

9 Ottobre 2022
VI Domenica dopo il Martirio di san Giovanni il Precursore

Celebrazione Capitolare ore 11.00

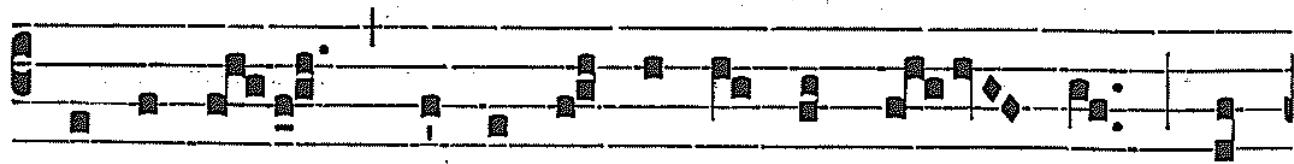
1. **Ingressa:** *Dominus illuminatio mea*
2. **Atto Penitenziale:** *Asperges me Domine*
3. **Gloria**
4. **Salmo:** *Chi spera nel Signore, non resta deluso* (M: Massimo Palombella [2022])
5. **Alleluia** (M: Massimo Palombella [2008]) con versetto «*Quisquis unum ex huiusmodi pueri receperit*» (M: Massimo Palombella [2022])
6. **Post Evangelium:** *Custodi, Deus, portionem tuam*
7. **Offertorio:** *Cantate Domino* (GIOVANNI CROCE CHIOZZOTTO, *Mottetti a Quattro Voci. Libro Primo* [In Venetia, Appresso Giacomo Vincenti 1597])
8. **Credo**
9. **Sanctus**
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:** LOUIS VIERNE (1844-1937), *Sur le Rhin*, da *Pièces de fantaisie* op. 54 (1927)

Cappella Musicale del Duomo di Milano

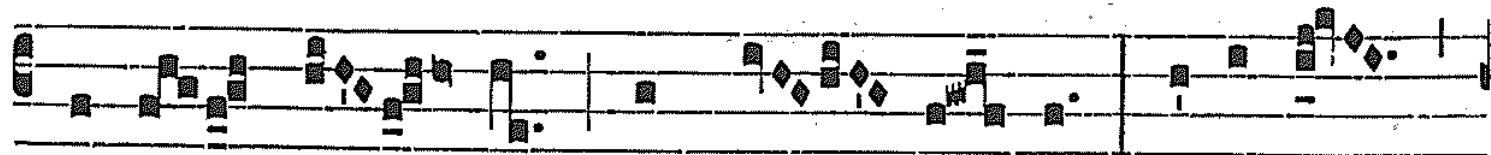
Organista: Alessandro La Ciacera

Maestro Direttore: Massimo Palombella

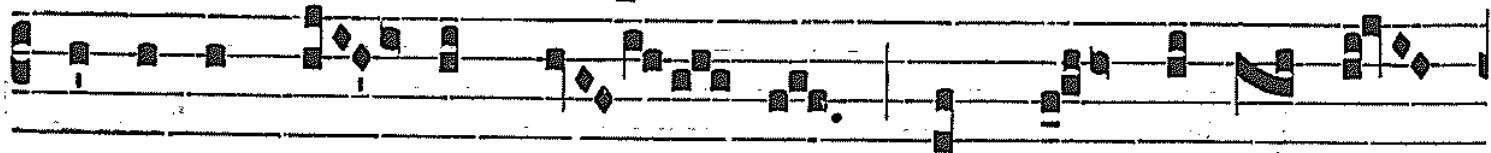
D



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



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



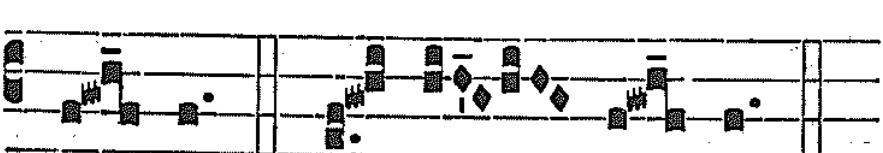
de-fén-sor vi- tae me- ae, a quo tre- pi- dá-



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 saécula saeculorum. Amen.

Asperges me.....

604 II. — Gloria seu Laus Missae.

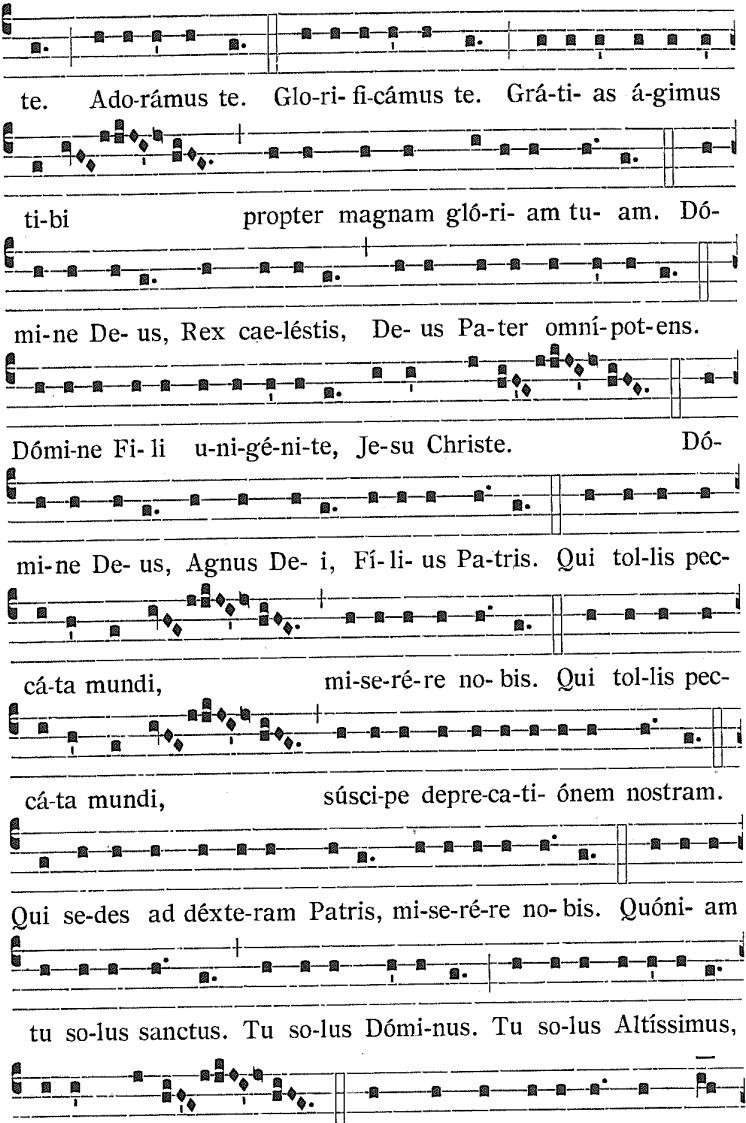
plo a lá- te-re dextro, halle- lú-jah; et omnes
ad quos pervé-nit a-qua i- sta salvi facti
sunt, et di-cunt : halle- lú- jah. Intónu- it
de cae-lo Dó- mi-nus; Al-tíssi- mus de- dit vo-cem
su- am, et appa-ru- é- runt fontes a-quá- rum,
hal-le-lú-jah, hal-le- lú- jah.

