

ORATORIO DE NOËL

C. SAINT-SAËNS

Op. 12

I. Prélude

Allegretto

PIANO

p *cresc.*

Ped. ★

Ped. ★

Ped. ★ Ped. ★ Ped. ★

Ped. ★

Musical score system 1, consisting of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a harmonic accompaniment. Pedal markings are present: "Ped." at the end of the first measure and "★ Ped." at the end of the second measure.

Musical score system 2, consisting of two staves. The upper staff continues the melodic line. The lower staff features a dynamic marking of *f* (forte) and includes a triplet of eighth notes. Pedal markings include "★ Ped." at the end of the first measure, "★ Ped." at the end of the second measure, a single "★" at the end of the third measure, and "Ped." at the end of the fourth measure.

Musical score system 3, consisting of two staves. The upper staff has a dynamic marking of *p* (piano). The lower staff features a triplet of eighth notes. Pedal markings include "★ Ped." at the end of the first measure and a single "★" at the end of the second measure.

Musical score system 4, consisting of two staves. The upper staff includes dynamic markings of *cresc.* (crescendo) and *f* (forte). The lower staff features a triplet of eighth notes. Pedal markings include "Ped." at the end of the first measure, "★ Ped." at the end of the second measure, and a single "★" at the end of the third measure.

Musical score system 5, consisting of two staves. The upper staff includes a dynamic marking of *poco a poco dim.* (poco a poco diminuendo). The lower staff features a triplet of eighth notes. Pedal markings include "Ped." at the end of the first measure, "★ Ped." at the end of the second measure, and a single "★" at the end of 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.

Soprano solo

And^{no} a tempo

No -

Ténor solo

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

And^{no} a tempo

pp

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

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

cresc.

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

cresc.

f

est vo - bis ko - di - e Chris - tus Do - mi -

f

- 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 -

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 -

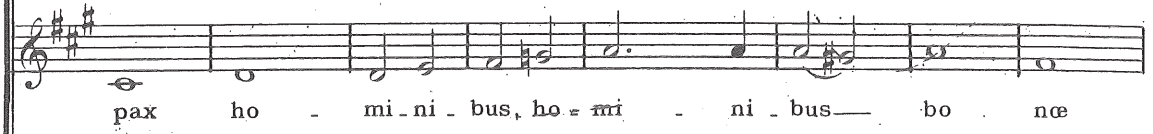
bo - - noe vo-lun - ta - tis.

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,

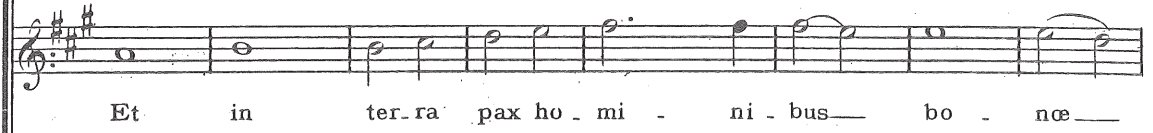
Glo - ri - a De - o. Et in ter - ra
 Glo - ri - a De - o Et in ter - ra
 Glo - ri - a in al - tis - si - mis.
 in al - tissimis De - o Glo - ri - a.



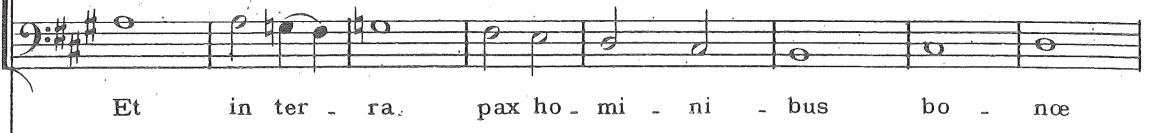
pax ————— pax — ho - mi - ni - bus bo - nœ



