

Camille Saint-Saëns

Oratorio de Noël op.12

Chor und Orchester

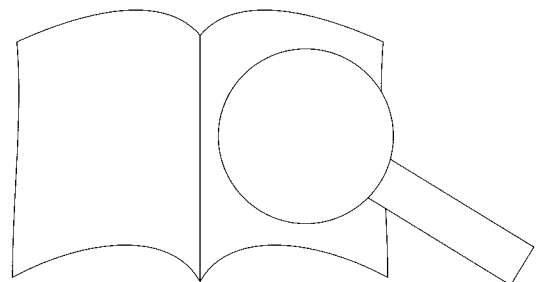
per Soli SMsATB, Coro SATB
2 Violini, Viola, Violoncell,
Contrabbasso, Arpa e Organo

nach der Erstausgabe

herausgegeben von
Thomas Carus

Carus-Verlag

Partitur / Full score



Carl

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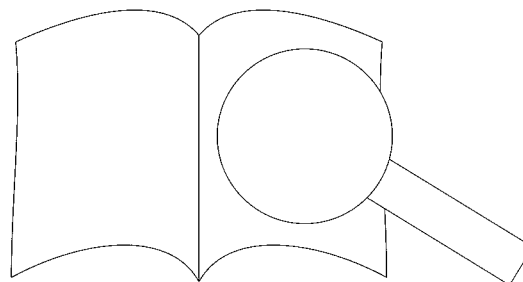
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Das vorliegende Werk ist eine Probeausgabe, die ohne Gewährleistung der Vollständigkeit und der Genauigkeit der Angaben zu den einzelnen Ausgaben mit jeweils komplettem Aufführungsprogramm veröffentlicht wird.

Beim Kauf dieses Werkes erhalten Sie folgende Ausgaben (Carus 40.455/45, lateinisch/deutsch),
 Carus 40.455/03, lateinisch / Carus 40.455/53, deutsch
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 Chorpартитура (Carus 40.455/05, lateinisch / Carus 40.455/55, deutsch)
 Komplettes Orchestermaterial (Carus 40.455/19).



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 Gesamtwerk nur einen relativ geringen Raum ein. Neben einer Messe und einem Requiem, neben Motetten und anderen Gesängen hat er vier Oratorien geschrieben, darunter das hier vorgelegte *Oratorio de Noël*. Es entstand Ende der 1850er Jahre, war 1860 abgeschlossen, wurde am 15. Dezember 1869 in der Pariser Kirche *La Madeleine* (deren Organist Saint-Saëns 1856–1877 war) zum ersten Male aufgeführt, erschien noch im gleichen Jahr als sein C bei Durand, mit der Widmung „*A Madame comtesse de Grandval*“. Das Werk ist in Solostimmen besetzt (Sopran, Mezzosopran, Tenor und Bariton), vierstimmigem Chor (Nr. 4: SSAA), Streichern (in Nr. 1: Quintettgruppierung), Orgel und Harfe nur in Nr. 5 und 7, und einer einzigen Instrumentalbegleitung (Harfe und Orgel).

Die vorliegende Ausgabe ist ein Erstdruck von 1869. Sie modernisiert allschweigend die Partituranlage, ergänzt die Stimmen, darunter Streicher, Harfe und Orgel, und korrigiert die wenigen Fehler im Noten- und Worttext. Die Besetzung ist modernisiert, die originalen französischen Besetzungen im Orgelpart dagegen beibehalten. Er setzt ein romantisches Instrumentarium ein, die Harfe wird, wie schon erwähnt, in Nr. 5 und 7 eingesetzt. In Nr. 7 löst er die Akkorde der Orgel in Arpeggien auf. Will man auf die Harfe verzichten, muß man ihren Part in Nr. 7 für die Orgel arrangieren.

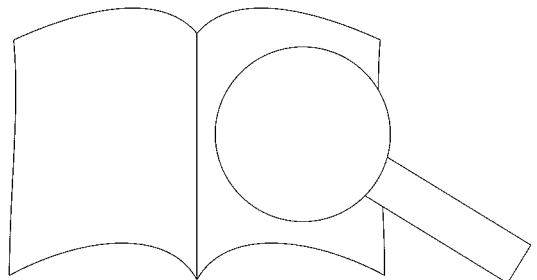
In Saint-Saëns' lateinischem Weihnachtsoratorium werden Texte des Neuen und Alten Testaments vertont, z.B. aus den Evangelien des Lukas und Johannes, aus den Psalmen bzw. Texten der weihnachtlichen Meßproprien und anderen Büchern des Alten Testaments. Gelegentlich findet man in der Übersetzung zehn Nummern des Werkes angeführt.

