

5 Febbraio 2023
V Domenica dopo l'Epifania

Celebrazione Capitolare ore 11.00

1. **Ingressa:** *Manus tuæ, Domine, fecerunt me*
2. **Atto Penitenziale:** *Asperges me Domine*
3. **Gloria**
4. **Salmo:** *Esultate, o giusti nel Signore* (M: Massimo Palombella [2022])
5. **Alleluia** (M: Cattedrale di Chartes) con versetto «*Pater diligit Filium*» (Massimo Palombella [2022])
6. **Post Evangelium:** *Domine Deus noster, pacem da nobis*
7. **Offertorio:** *Benedicam Dominum* (ORLANDI DE LASSO, *Magnum Opus Musicum* [Monachii, ex typographia Nicolai Henrici 1604])
8. **Credo**
9. **Sanctus**
10. **Confractorium:** *Illumina faciem tuam super servum tuum*
11. **Transitorium:** *Corpus Christi accepimus*
12. *O salutaris Hostia* (M: Massimo Palombella [2020])
13. **Antifona Mariana:** *Alma Redemptoris Mater*
14. **Organo:** LOUIS JAMES ALFRED LEFEBURE-WELY (1756-1831) *Marche pour Procession ou Sortie du Chœur* (*L'office Catholique* op.148, 1re Livraison)

Cappella Musicale del Duomo di Milano

Organista: Alessandro La Ciacera

Maestro Direttore: Massimo Palombella

M

Anus tu-ae, * Dómi-ne, fe-cé- runt me, et

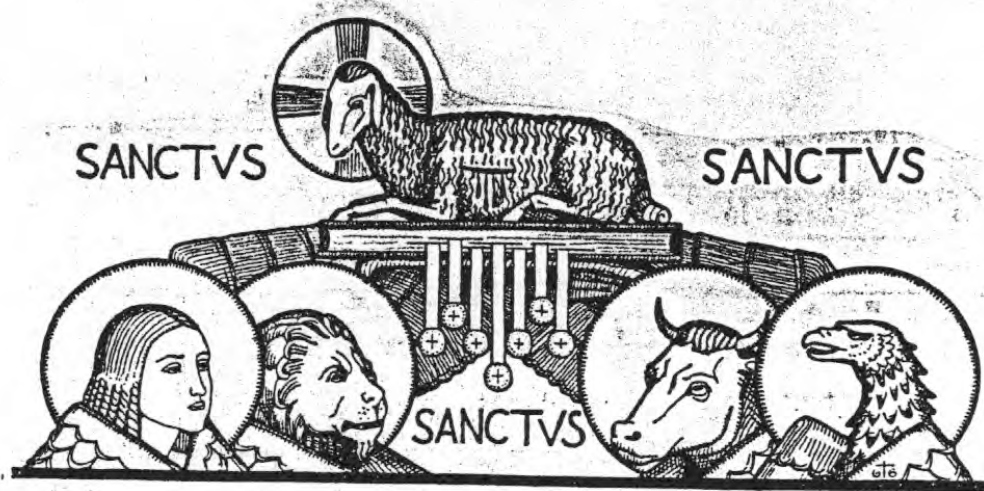
plas- ma- vé-runt me : da mi-hi in-tel- lé-

ctum, ut di- scam mandá-ta tu- a. Qui-

a concu- pí- vi sa- lu- tá- re tu- um : et lex

tu- a me- di- tá- ti- o me- a est.

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 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.....

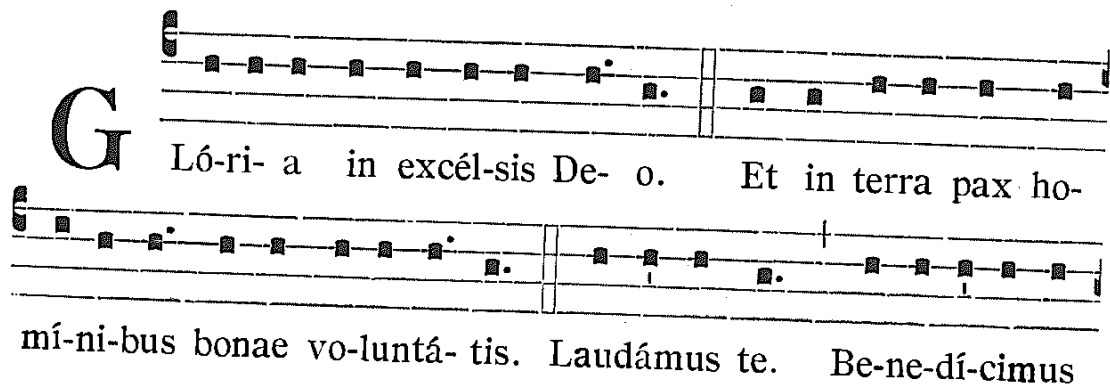
II. — Gloria seu Laus Missae.



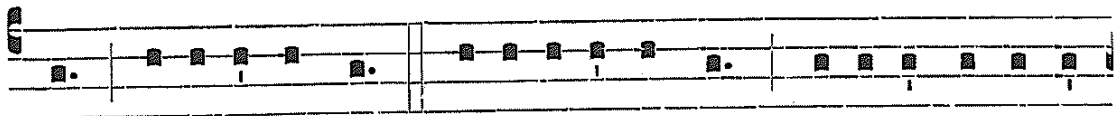
plo a lá- te-re dextro, halle- lú-jah; et omnes
 ad quos pervé-nit a-qua i- sta salvi facti
 sunt, et di-cunt : halle- lú- jah. Intónu- it
 de cae- lo Dó- mi-nus; Al-tíssi- mus de- dit vo-cem
 su- am, et appa-ru- é- runt fontes a-quá- rum,
 hal-le-lú-jah, hal-le- lú- jah.

