

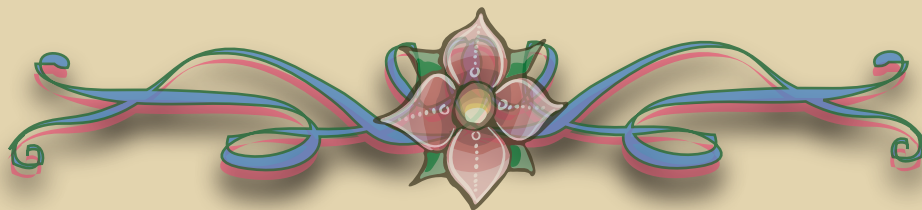


NOVA ORGANI
HARMONIA
AD GRADUALE

JUXTA EDITIONEM VATICANAM
A RECTORE
UNA CUM PROFESSORIBUS

Mechliniensis Interdioecesani Instituti Musicae Sacrae
composita ac aptata

EDITIO TERTIA
PARS V
KYRIALE
ET
MISSA PRO DEFUNCTIS



Auctorum nomina in fine uniuscujusque Missae inscribuntur.

INDEX PARTIS V.

ORDINARIUM MISSÆ.

	Pag.		Pag.
Ad aspersionem Aquæ benedictæ extra Tempus Paschale.	1	XI. In Dominicis infra annum. - <i>Orbis factor</i>	62
— — — — Tempore Paschali.	2	XII. In Festis Semiduplicibus. 1. - <i>Pater cuncta</i>	68
Alii Cantus ad libitum pro Ant. - <i>Asperges me</i>	4	XIII. In Festis Semiduplicibus. 2. - <i>Stelliferi Conditor</i>	73
I. Missa Tempore Paschali. - <i>Lux et origo</i>	5	XIV. Infra Oct. quæ non sunt de B. M. V. - <i>Jesu Redemptor</i>	78
II. In Festis Solemnibus. 1. - <i>Kyrie fons bonitatis</i>	11	XV. In Festis Simplicibus - <i>Dominator Deus</i>	84
III. In Festis Solemnibus. 2. - <i>Kyrie Deus sempiternæ</i>	17	XVI. In Feriis per annum	89
IV. In Festis Duplicibus. 1. - <i>Cunctipotens Genitor</i>	23	XVII. In Dominicis Adventus et Quadragesimæ	91
V. In Festis Duplicibus. 2. - <i>Kyrie magnæ Deus potentia</i>	29	XVIII. In Feriis Adventus et Quadragesimæ, in Vigiliis, Feriis IV. Temporum et in Missa Rogationum.	96
VI. In Festis Duplicibus. 3. - <i>Kyrie Rex Genitor</i>	35	Credo I	98
VII. In Festis Duplicibus. 4. - <i>Kyrie Rex splendens</i>	41	Credo II	102
VIII. In Festis Duplicibus. 5. - (<i>De Angelis</i>)	47	Credo III	106
IX. In Festis B. Mariæ V. 1. - <i>Cum jubilo</i>	53	Credo IV	110
X. In Festis B. Mariæ V. 2. - <i>Alme Pater</i>	58	Toni Præfationum, ad <i>Pater noster</i> , ante <i>Agnus Dei</i>	114

CANTUS AD LIBITUM.

	Pag.		Pag.
Kyrie I. <i>Clemens Rector</i>	124	Kyrie VIII. <i>Firmator sancte</i>	134
Kyrie II. <i>Summe Deus</i>	126	Kyrie IX. <i>O Pater excelsæ</i>	135
Kyrie III. <i>Rector cosmi pie</i>	127	Kyrie X. (<i>In Dominicis per annum</i>)	137
Kyrie IV. <i>Kyrie altissime</i>	128	Kyrie XI. (<i>In Dominicis Adventus et Quadragesimæ</i>)	138
Kyrie V. <i>Conditor Kyrie omnium</i>	130	Gloria I. II. III.	139-144
Kyrie VI. <i>Te Christe Rex supplices</i>	131	Sanctus I. II. III	147-149
Kyrie VII. <i>Splendor eterne</i>	132	Agnus Dei I. II.	150-151

ALII CANTUS AD LIBITUM.

novissime approbati.

	Pag.
Gloria in excelsis (<i>More Ambrosiano</i>)	152
Credo V	154
Credo VI	158

MISSA PRO DEFUNCTIS.

	Pag.
I. Missa « Requiem »	163
II. Absolutio pro Defunctis	178
III. In Exsequiis Defunctorum	180

The Rhythm of the Vatican Edition

“In the Vatican edition, the *morae vocis* shall be indicated by a blank space of equal and unchanging width, and four sorts of bars shall be used”

—Resolution no. 8, noted in the minutes of the Commission for the Vatican Edition (29 June, 1904)
Combe, *The Restoration of Gregorian Chant: Solesmes and the Vatican Edition*, 272.

In spite of the confusion that has existed since its introduction more than a century ago, it must be understood that the Vatican Edition of Gregorian chant is truly a rhythmic edition. With one exception, the “pure” Vatican Edition notates the rhythm by the same means that Dom Joseph Pothier's *Liber Gradualis* employed. This is quite natural because (1) Dom Pothier was in charge of creating the Vatican Edition; (2) his publications were in wide use at the time; and, most importantly, (3) it was ultimately decided to use Pothier's *Liber Gradualis* and *Antiphonale* as the basis for the Vatican Edition. Furthermore, large sections of the Preface to Pothier's *Liber Gradualis*¹ were adopted verbatim for the Preface to the Vatican Edition.²

The Vatican Edition presupposes an *equalist* interpretation. Since the late Renaissance, the *mensuralist* interpretation (which assigned different time values to chant notes with different shapes) had been accepted as the correct rhythmic interpretation of chant, and this was a great obstacle to Pothier's work of Gregorian restoration. Today, one can easily see the way the melodies were sung during the nineteenth century by comparing the chant notation of the “corrupt” Gregorian editions to the corresponding organ accompaniment books (written in modern notation).³ Here is an example:



HABERL/PUSTET 1884 *Graduale* : Page [52] : Mass II for a Virgin/Martyr

SCHILDKNECHT 1892 Page [50] : Mass II for a Virgin/Martyr

Having studied the Medieval manuscripts, Pothier became convinced that the notes were shaped differently in the Medieval manuscripts to make them easier to sing, not because they were intended to be sung with the rhythm of the “measured” music of Renaissance polyphony (with *longa*, *brevis*, *semi-brevis*, etc.). A surprisingly explicit reminder of Pothier's view was published in the Vatican Preface:

7. In themselves the descending diamond notes, which in certain neums follow the culminating note, have no *special* time-value ♩.

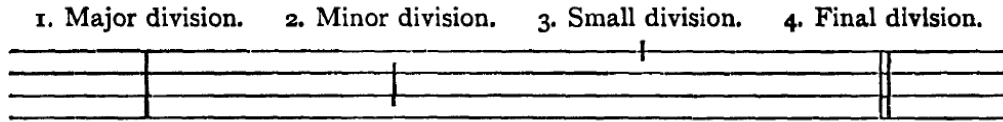
1 Both the 1883 and 1895 editions.

2 The now legendary Preface to the Vatican Edition will be referred to as the “Vatican Preface.” This article focuses on the second part of the Vatican Preface, which gives the “Rules for Interpretation.”

3 Thousands of pages of chant accompaniments were published in the nineteenth century, especially by Friedrich Pustet.

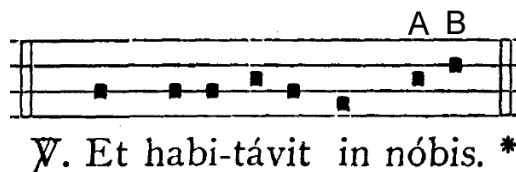
I. The Rhythmic Notation

The rhythm of the Vatican Edition is not notated by means of dots, lines, dashes, or differently shaped neums. The rhythmic notation is more subtle, and sometimes leaves room for interpretation by the choir director. The first rhythmic sign used in the Vatican Edition is the bar:



Before 1. and 4., a *ritardando* is often taken. Pothier himself seemed to favor a pronounced *ritardando* before the final division (as evidenced by the few precious recordings we have of him conducting chant). Before 2. and 3., a smaller break is required.

The duration of the *ritardando* is not specified, and this has led to various interpretations. One of the major differences among the different schools is what to do with a spondee coming before a bar (whereas all are in agreement when it comes to a dactyl in the same place).⁴ There are literally thousands of examples like this one in the *Kyriale*, *Graduale*, and *Antiphonale*:



Some schools will always double the length of both notes on “nóbis” (A & B). Other schools tend to lengthen only the final note (B). Some schools treat each individual case differently. Some schools claim to give a slight emphasis to the tonic accent of “nóbis” (A) and a longer length to the final note (B), but this is difficult in practice.

In conclusion, Dom Pothier seems to have left it up to individual choir directors to decide the length of each *ritardando* before the different bars.

II. The Melismatic *Mora Vocis*

If one knows that about the *ritardando* required before the various bars, one can sing through almost the entire *Kyriale* and *Antiphonale* without a single problem. However, the *Graduale* is quite different, because of its numerous melismas.

As the Vatican Preface explains, the “blank” space of a notehead or more in the Vatican Edition indicates that one must insert a *mora vocis* (that is, a *ritardando* and/or pause). To distinguish this type of *mora vocis* from the *ritardando* that is required before a bar, the term “melismatic *mora vocis*” will be used henceforth.⁵

4 A spondaic word has the accent on the penultimate syllable (e.g. Páter). A dactylic word has the accent on the antepenult (e.g. Filius).

5 What is remarkable is that the Vatican Preface was not issued with the Vatican Edition *Kyriale* (1905), but with the Vatican Edition *Graduale* (1908). This is akin to publishing a vehicle's operating instructions three years after issuing the vehicle itself. The thought may have been that singers would know to apply the same rules they had been applying to the Pothier books. Still, this approach seems open to criticism: why not clearly state the rules of rhythmic interpretation when the Vatican Edition *Kyriale* was first published? It is unanimously accepted that the Vatican Preface rules for interpretation

The *Nova Organi Harmonia* rhythm is based on the rhythmic system of the *Editio Vaticana*.

For example, the following example has no melismatic *mora vocis*, since there are no melismas with the space of a notehead or more (remember that the syllables change at the star, so it is not a melisma):

Tract.
II.
A n-ge-lis su- is * De

This example is also devoid of any melismatic *morae*:

Tract.
II.
B o-num est *

However, the following example would have a *mora vocis* at the arrow (because it has a blank space of a notehead or more). However, that is the only melismatic *mora vocis* present. There is not a melismatic *mora vocis* at either of the places below a star, because those instances have a change of syllables, and there can be no melisma where syllables change.

Tract.
2.
Q UI há-bi- tat *

This example has a melismatic *mora vocis* on the neum above the word “nos” (because there is the blank space of a notehead or more at the arrow):

Tract.
2.
A D-juva nos, *

apply “retroactively” to the Vatican Edition *Kyriale* (and, as mentioned above, there are very few melismatic *morae* in the *Kyriale* anyway). It seems probable that the Preface was not issued in 1905 (with the *Kyriale*) due to internal disagreements among members of the Pontifical Commission (of which Pothier was the president). However, this fascinating history will not be treated here, since it is the subject of several books. In this author's view, the most valuable sources (available in English) treating this history are:

Combe, Pierre. *The Restoration of the Gregorian Chant: Solesmes and the Vatican Edition*. Trans., Theodore Marier. The Catholic University of America Press: Washington D.C., 1969.

Wagner, Peter. *Der Kampf gegen die Editio Vaticana Pamphlet*. Graz: Styria, 1907. Published in English as “The Attack on the Vatican Edition: A Rejoinder.” *Caecilia* 87 (1906): 10-44.

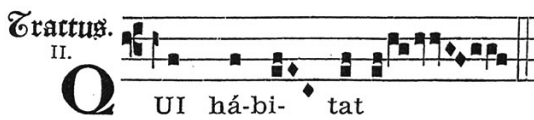
The *Nova Organi Harmonia* rhythm is based on the rhythmic system of the *Editio Vaticana*.

The following example shows the way an editor who put the Vatican Edition into modern notation (there were many such editors!) chose to notate that melismatic *mora vocis*:

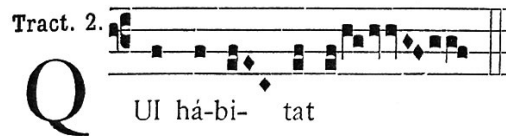


DR. F. X. MATHIAS 1911 *Graduale*

For the sake of curiosity, we include Pothier's editions:

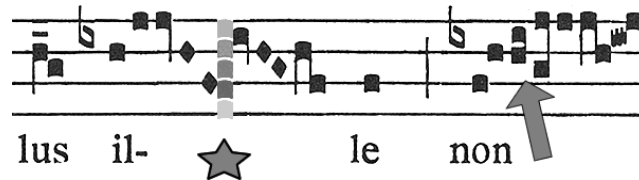


Dom Pothier's *Liber Gradualis* (1883)

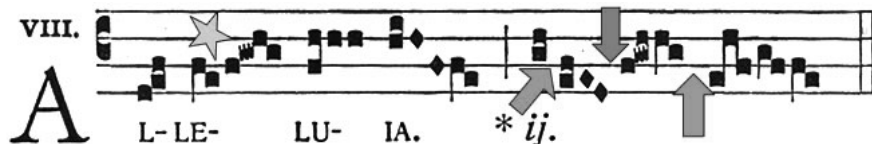


Dom Pothier's *Liber Gradualis* (1895)

When singing, it can be difficult to instantly know where a melismatic *mora vocis* is indicated. For example, there is a melismatic *mora* at the star but not at the arrow in the following example. Above the star, “imaginary” noteheads are added for the reader to verify that there truly is at least one notehead of blank space:



In the following example, there are three melismatic *morae* (indicated by arrows). However, there is not a melismatic *mora* at the star, because there is not the space of a notehead or more.



III. Different Schools and Interpretations

The student who carefully studies the various editions of the Vatican Edition will notice several things:

(1) Because the rhythm of the chant depended on the spacing, no publisher was allowed to change the official text in any way. In a note from the Vatican publisher,⁶ publishers were reminded that they must adhere strictly to the spacing of the official Vatican Edition when it comes to melismas. They were also reminded that the space is measured against the “custos” at the end of the line when the melisma is interrupted and must continue on the next line.⁷ Still, instances can be found where publishers got

⁶ This note is provided at the end of this document, courtesy of Monsignor Hayburn.

⁷ Most publishers did not want to bother doing that, so they almost always end a melismatic line with some kind of bar.

The *Nova Organi Harmonia* rhythm is based on the rhythmic system of the *Editio Vaticana*.

“sloppy,” and, in spite of the injunction from the Vatican, altered the spacing between the notes in melismas. In such an instance (i.e. where different editions have different spacing), one must have recourse to the Vatican Press edition to find out whether a melismatic *mora* was intended.

(2) Most of the editors felt that Vatican Edition was not practical when it came to the notation of the melismatic *mora vocis*, so many invented their own system of notation, which was then superimposed on top of the Vatican Edition. This is understandable, since (as eluded to above) it often happens that the only way a singer can tell if a melismatic *mora vocis* was intended is to place the book by one's nose and gaze outward. Doing this makes it possible to see whether there really is the space of a notehead.

(3) The idea of “space” indicating the *mora vocis* is foreign to modern musicians, but makes more sense when one considers this excerpt from the Preface to the Vatican Edition:

The reason which demands the joining together of the notes of the same neum, both in the musical text and in the singing of it, also requires that the neums should be marked off from one another alike for the eye and for the ear : and this is done in various ways according to various contexts.

In other words, the sections of the melisma are apparent to the ears when one hears *morae*, while the same sections are apparent to the eyes when one sees spacing. Dom Pothier dwells on this idea at length in the Preface to his *Liber Gradualis*.

(4) There are often discrepancies between the various editions. Incidentally, out of all the editions, the Solesmes editions published by Dom Mocquereau are the least faithful when it comes to adherence to the Vatican rhythm.⁸

IV. Additions and Subtractions from Pothier's Rhythmic Notation

In Pothier's original Preface to his *Liber Gradualis*, he said that if more space is given for a melismatic *mora vocis*, the pause should be longer and vice versa. This seems to have been abandoned with the publication of the Vatican Edition (and could possibly be explained in principle⁹ by the quote given at the start of this document).

However, there is one thing that did not appear in Pothier's Preface, but was added in the Vatican Preface, namely example (D):

D B A C D B A C A B

Ky-ri- e * ** e- lé- i- son.

Observe that a tailed note, (D), immediately followed by a neum which it commands does not indicate a breathing but a rather longer pause.

⁸ The explanation for this is that Dom Mocquereau was trying to match the St. Gall rhythmic markings, rather than adhere to the Vatican Edition. Solesmes published several pamphlets clearly stating this fact (cf. *Plainchant and Solesmes*, by Paul Cagin and André Mocquereau, published in 1905).

⁹ N.B. the words “equal and unchanging.”