Saint-Saëns' Stil gilt als klassisch und bewußt. Seine Melodik ist typisch französisch, klar und übersichtlich, verhaltene Expression, die melodischen Linien und reizvolle Harmonik. Charakteristisch ist Saint-Saëns' Sanftmut, die sich in der weichen, fast weichen Melodik und dem einfachen und klaren Orchester (seinen Streichern) zeigt. Die Orgel ist schwach besetzt, die Harfe ist die Orgel einziges Begleitinstrument. Der Chorsatz gibt sich ebenfalls einfach. Großzügig geht der Komponist über die Textdeklamation um; nicht selten differenziert er 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 Nummern des *Oratorio de Noël*:

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



Foreword

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

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

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

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

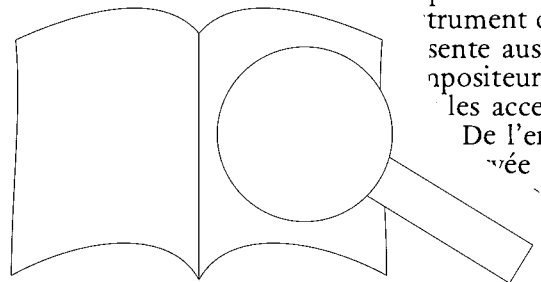
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Avant-propos

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

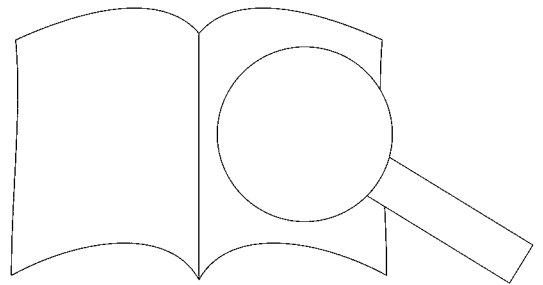
La présente édition suit la partition de 1869, modernisant cependant incidemment quelques détails (l'original présente en harpe les cordes, puis la harpe corrigeant les quelques fautes des cordes). Les noms des instruments sont en français pour la clarté, mais les indications en français pour l'orgue sont conservées. Saint-Saëns recommande un orgue romantique qui comprend les touches fondamentales. La harpe est utilisée dans les deux numéros. Nous l'avons déjà dit, dans le N^o 7, les accords de la harpe sont en arpèges. Si l'on joue à la harpe, on doit arranger sa partie pour qu'elle accompagne l'orgue.

Le style de Saint-Saëns passe pour conservateur et respectueux des traditions. Sa musique révèle des traits que l'on peut considérer comme typiquement français: la clarté et la maîtrise des proportions, la retenue de l'expression, l'élégance des lignes mélodiques, comme la noblesse et la richesse de l'harmonie. Dans cette œuvre de jeunesse, le style de Saint-Saëns est encore peu caractéristique. Son «doux» classicisme rappelle parfois Mendelssohn. Sa phrase est, en général, simple et transparente. L'orchestre est tenu en bride et organisé à la manière d'un orchestre symphonique. Le harpe est utilisée dans un petit nombre de numéros. La harpe est utilisée aussi comme accompagnateur des accents. De l'ensemble, l'orgue est l'élément principal. Th. K.



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Oratorio de Noël

1. Prélude

(Dans le style de Séb. Bach)

Camille Saint-Saëns
1835–1921

Allegretto
pizz. 2

Contrabbasso

Hautbois *legato sempre*

Organo obbligato

p *cresc.*

Ped.

4 Violino I

Violino II

Viola

Contrabbasso

8

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

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edited by
Thomas Kohlhasse

12

cresc.

resc.

This system contains measures 12 through 15. It features a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *cresc.* and *resc.*. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

16

f

f

f

f

This system contains measures 16 through 19. The music continues with similar rhythmic patterns. Dynamic markings include *f* (forte). A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

20

sf

sf

r

This system contains measures 20 through 23. The music concludes with a final chord. Dynamic markings include *sf* (sforzando) and *r* (ritardando). A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

24

29

34

Man.

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Man.

Man.

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2. Récit et chœur

Récit

Alto solo

Tenore solo

Organo

Flûtes *p*

Man.

6

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

Alto solo

Contrabbasso

pp

con Ped.

19

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

25 Tenore solo

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

32 Andante (a tempo) Soprano solo

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

pp

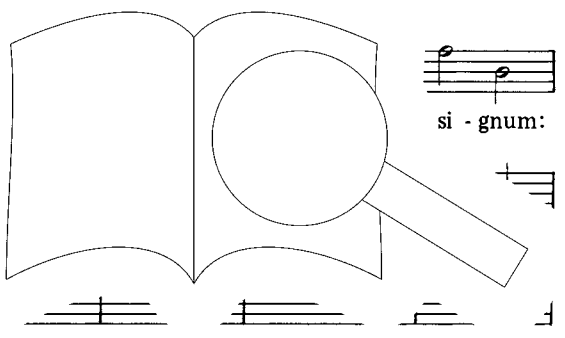
ed.

