

NUBES PLUERUNT IUSTUM

VERBUM CARO FACTUM EST

Verbum caro factum est de virgine Maria

In hoc anni circulo
vita datur populo
nato nobis Domino de virgine Maria

Verbum caro factum est de virgine Maria

In hoc anni circulo
vita datur seculo
nato nobis parvulo de virgine Maria

Verbum caro factum est de virgine Maria

Fons de suo rivulo
oritur pro populo
nexo mortis vinculo de virgine Maria

Verbum caro factum est de virgine Maria

Fons de suo rivulo
nascitur pro populo
quem tulit de vinculo de virgine Maria

Verbum caro factum est de virgine Maria

Quos vetustas suffocat
et ad vitam revocat
natus se Deus collocat in virgine Maria

Verbum caro factum est de virgine Maria

Stella solem protulit
sol salutem contulit
carnem veram abstulit de virgine Maria

Verbum caro factum est de virgine Maria

Stella solem pertulit
sol salutem contulit
nihil tamen abstulit de virgine Maria

Verbum caro factum est de virgine Maria

Virga florem protulit
sol fulgorem attulit
nihil tibi abstulit de virgine Maria

Verbum caro factum est de virgine Maria

Sine viri copula
florem dedit ungula
qui manet in secula cum virgine Maria

Verbum caro factum est de virgine Maria

O beata femina
cuius ventris gloria
mundi lavat crimina de virgine Maria

Verbum caro factum est de virgine Maria

Die hac sanctissima
omnibus dignissima
nobis datur gloria de virgine Maria

Verbum caro factum est de virgine Maria

Christo laus et gloria
salus et victoria
honor virtus gloria de virgine Maria

Verbum caro factum est de virgine Maria

Laus honor virtus
Domino De. Patri et Filio
Sancto simul Paracleto de virgine Maria

Verbum caro factum est de virgine Maria

Inghilterra, sec. XII (forse di origine italiana) / England, XII cent. (perhaps of Italian origin)

Italia, sec. XIV / Italy, XIV cent.

Jistebnice (Rep. Ceca), 1420 / Jistebnice (Czech Republic), 1420

Sicilia, sec. XII / Sicily, XII cent.

St. Martial de Limoges, 1100 ca.

P. del Zocholo, Pordenone (Friuli, Italia / Italy), 1436 ca. (frammento / fragment)

Ufficio liturgico benedettino di Nashdom Abbey in Buckinghamshire (Inghilterra), antifone per la settimana prima del Natale. Prima dell'anno 1000. / Benedictine Divine Office in Nashdom Abbey, Buckinghamshire (England), antiphons for the week before Christmas. Before A.D. 1000.



Cantus firmus dell'interludio al Magnificat "Jejune mentis", Discantum Volumen di St. Andrews, Scozia, 1200-1250. Cantus firmus of the interlude to the Magnificat "Jejune mentis", Discantum Volumen of St. Andrews, Scotland, 1200-1250.



Manoscritto "Seminario 4" di Aosta, Italia, fine del XIII sec. Manuscript "Seminario 4", Aosta, Italy, end of the XIII cent.



Italia settentrionale / Northern Italy (Bodleian manuscript Canonici misc. 213 in Oxford), 1436 ca.



Innocentius Dammonis, 1508, Italia / Italy (frammento usato come cantus firmus / fragment used as cantus firmus)



Versione derivata dal motto di "Ritus" / Version derived from the motto of "Ritus"