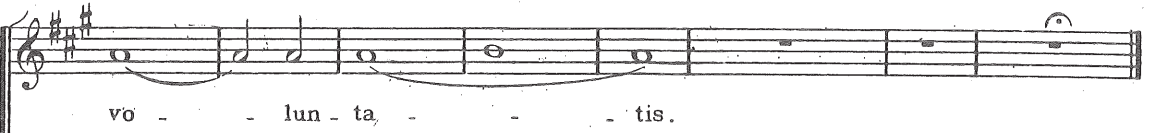
pax ho - mi - ni - bus, ho - mi - ni - bus — bo - nœ



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



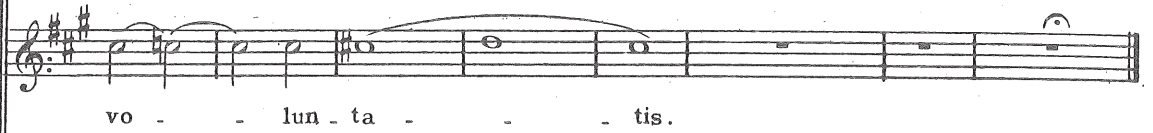
Et in ter - ra. pax ho - mi - ni - bus bo - nœ



vo - - lun - ta - - - tis.



vo - - lun - ta - - - tis.



vo - - lun - ta - - - tis.



vo - - lun - ta - - - tis.



III - Air

And^{te} espressivoMEZZO-SOP.
Solo

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. ★ 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.

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A 'Ped.' marking is at the end of the system.

in - ten - dit, et in - ten.

sempre Ped.

sf *p*

This system contains the next two lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar rhythmic patterns. A 'sempre Ped.' marking is at the beginning. Dynamic markings *sf* and *p* are present in the piano part.

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

This system contains the third and fourth lines of music. The vocal line concludes with the lyrics. The piano accompaniment continues with sustained chords and moving lines in both hands.

pp

This system contains the final line of music, which is entirely piano accompaniment. It features sustained chords and a melodic line in the right hand, ending with a fermata. A *pp* marking is present.

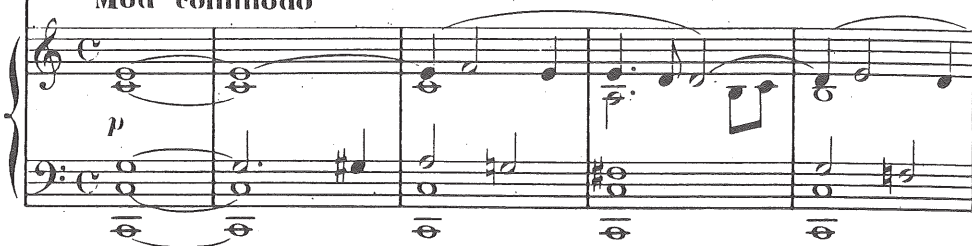
IV. Air et Chœur

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 block contains the piano introduction for the Duo section. It features a grand staff with three staves. The top staff is empty. The middle and bottom staves contain the piano accompaniment, starting with a treble clef and a common time signature. The music is marked 'All^{to} moderato' and 'p e staccato'. The piano part consists of a series of chords and single notes, primarily in the right hand, with some bass line activity in the left hand.

p Soprano solo

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

This block contains the first line of the vocal and piano accompaniment. The vocal line is on a single staff with a soprano clef, starting with a piano (*p*) dynamic. The lyrics are 'Be - nedic - tus, be - nedic - tus, be - ne - dic - tus qui ve -'. The piano accompaniment is on a grand staff with treble and bass clefs, providing harmonic support for the vocal line.

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

Baryton solo

p

Be - ne -

This block contains the baryton vocal line and piano accompaniment. The vocal line is on a single staff with a bass clef, starting with a piano (*p*) dynamic. The lyrics are '- nit in nomine Do - mini, qui ve nit in nomine Do - mi - ni.' and 'Be - ne -'. The piano accompaniment is on a grand staff with treble and bass clefs, providing harmonic support for the vocal line.

- 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 - dic - tus, be - ne - dic - tus, in no -

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

cresc.

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

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

dim.

