

ORATORIO DE NOEL

Op. 12

Camille SAINT-SAËNS

I - Prélude

Allegretto

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Allegretto'. The first measure is marked with a piano dynamic (*p*) and a '(4)' above the staff. The second measure is marked with a crescendo (*cresc.*). The music features a flowing melody in the treble and a supporting bass line.

Second system of the musical score, starting at measure 4. It continues the melody from the first system. The dynamics range from piano to forte (*f*). There are fermatas over the final notes of the first and second measures. The system ends with a double bar line and a repeat sign.

Third system of the musical score, starting at measure 7. The melody continues with more complex rhythmic patterns. The dynamics are marked with piano and forte. There are fermatas and repeat signs throughout the system.

Fourth system of the musical score, starting at measure 10. The melody is highly melodic and features many accidentals. The dynamics are marked with piano and forte. There are fermatas and repeat signs throughout the system.

Fifth system of the musical score, starting at measure 13. The melody continues with a similar melodic style. The dynamics are marked with piano and forte. There are fermatas and repeat signs throughout the system.

16

Musical score for measures 16-18. The system consists of two staves (treble and bass clef). Measure 16 features a melodic line in the treble with eighth notes and a bass line with chords. Measure 17 continues the melodic line. Measure 18 has a melodic line with a fermata and a bass line with a fermata. Dynamics include *rit.* and *rit. #*.

19

Musical score for measures 19-21. The system consists of two staves. Measure 19 has a melodic line with a fermata and a bass line with a fermata. Measure 20 has a melodic line with a fermata and a bass line with a fermata. Measure 21 has a melodic line with a fermata and a bass line with a fermata. Dynamics include *f*, *rit.*, and *rit.*.

22

Musical score for measures 22-25. The system consists of two staves. Measure 22 has a melodic line with a fermata and a bass line with a fermata. Measure 23 has a melodic line with a fermata and a bass line with a fermata. Measure 24 has a melodic line with a fermata and a bass line with a fermata. Measure 25 has a melodic line with a fermata and a bass line with a fermata. Dynamics include *p*, *rit.*, and *rit.*.

26

Musical score for measures 26-29. The system consists of two staves. Measure 26 has a melodic line with a fermata and a bass line with a fermata. Measure 27 has a melodic line with a fermata and a bass line with a fermata. Measure 28 has a melodic line with a fermata and a bass line with a fermata. Measure 29 has a melodic line with a fermata and a bass line with a fermata. Dynamics include *cresc.*, *f*, *rit.*, and *rit.*.

30

Musical score for measures 30-33. The system consists of two staves. Measure 30 has a melodic line with a fermata and a bass line with a fermata. Measure 31 has a melodic line with a fermata and a bass line with a fermata. Measure 32 has a melodic line with a fermata and a bass line with a fermata. Measure 33 has a melodic line with a fermata and a bass line with a fermata. Dynamics include *poco a poco dim.*, *rit.*, and *rit.*.

34

Musical score for measures 34-37. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a melodic line in the treble staff with slurs and accents, and a harmonic accompaniment in the bass staff. Dynamics include *p* and *f*. There are some rests in the bass staff in the third measure.

38

Musical score for measures 38-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a melodic line in the treble staff with slurs and accents, and a harmonic accompaniment in the bass staff. Dynamics include *p*. There are some rests in the bass staff in the second measure.

41

Musical score for measures 41-43. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a melodic line in the treble staff with slurs and accents, and a harmonic accompaniment in the bass staff. Dynamics include *p*. There are some rests in the bass staff in the second measure.

44

Musical score for measures 44-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a melodic line in the treble staff with slurs and accents, and a harmonic accompaniment in the bass staff. Dynamics include *p*. There are some rests in the bass staff in the second and third measures.

47

Musical score for measures 47-50. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a melodic line in the treble staff with slurs and accents, and a harmonic accompaniment in the bass staff. Dynamics include *pp*. There are some rests in the bass staff in the second and third measures.

