

Serban NICHIFOR
(1979)

NATALIS NOSTRI DOMINI IESU CHRISTI MYSTERIA

SECUNDUM LUCAM

DAS GEHEIMNIS DER GEBURT UNSERES HERRN JESUS CHRISTUS

NACH LUKAS

ORATORIO DA CAMERA / KAMMERORATORIUM

- I.) NUNTIUS / DER FROHE BOTSCHAFT (ca 11')
- II.) CANTUS MARIAE / MARIAS LOBGESANG (ca 6')
- III.) NATALIS / JESU GEBURT (ca 10-13')

NATALIS NOSTRI DOMINI IESU CHRISTI MYSTERIA

SECUNDUM LUCAM

I.) NUNTIUS

Basso: "Quoniam quidem multi conati sunt ordinare narrationem, quae in nobis 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 Theophile, 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:"

Soprano (Ragazzo): "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:"

Soprano (Ragazzo): "Ne timeas Maria, invenisti enim gratiam apud Deum: ecce concipies in utero, et paries filium, et vocabis nomen eius 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:"

Soprano (Ragazzo): "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 qui 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 praegnante. Factum est autem, cum essent ibi, impleti sunt dies ut pareret. Et peperit filium suum primogenitum, et pannis eum involvit, et reclinavit eum in praesepio: quia non erat eis locus in diversorio."

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

Soprano (Ragasso): "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,

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

DAS GEHEIMNIS DER GEBURT UNSERES HERRN JESUS CHRISTUS

NACH LUKAS

I.) DER FROHE BOTSCHAFT

Basso: "Nachdem schon viele es unternommen haben, Bericht zu geben von den Geschichten, die unter uns geschehen sind, wie uns das überliefert haben, die es von Anfang selbst gesehen und Diener des Worts gewesen sind: habe ich's auch für gut angesehen, nachdem ich alles von Anbeginn mit Fleiss erkundet habe, dass ich's dir, mein edler Theophilus, in guter Ordnung schreibe, auf dass du erfahrest den sicheren Grund der Lehre, in welcher du unterrichtet bist."

(Lukas I, 1-4)

"... ward der Engel Gabriel gesand von Gott in eine Stadt in Galiläa, die heisst Nazareth, zu einer Jungfrau, die vertraut war einem Manne mit Namen Joseph, vom Hause David; und die Jungfrau hiess Maria. Und der Engel kam zu ihr hinein und sprach:"

Soprano (Ragazzo): "Gegrüsset seist du, Hochbegnadete! Der Herr ist mit dir!"

Basso: "Sie aber erschrak über seine Rede und dachte bei sich selbst:"

Contralto: "Welch ein Gruss ist das?"

Basso: "Und der Engel sprach zu ihr:"

Soprano (Ragazzo): "Fürchte dich nicht, Maria, du hast Gnade bei Gott gefunden. Siehe, du wirst schwanger werden und einen Sohn gebären, des Namen sollst du JESUS heissen. Der wird gross sein und ein Sohn des Höchsten genannt werden; und Gott der Herr wird ihm den Thron seines Vaters David geben, und er wird ein König sein über das Haus Jakob ewiglich, und seines Reichs wird kein Ende sein."

Basso: "Da sprach Maria zu dem Engel:"

Contralto: "Wie soll das zugehen, da ich doch von keinem Manne weiss?"

Basso: "Der Engel antwortete und sprach zu ihr:"

Soprano (Ragazzo): "Der heilige Geist wird über dich kommen, und die Kraft des Höchsten wird dich überschatten; darum wird auch das Heilige, das von dir geboren wird, Gottes Sohn genannt werden." (Lukas I, 26-35)

II.) MARIAS LOBGESANG

Contralto: "Meine Seele erhebt den Herrn,

und mein Geist freut sich Gottes, meines Heilandes;

Denn er hat die Niedrigkeit seiner Magd angesehen;

siehe, von nun an werden mich seligpreisen

alle Kindeskinder.

Denn er hat grosse Dinge an mir getan,

der da mächtig ist und des Name heilig ist.

Und seine Barmherzigkeit währet immer für und für bei denen,

die ihn fürchten.

Er übet Gewalt mit seinem Arm und zerstreut,

die hoffärtig sind in ihres Hersens Sinn.

Er stösset die Gewaltigen vom Thron

und erhebt die Niedrigen.

Die Hungrigen füllet er mit Gütern

und lässt die Reichen leer.

Er denket der Barmherzigkeit

und hilft seinem Diener Israel auf,

Wie er geredet hat unsren Vätern,

Abraham und seinen Kindern ewiglich."

(Lukas I, 46-55)

III.) JESU GEBURT

Basso: "Da machte sich auf auch Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt Davids, die da heisst Bethlehem, darum dass er von dem Hause und Geschlechte Davids war, auf dass er sich schätzen liesse mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, dass sie gebären sollte. Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippe; denn sie hatten sonst keinen Raum in der Herberge."

Contralto: "Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herrn Engel trat zu ihnen, und die Klarheit des Herrn leuchtete um sie; und sie fürchteten sich sehr. Und der Engel sprach zu ihnen:

Soprano (Ragazzo): "Fürchtet euch nicht! Siehe, ich verkündige euch grosse Freude, die allem Volk widerfahren wird; denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt Davids. Und das habt zum Zeichen: ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen."

Basso: "Und alsbald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobten Gott und sprachen:"

Coro (♫): "Ehre sei Gott in der Höhe und Friede auf Erden,
und den Menschen ein Wohlgefallen" (Lukas II, 4-14)

Basso: "Und sie kamen eilend und fanden beide, Maria und Joseph, dazu das Kind in der Krippe liegen. Da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kinde gesagt war." (Lukas II, 16-17)

Coro (♫): HYMNUS

DURATA: ca 28-30'

ESECUTORI

Flauto (Fl.)

Oboe (Ob.)

Corno (Cor.)

Soprano solo (ossia Ragazzo)

Contralto solo

Basso (profondo) solo + Triangolo piccolo (Δ) ossia "Cadelnița"

Pubblico - ad libitum⁺



Nastro magnetico (\odot)⁺⁺: - Coro (di ragazzi) - 20-35 Soprani (S.)
- 20-35 Alti (A.)

- Campanelli (C-nelli)

- Vibrafono con motore (Vibr.)

- Organo (Org.)

Percussione I: Campane (Cmp.) , Celesta (Cel.), Vibrafono con motore (Vibr.), Triangolo piccolo (Δ), Tam-tam grande (Tamt.)

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

Campane da chiesa

Violina 1 (Vlna 1)

Violina 2 (Vlna 2)

