

Agli amici

Thea-Mathilde e Rudolf WOLFSTEINER

per la Cappella Musicale dell'"St. Michaelskirche"

di Monaco

Valentino Donella

VALENTINO DONELLA

# PRINCEPS GLORIOSISSIME

MOTETTO in onore di S. MICHELE ARCANGELO

per

Soprano, Coro e Orchestra

~ oo ~

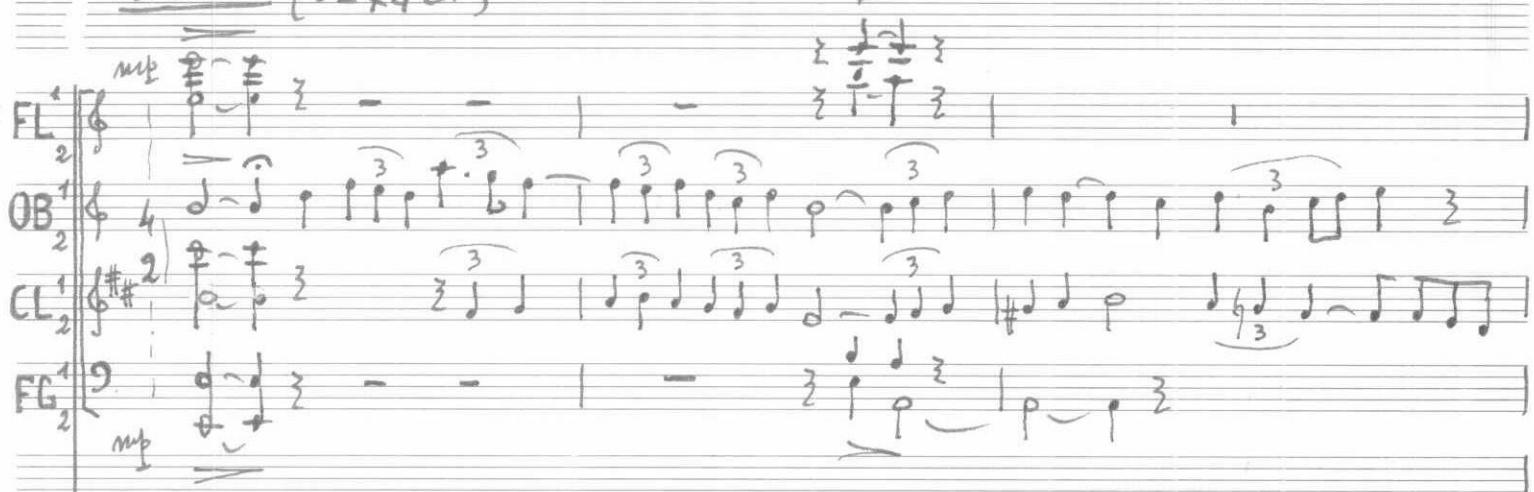
VERONA, 15 novembre 1985

(1)

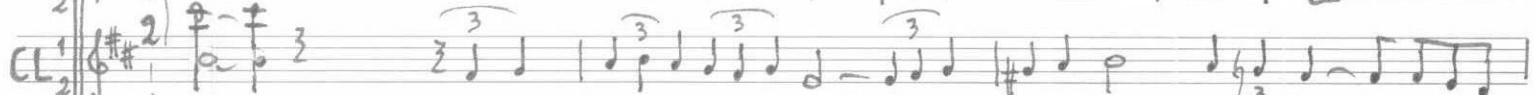
# PRINCEPS GLORIOSISSIME

Moderato ( $\text{d}=74 \text{ c.}$ )

