



Jean Nadeau

Arranger, Composer, Interpreter, Teacher

France, LA BASTIDE D'ARMAGNAC

About the artist

Mon parcours de compositeur m'a conduit à travailler d'abord et essentiellement à l'élaboration de pièces vocales sacrées.

Personal web: <http://www.nadeaujean.net>

About the piece



Title: PATER NOSTER [Op.10]
Composer: Nadeau, Jean
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Instrumentation: Choral (S, A, T, Bar, B) a cappella
Style: Contemporary

Jean Nadeau on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-jean-nadeau.htm>

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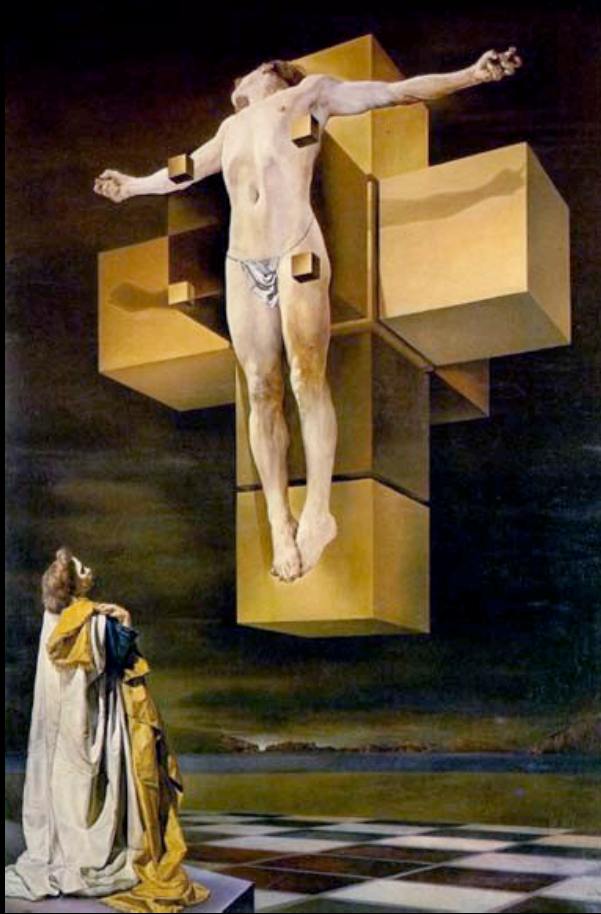


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Jean NADEAU

pater noster

op. 10



Chœur mixte à cinq voix
(soprano, alto, ténor, baryton, basse)
a cappella

2008

PATER NOSTER

op. 10

Cinq voix mixtes a cappella

à Virginie ANGOIN

Musique :
Jean NADEAU

Lentement, par strates $\text{♩} = 60$

Soprano *mp*
Pa — ter nos — ter qui es in cæ - lis, Pa - ter nos - ter qui

Alto *pp*
Pa - - - - ter nos - ter,

Ténor *p*
Sanc - ti - fi - ce - tur no - men tu - um,

Baryton *p*
Sanc - ti - fi - ce - tur no - men tu - um,

Basse *mp*
Pa — ter nos - ter,

rall. a tempo

5

S *mp*
es in cæ - lis, Pa - ter nos - ter qui es in cæ - lis sanc - ti - fi - ce - tur no - men tu - um

A *mp*
Pa - ter nos - ter, Pa - ter nos - ter qui es in cæ - lis sanc - ti - fi - ce - tur no - men tu - um

T *mp*
no - men tu - um, Pa - ter nos - ter qui es in cæ - lis sanc - ti - fi - ce - tur no - men tu - um

Bar. *mp*
no - men tu - um, Pa - ter nos - ter qui es in cæ - lis sanc - ti - fi - ce - tur no - men tu - um

B *mp*
Pa - ter nos — ter, Pa - ter nos - ter qui es in cæ - lis sanc - ti - fi - ce - tur no - men tu - um

11

S *p* ad - - - ve - ni__ at reg-num tu-um, *mf* fi - at vo-lun-tas tu-a

A *mp* ad - ve-ni-at reg_num tu__ um, *mf* fi - at vo-lun-tas tu-a

T *mp* ad - ve - ni-at reg-num tu-um, *mf* fi - at vo-lun-tas tu-a

Bar. *pp* ad-ve-ni - at reg - num tu-um, *mf* fi - at vo-lun-tas tu-a

B *pp* ad-ve-ni - at reg - num tu-um, *mf* fi - at vo-lun-tas tu-a

15

S si - cut in cæ - lo et in ter__ ra.

A si - cut in cæ - lo et in ter__ ra.

T si - cut in cæ - lo et in ter - ra.

Bar. si - cut in cæ - lo et in__ ter__ ra.

