

**10 Settembre 2023**  
**Il Domenica dopo il Martirio di san Giovanni il Precursore**

Celebrazione Capitolare ore 11.00

1. **Ingressa:** *Iustus es Domine*
2. **Atto Penitenziale:** *Asperges me Domine*
3. **Gloria**
4. **Salmo:** *Beato il popolo che cammina nella luce del tuo volto* (M: Massimo Palombella [2023])
5. **Alleluia** (M: Cattedrale di Chartres) con versetto «*Ego sum veritas et vita*» (M: Massimo Palombella [2023])
6. **Post Evangelium:** *Sperate in eo omnis conventus plebis*
7. **Offertorio:** *Psallite* (M: Valentino Miserachs [1987])
8. **Credo**
9. **Sanctus**
10. **Confractorium:** *Corpus tuum frangitur, Christe*
11. **Transitorium:** *Cantabo Domino, qui bona tribuit mihi*
12. *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), *Cantus* dall'edizione del 1604 (GIOVANNI PIERLUIGI DA PALESTRINA, *Motectorum Quatuor Vocibus, Partim Plena Voce et Paribus Vocibus. Liber Secundus* [Venetijs, Apud Angelum Gardanum 1604])
13. **Antifona Mariana:** *Ave Regina cælorum*
14. **Organo:** *A Trumpet minuet* (ALFRED HOLLINS [1865-1942])

**Cappella Musicale del Duomo di Milano**

*Organista:* Alessandro La Ciacera

*Maestro Direttore:* Massimo Palombella

I



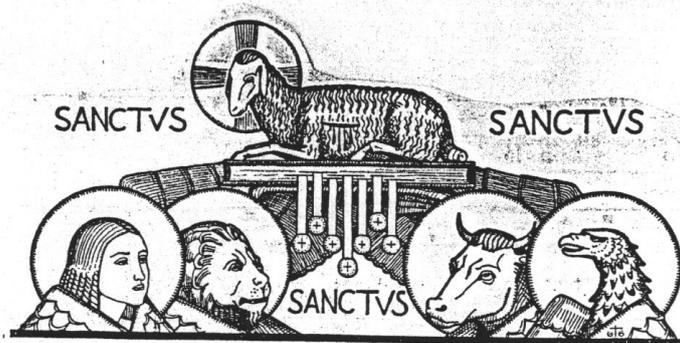
Ustus es Dómi-ne, \* et rectum iu-dí-ci-um



tu- um : fac cum ser-vo tu- o se-cúndum mi-se-ri-cór-



di- am tu- am.



## 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.

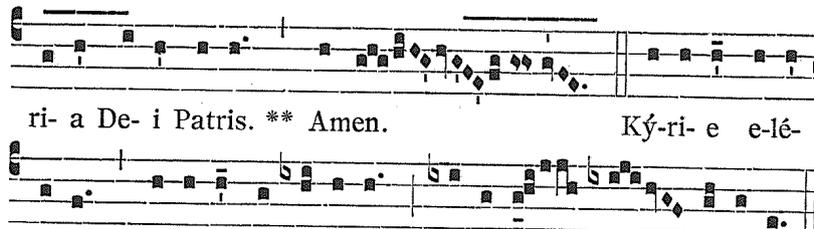
## 1. — Tonus Festivus.

