



# Marie-Christine Raboud-Theurillat

Compositeur, Interprete, Professeur

Suisse

## A propos de l'artiste

Marie-Christine Raboud-Theurillat voit le jour le 14 avril 1948 à Monthey, dans le Valais romand (Suisse). Son père est artiste peintre, sa mère pianiste: elle sera son premier professeur.

Titulaire des orgues à Monthey depuis 1973, elle enseigne le piano au conservatoire de Sion entre 1990 et 2013.

Son activité créatrice prend son essor dès le début des années 1990.

Son catalogue compte plus de 80 opus, où la musique de chambre et la musique vocale sacrée tiennent les premières places; son inventaire a été réalisé en 2007 par la Médiathèque Valais à Sion.

Malgré des racines solides ( qui dardent autant en direction de la France impressionniste que vers le plain-chant médiéval et les folklores colorés d'Europe centrale), Marie-Christine Raboud-Theurillat fait partie ... (la suite en ligne)

**Qualification :** Diplômes d'orgue et de piano

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## A propos de la pièce



**Titre :** Oratorio de Noel 8 - Mages Etoile [70]

**Compositeur :** Raboud-Theurillat, Marie-Christine

**Arrangeur :** Raboud-Theurillat, Marie-Christine

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# Mages et Etoile

M.-C. Raboud-Theurillat

הם שמעו את דברי המלך והלכו והנה הכוכב שראו  
במזרח התקדם לפניהם עד אשר בא ונעמד מעל  
למקום שהיה שם הילד כראותם את הכוכב שמחו  
שמחה גדולה עד מאד הם נכנסו לבית וראו את  
הילד עם מרים אמו נפלו על פניהם והשתחוו לו  
ופתחו את צרורותיהם והגישו לו מתנות זהב  
ולבונה ומור

## *Matthieu 2, 1-2*

Quand Jésus naît à Bethlém en Judée, dans les jours du roi Hérode, voici, les mages du levant arrivent à Jérusalem et disent : "Où est-il, le nouveau-né, le roi des Juifs ? Oui, nous avons vu son étoile au levant, et nous venons nous prosterner devant lui."

## *Mattieu 2, 9-11*

Et voici, l'étoile qu'ils avaient vue au levant va devant eux. Elle vient et s'arrête au-dessus du lieu où se trouve le petit enfant. Ils voient l'étoile et se réjouissent d'une très grande joie. Ils viennent dans la maison et voient le petit enfant avec Myriam, sa mère. Ils s'inclinent et se prosternent devant lui. Puis ils ouvrent leurs trésors. Ils lui offrent des présents d'or, d'oliban et de myrrhe .

Conducteur 12'44"

# Mages et Etoile

M.-C. Raboud-Theurillat

Con moto ♩. = 72

The musical score is arranged in two systems. The first system includes the woodwind section (Flûte à bec, Hautbois, Cor anglais, Basson) and the vocal section (Soprano, Alto, Ténor, Basse). The second system includes the string section (Violon I, Violon II, Alto, Violoncelle, Contrebasse). The woodwinds and strings are marked with *mf*. The vocal parts are currently silent. The score is in 6/8 time with a key signature of two sharps (D major or F# minor).

5

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*mf*

*mf*

*mf*

8

Detailed description: This page of a musical score, titled 'Mages et Etoile', is page 3. It features a woodwind section with Flute (Fl.), Horn (Hb.), Cor Anglais (Cor. A.), and Bassoon (Bn.), and a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vlc.), and Cello (Cb.). There are also vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (Ba.). The woodwinds and strings have active parts, while the vocalists are silent. The key signature has two sharps (F# and C#), and the time signature is 7/8. A dynamic marking of *mf* (mezzo-forte) is present in the woodwind parts. A rehearsal mark '5' is at the beginning of the page, and a '8' is under the Tenor staff.

10

Fl.

Hb.

Cor. A.

Bn.

This section contains the musical notation for the woodwind instruments. It consists of four staves: Flute (Fl.), Horn (Hb.), Cor Anglais (Cor. A.), and Bassoon (Bn.). The music begins at measure 10. The Flute and Bassoon parts feature a melodic line of eighth notes with accents, while the Horn and Cor Anglais parts play a similar rhythmic pattern. The key signature has two sharps (F# and C#), and the time signature is 7/8. Measures 10-11 show active melodic lines, while measures 12-15 contain whole rests for all instruments.

10

S

A

T

Ba.