II - Et Pastores erant, Gloria (chorus)

Et Pastores erant.

Ténor solo

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

5

lan - tes, Et cus - to-di - en tes vi - gi - li-as noc - tis

10

Alto solo

Et ec - ce an - ge-lus
su - per gre - gem su - um.

16

Do - mi-ni ste - tit jux - ta il - los, et cla-ri-tas De - i cir-cum ful - sit

22

il - los; Et ti - mu - e - runt ti - mo - re ma - gno.

28

Soprano solo

Ténor solo

And^{no} a tempo *p*

No -

Et di - xit il - lis An - ge - lus: And^{no} a tempo

pp

33

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

38

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

42

cresc.

ma - gnum quod e-rit om - ni po - pu-lo; qui-a na - tus

46

f

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

51

nus in ci - vi - ta - te Da - vid,

pp

57

et hoc vo - bis si - gnum: In - ve - ni - e - tis in - fan -

63

tem pa - nis in - vo - lu - tum, et po - si - tum in præ - se - pi -

69

o.
Baryton solo

Et su - bi-to fac - ta est cum

73

An - ge-lo mul-ti - tu - do mi - li-ti-œ cœ - les - tis lau -

77

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

Gloria (chorus).

81 **Allegro**

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

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

Ténors *f*
Glo - ri-a

Basses *f*
Glo - ri-a

85

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

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

s
in al - tis - si-mis De - o.

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

90

Et in ter - ra pax ho - mi - ni -
 Et in ter - ra pax ho - mi - ni -
 Et in ter - ra pax
 Et in ter - ra pax ho - mi - ni - bus

bus bo - næ vo - lun - ta - tis. Glo - ri - a in al - tis - si - mis De -

98

bus bo - næ vo - lun - ta - tis. Glo - ri - a in al - tis - si - mis
 bus bo - næ vo - lun - ta - tis. Glo - ri - a
 Glo - ri - a in al - tis - si - mis De -
 bo - næ vo - lun - ta - tis

105

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

110

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

117

pax, pax ho - mi - ni - bus bo - næ
 pax ho - mi - ni - bus, ho - mi - ni - bus bo - næ
 Et in ter - ra pax ho - mi - ni - bus bo - næ
 Et in ter - ra pax ho - mi - ni - bus bo - næ

125

vo - lun - ta - tis.
 vo - lun - ta - tis.
 vo - lun - ta - tis.
 vo - lun - ta - tis.

III - Expectants expectavi Dominum (soprano Solo)

And^{te} espressivo

Mezzo-sop.
Solo

And^{te} espressivo

Piano

7

dolce

Ex - pec - tans Ex - pec - tans

pp

dolce

13

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

20

Ex - pec - tans, ex - pec - tans,

26

ex - pec - ta - vi Do - mi -

32

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

37

- pec - ta - vi Do - mi - num.

43

pp *dolce*

49

Et in - ten - dit mi - hi, et

54

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

rit.

59

in - ten - dit, et in - ten -

f *p*

sempre rit.

65

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

73

pp

IV - Domine, ego credidi (tenor, chorus)

Mod^{to} commodo

Ténor Solo

Do - mi-ne, e - go cre - di-di, e - go

Mod^{to} commodo

Piano

p

6

cre - di-di qui - a tu es Chris - tus Fi - li - us De-i vi - vi.

12

dolce

Do - mi-ne, e - go cre - di-di, e - go

18

cre - di-di qui - a tu es Cris - tus Fi - li - us De-i vi -

24

dolce

vi, Do - mi-ne,

f 1^{er} et 2^e SOPRANOS *p*

qui in hunc mun - dum ve - ni - sti

f 1^{er} et 2^e ALTOS *p*

qui in hunc mun - dum ve - ni - sti

f *dim.*

31

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

36

cresc.

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

1^{er} et 2^e SOPRANOS *f* *p*

Chris - tus!

