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# Ordinarium Missæ.

In Dominio ad Aspersionem Aquæ benedictæ.

Extra Tempus Paschale.

A - spér - ges me, \* Dó - mi - no, hya - só - po, et mun - dá - bor

Ant. 7

la - vá - bis me, et su - per ní - vem de - al - bá - bor. *Pz. 52* Mi - se - ré - re

me - i, Dé - us, \* se - cún - dum má - gná - mi - se - ri - có - ri - di - am tú - am.

Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. \* Sí - cut é - rat in prin -

ci - pi - o, et nunc, et sem - per, et in sé - cu - la sae - cu - ló - rum. A - men.

*Repetitur Ant.  
Asperges me.*

(1) ou dien

## Tempore Paschali.

Scilicet a Dominica Paschæ usque ad Pentecosten inclusive.

Vi - di á - quam e - gre - di - én - tem de tém - plo,

Ant. 8

Musical notation for the first system, including vocal line and piano accompaniment.

a lá - te - re dex - tro, Al - le - lú - ia:

Musical notation for the second system, including vocal line and piano accompaniment.

et o - mnes ad quos per - vé - nit á - qua i - sta,

Musical notation for the third system, including vocal line and piano accompaniment.

sál - vi fác - ti sunt, et dí - cent, Al - le - lú - ia,

Musical notation for the fourth system, including vocal line and piano accompaniment.

Al - le - lú - ia. *Ps.* Con - fi - té - mi - ni Dó - mi - no quó - ni -

Musical notation for the fifth system, including vocal line and piano accompaniment.

am bó - nus: \* quó - ni - am in sæ - cu - lum mi - se - ri - cór - di - a é - jus.

Musical notation for the sixth system, including vocal line and piano accompaniment.

Gló-ri - a Pátri et Fí-li-o, et Spl-ri - tu - i Sán - cto. \* Sí - cut é - rat in prin. cíp -

o, et nunc, et sém - per, et in sã - cu - la sã - cu - ló - rum. A - men.

*Repetitur Ant.  
Vidi aquam.*

**Alii Cantus ad libitum.**

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

I  
Ant. 7

la - vá - bis me, et sú - per ní - vem de - al - bá - bor.

*Ps. Miserere, ut supra.*

A - spér - ges me, \* Dó - mi - ne hys - só - po, et mun - dá - bor: la - vá - bis me, et sú - per ní -

II  
Ant. 4

vem de - al - bá - bor. Mí - se - ré - re má - i Dá - us, \* secúndum mágnam mí - se - ri - có - ri - am tú - am.

Gló-ri - a Pá-tri, et Fí-li-o, et Spi-rí-tu-i Sáncto. \* Sí-cut é-rat in prin.cí-pi-o, et

nunc, et sém-per, et in sæ-cu-la sæ-cu-ló-rum. A - men. *ou bien* et in sæ-cu-la sæ-cu-ló-rum. A - men.

I. Tempore Paschali.  
(Lux et origo.)

Ký - ri-e \* e - lé-i-son. Ký - ri-e e - lé-i-son.

Kyrie.  
VIII

Ký - ri-e e - lé-i-son. Chrí - ste e -

lé-i-son. Chrí - ste e - lé-i-son.

Ký - ri-e e - lé-i-son. Ký - ri e - lé-i-son.

(1) *ou bien*

Chrí . ste e . . . lé . i . son. Ký ri - e

e . . . lé . i . son. Ký ri - e e . . .

lé . i . son. Ký - ri - e e . . . lé . i . son.

Gloria.  
IV

Gló - ri - a in ex - cél - sis Dé . o. Et in tér -

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

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

Grá - ti - as á - gi - mus tí - bi pró - pter má - gnam gló - ri - am tú - am.

Dó - mi - ne Dé - us, Rex cæ - lé - stis, Dé - us Pá - ter o -

mní - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te Jé - su Chrí - ste.

Dó - mi - ne Dé - us, A - gnus Dé - i, Fí - li - us Pá - tris.

Qui tól - lis pec - cá - ta mún - dí, mi - se - ré - re nó - bis. Qui tól - lis

pec - cá - ta mún - dí, sú - sci - pe de - pre - ca - ti - ó - nem nó - stram.

Qui sé - des ad dex - te - ram Pa - tris, mi - se - ré - re nó - bis. Quó - ni - am

tu solus sán - ctus. Tu só - lus Dó - mi - nus. Tu só - lus Al - tis - sí - mus Jé - su Chri - ste.

Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé - i Pa - tris. Á - - - - - men.

Sán - ctus, \* Sán - ctus, Sán - ctus Dó - mi - nus Dé - us Sá - ba - oth.

Sanctus.  
IV

Plé - nisunt cœ - li et tér - ra gló - ri - a tú - a. Hosán - na in ex - cœ - lis.

Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cœ - lis.

Red.

A - gnus Dé - i, \*qui - tól - lis pec - cá - ta mún - di, mi - se - ré

Agnus. IV

re nó - bis. A - gnus Dé - i \*qui tól - lis pec - cá - ta mun - di,

(Ped. ad lib.)

mi - se - ré re nó - bis. A - gnus Dé - i \*

qui tol - lis pec - cá - ta mún - di, dó - na nó - bis pá - cem.

**A Missa Sabbati Sancti usque ad Sabbatum in Albis inclusive.**

De - o grá - ti - as, al - le - lú - ia, al - le - lú - ia.

VIII

**Ab Octava Paschæ ad Sabbatum IV. Temporum Pentecostes inclusive.**

De - o grá - ti - as.

VII

## II. In Festis Solemnibus. (Kyrie fons bonitatis.)

Ký-ri - e - - - - - \* - - - - - e - lé - i - son.

Kyrie III

Ký-ri - e - - - - - e - lé - i - son.

Ký-ri - e - - - - - e - lé - i - son.

Chrí-ste - - - - - e - lé - i - son.

Chrí-ste - - - - - e - lé - i - son.

Chri-ste e-lé-i-son.

Musical notation for the first system of 'Chri-ste e-lé-i-son.' The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with various ornaments and a bass line with a steady accompaniment. The piano accompaniment has a treble and bass staff with chords and moving lines.

Ký-ri-e e-lé-i-son.

Musical notation for the second system of 'Ký-ri-e e-lé-i-son.' Similar to the first system, it includes a vocal line with ornaments and a piano accompaniment.

Ký-ri-e e-lé-i-son.

Musical notation for the third system of 'Ký-ri-e e-lé-i-son.' Similar to the previous systems, it includes a vocal line with ornaments and a piano accompaniment.

Ký-ri-e \* \* e-lé-i-son.

Musical notation for the fourth system of 'Ký-ri-e \* \* e-lé-i-son.' Similar to the previous systems, it includes a vocal line with ornaments and a piano accompaniment.

Gló-ri-a in ex-cé-l-sis Dé-o. Et in-tér-ra pax ho-mí-ni-bus

Gloria.  
I

Musical notation for the first system of the Gloria section. It features a vocal line and a piano accompaniment. The piano accompaniment has a treble and bass staff with chords and moving lines.

bó-næ vo-lun-tá-tis. Laudá-mus té. Be-ne-dí-ci-mus te. A-do-rá-mus te.

Musical notation for the second system of the Gloria section. It features a vocal line and a piano accompaniment. The piano accompaniment has a treble and bass staff with chords and moving lines.

(1) Ou bien

Musical notation for the alternative ending of the Gloria section. It features a vocal line and a piano accompaniment.

en prenant appui sur le la et le re comme  
à deprecationem et en s'inspirant du rythme  
des cadences ad dexteram Patris et Tu solus  
Altissimus Jesu Christe.

Glo-ri-fi-cá - mus te. Grá-ti-as á-gimus tí-bi próp-ter má - gnám gló - ri - am tú-am.

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

ne Fí-li u-ni - gé - ni-te Jé - su Chrí-ste. Dó-mi-ne Dé - us, A-gnus Dé - i, Fí - li -

us Pá-tris. Qui tól - lis peccá-ta mún-di, mi-se - ré - re nó-bis.

Qui tól - lis peccá-ta mún-di, sú-soi - pe de-pre-ca-ti-ó - nem nó-stram. Qui sé - des ad dex -

te - ram Pá - tris, mi-se - ré - re nó - bis. Quó-ni-am tu só - lus sán-ctus.

Tu só - lus Dó - mi - nus. Tu só - lus Al - tís - si - mus, Jé - su Chrí - ste.

Cum Sánc - to Spí - ri - tu, in gló - ri - a Dé - i Pa - tris. A - - - men.

Sán - ctus \* Sán - ctus, Sán - ctus

Sanctus  
I

Dó - mi - nus Dé - us Sá - ba - oth. Plé - ni - sunt có - li et tér - ra gló - ri - a

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

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

A - - - men

(1) ou bien

A - gnus Dé - i, qui tól - lis pec - ca - ta mún - dí:

Agnus.  
I

mi - se - ré - re nó - bis. A - gnus Dé - i, qui tól - lis pec - cá - ta mún - dí:

mi - se - ré - re nó - bis. A - gnus Dé - i, qui tól - lis

pec - cá - ta mún - di dó - na no - bis pá - cem.

Dé - o grá - ti - as

III

Vel secundum communiorem usum.

Dé - o grá - ti - as. grá - ti - as.

V

(1) Cette note isolée avant un groupe sur une même syllabe est ici la note modale sur laquelle s'appuie tout le groupe, elle demande à être mise en valeur par l'harmonie. Il conviendrait semblablement de la marquer d'un certain appui dans le chant.

III. In Festis Solemnibus. 2.  
(Kyrie Deus sempiterno)

Kyrie  
IV

Ký - ri - e \* e - lé - i - son. Ký - ri - e

e - lé - i - son. Ký - ri - e e - lé - i - son.

Chrí - ste e - lé - i - son. Chrí - ste

e - lé - i - son. Chrí - ste e - lé - i - son.

Ký - ri - e e - lé - i - son. Ký - ri - e

e - lé - i - son. Ký - ri - e

(1) ou bien

Il est évident que ce mi naturel de passage (\*), correspondant au si bécarré du ton original, en second groupe modal, et sans qu'aucun bécarré mélodique le justifie (puisque précisément le bémol interviendra plus loin), est en dehors de la règle habituelle. Mais, dans un IV<sup>e</sup> mode établi sur finale la, on admet fort bien un mi de passage dans l'harmonie, en troisième groupe (son original). Lors donc qu'une formule mélodique appartenant en propre au quatrième mode en la se retrouvera une quarte plus bas - quatrième mode en mi - le si naturel seul sera possible et dans les mêmes conditions. Nous croyons même que des formules analogues écrites dans le quatrième mode en si - premier groupe modal - supporteraient le la de passage, c'est la logique même. Mais évidemment le procédé est dangereux et ne doit pas être conseillé. Il nous a paru utile toutefois d'en donner ici un exemple.

e-lé-i-son.

Gló-ri-a in ex-cél-sis Dé-o. Et in tér-ra pax ho-mí-ni-bus bó-

Gloria  
VIII

næ vo-lun-tá-tis. Lau-dá-mus te. Be-ne-dí-ci-mus te. A-do-

rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus tí-bi próp-ter

má-gnam gló-ri-am tu-am. Dó-mi-ne Dé-us, Rex cæ-lé-stis, Dé-us Pa-ter o-

mní-po-tens. Dó-mi-ne Fí-li u-ni-gé-ni-te, Jé-su Chrí-ste. Dó-mi-ne Dé-us,

A-gnus Dé-i, Fí-li-us Pá-tris. Qui tól-lis pec cá-ta mún-di, mi-se-ré-re nó-bis.

