

Nova Organis Harmonia ad Graduale

JUXTA EDITIONEM VATICANAM

A RECTORE
UNA CUM PROFESSORIBUS

Mechliniensis Interdioecesani Instituti Musicae Sacrae
composita ac aptata

**EDITIO TERTIA
PARS I**

**PROPRIUM DE TEMPORE
PRIMA ADVENTUS USQUE
AD SABBATUM SANCTUM**



Ad dominicas, auct. Jul. VAN NUFFEL

Ad ferias, auct. Jul. VYVERMAN

MECHLINIAE, H. DESSAIN

“When the Vatican Edition began coming off the press in the first decade of this century, its strongest supporters did not perhaps expect it to last until the distant 1960.”

These are the words of Monsignor Francis P. Schmitt, published in 1959 in *Caecilia Magazine*. I can mimic his words now, at the close of 2008, when I mention how, when Canon Jules Van Nuffel and his confreres started harmonizing Gregorian chant in the 1940's (so as to keep busy and not be drafted into the Second World War, according to a student of Peeters), they never dreamed that in sixty years it would be so sought after that all 2,700 pages would have to be carefully scanned and preserved online. Nor would they have imagined that the impetus for this would come, not from professional musicians or college professors, but from ordinary folks who love chant and want to give the very best to God.

May our Savior grant that we not only *enjoy* this wonderful work of art, but (more importantly) allow its beauty to help us *pray* and *live* the Holy Texts, so carefully decorated and ornamented by this lovely musical garment.

—Jeff Ostrowski, 10 October, 2008

CONTAINED IN THIS PDF FILE:

- (1) Preface by Dr. Daniel Politoske**
- (2) Index of the current NOH volume**
- (3) Information on how to donate and make possible more projects like this one
(Please note: no amount is too small)**
- (4) Introductory material by Monsignor Jules Van Nuffel, producer of the NOH**
- (5) Instructions on how to sing from the “pure” Vatican Edition of the chant**
(The NOH corresponds to the rhythm of the “pure” *Editio Vaticana*, not the rhythmic markings in the *Liber Usualis*)
→ Download the 1908 Vatican Graduale for free here:
<http://www.musicasacra.com/>
- (6) Some tips on how to use PDF documents**

Corpus Christi Watershed thanks Dr. Daniel Politoske for providing the original NOH books that were scanned, and providing a Preface.

Corpus Christi Watershed thanks Mr. James Ridley for designing the beautiful new covers that enshrine these wonderful Gregorian accompaniments. [E-mail Mr. Ridley](#)

Organum

Nova Organic Harmonia

Nova Organica Harmonia is a series of eight volumes of chant for the Roman rite with organ accompaniments.

It includes propers of the time, propers of the saints, common of the saints, and the Kyriale and Missa pro defunctis.

The accompaniments were written by organists in the Low Countries, who provided relatively simple and elegant harmonic support that enhances chant.

The chordal foundation shows concern for the modal harmonies inherent in chant with little emphasis on tertian harmonies.

The series was published by H. Dessain
in Mechelen (Malines), Belgium.

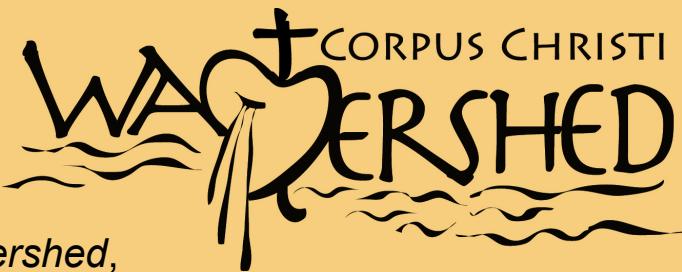
Daniel T. Politoske
Oct. 2008

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Dear friend of the Catholic arts,

If you appreciated downloading the *Nova Organi Harmonia* instantly and totally free of cost, please consider making a donation to *Corpus Christi Watershed*, the 501(c)3 non-profit Catholic Artist Institute that made this project possible.



We operate solely on your generous donations!

Please note: No donation is too small.

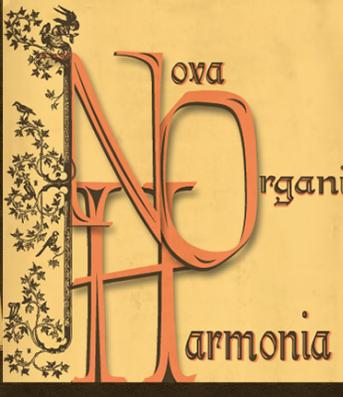
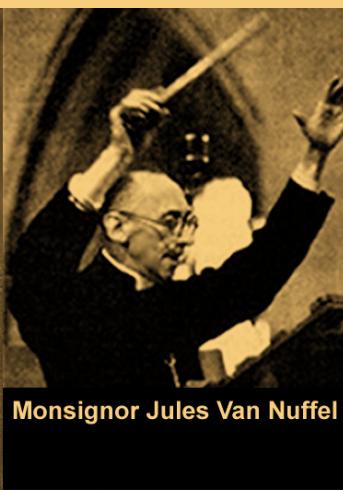
* * Donate to *Corpus Christi Watershed* here: <http://corpuschristiwatershed.org/>

Watershed also owes a debt of thanks to the initial donors who made this project possible. Thank you!

The *Nova Organi Harmonia* is based on the “pure Vaticana” rhythm of the Vatican Edition *Graduale*, and a short essay on that rhythmic method can be found on the next few pages.

To see how the *Nova Organi Harmonia* compares to other chant accompaniments, please visit:
http://chabanelpsalms.org/introductory_material/modus_operandi_modal_accompaniment.htm

Finally, Corpus Christi Watershed thanks the three men who were most responsible for the *Nova Organi Harmonia*: Abbot Joseph Pothier, Canon Jules Van Nuffel, and Maestro Flor Peeters.



Maestro Flor Peeters



This is an English translation
of the NOH essay by
Monsignor Jules Van Nuffel
found in Pars V

Archdiocese of Malines

To Monsieur Canon Van Nuffel
Director of the Institute of Lemmens

M. Canon,

We are delighted to learn that you have successfully published the much-anticipated NOVA ORGANI HARMONIA.

This work of great scope could not have been undertaken without the collaboration of skilled masters familiar with Gregorian melodies under the direction of a leader both long prepared for this task and motivated by his ardent love of sacred music. To ensure the greatest possible unity of views and ideas, it is necessary that composers belong to the same school of religious music. The Lemmens Institute of Malines is one of the singular artistic centers that makes this possible: the Institute has undertaken the noble and very useful mission of providing our churches with organ accompaniment that both conforms to the liturgy and is accessible to every skill level. Everyone is aware of the brilliant reputation that this Institute has already acquired in the domain of sacred music: the edition of the NOVA ORGANI HARMONIA is a new manifestation of its noble and prolific activity in the services of divine religion.

Soon, M. Canon, you will have been leading this activity for twenty-five years with your ardent drive, your elevated ideal of religious art, and your desire to improve always. The NOVA ORGANI HARMONIA, the fruit of your initiative and your perseverance, will be the commemorative monument of this remarkable anniversary.

Is it necessary to wish for the success of your work? It meets the expectations of so many that it is guaranteed to find the best reception in the widest circles. Henceforth, the harmonies that your work transcribes, will come to life, rising under the sanctuary archways, combining with the most sublime acts of the catholic liturgy, mixing with the prayers, supplications, and thanksgiving of the Church, and expressing the most profound sentiments of the religious soul.

We gladly bless the work that comes into being in our diocese, the Christian artists who have lent their gifted collaboration, and all those who will be inspired by the accompaniment of Gregorian chant.

J.E. Card. Van ROEY,
Archdiocese of Malines



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found in Pars V

NOVA ORGANI HARMONIA

AD GRADUALE

Several years ago, in order to realize a project of personal interest as well as to fulfill frequent requests from various circles, we considered one day developing and publishing a new accompaniment for Gregorian chants.

Conscious of the enormous labor that a work of such scope would require, and knowing on what slippery terrain we would engage ourselves, we decided to postpone execution until, after careful consideration and much deliberation, we could formulate a precise and definitive plan that would satisfy all of our collaborators.

This preliminary cooperation proved fruitful, and the *Nova Organi Harmonia* could be justly considered the work of the entire Lemmens institute. Surpassing the means of one or two people, the project in question was produced through the close collaboration of the director and the professors of the Institute, with such success that the organ accompaniment of all the Gradual – without excepting or omitting a single melody – could be sent to press after a relatively short period of time.

Although the parts of the work were harmonized by different individuals, giving each harmonization a unique color – which one cannot hold against us – the unity of style and conception is nonetheless guaranteed to assure a perfect homogeneity of the work as a whole.

We emphasize that we did not intend in any way to challenge either the merit nor the historical impact of the *Organum Comitans* of our venerable predecessors, Messieurs Alph. and Al. DESMET and M.O. DEPUYDT; we, more than any others, respect its importance, as it constituted, for the era in which it appeared – nearly thirty years ago – a pioneering work. The *Organum Comitans* holds a place of honor in both the history of sacred music and of our Institute.

Since then, we have had the privilege of closely studying the New Vatican edition, so as to examine in depth the structure, spirit, and character of new Gregorian melodies both individually and in relation to the organ accompaniment which, in our opinion, fits very well. On the other hand, the musical art has evolved since then, producing certain undeniable advantages and influencing all composition, including Gregorian harmony.

These favorable circumstances, including the exceptional experience in Gregorian art of the eminent professors of the Institute, increased our confidence in the likely success of our endeavor. Additionally, we could never have undertaken a task of such great scope and difficulty without the prospect of a satisfactory result nor without conviction in the usefulness of this work. In effect, so many musicians wanted to have a Gregorian accompaniment which, unlike the majority of similar works, offered both suitable harmonization and easy execution. We sought to produce a Gregorian accompaniment whose artistic value was not compromised by its ease of execution.



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X.

The *Nova Organi Harmonia* demanded of each of us an unusual commitment; we have dedicated to it the best of our energies. Would it be, therefore, presumptuous on our part to be satisfied with the result and to expect its welcome reception in the musical world?

We have established the following two principles:

- 1) The accompaniment must be as smooth as possible and must be suited to the specific character of the organ part
- 2) It is necessary to adhere to the laws of archaic Gregorian style as well as those of oratorical rhythm

In examining and listening to similar works, we had noted several instances where the simultaneous motion of all the accompanying voices produced a disagreeable effect and made the organ part seem uneven and forced. A calm and steady organ part is necessary above all in the legato style. However, maintaining this style in the context of a flowing motion like that of Gregorian melody requires its consistent application to shared notes in the accompanying voices and a smooth bass line. We have neglected nothing in getting to this point.

We also noted, not surprisingly, changes of harmonies and certain chord placements on unaccented syllables or notes. Such an arbitrary accompaniment gives an impression of unrest and destroys the rhythm, especially when the pedal sustains the accompaniment. This is why the accompaniment of a simple psalm verse is a very delicate matter as the changes in harmony must suit the rhythm of each verse. This is demonstrated in the complete harmonization of the verse and of the Gloria Patri that we have joined to each Introit.

Based on these experiences, we have accepted on principle the rhythmic framework of the Gregorian melody as a guide for the placement of harmonies, passing tones, ornamentation, appoggiaturas, etc. We accepted the general rules of melodic execution as outlined in the Latin introduction of the Vatican addition.

This understanding of harmonization provides dual support for the cantor(s) in the melody and rhythm; and since all Gregorian accompaniment serves principally as support for the cantors, we believe we have chosen the best model for harmonization.



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We did not believe it necessary to emphasize each small rhythm because it would have seemed excessive; thus, our accompaniment has the requisite flexibility to suit the Gregorian performance adopted by the different schools.

XI.

This rhythmic and harmonic fusion of the vocal performance and the organ accompaniment constitutes one of the characteristic principles of our harmonization. To arrive at this point without creating unintentional complexity while maintaining an easy organ part, we drew upon the many resources in the arsenal of harmony and counterpoint. Throughout, however, we used harmonies appropriate to the ancient modes of Gregorian chant.

Our harmonization appears, therefore, like a well-tailored suit that fits the contours of Gregorian melody, no longer like a flowing jacket that hides the Gregorian form and blunts its contours.

To treat harmony and rhythm in this manner was a difficult matter. Facing numerous problems, large and small, that arose constantly, we understood that a flawless harmonization of Gregorian chant cannot be created so simply, no matter the competence and ability of the organist or harmonist.

Our accompaniment, of which we are confident, will be more perfectly understood when it is studied and analyzed

1st according to its relationship to Gregorian melody and rhythm

2nd concerning its harmonic foundation

- 1) according to its relationship to Gregorian melody and rhythm, noting:
 - a) the general design of the melody
 - b) the manner in which the large *arsis* and *thesis* are complemented by a corresponding tension or a relaxation in the accompaniment
 - c) the exact placement of harmonies, and similarly the movement in the intermediate voices, notably the accented syllable and the first note of the groups
 - d) the special manner of treating the *pressus*, *quilisma*, *salicus*, *mora vocis*, etc...., etc...
- 2) regarding the harmonic foundation, noting:
 - a) the richness of one part;
 - b) the simplicity of execution of the other part

We call to the attention of plain-song singers in particular the resolution we provide for several typical formulas of Gregorian chant and the rhythmic advantages that result:

- 1) The accented syllable, articulated by a single note, is followed by a *groupe* placed on the following syllable. Note how we attempted to emphasize in a flexible way the accented syllable and at the same time the first note of a melodic group.

Note: When, for particular reasons, double accentuation is not possible without creating an unpleasant effect, we prefer, in principle, to emphasize the group and not the accentuated syllable.

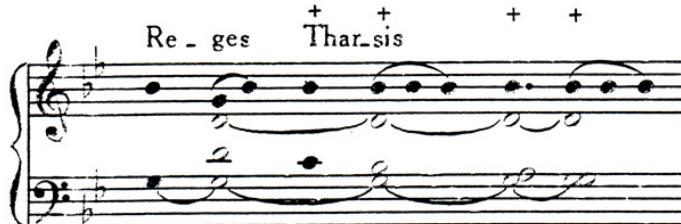
XII.

An exception could be made for groups of little melodic importance which one covers in emphasizing the accentuated syllable. The two following resolutions are thus admissible, though we give preference to the second:

- 2) The same syllable receives a *punctum* followed by a group. Consequently, it might be advantageous to place in the accompaniment two rhythmic nuances, the first on the *punctum*, the second on the *groupe* that follows:

- 3) For the same rhythmic motives, a *salicus* will be lightly emphasized on the first as well as the second note of the group, especially when the first note of the *salicus* is the same pitch as the preceding note:

- 4) The succession of the *distrophæ*, *tristrophæ*, and *virgæ* is distinctly articulated by a motion written in one of the accompanying voices, in accordance with the necessary echoes in the vocal execution:



- 5) The harmonic support of the first note of a group, being of little melodic importance, can be emphasized in particular rhythmic motives. This is the case when the first note of the group is the same pitch as the last note of the preceding group or on the same plane as the preceding note. Otherwise, if it is a small passing group without melodic importance, it can be preferable to not emphasize this group:

XIII.

- 6) The last note of a group extended by a *mora vocis* outside of the fundamental harmony of the group receives a discreet harmonic resolution:

- 7) In the passages sung *recto tono*, the succession of harmonies will be arranged according to the rhythm of the recitation of the text:



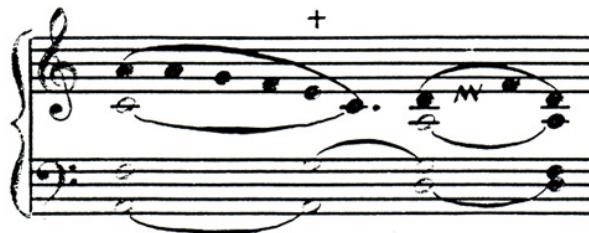
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WATERSHED

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found in Pars V

- 8) The last note of a group, when it occupies the antepenultimate place before the shared note of the *pressus minor* is sometimes emphasized in the accompaniment; this note receives in addition a secondary accent in the vocal execution:



- 9) We also sometimes emphasize the rhythmic-melodic division of a composite group when this is advantageous either for the harmony or the voice leading, or, above all, for practical execution:



XIV.

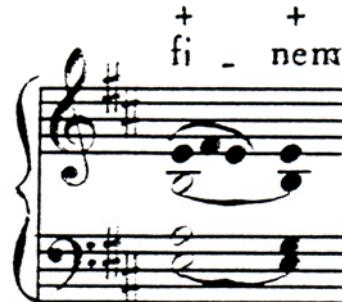
- 10) An isolated *punctum* sung at the same pitch as the preceding group, benefits from being set in relief against a light harmony:





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- 11) The last note of a final cadence sung on another syllable but on the same pitch, ordinarily requires a supporting harmony, preferably introduced by a ritard.



We ask our readers to carefully examine similar examples that occur on nearly every page of our harmonization. Occurring in close relation with the complete melody and harmony, these again clearly demonstrate all our intentions. Organists who understand the flexibility of Gregorian rhythm will soon grasp – we hope – the range and subtleties of our harmonic and rhythmic solutions. They will develop a taste for it and will congratulate themselves for having understood these solutions, which are all the more beneficial for the vocal execution itself.

We invite musicians to take into consideration, not only from a rhythmic standpoint, but also from a harmonic and polyphonic point of view:

- a) the movement of the lines reserved for the intermediary voices in polyphony, that of the tenor and especially that of the bass
- b) the constant and varied use of shared notes in different voices
- c) the pleasing use of pedal notes in the bass, tenor, and even alto
- d) the frequent application of conjunct motion in the movement of voices
- e) the richness of harmonic nuances obtained by minimal movement of voices
- f) the rigorously modal character of the accompaniment

Numerous applications of these diverse devices appear in the body of this work, and we consider it superfluous to include them here.

In basing our work on the principles duly established, we did not believe it necessary to strictly adhere to those principles without permitting exceptions. Thus, for aesthetic reasons, we have not removed certain fifths and octaves, the elimination of which would have caused many discordant resolutions, nor have we absolutely condemned the free entrance and the resolution of certain dissonances. In the case of conflict between the rule and



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the aesthetic solution, we have always favored flexibility. This license will not disrupt the strictness nor the archaic and logical harmonization of the work.

XV. When the *Nova Organi Harmonia* is submitted to a detailed examination and to a comparative study, with greatest interest we will publish a practical manual of our Gregorian accompaniment. It will be the methodological synthesis and will be useful to this work. It will facilitate the analysis not only of formulas, as we just did in the preface, but of a great number of varied examples, and it will not fail to point out, in justifying them, the accepted exceptional solutions.

— J. Van Nuffel

INDICATIONS PRATIQUES

I. TRANSCRIPTION DE LA MELODIE GREGORIENNE

- a) La *note* de la mélodie grégorienne est figurée par le signe •
- b) Les *notes liquescentes* ou *notes coulées* : *cephalicus* et *epiphonus*, par un point rond, noir et d'un format plus petit
- c) Les *losanges* formant un *ancus* par des points noirs de même format
- d) La *virga* isolée par un point noir suivi d'un petit point ••
- e) La *mora vocis* aussi par un point noir suivi d'un point noir ..
- f) Le *quilisma* par le signe
- g) Les *groupes* sont démarqués par des ligatures; elles répondent fidèlement à la *neumatique* du *Graduale romanum*.
 - h) Le *pressus minor* est indiqué par une ligature entre la dernière note du premier groupe et la première note du groupe suivant
 - i) Le *salicus* se distingue du *scandicus* par la coupe de la ligature sur la deuxième note du *salicus* qui reçoit l'accent
 - j) L'*oriscus* est figuré par une note noire de format ordinaire • et se distingue de la *mora vocis* après le groupe
 - k) Quand un *quilisma* se trouve dans la seconde partie d'un groupe composé, la ligature coupée renvoie également à la note qui précède le *quilisma*
 - l) Les *distrophæ* et *tristrophæ*, quand elles se suivent, sont marquées par des ligatures spéciales



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XVI.

II. Notation adopted for the accompanying voices

a) In the accompanying voices, we use, in addition to the black dot ● the sign ○ . This sign has an indeterminate value and lasts until the following note in the same voice.

b) When an accompanying voice passes to a unison with another voice, we indicate this motion of voices with a transverse line.

We use rather frequently these transverse lines to avoid the redoubling of voices that complicates the organ part.

- c) When the fundamental note of one chord passes to the tenor voice in the following chord, this movement is marked by a dotted line, only to call to attention the necessary legato.
- d) The same applies when the note of the tenor becomes the fundamental note of the following chord.
- e) When the bass and tenor move into unison, we indicate this by a doubled note.
- f) When these two notes then continue in unison, we limit ourselves to writing a single note.

III. Execution

- a) Our accompaniment always presupposes a connected style of organ playing, except at the end of each grand period indicated by a large bar crossing the two staves. As for all other pauses: for the bar and the half-bar, which exactly correspond with those in the *Graduale Romanum*, the last chord must remain closely connected to the first chord of the following phrase. *
- b) Organists will easily discern the passages that lend themselves well to the accompaniment of the pedal. These are generally the parts harmonized in open position. On the other hand, the passages in close position are less suited to this type of execution, such as, for example, the first intonation of the *Alleluia* (where the reprise in open position lends itself better to the use of pedal). The close position is used rather frequently in the intonation of the verset after the *Alleluia*, as well as that of the second part of the Gradual.

* Exception est faite à cette norme lors de l'alternance éventuelle du solo et du chœur, correspondante au changement de clavier, par exemple à la reprise de l'*Alleluia*.

The Rhythm of the Vatican Edition

"In the Vatican edition, the *mora 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.

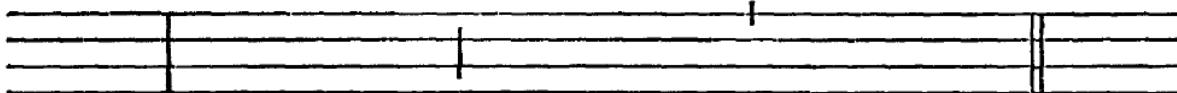
2 The now legendary Preface to the Vatican Edition will be referred to as the “Vatican Preface.” This article focuses on the second part of the Vatican Preface, which gives the “Rules for Interpretation.”

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:

1. Major division. 2. Minor division. 3. Small division. 4. Final division.



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*:

A B
V. Et habi-távit in nóbis. *

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 Voci*

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

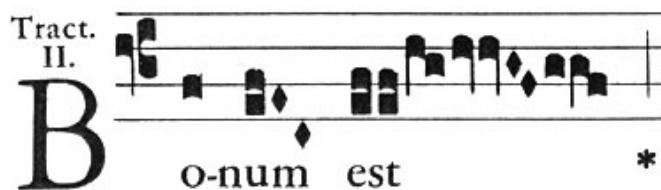
⁴ A spondaic word has the accent on the penultimate syllable (e.g. Páter). A dactylic word has the accent on the antepenult (e.g. Fílius).

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

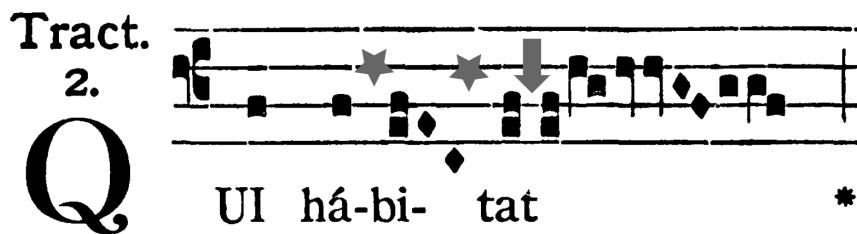
For example, the following example has no melismatic *mora vocis*, since there are no melismas with the space of a notehead or more (remember that the syllables change at the star, so it is not a melisma):



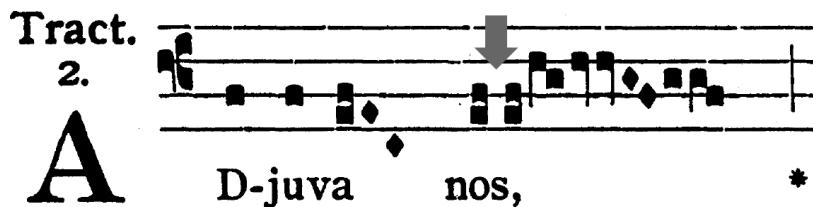
This example is also devoid of any melismatic *mora vocis*:



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.



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):



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 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:

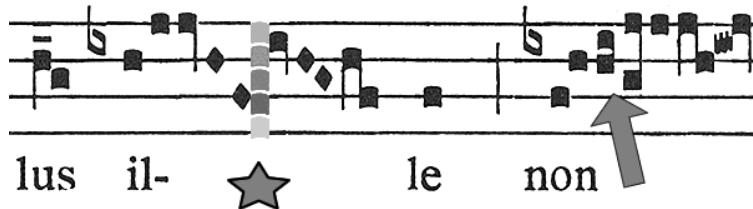


Dom Pothier's *Liber Gradualis* (1883)

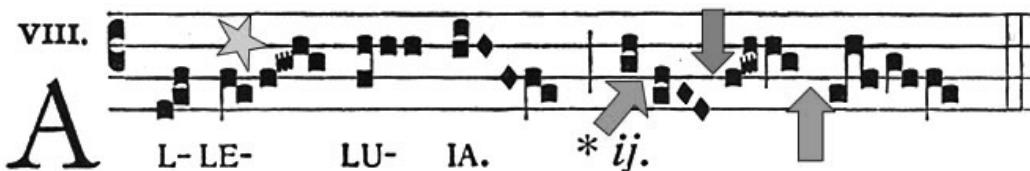


Dom Pothier's *Liber Gradualis* (1895)

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.

“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.

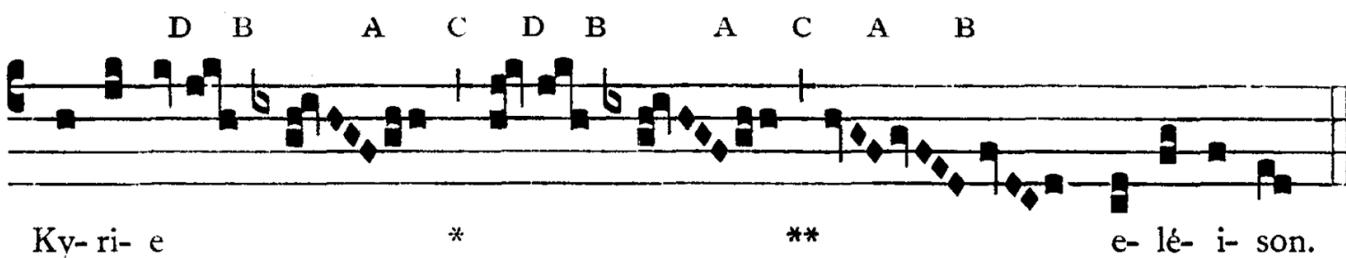
In other words, the sections of the melisma are apparent to the ears when one hears *morae*, while the same sections are apparent to the eyes when one sees spacing. Dom Pothier dwells on this idea at length in the Preface to his *Liber Gradualis*.

(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):



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 Cugin 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 *mora*e 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.

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 Gospellier 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.

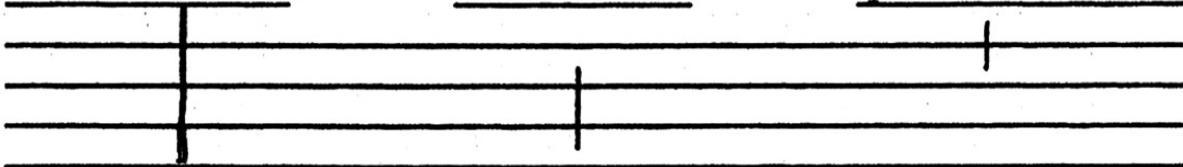
The second letter from the Manager of the Vatican Press deals with the spacing of the notes; the date is September 6, 1906.

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 compositor, 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

SOME TIPS

on how to use *Adobe Reader* :

(1) Do not attempt to use these huge PDF files directly from the internet.

Download them to your hard drive, and then open the file. This saves a lot of time.

(2) Your best friend in the world is the bookmark tool.

Example below: The red arrow points to the bookmark tool. Use it to “zip around” the document at incredible speeds.

(3) If the bookmark tool is your best friend, the “page” tool is your wife.

