

TERZA DOMENICA DI AVVENTO  
THIRD SUNDAY OF ADVENT

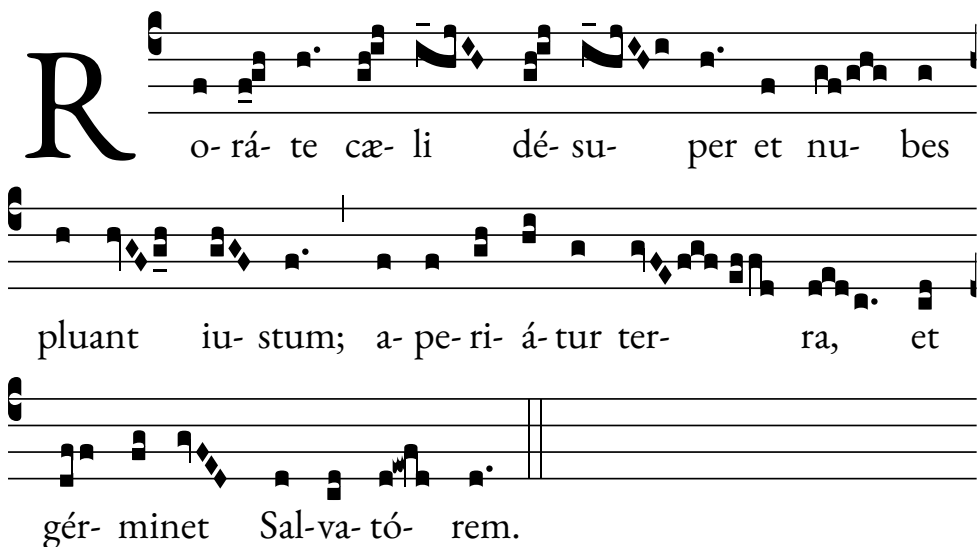
PROCESSIONAL

**R** o-rá-te cæ-li dé-super, et nubes pluant iustum;  
a-pe-ri- á- tur ter-ra, et gérminet Salva- tó-rem.

The image shows a musical score for a processional chant. It consists of two staves of music. The first staff begins with a large, ornate initial 'R' followed by the lyrics 'o-rá-te cæ-li dé-super, et nubes pluant iustum;'. The second staff continues the melody with the lyrics 'a-pe-ri- á- tur ter-ra, et gérminet Salva- tó-rem.' The music is written in a simple, square-note style on a five-line staff, typical of Gregorian chant notation. The lyrics are in Latin and are written in a serif font below the notes.

# Duomo di Milano

## INGRESSA



**R** o-rá- te cæ- li dé- su- per et nu- bes  
pluant iu- stum; a- pe- ri- á- tur ter- ra, et  
gér- minet Sal- va- tó- rem.

## Duomo di Milano

### AD ASPERSIONEM ACQUÆ BENEDICTÆ

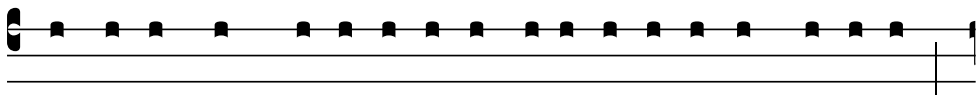
**A**  -spérges me, Dómi-ne, \* hyssópo et mundá-bor:

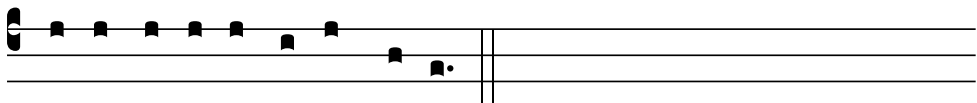
 la-vá- bis me, et super nivem de-al-bá-bor.

#### Schola

Miserére mei, Deus, secúndum magnam misericórdiam tuam.

#### Assembly

 Et secúndum multi-tú-di-ne mise-ra-ti- ónum tu- árum

 de-le i- niqui-tátem meam.

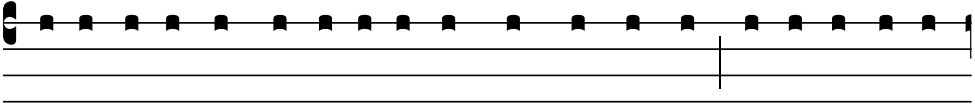
#### Schola

Glória Patri et Fílio et Spirítui Sancto.