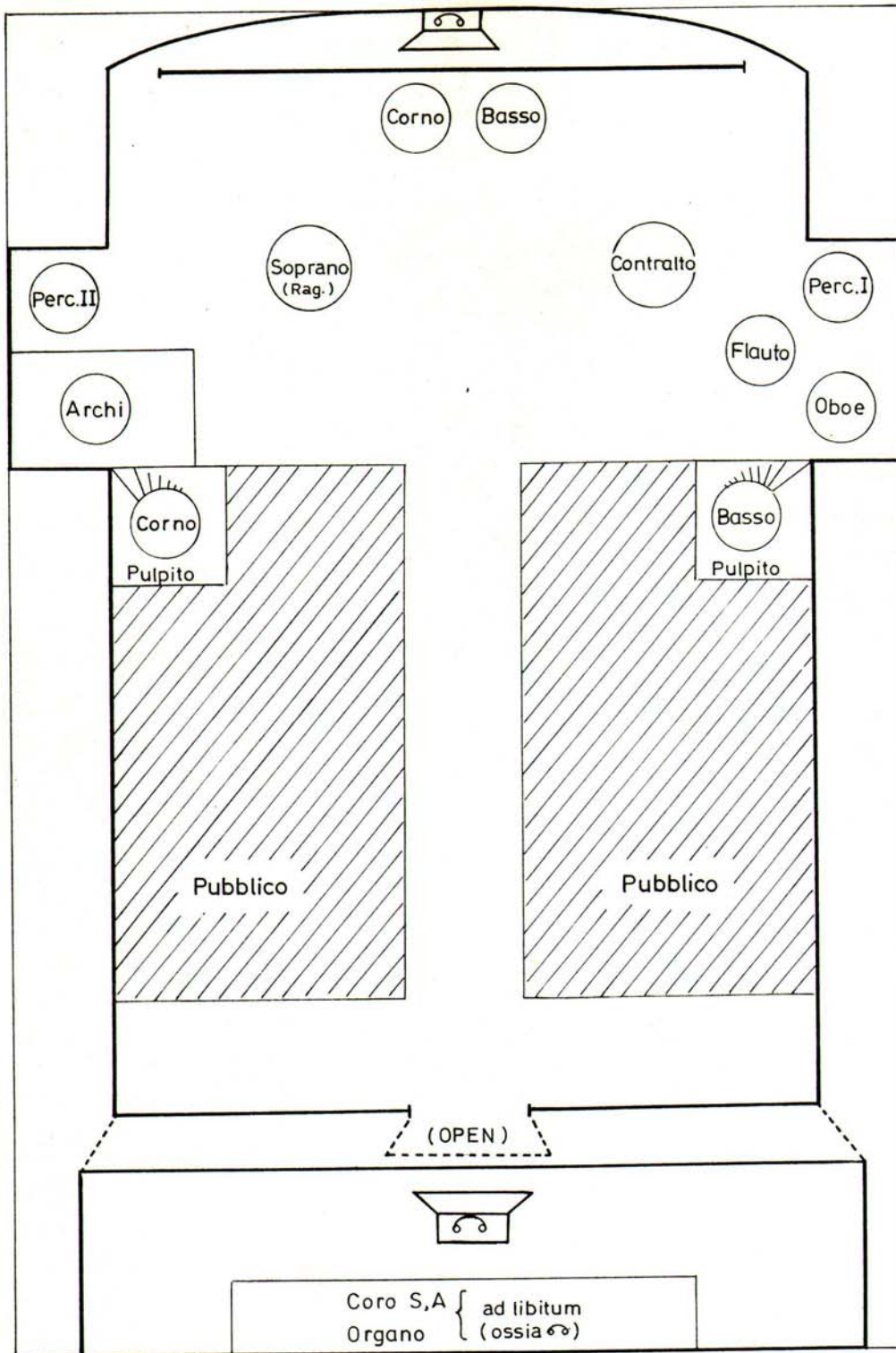
Viola (Vla)

Violoncello (Vlc.) + Sonagli sospesi (Sngl.)

Contrabbasso (Cb.) + Triangolo piccolo (Δ)

+) - Die Flugblätter, die die MOBILE (Volkemelodien zum Anlass der Weihnachten) erhalten, werden zur Verfügung des Publikums für das Endeinschreiten (- ad libitum).

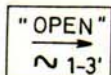
++) - Das Tonband (\odot) kann durch ein direktes Eintreten des Chor und (oder) der Orgel ersetzt werden.



NB - Im äussersten Fall, kann "Percussione II" auch im rechter Querhaus daneben und auf den Instrumenten (Campane, Vibrafono, Tam-tam) von "Percussione I" spielen.

ERLÄUTERUNGEN

"OFF"



"pulpito"

- aussen, in der Nähe des Konzertraumes
- Eintritt der Interpreten in den Konzertraum
- zeitweilige Einstellung der Interpreten
- Austritt der Interpreten von dem Konzertraum
- MOBILE - melodische Abschnitte (das Beigefügte ansehen) fortläuft (—————) oder unterbrochen (- - - - -) in einer aleatorischen Reihenfolge, bis zum von der Länge der geraden Linie angegebenen Zeitschluss gesungen und gespielt. Das Endeinschreiten des Publikums, denen man die MOBILE - Stimmen zur Verfügung gestellt hat, ist "ad libitum".
- spezieller Schlüssel, der die Suchmöglichkeit zur besten Stimmlage bedeutet, den gänzlichen Wert der gelesenen Noten im G Schlüssel beachtet.
- kreisförmiger Schlag mit einem Metallstab am Tam-tamrande.
- Hinweisung für das offene Ende (das etwa 1-3 Minuten dauert): das Publikum und die Interpreten gehen (die MOBILE singend) hinaus und trennen sich ausserhalb des Konzertraumes, in freier Luft, los. Die so zerstäubenen Weihnachtslieder (in "perdendosi") werden zur forwährender vollen, umfassenden und tiefen Klangfülle der "Campane da chiesa" verschlungen werden.
- die Kanzel der Kirche

Meinen Eltern gewidmet.

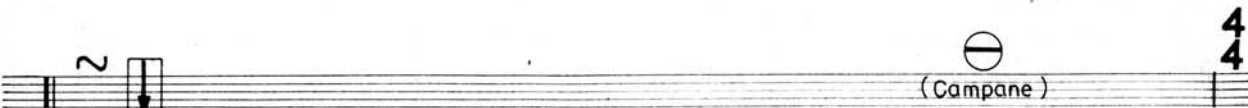
NATALIS NOSTRI DOMINI IESU CHRISTI MYSTERIA


secundum Lucam

Kammeroratorium

SERBAN NICHIFOR

I. NUNTIUS

I Percussionista  (Campane) **4/4**

II Percussionista  (Campane)


4/4 Solemnis $\text{♩} = \sim 60$


I Cmp.  *fff sempre fff ben marcato*

II Cmp.  *fff sempre fff ben marcato*

I Cmp. 


II Cmp. 

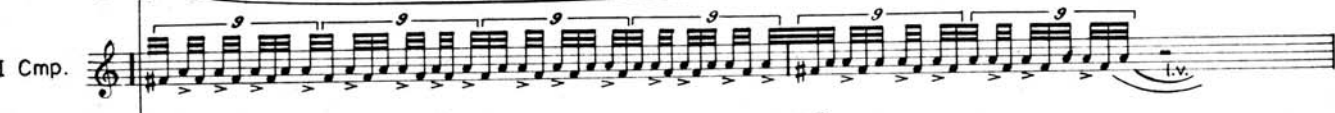
Organo  *sempre mf liscio*


I Cmp. 


II Cmp. 


Contrabbassista Δ piccolo  *sempre fff sostenuto*


Org. 


I Cmp. 


II Cmp. 


Cb. 


Δ picc. 


Org. 


I Cmp. 


II Cmp. 

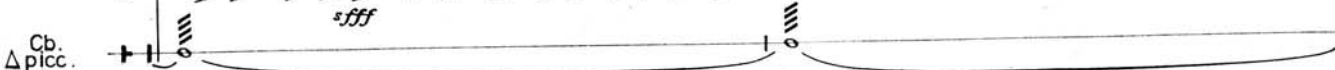
Cb. 


Δ picc. 


Org. 


I Cmp. 


II Cmp. 


Δ Cb. 


picc. 

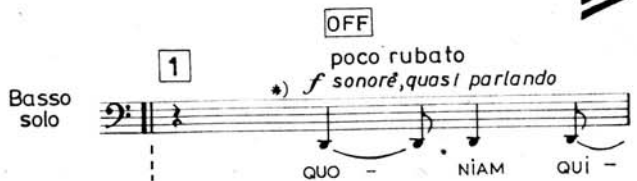
Org. 


I Cmp. 


II Cmp. 

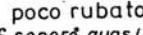
Cb. 

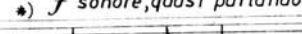
Δ picc. 

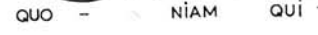
Basso solo 


1 


OFF 


poco rubato 

* f sonore, quasi parlando 

QUO - NIAM QUI - 

Muta in Contrabbasso 

sfff 

* Erleichterung (81) 

Basso solo

Org. 6/8

II Cmp.

quasi parlando, molto pesante

DEM

MUL - TI CO - NATI SUNT ORDI - NA - RE NARRA - TIO - NEM,

Muta in T. Bl. (Toaca)

fff

Basso solo

Org. 6/8

I Cmp.

