

Al Coro delle Chiese cattoliche ferrovie di
EMMENBRÜCKE - GERLISWIL (Svizzera)

VALENTINO DONELLA

PASCHA

NOSTRUM

Antifona di Comunione
per il giorno di Pasqua

Per CORO (con Soprano solista)

2 VIOLINI, VIOLONCELLO e ORGANO

MILANO, 11 gennaio 1993

PASCHA NOSTRUM

Antifona di Comunione

VALENTINO DONELLA

Andante

Violini

V. CECO (e P. Basso)

mp

ORGANO

mp

=

mp

Pascha nostrum immo - la - tus est

Pascha nostrum immo - la - tus est

Pascha no - strum immo - la -

mp Pascha nostrum immo - la - tus est

cresc.

mp

(2)

mf acceler.

mf acceler. *cresc.*

mf acceler.

$\frac{2}{4}$ f

a tempo

f

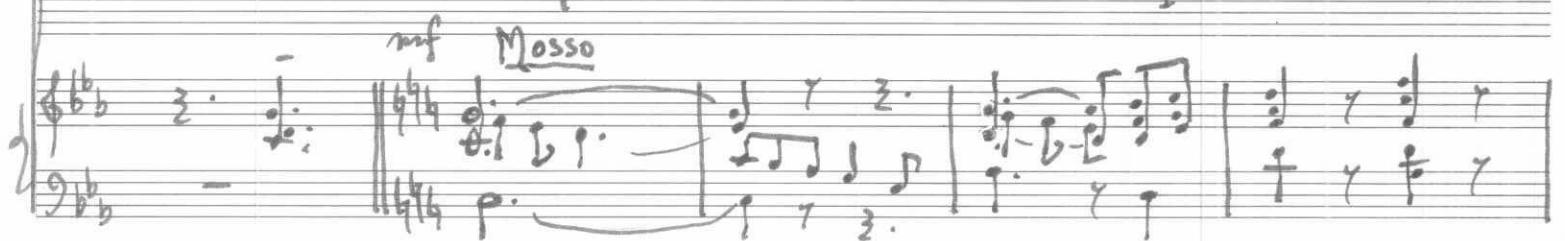
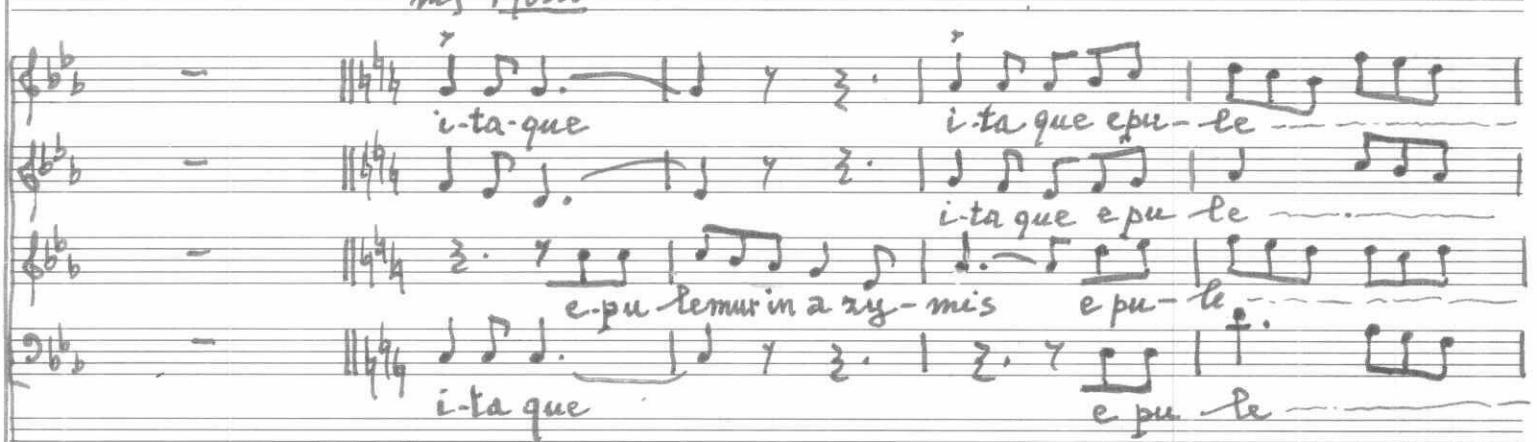
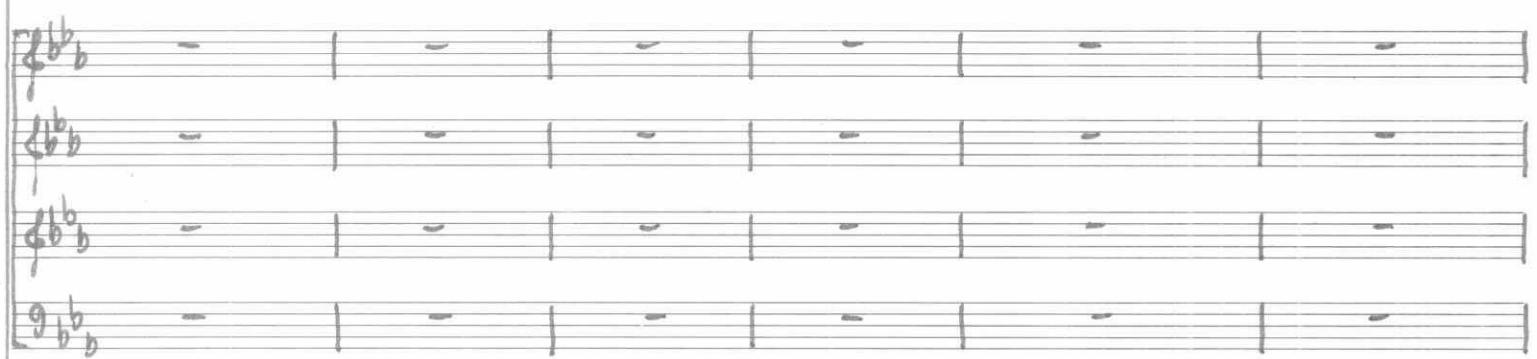
mp
a tempo

