

Camille
SAINT-SAËNS

Oratorio de Noël op. 12
Weihnachtsoratorium

Soli (SMsATB), Coro (SATB)
2 Violini, Viola, Violoncello, Contrabbasso
Arpa ed Organo

nach der Erstausgabe 1869 / following the first print 1869

herausgegeben von / edited by
Thomas Kohlhase

Partitur / Full score



Carus 40.455

Inhalt / Contents

Aufführungsmaterial / Performance material	3
Vorwort	4
Foreword / Avant-propos	5
1. Prélude (Dans le style de Séb. Bach)	6
2. Récit et chœur Récit „Et pastores erant“ (Soli SATBar)	10
Chœur „Gloria in altissimus Deo“ (SATB)	13
3. Air „Exspectans exspectavi Dominum“ (Solo Ms)	16
4. Air et chœur „Domine, ego credidi“ (Solo T, Coro SSAA)	19
5. Duo „Benedictus qui venit“ (Soli SBar)	23
6. Chœur „Quare fremerunt gentes“ (Coro SATB)	28
7. Trio „Tecum principium“ (Soli STBar)	35
8. Quatuor „Alleluia. Laudate, coeli“ (Soli SMsABar)	45
9. Quintette et chœur „Consurge, Filia Sion“ (Soli SMsATBar, Coro SATB)	50
10. Chœur „Tollite hostias“ (Coro SATB)	63

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For this work **carus** music, the choir app, is available. In addition to the score and a recording, the app offers a coach to learn the choral parts. A practice CD from the Carus Choir Coach series is also available. www.carus-music.com

Aufführungsmaterial / Performance material

Das vorliegende Werk ist in zwei Fassungen mit jeweils komplettem Aufführungsmaterial erhältlich:

Originalfassung

Partitur (Carus 40.455, lateinisch),

Klavierauszüge (Carus 40.455/03, lateinisch / Carus 40.455/53, deutsch),

KLavierauszug XL Großdruck (Carus 40.455/04, lateinisch),

Chorpartituren (Carus 40.455/05, lateinisch / Carus 40.455/55, deutsch),

komplettes Orchestermaterial (Carus 40.455/19).

Bearbeitung für Chor und Orgel

Partitur, zugleich Orgelstimme (Carus 40.455/45, lateinisch-deutsch),

Klavierauszüge (Carus 40.455/03, lateinisch / Carus 40.455/53, deutsch),

Chorpartituren (Carus 40.455/05, lateinisch / Carus 40.455/55, deutsch).

Das Werk ist auf CD vom Vocalensemble Rastatt und Les Favorites unter der Leitung von Holger Speck eingespielt (Carus 83.352).

The present work is available in two versions, each with complete performance material:

Original version

Full score (Carus 40.455), vocal score (Carus 40.455/03), vocal score XL in larger print (Carus 40.455/04),

choral score (Carus 40.455/05), complete orchestral material (Carus 40.455/19).

Arrangement for choir and organ

Full score and organ part (Carus 40.455/45), vocal score (Carus 40.455/03),

choral score (Carus 40.455/05).

The work has been recorded on CD by the Vocalensemble Rastatt and Les Favorites under the direction of Holger Speck (Carus 83.352).

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 Gesamtschaffen 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 Mal aufgeführt und erschien noch im gleichen Jahr als sein Opus 12 bei Durand, mit der Widmung „A Madame la Vicomtesse de Grandval“. Das Werk ist mit fünf Solostimmen besetzt (Sopran, Mezzosopran, Alt, Tenor und Bariton), vierstimmigem gemischtem Chor (Nr. 4: SSAA), Streichern (in der üblichen Quintettgruppierung), Orgel und Harfe (die Harfe nur in Nr. 5 und 7, und zwar als einzige Instrumentalbegleitung zusammen mit der Orgel).

Die vorliegende Ausgabe folgt dem Erstdruck von 1869. Sie modernisiert jedoch die Partituranlage (original: Singstimmen, darunter Streicher, Harfe und Orgel) und korrigiert die wenigen Fehler im Noten- und Worttext. Die Besetzungsangaben werden italienisiert, die originalen französischen Registerangaben im Orgelpart dagegen beibehalten. Er setzt ein romantisches Instrument mit einer reichen Palette an Grundstimmen voraus. Die Harfe wird, wie schon erwähnt, nur in Nr. 5 und 7 eingesetzt. In Nr. 7 löst sie meist die Akkorde der Orgel in Arpeggien auf. Will man 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. den Texten der weihnachtlichen Meßproprien und anderen Büchern des Alten Testaments. Genaue Nachweise findet man in der Übersicht über die zehn Nummern des Werkes am Ende dieser Einführung.