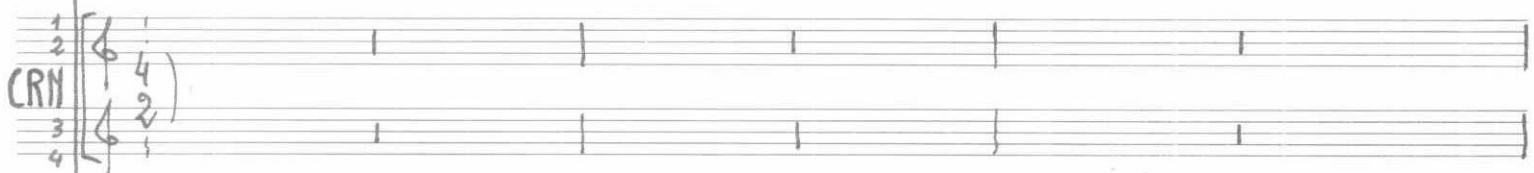
VALENTINO DONELLA

FL:  $\frac{2}{4}$   $\text{mp}$  

OB:  $\frac{2}{4}$   $\text{d-d}$  

CL:  $\frac{2}{4}$   $\text{f-f}$  

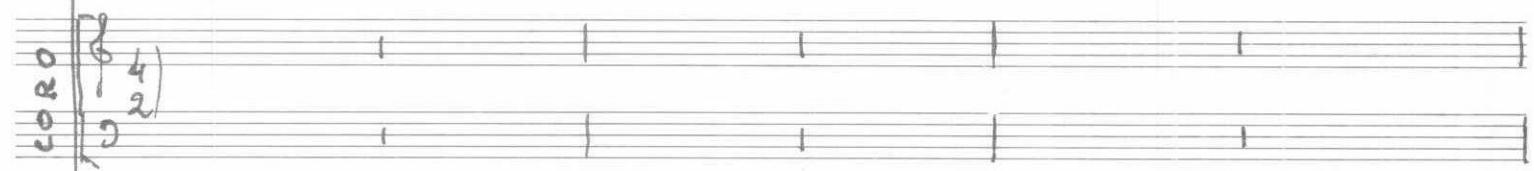
FG:  $\frac{2}{4}$   $\text{d-d}$   $\text{mp}$  

(CRN)  $\frac{2}{4}$   $\text{f-f}$  

TBR  $\frac{2}{4}$   $\text{f-f}$  

TBRM  $\frac{2}{4}$   $\text{f-f}$  

Moderato ( $\text{d}=74 \text{ c.}$ )

