

25 Febbraio 2024
Domenica della Samaritana
(II di Quaresima)

Celebrazione Capitolare ore 11.00

1. **Canto processionale:** *Attende Domine* (Elaborazione: Valentino Miserachs [1975])
2. **Ingressa:** *Deus, in adiutorium meum intende*
3. **Atto Penitenziale:** *Asperges me Domine*
4. **Salmo:** *Signore, tu solo hai parole di vita eterna* (M: Massimo Palombella [2022])
5. **Acclamazione al Vangelo:** *Laus tibi Christe* (M: Massimo Palombella [2000]) con versetto
«*Domine, tu es vere salvator mundi*» (M: Massimo Palombella [2022])
6. **Post Evangelium:** *Tollam vos de gentibus*
7. **Preces**
8. **Offertorio:** *Precatus est Moyses*
9. **Credo**
10. **Sanctus** (Polifonia: Massimo Palombella [2009])
11. **Confractorium:** *Dicit Dominus ad Samaritanæ*
12. **Transitorium:** *Si scires quod esset donum Dei*
13. **O salutaris Hostia** (M: Lorenzo Perosi)
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.

H Attende Dómine, et mi-se-rére, qui-a peccávimus
tí-bi. *Chorus repetit : Attende.*

1. Ad te Rēx sūmme, ómni-um Redémptor óculos nóstros
subleváamus fléntes : exáudi, Christe, suppli-cántum pré-ces.
R. Attende.

2. Déxtera Pátris, lápis angu-lá-ris, ví-a sa-lú-tis jánu-a
caeléstis, áblu-e nóstri mácu-las de-licti. R. Attende.

3. Rogámus, Dé-us, tú-am ma-jestá-tem : áuribus sácris gé-
mi-tus exáudi : crímina nóstra plácidus indélge. R. Attende.

4. Tíbi fatémur crímina admíssa : contri-to córde pándi-
mus occulta : tú-a Redémptor, pi-e-tas ignóscat. R. Attende.

5. Innocens cáptus, nec repúgnans dúc-tus, téstibus fálsis
pro ímpi-is damná-tus : quos redemísti, tu consérva,
Christe. R. Attende.

Dominica II. in Quadragesima.

(De Samaritana.)

INGRES.

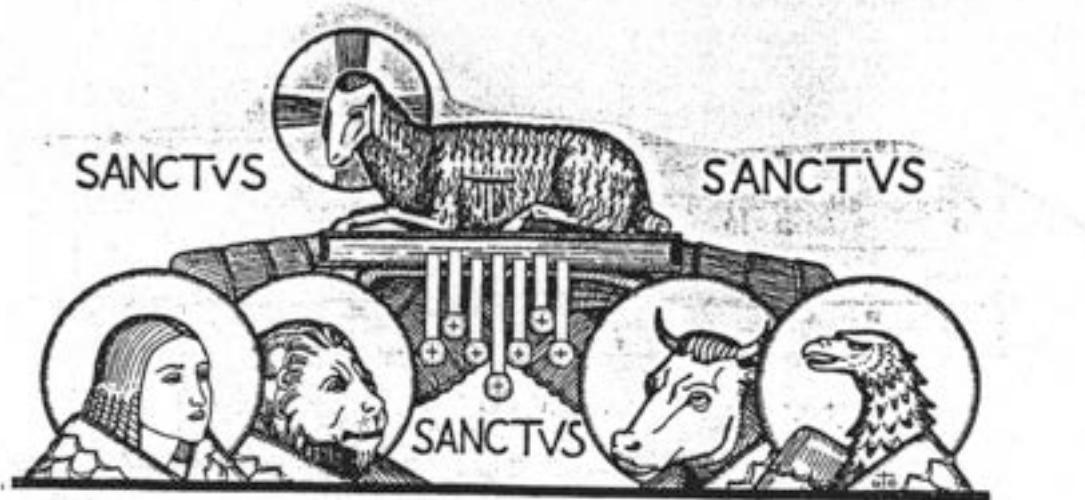
D E- us, * in adju- tó- ri- um me- um

in-tén- de : Dómi-ne, ad ad- juvándum me fe-

stí- na. Confundán- tur, et reve-re- án- tur in-i-

mí- ci me- i, qui quaerunt á- ni- mam me- am.

