

22 Gennaio 2023
III Domenica dopo l'Epifania

Celebrazione Capitolare ore 11.00

1. **Ingressa:** *Respice in me*
2. **Atto Penitenziale:** *Asperges me Domine*
3. **Gloria**
4. **Salmo:** *Il Signore ricorda sempre la sua parola santa* (M: Massimo Palombella [2021])
5. **Alleluia** (M: Massimo Palombella [2021]) con versetto «*Misericors et miserator Dominus*» (Massimo Palombella [2021])
6. **Post Evangelium:** *Obsecramus, Domine, ut gradiaris nobiscum*
7. **Offertorio:** *Psallite* (M: Valentino Miserachs [1987/90])
8. **Credo**
9. **Sanctus**
10. **Confractorium:** *Illumina faciem tuam super servum tuum*
11. **Transitorium:** *Diligamus nos invicem*
12. **Ave verum Corpus** (M: Lorenzo Perosi)
13. **Antifona Mariana:** *Alma Redemptoris Mater*
14. **Organo:** Théodore Dubois (1837-1924), Toccata en sol majeur (Les Éditions Outremontaises, 2007)

Cappella Musicale del Duomo di Milano

Organista: Alessandro La Ciacera

Maestro Direttore: Massimo Palombella

R

Espi-ce in me, * et mi-se-ré-re me-

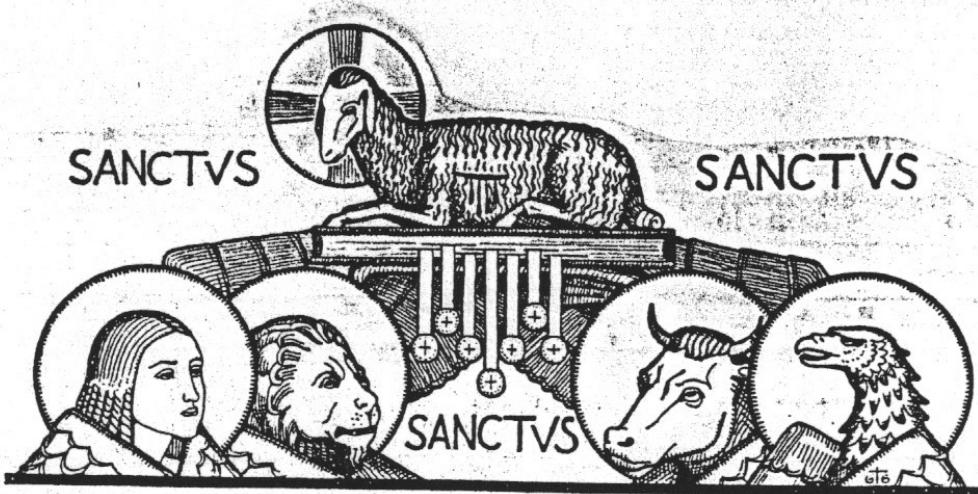
i, Dó-mi-ne : quó-ni-am ú-ni-cus, et pau-per

sum e-go. Vi-de humi-li-tá-tem me-am,

et la-bó-rem me-um : dimít-te ómni-a

peccá-ta me-a, De-us me-us. Hal-le-

lú-jah.



ORDINARIUM MISSAE.

I. — In Dominicis ante Horam Tertiam

-SPERGES me * Dómi-ne, hyssó-
po et mundá-bor : lavá- bis me,

et super ni-vem de- albá-bor. *Ps.* Mi-se-ré-re me- i, De- us, *

se-cúndum magnam mi-se-ri-córdi- am tu- am.

- Et secundum multitudinem miserationum tuarum +
dele iniq*uitatem* meam.
- Glória Patri et Filio + et Sp*iritui* Sancto.
- Sicut erat in principio et nunc et semper, +
et in saécula saeculorum. Amen.

Asperges me.....

II. — Gloria seu Laus Missae.

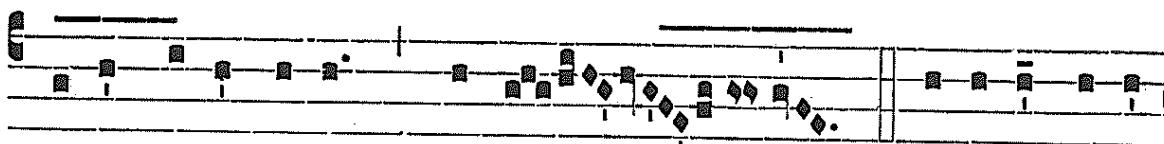
plo a lá- te-re dextro, halle- lú-jah; et omnes
ad quos pervé-nit a-qua i- sta salvi facti
sunt, et di-cunt : halle- lú- jah. Intónu- it
de cae- lo Dó- mi-nus; Al-tíssi- mus de- dit vo- cem
su- am, et appa-ru- é runt fontes a-quá- rum,
hal-le-lú-jah, hal-le- lú- jah.

