

**1 Settembre 2024**  
**I Domenica dopo il Martirio**  
**di san Giovanni il Precursore**

Celebrazione Capitolare ore 11.00

1. **Ingressa:** *Sperate in eo omnis conventus plebis*
2. **Atto Penitenziale:** *Asperges me Domine*
3. **Gloria**
4. **Salmo:** *Mostraci, Signore, la tua misericordia* (M: Massimo Palombella [2024])
5. **Alleluia** (M: Massimo Palombella [2021/2022]) con versetto «*Amicus sponsi gaudio gaudet*» (M: Massimo Palombella [2024])
6. **Post Evangelium:** *Inclina, Domine, aurem tuam et exaudi me*
7. **Credo**
8. **Sanctus**
9. **Confractorium:** *Vovete, et reddite Domino Deo nostro*
10. **Transitorium:** *Accepta Christi munera sumamus Dei gratia*
11. **Antifona Mariana:** *Inviolata*
12. **Organo:** *Toccata* (ARMAND VIVET [1869-1937])

**Cappella Musicale del Duomo di Milano**

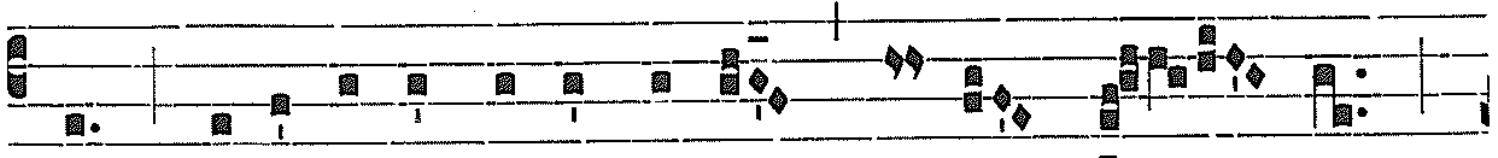
*Organista:* Alessandro La Ciacera

*Maestro Direttore:* Massimo Palombella

**S**



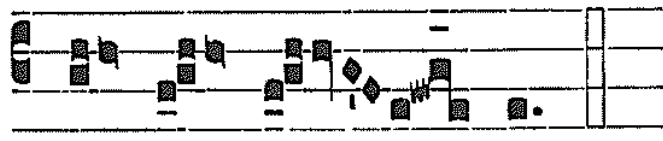
Pe-rá- te in e- o \* omnis convéntus ple-



bis, effúndi-te co-ram il-lo corda ve- stra :



qui- a De- us ad-jú-tor no- ster est.



Hal- le- 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 iniquitatem meam.
- Glória Patri et Fílio + et Spirítui Sancto.
- Sicut erat in princípio et nunc et semper, + et in saécula saeculorum. Amen.

Asperges me.....

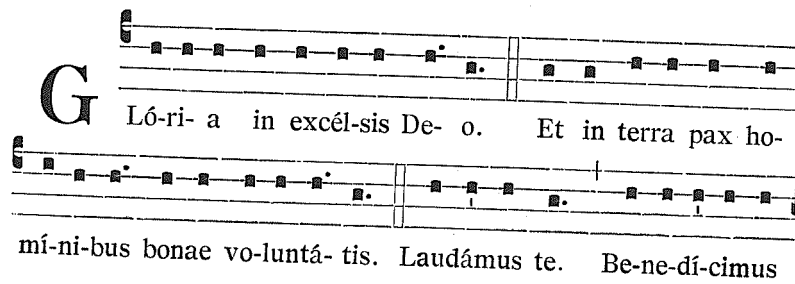
## II. — Gloria seu Laus Missae.



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

II. — Gloria seu Laus Missae.

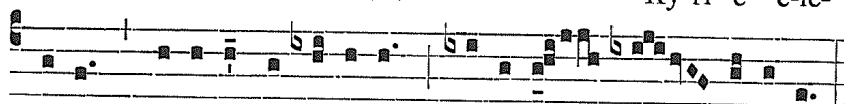
605

te. Ado-rá-mus te. Glo-ri-fi-cá-mus 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.  
 Dó-mi-ne Fi-li u-ni-gé-ni-te, Je-su Chri-ste. 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, sú-sci-pe de-pre-ca-ti-ónem nostram.  
 Qui se-des ad délixte-ram Patris, mi-se-ré-re no-bis. Quóni-am  
 tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Altí-s-si-mus,  
 Je-su Chri-ste. Cum Sancto Spí-ri-tu, in gló-