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# Duomo di Milano

Assembly

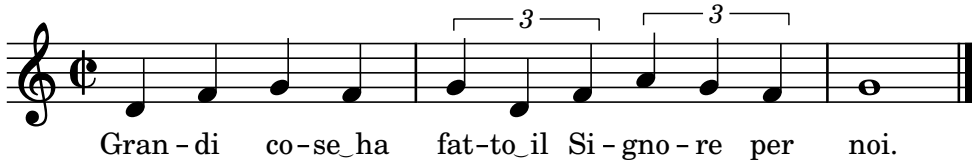


Sicut e-rat in princí-pi-o, et nunc et semper, et in sǎcu-la

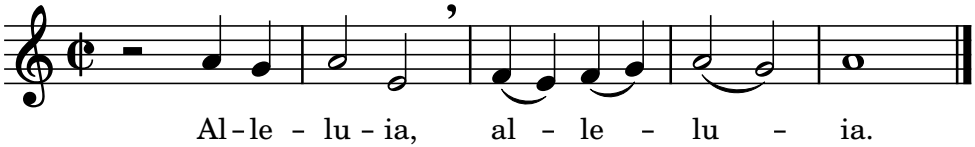


sǎcu-lórum. Amen. Aspérges me...

## RESPONSORIAL PSALM



## ALLELUIA



## Duomo di Milano

### POST EVANGELIUM

**C** onso- lámmini, qui estis pu-sil-lá-ni- mes;  
con- so-lá- mini et iam no-lí-te ti-mé- re:  
ec-ce Deus noster iu-dí-cium retrí- buet- ; i-pse vé-  
ni- et et salvos nos fá- ci-et.

### OFFERENDA

Alienigenae non transibunt per Ierusalem amplius (M: Salvatore Gallotti [1903], Archivio di Veneranda Fabbrica del Duomo, busta 283, n. 10)

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# Duomo di Milano

## CREDO

Priest

Credo in unum Deum.

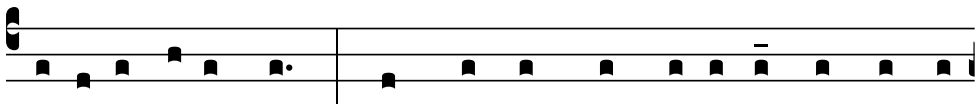
Schola

Patrem omnipoténtem, factórem cæli et terræ, visibílium ómnium, et invisibílium. Et in unum Dóminum, Iesum Christum, Fílium Dei unigénitum; et ex Patre natum ante ómnia sæcula. Deum de Deo, lumen de lúmine, Deum verum de Deo vero.

Assembly



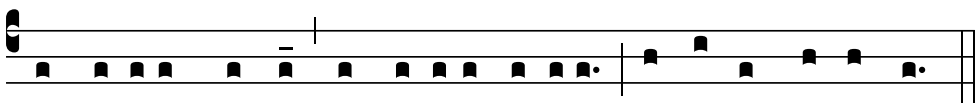
Génitum, non factum, consubstanti-álem Patri; per quem



ómnia facta sunt. Qui propter nos hómines et propter



nostram salútem descéndit de cælis. Et incarnátus est



de Spíritu Sancto ex Marí-a Vírgine, et homo factus est.

## Duomo di Milano

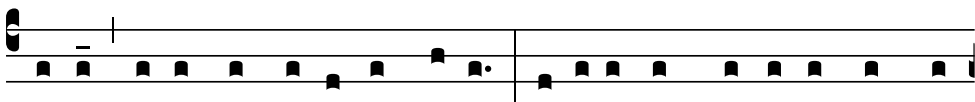
### Schola

Crucifixus étiam pro nobis sub Póntio Piláto, passus et sepúltus est.

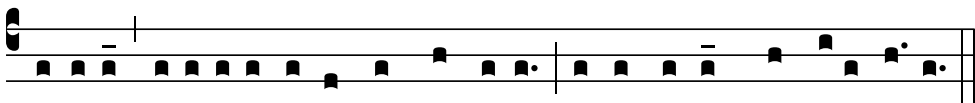
### Assembly



Et resurréxit térti-a di-e secúndum Scriptúras. Et ascéndit ad



cælos: sedet ad délixteram Patris. Et í-terum ventúrus est cum

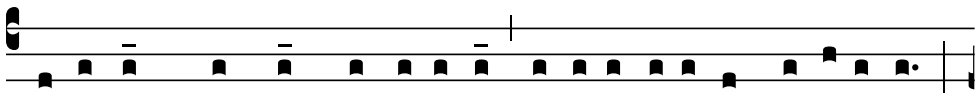


glóri-a iudicáre vivos et mórtuos; cuius regni non erit fi-nis.

