

Massimo Berzolla

Padre, ascolta

Cantata giubilare
per solo, coro, organo e orchestra

(2000)

Testo di Claudio Saltarelli

Padre, ascolta

Cantata giubilare

testo: Claudio Saltarelli

A te presentiamo
l'anima nostra vocante;
Tu governatore dei voleri,
Tu immenso significato;
Tu Santo fra i Santi,
Tu fonte di purezza,
alba rinnovata di bontà.

Consolaci, o speranza del mondo.
Dio degli eletti,
Dio degli afflitti, Dio dei sofferenti,
Dio dei giusti, dei credenti,
Dio dei peccatori, o Dio di tutti i cuori.

Fa' tu svelare all'anima persa,
a noi strumenti dei tuoi desideri,
la sorgente di vita.

Grazie, Padre, per questo tempo,
per il dono dei giorni,
per i secoli, saziarsi
del tuo volto e del tuo sguardo.

Siamo una goccia di luce
in un oceano di spazio:
dal tuo desiderio
ci lasciamo consumare,
sei dell'umano il palpito,
sei nascita, eternità, amore.

Grazie, Padre,
per aver sparso fra noi
il dono della tua parola.
Al tuo supremo amore
si rassegna il tempo;
qui nella tua Santa Casa,
intimo soggiorno,
bussiamo al cuore,
custodi dell'incanto.

Timorosi del futuro,
a te protesi,
affidiamo la nostra piccola essenza.

L'ora concessa vive,
ha significato,
destino,
seambiante.

Padre nostro, ascolta.
Non abbiamo che te.

A Lucia e Cristina

Padre, ascolta

Cantata giubilare

per solo, coro, organo e orchestra

movendo

Testo di Claudio Saltarelli
Musica di Massimo Berzolla

Ob. *C.I.* *Fg.*

Tr. Do *f* *Tr. Fa* *f*

Piatto o Tam

Perc. *f*

org. *f* *movendo*

Solo

S

C

T

B

Vl.I *p*

Vl.II *p*

Vla *p*

Vc. *p*

C.B. *p*

Note: The tempo = 69 is indicated above the first note of the organ and string parts.

A $\bullet = 100$

Ob. *tratt.* *accel.*

C.I.

F.g.

Tr. Do *ff*

Tr. Fa *ff*

Piatto o Tam

Perc.

A $\bullet = 100$

org. *tratt.* *accel.*

Solo

S

C

T

B

A $\bullet = 100$

Vl.I *tratt.* *accel.*

Vl.II

Vla

Vc.

C.B.

B

ritard.

f

f

f

sffz

sffz

B

ritard.

pizz. >

div. p

pizz. >

ff

pizz. >

ff

pizz. >

ff

f v

f v

f

f

Ob.

C.I.

F.g.

Tr. Do

Tr. Fa

Perc.

org.

Solo

S

C

T

B

Vl.I

Vl.II

Vla

Vc.

C.B.

Ob.
C.I.
F.g.

Tr. Do
Tr. Fa
Perc.
Temp.
mf

org.

Solo

S no - stra pre-sen - tia - mo vo - can - te; *ff* Tu go-ver-na - to - re dei vo -
C no - stra pre-sen - tia - mo vo - can - te; *ff* Tu go-ver-na - to - re dei vo -
T no - stra pre-sen - tia - mo vo - can - te; *ff* Tu go-ver-na - to - re dei vo -
B no - stra pre-sen - tia - mo vo - can - te; *ff* Tu go-ver-na - to - re dei vo -

Vl.I
Vl.II
Vla
Vc.
C.B.

D ♩ = 92-100

Ob. *C.I.* *F.g.* *Tr. Do* *Tr. Fa* *Perc.*

org. *Solo* *S.* - le - ri, *Tu* im - men - so si - gni - fi - ca - to; _____
C. - le - ri, *Tu* im - men - so si - gni - fi - ca - to; _____
T. - le - ri, *Tu* im - men - so si - gni - fi - ca - to; _____
B. - le - ri, *Tu* im - men - so si - gni - fi - ca - to; _____ Tu

D ♩ = 92-100

Vl.I *Vl.II* *Vla* *Vc.* *C.B.*

Ob.
C.I.
F.g.

Tr. Do
Tr. Fa
Perc.

org.

Solo

S
C
T
B

Vl.I
Vl.II
Vla
Vc.
C.B.

Tu Santo fraj San - ti, Tu fon - te di pu -
 San - to fraj San - ti, Tu fon - te di pu - rez - za, San - to fraj San -

Ob.
C.I.
F.g.

Tr. Do
Tr. Fa
Perc.

org.

Solo

S Tu San - to fra i San - ti, Tu fon-te di pu -
C Tu San - to fra i San-ti, Tu fon-te di pu - rez - za, San - to fra i San - ti,
T -rez - za, San - to fra i San - ti, Tu fon-te di pu - rez - za, fon-te di pu - rez - za,
B - ti, Tu fon-te di pu - rez-za, San - to fra i San - ti, fon-te di pu - rez - za, San - to fra i

Vl.I
Vl.II
Vla
Vc.
C.B.

Ob.
C.I.
F.g.

Tr. Do
Tr. Fa
Perc.

org.

Solo

S - rez - za, San - to fra i San - ti, San - to fra i San - ti, fon-te di pu - rez - za, San - to fra i
C fon-te di pu - rez - za, fon-te di pu - rez - za, San - to, San - to fra i San - ti, San - to, San -
T fon-te di pu - rez - za, San - to fra i San - ti, fon-te di pu - rez - za, fon-te di pu - rez - za,
B San - ti, fon-te di pu - rez - za, fon-te di pu - rez - za, San - to, San - to fra i San - ti, San -

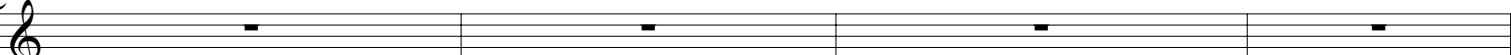
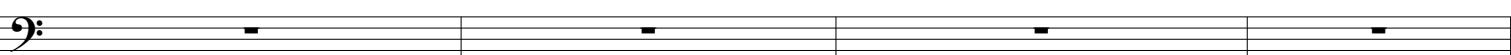
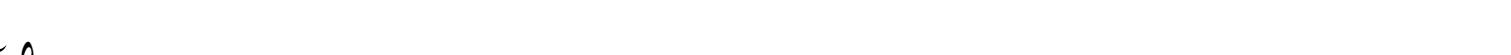
Vl.I V V V V
Vl.II V V V V
Vla V V V V
Vc. V V V V
C.B.

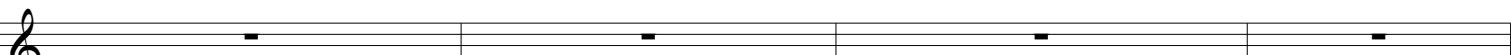
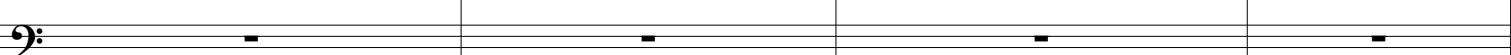
E **Più largo** $\bullet = 72$ *dimin. e rall.*
Ob. \bullet *mf*
C.I. \bullet *mf*
F.g. \bullet *mf*
Tr. Do
Tr. Fa
Perc.

E **Più largo** $\bullet = 72$ *dimin. e rall.*
org. \bullet *p*
Solo
S al - ba rin - no - va - ta di bon - tà, di bon - tà.
C al - ba rin - no - va - ta di bon - tà, di bon - tà.
T al - ba rin - no - va - ta di bon - tà, di bon - tà.
B al - ba rin - no - va - ta di bon - tà, di bon - tà.
E **Più largo** $\bullet = 72$ *dimin. e rall.*
Vl.I
Vl.II
Vla
Vc. \bullet *p*
C.B.

F $\bullet = 50$
 Ob. $\frac{3}{4}$
 C.I. $\frac{3}{4}$ *p* *cresc. con espressione* *f*
 F.g. $\frac{3}{4}$
 Tr. Do $\frac{3}{4}$
 Tr. Fa $\frac{3}{4}$
 Perc. $\frac{3}{4}$

F $\bullet = 50$
 org. $\frac{3}{4}$
 $\frac{3}{4}$
 $\frac{3}{4}$
 Solo $\frac{3}{4}$ *mf* *cresc.*
 Con - so - la - ci, con - so - la - ci, con - so - la - ci, con -
 S $\frac{3}{4}$ *p* Con - so - la - ci, con - so - la - ci, con - so - la - ci, con -
 C $\frac{3}{4}$ Con - so - la - ci, con - so - la - ci, con - so - la - ci, con -
 T $\frac{3}{4}$ Con - so - la - ci, con - so - la - ci, con - so - la - ci, con -
 B $\frac{3}{4}$ Con - so - la - ci, con - so - la - ci, con - so - la - ci, con -
 Vl.I $\frac{3}{4}$ pizz. *mf* pizz.
 Vl.II $\frac{3}{4}$ pizz. *mf* pizz.
 Vla $\frac{3}{4}$ *mf* pizz.
 Vc. $\frac{3}{4}$ pizz. *mf* pizz.
 C.B. $\frac{3}{4}$ *mf*

Ob. 
 C.I. 
 F.g. 
 Tr. Do 
 Tr. Fa 
 Perc. 

 org. 


