

8 Ottobre 2023
VI Domenica dopo il Martirio di san Giovanni il Precursore
Messa votiva della Beata Vergine Maria del Rosario

Celebrazione Capitolare ore 11.00

1. **Ingressa:** *Dominus illuminatio mea*
2. **Atto Penitenziale:** *Asperges me Domine*
3. **Gloria:** Ambrosiano, *Tonus festivus*
(Polifonia alternata al Canto Ambrosiano: Massimo Palombella [2023])
4. **Salmo:** *Volgiti a me, Signore, ascolta la mia preghiera* (M: Massimo Palombella [2023])
5. **Alleluia** (M: Massimo Palombella [2008]) con versetto «*Servi inutiles sumus*» (M: Massimo Palombella [2022])
6. **Post Evangelium:** *Custodi, Deus, portionem tuam*
7. **Offertorio:** *Ave Maria* (attribuita a Tommaso Ludovico da Vittoria, BSB Mus.ms. 89, [without title] RISM 456050094 - BSB-Hss Mus.ms. 89)
8. **Credo**
9. **Sanctus:** Ambrosiano (Polifonia alternata al Canto Ambrosiano: Massimo Palombella [2023])
10. **Confractorium:** *Vovete, et reddite Domino Deo nostro*
11. **Transitorium:** *Stant angeli ad latus altaris*
12. *O sacrum convivium* (M: Luigi Molfino)
13. **Antifona Mariana:** *Ave Regina cælorum*
14. **Organo:** *Toccata* (LÉON BOËLLMANN [1862-1897])

Cappella Musicale del Duomo di Milano

Organista: Alessandro La Ciacera

Maestro Direttore: Massimo Palombella

D

Omi-nus * il-lumi- ná- ti- o me- a, et

sa-lus me- a, quem ti- mé- bo? Dómi-nus

de-fénsor vi- tae me- ae, a quo tre- pi- dá-

bo? Qui trí-bu- lant me, in- imí- ci

me- i, in-fir- má- ti sunt, et ce- ci-

dé- runt. 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 miseracionum tuarum +
dele iniq*uitatem* meam.
- Glória Patri et Fílio + et Spíritui Sancto.
- Sicut erat in principio et nunc et semper, +
et in saecula saeculorum. Amen.

Asperges me.....

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-

606 II. — Gloria seu Laus Missae.

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,
Fi- li- us Pa- tris. Qui tol-lis peccá-ta mundi, mi-se-ré-re

VOLGITI A ME, SIGNORE, ASCOLTA LA MIA PREGHIERA

Salmo della VI Domenica dopo il Martirio di san Giovanni

Massimo Palombella
30 maggio 2023

Assemblea

Vol - gi - tia me, Si - gno - re, a - scol - ta la mia pre - gie - ra.

Organista

The musical score consists of two staves. The top staff, labeled 'Assemblea', has a treble clef and common time. It contains a vocal line with lyrics: 'Vol - gi - tia me, Si - gno - re, a - scol - ta la mia pre - gie - ra.' The bottom staff, labeled 'Organista', has a bass clef and common time. It contains an organ line with sustained notes and some eighth-note chords. Both staves feature three-measure groups indicated by brackets above the notes.

Solo

1. Ascolta, Signore la mia giusta causa, sii at tento al mio grido.
 2. Dal tuo volto venga per me il giudizio, i tuoi occhi vedano la giustizia.
 3. Io t'invoco poiché tu mi rispondi, o Dio; tendi a me l'orecchio, ascolta le mie parole,

