

Duomo di Milano

VI DOMENICA DI PASQUA

SIXTH SUNDAY OF EASTER

PROCESSIONAL

INGRESSA

The musical notation consists of four staves of square neumes on a four-line staff system. The first staff begins with a large capital 'T'. The lyrics are written below the staves. The music features various neume patterns, including short vertical strokes and horizontal dashes, separated by vertical bar lines.

Tanto tempore vobíscum sum, et non cognoví- stis
me? Philíp-pe, al-lelú- ia, qui vi- det me, videt et Pa-
trem me- um. Non credis, quia ego in Patre, et
Pa- ter in me est? Alle-lú- ia, al-le- lú- ia.

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

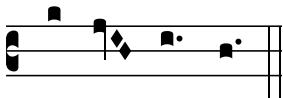
Priest

Glória in excélsis Deo.

Schola

Et in terra pax homínibus bonæ voluntátis.

Assembly



Laudá- mus te.

Schola

Benedícimus te.

Assembly

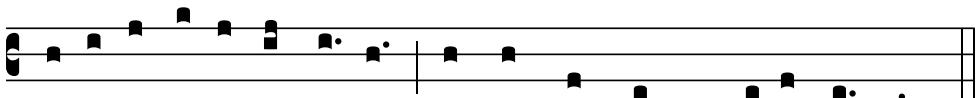


A-do-rá- mus te.

Schola

Glorificámus te.

Assembly



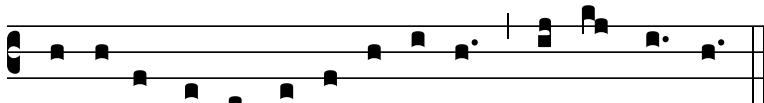
Gráti- as á- gimus ti- bi propter magnam glóriam tu-am.

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Schola

Dómine Deus, Rex cælestis, Deus Pater omnípotens.

Assembly

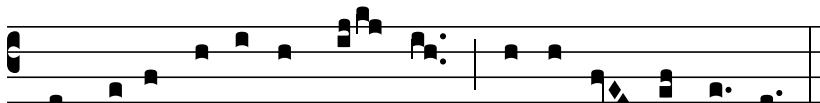


Dómine Fi- li u- ni-gé-ni-te Ie-su Christe.

Schola

Dómine Deus, Agnus Dei, Fílius Patris.

Assembly

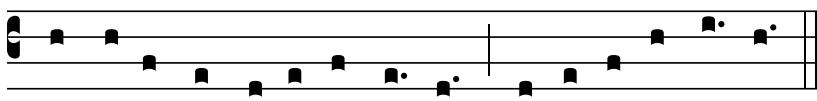


Qui tollis peccá-ta mun- di, mi-se- ré- re no-bis.

Schola

Qui tollis peccáta mundi, súscipe deprecationem nostram.

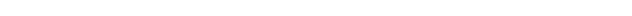
Assembly



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

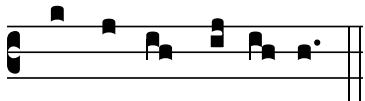
Schola

Quóniam tu solus sanctus.



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Assembly

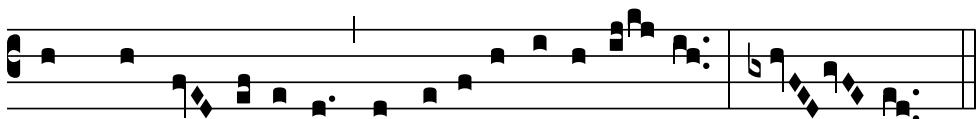


Tu so-lus Dóminus.

Schola

Tu solus Altíssimus, Iesu Christe.

Assembly



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

RESPONSORIAL PSALM

A musical score for a single melodic line. It consists of four horizontal lines representing a staff. The melody begins with eighth-note pairs on the top line, followed by quarter notes on the middle line, and then eighth-note pairs on the bottom line. The lyrics "Po-po-li tut-ti lo - da-te il Si - gno-re, al-le - lu ia." are written below the staff, corresponding to the musical notes.

Po - po-li tut - ti lo - - da - te il Si - - gno - re,____ al - le -
6
lu - - ia.

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ALLELUIA

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

POST EVANGELIUM

Custódi, Deus, porti-ónem tuam, et sanctí-fi-ca.
Dó- mi- ne, cóngrega dispersi-ónem no- stram, líbera
e-os, qui sér- viunt génti-bus, ut sciant o-mnes, qui- a
tu es De- us no- ster. 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

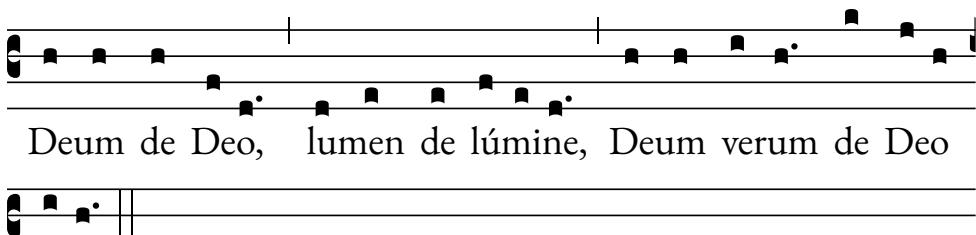


Et in unum Dóminum Ie-sum Christum, Fí-lium De-i
u-nigénitum.

Schola

Et ex Patre natum ante ómnia sácula.

Assembly



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 Spíitu 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

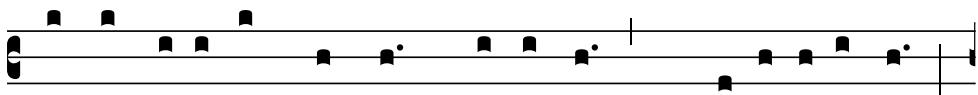


Et ascéndit ad cae- los: sedet ad déxte- ram Pa- tris.

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



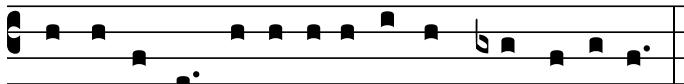
Et unam sanctam cathólicam et a-postólicaam Ecclési-am.

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Schola

Confíteor unum baptísma in remissióne peccatórum.

Assembly

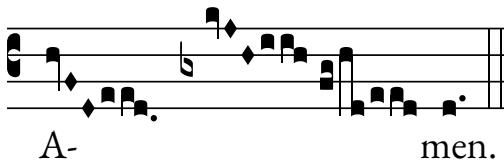


Et exspécto resurrecti-ónem mortu-órum.

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.

CONFRACTORIUM

V o-ce me- a ad Dóminum clamá- vi, et ex- audí-
vit me de monte sancto su- o. Non timé- bo mílli-
a pó- puli cir- cum-dántis me. Al- lelù- 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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A musical score for a Gregorian chant introit. The music is written on two staves, each consisting of five horizontal lines. The top staff begins with a large, ornate capital letter 'Q' as a ligature. The notes are represented by small black squares (neumes) placed on or between the lines. The lyrics are written below the notes, corresponding to the neumes. The first line of lyrics is 'ui-a tu-um est regnum, et po-tésta, et glóri-a'. The second line starts with 'in sá- cu-la.'

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

TRANSITORIUM

D i-li-gámus nos ín-vicem, quia cá- ritas Deus
est, et qui dí-li-git fratrem suum ex Deo natus est
et vi-det Deum, et in hoc cá- ri- tas De- i
perféc- ta est; et qui fa- cit vo-luntátem De- i, manet
in æ-térnum.



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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

