Emmanuel

Letters

The dynamic of performance is freedom(the conductor's) discretion.

MATTHEW (THE HOLY BIBLE, NEW INTERNAONAL VERSION)

MATTHEW 1 --EXCERPTED THIS PARAGRAPH--

The Birth of Jesus christ

.....

.....

23 ``The virgin will be with child and will give birth to a son, and they will call him Immanuel''-- which means, ``God with us.''

.....

.....

Voice Words(S,A,T,B) "Laten"

First.
Veni, veni Emmanuel!
Captivum solve Israel!
Qui gemit in exilio,
Privatus Dei Filio,
Gaude, gaude, Emmanuel
nascetur pro te, Israel.

Second.
Veni o Jesse virgula!
Ex hostis tuos ungula,
De specu tuos tartari
Educ, et antro barathri.
Gaude, gaude, Emmanuel
nascetur pro te, Israel.

Third.
Veni, veni o oriens!
Solare nos adveniens,
Noctis depelle nebulas,
Dirasque noctis tenebras.
Gaude, gaude, Emmanuel
nascetur pro te, Israel.

Fourth.
Veni clavis Davidica!
Regna reclude coelica,
Fac iter Tutum superum,
Et claude vias Inferum.
Gaude, gaude, Emmanuel
nascetur pro te, Israel.

fifth.
Veni, veni Adonai!
Qui populo in Sinai
Legem dedisti vertice,
In maiestate gloriae.
Gaude, gaude, Emmanuel
nascetur pro te, Israel.

Emmanuel

c major; c d e f g a b

soprano; C clef on 1st line, alto; C clef on 3rd line.
bass; F clef on 4th line, tenor; C clef on 4th line.

Yukio Yoshida

Lentissimo

Op.101 05/15/2018

Instrument performance of each part is freedom and improvisation.

soprano

Voice; sop

First.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*Em*	*-*	*ma*	*-*	*nu*	*-*	*el!*	*Cap*	*-*	*ti*	*-*	*vum*	*sol*	*-*	*ve*	*Is*	*-*	*ra*	*-*	*el!*
Second.	*Ve*	*-*	*ni*	*o*	*Jes*	*-*	*se*	*vir*	*-*	*gu*	*-*	*la!*		*Ex*	*ho*	*-*	*stis*	*tu*	*-*	*os*	*un*	*-*	*gu*	*-*	*la,*	
Third.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*o*	*o*	*-*	*ri*	*-*	*ens!*		*So*	*-*	*la*	*-*	*re*	*nos*	*ad*	*-*	*ve*	*-*	*ni*	*-*	*ens,*
Fourth.	*Ve*	*-*	*ni*	*cla-vis*		*Da*	*-*	*vi*	*-*	*di*	*-*	*ca!*		*Re*	*-*	*gna*	*re*	*-*	*clu*	*-*	*de*	*co*	*-*	*eli*	*-*	*ca,*
Fifth.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*A*	*-*	*do*	*-*	*na*	*-*	*i!*	*Qui*		*po*	*-*	*pu*	*-*	*lo*	*in*	*Si*	*-*	*na*	*-*	*i*

alto

Voice; alt

First.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*Em*	*-*	*ma*	*-*	*nu*	*-*	*el!*	*Cap*	*-*	*ti*	*-*	*vum*	*sol*	*-*	*ve*	*Is*	*-*	*ra*	*-*	*el!*
Second.	*Ve*	*-*	*ni*	*o*	*Jes*	*-*	*se*	*vir*	*-*	*gu*	*-*	*la!*		*Ex*	*ho*	*-*	*stis*	*tu*	*-*	*os*	*un*	*-*	*gu*	*-*	*la,*	
Third.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*o*	*o*	*-*	*ri*	*-*	*ens!*		*So*	*-*	*la*	*-*	*re*	*nos*	*ad*	*-*	*ve*	*-*	*ni*	*-*	*ens,*
Fourth.	*Ve*	*-*	*ni*	*cla*	*-*	*vis*	*Da*	*-*	*vi*	*-*	*di*	*-*	*ca!*	*Re*	*-*	*gna*	*re*	*-*	*clu*	*-*	*de*	*co*	*-*	*eli*	*-*	*ca,*
Fifth.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*A*	*-*	*do*	*-*	*na*	*-*	*i!*	*Qui*		*po*	*-*	*pu*	*-*	*lo*	*in*	*Si*	*-*	*na*	*-*	*i*

