

**19 Novembre 2023**  
**Il Domenica di Avvento**  
*I figli del Regno*

Celebrazione eucaristica capitolare ore 11.00

1. **Canto Processionale:** *Veni, veni Emmanuel* (T: anonimo; M: probabile inno processionale francese del xv secolo; Elaborazione: Valentino Miserachs)
2. **Ingressa:** *Super extolletur super Libanum fructus eius*
3. **Atto Penitenziale:** *Asperges me Domine*
4. **Salmo:** *Il tuo nome, o Dio, si estende sino ai confini della terra* (M: Massimo Palombella [2023])
5. **Alleluia** (M: Massimo Palombella [2022])  
con versetto «*Preparete la via del Signore*» (M: Massimo Palombella [2017])
6. **Post Evangelium:** *Annuncietur in Sion nomen Domini*
7. **Offertorio:** *Sperent in te omnes*
8. **Credo** (Polifonia alternata al Canto Ambrosiano: Luciano Migliavacca)
9. **Sanctus**
10. **Confractorium:** *Ecce veniet Dominus*
11. **Transitorium:** *Consolamini qui estis pusillanimes*
12. *Caro mea* (FRANCISCO GUERRERO, *Mottecta Liber Secundus* [Venetiis, Apud Iacobum Vincentinum 1589])
13. **Antifona Mariana:** *Ave Regina cælorum*
14. **Organo:** *Toccata* (RENÉ VIERNE [1878-1918])

**Cappella Musicale del Duomo di Milano**

Organista: Alessandro La Ciacera

Maestro Direttore: Massimo Palombella

INGRES.

**S**

U- per- extollé- tur \* super Lí- banum

fructus e- jus : et flo- ré- bunt de ci- vi- tá- te sic- ut

foenum ter- rae : et e- rit no- men e- jus be- ne-

dí- ctum in saé- cu- la; ante so- lem perma-

né- bit nomen e- jus et ante lunam se- des e- jus,

et be- ne- di- céntur in i- pso o- mnes fi- nes

ter- rae.



## 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 princípío et nunc et semper, + et in saécula saeculorum. Amen.

Asperges me.....

# IL TUO NOME, O DIO

Salmo della II domenica di Avvento (anno B)

Massimo Palombella  
31 ottobre 2023

Assemblea

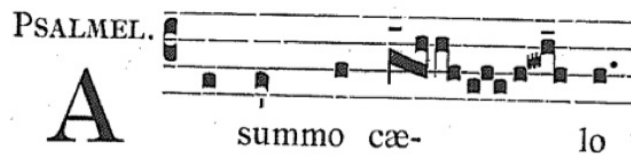


Il tuo no-me, o Di-o, si e sten-de si-no ai con - fi - ni del - la ter - ra.

Organo



PSALMEL.



A summo cae- lo

Solo

1. Grande è il Signore e degno di ogni lode nella città del nostro Dio.  
 2. Il monte Sion, vera dimora divina,  
 3. Come avevamo udito, così abbiamo visto nella città del Signore degli eserciti,  
 4. O Dio, meditiamo il tuo amore dentro il tuo tempio.

Organo

Solo

1. La tua santa montagna, altissima, stupenda,  
 2. è la capitale del grande re.  
 3. nella città del nostro Dio,  
 4. Come il tuo amore, o Dio, così la tua lode si estende sino ai confini della terra;

Org.

Solo

1. è la gioia di tutta la terra.  
 2. Dio nei suoi palazzi un baluardo si è dimostrato.  
 3. Dio l'ha fondata per sempre.  
 4. di giustizia è piena la tua destra.

Org.

POST  
EVANG.

**A**

N- nunci- é- tur\* in Si- on no- men Dó-

mi- ni, et laus e- jus in Je- rú- sa- lem : in

conve- ni- én- do pó- pu- los in u- num,

et re- gna, ut sérv- ant Dó- mi- no.

