

22 Ottobre 2023
I Domenica dopo la Dedicazione
Il Mandato missionario

Celebrazione Capitolare ore 11.00

1. **Ingressa:** *Esto mihi in Deum protectorem*
2. **Atto Penitenziale:** *Asperges me Domine*
3. **Gloria:** Ambrosiano, *Tonus festivus*
(Polifonia alternata al Canto Ambrosiano: Massimo Palombella [2023])
4. **Salmo:** *Annunciate a tutti i popoli le opere di Dio* (M: Massimo Palombella [2022])
5. **Alleluia** (M: Massimo Palombella [2021])
con versetto «*Euntes docete omnes gentes*» (M: Massimo Palombella [2021])
6. **Post Evangelium:** *Nos, populus tuus*
7. **Offertorio:** *Exaltabo te* (GIOVANNI PIERLUIGI DA PALESTRINA, *Offertoria totius anni* [Romæ, Apud Franciscum Coattinum 1593])
8. **Credo**
9. **Sanctus:** Ambrosiano
(Polifonia alternata al Canto Ambrosiano: Massimo Palombella [2023])
10. **Confractorium:** *Qui meditabitur in lege Domini die, ac nocte*
11. **Transitorium:** *Corpus Christi accepimus*
12. *Iesu, dulcis memoria*
(polifonia alternata al Canto Gregoriano: Massimo Palombella [2018])
13. **Antifona Mariana:** *Ave Regina cælorum*
14. **Organo:** *Preludio in Re Maggiore "Alleluia"* (FRANZ SCHMIDT [1874-1939])

Cappella Musicale del Duomo di Milano
Organista: Alessandro La Ciacera
Maestro Direttore: Massimo Palombella

E

-sto mi-hi * in De- um pro- te-ctó- rem, et

in lo-cum re- fú-gi- i, ut salvum me fá-ci- as :

quó-ni- am firmaméntum me- um, et re- fú-gi- um me- um

es tu : et pro-pter nomen tu- um dux mi- hi e- ris,

et e-nú- tri- es me.



ORDINARIUM MISSAE.

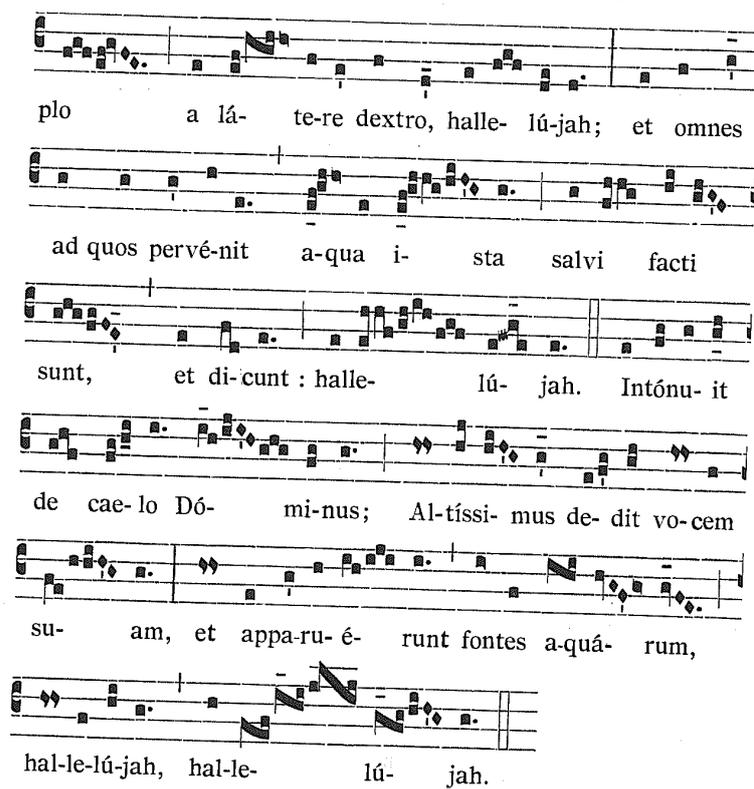
I. — In Dominicis ante Horam Tertiam

-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 iniquitatem meam.
- Glória Patri et Fílio + et Spirítui Sancto.
- Sicut erat in principio et nunc et semper, + et in saécula saeculorum. Amen.

Asperges me.....

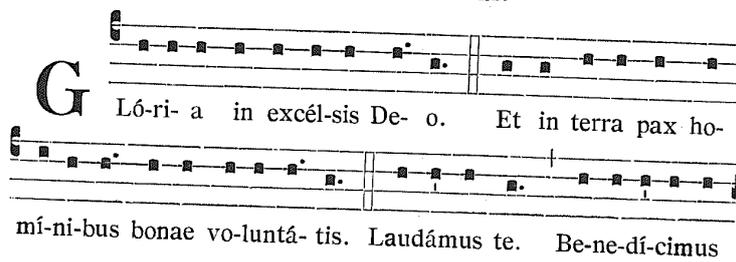
II. — Gloria seu Laus Missae.



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.