Organo

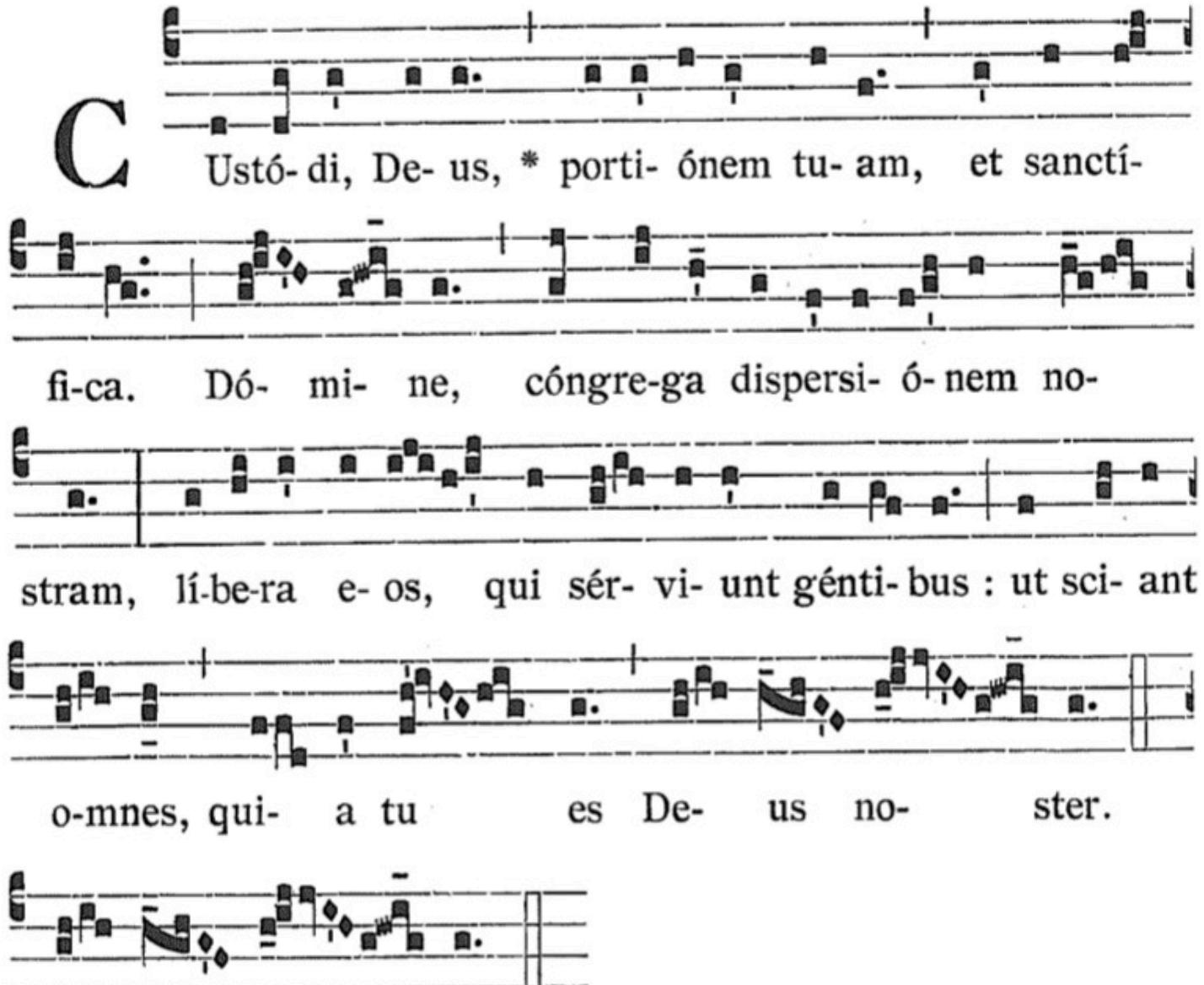
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2

Solo

1. Porgi l'orecchio alla mia preghiera: / sulle mie labbra non c'è in ganno.
 2. Saggia il mio cuore, scrutalo nella notte, provami al fuoco: / non troverai ma lizia.
 3. mostrami i prodigi della tua misericordia, tu che salvi dai nemici chi si affida alla tua destra.

