

Quintus

Oratorium

nach Texten aus der heiligen Schrift und der
katholischen Liturgie,

für
Soli, Chor, Orgel und grosses Orchester
componirt

von

Franz Liszt.

Clavierauszug

mit lateinischen und deutschem Text.

Preis 24 Mark.

Eigentum der Verleger.

LEIPZIG
Petzstraße 2

J. SCHUBERTH & C°

NEW-YORK
829 Broadway

Partitur. Pr: 60 Mrk. netto. Orch. Stimmen Pr: 75 Mark.
Chor Stimmen Pr: 15 Mark.

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.

Inhalt des Oratorium.

Erster Theil.

Weihnachtsoratorium.

- 1 **Einleitung:** „Rorate coeli desuper et nubes pluant justum; aperiatur terra et germinet Salvatorem.“ (Isai XLV, 8.)
- 2 **Pastorale und Verkündigung des Engels** „(Angelus Domini ad Pastores ait;
Luc. II, 10 – 12.)“
- 3 **Stabat mater speciosa.**
- 4 **Hirtengesang an der Krippe.**
- 5 **Die heiligen drei Könige.** Marsch „Et ecce stella, quam viderant“ (Matth II, 9.)

Zweiter Theil.

Nach Epiphanie.

- 6 **Die Seligpreisungen** „(Beati pauperes spiritu;“ Matth. V, 3 – 10.)
- 7 **Das Gebet:** „Pater noster.“
- 8 **Die Gründung der Kirche:** „Tu es Petrus“
- 9 **Das Wunder.** „Et ecce motus magnus factus est in maris;“ (Matth. VIII, 24 – 26.)
- 10 **Der Einzug in Jerusalem:** „Hosanna, benedictus, qui venit in nomine Domini“
(Matth. XXI, 4 – 9.)

Dritter Theil.

Passion und Auferstehung.

- 11 „Tristis est anima mea.“ (Matth. XXVI, 38 – 39.)
- 12 „Stabat mater dolorosa.“
- 13 „O Filii et Filiae“ (Oster Hymne)
- 14 „Resurrexit“ „Christus vincit.“

Text

zu dem

Oratorium „Christus“ von Franz Liszt.

Erster Theil.

Weihnachts-Oratorium.

No. 1. Einleitung.

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

(Jes. XLV. 8.)

„Thauet ihr Himmel von oben,
die Wolken mögen regnen den
Gerechten; die Erde thu' sich
auf, und sprosse den Heiland.“

(Uebersetzung von J. Fr. Allioli.)

No. 2. Pastorale (Instrumentale).

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

(Luc. II, 10 — 14.)

Verkündigung des Engels.

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 ge-
boren worden. Und sogleich war
bei dem Engel eine Menge himm-
lischer 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.

O quam laeta et beata
Fuit illa Immaculata
Mater Unigeniti!

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

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.

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.

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.

Vedit suum dulcem natum
Vagientem, adoratum
Vili diversorio.

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

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

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

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

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

Tui Nati caelo lapsi
Tam dignati foeno nasci
Poenas 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.

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 tiben
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 Gluten helle,
Gieb mir Deiner Lieb’ ein Theil;

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

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.

Solehe Liebe, fleh’ ich, theile
Allen mit zu ihrem Heile:
Dies auch mir versage nicht!

Virgo virginum paeclar,
 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.

Jungfrau, heilig allerwegen,
 Sei nicht meiner Bitt' entgegen:
 Reiche mir den Kleinen 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 verleih';

 Und, zerbricht des Leibes Höhle,
 Dass im Anschauen 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, obtulerunt 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.“

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

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

„Beati qui lugent, quoniam ipsi consolabuntur.“

„Beati qui esuriunt et sitiunt justitiam, quoniam ipsi saturabuntur.“

„Beati misericordes, quoniam ipsi misericordiam consequentur.“

„Beati mundo corde, quoniam ipsi Deum videbunt.“

„Beati pacifici, quoniam filii Dei vocabuntur.“

„Beati qui persecutionem patiuntur propter justitiam, quoniam ipsorum est regnum caelorum.“

(Matth. V, 3—10.)

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

„Selig sind, die Hunger und Durst haben nach der Gerechtigkeit, 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 anschauen.“

„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.

„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 hodie; et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris; et ne nos inducas in temptationem; ed libera nos a malo. Amen!“ —

(Matth. VI, 9 ff.)

Das Gebet des Herrn.

„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 erhob 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 Kleingläu-
bigen? Dann stand er auf, ge-
bot 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, bene-
dictus 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.)

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!

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 condolere,
Donec ego vixero;

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

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 Benedeite
Durch den Eingeborenen,

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

Wer nicht fühltē 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 süßen 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,
Unvertilgbare 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.

Virgo virginum paeclar,
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,
Confoveri gratia;

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

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 erneu'n.

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

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

Gieb, dass mich das Kreuz beschütze,
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.)

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!

Seid Menschenkinder hoherfreut
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.

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

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

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

Quando Thomas Christi latus,
Pedes vidit 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!

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

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

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 geseh'n
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,
Herrsch Christus,
Gebietet Christus
In alle Ewigkeit. Amen!

Christus.

ORATORIUM.

Erster Theil.

Comp. von Fr. Liszt

I. Andante sostenuto.

Piano.



8

poco a poco cre - - -

Ped. *

8

scen - - - do f

Ped. * Ped. * Ped. * Ped. simile

sempr e più rinforzando

ff con maesta

Ped. *

mezzo p

Ped. *

Ped.

