

**14 Gennaio 2024**  
**II Domenica dopo l'Epifania**

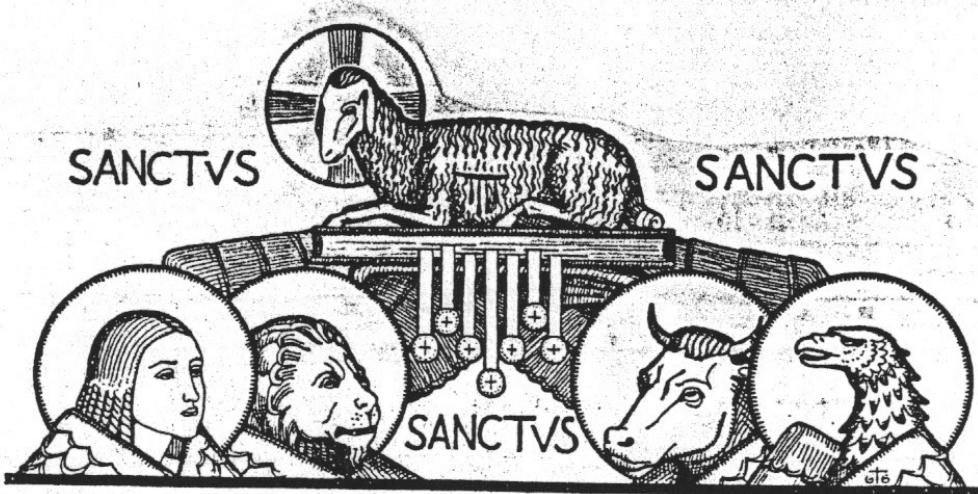
Celebrazione Capitolare ore 11.00

1. **Ingressa:** *Exaudi, Domine vocem meam qua clamavi ad te*
2. **Atto Penitenziale:** *Asperges me Domine*
3. **Gloria** (Polifonia alternata al Canto Ambrosiano di Massimo Palombella [2023])
4. **Salmo:** *Benedetto il Signore, Dio d'Israele* (M: Massimo Palombella [2023])
5. **Alleluia** (Gregoriano; Elaborazione: Massimo Palombella [2017]) con versetto «*Ad nuptias vocatus in Cana Galilææ*» (Massimo Palombella [2021])
6. **Post Evangelium:** *Nos, populus tuus*
7. **Offertorio:** *Cantate Domino* (GIOVANNI CROCE CHIOZZOTTO, *Mottetti a Quattro Voci. Libro Primo* [In Venetia, Appresso Giacomo Vincenti 1597])
8. **Credo** (Polifonia alternata al Canto Ambrosiano di Luciano Migliavacca)
9. **Sanctus** (Polifonia alternata al Canto Ambrosiano di Massimo Palombella [2023])
10. **Confractorium:** *Voce mea ad Dominum clamavi*
11. **Transitorium:** *Ecce oculi Domini super timentes eum*
12. **O sacrum convivium** (LUCA MARENZIO, *Motecta festorum totius anni* [Romæ, Apud Alexandrum Gardanum 1585])
13. **Antifona Mariana:** *Alma redemptoris Mater*
14. **Organo:** *Finale* (CHARLES-MARIE WIDOR [1844-1937], Finale da *Sixième Symphonie*, op. 42 n. 2)

**Cappella Musicale del Duomo di Milano**  
Organista: Alessandro La Ciacera  
Maestro Direttore: Massimo Palombella

**E**

Xáudi, Dómi-ne \* vo-cem me- am qua clamá-  
vi ad te. Ti-bi di-xit cor me- um : Quae-sí- vit  
vul-tus me- us, vultum tu- um, Dó- mi-ne, re-  
qui- ram : ne avértas fá-ci- em tu- am a  
me. Halle- 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.

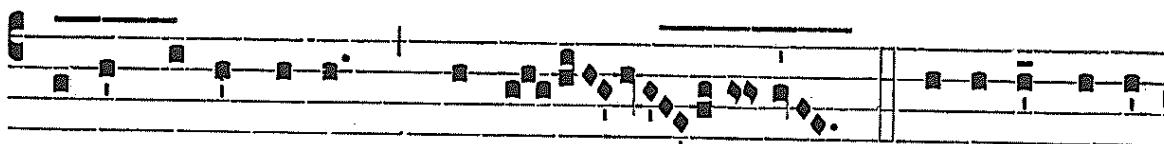
plo a lá- te-re dextro, halle- lú-jah; et omnes  
ad quos pervé-nit a-qua i- sta salvi facti  
sunt, et di-cunt : halle- lú- jah. Intónu- it  
de cae- lo Dó- mi-nus; Al-tíssi- mus de- dit vo- cem  
su- am, et appa-ru- é runt fontes a-quá- rum,  
hal-le-lú-jah, hal-le- lú- jah.