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

44 *cresc.*

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

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



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60

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

senza P

70 Violino I

p simile

Violino II

p simile

Viola

p sim

Violoncello e

70

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

con Ped.

75

i - e coe - le - stis, lau - dan - ti - um - ti - um:

senza Ped.

Chœur
Allegro

81

Violino I
f

Violino II
f

Viola

Violoncello
Contrabbasso
f

Soprano
Glo - ri - a in - o,

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

Tenore
Glo - ri - a in al

Basso
Glo - ri - a - si

Organo
mf

87

glo - ri - a et in ter - ra pax

glo Je - o, pax ho -

et in t

et in ter - ni -

97

97

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

105

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

110

112

Musical score for measures 112-115. It includes vocal staves and piano accompaniment. The key signature has two sharps (F# and C#).

112

Musical score for measures 112-115 with German lyrics. The lyrics are: De - o, et in .x., pax ho - a De - o, et pax ho - mi - ni - bus, ho - mi al - tis - si - mis. et in ter - ra pax glo - et in ter - ra

Musical score for measures 116-121, featuring Violoncello (Vc.) and Contrabasso (Cb.) parts. The key signature has two sharps.

122

Musical score for measures 122-125 with German lyrics. The lyrics are: mi - ni - bus vo - lun - ta - tis! vo - lun - ta - tis! nae vo - lun - ta - tis! nae vo - lun - ta - tis!

3. Air

Andante espressivo

Soli

Violoncello

Mezzosoprano solo

Viola de Gambe

Organo

senza Ped.

10 Violino I, II

dolce

Viola dolce

crr

ex - spe - ctans

ex - spe - ctans

ex - spe - ctans,

20

p

p

cresc.

p

cresc.

p

ex - spe - ctans,

ex - spe - cta

ex - spe -



30

p

p

ff

30

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

38

pp

cta - vi Do - - mi - num.

Flûte
pp

46

ff

Et in -

54

54

cresc.

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

54

62

pp

pp

pp

62

dim.

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

62

71

Soli

p

71

ha.

71

4. Air et chœur

Moderato commodo

4

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Tenore solo

Organo

do
e - go cre-di-di, e - go cre-di-di.

Musical score for Violino I, Violino II, Viola, Violoncello, Contrabbasso, and Organo, measures 1-8. The score is in 4/4 time and features a melody in the strings with a piano (*p*) dynamic. The organ part provides harmonic support.

Musical score for Violino I, Violino II, Viola, Violoncello, Contrabbasso, and Organo, measures 9-12. The score continues the string melody and organ accompaniment. The organ part includes a large graphic of an open book.

- i vi - vi.

li - di,

17

e - go cre - di - di tu es Chri - stus, Fi - li - us P

Vc. e Cb.

vi. *dolce*

Do - mi - ne,

Qui in ve - ni - - - sti.

Qui a - dum ve - ni - - - sti.

nunc mun - dum ve - ni - - - sti.

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

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31

Vc.

31

e - go cre - di - di, cre - di - di, qui - a tu es Chri - stus,

cresc.

37

dim.

f *dim.* *p*

f *dim.* *p*

f *dim.*

Cb.

37

Chri - stus, Chri - stus, vi - vi, Chri - stus, Chri - stus,

Soprano I

Soprano II

Alto I

Chri - stus!

Chri - stus!

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44

Musical score for measures 44-45. The top system shows vocal lines with lyrics: "Fi - li - us De - i". The piano accompaniment includes a Violoncello (Vc.) part. Dynamics include *p* and *pp*.

44

Musical score for measures 46-52. The top system shows vocal lines with lyrics: "Qui in hunc mun - dum ve - ni -", "Qui in hunc mun - d", "Qui in hunc r", "Qui in". The piano accompaniment includes a Violoncello (Vc.) and Contrabasso (Cb.) part. Dynamics include *pp* and *pp dolce*.

53

Musical score for measures 53-54. The top system shows vocal lines with lyrics: "- si", "dum ve - ni - sti.", "ve - ni - sti.". The piano accompaniment includes a Violoncello (Vc.) and Contrabasso (Cb.) part. Dynamics include *pp* and *mp*.

