

# ECCE PANIS ANGELORUM

corpus domini 2014 – ii vespri



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# Egl'è il tuo bon Jesù

*fra Dioninius Placensis sec. XV-XVI*

♩ = 80

E - gl'è il tu - o bon Je - sù, E-gl'è il tu-o bon Je - sù,

This system consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 80. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves.

10 *Fine*

che ti da - rà il su-o a - mor, che ti da - rà il su-o a - mor.

This system continues the music from the first system. It is marked with a box containing the number 10 and the word 'Fine'. The musical notation and lyrics are consistent with the previous system.

18 *D.C. al Fine*

E - gl'è Je - sù, sì, E - gl'è Je - su, E-gl'è il tu - o bon Je - sù.

This system concludes the piece. It is marked with a box containing the number 18 and the instruction 'D.C. al Fine'. The musical notation and lyrics are consistent with the previous systems.

# Adoro Te devote

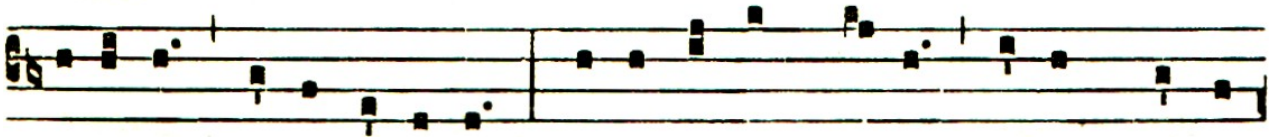
Inno gregoriano

5.

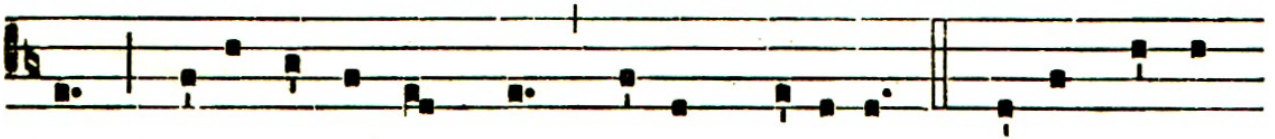
**A**



Dóro te devó-te, lá-tens Dé- i-tas, Quae sub his



figú-ris ve-re lá-ti-tas : Tí-bi se cor mé- um tó-tum súbji-



cit, Qui-a te contémp-lans tó-tum dé-fi-cit. 2. Ví-sus, táctus...

*Nulla fit pausa in quarto versu, secundae et sextae strophae.*

**2.** Vísus, táctus, gústus in te fállitur,  
Sed audítu sólo tuto créditur :  
Crédo quídquid díxit Déi Fílius :  
Nil hoc vérbo veritátis vérius.

**3.** In crúce latébat sóla Déitas,  
At hic látet simul et humánitas :  
Ambo tamen crédens atque cónfitens,  
Péto quod petívit látro paénitens.

**4.** Plágas, sicut Thómas, non intúeor :  
Déum tamen méum te confíteor :  
Fac me tíbi semper magis crédere,  
In te spem habére, te díligere.

**5.** O memoriále mórtis Dómini,  
Pánis vívus vítam praéstans hómini,  
Praésta méae ménti de te vívere,  
Et te illi semper dúlce sápere.

**6.** Píe pellicáne Jésu Dómine,  
Me immúndum múncta túo sáanguine,  
Cújus úna stílla sálvum fácere  
Tótum múndum quit ab ómni scélere.

**7.** Jésu, quem velátum nunc aspício,  
Oro fiat illud quod tam sítio :  
Ut te reveláta cérnens fácie,  
Vísu sim beátus túae glóriae. Amen.

# Pange lingua

Inno gregoriano – versione antica Vaticana

III  
**P**



Ange, lingua, glo-ri- ó-si córpo-ris mysté-ri- um,  
sangi-nisque pre- ti- ó-si, quem in mundi pré- ti- um fructus  
ventris gene-ró-si Rex ef-fú-dit gén-ti- um.

<sup>2</sup> Nobis datus, nobis natus  
ex intácta Vírgine,  
et in mundo conversátus,  
sparso verbi sémine,  
sui moras incolátus  
miro clausit órdine.

<sup>3</sup> In suprémae nocte cenæ  
recúmbens cum frátribus,  
observáta lege plene  
cibis in legálibus,  
cibum turbæ duodénæ  
se dat suis mánibus.

<sup>4</sup> Verbum caro panem verum  
verbo carnem éfficit,  
fitque sanguis Christi merum,  
et, si sensus déficit,  
ad firmándum cor sincérum  
sola fides súfficit.

