

Camille Saint-Saëns

Oratorio de Noël op.12

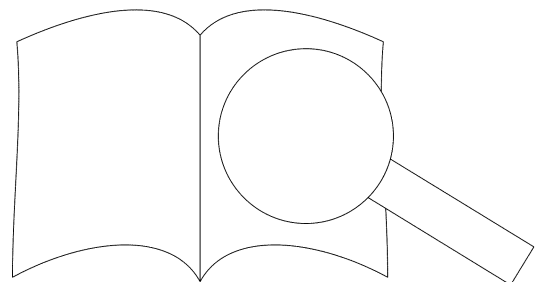
Chor und Orchester

per Soli SMsATB, Coro SATB
2 Violini, Viola, Violoncell,
Contrabbasso, Arpa e Organo

nach der Erstausgabe

herausgegeben von
Thomas Carus

Partitur / Full score



Carl

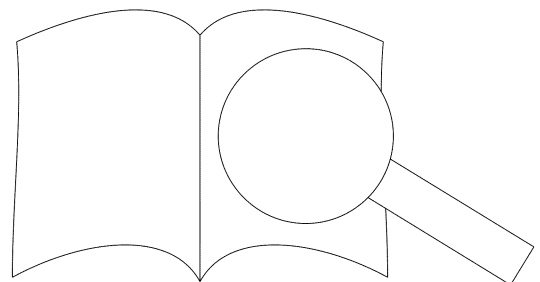
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Vorwort

Camille Saint-Saëns (1835–1921) ist – nach Berlioz – der wohl bedeutendste französische Komponist des 19. Jahrhunderts. Einen Namen hat er sich auch als Organist und Pianist gemacht. Die Kirchenmusik nimmt in seinem umfangreichen Gesamtchaffen nur einen relativ geringen Raum ein. Neben einer Messe und einem Requiem, neben Motetten und anderen Gesängen hat er vier Oratorien geschrieben, darunter das hier vorgelegte *Oratorio de Noël*. Es entstand Ende der 1850er Jahre, war 1860 abgeschlossen, wurde am 15. Dezember 1869 in der Pariser Kirche *La Madeleine* (deren Organist Saint-Saëns 1856–1877 war) zum ersten Male aufgeführt, erschien noch im gleichen Jahr als sein C bei Durand, mit der Widmung „*A Madame comtesse de Grandval*“. Das Werk in Solostimmen besetzt (Sopran, Me Tenor und Bariton), vierstimmigem Chor (Nr. 4: SSAA), Streich (ir Quintettgruppierung), Orgel (Harfe nur in Nr. 5 und 7, u anzig Instrumentalbegleitung er Orgel.)

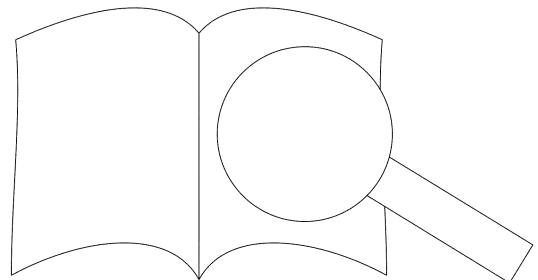
Die vorliegende A Erstdruck von 1869. Sie modernullschweigend die Partituranlage, umfassen, darunter Streicher, H und korrigiert die wenigen Fehl und Worttext. Die Besetzungsalienisiert, die originalen fran rarrangaben im Orgelpart dgr. Er setzt ein romantisches In-mer reichen Palette an Grundstim- Nr. 5 und 7 eingesetzt. In Nr. 7 löst er Akkorde der Orgel in Arpeggien auf. Will an auf die Harfe verzichten, muß man ihren Part in Nr. 7 für die Orgel arrangieren.

In Saint-Saëns' lateinischem Weihnachtsoratorium werden Texte des Neuen und Alten Testaments vertont, z.B. aus den Evangelien des Lukas und Johannes, aus den Psalmen bzw. Texten der weihnachtlichen Meßproprien u. anderen Büchern des Alten Testam. Ge Nachweise findet man in der Üb zehnn Nummern des Werkes an führung.

Saint-Saëns' Stil gilt als tionsbewußt. Seine M die als typisch französ heit und Übersicht, verhaltene Expres melodischen I volle Harmoni ie r reizvolle Harmoni ist Saint-Saëns' S charakteristisch. Ihr weich weilen an Mendels mt einfach und rchster (seinen Strei aus schwach besetzen altend und kammermusika- nach ist die Orgel einziges Be ur Chorsatz gibt sich ebenfalls ach. Großzügig geht der Komponist extdeklamation um; nicht selten differi Text- und Melodieakzente. Dem gesamten Werk eignet eine verhaltene, lyrische Stimmung. Nur manchmal (wie in Nr. 6) schlägt es dramatischere Töne an. Th.K.

