

Dallo spettacolo teatrale

Mater Matuta

# Preghiera

Per coro parlato

Musica di

Guido Garazzi

# Preghiera

(Musica di G. Gavazzi)

*soprani*

*contratti*

*tenori*

*bassi*

$\text{♩} = 72$

Mater!

In-vio-la-ta in-te-me-ra-ta, San-cta Vir-go Vir-gi-num!

*p*

*s.*

*c.*

*t.*

*b.*

Mater ca-stis-si-ma in-vio-la-ta, Ma-ter Sal-va-to-ri

*p*

In-vio-la-ta in-te-me-ra-ta, San-cta Vir-go Vir-gi-num!

*s.*

*c.*

*t.*

*b.*

Ma-ter Sal-va-to-ri

Tur-mf ris e-bur-ne-a, Do-mus au-re-a.

In-vio-la-ta in-te-me-ra-ta, San-cta Vir-go Vir-gi-num!

S. Re-gi-na An-ge-lo-rum.  
 C. Ma-ter ca-stis-si-ma in-vio-la-ta,  
 T. Tur-ris e-bur-ne-a,  
 B. In-vio-la-ta in-te-me-ra-ta,  
*mf*

S. Re-gi-na A-po-sto-lo-rum.  
 C. Ma-ter Sal-va-to-ris Ma-ter Sal-va-to-ris!  
 T. Do-mus au-re-a,  
 B. San-cta Vir-go Vir-gi-num!,  
*f*

S. Ma-ter pp San-cta Ma-ter pu-ri-si-ma, Sa-lus in-fir-mo-rum.  
 C. Ma-ter pp San-cta Ma-ter pp  
 T. Tur-ris e-bur-ne-a,  
 B. Ma-ter pp San-cta  
*mf*

S. Ma-ter Ma-ter in-vi-o-la-ta. No-strae lae-  
 C. Sa-lus in-fir-mo-rum. Ma-ter Ma-ter in-vi-o-  
 T. Ma-ter pu-ri-si-ma, Sa-lus in-fir-mo-rum.  
 B. Ma-p  
*p*

S.      ti- *mf*  
       la- ta. No- strae lae- *mf*  
       Ma- ter Ma- ter in- vi- o- la- ta. No- strae lae-  
       Sa- lus in- fir- mo- rum. Ma- ter Ma- ter in- vi- o-

S.      fu- gium pec- ca- to- rum.  
       tiae. *f* fu- gium pec- ca- to- rum.  
       ti- *mf*  
       la- ta. No- strae lae- *mf*

S.      fu- gium pec- ca- to- rum.  
       tiae. *f* fu- gium pec- ca- to- rum.

S.      Vir- go ve- ne- ran- da, prea- di- can- da, cau- sa no- strae lae- ti-  
       pp  
       Vir- go ve- ne- ran- da, prea- di- can- da, cau- sa no- strae lae- ti-  
       pp

S. tiae.

C. tiae.

t. Vir- go ve- ne- ran- da, pre- di- can- da, cau- sa no- strae lae- ti-

b. Vir- go ve- ne- ran- da, pre- di- can- da, cau- sa no- strae lae- ti-

*pp*

S. Re- gi- na Vir- gi- num.

C. pp

t. tiae.

b. tiae.

*p*

*p*

San- cta Ma- ter.

Ma- ter San- cta.

Re- fu- gium pec- ca- to- rum.

*mf*

S. Re- fu- gium pec- ca- to- rum.

C. *mf*

t. San- cta Ma- ter.

b. Ma- ter San- cta.

Re- gi- na Vir- gi- num.

*mf*

*f*

Ro- sa my- sti- ca, San- cta.

*mf*

S. San- cta Ma- ter.

C. *f*

t. Ma- ter San- cta.

b. Ro- sa my- sti- ca, San- cta.

Re- fu- gium pec- ca- to- rum.

