

10 Marzo 2024
Domenica del Cieco nato
(IV di Quaresima)

Celebrazione Capitolare ore 11.00

1. **Canto processionale:** *Attende Domine* (Elaborazione: Massimo Palombella [2013])
2. **Ingressa:** *Illumina oculos meos*
3. **Atto Penitenziale:** *Asperges me Domine*
4. **Salmo:** *Signore, nella tua luce vediamo la luce* (M: Massimo Palombella [2022])
5. **Acclamazione al Vangelo:** *Laus tibi Christe* (M: Massimo Palombella [2000-2022]) con versetto «*Ego sum lux mundi*» (M: Massimo Palombella [2022])
6. **Post Evangelium:** *Missus sum sanare tribulantes corde*
7. **Preces**
8. **Offertorio:** *Dixit Dominus ad Moysen*
9. **Credo**
10. **Sanctus** (Polifonia: Massimo Palombella [2009])
11. **Confractorium:** *Ille homo qui dicitur Iesus*
12. **Transitorium:** *Lutum fecit ex sputo Dominus*
13. **Iesu dulcis memoria**
(attribuito a TOMÁS LUIS DE VICTORIA; Manoscritto 342, Berkeley, 23-24)
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 Completitur* [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.

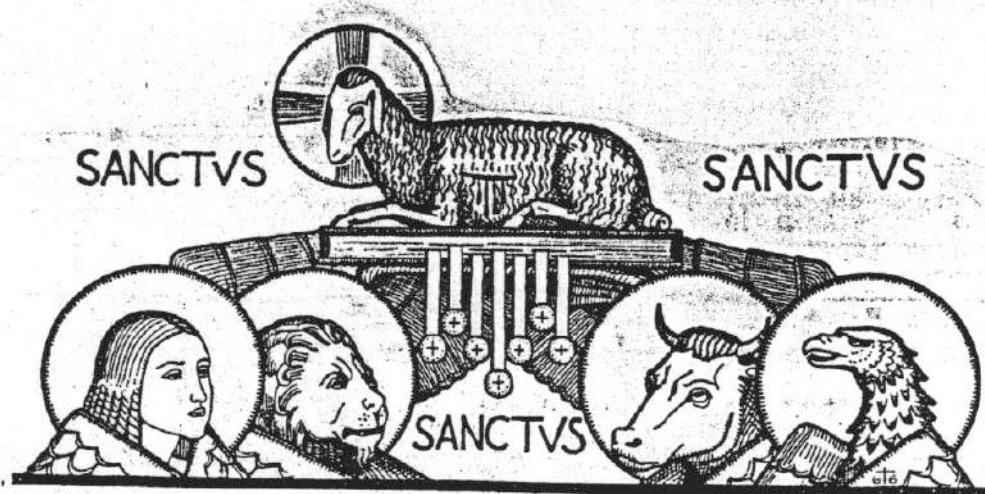
3. Rogámus, Dé-us, tú-am ma-jestá-tem : áuribus sácris gé-
mi-tus exáudi : crímina nóstra plácidus indélge. R. Attende.

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.

Ps. 12, 4. 5

I L-lú-mi-na * ó-cu-los me-
os,
nequán-do obdór-mi- am in mor- te :
ne-quán-do di-cat in-i-mí- cus me- us :
Prae-vá-lu-i ad-vér-sus e- um.

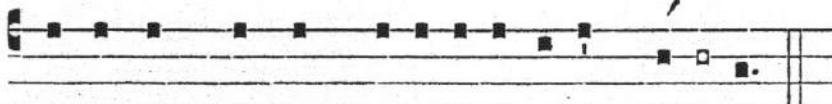


ORDINARIUM MISSAE.

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 princi*pio* et nunc et semper, +
et in saécula saeculorum. Amen.

Asperges me.....

SIGNORE, NELLA TUA LUCE VEDIAMO LA LUCE

Salmo della IV domenica di Quaresima

Massimo Palombella

21 febbraio 2022

Assemblea

Signore, nella tua luce vediamo la luce.

Organo

Armonizzazione alternativa

Assemblea

Signore, nella tua luce vediamo la luce.

Org.

PSALMEL.

E go di-xi ; * D6- mi-ne,

Solo

1. Signore, il tuo amore è nel cielo, la tua fedeltà fino alle nubi, / la tua giu - -
 2. Quanto è prezioso il tuo amore, o Dio! Si ri - -
 3. È in te la sorgente della vita, alla tua

1. stizia è come le più alte mon - - tagne, / il tuo giu - -
 2. fugiano gli uomini all'ombra delle tue ali, / si
 3. luce vediamo la luce. / Ri - - -

1. dizio come l'abisso pro - - - fondo:
 2. saziano dell'abbondanza della tua casa:
 3. versa il tuo amore su chi ti riconosce, / la tua giu - - -

1. uomini e bestie tu sal - vi, Si - gnore.
 2. tu li disseti al torrente delle tu - e del - lizie.
 3. stizia sui ret - ti di cuore.