**S**

Pe- rent in te \* omnes, qui no- vé- runt

no- men tu-um <sup>ὄνομα</sup> Dómi- ne : quó- ni- am non de-

re- línguis quaerén- tes te : psál- li- te

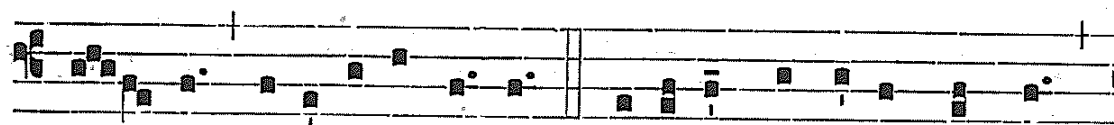
Dó- mi- no, qui há- bi- tat in Si- on :

quó- ni- am non est oblí- tus o- ra- ti- ó- nem

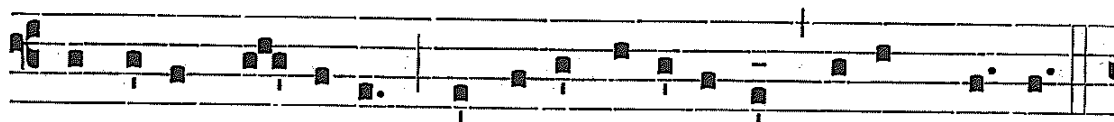
páupe- rum.

### III. — Symbolum.

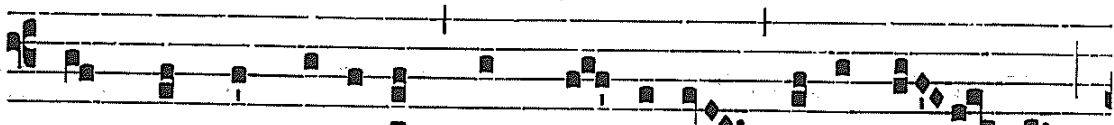
611



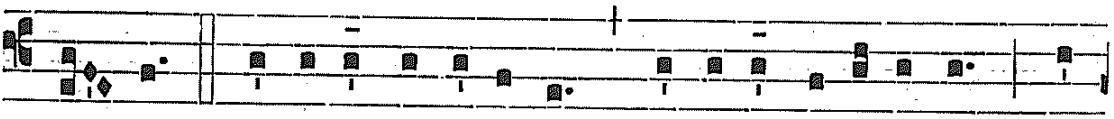
Pa- tris, mi-se-ré-re no-bis. Quo-ni- am tu so-lus Sanctus.



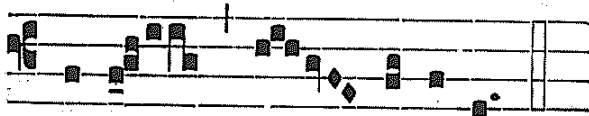
Tu so-lus Dó- minus. Tu so-lus Altíssimus, Je-su Chri-ste.



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-

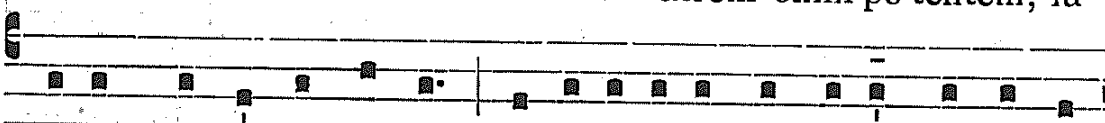


ri- e e- lé- i-son.

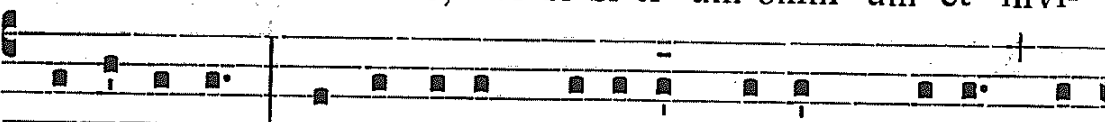
### III. — Symbolum.

