

Duomo di Milano

II DOMENICA DI PASQUA

SECOND SUNDAY OF EASTER

PROCESSIONAL

INGRESSA

E - dúxit Dó- mi- nus pón- pulum su- um
in e-xulta- ti- ó- ne, al- le- lú- ia,
et e- léctos su- os in læ- tí- a, al- le- lú-
ia.

AD ASPERSIONEM ACQUÆ BENEDICTÆ

The musical notation consists of four staves of music. The first staff begins with a large, ornate initial 'V'. The lyrics for this staff are: "i-di a- quam egredién- tem de tem- plo". The second staff continues the melody. The lyrics for this staff are: "a lá- te-re dextro, al-le- lú-ia; et omnes ad quos pervénit". The third staff continues the melody. The lyrics for this staff are: "a- qua i- sta salvi facti sunt, et dicunt: al-le-". The fourth staff concludes the chant. The lyrics for this staff are: "lú- ia."

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GLORIA IN EXCELSIS DEO

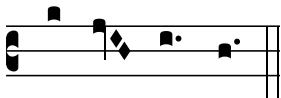
Priest

Glória in excélsis Deo.

Schola

Et in terra pax homínibus bonæ voluntátis.

Assembly



Laudá- mus te.

Schola

Benedícimus te.

Assembly

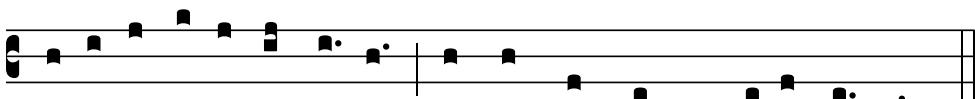


A-do-rá- mus te.

Schola

Glorificámus te.

Assembly



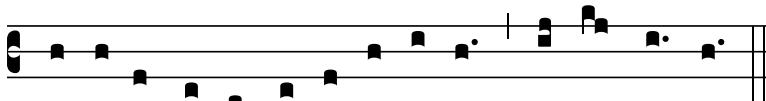
Gráti- as á- gimus ti- bi propter magnam glóriam tu-am.

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Schola

Dómine Deus, Rex cælestis, Deus Pater omnípotens.

Assembly

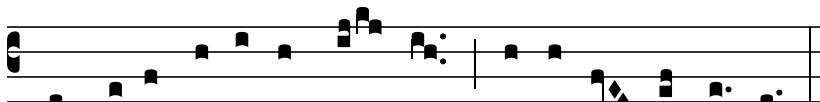


Dómine Fi-li u-ni-gé-ni-te Ie-su Christe.

Schola

Dómine Deus, Agnus Dei, Fílius Patris.

Assembly

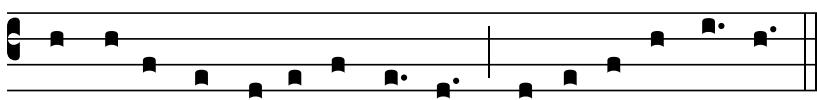


Qui tollis peccá-ta mun-di, mi-se-ré-re no-bis.

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

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ALLELUIA

Musical notation for the Alleluia chant. The melody consists of a series of eighth and sixteenth notes on a treble clef staff. The lyrics "Al-le-lu-ia, al - le-lu-ia, al-le - lu - ia." are written below the notes.

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

POST EVANGELIUM

Musical notation for the Post Evangelium chant. The melody is in common time, featuring a large initial letter 'L' and various rhythmic patterns of eighth and sixteenth notes. The lyrics are:

Laudá-te Dóminus, omnes ánge-li e- ius,
laudá-te e- um, omnes virtútes e- ius. Laudá- te
e-um, sol et luna, laudáte eum, omnes
stellæ et lu-men.

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CREDO

Priest

Credo in unum Deum.

Schola

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

Assembly

Musical notation for the Schola's response. The notation consists of two staves of four-line music. The first staff begins with a sharp sign (F#) and a common time signature. The second staff begins with a sharp sign (F#) and a common time signature. The lyrics "Et in unum Dóminum Ie-sum Christum, Fí-lium De-i u-nigénitum." are written below the staves. The musical notes are represented by black squares on the lines, with some having dots or dashes indicating specific rhythms.

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 response. The notation consists of two staves of four-line music. The first staff begins with a sharp sign (F#) and a common time signature. The second staff begins with a sharp sign (F#) and a common time signature. The lyrics "Deum de Deo, lumen de lúmine, Deum verum de Deo vero." are written below the staves. The musical notes are represented by black squares on the lines, with some having dots or dashes indicating specific rhythms.