f

a tempo

f

(3)



8a cresc



cresc -

8a

- mur in a zymis sin-ce-ri-ta tis et ve-ri-ta -

- mur in a zymis sin-ce-ri-ta tis et ve-ri-ta -

- mur in a sin-ce-ri-ta tis et ve-ri-ta -

- mur in a zymis sin-ce-ri-ta tis et ve-ri-ta -

cresc -

=

8a

poco mf
mf

tis e-pu-lemur in a-zymis

tis e-pu-lemur in a-zymis

tis e-pu-lemur in a-zymis

tis e-pu-lemur in a-zymis

mf

cresc

dec

f

A handwritten musical score for a four-part choir. The score consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music is in common time. The lyrics are written below the notes, corresponding to the vocal parts. The first staff starts with a dynamic instruction 'cresc' above the staff. The lyrics for the first staff are 'sinceri-ta'. The second staff starts with '3.' and has lyrics 'tis et veri-ta'. The third staff starts with '3.' and has lyrics 'sinceri-ta - tis et veri-ta -'. The fourth staff starts with '3.' and has lyrics 'sinceri-ta - tis et veri-ta -'. The fifth staff starts with 'a rymis' and has lyrics 'sinceri-ta - - - - tis et veri-ta -'.

cresc

Measures 1-10 of the handwritten score. The score consists of four staves: Violin 1, Violin 2, Cello, and Double Bass. The music begins with a forte dynamic in measure 1. Measures 2-4 feature eighth-note patterns. Measures 5-7 feature sixteenth-note patterns. Measures 8-10 conclude the section with eighth-note patterns.

A handwritten musical score for three voices (Soprano, Alto, Bass) on four-line staff paper. The score consists of four measures. Measures 11 and 12 begin with a treble clef, a key signature of one flat, and a common time signature. Measures 13 and 14 begin with a bass clef, a key signature of one flat, and a common time signature. The vocal parts are written in black ink, with some dynamics and rests indicated. The score is divided by vertical bar lines and includes measure numbers 11 through 14.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major, common time. The score includes lyrics "tis, alle lu ia" and "ae-le lu ia".

The score consists of four systems of music:

- Soprano:** The first system starts with a dotted half note followed by a dotted quarter note. The lyrics "tis," are written above the staff. The second system starts with a dotted half note followed by a dotted quarter note. The lyrics "tis," are written above the staff. The third system starts with a dotted half note followed by a dotted quarter note. The lyrics "tis," are written above the staff. The fourth system starts with a dotted half note followed by a dotted quarter note. The lyrics "tis," are written above the staff.
- Alto:** The first system starts with a dotted half note followed by a dotted quarter note. The lyrics "tis," are written above the staff. The second system starts with a dotted half note followed by a dotted quarter note. The lyrics "alle lu ia" are written above the staff. The third system starts with a dotted half note followed by a dotted quarter note. The lyrics "alle lu ia" are written above the staff. The fourth system starts with a dotted half note followed by a dotted quarter note. The lyrics "alle lu ia" are written above the staff.
- Bass:** The first system starts with a dotted half note followed by a dotted quarter note. The lyrics "tis," are written above the staff. The second system starts with a dotted half note followed by a dotted quarter note. The lyrics "tis," are written above the staff. The third system starts with a dotted half note followed by a dotted quarter note. The lyrics "f alle lu ia" are written above the staff. The fourth system starts with a dotted half note followed by a dotted quarter note. The lyrics "alle lu ia" are written above the staff.

