

Recupero lezione dell'15-05-2020

TEORIA e SOLFEGGIO

Gruppo:

dalle 18.30 alle 19.30 del Venerdì

1) Cantiamo insieme i seguenti brani corali

(N.B. : aspetta prima di stamparli ! Dobbiamo decidere insieme quale parte dovrai cantare ! Quindi, prima di stamparli, leggiamoli insieme dal computer !!!)

dai 9 PEZZI SACRI

(Soprani)

n. 1

Espressivo e legato

P.I. Tchaikovsky

$\text{♩} = 68$

Musical score for soprano vocal part, measure 1. The key signature is one flat (B-flat). The time signature is common time (4/4). The tempo is indicated as $\text{♩} = 68$. The vocal line begins with a half note followed by eighth notes. A dynamic instruction *vocalizzato con la O* is placed under the first two measures, with a crescendo arrow pointing to the dynamic *mf* at the end of the second measure.

Musical score for soprano vocal part, measure 6. The key signature remains one flat. The time signature is common time. The vocal line consists of eighth and sixteenth-note patterns. Dynamics *mp* and *mf* are marked with crescendo arrows.

Musical score for soprano vocal part, measure 12. The key signature remains one flat. The time signature is common time. The vocal line continues with eighth and sixteenth-note patterns. Measures 12 and 13 are identical.

Musical score for soprano vocal part, measure 17. The key signature remains one flat. The time signature is common time. The vocal line consists of eighth and sixteenth-note patterns. A dynamic *f* is marked at the beginning of the measure.

Musical score for soprano vocal part, measure 23. The key signature remains one flat. The time signature is common time. The vocal line consists of eighth and sixteenth-note patterns. Measures 23 and 24 are identical.

dai 9 PEZZI SACRI

Contralti

n. 1

P.I. Tchaikovsky

Espressivo e legato

$\text{♩} = 68$

Musical score for Contralto part, measure 1. The key signature is one flat. The time signature is common time (4). The tempo is indicated as $\text{♩} = 68$. The dynamic is *mp*. The vocalization "vocalizzato con la O" is written below the staff. The vocal line consists of eighth and sixteenth notes. A dynamic marking *mf* is placed at the end of the measure.

Musical score for Contralto part, measure 6. The key signature is one flat. The time signature is common time (4). The dynamic is *mp*. The vocal line consists of eighth and sixteenth notes. A dynamic marking *mf* is placed at the end of the measure.

Musical score for Contralto part, measure 12. The key signature is one flat. The time signature is common time (4). The dynamic is *f*. The vocal line consists of eighth and sixteenth notes.

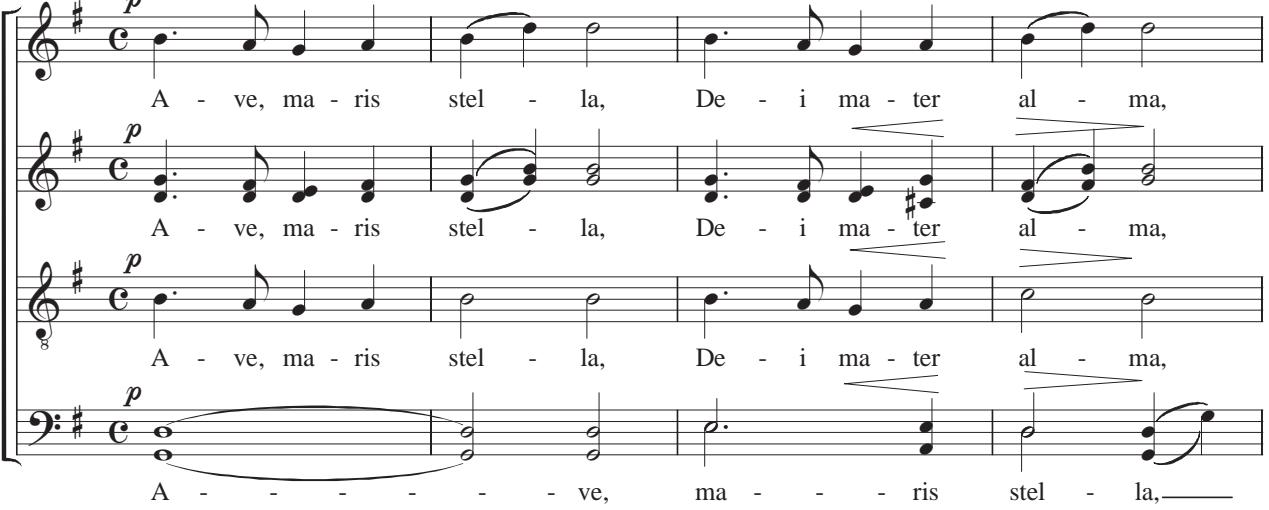
Musical score for Contralto part, measure 18. The key signature is one flat. The time signature is common time (4). The vocal line consists of eighth and sixteenth notes.

