

18 Febbraio 2024
Domenica all'Inizio di Quaresima
(I di Quaresima)

Celebrazione Capitolare ore 11.00

1. **Canto processionale:** *Attende Domine* (Elaborazione: Valentino Moserachs [2013])
2. **Ingressa:** *Misericors, et miserator Dominus*
3. **Atto Penitenziale:** *Asperges me Domine*
4. **Salmo:** *Pietà di me, o Dio, nel tuo amore* (M: Massimo Palombella [2024])
5. **Acclamazione al Vangelo:** *Laus tibi Christe* (M: Massimo Palombella [2000]) con versetto in latino «*Non in solo pane*» (M: Massimo Palombella [2022])
6. **Post Evangelium:** *Ecce nunc tempus acceptabile*
7. **Preces**
8. **Offertorio:** *Scapulis suis obumbrabit tibi Dominus*
9. **Credo**
10. **Sanctus** (Polifonia: Massimo Palombella [2009])
11. **Confractorium:** *Suavis Dominus in omnibus*
12. **Transitorium:** *Ambulate in dilectione, sicut et Christus dilexit nos*
13. **Domine non sum dignus** (TOMAS LUIS DE VICTORIA, *Cantiones Sacrae* [Dilingae, Excudebat Ioannes Mayer 1586])
14. **Antifona Mariana:** *Salve, Regina* (polifonia alternata al Canto Gregoriano di TOMÁS LUIS DE VICTORIA, *Liber Primus. Qui Missas, Psalmos, Magnificat, ad Virginem Dei Matrem Salutationes, aliaque Complectitur* [Venetiis apud Angelum Gardanum, 1576])

Cappella Musicale del Duomo di Milano

Organista: Alessandro La Ciacera

Maestro Direttore: Massimo Palombella

TEMPORE QUADRAGESIMAE.

Attende Dómine.

5.

A

Tténde Dómine, et mi-se-rére, qui-a peccávimus

tí-bi. *Chorus repetit : Atténde.*

1. Ad te Rex súmme, ómni-um Redémptor óculos nóstros

sublevámus fléntes : exáudi, Chríste, suppli-cántum pré-ces.

R. Atténde.

2. Déxtera Pátris, lápis angu-lá-ris, vi-a sa-lú-tis jánu-a

caeléstis, áblu-e nóstri mácu-las de-licti. R. Atténde.

3. Rogámus, Dé-us, tú-am ma-jestá-tem : áuribus sácris gé-

mi-tus exáudi : crímina nóstra plácidus indálge. R. Atténde.

4. Tíbi fatémur crímina admissa : contri-to córde pándi-

mus occulta : tú-a Redémptor, pi-e-tas ignóscat. R. Atténde.

5. Innocens cáptus, nec repúgnans dúc-tus, téstibus fálsis

pro ímpi-is damná-tus : quos redemísti, tu consérva,

Christe. R. Atténde.

INGRES.

M I-sé- ri- cors, * et mi-se-rá- tor Dó- mi-
nus, qui non se-cúndum peccá- ta no- stra
fe- cit no- bis : sed sic- ut mi- se- ré- tur pa- ter fí-
li- is, i- ta mi- sértus est no- bis Dó- mi-
nus De- us no- ster.



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.....

PIETÀ DI ME, O DIO, NEL TUO AMORE

Salmo della I domenica di Quaresima (anno B)

Massimo Palombella
15/01/2024

Assemblea

Pie - tà di me, o Dio, nel tuo a - mo - re.

Organista

Organista

PSALMEL.

S Cu- to * circúmdabit te

Solo

1. Pietà di me, o Dio, nel tuo amore;
2. Sì, le mie iniquità io le riconosco,
3. Ma tu gradisci la sincerità nel mio intimo,

1. nella tua grande misericordia cancella la mia iniquità.
2. il mio peccato mi sta sempre dinanzi.
3. nel segreto del cuore mi insegni la sapienza. / Di

1. Lavami tutto dalla mia colpa, / dal mio pecato,
2. Contro di te, contro te solo ho pecato,
3. stogli lo sguardo dai miei peccati, / can-

1. cato ren - di - mi pu - - ro.
2. quello che è male ai tuoi occhi, i - o l'ho fat - - to.
3. cella tutte le mie i - ni - qui - tà.