Saint-Saëns' Stil gilt als konservativ und traditionsbewußt. Seine Musik offenbart jene Züge, die als typisch französisch gelten können: Klarheit und Übersichtlichkeit der Proportionen, verhaltene Expressivität der Sprache, Eleganz der melodischen Linien sowie eine noble und reizvolle Harmonik. In diesem Frühwerk ist Saint-Saëns' Sprache noch wenig charakteristisch. Ihr weicher Klassizismus erinnert zuweilen an Mendelssohn. Der Satz ist insgesamt einfach und durchsichtig gehalten, das Orchester (seinen Streicherchor wird man durchaus schwach besetzen können) wird zurückhaltend und kammermusikalisch eingesetzt; vielfach ist die Orgel einziges Begleitinstrument. Der Chorsatz gibt sich ebenfalls auffallend einfach. Großzügig geht der Komponist mit der Textdeklamation um; nicht selten differieren 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 Übersicht über die zehn Nummern des *Oratorio de Noël*:

1. Prélude (Dans le style de Séb. Bach)
Allegretto, 12/8-Takt, 50 Takte, G-Dur
Streicher (2 Violinen, Viola, Violoncello, Contrabasso) und Organo
2. Récit et chœur „Et pastores erant“
Andante – Allegro, 4/4-Takt, 132 Takte, G-Dur – A-Dur
Soli (SATBar), Coro (SATB), Streicher (wie in Nr. 1) und Orgel
Text: aus dem Weihnachtsevangelium (Lukas 2,8–14)
3. Air „Exspectans exspectavi Dominum“
Andante espressivo, 3/4-Takt, 80 Takte, E-Dur
Solo (Mezzosopran), Streicher (VI unisoni, Va, Vc) und Organo
Text: Psalm 39 (40),1
4. Air et chœur „Domine, ego credidi“
Moderato comodo, 4/4-Takt, 61 Takte, C-Dur
Solo (T), Coro (SSAA), Streicher (wie in Nr. 1) und Organo
Text: Johannes 11,27
5. Duo „Benedictus“
Allegretto moderato, 4/4-Takt, 71 Takte, a-Moll
Soli (SBar), Arpa und Organo
Text: Psalm 117 (118),26–28 (die Verse 26 und 27 liegen dem Graduale des gregorianischen Propriums der zweiten Weihnachtsmesse „In aurora“ zugrunde)
6. Chœur „Quare fremuerunt gentes“
Allegro moderato – Più lento, 4/4-Takt – 3/4-Takt, 92 Takte, d-Moll – B-Dur
Coro (SATB), Streicher (wie in Nr. 1) und Organo
Text: Psalm 2,1 und kleine Doxologie („Gloria Patri“) (beide Verse werden zum gregorianischen Introitus der ersten Weihnachtsmesse „In nocte“ gesungen)
7. Trio „Tecum principium“
Andante con moto, 4/4-Takt, 68 Takte, g-Moll – G-Dur
Soli (STBar), Arpa und Organo
Text: Psalm 109 (110),3 (vgl. den Beginn des Graduale im gregorianischen Proprium zur ersten Weihnachtsmesse „In nocte“)
8. Quatuor „Alleluia. Laudate, coeli“
Andantino, 6/8-Takt, 60 Takte, D-Dur
Soli (SMsABar), Streicher (ohne Cb) und Organo
Text: Isaias 49,13
9. Quintette et chœur „Consurge, Filia Sion“
Allegretto, 12/8-Takt, 89 Takte, G-Dur
Soli (SMsATBar) und Coro (SATB), Streicher (wie in Nr. 1) und Organo
Text: Takt 1–67 Lamentationes 2,19 („Filia Sion“ ergänzt, Anklang an Michaeas 4,13 und Zacharias 9,9; „Alleluia“ ergänzt); Takt 68ff. Isaias 62,1
10. Chœur „Tollite hostias“
Maestoso, 4/4-Takt, 34 Takte, G-Dur
Coro (SATB), Streicher (wie in Nr. 1) und Organo
Text: Psalm 95 (96),8–9,11,13

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 1877) in Paris on December 15, 1869, and published in the same year by Durand as Opus 12, with the dedication “A Madame la Vicomtesse de Grandval”. The work is scored for five soloists (soprano, mezzo-soprano, alto, tenor and baritone), four-part mixed choir (No. 4: SSAA), strings (in the customary five groupings), organ and harp – the harp is employed only in Nos. 5 and 7 and then as the only instrumental accompaniment other than the organ.