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

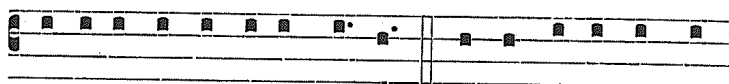
Ký-ri- e e-lé-



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



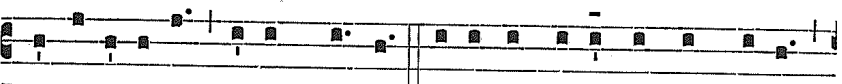
te. Ad-o-rámus te. Glo-ri- fi-cámus te. Grá-ti- as á-gimus



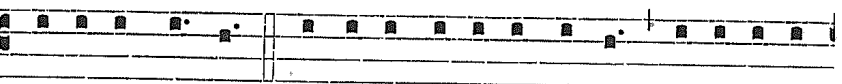
ti- bi propter magnam gló- ri- am tu- am. Dómi- ne De- us,



Rex caeléstis, De- us Pa- ter omní- pot- ens. Dómi- ne Fi- li



u- ni- gé- ni- te 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

# MOSTRACI, SIGNORE, LA TUA MISERICORDIA

Salmo della I Domenica dopo il Martirio di san Giovanni (anno B)

Massimo Palombella

20 maggio 2024

Assemblea

Mo-stra-ci, Si-gno-re la tua mi-se-ri - cor - dia e do-na-ci la tua sal - vez - za.

Organo

Solo

1. Sei stato buono, Signore, con la tua terra,  
 2. Sì, la sua salvezza è vicina a chi lo teme,  
 3. Certo, il Signore donerà il suo bene

Organo

Solo

1. hai perdonato la colpa del tu - o popo - lo.  
 2. perché la sua gloria abiti la no - stra ter - ra.  
 3. e la nostra terra darà il su - o frut - to;

Organo

Solo

1. Ascolterò cosa dice Dio, il Signore: / egli annuncia per il suo popolo, per i suoi fe - deli,  
 2. Amore e verità s'incontreranno, giustizia e pace si bace - ranno.  
 3. giustizia camminerà davanti a lui:

Organo

4

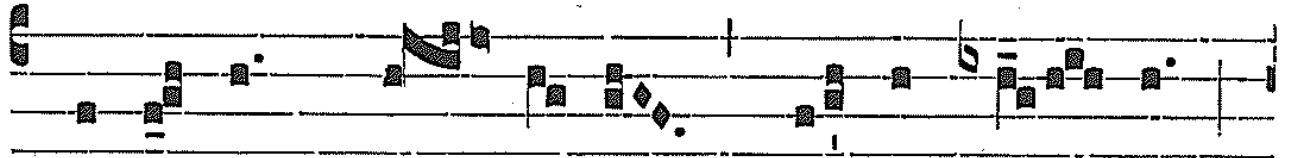
Solo

1. per chi ritorna a lu - i con fi - du - cia.  
 2. Verità germoglierà dalla terra e giu - sti - zia dal cie - lo.  
 3. i suoi passi tracceran - no il cam - mi - no.