Post
EVANG.

E C-ce nunc * tempus acceptá- bi- le; ecce

nunc di- es sa-lú- tis. Commendémus nosmet-

i- psos in multa pa- ti- énti- a, in je-jú- ni- is

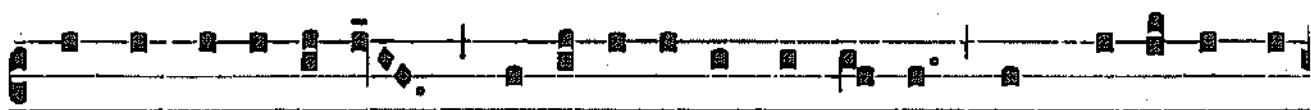
multis, per ar- ma justí- ti- ae virtú-

tis De- i.

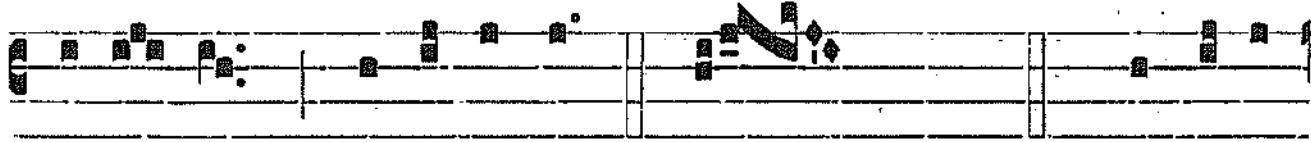
The musical notation consists of four-line red staves. The first two strophes begin with a large capital 'E' and 'nunc'. The third and fourth strophes begin with 'i-' and 'multis'. The notation includes various neume patterns such as 'dotted', 'square', and 'diamond' shapes, along with rests and bar lines.

Dó-mi-ni-ne, misericó-dia ná-tu-ra, et misericó-dia
I-vínae pa-cis, et indulgénti-ae múnere suppli-cán-
tes, ex to-to corde, et ex to-ta mente, pre-cámur te.

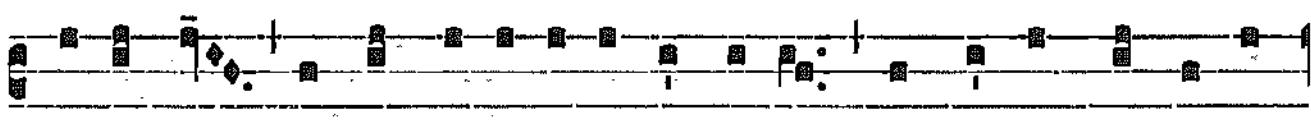
Ry. Dó-mi-ni-ne, mi-se-ré-re. II. Pro Ecclé-
si-a tu-a sancta cathó-li-ca, quae hic, et per u-ni-vérsum
orbem diffú-sa est, pre-cámur te. Ry. Dó-mine... III. Pro
Papa nostro N... et Pontí-fi-ce nostro N... et omni
cle-ro e-ó-rum, omni-búsque sa-cerdó-ti-bus ac mi-ní-stris
pre-cámur te. Ry. Dó-mine... IV. Pro fámu-lis tu-is N. Im-
pe-ra-tó-re et N... Re-ge, Du-ce nostro, et omni ex-
érci-tu-e-ó-rum, pre-cámur te. Ry. Dó-mine... V. Pro pa-