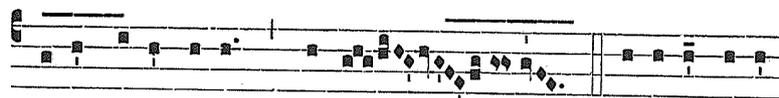
G Ló-ri- a in excél-sis De- o. Et in terra pax ho-
 mí-ni-bus bonae vo-luntá- tis. Laudámus te. Be-ne-dí-cimus

II. — Gloria seu Laus Missae.

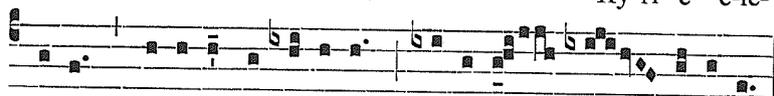
605

te. Ado-rá-mus te. Glo-ri-fi-cá-mus 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.
 Dó-mi-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, sú-sci-pe de-pre-ca-ti-ónem nostram.
 Qui se-des ad délixte-ram Patris, mi-se-ré-re no-bis. Quóni-am
 tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Altí-s-si-mus,
 Je-su Christe. Cum Sancto Spí-ri-tu, in gló-

606 II. — Gloria seu Laus Missae.

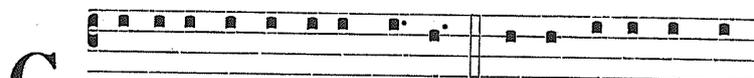


ri- a De- i Patris. ** Amen. Ký-ri- e e-lé-



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



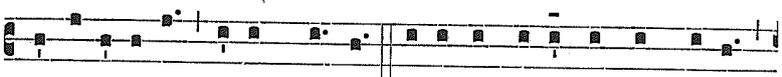
te. Ad-o-rá-mus te. Glo-ri- fi-cá-mus te. Grá- ti- as á-gimus



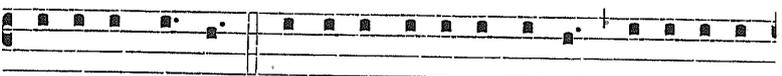
ti- bi propter magnam gló- ri- am tu- am. Dómi- ne De- us,



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

ANNUNCIATE A TUTTI I POPOLI LE OPERE DI DIO

Salmo della I domenica dopo la Dedicazione

Massimno Palombella

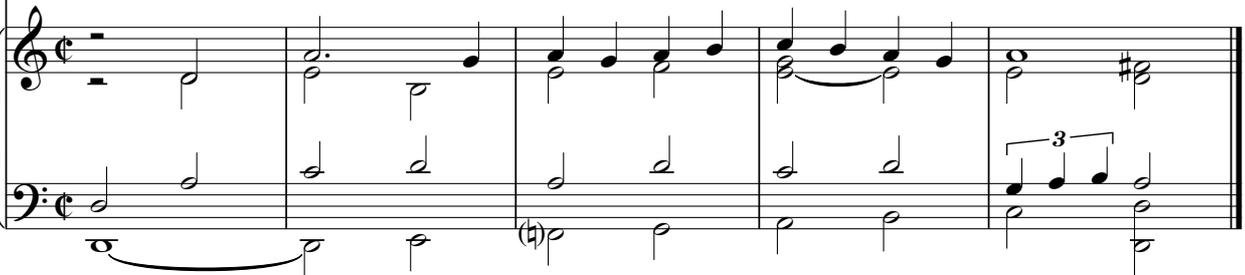
9 luglio 2022

Assemblea



An-nun - cia - te a tut - ti i po - po - li le o - per - re di Di - o.

Organo



Solo

1. Cantate al Signore un canto nuovo, can
 2. Annunciate di giorno in giorno la sua salvezza. / In
 3. Date al Signore, o famiglie dei popoli, date al Signore

Organo

==

Solo

1. tate al Signore da tutta la terra. / Cantate al Signore, benedite il suo nome.
 2. mezzo alle genti narrate la sua gloria, a tutti i popoli dite le sue meraviglie.
 3. gnore gloria e potenza, / date al Signore la gloria del suo nome.

Org.

N

OS, * póp-u-lus tu-us, et o-ves gre-gis

tu-i, confi-té-bimur ti-bi, De-us in saé-cu-la :

in ge-ne-ra-ti-ó-ne, et ge-ne-ra-ti-ó-ne an-

nunci-á-bi-mus lau-dem tu-am. Halle-

lú-jah.