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 and the lyrics "De - us Do-mi-nus,". The middle staff is a vocal line in bass clef, also starting with a piano (*p*) dynamic and the lyrics "De - - us Do-mi-nus,", followed by a mezzo-forte (*mf*) dynamic and the lyrics "et il - lu - xit". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring chords and moving lines.

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

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

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

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a *dim.* dynamic and the lyrics "- - bis, il-luxit no - - bis.". The middle staff is a vocal line in bass clef, starting with a *dim.* dynamic and the lyrics "- - mi-nus il-lu-xit no - - bis.". The bottom staff is a piano accompaniment in grand staff, concluding the piece with sustained chords and melodic fragments.

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 similar harmonic and melodic patterns.

Soprano

sotto voce

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

pp tenuto

Detailed description: This system is dedicated to the Soprano part. The vocal line is in treble clef with lyrics 'De - us me - us es tu, et confi - te - bor ti - bi.'. The piano accompaniment is in bass clef with a dynamic marking of *pp tenuto*. The piano part consists of sustained chords and a moving bass line.

Baryton

sotto voce

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

Detailed description: This system is dedicated to the Baryton part. The vocal line is in bass clef with lyrics 'De - us me - us es tu, et confi - te - bor - ti - bi.'. The piano accompaniment is in treble clef, mirroring the style of the previous systems with sustained chords and a moving line.

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 features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *f* (forte) is present at the beginning of the first vocal line.

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 continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "te, et ex-al-ta-bo, et ex-al-ta-bo" on the top staff and "-bo, ex-al-ta-bo, et ex-al-ta-bo, et ex-al-ta-bo" on the bottom staff. The piano accompaniment features more complex rhythmic patterns, including some sixteenth-note runs. A dynamic marking of *f* is also present.

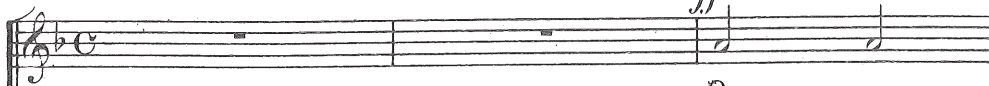
te.
te.

The third system concludes the musical score. It features two vocal staves and piano accompaniment. The lyrics are "te." on both the top and bottom vocal staves. The piano accompaniment includes a final flourish of sixteenth notes. A dynamic marking of *f* is present at the start of the piano part.

VI - Chœur

All^o energico

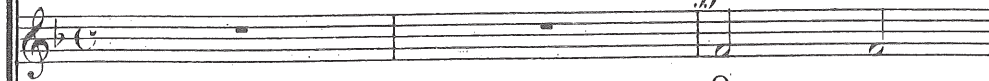
SOPRANOS



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

Qua - re

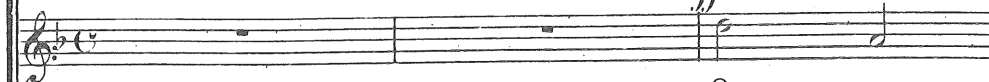
ALTOS



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

Qua - re

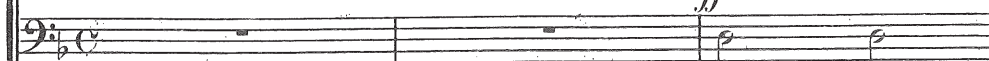
TÉNORS



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

Qua - re

BASSES

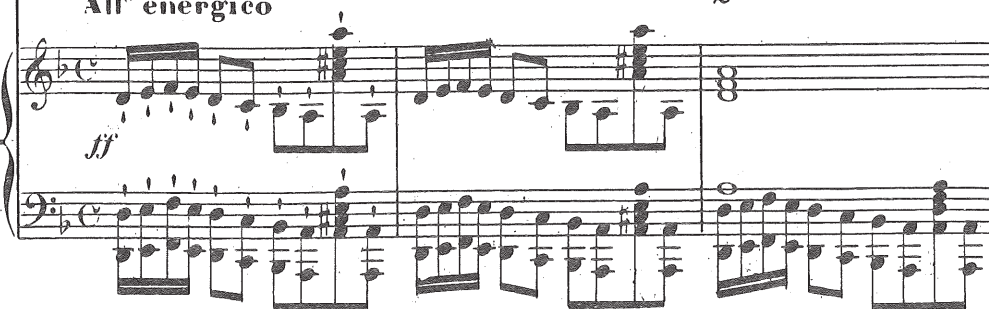


Musical staff for Basses, showing a whole rest followed by a half note 're' with a *ff* dynamic marking.

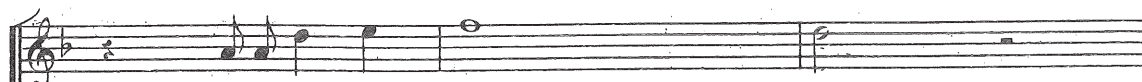
Qua - re

All^o energico

PIANO

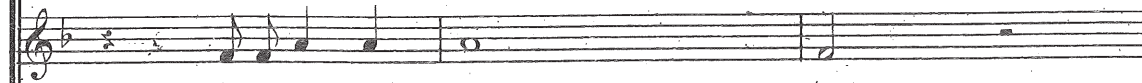


Piano accompaniment for the first system, featuring a *ff* dynamic marking and a rhythmic pattern of eighth notes in both hands.



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

fremu - e - runt gen - tes



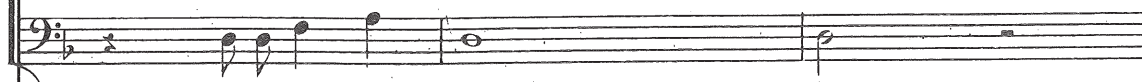
Musical staff for Alto, showing a whole rest followed by a half note 'tes'.

fremu - e - runt gen - tes



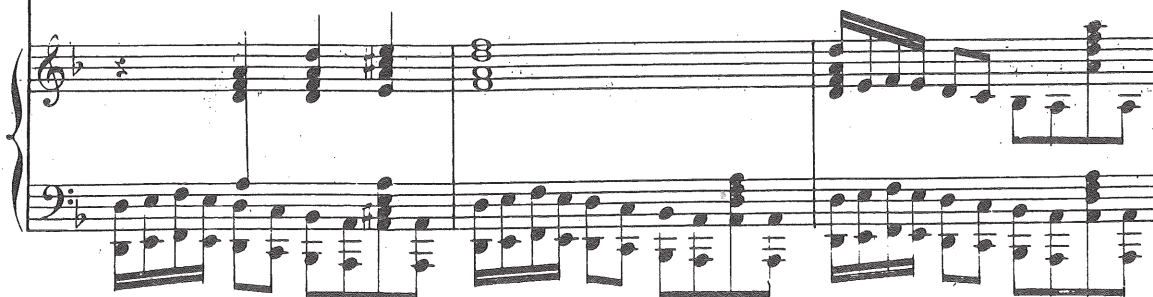
Musical staff for Tenor, showing a whole rest followed by a half note 'tes'.

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 left hand and chords in the right hand.

- tes ?

- tes ?

- tes ? qua - re

- tes ? qua - re fremu.e - runt

Ped. ★ Ped. ★ Ped. ★

The second system continues the vocal parts and piano accompaniment. 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

- 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

p tre corde

p

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 -

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 -

. . 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.

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

A - men. —
 A - men. —

pp *pp*

pp *pp*

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 - pi.um 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. ★

Musical score for the first system, featuring vocal staves and piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The vocal staves contain the lyrics "to - Sanc - to -". The piano accompaniment consists of eighth-note patterns in both hands. Pedal markings "Ped." and "★ Ped." are present below the piano part.

Musical score for the second system. The vocal staves contain the lyrics "- rum, - rum in splen - do - ri - bus Sanc -". The piano accompaniment continues with similar eighth-note patterns. Pedal markings "Ped.", "★ Ped.", "★ Ped.", "★ Ped.", and "★" are present below the piano part.