Ped. * f pesante Ped. *

f *p* *p* *p* *tremolando*
rinforzando
tremolando

mezzo p *p* *dim.* *p*
più diminuendo
più diminuendo

Lwd. *Lwd.* *Lwd.* *Lwd.* *Lwd.* *Lwd.*

Lwd. *Lwd.* *Lwd. 4933* *Lwd.*

Piano score showing two staves. The top staff uses a treble clef and 3/8 time. It features a bassoon part with slurs and a dynamic marking of *pp*. The bottom staff also uses a treble clef and 3/8 time, continuing the bassoon part with slurs and a dynamic marking of *pp*, followed by an asterisk (*) indicating a repeat or variation.

II. Allegretto moderato, pastorale.

Piano score showing five staves. Staff 1: Treble clef, 2/4 time, dynamic *p*, *mezzo f*, *marcato*. Staff 2: Treble clef, 2/4 time, dynamic *p*. Staff 3: Treble clef, 2/4 time, dynamic *p*. Staff 4: Treble clef, 2/4 time, dynamic *p*, *dolce*, *marcato*, *p*. Staff 5: Treble clef, 2/4 time, dynamic *p*, *diminuendo e un poco ritenuto*.



semplice, un poco espressivo la melodia

Musical score page 2. The top staff features a treble clef and a key signature of one sharp. The bottom staff shows a bass clef. The instruction *semplice, un poco espressivo la melodia* is written above the top staff.

Musical score page 2. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef. The musical line continues with eighth-note patterns.

Musical score page 3. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef. The musical line continues with eighth-note patterns.

grazioso

sempre legato

un poco marcato

poco a poco cresc.

- scen-

do più cresc.

8

marcato

f *ad.*

p *ad.*

*** *f* *ad.*

11

Ric.

*

piano

ere-

Ric.

*

scendo -

V

Ric.

*

legato sempre

diminuendo

3 1 2 3 1 2 3 2 3 2 3 2 4 1 2 1 3 1 2 1

tranquillo e dolce
sempre marcato il Tema.
Rit. *

Rit. * *Rit.* * *Rit.* *

Rit. * *Rit.* *

Rit. * *Rit.* *

Rit. * *Rit.* *

Rit. * *Rit.* *

Rit. * *Rit.* *

Rit. * *Rit.* *

Rit. * *Rit.* *

Rit. * *Rit.* *

cre - scen - do - - - - -

Rec. Rec. Rec. Rec. * Rec.

Rec. * Rec. * Rec. * Rec. *

8

p subito ————— rinforz. p ————— rinforz. p cre -

Rec. * Rec. * Rec. * Rec. * Rec. *

scen - do molto crescendo - - - - -

Rec. * Rec. *

ff

A musical score for piano, consisting of five staves of music. The score is in common time, with a key signature of one sharp. The first staff shows a treble clef and a bass clef, with dynamic markings *piano* and *p un poco marcato*. The second staff continues the melodic line. The third staff begins with a measure of two measures in 5/4 time, indicated by a bracket above the staff. The fourth staff shows a treble clef and a bass clef. The fifth staff concludes the section with a dynamic marking *dolce grazioso*.

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs. Measure 4 ends with a fermata over the bass staff.

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs. Measure 16 ends with a fermata over the bass staff.

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs. Measure 20 ends with a fermata over the bass staff.

46 Quiet.

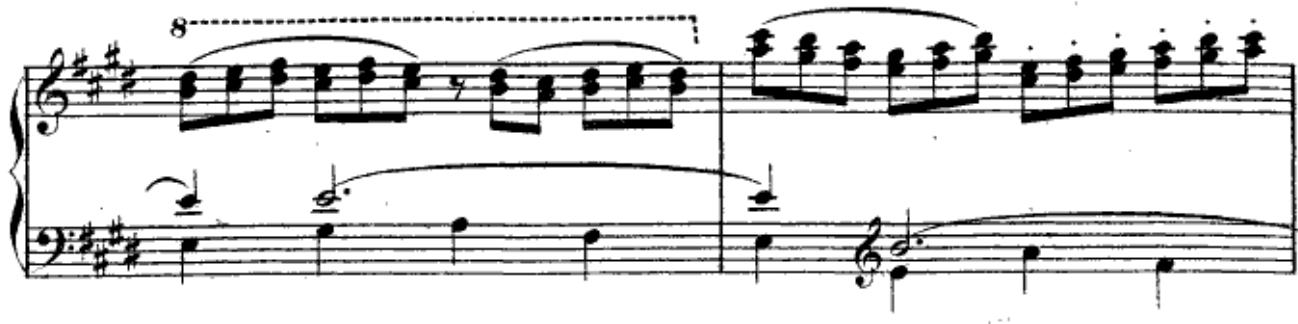
Lo stesso Tempo.

Clar.

A musical score for piano and clarinet. The score consists of eight staves of music. The top staff is for the Clarinet (Clar.), indicated by a small 'C' with a 'lar.' below it. The second staff is for the Piano, indicated by a small 'p' with 'piano' written below it. The remaining six staves are for the Piano. The first two staves are in common time (indicated by a 'C'). The third staff begins with a common time signature, followed by a measure in 12/8 time, indicated by a '12/8' above the staff. The fourth staff begins with a common time signature, followed by a measure in 12/8 time, indicated by a '12/8' above the staff. The fifth staff begins with a common time signature, followed by a measure in 12/8 time, indicated by a '12/8' above the staff. The sixth staff begins with a common time signature, followed by a measure in 12/8 time, indicated by a '12/8' above the staff. The seventh staff begins with a common time signature, followed by a measure in 12/8 time, indicated by a '12/8' above the staff. The eighth staff begins with a common time signature, followed by a measure in 12/8 time, indicated by a '12/8' above the staff. The music includes various dynamics such as *p dolce*, *piano*, and *un poco marcato*. The score is divided into measures by vertical bar lines.