This section contains the musical notation for the vocalists. It consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (Ba.). The music begins at measure 10. All four vocal parts are marked with whole rests throughout the entire section (measures 10-15), indicating that the vocalists are silent during this time.

10

Vln. I

Vln. II

Alt.

Vlc.

Cb.

This section contains the musical notation for the string instruments. It consists of five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Alt.), Violoncello (Vlc.), and Contrabasso (Cb.). The music begins at measure 10. The Violin I and II parts play a melodic line of eighth notes with accents. The Viola part plays a similar rhythmic pattern. The Violoncello and Contrabasso parts play a similar rhythmic pattern. The key signature has two sharps (F# and C#), and the time signature is 7/8. Measures 10-11 show active melodic lines, while measures 12-15 contain whole rests for all instruments.

sempre simile

16

Fl. *f*

Hb. *f*

Cor. A. *f*

Bn. *f*

sempre simile

16

S

A

T

Ba.

sempre simile

16

Vln. I *f*

Vln. II *f*

Alt. *f*

Vlc. *f*

Cb. *f*

sempre simile

22

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

22

Vln. I

Vln. II

Alt.

Vlc.

Cb.

8

Detailed description: This page of a musical score, numbered 6, is titled 'Mages et Etoile'. It features a woodwind section with parts for Flute (Fl.), Horn (Hb.), Cor Anglais (Cor. A.), and Bassoon (Bn.), and a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vlc.), and Cello (Cb.). The vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (Ba.) are present but contain only rests. The score begins at measure 22. The woodwinds and strings play active parts, while the vocalists are silent. The key signature has two sharps (F# and C#), and the time signature is 4/4. The woodwind parts include various rhythmic patterns, including eighth and sixteenth notes, and rests. The string parts provide a harmonic and rhythmic foundation with a mix of eighth and sixteenth notes. The vocal parts are entirely at rest throughout the page.

27

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

be - èt sché - no - lad ié - chou - a be -

be - èt sché - no - lad ié - chou - a be -

be - èt sché - no - lad ié - chou - a be -

ba - ou li - rou - scha - la -



33

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*mf*

veït le-\*rèm ié - ou - da — bi - mè hor-doss ha - mé - lèr ba - ou li - rou - scha -

veït le-\*rèm ié - ou - da — bi - mè hor-doss ha - mé - lèr ba - ou li - rou - scha -

8 veït le-\*rèm ié - ou - da \*ra - \*ra - mim — min ha - miz -

- ïm — \*ra - \*ra - mim — min — ha - miz -

38

Fl. *mf*

Hb. *mf*

Cor. A. *mf*

Bn. *mf*

S  
la - ïm ——— hè -  
sempre simile

A  
la - ïm ——— hè -  
sempre simile

T  
ra\*r ——— hè -  
sempre simile

Ba.  
ra\*r ——— hè -  
sempre simile

38

Vln. I

Vln. II

Alt.

Vlc.

Cb.

43

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

\*ran mé - lè\*r ha - ïe hou dim ha - no - lad scha' - a - lou. Ki ra - i - nou èt

\*ran mé - lè\*r ha - ïe hou dim ha - no - lad scha' - a - lou. Ki ra - i - nou èt

\*ran mé - lè\*r ha - ïe hou dim ha - no - lad scha' - a - lou. Ki ra - i - nou èt

\*ran mé - lè\*r ha - ïe hou dim ha - no - lad scha' - a - lou. Ki ra - i - nou èt

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

48

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

48

ko - \*ra - vo ba - miz - ra\*r ou - va - nou ou - va - nou le - hisch -

48

Vln. I

Vln. II

Alt.

Vlc.

Cb.

53

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

tar - vot lo Ki ra - i - nou èt ko - \*ra - vo ba - miz-ra\*r ou -

tar - vot lo Ki ra - i - nou èt ko - \*ra - vo ba - miz-ra\*r ou -

tar - vot lo Ki ra - i - nou èt ko - \*ra - vo

58

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

va - nou le - hisch - tar - vot lo hè - \*ran mé-lè\*r ha - ie hou dim

va - nou le - hisch - tar - vot lo hè - \*ran mé-lè\*r ha - ie hou dim

8  
va - nou le - hisch - tar - vot lo hè - \*ran mé-lè\*r ha - ie hou dim

— le - hisch - tar - vot lo hè - \*ran mé-lè\*r ha - ie hou dim

63

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

ha - no - lad scha' - a - lou. — scha' - a - lou. Ki ra - i - nou èt ko - \*ra - vo

ha - no - lad scha' - a - lou. — scha' - a - lou. Ki ra - i - nou èt ko - \*ra - vo

