



# Marie-Christine Raboud-Theurillat

Composer, Interpreter, Teacher

Switzerland

## About the artist

Marie-Christine Raboud–Theurillat was born on April 14th, 1948 in Monthey, west Valais, Switzerland. Her father was a painter, her mother a pianist who was her first piano teacher.

She is the organ tutor at the Monthey Parish Church and taught classes for the piano and organ at the Cantonal Conservatory in Sion from 1990 until 2013.

She has been composing her own work since the early nineties.

Her catalogues consists of more than eighty opuses, primarily chamber music as well as sacred choral music.

Her inventory was compiled in 2017 by the Valais Media Library in Sion.

Despite having strong roots – inspired by impressionism, Gregorian chant and colourful central European folk music – Marie-Christine Raboud-Theurillat belongs to the school for whom composing is a kind of offering to the listener, a natural gift dictated by her inner voice, - a voice that is too strong not to be shared, and she imbues it with the... (more online)

**Qualification:** diplomas organ and piano

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

**Artist page :** <http://www.free-scores.com/Download-PDF-Sheet-Music-melina.htm>

## About the piece



**Title:** Christmas Oratorio - Iosseph [70]  
**Composer:** Raboud-Theurillat, Marie-Christine  
**Arranger:** Raboud-Theurillat, Marie-Christine  
**Copyright:** Copyright © Marie-Christine Raboud-Theurillat  
**Publisher:** Raboud-Theurillat, Marie-Christine  
**Instrumentation:** Choir and Orchestra  
**Style:** Christian

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

Prohibited distribution on other website.



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# Iosseph

M.-C. Raboud-Theurillat

בעוד שהיה מהרהר בזה נראה אליו מלאך יהוה  
בחלום ואמר יוסף בן דוד אל תחשש לקחת אליך  
את מרים אשתך כי אשר הורה בה מרוח הקדש  
הוא היא יולדת בן ואתה אקרה שמו ישוע כי הוא  
יושיע את עמו מחטאותיהם

*Mt 1, 20-21-25*

Joseph, fils de David, ne frémis pas de prendre avec toi Marie, ta femme. Oui, ce qui s'enfante en elle est du souffle sacré. Elle enfantera un fils. Crie son nom : Iéshoua, parce qu'il sauvera son peuple de ses fautes. Il ne la pénètre pas jusqu'à ce qu'elle ait enfanté un fils. Il crie son nom "Iéshoua"

Conducteur 6'05"

# Iosseph

M.-C. Raboud-Theurillat

♩ = 55

The musical score is arranged in two systems. The first system includes the woodwind section (Flûte, 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 voices have rests with fermatas in the first three measures, followed by notes in the fourth measure. The strings play a melodic line starting in the first measure, with dynamics *pp* and *p* indicated. The score is in 4/4 time with a key signature of one flat.

8

Fl.

Hb.

Cor. A.

Bn.

*p*

*p*

8

S

A

T

B

8

Vln. I

Vln. II

Alt.

Vlc.

Cb.

Detailed description: This page of a musical score, titled 'Iosseph', is page 3. It features a woodwind section with Flute (Fl.), Horn (Hb.), Cor Anglais (Cor. A.), and Bassoon (Bn.). The woodwinds have a rest for the first six measures, followed by a melodic entry in the seventh measure marked with a piano (*p*) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) are present but have rests throughout the entire page. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) begins in the seventh measure with a melodic line marked with a piano (*p*) dynamic. The score is written in a key signature of one flat and a common time signature.

15

Fl.

Hb.

Cor. A.

Bn.

This section contains the musical notation for four woodwind instruments: Flute (Fl.), Horn (Hb.), Cor Anglais (Cor. A.), and Bassoon (Bn.). The music begins at measure 15. The Flute part features a melodic line with slurs and accents. The Horn part has a similar melodic line. The Cor Anglais part plays a more active role with eighth-note patterns. The Bassoon part provides a harmonic foundation with sustained notes and some movement.

15

S

A

T

B

This section contains the musical notation for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music begins at measure 15. All four parts are currently silent, indicated by a horizontal line with a bar through it across the entire measure range shown.

15

Vln. I

Vln. II

Alt.

Vlc.

Cb.

This section contains the musical notation for five string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Alt.), Violoncello (Vlc.), and Contrabasso (Cb.). The music begins at measure 15. The Violin I part has a melodic line with slurs. The Violin II part has a similar melodic line. The Viola part has a more active role with eighth-note patterns. The Violoncello part provides a harmonic foundation with sustained notes and some movement. The Contrabasso part is silent, indicated by a horizontal line with a bar through it.

22

Fl.

Hb.

Cor. A.

Bn.

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

22

S

A

T

B

22

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*p* *cresc.*

29

Fl.

Hb.

Cor. A.

Bn.

dim. cresc. dim. cresc. dim. cresc.

29

S

A

T

B

29

Vln. I

Vln. II

Alt.

Vlc.

Cb.

dim. cresc. dim. cresc. dim. cresc. dim. cresc. dim. cresc.

