

# Christus

## Oratorium

nach Texten aus der heiligen Schrift und der katholischen

Liturgie

Soli, Chor, Orgel und grosses Orchester

für  
componirt

von

# Franz Liszt.

Partitur Pr. 20 r. netto.

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Eigenthum der Verleger.

C. F. KAHNT NACHFOLGER in Leipzig

Der Besitz dieser Partitur gibt nur dann ein Recht zur öffentlichen Aufführung, wenn eine nachweisliche Einigung mit dem Verleger, welchem ich das Aufführungsrecht mit abgetreten habe, deshalb vorausgegangen ist. F. Liszt.



**Veritatem autem facientes in caritate, crescamus in illo per  
omnia, qui est caput Christus.**

**Paulus, ad Ephesios 4, 15.**

**Wahrheit in Liebe wirkend, lasset uns in Allem wachsen  
an Dem der das Haupt ist, Christus.**

**Paulus, an die Epheser 4, 15.**



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# TEXT

## ZU DEM

# ORATORIUM „CHRISTUS“

## FRANZ LISZT.

Erster Theil.

### Weihnachts-Oratorium.

#### No. 1. Einleitung.

„Rorate caeli desuper, et nubes pluant iustum; aperiatur terra et germinet Salvatorem.“

(Jes. XLV. 8.)

#### No. 2.

#### Pastorale (Instrumentale). Verkündigung des Engels.

Angelus Domini ad pastores ait: Nolite timere! annuntio vobis gaudium magnum, quia natus est vobis hodie Salvator mundi, alleluja. Facta est cum Angelo multitudine caelestis exercitus, laudantium Deum et dicentium: gloria in excel- sis Deo et in terra pax hominibus bona voluntatis.“

(Luc. II, 10 — 14.)

Der Engel des Herrn sprach zu den Hirten: „Fürchtet euch nicht, denn siehe, ich verkündige euch eine grosse Freude, die allem Volk widerfahren wird: denn heute ist euch der Heiland der Welt geboren worden. Und sogleich war bei dem Engel eine Menge himmlischer Heerschaaren, welche Gott lobten und sprachen: „Ehre sei Gott in der Höh', und Friede den Menschen auf Erden, die eines guten Willens sind.“

(Allioli.)

#### No. 3. Stabat mater speciosa (Canto).

Stabat mater speciosa  
Juxta foenum gaudiosa,  
Dum iacebat parvulus;

Cujus animam gaudentem  
Laetabundam et ferventem  
Pertransivit jubilus.

Stand die Mutter da, die hohe,  
Die ob ihres Kindleins frohe,  
Das in armer Krippe lag,  
  
Deren Seele, voll Entzücken,  
Strahlt' aus ihren Freuden-  
blicken  
Jubelt' in des Herzens Schlag.

O quam laeta et beata  
Fuit illa Immaculata  
Mater Unigeniti!

Quae gaudebat et ridebat,  
Exultabat, cum videbat  
Nati partum inclyti.

Quis est is, qui non gauderet,  
Christi matrem si videret  
In tanto solatio?

Quis non posset collaetari,  
Christi matrem contemplari  
Ludentem cum Filio?

Pro peccatis suae gentis  
Christum vedit cum jumentis  
Et algori subditum.

Vidit suum dulcem natum  
Vagientem, adoratum  
Vili diversorio.

Nato Christo in praesepe,  
Caeli cives canunt laete  
Cum immenso gaudio.

Stabat Senex cum Puëla,  
Non cum verbo nec loquela,  
Stupescentes cordibus.

Eja Mater, sons amoris,  
Me sentire vim ardoris  
Fac ut tecum sentiam!

Fac, ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complaceam.

Welche sel'ge, wonnerweckte  
Mutter war die Unbefleckte  
Ob des Eingeborenen!

Jauchzend sieht vor ihren Augen,  
Die nicht satt an ihm sich  
saugen,  
Sie den Auserkorenen.

Wer nicht sollte mitempfinden  
Lust, so ihre Augen künden,  
Die hier Christi Mutter fühlt?

Wen nicht labte Himmelsthauen,  
Darf er Christi Mutter schauen,  
Wie sie mit dem Kindlein  
spielt?

Wegen seines Volkes Schulden  
Sieht sie, bei den Thieren, dulden  
Ihn der Kälte Ungemach;

Weinen sieht den süßen, lieben  
Sohn sie, doch Anbetung üben  
Hirten unter schlechtem Dach.

Als geboren Christ im Stalle,  
Singen Engelein mit Schalle  
Hosianna in der Höh';

Joseph und Maria, schweigend,  
Stehn mit Staunen sich ver-  
neigend  
In des Wunders heiliger Näh'.

Mutter, Du, der Liebe Quelle,  
Fach in mir die Glüten helle,  
Gieb mir Deiner Lieb' ein Theil;

Lass mein Herz für Christ ent-  
brennen,  
Meine Lieb' ihm heiss bekennen:  
Ihm gefallen sei mein Heil!

Sancta Mater, istud agas  
Prone nostro ducas plagas  
Cordi fixas valide;

Tui Nati caelo lapsi  
Tam dignati foeno nasci  
Poena mecum divide.

Fac me vere congaudere,  
Jesulino cohaerere,  
Donec ego vixero.

In me sistat ardor tui:  
Puerino fac me frui,  
Dum sum in exilio.

Hunc ardorem fac communem  
Ne facias me immunem  
Ab hoc desiderio.

Virgo virginum praeclara,  
Mihi jam non sis amara:  
Fac me Parvum rapere;

Pulchrum Fantem fac ut portem,  
Qui nascendo vicit mortem,  
Volens vitam tradere.

Fac me tecum satiari,  
Nato tuo ineibriari,  
Stans inter tripudia;

Inflammatus et accensus,  
Obstupescit omnis sensus  
Tali de commercio.

Fac me Nato custodiri,  
Verbo Dei praemuniri,  
Conservari gratia.

Quando corpus morietur,  
Fac ut animae donetur  
Tui Nati visio.

Heil'ge Mutter, lass den Deinen  
Tief empfinden jene Peinen,  
Präge sie in dieses Herz;

Er, vom Himmel Dir erkoren,  
Auf geringer Streu geboren,  
Theile mit mir seinen Schmerz.

Schaff, dass ich mit Liebesfreude  
Auch am theuren Sohn mich  
weide,  
Bis erlischt mein Lebenslicht.

Deine Inbrunst zu dem süßen  
Kinde lass mich mit geniessen,  
Weil mich hier der Bann um-  
flicht.

Solche Liebe, fleb' ich, theile  
Allen mit zu ihrem Heile:  
Dies auch mir versage nicht!

Jungfrau, heilig allerwegen,  
Sei nicht meiner Bitt' entgegen:  
Reiche mir den Klein'en dar,

Ihn in meinem Arm zu wiegen,  
Der, den Tod uns zu besiegen,  
Willig ging des Lebens baar.

Lass mich satt dem Anblick  
lauschen,  
Mich an Deinem Sohn be-  
rauschen  
In dem Kreis der Engelreih'n;

Hochentflammt von solcher Minne,  
Sind voll Staunens alle Sinne  
Ob solch himmlischem Verein.

Gieb, dass mich Dein Sohn be-  
wache,  
Gottes Wort zum Schild mir  
mache,  
Seine Gnade mir verleib';

Und, zerbricht des Leibes Höhle,  
Dass im Anschaun meine Seele  
Deines Sohnes selig sei!

(Uebers. v. K. Eitner.)

#### No. 4. Hirtenspiel an der Krippe (Pastorale).

#### No. 5. Die heiligen drei Könige (Marsch).

„Et ecce stella, quam viderant  
in Oriente, antecedebat eos.“  
(Matth. II, 9.)

„Apertis thesauris suis, obtu-  
lerunt Magi Domino aurum, thus  
et myrrham.“  
(Ibid. 11.)

„Und siehe, der Stern, den sie  
im Morgenlande gesehen hatten,  
ging vor ihnen her.

„Sie thaten auch ihre Schätze  
auf, und brachten Geschenke:  
Gold, Weihrauch und Myrrhen.“  
(Allioli.)

#### Zweiter Theil.

#### Nach Epiphanie.

##### No. 6. Die Seligpreisungen.

„Beati pauperes spiritu, quoniam  
ipsorum est regnum caelorum.“

„Beati mites, quoniam ipsi possi-  
debunt terram.“

„Beati qui lugent, quoniam ipsi  
consolabuntur.“

„Beati qui esuriant et sitiunt  
justitiam, quoniam ipsi saturabun-  
tur.“

„Beati misericordes, quoniam ipsi  
misericordiam consequentur.“

„Beati mundo corde, quoniam ipsi  
Deum videbunt.“

„Beati pacifici, quoniam filii  
Dei vocabuntur.“

„Beati qui persecutionem patiun-  
tur propter justitiam, quoniam ip-  
sorum est regnum caelorum.“

(Matth. V, 3—10.)

„Selig sind die Armen im Geiste,  
denn ihnen ist das Himmelreich.“

„Selig sind die Sanftmütigen,  
denn sie werden das Erdreich be-  
sitzen.“

„Selig sind die Trauernden,  
denn sie werden getröstet werden.“

„Selig sind die Hunger und  
Durst haben nach der Gerechtig-  
keit, denn sie werden gesättigt  
werden.“

„Selig sind die Barmherzigen,  
denn sie werden Barmherzigkeit  
erlangen.“

„Selig sind, die ein reines Herz  
haben, denn sie werden Gott an-  
sehauen.“

„Selig sind die Friedsamen,  
denn sie werden Gottes Kinder  
genannt werden.“

„Selig sind, die Verfolgung  
leiden um der Gerechtigkeit willen,  
denn ihnen ist das Himmelreich.“

(Allioli.)

##### No. 7. Pater noster. Das Gebet des Herrn.

„Pater noster, qui es in caelis,  
sanctificetur nomen tuum; adveniat  
regnum tuum; fiat voluntas tua  
sicut in coelo et in terra. Panem  
nostrum quotidianum da nobis ho-  
die; et dimite nobis debita nostra,  
sicut et nos dimittimus debitoribus  
nostris; et ne nos inducas in ten-  
tationem; ed libera nos a malo.  
Amen!“ —

(Matth. VI, 9 ff.)

„Vater unser, der du bist in  
den Himmeln, geheiligt werde dein  
Name; zu uns komme dein Reich;  
dein Wille geschehe wie im Himmel,  
so auch auf Erden. Unser täglich  
Brod gib uns heute; und vergib  
uns unsere Schulden, wie auch  
wir vergeben unseren Schuldigern;  
und führe uns nicht in Versuchung,  
sondern erlöse uns von dem Uebel.  
Amen.“ —

(Allioli.)

#### No. 8. Die Gründung der Kirche.

„Tu es Petrus et super hanc  
petram aedificabo Ecclesiam meam,  
et portae inferi non pravalebunt.“  
(Matth. XVI, 18.)

„Simon Joannis deliges me?  
Pasce agnos meos.  
Pasce oves meos.“  
(Joh. XXI, 15 ff.)