1^{er} et 2^e ALTOS *f* *p*

Chris - tus!

cresc. *f* *p* *pp*

43

dolce

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

p qui

p qui

49

p qui in

in hunc mun - dum ve - ni - sti,

in hunc mun - dum ve - ni - sti,

pp

56

pp

hunc mun - dum ve - i - sti.

pp ve - ni - sti.

pp ve - ni - sti.

V - Benedictus qui venit (soprano, bass)

All^{to} moderato

All^{to} moderato
p e staccato

Soprano solo

4 *p*
Be - ne-dic - tus, be - ne-dic - tus, be - ne - dic - tus qui ve -

8

nit in no-mi ne Do - mini, qui ve - nit in no-mi ne Do - mi-ni.

Baryton solo *p*
Be - ne -

11

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

14

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

17

Soprano *cresc.*

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

20

dim.

- mi - ne, in no - mi - ne Do - mi - ni.

dim.

- mi - ne, in no - mi - ne Do - mi - ni.

23

De - us Do-mi-nus, et il - lu - xit

26

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

29

bis, il - lu - xit no - bis.

mi-nus il - lu - xit no - bis.

32

p

De - us Do-mi-nus, De - us Do-mi-nus, et il - lu -

De - us Do-mi-nus, De - us Do-mi-nus, et il -

35

- 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.

39 **Soprano**

Sotto voce

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

pp tenuto

45 **Baryton**

Sotto voce

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

51

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

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

56

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

59

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 -

62

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-

65

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

69

te.
te.

VI. Quare fremuerunt gentes (chorus)

All^o energigo

ff
Sopranos
Qua - re

ff
Altos
Qua - re

ff
Ténors
Qua - re

ff
Basses
Qua - re

ff
Piano

4

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

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

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

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

7

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

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

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

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

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

10

tes?

tes?

tes? Qua - re

tes? Qua - re fre-mu - e - runt

The piano accompaniment continues with a similar rhythmic pattern, including some trills and grace notes.

13

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

16

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

19

gen - - - tes

ff

ff

22

Et po - pu - li

Et po - pu - li me - di - ta - ti sunt

Et po - pu - li me - di - ta - ti sunt in - a - ni - a?

Et po - pu - li me - di - ta - ti

25

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

28

più ff
 sunt in - a - ni - a? Qua - re fre - mu - e - runt
più ff
 sunt in - a - ni - a? Qua - re fre - mu - e - runt
più ff
 qua - re? Qua - re fre - mu - e - runt
più ff
 sunt in - a - ni - a? Qua - re fre - mu - e - runt

31

gen - - - tes?

33

p Et po-pu-li me-di - ta - ti sunt in - a - ni-a? *pp* qua - re? qua - re?

p Et po-pu-li me-di - ta - ti sunt in - a - ni-a? *pp* qua - re? qua - re?

p Et po-pu-li me-di - ta - ti sunt in - a - ni-a? *pp* qua - re? qua - re?

p Et po-pu-li me-di - ta - ti sunt in - a - ni-a? *pp* qua - re? qua - re?

Più lento

40

45

51

57

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

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

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

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

63

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,

70

nunc, et nunc, et nunc, et sem - per, et in sæ -

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

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

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

77

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

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

la sæ - cu - lo - rum.

la sæ - cu - lo - rum.

dim. p pp

85

A - men

A - men

A - men

A - men

pp

pp

pp

pp

9 **Soprano solo**
p

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

œ.

11

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

13

œ.

Baryton solo
p

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

15

cresc.

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

17 *p*

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

p

Te - - - - cum prin -

œ.