Es folgt eine Übers Nummern des *Oratorio de Noël*:

1. *Prélude (Dach)*
Allegretto moderato, 4/4-Takt, 80 Takte, G-Dur
Streicher (Viola, Violoncello, Contrabass)
2. „*Et pastores erant*“
Moderato, 4/4-Takt, 132 Takte, G-Dur –
(Sopran, Tenor, Bariton), Chor (SATB)
Orgel (wie in Nr. 1) und Orgel
aus dem Weihnachtsevangelium Lukas 2,8–14
„*Expectans expectavi Dominum*“
Andante espressivo, 3/4-Takt, 80 Takte, E-Dur
Solo (Mezzosopran)
Streicher (Vl. unisoni, Vla, Vc.) und Orgel
Text: Psalm 39 (40), 1
4. *Air et chœur „Domine, ego credidi“*
Moderato comodo, 4/4-Takt, 61 Takte
Solo (T), Chor (SSAA)
Streicher (wie in Nr. 1) und Orgel
Text: Johannes 11,27
5. *Duo „Benedictus“*
Allegretto moderato, 4/4-Takt
Soli (SBar)
Harfe und Orgel
Text: Psalm 117 (118) Verse 1–7
liegen dem Graduale (Glorie) aus dem zweiten W (Lauden)
6. *Chœur „Quia in die illa“*
Allegro moderato, 3/4-Takt, 92 Takte
Chor (SATB) und Orgel
in die „Glorie“ (Glorie „Gloria Patri“)
gregorianischen Introitus der „*In die illa*“ (Lauden gesungen)
1. „*In die illa*“
Moderato, 4/4-Takt, 68 Takte, g-Moll – G-Dur
Orgel
im 109 (110), 3 (vgl. den Beginn des Graduale gregorianischen Proprium zur ersten Weihnachtsmesse „*In die illa*“)
- „*Quatuor „Alleluia. Laudate, coeli“*“
Andantino, 6/8-Takt, 60 Takte, D-Dur
Soli (SMsABar)
Streicher (ohne Cb.) und Orgel
Text: Isaias 49, 13
9. *Quintette et chœur „Consurge, Filia Sion“*
Allegretto, 12/8-Takt, 89 Takte, G-Dur
Soli (SMsATBar) und Chor (SATB)
Streicher (wie in Nr. 1) und Orgel
Text: Takt 1–67 Lamentationes 2,19 („Filia Sion“ ergänzt, Anklang an Michaeas 4,13 und Zacharias 9,9; „Alleluia“ ergänzt): Takt 68 ff Isaias 62,1
10. *Chœur*
Ma
Ch
Str
Te



Foreword

Camille Saint-Saëns (1835–1921) – after Berlioz – is probably the most significant French composer of the nineteenth century. He also made a name for himself as an organist and pianist. Sacred music takes but a relatively small place in his extensive total output. He wrote a mass and a requiem, motets and other vocal works including four oratorios, one of which is the *Oratorio de Noël* of this edition. It was started at the end of the 1850s, completed in 1860, first performed at the church *La Madeleine* (where Saint-Saëns was organist from 1856 to 1869) in Paris on December 15, 1869, and published the same year by Durand as opus 12, with dedication “A Madame la Vicomtesse de Grandval”. The work is scored for five soloists (soprano, alto, tenor and baritone), for choir (No. 4: SSAA), strings (in five groupings), organ and harp – the harp is used only in Nos. 5 and 7 and the organ as the instrumental accompaniment of the vocal parts.

This edition follows the score of 1869. It is without comment, without any change of the score (in the original vocal parts at the top, then unaccompanied strings, harp and organ), however, a few errors in the notes and text are corrected. The original performance instructions are italianized, but the original performance markings are retained. The original performance is an organ with a rich timbre and a variety of registration stops. The harp, as already employed only in Nos. 5 and 7. The harp usually breaks up the organ chords into single notes. The harp is to be used, its part must be played for the organ in No. 7.

For the Christmas Oratorio Saint-Saëns set Latin texts drawn from the Old and New Testaments, for example, from the Books of St. Luke and St. John, from the Psalms, texts for the Proper at Christmas and other books of the Old Testament. Examination of the sources is stated in the summary of the ten numbers (Übersicht) found at the end of the German foreword.

Saint-Saëns' style is considered conservatively and consciously traditional. His music is characterized by clarity and transparency in expression, elegance and harmonies of nobleness in this early work is reminiscent of Mendelssohn. The style is simple and transparent. The organ and string forces may be used with restraint in the first part. The organ is frequent in the first part. The harp is frequently used. The choir is very simple. In the text the rhythmic accents often are restrained and lyrical in character (as in No. 6) does it strike the ear. Th. K.

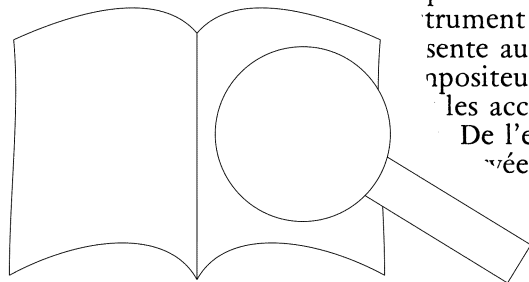
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Avant-propos

Camille Saint-Saëns (1835–1921) est, après Berlioz, le compositeur français le plus remarquable du 19^e siècle. Il a également fait un renom comme organiste et pianiste. La musique sacrée prend, dans l'œuvre de Saint-Saëns, une place relative assez modeste. À côté d'une *Messe* et d'un *Requiem*, il a écrit quatre oratorios, dont l'un des plus importants, parmi lesquels le présent *Oratorio de Noël*, commencé fin 1850, terminé en 1860, il a été représenté pour la première fois le 15 décembre 1869, à l'église de la Madeleine à Paris, dont Saint-Saëns fut organiste de 1856 à 1869. Cette œuvre fut publiée encore la même année sous le Numéro d'opus 12 chez Durand, dédiée «A Madame la Vicomtesse de Grandval». L'oratorio comprend 5 voix de solistes (soprano, mezzo, alto, tenor, et baryton), un chœur de 4 voix (N^o 4 SSAA), des cordes (dans le registre habituel des quintettes) un orgue et une harpe ne joue que dans les N^{os} 5 et 7 que l'orgue accompagne en dehors de la partie vocale.

