

21 Gennaio 2024
III Domenica dopo l'Epifania

Celebrazione Capitolare ore 11.00

1. **Ingressa:** *Respice in me*
2. **Atto Penitenziale:** *Asperges me Domine*
3. **Gloria** (Polifonia alternata al Canto Ambrosiano di Massimo Palombella [2023])
4. **Salmo:** *Il Signore ricorda sempre la sua parola santa* (M: Massimo Palombella [2021])
5. **Alleluia** (M: Massimo Palombella [2021]) con versetto «*Misericors et miserator Dominus*» (Massimo Palombella [2021])
6. **Post Evangelium:** *Obsecramus, Domine, ut gradiaris nobiscum*
7. **Offertorio:** *Laudate nomen Domini* (M: Christopher Tye; contraffatto del capitolo iv degli *Actes of the Apostles* dello stesso compositore [London, Wyllyam Seres 1553] da un anonimo editore del XVIII secolo)
8. **Credo** (Polifonia alternata al Canto Ambrosiano di Luciano Migliavacca)
9. **Sanctus** (Polifonia alternata al Canto Ambrosiano di Massimo Palombella [2023])
10. **Confractorium:** *Illumina faciem tuam super servum tuum*
11. **Transitorium:** *Diligamus nos invicem*
12. **Ave verum Corpus** (M: Lorenzo Perosi)
13. **Antifona Mariana:** *Alma redemptoris Mater*
14. **Organo:** *Carillon de Westminster* (Louis Vierne [1870-1937])

Cappella Musicale del Duomo di Milano

Organista: Alessandro La Ciacera
Maestro Direttore: Massimo Palombella

R

Espi-ce in me, * et mi-se-ré-re me-

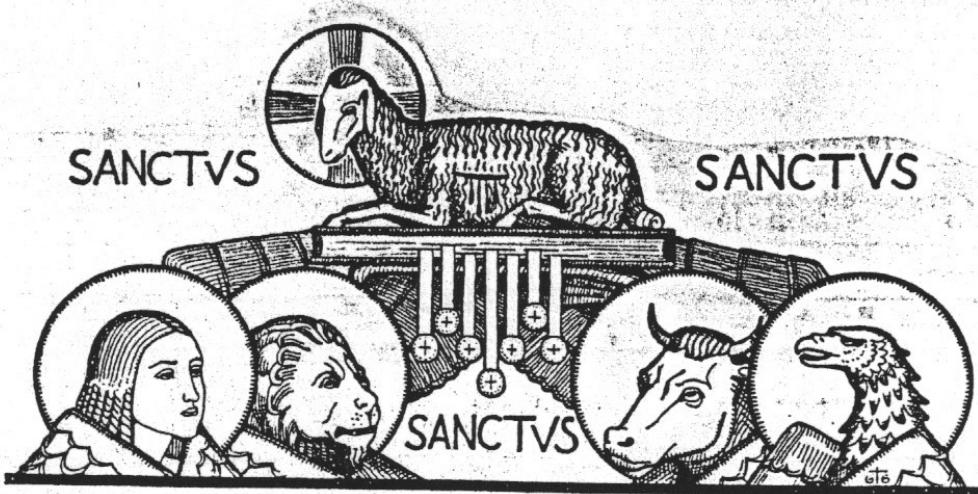
i, Dó-mi-ne : quó-ni-am ú-ni-cus, et pau-per

sum e-go. Vi-de humi-li-tá-tem me-am,

et la-bó-rem me-um : dimít-te ómni-a

peccá-ta me-a, De-us me-us. 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 iniq*uitatem* meam.
- Glória Patri et Filio + et Sp*iritui* Sancto.
- Sicut erat in principio et nunc et semper, +
et in saécula saeculorum. Amen.

Asperges me.....

