

NOËLS

Fantasia

(1987 - rev. 1998)

Massimo Berzolla

1 ♩ = 60

Flauto

Oboe

Clar. Sib

Corno in Fa

Fagotto

Violino I

Violino II

Viola

Violoncello

Contrabbasso

6

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

V. I

V. II

V. la

Vc.

Cb.

A

11

Fl. *cresc.* *ff* *tr* *ritard.*

Ob.

Cl. Sib *f* *cresc.* *ff*

Cor. Fa *f* *calmo* *dimin.* *p* *in rilievo*

Fg. *cresc.* *ff*

V. I *cresc.* *sf* *mf calmo* *dimin.* *p*

V. II *cresc.* *sf* *mf calmo* *dimin.* *p*

Vla *tr* *cresc.* *ff* *mf calmo* *dimin.* *p*

Vc. *cresc.* *ff* *mf calmo* *dimin.* *p*

Cb. *cresc.* *ff* *mf calmo* *dimin.* *p*

B

16

Tempo I°

Fl. *rall.*

Ob.

Cl. Sib *p* *sf* *dimin.*

Cor. Fa *p* *+* *+*

Fg.

V. I *p* *cresc.* *sf* *dimin.*

V. II *p* *cresc.* *sf* *dimin.*

Vla *p* *cresc.* *sf* *dimin.*

Vc. *p* *cresc.* *sf* *dimin.*

Cb. *p* *cresc.* *sf* *dimin.*

26 $\bullet = 56$
C ("Su di lui si poserà lo spirito del Signore")

Fl. $\frac{2}{4}$

Ob. ("La Nuit")
mf in rilievo $\frac{2}{4}$ *f*

Cl. Sib $\frac{2}{4}$
mf

Cor. Fa $\frac{2}{4}$

Fg. $\frac{2}{4}$

26 $\frac{2}{4}$

V. I *p* *tr* *cresc.* *mf* $\frac{2}{4}$

V. II *p* *cresc.* *mf* $\frac{2}{4}$

V. la *p* *cresc.* *mf* $\frac{2}{4}$

Vc. *p* *cresc.* *mf* $\frac{2}{4}$

Cb. $\frac{2}{4}$

32 $\frac{2}{4}$

Fl. *f* $\frac{2}{4}$

Ob. *f* $\frac{2}{4}$

Cl. Sib *f* $\frac{2}{4}$

Cor. Fa *mf* *cresc.* *f* in rilievo $\frac{2}{4}$

Fg. *f* in rilievo $\frac{2}{4}$

32 $\frac{2}{4}$

V. I *cresc.* *f* $\frac{2}{4}$

V. II *cresc.* *f* $\frac{2}{4}$

V. la *cresc.* *f* $\frac{2}{4}$

Vc. *cresc.* *f* $\frac{2}{4}$

Cb. *cresc.* *f* $\frac{2}{4}$

ritenuto

38

Fl. *ff* *dimin. molto p*

Ob. *ff* *dimin. molto p*

Cl. Sib *f* *ff* *dimin. molto p*

Cor. Fa *ff* *dimin. molto p*

Fg. *ff* *dimin. molto p*

V. I *dimin. molto p*

V. II *dimin. molto p*

Vla. *dimin. molto p*

Vc. *dimin. molto p*

Cb. *dimin. molto p*

D $\text{♩} = 72$ ("La luce splende nelle tenebre, ma le tenebre non l'hanno accolto")

45 **Agitato**

45

Fl. *ff* *ff*

Ob. *ff* *ff*

Cl. Sib *ff* *ff*

Cor. Fa (gliss.) *f* *ff* *ff*

Fg. *sffz* *ff* *ff*

V. I *sffz* *ff*

V. II *sffz* *ff*

Vla. *ff* *ff*

Vc. *sffz* *sffz* *ff*

Cb. *sffz* *sffz* *ff*

un poco precipitando

Musical score for measures 49-52. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Sib (Cl. Sib), Cor Anglais (Cor. Fa), Bassoon (Fg.), Violin I (V. I), Violin II (V. II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked 'un poco precipitando'. The key signature has one sharp (F#). The time signature is 2/4. Dynamics include *f* cresc., *ff*, *mf* cresc., *f*, *ff*, and *sf*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). Fingerings and slurs are indicated throughout the woodwind and string parts.