## 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-



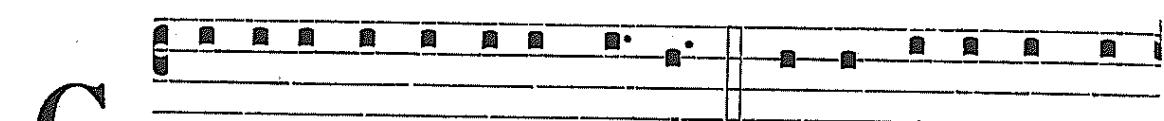
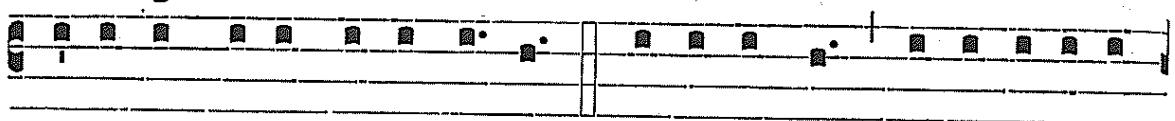
ri- a De- i Patris. \*\* Amen.

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-

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- 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,



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

# BENEDETTO IL SIGNORE, DIO D'ISRAELE

Salmo della II Domenica dopo l'Epifania (anno B)

Massimo Palombella  
28 novembre 2023

Assemblea

Be - ne det-to il Si - gno-re, Dio d'I-sra - e - le, e-gli so-lo co-pie me-ra - vi - glie.

Organo

Solo

1. Il Signore libera il misero che in - voca e il  
2. Il suo nome duri in e - terno, davanti al  
3. Benedetto il Signore, Dio d'Isra - ele: / egli

povero che non  
sole germogli il  
solo compie

tro - va a - iuto. / Abbia pie -  
su - o nome. / In  
me - ra - viglie. / E bene -

Organo

2

Solo

1. tà del debole e del  
2. lui siano benedette tutte le stirpi della  
3. detto il suo nome glorioso per

misero e  
terra e tutte le  
sempre: / della sua

salvi la vita  
genti lo dicano  
gloria sia piena tutta

dei  
be  
la  
mi - se - ri.  
a - - - to.  
ter - - - ra.

Org.

The musical score consists of two systems of music. System 1 (measures 1-2) features a solo voice and an organ. The solo voice has three staves of music with lyrics. The organ part has two staves of music. Measure 1 starts with a treble clef, a key signature of one flat, and a common time signature. Measure 2 starts with a bass clef, a key signature of one sharp, and a common time signature. System 2 (measure 2) continues with the solo voice and organ. The solo voice has three staves of music with lyrics. The organ part has two staves of music. Measure 2 starts with a bass clef, a key signature of one sharp, and a common time signature.

N OS, \* popu-lus tu- us, et o- ves gre-gis

tu- i, confi-té-bimur ti- bi, De- us in saé- cu-la :

in ge-ne-ra- ti- ó- ne, et ge-ne-ra-ti- ó- ne an-

nunci- á- bi- mus lau- dem tu- am. Halle-

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 eius.

ed  
oli  
bole



ALTUS

8

Anta te Domino Cantate  
Domino Canta te  
Domino Canta te Domino canticum canticum no  
uum Can-  
ta te Canta te Domiuo omnister ra  
Cantate Domino & benedicte nomini e ius 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 e ius.



TENOR

8

Anta te Domino

canticum nouū Cantate Domino Canta-

te Domino capticum no um Canta te Domi-

no om nister ra Cantate Domino & benedicite

nomini e ius 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.