II. — Gloria seu Laus Missae.

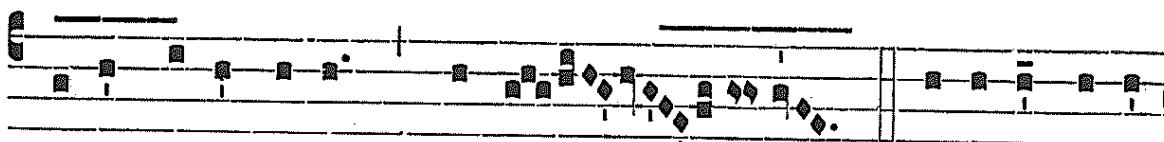
plo a lá- te-re dextro, halle- lú-jah; et omnes
ad quos pervé-nit a-qua i- sta salvi facti
sunt, et di-cunt : halle- lú- jah. Intónu- it
de cae- lo Dó- mi-nus; Al-tíssi- mus de- dit vo- cem
su- am, et appa-ru- é runt fontes a-quá- rum,
hal-le-lú-jah, hal-le- lú- jah.

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

te. Ado-rámuſ 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-



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

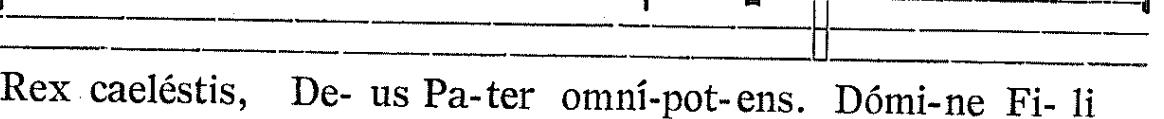
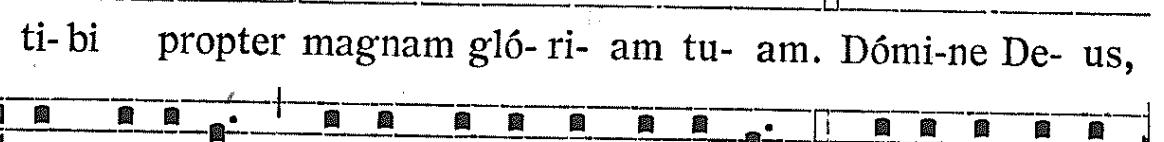
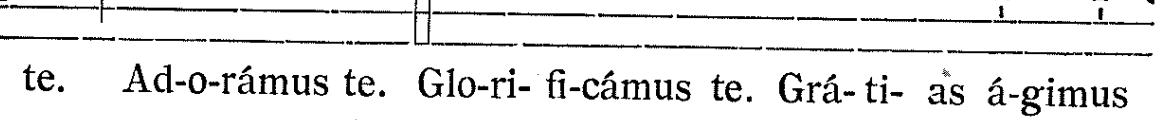
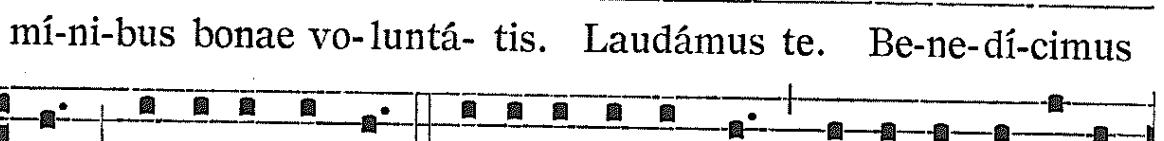


i-son. Ký-ri- e e-lé- i-son. Ký-ri- e e- lé- i-son.

2. — Tonus Simplex.



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



IL SIGNORE RICORDA SEMPRE LA SUA PAROLA SANTA

Salmo della III domenica dopo l'Epifania

Massimo Palombella

12 dicembre 2021

Assemblea

Il Si - gno-re ri-cor - da sem - pre la sua pa - ro - la san - ta.

Organo

1. È lui il Signore, nostro Dio: su tutta la terra i suoi giu - dizi.
 2. Fece uscire il suo popolo con ar - gento e oro: nelle tri - bù nessuno va - cil - lava.
 3. Alla loro richiesta fece venire le quaglie e li sa - ziò con il pane del cielo.

1. Si è sempre ricordato della sua alleanza, / parola data per mille gene - ra - zioni,
 2. Quando uscirono, gioi l'Egitto, che era stato colpito dal loro ter - rore.
 3. Spaccò una rupe e ne sgorgarono acque: / scorrevano come fiumo nel de - serto.