ce eccl-e-si- á-rum, vo-ca-ti- ó-ne génti- um, et qui- é-te po-



pu-ló- rum, pre-cámur te. R/. Dó- mine... VI. Pro ci-vi-



tá-te hac, et conversa-ti- ó-ne e-jus, omni-búsque ha-bi-



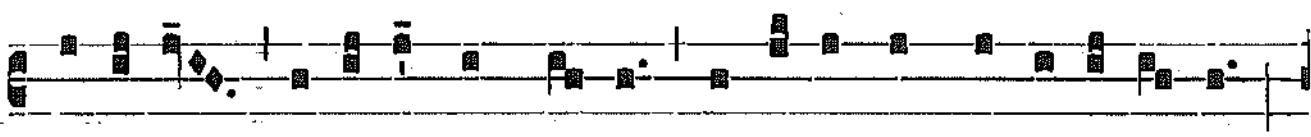
tánti-bus in e- a, pre-cámur te. R/. Dó- mine...



VII. Pro á-e-rum tempé-ri- e, ac frúctu- um fecundi- tát-e



terrá- rum, pre-cámur te. R/. Dó- mine... VIII. Pro vir-



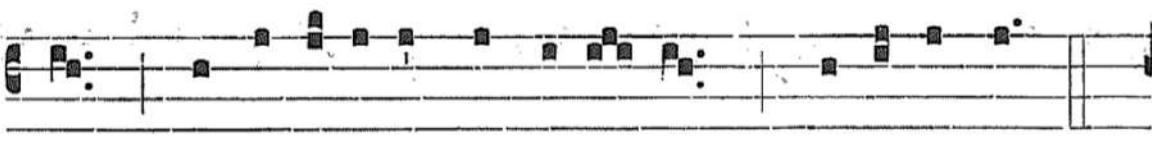
gí-ni-bus, vídu- is, órpha- nis, captí-vis, ac paeni-ténti-bus,



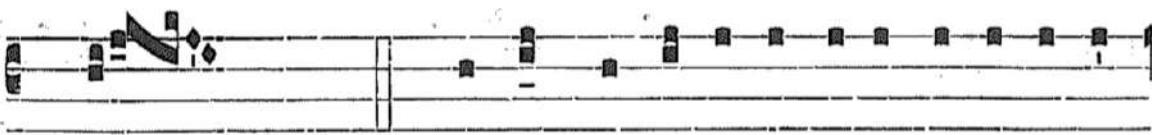
pre-cámur te. R/. Dó- mine... IX. Pro navi-gánti-bus,



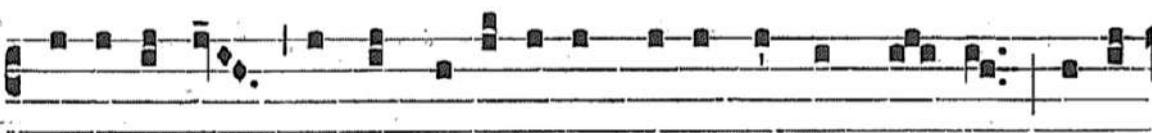
i-ter agénti-bus, in carcé- ri-bus, in víncu- lis, in me-tál-



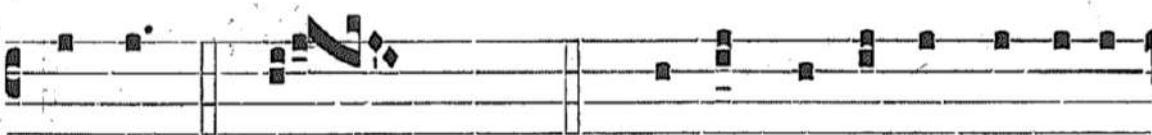
lis, in ex-í-li- is consti-tú- tis, pre-cámur te.



