

III DOMENICA DI PASQUA

THIRD SUNDAY OF EASTER

PROCESSIONAL

Schola Assembly Schola

The first line of musical notation is in treble clef and 2/4 time. It consists of five measures. The first measure is labeled 'Schola' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure is labeled 'Schola' and contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure is labeled 'Assembly' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure is labeled 'Assembly' and contains a quarter note C5, a quarter note B4, and a quarter note A4. The fifth measure is labeled 'Schola' and contains a quarter note G4, a quarter note A4, and a quarter note B4.

Al-le - lu - ia!

Assembly Schola Assembly

The second line of musical notation is in treble clef and 2/4 time. It consists of five measures. The first measure is labeled 'Assembly' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure is labeled 'Assembly' and contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure is labeled 'Schola' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure is labeled 'Schola' and contains a quarter note C5, a quarter note B4, and a quarter note A4. The fifth measure is labeled 'Assembly' and contains a quarter note G4, a quarter note A4, and a quarter note B4.

Al-le - lu - ia!

Al-le-lu - ia!

The final line of musical notation is in treble clef and 2/4 time. It consists of four measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The line ends with a double bar line.

Al - le - lu - ia!

Duomo di Milano

INGRESSA

M i-se-ricórdi-a Dó- mini ple- na est ter- ra,
al-le-lú-ia. Verbo De- i cæ- li firmáti sunt,
al- le- lú-ia, al- le- lú- ia.

The image shows a musical score for the entrance of the Duomo di Milano. It consists of three staves of music. The first staff begins with a large, bold initial 'M' followed by the lyrics 'i-se-ricórdi-a Dó- mini ple- na est ter- ra,'. The second staff continues with 'al-le-lú-ia. Verbo De- i cæ- li firmáti sunt,'. The third staff concludes with 'al- le- lú-ia, al- le- lú- ia.' The music is written in a simple, rhythmic style with square notes and stems. There are bar lines and a double bar line at the end of the third staff.

Duomo di Milano

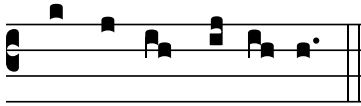
AD ASPERSIONEM ACQUÆ BENEDICTÆ



V i-di a- quam egredién- tem de tem- plo
a lá- te-re dextro, al-le- lú-ia; et omnes ad quos pervénit
a- qua i- sta salvi facti sunt, et dicunt: al-le-
lú- ia.

Duomo di Milano

Assembly

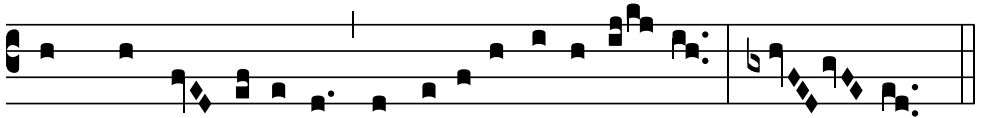


Tu so-lus Dóminus.

Schola

Tu solus Altíssimus, Iesu Christe.

Assembly



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

RESPONSORIAL PSALM



Il Si - gno - re ha ri - ve - la - to ai



po - po - li la sua giu - sti - zia.

Duomo di Milano

ALLELUIA

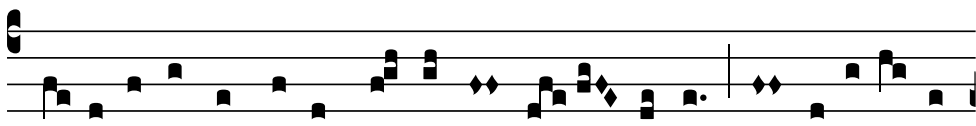


Al-le-lu-ia, al - le-lu-ia, — al-le - lu - ia.

POST EVANGELIUM



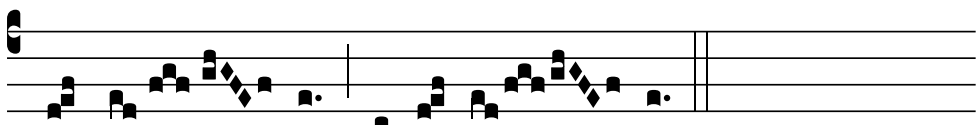
Nos, pópulus tu- us et o- ves gregis tu- i,



confi-té-bimur ti-bi, De-us in sá- cu-la; in genera- ti-



ó- ne et ge-nera-ti-ó- ne annuci-á- bi-mus lau-



dem tu- am. Al-le- lú- ia.

Duomo di Milano

CREDO

Priest

Credo in unum Deum.

Schola

Patrem omnipoténtem, factórem cæli et terræ, visibílium ómnium, et invisibílium.

Assembly



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




u-nigénitum.