4

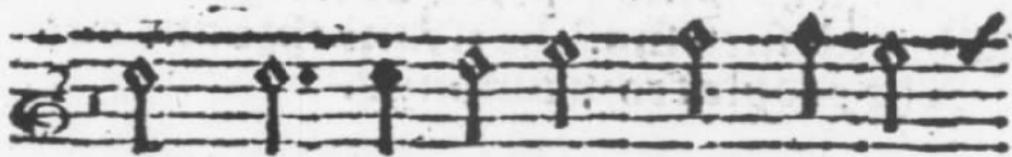
1. dell'alleanza stabilita con Abramo e del giuramento a I - sacco.
 2. Distese una nube per proteggerli e un fuoco per illuninar - li di notte.
 3. Così si è ricordato della sua parola santa, data ad Abra - mo suo servo.

O

B-secrámus, Dó- mi-ne, * ut gra-di- á- ris
no-bís- cum, et áufe- ras in-iqui-tá- tes nostras,
atque peccá- ta, et nos pos-
sí- de- as. Halle- lú- jah.

The.iiij.Chapter.

Trebel.



when that the people, caught they had



There came to them doubtles: Priests &



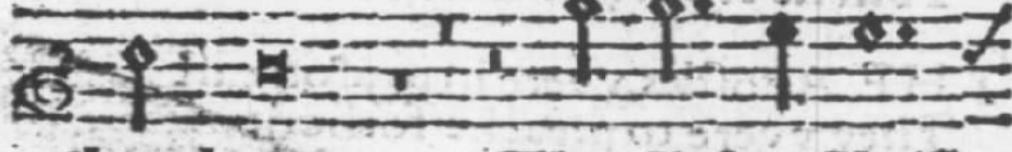
rulers as men nye mad, And eke



the Sadduces, who me it greued



that they should moue, The people and



them leade, That Jesus Christ

by



by powre above, Shoulde ryse by



from the deade.

Meane.



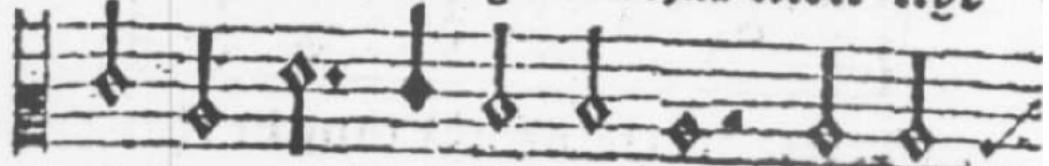
when that the people, taught they had



Their came to them doultes : Presters and



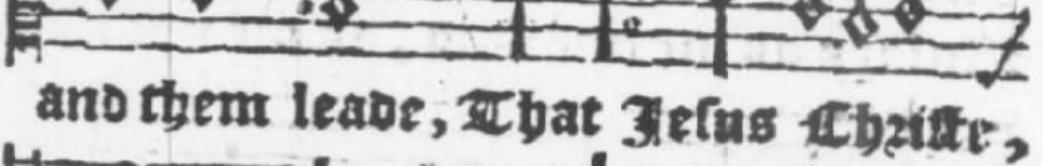
rulers, as men nye mad, as men nye



mad, And eke the Saduces, whom it;



greued, that they should moue The people



and them leade, That Iesus Christe,

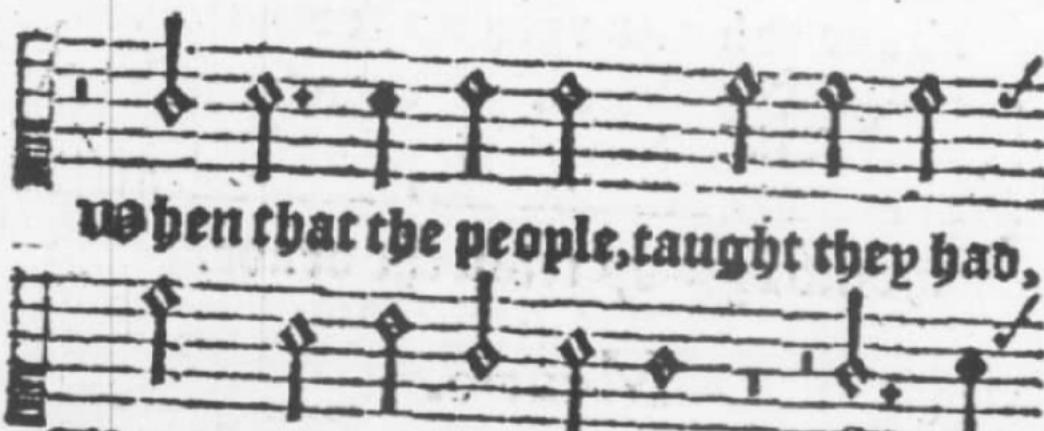


by powre above, Should ryse vp front



the deade, from the deade.

