

## II DOMENICA DOPO PENTECOSTE

### SECOND SUNDAY AFTER THE PENTECOST

#### INGRESSA

The musical notation consists of five staves of square neumes on a four-line staff system. The first staff begins with a large capital 'D'. The lyrics are written below each staff. The music is in common time.

Domini lux illuminati o mea et salus  
mea, quem timet me? Dóminus defénsor vi- tæ  
meæ, a quo trepi- dabo? Qui tríbulant me,  
i-nimíci mei, infir-máti sunt et ce-  
ci- dé- runt.

# 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

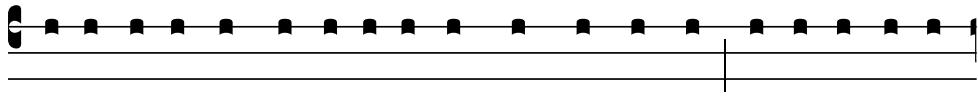
Et secúndum multi-tú-di-ne mise-ra- ti- ónum tu- árum  
de-le i- niqui-tátem meam.

### Schola

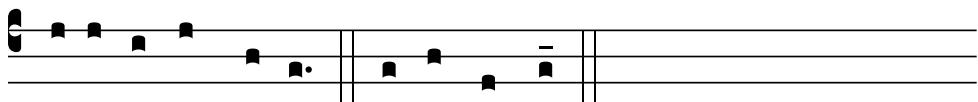
Glória Patri et Fílio et Spirítui Sancto.

# Duomo di Milano

Assembly



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



säcu-lórum. Amen. Aspérges me...



# Duomo di Milano

## GLORIA IN EXCELSIS DEO

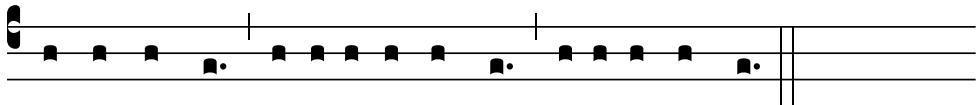
Priest

Glória in excélsis Deo.

Schola

Et in terra pax homínibus bonæ voluntatis.

Assembly

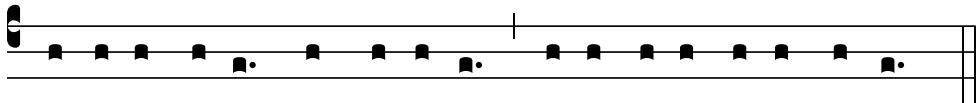


Laudámus te. Benedí-cimus te. Ado-rámus te.

Schola

Glorificámus te. Grátias ágimus tibi propter magnam glóriam tuam.

Assembly

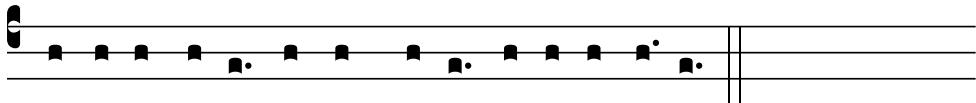


Dómine Deus, Rex cæ-lé-stis, Deus Pater omnípotens.

Schola

Dómine Fili unigénite, Iesu Christe.

Assembly



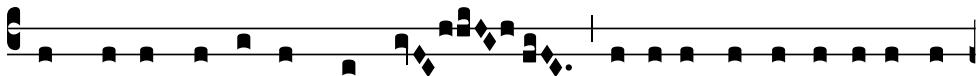
Dómine Deus, Agnus De-i, Fí-li-us Patris.

## Duomo di Milano

Schola

Qui tollis peccáta mundi, miserére nobis.

Assembly



Qui tollis peccá-ta mundi, súscipe depreca-ti-ónem  
nostram.

Schola

Qui sedes ad dexteram Patris, miserére nobis.

Assembly



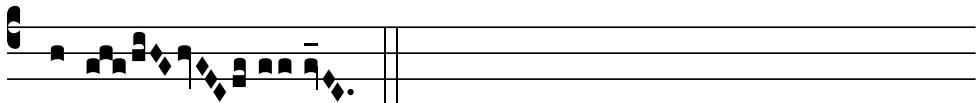
Quóniam tu solus sanctus. Tu solus Dóminus. Tu solus  
Altís-simus, Ie-su Christe.

Schola

Cum sancto Spíritu, in glória Dei Patris.

## Duomo di Milano

Assembly



Amen.

## RESPONSORIAL PSALM

Two staves of musical notation in common time with a treble clef and a key signature of one sharp. The first staff contains the lyrics "Ren-de - te gra-zie al Si - gno - re, il suo\_a -". The second staff continues with "mo - re\_è per sem - pre." A repeat sign is present between the two staves.

## ALLELUIA

Two staves of musical notation in common time with a treble clef and a key signature of one sharp. The first staff contains the lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu -". The second staff continues with "ia, al - le - lu - ia." A repeat sign is present between the two staves.

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POST EVANGELIUM

The musical notation consists of three staves of red square neumes on a four-line staff system. The first staff begins with a large black initial 'C'. The lyrics are:

um sancti-fi-cá-tus fú-e-ro in vo- bis, congre-gá-  
bo vos de u-nivérsō mun-do; dabo vo- bis cor  
no- vum. Alle- lú- ia, al-le- lúia.

## CREDO

Priest

Credo in unum Deum.

