

**SERBAN NICHIFOR**  
**1979**

**NATALIS NOSTRI DOMINI**  
**IESU CHRISTI**  
**ARCANUM**  
**- secundum Lucam -**  
**Oratorio de Noël**  
**Christmas Oratorio**

ORATORIO DA CAMERA

pour

13 interprètes et bande magnétique

Copyright (c) by Serban NICHIFOR (SABAM)  
IPI Name No. 46376567  
IPI Base No. I-000391194-0

En hommage à mes Parents

Serban NICHIFOR

NATALIS NOSTRI DOMINI IESU CHRISTI ARCANUM

- secundum Lucam -

(oratorio da camera)

I.) NUNTIUS (ca. 11')

II.) CANTUS MARIAE (ca. 6')

III.) NATALIS (ca. 10-13')



DURATA: ca. 28-30' (11'; 6'; 11-13')

E S E C U T O R I

1) Flauto (Fl.)

2) Oboe (Ob.)


3) Corno (Cr.)



Soli: 4) Soprano (ossia Ragazzo)

5) Contralto

6) Basso profondo + Triangolo piccolo ( $\Delta$ )

Nastro magnetico ( $\sigma$ )<sup>\*\*</sup>: [ Coro (di ragazzi) - 20-35 Soprani (S.)  
- 20-35 Alti (A.)  
Organo

7) Percussione I: Campane , Celesta, Vibrafono con motore (Vibf.),  
Triangolo piccolo ( $\Delta$ ), Tam-tam grande (Tamt.)

8) Percussione II: Campane , Temple Blocks (T.Bl.) ossia "Toaca",  
Sonagli sospesi (Sngl.), Vibrafono con motore (Vibf.),  
Campanelli (C-nelli), Triangolo piccolo ( $\Delta$ ), Crotalo  (Crot.)  
ossia Campanelli, Tam-tam grande (Tamt.)

Archi: 9) Violina 1 (Vlna. 1)

10) Violina 2 (Vlna. 2)

11) Viola (Vla.)

12) Violoncello (V-cello) + Sonagli sospesi (Sngl.)

13) Contrabbasso (C-basso) + Triangolo piccolo ( $\Delta$ )

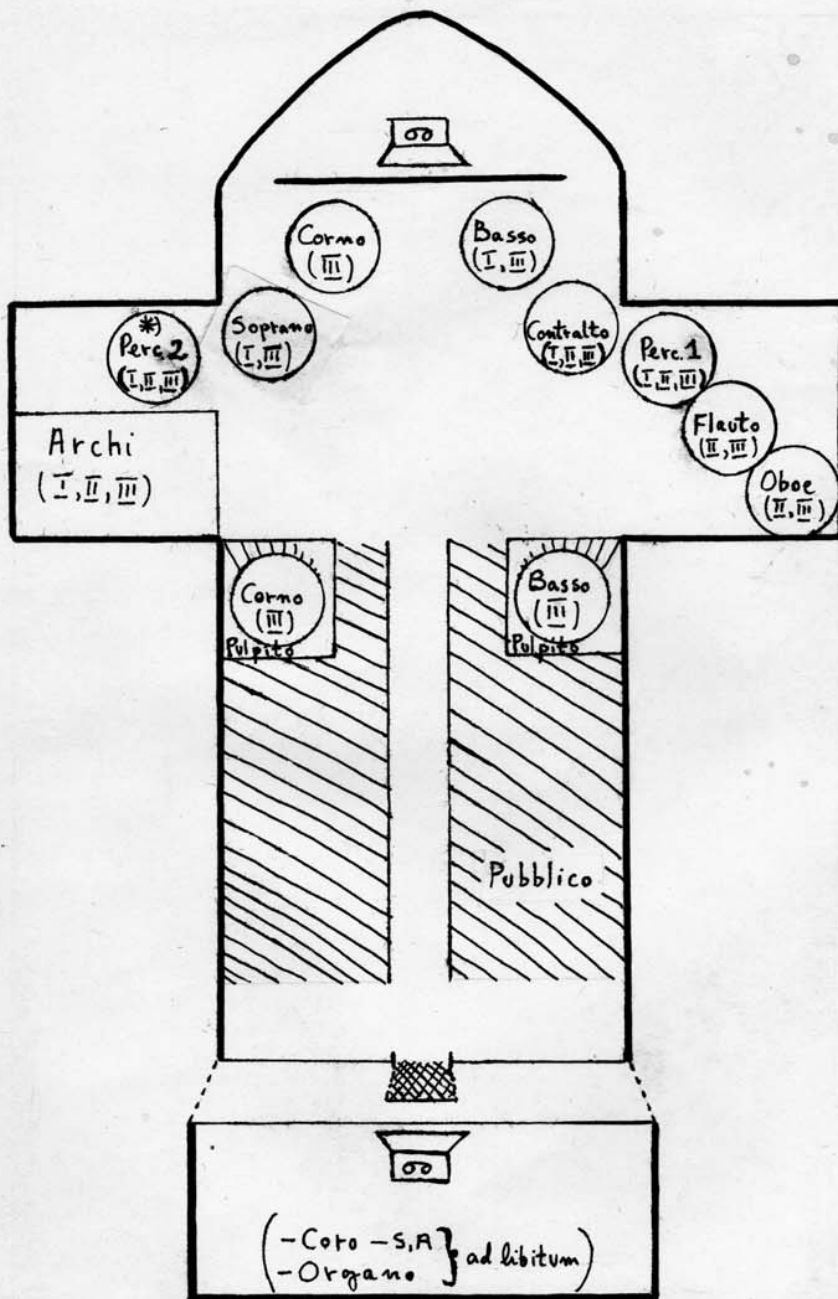
Pubblico (ad libitum)<sup>\*\*</sup>

Campane da chiesa

**\***) La bande magnetique peut être remplacée par une intervention directe  
du chœur et (ou) de l'orgue. (La bande est réalisable - partialement ou  
intégralement - aussi par le compositeur.)




**\*\***) Des feuilles volantes contenant les "MOBILE" (mélodies populaires à  
l'occasion du Noël) seront mises à la disposition du public pour  
l'intervention finale (- ad libitum).

EMPLACEMENT GÉNÉRAL - adaptable en fonction  
des divers particularités des églises.



\* In extremis, "Percussione 2" peut jouer aussi dans le transept droit, à côté et sur les instruments (Campane, Vibrafono, Tam-tam) de "Percussione 1".

NOTA BENE

- "OFF" - dans l'extérieur, à proximité de l'espace de concert.
- ↓ - entrée des interprètes dans l'espace de concert.
- ⊖ - arrêt temporaire des interprètes.
- ↑ - sortie des interprètes de l'espace de concert.
- M** - "MOBILE" (mobiles) - fragments mélodiques (voir l'annexe)  
chantés et joués continuellement (————) ou  
discontinuellement (— — — —) dans un ordre aléatoire,  
jusqu'à l'épuisement du temps indiqué par la longueur de la  
ligne droite. L'intervention finale du public, qui a à la  
disposition des parties contenant les mobiles, est "ad libitum".
-  - clef spéciale signifiant la possibilité de choisir le registre  
optimal, en respectant la valeur absolue des notes lues dans  
la clef Sol.
-  - coup circulaire au bord du Tam-tam avec un baguette métallique.
-  - indication pour le final ouvert (durant ca. 1-3'): le public  
et les interprètes sortent (chantant les "MOBILE") et se  
séparent en dehors de l'espace de concert, en plein air.  
Les chansons de Noël, se pulvérisant ainsi (en "perdendosi"),  
seront englouties dans la sonorité toujours pleine, ample et  
grave des "Campane da chiesa".

## I.) NUNTIUS

Basso: "Quoniam quidem multi conati sunt ordinare narrationem, quae in nobilis completae sunt, rerum: sicut tradiderunt nobis, qui ab initio ipsi viderunt, et ministri fuerunt sermonis: visum est et mihi, assecuto omnia a principio diligenter," ex ordine tibi scribere, optime Teophile, ut cognoscas eorum verborum, de quibus eruditus es, veritatem." (Lucam I, 1-4)

"... missus est Angelus Gabriel a Deo in civitatem Galilaeae, cui nomen Nazareth, ad Virginem desponsatam viro, cui nomen erat Ioseph, de domo David, et nomen virginis Maria. Et ingressus Angelus ad eam dixit:"

Barazzo (Soprano): "Ave gratia plena: Dominus tecum: Benedicta tu in mulieribus."

Basso: "Quae cum audisset, turbata est in sermone eius, et cogitabat:"

Contralto: "Qualis esset ista salutatio?"

Basso: "Et ait Angelus ei:"

Barazzo (Soprano): "Ne timeas Maria, invenisti enim gratiam apud Deum: ecce concipies in utero, et paries filium, et vocabulis nomen Iesum. Hic erit magnus, et Filius Altissimi vocabitur, et dabit illi Dominus Deus sedem David patris eius: et regnabit in domo Iacob in aeternum, et regni eius non erit finis."

Basso: "Dixit autem Maria ad Angelum:"

Contralto: "Quomodo fiet istud, quoniam virum non cognosco?"

Basso: "Et respondens Angelus dixit ei:"

Barazzo (Soprano): "Spiritus sanctus superveniet in te, et virtus Altissimi obumbrabit tibi. Ideoque et quod nascetur ex te Sanctum, vocabitur Filius Dei." (Lucam I, 26-35)

II.) CANTUS MARIAE

Contralto: "Magnificat anima mea Dominum:

et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae:

ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna potens est:

et sanctum nomen eius.

Et misericordia eius a progenie in progenies

timentibus eum.

Fecit potentiam in brachio suo:

dispersit superbos mente cordis sui.

Deposuit potentes de sede,

et exaltavit humiles.

Esurientes implevit bonis:

et divites dimisit inanes.

Suscepit Israel puerum suum,

recordatus misericordiae suae.

