

**19 Maggio 2024**  
**Domenica di Pentecoste**

Celebrazione Capitolare ore 11.00

1. **Canto Processionale:** *Veni, Sancte Spiritus* (M: Jacques Berthier)
2. **12 Kyrie e Sallenda** (*Pacem meam do vobis*)
3. **Ingressa:** *Factus est repente de cælo sonus*
4. **Gloria:** *Missa De angelis* (polifonia di Massimo Palombella)
5. **Salmo:** *Del tuo Spirito, Signore, è piena la terra* (M: Massimo Palombella [2022])
6. **Alleluia** Gregoriano (VI modo) con versetto «Veni, Sancte Spiritus» (M: Massimo Palombella [2012])
7. **Post Evangelium:** *Cum sanctificatus fuero in vobis*
8. **Offertorio:** *Confirma hoc Deus* (GIOVANNI PIERLUIGI DA PALESTRINA, *Offeretoria totius anni* [Venetijs, apud Angelum Gardanum 1594])
9. **Credo III** con «*Qui cum Patre et Filio*» in polifonia (M: Massimo Palombella [2012])
10. **Sanctus:** *Missa De angelis* (polifonia di Massimo Palombella)
11. **Confractorium:** *Ultimo festivitatis die dicebat Jesus*
12. **Transitorium:** *Hymnum canite Agni mundi*
13. **Sicut Cervus** (GIOVANNI PIERLUIGI DA PALESTRINA, *Liber II Motectorum Quatuor Vocum* [Mediolani, Apud Franciscum & Hæredes Simonis Tini 1587]), Archivio Musicale della Veneranda Fabbrica del Duomo, Busta 106, n. 11; *Motectorum Quatuor Vocibus, Partim Plena Voce et Paribus Vocibus. Liber Secundus* [Venetijs, Apud Angelum Gardanum 1604]
14. **Regina cæli**

**Cappella Musicale del Duomo di Milano**

*Organista:* Alessandro La Ciacera

*Maestro Direttore:* Massimo Palombella

*In gremio Ecclesiae.*

Musical notation for Kyrie eleison (tertium) on a four-line staff. The notes are represented by small squares and diamonds. The melody consists of eighth-note patterns.

¶. Ký-ri- e e-lé- i-son. (ter) ¶. Ký-ri- e e-lé- i-son. (ter)  
R. Ký-ri- e e-lé- i-son. (ter) R. Ký-ri- e e-lé- i-son. (ter)

*Postea cantatur propria Psallenda.*

PSALL.

I.

P

Acem me- am\* do vo- bis, halle- lú- jah : pa-

Musical notation for the beginning of the psalmody on a four-line staff. The notes are represented by small squares and diamonds. The melody begins with a series of eighth-note patterns.

cem me- am re- línquo vo-bis. Halle- lú- iah.

Musical notation for the end of the psalmody on a four-line staff. The notes are represented by small squares and diamonds. The melody concludes with a series of eighth-note patterns.

Gló-ri- a Patri. E u o u a e. Pa-cem...

(θ)

¶. Gló-ri- a Patri, et Fí- li- o, et Spi-rí-tu- i Sancto.

(θ)

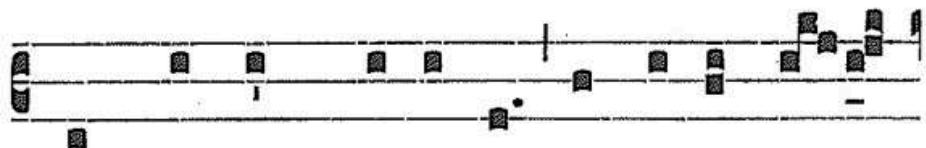
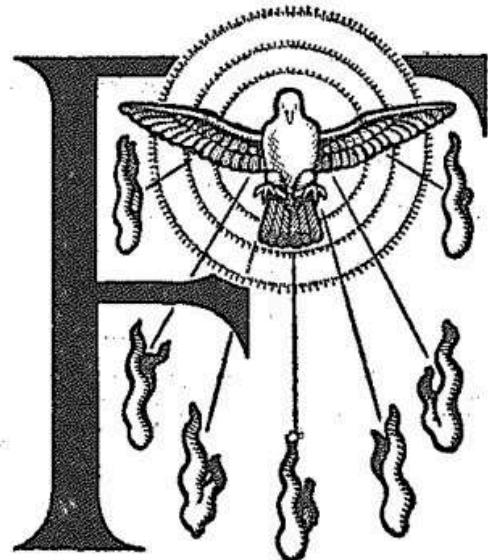
R. Sic-ut e-rat in princí-pi- o, et nunc, et semper : et in

Musical notation for the concluding part of the psalmody on a four-line staff. The notes are represented by small squares and diamonds. The melody concludes with a series of eighth-note patterns.

