

Venerdì 1 Novembre 2024
Solennità di Tutti i Santi

Celebrazione Pontificale ore 11.00

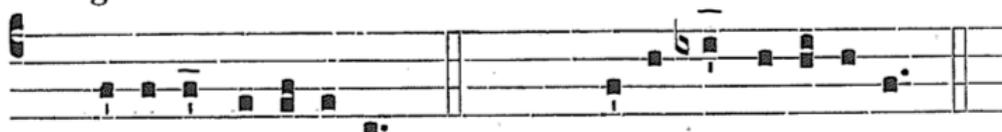
1. **Canto Processionale:** *Lodate Dio* (T: Silvano Albisetti [1966]; Melodia: Stralsund [1665]; Armonizzazione: Dusan Stefani [1966])
2. **12 Kyrie e Sallenda** (*Celebremus diem Sanctorum*)
3. **Ingressa:** *Lætetur omnes in Domino*
4. **Gloria:** *Missa De angelis* (polifonia di Massimo Palombella [2018])
5. **Salmo:** *Benedetto il Signore in eterno* (M: Massimo Palombella [2021])
6. **Alleluia:** Gregoriano (VI modo) con versetto «*Iustorum animæ in manu Dei sunt*» (M: Massimo Palombella [2021])
7. **Post Evangelium:** *Beati eritis*
8. **Offertorio:** *Iustorum animæ* (GIOVANNI PIERLUIGI DA PALESTRINA, *Offertoria totius anni* [Venetijs, Apud Angelum Gardanum 1594])
9. **Credo III**
10. **Sanctus:** *Missa De angelis* (polifonia di Massimo Palombella [2017])
11. **Confractorium:** *Ecce veniet Dominus, et omnes sancti eius cum eo*
12. **Transitorium:** *Beati mundo corde*
13. *Ubi caritas est vera* (Canto Gregoriano con polifonia di Maurice Duruflé)
14. **Organo:** *Placare Christe servulis* from *Tombeau de Titelouze* op.38 (MARCEL DUPRÉ [1886-1971])

Cappella Musicale del Duomo di Milano

Organista: Alessandro La Ciacera

Maestro Direttore: Massimo Palombella

In gremio Ecclesiae.



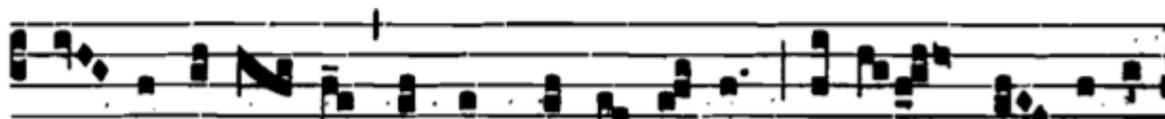
∇. Ký-ri- e e-lé- i-son. (ter) ∇. Ký-ri- e e-lé- i-son. (ter)
Ṙ. Ký-ri- e e-lé- i-son. (ter) Ṙ. Ký-ri- e e-lé- i-son. (ter)

Postea cantatur propria Psallenda.

PSALL.

C

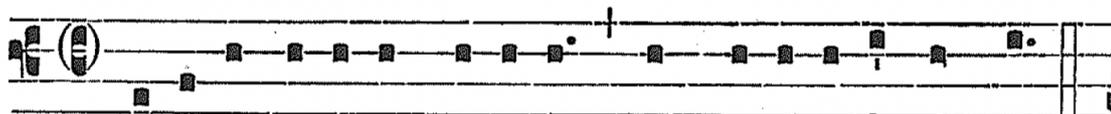
E-lebré- mus* di- em Sanctó- rum, qua- si agni in-



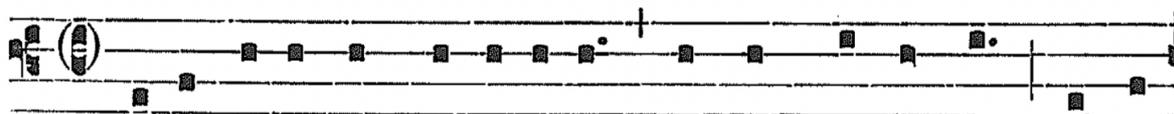
con- tamí- ná- ti et imma- cu- lá- ti Christi Dó- mi- ni



nostri. Gló- ri- a Patri. E u o u a e.



