

# IV DOMENICA DI PASQUA

## FOURTH 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 3/4 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!

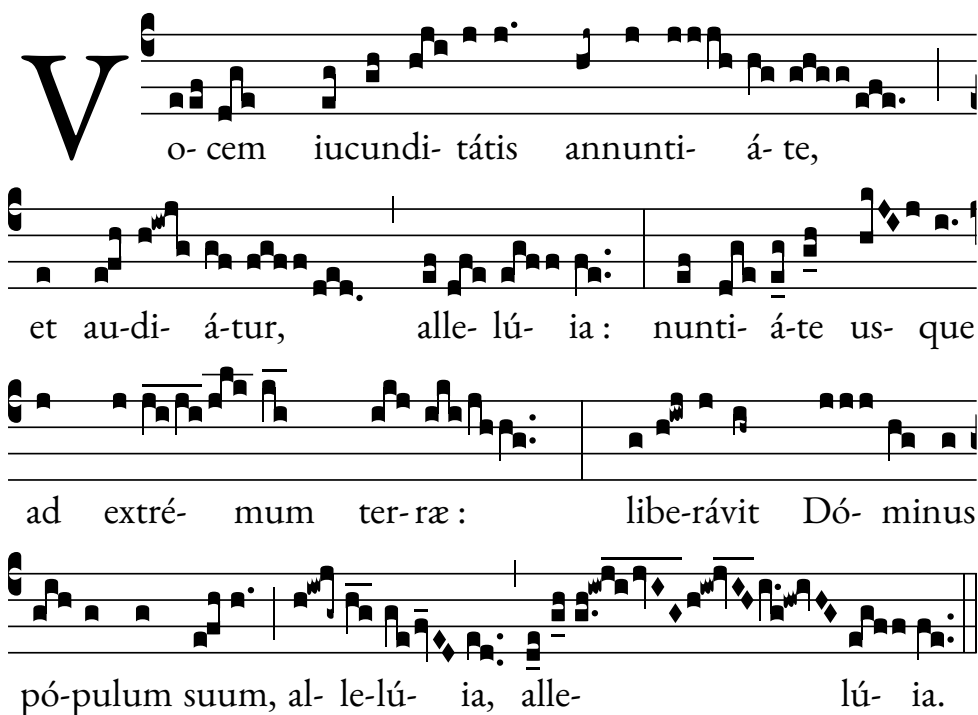
The final line of musical notation is in treble clef and 2/4 time. It consists of four measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains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

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# Duomo di Milano

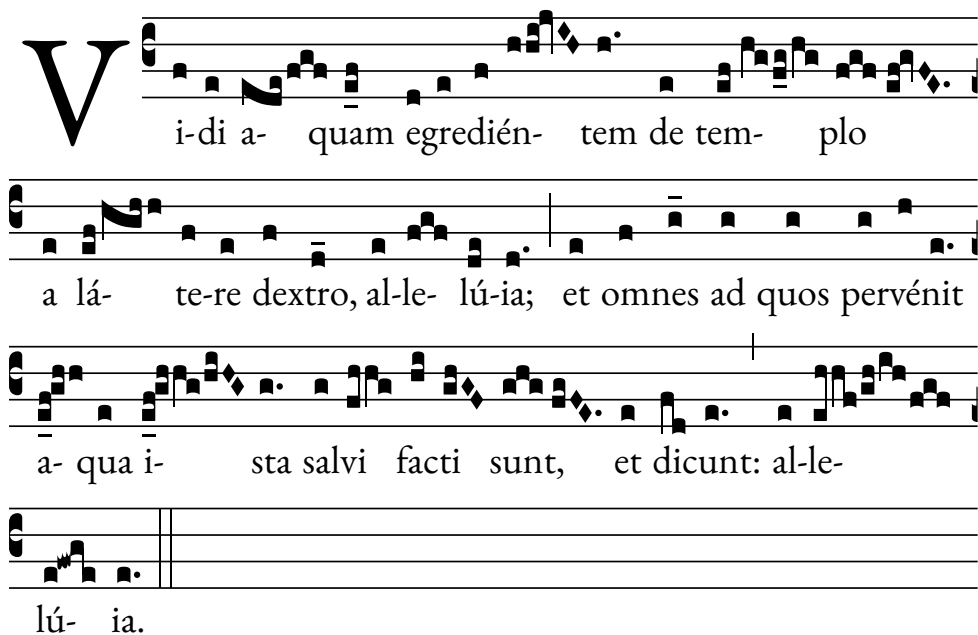
## INGRESSA



**V** o-cem iucundi-tátis annunti- á-te,  
et au-di- á-tur, alle-lú- ia: nunti- á-te us- que  
ad extré- mum ter-ræ: libe-rávit Dó- minus  
pó-pulum suum, al- le-lú- ia, alle- lú- ia.