<sup>5</sup> Tantum ergo sacraméntum  
venerémur cérnui,  
et antíquum documéntum  
novo cedat rítui ;  
præstet fides supplémentum  
sénsuum deféctui.

<sup>6</sup> Genitóri Genitóque  
laus et iubilátio,  
salus, honor, virtus quoque  
sit et benedíctio ;  
procedénti ab utróque  
compar sit laudátio. Amen.

# Salus et gloria et virtus

Cantico gregoriano

**S** A-lus et gló-ri- a et virtus De- o nostro, *℞* Alle-lú-  
ia. *ψ* Qui- a ve- ra et iusta iu-dí-ci- a e-ius, *℞* Alle- lú-ia,  
alle-lú-ia. *ψ* Laudem dí-ci-te De- o nostro, omnes servi  
e-ius, *℞* Alle-lú-ia. *ψ* Et qui tímé- tis e- um, pu- síl- li et ma-  
gni, *℞* Alle- lú-ia, alle-lú-ia. *ψ* Quó-ni- am regná-vit Dó-  
mi-nus, De- us noster omní-pot-ens, *℞* Alle-lú-ia. *ψ* Gaude- á-  
mus et exsultémus et demus gló-ri- am e- i, *℞* Alle- lú- ia,  
alle-lú-ia. *ψ* Qui- a vené- runt núpti-æ Agni, *℞* Alle-lú-ia.  
*ψ* Et uxor e-ius præpa-rá-vit se, *℞* Alle- lú- ia, alle-lú-ia.  
*ψ* Gló-ri- a Patri, et Fí- li- o *℞* Alle-lú-ia. *ψ* et Spi-rí-tu- i Sanc-  
to. *℞* Alle- lú-ia, alle-lú-ia. *ψ* Sicut e-rat in princí-pi- o, et  
nunc et semper, *℞* Alle-lú-ia. *ψ* et in sæcula sæcu-lórum. A-  
men. *℞* Alle- lú-ia, alle-lú-ia.

# Alle-psallite cum-luia

Anonimo [Sec XIII]

$\text{♩} = 180$

Al-le, psal-li - te cum lu - ia A Al-le, Al-le, - psal-li - te cum lu - ia Al-le - lu - ia Al-le - lu - ia Al-

8

con cre-pan - do psal-li - te cum lu - ia A Al-le, con-cre-pan - do psal-li - te cum - le - lu - ia Al - le - lu-

14

Al-le, cor de-vo-to De-o to-to psal-li - te cum lu - ia Al-le, lu - ia A Al-le, - ia Al - le - lu - ia Al-

21

A Al-le - lu - ia cor de-vo-to De-o to - to psal-li - te cum lu - ia Al - le-lu - ia - le - lu - ia Al-le - lu - ia

# Antifona al Magnificat

gregoriana

v a2

**O** sa- crum conví- vi- um, \* in quo Chris-tus sú-  
mi- tur: recó-li-tur memó- ri- a passi- ó- nis e- ius,  
mens implé- tur grá- ti- a et fu- tú- ræ gló- ri- æ no- bis  
pignus da- tur, al- le- lú- ia.  
E u o u a e.



# Magnificat

Monastero di Vitorchiano



L'anima mia ma - gnifica il Si - gnore e si allieta il mio spirito in Dio mio salva - tore



poiché ha guardato alla mi - seria della sua serva e ora tutti i secoli mi di - ranno be - ata.



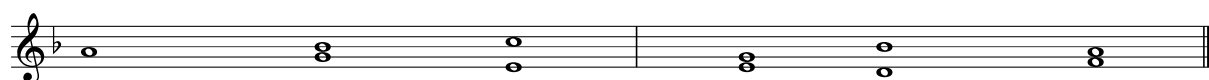
Poiché il potente mi ha fatto grandi cose e Santo è il suo nome



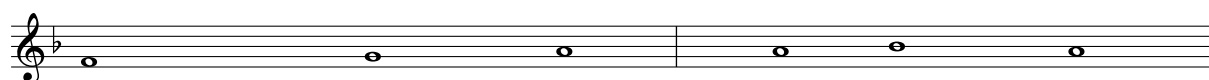
e il suo amore per secoli e se - coli a co - loro che lo te - mono.



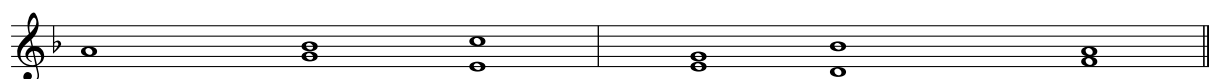
Egli o - pera potenza col suo braccio disperde i superbi nell'in - tento del loro cuore



abbatte i po - tenti dai troni e in - nalza i mi - seri.