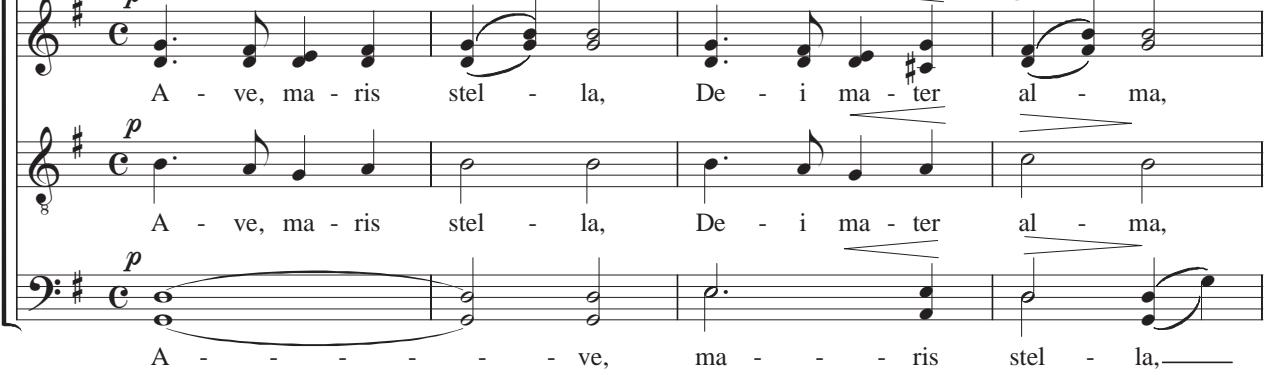
Musical score for Contralto part, measure 24. The key signature is one flat. The time signature is common time (4). The vocal line consists of eighth and sixteenth notes. The measure ends with a fermata over the last note.