Sicut locutus est ad patres nostros,

Abraham, et semini eius in saecula." (Lucam I, 46-55)



### III.) NATALIS

Basso: "Ascendit autem et Ioseph a Galilaea de civitate Nazareth in Iudaeam in civitatem David, quae vocatur Bethlehem: eo quod esset de domo, et familia David, ut profiteretur cum Maria desponsata sibi uxore praegnanse. Factum est autem, cum essent ibi, impleti sunt dies ut pareret. Et peperit filium suum primogenitum, et pannis eum involvit, et reclanavit eum in praesepio: quia non erat eis locus in diversorio."

Contralto: "Et pastores erant in regione eadem vigilantes, et custodientes vigiliam noctis super gregem suum. Et ecce angelus Domini stetit iuxta illos, et claritas Dei circumfulsit illos, et timuerunt timore magno. Et dixit illis angelus:"

Ragazzo (Soprano): "Nolite timere: ecce enim evangelizo vobis gaudium magnum, quod erit omni populo: quia natus est vobis hodie Salvator, qui est Christus Dominus in civitate David. Et hoc vobis signum: Invenietis infantem pannis involutum, et positum in praesepio."

Basso: "Et subito facta est cum angelo multitudo militiae caelestis laudantium Deum, et dicentium:"

Coro: "Gloria in altissimis Deo,  
(Co) et in terra pax hominibus bonae voluntatis." (Lucam II, 4-14)

Basso: "... Et venerunt festinantes: et invenerunt Mariam, et Ioseph, et infantem positum in praesepio. Videntes-autem cognoverunt de verbo, quod dictum erat illis de puero hoc..." (Lucam II, 16-17)

Coro: HYMNUS  
(Co)

Serban NICHIFOR - "WEIHNACHTSORATORIUM"

Dauer: ~ 28-30'

Interpreten: Soli - Sopran (Frau oder Kind) = der Engel  
- Alt = Maria  
- Bass (mit einem kleinen Triangel) = der Evangelist

Frauen- (oder Kinder-) Chor - ~ 20 Soprane  
- ~ 15 Alte

Kammerorchester:

- 1 Flöte (Fl.)
- 1 Oboe (Ob.)
- 1 Horn (Cor.)
- 2 Schlagzeuger: I.) Röhrenglocken (Cmp.), Celesta (Cel.)  
Vibraphon (Vibr.), kleiner Triangel ( Δ ), grösseres  
Tam-tam (Tamt.);  
II.) Röhrenglocken (Cmp.), 2 Tempelblöcke  
(T.Bl.), Schellen (Sngl.), Vibraphon (Vibr.),  
Glockenspiel (C-nelli), kleiner Triangel ( Δ ),  
Zimbelchen in H (Crot.).
- Streicher: 1/1/1/1/1; Cello auch mit Schellen,  
Kontrabass auch mit einem kleinen Triangel.
- Orgel.

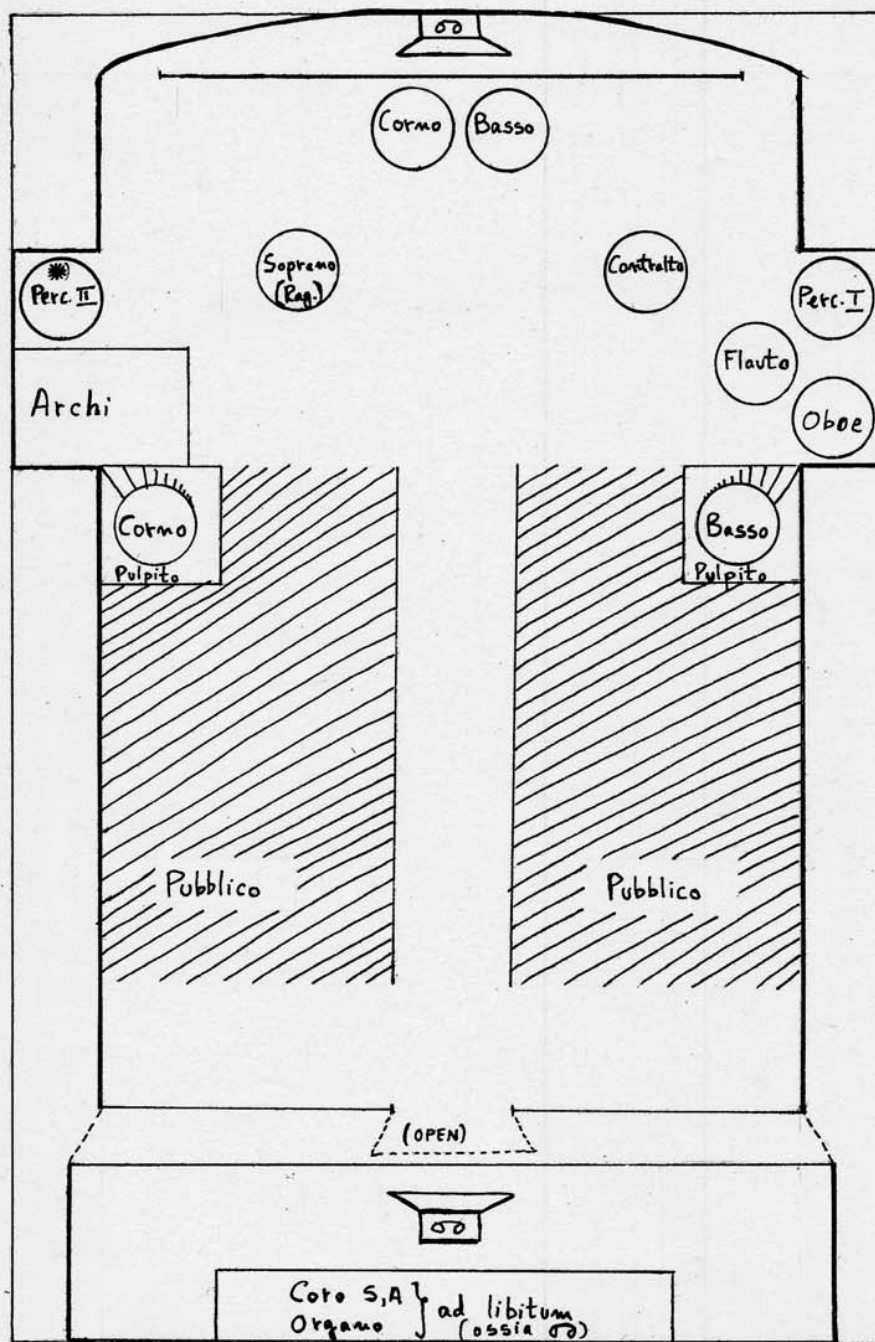
Nota Bene: 1.) Dieses Oratorium verwendet Chor, Orgel, Vibraphon und  
Glockenspiel auf Magnetband eingespielt, nur wenn die direkte Wiedergabe  
nicht möglich ist. Wenn Chor, Orgel, Vibraphon und Glockenspiel vorhanden  
sind, wird das Magnetband nicht verwendet.

2.) Die Flugblätter mit den "Mobile" (weihnachtliche Volksmelodien)  
stehen dem Publikum zum Mitsingen (ad libitum) zur Verfügung.

3.) Wenn die Aufführungsmöglichkeiten nicht gegeben sind,  
kann der Schluss "Open" (in welchem Interpreten und Publikum das Gotteshaus  
verlassen und gemeinsam Weihnachtslieder singen, während sie sich auf den  
Heimweg begeben), weggelassen werden. In diesem Falle schliesst das  
Oratorium mit dem letzten, in der Partitur verzeichneten, Takt.

4.) Die in der Partitur angegebene szenische Darstellungweise  
(↓, ⊙, ↑) ist nicht verpflichtend. Das Oratorium kann auch in  
üblicher Konzertaufstellung aufgeführt werden.

EMPLACEMENT GÉNÉRAL - adaptable pour  
 "Alte Kirche Boswil"



\* In extremis, "Percussione II" peut jouer aussi dans le transept droit à côté et sur les instruments (Campane, Vibrafono, Tam-tam) de "Percussione I".



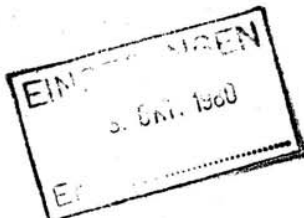


STAATSSSEKRETARIAT

AUS DEM VATIKAN, am 30. Sept. 1980

Das Staatssekretariat bestätigt Herrn Serban Nichifor in München den Eingang seines werten Schreibens vom 12. 8. d.J. und teilt freundlich mit, daß der Heilige Vater für dieses Zeichen der Wertschätzung und Verbundenheit sowie für die lebenswürdige Gabe herzlich dankt und ihm wie seinen Freunden den treuen Schutz Gottes für den weiteren Weg erbittet.

(Mons. G.B. Re, Assessor)



DURATA: ca. 27-30'

E S E C U T O R I

Flauto (Fl.)

Oboe (Ob.)

Corno (Cr.)


Soli: Soprano, ossia Ragazzo

Contralto

Basso profondo + Triangolo piccolo ( $\Delta$ )

Nastro magnetico ( $\sigma$ )\*: Coro (di ragazzi) - 20-35 Soprani (S.)  
- 20-35 Alti (A.)

Organo

Percussione I: Campane () , Celesta, Vibrafono con motore (Vibf.), Triangolo piccolo ( $\Delta$ ), Tam-tam grande (Tamt.)

Percussione II: Campane () , Temple Blocks (T.Bl.) ossia "Toaca", Sonagli sospesi (Sngl.), Vibrafono con motore (Vibf.), Campanelli (C-nelli), Triangolo piccolo ( $\Delta$ ), Crotalo () (Crot.) ossia Campanelli, Tam-tam grande (Tamt.)

Archi: Violina 1 (Vlna. 1)

Violina 2 (Vlna. 2)

Viola (Vla.)