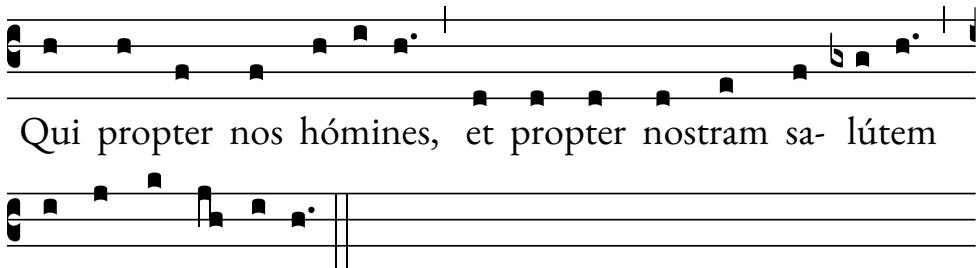
Deum de Deo, lumen de lúmine, Deum verum de Deo
vero.

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Schola

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

Assembly

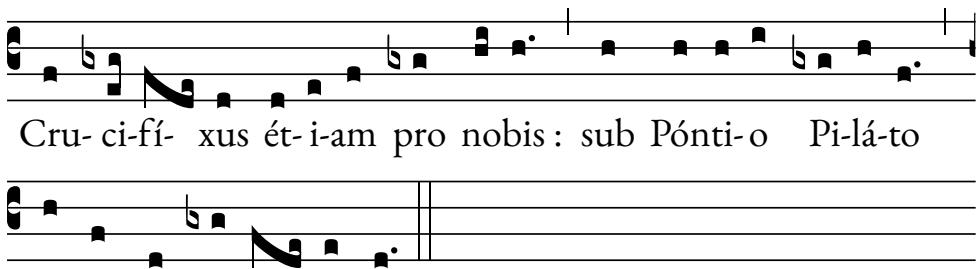


Qui propter nos hómines, et propter nostram sa- lútem
descéndit de caelis.

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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Assembly

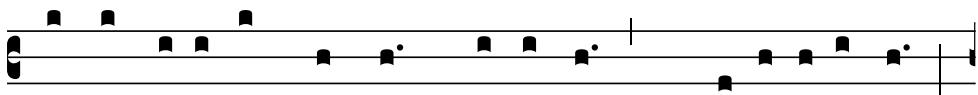


Et ascéndit ad cae- los: sedet ad déxte- ram Pa- tris.

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



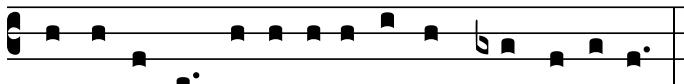
Et unam sanctam cathólicam et a-postólicaam Ecclési-am.

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Schola

Confíteor unum baptísma in remissiónem peccatórum.

Assembly

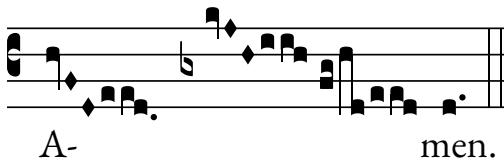


Et exspécto resurrecti-ónem mortu-órum.

Schola

Et vitam ventúri sáculi.

Assembly



A- men.



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SANCTUS

Schola

Sanctus.

Assembly

A musical score for two voices. The top voice has a soprano C-clef, a common time signature, and a key signature of one sharp. The bottom voice has an alto C-clef, a common time signature, and a key signature of one sharp. Both voices sing eighth-note patterns. The lyrics "Sanctus, Sanctus" are followed by a melodic flourish.

Sanctus, Sanctus Dó- minus De-us Sá- baoth.

Schola

Pleni sunt cæli et terra glória tua.

Assembly

A musical score for two voices. The top voice has a soprano C-clef, a common time signature, and a key signature of one sharp. The bottom voice has an alto C-clef, a common time signature, and a key signature of one sharp. Both voices sing eighth-note patterns. The lyrics "Hosáんな in excél- sis." are followed by a melodic flourish.

Hosáんな in excél- sis.

Schola

Benedíctus qui venit in nomine Dómini.

Assembly

A musical score for two voices. The top voice has a soprano C-clef, a common time signature, and a key signature of one sharp. The bottom voice has an alto C-clef, a common time signature, and a key signature of one sharp. Both voices sing eighth-note patterns. The lyrics "Ho-sán- na in ex- cé- sis." are followed by a melodic flourish.

Ho-sán- na in ex- cé- sis.

