

F. P. Ubertelli

**“Les Étoiles
de la Terre”**
per dodici sassofoni

Full Score

MMXVII

Sassofono soprano	<i>Sopranino Saxophone in E♭</i>
Sassofoni soprani 1., 2.	<i>Soprano Saxophones 1., 2.</i>
Sassofono alto 1.	<i>Alto Saxophone 1. in E♭</i>
Sassofoni alti 2., 3.	<i>Alto Saxophones 2., 3. in E♭</i>
Sassofono tenore 1.	<i>Tenor Saxophone 1. in B♭</i>
<i>Sassofoni tenori 2., 3.</i>	<i>Tenor Saxophones 2., 3. in B♭</i>
Sassofoni baritoni 1., 2.	<i>Baritone Saxophones 1., 2. in E♭</i>
Sassofono basso	<i>Bass Saxophone in B♭</i>

Composer's statement —

Les Étoiles de la Terre comments on the public reckonings faced by numerous, heretofore “untouchable” luminaries of our time.

It begins with an exploration of the godlike status bestowed upon them by the commonality; shudders with the realization that no one is without their faults; and resolves with the understanding that life must continue regardless of past imperfection, as the stars now dwell upon the Earth.

Duration: *ca.* 13'30” - 14'00”

“Les Étoiles de la Terre”

The Stars of the Earth - per dodici sassofoni

à Monsieur Mario Saint-Amand

F P Ubertelli -
Opus 11

SCRITTO IN DO

improvvisato

♩ = 60

Musical score for the first system, featuring eight saxophone parts: Soprano, Sopranos 1, 2, Alto 1, Alti 2, 3, Tenore 1, Tenors 2, 3, Baritoni 1, 2, and Bass. The score is in 4/4 time and includes dynamic markings such as *ppp*, *p*, and *gliss.* The music is marked as improvisatory.



Musical score for the second system, featuring eight saxophone parts: Sopranino, Sopranos 1, 2, Alto 1, Alti 2, 3, Tenore 1, Tenors 2, 3, Baritoni 1, 2, and Bass. The score is in 4/4 time and includes dynamic markings such as *ppp*, *p*, *mp*, *f*, *ord.*, and *sub.* The system is divided into two measures, labeled 1 and 2.

12 9 3

Sop. *p* *ppp* *pppp*

Sop. 1.,2. *ppp* *ppp* *p* *ppp* *ppp*

Alto 1. *mp* *p sub.* *mp* *p sub.*

Alti 2.,3. *ppp* *p* *ppp* *ppp*

Ten. 1. *pppp*

Ten. 2.,3. *p* *ppp* *ppp*

Bar. 1.,2. *p* *ppp* *ppp*

Basso *p* *ppp*



16 4

Sop. *ppp*

Sop. 1.,2. *p* *ppp*

Alto 1. *ppp* *p* *ppp*

Alti 2.,3. *p* *ppp*

Ten. 1. *ppp* *gliss.* *p* *ppp*

Ten. 2.,3. *p* *ppp*

Bar. 1.,2. *p* *ppp*

22

Musical score for measures 22-28. The score is arranged in a grand staff with seven parts: Soprano (Sop.), Soprano 1 and 2 (Sop. 1.,2.), Alto 1 (Alto 1.), Alti 2, 3 (Alti 2.,3.), Tenor 1 (Ten. 1.), Tenor 2, 3 (Ten. 2.,3.), and Baritone 1, 2 (Bar. 1.,2.). The music features various dynamics including *ppp*, *p*, and *pp*, along with phrasing slurs and accents. A triplet of eighth notes is marked with a '3' in the Tenor 1 part.



5 poco più mosso

29

Musical score for measures 29-32, marked with a tempo change of '5 poco più mosso'. The score includes parts for Soprano (Sop.), Soprano 1 and 2 (Sop. 1.,2.), Alto 1 (Alto 1.), Alti 2, 3 (Alti 2.,3.), Tenor 1 (Ten. 1.), Tenor 2, 3 (Ten. 2.,3.), Baritone 1, 2 (Bar. 1.,2.), and Bass (Basso). Dynamics range from *pppp* to *mf*. The score includes phrasing slurs, accents, and triplet markings (3) in the Soprano 1,2 and Tenor 1 parts. A first ending bracket labeled 'a2' is present in the Soprano 1,2 part.