Violoncello (V-cello) + Sonagli sospesi (Sngl.)

Contrabbasso (C-basso) + Triangolo piccolo ( $\Delta$ )

Pubblico (ad lib.)

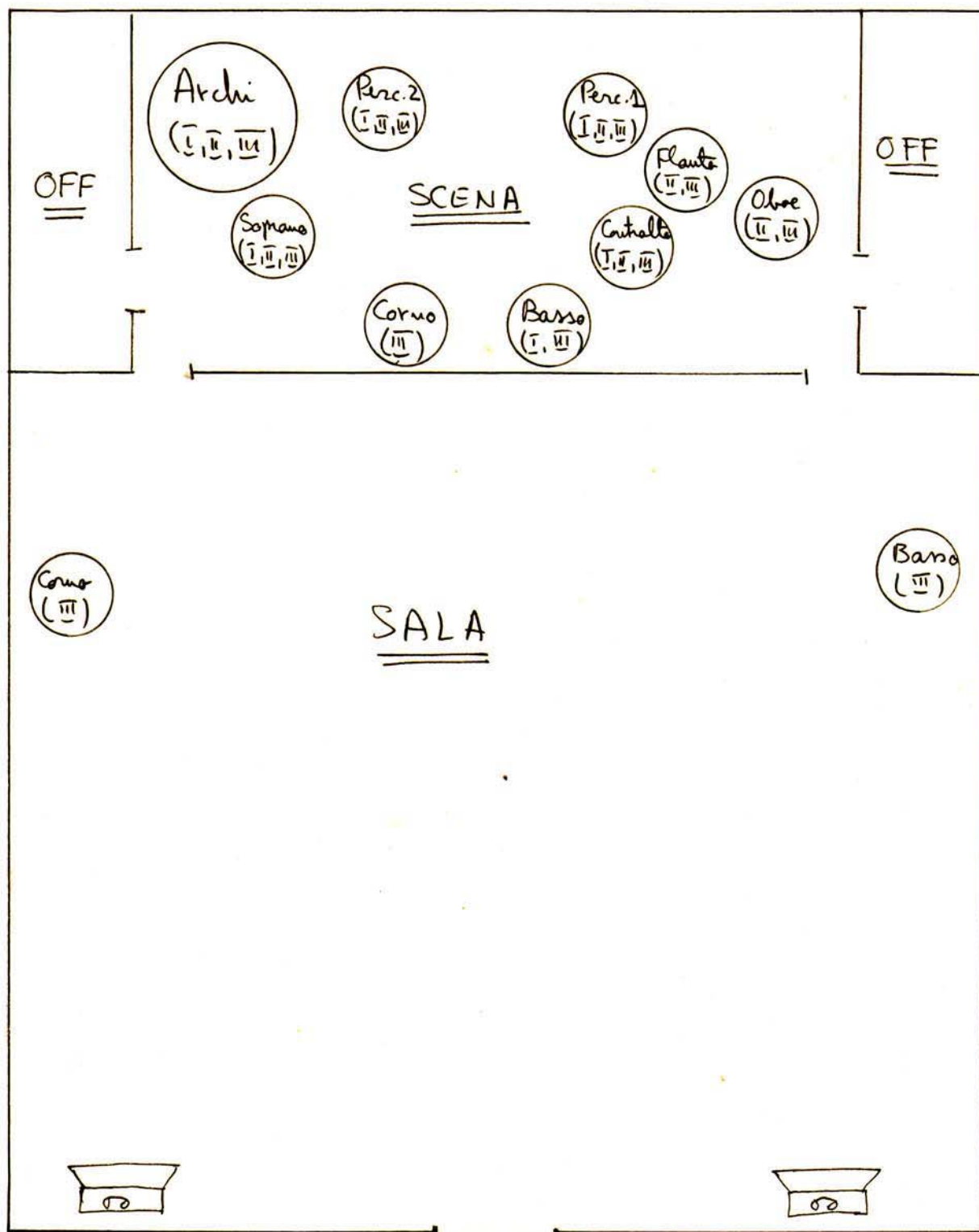
---

\* ) La bande magnétique peut être remplacée par une intervention directe du chœur et de l'orgue.

Luhan Nidhofer

# ORATORIO DA CAMERA

- emplacement -



# Nota Bene

- ↓ - intrarea interpretului în scenă
- ⊖ - oprirea interpretului pe locul indicat în schemă.
- ↑ - ieșirea interpretului din scenă.
- OFF - interpretul cântă din afara scenei.
- M — - mobile - fragmente muzicale circulând într-o ordine aleatoare și în mod continuu (————) sau discontinuu (— — —).
- ↑ -  $\frac{1}{4}$  ton mai sus.
- ## -  $\frac{3}{4}$  ton mai sus.
- ♭ -  $\frac{1}{4}$  ton mai jos.
- b♭ -  $\frac{3}{4}$  ton mai jos.
- ♫ - citirea notelor în cheia Sol, cu alegerea registrului optim al  
(cu valoare absolută)  
fiecărei voci implicate în discursul musical respectiv.  
x ——— x



En hommage à mes Parents

Natalis Nostri Domini Iesu Christi Arcanum

-secundum Lucam-

Serban Nichifor  
(1979)

I. Nuntius

Percussionista I  
Percussionista II



(Campane) 4/4  
(Campane) 4/4



Solemnis (♩ = 60)

I Cmp.  
II Cmp.



*sempre fff ben marcato*

I Cmp.  
II Cmp.



(OFF)

Muta in Triangolo



Handwritten musical score for Organ, Comps, and Piccolo (Contrabass).

Organ (Organo): *sempre mf liscio*

I Comp.

II Comp.

Piccolo (Contrabassista): *sempre fff sostenuto*

OFF

Handwritten musical score for Organ, Comps, and Piccolo (Cb.).

Org. (org.)

I Comp.

II Comp.

Picc. (Cb.)



Handwritten musical score for the first system. It features five staves. The top staff is for the Organ (Org.), marked with a circled 'O' and '(org.)', and contains a long, sustained note with a hairpin crescendo. The second and third staves are for the first and second Compagnons (Comp.), marked with 'I Comp.' and 'II Comp.', and contain rhythmic patterns of eighth notes with accents and the instruction 'sempre fff'. The bottom staff is for the Cello (Cb.), marked with a triangle and '(Cb.)', and contains a few notes with a downward-pointing arrow and a hairpin crescendo.

Handwritten musical score for the second system. It features five staves. The top staff is for the Organ (Org.), marked with a circled 'O' and '(org.)', and contains a long, sustained note with a hairpin crescendo. The second and third staves are for the first and second Compagnons (Comp.), marked with 'I Comp.' and 'II Comp.', and contain dense rhythmic patterns of eighth notes with accents and the instruction 'sfff'. The bottom staff is for the Cello (Cb.), marked with a triangle and '(Cb.)', and contains a few notes with a downward-pointing arrow and a hairpin crescendo.



①

OFF

*f* *Semore quasi parlando*  
*poco rubato*

\*)

QUO NIAM QUI  
(Lucam I, 1-4)

Basso solo

Org. (org.)

I Comp.

II Comp.

Δ (Cb.)

l.v.  
sfff

Basso solo

Org. (org.)

II Comp.

Δ (Cb.)

*quasi parlando, molto pesante*

DEM

MUL-TI-CO-NA-TI SUNT OR-DI-NA-RE NAR-RAT-I-O-NEM

Muta in  
Temple Block (Toaca)

Muta in  
Contrabasso

\*)-facilitazione : (8↑).



Basso solo

(non disc.)

QUAE IN NO-BIS COM-PLI-TE SUNT RE-RUM

Org. (org.)

I Cmp.

sempre fff

II T. Bl. (Tocar)

sempre fff

Cb.

(molto vibrato)

sempre fff (arco ad lib.)

molto

Basso solo

f sonare ↓ in altare

SI-CUT TRA-DI-DE-RUNT NO-BIS

Org. (org.)

I Cmp.

II T. Bl. (Tocar)

Cb.

fff subito



Basso solo

QUI AB I-NI-TI-O IP-SI VI-DE-RUNT ET MI-NIS-TRI FU-E-RUNT SER-MO-NIS

(org.)

T. T. Bl. (Tuba)

sempre fff

Cb.

Basso solo

(quasi parlando, molto pesante)

VI-SUM EST ET MI-HI AS-SE-CU-TO OM-NI-A A PRIN-CI-PI-O DI-LI-GEN-TER EX-OB-PI-NE-TI-BUS DE-RE

(org.)

T. T. Bl. (Tuba)

sempre fff

Cb.



Basso solo

OP-TI-ME TE-O PIL-LE

(f) *ff* (E)

Org. (org.)

II T. Bl. (Toaca)

*fff poss.*

Cb.

⊖

*fff sonore (non dim.)*

Basso solo

Org. (org.)

*poco a poco crescendo*

I Comp.

*sempre fff possibile*

II T. Bl. (Toaca)

*sempre fff possibile*


Cb.

*(molto vibrato)*



**fff** *sonore*

Basso  
Solo



UT COGNOSCAS E

Org.  
(Org.)

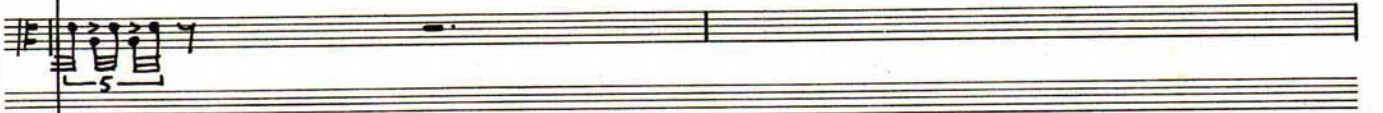


*f*

I Comp.



II T. Bl.  
(Tutti)



Cb.



Basso  
Solo



O-RUM VERBORUM DE QUIBUS ERUDITUS ES

Org.  
(Org.)