5. Duo

Allegretto moderato

3

Soprano solo

Baritono solo

Arpa

Organo

senza Ped.
(Flûte et Hauti

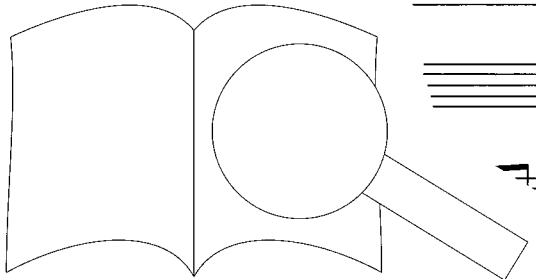
Be - ne - di - ctus,

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

9
qui ve - nit in

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

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13

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

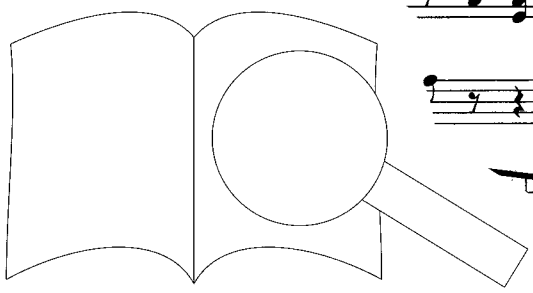
17

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

21

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

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

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

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

37

sotto voce

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

et il - lu - xit no - - bis.

ato
(sans Hautbois)

45

sotto voci

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

es tu, - - -

De - us es tu, - - -

54

- et con - fi -

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

- et cc

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

stacc.

Fl. et Hautb.

59

più cresc.

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

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

63

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

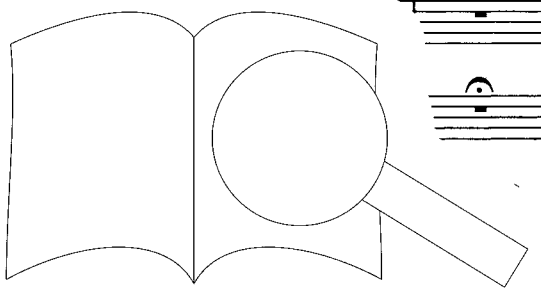
te, et ex - al - ta - bo te, et ex - al - ta - bo te, et ex - al - ta - bo

67

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

ta - bo te.

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6. Chœur

Allegro moderato

Violino I *ff*

Violino II *ff*

Viola *ff*

Violoncello
Contrabbasso *ff*

Soprano *ff* Qua - re fr - runt

Alto *ff* Qua - re

Tenore *ff* Qua - re

Basso *ff* Qua - re

Orchestra *ff*

simile

simile

gen qua - re fre - mu - e - runt

es, qua - e - runt

tes, qua e - runt

tes, qua ant

9

9

gen - - - - tes,

gen - - - -

gen - - - - qu

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

13

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

qua - - re fre-mu-e - runt

gen - - tes, qua - - runt

fre-mu-e - runt gen

17

Piano accompaniment for measures 17-20, featuring a complex rhythmic pattern with sixteenth and thirty-second notes across four staves.

17

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

Vocal staves for measures 17-20, showing the vocal line with lyrics and accompaniment.

Piano accompaniment for measures 21-24, marked *ff* and *senza Ch*. The music features a driving sixteenth-note pattern.

21

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

Vocal staves for measures 21-24, showing the vocal line with lyrics and accompaniment.

25

col Cb.

25

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

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

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

sunt in-a

più f

più f

più f

col Cb.

29 *più f*

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

più f

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

più f

fre - mu - e - runt gen - -

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

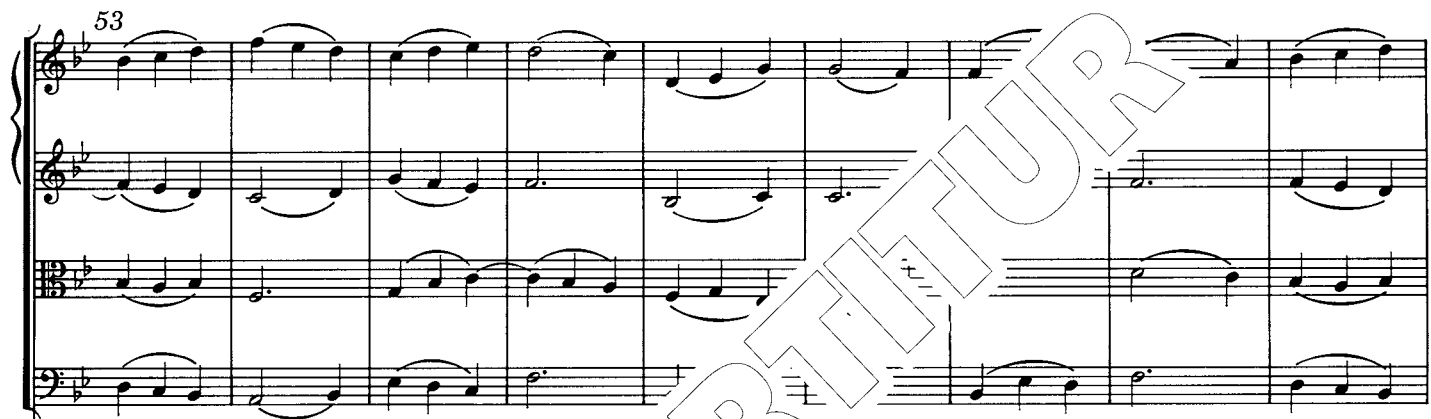
tutta for.