II. — Gloria seu Laus Missae.

1. — Tonus Festivus.



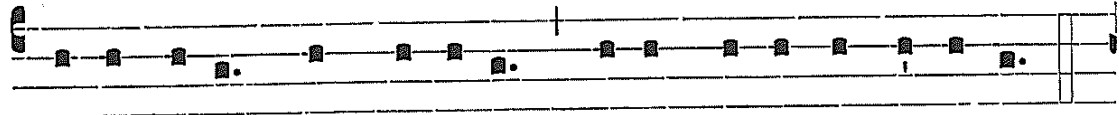
G Ló-ri- a in excél-sis De- o. Et in terra pax ho-
 mí-ni-bus bonae vo-luntá- tis. Laudámus te. Be-ne-dí-cimus



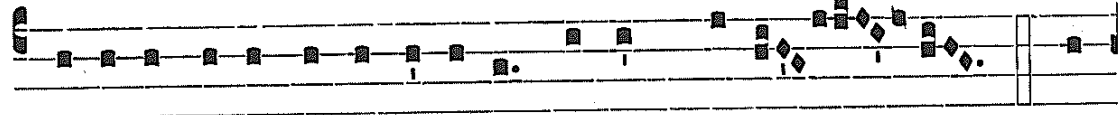
te. Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gimus



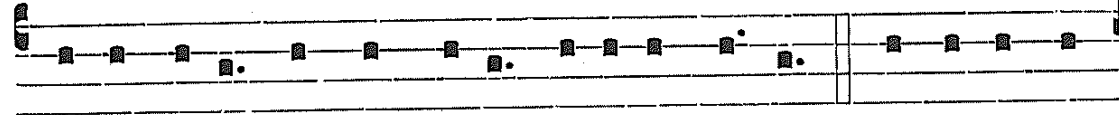
ti-bi propter magnam gló-ri-am tu-am. Dó-



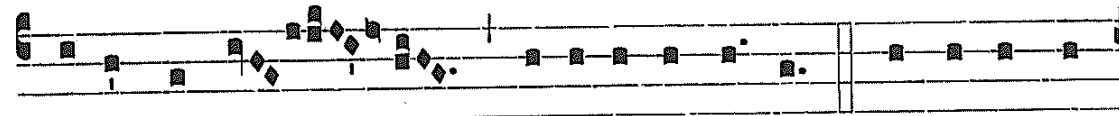
mi-ne De-us, Rex cae-léstis, De-us Pa-ter omní-pot-ens.



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-



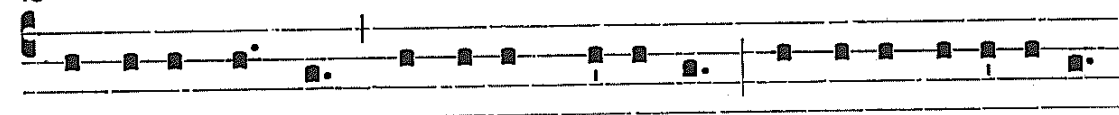
cá-ta mundi, mi-se-ré-re no-bis. Qui tol-lis pec-



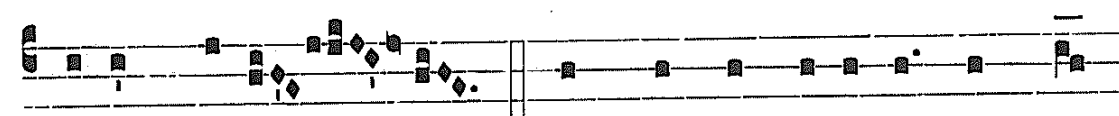
cá-ta mundi, súsci-pe depre-ca-ti-ónem nostram.



Qui se-des ad dέxte-ram Patris, mi-se-ré-re no-bis. Quóni-am

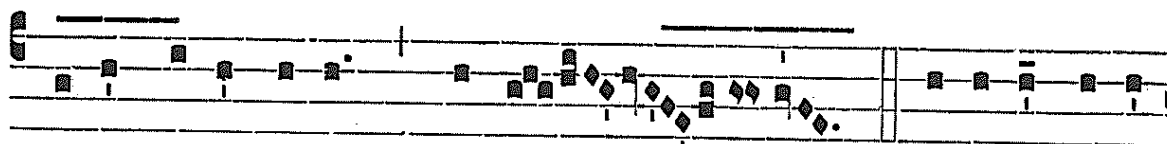


tu so-lus sanctus. Tu so-lus Dómi-nus. Tu so-lus Altíssimus,



Je-su Christe.

Cum Sancto Spí-ri-tu, in gló-



ri- a De- i Patris. ** Amen.

Ký-ri- e e-lé-



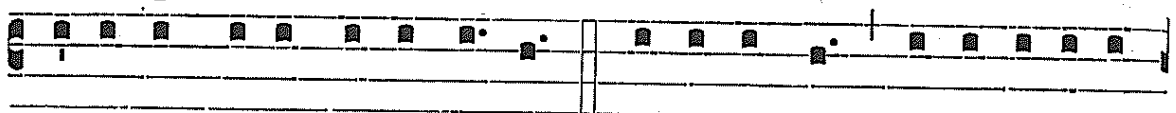
i-son. Ký-ri- e e- lé- i-son. Ký-ri- e e- lé- i-son.

2. — Tonus Simplex.