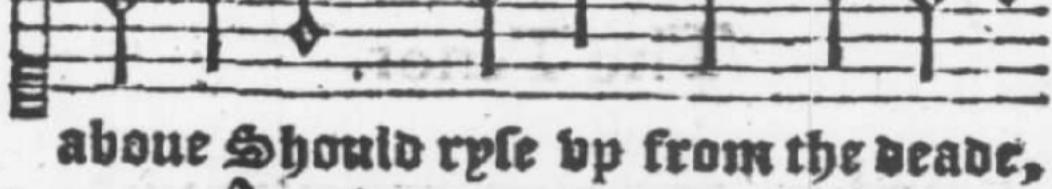
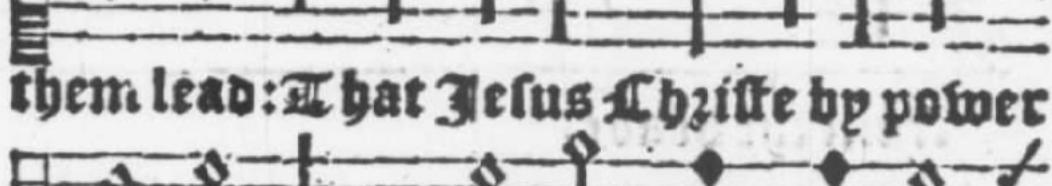
The Tenor.



There came to them doubtles: Priessye



that



Basse.

When that the people taught they had

There came to them doubtles: P^riestes &

Rulars as me npe mad , as me npe mad,

And eke the S^daducess^v no home ic

greted that they shold move, The peo-

ple and them leade: That J^sesus Ch^{rist}

by

by powre aboue Shuld ryse up from

the deade, from the deade.

III. — Symbolum.

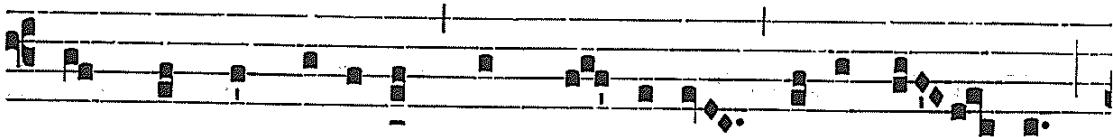
611



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



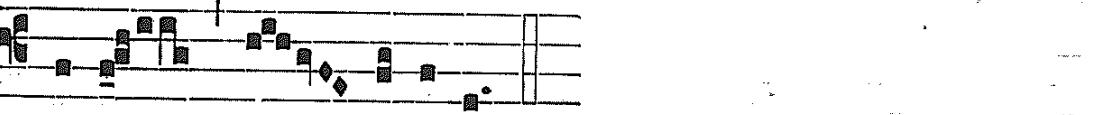
Tu so-lus Dó- minus. Tu so-lus Altíssimus, Je-su Chri-ste.



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-

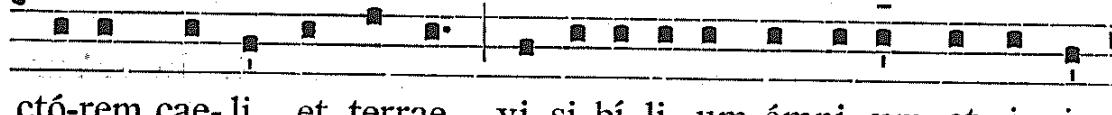


ri- e e- lé- i-son.