**G** Ló-ri- a in excél-sis De- o. Et in terra pax ho-  
 mí-ni-bus bonae vo-luntá- tis. Laudá-mus te. Be-ne-dí-cimus

II. — Gloria seu Laus Missae.

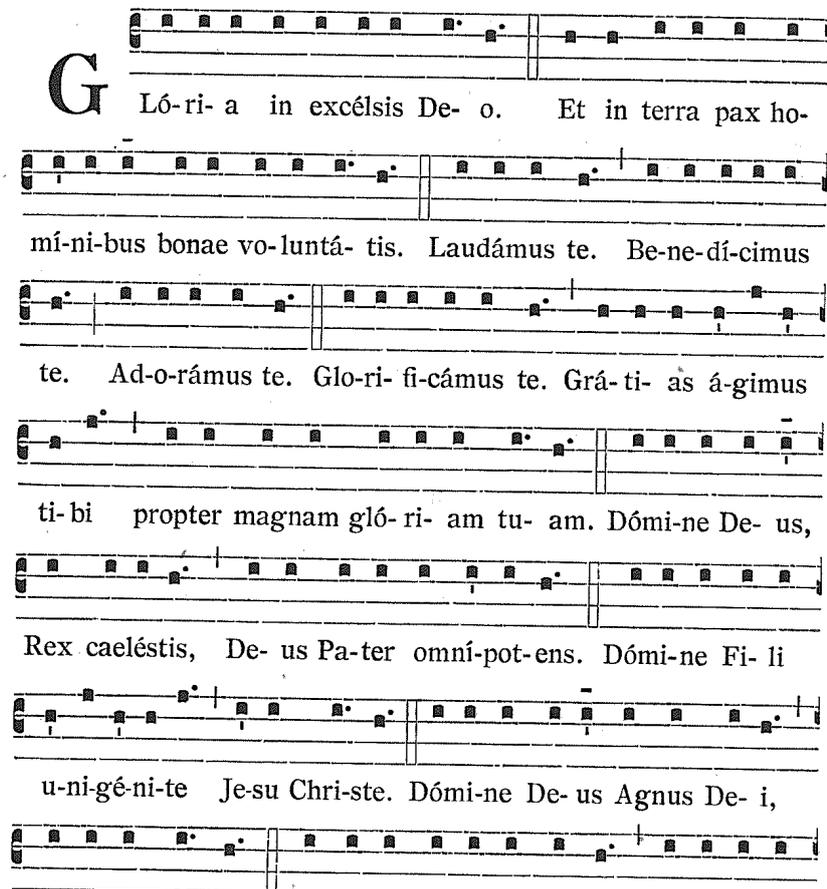
605

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 Christe. 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 déx-te-ram Pa-tris, 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 Christe. 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-rá-mus te. Glo-ri- fi-cá-mus 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

# BEATO IL POPOLO CHE CAMMINA NELLA LUCE DEL TUO VOLTO

Salmo della II Domenica dopo il Martirio di San Giovanni

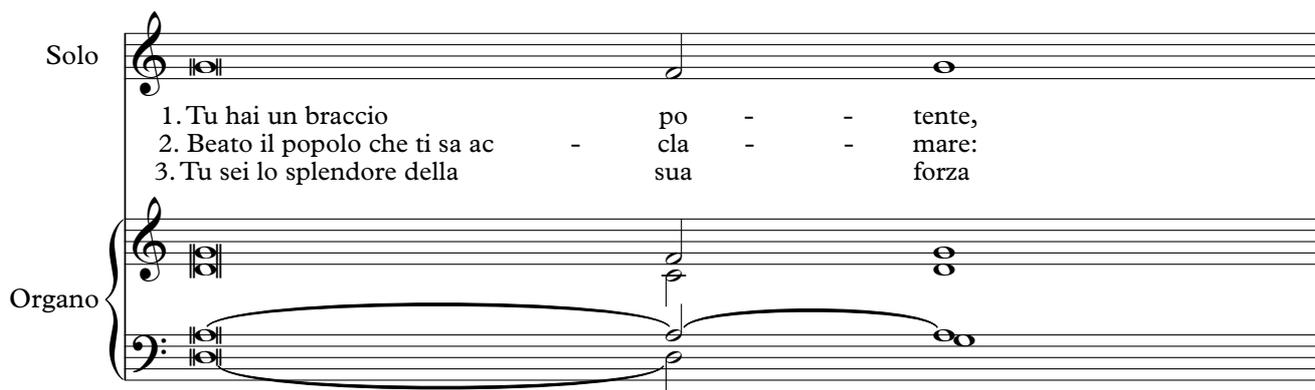
Massimo Palombella  
29 maggio 2023

Assemblea

Be - a - to il po-po-lo che cam - mi - na nel - la lu - ce del tuo vol - to.

Organo

Solo

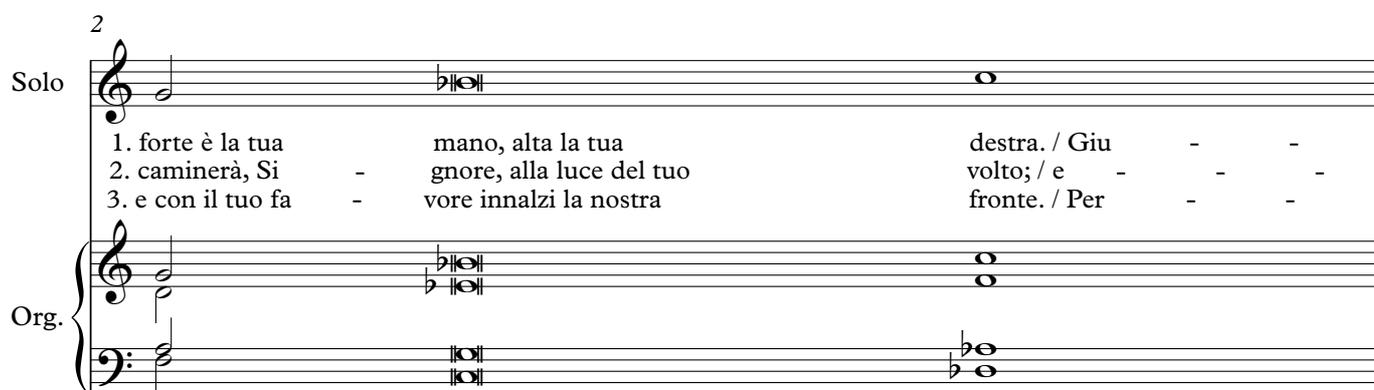


1. Tu hai un braccio po - - - tente,  
2. Beato il popolo che ti sa ac - cla - - - mare:  
3. Tu sei lo splendore della sua forza