G

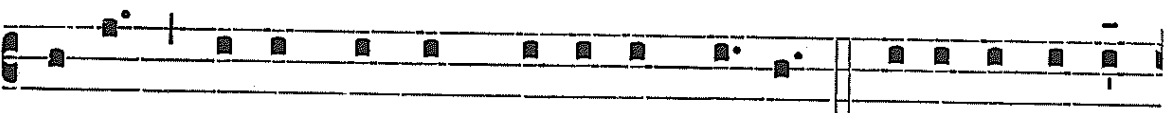
Ló-ri- a in excélsis De- o. Et in terra pax ho-



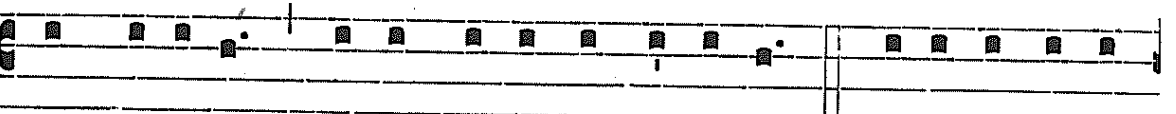
mí-ni-bus bonae vo-luntá- tis. Laudámus te. Be-ne-dí-cimus



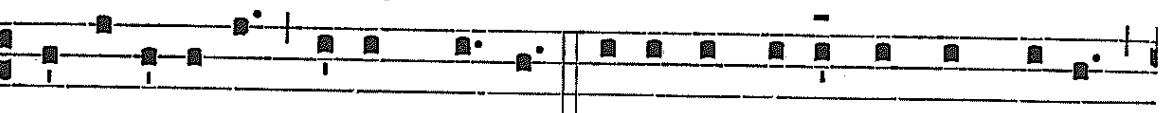
te. Ad-o-rámus te. Glo-ri- fi-cámus te. Grá- ti- as á-gimus



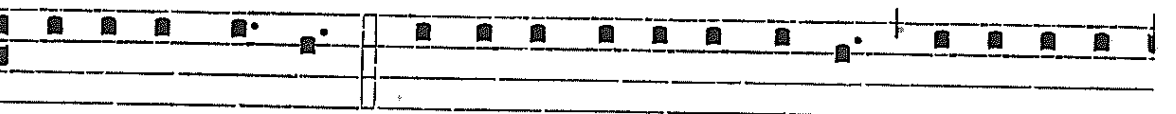
ti- bi propter magnam gló- ri- am tu- am. Dómi- ne De- us,



Rex caeléstis, De- us Pa- ter omní- pot- ens. Dómi- ne Fi- li

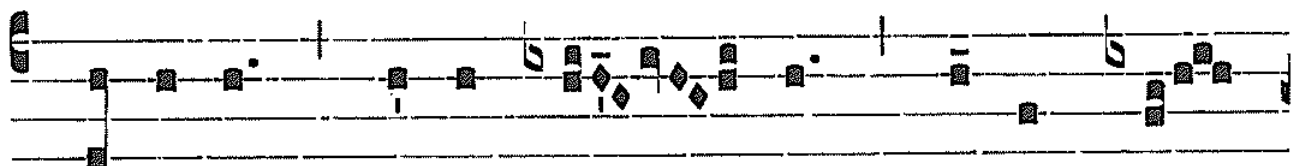


u- ni- gé- ni- te Je- su Chri- ste. Dómi- ne De- us Agnus De- i,

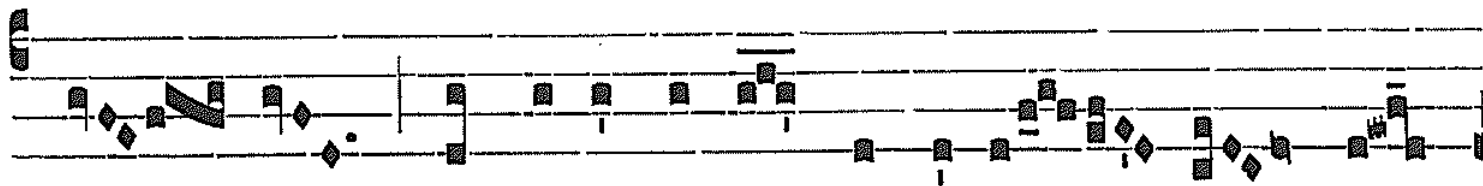


Fí- li- us Pa- tris. Qui tol- lis peccá- ta mundi, mi- se- ré- re

D



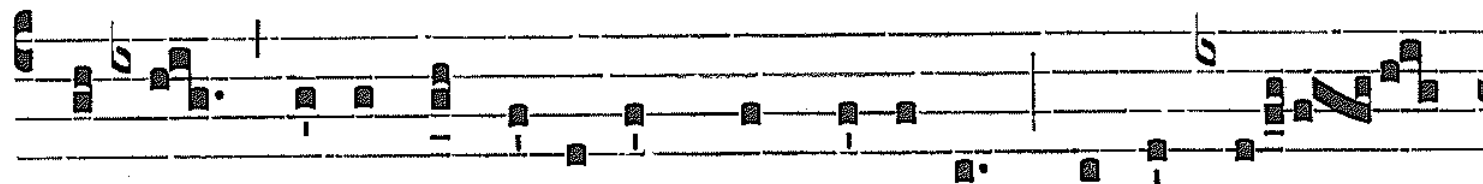
Omi-ne * De- us no- ster, pa-cem da



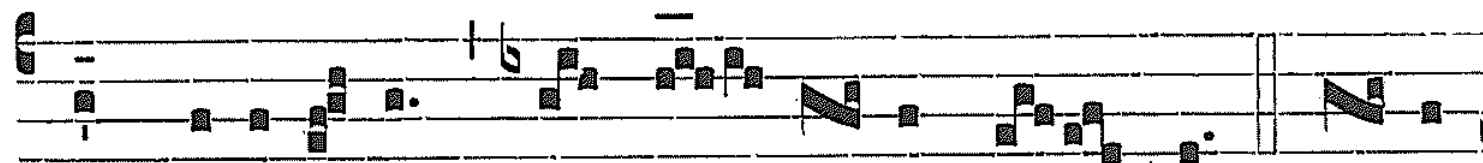
no- bis. ómni- a e-nim reddi-dí- sti no-