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

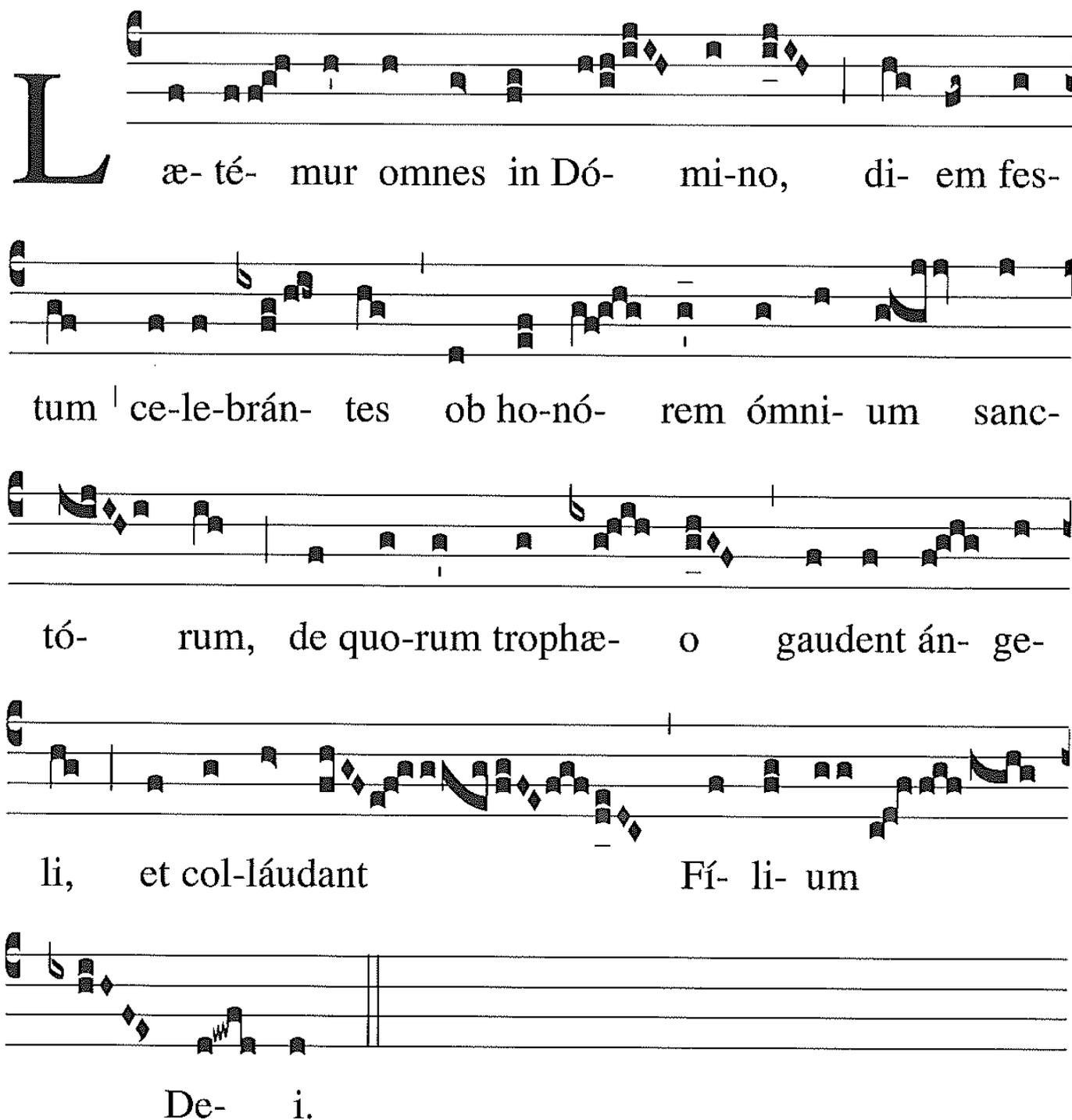


Ṙ. Sic- ut e- rat in princí- pi- o, et nunc, et semper : et in



sé- cu- la. Sæ- cu- lo- rum. A- men. Ce- le- bre- mus

INGRESSA



L æ-té- mur omnes in Dó- mi-no, di- em fes-
tum | ce-le-brán- tes ob ho-nó- rem ómni- um sanc-
tó- rum, de quo-rum trophæ- o gaudent án- ge-
li, et col-láudant Fí- li- um
De- i.