This edition follows the first printing of 1869. It modernizes the layout of the score (in the original there were the vocal parts at the top, then under them the strings, harp and organ), however, and corrects the few errors in the notes and text. Part indications are italianized, but the original French registration markings are retained. Prerequisite for performance is an organ with a rich palette of foundation stops. The harp, as already mentioned, is employed only in Nos. 5 and 7. In No. 7, it usually breaks up the organ chords into arpeggios. If no harp is to be used, its part must be transcribed for the organ in No. 7.

For his 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. Exact indication of the sources is stated in the summarized text of the ten numbers („Übersicht“) found at the end of the German foreword.

Saint-Saëns' style is considered conservative and consciously traditional. His music reveals characteristics that may be thought of as typically French: clarity and transparency in its proportions, restraint in expression, elegance of melodic line, as well as harmonies of nobleness and charm. His language in this early work is not yet very characteristic. Its gentle classicism sometimes reminds us of Mendelssohn. The writing, in general, is kept simple and transparent. The orchestra (small string forces may be used throughout) is employed with restraint in the manner of chamber music. The organ is frequently the only accompanying instrument. The choral writing, too, is strikingly simple. In the text declamation, the word and rhythmic accents often differ. The overall work is restrained and lyrical in mood; only sometimes (as in No. 6) does it strike a rather dramatic tone.

Th. K.

Translation: E. D. Echols

Avant-propos

Camille Saint-Saëns (1835–1921) est, après Berlioz, le compositeur français le plus remarquable du 19^e siècle. Il s'est également fait un nom comme organiste et pianiste. La musique sacrée prend, dans l'ensemble de son œuvre très étendue, une place relativement modeste. À côté d'une Messe et d'un Requiem, à côté de motets et d'autres chants, il a écrit quatre oratorios parmi lesquels le présent *Oratorio de Noël*. Commencé fin 1850, terminé en 1860, il fut créé le 15 décembre 1869 à l'église de la Madeleine à Paris, dont Saint-Saëns fut organiste de 1856 à 1877. Cette œuvre fut publiée la même année sous le Numéro d'opus 12 chez Durand, dédié « A Madame la Vicomtesse de Grandval ». L'oratorio comprend 5 voix de solistes (soprano, mezzo, alto, tenor et baryton), un chœur à 4 voix (n° 4 : SSAA), des cordes (regroupées en l'habituel quintette), un orgue et une harpe (laquelle ne joue que dans les n° 5 et 7, unique accompagnement de ces numéros en dehors de l'orgue).

La présente édition fait suite à la première de 1869, en modernisant cependant incidemment la partition (l'original présente en haut les parties vocales, plus bas les cordes, puis la harpe et enfin l'orgue) et en corrigeant les quelques fautes dans les notes et le texte. Les noms des instruments s'italianisent, mais les indications en français pour les registres de l'orgue sont conservées. Saint-Saëns requiert un instrument romantique comportant une riche palette de voix fondamentales. La harpe n'est introduite, comme nous l'avons déjà précisé, que dans les numéros 5 et 7. Dans le n° 7, les accords de l'orgue sont égrenés en arpèges. Si l'on veut renoncer à la harpe, on doit arranger sa partie du n° 7 pour l'orgue.

Dans l'*Oratorio de Noël*, Saint-Saëns a mis en musique des textes en latin extraits du Nouveau et de l'Ancien Testament : par exemple des Évangiles de Luc et Jean, des psaumes, des Propres des Messes de Noël et d'autres livres de l'Ancien Testament. À la fin de l'avant-propos allemand (« Übersicht »), vous trouverez un sommaire précis des différentes parties de cette œuvre.

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 orchestre de chambre (il suffit d'un petit nombre de cordes). Souvent l'orgue est le seul instrument d'accompagnement. La partie chorale se présente aussi d'une manière simple. Par contre, le compositeur traite la déclamation avec éclats : les accents du texte s'opposent souvent à ceux de la mélodie. De l'ensemble de l'œuvre naît une atmosphère réservée et lyrique. À l'exception du n° 6 où éclatent des tons dramatiques.

Th. K.