Qui tól-lis pec - cá - ta mún-di, sú-sci-pe de-pre-ca - ti - ó - nem nó-stram. Qui sé -

des ad d-ex-te-ram Pá-tris, mi-se-ré-re nó-bis. Quó-ni-am tu só-lus sánctus.

Tu só-lus Dó-mi-nus. Tu só-lus Al-tís-si-mus, Jé-su Chrí-ste.

Cum Sáncto Spí-ri-tu, in gló-ri-a Dé-i Pá-tris. A-men.

Sán - ctus,\* Sán - ctus, Sán - ctus Dó - mi - nus Dé - us Sá - ba - oth.

Sanctus  
IV

Plé-ni sunt cae-li et tér-ra gló - ri-a tú-a. Ho - sán - na in ex-cél-sis.

Be-ne - dí - ctus qui vé - nit in nó-mi-ne Dó-mi-ni. Ho - sán - na in ex-cél-sis.

A - gnus Dé - i, \*qui tól - lis pec-cá - ta

Agnus  
IV

mún - di: mi - se - ré-re nó - bis. A - gnus Dé - i, \*qui tól - lis

pec-cá - ta mún - di: mi - se - ré-re nó - bis. A - gnus Dé - i, \*

qui tól - lis pec-cá - ta mún - di: dó - na no-bis pa-cem.

*Ite, missa est, vel Benedicámus Dómino, ut in fine Missae praecedentis, secundum communiorem usum.*

## IV. In Festis Duplicibus. 1.

(Cunctipotens Genitor Deus.)

Ký-ri - e \* e - - - - - lé-i-son. Ký-ri - e

e - - - - - lé-i-son. Ký-ri - e e - - - - -

lé-i-son. Christe e - - - - - lé-i-son

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

e - - - - - lé-i-son. Chrí-ste e - - - - - lé-i-son. Ký - ri -

e - - - - - lé-i-son. Ký - ri - e e - - - - - lé-i-son.

**Kyrie I**

*Le dessin mélodique du Christe qui se tient tout entier dans la quinte re-la réalise un certain contraste qui autorise certainement l'introduction du si bémol dans l'harmonie (do bé-carre dans la transposition.) On choisira l'une ou l'autre de ces interprétations pour s'y tenir pendant toute la durée des Christe. (2)*

(1) On pourra utiliser la cadence précédente. Le do $\sharp$  est donné ici comme possible, quoiqu'un peu dur.

(2) Par erreur cette note a été introduite dans le texte. Notre avant dernière harmonisation du Christe ne faisant entendre aucun do pourra être utilisée dans l'une et l'autre hypothèse.

Ký - ri - e - - - - - lé - i - son.

Gloria  
IV

Gló - ri - a in ex - celsis Dé - o. Et in tér - ra pax ho - mí - ni - bus

bónas vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te.

Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí - bi pró - pter má - gnam

gló - ri - am tú - am. Dó - mi - ne Dé - us, Rex cae - lé - stis, Dé - us Pá - ter o -

mní - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te, Jé - su Chrí - ste.

(1) ou bien l'une des formules précédentes.

Dó-mi-ne Dé-us, A-gnus Dé-i Fí-li-us Pá-tris.

Qui tól-lis pec-cá-ta mún-di, mi-se-ré-re nó-bis. Qui tól-lis pec-cá-ta mún-di,

sú-sci-pe de-pre-ca-ti-ó-nem nó-stram. Qui sé-des ad d-ex-te-ram Pá-tris, mi-se-

ré-re nó-bis. Quó-ni-am tu só-lus sán-ctus. Tu só-lus Dó-mi-nus.

Tu só-lus Al-tís-si-mus, Jé-su Chrí-ste. Cum Sán-cto Spí-

ri-tu, in gló-ri-a Dé-i Pá-tris. A-men.

Sán - ctus, \* Sán - ctus, Sán - ctus Dó - mi - nus Dé - us Sá - ba - oth.

Sanctus VIII

Plé - ni sunt cœ - li et tē - ra gló - ri - a tú - a Ho - sán - na in ex -

cel - sis. Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni, Ho -

sán - na in ex - cœ - lis. ou bien:

A - gnus Dé - i, \* qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

Agnus VI

A - gnus Dé - i, \* qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

(1) ou bien:  Voir le rythme indiqué par les groupes à in excelsis.

A - gnus Dé - i, \*qui tól - lis pec - cá - ta - - - - - mún - di: dó - na nó - bis pá - cem.

A musical score for the first system of the Agnus Dei. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'A - gnus Dé - i, \*qui tól - lis pec - cá - ta - - - - - mún - di: dó - na nó - bis pá - cem.' The piano accompaniment features a steady, rhythmic accompaniment with chords and moving lines in both hands.

A - gnus Dé - i, \*qui tól - lis pec - cá - ta mún - di:

*Le II<sup>e</sup> Agnus  
pourra se jouer ainsi:*

A musical score for the second system of the Agnus Dei. It features a piano accompaniment on two staves. The text 'etc.' is written at the end of the system. The piano accompaniment continues with a similar rhythmic pattern to the first system.

Dé - o - - - - - grá - ti - as.

I

A musical score for the third system of the Agnus Dei. It features a piano accompaniment on two staves. The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

**V. In Festis Duplicibus. 2.**  
(Kyrie magnæ Deus potentiae.)

Ký - ri - e - - - - - e - - - - - lé - i - son. ij.

Kyrie  
VIII

A musical score for the first system of the Kyrie VIII. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'Ký - ri - e - - - - - e - - - - - lé - i - son. ij.' The piano accompaniment features a steady, rhythmic accompaniment with chords and moving lines in both hands.

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

A musical score for the second system of the Kyrie VIII. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line continues with the lyrics 'Chri - - - - - ste - - - - - e - - - - - lé - i - son. Chri - - - - - ste'. The piano accompaniment continues with a similar rhythmic pattern to the first system.

e - - - lé - i - son. Chri - ste

lé - i - son. Ký - ri - e. e - - - lé - i - son. *ff*

Gloria  
VIII

Gló - ri - a in ex - cé - lis De - o. Et in tér - ra pax ho - mí - ni - bus

bó - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - muste. - - -

Glo - ri - fi - cá - mus te. Grá - ti - as á - gi mus tí - bi pró - pter má -

gnam gló - ri - am tú - am. Dó - mi - ne - - - Dé - us, - - - Rex cæ - lis,

(1) On pourra également reprendre l'harmonie du 1<sup>er</sup> Kyrie.

Dé-us Pá-ter o-mní-po-tens. Dó-mi-ne Fí-li u-ni-gé-ni-te,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment uses a grand staff with treble and bass clefs. The music is in a common time signature and features a steady, rhythmic accompaniment with various note values and rests.

Jé-suChrí-ste. Dó-mi-ne Dé-us, A-gnus Dé-i, Fí-li-us Pá-tris.

The second system of music continues the vocal line and piano accompaniment. The vocal line maintains the same melodic and rhythmic structure as the first system. The piano accompaniment provides a consistent harmonic and rhythmic foundation.

Qui tól-lis pec-cá-ta mún-di, mi-se-ré-re nó-bis. Qui tól-lis

The third system of music continues the vocal line and piano accompaniment. The vocal line includes a long note at the end of the phrase, which is sustained by the piano accompaniment.

pec-cá-ta mún-di, súsci-pe de-pre-ca-ti-ó-nem nó-stram. Qui sé-des

The fourth system of music continues the vocal line and piano accompaniment. The vocal line features a long note at the end of the phrase, which is sustained by the piano accompaniment.

ad dex-te-ram Pá-tris, mi-se-ré-re nó-bis. Quó-ni-am tu só-lus sánctus.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line features a long note at the end of the phrase, which is sustained by the piano accompaniment.

Tu só-lus Dó-mi-nus. Tu só-lus Al-tís-si-mus, Jé-su Chri-ste.

The sixth system of music concludes the vocal line and piano accompaniment. The vocal line features a long note at the end of the phrase, which is sustained by the piano accompaniment.

Cum Sán - cto Spí - tu, in gló - ri - a Dé - i Pá - tris. A - - - - - me.

Musical score for the first system, featuring a piano accompaniment with treble and bass staves. The music is in G major and 4/4 time, with a tempo marking of 'me.' (moderato).

Sán - - - ctus,\* Sán - - - ctus, Sán - - - ctus Dó - mi - nus Dé - us

Musical score for the second system, labeled "Sanctus IV". It features a piano accompaniment with treble and bass staves. The music is in G major and 4/4 time.

Sá - ba - oth. Plé - ni sunt cæ - li et tér - ra gló - ri - a tú - a.

Musical score for the third system, featuring a piano accompaniment with treble and bass staves. The music is in G major and 4/4 time.

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

Musical score for the fourth system, featuring a piano accompaniment with treble and bass staves. The music is in G major and 4/4 time.

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

Musical score for the fifth system, featuring a piano accompaniment with treble and bass staves. The music is in G major and 4/4 time.

ou bien:

Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - - - sán - na

Musical score for the sixth system, featuring a piano accompaniment with treble and bass staves. The music is in G major and 4/4 time, ending with an "etc." marking.

A - - - gnus Dé . . i, \*qui tól - - lis pec - cá

**Agnus IV**

ta mún - - di: mi - se - ré - - re nó - - bis. A - - -

- - gnus Dé . . i, \*qui tól - - lis pec - cá - ta mún - - di: mi - se -

re - - re nó - - bis. A - - gnus Dé . . i, \*qui tól

lis pec - cá - ta mún - - di: dó - na nó - - bis pa - - cém.

Dé . o . . . . . grá . ti . as .

# VI. In Festis Duplicibus. 3. (Kyrie Rex Genitor)

Ký-ri - e \_\_\_\_\_ \* e - - - - - lé - i-son Ký-ri - e \_\_\_\_\_

**Kyrie. VII**

e - - - - - lé - i-son Ký-ri - e \_\_\_\_\_ e - - - - - lé - i-son.

Chrí - ste \_\_\_\_\_ e - - - - - lé - i-son. Chrí - ste \_\_\_\_\_ e - - - - - lé - i-son.

Chrí - ste \_\_\_\_\_ e - - - - - lé - i-son. Ký-ri - e \_\_\_\_\_ e - - - - - lé - i-son.

Ký - - - ri-e \_\_\_\_\_ e - - - - - lé - i-son. Ký-ri - e \_\_\_\_\_

(1) ou bien

Ký-ri - e \_\_\_\_\_ e - - - - - lé - i-son

\* \*\* e - - lé - i - son.

Autre transposition  
Ký - ri - e \* e lé - i - son. Ký - ri - e

Kyrie VII

e - - lé - i - son. Ký - ri - e e - - lé - i - son.

Chrí - ste e - - lé - i - son. Chrí - ste

e - - lé - i - son. Chrí - ste e - - lé - i - son.

Ký - ri - e e - - lé - i - son. Ký - ri - e

(f) ou bien

Ký - ri - e e - - lé - i - son.

e - - lé - i son. Ký - ri - e \*

\*\* e - - lé - i son.

Gló - ri - a in ex - cæl - sis Dé - o. Et in tér - ra pax ho - mí - ni - bus bó - næ vo - lun - tá - tis.

Gloria.  
VII

Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te. Glo - ri - fi - cá -

mus te. Grá - ti - as á - gi - mus tí - bi pró - pter má - gnam gló - ri - am tú - am.

Dó - mi - ne Dé - us, Rex cæ - lé - stis, Dé - us Pá - ter o - mní - pot - ens.