„Du bist Petrus, und auf diesen  
Felsen will ich meine Kirche bauen,  
und die Pforten der Hölle werden  
sie nicht überwältigen.“

„Simon Johanna hast du mich  
lieb?  
Weide meine Lämmer!  
Weide meine Schafe!“

### No. 9. Das Wunder.

„Et ecce motus magnus factus est in mari, ita ut navicula operi-  
retur fluctibus; ipse vero dormie-  
bat. Et accesserunt ad eum dis-  
cipuli ejus, et suscitaverunt eum  
dicentes: Domine, salva nos,  
perimus. Et dicit eis Jesus:  
Quid timidi estis modicae  
fidei? Tunc surgens, imperavit  
ventis et mari, et facta est tran-  
quillitas magna.“

(Matth. VIII, 23—26.)

„Und siehe, es erhab sich ein Sturm im Meere, so dass das Schifflein mit Wellen bedeckt wurde; er aber schlief. Und seine Jünger traten zu ihm, weckten ihn auf, und sprachen: Herr, hilf uns, wir gehen zu Grunde! Und Jesus sprach zu ihnen: Was seid ihr so furchtsam, ihr Kleingläubigen? Dann stand er auf, gebot den Winden und dem Meere, und es ward eine grosse Stille.“  
(Allioli.)

### No. 10. Der Einzug in Jerusalem.

„Hosanna, benedictus qui venit in nomine Domini, rex Israel.“

„Benedictus qui venit Rex in nomine Domini, pax in caelo et gloria in excelsis.“

„Hosanna Filio David, benedictus qui venit in nomine Domini.“

„Benedictum quod venit Regnum patris nostri David; hosanna in altissimis

(Matth. XXI, 9 ff.)

(Mastai, Evangelisti Uniti et Commentati.  
Vol. II. lib. XIV. § III).

„Hosianna, gesegnet sei, der da kommt im Herrn, ein König Israels.“

Gesegnet sei, der da kommt ein König im Namen des Herrn: Friede im Himmel und Ehre in der Höhe.

Hosianna dem Sohne Davids; gesegnet sei, der da kommt im Namen des Herrn.

Gesegnet sei, welches da kommt als das Reich unsers Vaters David; Hosianna in der Höhe!“

(Allioli.)

Quae moerebat et dolebat  
Pia mater, dum videbat  
Nati poenas inclyti.

Quis est homo qui non fleret,  
Christi matrem si videret  
In tanto supplicio?

Quis non posset contristari  
Piam matrem contemplari  
Dolentem cum filio?

Pro peccatis suae gentis  
Vidit Jesum in tormentis,  
Et flagellis subditum;

Vidit suum dulcem Natum  
Moriendo desolatum,  
Dum emisit spiritum.

Eja, Mater, fons amoris  
Me sentire vim doloris  
Fac, ut tecum lugeam;

Fac ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complaceam.

Sancta Mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide;

Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.

Fac me vere tecum flere,  
Crucifixo condole,  
Donec ego vixero;

Juxta crucem tecum stare,  
Te libenter sociare  
In planctu desidero.

Virgo virginum praeclara,  
Mihi jam non bis amara:  
Fac me tecum plangere.

Fac ut portem Christi mortem,  
Passionis fac consortem  
Et plagas recolere.

Fac me plagis vulnerari,  
Cruce hac ineibriari —  
Ob amorem Filii;

Inflammatus et accensus,  
Per te, Virgo, sim defensus  
In die judicii.

Fac me cruce custodiri,  
Morte Christi praemuniri,  
Consoveri gratia;

Quando corpus morietur  
Fac, ut animae donetur  
Paradisi gloria. Amen.

Die von Seufzern schwer Bedrückte,  
Als die Leiden sie erblickte  
Ihres Auserkorenen!

Wer nicht fühlte tiefes Wehe,  
Wenn er Christi Mutter sähe  
In so grosser Seelennoth?

Wessen Herz nicht sollt' erweichen  
Sie, die Mutter ohnegleichen,  
Bei des Sohnes Martertod?

Ach, für seines Volkes Schulden  
Sieht sie Qualen ihn erdulden,  
Ihn, den nicht die Geissel mied;

Muss den stissen Sohn vergehen,  
Sonder Trost ihn sterben sehen,  
Während ihm der Geist entflieht.

Lass, o Mutter, Quell der Liebe,  
Fühlen mich des Mitleids Triebe,  
Mich mit Dir der Trauer weih'n;

Lass mein Herz für Christ ent-  
brennen,  
Liebend ihn als Gott erkennen,  
Wohlgefällig ihm zu sein.

Präg', o Heil'ge, jene Wunden,  
Die Dein Sohn am Kreuz ge-  
funden,  
Unvertilgbar in mein Herz;

Theil', aus Deines Sohnes Hulden,  
Auserwählt, für mich zu dulden,  
Mit mir seiner Peinen Schmerz.

Lass mich innig mit Dir klagen,  
Treu vereint den Jammer tragen,  
Bis auch meine Stunde schlägt;

Dir gesellt am Kreuz zu weilen,  
Willig Deinen Gram zu theilen:  
Solches fleh' ich tief bewegt.

Heiligste der Jungfrau'n, wehre  
Mir die Bitte nicht, die schwere:  
Deine Klage sei auch mein;

Lass mich fühlen Christi Scheiden  
Mich Genoss sein seiner Leiden  
Seine Maal' an mir erne'u'n.

Lass mich seine Wunden tauschen,  
Mich an diesem Kreuz be-  
rauschen:  
Also lieb' ich deinen Sohn.

Dieser Liebe halb behüte  
Vor Verdammniss Deine Güte  
Mich, schallt des Gerichtes Ton.

Gieb, dass mich das Kreuz be-  
schütze,  
Christi Tod mir dien' als Stütze,  
Dass er Gnade mir verleiht;

Wenn mir dann der Tod genahet,  
Gieb, dass meine Seel' umfahet  
Paradieses-Herrlichkeit!

(K. Eitner.)

### Dritter Theil.

### Passion und Auferstehung.

#### No. 11.

„Tristis est anima mea usque ad mortem; pater si possibile est, transeat a me calix iste, sed non quod ego volo, sed quod tu.

(Marc. XIV, 34—36.)

„Meine Seele ist betrübt bis in den Tod. Mein Vater, wenn es möglich ist, so gehe dieser Kelch vor mir vorüber; doch nicht wie ich will, sondern wie du willst.“

#### No. 12. Stabat mater dolorosa (Canto).

Stabat mater dolorosa  
Juxta crucem lacrimosa,  
Dum pendebat Filius;

Cujus animam gementem  
Contristatam et dolentem  
Pertransivit gladius.

O quam tristis et afflita  
Fuit illa benedicta  
Mater Unigeniti!

Stand die Mutter voller Schmerzen,  
Weinend aus zerrissnem Herzen,  
Wo ihr Sohn am Kreuze hing;

Da, erfüllt von banger Trauer,  
Bebend in der Aengste Schauer,  
Durch die Seel' ein Schwert  
ihr ging.

Welch betrübte, schmerzgeweihte  
Mutter war die Benedicte  
Durch den Eingeborenen,

No. 13. O Filii et Filiae (Osterhymne).

O filii et filiae!  
Rex coelestis, rex gloriae,  
Morte surrexit hodie.  
Alleluia!

Et Maria Magdalene,  
Et Jacobi et Salome,  
Venerunt corpus ungere.  
Alleluia!

Et mane prima Sabbati  
Ad ostium monumenti  
Accesserunt discipuli.  
Alleluia!

Sed Joannes Apostolus  
Cucurrit Petro citius,  
Ad sepulcrum venit prius.  
Alleluia!

In albis sedens Angelus  
Respondit mulieribus,  
Quia surrexit Dominus.  
Alleluia!

Discipulis astantibus  
In medio stetit Christus,  
Dicens: Pax vobis omnibus.  
Alleluia!

Postquam audivit Didymus,  
Quia surrexerat Jesus,  
Remansit fere dubius.  
Alleluia!

Seid Menschenkinder hocherfreut  
Der Herr der ew'gen Herrlichkeit  
Ist von dem Tod erstanden heut.  
Alleluja!

Die Frauen kamen bald herbei,  
Maria und die andern zwei,  
Zu salben ihn mit Specerei.  
Alleluja.

Die Jünger auch am frühen Tag  
Sah'n bei der Stätte suchend  
nach,  
Wo Jesus Christ begraben lag.  
Alleluja.

Der Liebesjünger Sanct Johann,  
Er eilte Petro flugs voran,  
Kam früher bei dem Grabe an.  
Alleluja.

Ein Engel dort in Lichtgewand  
Den frommen Frauen macht  
bekannt,  
Dass Jesus Christus auferstand.  
Alleluja.

Der Jünger Schaar stand in dem  
Saal,  
Der Herr auch unter ihrer Zahl,  
Sprach: Friede sei Euch allzumal.  
Alleluja.

Doch Thomas war jetzt nicht  
dabei;  
Der wagte nun zu läugnen frei,  
Dass Christus auferstanden sei.  
Alleluja.

Vide, Thoma, vide latus,  
Vide pedes, vide manus,  
Noli esse incredulus.  
Alleluia!

Quando Thomas Christi latus,  
Pedes vidi atque manus,  
Dixit: Tu es Deus meus.  
Alleluia!

Beati qui non viderunt,  
Et firmiter crediderunt.  
Vitam aeternam habebunt.  
Alleluia!

In hoc festo sanctissimo  
Sit laus et jubilatio.  
Benedicamus Domino!  
Alleluia!

Ex quibus nos humillimas  
Devotas atque debitas  
Deo dicamus gratias.  
Alleluia!

Sieh Thomas! sieh die Seite hier,  
Beschau so Händ als Füsse dir,  
Nicht sei ungläubig mehr hinfür.  
Alleluja.

Als Thomas Christi Seite sah,  
Was ihm an Hand und Fuss  
geschah:  
„Du bist's, mein Herr!“ so  
sprach er da.  
Alleluja.

Glückselig sind, die nicht gesehn  
Und dennoch fest im Glauben  
steh'n;  
Sie werden ein zum Himmel  
gehn.  
Alleluja.

An diesem Tage heilger Pracht  
Sei Preisesjubel dargebracht  
Der allerhöchsten Gottesmacht.  
Alleluja.

Drum wir, von Tod und Höll'  
befreit,  
In tiefdemüthiger Schuldigkeit,  
Dem Herrn Dank jubeln allezeit!  
Alleluja!

No. 14. Resurrexit.

„Resurrexit tertia die:  
Christus vincit;  
Christus regnat;  
Christus imperat  
In sempiterna saecula. Amen!

Am dritten Tage auferstanden —  
Siegt Christus,  
Herrscht Christus,  
Gebietet Christus  
In alle Ewigkeit. Amen!

# Christus.

## ERSTER THEIL.

Rorate Coeli desuper et nubes pluant justum;  
aperiatur terra et germinet Salvatorem.

N<sup>o</sup> 1.

(Isai 45-8.)

Andante sostenuto.

Franz Liszt.

1<sup>te</sup> Violinen. con sordini.

2<sup>te</sup> Violinen. con sordini

Bratschen. con sordini

Clarinette in B.

SOLO.

SOLO.

Fagott.

SOLO.