# 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

## 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

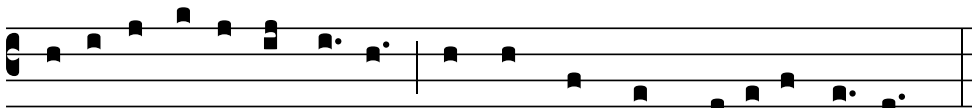


A-do-rá- mus te.

Schola

Glorificámus te.

Assembly



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

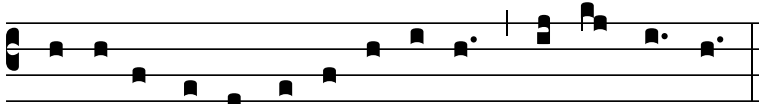
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## Duomo di Milano

Schola

Dómine Deus, Rex cæléstis, 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 depreca-tiónem nostram.

Assembly



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

Schola

Quóniam tu solus sanctus.

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## Duomo di Milano

Assembly

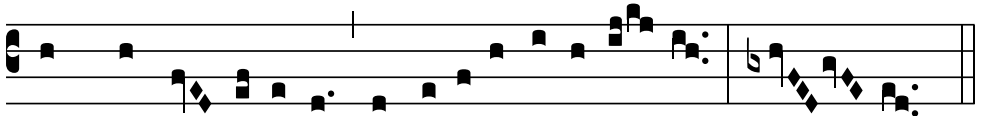


Tu so-lus Dóminus.

Schola

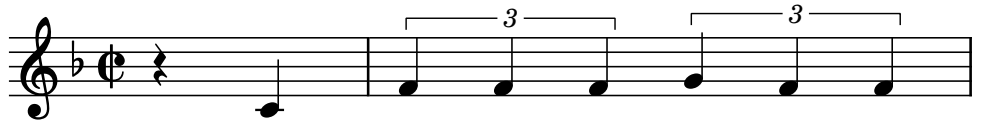
Tu solus Altíssimus, Iesu Christe.

Assembly



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

## RESPONSORIAL PSALM



Tíe - sal - to, Sí - gno - re, per -



ché mi hai li - be - ra - to.



## Duomo di Milano

### ALLELUIA

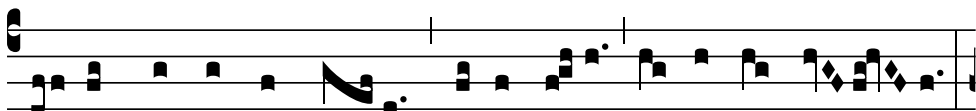


Al-le-lu-ia, al - le-lu-ia, — al-le - lu - ia.

### POST EVANGELIUM



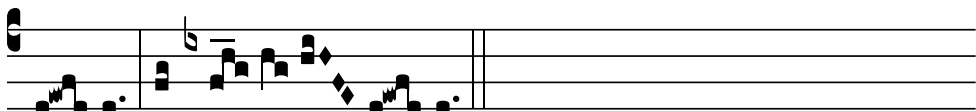
Inclí-na, Dó- mine, aurem tu- am et ex- áudi me.



Salvum fac servum tu- um, Deus meus, sperántem in te.



Mise- ré- re mi- hi, quóni- am ad te clamávi to- ta



di- e. Al- le- lú- ia.

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# Duomo di Milano

## CREDO

Priest

Credo in unum Deum.

Schola

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

Assembly

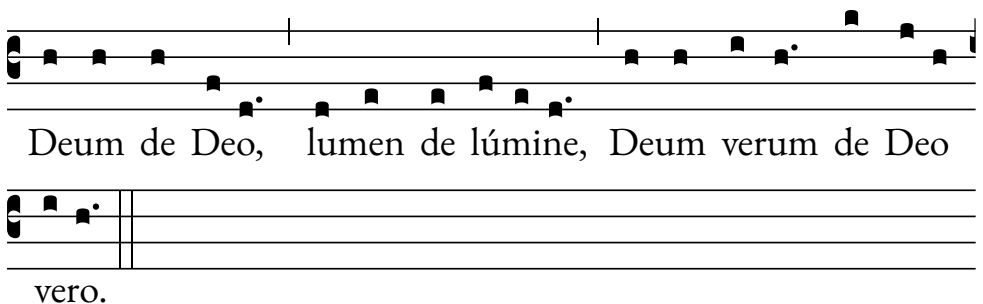


Et in unum Dóminum Ie-sum Christum, Fí-lium De-i  
u-nigénitum.

