

DIOCESI DI CREMONA

***Convegno Diocesano
delle
Scholae Cantorum***

Chiesa Cattedrale di Cremona

Domenica 4 febbraio 2018

V° Domenica del Tempo Ordinario

Ingresso:

LOCUS ISTE

Music: Anton Bruckner (1824-1896)

Allegro moderato

Soprano and Alto parts, measures 1-6. The music is in 4/4 time. Dynamics range from *p* to *mf*. The lyrics are: Lo - cus is - te a De - o fac - tus est, lo - cus is - te

Tenor and Bass parts, measures 7-12. The music is in 4/4 time. Dynamics range from *f* to *p*. The lyrics are: a De - o fac - tus est, a De - o, De - o fac - tus est, De - o fac - tus est, in - ae - sti -

Soprano and Alto parts, measures 13-17. The music is in 4/4 time. Dynamics range from *f* to *ff*. The lyrics are: in - ae - sti - ma - bi - le sa - cra - men - tum, in - ae - sti - ma - bi - le sa - cra - men - tum, in - ae - sti - ma - bi - le

Tenor and Bass parts, measures 18-22. The music is in 4/4 time. Dynamics range from *pp* to *pp*. The lyrics are: ma - bi - le sa - cra - men - tum, ir - re - pre - hen - sa - cra - men - tum, ir - re - pre - hen - si - bi - lis est,

23

cresc. *p* *mf*

si - bi - lis est, ir - re - pre - hen - si - bi - lis est, ir - re - pre - hen -

ir - re - pre - hen - si - bi - lis est, ir - re - pre - hen - si - bi - lis est, ir - re - pre - hen -

28

S *p*
A

si - bi - lis est. Lo - cus is - te a De - o

T *p*
B

si - bi - lis est. Lo - cus is - te a De - o

33

mf *f*

fac - tus est, lo - cus is - te a De - o fac - tus est,

fac - tus est, lo - cus is - te a De - o fac - tus est, a

38

p *cresc.* *f*

a De - o, De - o, De o,

De - o, De - o, De o,

43

pp

a De - o, De - o fac - tus est.

pp

a De - o, De - o fac - tus est.

Atto penitenziale

Federico Mantovani

Calmo

Solista

Musical score for the first system. The soloist part is in treble clef, starting with a whole rest followed by a quarter note G4, then a quarter rest, and finally a quarter note G4. The piano accompaniment is in bass clef, starting with a whole chord G3-Bb3-D4, then a whole chord G3-Bb3-D4, and finally a quarter chord G3-Bb3-D4. The tempo is marked 'Calmo' and the dynamics is 'p'.

Si - gnore, tu sei la via che riconduce al Pa - dre

Assemblea

Musical score for the second system. The choir parts are for Soprano (S), Contralto (C), Tenore (T), and Bass (B). The piano accompaniment is in bass clef. The tempo is marked 'Calmo' and the dynamics is 'p'. The lyrics are 'Ky-ri-e e-le-i-son'. The score includes a rehearsal mark '4' at the beginning of the system.

Ky-ri - e e - le - i - son Ky-ri - e e - le - i - son.

Ky-ri - e e - le - i - son.

Ky-ri - e e - le - i - son.

Ky-ri - e e - le - i - son.

Ky-ri - e e - le - i - son.

8 Solista

Cristo, tu sei la verità che illumina i po-po-li Chri - ste e - le - i - son

mp

12 Assemblea Solista

Chri - ste e - le - i - son Signore, tu sei la vita che rinnova il

S *mf*
Chri - ste e - le - i - son

C *mf*
Chri - ste e - le - i - son

T *mf*
Chri - ste e - le - i - son

B *mf*
Chri - ste e - le - i - son

mf *mp*

15

mon - do Ky - ri - e e - le - i - son

18

Assemblea

Ky-ri-e e-le-i-son

S Ky-ri-e e-le-i-son e-le-i-son e-le-i-son

C Ky-ri-e e-le-i-son e-le-i-son e-le-i-son

T Ky-ri-e e-le-i-son e-le-i-son e-le-i-son

B Ky-ri-e e-le-i-son e-le-i-son e-le-i-son

Salmo responsoriale:



Musical score for the Responsorial Psalm. The score is in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The lyrics are: Ri - sa - na - ci, Si - gno - re, Di - o del - la vi - ta.

Canto al Vangelo:



Musical score for the Gospel Canticle. The score is in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The lyrics are: Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,



Musical score for the Gospel Canticle. The score is in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The lyrics are: al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

V.