 Solo 
 so - la - ci, con-so-la-ci, con - so-la-ci, con-so-la-ci, con - so-la-ci, con-so - la - ci, o spe - ran - za,

 S 
 so-la-ci, con-so-la-ci, con - so - la - ci, con - so - la - ci, spe - ran - za del
 C 
 so-la-ci, con-so-la-ci, con - so - la - ci, con - so - la - ci, spe - ran - za del
 T 
 so-la-ci, con-so-la-ci, con - so - la - ci, con - so - la - ci, spe - ran - za del
 B 
 so-la-ci, con-so-la-ci, con - so - la - ci, con - so - la - ci, spe - ran - za del

 Vl.I 
 arco div. 
 Vl.II 
 arco div. 
 Vla 
 arco 
 Vc. 
 uniti: 
 arco 

recitativo, con libertà G

5

6

spe-ran - za, spe-ran-za, con - so-la-ci, spe - ran - za del mon - do.

mon - do, spe - ran - za del mon - do.

mon - do, spe - ran - za del mon - do.

mon - do, spe - ran - za del mon - do.

mon - do, spe - ran - za del mon - do.

G

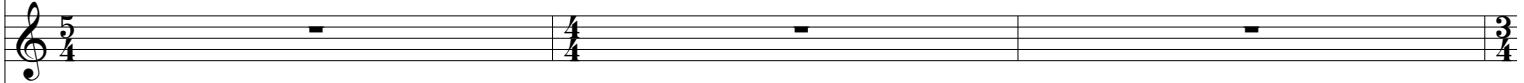
V.I

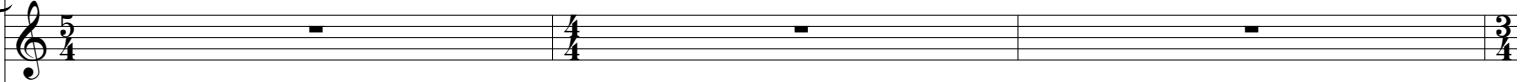
V.II

V.la

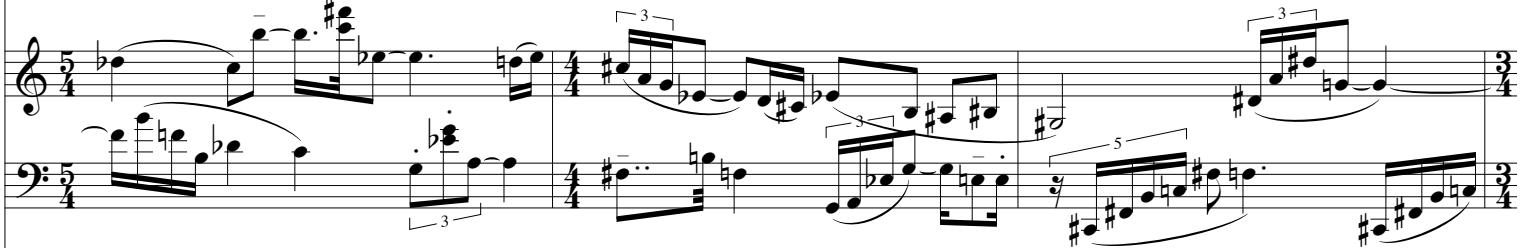
Vc.

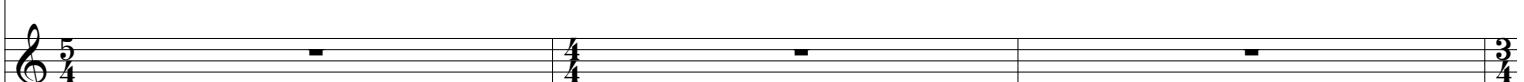
C.B.

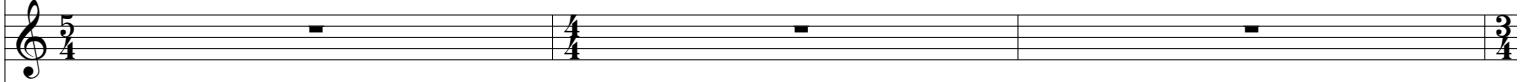
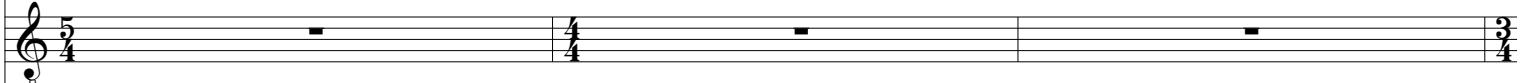
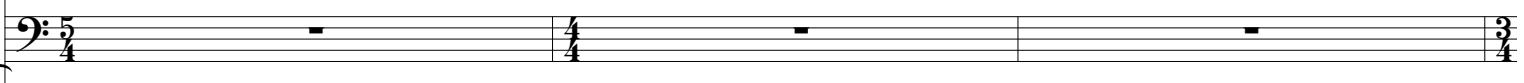
Ob.  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
C.I.  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
F.g.  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tr. Do  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
Tr. Fa  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc.  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

org.  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Solo  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

S  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
C  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
T  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
B  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vl.I  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
Vl.II  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
Vla  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
Vc.  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
C.B  $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

tratt.

Ob. *C.I.* *F.g.*
Tr. Do *Tr. Fa* *Perc.*
org. *Solo*
S *C* *T* *B*
Vl.I *Vl.II* *Vla* *Vc.* *C.B*

The musical score consists of ten staves of music. The first five staves (Ob., C.I., F.g., Tr. Do, Tr. Fa) are mostly silent, indicated by a single dot above the staff. The sixth staff (Perc.) shows a simple rhythmic pattern of eighth-note pairs. The seventh staff (org.) features a complex, fast-moving line of sixteenth-note patterns with grace notes and slurs, with a dynamic marking of *tratt.* at the end. The eighth staff (Solo) is silent. The remaining five staves (S, C, T, B, Vl.I, Vl.II, Vla, Vc., C.B) are also mostly silent, with a few dots indicating short notes or rests.

Ob.

 C.I.

 F.g.

 Tr. Do

 Tr. Fa

 Perc.

 org.

 Solo

 S

 C

 T

 B

 Vl.I

 Vl.II

 Vla

 Vc.

 C.B.

H ♩ = 84

Ob. *ff* *ff*
C.I. *ff* *ff*
F.g. *ff* *ff* *f*
Tr. Do *ff* *f*
Tr. Fa *ff* *f* Piatto Piatto
Perc. *f* G.C.
org. *ff* *ff*

Solo *ff* Di - o, Di - o,
S Di - o,
C Di - o,
T Di - o,
B Di - o,

Vl.I ♩ *sffz* *ff* *f*
Vl.II ♩ *sffz* *ff* *f*
Vla ♫ ♩ *sffz* *ff* *f*
Vc. ♩ *sffz* *ff* *f*
C.B. *ff* *f*

Ob. -
 C.I. -
 F.g. -
 Tr. Do -
 Tr. Fa -
 Perc. G.C. T.B.
mf *p*
 org. *mf*
 Solo Di-o, Di-o dei sof-fe-re-n-ti, Dio dei
 S Di-o de-gli e-let-ti, de-gli af-flit-ti, dei sof-fe-ren-ti,
 C Di-o de-gli e-let-ti, de-gli af-flit-ti, dei sof-fe-ren-ti,
 T Di-o de-gli e-let-ti, de-gli af-flit-ti, dei sof-fe-ren-ti,
 B Di-o de-gli e-let-ti, de-gli af-flit-ti, dei sof-fe-ren-ti,
 Vl.I -
 Vl.II -
 Vla -
 Vc. -
 C.B. -

The musical score consists of ten staves. The top five staves include Oboe (Ob.), Clarinet (C.I.), Bassoon (F.g.), Trombone (Tr. Do), Trombone Bass (Tr. Fa), Percussion (Perc.) with parts for Gong/Cong (G.C.) and Trombone Bass (T.B.), and Organ (org.). The bottom five staves include Solo voice, Chorus (Soprano S, Alto C, Tenor T, Bass B), and various string sections (Violin I/Vl.I, Violin II/Vl.II, Viola/Vla, Cello/Vc., Double Bass/C.B.). The score features dynamic markings such as *mf*, *p*, and *pp*. The vocal parts sing lyrics in Italian, including "Di-o, de-gli e-let-ti, de-gli af-flit-ti, dei sof-fe-ren-ti," repeated by the Chorus. The organ part has a prominent role in the middle section, particularly at measure 18.