8  
ha - no - lad scha' - a - lou. — scha' - a - lou. Ki ra - i - nou èt ko - \*ra - vo

ha - no - lad scha' - a - lou. — Ki ra - i - nou èt ko - \*ra - vo

68

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

ba - miz - ra\*r ou - va - nou le - hisch - tar - vot lo

ba - miz - ra\*r ou - va - le - hisch - tar - vot lo

ba - miz - ra\*r ou - va - nou le - hisch - tar - vot lo

ba - miz - ra\*r ou - va - nou le - hisch - tar - vot lo



73

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

hem scham' - ou èt div - rè ha - mé - lè\*r ve - ha - le - \*rou —

hem scham' - ou èt div - rè ha - mé - lè\*r ve - ha - le - \*rou —

8 hem scham' - ou èt div - rè ha - mé - lè\*r ve - ha - le - \*rou —

hem scham' - ou èt div - rè ha - mé - lè\*r ve - ha - le - \*rou —

*rall. e dim.*

78

Fl.

Hb.

Cor. A.

Bn.

78

S

A

T

Ba.

ve - ha - le - \*rou ve - hi - né

ve - ha - le - \*rou ve - hi - né

ve - ha - le - \*rou ve - hi - né

ve - hi - né

78

Vln. I

Vln. II

Alt.

Vlc.

Cb.

83

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

Div. Senza vibrato

*mp* Div. Senza vibrato

*mp*

*perdendosi*

*perdendosi*

*perdendosi*

89

Fl.

Hb.

Cor. A.

Bn.

89

S

A

T

Ba.

*mf*

ve - hi-né

89

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*pppp*

*pppp*

*pppp*

96

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

ha - ko - \*rav \_\_\_\_\_

*mf*

ve - hi - né \_\_\_\_\_

103

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

ba - miz - ra\*r hit -

sché - ra-ou hit -

110

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

ka - dém

ka - dém lif - nè - myem ad

as

117

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

ba ve - né - é -

as - cher

cher



123

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

mad

mé - al la - ma - kôm sché - ha - ïa

*mf*

scham ha - ïé - léd

♩ = 180

129

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt. *col legno*

Vlc. *mf col legno*

Cb. *mf* *frapper du plat de la main sur la caisse*

134

Fl.

Hb. *mf*

Cor. A.

Bn.

S

A

T

Ba.

134

Vln. I

Vln. II

Alt.

Vlc.

Cb.

139

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

col legno

*mf*

144

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

144

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*mf*

S.N. sempre spiccato

Div.

149

Fl.

Hb.

Cor. A.

Bn.

149

S

A

T

Ba.

149

Vln. I

Vln. II

Alt.

Vlc.

Cb.

Spiccato

S.N. sempre spiccato

pizz.

154

Fl.

Hb.

Cor. A.

Bn.

This system contains the woodwind parts. The Flute (Fl.) part is mostly rests. The Horn (Hb.) part features a melodic line with eighth and sixteenth notes. The Cor Anglais (Cor. A.) part has a melodic line with quarter and eighth notes. The Bassoon (Bn.) part is mostly rests.

154

S

A

T

Ba.

This system contains the vocal parts. The Soprano (S), Alto (A), Tenor (T), and Bass (Ba.) parts are mostly rests.

154

Vln. I

Vln. II

Alt.

Vlc.

Cb.

This system contains the string parts. The Violin I (Vln. I) part has a melodic line with eighth notes and chords. The Violin II (Vln. II) part has a melodic line with eighth notes. The Viola (Alt.) part has a melodic line with eighth notes. The Violoncello (Vlc.) part has a melodic line with eighth notes. The Contrabasso (Cb.) part has a melodic line with eighth notes.

159

Fl.

Hb.

Cor. A.

Bn.

159

S

A

T

Ba.

159

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*f* legato espress.

Div.



164

Fl.

Hb.

Cor. A.

Bn.

This section of the score covers measures 164 to 168. The Flute (Fl.) part begins with a melodic line in the first measure, which continues through the second measure. The Horn (Hb.) part has a rest in the first measure and then enters in the second measure with a melodic line. The Cor Anglais (Cor. A.) part has a melodic line starting in the first measure and continuing through the second measure. The Bassoon (Bn.) part has a whole rest in all five measures.

164

S

A

T

Ba.

This section of the score covers measures 164 to 168. The Soprano (S), Alto (A), Tenor (T), and Bass (Ba.) parts all have whole rests in all five measures, indicating that the vocalists are silent during this passage.

