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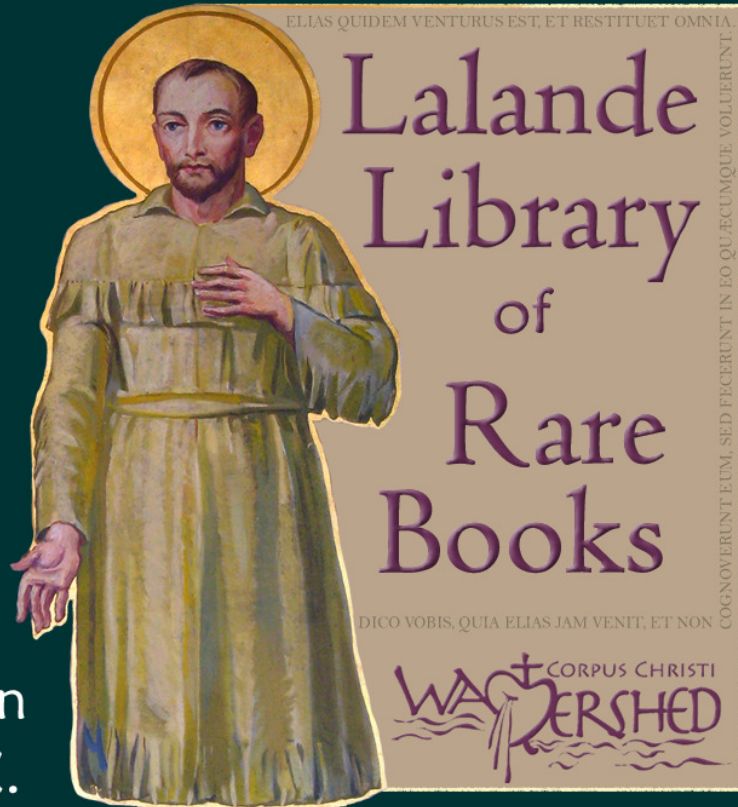


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Part 1 of 2

1925 (©1921) :: Bas :: *PROPRIUM* de *TEMPORE* :: PART 1

PROPRIUM DE TEMPORE

PRO PARTIBUS

GRADUALIS ROMANI

ADVENTUS, NATIVITATIS, EPIPHANIAE, QUADRAGESIMAE

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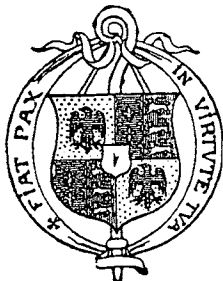


CANTUM GREGORIANUM

HARMONICE MODULAVIT

JULIUS BAS

AD NORMAM EDITIONIS RHYTHMICAЕ A SOLESMENSIBUS MONACHIS EXARATAE



Sumptibus Societatis S. Joannis Evangelistae

DESCLÉE ET SOCII

S. Sedis Apostolicae et S. Rituum Congregationis Typographi

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PRÉFACE.

Harmonie et mélodie sont deux éléments d'égale importance. L'harmonie peut s'ajouter à la phrase mélodique, en développant et achevant la pensée musicale dont l'audition de la simple mélodie ne donne qu'un premier sentiment. Ou bien, cette pensée musicale, l'harmonie peut la modifier plus ou moins profondément, jusqu'à contraster avec elle, en lui juxtaposant une expression différente de celle qu'aurait la mélodie pure. Dans le chant grégorien, la mélodie donne à elle seule le concept musical tout entier; l'harmonie ne peut donc pas l'altérer par ses éléments propres, mais elle doit se restreindre à extérioriser en sons réels les rapports harmoniques que la mélodie à elle seule éveille dans l'imagination.