With regard to example (D) and the explanation for it, it must be understood that this was a very poorly phrased section of the Vatican Preface and has led to serious consequences. As a matter of fact, the Latin wording employed could be translated as either “preceded by” or “followed by” a neum subordinate to it.¹⁰ Some editors translate it as “preceded by” while others translate it as “followed by,” with obvious (conflicting) results. Furthermore, in example (D) Dom Pothier left the required notehead of space, but the explanation does not require that space. Suffice it to say that each and every edition treats instances of example (D) differently, and many are internally inconsistent. Furthermore, one cannot have recourse to the earlier Pothier editions for clarification because (as stated) this rhythmic rule was mysteriously invented for the Vatican Edition.

When the student finds different interpretations for melismatic *morae* in the different editions, one need not necessarily infer sloppiness or ill intentions. Sometimes, the editor was doubtless trying to be rhythmically consistent (when the same melodic passage occurs in more than one Proper, for example). It is also possible that some editors were trying to correct what they perceived to be typos in the Vatican Edition, and having recourse to the earlier “tradition” of the Pothier books in use for decades. The fact that the Vatican Edition contains errors cannot be denied, and typos are entirely understandable, considering how quickly these massive volumes were published. In his book, Joseph Gogniat¹¹ has pointed out some indisputable Vatican Edition typos; for example, the inconsistent application of *liquescents*.

Finally, with regard to the rhythm of the *quilisma*, it could be noted that the Vatican Preface seems to allow for the possibility of lengthening the first note (as has become traditional) when it says:

5. There is another kind of *tremolo* note, i. e., the *Quilisma*, which appears in the chant like a “melodic blossom”. It is called “*nota volubilis*” and “*gradata*”, a note with a trill and gradually ascending. If one has not learnt how to execute these *tremolo* or shaken notes, or, knowing how to render them, has nevertheless to sing with others, he should merely strike the preceding note with a sharper impulse so as to refine the sound of the *Quilisma* rather than quicken it.

V. Who Produced the Vatican Edition?

Much confusion exists with regard to whether the Catholic Church officially adopted the “Solesmes Edition” of the chant for the Vatican Edition. To understand the true state of things, one must realize that Dom Joseph Pothier entered the Solesmes congregation in 1859 and published his *Liber Gradualis* in 1883 along with several other important works on chant. In 1893 Dom Pothier was appointed Prior of Ligugé, a Solesmes daughterhouse. Then, in 1895, he became Abbot of St. Wandrille, another Solesmes daughterhouse. When Dom Pothier left Solesmes, his student Dom Mocquereau took over where he left off, and quickly started experimenting with different methods of publishing chant as well as modifying many of Pothier's ideas. It is enlightening to study these early Mocquereau editions and note the evolution of his notation, sometimes changing from month to month. As stated above, Dom Pothier used his editions as the basis for the Vatican Edition (especially the *Graduale* and *Antiphonale*). In this sense, one can say that the Vatican Edition was the “Solesmes chant,” because Pothier published his seminal works while at Solesmes.

10 The writer owes this linguistic point, along with so much of his knowledge and interest in this subject, to a humble servant of Christ who will be rewarded “in secret.” (Matthew 6:6)

11 *Little Grammar of Gregorian Chant: to Propagate the Principles Contained in the Vatican Edition*. Fribourg: Switzerland, 1939.

The *Nova Organi Harmonia* rhythm is based on the rhythmic system of the *Editio Vaticana*.

To give just one example of the ways Dom Mocquereau departed from his teacher, this excerpt from Mocquereau's 1903 *Manuale* should suffice:

5. — All dotted notes.

— In the former editions of the Solesmes books, the *mora vocis* or long notes at the end of groups were marked by blank spaces. Now these spaces are used in two cases only :

- 1) in the *Salicus*, between the first and second notes.
- 2) in some passages where two notes on the same degree must be uttered separately, v. g.



de-li- ctó- rum.



de- li- ctó- rum.

In this case there is an *ictus* on the note marked thus *.

But in neither case does the blank space mark a lengthening of the preceding note.

VI. Looking Back at the Vatican Edition a Century Later

To Dom Mocquereau belongs the credit for advancing the scientific studies of Medieval chant manuscripts in an unparalleled way, and his scholarship in this area remains totally supreme even to this day. This seems to have been acknowledged to some extent even his own time, and one example would be the eyewitness account given by Father Alexander Grospellier describing the visit of the Vatican Commission to the Solesmes paleographical workshop in September, 1904:

Although some entered the scriptorium with some residual caution and defiance, they left with confidence in their souls and with praise on their lips for Dom Mocquereau and his worthy team.¹²

However, when it comes to the assimilation of all available manuscripts, the scholarly impetus and rationale for the equalist interpretation of rhythm and “restored” melodic text from the Middle ages, the artful combination and musical adaptation of (literally) the whole Gregorian repertoire into a consistent whole accepted by the musical community, and the conquest over every form of political and ecclesiastical opposition to produce the Vatican Edition, the credit here belongs to Dom Pothier. Pothier's editions of chant, officially adopted by the Church, have been sung, studied, and loved by hundreds of millions of Catholics.¹³ Now that our Holy Father, Benedict XVI, has called for a renewal of the liturgy, interpreters of the Vatican Edition may consider singing the chant according to the rhythm that Abbot Pothier originally envisioned. Indeed, on 30 September, 2008, when the Church Music Association of America generously released the preliminary version of the 1908 *Graduale* for free download on its centennial, the traffic was so overwhelming that the server actually crashed. In his wildest dreams, while painstakingly hand-copying manuscripts of Gregorian chant, could Dom Pothier ever have imagined that?

¹² Combe, *The Restoration of Gregorian Chant*, 291.

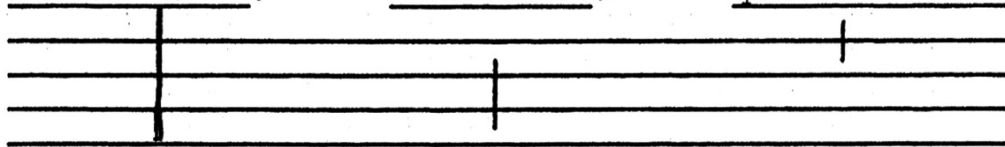
¹³ Many more Catholics than have ever sung any other edition of chant throughout history.

The second letter from the Manager of the Vatican Press deals with the spacing of the notes; the date is September 6, 1906.

Notice to Publishers.

Some explanation has been requested concerning the spaces which separate the notes, in the Vatican Edition of Gregorian Chant, in order to mark the phrasing of the chant.

First of all, there are the bars which divide the staff completely or partly; namely:
Grande Barre. demi-barre. quart de barre.



whole rest. half-rest. quarter-rest.

→ These must be reproduced exactly by the publishers. In the same way, account must be taken of the diverse spaces which must be left between notes or groups of notes over the one syllable.

These spaces correspond to those designated in typography by the terms $1/4$, $1/2$, 1.

$1/4$ equals the half of the width of a note.

$1/2$ equals the entire width of a note.

1 equals the width of two notes.*

→ These spaces are of obligation only in the case in question, that is to say, only between the groups which succeed one another on one and the same syllable.

They are left to the discretion of the composer, for the rectification of his lines, 1) at the end of a group preceding a syllable, and 2) before or after a bar.

GIO. PASQ. SCOTTI,

Manager of the Vatican Press.

Rome, September 6th, 1906.

*In order to estimate the space to be left between two groups, the latter of which is to be carried over to the next line, one must reckon the space between the former group and the guide.¹

ORDINARIUM MISSÆ

PARS V

IN DOMINICIS AD ASPERSIONEM AQUÆ BENEDICTÆ

EXTRA TEMPUS PASCHALE.

Ant. VII.

A - spér - ges me, * Dó - mi - ne, hys - só - po.

et mun - dá - bor: la - vá - bis me, et su - per ni - vem

de - al - bá - bor. Ps. 50. Mi - se - ré - re me - i, De - us, * se - cún - dum

ma - gnam mi - se - ri - cór - di - am tu - am. Gló - ri - a Pa - tri, et

Fí - li - o, et Spi - ri - tu - i San - cto. * Sic - ut e - rat in prin - cí - pi - o.

AD ASPERSIONEM AQUÆ BENEDICTÆ

et nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men.

A musical score for a piano accompaniment. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text 'et nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men.' is written above the staff.

Repetitur Ant. Aspérget me.

In Dominica de Passione et in Dominica Palmarum non dicitur Glória Patri, sed post Psalmum Miserére repetitur immediate Antiphona Aspérget me.

TEMPORE PASCHALI.

Scilicet a Dominica Paschæ usque ad Pentecosten inclusive.

Ant. VIII.

Vi - di a - quam * e - gre - di - én - tem de tem -

A musical score for a piano accompaniment. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text 'Ant. VIII. Vi - di a - quam * e - gre - di - én - tem de tem -' is written above the staff.

- - plo, a lá - te - re dex - tro, al - le -

A musical score for a piano accompaniment. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text '- - plo, a lá - te - re dex - tro, al - le -' is written above the staff.

lú - ia : et o - mnes, ad quos per - vé - nit a -

A musical score for a piano accompaniment. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text 'lú - ia : et o - mnes, ad quos per - vé - nit a -' is written above the staff.

qua i - sta, sal - vi fa - cti sunt,

A musical score for a piano accompaniment. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text 'qua i - sta, sal - vi fa - cti sunt,' is written above the staff.

et di - cent, al - le - lú - ia, al - le - lú - ia.

Ps. 117. Con - fi - té - mi - ni Dó - mi - no quó - ni - am bo - nus : * quó - ni - am

in sæ - cu - lum mi - se - ri - cór - di - a e - ius. Gló - ri - a Pa - tri, et

Fi - li - o, et Spi - rí - tu - i San - cto : * Sic - ut e - rat in prin - cí - pi - o,

et nunc, et sem - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Repetitur Antiphona Vidi aquam.

℣. Osténde nobis, Dómine, misericórdiam tuam. (*Tempore Paschali, additur : Allelúia.*)

℞. Et salutáre tuum da nobis. (*Tempore Paschali Allelúia.*)

℣. Dómine, exáudi oratióem meam.

℞. Et clamor meus ad te véniat.

℣. Dóminus vobiscum.

℞. Et cum spíritu tuo.

Orémus.

℞. Amen.

ALII CANTUS *ad libitum.*

Ant. VII.

A - spér - ges me, * Dó - mi - ne, hys - só - po, et mun - dá - bor :

la - vá - bis me, et su - per ni - vem de - al - bá - bor.

Ps. Misérére, ut supra.

Ant. IV.

A - spér - ges me, * Dó - mi - ne, hys - só - po, et mun - dá - bor :

la - vá - bis me, et su - per ni - vem de - al - bá - bor.

*Ps. 50. Mi - se - ré - re me, i, De - us, * se - cún - dum ma - gnam mi - se - ri -*

- cór - di - am tu - am. Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

I. TEMPORE PASCHALI

- tu - i San - cto: * Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,

et in sæ - cu - la sæ - cu - ló - rum. A - men.

J. V. N.

I. TEMPORE PASCHALI.

(Lux et origo)

VIII. Ky - ri - e * e - lé - i - son. Ky - ri - e

e - lé - i - son. Ky - ri - e e - lé - i - son. Chri -

- ste e - lé - i - son. Chri - ste

I. TEMPORE PASCHALI

e - lé - i - son. Chri - ste e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri - e

e - lé - i - son. Ky - ri - e * e - lé - i - son.

IV. Gló - ri - a in ex - cé - l - sis De - o. Et in ter - ra

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.

Be - ne - di - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá -

I. TEMPORE PASCHALI

- mus te. Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnám

gló - ri - am tu - am. Dó - mi - ne De - us, Rex cœ - lé - stis.

De - us Pa - ter o - mni - po - tens. Dó - mi - ne Fi - li - u -

- ni - gé - ni - te Je - su Chri - ste. Dó - mi - ne De - us, A -

- gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - cá - ta

mun - di, mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta mun - di.

I. TEMPORE PASCHALI

sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui

se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis.

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus.

Tu so - lus Al - tís - si - mus, Je - su Chri - ste. Cum San - cto Spí - ri - tu.

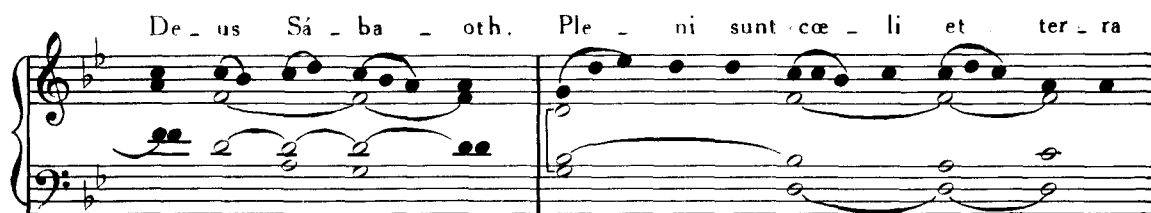
in gló - ri - a De - i Pa - tris. A - - - - - men.

(7)

IV. San - ctus, * San - ctus, San - ctus Dó - mi - nus

I. TEMPORE PASCHALI

De - us Sá - ba - oth. Ple - ni sunt coe - li et ter - ra



gló - ri - a tu - a. Ho - sán - na in ex - cèl - sis.



Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni .



Ho - sán - na in ex - cèl - sis.



IV. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :



mi - se - ré - re no - bis. A - gnus De - i, *



I. TEMPORE PASCHALI

qui tol - lis pec - cá - ta mun - di : mi - se - ré - re

no - bis, A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

do - na no - bis pa - cem.

A Missa Sabbati Sancti usque ad Sabbatum in Albis inclusive.

I - te mis - sa est, al - le - lú - ia, al - le - lú - ia.
De - o grá - ti - as, al - le - lú - ia, al - le - lú - ia.

VIII.

Ab Octava Paschæ ad Sabbatum IV. Temporum Pentecostes inclusive.

I - te. mis - sa est.
De - o grá - ti - as.

VII.

J. V. N.

II. IN FESTIS SOLEMNIBUS. 1.

(Kyrie fons bonitatis)

III. Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son.

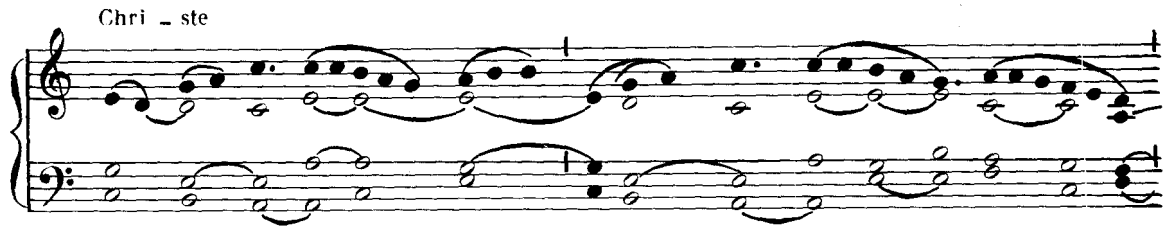
Chri - ste

e - lé - i - son. Chri - ste

e - lé - i - son.

II. IN FESTIS SOLEMNIBUS 1


Chri - ste



e - lé - i - son. Ky - ri - e



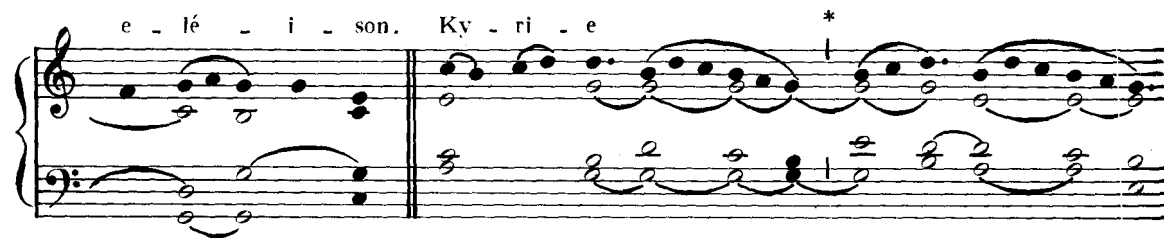
e - lé - i - son.



Ky - ri - e



e - lé - i - son. Ky - ri - e *

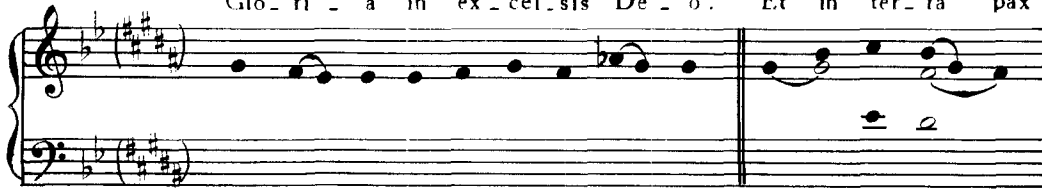


** e - lé - i - son.




II. IN FESTIS SOLEMNIBUS 1


I. Gló - ri - a in ex - cél - sis De - o. Et in ter - ra pax



ho - mi - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.



Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te.



Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am.



Dó - mi - ne De - us, Rex cœ - lé - stis, De - us Pa - ter o - mní - po - tens.



Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste.



II. IN FESTIS SOLEMNIBUS 1

Dó-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris.

Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis.

Qui tol-lis pec-cá-ta mun-di, sú-ci-pe de-pre-ca-ti-

- ó-nem no-stram. Qui se-des ad déx-te-ram Pa-tris, mi-se-ré-

- re no-bis. Quó-ni-am tu so-lus san-ctus. Tú so-lus-

Dó-mi-nus. Tú so-lus Al-tís-si-mus, Je-su Chri-ste. Cum Sancto

II. IN FESTIS SOLEMNIBUS 1

Spi-ri-tu, in gló-ri-a De-i Pa-tris. A - - - men.

I. San - - ctus, † San - - ctus, San -

- - ctus Dó-mi-nus De-us Sá-ba-oth. Ple-ni sunt cœ-

- li et ter-ra gló-ri-a tu-a. Ho-sán-

- na in ex-cél-sis. Be-ne-dí-ctus qui ve-nit in

nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

II. IN FESTIS SOLEMNIBUS 1

A - gnus De - i, * qui tol - lis pec -

I. - cá - ta mun - di: mi - se - ré - re no - bis .

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

mi - se - ré - re no - bis . A - gnus

De - i, * qui tol - lis pec - cá - ta mun - di :

do - na no - bis pa - - - cem .

The image shows a musical score for a piece titled "II. IN FESTIS SOLEMNIBUS 1". The score is written for a vocal line and a piano accompaniment. The lyrics are in Latin and are spread across seven systems of music. The first system begins with the lyrics "A - gnus De - i, * qui tol - lis pec -" and includes a first ending bracket labeled "I." that spans the first two systems. The piano accompaniment consists of a right-hand part with flowing sixteenth-note passages and a left-hand part with sustained chords and moving bass lines. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time. The lyrics continue through the systems: "- cá - ta mun - di: mi - se - ré - re no - bis .", "A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :", "mi - se - ré - re no - bis . A - gnus", "De - i, * qui tol - lis pec - cá - ta mun - di :", and "do - na no - bis pa - - - cem .". The score concludes with a double bar line at the end of the seventh system.

III. IN FESTIS SOLEMNIBUS 2

I - te, De - o mis - sa est. grá - ti - as.

III.

Vel secundum communiorem usum.

I - te, De - o mis - sa est. grá - ti - as.

V.

Be - ne - di - cá - mus Dó - mi - no.

V.

M. d. J.

III. IN FESTIS SOLEMNIBUS. 2.

(Kyrie Deus sempiternus)

Ky - ri - e * e - lé - i - son.

IV.

Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son.

Chri - ste e - lé - i - son.

Chri - ste e - lé - i - son. Chri -

ste e - lé - i - son. Ky - ri -

e e - lé - i - son. Ky - ri -

e e - lé - i - son. Ky - ri -

e

III. IN FESTIS SOLEMNIBUS 2

** e - lé - i - son .

VIII. Gló - ri - a in ex - cél - sis De - o . Et in ter -

- ra pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus

te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi -

- cá - mus te. Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam

gló - ri - am tu - am. Dó - mí - ne De - us, Rex cœ - lé - stis,

III. IN FESTIS SOLEMNIBUS 2

De - us Pa - ter o - mni - po - tens. Dó - mi - ne Fi - li

u - ni - gé - ni - te Je - su Chri - ste. Dó - mi - ne De - us,

A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - cá -

- ta mun - di, mi - se - ré - re no - bis. Qui tol - lis pec -

- cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis.

III. IN FESTIS SOLEMNIBUS 2

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus.

Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto

Spi - ri - tu, in gló - ri - a De - i Pa - tris. A - men.

San - - ctus, * San - ctus, San - - ctus

IV.

Dó - mi - nus De - us Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra

gló - ri - a tu - a. Ho - sán - na in ex - cél - sis.

III. IN FESTIS SOLEMNIBUS 2

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni .

Ho - sán - na in ex - cél - sis .

IV. A - gnus De - i, * qui tol - - lis pec - cá

- ta mun - di : mi - se - ré - re no - bis .

A - gnus De - i, * qui tol - - lis pec - cá - -

- ta mun - di : mi - se - ré - re no - bis .

A - gnus De - i, * qui tol - lis pec - cá -

- ta ma - gna do - na no - bis pa - cem.

M. d. J.

Ite missa est, vel Benedicamus Dómino, ut in fine Missæ præcedentis, secundum communio-rem usum.

IV. IN FESTIS DUPLICIBUS. 1.

(Cunctipotens Genitor Deus)

Ky - ri - e * e - lé - i - son.

Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son.

Chri - ste e - lé - i - son. Chri - ste

IV. IN FESTIS DUPLICIBUS I

e - lé - i - son . Chri - ste

e - lé . i - son . Ky - ri - e e - lé - i - son .

Ky - ri - e e - lé - i - son . Ky - ri -

e * ** e - lé - i - son .

IV. Gló - ri - a in ex - cél - sis De - o . Et in ter - ra pax

ho - mí - ni - bus ho - næ vo - lun - tá - tis . Lau - dá mus te .

IV. IN FESTIS DUPLICIBUS I

Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi -

- cá - mus te. Grá - ti - as á gi - mus ti - bi

pro - pter ma - gnam gló - ri - am tu - am. Dó - mi - ne De - us,

Rex cœ - lé - stis, De - us Pa - - - ter o - mní - po - tens.

Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - - - ste.

Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - - tris.

IV. IN FESTIS DUPLICIBUS I

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti -

- ó - nem no - stram. Qui se - des ad d éx - te - ram Pa - tris, mi - se -

- ré - re no - bis. Quó - ni - am tu so - lus san - ctus. Tu so - lus

Dó - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Cum San - cto Spí - ri - tu, in gló - ri - a De - i

IV. IN FESTIS DUPLICIBUS I

Pa - tris . A - - - men .

San - ctus, * San - ctus, San - ctus

VIII.

Dó - mi - nus De - us Sá - ba - oth . Ple - ni sunt cœ - li et ter - ra

gló - ri - a tu - a . Ho - sán - na in ex - cël - sis .

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni .

Ho - sán - na in ex - cël - sis .

IV. IN FESTIS DUPLICIBUS I

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

VI.

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis pec - cá -

- ta mun - di : mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di : do - na no - bis pa - cem.

I - te, De - o mis - sa est. grá - ti - as.

I.

Be - ne - di - cá - mus Dó - mi - no.

I.

M. d. J.

V. IN FESTIS DUPLICIBUS. 2.

(Kyrie magnæ Deus potentiae)

VIII. Ky - ri - e * e - - - lé - i - son .



Musical score for voice part VIII, Kyrie eleison. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Ky - ri - e * e - - - lé - i - son .' with a vertical line under the first 'e'.

Ky - ri - e e - - - lé - i - son .



Musical score for voice part, Kyrie eleison. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Ky - ri - e e - - - lé - i - son .' with a vertical line under the first 'e'.

Kv - ri - e e - - - lé - i - son .



Musical score for voice part, Kyrie eleison. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Kv - ri - e e - - - lé - i - son .' with a vertical line under the first 'e'.

Chri - ste e - - - lé - i - son .



Musical score for voice part, Christe eleison. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Chri - ste e - - - lé - i - son .' with a vertical line under the first 'e'.

Chri - ste e - - - lé - i - son .



Musical score for voice part, Christe eleison. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Chri - ste e - - - lé - i - son .' with a vertical line under the first 'e'.

Chri - ste e - - - lé - i - son .



Musical score for voice part, Christe eleison. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Chri - ste e - - - lé - i - son .' with a vertical line under the first 'e'.

Ky - ri - e e - - - lé - i - son .

The first system of musical notation for 'Kyrie eleison'. It consists of a treble and bass clef staff. The melody is written in the treble clef, starting on a G4 and moving through a series of eighth and sixteenth notes, with some notes beamed together. The bass clef provides a harmonic accompaniment with chords and moving lines.

Ky - ri - e e - - - lé - i - son .

The second system of musical notation for 'Kyrie eleison'. It continues the melody from the first system, maintaining the same rhythmic and melodic patterns.

Ky - ri - e * e - - - lé - i - son .

The third system of musical notation for 'Kyrie eleison'. It continues the melody, with a small asterisk above the second 'e' in the vocal line, possibly indicating a specific performance instruction.

VIII. Gló - ri - a in ex - cél - sis De - o . Et in ter -

The beginning of the 'Gloria in excelsis Deo' section, marked with a Roman numeral 'VIII.'. The notation shows the start of the melody and accompaniment for the phrase 'Et in ter -'.

- ra pax ho - mí - ni - bus bo - næ vo - lun - tá - tis .

The musical notation for the phrase 'Et in terra pax hominibus bonae voluntatis'. The melody is written in the treble clef, and the accompaniment is in the bass clef.

Lau - dá - mus te . Be - ne - dí - ci - mus te .

The musical notation for the phrase 'Laudamus te. Benedicimus te.'. The notation is split into two measures, with a double bar line between them.

Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .

Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam

gló - ri - am tu - am . Dó - mi - ne De - us ,

Rex cœ - lé - stis , De - us Pa - ter o - mní - po - tens .

Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste .

Dó - mi - ne De - us , A - gnus De - i , Fi - li - us Pa - tris .

V. IN FESTIS DUPLICIBUS 2

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re

no - bis. Qui tol - lis pec - cá - ta mun - di, sú - ci - pe

de - pre - ca - ti - ó - nem no - stram. Qui se - des ad

déx - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni -

- am tu so - lus san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus

Al - tís - si - mus, Je - su Chri - ste, Cum San - cto Spí - ri - tu,

in gló - ri - a De - i Pa - tris. A - - - men.

San - - ctus, * San - ctus, San - ctus Dó - mi - nus

IV.

De - us Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra gló - ri - a

tu - a. Ho - sán - na in ex - cœl - sis.

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni.

Ho - sán - na in ex - cœl - sis.

V. IN FESTIS DUPLICIBUS 2

IV. A - - gnus De - i, * qui tol - lis pec -

- cá - ta mun - di: mi - se - ré - re no - bis.

A - - gnus De - i, * qui tol - lis pec -

- cá - ta mun - di: mi - se - ré - re no - bis.

A - - gnus De - i, * qui tol - lis pec -

- cá - ta mun - di: do - na no - bis pa - cem.

VI. IN FESTIS DUPLICIBUS 3

I - te, De - o mis - sa est. grá - ti - as.

VIII.

H. D.

VI. IN FESTIS DUPLICIBUS. 3.

(Kyrie Rex Genitor)

Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri - e

e - lé - i - son. Chri - ste e - lé - i - son.

Chri - ste e - lé - i - son. Chri - ste

e - lé - i - son. Ky - ri - e e - lé - i - son.

VII.

VI. IN FESTIS DUPLICIBUS 3

Ky - ri - e e - lé - i - son. Ky - ri -

- e * **

e - lé - i - son.

VIII. Gló - ri - a in ex - cël - sis De - o. Et in ter - ra

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.

Be - ne - di - ci - mus te. Ad o - rá - mus te. Glo - ri - fi -

- cá - mus te . Grá - ti - as á - gi - mus ti - bi

pro - pter ma - gnam gló - ri - am tu - am. Dó - mi - ne De - us ,

Rex cœ - lé - stis, De - us Pa - ter o - mní - po - tens .

Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste .

Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris .

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis ,

VI. IN FESTIS DUPLICIBUS 3

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe

de - pre - ca - ti - ó - nem no - stram. Qui se - des ad d éx - te - ram

Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus

san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus,

Je - su Chri - ste. Cum San - cto Spí - ri - tu, in gló - ri - a

De - i Pa - tris. A - - men.

San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us

III.

Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra gló - ri - a

tu - a. Ho - sán - na in ex - cœl - sis.

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni.

Ho - sán - na in ex - cœl - sis.

VI. IN FESTIS DUPLICIBUS 3

VIII. A - gnus De - i, * qui tol - lis pec - cá - ta

mun - di : mi - se - ré - re no - bis. A - gnus

De - i, * qui tol - lis pec - cá - ta mun - di : mi -

ré - re no - bis. A - gnus De - i, * qui tol - lis

pec - cá - ta mun - di : do - na no - bis pa - cem.

VIII. I - te, mis - sa est.
De - o grá - ti - as.

H. D.

PARS V

VII. IN FESTIS DUPLICIBUS. 4.

(Kyrie Rex splendens)

VIII. Ky - ri - e * e - - -

- lé - i - son. Ky - ri - e e - - -

- lé - i - son. Ky - ri - e e - - -

- lé - i - son. Chri - ste

e - - - lé - i - son. Chri - ste

e - - - lé - i - son.

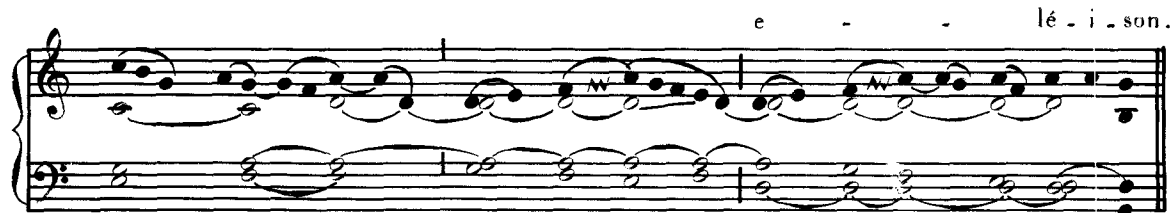
Chri - ste



e - - - lé - i - son . Ky - ri - e



e - - - lé - i - son .



Ky - ri - e



e - - - lé - i - son . Ky - ri - e



* e - - - lé - i - son .



Gló-ri - a in ex - cél - sis De - o. Et in ter - ra pax ho - mí -

VI.

- ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te.

Ad - o - rá - mus te. Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti - bi

pro - pter ma - gnam gló - ri - am tu - am. Dó - mi - ne De - us, Rex cœ - lé - stis,

De - us Pa - ter o - mní - po - tens. Dó - mi - ne Fi li u - ni - gé - ni - te

Je - su Chri - ste. Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris .

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis. Qui

tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem

no - stram. Qui se - des ad déx - te - ram Pa - tris, mi - se - ré - re no - bis.

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus

Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spí - ri - tu.

in gló - ri - a De - i Pa - tris. A - - - men.

VIII. San - ctus, * San - ctus, San - ctus

Dō - mi - nus De - us Sá - ba - oth. Ple - ni sunt

cœ - li et ter - ra gló - ri - a tu - a .

Ho - - sán - na in ex - cël - - sis .

Be - ne - dí - ctus qui ve - nit in nó - mi - ne

Dō - mi - ni, Ho - sán - na in ex - cël - - sis .

VIII. A - gnus De - i, * qui tol - lis pec - cá - ta

mun - di : mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di : mi - se - ré - re

no - bis. A - gnus De - i, * qui tol - lis pec - cá - ta

mun - di : do - na no - bis pa - cem.

VIII. I - te, De - o mis - sa est. grá - ti - as.

H. D.

VIII. IN FESTIS DUPLICIBUS. 5.

(De Angelis)

V. Ky_ri - e * e - lé - i - son.

Ky_ri - e e - lé - i - son.

Ky_ri - e e - lé - i - son.

Chri - ste e - lé - i - son.

Chri - ste e - lé - i - son.

Chri - ste e - lé - i - son.

Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son.

Ky - ri - e * e - lé - i - son. **

V. Gló - ri - a in ex - cél - sis De - o. Et in ter - ra

pax ho - mi - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.

Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te.

Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady bass line with chords in the right hand.

Dó - mi - ne De - us, Rex cœ - lé - stis, De - us Pa - ter o - mní - po - tens.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note D5, followed by quarter notes E5, F#5, and G5, then a half note A5. The piano accompaniment continues with similar harmonic support.

Dó - mi - ne Fi - li - u - ni - gé - ni - te Je - su Chri - ste.

The third system continues the vocal line and piano accompaniment. The vocal line has a half note A5, followed by quarter notes B5, C6, and D6, then a half note E6. The piano accompaniment continues with similar harmonic support.

Dó - mi - ne De - us, A - gnos De - i, Fi - li - us Pa - tris, Qui tol -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note F#6, followed by quarter notes G6, A6, and B6, then a half note C7. The piano accompaniment continues with similar harmonic support.

- lis pec - cá - ta mun - di, mi - se - ré - re no - bis, Qui tol - lis pec -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note D7, followed by quarter notes E7, F#7, and G7, then a half note A7. The piano accompaniment continues with similar harmonic support.

- cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

The sixth system continues the vocal line and piano accompaniment. The vocal line has a half note B7, followed by quarter notes C8, D8, and E8, then a half note F#8. The piano accompaniment continues with similar harmonic support.

Qui se - des ad d'ex - te - ram Pa - tris, mi - se - ré - re no - bis.

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus

Al - tís - si - mus, Je - su Chri - ste. Cum San - cto Spí - ri - tu,

in gló - ri - a De - i Pa - tris. A - - - men.

San - ctus, * San - ctus, San - ctus, Dó - -


VI.

VIII. IN FESTIS DUPLICIBUS 5

- mi - nus De - us Sá - - - - ba - oth.



Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a.



Ho - sán - na in ex - cël - sis. Be - ne - dí - ctus qui



ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - - - na



in ex - cël - - - sis.



A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

VI.

mi - se - ré - re no - bis. A - gnus De - i, * qui tol -

- lis pec - cá - ta mun - di : mi - se - ré - re no - bis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

do - na no - bis pa - cem.

F. P.

I De - te, mis - sa est.
De - o grá - ti - as.

V.

IX. IN FESTIS B. MARIÆ V. 1.

(Cum júbilo)

I. Ky - ri - e * e - lé - i - son. Ky - ri - e

e - lé - i - son. Ky - ri - e e - lé - i - son. Chri - ste

e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste

e - lé - i - son. Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri - e *

** e - lé - i - son.

Gló - ri - a in ex - cél - sis De - o . Et in ter - ra

VII.

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te .

Be - ne - dí - ci - mus te . Ad - o - rá - mus te .

Glo - ri - fi - cá - mus te . Grá - ti - as á - gi - mus ti - bi pro - pter

ma - gnam gló - ri - am tu - am . Dó - mi - ne De - us, Rex cœ - lé - stis .

De - us Pa - ter o - mní - po - tens . Dó - mi - ne Fi - li u - ni - gé - ni - te

Je - su Chri - ste. Dó - mi - ne De - us, A - gnus De - i, Fi - li - us

Pa - tris. Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti -

- ó - nem no - stram. Qui se - des ad déx - te - ram Pa - tris, mi - se -

- ré - re no - bis. Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus.

Tu so - lus Al - tís - si - mus, Je - su Chri - ste. Cum San - cto Spí - ri - tu,

in gló-ri-a De-i Pa - tris. A - - - men.

San - ctus,* San - ctus, San - ctus

V.

Do - mi - nus De - us Sá - ba - oth. Ple - ni sunt cœ - li et

ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cël - sis.

Be - ne - di - ctus qui ve - nit in nó - mi - ne Dó - -

- mi - ni. Ho - sán - na in ex - cël - sis.

A - gnus De - i, * qui tol - lis pec - cá - ta



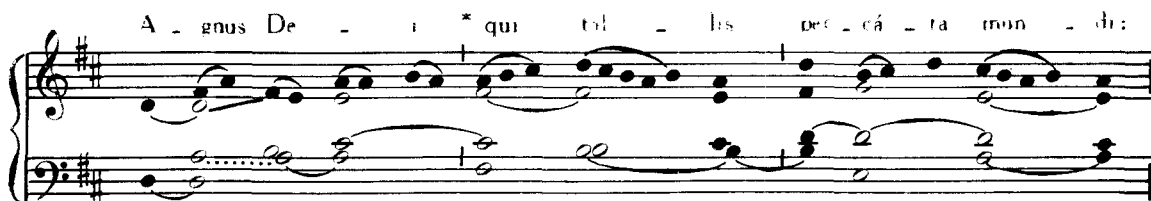
mun - di: mi - se - ré - re no - bis. A - gnus De - i, *



qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.



A - gnus De - i * qui tol - lis pec - cá - ta mun - di:



da - na no - bis pa - cem.



I De - - te. mis - sa est.
De - - ti. grá - ti - as.



F. P.

X. IN FESTIS B. MARLÆ V. 2.

(Alme Pater)

I.

Ky - ri - e * e - lé - i - son. Ky - ri - e e -

. lé - i - son. Ky - ri - e e - lé - i - son. Chri - ste e - lé - i - son.

Chri - ste e - lé - i - son. Chri - ste e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri - e e - lé - i - son.

Ky - ri - e * **

e - lé - i - son.

Gló - ri - a in ex - cél - sis De - o . Et in ter - ra pax

VIII.

ho - mí - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te . Be - ne -

- dí - ci - mus te . Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .

Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am .

Dó - mi - ne De - us , Rex cœ - lé - stis , De - us Pa - ter o -

- mní - po - tens . Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste .

Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis

The first system of music shows a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a dotted quarter note followed by eighth notes, while the piano accompaniment consists of chords and moving lines in both hands.

pec - cá - ta mun - di, mi - se - ré - re no - bis. Qui tol - lis pec -

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern, and the piano accompaniment provides harmonic support with chords and melodic fragments.

- cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

The third system shows the vocal line and piano accompaniment. The vocal line features a dotted quarter note followed by eighth notes, and the piano accompaniment continues with chords and moving lines.

Qui se - des ad d é x - te - ram Pa - tris, mi - se - ré - re no - bis.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes, and the piano accompaniment provides harmonic support.

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus.

The fifth system shows the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes, and the piano accompaniment continues with chords and moving lines.

Tu so - lus Al - tís - si - mus, Je - su Chri - ste, Cum San - cto Spí - ri - tu,

The sixth system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes, and the piano accompaniment provides harmonic support.

in gló - ri - a De - i Pa - tris . A - - - men .

San - ctus . * San - ctus , San - ctus Dó - mi - nus De - us

IV.

Sá - ba - oth . Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a .

Ho - sán - na in ex - cél - sis . Be - ne - dí - ctus qui ve - nit

in nó - mi - ne Dó - mi - ni . Ho - sán - na in ex - cél - sis .

A - gnus De - i , * qui tol - lis pec - cá - ta mun - di :

IV.

XI. IN DOMINICIS INFRA ANNUM

mi - se - ré - re no - bis . A - gnus De - i , * qui tol - lis pec - cá - ta

mun - di : mi - se - ré - re no - bis . A - gnus De - i , * qui tol - lis

pec - cá - ta mun - di : do - na no - bis pa - cem .

F. P.

Ite Missa est, *vel* Benedicámus Dómino, *ut in Missa præcedenti.*

XI. IN DOMINICIS INFRA ANNUM.

(Orbis factor)

I. Ky - ri - e * e - - - - - lé - i - son . Ky - ri - e

e - - - - - lé - i - son . Ky - ri - e e - - - - -

- lé - i - son. Chri - ste e - - lé - i - son.

Chri - ste e - - lé - i - son. Chri - ste

e - - lé - i - son. Ky - ri - e e - -

- lé - i - son. Ky - ri - e e - - lé - i - son. Ky - ri -

- e * e - - lé - i - son.

II. Gló - ri - a in ex - cé - l - sis De - o. Et in ter - ra

XI. IN DOMINICIS INFRA ANNUM

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.

Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus

te. Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam

gló - ri - am tu - am. Dó - mi - ne De - us, Rex cœ - lé - stis, De - us

Pa - ter o - mní - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te

Je - su Chri - ste, Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis. Qui tol - lis

pec - cá - ta mun - di, sus - ci - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad d é x - te - ram Pa - tris, mi - se - ré - re no - bis.

Quó - ni - am tu so - lus san - ctus, Tu so - lus Dó - mi - nus. Tu so -

- lus Al - tís - si - mus, Je - su Chri - ste. Cum San - cto Spí - ri - tu,

in gló - ri - a De - i Pa - tris. A - men.

XI. IN DOMINICIS INFRA ANNUM

San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us

Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra gló -

- ri - a tu - a. Ho - sán - na in ex - cél - sis .

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó -

- mi - ni . Ho - sán - na in ex - cél - sis .

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

II.

I.

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis pec -

- cá - ta mun - di: mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

I. I - te, mis - sa est.
De - o grá - ti - as.

I. Be - ne - di - cá - mus Dó - mi - no.

G. N.

XII. IN FESTIS SEMIDUPLICIBUS. 1.

(Pater cuncta)

VIII. Ky-ri-e * e - lé - i - son. Ky-ri-e

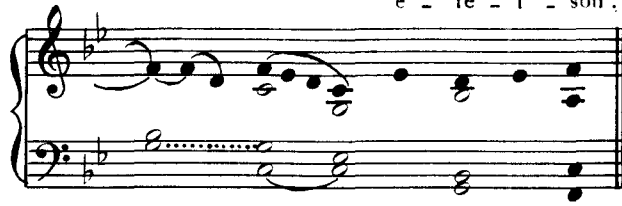
e - lé - i - son. Ky-ri-e e - lé - i - son.

Chri-ste e - lé - i - son. Chri-ste e - lé - i - son.

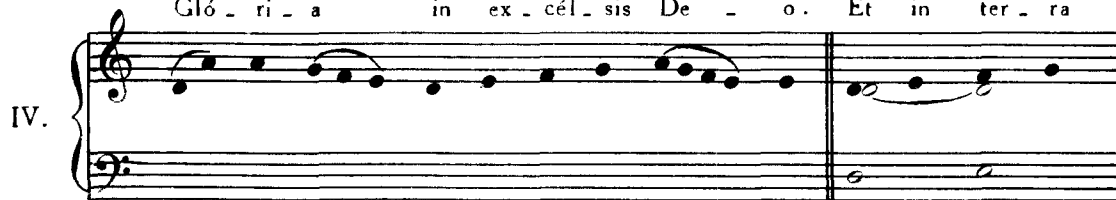
Chri-ste e - lé - i - son. Ky-ri-e e - lé - i - son.

Ky-ri-e e - lé - i - son. Ky-ri-e

* e - lé - i - son .



IV. Gló - ri - a in ex - cēl - sis De - o. Et in ter - ra




pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.



Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te.



Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am .



Dó - mi - ne De - us, Rex cœ - lé - stis. De - us Pa - ter o - mní - po - tēns .



XII. IN FESTIS SEMIDUPLICIBUS 1

Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste. Dó - mi - ne

De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - cá - ta

mun - di, mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta mun - di,

sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad

déx - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu

so - lus san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus,

Je - su Chri - ste . Cum San - cto Spi - ri - tu, in gló - ri - a

De - i Pa - tris . A - - - men .

San - ctus, * San - ctus, San - ctus

II.

Dó - mi - nus De - us Sá - ba - oth . Ple - ni sunt cœ - li et ter - ra

gló - ri - a tu - a . Ho - sán - na in ex - cél - sis .

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni .

XII. IN FESTIS SEMIDUPLICIBUS 1

Ho - sán - na in ex - cél - sis.

II. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis pec -

- cá - ta mun - di: mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

VIII. I - te, mis - sa est.
De - o grá - ti - as.

G. N.

XIII. IN FESTIS SEMIDUPLICIBUS. 2.

(Stelliferi Conditor orbis)

Ky - ri - e * e - lé - i - son. Ky - ri - e

I.

e - lé - i - son. Ky - ri - e e - lé - i - son.

Chri - ste e - lé - i - son. Chri - ste

e - lé - i - son. Chri - ste e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri - e

e - lé - i - son. Ky - ri - e *

The musical score is written for piano and voice. It consists of six systems of music. Each system includes a vocal line with Latin lyrics and a piano accompaniment. The lyrics are: 'Ky - ri - e * e - lé - i - son. Ky - ri - e', 'e - lé - i - son. Ky - ri - e e - lé - i - son.', 'Chri - ste e - lé - i - son. Chri - ste', 'e - lé - i - son. Chri - ste e - lé - i - son.', 'Ky - ri - e e - lé - i - son. Ky - ri - e', and 'e - lé - i - son. Ky - ri - e *'. The piano part features flowing arpeggiated figures in the right hand and sustained chords in the left hand. The first system is marked 'I.' and the final system ends with an asterisk (*).

** e - lé - i - son .

I. Gló - ri - a in ex - cé - lis De - o . Et in ter - ra

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te .

Be - ne - dí - ci - mus te . Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .

Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am .

Dó - mi - ne De - us, Rex cœ - lé - stis, De - us Pa - ter o - mní - po - tens .

Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste .

Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui

tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis. Qui tol - lis

pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram .

Qui se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis .

Quó - ni - am tu so - lus san - ctus . Tu so - lus Dó - mi - nus .

XIII. IN FESTIS SEMIDUPLICIBUS 2

Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spí -

- ri - tu in gló - ri - a De - i Pa - tris. A - men.

VIII. San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth.

Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a.

Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus qui ve - nit in

nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré -

- re no - bis. A - gnus De - i, * qui tol - lis pec - cá - ta

mun - di: mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

I - te, mis - sa est.
De - o grá - ti - as.

Be - ne - di - cá - mus Dó - mi - no .

G. N.

XIV. INFRA OCTAVAS.
QUÆ NON SUNT DE BEATA MARIA VIRGINIE.
(Jesu Redemptor)

VIII. Ky - ri - e * e - lé - i - son .

Ky - ri - e e - lé - i - son .

Ky - ri - e e - lé - i - son .

Chri - ste e - lé - i - son .

Chri - ste e - lé - i - son .

Chri - ste e - lé - i - son .

Ky - ri - e e - lé - i - son . Ky -

- ri - e e - lé - i - son . Ky -

- ri - e * e - lé - i - son .

III. Gló - ri - a in ex - cel - sis De - o . Et in ter - ra pax

ho - mí - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te .

XIV. INFRA OCTAVAS

Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - cá - mus te.

Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am.

Dó - mi - ne De - us, Rex cœ - lé - stis, De - us Pa - ter o -

mní - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste.

Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.


Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem



no - stram. Qui se - des ad déx - te - ram Pa - tris, mi - se - ré -



re no - bis. Quó - ni - am tu so - lus san - ctus. Tu so - lus



Dó - mi - nus. Tu so - lus Al - tís - si - mus, Je - su Chri - ste. Cum San - cto



Spí - ri - tu, in gló - ri - a De - i Pa - tris. A - - - men.



XIV. INFRA OCTAVAS

San - ctus, * San - ctus, San - ctus

I.

Dó - mi - nus De - us Sá - ba - oth. Ple - ni sunt cœ - li

et ter - ra gló - ri - a tu - a. Ho - sán - na

in ex - cél - sis. Be - ne - dí - ctus

qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na

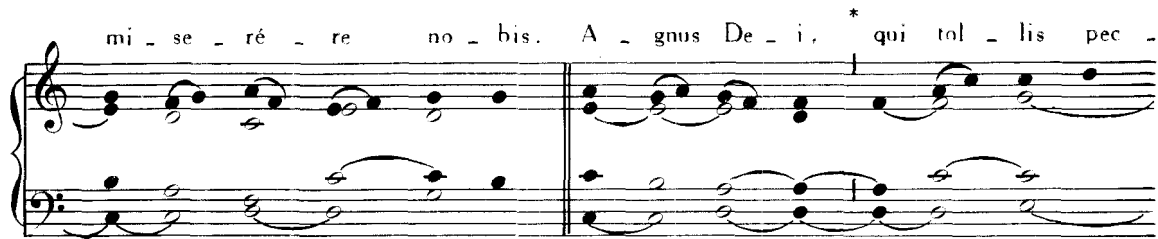
in ex - cél - sis.

The musical score is written for piano. It consists of six systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system is marked 'I.' and features a vocal line with a melodic line and a piano accompaniment with a bass line. The second system continues the vocal line with a melodic line and a piano accompaniment with a bass line. The third system continues the vocal line with a melodic line and a piano accompaniment with a bass line. The fourth system continues the vocal line with a melodic line and a piano accompaniment with a bass line. The fifth system continues the vocal line with a melodic line and a piano accompaniment with a bass line. The sixth system continues the vocal line with a melodic line and a piano accompaniment with a bass line.

VIII. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :



mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis pec -



.. cá - ta mun - di : mi - se - ré - re no - bis. A - gnus De - i, *



qui tol - lis pec - cá - ta mun - di : do - na no - bis pa - cem .



VIII. I - - te, mis - - sa est.
De - - o grá - - ti - as .



J. V.

XV. IN FESTIS SIMPLICIBUS.

(Dominator Deus)

IV. Ky - ri - e * e - lé - i - son. Ky - ri - e e -

- lé - i - son. Ky - ri - e e - lé - i - son. Chri - ste

e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste

e - lé - i - son. Ky - ri - e e - lé - i - son. Ky - ri - e

e - lé - i - son. Ky - ri - e * e - lé - i - son.

IV. Gló - ri - a in ex - cēl - sis De - o . Et in ter - ra

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te .

Be - ne - dí - ci - mus te . Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .

Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am

tu - am . Dó - mi - ne De - us , Rex cœ - lé - stis , De - us Pa - ter o -

- mní - po - tens . Dó - mi - ne Fi - lí - u - ni - gé - ni - te Je - su Chri - ste .

XV. IN FESTIS SIMPLICIBUS

Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris .

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis .

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem

no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis .

Quó - ni - am tu so - lus san - ctus . Tu so - lus Dó - mi - nus .

Tu so - lus Al - tís - si - mus, Je - su Chri - ste. Cum San - cto

Spi - ri - tu, in gló - ri - a De - i Pa - tris. A - men.

San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us

II.

Sá - ba - oth. Ple - ni sunt cae - li et ter - ra gló - ri - a tu - a.

Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus

qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán -

- na in ex - cél - sis.

XV. IN FESTIS SIMPLICIBUS

I.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di:

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis

pec - cá - ta mun - di: mi - se - ré - re no -

- bis. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di:

do - na no - bis pa - cem.

IV.

I - te, mis - sa est.
De - o grá - ti - as.

J. V.

XVI. IN FERIIS PER ANNUM.

III. Ky - ri - e * e - lé - i - son. Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste e -

- lé - i - son. Chri - ste e - lé - i - son. Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri - e * e - lé - i - son.

II. San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us

Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra gló - ri a tu - a.

Ho - sán - na in ex - cél - sis. Be - ne - di - ctus qui ve - nit

in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

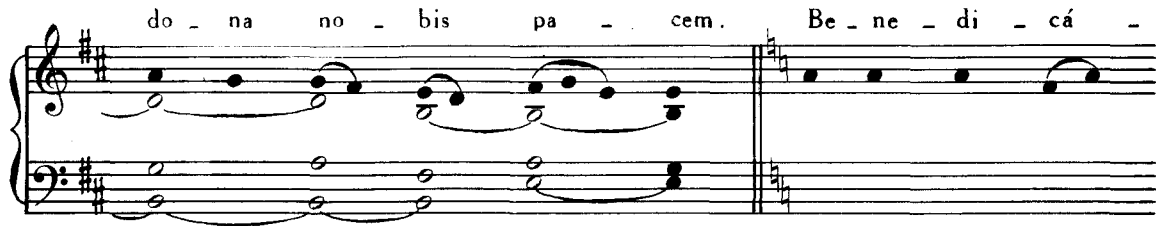
1. A - gnus De - i, * qui tol - lis pec - cá - ta

mun - di: mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di:

do - na no - bis pa - - cem. Be - ne - di - cá -



- mus Dó - mi - no. De - o grá - ti - as.



J. V.

XVII. IN DOMINICIS ADVENTUS
ET QUADRAGESIMÆ.

Ky - ri - e * e - - lé - i - son.

I.



Ky - ri - e e - - lé - i - son. Ky - ri -



- e e - - lé - i - son. Chri - ste



e - - - lé - i - son . Chri - ste e - - -

- lé - i - son . Chri - ste e - - - lé - i - son .

Ky - ri - e e - - - lé - i - son . Ky - ri - e

e - - - lé - i - son . Ky - ri - e *

** e - - - lé - i - son .

Vel, ubi moris est.
Ky - ri - e * e - - - lé - i - son . Ky - ri - e

IV.

e - lé - i - son . Ky - ri - e e - lé - i - son

Chri - ste e - - lé - i - son . Chri - ste e -

- lé i - son . Chri - ste e - - lé - i - son .

Ky - ri - e e - - lé - i - son . Ky - ri - e

e - lé - i - son . Ky - ri - e *

e - - - lé - i - son .

XVII. IN DOMINICIS ADVENTUS ET QUADRAGESIMÆ

San - ctus, * San - ctus, San - ctus

V.

Dó - mi - nus De - us Sá - ba - oth . Ple - ni sunt

coe - li et ter - ra gló - ri - a tu - a . Ho - sán -

na in ex - cél - sis . Be - ne - dí - ctus qui ve - nit in nó -

- mi - ne Dó - mi - ni . Ho - sán - na in ex - cél - sis .

A - gnus De - i, * qui tol - lis pec - cá - ta - mun - dí :

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis

pec - cá - ta mun - dí : mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - dí : do - na no - bis pa - cem.

De - o grá - ti - as .

De - o grá - ti - as .

J. V.

**XVIII. IN FERIIS ADVENTUS
ET QUADRAGESIMÆ,
IN VIGILIIS, FERIIS IV TEMPORUM ET IN MISSA ROGATIONUM.**

Ky - ri - e * e - lé - i - son . Ky - ri - e e - lé - i - son .

IV.

Ky - ri - e e - lé - i - son . Chri - ste e - lé - i - son .

Chri - ste e - lé - i - son . Chri - ste e - lé - i - son . Ky - ri - e

e - lé - i - son . Ky - ri - e e - lé - i - son . Ky - ri - e

* e - lé - i - son .

San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth .

Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a. Ho - sán - na

in ex - cël - sis. Be - ne - di - ctus qui ve - nit in nó - mi - ne

Dó - mi - ni. Ho - sán - na in ex - cël - sis .

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se -

- ré - re no - bis. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

CREDO I.

mi - se - ré - re - no - bis. A - gnus De - i, * qui tol - lis pec - cá - ta

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat). The vocal line begins with a half note 'mi' followed by a quarter note 'se', a quarter note 'ré', a quarter note 're', a quarter note 'no', a quarter note 'bis'. There is a double bar line. The second part of the system starts with a quarter note 'A', a quarter note 'gnus', a quarter note 'De', a quarter note 'i', followed by a quarter rest, a quarter note '*', a quarter note 'qui', a quarter note 'tol', a quarter note 'lis', a quarter note 'pec', a quarter note 'cá', a quarter note 'ta'.

mun - di: do - na no - bis pa - cem.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'mun', a quarter note 'di', a quarter rest, a quarter note 'do', a quarter note 'na', a quarter note 'no', a quarter note 'bis', a quarter note 'pa', a quarter note 'cem'.

De - o grá - ti - as.

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'De', a quarter note 'o', a quarter note 'grá', a quarter note 'ti', a quarter note 'as'.

J. V.

CREDO.

I.

Cre - do in u - num De - um, Pa - trem o - mni - po - tén - tem,

The first system of the 'CREDO.' section features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a quarter note 'Cre', a quarter note 'do', a quarter note 'in', a quarter note 'u', a quarter note 'num', a quarter note 'De', a quarter note 'um', a quarter note 'Pa', a quarter note 'trem', a quarter note 'o', a quarter note 'mni', a quarter note 'po', a quarter note 'tén', a quarter note 'tem'.

fa - ctó - rem cœ - li et ter - ræ, vi - si - bí - li - um ó - mni - um,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'fa', a quarter note 'ctó', a quarter note 'rem', a quarter note 'cœ', a quarter note 'li', a quarter note 'et', a quarter note 'ter', a quarter note 'ræ', a quarter note 'vi', a quarter note 'si', a quarter note 'bí', a quarter note 'li', a quarter note 'um', a quarter note 'ó', a quarter note 'mni', a quarter note 'um'.

et in - vi - si - bí - li - um. Et in u - num Dó mi num

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'et', a quarter note 'in', a quarter note 'vi', a quarter note 'si', a quarter note 'bí', a quarter note 'li', a quarter note 'um', a quarter note 'Et', a quarter note 'in', a quarter note 'u', a quarter note 'num', a quarter note 'Dó', a quarter note 'mi', a quarter note 'num'.

CREDO I.

Je - sum Chri - stum, Fi - li - um De - i u - ni - gé - ni - tum.

Et ex Pa - tre na - tum an - te ó - mni - a sé - cu - la.

De - um de De - o, lu - men de lí - mi - ne, De - um ve - rum

de De - o ve - ro. Gé - ni - tum, non fa - ctum, con - sub - stan - ti -

- á - lem Pa - tri: per quem ó - mni - a fa - cta sunt. Qui pro - pter nos

hó - mi - nes, et pro - pter no - stram sa - lú - tem de - scén - dit de cœ - lis.

CREDO I.

Et in - car - ná - tus est de Spí - ri - tu San - cto ex Ma - ri - a

Vir - gi - ne: Et ho - mo fa - ctus est. Cru - ci - fi - xus é - ti -

- am pro no - bis: sub Pón - ti - o Pi - lá - to pas - sus, et se -

- púl - tus est. Et re - sur - ré - xit tér - ti - a di - e, se - cún - dum

Scrip - tú - ras. Et a - scén - dit in cœ - lum: se - det ad dé - xte - ram

Pa - tris: Et í - te - rum ven - tú - rus est cum gló - ri - a

CREDO I.

ju - di - cá - re vi - vos et mór - tu - os : cu - jus re - gni non

e - rit fi - nis. Et in Spi - ri - tum San - ctum, Dó - mi - num,

et vi - vi - fi - cán - tem : qui ex Pa - tre Fi - li - ó - que pro - cé - dit.

Qui cum Pa - tre et Fí - li - o si - mul ad - o - rá - tur, et con -

- glo - ri - cá - tur : qui lo - cú - tus est per Pro - phé - tas. Et u - nam

san - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am.

CREDO II.

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - ó - nem

pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum.

Et vi - tam ven - tú - ri sae - cu - li. A - - - men.

M. d. J.

Præter præcedentem tonum authenticum, alii subsequentes usu jam recepti assumi possunt.

CREDO.

II.

Cre - do in u - num De - um, Pa - trem o - mni - po - tén - tem,

fac - ctó - rem cœ - li et ter - ræ, vi - si - bi - li - um ó mni - um,

et in - vi - si - bi - li - um. Et in u - num Dó - mi - num

CREDO II.

Je - sum Chri - stum, Fi - li - um De - i u - ni - gé - ni - tum.

Et ex Pa - tre na - tum an - te ó - mni - a sáe - cu - la.

De - um de De - o, lu - men de lú - mi - ne, De - um ve - rum de

De - o ve - ro. Gé - ni - tum, non fá - ctum, con - sub - stan - ti - á - lem Pa - tri :

per quem ó - mni - a fá - cta sunt. Qui pro - pter nos hó - mi - nes,

et pro - pter no - stram sa - lú - tem de - scén - dit de cæ - lis.

CREDO II.

Et in - car - ná - tus est de Spi - ri - tu San - cto ex Ma - rí - a

Vir - gi - ne : Et ho - mo fa - ctus est. Cru - ci - fi - xus é - ti - am pro

no - bis : sub Pón - ti - o Pi - lá - to pas - sus et se - púl - tus est .

Et re - sur - ré - xit tér - ti - a di - e se - cún - dum Scri - ptú - ras .

Et a - scén - dit in cœ - lum se - det ad dé - xte - ram Pa - tris .

Et í - te - rum ven - tó - rus est cum gló - ri - a ju - di - cá - re

vi - vos et mór - tu - os : cu - jus re - gni non e - rit fi - nis .

Et in Spí - ri - tum San - ctum, Dó - mi - num, et vi - vi - fi - cán - tem :

qui ex Pa - tre Fi - li - ó - que pro - cé - dit. Qui cum Pa - tre et

Fi - li - o, si - mul ad - o - rá - tur et con - glo - ri - fi - cá - tur :

qui lo - cú - tus est per Pro - phé - tas. Et u - nam san - ctam ca -

- thó - li - cam et a - po - stó - li - cam Ec - clé - si - am.

CREDO III.

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - ó - nem

The first system of music is in G major (one sharp) and 4/4 time. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment (bass clef) starts with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2.

pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -

The second system continues the vocal line with quarter notes C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment features a steady eighth-note accompaniment in the bass line.

- ó - rum. Et vi - tam ven - tú - ri sá - cu - li. A - men.

The third system concludes the piece with a final cadence. The vocal line has quarter notes C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment ends with a half note G2.

H. D.

CREDO.
III.

Cre - do in u - num De - um, Pa - trem o - mni - po - tén - tem,

The first system of 'CREDO.' is in G major and 4/4 time. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment (bass clef) begins with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2.

fa - ctó - rem cœ - li et ter - ræ, vi - si - bí - li - um ó - mni - um,

The second system continues the vocal line with quarter notes C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment features a steady eighth-note accompaniment in the bass line.

et in - vi - si - bí - li - um. Et in u - num Dó - mi - num

The third system concludes the piece with a final cadence. The vocal line has quarter notes C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment ends with a half note G2.

Je - sum Chri - stum, Fi - li - um De - i u - ni - gé - ni - tum.

Et ex Pa - tre na - tum an - te ó - mni - a sæ - cu - la.

De - um de De - o, lu - men de lú - mi - ne, De - um ve - rum de

De - o ve - ro. Gé - ni - tum, non fa - ctum, con - sub - stan - ti - á - lem Pa - tri :

per quem ó - mni - a fa - cta sunt. Qui pro - pter nos hó - mi - nes,

et pro - pter no - stram sa - lú - tem de - scén - dit de cœ - lis.

Et in - car - ná - tus est de Spi - ri - tu San - cto ex Ma - ri - a

Vir - gi - ne : Et ho - mo fa - ctus est Cru - ci - fi - xus é - ti - am pro

no - bis : sub Pón - ti - o Pi - lá - to pas - sus et se - púl - tus est.

Et re - sur - ré - xit tér - ti - a di - e, se - cún - dum Scri - ptú - ras.

Et a - scén - dit in cœ - lum se - det ad dé - xte - ram Pa - tris.

Et í - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - re

vi - vos et mór - tu - os : cu - jus re - gni non e - rit fi - nis.

Et in Spi - ri - tum San - ctum, Dó - mi - num, et vi - vi - fi - cán - tem :

qui ex Pa - tre Fi - li - ó - que pro - cé - dit. Qui cum Pa - tre et

Fi - li - o si - mul ad - o - rá - tur, et con - glo - ri - fi - cá - tur :

qui lo - cú - tus est per Pro - phé - tas. Et u - nam san - ctam

ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am.

CREDO IV.

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - ó - nem pec - ca -

The first system of music features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Con - fi - te - or u - num ba - ptis - ma in re - mis - si - ó - nem pec - ca -'.

- tó - rum . Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum .

The second system of music continues the melody and accompaniment. The lyrics are '- tó - rum . Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum .'.

Et vi - tam ven - tú - ri sæ - cu - li . A - - - - - men .

The third system of music concludes the piece. The lyrics are 'Et vi - tam ven - tú - ri sæ - cu - li . A - - - - - men .'.

F. P.

CREDO.
IV.

Cre - do in u - num De - um, Pa - trem o - mni - po - tén - tem,

I.

The first system of music for 'CREDO IV.' features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Cre - do in u - num De - um, Pa - trem o - mni - po - tén - tem,'. A first ending bracket labeled 'I.' is placed over the first measure of the melody.

fa - ctó - rem cœ - li et ter - ræ, vi - si - bí - li - um ó - mni - um, et

The second system of music continues the melody and accompaniment. The lyrics are 'fa - ctó - rem cœ - li et ter - ræ, vi - si - bí - li - um ó - mni - um, et'.

in - vi - si - bí - li - um. Et in u - num Dó - mi - num Je - sum

The third system of music concludes the piece. The lyrics are 'in - vi - si - bí - li - um. Et in u - num Dó - mi - num Je - sum'.

CREDO IV.

Chri - stum, Fi - li - um De - i u - ni - gé - ni - tum. Et ex

Pa - tre na - tum an - te ó - mni - a sá - cu - la. De - um de De - o,

lu - men de lú - mi - ne, De - um ve - rum de De - o ve - ro.

Gé - ni - tum, non fa - ctum, con - sub - stan - ti - á - lem Pa - tri :

per quem ó - mni - a fa - cta sunt. Qui pro - pter nos hó - mi - nes,

et pro - pter no - stram sa - lú - tem de - scén - dit de cœ - lis.

CREDO IV.

Et in - car - ná - tus est de Spí - ri - tu San - cto ex Ma - rí - a

Vír - gi - ne : Et ho - mo fa - ctus est. Cru - ci - fi - xus é - ti - am pro

no - bis : sub Pón - ti - o Pi - lá - to pas - sus et se - púl - tus est.

Et re - sur - ré - xit tér - ti - a di - e, se - cún - dum Scri - ptú - ras.

Et a - scén - dit in cœ - lum : se - det ad dé - xte - ram Pa - tris.

Et í - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - re

vi - vos et mór - tu - os : cu - jus re - gni non e - rit fi - nis.

Et in Spí - ri - tum San - ctum, Dó - mi - num, et vi - vi - fí - cán - tem :

qui ex Pa - tre Fi - li - ó - que pro - cé - dit. Qui cum Pa - tre et

Fi - li - o si - mul ad - o - rá - tur, et con - glo - ri - fí - cá - tur :

qui lo - cú - tus est per Pro - phé - tas. Et u - nam san - ctam

ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am.

TONI PRÆFATIONUM

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - ó - nem pec - ca -

- tó - rum. Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum.

Et vi - tam ven - tú - ri sæ - cu - li. A - - - - - men.

G. N.

† Qualislibet cantus hujus Ordinarii superius in una Missa positus adhiberi potest etiam in alia, Feriis tamen exceptis; itemque, pro qualitate Missæ, aut gradu solemnitate, aliquis potest assumi ex iis qui subsequuntur.

TONI PRÆFATIONUM.

1. Tonus solemnis.

1

ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

R. Et cum spí - ri - tu tu - o.

ψ. Dóminus vobiscum.

R. Ha - bé - mus ad Dó - mi - num.

ψ. Sursum corda.

R. Di - gnum et ju - stum est.

ψ. Grátias agámus
Dómino Deo nostro.

2. ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

R. Et cum spí - ri - tu tu - o.

ψ. Dóminus vobíscum.

R. Ha - bé - mus ad Dó - mi - num.

ψ. Sursum corda.

R. Di - gnum et ju - stum est.

ψ. Grátias agámus
Dómino Deo nostro.

TONI PRÆFATIONUM

3. Ψ . Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. \Re . A - men.

Ψ . Dóminus vobiscum. \Re . Et cum spí - ri - tu tu - o.

Ψ . Sursum corda \Re . Ha - bé - mus ad Dó - mi - num.

Ψ . Grátias agámus Dómino Deo nostro. \Re . Di - gnum et ju - stum est.

4. Ψ . Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. \Re . A - men.

Ψ . Dóminus vobiscum. \Re . Et cum spí - ri - tu tu - o.

R. Ha - bé - mus ad Dó - mi - num .

ψ. Sursum corda.

R. Di - gnum et ju - stum est .

ψ. Grátias agámus
Dómino Deo nostro.

5. ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men .

R. Et cum spí - ri - tu tu - o .

ψ. Dóminus vobíscum.

R. Ha - bé - mus ad Dó - mi - num .

ψ. Sursum corda.

R. Di - gnum et ju - stum est .

ψ. Grátias agámus
Dómino Deo nostro.

2. Tonus ferialis.

1. Ψ . Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. \Re . A - men.

\Re . Et cum spi - ri - tu tu - o.

Ψ . Dóminus vobiscum.

\Re . Ha - bé - mus ad Dó - mi - num.

Ψ . Sursum corda.

\Re . Di - gnum et ju - stum est.

Ψ . Grátias agámus
Dómino Deo nostro.

2. Ψ . Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. \Re . A - men.

\Re . Et cum spi - ri - tu tu - o.

Ψ . Dóminus vobiscum.

R. Ha - bé - mus ad Dó - mi - num.

ψ. Sursum corda.

R. Di - gnum et ju - stum est.

ψ. Grátias agámus
Dómino Deo nostro.

3. ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

R. Et cum spí - ri - tu tu - o .

ψ. Dóminus vobíscum.

R. Ha - bé - mus ad Dó - mi - num.

ψ. Sursum corda.

R. Di - gnum et ju - stum est.

ψ. Grátias agámus
Dómino Deo nostro.

TONI PRÆFATIONUM

4. *Ps.* Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. *R.* A - men.

Ps. Dóminus vobiscum. *R.* Et cum spí - ri - tu tu - o.

Ps. Sursum corda. *R.* Ha - bé - mus ad Dó - mi - num.

Ps. Grátias agámus
Dómino Deo nostro. *R.* Di - gnum et ju - stum est.

5. *Ps.* Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. *R.* A - men.

Ps. Dóminus vobiscum. *R.* Et cum spí - ri - tu tu - o.

R. Ha - bé - mus ad Dó - mi - num.

ψ. Sursum corda.

R. Di - gnum et ju - stum est.

ψ. Grátias agámus
Dómino Deo nostro.

AD PATER NOSTER.

ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

1.

R. Sed lí - be - ra nos a ma - lo.

ψ. Et ne nos indúcas
in tentatiónem.

R. A - men.

R. Et cum spí - ri - tu tu - o.

ψ. Per ómnia sæcula
sæculórum.

ψ. Pax Dómini sit
semper vobíscum.

ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

2.

AD PATER NOSTER

♯. Et ne nos indúcas in
 tentatiónem.

R. Sed lí - be - ra nos a ma - lo.

♯. Per ómnia sæcula
 sæculórum.

R. A - men.

♯. Pax Dómini sit
 semper vobiscum.

R. Et cum spí - ri - tu tu - o.

♯. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

3.

♯. Et ne nos indúcas in
 tentatiónem.

R. Sed lí - be - ra nos a ma - lo.

♯. Per ómnia sæcula
 sæculórum.

R. A - men.

♯. Pax Dómini sit
 semper vobiscum.

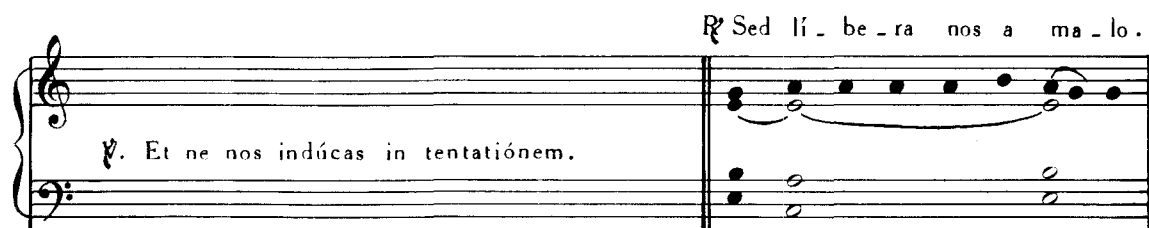
R. Et cum spí - ri - tu tu - o.

♯. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

4.

♩. Et ne nos inducas in tentationem.

R' Sed lí - be - ra nos a ma - lo.

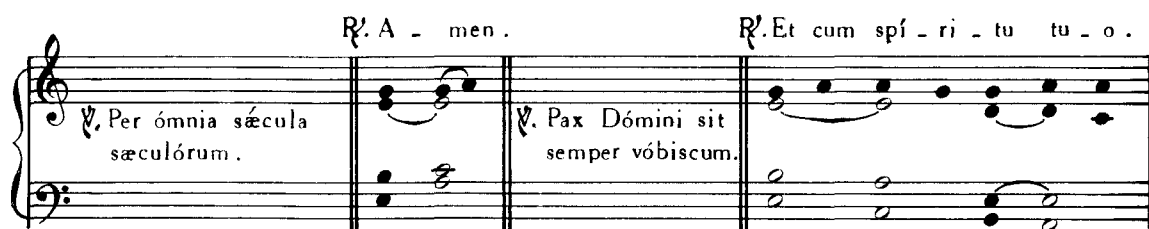


♩. Per ómnia sæcula sæculórum.

R' A - men.

♩. Pax Dómini sit semper vobiscum.

R' Et cum spí - ri - tu tu - o.

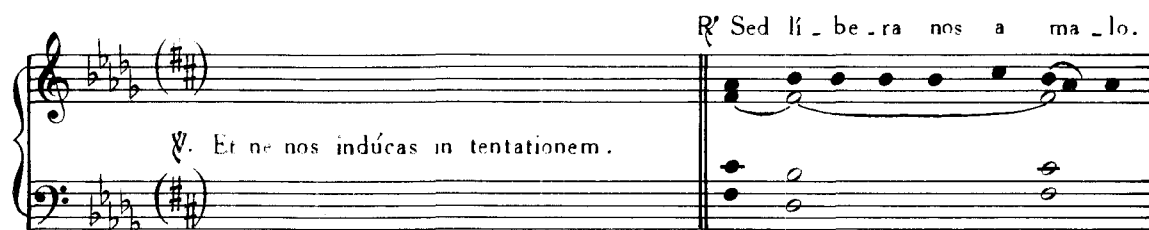


5. ♩. Per ó - mni - a sæ - cu - la sæ - cu - lo - rum. R' A - men.



♩. Et ne nos inducas in tentationem.

R' Sed lí - be - ra nos a ma - lo.



♩. Per ómnia sæcula sæculórum.

R' A - men.

♩. Pax Dómini sit semper vobiscum.

R' Et cum spí - ri - tu tu - o.



J. V.

CANTUS AD LIBITUM

KYRIE.

I.

(Clemens Rector)

Ky - ri - e * e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri -

e - lé - i - son. Chri - ste

e - lé - i - son. Chri - ste

e - lé - i - son. Chri - ste

CANTUS AD LIBITUM - KYRIE

e - - - lé - i - son . Ky - ri - e

e - - - lé - i - son . Ky - ri - e

e - - - lé - i - son . Ky - ri - e *

* * **

e - - - lé - i - son .

II.

(Summe Deus)

I. Ky - ri - e * e - lé - i - son. Ky - ri -

- e e - lé - i - son. Ky - ri - e

e - lé - i - son. Chri - ste e - lé - i - son.

Chris - te e - lé - i - son. Chri - ste

e - lé - i - son. Ky - ri - e e -

- lé - i - son Ky - ri - e e - lé - i - son.

Ky - ri - e * **

e - - - lé - i - son.

III.

(Rector cosmi pie)

Ky - ri - e * e - lé - i - son. Ky - ri -

e - - - lé - i - son. Ky - ri - e

e - - - lé - i - son. Chri - ste e - - - lé - i - son.

Chri - ste e - - - lé - i - son. Chri - ste e - - - lé - i - son.

CANTUS AD LIBITUM - KYRIE

Ky - ri - e e - lé - i - son. Ky - ri - e e -

- lé - i - son. Ky - ri - e *

e - lé - i - son.

IV.
(Kyrie altissime)

Ky - ri - e * e - lé - i - son.


V.

Ky - ri - e e - lé - i - son.

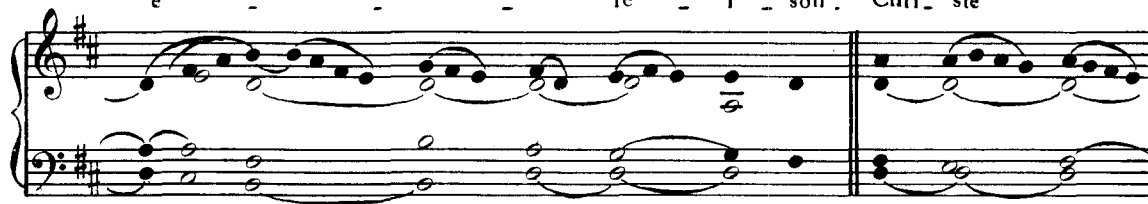
Ky - ri - e e - lé - i - son. Chri - ste

CANTUS AD LIBITUM - KYRIE

e - lé - i - son . Chri - ste



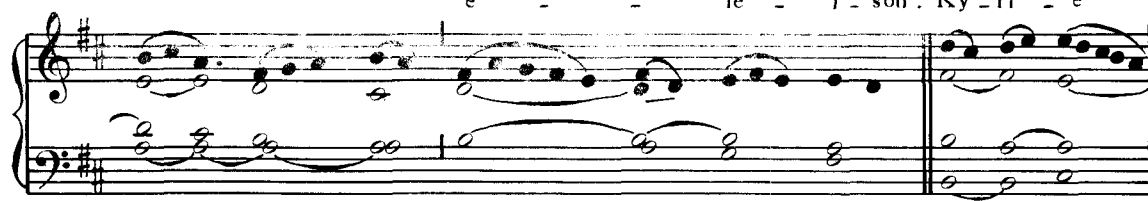
e - - - - - lé - i - son . Chri - ste



e - lé - i - son . Ky - ri - e



e - - - - - lé - i - son . Ky - ri - e



e - - - - - lé - i - son . Ky - ri - e



* ** e - - - - - lé - i - son .



V.

(Conditor Kyrie omnium)

VII. Ky - ri - e * e - lé - i - son .

Ky - ri - e e - lé - i - son . Ky - ri -

e e - lé - i - son . Chri - ste

e - lé - i - son . Chri - ste e - lé - i - son .

Chri - ste e - lé - i - son . Ky - ri -

e e - lé - i - son . Ky - ri - e

e - lé - i - son . Ky - ri - e *

** e - lé - i - son .

VI.

(Te Christe Rex supplices)

VIII. Ky - ri - e * e - -

- lé - i - son . Ky - ri - e e - -

- lé - i - son . Ky - ri - e

e - lé - i - son . Chri - ste e - lé - i - son .

CANTUS AD LIBITUM - KYRIE

Chri - ste e - lé - i - son. Chri - ste



e - lé - i - son. Ky - ri - e e -



- lé - i - son. Ky - ri - e e - lé - i - son. Ky - ri -



- e * **

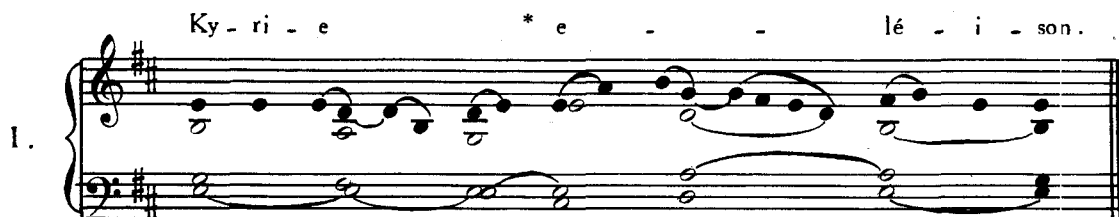


e - lé - i - son.



VII.
(Splendor aeternae)

1. Ky - ri - e * e - lé - i - son.



CANTUS AD LIBITUM - KYRIE

Ky - ri - e e - lé - i - son . Ky - ri - e



e - - - lé - i - son . Chri - ste e -



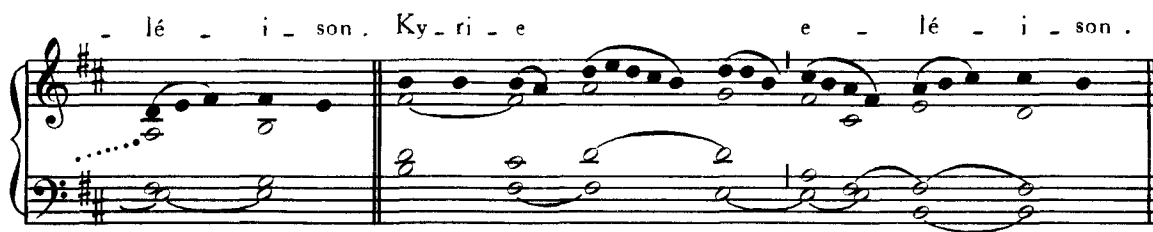
- - - lé - i - son . Chri - ste e -



- - - lé - i - son . Chri - ste e -



- - - lé - i - son . Ky - ri - e e - lé - i - son .



Ky - ri - e e - lé - i - son .



Ky - ri - e

** e - - - lé - i - son .

VIII.

(Firmator sancte)

Ky - ri - e * e - lé - i - son . Ky - ri -

- e e - lé - i - son . Ky - ri - e e - lé - i - son .

Chri - ste e - lé - i - son . Chri - ste

e - lé - i - son . Chri - ste e - lé - i - son .

Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri -

- e e - lé - i - son.

IX.

(O Pater excelse)

VIII. Ky - ri - e * e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri -

- e e - lé - i - son. Chri - ste

CANTUS AD LIBITUM - KYRIE

e - lé - i - son . Chri - ste

e - lé - i - son . Chri - ste e - -

- lé - i - son . Ky - ri - e e - -

- lé - i - son . Ky - ri - e e - -

- lé - i - son . Ky - ri - e *

e - lé - i - son .

X.

(In Dominicis per annum)

I.

Ky - ri - e * e - lé - i - son . Ky - ri - e

e - lé - i - son . Ky - ri - e e - lé - i - son .

Chri - ste e - lé - i - son . Chri - ste

e - lé - i - son . Chri - ste e - lé - i - son .

Ky - ri - e e - lé - i - son . Ky - ri - e e -

lé - i - son . Ky - ri - e * e - lé - i - son .

XL

(In Dominicis Adventus et Quadragesimæ)

I.

Ky - ri - e * e - lé - i - son . Ky - ri - e

e - lé - i - son . Ky - ri - e e -

- lé - i - son . Chri - ste e - lé - i - son .

Chri - ste e - lé - i - son . Chri - ste

e - lé - i - son . Ky - ri - e

e - lé - i - son . Ky - ri - e e -

lé - i - son. Ky - ri - e * **

e - lé - i - son.

GLORIA.

I.

VIII. Gló - ri - a in ex - cé - l - sis De - o. Et in ter -

- ra pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.

Be - ne - dí - ci - mus te. Ad - o - rá - mus te.

CANTUS AD LIBITUM - GLORIA

Glō - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti - bi

pro - pter ma - gnam gló - ri - am tu - am. Dó - mi - ne De - us,

Rex cœ - lé - stis, De - us Pa - ter o - mní - po - tens.

Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste.

Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.

Qui tol - lis pec - cá - ta mun - di, sús - ci - pe de - pre - ca - ti - ó -

- nem no - stram. Qui se - des ad d́ex - te - ram Pa - tris, mi - se - ré -

- re no - bis. Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus.

Tu so - lus Al - tís - si - mus, Je - su Chri - ste. Cum San - cto Spí - ri - tu,

in gló - ri - a De - i Pa - tris. A - - - men.

II.

Gló - ri - a in ex - cé - lis De - o. Et in ter - ra

CANTUS AD LIBITUM - GLORIA

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te .

The first system of musical notation consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'pax' followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Be - ne - dí - ci - mus te . Ad - o - rá - mus te .

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some slurs. The piano accompaniment maintains its rhythmic pattern with chords and moving lines in both hands.

Glo - ri - fi - cá - mus te . Grá - ti - as

The third system shows the vocal line and piano accompaniment. The vocal line has a more active melodic line with many slurs. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

á - gi - mus ti - bi pro - pter ma - gnã glo -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with many slurs. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

- ri - am tu - am . Dó - mi - ne De - us, Rex cæ - lé - stis ,

The fifth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with many slurs. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

De - us Pa - ter o - mní - po - tens . Dó - mi - ne Fi - li

The sixth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with many slurs. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

CANTUS AD LIBITUM - GLORIA

143

u - ni - gé - ni - te Je - su Chri - ste. Dó - mi - ne De - us,

A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec -

- cá - ta mun - di, mi - se - ré - re no - bis.

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre -

- ca - ti - ó - nem no - stram. Qui se - des ad dex - te -

- ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus san - ctus,

CANTUS AD LIBITUM - GLORIA

Tu so - lus Dó - mi - nus . Tu so - lus Al - tis - si - mus ,

Musical notation for the first system, showing a vocal line and piano accompaniment. The vocal line begins with a half note 'Tu' followed by eighth notes for 'so - lus Dó - mi - nus . Tu so - lus Al - tis - si - mus ,'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

Je - su Chri - ste . Cum San - cto Spí - ri - tu .

