

10 Novembre 2024

Solennità di Nostro Signore Gesù Cristo, Re dell'universo

Ultima Domenica dell'anno liturgico

Celebrazione Capitolare ore 11.00

1. **Canto Processionale:** *Dio regna* (T: Liturgia; M: Massimo Palombella [1998-2014])
2. **Ingressa:** *Dignus est Agnus*
3. **Atto Penitenziale:** *Asperges me Domine*
4. **Gloria:** GIOVANNI PIERLUIGI DA PALESTRINA, *Missa Papæ Marcelli*, in *Missarum Liber Secundus* (Romæ, Apud Hæredes Valerii et Aloysii Doricorum fratrum Brixienisium 1567)
5. **Salmo:** *Dal legno della croce regna il Signore* (M: Massimo Palombella [2021])
6. **Alleluia** (M: Lucien Deiss [1953]; Armonizzazione ed elaborazione: Massimo Palombella [2018]) con versetto «*Ego, si exaltatus fuero a terra*» (M: Massimo Palombella [2024])
7. **Post Evangelium:** *Ave, Rex noster*
8. **Offertorio:** *Postula a me*
9. **Credo III**
10. **Sanctus:** *Missa De angelis* (polifonia di Massimo Palombella [2008])
11. **Confractorium:** *Tui sunt cæli*
12. **Transitorium:** *Sedebit Dominus Rex*
13. *Agnus Dei I* (GIOVANNI PIERLUIGI DA PALESTRINA, *Missa Papæ Marcelli*, in *Missarum Liber Secundus* [Romæ, Apud Hæredes Valerii et Aloysii Doricorum fratrum Brixienisium 1567])
14. **Organo:** *Fantaisie et Fugue en si bemol majeur* (ALEXANDRE PIERRE FRANÇOIS BOËLY [1785-1858])

Cappella Musicale del Duomo di Milano

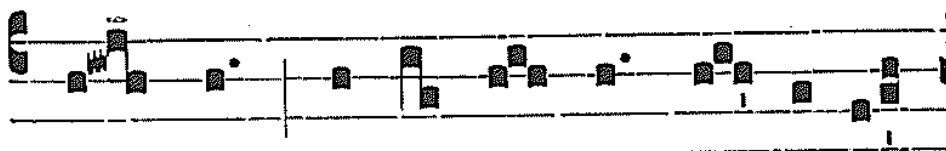
Organista: Alessandro La Ciacera

Maestro Direttore: Massimo Palombella

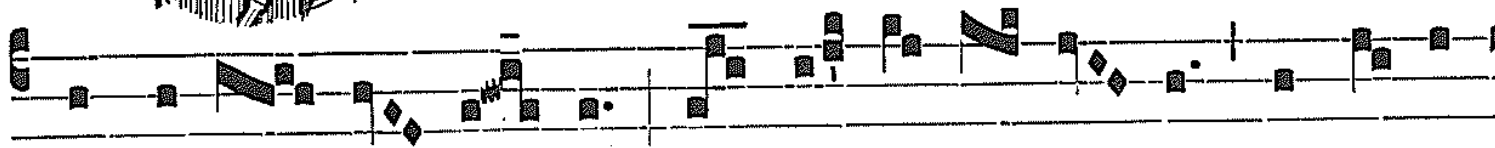
INGRESSA.