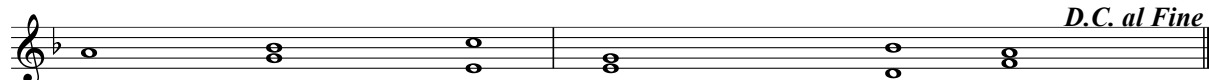
Gli affamati li ri - empie di beni e i ricchi li svuota



solleva Isra - ele suo servo ricor - dando il suo a - more.



Così ha par - lato ai nostri padri per Abramo e la sua discen - denza nei se - coli.

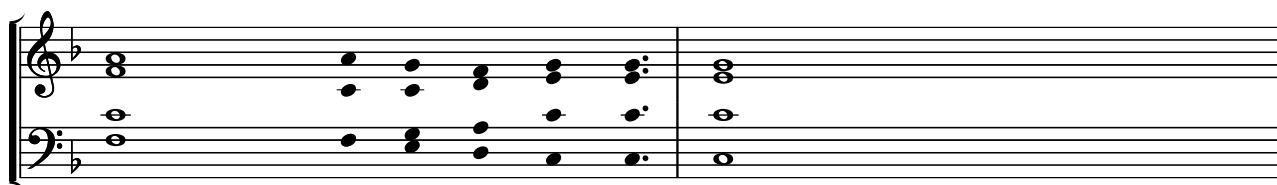


Sia gloria al Padre onnipo - tente, al Figlio allo Spirito Santo. Amen.

*D.C. al Fine*

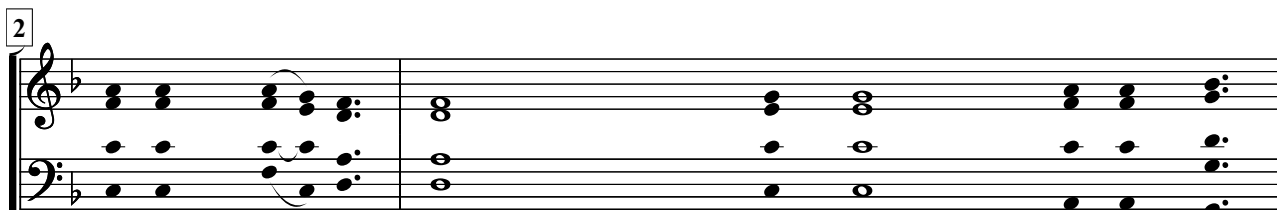
# Pater noster

Nikolaj Andreevic Rimskij-Korsakov (1844-1908)



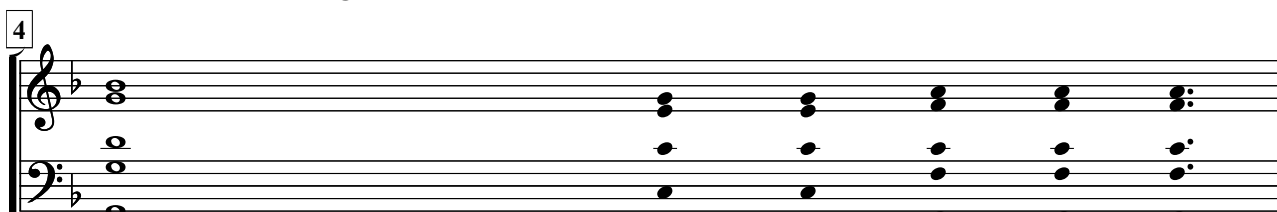
Pater noster qui es in coe - lis    santificetur nomen tuum, adveniat  
Padre nostro che sei nei cie - li    sia santificato il tuo nome, venga il

2



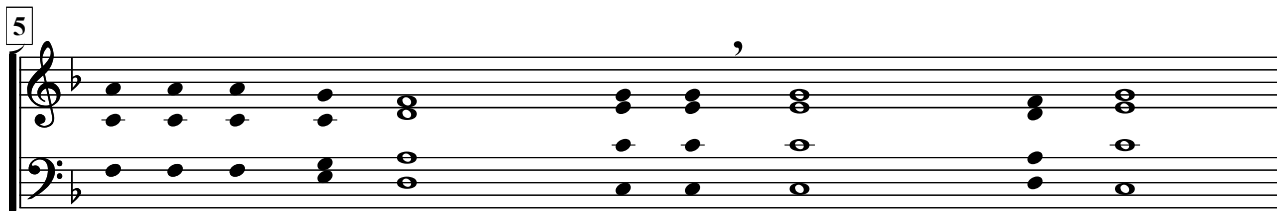
re - gnum tu - um, fiat voluntas            tua sicut in coelo et in terra,  
tu - o    re - gno, sia fatta la tua volon - tà    come in cielo co - sì in terra;