Gloria

XVI. 2.

v

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-dí-
cimus 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 caelé-stis, De-us Pa-ter omni-pot-ens.
Dó-mi-ne Fi-li u-ni-gé-ni-te Ie-su Chri-ste. Dó-mi-ne
De-us, Agnus De-i, Fi-li-us Pa-tris. Qui tol-lis peccá-
ta mun-di, mi-se-ré-re no-bis. Qui tol-lis peccá-ta mun-
di, sú-sci-pe de-pre-ca-ti-ó-nem no-stram. Qui se-des ad
déter-am Pa-tris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus
sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tí-s-si-mus,
Ie-su Chri-ste. Cum Sancto Spí-ri-tu, in gló-ri-a De-i
Pa-tris. A-men.

BENEDETTO IL SIGNORE IN ETERNO

Salmo Responsoriale per la solennità di Tutti i Santi sul tema del *Psalmellus*

Massimo Palombella
11 ottobre 2021

Assemblea

Be - ne - det - to il Si - gno - re in e - ter - no.

Organo

Per finire (dopo l'ultima strofa)

Assemblea

5

Be - ne - det - to il Si - gno - re in e - ter - no.

Cantus

mf *rall...* *p*

in e - ter - no.

Altus

mf *rall...* *p*

il Si - gno - re in e - ter - no.

Tenor

mf *rall...* *p*

il Si - gno - re in e - ter - no.

Bassus

mf *rall...* *p*

il Si - gno - re in e - ter - no.

Organo

Festa Novembris. I.

PSALMEL.

T I-mé-te * Dómi- num omnes

Solo

1. Canterò in eterno l'amore del Signore,
 2. Dio è tremendo nel consiglio dei santi,
 3. Tuoi sono i cieli, tua è la terra,

Organo

Solo

1. di generazione in generazione farò conoscere con la mia bocca la tua fe - del - tà.
 2. grande e terribile tra quanti lo cir - con - dano.
 3. tu hai fondato il mondo e quan - - - - to con - tie - ne;

Organo

Solo

1. I cieli cantano le tue meraviglie, Si - gnore la tua fedeltà nell'assem - ble - a dei san - ti.
 2. Chi è come te, Signore, Dio degli e - serciti? Potente Signore, la tua fedel - tà ti cir - con - da.
 3. Beato il popolo che ti sa accla - mare: camminerà, Signore, alla luce del tu - o vol - to.

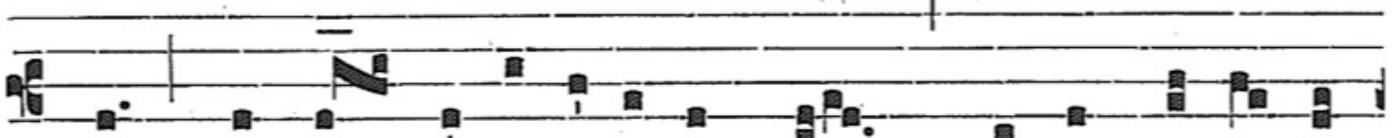
Organo

POST
EVANG.

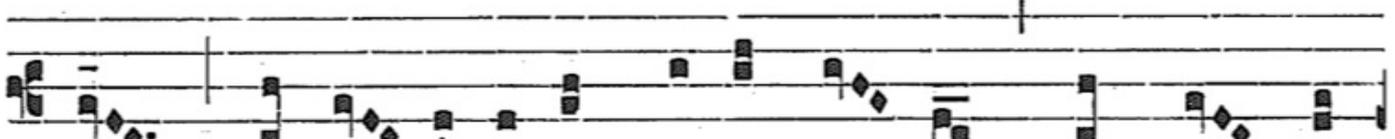
B



E- á- ti é- ri- tis, * cum vos ó- de- rint hómi-



nes, et cum se- pa- rá- ve- rint vos, et exprobrá- ve-



rint, et e- jé- ce- rint nomen ve- strum tamquam ma-



lum, propter Fí- li- um hómi- nis. Gaudé- te, et ex- ul-



tá- te : ecce e- nim merces vestra mul- ta



est in cae- lis.