The musical score consists of four staves of Gregorian chant notation. The notation uses black note heads and vertical stems. The vocal range is indicated by a soprano C-clef on the first staff and a tenor F-clef on the second staff. Measure numbers 8 and 2 are visible above the staves. The lyrics are written below each staff in a Gothic script. The lyrics include: Anta te Domino, canticum nouū Cantate Domino Canta-te Domino capticum no um Canta te Domi-no om nister ra Cantate Domino & benedicite nomini e ius 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 nomini e ius An-

nuntiate dedie Annuntiate dedie de die in diem salu-

tare eius salutare eius Annuntiate de die Annuntiate de

die de die in diem salutare eius salutare eius ij

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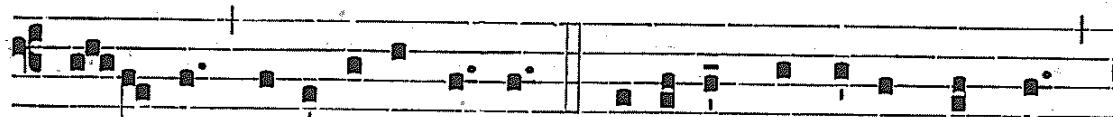
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### III. — Symbolum.

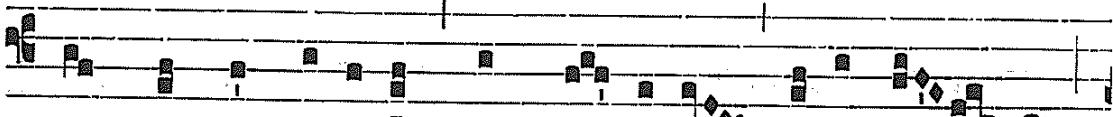
611



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



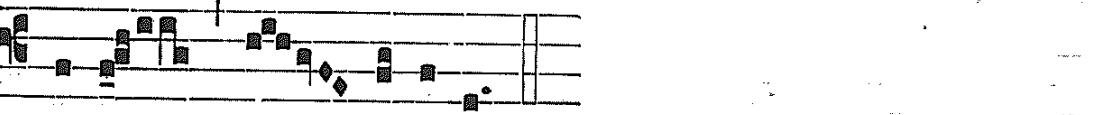
Tu so-lus Dó- minus. Tu so-lus Altíssimus, Je-su Chri-ste.



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.

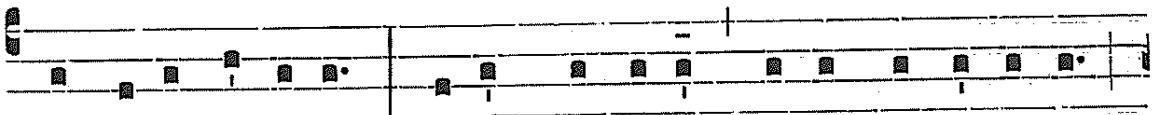
**C**

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

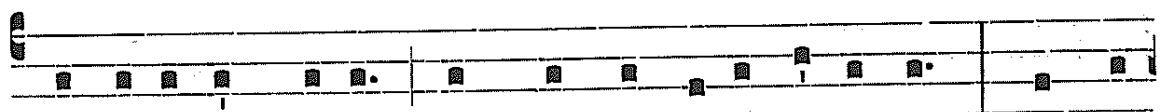
ctó-rem cae- li et terrae, vi- si- bí- li- um ómni- um et invi-

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

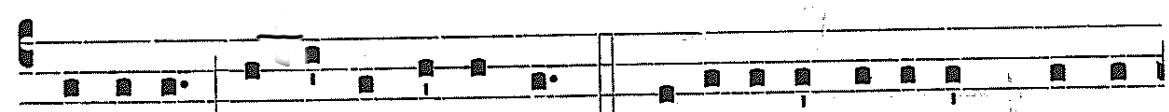

 ómni- a sé-cu-la. De- um de De- o, lumen de lúmi-ne,


 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-

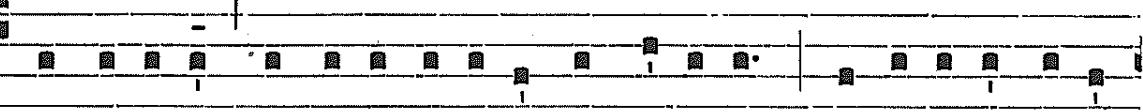
rus est cum gló-ri- a ju-di-cá-re vi-vos et mórtu- os; cu-jus

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.