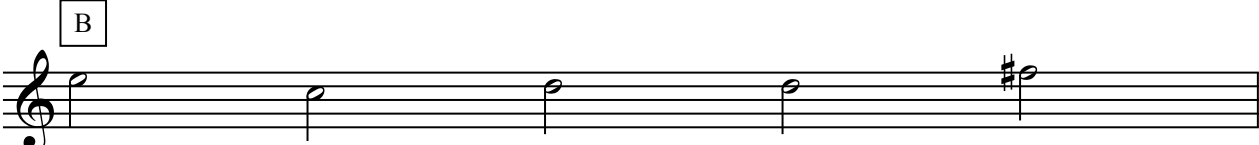


MOTTO

A



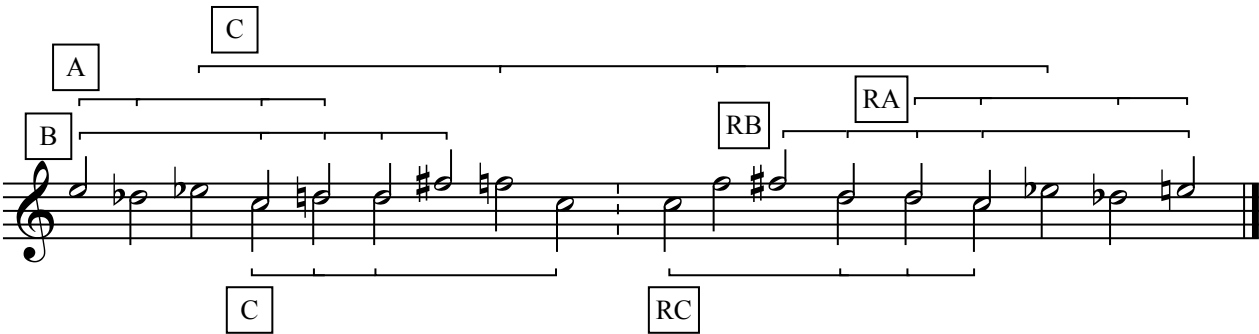
B



C



A B C RB RA C RC



Nubes pluerunt Iustum

Partitura

Giovanni Grosskopf

Introduzione

Flauto

Clarinetto in Sib

Chitarra

Pianoforte

Violino

Fl.

Cl.

Chit.

Pf.

VI.

pp

pp

pp

mp

pizz.

p

p

p

mp

p

p

p

mf

p

mf

p

p

p

mf

pp

1 C.

pp

pizz.

p

10

Mov. 12 - p.1

(*) È obbligatorio usare il Pedale destro ove è indicato. Negli altri punti, è sempre possibile usarlo per agevolare il legato, anche molto frequentemente, purché il suo uso non si noti affatto.

(*) It is mandatory to use the right Pedal when indicated. In any other moment, it is always possible to use it to facilitate the legato, also very frequently, provided its use remains completely unnoticed.

Ciaccona su "Verbum caro"

AD CUNAS

Musical score for Ciaccona su "Verbum caro" (AD CUNAS), measures 18-25. The score is arranged for Flute (Fl.), Clarinet (Cl.), Chitarra (Chit.), Piano (Pf.), and Viola (Vi.).

Measures 18-25:

- Fl.:** Measure 18: *mp* (measures 18-20); Measure 21: *p* (measures 21-23); Measure 24: *mp* (measures 24-25).
- Cl.:** Measure 21: *p* (measures 21-23); Measure 24: *mf* (measures 24-25).
- Chit.:** Measure 18: *mf* (measures 18-20), *p* (measures 20-21), *mf* (measures 21-23); Measure 24: *mf* (measures 24-25), *p* (measures 25-26).
- Pf.:** Measure 18: *pp* (measures 18-20); Measure 21: *pp* (measures 21-23); Measure 24: *pp* (measures 24-25).
- Vi.:** Measure 18: *pp* *dolcissimo, sognante* (measures 18-20); Measure 21: *pp* (measures 21-23); Measure 24: *pp* (measures 24-25).

Measures 25-32:

- Fl.:** Measure 25: *mp* (measures 25-27); Measure 28: *p* (measures 28-30); Measure 31: *mf* (measures 31-32).
- Cl.:** Measure 28: *p* (measures 28-30); Measure 31: *mf* (measures 31-32).
- Chit.:** Measure 25: *mf* (measures 25-27), *p* (measures 27-28), *mf* (measures 28-30); Measure 31: *mf* (measures 31-32).
- Pf.:** Measure 25: *pp* (measures 25-27); Measure 28: *pp* (measures 28-30); Measure 31: *pp* (measures 31-32).
- Vi.:** Measure 25: *pp* (measures 25-27); Measure 28: *pp* (measures 28-30); Measure 31: *pp* (measures 31-32), *immobilità* (measures 32-33).

IN SECRETO MYSTERIUM

8va

31

Pf. *ppp*

liquido, sussurrando, senza accenti, senza il minimo senso di agitazione
(sempre 1 C.)

11:8

VI.

IN NEMORE CLAMORES

come un richiamo

33

Cl. *mf*

33

Pf. *ppp*

11:8

35

Fl.