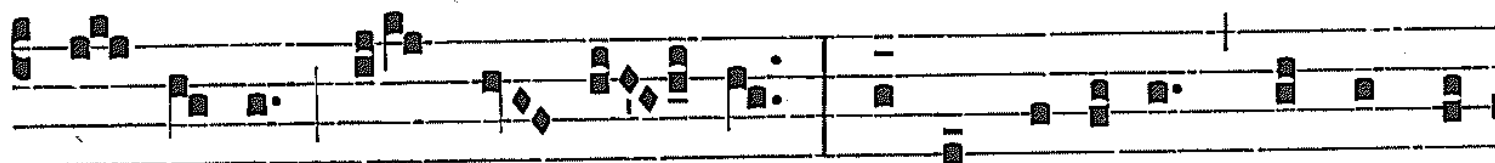
IGNUS est Agnus, * qui oc-cí-



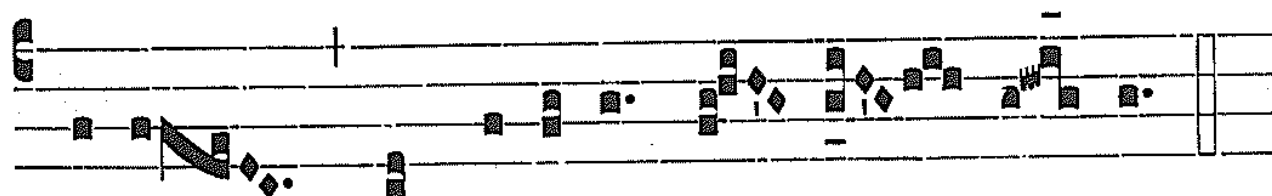
sus est, accí- pe- re vir-tú-tem,



et di-vi- ni- tá- tem, et sa- pi- én- ti- am, et for-ti-



tú- di- nem, et ho- nó- rem. Ipsi gló-ri- a et impé-



ri- um in sé- cu- la se- cu- ló- rum.



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 princípío et nunc et semper, + et in saécula saeculorum. Amen.

Asperges me.....

Missa Pape Marcelli.



E in terra pax bonis bene uolentibus lauda-
mus te benedicimus te glorificamus te grati-
as agimus tibi ppter magnam gloriam tuam deus pater omnipo-



Bene uolentibus benedicimus et ado-
ramus te gratias agimus tibi de-
mine deus rex
celestis



Bene uolentibus benedicimus te glorifi-
camus te ppter magnam gloriam tuam domi-
ne deus rex deus pater omni-
potens

Joannes Petrus Aloysius Prenerinus.



E in terra par boninibus bone voluntatis Lauda-
mus te benedicimus te glorificamus te gratias
agimus tibi tuam dominice Deus rex celestis



E in terra par boninibus laudamus te
adoramus te glorificamus te gratias a-
gimus tibi propter magnam gloriam tuam deus pater omni-



E in terra par boninibus laudamus te
adoramus te gratias agimus tibi do-
mine deus rex celestis

Missa Pape Marcelli.

Residuū.

tens domine fili domine fili vnigenite ii
Jesu chrisite ii domine deus agnus dei fili
us pa tris ii

Residuū

domine fili ii vnigenite Jesu chrisite
ii domine deus agnus de i
agnus dei filius patris ii

Residuū

tens domine fili vnigenite Jesu chrisite do
mine deus agn° dei filius patris ii

Joannes Petrus Aloysius Prcnestinus.

Residuū.

Domine fili ii vnige nite ii Jesu cbrist
sc ii domine deus agnus Dei filius pa
tris ii filius patris

Residuū

trus domine fili vnigenite Jesu cbrist
sc ii agnus Dei domine de
us agnus dei filius patris ii

Residuū

domine fili ii vnige nite Jesu cbrist
sc ii domine deus agn' dei filius patris ii

Missa Pope Marcelli.

Di tollis peccata mundi miserere nobis qui tollis
peccata mundi suscipe ii bc
precahorem nostram ii qui sedes ad dextram
patris miserere no

Di tollis peccata mun di no bis misere
rere nobis qui tollis peccata mundi suscipe ii
depre catio nem nostrá qui sedes ad dexterá patris
miserere nobis

Di tollis peccata mundi miserere no
bis suscipe ii deprecationem nostrá
qui sedes ad dextram pa tris miserere no



Joannes Petrus Aloysius Prencstius.