A musical score for piano, page 17, featuring five staves of music. The score consists of two systems of measures. The first system begins with a treble clef, common time, and a key signature of one sharp. The right hand plays a sixteenth-note pattern, while the left hand provides harmonic support. The measure ends with a fermata over the right hand and a repeat sign. The second system begins with a treble clef, common time, and a key signature of one sharp. The right hand continues the sixteenth-note pattern, and the left hand provides harmonic support. The measure ends with a fermata over the right hand and a repeat sign. The score concludes with a dynamic instruction *dolce grazioso*.

A musical score for piano, featuring five staves of music. The top two staves are in G minor (indicated by a single flat in the key signature) and show a melodic line in the treble clef and harmonic support in the bass clef. The middle two staves are in A major (indicated by two sharps in the key signature) and show a melodic line in the treble clef with dynamic markings like *legg.* and *allegro*. The bottom staff is in C major (no sharps or flats) and shows harmonic support in the bass clef. The music consists of measures of eighth and sixteenth notes, with various dynamics and performance instructions.



Musical score page 19, measures 8-9. The top staff continues with eighth-note chords. The bottom staff begins with a single note followed by a sustained note. Measure 9 concludes with a dynamic marking "dimin. -".

Musical score page 19, measures 8-9. The top staff starts with eighth-note chords. The bottom staff has a sustained note. Measure 9 includes dynamics "p" and "pp", and performance instructions "un poco marcato" and "tremolando". The bassoon part is marked "Bass.".

Musical score page 19, measures 8-9. The top staff shows eighth-note chords. The bottom staff has sustained notes. Measure 9 includes bassoon markings "Bass.", "Bass.", and "Bass.".

Musical score page 19, measures 8-9. The top staff shows eighth-note chords. The bottom staff has sustained notes. Measure 9 includes a dynamic "ppp" and bassoon markings "Bass.", "Bass.", and "Bass.".

20 Orchester tacet.

II. Non lento.

SOPRAN SOLO.

Music for soprano solo and orchestra. The soprano part begins with a melodic line, followed by lyrics in Latin and German. The lyrics are:

An - ge - ius ad Pastores a - it: An - nun - ti - o vo - bis
Fürchtet Euch nicht, sprach der Engel zu den Hir - ten: Ich ver - kün - de Euch

gau - di - um ma - gnum qui - a na - tus est vo - bis ho - di - e
gro - sse Freu - de, die Euch wi - der - fah - ren wird, dean heu - te

2 erste Soprane.

Salva - tor mun - di. Alle - lu - ja

Clarinette

Music for choir and orchestra. The choir parts are labeled: 4 Soprane, Chor., 2 erste Alte., 4 Alte. The lyrics are:

Al - le - lu - ja

Al - le - lu - ja,

Music for soprano solo and orchestra. The soprano part begins with a melodic line, followed by lyrics in Latin and German. The lyrics are:

Al - le - lu - ja.

Fa - eta
Und al - so -

Flöten.

Hoboen, Clarinetten.

p tacet

est cum An-ge - lo mul-ti - tu - do cœ - le - stis e - xer-ci-tus
gleich war bei dem En-gel die Men - ge himm - li - scher Heer-schaa - ren,
Sopran Solo tacet.

R Alla Breve.

Chor. Lau - dan - ti - um De - um et di - cen - ti - um.
die lob - - - - ten Gott und spra - chen.

Lau - dan - ti - um et di - ee - cen - ti - um.
die lob - ten Gott und spra - chen.

SOPRAN.

Glo - ri - a in ex - cel - - sis De
Lob und Preis in der Höh' dem Höch - - o
ALT

ALT.

S. (Holzbläser.)

et in ter - ra pax ho mi ni bus
und auf Er - den Fri - de den Storb - li chen,

—
—
—

S Allegro. (Alla Breve.)

Anleg. (Kinder-Dreieck.)

(Streich-Quartett.)

p

bonæ
die das
vo-lun-ta-wol-tis
Gu-te
tis
len,

pax
Fried.

in
auf
ter -
Er - - -
ra
den,
pax
Frie - - -
de
ho - - -
den

legato

mi
Sterb - ni - bus
li - chen,
bo - næ
die - das
vo - lun -
Gu - te
ta - - -
wol - - -

sempre legato

tis
len.
bo - næ
die - das
vo - lun -
Gu - te
ta - - -
wol - - -
tis
len.



T Moderato. (in 4 Viertel, nicht alla Breve taktiren.)

SOPRAN.

p

Chor.

ALT.

Et in
Und auf

TENOR SOLO.

espressivo

p

BÄSSE. Lob -
Glo - ri - a

und Preis

in ex - cel -

- - - Hö -

Et in
Und auf

Moderato. (in 4 Viertel, nicht alla Breve taktiren.)

tranquillo con grazia
p
R.ō.
R.ō.

ter - ra
Er - den,

pax
Fried'

ho -
den

mi - ni - bus
Sterb - li - chen,

sis
he,

pax
Frie

ter - ra
Er - den,

pax
Fried'

ho -
den

mi - ni - bus
Sterb - li - chen,

sempre legato

Music score for piano and voice, page 24. The score consists of four systems of music. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is three sharps (F major). The tempo is indicated as *Lied.*

System 1: The vocal line begins with "de ho - mi - ni - bus, bo - nae vo - lun -". The piano accompaniment features eighth-note patterns. Dynamics include *p* (piano) and *f* (forte).

System 2: The vocal line continues with "Sterb - li - chen, die das Gu - te ho - den". The piano accompaniment includes a section with sustained notes and eighth-note chords.

System 3: The vocal line continues with "mi - ni - bus, bo - nae vo - lun - ta - tis". The piano accompaniment features eighth-note patterns.

System 4: The vocal line continues with "Sterb - li - chen, von - gu - nae vo - lun - ta - tis". The piano accompaniment includes a section with sustained notes and eighth-note chords.

System 5: The vocal line concludes with "ta - - - tis - len.". The piano accompaniment features eighth-note patterns.

