

Mercoledì 1 Novembre 2023
Solennità di Tutti i Santi

Celebrazione Pontificale ore 11.00

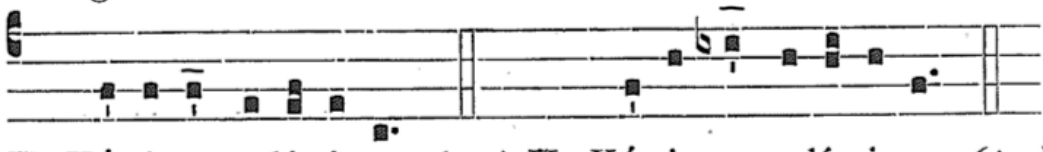
1. **Canto Processionale:** *Lodate Dio* (T: Silvano Albisetti [1966]; Melodia: Stralsund (1665); Armonizzazione: Dusan Stefani [1966])
2. **12 Kyrie e Sallenda** (*Celebremus diem Sanctorum*)
3. **Ingressa:** *Lætetur omnes in Domino*
4. **Gloria:** *Missa De angelis* (polifonia di Massimo Palombella [2018])
5. **Salmo:** *Benedetto il Signore in eterno* (M: Massimo Palombella [2021])
6. **Alleluia:** Gregoriano (VI modo)
con versetto «*lustorum animæ in manu Dei sunt*» (M: Massimo Palombella [2021])
7. **Post Evangelium:** *Beati eritis*
8. **Offertorio:** *O quam gloriosus* (TOMMASO LUDOVICA DA VITTORIA, *Motecta que partim, quaternis, partim, quinis, alia senis, alia, octonis Vocibus Concinuntur* [Venetjis Apud Filios Antonij Gardani, 1572])
9. **Credo III**
10. **Sanctus:** *Missa De angelis* (polifonia di Massimo Palombella [2017])
11. **Confractorium:** *Ecce veniet Dominus, et omnes sancti eius cum eo*
12. **Transitorium:** *Beati mundo corde*
13. *Ubi caritas et vera* (Canto Gregoriano con polifonia di Maurice Duruflé)
14. *Placare Christe servulis* from *Le Tombeau de Titelouze* op.38 (MARCEL DUPRE [1886-1971])

Cappella Musicale del Duomo di Milano

Organista: Alessandro La Ciacera

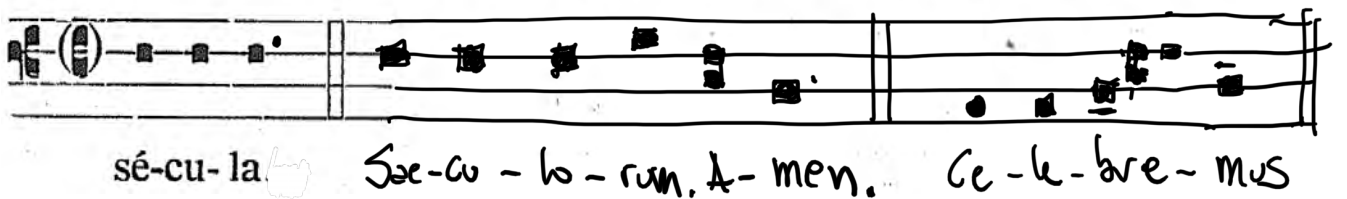
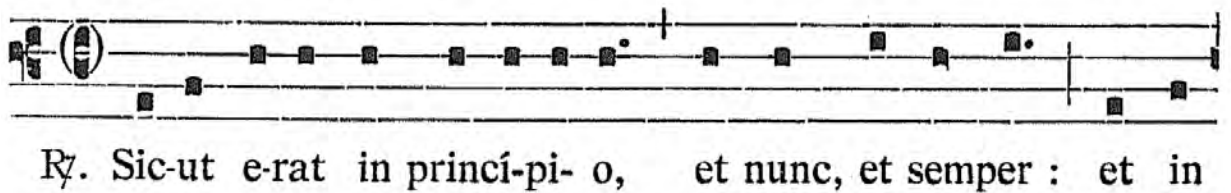
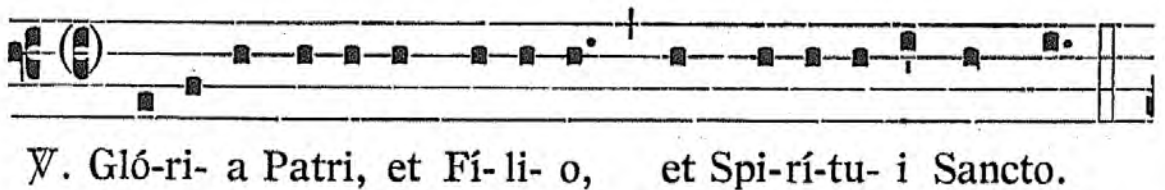
Maestro Direttore: Massimo Palombella