22

In die S. Martini Apostoli

CANTVS

Ustorum animæ in manu De i sunt Iustorum a-

nimæ in manu De i sunt & nō tanget

il los & nō tanget il los tormen-

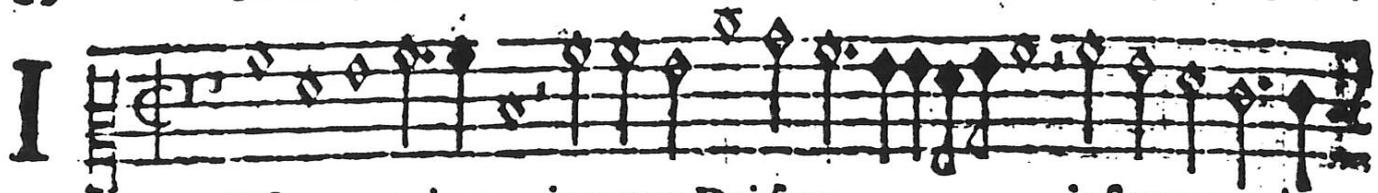
tum mortis visi sunt oculis infi pi entiuu mori visi sunt

ocu lis infi pien tium mori illi autem sunt in

pace illi au tem sunt in pa ce illi autē sunt in pace

sunt in pace illi autem sunt in pace

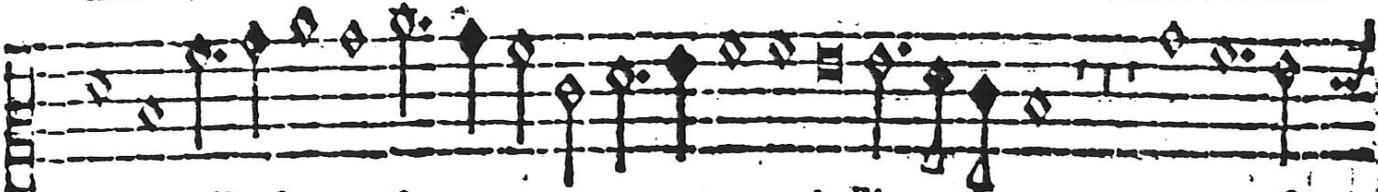




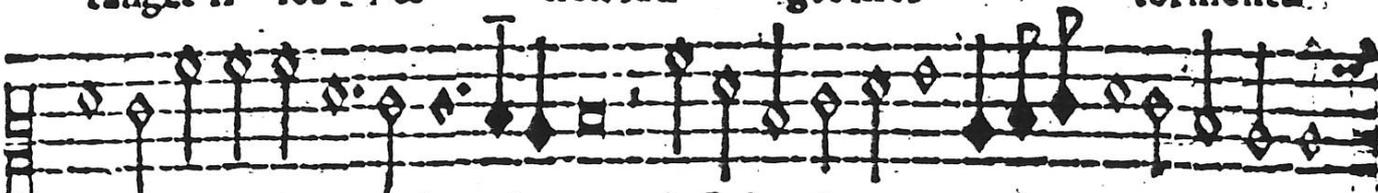
Iustorum animæ in manu Dei sunt iustorum ani-



mæ Iustorum animæ in manu Dei sunt: & non



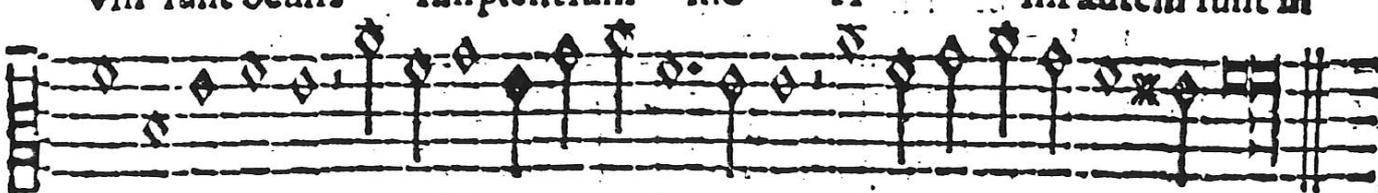
tangerit illos: & non tanget illos tormentu