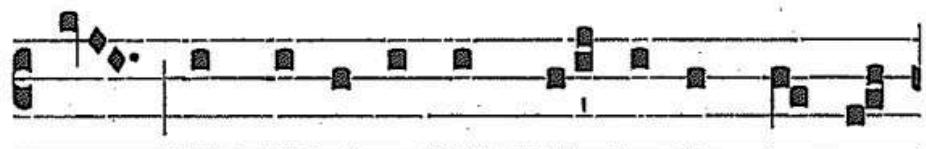
sé-cu- la... Sae-cu-lo-rum. A-men. Pa-cem...

# MISSA DE SOLEMNITATE PENTECOSTES.

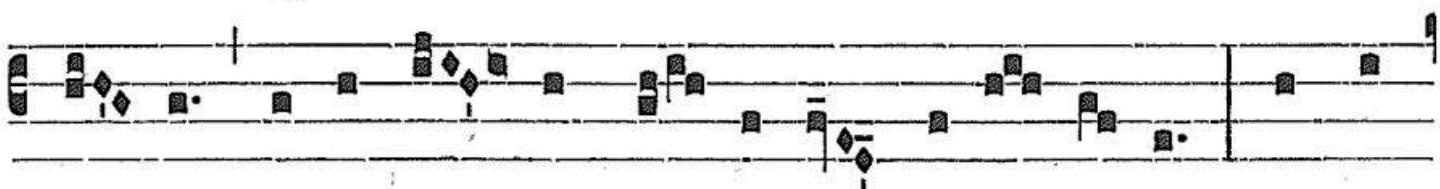
## INGRESSA.



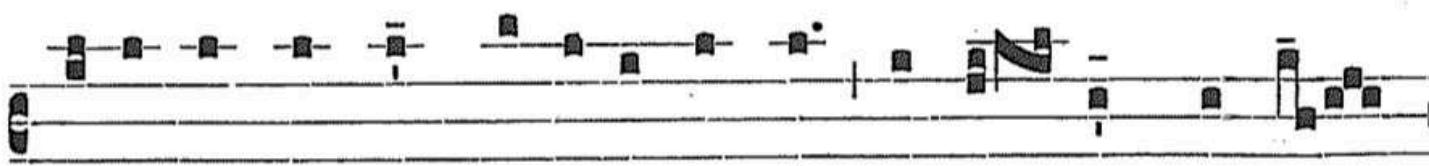
ACTUS est \*re-pénte de cae-lo so-



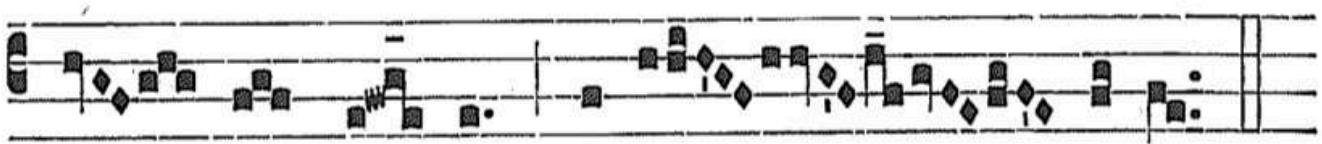
nus adve-ni- éntis spí- ri-tus ve- he-



mén- tis, u-bi e- rant se- déntes, halle- lú- jah. Et re-



plé-ti sunt omnes Spí- ri-tu Sancto, loquéñ- tes magná-



li- a De- i, halle- lú-jah.

## Gloria

XVI. L.

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

mí-ni-bus bonae vo-luntá-tis. Laudá-mus te. Be-ne-di-

cimus te. Ado-rá-mus te. Glo-ri-fi-cámus te. Grá-

ti-as 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 Ie-su Chri-ste. Dómi-ne

De- us, Agnus De- i, Fi- li- us Pa- tris. Qui tol-lis peccá-

ta mun- di, mi-se-ré- te no- bis. Qui tol-lis peccá-ta mun-

di, súsci-pe depre-ca-ti- ó-nem no-stram. Qui se-des ad

déxte-ram Pa-tris, mi-se-ré-re no- bis. Quó-ni- am tu solus

sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tíssimus,

Ie-su Chri-ste. Cum Sancto Spi-ri-tu, in gló-ri- a De- i

Pa- tris. A- men.

