

JAS

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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. Treble and bass staves with notes, slurs, and dynamic markings. Pedal markings: Ped, ★ Ped.

Second system of musical notation. Treble and bass staves with notes, slurs, and dynamic markings. Pedal markings: ★ Ped, ★ Ped, ★, Ped.

Third system of musical notation. Treble and bass staves with notes, slurs, and dynamic markings. Pedal markings: ★ Ped, ★.

Fourth system of musical notation. Treble and bass staves with notes, slurs, and dynamic markings. Pedal markings: Ped, ★ Ped, ★.

Fifth system of musical notation. Treble and bass staves with notes, slurs, and dynamic markings. Pedal markings: Ped, ★ Ped, ★.

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 provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and accents. The left hand features chords and moving lines. Dynamics include *d.* (diminuendo) and *g.* (crescendo). Pedal markings include "Ped." and a star symbol.

Third 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 provides harmonic support with chords and moving lines. Dynamics include *p* (piano). Pedal markings include "Ped." and a star symbol.

Fourth 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 provides harmonic support with chords and moving lines. Pedal markings include "Ped.", "★ Ped.", and a star symbol.

Fifth 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 provides harmonic support with chords and moving lines. Dynamics include *pp* (pianissimo). Pedal markings include "Ped." and a star symbol.

## II - Récit et Chœur

## Ténor solo

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

PIANO

- 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 treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Soprano solo And<sup>no</sup> a tempo

Ténor solo

No.

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

And<sup>no</sup> a tempo

*pp*

The second system is divided into two parts. The top part is for Soprano solo, starting with a rest and ending with a fermata. The bottom part is for Ténor solo, with the lyrics "Et dixit illis Angelus:". The piano accompaniment features sustained chords in the right hand and a rhythmic bass line. A dynamic marking of *pp* (pianissimo) is present.

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

The third system continues the vocal line with the lyrics "li - te ti - me - re, no - li - te ti - me - re: Ec - ce e - nim". The piano accompaniment features a more active right hand with moving lines and a steady bass line.

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

The fourth system continues the vocal line with the lyrics "e - van - ge - li - zo vo - bis gau - di - um". The piano accompaniment features a more active right hand with moving lines and a steady bass line.

*cresc.*

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

*cresc.*

*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 -

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

*p*

An - ge - lo multi - tu - do mi - li - ti - æ 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.

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

TÉNORS  
*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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Et in ter-ra pax ho-mi-ni-", "Et in ter - ra pax ho - mi - ni-", "Et in terra pax", and "Et in ter - ra pax ho - mi - ni - bus". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

- 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.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "- 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 -", and "bo - - noe vo-lun - ta - tis.". The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand.

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<sup>te</sup> espressivo*

MEZZO-SOP.  
Solo

PIANO  
*p*

*dolce*

*pp*

Expectans Expectans

*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 -

*sf* *p*

sempre Ped.

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

*pp*

## IV. Air et Chœur

Mod<sup>to</sup> commodoTÉNOR  
Solo

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

Mod<sup>to</sup> commodo

PIANO

*p*

cre-di-di qui-a tu es—Chris-tus—Fi-li-us Dei 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-



- vi, *dol*  
 Do - mi - ne,

1<sup>er</sup> et 2<sup>e</sup> SOPRANOS  
*f* qui in hunc mun - dum ve - ni - sti *p*

1<sup>er</sup> et 2<sup>e</sup> ALTOS  
*f* qui in hunc mun - dum ve - ni - sti *p*

*dim.*

Ped. ★

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

Ped. ★ Ped. ★

*- cresc.*  
*f* es Christus, Christus, Christus, Filius Dei vi - vi, Christus,

1<sup>er</sup> et 2<sup>e</sup> SOPRANOS  
*f* Chris - tus! *p*

1<sup>er</sup> et 2<sup>e</sup> ALTOS  
*f* Chris - tus! *p*

*cresc.*

*pp*

*dolce*

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

*p* qui

*p* qui

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'Chris - tus, Fi - li - us De - i vi - vi' and a piano accompaniment. The second system continues the vocal line with 'qui' and the piano accompaniment. The piano part includes a large melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings like *p* and *pp*.

*p* qui in

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

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

*pp*

*pp*

Detailed description: This system contains the third and fourth systems of music. The third system shows the vocal line with 'qui in' and the piano accompaniment. The fourth system continues with 'in hunc mun - dum ve - ni - - sti,'. The piano accompaniment features a complex texture with many chords and moving lines, marked with *pp*.

hunc mundum ve - ni - - sti.

*pp* ve - ni - - sti.

*pp* ve - ni - - sti.

ve - ni - - sti.