0  $\frac{2}{4}$   $\text{f-f}$  

VLM1  $\frac{2}{4}$   $\text{mp}$  

VLM2  $\frac{2}{4}$   $\text{f-f}$  

VLE  $\frac{2}{4}$   $\text{d-d}$  

VC  $\frac{2}{4}$   $\text{p-p}$  

CB  $\frac{2}{4}$   $\text{p-p}$   $\text{mp}$  

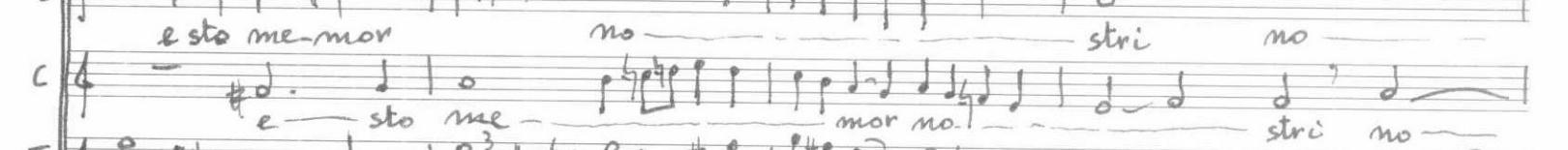




Trbn | 

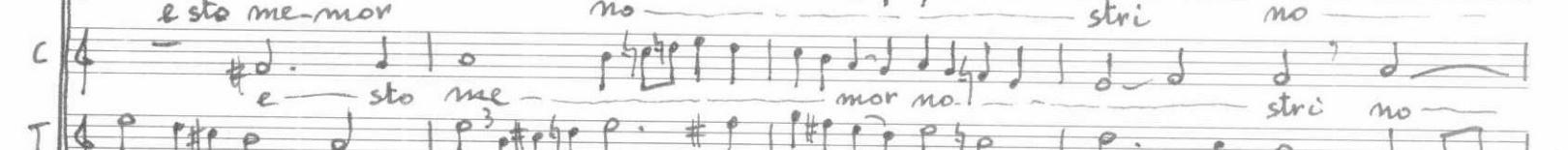
Vln | 

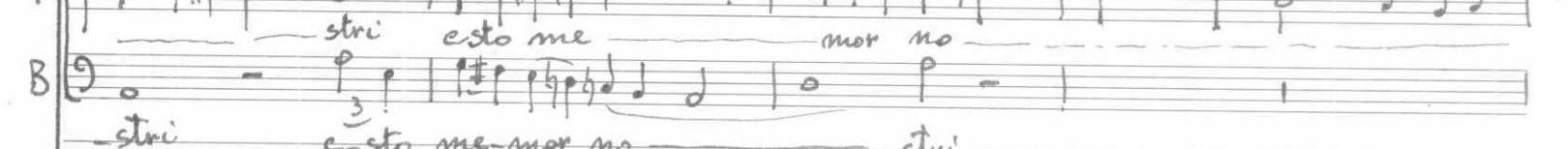
Vcl | 

Cb | 

Fl | 

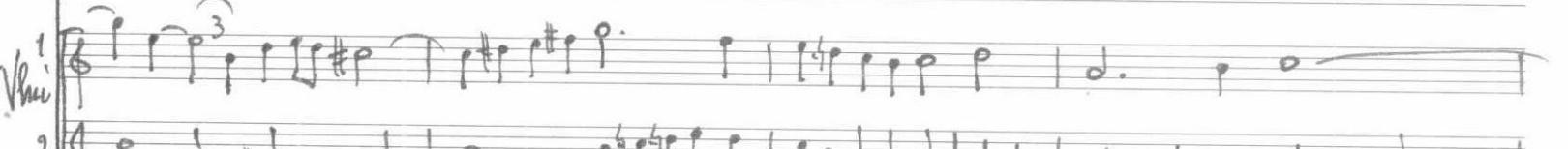
Sax | 

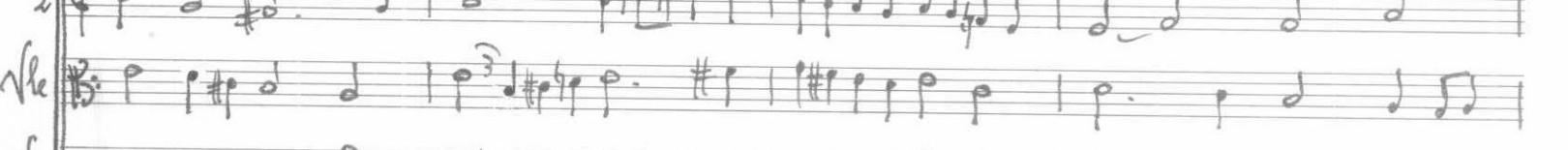
S | 

C | 

T | 

B | 

Vln | 

Vcl | 

Vcl | 

Cb | 

5

A handwritten musical score page showing measures 24 through 26. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The key signature changes between F major (F) and G major (G). Measure 24 starts with a forte dynamic (f) in 8a time. Measures 25 and 26 begin with a piano dynamic (p) in 8a time. The score features various rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 26 concludes with a dynamic instruction 'f'.

A handwritten musical score for a string quartet (two violins, viola, cello) on five staves. The score consists of ten measures. Measure 1 starts with a forte dynamic (f) in common time, featuring a melodic line in the top violin and harmonic support from the other three instruments. Measures 2-3 continue this pattern with eighth-note patterns and sustained notes. Measures 4-5 introduce more complex rhythmic patterns, including sixteenth-note figures and grace notes. Measures 6-7 show a transition with changing dynamics and instrumentation. Measures 8-10 conclude the section with a final forte dynamic.

A handwritten musical score for Trombone (Trb) in 2/4 time. The score consists of four measures. Measure 1 starts with a dynamic *f*. Measures 2 and 3 show eighth-note patterns. Measure 4 concludes with a half note.

A handwritten musical score for Trombone (Trbn). The score consists of two staves. The top staff starts with a dynamic *f* and includes measures with various note heads and rests. The bottom staff continues the musical line with a mix of eighth and sixteenth notes.