**DEL TUO SPIRITO, SIGNORE, È PIENA LA TERRA**

## Salmo per la Solennità di Pentecoste

Massimo Palombella  
5 aprile 2022

Assemblea

Del tuo Spi - ri - to, Si - gno - re, è pie - na la ter - ra.

Organo

### **Per finire (dopo l'ultima strofa)**

4

Assemblea

Del tuo Spi - ri - to, Si - gno - re, è pie-na la ter - ra.

Cantus

è pie-na la ter - ra, la ter - ra, la ter - ra.

Altus

è pie-na la ter - ra, la ter - ra, la ter - ra.

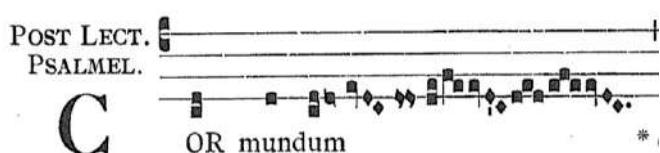
Tenor

è pie-na la ter - ra, è pie - na la ter - ra, la ter - ra.

Bassus

Del tuo Spi - ri - to, Si - gno - re, è pie-na la ter - ra, è pie - na la ter - ra, la ter - ra.

Organo



ASSEMBLEA {

1. Benedici il Signore, anima mia!  
2. Togli loro il re - - spiro: muoiono,  
3. Sia sempre la gloria del Signore;

ORGANO {

SOLO {

1. Sei tanto grande, Signore mio Dio!  
2. e ri tornano nella loro polvere.  
3. gioisca il Signore delle sue opere.

ORG. {

SOLO {

1. Quante sono le tue opere, Signore!  
2. Mandi il tuo Spirito, sono cre ati,  
3. A lui sia grazia - dito il mio canto,

ORG. {

SOLO {

1. La terra è piena delle tue creature.  
2. e rinnovi la faccia della terra.  
3. io gioirò nel Signore.

ORG. {

SOLO {

1. La terra è piena delle tue creature.  
2. e rinnovi la faccia della terra.  
3. io gioirò nel Signore.

POST  
EVANG.

C

UM · sancti- fi- cá- tus fú- e- ro \* in vo- bis, con-

gre-gá- bo vos de ú-ni-vérsø mun- do : da-bo

vo- bis cor no- vum. Halle- lú-

jah, halle- lú-jah.



Onfirmaboc Deus quod operatus es in no-  
 bis Cōfirma hoc Deus quod operatus es in nobis a  
 templo sancto tu o a templo sancto tuo quod est  
 quod est in Hie ru saltem quod est in Hierusalem tibi offerent  
 ubi ubi offerent re ges munera tibi offerent reges  
 ma nra Alleluia ij  
 Alleluia alle lu ia alleluia-

Confirma hoc Deus quod operatus es in nobis  
 Confirma hoc Deus quod opera tus es in nobis a templo  
 Fundo in o fundo tuo a templo sancto tuo quod est in Hierusalem quod  
 est in Hierusalem quod est in Hierusalem tibi offerent reges munera  
 ra tibi offerent reges munera tibi offerent reges munera  
 Alleluia Alleluia ia ij alleluia ij  
 ij alleluia ij alleluia ij  
 alleluia

In dit Penitentie-

30

## TENOR



**Onfirma hoc Deus quod operatus es in no-**

bis à templo sancto tu

o al tempio Santo tu-

**o quod est      quod est in Hierusalem quod est      in His-**

**rusalem tibi offerent reges munera tibi offerente reges munera reges**

munera ubi offert reges munera Alleluia Alleluia

A horizontal strip of a medieval manuscript page featuring musical notation. It consists of four horizontal red lines representing a staff. The notation is a form of early printed music, using black dots and dashes to indicate pitch and rhythm. There are four measures of music, each starting with a vertical bar line and ending with a curved brace. The first measure contains six notes. The second measure contains five notes. The third measure contains four notes. The fourth measure contains three notes. The notes are represented by black dots or dashes of varying lengths.

