

A Madame la Vicomtesse de GRANDVAL



Partition d'Orchestre  
Prix net: 12f

Parties d'Orchestre  
Prix net: 15f

OP: 12

SOLI et CHŒURS

Partition Chant et Piano  
Prix net: 5f

Parties de Chœur  
Prix net: 0.50f

Paris, A. DURAND & FILS, Editeurs,  
4, Place de la Madeleine.

*Déposé selon les traités internationaux* *Propriété pour tous pays*  
*Tous droits d'exécution, de traduction, de reproduction et d'arrangements réservés*

1871  
Imp. Durand & C<sup>ie</sup>, Paris

La copie des parties d'Orchestre de cette œuvre  
est interdite et sera poursuivie comme Contrefaçon.  
S. Dresser aux Editeurs propriétaires.

# ORATORIO DE NOËL

## N° 1. PRÉLUDE

(Dans le style de Séb. Bach.)

C. SAINT-SAËNS

Op. 12.

Allegretto

Violoncelles

Contrebasses

Orgue  
(obligé)

*p pizz.*

*legato sempre*

*p*

*cresc.*

Ped

Violons

Altos

Musical score for Violins, Altos, and Piano. The Violins and Altos parts are in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The Piano part is in bass clef with the same key signature and time signature. The score shows the first three measures of the piece, with the Piano part providing a rhythmic accompaniment of eighth notes and the strings playing sustained chords.

Musical score for Violins, Altos, and Piano. This section continues the first three measures from the previous block. The Violins and Altos parts show more melodic development with slurs and ties. The Piano part continues with its rhythmic accompaniment, including some chordal textures.

First system of musical notation, featuring five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom two staves are for piano accompaniment. The key signature is one sharp (F#). The first three staves have a *cresc.* marking in the third measure. The piano part has a *sf.* marking in the third measure.

Second system of musical notation, featuring five staves. The top four staves are for a string quartet. The bottom two staves are for piano accompaniment. The key signature is one sharp (F#). The first three staves have a *f* marking in the second measure. The piano part has a *sf.* marking in the second measure.

Third system of musical notation, featuring five staves. The top four staves are for a string quartet. The bottom two staves are for piano accompaniment. The key signature is one sharp (F#). The first three staves have a *sf* marking in the first measure. The piano part has a *p* marking in the fourth measure.

System 1: A five-staff musical score. The top four staves (treble and bass clefs) contain sustained notes with a *p* dynamic marking. The fifth system (grand staff) features a melodic line with a *cresc.* marking and a *f* dynamic marking.

System 2: A five-staff musical score. The top four staves have sustained notes with a *pp* dynamic marking. The fifth system (grand staff) features a melodic line with a *dim.* marking.

System 3: A five-staff musical score. The top four staves feature melodic lines with a *p* dynamic marking and a *cresc.* marking. The fifth system (grand staff) features a melodic line with a *p* dynamic marking.

First system of musical notation, featuring five staves. The top four staves are for individual instruments, and the bottom staff is for the piano accompaniment. Dynamics include *f*, *sf*, and *p*.

Second system of musical notation, featuring five staves. The top four staves are for individual instruments, and the bottom staff is for the piano accompaniment. Dynamics include *f*.

Third system of musical notation, featuring five staves. The top four staves are for individual instruments, and the bottom staff is for the piano accompaniment. Includes performance instructions like *pizz.*, *arco*, and *pp*.

# N° 2. RÉCIT ET CHŒUR

## Récit

TÉNOR SOLO

Et pas - to - res errant, in re - gi - o - ne e - a - dem vi - gi - lan - tes, Et cus - to - di - en - tes vi -

Orgue

Flûtes

## Contralto solo

Et — ec - ce An - ge - lus

- gi - li - as noc - tis su - per gre - gem su - um.

Contrebasses

pp

con Ped.

Do - mi - ni Ste - tit jux - ta il - los, Et cla - ri - tas De - i circum - ful - sit il - los,

Ténor solo

Et ti - mu - e - runt ti - mo - re ma - gno.

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

## Soprano solo

And<sup>te</sup> (a tempo) No - li - te ti - me - re, no - li - te ti - me - re! Ec - ce e - nim

pp

senza Ped.