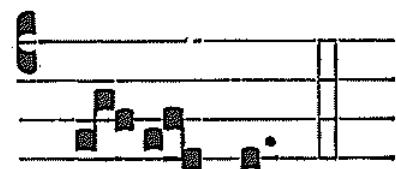
bis : Dómi-ne De- us noster, pós-si- de nos : Dó-



mi- ne, praeter te, á-li- um non nóvimus : nomen tu-



um nomi-námus : ne de- re- línguas nos. Hal- le-



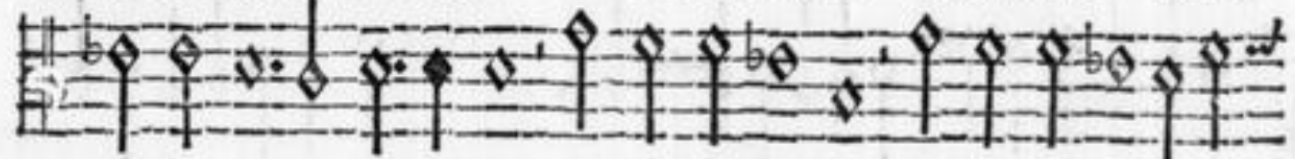
lú- jah.



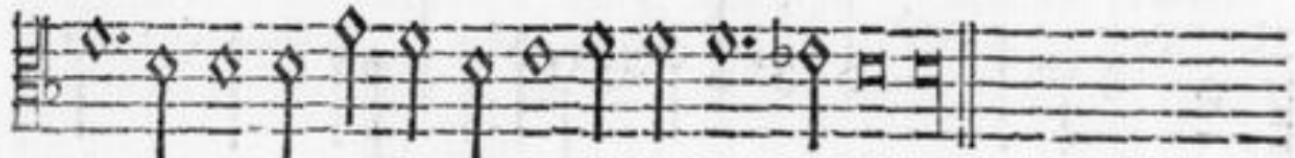
Benedicam Dominum in



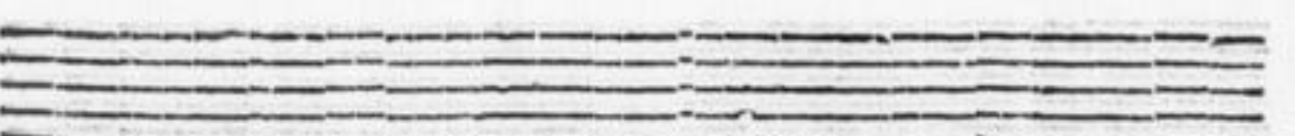
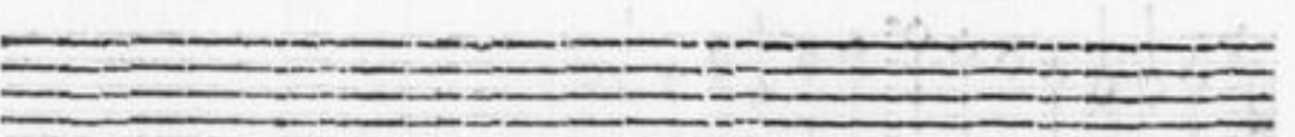
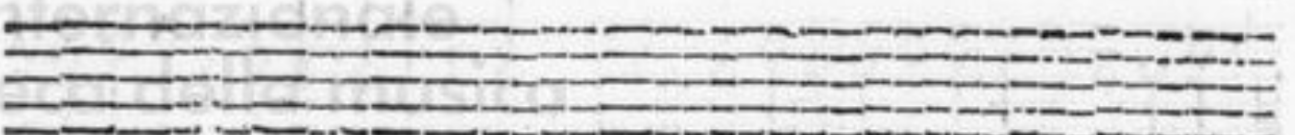
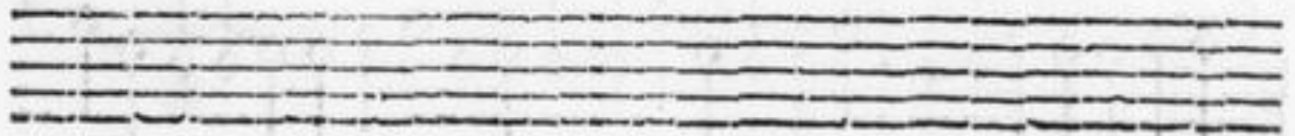
omni tempore Benedicam Domi-

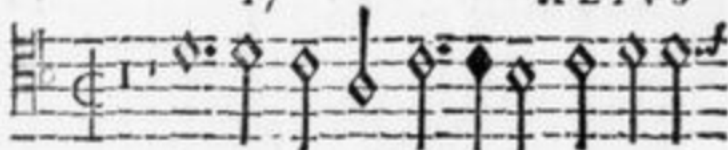


num in omni tempore Semper laus eius Semper laus eius in



ore meo in ore meo in ore meo.