Detailed description: This system contains the fifth and sixth systems of music. The fifth system shows the vocal line with 'hunc mundum ve - ni - - sti.' and the piano accompaniment. The sixth system continues with 've - ni - - sti.' repeated three times. The piano accompaniment is marked with *pp* and features a melodic line in the right hand and a bass line in the left hand.

# V. Duo

All<sup>to</sup> moderato

PIANO

*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

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 *p* and moving to mezzo-forte (*mf*) later. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth notes and chords.

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

The second system continues the musical score. The vocal lines are more active, with the bass line featuring a melodic line and the treble line having a more rhythmic, eighth-note pattern. The piano accompaniment continues with its characteristic rhythmic accompaniment.

*dim.*  
- - bis, il-luxit no - - bis.  
*dim.*  
- - mi-nus il-luxit no - - bis.

The third system concludes the musical score on this page. The vocal lines end with a decrescendo (*dim.*) dynamic. The piano accompaniment provides a final harmonic support for the vocal phrases.

*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 -

- - 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.

## Soprano

*sotto voce*

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

*pp tenuto*

## Baryton

*sotto voce*

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

## 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 - tá - 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 -

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.



## VI - Chœur

**All<sup>o</sup> energico**

SOPRANOS

ALTOS

TÉNORS

BASSES

PIANO

*ff*

*ff*

*ff*

*ff*

Qua - re

Qua - re

Qua - re

Qua - re

Qua - re

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 lyrics are: qua - - re fremu.e - runt gen - - - - . The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

- tes ?

- tes ?

- tes ? qua - - re

- tes ? qua - - re fremu.e - runt

Ped ★ Ped ★ Ped ★

The second system continues the vocal parts and piano accompaniment. The lyrics are: - tes ? - tes ? - tes ? qua - - re - tes ? qua - - re fremu.e - runt. The piano part includes pedal markings (Ped) and star symbols (★) indicating specific performance techniques.

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 - puli

Et po - puli medi - ta - ti sunt

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

Et po - puli 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 -

- 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?

Più lento

sempre pp una corda

p tre corde

*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 -

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

*p* *pp*  
*dim.* *p* *pp*  
*dim.* *p*  
*dim.* *p*  
*dim.* *p* *pp*

A - men. -  
 A - men. -

*pp* *pp*  
*pp* *pp*

Ped. ★ Ped. ★ Ped.

## VII. Trio

And<sup>te</sup> 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 - pi.um                      in di - e vir - tu - tis tu -

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

## Soprano solo

*p*

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

- ce.

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. ★

Te - - - cum prin - ci - pium,

Te - - - cum prin -

- ce.

Ped. ★ Ped. ★ Ped. ★ Ped. ★

te - - -

- ci - pium,

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

Ped ★ Ped ★ Ped ★ Ped ★

- cum prin - - - ci - - pi - um

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

- 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. \*

Detailed description: This system contains three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are "to - - - - - rum,". The piano accompaniment features a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. Pedal markings are present at the beginning and end of the system.

*pp* in splen - - -

*pp* in splen - - -

*pp* in splen - - -

*pp* in splen - - -

Ped. # \*

Detailed description: This system continues the vocal and piano parts. The lyrics are "in splen - - -". The piano accompaniment maintains its intricate texture. A piano (*pp*) dynamic marking is indicated above the vocal staves and below the piano part. Pedal markings are present at the beginning and end of the system.

do - - - ri - bus Sanc - - -

do - - - ri - bus Sanc - - -

do - - - ri - bus Sanc - - -

*pp*

Ped. # \*

Detailed description: This system concludes the page with the lyrics "do - - - ri - bus Sanc - - -". The piano accompaniment features a dense, sustained texture in the right hand and a moving bass line. A piano (*pp*) dynamic marking is present. Pedal markings are present at the beginning and end of the system.

- 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. ★

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* *cresc.*

in splen - do - - - ri - bus Sanc

*cresc.*

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

Ped. ★ Ped. ★ Ped. ★ Ped. ★

Sanc - to

- to

- to

*f* *fp*

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

rum, Sanc

rum,

*dim.*

*dim.*

*dim.*

Ped. ★ Ped. ★ Ped. ★ Ped. ★

*p*

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

*p*

Ped. ★ Ped. ★

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in G major. The first vocal line starts with a piano (*p*) dynamic and has lyrics '- to - - - - -'. The second vocal line has lyrics 'Sanc - - - - - to - - - - -'. The piano accompaniment is in the bottom two staves, starting with a piano (*p*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes. Pedal markings are present: 'Ped.' at the beginning and '★ Ped.' at the end.

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

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

Ped. ★ Ped. ★ Ped. ★ Ped. ★

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines. The third vocal line has lyrics '- rum,'. The fourth vocal line has lyrics '- rum in splen - do - ri - bus Sanc -'. The piano accompaniment continues in the bottom two staves. Pedal markings are present: 'Ped.' at the beginning and '★ Ped.' at the end of each system.

