

IV DOMENICA DOPO PENTECOSTE

FOURTH SUNDAY AFTER THE PENTECOST

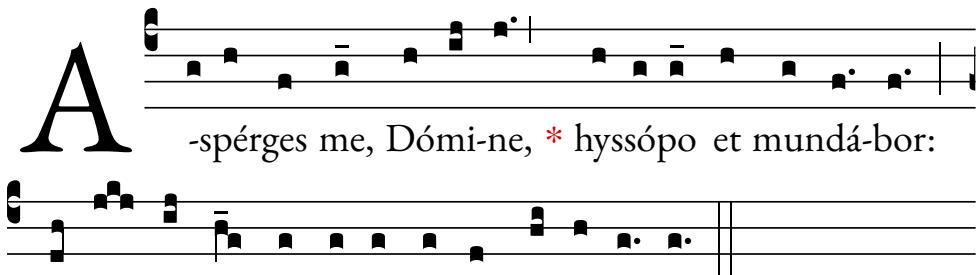
INGRESSA

The musical notation consists of four staves of square neumes on a four-line staff system. The first staff begins with a large capital letter 'E'. The lyrics are written below the notes. The music is divided into measures by vertical bar lines.

E - sto mihi in De- um pro-te- ctó-rem, et in locum
re-fú-gi- i, ut salvum me fá-ci- as : quóniam firmamén-
tum me- um, et refú-gium meum es tu : et propter no-

Duomo di Milano

AD ASPERSIONEM ACQUÆ BENEDICTÆ

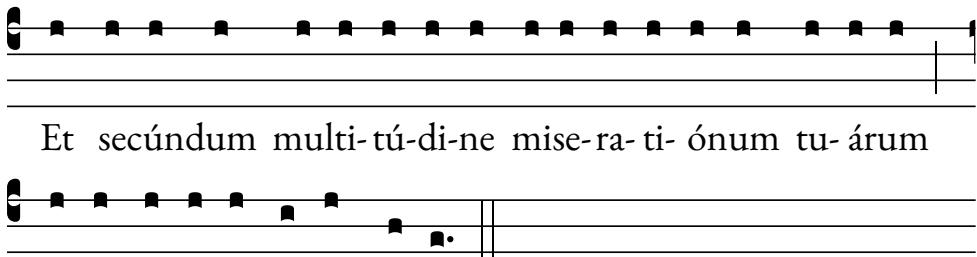


A
-spérges me, Dómi-ne, * hyssópo et mundá-bor:
la-vá- bis me, et super nivem de-al-bá-bor.

Schola

Miserére mei, Deus, secúndum magnam misericórdiam tuam.

Assembly



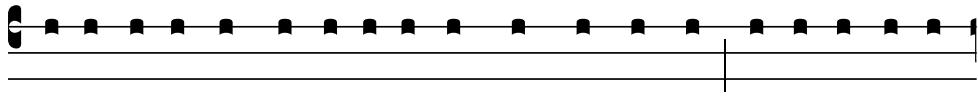
Et secúndum multi-tú-di-ne mise-ra- ti- ónum tu- árum
de-le i- niqui-tátem meam.

Schola

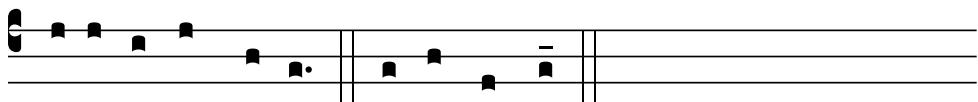
Glória Patri et Fílio et Spirítui Sancto.

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

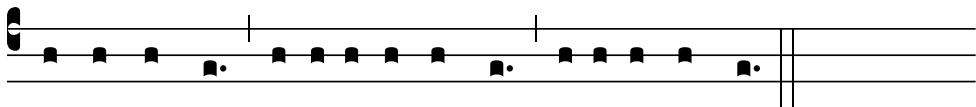
Priest

Glória in excélsis Deo.

Schola

Et in terra pax homínibus bonæ voluntatis.

Assembly

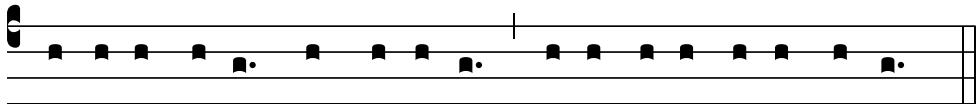


Laudámus te. Benedí-cimus te. Ado-rámus te.

Schola

Glorificámus te. Grátias ágimus tibi propter magnam glóriam tuam.

Assembly

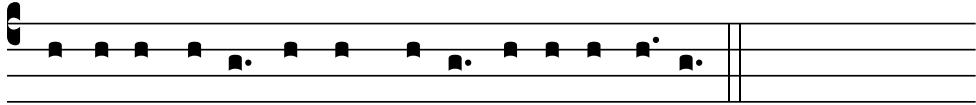


Dómine Deus, Rex cæ-lé-stis, Deus Pater omnípotens.

Schola

Dómine Fili unigénite, Iesu Christe.

Assembly



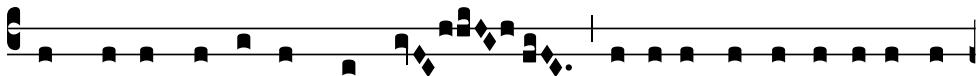
Dómine Deus, Agnus De-i, Fí-li-us Patris.