Dominica 21. post Pentecostesi

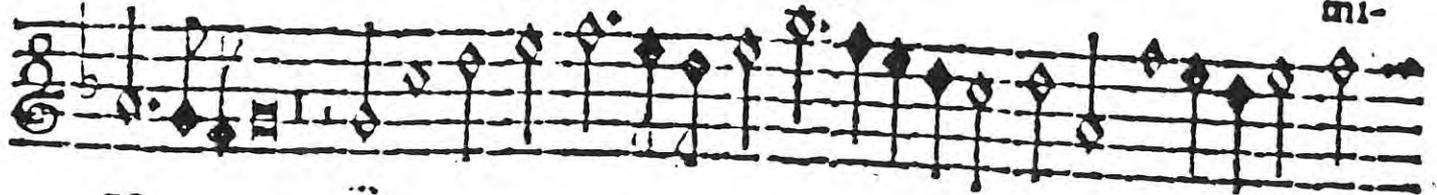
CANTUS



Salvabo te

Do

mi-

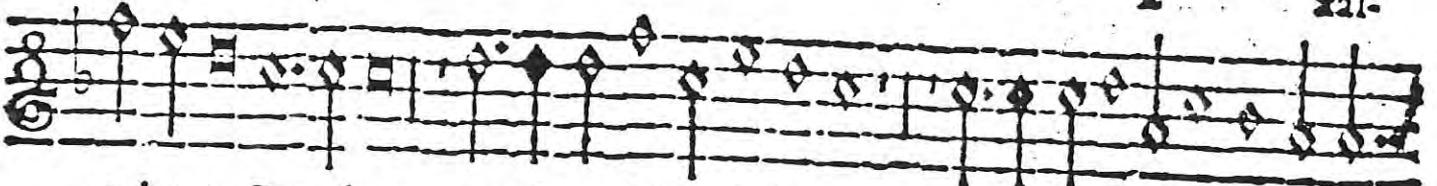


ne

ij

E

sal-

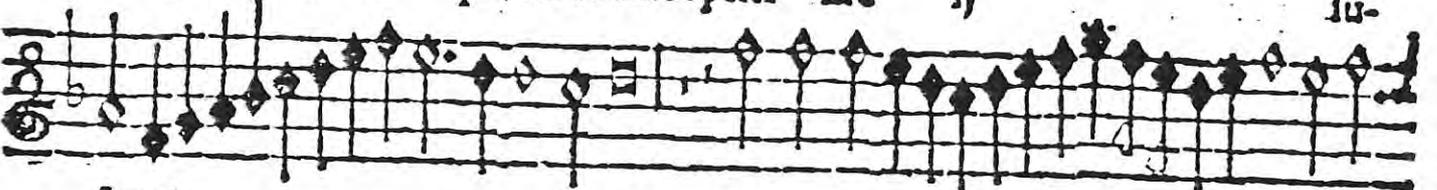


tabo te Domine

quoniam suscepisti me

ij

su-

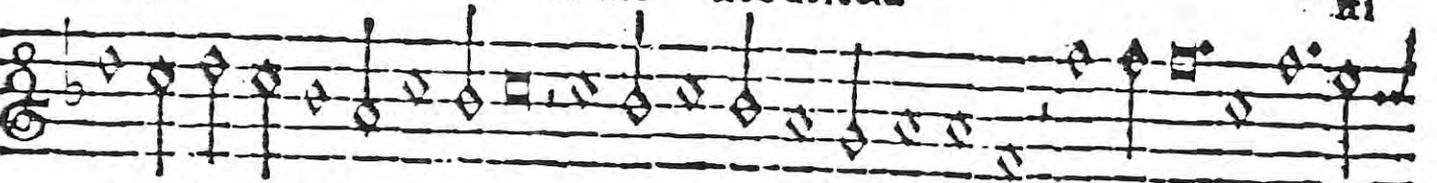


scepi

sti me

nec delecta

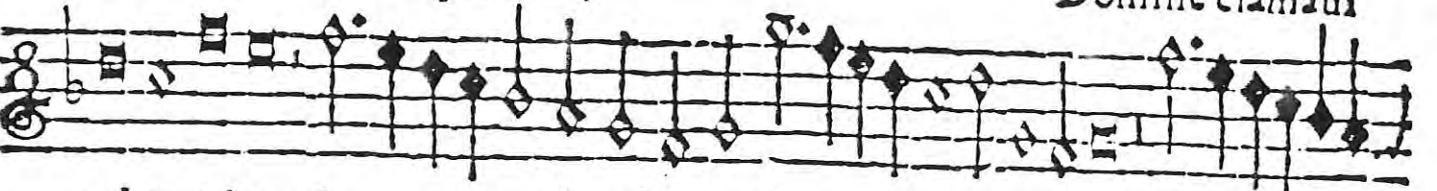
sti



inimicos

meos super me ij

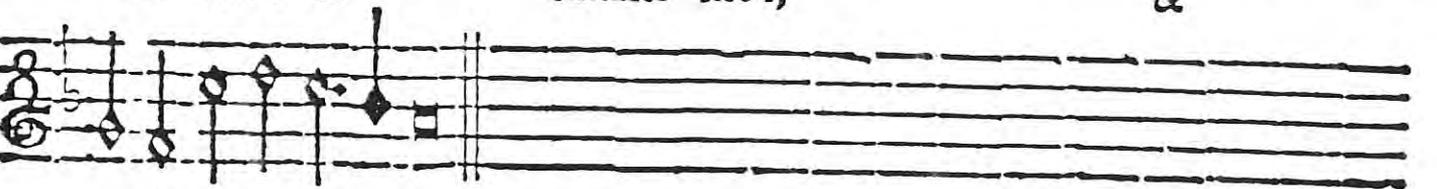
Domine clamaui



ad te ad te &

sanasti me ij

&



sanasti me.