**(fff)**

Cb.





Basso Solo

*fff possibile*

VE - RI - TA - TEM

(Org.)

*ff*

I Cmp.

*sempre fff possibile*

Cb.

Basso Solo

*② Poco più mosso (♩ = n. 80)*

*(non dim.)*

*fff*

(Org.)

*fff*

I Cmp.

*fff*

*lu.*

Muta in Celesta

II T. Bl. ("Toaca")

*sempre fff possibile*

*fff*

Muta in Sonagli ed in Vibra fono

Vlna. 1

*81*

*(sempre sul Mi) quasi uccelli, poco robato di al niente*

Vlna. 2

Con un Cero acceso

V-la

Con un Cero acceso

V-cello

Muta in Sonagli Sospesi

*(poco agitato)*

C-basso

*sempre PPP lontano*



81 →

Vlna 1

*mp* *pp*

Sonagli sospesi  
(Violoncellista)

81 →

Vlna. 1

*g. sse.*

Sngl.  
(Vic.)



Handwritten musical score for the first system. It consists of two staves. The upper staff is labeled "Vlna. 1" and contains a melodic line with notes, slurs, and a circled "8" with an arrow pointing right. Below the notes are several sharp and flat hairpins indicating dynamics. The lower staff is labeled "Sngl. (Vlc.)" and contains a single note with a hairpin. The system is enclosed in a double bar line on both sides.

Handwritten musical score for the second system, identical in notation to the first system. It features the same two staves: "Vlna. 1" with a melodic line and dynamics, and "Sngl. (Vlc.)" with a single note and hairpin. The system is enclosed in a double bar line on both sides.



Vlna. 1

Sngl.  
(Vlc.)

Vlna. 1

Sngl.  
(Vlc.)

87 →

87 →



81 →

Vlna. 1

Vlna. 2

Vla.

Singl. (Vic.)

Cb.

Muta in Violina 2

Muta in Viola

81 →

Vlna. 1

Singl. (Vic.)

ICel. \*)

pp ↔ mp legatissimo, quasi mormorando

sempre Pedala

Muta in Violancella

l.v.



Empty musical staves for the upper section of the score.

I. Cel.

Handwritten musical notation for the first Cello part, consisting of two staves with notes and rests.

Vlna. 1

Handwritten musical notation for the first Violin part, featuring a circled '81' with an arrow pointing to the start of the line, and notes with slurs.



Empty musical staves for the middle section of the score.

I. Cel.

Handwritten musical notation for the second Cello part, consisting of two staves with notes and rests.

Vlna. 1

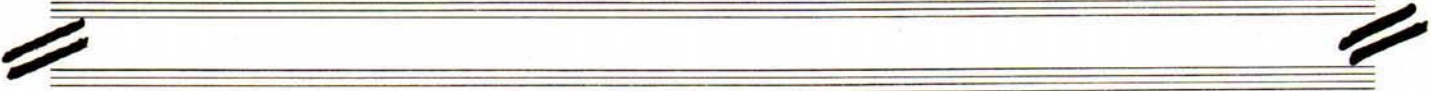
Handwritten musical notation for the second Violin part, featuring a circled '81' with an arrow pointing to the start of the line, and notes with slurs.



I Cel.

Vlna.1

87



I Cel.

Vlna.1

87



I Cel.

Vlna.1

87 →

I Cel.

Vlna.1

87 →



I Cel.

Musical notation for the first Cello part, consisting of two staves. The upper staff contains a complex melodic line with many accidentals. The lower staff contains a simpler accompaniment. A dynamic marking *mp* *sonore* is present in the second measure.

Vlna 1

Musical notation for the first Violin part, consisting of two staves. The upper staff has a circled '87' with an arrow pointing to the right. The lower staff contains a melodic line with a *morendo* dynamic marking and a hairpin indicating a decrescendo.

Soprano  
(Regatta)  
Solo

Musical notation for the Soprano Solo part, consisting of a single staff. It begins with a downward-pointing arrow in a box, followed by a box containing the text "Con un Cero acceso".

Contralto  
Solo

Musical notation for the Contralto Solo part, consisting of a single staff. It begins with a downward-pointing arrow in a box, followed by a box containing the text "Con un Cero acceso".

I Cel.

Musical notation for the second Cello part, consisting of two staves. The upper staff contains a complex melodic line with many accidentals. The lower staff contains a simpler accompaniment.



I Cel.

Handwritten musical notation for the first system, consisting of two staves. The upper staff contains a melodic line with various notes and accidentals (sharps and naturals). The lower staff contains a bass line with notes and rests. A double bar line is present in the middle of the system.



I Cel.

Handwritten musical notation for the second system, consisting of two staves. The notation is similar to the first system, with a melodic line in the upper staff and a bass line in the lower staff. A double bar line is present in the middle of the system.

Handwritten musical notation on a system of six staves. The notation is mostly blank, with some faint pencil lines and markings.

I Cel.

Handwritten musical notation for the first system, consisting of two staves. The notation includes a treble clef, a key signature of one sharp (F#), and a complex melodic line with many accidentals and slurs.

Handwritten musical notation on a system of six staves. The notation is mostly blank, with some faint pencil lines and markings.



Handwritten musical notation on a system of six staves. The notation is mostly blank, with some faint pencil lines and markings.

I Cel.

Handwritten musical notation for the second system, consisting of two staves. The notation includes a treble clef, a key signature of one sharp (F#), and a complex melodic line with many accidentals and slurs.

Handwritten musical notation on a system of six staves. The notation is mostly blank, with some faint pencil lines and markings.



Cel.

Musical notation for Cello (Cel.) consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex, chromatic melodic line with many accidentals (sharps and naturals) and a steady rhythmic pattern of eighth notes.

Soprano  
(Ragazzo)  
Solo

Musical notation for Soprano Solo, consisting of a single staff in treble clef. It contains a single whole note chord symbol, represented by a circle with a horizontal line through it, positioned above the staff.

Contralto  
Solo

Musical notation for Contralto Solo, consisting of a single staff in treble clef. It contains a single whole note chord symbol, represented by a circle with a horizontal line through it, positioned above the staff.

Cel.

Musical notation for Cello (Cel.) consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex, chromatic melodic line with many accidentals (sharps and naturals) and a steady rhythmic pattern of eighth notes.



I. Cel.

Vlna. 1

*Sul ponticello, a punto d'arco  
(sempre vibrato)*

(sul La)

*d' al niente*

*pp*

*gliss.*

*mp cantabile*

I. Cel.

Vlna. 2

*e fluide*

(sul Re)

(sul La)

*poco*



I Cel.

Vlna.1

(sempre sul Re)  
sempre mp legatissimo

I Cel.

Vlna.1

(sempre sul La)  
poco



I Cel.

Vln. 1

I Cel.

Vln. 1



I Cel.

Handwritten musical notation for the first Cello part, consisting of two staves with notes and accidentals.

Vlna.1

Handwritten musical notation for the first Violin part, consisting of two staves with notes and accidentals.



I Cel

Handwritten musical notation for the second Cello part, including a section marked "(l.v.)".

Vlna.1

Handwritten musical notation for the second Violin part, including a section marked "(l.v.)".

*molto*

*mf espressivo*



I Cel.

(sempre Pedale)

Vlna 1

(?) (sempre sul Re)

I Cel.

P semplice

Vlna 1

P espressivo



I Cel.

Vlno. 1

The first system of music shows a Cello part (I Cel.) with a melodic line of eighth notes, each with a slur and a fermata. The notes are: G4 (natural), A4 (natural), B4 (natural), C5 (natural), B4 (natural), A4 (natural), G4 (natural), F#4, E4, D4, C4. The Violin 1 part (Vlno. 1) has sustained notes: G4 (natural), A4 (natural), B4 (natural), C5 (natural), B4 (natural), A4 (natural), G4 (natural), F#4, E4, D4, C4. There are two '5' fingerings indicated above the Cello staff.



I Cel.

Vlno. 1

The second system continues the Cello part (I Cel.) with a melodic line of eighth notes, each with a slur and a fermata. The notes are: G4 (natural), A4 (natural), B4 (natural), C5 (natural), B4 (natural), A4 (natural), G4 (natural), F#4, E4, D4, C4. The Violin 1 part (Vlno. 1) has sustained notes: G4 (natural), A4 (natural), B4 (natural), C5 (natural), B4 (natural), A4 (natural), G4 (natural), F#4, E4, D4, C4. There is a '5' fingering indicated above the Cello staff.

(l.v.)

(sempre sul La)

(2)

*molto espressivo*



I Cel.

*P semplice*

Vln. 1

*P liscio* (non tremolo)

I Cel.

*P*

Vln. 1

*PP lontano* (tremolo)

*Poco* (non tremolo)



I Cel.

II Sorna  
Sospesi

Vlna. 1

Vlna. 2

V-la

V-ulo

C-basso

③ L'istesso tempo (♩ = 80)

Basso Solo

I Cel.

II Sngl.

Vlna. 1

Vlna. 2

V-la

V-ulo

pp dolce  
quasi falsetto

Mis - SUS  
(Lucam I, 26-35)

EST AN - GE - LUS GA - BRI - EL A

(l.v.)

(l.v.)

poco agitando

Sempre PPPP lontano

mp poco vibrato

molto

arco ad libitum  
poco vibrato

Sempre PPPP liscio, quasi organo

(sempre Pedala)

sempre P somare

Con sordina

poco vibrato  
sempre PPP liscio, quasi organo

Con sordina

poco vibrato  
sempre PPP liscio, quasi organo

Con sordina

poco vibrato  
sempre PPP liscio, quasi organo



Basso Solo

DE — o — IN — ci — vi — TA — TEM GA — LI — LAE — AE, CUI

I Cel.

(l.v.)

(l.v.)

II Singl.