Dó-mi - ne Fí-li u-ni-gé-ni-te Jé - su Chrí-ste. Dó - mi-ne Dé - us, A - gnus

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The piano accompaniment starts with a bass clef. The music is written in a style typical of a liturgical setting, with various note values and rests.

Dé - i, Fí - li-us Pá - tris. Qui tól - lis pec - cá-ta mún-di, mi-se - ré - re no - bis.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the piano accompaniment has a bass clef. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Qui tól - lis pec - cá - ta mún - di, sú - scí-pe depre-ca-ti - ó - nem nó-stram.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the piano accompaniment has a bass clef. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Qui sé - des ad dex - te - ram Pá - tris, mi-se - ré - re nó-bis. Quoni - am

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the piano accompaniment has a bass clef. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

tu só-lus sán-ctus. Tu só-lus Dó-mi-nus. Tu só - lus Al - tís-si-mus, Jé - su Chrí-ste.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the piano accompaniment has a bass clef. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Cum Sán - cto Spí - ri-tu, in gló - ri - a Dé-i Pá - tris. A - - - men.

The sixth system of music concludes the vocal line and piano accompaniment. The vocal line has a treble clef and the piano accompaniment has a bass clef. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Sán-ctus, \* Sán - ctus, Sánctus Dó-mi - nus Dé-us Sá - ba - oth.

Sanctus  
III

Plé-ni sunt cæ - li et tér - ra gló-ri - a tu - a. Ho - sán-na

in ex - cæl - sis. Be-ne - dí-ctus qui vé - nit in nó - mi-ne Dó -

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

A - gnus Dé - i, \* qui tól - lis pec - cá - ta mun - di:

Agnus.  
VIII

mi-se - ré re - nó-bis. ŷ.  
dó-na - nó - bis - pácem.

Dé - o - grá-ti-as.

### VII. In Festis Duplicibus. 4. (Kyrie Rex Splendens)

Kyrie VIII

Ký-ri - e - - - \* - - - e - - - lé - i - son

Ký-ri - e - - - e - - - lé - i - son. Ký - ri - e - - -

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

e - - - lé - i - son. Ký - ri - e - - -

e - - - lé - i - son. Ký - ri - e - - -

e - - - lé - i - son. é.

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

Gloria.  
VI

bó-næ vo-lun-tá-tis. Lau-dá-mus te. Be-ne-dí-ci-mus te. A-do-rá-mus te.

Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus tí-bi pró-pter má-gnam glóri-am tú-am.

Dó-mi-ne Dé-us, Rex cæ-le-stis, Dé-us Pá-ter o-mní-po-tens. Dó-mi-ne Fi-

li-u-ni-gé-ni-te Jé-su Chrí-ste. Dó-mi-ne Dé-us, A-gnus Dé-i,

Fí-li-us Pá-tris. Qui tól-lis pec-cá-ta mun-di, mi-se-ré-re nó-bis.

Qui tól-lis pec-cá-ta mún - dí, sú - sci - pe de-pre-ca-ti - ó-nem nó - síram.

Qui sé - des ad délixteram Pá - tris, mi-se-ré-re nó - bis. Quó-ni - am tu só-lus sán - ctus.

Tu só-lus Dó-mi-nus. Tu só-lus Al - tís-si-mus, Jé-su Chrí - ste. Cum Sán - cto

Spi - ri - tu, in gló - ri - a Dé - i Pá - tris. A - - - men.

Sán - ctus, \*Sán - ctus, Sán - ctus

Sanctus  
VIII

Dó-mi - nus Dé - us Sá - - ba - oth. Plá-ni sunt cá-li et tér - ra

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

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'gló-ri' followed by a quarter note 'a', then a half note 'tú', and continues with a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Be - ne - dí - - ctus qui vé - - nit in no -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'Be', a quarter note 'ne', a half note 'dí', and a quarter rest, followed by a half note 'ctus', a quarter note 'qui', a half note 'vé', and a quarter rest, ending with a half note 'nit'. The piano accompaniment continues with similar rhythmic patterns.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'mi', a quarter note 'ne', a half note 'Dó', a quarter note 'mi', and a quarter rest, followed by a half note 'ni:', a half note 'Ho', a quarter rest, a half note 'sán', a quarter rest, a half note 'na', a quarter rest, a half note 'in', a quarter rest, a half note 'ex', a quarter rest, a half note 'cel', a quarter rest, a half note 'sis.', and a quarter rest.

A - gnus Dé - i, \*qui tól - lis pec - cá - ta mún - di, mi - se - ré - -

Agnus.  
VIII

The fourth system begins with the section title 'Agnus. VIII' on the left. The vocal line starts with a half note 'A', a quarter note 'gnus', a half note 'Dé', a quarter note 'i,', a quarter rest, a half note '\*qui', a quarter rest, a half note 'tól', a quarter rest, a half note 'lis', a quarter rest, a half note 'pec', a quarter rest, a half note 'cá', a quarter rest, a half note 'ta', a quarter rest, a half note 'mún', a quarter rest, a half note 'di,', a quarter rest, a half note 'mi', a quarter rest, a half note 'se', a quarter rest, a half note 'ré', and a quarter rest.

- - re nó - bis. A - gnus Dé - i, \*qui tól - lis pec - cá - ta mún - di,

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note 're', a quarter rest, a half note 'nó', a quarter rest, a half note 'bis.', a half note 'A', a quarter rest, a half note 'gnus', a quarter rest, a half note 'Dé', a quarter rest, a half note 'i,', a quarter rest, a half note '\*qui', a quarter rest, a half note 'tól', a quarter rest, a half note 'lis', a quarter rest, a half note 'pec', a quarter rest, a half note 'cá', a quarter rest, a half note 'ta', a quarter rest, a half note 'mún', a quarter rest, a half note 'di,', a quarter rest.

mi - se - ré - - re nó - bis. A - gnus Dé - - i, \*qui tól - lis peccá - ta mún - di:

The sixth system continues the vocal line and piano accompaniment. The vocal line has a half note 'mi', a quarter rest, a half note 'se', a quarter rest, a half note 'ré', a quarter rest, a half note 're', a quarter rest, a half note 'nó', a quarter rest, a half note 'bis.', a half note 'A', a quarter rest, a half note 'gnus', a quarter rest, a half note 'Dé', a quarter rest, a half note 'i,', a quarter rest, a half note '\*qui', a quarter rest, a half note 'tól', a quarter rest, a half note 'lis', a quarter rest, a half note 'peccá', a quarter rest, a half note 'ta', a quarter rest, a half note 'mún', a quarter rest, a half note 'di:', a quarter rest.

dó-na no - - bis pá - - cem *ou bien* do-na nó - - bis pá - - cem.

Musical score for the first system, featuring a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: dó-na no - - bis pá - - cem *ou bien* do-na nó - - bis pá - - cem.

Dé-o - - - - - grá-ti-as

VIII

Musical score for the second system, featuring a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: Dé-o - - - - - grá-ti-as.

VIII. In Festis Duplicibus. 5.  
(De Angelis)

Ký-ri - e - - - \* e - - - lé-i-son. *tij.*

Kyrie.  
V

Musical score for the third system, featuring a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: Ký-ri - e - - - \* e - - - lé-i-son. *tij.*

Christe - - - - - e - - - lé-i-son. *tij.* Ký-ri-e - - -

Musical score for the fourth system, featuring a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: Christe - - - - - e - - - lé-i-son. *tij.* Ký-ri-e - - -

e - - - lé-i-son. *tij.* Ký-ri-e. - - - \* - - - \*\* e - - - lé-i-son.

Musical score for the fifth system, featuring a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: e - - - lé-i-son. *tij.* Ký-ri-e. - - - \* - - - \*\* e - - - lé-i-son.

Gló-ri-a in ex-cé-l-sis Dé-o. Et in tér-ra pax ho-mí-ni-bus bó-næ vo-lun-tá-tis.

Gloria.  
V

Laudá-mus te. Be-ne-dí-ci-mus te. A-do-rá-mus te. Glo-ri-fi-cá-mus te.

Grá-ti-as á-gi-mus tí-bi pró-pter má-gnam gló-ri-am tú-am. Dó-mi-ne Dé-us, Rex cæ-lé-stis,

Dé-us Pá-ter o-mní-po-tens. Dó-mi-ne Fí-li-u-ni-gé-ni-te Jé-su Chrí-ste.

Dó-mi-ne Dé-us, Agnus Dé-i, Fí-li-us Pá-tris. Qui tollis peccá-ta mún-di,—

mi-se-ré-re nó-bis Qui tollis peccá-ta mún-di, sú-sci-pe de-pre-ca-ti-ó-nem no-stram.

Qui sé-des ad d'ex-te-ram Pá-tris, mi-se-ré-re nó-bis. Quo-ni-am tu só-lus sán-ctus.

Tu só-lus Dó-mi-nus. Tu só-lus Al-tis-si-mus, Jé-su Chrí-ste.

Cum Sán-cto Spi-ri-tu, in gló-ri-a Dé-i Pá-tris. A - - - - - men.

Sán - - - ctus, \* Sán - ctus, Sán - - - ctus Dó - - -

Sanctus.  
VI

mi - nus Dé-us Sá - - - ba - oth. Plá-ni sunt cæ - li et

tér - ra gló-ri - a tú - a. Ho-sán - na in ex - cél - - sis.

Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ní.

Musical notation for the first system, featuring a vocal line and piano accompaniment.

Ho - sán - na in ex - cé - lis.

Musical notation for the second system, featuring a vocal line and piano accompaniment.

A - gnus Dé - i, \*qui tól - lis pec - cá - ta mún - di: mi - se - ré - re nó - bis.

Agnus.  
VI

Musical notation for the third system, featuring a vocal line and piano accompaniment.

A - gnus De - i, \*qui tól - lis pec - cá - ta mún - di: mi - se - ré - re nó - bis.

Musical notation for the fourth system, featuring a vocal line and piano accompaniment.

A - gnus Dé - i, \*qui tól - lis pec - cá - ta mún - di: dó - na nó - bis pá - cem.

Musical notation for the fifth system, featuring a vocal line and piano accompaniment.

Dé - o - grá - ti - as.

Musical notation for the sixth system, featuring a vocal line and piano accompaniment.

## IX. In Festis B. Mariæ Virginis. 1.

(Cum júbilo)

Ký - ri - e \* e - lé - i - son. Ký - ri - e e -

Kyrie.  
I

lé - i - son. Ký - ri - e e - lé - i - son. Christe e - lé - i - son.

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

e - lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e

\* \*\* e - lé - i - son.

Gló - ri - a in ex - cé - lis Dé - o. Et in tér - ra pax ho - mí - ni - bus

Gloria.  
VII

(1) L'alto pourrait tenir le mi.

bó-næ vo-luntá - tis. - Laudá - mus te. Be-næ dí - cimus te. A - do - rá - mus te.

The first system of music features a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody in the treble staff is primarily eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Glo-ri-fi-cá - mus te. Grá-ti-as á-gimustí - bi próp-ter má-gnæ gló-ri - am tú - am.

The second system continues the musical piece with the same notation and structure as the first system, maintaining the 6/8 time signature and two-sharp key signature.

Dó-mi-næ Dé-us, Rex cæ - lé - stis, Dé - us Pá - ter o - mní - po - teus.

The third system of music follows the same notation and structure, continuing the liturgical text with consistent musical notation.

Dó-mi-næ Fí-li u-ni-gé - ni-te Jé-su Chrí - ste. Dó - mi-næ Dé-us, A - gnus Dé - i,

The fourth system of music continues the piece, maintaining the established musical notation and structure.