Soprano solo

e - van - ge - li - so vo - bis gau - di - um ma - gnum, quod e - rit om - ni

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

*cresc.* *f*

*meno p*

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

*dol.*

*pp* (Flûte de 8 et 4 Pieds)

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

*senza Ped.*

Baryton solo

Et su - bi - to fac - ta est cum An - ge - lo mul - ti - tu - do

*p* *simili*

Vus

*p* *simili*

Altos

*p* *simili*

Vlles et C.B.

*p* *simili*

*con Ped.*



mi - li - ti - æ coe - les - tis, lau - den - ti - um De - um, et di - cen - ti - um :

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line is written in a single staff with lyrics: "mi - li - ti - æ coe - les - tis, lau - den - ti - um De - um, et di - cen - ti - um :". The piano accompaniment consists of two staves (treble and bass clef) with a melodic line in the right hand and a more rhythmic, accompanimental line in the left hand. The key signature has two sharps (F# and C#), and the time signature is common time (C).

senza Ped.

### CHŒUR

Allegro

Sopranos  
Contraltos  
Ténors  
Basses  
Violons  
Altos  
Velles et C.B.  
(Unis)  
Orgue

*f* Glo - ri - a in al - tis - simis De - o, Glo - ri - a  
*f* Glo - ri - a in al - tis - simis De - o, Glo - ri - a  
Glo - ri - a in al - tis - simis De - o,  
Glo - ri - a in al - tis - simis De - o,  
*piu f*

This section is for the choir and orchestra. It includes staves for Sopranos, Contraltos, Ténors, Basses, Violons, Altos, Velles et C.B. (Unis), and Orgue. The vocal parts enter with the lyrics: "Glo - ri - a in al - tis - simis De - o, Glo - ri - a". The instrumental parts provide accompaniment. The tempo is marked "Allegro". The key signature remains two sharps, and the time signature is common time. The organ part is marked "piu f".

con Ped.

in al - tis - simis De - o, Et in ter - rà pax  
in al - tis - simis De - o, Et in ter - rà pax ho -  
Et in ter - rà pax  
Et in ter - rà pax ho - mi - ni -

This system continues the choir and orchestra. The vocal parts continue with the lyrics: "in al - tis - simis De - o, Et in ter - rà pax". The instrumental parts continue their accompaniment. The key signature and time signature remain the same as in the previous section.

ho - mi - ni - bus bo - - noe vo - lun - ta - tis! Glo - ria in al - tis - si - mis  
 - mi - ni - bus bo - - noe vo - lun - ta - tis! Glo - ria  
 - bus bo - - noe vo - lun - ta - tis! Glo - ria in al - tis - si - mis De - -

*sf*

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

*sf*

- o, Et in ter - râ pax, pax ho - mi - ni - bus -

- o, Et in ter - râ pax ho - mi - ni - bus, ho - mi - ni - bus -

- mis, Et in ter - râ pax ho - mi - ni - bus -

- a, Et in ter - râ pax ho - mi - ni - bus

The first system of the musical score consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in Latin. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in a major key with three sharps (F#, C#, G#) and a common time signature.

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

bo - noe vo - lun - ta - tis!

bo - noe vo - lun - ta - tis!

bo - noe vo - lun - ta - tis!

velles

C.B.

The second system of the musical score continues the vocal and piano parts. It features four vocal staves with lyrics, followed by piano accompaniment staves. The lyrics for the vocal parts are: "- bus bo - noe vo - lun - ta - tis!", "bo - noe vo - lun - ta - tis!", "bo - noe vo - lun - ta - tis!", and "bo - noe vo - lun - ta - tis!". Below the piano part, there are two staves labeled "velles" and "C.B.". The piano accompaniment includes a grand staff and a separate bass line. The music continues in the same key and time signature as the first system.

# N° 5. AIR

Andante espressivo

MEZZO-SOPRANO SOLO

*dolce*

Expectans,

Violoncelles

*Soli*

*p*

Viole de Gambe

Orgue

senza Ped.

*pp*  
Flûtes

Viole

Musical score for Violons and Altos. The Violons part is marked *dolce* and features a melodic line with a crescendo. The Altos part also features a melodic line with a crescendo. The piano accompaniment provides harmonic support.

Musical score for MEZZO-SOPRANO SOLO. The vocal line includes the lyrics: "expectans, ex - pec - tans, ex - pec -". The score includes dynamic markings such as *p* and *cresc.* and is accompanied by strings and piano.