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

te. Ado-rámu-s 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.

Gloria in excélsis De- o. Et in terra pax ho-
míni-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

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.



CANTVS

8

Ante te
Domino Canta-
te Domino Cantate Domino canticum no-
nū Can-
ta te Canta te Domino omnis ter-
ra Cantate Domino & benedicite nomini e ius An-
nuntiate Annuntiate de die in diem salutare eius salutare
eius Annuntiate Annuntiate de die in diem salutare e-
ius salutare eius salutare ejus.

3 2



ALTVS

Anta te Domino Cantate

Domino Canta

te

Domino Canta te Domino canticum canticum no

uum Can-

ta te Canta te Domiuo omnis ter

ra

Cantate Domino & benedicite nomini e ins Annuntia-

te de die Annuntiate de die in di em salutare eius salutare e-

ius Annuntiate de die Annuntiate de die in di em salu-

tare eius salutare eius salutare e jus.



TENOR

Ante te Domino
canticum nouū Cantate Domino Canta-
te Domino canticum no- uitum Canta te Domi-
no om nister ra Cantate Domino & benedicite
nominis eius Annuntiate dedie Annuntiate de die in
di em salutare eius salutare e ius Annunti-
ate de die Annuntiate de die in di em saluta-
re eius salutare e ius salutare eius.



BASSVS

Anta te Domino Canta-
te Cantate Do mino
canticum no uum Canta te Domiuo omnis ter-
ra Cantate Domino & benedicite homini e ius An-
nuntiate de die Annuntiate de die de die in diem salu-
tare eius salutare eius Annuntiate de die Annuntiate de
die de die in diem salutare eius salutare eius ij

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.

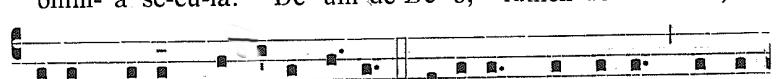
C Re-do in unum De-um. Patrem omni-po-téntem, fa-

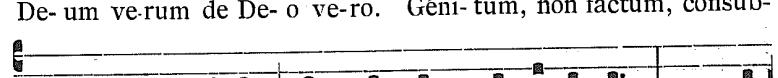
ctó-rem cae-li et terrae, vi-si-bí-li-um ómni-um et invi-

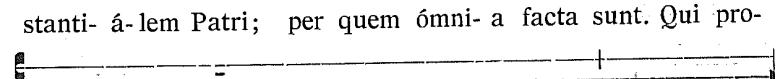
si-bí-li-um. Et in unum Dóminum, Je-sum Christum, Fí-

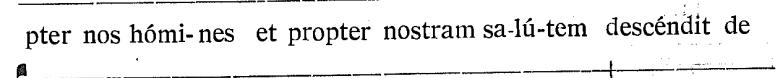
li-um De-i u-nigé-ni-tum; et ex Patre na-tum ante

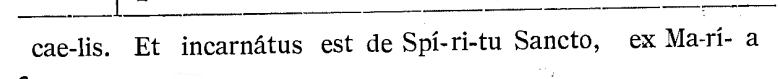

 ómni- a sé-cu-la. De- um de De- o, lumen de lúmi-ne,

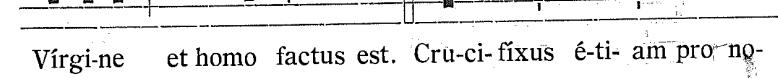

 De- um ve-rum de De- o ve-ro. Géni- tum, non factum, consub-

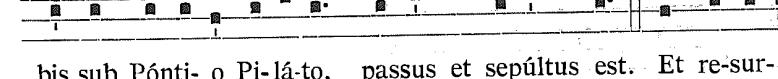

 stanti- á- lem Patri; per quem ómni- a facta sunt. Qui pro-

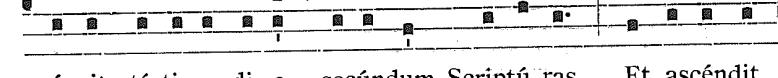

 pter nos hómi-nes et propter nostram sa-lú-tem descéndit de


 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 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.

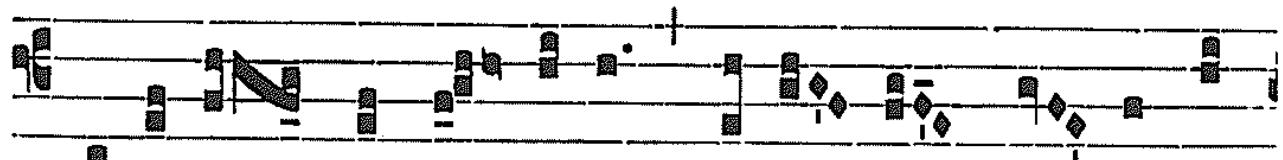
A- men.