Fí-li-us Pá - tris. - Qui tól - lis pec-cá - ta mún - di, mi-se-ré - re nó - bis.

The fifth system of music continues the piece, maintaining the established musical notation and structure.

Qui tól - lis pec-cá - ta mún - di, - sú - sci-pe depre-ca-ti-ó - nem nó - stram.

The sixth and final system of music on this page concludes the piece with the same notation and structure as the previous systems.

Qui sédes ad dextera[m] Patris, mi-se-ro-re no-bis. Quóniam tu só-lus sán-ctus.

Tu só-lus Dó-minus. Tu só-lus Al-tís-si-mus, Já-su Chri-ste. Cum Sán-cto

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

Sán-ctus, \*Sán-ctus, Sán-ctus Dó-mi-nus Dé-us Sá-

Sanctus  
V

ba-oth. Plé-ni sunt cæ-li et tér-ra gló-ri-a tú-a. Ho-sán-

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

(1) ou bien do# à l'alto

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

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note 'Dó' followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A - gnus Dé - i, — \* qui tól - lis pec.cá - ta mún - di,

Agnus.  
V

The second system begins with the word 'Agnus.' and a 'V' below it. It continues with the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment provides harmonic support with chords and moving lines.

mi - se - ré - re nó - bis. A - gnus Dé - i, — \* qui tól - lis pec.

The third system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic patterns. The piano accompaniment includes some longer note values and rests.

ca - ta mún - di, mi - se - ré - re nó - bis. A - gnus Dé - i, — \*

The fourth system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic patterns. The piano accompaniment includes some longer note values and rests.

qui tól - lis pec.cá - ta mún - di, do - na nó - bis pá - cem.

The fifth system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic patterns. The piano accompaniment includes some longer note values and rests.

De - - o - - - grá - ti - as. —

The sixth system concludes the piece with the words 'De o gratias'. It features a vocal line and piano accompaniment. The piano accompaniment ends with a final chord and a fermata.

X. In Festis B. Mariæ Virginis. 2.  
(Alme Pater)

Kyrie. I

Ký - ri - e \* e - lé - i - son. Ký - ri - e e - lé - i - son.

Ký - ri - e e - lé - i - son. Chrí - ste e - lé - i - son. Chrí - ste e - lé - i - son.

Chrí - ste e - lé - i - son Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

Ký - ri - e \* \*\* e - lé - i - son.

Gloria. VIII

Gló - ri - a in excé - lis De - o. Et in té - ra pax ho - mí - ni - bus bó - næ vo - lun - tá - tis.

Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te. Glo - ri - fi - cá - mus te.

Grá-ti - as a - gi-mus tí - bi próp-ter má-gnam gló - ri - am tu - am. Dó-mi - ne Dé-us,

Rex cae-léstis, Dé-us Pá-ter o - muí-po-tens. Dó-mi - ne Fí-li u-ni-gé-ni-te Je-suChrí-ste.

Dó-mi - ne Dé-us A-gnus Dé - i Fí - li - us Pá-tris. Qui tól - lis pec-cá-ta mún - di,

mi - se - ré - re nó - bis. Qui tól - lis pec-cá-ta mún - di, sú - sci - pe de-pre-

ca-ti-ó-nem nó-stram. Qui sé - des ad déx-teram Pá-tris, mi - se - ré - re nó - bis. Quó - ni - am tu

só - lus sán-ctus. Tu só-lus Dó - mi - nus. Tu só - lus Al - tís - si - mus, Je-suChrí-ste.

Cum Sancto Spí-ri - tu, in gló - ri - a Dé-i Pá - tris. A - - - - - men.

Musical score for the first system, featuring a piano accompaniment with treble and bass staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef.

Sán - ctus, \* Sán - ctus, Sán - ctus Dó-mi-nus Dé-us Sá-ba - oth.

Sanctus.  
IV

Musical score for the second system, featuring a piano accompaniment with treble and bass staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef.

Plé-ni sunt cae-li et tér - ra gló-ri-a tú - a. Ho-sán - na in ex-cél - sis.

Musical score for the third system, featuring a piano accompaniment with treble and bass staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef.

Be-ne-dí-ctus qui vé - nit in nó-mi-ne Dó-mi - ni. Ho-sán - na in ex-cél - sis.

Musical score for the fourth system, featuring a piano accompaniment with treble and bass staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef.

A - gnus Dé - i, \* qui tól-lis pec - cá-ta mún-di, mi-se - ré-re nó - bis.

Agnus.  
IV

Musical score for the fifth system, featuring a piano accompaniment with treble and bass staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef.

Agnus Dé-i, \* qui tól-lis pec-cá-ta mún-di, mi-se - ré - re nó - bis. A - gnus Dé - i, \*

Musical score for the sixth system, featuring a piano accompaniment with treble and bass staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef.



Chrí - ste. e lé - i - son. Ký - ri - e

e lé - i - son. Ký - ri - e e

lé - i - son. Ký - ri - e e lé - i - son.

Gló - ri - a in excélsis Dé - o. Et in tér - ra pax ho - mí - ni - bus

Gloria.  
II

bó - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te.

Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí - bi pró - pter má - gnam gló - ri - am tú - am.

Dó - mi - ne Dé - us, Rex cae - lé - stis, Dé - us Pá - ter o - mni - po - tens. Dó - mi - ne Fí - li

u - ni - gé - ni - te Jé - su Chrí - ste. Dó - mi - ne Dé - us, Agnus Dé - i, Fí - li - us Pá - tris.

Qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis. Qui tól - lis pec - cá - ta mún - di,

sú - sci - pe de pre - ca - ti - ó - nem nó - stram. Qui sé - des ad d é x - teram Pá - tris, mi - se - ré - re nó - bis.

Quó - ni - am tu - só - lus sán - ctus. Tu só - lus Dó - mi - nus. Tu só - lus Altí - si - mus, Jé - su Chrí - ste.

Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. A - men.

Sán - ctus, \* Sán - ctus, Sán ctus Dó - mi - nus Dé - us.

Sanctus.  
II

Sá - ba - oth. Plé - ni - sunt cæ - li et tér - ra gló - ri - a tú - a.

Ho - sán - na in ex - cæl - sis. Be - ne - dí - ctus qui vé - nit in - nó - mi -

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

A - gnus Dé - i, \* qui tól - lis pec - cá - ta mún - di, mi - se - ré - re -

Agnus.  
I

nó - bis. A - gnus Dé - i, \* qui tól - lis pec - cá - ta mún - di, mi - se - ré - re , nó - bis.

A - gnos Dé-i, \*qui tóllis pec - cá - ta mún - di, dó - na nó - bis pá - cem.

Dé - o - - - - - grá - - - - - ti - as.

I

XII. - In Festis Semiduplicibus. 1.  
(Pater cuncta)

Ký - ri - e - - - - - \* e - lé - i - son. Ký - ri - e - - - - -

Kyrie.  
VIII

e - lé - i - son. ij. Chríste - - - - - e - lé - i - son. Chríste - - - - - e - lé - i - son.

Chrí - ste - - - - - e - lé - i - son. Ký - ri - e - - - - - e - lé - i - son. Ký - ri - e - - - - -

e - lé - i - son. Ký - ri - e - - - - - \* e - lé - i - son.

Gló-ri-a in excé-l-sis Dé-o. Et in té-r-ra pax homí-ni-bus bó-næ vo-lun-tá-tis.

Gloria.  
IV

Lau-dá-mus te. Be-ne-dí-ci-mus te. A-do-rá-mus te. Glo-ri-fi-cá-mus te.

Grá-ti-as á-gi-mus tí-bi pró-pter má-gnam gló-ri-am tú-am. Dó-mi-ne Dé-us, Rex cæ-lé-stis,

Dé-us Pá-ter om-ni-po-tens. Dó-mi-ne Fí-li u-ni-gé-ni-te Jé-su Chrí-ste. Dó-mi-ne Dé-us,

Agnus Dé-i, Fí-li-us Pá-tris. Qui tól-lis pec-cá-ta mún-di, mi-se-ré-re nó-bis.

Qui tól-lis pec-cá-ta mún-di, sú-sci-pe de-pre-ca-ti-ó-nem nó-stram. Qui sé-des ad dé-xe-ram Pá-tris,

mi - se - ré - re nó - bis. Quó - ni - am tu só - lussánctus. Tu só - lus Dó - minus. Tu só - lus Al - tís.

si - mus, Jé - su Chrí - ste. Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris.

A - - - men. ou: A - - - men. ou: A - - - men.

Sán - ctus, \*Sán - ctus, Sán - ctus Dó - mi - nus Dé - us Sá - ba - oth.

Sanctus.  
II

Plé - ni sunt cae - li et tér - ra gló - ri - a - - - tú - a. Ho - sán - na in ex - cél - - - sis.

Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - - - sis.

A - gnus Dé - i, \* qui tól - lis pec - cá - ta mún - di, mi - se -

Agnus.  
II

ré - re nó - bis. Agnus Dé - i, \* qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

A - gnus Dé - i, \* qui tól - lis pec - cá - ta mún - di, dó - na nó - bis pá - cem.

Dé - o ————— grá - ti - as. Dé - o ————— grá - ti - as.

VIII *ou bien*

XIII. - In Festis semiduplicibus . 2.  
(Stelliferi conditor orbis)

Ký - ri - e ————— \* e - lé - i - son. Ký - ri - e ————— e - lé - i - son.

Kyrie.  
I

Ký-ri - e - - - - - e - - - - - lé-i-son. Chrí-ste - - - - - e - - - - - lé-i-son.

Chrí-ste - - - - - e - - - - - lé-i-son. Chrí-ste - - - - - e - - - - - lé-i-son.

Ký - ri - e - - - - - e - - - - - lé-i-son. Ký - ri - e - - - - - e - - - - - lé-i-son.

Ký - ri - e - - - - - \* - - - - - \*\* - - - - - e - - - - - lé - i - son.

Gló-ri - a in excélsis Dé - o Et in tér-ra pax ho-mí - ni - bus

Gloria

bó-næ vo-lun - tá-tis. Lau - dá-mus te. Be-ne - dí-ci-mus te. A-do - rá-mus te.

Glo-ri-fi - cá-mus te. Grá-ti-as á - gimus tí - bi próp-ter má - gnam gló - ri-am tú - am.

Dó-mi-ne Dé - us Rex cæ - lé - stis Dé-us Pá - ter o - mní-po - tens. Dó-mi-ne Fí - li

u - ni - gé - ni - te Jé - su Chrí-ste. Dó-mi-ne Dé - us, A - gnus Dé - i, Fí-li-us Pá - tris.

Qui tól - lis pec.cá.ta mún - di, mi - se - ré - re no - bis. Qui tól - lis pec.cá.ta mún - di,

sú - sci - pe depre.ca.ti.ó - nem nó-stram. Qui sé - des ad dé - xte - ram Pá - tris, mi - se - ré - re nó - bis.

Quó - ni - am tu só - lus sán - ctus. Tu só - lus Dó - mi - nus. Tu só - lus Al - tís - si - mus,

Jé - su Chri - ste. Cum Sán - to Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. A - men.

Sán - ctus, \* Sán - ctus, Sán - ctus Dó - mi - nus Dé - us Sá - ba - oth. Plé - ni - sunt caé - li et té - rra gló - ri - a tú - a.

Sanctus  
VIII

Ho - sán - na in ex - cé - l - sis. Be - ne - dic - tus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cé - l - sis.