II T. Bl. (Toaca)

Cb.

(non dim.)

QUAE IN NO - BIS COM - TE SUNT, RE - RUM:

sempre fff

sempre fff

(molto vibr., arco ad lib.)

sempre fff liscio

molto

Basso solo

Org. 6/8

I Cmp.

I T. Bl.

Cb.

f *sonore*

in altare

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

fff p sub.

Basso solo

Org. 6/8

II T. B.

Cb.

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

sempre fff

quasi parlando, molto pesante

Basso solo

VI - SUM EST ET MI - HI, AS - SE - CU - TO OMNIA A PRIN - CI - PI - O DI - LI - GEN - TER, EX ORDINE TI - BI SCRIBE -

Org.

II T. BI.

Cb.

sempre fff

Basso solo

OP - TI - ME TE - O - PHI - LE, (E)

Org.

II T. BI.

Cb.

fff possibile

Basso solo

fff sonore (non dim.)

Org.

I Cmp.

II T. BI.

Cb.

sempre fff possibile

sempre fff possibile

poco a poco crescendo

(molto vibr., arco ad lib.)

sempre fff liscio

Basso solo

fff sonore

UT CO - GNOS - CAS E -

Org.

I Cmp.

II T. BI.

Cb.

f

i.v.

Basso solo

O - RUM VER - BO - RUM, DE QUI - BUS E - RU - DI - TUS ES,

Org. 60

Cb.

fff

Basso solo

VE - RI - TA - TEM.

Org. 60

I Cmp.

fff possibile

sempre fff possibile

Cb.

Basso solo

(non dim.)

fff

Poco più mosso (♩ = ~ 80)

Org. 60

I Cmp.

II T. Bl.

sempre fff possibile

fff

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

fff

OFF

Con un Cero acceso

Con un Cero acceso

Muta in Sonagli sosp.

Muta in Cel. I.V.

Muta in Sngli e Vibr.

Sempre sul Mi quasi uccelli, poco rubato

d'al niente

(poco agitato)

sempre *ppp* ↔ *p* lontano

2

Vlna 1 (81)
 Violoncellista
 Sonagli sospesi



Vlna 1 (81)
 Vlc. Sngl.



Vlna 1 (81)
 Vlc. Sngl.



Vlna 1 (81)
 Vlc. Sngl.



Vlna 1 (81)
 Vlc. Sngl.



Vlna 1 (81)
 Vlna 2
 Vla
 Vlc. Sngl.

I Cel.* *pp* → *mp* *legatissimo, quasi mormorando*

(sempre Pedala)

Vlna 1

Vlc. Sngl. Muta in V-cello

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

Vlna 1

* Die Versetzungszeichen ändern nur die Noten, die sie verzeichnen.

I Cel.

Vlna 1

81

Detailed description: This system contains two staves. The upper staff is for the first Cello (I Cel.), with a treble clef and a complex melodic line consisting of many sixteenth notes. The lower staff is for the first Violin (Vlna 1), with a treble clef and a melodic line featuring several slurs and a circled measure number '81' above the first measure. A dashed horizontal line is drawn above the Vlna 1 staff. The system is framed by double bar lines on both sides.

I Cel.

Vlna 1

81

Detailed description: This system contains two staves. The upper staff is for the first Cello (I Cel.), with a treble clef and a melodic line of sixteenth notes. The lower staff is for the first Violin (Vlna 1), with a treble clef and a melodic line featuring slurs and a circled measure number '81' above the first measure. A dashed horizontal line is drawn above the Vlna 1 staff. The system is framed by double bar lines on both sides.

I Cel.

Vlna 1

81

Detailed description: This system contains two staves. The upper staff is for the first Cello (I Cel.), with a treble clef and a melodic line of sixteenth notes. The lower staff is for the first Violin (Vlna 1), with a treble clef and a melodic line featuring slurs and a circled measure number '81' above the first measure. A dashed horizontal line is drawn above the Vlna 1 staff. The system is framed by double bar lines on both sides.

I Cel.

Vlna 1

81

mp *sonore*

morendo

Detailed description: This system contains two staves. The upper staff is for the first Cello (I Cel.), with a treble clef and a melodic line of sixteenth notes. The lower staff is for the first Violin (Vlna 1), with a treble clef and a melodic line featuring slurs and a circled measure number '81' above the first measure. A dashed horizontal line is drawn above the Vlna 1 staff. The system is framed by double bar lines on both sides. The instruction *mp* *sonore* is written in the Cello staff, and *morendo* is written below the Violin staff.

Soprano (Ragazzo) Solo

Con un Cero acceso

Contralto Solo

Con un Cero acceso

I Cel.

The musical score consists of seven systems. The first system shows the vocal parts (Soprano and Contralto) with the instruction 'Con un Cero acceso' in a box above each staff. The vocal lines are mostly blank, with a downward-pointing arrow on the first measure of each staff. The second system through the seventh system are for the 'I Cel.' (First Cello) part, each consisting of two staves (treble and bass clef). These systems contain dense, complex musical notation with many accidentals and slurs. Each system is separated from the next by a double bar line with a repeat sign (two parallel slanted lines) on both sides.

Soprano
(Ragazza)
Solo

Contralto
Solo

I Cel.

I Cel.

Vlna 1

Sul ponticello, a punta d'arco
(Sul La, sempre vibrato)

d'al niente *pp* *gliss.* *mp cantabile e*

I Cel.

Vlna 1

gl. *fluido* (Sul Re) (Sul La) *gl.* *gl.*

I Cel.

Vlna 1

(Sempre Sul Re) *gl.*

sempre mp legatissimo

I Cel.

Vlna 1

(Sempre Sul La)

poco

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

(i.v.)

molto *mf espressivo*

I Cel.

(sempre Pedale)

(Sempre Sul Re)

I Cel.

p semplice

p espressivo

I Cel.

p semplice

p espressivo

I Cel. l.v.

Vlna 1 (Sempre Sul La)

molto espress.

I Cel. p semplice

Vlna 1 (non tremolo)

p liscio

I Cel.

Vlna 1 (tremolo)

pp lontano (non tremolo)

poco

I Cel. (l.v.)

Vlna 1 (l.v.)

poco vibrato poco agitando

mp sempre *pppp* lontano

molto sempre *pppp* liscio, quasi organo

poco vibr. arco ad lib.

Cb. sempre *pppp* liscio, quasi organo

L'istesso tempo (♩ ≈ 80)

3

pp dolce, quasi falsetto

Basso Solo

MIS - SUS EST AN - GE - LUS GA - BRÌ - EL A —

I Cel.

(l.v.)

(sempre Pedala)

II Sngl.

sempre p sonore

Vlna 1

poco vibr.

Vlna 2

con sord.

sempre ppp liscio, quasi organo

poco vibr.

Vla

con sord.

sempre ppp liscio, quasi organo

Vlc.

con sord.

poco vibr.

sempre ppp liscio, quasi organo

Cb.

Basso Solo

DE - O ÌN CI - VI - TA - TEM GA - LI - LAE - AE, CUI

I Cel.

(l.v.)

(l.v.)

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

Basso Solo

NO - MEN NA - ZA - RETH, AD VIR - GI - NEM DES - PON - SA -

I Cel.

(l.v.) (l.v.)

II Sngl.

Vlna 2

Vlna

Vlc.

Cb.



Basso Solo

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

I Cel.

(l.v.) (l.v.)

II Sngl.

Vlna 2

Vlna

Vlc.

Cb.

poco rall.

poco gliss.

Cord.

Cord.

Basso Solo

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

I Cel. (l.v.)

II Sngl. Muta in Vibr. l.v. p secco

Vlna 1 (Sul Mi)

Vla

Vlc.

Cb.

4 a tempo mp cantabile

Soprano (Ragazzo) Solo

poco rubato

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

A - VE

Basso Solo

I Cel. (sempre Pedala)

II Vibr. Muta in Sngl. sempre **ppp** lontano

Vlna 2

Vla

Vlc.

Cb.

Soprano Solo

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

I Cel. (l.v.)

