

**24 Settembre 2023**  
**IV Domenica dopo il Martirio di san Giovanni il Precursore**

Celebrazione Capitolare ore 11.00

1. **Ingressa:** *Exaudi, Domine vocem meam qua clamavi ad te*
2. **Atto Penitenziale:** *Asperges me Domine*
3. **Gloria** (GIOVANNI PIERLUIGI DA PALESTRINA, *Missa Papæ Marcelli*, in *Missarum Liber Secundus* [Roma, Eredi di Valerio e Luigi Dorico, 1567])
4. **Salmo:** *Vieni, Signore, a salvare il tuo popolo* (M: Massimo Palombella [2023])
5. **Alleluia** (M: Lucien Deiss [1953]; Armonizzazione ed elaborazione: Massimo Palombella [2018]) con versetto «*Ego sum panis vivus*» (M: Massimo Palombella [2019])
6. **Post Evangelium:** *Domine Deus noster, pacem da nobis*
7. **Offertorio:** *Super flumina Babilonis* (GIOVANNI PIERLUIGI DA PALESTRINA, *Liber II Motectorum Quatuor Vocum* [Mediolani, Apud Franciscum & Hæredes Simonis Tini 1587]), Archivio Musicale della Veneranda Fabbrica del Duomo, Busta 106, n. 11. *Cantus* dall'edizione del 1604 (*Motectorum Quatuor Vocibus, Partim Plena Voce et Paribus Vocibus. Liber Secundus* [Venetijs, Apud Angelum Gardanum 1604])
8. **Credo**
9. **Sanctus**
10. **Confractorium:** *Domine, Dominus noster*
11. **Transitorium:** *Qui manducat meam carnem*
12. **Agnus Dei I** (GIOVANNI PIERLUIGI DA PALESTRINA, *Missa Papæ Marcelli*, in *Missarum Liber Secundus* [Roma, Eredi di Valerio e Luigi Dorico, 1567])
13. **Antifona Mariana:** *Ave Regina cælorum*
14. **Organo:** *Toccata en si mineur* (EUGÈNE GIGOUT [1844-1925])

**Cappella Musicale del Duomo di Milano**

*Organista: Alessandro La Ciacera*

*Maestro Direttore: Massimo Palombella*

**E** Xáudi, Dómi-ne \* vo-cem me- am qua clamá-  
vi ad te. Ti-bi di-xit cor me- um : Quae-sí- vit  
vul-tus me- us, vultum tu- um, Dó- mi-ne, re-  
qui- ram : ne avértas fá-ci- em tu- am a  
me. Halle- 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 miseracionum tuarum +  
dele iniquitatē meam.
- Glória Patri et Fílio + et Spíritui Sancto.
- Sicut erat in principio et nunc et semper, +  
et in saécula saeculorum. Amen.

Asperges me.....

## 604 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

*Billa Pape Marcelli.*



T in terra pat̄ hominibus bone uolūtatis lauda-  
mus te benedicimus te glorificamus te grati-  
as agimus tibi pp̄ter magnā gloriā tu am de⁹ pater omnipo-



Bone uolūtatis benedicimus et ado-  
ramus te gratias agimus tibi do-  
mine deus rex celestis



E onc uolūtatis benedicimuste glorif-  
camus te pp̄ter magnā gloriam mam domi-  
nedens rex deus pater omni potens

Joannes Petrus Aloysius Prenestrinus.



T in terra par bominibus bone voluntatis Lauda-

m⁹ te benedicimus te glorificamus te gratias

agimus ti bi tu ain domine deus rex cele flis



T in terra par bominibus lauda muste

a doram⁹ te glorificamus te gratias a

ginus tibi propter magnā gloriā auam deus pater omni po



T in terra par bominibus laudamuste

adoramus te gratias agimus tibi do-

mine deus rex celestis

*Officium Papae Marcelli.*

**R**esiduum.

tens domine fili      domine fili unigenite ii  
Jesu christe ii      domine deus agnus dei fili  
us pa      tris ii

**R**esiduum.

domine fili ii      vnigenite      Jesu christe  
ii      domine deus agnus de  
agnus dei      filius patris ii

**R**esiduum.

tens domine fili      vnigenite      Jesu christe do  
mine deus agn⁹ dei      filius patris ii

Joannes Petrus Aloysius Prenefrinus.