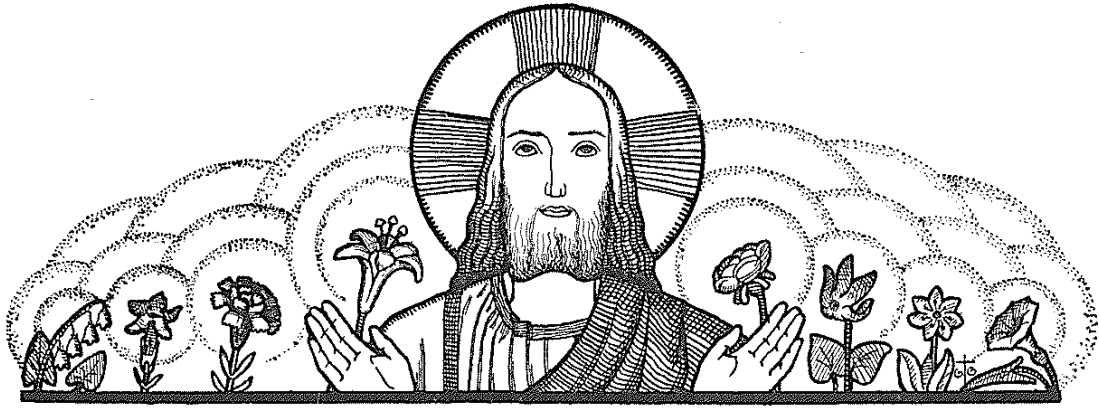
In gremio Ecclesiae.



℣. Ký-ri- e e-lé- i-son. (ter) ℣. Ký-ri- e e-lé- i-son. (ter)
℞. Ký-ri- e e-lé- i-son. (ter) ℞. Ký-ri- e e-lé- i-son. (ter)

Postea cantatur propria Psallenda.





FESTA NOVEMBRIS.

Die 1. Novembris.

IN FESTO OMNIUM SANCTORUM



INGRESSA.



AETEMUR omnes in Dó- mi-



no, di- em festum ce-lebrán-



tes ob ho-nó- rem ómni- um Sanctó- rum : de



quo- rum trophé- o gaudent An- ge- li, et colláudant



Fí- li- um

De- i.

Gloria

XVI. s.

v

G Ló-ri-a in excélsis De-o. Et in terra pax ho-
mí-ni-bus bonae vo-luntá-tis. Laudá-mus te. Be-ne-dí-
cimus 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 caeléstis, De-us Pa-ter omní-pot-ens.
Dó-mi-ne Fi-li u-ni-gé-ni-te Ie-su Chri-ste. Dó-mi-ne
De-us, Agnus De-i, Fí-li-us Pa-tris. Qui tol-lis peccá-
ta mun-di, mí-se-ré-re no-bis. Qui tol-lis peccá-ta mun-
di, sú-sci-pe de-pre-ca-ti-ó-nem no-stram. Qui se-des ad
dé-xte-ram Pa-tris, mí-se-ré-re no-bis. Quó-ni-am tu so-lus
sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tí-s-si-mus,
Ie-su Chri-ste. Cum Sancto Spí-ri-tu, in gló-ri-a De-i
Pa-tris. A-men.

BENEDETTO IL SIGNORE IN ETERNO

Salmo Responsoriale per la solennità di Tutti i Santi sul tema del *Psalmellus*

Massimo Palombella
11 ottobre 2021

Assemblea

Be - ne - det - to il Si - gno - re in e - ter - no.