Traduction : Henri et Monique Faller

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

Ped.

4 Violino I

Violino II

Viola

Violoncello (senza Contrabbasso)

Man.

Aufführungsdauer / Duration: ca. 30 min.

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edited by
Thomas Kohlhasse

12

cresc.

cresc.

cresc.

cresc.

16

f

f

f

f

20

sf

sf

sf

sf

p

24

Musical score for measures 24-28. The score is written for a grand staff with four staves. The first two staves are in treble clef, and the last two are in bass clef. The music consists of sustained chords in the upper staves and a melodic line in the lower staves. Dynamics include 'p' (piano) and 'f' (forte). A 'cresc.' (crescendo) marking is present in the lower staves.

29

Musical score for measures 29-32. The score is written for a grand staff with four staves. The first two staves are in treble clef, and the last two are in bass clef. The music consists of sustained chords in the upper staves and a melodic line in the lower staves. Dynamics include 'pp' (pianissimo) and 'dim.' (diminuendo).

Musical score for measures 33-36. The score is written for a grand staff with four staves. The first two staves are in treble clef, and the last two are in bass clef. The music consists of sustained chords in the upper staves and a melodic line in the lower staves. Dynamics include 'p' (piano) and 'cresc.' (crescendo).

Man.

Musical score for measures 38-41. It features five staves: two treble clefs, two alto clefs, and one bass clef. Dynamics include *f*, *sf*, and *p*. The music consists of melodic lines with slurs and some rests.

Musical score for measures 42-45. It features five staves: two treble clefs, two alto clefs, and one bass clef. Dynamics include *p* and *f*. The music includes melodic lines and chords.

Musical score for measures 46-49. It features five staves: two treble clefs, two alto clefs, one bass clef labeled "Contrabbasso", and one grand staff. Dynamics include *p*, *pp*, and *arco*. Performance instructions like "pizz." and "arco" are present.

Man.

2. Récit et chœur

Récit

Alto solo

Tenore solo

Organo

Flûtes *p*

Man.

6

12

Alto solo

Contr.

con Ped.

19

Et pa - sto - res e - rant in re - gi - o - ne e - a - dem vi - gi - lan - tes,
et cu - sto - di - en - tes vi - gi - li - as no - ctis pe - gre - gem su - um.
Et ce An - ge - lus Do - mi - ni ste - tit ju - xta il - los,
et cla - ri - tas De - i cir - cum - ful - sit il - los, et ti - mu -

The musical score is written in G major and common time. It features three vocal parts: Alto solo, Tenore solo, and Organo. The organ part includes parts for Flûtes (piano) and Man. (Mandolin). The score is divided into three systems. The first system (measures 1-5) is marked 'Récit' and includes a triplet of eighth notes in the alto part. The second system (measures 6-11) continues the vocal lines. The third system (measures 12-18) includes a 'con Ped.' instruction for the organ. The lyrics are in French and describe the scene of the Nativity. A large, stylized 'CARUS' watermark is overlaid on the score.

25 Tenore solo

e - runt ti - mo - re ma - gno. Et di - xit il - lis An - ge - lus:

32 Andante (a tempo) Soprano solo

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

pp

senza Ped.

38

e - van - ge - li - zo vo - bis gau - di - um - gnum, quod e - rit o - mni

pu - lo: qui - a na - tus est vo - bis ho - di - e Chri - stus Do - mi -

f

meno p

51

nus in ci - vi - ta - te Da - vid. Et hoc vo - bis si - gnum:

dolce

(Flûte de 8 et 4 Pieds)

mp

60

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

senza Ped.

70

Violino I

p simile

Violino II

p simile

Viola

p simile

Violoncello e Contrabbasso

p simile

70

Baritono solo

Et su - bi to facta est cum mu - lti - tu - do

con Ped.

75

mi - li - ti - ae coe - le - stis, lau - dan - ti - um De - um, et di - cen - ti - um:

senza Ped.

Chœur
Allegro

Violino I

Violino II

Viola

Violoncello
Contrabbasso

Soprano

Alto

Tenore

Basso

Organo

Coro

81

f

f

f

f

81

Glo - ri - a in al - tis - si - mis De - o,

Glo - ri - a in al - tis - si - mis De - o,

Glo - ri - a in al - tis - si - mis De - o,

Glo - ri - a in al - tis - si - mis De - o,

più f

con Pe

87

87

glo - ri - a in al - tis - si - mis De - o, et in ter - ra pax

glo - ri - a in al - tis - si - mis De - o, et in ter - ra pax ho -

et in ter - ra pax.