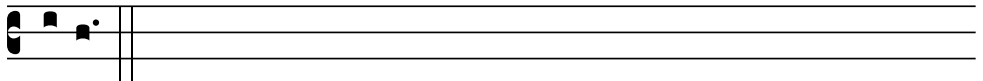
Schola

Et ex Patre natum ante ómnia sæcula.

Assembly



Deum de Deo, lumen de lúmine, Deum verum de Deo



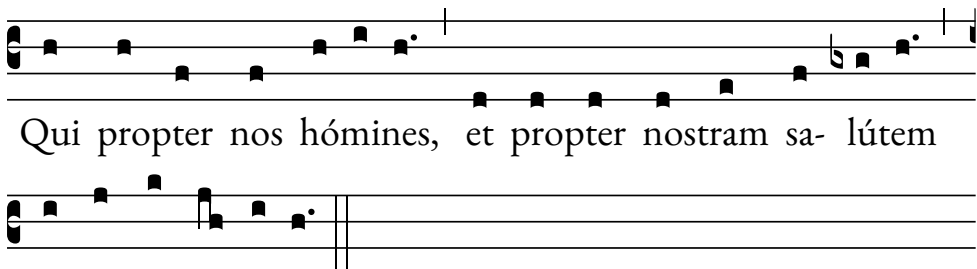
vero.

Duomo di Milano

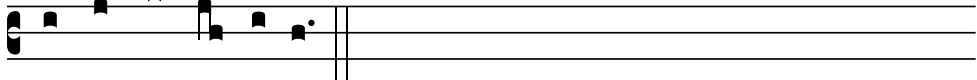
Schola

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

Assembly



Qui propter nos hómines, et propter nostram sa- lútem




descéndit de caelis.

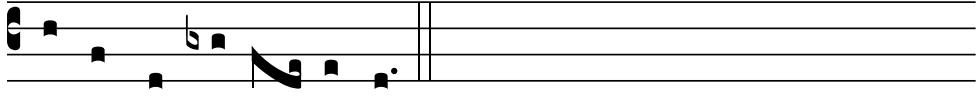
Schola

Et incarnátus est de Spíritu 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.

Duomo di Milano

Assembly

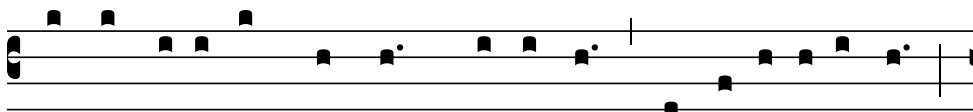


Et ascéndit ad cae- los: sedet ad déxte- ram Pa- tris.

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-postólicam Ecclési-am.

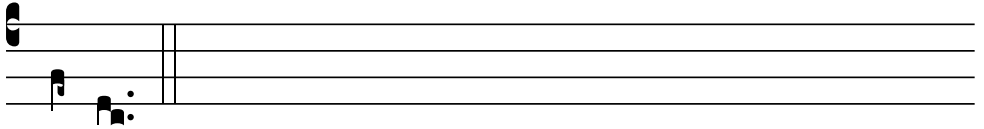
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SANCTUS

Schola

Sanctus.

Assembly



Sanctus

Schola

Sanctus.

Assembly

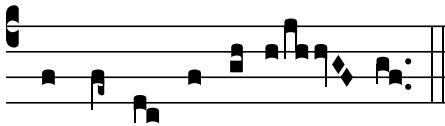


Dó- minus De- us Sá- ba- oth.

Schola

Pleni sunt cæli et terra glória tua.

Assembly



Hosánna in excél- sis.

Duomo di Milano

Schola

Benedíctus qui venit in nomine Dómini.

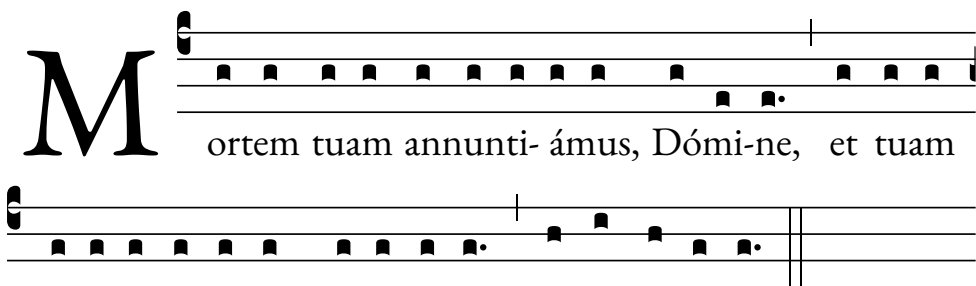
Assembly



Ho-sán- na in ex- cél- sis.

The image shows a musical staff with a treble clef and a common time signature. The melody is written in a simple, rhythmic style. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: Ho-sán- na in ex- cél- sis.

