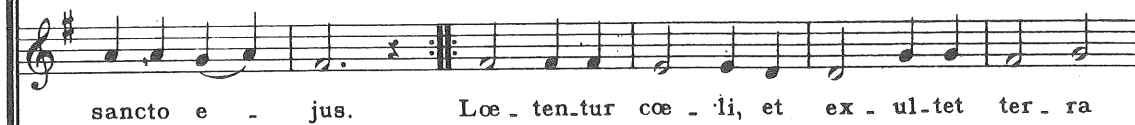


Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a tri - o

Maestoso



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



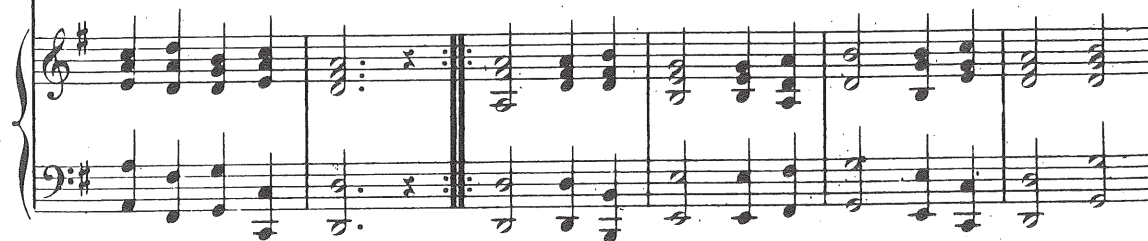
sancto e - jus. Loe - ten - tur coe - li, et ex - ul - tet ter - ra



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



1^a 2^a

a fa.cie Do.mi.ni, quoniam ve . nit. Al . le . lu . ia. . ia.

a fa.cie Do.mi.ni, quoniam ve . nit. Al . le . lu . ia. . ia.

quo . ni . am ve . nit. Al . le . lu . ia. Al . le . lu . ia. . ia. Al . le . lu .

quo . ni . am ve . nit. Al . le . lu . ia. Al . le . lu . ia. . ia.

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

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

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

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

ia. Al-le-lu-ia. Al-le-lu-ia. Loe-ten-tur coe-li, et
 ia. Al-le-lu-ia. Al-le-lu-ia. Loe-ten-tur coe-li, et
 ia. Al-le-lu-ia. Al-le-lu-ia. Loe-ten-tur coe-li, et
 ia. Al-le-lu-ia. Al-le-lu-ia. Loe-ten-tur coe-li, et

ex-ul-tet ter-ra, a faci-e Do-mi-ni, quoniam ve-nit. Al-le-lu-ia.
 ex-ul-tet ter-ra, a faci-e Do-mi-ni, quoniam ve-nit. Al-le-lu-ia.
 ex-ul-tet ter-ra, quo-ni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia.
 ex-ul-tet ter-ra, quo-ni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia.