

Duomo di Milano

EUCARESTIA VOTIVA DEI SS. PIETRO E PAOLO
MASS OF SAINTS PETER AND PAUL

INGRESSA

The musical notation consists of four horizontal lines representing a four-line red neume system. The first line features a large initial letter 'I' followed by neumes. The second line begins with '-sti sunt duo'. The third line begins with 'in u-niver-sa ter-ra: qui sicut a-'. The fourth line begins with 'te fa-ciem Do- mi- ni De-i su- i.' The neumes are formed by small black squares connected by vertical lines, with some having diagonal strokes.

I -sti sunt duo te-stamen- ta, quæ fulgent
in u-niver-sa ter- ra: qui sicut a- gni exultave-runt an-
te fa-ciem Do- mi- ni De-i su- i.

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AD ASPERSIONEM ACQUÆ BENEDICTÆ

A
-spérges me, Dómi-ne, * hyssópo et mundá-bor:
la-vá- bis me, et super nivem de-al-bá-bor.

Schola

Miserére mei, Deus, secúndum magnam misericórdiam tuam.

Assembly

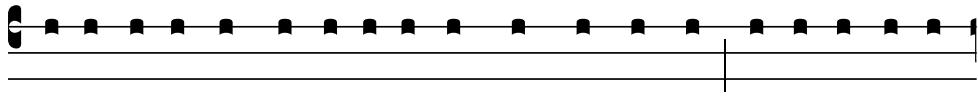
Et secúndum multi-tú-di-ne mise-ra- ti- ónum tu- árum
de-le i- niqui-tátem meam.

Schola

Glória Patri et Fílio et Spirítui Sancto.

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Assembly



Sicut e-rat in princí-pi-o, et nunc et semper, et in sácu-la



säcu-lórum. Amen. Aspérges me...



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GLORIA IN EXCELSIS DEO

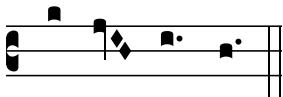
Priest

Glória in excélsis Deo.

Schola

Et in terra pax homínibus bonæ voluntátis.

Assembly



Laudá- mus te.

Schola

Benedícimus te.

Assembly

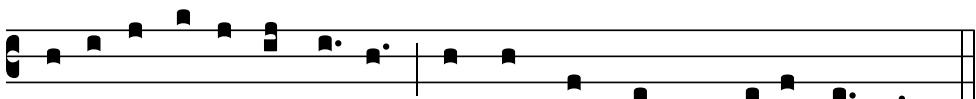


A-do-rá- mus te.

Schola

Glorificámus te.

Assembly



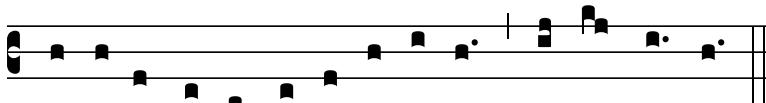
Gráti- as á- gimus ti- bi propter magnam glóriam tu-am.

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Schola

Dómine Deus, Rex cælestis, Deus Pater omnípotens.

Assembly

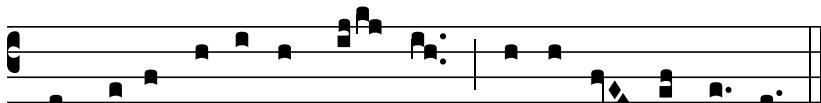


Dómine Fi-li u-ni-gé-ni-te Ie-su Christe.

Schola

Dómine Deus, Agnus Dei, Fílius Patris.

Assembly

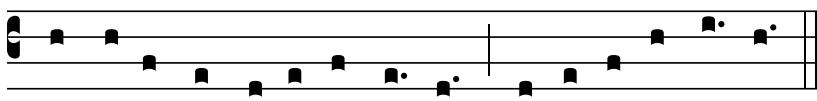


Qui tollis peccá-ta mun-di, mi-se-ré-re no-bis.

Schola

Qui tollis peccáta mundi, súscipe deprecationem nostram.

Assembly



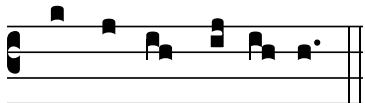
Qui sedes ad déxteram Pa-tris, mi-se-ré-re no-bis.

Schola

Quóniam tu solus sanctus.

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Assembly

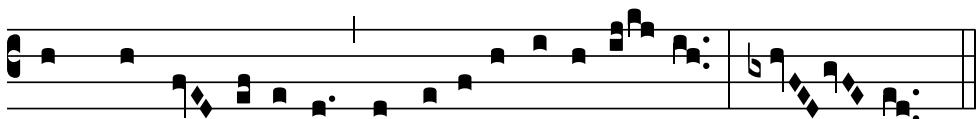


Tu so-lus Dóminus.

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 two voices on four-line staff paper. The top voice (treble clef) sings the first half of the psalm, and the bottom voice (bass clef) sings the second half. The music consists of eighth and sixteenth notes. A bracket above the bass line indicates a three-measure repeat sign. The key signature changes from common C to common F.

Be - ne - det - to il Si - gno - re che

li - be - ra i suoi a - mi - ci.

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ALLELUIA

Musical notation for the Alleluia chant. The key signature is G major (one sharp), and the time signature is 3/4. The melody consists of eighth and sixteenth notes, with three repetitions of the phrase "Al-le - lu - ia," separated by commas.

POST EVANGELIUM

Musical notation for the Post Evangelium chant. The key signature is G major, and the time signature is 6/8. The melody features eighth-note patterns. The text "E c-ce de- di potestatem vo-bis calcandi super omnes" is followed by a repeat sign and the continuation "virtutes i- nimici."

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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 continues the pattern. 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 continues the pattern. 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 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:

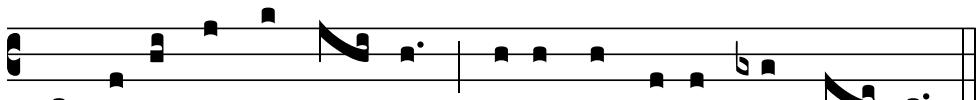
Cru-ci-fí-xus ét-i-am pro nobis: sub Pónti-o Pi-lá-to
passus, et sepúl-tus est.

Schola

Et resurréxit tértia die, secúndum Scriptúras.

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Assembly

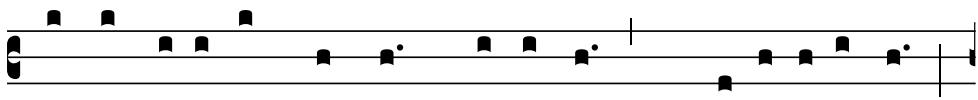
A musical score in common time featuring a single melodic line on a four-line staff. The notes are primarily black squares of varying sizes, indicating pitch and duration. There are several fermatas (dots above notes) and a small bracket grouping some notes.

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

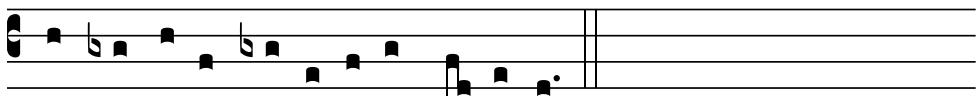
Schola

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.

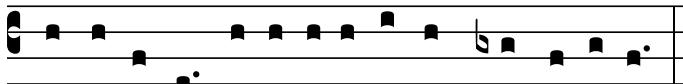
Et unam sanctam cathólicam et a-postólicaam Ecclési-am.

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Schola

Confíteor unum baptísma in remissióne peccatórum.

Assembly

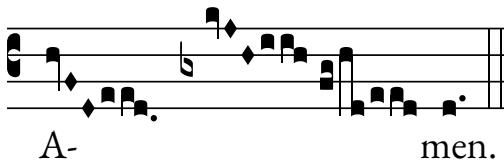


Et exspécto resurrecti-ónem mortu-órum.

Schola

Et vitam ventúri sáculi.

Assembly



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SANCTUS

Schola

Sanctus.

Assembly

A musical score for the Sanctus. It consists of two staves of square neumes on a four-line staff system. The music is in common time. The first staff ends with a fermata over the last note, and the second staff begins with a sharp sign indicating a key change.

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

Schola

Pleni sunt cæli et terra glória tua.

Assembly

A musical score for Hosanna. It consists of two staves of square neumes on a four-line staff system. The music is in common time.

Hosáんな in excél- sis.

Schola

Benedíctus qui venit in nomine Dómini.

Assembly

A musical score for Hosanna. It consists of two staves of square neumes on a four-line staff system. The music is in common time.

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.

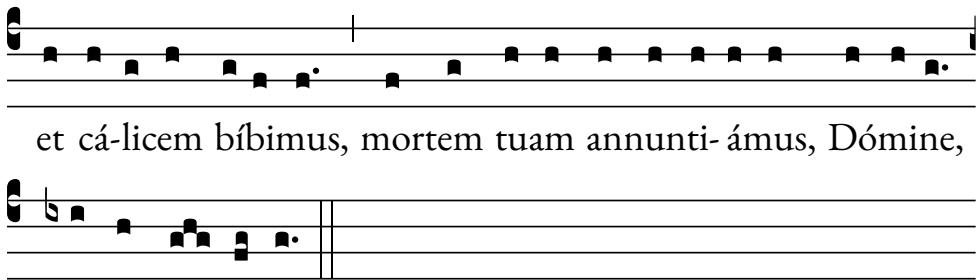
S

al-vátor mundi salva nos, qui per crucem
et resurrec-ti- ónem tuam li-be-rá- sti nos.

Q

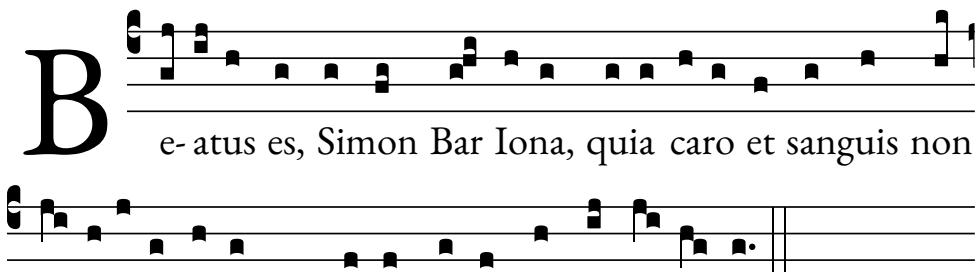
uoti-es-cúmque manducámus panem hunc

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

CONFRACTORIUM



B e- atus es, Simon Bar Iona, quia caro et sanguis non
re- velavit ti-bi, sed Pater meus qui in cæ-lis est.

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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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The musical notation consists of two staves of square neumes on a four-line staff system. The first staff begins with a large, ornate capital letter 'Q' at the top left. The lyrics for this staff are: ui-a tu-um est regnum, et po-tésta, et glóri-a. The second staff continues the melody and ends with the lyrics: in sá- cu-la.

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

TRANSITORIUM

U
t cognoscere me, Spiritus Patris mei manifestavit
ti- bi, dicit Dominus. Et e- go dico ti- bi: Tu es
Petrus, ti-bi e-nim tra-do claves re-gni cælorum; Paulus ve-
ro: vas e-lec-tionis est mi- hi. Alle lu- ia.

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CREDITS

*Proper – Antiphonale Missarum juxta ritum Sanctæ Ecclesiæ Mediolanensis (2005),
Ordinary – Antiphonale Missarum juxta ritum Sanctæ Ecclesiæ Mediolanensis (1935)
Polyphony of Gloria – Massimo Palombella
Responsorial Psalm – Massimo Palombella
Gospel acclamation – Lucien Deiss, arranged by Massimo Palombella
Polyphony of Sanctus – Massimo Palombella*

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

www.duomomilano.it