Violoncelle. con sordini

espresso

(ohne C. B.) p <>

A

Clarinette. SOLO. Fagott. SOLO.

Contrabass mit Violoncell.

Hoboen.

Clarinetten in B.

Fagotte.

1. Viol.

2. Viol.

Bratschen.

Vcl. u. C. B.

**B SOLO.**

The first section of the score consists of seven staves. The first four staves are grouped together and labeled with their respective instrument names: Hoboen, Clarinetten in B, Fagotte, and two Violins (1. Viol. and 2. Viol.). The fifth staff is labeled Bratschen. The sixth staff is labeled Vcl. u. C. B. The seventh staff is labeled "B SOLO." and features a melodic line with dynamic markings like *p* and *b*.

**SOLO.**

**SOLO.**

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

**B**

This section continues the musical development. It starts with a "SOLO." part, followed by another "SOLO." part with crescendo markings. Subsequent measures show various instruments (Hoboen, Clarinetten in B, Fagotte, Violins, Bratschen, Vcl. u. C. B.) contributing to a crescendo, indicated by multiple "cresc." markings. The section concludes with a final "cresc." marking and a dynamic level labeled "B".

**Fl.**

A single staff for Flute (Fl.) is shown, consisting of several measures of music with various note heads and rests.

1. u. 2. Horn in F.

*rinf.*

*espressivo*

*poco ritard.*

*dim.*

*rinf.*

*espressivo*

*espressivo*

*poco ritard.*

*dim.*

The final section of the score features two staves for Horn in F (labeled "1. u. 2. Horn in F."). The first staff includes performance instructions: *rinf.*, *espressivo*, *poco ritard.*, and *dim.*. The second staff also includes *rinf.*, *espressivo*, *espressivo*, *poco ritard.*, and *dim.*. The score ends with a dynamic level labeled "nf".

**G**a tempo piano legero e tranquillo

divisi.

7

piano legero e tranquillo

divisi.

**C**

I. SOLO.

Fl. dolce

Cl. I. SOLO.

Fag. dolce

1.u. 2. Horn. dolce

Viol. dolce

Br. sempre p

Viol. sempre p

Br. sempre p

poco a poco crescendo - - - - - f

Hob.

Clar.

Fag.

1.u. 2. Horn. poco a poco cresc.

3.u. 4. Horn. in F. cresc.

3 Pauken in F. D. A. cresc.

poco a poco cresc. - - - - - f

Vcl. B. poco " poco cresc. - - - - - f

**S Hoboen.**

**Clar. a 2.**

**Fag.**

**2 Trompeten**

**1 B. F.**

**2 Tenor-Posaunen.**

**Bass-Posaune.**

**Tuba.**

**Pauken.**

*poco a poco*

**D**

*con maestà*  
**SOLO.**

*ten.*

*ten.*

*ten.*

*ten.*

**Flöten.**

**Hob.**

**Clar.**

**Fag.**

**1.u.2. Horn.**

**SOLO.**

*ten.*

*ten.*

*ten.*

*ten.*

*mp*

*mp*

*mp*

*mp*

**2. Viol.**

*dim.*

*p*

*dim.*

*tremolo*

**Bratschen.**

*tremolo*

*p*

*trem.*

*p*

1. 2. HORN. a 2.

Tromp. ten. I<sup>o</sup>

Pos. Tuba. ten. I<sup>o</sup>

Pauk. f

2. Viol. f dim.

Bratschen. trem. p

*SOLO.* *mp*

E a 2.

SOLO. p

a 2. SOLO. p

1. Viol. b 2. p

2. Viol. p

Bratschen. divisi. B<sup>u</sup>

Vcl. b p

Contrabass. p

E p



**Allegretto moderato.**

### Englisch Horn.

Englisch Horn.

*(c)*

Clar. *pastorale*

*2. SOLO. p marcato*

*p*

Fl.

Hob.

*p pastorale*

Engl.H.

Clar.

*dolce*

*p*

*p*

*dolce*

*G*

*dimin. e un poco rit.*

*a tempo*

*dolce*

*un poco marcato*

*p*

*1. SOLO.*

*dolce*

*SOLO*

*dimin. e un poco rit.*

Fagotte.

*G*

*p*

Musical score for orchestra, page 12, featuring six staves of music. The instruments include Solo (top), Bassoon (B. basso), 1. Violin (1. Viol.), 2. Violin (2. Viol.), Bassoon (B. basso), Violin (Viol.), and Bassoon (Br.). The score includes dynamic markings such as *p un poco marcato*, *senza sordini*, *dolce senza sordini*, *SOLO.*, *f*, *d.*, and *un poco marcato*. The music consists of measures of eighth and sixteenth notes, with some measures featuring sustained notes or rests.

1st system (measures 1-4):
   
 Clarinet (measures 1-2), Violin (measures 1-2), Bassoon (measures 1-2), Cello (measures 1-2)
   
 Dimin. (measure 3)
   
 Clar. (measures 4-5), Viol. (measures 4-5), Br. (measures 4-5)
   
 pizz. (measures 4-5), arco (measures 4-5)
   
 pizz. (measures 4-5)

2nd system (measures 6-10):
   
 Horn (measures 6-10), Violin 1 (measures 6-10), Violin 2 (measures 6-10)
   
 semper dolce (measures 7-10), dimin. (measures 9-10)
   
 p dolce (measures 6-10)

3rd system (measures 11-15):
   
 Engl.Horn (measures 11-15), Clarinet (measures 11-15), Bassoon (measures 11-15)
   
 semplice il 1.Clar. un poco espressivo (measures 11-15)
   
 Fag. (measures 11-15), Solo. (measures 11-15)
   
 p (measures 11-15)

4th system (measures 16-20):
   
 Violin 1 (measures 16-17), Violin 2 (measures 16-17), Bassoon (measures 16-17)
   
 un poco espressivo (measures 16-17), simile (measures 18-20)
   
 2.Viol. (measures 16-17), ruhig (measures 16-17), simile (measures 18-20)
   
 Bratschen. (measures 16-17), arco (measures 16-17), simile (measures 18-20)
   
 Vcll. (measures 16-17), p (measures 16-17), simile (measures 18-20)

Hoboen. SOLO.

Engl. Horn.

Flöten. SOLO.

Hob. dolce espressivo

Engl. H. dolce

1.u.2. Hörner in G.

grazioso simile simile

Contrabass mit Violoncell.

Musical score page 15, system 1. The score consists of eight staves. The first four staves are treble clef, the next two are bass clef, and the last two are double bass clef. The music features sustained notes with grace notes and slurs. The first staff has a dynamic instruction "SOLO." The second staff has a dynamic instruction "un poco marcato". The third staff has a dynamic instruction "poco a poco cresc.". The fourth staff has a dynamic instruction "poco a poco cresc.". The fifth staff has a dynamic instruction "poco a poco cresc.". The sixth staff has a dynamic instruction "poco a poco cresc.". The seventh staff has a dynamic instruction "poco a poco cresc.". The eighth staff has a dynamic instruction "poco a poco cresc.". Measures 1 through 4 are shown.

Musical score page 15, system 2. The score continues from system 1. The dynamics "poco a poco cresc." are repeated in each staff. Measures 5 through 8 are shown.

I a.

*più cresc.*

*mf un poco marc.*

*più cresc.*

*più cresc.*

*3.u.4. in G.*

*più cresc.*

*più cresc.*

*più cresc.*

*f*

==

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

Musical score page 17 featuring six staves of music. The top section consists of six staves, each with a dynamic marking of *f*. The bottom section begins with a double bar line and a repeat sign, followed by six staves. The first staff in this section is labeled "Horn. 1. SOLO." and has a dynamic marking of *p*. Subsequent staves in this section have dynamic markings of *p*, *cresc.*, *cresc.*, and *cresc.* respectively.

Musical score page 17 featuring six staves of music. The top section consists of six staves, each with a dynamic marking of *p*. The bottom section begins with a double bar line and a repeat sign, followed by six staves. The first staff in this section is labeled "Horn. 1. SOLO." and has a dynamic marking of *p*. Subsequent staves in this section have dynamic markings of *p*, *cresc.*, *cresc.*, and *cresc.* respectively.

Musical score page 18 featuring six staves of music. The staves are organized into three measures per row. The first two rows show measures 1 through 6. The third row shows measures 7 through 12. The fourth row shows measures 13 through 18. The fifth row shows measures 19 through 24. The sixth row shows measures 25 through 30. Various dynamics and articulations are indicated throughout the score.

Continuation of musical score page 18, showing six staves of music from measure 31 to measure 46. The staves are organized into three measures per row. The first two rows show measures 31 through 36. The third row shows measures 37 through 42. The fourth row shows measures 43 through 48. The fifth row shows measures 49 through 54. The sixth row shows measures 55 through 60. The score consists of six staves, each with a different clef and key signature.

Conclusion of musical score page 18, showing six staves of music from measure 61 to measure 76. The staves are organized into three measures per row. The first two rows show measures 61 through 66. The third row shows measures 67 through 72. The fourth row shows measures 73 through 78. The fifth row shows measures 79 through 84. The sixth row shows measures 85 through 90. The score consists of six staves, each with a different clef and key signature. Articulations like "legato" and dynamic markings like "dimin." are present.

Hobo. II.

Clar.

Fag.

1. Viol.

2. Viol.

Bratschen.

Vcl.

Contrabass.

*tranquillo*

*dolce con grazia*

*pizz.*

*pizz.*

*dolce, un poco espressivo*

*pizz.*

*p*

**Solo.**

*dolce*

*p*

**Solo.**

**Solo.**

SOLO.

Hoboen.

Engl.Horn.

Cl.

SOLO.

1.u.2. Horn.

arcu

arcu

pizz.

arcu

Flöten.

Hoboen.

cresc.

cresc.

cresc.

cresc.

cresc.

arco

21

1.u.2.Horn.

3.u.4.Horn.

divisi

divisi

staccato

staccato

staccato

22

Musical score page 22, top half. The score consists of eight staves. The first two staves have treble clefs, the next two have bass clefs, and the last two have double bass clefs. The key signature is A major (no sharps or flats). The music features various dynamics and performance instructions:

- Measure 1: "p subito" in the first staff.
- Measure 2: "rinf." in the second staff.
- Measure 3: "p subito" in the third staff.
- Measure 4: "p" in the fourth staff.
- Measure 5: "rinf." in the fifth staff.
- Measure 6: "p subito" in the sixth staff.
- Measure 7: "p" in the seventh staff.
- Measure 8: "rinf." in the eighth staff.
- Measure 9: "p subito" in the first staff.
- Measure 10: "rinf." in the second staff.
- Measure 11: "p subito" in the third staff.
- Measure 12: "p" in the fourth staff.
- Measure 13: "rinf." in the fifth staff.
- Measure 14: "p subito" in the sixth staff.
- Measure 15: "p" in the seventh staff.
- Measure 16: "rinf." in the eighth staff.

Text at the bottom of the page: "Contrabass mit Vcll."