III. — Symbolum.

C

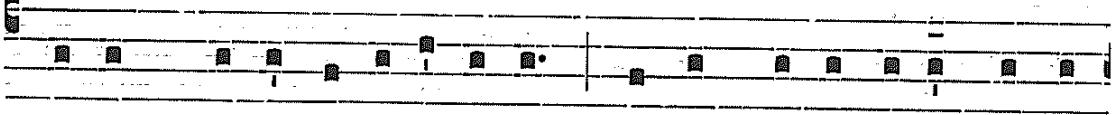
Re-do in unum De- um. Patrem omni-po-téntem, fa-



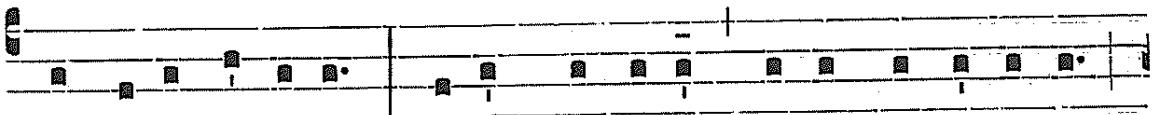
ctó-rem cae- li et terrae, vi- si- bí- li- um ómni- um et invi-

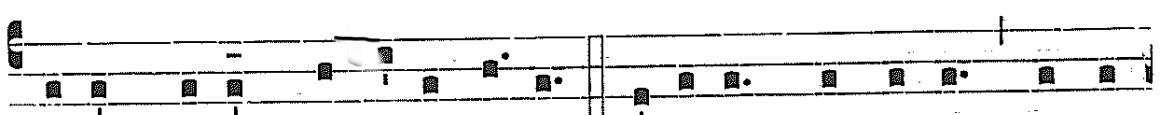


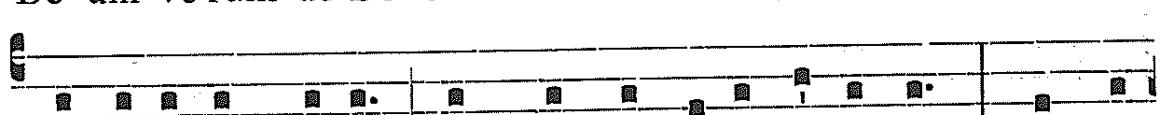
si- bí- li- um. Et in unum Dóminum, Je-sum Christum, Fí-

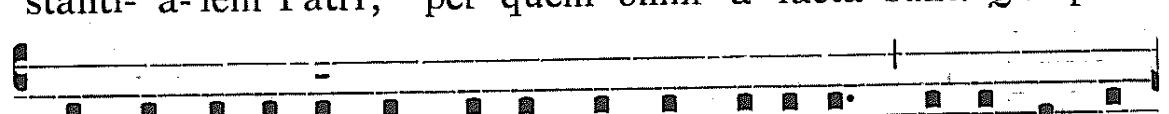


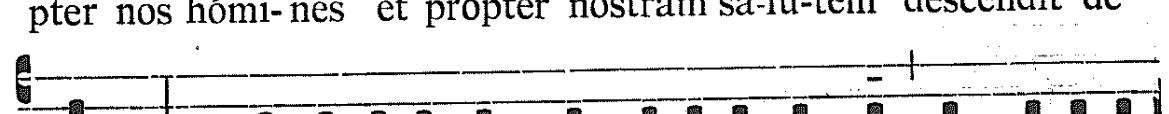
li- um De- i u-nigé- ni- tum; et ex Patre na-tum ante


