



CATTANEO ANGELO

Italie

A propos de l'artiste

Site Internet: <http://www.msacbergamo.it/>

A propos de la pièce

Titre: ADORAMUS TE, CHRISTE
Compositeur: ANGELO, CATTANEO
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Instrumentation: Chorale, Orgue
Style: Religieux - Eglise

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ADORAMUS TE

Andante calmo (♩ = 70)

Angelo Cattaneo

p

Soprano
A-do-ra-mus Te, Chri - ste, et be-ne-di-ci-mus

Alto
A-do-ra-mus Te, Chri - ste, et be-ne-di-ci-mus

Tenor

Bass

Piano
p

ti - bi, a - do-ra-mus Te, et be-ne-di - ci-mus ti - bi,

ti - bi, a - do-ra-mus Te, et be-ne-di - ci-mus ti - bi,

mp et be-ne-di - ci-mus ti - bi, a-do-ra-mus Te,

mp et be-ne - di-ci-mus ti - bi, et be-ne-di - ci-mus ti - bi,

et be-ne-di-ci-mus ti - bi,

et be-ne-di-ci-mus ti - bi,

et be-ne-di-ci-mus ti - bi,

et be-ne-di-ci-mus ti - bi, a-do-ra-mus Te,

p

3

Detailed description: This system contains the first four staves of the musical score. The top three staves are vocal parts, each with the lyrics 'et be-ne-di-ci-mus ti - bi,'. The fourth staff is the bass line for the piano, with lyrics 'et be-ne-di-ci-mus ti - bi,' and 'a-do-ra-mus Te,'. The piano accompaniment is shown in the bottom two staves, featuring a melodic line with a triplet of eighth notes and a bass line with a triplet of eighth notes. A piano dynamic marking '*p*' is placed above the piano staff.

a-do-ra-mus Te,

p
a-do-ra-mus Te, Chri - ste,

a-do-ra-mus Te,

Chri - ste, a-do-ra-mus Te,

3

Detailed description: This system contains the next four staves. The vocal parts continue with 'a-do-ra-mus Te,'. The piano accompaniment features a change in key signature to a more complex mode, with a piano dynamic marking '*p*'. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics 'Chri - ste,' are shared between the vocal and piano parts.

accel.

a - do - ra - mus Te, et be ³ - ne - di - ci - mus ti - bi,
 a - do - ra - mus Te, et be - ne - di - ci - mus ti - bi,
 a - do - ra - mus Te, et be ³ - ne - di - ci - mus ti - bi,
 a - do - ra - mus Te, et be - ne - di - mus ti - bi, *mf* qui - a per san - ctam

f
 re - de - mi - sti mun -
 re - de - mi - sti mun -
 re - de - mi - sti mun -
 re - de - mi - sti mun -
 cru - cem tu - am re - de - mi - sti mun -

dum, re - de - mi - sti mun - dum,
 dum, re - de - mi - sti mun - dum,
 dum, re - de - mi - sti re - de - mi - sti
 dum, re - de - mi - sti mun - dum, re - de -

re - de -
 re - de - mi - sti re - de -
 mun - dum, re - de - mi - sti mun -
 mi - sti mun - dum, re - de - mi - sti
 re - de -

rall. *mp*

mi - sti mun - dum, re - de - mi - sti

mi - sti mun - dum, re - de - mi - sti

dum, re - de - mi - sti re - de - mi - sti

mun - dum, re - de - mi -

1° tempo *pp*

mun - dum. A - do - ra - mus Te,

mun - dum. A - do - ra - mus Te,

mun - dum.

sti re - de - mi - sti

Chri - ste, et be - ne - di - ci - mus ti - bi,
Chri - ste, et be - ne - di - ci - mus ti - bi,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Chri - ste, et be - ne - di - ci - mus ti - bi,". The piano accompaniment features a melodic line in the right hand and a more active bass line in the left hand.

rall. p *ppp*

a - do - ra - mus Te, a - do - ra - mus Te.
a - do - ra - mus Te, a - do - ra - mus Te.
a - do - ra - mus Te, a - do - ra - mus Te.
a - do - ra - mus Te, a - do - ra - mus Te.

The second system continues the vocal parts with the lyrics "a - do - ra - mus Te, a - do - ra - mus Te." The piano accompaniment includes a triplet of eighth notes in the right hand and sustained chords in the left hand. The dynamic marking *ppp* is indicated at the end of the system.

(20/12/2001)