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

Soprano Solo

DIC - TA TU IN MU - LI - E - RI - BUS. —

Basso Solo

p quasi parlando

QUAE CUM A - U - DIS - SET, TUR - BA - TA EST IN SER - MO - NE

I Cel. (l.v.)

II Sngl.

Muta in Vibr. l.v.

Vlna 1

Vlna

Vlc.

Cb.

poco rall. poco rubato *mp dolce* 2/4 (4/8) 3/8

Contralto Solo
 QUA LIS ES-SET ÍS-TA SA-LU-TA-TÍ-O

Basso Solo
 E-IUS, ET CO-GÍ-TA-BAT. ET A-ÍT AN-GE-LUS E-Í

I Cel. (i.v.) *pp* ↔ *mp*
 (sempre Pedala) Muta in Sngl.

II Vibr. *p secco* (sempre Pedala)

Vlna 2
 Vla
 Vlc.
 Cb.

3/8 a tempo 4/8 3/8
mf molto cantabile

Soprano Solo
 NE TI - ME-AS MA - RI - A, IN - VE -

Basso Solo

I Cel. *legatissimo, quasi mormorando*

II Sngl. sempre *pppp* lontano

Vlna 2
 Vla
 Vlc.
 Cb.

3/8 4/8

Soprano Solo

Ni - STI E - NIM GRA - TI - AM A - PUD DE (leggiero) UM,

I Cel.

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

6/8

EC - CE CON - CI - PI - ES IN U - TE - RO, ET PA - RI - ES

I Cel. (legg.) (legg.) (legg.)

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

7
8

poco rubato (quasiparlando)

Soprano Solo
Fi - li - um, ET VO - ca - bis NO - men - e - ius Ie - sum, Hic e - rit mag - nus, ET

I Cel. (l.v.) mp (l.v.) (sempre Pedala)

II Sngl. mf sonore Muta in Vibr. p secco

Vlna 2

Vla

Vlc.

Cb.

9 4 8 8 5

Soprano Solo
Fi - li - us AL - tis - si - mi VO - ca - bi - tur, ET DA - bit il - li do - mi - nus de - us

poco rall. a tempo molto espressivo

I Cel. (l.v.) sempre p sonore

II Vibr. (sempre Pedala)

Vlna 1 sempre pppp liscio e dolce, come eco

Vlna 2 sempre pppp liscio e dolce, come eco

Vla sempre pppp liscio e dolce, come eco

Vlc sempre pppp liscio e dolce, come eco

Cb. sempre pppp liscio, quasi organo (arco ad lib.)

5/8 7/8 6/8 7/8 6/8

Soprano Solo

SE-DEM DA - VID PA - TRIS E - IUS; ET REG-NA - BIT IN DO-MO IA - COB

I Cel.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

6/8 8(4)/8

Soprano Solo

IN AE-TER-NUM, ET REG-NI E - IUS NON E-RIT FI - NIS.

Basso Solo

mp quasi parlando

DI-XIT AU - TEMMA-

I Cel.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Contralto Solo *mp dolce*
 QUO-MO-DO FI-ET IS-TUD, QUO-NIAM VI-RUM CO-GNOS-
 CO — NON *mp*

Basso Solo
 RI-A AD AN-GE-LUM: ET

I Cel. *mp sonore* (i.v.)

II Vibr. *p secco* *sempre Pedala*

Vlna 1 *poco vibr.*

Vlna 2 *sempre ppp liscio, quasi organo* *poco vibr.*

Vna *sempre ppp liscio, quasi organo*

Vlc. *poco vibr.* *sempre ppp liscio, quasi organo*

Cb. *mp dolce*

Muta in Sngl.

Soprano Solo *mp dolce* *poco rallentando*
 ISPI-RI-TUS SANCTUS SUPER-VE-NI-ET IN TE, ET VIR-TUS AL-

Contralto Solo

Basso Solo
 RES-PON-DENS ANGE-LUS DI-XIT E-I:

I Cel. (i.v.)

II Sngl. *sempre p sonore* *sempre pppp lontano* *p secco* (i.v.)

Vlna 2 (Sul Mi)

Vla

Vlc

Cb. *sempre pppp liscio*

Muta in Vibr.

molto rallentando **5**
4

Soprano Solo
tis-si - mi O-BUM-BRA-BIT TI - bi, i - DE-O-QUE ET QUOD NAS-CE - TUR EX TE SANC-TUM, VO - CA - BI - TUR

I Cel.

II Vibr.

Vlna 2

Vla

Vlc.

5 **4** **Maestoso** ($\text{♩} \approx 40$) **4** **5** **3**
4 **4** **4**
pp lontano *non dim.*

Soprano Solo
FI - LI - US DE - i.

I Cel. Muta in Vibr.

II Vibr. Muta in C-nelli

Org. $\text{♩} \text{ } \text{♩}$

3 **5** **2**
4 **4** **4**

in rilievo


8' *legatissimo*


8' *legatissimo*

8' *legatissimo*


8' *legatissimo*


ff *sonore ma dolce*

Org. 

Org. 

fff

Org. 

Org. 

G.P. *5/4* G.P. (11')

lasciar vibrare naturalmente
(in Sala)

attacca

II. CANTUS MARIAE

Allegretto (♩ = ~ 104), poco rubato

Fl. *p* molto cantabile

Org.

Fl.

Fl.

Fl. **Allegro** (♩ = ~ 144)

Contralto Solo

Vla

Cb.

mp molto cantabile

MA - GNI - FI - CAT A - NI - MA ME -

via sord.

sempre pp liscio, poco vibrato

sempre pp liscio (arco ad lib.)

Fl.

Contralto Solo

Vla

Cb.

pp liscio

A DO - MI - NUM: ET E - XUL - TA - VIT SPI - RI - TUS - ME - US

Contralto Solo

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

I Vibr. con motore

pp sonoro

Vlna 2

sempre pp liscio

Vla

Cb.

Contralto Solo

IN DE - O, IN DE - O SA-LU-TA-RE ME - O.

I Vibr.

pp

pp

Vlna 1

ppp poco

Vlna 2

non cresc.

Vla

poco

Cb.

non cresc.

Contralto Solo

2

mp Animato ($\text{♩} = \sim 126$)

QUI - A RES-PE-XIT HU-MI-LI-TA-TEM AN - CIL-LAE SU - AE: EC-CE E - NIM EX HOC

I Vibr.

pp

Vlna 1

p molto cantabile

Vlna 2

simile

sempre pp liscio

Vla

vibr. normale

Vlc.

sempre pp liscio

Cb.

7/8 12/8 8/8 6/8

Fl. *p* *dolcissimo*

Contralto Solo

BE - A - TAM ME DI - CENT OM - NES GE - NE - RA - TI - O - NES. QUI - A FE - CIT

I Vibr. *p*

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

6/8 11/8 9/8 12/8 8/8

Fl. *poco*

Contralto Solo

MI - HI MA - GNA QUI PO - TENSEST - ET SANC - TUM NO - MEN E - IUS. *poco*

I Vibr. *pp*

Vlna 1 *poco*

Vlna 2 *pp*

Vla *poco*

Vlc. (non trem)

Cb.

3 Allegro (♩ = ~ 132) 7 11 8

Fl. *p cantabile*

I Vibr. *pp* *pp*

II C.-nelli *pp dolce*

Vlna 1 *sempre pp liscio*

Vlna 2

Vla *p cantabile*

Vlc.

Cb.

8 7 11 5 8

Fl. *pp* *pp*

I Vibr.

II C.-nelli

Vlna 1

Vlna 2

Vla *simile*

Vlc.

Cb.

6/8 9/8 5/8 poco rall. 12/8 8/8

Fl.

I Vibr.

II C-nelli

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

4/8 Allegretto (♩ ≈ 112) 10/8 8/8

Fl.

Contralto Solo

I Vibr.

II C-nelli

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

p

mp dolce

pp dolce

sempre pp liscio

p dolcissimo

v simile

ET MI-SE-RI-COR-DI-A E-IUS A PRO-GE - NI-E IN PRO-GE-NI-ES TI-MEN-TI-BUS E - UM.