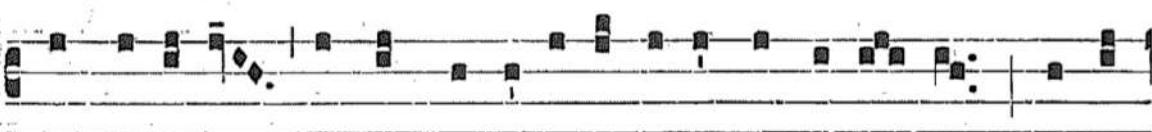
R/. Dó- mine... X. Pro his qui dí-vérsis infirmi-tá- ti-bus



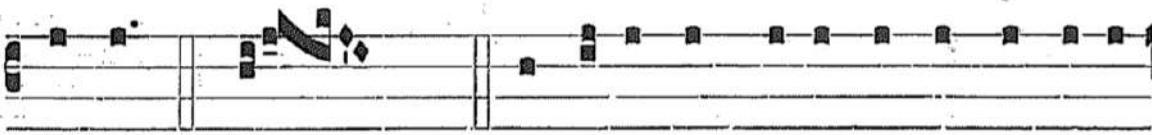
de-ti-néntur, quique spi- ri- ti-bus vexántur immún-dis, pre-cá-



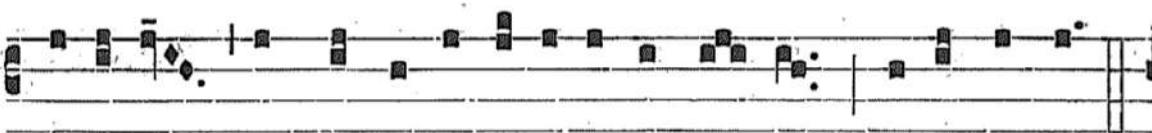
mur te. R/. Dó- mine... XI. Pro his qui in sancta tu- a



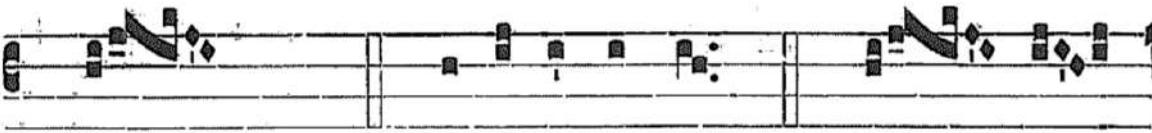
Ecclé-si- a fructus mi- se-ri-córdi- ae largi- ún- tur, pre-cá-



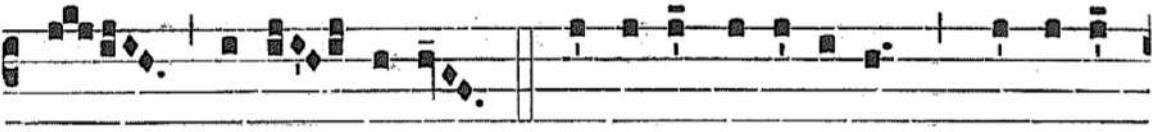
mur te. R/. Dó- mine... Exáudi nos De- us in omni o-ra-



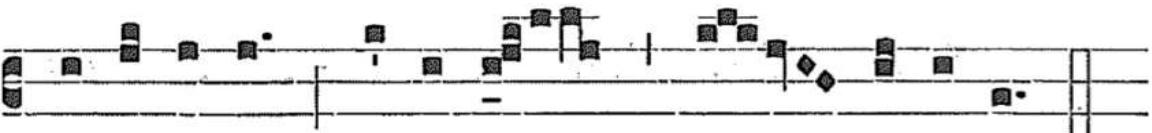
ti- ó-ne, atque depre-ca-ti- ó-ne no-stra, pre-cámur te.