Q Vi tollis peccata mundi miserere nobis
nobis qui tollis peccata mundi suscipe li de pre
cationem nostram li miserere nobis no



Q Miserere nobis qui tollis peccata mundi susci
pe sus cipe deprecationem
nostram miserere no bis



Q Miserere nobis qui tollis peccata mundi susci
pe deprecationem nostram misere
re no bis

Dalla Cappella Marc'elli.

Recidmū

bis quoniam tu solus sanctus tu solus do minus
iesu christe fili cum sancto spiritu in gloria
in gloria dei patris amen in gloria fili dei patris

Recidmū

bis tu solus dominus altissimus Iesu christe Iesu christe
cum sancto spiritu in gloria dei patris amen
in gloria dei patris amen amen

Recidmū

bis tu solus dominus iesu christe fili cum sancto
spiritu in gloria dei patris amen in gloria in gloria
dei patris amen amen

Joannes Petrus Aloysius Petreiramus.

Refridū



bis quoniā tu solus sanctus Tu solus altissimus Jēsu chris̄te



ii Sūctō spiritu Dei patris a men



Dei patris amen in gloria Dei patris amen a men

Refridū



quo nam tu solus sanctus tu solus do minus tu solus



altis simus iesu xp̄e Jēsu xp̄e Cum sancto



spiritu ii in gloria Dei patris a men



in gloria Dei patris amen

Refridū



quoniā tu solus sanctus tu solus al tissimus Jēsu



chris̄te iesu xp̄e cū sancto spiritu in gloria Dei patris



amen in gloria amen

DAL LEGNO DELLA CROCE REGNA IL SIGNORE

Salmo per la Solennità di Cristo Re (anno b)

Massimo Palombella

19 ottobre 2021

Assemblea

Organo

Dal le - gno del - la cro - ce re - gna il Si - gno - re.

Per finire (dopo l'ultima strofa)

Assemblea

Organo

Dal le - gno del - la cro - ce re - gna il Si - gno - re.

Cantus

Dal le - gno del - la cro - ce Re - gna il Si - gno - re.

Altus

Dal le - gno del - la cro - ce Re - gna il Si - gno - re.

Tenor

Dal le - gno del - la cro - ce re - gna il Si - gno - re, il Si - gno - re.

Bassus

Dal le - gno del - la cro - ce Re - gna il Si - gno - re.

PSALMEL.

M

Ul-tipli-cá-bi-tur *

Solo

1. Lodate il Signore, voi suoi fedeli, / gli dia gloria tutta la discen - denza di Gia - -
 2. Ricorderanno e torneranno al Si - gnore tutti i con - fini della
 3. Si parlerà del Si - gnore alla genera - zione che

Organo

Solo

- cobbe, / per - - - - - ché egli non ha disprezzato ne disdegnato l'afflizione del
 terra; / da - - - - - vanti a te si prostreranno tutte le famiglie dei
 viene: annuncie - - - - - ranno la sua giu - - - - -

Organo

4

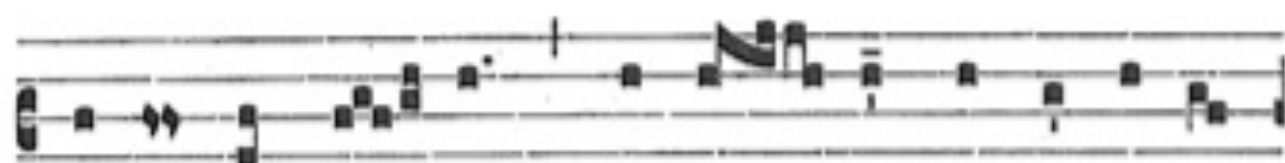
Solo

povero, / il proprio volto non ha nascosto, / ma ha ascol - tato il suo grido di a - iu - to.
 popoli. / Perché del Signore è il regno: / è lui che domina sui popo - li!
 stizia; / al popolo che nascerà diranno: / Ecco l'opera del Si - gno - re!