**R**efidun.  
domine fili ti vniige nite ii Jesu chri-  
ste ii domine deus agnus dei filius pa-  
tris ii filius patris

**R**efidun.  
tens domine fili vngentite Jesu chri- ste  
ii agnus dei domine de-  
us agnus dei filius patris ii

**R**efidun.  
domine fili ii vniige nite ii Jesu chri-  
ste ii domine deus agnus dei filius patris ii

Officium Pape Marcelli.

Three staves of Gregorian chant notation in Latin, featuring large decorative initials at the beginning of each section. The notation uses square neumes on four-line red staves. The lyrics are:

Qui tollis peccata mundi miserere nobis qui tollis  
peccata mundi suscipe scipeii de  
precationem nostram si qui sedes ad dexteram  
patris miserere no  
Qui tollis peccata mundi di no bis mise  
rere nobis qui tollis peccata mundi suscipe si  
deprecationem nostram qui sedes ad dexteram patris  
miserere nobis

Qui tollis peccata mundi miserere nobis  
bis suscipe si deprecationem nostram  
qui sedes ad dexteram patris miserere no

Joannes Petrus Aloysius Prenestinus.

Q  
Dit tollis peccata mundi miserere nobis  
nobis qui tollis peccata mundi suscipe ii de pre-  
cationem nostram ii miserere nobis no-

Q  
Dixerere nobis qui tollis peccata mundi susci-  
pe sus cipe deprecationem  
nostram miserere no bis

Q  
Dixerere nobis qui tollis peccata mundi susci-  
pe ii deprecationem nostram misere-  
re no bis

Dñissi Pape Óarelli.

**R**esidu  
bis quoniā tu solus sanctus tu solus do minus  
iesu cbriſte ii Cū sācto ſpiritu in gloria  
in gloria dei patris a men in gloria ii dei patris  
men  
**R**esidu  
bis tu ſol⁹ do minus altissimus Je ſu xpē Iesu cbri-  
ſte cum sācto ſpiritu in gloria dei patris amen  
in gloria de i patris amen amen

**R**esidu  
bis tu ſolus dominus iefu xpē ii cū ſancto  
ſpiritu in gloria dei patris a men in gloria in gloria  
dei patris a men amen

Joannes Petrus Aloysius Prelestinus.

**R**esiduū

bis quoniā tu solus sanctus tu solus altissimus Iesu christe

ii Lūsacto spiritu Dei patris a men

dei patris

amen in gloria dei patris amen a

men

**R**esiduū

quo manū tu solus fance<sup>9</sup> tu solus do minus tu solus

altis simus iesu xpē Iesu xpē Lum sancto

spiritu ii

in gloria Dei patris a

men

in gloria Dei patris amen

**R**esiduū

quoniā tu solus sanctus tu solus al tissimus Iesu

christie ieu xpē cū sancto spiritu in gloria dei patris

amen

in gloria

amen

D Omi-ne \* De- us no- ster, pa-cein da  
no- bis. ómni- a e-nim reddi-dí- sti no-  
bis : Dómi-ne De- us noster, pós-si- de nos : Dó-  
mi- ne, praeter te, á-li- um non nótimus : nomen tu-  
um nomi-námus : ne de- re- línquas nos. Hal- le-  
lú- jah.

6 filio Quirine

CANTVS

6



Vper flumina Ba- bilonis super flumina Ba bilo nis illic  
sedimus & fle uimus illic sedimus & fle umus dum recordaremur tui Syon dum recorda-  
remur tu i Syon ij in salicibus in medio eius in  
medio e ius in salicibus in medio eius suspendimus organa no-  
stra organa nostra suspendimus organa no stra organa nostra.

3

Vper flumina Ba bilo nis Su-  
 per flu mina Ba bilo nis illic sedimus & fleui-  
 mus illic sedimus & fle uimus dum recordare mūr  
 tui Sy on dum recordaremur tui Syon ij.  
 in salicibus in medio in salicibus in medio  
 c ius in salicibus in medio eius in medio e ius  
 suspendimus organa no stra suspendimus organa no  
 stra organa nostra suspendimus organa no stra suspendi-  
 mus organa nostra organa nostra.



Vper flumina Ba bilonis illic sedi-  
 mus & fle uimus illic se dimus & fleuimus dum recorda-  
 remur cui Syon dum recordaremur tui Syon dum recorda-  
 remur tui Syon ij. in salicibus iam  
 medio eius in medio e ius in salicibus  
 in medio e ius in medio eius  
 suspendimus organa nostra suspendimus organa nostra organa no-  
 stra no stra suspendimus organa no stra suspendimus organa nostra  
 or gana nostra.