*p*

*mf*

S. Ma- ter San- cta  
 C. Ma- ter San- cta  
 t. Con- so- la- trix af- fli- cto- rum Con- so- la- trix af- fli- cto- rum  
 b. Con- so- la- trix af- fli- cto- rum  
*ff*  
 S. Con- so- la- trix af- fli- cto- rum Con- so- la- trix af- fli- cto- rum  
 C. Con- so- la- trix af- fli- cto- rum Con- so- la- trix af- fli- cto- rum  
 t. Ma- ter San- cta  
 b. Ma- ter San- cta  
 S. Con- so- la- trix af- fli- cto- rum Con- so- la- trix af- fli- cto- rum Ma- ter  
 C. Con- so- la- trix af- fli- cto- rum Con- so- la- trix af- fli- cto- rum Ma- ter  
 t. Ma- ter San- cta Chri- sti  
 b. Con- so- la- trix af- fli- cto- rum Ma- ter Chri- sti  
 S. San- cta San- cta  
 C. Ma- ter Ma- ter  
 t. San- cta San- cta  
 b. Ma- ter Ma- ter  
 S. Ma- ter Chri- sti Ma- ter Chri- sti San- cta Ma- ter!  
*pp* *ff*  
 C. Ma- ter Chri- sti Ma- ter Chri- sti San- cta Ma- ter!  
*pp* *ff*  
 t. Ma- ter Chri- sti Ma- ter Chri- sti San- cta Ma- ter!  
*pp* *ff*  
 b. Ma- ter Chri- sti Ma- ter Chri- sti San- cta Ma- ter!  
*pp* *ff*

The musical score consists of four staves, each representing a different voice: Soprano (S.), Alto (C.), Tenor (t.), and Bass (b.). The music is in common time, indicated by a 'C' at the beginning of each staff. The key signature is A major, indicated by two sharps (F# and C#) at the start of each staff. The vocal parts are as follows:

- Soprano (S.):** Starts with "Ma- ter San- cta". There are two short melodic phrases: one ending with an upward arrow and another ending with a downward arrow. The second phrase is enclosed in a box.
- Alto (C.):** Starts with "Ma- ter San- cta". It has a single melodic phrase enclosed in a box.
- Tenor (t.):** Starts with "Con- so- la- trix af- fli- cto- rum". It has two melodic phrases, each enclosed in a box, followed by a dynamic marking "*ff*".
- Bass (b.):** Starts with "Con- so- la- trix af- fli- cto- rum". It has two melodic phrases, each enclosed in a box, followed by a dynamic marking "*ff*".

After the first section, the vocal parts continue with the following lyrics and dynamics:

- Soprano (S.):** "Con- so- la- trix af- fli- cto- rum" (repeated), dynamic *P*, then "Ma- ter San- cta" (enclosed in a box), dynamic *f*.
- Alto (C.):** "Con- so- la- trix af- fli- cto- rum" (repeated), dynamic *P*, then "Ma- ter San- cta" (enclosed in a box), dynamic *f*.
- Tenor (t.):** "Ma- ter San- cta" (enclosed in a box), dynamic *f*, then "Chri- sti" (enclosed in a box), dynamic *f*.
- Bass (b.):** "Con- so- la- trix af- fli- cto- rum" (repeated), then "Ma- ter Chri- sti" (enclosed in a box), dynamic *f*.

Finally, the vocal parts end with the following lyrics and dynamics:

- Soprano (S.):** "San- cta" (repeated).
- Alto (C.):** "Ma- ter" (repeated).
- Tenor (t.):** "San- cta" (repeated).
- Bass (b.):** "Ma- ter" (repeated).

On the right side of the page, there are three identical melodic patterns for the combined voices (Soprano, Alto, Tenor, Bass) starting with "Ma- ter Chri- sti". Each pattern is preceded by a dynamic marking "*pp*" and followed by a dynamic marking "*ff*".