Schola

Et ex Patre natum ante ómnia sæcula.

Assembly



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

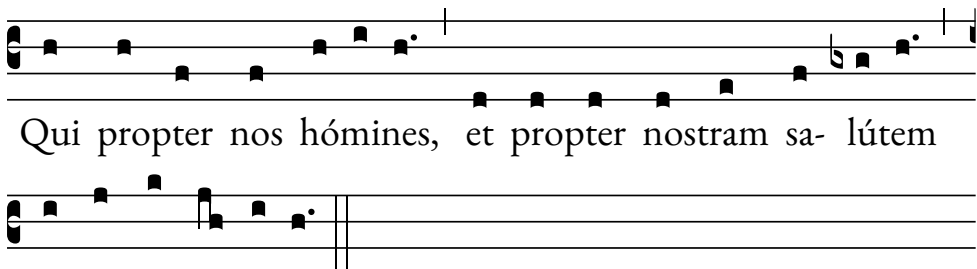


## Duomo di Milano

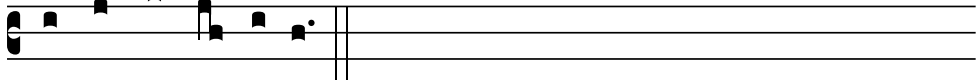
### Schola

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

### Assembly



Qui propter nos hómines, et propter nostram sa- lútem




descéndit de caelis.

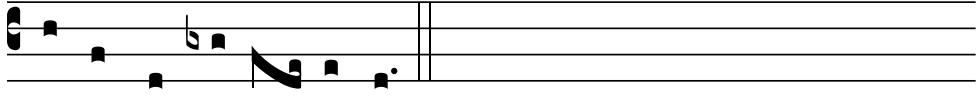
### Schola

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.

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## Duomo di Milano

### Assembly

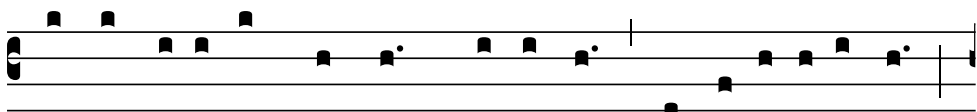


Et ascéndit ad cae- los: sedet ad déxte- ram Pa- tris.


### 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:

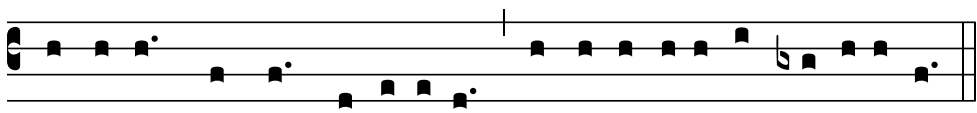


qui ex Patre Fi-li- óque procé-dit.

### 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.

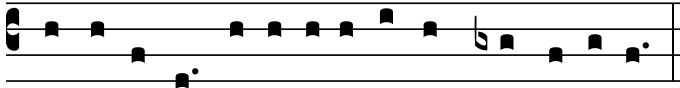
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# Duomo di Milano

Schola

Confíteor unum baptísma in remissíonem peccatórum.

Assembly

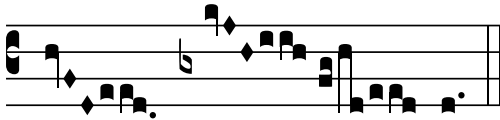


Et expécto resurrecti-ónem mortu-órum.

Schola

Et vitam ventúri saéculi.

Assembly



A-

men.

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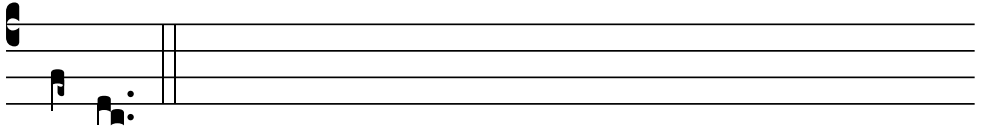
# Duomo di Milano

## SANCTUS

Schola

Sanctus.

