

4546.70/2

Joh. Augenweil

Camille Olivier

F. Lorrainot 18

Lausanne

Cor
Sop
Al

Hau

Clar

Viol

Cell

Orga

Pian

Cor

F

Cl

V

V

id

org

p



NOËL

Pour voix de femmes, Soprano solo et instruments.

15 1905, XIV
FOM 70²

François Olivier.

Coro:

Andante

Soprani

Alti

Dans la longue nuit qui règne ici bas les bergers aux champs ne l'endorment pas depuis toujours allent-ils.

Assument des yeux

Hautbois

Marchant lent

Clar. B

Violino

Viola

Cello

Organo

Piano

~~TOUJOURS~~

coro

Et pour le ciel valeur sa vaste, fourrue simple et naïf.

Fl.

Cl.

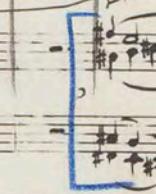
V.º

V.º

Cd.

org.

p.f.



Carpentier Papier, No. 124, Système Siestrop, Haag, déposé

2.

1

Voi - à ve - nir un message joy - eux,
Voi - à ve - nir un message joy - eux,

Fl.

Cl.

V.º

V.º

Cel.

org.

P.º

mf legato
sorja pedata

2

La nuit en clar te se chan - ge,
en clar te se change. Ahemmetagu

Fl.

Cl.

V.º

V.º

Cel.

organo

ped.

P.º

3.

4

Coro {

Qu'illumine la nuit fait briller la nuit un incomparable éclat.

Fl.

Cl.

Vn 1

Vla

Cell.

Org.

P.

Maister Ber-

5

5

Mäusles her-ges-on-nale te-pri-zen-te,

ger-spon-sle-wi-pre-sente, A-

Fü-ren-Hau-dla-bou si-cis de-pou-van - te llun-a-var-ent ja-

molto ff *meno*

Fl.

Ct.

Vcl.

Va.

Cel.

Org.

P.



4.

coro ja-mais - VII

6 Très calme.

mais vu dan- ge. Il va venir ja-mais vu Dan-ge. Mais voilà que se

Fl.

cl.

Vo.

Vcl.

cello

Org.

P.

Ped.

mit à chanter la lumière, c' n' va pas à gent le meur de l' amitié - re.

7

Encore plus calme

coro

Fl.

cl.

Vo.

Vcl.

cello

Org.

P.

Vivo

1 N°2 L'annonce

5.

Soprano solo: *Ne clignez point* *Andante* *Vivo*

Coro: *Soyez dans l'âme grise* *72*

Fl. *b2* *6sf* *40* *6*

C. *6* *6sf* *40* *6*

Org. *#oo* *6* *6* *6*

P. *6sf* *6*

S. Solo: *2* *6* *6* *6*

Coro: *Carence joyeux-ni la cité de David* *Vivo*

Fl. *b2* *6* *6*

C. *6* *6* *6*

C. *6* *6* *6*

T. *Ped sf* *6* *6* *6*

S. Solo: *4* *6* *6* *6*

Coro: *Voilà l'accord* *Une anti que pro*

Fl. *b2* *6* *6* *6*

C. *6* *6* *6* *6*

Org. *6* *6* *6* *6*

P. *6* *6* *6* *6*



Carpentier Papier, No. 124, Système Siestrop, Haag, déposé

6.

- m. 50 sc

5

Sopr. solo
coro
Fl.
Cl.
Vcl 1
Vcl 2
Va
Org.
Piano
S. solo
coro
Fl.
Cl.
Vcl 1
Vcl 2
Man.
Org.
Ped.
P.

Al-le-lu-
ia! Il vous est né un Sauveur ...
Il nous est né un Sauveur ...

Tu vi

Ne châignons point, et songions l'al le gres

Qui est le Christ, le Seigneur _____, qui est le Christ, le Seigneur - ;

7.

Solo Soprano (S.solo) -

Coro (coro) -

Flute (Fl.) -

Clarinet (Cl.) -

Violin 1 (V.1) -

Violin 2 (V.2) -

Cello (Cello) -

Man. Org. (Man. Org.) -

Percussion (P.) -

Solo Soprano (S.solo) -

Coro (coro) -

Flute (Fl.) -

Clarinet (Cl.) -

Violin 1 (V.1) -

Violin 2 (V.2) -

Cello (Cello) -

Percussion (P.) -

Measures 8 and 10:

Measure 8: The flute (Fl.) has a melodic line with grace notes and slurs. The bassoon (Bassoon) has a sustained note with a fermata. The strings play eighth-note patterns. The piano (P.) has eighth-note chords.

