



# Marie-Christine Raboud-Theurillat

Composer, Interpreter, Teacher

Switzerland, St Triphon

## About the artist

She was born into a family of musicians in the small town of Monthey (Switzerland) ; very early in life, she was introduced to the piano and the violin.

She writes pieces of chamber music, choral and church music.

She adds to her composer activities by being the organist and by teaching piano and organ at the cantonal academy in Sion.

**Associate:** SUISA - IPI code of the artist : 00189 94 27 03

## About the piece

<b>Title:</b>	Apocalypsis 10 Ierusalem [op 60]
<b>Composer:</b>	Raboud-Theurillat, Marie-Christine
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<b>Instrumentation:</b>	Choir and Orchestra
<b>Style:</b>	Hymns - New age
<b>Comment:</b>	Oratorio in 10 pieces

## Marie-Christine Raboud-Theurillat on [free-scores.com](http://www.free-scores.com)



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# X - Jérusalem

Ap. 21, 1, 2 / Ap. 21, 4

Καὶ εἶδον οὐρανὸν καινὸν καὶ γῆν καινὴν ὃ γὰρ πρῶτος οὐρανός καὶ ἡ πρώτη γῆ ἀπῆλθαν, καὶ ἡ θάλασσα οὐκ ἔστιν ἔτι. Καὶ τὴν πόλιν τὴν ἁγίαν Ἱερουσαλὴμ καινὴν εἶδον καταβαίνουσαν ἐκ τοῦ οὐρανοῦ ἀπὸ τοῦ θεοῦ, ἡτοιμασμένην ὡς νύμφην κεκοσμένην τῷ ἀνδρὶ αὐτῆς.

Et je vis un ciel nouveau et une terre nouvelle. En effet, le premier ciel et la première terre avaient disparu, et la mer n'existait plus. Et je vis la ville, la nouvelle Jérusalem descendre du ciel divin, parée comme une fiancée pour son époux.

Καὶ ἐξαλείψει πᾶν δάκρυον ἐκ τῶν ὀφθαλμῶν αὐτῶν, καὶ ὁ θάνατος οὐκ ἔσται ἔτι, οὔτε πένθος οὔτε κραυγὴ οὔτε πόνος οὐκ ἔσται ἔτι. Τὰ πρῶτα ἀπῆλθαν.

Καὶ εἶπεν μοι Γέγοναν. Ἐγὼ τὸ Ἄλφα καὶ τὸ Ὠ, ἡ ἀρχὴ καὶ τὸ τέλος.

Et il essuiera toutes les larmes de leurs yeux ; la mort n'existera plus, les deuils, les cris, la douleur non plus : ces choses anciennes s'en sont allées.

Et il me dit : c'est arrivé ! Moi, je suis l'alpha et l'oméga, le commencement et la fin.

# X - Jérusalem

Conducteur  
9'49"

Ap. 21, 1, 2 / Ap. 21, 4

M.-Ch. Raboud-Theurillat

Flûte à bec Soprano *f*

Hautbois *f*

Cor de basset *f*

Basson *f*

Cor en Fa *f*

Trompette en Ut *f*

Tuba *f*

Orgue *f*

Soprano *f*  
Kaï — ei - don — ou - ra - non — kaï - non — Kaï — gué

Mezzo *f*  
Kaï — ei - don — ou - ra - non — kaï - non — Kaï — gué

Alto *f*  
Kaï — ei - don — ou - ra - non — kaï - non — Kaï

Ténor *f*  
Kaï — ei - don — ou - ra - non — kaï - non — Kaï

Basse *f*  
Kaï — ei - don — Kaï — gué

Violon 1 *f*

Violon 2 *f*

Alto *f*

Violoncelle *f*

Contrebasse *f*

Tempo:  $\text{♩} = 48$

7  
Fl. à b. S. *mf*

Hb. *mf*

Cor. de b. *mf*

Bn. *mf*

Cor. *mf*

Trp. [Ut] *mf*

Tuba *mf*

Org. *mf*

S. *mf*  
kaï - - - - - nen ; ho - - - - - gar - - - - -

Mez. *mf*  
kaï - - - - - nen ; ho - - - - - gar pro - tos - - - - - ou - ra - nos - - - - -

A. *mf*  
gué kaï - - - - - nen ; ho - - - - - gar pro - tos - - - - - ou - ra - nos - - - - -

T. *mf*  
gué kaï-nen ; ho - - - - - gar - - - - - pro-tos ou - ra-nos - - - - -

B. *mf*  
kaï-nen ; ho - - - - - gar - - - - - pro - tos - - - - -

VI. 1 *mf*

VI. 2 *mf*

Alt. *mf*

Vlc. *mf*

Cb. *mf*

13

Fl. à b. S.

Hb.

Cor. de b.

Bn.

Cor.

Trp. [Ut]

Tuba

Org.