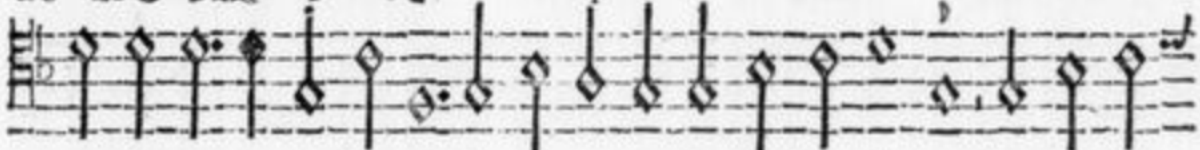




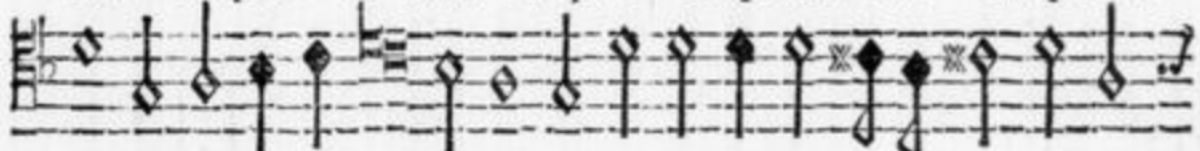
Benedicam Dominum in omni



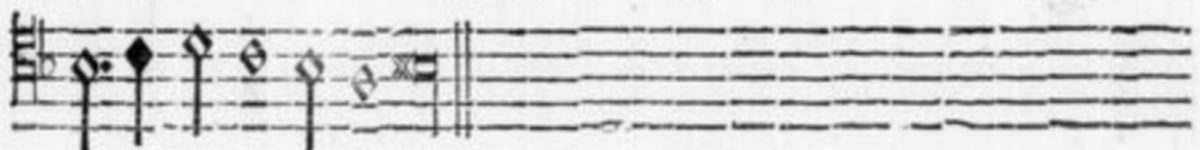
tempore Benedicam Dominum in



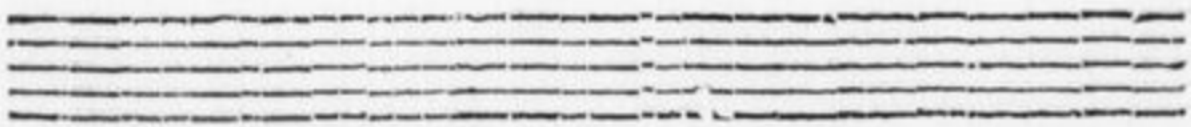
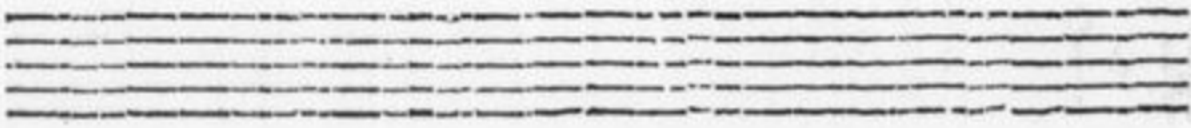
omni tempore in omni tempore Semper laus eius Semper laus



in ore meo in ore meo in ore meo

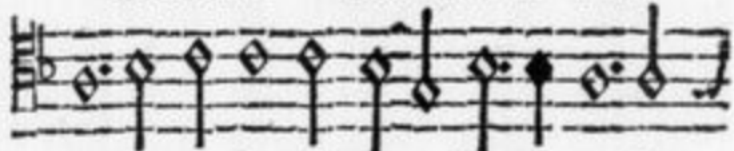


ore meo.