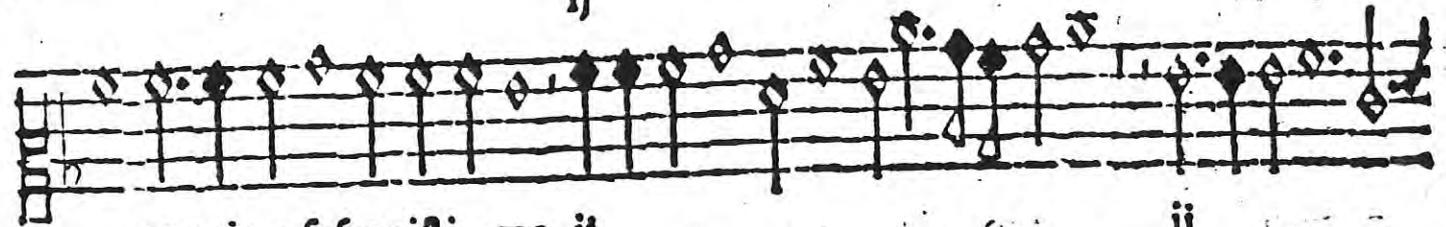




Xaltabo te Do mine ij

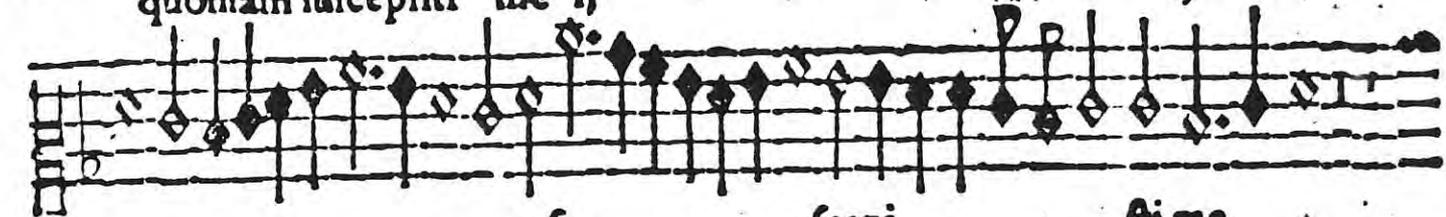


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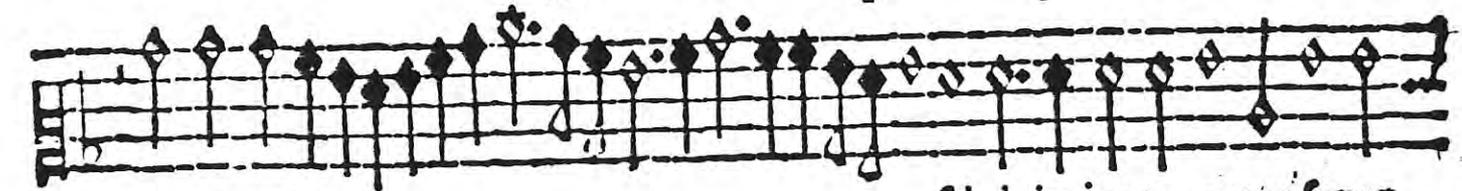


quoniam suscepisti me ij

ij



su scepisti me



nec delecta

si inimicos meos super



me inimicos meos super

me Domine clamaui ad



te clamaui ad te

&

sanasti me ij



&

sana

sti me.

Dominica 21 post Pentecostes

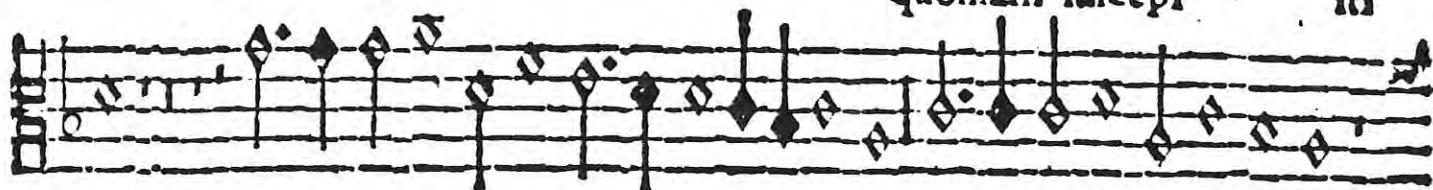
TENOR



Xaltabo te Do mine ij

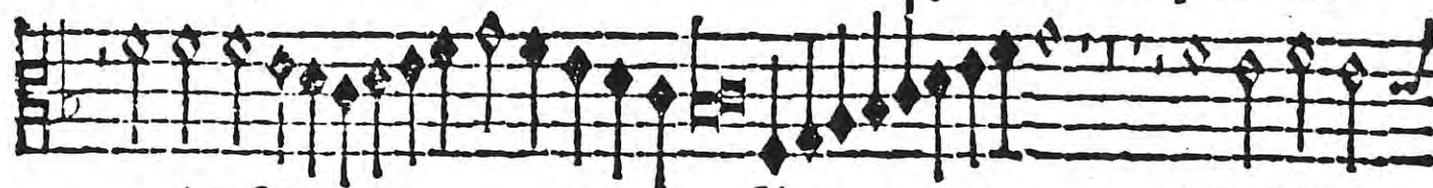


quoniam suscepi sti



me ij

me quoniam suscepisti me



nec delecta

sti

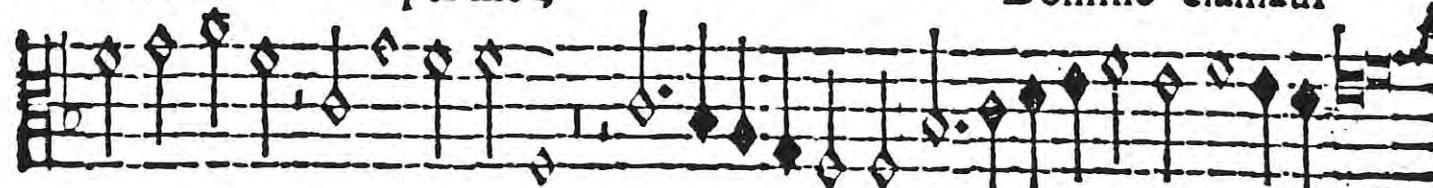
inimicos



meos su

per me ij

Domine clamaui



ad te clamaui ad te &

sana

sti me



&

sanaasti me ij



Dominica xj. post Pentecostes.