7 8 9 8 10 8

Fl.

Contralto Solo

FE - CĪT PO-TEN-TĪ-AM ĪN BRA-CHĪ-O SU - O: DĪS-PER-SĪT SU-PER-BOS MEN-TE COR - DĪS SU - Ī.

I Vibr. *pp*

II C-nelli

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

10 7 11 8 8

Fl.

Contralto Solo

DE-PO-SU-IT PO - TEN - TES DE SE - DE, ET E - XAL - TA - VIT HU - MĪ - LES.

I Vibr. *sempre pp dolce*

II C-nelli *lv.*

Vlna 1

Vlna 2 *p cantabile* *sim.*

Vla

Vlc.

Cb.

11 8 8 12 8 8

Fl. *poco*

Contralto Solo
E - SU-RÌ-EN - TES ÌM-PLÈ - VIT BO - NÌS: ET DÌ-VÌ - TES DÌ-MÌ-SIT Ì - NA - NES.

I Vibr. *I.V. poco*

Vlna 1 *poco*

Vlna 2 *poco*

Vla

Vlc.

Cb.

8 8 5 12 8 8 9 8 8

Fl. *p poco giocoso*

I Vibr. *pp come eco*

II C-nelli *p poco giocoso*

Vlna 1 *p poco giocoso* *sim.*

Vlna 2 *pp*

Vla *p poco giocoso* *sim.*

Vlc. *pp*

8 9 13 7 6

Fl.

I Vibr.

II C-nelli

Vlna 1

Vlna 2

Vla

Vlc.

Muta in Trgl.

6 8

Fl.

Ob.

Cor.

I Δ picc.

II C-nelli

Vlna 1

Vlna 2

Vla

Vlc.

ppp

molto

OFF

p

mp

molto

pppp

molto

Muta in Trgl.

p

sub ppp

molto

ppp

molto

sub ppp

molto

Fl. *ff dolce* *molto*

Ob. *ff dolce* *molto*

Cor. *ff dolce* *molto*

Contralto Solo *mp tranquillo*

I Δ picc. *mf* *molto*

II Δ picc. *mp* *molto*

Vlna 1 *ff dolce* *molto* *pp*

Vlna 2 *ff dolce* *molto* *pp*

Vla *ff dolce* *molto* *pp*

Vlc. *ff dolce* *molto* *pp*

6 Allegro (♩ = ~ 132)

Fl. 12 8

Ob. 4 8 10 8

Cor. *P tranquillo e molto cantabile*

Contralto Solo *e molto cantabile*
 CE - PIT IS - RA - EL PU - E - RUM SU - UM, RE - COR - DA -

I Vibr. *sempre p come eco*

I Δ picc. *fff poss.* *i.v.* *Muta in Vibr.*

II Δ picc. *fff poss.* *i.v.*

Vlna I *sempre pp liscio (arco ad lib.)*

Vlna 2 *sempre pp liscio (arco ad lib.)*

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

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

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

10 4 6 9
8 8 8 8

Ob. ⁽⁵⁾

Contralto Solo

TUS MI-SE-RÍ-COR - DÍ-AE SU - AE SÍ CUT LO-CU-TUS EST AD PA - TRES

I Vibr.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

9 5 6 13 9
8 8 8 8 8

Ob.

Contralto Solo

NOS - TROS, A - BRA - HAM, ET SE - MÍ-NÍ E-IUS ÍN SAE-CU-LA.

I Vibr.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

pp

pp

pp

pp

pp

pp

7 **Prestissimo** (♩ = 216) 11

Fl. *mp cantabile*

Ob. *mp cantabile*

Contralto Solo

C-nelli *p sonoro* *p*

Vlna 1 *mp dolce*

Vlna 2 *mp dolce*

Vla *mp dolce*

Vlc. *mp dolce*

Cb. *mp dolce*

9 11 9 8 7

Fl.

Ob.

Contralto Solo

I Vibr. *p sonoro* *p* *p* *p*

Vlna 1

Vlna 2 *mf cantabile*

Vla

Vlc. *mp cantabile* *sim.*

Cb.

7 8 6 8 9 8 12 8 7 8

Fl. *p* *sonoro* *p* *sempre pp*

Ob.

Contralto Solo

II Tamt. grande

Vlna 1 *mp cantabile* *sim.*

Vlna 2 *sim.*

Vla. *mp cantabile* *sim.*

Vlc. *mp cantabile*

Cb.

7 8 6 8 9 8 (pochissimo allargando)

Fl. *p dolce* *molto*

Ob.

Contralto Solo *sempre mp dolce* *molto*

II Tamt. *non cresc.*

Vlna 1

Vlna 2 *pp dolce* *molto*

Vla. *pp dolce* *non cresc.*

Vlc.

Cb. *attacca*

III. NATALIS

4
4 Solemnis
♩ = \approx 60

Fl. *f* sonoro *molto* *fff* ben sostenuto

Ob. *fff* ben sostenuto

Contralto Solo *f* sonoro (*non dim.*)

I Cmp. *sub. fff* ben marcato *l.v.*

I Cmp. *sempre fff* ben marcato

II Tamt *p* Muta in Campane

Vlna 2 *f*

Vla *p* *molto* *f*

Fl. *p*

Ob. *p*

Cor. in pulpito sinistro

Basso Solo in pulpito destro

I Cmp. *sempre fff* ben marcato

II Cmp. *sempre fff* ben marcato

Fl.

Ob.

Org.
60

4'

sempre mf liscio

I Cmp.

II Cmp.

1

Fl.

Ob.

Cor.
f *sonore*

Basso Solo
ff *sonore quasi parlando*

Org.

I Cmp.

II Cmp.

Vlna 2
Sul Sol
sempre liscio (arco ad lib.)

Vlc.
Sul La
sempre mp liscio (arco ad lib.)

A - SCEN - DIT AU - TEM ET IO - SEPH A GA - LI - LAE - A DE CI - VI - TA - TE NA - ZA - RETH IN IU -

* Erleichterung: (81)

Cor. *f*

Basso Solo
DAE-AM IN CI-VI-TA-TEM DA-VID, QUAE VO-CA-TUR BE-THLE-

Org.

Vlna 2

Vlc. 2

Cor. *poco rubato, quasi cadenza*

Basso Solo
HEM:

Org.

I Cmp. *fff* i.v.

II Cmp. *fff* i.v.

Vlna 2

Vlc.

Cor. *accelerando*

Org.

I Tamt. grande *sempre p sonoro*

Vlna 2 *molto*

Vlc. *molto*

Cb. *molto*

2 $J = \sim 60$

Cor. *f* giocoso (quasi glissando armonico)

Org.

I Tamt.

II Sngl. *pp* sonore

Vlna 1 *ffp* molto sul ponticello
col legno battuto

Vlna 2 *sempre f* sonore,

Vla *ffp* molto sul ponticello

Vlc.

Cb.

accelerando

Cor. *f*

Org.

I Tamt.

II Sngl.

Vlna 1 *ffp*

Vlna 2

Vla *ffp*

Vlc.

Cb.

3 Subito Tempo primo ♩ = 60

Fl. *f sostenuto e non vibrato*

Ob. *f sostenuto e non vibrato*

Cor.

Basso Solo
E - O QUÒD ES - SET DE DO - MO ET FA - MÌ - LI - A

Org. 6/8

I Tamt.

II Sngl. *l.v.*

Vlna 1 *ffp*

Vlna 2 *ffp*

Vla. *ffp*

Vlc. *sf*

Cb. *sf* *ff sostenuto*

Subito ♩ = 138

Fl.

Ob.

Basso Solo
DA - vid,

Org. 6/8

I Tamt.

II Sngl. *p sonore*

Vlna 1 *arco normale ff*

Vlna 2 *col legno battuto ff*

Vla. *sempre f*

Vlc. *ff ben marc.*

Cb. *ben marc.*

Fl.

Ob.

Org.
6/8

I Tamt.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

ff

ff

Fl.

Ob.