Musical score for voice and instruments, measures 35-38. The score includes parts for Soprano (Sop.), Soprano 1 and 2 (Sop. 1.,2.), Alto 1., Alti 2., 3., Tenor 1. (Ten. 1.), Tenor 2 and 3 (Ten. 2.,3.), Baritone 1 and 2 (Bar. 1.,2.), and Bass (Basso). The music features various dynamics such as *mf*, *ppp*, and *p*, along with articulation marks like accents and slurs. The Soprano part has a triplet in measure 35 and a *pppp* dynamic in measure 38. The Tenor 2 and 3 part has triplets in measures 37 and 38. The Baritone 1 and 2 part has sixteenth-note runs with slurs and fingerings (5, 6) in measures 37 and 38. The Bass part has a *ppp* dynamic in measure 38.

41

Sop. 1.,2. *ppp* *mp*

Alto 1. *f* *mp* *f* *p*

Alti 2.,3. *f*

Ten. 1. *f* *p* *f subito*

Ten. 2.,3. *mp*

Bar. 1.,2. *mp*

Basso *mp*

42

Sop. 1.,2. *ppp*

Alto 1. *mp* *f > p* *f*

Alti 2.,3. *p* *f subito* *p* *f subito*

Ten. 1. *mp* *f > p* *f subito*

Ten. 2.,3. *p*

Bar. 1.,2. *p*

Basso *p*

43

Alto 1. *ff*

Alti 2., 3. *ff*

Ten. 1. *ff*

Ten. 2., 3. *f* 3

Bar. 1., 2. *f* 6 5

Basso *f* 7



44

Alti 2., 3. *fff* *f* *ff*

Ten. 1. *fff* *f* *ff*

Ten. 2., 3. *pp*

Bar. 1., 2. *pp* *pp* *f* *p*

Basso *pp* *pp* *f* *p*

45 7 a2

Sop. 1.,2.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

Basso

46

Ten. 2., 3.

Bar. 1., 2.

Basso

47 8

Sop. 1.,2.

Alto 1.

Alti 2., 3.

Ten. 2., 3.

Bar. 1., 2.

Basso

50

Sop. *p* *mf*

Sop. 1.,2. *mf* *p* *ppp* *< p*

Alto 1. *mp* *p* *mp*

Alti 2.,3. *mp* *ppp* *< p*

Ten. 1. *ppp* *< p*

Ten. 2.,3. *ppp* *< p*

Bar. 1.,2. *f* *p* *ppp* *< p*

Basso *ppp* *< p*

mp *ppp*

53

Sop. *ppp* *ppp*

Sop. 1.,2. *ppp* *ppp*

Alto 1. *mf* *mp* *p*

Alti 2.,3. *ppp* *mp* *mf* *p*

Ten. 1. *ppp* *p* *mf > ppp* *p* *mf* *pp*

Ten. 2.,3. *ppp* *ppp*

Bar. 1.,2. *ppp* *ppp*

Basso *ppp* *ppp*

11

58

Sop. *p* *f* *ppp*

Sop. 1.,2. *f* *ppp*

Alto 1. *mf* *p* *p* *mf*

Alti 2.,3. *ppp*

Ten. 1. *p* *mf*

Ten. 2.,3. *mf* *p* *ppp*

Bar. 1.,2. *mf* *ppp*

Basso *mf* *p* *ppp*

12

61

Sop. *ppp* *p* *f*

Sop. 1.,2. *f* *mf*

Alto 1. *> pp*

Alti 2.,3. *f*

Ten. 1. *> pp*

Ten. 2.,3. *f*

Bar. 1.,2. *mf* *f*

Basso *f*

63

Sop. *p*

Sop. 1.,2. *p*

Alto 1. *mf* *f*

Alti 2.,3. *p*

Ten. 1. *mf* *f*

Ten. 2.,3. *ppp*

Bar. 1.,2. *ppp*

Basso *p* *ppp*



65

Sop. *ppp*

Sop. 1.,2. *ppp* *mp* *f*

Alto 1. *p* *ppp*

Alti 2.,3. *ppp* *f* *ppp* *ppp*

Ten. 1. *p*

Ten. 2.,3. *p* *ppp*

Bar. 1.,2. *p* *ppp*

67

Sop. *mp*

Sop. 1.,2. *ppp*

Alto 1. *mp* *pp* *mf* 6

Alti 2.,3.