Organo

2

Solo

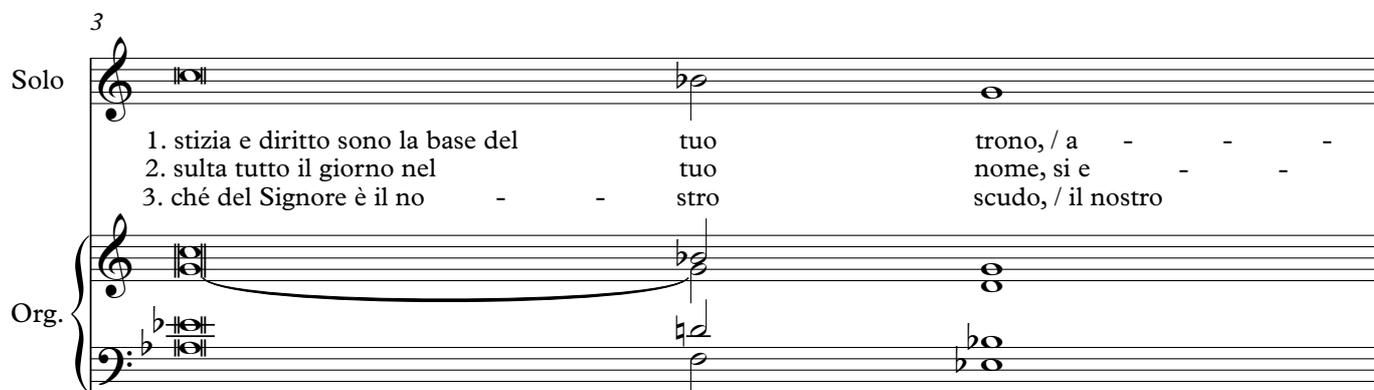


1. forte è la tua mano, alta la tua destra. / Giu - - -  
2. caminerà, Si - gnore, alla luce del tuo volto; / e - - - -  
3. e con il tuo fa - vore innalzi la nostra fronte. / Per - - -

Org.

3

Solo

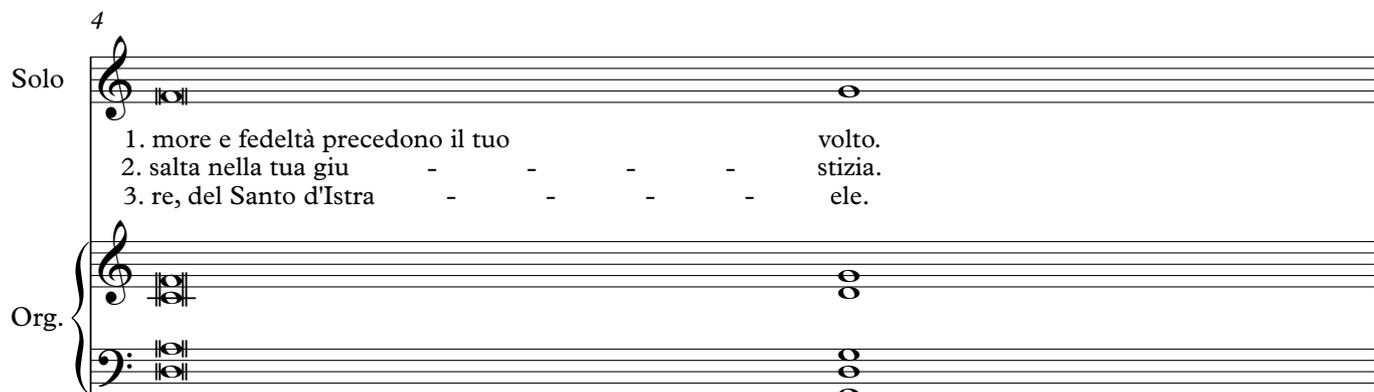


1. stizia e diritto sono la base del tuo trono, / a - - - -  
2. sul tutto il giorno nel tuo nome, si e - - - -  
3. ché del Signore è il no - - - stro scudo, / il nostro

Org.

4

Solo



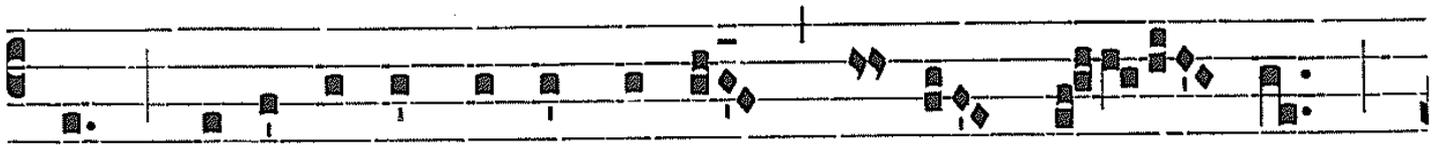
1. more e fedeltà precedono il tuo volto.  
2. salta nella tua giu - - - - stizia.  
3. re, del Santo d'Istra - - - - ele.

Org.

**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.

# PSALLITE

per 5 voci dispari e organo

Valentino Miserachs (1987)

**Andante festoso**

Cantus  
Altus  
Tenor  
Bassus I  
Bassus II  
Org.  
Ped.

