

# V DOMENICA DI PASQUA

## FIFTH SUNDAY OF EASTER

### PROCESSIONAL

Schola Assembly Schola

The first line of musical notation is in 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 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 third line of musical notation is in 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

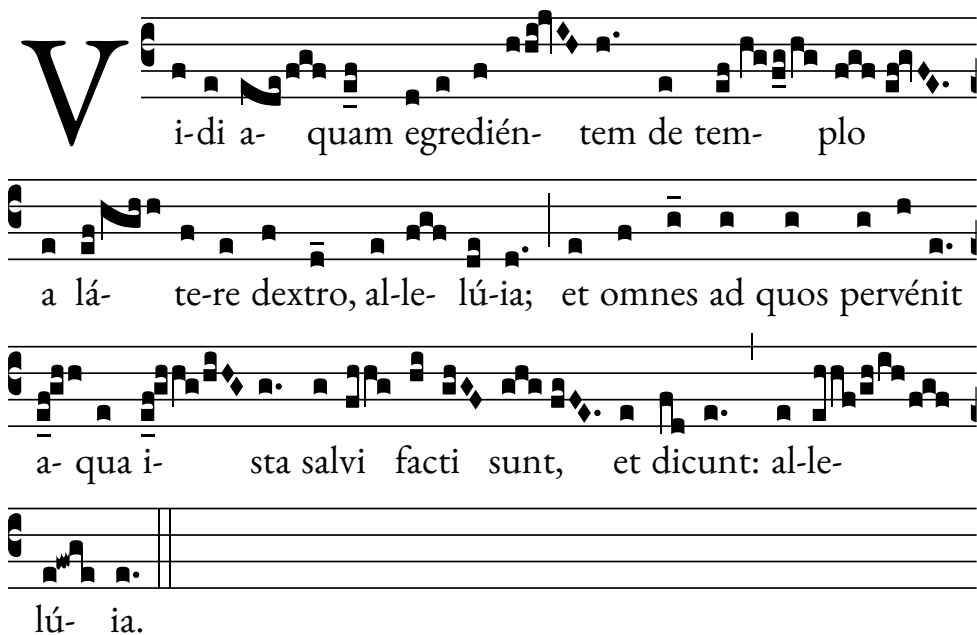
## INGRESSA



**D**óminus il-lumi-náti-o me- a et salus  
me- a, quem ti- mé- bo? Dóminus defénsor vi- tæ  
me- æ, a quo trepi- dá- bo? Qui tríbulant  
me, i-nimí- ci me- i, infir- má-ti sunt  
et ce- ci- dé- runt. Al- le- 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

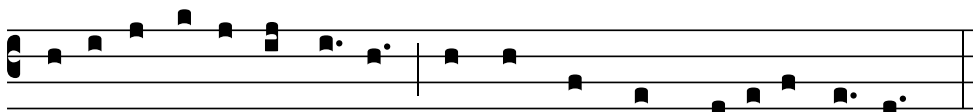


A-do-rá- mus te.

Schola

Glorificámus te.

Assembly



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

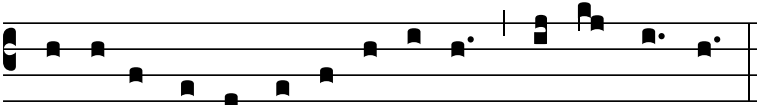
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# Duomo di Milano

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 deprecaciónem nostram.

Assembly



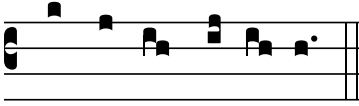
Qui sedes ad d́xteram Pa-tris, mi-se-ré-re no-bis.

Schola

Quóniam tu solus sanctus.

# Duomo di Milano

Assembly

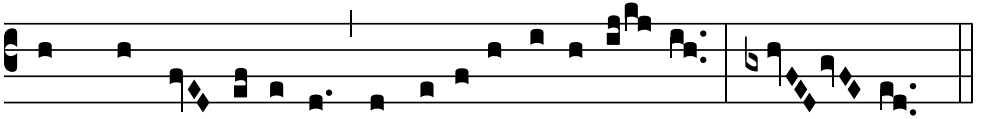


Tu so-lus Dóminus.