II. — Gloria seu Laus Missae.

1. — Tonus Festivus.

G Ló-ri- a in excél-sis De- o. Et in terra pax ho-
mí-ni-bus bonae vo-luntá- tis. Laudámus te. Be-ne-dí-cimus

te. Ado-rámuſ te. Glo-ri- fi-cámus te. Grá-ti- as á-gimus
 ti-bi propter magnam gló-ri- am tu- am. Dó-
 mi-ne De- us, Rex cae-léstis, De- us Pa-ter omní-pot-ens.
 Dómi-ne Fi- li u-ni-gé-ni-te, Je-su Christe. Dó-
 mi-ne De- us, Agnus De- i, Fí- li- us Pa-tris. Qui tol-lis pec-
 cá-ta mundi, mi-se-ré-re no- bis. Qui tol-lis pec-
 cá-ta mundi, súsci-pe depre-ca-ti- ónem nostram.
 Qui se-des ad déxte-ram Patris, mi-se-ré-re no- bis. Quóni- am
 tu so-lus sanctus. Tu so-lus Dómi-nus. Tu so-lus Altíssimus,
 Je-su Christe. Cum Sancto Spí-ri- tu, in gló-



ri- a De- i Patris. ** Amen. Ký-ri- e e-lé-
 i-son. Ký-ri- e e-lé- i-son. Ký-ri- e e- lé- i-son.

2. — Tonus Simplex.

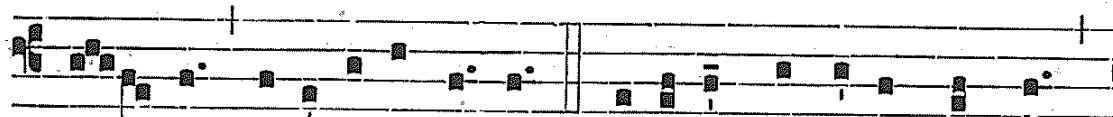
G Ló-ri- a in excélsis De- o. Et in terra pax ho-
 mí-ni-bus bonae vo-luntá- tis. Laudámus te. Be-ne-dí-cimus
 te. Ad-o-rámus te. Glo-ri- fi-cámus te. Grá- ti- ás á-gimus
 ti- bi propter magnam gló- ri- am tu- am. Dómi-ne De- us,
 Rex caeléstis, De- us Pa-ter omní-pot-ens. Dómi-ne Fi- li
 u-ni-gé-ni-te Je-su Chri-ste. Dómi-ne De- us Agnus De- i,
 Fí- li- us Pa- tris. Qui tol-lis peccá-ta mundi, mi- se-ré-re

O

B-secrámus, Dó- mi-ne, * ut gra-di- á- ris
no-bís- cum, et áufe- ras in-iqui-tá- tes nostras,
atque peccá- ta, et nos pos-
sí- de- as. Halle- lú- jah.

III. — Symbolum.

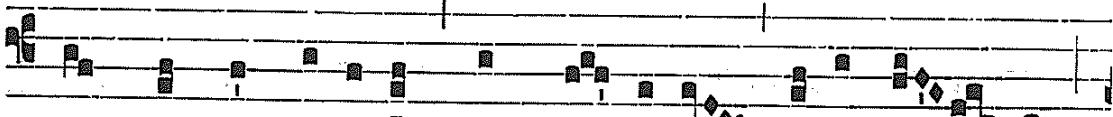
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Pa- tris, mi-se-ré-re no- bis. Quó-ni- am tu so-lus Sanctus.



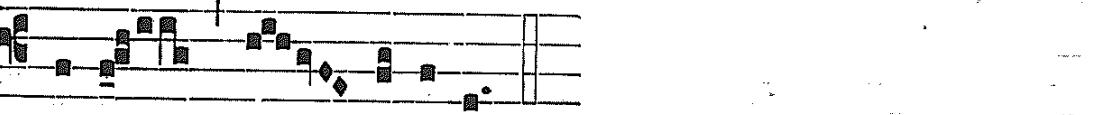
Tu so-lus Dó- minus. Tu so-lus Altíssimus, Je-su Chri-ste.



Cum Sancto Spí-ri-tu, in gló- ri- a De- i Pa- tris.