Musical notation for the second system, showing a vocal line and piano accompaniment. The vocal line continues with 'Je - su Chri - ste . Cum San - cto Spí - ri - tu .'. The piano accompaniment continues with similar rhythmic patterns.

in gló - ri - a De - i Pa - tris . A - men .

Musical notation for the third system, showing a vocal line and piano accompaniment. The vocal line concludes with 'in gló - ri - a De - i Pa - tris . A - men .'. The piano accompaniment provides harmonic support throughout.

III.

Gló - ri a in ex - cél - sis De - o . Et in ter - ra

Musical notation for the fourth system, showing a vocal line and piano accompaniment. The vocal line begins with 'Gló - ri a in ex - cél - sis De - o . Et in ter - ra'. The piano accompaniment features a more active bass line.

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis .

Musical notation for the fifth system, showing a vocal line and piano accompaniment. The vocal line continues with 'pax ho - mí - ni - bus bo - næ vo - lun - tá - tis .'. The piano accompaniment maintains a consistent accompaniment.

Lau - dá - mus te .

Be - ne - dí - ci - mus te .

Musical notation for the sixth system, showing a vocal line and piano accompaniment. The vocal line concludes with 'Lau - dá - mus te . Be - ne - dí - ci - mus te .'. The piano accompaniment provides a final harmonic setting.

Ad - o - rá - mus te .

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a melodic phrase. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Glo - ri - fi - cá - mus te .

Grá - ti -

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with some rests. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

- as á - gi - mus ti - bi pro - pter ma - gnam gló - ri -

The third system shows the vocal line continuing with a melodic line. The piano accompaniment provides harmonic support with a consistent eighth-note accompaniment.

- am tu - am. Do - mi - ne De - us, Rex cœ - lé - stis,

The fourth system features a vocal line with a melodic phrase. The piano accompaniment includes some chordal textures and a steady bass line.

De - us Pa - ter o - mní - po - tens. Dó -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with some rests. The piano accompaniment maintains its rhythmic pattern.

- mi - ne Fi - li u - ni - gé - ni - te

The sixth system shows the vocal line continuing with a melodic line. The piano accompaniment provides harmonic support with a consistent eighth-note accompaniment.

CANTUS AD LIBITUM - GLORIA

Je - su Chri - ste. Dó - mi - ne De - us,

A - gnus De - i, Fí - li - us Pa - tris. Qui tol - lis pec -

- cá - ta mun - di, mi - se - ré - re no - bis. Qui tol - lis pec -

- cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó -


- nem no - stram. Qui se - des ad déx - te - ram Pa - tris,

mi - se - ré - re no - bis. Quó - ni - am tu so - lus san - ctus.

Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus,



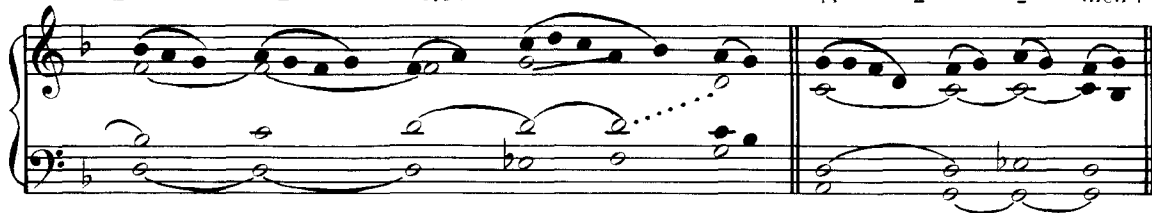
Je - su Chri - ste. Cum San - cto Spí - ri - tu,



in gló - ri - a De - i Pa -



- tris. A - men.



SANCTUS.

I.

San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth.

I.



CANTUS AD LIBITUM - SANCTUS

Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a.

Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus qui ve - nit

in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

II.

San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us

IV.

Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a.

Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus qui ve - nit

in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

III.

VIII. San - ctus, * San - ctus, San - ctus Dó - mi - nus

De - us Sá - ba - oth. Ple - ni sunt cae - li

et ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cél - sis.

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni.

Ho - sán - na in ex - cél - sis.

AGNUS.

I.

VIII.

A - gnus De - i, * qui tol -

- lis pec - cá - ta mun - di : mi - se - ré - re no - bis.

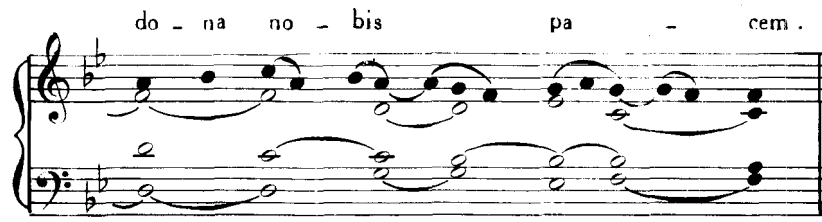
A - gnus De - i, * qui tol - lis pec - cá - ta

mun - di : mi - se - ré - re no - bis. A - - gnus

De - i, * qui tol - lis pec - cá - ta mun - di :

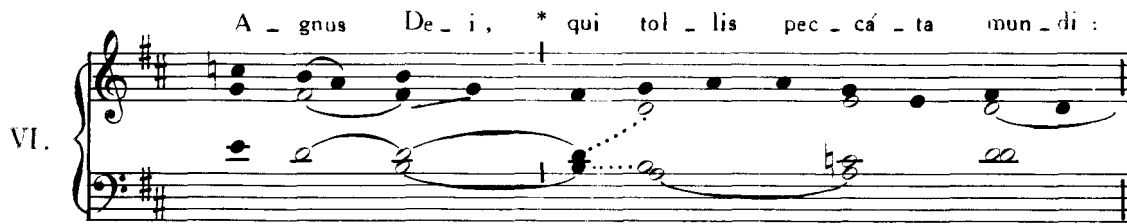
CANTUS AD LIBITUM - AGNUS

do - na no - bis pa - cem .

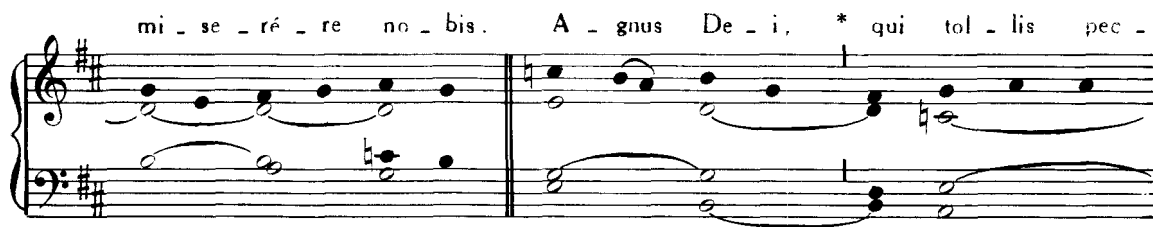


II.

VI. A - gnus De - i , * qui tol - lis pec - cá - ta mun - di :



mi - se - ré - re no - bis . A - gnus De - i , * qui tol - lis pec -



- cá - ta mun - di : mi - se - ré - re no - bis . A - gnus De - i . *



qui tol - lis pec - cá - ta mun - di : do - na no - bis pa - cem .



E. D. L.

ALII CANTUS AD LIBITUM

NOVISSIME APPROBATI.

GLORIA IN EXCELSIS.

More Ambrosiano.

IV.

Gló - ri - a in ex - cæl - sis De - o. Et in ter - ra

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.

Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te.

Grá - ti - as á - gi - mus ti - bi pro - pter

ma - gnam gló - ri - am tu - am. Dó - mi - ne De - us, Rex cæ - lé - stis,

De - us Pa - ter o - mní - po - tens. Dó - mi - ne Fi - li - u - ni -

- gé - ni - te, Je - su Chri - ste. Dó - mi - ne De - us,

A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - cá - ta mun -

- di, mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta

mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis.

CANTUS AD LIBITUM - CREDO V

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus.

Musical notation for the first system, showing a vocal line and a piano accompaniment. The vocal line consists of a series of quarter notes and half notes, while the piano accompaniment features a steady bass line with chords.

Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Musical notation for the second system, showing a vocal line and a piano accompaniment. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support.

Cum San - cto Spi - ri - tu, in gló - ri - a De - i Pa - tris. **

Musical notation for the third system, showing a vocal line and a piano accompaniment. The vocal line includes a dotted line indicating a breath or a pause, and the piano accompaniment continues with a steady bass line.

A - men.

Musical notation for the fourth system, showing a vocal line and a piano accompaniment. The vocal line concludes with a final cadence, and the piano accompaniment provides a concluding harmonic structure.

CREDO.

V.

Cre - do in u - num De - um, *vel Cre - do in u - num De - um. *

Musical notation for the first system of the Credo V cantus, showing a vocal line and a piano accompaniment. The vocal line begins with a series of quarter notes, and the piano accompaniment features a steady bass line with chords.

Pa - trem o - mni - po - tén - tem, fa - ctó - rem cæ - li et ter - ræ,

Musical notation for the second system of the Credo V cantus, showing a vocal line and a piano accompaniment. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support.

CANTUS AD LIBITUM - CREDO V

155

vi - si - bí - li - um ó - mni - um, et in - vi - si - bí - li - um.

Et in u - num Dó - mi - num Je - sum Chri - stum, Fi - li - um De - i

u - ni - gé - ni - tum. Et ex Pa - tre na - tum an - te ó - mni - a

sá - cu - la. De - um de De - o, lu - men de lú - mi - ne,

De - um ve - rum de De - o ve - ro. Gé - ni - tum, non fa - ctum,

con - sub - stan - ti - á - lem Pa - tri: per quem ó - mni - a fa - cta sunt.

Qui pro - pter nos hó - mi - nes et pro - pter no - stram sa - lú - tem

de - scén - dit de cæ - lis . Et in - car - ná - tus est de Spí - ri - tu San - cto

ex Ma - rí - a Vir - gi - ne : Et ho - mo fa - ctus est . Cru - ci - fi - xus

é - ti - am pro no - bis sub Pón - ti - o Pi - lá - to pas - sus , et

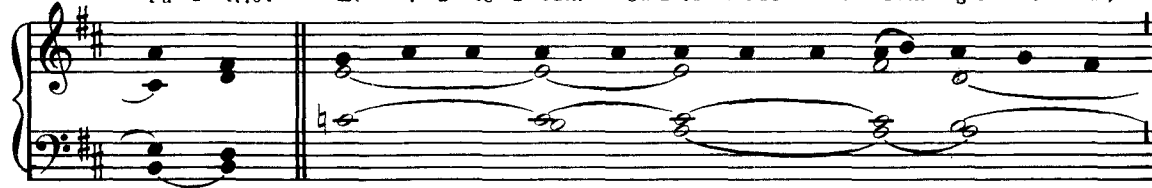
se - púl - tus est . Et re - sur - ré - xit tér - ti - a di - e , se - cún -

- dum Scri - ptú - ras . Et a - scén - dit in cæ - lum : se - det ad d é x - te - ram

CANTUS AD LIBITUM - CREDO V

157

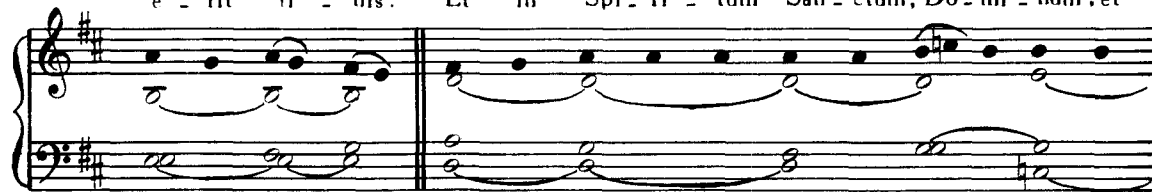
Pa - tris. Et i - te - rum ven - tú - rus est cum gló - ri - a,



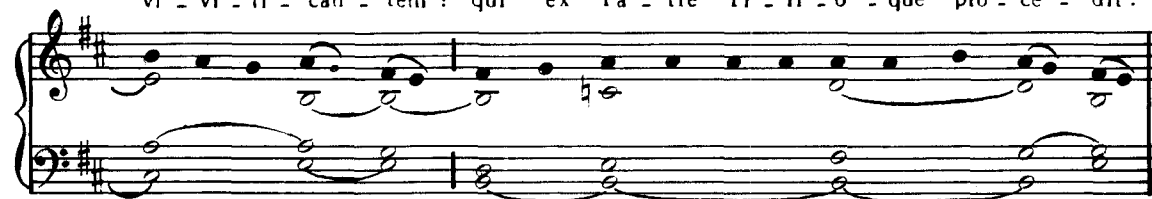
ju - di - cá - re vi - vos et mór - tu - os : cu - jus re - gni non



e - rit fi - nis. Et in Spí - ri - tum San - ctum, Dó - mi - num, et



vi - vi - fí - cán - tem : qui ex Pa - tre Fi - li - ó - que pro - cé - dit.



Qui cum Pa - tre et Fi - li - o si - mul ad - o - rá - tur, et



con - glo - ri - fi - cá - tur : qui lo - cú - tus est per Pro - phé - tas.



CANTUS AD LIBITUM - CREDO VI

Et u - nam san - ctam ca - thó - li - cam et a - po - stó - li - cam

Ec - clé - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

- ó - nem pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti - ó - nem

mor - tu - ó - rum. Et vi - tam ven - tú - ri sæ - cu - li. ** A - men.

CREDO.

VI.

Cre - do in u - num De - um, *vel Cre - do in u - num De - um *

IV.

Pa - trem o - mni - po - tén - tem, fa - ctó - rem cæ - li et

ter - ræ, vi - si - bí - li - um ó - mni - um, et in - vi - si -

- bí - li - um. Et in u - num Dó - mi - num Je - sum Chri - stum,

Fi - li - um De - i u - ni - gé - ni - tum. Et ex Pa - tre

na - tum an - te ó - mni - a sé - cu - la. De - um de De - o,

lu - men de lú - mi - ne, De - um ve - rum de De - o ve - ro.

Gé - ni - tum, non fa - ctum, con - sub - stan - ti - á - lem Pa - tri: per quem

CANTUS AD LIBITUM - CREDO VI

ó - mni - a fa - cta sunt . Qui pro - pter nos hó - mi - nes , et pró - pter

no - stram sa - lú - tem de - scén - dit de cæ - lis . Et in - car -

- ná - tus est de Spí - ri - tu San - cto ex Ma - rí - a Vir - gi - ne :

Et ho - mo fa - ctus est . Cru - ci - fi - xus é - ti - am pro no - bis :

sub Pón - ti - o Pi - lá - to pas - sus , et se - púl - tus est .

Et re - sur - ré - xit tér - ti - a di - e , se - cún - dum Scri - ptú - ras .

Et a - scén - dit in cae - lum: se - det ad dex - te - ram Pa - tris.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Et í - te - rum ven - tú - rus est cum gló - ri - a ju - di -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

- cá - re vi - vos et mór - tu - os: cu - jus re - gni non e - rit

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

fi - nis. Et in Spí - ri - tum San - ctum Dó - mi - num, et vi -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

- vi - fi - cán - tem: qui ex Pa - tre Fi - li - ó - que pro - cé -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

- dit. Qui cum Pa - tre et Fí - li - o si - mul ad - o - rá - tur,

The sixth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

CANTUS AD LIBITUM - CREDO VI

et con - glo - ri - fi - cá - tur : qui lo - cú - tus est

per Pro - phé - tas. Et u - nam san - ctam ca - thó - li - cam

et a - po - stó - li - cam Ec - clé - si - am. Con - fi - te - or u -

- num ba - ptís - ma in re - mis - si - ó - nem pec - ca - tó - rum.

Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum.

Et vi - tam ven - tú - ri sá - cu - li. **A - men.

E. D. L.

MISSA PRO DEFUNCTIS.

Ré - qui - em * æ - tér - nam do - na e -

Intr.
VI.

- is Dó - mi - ne : et lux per - pé - tu - a

lú - ce - at e - is .Ps. Te de - cet hy - mnus De - us

in Si - on, et ti - bi red - dé - tur vo - tum in Je - rú - sa - lem : *

e - xáu - di o - ra - ti - ó - nem me - am, ad te o - mnis ca - ro vé - ni - et.

MISSA PRO DEFUNCTIS

Ré - qui - em * æ - tér - nam do - na e - is Dó - mi -

- ne et lux per - pé - tu - a lú - ce - at e - is .