V O-ce me- a \* ad Dómi-num clamá- vi : et  
ex- audí- vit me de monte sancto su- o. Non ti-  
mé- bo mílli- a pó- pu-li cir- cum- dántis  
me. Hal- le-lú- jah.

**E**

C-ce ó-cu-li Dó- mi-ni \* su- per ti-mén-

tes e- um, spe-rán tes in mi-se- ri-córdi- a e- ius,

alle- lú- ia : ut e- rí-pi- at a mor- te

á- nimas e- ó- rum : quó-ni- am adiú- tor

et pro-té-ctor noster est, alle-lú- ia, al- le-

lú- ia.

In Festo Corporis Christi. l. 2. v. 1. vi C A N T V S



Sacrum ac omiuimmo. V in quo Christus sumitur.

iij si ergoq; sup: recolitur in memoria passionis dñe e. nuplula

si ergoq; ius, alij recolitur on recolitur in memoria

passionis up: e minis habid - si ius sancti ope mens impleturi gratia ij

qui non sicut non & futuræ glo riæ nobis pignus datur, & fu.

turæ glo riæ nobis pignus da iij tur Alleluia ij iij

Alleluia ij ij Alleluia Alleluia.



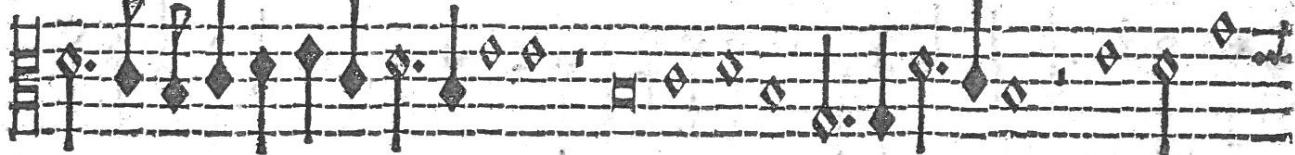
Sacrum cōuiuum in quo Christus su-



mitur in quo christus sumitur recolitur memoria ij



passionis eius recolitur recolitur memoria passionis



recolitur corpus ministrum ius mēs impletur gratia mens imple-



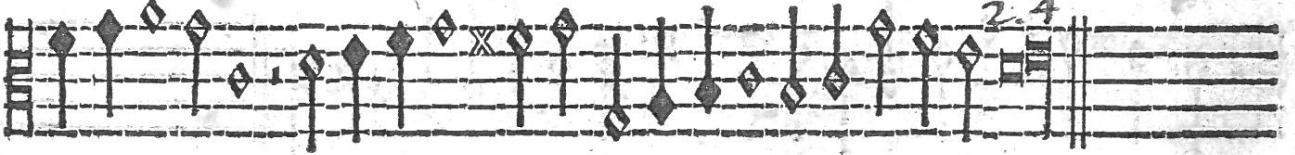
tur gratia & futuræ gloriæ nobis pignus datur & fu-



turæ glo riæ nobis pi gnus da-



tur Alle luia ij Alle luia ij



Alle luia ij Alleluia.



Sacrum cōuiuum in quo Christus sumi-  
tur in quo christus sumitur recolitur memoria recolitur me-  
moria passionis eius recolitur memoria passionis eius  
mens impletur gratia nra & futuræ glo-  
riæ nobis pignus datur &  
& futuræ gloriæ nobis pignus datur Alle luia Alle luia ij  
Alle luia ij sacerdotum Alle luia ij  
Alle lu ia.

2 V 2 3 A 8 In Festo Corporis Christi. 2013 in BASSVS

**Sacrum concordium in quo Christus sumitur**

## **in quo Christus sumitur**

recolitur memoria passionis eius recolitur

recolitur memoria passionis eius recolitur

**recolitus in memoria passionis eius mens impletur gratia**

~~dis posse &c futuræ globois old rize & futuræ globois rize~~

nobis pignus datur. **Hui nobis pignus datur.** Alleluia. **i i**

Allie Gedraollia i j diktert niet. Alleluia on af i j t anders Alleluia.

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.

## V. Finale

GPR. Anches 4, 8, 16 Ped. Anches 8, 16, 32

Vivace ( $d = 92$ )

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff shows a continuous series of eighth-note chords in various inversions, with dynamic markings of *fff*. The second staff features eighth-note chords with some sixteenth-note patterns. The third staff contains eighth-note chords and includes a measure with a single eighth note followed by a fermata. The fourth staff shows eighth-note chords with some sixteenth-note patterns. The fifth staff concludes the section with eighth-note chords.