Cl. *mp*

p
(eco del clarinetto)

35

Pf. *pp*

p

mf *come un richiamo*

*Leo.

IN SECRETO MYSTERIUM

40 Cl. *mp* *8va* *11:8* *11:8*

40 Pf. *ppp* *liquido, sussurrando, senza accenti, senza il minimo senso di agitazione* *11:8* *11:8* *(loco)* *ppp*

43 Cl. *8va* *11:8* *11:8*

43 Pf. *11:8* *11:8*

ripetere continuamente il frammento compreso tra le parentesi quadre, sempre uguale, senza mai interrompersi, sempre con la stessa dinamica e sempre alla medesima velocità approssimativa, per tutta la durata della linea ondulata

43 VI. *p* *non legato*

46 Fl. *pp* *sullo sfondo*

46 Cl. *mp* *non legato*

46 Chit. *mf*

46 Pf. *3 C.* *p* *le note accentate molto ben udibili* *5*

46 VI. *5*

50

Fl. *mp espr.*

Cl.

Chit.

Pf.

VI.

55

Fl. *pp sullo sfondo*

Cl. *mp*

Chit.

Pf. *p*

VI. *f* *pizz.*

NARRATIO

61

Fl. *p*

Cl. *f*

Chit. *mp*

Pf. *ppp*

VI. *f* arco

mp

mp in rilievo

pp

CANTUS AUSPICII
ET CONSECRATIONIS

66

Fl. *pp* sullo sfondo

Cl. *mp* in rilievo

Chit. *mp*

Pf. *pp*

VI. *mp* pizz. *f* in rilievo, gagliardo arco

71

Fl. *ppp* sullo sfondo

Cl. *mf* in rilievo, solenne

Chit. *p*

Pf. *pp*

Vi. *f* sempre

76

Fl. sempre *ppp* sullo sfondo

Cl. *mf* in rilievo

Chit. *m.s. sempre pp*

Vi. *f* sempre

Detailed description: This page of a musical score contains six systems of staves. The first system (measures 71-75) features Flute (Fl.), Clarinet (Cl.), Chitarra (Chit.), Piano (Pf.), and Viola (Vi.). The Flute part is marked *ppp* sullo sfondo. The Clarinet part is marked *mf* in rilievo, solenne. The Chitarra part is marked *p*. The Piano part is marked *pp*. The Viola part is marked *f* sempre. The second system (measures 76-80) continues the same instrumentation. The Flute part is marked sempre *ppp* sullo sfondo. The Clarinet part is marked *mf* in rilievo. The Chitarra part is marked *m.s. sempre pp*. The Viola part is marked *f* sempre. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

80

Fl.

Cl.

Chit.

Pf.

Vi.

p

sempre mf in rilievo

INVOCATIO

84

Fl.

Cl.

Chit.

Pf.

Vi.

ff

f

pp

f

ff

DIAPHONIA

Musical score for Diaphonia, measures 87-90. The score is arranged in systems for Flute (Fl.), Clarinet (Cl.), Violin (VI.), Viola (VI.), Piano (Pf.), and Chamber Strings (Chit.).

Measures 87-89:

- Fl. (Flute): *ff* (fortissimo), includes a five-measure phrase.
- Cl. (Clarinet): *f* (forte), includes a five-measure phrase.
- VI. (Violin): *ff* (fortissimo), includes a five-measure phrase.
- VI. (Viola): *f* (forte), includes a five-measure phrase.
- Pf. (Piano): *f* (forte), includes a five-measure phrase.
- Chit. (Chamber Strings): *f* *trionfale* (trionfale), includes a five-measure phrase.

Measure 90:

- Fl. (Flute): *f* *trionfale* (trionfale).
- Cl. (Clarinet): *mf* (mezzo-forte).
- Chit. (Chamber Strings): *ff* *trionfale* (trionfale).
- Pf. (Piano): *mf* *marcato* (marcato).
- VI. (Viola): *mf* (mezzo-forte).

Musical score for Flute (Fl.), Clarinet (Cl.), Chitarra (Chit.), Piano (Pf.), and Violin (Vi.). The score is divided into two systems, measures 94-96 and 97-100.