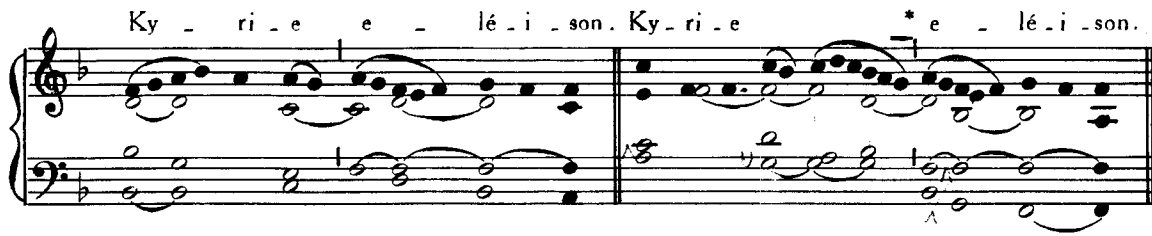
VI. Ky - ri - e * e - lé - i - son . Ky - ri - e

e - lé - i - son . Ky - ri - e e - lé - i - son .

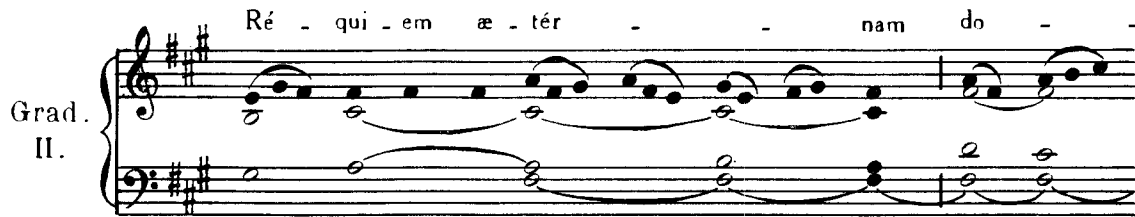
Chri - ste e - lé - i - son . Chri - ste e - lé - i - son .

Chri - ste e - lé - i - son . Ky - ri - e e - lé - i - son .

Ky - ri - e e - lé - i - son. Ky - ri - e * e - lé - i - son.



Grad. II. Ré - qui - em æ - tér - - - nam do - - -



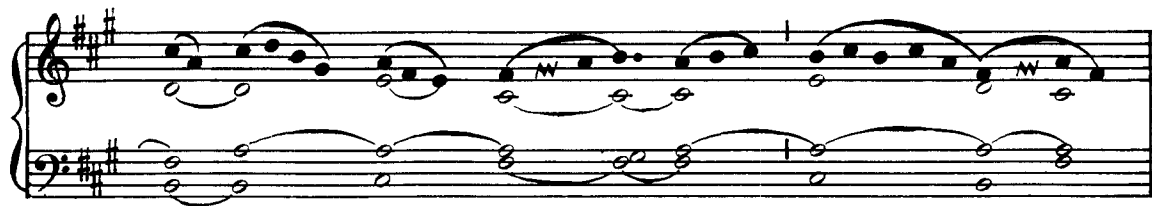
- na e - is Dó - mi - ne :



et lux per - pé - - - tu - a



lú - ce - at e - is .



MISSA PRO DEFUNCTIS

ψ. In me - mó - ri - a æ - tér

na e

rit ju - stus :

ab au - di - ti - ó - ne ma - la

* non ti - mé - bit .

MISSA PRO DEFUNCTIS

Tract.
VIII.

Ab - sól - ve, * Dó - mi - ne,

á - ni - mas ó - mni - um fi - dé - li - um de - fun - ctó -

- rum ab o - mni vín - cu - lo

de - li - ctó - rum. †. Et grá - ti - a tu - a

il - lis suc - cur - én - te,

me - re - án - tur e - vá - de - re ju - dí - ci - um ul - ti - - .

- ó - - nis. Ψ . Et lu - cis æ - tér - - -

- næ be - a - ti - tú - di - ne *

pér - - fru - i.

MISSA PRO DEFUNCTIS

Di - es i - ræ, di - es il - la, Sol - vet sæ - clum in fa - vil - la :

Sequent
I.

Tes - te Da - vid cum Si - byl - la. Quan - tus tre - mor est fu - tú - rus,

Quan - do ju - dex est ven - tú - rus, Cun - cta stri - cte dis - cus - sú - rus!

Tu - ba mi - rum spar - gens so - num Per. se - púl - cra re - gi ó - num,

Co - get o - mnes an - te thro - num. Mors stu - pé - bit et na - tú - ra,

Cum re - súr - get cre - a - tú - ra, Ju - di - cán - ti re - sponsú - ra .

MISSA PRO DEFUNCTIS

Li - ber scri - ptus pro - fe - ré - tur, In quo to - tum

con - ti - né - tur, Un - de mun - dus ju - di - cé - tur.

Ju - dex er - go cum se - dé - bit, Quid - quid la - tet ap - pa - ré -

- bit: Nil in - úl - tum re - ma - né - bit. Quid sum mi - ser

tunc di - ctú - rus? Quem pa - tró - num ro - ga - tú - rus? Cum vix ju -

- stus sit se - cú - rus. Rex tre - mén - dae ma - je - stá - tis, Qui sal -

- ván - dos sal - vas gra - tis. Sal - va me, fons pi - e - tá - tis.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Re - cor - dá - re Je - su pi - e, Quod sum cau - sa tu - æ vi - æ :

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

Ne me per - das il - la di - e. Quæ - rens me, se - dí - sti

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern.

las - sus: Re - de - mí - sti cru - cem pas - sus: Tan - tus la - bor

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern.

non sit cas - sus. Ju - ste ju - dex ul - ti - ó - nis, Do - num fac re -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern.

- mis - si - ó - nis, An - te di - em ra - ti - ó - nis.

The sixth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern.

MISSA PRO DEFUNCTIS

In - ge - mí - sco, tam - quam re - us : Cul - pa ru - bet vul - tus me - us :

Sup - pli - cán - ti par - ce De - us. Qui Ma - rí - am ab - sol - ví - sti,

Et la - tró - nem ex - au - dí - sti, Mi - hi quo - que spem de - dí - sti.

Pre - ces me - æ non sunt di - gnæ : Sed tu bo - nus fac be - ní - gne,

Ne per - én - ni cre - mer i - gne. In - ter o - ves lo - cum præ - sta

Et ab hæ - dis me se - qué - stra, Stá - tu - ens in par - te dex - tra,

Con - fu - tá - tis ma - le - dí - ctis, Flam - mis á - cri - bus ad - dí - ctis :

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Vo - ca me cum be - ne - dí - ctis. O - ro sup - plex et ac - clí - nis,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

Cor con - trí - tum qua - si ci - nis : Ge - re cu - ram me - i fi - nis.

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

La - cri - mó - sa di - es il - la, Qua re - súr - get ex fa - vil - la,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

Ju - di - cán - dus ho - mo re - us : Hu - ic er - go par - ce De - us.

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

Pi - e Je - su Dó - mi - ne, do - na e - is ré - qui - em. A - men.

The sixth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment, ending with a final chord.

MISSA PRO DEFUNCTIS

Offert.
II.

Dó - mi - ne Je - su Chri - ste * Rex gló -

- ri - æ, lí - be - ra á - ni - mas ó - mni - um fi - dé - li - um

de - fun - ctó - rum de pœ - nis in - fér - ni, et de pro - fún - do

la - cu: lí - be - ra e - as de o - re le - ó - nis,

ne ab - sór - be - at e - as tár - ta - rus ne ca - dant in obs - cú - rum:

sed sí - gni - fer san - ctus Mí - cha - òl re - præ - sèn - tet e -

- as in lu - cem san - ctam: * Quam o - lim A - bra - hæ pro - mi -

- sí - sti, ✓ et sé - mi - ni e - jus.

ψ. Hó - sti - as et pre - ces ti - bi Dó - mi - ne lau - dis of -

- fé - ri - mus: tu sús - ci - pe pro a - ni - má - bus il - lis,

qua - rum hó - di - e me - mó - ri - am fá - ci - mus: fac e - as,

Dó - mi - ne, de mor - te trans. í - re ad vi - tam: * Quam o - lim.

MISSA PRO DEFUNCTIS

San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth .

Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a . Ho - sán - na

in ex - cël - sis . Be - ne - dí - ctus qui ve - nit in nó - mi - ne

Dó - mi - ni . Ho - sán - na in ex - cël - sis .

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di : do - na

e - is ré - qui - em . A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

MISSA PRO DEFUNCTIS

do - na e - is ré - qui - em. A - gnus De - i, * qui tol - lis pec -

- cá - ta mun - di : do - na e - is ré - qui - em **sem - pi - tér - nam.

Lux æ - tér - na * lú - ce - at e - is, Dó - mi - ne : *

Comm. VIII.

Cum san - ctis tu - is in æ - tér - num, qui - a pi - us es. ♪ Ré - qui - em

æ - tér - nam do - na e - is, Dó - mi - ne, et lux per - pé - tu - a lú - ce - at

e is. * Cum san - ctis tu - is in æ - tér - num, qui - a pi - us es.

J. V. N.

ABSOLUTIO PRO DEFUNCTIS.

Libera.

Finita Missa pro Defunctis, si facienda est Absolutio, Cantore incipiente, Clerus circumstans cantat sequens Responsorium.

Lí - be - ra me, Dó - mi - ne, * de mor - te æ - tér - na,

in di - e il - la tre - mén - da: * Quan - do cœ - li

mo - vén - di sunt et ter - ra: † Dum vé -

- ne - ris ju - di - cá - re sœ - cu - lum

per i - gnem. ♪ Tre - mens fa - ctus sum e - go, et tí -

- me - o, dum dis - cús - si - o vé - ne - rit, at - que ven - tú - ra i - ra. *

Quan - do cœ - li mo - vén - di sunt et ter - ra .

ψ. Di - es il - la, di - es i - ræ, ca - la - mi - tá - tis et mi -

- sé - ri - æ, di - es ma - gna et a - má - ra - val - de. † Dum vé -

- - - ne - ris ju - di - cá - re sæ - cu - lum

per i - gnem. ψ. Ré - qui - em æ - tér - nam do - na e - is

Dó - mi - ne, et lux per - pé - tu - a lí - ce - at e - is.

Repetitur Libera me usque ad ψ. Tremens.

*Finito Responsorio,
Cantor cum 1^o Choro :*

2^{us} Chorus :

Ky - ri - e e - lé - i - son. Chri - ste e - lé - i - son.

Omnes simul :

Ky - ri - e e - lé - i - son.

IN EXSEQUIIS DEFUNCTORUM.

Subvenite.

In Exsequiis Defunctorum, ecclesiam ingressi, cantant Responsorium, Cantore incipiente, et Clero alternatim respondente, videlicet :

IV. Sub - ve - ní - te * San - cti De - i , oc - cúr - ri - te

An - ge - li Dó - mi - ni : * Sus - ci - pi - én - tes

á - ni - mam e - jus : † Of - fe - rén - tes e - am in con -

- spé - ctu Al - tís - si - mi. Ψ . Sus - cí - pi - at

te Chri - stus, qui vo - cá - vit te :

et in si - num A - bra - hæ An - ge - li de - dú -

- cant te. * Sus - cí - pi - én - tes á - ni - mam e - jus : †

Of - fe - rén - tes e - am in con - spé - ctu Al - tís -

- si - mi. Ψ . Ré - qui - em æ - tér - nam

IN EXSEQUIIS

do - na e - i Dó - mi - ne : et lux per - pé - tu - a lí - ce -
 - at e - i . † Of - fe - rén - tes e - am in con -
 - spé - ctu Al - tís - si - mi .

Finita Missa, in Exsequiis présente corpore defuncti, Sacerdos absolute dicit Orationem Non intres. Deinde cantore incipiente, Clerus circumstans cantat. R̄. Libera me, ut supra. Deinde Kyrie eléison etc.

In Paradisum.

Finita Oratione, dum corpus defertur ad sepulcrum, Clerici cantant Antiphonam :

In pa - ra - dí - sum * de - dú - cant te An - ge - li :
 VII.
 in tu - o ad - vén - tu sus - cí - pi - ant te Már - ty - res,

et per_dú_cant te in ci_vi_tá_tem san - ctam Je - rú - sa - lem.

Cho - rus An - ge - ló - rum te sus - cí - pi - at, et cum Lá - za - ro

quon - dam páu - pe - re æ - tér - nam há - be - as ré - qui - em.

Canticum Zachariæ.

Quod si corpus tunc ad sepulturam non deferatur, omitta Antiphona In paradisum, etc., Sacerdos prosequatur Officium, ut infra, quod nunquam omittitur; et intonet Antiphonam:

E - go sum. Be - ne - dí - ctus Dó - mi - nus De - us Is - ra - ðl : *

qui - a vi - si - tá - vit et fe - cit re - dem - pti - ó - nem ple - bis su - æ.

Et e - ré - xit cor - nu sa - lú - tis no - bis, * in do - mo Da - vid pú - e - ri su - i.

Sicut locútus est per os sanctórum, * qui a sæculo sunt, prophetárum ejus :

Salútem ex inimicis nostris, * et de manu ómnium qui odérunt nos :

Ad faciéndam misericórdiam cum pátribus nostris : * et memorári testaménti sui sancti.

Jusjurándum, quod jurávit ad Abraham patrem nostrum, * tlatúrú se nobis :

Ut sine timóre, de manu inimicórum nostrórum liberati, * serviámus illi :

In sanctitáte et iustítia coram ipso, * ómnibus diébus nostris.

Et tu puer, prophéta Altíssimi vocáberis : * præibis enim ante faciém Dòmini, paráre vias ejus :

Ad dandam sciéntiam salútis plebi ejus, * in remissionem peccatórum eórum :

Per viscera misericórdiæ Dei nostri : * in quibus visitávit nos, óriens ex alto :

Illumináre his qui in ténebris et in umbra mortis sedent : * ad dirigéndo pedes nostros in viam pacis.

Réquiem ætérnam * dona ei (eis), Dòmine.

Et lux perpétua * lúceat ei (eis).

Et repetitur Antiphona :

E - go sum re - sur - ré - cti - o et vi - ta : qui cre - dit

in me é - ti - am si mór - tu - us fú - e - rit, vi - vet : et o - mnis qui .

vi - vit et cre - dit in me , non mo - ri - é - tur in æ - tér - num .

J. V. N.

INDEX PARTIS V.

ORDINARIUM MISSÆ.

	Pag.		Pag.
Ad aspersionem Aquæ benedictæ extra Tempus Paschale.	1	XI. In Dominicis infra annum. - <i>Orbis factor</i>	62
— — — — Tempore Paschali.	2	XII. In Festis Semiduplicibus. 1. - <i>Pater cuncta</i>	68
Alii Cantus ad libitum pro Ant. - <i>Asperges me</i>	4	XIII. In Festis Semiduplicibus. 2. - <i>Stelliferi Conditor</i>	73
I. Missa Tempore Paschali. - <i>Lux et origo</i>	5	XIV. Infra Oct. quæ non sunt de B.M.V. - <i>Jesu Redemptor</i>	78
II. In Festis Solemnibus. 1. - <i>Kyrie fons bonitatis</i>	11	XV. In Festis Simplicibus - <i>Dominator Deus</i>	84
III. In Festis Solemnibus. 2. - <i>Kyrie Deus sempiternæ</i>	17	XVI. In Feriis per annum	89
IV. In Festis Duplicibus. 1. - <i>Cunctipotens Genitor</i>	23	XVII. In Dominicis Adventus et Quadragesimæ	91
V. In Festis Duplicibus. 2. - <i>Kyrie magna Deus potentia</i>	29	XVIII. In Feriis Adventus et Quadragesimæ, in Vigiliis, Feriis IV. Temporum et in Missa Rogationum.	96
VI. In Festis Duplicibus. 3. - <i>Kyrie Rex Genitor</i>	35	Credo I	98
VII. In Festis Duplicibus. 4. - <i>Kyrie Rex splendens</i>	41	Credo II	102
VIII. In Festis Duplicibus. 5. - (<i>De Angelis</i>)	47	Credo III	106
IX. In Festis B. Mariæ V. 1. - <i>Cum jubilo</i>	53	Credo IV	110
X. In Festis B. Mariæ V. 2. - <i>Alme Pater</i>	58	Toni Præfationum, ad <i>Pater noster</i> , ante <i>Agnus Dei</i>	114

CANTUS AD LIBITUM.

	Pag.		Pag.
Kyrie I. <i>Clemens Rector</i>	124	Kyrie VIII. <i>Firmator sancte</i>	134
Kyrie II. <i>Summe Deus</i>	126	Kyrie IX. <i>O Pater excelsæ</i>	135
Kyrie III. <i>Rector cosmi pie</i>	127	Kyrie X. (<i>In Dominicis per annum</i>)	137
Kyrie IV. <i>Kyrie altissime</i>	128	Kyrie XI. (<i>In Dominicis Adventus et Quadragesimæ</i>)	138
Kyrie V. <i>Conditor Kyrie omnium</i>	130	Gloria I. II. III.	139-144
Kyrie VI. <i>Te Christe Rex supplices</i>	131	Sanctus I. II. III	147-149
Kyrie VII. <i>Splendos æternæ</i>	132	Agnus Dei I. II.	150-151

ALII CANTUS AD LIBITUM.

novissime approbati.

	Pag.
Gloria in excelsis (<i>More Ambrosiano</i>)	152
Credo V	154
Credo VI	158

MISSA PRO DEFUNCTIS.

	Pag.
I. Missa « Requiem »	163
II. Absolutio pro Defunctis	178
III. In Exsequiis Defunctorum	180