Ten. 1. *mf* 6

Ten. 2.,3. *pp* 5

Bar. 1.,2. *pp*



14

68

Sop. 1.,2.

Alto 1. *f* 5

Alti 2.,3. *p*

Ten. 1. *f* 5

Ten. 2.,3.

Bar. 1.,2. 7

69

Sop. 1.,2. *p*

Alto 1. *p*

Alti 2.,3.

Ten. 1. *p*

Bar. 1.,2. *f*

70 **15**

Sop. 1.,2. *p*

Alto 1. *mf* *f*

Alti 2.,3. *p*

Ten. 1. *mf* *f*

Ten. 2.,3. *pp*

Bar. 1.,2. *p* *pp*

71

Sop. 1.,2.

Alto 1. *p*

Alti 2.,3.

Ten. 1. *p*

Ten. 2.,3. *f*

72

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

f

p

7



73

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

Bar. 1.,2.

ppp

f

p

f

mf

f

p

mf

ppp

7

3

3

3

5

75

Sop. *p* *f* 6

Sop. 1.,2. *mf* 3 *f* 6

Alto 1. *p* *f* 6

Alti 2.,3. *p*

Ten. 1. *p*

Ten. 2.,3. *p* *f* 6

Bar. 1.,2. *p*



16

77

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 1. *f* 6

Ten. 2.,3.

Bar. 1.,2. *ppp*

Basso *f* 6

78

Sop.

Sop. 1., 2.

Alto 1.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

Basso

ff *p* *mf* *ppp* *f* *ppp*



81

Sop.

Sop. 1., 2.

Alto 1.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

Basso

p *ppp* *p* *ppp* *mf* *p* *ppp* *f*

17

85

Sop. 1.,2. *mf*

Alto 1. *mf* *f* *ff* *mf*

Alti 2.,3. *mp* *mf*

Ten. 2.,3. *mf* *f* *ff* *mf*

Bar. 1.,2. *f*

Basso

18

88

19

Sop. *ppp* *p* *pp* *p*

Sop. 1.,2. *p* *ppp* *p* *ppp* *p*

Alto 1. *p* *mf* *p* *ppp* *f*

Alti 2.,3. *p* *ppp* *p*

Ten. 1. *ppp* *mf* *ppp* *p* *pp* *p*

Ten. 2.,3. *ppp* *mf* *ppp* *ppp* *mf* *f*

Bar. 1.,2.

Basso *pp* *f* *pp* *f*

95

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

Bar. 1.,2.

Basso

ppp *mf* *ppp*

pp

ppp *mf* *f* *p*

ppp *pp* *f* *ppp*

ppp *pp* *f* *ppp*

gliss.



20

99

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

Basso

f

f

9

9

9

100

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

Bar. 1.,2.

Basso

9

9

ppp

f

ppp

f

ff

ppp

f

ppp

f

p

f

ff

ff

ff

103

21

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

Bar. 1.,2.

Basso

6

5

mf

f

3

p

mp

mp

mp

mp

2.

p

f

ff

mf

f

p

107

Sop.

Sop. 1.,2.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

f

f

f

f

9

9

10

ff



22

109

Sop.

Sop. 1.,2.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

Bar. 1.,2.

Basso

mp

a 2.

gliss.

mp

ff

mp

mp

ff

ppp

f

ppp

f

114

Sop. *f* *ppp* *ff*

Sop. 1.,2. *gliss.* *gliss.*

Alto 1. *ppp* *f* *fff*

Alti 2., 3. *f*

Ten. 1. *f* *fff* 9

Ten. 2., 3. *f*

Bar. 1., 2. *f* *ff*

Basso *ff*



23

118

Sop. *gliss.* *fff* *gliss.* *gliss.*

Sop. 1.,2. *gliss.* *gliss.*

Alto 1. *fff* *fff* *gliss.*

Alti 2., 3. *ff* *ff* 9

Ten. 1.

Ten. 2., 3.

Bar. 1., 2. *ff*

Basso *ff*

122

Sop. *fff* 9 9

Sop. 1.,2. *gliss.* *gliss.* *fff subito*

Alto 1.

