

silvio omizzolo

tre

frammenti biblici

PER

SOPRANO e ORGANO

PROPRIETA' DELL' AUTORE

TRE FRAMMENTI BIBLICI

Le altre ammissioni in matita sono per le modifiche pianistiche per soprano e organo

1. "Scio enim quod Redemptor meus,"

Maestoso (♩ = 60)

con fantasia

8 bass

8' organ

p *f* *mp*

I. Fondi dolci 8+4

II. " " 8+4+2

Ped. " " 16+8

(♩ = d. prec.)

mf

mf

Sci-o e-nim quod

mf

+II. al I°

Re-dem-ptor me- us vi- vit et in no-

mf

+ I° al Ped.

vis-si-mo di-e de ter-ra de ter-ra

f

cresc. molto e

p *sub.* *cresc. molto*

son *p* *sub.* *- I° al Ped.*

con fuoco

sur- rec- tu- rus sum;

f

ff e sost.

Piu mosso (♩=120)

3

musical score for the first system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: *er-sum cir-cum da-bor*. The piano accompaniment includes markings: *molto sost.* and *p subito*. The system is divided into two measures with a 3/4 time signature.

musical score for the second system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: *pe-le me-a, et in car-ne me-a vi-*. The piano accompaniment includes markings: *3*, *4*, and *10*. The system is divided into two measures with a 4/4 time signature.

musical score for the third system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: *de- vi-de.*. The piano accompaniment includes markings: *cresc.*, *f*, and *sost.*. The system is divided into two measures with a 4/4 time signature.

sost. molto

De- um De- um me- um,

f

sost. molto

Ancora piu mosso (♩=160)

ff irruente

II°

f subito

p

Quem

si- su-

I°

p

cresc. a poco a poco

rus sum *Et go ip-se, et*

cresc. a poco a poco

tu- li me-i con-spec-tu-ri

ga-

cresc. ancora

sumt, et non a-li- us

cresc. ancora

ff

rall.

non *ri - tu - us*

rall. *molto*

f

a tempo.

a tempo

mf

re - po -

si -

ta

mf

I. un legato

Tempo I. (♩=60)

mf

st.

rall. spes

me -

I. mf

laco

2. "Verti me ad alia"

Tranquillo (♩ = 66)

musculo, con fantasia

mp *mp* *p* *mf*

I° 8+4
 II° 8+4+2 Unione II° al I°
 Ped. Fondi di 16 e 8

ritornando a tempo

dim. *p*

(-II al I)

p *poco cresc.*

Ver-ti me ad a-li-a,
 et vi-di ca-lum-ni-as,

quae sub so- la ge- run- tur, et la-

mf *mf cresc.*

— cr- mas in- no- cen- ti- um, et he- mi- num con- so- la-

f

ff sost.
to- rem: *declamando* *piu in tempo.*

Tutti + II all *ff sost.*

f *piu in tempo.*

cresc. *sost.* *fff*

8a 3 (2) 3 4

Bat.

cresc. *sost.* *fff*

8a 3 (2) 3 4

Bat.

(♩ = 60) *sempre marcato* *meno f e sost.* 10

(♩ = 60) *mf* *sf = p* *II* *f* *mf*

non pos-se-re si-ste-re e-o-rum vio-len-tiae, cum.

dim. *f* *Como all'inizio*

-cto-rum au-xi-lia de-sti-tu-tus.

dim. e sost. *(col canto)* *f* *pp* *mp*

mp *poco cresc.*

Et lau-da-vi mor-tu-os, quam vi-ven-tes:

mp *II* *pp* *f sub.* *p*

mp dolce

et fe-li-ci-o - rum u - tro - que ju - di -

p

poco cresc.

cresc.

cresc. molto

-ca - ri, qui nec - dum nec - dum qui nec - dum ma - tus

p *f* *mf* *f*

ff

a tempo, calmo

p

est, nec u - dit ma - la,

ff *mp* *p*

rall *a tempo, calmo*

mf *p*

tem *Per*

quae sub so- le fi- unt

8^a

pp

Ottobre 1967

3. " Nome hoc est magis jejunium quod elegi? "

Quasi lento (♩=54)

espressivo

mf

f

ff

sfp sub.

ampio

I. Fondi di 8+4

II " 8+4 + II^o al I^o

Ped. " 16+8 + II^o al Ped.

+Fondi di 2

pp

f

ff

cresc. e accel.

a tempo

hoc est ma- gis je- junium quod ele- gi?

ff.
Dis- sol- ve

p. subito 6
col- li- ga- tio- nes im- pie- ta- tis

f
Sol- ve

p sub. 5 *rall.* 6 *a tempo*
pa- ssi- cu- los de- pri- men- tes; di-

pp.
mit- te e- os qui con- frac- ti sunt

ti- be- ros di-

Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics: *mit-te re-li-ge-ros et om-ni o-mni-a di-vi-ni pe*. The piano accompaniment (bottom two staves) includes dynamic markings *ff*, *sf*, and *pp*. A circled number "34" is written below the piano part, and the word "via" is circled in the right margin. The system concludes with a double bar line and the numbers "5" and "4" indicating the final measure.

Handwritten musical score for the second system, marked *MASSO* ($\text{♩} = 112$). The vocal line (top staff) features a melodic line with a fermata. The piano accompaniment (bottom two staves) includes dynamic markings *ff* and *pp*. A circled number "35" is written below the piano part. The system concludes with a double bar line and the numbers "2" and "4" indicating the final measure.

Handwritten musical score for the third system, marked *PIÙ CALMO* ($\text{♩} = 92$) and *mp dolce*. The vocal line (top staff) contains the lyrics: *Bre-ve Fran-ge e-su-ri-en-ti pa-nem*. The piano accompaniment (bottom two staves) includes dynamic markings *pp* and *pp*, and the instruction *nono espressivo*. The system concludes with a double bar line and the numbers "4" and "4" indicating the final measure.

Handwritten musical score for the fourth system. The vocal line (top staff) contains the lyrics: *tu-um et e-ge-nos va-gos-que in-*. The piano accompaniment (bottom two staves) includes dynamic markings *pp* and *pp*. The system concludes with a double bar line and the numbers "4" and "4" indicating the final measure.

Poco PIU (♩=56)

duc tu do-mi-nam tu-am

mp accel. a tempo

cum vi-de-ris

accel. I° f II° a tempo

- dum pe-ri

sost f rall.

tu-am et car-nem tu-am ne de-

m.s. mf p

Andante p + +

60

ALLEGRO

~~Poco più~~ $\text{♩} = 84$ *mf*

spe - xe - ris. Poco. Più Tunc e - rum - pet

mp qua - si ma - na lu - men tu - um *mf* *pp*

mf *sf* sa - mi - las tu - ar ci - ti - us or - ne - tur *accel* *torando* *f*

q tempo ($\text{♩} = 84$) *p*

mf

p

et an- te- i- bis fa- ciens tu- am

17

-- molto

MENO LENTO ($\text{♩} = 60$)

f

MENO LENTO

sti- tia tu- a et glo- ria Do- mi-

p cresc.

f

ni col- li- get

PIÙ LENTO ($\text{♩} = 72$)

f

PIÙ LENTO ($\text{♩} = 72$)

ben accentato

mf

Tunc in- vo- ca- bis

calmo

et Do-mi-nus ex-an-ti-
 et: da-ma-bis

et di-cet: ec-ce

a tempo

ad-sum