

Ottorino

# RESPIGHI

## Lauda per la Natività del Signore

Canto (Solisti), Coro (SATB)  
2 Flauti, Oboe, Corno inglese, 2 Fagotti  
Triangolo, Pianoforte a quattro mani

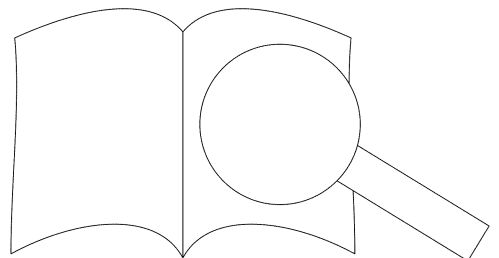
herausgegeben von / edited by  
Christine Haustein

Urtext

erauszug / Vocal score  
Gerhard Klump



Carus 10.084/



PROBE-PARTITUR  
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## Vorwort

Ottorino Respighi (1879–1936) beendete im Sommer 1930 seine *Lauda per la natività del Signore* für Soli, Chor und pastorale Instrumente. Die Weihnachtskantate, deren Uraufführung am 22. November 1930 unter der Leitung des Komponisten in Siena stattfand, ist eher ein singulär geliebtes geistliches Werk. Respighis eigentlichen Ruhm und seine Popularität bis heute begründeten allerdings die Sinfonischen Dichtungen *Fontane di Roma* (1916), *Pini di Roma* (1924) und *Feste romane* (1928). Dabei ist sein Gesamtwerk viel facettenreicher und weist neben den Orchesterwerken auch Ballettmusiken, Klavierwerke, Streichquartette, zahlreiche Lieder bis hin zu Opern auf.

In der italienischen Musikgeschichte nach 1900 gilt Respighi gemeinsam mit Ildebrando Pizzetti (1880–1968), Gian Francesco Malipiero (1882–1973) und Alfredo Casella (1883–1947) als Erneuerer. Die sogenannte „Generazione dell'Ottanta“ versuchte, das durch Stagnation und Einseitigkeit geprägte Opernjahrhundert zu überwinden und nicht nur eine maßgebliche Erneuerung der Instrumentalmusik im nationalen Bereich zu befördern, sondern auch den Anschluss Italiens an die internationale Moderne zu erreichen.<sup>1</sup> Schließlich aber blieb Respighis Musik „trotz aller stilistischen Vielfalt letztlich dem von Debussy, Strauss und Rimskij-Korsakov geprägten Orchesterstil des frühen 20. Jahrhunderts verhaftet.“<sup>2</sup>

Die Idee für die *Lauda* kam Respighi während eines Cembalo-Rezitals mit Wanda Landowska im Januar 1928 im Palazzo des Conte Guido Chigi in Siena. Das Ambiente und die Atmosphäre haben Respighi so inspiriert, dass er sich äußerte, für diesen Raum eine „Piccola cantata“ komponieren zu wollen. Auf der Suche nach einem adäquaten Text wählte er die *Jacopone da Todi* (13. Jh.) zugeschriebene „*Laus pro nativitate Domini*“, einen Lobgesang auf die Geburt Jesu Christi, die hier aus der Sicht der Hirten und Marias erzählt wird. Zur Uraufführung im Vereinigung „Micat in vertice“ erklang neben *la natività del Signore* ein weiteres, instrumentell besetztes Werk Respighis – die *Suites della natività*. Die beiden recht unterschiedlichen Werke wurden von Guido Chigi Saracini (1880–1968) uraufgeführt, beschreibt Elsa Resnais (1905–1985) sie selbst sang die Partie für die Sopranistin als Instrumentalist und Dirigent.

Die Autographe der *Lauda* befinden sich in der Fondazione Musica per la Città di Siena. Diese bildet die Grundlage für die kritische Edition des Werkes. Die Edition beruht auf den Skizzen zur *Lauda*, die in der Archivsammlung der Fondazione Giorgio Cini in Venedig sowie der bei Ricordi in Mailand erhalten sind. Aus dem Jahr 1931. Zwischen den Editionen von 1931 gibt es einige Abweichungen. Der Verlag Ricordi freundlicherweise für die Herstellung neuer Druckfahnen des Erstdruckes, vom Original abgelesen, vorgenommen wurden. Leider konnten diese nicht immer gefunden werden, inwieweit diese Änderungen dem Wunsch des Komponisten oder des Verlages

waren. Die deutsche Übersetzung des *Lauda*-Textes wurde von der Herausgeberin so nah wie möglich nach dem Text des Autographs vorgenommen.

Respighis *Lauda* spiegelt nicht nur seine Begeisterung für die Verwendung älterer Formen wider, sondern kann auch als Quintessenz seines kompositorischen Schaffens gewertet werden. Dieser Eindruck wird durch Anlage und Aufbau des geistlichen Werkes gerechtfertigt, in dem sowohl die kompositionstechnischen Neuerungen des beginnenden 20. Jahrhunderts als auch die Rückbesinnung auf die eigene italienische Tradition vor 1800 vereint sind. Die *Lauda* ist in vier ineinander übergehende Abschnitte mit Coda gegliedert, bei der sich die zumeist instrumentell begleiteten solistischen mit den klangprächtigen choralischen Teilen je nach inhaltlicher Vorgabe abwechseln. Bei der kantatenartigen Anlage werden die Abschnitte entweder kurz wiederholt oder folgen entsprechend in der Reihenfolge aufeinander. Die zu Beginn der *Lauda* eingesetzten Instrumente – Flöten, Oboe, Erbsenbläser, Trompeten – erzeugen eine pastorale Stimmung. Die *Lauda* ist in einem 9/8-Takt unterstrichen, der die Coda auf die von der *Lauda* eröffnete Melodie zurückführt. Der Anfang und Ende der *Lauda* sind durchdacht. Respighi die *Lauda* als „Piccola cantata“, so facettenreich sind die *Lauda* in polyphonen Elementen, die von strengen choralischen polyphonen Parteien, auch die *Lauda* in den Abschnitten sowie A-cappella-Parteien in der *Lauda* einmütigkeit reichen. Die *Lauda* ist in der *Lauda* Kirchenmodi, neobaptistische und Lautmalerei, spätromantische und Lautmalerei, spätromantische Anklänge, weckt Assoziationen an die *Lauda* Form und den gregorianischen Kirchenstil. Die *Lauda* Stilmischung ist auffällig, dass keinem der *Lauda* Technik oder keinem Stil ein Vorrang vor dem anderen gegeben wurde, sondern die Kombination der *Lauda* Erscheinungen im Gesamtkonzept wie Nuancen der *Lauda* spighi'schen Tonsprache erscheinen.

Für weitere Informationen sei auf das Vorwort zur Partitur (Carus 10.084) verwiesen.

Gera, November 2014

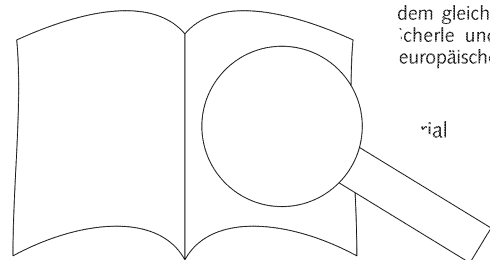
Christine Haustein

<sup>1</sup> Vgl. Christine Haustein, *Die Sinfonik der Generazione dell'Ottanta: Voraussetzungen, Entwicklungen und Wertung*, Frankfurt/Main 2008.

<sup>2</sup> Dietrich Kämper, Artikel „Ottorino Respighi“, in: *Die Musik in Geschichte und Gegenwart*, 10. Aufl., Sachteil, Bd. 13, Kassel etc. 2005, S. 100.

<sup>3</sup> Vgl. Elmar Schürer, *Die Musik der Renaissance*, München 1998, S. 100. Zum Vergleich mit dem gleichzeitigen europäischen Musik

Zum Vergleich mit dem gleichzeitigen europäischen Musik



## Foreword

In the summer of 1930 Ottorino Respighi (1879–1936) completed his *Lauda per la natività del Signore* for soli, choir and pastoral instruments. This Christmas cantata, first performed in Siena on 22 November 1930 under the direction of the composer, remains a rather unique example of sacred music. Respighi's fame and popularity today are actually based more on his trilogy of symphonic poems, the *Fontane di Roma* (1916), *Pini di Roma* (1924) and *Feste romane* (1928). Yet his entire opus is much more richly varied and, in addition to orchestral works also includes ballet music, piano works, string quartets, and vocal music ranging from numerous art songs to operas.

In the history of Italian music after 1900 Respighi, together with his contemporaries Ildebrando Pizzetti (1880–1968), Gian Francesco Malipiero (1882–1973) and Alfredo Casella (1883–1947) is regarded as an innovator. The so-called "Generazione dell'Ottanta" attempted to overcome the stagnation and one-sidedness of a century dominated by music of the opera and not only by promoting a definitive revival of instrumental music on a national level, but by seeking to establish a connection to the modernity of the international scene.<sup>1</sup> Ultimately, despite all of its stylistic diversity, Respighi's music adhered to the orchestral style of the early 20th century characteristic of Debussy, Strauss, and Rimsky-Korsakov."<sup>2</sup>

The idea for the *Lauda* came to Respighi during a harpsichord recital by Wanda Landowska at the Palazzo of Conte Guido Chigi in Siena in January 1928. The ambience and atmosphere there so inspired Respighi that he expressed the desire to compose a "Piccola cantata" for this recital hall. Following an extended search for a text he chose "Laus pro nativitate Domini," ascribed to Jacopone da Todi (13th century) – a hymn of praise to the birth of Jesus as told from the point of view of the shepherd angels and Mary. The first performance of *Lauda per la natività del Signore* took place at the hall of the "vertice" association, together with another work by Respighi, his *Suite della tabacchiera*, score for the instrumental ensemble. The two versions were dedicated to Count Guido Chigi. Respighi's wife Elsa described the work as being "truly perfect;"<sup>3</sup> she said that her husband performed it as a conductor.