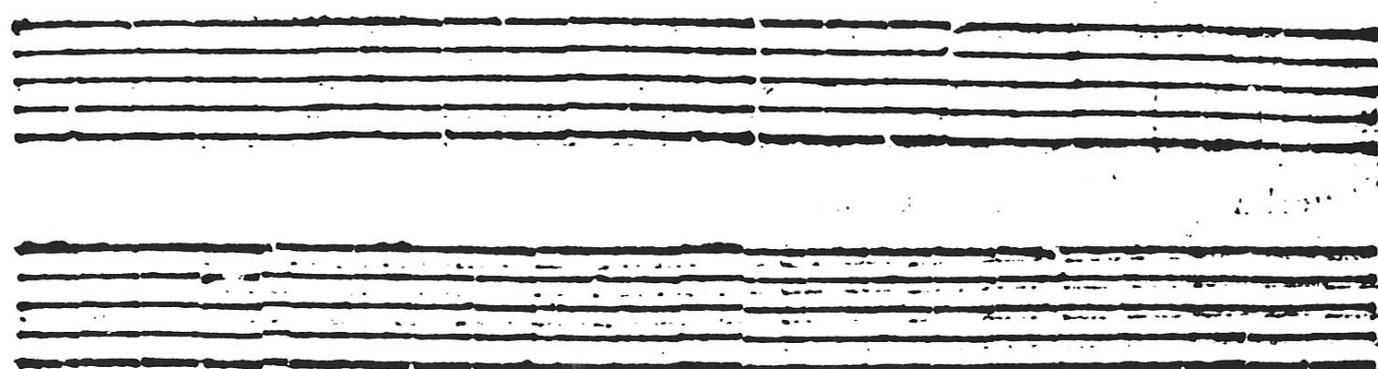
mortis visi sunt oculis insipientium mo



visi sunt oculis insipientium mo ri illi autem sunt in



pace in pace illi autem sunt in pace



Comma. Omnia Sancta

In die S. Martini Apostoli. TENOR

Ut formam animarum in manu Dei sunt

& non tanget illos tormentum mortis

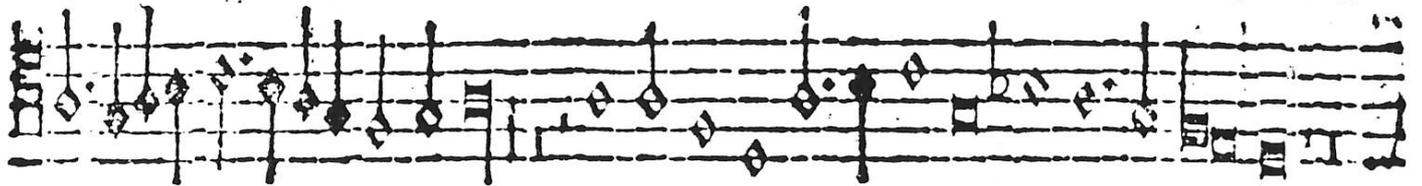
Visi sunt oculis impiorum

in impietate mori illi autem sunt in pace illi autem

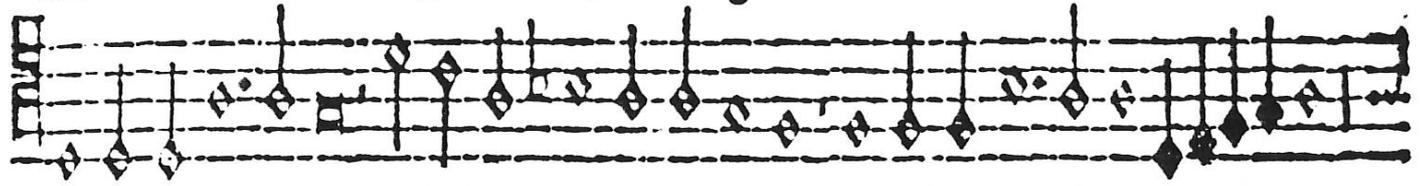
illi autem sunt in pace.