R/. Dó- mine... V. Di-cámus omnes. R/. Dó- mi-



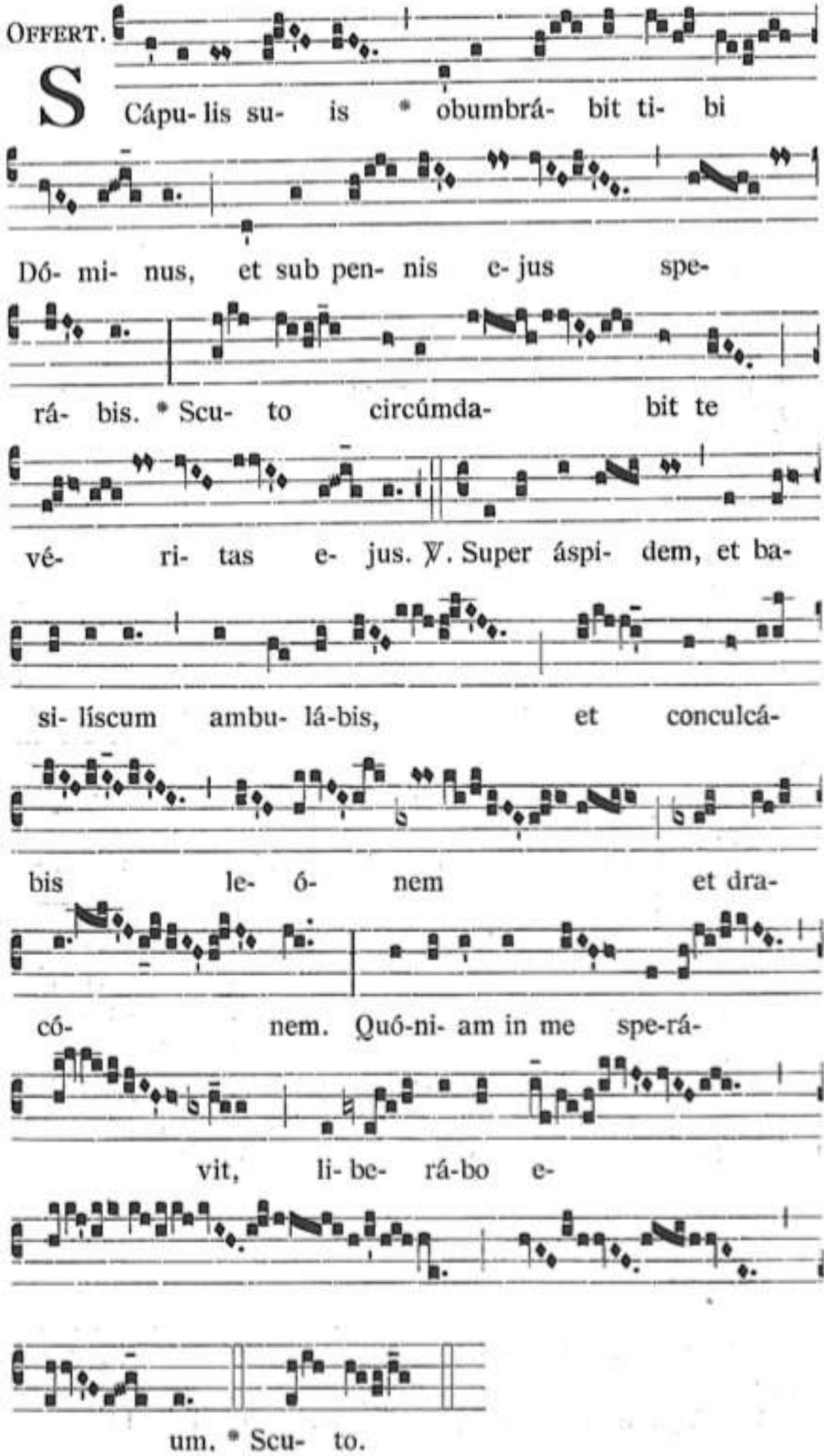
ne, mi- se-ri- ré-re. Ký- ri- e e-lé- i-son, Ký- ri- e



e-lé- i-son, Ký- ri- e e- lé- i-son.

OFFERT.