Vlna. 2

Vlna. 2

V-la

V-cello

C-basso

Basso Solo

NO — MENNA — ZA — RETH, AD VIR — GI — NEM DES — PON — SA —

I Cel.

(l.v.)

(l.v.)

II Singl.

Vlna. 1

Vlna. 2

V-la

V-cello

C-basso



Basso solo  
 TAM VI RO, CUI NO-MEN E-RAT IO-SEPH, DE

I Cel. (l.v.)

II Singl.

Vlma. 1

Vlma. 2

V-la

V-cello

C-basso

Basso solo  
 DO-MO DA VID, ET NO-MEN VIR-GI-NIS MA-RI A

poco rall. poco sf. poco sf.

I Cel. (l.v.)

II Singl. l.v. P secco

Muta in Vibrafono con motore

Vlma. 1

Vlma. 2 (sul Mi)

V-la

V-cello

C-basso



(4)

a tempo  
mp Cantabile

Soprano (Ragazzo) Solo

A - VE

Basso Solo

*poco rubato*

ET IN-GRES-SUS AN-GE-LUS AD E-AM DI - XIT

I Cel.

(sempre Pedala)

II Vibf.

(sempre Pedala)

Muta in Sonagli

sempre PPPP lontano

V-na 1

V-na 2

V-la

V-cello

C-basso

Soprano Solo

GRA - TI - A PLE - NA - , DO - MI - NUS TE - CUM, BE - NE -

I Cel.

(l.v.)

II Singl.

V-na 1

V-na 2

V-la

V-cello

C-basso



Soprano Solo  
 Dic-TATU IN MU-LI-E-RI BUS

Basso Solo  
 P quasi parlando  
 QUAE CUMA-U-DIS-SETTURBATA EST IN SERMONE

I Cel.  
 (l.v.)

II Singl.  
 Muta in Vibrafono  
 l.v.

V-ma 1  
 V-ma 2  
 V-la  
 V-cello  
 C-basso

Soprano Solo  
 poco rall. poco rubato a tempo  
 mf molto cantabile

Contralto Solo  
 mp dolce  
 r3-  
 GUA-LIS ESSET ISTA SALVATIO

Basso Solo  
 E-IUSET COGITABAT  
 r3-  
 ETA-IRANOSIUS E-I

I Cel.  
 (l.v.)  
 PP ↔ mp  
 legatissimo, quasi memorando  
 Sempre Pedala

II Vibf.  
 P secco  
 (Sempre Pedala Vibf.)  
 Muta in Sonagli  
 Sempre PPPP lontano

V-ma 1  
 V-ma 2  
 V-la  
 V-cello  
 C-basso



Soprano Solo

ME-AS MA-RI A IN-VE-NI-STI

I Cel.

II Singl.

V-no 1

V-no 2

V-la

V-cello

C-basso

Soprano Solo

E-NIM GRA-TI-AM A-PUD DE-UM, EC-CE CON-

I Cel.

(leggiero) (legg)

II Singl.

V-no 1

V-no 2

V-la

V-cello

C-basso



Soprano Solo *poco rubato*  
Gi - pi - es in U - TE - RO - ET PA - RI - ES FI - LI - UM - , ET VO -

I Cel. *(legg.)* *(legg.)*  
II Snagl. *mf Sonore*

V-no 1  
V-no 2  
V-la  
V-cello  
C-basso

Soprano Solo *(quasi parlando)*  
CA - Bis - NO - MENE - IUS IE - SUM - , HIC E - RIT MAG - NUS , ET FI - LI - US AL - TISSI - MI VO -

I Cel. *(l.v.)* *mp* *(l.v.)*  
II Snagl. *Muta in Vibf.* *l.v.* *P secco* *(sempre Pedala)*

*(sempre Pedala)*



Soprano Solo *poco rall.* *a tempo molto espressivo*

CA-BI-TUR — ET DA-BIT — IL-LI DO-MI-NUS DE-US SE-DEM DA-VID

I Cel. *sempre P sempre*

II Vibf. *sempre P sempre*

V-na 1 *con sordina* *sempre P sempre*

V-na 2 *sempre P sempre*

V-la *sempre P sempre*

V-ello *sempre P sempre*

C-basso *sempre P sempre*

Soprano Solo PA-TRIS E- IUS, ET-REG-NA-BIT IN DO-MO IA-COB IN AE-TER-NUM, ET

I Cel. *sempre P sempre*

II Vibf. *sempre P sempre*

V-na 1 *sempre P sempre*

V-na 2 *sempre P sempre*

V-la *sempre P sempre*

V-ello *sempre P sempre*

C-basso *sempre P sempre*



Soprano Solo  
 REG-NI E - IUS NON E-RIT FI-NIS

Basso Solo  
 DI-XIT AN-TE MA-RI-A AD AN-GE-LUM

I Cel.  
 (l.v.)

II Vibf.  
 (l.v.)

V-na 1  
 (l.v.)

V-na 2  
 (l.v.)

V-la  
 (l.v.)

V-ullo  
 (l.v.)

Gbasso  
 (l.v.)

Soprano Solo  
 SPI-RI - TVS SANCTVS SU-PER-VE-

Contralto Solo  
 QUO-MO-DO FI-ET IS-TVD, QUO-NIAM VI-SIBILIS NON CO-NOSCO

Basso Solo  
 ET RES-PONDENS AN-GE-LVS DI-XIT E-I

I Cel.  
 (l.v.)

II Vibf.  
 Muta in Sonagli  
 (sempre Pedala Vibf.)

V-na 1  
 sempre PPP liscio, quasi organo

V-na 2  
 poco vibrato  
 sempre PPP liscio, quasi organo

V-la  
 poco vibrato  
 sempre PPP liscio, quasi organo

V-ullo  
 poco vibrato  
 sempre PPP liscio, quasi organo

Gbasso  
 sempre PPP liscio



*poco rallentando*

Soprano Solo

NI-ET IN TE — , ET VIR-TUS AL-TIS-SI-MI O-BUM-BRA-BIT TI-BI, i-DE-QUE ET

I Cel.

(l.v.)

II Vibf.

P secco

Vlna.1

Vlna.2

(sul Mi)

V-la

V-cello

C-basso

Soprano Solo

QUOD NAS-CE-TUR EX TE SANCTUM VO-CA-BI-TUR Fi-Li-US DE i

*molto rallentando*

5 4

pp lontano

I Cel.

p

II Vibf.

p

Vlna.1

Vlna.2

V-la

V-cello

C-basso

Muta in Vibrafono

Muta in C-nelli

Ped.\*

via sordina

via sordina

via sordina

via sordina



⑤ Maestoso (♩=~40)

Soprano Solo

Handwritten musical notation for Soprano Solo, starting with a treble clef and a key signature of two sharps (F# and C#). The first measure contains a whole note chord with a fermata, marked *non dim.*. The time signature changes from 4/4 to 5/4, then to 2/4.

Organo

Handwritten musical notation for Organ, consisting of four staves. The first staff is in treble clef with a key signature of two sharps. It features a melodic line with notes marked with circled numbers 4, 8, and 1, and the instruction *in rilievo*. The second and third staves are in bass clef with a key signature of two sharps, containing accompaniment marked *legatissimo*. The fourth staff is in bass clef with a key signature of one sharp, also marked *legatissimo*. The organ part includes various time signatures (4/4, 3/4, 5/4, 2/4) and dynamic markings.

*ff* Sonoro ma dolce

Org.

Handwritten musical notation for Organ, consisting of four staves. The first staff is in treble clef with a key signature of two sharps, featuring a melodic line with notes marked with circled numbers 5, 3, and 5. The second and third staves are in bass clef with a key signature of two sharps, containing accompaniment. The fourth staff is in bass clef with a key signature of one sharp, containing accompaniment. The organ part includes various time signatures (4/4, 5/4, 3/4) and dynamic markings.



o  
(org.)

fff



o  
(org.)

attacca  
 lasciar vibrare naturalmente  
 (in Sala)



II. Cantus Mariae

Allegretto (♩=120), poco rubato

OFF



Flauto

*P molto cantabile*



R. 

R. 



① Allegro (♩ = ~ 144)

Fl.

Contra Alto Solo *mp molto cantabile*  
MA-GNI-FI-CAT A-NI-MA ME  
(Lucam I, 46-58)

V-na 1  
V-na 2  
V-la  
V-ello  
C-basso  
P.  
*pp liscio*  
*sempre pp liscio (arco ad libitum)*  
*sempre pp liscio, poco vibrato*

Contra Alto Solo  
A DO-MI-NUM ET E-XUL-TA-VIT SPI-RI-TUS ME-US

Archi



*Contralto solo*

IN DE O, IN DE O SA-LU-TA-RI ME O

*I Vibrafono  
con murtore  
(sempre Ped)*

PP Sonoro PP PP

*Archi*

Super PP f scio

*Contralto solo*

IN DE O IN DE O SA-LU-TA-RI ME O

*I Vibf.*

PP PP

*Archi*

PPP pcc



② Animato (♩ = ~126)

Contralto Solo *mp*

QUI - A - RES - PE - XIT HU - MI - LI - TA - TEM AN - CI - LAE - SU - AE EC - CE E - NIMEX HOC

I Vibf. *pp*

Archi *P molto cantabile*

*P molto cantabile*  
vibrato normale  
sempre PP liscio  
simile  
sempre PP liscio

Fl. *P dolcissimo*

Contralto Solo

BE - A - TAM ME - DI - CENT OM - NES GE - NE - RATI - O - NES - QUI - A - FE - CIT MI - HI MA -

I Vibf. *p*

Archi



③ Allegro (♩ = 132)

Fl. *poco* *P cantabile*

Contraalto solo  
 — GNA QUI PATIENS EST — ET SANC — TUM NO — MEN E — IUS

I Vibf. *pp*  
 II C-melli *pp dolce*

Archi *pp* *sempre pp liscio* *P cantabile*

Fl. *poco*

I Vibf. *pp*  
 II C-melli *pp*

Archi *simile*



Fl. *11* *5* *6* *9* *5*

I Vibf. *5* *6* *9* *5*

II C-emb. *11* *5* *6* *9* *5*

Archi

Fl. *5* *7* *12* *8* *10*

*poco rallentando*

*Allegretto (♩=112)*

Contralto sol. *5* *12* *8* *10* *8*

*mp dolce*

ET MI-SERECORDI-A E-IUS A PRO-GE-NI-E

I Vibf. *5* *12* *8* *10* *8*

II C-emb. *5* *12* *8* *10* *8*

*pp dolce*

Archi

*supra pp liscio*

*Idolci Ssimo*



Fl.