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

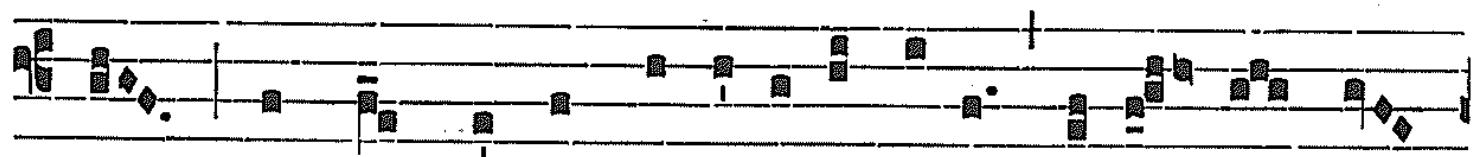
ba- oth. Ple-ni sunt cae-li et ter-ra gló-ri- a tu- a. Ho-
sánna in excél-sis. Be-ne-dictus qui ve-nit in nómi-ne

Dómi- ni. Ho-sánna in excél- sis.

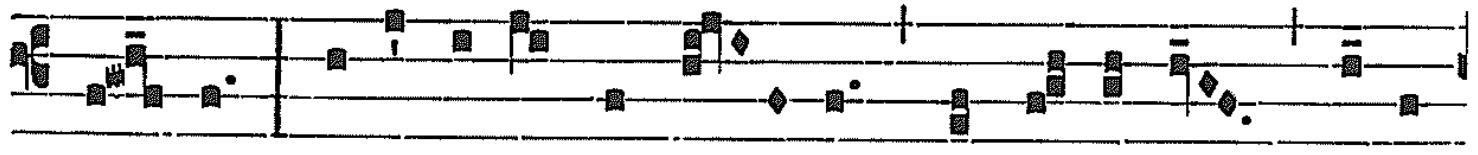
V



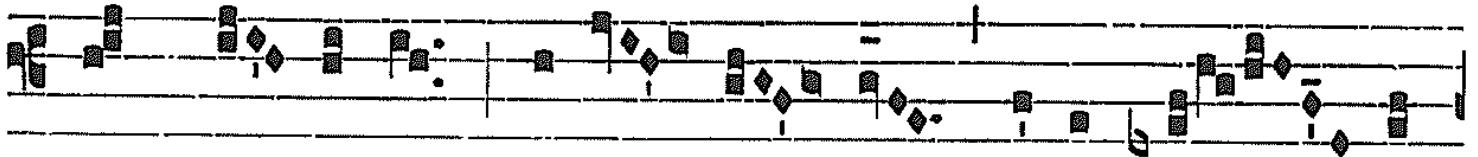
Ové-te, * et réd-di-te Dómi-no De-o no-



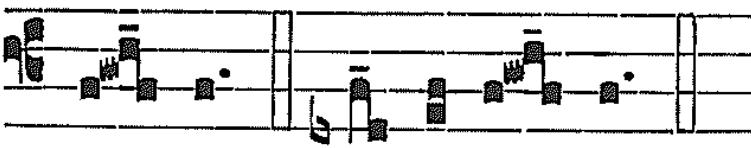
stro : omnes qui in circú-i-tu e-jus of-fér-tis mú-



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.

Stant 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.

GRAVE

41-5

J. S. Bach

PIÈCES DE FAUFAISIE

Pour Grand Orgue

(3-Suite) (op 54)

I Dédicace

Dédicace.

II Impromptu.

Impromptu.

III Etude du Soir -

Etude du soir.

IV Fantômes

Fantômes.

V Sur le Rhin

Sur le Rhin.

VI Camillo de Westminster carillon de Westminister.

(Luchon. juillet - août 1927)
(Luchon. juillet - août 1927)

22098 H.
BIBLIOTHÈQUE NATIONALE DE FRANCE

Ms. 18195 (3)

à mon ami Paul de Mattingneau
à mon ami paul de Mattingneau -
professeur d'orgue au Conservatoire Royal de Bruxelles -
professeur d'orgue au Conservatoire Royal de Bruxelles.