Soprano: f  
 S:  $\frac{2}{4}$  |  $\text{p} \text{ } \# \text{f}$  |  $\text{p} \text{ } \text{f}$  |  $\# \text{f}$   
 sem — per pre-ca — re pro no — bis

C:  $\frac{2}{4}$  |  $\text{p} \text{ } \text{o}$  |  $\text{d} \# \text{p} \text{ } \text{l} \text{ o}$  |  $\text{p} \text{ } \text{p}$  |  $\text{l} \text{ o}$  |  $\text{d} \# \text{p}$   
 sem — per pre-ca — re pro no — bis

T:  $\frac{2}{4}$  |  $\text{p} \text{ } \# \text{f}$  |  $\text{p} \text{ } \text{f}$  |  $\text{f} \text{ } \# \text{p}$  |  $\# \text{p} \text{ } \text{p}$  |  $\text{p} \text{ } \text{l} \text{ o}$  |  $\# \text{p} \text{ } \text{p}$   
 sem — per pre-ca — re pro no — bis

Bass:  $\frac{2}{4}$  |  $\# \text{p} \text{ } \text{p} \text{ } \# \text{d}$  |  $\# \text{p} \text{ } \text{p} \text{ } \text{l} \text{ o}$  |  $\text{p} \text{ } \text{p}$  |  $\# \text{f} \text{ } \# \text{d}$  |  $\# \text{d} \text{ } \# \text{o}$   
 — due, sem — per pre-ca — re pro no — bis

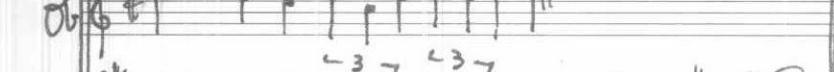
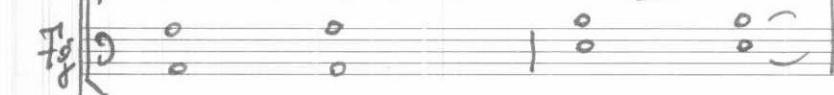
A handwritten musical score for orchestra and choir, page 27. The score includes parts for Flute, Trombone, Clarinet, Bassoon, Corno, Trombone, and Soprano, Alto, Tenor, Bass. The vocal parts sing "Fi-li-um De-i semper pre-ca re pro". The score features various dynamics like ff, f, mp, and accents. The vocal parts have lyrics written below the notes.





**Poco**      tratt      FINE (8)

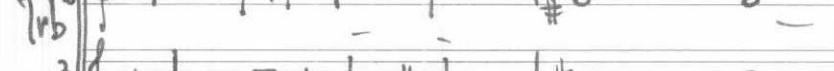
38

Flr: 
  
 Ob: #P 
  
 Cl: #P 
  
 Tg: 9 

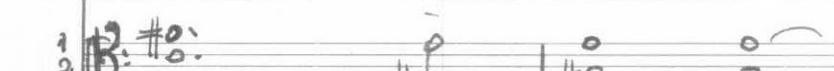
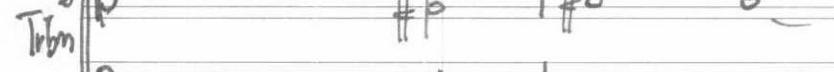
tratt      FINE

Cm: 
  
 3/4 

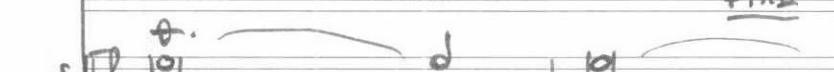
tratt      FINE

Trb: 
  
 3/4 

tratt      FINE

Trbn: 
  
 3/4 

tratt      FINE

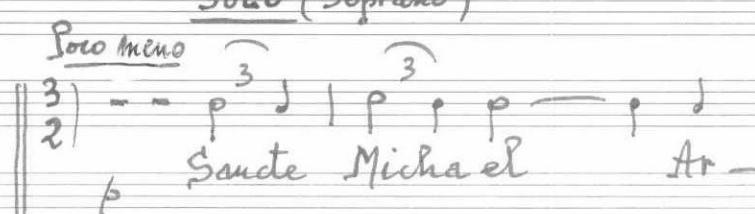
S: 
  
 -lu ia

C: 
  
 lu ia

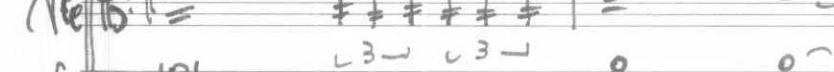
T: 
  
 lu ia

B: 
  
 -lu ia

Solo (Soprano)

Solo meno 
  
 Sancte Michael Ar-

Fine

Flr: 
  
 Ob: 
  
 Cl: 
  
 Nt: B: #P 
  
 Nc: 9 
  
 Kb: 9 = 

tratt      Fine

Op. 8  
 Fg.  
 2

SOPR. (4) 2) Soprano part with lyrics:  
 changele, de — feu de nos in prae-li-o de —  
 crescendo markings above the vocal line.