Contralto sol   
IN PRO-GE-NI-ES TI-MEN-TI - BUS E - UM FE - CIT PO-TEN-TI - AM IN BRA-CHI - O SU - O

I Vibf.   
II C. uelli

Archi   
Fl.   
simile  
sempre p

Contralto sol   
DIS-PER-SIT SU-PER-BOS MEN-TE COR-DIS SU - I DE-PO-SU-IT PO-TEN-TES DE SE-DE ET E-XAL-TA -

I Vibrafon   
II C. uelli   
pp  
sempre pp dolce

Archi   
p cantabile



Fl. *poco*

Contralto *sol*

VIT HU-MI-LES E-SU-RI-EN-TES IMPLE-VIT BO-NI-ET DI-VI-TES DI-MI-SIT I-NA-NES-

I Vib. *f*

Archi *simile*

Fl. *poco giocoso*

⑤ *Vivace (Sen 160)*

I Vib. *pp come ecc.*

II C. nell. *p poco giocoso*

Archi *p poco giocoso simile*



Fl. *8* *9* *7 13* *8* *6*

I Vibf. *8* *9* *13* *Mute in Triangolo* *6* *8*

II C-nelli *8* *9* *13* *7* *8* *6* *8*

Archi *8* *9* *13* *7* *8* *6* *8*

Fl. *6* *8* *PPP* *molto*

Ob. *6* *8* *PPP* *molto*

Cr. *6* *8* *OFF* *P* *mp* *molto*

I Δ picc. *6* *8* *PPPP* *molto*

II C-nelli *6* *8* *P* *(1.v.)* *Mute in Triangolo*

Archi *6* *8* *sub. PPP* *sub. PPP* *molto* *molto* *molto*



Fl. *ff dolce molto*  
 Ob. *ff dolce molto*  
 Cr. *ff dolce molto*  
 Contralto solo *ff dolce molto* *m P tranquillo*  
 I Δ picc. *mf*  
 II Δ picc. *mf*  
 Archi *mp* *ff dolce molto* *molto* *pp*

**Allegro (♩ = 132)**  
 Fl. *P tranquillo e molto cantabile*  
 Ob. *P tranquillo e molto cantabile*  
 Cr. *e molto cantabile*  
 Contralto solo  
 CE-PIT IS-RA-EL PU-E-REM SU-UM RE-COR-DA TUS MI SE RI-COR-DIAE SU-  
 I Vib. *sempre P come eco*  
 I Δ piccolo *fff poss.* *Mute in Vib.*  
 II Δ piccolo *fff poss.*  
 Archi *sempre PP liscio (arc ad lib.)*



Ob. *4/8* (2) *6/8* *9/8* *5/8*

Contralto *4/8* *6/8* *9/8* *5/8*  
*AE SI CUT*  
 SI — CUT — LO — CU — TUS — EST AD PA — TRES — NOS — TROS

II Vib. *4/8* *6/8* *9/8* *5/8*

Archi *4/8* *6/8* *9/8* *5/8*

Re. *5/8* *6/8* *13/8* *9/8* *11/8*

Ob. *5/8* *6/8* *13/8* *9/8* *11/8*  
 Prestissimo (♩ = 216)  
 mp cantabile

Contralto *5/8* *6/8* *13/8* *9/8* *11/8*  
 A — BRA — HAM ET SE — MI — NI E — IUS IN SAE — CU — LA — A

I Vib. *5/8* *6/8* *13/8* *9/8* *11/8*

II Crotalo (C-melli) *5/8* *6/8* *13/8* *9/8* *11/8*  
 p somoro

Archi *5/8* *6/8* *13/8* *9/8* *11/8*



R.  
Ob.

C. alto  
sol.

Vibraf.

C. contr. (C. basso)

Archi

R.  
Ob.

C. alto  
sol.

Vibraf.

Tam. grande

Archi



FL. *p dolce*

Ob.

Contralto Solo *sempre mp dolce*

II Tamb. *sempre pp*

Archi *simile*, *mp cantabile*, *pp dolce*, *pp dolce*, *simile*

FL. *(pochissimo sargonda)*, *molto*

Contralto Solo *molto*

II Tamb. *(non cresc.)*

Archi *molto*, *(non cresc.)*



III. Natalis

Solemnis

$\downarrow = 2160$

Handwritten musical score for 'III. Natalis' featuring various instruments and dynamic markings. The score is written on multiple staves:

- Fl. (Flute):**  $f$  suono, *molto*, *fff ben sostenuto*
- Ob. (Oboe):** *fff ben sostenuto*
- Conti. solo (Cello solo):**  $f$  suono, (*non dim.*)
- I Comp. (I Corni):** *sub. fff ben marcato*
- II Comp. (II Corni):** *sempre fff ben marcato*
- II Tamt. (II Tambores):**  $(P)$ , *Mute in Campana*
- Archi (Archi):**  $f$ ,  $(P)$ , *molto*,  $f$



Fl. *p*

Ob. *p*

Cr. *p*

Basso solo

*in pulpito sinistro*

*in pulpito destro*

*sempre fff ben marcato*

I Cmp.

II Cmp.

Fl. *p*

Ob. *p*

Cr.

Basso solo

*sempre mf liscio*

Od (Organo)

I Cmp.

II Cmp.



①

Fl. —

Ob. —

Cr. *sempre in posizione II → Corno in Mi (effetto)*  
*f sonore*

Basso sol. *ff* *sonore quasi parlando poco robato*  
 A SCEN-DIT A U-TEM ET IO-SEPH A GA-LI-LAE A DE CI-VI-TA-TIS NA-ZA-RETH IN IO-  
 (Lucam II, 4-14)

Org. (org.) —

I Comp. —

II Comp. —

Vno 2 —

ARCHI  
 Vno 1 *sul Sol*  
*sempre mp liscio (arco ad lib.)*

V-cello *sul La*  
*sempre mp liscio (arco ad lib.)*

C-basso —

Cr. *f*

Basso sol. *DAE AMI IN CI-VI-TA-TIEM DA-VID* *QUAE VO-CA-TUR BE-THLE-EM*

Org. (org.) —

Archi —

\*) facilitazione: (8↑)



Cr.

Basso sol.

HEM

Org. (org.)

I Comp.

II Comp.

fff

Archi

Cr.

poco rubato, quasi cadenza

Org. (org.)

I Tamt. grande

sempre P. suono

Archi



*accelerando* - - - - -

Cr.

Org.  
(org.)

I Tamt.

Archi

Cr.

Org.  
(org.)

I Tamt.

II Smagli.

Archi

② ♩ =  $\approx 80$

*f* giocoso (quasi glissando armonico)

*pp* sonore

*fff* molto sul ponticello  
col legno battuto

sempre *f* sonore

*fff* molto sul ponticello



*accelerando* ----->

Cr.

(org.)

I Taut.

II Sngl.

Archi

③  
Subito  
Tempo primo - ♩ = 60

Fl.

Ob.

Cr.

*molto*

Basso sol.

(org.)

I Taut.

II Sngl.

Archi

Archi

*ff sostenuto*



Subito  $\text{♩} = 138$

Fl.

Ob.

Basso Solo

Org. (org.)

I Tamt.

II Singl.

Archi

Fl.

Ob.

Org. (org.)

I Tamt.

II Singl.

Archi



Fl. *tr* *p* *ff*

Ob. *ff*

Org. (org.)

I Tamt.

II Singl.

Archi

*col legno battuto*

*col legno batt. Sempre f*

*Sempre f*

*arco marc.*

*ffp*

*molto*

*precipitando*

Fl.

Ob.

Org. (org.)

I Tamt.

II Singl.

Archi

*Muta in Vibrafono*

*l.v.*



(4)  
Subito Tempo  $\text{♩} = \text{nr } 60$

Basso solo

*ff dolce*

UT PRO-FI-TE-RE-TUR CUM MA-RI-A DES-PON-SA-TA SI-BI U-XO-RE PRÆMIANTE FAC-

Org. (Org.)  
I Vibf.

*mp*

Archi

*col legno battuto*  
*sempre mp ritmico*

*sempre ff sostenuto*

Fl.  
Ob.

*ff sostenuto*

Basso solo

TUM EST AU-TUM CUM ES-SINT I-BI IM-PLI-TI SUNT DI-ES UT PA-RE

Org. (Org.)  
I Vibf.  
II Suof.  
Archi

Mit in Campana (2. Mantella)

*ff* *sol pont.* *ff gaio* *sol pont. (sul Mi)* *ff* *sol pont.* *ff* *col legno battuto*

*ff* *sol pont.* *ff gaio* *sol pont. (sul Mi)* *ff* *sol pont.* *ff* *col legno battuto*



Fl.

Ob.

Basso  
Solo

RET

Org.  
(org.)

I Comp.

II Sopr.

Archi

arco norm. sempre Tr. *f dolce quasi uccelli*

col legno battuto

sforz

Fl.

Ob.

Org.  
(org.)

I Comp.

II Sopr.

Archi

81- *alleg. anim.*

glissand



Subito  
♩ = 76

Subito  
♩ = 152

Fl.

Ob.

Cr.

*f deciso, quasi glisc. armonico*

Org. (org.)

I Comp.

II Singl.

