

Duomo di Milano

LUNEDÌ IN ALBIS

EASTER MONDAY

PROCESSIONAL

The musical score consists of three staves of music. The top staff is in 2/4 time with a treble clef, featuring two parts: 'Schola' (two eighth-note chords) and 'Assembly' (two eighth-note chords). The lyrics 'Al-le - lu - ia!' are written below the assembly part. The middle staff is also in 2/4 time with a treble clef, featuring 'Assembly' (two eighth-note chords), 'Schola' (one eighth note followed by a quarter note), and 'Assembly' (two eighth-note chords). The lyrics 'Al-le - lu - ia!' are written below the first assembly part, and 'Al-le-lu - ia!' is written below the third assembly part. The bottom staff is in 3/4 time with a treble clef, featuring a single eighth-note chord followed by a fermata. The lyrics 'Al - le - lu - - ia!' are written below this chord.



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INGRESSA

A -qua sapiénti-æ potá-vit e-os, al-le- lú- ia;
firmá- bitur in il-lis et non flectétur, al-le- lú- ia;
æ-di-fi-cávit e-os in ætérmnum. Alle- lú- ia, al- le-
lú- ia.

AD ASPERSIONEM ACQUÆ BENEDICTÆ

The musical notation consists of four staves of square neumes on a four-line staff system. The first staff begins with a large capital 'V'. The lyrics are:

V
i-di a- quam egrediēn- tem de tem- plo

The second staff continues:

a lá- te-re dextro, al-le- lú-ia; et omnes ad quos pervénit

The third staff continues:

a- qua i- sta salvi facti sunt, et dicunt: al-le-

The fourth staff concludes:

lú- ia.

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GLORIA IN EXCELSIS DEO

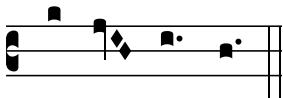
Priest

Glória in excélsis Deo.

Schola

Et in terra pax homínibus bonæ voluntátis.

Assembly



Laudá- mus te.

Schola

Benedícimus te.

Assembly

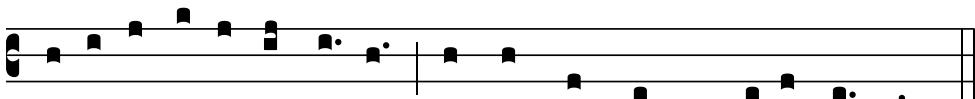


A-do-rá- mus te.

Schola

Glorificámus te.

Assembly



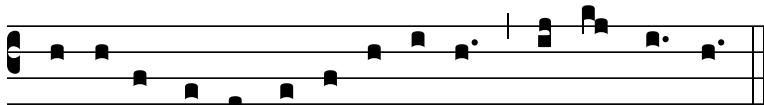
Gráti- as á- gimus ti- bi propter magnam glóriam tu-am.

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Schola

Dómine Deus, Rex cælestis, Deus Pater omnípotens.

Assembly

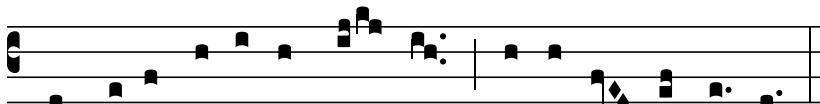


Dómine Fi-li u-ni-gé-ni-te Ie-su Christe.

Schola

Dómine Deus, Agnus Dei, Fílius Patris.

Assembly



Qui tollis peccá-ta mun-di, mi-se-ré-re no-bis.

Schola

Qui tollis peccáta mundi, súscipe deprecationem nostram.

Assembly



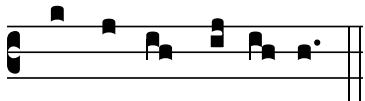
Qui sedes ad déxteram Pa-tris, mi-se-ré-re no-bis.

Schola

Quóniam tu solus sanctus.

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Assembly

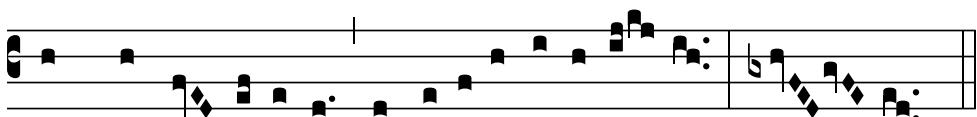


Tu so-lus Dóminus.

Schola

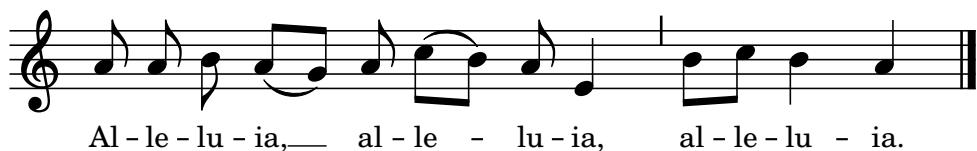
Tu solus Altíssimus, Iesu Christe.

Assembly



Cum Sancto Spíri-tu, in glóri-a De-i Pa-tris. A-men.

RESPONSORIAL PSALM



Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ALLELUIA



Al-le-lu-ia, al - le-lu-ia, al - le - lu - ia.