Org.
6/8

I Tamt.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

ff

ff

col legno battuto

sempref

col legno battuto

sempref

arco normale

molto

ffp

precipitando

Fl.

Ob.

Org.

I Tamt.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Muta in Vibrafono I.V.

4 Subito Tempo I $\text{♩} = \sim 60$

Basso Solo

Org.

I Vibr.

Vla

Vlc.

Cb.

ff dolce

UT ——— PRO — FI-TE-RETUR CUM MA-RI-A DES-PON-SA-TA SI-BI U-XO-RE PRAG-NAN-TE... FAC —

mp

col legno battuto

sempre mp ritmico

(sempre ff sostenuto)

Subito $\text{♩} = \sim 152$

Fl. *ff sostenuto*

Ob. *ff sostenuto*

Basso Solo
TUM EST AU - TEM CUM ES - SENT I - BI, IM - PLE - TI SUNT DI - ES UT PA - RE -

Org. 60

I Vibr. *mp* Muta in Campane (2 martelli) *ff*

II Sngl. *sonore*

Vlna 1 sul pont. *ff galo* 54

Vlna 2 sul pont. Sul Mi *gliss. arm.* *ff*

Vla. col legno battuto

Vlc.

Cb.

Fl. *(non dim.)*

Ob. *(non dim.)*

Basso Solo
RET.

Org. 60

I Cmp.

II Sngl.

Vlna 1 54

Vlna 2 *sempre ff arco normale*

Vla. *f dolce quasi uccelli*

Vlc. col legno battuto

Cb. col legno battuto

Fl.

Ob.

Org.

I Cmp.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Subito $\text{♩} \approx 76$

Subito $\text{♩} \approx 152$

Fl.

Ob.

Cor.

Org.

I Cmp.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

f deciso, quasi gliss. armonico

(liscio)

col legno battuto

arco normale

f dolce quasi uccelli

Subito $\text{♩} = \sim 76$

Fl.

Ob.

Cor.

Basso Solo

Org.

I Cmp.

II Sngl.

Vlna 1

Vlna 2

Vla.

Vlc.

Cb.

ff *dolce*

ET PE-PE-RIT FI-LI-UM

secco

(sul ponticello) *glissando*

fp sub.
arco normale

ff sostenuto

5

Fl.

Ob.

Cor.

Basso Solo

Org.

II Sngl.

Vlc.

Cb.

SU-UM PRi-MO-GE-Ni-TUM, ET PAN-NIS E-UM iN VOL-viT, ET RE-CLi-NA-ViT, E-UM iN PRAE-SE-PI-O:

p *molto*

p *molto*

Subito $\text{♩} = \sim 152$

Fl. *fff gaio*

Ob. *fff*

Cor.

Basso Solo

Org.

I Cmp

II Sngl.

Vlna 1 *fff* *gliss. arm.*

Vlna 2 *gliss. arm.*

Vla

Vlc. *f* *fff* *sostenuto*

Cb. *fff sostenuto*

Fl.

Ob.

Cor.

Org.

I Cmp.

II Sngl.

Vlna 1 *fff* *gl. arm.*

Vlna 2

Vla

Vlc. *fff* *gl. arm.*

Cb. *fff* *gl. arm.*

Sul Mi

poco a poco accelerando

Fl.

Ob.

Cor.

Org.

molto espressivo

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

(sempre Sul Mi)

sempre *fff* legalissimo e dolce

fff

Fl.

Ob.

Cor.

Org.

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

fff

molto

Fl. *br*

Ob.

Cor.

Org. *63*

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

First system of a musical score, measures 1-4. The score is for a full orchestra. The woodwinds (Flute, Oboe, Cor Anglais) and strings (Violins I & II, Viola, Violoncello, Contrabasso) are active. The Organ is present in the lower register. The music features complex rhythmic patterns and dynamic markings such as *br* (bristando) and *9* (ritardando).

Fl. *br*

Ob.

Cor.

Org. *63*

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Second system of a musical score, measures 5-8. The tempo is marked $(\text{♩} = \sim 168)$. The woodwinds and strings continue with their complex rhythmic patterns. The Organ part remains in the lower register. Dynamic markings include *br* and *9*.

6 Subito tempo I (♩ = ~60)

Cor. *fff* sonoro, padiglione in aria *possibile fff* *g* (9)

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

Org. 6/8

I Cmp. *sf* *t.v.*

I Tamt. *fff* *t.v.*

II Cmp. *sf* *t.v.*

Basso Solo *fff* *molto*

Org. 6/8 *mf* *molto*

VER - SO - RI - O.

6/4 7/4 **Meno mosso** *♩ = ~40-60* 8/4 **OFF** con sord.

Cor. *pp* eco *poco*

Contralto Solo *p dolce* ET PAS - TO - RES E - RANT IN REGI - O - NE E - A - DEM VI - GI - LAN - TES -

Basso Solo **OFF**

Org. 6/8 *fff*

I Cmp. *sf* *t.v.* **Muta in Celesta**

II Cmp. *sf* *t.v.* *sempre pp* sonoro

Vlna 1 con sord., poco vibr. *pp* liscio (arco ad lib.) con sord., poco vibr.

Vlna 2 *pp* liscio (arco ad lib.) con sord., poco vibr.

Vla *pp* liscio (arco ad lib.)

7/4

6/4

8/4

Cor. *pp lontano*

Contralto Solo

ETCUS-TO-DI-EN- TES VI- GI- LI- AS NOC- TIS SUPER- GEM SU- UM. ET EC- CE AN- GE- LUS DO- NI STE- TIT IUX- TA IL - LOS,

II Cmp. *pp*

Vlna 1

Vlna 2

Vla *poco vibrato*

Vlc. *pp liscio*

8/4

4/4

Contralto Solo

ET CLA- LI- TAS DE - i CIR- CUM- FUL- SIT IL - LOS,

II Cmp. *pp*

Vlna 1

Vlna 2

Vla

Vlc.

4/4

5/4

6/4

Contralto Solo

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

I Cmp. *pp*

Vlna 1 *sempre pp*

Vlna 2

Vla

Vlc.

Cb.

6/4 8 Tempo primo ♩ = ~ 60 **5** **8**
mp dolce

Soprano Solo
 NO - LI - TE TI - ME - RE : EC - CE E - NIM E - VAN - GE - LI - ZO VO - BIS -

Contralto Solo
 LUS:

I Cel.
sempre pp ↔ mp legatissimo quasi mormorando

I Cmp.
pp pp pp pp

Vlna 1
 Vlna 2
 Vla
 Vlc.
 Cb.
(arco ad lib.) sempre pp liscio sempre pp liscio sempre pp liscio

8 **6** **4** poco rall. **4**

Soprano Solo
 GAU - DÍ - UM MAG - NUM, QUODE - RIT OM - NI PO - PU - LO : QUI - A NA - TUS, VO - BIS HO - DI - E - SAL - VA -
 EST

I Cel.
(1a)

II Cmp.
pp pp pp pp pp pp

Vla
 Vlc.
 Cb.

4 $\text{♩} = \sim 80$ *p dolce e fluide, poco in rilievo* 5 4

Fl. *mf dolce*

Soprano Solo
TOR, QUI EST CHRIS-TUS DO-MI-NUS IN CI-VI-TA-TE

I Cel. *sempre Pedala*

II Cmp. *sempre pp come eco*
Sul pont. a punta d'arco
(Sul Re) sempre vibr.

Vlna 1' *d'al niente* *pp* *gliss.* *mp cantabile*

Vla. *sempre pp liscio*

Vlc. *sempre pp liscio*

Cb. *sempre pp liscio*

4 4

Fl.

Soprano Solo
DA - vto

I Cel.

II Cmp.

Vlna 1' *gliss.* *e fluide poco in rilievo* *poco*

Vla.

Vlc.

Cb.

Fl.

Soprano Solo

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

sempre ~~mp~~ legatissimo

Fl.

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

poco

Fl. I Cel. II Cmp. Vlna 1 Vla Vlc. Cb.