 Vper flumina Ba  
bilonis Su per flumi-  
  
 na Babilo nis illic sedimus & fleuimus illic  
  
 sedimus & fleuimus dum recordaremur tui Syon ij.  
  
 in salicibus in medio eius in sa-  
  
 licibus in medio eius in medio eius  
  
 suspendimus organa nostra suspendimus organa no stra  
  
 suspendimus organa nostra suspendimus organa nostra

## III. — Symbolum.

611

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-

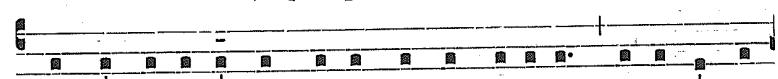
si-bí-li-um. Et in unum Dóminum, Je-sum Christum, Fí-

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

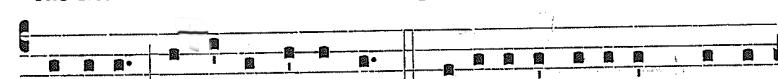

 ómni- a sé-cu-la. De- um de De- o, lumen de lúmi-ne,


 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. Cru-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-

## III. — Symbolum.

613

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 Fi-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. Confi-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 ter-ra gló-ri- a tu- a. Ho-

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

Dómi- ni. Ho-sánna in excél- sis.

D

Omi-ne, \* Dó-mi-nus no- ster, quam

admi- rá- bi- le est no-men tu- um \* in

u- ni- vérsa ter- ra.

ANT.

In ch.

Q

UI mandú- cat \* me- am Car- nem, et bi-bit

me- um Sángui- nem, in me ma- net, et

e- go in e- o.

*Officium Papae Marcelli:*

The image displays three staves of Gregorian chant notation, likely from a medieval manuscript. The notation uses square neumes on four-line red staves. Large, ornate initial letters are used at the beginning of each section. The lyrics are written in Latin, with some words divided by vertical bars and Roman numerals (i, ii) placed above certain notes.

*Glory de* i ii  
qui tollis peccata mundi ii

*Glory dei*

qui tollis ii pec cata mundi

di ii

*Glory dei* ii

qui tollis pec cata mundi ii

Joannes Petrus Aloysius Prenestinus.

A four-line musical staff with black note heads. Above the staff is a large initial 'A' containing a miniature of the Lamb of God. The text below the staff reads:

Agnus dei  
ii qui  
tollis peccata mundi qui tollis

A four-line musical staff with black note heads. Above the staff is a large initial 'A' containing a miniature of the Lamb of God. The text below the staff reads:

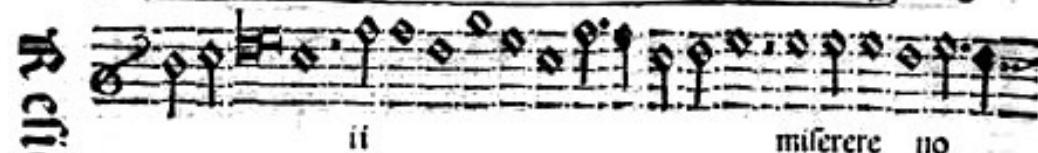
Agnus dei  
ii qui tollis peccata  
mundi ii

A four-line musical staff with black note heads. Above the staff is a large initial 'A' containing a miniature of the Lamb of God. The text below the staff reads:

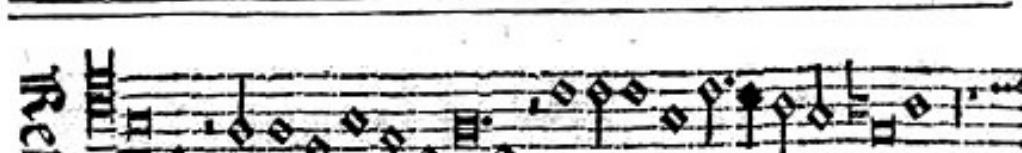
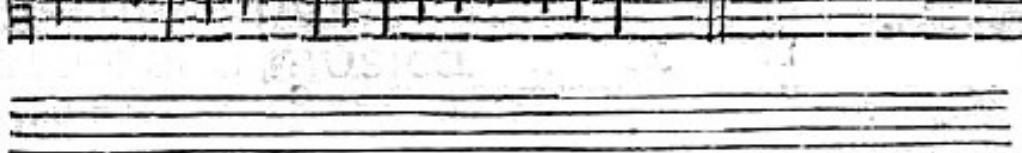
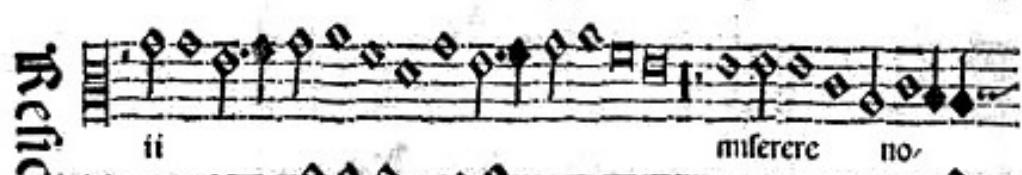
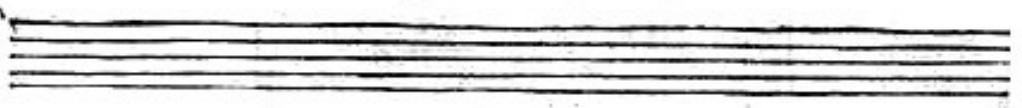
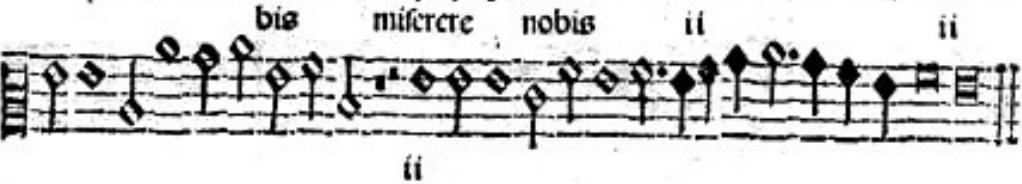
Agnus dei ii  
qui tollis pecata mundi ii

R ii

*Officium Pape Marcelli.*



Joannes Petrus Aloysius Prenestinus.



ANT. a Nativitate B. M. V. usque ad Nativitatem Domini  
exclusive.

Ave \*Regí-na cae-ló- rum, A- ve Dómi-na  
Ange-ló- rum : Sal-ve ra-dix, salve porta, Ex qua  
mun-do lux est or- ta : Gaude Vir-go glo-ri- ó- sa, Su-per  
omnes spe-ci- ó- sa : Va- le, o valde de-có-ra, Et pro  
no- bis Chri- stum \* ex-ó- ra.

A Monsieur CLARENCE EDDY

## TOCCATA

Au G.<sup>d</sup> Orgue et au Positif les Fonds de 8 et 4 p. (puis les Anches de 8 et 4 p.)  
 Au Récit, les Fonds et les Anches de 8 et 4 p.

A la Pédale, les Fonds de 16, 8, 4 p. (puis les Anches de 16, 8, 4 p.)

Allegro.

N° 4

(Récit et Pos.)

*MARCHE*

*p*  
Les Fonds de 8 et 4 p. avec les Anches 8 et 4 p. du Récit (boîte fermée)

*Pedale*

(\*) Joindre le Récit et le Positif accouplés au G.<sup>d</sup> Orgue, en neutralisant les Fonds de ce clavier.

Si l'on ne dispose que d'un orgue à deux claviers, il faudra commencer cette pièce par le G.<sup>d</sup> Orgue (avec les Fonds seulement) et le Récit (Fonds et Anches) accouplés.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It consists of six measures of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It also consists of six measures, with the first three being rests and the last three containing eighth-note patterns.

A musical score for piano, page 10. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. It contains a series of eighth-note patterns. The bottom staff uses a bass clef, a key signature of one sharp, and a common time signature. It features sustained notes and a single eighth note.

A musical score for piano, showing five measures of music. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). The music consists of eighth-note patterns in the treble and sixteenth-note patterns in the bass.



Musical score page 27, system 2. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. The music features eighth-note patterns and sixteenth-note figures. The first staff has a sixteenth-note figure followed by eighth-note pairs. The second staff has a sixteenth-note figure. The third staff has a sixteenth-note figure. The fourth staff has a sixteenth-note figure.

Musical score page 27, system 3. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. The music features eighth-note patterns and sixteenth-note figures. The first staff has a sixteenth-note figure followed by eighth-note pairs. The second staff has a sixteenth-note figure. The third staff has a sixteenth-note figure. The fourth staff has a sixteenth-note figure.

Musical score page 27, system 4. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. The music features eighth-note patterns and sixteenth-note figures. The first staff has a sixteenth-note figure followed by eighth-note pairs. The second staff has a sixteenth-note figure. The third staff has a sixteenth-note figure. The fourth staff has a sixteenth-note figure.