** A-men. Ký- ri- e e- lé- i-son. Ký- ri- e e- lé- i-son. Ký-

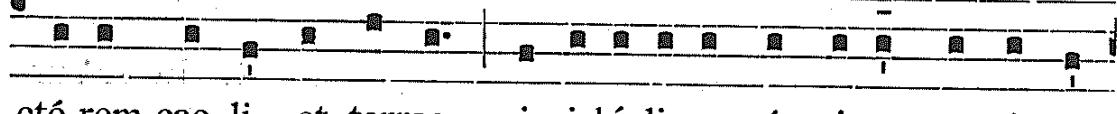


ri- e e- lé- i-son.

III. — Symbolum.

C

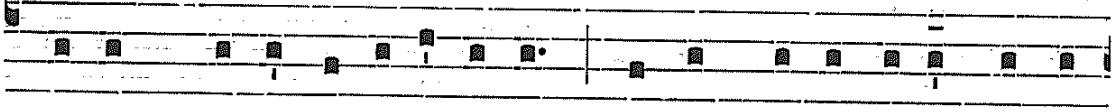
Re-do in unum De- um. Patrem omni-po-téntem, fa-



ctó-rem cae- li et terrae, vi- si- bí- li- um ómni- um et invi-



si- bí- li- um. Et in unum Dóminum, Je-sum Christum, Fí-



li- um De- i u-nigé- ni- tum; et ex Patre na-tum ante

ómni- a sé-cu-la. De- um de De- o, lumen de lúmi- ne,
 De- um ve-rum de De- o ve-ro. Géni- tum, non factum, consub-
 stanti- á- lem Patri; per quem ómni- a facta sunt. Qui pro-
 pter nos hómi- nes et propter nostram sa-lú-tem descéndit de
 cae-lis. Et incarnátus est de Spí-ri-tu Sancto, ex Ma-rí- a
 Vírgi-ne et homo factus est. Crú-ci- fíxus é-ti- am pro no-
 bis sub Pónti- o Pi- lá-to, passus et sepúltus est. Et re-sur-
 ré-xit térti- a di- e secúndum Scriptú- ras. Et ascéndit
 ad caelos : sedet ad déxte-ram Patris. Et í-te-rum ventú-

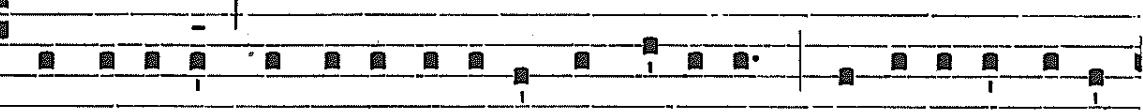
rus est cum gló-ri- a ju-di-cá-re vi-vos et mórtu- os; cu-jus

regni non e-rit fi-nis. Et in Spí-ri-tum Sanctum, Dómi-num

et vi-vi- fi-cántem; Qui ex Patre Fi-li- óque pro-cé-dit. Qui

cum Patre et Fí-li- o simul ado-rá-tur et conglo-ri- fi-cá-

tur. Qui locú- tus est per Prophé- tas. Et unam, Sanctam,

Cathó-li-cam, et Apostó- li-cam Ecclé-si- am. Confí-te- or unum

baptísma in remissi- ónem pecca-tó- rum. Et expécto re-sur-

recti- ónem mortu- órum. ** Et vi-tam ventú-ri sé-cu-li.

A- men.

S

Anctus, * Sanctus, Sanctus, Dómi-nus De-us Sá-

ba- oth. Ple-ni sunt cae-li et terra glô-ri- a tu- a. Ho-

sánna in excél-sis. Be-ne-dictus qui ve-nit in nômi-ne

Dómi- ni. Ho-sánna in excél- sis.

I

L-lú- mi-na * fá- ci- em tu- am super ser- vum
tu- um, et salvum me fac in tu- a mi-se-ri-cór-
di- a : Dó- mi-ne, non confúndar, quó-ni- am invo-
cá- vi te. Hal- le- lú- jah.

D

I-li-gámus nos ínvi-cem, * qui- a cá- ri- tas
De- us est : et qui dí- li- git fratrem su- um, ex De- o
na-tus est, et vi-det De- um, et in hoc cá- ri-
tas De- i perfé- cta est : et qui fa-cit vo- luntá-
tem De- i ma-net in aetérnum. Hal- le- lú- jah.