Red. * *Red.* * *Red.* * *Red.* *

19 *p*

te - - - -

ci - pi-um,

p

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

Red. * *Red.* * *Red.* * *Red.* *

21 *dim.*

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

dim.

te - cum prin - ci - pi - um in

dim.

cum prin - ci - pi - um

Red. * *Red.* * *Red.* * *Red.* *

23

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 -

The musical score for measure 23 consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are: 'in splen - do - ri - bus Sanc -' for the first and third staves, and 'splen - do - ri - bus Sanc -' for the second staff. The piano accompaniment features a flowing sixteenth-note melody in the right hand and a simple harmonic accompaniment in the left hand. A 'Red.' (Reduction) symbol is present at the bottom left of the piano part.

24

to - - - rum,
to - - - rum,
to - - - rum,

The musical score for measure 24 consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are: 'to - - - rum,' for all three staves. The piano accompaniment continues with the same sixteenth-note melody in the right hand and harmonic accompaniment in the left hand. A 'Red.' symbol is present at the bottom left of the piano part.

25

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

The musical score for measure 25 consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are: 'in splen - do - ri - bus Sanc -' for the first and third staves, and 'splen - do - ri - bus Sanc -' for the second staff. The piano accompaniment continues with the same sixteenth-note melody in the right hand and harmonic accompaniment in the left hand. A 'Red.' symbol is present at the bottom left of the piano part.

26

to - - - rum,
to - - - rum,
to - - - rum,

pp

Red. # *

27

pp in splen - -
pp in splen - -
pp in splen - -
in splen - -

pp

Red. # *

28

do - - ri - bus Sanc - -
do - - ri - bus Sanc - -
do - - ri - bus Sanc - -

pp

Red. # *

29

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

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

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

32

34 **Ténor**
dolce

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

dolce tranquillo

36

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

38

Soprano *dolce*

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

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

40

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

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

42

œ.

œ.

Baryton *mf*

in splen - do - ri - bus Sanc -

sim

44

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

mf *cresc.* *cresc.* *cresc.*

Red. * Red. * Red. * Red. *

46

Sanc - to
to
to

f *f* *f*

Red. * Red. * Red. * Red. * Red. *

48

rum, Sanc -
rum,
rum,

dim. *dim.* *dim.* *dim.*

Red. * Red. * Red. * Red. * Red. *

50

to - sanc - to -

52

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

54

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

56

to - - rum, in splen -

to - - - - rum, splen -

— Sanc - to - - - - -

f

f

f

dim.

red. * red. * red. *

58

do - ri - bus sanc - to - - - -

do - ri - bus Sanc - to

rum, in splen - do - - - - ri

dim.

p

dim.

p

dim.

p

red. * red. * red. * red. * red. *

60

rum, in splen - do - ri -

rum, in splen - do - ri -

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

63

bus Sanc - to - rum.

bus Sanc - to - rum.

bus Sanc - to - rum.

VIII. Alleluja (soprano, soprano, alto, bass)

Andantino **Alto solo**

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

Andantino

mf *p* *mf*

6

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

p *p* *mf* *p*

11

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

16

rum su - o - rum, et pau - pe - rum su - o - rum

21

Soprano solo *dolce*
Al-le - lu - ia, Al-le - lu - ia.

Mezzo-Soprano solo *dolce*
Al-le - lu - ia, Al-le - lu - ia.

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

Baryton solo *dolce*
Al-le - lu - ia. Al-le - lu - ia.

26

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,

30

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

The musical score for measures 30-33 features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "qui - a con - so - la - tus est Do - mi - nus po - pu - lum_ su -" (Soprano), "qui - a con - so - la - tus la tus est Do - mi - nus po - pu - lum_ su -" (Alto), "ter - ra," (Tenor), and "qui - a con - so - la - tus est Do - mi - nus po - pu - lum_ su -" (Bass). The piano accompaniment provides harmonic support with chords and moving lines in both hands.

34

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

The musical score for measures 34-37 continues with the same four vocal parts and piano accompaniment. The lyrics are: "um; et pau - pe - rum, et pau - pe -" (Soprano), "um; et pau - pe - rum," (Alto), "po - pu - lum_ su - um; et pau - pe - rum," (Tenor), and "um; et pau - pe - rum, et" (Bass). The piano accompaniment continues with harmonic support.