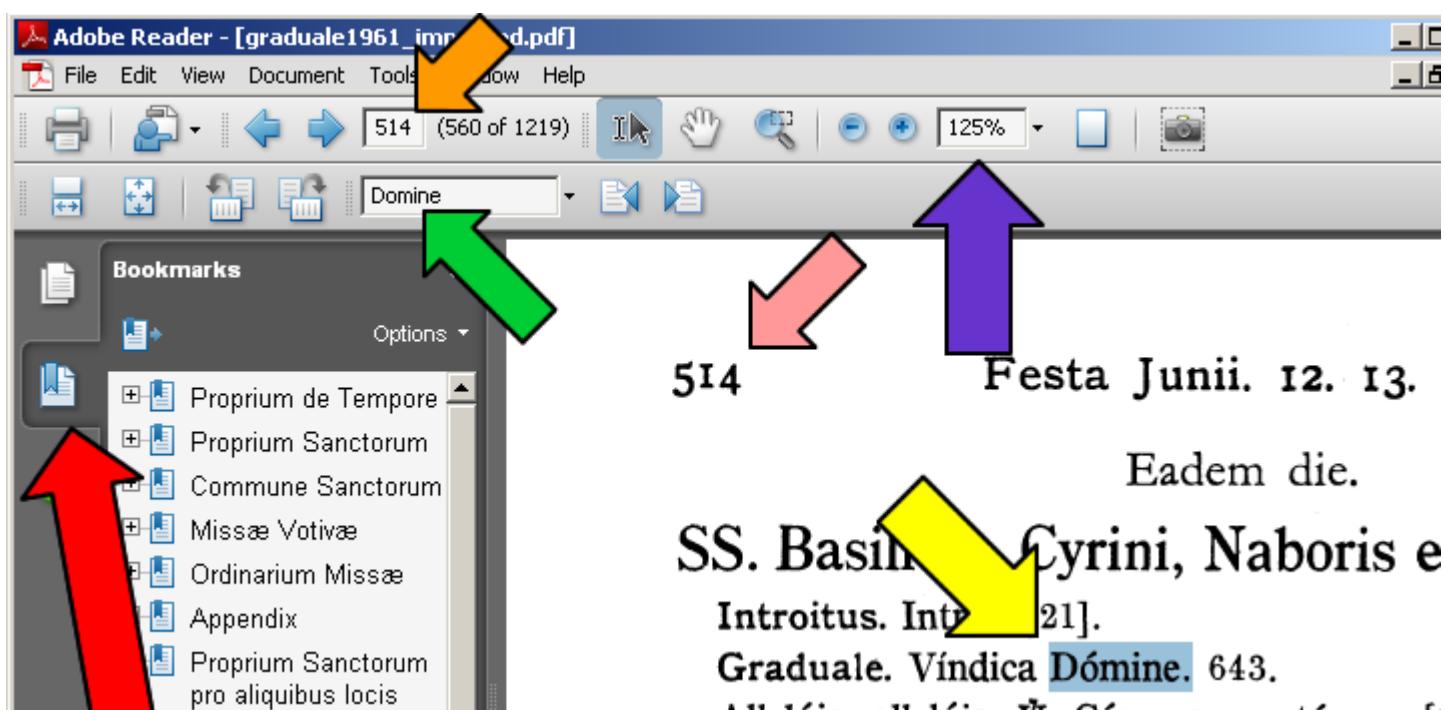
Example below: The PDF page number 514 (orange arrow) should correspond to the document page number 514 (pink arrow).

(4) The search tool is very useful.

Example below: Searching for “Domine” (green arrow) yields a result (yellow arrow)

(5) Notice that you can zoom in and zoom out.

Example below: The example is zoomed to 125% (purple arrow)



VOLUME I

(missing page 348 and page 349)

NOVA
ORGANI HARMONIA
AD GRADUALE

IUXTA EDITIONEM VATICANAM

A RECTORE
UNA CUM PROFESSORIBUS

Mechliniensis Interdiœsesani Instituti Musicæ Sacræ
composita ac aptata

EDITIO TERTIA

Pars I

PROPRIUM DE TEMPORE

Introductio auct. Jul. VAN NUFFEL

DOMINICA PRIMA ADVENTUS USQUE AD SABBATUM SANCTUM

Ad dominicas, auct. Jul. VAN NUFFEL
Ad ferias, auct. Jul. V Y V E R M A N

NOVA ORGANI HARMONIA

AD

GRADUALE

INTRODUCTIO, auct. Jul. VAN NUFFEL.

- Pars I — PROPRIUM DE TEMPORE, a dominica I Adventus ad Sabbatum sanctum;
ad dominicas harmonia, auct. Jul. VAN NUFFEL,
ad ferias, auct. Jul. VYVERMAN.
- Pars II — PROPRIUM DE TEMPORE, a Pascha al ultimam dominicam post Pentecosten;
ad dominicas harmonia, a Pascha ad Pentecosten inclusive, auct. Jul. VAN NUFFEL,
ad ferias, auct. Jul. VYVERMAN,
a feria II post Pentecosten ad finem anni ecclesiastici, auct. Mar. de JONG.
- Pars III — PROPRIUM SANCTORUM;
a 29 novembris ad 31 maii, auct. H. DURIEUX,
a 1 junii ad 26 novembris, auct. G. NEES.
- Pars IV — a) COMMUNE SANCTORUM, auct. Fl. PEETERS,
b) MISSÆ VOTIVÆ, auct. E. DE LAET,
c) MISSÆ PRO ALIQUIBUS LOCIS, auct. E. DE LAET.
- Pars V — KYRIALE et MISSA PRO DEFUNCTIS;
auctorum nomina in fine uniuscuiusque Missæ huius Partis inscribuntur.
- Pars VI — MISSÆ PROPRIÆ DICÆCIIUM BELGII;
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b) Missæ propriæ pro aliis diœcesibus, Belgii, auct. Jul. VAN NUFFEL.
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auct. Jul. VAN NUFFEL,
hymni a festo SS. Corporis Christi ad ultimam dom. post Pentecosten,
auct. Mar. DE JONG,
Commune Sanctorum, auct. Jul. VYVERMAN,
Proprium Sanctorum, auct. H. DURIEUX,
hymni de SS. Sacramento, auct. Fl. PEETERS.
hymni de B. Maria Virgine, auct. G. NEES.
- Pars VIII — NOVA ORGANI HARMONIA AD VESPERALE;
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auct. Jul. VAN NUFFEL.
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PROPRIUM DE TEMPORE

PARS I

DOMINICA PRIMA ADVENTUS.

Intr.
VIII.

Ad te levavi * animam meam: Deus meus

in te confido, non eru - bé - scam:ne - que ir .

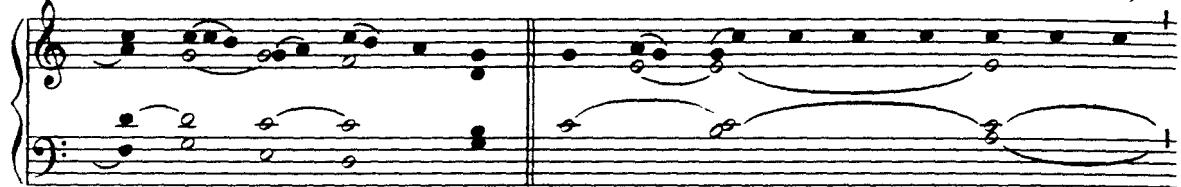
rí - de - ant me i - ni - mi - ci me - i: ét . e - nim u - ni .

vér - si qui te ex - spé - ctant, non con - fun - dén - tur.

*Ps. Vi . as tu . as, Dó . mi . ne, de . mó.n.stra mi . hi:**



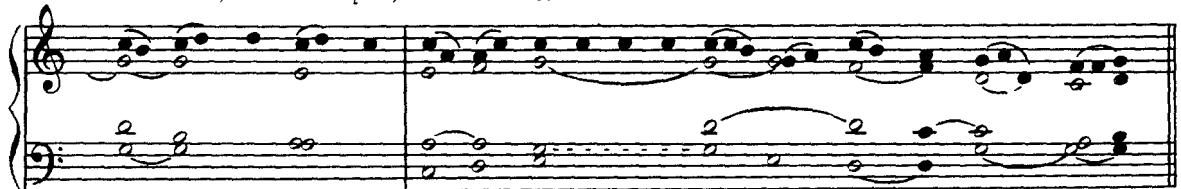
tu . as é - do - ce me. Gló . ri - a Pa - tri, et Fi - li - o,



*et Spi . ri - tu - i San - cto. * Sic - ut e - rat in prin . ci - pi - o.*



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



Quo finito, repetitur Ad te levávi, usque ad Psalmum.

Hic modus repetendi Introitum servatur per totum annum.

Grad. I.

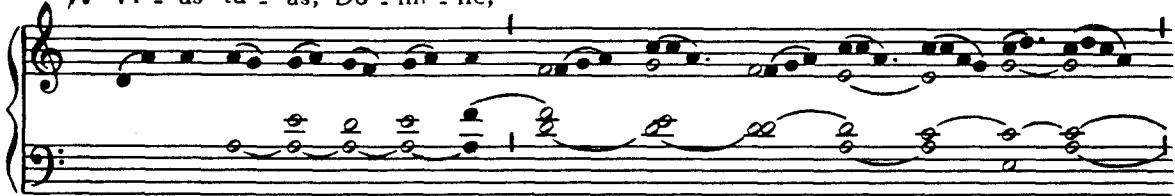
U - ni-vér - - - - si * qui te ex - spé - ctant,

non con - fun - dén - tur,

Dó . mi - ne.



V. Vi - as tu - as, Dó - mi - ne,



no - tas fac

mi -

hi:

et sé -

mi - tas tu -

- - as * é - do - ce me.

Al - le - lú - ia, * al - le - lú -

VIII.

ia.

In Fieriis Adventus, quando per hebdomadam resumitur Missa de Dominica, non dicitur Alleluia, nec ¶. sequens, sed tantum Graduale.

A musical score for Offert. II. The top staff is in soprano clef, and the bottom staff is in bass clef. The lyrics "Ad te Domine ne le vavi a" are written above the notes. The music consists of two staves of eight measures each, with various note heads and stems.

ni . mam me . am: De . us me - us, in te con -

- fi - do, non e . ru . bé - scam: ne . que ir - ri - de -

- ant me in . i . mí . ci me - - i: ét - e - nim u - ni -

vér - si qui te ex . spé - ctant, non con . fun - - dén - - tur.

Dó . mi - nus * da - bit be - nig . ni - tá - tem:

Comm.
I.

et ter - ra no - stra da - - - bit fru . ctum su - um.

DOMINICA SECUNDA ADVENTUS.

Intr.
VII.

P6 - pu - lus Si - on, * ec - ce D6 - - mi - nus

vé - ni - et ad sal - ván - das gen - tes: et au - dí -

- tam fá - ci - et D6 - mi - nus gló - ri - - am

vo - cis su - æ, in læ - tí - ti - a cor - dis

ve - stri. Ps. Qui re - gis Is - ra - el, in - tén - de: * qui de - dú - cis vel.

ut o - vem Jo - seph. Gló - ri - a Pa - tri, et Fí - li - o,

et Spi . ri - 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 . lō . rum. A . men.

Ex Si - on * spé - - - ci - es

Grad. V.

de . cō . ris e - jus:

De - us ma . ni . fé - - - ste

vé - - - - ni - et.

.Con - gre - gá -

te il li san ctos e jus,

qui or di na vé - runt

te sta mén tum

e jus * su der

sa cri fi ci a.

Al - le - lú - ia, * al - le - lú - ia.

I.

V. Læ - tâ - - - tus sum

in his quæ di - - - cta sunt mi - - - hi:

in do - - - - - mum D6 . . .

mi - ni * i - - - bi - mus.

Offert. III.

De - us tu con - vér - tens vi - vi - fi - cá -

bis nos, et plebs tu - a

laetá - bi - tur in te: o - stén-de

no - - - bis, / Dó - mi - ne, mi - se - ri - cór -

- di - am tu - am et sa - lu - tá - re tu -

- um da no - - - bis.

Comm. II.

Je - rú - sa - lem * sur - ge, / et sta in ex - cé - so:

et vi - - de ju - cun - di - tá - tem, quæ vé - ni - et

ti - - bi a De - o tu - o.

DOMINICA TERTIA ADVENTUS.

Intr. I.

Gau - dé - te * in D6 - mi - no sem - per:

í - te - rum di - co, gau - dé - te: mo - dé - sti - a

ve - stra no - ta sit óm - ni - bus ho - mí - ni - bus:

Dó - mi - nus pro - pe est. Ni - hil sol - lí - ci .



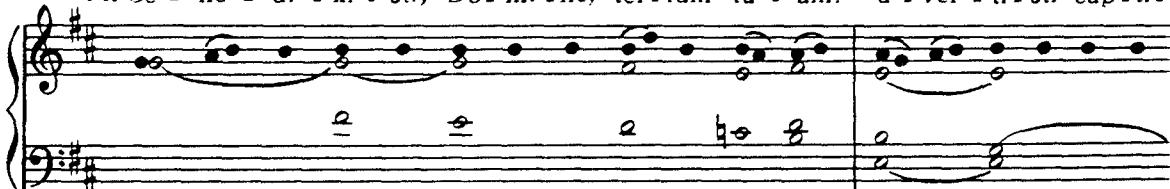
ti si - tis: sed in o - - mni o - ra - ti - ó - ne



pe - ti - ti - ó - nes ve - stræ in - no - té - scant a - pud De. um.



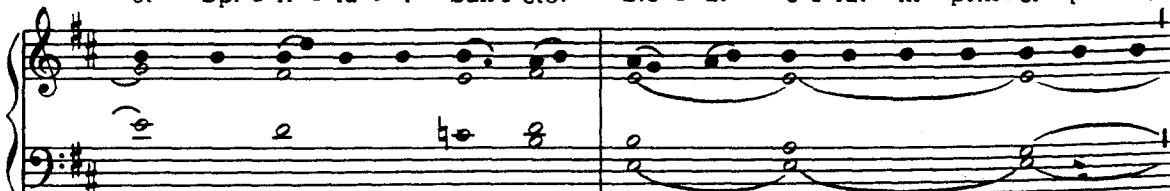
Ps. Be - ne - di - xí - sti, Dó - mi - ne, ter - ram tu - am: * a - ver - tí - sti cap - ti -



vi - tá - tem Ja - cob. Gló - ri - a Pa - tri, et Fí - li - o,



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



qui de - dū - - - cis vel - ut o - vem* Jo - seph.

Al - le - lú - ia. * al - le - lú - ia.

IV.

V. Ex - ci - ta D6 - - -

mi - ne, po - tén - ti - am tu - am, et ve - - -

ni, ut sal - vos*fá - ci -

as nos.

Offert.
IV.

Be . ne . di . xi - - - - - sti, * D6 - mi - ne,

ter - - - - ram tu - am: a - ver - ti - sti

cap - ti - vi - ta - tem Ja - cob: re - misí -

sti in - i - qui - ta - tem ple - - - - - bis tu - ae.

Comm.
VII.

Di . ci . te: * Pu . sil . lá . ni . mes con . for . tá - mi -

ni, et no _ lí _ te ti - mé . re: ec _ ce

Deus no . ster vé . ni - et, et salvá - bit nos.

FERIA IV. QUATUOR TEMP. ADVENTUS.

Introitus. Rorāte, ut infra in Dominica IV. Adventus, p. 38.

I.Grad. II. III.

Tol - li - te * por - - - tas, prin - ci - pes,

ve - - stras: et ele - vá - mi - ni

por - - - tæ æ - ter - ná - les:

et in - tro - i - - - bit

Rex gl6 . ri - æ.

¶. Quis as - cén - det in mon . tem D6 - - -

mi . - ni? aut quis sta - bit

in lo . co san - cto e - - - jus?

In - no - cens má - - - ni . bus

et mun . do * cor - de.

2. **Graduale.** Prope est, ut infra in Dominica IV. Adventus, p. 39.

Offert.
IV.

Con - for - tâ - mi - ni, * et jam no - lí - .

- - te ti - mé - re: ec - ce e - nim De -

us no - - ster re - tri - bu. et ju - dí - ci - um:

ip. se vé - ni - et, et sal - vos nos fá. ci . et.

Communio. Ecce virgo, ut *infra in Dominica IV. Adventus*, p. 43.

FERIA VI. QUATUOR TEMP. ADVENTUS.

Intr.
IV.

Pro - pe es tu * Dó - mi - ne, et om - nes vi - æ tu - æ

vé - ri - tas: in - i - ti - o co - gnó - - vi de te - sti -

mó - ni - is tu - is, qui a in æ - té - num tu es.

Ps. Be - á - ti im - ma - cu - lá - ti in vi - a: * qui ám - bu - lant in

le - ge Dó - mi - ni. Gló - ri - a Pa - tri, et Fí - 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 sá - cu - la sá - cu - ló - rum. A - men.

Os - tén - de no - bis,* Dó-mí-ne,

Grad.
II.

mi - se - ri - cór - di - am tu - - - am:

et - sa - lu - tá - re tu - - - um

da no - bis.

V. Be - ne - di - xi - sti,

Dó - - - - -

mi - ne, ter - - ram tu - - -

am: a - ver - ti - - -

sti cap - ti - vi - tā - -

- lum * Ja cob.

Offertorium. Deus tu convértens, *ut supra*, p. 12.

Ec-ce D6. mi-nus vé-ni - et, * et om-nes san-cti e - jus cum

Comm. VI.

e - o: et e - rit in di - e il - la lux ma - gna.

SABBATO QUATUOR TEMP. ADVENTUS.

Ve . ni,* et os - tén . de no - bis fá . ci - em

Intr.
II.

tu . am, Dó . mi . ne, qui se . des su . per Ché . ru . bim:

et sal - vi é - ri - mus. Ps. Qui re - gis Is . ra - el, in - tén . de:*

qui de - dú . cis vel . ut o . vem Jo . seph. Gló . ri . a Pa . tri, et

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

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

A sum - mo * cœ . . . lo e .. grés - - si -

I. Grad. II.

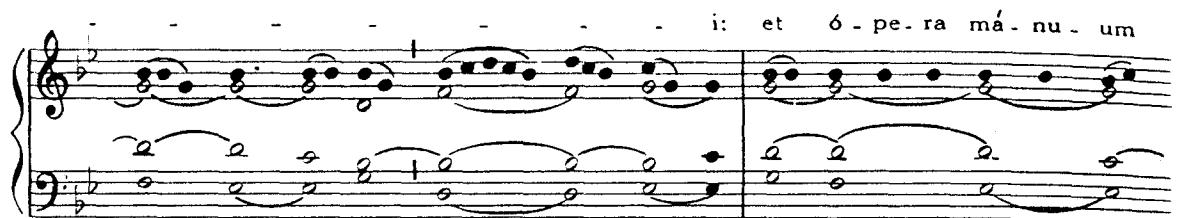
- o e - jus: et oc-cúr-sus

e - - - jus us - que ad sum - - mum

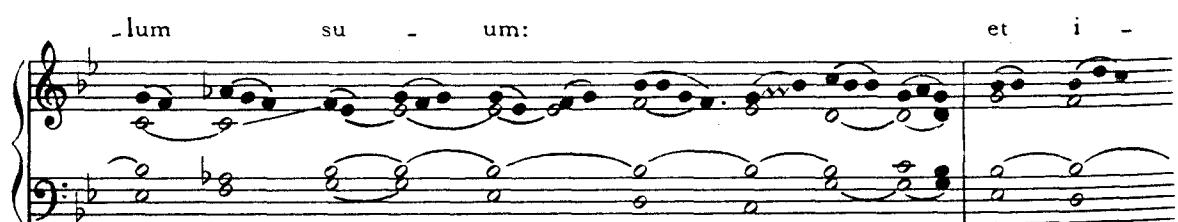
e - jus.

* Cœ . li e - nár - - - -

- - - rant glo - - ri . am De - - -



Quando adhibetur forma Missae brevior omittuntur Grad 2. 3 et 4 atque hymnus Benedictus es, sed post Epistolam dicitur tractus Qui regis Israel, ut infra, p. 35.



su - o.

A sum - mo cœ .

lo e - grés si - o e -

jus: et oc - cür - sus e -

jus us - que ad

sum - mum * e - jus.

Dó - mi - ne * De - us vir - tú - - - tum, con-vér -

3.Grad.
II.

- te nos: et os -

tén - de fá-ci-em tu - am, et sal - - vi

é - ri - - mus.

Ex. ci - ta, Dó - - -

mi - ne, po - tén - - ti - am tu - am,

et ve - - - - ni,

ut sal - vos * fá - ci - as nos.

ut sal - vos * fá - ci - as nos.

Ex . ci . ta,* D6 mi . ne, po . tén . ti .

4.Grad.
II.

Ex . ci . ta,* D6 mi . ne, po . tén . ti .

am tu - am, et

am tu - am, et

ve - - - - ni,

ve - - - - ni,

ut sal - vos fá - ci - as nos.

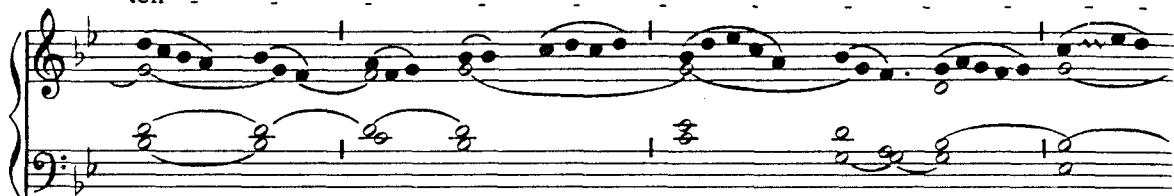
ut sal - vos fá - ci - as nos.

ut sal - vos fá - ci - as nos.

¶. Qui re - gis Is . ra - el, in -



tén -



- de: qui de . dú . cis vel - ut o -



- vem Jo . - - - - - seph:



qui se - des su - per Ché - ru - bim



ap - pá - - re

co - ram Eph - ra -



- im.

Bén-ja.

- min, * et Ma - nás - se.

Post V. Lectionem

Hymn. VII. Be - ne - dí - cens es Dó - mi - ne De - us pa - trum no - stró - rum.*

Et lau - dá - bi - lis et glo - ri - 6 - sus in sáe - cu - la.

Et be - ne - dí - ctum no - men gló - ri - æ tu - æ, quod est san - ctum.

Et lau - dá - bi - le et glo - ri - 6 - sum in sáe - cu - la.

Be - ne - dí - ctus es in tem - plo san . cto gló - ri - ae tu - ae.*

Et lau - dá - bi - lis et glo - ri - o - sus in sáe - cu - la.

Be - ne - dí - ctus es su - per thro. num sanctum re - gni tu - i. *

Et lau - dá - bi - lis et glo - ri - o - sus in sáe - cu - la.

Be - ne - dí - ctus es su - per scep - trum di - vi - ni - tás - tis tu - ae.*

Et lau - dá - bi - lis et glo - ri - o - sus in sáe - cu - la.

Be - ne - dí - ctus es qui se - des su - per Ché - ru - bim, in - tu - ens

a - by - sos.* Et lau - dá - bi - lis et glo - ri - o - sus in sáe - cu - la.

Be - ne - dí - ctus es qui ám - bu - las su - per pen - nas ven - tó - rum,

et su - per un - das ma - ris.* Et lau - dá - bi - lis et glo - ri - o - sus

in sáe - cu - la. Be - ne - dí - cant te o - mnes An - ge - li et San - cti

tu - i.* Et lau - dent te, et glo - ri - fi - cent in sáe - cu - la.

Be - ne - di - cant te cœ - li, ter - ra, ma . re, et o . mni a quæ



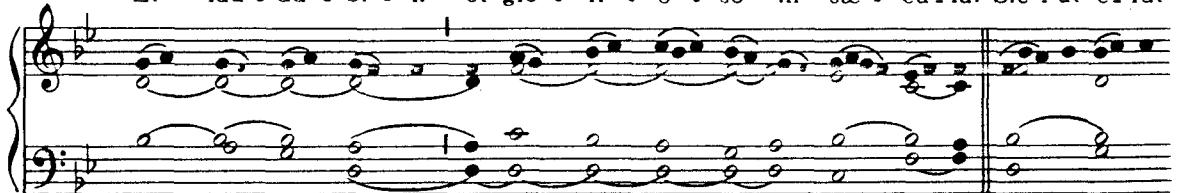
in e - is sunt.* Et lau - dent te, et glo . ri . fi - cent in sæ - cu.la.



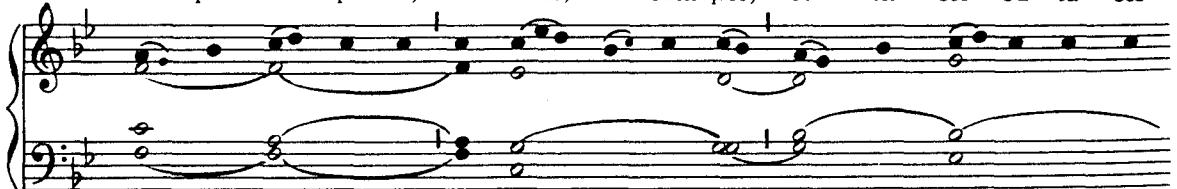
Gló . ri . a Pa . tri, et Fí . li . o, et Spi . ri . tu . i San - cto. *



Et lau - dá - bi - li et glo - ri - ó - so in sæ - cu.la. 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.* Et lau - dá - bi . li et glo - ri - ó - so in



sæ - cu - la. Be - ne - di - ctus es, Dó - mi - ne De - us pa - trum no -

- stró - rum.* Et lau - dá - bi - lis et glo - ri - ó - sus in sæ - cu - la.

Post Epistolam

Qui re - gis * Is - ra - el, in - tén -

Tract. VIII. {

- de: qui de - dú - cis

vel - ut o - vem Jo - seph.

¶ Qui se - des su - per Ché.ru.bim,

ap - - - pá - re co - ram Eph . ra . im,



Ben . ja . min,

et Ma . nás . se.

y. Ex . ci - ta, D6 - - - - - mi.ne,

po - tén . ti - am tu . am, et ve - ni,

ut sal . vos * fá - ci - as nos.



Ex - sul - ta sa - tis * fi - li - a Si - on,

Offert.

III.

præ - di - ca fi - li - a Je - rú - sa - lem:

ec - ce Rex tu - - - us

ve - nit ti - - bi san - ctus, et sal - vá - - - tor.

Ex - sul - tá - vit * ut gi - gas ad cur - rén - dam vi - am:

Comm.

VI.

a sum - mo cœ - lo e - grés - si - o e - jus,

et oc . cür - sus e - jus us . que ad sum - mum e - jus.

DOMINICA QUARTA ADVENTUS.

Intr.
I. Ro - rá - te * cœ - li dé - su - per, et nu - bes

plu - ant ju - - stum: a - pe - ri - á - tur ter - ra,

et gér - mi - net Sal - va - tó - rem. Ps. Cœ - li e - nár - rant

gló - ri - am De - i: * et ó - pe - ra má - nu - um e - jus an.nún. tí.

- at fir - ma - mén - tum. Gló - ri - a Pa - tri, et Fí - li - o,

et Spi - ri - tu . i San - cto. * Sic - ut e - rat in prin - ci' . pi - o,

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

Pro - pe est Dó - mi - nus

Grad.
V.

6 . mni - bus in - vo - cán - ti - bus e - - - - - um:

6 . mni - bus qui in - vo - cant e - - - um in ve - ri - - tá -

- - te.

v. Lau - dem Dó - mi - ni

lo - qué - tur os me - um:

et be - ne - dí - cat o - mnis ca - ro no -

men san - ctum* e - jus.

III. Al - le - lú - ia,* al - le - lú - ia.

V. Ve - ni, Dó - mi - ne, et no - li
 tar - dá - re: re - lá - - xa fa - ci - -

no - ra * ple - bis tu. æ.

A - - - - - ve * Ma . ri - - -

Offert.
VIII.

a, grá - - - ti a ple - na, Dó - - -

mi - nus te - - -

cum: be . ne . di - cta tu in mu - - -

li - e - ri - bus, et be . ne . di - ctus

fru - - - ctus ven - - - tris tu - - i.

Ec-ce vir-go* con-cí-pi - et, et pá - ri, et fí-li - um:

Comm. I.

et vo - cá - bi - tur no - men e - - jus Em - má - nu - el.

IN VIGILIA NATIVITATIS DOMINI.

Hó - di - e sci - é - tis,* qui - a vé - ni - et Dó - mi.

Intr. VI.

- nus, et sal - vá - bit nos: et ma - ne vi - dé - bi - tis

gló - ri - am e - jus. Ps. Dó - mi - ni est ter - ra, et ple - ni - tú - do e - jus: *

or - bis ter - rá - rum, et u - ni - vér - si qui há - bi - tant in e - o.

Gló . ri . a Pa . tri, et Fi . li . o, et Spi . ri . 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.

Grad. Hó . di . e * sci - é - - - tis, qui . a
II.

vé - ni . et Dó - mi - nus,

et sal - vá - bit nos: et ma - - -

- ne vi . dé - bi - tis

gló - ri am e - jus.