*mf* Psal - li - te, psal - li - te, psal - li - te  
*mf* Psal - li - te, psal - li - te, psal - li - te  
*mf* Psal - li - te, psal - li - te, psal - li - te  
*mf* Psal - li - te, psal - li - te, psal - li - te  
*mf* Psal - li - te, psal - li - te, psal - li - te

The first system of the score is for measures 1-5. It features five vocal parts (Cantus, Altus, Tenor, Bassus I, Bassus II) and an organ part. The time signature is 3/4, with a 2/4 section starting at measure 4. The key signature has one sharp (F#). The organ part begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) at measure 4. A pedal point is indicated at the bottom of the organ part.

Cantus  
Altus  
Tenor  
Bassus I  
Bassus II  
Org.

6  
De - o no - stro psal - li - te, psal - li - te, psal - li - te, *f* psal - li - te Re - gi no - stro  
De - o no - stro psal - li - te, psal - li - te, psal - li - te, *f* psal - li - te Re - gi,  
De - o no - stro psal - li - te, psal - li - te, psal - li - te, *f* psal - li - te Re - gi  
De - o no - stro psal - li - te, psal - li - te, psal - li - te, *f* psal - li - te Re - gi  
De - o no - stro psal - li - te, psal - li - te, psal - li - te, *f* psal - li - te Re - gi

The second system of the score is for measures 6-10. It continues the vocal and organ parts from the first system. The organ part remains at a forte (*f*) dynamic. The lyrics for all parts are: "De - o no - stro psal - li - te, psal - li - te, psal - li - te, *f* psal - li - te Re - gi no - stro" (with slight variations in the last part of the phrase for some parts).

Cantus

psal - li - te, Re - gi no - stro psal - li - te, psal - li - te.

Altus

psal - li - te Re - gi no - stro psal - li - te, psal - li - te, psal - li - te.

Tenor

psal - li - te Re - gi no - stro psal - li - te, psal - li - te.

Bassus I

psal - li - te Re - gi no - stro psal - li - te, psal - li - te.

Bassus II

psal - li - te Re - gi no - stro psal - li - te, psal - li - te.

Piano accompaniment for the vocal parts, featuring chords and melodic lines in both hands.

VERSICULI

18

Cantus

*mp*

1. Quo - ni - am ter - ri - bi - lis De - us no - ster,  
 2. Quo - ni - am Rex om - nis ter - ræ De - us,



24

Cantus

*mp*

quo - ni - am ter - ri - bi - lis De - us no - ster su - per om - nem  
 quo - ni - am Rex om - nis ter - ræ De - us, psal - li - te sa - pi -



30

Cantus

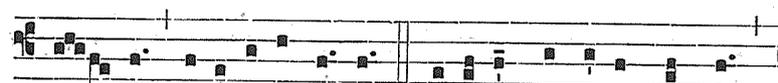
*rit.*.....

ter - ram, su - per om - nem ter - ram.  
 en - ter, psal - li - te sa - pi - en - ter.

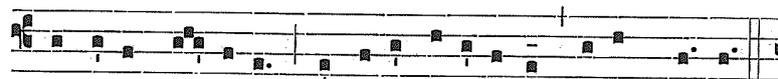
al.

III. — Symbolum.

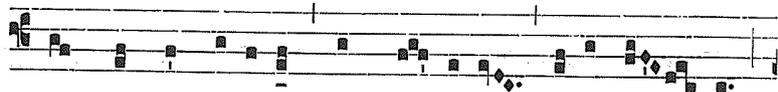
611



Pa- tris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus Sanctus.



Tu so-lus Dó-minus. Tu so-lus Altí-simus, Je-su Chri-ste.



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

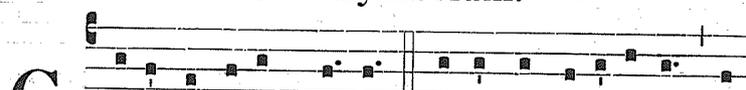


\*\* A-men. Ký-ri-e e-lé-i-son. Ký-ri-e e-lé-i-son. Ký-

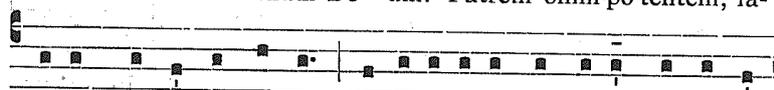


ri-e e-lé-i-son.

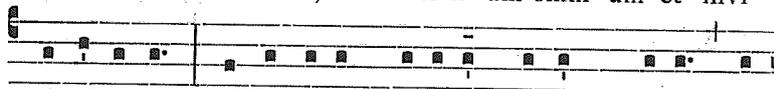
III. — Symbolum.