Alti 2., 3.

Ten. 1. *fff*

Ten. 2., 3. *gliss.* *gliss.* *ff*

Bar. 1., 2.

Basso *ff subito* *ff subito*



24

124

Sop. *tr* *fff subito* *gliss.*

Sop. 1.,2. *gliss.* *gliss.* *fff subito*

Alto 1. *gliss.* *ff* *fff*

Alti 2., 3. *tr* *fff*

Ten. 1. *gliss.*

Ten. 2., 3. *ff subito*

Bar. 1., 2.

Basso *fff* 9 9 9 *fff*

126

Sop.

Sop. 1.,2. *gliss.*

Alto 1. *gliss.*

Alti 2.,3. *fff subito* (tr) *f*

Ten. 2.,3.

Bar. 1.,2. *fff*

Basso *fff*

127 25

Sop. 1.,2. *p*

Alto 1. *fff subito* *gliss.*

Alti 2.,3. *fff*

Ten. 1. *fff* *gliss.*

Ten. 2.,3. *fff*

Bar. 1.,2. *fff*

Basso *fff*

128

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

Bar. 1.,2.

Basso

fff subito

gliss.

fff

p

f

fff subito

fff

f

fff

134 26

Sop. 1.,2.

Alto 1.

Ten. 1.

Ten. 2.,3.

Bar. 1.,2.

Basso

p

fff

fff

fff

fff

fff

135

Sop. 1.,2.

Alto 1.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

Basso

p

p

fff

fff

fff



136

Sop. 1.,2.

Alti 2., 3.

Ten. 2., 3.

Bar. 1., 2.

Basso

f

fff

p

ppp

p

p

p

p

p

141 **27**

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

Bar. 1.,2.

Basso

sf *p* *sf* *tr*

mf *f*

p

mf *f*

f

f

f

f



143

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

p *tr*

sfff *f*

p

p

p *f*

144

Alto 1. *sfff* *p* *f*

Alti 2., 3.

Ten. 1. *sfff* *p* *f*

Bar. 1., 2. *p* *7* *7* *7*

145

Alto 1. *p*

Alti 2., 3.

Ten. 1. *p*

Bar. 1., 2. *ff* *7* *7* *7* *p* *pp* *7*

146

Alto 1. *f* *ff*

Alti 2., 3. *p*

Ten. 1. *f* *ff*

Ten. 2., 3.

Bar. 1., 2. *ff* *p* *7*

147

Sop. *sf* *p* *sf* *tr*

Sop. 1.,2. *f*

Alto 1.

Alti 2.,3.

Ten. 1.

Ten. 2.,3. 7 7 7 7



(tr) 148

Sop. *p* *tr*

Sop. 1.,2. *fff* *f*

Alto 1. *p*

Alti 2.,3. *p*

Ten. 1. *p*

Ten. 2.,3. 7 7 7 7 *f*

Bar. 1.,2. *p* 7

149

Sop. 1.,2.

Alto 1.

Alti 2., 3.

Ten. 1.

Bar. 1., 2.

sfff *p* *f* *ff*



150

29

Sop.

Sop. 1.,2.

Alto 1.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

Basso

ppp *ppp* *ff* *p* *f* *ppp* *fff* *p*

152

Sop.
Sop. 1.,2.
Alto 1.
Alti 2.,3.
Ten. 1.
Ten. 2.,3.
Bar. 1.,2.
Basso

fff *sfff* *p* *f* *p subito* *f* *gliss.* *f* *fff* *sfff* *f* *p subito* *f* *gliss.* *f* *ppp* *f espress.* *f* *p subito* *f* *ppp* *f* *p subito* *f*



157 30

Sop.
Sop. 1.,2.
Alto 1.
Alti 2.,3.
Ten. 1.
Ten. 2.,3.
Bar. 1.,2.
Basso

fff *p* *ff tenuto e espress.* *fff* *9* *9* *7*

1 C1
2
3 Bb
4
5
6 Tr *p*

158

Sop.

Alto 1.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

1 C2
2
3 Bb

5
6

f

f

p

1 C2
2
3 Bb

4

p

9

9

9

9

9

fff



31

160

Sop.

Sop. 1., 2.