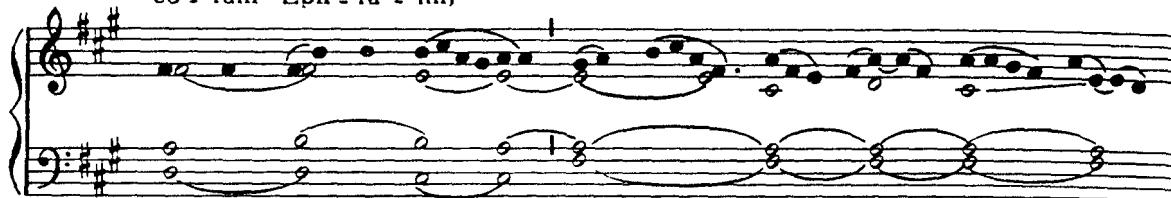
X. Qui re - gis Is - ra - el, in - tén - - - - de:

qui de - dú - cis vel - ut o - vem Jo - - - -

- seph: qui se - des su - per Ché - ru - bim,

ap - pá - re

co - ram Eph - ra - im,

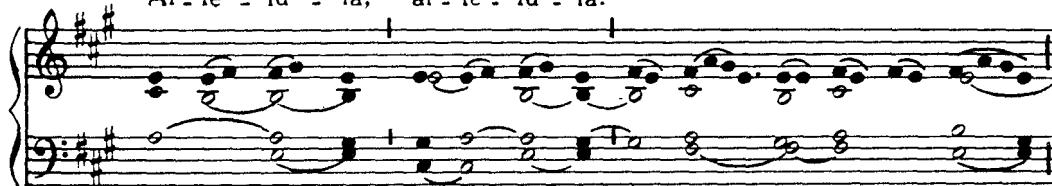


Ben - ja - min, * et Ma - nás - se

*Non dicitur Alleluia cum sequenti Versu, nisi hæc Vigilia venerit in Dominica.*

VIII.

Al - le - lú - ia, al - le - lú - ia.



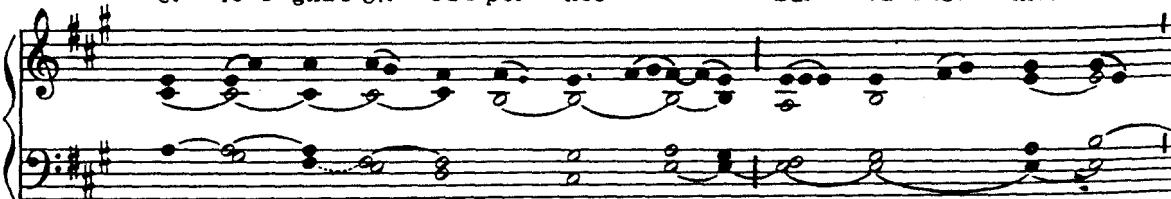
¶ Crá - sti - na di - e



de - lé - bi - tur in - í - qui - tas ter - ræ:



et re - gná - bit su - per nos * Sal - vá - tor mun - di.



Offert.

Tol - li . te * por - - tas, prin - - ci - pes,

II.

ve - - - stras: et e - le - va - - -

mi - ni, por - - - tæ æ - ter - na - les, et in -

- tro - i - - bit Rex glo - ri - æ.

Re . ve . lá . bi - tur * glo - ri - a D6 . mi .

Comm.
I.

- ni: et vi - dé - bit o - mnis ca - ro sa - lu - tá - -

- - re De - - i no - stri.

IN NATIVITATE DOMINI

AD PRIMAM MISSAM.

In Nocte.

D6 mi - nus* di - xit ad me: Fí - li - us

Intr.
II.

me - us es tu, e - go hó - di - e gé - nu -

- i te. Ps. Qua re fre - mu - é - runt gen - tes: * et po - pu - li me - di -

- tā. ti sunt in - á ni - a? Gló - ri - a Pa - tri, et Fí - li - o,

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

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

Te . cum prin . ci . pi - - - um* in di -

Grad. II.

The musical score consists of five staves of music for two voices. The top staff is soprano (S) and the bottom staff is bass (B). The music is in common time, with a key signature of one flat. The lyrics are written below the notes. The first staff starts with a dotted half note followed by eighth notes. The second staff begins with a bass note. The third staff starts with a bass note. The fourth staff begins with a bass note. The fifth staff starts with a bass note.

e vir - tú - - - tis tu - -

- æ: in splen.dó - ri - bus

san - ctó - - - rum, ex ú - te - ro

an - te lu - ci - - - fe -

- rum gé - - nu - i - - te.



¶. Di . xit D6 . mi . nus D6 . mi . no me - - - - -

Se - - de a dex . tris me - - - - -

is: do - nec po - nam i - ni - mi -

- cos tu os,

sca - bél - - - - lum

pe - - dum * tu - o - rum.

VIII.

Al - le - lú - ia, * al - le -

lú - ia.

v. D6 - mi-nus di - xit ad me: Fí - li - us me -

us es tu, e - go h6 - -



- di - e * gé - nu - i - te.



Offert. IV.

Læ - tén - tur * cœ - - - li, et ex - súl -

tet ter - - - ra an - - - te

fa - - ci - em D6 - mi - ni:

quó - ni - am ve - - - nit.

In splen.dó . ri . bus * san . ctó . rum, ex ú - te . ro

Comm. → IV.

an - te lu - cí - fe . rum gé - nu - i - te.

AD SECUNDAM MISSAM.

In Aurora.

Lux ful - gé - bit * hó - di - e su - per nos:

Intr. VIII.

qui - a na - tus est no - bis Dó - mi - nus: et vo - cá - bi - tur

Ad - mi - rá - bi - lis, De - us, Prin - ceps pa - cis, Pa - ter fu -

- tú - ri sáe - cu - li: cu - jus re - - gni
 non e - rit fi - - nis. Ps. Dó - mi -

- nus re . gná . vit, de - cō - rem in - dú - tus est: * in - dú - tus est
 Dó - mi - nus for - ti - tú - di - nem, et prä - cín - xit se. Gló - ri .

a Pa . tri, et Fí . li . o, et Spi . ri . tu . i San . cto. * Sic . ut e . rat in prin . ci . pi . o,

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

Be - ne . dí - ctus * qui ve - - ait

Grad. V.

in nō - mi - ne D6 - mi - ni:

De - us D6 - mi - nus, et il - lú - xit no -

- bis.

V. A D6. mi. no

fa - ctum est: et est

mirá - - - - - biele *

in 6.cu.lis no - stris.

II. Al - le - lú - - - ia, * al - le -

lú - - - ia.

¶.D6 mi - nus re - gná - - -

- vit, de - có - rem in - - - du - it:

in - du - it D6 mi.nus for - - ti .

- tú - di - nem, et præ - cín - xit se *

vir - tú - te.

De - us e - nim * fir - má - vit or . . .

Offert. VIII.

bem ter - rae, qui non

com - mo - vé - bi - tur: pa - rá - ta se -

des tu - a, De - us, ex tunc,

a sá - cu - lo tu es,

Ex - súl - ta * fí - li - a Si - on, lau - da

Comm. IV.

fí - li - a Je - rú - sa - lem: ec - ce Rex

tu - us ve - nit san - ctus, et Sal - vá - tor

mun - di.

AD TERTIAM MISSAM.

In Die Nativitatis Domini.

Intr.
VII.

Pu - er * na - tus est no - bis, et fi - li - us
da - tus est no - bis: cu - jus im-pé . ri - um su - per
hú - me - rum e - - jus: et vo - cá - bi - tur no - men
e - - jus, mag - ni con - sí - li - i An - ge - lus Ps. Can -
-tá - te Dó - mi - no cán - ti - cum no - vum: qui - a mi - ra - bí - li - a
fe - cit. 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, et nunc, et sem - per,

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

Grad. V.

Vi - dé - runt o - - - mnes* fi - nes ter - rae

sa - lu - tā - re De - - i no -

- stri: ju - bi - lá - te De - - o o - - -

- mnis ter - ra.

No-tum fe - cit D6

mi-nus

sa - lu - tá - re su - um: an - te con - spé - ctum

gén - ti - um re - ve lá - vit * ju - stí -

ti - am su - am.

Alle-lú - ia, * alle-lú - ia.

II.

¶. Di - - - es

san . cti . fi . cá . tus il . lú . xit no - - - - - bis:

ve - - - - - ní - te gen . tes, et a . do . rá -

- te D6 . mi . num: qui - a h6 - di - e

de - scén - dit lux ma - - - - - gna *

su . per ter - - - ram.

Offert
IV.

Tu . i sunt *cœ - - li, et tu . a

est ter - ra: or - bem ter - rá - -

- rum, et ple - ni . tú . di-nem e - - - jus

tu fun - dá - sti: ju - stí - - - ti . a

et ju - dí - - - ci - um præ - pa - rá - ti -

- o se - - - dis tu - ae.

Vi - dé - runt o . mnes* fi . nes ter - ræ

Comm. I.

sa - lu - tā - - - re De - - - i no - stri.

S. STEPHANI PROTOMARTYRIS.

Et - e - nim * se - dé - runt prin-ci - pes, et ad-vérsu

Intr. I.

me lo. que-bán - tur: et in - í - qui per - se - cù - - -

- ti sunt me: ad - ju - va me, Dó - mí - ne De . us me - us,

qui . a ser . vus tu - us ex . er . ce - bá - tur in tu - is



ju . sti . fi - ca - ti . 6 . ni . bus Ps. Be - á - ti im .



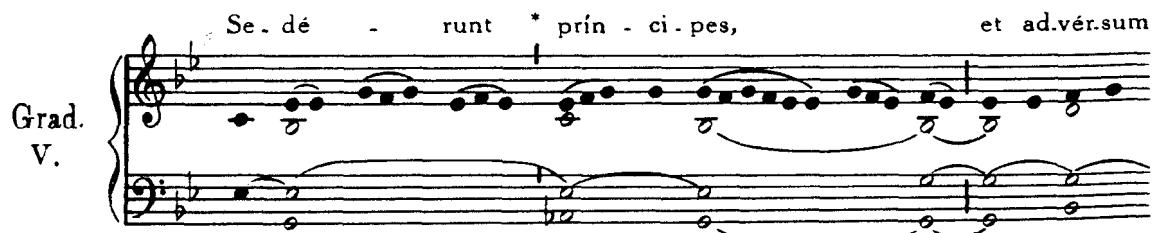
- ma . cu . lá . ti in vi - a: * qui ám . bu.lant in le - ge Dó . mi - ni .



Gló . ri . a Pa . tri, et Fí . 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 sá . cu . la sá . cu . ló . rum. A . men .



me lo. que. báñ - tur: et in - i . qui perse. cút. ti

sunt me. ♩. Ad. ju. va me, Dó. mi. ne

De - us me - us:

sal. vum me fac propter mi. se. ri. cór - di - am * tu - - - am.

Al . le . lú . ia, * al . le . lú . ia.

II.

V. Vi de o

cæ . los a . pér - - - - - tos, et Je . sum

stan - - - - tem a dex - - - tris

vir tú - - - - tis * De - i.

E . le . gé - - - - runt * A . pô - - sto . li

Offert.
VIII.

Sté - pha - num le - - vi - tam, ple - - - num

fi - - de et Spí - ri - tu Sancto: quem

la - pi - da - vé - - - runt Ju - dæ - i

o - rán - tem, et di - cén - tem: Dó - mi - ne Je - -

- - su, ác - ci - pe spí - ri - - -

- tum me - um, al - le - - - lú - ia.

Comm. VIII.

Vi - de - o * cœ - los a - pér - tos, et Je - sum stan - tem

a dex - tris vir - tú - tis De - i: Dó - mi - ne Je - su,

áci - pe spí - ri - tum me - um, et ne stá - tu - as il - lis

hoc pec - cá - tum, qui - a né - sci - unt quid fá - ci - unt.

S. JOANNIS APOSTOLI ET EVANGELISTÆ

Introitus. In medio, *ut in Communi Doctorum, Pars IV, p. 71.*

Grad. V.

Ex - i - it * ser - mo in - ter fra - - - - tres,

quod di . scí pu - lus il le non

mó - ri tur.

V. Sed: Sic e . um vo . lo ma.né . re,

do - nec vé . ni - am:

tu me sé - que . re.

Al - le - lú - ia, * al - le - lú - ia.

II. {

¶. Hic est

di - sci - pu - lus il - - - - le, qui te - sti.

mō - ni - um pér - hi - - - - bet de his:

et sci - - - mus qui - a ve - - - -

rum est te - sti - mō - ni - um * e - jus.

Ex . i . it * ser . mo in . ter fra . tres, quod di . sci . pu . lus il . le

Comm. II.

non mó . ri . tur: et non di . xit Je . sus: Non mó . ri .

tur: sed: Sic e . um vo . lo ma . né . re, do . nec vé . ni . am.

IN FESTO SS. INNOCENTIUM.

Ex o . re * in . fán . ti . um, De . us, et lac . té n . ti . um

Intr. II.

per . fe . cí . sti lau . dem propter in . i . mí . cos tu . os.

*Ps. Dó . mi . ne Dó . mi . nus no . ster: * quam ad . mi . rá . bi . le est nomen tu . um*



in u . ni . vér . sa ter . ra! Gló . ri . a Pa . tri, et Fí . li . o,



*et Spi . ri . tu . i San . cto. * Sic . ut e . rat in prin . ci . pi . o,*



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



Graduale. *Anima nostra, ut in Comm. plurim. Martyrum, Pars IV, p. 50.*

IV. *Al - le - lú - ia, * al - le - lú - ia.*



V. Lau . dá . te



pú - - e - ri Dó - mi - num, lau - dá - - - te

no - men * Dó - mi - ni.

In Missis votivis post Septuagesimam, omissis Alleluia, et versu sequenti, dicitur

Tract. VIII. Ef. fu. dé - runt * sán - gui.nem

san - - ctó - rum, vel - ut a - - quam, in cir - cù - i -

- tu Je - rú - sa - lem.

¶. Et non e - rat qui se - -

pe - lí - - - - ret.

Vín-di-ca, Dó - mi - ne, sán-gui-nem san.ctó - rum

tu - ó - rum, qui ef-fú - - -

sus est * su - perter - - - - ram.

A . ni . ma* no - - - - stra,

Offert. II.

sic - ut pas - ser, e - ré - pta est de lá -

- que - o ve - nán - ti - um: lá - que - -

- us con - tri - tus est, et nos li - be -

rá - - - ti su - mus.

Vox in Ra - ma * au - di - ta est, plo - rá - tus et u - lu -

Comm. VII.

- lá - tus: Ra - chel plo - rans ff - li - os su - os, nó - lu -

- it con - so - lá - ri, qui - - - a non sunt.

DOMINICA INFRA OCTAVAM NATIVITATIS

Dum mé - di. um* si . lén - ti - um te . né

Intr.
VIII.

- rent 6 - mni . a, et nox in su - o cur - su mé - di - um i -

- ter ha - bé - ret, o - mni - po - tens ser - mo tu - us,

D6 - mi - ne, de cœ - lis a re - gá - li - bus

sé - di - bus ve - nit. Ps. D6. mi - nus re - gná - vit,

de - c6 - rem in - dú - tus est: * in - dú - tus est D6. mi - nus for - ti - tú - di -

- nem, et præcínxit se. Glóri . a Pa . tri, et Fi . li . o,



et Spi . ri . 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 . lō . rum. A . men.



Spe.ci . ó.sus* for . . . ma

Grad.
III.



præ fi . li . is hó . mi .



- num: dif. fú . - sa . est



grá - ti - a in lá - - - -

bi - is tu - - - - is.

V. E.ructá - vit cor me - - - -

um ver - - bum bo - - - -

num: di - co e - - - go o - pe - ra

me - - - a re - - gi: lin.gua me. a

cá - la - - - mus scri - bæ

ve - 16 - - ci - - ter * scri - bén - - -

tis.

Allelúia, allelúia. V. Dóminus regnávit, p. 57.

Offertorium. Deus enim firmávit, p. 58.

Tol - le * pú - e - rum et ma - trem e - jus, et va - de

Comm. VII. {

in ter - ram Is - ra - el: de - fún - ctí sunt e - nim,

qui quæ. ré - - bant á - ni - mam pú - e - ri.

S. THOMÆ EPISCOPI ET MARTYRIS.

Intr.
I.

Gau-de - á - mus * o - mnes in Dó - mi - - no,

di - em fe - stum ce - le - brán - tes sub ho - nō - re

Tho - mae Már - ty - ris: de cu - jus pas - si - 6 - ne

gau - dent An - - ge - - li, et col - láu - - dant

Fí - li - um De - - i. Ps. Ex - sul - tá - te ju - sti in

Dó - mi - no, * re - ctos de - cet col - lau - dá - ti - o. Gló - ri - a Pa - tri, et

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

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

Graduale. Ecce sacérdos magnus, *ut in Communi Conf. Pontificis, Pars IV, p. 62.*

I. Al - le - lú - ia, * al - le - lú - ia.

Al - le - lú - ia, * al - le - lú - ia.

¶. E - go sum pa - stor

bo - nus: et co - gnó - - - sco o - - -

ves me - as,

et co - gnó - - - - scunt me * me - - -

æ.

Offert.
VIII.

Po - su - i - - - - sti, * D6 - - - mi - ne,

in cá - - - - pi - te e - jus

co - ró - - - - nam de lá - pi - de

pre - ti - 6 - - - - - so: vi - tam pé -

ti - it a te,

tribu - í - sti e - i, al - le - - - - - lú - ia.

E - go sum * pa - stor bo - nus, et co - gnó - sco

Comm. II.

o - ves me - as, et co - gnó - scunt me me - - æ..

The score consists of four systems of music. The top system has three voices (SSA) and a piano part. The second system has three voices (SATB) and a piano part. The third system has three voices (SATB) and a piano part. The fourth system is labeled 'Comm. II.' and has three voices (SATB) and a piano part. The vocal parts are written in soprano, alto, tenor, and bass clefs. The piano part is in common time, indicated by a 'C' at the beginning of each system. The vocal parts are also in common time. The music is set in a traditional Gregorian chant style with various note heads and stems. The lyrics are in Latin, with some words in French (e.g., 'so: vi - tam pé -'). The piano part provides harmonic support and includes basso continuo markings with dots and dashes.

DIEBUS INFRA OCTAVAM NATIVITATIS DOMINI.

Missa. Puer natus est, *ut in die*, p. 60.

S. SILVESTRI I.PAPÆ ET CONFESSORIS.

Missa. Si diligis me, de *Communi unius Summi Pontificis*, vide ad calcem Partis IV.

OCTAVA NATIVITATIS DOMINI.

Introitus. Puer natus est, p. 60.*Graduale.* Vidérunt, p. 61.

VII. { Al - le - - - lú - - ia,* al - le - - -

lú ia.

¶. Mul - ti - - -

- fá - ri - e o - - lim De - - us lo - quens

in pro . phé - - - - tis, no . vis - si - me di -

bus i - - stis lo - cù - tus est

no - - - - bis in Fí - li -

o su - o.

In nō. mi - ne Je - su * o - mne ge. nu fle . ctá - tur,

Offertorium. Tui sunt cœli, p. 64.

Communio. Vidérunt, p. 65.

DOMINICA A DIE 2 AD DIEM 5 JANUARII OCCURRENTI
VEL, SI HÆC DEFECERIT, DIE 2 JANUARII

SANCTISSIMI NOMINIS JESU

Intr.
III.

In nō. mi - ne Je - su * o - mne ge. nu fle . ctá - tur,

cœ . lé - sti . um, ter - ré - stri - um et in - fér - nō - rum:

et o - mnis lin . gua con - fi . te - á - tur, qui - a Dó . mi - nus

Je . sus Chri - stus in gló - ri . a est De . i Pa - tris.

Ps. Dó - mi - ne Dó - mi - nus no - ster: * quam ad - mi - rá - bi - le est

no - men tu . um in u - ni - vér - sa ter - ra! 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,

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



Sal - vos fac nos, *D6 mi-ne De-

Grad.
III.

A musical score for two voices. The top voice has a soprano clef and the bottom voice has a bass clef. The key signature is one flat. The music consists of two measures of notes on the treble and bass staves, followed by a repeat sign and another two measures.

us no - ster, et con - gre - ga nos

A musical score for two voices. The top voice has a soprano clef and the bottom voice has a bass clef. The key signature is one flat. The music consists of two measures of notes on the treble and bass staves, followed by a repeat sign and another two measures.

de na - ti - o - ni - bus:

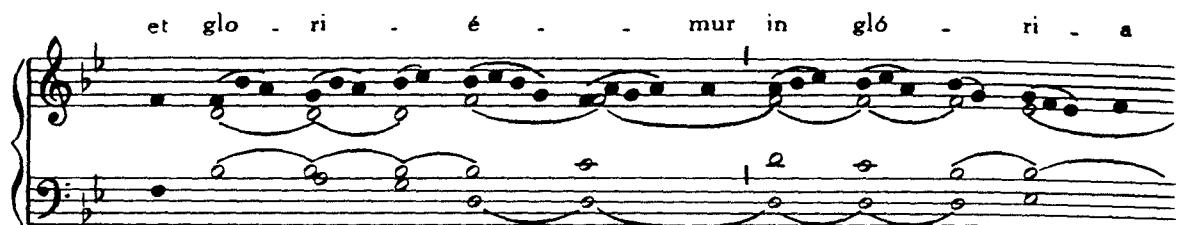
A musical score for two voices. The top voice has a soprano clef and the bottom voice has a bass clef. The key signature is one flat. The music consists of two measures of notes on the treble and bass staves, followed by a repeat sign and another two measures.

ut con - fi - te. á - mur nō - mi -

A musical score for two voices. The top voice has a soprano clef and the bottom voice has a bass clef. The key signature is one flat. The music consists of two measures of notes on the treble and bass staves, followed by a repeat sign and another two measures.

- ni san - cto tu - o,

A musical score for two voices. The top voice has a soprano clef and the bottom voice has a bass clef. The key signature is one flat. The music consists of two measures of notes on the treble and bass staves, followed by a repeat sign and another two measures.



tu - a.

V. Tu, D6 - mi. ne, pa - ter no - ster,

et re. dém

ptor no - ster: a sé - cu - lo

no - - men * tu - um.

Al - le - lú - ia,* al - le - lú -

I.

ia.

¶. Lau - dem D6 - mi - ni

lo - qué - - tur os me - um, et be - ne - di -

cat o - mnis ca - ro no . men san - ctum* e .

jus.

Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur :

Dó . mi . ne

* De . us

Tract. VIII.

vir . tú - tum, con-vér - te nos:

et a . stén . de fá . ci . em tu . am, et sal - vi

ri - mus: so - net vox tu - a

in au - ri - bus me -

is. Vox e - nim tu - a dul -

- cis, et fá - ci - es tu - a de - cō -

ra ni - mis. V. O - le - um ef - fú -

sum no - men tu - um, Je su:

íd - e - o ad - o - le - - scén - tu - læ *

di - le - - - xé - runt te.

Tempore autem Paschali in Missis votivis : allelúia, allelúia. ¶ Laudem Dómini, ut supra ; deinde :

Al - le - - - lú - - - ia. *

V.

V. Ex. al. tá. bo te, De.us me.us

Rex, et be. ne.



- di - - - cam nó - mi - - -



- - - ni san. cto tu - o Je - - - su, in



sæ. cu - lum et in

sæ - cu -



- lum * sæ -



cu - li.



Confi - té - bor* ti - bi, D6 - mi - ne De - - us

Offert.
I.

me - - - us, in to - - - to cor - - -

- de me - - - o, et glo - - -

ri - fi - cá - bo no - men tu - um in æ -

- té - - - num: quó ni - am tu, D6 - - -

- mi - ne, su - á - vis et mi - tis es: et mul - - tæ mi -

Confi - té - bor* ti - bi, D6 - mi - ne De - us

Offert.
I.

me - - - us, in to - - - to cor - - -

- - de me - - - o, et glo - - -

ri - fi - cá - bo no - men tu - um in æ - - -

- té r - - - num: quó ni - am tu, D6 - - -

- mi - ne, su - á - vis et mi - tis es: et mul - tæ mi - - -

se . ri . cór - di - ae 6 - mni . bus in - vo . cán - ti . bus

te, al - - - le

lú . ia.

O - mnes gen - tes * quas.cúm.que fe - ci - sti, vé - ni -

Comm.
VIII.

- - ent, et ad . o - - rá - bunt co . ram te, Dó -

- mi - ne, et glo - ri - fi - cá - bunt no . men tu - um:

quó . ni . am ma - - gnus es tu, et fá - ci - ens mi - ra .

- bí - li - a: tu es De - us so - - lus,

al - le - lú - - ia.

DIE 5 JANUARII

S. TELESPHORI, PAPÆ ET MARTYRIS

Missa. Si diligis me, de Communi unius Summi Pontificis, vide ad calcem Partis IV.

IN EPIPHANIA DOMINI

Ec - ce * ad - vé - nit do . mi . ná . tor Dó - mi - - nus:

Intr. II.

et re gnum in ma - nu e - jus, et po té - stas,

et im pé ri - um. Ps. De us, ju dí ci um tu um re gi da: *

et ju stí ti am tu am fí li o re - gis. Gló ri a Pa tri, et Fí li o,

et Spi ri tu i San cto. * Sic ut e rat in prin ci pi o, et

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

Grad. V.

O - - - mnes* de Sa - ba

vé - ni - ent, au - rum et thus de - fe - rén - tes,

et laudem Dó - mi - no an - nun - ti - án - tes.

v. Sur - ge,

et il - lu - mi - ná - - - - re

Je - rú - sa - lem: qui - a gló - - ri - a

A musical score for voice and piano. The top staff shows a vocal line in G major (D6) with lyrics: "mi - ni su - per te * or - ta". The bottom staff shows a piano accompaniment in G major. The vocal line includes a melodic line with eighth and sixteenth notes, and the piano part features harmonic chords.

The musical score consists of two staves above a basso continuo staff. The top staff uses a treble clef and has a key signature of one sharp. It contains two measures of music, each ending with a fermata. The bottom staff uses a bass clef and also has a key signature of one sharp. It contains two measures of music, each ending with a fermata. The basso continuo staff is located below the treble staff and contains two measures of music, each ending with a fermata.

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The vocal line consists of several groups of notes, some connected by horizontal lines and some separated by vertical stems. The lyrics "V. Vi - di - mus" are written above the top staff. The music is divided into measures by vertical bar lines.

A musical score page showing two staves. The top staff is for soprano voice and the bottom staff is for basso continuo. The soprano part consists of a single melodic line with various note heads and stems. The basso continuo part includes a bass line with note heads and a harmonic line consisting of vertical dashes representing basso continuo markings. The music is in common time and G major.

The image shows a musical score for 'Ave Maria' by Franz Schubert. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics 'é - en - - - te, et vé - ni - -' are written above the notes. The music is in common time and includes various note values such as eighth and sixteenth notes, along with rests.

- mus cum mu . né -

- ri - bus ad - o - rá - re * D6 mi - num.

Re.ges Thar.sis et in su . lae

Offert. V.

mú - ne - ra of - fe - rent: re.ges A - ra -

- - bum et Saba do - na ad . dū -

- - cent: et ad-o - rá - bunt e - um o - mnes re -

ges ter - ræ, o - mines gen - tes

sér - vi - ent e - i.

Ví - di - mus * stel - lam e - jus in O - ri -

Comm.
IV.

- én - te, et vé - ni - mus cum mu - né - ri - bus ad -

o - rá - re Dó - mi - num.

Diebus ferialibus a 7 ad 12 januarii ante dominicam I post Epiphaniam occurrentibus, dicitur Missa de festo Epiphaniae; post eandem dominicam vero Missa de eadem dominica In excelso throno, ut infra, p. 112.

SANCTÆ FAMILIÆ JESU, MARIE, JOSEPH

Intr.
VII.

Ex - súl - tet gáu - di - o * pa - - ter Ju - - sti.

gáu - de - at Pa - ter tu - - us et Ma - ter tu - - a.

et ex - sul - tet quae gé - nu - it te.

Ps. Quam di - lécta ta - ber - ná - cu - la tu - a, Dó - mi - ne vir - tú - tum!*

con - cu - pi - scit et dé - fi - cit á - ni - ma - le a in á - tri - a Dó - mi - ni.

Gló - ri . a Pa . tri, et Fí . li . o, et Spi . ri . 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.



U - nam pé - ti . i * a D6 - mi . no,

Grad.
V.



hanc re - quí - ram: ut in - há - bi -



- tem in do - mo D6 - - mi . ni óm . ni . bus di - é - bus



vi - tæ me - ae.

V. Be - á - - ti



qui há . bi . tant in do . mo tu . a, Dó . mi . ne:



in sá . cu . la sá . cu . lí



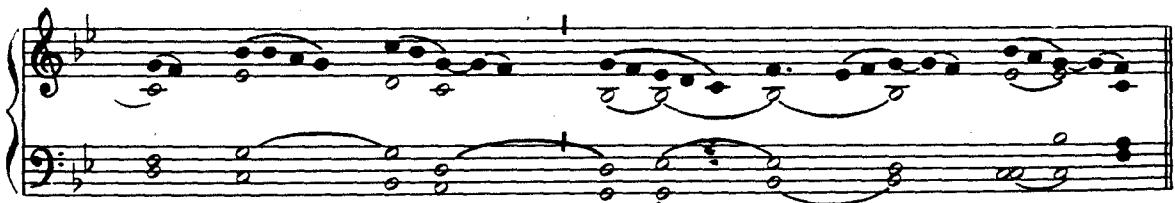
rum

* lau . dá . bunt te.