Musical score for the third system, featuring vocal staves and piano accompaniment. The key signature has one sharp (F#). The vocal staves contain the lyrics "in splen - do - ri - bus Sanc -" and "- to - rum, in splen - do - ri - bus Sanc -". The piano accompaniment includes *cresc.* markings above the treble and bass staves, indicating a crescendo. Pedal markings "Ped.", "★ Ped.", "★ Ped.", "★ Ped.", and "★" are present below the piano part.

to - - rum, in splen - -

to - - - - rum, splen - -

Sanc - to - - - - -

Ped. ★ Ped. ★ Ped. ★ Ped. ★

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in G major, with lyrics 'to - - rum, in splen - -' and 'to - - - - rum, splen - -'. The bottom two staves are piano accompaniment, featuring a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. Pedal markings are indicated below the piano part.

- do - ri - bus Sanc - to - -

- do - ri - bus Sanc - to - -

- rum, in splen - do - - ri -

dim. p

dim. p

dim. p

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

Detailed description: This system contains the second two systems of the musical score. The vocal lines continue with lyrics '- do - ri - bus Sanc - to - -', '- do - ri - bus Sanc - to - -', and '- rum, in splen - do - - ri -'. The piano accompaniment continues with similar textures, including a prominent sixteenth-note figure in the right hand. Pedal markings and dynamic markings like 'dim.' and 'p' are present.

- - - - - 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 -

mf *p*

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

Soprano solo



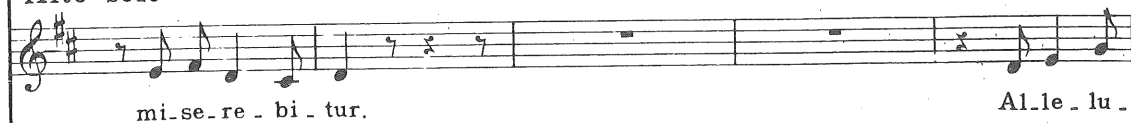
dol.
Al-le - lu - ia. Al-le - lu - ia.

Mezzo-Soprano solo



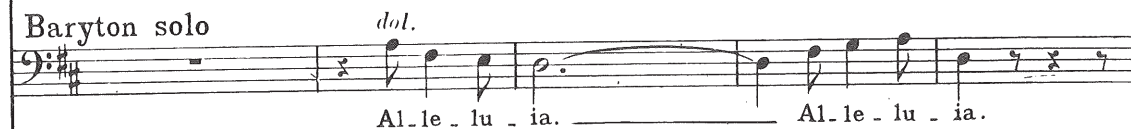
dol.
Al-le - lu - ia. Al-lē - lu - ia.

Alto solo



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

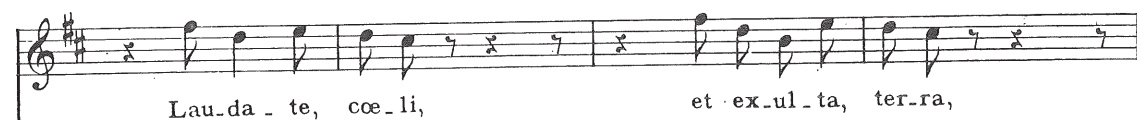
Baryton solo



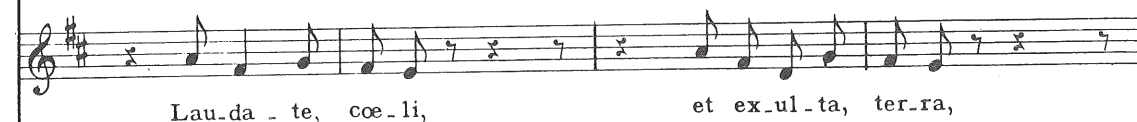
dol.
Al-le - lu - ia. Al-le - lu - ia.



p



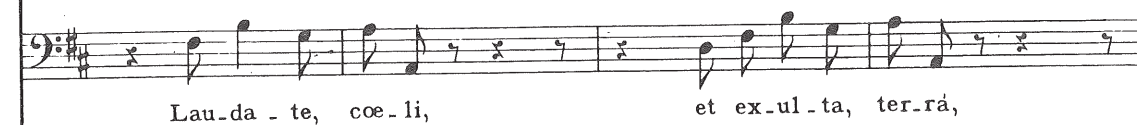
Lau-da - te, coe-li, et ex-ul-ta, ter-ra,