A - gnus Dé - i, \* qui tó - lis pec - cá - ta mún - di,

Agnus  
I

mi - se - ré - re nó - bis. A - gnus Dé - i, \* qui tó -

lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

A - gnus Dé.i, — \*qui tóllis pec - cá-ta mún - - di, dó-na nó-bis pá-cem.

The first system of music shows a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The melody is characterized by eighth and sixteenth notes with various rests and slurs.

Dé.o — grá - - ti - as.

The second system, labeled 'I', continues the musical piece. It features similar notation to the first system, with a vocal line and piano accompaniment.

XIV. — Infra octavas quæ non sunt de B. Maria Virgine.  
(Jesu Redemptor)

Kyrie.  
VIII

Ký - ri-e — — — — — \* e - lé-i-son. Ký - ri-e — — — — —

The first system of the Kyrie VIII features a vocal line and piano accompaniment. The melody is in a higher register than the previous section.

e - lé-i-son. Ký - ri-e — — — — — e - lé-i-son.

The second system continues the Kyrie VIII with similar notation and accompaniment.

Chrí - ste — — — — — e - lé-i-son. Chrí - ste — — — — —

The third system continues the Kyrie VIII with similar notation and accompaniment.

e - lé-i-son. Chrí - ste — — — — — e - lé-i-son.

The fourth and final system of the Kyrie VIII on this page, continuing the melody and accompaniment.

Ký - ri - e - lé - i - son.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line consists of a series of eighth and sixteenth notes, with a long horizontal line above it indicating a sustained note. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

Ký - ri - e - lé - i - son.

The second system continues the musical phrase from the first system, maintaining the same vocal and piano parts.

Ký - ri - e \* e - lé - i - son.

The third system concludes the 'Kyrie eleison' section with a final vocal phrase and piano accompaniment.

Gloria.  
III

Gló - ri - a in ex - cél - sis De - o. — Et in tér - ra pax ho - mí - ni - bus

The 'Gloria III' section begins with a vocal line and piano accompaniment. The text 'Gló - ri - a in ex - cél - sis De - o. — Et in tér - ra pax ho - mí - ni - bus' is written above the vocal line.

bó - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te.

The first part of the Gloria text is set to music, with the vocal line and piano accompaniment.

Glo - ri - fi - cá - mus te Grá - ti - as á - gi - mustí - bi pró - pter mágnam gló - ri - am tú - am.

The second part of the Gloria text is set to music, continuing the vocal and piano parts.

Dó-mi-ne Dé - us, Rex cæ - lé - stis, Dé - us Pá-ter o - mni - potens

Dó-mi - ne Fí - li u - ni-gé-ni - te, Jé - su Chrí - ste. Dó-mi-ne Dé - us,

A - gnus Dé - i, Fí - li-us Pá - tris. Qui tóllis pec-cá - ta mún - di,

mi-se - ré - re nó - bis. Qui tóllis pec-cá - ta mún - di, sú - sci-pe de-pre-ca-ti -

ó-nem nó - stram Qui sé - des ad dé-xte - ram Pá - tris mi-se - ré - re nó - bis.

Quó-ni-am tu só-lus sán - ctus. Tu só-lus Dó-mi - nus. Tu só - lus Al-tís - si - mus,

Jé-su Chrí-ste. Cum Sán-cto Spí-ri-tu, in gló-ri-a Dá-i Pá-tris. A - - - men.

Sanctus.  
I

Sán - - ctus, \* Sán - - ctus, Sán - - ctus Dó-minus Dé -

us Sá - ba - oth. Plé-ni sunt cæ - - li et tér - ra gló-ri-a tú - a.

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

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

A - gnus Dé - i, \* qui tól - lis pec - cá - ta mún-di, mi-se - ré - re nó-bis.

Agnus.  
VIII



Ký-ri - e e - - - lé-i-son. Ký-ri - e e - - - lé-i-son. (1)

Gló-ri - a in ex-cél-sis Dé-o. Et in tér-ra pax ho-mí-ni-bus bó-næ vo-lun-tá-tis.

Gloria  
IV

Lau-dá-mus te. Be-ne - dí-ci-mus te. A - do - rá-mus te. Glo-ri - fi - cá-mus te.

Grá-ti - as á - gi - mus tí - bi pró-pter má-gnam gló-ri - am tú - am. Dó - mi - ne Dé - us, Rex cæ - lé - stis,

Dé - us Pá - ter o - mní - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te Jé - su Chri - ste.

(1) L'absence de tout fa (sans transposition) dans ce Kyrie, l'insistance sur la tierce sol-la-si $\sharp$ , les équivalences nous font penser que la mélodie suggère le fa $\sharp$  plutôt que le fa $\natural$  et que son écriture logique, au lieu d'être en finale si, serait en finale mi, ou la (avec sib), les trois écritures étant du reste possibles. Ceci nous semble pouvoir légitimer dans l'harmonie l'emploi discret du fa $\sharp$  de passage (mi $\sharp$  dans notre transposition). On pourrait écrire, par exemple:

Dó-mi-ne Dé-us, Agnus Dé-i, Fí-li-us Pá-tris. Qui tó-l-lis pec-cá-ta mún-di, mi-se-ré-re no-bis.

Qui tó-l-lis pec-cá-ta mún-di, sú-sci-pe de-pre-ca-ti-ó-nem nó-stram. Qui sé-des ad dé-xteram Pá-tris,

mi-se-ré-re nó-bis. Quóni-am tu só-lus sán-ctus. Tu só-lus Dó-mi-nus. Tu só-lus Altís-si-mus,

Jé-su Chri-ste Cum Sán-cto Spí-ri-tu, in gló-ri-a Dé-i Pá-tris. A-men.

Sán-ctus, \*Sán-ctus, Sán-ctus Dó-mi-nus Dé-us sá-ba-oth. Plé-ni sunt cœ-li et tér-ra

Sanctus  
II

gló-ri-a tú-a. Ho-sán-na in ex-cél-sis. Be-ne-dí-ctus qui

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

Agnus Dé - i, \* qui tól - lis pec - cá - ta mún - di mi - se - ré - re nó - bis. A - gnus Déi, \*

Agnus I

qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis. Agnus Dé - i, \*

qui tól - lis peccá - ta mún - di, dó - na xó - bis pá - cem. Dé - o grá - ti - as.

### XVI.. In Feriis per annum.

Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri -

Kyrie III

e e - lé - i - son. Chrí - ste e - lé - i - son. Chrí - ste e - lé - i - son. Chrí - ste e - lé - i - son.

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

Sán - ctus, \*Sán - ctus, Sánctus Dó - mi - nus Dé - us Sá - ba - oth.

Sanctus II

Plé - ni sunt caé - li et tér - ra gló - ri - a tú - a. Ho - sán - na in ex - cé - l - sis.

Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cé - l - sis.

A - gnus Dé - i, \*qui tól - lis pec - cá - ta mún - di, mi - se - ré -

Agnus I

re nó - bis. Agnus Dé - i, \*qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

A - gnus Dé - i, ——— \*qui tól - lis pec - cá - ta mún - di, dó - na nó - bis pa - cem.

Dé - o grá - ti - as. ——— ou: Dé - o grá - ti - as. ———

### XVII. - In Dominicis Adventus et Quadragesimæ.

Ký - ri - e ——— \* e - - - lé - i - son. Ký - ri - e ———

Kyrie  
I

e - - - lé - i - son. Ký - ri - e ——— e - - - lé - i - son.

Chrí - ste e - - - lé - i - son. Chrí - ste e - - - lé - i - son.

Chrí - ste e - - - lé - i - son. Ký - ri - e ——— e - - - lé - i - son.

Ký-ri - e - - - lé-i-son. Ký-ri - e \*

\*\* e - - - - - lé-i-son.

Ký-ri - e e - - - lé - i-son. *ty* Christe - - - e - -  
 Kyrie VI

lé - i-son. Christe - - - e - - - lé - i-son Christe - - - e - -

lé - i-son. Ký-ri - e - - - lé - i-son. Ký-ri - e - - - e - -

lé - i-son. Ký-ri - e \* - - - e - - - lé - i-son.

Sán - ctus, \* Sán - ctus, Sá - ctus Dó - mi - nus Dé - us Sá -

Sanctus  
V

ba - oth. Plé - ni sunt cae - li et tér - ra gló - ri - a tú - a.

Ho - san - na in ex - cée - sis. Be - ne - dí - ctus qui vé - nit

in nó - mi - ne Dó - mi - ni. Ho - san - na in ex - cée - sis.

A - gnus Dé - i, \* qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

Agnus  
V

A - gnus Dé - i, \* qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

A - gnus Dé - i, \* qui tól - lis pec - cá - ta mún-di, dó-na nó-bis pá - cem.

Dé - o grá - - - - ti - as.

I

Dé - o grá - - - - ti - as.

VI

XVIII.. In Feriis Adventus et Quadragesimæ,  
in Vigiliis, Feriis IV. Temporum et in Missa Rogationum.  
(Deus Genitor alme.)

Ký - ri - e \* e - lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

Kyrie  
IV

Chrí - ste e - lé - i - son. Chrí - ste e - lé - i - son. Chrí - ste e - lé - i - son.

Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

Musical score for the Kyrie section, featuring a vocal line and piano accompaniment. The music is in a major key and 4/4 time, with a tempo of Adagio. The vocal line is marked with accents and slurs, and the piano accompaniment consists of chords and moving lines in both hands.

Sánctus, \*Sánctus, Sánctus Dóminus Déus Sába.oth. Plé.nisunt cæ.li et tér.ra gló.ri.a tú.a.

Sanctus

Musical score for the Sanctus section, featuring a vocal line and piano accompaniment. The music is in a major key and 4/4 time, with a tempo of Adagio. The vocal line is marked with accents and slurs, and the piano accompaniment consists of chords and moving lines in both hands.

Ho.sán.na in ex.cé.lsis. Be.ne.dí.ctus qui vé.nit in nó.mi.ne Dó.mi.ni. Ho.sán - na in ex.cél - sis. —

Musical score for the Hosanna section, featuring a vocal line and piano accompaniment. The music is in a major key and 4/4 time, with a tempo of Adagio. The vocal line is marked with accents and slurs, and the piano accompaniment consists of chords and moving lines in both hands.

A - gnus Dé - i, \*qui tól.lis pec.cá.ta mún.di, mi - se - ré - re nó - bis.

Agnus VIII

Musical score for the first part of the Agnus Dei section, featuring a vocal line and piano accompaniment. The music is in a major key and 4/4 time, with a tempo of Adagio. The vocal line is marked with accents and slurs, and the piano accompaniment consists of chords and moving lines in both hands.

A - gnus Dé - i, \*qui tól.lis pec.cá.ta mún.di, mi - se - ré - re nó - bis. A - gnus Dé - i, \*

Musical score for the second part of the Agnus Dei section, featuring a vocal line and piano accompaniment. The music is in a major key and 4/4 time, with a tempo of Adagio. The vocal line is marked with accents and slurs, and the piano accompaniment consists of chords and moving lines in both hands.

qui tól.lis pec.cá.ta mún.di, dó.na nó.bis pá - cem.

Musical score for the third part of the Agnus Dei section, featuring a vocal line and piano accompaniment. The music is in a major key and 4/4 time, with a tempo of Adagio. The vocal line is marked with accents and slurs, and the piano accompaniment consists of chords and moving lines in both hands.

Dé - o grá - ti - as. —

IV

Musical score for the final part of the Agnus Dei section, featuring a vocal line and piano accompaniment. The music is in a major key and 4/4 time, with a tempo of Adagio. The vocal line is marked with accents and slurs, and the piano accompaniment consists of chords and moving lines in both hands.