**C**

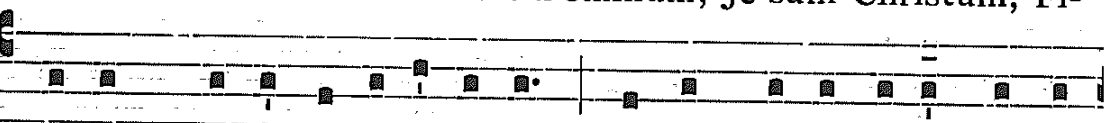
Re-do in unum De- um. Patrem omni-po-téntem, fa-



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

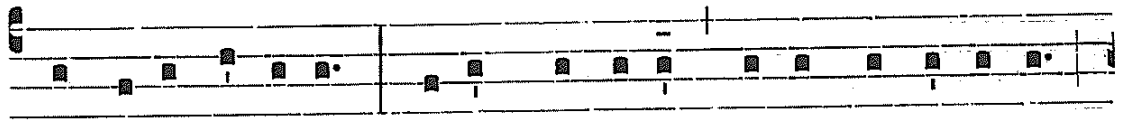


si- bí- li- um. Et in unum Dóminum, Je- sum Christum, Fí-

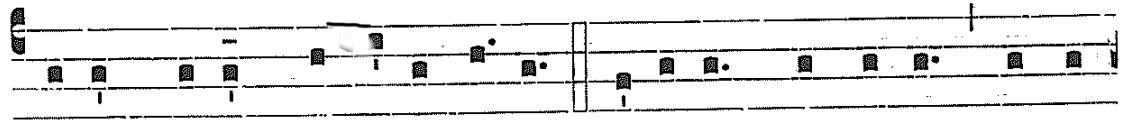


li- um De- i u- ní- gé- ni- tum; et ex Patre na- tum ante





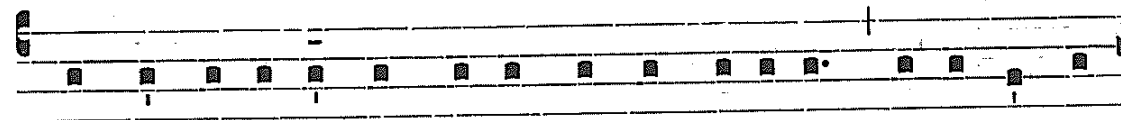
ómni- a sé-cu-la. De- um de De- o, lumen de lími- ne,



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



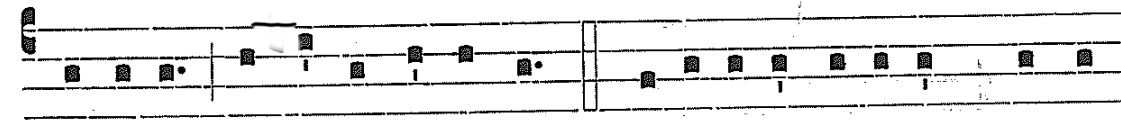
stanti- á- lem Patri; per quem ómni- a facta sunt. Qui pro-



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



Vír- gi- 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 délixte- ram Patris. Et í- te- rum ventú-



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



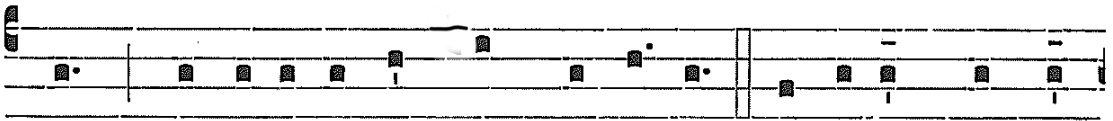
regni non é-rit fi-nis. Et in Spí-ri-tum Sanctum, Dómi-num



et vi-vi- fi-cántem; Qui ex Patre Fi-li- óque pro-cé-dit. Qui



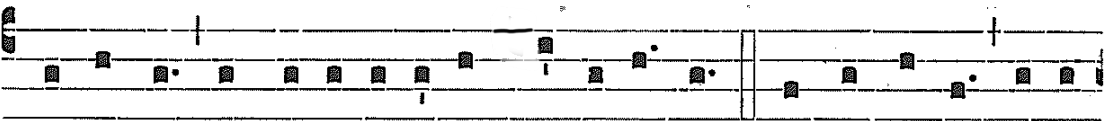
cum Patre et Fí-li- o simul ado-rá-tur et conglo-ri- fi-cá-



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.