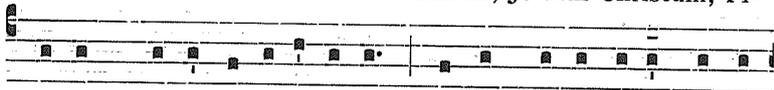
**C** Re-do in unum De- um. Patrem omni-po-téntem, fa-



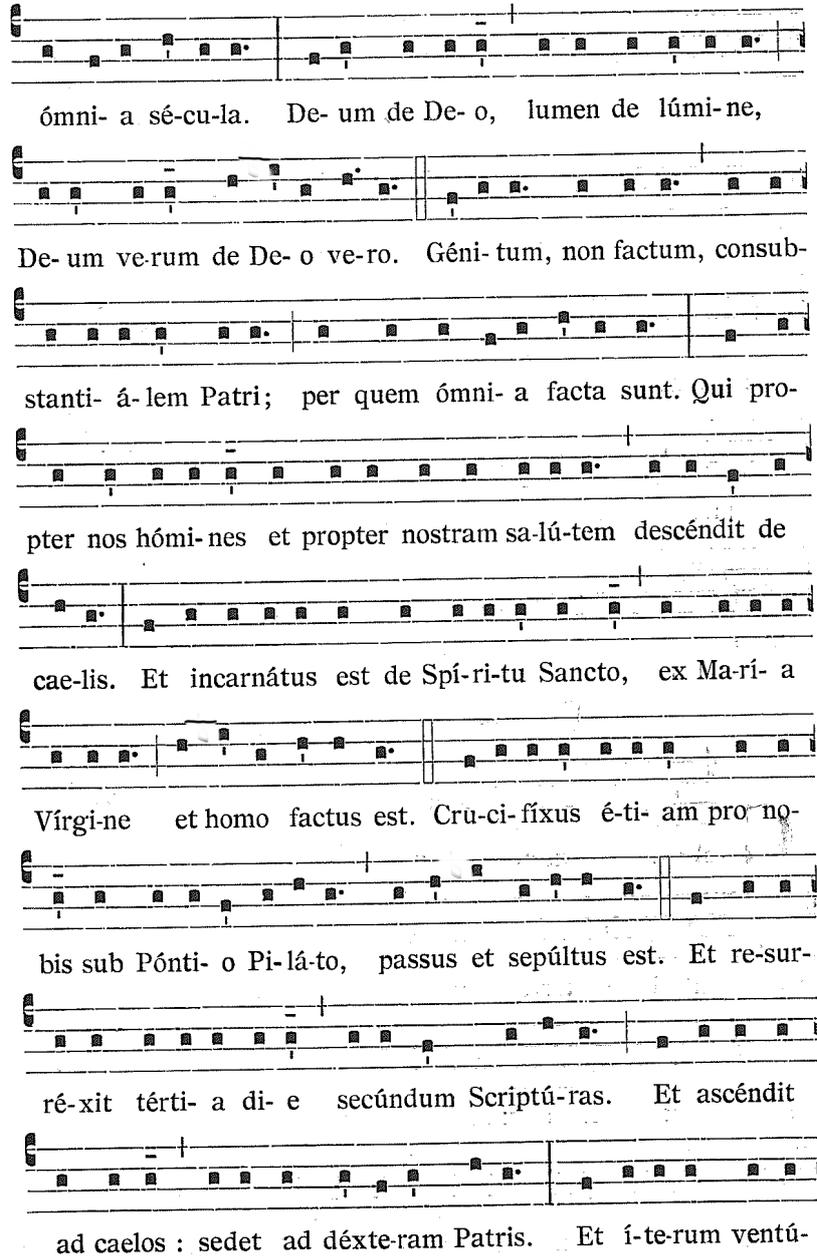
ctó-rem cae-li et terrae, vi-si-bí-li-um ómni-um et invi-



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 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-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 dexte-ram Patris. Et í-te-rum ventú-

## III. — Symbolum.

613

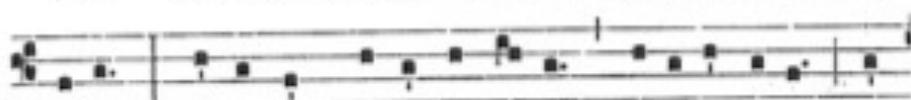
rus est cum gló-ri- a ju-di-cá-re vi-vos et mórtu-os; cu-jus  
 regni non é-rit fi-nis. Et in Spí-ri-tum Sanctum, Dómi-num  
 et vi-vi-fi-cántem; Qui ex Patre Fi-li- óque pro-cé-dit. Qui  
 cum Patre et Fí-li-o simul ado-rá-tur et conglo-ri-fi-cá-  
 tur. Qui locú-tus est per Prophé-tas. Et unam, Sanctam,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