Musical score page 22, bottom half. The score continues with eight staves:

- Measure 17: "molto cresc." in the first staff.
- Measure 18: "molto cresc." in the second staff.
- Measure 19: "molto cresc." in the third staff.
- Measure 20: "molto cresc." in the fourth staff.
- Measure 21: "p cresc." in the fifth staff.
- Measure 22: "molto cresc." in the sixth staff.
- Measure 23: "non divisi" in the first staff.
- Measure 24: "non divisi cresc." in the second staff.
- Measure 25: "molto cresc." in the third staff.
- Measure 26: "non divisi" in the fourth staff.
- Measure 27: "p cresc." in the fifth staff.
- Measure 28: "molto cresc." in the sixth staff.

Musical score page 23, featuring three systems of music for orchestra. The score includes parts for Flute, Clarinet, Bassoon, Trombone, and Double Bass.

**System 1:** Measures 1-4. Dynamics: *f*, *L*, *H:*. Measure 4 ends with a repeat sign (double bar line).

**System 2:** Measures 5-8. Dynamics: *ff*, *a2.*, *ff*, *L*.

**System 3:** Measures 9-12. Dynamics: *ff*, *L*.

**System 4:** Measures 13-16. Dynamics: *p* *tranquillo*, *p* *2.un poco marcato*.

Fl.

Hb.

Cl.

Fg.

*dolce*

*p dolce*

*p*

*SOLO.*

*p*

*SOLO.*

*p*

*M.*

*Engl.Horn.*

*un poco marcato*

*p più dolce*

*Clar.*

*mf*

*Hörner.*

*SOLO.*

*p più p*

*M'*

*dimin.*

*p allegramente*

*dimin.*

*p*

*1. Viol.*

*pizz.*

*allegamente*

*pizz.*

*2. Viol.*

*pizz.*

*allegamente*

2410

*SOLO.*

*SOLO.*

*Hb.*

*Ct.*

*Fag.*

*SOLO. dimin.*

*dimin.*

*Cl.*

*Fag.*

*pp*

*p più dimin.*

*un poco ritenuto*

*pp smorzando*

*Cl. SOLO.*

*p dolce*

*1. Viol. p dolce semplice*

*2. Viol. p*

*B. p*

*Vcl. SOLO. p*

*Vcl. p*

*C. B. p*

*Quieto.*

N

pizz.

pizz.

N

Fl.

Hb.

Ct. p.

SOLO.

d.

Fag.

SOLO.

1. Viol.

2. Violinen SOLO.

Hörner in G.

I. SOLO.

p

p

5410

This page contains three systems of musical notation. The top system consists of six staves: Flute (Fl.), Horn (Hb.), Clarinet (Ct.) playing piano (p), Bassoon (Fag.), and two Violins (1. Viol. and 2. Violinen). The middle system consists of five staves: Bassoon (Fag.), Trombones (d.), Trombone (SOLO.), Trombone (SOLO.), and Trombone (SOLO.). The bottom system consists of four staves: Trombones (Hörner in G.), Trombone (I. SOLO.), Trombone (SOLO.), and Trombone (SOLO.). The score includes dynamic markings such as 'p' (piano) and 'pizz.' (pizzicato). Measure numbers 5410 are indicated at the bottom right.

Eng. Horn.

**SOLO.**

**0**

**SOLO.**

**2.**

**SOLO.**

**0<sup>2</sup>.**

**SOLO.**

**p allegramente**

**SOLO.**

**p**

**pizz.**

**1. Viol.**

**2. Viol.**

**pizz.**

**allegramente pizz.**

**allegramente**

P  
grasioso

==

Hb.  
Eng. Horn.  
Fg.  
1. Viol.  
2. Viol.  
Br.  
Vell.  
C.B. tacet.

==

marcato  
marcato e  
marcato "

Fl.

Hb.

Ct.

Fg.

*rinf.*

*mf*

*dimin.*

*I. SOLO.*

Fl.

Hb.

Ct.

*dim.*

*p*

*pp*

*SOLO.*

*mf*

*un poco marcato*

*tremolando*

*divisi.*

*pp*

*a*

Fl.

Hb.

Ct.

*pp*

*b*

*1. Viol.*

*2. Viol.*

*divisi.*

*sempre pp*

**Xo 2** Orchester tacet.  
Van lento.

SOPRAN-SOLU-

Solo.

1.2. Hörner in E.      Solo.      a 2.      Solo.

et in terra pax      homini bus      bu nae      volun ta

**S** Allegro. (Alla breve.)  
Hoboken.

Engl. Horn.

Clar.

Fag.

Hörner in E.

1. Viol.

2. Viol.

Bratsche.

SOPRAN.

ALT.

Violoncell.

**S** C. B. facet.

C1.

Rg.

1.Viol. *sempre p*

mi - ni - bus bo . nae vo . lun . ta . tis bo . nae vo . lun .

Fl.

Hb.

C1.

Rg.

*SOLO.*

1. 2. Hörner in E.

ta - - tis.

**T** Moderato.  
Fl.

Hb.

Cl.

Ft.

1. 2. Hörner. 1. SOLO. 1. SOLO. 2.

p dolce un poco marcato

Harfe. p

1. Viol. 2. Viol. Br.

p tranquillo con grazia p simile legato simile legato

Chor. SOPRAN. et in ter - ra

Chor. ALT. p

TENOR-SOLO. expressivo  
Glo - ri - a in ex - cel - sis,

Chor. BASS. et in ter - ra

Vcl. tranquillo  
Contrabass. p

**T** Moderato.

1. SOLO.

*p.*

*un poco marcato*

*sempre dolce*

pax ho mi ni bus

SOLO.

*p.*

pax \_\_\_\_\_ ho . mi . ni . bus bo . nac

pax ho mi ni bus

*sempre dolce*

A page from a musical score featuring six staves of music. The top three staves represent voices (Soprano, Alto, Tenor) and the bottom three staves represent the basso continuo (Bassoon, Double Bass, and Cello). The music consists of measures of various lengths, primarily eighth and sixteenth notes. Measure 1 shows sustained notes with grace notes. Measures 2-4 feature sustained notes with slurs. Measures 5-6 show eighth-note patterns. Measures 7-10 show sixteenth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show sixteenth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show sixteenth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show sixteenth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show sixteenth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show sixteenth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show sixteenth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show sixteenth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show sixteenth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show sixteenth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show sixteenth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show sixteenth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show sixteenth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show sixteenth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show sixteenth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show sixteenth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show sixteenth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show sixteenth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show sixteenth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show sixteenth-note patterns. Measures 95-96 show eighth-note patterns. Measures 97-98 show sixteenth-note patterns. Measures 99-100 show eighth-note patterns.

ho . mi . ni . bus bo . nae vo . lun . ta . tis

vo . lun . ta . tis

ho . mi . al . bus bo . nae vo . lun . ta . tis

*a 2.*

*Hörner in E. *mf**

*Tromp. in C.*

*SOLO.*

*2 Tenor-Pos.*

*Bass-Pos.*

*Tuba tacet.*

*animando*

*A. SOPRAN.*

*ALT.*

*CHOR.*

*TENOR.*

*BASS.*

*Glo - ri - a*

*1. BASS tacet.*

*2. BASS.*

*U *mf**

Musical score page 37, featuring six systems of music for various instruments. The score includes parts for strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and timpani. The music consists of six systems of four measures each. Measure 1: Violins play eighth-note patterns, cellos provide harmonic support. Measure 2: Violins continue eighth-note patterns, cellos provide harmonic support. Measure 3: Violins play eighth-note patterns, cellos provide harmonic support. Measure 4: Violins play eighth-note patterns, cellos provide harmonic support. Measures 5-6: Oboe and bassoon play eighth-note patterns, bassoon provides harmonic support. Measures 7-8: Trumpet and trombone play eighth-note patterns, bassoon provides harmonic support. Measures 9-10: Violins play eighth-note patterns, cellos provide harmonic support. Measures 11-12: Violins play eighth-note patterns, cellos provide harmonic support. Measures 13-14: Violins play eighth-note patterns, cellos provide harmonic support. Measures 15-16: Violins play eighth-note patterns, cellos provide harmonic support. Measures 17-18: Violins play eighth-note patterns, cellos provide harmonic support. Measures 19-20: Violins play eighth-note patterns, cellos provide harmonic support. Measures 21-22: Violins play eighth-note patterns, cellos provide harmonic support. Measures 23-24: Violins play eighth-note patterns, cellos provide harmonic support. Measures 25-26: Violins play eighth-note patterns, cellos provide harmonic support. Measures 27-28: Violins play eighth-note patterns, cellos provide harmonic support. Measures 29-30: Violins play eighth-note patterns, cellos provide harmonic support. Measures 31-32: Violins play eighth-note patterns, cellos provide harmonic support. Measures 33-34: Violins play eighth-note patterns, cellos provide harmonic support. Measures 35-36: Violins play eighth-note patterns, cellos provide harmonic support. Measures 37-38: Violins play eighth-note patterns, cellos provide harmonic support. Measures 39-40: Violins play eighth-note patterns, cellos provide harmonic support. Measures 41-42: Violins play eighth-note patterns, cellos provide harmonic support. Measures 43-44: Violins play eighth-note patterns, cellos provide harmonic support. Measures 45-46: Violins play eighth-note patterns, cellos provide harmonic support. Measures 47-48: Violins play eighth-note patterns, cellos provide harmonic support. Measures 49-50: Violins play eighth-note patterns, cellos provide harmonic support. Measures 51-52: Violins play eighth-note patterns, cellos provide harmonic support. Measures 53-54: Violins play eighth-note patterns, cellos provide harmonic support. Measures 55-56: Violins play eighth-note patterns, cellos provide harmonic support. Measures 57-58: Violins play eighth-note patterns, cellos provide harmonic support. Measures 59-60: Violins play eighth-note patterns, cellos provide harmonic support. Measures 61-62: Violins play eighth-note patterns, cellos provide harmonic support. Measures 63-64: Violins play eighth-note patterns, cellos provide harmonic support. Measures 65-66: Violins play eighth-note patterns, cellos provide harmonic support. Measures 67-68: Violins play eighth-note patterns, cellos provide harmonic support. Measures 69-70: Violins play eighth-note patterns, cellos provide harmonic support. Measures 71-72: Violins play eighth-note patterns, cellos provide harmonic support. Measures 73-74: Violins play eighth-note patterns, cellos provide harmonic support. Measures 75-76: Violins play eighth-note patterns, cellos provide harmonic support. Measures 77-78: Violins play eighth-note patterns, cellos provide harmonic support. Measures 79-80: Violins play eighth-note patterns, cellos provide harmonic support. Measures 81-82: Violins play eighth-note patterns, cellos provide harmonic support. Measures 83-84: Violins play eighth-note patterns, cellos provide harmonic support. Measures 85-86: Violins play eighth-note patterns, cellos provide harmonic support. Measures 87-88: Violins play eighth-note patterns, cellos provide harmonic support. Measures 89-90: Violins play eighth-note patterns, cellos provide harmonic support. Measures 91-92: Violins play eighth-note patterns, cellos provide harmonic support. Measures 93-94: Violins play eighth-note patterns, cellos provide harmonic support. Measures 95-96: Violins play eighth-note patterns, cellos provide harmonic support. Measures 97-98: Violins play eighth-note patterns, cellos provide harmonic support. Measures 99-100: Violins play eighth-note patterns, cellos provide harmonic support.