## CREDO.

## I

Crédo in ú-num Déum, Pá-trem omni-pó-ten-tem, fa-cto-rem cæ-li et tér-ræ vi-si-bí-li-

IV

um ó-mni-um et in-vi-si-bí-li-um. Et in ú-num Dó-mi-num, ——— Jé-sum Christum,

Fí-li-um Dé-i u-ni-gé-ni-tum. Et ex Pá-tre ná-tum an-te ó-mni-a sé-cu-la.

Dé-um de Dé-o, lú-men de lú-mi-ne, ——— Dé-um vé-rum de Dé-o vé-ro. Gé-ni-tum, non fá-ctum

consubstá-n-ti-á-lem Pá-t-ri, per quem o-mn-ia fá-cta sunt. Qui pró-pter nos hó-mi-nes, et pró-pter nó-

stram sa-lú-tem descéndit de cæ-lis. Et incár-ná-tus est de Spí-ri-tu Sán-cto, ex Ma-rí-a Vir-gi-ne:

Et hó-mo fá-ctus est. Cru-ci-fi-xus é-ti-am pro no-bis: sub Pón-ti-o Pi-lá-to

pás-sus et se-púl-tus est. Et re-sur-ré-xit ter-ti-a dí-e, se-cún-dum Scriptú-ras.

Et ascén-dit in cá-lum, sé-det ad dé-xte-ram Pá-tris. Et í-te-rum ven-tú-rus est cum

gló-ri-a ju-di-cá-re vi-vos et mór-tu-os: cujus ré-gni non é-rit fí-nis.

Et in Spí-ritum Sán-ctum, Dó-mi-num, et vi-vi-fi-cán-tem: qui ex Pá-tre Fi-li-ó-que procé-dit.

Qui cum Pá-tre et Fi-li-o si-mul a-do-rá-tur, et conglo-ri-fi-cá-tur: qui lo-cú-tus est per Prop-hé-tas.

Et ú-nam sánctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am.

Con-fi-te-or u-num ba-ptísma in re-mis-si-ó-nem pec-ca-tó-rum. Et ex-pé-cto re-sur-rec.

ti-ó-nem mor-tu-ó-rum. Et ví-tam ven-tú-ri sé-cu-li. A-men.

## II

Cré-do in ú-num Dé-um, Pá-trem o-mni-po-téntem, fac-tórem cæ-li et tér-ræ, vi-si-bí-li-

um ó-mnium, et in-vi-si-bí-li-um. Et in ú-num Dó-minum Já-sum Chrí-stum, Fí-li-um Dé-i u-ni-

gé-ni-tum. Et ex Pá-tre ná-tum an-te ó-mni-a sé-cu-la. Dé-um de Dé-o, lú-men de lú-mi-ne,

Dé.um vé.rum de Dé.o vé.ro. Gé.ni.tum, non fáctum, consubstanti.á.lem Pá.tri, perquem óm.ni.a

fá.ctasunt. Qui própter nos hó.mi.nes, et própter nóstram sa.lútem descéndit de cá.lis. Et incar.nátus

est de Spí.ri.tu Sáncto ex Ma.rí.a Vír.gi.ne: Et hó.mo fá.ctus est. Cru.ci.fí.xus é.ti.

am pro nó.bis: sub Pónti.o Pi.lá.to pássus, et se.púl.tus est. Et re.sur.ré.xit tér.ti.a dí.e,

se.cúndum Scriptú.ras. Et a.scén.dit in cá.lum: sé.det ad dóx.te.ram Pá.tris. Et í.te.

rum ventú.rus est cum gló.ri.a, ju.di.cá.re ví.vos et mór.tu.os: cú.jus ré.gni non é.rit fí.nis.

Et in Spí-ri-tum Sán-ctum, Dó-minum, et vi-vi-fi-cán-tem: qui ex Pá-tre Fi-li-ó-que pro-cé-dit.

Qui-cum Pá-tre et Fi-li-o si-mul a-do-rá-tur, et con-glo-ri-fi-cá-tur: qui lo-cú-tus est

per Pro-phé-tas. Et ú-nam sán-ctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am.

Con-fi-te-or ú-num bap-tis-ma in re-mis-si-ó-nem pec-cá-tó-rum. Et ex-pé-cto re-sur-re-cti-ó-

nem mor-tu-ó-rum. Et vi-tam ven-tú-ri sáe-cu-li. A men.

### III

Cré-do in ú-num Dé-um, Pá-trem om-ni-po-tén-tem, fa-ctó-rem cæ-li et tér-ræ,

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

num Jé-sum Christum, Fí-li-um Dé-i u-ni-gé-ni-tum. Et ex Pá-tre ná-tum

an-te ó-mni-a sá-cu-la. Dé-um de Dé-o, lú-men de lú-mi-ne, Dé-um vé-rum

de Dé-o vé-ro. Gé-ni-tum, non fá-ctum, con-substanti-á-lem Pá-tri, per quem ó-mni-a

fá-cta sunt. Qui pró-pter nos hó-mi-nes, et pró-pter nó-stram sa-lú-tem de-scéndit de cáe-lis.

Et in-car-ná-tus est de Spí-ri-tu Sán-cto ex Má-ri-a Vír-gi-ne: Et hó-mo fá-ctus est.

Cru-ci - fi - xus é - ti - am pro nó - bis: sub Pón - ti - o Pi - lá - to pas - sus, et se -

púl - tus est. Et re - sur - ré - xit tér - ti - a dí - e, se - cún - dum Scrip - tú - ras. Et a - scén - dit in

cae - lum sé - det ad dé - xte - ram Pa - tris. Et í - te - rum ven - tú - rus est cum gló - ri - a,

ju - di - cá - re ví - vos et mó - r - tu - os: cu - jus ré - gni non é - rit fí - nis. Et in Spí - ritum Sán - ctum Dó - mi - num,

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

si - mul a - do - rá - tur, et con - glo - ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas.

Et únam sánctam ca.thó.li.cam et a . postó . li.cam Ec.clé . si.am. Con.fí . te . or u . num bap . tís . ma

in re . mis . si . ó . nem pec . ca . tó . rum. Et ex . pé . cto re . sur . re . cti . ó . nem mór . tu . ó . rum.

Et ví . tam ven . tú . ri sæ . cu . lí . A - - - - - men .

#### IV

Cré . do in ú . num Dé . um, Pá . trem o . mni . po . tén . tem, fa . ctó . rem cæ . li et tér . ræ ,

vi . si . bí . lí . um ó . mni . um, et in . vi . si . bí . li . um. Et in ú . num Dó . minum Jé . sum Chrí . stum,

Fí . li . um Dé . i u . ni . gé . ni . tum. Et ex Pá . tre ná . tum an . te ó . mni . a sæ . cu . la .

Dé.um de Dé.o. lú.men de lú.mi.ne, Dé.um vé.rum de Dé.o vé.ro. Gé.ni.tum, non fá.ctum,

consubstan.ti.á.lem Pá.tri, per quem ó.mni.a fá.cta sunt. Qui própter nos hó.mi.nes,

et própter nóstram sa.lú.tem descén.dit de cae.lis. Et in.car.nátus est de Spí.ri.tu Sán.cto

ex Ma.ri.a Vir.gi.ne: Et hó.mo fá.ctus est. Cru.ci.fí.xus é.ti.am pro nó.bis:

sub Pón.ti.o Pi.lá.to pas.sus, et se.púl.tus est. Et re.sur.ré.xit tér.ti.a dí.e,

se.cún.dum Scri.ptú.ras. Et a.scén.dit in cae.lum, sé.det ad dór.te.ram Pá.tris.

Et í - te - rum ven - tú - rus est cum gló - ri - a, ju - di - cá - re ví - vos et mór - tu - os: cu - jus ré - gni non

é - rit fí - nis. Et in Spí - ri - tum Sán - ctum, Dó - minum, et vi - vi - fi - cán - tem: qui ex Pá - tre Fi - li - ó -

que pro - cé - dit. Qui cum Pá - tre et Fi - li - o si - mul a - do - rá - tur, et con - glo - ri - fi - cá - tur: qui lo - cú - tus

est per Pro - phé - tas. Et ú - nam sán - ctam ca - thó - li - cam et a - pos - tó - li - cam Ec - clé - si - am. Con - fí - te -

or ú - num ba - ptis - ma in re - mis - si - ó - nem pec - ca - tó - rum. Et ex - pé - cto re - sur - re - cti - ó - nem

mór - tu - ó - rum. Et ví - tam ven - tú - ri sé - cu - li. A - - - - - men.

## V

Cré - do in ú - num Dé - um, ~~et~~ Crádo in ú - num Dé - um \* Pá - trem o - mni - po - téntem,

IV

fa - ctórem cae - li et tér - ræ, vi - si - bí - li - um ó - mnium, et in - vi - si - bí - li - um.

Et in ú - num Dó - mi - num Jé - sum Chrístum, Fí - li - um Dé - i u - ni - gé - ni - tum. Et ex Pá -

tre ná - tum án - te ó - mni - a sæ - cu - la. Dé - um de Dé - o, lú - men de lú - mi - ne,

Dé - um vé - rum de Dé - o vé - ro. — Gé - ni - tum, non fá - ctum, consubstanti - á - lem Pá - tri:

per quem ó - mni - a fá - cta sunt. Qui própter nos hó - mi - nes, et própter nó - stram sa - lú - tem

descéndit de cae - lis. — Et in - car - ná - tus est de Spí - ri - tu Sán - cto ex Ma - ri - a Vir - gi - ne:

Et hó - mo fá - ctus est. — Cru - ci - fí - xus é - ti - am pro nó - bis: sub Pón - tí - o Pi - lá - to

pás - sus, et se - púl - tus est. — Et re - sur - ré - xit tér - ti - a dí - e se - cún - dum Scri - ptú - ras.

Et ascén - dit in cae - lum sé - det ad dé - x - teram Pá - tris. Et í - ta - rum ven - tú - rus est cum glóri - a,

ju - di - cá - re ví - vos et mó - r - tu - os: cu - jus ré - gni non é - rit ff - nis. Et in Spí - ri - tum Sán -

ctum Dó - mi - num et vi - vi - fi - cán - tem: qui ex Pá - tre Fi - li - ó - que pro - ce - dit. —

Qui cum Pátre et Fí-li-o si-mul a-do-rá-tur et con-glo-ri-fi-cá-tur: • qui lo-cú-tus

est per Prop-hé-tas. Et ú-nam sán-ctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am.

Con-fí-te-or ú-num ba-ptís-ma in remis-si-o-nem pec-ca-tó-rum. Et ex-pé-cto re-sur-re-cti-ó-

nem mor-tu-ó-rum. Et ví-tam ven-tú-ri sáe-cu-li. \*\* A - - - - - men.