BASSVS



Xaltabo te Do mine ij

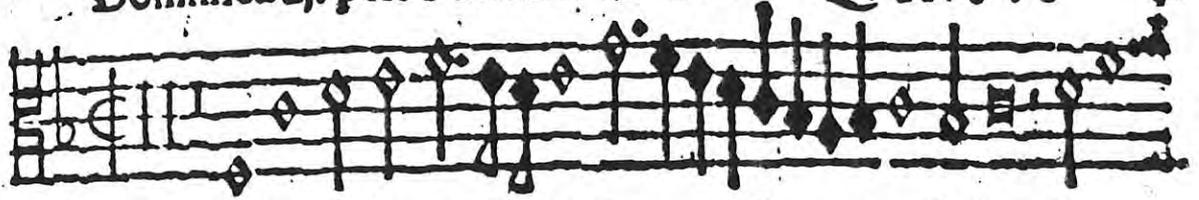
quoniam suscepisti me ij

ij nec delecta sti

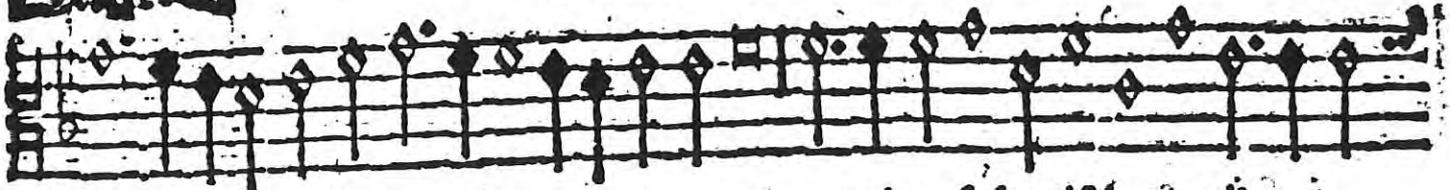
inimicos meos super me Domine clamaui ad te clamaui

ad te & sanasti me ij

Dominica 21. post Pentecosten. QUINTVS



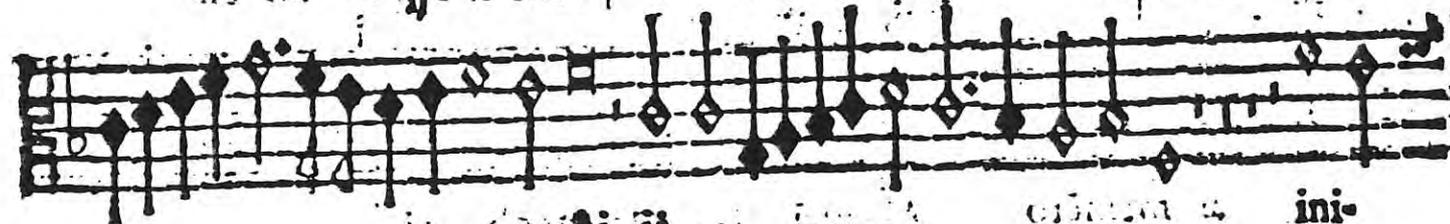
Exaltabo te Domine quoniam suscepisti me



quoniam suscepisti me



quoniam suscepisti me quoniam suscepisti me



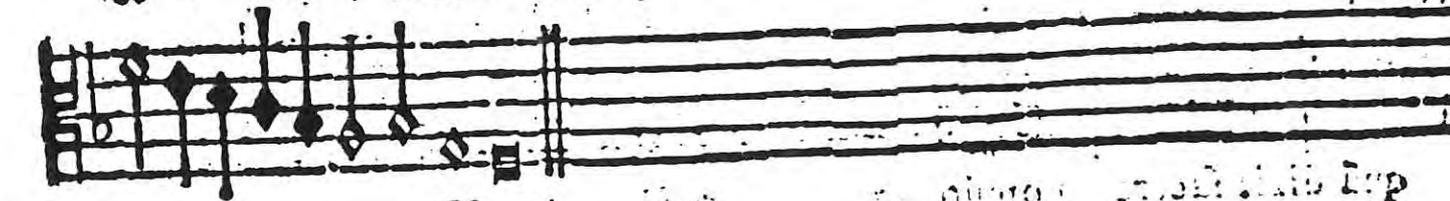
quoniam suscepisti me quoniam suscepisti me



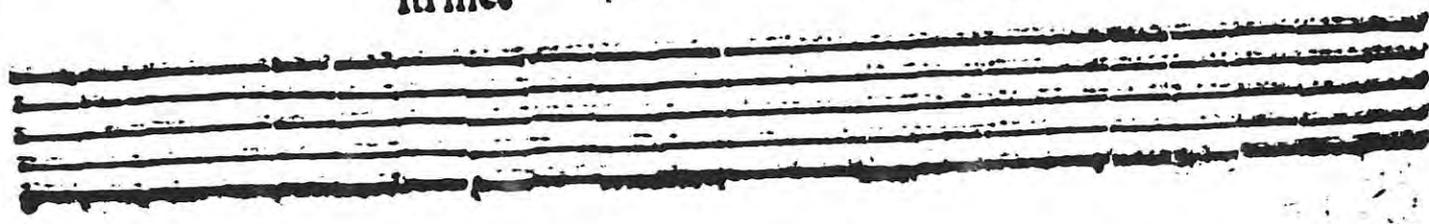
quoniam suscepisti me quoniam suscepisti me