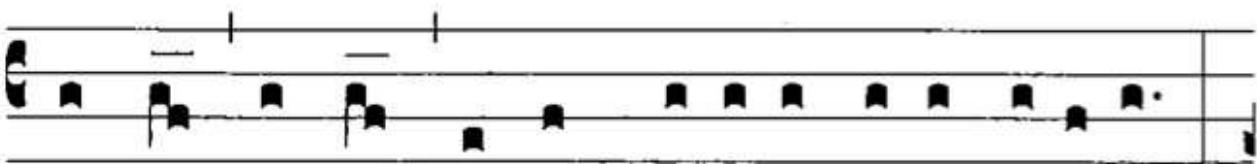
S



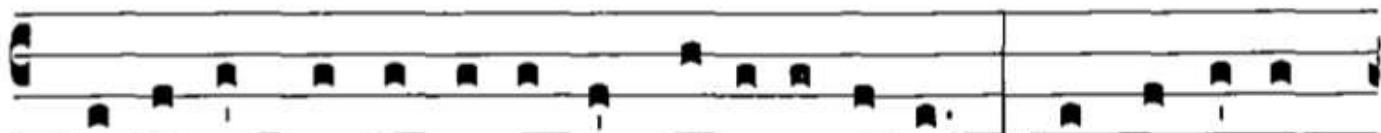
SANCTUS

I

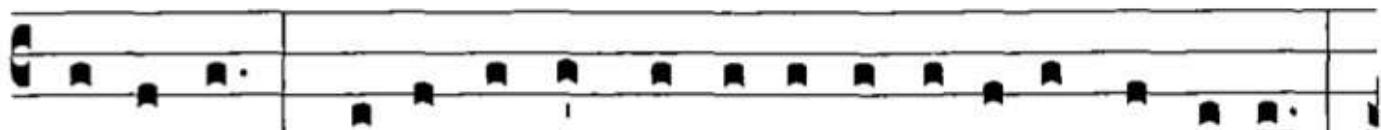
S



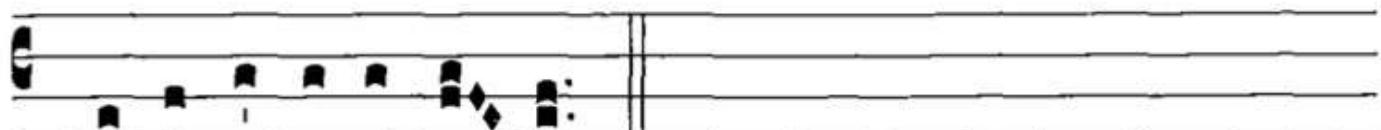
Anctus, Sanctus, Sanctus Dóminus De-us Sába-oth.



Ple-ni sunt cæ- li et ter-ra gló-ri- a tu- a. Ho- sánna in



excél-sis. Be-ne-díc-tus qui ve-nit in nómi-ne Dó-mi-ni.



Ho-sánna in excél- sis.

S

U- á-vis Dómi-nus * in ómni-bus, et mi- se-ra-

ti- ó-nes e-jus super ómni- a ó-pe-ra e- jus.

A Mbu-lá-te * in di-lecti- ó- ne, sicut et Chri-
stus di-lé- xit nos, et trá- di-dit semet-í-psum
pro nó- bis obla-ti- ó- nem et hósti- am Dé- o
in odó- rem su- a-vi- tár- tis.
Alle- lú- ia.

In Communione cum 4. Voc. Par.

16.

CANTVS.



Ominc.

Non sum dignus ut intres sub tectum meum sub tectum me

um vt in-

tres sub tectum meum sub tectum me um, sed tantum dic verbo & fa-

nabitur anima me a & sanabitur anima me a.

Secunda pars. 4. Voc.



I ferere me i quoniam infirmus sum ij fana me Do mi-

ne ij & fana bor & fana bor.

CANTVS Motecta LVOVICI de Victoria.

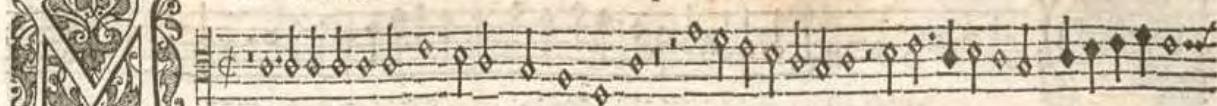
C

In Communione. Cum 4. Voc. Par. 16. ALTVS.