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

97

sf

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

Glo - ri - a in al - tis - si - mis

bus bo - - nae vo - lun - ta - tis!

105

sf

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

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

o, glo - ri - a, glo - ri - a, glo - ri - a in

Glo - ri - a in al - tis - si - mis De - o, in al - tis - si - mis De - o, in al - tis - si - mis De - o,

112

Musical score for measures 112-115, piano accompaniment. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some rests and ties.

112

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

Musical score for measures 112-115, vocal parts with lyrics. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps. The lyrics are: "De - o, et in ter - ra pax, pax ho - a De - o, et in ter - ra pax ho - mi - ni - bus, ho - mi - ni - al - tis - si - mis, et in ter - ra pax ho - ni - glo - ri - a, et in ter - ra pax ho - ni -".

122

Musical score for measures 122-125, piano accompaniment. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps. The music features a mix of eighth and sixteenth notes, with some rests and ties.

122

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

Musical score for measures 122-125, vocal parts with lyrics. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps. The lyrics are: "mi - ni - bus bo - nae vo - lun - ta - tis! bus bo - nae vo - lun - ta - tis! bus bo - nae vo - lun - ta - tis! bus bo - nae vo - lun - ta - tis!".

Musical score for measures 122-125, piano accompaniment. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps. The music features a mix of eighth and sixteenth notes, with some rests and ties. A dynamic marking 'p' is visible in the second staff.

3. Air

Andante espressivo

Violoncello *Soli* *p* 4 *f*

Mezzosoprano solo *dolce* Ex - spe - ctans,

Organo *p* *pp* Flûtes *Viole*

senza Ped.

10 Violino I, II *dolce* *cresc.*

Viola *dolce* *cresc.*

10 ex - spe - ctans, e spe - cta - vi De - num; ex - spe - ctans,

0 *p* *cresc.* *p* *cresc.*

20 ex - spe - ctans, ex - spe - ctans ex - spe -

30

p

30

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

38

pp

pp

Flûte
pp

38

cta - vi num.

dolce

46

Et in - ten - dit mi - hi, et

54

54

cresc.

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

54

62

62

pp

pp

pp

62

dim.

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

62

66

Soli

p

pp

71

hi.

71

pp

4. Air et chœur

Moderato comodo

4

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Tenore solo

Organo

p

p

p

p

p

dolce

Do-mi-ne, e-go cre-di-di, e-go cre-di-di, -a tu Chri-

9

9

dolce

stus, Fi-li-us De-i vi-vi. Do-mi-ne, e-go cre-di-di,

p

17

17

e - go cre - di - di, qui - a tu es Chri - stus, Fi - li - us De - i vi -

24

Vc. e Cb.

24

Trano I

dolce Do - mi - ne,

hunc mun - dum ve - ni - - - sti.

Qui in hunc mun - dum ve - ni - - - sti.

Alto I

Qui in hunc mun - dum ve - ni - - - sti.

Alto II

Qui in hunc mun - dum ve - ni - - - sti.

Qui in hunc mun - dum ve - ni - - - sti.

Tromp.

f

Flûtes

44

Musical score for measures 44-52. It includes a piano part with a treble and bass clef, and a violin part labeled 'Vc.'. The piano part features a melodic line with a dynamic marking of *pp* and a *dolce* instruction. The violin part has a similar melodic line.

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

Qui in hunc mun - dum ve - ni -

Qui in hunc mun - dum ni -

Qui in hunc mun - dum

Qui in hunc mun - dum ve - ni -



53

Musical score for measures 53-58. It includes a piano part with a treble and bass clef, and a vocal part. The piano part has a dynamic marking of *pp*. The vocal part has a dynamic marking of *pp* and a *dolce* instruction.

qui in hunc mun - dum ve - ni - - sti.

- sti,

ve - ni - sti.

Hautb.

pp

5. Duo

Allegretto moderato

3

p

Soprano solo

Baritono solo

Arpa

Organo

senza Ped.
(Flûte et Hautbois unis.)

Be - ne - di - ctus,

5
be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mine Do - mi - ni,

9
qui ve - nit in no - mi - ne Do - mi - ni!