Measure 10: The flute (Fl.) continues its melodic line. The bassoon (Bassoon) has a sustained note. The strings play eighth-note patterns. The piano (P.) has eighth-note chords. The vocal parts sing the lyrics "Il est le Christ, le Seigneur, Al-le-lu-ia" and "Quecha-cun'sacheminec le".

Measure 12: The flute (Fl.) has a melodic line. The bassoon (Bassoon) has a sustained note. The strings play eighth-note patterns. The piano (P.) has eighth-note chords. A red circle highlights a note in the bassoon line.

8.

voie, Al - le - lu - ia! Tout le peuple sera dans la joie. Al - le - lu - ia!

11

Soprano Solo

Coro {

Fl.

Cl.

V°1

V°2

Vla

Cel.

Piano

12

13

S.solo

Coro {

Fl.

Cl.

V°1

V°2

Vla

Cel.

Org.

P.

10.

-té - l'an-ge qui toute l'ombre effa-ce

Leur laître enfin voir sa beaute.

Coro

Fl.

C. cl.

Vcl. 1

Vcl. 2

Vla

Cel.

Han.

Org.

Ped.

Piano

Allegro molto

Nº 3 Canon

Or, sa cheaque ce jour même, A cause du dénom-bre-ment, Il y eut grand en-combrement Dans la ci-

Sopr. *très dédié*

Alt.

Requie - or sa che que ce jour même , A cause du Je-nom-vre-ment , Il y eut grand en-
té de Bethle - em , dans la cité de Bethle - em .

A handwritten musical score for soprano voice. The vocal line begins with a half note, followed by a series of eighth notes. Below the staff, the lyrics "accompagnement" and "Doux la si" are written. The score is on a single page with a system number 1 at the top.

Musical score page 12, measures 1-2. The score includes parts for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bc.). The vocal parts are combined into one line. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. The bassoon part features a prominent eighth-note pattern.

Musical score for orchestra and piano, page 12, measures 1-2. The score includes parts for Violin 1 & Violin 2 (unisono), Viola, Cello, and Piano. The key signature is A major (three sharps). Measure 1 starts with a rest followed by a sixteenth-note pattern in the upper voices. Measure 2 begins with a sixteenth-note pattern in the upper voices, followed by eighth-note chords in the lower voices.

La promesse nous est faite

La promesse nous est faite

Dy voir & En

A handwritten musical score page featuring ten staves. The instruments listed from top to bottom are: Sopr., Alt., Fl., Cl., Vcl. 1, Vcl. 2, Vcl. 3, Cel., and P. (Percussion). The score includes various musical markings such as dynamic signs, rehearsal numbers, and a tempo marking of 'Div.'. A red bracket groups the vocal parts (Sopr., Alt., Fl., Cl.) together. A blue bracket groups the woodwind section (Vcl. 1, Vcl. 2, Vcl. 3). A red box highlights the lyrics 'La promesse nous est faite' and 'voir l'En-' in the vocal part. A blue vertical line is positioned to the right of the vocal part's staff.

D'y voir l'Enfant dans sa crèche. Quel bonheur se-ra le notre, si nous

A musical score page showing two staves. The top staff is for Soprano (Sopr.) and the bottom staff is for Alto (Alt.). Both staves are in common time (indicated by 'C') and key signature of one sharp (F#). The vocal parts sing in unison. The lyrics in French are: "fant dans sa crèche. Quel bonheur se-ra le notre, Si nous bouvons l'ad-o-". There are blue ink markings above the notes, including a bracket over the first measure and a large bracket spanning both measures.

pou-vons l'ad- o- ner

Sopr. # **3**

A
Alt.

Fl.

Cl.

Vcl

Vcl

Vcl

Cel.

P.

12.

5

D'un pied vif l'un cœur le ger ET plein des-pé-ran-ce Courons a-vec-que les ber-ges Fé-ter sa nai-san-ce. A

Sopr. Coto. Alt. Fl. Cl. Vcl. Vla. Ccl. Piano

en-fin est là, le jour de joie est là -
sun-ce. A - . Le jour de joie en-fin, le jour de joie en-fin est là.

Sopr. Alt. Fl. Cl. Vcl. Vla. Ccl. P.

14.

3

Sopr.
Sopr.
place dans l'horloge-ci-e . souffle le vent et l'âne - vont le réchauffant .

Coro {

V. 1

V. 2

V. 3

Cd.

Org.

Piano {

Piu harmonioso

Ad. - o - vez - te tant frêle en - cor, ce lui qui tendrement - ve - pu - se.

