

Duomo di Milano

III DOMENICA DI PASQUA

THIRD SUNDAY OF EASTER

PROCESSIONAL

INGRESSA

Miserere 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 musical notation consists of three staves of neumes on square neume notation lines. The first staff begins with a large capital 'M'. The lyrics 'i-se-ricórdi-a' are on the second staff, and 'Verbo De-' is on the third staff. The music concludes with a double bar line and a repeat sign. The lyrics 'al-le-lú-ia.' appear twice, once on each of the lower staves.

AD ASPERSIONEM ACQUÆ BENEDICTÆ

The musical notation consists of four staves of square neumes on a four-line staff system. A large, ornate initial 'V' is positioned at the beginning of the first staff. The lyrics are written below each staff, corresponding to the neumes. The music is in common time.

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.

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GLORIA IN EXCELSIS DEO

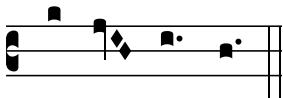
Priest

Glória in excélsis Deo.

Schola

Et in terra pax homínibus bonæ voluntátis.

Assembly



Laudá- mus te.

Schola

Benedícimus te.

Assembly

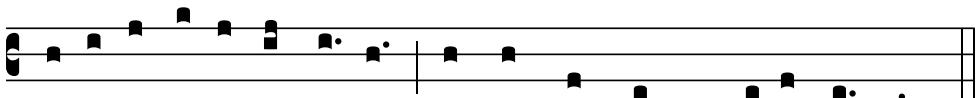


A-do-rá- mus te.

Schola

Glorificámus te.

Assembly



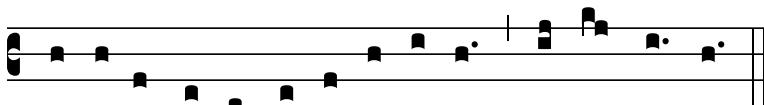
Gráti- as á- gimus ti- bi propter magnam glóriam tu-am.

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Schola

Dómine Deus, Rex cælestis, Deus Pater omnípotens.

Assembly

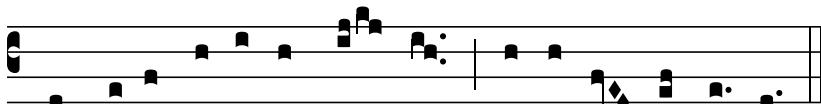


Dómine Fi-li u-ni-gé-ni-te Ie-su Christe.

Schola

Dómine Deus, Agnus Dei, Fílius Patris.

Assembly

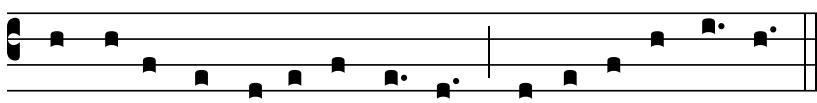


Qui tollis peccá-ta mun-di, mi-se-ré-re no-bis.

Schola

Qui tollis peccáta mundi, súscipe deprecationem nostram.

Assembly



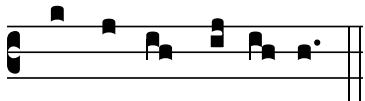
Qui sedes ad déxteram Pa-tris, mi-se-ré-re no-bis.

Schola

Quóniam tu solus sanctus.

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Assembly

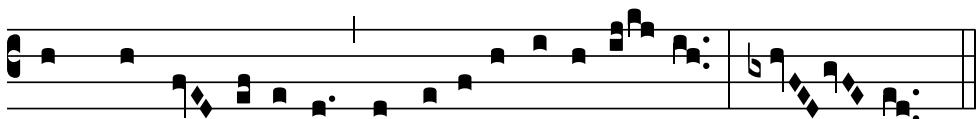


Tu so-lus Dóminus.

Schola

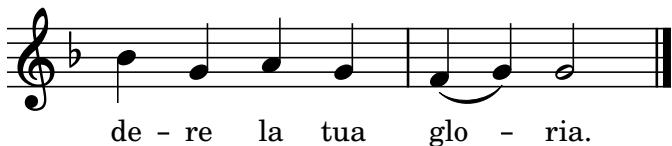
Tu solus Altíssimus, Iesu Christe.

Assembly



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

RESPONSORIAL PSALM



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ALLELUIA



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

POST EVANGELIUM



Laudá-
bo Dóminum in vi-ta mea, al-le-lu- ia; psallam Deo meo
quám- di- u e- ro, al-le- lú- ia.