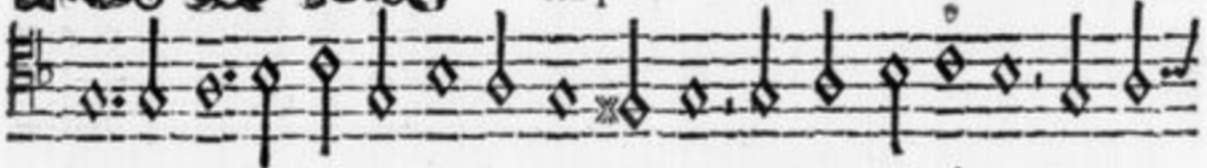




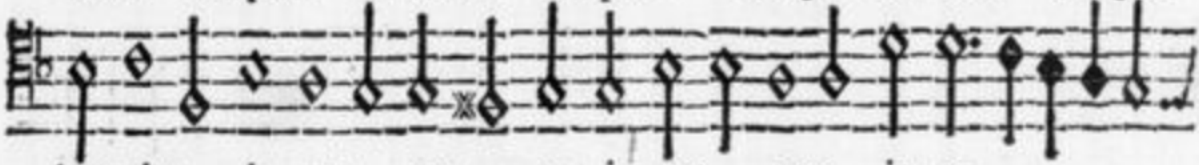
Benedicam Dominum in omni



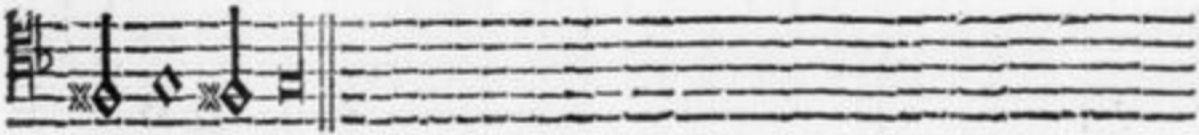
tempore Benedicam Dominum in



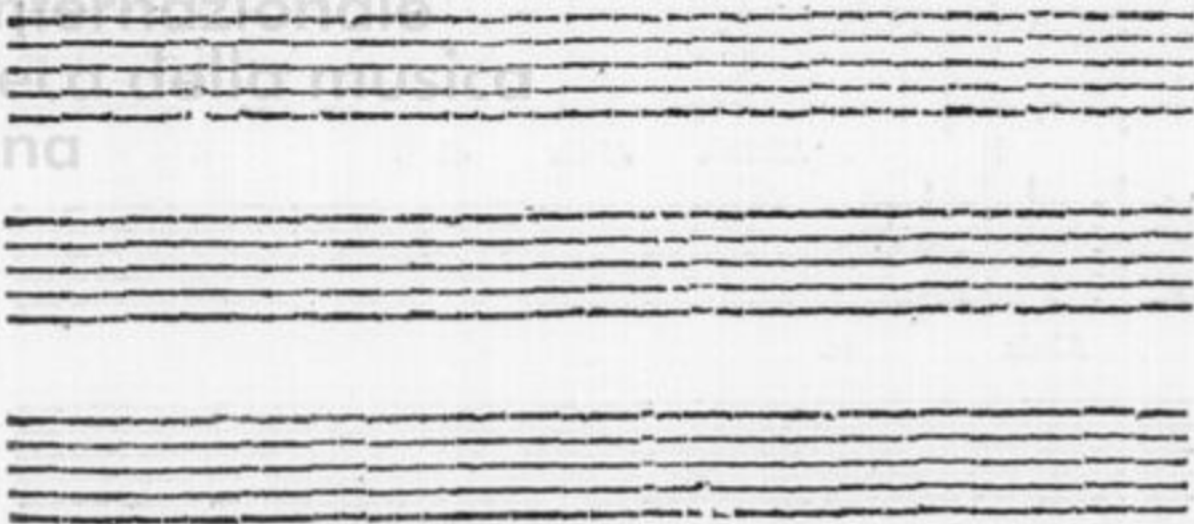
omni tempore in omni tempore Semper laus eius Semper



laus eius in ore meo in ore meo in o-



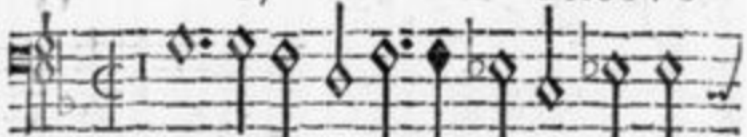
re me o.



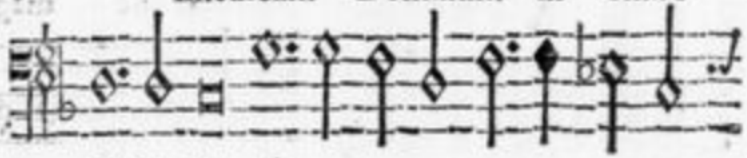


17

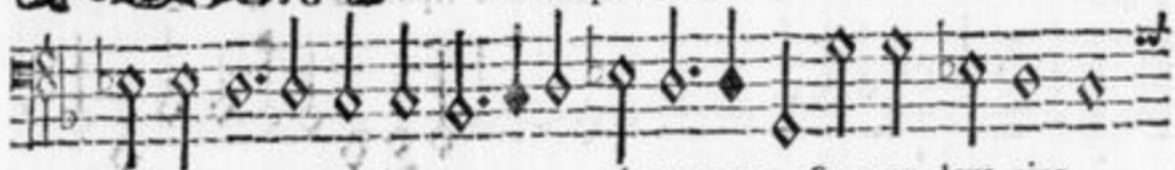
BASSVS



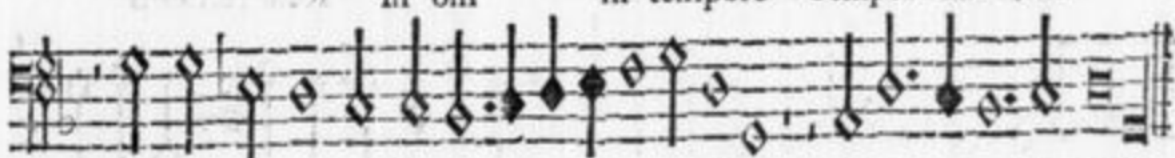
Benedicam Dominum in omni



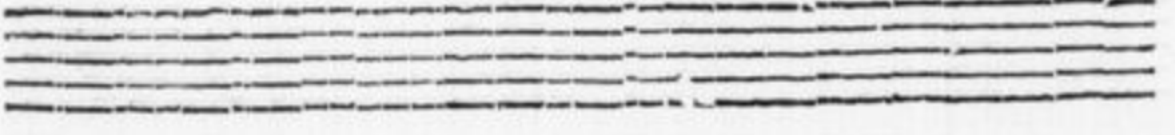
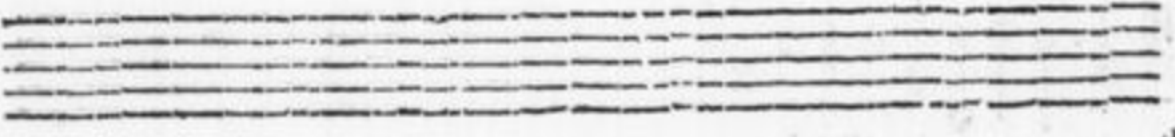
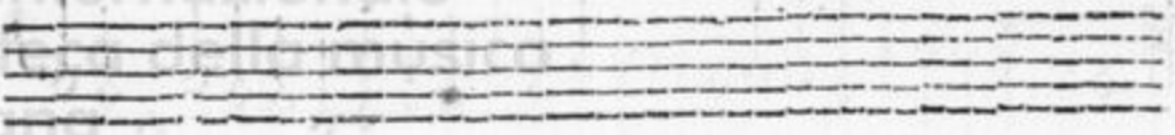
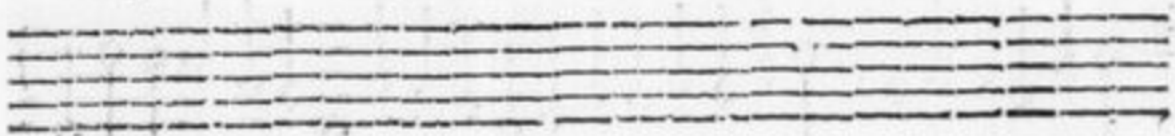
tempore ii



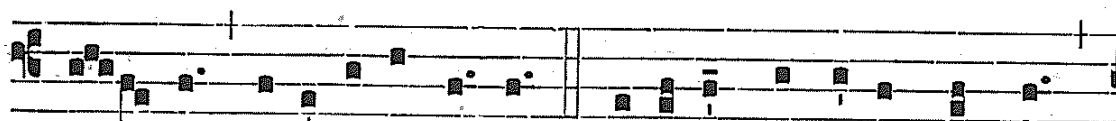
in omni tempore Semper laus eius



in ore meo in ore meo.