De par son essentielle subordination, l'harmonie a un rôle très délicat, qui doit conserver toujours son caractère de dépendance et de parfaite discrétion. L'accompagnement doit donc être simple, aussi simple que possible, sans toutefois dépasser la limite au delà de laquelle il manquerait à l'harmonie la vitalité nécessaire. Dans la musique, comme dans le langage, les choses peuvent se dire et en style simple et en style riche, abondant. Si la mélodie grégorienne a le choix entre les deux styles, il n'en est plus ainsi de son accompagnement. Celui-ci doit se faire en langue correcte, exacte sans doute, mais pourtant toujours simple. Il doit s'exprimer comme le fait un inférieur amené à devoir parler tandis qu'à ses côtés agit un personnage de beaucoup plus haute importance.

Si l'accompagnement produit un effet de surprise chez l'auditeur qui n'a jamais entendu ou chanté que les mélodies, il est mauvais. Au contraire, cet accompagnement est bon, qui semble qu'on l'a toujours entendu. Mais pour porter une telle appréciation, il faut être libre de tout préjugé et, par-dessus tout, des appréciations créées par l'habitude. Pour les avoir toujours entendus, on en arrive à apprécier comme naturels, justes et bons des procédés qui sont pourtant assez durs et étranges. Disons donc qu'il est fort difficile de former en la matière un jugement précis et définitif, et que celui-là seul peut espérer d'y parvenir, qui jouit d'un sens musical délié et très sûr.

Dans son ensemble, le répertoire grégorien est désormais reçu pour de la bonne et vraie musique; plus que cela, on y reconnaît, on y goûte des beautés, parfois admirables. Cela ne pourrait pas

être, si ces mélodies traditionnelles heurtaient notre sens musical. Si les mélodies grégoriennes se font apprécier, c'est que tout y repose sur les bases fondamentales des lois des sons qui régissent notre oreille musicale, donc qui régissent et la mélodie et l'harmonie. De là il résulte — j'espère pouvoir le prouver amplement ailleurs — que, dans l'état où nous sont données les mélodies de l'édition vaticane, la tonalité ancienne est fondée sur les mêmes bases que la tonalité moderne. Les éléments générateurs, c'est à dire les notes d'élan et de repos, ont le même rôle de part et d'autre, et agissent de la même façon. Mais tandis que dans la tonalité moderne, le mécanisme formé de ces éléments, atteint, grâce à la différenciation des modes Majeur et Mineur, un degré de perfection très élevé, dans la tonalité dite grégorienne, ce mécanisme tonal est encore incomplet, imprécis, il n'est pas arrivé à maturité.

Au point de vue rythmique, ces accompagnements suivent strictement les éditions de Solesmes avec signes auxiliaires. Ces éditions pourtant ne signalent que les éléments premiers du rythme. Pour grouper les pieds binaires et ternaires en mouvements de plus grande ampleur, pour mesurer l'importance variable, le poids parfois très différent des éléments premiers dans l'ensemble des phrases et des périodes, j'ai tenu compte autant que possible des analogies que je suis parvenu à noter. Et spécialement pour quelques cantilènes plus importantes que l'on retrouve plus souvent dans le cycle liturgique, je m'en suis rapporté à la sagesse des moines de Solesmes et leur concours eût été bien désirable dans ce travail pour toutes les mélodies.

Par exemple, tous les Graduels du II^e mode en *la*, tous les Traits, ont été harmonisés en suivant avec tout le soin possible, jusque dans les moindres détails, les précieuses indications qui se peuvent déduire des manuscrits rythmiques; et pour éviter les incohérences, autant que faire se peut, tous les chants du même type ont été travaillés ensemble.

Telles sont les bases sur lesquelles reposent ces accompagnements. Sans doute les faiblesses et les imperfections ne manqueront pas; puisse cependant ce travail trouver indulgence, ne fût-ce qu'en raison des grandes difficultés qu'il présentait et "del grande amore" avec lequel il a été exécuté.

GIULIO BAS.

PREFAZIONE.