Org.



C

Ustó- di, De- us, * porti- ónem tu- am, et sanctí-

fi-ca. Dó- mi- ne, cóngre-ga dispersi- ó-nem no-

stram, lí-be-ra e- os, qui sér- vi- unt génti- bus : ut sci- ant

o-mnes, qui- a tu es De- us no- ster.

Hal- le- lú- jah.

Quatuor Vocum.

Discantus.

A handwritten musical score for three voices: Discantus, Tenor, and Bassus. The music is written on three staves, each with a different clef (Discantus: F, Tenor: C, Bassus: B). The lyrics are written below the staves in Latin. The Discantus part begins with "Ave Mari a gratia plena". The Tenor part begins with "Dominus tecum". The Bassus part begins with "Benedic".

Ave Mari a gratia plena

Dominus tecum

Benedic

Dicta tu in mulie riens et

Tenor.

A handwritten musical score for three voices: Discantus, Tenor, and Bassus. The music is written on three staves, each with a different clef (Discantus: F, Tenor: C, Bassus: B). The lyrics are written below the staves in Latin. The Discantus part begins with "Ave Mari a gratia plena". The Tenor part begins with "Dominus tecum". The Bassus part begins with "Benedic".

Ave Mari a gratia plena

dominus tecum

Benedic

cum

Benedic

riens in mulieribus

Auth: Valintig. Index.

Altus.

51.

ra hia plena Dns tecū domi-
nus tecum dominus tecū. Benedic-
tu in mulie ri bus

Bassus.

ratia plena Dns tecū Dns
tecum. Benedic- tu in mulie
ri bus

75

Discantus.

A handwritten musical score for the Discantus part. It consists of three staves of music in brown ink on aged, yellowed paper. The music is written in common time with various note heads and stems. The lyrics are written in a cursive Gothic script below the notes. The first staff begins with "benedictus fructus ventris tui". The second staff begins with "Santa Maria mater dei ora". The third staff begins with "pro nobis". The lyrics continue across the staves. The score ends with "Amen." in red ink.

benedictus fructus ventris tui Jesus chri nus
Santa Maria mater dei ora
pro nobis

Tenor.

A handwritten musical score for the Tenor part. It consists of three staves of music in brown ink on aged, yellowed paper. The music is written in common time with various note heads and stems. The lyrics are written in a cursive Gothic script below the notes. The first staff begins with "et benedictus fructus ventris tui". The second staff begins with "Santa Maria mater dei". The third staff begins with "ora pro nobis". The lyrics continue across the staves. The score ends with "Amen." in red ink.

et benedictus fructus ventris tui Jesus chri nus
Santa Maria mater dei
ora pro nobis

Altus.

52.

et be dictus fru cta ventris tu i jesu chri s
Sant a maria mater dei Sant a maria mater dei ora pro no
bis peccatoribus nunc et in hora mortis nrae

A

men

Amen.

Bassus.

et bene dictus fractus ventristui jesus chri stus san
cta maria mater dei sancta maria mater dei ora pro no
bis ora pro nobis peccatoribus nunc et hora mortis nrae

Amen Amen.

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-ri- a
 Vírgi-ne et homo factus est. Crú-ci-fixus 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

The musical notation consists of four staves of square neumes on a four-line staff system. The lyrics are written below each staff. The text is as follows:

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

The musical notation consists of three staves of music. The first staff begins with a large capital letter 'S'. The lyrics are written below the notes. The second staff continues the melody. The third staff concludes the hymn.

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.