Organo

Per finire (dopo l'ultima strofa)

Assemblea

Be - ne - det - to il Si - gno - re in e - ter - no.

Cantus

in e - ter - no.

Altus

il Si - gno - re in e - ter - no.

Tenor

il Si - gno - re in e - ter - no.

Bassus

il Si - gno - re in e - ter - no.

Organo

Festa Novembris. I.

PSALMEL.

T I - mé - te * Dómi - num omnes

Solo

1. Canterò in eterno l'amore del Signore,
 2. Dio è tremendo nel consiglio dei santi,
 3. Tuoi sono i cieli, tua è la terra,

Organo

Solo

1. di generazione in generazione farò conoscere con la mia bocca la tua fe - del - tà.
 2. grande e terribile tra quanti lo cir - con - dano.
 3. tu hai fondato il mondo e quan - - - - to con - tie - ne;

Organo

Solo

1. I cieli cantano le tue meraviglie, Si - gnore la tua fedeltà nell'assem - ble - a dei san - ti.
 2. Chi è come te, Signore, Dio degli e - serciti? Potente Signore, la tua fedel - tà ti cir - con - da.
 3. Beato il popolo che ti sa accla - mare: camminerà, Signore, alla luce del tu - o vol - to.

Organo

In festo omnium Sanctorum. 4. Voc. 1. CANTVS.



Quam glorio sum est re gnū in quo cū Chri-

sto in quo in quo cū Chri sto gaudent gaudent oēs sancti omnes sancti amicti stolis

albis amicti stolis al bis sequuntur a gnum sequuntur a-

gnū quocunque i erit quocunque ierit quocunque i erit.



In festo omnium Sanctorum. 4. Voc. I. ALTVS.

Quam glorio sum est re gnum in quo cū Chri-
 sto in quo cū Chri sto ij gau dent gau dent gau-
 dent oēs san cti omnes san cti amici stolis albis amici stolis al bis ij
 sequuntur a gnum sequuntur a gnū sequun tur a-
 gnum quocunque ierit . ij quocunque i erit quocunque i erit.



In festo omnium Sanctorum. 4. Voc. 1. TENOR.

Quam glorio sum est re gnū in quo cū Chri sto in quo cum
Christo ij in quo cū Chri sto gau dent gau-
dent omnes fan cti omnes fan cti amici stolis albis amici stolis al bis a-
micti stolis albis se quuntur a gnum sequuntur agnum sequuntur a-
gnum quocunque i erit quocunque i erit quocunque i e-
rit quocunque i e rit.

✠ 3



In festo omnium Sanctorum. 4. Voc. i. BASSVS.

Quam glorio sum est re gnū in quo cum Chri sto in quo cū Chri-
sto ij gau dent gau dent gaudent omnes sancti omnes sancti amici
stolis albis amici stolis albis sequuntur a gnum sequuntur a gnū quocunque i-
erit quocunque i erit quocunque ierit quocunq; i erit.

POST
EVANG.

B

E-á-ti é-ri-tis, * cum vos ó-de-rint hómi-

nes, et cum se-pa-rá-ve-rint vos, et exprobrá-ve-

rint, et e-jé-ce-rint nomen ve-strum tamquam ma-

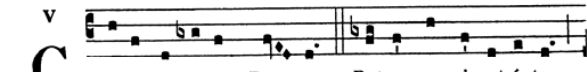
lum, propter Fí-li-um hó-mi-nis. Gaudé-te, et ex-ul-

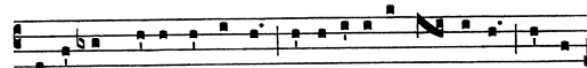
tá-te : ecce e-nim merces vestra mul-ta

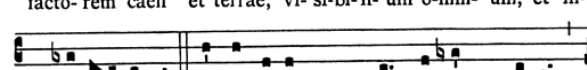
est in cae-lis.