*cresc.*  
in splen - do - ri - bus Sanc -

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

*cresc.*  
in splen - do - ri - bus

Ped. ★ Ped. ★ Ped. ★ Ped. ★

Detailed description: This system contains the fifth, sixth, and seventh systems of music. The top two staves are vocal lines. The fifth vocal line has lyrics 'in splen - do - ri - bus Sanc -' with a *cresc.* marking above it. The sixth vocal line has lyrics '- to - rum, in splen - do *cresc.* - ri - bus Sanc -' with *cresc.* markings above it. The seventh vocal line has lyrics 'in splen - do - ri - bus' with a *cresc.* marking above it. The piano accompaniment continues in the bottom two staves. Pedal markings are present: 'Ped.' at the beginning and '★ Ped.' at the end of each system.

to - rum, in splen -

to - rum, splen -

Sanc - to

Ped. ★ Ped. ★ Ped. ★ Ped. ★

- do - ri - bus Sanc - to

- do - ri - bus Sanc - to

- rum, in splen - do - ri

Ped. ★ Ped. ★ Ped. ★ Ped. ★

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

PIANO

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

Lau-da-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-le - 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, cœ-li, et ex-ul - ta, ter-ra,

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

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

Lau-da - te, cœ-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 -  
 :er - 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

- 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*



- ia. *pp* Alle - lu - ia. Alle - lu - ia.

- ia. *pp* Alle - lu - ia. Alle - lu - ia.

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

- ia. *pp* Alle - lu - ia.

*pp*

*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<sup>to</sup> pastorale**

PIANO

*p*

*cresc.*

Ped. ★

Ped. ★ Ped. ★ Ped. ★

Ped. ★ Ped. ★ Ped. ★

Ped. ★

*f* *dim.*  
Ped ★ Ped. ★

Ténor solo

*f*  
Con - sur - ge, Fi - lia

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

*e.*

Con - sur - ge, Fi - li - a

Con - sur - ge, Fi - li - a

Con - sur - ge, Fi - li - a

Si - on. \_\_\_\_\_

Si - on. \_\_\_\_\_

*e.*

Si - on. \_\_\_\_\_

Si - on. \_\_\_\_\_

Si - on. \_\_\_\_\_

**Chœur**

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

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

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

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

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are for Sopranos, Altos, Tenors, and Basses. Each vocal line begins with the word 'Si - on.' followed by a long horizontal line. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. Dynamics include *f* (forte) and *mf* (mezzo-forte).

- lu - - - ia. \_\_\_\_\_

- lu - - - ia. \_\_\_\_\_

- lu - - - ia. \_\_\_\_\_

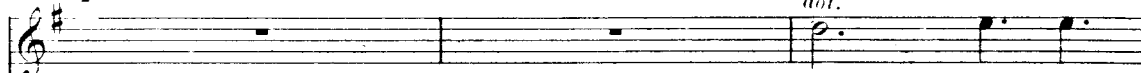
- lu - - - ia. \_\_\_\_\_

*espress.*

*p*

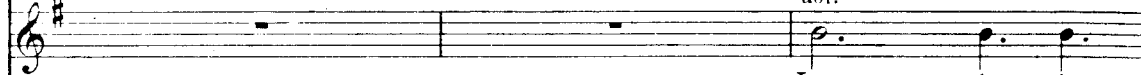
The second system continues the vocal parts and piano accompaniment. The vocal lines now show the syllables '- lu - - - ia.' followed by a horizontal line. The piano accompaniment continues with chords and melodic lines. Dynamics include *espress.* (espressivo) and *p* (piano).

