

PATER NOSTER

FOR CHORUS SATB

BURTON GOLDSTEIN

The composer gratefully acknowledges the assistance in the completion of this work provided by the composer's residency at the Aaron Copland House as winner of the Aaron Copland Award.

Performance Notes

Difficulty - Measures 51-58 inclusive are quite difficult and may be omitted.

Style - In setting the Lord's Prayer to music, I looked up what Jesus said to his followers about how the prayer should be said.

In the Cambridge translation of the Gospel of Matthew, Jesus says: "When thou prayest enter into thy closet...pray to thy Father which is in secret". "Do not send a trumpet before thee...". Do not pray ostentatiously "with vain repetition".

I was surprised at this image of the Lord's Prayer; perhaps I had Handel's Messiah and "sound the trumpet" and a huge congregation in the back of my mind. Perhaps I had the sound of those American politicians and publicly religious figures who make loud use of their inner life to further a political or business cause. I settled on the image of a man facing his God secretly, in an absolutely solitary and personal way.

In this piece, the style of singing is often closely related to this style of praying. The performance should emphasize the quiet, meditative quality of the piece. The harmonic language used after the opening tonal music is meant to convey a mysterious, mystical feeling, a feeling of intense inward concentration, in part conveyed by the close spacing of the chords (in the section following the opening tonal music) and the single, common tone that runs through these chords.

Accidentals apply in the normal way, i.e.: for the remainder of the bar in which they occur, only at the exact octave in which they occur. Courtesy accidentals are always in parentheses.

The accompaniment by piano or organ should be used only for rehearsal, ideally. If it is used during performance, organ is preferred to piano, and should be as quiet as possible.

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PATER NOSTER

Dedicated to Gregg Smith and The Gregg Smith Singers

BURTON GOLDSTEIN

$\text{♩} = 52$

p

Sopr
Pa-ter nos-ter qui es in cae-lis, sanc-ti-fi-

Sopr 2
Pa-ter nos-ter qui es in cae-lis, sanc-ti-fi-

Alto
Pa-ter nos-ter qui es in cae-lis, sanc-ti-fi-

Alto 2
Pa-ter nos-ter qui es in cae-lis, sanc-ti-fi-

Tenor
Pa-ter nos-ter qui es in cae-lis, sanc-ti-fi-

Tenor 2
Pa-ter nos-ter qui es in cae-lis, sanc-ti-fi-

Bass
Pa-ter nos-ter qui cae-lis, sanc-

Bass 2
Pa-ter nos-ter qui cae-lis, sanc-

Pf. or Org.
 $\text{♩} = 52$
p

PATER NOSTER

6 *p* *mp* *pp*

Sopr 1
ce - tur no - men tu - um. ad - ven - i - at reg - num tu - um.

Sopr 2
ce - tur no - men tu - um. ad - ven - i - at reg - num tu - um.

Alto
ce - tur no - men tu - um. ad - ven - i - at reg - num tu - um.

Alto 2
ce - tur no - men tu - um. ad - ven - i - at reg - num tu - um.

Tenor 1
ce - tur no - men tu - um. ad - ven - i - at reg - num um.

Tenor 2
ce - tur no - men tu - um. ad - ven - i - at reg - num um.

Bass 1
tus. tu - tu - um.

Bass 2
tus. tu - tu - um.

6 *p* *mp* *pp*

6 *mp*

PATER NOSTER

22 *mp* *mf* *ppp*
Sopr 1 nos ter, Pa - ter nos - - ter,
22 *mp* *mf* *ppp*
Sopr2 nos ter, Pa - ter nos - - ter,
22 *mp* *mf* *ppp*
Alto nos ter, Pa - ter nos - - ter,
22 *mp* *mf* *ppp*
Alto 2 nos ter, Pa - ter nos - - ter,
22 *mp* *mf* *ppp*
Tenor 1 ter Pa - ter nos - - ter,
22 *mp* *mf* *ppp*
Tenor 2 ter Pa - ter nos - - ter,
22 *mp* *mf* *ppp*
Bass 1 ter Pa - ter nos - - ter,
22 *mp* *mf* *ppp*
Bass 2 ter Pa - ter nos - - ter,
22 *mp* *mf* *ppp*
ter Pa - ter nos - - ter,