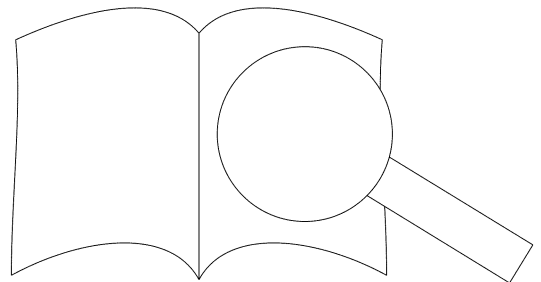
La présente édition suit la version de 1869, modernisant cependant incidemment quelques détails (l'original présente en harpe les cordes, puis la harpe dirigeant les quelques fois les cordes). Les noms des instruments sont en français pour la clarté, mais les indications en français pour la harpe sont conservées. Saint-Saëns recommande un orgue romantique qui comprend les jeux fondamentaux. La harpe est utilisée dans les Nos 5 et 7. Nous l'avons déjà dit, l'orgue et la harpe jouent en arpèges. Si l'on veut jouer à la harpe, on doit arranger sa partie pour l'orgue.

Le style de Saint-Saëns passe pour conservateur et respectueux des traditions. Sa musique révèle des traits que l'on peut considérer comme typiquement français: la clarté et la maîtrise des proportions, la retenue de l'expression, l'élégance des lignes mélodiques, comme la noblesse et la richesse de l'harmonie. Dans cette œuvre de jeunesse, le style de Saint-Saëns est encore peu caractéristique. Son «doux» classicisme rappelle parfois Mendelssohn. Sa phrase est, en général, simple et transparente. L'orchestre est tenu en bride et organisé à la manière d'un oratorio. La harpe est utilisée dans un petit nombre de passages. L'orgue et la harpe sont également utilisés. Le chœur est très simple. Dans le texte les accents rythmiques sont souvent retenus et lyriques (comme dans le N^o 6) il frappe l'oreille. Th. K.



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Oratorio de Noël

1. Prélude

(Dans le style de Séb. Bach)

Camille Saint-Saëns
1835–1921

Allegretto
pizz. 2

Contrabbasso

Hautbois *legato sempre*

Organo obbligato

p *cresc.*

Ped.

4 Violino I

Violino II

Viola

Contrabbasso

8

Mi

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Available on CD with *Vocalensemble Rastatt*, conducted by Holger Speck (CV 8... -).

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edited by
Thomas Kohlhasse

12

Musical score for measures 12-15. The score is written for a grand piano with treble and bass clefs. It features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings include *cresc.* and *resc.*

16

Musical score for measures 16-19. The score continues with intricate melodic and harmonic development. Dynamic markings include *f*. The right hand has a more active role with many sixteenth notes.

20

Musical score for measures 20-23. The score concludes with a final cadence. Dynamic markings include *sf*. The right hand has a more active role with many sixteenth notes.

24

Musical score for measures 24-28. The score is for a piano and includes a vocal line. Measures 24-28 show a vocal melody with piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

29

Musical score for measures 29-33. The score includes a vocal line and piano accompaniment. Measures 29-33 show a vocal melody with piano accompaniment. Dynamics include *dim.* (diminuendo).

34

Musical score for measures 34-38. The score includes a vocal line and piano accompaniment. Measures 34-38 show a vocal melody with piano accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Man.

Man.

2. Récit et chœur

Récit

Alto solo

Tenore solo

Organo

Flûtes *p*

Man.

6

et cu- tes vi-gi-li-as no-ctis .m.

Alto solo

Contrabbasso

pp

con Ped.

19

e-i cir-cum-ful-sit ti-mu-

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25 Tenore solo

e - runt ti - mo - re ma - gno. Et An - ge - lus:

32 Soprano solo

No - li - ti re, no - li - te ti - me - re! Ec

pp

ed.

a ge - li - zo vo - bis gau n. quod e - rit o - mni

44 *cresc.*

po - pu - lo: a st bis ho - di - e Chri - stus Do - mi -

ci - vi - ta - te Da - vid. (F) si - gnum:

60

In - ve - ni - e - tis in - fan - tem pan - nis in - vo - lu - tum, in prae - se - pi - o.

senza P

70 Violino I

p simile

Violino II

p simile

Viola

p sim

Violoncello e

p

70

Et su - bi - to fa - cta est - tu - - do

con Ped.

75

in - coe - le - stis, lau - dan - ti - um

- ti - um:

senza Ped.

