

VALENTINO DONELLA

6 MOTTETTI EUCARISTICI

"Te decet Hymnus 430"

a 2 voci uguali e organo



TRE ALTRI MOTTETTI

Nigra sum a 2 voci uguali e organo

Domine in auxilium a 3 v. uguali e org.

In te Domine a 5 voci miste e organo

Verona 1957-59 = Bergamo 2002

EGO SUM PANIS VIVUS

Valenti-JONELLA ①

Andante tranquillo

mf

E go sum pa-mis vi-vus e go sum pa-mis vi-

cresc

mp

-vus qui de coe-lo de-scen-di qui de coe-lo de-

cresc

-scen-di qui de coe-lo de-scen-di:

-scen-di qui de coe-lo de-sce-di:

p

Si quis manduca-verit ex hoc pa-

2

me, vivet in aeter — num

quis mandu-caverit ex hoc pa — ne, vivet in aeter — num

mf vi-vet in ae — ter — num.

vi-vet in ae — ter — num.

mf

2

ECCE VENIO AD TE

Veronica DOMELLA

Mistico

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line starts with a rest followed by the lyrics "Ecce ve - ni - o ad Te, o dulcissime o dul -". The piano accompaniment is in G major and 4/4 time, featuring chords and moving lines in both hands.

Handwritten musical score for the second system. The vocal line continues with "- cissime Do - mi - ne," followed by a rest and then "quem a - ma - vi quem". A "cresc" marking is placed above the second measure of the vocal line. The piano accompaniment continues with chords and moving lines.

Handwritten musical score for the third system. The vocal line begins with "semper op - ta - vi, o dulcissi - me" followed by a rest and "Do - mi - ne". A "cresc" marking is placed above the second measure of the vocal line. The piano accompaniment continues with chords and moving lines.

Handwritten musical score for the fourth system. The piano accompaniment continues with chords and moving lines. A "p" marking is visible above the piano part in the final measure of this system.

Handwritten musical score for the fifth system. The vocal line continues with "quem a - ma - vi, quem semper op - ta - vi, o dulcissi -". The piano accompaniment continues with chords and moving lines.

Handwritten musical score for the sixth system. The piano accompaniment continues with chords and moving lines.

Do-mi-ne

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Do-mi-ne" and "me Do-mi-ne". The piano accompaniment includes dynamic markings such as *p* and *mf*, and performance instructions like *tratt.* and *a tempo*. The key signature is two sharps (F# and C#), and the time signature is 3/4.

mf

Ecce ve-ni-o ad te, o dul-

Handwritten musical score for the second system. The vocal line continues with the lyrics "Ecce ve-ni-o ad te, o dul-". The piano accompaniment provides harmonic support with various chordal textures and melodic lines.

cissi-me, Do-mi-ne o dulcissime Do-mi-ne

mf ecce veni-
ecce veni-

Handwritten musical score for the third system. The vocal line includes the lyrics "cissi-me, Do-mi-ne o dulcissime Do-mi-ne" and "ecce veni-". The piano accompaniment continues with dynamic markings like *p* and *mp*.

o ad te ecce veni-o ad te ad te

sempre p

ad te

te

Handwritten musical score for the fourth system. The vocal line concludes with the lyrics "o ad te ecce veni-o ad te ad te". The piano accompaniment features a *sempre p* (piano) marking and ends with a double bar line. The key signature remains two sharps.

BONE PASTOR

Valentino DONELLA

Moderato

Handwritten musical score for the piano introduction. It features a treble and bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The music consists of several measures of chords and melodic lines, starting with a piano (*p*) dynamic.

Handwritten musical score for the first vocal phrase. The vocal line is written on a single staff with lyrics: "Bo me pa-stor, panis ve-re, Je-su, no-stri mise-re". The piano accompaniment is on a grand staff. Dynamics include piano (*p*) and *dim.* (diminuendo).

Handwritten musical score for the second vocal phrase. The vocal line starts with a melisma: "- re-re.?" followed by "- re.". The piano accompaniment continues. Dynamics include piano (*p*) and mezzo-piano (*mp*).