First system of musical notation. It includes a vocal line with lyrics: - ta - vi Do - mi - num, — ex - pec - ta - vi, ex - pec - . Below the vocal line are three staves for piano accompaniment: the first two are for the right hand and the third is for the left hand. The piano part features arpeggiated chords and melodic lines. A piano dynamic marking 'p' is present in the first two staves.

Second system of musical notation. The vocal line continues with lyrics: - ta - vi Do - mi - num. . Below are three piano accompaniment staves. The piano part continues with arpeggiated textures. A piano dynamic marking 'p' is present in the first two staves. A flute part is introduced in the third system of this page, with the label 'Flûte' and a pianissimo dynamic marking 'pp'.

Third system of musical notation. The vocal line begins with the word 'dolce' and the lyrics: Et in - ten - dit mi - hi, et . Below are three piano accompaniment staves. The piano part continues with arpeggiated textures. A piano dynamic marking 'p' is present in the first two staves.

*cresc.*

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

This system contains the first three measures of the piece. The vocal line is in a soprano register, with lyrics 'in - ten - dit mi - hi, et in - ten - dit, et in - ten - dit,'. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line. A 'cresc.' marking is placed above the vocal line.

*dim.*

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

*pp*

This system contains the next three measures. The vocal line continues with 'et in - ten - dit, et in - ten - dit mi -'. The piano accompaniment features a 'pp' (pianissimo) dynamic marking. A 'dim.' (decrescendo) marking is placed above the vocal line.

-hi.

*Soli*

*p* *pp*

This system contains the final three measures. The vocal line ends with '-hi.'. The piano accompaniment includes a 'Soli' marking above the bass line and 'p' and 'pp' dynamic markings. The piece concludes with a final chord in the piano.

## N° 4. AIR ET CHŒUR

*Mod<sup>to</sup> commodo*

*dolce*

TÉNOR SOLO

Do - mine, e - go cre - di - di, e - go cre - di - di, quia tu es — Chris -

Violons

Altos

Violoncelles *Col. C.B.*

Contrebasses

Orgue

*dol.*

-tus, — Fi - li - us Dei vi - vi. Do - mine, e - go cre - di - di,

e - go cre - di - di, qui - a tu es — Chris - tus, — Fi - li - us Dei vi -

*vi.*  
1<sup>st</sup> Sop.  
*f* Qui in hunc mun - dum ve - ni - - - sti.  
*f* Qui in hunc mun - dum ve - ni - - - sti.  
*f* Qui in hunc mun - dum ve - ni - - - sti.  
*f* Qui in hunc mun - dum ve - ni - - - sti.  
*f* Qui in hunc mun - dum ve - ni - - - sti.

*dol.*  
Do - mi - ne e - go

*Flûtes*

*cresc.*  
cre - di - di, e - go cre - di - di qui a tu es Chris - tus, Chris - tus, Christus, Fi - li - us Dei  
Chris - tus!  
Chris - tus!  
Chris - tus!  
Chris - tus! *dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*



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

Qui in hunc mun -

Qui in hunc mun -

Qui in hunc mun -

Qui in hunc mun -

Hautb. solo

qui in hunc mundum ve - ni - sti.

dum ve - ni - sti, ve - ni - sti.

dum ve - ni - sti, ve - ni - sti.

dum ve - ni - sti, ve - ni - sti.

dum ve - ni - sti, ve - ni - sti.

Hautb.

# N° 5. DUO

SOPRANO, BARYTON

All<sup>to</sup> mod<sup>to</sup>

SOPRANO SOLO

Harpe

Orgue

*p*

*p staccato*

senza Ped.  
(Flûte et Hautbois Unis.)

*p*

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

be - ne - dic - tus qui ve - nit in nomine Do - mini, qui ve - nit in nomine Do - mini!

Baryton solo

*p*

Be - ne -

- dic - tus, be - ne - dic - tus, be - ne - dic - tus qui ve - nit in nomine Do - mini, qui ve -

Soprano

Be - ne - dictus, be - ne - dictus in no -  
 - nit in nomine Do - mi - ni, qui ve - nit, qui ve - nit in no -

The first system of the musical score consists of five measures. The Soprano vocal line begins with a rest, followed by the lyrics 'Be - ne - dictus, be - ne - dictus in no - nit in nomine Do - mi - ni, qui ve - nit, qui ve - nit in no -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand.