System 6: The vocal line concludes with "mi - ni - bus, bo - nae vo - lun - ta - tis". The piano accompaniment includes a section with sustained notes and eighth-note chords.

U

Animando.

Glo - Lob - ri-a und Preis in ex - cel - sis Höh - e

Chor. *mf*

Glo - Lob - ri-a und Preis in ex - cel - sis Höh - e

1. Bässe tacent.

mf

Ped. **Ped.** **Ped.** **Ped.**

in sei ex - cel - sis De - o te, Glo - lob -

in sei ex - cel - sis De - o te, Glo - lob -

1. Bässe tacent.

2.

Ped. **Ped.** **Ped.** **Ped.**

- - ri-a
 und Preis in ex - cel - sis in sei ex dem cel - sis
 in der Höh - e sei dem höch - sten

- - ri-a
 und Preis in ex - cel - sis in sei ex dem cel - sis
 in der Höh - e sei dem höch - sten

8

Re. Re. Re. Re.

V

De - - - o et in ter - ra pax
 Got - - - te und auf Er - den Frie -

De - - - o et in ter - ra pax
 Got - - - te und auf Er - den Frie -

p

legato

*

sotto voce

pax de ho - mi - ni - bus
den Sterbli - chen, bo-nae
sotto voce die das
pp

sotto voce

pax de ho - mi - ni - bus
den Sterbli - chen, bo-nae
sotto voce die das
pp

pp

vo-lun - ta - - tis.
Gu-te wol - - len.

pp

vo-lun - ta - - tis.
Gu-te wol - - len.

pp

diminuendo

Rd.

Un poco più mosso.
(sempre alla breve)

Musical score for four voices (SATB) and piano. The vocal parts are in common time, treble clef, and key signature of B-flat major. The piano part is in common time, bass clef, and key signature of B-flat major. The vocal parts sing "Al-le - lu - ja" at dynamic *pp*. The piano part features eighth-note chords.

Continuation of the musical score. The vocal parts sing "Al-le - lu - ja" at dynamic *p*. The piano part features eighth-note chords.

Continuation of the musical score. The vocal parts sing "Al-le - lu - ja" at dynamic *p*. The piano part features eighth-note chords.

Continuation of the musical score. The vocal parts sing "Al-le - lu - ja" at dynamic *p*. The piano part features eighth-note chords.

A musical score for four voices (SATB) and piano, featuring four systems of music. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp (F#). The vocal parts sing "Alleluja" at various points, with dynamic instructions like "poco a poco cresc." The piano part provides harmonic support with sustained notes and chords.

poco a poco cresc.

lu - ja Al - le - lu - ja

poco a poco cresc.

Al - le - lu - ja

poco a poco cresc.

Al - le - lu - ja

poco a poco cresc.

Al - le - lu - ja

Al -

poco a poco cresc.

Al - le - lu - ja Al - le -

le - lu - ja Al - le - lu - - ja Al - le -

8

lu - - ja Al - le - lu - - ja Al - le -

lu - - ja Al - le - lu - - ja Al - le -

X

8-

9-

rinforzando

2 Y *p*

lu - ja Al - le -
lu - ja Al - le -
lu - ja Al - le -
Al - le - lu - ja *p*

lu - ja Al - le - lu - ja Al - le -
lu - ja Al - le - lu - ja Al - le -
lu - ja Al - le - lu - ja Al - le -
lu - ja Al - le - lu - ja Al - le -

Orchester facet.

lu - ja Al - le - lu - ja
lu - ja Al - le - lu - ja
lu - ja Al - le - lu - ja
lu - ja Al - le - lu - ja

Pd.

Z un poco più Moderato.
Violinen.

1

Z un poco più Moderato.
Violinen.

pp

rallentando - al - dim

(Violinen, Flöten und Clarinetten.)

Moderato dolce *Ped.* * *Ped.* *

Ped. *

dimin. *un poco marcato* Clarinette

perdendo e ritenuto - *ppp*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Stabat Mater speciosa.

(Hymne.)

III. Lento sostenuto, misterioso.

Soprano I u. II.

Sta-bat ma-ter spe-ci-o-sa, jux-ta fœ-num
Stand die Mut-ter da-die ho-he, die ob ih-res

Alt.

gau-di-o sa, dum ja-ce-bat Par-vu-lus.
Kindleins fro-he, das in ar-mer Krip-pe lag.

Tenor I u. II.

Cu-jus a-ni-De-ren See-le

Bass I u. II.

mam gau-den tem lae-ta-bun-dam et fer-ven-tem, per-tran-si-vit
voll Ent-zü-cken strahltaus ih-ren Freuden bli-cken, ju-belt in des

B *p*

ju - bi - lus.
Herzens Schlag.

O quam lae - ta et be -
sel - ge, wonner -

a - ta fu - it
weckte Mut - ter

il - la imma - cu -
war die Un - be -

la - ta
fleckte,

Orgel.

pp

Pedal.

diminuendo

C *p* *Un poco meno lento.*

Ma - ter U - ni -
ob des Einge - gé - ni - ti -

diminuendo

Quae gau - de - bat,
Jauch - zend

gau - de - bat, et vi - ren

vor ih - ren

1. Tenöre tacent

2. Tenöre Soli

p diminuendo

diminuendo

C *p* *Un poco meno lento.*

de - bat e - xul - ta - bat cum vi - de - bat **D**
 Au - gen an ihm
 de-bat e - xul - ta-bat cum vi - de-bat na - ti
 An gen, die nicht satt an ihm sich saugen, sie den
 1. Tenöre Soli
 2. Tenöre tacent na - ti par -
 Aus - er

poco rit.
E Tempo I.
 dim.

par - tum in - cli - ti. Quis est qui non gau - de - ret
 Aus - er ko - re ti. Wer nicht soll te mit em - pfin - den
 poco rit. dim.
 tum er. tempo I.
 poco rit. dim.
 in - cli - ti. pp
 ko - re - nen. pp

Christi matrem
Lust, so ih - re si vi - de - ret in tan - to so - la - ti - o
Au - gen kün - den, die hier Christi Mut - ter fühlt, *f' espressivo*

in tan - to so -
die Chri - sti

F

Quis non pos-set colae - ta - ri Christi matrem contempla -
Wen nicht lab-te Himmels thau - en, darf er Chri - sti Mut - ter schau -

la - ti - o
Mut - ter - fühlt.