Vlni. 1 & 2  
 Nle. 2  
 Vcl. 101  
 Cb.

Op. 8  
 Fg.

Cru. 1, 2, 3, 4

SOPR. f # o  
 fen — de de — feu — de nos in prae —

Vlni. 1 & 2  
 Nle. 2  
 Vcl. 1  
 Cb.

Handwritten musical score for Oboe (Ob), Clarinet (Cl), Flute (Fl), and Trombone (Trbn). The score consists of four staves. The Oboe staff starts with a crescendo, followed by a melodic line with grace notes. The Clarinet staff features a rhythmic pattern of eighth and sixteenth notes. The Flute staff includes a dynamic instruction "cresc -". The Trombone staff ends with a dynamic instruction "f". Measure numbers 53 and 54 are indicated at the beginning of the score.

A handwritten musical score for soprano (SOPR) in G major. The vocal line begins with a dynamic of crescendo (cresc) followed by a forte dynamic (f). The lyrics "ut non pere" are written below the staff, with "ut non pere" underlined. The vocal line continues with a melodic line consisting of eighth and sixteenth notes, ending with a fermata over the last note. The lyrics "a-mus in tre-men-do in-di-ci" are written below the staff.

Handwritten musical score for strings section 1, page 10, measures 1-10. The score includes parts for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Cello (Cello). The key signature is B-flat major (two flats). Measure 1: Vln 1 pizz., Vln 2 pizz., Vla pizz., Cello pizz. Measure 2: Vln 1 #p<sup>3</sup>, Vln 2 p<sup>3</sup>, Vla p<sup>3</sup>, Cello p<sup>3</sup>. Measure 3: Vln 1 arco, Vln 2 arco, Vla arco, Cello arco. Measure 4: Vln 1 b<sup>3</sup>, Vln 2 b<sup>3</sup>, Vla b<sup>3</sup>, Cello b<sup>3</sup>. Measure 5: Vln 1 f, Vln 2 f, Vla f, Cello f. Measures 6-10: Continuation of the string parts with various dynamics and articulations.

13

(73)

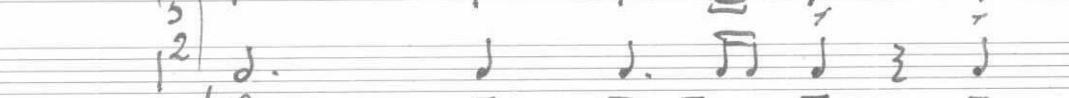
Fl - - *ff* 

Ob - - 

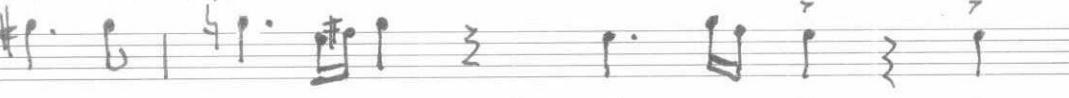
Cl - *f* 

Fg   
*f*

Cmn 







Trb 



*ff*  
Trbn 



59

59

**ob** : - | - - { j | ; j j - | ;

**cl** (F#3) 2) *mf* (s) | - - *mp* : | 2 ) 4 p : : : | 3 )

**tp** | - ( t t f f + | - - | - - | ! | - - | !

**Thm** (G) #f | . j 4 d | o . - | - | j z - | i

**SOPR.** (F 3) o | - - j d | d - j z z d | 2 ) b p ~ d s s | 3 )

-di ci - o ut non pe-re-

1. *Vln* { - | - - 3 : | b. | ! . | ;  
 2. *Fl 3*) 2 | - - 3 | 2 | 2 | 2 | 2 | ;  
*Nle B:* - | - mp 2 | 2 | 2 | 2 | 2 | 2 | 3 | 2 |  
*Nc* 2: #0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  
*Cb* 2: #0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

Fl. 16 - - *fz* 2 *pizz.*

61

Ob:   
 Cl:   
 Fg:   
 Trb:   
 3:   
 Trm:   
 SOPR:   
 a-mus ut non per-e-a-mus in the-

1 
  
 2 
  
 3 
  
 4

55 f

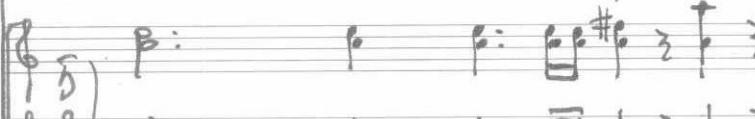
Fl (1) 

Ob (2) 

Cl (1) f 3 f 

Fg (1) i hp. 9: 



Cm (1) p: 

(2) J. 