POST
EVANG.

M

Issus sum * saná- re tri-bu- lán- tes

cor- de, praedi- cá- re captí- vis re-

mis-si- ó- nem, et caecis réd- de-

re lu- men.

Dominica II. in Quadragesima.

PRECES.

D

I-cámus omnes : R^y. Ký-ri- 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-cerdó-ti- o e- ó- rum. R^y. Ký-ri- e... VI. Pro

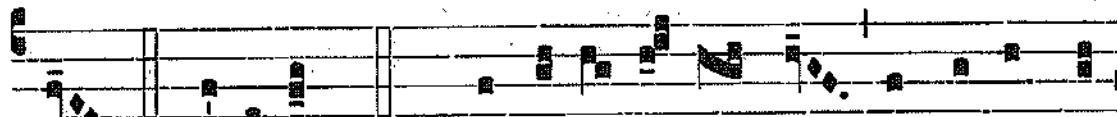
u-ni-vér-sis E-písco-pis, cuncto cle-ro, et pópu- lo.



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



et N. ... Rege Du-ce nostro et omni exér-ci-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.

KYRIE →
FINALE

The image shows two staves of musical notation. The top staff consists of five horizontal lines with vertical stems pointing downwards. The bottom staff has four horizontal lines with vertical stems pointing upwards. Red arrows and lines highlight specific notes: one arrow points from the first note of the top staff to the second note of the bottom staff; another arrow points from the third note of the top staff to the fourth note of the bottom staff; a third arrow points from the fifth note of the top staff to the sixth note of the bottom staff; and a fourth arrow points from the eighth note of the top staff to the ninth note of the bottom staff. Below the staves, lyrics are written in French: "Ave, mi-si- misse ré-re. Ky-ri- e e-lé- i-son, Ky-ri- e e-lé- i-son, Ky-ri- e e- lé- i-son.

OFFERT.

D I- xit * Dó- mi- nus

ad Mó- y- sen : Inve-ní- sti grá- ti- am

in conspé- ctu me- o, et sci- o te piae ó-

mni-bus. Et festi-nans Mó- y-ses incli-

ná- vit se in ter- ram, et ado-rá- vit,

di- cens : Sci- o, qui- a mi-sé- ri-cors es in

míl- li-bus, áufe-rens in-iqui-tá- tes

et pec-cá- ta.

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

ma- ligni-tá-te, quam di-xit fá- ce- re pó- 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.

CONFRAC.

I

L-le ho- mo *qui dí-ci- tur Je-sus,

lu- tum fe- cit, et li- ni- vit,

ó- cu- los me- os : et mo- do

ví- de- o.

TRANS.

U-tum fe- cit * ex spu- to Dómi-nus, et li-ní- vit
ó-cu-los me- os : et á- bi- i, et la- vi, et vi- di,
et cré-di-di De- o.

A handwritten musical score for two voices, likely for soprano and alto, on five-line staves. The music consists of two systems. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are "In la - le lu ia - alle lu ia". The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are "alle lu ia - ja - al - le lu ia - alle lu ia - alle lu ia - alle lu ia". The score includes various dynamics like forte and piano, and performance instructions like "in la" and "alle lu ia". The page number 342 is written in the top right corner.

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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,

géméntes 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.



I ta dulce do et spes nostra sal-
ue et spes nostra salut et spes nostra sal ue.

Tenor.

Primus.

V Ita dulce do Vita dulcedo et spes nostra salutue
et spes nostra salutue.

Tenor Secundus.



I ta 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 et spes nostra salue et spes nostra salue sal ue.

Bassus.



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

Superius.



8b c

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

8b c

Quinta pars.

8b c

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

8b c

Tenor.

8b c

D te suspira mus Ad te suspira mus
gementes et flen tes in bac lacri marū valle in bac lacri marū
valle lacrimarum valle ij lacrimarum val le.

8b c

Altus Thomas Ludouicis de Victoria Quinq; voc. c vi



A musical score for the Alto voice, featuring four 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 occasional rests. The lyrics describe a scene of grief and lamentation.

b. b. b. b.
D te suspira mus Ad te su.
spira mus gementes et sflen tes in hac lacri ma rum val le
in hac lacri ma rum valle in hac 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 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 occasional rests. The lyrics describe a scene of grief and lamentation, mirroring the Alto part above.

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

Altus Thomas Ludonicus de Victoria Quat. voc. c vii

sum benedictus fructum ventris tui i no bis no bis post hoc exili-
um ostendit de ostendit de ostendit de
pi a opia o



Bassus.

cum Quatuor vocibus.

sum bene di ctus fructum ventris tu-
i no bis post hoc no bis post hoc exilium o.
sten de ostendit de ostendit de.
pi a opia opia a