Archi

*(liscio)*

*col legno batt.*

*f dolce quasi uccelli*

Subito ♩ = 76

Fl.

Ob.

Cr.

Basso Solo

*ff dolce*

ET PE-PE-RIT FI-LI-UM

Org. (org.)

I Comp.

II Singl.

*sempre ritmico*

Archi

*secco*

*ff sub. (sul ponticello)*

*arco marcato*

*ff sostenuto*



5

Fl.

Ob.

Cr.

Basso solo

SU-UM PR-I-MO-GE-NI-TUM ET PAN-NIS E-UM IN-VOL-VIT ET RE-CI-NA-VIT E-UM IN PRAE-SE-PI-O

Org. (org.)

II Snagl.

Archi

Fl.

Ob.

Cr.

Basso solo

Org. (org.)

I Cimp.

II Snagl.

Archi



Fl.

Ob.

Cr.

Org. (org.)

I Cmp.

II Sngl.

Archi

*poco* *poco* *accelerando* *(sul Mi)*

Cr.

*molto espressivo*

Org. (org.)

Archi

*sempre fff legatissimo e dolce*

*(sempre sul Mi)*



Fl. *fff*  
Ob. *fff*  
Cr. *fff*

Org. (org.)

I Comp. *fff*  
II Comp. *fff*

Fl. *fff*  
Ob. *fff*  
Cr. *fff*  
Org. (org.)

Fl. *fff*  
Ob. *fff*  
Cr. *fff*

Org. (org.)

I Comp. *fff*  
II Comp. *fff*

Archi



(♩ = n 168) →

R.

Ob.

Cr.

Org. (org.)

I Cap.

II Cap.

Archi

R.

Ob.

Cr.

**Subito Tempo I (♩ = n 60)**

*fff sonoro, padiglione in aria.*

Org. (org.)

I Cap.

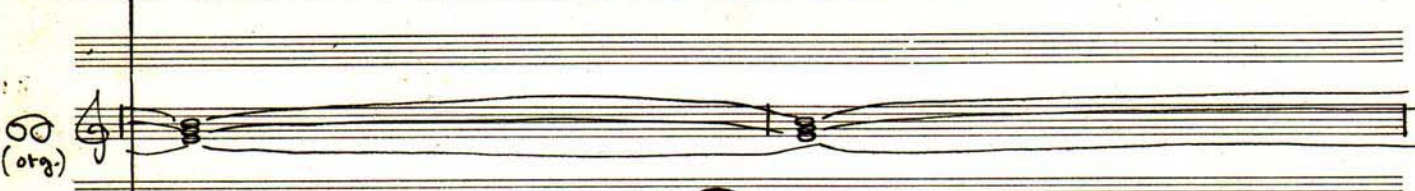
II Cap.

Archi

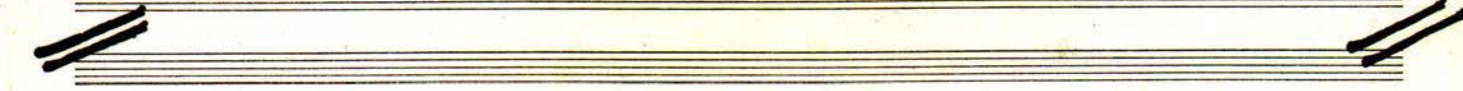


Cr. 

*possibile*  
Basso Solo   
QUI A NON E-RAT E-IS LO-CUS IN DI

Org. 

Tamt.   
*sfffz*



Basso Solo   
VER SO RI O

Org.   
*mf* *molto*



⑦ **Meno Mosso** -  $\text{♩} = \sim 40-60$

**OFF**

**Cr.**  $\text{6/4}$   $\text{8/4}$  *con sord.* *pp eco* *p dolce* *poco*

**Contralto Solo**  $\text{6/4}$   $\text{8/4}$  *pp dolce*

**Basso Solo**  $\text{6/4}$   $\text{8/4}$  *(OFF)*

**Org.**  $\text{6/4}$   $\text{8/4}$  *fff*

**I Cmp.**  $\text{6/4}$   $\text{8/4}$  *sfz* *lv.* *Muta in Celesto*

**II Cmp.**  $\text{6/4}$   $\text{8/4}$  *sfz* *lv.* *Sempre pp Sonoro*

ET PAS-TO RESE-RANT IN RE-GI-O-NE GA-DEM VI-GI-LANTES

**Archi**  $\text{6/4}$   $\text{8/4}$  *con sord. poco vibrato* *pp liscio (arco ad libitum)*

*con sord. poco vibrato*

*pp liscio (arco ad libitum)*

*con sord. poco vibrato*

*pp liscio (arco ad libitum)*

*con sord.*

**Cr.**  $\text{7/4}$   $\text{6/4}$   $\text{8/4}$  *pp lontano*

**Contralto Solo**  $\text{7/4}$   $\text{6/4}$   $\text{8/4}$  *pp lontano*

**II Cmp.**  $\text{7/4}$   $\text{6/4}$   $\text{8/4}$  *pp*

**Archi**  $\text{7/4}$   $\text{6/4}$   $\text{8/4}$  *pp liscio (poco vibrato)*

ET CUS-TO-DI-EN-TES VI-GI-LI-AS NOC-TIS SUPER GRE-GEM SUUM - ET EC-CE AN-GE-LUS DO-MI-NI STE-TIT IUN-TA IL-LOS



Contralto solo

8 4

ET CLARI-TAS DE I CIR-CUM-PULSIT IL-LOS

II Cmp

8 4

pp

Archi

8 4

pp

Contralto solo

4 4

ET TI-MU-E-RUNT TI-MO-RE MAG-NO ET DI-XIT IL-LIS AN-GE

II Cmp

4 4

pp

Archi

4 4

sempre pp



8

Tempo primo -  $\text{♩} = \text{♩}60$

**Soprano Solo (Rogato)**  
*mp dolce*  
 NO - LI - TE TI - ME - RE EC - CE E - NIM E - VAN - GELI - ZO VO - Bis

**Cornetto Solo**  
*LWS-*

**I Cel.**  
*sempre pp*  $\leftrightarrow$  *mp legatissimo,* *quasi mormorando*  
 Ped

**II Cmp**  
*pp* *pp* *pp* *pp*

**Archi**  
*sempre pp* *liscio (arco ad lib.)*

**Soprano Solo**  
*poco rall.*  
 GAU - DI - UM MAG - NUM QUO - DE - RI - TOM - NI - PA - PU - LO : QUI - A NA - TUS EST VO - BIS HO - DI - E - SAL - VA -

**I Cel.**  
 (Ped) \*

**II Cmp.**  
*pp* *pp* *pp* *pp* *pp* *pp*

**Archi**



Fl. *P dolce e fluido, poco in rilievo*

Soprano Solo *mf dolce*

TOR ——— QUI EST CHRIS-TUS DO-MI-NUS IN CI-VI-TA-TE.

I Cel.

II Cimp. *sempre Pedala*

Archi

*sempre pp con eco sul ponticello, a punta d'arco (sempre vibrato)*

*dal niente (sul Re) PP*

*gliss. mp cantabile*

Archi

*(sempre PP liscio)*

Fl. //

Soprano Solo

DA ——— VID

I Cel.

II Cimp.

Archi

*e fluido, poco in rilievo*

*poco*


Archi



Fl. 

Soprano Solo 

I Cel. 

II Cmp. 

Archi 

*sempre mp legatissimo*

Double bar lines at the end of the system.

Fl. 

I Cel. 

II Cmp. 

Archi 

*poco*



Fl.

I Cel.

II Cmp.

Archi

Fl.

I Cel.

II Cmp.

Archi



Fl. *sempre pp liscio*

I Cel.

II Comp.

Archi

Fl.

I Cel.

II Comp.

Archi



Fl. *Fl.*

Soprano Solo *Soprano Solo*  
 ET — HOC — VO — BIS — SI — GNUM —

I Cel. *I Cel.*  
*(sempre Pedale)*

II Cmp. *II Cmp.*

Archi *Archi*  
*(?) (sul Sol)*

Fl. *Fl.*

Soprano Solo *Soprano Solo*  
*pp* *pp misterioso*  
 IN — VE — NI — E — TIS IN —

I Cel. *I Cel.*  
*pp sempre*

II Cmp. *II Cmp.*

Archi *Archi*  
*pp espressivo*  
*sempre pp liscio (arco ad libitum)*  
*(sul Re)*



Soprano Solo

FAN-TEM PAN-NIS IN-VO-LU-TUM ET PO-SI-TUM IN PRAE-

I Cel.

II Comp.

Archi

Soprano Solo

SE-PI-O

I Cel.

II Comp.

Archi

*molto espansivo*

(l.v.)



I Cel.

II Cmp.

Archi

*sempre PPP come ecc*

*P liscio*  
(non tremolo)

*sempre PPP liscio (arco ad lib.)*

I Cel.

II Cmp.

Archi

*PP lontano*  
(tremolo)

*poco*  
(non tremolo)



(Organo)  
 I Cel.  
 II Comp.  
 Ardi  
 9 **Tempo Primo (♩ = 60)**

(l.v.)  
 Muta in Tanti  
 P.P.P.  
 P.P.P.  
 sempre P.P. sonoro  
 non dim.  
 (non dim.)  
 (non dim.)

846

Basso Solo  
 OFF *f. pavoroso*  
 ET SU - BI - TO PAC - TA EST CUM AN - GE - LO MUL - TI - TU - DO MI -

(org.)  
 I Cel.  
 II Tant.  
 Ardi

Muta in Campana  
 R.D.X.  
 sempre P.P. liscio



Basso Solo

LI-TI-AE CE-LES-TIS LAU-DAN-TI-UM DE-UM ET DI-CEN-TI-UM

(org.)

II Tamb.

(non cresc.)

Archi

Basso Solo

S. CORO (Kagorzi) A.

GLO-RI-A IN AL-TIS-SI-MIS DE-O ET IN

Organo

Sub. ff sonoro

II Tamb.