The autograph score of the *Lauda* is in the archives of the Fondazione Respighi in Siena, is the basis for this edition. In addition to the autograph score, there are two versions preserved at the Istituto Nazionale di Studi e Ricerche Musicologiche in Venice, and a version of the score, edited in Milan by Ricordi in 1931 which, according to the composer's first edition, were the result of the composer's own revisions. Upon our request the score was kindly placed at our disposal by Ricordi, the publisher. However there is no indication as to

whether they were instigated by the composer himself or if they were made at the request of Ricordi.

Respighi's *Lauda* reflects not only his enthusiasm for the use of older forms, but can also be regarded as the quintessence of his compositional output. This impression is justified by the design and construction of the sacred work in that here compositional innovations from the beginning of the 20th century are united with a return to his own Italian musical traditions before 1800. The *Lauda* is organized into four sections and a Coda which merge into each other and, depending upon their content, for the most part, instrumentally accompanied solo sections alternate with magnificent sounding choral passages. In the cantata-like structure the themes are either repeated briefly or they follow one another corresponding to the sequence of the text. At the beginning the instruments represent the shepherds – flutes, oboe, English horn, and horn create a pastoral atmosphere which is also reflected in the 9/8 meter. The melody played by the flute at the beginning of the work is heard again in the Coda. A large arch between the beginning and the end of the work. Respighi's sense of form and structure of the Christmas cantata is characterized by a variety of the stylistic elements: strictly chordal passages, diatonic and chromatic and diatonic passages ranging for up to seven notes, employs church modes, neomedieval influences, and the use of allusions to late Roman madrigals. Through this mixture of elements, technique or style the others, rather the combination of phenomena appear as nuances within the composer's tonal language.

For further information please refer to the Foreword in the score (Carus 10.084).

November 2014

Christine Hausteин

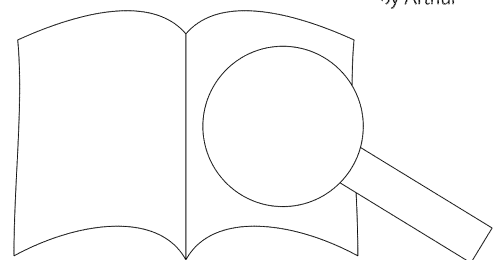
Translation: Earl Rosenbaum

<sup>1</sup> See Christine Hausteин, *Die Sinfonik der Generazione dell'Ottanta: Voraussetzungen, Entwicklungen und Wertung*, Frankfurt/Main, 2008.

<sup>2</sup> Dietrich Kämper, article "Ottorino Respighi," in: *Die Musik in Geschichte und Gegenwart*, 2nd edition, "Personenteil," Vol. 13, Kassel, etc., 2005, cols. 1567–1574 (1572).

<sup>3</sup> See Elsa Respighi, *Ottorino Respighi. Biographie*. After the eponymous book by the author, edited by Hermine Mörke. Introduction: "Ottorino Respighi" by Arthur Scherle, Mil

The following full score (C choral score complete or The work h





## Text

### ANGELO (ai Pastori)

Pastor, voie che vegghiate  
sovra la greggia en quista regione;  
i vostr'occhi levate,  
ch'io son l'Agnol de l'eternal magione.  
Ambasciaria ve fone  
ed a voie vangelizzo gaudio fino,  
ch'è nato el Gesuino  
figliuol de Dio, per voie salvar mandato.

### CORO (Angeli)

E de ciò ve dò in segno  
che in vile stalla è nato il poverello,  
e non se fa desdegno  
giacere en mezzo al buove e l'asenello.  
La mamma en vil pancello  
l'ha rinchinato sovra el mangiatoio.  
De fieno è'l covertioio,  
ed è disceso così humiliato.

### ANGELO

Pastor, voie che vegghiate  
sovra la greggia en quista regione;  
i vostr'occhi levate,  
ch'io son l'Agnol de l'eternal magion!

### UN PASTORE (agli Angeli)

Signor, tu se' disceso  
di cielo en terra sico l'Agnol parla,  
e hai ne il cuore acceso  
a ritrovarte in così vile stalla;  
lasciane ritrovalla  
che te vediam vestito en carne humana.

### CORO (Pastori davanti al Presepio)

Ecco quilla stalletta,  
vedemce lo fantino povero stare.  
La Vergin benedecta  
non ha paceglie nè fascia per fasciar  
Joseppe non la po' itare  
ch'è desvenuto per la gran  
a povertà s'avvezza  
quel ch'è Signor sen-

### PASTORE

Signor ti  
di ciel  
e hai

### Engel (zu den Hirten)

Hirten, die ihr die Herde hütet  
auf den kargen Weiden dieser Region,  
erhebt eure Augen,  
denn ich bin der Engel des ewigen Reichs.  
Ich bringe euch die Botschaft  
und verkünde mit großer Wonne,  
der kleine Jesus ist geboren,  
Gottes Sohn, geschickt zu eurer Erlösung.

### Chor (Engel)

Und daher ist euch ein Zeichen gegeben,  
im niedrigen Stall wurde das arme Kind geboren,  
und es wehrt sich nicht  
zu ruhen inmitten von Ochs und Esel.  
Die Mutter, einfach gekleidet,  
beugt sich über die Krippe.  
Nur mit Heu ist er bedeckt,  
und er ist herabgestiegen in großer

### Engel

Hirten, die ihr die Herde  
auf den kargen Weiden  
erhebt eure Augen  
denn ich bin der

### Ein Hirte

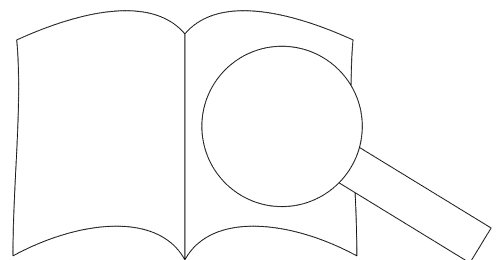
Herr, du bist  
vom Himmel  
und du hast  
dich zu finden  
sprach der Engel,  
entfacht,  
niedrigem Stall;  
ruhen,  
behaftig sehen.

### Engel (zu den Hirten)

Hirten, die ihr die Herde  
auf den kargen Weiden dieser Stall,  
erhebt eure Augen  
denn ich bin der Engel des ewigen Reichs.  
Ich bringe euch die Botschaft  
und verkünde mit großer Wonne,  
der kleine Jesus ist geboren,  
Gottes Sohn, geschickt zu eurer Erlösung.  
Und daher ist euch ein Zeichen gegeben,  
im niedrigen Stall wurde das arme Kind geboren,  
und es wehrt sich nicht  
zu ruhen inmitten von Ochs und Esel.  
Die Mutter, einfach gekleidet,  
beugt sich über die Krippe.  
Nur mit Heu ist er bedeckt,  
und er ist herabgestiegen in großer

### Hirte

Herr, du bist  
vom Himmel  
und du hast  
dich zu finden



MARIA

O car dolce mio figlio,  
da me se' nato si' poverello!  
Joseppe el vecchiarello  
quil ch'è tuo bailo, qui s'è addormentato.  
Figliuol, gaudio perfecto,  
ched i sentie a la tua nativitate!  
Strengendomet' al pecto,  
non me curava de nulla povertate,  
tanta suavitate.  
Tu si' me daie de quil gaudio eterno,  
o figliol tenerello!

CORO (Pastori)

O fonte d'aolimento,  
co' tanta povertà te se'inchinato.

MARIA

Figliuol, t'ho partorito!  
En tanta povertà te veggo nato!  
Tu se' l'Edio infinito,  
che per la umana gente s'è 'ncarnato.  
Non ho dua sie fasciato:  
voiete fasciare con quisto mio pancello,  
o figliuolo poverello,  
co l'ha promesso il pate tuo biato.

CORO (Pastori)

Toglie nostre manteglie  
e non te fare schifa, o Madre santa,  
vestir di povereglie  
che stanno in selva colla greggia tanta.  
El figliuol ammanta,  
che non alita el fieno, sua carne pura.

CORO (Angeli)

Gloria in excelsis Deo! Gloria ed onore a te.  
Sire del cielo onnepotente.

CORO (Pastori)

Signor, puoie ch'hai degn  
di nascere oggi si' pover  
dà lume a tutta gen  
che null'omo si' pover

CORO (Pastori)

Cont  
se  
L  
occare.  
je poco affare.  
emo toccare.

Maria

O lieber, süßer Knabe mein,  
von mir bist du Armer geboren!  
Joseph, der alte Mann,  
der dein Beschützer ist, ist hier eingeschlafen.  
Sohn, vollkommene Wonne,  
die ich durch deine Geburt fühle!  
Dich in meinen Armen haltend,  
schert mich die Armut nichts,  
so viel Lieblichkeit.  
Es erfüllt mich mit ewiger Wonne,  
o zarter kleiner Knabe!

Chor (Hirten)

O Quelle der Großzügigkeit,  
bei so viel Armut verneigt man sich.

Maria

Mein Sohn, ich gab dir das Leben!  
In solche Armut bist du hineingeführt!  
Du bist der unendliche Gott,  
der für die Menschheit Fleisch  
Ich habe nichts zum verkaufen  
Möget ihr ihn in meine Arme  
o armes Kindlein,  
das dem Himmel

Chor (Hirten)

Nir  
'  
'  
al  
nic  
Lutter,  
kleiden,  
i unserer Herde tragen.  
, dessen reiner Körper  
du bedeckt ist.