La partie sur laquelle il dort est le

Handwritten musical score for 'Humble et tout-chant' by Coro. The score consists of two staves. The first staff is for 'coro' and starts with a dynamic of $\text{f} \frac{4}{4}$. The second staff begins with a dynamic of $\text{acci. } \frac{2}{2}$. The music includes various rhythmic patterns and rests. A red box highlights a section of the score starting with a dotted half note followed by a sixteenth-note pattern.

A handwritten musical score for Flute (Fl.) and Clarinet (Cl.). The score consists of two staves. The Flute staff has a key signature of one sharp, a common time signature, and a tempo marking of $\text{♩} = 120$. The Clarinet staff has a key signature of one sharp, a common time signature, and a tempo marking of $\text{♩} = 120$. The music begins with several measures of silence followed by a dynamic instruction f . The Flute part then enters with a sixteenth-note pattern starting at measure 3. The Clarinet part enters at measure 4 with a sustained note. There are blue markings above the notes, including a circled '3' over the Flute's sixteenth-note cluster and a circled '4' over the Clarinet's sustained note. A red vertical line is positioned between measures 3 and 4. The score continues with more sixteenth-note patterns and sustained notes, ending with a final dynamic instruction p .

A handwritten musical score for oboe, page 10, system 2. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains four measures of music. There are several blue and red ink markings on the score, including a blue bracket over the first measure of the top staff, a red vertical line through the second measure of the bottom staff, and a blue circle around the end of the fourth measure of the bottom staff.

A photograph of a handwritten musical score on a single page. The score consists of two systems of music. The first system starts with a treble clef, a 'C' key signature, and a common time signature (indicated by '4'). The melody begins with a quarter note followed by a half note. The second system begins with a bass clef, a 'G' key signature, and a common time signature. It features a bass line with eighth-note patterns. There are several red markings: a large red 'F' at the beginning of the first measure, a red 'D' above the first note of the second measure, and a large red 'IT' with a question mark above the bass line in the second measure.

A handwritten musical score for Viola, page 10. The score consists of two systems of music. The first system starts with a measure number 10, followed by a measure with a single note and a fermata, then measures 11 through 14. The second system begins with measure 15, followed by measures 16 through 19. The notation includes various note heads, stems, and rests, typical of a string instrument's part.

A handwritten musical score page showing system 2. The page includes a title 'The Star-Spangled Banner', a key signature of one sharp, and a time signature of common time. The music consists of two staves. The top staff begins with a treble clef, a B major key signature, and a common time signature. The bottom staff begins with a bass clef, an F major key signature, and a common time signature. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them.

A handwritten musical score for cello (Cel.) in 2/4 time. The score consists of two staves. The first staff begins with a bass clef, a key signature of one sharp, and a tempo marking of 120 BPM. The second staff begins with a bass clef and a key signature of one sharp. Measures 11 and 12 are shown, featuring various notes including eighth and sixteenth notes, rests, and grace notes. Measure 12 concludes with a fermata over the final note.

P. } $\frac{4}{4}$ f $\frac{2}{2}$

A musical score for piano, page 10, system 2. The score consists of two staves. The top staff starts with a forte dynamic (f) followed by a half note. The bottom staff begins with a half note. Both staves continue with a series of eighth notes and rests, with dynamics including a forte dynamic (f), a half note, and a quarter note.

mi - ne les main - des chor - ses , il - leu - mi - ne les main - des choses . [6] Ad - o - rez - Le
 Soprano solo

Coro { mi - ne les main - des chor - ses . cho [6] Ad - o - rez - Le ,

Fl. { Ad - o - rez - Le

Cl. { Ad - o - rez - Le

Vcl. { Ad - o - rez - Le

Vcl. { Ad - o - rez - Le

Viola { Ad - o - rez - Le

Cel. { Ad - o - rez - Le

P. { Ad - o - rez - Le

Soprano { Ad - o - rez - Le tout frê - le , A Ne l'é - veil - lez pas ... A

Coro { Ad - o - rez - Le tout frê - le , Ce - qui ten - d'e - ment te - po - se . Ne l'é - veil - lez pas même par des

Fl. { Ad - o - rez - Le tout frê - le , Ce - qui ten - d'e - ment te - po - se . Ne l'é - veil - lez pas même par des

Cl. { Ad - o - rez - Le tout frê - le , Ce - qui ten - d'e - ment te - po - se . Ne l'é - veil - lez pas même par des

Vcl. { Ad - o - rez - Le tout frê - le , Ce - qui ten - d'e - ment te - po - se . Ne l'é - veil - lez pas même par des

Viola { Ad - o - rez - Le tout frê - le , Ce - qui ten - d'e - ment te - po - se . Ne l'é - veil - lez pas même par des

Cel. { Ad - o - rez - Le tout frê - le , Ce - qui ten - d'e - ment te - po - se . Ne l'é - veil - lez pas même par des

Org. { Ad - o - rez - Le tout frê - le , Ce - qui ten - d'e - ment te - po - se . Ne l'é - veil - lez pas même par des

P. { Ad - o - rez - Le tout frê - le , Ce - qui ten - d'e - ment te - po - se . Ne l'é - veil - lez pas même par des

7

légèrement accélér.