## VI

Cré-do in ú-num Dé-um, *#vel* Cré-do in ú-num Dé-um, Pá-trem om-ni-po-tén-

tem, — fa-ctó-rem cæ-li et tér-ræ, — vi-sí-bí-li-um ó-mni-um,

et in - vi - si - bi - li - um. — Et in ú - num Dó - mi - num Jé - sum Chri - stum,

Fí - li - um Dé - i u - ni - gé - ni - tum. — Et ex Pá - tre ná - tum

an - te ó - mni - a sã - cu - la. — Dé - um de Dé - o, lú - men de lú - mi - ne,

Dé - um vé - rum de Dé - o vé - ro. — Gé - ni - tum, non fá - ctum, consubstan - ti - á -

lem Pá - tri: per quem ó - mni - a fá - cta sunt. — Qui pro - pter

nos hó - mi - nes, et pró - pter nó - stram sa - lú - tem de - scéndit de - cã - lis. —

Et in-car-ná-tus est de Spí-ri-tu Sán-oto ex Ma-rí-a Vir-gi-ne: Et hó-mo

fá-ctus est. (1) Cru-ci-fí-xus é-ti-am pro nó-bis: sub Pón-ti-o-Pi-lá-to

pas-sus, et se-púl-tus est. Et re-sur-ré-xit tér-ti-a dí-e se-cundum Scri-

ptú-ras. Et a-scén-dit in cá-lum: sé-det ad dé-xteram Pá-tris.

Et í-te-rum ven-tú-rus est cum gló-ri-a, ju-di-cá-re ví-vos et mór-tu-os:

cú-jus ré-gni non é-rit fí-nis. Et in Spí-ri-tum Sán-ctum Dó-mi-num,

(1) Cette formule finale (depuis ex Maria Virgine, avec celles qu'elle a inspirées), nous la devons à André CAPLET, l'auteur regretté du "Miroir de Jésus".

et vi-vi-fi-cán - tem — qui ex Pá - tro Fi-li - ó - que pro-cé - dit. —

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, C160, D160, E160, F160, G160, A160, Bb160, C161, D161, E161, F161, G161, A161, Bb161, C162, D162, E162, F162, G162, A162, Bb162, C163, D163, E163, F163, G163, A163, Bb163, C164, D164, E164, F164, G164, A164, Bb164, C165, D165, E165, F165, G165, A165, Bb165, C166, D166, E166, F166, G166, A166, Bb166, C167, D167, E167, F167, G167, A167, Bb167, C168, D168, E168, F168, G168, A168, Bb168, C169, D169, E169, F169, G169, A169, Bb169, C170, D170, E170, F170, G170, A170, Bb170, C171, D171, E171, F171, G171, A171, Bb171, C172, D172, E172, F172, G172, A172, Bb172, C173, D173, E173, F173, G173, A173, Bb173, C174, D174, E174, F174, G174, A174, Bb174, C175, D175, E175, F175, G175, A175, Bb175, C176, D176, E176, F176, G176, A176, Bb176, C177, D177, E177, F177, G177, A177, Bb177, C178, D178, E178, F178, G178, A178, Bb178, C179, D179, E179, F179, G179, A179, Bb179, C180, D180, E180, F180, G180, A180, Bb180, C181, D181, E181, F181, G181, A181, Bb181, C182, D182, E182, F182, G182, A182, Bb182, C183, D183, E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361, Bb361, C

## VII

Cré-do in ú-num Dé-um, Pá-trem o-mni-pot-én-tem, fa-ctó-rem cae-

VIII

Musical notation for the first system, including treble and bass staves with lyrics.

li et tér-rae, vi-si-bí-li-um ó-mni-um et in-vi-si-bí-li-um.

Musical notation for the second system, including treble and bass staves with lyrics.

Et in ú-num Dó-mi-num Jé-sum Chri-stum, Fí-li-um Dé-i u-ni-gé-ni-tum,

Musical notation for the third system, including treble and bass staves with lyrics.

Et ex Pá-tre ná-tum án-te ó-mni-a sae-cu-la. Dé-um de Dé-o,

Musical notation for the fourth system, including treble and bass staves with lyrics.

lú-men de lú-mi-ne, Dé-um vé-rum de Dé-o vé-ro. Gé-ni-tum, non fá-ctum,

Musical notation for the fifth system, including treble and bass staves with lyrics.

con-sub-stan-ti-á-lem Pá-tri: per quem ó-mni-a fá-cta sunt.

Musical notation for the sixth system, including treble and bass staves with lyrics.

Qui pró-pter nos hó-mi-nes et pró-pter nó-stram sa-lú-tem des-cén-dit de caé-lis.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand.

Et in-car-ná-tus est de Spí-ri-tu Sán-cto ex Ma-ri-a Vír-gi-ne:

The second system continues the musical setting. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its harmonic support with sustained chords and a consistent bass line.

et hó-mo fá-ctus est. Cru-ci-fi-xus ét-i-am pro nó-bis: sub Pón-ti-o Pi-lá-to pás.

The third system of music. The vocal line includes a double bar line, indicating a measure rest. The piano accompaniment continues with its established harmonic structure.

sus, et se-púl-tus est. Et re-sur-ré-xit tér-ti-a dí-e se-cún-dum Scri-ptú-ras.

The fourth system of music. The vocal line resumes after the measure rest. The piano accompaniment provides a steady accompaniment throughout.

Et a-scén-dit in caé-lum: sé-det ad délix-te-ram Pá-tris. Et í-te-rum ven-tú-rus

The fifth system of music. The vocal line continues with the same melodic and rhythmic motifs. The piano accompaniment remains consistent.

est cum gló-ri-a, ju-di-cá-re ví-vos et mór-tu-os: cú-jus ré-gni non é-rit fí-nis.

The sixth and final system of music on this page. The vocal line concludes with a final cadence. The piano accompaniment ends with sustained chords.

Et in Spí-ri-tum Sán-ctum, Dó-mi-num et vi-vi-fi-cán-tem: qui ex Pá-tre Fi-li-ó-que pro-

cé - dit. Qui cum Pá-tre et Fi-li-o si-mul ad-o-rá-tur et con-glo-ri-fi-cá - tur.

qui lo-cú-tus est per Pro-phé - tas. Et ú - nam, sán-ctam, ca-thó-li - cam

et a - po-stó - li - cam Ec-clé - si - am. Con-fi - te - or ú - num ba-ptis - ma

in re-mis-si-ó - nem pec-ca-tó - rum. Et ex-spé-cto re-sur-re-cti-ó - nem

mor-tu-ó - rum. Et ví-tam ven-tú-ri saé-cu - li. A - men.



e - lé - i - son. Ký - ri -

e - lé - i - son. Ký - ri - e \* \* \*

\* \* \* e - lé - i - son.

II  
(Summe Deus)

Ký - ri - e \* e - lé - i - son. Ký - ri - e

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

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

Chri - ste  
(1) ou bien

Chrí - ste e - - - lé.i.son. Ký - ri.e

e - - - - - lé.i.son. Ký-ri.e e - - - lé.i.son.

Ký - ri.e \* - - - \*\*e - - - - - lé.i.son

III  
(Reotor cosmi pie)

Ký-ri - e \* e - - - lé.i.son. Ký-ri - e e - - - lé.i.son.

Ký-ri - e e - - - lé.i.son. Chrí - ste e - - - lé.i.son.

Chrí.ste e - - - - - lé.i.son. Chrí - ste e - - - lé.i.son.

Christe e - - - - - lé.i.son.

(1) ou bien

Ký - ri - e e - - - lé - i - son. Ký - ri - e e - - - lé - i - son.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase for 'Ký - ri - e' followed by a long note for 'e', then another melodic phrase for 'lé - i - son'. The piano accompaniment provides a steady harmonic and rhythmic foundation with chords and moving lines.

Ký - ri - e \* e - - - lé - i - son.

The second system continues the vocal and piano parts. It includes a repeat sign at the end of the system. The vocal line has a melodic flourish for 'Ký - ri - e' followed by a long note for 'e', and then 'lé - i - son'. The piano accompaniment continues with its harmonic support.

#### IV (Kyrie altissime)

Ký - ri - e \* e - - - lé - i - son. Ký - ri - e - - -

The third system begins with a measure rest of 5 measures in the piano part. The vocal line starts with a melodic phrase for 'Ký - ri - e' followed by a long note for 'e', then 'lé - i - son'. The piano accompaniment features a more active and rhythmic texture.

e - - - - - lé - i - son. Ký - ri - e e - - - lé - i - son

The fourth system continues the vocal and piano parts. The vocal line has a melodic flourish for 'Ký - ri - e' followed by a long note for 'e', and then 'lé - i - son'. The piano accompaniment continues with its harmonic support.

Christe e - - - lé - i - son. Christe - - -

The fifth system continues the vocal and piano parts. The vocal line has a melodic flourish for 'Christe' followed by a long note for 'e', and then 'lé - i - son'. The piano accompaniment continues with its harmonic support.

e - - - - - lé - i - son. Christe e - - - lé - i - son.

The sixth system continues the vocal and piano parts. The vocal line has a melodic flourish for 'Christe' followed by a long note for 'e', and then 'lé - i - son'. The piano accompaniment continues with its harmonic support.

Ký - ri - e e - - - - - lé - i - son.

Ký - ri - e e - - - - - lé.i.son. Ký - ri - e

\* e - - - - - \*\* e - - - - - lé - i - son.

V  
(Conditor Kyrie omnium)

Ký - ri - e \* e - - - - - lé.i.son. Ký - ri - e

e - - - - - lé.i.son. Ký - ri - e e - - - - - lé.i.son.

Chrí - ste e - - - - - lé.i.son. Chrí - ste e - - - - - lé.i.son.

Chrí - ste e - lé.i-son Ký - ri - e e - lé.i-son.

Ký - ri - e e - lé.i-son. Ký - ri - e \*

\*\* e - lé.i-son.

VI  
(Te Christe Rex supplices)

Ký - ri - e \* e - lé.i-son. Ký - ri -

e - lé.i-son. Ký - ri - e

e - lé.i-son. Chrí - ste e - lé.i-son.

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

Ký ri - e e - - lé - i - son. Ký ri - e e - - lé - i - son. Ký ri -

e - - \* - - \*\* - - e - - lé - i - son.

VII  
(Splendor æterne)

Ký - ri - e \* e - - lé - i - son. & Christe e - -

lé - i - son. & Ký - ri - e e - - lé - i - son. & Ký - ri - e

\* - - \*\* e - - lé - i - son.

### VIII (Firmator sancte)

Ký-ri - e \_\_\_\_\_ \* e - lé - i - son. sý. Chrí - ste \_\_\_\_\_

6

The first system of music for VIII consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#) and one flat (Bb). The music is in a 4/4 time signature. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords and moving lines in the right hand.

e - lé - i - son sý. Ký - ri - e \_\_\_\_\_ e - lé - i - son. sý.

The second system of music for VIII continues the vocal and piano parts. The vocal line has a melodic line with some grace notes and slurs. The piano accompaniment provides harmonic support with sustained chords and moving lines.

Ký - ri - e \_\_\_\_\_ \* \_\_\_\_\_ e - lé - i - son.

The third system of music for VIII concludes the section. The vocal line ends with a final note and a fermata. The piano accompaniment also concludes with a final chord and fermata.

### IX (O Pater excelse)

Ký-ri-e \_\_\_\_\_ \* \_\_\_\_\_ e - lé - i - son. sý. Chríste \_\_\_\_\_

8

The first system of music for IX consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#) and one flat (Bb). The music is in a 4/4 time signature. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords and moving lines in the right hand.

e - - - lé - i - son. sý. Ký - ri - e \_\_\_\_\_ e - - - lé - i - son. sý.

The second system of music for IX continues the vocal and piano parts. The vocal line has a melodic line with some grace notes and slurs. The piano accompaniment provides harmonic support with sustained chords and moving lines.

## X

(In Dominicis per annum - orbis factor)

Ký - ri - e \* e - - - lé - i - son. *ty*. Chrí - ste e - - - lé - i - son.

1

Chrí - ste e - - - lé - i - son. Chrí - ste e - - - lé - i - son.