Musical score for measures 53-56. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Sib (Cl. Sib), Cor Anglais (Cor. Fa), Bassoon (Fg.), Violin I (V. I), Violin II (V. II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked 'E' and 'stentando'. The key signature has one sharp (F#). The time signature is 2/4. Dynamics include *mf*, *p*, and *mp*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A tempo marking of $\bullet = 60$ is present. Fingerings and slurs are indicated throughout the woodwind and string parts.

F *movendo*

60

Fl. *mf*

Ob.

Cl. Sib *mf*

Cor. Fa *mf*

Fg. *mf*

V. I *mp* *cresc.*

V. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

Cb. *mf* *secche*

Più mosso

66

Fl. *cresc.* *ff* (flatt.)

Ob. *ff*

Cl. Sib *ff* ("Jingle Bells") (flatt.)

Cor. Fa *ff* *in rilievo*

Fg. *ff*

V. I *ff*

V. II *ff*

Vla. *ff* ("Jingle Bells")

Vc. *ff*

Cb. *ff* ("Jingle Bells")

H
79 $\text{♩} = 69$
("Ed è chiamato: «Principe della pace»") poco tratt.

Fl.

Ob.

Cl. Sib *p espress.*

Cor. Fa

Fg.

V. I *p* sord. ad lib.

V. II *p* sord. ad lib.

Vla

Vc. *p* sord. ad lib.

Cb. *p pizz.*

I
87 *a tempo*

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

V. I

V. II *(senza sord.)*

Vla *f in rilievo*

Vc.

Cb.

94 **L**
poco tratt. a tempo

Fl.

Ob. ("Stille Nacht")
mf (in rilievo il tema)

Cl. Sib

Cor. Fa

Fg.

V. I
p

V. II
p

Vla
p

Vc.

Cb.

103 **M**

Fl.

Ob.

Cl. Sib

Cor. Fa
mf

Fg.

V. I
mp

V. II
mp

Vla
sord. ad lib.
mp

Vc.
mp

Cb.

N ♩ = 60
("Eppure il mondo non lo riconobbe")

111

Fl. *p*

Ob.

Cl. Sib *pp*

Cor. Fa *p*

Fg. *pp*

V. I *f* togli sord. trem. sul pont. *p*

V. II *f* togli sord. trem. sul pont. *p*

Vla *f* togli sord. trem. sul pont. *p*

Vc. *f* togli sord.

Cb. *f* arco

119

Fl. *p*

Ob. *p*

Cl. Sib *p*

Cor. Fa

Fg. *p*

V. I

V. II

Vla

Vc. *p* trem. sul pont.

Cb.

O
movendo

127

Fl. *cresc.*

Ob. *cresc.*

Cl. Sib *mf*

Cor. Fa *cresc.*

Fg. *cresc.*

V. I *mf cresc.*

V. II *mf cresc.*

Vla *cresc.*

Vc. *cresc.*

Cb.

Agitato
♩ = 72

133

Fl. *f* *ff* *ff*

Ob. *f* *ff* *ff*

Cl. Sib *ff* (gliss.) *ff*

Cor. Fa *f* *ff* *ff*

Fg. *sffz* *ff* *ff*

V. I *sffz* pos. norm. *sffz* *ff*

V. II *f* *sffz* pos. norm. *sffz* *ff*

Vla *f* *ff* *ff*

Vc. *f* *sffz* *sffz* *ff*

Cb. *sffz* *sffz* *sffz* *sffz* *ff*

un poco precipitando

Musical score for measures 137-140. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Cor Anglais (Cor. Fa), Bassoon (Fg.), Violin I (V. I.), Violin II (V. II.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play a complex rhythmic pattern with various articulations and dynamics. The woodwinds are marked with *f cresc.* and *ff*. The strings are marked with *f* and *ff*, with some parts marked *pizz.* (pizzicato) and *arco* (arco). The tempo is *un poco precipitando*.