S

Mez.

A

T

B

VI. 1

VI. 2

Alt.

Vlc.

Cb.

ho gar pro - tos kaï hé pro - tè gué

ho gar pro - tos ou - ra - nos kaï hé pro -

ho gar pro - - - tos ou - ra - nos kaï hé pro - tè

ho gar kaï hé pro - tè

ou - ra - - - nos kaï hé pro -

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18

Fl. à b. S.

Hb.

Cor. de b.

Bn.

Cor.

Trp. [Ut]

Tuba

Org.

S.

Mez.

A.

T.

B.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

a - pel - - - - - than kaï hé

tè gué a - pel - - - - - than kaï hé

gué a - pel - than a - pel - than kaï hé

gué a - pel - - - - - than kaï

- tè gué a - pel - - - - - than kaï hé

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28

Fl. à b. S.

Hb.

Cor. de b.

Bn.

Cor.

Org.

S.

Mez.

A.

T.

B.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

hé po - lin lé - rou - sa - lem kaï - nen é -

hé po - lin lé - rou - sa - lem kaï - nen ei -

hé po - lin ten ha - gian lé - rou - sa - lem kaï - nen

- rou - sa - lem kaï - nen é -

es - tin é - ti. lé - rou -

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*



33

Hb.

Cor. de b.

Bn.

Cor.

Org.

S.

Mez.

A.

T.

B.

VI. 1.

VI. 2.

Alt.

Vlc.

Cb.

*mp*

*mp - mixt*

*- mixt*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

toi - - - mas-me - nen \_\_\_\_\_ ôs num - phen ké -  
don ka - ta - baï-nous - san èk tou a - po - tou Thé - ou, é - toi - mas-me - nen  
é - toi - mas - mé - nen \_\_\_\_\_ ôs num - phen \_\_\_\_\_ ôs num - phen  
- - - toi - mas-mé - nen \_\_\_\_\_ ôs num - - - - - phen  
- - - sa - lem \_\_\_\_\_ kai - - - - - nen

*mp*

39

Cor. de b. *p*

Bn *p*

Org. *p* *pp*

S *mp*  
kos - mé - nen to an - dri ao - tès

Mez. *mp*  
ôs num - phen ké - kos - mé - nen to an - dri ao - tès

A *mp*  
ké - kos - mé - nen to an - dri ao - tès

T *mp*  
to an - dri ao - tès

B *mp*  
ôs num - phen

VI. 1 *p* *pp*

VI. 2 *p* *pp*

Alt. *p* *pp*

Vlc. *p* *pp*

Cb. *p* *pp*

## II

Musical score for Part II, measures 17-24. The score is written for a full orchestra and includes the following parts:

- Hb. (Horn): *mf*
- cél. (Celesta): *mf*
- VI. 1 (Violin I): *pp*, *p*, *mp*
- VI. 2 (Violin II): *pp*, *p*, *mp*
- Alt. (Alto): *pp*, *p*, *mp*
- Vlc. (Viola): *pp*, *p*, *mp*
- Cb. (Cello): *pp*, *p*, *mp*
- Fl. à b. S. (Flute in B-flat): *mf*
- Hb. (Horn): *mf*
- Cor. de b. (Trumpet in B-flat): *mf*
- Bn. (Bassoon): *mf*
- cél. (Celesta): *mf*
- VI. 1 (Violin I): *mf*
- VI. 2 (Violin II): *mf*
- Alt. (Alto): *mf*
- Vlc. (Viola): *mf*
- Cb. (Cello): *mf*

The score features various dynamics such as *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). It includes articulation marks like accents and slurs, and performance instructions such as *mf* and *mf*. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure numbers 17, 18, 19, 20, 21, 22, 23, and 24 are indicated at the beginning of their respective staves.

Musical score for 'X - Jérusalem - Conducteur' page 11, measures 28-32. The score includes parts for Fl. à b. S., Hb., Cor. de b., Bn., Cor., cël., Org., VI. 1, VI. 2, Alt., Vlc., and Cb. The key signature is D major (two sharps) and the time signature is 3/4. The dynamic marking *mf* is present in several parts. The score shows a variety of rhythmic patterns, including eighth notes, quarter notes, and triplets. The woodwinds and strings play sustained notes, while the brass and woodwinds have more active parts. The strings play a steady eighth-note accompaniment. The woodwinds and brass have melodic lines with some triplets and slurs. The strings play a steady eighth-note accompaniment. The woodwinds and brass have melodic lines with some triplets and slurs. The strings play a steady eighth-note accompaniment.

39

Fl. à b. S.

Hb.

Cor. de b.

Bn.

39

Cor.

39

cél.

39

Org.

39

VI. 1

VI. 2

Alt.

Vlc.

Cb.