Chœur
Allegro

Violino I

Violino II

Viola

Violoncello
Contrabbasso

Soprano

Alto

Tenore

Basso

Organo

81

81

Glo - ri - a in - o,

Glo - ri - a i si - mis De - o,

Glo - ri - a in al

Glo - ri - a - si

87

glo - ri - a

et in ter - ra pax

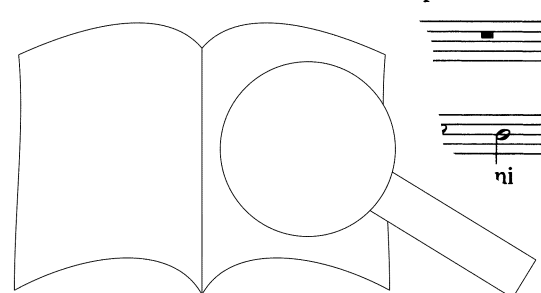
Je - o, pax ho -

et in t

et in ter -

ni -

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97

97

ho - mi - ni - bus bo - nae vo - lun - ta - tis! Glo - ri - a in al - tis - si - mis

mi - ni - bus bo - nae vo - lun - ta - tis! Glo - ri - a in al - tis - si - mis

bus nae vo - lun - ta - tis!

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De - o, glo - ri - a, glo - ri - a

in al - tis - si - mis, in al - tis - si - mis, glo - ri - a

in al - tis - si - mis De - o, in al - tis - si - mis

ri - a in

De - o,

112

De - o, et in x, pax ho -
a De - o, et pax ho - mi - ni - bus, ho - mi - ni -
al - tis - si - mis. et in ter - ra pax
glo - et in ter - ra

112

De - o, et in x, pax ho -
a De - o, et pax ho - mi - ni - bus, ho - mi - ni -
al - tis - si - mis. et in ter - ra pax
glo - et in ter - ra

Vc.
Cb.

mi - ni -
bus vo - lun - ta - - tis!
nae vo - lun - ta -
nae vo - lun - ta -

122

mi - ni -
bus vo - lun - ta - - tis!
nae vo - lun - ta -
nae vo - lun - ta -

3. Air

Andante espressivo

Soli

Violoncello

Mezzosoprano solo

Organo

Viola de Gambe

senza Ped.

Ex - spe - ctans,

10 Violino I, II

dolce

Viola dolce

crr

ex - spe - ctans

ex - spe - ct

ex - spe - ctans,

20

p

p

cresc.

p

cresc.

p

ex - spe - ctans,

ex - spe - cta

ex - spe -



30

p

p

30

cta - vi Do - mi - num, ta - - - vi, ex - - spe -

p

38

pp

cta - vi Do - - mi - num.

Flûte
pp

46

pp

Et in -

pp

54

54

cresc.

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

54

62

62

pp

pp

pp

72

dim.

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

72

71

71

Soli

p

h.

h.

4. Air et chœur

Moderato comodo

4

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Tenore solo

Organo

Musical score for measures 17-23. It includes vocal lines and piano accompaniment. The lyrics for measure 17 are: e - go cre - di - di tu es Chri - stus, Fi - li - us P

Musical score for measures 17-23. It includes vocal lines and piano accompaniment. The lyrics for measure 17 are: e - go cre - di - di tu es Chri - stus, Fi - li - us P

Musical score for measures 24-25, featuring piano accompaniment for Violin and Cello (Vc. e Cb.).

Musical score for measures 24-25, featuring vocal line for Soprano I. The lyrics for measure 24 are: Qui in ve - ni - - - sti. *dolce* Do - mi - ne,

Musical score for measures 24-25, featuring vocal line for Soprano II. The lyrics for measure 24 are: Qui in ve - ni - - - sti.

Musical score for measures 24-25, featuring vocal line for Alto I. The lyrics for measure 24 are: Qui a - dum ve - ni - - - sti.

Musical score for measures 24-25, featuring vocal line for Alto II. The lyrics for measure 24 are: nunc mun - dum ve - ni - - - sti.

Musical score for measures 24-25, featuring piano accompaniment.

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31

Vc.

31

8 e - go cre - di - di, cre - di - di, qui - a tu es Chri - stus, *cresc.*

37

dim. *dim.* *f* *dim.* *p* *dim.*

Cb.

37

8 37 Chri - stus, Chri - vi - vi, Chri - stus, Chri - stus,

Soprano I

Soprano II

Alto I

Chri - stus!

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44

Musical score for measures 44-45. The top system shows vocal lines with lyrics: "Fi - li - us De - i". The bottom system shows piano accompaniment for Violin (Vc.) and Cello (Cb.).

44

Musical score for measures 46-52. The top system shows vocal lines with lyrics: "Qui in hunc mun - dum ve - ni -", "Qui in hunc mun -", "Qui in hunc r", "Qui in". The bottom system shows piano accompaniment for Violin (Vc.) and Cello (Cb.).

53

Musical score for measures 53-54. The top system shows vocal lines with lyrics: "- dum ve - ni - - sti.", "ve - ni - sti.". The bottom system shows piano accompaniment for Violin (Vc.) and Cello (Cb.).