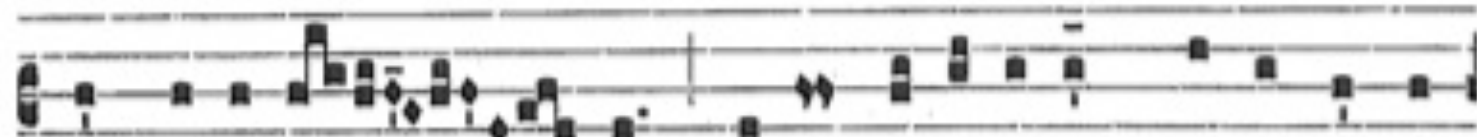
Organo

POST
EVANG.

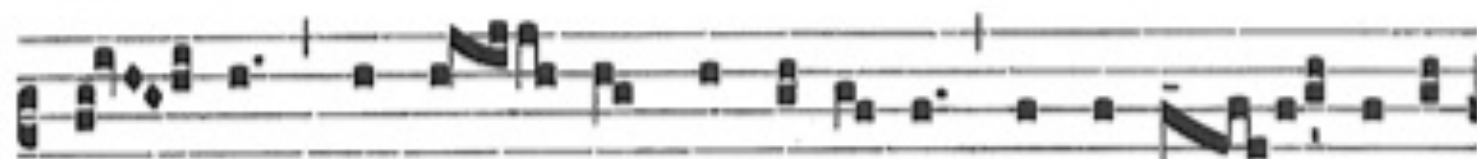
A



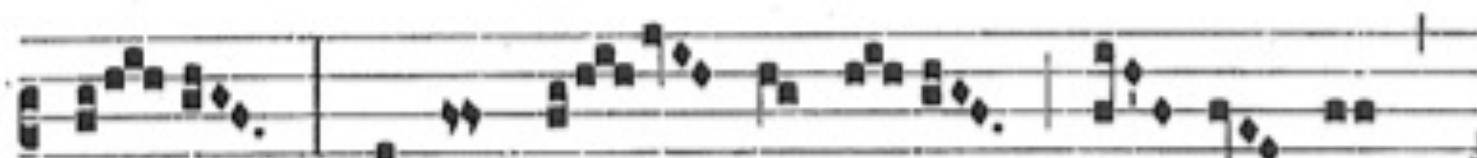
- ve, Rex no- ster : * Tu so- lus nostros erró-



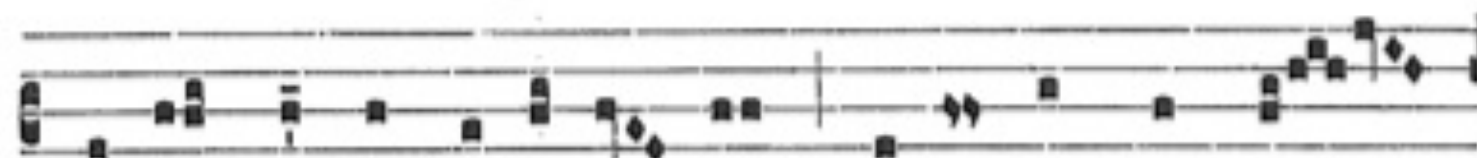
res mi-se-rá- tus : Patri obé-di- ens, ductus es ad



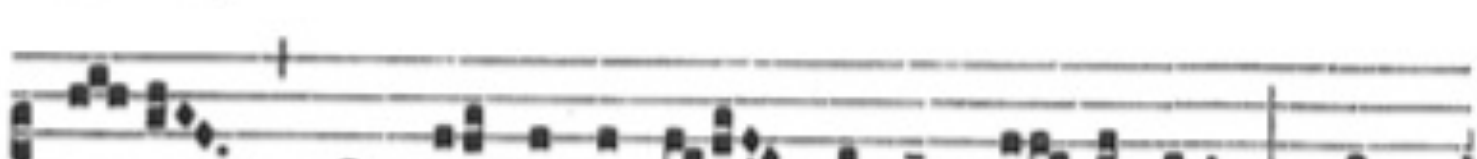
Cru- cem, ut A- gnus mansu- é- tus ad occi- si- ó-



nem. Ti- bi gló- ri- a, ho- sán- na,



tri- úm- phus et victó- ri- a : ti- bi summae lau-



dis et ho- nestá- tis co- ró- nam. Hal-



le- lú- jah.