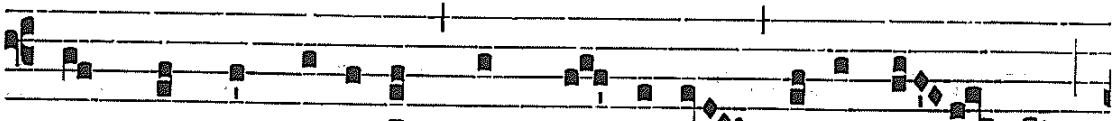
III. — Symbolum.



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.

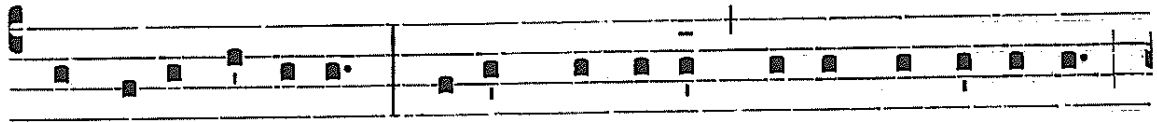
C

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

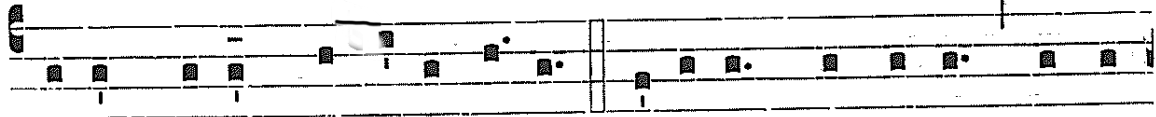
ctó-rem cae- li et terrae, vi- si- bí- li- um ómni- um et invi-

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

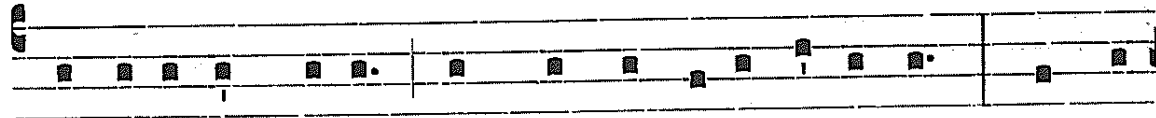
li- um De- i u- ní- gé- ni- tum; et ex Patre na- tum ante



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



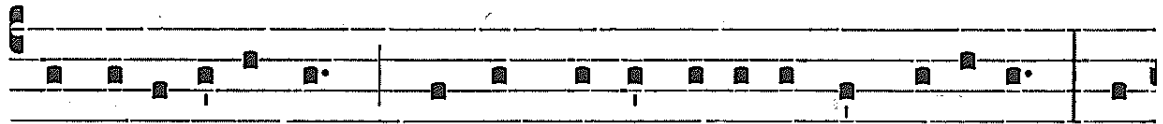
ad caelos : sedet ad dέxte- ram Patris. Et í- te- rum ventú-



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-

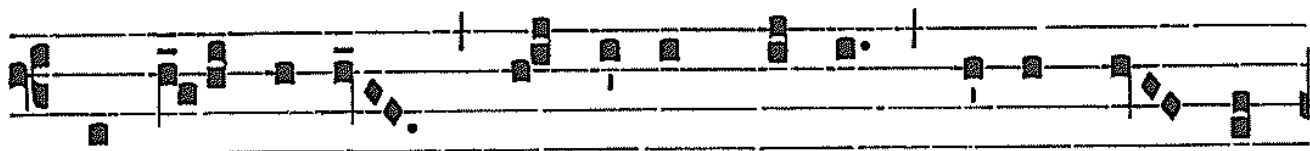


recti- ónem mortu- órum. ** Et vi-tam ventú-ri sé-cu-li.

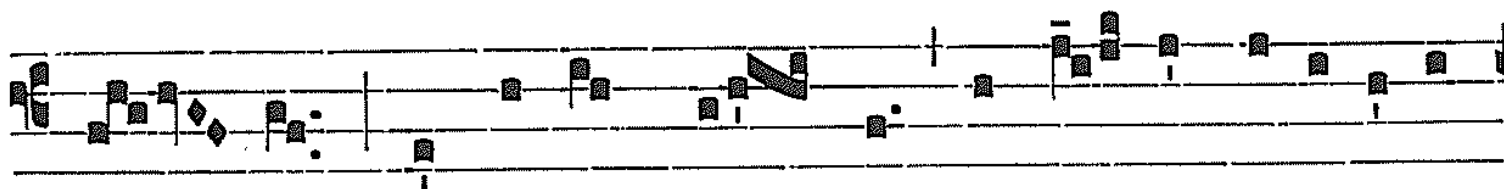


A- men.

I



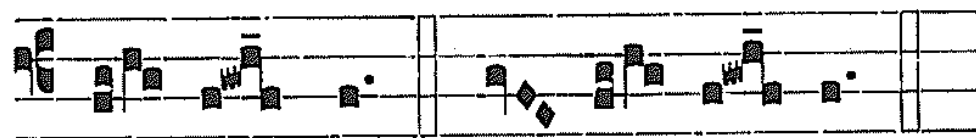
L-lú- mi-na * fá- ci- em tu- am super ser- vum



tu- um, et salvum me fac in tu- a mi-se-ri-cór-



di- a : Dó- mi-ne, non confúndar, quó- ni- am invo-



cá- vi te. Hal- le- lú- jah.