Armonia e melodia sono due elementi d'uguale importanza. L'armonia può secondare la frase melodica esprimendo, completando il significato musicale che si intuisce sentendo la melodia sola; oppure può modificarlo più o meno profondamente, fino a contraddirlo opponendovi una propria diversa volontà. — Nell'accompagnamento del canto gregoriano tutto il contenuto musicale è dato dalla sola melodia; quindi l'armonia, per non alterarlo con elementi suoi propri, deve limitarsi appunto ad esprimere colla realtà dei suoni quel fantasma armonico che già la sola melodia richiama alla mente.

La parte assegnata all'armonia è delicatissima perch'è subordinata, di continua dipendenza e d'assoluta discrezione. L'accompagnamento deve dunque es. er semplice, tanto semplice quant'è possibile, pur di non passare il limite oltre a cui verrebbe a mancare all'armonia la necessaria vitalità. — Come nel linguaggio, così anche in musica, le cose si possono sempre dire tanto in lingua povera quanto in forma ricca, abbondante. La melodia gregoriana può esprimersi come vuole; ma l'accompagnamento

no. Esso deve parlare in lingua corretta, esatta sì, ma pur sempre povera. Deve esprimersi come fa chi si trova a dover parlare mentre a fianco agisce una persona d'importanza di gran lunga maggiore.

L'accompagnamento che sorprende chi ha sempre cantato o sentito le melodie sole, è cattivo. È buono invece quello che par d'aver sentito sempre. Ma per poter giudicare così, bisogna esser liberi da ogni pregiudizio, e primo tra questi: dall'abitudine. Che talvolta fa passare per naturali ed ovvie e buone anche cose abbastanza dure e curiose. Per ciò il giudizio preciso, definitivo, è difficilissimo in simile argomento, e non può sperar d'arrivarvi che chi ha un senso musicale delicato e ben sicuro.

Il complesso del repertorio gregoriano è ormai non solo accettato come musica vera e propria, ma vi si riconoscono e vi si gustano bellezze talvolta mirabili. Questo non potrebbe essere se le melodie tradizionali urtassero il nostro senso musicale. Poiché si apprezzano le melodie gregoriane, ciò vuol dire che tutto vi si verifica sulle basi fondamentali dei rapporti fra i suoni, che rego

lano il nostro modo di sentire, e con ciò tanto la melodia quanto l'armonia. — Ne consegua quello che spero poter provare ampiamente altrove; cioè: allo stato delle melodie dell'edizione vaticana, *la tonalità antica è fondata sulle stesse basi di quella moderna*. Gli elementi generatori, cioè le note di moto e di riposo, sono le stesse, ed agiscono nella stessa maniera. Ma, mentre nella tonalità moderna il meccanismo prodotto da questi elementi raggiunge un grado di perfezione assai elevato, colla specificazione dei due modi "Maggiore" e "Minore", nella tonalità così detta gregoriana il meccanismo tonale è ancora incompleto, immaturo.

Dal lato ritmico, questi accompagnamenti rispondono strettamente alle edizioni Solesmensi con segni ausiliari. Ma esse non guidano che nei minimi passi del moto. Nell'aggruppamento dei piedi binari e ternari in movimenti di maggiore ampiezza, nella misura della varia importanza, del peso talora assai diverso dei singoli elementi nel complesso delle frasi e dei periodi, ho fatto

il possibile per tener conto delle analogie che son riuscito a notare, e, specie per alcune cantilene più importanti e che si ripetono più volte nell'anno liturgico, sono ricorso alla sapienza dei Monaci solesmensi. (E sarebbe stato ben desiderabile poter avere il loro aiuto per tutte le melodie). Per esempio, tutti i gradual di modo II. in *la*, tutti i tratti, furono armonizzati seguendo con ogni cura e fin nei minimi particolari le preziose indicazioni dedotte dai codici con notazioni ritmiche. E per evitare quant'è possibile le incoerenze, tutti i canti d'un istesso tipo vennero elaborati assieme.