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

di - - ctus qui ve - nit in no-mi-ne Do-mi-ni, qui ve - nit in no-mi-ne Do - mi -

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

...e, in no-mi-ne Do-mi-ni, De - us Do-mi-nus,
 - - mi-ne, in no-mi-ne Do-mi-ni, De - us Do-mi-nus,

25

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

29

- - - bis, il - lu - xit no - - - - - bis, De us Pa - tris, - mi - nus il - lu - xit no - - - - - bis De - us

33

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

37

sotto voce

et il - lu - xit no - - bis. De - us me - us es tu, — et con - fi - te - bor_ ti - bi.

et il - lu - xit no - - bis.

pp tenuto
(sans Hautbois)

45

sotto voce

De - us me - us es tu, —

De - us me - us es tu, — et con - fi - te - bor_ ti - bi. De - us me - us es tu, —

cresc.

— bor ti - bi. De - us me - us es tu, De - us me - us, et ex - al - ta - bo

cresc.

— et con - fi - te - bor ti - bi. 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, De - us me - us, et ex - al - ta - bo

63

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

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

67

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

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

6. Chœur

Allegro moderato

3

Violino I

Violino II

Viola

Violoncello
Contrabbasso

Soprano

Alto

Tenore

Basso

Organo

Ped.

5

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

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

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

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

5

simile

simile

9

9

gen - - - - tes,

gen - - - - tes,

gen - - - - tes, qua - - re

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

13

13

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

qua - - re fre - mu - e - runt

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

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

17

17

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

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

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

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

21

ff

fc

col Cb.

21

tes, et po - pu - li

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

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

tes, et po - pu - li me - di - ta - ti

25

senza Cb.

25

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

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

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

sunt in-a - ni-a?

29

più f

più f

più
col C

più f

29 *più f*

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

più f

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

più f

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

più f

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

tutta forza

33

33

et po-pu-li me-di - ta - ti sunt in - a - ni-a? Qua - re, qua - re?

et po-pu-li me-di - ta - ti sunt in - a - ni-a? Qua - re, qua - re?

et po-pu-li me-di - ta - ti sunt in - a - ni-a? Qua - re, qua - re?

et po-pu-li me-di - ta - ti sunt in - a - ni-a? Qua - re, qua - re?

senza Ped.

43 Più lento

43

Ped.

53

53

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

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

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

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

62

62

Spi - ri - tu - i — San - cto. Sic - ut e - rat in prin - ci - pi - o, et nunc, et

Spi - ri - tu - i — San - cto. Sic - ut e - rat in prin - ci - pi - o, et

Spi - ri - tu - i — San - cto. Sic - ut e - rat in prin - ci - pi - o, et

Spi - ri - tu - i — San - cto. Sic - ut e - rat in prin - ci - pi - o, et

72

Musical score for measures 72-76. The score includes vocal lines and piano accompaniment. Dynamics include *p* and *dim.*

72

Musical score for measures 72-81. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *p* and *dim.*

nunc, et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum. A -

nunc, et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum. A -

nunc, et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum. A -

nunc, et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum. A -

82

Musical score for measures 82-86. The score includes piano accompaniment. Dynamics include *pp* and *pizz.*

82

Musical score for measures 82-86. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *pp*.

men. A - men. —

men. A - men. —

rum. A - men. —

rum. A - men. —

7. Trio

Andante con moto

Arpa

Organo

4 Tenore *p* Te - - - cum prin - ci - um - cum prin -

7 *p* Te - - - cum prin -

8 Tenore *resc.* ci - pi-um in di - e vir - tu - tis tu - ae.

The musical score is written for three parts: Arpa (Harp), Organo (Organ), and Tenore (Tenor). The tempo is marked 'Andante con moto'. The harp part features intricate arpeggiated patterns with triplets. The organ part provides harmonic support with sustained chords. The tenor part has two vocal lines with Latin lyrics. A large watermark 'CARUS' is overlaid on the score.

10

Soprano

cresc.

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

Baritono

13

ae.

cresc.

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

ano

p

p

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

Baritono

Te - - - - cum prin -

vir - tu - tis tu - ae.

19

p *dim.*

te - - - - - cum prin - - -

dim.

ci - pi-um, te - cum prin -

p *dim.*

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

dim.

dim.

22

sotto voce

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

sotto voce

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

p sotto voce

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

più p

più p

25

pp

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

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

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

28

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

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

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

glissando

31

cto - - rum.

cto - - rum.

cto - - rum.

f

dim.

p

34

dolce

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

dolce

37

dolce

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

40

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

42

p in _____

mf in splen - -

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

45

cresc. splen-do - - ri - bus San - cto - - - - -

f do - San - cto - - - - - rum,

cresc.

cresc.