C

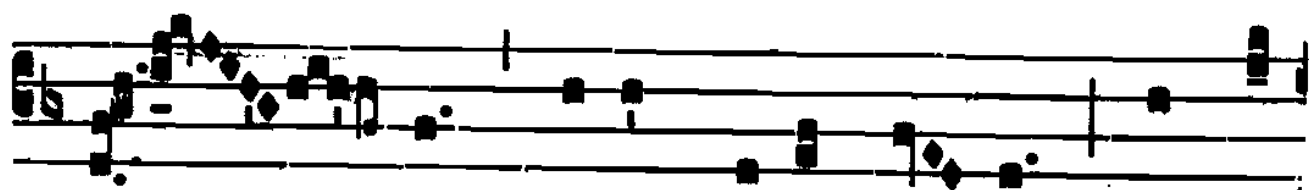
Orpus Christi * ac- cé- pi- mus, et Sángui-

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

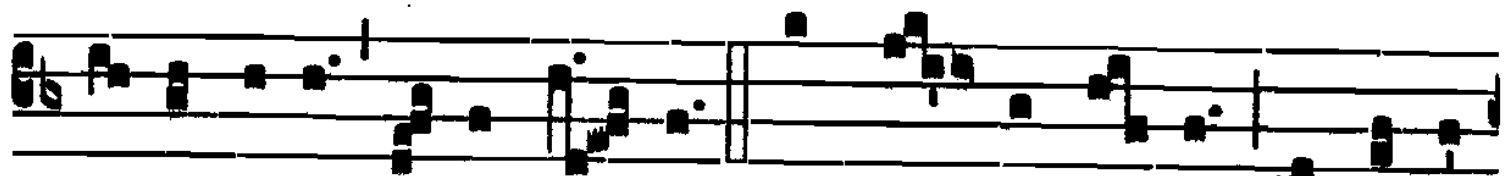
non ti- mé- bi- mus, qui- a Dó-mi- nus no- bís-

cum est. Hal-le- lú- jah.

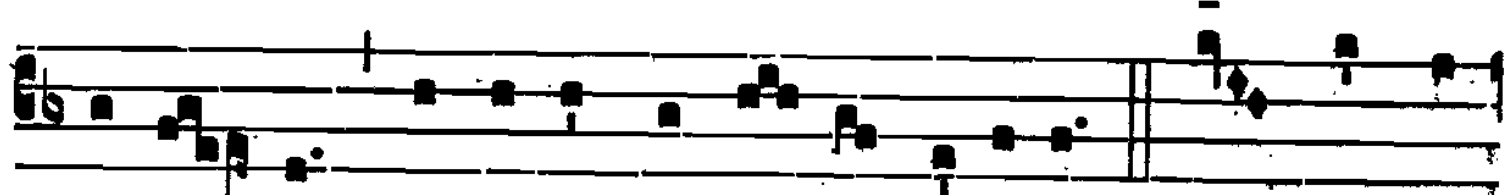
A



L ma * Re-demptó-ris Ma- ter, quae pér-



vi- a cae-li Por-ta ma- nes, Et stel- la ma- ris, succúrre



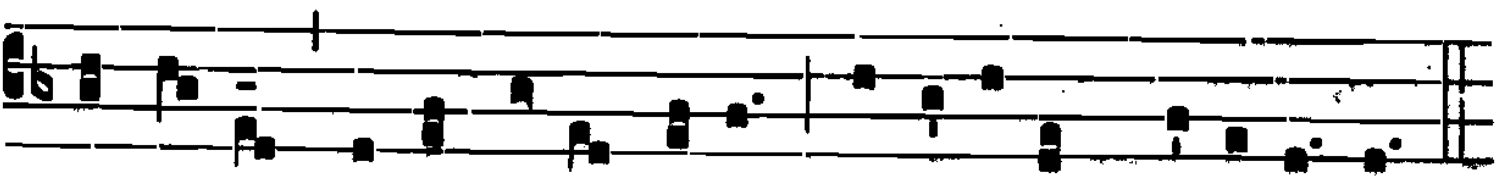
ca-dén- ti Súrge-re qui cu- rat pópu-lo : Tu, quae ge-



nu- í- sti, Na- tú- ra mi- rán- te, Tu- um sanctum Ge- ni-



tó-rem : Vir- go pri- us ac posté- ri- us, Gabri- é- lis



ab o- re Sumens il- lud Ave, * pecca- tó- rum mi- se- ré- re.

12. MARCHÉ

pour Procession ou Sortie de Chœur

Grand Chœur

Mouvement de Marche

(Réc.) *p*

9

17

25

32

(G. O.) *p* augmentez peu à peu

39

46

Musical score for measures 46-52. The piece is in a minor key, indicated by a single flat (B-flat) in the key signature. The music is written for piano in a 3/4 time signature. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in measure 49. A large slur encompasses the final two measures of this system.

53

Musical score for measures 53-61. The right hand continues with melodic phrases, including a prominent triplet in measure 54. The left hand maintains a consistent eighth-note accompaniment. A dynamic marking of *f* is shown at the beginning of measure 53.

62

Musical score for measures 62-69. The right hand features a series of slurred eighth-note figures. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present at the start of measure 62.

70

Musical score for measures 70-77. The right hand has a melodic line with slurs and ties. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present at the start of measure 70.

78

Musical score for measures 78-85. The right hand features a melodic line with slurs and ties. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present at the start of measure 78.

86

Musical score for measures 86-92. The right hand features a melodic line with slurs and ties. The left hand continues with the eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present at the start of measure 86.