The musical notation is in square neumes on four-line red staves. The first staff begins with a large 'D' and includes a sharp sign. The lyrics are: 'E-us, * in adju-tó-ri-um me- um', 'in-tén-de : Dómi-ne, ad ad-juvándum me fe-', 'stí-na. Confundán-tur, et reve-re-án-tur in-i-', and 'mí-ci me- i, qui quaerunt á-ni-mam me-am.' The music consists of two parts, separated by a vertical bar line.



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 Fílio + et Spíritui Sancto.
- Sicut erat in princípio et nunc et semper, +
et in saécula saeculorum. Amen.

Asperges me.....

SIGNORE, TU SOLO HAI PAROLE DI VITA ETERNA

Salmo della II domenica di Quaresima

Massimo Palombella

7 febbraio 2022

Assemblea

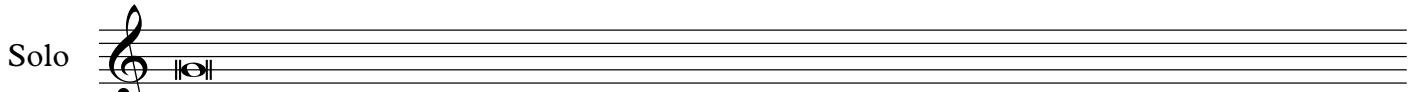
Si - gno - re, tu so-lo hai pa - ro - le di vi - ta e - ter - na.

Organo

PSALMEL.

R Edde mi-hi * laeti- ti- am

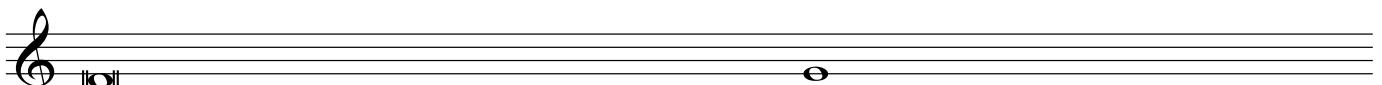
Massimo Palombella
31 gennaio 2022



1. La legge del Signore è perfetta,
2. Il timore del Signore è puro,
3. Ti siano gradite

A musical staff with lyrics aligned under the notes. The lyrics are:

1. rin - - - - - fran - - - ca l'anima;
2. ri - - - - - mane - - - per sempre;
3. le pa - role del la mi - - a bocca;



1. il comando del Signore è limpido,
2. i giudizi del Signore sono fe deli,
3. davanti a te i pensieri del mio cuore,

A musical staff with lyrics aligned under the notes. The lyrics are:

1. illumi - - - na gli oc - chi.
2. sono tut - ti giu - sti.
3. Signore, mia roccia e mio re - den - to - re.

POST.

EVANG.

T

Oí- lam vos de génti-bus, * et effúndam super vos

a- quas mundas : lavá- mi- ni ab ómni-

bus in-iqui- tá- ti-bus ve- stris : dabo vo- bis cor

no- vum, et Spí-ri- tum re- ctum inno- vá- bo in

viscé-ri-bus vestris.

Dominica II. in Quadragesima.

PRECES.

D

I-cámus omnes : R_y. Ký- ri- e e- lé- i- son.

II. Dómi-ne, De- us omní-po-tens patrum nostró- rum.

R_y. Ký- ri- e... III. Réspi- ce de caelo et de se-de sancta

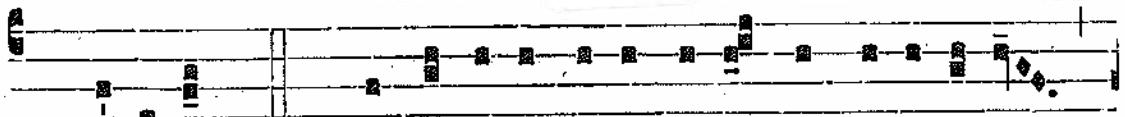
tu- a. R_y. Ký- ri- e... IV. Pro Ecclé- si- a tu- a sancta

cathó- li- ca, quam conservá- re digné- ris. R_y. Ký- ri- e...