CONFRACT.

**E**

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

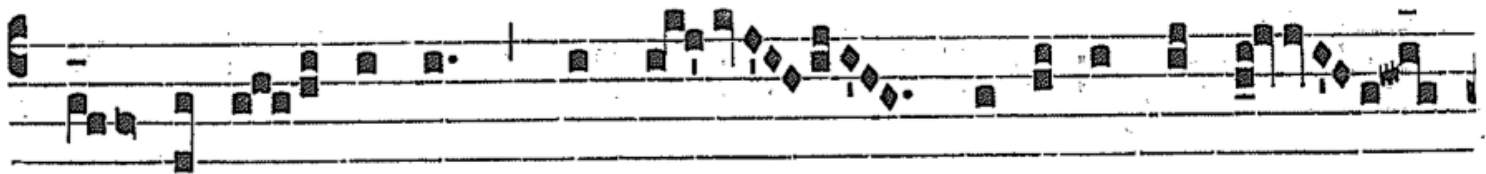
cti e- jus cum e- o : et e- rit in di- e il-

la lux ma- gna.



**C**

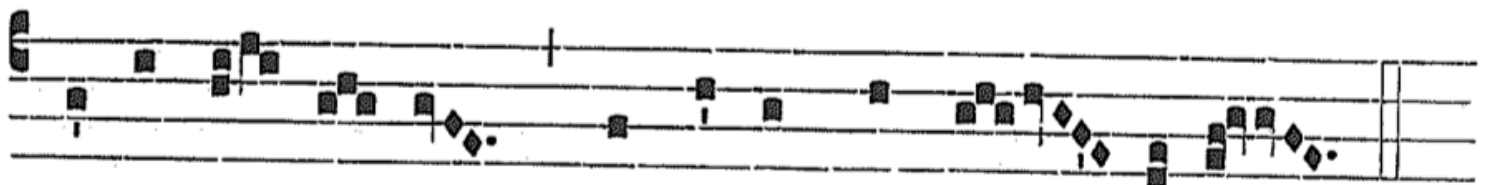
Onso- lámi-ni, \* qui estis pu-sil-lá-ni- mes :



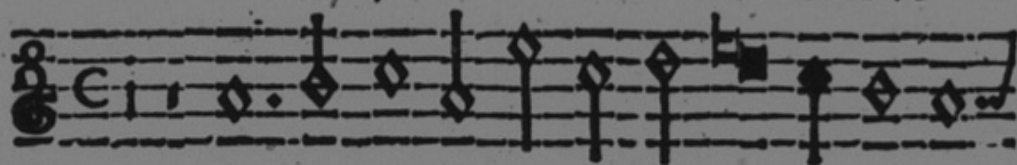
con-so-lá- mi-ni, et jam no-lí-te timé-



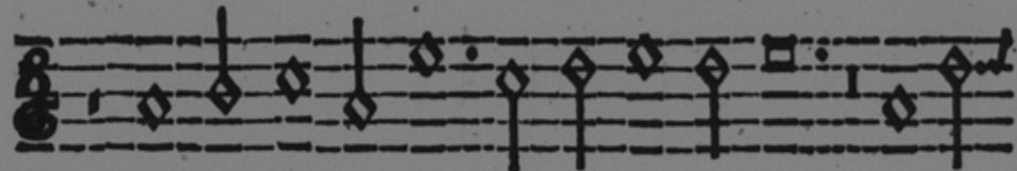
re : ecce De-us noster ju-dí-ci-um retri- bu-et;



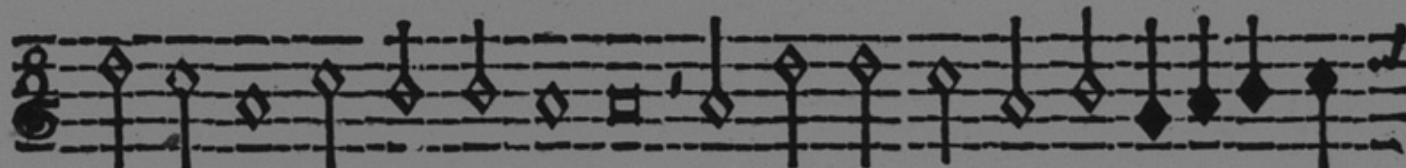
ipse vé- ni- et et salvos nos fá- ci-et.