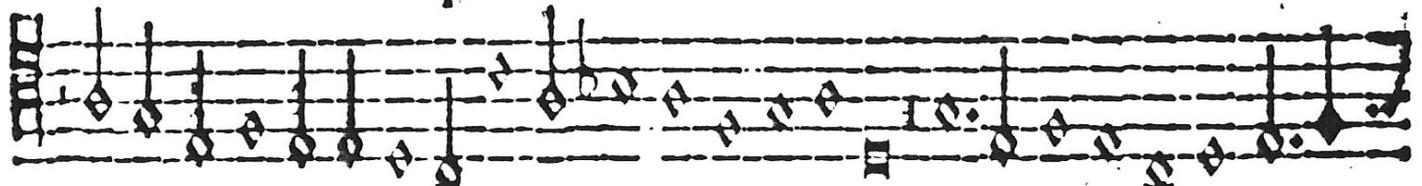
Vstorū animæ in manu De : & sūt in manu



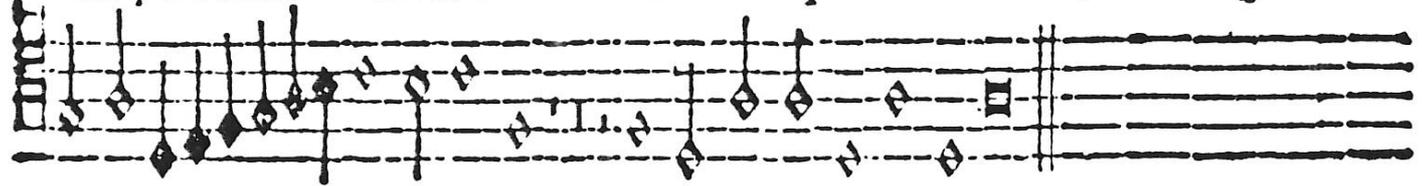
De à sunt & nō tæget il los tormentū mortis



vifi sunt oculis insipientium mori vifi sunt oculis



insipientium mori illi autē sūt in pace illi autē sūt in pa-

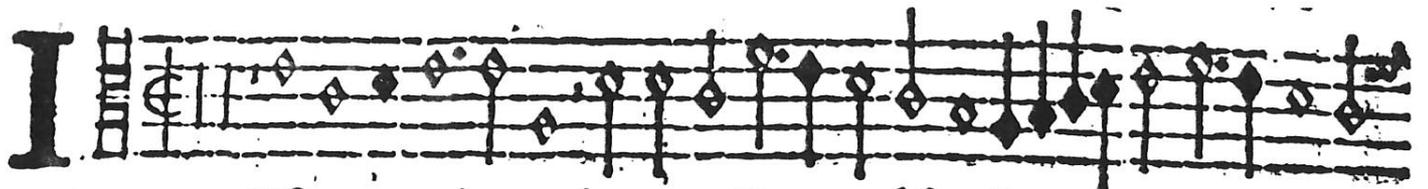


ce sūt in pace illi autē sūt in pace.



In die S. Andree Apostoli, Mihi autem nimis. fol. 15.

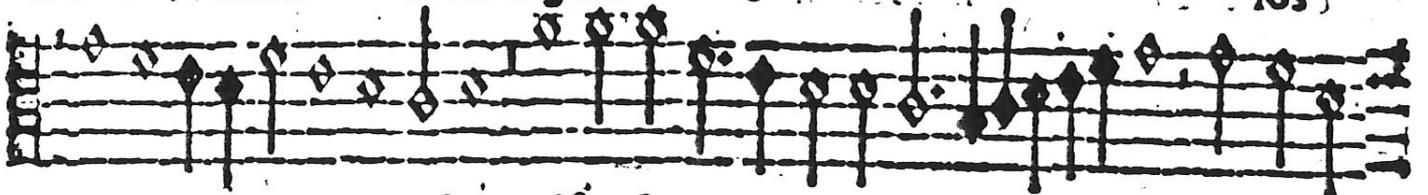




Ustorum anime in manu De- i sunt in manu



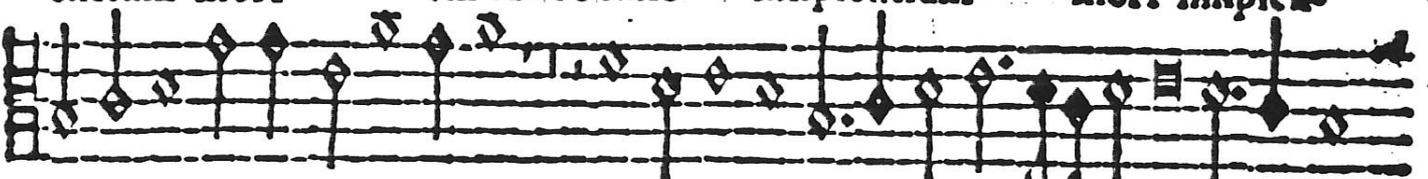
De i sunt & nō tūget il los



tormentum mortis visi sūt oculis



entium mori visi sunt oculis insipientium mori insipien-



tiam mori illi autem illi autē sunt in pace



illi autē sunt in pace sunt in pace.



In die S. Andreæ Apostoli, Miki autem nimis. fol. 15.