A

L- ma * Re-demptó-ris Ma- ter, quae pér-

vi- a cae-li Por-ta ma- nes, Et stel- la ma- ris, succurre

ca-dén- ti Súrge- re qui cu- rat pópu-lo : Tu, quae ge-

nu- í-sti, Na-tú- ra mi-rán- te, Tu- um sanctum Ge- ni-

tó-rem : Vir- go pri- us ac posté- ri- us, Gabri- é- lis

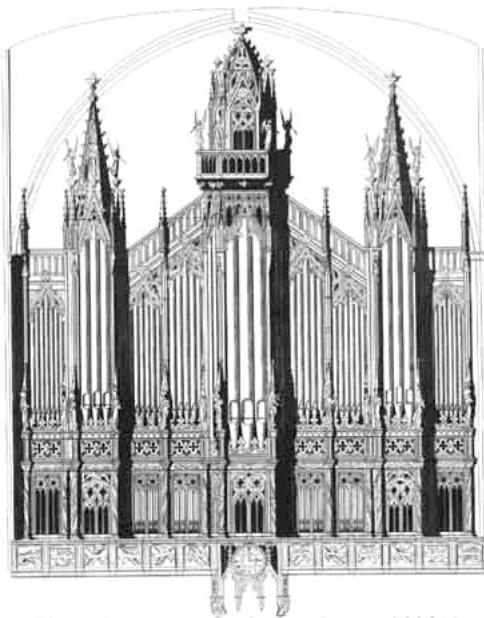
ab o- re Sumens il-lud Ave, * pecca-tó-rum mi-se-ré- re.

Théodore DUBOIS

Douze Pièces pour Orgue

(1889)

Toccata



Révision de Pierre Gouin

© Les Éditions Outremontaises, 2007

À Alphonse Mailly

Douze Pièces pour Orgue (1889)

Grand Chœur sans 16' et sans tirasse
Claviers accouplés

3. Toccata

Théodore DUBOIS
(1837 - 1924)

Allegro ($\text{♩} = 112$)

5

10

15

20

1.

A musical score for piano, consisting of five staves of music. The score is divided into measures by vertical bar lines. Measure numbers are placed at the beginning of each measure: 24b, 30, 35, 39, and 44. The music is written in common time. The key signature changes throughout the piece, indicated by sharp and flat symbols on the treble and bass staves. The piano has two manuals: the upper manual (treble clef) and the lower manual (bass clef). The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. Measures 24b through 30 show a transition from a simple harmonic progression to more complex chords and rhythmic patterns. Measures 35 through 44 continue this pattern, with the music becoming increasingly intricate and dynamic.

Musical score page 4, measures 49-50. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It features sixteenth-note patterns with grace notes. The bottom staff uses a treble clef and has a key signature of one sharp. It includes sustained notes and eighth-note patterns.

Musical score page 4, measures 54-55. The top staff continues its sixteenth-note patterns. The middle staff shows a bass line with eighth-note chords and rests. The bottom staff is mostly blank with a few eighth-note chords.

Musical score page 4, measures 59-60. The top staff shows sixteenth-note patterns with grace notes. The middle staff shows a bass line with eighth-note chords. The bottom staff is mostly blank with a few eighth-note chords.

Musical score page 4, measures 64-65. The top staff shows sixteenth-note patterns with grace notes. The middle staff shows a bass line with eighth-note chords. The bottom staff is mostly blank with a few eighth-note chords.

Musical score page 4, measures 68-69. The top staff shows sixteenth-note patterns with grace notes. The middle staff shows a bass line with eighth-note chords. The bottom staff shows a bass line with eighth-note chords.

72

76

81

85

90

Fermez Récit,
ôtez anches
et 4' du Pos.

97 Réc. *p*
 Ôtez anches Péd.

105

113

120 *poco rit.*

a Tempo

129 Pos. *p* Réc. Pos.
p

The musical score consists of five staves of organ music. Staff 1 (treble) starts at measure 97 with a dynamic of *p* (piano). Staff 2 (bass) has a dynamic of *p* and a instruction to remove the stops. Staff 3 (treble) starts at measure 105. Staff 4 (treble) starts at measure 113. Staff 5 (bass) starts at measure 120 with a dynamic of *poco rit.* (poco ritardo). Measure 129 begins with a tempo change to *a Tempo*. The first measure of staff 5 starts with a dynamic of *p* and includes registration changes between Pos. *p*, Réc., and Pos. The score uses various dynamics like *p*, *f*, *mf*, and *poco rit.*, and articulations like staccato dots and slurs. Measures 129-134 show a rhythmic pattern of sixteenth-note pairs followed by rests.

135

Réc.

Pos.

Réc.

Pos.

Pos.

Réc.

Pos.

141

148

153

158

simile

163

f

Court

168

Réc. *p*

a Tempo

Pos.

poco più lento

Réc.

Court

a Tempo

183

Pos.

Réc.

Anches Péd.

Ouvrez peu à peu le Récit

Allarg.

D. S. § CODA.

Pos.

cresc.

poco a poco

G. O.

Pos.

Ajoutez les 16'

et peu à peu

G. O.

Pos.

G. O.

ff

Tirasse G. O.

f

f

toute la force

Allarg.

ff