Al . le - - - lú . ia,* al . le - - - lú . ia.

VIII.



℣. Ve re tu es Rex abs - cón - - -

- - di - tus, De - us Is - ra - el *

Sal - vá - - - tor.

Post Septuagesimam, omissis Allelúia et ℣. sequenti, dicitur :

Hó - sti - am * et ob -

Tract. II.

cor-pus au - tem ap - tá - sti mi - hi.

v. Ho - lo - cäu - stum

et pro pec - cá - to non pos - tu - lá - sti:

tunc di - xi: Ec - ce vé - ni - o.

v. In cá - pi - te li - bri scri - ptum est de me,

ut fá - ci - am, De - us,

vo - lun - tâ - tem * tu - - - am.

Tempore Paschali, omissa Graduali, dicitur :

I. Al - le - lú - ia, * al - le - lú -

- ia. V. Be .

á - - - tus ho - - mo qui au - dit me,

et qui ví . gi . lat ad fo - - res me - - as

quo . tí - di - e, et ob - sér - - vat ad po -



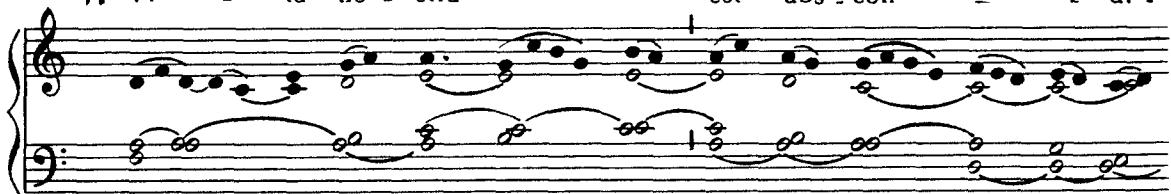
- stes ó - sti - i * me - i.



Al - le - lú - ia. *



¶. Vi - ta no - stra est abs - cón - - di -



- ta cum Chri - sto * in De - o.



Tu - lé - runt * Je - - - sum pa - rén - - -

Offert.
IV.

- tes e - - - jus in Je-rú - sa-lem,

ut sí - ste-rent e - um Dó - mi-no.

Comm.
I.

De - scén - dit Je - sus * cum e - is, et ve -

- nit Ná - zá - reth, et e - - - rat súb -

- - di-tus il - lis.

MISSA DOMINICÆ I POST EPIPHANIAM.

Intr.
VIII.

In ex . cé . so thro . no * vi . di se - - dé . re

vi . rum, quem ad - - - rat multi . tú - do Ange .

- 16 - rum, psal . lén - - tes in u - num:

ec - ce cu . jus im . pé - ri - i no - men est

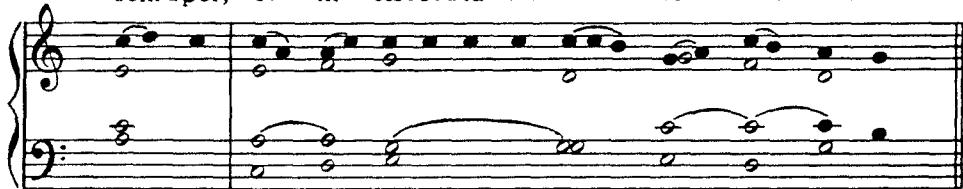
in ae - té - num. Ps. Ju . bi - lá - te De . o o - mnister . ra: *

ser . vi - te Dó . mi . no in lae - tí . ti . a. Gló . ri - a Pa . tri, et Fi . li . o,

et Spi - ri - 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 - lô - rum. A - men.



Be - ne - dí - ctus * Dó - mi - nus De -

Grad.
VII.



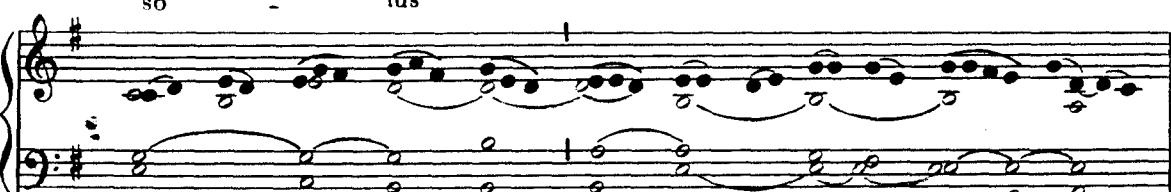
- us Is - ra - el, qui



fa - cit mi - ra - bi - li - a mag - na



so - lus



a sœ - cu - lo.

V. Su - sci . pi - ant mon -

- tes pa - - -

- - -

- - -

- cem p6 - - -

- pu - lo tu - - - o, et col - - -

les * ju - stí

ti - am.

Al - le - lú - ia, * al - le - lú -

III.

ia.

Ju - bi - lá - te

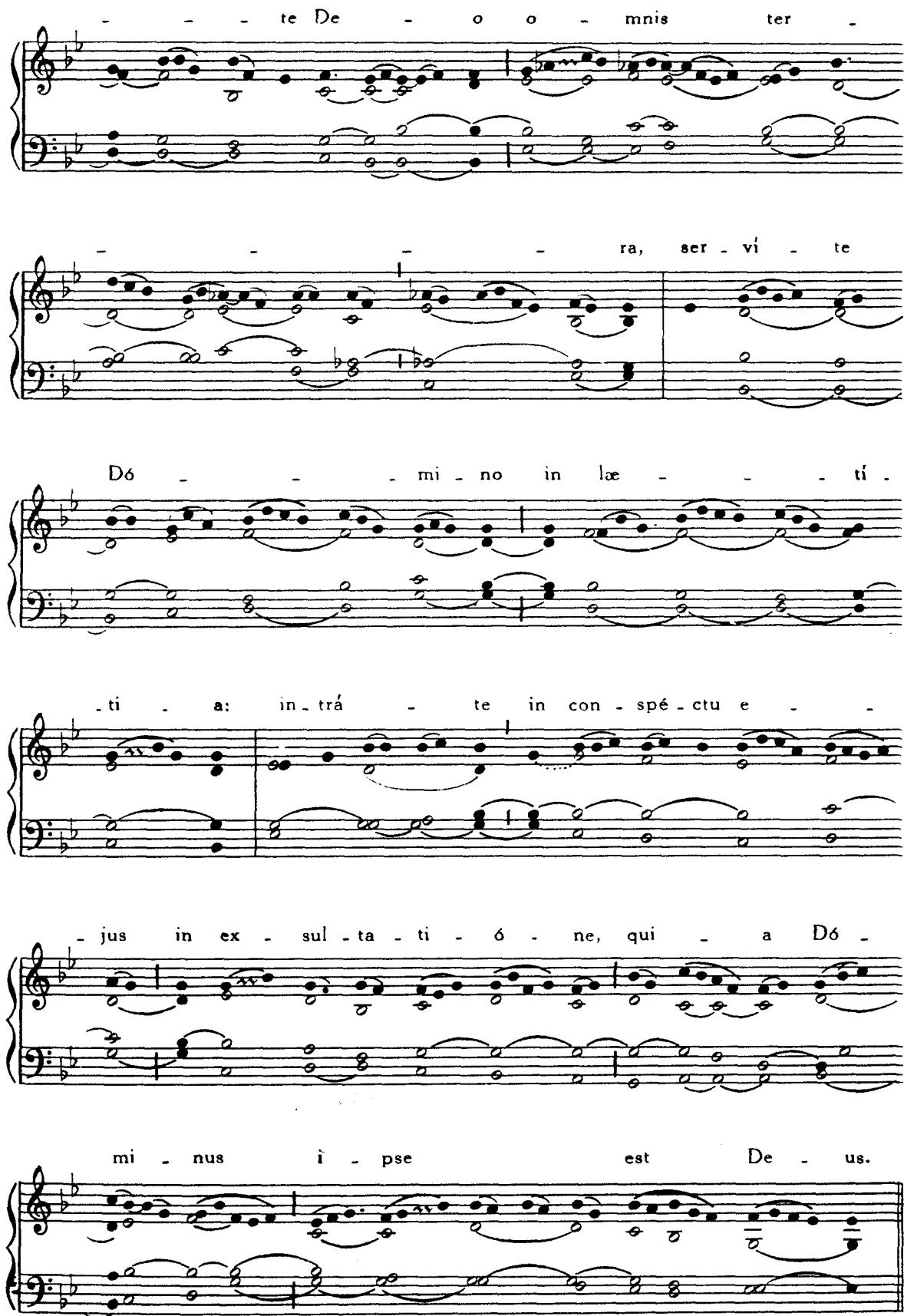
De - o - mnis ter - - ra:

ser - vi - te D6 - - mi - no *

in lœ - tí - ti - a.

Offert. Ju - bi - lá - te De - o * o - mnis
V

ra: ju - bi - lá -

- - - te De - o o - mnis ter -


 ra, ser - vi - te

 D6 - mi - no in læ - - - tí -

 ti . a: in trá - - te in con - spé - ctu e - -

 - jus in ex - sul - ta - ti - 6 - ne, qui - a D6 -

 mi - nus i - pse est De - us.

Fi - li, *quid fe - cí - sti no - bis sic? e - go et

Comm. I.

Pa - ter tu - us do - lén - tes quære - bá - mus te.

Et quid est quod me quære - bá - tis? ne - sci - e - bá -

- tis qui - a in his quæ Pa - tris me - i sunt,

o - pór - tet me es - se?

11. JANUARII – S. HYGINI PAPÆ, MARTYRIS.

Missa. Si diligis me, de Communi unius Summi Pontificis, vide ad calcem Partis IV.

13. JANUARII – IN COMMEMORATIONE BAPTISMATIS D. N J. C.

Missa. Ecce advénit, ut in die Epiphaniæ, p. 99.

DOMINICA II POST EPIPHANIAM

119

O - mnis ter - ra * ad . 6 - ret te,

Intr.
IV.

De - us et psal - lat. ti - bi: psal - mum

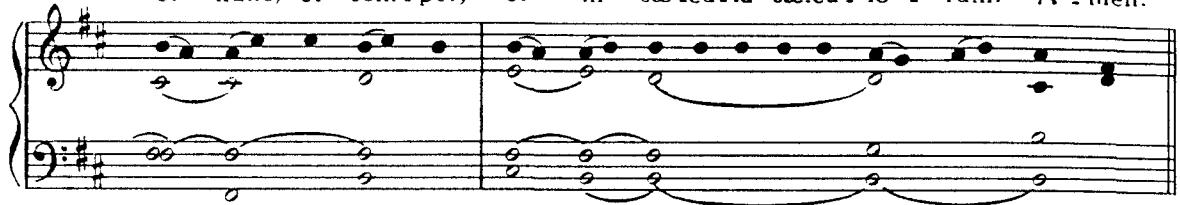
di - cat nō - mi - ni tu - o Al - tis - ei -

me. Ps. Ju - bi - lá - te De - o o - mnis ter - ra, * psal - mum di - ci - te nō - mi - ni

e - jus: da - te glō - ri - am lau - di e - jus. Glō - ri - a Pa - tri, et Fí - li - o,

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

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



Mi-sit Dó - - - mi-nus* ver - - -

Grad.
V.

- bum su - - - um, et sa-ná-vit e -

- - - os: et e - ri - pu-it e -

- - - os de in-tér-i - tu e - o - rum.

¶. Con-fi-te-án - - -

tur Dó.mi.no

mi - se - ri - cór - di - æ

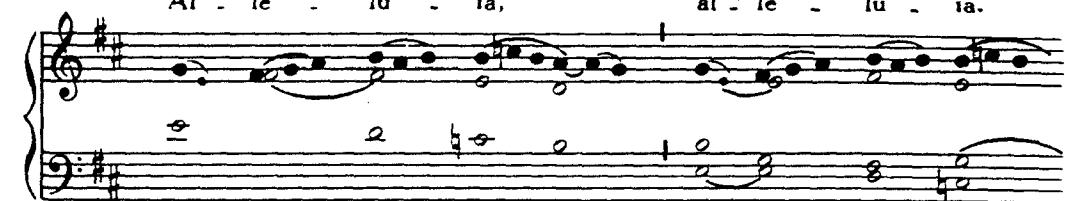
e - - -

- jus: et mi - ra - bí - li - a e - - -

- - jus fi - li - is * hó - mi - num.

IV.

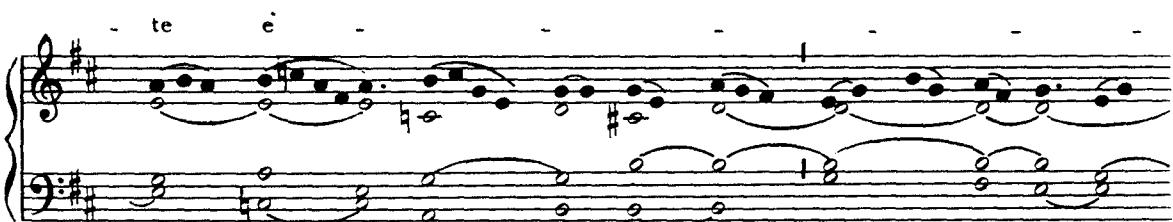
Al - le - lá - ia, * al - le - lá - ia.



V. Lau-dá-te De -



- um o - mnes An - ge - li e - jus: lau - dá -



Offert.
I.

Jubilá - te * De - o u - ni - vér - -
sa ter - - - ra: ju - bi - lá - -

- te De - o u - ni - vér - sa ter - -
ra: psal - mum dí - ci - te

nó - - mi - ni e - - - jus:

The musical score consists of six staves of music for voices and piano. The top staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef and a key signature of one flat. The bottom four staves have a bass clef and a key signature of one flat. The lyrics are written above the music. The score is divided into two sections by a vertical bar line. The first section contains the lyrics: "Jubilá - te * De - o u - ni - vér - -", "sa ter - - - ra: ju - bi - lá - -", and "- te De - o u - ni - vér - sa ter - -". The second section contains the lyrics: "ra: psal - mum dí - ci - te" and "nó - - mi - ni e - - - jus:". The music features various note heads, stems, and beams, with some notes having horizontal dashes through them. The piano part is indicated by a treble clef and a bass clef, with a bass staff below it.

ve - ni - te, et au - di - te, et nar. rá - bo

vo - bis, o - mnes qui ti - mé -

- tis De - um, quan - ta fe - cit Dó - mi - nus !

á - ni - mæ me - æ, al - le -

lú - ia.

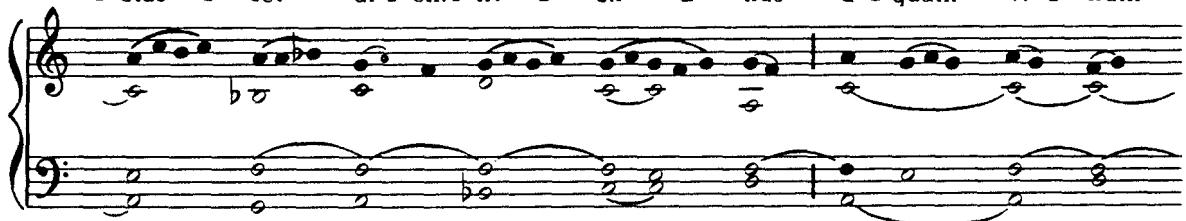
Di - cit Dó - mi - nus: * im. plé.te hý. dri - as

Comm. VI.

a - qua et fer - te ar - chi. tri - clí - no. Cum gu -



- stás - set ar - chi. tri - clí - nus a - quam vi - num



fa - ctam, di - cit spon - so: Ser - vá - sti vi - num bo -



- num us - que ad - huc. Hoc si - gnum fe - cit Je - sus pri - mum



co - ram di - scí - pu - lis su - is.



DOMINICA III POST EPIPHANIAM

Intr.
VII.

Ad - o - rá - te * De - um o - mnes An - ge -

- li e - jus: au - dí - vit, et læ - tā - ta est Si -

- on: et ex - sul - ta - vé - runt fí - li - æ Ju - dæ.

Ps. D6 mi - nus re - gná - vit, ex - súl - tet ter - ra: * læ - tén - tur in -

- su - læ mul - tæ. Gló - ri - a Patri, et Fí - 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 sá-cu-la sá-cu - ló-rum. A - men.

Ti - mé - buntgen - - - tes * no - - - men

Grad.
V.

tu - - - um, Dó - mi - - ne, et o - - mnes

re - ges ter - - rae

ri - am tu - - -

am. Quó - ni - am æ - di - fi - cá - vit

Dó - mi - nus

Si - on, et vi - dé - bi -

- tur in ma-je-stá - te * su -

a.

VIII. Al - le - lú - ia, * al - le -

lú - ia.

¶ D6 - minus re - gná - - - vit, ex - súl - - tet

2 2 5 3 10 8

ter - - ra: lae - tén - -

- tur in - su - lae*mul - tae.

Offert. II.

Déx - te - ra Dó - mi - ni * fe - cit

vir - - - tem, déx - te - ra Dó - mi - ni ex.al -

- tá - - - vit me: non mó - ri - ar, sed

vi - vam, et nar - rábo ó - pe.ra Dó - mi - ni.

Comm. VII.

Mi - ra - bán - tur o - mnes*de

his quæ pro - ce-dé - bant de o - re De - i.

DOM. IV. V. ET VI. POST EPIPHANIAM

Omnia ut in Dominica præcedenti, p. 126.

DOMINICA IN SEPTUAGESIMA.

Intr.
V.

Cir. cum. de. dé. runt me * gé. mi. tus mor. tis, do. 16 -

- res in - fér. ni cir. cum - de - dé - runt me:

et in tri - bu. la. ti - 6 - ne me - a in - vo - cá - vi

Dó - mi - num, et ex - au - dí - vit de tem - plo san - cto

su - o vo - - cem me - am. Ps. Di. li - gam

te Dó - mi - ne, for - ti - tú - do me . a: * Dó - mi - nus fir - ma - mén - tum me - um,

et re - fú - gi - um me - um, et li - be - rá - tor me - us. Gló - ri - a Pa - tri, et

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

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

Ad - jú - - - - tor * in op - por - tu - ni -

Grad. III. {

- tár - ti - bus, in tri - bu - la - ti - 6 - - - - ne:

spe - rent in te, qui no . vé - runt te:

quó - ni - am non

de - re - lín - quis

quæ - rén - tes te,

D6

- ne.

¶. Quó - ni - am non

in fi - nem ob - lí - vi - o e - rit páu - pe - ris:

pa - ti - én - ti - a páu - - pe - rum nonperí - bit in

ae - té - - - - num: ex - súr - ge,

Dó - mi - ne, non præ - vá - le - at * ho - - -

mo.

Tract. VIII.

De profún - dis * cla - má - vi ad te,

Dó - mi - ne: ex -

A musical score for voice and piano, featuring five systems of music. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The score consists of two systems of two staves each, followed by three systems of one staff each.

System 1: Vocal line lyrics: "au - di vo - cem me -".
Piano line lyrics: "am. ♫ Fi - ant au - res tu - - ae".

System 2: Vocal line lyrics: "in - ten - dén - tes".
Piano line lyrics: "in o - ra - ti -".

System 3: Vocal line lyrics: "6 - nem ser - vi tu - -".
Piano line lyrics: "i. ♫ Si in - i - qui -".

- tâ - tes ob - ser - vâ - ve' - ris, D6

- mi - ne: D6 - mi -

- ne, quis sus - ti. né - - - bit?

¶. Qui-a a. pud te pro - pi. ti - á - ti - o est,

et pro - pter le - gem tu - am

sus - ti - nu - i te, * D6 - - -

- mi - ne.

Bo - num est * con - fi - té - ri D6 - mi -

Offert.
VIII.

- no, et psál - le - re nō - mi - ni

tu - o, Al - tis.sí.me.

Comm.
I.

Il - lú - mi - na * fá - ci - em tu - am su - per ser - vum tu - um,
 et sal - vum me fac in tu - a mi - se - ri - cór - di - a:
 Dó - mi - ne, non con - fún - dar, quó - ni - am in - vo - cá - vi - te.

DOMINICA IN SEXAGESIMA

Intr.
I.

Ex - súr - ge, * qua - re ob - dór - mis Dó - mine? ex - súr - ge,
 et ne re - pél - las in fi - nem: qua - re fá - ci - em tu - am a -
 - vér - tis, o - bli - ví - sce - ris tri - bu - la - ti - 6 - nem no - stram?

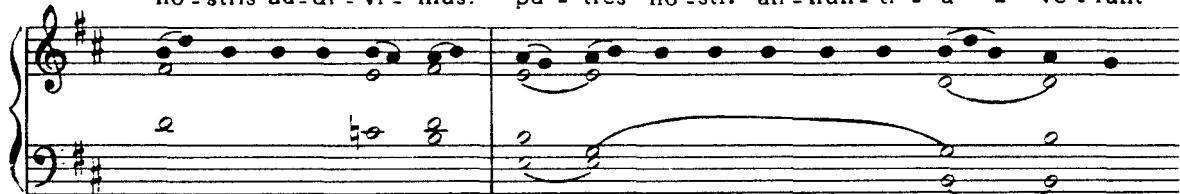
Ad-há - sit in ter - ra ven - ter no - ster: ex - súr - ge, Dó - mi - ne,



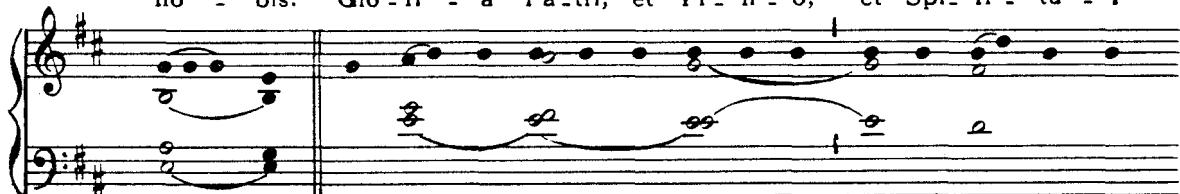
ad - ju - va nos, et lí - be - ra nos. Ps. De - us, áu - ri - bus



no - stris au - di - ví - mus: * pa - tres no - stri an - nun - ti - a - vé - runt



no - bis. Gló - ri - a Pa - tri, et Fí - li - o, et Spi - ri - tu - i



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



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



Sci - ant gen - tes * quo -

Grad. I.

ni - am no - - men ti - bi De - - us:

tu so - - lus Al - tis . si - mus

su-per o - mnem ter -

- - ram. ♫. De - us me - -

- - us po - ne il - los ut ro -

tam, et sic . ut sti - -

pu - lam an - te

fá ci - em* ven - -

ti.

Com . mo . vi sti *

Tract.
VIII.

D6 mi . ne ter - ram, et

con - tur - bá - sti e - - -

am. ♫ Sa - - -

na con - tri - ti - 6 - nes

e - - - - jus, qui - a mo -

ta est.

♫. Ut fú - gi-ant

a fá - ci - e ar - - cus,

ut li - be - - rén - tur e - lé - -

- cti * tu - i.

Pér - fi - ce * gres - sus me - os in sé - mi - tis
Offert. IV.

tu - - is, ut non mo - ve - án - tur ve - stí - - gi -

- a me - a: in - clí - na au - - rem tu - am,

et ex-áu-di verba me - a: mi-ri - fi-ca mi -

se-ri - cór-di-as tu - as, qui sal - vos fa - cis

spe-rán - tes in te, Dó - mi - ne.

In - tro - í - bo * ad al - tá - re De - i,

Comm.
VIII.

ad De - um qui læ - tí - fi - cat ju - ven - tú -

- tem me - am.

DOMINICA IN QUINQUAGESIMA

E - sto mi hi * in De . um pro . te . ctó - rem,

Intr.
VI.

et in lo - cum re - fú - gi - i, ut salvum me fá - ci - as:

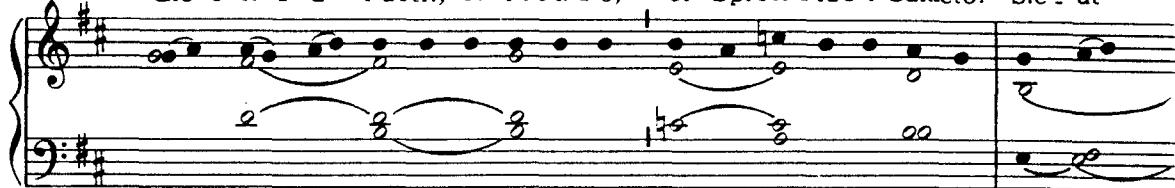
quó - ni - am fir - ma.mén.tum me - um, et re - fú - gi - um me - um

es tu: et pro - pter no - men tu - um dux mi - hi e - ris,

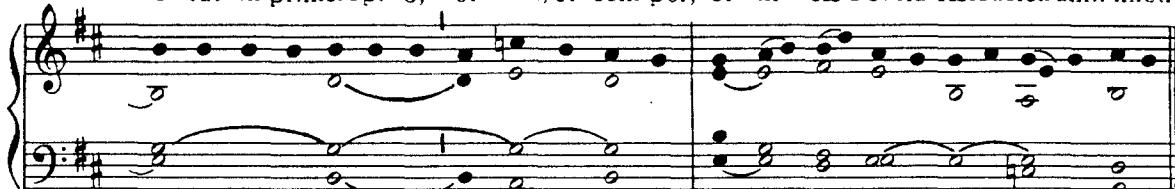
et e - nú - tri - es me. Ps. In te Dó - mi - ne spe - rá - vi, non con-

- fún - dar in æ - té - rnum: * in ju - stí - ti - a tu - a lí - be - ra me.

Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.* Sic - ut



e - rat in prin.cí - pi - o, et nunc, et sem - per, et in sá - cu. la sá - cu. ló. rum. Amen.



Grad.
III. Tu es * De - us, qui



fa - cis mi - ra - bí - li - a so - lus:



no - tam fe - cí s - - sti in gén -



- - ti - bus vir - tú - tem



tu - am.

y. Li-be-rá-sti in brá-chi-o

tu - o p6 - - - -

- pu - lum tu -

- - - um, fi-li-os Is-ra-el

et Jo - seph.

Musical score for the first system, featuring two staves in G clef and B-flat key signature. The top staff consists of soprano and alto voices, while the bottom staff consists of bass and tenor voices. The music consists of eighth-note patterns with various slurs and grace notes.

Ju - bi - lá - te * Dó - mi - no o - mnis ter.

Tract.
VIII.

Musical score for the second system, labeled "Tract. VIII.". It features two staves in G clef and B-flat key signature. The top staff consists of soprano and alto voices, while the bottom staff consists of bass and tenor voices. The lyrics "Ju - bi - lá - te * Dó - mi - no o - mnis ter." are written above the staves. The music consists of eighth-note patterns with various slurs and grace notes.

- ra: ser - ví - te Dó - mi - no

Musical score for the third system. It features two staves in G clef and B-flat key signature. The top staff consists of soprano and alto voices, while the bottom staff consists of bass and tenor voices. The lyrics "- ra: ser - ví - te Dó - mi - no" are written above the staves. The music consists of eighth-note patterns with various slurs and grace notes.

in læ - tí - - - ti - a.

Musical score for the fourth system. It features two staves in G clef and B-flat key signature. The top staff consists of soprano and alto voices, while the bottom staff consists of bass and tenor voices. The lyrics "in læ - tí - - - ti - a." are written above the staves. The music consists of eighth-note patterns with various slurs and grace notes.

¶. In - trá - te in con - spé - ctu e - - - jus, in ex -

Musical score for the fifth system. It features two staves in G clef and B-flat key signature. The top staff consists of soprano and alto voices, while the bottom staff consists of bass and tenor voices. The lyrics "¶. In - trá - te in con - spé - ctu e - - - jus, in ex -" are written above the staves. The music consists of eighth-note patterns with various slurs and grace notes.

- sul - ta - ti - - 6 - ne. ¶. Sci - tó - te

Musical score for the sixth system. It features two staves in G clef and B-flat key signature. The top staff consists of soprano and alto voices, while the bottom staff consists of bass and tenor voices. The lyrics "- sul - ta - ti - - 6 - ne. ¶. Sci - tó - te" are written above the staves. The music consists of eighth-note patterns with various slurs and grace notes.

quod D6 - mi - nus i - pse est De - - -

us. V. I - pse fe - cit nos, et

non i - pse nos:

nos au - tem pō - pu-lus e - jus,

et o - ves pá - scu - æ *e-jus.

Offert.
III.