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

lento

Ped.

53



53

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

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

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

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



62

Spi - ri -

Spi -

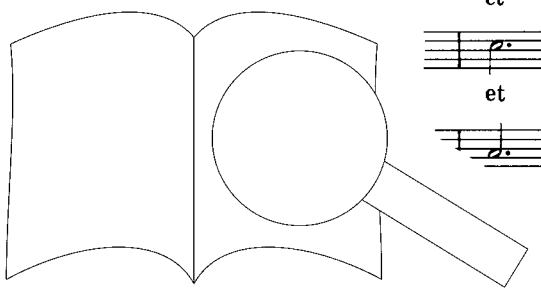
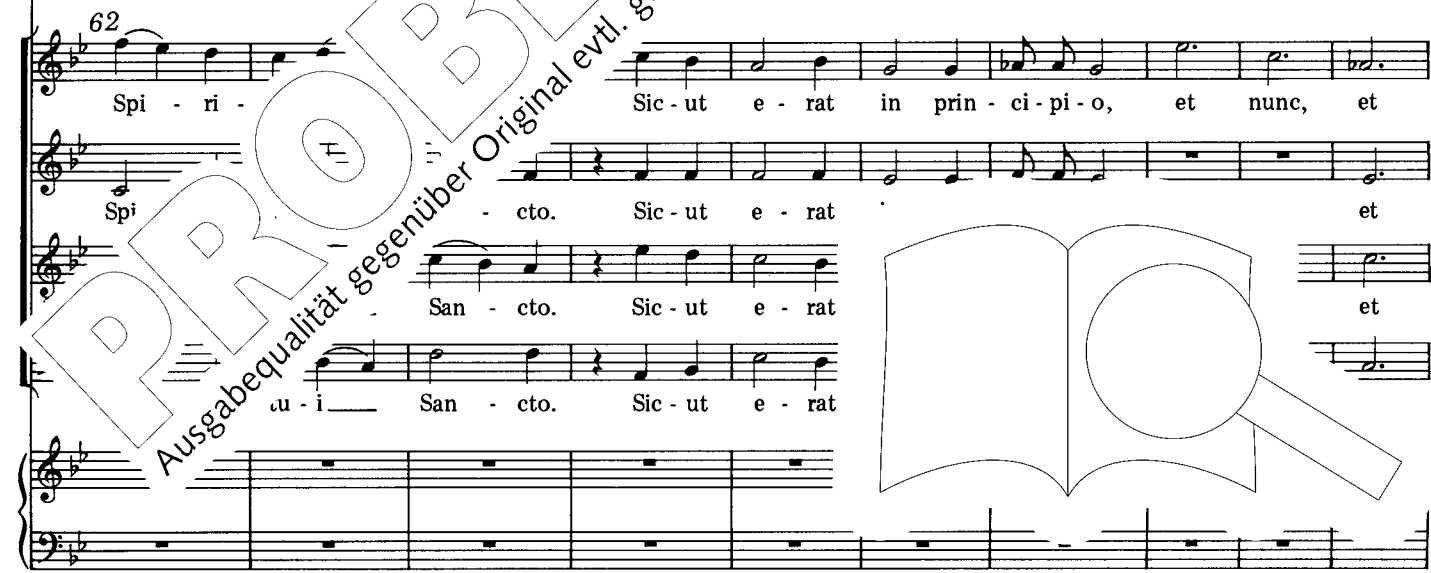
San - cto. Sic - ut e - rat

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

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

Sic - ut e - rat et

Sic - ut e - rat et



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72

72

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

nunc, et nunc, et sem sae - cu - la sae - cu - lo - rum

nunc, et nunc, per, et in sae - cu - la

nunc, et sem - per, et in sae - cu - la

Vc.

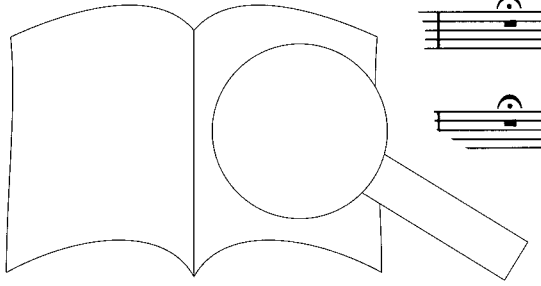
Cb.