P ♩ = 60

pesante movendo

Musical score for measures 141-144. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Cor Anglais (Cor. Fa), Bassoon (Fg.), Violin I (V. I.), Violin II (V. II.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play a complex rhythmic pattern with various articulations and dynamics. The woodwinds are marked with *f*. The strings are marked with *f* and *ff*, with some parts marked *secche* (secco). The tempo is *pesante movendo*.

146 **Più mosso**

Fl. *cresc.* *ff* (flatt.)

Ob. *ff*

Cl. Sib *ff* ("Jingle Bells") (flatt.)

Cor. Fa *ff in rilievo*

Fg. *ff*

V. I

V. II

Vla

Vc. ("Jingle Bells")

Cb. ("Jingle Bells")

149

Fl.

Ob.

Cl. Sib

Cor. Fa *ff*

Fg.

V. I *ff*

V. II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

155 ritard.

The musical score consists of ten staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Cor Anglais (Cor. Fa), Bassoon (Fg.), Violin I (V. I), Violin II (V. II), Viola (V. la), Violoncello (Vc.), and Contrabass (Cb.).

Flute (Fl.): Measures 155-158. Measure 155 starts with a quarter rest, followed by eighth notes G4, A4, and B4. Measures 156-158 contain whole rests. Dynamics: *pp* at the end of measure 158.

Oboe (Ob.): Measures 155-158. Measure 155 starts with a quarter rest, followed by eighth notes G4, A4, and B4. Measures 156-158 contain whole rests. Dynamics: *pp* at the end of measure 158.

Clarinet in B-flat (Cl. Sib.): Measures 155-158. Measure 155 starts with a quarter rest, followed by eighth notes G4, A4, and B4. Measures 156-158 contain whole rests. Dynamics: *sfp* at the start of measure 155, *pp* at the end of measure 158.

Cor Anglais (Cor. Fa): Measures 155-158. Measure 155 starts with a quarter rest, followed by eighth notes G4, A4, and B4. Measures 156-158 contain whole rests. Dynamics: *sfp* at the start of measure 155, *pp* at the end of measure 158.

Bassoon (Fg.): Measures 155-158. Measure 155 starts with a quarter rest, followed by eighth notes G4, A4, and B4. Measures 156-158 contain whole rests. Dynamics: *sfp* at the start of measure 155, *mf* at the start of measure 157, *pp* at the end of measure 158.

Violin I (V. I): Measures 155-158. Measure 155 starts with a quarter rest, followed by eighth notes G4, A4, and B4. Measures 156-158 contain whole rests. Dynamics: *sf* at the start of measure 155, *p* at the start of measure 157, *pp* at the end of measure 158.

Violin II (V. II): Measures 155-158. Measure 155 starts with a quarter rest, followed by eighth notes G4, A4, and B4. Measures 156-158 contain whole rests. Dynamics: *sf* at the start of measure 155, *p* at the start of measure 157, *pp* at the end of measure 158.

Viola (V. la): Measures 155-158. Measure 155 starts with a quarter rest, followed by eighth notes G4, A4, and B4. Measures 156-158 contain whole rests. Dynamics: *sfp* at the start of measure 155, *pp* at the end of measure 158.

Violoncello (Vc.): Measures 155-158. Measure 155 starts with a quarter rest, followed by eighth notes G4, A4, and B4. Measures 156-158 contain whole rests. Dynamics: *sfp* at the start of measure 155, *pp* at the end of measure 158.

Contrabass (Cb.): Measures 155-158. Measure 155 starts with a quarter rest, followed by eighth notes G4, A4, and B4. Measures 156-158 contain whole rests. Dynamics: *sfp* at the start of measure 155, *pp* at the end of measure 158.

Intermezzo pastorale

(1987)

Massimo Berzolla

1 $\text{♩} = 92$
("E lo depose in una mangiatoia")

Flauto

Oboe

Clar. LA

Corno in Fa

Fagotto

Violino I
p dolce

Violino II

Viola

Violoncello

Contrabbasso
pizz.

poco sf

espress. sf

p

6

Fl.

Ob.

Cl. LA

Cor. Fa

Fg.

V. I

V. II

V.la

Vc.

Cb.

sf

pp

pp

pp

poco tratt.

A ("C'erano in quella regione alcuni pastori")
a tempo

12

Fl.

Ob. *mp dolce*

Cl. LA

Cor. Fa

Fg.