OFFERENDA

Ps 2, 8

P ós-tu- la a me, et da-bo ti- bi gen-

tes he- re- di- tá- tem tu- am,

et pos-ses- si- ó-nem tu- am ter- mi-

nos ter- ræ.

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-nigé-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 Virgi- 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 tér- ti- a di- e, se- cún- dum 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- dí- cá- re
 vi- vos et mórtu- os : cu- ius regni non e- rit fi- nis. Et in

Spi-ri-tum Sanctum, Do-mi-num, et vi-vi-fi-can-tem : qui ex
Patre Fi-li-oque pro-ce-dit. Qui cum Patre et Fi-li-o
simul ad-o-ra-tur, et con-glo-ri-fi-ca-tur : qui lo-cu-tus est
per Pro-phé-tas. Et unam sanctam cathó-li-cam et a-po-
stó-li-cam Ecclé-si-am. Con-fi-te-or unum ba-ptis-ma
in remissi-ó-nem pec-ca-tó-rum. Et ex-spécto re-sur-re-
cti-ó-nem mortu-ó-rum. Et vi-tam ven-tú-ri saé-cu-li.
A-men.

Sanctus

(XI) XII. s.

VI

S

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

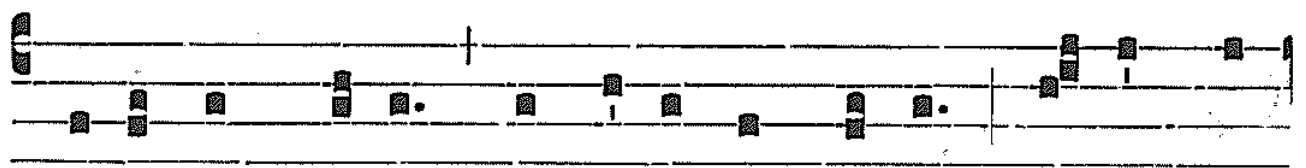
De- us Sá- ba- oth. Ple- ni sunt cae- li et

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

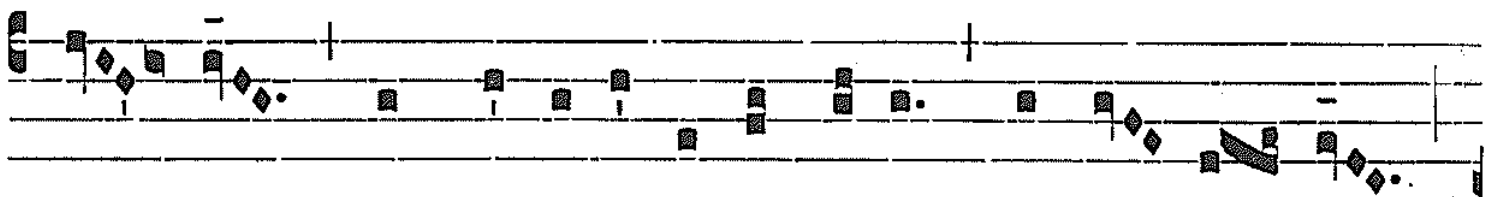
Bene- dí- ctus qui ve- nit in nómi- ne Dó- mi- ni. Ho-

sán- na in excél- sis.