tenor

Voice; ten

First.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*Em*	*-*	*ma*	*-*	*nu*	*-*	*el!*	*Cap*	*-*	*ti*	*-*	*vum*	*sol*	*-*	*ve*	*Is*	*-*	*ra*	*-*	*el!*
Second.	*Ve*	*-*	*ni*	*o*	*Jes*	*-*	*se*	*vir*	*-*	*gu*	*-*	*la!*		*Ex*	*ho*	*-*	*stis*	*tu*	*-*	*os*	*un*	*-*	*gu*	*-*	*la,*	
Third.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*o*	*o*	*-*	*ri*	*-*	*ens!*		*So*	*-*	*la*	*-*	*re*	*nos*	*ad*	*-*	*ve*	*-*	*ni*	*-*	*ens,*
Fourth.	*Ve*	*-*	*ni*	*cla*	*-*	*vis*	*Da*	*-*	*vi*	*-*	*di*	*-*	*ca!*	*Re*	*-*	*gna*	*re*	*-*	*clu*	*-*	*de*	*co*	*-*	*eli*	*-*	*ca,*
Fifth.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*A*	*-*	*do*	*-*	*na*	*-*	*i!*	*Qui*		*po*	*-*	*pu*	*-*	*lo*	*in*	*Si*	*-*	*na*	*-*	*i*

