



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

Sociétaire : SUISA - Code IPI artiste : 00189 94 27 03

Page artiste : http://www.free-scores.com/partitions_gratuites_melina.htm

A propos de la pièce



Titre : Oratorio de Noel - Iosseph [70]

Compositeur : Raboud-Theurillat, Marie-Christine

Arrangeur : Raboud-Theurillat, Marie-Christine

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Editeur : Raboud-Theurillat, Marie-Christine

Instrumentation : Choeur et Orchestre

Style : Christian

Commentaire : Oratorio de Noel en cinq tableaux, entrecoupé d'interlude, cet oratorio illustre, entre mystère et familiarité, des scènes de la Nativité

Marie-Christine Raboud-Theurillat sur free-scores.com

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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"

Ioseph

♩ = 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.

8

Fl.

Hb.

Cor. A.

Bn.

S

A

T

B

Vln. I

Vln. II

Alt.

Vlc.

Cb.

p

p

Detailed description: This is a page of a musical score for a symphony or opera, titled "Iosseph". It is page 3 of the score. The score is arranged in three systems. The first system includes woodwinds: Flute (Fl.), Horn (Hb.), Cor Anglais (Cor. A.), and Bassoon (Bn.). The second system includes vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system includes strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vlc.), and Cello (Cb.). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The woodwinds and strings play a melodic line starting at measure 8, marked with a piano (*p*) dynamic. The vocal parts are mostly silent in this section. The score is written in standard musical notation with treble and bass clefs, and includes various musical symbols such as notes, rests, and dynamics.

15

Fl.

Hb.

Cor. A.

Bn.

This section contains the musical notation for the woodwind instruments. The Flute (Fl.) part features a melodic line with slurs and accents. The Horn (Hb.) part has a similar melodic line. The Cor Anglais (Cor. A.) part plays a more rhythmic, eighth-note pattern. The Bassoon (Bn.) part provides a low, sustained accompaniment.

15

S

A

T

B

This section contains the musical notation for the vocal parts. The Soprano (S), Alto (A), Tenor (T), and Bass (B) parts are currently silent, indicated by whole rests on each staff.

15

Vln. I

Vln. II

Alt.

Vlc.

Cb.

This section contains the musical notation for the string instruments. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines with slurs. The Viola (Alt.) part has a more active, eighth-note pattern. The Violoncello (Vlc.) part provides a low, sustained accompaniment. The Contrabasso (Cb.) part is silent, indicated by whole rests.

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.*

cresc.

cresc.

cresc.

cresc.

p *cresc.*

29

Fl.

Hb.

Cor. A.

Bn.

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

Detailed description: This block contains the musical notation for four woodwind instruments: Flute (Fl.), Horn (Hb.), Cor Anglais (Cor. A.), and Bassoon (Bn.). The score is in 2/4 time with a key signature of one flat (B-flat). The Flute part starts with a melodic line of eighth notes, followed by a rest, and then a crescendo of eighth notes. The Horn part has a melodic line with a decrescendo followed by a crescendo. The Cor Anglais part has a melodic line with a decrescendo followed by a crescendo. The Bassoon part has a melodic line with a decrescendo followed by a crescendo. Dynamics are marked as *dim.* and *cresc.*.

29

S

A

T

B

Detailed description: This block contains the musical notation for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). All parts are marked with a whole rest throughout the entire section, indicating that the vocalists are silent during this passage.

29

Vln. I

Vln. II

Alt.

Vlc.

Cb.

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

Detailed description: This block contains the musical notation for five string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Alt.), Violoncello (Vlc.), and Contrabasso (Cb.). The Violin I part has a melodic line with a decrescendo followed by a crescendo. The Violin II part has a melodic line with a decrescendo followed by a crescendo. The Viola part has a melodic line with a decrescendo followed by a crescendo. The Violoncello part has a melodic line with a decrescendo followed by a crescendo. The Contrabasso part has a melodic line with a decrescendo followed by a crescendo. Dynamics are marked as *dim.* and *cresc.*.

Musical score for Iosseph, 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.

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.

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.

Musical score for woodwinds (Flute, Horn, Cor Anglais, Bassoon) starting at measure 85. The score shows seven measures of music, with most notes being rests.

85

S

A

T

B

Musical score for voices (Soprano, Alto, Tenor, Bass) starting at measure 85. The score shows seven measures of music, with most notes being rests.

85

Vln. I

Vln. II

Alt.

Vlc.

Cb.

Musical score for strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) starting at measure 85. The score shows seven measures of music with active notation.

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

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

A

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

T

8

ié - - - - - chou - - - - - â.

B

chmo ié - chou - - - - - â.

104

Vln. I

Vln. II

Alt.

Vlc.

Cb.