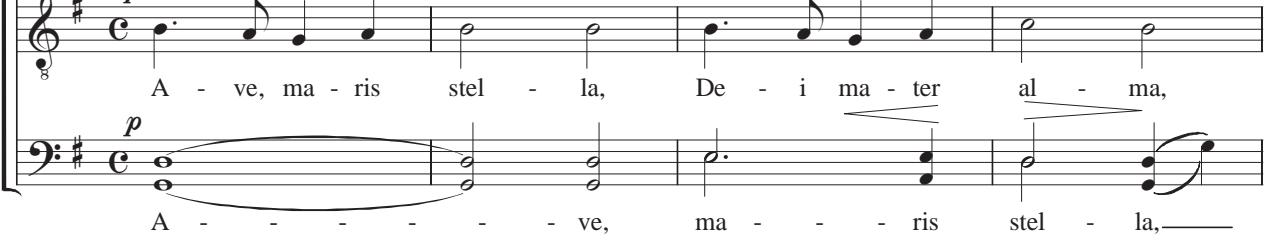
Ave maris stella

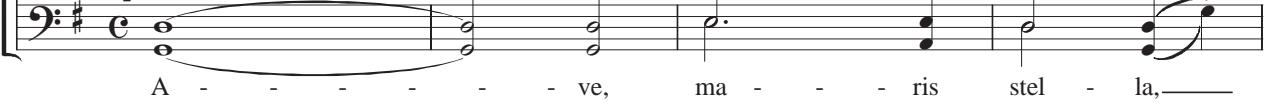
Edvard Grieg

Allegretto molto tranquillo $\text{♩} = 63.$

Soprani I e II 

Alti I e II 

Tenori I e II 

Bassi I e II 

Text: Ave, maris stel - la, De - i ma - ter al - ma,

Text: Ave, maris stel - la, De - i ma - ter al - ma,

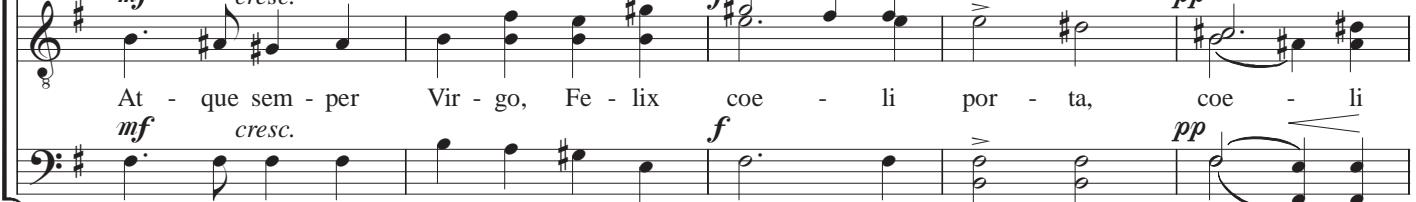
Text: Ave, maris stel - la, De - i ma - ter al - ma,

Text: A - - - - ve, ma - - - - ris stel - la,

poco animato

S 

A 

T 

B 

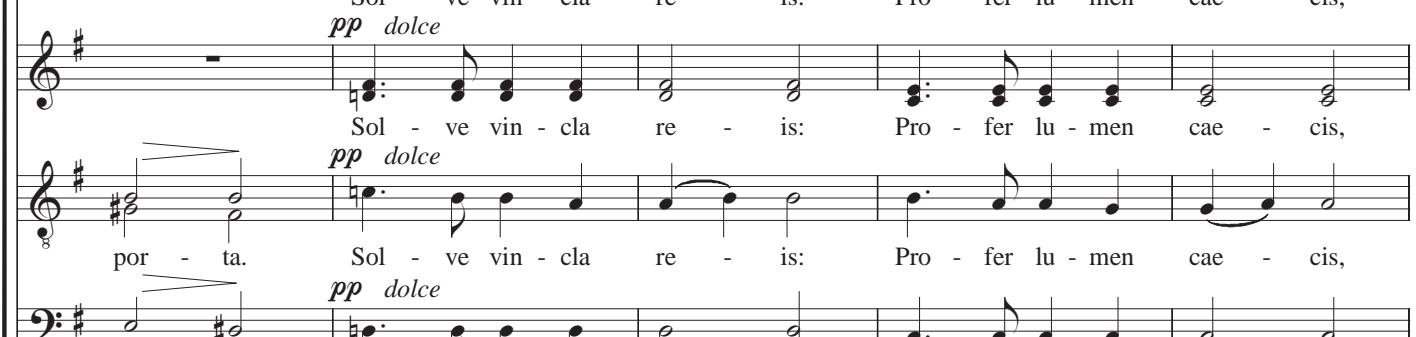
Text: At - que sem - per Vir - go, Fe - lix coe - li por - ta.

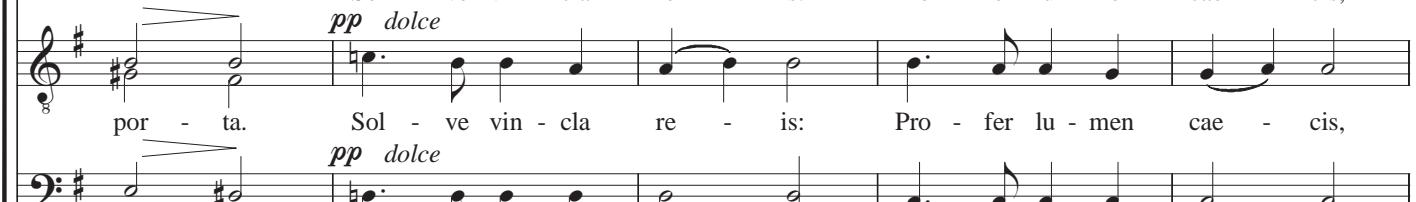
Text: At - que sem - per Vir - go, Fe - lix coe - li por - ta.