G *p*

ri lu - den - tem cum Fi - li - o.
en, wie sie mit dem Kindlein spielt,
lu - dentem cum Fi - li - o;
wie sie mit dem Kindlein spielt.

p

p

poco ritenuto

gen - tis vi - dit Christum cum ju - mentis et al - gó - ri sub-di - tum.
Schulden sieht sie bei den Thie - ren dul - den ibn der Käl - te Un - ge - mach.
poco ritenuto

poco ritenuto

poco ritenuto

poco ritenuto

H Un poco meno lento.

p

su - um
sicht den

Vi - dit suum dul - cem Na - tum va - gi en - tem a - do - ra -
Wei - nen sieht den sü - ssen lie - ben Sohn sie, doch An be - tung ü -

1. Tenore Soli

p

2. Tenore tacent

Na - tum va - gi en - tem a - do - ra -

Un poco meno lento.

ritenuto

tum vi li di - ver - so - ri o.
ben Hir - ten un term schlichen Dach.

smorzando

1.u.2.Tenore ritenuto

tum 1.u.2.Basse ritenuto

2.Bass.Soli

2.Bass.tacent a - do - ra - tum vi - li di - ver - so - smorzando - ri - o.
doch An be - tung ü - ben Hir - ten un - term schlichen Dach.

I Più Lento chel Tempo I.
e misterioso assai.

Nato Chri-sto in praec-
Als ge bo-ren Christim - se-pe,
Stal-le, coe-li ci-ves
sin-gen En-ge canunt lae-
lein mit Schal.

Più Lento.

rit.

K a tempo

te cum im-men-so gau-dio.
le: Ho-si an-na in der Höh' rit.

Sta-bat Jo-seph senex cum pu-el-la
und Ma-ri-a schweigend

rit.

ritenuto

pp

non cum ver-bo
stehn mit Staunen,
nec lo-que -
sich ver-nei -
la stu-pes - cen-tes cor-di - bus.
gend in des Wunders heiliger Näh.

tsu pes cen tes co di bus.
Wun ders heil' ger Näh.

ritenuto

L Tempo I. (ma senza slentare.)

Ei-a Ma-ter fons a mo-ris
Mutter, du der Lie-be Quel-le,
me sen-ti - re vim ar-do - ris fac ut
fach in mir die Glu-then hel le, gieb mir

pp dolce con espressione

dolce

pp

M pp

tecum sen - ti - am
dei - ner Lieb' ein Theil

espressivo

fac ut te - eum sen - ti - am
gib mir dei - ner Lieb' ein Theil,

dolce *espressivo*

te - eum sen - ti - am
dei - ner Lieb' ein Theil,

meum brennen, in aman-do Christum De - um ut si - bi compla-ce -
meine Lieb ihm heiss be ken - en, ihm ge fal - len sei mein

ihm ge fal - com - pla -
len sel

N

poco a poco cre - - - scen -

am Heil.

Sancta Heil'ge Ma-ter ist ud a - gas pro-no
Heil'ge Mu-ter, lass den Dei - nen tief em -

espress.

ut si - bi compla-ce am. *poco a poco cre - - - scen -*

ihmge fal - len sei mein Heil.

— ce-am mein Heil.

poco a poco cre - - - scen

do mezzo forte

forte

no stro du cas pla-gas cordi fi-xa val-li-de cordi fi-xa val-li-de.
pfinden je - ne Pei-nen, prä-ge sie in dieses Herz, prä-ge sie in dieses Herz.

do mezzo forte

forte

do mezzo forte

forte

do mezzo forte

forte

Un poco meno Lento.

Tu - i Na - ti eae - lo la - psi Tam di gna - ti foe - no
 Tu - i Na - ti eae - lo la - psi Tam - di gna - ti foe - no
 Him mel Dir er ko - ren, Tam auf ge rin ger Stren ge -
 Er vom Himmel Dir er ko - ren, Tam auf ge rin ger Stren ge -

1.Tenöre tacent 1.Ten.
 2.Tenöre 2.Ten.tacent

Orgel tacet.

na - sci
 na-sci poe-nas mecum di - vi - de poe-nas me - cum di - vi -
 bo - ren, thei - le mit mir sei - nen Schmerz, thei - le mit mir sei -
 p p p p ritenuto
 1.u.2.Ten. pp pp poe - nas me - cum di - vi -
 ritenuto ritenuto ritenuto

Poco a poco animato il Tempo (ma non troppo)
P *p teneramente*

de. Fac me te-cum con-gau de - re Je - su - li - no co-hae -
 Schmerz Schaff,dass ich mit Lie - bes freu.de auch am theu-ren Sohn mich
 p teneramente p
 p teneramente p
 de. p teneramente p
 Orgel.

a

re-re do-nec e-go vi-xe ro In me sis-tat ar-dor tu - j Pu-e -
weide, bis er licht mein Le-bens licht. Dei-ne In-brunst zu dem sü - ssen Kin-de