71

V SWM le Rhin

R. fouds et andées 16-8-h.

P. fouds 16-8-h. (andées pipocées).

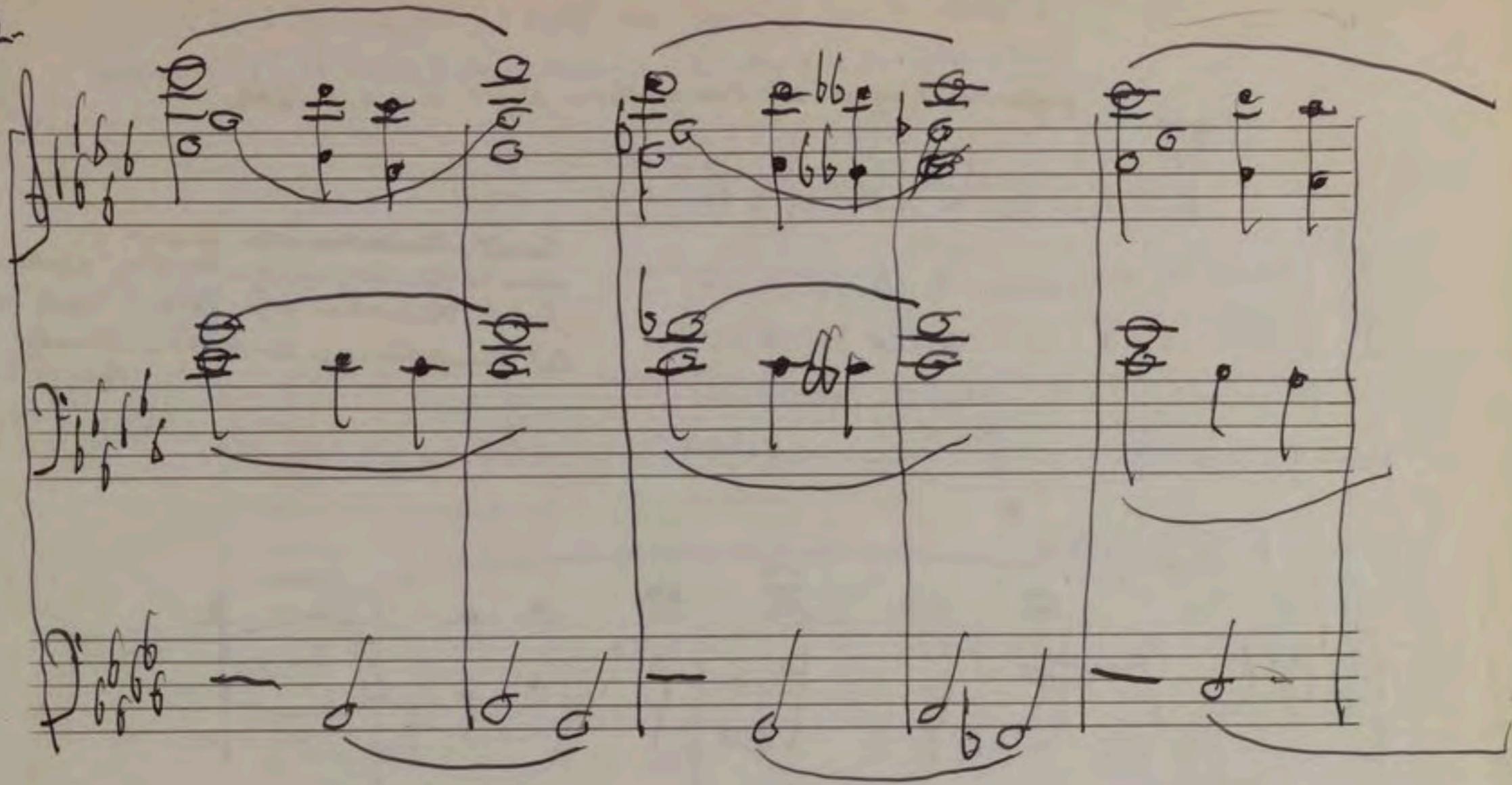
C. fouds 16-8-h (andées pipocées).

ped. fouds 32 16-8. (andées pipocées) clarins accouplés.

Swell: Foundation stops 16-8-4.
choir: Foundation stops 16-8-4 (reeds ready)
great: Foundation stops 16-8-4 (reeds ready)
Ped: Foundation stops 32-16-8 (reeds ready).
Key-boards coupled.

Molto Maestoso.

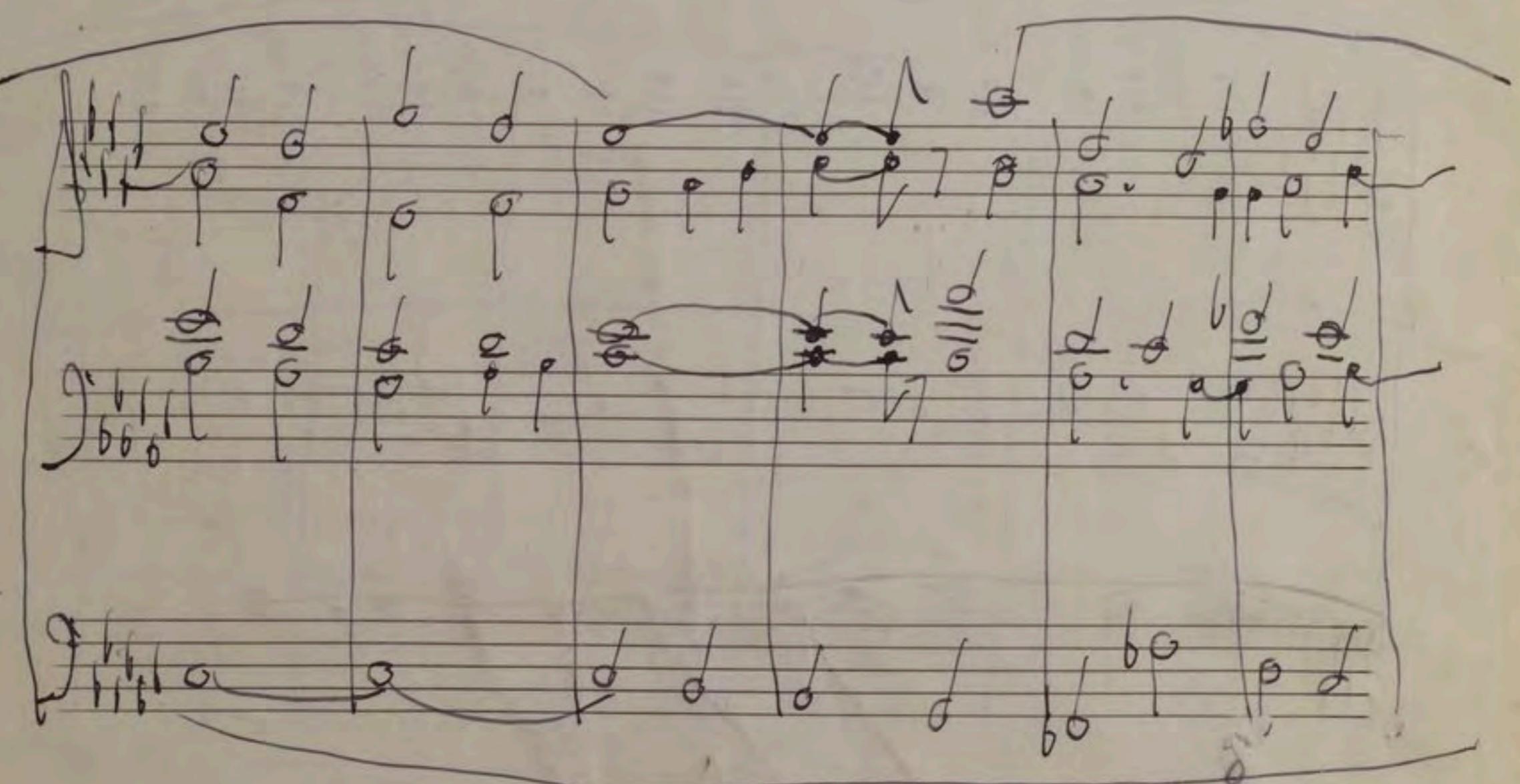
72.