164

Vln. I

Vln. II

Alt.

Vlc.

Cb.

This section of the score covers measures 164 to 168. The Violin I (Vln. I) part has a melodic line starting in the first measure. The Violin II (Vln. II) part plays a rhythmic accompaniment of eighth notes. The Viola (Alt.) part plays a rhythmic accompaniment of eighth notes. The Violoncello (Vlc.) part plays a rhythmic accompaniment of eighth notes. The Contrabasso (Cb.) part plays a rhythmic accompaniment of eighth notes.

169

Fl.

Hb.

Cor. A.

Bn.

This system contains the woodwind parts for measures 169-173. The Flute part has rests. The Horn part plays a melodic line with a slur and a grace note. The Cor Anglais part plays a similar melodic line with a slur. The Bassoon part has rests.

169

S

A

T

Ba.

This system contains the vocal parts for measures 169-173. All parts (Soprano, Alto, Tenor, Bass) have rests.

169

Vln. I

Vln. II

Alt.

Vlc.

Cb.

This system contains the string parts for measures 169-173. Violin I plays a melodic line with a slur and a grace note. Violin II plays a rhythmic accompaniment of eighth notes. Viola plays a rhythmic accompaniment of eighth notes. Violoncello and Contrabasso play a rhythmic accompaniment of eighth notes.

174

Fl.

Hb.

Cor. A.

Bn.

This section of the score covers measures 174 to 177. The Flute and Horn parts feature a melodic line with eighth-note patterns and slurs. The Cor Anglais part has a more sustained melodic line with some rests. The Bassoon part is mostly silent, indicated by a flat line.

174

S

A

T

Ba.

This section of the score covers measures 174 to 177. All vocal parts (Soprano, Alto, Tenor, and Bass) are silent, indicated by flat lines. A small number '8' is written below the Tenor staff.

174

Vln. I

Vln. II

Alt.

Vlc.

Cb.

This section of the score covers measures 174 to 177. The Violin I part has a melodic line with slurs. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola, Violoncello, and Contrabasso parts also play rhythmic accompaniments of eighth notes.

178

Fl.

Hb.

Cor. A.

Bn.

178

S

A

T

Ba.

178

Spiccato

Vln. I

Vln. II

Alt.

Vlc.

Cb.

182

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

182

Vln. I

Vln. II

Alt.

Vlc.

Cb.

187

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

187

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*mf*

col legno

col legno

Frapper du plat de la main sur la caisse

192

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*mf*

*tr*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

kir' - o - tam èt ha - ko - \*rav

kir' -

kir' - o - tam èt ha - ko - \*rav

kir' - o - tam èt ha - ko - \*rav

col legno

*mf*

197

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

o - tam èt ha - ko - \*rav kir' - o - tam èt

8 èt ha - ko - \*rav sam - \*rou

8 èt ha - ko - \*rav sam - \*rou

S.N. sempre spiccato



202

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

tr

kir' - o - tam

ha - ko - \*rav sam - \*rou sim - \*ra

sim - \*ra sam - \*rou sim - \*ra

sim - \*ra sam - \*rou sim - \*ra

Div.

Spiccato

S.N. sempre spiccato

pizz.

207

Fl.

Hb.

Cor. A.

Bn.

207

S

A

T

Ba.

— èt — ha - ko - \*rav sam - \*rou

— kir' - - - o - tam — èt

8 sam - \*rou sim - \*ra gdo - la sam - \*rou

sam - \*rou sim - \*ra gdo - la sam - \*rou

207

Vln. I

Vln. II

Alt.

Vlc.

Cb.

S.N. sempre spiccato

212

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*f*

sim - \*ra gdo - la sam - \*rou

ha - ko - \*rav sam - \*rou

8 sim - \*ra gdo - la sam - \*rou

sim - \*ra gdo - la sam - \*rou

*f legato espress.*

217

Fl.

Hb.

Cor. A.

Bn.

Musical score for woodwinds. The Flute part (Fl.) has a melodic line starting with a half note G4, followed by eighth notes. The Horn (Hb.) and Bassoon (Bn.) parts are mostly rests. The Cor Anglais (Cor. A.) part starts with a half note G4, followed by eighth notes, and has a dynamic marking *f*.

217

S

A

T

Ba.

sim - \*ra sam - \*rou sim - \*ra

sim - \*ra sam - \*rou sim - \*ra kir' -

sim - \*ra sam - \*rou sim - \*ra

sim - \*ra sam - \*rou sim - \*ra

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (Ba). The lyrics are: "sim - \*ra sam - \*rou sim - \*ra" for Soprano, Tenor, and Bass. The Alto part has the lyrics "sim - \*ra sam - \*rou sim - \*ra kir' -".