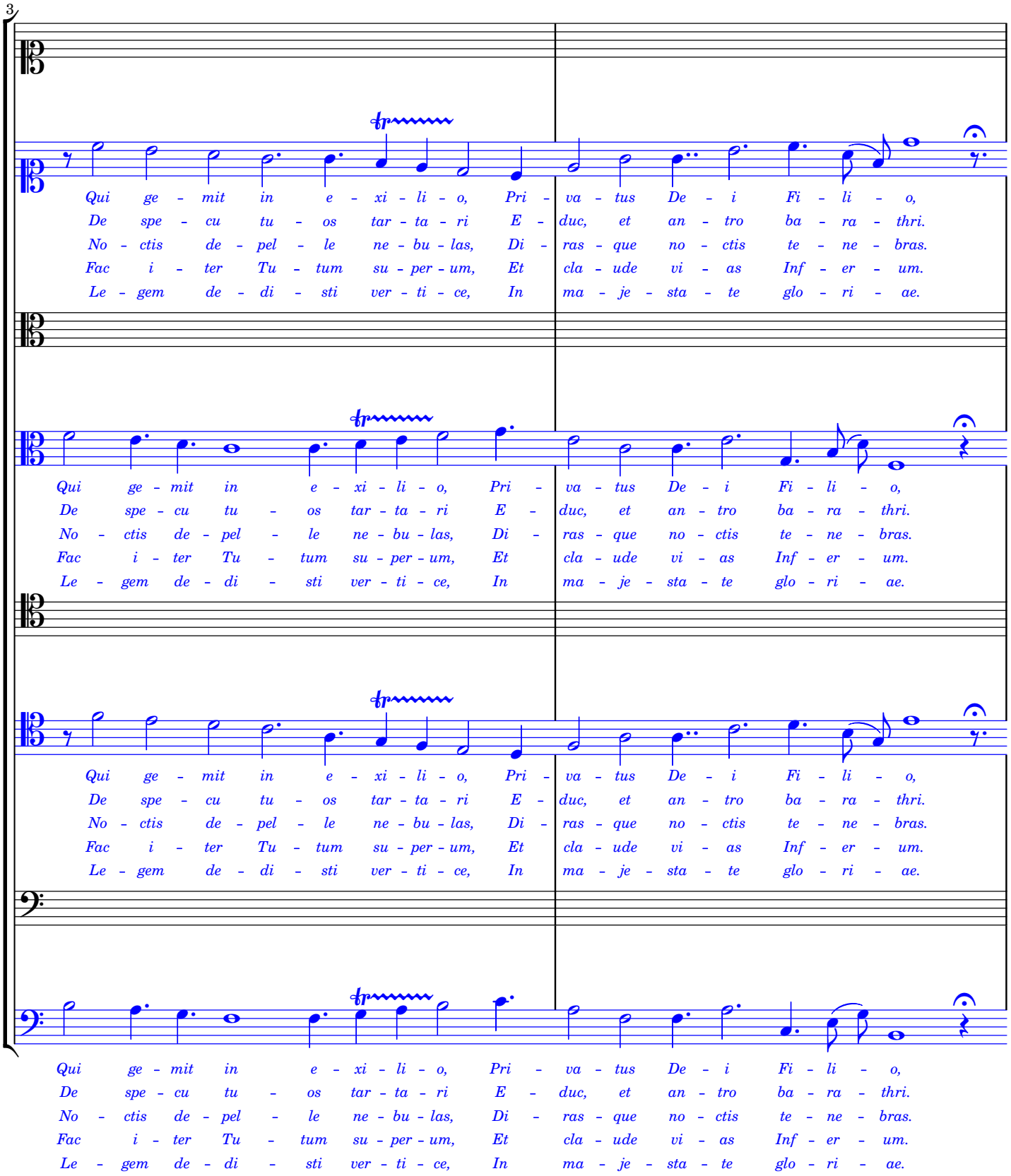
bass

Voice; bas

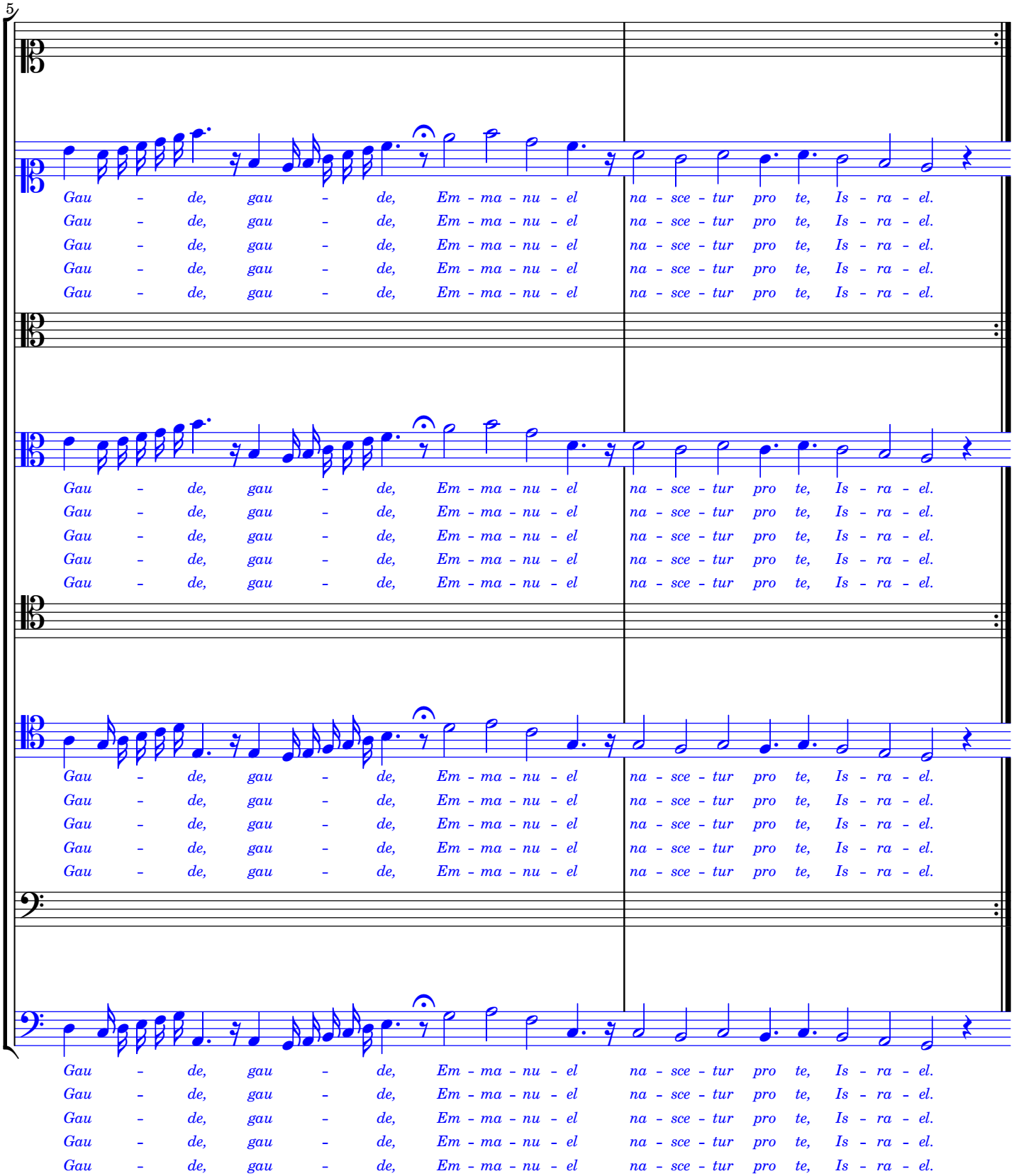
First.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*Em-ma*	*-*	*nu*	*-*	*el!*	*Cap*	*-*	*ti*	*-*	*vum*	*sol*	*-*	*ve*	*Is*	*-*	*ra*	*-*	*el!*
Second.	*Ve*	*-*	*ni*	*o*	*Jes*	*-*	*se*	*vir*	*-*	*gu*	*-*	*la!*	*Ex*	*ho*	*-*	*stis*	*tu*	*-*	*os*	*un*	*-*	*gu*	*-*	*la,*	
Third.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*o*	*o*	*-*	*ri*	*-*	*ens!*	*So*	*-*	*la*	*-*	*re*	*nos*	*ad*	*-*	*ve*	*-*	*ni*	*-*	*ens,*
Fourth.	*Ve*	*-*	*ni*	*cla*	*-*	*vis*	*Da-vi*	*-*	*di*	*-*	*ca!*	*Re*	*-*	*gna*	*re*	*-*	*clu*	*-*	*de*	*co*	*-*	*eli*	*-*	*ca,*	
Fifth.	*Ve*	*-*	*ni,*	*ve*	*-*	*ni*	*A-do*	*-*	*na*	*-*	*i!*	*Qui*	*po*	*-*	*pu*	*-*	*lo*	*in*	*Si*	*-*	*na*	*-*	*i*		