Musical score for the Gospel Canticle. The score is in G major and 3/4 time. It consists of a vocal line.

Cristo ha preso le nostre infermità
e si è caricato delle nostre malattie.

Offertorio:

esempio di realizzazione
con proposta per i vari organici

Suscipe me Domine (dal salmo 118)

Gianmartino Durighello

Soprani:



Su-sci- pe me, Do-mi- ne, se- cun- dum e- lo- qui- um tu- um, et vi- vam.

Coro 4 v.d.

Musical notation for Coro 4 v.d. part of 'Suscipe me Domine'. It features a grand staff with treble and bass clefs. The melody is similar to the soprano part but includes accompaniment in the bass line. The lyrics are: Su-sci- pe me, Do-mi- ne, se- cun- dum e- lo- qui- um tu- um, et vi- vam.

1° Versus

Musical notation for 1° Versus part of 'Suscipe me Domine'. It features a grand staff with treble and bass clefs. The melody is in G major and 4/4 time. The lyrics are: A- ve Ma- ri- a, gra- ti- a ple- na, Do- mi- nus te- cum,

Musical notation for the second line of the 1° Versus part of 'Suscipe me Domine'. It features a grand staff with treble and bass clefs. The lyrics are: be- ne- dic- ta tu in mu- li- e- ri- bus.

Soprani e Contralti:



Musical notation for Soprano and Contralto parts, featuring a treble clef and a key signature of one flat. The melody is written on a single staff with lyrics underneath.

Su-sci- pe me, Do-mi- ne, se- cun- dum e- lo- qui- um tu- um, et vi- vam.

2° Versus



Musical notation for the second verse, Soprano and Contralto parts, featuring a treble clef and a key signature of one flat. The melody is written on a single staff with lyrics underneath. The piece is divided into three measures by vertical dashed lines.

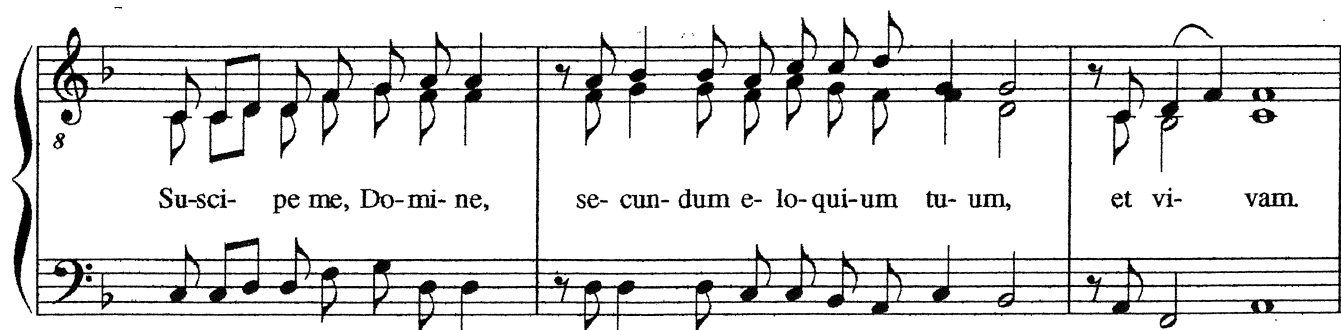
Ec- ce an- cil- la, an- cil- la Do- mi- ni, fi- at mi- hi,



Musical notation for the second verse, Soprano and Contralto parts, featuring a treble clef and a key signature of one flat. The melody is written on a single staff with lyrics underneath. The piece is divided into three measures by vertical dashed lines.

se- cun- dum ver- bum, ver- bum tu- um.

Tenori 1° - Tenori 2° - Bassi



Musical notation for Tenors and Basses parts, featuring a bass clef and a key signature of one flat. The melody is written on a single staff with lyrics underneath. A rehearsal mark '8' is present at the beginning of the first measure.

8 Su-sci- pe me, Do-mi- ne, se- cun- dum e- lo- qui- um tu- um, et vi- vam.

3° Versus

Glo-ri- a Pa- tri et Fi- li- o et Spi- ri- tu- i San- cto.

This system of the musical score features a grand staff with treble and bass clefs. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the notes. The music is in a minor key, indicated by a flat sign in the key signature.

Sicut erat in principio, et nunc et semper, et in sae- cu- la sae- cu- lo- rum. A- men.

This system continues the musical score. It includes a fermata over the first measure of the treble staff. The lyrics are placed below the notes. The music is in a minor key, indicated by a flat sign in the key signature.