quoniam suscepisti me quoniam suscepisti me



quoniam suscepisti me



III. — Symbolum.

611

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

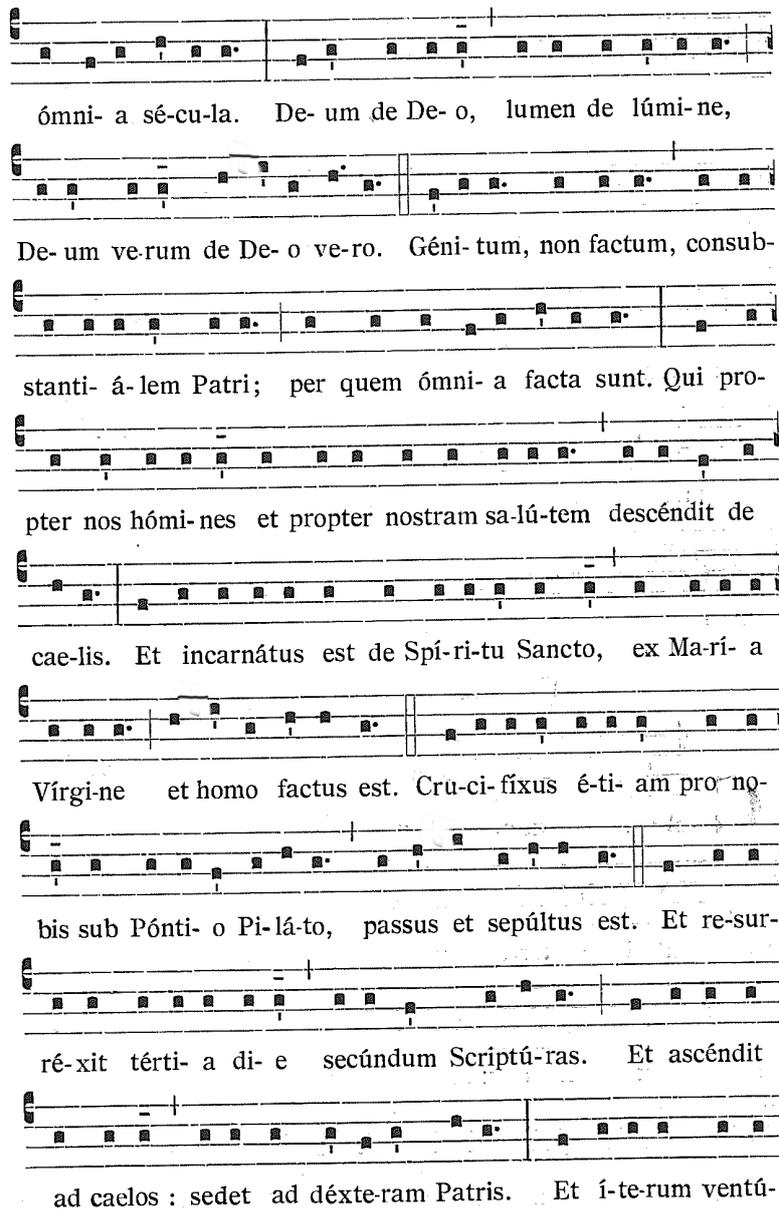
Tu so-lus Dó-minus. Tu so-lus Altíssimus, Je-su Chri-ste.

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.

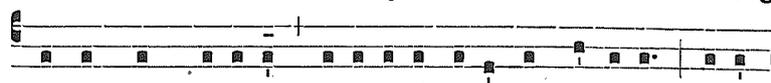
C Re-do in unum De- um. Patrem omni-po-téntem, fa-
ctó-rem cae-li et terrae, vi-si-bí-li-um ómni-um et invi-
si-bí-li-um. Et in unum Dó-minum, Je-sum Christum, Fí-
li-um De-i u-nigé-ni-tum; et ex Patre na-tum ante



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. Cru- 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 dexte- 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



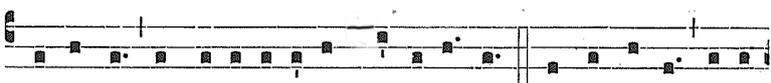
cum Patre et Fí-li-o simul ado-rá-tur et conglo-ri-fi-cá-



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



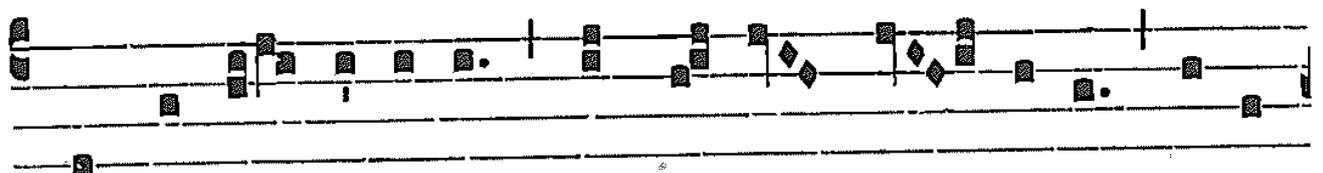
baptísma in remissi-ónem pecca-tó-rum. Et expécto re-sur-



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

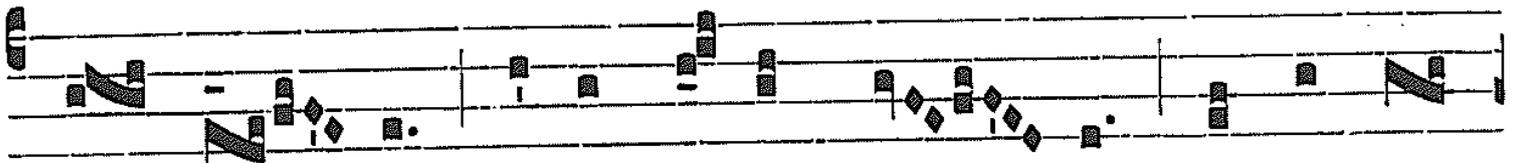


A- men.