public Domain

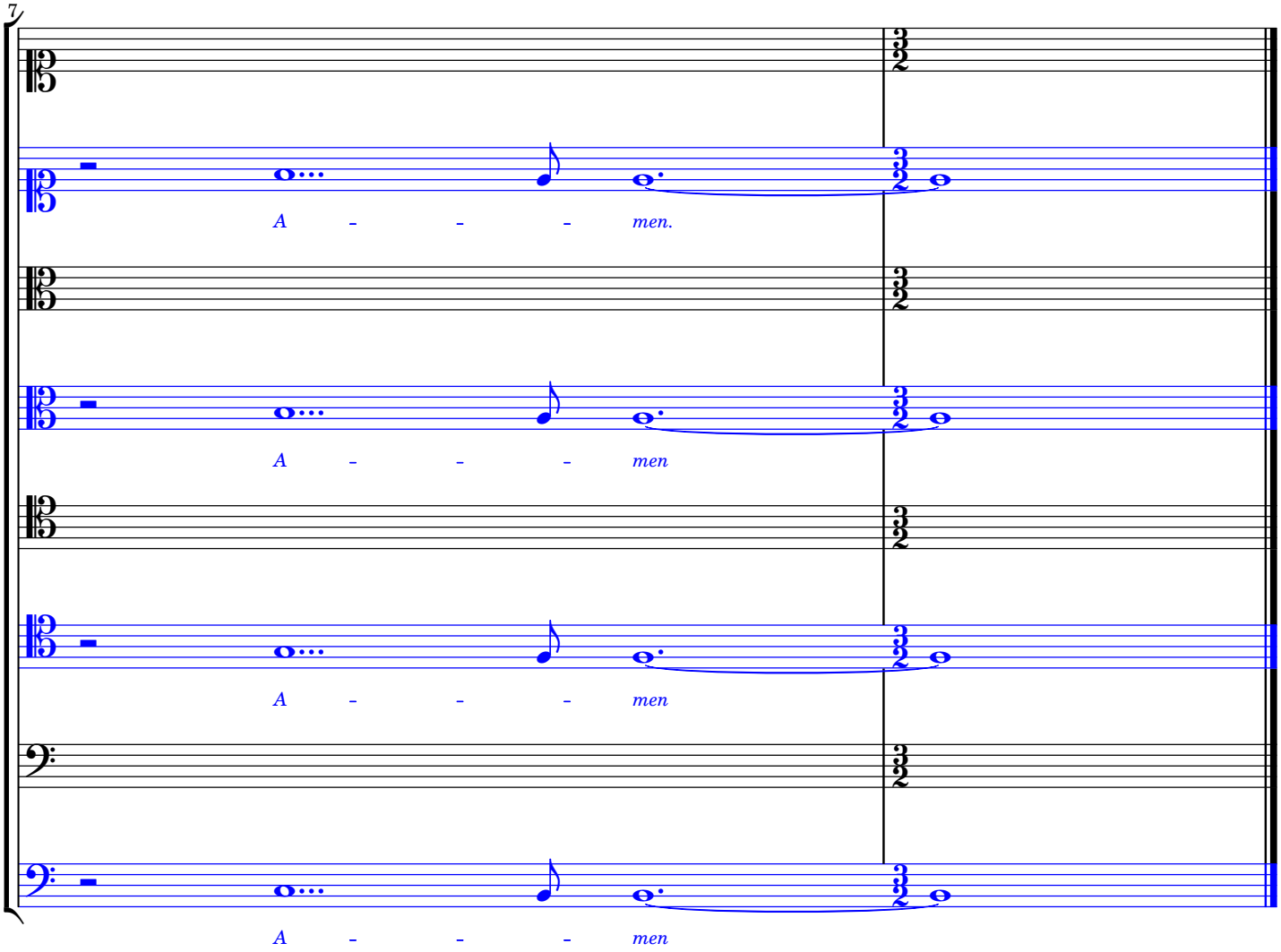
Instrument performance of each part is freedom and improvisation.



Instrument performance of each part is freedom and improvisation.



Instrument performance of each part is freedom and improvisation.



About location (longa) and (breve)

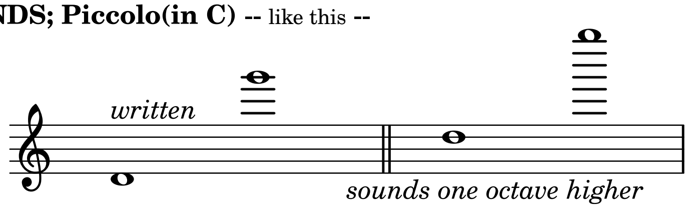
Please, Breath of longa and breve do in the members alternating (But, like Don't stand out).

At location , *Always, please look at the conductor(or baton).*

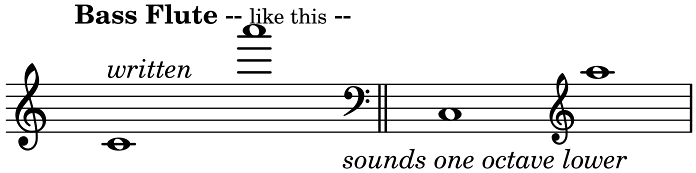
INSTRUMENT RANGES

About; Some of Instruments; there is a difference between writing-note and real-note. for instance:

WOODWINDS; Piccolo(in C) -- like this --



Bass Flute -- like this --



- -

Stage Position; *(This arrangement--with the instrument needles column below--)*

About the Chorus; *(For instsnce*)

Bass | Tenor | Alto | Soprano

since, They must be reverse for Instrument's arrangement

About Position of Sololist is placed freely(on the stage)

About Instrument arrangement; *(must be reverse for Chours's position)*

Instruments Soprano Group	Instruments Alto Group	Instruments Tenor Group	Instruments Bass Group

Conductor

- -

.... Audience seats ....

If you can do it, please running on;

As it is the lighting of the audience's Seats(Do not turn off even when the play began).

When play began, lighting the stage (rather than the audience's) more brightly.

ALL

SOURCE CODE

As all; See! (HTML) @menu
https://www.sheet-poem.com/poem/html/2018/2.26.0/emmanuel/emmanuel.html