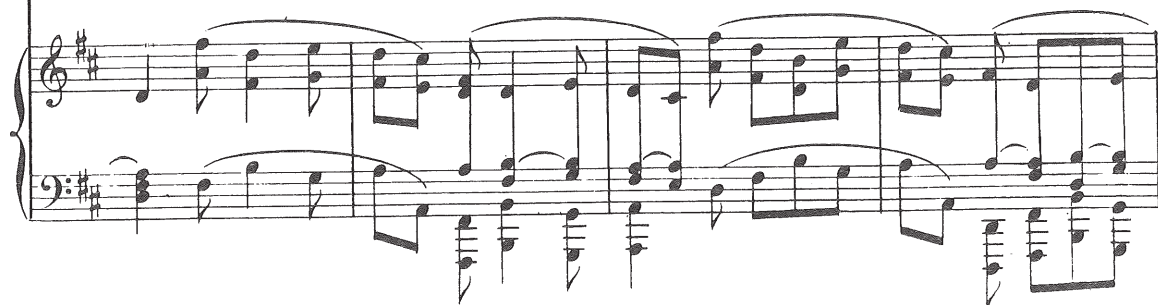
Lau-da - te, coe-li, et ex-ul-ta, ter-ra,



-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 musical score for a Latin hymn, likely a Mass. It consists of two systems of music. The first system includes a vocal line (Soprano/Alto) and a piano accompaniment (Grand Staff). The second system includes a vocal line (Tenor/Bass) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are in Latin and describe the comfort of God to the people of the earth and the poor.

- 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.

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

PIANO

All^{to} pastorale

p *cresc.*

f Ped. ★

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 steady eighth-note pattern in the right hand and a more complex bass line 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 with six staves. The top three staves are vocal parts, each with the lyrics "Con - sur - ge, Fi - li - a". The fourth staff is for the Baryton solo, with the lyrics "Con - sur - ge, Fi - li - a". The fifth staff is the bass line for the piano accompaniment, and the sixth staff is the treble line. The piano accompaniment continues with the same eighth-note pattern in the right hand and complex bass line in the left hand.

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.

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

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

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. *dim.*

Al - le - lu - ia. *p*

Al - le - lu - ia. *p*

Al - le - lu - ia. *p*

Al - le - lu - ia. *p*

Al - le - lu - ia. *p*

Al - le - lu - ia. *p*

SOPRA

ALTO

TENOR

BASS

mf

dim.

dim.

dim.

dim.

f

Al. le.

f

Al. le.

f

Al. le.

f

Al. le.

Soprano

Mezzo

The top system of page 56 contains two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of several measures with various note values, including quarter notes, eighth notes, and a half note, some with slurs and accents.

This block shows faded musical notation on the left side of the page. It includes several staves with notes and rests. A dynamic marking 'A' is visible on one of the staves. The notation is less distinct than the top system.

This block shows faded musical notation on the right side of the page. It includes vocal lines with lyrics. The lyrics are: "lu ia. Al" on the upper staff and "ia. ia. Al" on the lower staff. There are also some instrumental staves with notes and rests visible.

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

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

Alto solo

Al-le-lu - ia.

A

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

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

p
Ped.

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

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

cresc.
★ *Ped.* ★ *Ped.* ★

Al - l
Al - l
Al - l
Al - l
Al - l
meno p

-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.

TÉNORS

BASSES

Cœur

Chœur

SOPRANOS

f

Al-le-lu - ia.

ALTOS

f

Al-le-lu - ia.

Musical score for Soprano and Alto voices. The Soprano part is written on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The Alto part is written on a treble clef staff with the same key signature and time signature. Both parts feature a dynamic marking of *f* (forte) and the lyrics "Al-le-lu - ia." The notes for both parts are: a whole rest, a whole rest, a dotted quarter note G4, a quarter note A4, a quarter note B4, a dotted quarter note A4, and a whole rest. A third, empty staff is visible at the bottom of the page.