44

*cresc.*

*mf*

Glo - ri - a  
1. BASS tacet.

in ex - - -

2010

A page of musical notation for orchestra and choir, page 39. The score consists of six systems of music, each with multiple staves. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani). The vocal parts are for Soprano, Alto, Tenor, and Bass. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. The vocal parts sing in four-part harmony, with lyrics appearing in the bass part: "cel . . sis", "in ex . cel . . sis", "De . . . . .", "cel . . sis", "in ex . cel . . sis", and "De . . . . .". The page number "39" is located in the top right corner.

40 V

Eng. Horn.

Harfe. *mf*

*divisi.*

*trillo*

*divisi.*

*trillo*

*solo voce*

o et in ter-ra pax ho - mi - ni .

o et in ter-ra pax ho - mi - ni .

*trillo*

V

2 Hörner im E.

pp

pp

pp

pp

pp

dimin.

bus

bonae volun - ta - - tis.

bus

bonae volun - ta - - tis.

pp

pp

pp

pp

pp

pp

**W** Un poco più mosso. (sempre alla breve.)

Trompete in E.

**a 2.**

**SOLO tenuto**

**Alle lu - ja,**

**Alle**

**W** Un poco più mosso. (sempre alla breve.)

*SOLO.*

*poco a poco cresc.*

*Clar.*

*poco a poco cresc.*

*poco a poco cresc.*

*1.u. 2. Horn in E.*

*3.u. 4. Horn in E.*

*Trompette in E.*

*SOLO. tenuto*

*tenuto*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*Alle - lu - ja,*

*poco a poco cresc.*

*Alle - lu - ja,*

*lu - ja,*

*Alle - lu - ja,*

*Alle -*

*poco a poco cresc.*

*legato*

Engl. Horn.

*cresc.*

*cresc.*

Bass-Pos.

Al - le - lu - ja,

lu - ja,

Al - le - lu - ja,

Al - le - lu - ja,

*f*



Sheet music for orchestra and choir, page 46. The score consists of ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) sing "Alleluia" in four-part harmony. The instrumental parts include strings (Violin I, Violin II, Viola, Cello), double bass, harp, and organ. The music features a mix of eighth-note patterns and sustained notes. The vocal entries are marked with arrows indicating entry points.

**Vocal Entries:**

- Soprano:** Starts at measure 1, enters at measure 10, and has a solo section from measure 25 to 30.
- Alto:** Enters at measure 10.
- Tenor:** Enters at measure 10.
- Bass:** Enters at measure 10.

**Instrumental Patterns:**

- Violin I:** Features eighth-note patterns throughout the piece.
- Violin II:** Features eighth-note patterns throughout the piece.
- Viola:** Features eighth-note patterns throughout the piece.
- Cello:** Features eighth-note patterns throughout the piece.
- Double Bass:** Features sustained notes and eighth-note patterns.
- Harp:** Features sustained notes and eighth-note patterns.
- Organ:** Features sustained notes and eighth-note patterns.

**Text:** The lyrics "Alleluia" are repeated multiple times by the choir.

• Orchester tacet

The image shows a page from a musical score. At the top left, it says "Orchester tacet". The score consists of ten staves. The first three staves are soprano, alto, and tenor voices. The next three staves are bassoon, cello, and double bass. The last four staves are soprano, alto, tenor, and bass voices. The music is in common time, with a key signature of one sharp. The vocal parts sing the words "Al-le-lu-ja," which is repeated twice. The instrumentation includes strings, woodwind instruments like bassoon and cello, and voices.

## Z Un poco più Moderato.

A poco più moderato.

Fl. p

Hörner in G.

Bass Pos.

Pauken.

f      p      pp

*mf espressivo*

- ja.

### Moderato.

z

Moderato.

Fl. rallent. al - - -

Cl. p dolce legato

z. SOLO.

1. Viol. dimin. rallentando 1. Viol. SOLO.

2. Viol. 2. Viol. SOLO.

Moderato.

## Moderato.

dimin.

A musical score page showing measures 11 through 16. The top staff features a continuous pattern of sixteenth-note chords in common time, primarily in E major (indicated by a G-clef and a key signature of one sharp). The bottom staff shows a bass line with sustained notes and occasional eighth-note patterns. Measure 16 concludes with a dynamic marking "dimin."

dimin.

11

SOLO  
dolce

perdendo e ritenuto.

I.VIOL. SOLO.

perdendo e ritenuto

90

三

*perdendo e ritenuto.*

*perdendo e ritenuto*

# Stabat Mater speciosa.

(Hymne.)

**C<sup>o</sup> 3.**

Lento sostenuto, misterioso.

Sopran Iu.II.      Alt.      Tenor Iu.II.      Bass Iu.II.

pp                    pp                    pp

Sta-bat ma-ter spec i-o sa jux-ta foe-num gau-di-o - sa, dum ja - ce-bat Par-vu - lus.

(Orgel tacet.)

**A**

Cujus a - ni - mamgauden - tem lae-ta bun-dam et fer - ven-tem, per-transi - vit ju - bi-lus. O quam lac-ta et be -

**B**

pp Orgel.

Pedal.

a - ta fu-lit il - la imma - cu - la - ta Ma - ter U - ni - ge - ni - ti. diminuendo -

**C** En poco meno lento.  
gau - de - bat, et vi -  
Quae gau - debat, et vi -

1. Tenore tacent  
2. Tenore Soli

En poco meno lento.

de - bat e - xul - ta - bat cum vi - de - bat **D** de - bat e - xul - ta - bat cum vi - de - bat na - - ti par - tum in - cli - ti.

1. Tenore Soli.  
2. Tenore tacent.

poco rit. dim.

na - ti par - tum in - cli - ti poco rit. dim.

na - ti par - tum in - cli - ti poco rit. dim.

na - ti par - tum in - cli - ti poco rit. dim.

(Orgel tacet.)

**E** Tempo I.

Quis est qui non gau - de - ret Christi matrem si vi - de - ret in tan - to so-la - o *m/f* *espresso* in tan - to so - la - ti -

Tempo I.

**F**

Quis non posset colae - ta - ri Christi matrem con - templa - ri hu - den - tem cum Fi - li - o lu - den - tem cum Fi - li -

**G**

Pro pec - ca - tis su - ae gen - tis vi - dit Christum cum ju - men - tis et al - go - ri sub - di - tum. *poco ritenuto*  
*voco ritenuto*

*poco ritenuto*

*poco ritenuto*

*poco ritenuto*

H Un poco meno Lento.

*su-um*

VI - dit suum dul - eem Na - tum va - gl en - tem a - do - ra - tum vi - li di - ver - so - ri - o.  
 1. Tenore Soli.  
 2. Tenore tacent. Na-tum va - gl en - tem a - do - ra - tum 1. Bäss. Soli.  
 2. Bäss. tacent. 1. u. 2. Tenore. 1. u. 2. Bäse.  
 a - do - ran - tum vi - li di - ver - so - ri - o.  
 smorzando

= I Più Lento chel Tempo I.  
e misterioso assai.

Na-to Chri-sto in pre - se - pe, coe-li ci - ves canunt lac - te cum im - men - su gau - dio rit.  
 im - men - so gau - di - bo rit. bo  
 Piu Lento.

H a tempo

Sta-bat se - nexcum pu - el - la non cum ver - bo nec lo-que - la stupes cen - tes cordi - bus.  
 a tempo  
 ppp a tempo  
 ppp a tempo  
 ppp  
 rit. rit.  
 rit. rit.

**L** Tempo I. (ma senza slentare.)

*pp* *Eia Ma-ter fons a - mo - ris me sen - ti - re vim ar - do - ris fac ut te - cum sen - ti - am*

*pp* *espressivo* *fac ut te - - - cum sen - ti -*

*pp dolce con espressione* *dolce* *te - - cum sen - ti - am*

*pp*

**M** *pp*

*fac ut ar - deat cor meum in a - man - do Christum De - um ut si - - bi compla - ce am*

*pp* *espress.* *am pp* *ut si - - bi compla - ce*

*dolce espressivo* *com - pla - - ceam*

*pp*

**N**

*poco a poco cre - - - scen - - - do mezzo forte* *forte*

*Sancta Ma-ter ist - ud a - gas prono nostro du - cas pla - gas cordi fi - xa vali - de*

*poco a poco cre - - - scen - - - do mezzo forte* *forte*

*am poco a poco cri - - - scen - - - do mezzo forte* *forte*

*poco a poco cre - - - scen - - - do mezzo forte* *forte*

*p*

**Un poco meno Lento.**

Musical score for 'Tu - i' from 'Die Walküre' by Wagner. The score consists of five staves: Soprano (top), Alto, Tenor, Bass, and Organ (bottom). The vocal parts are in soprano, alto, tenor, and bass clef. The organ part is indicated by '(Orgel fässt.)'. The vocal parts sing in unison. The lyrics are: Tu - i Na - ti cae - lo la - psi Tam di - gna - ti foe - no na - - sci. The organ part provides harmonic support. The score is marked with dynamic instructions like *p* (piano) and *f* (fortissimo).

me-cum di - vi - de  
poe - nas me - cum

**P** Poco a poco animando il Tempo (ma non troppo)

A musical score for organ and two cellos. The top staff is labeled "Orgel." and shows a treble clef, a key signature of one sharp, and a common time signature. The middle and bottom staves are labeled "Cello" and show bass clefs, a key signature of one sharp, and a common time signature. The score consists of four measures. Measure 1: Organ has a sustained note with a fermata, Cello 1 has a eighth-note pattern, Cello 2 has a sixteenth-note pattern. Measure 2: Organ has a sustained note with a fermata, Cello 1 has a eighth-note pattern, Cello 2 has a sixteenth-note pattern. Measure 3: Organ has a sustained note with a fermata, Cello 1 has a eighth-note pattern, Cello 2 has a sixteenth-note pattern. Measure 4: Organ has a sustained note with a fermata, Cello 1 has a eighth-note pattern, Cello 2 has a sixteenth-note pattern.

tul Pue - ri - no fac me  
 frui dum sum in e - xi - li  
 o. Hunc ar do - rem fac com mu - uem ne  
 dim. cre - scen -  
 dim. cre - scen -  
 dim. cre - scen -

**S**

do forte > ralent. smorzando  
fa-ci-as me im-mu-nem ab hoc  
do forte > ralent. o. dim.  
do forte > ralent. smorzando  
do forte > ralent. smorzando  
do forte ab hoc de-si-de-ri-o. dim.  
do forte ab hoc de-si-de-ri-o. dim.  
do forte ab hoc de-si-de-ri-o. dim.