R

ri-no fac me fru-i dum sum in e-xi-li-o. Hunc ar do-rem fac com-
lass mich mit ge nié-ssen, weil mich hier der Bannum flieht. Sol-ehe Lie-be fleh ich,
dim. *cre -* *dim.* *cre -* *dim.* *cre -*

scen - - - *do*

mu-nem ne fa - ci - as me im mu - nem ab hoc
thei - le Allen mit zu ih - rem Hei - ledies auch mir

scen - - - *do*

ab hoc dies auch de - si - de -
mir ver - sa -

scen - - - *do*

forte ab hoc de - si - de -

rallent. *smorzando* *T con grazia e espressione*

- ri o. dim. Vir - gó Vir - gó num prae - cla - ra mi - hi jam non
- ge nicht Jungfrau hei - lig al - ler we - gen, sei nicht mein
- ri o. dim. smorzando
- ge nicht
rallent. *smorzando*
- ri o. dim. *p*

dolce

U *p*

sis a - ma - ra fac me par - - vum sa - pe - re
Bitt ent - ge - gen, rei - che mir den Klei - nen dar.
Ihn in
Fac ihn *p*
fac ut
p
par - - vum sa - pe - re

cre -

por-tem pulchrum For - tem qui nascen - do vi - cit mor - - tem vo - lens
mei - nem Arm zu wie - gen der, den Tod uns zu be - sie - gen, wil - lig.
cre -
der, den Tod uns zu be - sie - gen, *cre -*
cre -
cre -
The bass staff at the bottom has a 2/3 time signature.

poco a poco crescendo ed accelerando

scen - - do

V Fac mete - cum
Lass mich satt dem

Na - to tuo
mich anDeinem

vi - tam tra - dere.
ging des Le_bensbaa.

Fac me te cum sa-ti-a - re Nato tu - o
Lass mich satt dem An-blick lau - schen

Fac me te - cum sa - ti - a - re
Lass mich satt dem An-blick lau - schen

Fac me te - cum sa-ti-a - re Nato tu - o
lass mich satt dem An-blick lau - schen, mihan Dei-nem

scen - - do

scen - - do

scen - - do

scen - - do

W^{re} stans in - ter tri - pu - di - a in - ter tri - pu - di - a
in - e - bri - a - re stans in - ter tri - pu - di - a in - ter tri - pu - di - a
Sohn be - rau - schen, in - f dem Kreisder En - gel - reihn, in - dem Kreisder Engel - reihn.

in - e - bri - a - restans f
Sohn be - rau - schen,

mezzo

X

ff

Inflam-matus et ac-cen-sus
Hochentflam̄t von solcher Min-ne,

ff

Inflam-matus et ac-cen-sus
hoch entflam̄t von solcher Min-ne

ff

Ob-tu-pescit omni
sind voll Staunensal-le

pp un poco ritenuto

pp un poco ritenuto

pp un poco ritenuto

pp un poco ritenuto

pp

Più Lento che'l Tempo primo sostenuto assai

Y

pp più ritenuto

sensus
Sinne,

ta - le de comerci-o
ob solch himlischen Verein.

p dolce

Facme Nato cu - sto-di-re
Gieb, dass mich dein Sohn bewache,

p dolor

Ver-bo De-i praemu-nire
Got-tes Wort zum Schildmirmache,

pp più ritenuto

pp più ritenuto

p dolce

pp

più espressivo

con - ser - va - ri gra - ti - a.
Faeme Na-to cu - sto - di - re
sei - ne Gna - de mir ti - ver a.
leih. Gieb dass mich dein Sohn be - wache,
più espressivo
con - ser - va - ri gra - ti - a.
mir ver - leih. Gieb
più espressivo
dass mich dein Sohn bewache,
più espressivo

Verbo Dei prae - mu - ni - re con - ser - va - ri gra - ti - a. Quando Und zer -
Got tesWort zum Schild mir mache, sei - ne Gna - de mir ver - leih.
con - ser - va - ri gra - ti - a. pp
con - ser - va - ri gra - ti - a. pp
con - ser - va - ri gra - ti - a. pp

un poco riten.

pp

cor-pus mori - e - tur Fac ut a - ni-mae do - ne - tur tu - i Na - ti
bricht des Lei - bes Höh.le, dass im An.schaun meine See - le deines Sohnes

un poco riten.

ppp

un poco riten.

ppp

un poco riten.

Ancora più Lento.

Hirtengesang an der Krippe.

IV. Allegretto pastorale.

p dolce

R.W.

a tempo

dim. e rallentando

** R.W.*

a tempo

dolce

dim. e rallentando

p

5 5

5 5

The musical score consists of five staves of music for piano. Staff 1 (treble clef) starts with a dynamic of *p dolce*. Staff 2 (bass clef) has a dynamic of *R.W.*. Staff 3 (treble clef) has a dynamic of *a tempo*. Staff 4 (bass clef) has dynamics of *dim. e rallentando* followed by an asterisk and *R.W.*. Staff 5 (treble clef) has a dynamic of *a tempo*. Staff 6 (bass clef) has dynamics of *dim. e rallentando* followed by an asterisk and *p*. Staff 7 (treble clef) has dynamics of *dolce* followed by *5 5*. Staff 8 (bass clef) has dynamics of *5 5*.



Musical score page 53, measures 6-10. The top staff shows eighth-note chords with dynamics: *diminuendo* followed by *mf risvegliato*. The bottom staff shows eighth-note patterns.

Musical score page 53, measures 11-15. The top staff shows eighth-note chords with fingerings: 1, 2 1 2 1, 2 1 1, 1 1. The bottom staff shows eighth-note patterns.

Musical score page 53, measures 16-20. The top staff shows eighth-note chords with fingerings: 3 4 5, 5 4 3. The bottom staff shows eighth-note patterns.

Musical score page 53, measures 21-25. The top staff shows eighth-note chords with dynamics: *un poco rallent.*, *ad.*, *cresc.*, *un poco f.* The bottom staff shows eighth-note patterns.

1
2
3
4
5
6
7
8

Rêve. *
piano dolce

sempre legato

sempre p

un poco espr.