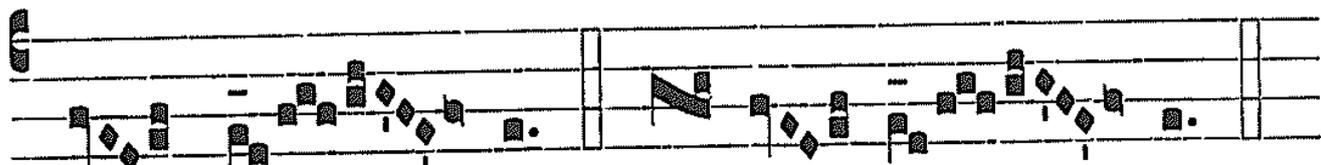


Q

UI me-di- tá-bi-tur * in le-ge Dó- mi-ni di- e,



ac no- cte, da-bit fructum su- um in témpo-



re su- o. Hal- le- lú- jah.

C

Orpus Christi

* ac- cé- pi- mus, et Sángui-

nem e- jus po- tá- vi- mus : ab o- mni ma- lo

non ti- mé- bi- mus, qui- a Dó- mi- nus no- bís-

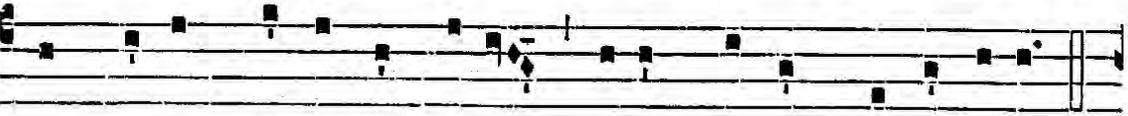
cum est. Hal- le- lú- jah.

Jesu dulcis memoria.

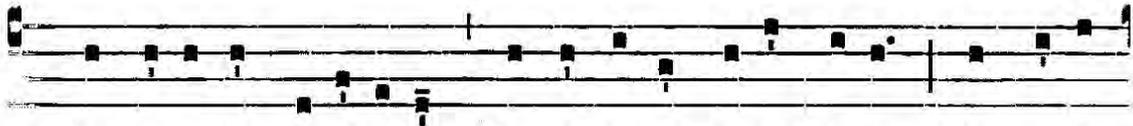
1.

J

esu, dúlcis memó-ri-a, Dans véra córdis gáudi-a :



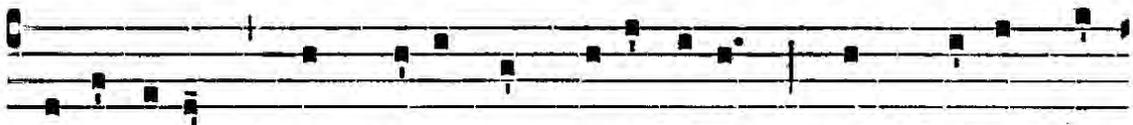
Sed super mel et ómni-a Ejus dúlcis praesénti-a.



2. Nil cáni-tur su-ávi-us, Nil audí-tur jucúndi-us, Nil cogi-



tátur dúlci-us, Quam Jésus Dé-i Fí-li-us. 3. Jésu, spes poe-



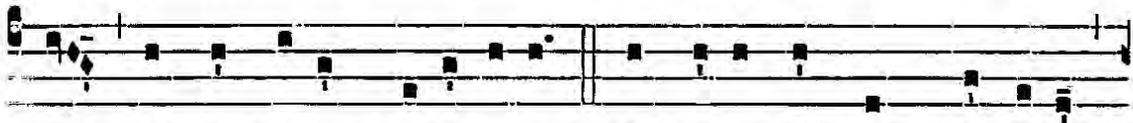
ni-téntibus, Quam pí-us es peténtibus! Quam bónus te



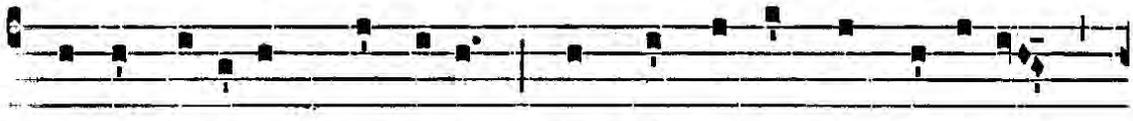
quaeréntibus! Sed quid inveni-éntibus! 4. Nec língua vá-let



dí-ce-re, Nec líttera exprímere : Expértus pótest créde-



re, Quid sit Jésum di-lí-gere. 5. Sis, Jésu, nóstrum gáudi-um,



Qui es futúrus praémi-um : Sit nóstra in te gló-ri-a,



Per cúncta semper saécu-la. Amen.

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

A - ve * 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.