Ob.
 C.I.
 F.g.
 Tr. Do
 Tr. Fa
 Perc.
 org.
 Solo
 S
 C
 T
 B
 Vl.I
 Vl.II
 Vla
 Vc.
 C.B.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

giu - sti, dei cre - den - ti, Dio dei pec - ca - to - ri, Dio di tut - ti i cuo -
 Dio dei giu - sti, Di-o dei cre-den-ti, Dio dei pec-ca-to - ri, Dio di tut-ti i cuo -
 Dio dei giu - sti, Di-o dei cre-den-ti, Dio dei pec-ca-to - ri, Dio di tut-ti i cuo -
 Dio dei giu - sti, Di-o dei cre-den-ti, Dio dei pec-ca-to - ri, Dio di tut-ti i cuo -
 Dio dei giu - sti, Di-o dei cre-den-ti, Dio dei pec-ca-to - ri, Dio di tut-ti i cuo -

Ob. *f*
 C.I. *f*
 F.g. *f*
 Tr. Do sord.
mf
 Tr. Fa sord.
mf
 Perc. *f* Tamb.
 org. *f*
 Solo - ri, de-gli e - let-ti, de-gli af - flit - ti, Dio dei sof-fe - ren-ti, dei cre - den - ti, Di-o dei
 S *f* Di-o, Di-o, Di-o, Di - o dei giu-sti, Di-o,
 C Di-o, Di-o, Di - o, Di - o dei giu-sti, Di-o,
 T *f* Di-o, Di-o, Di - o, Di - o dei giu-sti, Di-o,
 B Di-o, Di-o, Di - o, Di - o dei giu-sti, Di-o,
 Vl.I *f*
 Vl.II *f*
 Vla *f*
 Vc. *f*
 C.B. *f*

Ob.
mf

 C.I.

 F.g.

 Tr. Do
p

 Tr. Fa

 Perc.

 org.

 Solo

pec - ca - to - ri, o Di - o di tut - ti cuo - ri.

 S

Di - o, o Di - o dei cuo - ri.

 C

Di - o, o Di - o dei cuo - ri.

 T

Di - o, o Di - o dei cuo - ri.

 B

Di - o, o Di - o dei cuo - ri.

 Vl.I

 Vl.II

 Vla

 Vc.

 C.B

K ⋆ = 60

Ob.
C.I.
F.g.

Tr. Do
Tr. Fa

Perc. vibrafono ad lib.
(motore acceso) *pp*

K ⋆ = 60

org.

Solo

S
C
T
B

Vl.I Solo *mf express.* Tutti
Vl.II
Vla
Vc. Solo *mf express.* Tutti
C.B.

riten. *a tempo*

Ob. - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

C.I. - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

F.g. - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

Tr. Do - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

Tr. Fa - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

Perc. - - - - | *col canto* - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

riten. *a tempo*

org. - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

- - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

- - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

Solo - - - - | *p* - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | *mf* - - - - | $\frac{2}{4}$

stentando

Fa' tu sve - la-re all' a-ni-ma per-sa, a noi, a noi stru - men - ti dei

S - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

C - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

T - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

B - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

riten. *a tempo*

Vl.I - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

Vl.II - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

Vla - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

Vc. - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

C.B. - - - - | $\frac{3+3}{8+4}$ - - - - | $\frac{4}{4}$ - - - - | $\frac{2}{4}$

p

I

Ob. *C.I.* *F.g.*

Tr. Do *Tr. Fa*

Perc.

org.

Solo

S *C* *T* *B*

Vl.I *Vl.II* *Vla* *Vc.* *C.B.*

I

I

I

stentando e rall. a poco a poco

Ob. *C.I.* *F.g.*

Tr. Do *Tr. Fa* *Perc.*

org. *Solo* *S* *C* *T* *B*

Vl.I *Vl.II* *Vla* *Vc.* *C.B.*

stentando e rall. a poco a poco

la-re all' a-ni-ma per - sa la sor - gen - te di vi - ta.

stentando e rall. a poco a poco

(trem.)

sfz p
(trem.)

(trem.)

sfz p
(trem.)

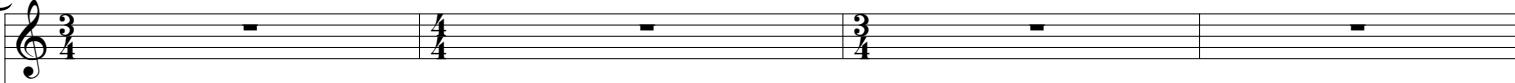
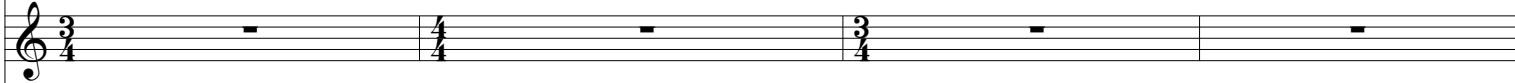
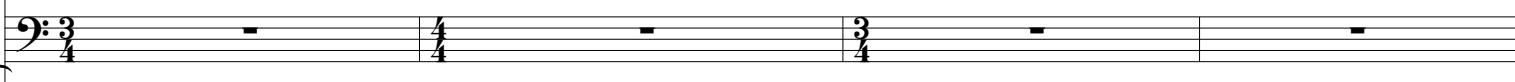
(trem.)

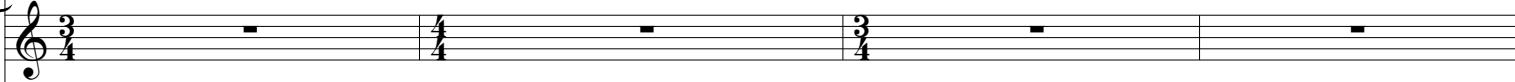
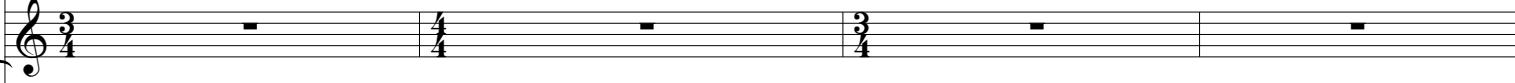
sfz p
(trem.)

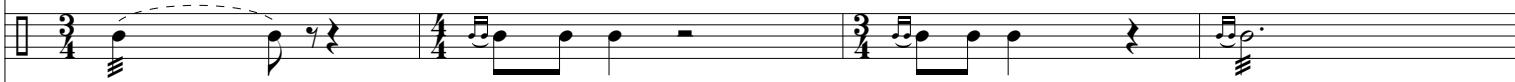
sfz p
(trem.)

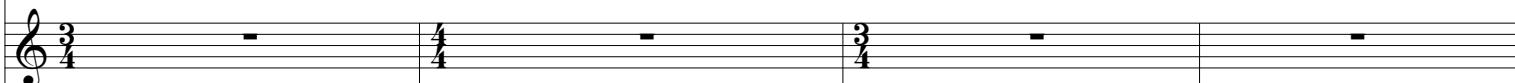
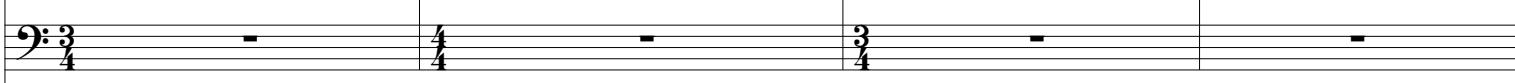
L ♩ = 80 con moto

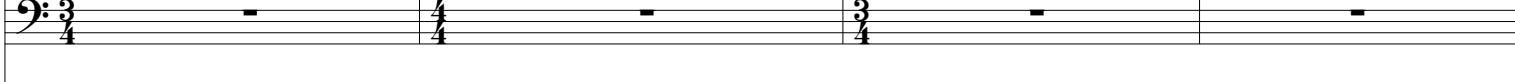
Ob. *C.I.* *F.g.*
p in rilievo *mf*
Tr. Do
Tr. Fa *Tamb. mil.*
Perc. *mf*
L ♩ = 80 con moto
org.
Solo
S *C* *T* *B*
f Gra-zie, Pa - dre, gra-zie per que-sto tem-po, gra-zie per il
f Gra-zie, Pa - dre, gra-zie per que-sto tem-po, gra-zie per il
f Gra-zie, Pa - dre, gra-zie per que-sto tem-po, gra-zie per il
Gra-zie, Pa - dre, gra-zie per que-sto tem-po, gra-zie per il
L ♩ = 80 con moto
Vl.I
Vl.II
Vla
Vc.
C.B.

Ob. 
C.I. 
F.g. 

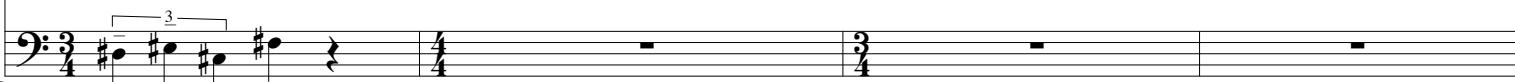
Tr. Do 
Tr. Fa 

Perc. 

org. 
org. 

