

Angelus Domini apparuit

Mt 2, 13-18

Breit, ♩ etwa 84 *f*

An - - - ge - lus Do - mi - ni ap -

The first system of the musical score is in 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'An', a quarter note 'ge', a quarter note 'lus', a quarter note 'Do', a quarter note 'mi', a quarter note 'ni', and a quarter note 'ap'. The piano accompaniment consists of a right hand with a melody of eighth and quarter notes, and a left hand with a bass line of eighth and quarter notes. The dynamic is marked *f*.

6 pa - - ru - it in so - mnis Jo - seph, di - - cens: _____

The second system continues the musical score. The vocal line starts with a half note 'pa', a quarter note 'ru', a quarter note 'it', a quarter note 'in', a quarter note 'so', a quarter note 'mnis', a quarter note 'Jo', a quarter note 'seph', a quarter note 'di', a quarter note 'cens', and a quarter note rest. The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line and repeat signs.

13 Eilig erregt, ♩. (Singstimme: ♩) bis 160

Sur - - - ge et ac -

The third system is marked 'Eilig erregt' and 'bis 160'. It features a change in time signature to 3/4. The vocal line begins with a whole note rest, followed by a half note 'Sur', a quarter note 'ge', a quarter note 'et', and a quarter note 'ac'. The piano accompaniment is more active, with a right hand melody of eighth and quarter notes and a left hand bass line of eighth and quarter notes. The dynamic is marked *pp*.

16 - - ci - pe pu - - e - - - rum, et

The fourth system continues the musical score. The vocal line starts with a half note 'ci', a quarter note 'pe', a quarter note 'pu', a quarter note 'e', a quarter note 'rum', and a quarter note 'et'. The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line and repeat signs.

19

ma - trem e - - - jus, et fu - ge in Ae - gy -

mf

p *mf*

23

27

ptum, et e - sto i - bi us -

pp *pp* *pp*

31

- que dum di - - cam ti - - bi.

mp *pp*

35 *p*
Fu - tu - rum est e - - - nim, ut He - ro - - -

39 *p*
des quae - rat pu - e - rum ad per - - den - -

mp

43 *mf*
dum e - - um. Qui con - sur - gens ac -

p

48
ce - pit pu - e - rum, et ma - trem e - - jus no -

52 *p*
- - cte, et se - ces - sit in Ae - - gy - ptum: et

pp

e - rat i - bi us - que ad o - bi - tum He - ro -

Ruhiger, ♩. (♩) 112

poco rit.

p

dis: ut ad - im - ple - re - - tur quod di - ctum

poco rit.

p

mp

mf

est a Do - mi - no per Pro - phe - - tam di - cen - - -

pp

p langsamer

langsamer

- - - tem: Ex Ae - gy - pto vo - ca - vi fi - - li - um me - - um.

72 Schnell, ♩. (♩) 120

Musical score for measures 72-73. The vocal line is a whole rest. The piano accompaniment starts at measure 72 with a forte (*ff*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Musical score for measures 74-75. The vocal line begins at measure 74 with the lyrics "Tunc He - ro - des vi -". The dynamic is *f*. The piano accompaniment continues with a *mf* dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Musical score for measures 77-80. The vocal line continues with the lyrics "dens quo - ni - am il - lu - sus es - set a". The piano accompaniment continues with a *mf* dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Musical score for measures 79-84. The vocal line begins at measure 79 with the word "Ma". The piano accompaniment starts at measure 85 with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

81 *f*
gis, i - - ra - tus est

(89)

84 *f* *mf*
val - de, et mit - tens oc - - -

(94)

86 *p* *cresc.*
ci - - dit o - mnes pu - e - ros, qui e - - -

(98)

88 *f* *mf*
rant in Beth - - - le - hem, et in

(102)

91 *f*
o - - mni - bus fi - ni - bus e - - -

(108)

94

musical score for measures 94-114. The vocal line begins with the word "jus," in measure 94. The piano accompaniment starts at measure 114 with a forte (*ff*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

96

musical score for measures 96-118. The vocal line includes the lyrics "a bi - ma - tu et in" starting at measure 96. The piano accompaniment begins at measure 118 with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

99

musical score for measures 99-123. The vocal line includes the lyrics "fra, se - cun - dum tem - pus quod" starting at measure 99. The piano accompaniment begins at measure 123. The key signature is one sharp (F#) and the time signature is 4/4.

101

musical score for measures 101-127. The vocal line includes the lyrics "ex - qui - si - e - rat a Ma" starting at measure 101. The piano accompaniment begins at measure 127 with a forte (*f*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

103 *langsamer werden*

mf *dim.* *p*

gis. Tunc ad - im - ple - tum est quod di - ctum est per Je - re -

Detailed description: This block shows the vocal line for measures 103 to 106. The music is in a 12/8 time signature. It begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The melody continues with quarter notes C5, B4, A4, G4, F4, E4, D4, and C4. Dynamics include mezzo-forte (mf), a decrescendo (dim.), and piano (p).

(131) *langsamer werden*

mf *mp* *dim.*

Detailed description: This block shows the piano accompaniment for measures 103 to 106. The piano part is in 12/8 time. The right hand features a steady eighth-note accompaniment with chords, while the left hand provides a harmonic foundation with chords and occasional eighth-note patterns. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp) and decrescendo (dim.).

107

(sempre dim.) *pp*

mi - am pro - phe - - - tam di - cen - - - - -

Detailed description: This block shows the vocal line for measures 107 to 110. The melody consists of a series of eighth notes, with the final measure containing a triplet of eighth notes. The dynamics are marked as decrescendo (sempre dim.) and piano-piano (pp).

(135)

pp

Detailed description: This block shows the piano accompaniment for measures 107 to 110. The piano part is in 12/8 time. The right hand has a steady eighth-note accompaniment with chords, and the left hand has a similar accompaniment. The dynamics are marked as piano-piano (pp).

111 **Ruhig, klagend** (etwa 112)

p

tem: Vox in Ra - ma au - - di - -

Detailed description: This block shows the vocal line for measures 111 to 114. The music is in 9/4 time. It starts with a half note rest, followed by a half note G4, and then a series of quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The dynamic is marked as piano (p).

(139)

mp espr. *p*

Detailed description: This block shows the piano accompaniment for measures 111 to 114. The piano part is in 9/4 time. The right hand features a steady eighth-note accompaniment with chords, and the left hand has a similar accompaniment. Dynamics include mezzo-piano (mp) with expressive (espr.) and piano (p).

114

mf

ta est, plo - ra - - - - tus et

Detailed description: This block shows the vocal line for measures 114 to 117. The melody consists of a series of quarter notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The dynamic is marked as mezzo-forte (mf).

(142)

mf *p*

Detailed description: This block shows the piano accompaniment for measures 114 to 117. The piano part is in 9/4 time. The right hand has a steady eighth-note accompaniment with chords, and the left hand has a similar accompaniment. Dynamics include mezzo-forte (mf) and piano (p).

117 *p*

u - lu - la - tus mul - - tus:

(145)

mp

120 *p*

Ra - - chel plo - - rans fi - - li - os

(148)

p

123 *mf*

su - os, et no - - lu - it con - so - la - -

(151)

mf *p*

126 *p* *pp*

ri, qui - a non sunt.

(154)

mp *p* *pp*