**T con grazia e espressione**

p Vir-go Vir-ginum piae-cla-ra mi-hi jam non sis a-ma-ra fac me par-vum sa-pe-re  
p dolce  
par-vum sa-pe-re

**U**

p Fac ut por-tempulchrum For-tem qui nascen-do vi-cit mor-tem vo-lens vi-tam tra-de-re.  
Fac p fac ut  
p cre-scen-do  
cre-scen-do  
cre-scen-do

**V** poco a poco crescendo ed accelerando

55

Fa - me te - cum  
 Fa - me te - cum sa - ti - a - re Na-to tu - o in - e - bri - a -  
 Fa - me te - cum sa - ti - a - re  
 Fa - me te - cum sa - ti - a - re Na-to tu - o in - e - bri - a -  
 Fa - me te - cum sa - ti - a - re Na-to tu - o in - e - bri - a -

**W** stans in - ter tri - pu - di - a in - ter tri - pu - di - a  
 re stans in - ter tri - pu - di - a in - ter tri - pu - di - a Inflam - ma - tus et ac - cen - sus Inflam -  
 re stans f  
 mezzo f

ma - tus et ac - cen - sus Ob - tu - pes - cit om - ni sen - sus ta - le de co - mer - ci - o  
 un poco ritenuto  
 pp un poco ritenuto pp più ritenuto  
 un poco ritenuto pp più ritenuto  
 pp  
 ff

**Più Lento che'l Tempo primo. sostenuto assai.**

## Z con-ser - va - ri gra - ti - a.

con-ser - va - ri gra - ti - a.      pp      pp

Ver-bo De-i prae-muni-re con-ser - va - ri gra - ti - a. Quando corpus mo-ri e - tur Fac ut a - ni-mae do-

con-ser - va - ri gra - ti - a.      pp      pp

con-ser - va - ri gra - ti - a.      pp      pp

con-ser - va - ri gra - ti - a.

Ancora più Lento.

ne-tur

*un poco ritenuto* *smorzando* *Ancora più lento.* *men.*

*tu-i Na-ti vi - si o a - men a - men.*

*un poco ritenuto* *smorzando* *diminuendo pp*

*un poco ritenuto* *smorzando* *diminuendo pp*

*un poco ritenuto* *smorzando* *diminuendo pp*

*Ancora più Lento.* *sf* *diminuendo pp*

No. 4.

## Hirtengesang an der Krippe.

Allegretto pastorale.  
*dolce*

Aus dem Oratorium „Christus.“

Franz Liszt.

Hoboen.

Clarinetten in A.

Fagotte.

Englisch Horn.

1 Clar. ein wenig hervortretend.

Heb.

Hob. *animutig*

*dim.*

a 2.

C *a tempo*

*poco rallent.*

*poco rallent.* *a tempo SOLO.* *dolce*

Fl. *pruhig*

Clar. in A.

Fag. *p*

Harsc. *mf.* *simile*

Viol. I (die obern Noten etwas hervortretend) *pizz.*

Viol. II (die untern Noten etwas hervortretend) *pizz.*

Bratsche. *ruhig*

Vcl. *pruhig*

B. *pruhig* *pizz.* *p*

Hob.

Eng. II.

*p dolce*

*ten.*

*p dolce*

*ten.*

*sempr. pizz.*

*un poco marc.*

*sempr. pizz.*

*un poco marc.*

*ten.*

*ten.*

*D*

*ten.*

*ten.*

*arco*

*arco*

*un poco rallent. ma poco*

Viol.

Br.

Vcl.

C.B. tacet.

*dirisi espress.*

*dirisi espress.*

*un poco marc.*

*pizz.*

*un poco marc.*

*sempre espress.*

*pizz. un poco marc.*

*dirisi arco*

*espress.*

**E**

*dolce tranquillo*

Fl.

Clar.

Fag.

*p singend*

*p singend*

Harfe.

I. Viol.

Vcl. u. C.B.

*sempre p*

*pizz.*

Fl.

Hob.

Clar.

Fag.

Fl.

Hob.

Clar.

Fag.

Fl.

Hob. *munter*

*mf* 1.Solo.

Fag.

*un poco marcato*

2.Viol. *un poco mare.*

Bratsch. *arco*

*p un poco mare.*

Hob.  
Clar.  
Fag.  
2. Viol.  
Br.

1.SOLO.

*a tempo*

G  
*poco rallent.*  
1.SOLO.  
*dolce*

*poco rallent.*  
*dirisi*  
*dirisi*  
*poco rallent.*

Fl.  
*ruhig*  
Clar.  
Fag.

Harfe.

Viol.  
*pizz.*

Vcl.  
*ruhig*

C.B.  
*ruhig*  
*pizz.*

Musical score page 63, featuring two systems of music for orchestra. The top system begins with a dynamic of  $\text{Hob.}$  and  $\text{Engl. H.}$ , followed by measures of *dolce*. The bottom system begins with *un poco marc.* The score includes parts for Hobo, Engl. Horn, Violin, and Cello/Bass. Measure numbers 8 and 9 are indicated at the start of each system. The page number 63 is located in the top right corner.

Engl.H

un poco rall.

arco

Viol.

scherzando stacc.

C.B.tacet.

dirisi  
un poco rall.

pizz.

un poco pizz.

arco

dolce espress.

Viol.

pizz. marc.

rall. ma poco

dirisi

Fl.

I

Clar.in A.

Fag.

I. HORN.

Quasi Andante. Religioso. SOLO.

1. HORN in F.

dolcant.

Viol.

dim.

più dim.

pizz.

dirisi

arco

dim.

più dim.

dim.

Fl.

Clar.

Fag.

Horn.

poco cresc.

Flöte. SOLO.

Hob. SOLO.

Clar. *p dolce*

2 *p dolce*

*p dolce*

Bratsche. *p dolce*

dim. dim.

SOLO. *un poco marc.*

Fl. **K** *sempre dolce* *sempre dolce*

Clar.

Bratsche.

SOLO. *marc.*

*marc.*

*marc.*

*marc.*

*marc.*

*f*

Un poco animato.

Musical score page 67, measures 122-132. The score consists of eight staves. Measures 122-125 show woodwind entries with dynamic markings *p*, *pp*, and *cresc.*. Measures 126-132 show brass entries with dynamic markings *pp*, *p*, and *cresc.*. Measure 133 begins with a forte dynamic. The strings play eighth-note patterns with *arc* markings. The bassoon and double bass provide harmonic support. The score is labeled "M 2." at the end of measure 132.

1

2

3

4

5

6

7

*p*

1. SOLO.

2. H.

*p*

*dolce*

*mf*

*ruhig*

*grazioso*

1.Viol.getheilt.

2.Viol. dim.

Cello

Harpse.

Trombone

*p*

SOLO.

*marc.*

Vcl.

C.B. tacet.

Vcl.

C.B.

pizz.

• 110

Musical score page 70, featuring two systems of music for orchestra. The top system begins with a dynamic of  $\text{f}$  and a tempo marking of  $120$ . The first measure consists of six measures of "espress." markings. The second system begins with a dynamic of  $\text{f}$  and a tempo marking of  $108$ . It includes markings such as "marc.", "smorz.", and "smorz. N". The score is written on ten staves, including parts for strings, woodwinds, and brass.

Hob.  
Eng.H.  
Clar.  
Bass.

2.SOLO.

A musical score page showing two staves of music for orchestra. The top staff consists of six empty five-line staves. The bottom staff has six staves, each with a different instrument: 1. Violin (Violin I), 2. Violin (Violin II), Cello, Double Bass, Trombone, and Tuba. The Violin I and Violin II parts begin with eighth-note patterns. The Cello and Double Bass parts provide harmonic support with sustained notes. The Trombone and Tuba parts enter later, adding to the texture. Measure 12 concludes with a dynamic instruction 'espress.' followed by a crescendo dynamic 'cresc.'

Musical score page 72, measures 12-15. The score includes parts for Flute (Fl.), Horn (Hörner), Bassoon (Bass.), Trombones (Trom.), and Tuba (Tuba). Measure 12 starts with a dynamic of *dolce*. Measure 13 begins with *ten.* Measure 14 starts with *dirisi*. Measure 15 begins with *crescendo*, followed by a solo section for the Flute, marked *SOLO.* The score concludes with a dynamic of *do*.

0 a 2.

Hörn.  
3.u.4. in E. cresc.

dirisi

Vcll. u. B.

Tromp. in E.

Pauken in E.

a 2.

mf

mf

2110

This page contains six systems of musical notation. The first system starts with a dynamic of 0 followed by a 2. It includes parts for woodwinds (Hörn. 3. u. 4. in E. cresc.) and strings (Vcll. u. B.). The second system begins with a dynamic of dirisi. The third system starts with a dynamic of 0. The fourth system begins with a dynamic of a 2. It includes parts for brass (Tromp. in E.) and percussion (Pauken in E.). The fifth system begins with a dynamic of mf. The sixth system ends with a dynamic of mf. The page number 73 is in the top right corner.

A page of musical notation for orchestra, featuring ten staves of music. The music includes various instruments such as strings, woodwinds, and brass. The notation shows complex rhythmic patterns and dynamic markings like "dim." and "p" (piano). The page is numbered "13" at the bottom right.

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Flute (Fl.), Bassoon (Hob.), Clarinet (Clar.), Bassoon (1. Fag.), Violin (2. Viol.), and Bass (Br.). The instrumentation is as follows:

- Flute (Fl.):** Playing sixteenth-note patterns.
- Bassoon (Hob.):** Playing eighth-note patterns.
- Clarinet (Clar.):** Playing eighth-note patterns.
- Bassoon (1. Fag.):** Playing eighth-note patterns.
- Violin (2. Viol.):** Resting.
- Bass (Br.):** Resting.

Measure 11 ends with a fermata over the bassoon part. Measure 12 begins with a dynamic *più dim.* The bassoon part has dynamics *mf* and *mf*. The bassoon part has dynamics *mf* and *mf*. The bassoon part has dynamics *mf* and *mf*.

Hob.      75

Clar.      SOLO.

2.Viol.

=

Fl.      ruhig

Clar.      s

Fag.      p

=

Viol. pizz.

pizz.

Vcl.      ruhig

C.B.      ruhig

pizz.

Fl.

Hob.

EngLH.

dolce

dolce

ten.

un poco marc.

sempre pizz.

sempre pizz.

marc.

ten.

2410

This page contains ten staves of musical notation. The top three staves are for Flute, Bassoon, and English Horn. The subsequent seven staves are for Double Bass. The music features various dynamics and performance instructions, including 'dolce', 'ten.', 'un poco marc.', 'sempre pizz.', and 'marc.'. The instrumentation is primarily woodwind and brass, with the double bass providing harmonic support.

arco

arco .

scherzando, stacc.

Vell.

C.B.tacet.

*espress.*  
*dolce*

*dirisi*

*un poco rallent. ma poco*

*dirisi*

*espress.*

*Br.*

*un poco marcato*

*Vell.*

*pizz.*

*un poco marcato*

*sempre espress.*

*S* *dim.*

*dim.*

*arco*

*pizz.*

*dirisi*

*arcu*

*marcato*

*dolce espress.*

*a tempo*

*SOLO.*

*Fl.*

*marcata*

*marcato*

*marcato*

Fl.

Viol.

Br.

Fl.

T

Hob. SOLO.

Clar. SOLO.

Fag. SOLO.

Fl.

Viol.

Vcll.

C. Bass. T

p un poco marc.

Fl.

Viol.

Bassoon

Fl.

Viol.

Bassoon

p un poco marc.

2110

**U**

Engl. H.

Clar.

SOLO.

*ruhig*

*ruhig*

*ruhig*

**Fl.**

Engl. H. *nach und nach abnehmend*

Clar.

Fag.

Vcl.

**V**

G.-P.