Schola

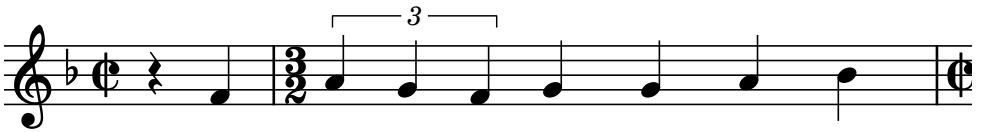
Tu solus Altíssimus, Iesu Christe.

Assembly



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

## RESPONSORIAL PSALM



Lo - da - te il Si - gno - re e pro - cla -



ma - te le su - e me - ra - vi - glie.

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## Duomo di Milano

### ALLELUIA

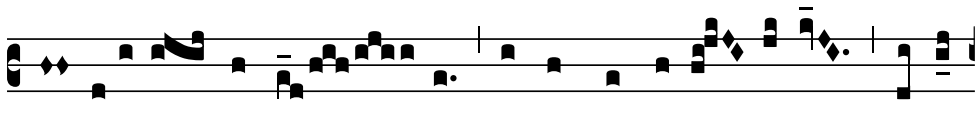


Al-le-lu-ia, al - le-lu-ia, — al-le - lu - ia.

### POST EVANGELIUM



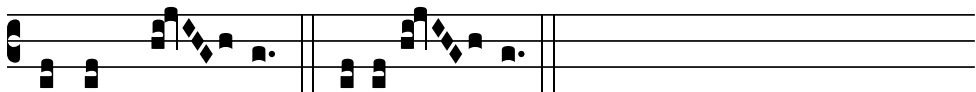
Dómine, Dómine Deus, ómni- um creá- tor,



ter-ríbilis et for- tis, iustus et misé- ri-cors, solus



et bo- nus, qui solus præ- stas, cóngre- ga dispersi-



ónem no- stram. Allelú- 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.

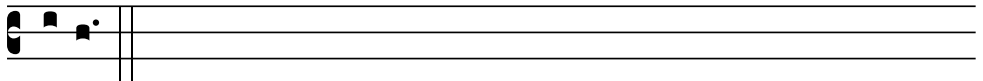
Schola

Et ex Patre natum ante ómnia sæcula.

Assembly



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



vero.

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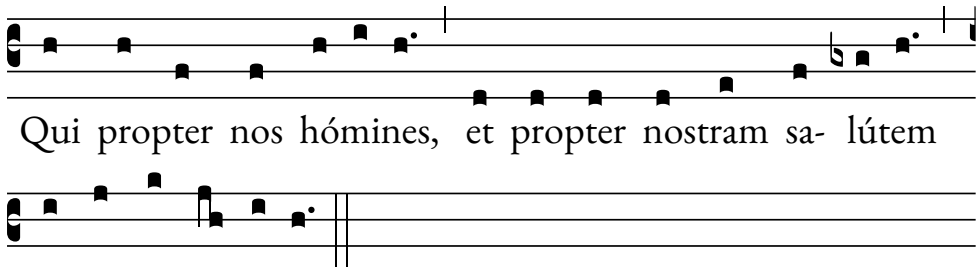


## Duomo di Milano

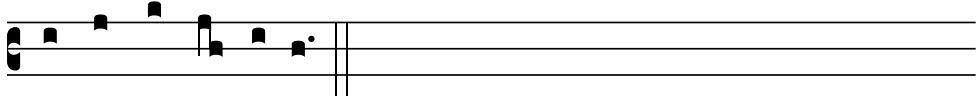
### Schola

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

### Assembly



Qui propter nos hómines, et propter nostram sa- lútem

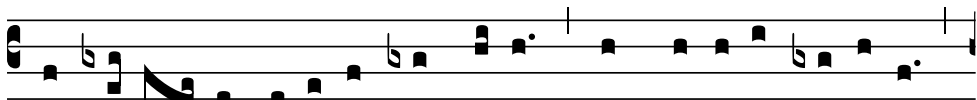


descéndit de caelis.

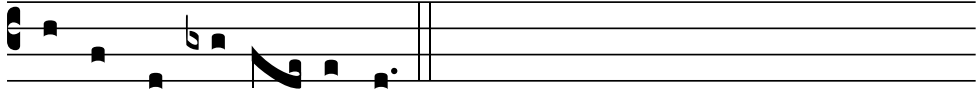
### Schola

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

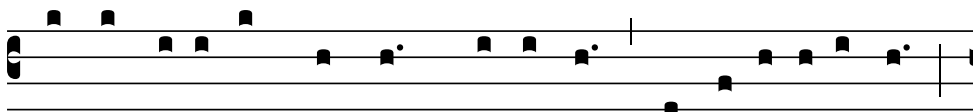


Et ascéndit ad cae- los: sedet ad déxte- ram Pa- tris.