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5. Duo

Allegretto moderato

3

Soprano solo

Baritono solo

Arpa

Organo

senza Ped.
(Flûte et Hautl)

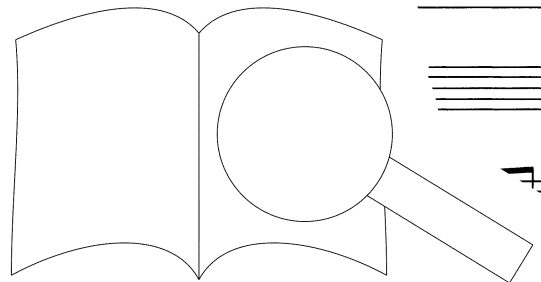
Be - ne - di - ctus,

5
be - r - ne - di - ctus qui ve - ni -

9
qui ve - nit in

Be - ne - di - ctus, be - ne - di - ctus, be - ne -

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13

di - ctus qui ve - nit in no - mi - ne Do - r - vi - nit in no - mi - ne Do - mi -

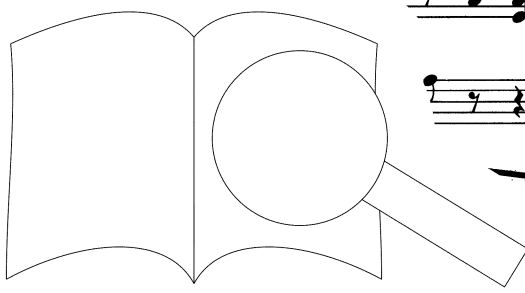
17

Be - ne - d, be - ne - di - ctus in no -
ni ve - nit, qui ve - nit in r

21

mi - nr ni, De - us Do - mi - nus,
Jo - mi - ni, De - us Do - mi - nus,

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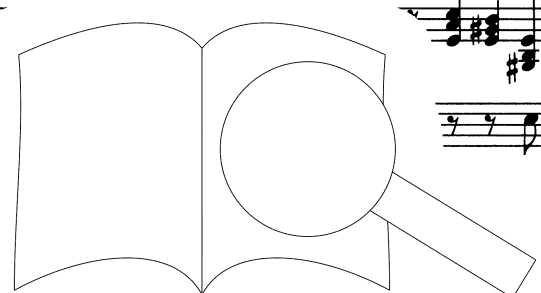


Do - - - - - mi - nus il -
 et il - lu - xit no - - - - - Do - - - - -

il - lu - xit no - - - - - bis,
 il - lu - xit no - - - - - De - us

De - us Do - mi - nus, et il - lu - xit, et il - lu - xit no - bis,
 Do - mi - nus, et il - lu - xit, et il - lu - xit no - bis,

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37

sotto voce

et il - lu - xit no - - bis. De - us me - us es tu, - je - bor - ti - bi.

et il - lu - xit no - - bis.

ato
(sans Hautbois)

45

sotto voce

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

54

sc.

- et con - fi - De - us me - us es tu, De - us me - us, et ex - al - ta - bo
- et cc oi. De - us me - us es tu, De - us me - us es tu, et ex - al - ta - bo

stacc.

Fl. et Hautb.

59

più cresc.

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

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

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

63

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

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

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

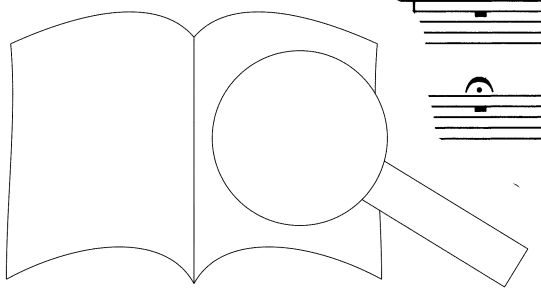
67

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

ta - bo te.

ta - bo te.

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6. Chœur

Allegro moderato

Violino I *ff*

Violino II *ff*

Viola *ff*

Violoncello
Contrabbasso *ff*

Soprano *ff* Qua - re fr - runt

Alto *ff* Qua - re

Tenore *ff* Qua - re

Basso *ff* Qua - re

Organo *ff*

simile

simile

gen qua - re fre - mu - e - runt

es, qua - e - runt

tes, qua e - runt

tes, qua ant

9

9

gen - - - - tes,

gen - - - -

gen - - - - qu

gen - - - - es, qua - - re fre - - ant

13

re fre-mu-e - runt gen - - tes,

qua - - re fre-mu-e - runt

gen - - tes, qua - - runt

fre-mu-e - runt gen

17

Piano accompaniment for measures 17-20, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in both hands.

17

qua - re fre - gen - - - - -
 gen - tes, fre - runt gen - - - - -
 gen - tes, mu - e - runt gen - - - - -
 qua - - - - mu - e - runt gen - - - - -

Vocal and piano accompaniment for measures 17-20. The vocal line is in a soprano or alto register, and the piano accompaniment is in the right hand, with the left hand providing harmonic support.

21

tes, et po - pu-li
 tes, et po - pu-li me - di - ta - ti sunt
 et po - pu - li - a - ni - a,
 et po - ti

Piano accompaniment for measures 21-24. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic marking is *ff* senza Ch.

25

col Cb.

25

me-di-ta - ti sunt in-a me-di-ta - ti sunt in-a - ni-a?

in - a - - ni - a, me-di-ta - ti sunt in -

me-di-ta - ti in-a - - ni-a? Qua - - re,

sunt in-a

più f

più f

più f

col Cb.

29 *più f*

Qua - - - - - at gen - - - - - tes,

più f

Qua - - - - - e - runt gen - - - - - tes,

più f

fre - mu - e - runt gen - -

Qua - - - - - fre - mu - e - runt gen - -

tutta for.

33
p
p
p
pp
p
pp

33
p
 et po-pu-li me-di - ta - ti sunt in - - Qua - re, qua - re?
p
 et po-pu-li me-di - ta - ti s' in - ? Qua - re, qua - re?
p
 et po-pu-li me-di - ni - a? Qua - re, qua - re?
p
 et po-pu- .nt in - a - ni - a? Qua - re, qu

pp
pp
pp
pp

lento

p
p
p

p
p
p

Ped.