*anhaltend*

*più rallent.*

*più rallent.*

**Fl.**

Hob.

**SOLO.**

**pp**

**1.Viol. pp pizz.**

**2.Viol. pp pizz.**

**Bratsch. pp pizz.**

**Vcl. pp pizz.**

**C.B. pp pizz.**

**pp**

## Die heiligen drei Könige.

Marsch.

No. 5.

Allegro un poco mosso.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Hörner in Es.

Hörner in C.

Pauken in G.

Bratschen.

Violoncelle.

Contrabass.

A

A

1410

un poco marcato

sempre pizzicato

sempre pizzicato

un poco marcato

1.Viol. pizz.

2.Viol. pizz.

e piano

e piano

Hob. SOLO. *p*

Hörner. *p*

*p* *ten.*

*p* *ten.*

*sempre pizzicato*

*sempre pizzicato*

*sempre pizzicato*

B

*ten. ten.*

SOLO.

*arcu*

pizz.

pizz.

Hob.

*SOLO.*

*arcu*

Cl.

Fag.

*marcato trn.*      *ten.*      *ten.*      *ten.*

*SOLO.*

Hörner.

*SOLO.*

*ten.*      *ten.*      *ten.*      *ten.*

*divisi*      *ten.*      *ten.*

*cresc.*      *ten.*      *ten.*

*arco*

*marcato*

*arco*

*cresc.*

*arco*

*cresc.*

Musical score page 10, measures 11-12. The score consists of ten staves. Measures 11 and 12 begin with dynamic markings: 'SOLO. cresc.' and 'len.'. The vocal parts (Soprano, Alto, Tenor, Bass) sing eighth-note patterns. The piano accompaniment features eighth-note chords. In measure 12, the vocal parts sing eighth-note patterns, and the piano accompaniment includes eighth-note chords. Measure 13 begins with a dynamic 'cresc.' followed by 'len.'. The vocal parts sing eighth-note patterns, and the piano accompaniment includes eighth-note chords. Measure 14 begins with a dynamic 'len.'. The vocal parts sing eighth-note patterns, and the piano accompaniment includes eighth-note chords. Measure 15 begins with a dynamic 'len.'. The vocal parts sing eighth-note patterns, and the piano accompaniment includes eighth-note chords. Measure 16 begins with a dynamic 'len.'. The vocal parts sing eighth-note patterns, and the piano accompaniment includes eighth-note chords. Measure 17 begins with a dynamic 'len.'. The vocal parts sing eighth-note patterns, and the piano accompaniment includes eighth-note chords. Measure 18 begins with a dynamic 'len.'. The vocal parts sing eighth-note patterns, and the piano accompaniment includes eighth-note chords. Measure 19 begins with a dynamic 'len.'. The vocal parts sing eighth-note patterns, and the piano accompaniment includes eighth-note chords. Measure 20 begins with a dynamic 'len.'. The vocal parts sing eighth-note patterns, and the piano accompaniment includes eighth-note chords.

Musical score page 8, measures 11-12. The score consists of six staves. Measures 11 (measures 1-4) show various instruments playing eighth-note patterns. Measure 12 (measures 5-8) features a "SOLO" section for the Trompete in C. The score includes dynamic markings like  $p$ ,  $f$ , and  $pizz.$ .

8

staccato  
staccato  
staccato  
staccato  
SOLO.  
SOLO.  
pp  
Tr. in C.  
pp  
Hrn. ten. ten.  
Vcll.  
Contrabass tacet.

3. Horn.

arco  
pizz.  
1. Vcll. arco  
2. Vcll. pizz.

D

*p*

*p staccato*

*ten.*

*p staccato*

*p staccato*

a 2.

**SOLO.**

*pp*

**SOLO.**

*pp*

*ten.*

*ten.*

*ten.*

1. Vcll.

2. Vcll.

D C. B. tacet.

Hob.

1. Viol.

2. Viol. arco

pizz.

1. Cell. arco

2. Cell. pizz.

SOLO.

3. u. 4. H.

*p*

*arc*

*staccato*

*staccato*

*pizz.*

*pizz.*

C. B. tacet.

*1<sup>re</sup> SOLO. >*

Hb.

Fg.

*2<sup>de</sup>*

*1<sup>re</sup>*

*2<sup>de</sup>*

*p*

*p*

*pizz.*

*pizz.*

Hb. E

*SOLO.*

*sempre staccato*

*sempre staccato*

1. Vcl.

2. Vcl.

C.B. tacet. E mit Contrabass pizz.

Vcl.

*sempre pizz.*

C.B.

*sempre pizz.*

НБ.

1. u. 2. H.

*SOLO.*

*un poco marcato*

*marcato*

*staccato*

*divisi*

*arco*

*arco*

*F*

*SOLO.*

*SOLO.*

*p*

*staccato*

*ten.* *ten.* *ten.*

*pizz.*

*pizz.*

*F*

89

**Fl.** *SÓLO.*

**SOLO.**

**a 2.**

**Fl.** *contando*

*dulce cantando*

*dolce*

Hörner in Es.

*dolcissimo*

Bass-Pos. **SOLO.**

Pauken Tuba facet.

Des., As. **PP** *mano sinistra*

**Harfe.** *mano destra*

*mezzo*

*molto*

*tranquillo assai*

*arco p tranquillo assai*

*arco p tranquillo assai*

*un poco rall.*

*pp*

*dicisi*

*p ben soste.*

*un poco rall.*

*un poco rall.*

*sempr e pp*

*PP*

*simile sempre legatissimo*

*simile sempre legatissimo*

*ben sostenuto*

*Etecc stella quam viderant in Oriente, antecebat eos, usque dum veniens staret supra ubi erat puer. (Matthaei Cap. II. 9.)*  
*Und siehe, der Stern, den sie im Morgenlande geschen hatten, ging vor ihnen hin, bis dass er kam und stand oben über da das Kindlein war.*

G

*G*

3. u. 4. H. in Es.

*pp*

Tuba *sempre tacet.*

*sempre pp*

*sempre legatissimo*

1st measure: *poco rall.* - *a tempo*  
 2nd measure: *poco rall.* - *a tempo*  
 Tromp. in Es.  
 2. Ten. Pos.  
 m. 8. *poco rall.* - *a tempo*  
*espressivo* *poco rall.* - *a tempo*  
*poco rall.* - *pp a tempo*  
*espressivo* *poco rall.* - *a tempo*  
*espressivo* *poco rall.* - *p*

H

SOLO, cantando

SOLO,

cantando

8.

8.

*cantando*

*dolcissimo*

*pp*

H

Musical score page 93, featuring three systems of music for orchestra. The score includes parts for Flute, Clarinet, Bassoon, Trombone, Tuba, and Double Bass.

**System 1:** Measures 1-4. Dynamics:  $p$ ,  $f$ ,  $p$ ,  $p$ . Articulation:  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ . Crescendos are indicated above the bassoon and double bass staves.

**System 2:** Measures 5-8. Dynamics:  $p$ ,  $p$ ,  $p$ ,  $p$ . Articulation:  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ . Crescendos are indicated above the bassoon and double bass staves.

**System 3:** Measures 9-12. Dynamics:  $p$ ,  $p$ ,  $p$ ,  $p$ . Articulation:  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ . Crescendos are indicated above the bassoon and double bass staves.

**Tuba Part:** Measures 13-16. Dynamics:  $p$ ,  $p$ ,  $p$ ,  $p$ . Articulation:  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ . Crescendos are indicated above the bassoon and double bass staves.

**Double Bass Part:** Measures 17-20. Dynamics:  $p$ ,  $p$ ,  $p$ ,  $p$ . Articulation:  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ ,  $\text{a}^{\text{2}}$ . Crescendos are indicated above the bassoon and double bass staves.

Musical score page 91, featuring four systems of music for a symphony orchestra. The score includes parts for Violins I & II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoon, Trombones, and Timpani.

**System 1:** Measures 1-4. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 2:** Measures 5-8. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 3:** Measures 9-12. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 4:** Measures 13-16. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 5:** Measures 17-20. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 6:** Measures 21-24. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 7:** Measures 25-28. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 8:** Measures 29-32. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 9:** Measures 33-36. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 10:** Measures 37-40. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 11:** Measures 41-44. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 12:** Measures 45-48. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 13:** Measures 49-52. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 14:** Measures 53-56. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 15:** Measures 57-60. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 16:** Measures 61-64. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 17:** Measures 65-68. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 18:** Measures 69-72. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 19:** Measures 73-76. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 20:** Measures 77-80. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 21:** Measures 81-84. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 22:** Measures 85-88. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 23:** Measures 89-92. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**System 24:** Measures 93-96. Dynamics:  $f$ ,  $p$ ,  $f$ . Articulation:  $\ddot{\text{b}}$ .

**Text:** *s nobile e sosten.*

**Text:** *s nobile*

**Text:** *s grandioso*

**Text:** *divisi*

NB. Alle mit — bezeichneten Noten sollen während ihrer ganzen Dauer gleichmäßig stark aufgehalten werden.

Musical score for orchestra and piano, page 12, measures 1-10. The score consists of six staves. The top three staves are for the orchestra (two violins, viola, cello/bass) and the bottom three are for the piano. Measure 1: Violins play eighth-note chords, viola and cello provide harmonic support. Measure 2: Violins play eighth-note chords, viola and cello provide harmonic support. Measure 3: Violins play eighth-note chords, viola and cello provide harmonic support. Measure 4: Violins play eighth-note chords, viola and cello provide harmonic support. Measure 5: Violins play eighth-note chords, viola and cello provide harmonic support. Measure 6: Violins play eighth-note chords, viola and cello provide harmonic support. Measure 7: Violins play eighth-note chords, viola and cello provide harmonic support. Measure 8: Violins play eighth-note chords, viola and cello provide harmonic support. Measure 9: Violins play eighth-note chords, viola and cello provide harmonic support. Measure 10: Violins play eighth-note chords, viola and cello provide harmonic support.

Musical score for orchestra, page 96. The score consists of three staves:

- Top Staff:** Features six voices (Soprano, Alto, Tenor, Bass, Bassoon, and Double Bass). The vocal parts are primarily sustained notes with grace notes, while the bassoon and double bass provide harmonic support.
- Middle Staff:** Features two voices (Soprano and Alto) and two basses (Bassoon and Double Bass). The vocal parts sing eighth-note chords, and the bassoon and double bass provide harmonic support.
- Bottom Staff:** Features two voices (Soprano and Alto) and two basses (Bassoon and Double Bass). The vocal parts sing eighth-note chords, and the bassoon and double bass provide harmonic support.

The music is in common time, with a key signature of one sharp (F#). The notation includes various dynamics such as *p* (piano), *f* (forte), and *ff* (double forte). The score concludes with the instruction *diciet*.

Musical score for orchestra, page 87, featuring three staves of music. The top staff consists of four systems of music, each ending with a dynamic marking "dim.". The middle staff begins with a dynamic "f", followed by a system ending with "dim.", then a section labeled "SOLO." with a dynamic "p". This is followed by another system ending with "dim.". The bottom staff begins with a dynamic "f", followed by a system ending with "dim.", then a system ending with "dim.", and finally a system ending with "pizz." and "marcato". The score includes various instruments such as strings, woodwinds, and brass.

dimin

Hörn.