ACCLAMATIONES POST CONSECRATIONEM



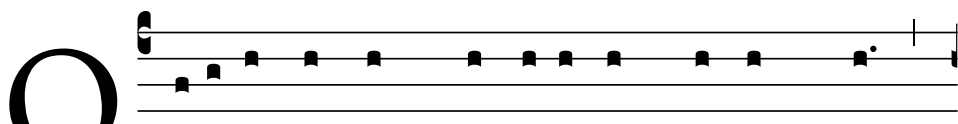
Mortem tuam annunti- ámus, Dómi-ne, et tuam
resurre-cti-ónem confi- témur, donec vé-ni-as.

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.



Sal-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.



Quoti-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.

Duomo di Milano

CONFRACTORIUM

P a- ter, cum essem cum e- is, e-go servábam
e- os, quos dedísti mi- hi, al-le- lú- ia. Nunc
autem ad te vé- ni- o. Non ro- go, ut tollas e- os de
mundo, sed ut serves e- os a malo. Al-le-lú- ia,
al-le- lú- ia.

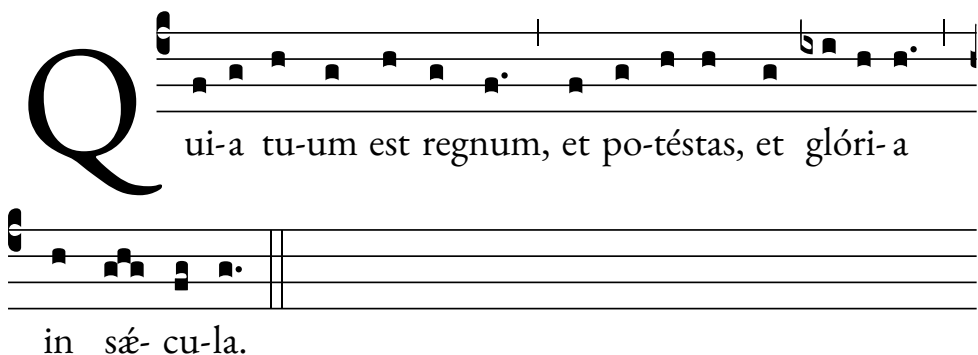
The image shows a musical score for a ConfraCTORIUM. It consists of five staves of music. The first staff begins with a large 'P' and the text 'a- ter, cum essem cum e- is, e-go servábam'. The second staff continues with 'e- os, quos dedísti mi- hi, al-le- lú- ia. Nunc'. The third staff continues with 'autem ad te vé- ni- o. Non ro- go, ut tollas e- os de'. The fourth staff continues with 'mundo, sed ut serves e- os a malo. Al-le-lú- ia,'. The fifth staff ends with 'al-le- lú- ia.' and a double bar line. The music is written in a style typical of Gregorian chant, with square neumes on a four-line staff. The text is in Latin and is written in a simple, sans-serif font below the notes.

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.

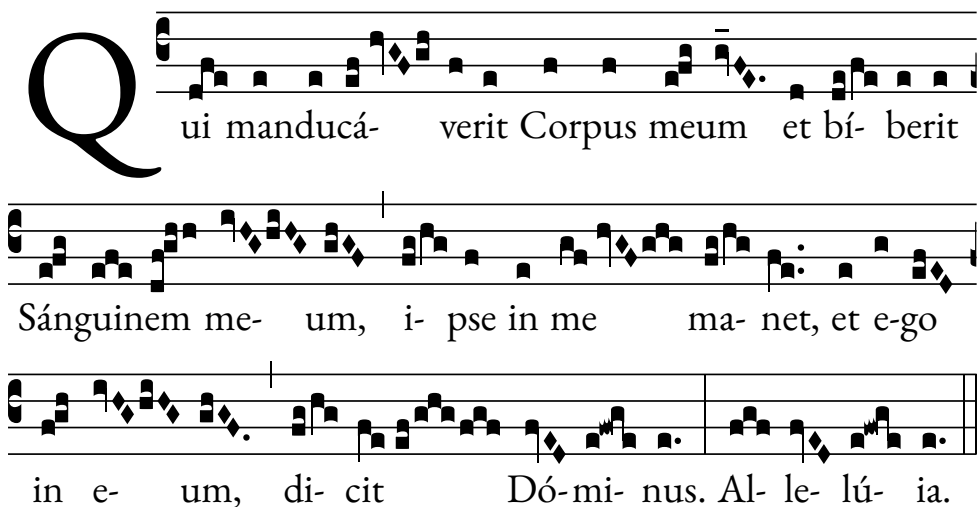


Duomo di Milano



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

TRANSITORIUM



Q ui manducá- verit Corpus meum et bí- berit
Sánguinem me- um, i- pse in me ma- net, et e-go
in e- um, di- cit Dó-mi- nus. Al- le- lú- ia.

Duomo di Milano

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.

Gaston Belier (1863-1938)

Toccatà



Duomo di Milano

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

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