Text: At - que sem - per Vir - go, Fe - lix coe - li por - ta, coe - li

Text: At - que sem - per Vir - go, Fe - lix coe - li por - ta, coe - li

S 

A 

T 

B 

Text: Sol - ve vin - cla re - is: Pro - fer lu - men cae - cis,

Text: Sol - ve vin - cla re - is: Pro - fer lu - men cae - cis,

Text: por - ta. Sol - ve vin - cla re - is: Pro - fer lu - men cae - cis,

Text: por - ta. Sol - ve vin - cla re - is: Pro - fer lu - men cae - cis,

15 *cresc. molto* *f* *dim.* *p*

S Ma - la no - stra pel - le, Bo - na cunc - ta pos - ce, cunc - ta
A Ma - la no - stra pel - le, Bo - na cunc - ta pos - ce, cunc - ta
T Ma - la no - stra pel - le, Bo - na cunc - ta pos - ce.
B Ma - la no - stra pel - le, Bo - na cunc - ta pos - ce.

poco rit. *a tempo*

S pos - ce. Vi - tam prea - sta pu - ram, I - ter pa - ra
A pos - ce. Vi - tam prea - sta pu - ram, I - ter pa - ra
T Vi - tam prea - sta pu - ram, I - ter pa - ra
B Vi - tam prea - sta

poco animato *mf* *cresc.* *f*

S tu - tum, Ut, vi - den - tes Je - sum, Sem - per col - lae - te - mur.
A tu - tum, Ut, vi - den - tes Je - sum, Sem - per col - lae - te - mur.
T tu - tum, Ut, vi - den - tes Je - sum, Sem - per col - lae - te - mur.
B pu - ram, Ut, vi - den - tes Je - sum, Sem - per col - lae - te - mur,

tranquillo

S *pp dolce* Sit laus De - o pa - tri, Sum - mo Chri - sto
A *pp dolce* Sit laus De - o pa - tri, Sum - mo Chri - sto
T *pp* col - lae - te - mur. *pp dolce* Sit laus De - o pa - tri, Sum - mo Chri - sto
B *pp* col - lae - te - mur. Sit laus De - o pa - tri, Sum - mo Chri - sto

cresc. molto *f* *dim.*
S de - cus, Spi - ri - tu - i San - cto: Tri - bus ho - nor u - - -
cresc. molto *f* *dim.*
A de - cus, Spi - ri - tu - i San - cto: Tri - bus ho - nor u - - -
cresc. molto *f* *dim.*
T de - cus, Spi - ri - tu - i San - cto: Tri - bus ho - nor u - - -
cresc. molto *f* *dim.*
B de - cus, Spi - ri - tu - i San - cto: Tri - bus ho - nor u - - -

poco rit. *p* *pp* *più lento*
S - nus, ho - nor u - - - nus. A - - - men !
poco rit. *pp* *più lento*
A - nus, ho - nor u - - - nus. A - - - men !
p *pp* *più lento*
T - nus. A - - - men !
p *pp* *più lento*
B - nus. A - - - men !

3. TOTA PULCHRA

Musica di Giuseppe BRUNI
(testo latino)

Con purezza

$\text{♩} = 86$

VOCE 1



To-ta pul-chra es, Ma-ri-a, et ma-cu-la o-ri-gi-na - lis

p

V. 1



non est in Te. Tu glo-ria le - ru-sa - lem, Tu lae - ti - ti -

V. 1



a, Tu ho-no-ri-fi-cen-tia po - pu - li no-stri, Tu ad-vo-

pp

V. 1

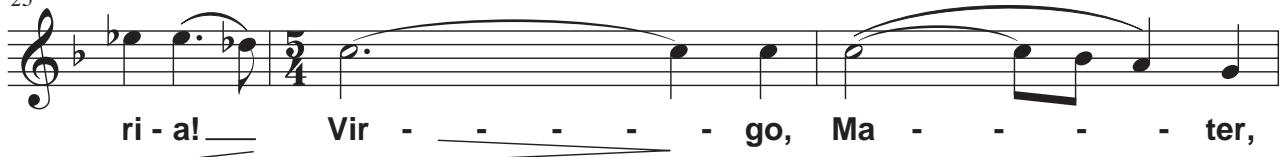


ca-ta pec-ca - to *mf* rum. O Ma - ri-a! O Ma -

rit.