A handwritten musical score for two staves, continuing from page 72. The top staff starts with a measure of eighth notes followed by a measure of quarter notes. The bottom staff begins with a measure of eighth notes. Measures 3-5 show more complex patterns, including sixteenth-note figures and sustained notes. Measure 6 starts with a measure of eighth notes, followed by a measure of quarter notes, and concludes with a dynamic instruction: "P. R. ch. sc. Sempre F".



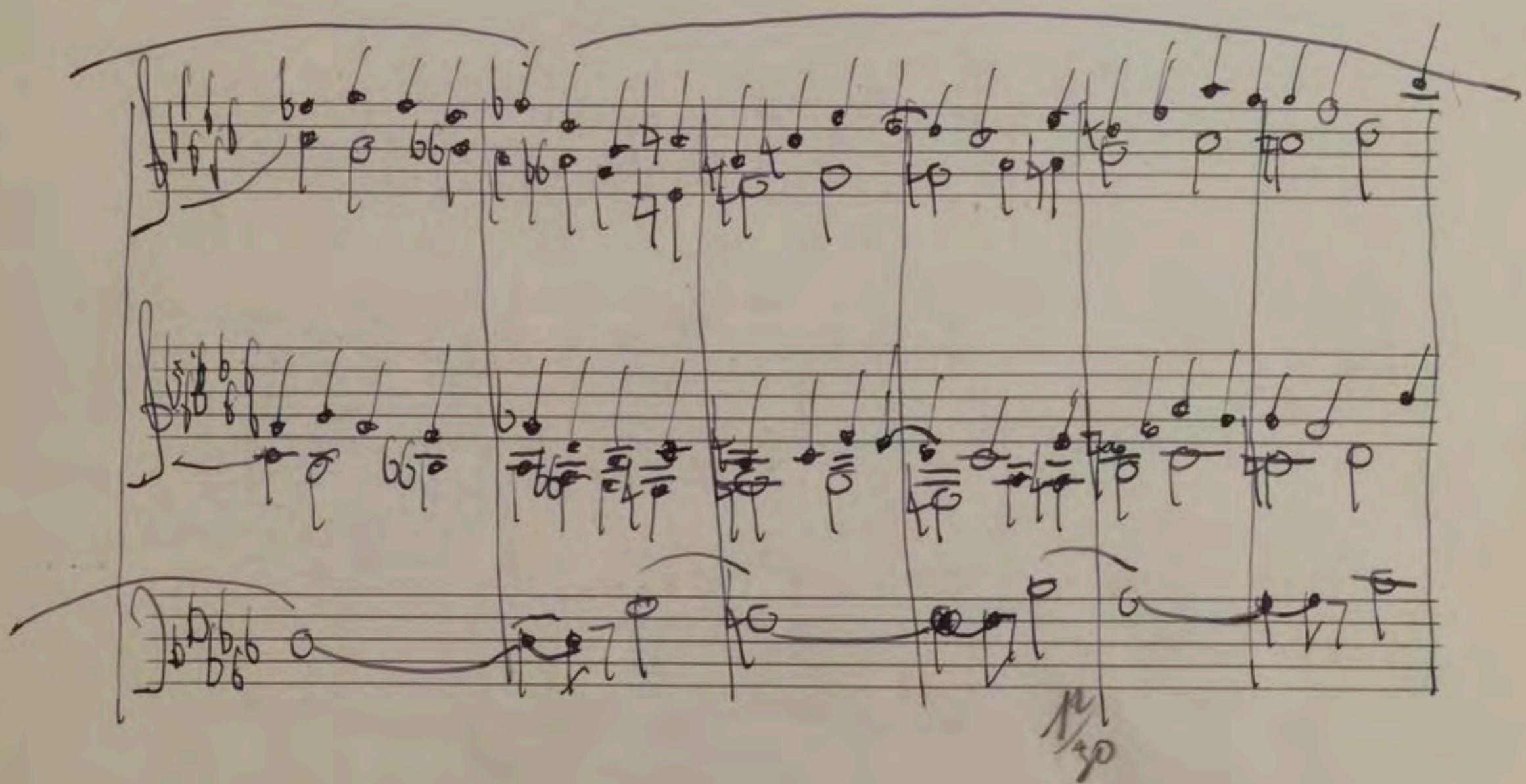
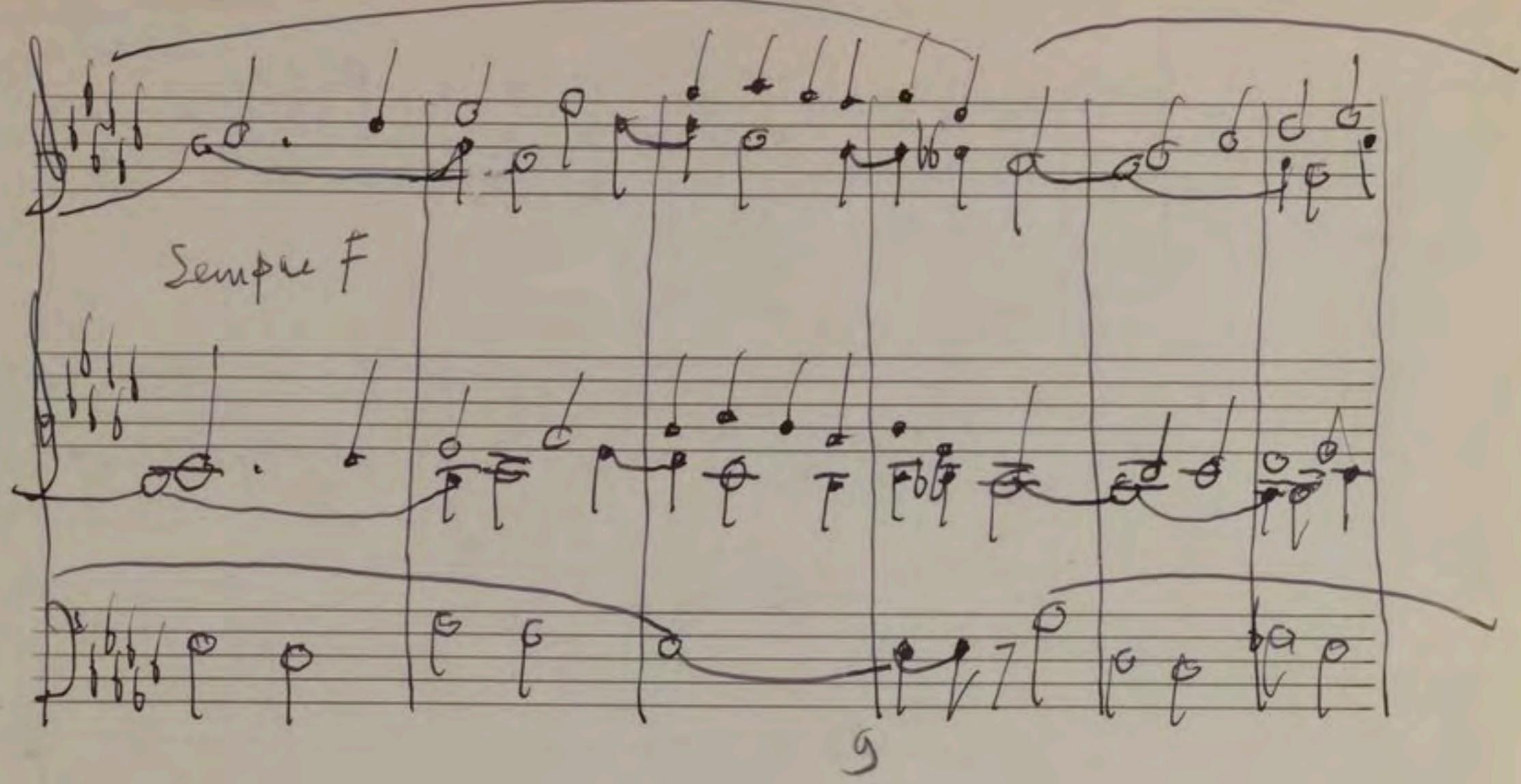
74