A handwritten musical score for piano, consisting of ten measures. The score is written on five-line staves. Measure 1 starts with a forte dynamic (f) and a key signature of two flats. Measures 2 and 3 continue in the same key signature. Measure 4 begins with a dynamic of ff. Measures 5 through 10 feature various rhythmic patterns, including eighth and sixteenth notes, and different dynamics such as f, ff, and p.

Musical score for two voices (Soprano and Alto) in common time, key signature of one flat. The vocal parts are written in soprano and alto clefs.

Soprano:

— allarg — — allarg —

Alto:

Moderato

Moderato

— allarg — — allarg —

Soprano:

alle lu ia alle lu ia alle lu ia ve ni te, au-

alle lu ia alle lu ia alle lu ia ve ni te,

alle lu ia alle lu ia alle lu ia ve ni te,

alle lu ia alle lu ia ve ni te,

alle lu ia alle lu ia ve ni te,

alle lu ia alle lu ia ve ni te,

Alto:

Moderato

— allarg —

Soprano:

— di te et mar rabo, omnes qui ti me tis De um,

Alto:

— di te et mar rabo, omnes qui ti me tis De um,

Alto:

au di te omnes qui ti me tis De um,

au di te omnes qui ti me tis De um,

au di te omnes qui ti me tis De um,

au di te omnes qui ti me tis De um,

Alto:

Soprano:

— di te et mar rabo, omnes qui ti me tis De um,

Alto:

*G**b****b*** *p* *j* | *p* *p* *t* *p* *z* | *p* *f* | *j.* *f* | *c* *c* | *f* | *f* |

quanta fe - cit *a nimae me* - - - - -

*G**b****b*** - | *z* *f* | *j* *j* | - | - | *z* *f* | *j* *j* |

quanta fe - cit *me* - - - - -

*G**b****b*** - | *z* *f* | *j* *j* | - | - | *z* *f* | *j* *j* |

quanta fe - cit *me* - - - - -

*G**b****b*** - | *z* *f* | *j* *j* | - | - | *z* *f* | *j* *j* |

quanta fe - cit *me* - - - - -

*G**b****b*** - | *z* *f* | *j* *j* | - | *z* *f* | *j* *j* |

quanta fe - cit *me* - - - - -

*G**b****b*** - | *z* *f* | *j* *j* | - | - | *z* *f* | *j* *j* |

quanta fe - cit *me* - - - - -

*G**b****b*** *z* *f* | *j* | *f* | *d* *f* | *f* | *d* | *d* | *f* | *f* | *d* | *f* | *f* |

*G**b****b*** *d* | *d* | *p* | *f* |

Mosso

*G**b****b*** *mp* *r* | *f* | *mf* *r* |

*G**b****b*** *z* *f* | *f* |

*G**b****b*** *z* *f* | *f* |

*G**b****b*** *z* *f* | *f* |

mp

f

*G**b****b*** *p* *r* | - | - | - | - | *16* *16* *16* *8* | - | - | - |

-ae

mf Mosso

*G**b****b*** *-ae* *j* *j* *r* | - | - | - | - | *16* *16* *16* *8* *j* *j* *j.* *r* | *j* *r* | *z*.

i-taque

*G**b****b*** *-ae* *j* *j* *r* | - | - | - | - | *16* *16* *16* *8* *j* *j* *j.* *r* | *j* *r* | *z*.

i-taque

*G**b****b*** *-ae* *j* *j* *r* | - | - | - | - | *16* *16* *16* *8* *z.* *r* *j* *j* *j* *j* |

epu-remur in a ry-

*G**b****b*** *-ae* *j* *j* *r* | - | - | - | - | *16* *16* *16* *8* *j* *j* *j.* *j* *r* | *j* *r* | *z.*

i-taque

mf Mosso

*G**b****b*** *j* *j* *r* | - | - | *f* *j* *j* *r* | *z.* | *16* *16* *16* *8* *j* *j* *j.* | *j* *r* | *z.*

*G**b****b*** *F* *F* *r* | - | - | *4* *j* *j* *r* | *z.* | *16* *16* *16* *8* *j* *j* *j.* | *j* *r* | *z.*