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

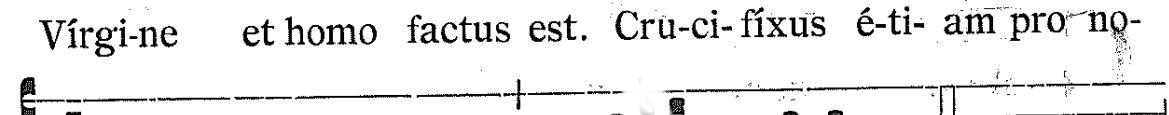

 De- um ve-rum de De- o ve-ro. Géni- tum, non factum, consub-

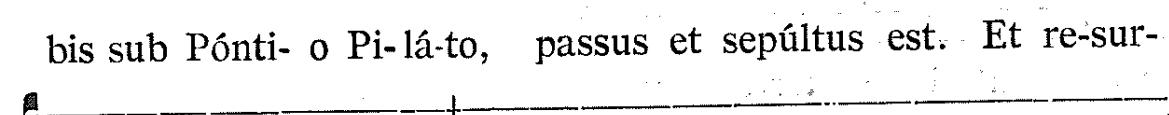

 stanti- á- lem Patri; per quem ómni- a facta sunt. Qui pro-

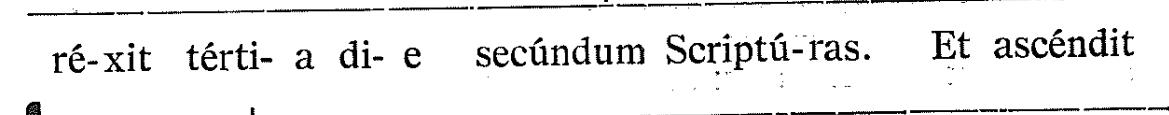

 pter nos hómi- nes et propter nostram sa-lú-tem descéndit de


 cae-lis. Et incarnátus est de Spí-ri-tu Sancto, ex Ma-rí- a


 Vírgi-ne et homo factus est. Crú-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-

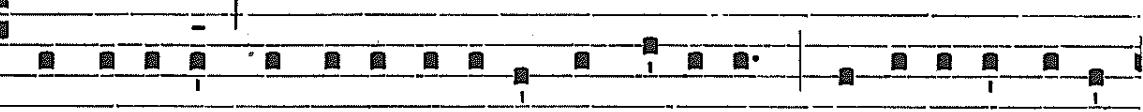
rus est cum gló-ri- a ju-di-cá-re vi-vos et mórtu- os; cu-jus

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.

S

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

ba- oth. Ple-ni sunt cae-li et terra glô-ri- a tu- a. Ho-

sánna in excél-sis. Be-ne-dictus qui ve-nit in nômi-ne

Dómi- ni. Ho-sánna in excél- sis.

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.

D

I-li-gámus nos ínvi-cem, * qui- a cá- ri- tas
De- us est : et qui dí- li- git fratrem su- um, ex De- o
na-tus est, et vi-det De- um, et in hoc cá- ri-
tas De- i perfé- cta est : et qui fa-cit vo- luntá-
tem De- i ma-net in aetérnum. 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, succurre

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.

VI. CARILLON DE WESTMINSTER

- R.** Fonds et Anches 8-4
P. Fonds 8-4 (Anches 16-8-4 préparées)
G. Fonds 8-4 (Anches 16-8-4 préparées)
Ped. Fonds 16-8 (Anches 32-16-8-4 préparées)
 Claviers accouplés

Swell: Foundation stops and Reeds 8-4
Choir: Foundation stops 8-4 (Reeds 16-8-4 ready)
Great: Foundation stops 8-4 (Reeds 16-8-4 ready)
Ped: Foundation stops 16-8 (Reeds 32-16-8-4 ready)
Key-boards coupled

Andante con moto $\text{♩} = 69$

MANUELS { R. *pp*
Sw.

PÉDALE { P. R.
Ch. Sw.

Ped. R.
Ped. Sw.

A musical score for piano, featuring four systems of music. The score consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F# major or G major). The time signature varies between common time (indicated by a 'C') and 9/8 time (indicated by a '9'). The music includes various note values such as eighth and sixteenth notes, and rests. The dynamics include 'p' (piano), 'cresc.' (crescendo), and 'rit.' (ritardando). The score is divided into measures by vertical bar lines.

The score is organized into four systems, each consisting of two measures. The first system starts with a forte dynamic. The second system begins with a dynamic marking 'p'. The third system starts with a forte dynamic. The fourth system begins with a dynamic marking 'cresc.'. The bass staff provides harmonic support, often featuring sustained notes or rhythmic patterns like eighth-note chords.

G. P. R.
G. Ch. Sw.

P.R.
Ch. Sw.

p

This system contains two staves. The top staff is in treble clef and has a dynamic marking 'p' at the end of the second measure. The bottom staff is in bass clef.

Ped. G. P.R.
Ped. G. Ch. Sw.

This system contains two staves. The top staff is in treble clef and the bottom staff is in bass clef.

This system contains three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef.

p

This system contains three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef.

This system contains three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef.