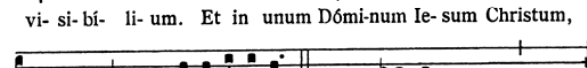
CREDO III

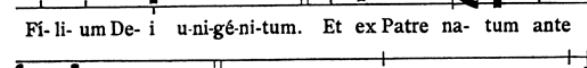
XVII. s.

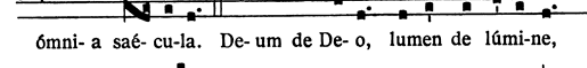
C  Redo in unum De- um, Patrem omni-pot-éntem,

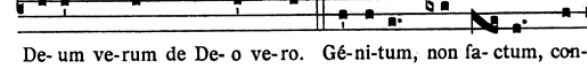
 factó-rem caeli et terrae, vi- si- bí- li- um ó-mni- um, et in-

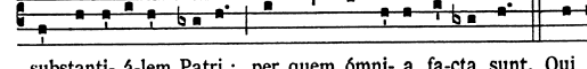
 vi- si- bí- li- um. Et in unum Dómi-num Ie- sum Christum,

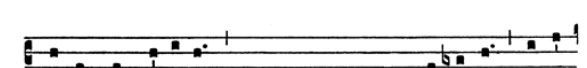
 Fí- li- um De- i u- ni- gé- ni- tum. Et ex Patre na- tum ante

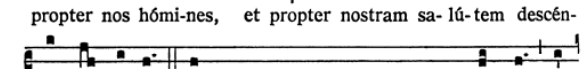
 ómni- a saé- cu- la. De- um de De- o, lumen de lúmi- ne,

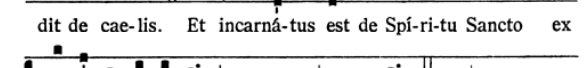
 De- um ve- rum de De- o ve- ro. Gé- ni- tum, non fa- ctum, con-

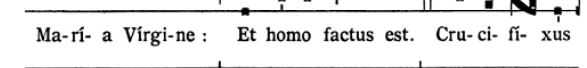
 substanti- á- lem Patri : per quem ómni- a fa- cta sunt. Qui

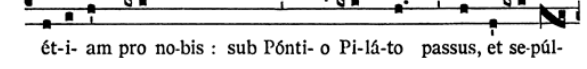
 propter nos hómi- nes, et propter nostram sa- lú- tem descén-

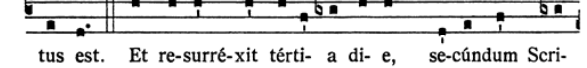
 dit de cae- lis. Et incarná- tus est de Spí- ri- tu Sancto ex

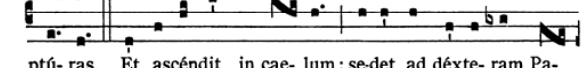
 Ma- rí- a Virgi- ne : Et homo factus est. Cru- ci- fí- xus

 ét- i- am pro no- bis : sub Pónti- o Pi- lá- to passus, et se- púl-

 tus est. Et re- surré- xit tér- ti- a di- e, se- cún- dum Scri-

 ptú- ras. Et ascéndit in cae- lum : se- det ad délixte- ram Pa-

 tris. Et í- te- rum ventú- rus est cum gló- ri- a, iu- dí- cá- re

 vi- vos et mórtu- os : cu- ius regni non e- rit fi- nis. Et in

Spi-ri-tum Sanctum, Do-mi-num, et vi-vi-fi-can-tem : qui ex
Patre Fi-li-oque pro-ce-dit. Qui cum Patre et Fi-li-o
simul ad-o-ra-tur, et con-glo-ri-fi-ca-tur : qui lo-cu-tus est
per Pro-phé-tas. Et unam sanctam cathó-li-cam et a-po-
stó-li-cam Ecclé-si-am. Con-fi-te-or unum ba-ptis-ma
in remissi-ó-nem pec-ca-tó-rum. Et ex-spécto re-sur-re-
cti-ó-nem mortu-ó-rum. Et vi-tam ven-tú-ri saé-cu-li.
A-men.

Sanctus

(XI) XII. s.

VI

S

An- ctus, * Sanctus, San- ctus Dó- mi- nus

De- us Sá- ba- oth. Ple- ni sunt cae- li et

ter- ra gló- ri- a tu- a. Ho- sánna in excél- sis.