Widor - Symphony No. 6 in G Minor

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (G major). The music is written in common time. The notes are primarily blacked out, with some white notes appearing in specific patterns. The first staff shows a series of eighth and sixteenth note patterns. The second staff follows a similar pattern. The third staff introduces a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff continues this pattern. The fifth staff concludes the section with a final set of eighth and sixteenth note patterns.

Widor - Symphony No. 6 in G Minor

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (G major). The first three staves are in common time, while the last two are in 2/4 time.

- Staff 1:** Features eighth-note patterns primarily in the upper voices. The bassoon part is mostly silent.
- Staff 2:** Shows eighth-note patterns in the upper voices. The bassoon part is mostly silent.
- Staff 3:** Shows eighth-note patterns in the upper voices. The bassoon part is mostly silent.
- Staff 4:** Starts with eighth-note patterns in the upper voices. The bassoon part begins with eighth-note patterns, followed by a dynamic marking 'P' (piano) and sixteenth-note patterns.
- Staff 5:** Starts with eighth-note patterns in the upper voices. The bassoon part begins with eighth-note patterns, followed by a dynamic marking 'R' (riten.) and sixteenth-note patterns.
- Staff 6:** Continues with eighth-note patterns in the upper voices. The bassoon part begins with eighth-note patterns, followed by a dynamic marking 'G' (forte) and sixteenth-note patterns, concluding with a dynamic marking 'R' (riten.).

Widor - Symphony No. 6 in G Minor

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (G major). The first staff shows a melodic line with eighth and sixteenth notes, featuring several grace notes indicated by small stems and dots. The second staff contains a continuous series of eighth-note pairs. The third staff also features eighth-note pairs, with some notes having small vertical strokes below them. The fourth staff begins with eighth-note pairs, followed by a section of sixteenth-note pairs. The fifth staff concludes the page with a melodic line.

Widor - Symphony No. 6 in G Minor

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (G major). The first staff shows a series of eighth-note chords followed by a bassoon entry labeled 'R' with a brace. The second staff features eighth-note patterns in the bassoon and cello. The third staff includes dynamic markings 'p' and 'pp'. The fourth staff shows eighth-note chords with a bassoon line underneath. The fifth staff concludes with a dynamic marking 'cresc.'

## Widor - Symphony No. 6 in G Minor

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (G major). The first staff features a bassoon line with dynamic markings like 'p' (piano) and 'f' (fortissimo), and a melodic line above it. The second staff shows a continuous bass line. The third staff contains a soprano-like melody. The fourth staff has a bass line with sustained notes. The fifth staff concludes the section with a bass line.

## Widor - Symphony No. 6 in G Minor

Widor - Symphony No. 6 in G Minor

The musical score consists of five staves of music, likely for a symphony orchestra. The staves are arranged vertically, each with a clef (G-clef for the top three, F-clef for the bass), a key signature of one sharp (F#), and a common time signature. The music begins with a dynamic of **p** (pianissimo). The first staff features eighth-note patterns. The second staff starts with a rest followed by eighth-note patterns. The third staff has a similar pattern. The fourth staff begins with a dynamic of **G** (forte). The fifth staff begins with a dynamic of **P** (pianissimo). The music continues with various rhythmic patterns and dynamics, including **F#**, **f** (fortissimo), and **p**.

## Widor - Symphony No. 6 in G Minor

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (G major). The first staff shows a continuous line of eighth notes. The second staff begins with a bass note followed by eighth notes. The third staff features eighth-note patterns with dynamic markings like *sf*. The fourth staff contains eighth-note groups with dynamic markings. The fifth staff includes eighth-note patterns with dynamic markings and a section labeled 'P' above the bass clef.

## Widor - Symphony No. 6 in G Minor

The musical score consists of five staves of music for a symphony. The staves are arranged vertically, with the top two staves in treble clef and the bottom three in bass clef. The key signature is one sharp (G major). The music includes dynamic markings such as *sf* (fortissimo), *tr* (trill), and *rit.* (ritardando). Performance instructions include *più mosso*, *sempre staccato*, and *adagio*. The score features complex harmonic structures with frequent changes in chords and rhythmic patterns.