A handwritten musical score consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is written in common time. Measures 1-4 feature eighth-note patterns with various slurs and grace notes. Measures 5-8 show sixteenth-note patterns with slurs and grace notes. Measures 9-12 continue the sixteenth-note patterns. Measure 13 contains eighth-note patterns. Measures 14-15 show sixteenth-note patterns. Measures 16-17 conclude the piece with eighth-note patterns.

A handwritten musical score on two staves. The top staff uses a soprano C-clef and consists of six measures. The bottom staff uses a bass F-clef and also has six measures. Measures 1-3 feature eighth-note patterns with various slurs and grace notes. Measures 4-6 show more sustained notes and rhythmic patterns. Measure 7 begins with a bass note followed by eighth-note pairs. Measure 8 concludes with a bass note and a fermata. The score is written on five-line staff paper.

76



Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of two systems. The first system ends with a fermata over the bass staff, followed by the instruction "ped. P. R." with a circled ③ below it. The second system begins with a dynamic marking "D'im poco a poco". The vocal parts are written in black ink, with some markings in red ink.

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves, continuing from the previous system. The vocal parts are written in black ink. There are handwritten markings above the staff: "poco più forte" and "Ch. oltre ad un t 16 piedi. Suv: puls in ects 16ft.". Below the staff, there are markings: "P. oltre 16 piedi." and "Ch. puls in 16 ft.". The score concludes with a dynamic marking "(Ped. oltre 32)" and "(Ped. puls in 32)".

Handwritten musical score for four voices. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass'. The music consists of four staves. Measure 1 starts with a forte dynamic. Measures 2-3 show melodic patterns with grace notes and slurs. Measure 4 concludes with a 'cese' (cease) instruction. Measure 5 begins with a bass entry.

Handwritten musical score for four voices. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass'. The music consists of four staves. Measures 1-2 show melodic patterns. Measure 3 features a bass entry. Measure 4 ends with a 'Dim' (diminuendo) instruction. Measure 5 concludes with a piano dynamic (p) and a fermata (s).

Handwritten musical score for four voices. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass'. The music consists of four staves. Measures 1-2 show melodic patterns. Measures 3-4 feature bass entries. Measure 5 concludes with a forte dynamic.

Handwritten musical score for four voices. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass'. The music consists of four staves. Measures 1-2 show melodic patterns. Measures 3-4 feature bass entries. Measure 5 concludes with a forte dynamic.

12
81

R. fous et au clair 16 & h.
P. fous 16 & h.

sw. ch. Foundation steps 16-8-4 ft.
ch. Foundation steps 16-8-4 ft.

cum poco a poco

8D

Handwritten musical score for piano, page 8D, measures 1-3. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measures 1-3 begin in A major (no sharps or flats). Measure 1 starts with a forte dynamic. Measure 2 begins with a sharp sign. Measure 3 begins with a double sharp sign. The score concludes with a fermata over the final note of measure 3.

Handwritten musical score for piano, page 8D, measures 4-6. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measures 4-6 begin in E major (one sharp sign). Measure 4 starts with a forte dynamic. Measure 5 begins with a sharp sign. Measure 6 begins with a double sharp sign. The score concludes with a fermata over the final note of measure 6.

