

Parrocchia di S.Maria  
di Monteveglio



Via dell'Indipendenza - Monteveglio (BO)  
venerdì 15 giugno 2012 - ore 21.00

concerto per il  
**X Anniversario della costruzione della Chiesa  
Cori**  
"Dulcis Laudae" (Bologna)  
Santa Croce (Casalecchio di Reno)



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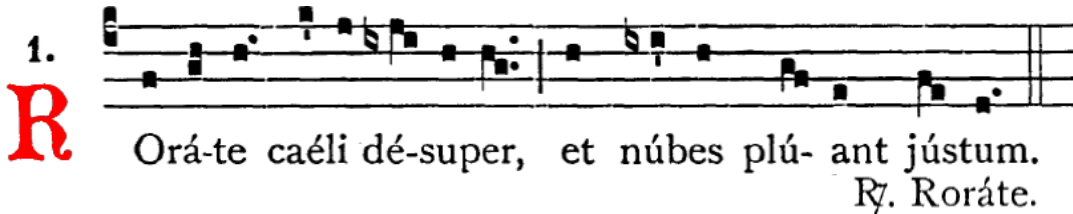
# Organo solo - Toccata e Fuga in Re minore

BWV565 - Johan Sebastian Bach (1685-1750)

## Rorate coeli [2:00]

Gregoriano

1. **R** Orá-te caéli dé-super, et núbes plú- ant jústum.  
R̄. Rorate.



1. Ne i-rascá-ris Dómine, ne ultra memíne-ris in-iquí-tá-  
tis : ecce cívi-tas Sáncti fácta est de-sérta : Sí-on de-sérta  
fácta est: Jerúsalem deso-lá-ta est : dómus sancti-ficati-ónis  
tú-ae et gló-ri-ae tú-ae, ubi lauda-vérunt te pátres nóstri.  
R̄. Rorate.



4. Conso-lámi-ni, conso-lámi-ni, pópule mé- us: ci-to véni-et  
sá-lus tú- a: qua-re moeróre consu-me-ris, qui-a innovávit  
te dó-lor? Salvá-bo te, nó-li timé-re, égo enim sum  
Dóminus Dé-us tú- us, Sánctus Isra-el, redémptor tú- us.  
R̄. Rorate.



## Venite a laudare [1'10"]

Laudario di Cortona, Lauda n.1

*Ritornello*



Ve-ni-te a lau-da-re per a-mo-re can-ta-re l'a-mo-ro-sa Ver-ge-ne Ma-ri-a.



1. Ma-ri-a glo-ri-o - sa bi-a - ta sem-pre sì mol-to lau-da-ta, *Rit.*



pre-ghi-am ke ne si-a av-vo-ca-ta al tuo Fi-liol Vir-go pi-a.



2. Pie-to-sa re - gi - na so-vra-na, con-for-ta la men-te ch'è va-na; *Rit.*



gran-de me-di-ci-na ke sa-na, a-iu-ta-ne per cor-ti-si-a.



3. Cor-te-se che fa-i gran-di do-ni, l'a-mor tuo mai ci a-ban-do-ni; *Rit.*



pre-ghi-am che tu ne per-do-ni tut-ta la no-stra vil-la-ni-a.




## Ave Donna santissima [2:00]

Ser Garzo


$\text{♩} = 80$



A-ve Don-na san-tis - si - ma, Re - gi - na po - ten - tis - si - ma.



La ver - tù ce - le - sti - a - le, col-la Gra-zi-a su - per - na - le, en te  
La no - stra re - den - zi - o - ne pre-se en-car-na - zi - o - ne K'è sen-  
Stan-do col-le por - te chiu - se en te Cri-sto se ren-chiu-se, quan-do



Vir-go vir - gi - na - le, di - sce - se be - ni - gnis - si - ma.  
- za cor - ru - pti - o - ne de te Don-na san - tis - si - ma.  
de te se de - schiu - se per-man - si - sti pu - ris - si - ma.

## Et incarnatus est

Josquin Des Prés (1440-1521)

Et in-car - na-tus est, de Spi-ri - tu San - cto,

10 ex Ma-ri - a Vir-gi - ne. Et ho - mo fa - ctus est.