16.

Sopr. solo
Coro {
Fl.
Cl.
V. 1
V. 2
Viola
Cel.
Org.
Piano

chants, même par des chants ne l'éveillez pas.

8

l'ad-o-ra-ble vé-ri-té de sa naî-

Sopr. se
Coro
Fl.
Cl.
V. 1
V. 2
Viola
Cel.
org.
P.

-san ce sur la ter - re ...

... Humble et plus - sant ... Que tou te nos huma-nité

9

se que ri-see et de ré -

se que ri-see et de ré -

3

17.

10

Solo
coro

Vcl
Vcl
Vcl
Cello
Org.

En ce lieu pauvre, en ce lieu nu. Dis-moi, les dan... qui Te portent...
acte ... Humble et ri...

11

12

~~Vcl~~

Vcl
Coro

Vcl
Vcl
Fl.
Cl.
Vcl
Vcl
Vcl
Cello
Org.
Mar.
Ped.
P.

Vers Toi des berges bennes Très vien...ant des roches en ca...te...ge. Dans ce lieu pauvre et nu...
vin. Vers Toi des berges bennes Très vien...ant des roches en ca...te...ge. Souven...ce - pauvre et nu...
~~cl.~~

18.

Des ai-les d'anges Te proté-geant . Vers Toi Des bor-gers sont ve-nus , Puis viendront des rois en cor-tè-ge . [13]

Soprano
Coro
Fl.
Cl.
Vcl.
Vcl.
Viola
Cell.
Org.
Piano

Soprani
Coro
Fluti
Fl.
Cl.
Vcl.
Vcl.
Viola
Cell.
Org.
P.
P.
Soprani
Coro
Fluti
Fl.
Cl.
Vcl.
Vcl.
Viola
Cell.
Org.
P.
P.

Adorez Le tout frêle en cor , Celui qui tendrement le po- se . Yo-seph est son pê - re ,

123

15

Sopr. Cor. S. mère est Mar - e. Voi-ci Dans sa crêche sommeillent l'Enfant

Acl. Fl. Cl. V. 1 V. 2 Vcl. Cel. P.

4

12 **3**

N° 5 Choral

choral

Coro Du fond des cœurs qui chantent - priez à Je - sus notre Sauveur Pour notre A - misse au vaste du

Fl. Cl. V. 1 V. 2 Vcl. Cel. Man. Org.

1

20.

Coro {

mon - de S'ou un chant d'en-vo - de des coeurs - . Sur terre on chante et dans le ciel EE tous ces
(ces 2 fois)

can - dent A par - tis - que la bonne heure - .

Fl.

Cl.

V° 1

V° 2

Violon

Cel.

Man.

Dr.

Ped.

Coro

chants nous font sa - voir Que par un don sur-na-tu - rel Tu re - viens à nous en ce soir .

Fl.

Cl.

V° 1

V° 2

Violon

Cel.

Man.

Ped.

14.

Sopr.
solo

Coro

Vcl. 1

Vcl. 2

Vla.

Ccl.

Org.

Piano

Sopr.
solo

Coro

Fl.

Cl.

Vcl. 1

Vcl. 2

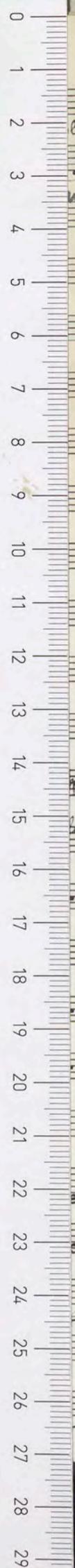
Vla.

Ccl.

P.

BIBLIOTHÈQUE
CANTONALE ET
UNIVERSITAIRE
BCU LAUSANNE

Numérisé par la BCU Lausanne



le bœuf et l'ane - vont le ré-chauffant.

(3)

mto

rall

lui qui tenait

voilà laquelle de sorte il lu-

... framme et bon à court. La voile de laquelle dont il élu-

Al *O* *H* *H*

NUMÉRISÉ PAR LA BCU LAUSANNE

