

1 Dicembre 2024
III Domenica di Avvento
Le Profezie adempiute

Celebrazione Eucaristica Capitolare ore 11.00

1. **Canto Processionale:** *Rorate cæli desuper* (canto ambrosiano; strofe ed elaborazione polifonica di Massimo Palombella [2024])
2. **Ingressa:** *Rorate cæli desuper*
3. **Atto Penitenziale:** *Asperges me Domine*
4. **Salmo:** *Grandi cose ha fatto il Signore per noi* (M: Massimo Palombella [2021])
5. **Alleluia** (M: Massimo Palombella [2022]) con versetto «*Omnis enim Prophetæ et Lex usque ad Ioannem prophetaverunt; ipse est Elias, qui venturus est*» (M: Massimo Palombella [2021])
6. **Post Evangelium:** *Consolamini, qui estis pusillanimes*
7. **Offertorio:** *Alienigenæ non transibunt per Ierusalem amplius* (M: Salvatore Gallotti [1903], Archivio Veneranda Fabbrica del Duomo, busta 283, n. 10)
8. **Credo** (Polifonia alternata al canto ambrosiano: Luciano Migliavacca)
9. **Santus** (Polifonia alternata al canto ambrosiano: Massimo Palombella [2009])
10. **Confractorium:** *Populus Sion, ecce Dominus veniet ad salvandas gentes*
11. **Transitorium:** *Declinant anni nostri*
12. *O sacrum convivium* (GIOVANNI PIERLUIGI DA PALESTRINA, in *Motettorum quæ partim quinis, partim senis, partim octonis vocibus concinuantur, liber secundus* [Venetiis, apud Hieronymus Scotum 1572])
13. **Antifona Mariana:** *Ave Regina cælorum*
14. **Organo:** *Nun komm der Heiden Heiland* (JOHANN PACHELBEL [1653-1706])

Cappella Musicale del Duomo di Milano

Organista: Alessandro La Ciacera

Maestro Direttore: Massimo Palombella

RORÁTE CÆLI

Rorate cæli désuper, * et nubes pluant iustum; a-peri-
á-tur terra, et gérminet Salva-tó-rem.

The musical notation consists of two staves of four-line music. The first staff begins with a large capital letter 'R'. The lyrics 'o-ráte cæli désuper, * et nubes pluant iustum; a-peri-' are written below the staff. The second staff begins with a small letter 'a'. The lyrics 'á-tur terra, et gérminet Salva-tó-rem.' are written below it. The music features square note heads and vertical stems, typical of Gregorian chant notation.

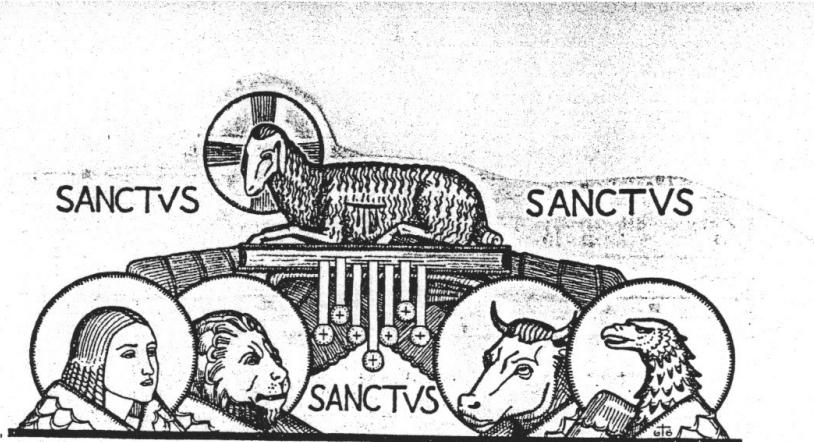
INGRES.

R

O-rá- te * cae- li dé- su- per et nu- bes

plu- ant ju- stum : a-pe-ri- á-tur ter- ra, et gér-

mi-net Salva-tó- rem.



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 multitúdinem miseracionum tuarum +
dele iniqüitatem meam.
- Glória Patri et Fílio + et Spíritui Sancto.
- Sicut erat in principio et nunc et semper, +
et in saécula saeculorum. Amen.

Asperges me.....