4



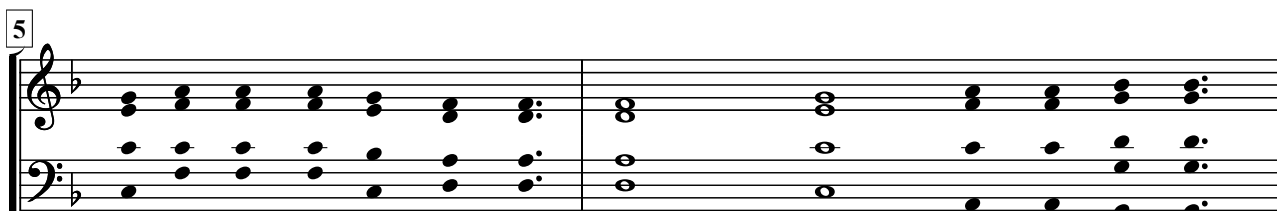
panem nostrum cotidianum da    no - bis    ho - di - e,  
dacci oggi il nostro pane            quo - ti - di - a - no,

5



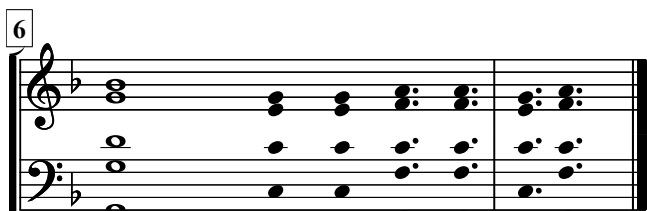
et di - mit - te nobis debita no - stra sicut et nos    di - mittimus  
e ri - met - ti a noi i nostri    de - biti    come noi li ri - met - tiamo

5



de - bi - to - ri - bus nos - tris    et ne nos in - ducas in tem - pta - tio - nem,  
ai no - stri de - bi - to - ri,    e non c'in - durre in ten - ta - zio - ne,

6



sed libera nos a ma - lo. A - men.  
ma libera - ci dal ma - le. A - men.

# Non nobis

Musica di Patric Doyle

7 Non no-bis Do-mi-ne, Do-mi-ne. Non no-bis Do-mi - ne, sed no-mi - ni, sed

7 no-mi - ni tu - o dà glo - ri - am. Non no-bis Do-mi-ne, Do-mi-ne. Non no-bis Do-mi-  
Non no-bis Do-mi-ne, Do-mi-ne. Non no-bis Do-mi-

13 - ne, sed no - mi - ni, sed no - mi - ni tu - o dà glo - ri - am. Non no-bis Do-mi-ne,  
- ne, sed no-mi-ni tu - o, no-mi-ni tu-o dà glo - ri - am. Non no-bis Do-mi-ne,

19 Do - mi-ne, non no - bis Do-mi-ne, sed no-mi-ni, sed no - mi-ni  
Do-mi-ne. Non no-bis Do - mi ne, sed no - mi - ni, sed no - mi - ni tu -  
Do-mi-ne. Non no-bis Do - mi ne, sed no-mi-ni tu - o, no-mi-ni tu-o

24 tu-o dà glo - ri - am. 4 Non no-bis Do - mi-ne, non no - bis  
- o dà glo - ri - am. Non no-bis Do-mi-ne, Do-mi-ne. Non no-bis Do - mi -  
dà glo - ri - am. Non no-bis Do-mi-ne, Do-mi-ne. Non no-bis Do - mi -

29 Do-mi-ne, sed no-mi-ni, sed no - mi-ni tu - o dà glo - ri - am.  
- ne, sed no - mi - ni, sed no - mi - ni tu - o dà glo - ri - am.  
- ne, sed no-mi-ni tu - o, no-mi-ni tu-o dà glo - ri - am.  
Do - mi-ne, se no-mi-ni, sed no - mi - ni, Tu-o dà glo-fi - am

# O salutaris hostia

Don Lorenzo Perosi (1872-1956)

The first system of the musical score is in 3/4 time. It begins with the tempo marking 'lento' and the dynamic marking 'pp'. The music is written for a piano, with a treble and bass clef. The melody is primarily in the treble clef, featuring a mix of eighth and sixteenth notes, with some rests. The bass line provides a steady accompaniment with eighth notes. There are two fermatas in the treble line, one over a G4 note and another over a G#4 note.