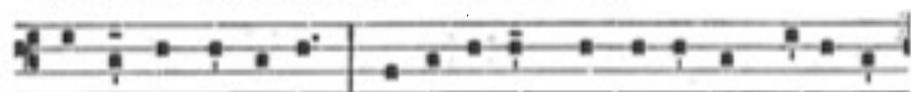
**S**



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



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

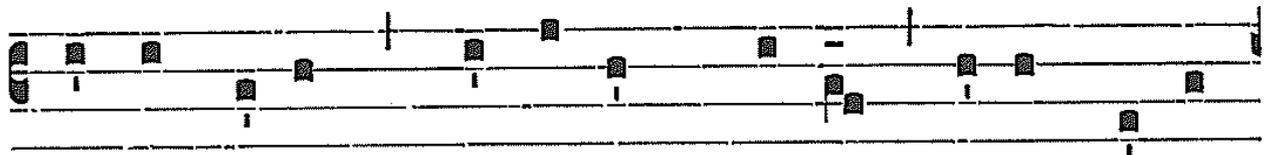


sánna in excél-sis. Be-ne-díctus qui ve-nit in nómi-ne

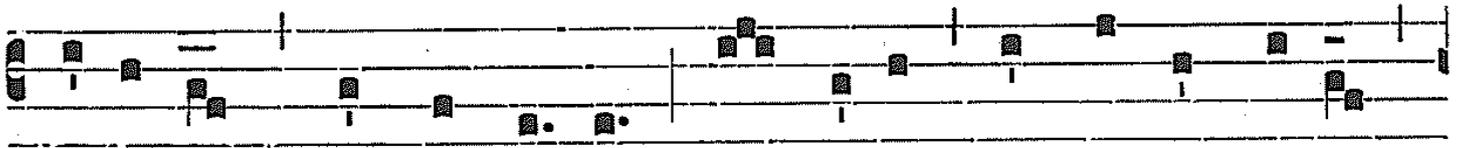


Dómi-ni. Ho-sánna in excél- sis.

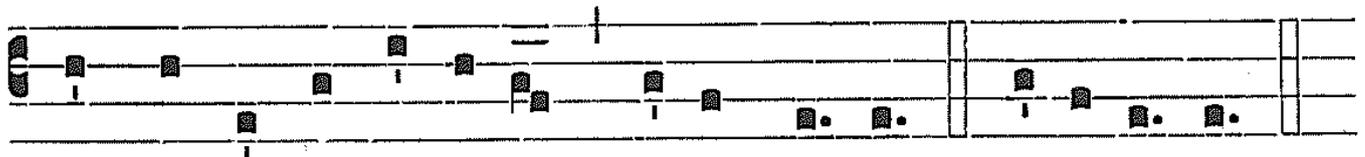
C



Orpus tu-um \* frángi-tur, Chri-ste, Ca-lix be-ne-



dí-ci- tur. Sanguis tu- us sit no-bis semper ad vi-tam,

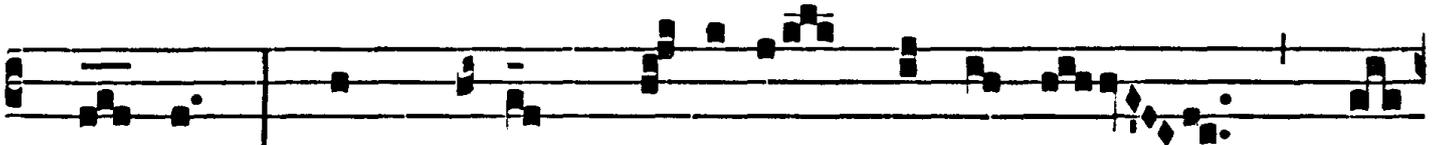


ad salvándas á-nimas, De- us no-ster. Halle-lú- jah.

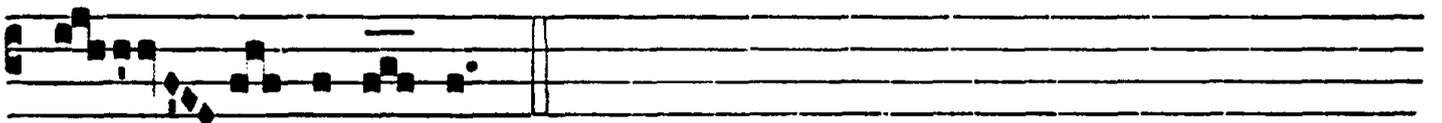
C



Antá-bo \* Dó- mi- no, qui bó-na trí- bu-it



mí- hi : et psállam nómini Dómi- ni al-



tíssi-mi.

Prima Pars:

18

Patro Gistina

CANTUS

10



Musical staff 1: A single staff of music in G-clef and 4/4 time, containing the first line of the vocal melody. The notes are mostly quarter and eighth notes.

Sicut Cervus desiderat ad fontes aquarum quarum

Musical staff 2: A single staff of music in G-clef and 4/4 time, containing the second line of the vocal melody.

Sicut Cervus desiderat ad fontes aquarum Ita de si-

Musical staff 3: A single staff of music in G-clef and 4/4 time, containing the third line of the vocal melody.

derat Ita de siderat Anima mea ad te Deus

Musical staff 4: A single staff of music in G-clef and 4/4 time, containing the fourth line of the vocal melody.

anima mea ad te Do-  
ms.

Empty musical staff 5: A single staff of music in G-clef and 4/4 time, completely blank.

Empty musical staff 6: A single staff of music in G-clef and 4/4 time, completely blank.

Prima pars.

14

ALTVS



Musical staff with notes and stems.

Icut ceruus desiderat ad fontes aqua-

Musical staff with notes and stems.

rum Sicut ceruus desiderat ad fontes aquarum deside-

Musical staff with notes and stems.

rat ad fontes aqua

rum Ita de-

Musical staff with notes and stems.

si derat Ita de siderat ani-

Musical staff with notes and stems.

ma mea ad te Deus anima mea ad te de us ad-

Musical staff with notes and stems.

te de us ad te de

us.