38

rum su - o - rum, et pau - pe - rum 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 -

43

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

48

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

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

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

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

53 *poco a poco rall. e dim.*

pau - pe - rum su - o - rum, et

57

pp **Adagio**

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

Adagio

IX. Consurge, Filia Sion (soprano, soprano, alto, bass, chorus)

All^{to} pastorale

Piano

4

7

10

13

16

rf
Red.
**Red.*
dim.

19 **Ténor solo**

Con - sur - ge, Fi - li - a

f
p

22 **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 *s* Si - on.

24

Musical score for measures 24-25. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Si - on. Con - sur - ge, Fi - li-a". The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in the bass staff.

26

Musical score for measures 26-27. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Con - sur - ge, Fi - li-a". The piano part continues with the same accompaniment as in the previous system. A dynamic marking of *f* is present in the bass staff.

28

Si - on. _____

Si - on. _____

Si - on. _____

Chorus

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

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

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

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

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

f *mf*

31

lu - ia. _____

lu - ia. _____

lu - ia. _____

lu - ia. _____

espress.

f *p*

34

Soprano solo *dol.* Lau - da in

Mezzo-Soprano solo *dol.* Lau - da in

Alto solo *dol.* Lau - da in

dol. **Ténor solo** Lau - da in noc - te, Lau - da in

Baryton solo *dol.* Lau - da in

37

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 -

40

dim. a - rum.

Chorus

SOPRANOS *Unisson f* Al - le-

ALTOS *f* Al - le-

TENORS *f* Al - le-

BASSES *f* Al - le-

43

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

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

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

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

mf

mf

mf

mf

dim.

46

Soprano solo

Mezzo-Soprano solo

ia. —

ia. —

ia. —

ia. —

ia. —

f

p

p

p

49

Musical score for measures 49-50. It features a vocal line for Alto solo, a piano accompaniment, and a basso continuo line. The Alto solo part begins with a rest and then enters with the note 'A'. The piano accompaniment consists of a rhythmic pattern of chords in the right hand and a bass line in the left hand.

51

Musical score for measures 51-52. It features vocal lines for Alto, Ténor solo, and Baryton solo, a piano accompaniment, and a basso continuo line. The vocal parts enter with the lyrics 'Al - le -'. The piano accompaniment continues with the same rhythmic pattern as in the previous measures. The basso continuo line includes a 'Ped.' marking and a small asterisk at the end.

53

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.

rit. ff

55

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

58

Musical score for measures 58-60. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics "Al-le-lu - ia.", a piano accompaniment, and a basso continuo line. The piano part includes a section marked *p* (piano) and *pp* (pianissimo). The lyrics are: "Al-le-lu - ia." (measures 58-60).

61

Musical score for measures 61-63. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics "Al - le - lu - ia. Al - le -", a piano accompaniment, and a basso continuo line. The piano part includes a section marked *meno p* (meno piano). The lyrics are: "Al - le - lu - ia. Al - le -" (measures 61-63).

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 Al - le - lu - ia.

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

p

68

TENORS *f* Unisson

Chorus

BASSES *f*

E - gre - di - a - tur ut splen - dor jus - tus Si - on, et sal - va - tor

E - gre - di - a - tur ut splen - dor jus - tus Si - on, et sal - va - tor

cresc.

73

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

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

Chorus
e - jus ut lam-pas ac-cen - da - tur. Al-le - lu - ia.

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

78

dim. *p* *una corda*
dim. *pp*

82

pp

86

X. Tollite hostias (chorus)

Maestoso

f

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

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

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

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

Maestoso

f

Piano

7

p

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

p

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

p

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

p

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

p

Piano

24

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

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

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

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

30

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

ex-ul-tet ter-ra a-fa-ci-e-Do-mi-ni, quo-ni-am 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.