## Gloria in cielo e pace in terra [1:00]

Lauda Secolo XIII

$\text{♩} = 130$

Glo-ria in cie-lo e pa-ce in ter-ra, na-to è il nos-tro Sal-va - to - re.

9 Na-t'è il Cris-to Glo-ri - o - so l'al - to Dio ma - ra - vel - lio - so  
Pa-ce in ter-ra sia can - ta - ta glo-ria in ciel de - si - de - ra - ta  
Nel pre - se-pe e - ra be - at - to quel che 'n cie-lo è con - tem-pla - to

17 *rall.*  
Fat-t'è Hom de - si - de - ro - so lo be - ni - gno cre - a - to - re.  
la don - zel - la con-si - cra - ta par-tu - rì tal Sal - va - to - re.  
da - i San-ti de - si - de - ra - to ri-guar-dan-do il suo splen - do - re.

# Gaudete Christus nascetur [1:10]

Anonimo XV sec.

The first system of the musical score consists of two staves. The upper staff is in G major (one flat) and 4/4 time, featuring a melody of eighth and quarter notes. The lower staff is in G major and 4/4 time, providing a harmonic accompaniment with chords and moving lines. The piece begins with a 4/4 time signature, changes to 3/4 in the fifth measure, and returns to 4/4 in the eighth measure.

Gau - de-te, Gau-de-te, Chri-stus na-sce-tur ex Ma-ri - a Vir-gi - ne, Gau - de-te.

The second system of the musical score consists of a single staff in G major and 4/4 time, continuing the melody from the first system. It features a series of eighth and quarter notes.

Tem - pus ad - est gra - ti - æ hoc quod op - ta - ba - mus,  
De - us ho - mo fac - tus est na - tu - ra mi - ran - te,  
Er - go no - stra can - ti - o psal - lam jam in lu - stro,

The third system of the musical score consists of a single staff in G major and 4/4 time, concluding the piece with a final cadence. It features a series of eighth and quarter notes.

car - mi - na le - ti - ti - æ de - vo - tæ re - da - mus.  
mun - dus re - no - va - tus est a Chri - sto re - gnan - te.  
be - ne - di - cat Do - mi - no, Sa - lus Re - gi no - stro.



# Joy to the World [1:10]

Georg Friedrich Händel (1685-1749)

Joy to the

12 world! the Lord is come; Let earth re - ceive her King. Let ev - 'ry heart pre-

20 And heav'n and na-ture sing, And heav'n and na-ture  
- pare Him room, And heav'n and na-ture sing, And

25 sing, And heav'n, and heav'n and na-ture sing.  
heav'n and na-ture sing, And heav'n, and na-ture sing.

33 Joy to the world! The sav-iour reigns; Let men their songs em - ploy; While

41 Re - peat the sound-ing joy, Re-  
fields and floods, rocks, hills and plains Re - peat the sound-ing

47 - peat the sound-ing joy, Re - peat,  
joy, Re - peat the sound-ing joy, Re - peat the sound-ing joy.

# Hark the Herald [2:00]

Felix Mendelson (1809-1847)

Hark! The He - rald an - gels sing glo - ry to the new - born King  
Christ, by high - est heav'n a - dored, Christ, the e - ver - last - ing Lord!  
Hail, the Heav'n born Prince of Peace! Hail, the Sun of Right-ous-ness

Peace on earth, and mer - cy mild, God and sin - ners re - con - ciled  
Late in time be - hold him come off - spring of the Vir - gin's womb.  
Life and light to all He brings, ris'n with hea - ling in His wings

Joy - ful, all ye na - tions rise, Join the tri - umph of the skies  
Veiled in flesh the God-head see; hail th'in - car - nate de - i - ty,  
Mild He lays His glo - ry by, born that man no more may die,

With th'an - ge - lic host pro - claim: "Christ is born in Beth - lehem".  
pleased as man with man to dwell, Je - sus, our Em - ma - nu - el.  
born to raise the sons of hearth, born to give them se - cond birth.

Hark, the he - rald an - gels sing glo - ry to the new - born King.



## Egli è il tuo bon Jesù (fra Dioninius Placensis) [1'00"]

$\text{♩} = 80$

E - gl'è il tu - o bon Je - sù, E-gl'è il tu-o bon Je - sù,  
 che ti da - rà il su-o a - mor, che ti da - rà il su-o a - mor.  
 E-gl'è Je - sù, sì, E - gl'è Je - su, E-gl'è il tu - o bon Je - sù.