CREDO III

XVII. s.

C Redo in unum De- um, Patrem omni-pot-éntem,
 factó-rem caeli et terrae, vi-si-bí-li-um ó-mni- um, et in-
 vi-si-bí- li-um. Et in unum Dómi-num Ie-sum Christum,
 Fí-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- á-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- fí- xus
 ét- i- am pro no- bis : sub Pónti- o Pi- lá- to passus, et se- púl-
 tus est. Et re- surré- xit térti- a di- e, se- cúndum Scri-
 ptú- ras. Et ascéndit in cae- lum : se- det ad dexte- ram Pa-
 tris. Et í- te- rum ventú- rus est cum gló- ri- a, iu- di- cá- re
 vi- vos et mórtu- os : cu- ius regni non e- rit fi- nis. Et in

Spi-ri-tum Sanctum, Dómi-num, et vi-vi-fi-cántem : qui ex
Patre Fi-li- óque 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-ptisma
in remissi- ó-nem pecca-tó-rum. Et exspécto re-surre-
cti- ó-nem mortu- ó-rum. Et vi-tam ventú-ri saé-cu-li.
A- men.

Sanctus

(XI) XII. s.

VI
S

An-ctus, * Sanctus, San-ctus Dó-mi-nus

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

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

Bene-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-

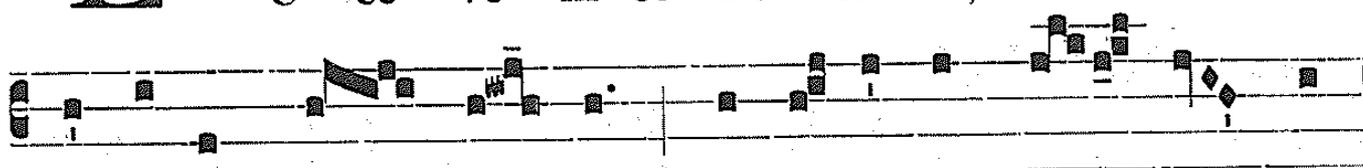
sán-na in excél-sis.

CONFRACT.



E

C- ce * vé- ni- et Dó- mi- nus, et o- mnes san-



cti e- jus cum e- o : et e- rit in di- e il-



la lux ma- gna.

B



E-á-ti mundo corde, * quó-ni-am i-psi De-um



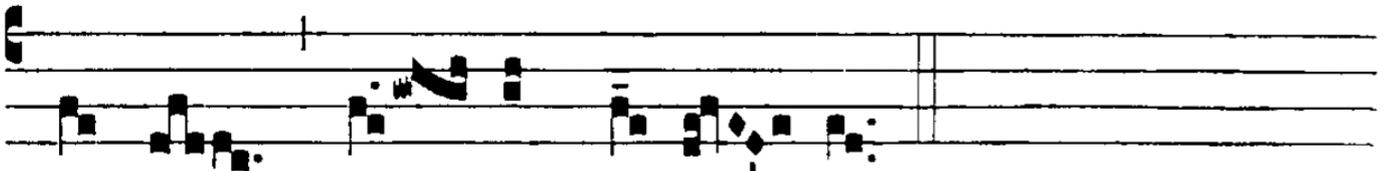
vi-dé- bunt : be-á-ti pa-cí-fi-ci, quó-ni-am fí-li-i



De-i vo-ca-bún- tur : be-á-ti qui perse-cu-ti-ó-nem pa-



ti-úntur propter iustí-ti-am, quó-ni-am ipsó-



rum est re- gnum cae-ló- rum.

20. — Ubi caritas.

6. **U** -bi cá-ri-tas est ve-ra, Dé-us ibi est. *℣*. Congregá-
 vit nos in únum Chrísti ámor. *℣*. Exsultémus, et in ípso
 jucundémur. *℣*. Time-ámus, et amémus Dé-um vívum.
℣. Et ex córde di-li-gámus nos sin-cé-ro. *Ant.* Ubi cá-ri-tas
 est ve-ra, Dé- us ibi est. *℣*. Simul ergo cum in ú-num
 congregámur: *℣*. Ne nos ménte di-vidámur cave-ámus.
℣. Césent júrgi-a ma-lígna, césent lí-tes. *℣*. Et in médi-o
 nóstri sit Chrístus Dé- us. *Ant.* Ubi cá-ri-tas est ve-ra,
 Dé-us ibi est. *℣*. Simul quoque cum be-á-tis vide-ámus.
℣. Glo-ri-ánter vúltum tú- um, Chríste Dé-us: *℣*. Gáudi-um
 quod est imménsum, atque próbum: *℣*. Saécula per infi-ní-
 ta saecu-ló- rum. Amen.