Rêve. quasi rallentando

Piano sheet music page 10, measures 11-16. The music is in 2/4 time with a key signature of one sharp. The top staff shows a melodic line with grace notes and dynamic markings: *piu dolce*, *Rit.*, *Rit.*, *Rit.*, *dimin.*. The bottom staff features sustained bass notes. Measure 11 ends with a forte dynamic. Measure 12 begins with a piano dynamic (*p*). Measure 13 starts with *dolce* and includes fingerings (12, 4, 5, 4) above the notes. Measure 14 begins with *Rit.* and includes fingerings (1, 2, 3, 2) above the notes. Measure 15 begins with *Rit.* and includes fingerings (5, 3, 1, 2) above the notes. Measure 16 begins with *Rit.* and includes fingerings (5, 3, 4, 3, 2) above the notes. Measures 13-16 feature complex sixteenth-note patterns with grace notes and slurs.

8.

*p grazioso **

un poco scherzando

dolce un poco espressivo quasi allentando

più dolce e un poco rallen-

tando

dim.

perdendosi

smorzando

Religioso.

sostenuto

un po-

co crescendo

più crescendo

L'istesso tempo.

un poco marcato

sempre

pastorale

dolce e legato

un poco marcato

mar-

cato

8

A musical score for piano, featuring six staves of music. The score is in common time and includes the following markings and dynamics:

- Staff 1: Measure 8, dynamic **p**, tempo **un poco marcato**. Pedal marks: **Ped.**, *****, **Ped.**, **Ped.**
- Staff 2: Measure 8, dynamic **p**. Pedal marks: **Ped.**, *****.
- Staff 3: Measures 8-9, dynamic **p**.
- Staff 4: Measures 8-9, dynamic **p**.
- Staff 5: Measure 8, dynamic **p**, tempo **un poco animato**. Measure 9, dynamic **p**, tempo **marcato**.
- Staff 6: Measures 8-9, dynamic **p**.
- Staff 7: Measures 8-9, dynamic **p**.
- Staff 8: Measures 8-9, dynamic **p**.

pp

forte marcato

sempre più f

il canto espressivo

con grazia sempre legato

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 15. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The piano part is indicated by a treble clef and bass clef, while the accompaniment is indicated by a bass clef. The music is written in a style typical of early 20th-century classical piano pieces.

molto legato

un poco marcato

Rit.

poco a poco

cre-

scendo

poco

più crescendo

Rit.

** Rit.*

sempr. più agitato

e rinforzando

ff

8
ten.

Ossia

ff

sf

un poco diminuendo rallentando

più diminuendo risvegliato

piano

Sheet music for piano, page 64, featuring six staves of musical notation. The music is in common time, with a key signature of one sharp (F#). The notation includes various dynamics such as *zum*, ***, *zum*, ***, *un poco rallent.*, *a tempo*, *cresc.*, *f vibrato*, *semper legato*, *p dolce*, and *v*. Fingerings are indicated above the notes, such as 3 4 5 3 4 3, 1 2 3 4 5, and 2 1 3 2 4. The music consists of six staves, with the first two staves being treble clef and the remaining four being bass clef.

8

Rd. *grazioso p*

un poco scherzando

dolce un poco espressivo quasi rallentando

più dolce un poco più

rallentando *dim.*

perdendosi

Musical score for piano, page 67, featuring six staves of music. The score consists of two systems of three staves each. The key signature is A major (three sharps). The tempo is indicated as *Adagio*.

Staff 1 (Top): Treble clef. Measures 1-4. Dynamics: *p*, *p*, *p*, *p*. Articulation marks: *z*, *z*, *z*, *z*. Pedal markings: *Ped.* at the end of measure 4.

Staff 2: Bass clef. Measures 1-4. Dynamics: *p*, *p*, *p*, *p*. Articulation marks: *z*, *z*, *z*, *z*. Pedal markings: *Ped.* at the end of measure 4.

Staff 3 (Second System): Treble clef. Measures 1-4. Dynamics: *p*, *p*, *p*, *p*. Articulation marks: *z*, *z*, *z*, *z*. Pedal markings: *Ped.* at the end of measure 4.

Staff 4: Bass clef. Measures 1-4. Dynamics: *p*, *p*, *p*, *p*. Articulation marks: *z*, *z*, *z*, *z*. Pedal markings: *Ped.* at the end of measure 4.

Staff 5: Treble clef. Measures 1-4. Dynamics: *p*, *p*, *p*, *p*. Articulation marks: *z*, *z*, *z*, *z*. Pedal markings: *Ped.* at the end of measure 4. Text: *dolcis-*

Staff 6 (Bottom): Bass clef. Measures 1-4. Dynamics: *p*, *p*, *p*, *p*. Articulation marks: *z*, *z*, *z*, *z*. Pedal markings: *Ped.* at the end of measure 4. Text: *simo un poco espressivo*

Die heiligen drei Könige.

Marsch.

V. Allegro non troppo.

A musical score for piano, featuring five staves of music. The key signature is one flat (B-flat). The time signature varies between common time and 2/4.

- Staff 1:** Treble clef. Dynamics: *ten.*, *ten.*
- Staff 2:** Bass clef. Dynamics: *ten.*, ²₂, ³₂, *ten.*, ¹₂, *ten.*
- Staff 3:** Treble clef. Dynamics: ¹₂, ³₂, *ten.*
- Staff 4:** Treble clef. Dynamics: *p*.
- Staff 5:** Bass clef. Dynamics: *cresc.*, *f**, *f**, *p*

dim. *p dolce*

p sempre
un poco marcato

ten. *ten.*

un poco marcato

sempre piano

ten.

staccato

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of two flats. The notation includes various dynamics such as *ten.* (tempo), *p* (piano), *pp* (pianissimo), *staccato*, *sempre staccato e*, *una corda*, and *legg.* (leggendo). The music features complex chords and rhythmic patterns, typical of a Chopin Nocturne. The first staff begins with a dynamic of *p* followed by *2 2 2*. The second staff starts with *2 2 2*. The third staff begins with *2 2 2*. The fourth staff begins with *2 2 2*. The fifth staff begins with *2 2 2*. The sixth staff begins with *2 2 2*.