Solo 

S 
C 
T 
B 
Soprano
do - no dei gior - ni, *gra - zie* *per i* *se - co - li,* *gra - zie.*
do - no dei gior - ni, *gra - zie* *per i* *se - co - li,* *gra - zie.*
do - no dei gior - ni, *gra - zie* *per i* *se - co - li,* *gra - zie.*
do - no dei gior - ni, *gra - zie* *per i* *se - co - li,* *gra - zie.*

Vl.I 
Vl.II 
Vla 
Vc. 
C.B. 

Ob.
C.I.
F.g.

Tr. Do
Tr. Fa
Perc.

org.

Solo

S
C
T
B

Vl.I
Vl.II
Vla
Vc.
C.B.

Ob.
C.I.
F.g.
Tr. Do
Tr. Fa
Perc.

org.
Solo

S
C
T
B

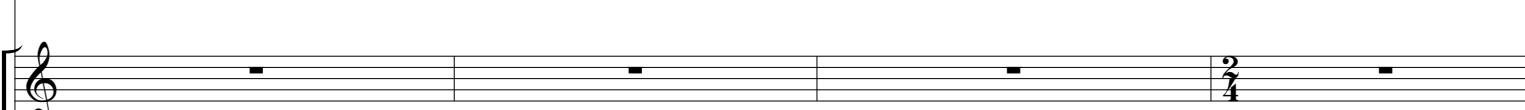
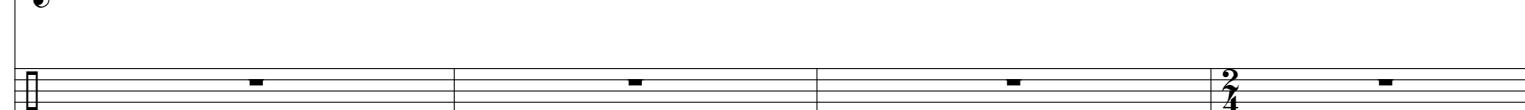
Vl.I
Vl.II
Vla
Vc.
C.B

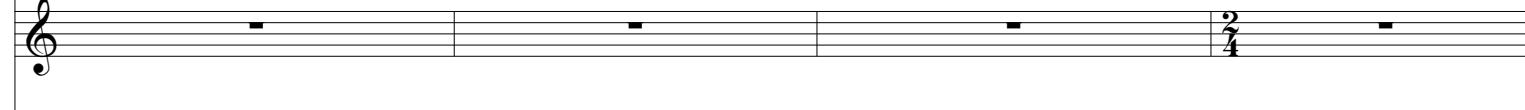
ff

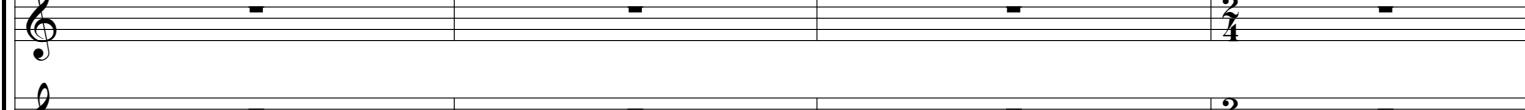
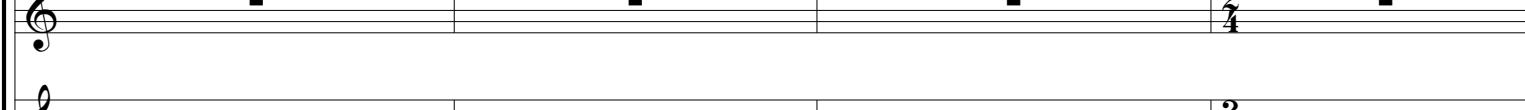
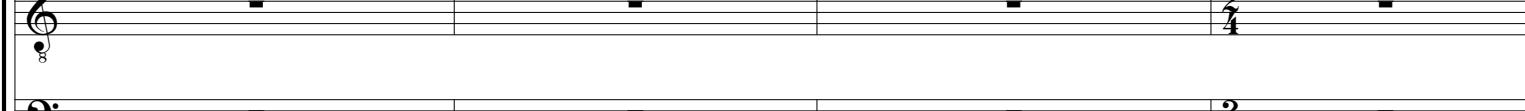
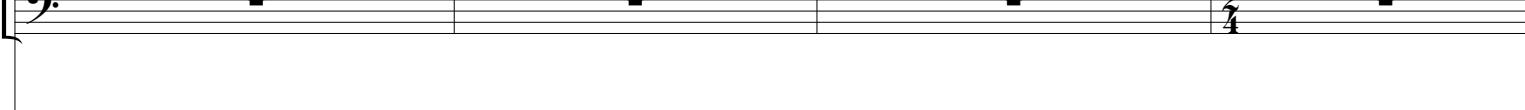
ff

ff

ff

Ob. 
 C.I. 
 F.g. 
 Tr. Do 
 Tr. Fa 
 Perc. 

 org. 
 Solo 

 S 
 C 
 T 
 B 

 Vl.I 
 Vl.II 
 Vla 
 Vc. 
 C.B. 

ritard.

Ob. *C.I.* *F.g.* *Tr. Do* *Tr. Fa* *Perc.* *org.* *Solo* *S* *C* *T* *B* *Vl.I* *Vl.II* *Vla* *Vc.* *C.B.*

p *cresc.* *Piatto* *G.C.*

sffz *sffz* *sffz sffz*

ritard.

M ♩ = 60

Ob. C.I. F.g.

Tr. Do Tr. Fa

Perc. Piatto G.C. sfz mf

M ♩ = 60

org.

Solo

S C T B

Vl.I Vl.II Vla Vc. C.B.

Gra - zie, Pa - dre,
per i se - co - li sa - zia - ti - si del tuo
Gra - zie, Pa - dre,
per i se - co - li sa - zia - ti - si del tuo
Gra - zie, Pa - dre,
per i se - co - li sa - zia - ti - si del tuo
Gra - zie, Pa - dre,
per i se - co - li sa - zia - ti - si del tuo

M ♩ = 60

ritard.

Ob. *C.I.* *F.g.*

Tr. Do *sord.* *p*

Tr. Fa

Perc. *pp*

ritard.

org.

Solo

S vol - to e del tuo sguar - do.
C vol - to e del tuo sguar - do.
T vol - to e del tuo sguar - do.
B vol - to e del tuo sguar - do.

ritard.

Vl.I
Vl.II
Vla
Vc.
C.B.

Ob. N ♩ = 63
 C.I.
 F.g.
 Tr. Do
 Tr. Fa
 Perc.
 Triang.
 org.
 Solo
 coro femm.
 Vl.I
 Vl.II
 Vla
 Vc.
 C.B.

♩ = 63
 N
 pp
 N
 cornetto (o ancia)
 mp
 mp
 mp
 Sia-mo u-na goc- cia,
 Sia-mo u-na goc- cia,
 Sia-mo u - na goc- cia,
 pont.
 pont.
 pont.
 p
 pont.
 p

Ob. *C.I.* *F.g.*
Tr. Do *Tr. Fa*
Perc.

org.
Solo
coro femm.

Vl.I *Vl.II* *Vla* *Vc.* *C.B.*

una goc - cia di lu - ce,
 sia-mo u - na goc - cia,
 u-na goc-cia di lu - - ce,
 una goc-cia di lu - ce,
 sia-mo u - na goc - cia,
 u-na goc-cia di lu - - ce,
 una goc-cia di lu - ce,
 sia-mo u - na goc - cia,
 u-na goc-cia di lu - - ce,

Ob. *tr*

C.I.

F.g.

Tr. Do

Tr. Fa

Perc.

tr

org.

Solo

coro femm.

VI.I

VI.II

V.la

Vc.

C.B.

una goc-cia di lu - ce, una goc-cia di lu - ce, di lu - ce in un o -
una goc-cia di lu - ce, una goc-cia di lu - ce, di lu - ce in un o -
una goc-cia di lu - ce, una goc-cia di lu - ce, di lu - ce in un o -

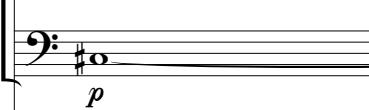
O

V

Poco meno a tempo

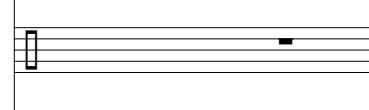
Ob. 

C.I.

F.g. 

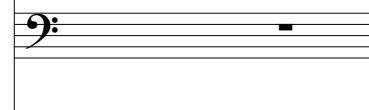
Tr. Do

Tr. Fa

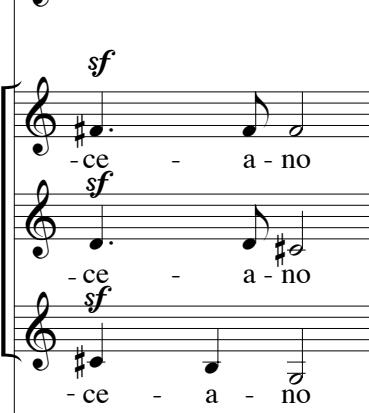
Perc. 