alleluia ij

مکالمہ

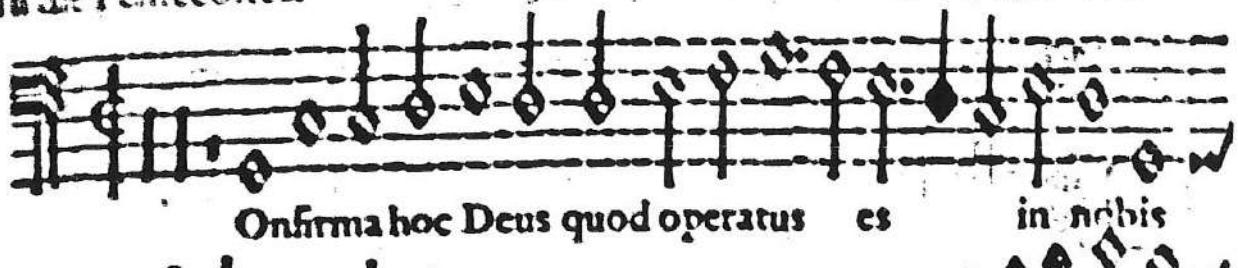
**alleluia**      **i**

## Offertoria Ioan. Petri Aloysij Prenešini A. S.

K

In die Pentecostes.

BASSVS



quod o peratus es in no bis à templo sancto tu-

o summo tuo quod est in Hierusalem. quod est in Hierusalem tibi

offerent reges munera reges mune-

re Alleluia Al le luia alleluia al-

Iehuia alleluia ij

In die Pentecostes.

38

QVINTVS

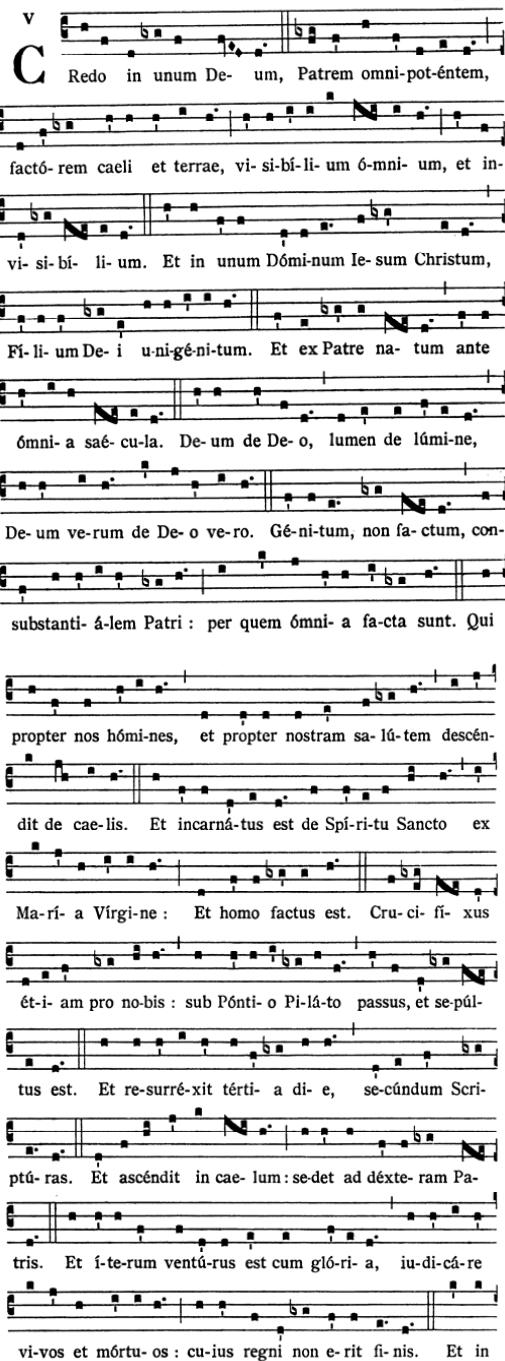


Onfirma hoc Deus quod operatus es in no-  
bis      quod operatus es in nobis à templo sancto tu o à templo  
sancto tu      o quod est in Hie      rusalem quod est  
in Hierusalem quod est      in Hierusalem tibi offerent reges munera  
tibi of ferent tibi offerent reges munera      tibi offerent reges  
munera Alleluia Al lelu ia ij ij  
alleluia ij ij  
alleluia  
ia. Offert Ioan. Petri Aloysij Prenestini A. g. B b suis