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53

53

- a Pa - tri, glo - ri - a Fi - li - o, glo - ri - a

Glo - ri - a Pa - tri, glo - ri - a Fi - li

Glo - ri - a Pa - tri, glo - ri - a

Glo - ri - a Pa - tri, glo - ri - a

62

Spi - ri -

Spi

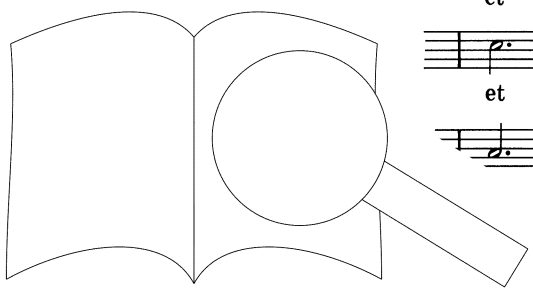
San - cto. Sic - ut e - rat

au - i San - cto. Sic - ut e - rat

Sic - ut e - rat in prin - ci - pi - o, et nunc, et

Sic - ut e - rat et

Sic - ut e - rat et



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72

72

82

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7. Trio

Andante con moto

Arpa

Organo

4 Tenore

p

Te - - - - cum prin - ci -

7 Soprano

p

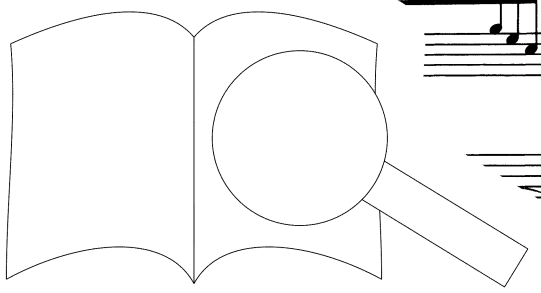
Te - - - - cum prin -

ci - pi-um

- tu - tis

tu - ae.

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10

cresc.

Baritono

ci - pi-um, te - cum prin - ci - pi-um in di - e - tis tu -

13

ae.

p

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

16 Soprano

Tenore

Baritono

vir -

ae. cum prin - ci - pi-um, Te - cum prin -

19

p *dim.*

te - - - - - prin - - - -

ci - pi-um, *dim.* te - cum prin -

p *dim.*

Te - - - - cum prin - ci - ri-u. - - - - cum prin -

p sotto voce

ci - - pi - um in - - - - - to - - - - rum,

p sotto

ci - - pi - um in - - - - - bus San - cto - - - - rum,

ci - - pi - um splen - do - ri - bus San - cto - - - - rum,

più p

più p

in splen - do - ri - bus San - cto - - - rum, in splen -

in splen - do - ri - bus San - cto - - - in splen -

in splen - do - ri - bus San - cto - - - in splen -

do - - - ri - bus San - cto - - - rum, in splen - do - ri - bus San -

do - - - ri - bus cto - - - rum, in splen - do - ri - bus San -

do - - - San - - - cto - - - rum, in splen - do - ri - bus San -

gliss

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cto - - rum.

cto - - rum.

cto - - rum.

dim.

dolce

Te - - - - cum prin i - - - - cum prin - ci - pi-um in di - e

dolce

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37

dolce

Te - - cum pri - - te - cum prin -

vir - tu - tis tu - ae, te - o. ci - pi - um, te - cum prin -

Empty musical staves for piano accompaniment.

Piano accompaniment for the first system, featuring a rhythmic pattern of eighth notes in both hands.

Piano accompaniment for the second system, including a large fermata over a chord in the bass.

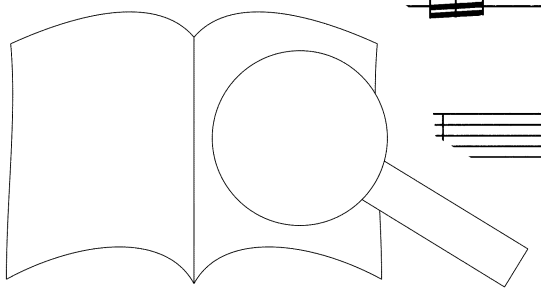
ci - pi - um in di - - - - - tis tu - -

ci - pi - um in - - - - - tu - tis tu - -

Empty musical staves for piano accompaniment.

Piano accompaniment for the third system, continuing the rhythmic accompaniment.

Piano accompaniment for the fourth system, ending with a final chord.



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42

ae, in

ae, in splen - -

mf

mf

...in splen - - do - - san - eto - rum, in splen - -

cresc.

splen-do - - ri - bus San - ct

cresc.

do - - ri - bus San - ct

cresc.

do - - ri - bus rum,

rum,

San

rum,

San

cto - - - rum,

dim.