18 

Trb (1) 

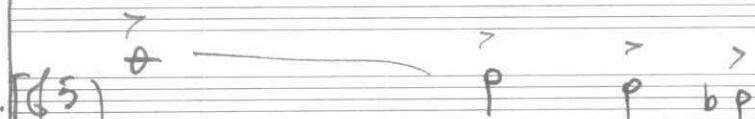
(2) 



Tbn (1) p: 

(2) 



Sopr. (1) 

men do ui - di ci

Nmi (1) f 

(2) 

Nle (1) p: 

Cl (1) 

Ob (1) p: 



68

OB [G<sub>3</sub>]  $\underline{\underline{f}}$  - - - - | : - | 1 | .  
 Tuba [G<sub>2</sub>]  $\underline{\underline{f}}$  - - - - | : - | 1 | .  
 SOPR [G<sub>2</sub>]  $\underline{\underline{f}}$  - - - - | : - | 1 | .

Nbr 1 | - - - - |  $\overset{p}{\underline{\underline{f}}}$   $\underline{\underline{f}}$   $\underline{\underline{f}}$   $\underline{\underline{f}}$  | .  
 Nbr 2 | - - - - |  $\underline{\underline{f}}$   $\underline{\underline{f}}$   $\underline{\underline{f}}$   $\underline{\underline{f}}$  | .  
 Vcl B<sub>2</sub>) - - - - | 1 | - | 1 | .  
 Vcl 1 | . - - - | 1 | - | 1 | .  
 Ob 1 | . - - - | 1 | - | 1 | .

$\equiv$

S 1 | - - - - |  $\overset{mp}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  | ecc. ripete dal segno \*

C 2 | - - - - |  $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  | ecc. al FINE  
 T 2 | - - - - |  $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  | ecc.  
 B 2 | - - - - |  $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  | ecc. (paf. 4)

Nbr 1 |  $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  |  $\overset{mp}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  | ecc. ripete dal segno \*

Nbr 2 |  $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  |  $\overset{mp}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  | ecc. al FINE  
 Vcl B<sub>2</sub>)  $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  | ecc. (paf. 4)  
 Vcl 1 |  $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  |  $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  | ecc.  
 Ob 1 | - - - - |  $\overset{p}{\underline{\underline{f}}}$   $\overset{p}{\underline{\underline{f}}}$  | ecc.

CORO PRINCEPS GLORIOSISSIME, MICHAEL ARCHANGELE, ESTO MEMOR  
NOSTRI HIC ET UBIQUE, SEMPER PRECARE PRO NOBIS FILIUM DEI,  
ALLELUIA.

SOPRANO MICHAEL ARCHANGELE, DEFENDE NOS IN PROELIO UT NON PEREAMUS  
IN TREMENDO IUDICIO

CORO ESTO MEMOR NOSTRI HIC ET UBIQUE, SEMPER PRECARE PRO NOBIS  
FILIUM DEI , ALLELUIA

## ORGANICO

2 FLAUTI ————— ( Fl )

2 OBOI ————— ( Ob )

2 CLARINETTI in Sib bemolle ————— ( Cl )

2 FAGOTTI ————— ( Fg )

4 CORNI in Fa ————— ( Crn )

3 TROMBE in Si bemolle ————— ( Trb )

3 TROMBONI ————— ( Trbn )

SOPRANO solista

CORO soprani ————— ( S )

{ contralti ————— ( C )

{ tenori ————— ( T )

{ bassi ————— ( B )

VIOLINI I } ————— ( Vlni )

VIOLINI II }

VIOLE ————— ( Vle )

VIOLONCELLI ————— ( Vc )

CONTRABBASSI ————— ( Cb )

N.B. Nella partitura i Clarinetti in Sib e Le Trombe in Sib sono già  
scritti un tono sopra ; i Corni in Fa sono già scritti una quinta  
sopra