## O bone Jesu [0'50"]

Giovanni Pierluigi da Palestrina (1525-1594)

O bo - ne Je - su, mi - se - re - re no - bis  
 qui - a tu cre - a - sti nos  
 tu re - de - mi - sti nos san - gui - ne tu - o pre - ti - o - sis - si - mo.

# Popule meus [1'40"]

Thomas Luis de Victoria (1548-1611)

♩ = 90 *p* *A* *f* *a* *mf* *f*

S. Po-pu-le me-us quid fe-ci ti - bi? aut in quo con-tri - sta-vi te? Re-

C. Po-pu-le me-us quid fe-ci ti - bi? aut in quo con-tri - sta-vi te? Re-

T. Po-pu-le me-us quid fe-ci ti - bi? aut in quo con-tri - sta-vi te? Re-

B. Po-pu-le me-us quid fe-ci ti - bi? aut in quo con-tri - sta-vi te? Re-

8 *a* *I Coro* *mf* *f* *a* *mf* *I Coro*

- spon - de mi - hi. A - ghi - os o Thé - os! San - ctus De - us! A - ghi-

- spon-de mi - hi. A - ghi - os o Thé - os! San - ctus De - us! A - ghi-

- spon-de mi - hi. A - ghi - os o Thé - os! San - ctus De - us! A - ghi-

- spon-de mi - hi. A - ghi - os o Thé - os! San - ctus De - us! A - ghi-

19 *II Coro* *p* *I Coro* *mf* *B* *f* *b*

- os i - schy - ros! San - ctus, for - tis! A - ghi - os a - tha - na - thos, e lé - i - son i -

- os i - schy - ros! San - ctus, for - tis! A - ghi - os a - tha - na - thos, e lé - i - son i -

- os i - schy - ros! San - ctus, for - tis! A - ghi - os a - tha - na - thos, e lé - i - son i -

- os i - schy - ros! San - ctus, for - tis! A - ghi - os a - tha - na - thos, e lé - i - son i -

28 *II Coro* *p* *B* *f* *rall.* *b*

- mas. San-ctus et im-mor-ta - lis, mi - se-re-re no - bis.

- mas. San-ctus et im-mor-ta - lis, mi - se - re - re no - bis.

- mas. San-ctus et im-mor-ta - lis, mi - se - re - re no - bis.

- mas. San-ctus et im-mor-ta - lis, mi - se - re - re no - bis.

# Organo solo - Corale "Schmücke dich, o Liebe Seele"

BWV654 - Johan Sebastian Bach (1685-1750)

## Stabat Mater (Pergolesi) [4'20"]

Giovanni Battista Pergolesi (1710-1736)

The musical score is written for organ and voice. It begins with a *Grave* tempo and a *p* (piano) dynamic. The organ part provides a steady accompaniment with chords and moving lines. The vocal part is a soprano line with lyrics in Italian. The score is divided into systems, with measure numbers 8, 12, 19, 26, and 31 marked at the beginning of each system. Trills (*tr*) and trills (*tr*) are indicated above certain notes. The lyrics are: Sta - bat Ma - ter do - lo - ro - sa Jux - ta cru - cem la - cri - mo - sa Dum pen - de - bat Fi - li - us dum pen - de - bat - Fi - li - us Sta - bat Ma - ter do - lo - ro - sa Jux - ta cru - cem la - cri - mo - sa Dum pen - de - bat dum pen - de - bat - Fi - li - us do - lo - ro - sa la - cri - mo - sa dum pen - de - bat - Fi - li - us

# Stabat Mater (Kodály) [2'30"]

Zoltán Kodály (1882-1967)

2. Cu - ius a - ni - mam ge - men - tem con - tri -  
 3. O quam tri - stis et af - fli - cta fu - it  
 4. Quan - do cor - pus mo - ri - e - tur fac ut

6

- sta - tam et do - len - tem, per - tran - si - vit gla - di -  
 il - la be - ne - di - cta Ma - ter u - ni - ge - ni -  
 a - ni - mae do - ne - tur Pa - ra - di - si glo - ri -

12

- us, per - tran - si - vit gla - di - us  
 - ti, Ma - ter u - ni - ge - ni - ti.  
 - a. A - - - - - men.