CORO (Angeli)

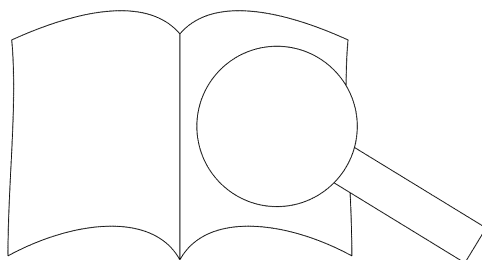
Gott in der Höhe! Ehre und Anbetung sei dir.  
mächtiger Gott im Himmel.

Chor (Hirten)

Herr, du hast dich herabgelassen,  
heut geboren zu werden in großer Armut,  
gibst Licht den Menschen,  
dass keiner undankbar für solch ein Geschenk sei.

Chor (Hirten)

Zufried  
da wir  
Und da  
Wir, die  
Zufried  
da wir



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*MARIA (ai Pastori)*

Voglio consolare  
perchè torniate lieti a vostra gregge.  
Quel ch'è fatto legge  
acciò che il servo sia ricompensato.

*CORO (Pastori)*

Laude, Gloria ed onore a te.  
Gloria, laude, onore a te,  
o Sire del cielo onnepotente!  
Gloria in excelsis Deo  
e in terra pace a chi ha il buon volere.  
Al mondo tanto reo  
tu se' donato non per tuo dovere,  
ma sol per tuo piacere.  
Noi te laudiam, Signore,  
glorificando la tua maestà.  
Amen!

*ANGELO*

Gloria in excelsis deo. Ah.

*MARIA*

Tenuta so a Dio patre  
rendere onore e gloria in sempiterno  
pensando ch'io son matre  
del tuo figliuol, il quale è Dio eterno.  
E tanto è il gaudio superno  
baciando ed abbracciandosi caro figlio.  
Bello sovra ogni giglio,  
che a me il cuore è sì destemperato.  
Io sento un gaudio nuovo  
e tutta rinnovata io so en fervore!

*ANGELO*

Or ecco ch'è nato il Salvatore!

*CORO*

Amen.

*Maria (zu den Hirten)*

Ich will euch trösten,  
damit ihr glücklich zu euren Herden zurückkehrt.  
Jener, der das Gesetz gemacht hat,  
wollte, dass der Knecht belohnt würde.

*Chor (Hirten)*

Lob, Preis und Ehre für dich.  
Preis, Lob, Ehre sei Dir,  
o allmächtiger Herr des Himmels!  
Ehre sei Gott in der Höhe  
und auf Erden Frieden für die, die guten Willens sind.  
In dieser sündigen Welt  
bist du nicht für deine Schuld hingegeben,  
sondern allein für dein Wohlgefallen.  
Wir loben dich, Herr,  
und preisen deine Erhabenheit.  
Amen!

*Engel*

Ehre sei Gott in der Höhe. Ah.

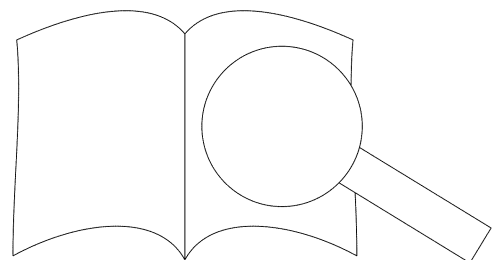
*Maria*

An Gott Vater bin ich  
ihm Ehre und Ruh  
bedenkend, dass  
Sohn bin, we'  
Und das ist  
küssen  
Schre  
die  
mit Leidenschaft!

ist der Retter geboren!

Amen.

Übersetzung: Christine Haustein



## Text

### *The Angel (to the Shepherds)*

Shepherds, who watch your flocks  
as they graze in this region,  
raise your eyes and behold me,  
for I am the Angel of the eternal domain.  
I bring you a message  
and tidings of great joy,  
for little Jesus has been born the Son of God,  
sent for your salvation.

### *Chorus (Angels)*

As a sign of this,  
the poor Babe has been born in lowly stable  
where He does not scorn  
to lie between the ox and the ass.  
His mother, simply clad,  
has laid Him in a manger,  
hay His only cover,  
for He came down in humility.

### *The Angel*

Shepherds, who watch your flocks  
as they graze in this region,  
raise your eyes and behold me,  
for I am the Angel of the eternal domain.

### *A Shepherd (to the Angels)*

Lord, you have descended  
from heaven to earth as the Angel has said,  
and we long to find You  
in such a lowly stable;  
guide us to that place  
that we might see You clothed in mortal flesh.

### *Chorus (Shepherds at the Manger)*

Here is the stable  
and here we see the poor Babe lying.  
The blessed Virgin does not have  
food nor clothes in which to wrap him,  
Joseph is of little help  
as he is old and feeble;  
He is accustomed to poverty,  
though He is Lord, He has nothing.

### *The Shepherd*

Lord, you have descended  
from heaven to earth as the Angel has said,  
and we long to find You  
in such a lowly stable.

### *Mary*

O darling, sweet Child,  
born of me in such poverty!  
The old man Joseph,  
who is Your guardian,  
My Son, the perfect  
that I feel at you!  
Cradled in my  
the poverty in  
So much  
it fills  
O

Child,

born

of me

in

such

poverty!

The

old

man

Joseph,

who

is

Your

guardian,

My

Son,

the

perfect

that

I

feel

at

you!

Cradled

in

my

the

poverty

in

So

much

it

fills

O

### *Mary*

My little Son, I gave You birth!  
In such poverty I see You born!  
You are the Infinite God  
who for humanity is now flesh incarnate.  
As I have no clothes for You,  
I will wrap You in my dress,  
O poor little Child,  
the promise of Your Heavenly Father.

### *Chorus*

(*Shepherds*): Take our cloaks,  
don't be offended, O holy Mother,  
by our ragged garments  
which we wear in the fields with our flocks.  
Wrap the little Child  
that His pure flesh not smell of hay.  
(*The Angels*): Glory, praise, and honor to Thee  
Omnipotent Lord of Heaven.

### *Chorus (Shepherds)*

Lord, You have deigned  
to be born today in great poverty.  
Give light to mankind  
that none are ungrateful for such

### *Chorus (The Shepherds to Mary)*

Contented we would deride  
if for a moment we could see  
and this we ask you:  
we who are shepherds

### *Mary (Shepherds)*

I am willing to be born  
that you may see  
for I have presented  
Myself to you as  
I have presented Yourself, not as Your duty,  
but as Your pleasure.  
I will wrap You in my dress,  
and glorify Your majesty.

### *The Angel*

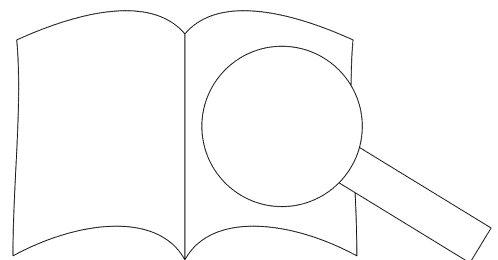
Glory to God in the highest.

### *Mary*

I am bound to God the Father  
to give honor and glory forever,  
I ponder that I am the mother  
of His Son, who is the Eternal God.  
And such is the dignity  
as I cradle You  
that I may more be  
that in my heart  
I feel a joy  
and now

*The Angel*  
Hail the

*Chorus*  
Amen.





# Lauda per la Natività del Signore

(attribuita a Jacopone da Todi)

Ottorino Respighi 1879–1936

Text: Jacopone da Todi (ca. 1230–1306) zugeschrieben

Klavierauszug: Gerhard Klumpp (\*1945)

Andantino  $\text{♩} = 76$

2 Flauti  
Oboe  
Corno inglese  
2 Fagotti  
Pianoforte

Musical score for measures 1-4. The top staff is for Oboe (Ob) and the bottom staff is for Piano (p). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is Andantino with a quarter note equal to 76 beats per minute. The music features a melodic line in the Oboe and a supporting bass line in the piano.

Musical score for measures 5-6. The top staff is for Flute (Fl) and the bottom staff is for Piano (p). The music continues with a melodic line in the flute and a supporting bass line in the piano. A crescendo (cresc.) is indicated in the piano part.

Musical score for measures 7-9. The top staff is for Flute (Fl) and the bottom staff is for Piano (p). The music continues with a melodic line in the flute and a supporting bass line in the piano. A mezzo-forte (mf) dynamic is indicated in the piano part, followed by a crescendo (cresc.) and a piano (p) dynamic.

Musical score for measures 10-13. The top staff is for Voice (V) and the bottom staff is for Piano (p). The section is titled "ANGELO (ai Pastori)". The lyrics are: "Pa - stor, - vo - ie che veg -". The music features a melodic line in the voice and a supporting bass line in the piano. Dynamics include forte (f), diminuendo (dim.), piano (p), and più piano (più p).

Musical score for measures 14-16. The top staff is for Voice (V) and the bottom staff is for Piano (p). The lyrics are: "ghia - so - - vra - la greg - - - gia". The music continues with a melodic line in the voice and a supporting bass line in the piano.

Auffüh. ... / Duration: ca. 25 min.