82

men.

A - men.

A - men.



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7. Trio

Andante con moto

Arpa

Organo

4 Tenore

7 Soprano

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10

cresc.

Baritono

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

13

ae.

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

16 Soprano

Tenore

Baritono

vir

cum prin - ci - pi-um,

Te - - - - cum prin -

ae.



19

p *dim.*

te - - - - - prin - - - -

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

p *dim.*

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

p sotto voce

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

p sotto

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

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

più p

più p

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

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

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

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

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

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

gliss

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31

cto - - rum.

cto - - rum.

cto - - rum.

dim.

3₂

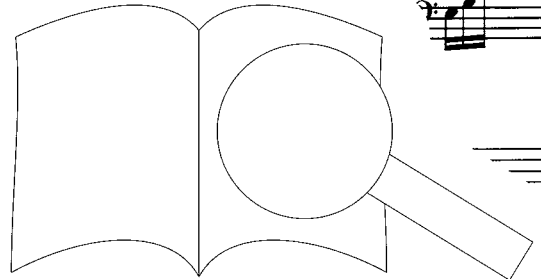
dolce

Te - - - - cum prin

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

dolce

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37

dolce

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

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

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42

ae, in

ae, in splen - -

mf

mf

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

cresc.

splen-do - - ri - bus San - ct

cresc.

do - - ri - bus San - ct

cresc.

do - - ri - bus rum,

cre

rum,

San

rum,

San

cto - - - rum,

dim.

cto

rum,

San

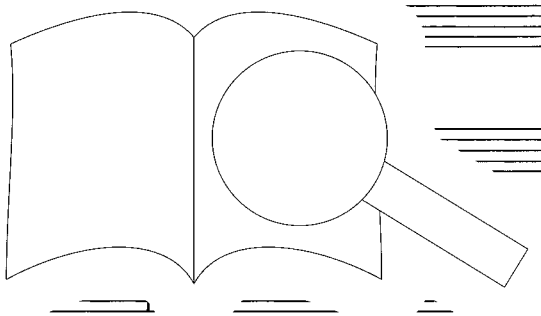
rum,

in splen

San

rum,

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in splen - do - - bus San -

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

in splen - do - - ri - bus

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

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

San - cto - - rum, in splen -

cresc.

dim.



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cto - - - - - in splen -

cto - - - - - rum, in splen -

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

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

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

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

pp

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8. Quatuor

Andantino

3

Violino I

Violino II

Viola

Violoncello

Alto solo

Organo

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

Musical score for Violino I, Violino II, Viola, and Violoncello, measures 7-10. The score is in G major and 6/8 time. The first violin part starts with a *mf* dynamic and a *p* dynamic. The second violin, viola, and cello parts follow a similar pattern. The organ part is in the lower register.

Musical score for Alto solo and Organ, measures 7-10. The Alto solo part starts with a *mf* dynamic and a *p* dynamic. The organ part is in the lower register. The lyrics are: et ex - ul - ta, ter - ra, ni - nus

13

13

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

19

19

Soprano solo

Mezzosoprano solo

Alto solo

pa- . . . an mi - se - re - bi - tur.

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

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

Al - le - lu -

senza Ped.

25

Musical score for measures 25-28. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "ia. Lau-da-te, coe-li, et ex-ul-ta, ter-ra,".

25

Musical score for measures 25-30. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "ia. Lau-da-te, coe-li, et ex-ul-ta, ter-ra, Al-le-lu-ia. Lau-da-te, coe-li, et ex-ul-ta, ter-ra, so-".

Musical score for measures 29-30, featuring piano accompaniment.

31

Musical score for measures 31-34. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "qui-a con-so-lum su-um; et pau-pe-rum, et con-so-lus po-pu-lum su-um; et pau-dolce tus - nus po-pu-lum su-um; ... f pau - pe-".

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Musical score for measures 37-42. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: pau - pe - rum su - o lu - pe - rum su - o - rum mi - se - re - bi - pe - rum, et pa - rum su - o - rum mi - se - re - bi - pe - rum, - pe - rum su - o - rum rum, - pe - rum su - o - rum.

Musical score for measures 43-48. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: tur. - lu - ia. Al - le - lu - ia. tur. Al - le - lu - ia. Al - le - lu - ia. ie - lu - ia. Al - le - lu - ia. Qui - a. The piano part includes a *p* dynamic marking and a *Ped.* instruction.

Musical score for measures 49-54. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: tur. - lu - ia. Al - le - lu - ia. tur. Al - le - lu - ia. Al - le - lu - ia. ie - lu - ia. Al - le - lu - ia. Qui - a. The piano part includes a *p* dynamic marking and a *Ped.* instruction.