Omine Non sum di-
gnus vt intres sub tectū me-
um sub tectū meū vt intres
sub tectū me-
um sed tātū dic verbo dic ver-
bo & sanabitur anima me a &
sanabitur anima me a.

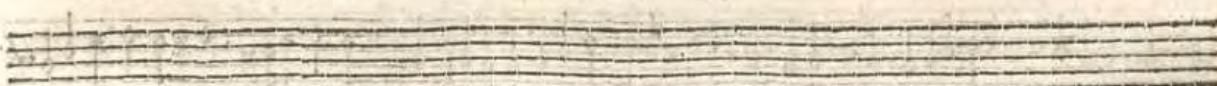
In Communione. Secunda pars. 4. Voc. ALTVS.



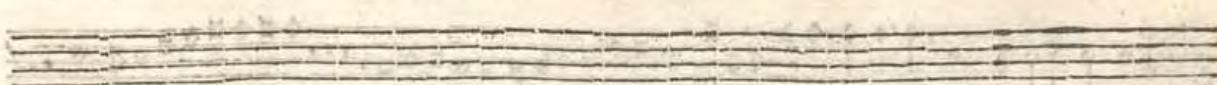
Iscrere mei, quoniam infirmus sum, ij infir mussum,



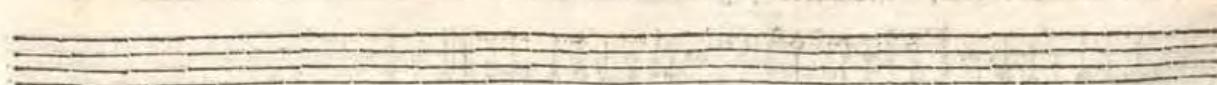
sana me Dó mine, & sana bor, & sana na bor, ij & sana bor.



...qolmqu nito si... colqolmqu... qolmqu... qolmqu... qolmqu...



...nalle nolbella... nolbella... nolbella... nolbella... nolbella...



ALTVS Motecta LVD OVICI de Victoria.

B.

In Communionē. Cum 4. Voc. Par.

16.

TENOR.



Omine nō sū dignus nō sū di gnus vt intres sub tectū meū sub tectū meū vt
intres sub tectū meum sub tectū meum sed tantū dic verbū ij & fā na bitur
anima me a & fā na bitur a nima me a.

Secunda pars.



Iserere mei quoniam infirmus sum infirm⁹ sum quoniam infirmus sum fa-
na meDo mine fana meDo mine & fā na bor ij. G

In Communione cum 4. Voc. Par. 16. Altus secundus.



O mi ne non sum dignus ij vt intres sub tectum me um
vt intres sub tectum me um, sed tantum dic verbo dic ver bo, & sanabitur
a nima me a & sanabitur a nima me a.

BASSVS Motetata LUDOVICI de Victoria.

C

MIn Communione cum 4. Voc. Secunda pars. Altus secundus.

I se pere mei quoniam infir mus sum ij
fana me Do mine ij fa na me Domine & fana bor
ij & fana bor.

Superius.

A Completorio Sabbathi post Pentecosten usq; ad Adventum.



Musical score for the Superius part, featuring two staves of music in common time (indicated by 'C'). The first staff begins with a large 'Q'. The lyrics are: 'Ita dulce do et spes nostra sal- ue et spes nostra salue et spes nostra sal ue.'

Tenor.

Primus.



Musical score for the Tenor Primus part, featuring two staves of music in common time (indicated by 'C'). The first staff begins with a large 'V'. The lyrics are: 'Ita dulce do Vita dulcedo et spes nostra salue sal- ue et spes nostra salue.'

Tenor Secundus.



Musical score for the Tenor Secundus part, featuring two staves of music in common time (indicated by 'C'). The first staff begins with a large 'Q'. The lyrics are: 'Ita dulce do Vita dulce- do et spes nostra sal ue et spes nostra sal ue.'

altus

Thomas Ludonicus de Victoria Quinq; voc. cv



ta dulce do dul-
cedo vita dulce do et spes nostra sal ue
ue et spes nostra sal ue et spes nostra sal ue
et spes nostra sal ue.