cto

rum,

San

rum,

in splen

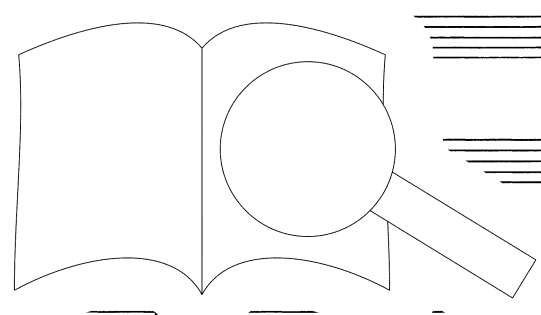
San

rum,

p

p

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in splen - do - ri - bus San -

do - ri - bus San - cto - rum, in splen - do - ri - bus San -

in splen - do - ri - bus

cto - rum,

in

do - ri - bus San -

cto - rum,

do - ri - bus San -

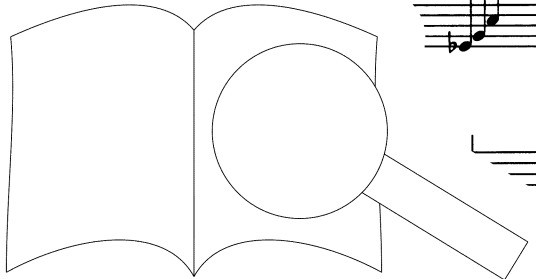
San - cto -

rum, in splen -

cresc.

dim.

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cto - - - - - in splen -

cto - - - - - rum, in splen -

do - - - - - ri - - bu - - - - - to - - - - - rum, in splen -

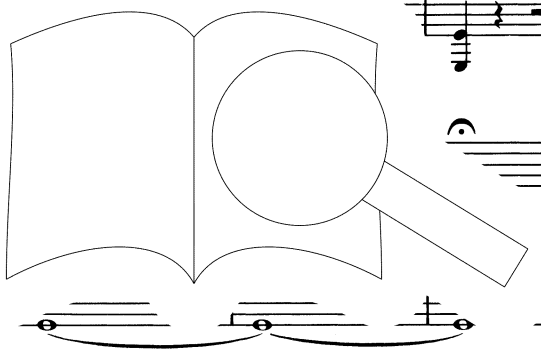
do - ri - bus San - cto - - - - -

do - ri - bus San - cto - - - - - rum.

do - ri - bus - - - - - rum.

pp

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8. Quatuor

Andantino

3

Violino I

Violino II

Viola

Violoncello

Alto solo

Organo

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

13

13

— po - pu - lum_ su - um; . . . pe - rum_ su - o . . .

19

19

Soprano solo

Mezzosoprano solo

Alto solo

pa-

mi - se - re - bi - tur.

dolce

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

dolce

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

Al - le - lu -

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PROBEPARTITUR

25

Musical score for measures 25-28. It includes vocal lines for Soprano, Alto, and Tenor, and piano accompaniment for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4.

25

Musical score for measures 25-30 with lyrics. The lyrics are:
 ia. Lau-da-te, coe-li, et ex-ul-ta, ter-ra,
 ia. Lau-da-te, et ex-ul-ta, ter-ra,
 Al-le-lu-ia. Lau-da-te, coe-li, et ex-ul-ta
 ia. coe-li, et ex-ul-ta, ter-ra, so-

Musical score for measures 31-34, featuring piano accompaniment for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4.

31

Musical score for measures 31-34 with lyrics. The lyrics are:
 qui-a con-so-lum su-um; et pau-pe-rum, et
 con-so-lus po-pu-lum su-um; et pau-
 dulce
 tus - nus po-pu-lum su-um;
 - pau-
 - pe-

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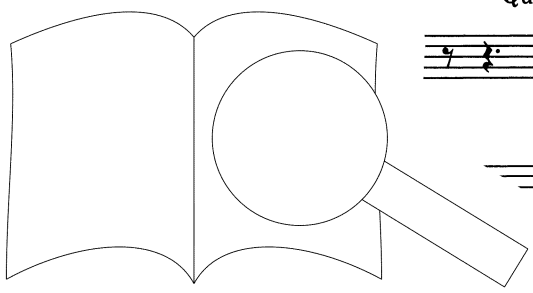
Piano accompaniment for measures 37-42, featuring a grand staff with treble and bass clefs. The music consists of chords and simple melodic lines.

Vocal staves with lyrics for measures 37-42. The lyrics are: pau - pe - rum su - o lu - pe - rum su - o - rum mi - se - re - bi - pe - rum, et pa - rum su - o - rum mi - se - re - bi - pe - rum, - pe - rum su - o - rum rum, - pe - rum su - o - rum. The music is in a major key with a treble clef.

Piano accompaniment for measures 43-48, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *p* (piano) and *pp* (pianissimo).

Vocal staves with lyrics for measures 43-48. The lyrics are: tur. - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. ie - lu - ia. Al - le - lu - ia. Qui - a. The music includes dynamic markings such as *p* and *pp*, and a *dolce* marking. There is also a *A1* marking.

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49 *a poco*

49 *pp* Al - le - lu - lu - ia.

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

con - so - la - tus po - pu - lum - su - um; et pau -

pp Al - le - lu - ia.

p

senza Ped.

ando e diminuendo

50

55 et pau - pe - rum - su - tur.

9. Quintette et Chœur

Allegretto

Hautbois

Organo

13

cresc.

17

dim.

f

pizz.

dim.

dim.

p

p

p

17 *f* Soprano solo

Mezzosoprano sc

Alto sc

f

Con

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pizz.
p

2- f

Con - sur ti - on, —

f

Fi - li - a Si - on, —

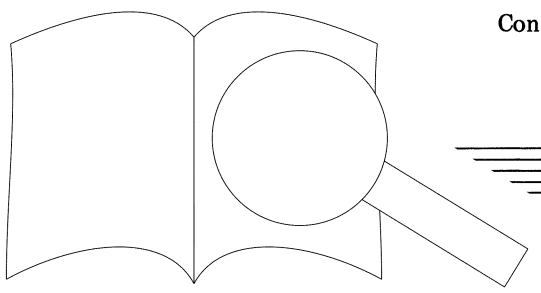
sur - ge, Fi - li - a Si - on, —

sur - ge, con -

Baritono

f.