Bene - di - ctus es * Dó - mi - ne, do - ce me ju - sti -

- fi - ca - ti - 6 - - nes tu - - as: be - ne -

- di - ctus es Dó - mi - ne, do - ce me ju - sti - fi -

- ca - ti - 6 - - nes tu - - as:

in lá - bi - is me - is pro.nun.ti -

- á - - - vi 6 - mni - a

ju - dí - ci - a o - ris tu -

i.

Man - du - ca - vé - runt, * et sa - tu - rá - ti sunt ni - mis,

Comm. I.

et de - si - dé - ri - um e - ó - rum át - tu - lit e - is

Dó - mi - - nus: non sunt frau - dá - ti a

de - si - dé - ri - o su - - o.

FERIA QUARTA CINERUM

Sacerdos cum pervenit ad Altare, antequam incipiat benedictionem Cinerum, a Choro cantatur sequens Antiphona.

Ex - áu - di nos * Dó - mi - ne, quó - ni - am i.e -

Antiph. VII.

- nigna est mi - se - ri - cōr - di - a tu - a: se - cōndum

mul - ti - tū - di - nem mi - se - ra - ti - ó - num tu - / - rum

ré - spi - ce nos, Dó - mi - ne. Ps. Sal - vum met fac Deus:

quó - ni - am in - tra - vé - runt a - quæ * us - que ad á - ni - mam

me - am. Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri - 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 Ant. Exaudi nos.

Post benedictionem Cinerum cantatur statim i Choro :

Ant.
I.

et ci lí ci o: je ju né mus, et plo-

- ré - mus an - te D6 - mi - num: qui -

- a mul.tum mi sé ri - cors , est di - mít -

- te - re pec - cā - ta no - stra De - us no - ster.

Jux - ta ve - stí - bu - lum * et al - tá - re

Alia Ant.

IV.

pio - rá - bunt sa - cer - do - tes et le - ví - tae

mi - ní - stri Dó - mi - ni, et di - cent: Par - ce

Dó - mi - ne, par - ce pô - pu - lo tu - o:

et ne dís - si - pes o - ra cla - mán - ti - um ad te,

D6 - mi - ne.

E . men. dé - mus* in mé - li - us, quæ ignorán - ter

pec - cá - vi - mus: ne sú - bi - to præ - oc - cu -

- pá - ti di - e mor - tis, quæ - rá - mus spá - ti - um pæ - ni -

- tén - ti - æ, et in - ve - ní - re non pos-sí - mus.*

At. tén - de D6 . mi . ne, et mi . se . ré . re:

qui . a pec - cá - vi - mus ti - bi. ¶ Ad - ju - va nos,

Musical notation for the first line of the hymn, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature.

De - us sa - lu - tá - ris no - ster: et pro - pter ho - nó - remi

Musical notation for the second line of the hymn, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature.

nó - mi - nis tu - i, D6 - mi - ne, lí - be - ra nos. *

Musical notation for the third line of the hymn, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature.

At - tén - de. Gl6 - ri - a Pa - tri, et Fí - li - o,

Musical notation for the fourth line of the hymn, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature.

et Spi - ri - tu - i San - cto. * At - tén - de.

Musical notation for the fifth line of the hymn, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature.

AD MISSAM

Mi - se - ré - ris * 6 - mni - um, Dó - mi - ne, et ni -

Intr.
I.

Musical notation for the introit of the Mass, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature.

hil o - di - sti e = 6 - rum quæ fe - ci - sti,

dis - sí - mu - lans pec - cá - ta hó - mi - num pro - pter

pæ - ni - tén - ti - ami, et par - cens il - lis:

qui a tu es D6 - mi - nus De -

- - us no - ster. Ps. Mi - se - ré - re me - i Deus, mi - se -

ré - re me - i: * quó - ni - am in te confí - dit á - ni - ma me - a.

Gloria a Patri, et Filio, et Spiritui Sancto. *

Musical notation for the Gloria section, featuring two staves (treble and bass) with various note heads and rests. Measure numbers 2, 3, 7, and 8 are indicated below the bass staff.

Sicut erat in principio, et nunc, et semper, et in

Continuation of the musical notation for the Gloria section, showing measures 9 through 12.

sæcula sæcula lumen. Amen.

Final part of the musical notation for the Gloria section, concluding with the Amen.

Misericordie Deus,

Grad. I.

Musical notation for the Gradual section, labeled 'Grad. I.' The treble staff shows a continuous line of eighth notes, while the bass staff provides harmonic support.

misericordie Deus,

Continuation of the musical notation for the Gradual section, showing measures 13 through 16.

i: quoni - am

Final part of the musical notation for the Gradual section, concluding with the text 'i: quoni - am'.

in te con - fi - dit

á - ni - ma me -

a.

Y. Mi - sit de

coe

et li be rá vit me: de dit in op . pró

bri. um

con - cul - cán - - - - tes * me.

D6 - mi - ne,

Tract.
II.

cún - dum pec - cá - ta no - stra, quæ fé - ci - mus

nos: ne - que se - cún - dum in - i - qui - tá - tes no - -

- stras re - trí - bu - as no - bis.

v. Dó - mi - ne, ne me mí -

- ne - ris in - i - qui - tá - tum no_ strá_rum an _ tí _ quá -

- - rum: ci - to an - tí - ci - pent nos

mi - se - ri - cór - di - æ tu - æ, qui - a páu -

- pe - res fa - ctí su - mus ni - mis. *Hic genuflectitur*

v. Ad - ju - va nos,

De - us sa - lu - tá - ris no - ster: et pro - pter

gló - ri - am nō - mi - nis tu - i, Dó - mi - ne, lí - be -

- - ra nos: et pro-pí - ti us e - sto pec-cá - tis

no - stris, pro - pter no - men*tu - -

- um.

Supradictus Tractus ab hac die dicitur Feria secunda, quarta, et sexta, usque ad Feriam secundam Hebdomadae sanctae inclusive, praeterquam feria quarta Quatuor Temporum.

*Ex - al - tá - bo te * Dó - mi - ne, quó - ni - am*

Oftert.
II.

sus - ce - pi - sti me, nec de - le -

- - cta - sti in - i - mi - cos me - os

su - per me: D6 - mi - ne

cla - má - vi ad te, et sa - ná - - - - sti me.

Qui me di - tá - bi _ tur* in le_ge D6 - mi ni di - e ac
Comm. III.

no - cte, da - bit fru - ctum su - - um

in tém - po - re su - o.

FERIA QUINTA

Introitus. Dum clamárem, ut in Dominica X. post Pentecosten, Pars II, p. 176.

Graduale. Jacta cogitatum, ut in Dominica III. post Pentecosten, Pars II, p. 145.

Offertorium. Ad te Dómine levávi, ut supra, p. 6.

Communio. Acceptábis, ut in Dominica X. post Pentecosten, Pars II, p. 181.

FERIA SEXTA

Au_ di . vit * Dó _ mi _ nus, et mi _ sér _ - tus est mi _

hi: Dó _ mi _ nus fa _ ctus est ad _

- jú _ - tor me _ us. Ps. Ex _ al _ tá _ bo te Dó _ mi _ ne, quó _ ni _ am

sus _ ce _ pi _ sti me: * nec de _ le _ ctá _ sti in _ i _ mí _ cos me _ os su _ per _ me.

Glo _ ri _ a Pa _ tri, et Fi _ li _ o, et Spi _ ri _ tu _ i San _ cto. * Sic _ ut _ e _ rat

in prin.cí.pi.o, et nunc, et sem.per, et in sá.cu.la sá.e.cu . ló.rum. A - men.

U - nam pé - ti - i * a D6 - mi - no,

Grad.
V.

hanc re - quí - ram, ut in - há - bi - tem in

do - mo D6 - mi - ni.

y. Ut ví - de - am

vo - lup - tá - tem D6 - mi - ni:

et pró - - - te - gar

a tem. plo san - cto * e - jus.

Tractus. Dômine non secûndum. *ut in Feria IV. Cinerum*, p. 160.

Dô. mi . ne,

Offert. III. * vi - ví - fi - ca

me se - cún - dum e - ló - qui - um tu - um:

ut sci - am te - sti - mó - ni a tu - a.

Ser-ví-te *Dó-mi-no in tí-mo - re, et ex-sul-tá - te

Comm. V.

e - i cum tre - mó - re: ap-prehén-di-te di-sci-plí-

- nam, ne per-e-á-tis de vi - a ju - sta.

Sabbato resumitur Missa Feriæ præcedentis, præter Tractum, qui omittitur.

DOMINICA I. IN QUADRAGESIMA

In - vo - cá - bit me, * et e - go ex-áu - di -

Intr. VIII.

- am e - um: e - ri - pi - am e - um, et glo -

- ri - fi - cá - bo e - um: lon - gi - tú - di -


 - ne di - é - rum ad - im - plé - bo e - um.


Ps. Qui há - bi - tat in ad - ju - tó - ri - o Al - tís - si - mi, in pro - te - cti -*


 - ó - ne De - i cœ - li com - mo - rá - bi - tur. Gló - ri - a Pa - tri, et


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


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


An - ge - lis * su - - - - is mandá - vit

Grad.
II.

de te, ut cu_stó_di_

- ant te

in 6 - mni_bus vi . is tu - - is.

v. In má_ni - bus por .

- tá

bunt te, ne un - quam of - fén

das ad lá - pi - dem *

pe - dem tu - um.

Qui há - bi - tat in ad - ju -

Tract.
II.

- tó - ri - o Al - tís - si - mi,

in pro - te - cti - ó ne De - i cœ - li

com . mo _ rá - bi _ tur. ¶ Di - cet Dó - mi -

- no: Su - scé - ptor me - us es, et re -

- fú - - gi _ um me . um, De . us me -

- us: spe - rá - bo in e -

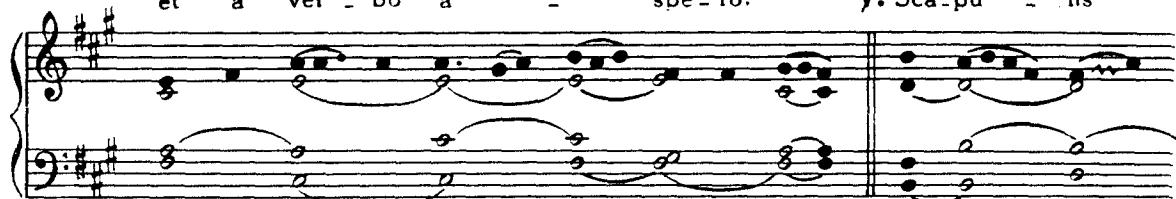
- - - um. ¶ Quó . ni . am i - -

- - - pse li - be - rá - vit me

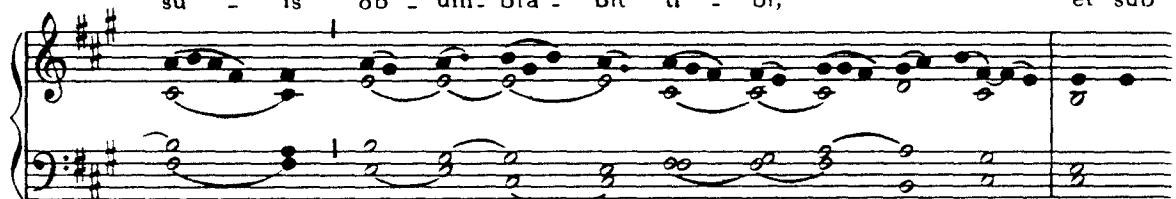
de lá - que - o ve - nán - ti - um,



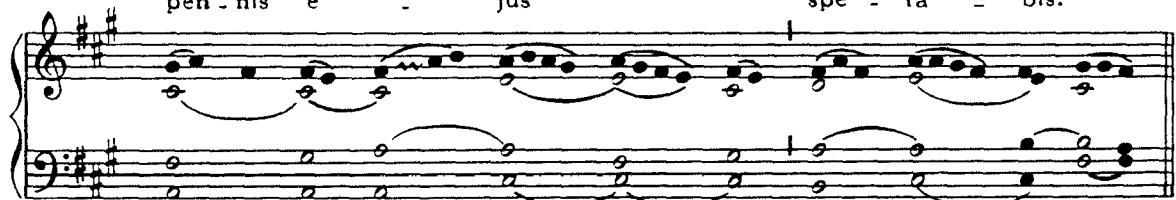
et a ver - bo á - - spe - ro. ♫. Scá - pu - lis



su - is ob - um - brá - bit ti - bi, et sub



pen - nis e - jus spe - rá - bis.



♫. Scu - to cir - cùm - da - bit te vé -



- ri - tas e - jus: non ti - mé - bis



a ti - mó - re no - ctúr - no. X. A sa -

- git - ta vo - lán - - - te per di -

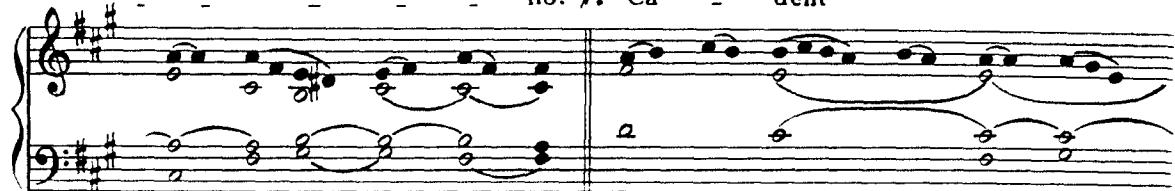
- em, a ne - gó - ti - o

per - am - bu - lan - - - te in té - ne - bris,

a ru - i - na

et dæ - mó - - ni - o me - ri - di - á - -

no. 7. Ca - dent



a lá - te - - re tu o

mil - - - - - le, et

de . cem mil - - - - - li . a a

dex - tris tu - is: ti - bi au -

- - tem non ap - pro - pia - quá - bit.

¶. Quó_ni_am An_ge _ lis su _ is man_dá_vit de

et ba - si - li - scum am-bu-lá -

bis, et con - cul - cá - bis

le - 6 - nem et dra.có -

nem. ♫. Quó - ni - am in me spe -

rá - vit, li - be - rá - bo e -

um: pró - te - gam e -

um, quó - ni - am cog - nō - vit no - men me. um.

℣. In - vo - cá - bit me, et e -

- go ex - áu - di - am e - um:

cum i - pso sum in tri - bu - la -

- ti - ó - ne. ℣. E - ri - pi - am e - - -

- um, et glo - ri - fi - cá - bo e - um:

lon - gi - tú - - - di . ne di . é . rum

ad - im - plé - bo e - um, et o -

- stén - dam il - li sa - lu - tá - re *

me - - - um.

Scá - pu . lis su - is * o - bum . brá - bit ti - bi Dó -

Offert.
VIII.

- mi - nus, et sub pen - nis e - jus spe - rá -

- - bis: scu - to cir - cùm - da - bit te

vé - - ri - tas e - jus.

Scá - pu - lis su - is * o - bum - brá - bit ti -

Comm.
III.

bi, et sub pen - nis e - jus spe - - rá - - bis:

scu - to cir - cùm - da - bit te vé -

- ri - tas e - jus.

FERIA SECUNDA

Sic - ut 6 - cu - li * ser - vó - rum in má - ni -

Intr.
IV.

- bus do - mi - nō - rum su - - 6 - rum: i - ta

6 - cu - li no - stri ad Dó - mí - num De - um no -

- strum, do nec mi - se - re - á - tur no -

- bis: mi - se - ré - re no - bis Dó - mí - ne,

mi - se - ré - re no - - bis. Ps. Ad te le - vá - vi 6 -

- cu - los me - os: * qui há - bi - tas in cœlis. 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,

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

Graduale. Protéctor noster, *ut in Sabbato Quatuor Temp.*, p. 196.

Tractus. Dómine non secúndum, *ut in Feria IV. Cinerum*, p. 160.

Le - vá - bo * d - cu - los me - os, et con - si -

Offert.
VIII.

- de - rá - bo mi - ra - bí - li - a tu - a,

D6 - mi - ne, ut d6 - ce - as

me ju - stí - ti - am tu - - - - am:

da mi - hi in - tel - lé - ctum, ut di -

- - scam man - dá - ta tu - a.

A - men * di - co vo - bis: quod u - ni ex

Comm. IV.

mí - ni - mis me - is fe - ci - stis, mi - hi fe - ci - stis: ve - ní - te

be . ne . dí - cti Pa - tris me . i, pos . si . dé - te præ . pa . rá - tum

vo - bis regnum ab in - i - ti - o sá - cu - li.



FERIA TERTIA

Dó-mi-ne * re-fú-gi-um fa-ctus es no-bis

Intr.
V.

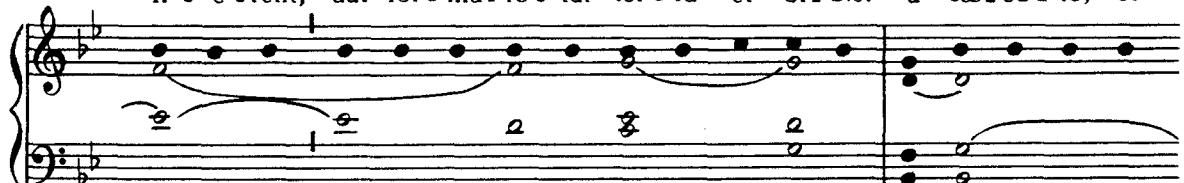
a ge-ne-ra-ti-ó - ne et pro-gé-ni - e: a sá -



- cu - lo, et in sá - cu - lum tu es. Ps. Pri - úsquammon tes



fi - e-rent, aut for - ma-re - tur ter - ra et or - bis: * a sá - cu - lo, et



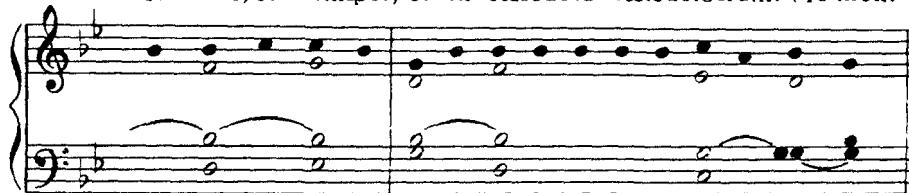
us - que in sá - cu - lum tu es De-us. Gló-ri - a Pa - tri, et Fi - li - o,



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

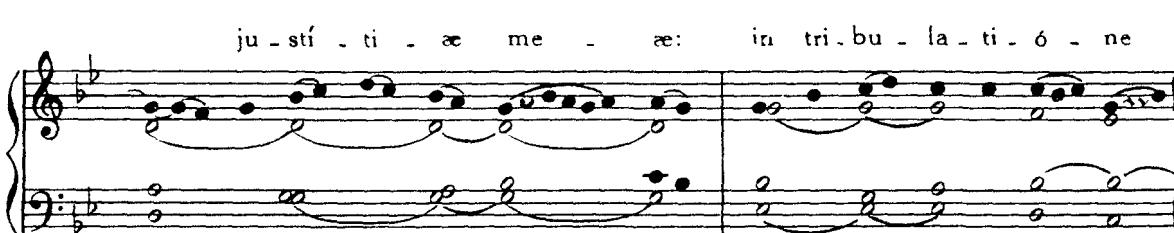


et nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men.



Graduale. Dirigátur, *ut in Sabbato Quatuor Temp Quadrag.* *ut infra*, p. 198.

Offertorium. In te sperávi, *ut in Dom. XIII. post Pentecosten*, Pars II, p. 199.



FERIA IV. QUATUOR TEMPORUM QUADRAGESIMÆ

Intro.tus. Reminiscere, *ut in Dom. II. Quadrag.*, p. 202.

Post primam Lectionem

Graduale. Tribulatiōnes, *ut in Dom. II. Quadrag.*, p. 203.

Post Epistolam

De ne . ces - si - tā . ti - bus* me - - -

Tract. II.

is é - ri - pe me, D6 - mi - ne:

vi - - de hu - mi - li -

ta - tem me - - - am, et la - bō - rem

me - - - um: et di - mit-te ó - mni-a

pec - cá - ta me - a.

¶. Ad te Dó - mi -



- - ne le - vá - vi á - ni - mam me - am: De - us

Continuation of the musical score for two voices. The top voice has lyrics "- - ne le - vá - vi á - ni - mam me - am: De - us" and the bottom voice continues the bass line. The music includes slurs and a fermata over the bass line.

me - - us, in te con fi - do, non e - ru -

Continuation of the musical score for two voices. The top voice has lyrics "me - - us, in te con fi - do, non e - ru -" and the bottom voice continues the bass line. The music includes slurs and a fermata over the bass line.

- bé - - - - - scam: ne - que ir - ri - de -

Continuation of the musical score for two voices. The top voice has lyrics "- bé - - - - - scam: ne - que ir - ri - de -" and the bottom voice continues the bass line. The music includes slurs and a fermata over the bass line.

- ant me in - i - mí - ci me - -

Continuation of the musical score for two voices. The top voice has lyrics "- ant me in - i - mí - ci me - -" and the bottom voice continues the bass line. The music includes slurs and a fermata over the bass line.

- - - - i. ¶. Et - e -

Continuation of the musical score for two voices. The top voice has lyrics "- - - - i." and the bottom voice has lyrics "¶. Et - e -". The music includes slurs and a fermata over the bass line.

nim u ni vér -

si qui te ex - spé -

- ctant non con-fun-dén - tur:

con-fun-dán-tur o - mnes fa ci én - tes*

va na.

Offertorium. Meditábor, ut in Dom. II. Quadrag. p, 208.

Communio. Intéllige, *ibid.*

FERIA QUINTA

Con-fés - si - o * et pul-chri - tú - do

Intr.
III.

in con-spé - - ctu e - jus: sán - cti - tas et ma -

- gni - fi - cén - ti - a in san - cti - fi -

- ca - ti - ó - ne e - jus. Ps. Can - tá - te Dó - mi - no

cán - ti - cum no - vum: * can - tá - te Dó - mi - no o - mnis ter - ra.

Gló - ri - a Pa - tri, et Fí - 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.


Graduale. Custodi me, ut in Dom. X, post Pentecosten, Pars II, p. 178

Offertorium. Immittet Angelus, ut in Dom. XIV. post Pentecosten, ibid., p. 204

Communio. Panis quem ego, ut in Dom. XV. post Pentecosten, ibid., p. 212

FERIA VI. QUATUOR TEMPORUM QUADRAGESIMÆ

Intr.
IV.

De ne - ces - si - tát - ti - bus me - is * é - ri -


- pe me Dó - mi - ne: vi - - de hu - mi - li - tát - tem


me - am et la - bó - - rem me - - um, et di - mit - te


o - mni - a pec - cá - ta me - - a.



Ps. Ad te Dó-mi-ne le-vá - vi á - ni - mam me - am: * De - us

me.us in te con-fí - do. non e - ru - bé-scám. 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, et nunc et sem - per, et in sá - cu - la sá - cu - ló - rum. A - men.

Sal - - vum fac ser - - vum tu - -

Grad.
I.

um, De us me

us, spe - rán - tem in te.

V. Au - ri - bus pér

ci . pe D6 mi . ne o -

ra - ti - ó - nem* me am.

Tractus, Domine non secundum, p. 160.

Bé - ne - dic * á - ni - ma me - a D6 - mi - no,

Offert. V.

et no - li ab - li - ví - sci o - mnes re - tri - bu - ti -

- 6 - nes e - jus: et re - no - vá - bi - tur, sic -

- ut á - qui - læ, ju - vén - - -

tus tu - a.

E - ru - bé - scan*, et con - tur - bén - tur o -

Conum.
IV.

- mnes in - i - mí - ci me - i a - ver - tán - tur re - trór -



SABBATO QUATUOR TEMPORUM QUADRAGESIMÆ

Intr.
III.

In - tret o rá - ti - o me - a

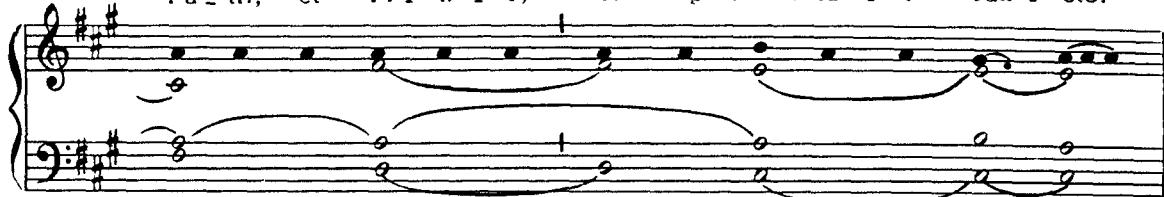
in conspé - ctu tu - o. in - clí - na

au . rem tu - am ad pre - cem me - am

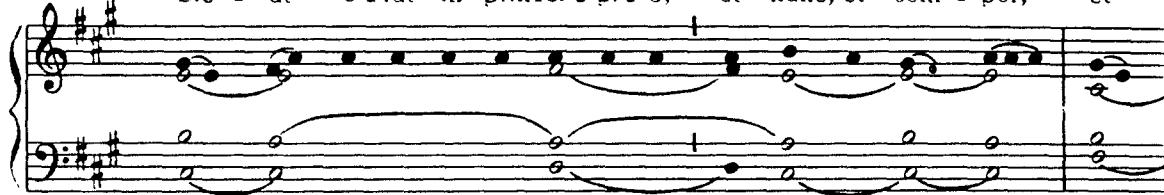
D6 - mi - ne. Ps. D6 - mi - ne De - us sa - lú - tis me - æ: *

in di - e cla-má - vi, et no - cte co - ram te. Gló - ri - a

Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. *



Sic - ut e - rat in prin-ci - pi - o, et nunc, et sem - per, et



in sá - cu - la sá - cu - ló - rum. A - men.



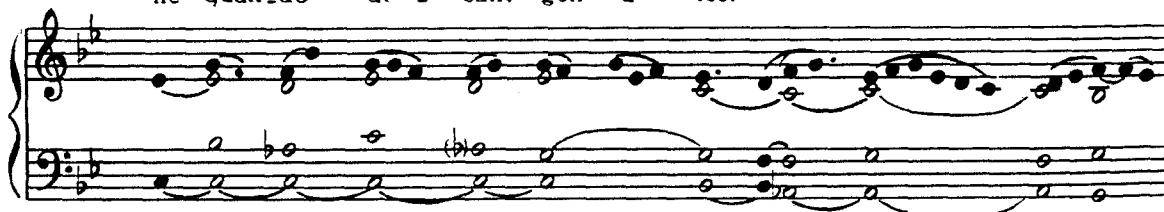
Pro - pi - ti - us e - sto * D6 - mi - ne



pec - cá - tis no - stris:



ne quan - do di - cant gen - tes:



U - bi est De - us e - - - o - rum?

¶. Ad - ju - va nos, De - us sa - lu -

- tá - ris no - ster:

et propter ho - nō - - -

rem nō - mi - nis tu - i Dó - mi - ne,* li - be -

- ra nos.

Quando adhibetur forma Missae brevior omittuntur Grad. 2, 3 et 4 atque hymnus Benedíctus es, sed post Epistolam dicitur tractus Laudáte Dóminum, ut infra, p. 199.

Pro-té - ctor no - ster

* á -

2.Grad.
V.



- - spi - ce De - - - us, et ré - -



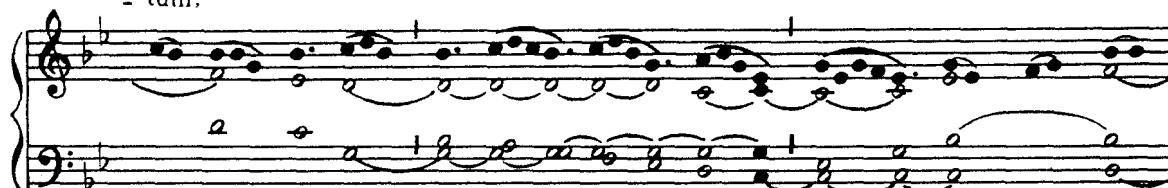
- spi - ce su - per ser - vos tu - os.



¶. Dó - mi - ne De - us vir - tú -



- tum,



ex - aú - - - di pre - -



- ces ser - vó - rum * tu - 6 - rum.

Con - vér - te - re * Dó - mi - ne

3.Grad.
V.

a - li - quán - tu - lum. et de - pre - cá - re

su - per ser - vos tu - os.

¶. Dó - mi - ne

re - fú - - - gi - - um fa - ctus es

no - - - - bis. a ge-ne-ra-ti-o ne et pro-

- gé - ni - e.

Di - ri - gá - tur o - rá - ti - o me - a

4.Grad.
VII.

sic - ut in - cén - sum in con-spé - ctu tu - o,

D6 - mi - ne. ♫. E - le - vá - - -

ti - o
má - nu - um me -

rum sa - cri - fi - ci - um *

ve - sper - ti - num.

Post V. Lectionem, Hymnus Benedictus es, ut in Sabbato Quatuor Temporum Adventus, p. 31.