- mi - ne, in no - mine Do - mi - ni, De - us Dominus,  
 - mi - ne, in no - mine Do - mi - ni, De - us Dominus, et il - lu - xit

The second system of the musical score consists of five measures. The Soprano vocal line continues with the lyrics '- mi - ne, in no - mine Do - mi - ni, De - us Dominus, - mi - ne, in no - mine Do - mi - ni, De - us Dominus, et il - lu - xit'. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal line.

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

The third system of the musical score consists of four measures. The Soprano vocal line concludes with the lyrics 'Do - mi - nus il - lu - xit no - bis, no - bis, Do - mi - nus il - lu - xit'. The piano accompaniment features a prominent melodic line in the right hand, often marked with a piano (*p*) dynamic, and a supporting bass line in the left hand.

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

no - bis, De - us Do - mi - nus, De - us Do - mi - nus, et il -

- xit, et il - lu - xit no - bis, et il - lu - xit no - bis. De - us me - us

- lu - xit, et il - lu - xit no - bis, et il - lu - xit no - bis.

*pp tenuto*

(sans Hautbois)

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

*sotto voce*

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

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

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

*cresc.*

*stacc.*

Fl. et Hautb.



# N° 6. CHŒUR

All<sup>o</sup> moderato *ff*

Sopranos  
Contraltos  
Ténors  
Basses

Qua - re fremue - runt

Violons *ff*

Altos *ff*

Violoncelles *ff* Col Velles

Contrebasses //

Orgue *ff*

Ped.

gen - tes? Qua - re fremue - runt gen -

gen - tes? Qua - re fremue - runt gen -

gen - tes? Qua - re fremue - runt gen -

gen - tes? Qua - re fremue - runt gen -

*simili*

*simili*

*simili*

Velles et C. B. *simili*



gen - tes? Et

gen - tes? Et po - puli medi -

gen - tes? Et po - pu - li medita - ti

gen - tes? Et po - puli

Velles

C.B.

*ff*

*ff*

*ff*

*ff*

po - puli medita - ti sunt ina - nia? medita - ti sunt ina - nia?

- ta - ti sunt in - a - ni - a? medita - ti sunt ina - nia?

sunt ina - nia? medita - ti sunt ina - ni - a? qua - re? qua - re?

medita - ti sunt ina - ni - a?





Più lento

Ped.

Sopranos  
Contraltos  
Ténors  
Basses

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-

- tu - i - Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc, et nunc,

- tu - i - Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc,

- tu - i - Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc,

- tu - i - Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc,



# N° 7. TRIO

SOPRANO, TÉNOR, BARYTON

And.<sup>te</sup> con moto

Harpe

Orgue

Ténor

Te - cum prin - ci - pi.um, te - cum prin -  
My soul doth mag ni fy doth mag ni

Soprano

cresc.

Te - cum prin -  
My soul doth

- ci - pi.um in di - e vir - tu - tis tu - æ.  
By the best my spirit hath re joined in

*cresc.*

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

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

*Bar. p<sup>ae</sup>.*

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

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

*Sop.*

*Tén.*

Te - cum prin - ci - pi.um in di - e vir - tu - tis tu - æ.

*Te - cum prin - ci - pi.um in di - e*

*ci - pi.um,*

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

*ci - pi.um,*

Te - cum prin - ci - pi.um

*ci - pi.um,*

Te - cum prin - ci - pi.um

*p sotto voce*

- ci - pi - um in splen - do - ri - bus Sanc - to - rum,  
*f* *The Lord* *p sotto voce* *mine eyes have seen thy glo - ry*

- ci - pi - um in splen - do - ri - bus Sanc - to - rum,  
*p sotto voce*

- ci - pi - um in splen - do - ri - bus Sanc - to - rum,  
*più p*

in splen - do - ri - bus Sanc - to - rum,  
*f* *mine eyes have seen thy glo*

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

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

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

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

*For mine eyes have seen thy*

- do - ri - bus Sanc - to - rum, in splen - do - ri - bus Sanc -  
*f* *eyes have seen thy glo - ry*

- do - ri - bus Sanc - to - rum, in splen - do - ri - bus Sanc -  
*8*

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

to - rum.  
to - rum.  
to - rum.