Assembly



Sanctus

Schola

Sanctus.

Assembly

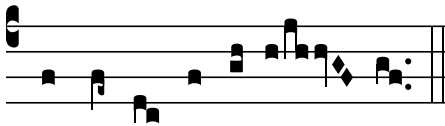


Dó- minus De- us Sá- ba- oth.

Schola

Pleni sunt cæli et terra glória tua.

Assembly



Hosánna in excél- sis.

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# 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.

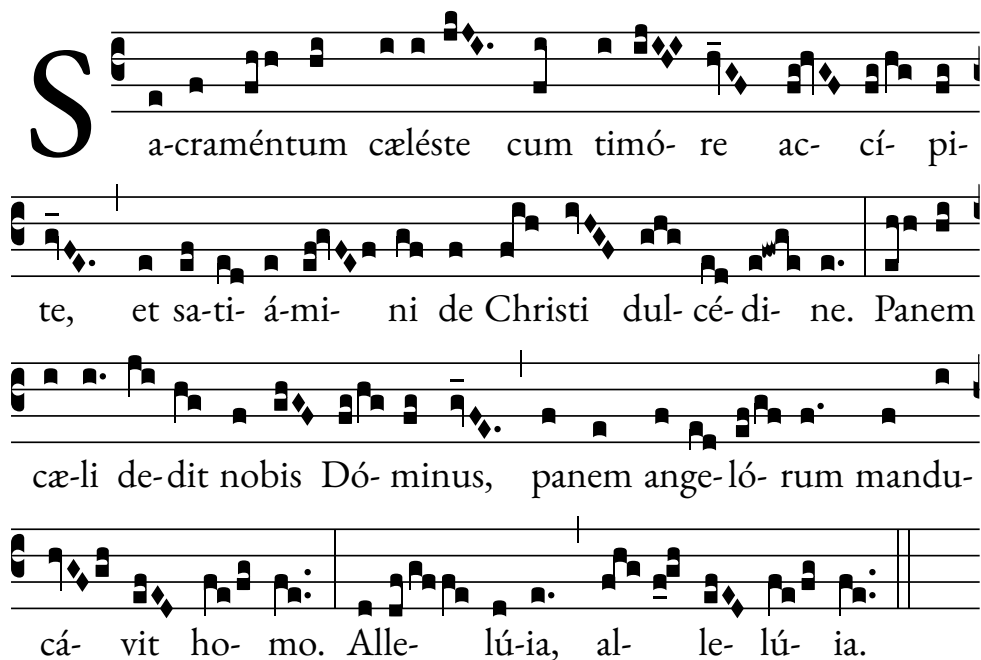
# Duomo di Milano

## CONFRACTORIUM

**P** a- nem de cæ- lo dedí- sti no- bis, Dómi- ne,  
habéntem omne delecta- mén- tum, et omnem sa- pó- rem  
su- a- vi- tá- tis. Alle- lú- ia, al- le- lú- ia.

The image shows a musical score for a ConfraCTORIUM. It consists of three systems of music. Each system has a vocal line (top staff) and a basso continuo line (bottom staff). The first system begins with a large initial 'P' for 'Pater'. The lyrics are: 'a- nem de cæ- lo dedí- sti no- bis, Dómi- ne, habéntem omne delecta- mén- tum, et omnem sa- pó- rem su- a- vi- tá- tis. Alle- lú- ia, al- le- lú- ia.' The music is written in a style typical of early modern church music, with square notes and a simple harmonic structure.

TRANSITORIUM



**S** a-craméntum cæléste cum timó-re ac cí-pi-  
te, et sa-ti-á-mi-ni de Christi dul-cé-di-ne. Panem  
cæ-li de-dit nobis Dó-minus, panem ange-ló-rum mandu-  
cá-vit ho-mo. Alle-lú-ia, 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. Resurrexit, sicut dixit, al-le- lú-  
ia O-ra pro nobis Deum, al-le-lú- ia.

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Alexandre Pierre-François Boëly (1785 – 1858)

Fantasie et Fugue en si bémol majeur



# Duomo di Milano

## CREDITS

*Processional* – Greiter/harmonization by Massimo Palombella

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

*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