Poco meno a tempo

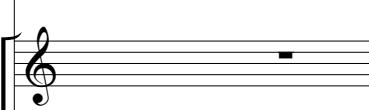
org. 

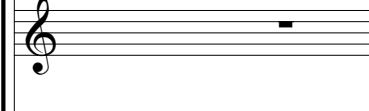
Bass 

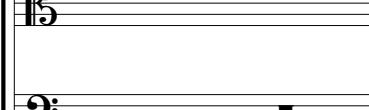
Solo

coro femm. 

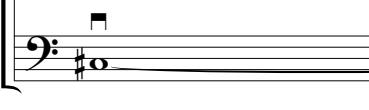
Poco meno a tempo

Vl.I 

Vl.II 

Vla 

Vc.

C.B. 

Ob.
C.I.
F.g.

Tr. Do
Tr. Fa

Perc. ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲

org.
Solo

coro femm.

-scia-mo con-su - ma - re, sei del - l'u - ma-no il pal - pi - to, sei na - sci - ta, e - ter - ni-tà,
 -scia-mo con-su - ma - re, sei del - l'u - ma-no il pal - pi - to, sei na - sci - ta, e - ter - ni-tà,
 -scia-mo con-su - ma - re, sei del - l'u - ma-no il pal - pi - to, sei na - sci - ta, e - ter - ni-tà,

Vl.I
Vl.II
Vla
Vc.
C.B.

Ob.
C.I.
F.g.

Tr. Do
Tr. Fa

Perc.

org.

Solo

coro femm.

Vl.I
Vl.II
Vla
Vc.
C.B.

The musical score consists of ten staves. The top five staves are for woodwind instruments: Oboe (Ob.), Clarinet (C.I.), Bassoon (F.g.), Trombone (Tr. Do), and Trombone (Tr. Fa). The sixth staff is for Percussion (Perc.). The seventh staff is for Organ (org.), with two staves: soprano and bass. The eighth staff is for Solo voice. The ninth staff is for Female Chorus (coro femm.), featuring three vocal parts. The bottom five staves are for strings: Violin I (Vl.I), Violin II (Vl.II), Cello (Vla), Double Bass (Vc.), and Double Bass (C.B.). The vocal parts sing the lyrics "a - mo - re," with the "- mo -" part being sustained over several measures. The score is in 12/8 time, indicated by the time signature at the end of each measure.

P ♩ = 116

Ob. *mf* *scorrevole*
 C.I.
 Fg. *mf*

Tr. Do
 Tr. Fa

Perc.

P ♩ = 116

org.

Solo

coro femm.

P ♩ = 116

Vl.I
 Vl.II
 V.la
 Vc.
 C.B.

Ob. The Oboe part consists of six measures. Measures 1-2 show eighth-note patterns with grace notes. Measure 3 starts with a sharp sign, followed by eighth-note pairs. Measures 4-5 show eighth-note pairs with a sharp sign. Measure 6 ends with a sharp sign.

C.I. The Clarinet I part follows the Oboe's rhythmic pattern. It includes measure numbers 1-6, with measure 3 starting with a sharp sign.

F.g. The Bassoon part follows the Oboe's rhythmic pattern. It includes measure numbers 1-6, with measure 3 starting with a sharp sign.

Tr. Do The Trombone D'Orléans part has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign.

Tr. Fa The Trombone de la Forêt part has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign.

Perc. The Percussion part has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign.

org. The Organ part is shown in two staves. The upper staff has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign. The lower staff has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign.

Solo The Solo part has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign.

coro femm. The Female Chorus part has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign.

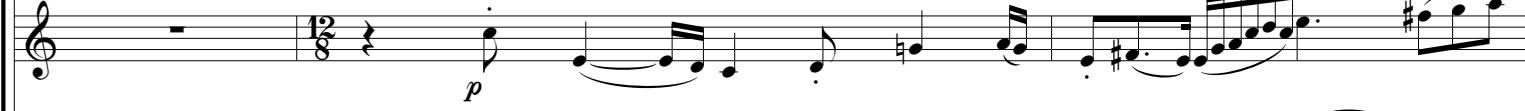
Vl.I The Violin I part has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign. The dynamic is *mf*. The performance instruction is "pos. norm.".

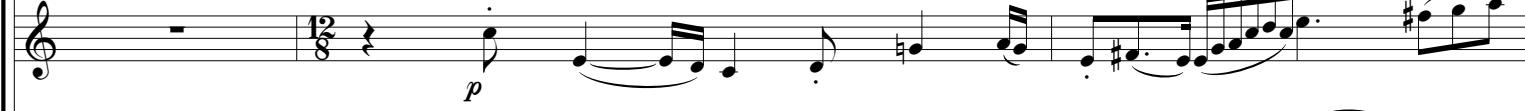
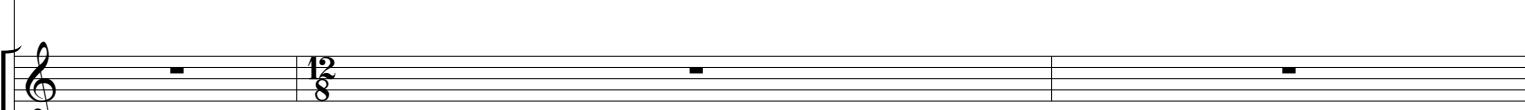
Vl.II The Violin II part has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign. The dynamic is *mf*. The performance instruction is "pos. norm.".

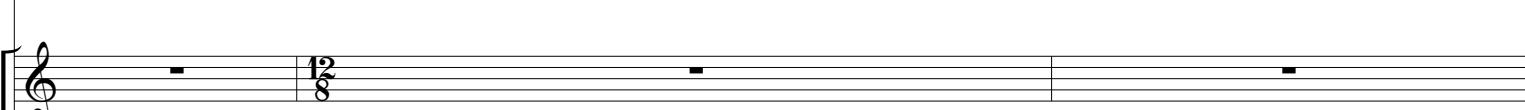
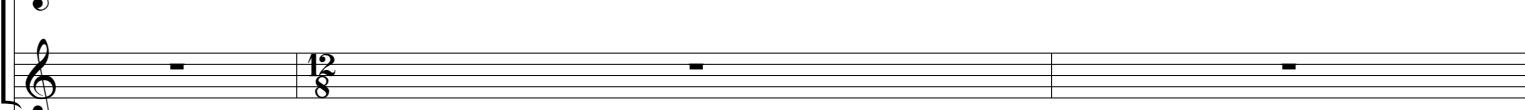
V.la The Double Bass part has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign. The dynamic is *mf*. The performance instruction is "pizz.".

Vc. The Cello part has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign. The dynamic is *mf*. The performance instruction is "pos. norm.".

C.B. The Double Bass (Continuo) part has measure numbers 1-6. Measures 1-2 are rests. Measures 3-4 start with a sharp sign. Measures 5-6 end with a sharp sign. The dynamic is *mf*. The performance instruction is "pizz.".

Ob. | - | 12 | *p* |  |  |  |

C.I. | - | 12 | *p* |  |  |  |

F.g. | - | 12 | *p* |  |  |  |

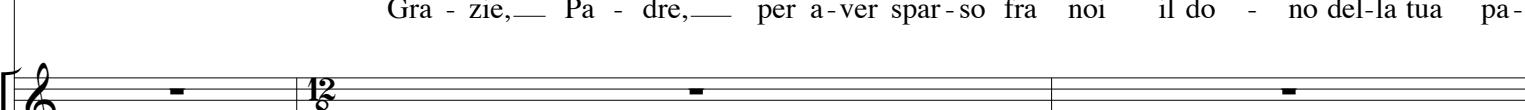
Tr. Do | - | 12 | - | - | - | - |

Tr. Fa | - | 12 | - | - | - | - |

Perc. | - | 12 | - | - | - | - |

org. | - | 12 | - | - | - | - |

org. | - | 12 | - | - | - | - |

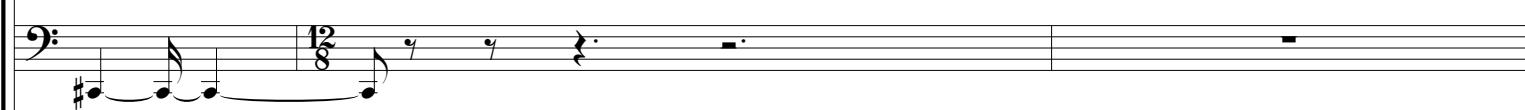
Solo | - | 12 | *mf* | *scorrevole* |  |  |