B si - cut in cæ - lo et in ter - ra. *mp* Pa - nem nos - trum__ quo-ti-di-a-num

Plus allant $\text{♩} = 70$

20

mp

S Da no - bis ho - di - e

mp

A Da no-bis ho-di - e

mp

T Da no-bis ho-di - e

mp

Bar. Da no-bis ho-di - e, da no-bis ho-di - e et di-mit-te no__ bis

mp

B da no-bis ho-di - e, da no-bis ho-di - e

24

mf

S Di-mit-te no-bis

mf

A Di-mit-te no-bis

mf

T Di-mit-te no-bis

mp

Bar. de - bi - ta nos__ tra si - cut et nos di - mit-ti-mus, di - mit-te no__ bis

mf

B Di-mit-te no-bis

29 *mf*

S de - bi - ta nos - tra si - cut et nos di - mit - ti - mus

A de - bi - ta nos - tra si - cut et nos di - mit - ti - mus

T de - bi - ta nos - tra si - cut et nos di - mit - ti - mus

Bar. *mf*
de - bi - ta nos - tra si - cut et nos di - mit - ti - mus

B *mf*
de - bi - ta nos - tra si - cut et nos di - mit - ti - mus

Detailed description: This is the first system of a musical score for 'Pater Noster', Op. 10. It features five staves: Soprano (S), Alto (A), Tenor (T), Baritone (Bar.), and Bass (B). The music is in G major (one sharp) and 4/4 time. The tempo and dynamics are marked 'mf' (mezzo-forte). The lyrics are: 'de - bi - ta nos - tra si - cut et nos di - mit - ti - mus'. The Soprano, Alto, and Tenor parts have a melodic line with some rests. The Baritone and Bass parts provide a harmonic accompaniment. There are double bar lines at the beginning and end of the system.

Plus lent, nourri et lié

33 *f*

S de - bi - to - ri - bus nos - tris et ne nos in - du - cas in ten - ta - ti - o - nem

A de - bi - to - ri - bus nos - tris et ne nos in - du - cas in ten - ta - ti - o - nem

T de - bi - to - ri - bus nos - tris et ne nos in - du - cas in ten - ta - ti - o - nem

Bar. *f*
de - bi - to - ri - bus nos - tris et ne nos in - du - cas in ten - ta - ti - o - nem

B *f*
de - bi - to - ri - bus nos - tris et ne nos in - du - cas in ten - ta - ti - o - nem

Detailed description: This is the second system of the musical score. It continues with the same five vocal parts: Soprano (S), Alto (A), Tenor (T), Baritone (Bar.), and Bass (B). The tempo is marked 'Plus lent, nourri et lié' (slower, more sustained, and connected). The dynamics are marked 'f' (forte). The lyrics are: 'de - bi - to - ri - bus nos - tris et ne nos in - du - cas in ten - ta - ti - o - nem'. The music features more complex harmonic textures and some chromaticism. There are double bar lines at the beginning and end of the system.

Bien décidé

39

S *p* sed li - be - ra nos a ma - lo, li - be - ra nos a ma - lo. *mp* A _____ men,

A *mf* sed li - be - ra - nos a ma - lo, li - be - ra nos a ma - lo. *mp* A

T *p* sed li - be - ra nos a ma - lo, li - be - ra nos a ma - lo.

Bar. *p* sed li - be - ra nos a ma - lo, li - be - ra nos a ma - lo.

B *p* sed li - be - ra nos a ma - lo, li - be - ra nos a ma - lo.



44

S _____ a - - - men, _____ a - men, a - men, a _____

A _____ men, _____ a _____ men, *mp* fi - at vo - lun - tas tu - a

T _____ *mp* Fi - at vo - lun - tas tu - a

Bar. *mp* A _____ men, a - men, a _____ men, a _____

B *mp* A _____ men, a _____ men, a _____

Très posément

48

S
men, a - men, a - men, a - men.

A
si - cut in cæ - lo et in ter - ra. A - men.

T
si - cut in cæ - lo et in ter - ra. A - men.

Bar.
men, a - men, a - men, a - men.

B
men, a - men, a - men, a - men.

The musical score consists of five staves for Soprano (S), Alto (A), Tenor (T), Baritone (Bar.), and Bass (B). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking is 'Très posément'. The Soprano part begins at measure 48 with a long note followed by a melodic line. The Alto and Tenor parts enter with a similar melodic line. The Baritone and Bass parts provide a harmonic accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). The lyrics are: 'men, a - men, a - men, a - men.' for Soprano; 'si - cut in cæ - lo et in ter - ra. A - men.' for Alto and Tenor; and 'men, a - men, a - men, a - men.' for Baritone and Bass.