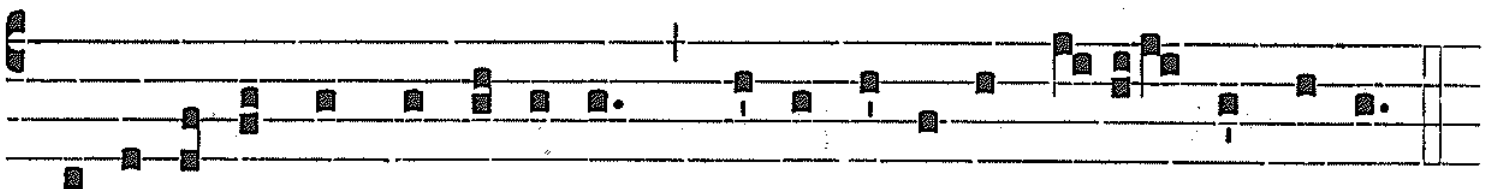
T



U- i sunt cae-li, * et tu- a est terra : orbem ter-

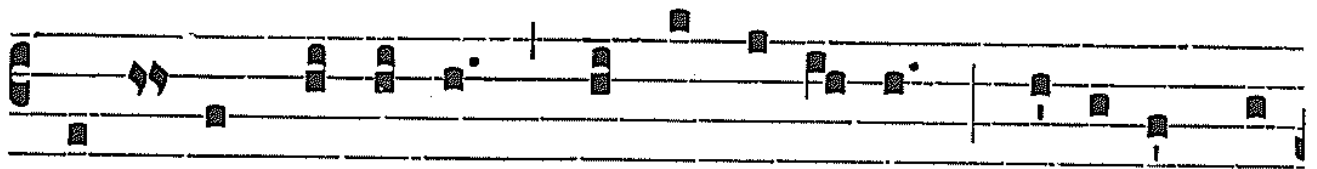


rá- rum et ple-ni-tú-di-nem e-jus tu fun-dá- sti :



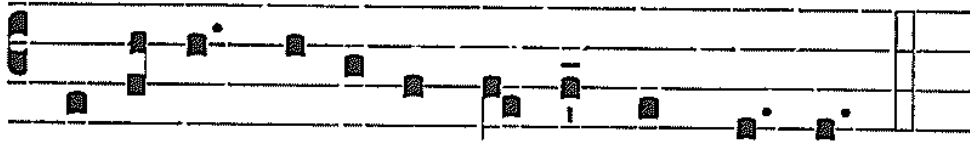
justí-ti- a, et ju-dí-ci- um praepa-rá-ti- o se- dis tu-ae.

TRANS.



S

Edé- bit Dómi-nus * Rex in aetérnum : Dóminus be-



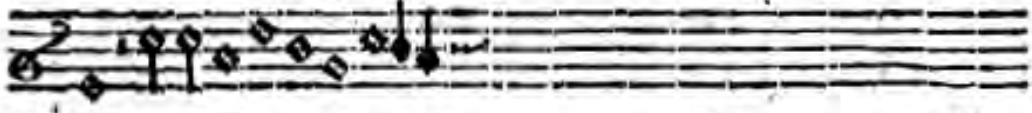
ne-dí-cet pópu-lo su- o in pa-ce.

Missa Pope Marcelli.



Agnus de i ii

qui tollis peccata mundi ii



Agnus dei

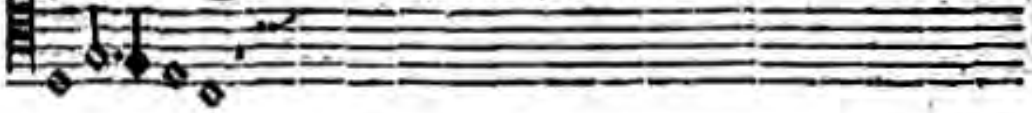
qui tollis ii pec cata mun-

di ii



Agnus dei ii

qui tollis pec cata mundi ii



Joannes Petrus Aloysius Prenerimus.

Agnus Dei
ii qui
tollis peccata mundi qui tollis

Agnus Dei
ii qui tollis peccata
mundi ii

Agnus Dei ii
qui tollis peccata mundi
ii

Missi Pape Marcelli:

Requiem

ii miserere no
bis ii ii
miserere nobis ii

Requiem

ii mise
rere nobis ii
ii

Requiem

ii miserere no
bis ii ii ii

Joannes Petrus Aloysius Prenefrimis.