The musical score consists of six staves of music. The first staff begins with a large capital letter 'A' and is followed by the lyrics 'A - ve * Regí-na cae-ló- rum, A- ve Dómi-na'. The second staff continues with 'Ange-ló- rum : Sal-ve ra-dix, salve porta, Ex qua'. The third staff continues with 'mun-do lux est or- ta : Gaude Vir-go glo-ri- ó- sa, Su-per'. The fourth staff continues with 'omnes spe-ci- ó- sa : Va- le, o valde de-có-ra, Et pro'. The fifth staff continues with 'no- bis Chri- stum * ex-ó- ra.'. The music is written in a single melodic line with a treble clef and a common time signature. There are various musical notations including notes, rests, and bar lines.

Sehr frei vorzutragen.

Præludium.

I-ma

II-da

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The time signature is 3/2. The music begins with a fermata over a whole note chord in the bass. The upper staff then plays a melodic line with a fermata over a half note. The system concludes with a double bar line.

The second system continues with two staves. The upper staff features a series of chords, many of which are marked with a '3' indicating a triplet. The lower staff plays a melodic line with triplets. The time signature remains 3/2. The system ends with a double bar line.

The third system consists of two staves. The upper staff has a melodic line with triplets and a fermata. The lower staff has a bass line with triplets. The time signature is 3/2. The system concludes with a double bar line.

I-ma *I-da*

The fourth system consists of two staves. The upper staff begins with a section marked *I-ma* containing chords with triplets. This is followed by a section marked *I-da* in 5/4 time, featuring a melodic line with a fermata and a sextuplet. The lower staff has a bass line with triplets. The system ends with a double bar line.

Nicht zurückhalten.

Handwritten musical score for the first system. It consists of two staves: a piano staff (treble and bass clefs) and a bass staff (bass clef). The piano staff begins with a 3/4 time signature, followed by a 3/2 time signature. The bass staff also begins with a 3/4 time signature, followed by a 3/2 time signature. The music includes various notes, rests, and slurs. There are three triplet markings in the bass staff.

Langsam, doch fließend.

Handwritten musical score for the second system, labeled "Fuge". It consists of three staves: a treble staff, a middle staff, and a bass staff. The time signature is 3/4. The middle staff is marked with "f sempre legato". The music is primarily composed of quarter and eighth notes.

Handwritten musical score for the third system, continuing the fugue. It consists of three staves: a treble staff, a middle staff, and a bass staff. The time signature is 3/4. The music continues with various notes and rests.

Handwritten musical score for the fourth system, continuing the fugue. It consists of three staves: a treble staff, a middle staff, and a bass staff. The time signature is 3/4. The music concludes with the instruction "f sempre legato".

Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs, a key signature of two sharps, and various musical symbols like notes, rests, and ornaments.

Handwritten musical notation for the second system, continuing the piece with similar notation and a key signature of two sharps.

Handwritten musical notation for the third system, including the instruction "piu forte" written in cursive.

Handwritten musical notation for the fourth system, showing the continuation of the musical piece.

Handwritten musical notation for the first system. It consists of a grand staff (treble and bass clefs) and a single bass staff below it. The music is in G major (one sharp) and 2/4 time. The grand staff contains six measures of music. The single bass staff contains six measures, with the instruction *piu forte* written above the first measure.

Handwritten musical notation for the second system. It consists of a grand staff (treble and bass clefs) and a single bass staff below it. The music continues in G major and 2/4 time. The grand staff contains six measures of music. The single bass staff contains six measures of music.

Handwritten musical notation for the third system. It consists of a grand staff (treble and bass clefs) and a single bass staff below it. The music continues in G major and 2/4 time. The grand staff contains six measures of music. The single bass staff contains six measures of music.

Handwritten musical notation for the fourth system. It consists of a grand staff (treble and bass clefs) and a single bass staff below it. The music continues in G major and 2/4 time. The grand staff contains six measures of music. The single bass staff contains six measures of music.

Handwritten musical notation system 1, consisting of a grand staff with two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features various note values, rests, and dynamic markings such as 'p' and 'w'.

Handwritten musical notation system 2, consisting of a grand staff with two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music continues with complex rhythmic patterns and chordal structures.

Handwritten musical notation system 3, consisting of a grand staff with two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music includes a variety of note values and rests.

Handwritten musical notation system 4, consisting of a grand staff with two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features dense chordal textures and melodic lines.

The first system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music features a complex melodic line in the treble and alto staves, with a more rhythmic bass line. There are various accidentals and slurs throughout the system.

The second system continues the piece with three staves. The notation is dense, with many sixteenth and thirty-second notes. The bass line is particularly active, with frequent eighth-note patterns. The system concludes with a few sustained notes in the upper staves.

The third system features three staves. It includes dynamic markings such as *ff* (fortissimo) in both the middle and bottom staves. There are also some rests and a fermata-like symbol in the upper staves. The bass line continues with a steady eighth-note accompaniment.

The fourth system consists of three staves. The upper staves have a lot of rests, suggesting a melodic line that is mostly silent or very soft. The middle and bottom staves continue with rhythmic accompaniment, including some sustained chords and moving lines.

Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music includes various note values, rests, and dynamic markings.

Handwritten musical notation for the second system, continuing the piece with similar notation and dynamics.

Handwritten musical notation for the third system, showing more complex rhythmic patterns and dynamic changes.

Handwritten musical notation for the fourth system, concluding the piece with a double bar line and a final cadence.

Perchtoldsdorf, Dem
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