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U1.  
edited by  
Christine Haustein

17

en qui - sta - re - gio - ne; i vo - str'oc - - chi le-

*f*

*p* *mf*

21

va - - - te, ch'io

*dim.*

24

l'A - - gnol de l'

*dim.* *p*

27

Am - ba - scia - ri - a - - ie van - ge-

*p*

10

31

liz - zo gau - dio fi - - - - no, \_\_\_\_\_ ch'è

34

na - to el Ge-su - i - no fi - gliuol de Di - o, -

37

ANGELO

vo - ie sal - var \_\_\_\_\_ man - dr \_\_\_\_\_ to. \_\_\_\_\_

Coro

Soprano

Alto

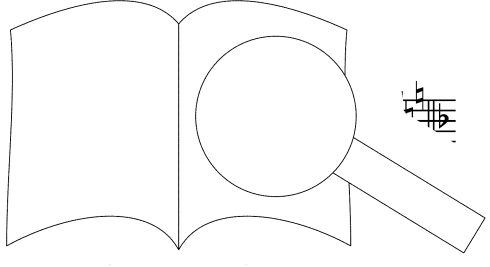
Tenore

Basso

E de

E de

E de



42 **3** Poco più lento ♩ = 72

Coro

ciò ve - dò in se - gno che in vi - le stal - la è na - to il po - ve - rel - - - lo,  
 ciò ve - dò in se - gno che in vi - le stal - la è na - to il po - ve - rel - - - lo,  
 ciò ve dò in se - gno che in vi - le stal - - - la  
 ciò ve dò in se - - - gno

Coro

Ob. *p* Eh *p*

46 *p* poco cresc.

e non se fa - de - sde - gno gia - ce - re en mez - zo al buo - se  
 e non se fa - de - sde - gno gia - ce - re en mez - zo l'a - se  
 che in vi - le stal - - - la è na - to il po - ve - rel - - - lo,  
 che in vi - le stal - - - la na - to il po - ve - rel - - - lo,

*mp* Fl. Fg II

50 *mf* *dim.* *p*

nel - - - - - La  
 nel - - - - - La mam - ma en vil - pan -  
 fa sde - gno - - - - - en

*dim.* *p*

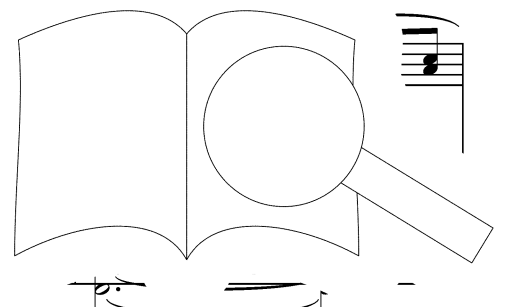
*cresc.*

mam - ma en vil pan - cel - - - lo l'ha rin-chi-na - to  
 cel - - - - - lo l'ha rin-chi - na - - - - to  
 mez - - - zo al buo - - - ve e l'a - se -  
 se fa sde - - - gno gia - ce - - - re

Ob *p* *cresc.* Fl *mf* *cresc.*  
*cresc.*

so - vra el man - gia - to - - - na - - to so-vra el man-gia -  
 so - vra el man - gia-to - - l'ha l'ha rin-chi - na - - to so-vra el man-gia -  
 nel - - - en vil pan - cel - lo l'ha rin-chi - na - to  
 en buo - - - ve e l'a - se -

Fl *f* *dim.*



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59

4

*p*

to - io. De - - - - - fie - no è'l co - ver -

*mp* *p*

to - io. De - - - - - fie - no, de - - - - - fie - no è'l co - ver -

*p*

so - vra el man - gia - to - io. De - - - - - fie - - - - - no è'l co - ver -

*p*

nel - - - - - lo. De - - - - - fie - - - - - no

62 ANGELO

*f* *dim.* *sc rit.*

to - io, ed è di - sce - so co di - sce - so co - sì hu - mi -

*f* *dim.*

to - io, ed è di - sc - - - - - to, ed è di - sce - so co - sì hu - mi -

*f* *p*

to - io, ed - mi - lia - to, ed è di - sce - so co - sì hu - mi -

*f* *p*

è - el co - ver - to - io, e'

*dim.* **1**

66 **5** a tempo ♩ = 76

stor, vo - ie che veg - ghia - te so - - vra - la greg - - gia

lia - - - to. E de ciò ve dò in se - - -

lia - - - to. E de ciò ve

lia - - - to. E de ciò

to - - - io, ed è

ppp Coro

ppp

70 en qui - sta - re - gio - ne - - vo - str'oc - - - chi le -

gno che in vi - stal - - - la, in mf dim.

dò in gno che in mf dim.

ve gno che in mf dim.

sce - - - so

p Fg

p

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morendo

morendo

lo.

morendo

lo.

morendo

86

Tenore

Basso

bocca chiusa

*p*

bocca

*p*

Coro

90

Eh

Ob

*p*

*mp*

7 Andante ♩ = 69

UN PASTORE (agli Angeli)

94 *p* Si-gnor, tu se' di - sce - - - so di cie - lo en ter -

(sempre bocca chiusa)

Coro

Tenore I *mf* *pp*

Tenore II *mf* *pp*

Basso I *mf* *pp*

Basso II *mf* *pp*

Coro *pp*

98 - - ra si-co l'A-gnol par e hai ne il cuo-re ac - ce - -

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so a ri-tro-var-te in co-si vi - le stal - la; la - scia - ne ri - tro - val - - -

- - - la che te ve - diam - - - - ne hu - ma - na,

110

*rit.*

che te ve - diam ve - sti - to en car - ne hu - ma - - - - na.

**8** Allegro ♩ = 112

UN PASTORE

117

Fl

*cresc.*

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9 Moderato ♩ = 88

Coro (Pastori davanti al Presepio)

124

Tenore I *p dolce*

Tenore II *p dolce*

Basso I *p*

Basso II *p*

Fl *p leggiero*

Ob

Eh

Fg 5

Ec - co quil - la stal - le - cta, ec - co quil - la stal - le - cta,  
 Ec - co quil - la stal - le - cta, ec - co quil - la stal - le - cta,  
 Ec - co quil - la stal - le - cta, ve - dem - ce  
 Ec - co quil - la stal - le - cta, ve - dem

127

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

ve - dem - ce lo fan - ti - re. La  
 ve - dem - ce lo fan - ro sta - - re. La  
 lo fan - ve - ro sta - - re. La  
 lo po - ve - ro sta - - re. La

F

Fg 5



130

Ver - gin be - ne - de - cta non ha pa - ce - glie nè fa - scia per fa - scia - re, nè

Ver - gin be - ne - de - cta non ha pa - ce - glie nè fa - scia, nè

Ver - gin be - ne - de - cta non ha pa - ce - glie nè fa - scia per fa - scia - re, nè

Ver - gin be - ne - de - cta non ha pa - ce - glie nè fa - scia, nè

*p* Coro

134

*dim.* *poco rit.* **10** *Poco più a temp.*

fa - scia per fa - scia Jo - sep - pe non la po' i -

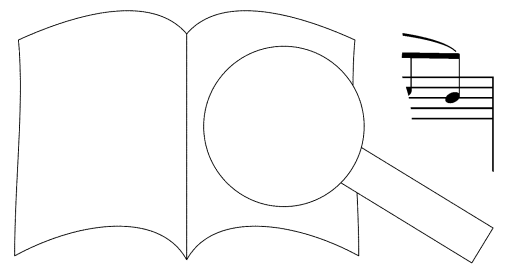
fa - scia per fa - scia

fa - scia per Jo -

re.

*dir* *p* Eh

Fg



*cresc.*

ta - re ch'è de - sve - nu - to — per la gran vec - chiez - za, ch'è de - sve - nu - to

sep - pe non la po' i - ta - re ch'è de - sve - nu - to per la gran vec - ch'è de - sve -

*cresc.*

*mf*

*dim.*

per gran vec - chiez - za, a po - za quel ch'è Si - gnor sen - za niun

per gran vec - chiez - za

chiez - za, ver - tà, a po - ver - tà — s'av - vez - za — quel ch'è Si -

nu - to an vec - chiez -

*mf*

*dim.*

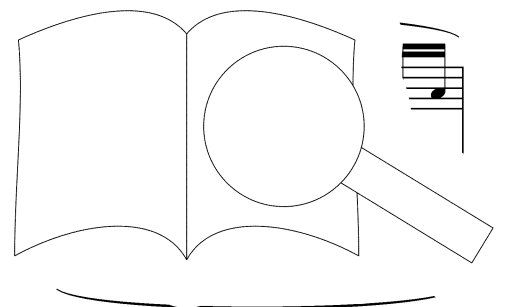
*mf*

*di*

*mf*

*dim.*

*p*



par tro - va - to, a po-ver - tà s'av-vez-za quel ch'è Sig-nor sen - za niun par tro - va - to,  
 a po-ver - tà s'av-vez-za quel ch'è Sig-nor sen - za niun par tro - va - to,  
 gnor, quel ch'è Si-gnor, a po-ver - tà s'av-vez-za quel ch'è Sig-nor sen - za niun par tro - va - to,  
 - - - za, a po-ver - tà s'av-vez-za quel ch'è Sig-nor sen - za niun par tro - va - to,

*p* *p* *p* *p* *p* *p* *p* *p*

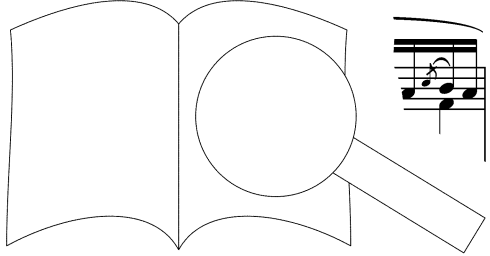
Coro

PASTORE

a tempo

Si-gnor tu sei di - s - so di cie - lo en  
 sen - za niun par - tro - va - to  
 sen - za niun par - tro -  
 sen - to.