Bene- dí- ctus qui ve- nit in nómi- ne Dó- mi- ni. Ho-

sán- na in excél- sis.

CONFRACT.

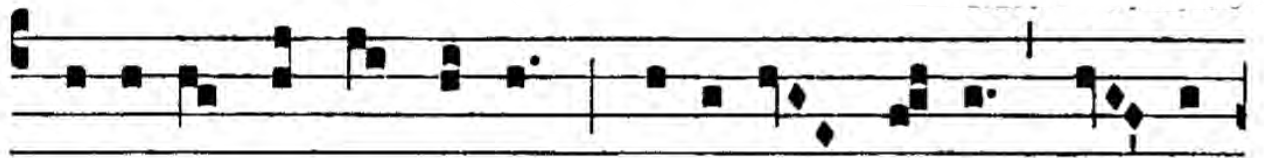
E

C- ce * vé- ni- et Dó- mi- nus, et o- mnes san-

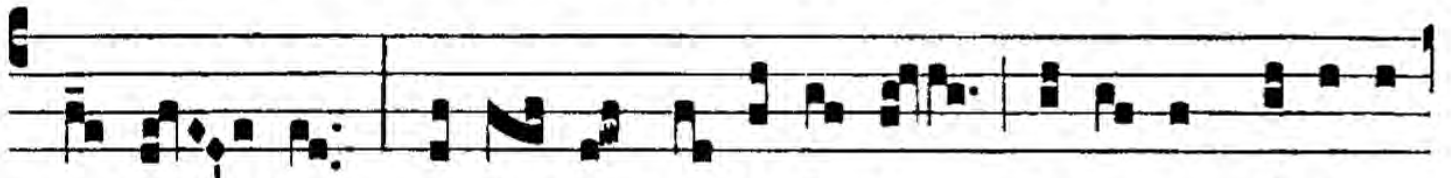
cti e- jus cum e- o : et e- rit in di- e il-

la lux ma- gna.

B



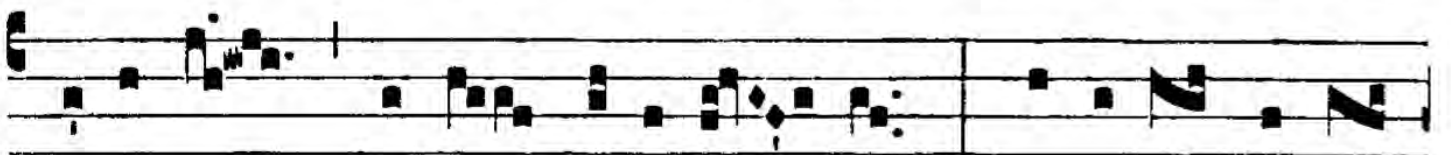
E-á-ti mundo corde, * quó-ni-am i-psi De- um



vi-dé- bunt : be- á- ti pa- cí- fi- ci, quó-ni- am fĩ- li- i



De- i vo-ca-bún- tur : be- á- ti qui perse-cu-ti- ó-nem pa-



ti- úntur propter iustí-ti- am, quó-ni- am ipsó-



rum est re- gnum cae-ló- rum.

6.
U - bi cá-ri-tas est ve-ra, Dé-us ibi est. *℣.* Congregá-
 vit nos in únum Chrísti ámor. *℣.* Exsultémus, et in ípso
 jucundémur. *℣.* Time-ámus, et amémus Dé-um vívum.
℣. Et ex córde di-li-gámus nos sin-cé-ro. *Ant.* Ubi cá-ri-tas
 est ve-ra, Dé-us ibi est. *℣.* Simul ergo cum in ú-num
 congregámur: *℣.* Ne nos ménte di-vidámur cave-ámus.
℣. Césent júrgi-a ma-lígna, césent lí-tes. *℣.* Et in médi-o
 nóstri sit Chrístus Dé-us. *Ant.* Ubi cá-ri-tas est ve-ra,
 Dé-us ibi est. *℣.* Simul quoque cum be-á-tis vide-ámus.
℣. Glo-ri-ánter vúltum tú-um, Chríste Dé-us: *℣.* Gáudi-um
 quod est imménsum, atque próbum: *℣.* Saécula per infi-ní-
 ta saecu-ló-rum. Amen.