POST EVANGELIUM

The musical notation consists of three staves of neumes on a four-line staff system. The first staff begins with a large, bold capital letter 'D'. The lyrics for this staff are: 'óminus memor fu-it nostri, et benedíxit nos,' followed by 'al-le-lú- ia.' The second staff continues the melody and lyrics: 'Bene- díxit domum Í-srael, al-le-lú- ia.' The third staff concludes the chant with: 'Be- nedí- xit do- mum Á- a- ron, al-le- lú- ia.'

D óminus memor fu-it nostri, et benedíxit nos,
al-le-lú- ia. Bene- díxit domum Í-srael, al-le-lú- ia.
Be- nedí- xit do- mum Á- a- ron, al-le-
lú- ia.

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CREDO

Archbishop

Credo in unum Deum.

Schola

Patrem omnipoténtem, factórem cæli et terræ, visibílum ómnium, et
invisibílum.

Assembly

Musical notation for the Schola's part of the Credo, featuring a single melodic line on four-line staff paper. The notes are represented by small black squares. The lyrics "Et in unum Dóminum Ie-sum Christum, Fí-lium De-i u-nigénitum." are written below the staff.

Et in unum Dóminum Ie-sum Christum, Fí-lium De-i
u-nigénitum.

Schola

Et ex Patre natum ante ómnia sácula.

Assembly

Musical notation for the Assembly's part of the Credo, featuring a single melodic line on four-line staff paper. The notes are represented by small black squares. The lyrics "Deum de Deo, lumen de lúmine, Deum verum de Deo vero." are written below the staff.

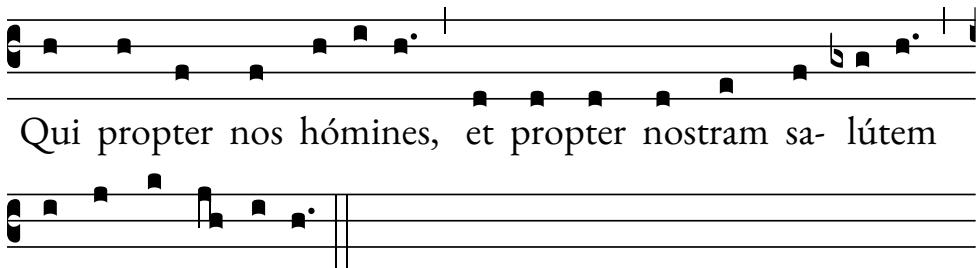
Deum de Deo, lumen de lúmine, Deum verum de Deo
vero.

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Schola

Génitum, non factum, consubstantiálem Patri: per quem ómnia facta sunt.

Assembly

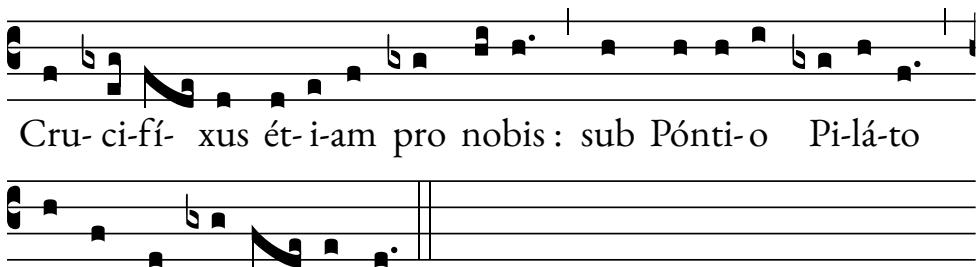


Qui propter nos hómines, et propter nostram sa- lútem
descéndit de caelis.

Schola

Et incarnátus est de Spíitu Sancto ex María Vírgine: et homo factus est.

Assembly



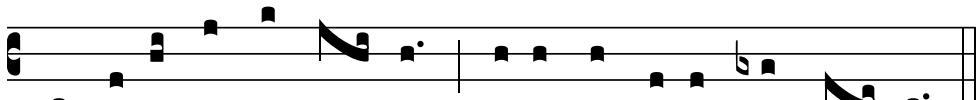
Cru- ci-fí- xus ét- i-am pro nobis : sub Pónti-o Pi-lá-to
passus, et sepúl- tus est.

Schola

Et resurréxit tértia die, secúndum Scriptúras.

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Assembly

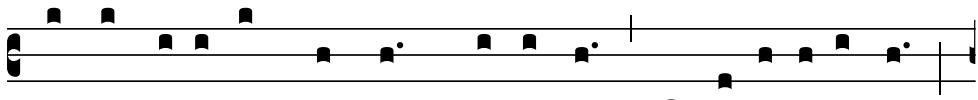


Et ascéndit ad cae- los: sedet ad déxte- ram Pa- tris.

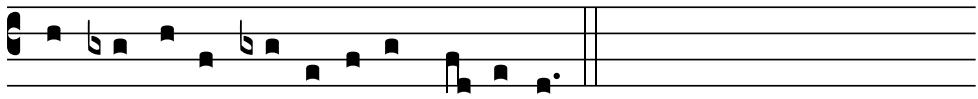
Schola

Et íterum ventúrus est cum gloria, iudicáre vivos et mórtuos: cuius regni non erit finis.