Ký - ri - e e - - - lé - i - son. *ty*. Ký - ri - e \* e - - - lé - i - son.

## XI

(In Dominicis Adventus et Quadragesimæ - Kyrie salve)

Ký - ri - e \* e - - - lé - i - son. *ty*. Chrí - ste

1

e - - - - - lé - i - son. *ty*. Ký - ri - e e - - - - - lé - i - son. *ty*.

Ký-ri - e . . . # . . . \*\* e . . . lé - i - son.

## GLORIA

### I

Gló-ri - a in ex - cé - lis Dé - o. Et in tér - ra pax ho - mí - ni - bus

8

bó - nae vo - lun - tá - tis. Lau - dāmus te. — Be - ne - dí - ci - mus te.

A - do - rá - mus te. Glo - ri - fi - cá - mus te. — Grá - ti - as

á - gimus tí - bi própter má - gnam gló - ri - am tu - am. Dó - mi - ne Dé - us, Rex cae - lé - stis,

Dó - us Pá - ter o - mní - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te Jé - su Chri - ste.

(1) ou bien tenir le ré à l'alto.

Dó-mi-ne Dé-us, A-gnus Dé-i, Fí-li-us Pá-tris. Qui-tól-lis pec-cá-ta mún-di, mi-se-ré-re

nó-bis. Qui-tól-lis peccá-ta mún-di, sú-s-ci-pe de-pre-ca-ti-ó-nem nó-stram. Qui sé-des ad

déx-te-ram Pá-tris, mi-se-ré-re nó-bis. Quó-ni-am tu só-lus sán-ctus.

Tu só-lus Dó-mi-nus. Tu só-lus Al-tís-si-mus, Jé-su Chrí-ste. Cum Sán-cto Spí-

ri-tu, in gló-ri-a Dé-i Pá-tris. A - - - men.

## II

Gló-ri-a in ex-cél-sis Dé-o. Et in tér-ra pax ho-mí-ni-bus bo-næ

2

vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te.

A - do - ra - mus te. Glo - ri - fi - cá - mus te.

Grá - ti - as á - gi - mus tí - bi. pró - pter má - gnam

gló - ri - am tú - am. Dó - mi - ne Dé - us, Rex cæ - lé - stis,

Dé - us Pá - ter o - mní - pot - ens. Dó - mi - ne Fí - li u - ni - gé - ni - te Jé - su Chrí -

ste. Dó - mi - ne Dé - us, Agnus Dé - i, Fí - li - us Pá - tris.

Qui tól . lis pec . cá . ta mún . di, ————— mi . se . ré . re nó . bis.

Musical notation for the first system, featuring a treble and bass clef with a piano accompaniment and a vocal line.

Qui tól . lis pec . cá . ta mún . di, ————— súsci . pe de . pre . ca . ti . ó . nem róstram.

Musical notation for the second system, featuring a treble and bass clef with a piano accompaniment and a vocal line.

Qui ————— só . des ad d éx . te . ram Pá . tris, mi . se . ré . re nó . bis.

Musical notation for the third system, featuring a treble and bass clef with a piano accompaniment and a vocal line.

Quó . ni . am tu só . lus sán . ctus . Tu só . lus Dó . mi . nus . Tu só . lus Al .

Musical notation for the fourth system, featuring a treble and bass clef with a piano accompaniment and a vocal line.

tis . si . mus, ————— Jé . su Chri . ste . ————— Cum Sán . cto Spi .

Musical notation for the fifth system, featuring a treble and bass clef with a piano accompaniment and a vocal line.

ri . tu, — in gló . ri . a Dé . i Pá . tris . A . . . men .

Musical notation for the sixth system, featuring a treble and bass clef with a piano accompaniment and a vocal line.

## III

Gló - ri - a in ex - celsis Dé - o Et in tér - ra pax ho - mí - ni - bus

2

bó - nae vo - lun - tá - tis. Lau - dá - mus te.

Be - ne - dí - ci - mus te. A - do - rá - mus te.

Glo - ri - fi - cá - mus te.

Grá - ti - as á - gi - mus tí - bi pró - pter má - gnam gló -

ri - am tú - am. Dó - mi - ne Dé - us, Rex cae - lé - stis,

Dé - ns Pá - ter o - mní - - po - tens Dó - mi - ne

Fí - li u - ni - gé - ni - te Jé - su Chrí - ste. Dó - mi - ne

mi - ne Dé - us, A - gnos Dé - i, Fí - li - us Pá - tris. Qui tól - lis peccá -

ta mún - di, mi - se - ré - re nó - bis. Qui tól - lis peccá - ta mún - di sú - sci -

pe - de - pre - ca - ti - ó - nem nó - stram. Qui sé - des ad dex - te - ram

Pá - tris, mi - se - ré - re - nó - bis. Quó - ni - am tu só - lus sán - ctus.

Tu só-lus Dó-mi-nus. Tu só-lus Al-tís-si-mus, Je-su

Chrí-ste. Cum sán-cto Spí-ri-tu, in gló-ri-a

Dó-i Pá-tris. A-men.

(More ambrosiano)

Gló-ri-a in ex-cél-sis Dé-o. Et in tér-ra pax ho-mí-ni-bus bó-næ vo-lun-tá-tis.

Lau-dá-mus te. Be-ne-dí-ci-mus te. A-do-rá-mus te. Glo-ri-fi-cá-mus te.

Grá-ti-as á-gi-mus tí-bi pró-pter má-gnam gló-ri-am tú-am.

Dó.mi.ne Dé.us, Rex cae.léstis, . Dé.us Páter omní-potens. Dó.mi.ne Fí.li u. ni-gé.ni-te Jé-su Chrí.sto

Dó.mi.ne Dé.us, A.gnus Dé.i, Fí.li.us Pá.tris. Qui tó.llis pec.cá.ta mún.di,

mi.se.ré.re nó-bis. Qui tó.llis pec.cá.ta mún.di, sú.sci.pe de.pre.

ca.ti-ó-nem nó-stram. Qui sé.des ad déxte.ram Pá.tris, mi.se.ré.re nó-bis. Quo-ni.am tu só-lus sánctus.

Tu só-lus Dó.mi.nus. Tu só-lus Al.tís-si-mus, Jé-su Chrí.ste.

Cum Sáncto Spí.ri-tu, in gló-ri.a Dé.i Pá.tris \*\*A-men.

## SANCTUS

## I

Sán - ctus, \* Sán - ctus, Sán - ctus` Dó - mi - nus Dé - us Sá - ba - oth. Plé - ni sunt cá -

li et tér - ra gló - ri - a tú - a. Ho - sán - na in ex - cél - sis.

Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

## II

Sán - ctus, \* Sán - ctus Sán - ctus — Dó - mi - nus Dé - us Sá - ba - oth. Plé - ni sunt

cá - li et tér - ra gló - ri - a tú - a. Ho - sán - na in ex - cél - sis. —

Ho - sán - na in ex - cél - sis.

(1) ou bien

Be-ne-dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

### III

Sán - ctus, \*Sán - ctus, Sánctus Dó - mi - nus Dé - us Sá - ba - oth.

Plé - ni sunt caé - li et tér - ra gló - ri - a tú - a. Ho - sán - na in ex - cél - sis.

Be - ne - dí - ctus qui vé - nit in nó - mi - ne - Dó - mi - ni. Ho - sán - na in ex - cél - sis.

### AGNUS

#### I

A - gnus Dé - i, \*qui tó - lis pec - cá - ta - mún - di:

mi-se-re-re nó-bis. A-gnus Dé-i, \*qui tól-lis

peccá-ta mún-di: mi-se-re-re nó-bis. A-gnus Dé-i, \*

qui tól-lis pec-cá-ta mún-di: dó-na nó-bis pá-cem.

## II

A-gnus Dé-i, \*qui tól-lis pec-cá-ta mún-di: mi-se-re-re nó-bis.

A-gnus Dé-i, \*qui tól-lis pec-cá-ta mún-di: mi-se-re-re nó-bis.

A-gnus Dé-i, \*qui tól-lis pec-cá-ta mún-di: dó-na nó-bis pá-cem.

## NOTES

*An English translation of the footnotes occurring in the course of the book is appended here for the convenience of those to whom French is unfamiliar.*

- p. 1 (1). Or else, if the accompanist is bent on avoiding the two consecutive fifths between the chant and the alto.
- p. 4 (1). Or else these two other harmonic formulæ.
- p. 10 (1). Or else, as below at *deprecationem*, by placing the stress on the *la* and the *re* and adopting the cadential rhythm of *ad dexteram Patris* and *Tu solus altissimus Jesu Christe*.
- p. 13 (1). This isolated note, preceding and falling on the same syllable as the group which follows, is, in the present case, the modal note on which the entire group depends; it obviously needs to be brought out in the harmony. It would also be well to mark its importance in the chant.
- p. 14 (1). Or else, by *mi natural* between (see example). Evidently this passing *mi natural*, corresponding to the *si natural* of the original tone, is contrary to the general rule, occurring as it does in the second modal group, and without being justified by any *natural* in the melody, in which in fact a flat occurs later on. But in formulæ of the fourth mode based on the final *la*, a passing *mi* is more than admissible in the accompaniment of the third modal group (original tone). If therefore a melodic formula properly belonging to the fourth mode in *la* be written a fourth lower (fourth mode in *mi*), the *si natural* alone will be possible if it fulfils the same conditions, and is brought in only as a passing note or in a passing harmony. Even analogous formulæ written in the fourth mode in *si* (the first modal group) would seem to presuppose a passing *fa sharp*. This is a perfectly logical and legitimate procedure, but its application calls for caution and is not to be generally recommended. One example of it, which may prove useful, is appended here.
- p. 18 (1). The foregoing cadence may be used. The *do sharp* is suggested here as a possible alternative, although rather harsh.
- In the third line of the text before Christe*: The melodic pattern of *Christe*, by keeping entirely within the fifth *re-la*, brings about a sort of contrast which fully authorises the introduction of *si flat* in the accompaniment (*do natural* in the transposed version). Either one or the other of these two interpretations must be chosen and retained throughout the course of the thrice-repeated *Christe*. (This note was by an error inserted in the text.)
- (2). Whichever hypothesis is adopted, the last *Christe* but one in the harmonisations can be used, since the *do* does not occur in this formula.
- p. 19 (1). Or else one of the preceding formulæ.
- p. 21 (1). Or else in following the rhythm indicated by the groups for *in excelsis*.
- p. 23 (1). The harmony for the first *Kyrie* can equally well be used again in this case.
- p. 40 (1). The alto may keep on with *mi*.
- p. 42 (1). Or else *do sharp* in the alto.
- p. 63 (1). The entire absence of any *fa* in this *Kyrie*, (we are not speaking here of the transposed version) the insistence on the third *sol-la-si* ♯, the equivalent melodic formulæ, all these three features lead one to conclude that the melody suggests *fa* ♯ rather than *fa* ♮, and that the logical way of writing the piece, instead of being in the final *si*, would naturally be either in the final *mi* or *la* (with *si* ♭), although in actual practice any one of these three ways of transcribing the melody is quite possible. This seems to justify a discreet use of the passing *fa* ♯ (*mi* ♮ in the transposition adopted here). One might write for instance, 3rd *Kyrie* etc., see p. 63 below.
- p. 79 (1). We owe this harmonic formula (from "*Ex Maria Virgine*") as well as others inspired by it, to André Caplet, the lamented author of "*Le Miroir de Jésus*".
- p. 94 (1). The alto may keep on with *re*.
- p. 97 (1). The alto may keep on with *re*.