4 v.d.

Sù- sci- pe me, Do- mi- ne, se- cun- dum e- lo- qui- um tu- um, et vi- vam.

This system of the musical score features a grand staff with treble and bass clefs. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the notes. The music is in a minor key, indicated by a flat sign in the key signature.

Santo:

Solenne M: D. Caifa

The first system of the musical score is for the vocal parts and organ. It features three vocal staves: Soprano (S), Alto (T), and Bass (B), and an Organ (Org) part. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "San - to, San - to, San - to il Si - gno - re Dio del - l'u - ni - ver -". The organ part begins with a forte (f) dynamic and provides harmonic support for the vocal lines.

S
C
T
B
Org

San - to, San - to, San - to il Si - gno - re Dio del - l'u - ni - ver -
San - to, San - to il Si - gno - re Dio del - l'u - ni - ver -
San - to, San - to Dio del - l'u - ni - ver -

The second system of the musical score continues the vocal parts and organ. The lyrics are: "so. I cie - li e la ter - ra so - no pie - ni del - la tua glo - ria. O - san - na nel -". The organ part continues with accompaniment for the vocal lines. There are triplets and accents in the organ part.

S
C
T
B
Org

so. I cie - li e la ter - ra so - no pie - ni del - la tua glo - ria. O - san - na nel -
so. I cie - li e la ter - ra so - no pie - ni del - la tua glo - ria. O - san - na nel -
so. I cie - li e la ter - ra so - no pie - ni del - la tua glo - ria. O -

S
C

l'al - to dei cie - - - li. Be - ne - det - to co - lui che vie - ne nel

T

l'al - to dei cie - - - li. Be - ne - det - to co - lui che vie -

B

san - na nel - l'al - to dei cie - li. Be - ne - det - to co - lui che vie -

3

p

S
C

no - me del Si - gno - re. O - san - na nel - l'al - to dei cie - - - li.

T

ne nel no - me del Si - gno - re. O - san - na nel - l'al - to dei cie - - - li.

B

ne nel no - me del Si - gno - re. O - san - na nel - l'al - to dei cie - li.

3

f

Agnello di Dio:

Donne

M: F. Rampi

1. A - gnel - lo di Di - o ch to - gli i pec - ca - ti del
2. A - gnel - lo di Di - o ch to - gli i pec - ca - ti del
3. A - gnel - lo di Di - o ch to - gli i pec - ca - ti del

Org

The musical score for the 'Donne' part is written in 2/4 time with a key signature of one flat (Bb). It features a vocal line and an organ accompaniment. The organ part consists of a right-hand line with chords and a left-hand line with a steady bass line. The vocal line has three entries corresponding to the numbered lyrics.

Tutti

1, 2 3

1. mon - do, ab - bi pie - tà di no - - - i.
2. mon - do, ab - bi pie - tà di no - - - i.
3. mon - do, do - na a noi la pa - - - - - ce.

The musical score for the 'Tutti' part is written in 2/4 time with a key signature of one flat (Bb). It features a vocal line and an organ accompaniment. The organ part consists of a right-hand line with chords and a left-hand line with a steady bass line. The vocal line has three entries corresponding to the numbered lyrics. The first two entries are marked '1, 2' and the third is marked '3'. The organ accompaniment provides a harmonic foundation for the vocal lines.

Comunione:

Luigi Molfino

Superius *p* *pp*
 O Sacrum Con-vivium! in quo Chri - stus sumitur: re-

Altus *p* *pp*
 O Sacrum Con-vivium! in quo Christus sumitur: re-

Tenor *p* *pp*
 O Sacrum Con-vivium! in quo Christus sumitur: re -

Bassus *p* *pp*
 O Sa - crum Con-vivium! in quo Chri - stus sumitur: re -

6
 S *cresc.*
 co-li-tur me - mo - ri - a pas - si - o - nis e - jus: mens im-ple - tur

A *cresc.*
 co-li-tur me - mo - ri - a pas - si - o - nis e - jus: mens im-ple - tur

T *cresc.*
 co - li-tur me-mo - ri - a pas - si - o - nis e - jus: mens im-ple-tur

B *cresc.*
 co - li-tur me-mo - ri - a pas - si - o - nis e - jus: mens im-ple-tur

11 *mf* *p* *pp* *ppp* *allarg. e dim. molto*
 S grati-a: et futurae gloriae nobis pi - gnus datur. Alle - lu - ia.