V

Ové-te, * et réd-di-te Dómi-no De-o no-

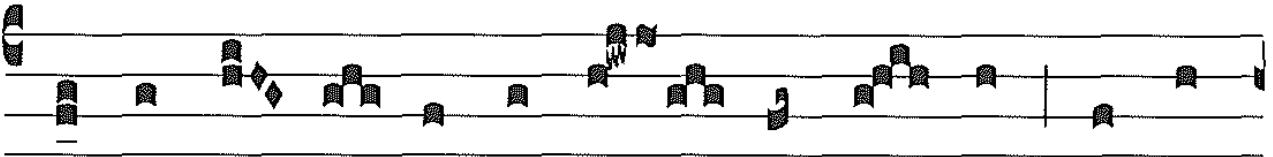
stro : omnes qui in circú-i-tu e-jus of-fér-tis múa-

ne-ra. Terrí-bi-li, et e-i qui áu-fe-ret spí-ri-

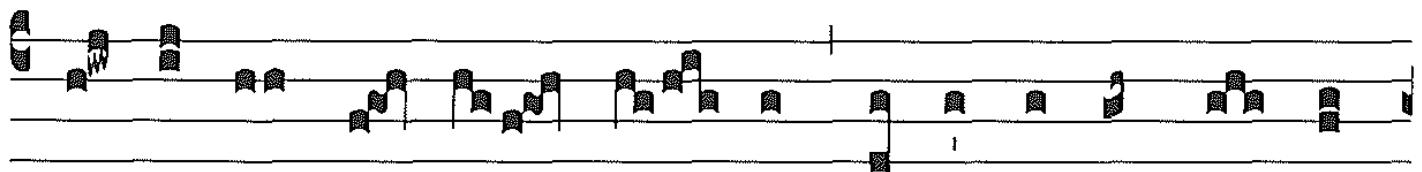
tum prín-ci-pum : terrí-bi-li apud re-ges

ter-rae. Hal-le-lú-jah.

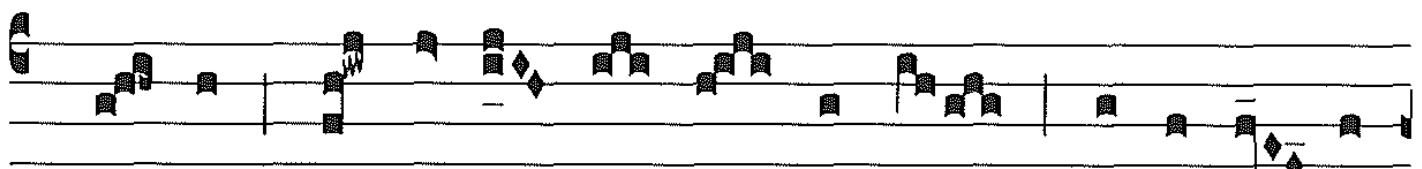
S



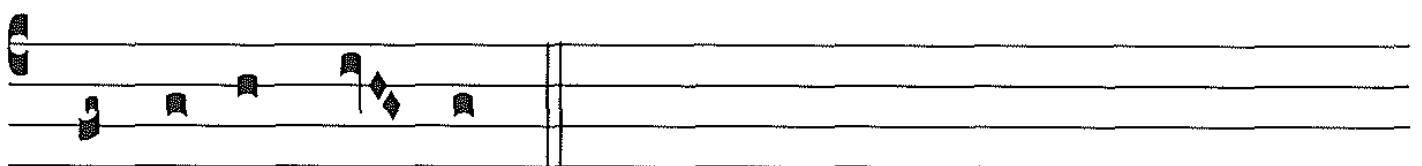
tant án-ge- li ad la- tus al- tá- ris, et sanc-



tí- fi- cant sa- cer- dó- tes corpus et sanguí- nem



Chris- ti, psal- lén-tes et di- cén-tes: Gló- ri- a in



ex-cél-sis De- o.

*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.