### Schola

Et in Spíritum Sanctum, Dóminum et vivificántem; qui ex Patre Flióque procedit. Qui cum Patre et Fílio simul adorátur et conglorificátur. Qui locútus est per Prophétas.

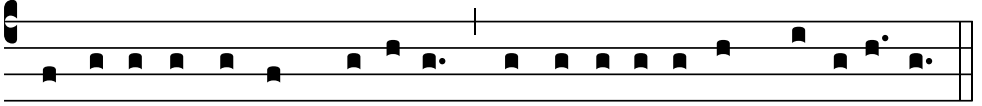
### Assembly



Et unam, Sanctam, Cathólicam et Apostólicam Ecclési-am.

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## Duomo di Milano



Confí-te-or unum baptísma in remissi-ónem peccatórum.

Schola

Et expécto resurrecti-ónem mortuórum, et vitam venturi sæculi. Amen

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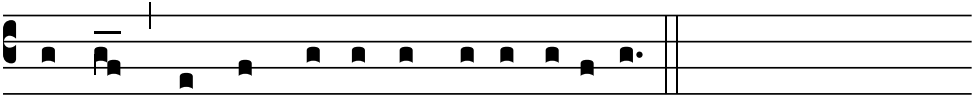


# Duomo di Milano

## SANCTUS

Schola  
Sanctus.

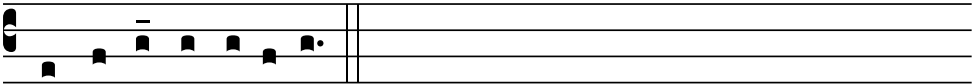
Assembly



Sanctus, Sanctus, Dóminus Deus Sábaoth.

Schola  
Pleni sunt caeli et terra glória tua.

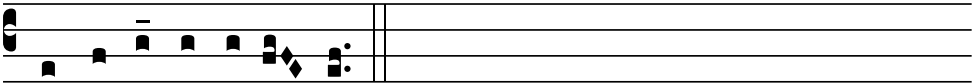
Assembly



Hosáanna in excélsis.

Schola  
Benedíctus qui venit in nomine Dómini.

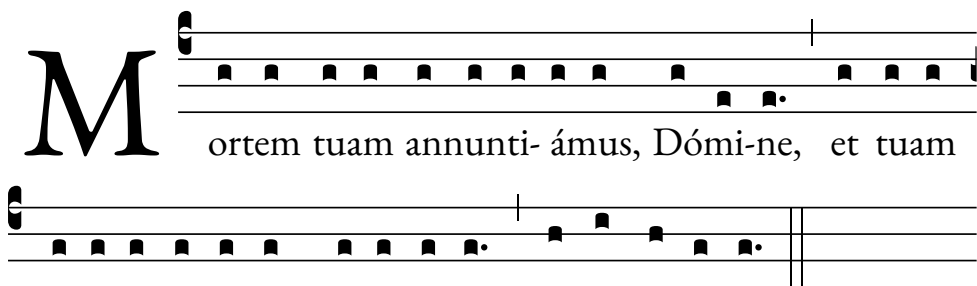
Assembly



Hosáanna in excél- sis.

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ACCLAMATIONES POST CONSECRATIONEM



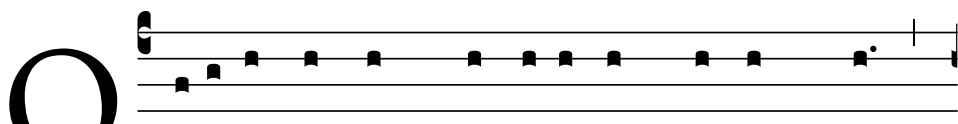
**M**ortem tuam annunti- ámus, Dómi-ne, et tuam  
resurre-cti-ónem confi- témur, donec vé-ni-as.

The musical notation consists of two staves. The first staff begins with a treble clef and a common time signature. The melody is written in square neumes on a four-line staff. The text is aligned under the notes. The second staff continues the melody and ends with a double bar line.



**S**al-vátor mundi salva nos, qui per crucem  
et resurrec-ti-ónem tuam li-be-rá- sti nos.

The musical notation consists of two staves. The first staff begins with a treble clef and a common time signature. The melody is written in square neumes on a four-line staff. The text is aligned under the notes. The second staff continues the melody and ends with a double bar line.