217

Vln. I

Vln. II

Alt.

Vlc.

Cb.

Musical score for strings. Violin I (Vln. I) has a melodic line. Violin II (Vln. II) plays a rhythmic accompaniment. Viola (Alt.), Violoncello (Vlc.), and Contrabasso (Cb.) also play rhythmic accompaniment.

221

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

221

o - tam èt ha - ko - \*rav sam -

221

Vln. I

Vln. II

Alt.

Vlc.

Cb.

225

Fl.

Hb.

Cor. A.

Bn.

225

S

A

T

Ba.

sam - \*rou sim - \*ra

- \*rou sim - - - \*ra

8 sam - \*rou sim - \*ra

sam - \*rou sim - \*ra

225

Vln. I

Vln. II

Alt.

Vlc.

Cb.

229

Fl.

Hb.

Cor. A.

Bn.

229

S

A

T

Ba.

sam - \*rou sim - \*ra gdo - la ad me - od

gdo - la ad me - - - - od

8 sam - \*rou sim - \*ra gdo - la ad me - od

sam - \*rou sim - \*ra gdo - la ad me - od

229

Vln. I

Vln. II

Alt.

Vlc.

Cb.

233

Fl.

Hb.

Cor. A.

Bn.

*dim.*

Detailed description: This system contains the woodwind parts. The Flute (Fl.) part starts with a melodic line of eighth notes. The Horn (Hb.) part has a similar melodic line. The Cor Anglais (Cor. A.) part has a few notes followed by rests. The Bassoon (Bn.) part has rests. A *dim.* marking appears in the Horn part in the second measure.

233

S

A

T

Ba.

8

sim - - - \*ra

Detailed description: This system contains the vocal parts. The Soprano (S) part has rests. The Alto (A) part has a few notes followed by rests. The Tenor (T) part has a few notes followed by rests. The Bass (Ba.) part has rests. A vocal line with lyrics "sim - - - \*ra" is shown below the Tenor part, starting in the second measure. A small number "8" is written below the Tenor part in the first measure.

233

Vln. I

Vln. II

Alt.

Vlc.

Cb.

Spiccato

*dim.*

*dim.*

*dim.*

*dim.*

Detailed description: This system contains the string parts. The Violin I (Vln. I) part has a melodic line with a *Spiccato* marking. The Violin II (Vln. II) part has a similar melodic line. The Viola (Alt.) part has a melodic line. The Violoncello (Vlc.) part has a melodic line. The Contrabasso (Cb.) part has a few notes followed by rests. *dim.* markings are present in the Violin II, Viola, and Violoncello parts.



237

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

237

8

gdo - la ad me - - - od

Vln. I

Vln. II

Alt.

Vlc.

Cb.

242 Fine

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

248

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*mp* 3

hèm ni\*r-nes-sou la-baït *mp* 3

hèm ni\*r-nes - sou la -

*p*

*p*

*p*

*p*

256

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*mf*

ve - ra - ou

*mf*

ve - ra - ou èt ha-ié-lèd im my - riam i - mo

8

baït

*mf*

naï - lou al pnè - hèm

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

264

Fl.

Hb.

Cor. A.

Bn.

S

ve-hisch-ta-\*ra - vou lo ou - fat-rou      èt tse-ro - ro-tèi - hèm

A

T

8

ve - hi -      gui - schou lo ma -

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

271

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

za - hav ou - le - vo - na va - mor. za - hav ou - le -

za - hav ou - le - vo - na va - mor. za - hav ou - le -

8 ta - not: \_\_\_\_\_ za - hav ou - le - vo - na va - mor. za - hav —

za - hav ou - le - vo - na va - mor. \_\_\_\_\_

279

Fl.

Hb.

Cor. A.

Bn.

S

vo-na va - mor. ve - ra - ou èt ha - ié - lèd

A

vo-na va - mor.

T

8

va - mor. naf - lou al pnè-hèm

Ba.

va - mor. ha - ié-lèd im my - riam i -

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

287

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.

im my - riam i - mo naf - lou<sup>3</sup> al pnè - hèm

*mp* im my - riam i - mo naf - lou al pnè - hèm

8 naf - lou al pnè - hèm

mo naf - lou al pnè - hèm

3



294

Fl.

Hb.

Cor. A.

Bn.

S

A

T

Ba.

Vln. I

Vln. II

Alt.

Vlc.

Cb.