Assembly



Et in Spíritum Sanctum, Dóminum, et vi-vi-ficántem :



qui ex Patre Fi-li- óque procé-dit.

Schola

Qui cum Patre et Fílio simul adorátur, et conglorificátur: qui locútus est per Prophétas.

Assembly



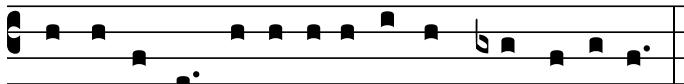
Et unam sanctam cathólicam et a-postólicaam Ecclési-am.

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Schola

Confíteor unum baptísma in remissióne peccatórum.

Assembly

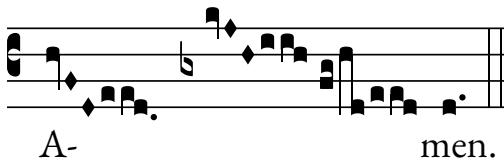


Et exspécto resurrecti-ónem mortu-órum.

Schola

Et vitam ventúri sáculi.

Assembly



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SANCTUS

Schola

Sanctus.

Assembly

Musical notation for Sanctus. The score consists of two staves. The top staff has a clef, a key signature of one sharp, and a common time signature. It features a single note on the first line followed by a short rest. The bottom staff has a clef and a common time signature. It features a single note on the second line followed by a short rest. A vertical bar line separates the two staves.

Sanctus

Schola

Sanctus.

Assembly

Musical notation for Sanctus. The score consists of two staves. The top staff has a clef, a key signature of one sharp, and a common time signature. It features a series of eighth notes and sixteenth notes on the first staff, followed by a short rest. The bottom staff has a clef and a common time signature. It features a series of eighth notes and sixteenth notes on the second staff, followed by a short rest. A vertical bar line separates the two staves.

Dó- minus De- us Sá- ba- oth.

Schola

Pleni sunt cæli et terra glória tua.

Assembly

Musical notation for Hosanna. The score consists of two staves. The top staff has a clef, a key signature of one sharp, and a common time signature. It features a series of eighth notes and sixteenth notes on the first staff, followed by a short rest. The bottom staff has a clef and a common time signature. It features a series of eighth notes and sixteenth notes on the second staff, followed by a short rest. A vertical bar line separates the two staves.

Hosáんな in excél- sis.

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Schola

Benedíctus qui venit in nomine Dómini.

Assembly



Ho-sán- na in ex- cél- 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 is written in four-line red notation. It consists of four staves, each with a clef (G-clef) at the beginning. The first staff begins with a large capital letter 'D'. The lyrics are written below the staves, corresponding to the musical phrases. The notation uses black square note heads and vertical stems. Some notes have small diamonds or dots indicating specific articulations or pitch modifications.

D a-ta est mihi omnis po- té- stas in cæ-lo et in
ter- ra, al-le- lú-ia. E-ún- tes docéte omnes gentes,
baptizántes e- os in nó- mine Pa- tris et Fí-li- i et
Spíritus San- cti, al-le- lú- ia.

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

This block contains musical notation on four-line staves. The first staff begins with a large, stylized letter 'Q'. The lyrics 'ui-a tu-um est regnum, et po-tésta, et glóri-a' follow, with a vertical bar line separating them from 'in sá- cu-la.' The notation consists of black square neumes on the staves.

TRANSITORIUM

A c-cédite et é-dite, al-le- lú-ia, Corpus Christi
súmite, al- le- lú- ia. Gustá- te et vidé- te,
al-le- lú-ia, quam su-á-vis est Dóminus, al- le- lú- ia.

This block contains musical notation on four-line staves. It begins with a large letter 'A'. The lyrics 'c-cédite et é-dite, al-le- lú-ia, Corpus Christi' are followed by a vertical bar line. The second part starts with 'súmite, al- le- lú- ia.' and continues with 'Gustá- te et vidé- te,' separated by another vertical bar line. The final part concludes with 'al-le- lú-ia, quam su-á-vis est Dóminus, al- le- lú- ia.' The notation includes black square neumes and some diamond-shaped neumes.

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COMMUNION HYMN

Cri - sto ri - su-sci - ti in__ tut-ti i cuo - ri,

Cri - sto si ce - le - bri, Cri - sto si_a - do - ri.

Glo - ria al Si - gnor!

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RECESSIONAL

R E-gína cæ-li læ-tá-re, al-le-lú-ia. Quia quem me-
ru- í-sti portá-re, al-le-lú-ia. Resurréxit, sicut dixit, al-le- lú-
ia O-ra pro nobis Deum, al-le-lú- ia.

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CREDITS

Processional – Greiter/harmonization by Massimo Palombella

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

Ordinary – Graduale Romanum (1974)

Polyphony of Gloria – Massimo Palombella

Alleluia – arrangement and verse by Massimo Palombella

Polyphony of Credo – Massimo Palombella

Polyphony of Sanctus – Massimo Palombella

Communion Hymn – XII sec./harmonization by Massimo Palombella

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