Organo



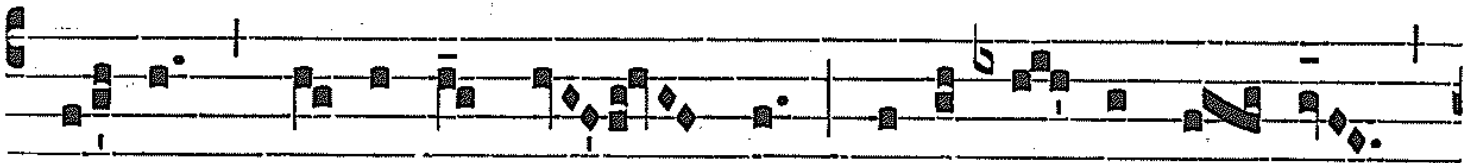
**I**



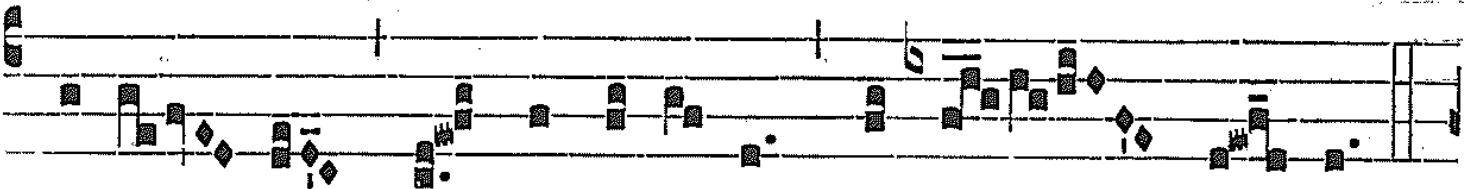
Nclí- na, \* Dó- mi- ne, au- rem tu- am



et ex- áudi me. Sal- vum fac servum tu- um, De- us



me- us, spe- rántem in te. Mi- se- ré- re mi- hi,



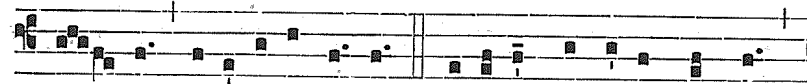
quó- ni- am ad te clamá- vi to- ta di- e.



Hal- le- lú- jah.

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 Altí-s-si-mus, Je-su Chri-ste.



Cum Sancto Spí-ri-tu, in gló-ri-a De-i Pa-tris.



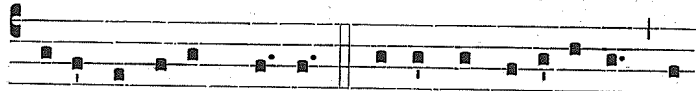
\*\* A-men. Ký-ri-e e-lé-i-son. Ký-ri-e e-lé-i-son. Ký-



ri-e e-lé-i-son.

III. — Symbolum.

**C**



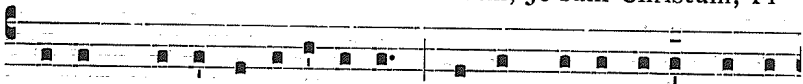
Re-do in unum De-um. Patrem omni-po-téntem, fa-



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



si-bí-li-um. Et in unum Dó-minum, 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 lími- 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- ri- a  
 Vírgi- ne et homo factus est. Cru- 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 dέxte- ram Patris. Et í- te- rum ventú-

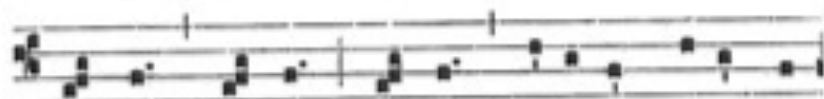
III. — Symbolum.

613

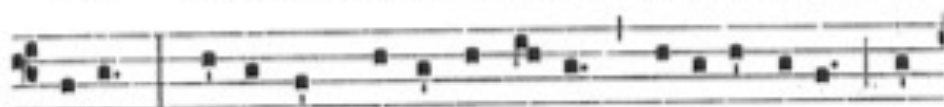
rus est cum gló-ri- a ju-di-cá-re vi-vos et mórtu-os; cu-jus  
 regni non e-rit fi-nis. Et in Spí-ri-tum Sanctum, Dómi-num  
 et vi-vi- fi-cántem; Qui ex Patre Fi-li- óque pro-cé-dit. Qui  
 cum Patre et Fí- li- o simul ado-rá-tur et conglo-ri- fi-cá-  
 tur. Qui locú-tus est per Prophé- tas. Et unam, 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.