(1)

(2)

(3)

16. Placare Christe servusis

TUTTI

Marcel DUPRÉ
(1886-1971)

(♩. = 76)

ff

4

7

ff

10

13

Musical score for measures 13-15. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature, containing a bass line with quarter notes and a half note.

16

Musical score for measures 16-18. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including a slur over the final two measures. The middle staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature, containing a bass line with quarter notes.

19

Musical score for measures 19-21. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature, containing a bass line with quarter notes.

22

Musical score for measures 22-24. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature, containing a bass line with quarter notes.

Musical score for piano, measures 25-34. The score is written in treble and bass clefs, with a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Measure 25 starts with a treble clef staff containing a half note G4, followed by a series of beamed eighth notes. The bass clef staff contains a half note G2. Measure 28 features a treble clef staff with a half note G4, followed by a series of beamed eighth notes, and a bass clef staff with a half note G2. Measure 31 features a treble clef staff with a series of beamed eighth notes, and a bass clef staff with a half note G2. Measure 34 features a treble clef staff with a series of beamed eighth notes, and a bass clef staff with a half note G2. The score is published by Les Éditions Outremontaises in 2022.

37

Measures 37-39 of a piano piece. The key signature is two sharps (F# and C#). The music is written for three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff features a complex texture with multiple voices in both hands, including chords and moving lines. The bottom staff contains a simple bass line with quarter and eighth notes.

40

Measures 40-42 of a piano piece. The key signature is two sharps (F# and C#). The music is written for three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff continues with complex textures and chords. The bottom staff features a bass line with quarter notes and a long, sweeping slur across measures 40 and 41.

43

Measures 43-45 of a piano piece. The key signature is two sharps (F# and C#). The music is written for three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff shows intricate chordal textures. The bottom staff has a bass line with quarter notes and a slur over measures 43 and 44.

46

Measures 46-48 of a piano piece. The key signature is two sharps (F# and C#). The music is written for three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff continues with complex textures. The bottom staff features a bass line with quarter notes and a long, sweeping slur across measures 46 and 47.

49

Musical score for measures 49-51. The piece is in G major (one sharp) and 3/4 time. Measure 49: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 50: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 51: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2.

52

Musical score for measures 52-54. Measure 52: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 53: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 54: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2.

55

Musical score for measures 55-57. Measure 55: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 56: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 57: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2.

58

Musical score for measures 58-60. Measure 58: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 59: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2. Measure 60: Treble clef has a half note chord G4-B4-D5, followed by a quarter note chord G4-B4-D5. Bass clef has a half note G2, followed by a quarter note G2.

62

Musical score for measures 62-64. The system consists of three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). Measure 62 features a treble staff with dotted quarter notes and eighth notes, a middle staff with eighth-note runs, and a bass staff with quarter notes. Measure 63 continues the treble staff's dotted quarter notes and eighth notes, while the middle and bass staves continue their respective patterns. Measure 64 concludes with a treble staff ending in a half note, a middle staff with eighth notes, and a bass staff with quarter notes.

65

Musical score for measures 65-68. The system consists of three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). Measure 65 features a treble staff with dotted quarter notes and eighth notes, a middle staff with eighth-note runs, and a bass staff with quarter notes. Measure 66 continues the treble staff's dotted quarter notes and eighth notes, while the middle and bass staves continue their respective patterns. Measure 67 continues the treble staff's dotted quarter notes and eighth notes, while the middle and bass staves continue their respective patterns. Measure 68 concludes with a treble staff ending in a half note, a middle staff with eighth notes, and a bass staff with quarter notes.

69

Musical score for measures 69-71. The system consists of three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). Measure 69 features a treble staff with a complex chordal structure and eighth notes, a middle staff with eighth notes, and a bass staff with quarter notes. Measure 70 continues the treble staff's eighth notes, while the middle and bass staves continue their respective patterns. Measure 71 concludes with a treble staff ending in a half note, a middle staff with eighth notes, and a bass staff with quarter notes.

72

Musical score for measures 72-75. The system consists of three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). Measure 72 features a treble staff with eighth notes, a middle staff with eighth notes, and a bass staff with quarter notes. Measure 73 continues the treble staff's eighth notes, while the middle and bass staves continue their respective patterns. Measure 74 continues the treble staff's eighth notes, while the middle and bass staves continue their respective patterns. Measure 75 concludes with a treble staff ending in a half note, a middle staff with eighth notes, and a bass staff with quarter notes.