Negli accompagnamenti composti su queste basi non mancheranno certo le debolezze e le imperfezioni; possano esse trovare indulgenza, concessa non foss'altro in nome della grande difficoltà dell'opera, e del grande amore con cui venne compiuta.

GIULIO BAS.

VORWORT.

Harmonie und Melodie sind zwei Elemente von gleicher Wichtigkeit. Die Harmonie kann sich dem melodischen Satze zugesellen, um ihn zu entwickeln, um seinen musikalischen Gehalt, den man beim Anhören der blossen Melodie nur unbestimmt ahnt, deutlich zum Ausdruck zu bringen. Sie kann ihn aber auch, mehr oder weniger gründlich, abändern: ja, sie vermag sich sogar in Widerspruch zu ihm zu setzen, indem sie ihm einen Ausdruck giebt, der in der rein melodischen Tonfolge durchaus nicht enthalten ist. — Im gregorianischen Choral wird der musikalische Gehalt ausschliesslich von der Melodie dargeboten. Die Harmonie hat nicht das Recht, denselben durch die ihr eigentümlichen Elemente störend zu beeinflussen und muss sich daher durchaus darauf beschränken, jene verborgene Harmonie, die die musikalische Einbildungskraft in der Melodie vernimmt, zu Gehör zu bringen.

Die Harmonie spielt also in der Begleitung des Chorals eine untergeordnete Rolle und muss sich dieser Unterordnung stets bewusst bleiben, eine gewiss nicht leichte Aufgabe! Die Begleitung muss darum schlicht und einfach sein, und zwar so einfach als möglich, ohne jedoch jene Grenze zu überschreiten über die hinaus die Harmonie ihre Lebensfähigkeit einbüßen würde.

Wie in der Sprache, so gibt es auch in der Musik eine doppelte Ausdrucksweise, eine schlichte und eine kunstvolle. Der Choral bedient sich beider und wählt nach Belieben zwischen ihnen, die Begleitung kann das aber nicht. Sie muss allzeit schlicht und einfach, allerdings auch stets ihren Gesetzen entsprechend und formgerecht sein. Sie muss reden, wie ein einfacher Mann in Gegenwart eines Mannes von hervorragender Stellung sprechen würde.

Eine Begleitung, die auf ein Ohr, das täglich die reinen Melodien hört, wie eine Ueberraschung wirkt, ist als schlecht zu bezeichnen, während diejenige gut ist, die man immer gehört zu haben glaubt. Aber um ein solches Urteil fällen zu können, muss man frei von allen Vorurteilen sein und vor allem von denen, die durch Gewohnheit erzeugt werden. Letztere lässt uns nämlich Dinge als erträglich, ja als angemessen und gut erscheinen, die in Wirklichkeit hart und unerträglich sind. Daher ist ein bestimmtes und abschliessendes Urteil in dieser Sache überaus schwierig, und nur derjenige mag sich schmeicheln, dahin zu gelangen, der ein scharfes und sicheres musikalisches Feingefühl besitzt.

Heutzutage wird allgemein zugegeben, dass die Choralgesänge nicht nur wahre und eigentliche musikalische Kunst sind, sondern auch, dass darin wunderbare Schönheiten enthalten sind. Das könnte aber nicht der Fall sein, wenn die traditionellen Melo-

dien unser musikalisches Gefühl verletzen. Wenn der Choral Anerkennung findet, so kann das seinen Grund nur darin haben, dass er beruht auf jenen Grundgesetzen, die auch unser musikalisches Empfinden beherrschen und zwar sowohl in der Melodie als in der Harmonie. Daraus ergibt sich eine Folgerung, die ich an anderer Stelle ausführlich beweisen zu können hoffe, nämlich die, dass in den vorliegenden Melodien der vatikanischen Ausgabe, *die alte Tonalität auf denselben Grundlagen beruht, wie die moderne*. Die zeugenden Elemente, das sind die Noten des Aufschwungs und der Ruhe, sind in beiden Fällen dieselben und sie wirken in der gleichen Weise. Aber während in der modernen Tonalität der von diesen Elementen hervorgebrachte Mechanismus durch die scharfe Scheidung der Tonarten « Dur » und « Moll » einen hohen Grad von Vollkommenheit erreicht hat, ist in der gregorianischen Tonalität dieser Mechanismus mehr oder weniger unreif und unvollkommen.