# Dulcis Christe (M. Grancini) [1'35"]

Dul-cis Chri-ste o bo-ne De-us, o a-mor me-us, o vi-ta me-a, o sa-lus me-a, o

Measures 1-5 of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat) and the time signature is 6/4. The lyrics are: Dul-cis Chri-ste o bo-ne De-us, o a-mor me-us, o vi-ta me-a, o sa-lus me-a, o

6  
glo-ri - a me-a. Dul-cis Chri-ste o bo - ne De-us,  
Dul-cis Chri-ste o bo-ne De-us, o a-mor

Measures 6-9 of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat) and the time signature is 6/4. The lyrics are: glo-ri - a me-a. Dul-cis Chri-ste o bo - ne De-us, Dul-cis Chri-ste o bo-ne De-us, o a-mor

10  
Dul-cis Chri-ste o bo - ne De-us,  
me-us, o vi-ta me-a, o sa-lus me-a, o glo-ri - a me-a.

Measures 10-14 of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat) and the time signature is 6/4. The lyrics are: Dul-cis Chri-ste o bo - ne De-us, me-us, o vi-ta me-a, o sa-lus me-a, o glo-ri - a me-a.

15  
Dul-cis Chri-ste o bo - ne De-us, o a-mor me-us, o vi-ta me-a, o sa-lus me-a, o  
Dul-cis Chri-ste o bo - ne De-us, o a-mor me-us, o vi-ta me-a, o sa-lus me-a, o

Measures 15-19 of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat) and the time signature is 6/4. The lyrics are: Dul-cis Chri-ste o bo - ne De-us, o a-mor me-us, o vi-ta me-a, o sa-lus me-a, o Dul-cis Chri-ste o bo - ne De-us, o a-mor me-us, o vi-ta me-a, o sa-lus me-a, o

20

glo - ri - a me-a, o glo - ri - a me-a. Tu es Sal - va-  
glo - ri - a me-a, o glo - ri - a me-a Tu es cre-a-tor, Tu es Sal - va-

24

tor mun - di. Te vo-lo, Te quae-ro, Te a-do-ro, o dul-cis A-  
- tor mun - di. Te vo-lo, Te quae-ro, Te a-do-ro, o dul-cis A-

28

- mor. Te a - do - ro o ca-re Je - su.  
- mor. Te a - do ro o ca-re Je - su.

# Ave verum [2:30]

Wolfgang Amadeus Mozart (1756-1791)

A musical score for the first system of 'Ave verum'. 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. 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. 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. The lyrics are: mor - tis e - xa - mi - ne. In mor - tis e - xa - mi - ne. In mor - tis e - xa - mi - ne.



## Adoramus Te Christe

Padre Giuseppe Scaella

*pp*  
A - do-ra - mus te Chri - ste et be - ne-di - ci-mus ti - bi,

*mf*  
qui - a per sanc - tam Cru - cem tu - am re - de - mi - sti mun - dum.

*pp*  
Mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

## Tu mi guardi dalla croce

Attribuito a Wolfgang Amadeus Mozart (1756-1791)

Tu mi guar - di dal - la cro - ce que - sta se - ra mi - o Si - gnor,  
Que - sto cuo - re sem - pre in - gra - to, oh com - pren - da il Tu - o do - lor,  
Ma - dre af - flit - ta tri - sti gior - ni ho tra - scor - so nel - l'er - ror,

ed in - tan - to la tua vo - ce mi sus - sur - ra dam - mi il cuor.  
e dal son - no del pec - ca - to lo ri - sve - gli, al - fin, l'A - mor.  
Ma - dre buo - na fa' ch'io tor - ni la - cri - man - do al Sal - va - tor.

# Victimae Paschali [1'00"]

gregoriano

Seq.  
1.

**V** Victimae paschali laudes \* immolent Christi-áni.

Agnus redémit óves : Christus innocens Pátri reconci-  
li-ávit peccatóres. Mors et ví-ta du-éllo conflixére mirán-  
do : dux vítae mórtu-us, régnat vívus. Dic nóbis Marí- a,  
quid vidísti in ví-a? Sepúlcrum Christi vivéntis, et gló-  
ri-am vídi resurgéntis : Angé-licos téstes, sudá-ri-um, et  
véstes. Surréxit Christus spes mé- a : praecedet sú-os in Ga-  
lilaé- am. Scímus Christum surrexísse a mórtu- is vere :  
tu nóbis, víctor Rex, mi-se-ré-re. Amen. Alle-lú-ia.