POST EPISTOLAM

Laudá - te * Dó - mi - num o - mnes

Tract.
VIII.

gen - tes:
et col. lau - dá - te

e - um o - mnes p6 -

V. Quó - ni - am con - fir -

The musical score consists of five staves of music for two voices (SATB) and piano. The lyrics are in Spanish and are repeated in each section.

Section 1:

- Top staff: *pu - li.*
- Middle staff: *má - ta est su - per nos*
- Bottom staff: *mi-se - ri - cór -*

Section 2:

- Top staff: *- di - a e - - jus:*
- Middle staff: *et vé - ri . tas*

Section 3:

- Top staff: *Dó - mi - ni*
- Middle staff: *ma - net * in*
- Bottom staff: *æ - té -*

Section 4:

- Top staff: *num.*
- Middle staff: *1 2 3 4 5 6 7 8*

Section 5:

- Top staff: *Dó - mi - ne * De - us*
- Middle staff: *sa - lú - - - tis*

Text: Offert. VIII.

me - æ, in di - e cla - má - vi, et no - cte

co - ram te: in - tret o - rá - ti - o me - a

in con - spé - ctu tu - o, D6 - mi - ne.

D6 - mi - ne* De-us me - us, in te spe - rá - vi:

Comm. II.

lí - be - ra me ab 6 - mni - bus per - se - quén - ti - bus me,

et é - ri - pe me.

DOMINICA II. IN QUADRAGESIMA

Re - mi - ni - ace re * mi - se - ra - ti - o - num tu -

Intr.
IV.

á - rum Dó - mi - ne, et mi - se - ri - cór - di - ae

tu - æ, quæ a sáe - cu - lo sunt, ne un - quam do - mi -

nén - tur no - bis i - ni - mí - ci no - stri libe - ra nos De - u -

Is - ra - el ex o - minibus an - gú -

sti - is no - stris. Ps. Ad - te Dó - mi - ne le - vá - vi

á - ni - mam me - am: De - us me - us in te con - fi - do, non e -

- ru - bé - scam. Gló - ri - a Pa - tri, et Fí - li - o, et Spi - ri - tu - i

San - cto. * Sic - ut e - rat in prin - ci - pi - o, et nunc, et semper,

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

Tri - bu - la - ti - o - nes * cor - dis

Grad.
V.

me - i di - la - tá - tae sunt:

de ne . ces . si . tá . ti . bus me - is é - ri - pe

me,

D6

mi - ne. ♫. Vi -

de hu . mi . li . tá . tem me - am, et la - bó -

- rem me.um: et di - mit.te 6 - mini.

pec - cá - ta * me - a.

Confi - té - mi - ni D6

Tract.
II.

- mi - no, quó - ni - am bo -

- nus: quó - ni - am in sáe - cu - lum

mi - se - ri - cór - di - a e - jus.

¶. Quis lo - qué -

tur



po - tén - ti - as D6

mi - ni

au. dí - tas



fá

ci - et

o - mnes lau - des

e - jus)



¶. Be - á - ti

qui cu-



. stó - di

- unt ju - dí

- ci - um.



et fá - ci - unt ju - stí

- ti - am



in o - mni tém - po _ re. ♫. Me - mén - te

no - stri, Dó - mi - ne,

in be - ne - plá - ci - to pó - pu - li tu - - - i;

vá - si - ta nos in sa -

- - lu - rá - ni' tu - - - - - - - - - -

Offert. II.

Médi-tá - bor* in man-dá - tis tu -

- - - is, quæ di - lé - xi val - de: et le - vá - bo

ma - nus me - as ad mandá - ta

tu - a, quæ di - lé - - - - - - - - - -

- - xi.

Comm. V.

In - téli - li - ge * cla - mórem me - um: in - tén - de

vo - ci o ra ti o - nis me - æ, Rex me - us.

et De - us me - us: quó ni - am ad te o - rá.

- bo. Dó - mi - ne.

FERIA SECUNDA

Ré-di - me me* Dó-mi-ne, et mi-se - ré - re me -

Intr.
II. {

- i: pes e - nim me us ste - tit in vi a re - cta:

in ec - clé - si - is be - ne - dí - cam Dó - mi - num.

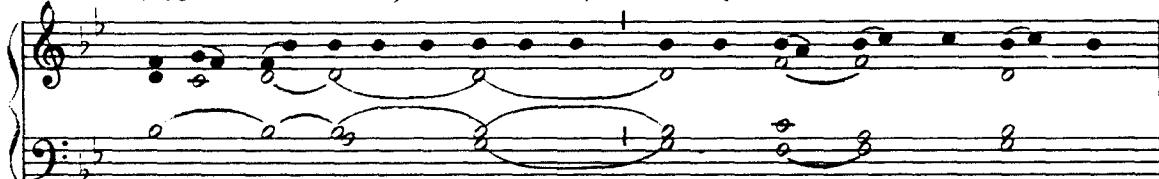
Ps. Ju - di - ca me Dó - mi - ne, quó - ni - am e - go in in - no - cén - ti - a



me - a in - grés - sus sum: * et in Dó - mi - no sperans, non in - fir - má - bor.



Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri - 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.



Ad - ju - tor me - us, * et li - be - rá -

Grad.
II.



- tor me - us e - stu: Dó .

- mi - ne, ne tar dá - ve - ris

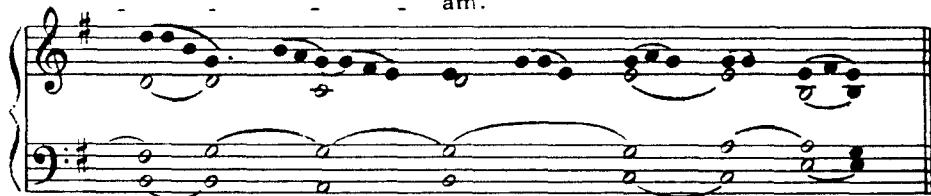
†. Confundán - - -

- tur, et re - ve - re - án - - - - - tur

in - i - mi - ci me - - - - - i,

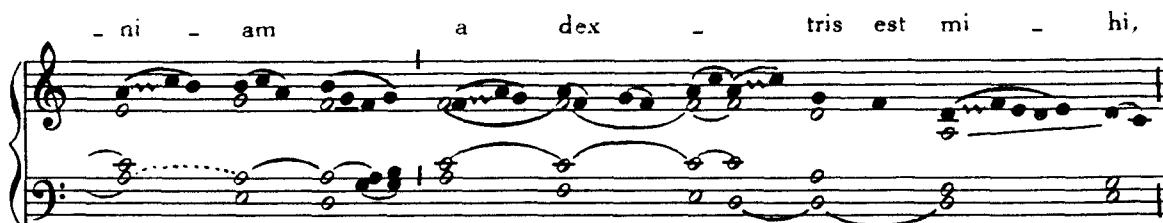
qui quæ - runt á - ni - mam* me - - -

am.

**Tractus.** Dómine non secúndum, p. 160.

Be-ne-dí - cam Dó - mi-num, qui mi - hi trí-bu -

Offert.
I.



Dó - mi - ne * Dó - mi - nus no - ster, quam ad -

Comm. II.

- mi - rá - bi - le est no - men tu - um
in u - ni - vér - sa ter - ra!

FERIA TERTIA

Ti - bi di - xit * cor me - um, quæ - si -

Intr. III.

vi vul - tum ta - um, vul - tum tu - um Dó - mi - ne re -
qui - ram: ne a. vér - tas fá - ci - em tu - am a me.

Ps. Dó - mi - nus il - lu - mi - ná - ti - o me - a, * et sa - lus me - a:

quem ti - mé - bo? Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri - 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 - lo - rum. A - men.

Graduale. Jacta cogitatum, ut in Dominica III. post Pentecosten, Pars II, p. 145.

Mi - se - ré - re mi - hi * Dó - mi - ne,

Offert. VIII.

secun - dum ma - gnam mi - se - ri - cór - di - am

tu - am: de - le D6 - mi.ne in . i . qui.

tá - tem me - am.

Nar - rá - bo * ó - mni.a mi.ra.bí - li - a tu - a:
Comm. II.

læ - tá - bor, et ex.sul - tá - bo in te:

psal.lam nó - mi - ni tu - o, Al - tís - si - me.

FERIA QUARTA

Ne de - re-lin-quas me* Dó - mi - ne De - us

Intr.
VII.

me - us, ne di - scé - das a me: in - tén - de in ad - ju -

- tó - ri - um me - um, Dó - mi - ne

vir - tus sa - lú - tis me - - æ. Ps. Dó - mi . ne,

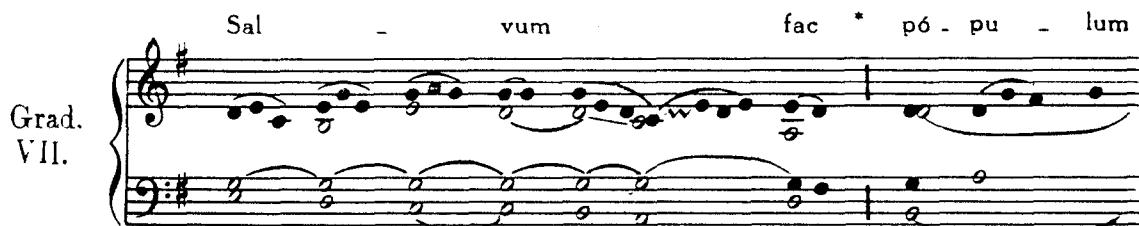
ne in fu - ró - re tu - o ár - gu - as me: * ne - que in i - ra tu - a

cor - ri - pi - as me. Gló - ri - a Pa - tri, et Fi - li - o,

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



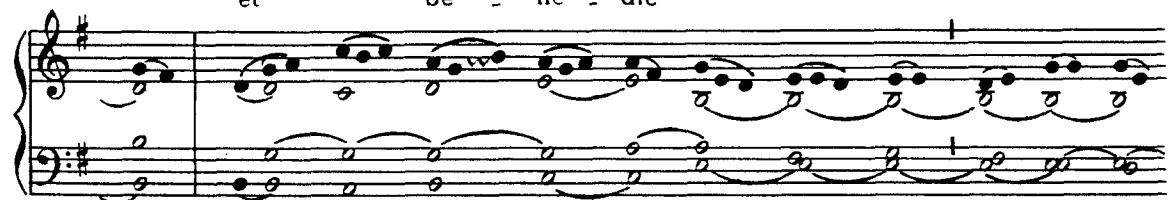
et nunc, et sem - per, et in sæ - cu - la sæ - cu - lōrum. A - men.



tu - um, Dō - mi - ne:



et bé - ne - dic



hæ - re - di - tā - ti





Tractus. Dómine non secúndum, p. 160.

Offertorium. Ad te Dómine levávi, p. 6.

Ju _ strus Dó _ mi _ nus, * et ju _ stí _ ti _ as di _ lé _

Comm. V.

- xit: æ - qui - tā - tem vi - dit

vul - tus e - jus.

FERIA QUINTA

Introitus. Deus in adjutorium, *ut in Dominica XII post Pentecosten*, Pars II, p. 186.

Graduale. Propítius esto, *ut supra*, p. 194.

Offertorium. Precátus est, *ut in Dominica XII post Pentecosten*, Pars II, p. 191.

Comunio. Qui mandúcat, *ut in Dominica IX post Pentecosten*, *ibid.*, p. 175.

FERIA SEXTA

E - go au - tem* cum ju - stí - ti - a ap - pa - ré - bo

Intr. I.

in con - spé - ctu tu - o: sa - ti - á - bor,

dum ma - ni - fe - stá - bi - tur gló - ri - a tu - a.

Ps. Ex - áu - di D6 - mi - ne ju - stí - ti - am me - am: * in - tén - de de - pre - ca -

- ti - 6 - nem me - am. Gló - ri - a Pa - tri, et Fi - li - o, et Spi -

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

et sem - per, et in sá - cu - laí sá - cu - ló - rum. A - men.

Graduale Ad Dóminum, *ut in Dominica II. post Pentecosten Pars II*, p. 129.

Tractus. Dómine non secúndum, p. 160.

Offertorium. Dómine in auxilium, *ut in Dominica XVI post Pentecosten, Pars II*, p. 215.

Tu Dó - mi - ne * ser - vá - bis nos, et cu. stó -

Comm. III.

- di - es nos a ge - ne - ra - ti - ó - ne hac

in ae - - té - num.

SABBATO

Lex Dó - mi - ni * ir - re - pre - hen - sí - bi - lis,

Intr. I.

con - vér - tens á - ni - mas, te - sti - mó - ni_ um De_i fi -

- dé - le, sa - pi - én - ti - am præstans pár - vu - lis.

*Ps. Cœ . li e _ nár_rant gló _ ri _ am De _ i: * et 6 _ pe_ra má_nu_um e - jus*

Musical notation for the first line of the psalm, featuring two staves (treble and bass) with various note heads and rests.

an_nún_ti _ at fir_ma_mén_tum. Gló _ ri _ a Pa _ tri, et Fi _ li _ o,

Musical notation for the second line of the psalm, featuring two staves (treble and bass) with various note heads and rests.

et Spi _ ri _ tu _ i San _ cto. Sic _ ut e _ rat in prin_ci _ pi_o,*

Musical notation for the third line of the psalm, featuring two staves (treble and bass) with various note heads and rests.

et nunc, et sem _ per, et in sá _ cu _ la sá _ cu _ lo _ rum. A _ men.

Musical notation for the fourth line of the psalm, featuring two staves (treble and bass) with various note heads and rests.

Graduale. Bonum est confitéri, *ut in Dominica XV. post Pentecosten, Pars II, p. 208.*

Offertorium. Illúmina, *ut in Dominica IV post Pentecosten, ibid., p. 152.*

Comm. VIII.

O _ pór _ tet te * fi _ li gau_dé _ re, qui_a fra _ ter tu _ us

Musical notation for the beginning of the Offertory, featuring two staves (treble and bass) with various note heads and rests.

mór _ tu _ us fú _ e _ rat, et re _ ví _ xit; per _ í _ e _ rat, et in _ vén_tus est.

Musical notation for the continuation of the Offertory, featuring two staves (treble and bass) with various note heads and rests.

DOMINICA III, IN QUADRAGESIMA

O _ cu . li me . i * sem - - per ad D6 - mi -

Intr.
VII.

- num, qui - a ip - se e _ vél - let de là - que.

- o pe - des me - os: ré . spi - ce in me.

et mi . se - ré - re me - - - i, quó - ni -

- am u . ni - cus et pau - - per sum e - go.

Ps. Ad te Dómi_ne le_vá_vi á_ni_mam me_am: De_us me_



us, in te con_fí_do, non c_ri_bé_scam. Gló ri_a Pa_trí, et



Fí_li_o, et Spi_rí_tu_i San_cto.* Sic_ut e_rat in prin_ci_pi_o,



et nunc, et sem_per, et in sǽ_cu_la sǽ_cu_lorum. A_men.

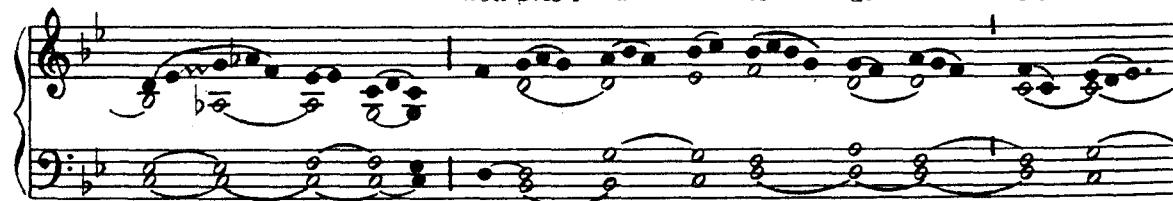


Ex_súr_ge * Dó_mi_ne,

Grad.
III.



non præ_vá_le at ho -



mc:

ju - di - cén - tur gen - tes

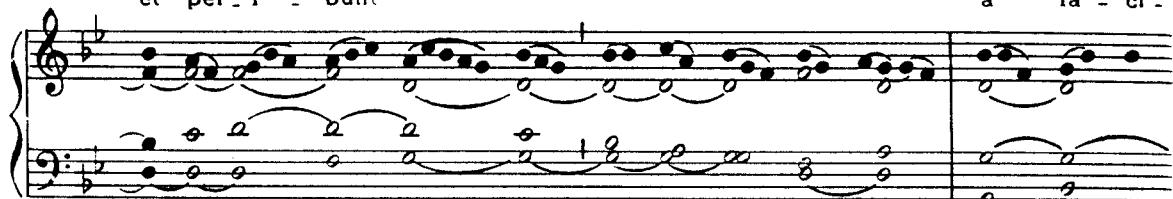
in con - spé - ctu tu - o.

Y. In con - ver - tén - do in - i - mí - cum me - um re -

- trór - sum, in - fir - ma - bún - tur,

et per i - bunt

a fá - ci -



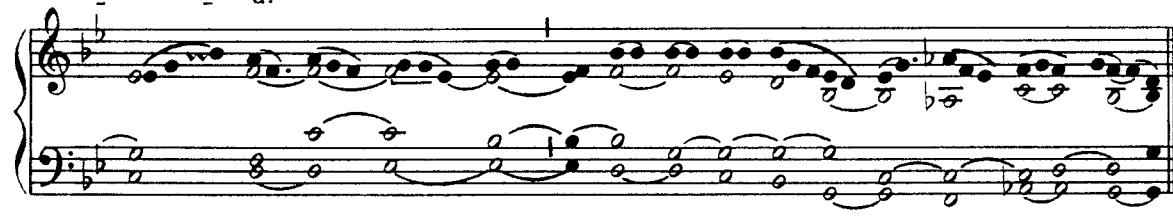
- e



* tu - - -



a.



Ad te le - - - vā - vi

* 6 - - cu -

Tract.
VIII.

- los me - os, qui há - bi - tas in cœ - -



lis.

The musical score consists of six staves of music, likely for two voices (Soprano and Bass) and piano. The music is written in common time, with a key signature of one flat. The lyrics are in Latin, with some words in Gothic script. The score is divided into sections by vertical bar lines and section headings.

Section 1: The first two staves begin with a single note followed by a series of eighth-note patterns. The lyrics are:

¶ Ec - ce sic - ut ó - cu - li set - vó - rum in

Section 2: The next two staves continue the musical line. The lyrics are:

má - ni - bus do - mi - nó - rum su - ó - rum:

Section 3: The final two staves begin with a single note followed by a series of eighth-note patterns. The lyrics are:

¶ Et sic - ut

Section 4: The next two staves continue the musical line. The lyrics are:

ó - cu - li an - cil - læ in má - ni - bus

Section 5: The final two staves begin with a single note followed by a series of eighth-note patterns. The lyrics are:

dó - mi - næ su - æ:

V. I - - ta 6 - cu - li

no - stri ad D6 - minum De - um no - strum

do - nec mi - se - re - á.

- tur no - stri.

D6 - mi - ne,

mi - se - ré - re * no. bis.

V. Mi-se-ré - re no - bis

Ju - stí - ti - æ Dó - mi - ni * re - -

Offert. IV.

- ctæ. læ - ti - fi - cán - tes cor - - da, et dul -

- ci - o - ra su - per mel et fa - -

- vum: nam et ser - vus tu - us cu - stó - di - et

e - - - - a.

Pas - ser* in _v _nit si - bi do - mum, et tur - tur ni - dum.

Comm. I.

u - bi re - p  - nat pul - los su - os: al - t  - ri - a tu -

a D  - mi - ne vir - t  - tum, Rex me - us, et

De - us me - us: be -   - ti qui h  - bi - tant

in do - mo tu - a, in s  - cu - lum s  - cu - li

lau - d  - bunt te.

FERIA SECUNDA

In De - o * lau - dá - bo ver - bum, in Dó - mi - no

Intr.
III.

lau - dá - bo ser - mí - nem: in De - o spe - rá -

- vi, non ti - mé - bo quid fá - ci - at

mi - hi ho - mo. Ps. Mi - se - ré - re me. i De - us,

quó - ni - am con - cul - cá - vit me ho - mo: * to - ta di - e im.

pú - gnans tri - bu - lá - vit me. Gló - ri - a Pa - tri, et Fí - li - o,

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

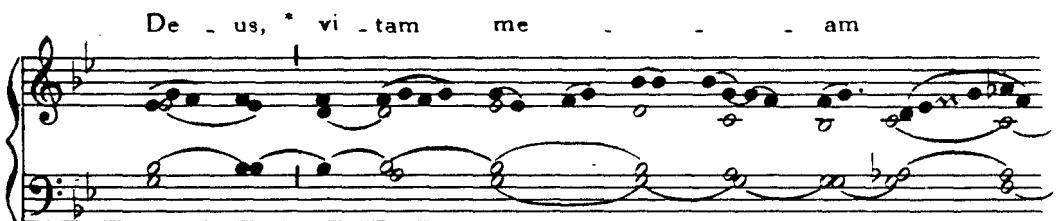


et nunc, et sem - per, et in sæ - cu - la sæ - cu - lô - rum. A - men.

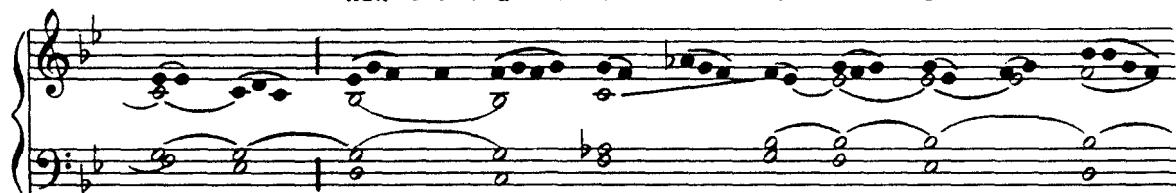


De - us, * vi - tam me - - - am

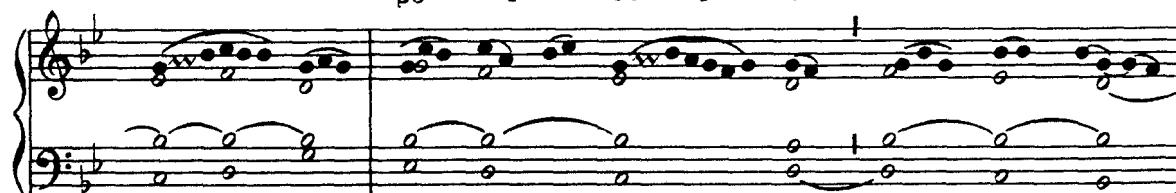
Grad.
VIII.



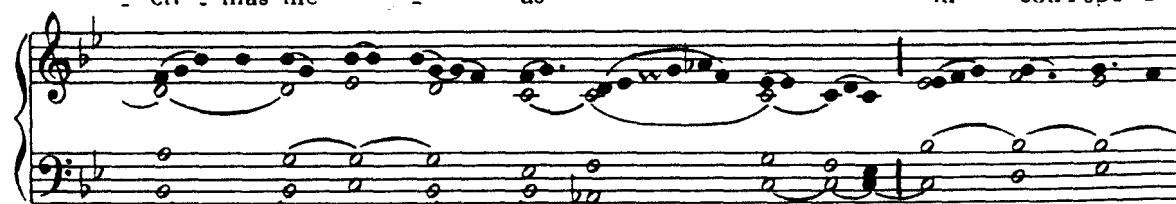
nun - ti - á - vi ti - - bi:



pô - su - i lá - -



- cri - mas me - - as in con - spé -



- - - ctu tu - - - o.

y. Mi_se _ ré _ re mi_hi D6 - - - mi_ne,

quó - - - - ni_am con_cul_cá-

- vit me ho - - - mo: to_ta di - e

bel - - - - lans * tri -



me.

Tractus, Dómine non secúndum, p. 160.

Offert.
VIII.

Ex - áu - di De - us * o - ra - ti - o - nem

me - am, et ne de - spé - xe - ris

de - pre - ca - ti - o - nem me - am: in - tén -

- de in me, et

ex - áu - di me.

Quis da_bit * ex Si_on sa_lu_tá_re Is_ra -

Comm.
V.

- el? cum a . vér . te . rit Dó_mi_nus ca _pti . vi .

- tá . tem ple . bis su . æ, ex - sul - tá - bit Ja - cob,

et læ_tá . bi - tur Is . ra . el.

FERIA TERTIA

Intr.
III.

Ego cla - má - vi, * quó ni - am ex - au -

dí - sti me, De - us: in - clí - na au - rem tu -

- am, et ex - áu - di ver - ba me - a:

cu - stó - di me, Dó - mi - ne, ut pu - pil - lam ó -

- cu - li: sub um - bra a - lá - rum tu - á -

- rum pró - te - ge me. Ps. Ex - áu - di Dó - mi - ne

ju - sti - ti - am me - am: * in - tén - de de - pre - ca - ti - - 6 - nem

Musical notation for the first line of Latin text. The music consists of two measures for a single voice part. The key signature is one flat, indicating F major or A minor. The vocal line uses a soprano C-clef and consists of eighth-note patterns.

me - am. Gló - ri - a Pa - tri, et Fí - li - o, et Spi - ri - tu - i San - cto.*

Musical notation for the second line of Latin text. The music consists of two measures for a single voice part. The key signature changes to no sharps or flats. The vocal line uses a soprano C-clef and consists of eighth-note patterns.

Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per, et in

Musical notation for the third line of Latin text. The music consists of two measures for a single voice part. The key signature changes to one flat. The vocal line uses a soprano C-clef and consists of eighth-note patterns.

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

Musical notation for the final line of Latin text. The music consists of two measures for a single voice part. The key signature changes to one flat. The vocal line uses a soprano C-clef and consists of eighth-note patterns.

Grad. II. Ab ec - cùl - tis * me - - - - - is mun - da

Musical notation for the beginning of the Gradual. The key signature changes to two sharps. The vocal line uses a soprano C-clef and consists of eighth-note patterns.

me Dó - mi - ne:

Musical notation for the end of the Gradual. The key signature changes to two sharps. The vocal line uses a soprano C-clef and consists of eighth-note patterns.

et ab ali e - - - - - nis

par ce ser - vo tu - o.

V. Si me ..

- i non fu e rint domi na - - - - -

ti, tunc

im ma cu la tus e - - - - -

ro: et e - mun - dá -

a de - lí - cto * má - xi.

- mo.

Offertorium. Déxtera Dómini, p. 130.

Dó - mi - ne, * quis ha - bi - tá - bit in ta - ber - ná - cu - lo

Comm VI.

tu - o? ant quis re - qui - é - scet in mon - te san - cto

tu - o? Qui in - gré - di - tur si - ne má - cu - la,

et o - pe - rá - - - tur ju - stí - - - ti - am.

FERIA QUARTA

E - go au - tem* in Dó - mi - no spe - rá - vi:

Intr.
I. {

ex - sul - tá - bo, et læ - tá - bor in tu - a

mi - se - ri - cór - di - a: qui - a re - spe - xi - sti hu - mi.

- li - tá - tem me - am. Ps. In te Dó - mi - ne spe - rá - vi,

non con - fún - dar in æ - té - r - num*: in ju - stí - ti - a tu - a

lí - be _ ra me. Gló - ri - a Pa - tri, et Fi - li - o, et Spi -

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

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

Mi - se - ré - re mi - hi, * D6 - mi - ne,

Grad. VII.

quó - ni - am in - fir - mus sum: sa - na me,

D6 - mi - ne. ♫. Con - tur -

- bá - ta

sunt ó - mni _ a os - sa

me - - - a: et á - ni - ma

me - a tur. bá - ta est * val - de.

Tractus, Dómine non secúndum, p. 160.

Offert. IV.

Dómi - ne, * fac me - - cum

mi - se - ri - cór - di - am tu - am, propter

no - men tu - um: qui - a su - ávis est

mi - se - ri - cór - di - a tu - a.

No - tas * mi-hi fe - cí - sti vi - as vi -
tæ: ad - im - plé - bis me læ - tí - ti - a

cum vul - tu tu - o, D6 - mi - ne.

Comm.
VII.

FERIA QUINTA

Introitus. Salus populi, ut in Dominica XIX. post Pentecosten, Pars II, p. 234.

Graduale. Oculi omnium, ut in Festo Corporis Christi, ibid., p. 116.

Offertorium. Si ambulávero ut in Dominica XIX. post Pentecosten, Ibid., p. 236.

Communio. Tu mandásti, ut in eadem Dominica, Ibid., p. 238.