49 a poco

49

Al - le - lu - lu - ia.

Al - le - lu - ia.

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

Al - le - lu - ia.

ando e diminuendo senza Ped.

55

et pau - pe - rum - su - tur.

9. Quintette et Chœur

Allegretto

Hautbois

Organo

13

cresc.

Musical score for measures 13-16. It consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system has two staves: one treble and one bass. All staves in the first system are marked with *cresc.* (crescendo). The music features melodic lines with slurs and accents.

17

dim.

f

pizz.

p

Musical score for measures 17-20. It consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system has two staves: one treble and one bass. The first system includes markings for *dim.* (diminuendo), *f* (forte), and *pizz.* (pizzicato). The second system includes markings for *p* (piano). The music features melodic lines with slurs and accents.

17 *f*

Soprano solo

Mezzosoprano sc

Alto sc

f

Con

Musical score for vocal parts and piano accompaniment. It includes staves for Soprano solo, Mezzosoprano sc, and Alto sc. The piano accompaniment is shown in the bottom two staves. The score includes markings for *f* (forte) and *Con* (Concise). The music features melodic lines with slurs and accents.

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pizz.
p

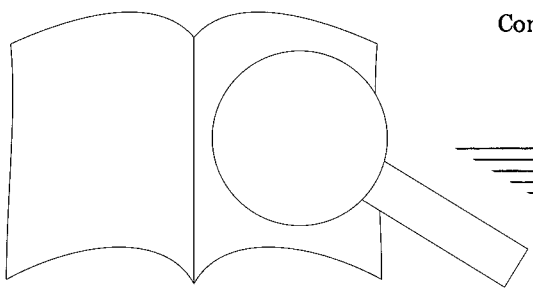
Con - sur Fi - li - a Si - on, sur - ge, Fi - li - a Si - on, sur - ge, con -

f

Baritono

f

Con -



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25

25

con - sur - ge, Fi - li - a

con - sur - ge,

con - sur - on.

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

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

25 Soprano

Alto

Tenore

Al - le -

Al - le -

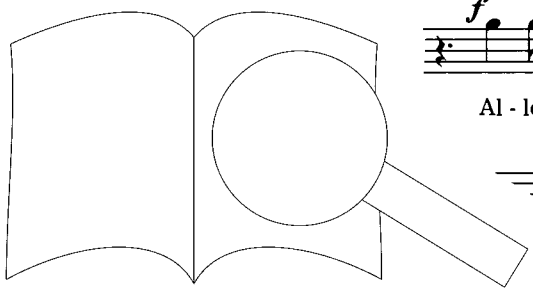
Al - le -

Al - le -

Al - le -

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29

f *mf*

29

29

mf

lu - ia. Al - le - lu - ia

lu - ia. Al - le - lu - ia

lu - ia. Al - le - lu - ia

lu - ia. Al - le - lu - ia

mf

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34

34

dolce
Lau - da in

dolce
Lau - - - cte, —

dolce
Lau - - - cte, —

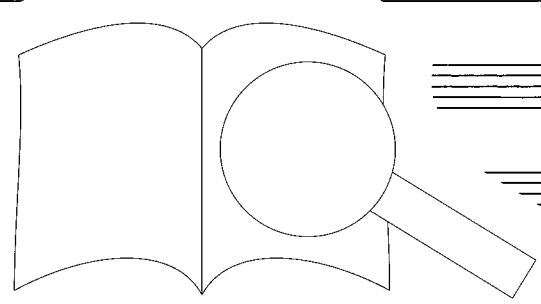
dolce
Lau - da in no - - cte in no - - cte, —

- da in no - - cte, —

34

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38

Piano accompaniment for measures 38-41, featuring a right-hand melody with eighth-note patterns and a left-hand bass line with dotted rhythms.

38

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

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

an prin - ci - pi - o vi - gi - li . . .

in prin - ci - pi - o vi . . .

in prin - ci - pi - a . . .

dim.

dim.

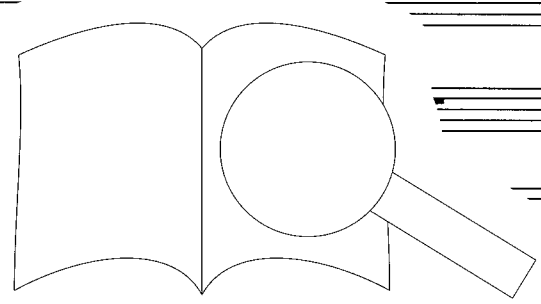
dim.

dim.

38

Piano accompaniment for measures 38-41, continuing the musical texture from the previous system.