Tromp. SOLO.

Pauken. *mf*

2. Solo. *dim.*

*dim.*

2. Viol.

Pag.

1.u.2. Horn. *ritenuto* *p*

Vcl. *ritenuto*

Vcl. *pizz.* *poco a poco* *ritenuto* *più rit.*

C.B. *pizz.* *poco a poco* *ritenuto* *più rit.*

*Apertis thesauris suis, obtulerunt Magi Domino aurum, thus et myrrhum. (Matthaei Cap. II. 11.)  
Und thaten ihre Schätze auf, und schenkten dem Kindlein Gold, Weihrauch und Myrrhen.*

99

*Adagio sostenuto assai.*

Musical score for orchestra and choir, page 99, section *Adagio sostenuto assai*. The score includes parts for Clarinet A, Bassoon, Horn in E, Trombones, Trombone Solo, Cello, Double Bass, and Bassoon. The music features sustained notes and chords, with dynamic markings like *p*, *f*, and *mf*. The bassoon part has several prominent sustained notes. The double bass and bassoon provide harmonic support with sustained notes. The vocal parts are not explicitly shown in this specific excerpt.

*Adagio sostenuto assai.*

K

Continuation of the musical score, section *K*. The score includes parts for Clarinet A, Bassoon, Trombones, Trombone Solo, Cello, Double Bass, and Bassoon. The music continues with sustained notes and chords, maintaining the *Adagio sostenuto assai* tempo. The bassoon part remains prominent with sustained notes. The double bass and bassoon continue to provide harmonic support. The vocal parts are not explicitly shown in this specific excerpt.

measures 1-6: woodwind entries (cresc., rinforz.), brass entries (cresc., rinforz.), woodwind entries (cresc., rinforz.). Measure 6 ends with cresc.

**F1.**

**L**

**SOLO.** *cantando* **p**

**dolce**

**SOLO** **p**

**i.u. 2. Horn in E.**

**dolce cantando** **p**

measures 7-12: Flute (F1.), Trombone (L), Solo Horn (SOLO.), 2nd Horn in E. (i.u. 2. Horn in E.)

**divisi** **p**

**p**

**L**

measures 13-18: brass section (divisi, p)

Musical score page 101 featuring three systems of music for orchestra. The score includes multiple staves for various instruments, with dynamics such as *espress.*, *SOLO.*, *p*, and *legatissimo*. The first system ends with a double bar line and a repeat sign. The second system begins with a dynamic *M*.

*espress.*

*SOLO.*

*p*

*SOLO.*

*SOLO.*

*SOLO.*

*M*

*legatissimo*

*legatissimo*

M

2410

SOLO.

ritenuto - - - - - mollo - - - - -

espressivo e ritenuto - - - - - mollo - - - - -

espressivo f > diminuendo pizz. - - - - -

ritenuto - - - - - mollo - - - - -

pizz. - - - - - pizz. - - - - -

C. B. tacet. express. - - - - - pizz. - - - - -

C.B. pizz. - - - - - pizz. - - - - -

**Tempo I.**

dolcissimo - - - - -

pp dolcissimo - - - - -

1.u.2.H. - - - - -

Tr.in E. pp - - - - -

B.Pos. ppp - - - - -

Tuba tac. pp - - - - -

Pauken in Cls. - - - - -

pp m.s. m.d. - - - - -

Harfe. mf - - - - -

**Tempo I.**

p non sostenuto - - - - -

arco - - - - -

arco - - - - -

p quieto assai - - - - -

arco - - - - -

p quinto assai - - - - -

Vcl. arco - - - - -

C.B. arco - - - - -

R

pp sempre

pp sempre

Tuba sempre tacet.

pp

sempre legato

sempre legato

legato sempre

R

Kleine FL.

Gr. FL.

*dolce*

*dolce*

*SOLO.*

*Tromp.*

*3.u.4. H. in E.*

*SOLO.*

*Bass-Pos.*

*p*

*p sempre*

*Paul.*

*in H.*

*pp*

*espressissimo*

*espressissimo*

*p*

*p*

*p*

*ben sostenuto*

Musical score page 105 featuring ten staves of music. The top six staves are grouped by a brace and show continuous eighth-note patterns with grace notes and slurs. The first five staves have a key signature of one sharp. The sixth staff has a key signature of two sharps. The seventh staff, labeled "Hörn.", has a key signature of one sharp and includes the instruction "dolce". The eighth staff, labeled "Tromp.", has a key signature of one sharp. The ninth staff, labeled "Bass.-Pos.", has a key signature of one sharp. The tenth staff has a key signature of one sharp. The bottom four staves are grouped by a brace and show continuous eighth-note patterns. The fifth staff from the bottom has a key signature of one sharp and includes the instruction "divisi". The fourth staff from the bottom has a key signature of one sharp and includes the instruction "sempre legato". The third staff from the bottom has a key signature of one sharp. The second staff from the bottom has a key signature of one sharp. The bottom staff has a key signature of one sharp.

S

1.2.3. Trompete in C.  
 Pos. 1. 2. SOLO.  
 B.-Pos. in C.G. Tuba.  
 cresc.

tacet.

cresc. divisi  
 cresc. divisi  
 expressivo cresc.

in C

in C.

*3. Trompeten.*

*staccato*

*non divisi*

*staccato*

*staccato*

Musical score page 109, featuring three systems of music for orchestra. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Horn, Trombone), and percussion (Drum). The first system begins with a dynamic of  $\text{ff}$ , followed by measures 121 and 122. Measure 122 includes a dynamic of  $\text{ff}$  and a performance instruction "staccato". The second system continues with measures 123 and 124. The third system begins with a dynamic of  $\text{ff}$  and a performance instruction "grandioso". The score concludes with a dynamic of  $\text{ff}$  marcato.

Musical score for orchestra, page 110. The score consists of three staves:

- Staff 1:** Treble clef, common time. Features six measures of eighth-note patterns. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 2:** Treble clef, common time. Features six measures of eighth-note patterns. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 3:** Bass clef, common time. Features six measures of eighth-note patterns. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

Musical score for orchestra, page III, measures 2410-2411.

The score consists of three staves:

- Top Staff:** Features woodwind instruments (Flute, Clarinet, Bassoon) and strings. Dynamics include *p subito*, *cresc.*, and *p subito*.
- Middle Staff:** Features strings and woodwind instruments. Dynamics include *p subito*, *cresc.*, and *p subito*.
- Bottom Staff:** Features strings and woodwind instruments. Dynamics include *p subito*, *cresc.*, *SOLO.*, *3.tacet*, *p*, *p*, *p*, *p*, *p*, and *p*.

Measure 2411 continues with dynamics *p subito*, *cresc.*, *p subito*, *p subito*, *p*, *v*, *v cresc.*, *non divisi*, *cresc.*, *p subito*, *p subito*, *v*, *v cresc.*, and *cresc.*

U

cresc.

f

ff

sempre più

a2.

f

a2.

f

sempre più

marcato

p

f

v

s

v

p

p

f

v

v

ff

sempre più

sempre più

sempre più

Musical score page 12, measures 11-15. The score consists of six staves. Measures 11-12 show woodwind entries with dynamic markings *rinf.*, *a 2.*, and *rinforsando a 2.* Measure 13 begins with a forte dynamic *f*. Measure 14 contains a measure of rests. Measure 15 concludes with a dynamic marking *marcatissime*.

Musical score page 111, first system. The score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. Measure 1 starts with a whole rest followed by eighth-note patterns. Measures 2-3 show eighth-note patterns continuing. Measure 4 begins with a dynamic  $\text{f}$ , followed by eighth-note patterns. Measure 5 ends with a fermata over the bass staff.

Musical score page 111, second system. The score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. Measure 1 starts with eighth-note patterns. Measures 2-3 continue eighth-note patterns. Measure 4 begins with a dynamic  $\text{f}$ , followed by eighth-note patterns. Measure 5 ends with a fermata over the bass staff.

Musical score page 111, third system. The score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. Measure 1 starts with eighth-note patterns. Measures 2-3 continue eighth-note patterns. Measure 4 begins with a dynamic  $\text{f}$ , followed by eighth-note patterns. Measure 5 ends with a fermata over the bass staff.

Musical score for orchestra, page 115, featuring three staves of music. The top staff consists of five treble clef staves, with dynamics such as *mf*, *ff*, and *p*. The middle staff consists of four treble clef staves, with dynamics *p* and *f*. The bottom staff consists of two bass clef staves, with dynamics *p* and *f*. The score includes various musical markings like slurs, grace notes, and dynamic changes.

The image shows three staves of musical notation. The top staff consists of five staves, each with a different clef (G, F, B-flat, F, C) and key signature. The middle staff has four staves, each with a different clef (B-flat, F, B-flat, C). The bottom staff has four staves, each with a different clef (C, B-flat, F, C). Various dynamics and performance instructions are written above the notes, such as "p subito" and "3. tacet.".

A musical score page featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes between measures. Various dynamics are indicated throughout, including *p*, *f*, *cresc.*, *a2.*, and *s*. The page number "117" is located in the top right corner, and a large letter "W" is at the very top right.

Musical score page 118, first system. The score consists of six staves. The top two staves begin with a dynamic of  $\frac{3}{4}$ . The third staff starts with a dynamic of  $\frac{2}{4}$ . The fourth staff begins with a dynamic of  $\frac{3}{4}$ . The fifth staff starts with a dynamic of  $\frac{2}{4}$ . The bottom staff begins with a dynamic of  $\frac{3}{4}$ . The music includes various dynamics such as  $\text{f}$ ,  $\text{ff}$ ,  $\text{p}$ ,  $\text{pp}$ , and  $\text{mf}$ . Articulation marks like  $\wedge$  and  $\circ$  are present. The vocal line features melodic patterns with eighth and sixteenth notes. The section ends with a dynamic of  $\text{f}$ .

Musical score page 118, second system. The score continues with six staves. The top two staves begin with a dynamic of  $\frac{3}{4}$ . The third staff starts with a dynamic of  $\frac{2}{4}$ . The fourth staff begins with a dynamic of  $\frac{3}{4}$ . The fifth staff starts with a dynamic of  $\frac{2}{4}$ . The bottom staff begins with a dynamic of  $\frac{3}{4}$ . The vocal line continues with melodic patterns. The section ends with a dynamic of  $\text{f}$ .

Musical score page 118, third system. The score continues with six staves. The top two staves begin with a dynamic of  $\frac{3}{4}$ . The third staff starts with a dynamic of  $\frac{2}{4}$ . The fourth staff begins with a dynamic of  $\frac{3}{4}$ . The fifth staff starts with a dynamic of  $\frac{2}{4}$ . The bottom staff begins with a dynamic of  $\frac{3}{4}$ . The vocal line continues with melodic patterns. The section ends with a dynamic of  $\text{f}$ .

X

sempre ff

a 2.

a 2.

I.u. 2. Trompete.

3. Trompete.

In C.G.H.

sempre ff

sempre ff

sempre ff

X sempre ff



Fl.

Hb.

a2.

a2.

1.2.u.3. Tromp.

a2.

a3.

staccato