V. Pro Pa- pa nostro N. et Pontí- fi- ce nostro

N. et sa- cérdo- ti- o e- ó- rum. R_y. Ký- ri- e... VI. Pro

u-ni-vér-sis E-písco-pis, cuncto cle-ro, et pópu- lo.



R. Ký-ri- e... VII. Pro fámu-lis tu- is N. Impe-ra-tó-re



et N. ... Rege Du-ce nostro et omni exérci-tu e- ó-



rum. R. Ký-ri- e... VIII. Pro ci-vi- tá- te hac omni-búsque



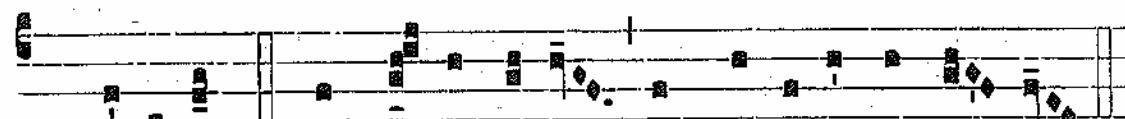
habi- tánti-bus in e- a. R. Ký-ri- e .. IX. Pro á- e-rum



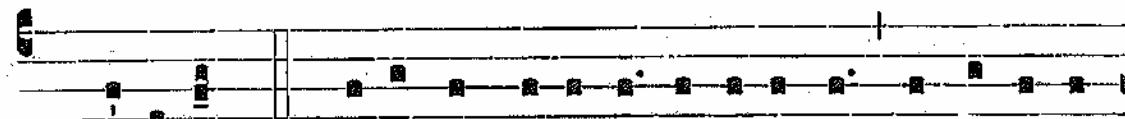
tempé-ri- e, et fe-cundi- tá-te terrá- rum. R. Ký-ri- e...



X. Lí-be-ra nos, qui li-be- rásti fi-li- os Isra- el.



R. Ký-ri- e... XI. In ma-nu forti, et bráchi- o excél- so.



R. Ký-ri- e... XII. Exúrge, Dómi-ne, áduja nos, et lí-be-ra



nos propter nomen tu- um. R. Kýrie, ut 108.

OFFERT.

P

Re-cá-tus est * Mó-y-ses in conspé-

ctu Dómi-ni De-i su-i, et di-xit : pre-cá-

tus est Mó-y-ses in conspéctu Dómi-ni De-i

su-i et di-xit : Qua-re, Dómi-

ne, i-ra-scé-ris in pópu-lo tu-o?

Par-ce i-rae á-ni-mi tu-i : meménto

A-bra-ham, I-sa-ac et Ja-cob, qui-bus

ju-rá-sti da-re terram flu-éntem lac, et mel.

V. Et pla-cá-tus fa-ctus est Dó-mi-nus de ma-ligni-

tá-te, quam di-xit fá-ce-re pô-pu-lo

su-o.

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.

D

I-cit Dómi-nus * Sama- ri- tá-

nae : Qui bí-

be- rit a- quam, quam ego da- bo, non sí- ti- et in

aetér- num : sed fi- et in e- o fons aquae

sa- li- éntis in vi- tam ae-tér- nam. Di-cit e- i

mú- li- er : Dómi- ne, da mi-hi hanc a- quam ut

bi- bam et non sí- ti- am.



S

I sci- res, * quod es- set do-num De- i,

tu a me pe- tísses a- quam vi- vam, di- cit

Dó- mi- nus : et qui bí- be-rit ex e- a, non

sí- ti- et in ae- té- rnum : sed fi- et in e- o fons

aqua- sa- li- éntis in vi- tam ae- té- nam.

S

Al- ve, * Re- gí- na, Ma-ter mi- se-ri-córdi- ae :

Vi- ta, dulcé- do, et spes nostra, sal-ve. Ad te cla-

má- mus, éxu- les, fi- li- i Hevae. Ad te suspi-rá- mus,

geméntes et flentes in hac lacrimá- rum valle. E- ia

ergo, Advo-cá- ta nostra, il-los tu- os mi-se- ri-cór-des

6-cu-los ad nos convér- te. Et Je-sum, bene- di- ctum

fructum ventris tu- i, no- bis post hoc ex-i- li- um

osténde : O cle- mens : O pi- a : O dulcis

* Virgo Ma- ri- a.