①

②

③

16. Placare Christe servusis

TUTTI

Marcel DUPRÉ
(1886-1971)

(♩. = 76)

ff

4

7

ff

10

13

Musical score for measures 13-15. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature, containing a bass line with quarter and eighth notes.

16

Musical score for measures 16-18. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature, containing a bass line with quarter and eighth notes.

19

Musical score for measures 19-21. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature, containing a bass line with quarter and eighth notes.

22

Musical score for measures 22-24. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature, containing a bass line with quarter and eighth notes.

Musical score for piano, measures 25-34. The score is written for three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Measure 25 starts with a treble clef and a key signature of two sharps. The bass clef staff has a whole note chord of F# and C# in the first measure, which is sustained across the system. Measure 28 has a treble clef and a key signature of two sharps. The bass clef staff has a whole note chord of F# and C# in the first measure, which is sustained across the system. Measure 31 has a treble clef and a key signature of two sharps. The bass clef staff has a whole note chord of F# and C# in the first measure, which is sustained across the system. Measure 34 has a treble clef and a key signature of two sharps. The bass clef staff has a whole note chord of F# and C# in the first measure, which is sustained across the system.

37

Measures 37-39 of a musical score. The piece is in G major (one sharp) and 3/4 time. Measure 37 features a treble clef with a series of chords and a bass clef with a similar accompaniment. Measure 38 continues the chordal texture. Measure 39 shows a change in the bass line, with a treble clef appearing in the lower register.

40

Measures 40-42 of a musical score. The piece is in G major (one sharp) and 3/4 time. Measure 40 continues the chordal texture. Measure 41 shows a change in the bass line, with a treble clef appearing in the lower register. Measure 42 continues the chordal texture.

43

Measures 43-45 of a musical score. The piece is in G major (one sharp) and 3/4 time. Measure 43 continues the chordal texture. Measure 44 shows a change in the bass line, with a treble clef appearing in the lower register. Measure 45 continues the chordal texture.

46

Measures 46-48 of a musical score. The piece is in G major (one sharp) and 3/4 time. Measure 46 continues the chordal texture. Measure 47 shows a change in the bass line, with a treble clef appearing in the lower register. Measure 48 continues the chordal texture.

49

Musical score for measures 49-51. The piece is in G major (one sharp) and 3/4 time. Measure 49: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 50: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 51: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2.

52

Musical score for measures 52-54. Measure 52: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 53: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 54: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2.

55

Musical score for measures 55-57. Measure 55: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 56: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 57: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2.

58

Musical score for measures 58-60. Measure 58: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 59: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 60: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2.

62

Musical score for measures 62-64. The system consists of three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). Measure 62 features a treble staff with dotted quarter notes and eighth notes, a middle staff with eighth-note patterns, and a bass staff with quarter notes. Measure 63 continues these patterns. Measure 64 concludes with a half note in the treble and middle staves, and a quarter note in the bass.

65

Musical score for measures 65-68. The system consists of three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). Measure 65 features a treble staff with dotted quarter notes and eighth notes, a middle staff with eighth-note patterns, and a bass staff with quarter notes. Measures 66-68 continue these patterns, with the treble and middle staves showing a steady eighth-note flow and the bass staff providing a simple quarter-note accompaniment.

69

Musical score for measures 69-71. The system consists of three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). Measure 69 features a treble staff with a complex rhythmic pattern including eighth and sixteenth notes, a middle staff with a similar pattern, and a bass staff with quarter notes. Measures 70-71 continue these patterns, with the treble and middle staves showing a steady eighth-note flow and the bass staff providing a simple quarter-note accompaniment.

72

Musical score for measures 72-76. The system consists of three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). Measure 72 features a treble staff with eighth-note patterns, a middle staff with eighth-note patterns, and a bass staff with quarter notes. Measures 73-76 continue these patterns, with the treble and middle staves showing a steady eighth-note flow and the bass staff providing a simple quarter-note accompaniment. The system concludes with a double bar line.