GRANDI COSE HA FATTO IL SIGNORE PER NOI

Salmo della III domenica di Avvento (anno C)

Massimo Palombella
2 novembre 2021

Assemblea

Gren - di co - se ha fat - to il Si - gno - re per noi.

Organo

Per finire (dopo l'ultimo Ritornello)

4 *mp*

Cantus

il Si - gno - re per noi.

mp

Altus

il Si - gno - re per noi.

mp

Tenor

il Si - gno - re per noi.

mp

Bassus

il Si - gno - re per noi.

PSALMEL,

Q

UI se-des,

* Dó- mi- ne,

Solo

1. Quando il Signore ristabili la sorte di Sion, ci sem - brava di
 2. Allora si diceva tra le genti: il Si - gnore ha fatto grandi cose
 3. Ristabilisci, Signore, la nostra sorte, come i tor - renti
 4. Nell'andare, se ne va pian gendo, por - tando la semente da

so - gnare.
 per loro.
 del Negheb.
 get - tare,

Organista



2

Solo

1. Allora la nostra bocca si riempì di sor - - - - riso,
 2. Grandi cose ha fatto il Signore per noi: era - - - -
 3. Chi semina nelle lacrime
 4. ma nel tornare, viene con gioia, por - - - -

Organista



3

Solo

1. la nostra lingua di gio - - ia.
 2. vamo pieni di gio - - ia.
 3. miete - - rá nel - - la gio - - ia.
 4. tando i suoi co - vo - - ni.

Organista

POST
EVANG.

C

Onso- lámi-ni, * qui estis pu-sil-lá-ni- mes :

con- so-lá- mi-ni, et jam no-lí-te timé-

re : ecce De-us noster ju-dí-ci- um retrí- bu- et;

ipse vé- ni- et et salvos nos fá- ci- et.

Cartitura N° 2
(con accompagnamento)
Organo

Offertorium

„Alienigenae non transibantur,

ad

qualcum vocis iniquales

in

Dominica III. de Adventu.

21 Nov. 1903



Mod. to scott to

And. calmo

mf

Macrolisc encratico

B. Locutus est Dominus ad Iesum, si. in ium Nove, si ... cens:
Locutus est Dominius ad Iesum, si. in ium d'ave, si ... cens:
Locutus est Dominus ad Iesum, si. in ium d'ave, si ... cens:
Locutus est Dominus ad Iesum, si. in ium Nave, si ... cens:

Surge et accipe
Surge, et accipe pl. bim, et le-gem, et

Surge, et accipe pl. bim, et le-gem et transfi Torda-

And. calmo

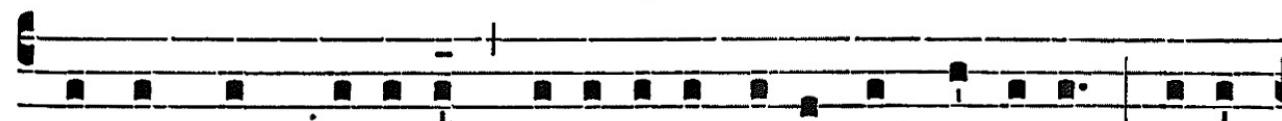
Singu et accipe pl. bim, et le-gem, et transfi Tordanum: et tu comparti e ... ris ter-zam plebis hu ... jns.
de bim, et le-gem, et transfi Tordanum: et tu comparti e ... ris ter-zam plebis hu ... jns.
transfi Torda-nem, et transfi Torda-nem: et tu comparti e ... ris ter-zam plebis hu ... jns.
num, et transfi Torda-nem et transfi Torda-nem: et tu comparti e ... ris ter-zam plebis hu ... jns.

Mod. to sopr. to *dolcissimo*
dolcissimo Et in it...la di... *mf* stillabunt montefonice... Si. num, et collis plu... ent lac.
dolcissimo Et in it...la di... e stillabunt montefonice... Si. num et col... *mf* plu... ent lac. Hal... lelu...ja, hal...lu...
dolcissimo Et in it...la di... *mf* stillabunt montefonice... Si. num, et col... *mf* plu... ent lac. Hal... lelu...ja,
dolcissimo Et in it...la di... *mf* stillabunt montefonice... Si. num, et col... *mf* plu... ent lac. Hal... lelu...ja,
dolcissimo Et in it...la di... e stillabunt montefonice... Si. num, et col... *mf* plu... ent lac. Hal... lelu...ja, hal...lu...
dolcissimo Et in it...la di... *mf* stillabunt montefonice... Si. num, et col... *mf* plu... ent lac. Hal... lelu...ja, hal...lu...