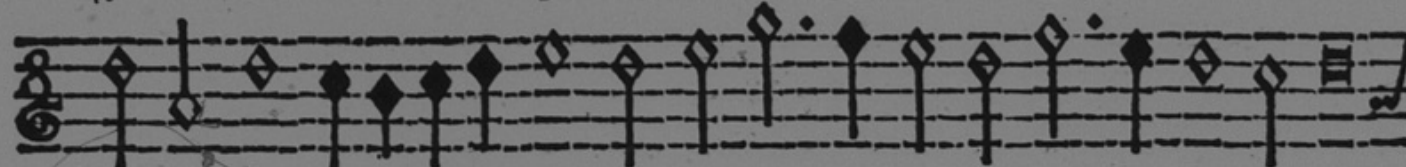
Aro mea vere est ci bus,



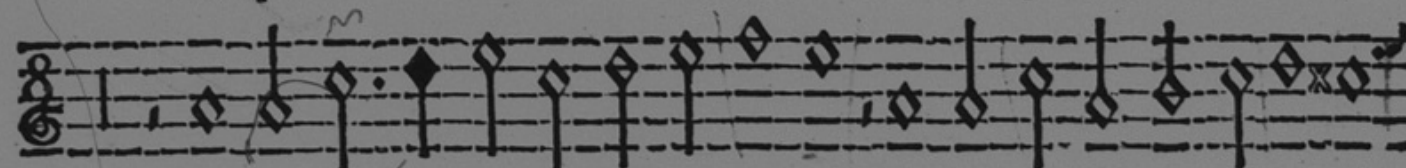
Caro mea vere est cibus, Et fan-



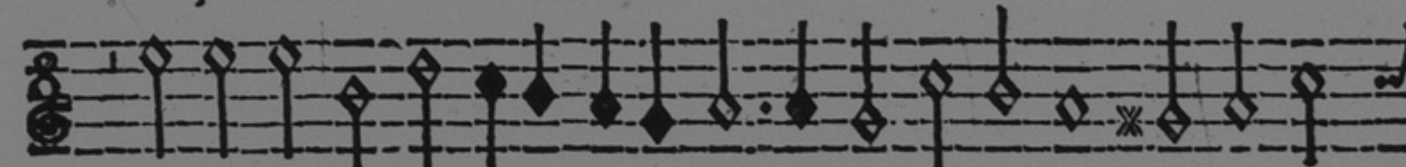
guis meus vere est potus, Et sanguis meus vere