Residuū

miserere no-

bis miserere nobis

Residuū

miserere no-

bis

Residuū

miserere nobis

Fantaisie et Fugue

pour orgue
Op. 18 no 6

Récit : Fonds 8', 4', 2', Anches 8', 4', Mixtures
Positif : Fonds 8', 4', Mixtures, Récit accouplé
Gr. O. : Fonds 8', 4', Mixtures, Récit et Positif accouplés
Pédale : Fonds 16', 8', Tirasses Positif et Récit

Alexandre-Pierre-François BOËLY
(1785 - 1858)

Allegro

Manuels

G. O. *f*

Pédale

4

7

10

Musical score for measures 10-12. The piece is in a minor key (one flat). The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with quarter notes and rests.

13

Musical score for measures 13-16. The right hand continues with a melodic line, incorporating some triplet-like patterns. The left hand has a long, sustained note in the first measure, followed by a series of quarter notes.

17

Musical score for measures 17-19. The right hand features a rhythmic pattern of eighth notes with accents. The left hand has a steady accompaniment of quarter notes.

20

Musical score for measures 20-22. The right hand has a complex, rhythmic pattern with many sixteenth notes and accents. The left hand has a steady accompaniment of quarter notes.

23

Musical score for measures 23-25. The top system has a treble clef with a key signature of two flats and a 7/8 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes with many beamed pairs. The middle system has a bass clef with a similar complex rhythmic pattern. The bottom system has a bass clef with a simple melody of quarter notes and rests.

26

Musical score for measures 26-28. The top system has a treble clef with a key signature of two flats and a 7/8 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes with many beamed pairs. The middle system has a bass clef with a similar complex rhythmic pattern. The bottom system has a bass clef with a simple melody of quarter notes and rests.

29

Musical score for measures 29-31. The top system has a treble clef with a key signature of two flats and a 7/8 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes with many beamed pairs. The middle system has a bass clef with a similar complex rhythmic pattern. The bottom system has a bass clef with a simple melody of quarter notes and rests.

32

rall.

tr

+ Tirasse G. O.

Musical score for measures 32-35. The top system has a treble clef with a key signature of two flats and a 7/8 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes with many beamed pairs. The middle system has a bass clef with a similar complex rhythmic pattern. The bottom system has a bass clef with a simple melody of quarter notes and rests. The score includes performance markings: "rall." above the treble staff, "tr" above the bass staff, and "+ Tirasse G. O." below the bass staff. The piece ends with a double bar line and a common time signature "C".

FUGUE

37 Moderato e legato

37 *mf*
ôtez les Mixtures du G. O. et du Pos.

This system contains measures 37 to 41. It features a grand staff with three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is a separate bass clef. The music is in common time (C) and a key signature of three flats (B-flat, E-flat, A-flat). Measure 37 starts with a half rest in the treble and a half note G in the bass. A *mf* dynamic marking is present. A slur covers measures 37-41. The instruction "ôtez les Mixtures du G. O. et du Pos." is written below the middle staff.

42

This system contains measures 42 to 45. It features a grand staff with three staves. The music continues in common time and three flats. The treble staff has a melodic line with eighth and sixteenth notes. The middle and bottom staves provide harmonic support with chords and moving lines.

46

This system contains measures 46 to 49. It features a grand staff with three staves. The music continues in common time and three flats. The treble staff has a melodic line with eighth and sixteenth notes. The middle and bottom staves provide harmonic support with chords and moving lines.

50

This system contains measures 50 to 53. It features a grand staff with three staves. The music continues in common time and three flats. The treble staff has a melodic line with eighth and sixteenth notes. The middle and bottom staves provide harmonic support with chords and moving lines.

54

tr

p

p

Pos.