Archi



*ff spiccato*

Basso Solo

↓

7

ET  
(Lucam II, 16-17)

TER-RA PAX HO-MI-NI-BUS BO-NAE VO-LUN-TA-TIS

TER-RA PAX HO-MI-NI-BUS BO-NAE VO-LUN-TA-TIS

7

*sempre ff*

II Tamb.

*sempre mf sostenuto*

*sempre pp fisco (arco ad lib.)*

Archi

Basso Solo

VE-NE-RUNT FESTI-NAN-TESET IN-VE-NE-RUNT MA-RIAM ET IO-SEP-ET IN-FAN-TEM PO-SI-TUM IN PRAE-

Org.

II Tamb.

Archi



Basso solo

SF A-O

coro

GLO - RI - A

org.

II Tamt.

Archi

*molto*  
*sempre pp liscio*

Basso solo

*fff*  
*v*

VI - DEN - TES AU - TEM COE - NO - VE - RUM DE - VER - BO QUD DIC - TUM - RAT IL - LIS - DE -

coro

VI - DEN - TES AU - TEM COE - NO - VE - RUM DE - VER - BO QUD DIC - TUM - RAT IL - LIS - DE -

org.

(sempre ff)

II Tamt.

*Ff*  
*v*

Archi



*fff* *pass.* (10)

Basso solo

PU - E - RO HO C

org.

*fff* *organo pieno*

Tamt.

*sffz*

Muta in Campana  
f.v.

Archi

org.



org.

The first system of the handwritten musical score consists of a grand staff (treble and bass clefs) and a separate staff below. The grand staff contains dense, multi-voice chordal textures with various articulations such as accents and slurs. The lower staff features a few notes with a slur, possibly representing a bass line or a specific instrument's part. The system is marked with a double bar line on the left and right sides.

org.

The second system of the handwritten musical score is similar in structure to the first. It features a grand staff with complex chordal textures and a lower staff with notes and slurs. The notation includes various musical symbols such as accents and slurs. The system is also marked with double bar lines on the left and right sides.



poco rallentando

oo

org.

Handwritten musical score for organ. The score consists of several staves. The top staff shows a complex texture with many notes, likely representing a full organ or a dense chordal texture. Below it, there are several staves with more sparse notation, including some long notes and rests. The notation is in a key with one sharp (F#) and a common time signature.

11

Sub.  $\text{♩} = \text{♩} 66$

*fff* maestoso ma dolce

Handwritten musical score for Corno (reg.) and Organo. The Corno part is in a soprano clef and features a melodic line with some slurs and accents. The Organo part is in a bass clef and features a complex texture with many notes, including some long notes and rests. The notation is in a key with one sharp (F#) and a common time signature. There are dynamic markings like *fff* and performance instructions like *maestoso ma dolce*.

Handwritten musical score for Vibra and Corni. The Vibra part is in a soprano clef and features a melodic line with some slurs and accents. The Corni part is in a bass clef and features a complex texture with many notes, including some long notes and rests. The notation is in a key with one sharp (F#) and a common time signature. There are dynamic markings like *fff* and performance instructions like *legatissimo*.

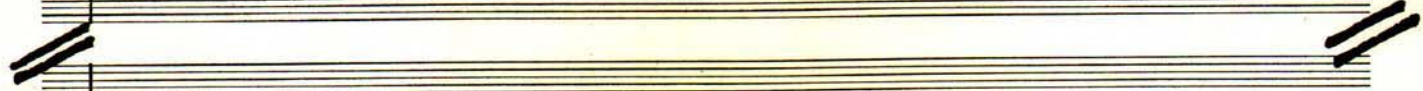


S. *Coro*  
A.

organo

Vibf.

Celli



Coro

org.

Vibf.

Celli



poco slentando

sub. d = N76

Handwritten musical score for the first system. It includes staves for **coro** (choir) and **org.** (organ). The tempo marking is *poco slentando*. The organ part features a complex texture with many beamed notes and dynamic markings like *pp* and *v*. The choir part has a melodic line with a *sempre fff dolce* instruction. A vertical dashed line is present in the organ part.

Handwritten musical score for the second system. It includes staves for **Vib.** (vibrato) and **C.elli** (cello). The vib part has a melodic line with various dynamics and articulation. The cello part is mostly rests with some notes and a *M* marking.

Empty musical staves with double bar lines at the beginning and end, indicating a section break.

Handwritten musical score for the third system. It includes staves for **coro** and **org.**. The organ part is very dense with many beamed notes and dynamic markings like *pp*, *v*, and *ff*. The choir part has a melodic line with dynamics like *pp* and *ff*.

Handwritten musical score for the fourth system. It includes staves for **Vib.** and **C.elli**. The vib part has a melodic line with dynamics like *pp* and *ff*. The cello part is mostly rests.



I Vib. f.

II C. nelli

coro

org.

I Cmp. live

II Cmp. live

**Grandioso**  $\downarrow = \text{rit} 84$  sempre fff dolce

(12) + CAMPANE DA CHIESA (sino al Fine)

Fl. sempre fff dolce

Ob. sempre fff dolce

Cr.

Soprano solo sempre fff dolce

Contralto solo sempre fff dolce

Basso solo sempre fff dolce

ossia "CAMELITA"

Coro

org. sempre fff organo pieno

[8,16,32]

I Cmp. fff

II Cmp. fff

ARCHI

V. no 2  $\downarrow = 152$  sempre sul RE sempre fff sul ponticello

V. no 2 sempre fff sul ponticello

V. no 1 sempre fff sul ponticello

V. celli sempre fff dolce

C. basso sempre fff dolce



FL.

Ob.

Cr.

Soprano solo

Alto solo

Baro solo   
 (ossia CADELNITA X)

Coro

Org.

I Comp.

II Comp.

Archi

(Δ)

(Δ)



Fl.

Cr.   
 *sempre fff possibile, padiglione in aria*  
 *(in posizione IV)* *in rilievo*

Soprano sol

Alto sol

Basso sol   
  $\Delta$   
 *osio*  
 *CADELINIA*

Org.   
 *org.*

I Comp.   
 II Comp.   
 *fff* *l.v.* Muta in  $\Delta$   
 *ffff* Muta in  $\Delta$

Archi   
  $\Delta$    
  $\Delta$



Vox ↑

Fl. *sempre fff dolce*  
Ob. *sempre fff dolce*

Cr. *(non dim.) sempre fff dolce*

Vox ↑

Soprano Solo ↑

Alto Solo ↑

Basso Solo ↑

△  
ossia  
CADELNITA

Pubblico (Vox) *(ossia fischiare) sempre fff dolce*

Coro

Org.

*sempre fff sonoro*

I △ *sempre fff dolce* ↑

II △ *sempre fff dolce* ↑

Vox *sempre fff dolce*

Vox *sempre fff dolce*

Archi *sempre fff dolce*

(Δ) *sempre fff dolce*

(Δ) *sempre fff dolce*



FL. (Vox)

Ob. (Vox)

Cr. (Vox)

Soprano Sol

Alto Sol

Basso Sol  
 (ostia "CADELNITA")

Publico

Coro

Org.

I Δ

II Δ

Archi (Vox)

sempre fff dolce

Vox  
 e.v.A.

(8,16,32)

sempre fff Sordo

Vox  
 A  
 e.v.

sempre fff dolce

Vox  
 A  
 e.v.

sempre fff dolce



(~ 10') OPEN  
OFF

Fl. (Vox) (perdendosi) ↑ OFF

Ob. (Vox) (perdendosi) ↑ OFF

Cr. (Vox) (perdendosi) ↑ OFF

Soprano solo (perdendosi) ↑ OFF

Alto solo (perdendosi) ↑ OFF

Basso solo (Vox) (perdendosi) ↑ OFF

Pubblico (perdendosi) ↑ OFF

Coro

org. *sempre CAMPANE DA CHIESA*  
*fff sonoro*

(non dim)

I Vox (perdendosi) ↑ OFF

II Vox (perdendosi) ↑ OFF

Arditi (Vox) (perdendosi) ↑ OFF



Respirare ad libitum

MOBILE \*)

①  $l=120$

②  $p=160$

③  $p=80$

④  $p=100$

⑤  $p=120$  *molto volte*

⑥  $p=96$

⑦  $p=80$

⑧  $p=96$

⑨  $p=144$

⑩  $p=120$

⑪  $p=60$

⑫  $p=80$

⑬  $p=120$

⑭  $p=80$

⑮  $p=100$

⑯  $p=152$  *molto volte*

T.

\*) Folklore roumain à l'occasion du Noël (-"Colinde").



Handwritten musical score consisting of 42 numbered measures. Each measure is written on a five-line staff with a treble clef and a key signature of two sharps (F# and C#). The notes are primarily eighth and sixteenth notes, often beamed together in groups. Many measures feature long horizontal lines above the staff, likely representing rests or ties. Measure numbers and their corresponding page numbers are listed on the left side of the page:

- 17: P=120
- 18: P=144
- 19: P=96
- 20: P=120
- 21: J=144
- 22: J=80
- 23: J=208
- 24: J=104
- 25: J=88
- 26: P=160
- 27: J=132
- 28: J=168
- 29: J=89
- 30: J=168
- 31: J=232
- 32: P=126
- 33: J=64
- 34: J=58
- 35: J=70
- 36: J=70
- 37: J=88
- 38: P=181
- 39: J=60
- 40: J=136
- 41: J=90
- 42: P=168

Measure 42 concludes with the instruction *molto volte*.



Handwritten musical score consisting of 36 staves, numbered 43 to 70. Each staff begins with a circled number and a measure count. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth, sixteenth, and thirty-second notes. Some staves feature dynamic markings like *molto forte*. The music is organized into measures, with some measures containing multiple notes beamed together. The score concludes with a double bar line and repeat dots at the end of the final staff.