IV
Toccata

INDICATION DES JEUX	RÉCIT:	Fonds et Anches 4, 8	PREPARE	SWELL:	Foundation Stops and Reeds 4, 8
	POSITIF:	Fonds 4, 8 (Anches 4, 8 préparées)		CHOIR:	Foundation Stops 4, 8. (prepared Reeds 4, 8)
	G<small>d</small> ORGUE:	Fonds 4, 8 (Anches 4, 8 16 préparées)		G<small>t</small> ORGAN:	Foundation Stops (prepared Reeds 4, 8, 16)
	PÉDALE:	Fonds 4, 8, 16, 32, Tirasses (Anches préparées)		PEDAL:	Foundation Stops 4, 8, 16, 32. Pedal coupled (Prepared Reeds)

Allegro $\text{♩} = 132$

MANUALE {

RÉC.
SW. *pp leggierissimo*

PÉDALE {

Musical score for three staves (treble, bass, and cello) in 2/4 time, key signature of one flat. The score consists of four systems of music.

- System 1:** Treble staff: Sixteenth-note patterns. Bass staff: Sixteenth-note patterns. Cello staff: Sixteenth-note patterns. Dynamic: 21.
- System 2:** Treble staff: Sixteenth-note patterns. Bass staff: Sixteenth-note patterns. Cello staff: Sixteenth-note patterns.
- System 3:** Treble staff: Sixteenth-note patterns. Bass staff: Sixteenth-note patterns. Cello staff: Sixteenth-note patterns. Dynamic: 10.
- System 4:** Treble staff: Sixteenth-note patterns. Bass staff: Sixteenth-note patterns. Cello staff: Sixteenth-note patterns.

P. R.
CH. SW.

G.P.R.
GR.CH. SW.

mf

Musical score for three staves in G minor (indicated by a key signature of one sharp). The score consists of six measures. Measures 1-3 feature continuous eighth-note patterns on all three staves. Measure 4 begins with a dynamic instruction *pp*, followed by the text "RÉC." and "SW.". Measures 5-6 show eighth-note patterns continuing across the staves, with sustained notes at the end.

P. R.
CH. SH.

mf G. P. R. GR. CHESW.

Music score for four staves, likely for a brass instrument quartet or similar ensemble. The score consists of four systems of music, each with a treble clef and a key signature of one flat (G minor). The first system starts with a dynamic of *cresc.* and includes a instruction: "Anches Pos. CH. Reeds add". The second system starts with a dynamic of *cresc.*. The third system starts with a dynamic of *cresc.* and includes a instruction: "Anches G. GR. Reeds add". The fourth system starts with a dynamic of *cresc.*, followed by a *sforz.* dynamic, and includes a instruction: "Anches Ped. PED. Reeds". The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings such as *ff* (fortissimo) and *p* (pianissimo).

The musical score is divided into four systems, each containing six measures. The instrumentation is three voices (Soprano, Alto, Bass) and a bassoon. The key signature is three flats, and the time signature is common time.

- System 1:** Measures 1-6. The Soprano has a continuous eighth-note pattern. The Alto provides harmonic support with sustained notes and chords. The Bass part is mostly sustained notes, with a bassoon entry in measure 3.
- System 2:** Measures 7-12. The Soprano continues its eighth-note pattern. The Alto provides harmonic support. The Bass part includes sustained notes and bassoon entries in measures 8-10.
- System 3:** Measures 13-18. The Soprano has a continuous eighth-note pattern. The Alto provides harmonic support. The Bass part includes sustained notes and bassoon entries in measures 14-16.
- System 4:** Measures 19-24. The Soprano has a continuous eighth-note pattern. The Alto provides harmonic support. The Bass part includes sustained notes and bassoon entries in measures 20-22.

Measure 12: **f**, **ff**

Measure 18: **f**

Measure 19: **f**

Measure 20: **ff**

Musical score for three staves in 2/4 time, key signature of two flats. The score consists of four systems of music, each with four measures. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses an alto clef. Measure 10 is explicitly labeled. The score features various musical elements such as eighth and sixteenth note patterns, dynamic markings like 'sempre ff' and 'ff', and performance instructions like 'o' and 'e' over specific notes.