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CREDO

Priest

Credo in unum Deum.

Schola

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

Assembly

The musical notation consists of two staves of square neumes on four-line staff lines. The first staff begins with a fermata over a note, followed by a series of notes and rests. The second staff begins with a note, followed by a series of notes and rests. Below the notation, the Latin text 'Et in unum Dóminum Ie-sum Christum, Fí-lium De-i u-nigénitum.' is written in a clear, serif font.

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

Schola

Et ex Patre natum ante ómnia sácula.

Assembly

The musical notation consists of two staves of square neumes on four-line staff lines. The first staff begins with a fermata over a note, followed by a series of notes and rests. The second staff begins with a note, followed by a series of notes and rests. Below the notation, the Latin text 'Deum de Deo, lumen de lúmine, Deum verum de Deo vero.' is written in a clear, serif font.

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

Musical notation for the Assembly response. The music consists of two staves of square neumes on four-line red staves. The lyrics are:

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

Musical notation for the Assembly response. The music consists of two staves of square neumes on four-line red staves. The lyrics are:

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

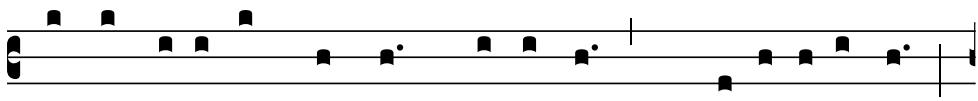
A musical score in common time, featuring a single melodic line on a four-line staff. The notes are primarily black squares of varying sizes, indicating pitch and duration. There are several fermatas (dots above notes) and a small bracket grouping some notes.

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

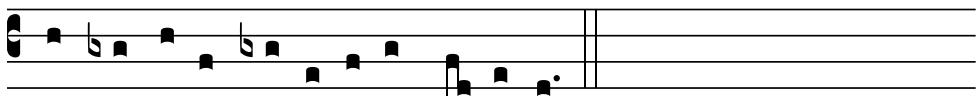
Schola

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

Assembly

A musical score in common time, featuring a single melodic line on a four-line staff. The notes are primarily black squares of varying sizes, indicating pitch and duration. There are several fermatas (dots above notes) and a small bracket grouping some notes.

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

A musical score in common time, featuring a single melodic line on a four-line staff. The notes are primarily black squares of varying sizes, indicating pitch and duration. There are several fermatas (dots above notes) and a small bracket grouping some notes.

qui ex Patre Fi-li- óque procé-dit.

Schola

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

Assembly

A musical score in common time, featuring a single melodic line on a four-line staff. The notes are primarily black squares of varying sizes, indicating pitch and duration. There are several fermatas (dots above notes) and a small bracket grouping some notes.

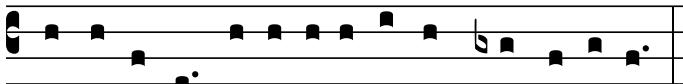
Et unam sanctam cathólicam et a-postólicaam Ecclési-am.

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Schola

Confíteor unum baptísma in remissióne peccatórum.

Assembly

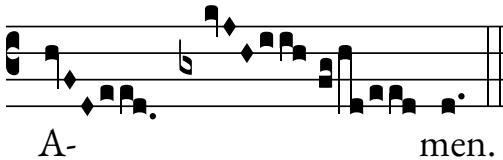


Et exspécto resurrecti-ónem mortu-órum.

Schola

Et vitam ventúri sáculi.

Assembly



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SANCTUS

Schola

Sanctus.

Assembly

Sanctus

Schola

Sanctus.

Assembly

A musical score for a single instrument, likely a harpsichord or organ. The score consists of two systems of music. The first system begins with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line primarily composed of eighth-note pairs and sixteenth-note chords. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It continues the melodic line with eighth-note pairs and sixteenth-note chords. The music concludes with a final cadence consisting of a half note followed by a half rest.

Dó- minus De- us Sá- ba- oth.

Schola

Pleni sunt cæli et terra glória tua.

Assembly

Hosánna in excélsis.

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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, consisting of four horizontal lines. The notes are represented by black shapes: small squares for short notes, larger squares for longer notes, and diamonds for rests. The lyrics are written below the notes, aligned with the beginning of each measure. The music is divided into measures by vertical bar lines.

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.

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

TRANSITORIUM

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.

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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)

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

www.duomomilano.it