PATER NOSTER

$\text{♩} = 52$
a tempo primo

32 *p* *mp* *p*

Sopr 1
no - men tu - um. Ad - ve - ni - at regnum

32 *p* *mp* *p*

Sopr 2
no - men tu - um. Ad - ve - ni - at regnum

32 *p* *mp* *p*

Alto
no - men tu - um. Ad - ve - ni - at regnum

32 *p* *mp* *p*

Alto 2
no - men tu - um. Ad - ve - ni - at regnum

32 *p* *mp* *p*

Tenor 1
8 no - men tu - um. Ad - ve - ni - at tu - - -

32 *p* *mp* *p*

Tenor 2
8 no - men tu - um. Ad - ve - ni - at tu - - -

32 *all p* *mp solo voice* *mf* *all p*

Bass 1
no - men tu - um. Ad - ve - ni - at tu - - -

32 *p* *mp* *p*

Bass 2
no - men tu - um. Ad - ve - ni - at tu - - -

32 $\text{♩} = 52$
a tempo primo
p *mf* *p*

♩ = 66 *accelerando* -----

36 *fp* *mp* *p*

Sopr 1 tu-um. Fi - - - at tu -

Sopr 2 tu-um. Fi - - - at tu -

Alto tu-um. Fi - - - at tu -

Alto 2 tu-um. Fi - - - at tu -

Tenor 1 um. Fi - - - at tu -

Tenor 2 um. Fi - - - at tu -

Bass 1 *solo voice* *mf* *mp* *mf*
um. Fi - at vo-lun - tas tu - a, si - cut in

Bass 2 um.

36 *p* *fp* *mp* *p*

♩ = 66 *accelerando*

ritard -----

39 *mf* *pp*

Sopr 1 a, et in ter - ra

39 *mf* *pp*

Sopr 2 a et in ter - ra

39 *mf* *pp*

Alto a et in ter - ra

39 *mf* *pp*

Alto 2 a et in ter - ra

39 *mf* *mp* *pp*

Tenor 1 a et in ter - ra

39 *mf* *mp* *pp*

Tenor 2 a et in ter - ra

39 *mf* *all* *pp*

Bass 1 cae - lo, et in ter - ra.

39 *mf* *pp*

Bass 2 et in ter - ra.

39 *ritard* *pp*

♩ = 52

43 *mp* \leftarrow *mf* ,

Sopr 1 da no - bis ho - die

43 *mp* \leftarrow *mf* ,

Sopr 2 da no - bis ho - die

43 *p* *mp* \leftarrow *mf* ,

Alto quo - da no - bis ho - die

43 *p* *mp* \leftarrow *mf* ,

Alto 2 quo - da no - bis ho - die

43 *p* \leftarrow *mp* \rightleftarrows *p* \rightleftarrows *p* \rightleftarrows *mf* ,

Tenor 1 Pa - nem no - strum quo - ti - di a - num ho - die,

43 *p* \leftarrow *mp* \rightleftarrows *p* \rightleftarrows *p* \rightleftarrows *mf* ,

Tenor 2 Pa - nem no - strum quo - ti - di a - num ho - die,

43 *all* *p* \leftarrow *mp* \rightleftarrows *mp* \rightleftarrows *p* \rightleftarrows *mf* ,