Alto 1.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

f

ppp

mf

f

p

ff tenuto e espress.

f

3

6

3

6

3

6

3

6

mf

162

Sop.

Sop. 1., 2.

Alto 1.

Alti 2., 3.

Ten. 2., 3.

p

f

f tenuto

f

mp

5

5

5

5

5

6

6

164

Sop.

Sop. 1., 2.

Alto 1.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

Basso

1
2
3 Bb

4
5
6 Eb

32 Stringendo

p

f

ppp

f

ppp

ff tenuto

f

f tenuto

f

f

f

p

p

f

f

f

f

5

5

5

5

5

5

5

5

7

7

7

Sop.

A long slur covers the Soprano vocal line across the bar line, indicating a continuous melodic line.

p

Sop. 1.,2.

Soprano 1 and 2 vocal lines. The first measure has a dynamic of *mf* and a fingering of 5. The second measure has a dynamic of *p*. The third measure has a dynamic of *mp* and a fingering of 5. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *f* and a fingering of 3. Trills are indicated above the notes in the third and fifth measures.

Alto 1.

Alto 1 vocal line. The first measure has a dynamic of *pp*. The second measure has a dynamic of *f subito* and a fingering of 7.

Alti 2., 3.

Alto 2 and 3 vocal lines. The first measure has a dynamic of *mf* and a fingering of 5. The second measure has a dynamic of *p*. The third measure has a dynamic of *mp* and a fingering of 5. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *f* and a fingering of 3. Trills are indicated above the notes in the third and fifth measures.

Ten. 1.

Tenor 1 vocal line. The first measure has a dynamic of *pp*. The second measure has a dynamic of *f subito* and a fingering of 7.

Ten. 2., 3.

Tenor 2 and 3 vocal lines. The first measure has a dynamic of *mf* and a fingering of 5. The second measure has a dynamic of *p*. The third measure has a dynamic of *mp* and a fingering of 5. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *f* and a fingering of 3. Trills are indicated above the notes in the third and fifth measures.

Bar. 1., 2.

Baritone 1 and 2 vocal lines. The first measure has a dynamic of *mf* and a fingering of 5. The second measure has a dynamic of *p*.

Basso

Bass vocal line. The first measure has a dynamic of *pp*. The second measure has a dynamic of *f subito* and a fingering of 7.

Sop.

Sop. 1., 2.

Alto 1.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

Basso

171

Sop. 1.,2. (tr)

Alto 1. *f* 10 *fff*

Alti 2.,3. (tr)

Ten. 1. *f* 9 *fff*

Ten. 2.,3. (tr)

Bar. 1.,2. *ff* *espress.*

Basso *f*

Sop.

f

Sop. 1., 2.

f *tr* *fff*

Alto 1.

fff

Alti 2., 3.

f *tr* *fff*

Ten. 1.

fff

Ten. 2., 3.

f *tr* *fff*

Bar. 1., 2.

fff

Basso

fff

Sop.

Sop. 1.,2.

Alto 1.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

Sop.

Musical staff for Soprano (Sop.) starting at measure 174. The staff contains a melodic line with slurs and accents. A dynamic marking of *fff* is present below the staff.

Sop. 1., 2.

Musical staff for Soprano 1 and 2 (Sop. 1., 2.). The staff shows a melodic line with a trill marked (tr) and a dynamic marking of *fff*.

Alto 1.

Musical staff for Alto 1. The staff contains a melodic line with slurs and accents. A dynamic marking of *fff* is present below the staff. There are numerical markings '10' above and below the staff.

Alti 2., 3.

Musical staff for Alto 2 and 3 (Alti 2., 3.). The staff shows a melodic line with a trill marked (tr) and a dynamic marking of *fff*. A later section of the staff is circled and contains a dynamic marking of *p* followed by *f*. There are numerical markings '7' above and below the circled section.

Ten. 1.

Musical staff for Tenor 1 (Ten. 1.). The staff contains a melodic line with slurs and accents. A dynamic marking of *fff* is present below the staff. There are numerical markings '9' above and below the staff.

Ten. 2., 3.

Musical staff for Tenor 2 and 3 (Ten. 2., 3.). The staff shows a melodic line with a trill marked (tr) and a dynamic marking of *fff*.

Bar. 1., 2.