A musical score for organ, page 37, featuring four systems of music. The score consists of two staves per system, with the upper staff in treble clef and the lower staff in bass clef. The key signature is mostly A major (no sharps or flats). The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *P.R. Ch. Sw.* (P.R. Ch. Sw.). The first system ends with a fermata over the bass staff. The second system begins with a dynamic marking above the upper staff. The third system starts with a dynamic marking above the upper staff. The fourth system starts with a dynamic marking above the upper staff. The score concludes with a instruction at the bottom right: "Ped. Ajoutez Fonds 32" and "Ped. Draw Foundation stop 32".

Ped. Ajoutez Fonds 32
Ped. Draw Foundation stop 32

P. Ajoutez Fonds 16
Ch. Draw Foundation stop 16

G. Ajoutez Fonds 16
G. Draw Foundation stop 16

R.
Sw.

R.
Sw.

R. Fonds et Anches 16-8-4
Sw. Foundation stops and Reeds 16-8-4

R. P.
Sw. Ch.

Ped. R.
Ped. Sw.

Musical score page 38, measures 1-3. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measures 1 and 2 show sixteenth-note patterns. Measure 3 begins with a bass note followed by a sixteenth-note pattern. The score includes dynamic markings and performance instructions like 'R.', 'Sw.', 'R. P.', 'Sw. Ch.', 'Ped. R.', and 'Ped. Sw.'

Musical score page 38, measures 4-6. The staves continue from the previous section. Measures 4 and 5 show sixteenth-note patterns. Measure 6 begins with a bass note followed by a sixteenth-note pattern. The score includes dynamic markings and performance instructions like 'R.', 'Sw.', 'R. P.', 'Sw. Ch.', 'Ped. R.', and 'Ped. Sw.'

A page of musical notation for three staves. The top staff is Treble clef, the bottom staff is Bass clef, and the middle staff is a bass clef with a sharp sign. The music consists of four measures per system, divided by vertical bar lines. The first system starts with a measure of eighth-note pairs in the Treble staff, followed by a measure of eighth-note pairs in the Bass staff, and a measure of quarter notes in the middle staff. The second system starts with a measure of sixteenth-note pairs in the Treble staff, followed by a measure of eighth-note pairs in the Bass staff, and a measure of quarter notes in the middle staff. The third system starts with a measure of sixteenth-note pairs in the Treble staff, followed by a measure of eighth-note pairs in the Bass staff, and a measure of quarter notes in the middle staff. The fourth system starts with a measure of sixteenth-note pairs in the Treble staff, followed by a measure of eighth-note pairs in the Bass staff, and a measure of quarter notes in the middle staff.

Musical score for three staves (Treble, Treble, Bass) in common time, key signature of one flat. Measures 1-3 show eighth-note patterns. The bass staff has a sustained note in measure 1.

Musical score for three staves (Treble, Treble, Bass) in common time, key signature of one flat. Measures 4-6 show eighth-note patterns. The bass staff has a sustained note in measure 4.

Musical score for three staves (Treble, Treble, Bass) in common time, key signature of one flat. Measures 7-9 show eighth-note patterns. The bass staff has a sustained note in measure 7.

P. R.
Ch. Sw.

Musical score for three staves (Treble, Treble, Bass) in common time, key signature of one flat. Measures 10-12 show eighth-note patterns. The bass staff has a sustained note in measure 10.

G. P. R.
G. Ch. Sw.

Musical score for three staves (Treble, Treble, Bass) in common time, key signature of one flat. Measures 13-15 show eighth-note patterns. The bass staff has a sustained note in measure 13.

Ped. G.P.R.
Ped. G. Ch. Sw.

G. P. R.
G. Ch. Sw.

1. *cresc. poco a poco*

cresc.

cresc. molto

f

P. Anches
Ch. Reeds

poco rit.

TempoG. Anches
Ch. Reeds*ff*Ped. Anches
Ped. Reeds*pesante*

9:2

pesante

Musical score for piano, page 44, featuring four systems of music:

- System 1:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- System 2:** Treble staff has eighth-note chords. Bass staff has eighth-note chords.
- System 3:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- System 4:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.

Performance instructions and dynamics:

- Tempo:** Indicated above the fourth system.
- rit.**: Indicated between the second and third systems.
- rit.**: Indicated between the third and fourth systems.