# Alleluia (dal "Veni creator") [o'3o"]

Wolfgang Amadeus Mozart (1756-1791)

Allegro

Al-le lu-ia, al-le lu-ia, al-le lu-ia, al-le-

Al-le lu-ia, al-le lu-ia, al-le lu-ia, al-le-

Al-le lu-ia, al-le lu-ia, al-le lu-ia, al-le-

Al-le lu-ia, al-le lu-ia, al-le lu-ia, al-le-

Al-le lu-ia, al-le lu-ia, al-le lu-ia, al-le-

8

- lu - ia, al - le - lu - ia, al - le-lu - ia,

- lu - ia, al - le - lu - ia, al - le-lu - ia,

- lu - ia, al - le - lu - ia, al - le-lu - ia,

- lu - ia, al - le - lu - ia, al - le-lu - ia,



# Gloria in excelsis (dal "Gloria") [2'20"]

Antonio Vivaldi (1678-1741)

Glo-ri - a glo-ri - a glo-ri - a glo-ri - a in ex-cel - sis De - o in ex-

- cel-sis De-o Glo-ri - a glo-ri - a glo-ri - a glo-ri - a in ex-cel - sis De - o

glo-ri - a glo-ri - a in ex - cel - sis De - o

glo-ri - a in ex - cel-sis glo-ri - a in ex - cel-sis De - o glo-ri - a in ex - cel-sis De-

- o in ex-cel - sis glo-ri - a in ex-cel-sis De-o

# Jesus bleibet meine Freude [2:50]

BW147 - Johan Sebastian Bach (1685-1750)

$\text{♩} = 80$

Je - sus blei - bet mei - ne Freu-de, mei - nes Her - zens

16

Trost und Saft, Je - sus weh - ret al - lem Lei-de, er ist

30

mei - nes Le - bens Kraft, mei - ner Au - gen Lust und

43

Son-ne, mei-ner See - le Schatz und Won-ne; da-rum

53

lass ich Je - sum nicht aus dem Her - zen und Ge - sicht.

# Regina coeli [2'00"]

Georges Aichinger (1565-1628)

♩ = 150

S. Re-gi-na cae - li, lae - ta - re, lae - ta - re, al - le-lu-

C. Re-gi-na cae - li, lae - ta - re, lae - ta - re, al - le-lu-

T. Re-gi-na cae-li, lae - ta - re, lae - ta - re, lae - ta - re, al-le-lu-

B. Re-gi-na cae - li, lae - ta - re, lae - ta - re, al - le-lu-

9

1.

- ja, al - le-lu - ja. *Fine* Qui - a quem me - ru - i - sti por - ta-

- ja, al - le-lu - ja. Qui - a quem me - ru - i - sti, qui-

- ja, al - le-lu - ja. Qui - a quem

- ja, al - le-lu - ja.

16

- re, quem me - ru - i - sti por - ta re.

- a quem me - ru - i - sti por - ta re.

me - ru - i - sti, quem me - ru - i - sti por - ta re.



21. 21

Re - sur-re - xit si - cut di - xit, si - cut di - xit.

Re - sur - re - xit, re-sur - re - xit si - cut di - xit.

Re-sur - re - xit si - cut di - xit, si - cut di - xit.

Re - sur - re - xit si - cut di - xit, si - cut di - xit.

27. 27

- xit. O-ra pro no - bis De - um, al-le-lu - ja. O-ra pro no - bis, o -

O - ra pro no - bis De-um, al-le-lu - ja. O - ra pro no -

- xit. O-ra pro no - bis De - um, al - le - lu - ja. O -

- xit. O-ra pro no - bis, O-ra pro no - bis,

33. 33

- ra pro no - bis De - um, al-le - lu - ja.

bis De - um, al-le - lu - ja, al - le - lu - ja.

- ra pro no - bis De - um, al-le - lu - ja.

o-ra pro no - bis De - um, al-le - lu - ja.

*D.C. al Fine*



MA|RGO  
VOLL|DEI  
GRA|SI  
QD|EST

MMXII