Schola

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

Assembly

The musical notation consists of four staves of Gregorian chant in common time. Each staff begins with a sharp key signature. The notes are represented by black squares on a four-line staff. Vertical bar lines divide the measures, and horizontal bar lines divide the staves. The lyrics are written below each staff in Spanish.

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

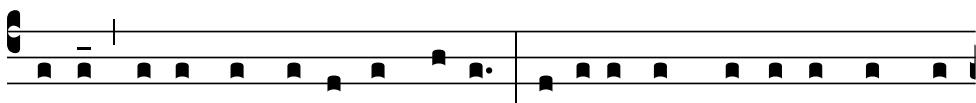
### Schola

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

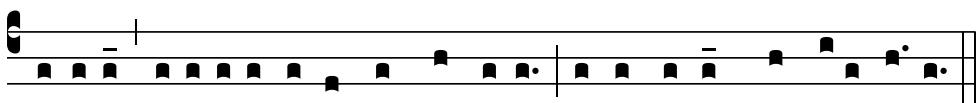
### Assembly



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



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

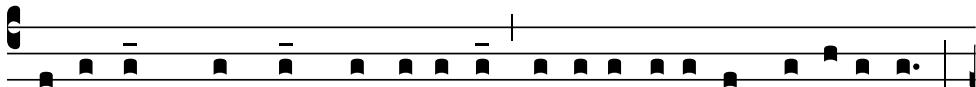


glóri-a iudicáre vivos et mórtuos; cuius regni non erit fi-nis.

### Schola

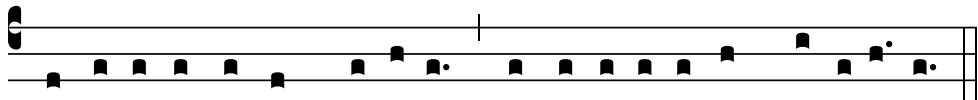
Et in Spíritum Sanctum, Dóminum et vivificántem; qui ex Patre Flióque procédit. Qui cum Patre et Fílio simul adorátur et conglorificátur. Qui locútus est per Prophétas.

### Assembly



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

## Duomo di Milano



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

### Schola

Et expécto resurrectiónem mortuórum.

### Assembly



Et vitam ventú-ri sácu-li. A- men.

# Duomo di Milano

## SANCTUS

Schola

Sanctus.

## Assembly

A musical staff consisting of five horizontal lines. It features a series of eighth-note heads with stems extending to the right. The notes are distributed across the staff, with some stems pointing up and others pointing down, creating a rhythmic pattern. There are vertical bar lines and a double bar line with repeat dots at the end of the staff.

Sanctus, Sanctus, Dóminus Deus Sábaoth.

Schola

Pleni sunt cæli et terra glória tua.

## Assembly

A musical staff consisting of five horizontal lines. It begins with a clef symbol (a treble clef) and a key signature of one sharp. The first note is a sixteenth note followed by a rest. This pattern repeats four more times, ending with a sixteenth note followed by a dot. A vertical bar line is positioned after the fifth note.

Hosánna in excél-sis.

Schola

Benedictus qui venit in nomine Domini.

## Assembly

A musical score page showing a single staff for a bassoon. The staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. A vertical bar line divides the staff into two measures. The music consists of approximately 12 measures of bassoon parts.

Hosánna in excél- sis.

ACCLAMATIONES POST CONSECRATIONEM

M

or tem tuam annunti- ámus, Dómi-ne, et tuam  
resurre cti- ónem confi- témur, donec vé-ni-as.

S

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

Q

uo-ti-es-cúmque manducámus panem hunc

## Duomo di Milano

et cá-licem bíbimus, mortem tuam annunti- ámus, Dómine,  
donec vé- ni-as.

## CONFRACTORIUM

uam admirábile est nomen tuum in u-nivér- sa ter-  
ra! Quóniam e-leváta est magnificénti-a tu-a super cælos.

# Duomo di Milano

## THE LORD'S PRAYER

The musical notation consists of five staves of Gregorian chant. The first staff begins with a large capital letter 'P' followed by a breve rest, then a series of eighth notes. The subsequent staves follow a similar pattern of breves and eighth notes, with vertical bar lines dividing measures. The lyrics are written below each staff in a cursive Gothic script.

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

A musical score for a Gregorian chant introit. The music is written on two staves, each consisting of five horizontal lines. The top staff begins with a large, ornate capital letter 'Q' as a ligature. The notes are represented by small black squares (neumes) placed on or between the lines. The lyrics are written below the notes, corresponding to the neumes. The first line of lyrics is 'ui-a tu-um est regnum, et po-tésta, et glóri-a'. The second line starts with 'in sá- cu-la.'

ui-a tu-um est regnum, et po-tésta, et glóri-a  
in sá- cu-la.

TRANSITORIUM

A musical score for the Transitorium. It features a large, ornate initial letter 'Q' on the first staff. The music is written in a Gothic script on four-line red staves. The lyrics are as follows:

ui mandú- cat me- am car- nem et bibit meum  
sánguinem in me ma- net, et e- go in e- o.

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# Duomo di Milano

## CREDITS

*Proper* – Antiphonale Missarum juxta ritum Sanctæ Ecclesiæ Mediolanensis (1935)  
Graduale Romanum (1974)

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

*Polyphony of Gloria* – Massimo Palombella

*Responsorial Psalm* – Massimo Palombella

*Gospel acclamation* – Chatedral of Chartres, harmonization by Massimo Palombella

*Polyphony of Sanctus* – Massimo Palombella

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

[www.duomomilano.it](http://www.duomomilano.it)