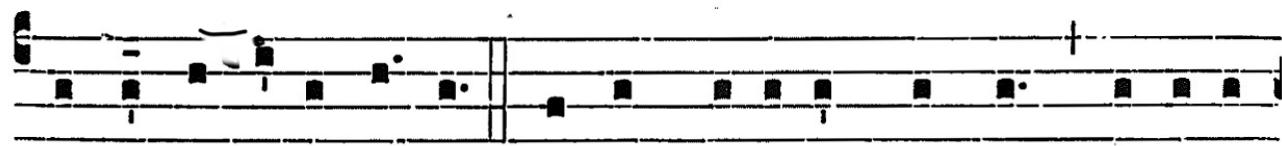
En...ja, al...le...lu...ja stat...le...lu...ja, hal...le...lu...ja. stat...le...lu...ja, hal...le...lu...ja.
 En...ja, stat...le...lu...ja, hal...le...lu...ja, hal...le...lu...ja. stat...le...lu...ja, hal...le...lu...ja.
 stat...le...lu...ja, hal...le...lu...ja, hal...le...lu...ja. stat...le...lu...ja, hal...le...lu...ja.
 stat...le...lu...ja, hal...le...lu...ja, hal...le...lu...ja. stat...le...lu...ja, hal...le...lu...ja.

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 Dóminus, Je-sum Christum, Fí-
li- um De- i u-nigé- ni- tum; et ex Patre na-tum ante

ómní- a sé-cu-la. De- um de De- o, lumen de lúmi- 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-rí- 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 déxte-ram Patris. Et í-te-rum ventú-



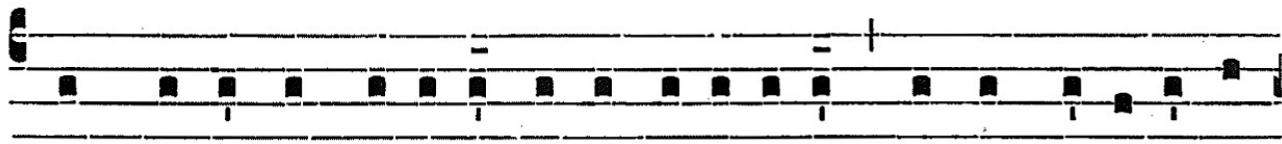
rus est cum gló-ri- a ju-di-cá-re vi-vos et mórtu- os; cu-jus



regni non é-rit fi- nis. Et in Spí-ri-tum Sanctum, Dómi-num



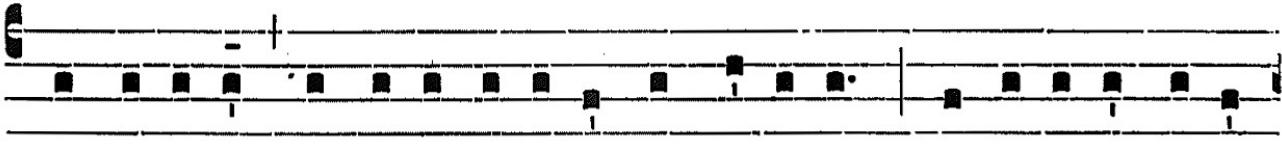
et vi-vi- fi-cántem; Qui ex Patre Fi-li- óque pro-cé-dit. Qui



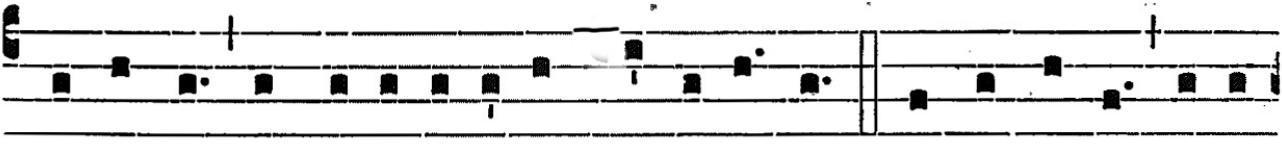
cum Patre et Fí- li- o simul ado-rá-tur et conglo-ri- fi-cá-



tur. Qui locú- tus est per Prophé- tas. Et unam, Sanctam,



Cathó-li-cam, et Apostó- li-cam Ecclé-si- am. Confi- 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.