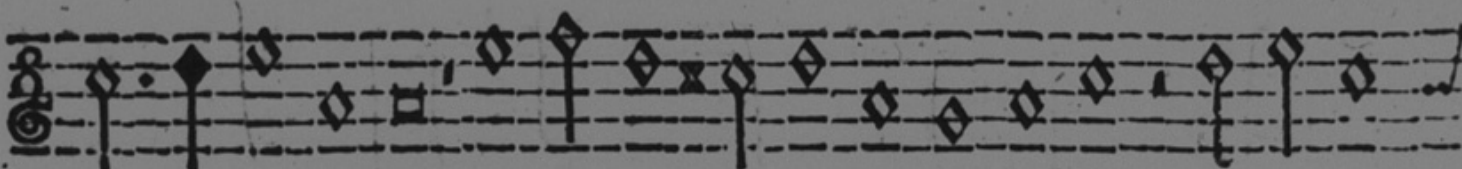
est po tus, vere est po tus,



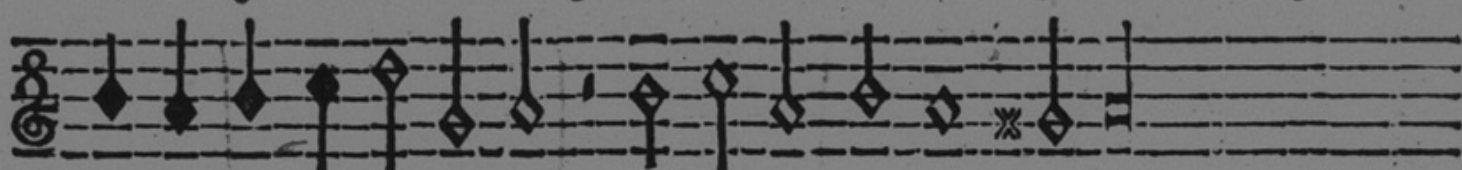
qui mandu cat meam carnem ii



& bibit meum fan guinem meum sanguinem in



me manet, & ego in illo, Et ego Et ego



iu illo, Et ego in il lo.



Aro mea vere est ci-



bus, vere est cibus, caro mea vere est



ci bus, Et sanguis meus vere



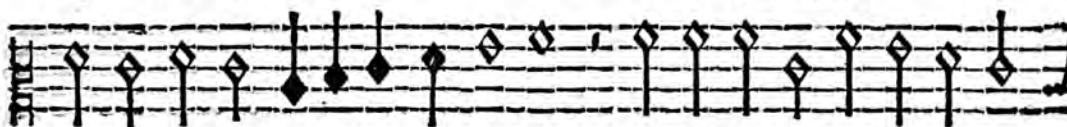
est potus, Et sanguis meus vere est



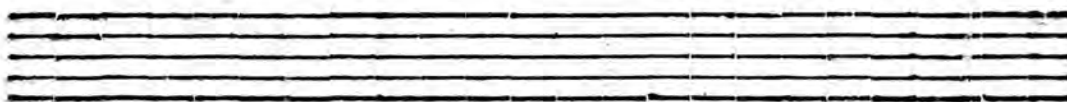
po tus Et sanguis meus vere est potus,



qui manducat meam car nem qui mandu-



cat meam car nem & bibit meum sanguinem

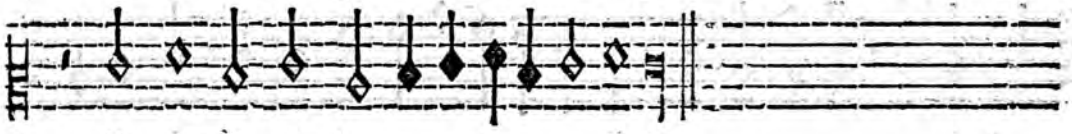




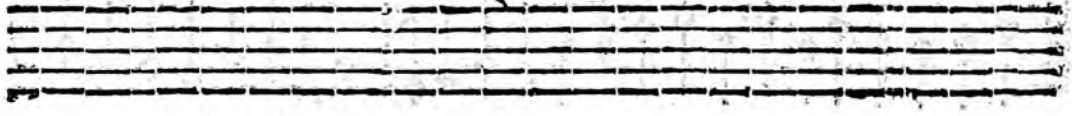
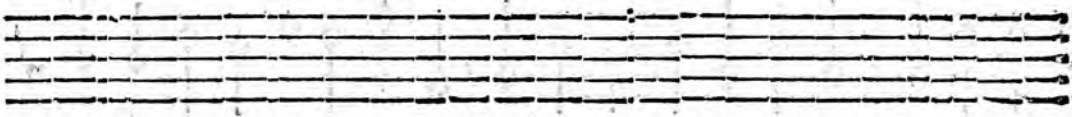
ij in memanet, & ego in il-



lo Et ego in illo, ij



Et ego in il lo.