48 *dim.*
rum, San - - - - -
dim.
- - - - - rum,
dim.
San - - - - - cto - - - - - rum,

dim.

50 *p*
cto - - - - - rum,
p
- - - - - cto - - - - - rum, in splen -
Sa - - - - - cto - - - - - rum,
p
p

53 *cresc.*

in splen - do - - ri - bus San -

cresc.

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

mf cresc.

in _____ splen - do - - ri - bus _____

56 *f* *dim.*

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

f *dim.*

um, splen - - do - ri - bus San -

f *dim.*

San - - - - - rum, in splen -

cresc. *f* *dim.*

59

p cto - - - - - rum, in splen -

p cto - - - - - rum, in splen -

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

62

do - ri - - - - - rum.

pp

ri - bu - - - - - rum.

pp

San - cto - - - - - rum.

pp

pp

8. Quatuor

Andantino

3

Violino I

Violino II

Viola

Violoncello

Alto solo

Organo

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. u - da - te,

Ped.

7

dolce

coe-li,

et ex-ul-ta, ter-ra,

qui-a con-so-la-tus est Do-mi-nus

13

13

— po - pu - lum_ su - um; et pau - - pe - rum — su - o - - - rum, et

19

no solo

dolce

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

dolce

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

Alto solo

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

Baritono solo

dolce

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

p

senza Ped.

25

25

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

ia. Lau-da-te, coe-li, et ex-ul-ta, ter-ra, qui-a

Al-le-lu-ia. Lau-da-te, coe-li, et ex-ul-ta, ter-ra,

ia. Lau-da-te, coe-li, et ex-ul-ta, ter-ra, qui con-so-

31

3

qui-a - la-tus est Do-mi-nus po-pu-lum su-um; et pau-pe-rum, et

con-so-la-tus est Do-mi-nus po-pu-lum su-um; et pau-

dolce

... po-pu-lum su-um; et pau-

la-tus est Do-mi-nus po-pu-lum su-um; et pau-pe-

Piano introduction for measures 37-42, featuring a grand staff with treble and bass clefs. The music is in D major and 4/4 time, consisting of a series of sustained chords.

Vocal and piano accompaniment for measures 37-42. The vocal line is in D major and 4/4 time, with lyrics: "pau - - pe - rum su - o - rum, et pau - pe - rum su - o - rum mi - se - re - bi - pe - rum, et pau - - - pe - rum su - o - rum mi - se - re - bi - pe - rum, et pau - - - pe - rum su - o - rum mi - se - re - bi - rum, et pau - - - pe - rum su - o - - - m mi - se". The piano accompaniment is in D major and 4/4 time, providing harmonic support.

Vocal and piano accompaniment for measures 43-48. The vocal line is in D major and 4/4 time, with lyrics: "Al - le - lu - ia. Al - le - lu - ia. tur. Al - le - lu - ia. Al - le - lu - ia. tur. Al - le - lu - ia. Al - le - lu - ia. Qui - a". The piano accompaniment is in D major and 4/4 time, featuring dynamics such as *p*, *f*, and *dolce*. A large watermark "CARUS" is overlaid on the page.

Ped.

49 *poco a poco*

49 *pp*

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

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

con - so - la - tus est Do - mi - nus po - pu - lum su - um; et pau - pe - rum

Al - le - lu - ia.

pp

sen Ped.

rallentando e *Adagio*

55

55 *pp*

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

9. Quintette et Chœur

Allegretto

Hautbois

3 *cresc.*

Organo

13

cresc.

cresc.

cresc.

cresc.

Musical score for measures 13-16. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staves and a bass line in the lower staves. The dynamic marking *cresc.* (crescendo) is present in all four staves.

Musical score for measures 13-16 (continued). It consists of two staves, treble and bass clef. The music continues from the previous system.

17

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

p

Musical score for measures 17-20. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staves and a bass line in the lower staves. The dynamic markings are *f* (forte), *dim.* (diminuendo), and *p* (piano).

17 Sop

Mezzosoprano solo

Alto solo

Tenore solo

f

Con -

Musical score for vocal soloists and piano accompaniment. It consists of five staves. The top three staves are for vocal soloists: Soprano (Sop), Mezzosoprano solo, and Tenore solo. The bottom two staves are for piano accompaniment. The key signature has one sharp (F#). The dynamic marking *f* (forte) is present in the Tenore solo staff. The word "Con" is written at the end of the Tenore solo staff.