CREDO III

XVII. s.

**C**redo in unum Deum, Patrem omni-poténtem,  
 factórem caeli et terrae, vi-sí-bí-li-um ómni-um, et in-  
 vi-sí-bí-li-um. Et in unum Dómi-num Ie-sum Christum,  
 Fi-li-um De-i u-ni-gé-ni-tum. Et ex Patre na-tum ante  
 ómni-a saé-cu-la. De-um de De-o, lumen de lúmi-ne,  
 De-um ve-rum de De-o ve-ro. Gé-ni-tum, non fa-ctum, con-  
 substanti-4-lem Patri : per quem ómni-a fa-cta sunt. Qui  
 propter nos hómi-nes, et propter nostram sa-lú-tem descén-  
 dit de cae-lis. Et incarná-tus est de Spí-ri-tu Sancto ex  
 Ma-rí-a Vírgi-ne : Et homo factus est. Cru-ci-fi-xus  
 ét-i-am pro no-bis : sub Pónti-o Pi-lá-to passus, et se-púl-  
 tus est. Et re-surréxit térti-a di-e, se-cúndum Scri-  
 ptúras. Et ascéndit in cae-lum : se-det ad déxte-ram Pa-  
 tris. Et í-te-rum ventúrus est cum gló-ri-a, iu-di-cá-re  
 vi-vos et mórtu-os : cu-ius regni non e-rit fi-nis. Et in



Spí-ri-tum Sanctum, Dómi-num, et vi-vi-fi-cántem : qui ex  
Patre Fi-li-ōque pro-cé-dit. Qui cum Patre et Fi-li-o  
simul ad-o-rá-tur, et conglo-ri-fi-cá-tur : qui lo-cú-tus est  
per Prophé-tas. Et unam sanctam cathó-li-cam et a-po-  
stó-li-cam Ecclé-si-am. Confi-te-or unum ba-ptísmo  
in remissi-ō-nem pecca-tó-rum. Et exspécto re-surre-  
cti-ō-nem mortu-ō-rum. Et vi-tam ventú-ri saé-cu-li.  
A-men.

# Sanctus

vi

(XI) XII. s.

S

An-<sup>c</sup>tus, \* Sanctus, San-<sup>c</sup>tus Dō-<sup>c</sup>mi-<sup>c</sup>nus

De- us Sá- ba- oth. Ple-ni sunt cae- li et

ter- ra gló- ri- a tu- a. Ho-sánná in excél- sis.

Bene-dí- c<sup>t</sup>us qui ve- nit in nōmi-ne Dō-mi-ni. Ho-

sán-na in excél-sis.

CONFRAC.

U

L-ti- mo \* festi-vi- ta- tis di- e di-ce-bat

Je-sus : Qui in me cre- dit, flumi-na de ventre

e- jus flu- ent a- quae vi- vae. Hoc autem

di- xit de Spi-ri-tu, quem acceptu-ri e- rant cre- dentes

in e- um. Hal-le- lu-jah, halle- lu- jah.

TRANS.

H

Ymnum cá-ni-te \* A-gni mun-di, la-vácro

fon-tis re-ná-ti, sa-ti-á-ti córpo-re Christi.

Hal-le-lú-jah, hal-le-lú-jah.

Prima Pars:

16

c. 1

Icunt Cervus desiderat ad fontes aqua ruma

ruus desiderat ad fontes a qua rum Ita de

rat Ita de siderat Anima mea ad te De us

ea ad te Do ns.

*Prima Pars.*

16

*ALTVS*

Ierit Cervus desiderat ad fontes aqua  
rum sicut Cervus desiderat

ad fontes aqua un desiderat ad fontes aqua  
rum Ita de

si derat Ita Ita de siderat  
Anima mea ad te Deus anima

mea ad te Deus us ad te Deus us i

Prima Pars.

16

TENOR

A handwritten musical score for the Tenor part of the first part (Prima Pars.). The score consists of three staves of music. The lyrics are written below the notes in Latin. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The music is in common time. The lyrics are:

Icn: Ceruus desiderat ad fontes aqua rum Sicut Ceruus deside at ad fontes a-  
qua riuus desiderat ad fontes aquarum Ita de si d.rat ü  
Ita desiderat ü Ita de si derat Anima  
mea ad te De us anima mea ad te De us ad te De us.

*Prima Pars.*

16

*BASSVS*

A musical score for the Bassus part of the Prima Pars. The score consists of four staves of music. The first staff begins with a large decorative initial 'B'. The lyrics are written below the notes. The score is in common time, with a key signature of one sharp. The vocal range is mostly in the bass clef, with some notes in the tenor clef. The music features a mix of eighth and sixteenth note patterns.

Iacet Ceruus desiderat ad fontes aquarum: Sicut Ceruus desiderat ad fontes  
D. siderat ad fontes aqua rum Ita de si derat y  
Ita desi derat desiderat Anima mea ad te De us anima  
mea ad te De us ad te De us,

## REGINA CAELI

VL

R Egí-na cæ-li \* læ-tá-re, alle-lú-ia : Qui- a quem me-  
ru- í-sti portáre, alle-lú-ia : Re-surréxit, sic-ut di-xit, al-  
le- lú-ia : O-ra pro no-bis De- um, alle-lú- ia.