The first system of the musical score consists of seven staves. The Flute (Fl.) staff has a treble clef and a key signature of two sharps (F# and C#). The Cello I (I Cel.) and Cello II (II Cmp.) staves have a bass clef. The Violin I (Vlna 1) staff has a treble clef. The Viola (Vla) staff has an alto clef. The Violoncello (Vlc.) and Contrabass (Cb.) staves have a bass clef. The music is written in a common time signature (C). The Flute part features a melodic line with some grace notes. The Cello I part has a complex, rhythmic pattern with many sixteenth notes. The Cello II part has a simpler, more rhythmic pattern. The Violin I part has a melodic line with some grace notes. The Viola, Violoncello, and Contrabass parts have a more sustained, harmonic accompaniment.



Fl. I Cel. II Cmp. Vlna 1 Vla Vlc. Cb.

The second system of the musical score consists of seven staves, identical in layout and notation to the first system. It features the same instruments: Flute (Fl.), Cello I (I Cel.), Cello II (II Cmp.), Violin I (Vlna 1), Viola (Vla), Violoncello (Vlc.), and Contrabass (Cb.). The notation and musical content are consistent with the first system.

Fl. *sempre pp liscio*

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

Fl.

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

molto

mf espress.

I.V.

Fl. *pp*

Soprano Solo
ET HOC VO - BIS si - GNUM:

I Cel. *sempre Pedalo*

II Cmp.

Vlna 1 (9) (Sul Sol)

Vlna 2 *sempre pp* Sul Re

Vla.

Vlc.

Cb.

Soprano Solo *pp misterioso*
IN - VE - NI - E - TIS IN - FAN - TEM PANNIS IN - VO - LU - TUM ET PO - SI - TUM IN PRAE -

I Cel.

II Cmp.

Vlna 1 (Sul Re) *p espress.*

Vlna 2 *liscio (arco ad libitum)*

Vla.

Cb.

Soprano Solo
SE - pi - o.

I Cel. (i.v.)

II Cmp.

Vlna 1 (non tremolo)
molto espress.
p liscio

Vlna 2

Cb.

I Cel. (i.v.)

II Cmp.

Vlna 1 *ppp* come eco
pp lontano (non trem.)

Vlna 2

Vla. *sempre ppp* liscio (arco ad lib.)

Cb.

Org. 8', 16'

I Cel. (i.v.) *pp* sonoro

II Cmp. *ppp* *ppp* Muta in Tamt. *sempre pp* sonoro

Vlna 1

Vlna 2 non dim.

Vla. non dim.

Cb. non dim.

9 Tempo primo ♩ = ~ 60

OFF *f pauroso*

Basso Solo

Org.

I Cel. Muta in Campane

II Tamt.

Vlna 2

ET SU-BI-TO FAC-TA EST CUM AN-GE-LO MUL-TI-TU-DO MI-LI-TI-AE CE-LES-TIS LAU-DAN-TI-UM DE-UM,

Basso Solo

ET DI-CEN-TI-UM

Coro (Ragazzi)

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

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

Org. 2', 4', 8'
8'
(8', 16')

II Tamt. *non cresc.* *sub. ff sonore*

Vlna 2

Basso Solo *ff piccatamente*

Coro

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

A. TE-RA PAX HO-MI-NI-BUS BO-NAE VO-LUN-TA-TIS.

Org. *sempre ff*

II Tamt. *(sul Re) sempre mf sostenuto*

Vlna 2 *sempre pp liscio (arco ad lib.)*

Basso Solo

Org.

II Tamt

Vlna 2

5 8 (9)

VE-NE-RUNT FES-TI-NAN-TES ET IN VE-NE-RUNT MA-RI-AM, ET IO-SEPH, ET IN-FAN-TEM PO-SI-TUM IN PRAE-

Basso Solo

Coro

Org.

II Tamt

Vlna 2

SE-PI-O. _____

VI - DEN-TES AU - TEM COG-NO-VE-RUNT DE

GLO - RI - A

GLO - RI - A

sempre ff

molto ff

sempre pp liscio

Basso Solo

Org.

II Tamt

Vlna 2

VER-BO, QUOD DIC-TUM E-RAT IL - LIS _____ DE _____ PU - E-RO HOC...

10

fff poss.

fff organo pleno

Muta in Camp (i.v.)

Org. This system shows the first system of the organ score. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and two bass clef staves. The music features complex chordal textures with many accidentals and slurs. There are dynamic markings such as *mf* and *ff*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Org. This system continues the organ score. It features similar complex textures with many accidentals and slurs. There are dynamic markings such as *mf* and *ff*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Org. This system continues the organ score. It features similar complex textures with many accidentals and slurs. There are dynamic markings such as *mf* and *ff*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Org. This system continues the organ score. It features similar complex textures with many accidentals and slurs. There are dynamic markings such as *mf* and *ff*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

11 Sub. $\text{♩} = \sim 66$
fff *moestoso, ma dolce*

Coro This system shows the vocal score for the first system. It includes staves for Soprano (S.), Alto (A.), and Contraltos (C-nelli). The Soprano part has the instruction *poco gliss.* and the Alto part has *in rilievo*. The vocal parts are marked *legatissimo*. The organ accompaniment is also present, with dynamic markings like *pp* and *ppp*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Coro This system continues the vocal score. It includes staves for Soprano (S.), Alto (A.), and Contraltos (C-nelli). The vocal parts are marked *legatissimo*. The organ accompaniment is also present, with dynamic markings like *pp* and *ppp*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Coro This system continues the vocal score. It includes staves for Soprano (S.), Alto (A.), and Contraltos (C-nelli). The vocal parts are marked *legatissimo*. The organ accompaniment is also present, with dynamic markings like *pp* and *ppp*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Coro This system continues the vocal score. It includes staves for Soprano (S.), Alto (A.), and Contraltos (C-nelli). The vocal parts are marked *legatissimo*. The organ accompaniment is also present, with dynamic markings like *pp* and *ppp*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Coro This system continues the vocal score. It includes staves for Soprano (S.), Alto (A.), and Contraltos (C-nelli). The vocal parts are marked *legatissimo*. The organ accompaniment is also present, with dynamic markings like *pp* and *ppp*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Coro This system continues the vocal score. It includes staves for Soprano (S.), Alto (A.), and Contraltos (C-nelli). The vocal parts are marked *legatissimo*. The organ accompaniment is also present, with dynamic markings like *pp* and *ppp*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Coro This system continues the vocal score. It includes staves for Soprano (S.), Alto (A.), and Contraltos (C-nelli). The vocal parts are marked *legatissimo*. The organ accompaniment is also present, with dynamic markings like *pp* and *ppp*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Coro This system continues the vocal score. It includes staves for Soprano (S.), Alto (A.), and Contraltos (C-nelli). The vocal parts are marked *legatissimo*. The organ accompaniment is also present, with dynamic markings like *pp* and *ppp*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Coro This system continues the vocal score. It includes staves for Soprano (S.), Alto (A.), and Contraltos (C-nelli). The vocal parts are marked *legatissimo*. The organ accompaniment is also present, with dynamic markings like *pp* and *ppp*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

Coro This system continues the vocal score. It includes staves for Soprano (S.), Alto (A.), and Contraltos (C-nelli). The vocal parts are marked *legatissimo*. The organ accompaniment is also present, with dynamic markings like *pp* and *ppp*, and articulation marks like accents (*>*) and slurs (*v*). The system is separated from the next by double bar lines.

S. Coro

A.

C-nelli

Vibr.

Org.

First system of musical notation. It includes vocal staves for Soprano (S.) and Alto (A.), and instrumental staves for Cello (C-nelli), Violin (Vibr.), and Organ (Org.). The organ part features a complex texture with many overlapping notes and rests.

S. Coro

A.

C-nelli

Vibr.

Org.

Second system of musical notation, continuing the vocal and instrumental parts from the first system. The organ part continues with its dense texture.

poco sietando

sempre fff dolce

Sub. $\text{♩} = \sim 76$

S. Coro

A.

C-nelli

Vibr.

Org.