FERIA SEXTA

Fac me cum: Dó - mi - ne, si - gnum in bo - num:

Intr.
II.

ut ví - de - ant qui me o - dé - runt, et con - fun - dán - -

tur, quó - ni - am tu Dó - mi - ne ad - ju -

vi - sti me, et con - so - lá - - tus es

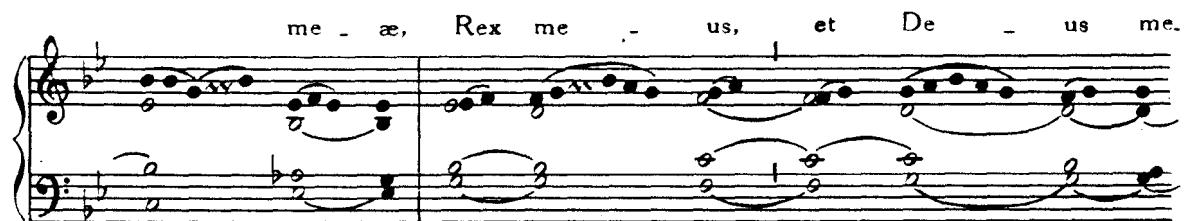
me. Ps. In - clí - na Dó - mi - ne au - rem tu - am, et ex - áu - di me: *

quó - ni - am in - ops et pau - per sum e - go. Gló - ri - a Pa - tri, et



Graduale. In Deo sperávit, *ut in Dominica XI. post Pentecosten, Pars II.*, p. 183.

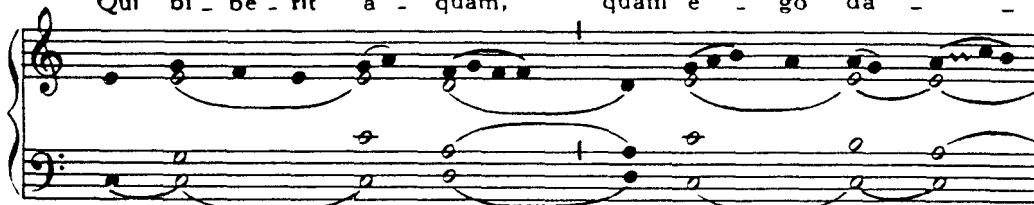
Tractus, Dómine non secúndum, p. 160.



D6 - - - - mi . ne.



Qui bí _ be _ rit a - quam, * quam e - go da - -
Conum. III.



- bo e - i, di - cit D6 - mi - nus,



fi - et in e - o fons a - quæ sa - li - én - -



- - tis in vi - tam æ - - té - - nam.



SABBATO

Ver - ba me - a * áu - ri - bus pér - ci - pe Dó - mi - ne,

Intr.
V.



in_té - li - ge cla_mó - rem me - um:

in_tén_de vo - ci o - ra - ti - ó - nis

me - æ. Ps. Quó_ni - am ad te o - rá - bo, Dó_mi - ne: *

ma_ne ex_áu_di - es vo_cem me_am. Gló - ri_a Pa_trí, et Fi_li_o,

et Spi_rí - 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.

Grad.
I.

Si ám - bu - lem * in mé - di - o
 um - bræ mor - tis, non ti - mé - bo

ma - la: quó - ni - am tu me -

- - cum es, Dó - mi - ne.

Vir - ga tu - - -
 a, et bá - cu - lus tu - - -

us, i - - - - - psa me

con-so - lá - - - ta sunt.

Offert.
VIII.

Gres.sus me.os * dí . ri . ge D6 - mi . ne se -

cún - - - - - dum e - 16 . qui -

- um tu - um: ut non do - mi - né - tur

o . innis in.ju . stí . ti . a, Dó - mi - - ne.

Nemo * te con-dem-ná - vit, mú-li - er? Ne-mo, Dó-mi - ne,

Comm. VIII.

Nec e - go te con-dem-ná - bo: jam ám-pli - us no - li pec - cá - re.

DOMINICA IV, IN QUADRAGESIMA.

Læ-tá - re * Je - rú - sa - lem: et con - vén - tum fá -

Intr. V.

- ci - te o - mnes qui di - lí - gi - tis

e - am: gau - dé - te cum læ - tí - a, qui in tri -

- stí - ti - a fu - i - stis :

ut ex - sul - té - tis, et sa - ti - é - mi - ni

ab u - bé - ri - bus con - so - la - ti - ó - nis

ve - stræ. Ps. Læ - tā - tus sum in his quæ di - cta sunt mihi : *

in do - mum Dó - mi - ni í - bi - mus. Gló - ri - a Pa - tri, et Fi - li - o, et

Spi - ri - tu - i San - cto. * Sic ut e - rat in prin - ci - pi - o, et nunc, et

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

Grad. VII.

Lae - tá - tus sum * in his quæ

di - cta sunt mi - hi : in do - mum

Dó - mi - ni i - - - bi - mus.

V. Fi - at pax in vir - tú - -

te tu - - a : et a - bun - dán -

ti - a * in tür - ri -

- bus tu - is.

Qui con - fi - dunt in Dó - mi - no,

Tract. VIII.

sic - ut mons Si - on :

non com - mo - vé - bi -

tur in æ - térr - num, qui há -

- bi - tat in Je - rú - sa - lem.

V. Mon - - - - tes

in cir-cú-i-tu e - jus
et Dó -

mi - nus in cir - cú - i - tu pó - pu - li

su - i, ex hoc nunc

et us - que * in sá - cu - lum.

Lau - dá - te * Dó - mi - num,

Offert. II.

qui - a be - ní - gnu s est : psál - li - te

nó - mi ni e - jus, quó - ni - am su - á - vis

est : ó - mni - a quæ - cùm - que vó -

- lu - it, fe - cit in cœ - lo et

in ter - ra.

Comm.
IV.

Je - rú - sa - lem, * quæ ae - di - fi - cá - tur ut

cí - vi - tas, cu - jus par - ti - ci - pá - ti - o e - jus in id - íp - sum:

il - luc e - nim a - scen.dé - runt tri - bus, tri - bus Dó - mi - ni,

ad con - fi - tén - dum nó - mi - ni tu - o, Dó - mi - ne.

FERIA SECUNDA.

Intr.
IV.

De - us, * in nó - mi - ne tu - o sal - vum

me fac, et in vir - tú - te tu - a jú - di -

ca me: De - us ex - áu - di

o - ra - ti - ó - nem me - am. Ps. Quó - ni - am a - li -

- é - ni in - sur - re - xé - runt ad - vér - sum me: * et for - tes quæ - si -

- é - runt á - ni - mam me.am. Gló - ri - a Pa - tri, et Fi - li - o, et Spi -

ri - tu - i San - cto. * Sic - ut e - rat in prin - ci - pi - o, et nunc, et

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

Graduale. *Esto mihi, ut in Dominica VIII. post Pentecosten,* Pars II, p. 167.

Tractus. Dómine non secúndum, *ut supra*, p. 160.

Offertorium. Jubiláte Deo omnis terra, *ut supra*, p. 116.

Comm. IV.

Ab...oc...cúl...-tis me...-is * mun...da me, D6

- mi - ne : et ab a _ li _ é - - - nis

par - ce ser - vo tu - - - o .

FERIA TERTIA.

Intr.
V.

in - tén - de in me, et ex - áu - - di me.

Ps. Con - tri - stá - tus sum in ex - er - ci - ta - ti - ó - ne me - a: *

et con - tur - bá - tus sum a vo - ce in - i - mí - ci, et a tri - bu - la - ti -

- ó - ne pec - ca - tó - ris. Gló - ri - a Pa - tri, et Fi - li - o, et Spi -

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

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

Grad.
III.

Ex-súr - ge * Dó - - - - mi-ne.

fer o - pem no

bis : et lí - be - -

ra nos pro - pter no

men tu - - - - um.

V. De - us, áu - ri - bus no - stris au - dí -

vi - mus : pa - tres no -

stri an - nun - ti - a - vé - runt no -

bis o - pus, quod o - pe - rá - tus es

in di - é - bus e - ó - rum.

in di - é - bus * an -

tí - quis.

Offertorium. Exspectans, ut in Dominica XV. post Pentecosten, Pars II, p. 211.

Comm.
II.

Lætá - bi - mur * in sa - lu - lá - ri
tu - o : et in nó - mi - ne Dó - mi - ni
- i no - stri ma - gni - fi - cá - bi - inur.

FERIA QUARTA.

Intr.
III.

Dum san - cti - fi - cá - tus * fú - e - ro in vo - - bis
con - gre - gá - bo vos de u - ni - vér - sis ter - ris
et ef - fún dam su - per vos a - - quam

mun - - dam. et mun - da - bí - mi - ni ab 6 -

mni - - bus in - qui - na - mén - tis ve - - stris: et

da - bo vo - bis spí - ri - tum no - vum.

P. Be - ne - dí - cam Dó - mi - num in o - mai tém - no - ret *

sem - per laus e - jus in o - re me - lo. Gláu - ri - a Pa - tri, et Fi - li - o,

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

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



Post Lectionem

I. **Graduale.** Veníte filii, ut in Dominica VII. post Pentecosten, Pars II, p. 162.

Post Epistolam

II. **Graduale.** Beata gens, ut in Dominica XVII. post Pentecosten, ibid., p. 218.

Tractus. Dómine non secúndum, ut supra, p. 160.

Offertorium. Benedicite, gentes, ut in Dominica V. post Pascha, omisso Allelúa, Pars II, p. 58.

Lu-tum fe - cit * ex spu - to Dó - mi - nus, et li - ni - vit ó - cu - los

Comm. VI.

me - os et áb - i - i. et la - vi. et vi - di. et cré - di - di De - o.

FERIA QUINTA.

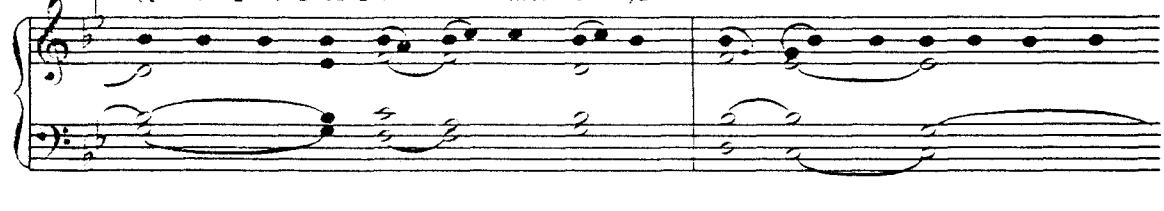
Intr. II.

Læ - té - tur cor * quæ - rén - ti - um

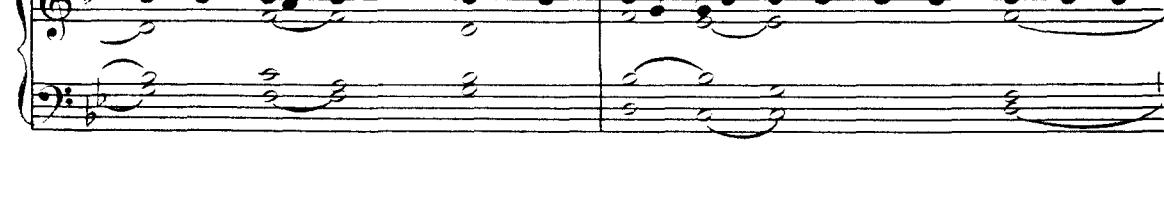
Dó - mi - num: quæ - ri - te Dó - mi - num, et con -

fir - má - mí - ni: qué - ri - te fá - ci - em


e - jus sem - per. /s. Confi - té - mi - ni Dó - mi - no.


et in - vo - cá - te no - men e - jus * an - nun - ti - á - te in - ter


gen - tes ó - pe - ra e - jus. Gló - ri - a Pa - tri, et Fí - li - o,


et Spi - ri - tu - i San - cto. * Sic - ut e - rat in prin - ci - pi - o.


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


Graduale. Résdice Dómine, ut in Dominica XIII. post Pentecosten, Pars II, p. 196.

Offert.
VI.

Dó mi - ne. * ad ad - ju -

ván dum me fe - stí - na :

con - fun - dán tur o -

mnes ad - vér - sum me, qui có - gi -

tant ser - vis tu - is ma - la.

Communio. Dómine, memorábor, ut in Dominica XVI. post Pentecosten, Pars II, p. 216.

FERIA SEXTA.

Intr.
I.

Me - di - tá - ti - o * cor - dis me - i

in con - spé - ctu tu o sem - per : Dó - mi - ne ad -

- jú - tor me - us. et re - dém - ptor me - us.

Ps. Cœ - li e - nár - rant gló - ri - am De - i * et ó - pe - ra má - nu - um e - jus

an - nún - ti - at fir - máx - mén - tum. Gló - ri - a Pa - tri. et Fi - li - o,

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

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

Graduale. Bonum est confidere, ut in Dominica XIV. post Pentecosten, Pars II, p. 202.

Tractus. Dómine non secundum, ut supra, p. 160.

Offertorium. Pópulum húmilem, ut in Dominica VIII. post Pentecosten, Pars II, p. 170.

Comm. I.

SABBATO.

Intr. II.

- tis pré - ti - um, ve - ní - te, bi - bi - te

cum læ - tí - ti - a. Ps. At - téni - di - te pé - pu - le me - us

le - gem me - am: * in - cli - ná - te au - rem ve - stram in ver - ha

o - ris me - i. Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

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

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

Ti - bi - Dó - mi - ne

Grad.
III.

de - re - li - chtus est pau -

- per pil -

- lo tu e - ris ad - jú - tor.

¶. Et quid Dó - mi - ne

re -



op - por - tu - ni - tá - ti - bus, in tri - bu - la -

- ti - ó - ne? dum su - pér - bit

im - di - as - tio - nes - tri - pau -

det.

Offert. IV. Fa - etus est * Dó - mi - nus

fir - ma - mén - tum me - um,

et re - fú - gi - um me - um, et li - be -

- rá - - tor me - - us : spe - rá - ta

in e - - - - um.

Dó - mi - nus * re - git me, et ni - hil mi - hi

Comm.
II.

dé - e - - rit : in lo - - co pá - - scu - - ae

i - bi me col - lo - cá - vit: su - per a - quam re - fe - ctí -

- ó - nis e - du - cá - - - vit me.

DOMINICA I PASSIONIS.

Jó - di - ca me De - us, et dis - cér - ne

Intr.
IV.

cau - sam me - am de gen - te non san - cta: ab hó -

- mi - ne in - í - quo et do - ló - so é - ri -

- pe me: qui - a tu es De - us me - us.

et for - ti - tú - do me - a. Ps. E . mít . te lu . cem

tu - ani et ve - ri - tás tem tu - am: * i - psa me de - du - xé - runt.

et ad - du - xé - runt in mon - tem san - ctum tu - um, et in ta - ber -

- ná - cu - la tu - a. Jú - di - ca me.

Non dicitur Glória Patri ad Introitum usque ad Pascha, nisi in Missa de Festo, si occurrit : sed finito Psalmo, absolute repetitur Introitus usque ad Psalmum.

E - ri - pe *
Grad. III.

Dó - mi - ne, de in - i - mí - cis me.

The image shows a handwritten musical score consisting of five systems of music, likely for voice and piano. The score is written on five-line staves with a treble clef for the top staff and a bass clef for the bottom staff.

System 1: The first system begins with a fermata over a note. The lyrics are "de - re - die - lá - ce - te".

System 2: The second system continues with the lyrics "vo - lun - tá - tem".

System 3: The third system begins with a fermata over a note. The lyrics are "di - a -".

System 4: The fourth system begins with a fermata over a note. The lyrics are "y. Lí - lá - tor me - us."

System 5: The fifth system concludes the piece.

Dó - - - - mi _ ne, de gén -

- li - bus i - ra - cún dis :

ab in - sur - gén - ti - bus in nie

ex - al - tá - bis me : a

vi - ro in - í - quo * e - ri -

pi - es me.

Sæ - pe

* ex . pu . gna - vé

Tract.
VIII.

The musical score consists of eight staves of handwritten notation on five-line staves. The top staff begins with "Sæ - pe". The second staff begins with "runt me a ju -". The third staff begins with "ven - tú - te me". The fourth staff begins with "a. V. Di - cat nunc". The fifth staff begins with "Is - ra - el : sæ - pe". The sixth staff begins with "ex - pu - gna - vé - runt me a ju -". The seventh staff begins with "- ven - tú - te me". The eighth staff continues the bass line from the previous staff.



non po - tu - é - runt mi hi :

su - pra dor - sum me - um fa . bri . ca .

- vé - - runt pec - ca - tó - - - res .

V. Pro - lon - ga - vé - - - - - runt in - i -

- qui - tá - tem si - bi : Dó - mi - nus

ju - stus con - cí - det cer - ví -

- ces * pec - ca - tó -

rum.

Confi - té - bor * ti - bi. Dó - mi - ne

Offert.
I.

in to - to cor - de me - o :

re . tri - bu - e set - vo tu - o : vi - vam,

et cu - stó - di - am ser - mó - nes tu - - os:

vi - ví - fi - ca me se - cún - dum

ver - - bum tu - um, Dó - mi - ne.

Hoc cer - pus, * quod pro vo - bis tra - dé - tur:

Comm. VIII.

hic ca - lix no - vi te sta - mén - ti est in me -

o sán - guí - ne, di - cit Dó - mi - nus: hoc fá - ci - te,



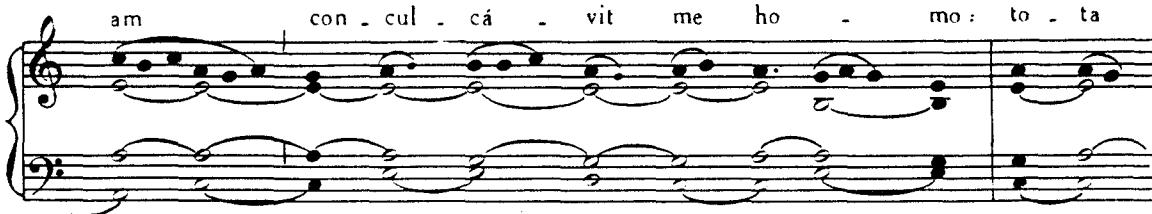
FERIA SECUNDA.

Mi - se - ré - re mi , hi * Dó , mi - ne, quó - ni .

Intr.
III.



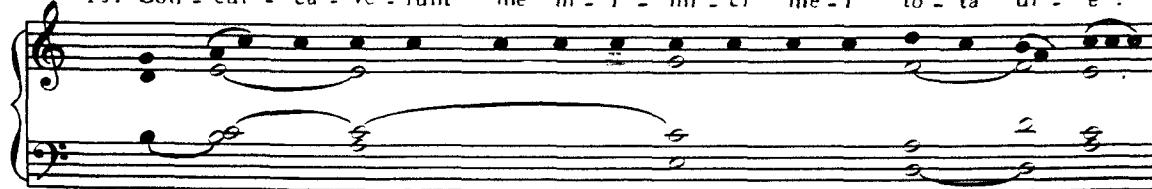
am con - cul - cá - - vit me ho - - mo : to - ta



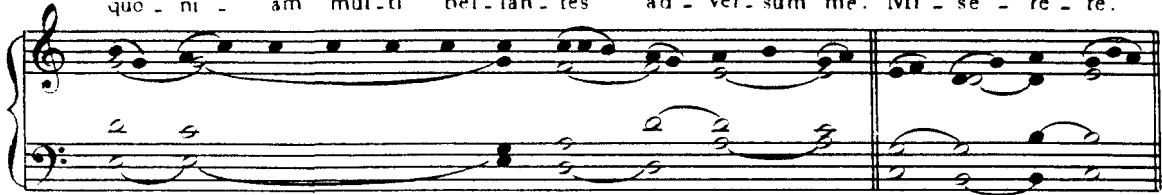
di - e bel - lans tri - bu - lá - - - vit me.



Ps. Con - cul - ca - vé - runt me in - i - mí - ci me - i to - ta di - e : *



quó - ni - am mul - ti bel - lán - tes ad - vér - sum me. Mi - se - ré - te.



De - us ex - áu - - di

Grad.
VIII.



o - ra - ti - ó - nem me - am :



áu - ri - bus pér - - ci - pe



ver - ba o - - - ris me - -



¶. De - us in nó - mi - ne tu - - o

sal - - vum me fac.

et in vir - tú - te tu - - a

jú - di - ca

me.

Tractus. Dómine non secúndum, *ut supra*, p. 160.

Offertorium. Dómine convértere, *ut in Dominica II. post Pentecosten.*, Pars II, p. 132.

Comm. III.

FERIA TERTIA.

Intr. VII.

et sa - lus me - a : quem ti - mé - ho? Ex_spé - cta Dó - mi - num.

Grad.
V.

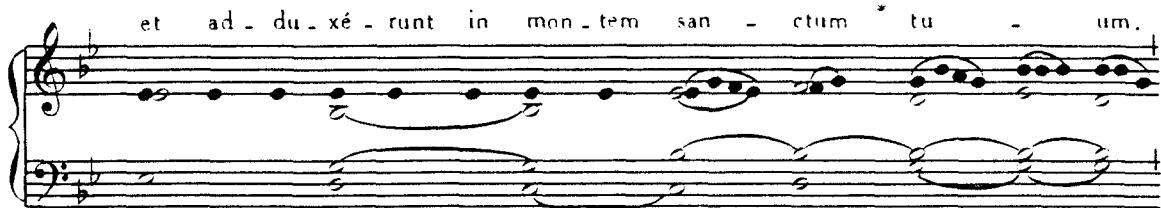
Dis - cér - ne * cau - sam me - am , Dó - - - - mi - ne :

ab hó - - mi - ne in - i - quo et do - ló - so

é - ri - pe me.

V. E - mít - te lu - cem tu - am.

et ve - ri - tá - tem tu - am :



Offertorium. Sperent in te, ut in Dominica III. post Pentecosten, Pars II, p. 148.



FERIA QUARTA.

Li - be - rá - tor me - - us " de gén - ti - bus

Intr.
III.

i - ra - cún - dis: ab in - sur - gén - ti - bus in - me

ex - al - tá - bis me: a vi - ro in - i -

- quo e - ri - pi - es me, Dó - mi - ne.

Ps. Dí - li - gam te Dó - mi - ne, for - ti - tú - do me - a: *

Dó - mi - nus fir - ma - mén - tum me - um, et re - fú - gi - um me - um,

et li - be - rá - tor me - us. Li - be - rá - tor.

Grad. III.

Ex - al - tá - bo te, * Dó - mi -

- ne, quó - ni - am

su - sce - pí - sti me :

nec de - le - ctá - sti



os su - per me.

¶. Dó - mi - ne

De - us me - - us.

cla - má - vi ad te, et sa - ná -

sti - me:

Dú - - - - mi .

ne, ab - stra - xi - sti

ab in - fe - ris á - ni - mam me - am,

sal - vá - stí me

a de - scen - dén - ti - bus *



Tractus, Dómine non secúndum, p. 160.



in me li - be - ra me, D₆ -

mi - ne .

Comm. VIII.

La - vá - bo in - ter in - no - cén - tes

ma - nus me - as . et cir - cu - í

al - tá - re tu - um , Dó - mi - ne :

ut áu - di - am vo - cem lau - dis tu - ae.

et e - nár - rem u - ni - vér - sa mi - ra - bí - li - a
tu - - - - a.

FERIA QUINTA

Introitus. Omnia quæ fecisti, *ut in Dominica XX. post Pentecosten,* Pars II, p. 238.
omisso Glória Patri.

Grad. V.

Tól - li - te * hó - - sti - - as,
V.

et in - - tro - í - te in á - - tri - - a
V.

e - - jus : a - do - rá - te Dó - mi - num
V.

in au - - la san - - cta e - jus.
V.

V. Re - ve - lá - bit Dó - - - mi - nus

con - dén - - - sa : et in tem - plo

e - - - jus o . mnes di - cent * gló -

ri - am.

Offertorium. Super flúmina Babylónis, *ut in Dominica XX. post Pentecosten*, Pars II, p. 241.
Communio. Meménto verbi tui, *ibidem*, p. 242.

FERIA SEXTA

Mi - se - ré - re mi - hi * Dó - mi - ne, quó - ni - am

Intr.
V.

trí - bu - lor: lí - be - ra me, et é - ri - pe

me de má - ni - bus in - i - mi - có - rum me - ó - rum.

et a per - se - quén - ti - bus me: Dó - mi - ne, non con - fún - dar,

quó - ni - am in - vo - cá - vi te. Ps. In te Dó - mi - ne spe -

rá - vi, non con - fún - dar in æ - té - r - num: * in ju - stí - ti - a tu - a

lí - be - ra me. Mi - se - ré - re.

Grad. V.

Pa - ci - fi - ce * lo - que - bán - tur mi . . . hi

in . i . mí - ci me - i :

et in i - ra mo . lé -

sti e - rant mi - hi .

Y. Vi - dí - sti, Dó - mi - ne,

ne sí - le - as : ne di - scé - das * a



Tractus. Dómine non secúndum, p. 160.

Offert.
VIII.

Bene - di - ctus es. * Dó - mi - ne, do - ce me

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. Both voices are in common time. The lyrics "Bene - di - ctus es. * Dó - mi - ne, do - ce me" are written above the staves. The music features sustained notes with grace notes.

ju - sti - fi - ca - ti - ó - - - nes tu - - - as :

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. Both voices are in common time. The lyrics "ju - sti - fi - ca - ti - ó - - - nes tu - - - as :" are written above the staves. The music consists of sustained notes with grace notes.

et non tra - das ca - lu - mni - án - ti - bus me su - - -

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. Both voices are in common time. The lyrics "et non tra - das ca - lu - mni - án - ti - bus me su - - -" are written above the staves. The music consists of sustained notes with grace notes.

pér bis: et re - spon - dé - bo ex - pro - brán - ti -

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. Both voices are in common time. The lyrics "pér bis: et re - spon - dé - bo ex - pro - brán - ti -" are written above the staves. The music consists of sustained notes with grace notes.

- bus mi - hi ver - bum.

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. Both voices are in common time. The lyrics "- bus mi - hi ver - bum." are written above the staves. The music consists of sustained notes with grace notes.

Comm.
VII.

Ne tra - di - de - ris me. * Dó - mi - ne, in á -

ni - mas per - se - quén - ti - um me : qui - a

in - sur - re - xé - runt in me te - stes in - í - qui ,

et men - tí - ta est in - í - qui - tas si - bi.

¹ *Sabbato post Dominicam Passionis, resumitur Missa diei præcedentis, p. 294, excepto Tractu qui omittitur.*

DOMINICA II PASSIONIS
SEU IN PALMIS

DE BENEDICTIONE RAMORUM

Hora competenti in choro post Tertiam, omissa aspersione aquæ, proceditur ad benedicendum ramos palmarum.

Interim cantatur a choro sequens antiphona.

Ho - sán - na * fi - li - o Da - vid: be - ne - dí - ctus

Antiph.
VII.

qui ve - nit in nó - mi - ne Dó - mi - ni. Rex Is - ra - el:

Ho - sán - na in ex - cé - sis.

DE DISTRIBUTIONE RAMORUM

Cum celebrans incepit distribuere ramos, cantantur sequentes antiphonæ et psalmi, hoc modo:

Pú - e - ri He - bræ - ó - rum, * por - tán - tes ra - mos o - li -

Ant. I.

vá - rum, ob - vi - a - vé - runt Dó - mi - no, cla - mán - tes, et di -

cén - tes: Ho - sán - na in ex - cél - sis.

Psalmus 23, 1-2 et 7-10

Dó - mi - ni est ter - ra et quæ re - plent e - am,

or - bis ter - rá - rum et qui há - bi - tant in e - o.

*Omnes versiculi incipiendi sunt in chorda tenoris.*2. Nam ipse super mária fundavit eum, * et super flúmina firmavit eum,
Et repetitur antiphona Pueri Hebræorum, portántes...

7. Attóllite, portæ, cápita vestra, † et attóllite vos, fores antiquæ, * ut ingrediátur rex gloriæ !

8. «Quis est iste rex gloriæ?» † «Dóminus fortis et potens, * Dóminus potens in prælio».
Et repetitur antiphona Pueri Hebræorum, portántes...

9. Attóllite, portæ, cápita vestra, † et attóllite vos, fores antiquæ, * ut ingrediátur rex gloriæ!»

10. «Quis est iste rex gloriæ?» * «Dóminus exercituum : ipse est rex gloriæ».

Et repetitur antiphona Pueri Hebræorum, portántes...

11. Glória Patri, et Filio, * et Spiritui Sancto,

12. Sicut erat in principio, et nunc et semper, * et in sæcula sæculorum. Amen.

Et repetitur antiphona Pueri Hebræorum, portántes...

Pú . e . ri He . bræ . ó . rum* ve . sti . mén . ta pro . ster.

Ant. 2.
I.

né . bant in vi . a, et cla . má . bant di . cén . tes: Ho . sán . na fi . li . o

Da . vid: be . ne . dí . ctus qui ve . nit in nó . mi . ne Dó . mi . ni.

Psalmus 46

Om . nes pó . pu . li, pláu . di . te má . ni . bus,

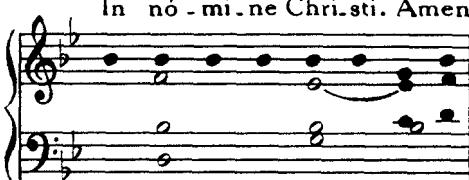
ex . sul . tá . te De . o vo . ce læ . tí . ti . æ.