„Et ecce stella quam viderant in Oriente antecebat eos.“

Violini.

cantando

dolcissimo una corda

espress.

sempre legatissimo

espress.

Violin II.

Musical score for orchestra and piano, page 8, measures 18-25. The score consists of five staves. The top three staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The bottom two staves are for the piano. Measure 18 starts with a forte dynamic. Measure 19 begins with a piano dynamic, followed by a forte dynamic. Measure 20 starts with a piano dynamic, followed by a forte dynamic. Measure 21 starts with a piano dynamic, followed by a forte dynamic. Measure 22 starts with a piano dynamic, followed by a forte dynamic. Measure 23 starts with a piano dynamic, followed by a forte dynamic. Measure 24 starts with a piano dynamic, followed by a forte dynamic. Measure 25 starts with a piano dynamic, followed by a forte dynamic.

8.

Ped.
Ped.
Ped.

8.

8.

cre
scendo
molto

Ped.
cre
Ped.
scendo
molto

tre corde
Ped.
Ped.

8.

ff grandioso
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

molto energico

4 5 4 5
2 3 2 3

ten.

Rit. *Rit.* *Rit.* *sempre ff*

Rit. *Rit.* *Rit.* *Rit.*

ten.

Rit. *Rit.* *Rit.* *Rit.*

ten.

Rit. *Rit.* *Rit.* *Rit.*

poco a poco decrescendo

Rit. *

più decresc.

pp

pp *rall.*

„Apertis thesauris suis obtulerunt Magi Domino aurum, thus et myrrhum:“⁴

Adagio sostenuto ed espressivo assai.

The musical score consists of five systems of organ music. System 1 starts with a dynamic of *p*, followed by *f*, *ff*, and *fff*. It includes a section marked *sotto voce* and a crescendo. System 2 begins with a dynamic of *p*. System 3 starts with a dynamic of *p*, followed by *f*, *ff*, and *fff*. System 4 starts with a dynamic of *p*, followed by *f*, *ff*, and *fff*. The score concludes with a final dynamic of *p*.

molto espressivo il canto

Musical score page 78, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 begins with a bass note, followed by eighth-note pairs. Measure 3 starts with a bass note, followed by eighth-note pairs. Measure 4 starts with a bass note, followed by eighth-note pairs. The instruction *p dolce* is written below the bass staff.

Musical score page 78, measures 5-8. The score continues with two staves. Measure 5 starts with a bass note, followed by eighth-note pairs. Measure 6 starts with a bass note, followed by eighth-note pairs. Measure 7 starts with a bass note, followed by eighth-note pairs. Measure 8 starts with a bass note, followed by eighth-note pairs. The instruction *Rit.* * is written above the bass staff.

Musical score page 78, measures 9-12. The score continues with two staves. Measure 9 starts with a bass note, followed by eighth-note pairs. Measure 10 starts with a bass note, followed by eighth-note pairs. Measure 11 starts with a bass note, followed by eighth-note pairs. Measure 12 starts with a bass note, followed by eighth-note pairs. The instruction *Rit.* * is written above the bass staff.

Musical score page 78, measures 13-16. The score continues with two staves. Measure 13 starts with a bass note, followed by eighth-note pairs. Measure 14 starts with a bass note, followed by eighth-note pairs. Measure 15 starts with a bass note, followed by eighth-note pairs. Measure 16 starts with a bass note, followed by eighth-note pairs.

Musical score page 78, measures 17-20. The score continues with two staves. Measure 17 starts with a bass note, followed by eighth-note pairs. Measure 18 starts with a bass note, followed by eighth-note pairs. Measure 19 starts with a bass note, followed by eighth-note pairs. Measure 20 starts with a bass note, followed by eighth-note pairs. The instruction *espressivo e ritenuto* is written above the bass staff, and *molto* is written above the treble staff. The instruction *Rit.* * is written below the bass staff.

Violinen

Tempo I.

dolcissimo

linke Hand, una corda

dolcissimo

sempre legato

tississimo

Ped. *Ped.* *Ped.*

Ped.

Ped. *Ped.* *Ped.*

Ped.

8

espressivo

dolcissimo

8_b

8_c

8.

Pd. Pd. Pd.

8.

crescendo

molto

Pd. crescendo Pd. Pd. molto Pd.

8.

ff grandioso

Pd.

8.

Pd. *Pd.* *Pd.* *ff sempre*

Musical score page 83, featuring four systems of piano music. The top system shows a treble clef section with dynamic markings *ff*, *ff*, ***, and *ff*. The second system starts with a bass clef section, followed by a treble clef section with dynamics *ff sempre*, *p*, *ff*, and *ff*. The third system begins with a bass clef section, followed by a treble clef section with dynamics *ff*, *ff*, and *ff*. The fourth system begins with a bass clef section, followed by a treble clef section with dynamics *ff*, *ff*, and *ff*. The score includes various performance instructions such as *quasi trillo*, *Ossia più difficile.*, and *ff*.

5

A page from a musical score featuring five staves of music. The top staff uses a treble clef and includes dynamic markings like 'sf' and 'sempre ff'. The second staff uses a bass clef and includes 'ff' and 'sf'. The third staff uses a treble clef and includes 'ff' and 'sf'. The fourth staff uses a bass clef and includes 'ff' and 'sf'. The fifth staff uses a treble clef and includes 'ff' and 'sf'. The score consists of two systems of music, each ending with a repeat sign and a double bar line.