Bass 1 Pa - nem no - strum di - a - num ho - die,

43 *p* \rightleftarrows *p* \rightleftarrows *mf* ,

Bass 2 Pa - nem no - strum di - a - num ho - die, —

43 ♩ = 52

p \leftarrow *mp* \rightleftarrows *p*

46

Sopr 1 *mp* *mf* *mf*
 et di - mit - te no - bis de - bi -

Sopr 2 *mp* *mf* *mf*
 et di - mit - te no - bis de - bi -

Alto *mp* *mf*
 et di - mit - te no - bis de - bi - ta

Alto 2 *mp* *mf*
 et di - mit - te no - bis de - bi - ta

Tenor 1 *mp* *mf*
 8 et di - mit - te no - bis de - bi - ta

Tenor 2 *mp* *mf*
 8 et di - mit - te no - bis de - bi -

Bass 1 *mp* *mf*
 et di - mit - te no - - - bis

Bass 2 *mp* *mf*
 et di - mit - te no - - - bis

PATER NOSTER

This musical score page, numbered 15, is for the 'PATER NOSTER' section. It features eight vocal staves and a piano accompaniment. The vocal parts are labeled Soprano 1, Soprano 2, Alto, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The piano part is at the bottom. The score begins at measure 48. The vocal lines have lyrics: 'ta no stra no - stra.' The piano accompaniment includes triplets and dynamic markings such as *f*, *mp*, and *pp*. The time signature changes from 3/4 to 4/4 and back to 3/4. The key signature has one sharp (F#).

PATER NOSTER

OSSIA: Omit m. 52-59

The musical score is arranged in a system with eight staves. The vocal parts are Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The piano accompaniment is at the bottom. The score is divided into two measures by a vertical bar line. The first measure starts at measure 52. Dynamics include *mf*, *mp*, and *p*. The lyrics are: "Fi - - - at vo - - - lun - tas tu -". The piano part features triplets and various articulations. The time signature changes from 3/4 to 3/4 in the second measure.

Sopr 1
52 *mf* *mp* *p*
Fi - - - at vo - - - lun - tas tu -

Sopr 2
52 *mf* *mp* *p*
Fi - - - at vo - - - lun - tas tu -

Alto
52 *mf* *p*
Fi-at fi - at vo - lun - tas vo-lun-tas

Alto 2
52 *mf* *p*
Fi - at fi - at fi - at vo-lun - tas tu - a

Tenor 1
52 *mp* *mf*
Fi - at fi - at fi - at

Tenor 2
52 *mp* *mf* *mp*
Fi - at fi - at fi - at vo - lun tas

Bass 1
52 *mp* *mf* *mp*
Fi Fi Fi vo - lun - - - tas

Bass 2
52 *mp* *mf* *mp*
Fi Fi Fi vo - - - lun - tas

Piano
52 *mp* *mf* *mp*

54 *pp*, *p*
Sopr 1 a, si - - - cut et nos di - mit - ti -

54 *pp*, *p*
Sopr 2 a, si - - - cut et nos di - mit - ti -

54 *pp*, *p*
Alto tu - a tu a, si - cut et nos di - mit - ti - mus

54 *pp*, *p*
Alto 2 tu - a, si - cut si - cut et nos di - mit - ti

54 *p*
Tenor 1 si - cut nos

54 *p*
Tenor 2 tu si - cut nos

54 *p*
Bass 1 tu a si - cut et nos di -

54 *p*
Bass 2 tu a si - cut et nos di -

54
Piano accompaniment

Detailed description: This page of a musical score for 'Pater Noster' features eight vocal staves and a piano accompaniment. The vocal parts are Soprano 1 and 2, Alto 1 and 2, Tenor 1 and 2, and Bass 1 and 2. The piano part is at the bottom. The score begins at measure 54. The vocal lines start with a piano (*pp*) dynamic and a crescendo hairpin. The lyrics are: 'a, si - - - cut et nos di - mit - ti -' for the sopranos; 'tu - a tu a, si - cut et nos di - mit - ti - mus' for the altos; 'tu - a, si - cut si - cut et nos di - mit - ti' for the alto 2; 'si - cut nos' for the tenors; 'tu si - cut nos' for the tenor 2; 'tu a si - cut et nos di -' for the basses. The piano accompaniment features a melodic line in the right hand and a bass line with triplets in the left hand. The score is in 4/4 time and ends with a 2/4 time signature change.