System 1 (Measures 94-96):

- Fl.:** Measures 94-96. Melodic line with slurs and accents. Measure 95 has a fermata.
- Cl.:** Measures 94-96. Melodic line with slurs and accents. Measure 95 has a fermata.
- Chit.:** Measures 94-96. Rhythmic accompaniment with slurs and accents. Measure 95 has a fermata.
- Pf.:** Measures 94-96. Rhythmic accompaniment with slurs and accents. Measure 95 has a fermata.
- Vi.:** Measures 94-96. Melodic line with slurs and accents. Measure 95 has a fermata.

System 2 (Measures 97-100):

- Fl.:** Measures 97-100. Rests in measures 97-99, followed by a note in measure 100 marked *f*.
- Cl.:** Measures 97-100. Melodic line with slurs and accents. Measure 97 is marked *f*. Measure 100 has a fermata.
- Chit.:** Measures 97-100. Rests in measures 97-99, followed by a note in measure 100 marked *ff*.
- Pf.:** Measures 97-100. Rests in measures 97-99, followed by a note in measure 100 marked *mf marcato*.
- Vi.:** Measures 97-100. Melodic line with slurs and accents. Measure 97 is marked *f*. Measure 100 has a fermata.

101

Fl.

Cl.

mf

Chit.

Pf.

VI.

mf

104

Fl.

Cl.

Chit.

Pf.

VI.

INTROITUS ET DECLAMATIO

p

mf semplice, dolce, cantabile

mp

mf semplice, dolce, cantabile

p

PLANCTUS

107

Fl.

Cl.

Chit.

Pf.

VI.

p

mf semplice, dolce, cantabile

mf semplice, dolce, cantabile

mf semplice, dolce, cantabile

pp

pp

110

Fl.

Cl.

Chit.

Pf.

VI.

mf

mf

pp

pp

113

Fl.

Cl.

Chit.

Pf.

VI.

mf

mf

mf

pp

pp

INTROITUS ET DECLAMATIO

116

Fl.

Cl.

Chit.

Pf.

VI.

pp

pp

mf

mf

mf

mf

mp

mp

pp

pp

mf

mf

119

Fl. *pp* *mf* *pp*

Cl. *mf*

Chit.

Pf. *mf* *pp* *mp*

Vi. *mp*

Un poco più mosso

ROTA

122

Fl. *p* *allegramente*

Cl. *p* *allegramente*

Chit. *mp* *sempre secco*

Pf. *pp* *sempre secco*

Vi. *p* *allegramente*

125

Fl.

Cl.

Chit.

Pf.

VI.

p

pp

pp

p

p

Tempo precedente
INTROITUS ET DECLAMATIO

128

Fl.

Cl.

Chit.

Pf.

VI.

pp

mf

pp

mf

mp

mf

pp

mf

pp

pp

mp

mf

mf

mp

semplice, dolce, cantabile

semplice, dolce, cantabile

semplice, dolce, cantabile

134

Fl.

Cl.

Chit.

Pf.

VI.

p

mf

pp

p

p

p

139

Fl.

Cl.

Chit.

Pf.

VI.

mp dolce

mf

m.s.

m.s.

mp dolce, rispondendo

mp dolce, rispondendo

Inno: Verbum caro factum est

Musical score for Flute (Fl.), Clarinet (Cl.), Chiton (Chit.), Piano (Pf.), and Viola (Vi.). The score is divided into two systems, measures 143-147 and 148-152. The key signature is one flat (B-flat major/D minor). The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *mp*, *mf*, *ppp*, *p*, and *mp*. Fingerings (5, 3) and articulation (accents) are indicated. The piano part features *ppp* dynamics and rests in the right hand.

154

Fl.

Cl.

Chit.

Pf.

VI.

mp

p con gioia

mp

mp

mp

mp

Ado.

This block contains five staves of musical notation for measures 154 to 157. The Flute (Fl.) and Clarinet (Cl.) parts begin with a melodic line in measure 154, marked *mp*. The Chitarra (Chit.) part has a melodic line in measure 154, also marked *mp*. The Piano (Pf.) part features a complex texture with triplets and sixteenth-note patterns, marked *p con gioia*. The Viola (VI.) part has a melodic line in measure 154, marked *mp*. The music transitions from a 2/4 time signature to a 4/4 time signature at the start of measure 155. A first ending bracket (Ado.) spans measures 154 and 155, and a second ending bracket with a star symbol (*) spans measures 156 and 157.