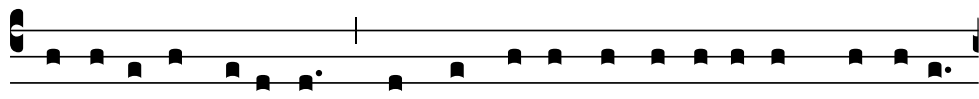


**Q**uoti-es-cúmque manducámus panem hunc

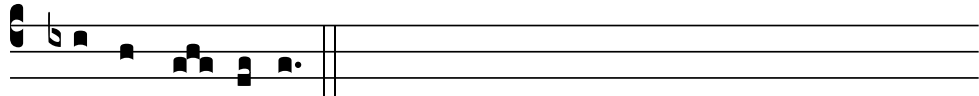
The musical notation consists of one staff. It begins with a treble clef and a common time signature. The melody is written in square neumes on a four-line staff. The text is aligned under the notes.

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## Duomo di Milano



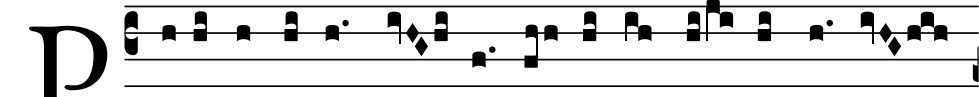
et cá-licem bíbimus, mortem tuam annunti- ámus, Dómine,



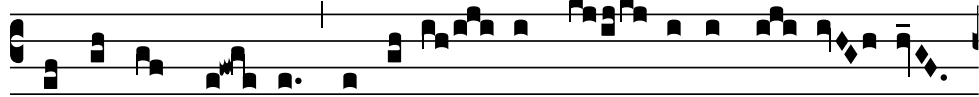
donec vé- ni-as.

## CONFRACTORIUM


**P**ópulus Si-on, ec- ce Dó-minus vé- ni- et ad



salvándas gen- tes, et audí- tam fá- ci-et Dó-mi- nus




gló-ri-am laudis su- æ in læ-tí- ti-a cor- dis ve- stri.



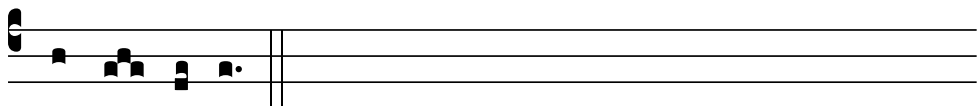
THE LORD'S PRAYER

**P**a-ter noster, qui es in cæ-lis, sancti-fi-cétur nomen  
tuum; ad- vé-ni-at régnum tuum; fi-at volúntas tu-a,  
sicut in cæ-lo et in ter-ra. Panem nostrum co-ti-di-ánum  
da nobis hó-di-e; et dimítte nobis dé-bi-ta nostra,  
sicut et nos dimíttimus de-bi-tó-ribus nostris;  
et ne nos indúcas in tenta-ti-ónem; sed lí-be-ra nos a malo.

## Duomo di Milano



**Q**ui-a tu-um est regnum, et po-téstas, et glóri-a



in sǎ-cu-la.

TRANSITORIUM

**D**e-clí- nant anni nostri, et di- es ad fi-  
nem. Quia tempus est, cor- ri-gámus nos ad lau- dem  
Chri- sti. Lámpades sint ac- cén- sæ, quia ex-  
cél- sus Iu- dex ve- nit iu- di- cá-  
re gentes.

GIOVANNI PIERLUIGI DA PALESTRINA, O sacrum convivium, in Motetorum quae partim quinis, partim senis, partim octonis vocibus concinantur, liber secundus (Venetiis, apud Hieronymus Scotum 1572)

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# Duomo di Milano

## RECESSIONAL

Johann Pachelbel (1653-1706)

Nun komm der Heiden Heiland

## CREDITS

*Proper* – Antiphonale Missarum juxta ritum Sanctæ Ecclesiæ Mediolanensis  
(1935)

*Ordinary* – Antiphonale Missarum juxta ritum Sanctæ Ecclesiæ Mediolanensis (1935)

*Responsorial Psalm* – Massimo Palombella

*Gospel acclamation* – Massimo Palombella

Poliphony of Credo – Luciano Migliavacca

Poliphony of Sanctus – Massimo Palombella

The Duomo Chapel Choir – Milan  
Organist: Alessandro La Ciacera  
Director of Music: Massimo Palombella