Four empty musical staves.

Prima pars.

TENOR

icut ceruus desiderat ad fontes aquarum. Si

cut ceruus desiderat ad fontes aqua

rum desiderat ad fontes aquarum Ita de si derat

ita desiderat ij. Ita desiderat Ita de

fi derat anima mea ad te De

us anima mea ad te de us ad te de us.

Prima pars.

BASSVS

S

Icut ceruus desiderat ad fontes aquarum

Sicut ceruus desiderat ad fontes desiderat ad fontes a-

qua rum Ita de si derat I-

ta de si derat Ita desi derat desiderat

anima mea ad te De us anima mea ad te de-

us ad te de us.

ANT. a Nativitate B. M. V. usque ad Nativitatem Domini  
exclusive.

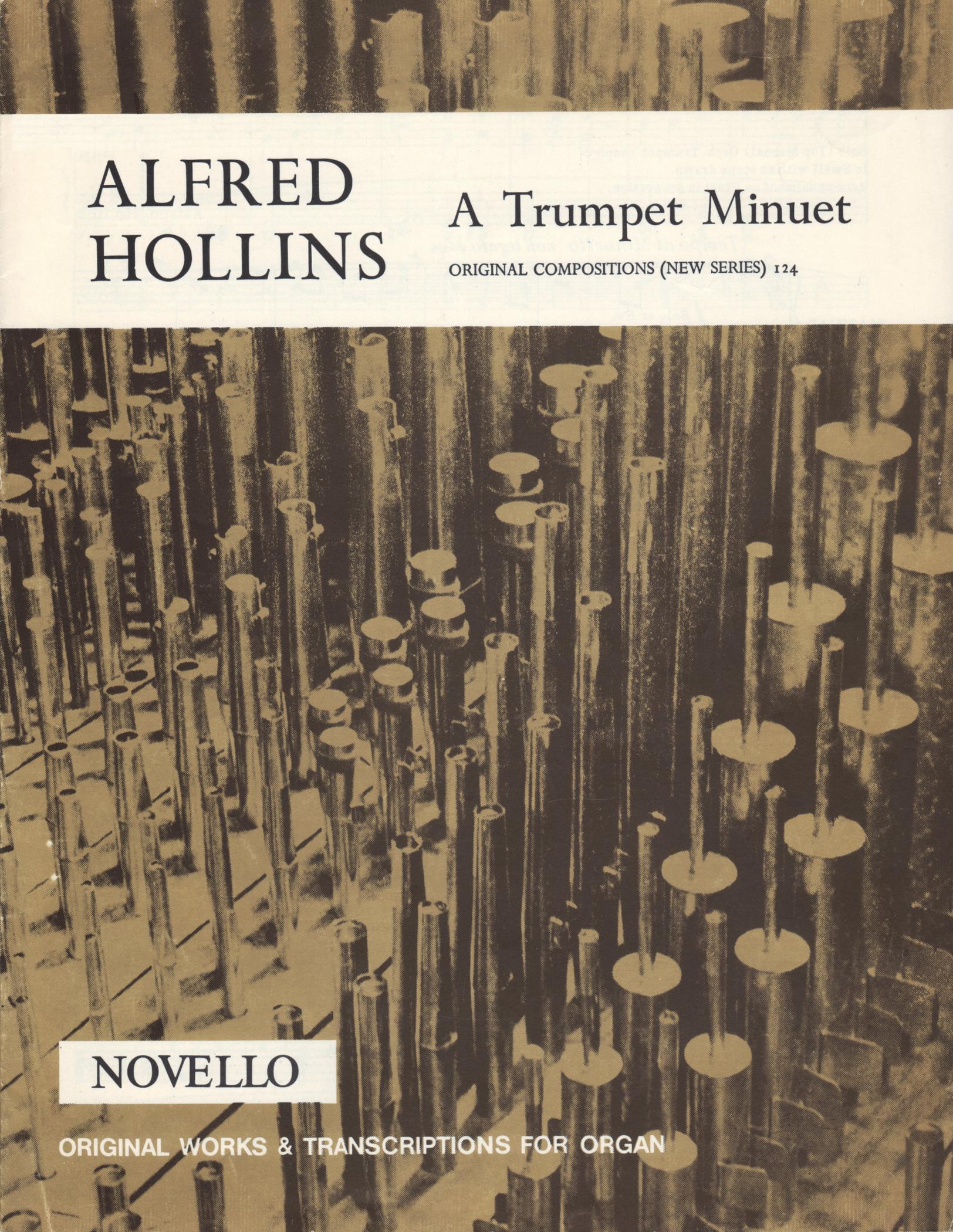
**A** - ve \* Regi-na cae-ló- rum, A- ve Dómi-na

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-ó- ra.



**ALFRED  
HOLLINS**

**A Trumpet Minuet**

ORIGINAL COMPOSITIONS (NEW SERIES) 124

**NOVELLO**

ORIGINAL WORKS & TRANSCRIPTIONS FOR ORGAN

# A TRUMPET MINUET

Solo (Top Manual) Orch. Trumpet coupled to Swell with no stops drawn.  
Accompaniment on Great in proportion.