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42

f *mf* *mf* *f*

Vc. e Cb. *pizz.*

42

rum. _____

rum. _____

rum. _____

rum. _____

42

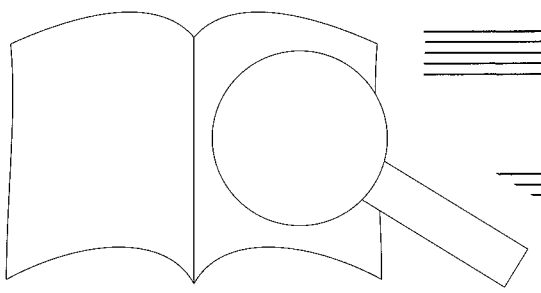
f Al - le - lu - ia

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

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

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

mf *din*



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47

arco

p

47

p

A

47

51

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

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

Al - le - lu

Al - le - lu

Hautb.

p



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pizz.

pizz.

pizz.

Al - le - lu - ia.

lu - - - ia.

Al - le - lu - ia.

A

lu - - - ia.

Al - le - lu - ia.

A

lu - - -

l - le - lu - ia.

Al - le - lu - ia.

Al -

ia.

Al - le - lu - ia.

Al - le - lu - ia.

pp

arco

pp

arco

pp

arco

pp

Al - - - le - lu - ia.

Al - le -

Al - le - lu - ia.

Al - le - lu - ia.

Al - le -

Al - le - lu - ia.

Al - le - lu - ia.

Al - le -

Al - le - lu - ia.

Al - le -

le - lu - ia.

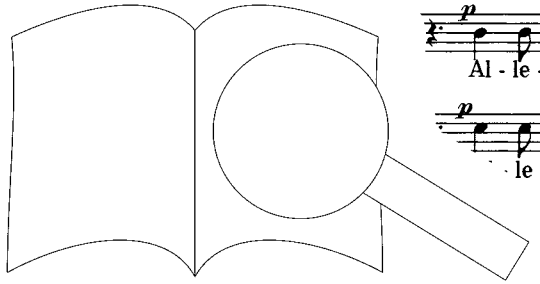
Al - le -

Al - le - lu - ia.

Al - le -

Al - le - lu - ia.

le -



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64 pizz.

pizz.

pizz.

pizz.

p arco

p arco

p

64

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

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

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

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

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

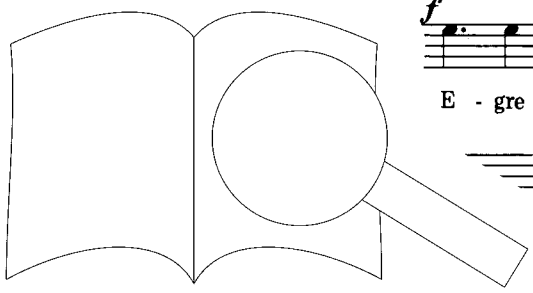
64

E - gre - di -

E - gre - di -

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69

cresc.

cresc.

cresc.

cresc.

Arpa

mf

69

71

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

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

f

f

f

f

f

f

75

ia.

ie - lu - - - ia.

Al

ur.

Al

dim.

dim.

dim.

dim.

p

p

p

dim.

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82 pizz.

pizz.

pizz.

Vc. pizz.

Cb.

pp

pp

pp

pp

10. Chœur

Maestoso

Soprano
Violino I

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

Alto
Violino II

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

Tenore
Viola

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

Basso
Violoncello
Contrabbasso

Tol - li - te ho - sti - o - ra - te Do - mi - num in a - tri - o

Organo

Organ accompaniment for the first system.

7
san - cto e - - jus. Lae - ten - tur coe - li, et su -

- jus. Lae - ten - tur coe - li ter - ra

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

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

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

ex - sul - tet ter - ra,

ex - sul - tet ter - ra,

ex - sul - tet ter - ra,

ex - sul - tet ter - ra,

ex - sul - tet ter - ra,

13
a fa - ci - e Do - mi - ni. Al - le - lu - ia. - ia. Al - le - lu -

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

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

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

Organ accompaniment for the second system.

18

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

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

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

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

24

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

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

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

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

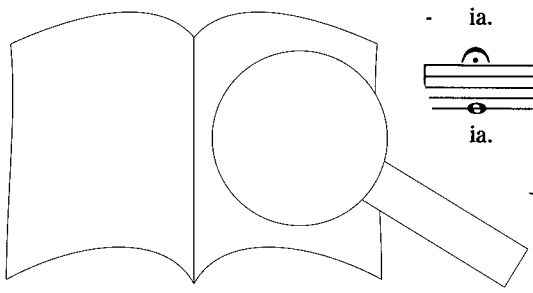
30

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

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

VIa. - am ve - nit. Al - le - lu - ia.

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



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