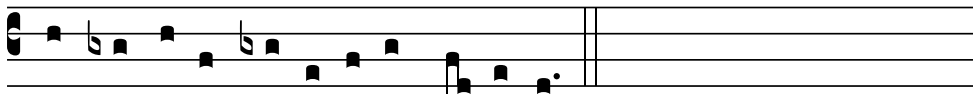
Schola

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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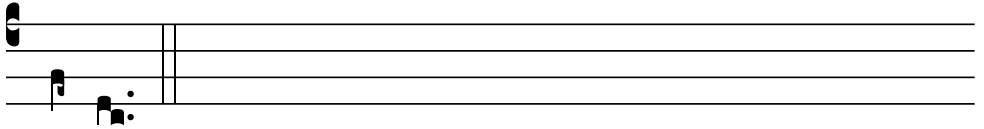
# Duomo di Milano

## SANCTUS

Schola

Sanctus.

Assembly



Sanctus

Schola

Sanctus.

Assembly

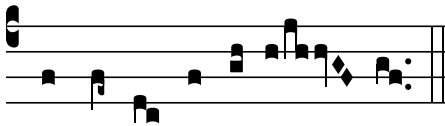


Dó- minus De- us Sá- ba- oth.

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.

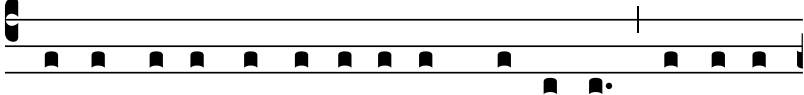
Assembly




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.

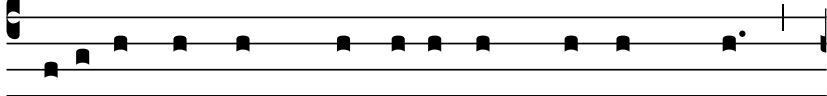
ACCLAMATIONES POST CONSECRATIONEM

**M**   
ortem 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

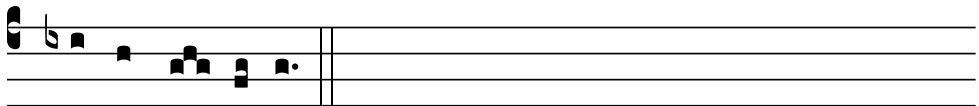
  
et resurrec-ti-ónem tuam li-be-rá- sti nos.

**Q**   
uoti-es-cúmque manducámus panem hunc

# Duomo di Milano



et cá-licem bíbimus, mortem tuam annunti-ámus, Dómine,



donec vé- ni-as.

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# Duomo di Milano

## CONFRACTORIUM

**D** ó- mine, De- us meus, in te sperá-vi:  
lí- bera me ab ó- mnibus persecuéntibus me,  
et é-ripe me. Alle-lú- ia.


The image shows a musical score for a ConfraCTORIUM. It consists of three systems of music. Each system has a vocal line (indicated by a large 'D' at the start) and a lute line. The lyrics are: 'D ó- mine, De- us meus, in te sperá-vi: lí- bera me ab ó- mnibus persecuéntibus me, et é-ripe me. Alle-lú- ia.' The music is written on a six-line staff. The first system covers the first line of lyrics. The second system covers the second line. The third system covers the third line and includes a double bar line. The lute line consists of square notes with stems, typical of early printed music.



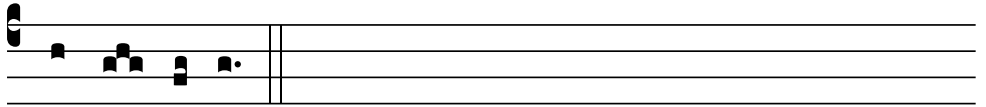
THE LORD'S PRAYER

**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.



## Duomo di Milano

### TRANSITORIUM

**A** n- ge- li circum-dedérunt al-tá- re,  
et Christus ad- minístrat panem san-ctó- rum et  
cá- li-cem vi- tæ in remissi- ó-nem pec-ca-tó- rum. 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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Jean Langlais (1907-1991)

Incantation pour un jour saint, op.64

# 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