21

pizz.
p

21

f on - sur - ge, Fi - li - a Si - on, —

Con - sur - ge, Fi - li - a Si - on, —

f Con - sur - ge, Fi - li - a Si - on, —

sur - ge, Fi - li - a Si - on, — con -

Baritono solo *f.*

Con -

25

25

con - sur - ge, Fi - li - a Si - o -

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

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

sur - ge, on. —

sur - ge, a Si - on. —

25

Al - le -

Al - le -

Tenore

Basso

Al - le -

Al - le -

Al - le -

Al - le -

29

f *mf*

f *mf*

f *mf*

f *mf*

arco

f *mf*

29

29

mf

ia. Al - lu Al - le - lu - - - ia. —

mf

lu lu - ia. Al - le - lu - - - ia. —

mf

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

mf

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

mf *p*

34

p

p

p

p

34

dolce

Lau - da in no - - cte,

dolce

Lau - da in no - - cte,

dolce

Lau - da in no - - cte,

dolce

Lau no cte, — lau - da in no - - cte, —

dolce

Lau - da in no - - cte,

34

pp

38

38

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

in prin - ci - pi - o vi - gi - a - *dim.*

in prin - vi - gi - a - *dim.*

ci - pi - vi - gi - li - a - *dim.*

prin - ci - o vi - gi - li - a - *dim.*

42

Vc. e Cb.

f *mf* *f* *mf* *f* *pizz.*

42

rum. _____

rum. _____

rum. _____

rum. _____

rum. _____

42

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. _____

f *dim.* *p*

47

arco

p

p

p

47

p

A

p

A

p

A

51

p

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

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 - lu - ia.

Hautb.

p

55

pizz.
pizz.
pizz.
pizz.

55

Al - le - lu - ia.

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

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

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

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

59

arco
pp
arco

59

cresc. dim. p

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 - lu - ia. Al - le -

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

64 pizz. arco

pizz. arco

pizz. arco

pizz. arco

p

p

p

p

64

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.

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

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

E - gre - di -

E - gre - di -

69

cresc.

Arpa

mf

69 71

a - tur ut splen-dor ju - stus Si - - - on, et Sal - va - tor e - jus ut in - pas ac - cen -

75

f

75

Al - le - lu - - - ia.
da - - tur. Al - le - lu - - - ia.

Flûtes

pp

dim. p

dim.

82 pizz

pizz.

Vc. pizz.

Cb. pizz.

pp

pp

pp

10. Chœur

Maestoso

Soprano
Violino I

Alto
Violino II

Tenore
Viola

Basso
Violoncello
Contrabbasso

Organo

Ped.

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

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

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

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

7

san - cto e - - jus. Lae - ten - tur coe - li, ex - sul - tet ter - ra

san - cto e - - jus. Lae - ten - tur coe - li, ex - sul - tet ter - ra

san - cto e - - jus. Lae - ten - tur coe - li, et ex - sul - tet ter - ra,

san - cto e - - jus. Lae - ten - tur coe - li, et ex - sul - tet ter - ra,

13

1. 2.

a fa - ci - e Do - mi - ni, quo - ni - am ve - nit. Al - le - lu - ia. - ia. Al - le - lu - ia.

a fa - ci - e Do - mi - ni, quo - ni - am ve - nit. Al - le - lu - ia. - ia. Al - le - lu - ia.

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

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

1. 2.

18

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.

24

Al - le - lu - ia. Al - le - lu - ia. *ff* Lae - ten - tur coe - li, et ex - ul - tet

Al - le - lu - ia. Al - le - lu - ia. *ff* Lae - ten - tur coe - li, et ex - ul - tet

ia. Al - le - lu - ia. Al - le - lu - ia. *ff* Lae - ten - tur coe - li, et ex - ul - tet

ia. Al - le - lu - ia. Al - le - lu - ia. *ff* Lae - ten - tur coe - li, et ex - ul - tet

fa - ci - e Do - mi - ni, quo - ni - am ve - nit. Al - le - lu - ia. *VI. I*

ter - ra a fa - ci - e Do - mi - ni, quo - ni - am ve - nit. Al - le - lu - ia. *VI. II*

ter - ra, quo - ni - am ve - nit. Al - le - lu - ia. Al - le - lu - ia. *Vla.*

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