ôtez Tirasse du G. O.

57

ôtez Tirasse du G. O.

60

boîte du Réc. fermée

62

65

67

Musical score for measures 67-68. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 67 features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a simple accompaniment of quarter notes. Measure 68 continues the melodic line in the treble and adds a more active bass line with eighth notes.

69

Musical score for measures 69-70. Measure 69 shows a treble clef staff with a melodic line of quarter and eighth notes, and a bass clef staff with a steady eighth-note accompaniment. Measure 70 continues the melodic line in the treble and the eighth-note accompaniment in the bass.

71

Musical score for measures 71-72. Measure 71 features a treble clef staff with a melodic line of quarter and eighth notes, and a bass clef staff with a steady eighth-note accompaniment. Measure 72 continues the melodic line in the treble and the eighth-note accompaniment in the bass.

73

Musical score for measures 73-75. Measure 73 features a treble clef staff with a melodic line of quarter and eighth notes, and a bass clef staff with a steady eighth-note accompaniment. Measure 74 continues the melodic line in the treble and the eighth-note accompaniment in the bass. Measure 75 continues the melodic line in the treble and the eighth-note accompaniment in the bass. A *cresc.* marking is present above the bass clef staff in measure 74.

75

G. O.

boîte du Réc. ouverte

G. O.

+ Tirasse G. O.

78

80

82

84

86

88

Pos.

(G. O.)

ôtez Tirasse du G. O.

90

Maggiore come prima

92

G. O. *f* ajoutez les Mixtures du G. O.

Measures 92-94: Treble clef, 3/4 time, key of B-flat major. The right hand plays a continuous eighth-note pattern. The left hand has a bass line with rests and notes.

95

Measures 95-97: Treble clef, 3/4 time, key of B-flat major. The right hand continues the eighth-note pattern. The left hand has a bass line with rests and notes.

98

Measures 98-100: Treble clef, 3/4 time, key of B-flat major. The right hand continues the eighth-note pattern. The left hand has a bass line with rests and notes.

101

Measures 101-103: Treble clef, 3/4 time, key of B-flat major. The right hand continues the eighth-note pattern. The left hand has a bass line with rests and notes.

104

Musical score for measures 104-107. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a continuous eighth-note melody. The left hand has a bass line with a long note in the first measure and a half-note in the second, followed by a dotted half-note in the third and a whole note in the fourth.

108

Musical score for measures 108-110. The right hand has a rhythmic pattern of eighth notes with beamed sixteenth notes. The left hand has a bass line with a dotted half-note in the first measure, followed by a half-note in the second and a dotted half-note in the third, and a whole note in the fourth.

111

Musical score for measures 111-113. The right hand has a rhythmic pattern of eighth notes with beamed sixteenth notes. The left hand has a bass line with a dotted half-note in the first measure, followed by a half-note in the second and a dotted half-note in the third, and a whole note in the fourth.

114

Musical score for measures 114-117. The right hand has a rhythmic pattern of eighth notes with beamed sixteenth notes. The left hand has a bass line with a dotted half-note in the first measure, followed by a half-note in the second and a dotted half-note in the third, and a whole note in the fourth.

117

Musical score for measures 117-119. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key. Measures 117-119 feature a complex texture with sixteenth-note patterns in the upper staves and a more rhythmic bass line.

120

Musical score for measures 120-123. The system consists of three staves. Measure 120 features a trill (tr) in the upper staff and a fortissimo (ff) dynamic marking in the middle staff. The music continues with intricate patterns in the upper staves and a steady bass line.

124

Musical score for measures 124-127. The system consists of three staves. Measure 124 features a trill (tr) in the middle staff. The music is characterized by sixteenth-note runs in the upper staves and a rhythmic bass line.

128

Musical score for measures 128-131. The system consists of three staves. Measures 128-131 feature a complex texture with sixteenth-note patterns in the upper staves and a rhythmic bass line. The piece concludes with a final cadence in measure 131.