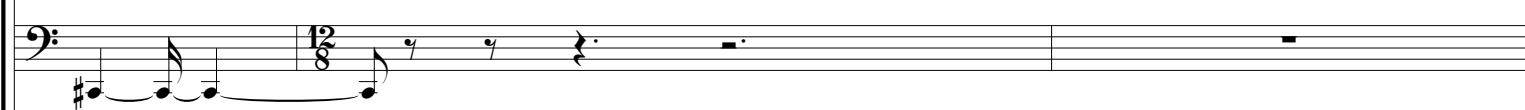
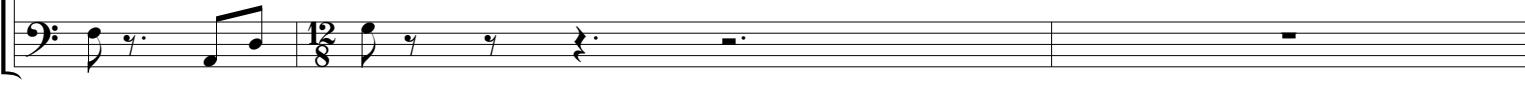
Gra - zie, — Pa - dre, — per a-ver spar-so fra noi il do - no del-la tua pa-

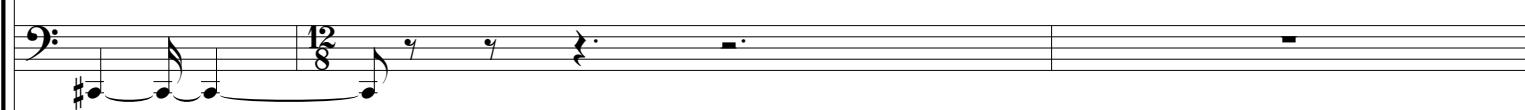
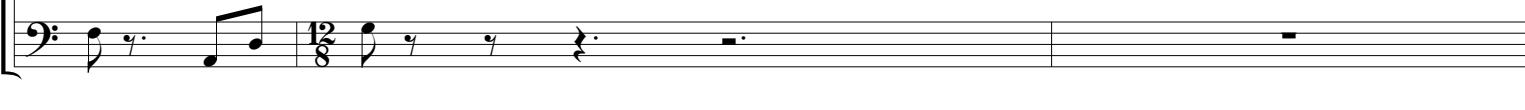
coro femm. | - | 12 | - | - | - | - |

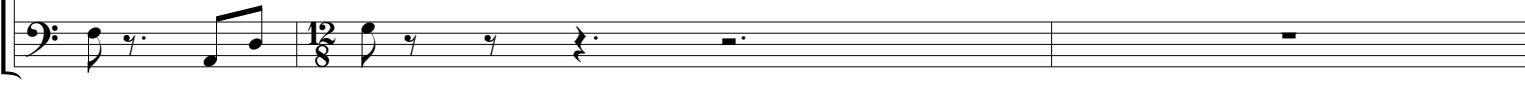
coro femm. | - | 12 | - | - | - | - |

Vl.I |  |  |  | - | - | - |

Vl.II |  |  |  | - | - | - |

Vla |  |  |  | - | - | - |

Vc. |  |  |  | - | - | - |

C.B. |  |  |  | - | - | - |

Ob.
C.I.
Fg.
Tr. Do
Tr. Fa
Perc.

org.

Solo
 -ro - la. Al tuo su - pre - mo a - mo - re si ras - se - gna il

coro femm.

Vl.I
Vl.II
V.la
Vc.
C.B.

Q ♩ = ♪

Ob. ♩ - - - - -
C.I. ♩ - - - - -
F.g. ♩ - - - - -

Tr. Do ♩ - - - - -
Tr. Fa ♩ - - - - -

Perc. Piatto ♩ - - - - -
p ♩ - - - - -

Q ♩ = ♪

org. ♩ - - - - -
org. ♩ - - - - -

Solo > ♩ - - - - - *p* ♩ - - - - -
 tem-po; qui nel - la tua San - ta Ca - - - sa, nel - la -

coro femm. ♩ - - - - -
coro femm. ♩ - - - - -
coro femm. ♩ - - - - -

Q ♩ = ♪

Vl.I ♩ - - - - - *p* ♩ - - - - -
Vl.II ♩ - - - - - *pizz.* ♩ - - - - -
Vla ♩ - - - - - *mp sonoro* ♩ - - - - -
Vc. ♩ - - - - - *pizz.* ♩ - - - - -
C.B. ♩ - - - - - *mp sonoro* ♩ - - - - -
p ♩ - - - - -

Ob.

C.I.

F.g.

Tr. Do

Tr. Fa

Perc.

org.

Solo

tua San - ta_ Ca - - - - - - - - - sa, in - ti-mo sog -

pro
mm.

Vl.I

Vl.II

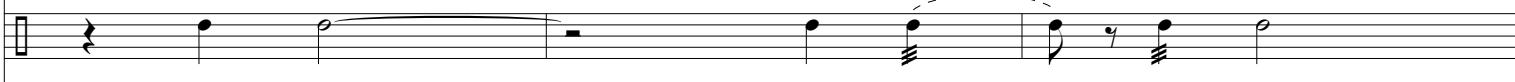
V.la

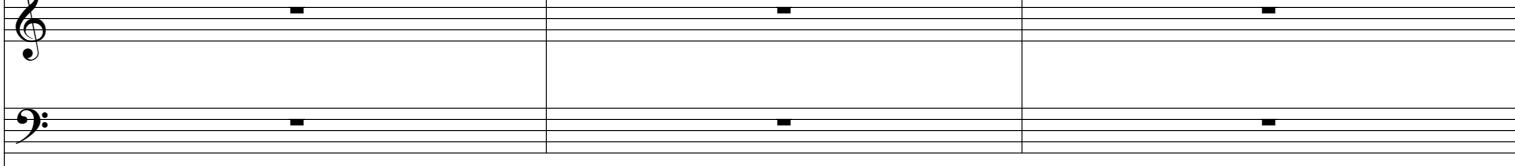
Vc.

C.B.

Ob.
C.I.
F.g.

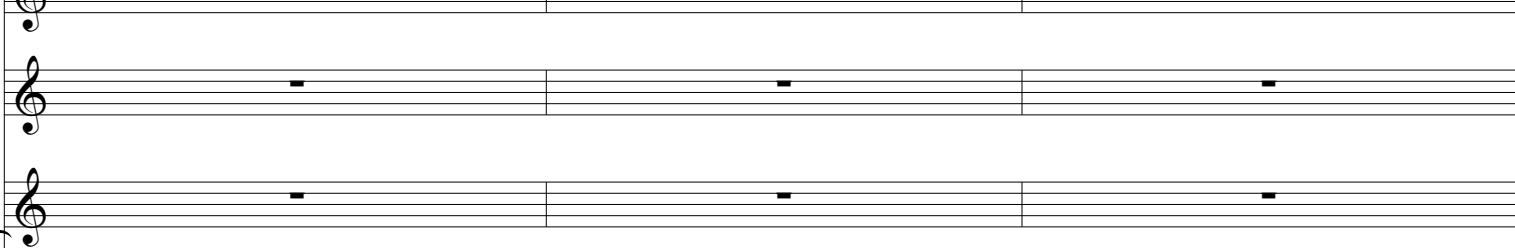
Tr. Do
Tr. Fa

Perc.


org.


Solo


- gior - no,
qui bus - sia - mo, bus-sia - mo

coro femm.


Vl.I
Vl.II
Vla
Vc.
C.B.


poco rall. **Adagio**

Ob. *C.I.* *F.g.*

Tr. Do *Tr. Fa*

Perc. *org.*

Solo *oro
emm.*

Vl.I *Vl.II* *Vla* *Vc.* *C.B.*

Tempo I

Musical score for *Ob.*, *C.I.*, *F.g.*, *Tr. Do*, *Tr. Fa*, and *Perc.* The score consists of six staves. The first three staves are grouped by a brace. The fourth staff is labeled *Tr. Do*. The fifth staff is labeled *Tr. Fa*. The sixth staff is labeled *Perc.*. The time signature is $\frac{12}{8}$. The music consists of sustained notes and rests.

Tempo I

Musical score for *org.*, *Bass*, *Solo*, *coro femm.*, and *Bass*. The first two staves are grouped by a brace. The third staff is labeled *Solo*. The fourth staff is labeled *coro femm.*. The fifth staff is labeled *Bass*. The time signature is $\frac{12}{8}$. The music includes sustained notes, rests, and a vocal line from the solo voice.

Tempo I

Musical score for *Vl.I*, *Vl.II*, *Vla*, *Vc.*, and *C.B.*. The first two staves are grouped by a brace. The third staff is labeled *Vla*. The fourth staff is labeled *Vc.*. The fifth staff is labeled *C.B.*. The time signature is $\frac{12}{8}$. The music features rhythmic patterns with grace notes and slurs.

Ob. $\frac{12}{8}$ - mf *scorrevole*
C.I. $\frac{12}{8}$ mf .
Fg. $\frac{12}{8}$ mf
Tr. Do $\frac{12}{8}$ -
Tr. Fa $\frac{12}{8}$ -
Perc. $\frac{12}{8}$ -
org. $\frac{12}{8}$ -
Solo $\frac{12}{8}$ mf *cresc.* L'o-ra con-ces - sa vi - ve, vi - ve, vi - - - ve,
oro mm. $\frac{12}{8}$ -
Vl.I $\frac{12}{8}$. mf -
Vl.II $\frac{12}{8}$ -
Vla $\frac{12}{8}$. mf -
Vc. $\frac{12}{8}$ *arco Solo* mf -
C.B. $\frac{12}{8}$ -

Ob. The Oboe part consists of two staves. The top staff shows a continuous line of eighth-note pairs with grace notes, followed by a measure of sixteenth-note pairs. The bottom staff continues with eighth-note pairs and grace notes, ending with a measure of sixteenth-note pairs.