Alfred Hollins

*Tempo di Minuetto non legato* ♩ -116

MANUAL *f* Solo or Sw.

PEDAL *mf* Gt

Gt to Ped.

*trm*

*Gt*

15535

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Musical score system 1, featuring three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The system includes a double bar line at the beginning, followed by a series of notes and rests. A slur covers the first two measures of the top staff. The text "Solo or Sw." is written above the top staff in the second measure.

Musical score system 2, featuring three staves. The top staff is in treble clef with a key signature of two sharps. The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The system includes a double bar line at the beginning, followed by a series of notes and rests. A slur covers the first two measures of the top staff. The text "Gt" is written above the top staff in the second measure. The text "Solo or Sw." is written above the middle staff in the second measure.

Musical score system 3, featuring three staves. The top staff is in treble clef with a key signature of two sharps. The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The system includes a double bar line at the beginning, followed by a series of notes and rests. A slur covers the first two measures of the top staff. The text "Solo or Sw." is written above the top staff in the second measure. The text "Gt" is written above the middle staff in the second measure.

Musical score system 4, featuring three staves. The top staff is in treble clef with a key signature of two sharps. The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The system includes a double bar line at the beginning, followed by a series of notes and rests. A slur covers the first two measures of the top staff.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some with slurs and accents. The middle staff is a grand staff (treble and bass clefs) with chords and some melodic fragments. The bottom staff is a bass clef with a bass line consisting of quarter and eighth notes.

The second system of musical notation consists of three staves. It continues the melodic line from the first system. A first ending bracket labeled '1' and 'Gt' spans the final two measures of the system. The notation includes slurs, ties, and various rhythmic values.

The third system of musical notation consists of three staves. It begins with a second ending bracket labeled '2' and 'Solo or Sw.'. The notation includes a dynamic marking 'f Gt' and a fingering '5' with a bar over it. The system concludes with another 'Solo or Sw.' marking.

The fourth system of musical notation consists of three staves. It continues the melodic line with a 'Solo or Sw.' marking. The notation includes a 'Gt' marking and a fingering '5' with a bar over it. The system concludes with a final melodic phrase.

5  
Gt  
Solo or Sw.  
poco rit.  
mf  
a tempo  
fgt

This system contains the first system of music. It features three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a bass line. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The first measure has a fingering '5' above a note and a '2' below another. The first staff has a 'Gt' marking above a note. The second staff has a 'Gt' marking below a note. The tempo markings 'poco rit.' and 'a tempo' are placed between the first and second staves. The dynamic 'mf' is placed below the second staff. The first staff ends with a 'fgt' marking above a note.

Solo or Sw.  
f  
mf Gt

This system contains the second system of music. It features three staves: a treble clef staff with a melodic line, a grand staff with piano accompaniment, and a bass clef staff with a bass line. The tempo marking 'Solo or Sw.' is placed above the first staff. The dynamic 'f' is placed below the first staff. The dynamic 'mf Gt' is placed below the second staff.

This system contains the third system of music, continuing the three-staff format (treble, grand, and bass clefs). It features various musical notations including slurs, ties, and dynamic markings across the staves.

Gt

This system contains the fourth system of music, continuing the three-staff format. It features various musical notations including slurs, ties, and dynamic markings across the staves. The dynamic 'Gt' is placed above the first staff.

Musical score system 1, featuring piano accompaniment and guitar. The system includes three staves: a grand staff (treble and bass clefs) and a guitar staff. The key signature is two sharps (F# and C#). The piano part consists of chords and arpeggios in the right hand and a steady eighth-note bass line in the left hand. The guitar part has a melodic line in the upper register. The text "Solo or Sw." is written above the piano staff, and "Gt" is written above the guitar staff.

Musical score system 2, continuing the piano and guitar accompaniment. The piano part features more complex chordal textures and arpeggios. The guitar part continues with its melodic line. The text "Solo or Sw." is written above the piano staff, and "Gt" is written above the guitar staff.

Musical score system 3, continuing the piano and guitar accompaniment. The piano part shows further development of the harmonic material. The guitar part maintains its melodic focus. The text "Solo or Sw." is written above the piano staff.

Musical score system 4, concluding the piano and guitar accompaniment on this page. The piano part features a final series of chords and arpeggios. The guitar part concludes its melodic line. The text "Solo or Sw." is written above the piano staff.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The music features a melodic line in the treble clef and accompaniment in the other two staves.

Second system of musical notation. It includes performance instructions: "Solo or Sw." above the first staff, "f Gt" below the first staff, and "Solo or Sw." above the second staff. A guitar-specific instruction "5 3 1 Gt" is written above a triplet of notes in the first staff.

Third system of musical notation. It includes performance instructions: "f Gt" above the first staff, "Solo or Sw." above the second staff, "Solo or Sw." below the second staff, "Gt" below the second staff, and "ad lib." below the second staff.

Fourth system of musical notation. It includes performance instructions: "rit." below the first staff and "tr" above the first staff.