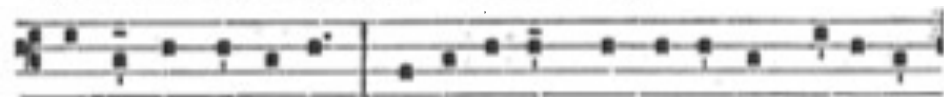
**S**



Anctus, \* Sanctus, Sanctus, Dómi-nus De-us Sá-



ba-oth. Ple-ni sunt cae-li et ter-ra gló-ri- a tu- a. Ho-

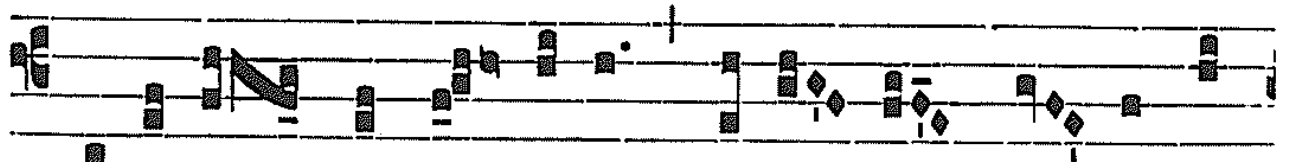


sánna in excél-sis. Be-ne-díctus qui ve-nit in nómi-ne

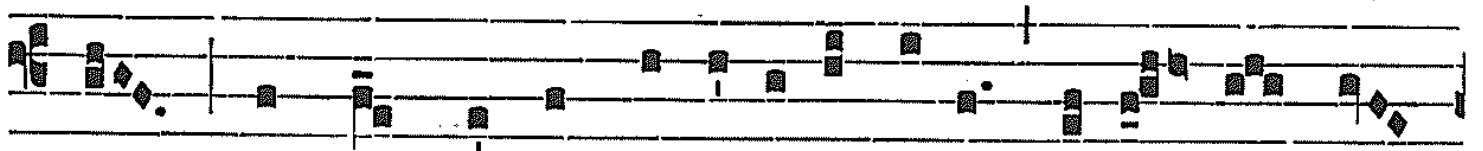


Dómi-ni. Ho-sánna in excél- sis.

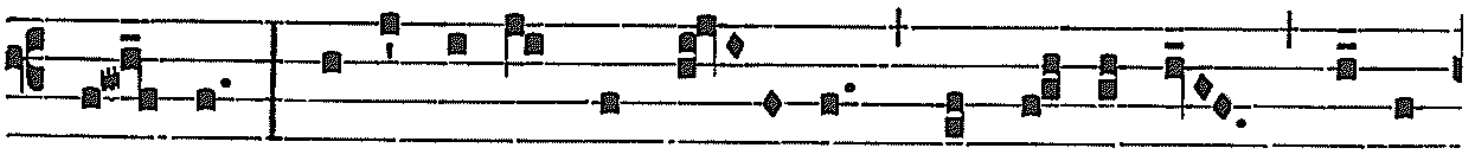
V



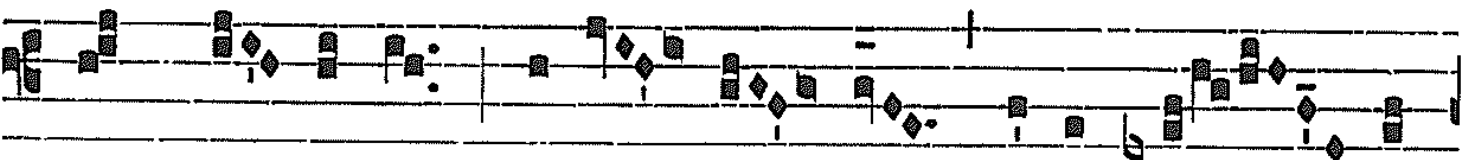
Ové-te, \* et réd-di-te Dómi-no De-o no-



stro : omnes qui in circú-i-tu e-jus of-fér-tis mú-



ne-ra. Terrí-bi-li, et e-i qui áu-fe-ret spí-ri-

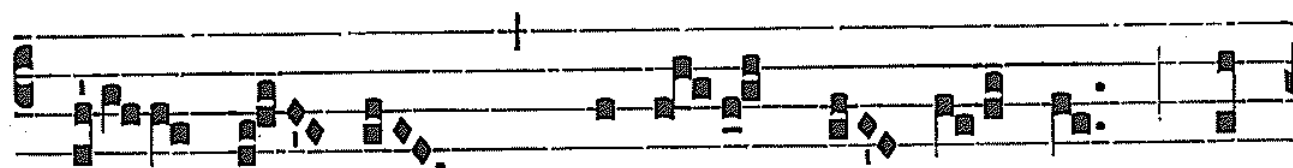


tum prín-ci-pum : terrí-bi-li apud re- ges

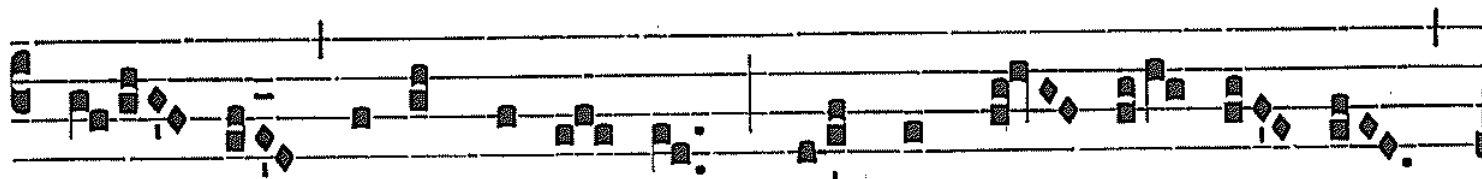


ter-rae. Hal-le-lú-jah.