In rhythmischer Beziehung entspricht diese hier vorliegende Begleitung ganz genau den solesmischen Ausgaben mit rhythmischen Zeichen. Allerdings geben diese nur die kleinsten Schritte der rhythmischen Bewegung an. Wenn es sich aber darum handelte, diese einzelnen zwei- und dreizeitigen Füße zu Gliedern grösseren Umfanges zu gruppieren, wenn es galt, abzuwägen den Grad der Bedeutung, das oft so verschiedene Gewicht dieser Urelemente im Zusammenhang der Satzglieder und Sätze, dann habe ich mich nach Möglichkeit an den Grundsatz der Analogie gehalten nach den Notizen, die ich mir habe machen können. Bei einigen Melodien von besonderer Bedeutung, die im Laufe des Kirchenjahres des öfteren wiederkehren, habe ich direkt die reiche Erfahrung und das Sachverständnis der Mönche von Solesmes angerufen, was ich recht gern für alle Melodien getan hätte, wenn es angängig gewesen wäre. So sind z. B. alle Gradualien des zweiten Modus auf *a*, sowie alle Traktus mit der peinlichsten Sorgfalt und bis die kleinsten Einzelheiten hinein harmonisiert worden nach den kostbaren Angaben, die den Handschriften mit rhythmischer Notation entnommen werden konnten. Ferner wurden, um Inconsequenzen nach Möglichkeit zu vermeiden, alle Gesänge eines gleichen Typus gleichzeitig ausgearbeitet. Nach diesen Grundsätzen sind die vorliegenden Begleitungen angefertigt. Sicherlich wird es darin nicht an Unvollkommenheiten und Gebrechen fehlen. Mögen sie nachsichtige Beurteilung finden, wenigstens in Rücksicht auf die grosse Schwierigkeit der Aufgabe und auf die grosse Liebe, womit diese in Angriff genommen und durchgeführt wurde.

JULIUS BAS.

PREFACIO.

Armonía y melodía son dos elementos cuya importancia va a la par. La armonía puede acompañar la frase melódica desarrollando, completando el pensamiento musical que se percibe oyendo la melodía sola; o bien puede modificarlo más o menos profundamente, hasta el punto de contrastar con él, yuxtaponiéndole una expresión diferente de la que consigo trae la pura melodía. — En el canto gregoriano, empero, como la melodía contiene ya completo todo el pensamiento musical, se sigue necesariamente que la armonía no tendrá jamás derecho a alterarlo con sus elementos propios, sino que deberá limitarse a espesar tan sólo aquellas relaciones armónicas que la melodía despierta a la imaginación.

En este caso, la armonía ejerce un papel delicadísimo, porque no sólo debe estar subordinada, sino que además debe presentarse con un carácter de continua dependencia y con absoluta discreción. El acompañamiento, pues, debe ser sencillo, lo más sencillo posible, cuidando sin embargo de no rebasar los límites, más allá de los cuales la armonía carecería de la vitalidad necesaria. En la música, lo mismo que en el lenguaje, existe el estilo pobre, así como el rico y abundante. Si la melodía gregoriana puede expresarse como le plazca, no así el acompañamiento. Este debe usar siempre un estilo correcto y exacto; pero trasluciéndose en él siempre la pobreza. Su obligación es mostrarse siempre de la manera que lo haría un inferior obligado a hablar, mientras a su lado obra una persona de mucha mayor importancia.