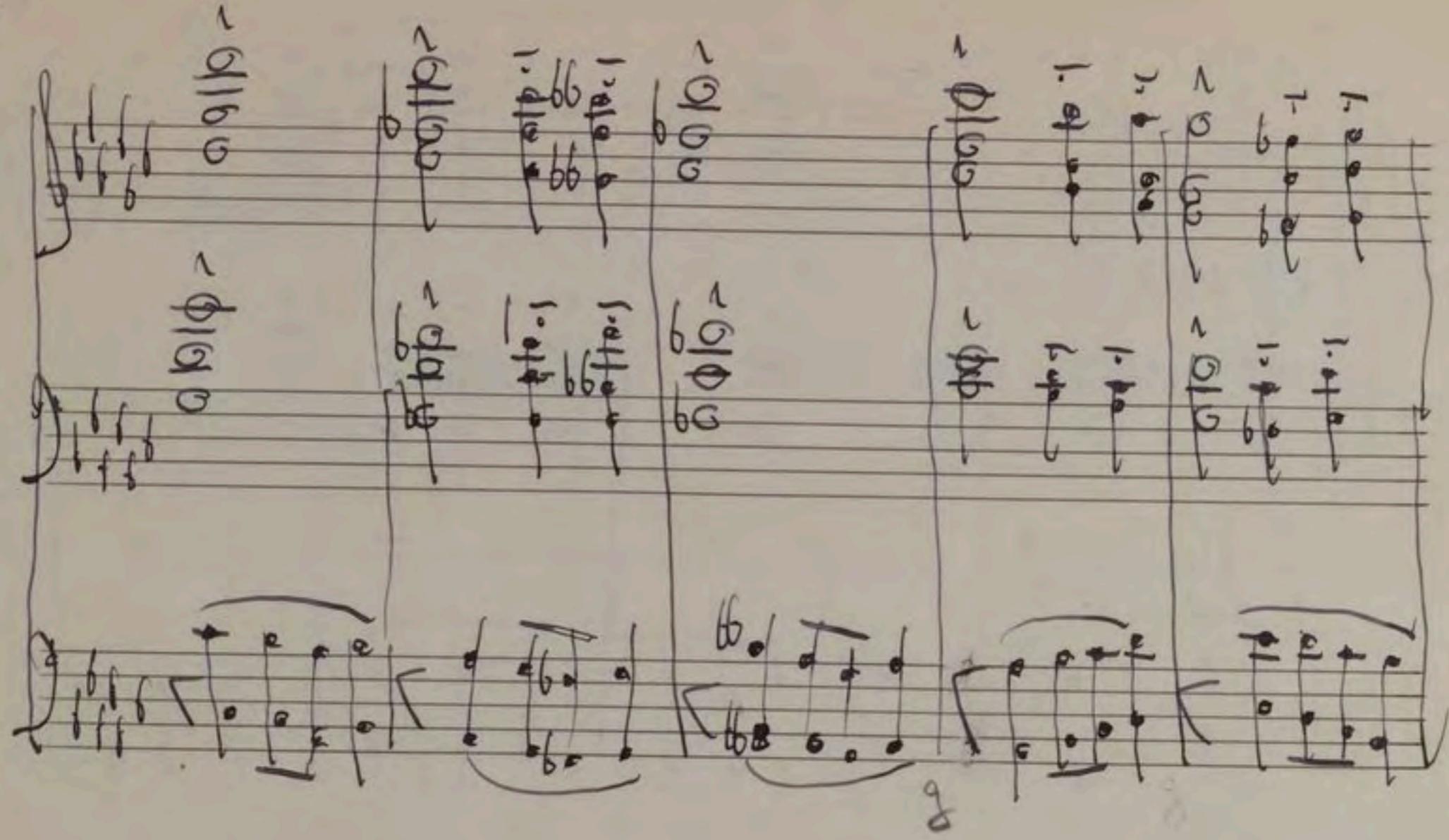
caen quinto

P. Andées
ch. Rees

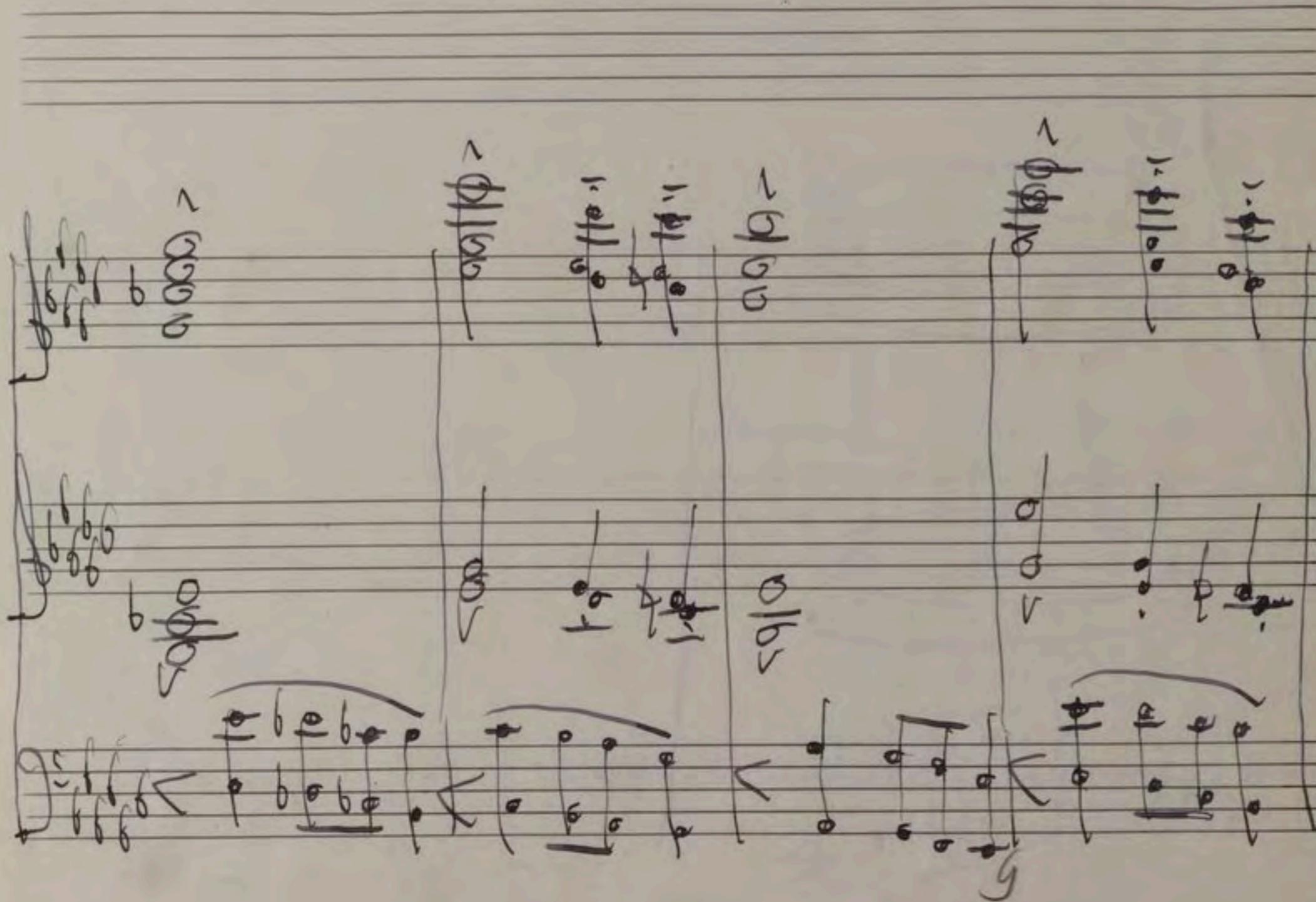
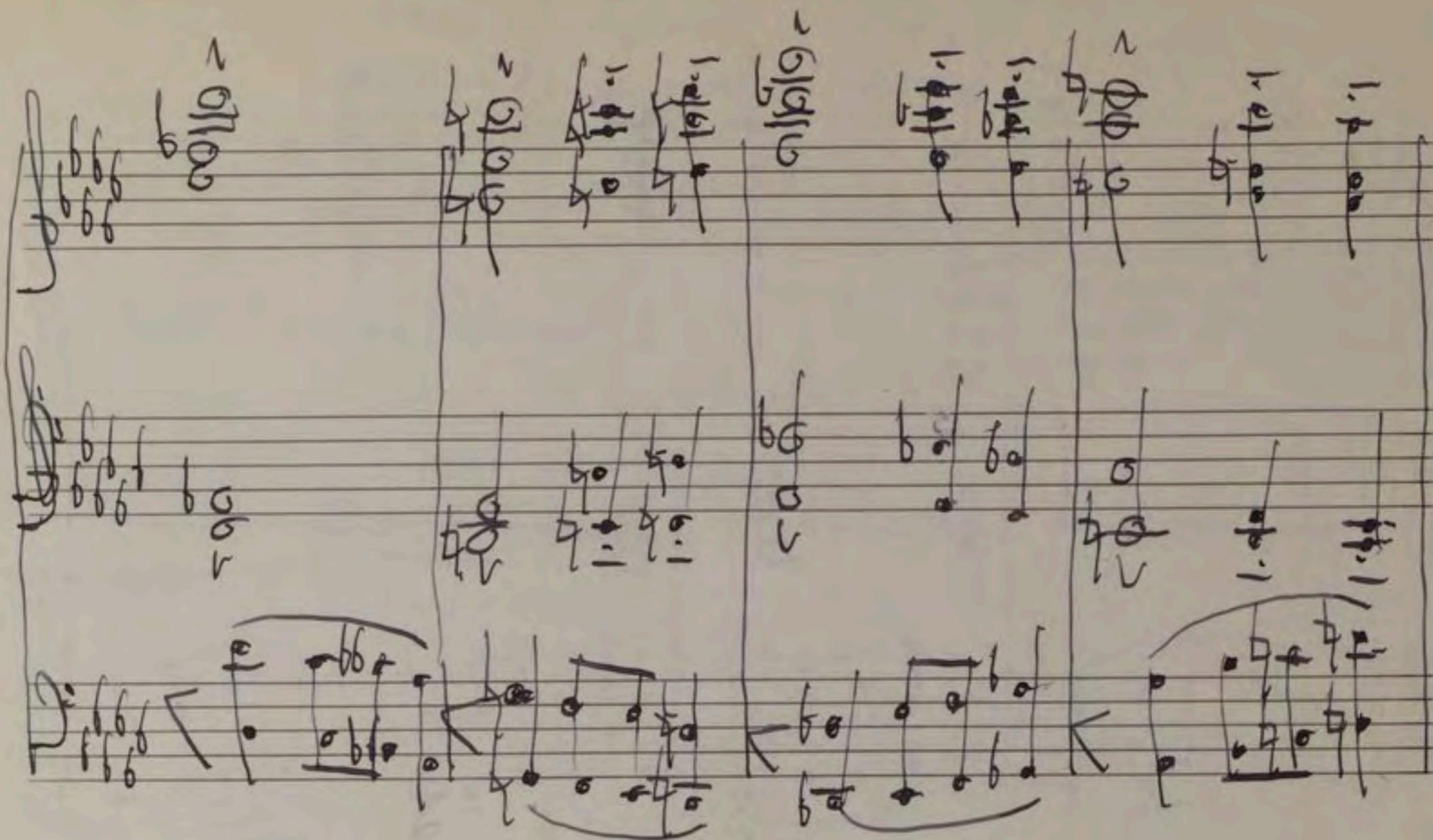
ped. Andées.
Ped. Rees

Tempo I piano

G-Dukas -
g. Rec.



Handwritten musical score for two staves. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. Measures 5-8 show a continuation of the sixteenth-note chords. Measure 5 starts with a bass note B. Measures 6-8 continue the sequence of chords from the previous measures, maintaining the established pattern of G, A, C, D, E, G major chords.



82