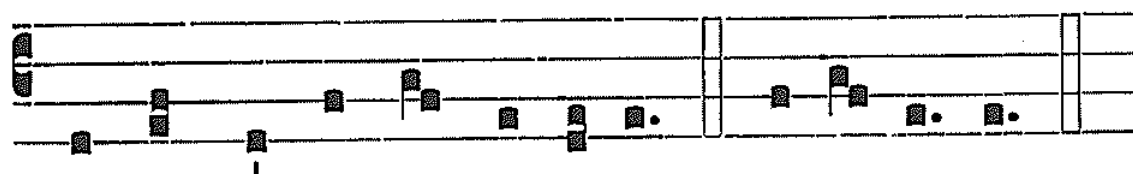
**A**



C- cé- pta \* Christi mú- ne- ra su-



má- mus De- i grá-ti- a, non ad ju- dí- ci- um



sed ad salvándas á-nimas. Hal-le- lú- jah.

**I**n-vi-o-lá-ta, ín-tegra et ca-sta es, Marí-a, \* quæ es  
ef-fé-cta fúl-gi-da cæ-li porta, o Mater al-ma Christi ca-  
rís-si-ma, \* sú-scipe pi-a laudum præ-có-ni-a. Nostra ut  
pu-ra pécto-ra sint et córpo-ra, \* te nunc flá- gitant de-vó-  
ta corda et o-ra. Tu-a per precá-ta dulcís- si-ma  
\* nobis concédas vé-niam per sá-cu-la. O be- ní- gna!  
\* O Re- gí- na! o Ma- rí- a! \* Quæ so-la in- vi- o-  
lá- ta perman- sí- sti.



Toccata

Fonds et Anches 4 et 8 p. au Récit et au Positif.  
Fonds et Anches 4, 8 et 16 p. au G<sup>d</sup> Orgue et à la Pédale.

Armand VIVET

All<sup>o</sup> moderato.

ORGUE  
ou  
HARMONIUM

G. *f* staccato.  
R.

G.

PED. ou MAN.

PED. ou MAN.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two sharps (D major or F# minor). The bass line features a steady eighth-note accompaniment. The treble line has a more active melody. The dynamic marking *P. ou M.* is centered below the staff.

Second system of musical notation. It includes a *riten.* (ritardando) marking in the bass line. A *R.* (ritardando) marking is placed above the treble line. A *mf* (mezzo-forte) dynamic marking is placed below the treble line. The music continues with similar textures to the first system.

Third system of musical notation. A *G.* (Grave) marking is placed above the treble line. A *f* (forte) dynamic marking is placed below the treble line. The bass line continues with its accompaniment. The dynamic marking *P. ou M.* is centered below the staff.

Fourth system of musical notation. A *R.* (ritardando) marking is placed above the treble line. A *mf* (mezzo-forte) dynamic marking is placed below the treble line. The dynamic marking *Man.* (Meno) is centered below the staff.

Fifth system of musical notation. A *G.* (Grave) marking is placed above the treble line. A *f* (forte) dynamic marking is placed below the treble line. The dynamic marking *P. ou M.* is centered below the staff.

Sixth system of musical notation. The dynamic marking *Man.* (Meno) is centered below the staff.

First system of musical notation, consisting of a treble staff and a bass staff. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, including lyrics: *P.R. mf cres - - - cen - - - do.* A 'G.' marking is present below the bass staff.

Third system of musical notation, featuring a 'G' marking and a 'f' dynamic marking.

Fourth system of musical notation, including the instruction *a Tempo.* and *ff Claviers accouplés*. A *riten - - -* marking is also present.

PED. ou MAN.

Fifth system of musical notation, showing a series of notes in the treble staff.

Sixth system of musical notation, showing a series of notes in the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a continuous eighth-note melody in the right hand and a bass line with chords and eighth notes in the left hand.

Second system of musical notation, continuing the piece. It includes the instruction "Pou M." at the end of the system.

Third system of musical notation, featuring the instruction "Man." twice, once in the left hand and once in the right hand.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material.

Fifth system of musical notation, including the instruction "PED. ou MAN." at the end.

Sixth system of musical notation, concluding the piece. It includes the tempo markings "allargando." and "molto ritard." in the left hand.