V. I *p*

V. II *p*

Vla *p*

Vc. *p*

Cb. *p*

p sempre pizz.

18

Fl. *p espress. sf*

Ob. *p espress. sf*

Cl. LA

Cor. Fa

Fg.

V. I *sf*

V. II *sf*

Vla *espress.*

Vc. *espress.*

Cb.

24 ritard.

Fl. 2/4

Ob. *mp* 2/4

Cl. LA 2/4

Cor. Fa 2/4

Fg. 2/4

dimin.

V. I 2/4

V. II 2/4

Vla 2/4

Vc. *pd.* 2/4

Cb. 2/4

B $\bullet = 120$ ("Ecco, vi annunzio una grande gioia!")

31

Fl. *mf* *f brillante* 2/4

Ob. *f brillante* 2/4

Cl. LA *tr* *p* *f brillante* 2/4

Cor. Fa *f in rilievo* 2/4

Fg. *f brillante* 2/4

V. I 2/4

V. II 2/4

Vla 2/4

Vc. 2/4

Cb. 2/4

37 **C**

Fl. *sf* *f* *sf*

Ob. *sf* *f* *sf*

Cl. LA *sf* *f* *sf*

Cor. Fa *sf* *f* *sf*

Fg. *sf* *f* *sf*

V. I pizz. *f*

V. II pizz. *f*

Vla pizz. *f*

Vc. pizz. *f*

Cb. pizz. *f*

44 ritard.

Fl. *sf* *f* *sf* *p cresc.* *sf dimin.* *sf*

Ob. *sf* *sf* *p cresc.* *sf dimin.* *sf* *p*

Cl. LA *sf* *sf* *p cresc.* *sf dimin.* *sf* *p*

Cor. Fa *sf* *sf* *p cresc.* *sf dimin.* *sf* *p*

Fg. *sf* *sf* *p cresc.* *sf dimin.*

V. I *p cresc.* *sf dimin.*

V. II *p cresc.* *sf dimin.*

Vla *p cresc.* *sf dimin.*

Vc. *p cresc.* *sf dimin.*

Cb. *p cresc.* *sf dimin.*

D
50 ♩ = 80 ("Si fece buio su tutta la terra")

Fl. *mp espress.* *tr*

Ob.

Cl. LA *mp espress.*

Cor. Fa

Fg.

V. I *p* arco *V*

V. II *p* *8va* arco

Vla. *p* arco

Vc. *p* arco

Cb. *p* *sempre pizz.*

Fl. *tr*

Ob.

Cl. LA *tr*

Cor. Fa

Fg.

V. I

V. II

Vla.

Vc.

Cb.

60 **E**

Fl. *tr*

Ob.

Cl. LA

Cor. Fa

Fg.

V. I

V. II

Vla

Vc.

Cb.

64 ritard. ----- al -----

Fl. *dimin.*

Ob. *dimin.*

Cl. LA *dimin.*

Cor. Fa *f in rilievo*

Fg. *p espress.* *dimin.*

V. I *dimin.*

V. II *dimin.*

Vla *dimin.*

Vc. *dimin.*

Cb. *dimin.* arco

(“Adeste fideles”)

F Corale ♩ = 66 ("Gloria a Dio nel più alto dei cieli")

68

Fl. *f*

Ob. *f*

Cl. LA *f*

Cor. Fa *f*

Fg. *f*

V. I

V. II

Vla

Vc.

Cb.

73

Fl. poco tratt. **G** a tempo

Ob.

Cl. LA

Cor. Fa *p*

Fg. *p*

V. I *p*

V. II *p*

Vla *p*

Vc. *p*

Cb.

78 *tratt.* *a tempo* **H**

Fl. *p* *f*

Ob. *p* *mf* *f*

Cl. LA *p* *mf* *f*

Cor. Fa *p* *mf* *f*

Fg. *p* *p* *mf* *f*

V. I *p* *f*

V. II *p* *mf* *f*

Vla. *mf* *f*

Vc. *f*

Cb. *arco V* *p* *f*

85 *ff* *tr*

Fl. *ff*

Ob. *ff*

Cl. LA *ff* *ff*

Cor. Fa *ff*

Fg. *ff*

V. I *ff* *tr*

V. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*