57 *p* *p*

Sopr 1
mus de - bi - to - ri bus nos - tris

Sopr 2
mus de - bi - to - ri bus nos - tris

Alto
di - mit - ti - mus de - bi - to - ri - bus nos - tris

Alto 2
mus - de bi - to ri - bus nos tris

Tenor 1
8 nos de - bi - to - ri bus

Tenor 2
8 nos de - bi - to - ri bus

Bass 1
mit - ti - mus de - bi - to - ri - bus

Bass 2
mit - ti - mus de - bi - to - ri - bus

57 *p* *p*

61 *mf* *p*

Sopr 1
 di - mi - ti - mus de bi - to - ri - bus nos - tris

61 *mf* *p*

Sopr 2
 di - mi - ti - mus de bi - to - ri - bus nos - tris

61 *mf* *p*

Alto
 di - mi - ti - mus de bi - to - ri - bus nos - tris

61 *mf* *p*

Alto 2
 di - mi - ti - mus de bi - to - ri - bus a

61 *mf* *p*

Tenor 1
 di - mi - ti - mus de bi - to - ri - bus nos - tris

61 *mf* *p*

Tenor 2
 di - mi - ti - mus de bi - to - ri - bus nos - tris

61 *mf* *p* *ppp*

Bass 1
 di - mi - ti - mus de bi - to - ri - bus

61 *mf* *p* *ppp*

Bass 2
 di - mi - ti - mus de bi - to - ri - bus

61 *mf* *p* *ppp*

PATER NOSTER

Misterioso

alternate breathing o.k.

65 *ppp* *mp* *p*

Sopr 1

65 *ppp* *mp* *p*

Sopr 2

65 *ppp* *ppp* *p* *ppp* *p* *mp* *pp*

Alto

65 *ppp* *ppp* *p*

Alto 2

65 *ppp* *ppp* *p*

Tenor 1

65 *ppp* *ppp* *p*

Tenor 2

65 *ppp* *ppp* *mp*

Bass 1

65 *ppp* *ppp* *mp*

Bass 2

Misterioso

65 *ppp* *ppp* *mp*

Piano

69 *pp* < *mp* > *pp* *mp* > *p* *p* < *mp* >

Sopr 1
a Et ne du - cas

Sopr 2
pp a *pp* in

Alto
mp > *p* *p* < *mp* >

Alto 2
mp > *p* *p* < *mp* >

Tenor 1
Et ne du - cas

Tenor 2

Bass 1
8 all but solo voice *p* solo voice *mf* > *mp* Et ne nos in - du-cas *mf* > *mp*

Bass 2
69 a *p* a *p*

69 *pp* *mf* *mp* *p* *mf* > *mp*

3

PATER NOSTER

one voice only, on top ♩ = 52

73 *pp* in - ten - ti - o - - - - nem *>*

Sopr 1 in ten - ti - o - - - - nem, *all mp* sed li -

Sopr2 *>* em, *mp* sed li -

Alto *pp* in ten - ti - o - - - - nem, *mp* sed li -

Alto 2 *pp* ossia: 8va *>* *mp* sed li -

Tenor 1 in ten - ti - o - - - - nem, *mp* sed li -

Tenor 2 *mp* sed li -

8 in ten - ta - ti - o - - - - nem, *mp* sed li -

Bass 1 *p* *mf* sed li - be -

Bass 2 *p* em. *mf* sed li - be -

73 *p* *mf*

♩ = 52

77 , *pp* , *p* *mp*

Sopr 1
- - be - ra nos

Sopr 2
- - be - ra nos

Alto
- - be - ra nos

Alto 2
- - be - ra nos

Tenor 1
8 - - be - ra nos

Tenor 2
8 - - be - ra nos

Bass 1
77 *pp* solo voice *mp* *pp*

Bass 2
77 ra nos *p* a - ma - lo.

77 *p* *mp* *pp*

ra nos

81 *p*

Sopr 1

81 *p*

Sopr 2

81 *p*

Alto

81 *p*

Alto 2

81 *p*

Tenor 1

81 *p*

Tenor 2

81 *all p*

Bass 1

81 *p*

Bass 2

A - - - men, A - - - men, A - - - men, A - - - men.

A - - - men, A - - - men.

81 *p*