O Sa-lu - ta - ris Ho sti - a quae coe - li pan - dis o - sti - um bel -  
U - ni Tri - no - que Do - mi - no sit sem - pi - ter - na glo - ri - a qui

The second system of the musical score continues in 3/4 time. It features a 'rall.' (rallentando) marking and a 'ppp' (pianissimo) dynamic marking. The time signature changes to 4/4 for the final two measures. The music includes triplets in both the treble and bass lines. The piece concludes with a double bar line and repeat dots.

- la prae - munt Ho - sti - li - a da ro - bur fer au - xi - li - um.  
vi - tam si - ne ter - mi - no no - bis do - net in pa - tri - a. A - men.

# Hai dato un cibo


Musica di Inoto (1670) arr. P. Baioni



Hai da - to un ci - bo a noi, Si - gno - re,  
Nel tuo van - ge - lo o buon pa - sto - re,

Al - la tua men - sa ac - cor - si sia - mo  
O Tri - ni - tà, noi t'in - vo - chia - mo:

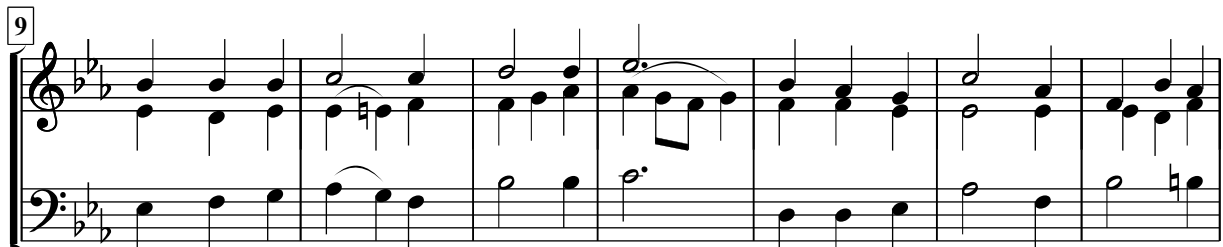
5



ger - me vi - ven - te di bon - tà  
sei sta - to gui - da e ve - ri - tà.

pie - ni di fe - de nel mi - ster.  
Cri - sto sia pa - ce al mon - do in - ter.

9



Gra-zie di - cia - mo a Te, Ge-sù! Re-sta con noi, non ci la-

16



- scia-re; sei ve-ro a-mi-co so-lo Tu!

# Anima Christi

Anonimo, 1507

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a tempo marking of quarter note = 80. The second and third staves are the right and left hands of a lute or guitar, with a '8' indicating the octave. The bottom staff is the bass line. The music is in a simple, homophonic style with a clear harmonic structure.

A - ni-ma Chri - sti, san - ti - fi-ca me. Cor - pus Chri - sti, sal - va-me.

The second system of the musical score continues the piece. It features the same four-staff structure as the first system. The vocal line begins with a measure rest, followed by the lyrics. The instrumental parts provide a steady accompaniment.

San - guis Chri - sti, i - ne-bria me. A-qua la-te - ris Chri - sti, la - va me.

The third system of the musical score continues the piece. It features the same four-staff structure as the first system. The vocal line begins with a measure rest, followed by the lyrics. The instrumental parts provide a steady accompaniment.

O bo-ne Je - su, ex - au-di me: ut cum an-ge-lis tu - is col - lau - dem, col-lau-dem Te,

The fourth system of the musical score concludes the piece. It features the same four-staff structure as the first system. The vocal line begins with a measure rest, followed by the lyrics. The instrumental parts provide a steady accompaniment.

in sae-cu - la sae-cu - lo-rum, A - men.

# Ave verum corpus

K 618 - Wolfgang Amadeus Mozart (1756-1791)

A musical score for the first system of 'Ave verum corpus'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: A-ve, a - ve, ve - rum cor - pus na-tum de Ma-ri-a vir - gi - ne, ve-re pas - sum.

Musical score for the second system, starting at measure 13. It consists of four staves with the same vocal and piano parts as the first system. The lyrics are: im - mo - la - tum in cru - ce pro ho - mi - ne. Cu-jus la - tus per - fo-

Musical score for the third system, starting at measure 25. It consists of four staves with the same vocal and piano parts. The lyrics are: - ra - tum un-da flu - xit et san - gui - ne, e - sto no - bis prae - gu - sta - tum in

Musical score for the fourth system, starting at measure 34. It consists of four staves with the same vocal and piano parts. The lyrics are: mor - tis e - xa - mi - ne. In mor - tis e - xa - mi - ne. In mor - tis e - xa - mi - ne. In mor - tis e - xa - mi - ne.



MARCO  
VOLPE  
GRASSI  
QD EST

MMXIV