*mf* *dim.* *dim.* *dim.*



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153 PASTORE

ter - - - - - ra si - co l'A-gnol par - la;

*p* *mf*

Ob

156 12

e hai ne il

Fl. dolce

Ob

159

a ri - tro - var - te in c - - - la.

Fl. *f*

162 13 Lento ♩ = 60 MARIA

Eh dolce

*p*

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166

O car\_\_ dol-ce mio fi - glio, da me se' na - to\_\_ si po - ve - rel - lo!

170

Jo - sep - pe el ve - chia - rel - - - lo quil\_\_ ch'è tuo bai - lo, qui s'è ad -

174

dor - men - ta - - - to. , gau - dio per -

178

fe - cto i a\_\_ la tu - a na - ti - vi - ta - de! Stren -

182

al pe - cto, non me cu - ra - v - te,

14 a tempo

185

*p dolce*

tan - ta - su - a - vi - ta - de. Tu - si - me da - ie de quil -

189 MARIA

*rall.*

gau - dio e - ter - no, o fi - gliuol - - - ne - rel - - -

*pp*

Coro

*mf* *dim.* *p*

Fg

192 a tempo

lo!

fon - te d'a - o - li - men

co' - tan - ta po - ver -

fon -

men - to, co' - tan - ta po - ver -

te

men - to, co' tan - ta po - ver -

te d'a - o - li - men

ver -

te d'ao -

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tà te se' in - chi - na - to, te se' in - chi - na - - -  
 tà te se' in - chi - na - to, te se' in - chi - na - - -  
 tà te se' in - chi - na - to, te se' in - chi - na - - -  
 tà te se' in - chi - na - to, te se' in - chi - na - - -  
 to, d'a - o - - li - men - - -

199 **15** a tempo  
MARIA

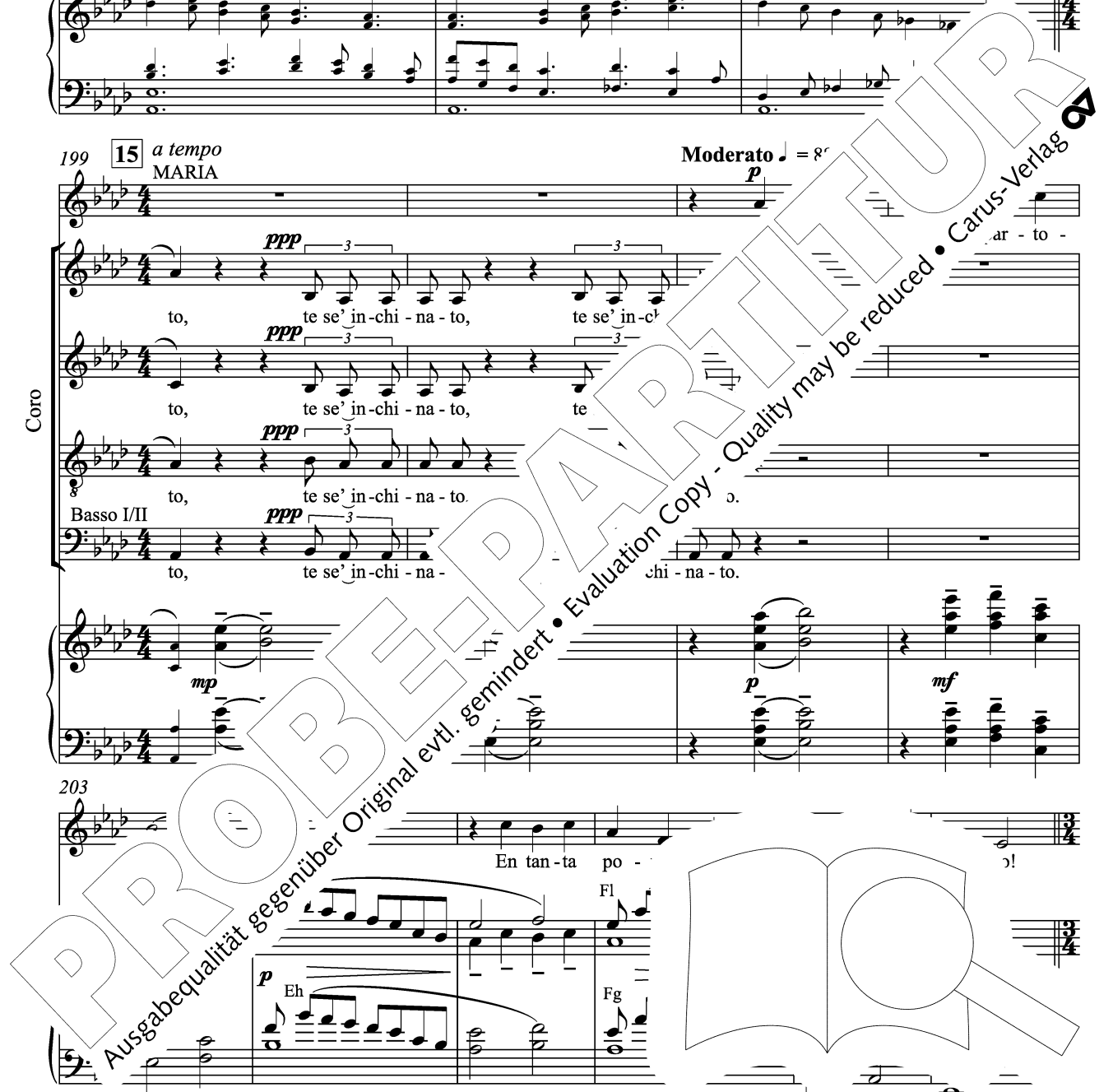
Moderato  $\text{♩} = 8^c$   
*p*

to, te se' in - chi - na - to, te se' in - chi - na - to -  
 to, te se' in - chi - na - to, te se' in - chi - na - to -  
 to, te se' in - chi - na - to, te se' in - chi - na - to -  
 to, te se' in - chi - na - to, te se' in - chi - na - to -

*mp* *p* *mf*  
 Musical accompaniment for piano with dynamic markings.

203

En tan - ta po -  
 Fl  
 Eh Fg  
 Musical score for woodwinds and piano.



MARIA

*f*

Tenore I/II *pp* Tu se' l'E-di-o en-fi - ni - to, che per la u-  
 Coro *pp* To - glie no - stre man - te - glie o Ma - dre  
 Basso I/II *pp* To - glie no - stre man - te - glie e non te fa-re

*pp* *f* *dim.* *p* *pp*

16 **a tempo** ♩ = 88

214 *f* ma - na gen - te s'è 'ncar - na - to. *mf* Non ho - c'  
*mf cresc.* *f* *dim*  
 san - ta, o Ma - dre san - ta, ve - stir di - glie  
*mf cresc.* *f*  
 schi - fa, o Ma - dre san - ta ve. - re - glie

Coro *mf cresc.* *dim.*

220 *p* vo - ie - te cel - lo, o fi - gliuo - lo po - ve - rel - lo,  
*pp* col - la greg - gia tan - ta. F' ta al  
 - va col - la greg - gia tan - ta. I al

Soprano  
co l'ha pro-mes-so il pa-te tuo bi - a - to.

Alto  
(Angeli) Glo - ri - a! Glo - ri -

Tenore  
Glo - ri - a! Glo - ri -

Basso  
Glo - ri - a!

fie - no, - sua car - ne pu - - - - ra. Glo - ri - a!

fie - no, - sua car - ne pu - - - - ra. Glo - ri - a!

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*rall.* *ff* *p* **Lento** *pp*

a in ex - cel - sis De - o! Si - re - ne - r - te.

a in ex - cel - sis De - o! de - ro - ten - te.

*mf cresc.* *ff* *p*

Glo - ri - a ed o - no - re a - lo on - ne - po - ten - te.

*mf cresc.* *ff* *p*

Glo - ri - a ed o - re del cie - lo on - ne - po - ten - te.