Third system of musical notation. It includes performance instructions: *poco sietando* (slowing down a little) and *sempre fff dolce* (always fortissimo and dolce). A tempo change is indicated: *Sub. ♩ = ~ 76*. The vocal parts have some rests, and the organ part continues with its complex texture.

S.
 Coro
 A.
 C-nelli
 Vibr.
 Org.
 v d

S.
 Coro
 A.
 C-nelli
 Vibr.
 Org.
 v d

I Cmp.
 II Cmp.
 f

12 Grandioso $\text{♩} = \sim 84$ sempre *fff* dolce

Fl. *sempre fff dolce*

Ob. *sempre fff dolce*

Soprano Solo *sempre fff dolce*

Contralto Solo *sempre fff dolce*

△ Basso solo
"CADELNIȚA"
sempre fff dolce

+ CAMPANE DA CHIESA (sine al Fine)

Coro S. *sempre fff dolce*

Coro A. *sempre fff dolce*

C-nelli *sempre fff dolce*

Vibr. *sempre fff dolce*

Org. *sempre fff dolce*
(8', 16', 32')

I Cmp. *fff*

II Cmp. *fff*

Vlna 1 $\text{♩} = 152$, sempre sul Re
sempre fff dolce sempre *fff* sul pont.

Vlna 2 *sempre fff dolce* sempre *fff* sul pont.

Vla. *sempre fff dolce* sempre *fff* sul pont.

△ Vlc. *sempre fff dolce*

△ Cb. *sempre fff dolce*

Fl.

Ob.

Soprano Solo

Alto Solo

△ Basso solo)

S.
Coro

A.

C-nelli

Vibr.

Org.

I Cmp.

II Cmp.

Vina 1

Vina 2

Vla

△ Vlc.

△ Cb.

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds (Flute and Oboe), solo voices (Soprano and Alto), and a Bass soloist. Below these are the Chorus parts (Soprano and Alto), Clarinets, and Violins. The Organ part is positioned below the Violins. The Comps (I and II) are placed below the Organ. The bottom section includes Viola, Violoncello, and Contrabass. The score features various musical notations such as slurs, ties, and dynamic markings. The Comps parts are marked with *f*, *fff*, and *sim.* (sustained). The Bass soloist part has a triangle symbol above it. The Organ part has a 'v' marking. The bottom section has triangle symbols above the Violoncello and Contrabass parts.

Fl.

Ob.

Cor. in altare
sempre ff possibile, padiglione in aria
(in posizione IV) *in rilievo*

Soprano Solo

Alto Solo

△ (Basso solo)

S. Coro

A. Coro

C-nelli

Vibr.

Org.

I Cmp. Muta in △

II Cmp. Muta in △

Vlna 1

Vlna 2

Vla

△ Vlc.

△ Cb.

Fl. *Vox* ↑ *sempre fff dolce*
 Ob. *Vox* ↑ *sempre fff dolce*
 Cor. *Vox* ↑ *sempre fff dolce*
 Soprano Solo ↑
 Alto Solo ↑
 Basso solo *Vox(ossia fischiare)* *sempre fff dolce*
 Pubblico (Vox) A —
 Coro S. —
 Coro A. —
 C-nelli —
 Vibr. —
 Org. *sempre fff sonore*
 I Δ *sempre fff dolce*
 II Δ *sempre fff dolce*
 Vlna 1 *Archi Vox(ossia fischiare)* *sempre fff dolce*
 Vlna 2 *sempre fff dolce*
 Vla *sempre fff dolce*
 Vlc. *sempre fff dolce*
 Cb. *sempre fff dolce*
 I.v. A —

(non dim.)
 A —

Fl. (Vox)
 Ob. (Vox)
 Cor. (Vox)
 Soprano Solo
 Alto Solo
 Basso solo
 Pubblico
 S. Coro
 A. Coro
 C-nelli
 Vibr.
 Org.
 I Δ
 II Δ
 Vox (Archi)

*Vox sempre **fff** dolce*
 I.V. A

*sempre **fff** sonoro*
 (8', 16', 32')
*Vox sempre **fff** dolce*
 I.V. A

*Vox sempre **fff** dolce*
 I.V. A

Fl. (Vox) (10') OPEN
~ 1-3'
ad lib. ↑ OFF
 (perendosi)

Ob. (Vox) ↑ OFF
 (perendosi)

Cor. (Vox) ↑ OFF
 (perendosi)

Soprano Solo ↑ OFF
 (perendosi)

Alto Solo ↑ OFF
 (perendosi)

Basso Solo ↑ OFF
 (perendosi)

Pubblico ↑ OFF
 (perendosi)

Org. Sempres
CAMPANE
DA CHIESA
fff sonoro
fff (non dim.)

I Vox ↑ OFF
 (perendosi)

II Vox ↑ OFF
 (perendosi)

Vox (Archi) ↑ OFF
 (perendosi)

↑ OFF
 (perendosi)

↑ OFF
 (perendosi)

↑ OFF
 (perendosi)

București
2-17 XII 1979

MOBILE *

Respirare ad libitum

① $J = 120$



② $J = 160$



③ $J = 80$



④ $J = 100$



⑤ $J = 120$ molte volte



⑥ $J = 96$



⑦ $J = 80$



⑧ $J = 96$



⑨ $J = 144$



⑩ $J = 120$



⑪ $J = 60$



* Rumänische Volksmusik zum Anlaß der Weinachterung.

Musical score for a piece in G major, measures 12-27. The score is written in treble clef with a key signature of one sharp (F#). The tempo markings are as follows:

- Measure 12: $\text{♩} = 80$
- Measure 13: $\text{♩} = 120$
- Measure 14: $\text{♩} = 80$
- Measure 15: $\text{♩} = 100$
- Measure 16: $\text{♩} = 152$
- Measure 17: $\text{♩} = 120$
- Measure 18: $\text{♩} = 144$
- Measure 19: $\text{♩} = 96$
- Measure 20: $\text{♩} = 120$
- Measure 21: $\text{♩} = 144$
- Measure 22: $\text{♩} = 80$
- Measure 23: $\text{♩} = 208$
- Measure 24: $\text{♩} = 104$
- Measure 25: $\text{♩} = 88$
- Measure 26: $\text{♩} = 160$
- Measure 27: $\text{♩} = 132$

The score includes various musical notations such as slurs, ties, and accents. Measure 16 ends with the instruction *molte volte*. Measures 14 and 22 contain a circled number (9) above the notes. The piece concludes with a double bar line and repeat dots at the end of measure 27.

28 $\text{♩} = 168$

29 $\text{♩} = 89$

30 $\text{♩} = 168$

31 $\text{♩} = 232$

32 $\text{♩} = 126$

33 $\text{♩} = 64$

34 $\text{♩} = 58$

35 $\text{♩} = 70$

36 $\text{♩} = 70$

37 $\text{♩} = 88$

38 $\text{♩} = 184$

39 $\text{♩} = 60$

40 $\text{♩} = 136$

41 $\text{♩} = 90$

42 $\text{♩} = 168$ molte volte

43 $\text{♩} = 184$

44 $\text{♩} = 250$

45 $\text{♩} = 120$

46 $\text{♩} = 112$

47 $\text{♩} = 240$

48 $\text{♩} = 140$

49 $\text{♩} = 144$

50 $\text{♩} = 100$

51 $\text{♩} = 120$

52 $\text{♩} = 90$

53 $\text{♩} = 102$

54 $\text{♩} = 152$

55 $\text{♩} = 72$

56 $\text{♩} = 152$

57 $\text{♩} = 55$

58 $\text{♩} = 120$

59 $\text{♩} = 173$

60 $\text{♩} = 208$ *molte volte*

61 $\text{♩} = 173$

62 $\text{♩} = 140$

63 $\text{♩} = 116$

64 $\text{♩} = 423$

65 $\text{♩} = 104$

66 $\text{♩} = 96$

67 $\text{♩} = 90$

68 $\text{♩} = 120$

69 $\text{♩} = 90$ *molte volte*

70 $\text{♩} = 152$