Con -



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25

25

con - sur - ge, Fi - li - a

con - sur - ge,

con - sur - on.

sur - ge, Fi - li - a Si - on.

sur - ge, Fi - li - a Si - on..

25 Soprano

Alto

Tenore

f Al - le -

f Al - le -

f Al - le -

f Al - le -

f Al - le -

29

f *mf*

29

29

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

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

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

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

mf

34

p

p

p

p

p

34

dolce

Lau - da in

dolce

Lau - - - cte, —

dolce

Lau - - - cte, —

dolce

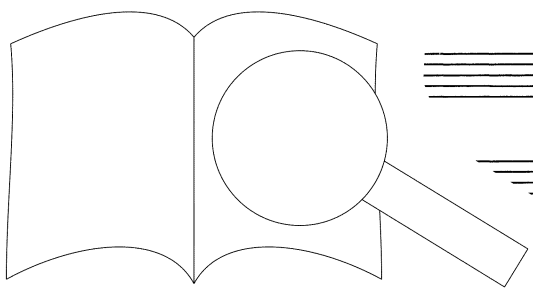
Lau - da in no - - cte

in no - - cte, —

- da in no - - cte, —

34

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38

Piano accompaniment for measures 38-41. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with dotted rhythms.

38

in r a - o vi - gi - li - a -

prin - ci - pi - o vi - gi - li - a -

in prin - ci - pi - o vi - gi - li

in prin - ci - pi - o vi

in prin - ci - pi - a

dim.

dim.

dim.

38

A series of empty musical staves for piano accompaniment and vocal lines, corresponding to the lyrics above. The piano part includes a large graphic of an open book and a magnifying glass.

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42

Vc. e Cb.

f *mf* *f* *mf* *f*

pizz.

42

rum. _____

rum. _____

rum. _____

rum. _____

42

f *f* *mf* *mf* *mf* *mf* *mf* *mf*

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

- le - lu - ia. Al - le - lu - ia. *din*

47

arco

p

47

p

A

47

51

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

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

Al - le - lu

Al - le - lu

Hautb.

p

55

pizz.

pizz.

pizz.

55

Al - le - lu - ia.

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

lu - - - l - le - lu - ia. Al - le - lu - ia. A

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

pp

arco

pp

arco

pp

arco

pp

59

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

64 pizz.

pizz.

pizz.

pizz.

p arco

p arco

p

64

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

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

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

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

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

lu - ia.

64

E - gre - di -

E - gre - di -

69

cresc.

cresc.

cresc.

cresc.

Arpa

mf

69 71

a - tur ut splen - - - on, et Sal - va - tor

a - tur ut as Si - - - on, et Sal - - - ut ac - cen -

f

f

75

ia.

ie - lu - - - ia.

ur. Al

Al

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78

dim.

dim.

dim.

dim.

p

p

p

dim.

82

pizz.

pizz.

pizz.

Vc. pizz.

Cb.

pp

pp

pp

10. Chœur

Maestoso

Soprano
Violino I

Alto
Violino II

Tenore
Viola

Basso
Violoncello
Contrabbasso

Organo

Tol - li - te ho - sti - as, et ad - o - ra - tum in a - tri - o

Tol - li - te ho - sti - as, et ad - o - ra - tum in a - tri - o

Tol - li - te ho - sti - as, et ad - o - ra - tum in a - tri - o

Tol - li - te ho - sti - as, et ad - o - ra - tum in a - tri - o

san - cto e - jus. Lae - ten - tur coe - li, et su - ra

san - cto e - jus. Lae - ten - tur coe - li, et su - ra

san - cto e - jus. Lae - ten - tur coe - li, et su - ra

san - cto e - jus. Lae - ten - tur coe - li, et su - ra

a fa - ci - e Do - mi - ni. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

a fa - ci - e Do - mi - ni. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

a fa - ci - e Do - mi - ni. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

a fa - ci - e Do - mi - ni. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

18

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

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

24

Al - le - lu - ia. Lae - ten - tur cor et

Al - le - lu - ia. Lae - ten - tur et

- lu - ia. Al - le - lu - ia. Lae - ten - tur et ex - ul - tet

Al - le - lu - ia. Al - le - lu - ia. - li, et ex - ul - tet

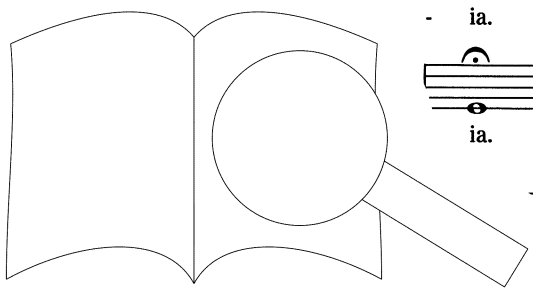
30

VI.I ter - ra a quo - ni - am ve - nit. Al - le - lu - ia.

VI.II ter - ra - mi - ni, quo - ni - am ve - nit. Al - le - lu - ia.

VI.a. - am ve - nit. Al - le - lu - ia.

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



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