*mf cresc.* *pp*

Eh Coro

Fg

Tenore *p dolce*

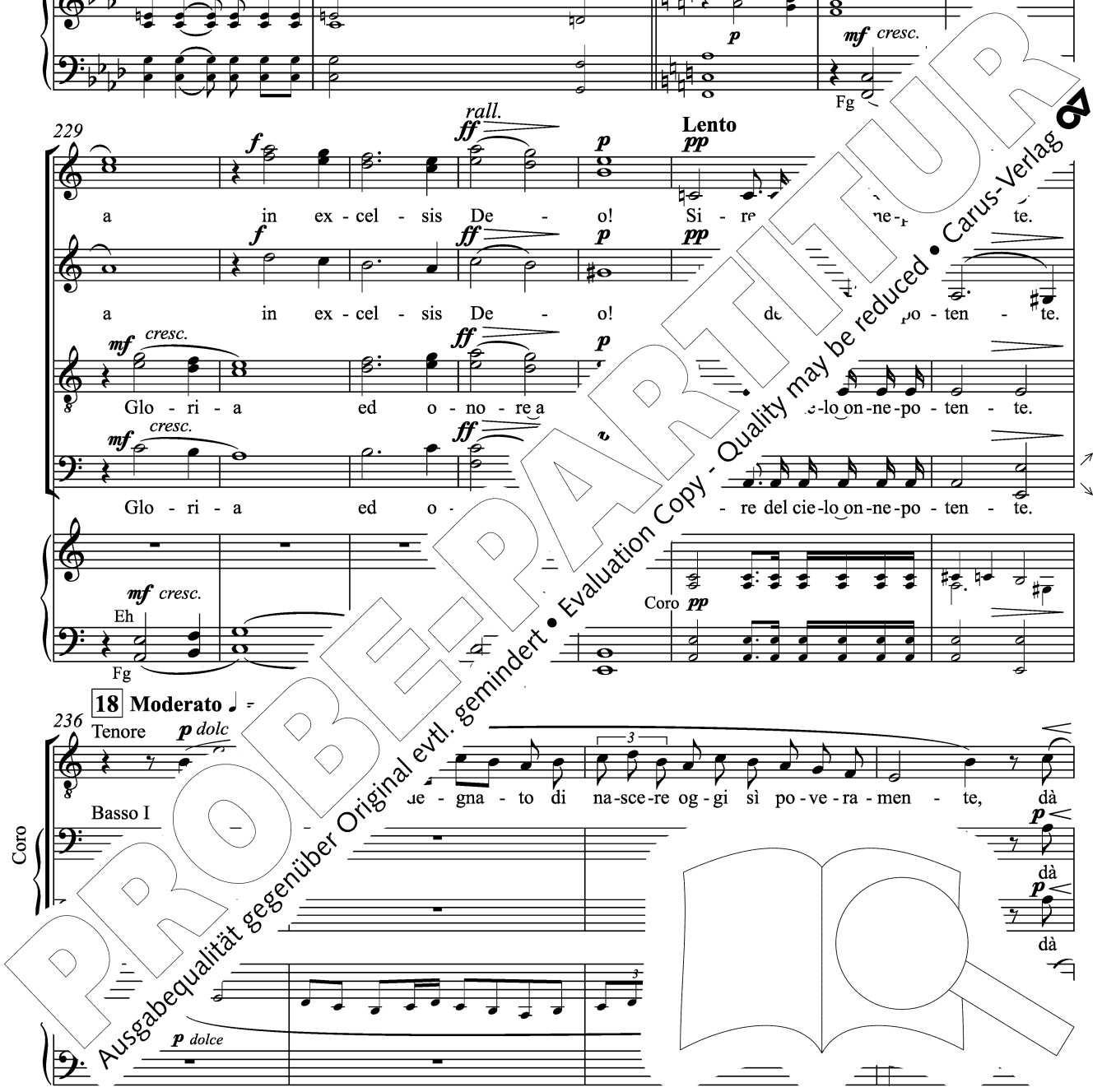
Basso I

ae - gna - to di na - sce - re og - gi si po - ve - ra - men - te, dà

dà

dà

*p dolce*



240

lu - me a tut - ta gen - - - te che nul - l' o - mo si - a de tal do - no en -

lu - me a tut - ta gen - - - te che nul - l' o - mo

lu - me a tut - ta gen - - - te che nul - l' o - mo

*pp* *p* *pp* *p* *pp* *p*

244

gra - - - - to, de tal do - no en - gra - to,

sia de tal do - no, de tal do - no en -

si - a de tal do - - no, de tal do - gra - tal do - no en -

*cresc.* *mf* *p* *pp* *cresc.* *mf* *p* *pp* *cresc.* *mf* *p* *pp*

249

gra - to, dà lu -

gra - to, tut - ta gen - te chè nul - l' o - mo si - a de tal do - no en - gra - to,

*p dolce* *p dolce*

254

- - me a tut - ta gen - te chè nul - l'o - mo, che nul - l'o - mo  
 chè nul - l'o - - - - - mo  
 - me a tut - ta gen - te chè nul - l'o - mo si - a de tal do - no en - gra - - - -

257

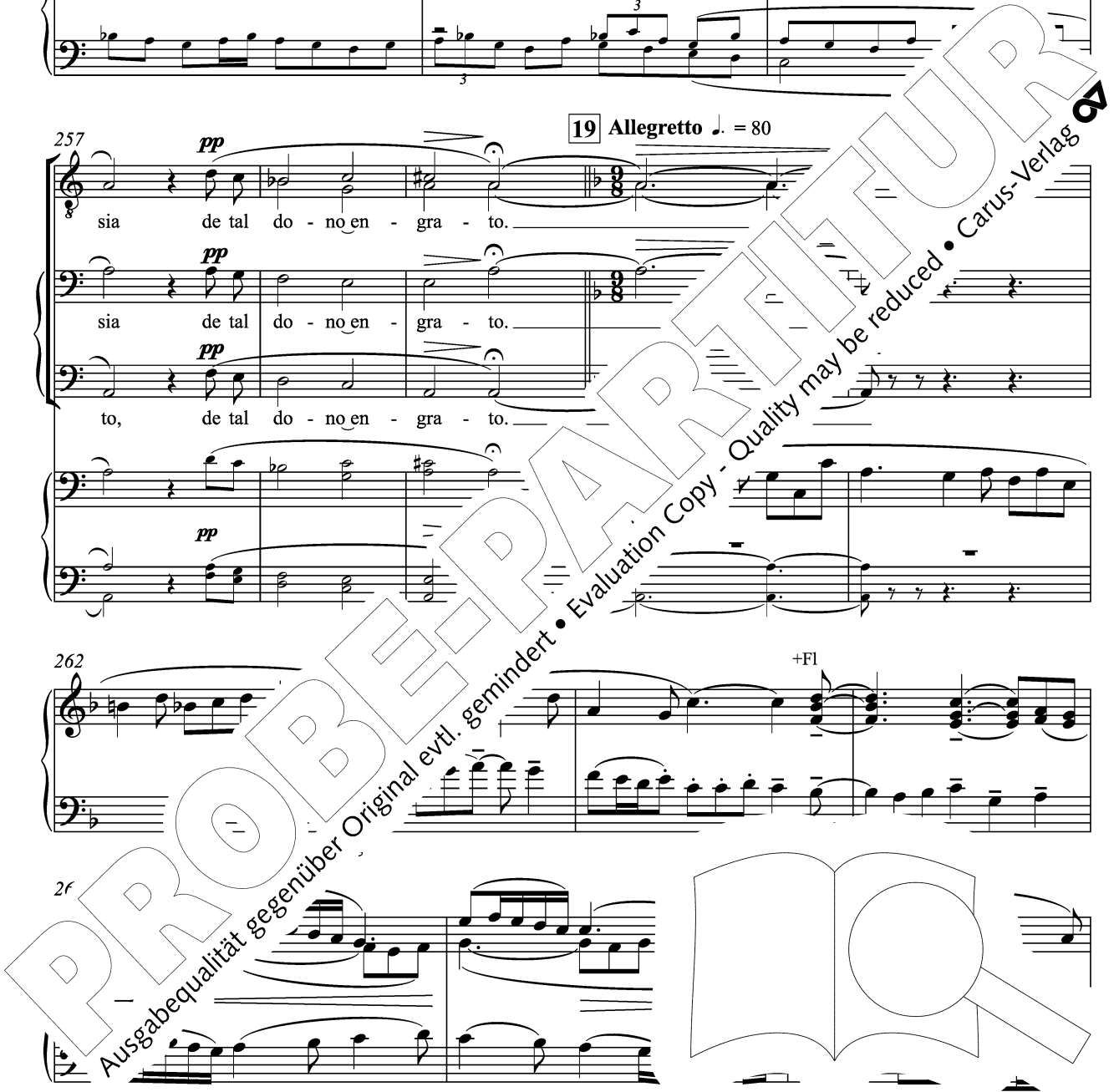
19 Allegretto ♩ = 80

sia de tal do - no en - gra - to.  
 sia de tal do - no en - gra - to.  
 to, de tal do - no en - gra - to.

262

+Fl

2f





269 Fl/Ob

*p* *dim.*

273

*p* *pp* *rall.*

277 **20** Allegretto  $\text{♩} = 72$  (in uno)

Con - ten - ti n'an - dre - mo se un po - co no - ie  
 Con - ten - ti n'an - dre - mo se un po - co  
 Con - ten - ti n'an - dre - mo se un po - des -  
 Con - ten - ti n'an - dre - mo s. lo po - des -

Coro *p*

285

- se - mo toc - re, lo po - des - se - mo toc -  
 - se - mo toc - re, lo po - des - se -  
 ca -

Coro *p*

rall.

a tempo

ca - re. E pe - rò te ne - pre - ga - mo. Quan - to  
 mo toc - car. E pe - rò te pre - ga - - mo. Quan - to  
 mo toc - car. E pe - rò te pre - ga - - mo. Quan - to  
 mo toc - car. E pe - rò te pre - ga - - mo. Quan - to

no - ie, quan - to no - ie siam pa - sto - ri,  
 no - ie, quan - to no - ie siam pa - sto - ri  
 no - ie, quan - to no - ie siam pa - sto - ri  
 no - ie, quan - to no - ie siam pa - sto - ri

21

de po-co af - fa  
 de po-co at  
 de

re.  
 Fg I

*p* leggiero

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Con - ten - ti ne an -

Con - ten - ti ne an -

Con - ten - ti ne an -

Con - ten - ti ne an -

Ob

*p*

dre - mo s'un po - co lo po - des - se - mo toc -

dre - mo s'un po - co lo po - des - se - mo

dre - mo s'un po - co lo po - des - s re.

dre - mo s'un po - co lo po - a ca - re.

*poco rit.*

**22** Lento ♩ = 63  
MARIA

Vo - gli - o - ve con - so - la

è tor - nia - te lie - ti a vo - stra greg - ge -

*p*

at - to leg - ge ac - ciò che

Soprano  
Coro  
Alto  
Pianoforte

- to, ac - ciò che il ser - vo sia ri - com - pen - sa - to.