Soprano solo

*dol.*

Mezzo-Soprano solo

Lau - da in

*dol.*

Alto solo

Lau - da in

*dol.*

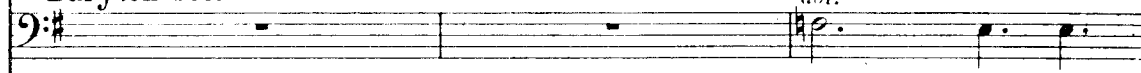
Ténor solo

Lau - da in

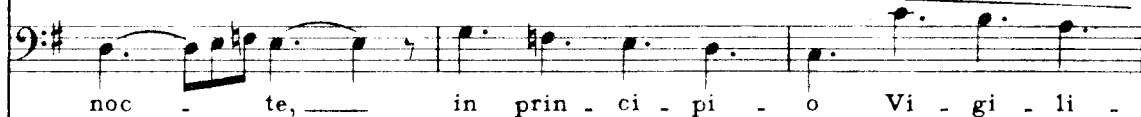
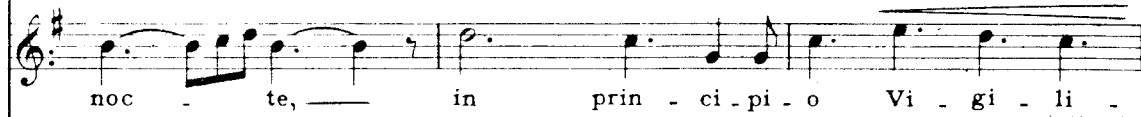
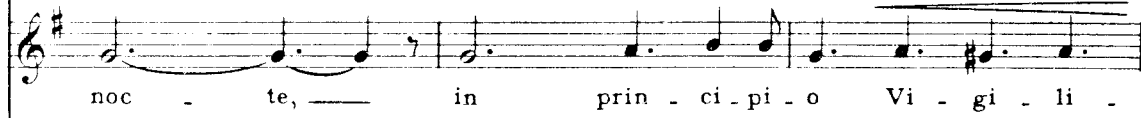
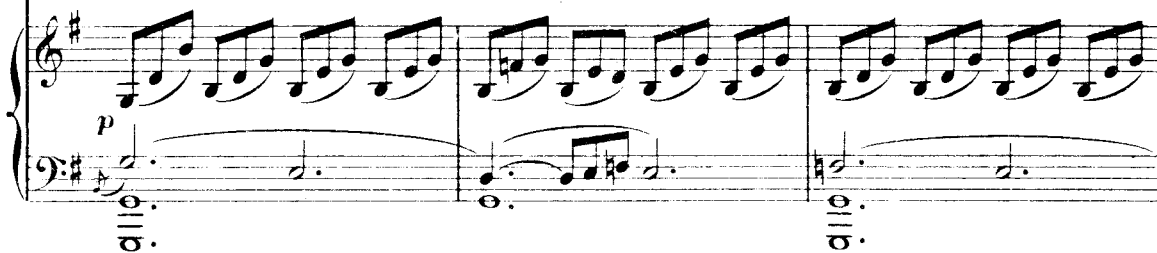
*dol.**dol.*

Lau - da in noc - te, — Lau - da in

Baryton solo

*dol.*

Lau - da in



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*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: -lu - ia. Al - le - lu - ia. Al - le - lu. The piano part includes a *dim.* marking.

Soprano solo

Soprano solo staff with a *p* dynamic marking and a fermata.

Mezzo-Soprano solo

Mezzo-Soprano solo staff with a fermata.

- ia. —

- ia. —

- ia. —

- ia. —

Piano accompaniment for the solo section, including a *p* dynamic marking and a *Ped* (pedal) marking.



Alto solo

A

This system contains the first two systems of the musical score. It features a vocal line for Alto solo and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking 'A' is present under the vocal line.

Al - le -

Al - le -

Ténor solo

Baryton solo

Al - le -

11<sup>b</sup>

Ped. ★

This system contains the second two systems of the musical score. It features vocal lines for Alto, Tenor solo, and Bass solo, all with the lyrics 'Al - le -'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking '11<sup>b</sup>' is present above the piano part, and a 'Ped. ★' marking is at the bottom right.

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

Detailed description: This page of a musical score, numbered 57, contains a vocal and piano arrangement of the hymn 'Alleluia'. The score is written in G major and 4/4 time. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a grand piano accompaniment. The vocal parts enter with the lyrics '- lu - ia. Al - le - lu - ia.' and continue with 'Al - le - lu - ia.' and 'Al - le - lu - ia.' in subsequent measures. The piano accompaniment provides harmonic support with chords and moving lines. Pedal points are indicated with 'Ped. ★' in the bass clef of the piano part. A piano dynamic marking 'pp' is present in the final system.

Al-le-lu - ia.

*p*

Al - le-lu - ia.

Al-le-lu - ia.

*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*

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

ALTOS *f*  
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-lé-lu - ia.

*f*

Ped. Ped. ★ Ped.

*dim.* *p una corda*

*dim.* *pp*

★ Ped.

*pp*

Ped. ★

**Maestoso**

SOPRANOS

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

ALTO

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. Lœ - ten - tur coe - li, et ex - ul - tet ter - ra

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

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

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

1<sup>a</sup> 2<sup>a</sup>

a fa-ci-e Domi-ni, quoniam ve-nit. Al-le-lu-ia. -ia.

a fa-ci-e Domi-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. Al-le-lu-ia. Loe-ten-tur coe-li, et

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

ex-ul-tet ter-ra, a faci-e Domi-ni, quoniam ve-nit. Al-le-lu-ia.

ex-ul-tet ter-ra, a faci-e Domi-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.