C.I. The Clarinet I part follows a similar pattern to the Oboe, with eighth-note pairs and grace notes in the first measure, and sixteenth-note pairs in the second.

F.g. The Bassoon part has a more rhythmic pattern, starting with eighth-note pairs and grace notes, then transitioning to sixteenth-note pairs.

Tr. Do The Trombone D'Orléans part is mostly silent, with a single note in the first measure and a rest in the second.

Tr. Fa The Trombone de France part is also mostly silent, with a single note in the first measure and a rest in the second.

Perc. The Percussion part is mostly silent, with a single note in the first measure and a rest in the second.

org. The Organ part is mostly silent, with a single note in the first measure and a rest in the second.

Solo The Solo voice part begins with a melodic line consisting of eighth-note pairs and grace notes. It then shifts to a more sustained vocal line with longer notes and rests. The lyrics "ha si-gni-fi-ca - to, de - sti - no, sem -- bian - -" are written below the notes. The dynamic changes to *f* (fortissimo) for the sustained notes.

coro femm. The Female Chorus part is mostly silent, with a single note in the first measure and a rest in the second.

Vl.I The Violin I part is mostly silent, with a single note in the first measure and a rest in the second.

Vl.II The Violin II part is mostly silent, with a single note in the first measure and a rest in the second.

Vla The Cello part is mostly silent, with a single note in the first measure and a rest in the second.

Vc. The Double Bass part is mostly silent, with a single note in the first measure and a rest in the second.

C.B. The Double Bass (Continuo) part is mostly silent, with a single note in the first measure and a rest in the second.

R

Ob. $\frac{5}{16} + \frac{1}{4}$

C.I. $\frac{5}{16} + \frac{1}{4}$

F.g. $\frac{5}{16} + \frac{1}{4}$

Tr. Do $\frac{5}{16} + \frac{1}{4}$

Tr. Fa $\frac{5}{16} + \frac{1}{4}$

Perc. $\frac{5}{16} + \frac{1}{4}$

R

org. $\frac{5}{16} + \frac{1}{4}$

$\frac{5}{16} + \frac{1}{4}$

$\frac{5}{16} + \frac{1}{4}$

con intensità

Solo $\frac{5}{16} + \frac{1}{4}$

- te. Al tuo su - pre - mo a -

coro femm.

$\frac{5}{16} + \frac{1}{4}$

$\frac{5}{16} + \frac{1}{4}$

R

Vl.I $\frac{5}{16} + \frac{1}{4}$ *mf* arco *tr* ~~~~~

Vl.II $\frac{5}{16} + \frac{1}{4}$ *mf* pizz.

Vla $\frac{5}{16} + \frac{1}{4}$ *mf*

Tutti

Vc. $\frac{5}{16} + \frac{1}{4}$ *mf* #

C.B. $\frac{5}{16} + \frac{1}{4}$ *pizz.* *mf*

Ob.
C.I.
F.g.

Tr. Do
Tr. Fa

Perc. Tamburi T.B.
p cresc.

org.

Solo *pp*
mo - - - *re,*

coro femm.

Vl.I
Vl.II
Vla arco *f cresc.*
Vc.
C.B. *f cresc.*
f cresc.

S

rall.

Ob. *C.I.* *F.g.*

Tr. Do *Tr. Fa*

Perc. *p* *mf* *< sfz*

S

rall.

org.

Solo *ff* *al tuo su-pre - mo a - mo - re si ras-se - gna il* *dimin.*

coro femm.

Vl.I *mf*

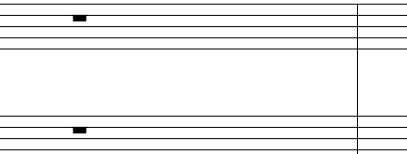
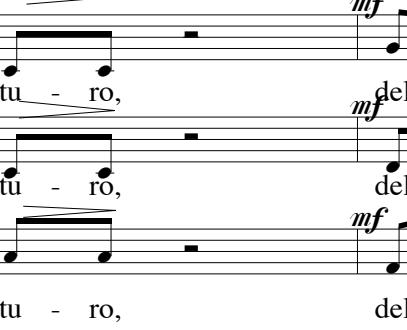
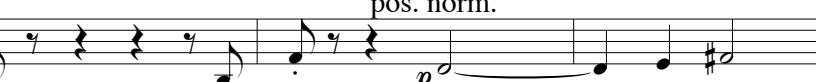
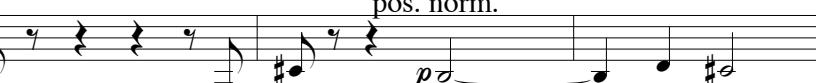
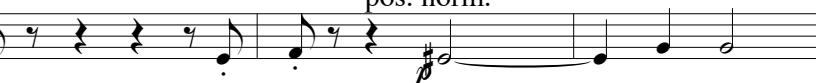
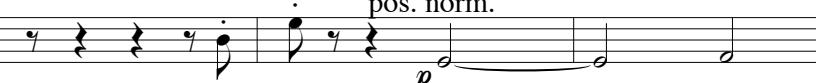
Vl.II *mf*

Vla *arco* *mf*

Vc.

C.B. *sfz* *=mf*

a tempo $\bullet = 66$
Ob. *mp sonoro*
C.I.
F.g. *p*
Tr. Do
Tr. Fa
Perc. *Tamb. mil.* *G.C.*
org. *a tempo $\bullet = 66$* *cornetto (o ancia)*
org. *mp*
Solo *tem - po.*
coro masch. *mf* *Ti-mo-ro - si, ti-mo -*
coro masch. *mf* *Ti-mo-ro - si, ti-mo -*
coro masch. *mf* *Ti-mo-ro - si, ti-mo -*
Vl.I *a tempo $\bullet = 66$*
Vl.II *pont.*
Vla *pont.*
Vc. *pont.*
C.B. *p*

Ob. 
C.I.
F.g.
Tr. Do
Tr. Fa
Perc. 
org. 
Solo
coro masch. 
Vl.I 
Vl.II 
Vla 
Vc. 
C.B. 

pos. norm.
pos. norm.
pos. norm.
pos. norm.
p

espress.

-ro - si del fu - tu - ro, *mf* *del fu - tu - ro,* *a te* *pro - te -*
-ro - si del fu - tu - ro, *mf* *del fu - tu - ro,* *a te* *pro - te -*
-ro - si del fu - tu - ro, *mf* *del fu - tu - ro,* *a te* *pro - te -*

Ob. T *mp*

C.I.

Fg. *p*

Tr. Do

Tr. Fa

Perc.

T

org.

Solo

coro masch.

Vl.I

Vl.II

Vla

Vc.

C.B.

si, _____
si, _____
- si, _____

mf *3*
a te af-fi - dia-mo
a te af-fi - dia-mo
a te af-fi - dia-mo

mf *3*
la no - stra pic - co
la no - stra pic-co-la,
la no - stra pic-co-la,

T
pont.
pont.
pont.
pont.
p

Ob.
C.I.
F.g.
Tr. Do
Tr. Fa
Perc.

org.

Solo

coro masch.

- la, pic - co-la es - sen - za.
 pic - co - la es - sen za.
 pic-co-la es - sen - za.

Vl.I
Vl.II
V.la
Vc.
C.B

espress.
stentando

Musical score for orchestra and choir. The score consists of 15 staves, each with a clef, key signature, and time signature. The instruments and voices are as follows:

- Ob. (Oboe)
- C.I. (Clarinet in C)
- F.g. (French Horn)
- Tr. Do (Treble Recorder)
- Tr. Fa (Treble Recorder)
- Perc. (Percussion)
- org. (Organ) - two staves
- Solo (Treble Clef)
- coro masch. (Chorus Male) - three staves
- Vl.I (Violin I)
- Vl.II (Violin II)
- V.la (Viola)
- Vc. (Cello)
- C.B. (Double Bass)

The score shows a mix of rests and specific musical notes. The C.I. staff features a melodic line with grace notes and slurs. The Perc. staff includes a single vertical bar symbol. The organ staves show sustained notes. The Solo staff has a single note. The coro masch. staves are mostly rests. The bassoon (F.g.) and bassoon (C.B.) staves are entirely blank.

Ob.

C.I.

Fg.

Tr. Do

Tr. Fa

Perc. Tamb. mil. Triang. pp

org.

Solo

coro masch.