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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



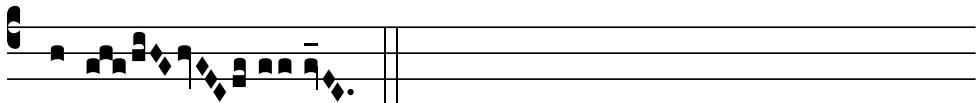
Quóniam tu solus sanctus. Tu solus Dóminus. Tu solus
Altís-simus, Ie-su Christe.

Schola

Cum sancto Spíritu, in glória Dei Patris.

Duomo di Milano

Assembly



Amen.

RESPONSORIAL PSALM

Sa - cri - fi - cio gra - di - to al SI -
gno - re è l'a - mo - re per il fra - tel - lo.

ALLELUIA

POST EVANGELIUM

The musical notation consists of three staves of neumes on a four-line staff system. The first staff begins with a large initial letter 'S' and contains the lyrics 'pe-rá-te in e-o omnis convéntus ple-bis,'. The second staff contains 'effúndi-te coram il-lo cor-da ve- stra: qui-a'. The third staff concludes with 'De-us ad-iútor no- ster est.'

S pe-rá- te in e- o omnis convéntus ple- bis,
effúndi- te coram il- lo cor-da ve- stra: qui- a
De- us ad- iútor no- ster est.

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 staves into measures. The lyrics are written below each staff in Spanish. The first staff contains the phrase 'Génitum, non factum, consubstanti-álem Patri; per quem'. The second staff contains 'ómnia facta sunt. Qui propter nos hómines et propter'. The third staff contains 'nostram salútem descéndit de cælis. Et incarnátus est'. The fourth staff contains 'de Spíritu Sancto ex Marí-a Vírgine, et homo factus est.'

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.

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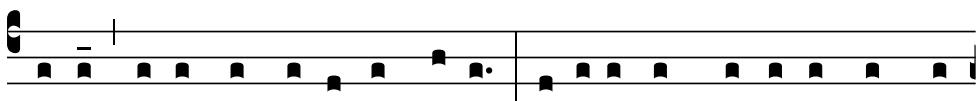
Schola

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

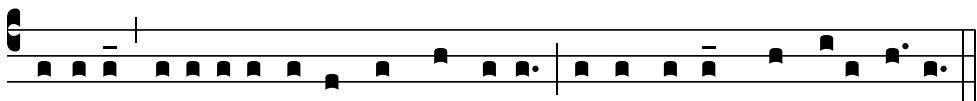
Assembly



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



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

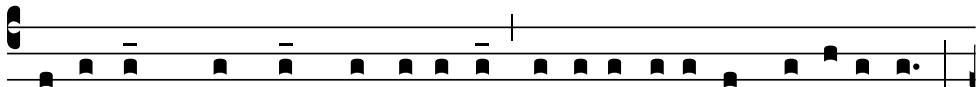


glóri-a iudicáre vivos et mórtuos; cuius regni non erit fi-nis.

Schola

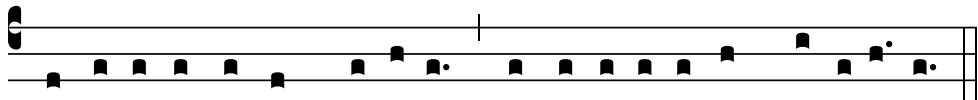
Et in Spíritum Sanctum, Dóminum et vivificántem; qui ex Patre Flióque procédit. Qui cum Patre et Fílio simul adorátur et conglorificátur. Qui locútus est per Prophétas.

Assembly



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

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

Schola

Et expécto resurrectiónem mortuórum.

Assembly



Et vitam ventú-ri sácu-li. A- men.



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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 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 a single sixteenth note. There is a vertical bar line and a repeat sign with a brace indicating a section of the music.

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

uoti-es-cúmque manducámus panem hunc

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

The image shows two staves of musical notation. The top staff begins with a clef, followed by a series of black note heads. A vertical bar line is positioned in the middle of the staff. The bottom staff begins with a clef, followed by a series of black note heads. A vertical bar line is positioned in the middle of the staff. Below the staves, there is a line of Latin text: "et cá-licem bíbimus, mortem tuam annunti- ámus, Dómine," on the first line, and "donec vé- ni-as." on the second line. The text is written in a clear, sans-serif font.

CONFRACTORIUM

The musical notation consists of three staves, each with three horizontal lines. The notes are square neumes, primarily black with some white ones. The first staff begins with a large black initial 'Q' and contains the lyrics: 'ui medi- tá-bitur in le- ge Dó- mini di-e ac'. The second staff contains: 'noc- te, dabit fructum su- um in témpo- re'. The third staff concludes with: 'su- o.'.

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THE LORD'S PRAYER

The musical notation consists of five staves of Gregorian chant in common time. 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 repeating pattern of measures, each ending with a vertical bar line. 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.

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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

The musical notation consists of three staves of square neumes on four-line red staves. The first staff begins with a large capital letter 'A' followed by the lyrics 'c- cé- pta Christi mú- ne- ra sumá- mus'. The second staff continues with 'De-i gráti- a, non ad iu- dí- ci- um sed ad salvándas'. The third staff concludes with 'á-nimas.'.

A

c- cé- pta Christi mú- ne- ra sumá- mus

De-i gráti- a, non ad iu- dí- ci- um sed ad salvándas

á-nimas.

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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 – Massimo Palombella

Polyphony of Credo – Luciano Migliavacca

Polyphony of Sanctus – Massimo Palombella

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