*dim.*

Ténor *dol*  
Te - cum prin - ci - pium, te - cum prin - ci - pium in di - e

*dolce*

Soprano *dol.*  
vir - tu - tis tu - ce. Te - cum prin - ci - pium, te - cum prin -  
cum prin - ci - pium, te - cum prin -

*Soul doll, magnify both magni-*

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The lyrics are: "ci - pi - um in di - e vir tu - tis tu -" on the top staff and "- ci - pi - um in di - e vir - tu - tis tu -" on the bottom staff. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

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

The second system continues the musical score. The vocal staves have lyrics: "in splen - do - ri - bus Sanc - to - rum, in splen -" on the top staff and "do - ri - bus Sanc - to - rum, in splen -" on the bottom staff. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings include *mf* and *p*.

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

The third system concludes the musical score. The vocal staves have lyrics: "splen - do - ri - bus Sanc - to - rum" on the top staff and "do - ri - bus Sanc - to - rum" on the bottom staff. The piano accompaniment features a crescendo leading to a final *f* dynamic. Handwritten annotations include "cresc.", "mf", "f", "p", "have seen", and "thy glo".



-rum, Sanctus Thy

dim. dim. dim. rum,

Sanc to rum,

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "-rum, Sanctus Thy" and a dynamic marking of *dim.*. The middle staff is the piano accompaniment, featuring a flowing sixteenth-note melody in the right hand and a bass line in the left hand. The bottom staff shows the harmonic structure with chords and a bass line. The system concludes with the lyrics "rum," and a *dim.* marking.

to rum, in splen

Sanc to rum, in splen

Sanc to rum,

The second system continues the musical score. The vocal line (top staff) has lyrics "to rum, in splen" and a dynamic marking of *p*. The piano accompaniment (middle staff) maintains the sixteenth-note texture. The bottom staff shows the harmonic support. The system concludes with the lyrics "rum, in splen" and a *p* marking.

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

in splen - do - ri - bus

cresc. cresc. mf cresc.

The third system of the musical score features the vocal line (top staff) with lyrics "do - ri - bus Sanc - to - rum, in splen - do - ri - bus Sanc -" and dynamic markings of *cresc.* and *mf*. The piano accompaniment (middle staff) continues with the sixteenth-note pattern. The bottom staff shows the harmonic structure. The system concludes with the lyrics "in splen - do - ri - bus" and a *cresc.* marking.

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

to rum splen do - ri - bus Sanc

Sanc - to rum in splen

*cresc.* *f* *dim.*

to - rum, in splen  
for nine

to - rum, in splen

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

*p* *p2*

do - ri - bus Sanc - to rum.  
eyes have seen glory

do - ri - bus Sanc - to rum.  
pp

do - ri - bus Sanc - to rum.

*pp* *pp* *pp* *pp*

# N° 8 QUATUOR

**Andantino** *f*

CONTRALTO SOLO

Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Lauda-te, cœli,

Violons *mf* *p*

Altos *mf* *p*

Violoncelles *mf* *p*

Orgue *mf* Ped.

*dolce*

et exul-ta, terra, quia con-so-la-tus est Do-minus po-pu-lum su-um; et

*p*

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

Soprano Solo *dolce*

Mezzo Soprano Solo *dolce*

Contralto Solo

Baryton Solo *dolce*

-tur.

Al-le - lu - ia. Al-le - lu - ia. Lauda - te, coe-li, et ex-ul-ta,

Al-le - lu - ia. Al-le - lu - ia. Lauda - te, coe-li, et ex-ul-ta,

Al-le - lu - ia. Al-le - lu - ia. Lauda - te, coe-li, et ex-ul-ta,

Al-le - lu - ia. Al-le - lu - ia. Lauda - te, coe-li, et ex-ul-ta,

*p*

Senza Ped.

ter-ra, qui-a con - so - la - tus est Domi - nus po-pu-lum su - um;

ter-ra, qui-a con - so-la - tus la tus est Domi - nus po-pu-lum su - um;

et ex-ul-ta, ter-ra, po-pu-lum su -

ter-ra, qui-a con - so - la - tus est Domi - nus po-pu-lum su - um;

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

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

*dolce*  
um; et — pau pe.rum, — et pau - pe - rum — su o - rum

et — pau - pe - rum, — et pau - pe - rum su - o - rum mi-se-

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

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

mi-se-re - bi - tur. *f* Al-le - lu - ia. Al-le - lu - ia.