Si el acompañamiento produce una impresión de sorpresa en el oyente acostumbrado a oír o cantar la melodía sola, entonces deberá calificarse de malo. Al contrario, será buen acompañamiento aquel que parecerá haberse oído siempre. Mas para una tal apreciación debe uno estar exento de todo prejuicio, sobre todo el de la costumbre o hábito; puesto que en fuerza de esta misma costumbre, aun procedimientos duros y extravagantes pueden ser calificados de naturales, obvios y buenos. He aquí porque en esta materia es muy difícil juzgar de una manera precisa y definitiva, sino es aquél que disfruta de un sentido musical muy delicado y seguro.

En su conjunto el repertorio gregoriano es hoy considerado no sólo como música buena y verdadera, sino que se han llegado a descubrir y gustar en él algunas bellezas, a veces admirables; lo cual de ninguna manera podría ser si estas melodías tradicio-

nales chocasen a nuestro sentido musical. Si apreciamos las melodías gregorianas es porque todo allí descansa sobre las bases fundamentales de las leyes de los sonidos, que por lo mismo que regulan nuestro oído musical, rigen también a melodía y a la armonía. Por donde se deduce lo que en otra parte espero poder probar más extensamente, a saber: que tal como la edición vaticana nos presenta las melodías, vemos que la tonalidad antigua esta fundada sobre las mismas bases que la moderna. Ambas tienen los mismos elementos generadores, que son las notas de movimiento y de reposo, y obran de la misma manera. Pero con la diferencia, que mientras en la tonalidad moderna, gracias a la especificación de sus dos modos mayor y menor, puede llegar a un grado de perfección muy elevado, en cambio en la tonalidad gregoriana semejante mecanismo tonal no puede considerarse como preciso completo y maduro.

Bajo el punto de vista rítmico, estos acompañamientos siguen estrictamente las ediciones de Solesmes adornadas con la puntuación rítmica; aunque ellas no me han podido guiar sino en los elementos primarios del ritmo. En el agrupamiento de los pies binarios y ternarios en movimientos de mayor amplitud, para la medida de su importancia variable, del peso a veces muy diferente de los elementos primarios en el conjunto de las frases y de los períodos, he hecho lo posible por tener en cuenta las analogías que he llegado a notar. En particular, para los cantos de mayor importancia, y que más frecuentemente se repiten en el curso del año litúrgico, he recurrido a los inteligentes Padres de Solesmes, cuyo concurso hubiere sido por cierto muy apreciado, si lo hubieran podido prestar para todas las melodías.

Así por ejemplo, todos los Graduales de II° tono en *la*, y todos los Tractus han sido armonizados procurando seguir con todo el cuidado posible, hasta en sus mínimos detalles, las preciosas indicaciones que pueden deducirse de los manuscritos rítmicos; de modo que, con el fin de evitar en lo posible ninguna incoherencia, todos los cantos de un mismo tipo han sido compuestos simultáneamente.

Tales son las bases sobre las cuales descansan estos acompañamientos. Cierto que no han de faltar en ellos muchos lunares e imperfecciones; es de esperar empero, que ellos serán disimulados, no sea más que en vista de las grandes dificultades que ha presentado el trabajo, y en gracia del grande amor con que ha sido llevado a cabo.

GIULIO BAS.

PREFACE.

Harmony and melody are two elements of equal importance. Harmony can contribute to a melodic phrase by giving expression to and completing the musical idea conveyed by the bare melody. It can go further even—modifying this musical idea more or less radically in such sort as to be, so to speak, in contradistinction to it—by imparting to it quite a different expression from that contained in the mere melody itself. In the accompaniment of Gregorian chant the whole musical concept is contained in the melody alone; consequently, harmony—in order not to alter the melody in any way, by bringing in elements proper to itself—must be limited to the realising in sound, of the harmonic idea conjured up in the mind by the melody.