Musical score page 28, measures 1-4. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one sharp (G#). Measures 1-4 show a pattern of eighth and sixteenth notes with occasional rests.

*Cre* - - - - *scen* - - - -

Musical score page 28, measures 5-8. The pattern continues with eighth and sixteenth notes, with measure 6 featuring a sixteenth-note cluster in the bass staff. The tempo marking 'do.' appears above the staff in measure 6.

Ajoutez les Anches du Positif.

Musical score page 28, measures 9-12. The pattern continues with eighth and sixteenth notes, with measure 10 featuring a sixteenth-note cluster in the bass staff. The tempo marking 'do.' appears above the staff in measure 10.

Ajoutez les Fonds du G<sup>d</sup>. Orgue.

Musical score page 28, measures 13-16. The pattern continues with eighth and sixteenth notes, with measure 14 featuring a sixteenth-note cluster in the bass staff. Measure 15 starts with a forte dynamic 'f' in the bass staff. The tempo marking 'f' appears above the staff in measure 15.

*f* Ajoutez les Anches.

Musical score page 29, measures 1-6. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. Measures 1-6 show eighth-note patterns in the upper voices and quarter-note patterns in the lower voices.

Musical score page 29, measures 7-12. The score continues with eighth-note patterns in the upper voices and quarter-note patterns in the lower voices. Measure 10 includes a dynamic marking '^' above the bass staff.

Musical score page 29, measures 13-18. The score shows eighth-note patterns in the upper voices and quarter-note patterns in the lower voices. Measures 13-16 feature grace notes above the main notes.

Musical score page 29, measures 19-24. The score shows eighth-note patterns in the upper voices and quarter-note patterns in the lower voices. Measures 21-24 feature grace notes above the main notes.

Musical score for three voices (Treble, Alto, Bass) across four staves. The score consists of four systems of music, each starting with a measure indicated by a vertical bar line.

- Staff 1 (Treble):** The Treble clef is at the top of the staff. It features eighth-note patterns primarily in the right hand, with occasional sixteenth-note patterns. Measure 1 starts with a sixteenth-note pattern followed by eighth notes. Measures 2-4 start with eighth-note patterns. Measure 5 starts with a sixteenth-note pattern followed by eighth notes.
- Staff 2 (Alto):** The Alto clef is at the top of the staff. It features eighth-note patterns in the right hand. Measures 1-4 start with eighth-note patterns. Measure 5 starts with a sixteenth-note pattern followed by eighth notes.
- Staff 3 (Bass):** The Bass clef is at the top of the staff. It features eighth-note patterns in the right hand. Measures 1-4 start with eighth-note patterns. Measure 5 starts with a sixteenth-note pattern followed by eighth notes.

The score is set in common time. Key signatures change from G major (measures 1-2), to E minor (measures 3-4), back to G major (measure 5), and finally to D minor (measures 6-7). Measure 8 concludes the piece.

Ajoutez des Anches du G<sup>e</sup> Orgue.

*ff*

Tirasse.

Musical score for piano, four hands. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). Measures 1-5 show a repetitive pattern of eighth-note chords in the upper voices and eighth-note bass lines.

Measures 6-10 continue the pattern established in the first five measures. The upper voices play eighth-note chords, and the bass line consists of eighth-note patterns.

Measures 11-15 show a continuation of the eighth-note patterns from the previous measures. The upper voices play eighth-note chords, and the bass line consists of eighth-note patterns.

Measures 16-20 show a continuation of the eighth-note patterns from the previous measures. The upper voices play eighth-note chords, and the bass line consists of eighth-note patterns.

Musical score for piano, three staves. Treble clef, key signature of two sharps. Measures 1-4 show eighth-note patterns in the treble and bass staves, with sixteenth-note patterns in the middle staff.

Musical score for piano, three staves. Treble clef, key signature of two sharps. Measures 5-8 show eighth-note patterns in the treble and bass staves, with sixteenth-note patterns in the middle staff.

Musical score for piano, three staves. Treble clef, key signature of two sharps. Measures 9-12 show eighth-note patterns in the treble and bass staves, with sixteenth-note patterns in the middle staff.

Musical score for piano, three staves. Treble clef, key signature of two sharps. Measure 13 starts with a forte dynamic. Measure 14 begins with a dynamic of *III*. Measure 15 has a instruction: "Ajoutez les 16 p." Measure 16 ends with a fermata over the bass staff.