Handwritten musical score for the final vocal phrase. The vocal line includes the lyrics: "Bo-me pa-stor, panis ve-re, Je-su, no-stri mise-re re. mise re-re.". The piano accompaniment concludes the piece. Dynamics include mezzo-piano (*mp*) and *dim.* (diminuendo).

mf

Tu nos pa - sce, nos tu - e - re, tu nos bo - na fac vi - de -

mf

de re in terra vi - ven ti - um

re in ter - ra vi ven ti um

mf

tu nos pa - sce, nos tu - e - re, tu nos

mf

bo - na fac vi - de - re in ter - ra vi - ven -

dim

dim

- ti - um.

ti - um.

tratt

Moderato non troppo

DOMINE NON SUM DIGNUS

Domi-ne non sum di-gnus ut in- tres sub tectum me- um

Do-mi-ne non sum di- gnus non sum di- gnus

sed tantum dic ver-

bum sed tantum dic ver- bum et sa-na bi-tur anima

ani ma me a a-ni-mam me-a
me a ani-mam me-a

Do mi-ne non sum di-gnus non sum

di-gnus non sum di-gnus

5

Allegretto spigliato PANIS ANGELICUS Valentino DONELLA

Pa-nis an-geli

pa — nis an — ge — li — cus *cresc* — *fit*

pa nis ho — mi — num *mf* fit pa — nis ho — mi — num, *f* dat
 mi — num *mf* fit pa — nis ho — mi — num *f* dat

pa — nis coe — li — cus fi — gu — ris ter — mi — num.

p res mi —

ra-bi-lis! *p* *o* res mi-ra-bi-lis! *cresc-* mande — cat Do-minum
 ra-bi-lis! mande — cat Do-minum

cresc-

pau-per, ser-vus pau-per, ser-vus et hu — mi-lis
pau-per, ser-vus, pau-per, ser-vus et hu — mi-lis

pau-per, ser — vus et hu — mi-lis et hu —
pau-per, ser — vus et hu — mi-lis et hu —

mi — lis.
mi — lis.

Deciso

QUID RETRIBUAM DOMINO

Valentius DOHELLA

mf

Quid re-tri-buam Do-mi-no quid quid re tri-buam

mp

Do-mi-no pro om-ni-bus quae tri

dim

-bus quae tri-bu-it mi-hi pro om-ni-bus quae
-buit quae tri-bu-it mi-hi pro om-ni-bus quae

mp

tri-bu-it mi-hi
tri-bu-it mi-hi

mf Cali - cem salu - ta - ris ac - ci - pi - am et

no - men Do - mi - ni in vo - ca - bo ca - li - cem

mf salu - ta - ris ac - ci - pi - am *dim* et nomen
ca - li - cem *mf* salu - ta - ris ac - ci - pi - am *dim*

cresc. Do mi - ni in vo - ca - bo
et nomen Do mi - ni *cresc.*

Handwritten musical score for voice and piano. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "do - mi - ni et no men Do mi - ni in - vo - ca bo". The score includes dynamic markings such as *f*, *mp*, and *dim*. The piano accompaniment features complex chordal textures and rhythmic patterns. The piece concludes with a double bar line.



TESTI DEI MOTTETTI

1 - **EGO SUM PANIS VIVUS** qui de coelo descendi: si quis manducaverit ex hoc pane , vivet in aeternum .

2 - **ECCE VENIO AD TE**, o dulcissime Domine, Quem amavi, quem semper optavi, o dulcissime Domine .

3 - **BONE PASTOR**, panis vere, Jesu, nostri miserere. Tu nos pasce, nos tuere, tu nos bona fac videre in terra viventium.

4 - **DOMINE NON SUM DIGNUS** ut intres sub tectum meum: sed tantum dic verbo et sanabitur anima mea.

5 - **PANIS ANGELICUS** fit panis hominum , dat panis coelicus figuris terminum . O res mirabilis! manducat Dominum pauper, servus et humilis.

6 - **QUID RETRIBUAM DOMINO** pro omnibus quae tribuit mihi? Calicem salutaris accipiam et nomen Domini incocabo .

NOTA

Questa piccola serie di Mottetti - contrassegnata col motto e numero "Te decet hymnus 430" - fu da me composta nella primavera del 1957 allo scopo di partecipare al **Concorso di Musica Sacra** bandito dalla S.M.C. (Sorgente Musicale Carrara) , dal quale uscirono meritatamente vincitori P. Terenzio Zardini (6 testi mariani - "Caeli Regina") e P. Enrico Capaccioli (6 testi eucaristici - "Panis anglicus").

La Commissione incaricata di esaminare le 53 raccoltine in gara, riunitasi il 19 luglio c.a. nella sede dell'Editrice, era formata da:

Mons. Domenico Bartolucci , *presidente*

M° Pietro Dentella, prof. Alberto Soresina , Mons Angelo Meli, Can. Angelo Crivelli, *membri*

Don Egidio Corbetta, *segretario*

Non fu premiata nessuna raccoltina natalizia, che pure era prevista dal bando del Concorso.

Ho ritrascritto i 6 piccoli Mottetti tra il 16 e il 20 settembre dell'anno 2002 , pulendoli dalle solite acerbità e ingenuità tipiche di questi miei primi anni "selvaggi".