-re - bi - tur. Al-le - lu - ia. Al-le - lu -

*p* *p* *p*

*mf* *p*

*pp* Ped. *p* *p* *p*

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

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

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

ia. Al-le - lu - ia.

Poco a poco

Poco a poco

senza Ped.

rall. e dim. Adagio

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

rall. e dim. Adagio

*pp* *pp* *pp*

# N° 9 QUINTETTE ET CHŒUR

Allegretto  
Hautbois

*cresc.*

Orgue

The musical score is arranged in three systems. The first system shows the Organ part with a treble and bass clef, marked 'Allegretto' and 'Hautbois'. The second system contains the woodwind and string parts, including Flute, Clarinet, Bassoon, and Trombone, all marked 'p'. The piano part is marked 'f'. The third system continues the woodwind and string parts, with 'cresc.' markings appearing in the Flute, Clarinet, Bassoon, and Trombone parts. The piano part continues with complex chordal textures.

The first system of the score features a piano accompaniment with five staves. The top four staves are for the right and left hands of the piano, and the bottom staff is for the grand staff. The music is in a key with one sharp (F#) and a 4/4 time signature. The first three measures are marked with a forte (*f*) dynamic and feature a complex, rhythmic pattern of eighth and sixteenth notes. The fourth measure is marked with a *f* dynamic and a *pizz.* (pizzicato) instruction. The fifth measure is marked with a *dim.* (diminuendo) instruction. The piano part concludes with a few notes in the final measure.

Soprano Solo

Mezzo Soprano Solo

Contralto Solo

Ténor Solo

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

The vocal solo section consists of five vocal staves and a grand staff for piano accompaniment. The Soprano, Mezzo Soprano, and Contralto parts are marked with a forte (*f*) dynamic and end with the syllable "Con -". The Tenor part is marked with a forte (*f*) dynamic and sings the words "Con - sur - ge, Fi - li.a Si - on." The piano accompaniment for this section is marked with a piano (*p*) dynamic and features a steady, rhythmic accompaniment of eighth notes. The piano part concludes with a few notes in the final measure.









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

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

*Contralto Solo*  
*Tenore Solo*  
*Baryton Solo*

*p*

*p*

*p*

*p*

*Hautb.*  
*p*

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

- 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.

- 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.

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*Flûtes*

*pp*



Sopranos  
Contraltos  
Ténors  
Basses

CHŒUR

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

Harpe

*mf*

*cresc.*

Al - le - lu - - - ia.  
Al - le - lu - - - ia.  
lampas ac - cen - da - - tur. Al - le - lu - - - ia.  
lampas ac - cen - da - - tur. Al - le - lu - - - ia.

Hautb.

Flûtes

*pp* *p*

The first system of the musical score consists of six staves. The top two staves are for the piano, with the right hand playing a melodic line of eighth notes and the left hand playing a similar line. Both piano parts begin with a *dim.* (diminuendo) marking. The next three staves are for the strings, with the first three staves (treble clef) and the fourth staff (bass clef) each starting with a *dim.* marking. The string parts consist of sustained chords and single notes. The bottom two staves are for the cello and double bass, featuring long, sweeping melodic lines with a *p* (piano) dynamic marking.

The second system of the musical score consists of six staves. The top three staves are for woodwinds (flute, oboe, and clarinet), each marked with *pizz.* (pizzicato). The fourth staff is for the bassoon, marked with *Velles pizz.* (Vivace, pizzicato). The fifth staff is for the contrabass, marked with *C.B.* and containing rests. The bottom two staves are for the piano, with the right hand playing a melodic line and the left hand playing a similar line, both marked with *pp* (pianissimo). The piano part includes a *pp* marking and a *pp* dynamic marking.

## N° 10 CHŒUR

**Maestoso**

Sopranos  
 Contraltos  
 Ténors  
 Basses

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

Violons  
 Altos  
 Vclles et C. B.  
 (Unis)

Orgue

Ped.

sanc - to e - - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra

sanc - to e - - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra

sanc - to e - - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra,

sanc - to e - - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra,



1<sup>a</sup> 2<sup>a</sup>

a fa-cie Domi-ni, quo-ni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia.

a fa-cie Domi-ni, quo-ni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia.

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

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

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

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

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

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

Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

ia. Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

ia. Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

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

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

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

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

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

FIN