Lau - de, -  
Lau - de, -

*pp*  
*pp*  
*dim.* *p*

Coro  
Glo - ri - a  
Gloria - te. -

*p cresc.*  
*p cresc.*  
*ppp* *f*

24 Allegro ♩ = 108

Soprano  
Coro  
Alto  
Tenore  
Basso  
Glo -  
Glo -

*f* *f*  
*cresc.*  
*-te* *tr*

361

ri - a a te, o Si -  
 Glo - ri - a, -  
 ri - a a te, o Si -  
 Glo - - -

*f*

*f*

*cresc.*

*ff*

365

re del ciel, del ciel.  
 lau - de, o - r o Si - re del  
 re cie - lo on - ne - po - ten -  
 no - - - re

7

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369

Ah.

ciel, o Si - - re del ciel.

- - te, o Si - - re del ciel.

Si - re del ciel on - ne - - po - ten - - te.

373

- - - - - ria,

Glo - ria! Glo - - - - - ria! Glo - - - - - ria,

Glo - - - - - ria!

Glo - - - - - ria! Glo - - - - - ria! Glo - - - - - ria,

*ff*

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378

lau - - de, o - - - - no - - re a

lau - - de, o - - - - no - - re a

*ff*  
Glo - - ria, lau - - de, o - -

lau - - de, o - - - - no - - re a

*tr* *tr* *tr* *tr*

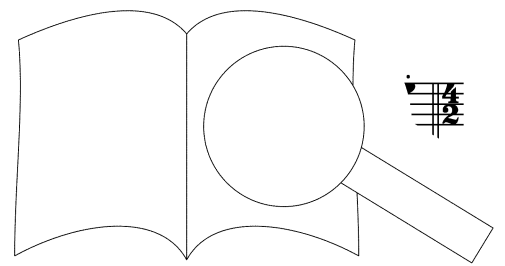
383

te, Si - -

te, Si - - - - - cie - - - -

- - - - - Si - - re del

te, - - re del cie - - lo.



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lo. *f* Glo - ri - a, lau - de,

lo. *f* Glo - ri - a ed o - nor, lau - -

ciel. *f* Glo - ri - a, lau - - de ed o - no - re a te,

*f* Glo - ri - a, lau - - - de ed o - no - - - re a te, a

Eh Fl

*f* Fg Ob

Pfte

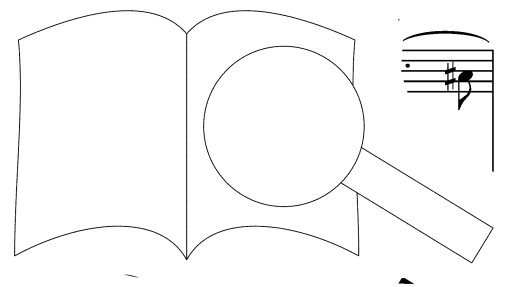
*ff* o - no - re a te, re del ciel on - ne - po - ten -

de a te, Si - - - re,

Si - re - - - te, Si - re del ciel on - ne - po -

te, *ff* del cie - lo on - ne - - - po -

*ff*



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te, Si - re del ciel.

*ff* Si - re del ciel on - ne - po - ten - te.

*ff* ten - te, Si - re del ciel on - ne - po -

ten - te, Si - re del ciel - lo on - ne - po -

Piano accompaniment for measures 394-396, featuring a right-hand melody with eighth-note patterns and a left-hand bass line.

*ff* Lau - de, Glo o - nor

*ff* Lau - de, Glr ria, o - nor

*ff* ten - te. Glo - ria, o - nor

ten - de, Glo - ria, o - nor

Piano accompaniment for measures 397-399, including a grand staff with a right-hand melody and a left-hand bass line, and a separate section with a large circular graphic element.

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400

a te, Si - - - - re

a te, Si - - - - re

a te, Si - - - - -

a te, Si - - - - -

402

del

del

re de' on - ne - po - ten - te.

re - lo on - ne - po - ten - -

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lo. Glo - - - - -

te. Glo - - - - -

Glo - - - - - ri - a in

te. - - - - -

ff

ri - a, Glo -

ri - a, in

ex - cel - sis De - o!

Glo - - - - -

cel - sis De

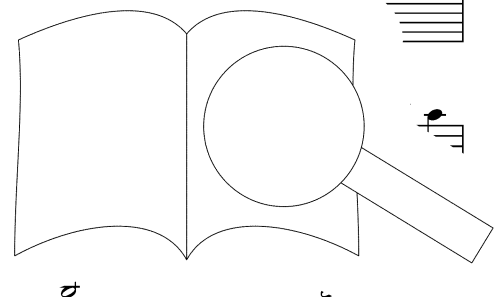
ri - a

in ex -

28

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413

cel - sis De - o e in ter - ra pa - - - ce *dim.*  
 e in ter - ra pa - - - ce *dim.*  
 in ex - cel - sis De - o e in ter - ra *dim.*  
 in ex - cel - sis De - o e in *dim.*

Eh *dim.*

416

a chi ha il buon re. *p*  
 a chi ha il buon le re. *p*  
 pa - - - ouon vo - le - - re. *p*  
 ter a chi ha il *p*

Fg I

420

*sempre dim.  
(bocca chiusa)*

*sempre dim.  
(bocca chiusa)*

re.

*sempre dim.*

Pfte

423

*rall.*

428

(rall.)

29 Moderato espressivo ♩ = 84

*p*  
E in ter - ra pa - - ce a chi ha il buon vo - le - re. Al -  
*p*  
E in ter - ra pa - ce a chi ha il buon vo - le - re. Al -  
*p*  
E in ter - ra pa - ce a chi ha il buon vo - le - re. Al  
*p*  
E in ter - - - ra

Coro

433

mon - do tan - to reo tu se - ve - re, ma sol per tuo pia -  
mon - do tan - to non per tu - o do - ve - re, ma -  
mon re - o tu se' do - na - to non per tu - o do -  
a chi il

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ce - - re. Noi - te lau-diam, Si - gno -  
 sol - per - tuo pia - ce - - - re. Noi te lau - diam, Si - gno -  
 ver, ma - per - tu - o pia - ce - re. Noi te lau - diam, Si - gno -  
 buon vo - le - - re, a

Fl  
 p  
 Fg  
 pp  
 Pfte

re, glo - ri - fi - can tua ma - e - stà.  
 re, glo - ri - fi can do la - tu - a ma - e - stà.  
 re, glo - do la tua ma - e - stà, glo -  
 il buon vo - le - - re,

Fig II

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450

ANGELO

Glo - - - - ri - a in ex - cel - - - sis

Glo - - - - ri - a in ex -

Coro  
Glo - ri - a in ex - cel - - - sis

ri - fi - can - do la tua ma - e - stà. Glo - - - - ri - a in ex -

a - - - - chi ha il buon - - - -

Ob

457

De - - - o.

cel - sis - De -

De - o, in ex - ce' - - - - De - - - o.

cel - sis - De - o.

- - - - re

*pp*

*pp*

*pp*

*pp*

Ob



31 Lento moderato ♩ = 69

ANGELO

463

Musical staff for the Angel's vocal line, starting with a whole note G4.

MARIA

Musical staff for Maria's vocal line, starting with a half note G4. Lyrics: Te - nu - ta so a Di - o pa - tre ren - de - re o - no - re glo - ria in sem - pi - ter - no

Coro

Musical staff for the first voice of the choir, with lyrics: men!

Musical staff for the second voice of the choir, with lyrics: men!

Musical staff for the third voice of the choir, with lyrics: men!

Musical staff for the fourth voice of the choir, with lyrics: men!

Musical staff for the fifth voice of the choir, with lyrics: men!

Musical staff for the sixth voice of the choir, with lyrics: men!

Musical staff for the seventh voice of the choir, with lyrics: men!

Musical staff for the eighth voice of the choir, with lyrics: men!

Musical staff for the ninth voice of the choir, with lyrics: men!

Musical staff for the tenth voice of the choir, with lyrics: men!

Musical staff for the eleventh voice of the choir, with lyrics: men!

Musical staff for the twelfth voice of the choir, with lyrics: men!

Musical staff for the thirteenth voice of the choir, with lyrics: men!

Musical staff for the fourteenth voice of the choir, with lyrics: men!

Musical staff for the fifteenth voice of the choir, with lyrics: men!

Musical staff for the sixteenth voice of the choir, with lyrics: men!

Musical staff for the seventeenth voice of the choir, with lyrics: men!

Musical staff for the eighteenth voice of the choir, with lyrics: men!

Musical staff for the nineteenth voice of the choir, with lyrics: men!

Musical staff for the twentieth voice of the choir, with lyrics: men!

Pfte P (come campane)

465

Musical staff for the Angel's vocal line, starting with a half note G4. Lyrics: pen - san - do ch'io son ma - tre

Musical staff for Maria's vocal line, starting with a half note G4. Lyrics: vuol, il qua - le è Dio e - ter - no.