CONFRAC.

P

Opu-lus Si- on, * ec- ce Dó- mi-nus vé- ni- et

ad salvándas gen- tes : et audí- tam fá- ci- et

Dó- mi- nus gló- ri- am laudis su- ae in lae-tí-

ti- a cor- dis ve- stri.

D Eclí- nant * anni nostri, et di- es ad
fi- nem. Qui- a tempus est, cor- ri-gámus nos ad
lau- dem Chri- sti. Lámpa-des sint ac- cén- sae,
qui- a ex- cél- sus Ju- dex ve-
nit ju- di- cá- re gentes. Halle- lú-jah, hal-
le- lú- jah.

A page from a medieval musical manuscript featuring five-line musical notation and Latin text lyrics. The music is written in black ink on white paper, with a decorative initial 'O' at the top left. The lyrics are written below the notes, corresponding to each line of music.

The lyrics are:

Sacrum conui
uium conui
uium In quo Christus sumitur su mitur In
quo Christus su mitur iy recoli-
tur memoria me moria iy
Passionis eius
mens impletur gratia ev futu rf glorię iy
nobis pignus da
tur iy iy

10

Sa crum con uium

vatum nium In quo Christus sumitur

recolitur memor ria

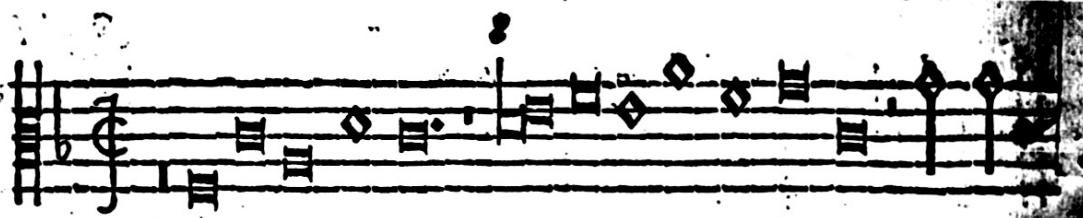
Passionis Passionis eius mens impletur gratia ex future glo-

rie ex future gloriæ nobis pignus

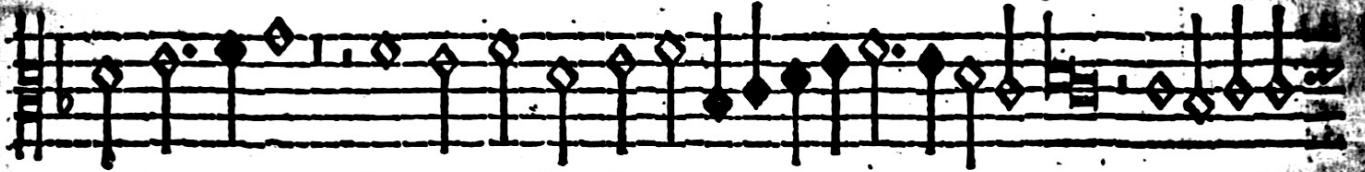
de tur i nobis pignus datur i



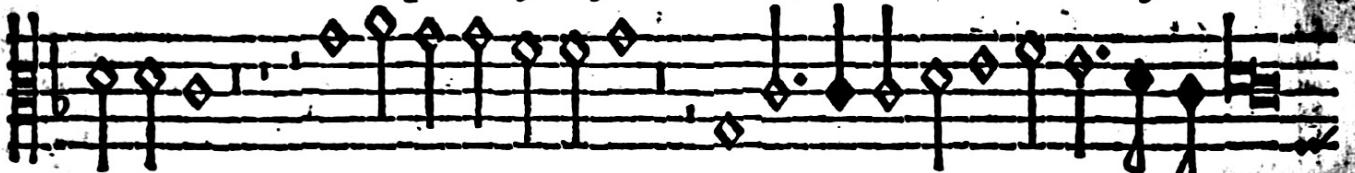
Sa crumij cons
ai rium In quo Christus sumitur ij In quo
Christus su mitur ij recolitur memo
ris ij
Passionis ij
eius mens impletur gratia ij ev fu
h. turę glorię ij nobis pignus da tur ij
nobis pignus da tur ij