A *mf* *p* *pp* *ppp* *allarg. e dim. molto*
 gra - ti-a: et futurae gloriae nobis pi - gnus datur. Alle - lu - ia.

T *mf* *p* *pp* *ppp* *allarg. e dim. molto*
 gra - ti-a: et fu - turae gloriae nobis pi - gnus datur. Alle - lu - ia.

B *mf* *p* *pp* *ppp* *allarg. e dim. molto*
 gra - ti-a: et fu - turae gloriae nobis pi - gnus datur. Alle - lu - ia.

Fine:

T: dal salmo 26
M: Valentino Miserachs

Andante gioioso

3 *f*

S Can - ta - te Do - mi - no can - ti - cum

C Can - ta - te Do - mi - no can - ti - cum

T Can - ta - te Do - mi - no can - ti - cum

B Can - ta - te Do - mi - no can - ti - cum

8 *mp*

S no - vum, can - ta - te Do - mi - no, om - nis ter - ra, can -

C no - vum, can - ta - te Do - mi - no, om - nis ter - ra, can -

T no - vum, can - ta - te Do - mi - no, om - nis ter - ra,

B no - vum, can - ta - te Do - mi - no, om - nis ter - ra,

13

S ta - te Do - mi - no can - ti - cum no - vum, can - ta - te

C ta - te Do - mi - no can - ti - cum no - vum, can - ta - te

T can - ti - cum no - vum, can - ta - te

B can - ti - cum no - vum, can - ta - te

18 *cresc.*

S Do-mi-no, can - ta - te

C Do-mi-no, can - ti - cum no-vum, can - ta - te

T Do-mi-no, can - ta - te

B Do-mi-no can - ti - cum no-vum, can - ta - te

24 *f* *a tempo* 3 *Meno*

S Do - mi - no, om - nis ter - ra.

C Do - mi - no, om - nis ter - ra.

T Do - mi - no, om - nis ter - ra. Quo - ni - am

B Do - mi - no, om - nis ter - ra. Quo - ni - am

31 *mp*

S Quo - ni - am ma - gnus Do - mi - nus et lau -

C Quo - ni - am ma - gnus Do - mi - nus et lau -

T ma - gnus Do - mi - nus

B ma - gnus Do - mi - nus

37

S da - bi - lis ni - mis,

C da - bi - lis ni - mis,

T et lau - da - bi - lis ni -

B et lau - da - bi - lis ni -

43

mf *rit.* **Calmo**

S quo - ni - am ter - ri - bi - lis est

C quo - ni - am ter - ri - bi - lis est

T mis, quo - ni - am ter - ri - bi - lis est

B mis, quo - ni - am ter - ri - bi - lis est su - per

49

mf **tornando al Tempo I**

S

C su - per om - nes de - os,

T

B om - nes de - os,

56 *f*

S su - per om - nes de - os. *f* Can -

C su - per om - nes de - os. *f* Can -

T su - per om - nes de - os. *f* Can -

B su - per om - nes de - os. *f* Can -

62

S ta - te Do - mi - no can - ti - cum no - vum, can - ta - te__

C ta - te Do - mi - no can - ti - cum no - vum, can - ta - te__

T ta - te Do - mi - no can - ti - cum no - vum, can - ta - te__

B ta - te Do - mi - no can - ti - cum no - vum, can - ta - te__

67 *mp*

S Do - mi - no, om - nis ter - ra, can - ta - te Do - mi - no can -

C Do - mi - no, om - nis ter - ra, can - ta - te Do - mi - no

T Do - mi - no, om - nis ter - ra,

B Do - mi - no, om - nis ter - ra,

72

S - - ti - cum no - vum, can - ta - te Do - mi - no,

C can - ti - cum no - vum, can - ta - te Do - mi - no

T *mp* can - ti - cum no - vum, can - ta - te Do - mi - no,

B *mp* can - ti - cum no - vum, can - ta - te Do - mi - no can -

76

S *cresc.* can - ta - te Do - mi - no, *allargando*

C can - ti - cum no - vum, can - ta - te Do - mi - no,

T *8* can - ta - te Do - mi - no,

B - ti - cum no - vum, can - ta - te Do - mi - no,

82

S *f sostenuto* om - nis ter - ra, *a tempo* om - nis ter - ra. *ff rall.*

C *f* om - nis ter - ra, *ff* om - nis ter - ra.

T *f* *8* om - nis ter - ra, *ff* om - nis ter - ra.

B *f* om - nis ter - ra, *ff* om - nis ter - ra.