Musical staff for the first voice of the choir, with lyrics: morendo

Musical staff for the second voice of the choir, with lyrics: morendo

Musical staff for the third voice of the choir, with lyrics: morendo

Musical staff for the fourth voice of the choir, with lyrics: morendo

Musical staff for the fifth voice of the choir, with lyrics: morendo

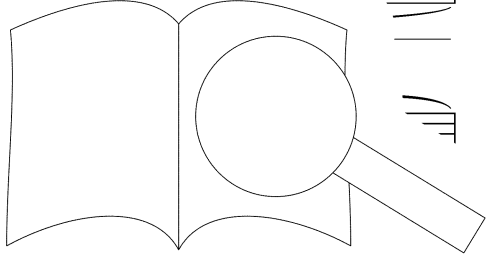
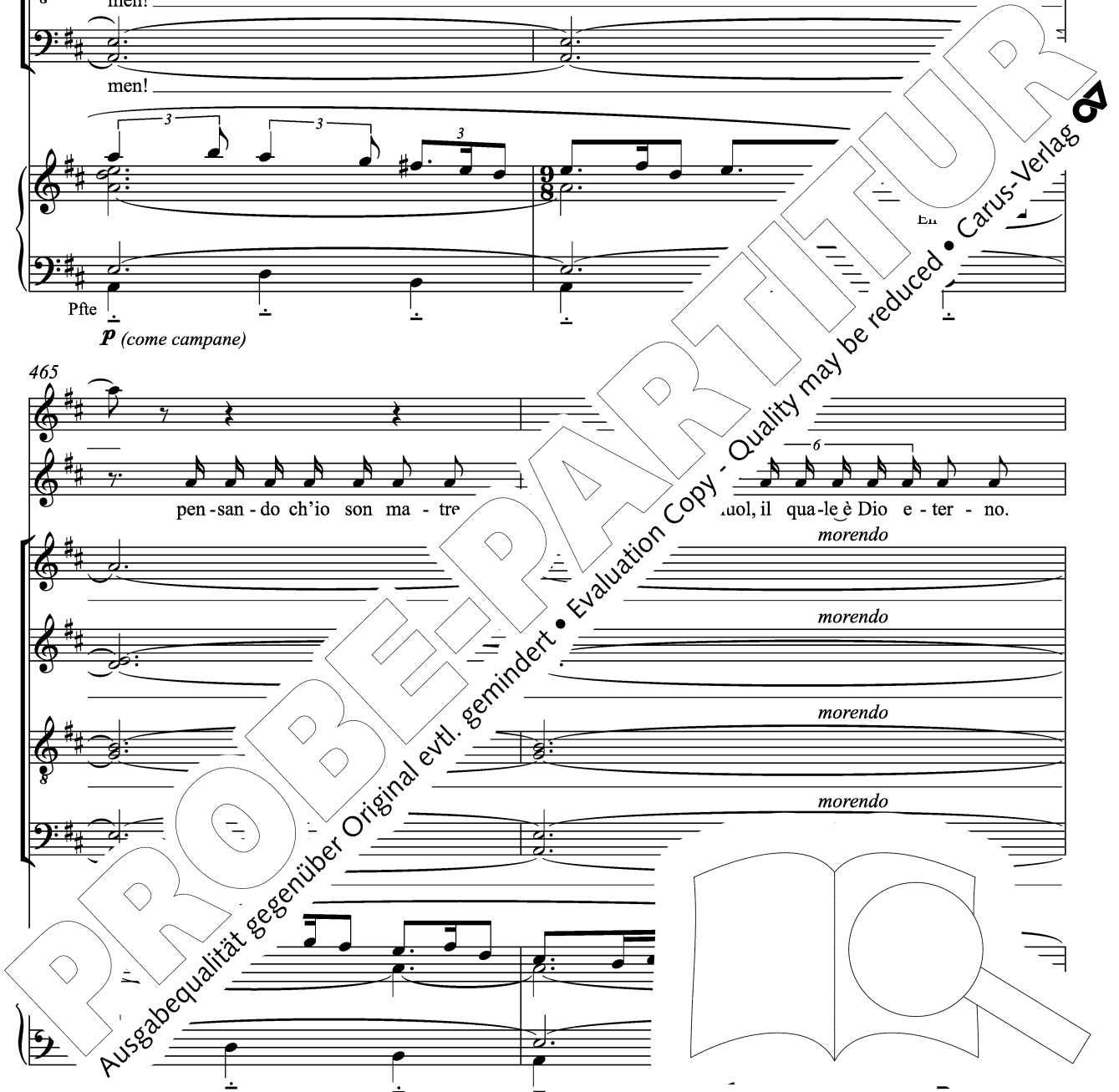
Musical staff for the sixth voice of the choir, with lyrics: morendo

Musical staff for the seventh voice of the choir, with lyrics: morendo

Musical staff for the eighth voice of the choir, with lyrics: morendo

Musical staff for the ninth voice of the choir, with lyrics: morendo

Musical staff for the tenth voice of the choir, with lyrics: morendo



467

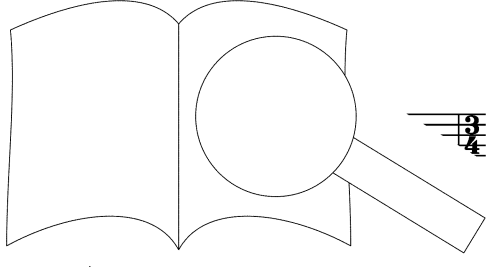
MARIA

E tan-to è il gau-dio su - per - no      ba-cian-do ed ab-brac-cian-do - si ca - ro fi - glio.

469

Bel-lo so-vra o-gni gi - glio,      che      -stem - pe - ra - to.

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472

*più p*

**32** Più lento

Io sen-to un gau-dio nuo-vo

e tut-ta re-no-va-ta io so en fer-

*pp*

A - - men, a - men,

*pp*

A - - men, a - men,

*pp*

A - - men, a - men,

*pp*

A - - men, a - men,

476

ANGELO

*p* Or ec-co ch'è na-to il Sal-va - to

*a tempo*

*pp*

MARIA

vo - - -

a - - -

a - - -

a - - -

men.

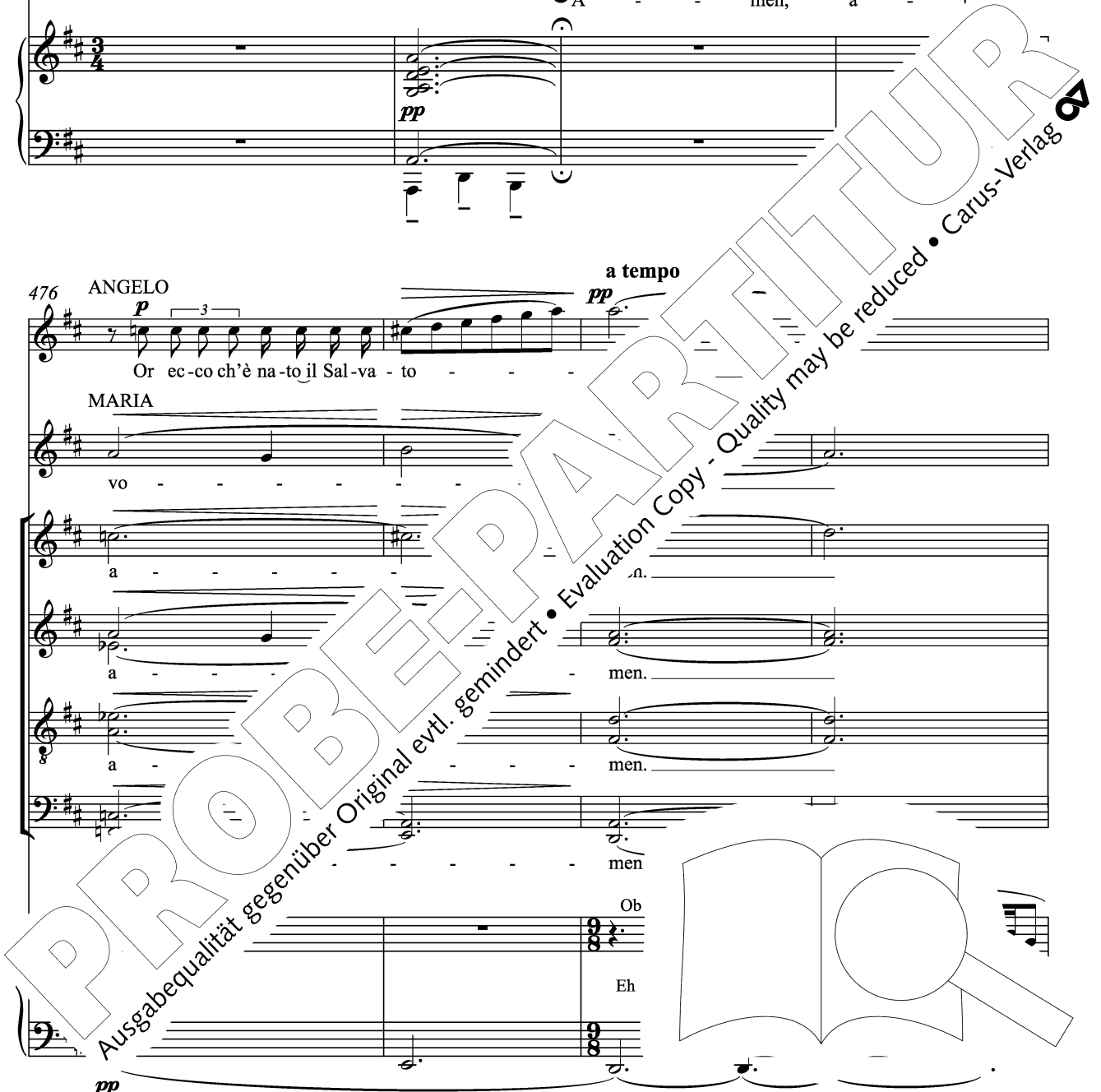
men.

men

Ob

Eh

*pp*



A - - men. \_\_\_\_\_

A - - men. \_\_\_\_\_

A - - men. \_\_\_\_\_

A - - men. \_\_\_\_\_

Eh  
più p

*ppp* A - - men. \_\_\_\_\_

*ppp* A - - men. \_\_\_\_\_ *e rall.*

*ppp* A - - \_\_\_\_\_ *morendo e rall.*

*ppp* \_\_\_\_\_ *morendo e rall.*

*pp* *Fg* \_\_\_\_\_ *morendo*

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