Vl.I pont. pp

Vl.II pont. pp

Vla pont. pp

Vc. pont. pp

C.B. pp

U $\bullet = 58$

Ob. $\text{C} \quad \text{C} \quad \text{C}$
C.I. $\text{C} \quad \text{C} \quad \text{C}$
F.g. $\text{C} \quad \text{C} \quad \text{C}$
Tr. Do $\text{C} \quad \text{C} \quad \text{C}$
Tr. Fa $\text{C} \quad \text{C} \quad \text{C}$
Perc. $\text{C} \quad \text{C} \quad \text{C}$
Triang. $\text{C} \quad \text{C} \quad \text{C}$
p

U $\bullet = 58$

org. $\text{C} \quad \text{C} \quad \text{C}$
Bassoon $\text{C} \quad \text{C} \quad \text{C}$
Solo $\text{mf} \quad \text{espress.} \quad \text{Pa - dre,} \quad \text{Pa - dre,} \quad \text{Pa-dre no - stro,}$
S $\text{C} \quad \text{C} \quad \text{C}$
C $\text{C} \quad \text{C} \quad \text{C}$
T $\text{C} \quad \text{C} \quad \text{C}$
B $\text{C} \quad \text{C} \quad \text{C}$
Non abbia
Non abbia
Non abbia
Non abbia
Non abbia

U $\bullet = 58$ (pont.)

Vl.I $\text{p} \quad \text{C} \quad \text{C}$
Vl.II $\text{p} \quad \text{C} \quad \text{C}$
Vla $\text{p} \quad \text{C} \quad \text{C}$
Vc. $\text{p} \quad \text{C} \quad \text{C}$
C.B. $\text{p} \quad \text{C} \quad \text{C}$
(pont.) $\text{C} \quad \text{C} \quad \text{C}$
p $\text{C} \quad \text{C} \quad \text{C}$
mf $\text{C} \quad \text{C} \quad \text{C}$
pos. norm.

Treble clef, 4/4 time signature, key signature of C major. The score consists of ten staves. The first four staves are blank. The fifth staff is labeled "Perc." and contains a single note on the second line. The sixth staff is labeled "org." and shows sustained notes on the first and third lines. The seventh staff contains lyrics in Italian: "Pa - - - dre, Pa - - - dre," followed by a vocal line with eighth-note patterns. The eighth staff continues the vocal line with eighth-note patterns. The ninth staff is labeled "Vl.I" and the tenth staff is labeled "Vl.II". Both are blank. The eleventh staff is labeled "Vla" and the twelfth staff is labeled "Vc.". Both are blank. The thirteenth staff is labeled "C.B." and contains a bass line with eighth-note patterns.

Treble clef, 4/4 time, key signature B-flat major. Measures 1-10.

Percussion part: eighth-note patterns on measures 1-10.

Organ part: sustained notes on measures 1-10.

Bassoon part: sustained notes on measures 1-10.

Alto part: sustained notes on measures 1-10.

Tenor part: sustained notes on measures 1-10.

Soprano part: sustained notes on measures 1-10.

Chorus part: lyrics "Pa - dre, Pa-dre no stro, non ab-bia-mo che te, - mo che te, che te, Pa-dre no stro, non ab-bia-mo che te, - mo che te, che te, Pa-dre no stro, non ab-bia-mo che te, te, non ab-bia mo che te, Pa-dre no stro, non ab-bia-mo che te, non ab-bia mo che te." Measure 11 starts with a forte dynamic (p) and continues with eighth-note patterns.

Violin I part: sustained notes on measures 1-10.

Violin II part: sustained notes on measures 1-10.

Cello part: sustained notes on measures 1-10.

Double Bass part: sustained notes on measures 1-10.

A musical score page featuring five staves of music. The top staff consists of three voices: soprano, alto, and bass. The soprano and alto parts begin with dynamic *p*. The middle staff contains two voices: soprano and alto. The bottom staff contains three voices: bass, Percussion (labeled "Perc."), and organ (labeled "org."). The organ part starts with dynamic *mf*. The vocal parts sing the lyrics "a - scol - ta, Pa - - dre, Pa - dre no - stro a - scol - - ta." The vocal parts continue with the lyrics "a - scol - ta, a - scol - ta, a - scol - ta, Pa-dre" repeated four times. The vocal parts then sing "a - scol - ta, a - scol - ta, a - scol - ta, Pa-dre". The vocal parts end with dynamic *f*. The bottom staff continues with the lyrics "a - scol - ta, a - scol - ta, a - scol - ta, Pa-dre". The bottom staff ends with dynamic *p*.

V

p

p

Perc.

mf

V

f

a - scol - ta, Pa - - dre, Pa - dre no - stro a - scol - - ta.

mf

mf

mf

mf

mf

V

Vl.I

Vl.II

Vla

Vc.

C.B.

Più lento

Musical score for strings and percussion in 3/4 time. The score consists of five staves: two violins, cello, bassoon, and percussion. The percussion part includes a single note on each beat. Measure 1: Violin 1 and 2 play eighth notes. Cello and Bassoon play quarter notes. Measure 2: Violin 1 and 2 play eighth notes. Cello and Bassoon play quarter notes. Measure 3: Violin 1 and 2 play eighth notes. Cello and Bassoon play quarter notes. Measure 4: Violin 1 and 2 play eighth notes. Cello and Bassoon play quarter notes. Measure 5: Percussion plays eighth notes.

Più lento

Musical score for organ and bass in 3/4 time. The score consists of two staves: organ and bass. Both parts play quarter notes. Measure 1: Organ and bass play quarter notes. Measure 2: Organ and bass play quarter notes. Measure 3: Organ and bass play quarter notes. Measure 4: Organ and bass play quarter notes.

Musical score for soprano and piano in 3/4 time. The soprano part has lyrics. Measure 1: Soprano sings "ta, Pa - dre no - stro," piano accompaniment. Measure 2: Soprano sings "a - scol - ta," piano accompaniment. Measure 3: Soprano sings "non ab - bia - mo che" piano accompaniment. Measure 4: Soprano sings "Pa - dre, non ab - bia - mo che te," piano accompaniment. Measure 5: Soprano sings "Pa - dre, a - scol - ta." piano accompaniment. Measure 6: Soprano sings "Pa - dre, non ab - bia - mo che te," piano accompaniment. Measure 7: Soprano sings "Pa - dre, a - scol - ta." piano accompaniment. Measure 8: Soprano sings "Pa - dre, non ab - bia - mo che te," piano accompaniment. Measure 9: Soprano sings "Pa - dre, a - scol - ta." piano accompaniment. Measure 10: Soprano sings "Pa - dre, non ab - bia - mo che te," piano accompaniment. Measure 11: Soprano sings "Pa - dre, a - scol - ta." piano accompaniment.

Più lento

Musical score for strings in 3/4 time. The score consists of five staves: violin I, violin II, viola, cello, and bass. Measures 1-4: Violin I and II play eighth-note patterns. Viola, cello, and bass play quarter notes. Measures 5-8: Violin I and II play eighth-note patterns. Viola, cello, and bass play quarter notes. Measures 9-12: Violin I and II play eighth-note patterns. Viola, cello, and bass play quarter notes.

Z A tempo

The musical score consists of six staves. The first three staves are for the organ, each with a treble clef and a common time signature. The fourth staff is for the orchestra, labeled "Perc." with a treble clef and common time. The fifth staff is for the organ, labeled "org." with a bass clef and common time. The sixth staff is for the orchestra, labeled "Vl.I" with a bass clef and common time.

Z A tempo

The score continues with the organ playing sustained notes (octaves) at *mf*, followed by a bass line. The vocal line begins with "cresc." and a melodic line. The lyrics are:

te, Pa-dre no - stro, non ab - bia - mo che te, a - scol - ta, non ab-

mf A-scol - ta, a - scol - ta, a - scol - ta, Pa-dre no - stro, a-scol-ta.

mf A-scol - ta, a - scol - ta, a - scol - ta, Pa-dre no - stro, a-scol-ta.

mf A-scol - ta, a - scol - ta, a - scol - ta, Pa-dre no - stro, a-scol-ta.

A-scol - ta, a - scol - ta, a - scol - ta, Pa-dre no - stro, a-scol-ta.

Z A tempo

The final section shows the orchestra parts: Vl.I, Vl.II, Vla, Vc, and C.B., all in common time with a bass clef. Each part has a single note on the first beat of each measure.

rall.

a tempo

mf cresc.

mf cresc.

mf cresc.

mf cresc.

Perc.

G.C. cresc.

rall.

a tempo

org.

bia - mo che te,
non ab -- bia-mo che te.

A-scol - ta,
A-scol - ta,...
A-scol - ta,
A-scol - ta,...
A-scol - ta,
A-scol - ta,...

Vl.I

Vl.II

Vla

Vc.

C.B.

rall.

a tempo

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

Treble clef, 4/4 time signature. Key signature changes between measures 1-2, 3-4, and 5-6.

Measures 1-2: Dynamics *f*, *p* → *sffz*. Measures 3-4: Dynamics *f*, > > > >. Measures 5-6: Dynamics *f*, > > > >, *p* → *sffz*.

Perc.: Dynamics *f*, *ff*, *mf* → *sffz*. **Timpani**: *sffz*.

org.: Dynamics *ff*, *sffz*.

Vl.I, **Vl.II**, **Vla**, **Vc.**, **C.B.**: Dynamics *f*, > > > >, *p* → *sffz*.