Musical staff for Baritone 1 and 2 (Bar. 1., 2.). The staff shows a melodic line with a trill marked (tr) and a dynamic marking of *mf*. There is a marking 'a 2.' above the staff.

Basso

Musical staff for Bass (Basso). The staff shows a melodic line with a dynamic marking of *ff*.

175 **35** Calando

Sop.

Alti 2., 3.

Ten. 2., 3.

Bar. 1., 2.

Basso

ppp

f *fff* *p*

mf *p*



176 **Tempo**

Sop.

Ten. 2., 3.

Bar. 1., 2.

Basso

mf

f *fff* *p*

ff *p* *ff*

ff *p* *ff*

178 **36**

Sop. *f* *p* *f* *p*

Sop. 1.,2. *ppp* *f*

Alto 1. *ppp* *mf* *f* *p*

Ten. 1. *fff* *f* *ff* *mf*

Ten. 2.,3.

Bar. 1.,2. *f* *ff* *mf*

Basso *f* *ff* *mf*

182

Sop. *f*

Sop. 1.,2. *ppp*

Alto 1. *f*

Alti 2.,3. *f* *ff*

Ten. 1. *ff*

Ten. 2.,3. *fff*

Bar. 1.,2. *ff*

Basso *ff*

183

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 1.

Ten. 2.,3.

ppp

mf

f

p

f

tr

tr

tr

p

ppp

12

12



186

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

p

ff tenuto e espress.

p

f tenuto

p subito

9

9

10

10

3

3

3

3

3



187

Sop.

Sop. 1.,2.

Alto 1.

Alti 2.,3.

f

p

p

f

p

ppp

ppp

p

ppp

p

f

p

pp

f

p

mf

p

ppp

3

3

3

3

3

3

191

Sop. *pp* ³ *p* *f*

Sop. 1.,2. *p*

Alto 1.

Ten. 1. *pp* *ppp* *ppp*



195

Sop. *ppp*

Sop. 1.,2. *f* ⁶ ⁶

Alto 1. *ppp*

Alti 2.,3. *p* *f* ³ ³



38

196

Sop. *mf* *ppp*

Sop. 1.,2. *fff* *f tenuto* ¹² ¹² ³ ³

Alto 1. *mf* *ppp*

Alti 2.,3. *p* ³ ³ ³

Bar. 1.,2. *p* ³ ³

197

Sop. 1.,2.

Alti 2.,3.

Ten. 2.,3.

Bar. 1.,2.

mf *f* *p*

mf *f* *p*

mf *f*

3 3 3 3

5 5

199

Sop. 1.,2.

Alto 1.

Alti 2.,3.

Ten. 2.,3.

Bar. 1.,2.

Basso

mf *f* *p*

mf *f* *p*

f *p*

f *p*

p

gliss.

7

5 5 5 5

6 6 6

200

Sop. *p*

Sop. 1.,2.

Alto 1. *gliss.* *f*

Ten. 1. *p*

Ten. 2.,3. *f* *ff*

Bar. 1.,2. *ff* *p* 9 9

Basso *f* *ff*

201

Sop. *ff*

Sop. 1.,2.

Alto 1. *f* *gliss.* *ff*

Ten. 1. *ff*

Ten. 2.,3. *f*

Bar. 1.,2. *ff* 10 10 10 10

Basso *p subito* *ff*

202

Sop.

ff

Sop. 1.,2.

ff

Alto 1.

Alti 2., 3.

gliss.
gliss.
ff

Ten. 1.

6
f
gliss.
ff

Ten. 2., 3.

ff

Bar. 1., 2.

9
10
10
10
9
fff

Basso

7
7
7
7

203

Sop.

Sop. 1.,2.

Alto 1.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

Basso

204

Sop.

Musical staff for Soprano (Sop.). It features a single note on a high staff with a glissando line above it. The dynamic markings are *ff* at the beginning and *fff* at the end.

Sop. 1.,2.

Musical staff for Soprano 1 and 2 (Sop. 1.,2.). It contains a triplet of eighth notes followed by a half note, with a slur over the triplet. The dynamic marking is *ff*.

Alto 1.

Musical staff for Alto 1. It shows a single note on a high staff with a slur above it.

Alti 2., 3.