160

Fl.

Cl.

Chit.

Pf.

VI.

mf

mf

mf

mf

mf

mf

p con gioia

mf

8va

Ado.

This block contains five staves of musical notation for measures 160 to 163. The Flute (Fl.) and Clarinet (Cl.) parts have a melodic line in measure 160, marked *mf*. The Chitarra (Chit.) part has a melodic line in measure 160, marked *mf*. The Piano (Pf.) part features a complex texture with triplets and sixteenth-note patterns, marked *p con gioia*. The Viola (VI.) part has a melodic line in measure 160, marked *mf*. The music transitions from a 2/4 time signature to a 4/4 time signature at the start of measure 161. An 8va instruction is placed above the right-hand piano staff in measure 162. A first ending bracket (Ado.) spans measures 160 and 161.

166

Fl. *mf* 5 3

Cl. *mf* 5 3 *p*

Chit. *mf* 5 3 *mp*

Pf. *pp* 3 *mf* 5 3 *pp con gioia* 6

VI. *mf* 5 3 3 *p* *And. sempre ten.*

171

Fl. *mf* 3 5

Cl. *mf* 3 5

Chit. *f* 3 5

Pf. *pp* 6 6 6 6

VI. *mf* 3 5

(*And. sempre ten.*)

Musical score for measures 174-177, featuring Flute (Fl.), Clarinet (Cl.), Chiton (Chit.), Piano (Pf.), and Viola (Vi.).

Measures 174-176: Flute, Clarinet, and Chiton parts feature melodic lines with slurs and fingering (5, 3, 5). The Piano part consists of sixteenth-note patterns with slurs and fingering (6), marked *pp*. The Viola part has a melodic line with slurs and fingering (5).

Measure 177: Flute, Clarinet, and Chiton parts continue with melodic lines and slurs. The Piano part continues with sixteenth-note patterns and slurs, marked *pp*. The Viola part continues with a melodic line and slurs.

Performance instructions: *(And. sempre ten.)* is indicated below the Piano part in measures 174 and 177. *(loco)* is indicated above the Piano part in measure 176.

Other markings: *8va* is indicated above the Chiton part in measure 174.

179
 Fl.
 Cl.
 Chit.
 Pf.
 VI.

(P_{ed} sempre ten.)

f

182
 Fl.
 Cl.
 Chit.
 Pf.
 VI.

pp

f

186
 Fl. f
 Cl. f
 Chit. f
 Pf. pp f
 VI. mp f

L'esecuzione del ritornello è sempre strettamente obbligatoria,
 pena la completa alterazione del significato del brano.
 It is always strictly compulsory to perform the repeat, otherwise
 the meaning of the piece would be completely altered.

1. 2.

191
 Fl. f $più f$
 Cl. mf $più f$ f
 Chit. f ff
 Pf. f $più f$
 VI. $più f$ mp

198

Fl. *più f* *mf*

Cl. *più f* *mf*

Chit. *ff* *mf*

Pf. *più f* *mf*

Vi. *più f* *mf*

206

Fl. *mp* *p* *pp*

Cl. *mp* *p* *pp*

Chit. *mp* *p* *pp*

Pf. *mp* *p* *pp*

Vi. *mp* *p* *pp*

215

Fl.

Cl.

pp

Chit.

pp

pp

p dolce

Pf.

pp

m.s.

m.s.

pp dolce, rispondendo

VI.

pizz.

3

p

pp

225

Fl.

pp

non vibrato

Cl.

pp

A

men

Chit.

p

Al - le - lu - ja

p espr.

Pf.

ppp

1 C.

pp

3 C.

VI.

pp

8vb

26 Gennaio 2014, a mezzogiorno.

"Affermò così il valore dell'antico precetto, ma al tempo stesso rinnovò la natura dell'uomo liberandola da ogni impaccio e da ogni residuo del peccato. Senza disprezzo per il mondo antico diede principio al nuovo; nell'ossequio alla Legge divenne legislatore e, portando nella povertà della nostra natura la sua divina ricchezza, elargì nuova sostanza al mistero dei vecchi riti." (Prefazio nell'Ottava del S. Natale, rito ambrosiano).