2. Quóniam Dóminus excelsus, terribilis, * Rex magnus super omnem terram.
Et repetitur antiphona Púeri Hebræórum vestiménta...
3. Súbjicit populos nobis * et natiónes pédibus nostris.
4. Eligit nobis hereditatēm nostram, * gloriam Jacob, quem diligit.
Et repetitur antiphona Púeri Hebræórum vestiménta...
5. Ascéndit Deus cum exsultatione, * Dóminus cum voce tubæ.
6. Psállite Deo, psallite; * psállite Regi nostro, psallite.
Et repetitur antiphona Púeri Hebræórum vestiménta...
7. Quóniam Rex omnis terræ est Deus, * psállite hymnum.
8. Deus regnat super natiónes, * Deus sedet super sólium sanctum suum.
Et repetitur antiphona Púeri Hebræórum vestiménta...

9. Principes populorum congregati sunt * cum populo Dei Abraham.
 10. Nam Dei sunt proceres terrae: * excelsus est valde.
Et repetitur antiphona Pueri Hebraeorum vestimenta...
 11. Gloria Patri, et Filio, * et Spiritui Sancto,
 12. Sicut erat in principio, et nunc, et semper, * et in saecula saeculorum. Amen.
Et repetitur antiphona Pueri Hebraeorum vestimenta...
Quae si non sufficient, repeatantur quoisque distributio ramorum finiatur: si autem finiatur prius, clauditur cum Gloria Patri, et repetitur antiphona.

DE PROCESSIONE CUM RAMIS BENEDICTIS

Post lectionem evangelicam, celebrans ponit incensum in thuribulum. Deinde, vertens se ad populum,

Diaconus dicit:  *Et Chorus respondet:* 

Proce . dā . mus in pa . ce .

In nó - mi . ne Chri . sti. Amen.

Processio dirigatur, si fieri potest, extra ecclesiam, per aliquam viam longiorem. Si enbi vero habeatur altera ecclesia, in qua ramorum benedictio commode peragi possit, nihil impedit, quominus benedictio eorum ibi fiat et deinde processio pergaat ad ecclesiam principalem.

Incipiente processione, cantari possunt antiphonae sequentes, omnes, vel aliquae, pro opportunitate.

Oc . cùr - runt tur . bæ cum fló . ri . bus et pal . mis Red . em .*

Ant. 1 VIII. 

ptó . ri ób . vi . am: et vi . ctó . ri tri . um . phán . ti dig . na dant



ob . sé . qui . a: Fí . li . um De . i o . re gen . tes præ . di . cant:



et in lau - dem Chri - sti vo - ces to - nant per nú - bi - la: Ho - sán - na!

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. The music consists of two measures of music with various note heads and stems. The vocal parts are separated by a vertical brace.

Cum An - ge - lis et pú - e - ris* fi - dé - les in -
Ant. 2. VII.

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. The music consists of two measures of music with various note heads and stems. The vocal parts are separated by a vertical brace.

ve - ni - á - mur, tri - um - pha - tó - ri mor - tis cla - mén - tes:

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. The music consists of two measures of music with various note heads and stems. The vocal parts are separated by a vertical brace.

Ho - sán - na in ex - cé - sis.

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. The music consists of two measures of music with various note heads and stems. The vocal parts are separated by a vertical brace.

Tur - ba mul - ta,* quæ con - vé - ne - rat ad di - em fe - stum,
Ant. 3. IV.

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. The music consists of two measures of music with various note heads and stems. The vocal parts are separated by a vertical brace.

cla - má - bat Dó - mi - no: Be - ne - dí - ctus qui ve - nit in

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. The music consists of two measures of music with various note heads and stems. The vocal parts are separated by a vertical brace.

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

Cœ - pé - runt * o . mnes tur . bæ de . scen - dén . ti - um

Ant. 4
I.

gau - dén - - tes lau - dá - re De - um vo - ce mag - na,

su - per ó - - mni - bus quas ví - de - rant vir - tú - ti -

bus, di - cén - tes: Be - ne . dí - ctus qui ve - nit Rex, in nó . mi - ne

Dó - mi - ni: pax in ter - ra, et gló - ri - a in ex - cé - sis .

Progrediente processione, cantatur sequens hymnus, populo, si fieri potest, duos primos versus continuo repetente, ut infra notatur.

Hymnus ad Christum Regem

Chorus:

Glo - ri - a, laus, et ho - nor, ti - bi sit Rex Chri - ste

Red. ém - ptor: Cu - i pu - e - rí - le de - cus prom - psit Ho.

Omnis:

sán - na pi - um. Glo - ri - a, laus, et ho - nor, ti - bi sit

Rex Chri - ste Red. ém - ptor: Cu - i pu - e - rí - le de - cus

Chorus:

prom - psit Ho - sán - na pi - um. 1. Is - ra - el es tu - Rex,

Da - ví - dis et ín - cly - ta pro - les: Nó - mi - ne qui in

Dó - mi - ni, Rex be - ne . díc - te, ve . nis. Glória, laus.

2. Cœ - tus in ex - cé - sis te lau . dat cœ . li . cus omnis,

Et mor - tá - lis ho . mo, et cun . cta cre . á - ta si - mul. Glória, laus.

3. Plebs He - brá - a ti - bi cum pal - mis ób - vi - a ve - nit:

Cum pre - ce, vo - to, hym-nis, ad . su - mus ec - ti - bi. Glória, laus.

4. Hi ti - bi pas - sú - ro sol - vé - bant mú - ni . a lau - dis:

Nos ti - bi reg - nán - ti pán - gi - mus ec - ce me - los. Glória, laus.

5. Hi pla - cu - é - re ti - bi, plá - ce - at de - vó - ti - o no - stra:

Rex bo - ne, Rex cle - mens, cui bo - na cun - cta pla - cent. Glória, laus.

O - mnes col - láu - dant no - men tu - um, et di - cunt:

Ant. 5

VIII

G°

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

Ho - sán - na in ex - cé - sis. Eu o u a e.

Vel ad libitum:

O mnes * col - láu - dant no - men tu - um et di - cunt:

Ant. 5
VIII
G°

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

Ho - sán - na in ex - cé - sis. Eu o u a e.

Psalmus 147

Lau - da, Je - rú - sa - lem, Dó - mi - num, * lau - da De - um tu - um, Si - on.

Omnes versiculi incipiendi sunt in chorda tenoris.

2. Quod firmávit seras portárum tuarum, * benedixit filiis tuis in te.
3. Compósuit fines tuos in pace, * medúlla tritici satiat te.
4. Emittit elóquium suum in terram, * velóciter currít verbum ejus.

5. Dat nivem sicut lanam, * pruinam sicut cinerem spargit.
 6. Prójicit gláciem suam ut frústula panis; * coram frigore ejus aquæ rigéscunt.
 7. Emittit verbum suum et liquefácit eas: * flare jubet ventum suum et fluunt aquæ.
 8. Annuntiávit verbum suum Jacob, * statúta et præcépta sua Israél.
 9. Non fecit ita ulli nationi; * præcépta sua non manifestavit eis.
 10. Glória Patri, et Filio, * et Spiritui Sancto,
 11. Sicut erat in principio, et nunc, et semper, * et in sæcula sæculorum. Amen.
Et repetitur antiphona Omnes collaudant, ut supra,

Ful - gén - ti - bus pal - mis * pro - stér - ni - mur

Ant. 6 VIII

ad - ve - ni - én - ti Dó - mi - no: hu . ic o . mnes oc . cur - rá - mus

cum hym - nis et cán - ti - cis, glo - ri - fi - cán - tes et di - cén - tes:

Be - ne - dí - ctus Dó - mi - nus..

A - ve, Rex no - ster, Fi - li Da - vid.

Ant. 7 I

Red - ém - ptor mun - di, quem pro - phé - tæ præ - di -

xé - runt Sal - va - tó - rem dó - mu - i ls - ra - él es - se

ven - tú - rum. Te e - nim ad sa - lu - tá - rem

ví - cti - mam Pa - ter mi - sit in mun - dum, quem ex - spe - ctá -

bant o - mnes san - cti ab o - ri - gi -

ne mun - di, et nunc: Ho - sán - na Fi -

li - o Da - vid. Be - ne . dí - ctus qui ve - nit in nō - mi.

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

Nihil impedit, quominus cantetur a fidelibus hymnus Christus vincit, vel alias cantus in honorem Christi Regis.

Intrante processione in ecclesiam, dum celebrans per valvas ecclesiae transit, incipitur ultima antiphona.

Ant. 8
II.

In - gre - di - én - te * Dó - mi - no in san - ctam

ci - vi - tá - tem, He - bræ - ó -

rum pú - e - ri, re - sur - re - cti - ó - nem vi - tae

pro - nun - ti - án - tes,* Cum ra - mis pal - má -

rum Ho - sán - na cla - má - bant in ex -

cel - sis. *y.* Cum que au - dis . set pó - pu - lus,

quod Je - sus ve - ni - ret Je - ro - só - ly - mam, ex - i -

é - runt ób - vi - am e - i. * Cum ra - mis.

AD MISSAM.

Dó - mi - ne. * ne lon - ge fá - ci - as au - xi -

li - um tu - um a me, ad de - fen - si - ó - nem

Intr.
VIII.

me - am á - spi - ce : lí - be - ra me de o -

- re le - ó - nis, et a cór - ni - bus u - ni - cor - nu -

- ó - rum hu - mi - li - tá - tem me - am.

Ps. De - us, De - us me - us, ré - spi - ce in me, qua - re me de - re -*

- li - qui - sti? lon - ge a sa - lú - te me - a ver - ba de - li -

- ctó - rum me - ó - rum. Dó - mi - ne.

Grad.
IV.

Te - nu - i - sti * ma - num déx -

- te - ram me - am :

in vo - lun - tâ - te tu - a de - du -

- xi - sti me : et cum gló -

- ri - a as - sumpsí - sti

me . V. Quam bo -

- nus Is - ra el De - us

re

- ctis cor de!

me i au tem pe ne mo -

- ti sunt pe des,

pe ne ef - fú - si sunt gres - sus me - i:

qui - a ze - lá - vi in pec - ca .. tó - - -

ri - bus.

pa - - - cem pec - ca - tó - rum

* vi - - - dens.

De - us,

Tract. II.

* Deus meus réspice in

me : qua - re me de - re - li -

- qui - sti ? V. Lon - - - - - ge

a sa - lú - te me - a ver -

- ba de - li - ctó - rum me - ó -

- rum . V. De - us me - us

cla - má - bo per di - em, nec ex - áu - di -
 es : in no - cte, et non ad
 in - si - pi - én - ti - am mi - hi. ¶ Tu au -
 tem in san - cto há - bi -
 tas, laus [s - ra - el].
 ¶ In te spe - ra - vé - runt

pa - tres no - stri : spe - ra - vé -

runt, et li-be-rá-stí e-os.

V. Ad te cla-ma-vé - runt, et sal-vi-fa -

- cti sunt : in te spe - ra - vé -

- runt, et non sunt con-fú-si.

V. E - go au - tem

sum ver - mis, et non ho . . . mo :

op - pró - bri - um hó - mi - num, et ab - jé - ctí - o

pie - bis. ¶ O - mnes qui vi - dé -

- bant me, a - sper - na - báñ -

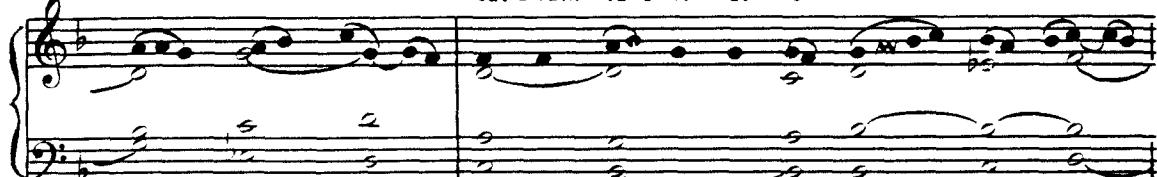
- tur - me: lo - cú - ti sunt lá - bi -

- is, et mo - vé - runt ca - put.

¶. Spe - rá - vit - in Dó - mi - no, e - ri - pi at e . um :

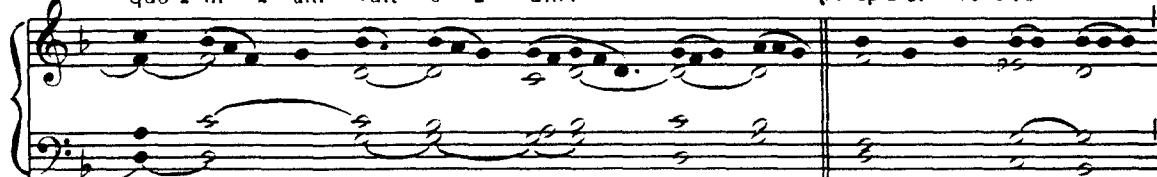


sal - vum fá - ci - at e - um.



quó - ni - am vult e - um.

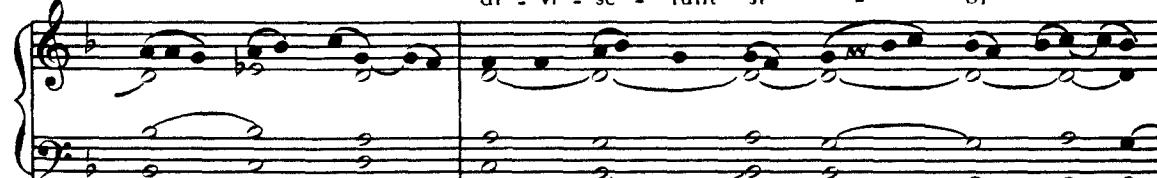
¶. Ip - si ve - ro



con - si - de - ra - vé - runt, et con - spe - xé - runt me :



di - vi - sé - runt si - bi



ve - sti - mén - ta me - a, et su - per ve - stem me - am



mi - sé - runt sor - tem.

V. Lí - be - ra me

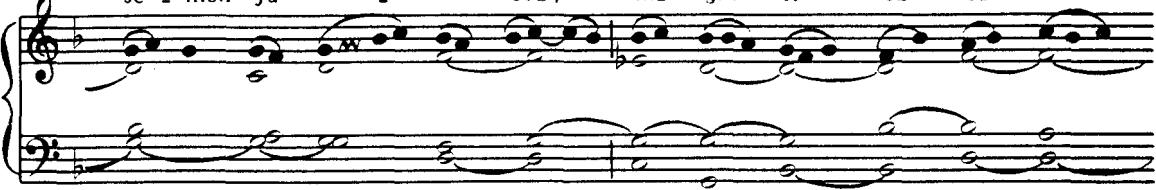
de o - re le - ó -

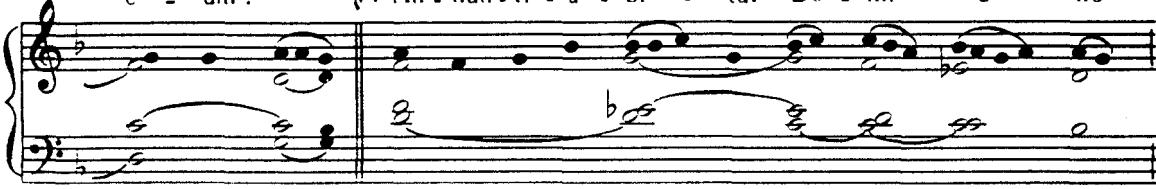
- nis : et a cór - ni - - bus

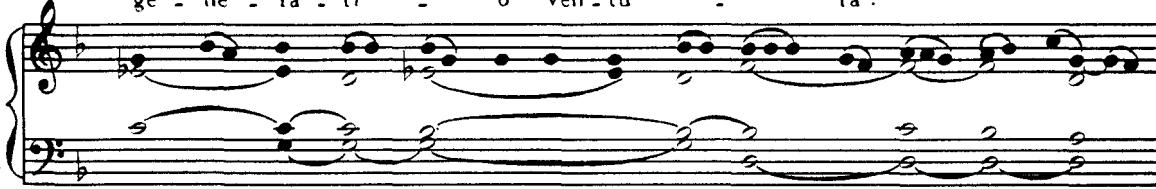
u - ni - cor - nu - ó - rum hu - mi - li - tá -

- tem me - am. V. Qui ti - mé - tis Dó - mi - - num.

lau - dá - te e - um : u - ni - vér - sum


se - men Ja - cob, ma - gni - fi - cá - te


e - um. ¶ An - nun - ti - á - bi - tur Dó - mi - no


ge - ne - rá - ti - o ven - tú - ra :


et an - nun - ti - á - bunt cœ - li


ju - stí - ti - am e - - - jus.


V. Pó - pu - lo qui na - scé - tur, quem fe -

- cit * D6 mi . nus.

Offert. VIII.

Im - pro - pé - ri - um * ex - spe - ctá - vit cor

me - um. et mi - sé - ri - am:

et su - stí - nu - i qui si - mul con - tri - sta - ré -

- tur, et non fu - it : con - so - lán -

- tem me quæ - si - vi, et non in -

- vé - ni : et de - dé - runt in e - scam

me - am fel. et in si - ti me - a po - ta -

- vé - runt me a - cé - - to .

Pa - ter. * si non po - test hic ca - lix tran - sí - re.

Comm.
VIII.

ni - si bi - bam il - lum : fi - at vo - lún - tas tu - a .

FERIA SECUNDA HEBDOMADÆ SANCTÆ

Intr.
IV.

Jú - di - ca * Dó - mi - ne no - cén - tes me,

ex - pú - gna im - pu - gnán - tes me : ap - pre - hén - de

ar - ma et scu - tum, et ex - súr - ge in ad - ju - tó -

- ri - um me - um, Dó - mi - ne,

vir - tus sa - lú - tis me - æ. Ps. Ef - fún - de frá - me - am,

et con - clú - de ad - vér - sus e - os qui per - se - quún - tur me : *

dic á - ni - mae me - ae : Sa - lus tu - a e - go sum. Jú - di - ca.

Ex - sur - - ge * Dó - - mi - ne,

Grad.
III.

et in - tén - - de ju - dí - ci - um

me - um.

De - us me - us,

et Dó - mi - nus me - us., in

cau - sam me - - - am.

V. Ef - fún - de frá - me - am. et con -

clú de

ad - vér - sus e - es

qui me * per - se - quún -

tur.

Offert.
III.

E - ri - pe me * de in . i - mí - cis me -

- is, Dó . mi . ne : ad te con - fú -

- gi. do - ce me fá - ce - re vo - lun -

- tá - tem tu - am : qui - a De - us

me - - us es tu .

Comm.
VII.

E - ru - bé - scant * et re - ve - re - án - tur si - mul.

qui gra - tu - lán - tur ma - lis me - is: in - du - án - tur

pu - dó - re et re - ve - rén - ti - a, qui ma-lí - gna lo -

quún - tur ad - vér - sum me.

FERIA TERTIA HEBDOMADÆ SANCTÆ

Introitus. Nos autem gloriari, p. 330.

Grad.
III.

E - go au - tem, * dum mi - hi mo - lé - sti

es - sent, in , du - é -

- bam me ci - li - ci - o, et hu - mi - li - á -

bam in je - jú - ni - o

á - ni - mam me - am : et .o - rá -

ti - o me - a in si - nu

me - o con - ver - té - tur.

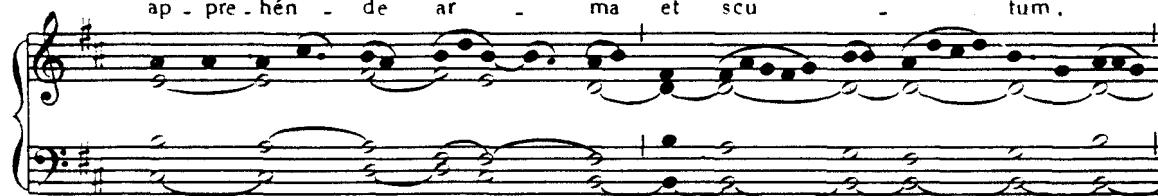
V. Jú - di - ca Dó - mi - ne no - cén - tes me,



ex - pú - - - gna im - pu . gnán - - - tes me :



ap - pre - hén - de ar - - ma et scu - - - tum .



et ex - sur - - -



ge in ad - ju - tó - - ri - um



* mi - - - hi .



Offert.
I.

Cu - stó - di me. * Dó

mi - ne, de ma - nu pec - ca - tó - ris: et ab ho -

mí - ni - bus in - í quis é - ri - pe me.

Dó mi - ne.

Comm. V.

Ad - vér - sum me * ex - er - ce - bán - tur, qui se - dé -

bant in por - ta et in me psal - lé - bant qui bi - bé - bant vi - num:

e - go ve - ro o - ra - ti - ó - nem me - am

ad te, Dó - mi - ne : tem - pus be - ne -

- plá - ci - ti, De - us, in mul - ti - tú - di - ne

mi - se - ri - cór - di - ae tu - - ae.

FERIA QUARTA HEBDOMADÆ SANCTÆ

In nō . mi - ne Dó - mi - ni * om - ne ge - nu fle -

Intr.
III.

- ctá - tur, coe - lé - sti um, ter - ré - stri - um

et in - fer - nō - rum: qui a Dó - mi - nus fa - ctus ob - é -

- di - ens us - que ad mor - tem, mor tem au - tem cru -

- cis: id - e - o Dó - mi - nus Je - sus Chri - stus

in gló - ri - a est De - i Pa - tris. Ps. Dó - mi - ne ex -

- áu - di o - ra - ti - ó - nem me - am : * et cla - mor me - us

ad te vénérat. In nō - mi - ne.

Grad.
II.

Ne a . vér - tas * fá . ci . em

tu



am a pú - e - ro tu - o.



quó . ni . am trí

-

-

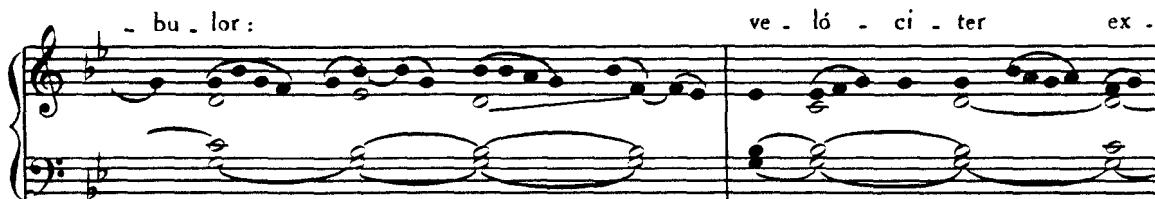
-



- bu . lor :

ve . ló . ci . ter

ex .



- aú . di . me .



¶. Sal . vum me fac De

-

-

-



us, quo ni am in tra -

- vé - runt a - quæ us - que ad á - ni -

- mam me - am: in fi - xus sum

in li - mo pro - fún - di.

et non est * sub - stân - ti - a.

Post Epistolam.

Dó - mi - ne.

Tract.
II.

ex - áu - di o - ra - ti - ó - nem me - am,

et cla - mor me - us

ad te vé - ni - at.

¶. Ne a - vér - - - - tas

fá - ci - em tu - am a me :

in qua . cùm . que di - e trí - bu - lor, in - clí -

- na ad me au - rem tu -

 - am. V. In qua - cùm . que di - e in - vo -

 - cá - ve - ro te. ve - ló -

 - ci - ter ex - áu - di me.

 V. Qui - a de - fe - cé -

 - - runt sic - ut fu - mus

di - es me - - - - i :

et os-sa me-a sic-ut in fri-xo-ri-

- o con-frí-xa sunt.

V. Per-cus-sus sum sic-ut

fré-num, et á-ru-it cor me-

um: qui-a o-blí-tus sum

man . du . cá - re pa - nem me - um.

¶. Tu ex - súr - gens. Dó - mí - ne,

mi - se - ré - he - ris Si - on :

qui - a ve - nit tem - pus

mi - se - rén - di * e - - - jus.

1

Offert.

Dó - mi - ne, * ex - áu - di o -

III.

ra - ti - ó - l - nem me - am, et cla -

mor me - us ad te per - vé -

ni - at : ne a - vér - tas fá -

ci . em tu - am a me.

Po - tum me - um * cum fle - tu tem - pe -

Comm. II.

- rá - bam : qui - a é - le - vans al - li - sí - sti me :

et e - go sic . ut fœ . num á - ru . i : tu au -

- tem, Dó - mi - ne, in ae - té - r - num pér - ma - nes :

tu ex . súr - gens mi . se . ré - be - ris Si - on, qui - a

ve . nit tem - pus mi . se . rén - di e - - - jus .

FERIA QUINTA IN CENA DOMINI

Nos au - tem * glo . ri . á . ri o - pór -

Intr.
IV.

- tet in cruce Dó - mi ni no - stri Je - su Chri - sti:

in quo est sa - lus, vi - ta, et re - surré - cti - o

no - stra: per quem sal - vá - ti, et li - be - rá - ti

su - mus. Ps. De - us mi - se - re - á - tur no - stri.

et be - ne - dí - cat no - bis: * il - lú - mi - net vul - tum su - um su - per nos.

et mi - se - re - á - tur no - stri. Nos au - tem .

SABBATO SANCTO
DE MISSA SOLEMNI VIGILIÆ PASCHALIS

Finitis a choro Kyrie élison, celebrans incipit solemniter Glória in excélsis, et pulsantur campanæ.

Finita epistola celebrans incipit:

Al - le - - - lú - - ia.

J. V.

Et totum decantat ter, elevando vocem gradatim; et omnes post quamlibet vicem in eodem tono, repetunt illud idem:

Al - le - - - lú - - ia.

Postea cantores prosequuntur:

V. Con - fi - té - mi - ni Dó - - - mi - no,

quó - - ni - am bo - nus: quó - - - ni - am

in sá - cu - lum mi - se - ri - cór - di - a - i

e - - - - jus.

J. V.

*Non repetitur
Allelúia.*

Deinde dicitur:

Lau - dá - te Dó - mi - num o - mnes

V. VIII.

gen - tes, et col . lau - dá - te

e - um o - mnes pó - - -

- pu - li. V. Quó - ni - am con . fir . má - ta est

su - per nos mi . se - ri - cór - di - a

e - jus:
et vé - ri - tas

Dó - mi - ni ma - net * in æ - té -

num.
J. V.

Non dicitur Credo, nec antiphona ad offertorium, nec Agnus Dei.

Post sumptionem Sacramenti et distributionem communionis, pro Laudibus dominicae Ressurrectionis in choro cantatur antiphona:

VI.

Al - le - lá - ia, * al - le - lá - ia, al - le - lá - ia.

Psalmus 150

Lau - dá - te Dó - mi - num in san - ctu - á - ri - o e - jus,

unt ad mo - nu - mén - tum, or - to jam so - le, al - le - lú - ia.

Canticum Zachariæ

Be - ne - dí - ctus Dó - mi - nus, De - us Is - ra - él,

qui - a vi - si - tá - vit et red - é - mit pó - pu - lum su - um,

Et e - ré - xit cor - nu sa - lú - tis no - bis in do - mo Da - vid

ser . vi su . i, Sic . ut lo - cu - tus est per os san . ctó - rum,

qui o - lim fu - é - runt, pro - phe - tá - rum su - ó - rum:

Ut li - be . rá . ret nos ab i - ni - mí - cis no . stris, *

et e ma - nu óm - ni - um qui o . dé - runt nos.

Ut fá - ce - ret mi - se - ri - cór - di - am cum pá - tri - bus no - stris, *

et re - cor - da - ré - tur fá - de - ris su - i san - ctí:

Ju - ris - ju - rán - di, quod ju - rá - vit A - bra - hæ, pa - tri no - stro, *

da - tú - rum se no - bis, Ut si - ne ti - mó - re, e ma - nu i - ni - mi -

có - rum no - stró - rum li - be - rá - ti, * ser - vi - á - mus il - li,

In san - cti - tá - te et ju - stí - ti - a co - ram i - pso *

ó - mni - bus di - é - bus no - stris. Et tu, pu - er, pro -

phé - ta Al - tís - si - mi vo - cá - be - ris: * præ - í - bis e - nim an - te

fá - ci - em Dó - mi - ni ad pa - rán - das vi - as e - jus.

Ad dan - dam pó - pu - lo e - jus sci - én - ti - am sa - lú - tis *

in re - mis - si - ó - ne pec - ca - tó - rum e - ó - rum,

Per ví - sce - ra mi - se - ri - cór - di . æ De - i no - stri .

qua ví - si - tá - bit nos O - ri - ens ex al - to,

Ut il - lú - mi - net e - os, qui in té - ne - bris et in um.

bra mor - tis se - dent, * ut dí - ri . gat pe - des no - stros in

vi - am pa - - cis. Gló - ri - a Pa - tri et Fi - li - o, *

et Spi - ri - 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.

Et val - de ma - ne • u . na sab . ba . tó . rum, vé - ni - unt ad

mo - nu - mén - tum, or . to jam so . le, al . le . lú . ia.

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.

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