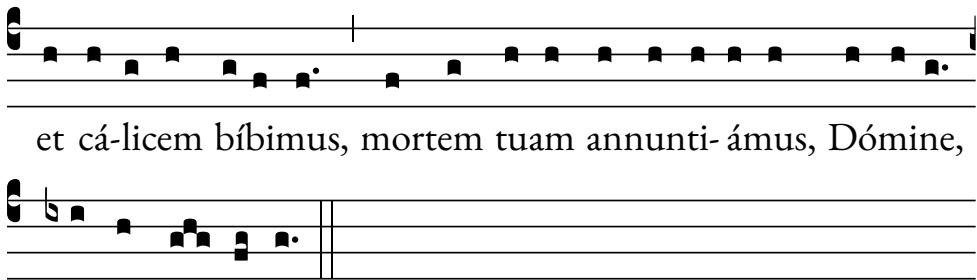
ACCLAMATIONES POST CONSECRATIONEM

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.

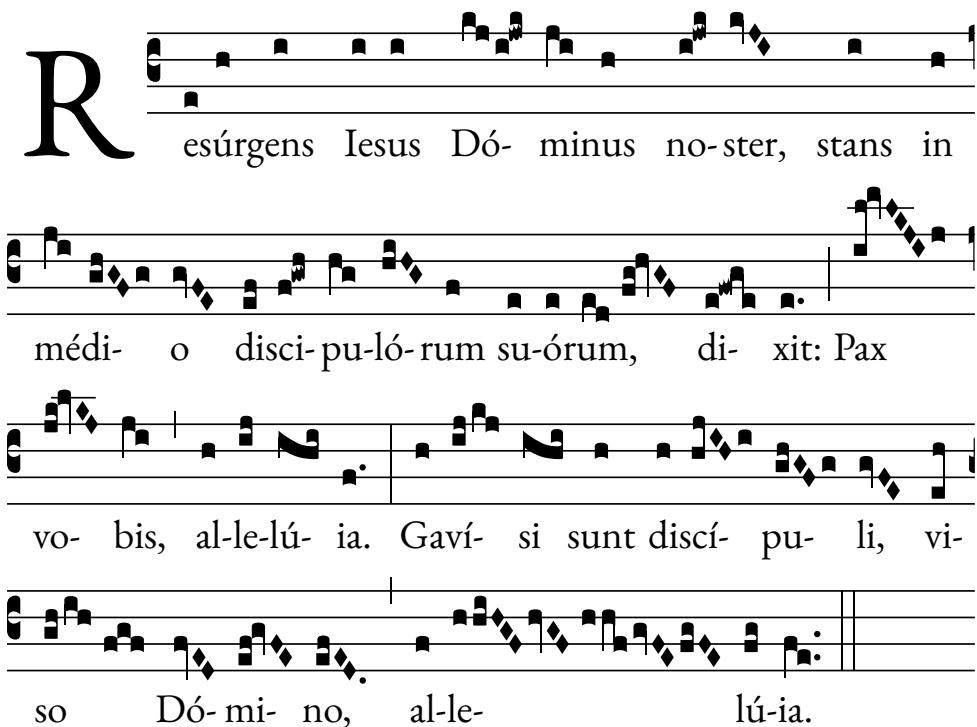
Q
uoti-es-cúmque manducámus panem hunc

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

CONFRACTORIUM



R esúrgens Iesus Dó- minus no-ster, stans in
médi- o disci- pu-ló- rum su-órum, di- xit: Pax
vo- bis, al-le-lú- ia. Gaví- si sunt discí- pu- li, vi-
so Dó- mi- no, 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 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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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, ornate letter 'Q'. The music consists of short vertical dashes (neumes) on the lines and spaces of the staff. There are two measures of music, separated by a vertical bar line. The second staff continues the musical line, also ending with a vertical bar line. The lyrics 'ui-a tu-um est regnum, et po-tésta, et glóri-a' are written below the first staff, and 'in sá- cu-la.' are written below the second staff.

TRANSITORIUM

M it- te manum tuam, et cognósce lo-ca clavórum,
al- le-lú-ia. Et no-li es-se incrédulus, sed fi- dé- lis,
al- le-lú-ia, al- le- lú- ia, al- le- lú- ia.

This block contains musical notation on four-line staves. The first staff begins with a large, ornate letter 'M'. The music consists of neumes on the staves. There are three measures of music, separated by vertical bar lines. The lyrics 'it- te manum tuam, et cognósce lo-ca clavórum,' are written below the first staff. The second staff continues the musical line, ending with a vertical bar line. The third staff continues the musical line, ending with a vertical bar line. The lyrics 'al- le-lú-ia. Et no-li es-se incrédulus, sed fi- dé- lis,' are written below the second staff, and 'al- le-lú-ia, al- le- lú- ia, al- le- lú- ia.' are written below the third staff.

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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 (1935,2005)

Ordinary – Graduale Romanum (1974)

Alleluia – arrangement and verse by Massimo Palombella

Polyphony of Credo – Massimo Palombella

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

www.duomomilano.it