Superius. A Completorio Sabbathi post Pentecostem usq; ad Adventum:



Ita dulce do et spes nostra sal-
ue et spes nostra salue et spes nostra sal- ue.

Tenor.

Primus.



Ita dulce do et spes nostra salue sal-
ue et spes nostra salue.

Tenor Secundus.



Ita dulce do et spes nostra sal-
ue et spes nostra sal-
ue.

altus

Thomas Ludouicus de Victoria Quinq; voc. cv



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

Bassus.



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

Superius.



D te suspiramus suspira
 mus gementes
 et fientes in bac lacrymarum valle in bac lacry marū val le in bac
 lacrimarum val le lacrimarum val le.

Quinta pars.

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

Tenor.

D te suspira mus Ad te suspira mus
 gementes et fien tes in bac lacri marum valle in bac lacri marum
 valle lacrimarum valle ii lacrimarum val le.

Altus Thomas Ludouicus de Victoria Quinq; voc. c vi



A musical score for the Alto voice, featuring five staves of music with black note heads and vertical stems. The lyrics are written below each staff. The music consists of a continuous sequence of notes, primarily eighth and sixteenth notes, with some quarter notes and rests. The lyrics describe a scene of grief and despair, mentioning 'te suspira', 'mus gementes et sien', 'in bac lacri ma rum val le', and 'le lacrimarum val le'.

b. D te suspira mus Ad te su
spira mus gementes et sien te in bac lacri ma rum val le
in bac lacri ma rum val le in bac lacrimarum val le
le lacrimarum val le in bac lacrimarum val le.

Bassus.



A musical score for the Bassus voice, featuring five staves of music with black note heads and vertical stems. The lyrics are written below each staff. The music consists of a continuous sequence of notes, primarily eighth and sixteenth notes, with some quarter notes and rests. The lyrics describe a scene of grief and despair, mentioning 'D te suspira', 'mus Ad te suspi ra', 'mus gementes et sien tes in bac lacrimarum valle lacri ma rum valle', and 'in bac lacrimarum valle lacrimarum valle'.

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

Superius.

Cum Quatuor vocibus



A musical score for four voices (Superius, Tenor, Bassus, Contratenor) in common time. The music is written on four-line staves with square neumes. The lyrics are in Latin, starting with "T' Jesum bene dictum fructū vētris tu". The vocal parts are labeled at the bottom: "Pi. Ite missa est a. O Pi. Ite missa est a." The score includes a basso continuo line with a cello-like bassoon and a harpsichord or organ part indicated by a small 'O'.

Tenor.

Cum Quatuor vocibus



A musical score for four voices (Superius, Tenor, Bassus, Contratenor) in common time. The music is written on four-line staves with square neumes. The lyrics are in Latin, starting with "T' ye sum benedi ctum fructū ventris tu". The vocal parts are labeled at the bottom: "Pi. Ite missa est a. O Pi. Ite missa est a." The score includes a basso continuo line with a cello-like bassoon and a harpsichord or organ part indicated by a small 'O'.

Quinta pars.

Et jesum tacet.

A musical score for three voices (Tenor, Bassus, Contratenor) in common time. The music is written on three-line staves with square neumes. The lyrics are in Latin, starting with "Pi. a. O Pi. a.". The vocal parts are labeled at the bottom: "Pi. a. O Pi. a.". The score includes a basso continuo line with a cello-like bassoon and a harpsichord or organ part indicated by a small 'O'.

Altus Thomas Ludouicus de Victoria Quat. voc. cvii

sum benedictus fructum ventris tui
de osten de osten de osten de
sum benedictus fructum ventris tui
de osten de osten de osten de
sum benedictus fructum ventris tui
de osten de osten de osten de
sum benedictus fructum ventris tui
de osten de osten de osten de

Bassus.

cum Quatuor vocibus.

sum benedictus fructum ventris tui
de osten de osten de osten de
sum benedictus fructum ventris tui
de osten de osten de osten de
sum benedictus fructum ventris tui
de osten de osten de osten de
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de osten de osten de osten de