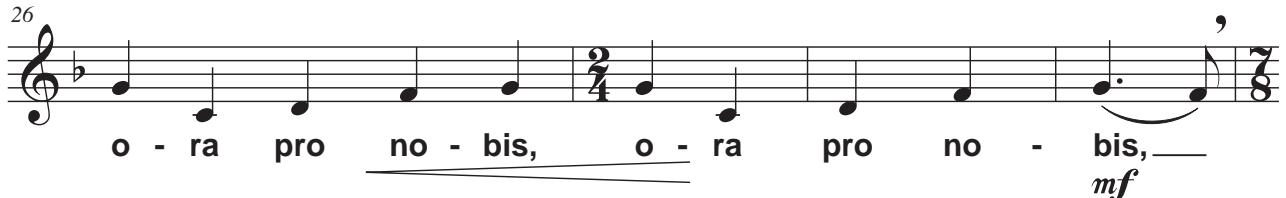
a tempo

V. 1



ri - a! Vir - go, Ma - ter,

V. 1



o - ra pro no - bis, o - ra pro no - bis,

mf

V. 1



in - ter - ce - de pro no-bis, in - ter - ce - de pro no-bis

p

$\text{♩} = 100$

V. 1



ad Do - mi - num

le-sum Chri - stum.

p

rall.

VOCE 1B

3. TOTA PULCHRA

Con purezza

Musica di Giuseppe BRUNI
(testo latino)

VOCE 1 $\text{♩} = 86$

To-ta pul-chra es, Ma-ri-a, et ma-cu-la o-ri-gi-na - lis
p

V. 1 non est in Te. Tu glo-ria le - ru-sa-lem, Tu lae - ti - ti -

V. 1 a, Tu ho-no-ri-fi-cen-tia po - pu - li no-stri, Tu ad-vo-
pp

V. 1 ca-ta pec-ca - to - rum. O Ma - ri-a! O Ma -
mf rit. *a tempo* *< >* *mp*

V. 1 ri - a! Vir - - - - go, Ma - - - - ter,
mf

V. 1 o - ra pro no - bis, o - ra pro no - bis,
mf

V. 1 in - ter - ce - de pro no-bis, in - ter - ce - de pro no-bis
p

V. 1 $\text{♩} = 100$
ad Do - mi - mum le-sum Chri stum.
p *rall.*

3. TOTA PULCHRA

Musica di Giuseppe BRUNI
(testo latino)

Con purezza

$\text{♩} = 86$

VOCE 2

To - ta pul-chra es, Ma - ri - a, et ma-cu - la o - ri - gi - na - lis

V. 2

non est in Te. p Tu glo - ri - a, Tu lae-ti-tia I - sra -

V. 2

el, Tu ho-no-ri-fi-cen-tia po - pu - li no-stri, Tu

V. 2

ad-vo - ca - ta pec - ca - to - rum. O Ma - ri - a! O Ma -

V. 2

ri - a! Vir - go pru-den - tis-si-ma, Ma - ter cle-men-tis-si-ma,

V. 2

o - ra pro no - bis, o - ra pro no - bis,

V. 2

in - ter - ce - de pro no-bis, in - ter - ce - de pro no-bis

V. 2

Do - mi - num, Do - mi - num le-sum Chri - stum.

3. TOTA PULCHRA

9

Con purezzaMusica di Giuseppe BRUNI
(testo latino)

VOCE 3 $\text{♩} = 86$

To-ta pul-chra es, Ma - ri - a,
et ma-cu-la o - ri-gi-na -

V. 3 $\text{♩} = 86$

lis non est in Te. Tu glo-ri - a, Tu lae - ti - ti -

V. 3 $\text{♩} = 86$

a, Tu ho-no-ri-fi-cen-tia po - pu - li no-stri, Tu ad-vo -

V. 3 $\text{♩} = 86$

ca-ta pec-ca - to - rum. O Ma - ri - a! O Ma -

V. 3 $\text{♩} = 86$

ri - a! Vir go, Ma ter,

V. 3 $\text{♩} = 86$

o - ra pro no - bis, o - ra pro no - bis,

V. 3 $\text{♩} = 100$

in - ter - ce - de pro no - bis, in - ter - ce - de pro no - bis

V. 3 $\text{♩} = 100$

ad Do - mi - num le - sum Chri - stum.