Musical staff for Alto 2 and 3 (Alti 2., 3.). It contains a triplet of eighth notes followed by a half note, with a slur over the triplet. The dynamic marking is *ff*.

Ten. 1.

Musical staff for Tenor 1 (Ten. 1.). It shows a single note on a high staff with a slur above it. The dynamic marking is *fff*.

Ten. 2., 3.

Musical staff for Tenor 2 and 3 (Ten. 2., 3.). It features a complex rhythmic pattern with triplets and slurs. The dynamic marking is *fff*.

Bar. 1., 2.

Musical staff for Baritone 1 and 2 (Bar. 1., 2.). It features a complex rhythmic pattern with triplets and slurs. The dynamic marking is *fff*.

Basso

Musical staff for Bass (Basso). It features a complex rhythmic pattern with triplets and slurs. The dynamic marking is *fff*.

Sop.

Musical staff for Soprano (Sop.) showing a treble clef, a key signature of one sharp (F#), and a whole note chord with a fermata.

Sop. 1.,2.

Musical staff for Soprano 1 and 2 (Sop. 1.,2.) showing a treble clef, a key signature of one sharp (F#), and a half note chord with a fermata. The dynamic marking *fff* is present.

Alto 1.

Musical staff for Alto 1 showing a treble clef, a key signature of one sharp (F#), and a whole note chord with a fermata. The dynamic marking *p* is present. A C35 is indicated below the staff.

Alti 2., 3.

Musical staff for Alto 2 and 3 (Alti 2., 3.) showing a treble clef, a key signature of one sharp (F#), and a half note chord with a fermata. The dynamic marking *fff* is present.

Ten. 1.

Musical staff for Tenor 1 (Ten. 1.) showing a treble clef, a key signature of one sharp (F#), and a whole note chord with a fermata. The dynamic marking *p* is present.

Ten. 2., 3.

Musical staff for Tenor 2 and 3 (Ten. 2., 3.) showing a treble clef, a key signature of one sharp (F#), and a complex rhythmic pattern with slurs and accents. The dynamic marking *mf* is present.

Bar. 1., 2.

Musical staff for Baritone 1 and 2 (Bar. 1., 2.) showing a bass clef, a key signature of one sharp (F#), and a complex rhythmic pattern with slurs and accents. The dynamic markings *mf* and *fff* are present.

Basso

Musical staff for Bass (Basso) showing a bass clef, a key signature of one sharp (F#), and a complex rhythmic pattern with slurs and accents. The dynamic marking *mf* is present.

41

42

206

Sop. *f tenuto*

Sop. 1.,2. *fff*

Alto 1. *fff* *ppp*

Alti 2.,3. *fff* *f*

Ten. 1. *fff* *p* *fff*

Ten. 2.,3. *ff* *fff* *f*

Bar. 1.,2. *ppp* *f*

Basso *ppp* *f*

9

a2 *gliss.* *a2* *3*

211

Sop. *ppp*

Sop. 1.,2. *ppp*

Alto 1. *fff*

Alti 2.,3. *f* *fff*

Ten. 1.

Ten. 2.,3. *f* *fff*

Bar. 1.,2. *f*

Basso *f*

3 *9* *3* *9* *3*

212 (b)

Sop.

Sop. 1., 2.

Alto 1.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

Basso

43 44

Sop. 1., 2.

Alto 1.

Alti 2., 3.

Ten. 1.

Ten. 2., 3.

Bar. 1., 2.

Basso

Musical score for Soprano, Alto 1, Alti 2, 3, Tenor 1, Tenor 2, 3, Baritone 1, 2, and Bass. The score is in G major and 4/4 time. It features dynamic markings such as *ppp*, *p*, *pp*, *mf*, and *mp*. The Soprano part has a long note in the fifth measure marked *ppp*. The Alto 1 part has a melodic line with dynamics *ppp*, *mf*, and *ppp*. The Alti 2, 3, Tenor 1, Tenor 2, 3, and Baritone 1, 2 parts have similar melodic lines with dynamics *p*, *pp*, *mp*, and *ppp*. The Bass part has a melodic line with dynamics *p*, *pp*, *mf*, and *ppp*.

durata : ca. 13'30"-14'00"
Toronto, le 6 décembre MMXVII
en la fête de saint Nicolas