Bassus.



ta dulce do et spes
nostra sal ue et spes nostra sal ue et spes nostra sal ue
et spes nostra sal ue et spes nostra sal ue.

Superius.



Musical notation for the Superius part, featuring three staves of music with square neumes on a four-line staff system. The lyrics are written below the notes in Latin. The music is in common time (indicated by '8b').

De te suspiramus suspira
mus gementes
et flentes in hac lacrymarum valle in bac lacry marū val
le in bac
lacrimarum val le lacrimarum val le.

Quinta pars.



Musical notation for the Quinta pars part, featuring three staves of music with square neumes on a four-line staff system. The lyrics are written below the notes in Latin. The music is in common time (indicated by '8b').

De te suspira. mus Ad te su spiramus
gementes et flen tes lacri marū valle in bac lacri
marū val le lacrimarum valle lacrimarum valle.

Tenor.



Musical notation for the Tenor part, featuring three staves of music with square neumes on a four-line staff system. The lyrics are written below the notes in Latin. The music is in common time (indicated by '8b').

De te suspira mus Ad te suspira mus
gementes et flen tes in hac lacri marū valle in bac lacri marū
valle lacrimarum valle iij lacrimarum val le.

Altus Thomas Eudouicns de Victoria Quinq³ voc. c vi



A musical score for the Alto voice, featuring five staves of music in common time. The notation uses black note heads and vertical stems. The lyrics are written below each staff. The first staff begins with 'D te suspira'. The second staff continues with 'mus Ad te su-'. The third staff begins with 'spira mus gementes et sien'. The fourth staff continues with 'tes in hac lacri ma ruim val le'. The fifth staff concludes with 'in hac lacri ma rum valle in bac lacrimarum val-'. The lyrics repeat in a cyclical pattern.

D te suspira
mus Ad te su-
spira mus gementes et sien tes in hac lacri ma ruim val le
in hac lacri ma rum valle in bac lacrimarum val-
le lacrimarum val le in bac lacrimarum val le.

Bassus.



A musical score for the Bassus (Bass) voice, featuring four staves of music in common time. The notation uses black note heads and vertical stems. The lyrics are written below each staff. The first staff begins with 'D te suspira'. The second staff continues with 'mus Ad te suspi-'. The third staff begins with 'ra mus gementes et sien'. The fourth staff concludes with 'tes in hac lacrimarum valle lacri-'. The lyrics repeat in a cyclical pattern.

D te suspira
mus Ad te suspi-
ra mus gementes et sien tes in hac lacrimarum valle lacri-
ma rum valle in hac lacrimarum valle lacrimarum valle.

Superius.

Cum Quatuor vocibus



¶ Jesum bene dictum fructū vētris tu
no bis post hoc exilium post hoc exilium osten de osten de o
sten de osten de osten de osten de osten de osten de osten de o
O ¶ Pi a O Pi a

Tenor.

Cum Quatuor vocibus



¶ Je sum benci ctum fructū ventris tu
no bis post hoc exi li
um osten de osten de osten de osten de osten de osten de
O ¶ Pi a O Pi a

Quinta Pars.

Et Iesum Tacet.

O ¶ Pi a O Pi a
a O Pi a

Altus Thomas Ludouicus de Victoria. Quat. voc. cvii



Ecce sum benedictus cuius est fructus ven-

tristui fructum ventris tu i no bis no bis post hoc exili-

1

pi

四



Bassus.

cum Quatuor uocibus.



Te sum bene di cū fructum ventris tu-

i no bis post hoc no bis post hoc exilium

... die ersten die ersten die ersten

A page from a handwritten musical manuscript for organ. The title "Ode to Joy" is at the top. The music is in common time, treble clef, and consists of two staves. The first staff begins with a basso continuo bassoon part. The second staff begins with a soprano vocal part. Measures 11 and 12 are shown, ending with a double bar line.

pi a Ø pia Ø pi