Musical score for Ioseph, page 7, measures 35-40. The score includes parts for Flute (Fl.), Horn (Hb.), Cor Anglais (Cor. A.), Bassoon (Bn.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vlc.), and Cello (Cb.).

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features various melodic lines with slurs and accents, and rests for several instruments during this passage.



41

Fl.

Hb.

Cor. A.

Bn.

S.

A.

T.

B.

Vln. I.

Vln. II.

Alt.

Vlc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

ios-seph ben Da - vid: ios-

ios-seph ben Da - vid: ios-

ios-seph ben Da - vid: ios-

ios-seph ben Da - vid: ios-

ios-seph ben Da - vid: ios-

ios-seph ben Da - vid: ios-

47

Fl.

Hb.

Cor. A.

Bn.

S

seph ben Da-vid: al tar\*-schosch la-ka - r\*at é-lei - ra èt My-riam ich-te-r\*a

A

seph ben Da-vid: al tar\*-schosch la-ka - r\*at é - lei - ra èt My-riam ich-te-r\*a

T

8

seph ben Da-vid: al tar\*-schosch la-ka - r\*at é - lei - ra èt My - riam ich-te-r\*a ki a -

B

— al tar\*-schosch la-ka - r\*at é - lei - ra èt My - riam èt My-riam ich-te-

Vln. I

Vln. II

Alt.

Vlc.

Cb.

53

Fl.

Hb.

Cor. A.

Bn.

S

A

T

B

Vln. I

Vln. II

Alt.

Vlc.

Cb.

ki a - chère ho - ra bah mé - rou - ar\* ha - ko - dèch hou. mé - rou - ar\* ha - ko - dèch

ki a - chère ho - ra bah ha - ko - dèch hou. mé - rou - ar\* ha - ko - dèch

- - chère ho - ra bah mé - rou - ar\* ha - ko - dèch

r\*a ki a - chère ho - ra bah mé - rou - ar\* ha - ko - dèch

59

Fl.

Hb.

Cor. A.

Bn.

59

S

A

T

B

hou. ios-seph ben Da - vid: Hi io - lé -

hou. ios-seph ben Da - vid: Hi io - lé -

hou. Hi io - lé - dét bèn ve - a ta tik - ra chmo iè - chou - â

hou. Hi

59

Vln. I

Vln. II

Alt.

Vlc.

Cb.

65

Fl.

Hb.

Cor. A.

Bn.

*cresc.*

65

S

A

T

B

*cresc.*

*cresc.*

*cresc.*

*cresc.*

- dèt bèn — ve-a ta tik - ra chmo ié- chou - â — ki hou —

- dèt bèn — ve-a ta tik - ra ié- chou - â — ki hou —

ve-a ta tik - ra chmo ié- chou - - - - -

io-lé-dèt bèn — ve-a ta tik - ra chmo ié- chou - â ki hou io - chi - a èt â -

65

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*cresc.*

*Div.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

71

Fl.

Hb.

Cor. A.

Bn.

S

A

T

B

Vln. I

Vln. II

Alt.

Vlc.

Cb.

io - chi - a èt â - mo mé - r\*at' - o - téi - hem.

io - chi - a èt â - mo mé - r\*at' - o - téi - hem.

à

- mo mé - r\*at' - o - téi - hem.

*mf*

*mf*

78

Fl.

Hb.

Cor. A.

Bn.

78

S.

A.

T.

B.

78

Vln. I

Vln. II

Alt.

Vlc.

Cb.

*mf*

*mf*

*mf*

85

Fl.

Hb.

Cor. A.

Bn.

85

S

A

T

8

B

85

Vln. I

Vln. II

Alt.

Vlc.

Cb.

Detailed description: This page of a musical score, titled 'Iosseph', contains measures 85 through 91. The score is arranged in three systems. The first system includes parts for Flute (Fl.), Horn (Hb.), Cor Anglais (Cor. A.), and Bassoon (Bn.). The second system includes parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system includes parts for Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Viola (Vlc.), and Cello (Cb.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. Measures 85-91 show various musical textures, with some instruments playing sustained notes or rests, while others have active melodic or harmonic lines. The string section (Vln. I, Vln. II, Alt., Vlc., Cb.) is particularly active, providing a rich harmonic foundation.





98

Fl. *mf*

Hb.

Cor. A.

Bn.

S  
- schèr i - al - da bèn ve-ka - ra — èt chmo — ié - chou -

A  
- schèr i - al - da bèn ve-ka - ra — èt chmo — ié - chou -

T  
8 — bèn ve-ka - ra — èt chmo —

B  
- dà o - tah ad a - schèr i - al - da bèn ve-ka - ra — èt

98

Vln. I

Vln. II

Alt.

Vlc.

Cb.

104

Fl.

Hb.

Cor. A.

Bn.

S

A

T

B

104

Vln. I

Vln. II

Alt.

Vlc.

Cb.

â. ve - ka - ra èt chmo ié - chou - â.

â. ve - ka - ra èt chmo ié - chou - â.

8 ié - - - chou - - - â.

chmo ié - chou - - - â.