Musical score for 'X - Jérusalem - Conducteur', page 13, measures 47-56. The score is for a full orchestra and includes the following parts:

- Fl. à b. S.
- Hb.
- Cor. de b.
- Bn.
- Cor.
- cél.
- Org.
- VI. 1
- VI. 2
- Alt.
- Vlc.
- Cb.

The score is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked 'Andante'. The score begins at measure 47. The Fl. à b. S. part starts with a half note G4. The Hb. part starts with a half note G4. The Cor. de b. part starts with a half note G2. The Bn. part starts with a half note G2. The Cor. part starts with a half note G2. The cél. part starts with a sixteenth note G4. The Org. part starts with a half note G4. The VI. 1 part starts with a half note G4. The VI. 2 part starts with a half note G4. The Alt. part starts with a half note G4. The Vlc. part starts with a half note G2. The Cb. part starts with a half note G2. The score ends at measure 56. Dynamics include *f* and *mf*.

## III - Ap. 21, 4, 6

$\text{♩} = 48$

Fl. à b. S. *f*

Hb. *f*

Cor. de b. *f*

Bn. *f*

Cor. *f*

Trp. [Ut] *f*

Tuba *f*

Org. *f*

S.  $\text{♩} = 48$  *f* *mf*

Mez. *f* *mf*

A. *f* *mf*

T. *f* *mf*

B. *f* *mf*

VI. 1 *f* *mf*

VI. 2 *f* *mf*

Alt. *f* *mf*

Vlc. *f* *mf*

Cb. *f* *mf*

Kaī ——— é - xa-leip - - - sei pan — dak - ru - on ek ——— tòn

Kaī ——— é - xa-leip - - - sei pan — dak - ru - on ek ——— tòn

Kaī ——— é - xa-leip - - - sei pan — dak - ru - on ek ——— tòn

Kaī ——— é - xa-leip - - - sei pan — dak - ru - on ek ——— tòn

Kaī ——— é - xa-leip - - - sei pan — dak - ru - on ek ——— tòn

7  
Fl. à b. S. *mf*

Hb. *mf*

Cor. de b. *mf*

Bn. *mf*

Cor. *mf*

Trp. [Ut] *mf*

Tuba *mf*

Org. *mf*

S. *mf*  
oph - thal - mon ao - ton kai ho tha - na - tos

Mez. *mf*  
oph - thal - mon kai ho tha - na - tos ouk es -

A. *mf*  
oph - thal - mon kai ho tha - na - tos ouk es -

T. *mf*  
oph - thal-mon kai ho tha - na - tos ouk es-tai

B. *mf*  
oph - thal-mon kai ho tha - na - tos ouk es -

VI. 1 *mf*

VI. 2 *mf*

Alt. *mf*

Vlc. *mf*

Cb. *mf*



13

Fl. à b. S.

Hb.

Cor. de b.

Bn.

Cor.

Trp. [Ut]

Tuba

Org.

S.

Mez.

A.

T.

B.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

ouk es - taï e - ti ao - - - te po - nos ouk

taï e - ti es - taï e - ti ao - - - te po -

taï e - ti es - taï e - ti ao - - - te po - nos

e - - - ti ao - - - te po - nos ouk

taï e - - - ti ao - - - te po -

VI. 1

VI. 2

Alt.

Vlc.

Cb.

18

Fl. à b. S.

Hb.

Cor. de b.

Bn.

Cor.

Trp. [Ut]

Tuba

Org.

S

Mez.

A

T

B

VI. 1

VI. 2

Alt.

Vlc.

Cb.

es - taï e - - ti a - - pel -

nos ouk es - taï e - - ti ta pro -

ouk es - taï e - - ti ta pro -

es - taï e - - ti ta

- nos ouk es - taï e - - ti a - - pel -

See



28

Fl. à b. S.

Hb.

Cor. de b.

Bn.

Cor.

Org.

S.

Mez.

A.

T.

B.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

go - nan ! E - go to Al - pha kai to

go - - - nan ! E - go E - go to Al - pha kai to O -

go - - - nan ! E - go E - go to Al - pha kai to O -

- - go - nan ! E - go to Al - pha kai to

go - nan ! E - go to Al - - -

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

34

Hb.

Cor. de b.

Bn.

Cor.

Org.

S.

Mez.

A.

T.

B.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

*mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

*- mixt* *- mixt*

O-me - ga hè ar - kè E - go to Al -

- mega O-me-ga hè ar - kè kaï to té - los E - go to Al - pha kaï

- - me-ga hè ar - kè kaï to té - los E - go to Al

O-me - ga hè ar - - - kè E - go to Al -

- pha hè ar - - - kè O - - - me -

*p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

41

Cor. de b.

Bn

Org.

S

Mez.

A

T

B

41

VI. 1

VI. 2

Alt.

Vlc.

Cb.

pha kaï to O - me - ga

to O - - - me - ga

pha to O - me - - - ga

pha

ga