- cresc
8a -

cresc -

i ta-que e-pu-le mur in a zy mis sin-ce-ri-ta
 i ta que e-pu-le mur in a zy mis sin-ce-ri-ta
 mis e-pu-le mur in a zy mis sin ce ri ta
 e-pu-le mur in a zy mis sin-ce-ri-ta

cresc -

=

mf
poco

tis et ve-ri-ta tis e-pu-lemur
 tis et ve-ri-ta tis e-pu-lemur
 tis et ve-ri-ta tis e-pu-
 tis et ve-ri-ta tis e-pu-

mf

1. f. 2. 3. | 2. 3. | 2. 3. | - |

Crescendo

Soprano: in a zymis sinceri-ta

Alto: in a zymis

Tenor: in a zymis sinceri-ta

Bass: in a zymis sinceri-ta

A handwritten musical score for strings. The score consists of two staves of music. The top staff starts with a forte dynamic (F) and ends with a decrescendo dynamic (f). The bottom staff starts with a forte dynamic (F), followed by a decrescendo dynamic (f), and then a forte dynamic (F).

Moderato

Moderato *mp*

tis et veri-ta-tis

tis et veri-ta-tis

tis et veri-ta-tis

tis et veri-ta-tis

Moderato

Handwritten musical score page 10. The score consists of four staves of music. The first staff uses a treble clef, the second a bass clef, the third a tenor clef, and the fourth a bass clef. The music includes various dynamic markings such as **f**, **p**, **b**, **mf**, **mp**, and **ff**. There are also slurs, grace notes, and some handwritten lyrics in English: "no - strum", "im-mo-la-tus", "est Chri-", and "no - strum". The score is written on five-line staff paper.

cresc

Handwritten musical score page 10. The score consists of four staves of music. The first staff uses a treble clef, the second a bass clef, the third a tenor clef, and the fourth a bass clef. The music includes various dynamic markings such as **f**, **p**, **b**, **mf**, **mp**, and **ff**. There are also slurs, grace notes, and lyrics in Latin: "no - strum", "im-mo-la-tus", "est Chri-", and "no - strum". The score is written on five-line staff paper.

rallent. molto

Handwritten musical score page 10. The score consists of four staves of music. The first staff uses a treble clef, the second a bass clef, the third a tenor clef, and the fourth a bass clef. The music includes various dynamic markings such as **f**, **p**, **b**, **mf**, **mp**, and **ff**. There are also slurs, grace notes, and dynamic markings like "dim." and "5". The score is written on five-line staff paper.

rallent. molto

Handwritten musical score page 10. The score consists of four staves of music. The first staff uses a treble clef, the second a bass clef, the third a tenor clef, and the fourth a bass clef. The music includes various dynamic markings such as **f**, **p**, **b**, **mf**, **mp**, and **ff**. There are also slurs, grace notes, and dynamic markings like "dim.". The score is written on five-line staff paper.

dim.

Handwritten musical score page 10. The score consists of four staves of music. The first staff uses a treble clef, the second a bass clef, the third a tenor clef, and the fourth a bass clef. The music includes various dynamic markings such as **f**, **p**, **b**, **mf**, **mp**, and **ff**. There are also slurs, grace notes, and dynamic markings like "dim.". The score is written on five-line staff paper.

Mosso

$\frac{2}{4}$ f - | - | U U T i z | U U |

$\frac{2}{4}$ U U T i z | U U T i z | U U T i z |

$\frac{2}{4}$ - | U U T i z | U U T i z |

Mosso

$\frac{2}{4}$ f - | - | U U T i z | U U | alle lu ia

$\frac{2}{4}$ U U T i z | U U T i z | U U T i z | alle lu ia

$\frac{2}{4}$ alle lu ia | - | - | U U T i z | alle lu ia

$\frac{2}{4}$ - | - | U U T i z | alle lu ia | alle lu ia

$\frac{2}{4}$ f alle lu ia | U U T i z | U U T i z | alle lu ia

Mosso

$\frac{2}{4}$ U U T i z | U U T i z | U U T i z | U U T i z |

allarg —

$\frac{2}{4}$ U U T i z | U U T i z | U U T i z | U U T i z |

$\frac{2}{4}$ U U T i z | U U T i z | U U T i z | U U T i z |

$\frac{2}{4}$ U U T i z | U U T i z | U U T i z | U U T i z |

— allarg —

$\frac{2}{4}$ U U T i z | U U T i z | P T i z |

alle lu ia alle lu ia

$\frac{2}{4}$ U U T i z | U U T i z | P T i z |

alle lu ia alle lu ia

$\frac{2}{4}$ U U T i z | U U T i z | P T i z |

alle lu ia alle lu ia

$\frac{2}{4}$ U U T i z | U U T i z | P T i z |

alle lu ia alle lu ia

F. Jomelle

Milano 11-1-1993

$\frac{2}{4}$ U U T i z | U U T i z | P T i z |

alle lu ia alle lu ia

$\frac{2}{4}$ U U T i z | U U T i z | P T i z |

alle lu ia alle lu ia