Chœur

Maestoso

SOPRANOS



Musical notation for Sopranos, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a forte dynamic marking (f) and consists of a series of eighth and quarter notes.

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

ALTOS



Musical notation for Altos, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a forte dynamic marking (f) and consists of a series of eighth and quarter notes.

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

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 -

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

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

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

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

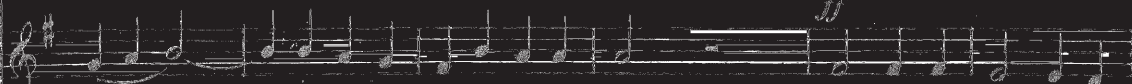
Al - le - lu - ia. Al - le -

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

- ia.



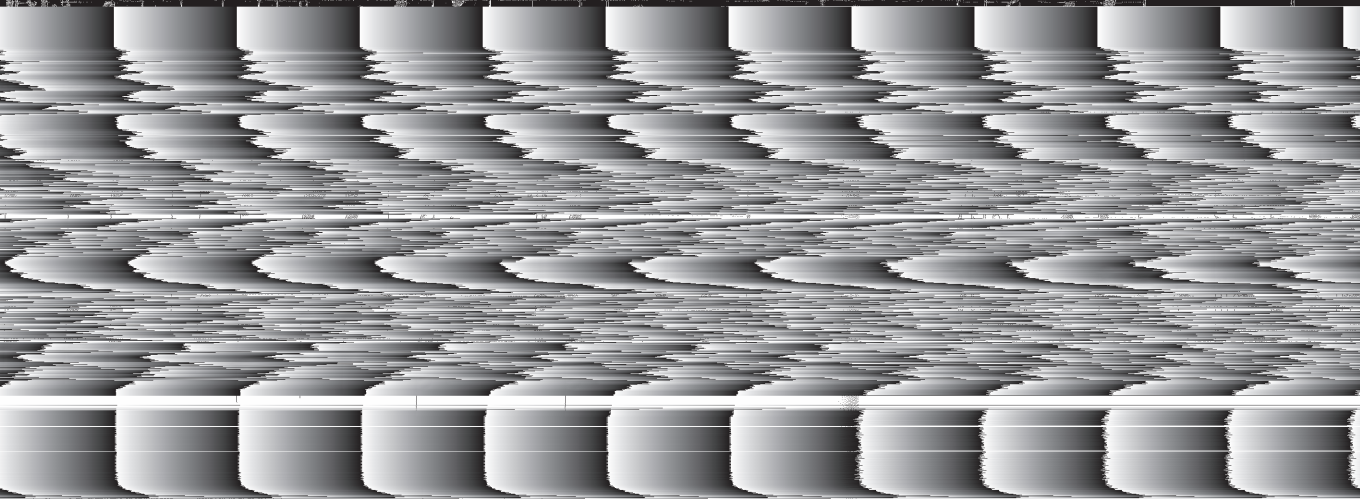
ia. Alle-lu-ia. Alle-lu-ia. Lo-ten-tur coe-li, et



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



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

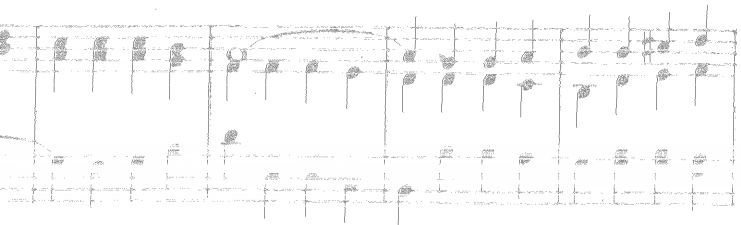


lu-ia Alle-lu-ia. Alle-lu-ia. Alle-lu-

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

Alle-lu-ia. Alle-lu-

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



ex-ul-tet ter-ra,

ex-ul-tet ter-ra,

ex-ul-tet ter-ra,

ex-ul-tet ter-ra,