Sacrum conuium O sacrum conui-



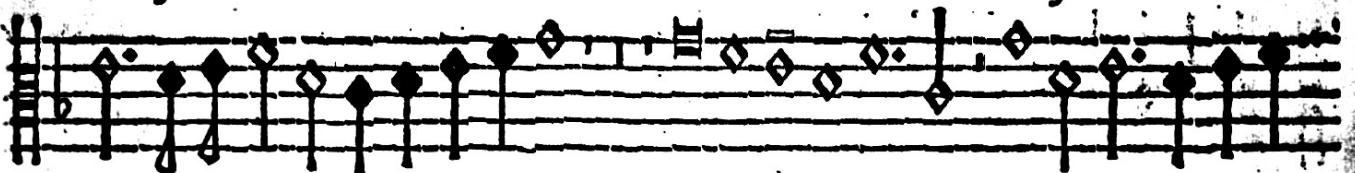
vium In quo Christus su mitur



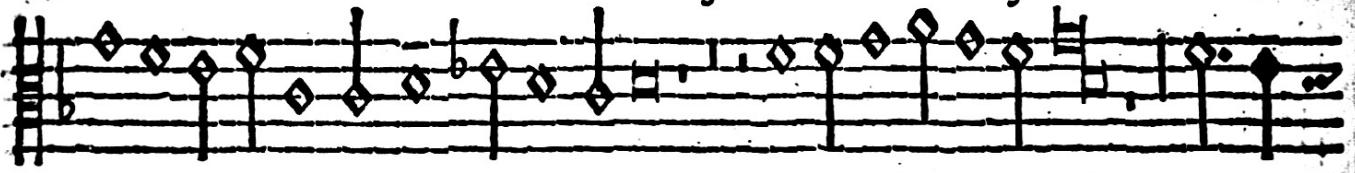
recolitur memoria



ij ij



Passionis eius



mens impletur gratia et futurę glorię



nobis pignus datur



nobis pignus datur

da

tur.



S. crum conui uium

In quo Christus sumitur

recolitur memo ria

memoria Passionis e ius mens imple

tur gratia et future glorie

nobis pignus da tur

2

A

- ve * Regí-na cae-ló- rum, A- ve Dómi-na

Ange-ló- rum : Sal-ve ra-dix, salve porta, Ex qua

mun-do lux est or- ta : Gaude Vir-go glo-ri- ó-sa, Su-per

omnes spe-ci- ó-sa : Va- le, o valde de-có-ra, Et pro

no- bis Chri- stum * ex-6- ra.

118

50. Nun komm der Heiden Heiland.

The musical score consists of eight staves of organ music. It includes two manuals (the treble and bass staves) and a pedal (the bass staff at the bottom). The music is in common time. Key signatures change throughout the piece, indicated by sharps and flats. The score features complex harmonic progressions and rhythmic patterns, typical of 19th-century organ music. The first staff begins with a dotted half note followed by eighth-note pairs. The second staff starts with a quarter note followed by eighth-note pairs. The third staff begins with a dotted half note followed by eighth-note pairs. The fourth staff begins with a quarter note followed by eighth-note pairs. The fifth staff begins with a dotted half note followed by eighth-note pairs. The sixth staff begins with a quarter note followed by eighth-note pairs. The seventh staff begins with a dotted half note followed by eighth-note pairs. The eighth staff begins with a quarter note followed by eighth-note pairs. The pedal staff at the bottom begins with a quarter note followed by eighth-note pairs.

The musical score consists of four staves of piano music. The top two staves are in common time, while the bottom two are in 2/4 time. The key signature changes from C major (no sharps or flats) to G major (one sharp) and then to D major (two sharps). The notation features sixteenth-note patterns, eighth-note chords, and quarter notes. Measure 1 starts with a sixteenth-note pattern in the treble clef staff. Measures 2 and 3 show eighth-note chords in both staves. Measure 4 begins with a sixteenth-note pattern in the bass clef staff. Measures 5 and 6 continue the sixteenth-note patterns. Measures 7 and 8 show eighth-note chords again. Measures 9 and 10 conclude the section with sixteenth-note patterns.