Aro mea vere est ci

bus, Caro mea vere est

ci bus, Et sanguis meus vere est potus,

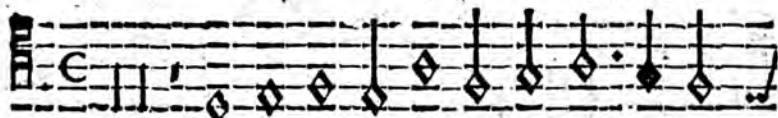
Et sanguis meus vere est potus, vere est potus, qui man

ducat meam carnem qui mandu cat meam carnem,

& bibit meum sanguinem in me manet, & e-







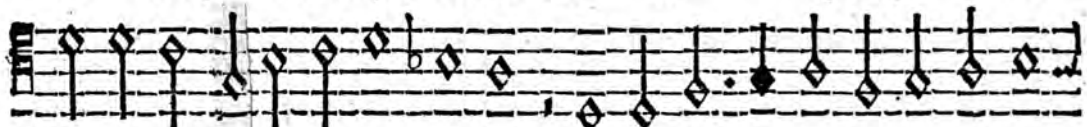
Aro mea vere est ci



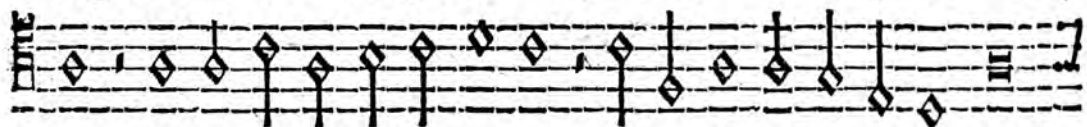
bus, Caro mea ve re est



ci bus, Et sanguis meus vere est potus, Et



sanguis meus vere est potus, qui mandu cat meam car-



nem ii qui manducat meam carnem,



& bibit meum sanguinem in me manet, & ego





*Deinde dicitur una ex sequentibus Antiphonis pro ratione temporis.*

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 five systems of staves. Each system contains a vocal line with square notes and a lute line with diamond notes. The text is written below the staves, with some words aligned under specific notes. There are double bar lines and fermatas throughout the score.

# Toccata

A l'orgue Fonds et Anches 8 4

René VIERNE  
Organiste du grand orgue de Notre Dame des Champs (Paris)  
1<sup>er</sup> Prix du Conservatoire

ORGUE  
OU  
HARMONIUM

① ③

*p*

① ③

Detailed description: This system contains the first four measures of the piece. The treble staff begins with a melodic line marked with circled numbers 1 and 3. The bass staff provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present. The key signature has two flats and the time signature is 2/4.

*mf*

*poco cresc.*

Detailed description: This system contains measures 5 through 8. The treble staff continues the melodic development. The bass staff features a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) and *poco cresc.* (poco crescendo).

*molto cresc.*

Detailed description: This system contains measures 9 through 12. The music continues to build in intensity. A dynamic marking of *molto cresc.* (molto crescendo) is present. The treble staff shows more complex melodic patterns.

*f*

Detailed description: This system contains measures 13 through 16. The treble staff features a prominent melodic line. A dynamic marking of *f* (forte) is present. The bass staff continues with a rhythmic accompaniment.

*mf*

Detailed description: This system contains measures 17 through 20. The music concludes with a return to a moderate dynamic of *mf*. The treble staff has a melodic flourish, and the bass staff provides a final accompaniment.

*poco cresc.*

*cresc. molto*

*ff* *p* otiez Anches

*mf* *ff* Anches

*p*

*mf*

*p sub.*

*poco rit.* *a Tempo*

③

Anches G.O.

*mf*

*poco cresc.*

First system of musical notation. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The dynamic marking *cresc. molto* is present in the second measure.

Second system of musical notation. The right hand continues the melodic line with eighth notes. The left hand features a more active accompaniment with eighth notes and some chords. The dynamic marking *mf* is present in the second measure.

Third system of musical notation. The right hand plays a melodic line with eighth notes. The left hand accompaniment consists of chords and eighth notes. The dynamic marking *poco cresc.* is present in the fourth measure.

Fourth system of musical notation. The right hand plays a melodic line with eighth notes. The left hand accompaniment consists of chords and eighth notes.

Fifth system of musical notation. The right hand plays a melodic line with eighth notes. The left hand accompaniment consists of chords and eighth notes. The dynamic marking *cresc. molto* is present in the first measure.