The part assigned to harmony is a very delicate and subordinate one, as it should always maintain its character of dependence and absolute discretion. The accompaniment therefore should be simple, as simple as possible, without however exceeding the limit beyond which the harmony would certainly be wanting in necessary vitality. It is the same with music as with language—both may be expressed in a style that is either poor and

simple or rich and abundant. Gregorian melody may be expressed in both these manners—but not so its accompaniment, the style of which should be correct and,—without detracting from its exactness—always simple. Its mode of expression should be such as that of an inferior speaking in presence of others vastly superior to himself.

The accompaniment which produces a sense of shock or surprise in one who had always been accustomed to sing or hear the melody alone—is bad. On the other hand it is good if it causes him no surprise but strikes him as being such as he had always heard it. To be able however to deliver judgment in such a case, one must be free from bias and above all from such judgments as may have been formed from force of habit. From having continually and always heard them one comes to consider them as natural, exact and good, though they be in reality hard and unnatural. We see then, how very difficult it is to form an exact and definite judgment in such a matter, and he alone can hope to do so who possesses a musical sense that is at once delicate and sure.

The Gregorian repertory, on the whole, is now not only admitted to be true and real music, but the fact is also recognised that it contains much that is beautiful and at times really admirable. Such could not be the case were these traditional melodies in any way offensive to our musical sense. If then Gregorian melodies have come to be thus appreciated, it is because they are based on the fundamental laws of sound which rule our musical ear and which consequently also govern both melody and harmony. Whence it results—as I hope to prove fully elsewhere—that in the melodies as they are given to us in the Vatican edition, *the ancient tonality is founded on the same bases as the modern tonality*. The generating elements, that is to say, the note of motion and of rest, play the same part and act in the same manner in both. But whilst in modern tonality the mechanism formed from these elements attains to a very high degree of perfection—thanks to the differentiation of major and minor modes, the tonal mechanism in the so-called Gregorian tonality is as yet incomplete and immature.

From the rhythm point of view, these accompaniments strictly correspond to the Solesmes editions with auxiliary signs. These editions however, only give the primary elements of

rhythm. In grouping the binary and ternary feet in fuller movements, in measuring the variable importance, the weight, at times very different, of the primary elements in the ensemble of the phrases and periods, I have taken into account, as far as possible, any analogies I have noticed, and, for a few of the more important cantilenas particularly, which are more often met with in the course of the liturgical year, I have had recourse to the judicious experience of the Monks of Solesmes. Indeed their aid would have been very desirable for all the melodies in this work. For example all the Graduals in Mode II, in *la* (A) and all the Tracts have been harmonised, by following—with the greatest possible care and in the smallest detail—the precious indications that can be drawn from the MSS. containing the rhythmical notation. To avoid inconsistency as far as possible, all chants of a same type have been treated together.

Accompaniments composed on these lines will doubtless not be wanting in weak points and imperfections: but it is hoped that this work will be indulgently received were it but for the great difficulties that have had to be surmounted producing it, and “*del grande amore*” with which it has been carried out.

GULIO BAS.

VOORWOORD.

Harmonie en melodie zijn twee muzikale grondstoffen van gelijke waarde. De harmonie kan den melodischen zin vergezellen om de muzikale gedachte, die in de melodie alleen slechts vaag tot uiting komt, te ontwikkelen en scherp te omlijnen. Zij kan deze muzikale gedachte echter ook meer of minder ingaand wijzigen, ja haar weerspreken, door haar uit te bouwen op grondslagen, die buiten den bodem der enkele melodie liggen. In den Gregoriaanschen zang is de geheele muzikale inhoud in de melodie reeds vervat; de harmonie mag er dus niet op inwerken door eigen middelen, maar moet er zich toe bepalen de harmonische betrekkingen, die de melodie uit haar zelve aan de hand doet, om te scheppen in werkelijken samenklank.

Door haar algeheele afhankelijkheid heeft de harmonie een zware taak: zij moet in voortdurende terughouding haar dienstbaarheid gedenken. Eenvoud dus, de strengste eenvoud, moet de begeleiding eigen zijn, evenwel binnen de perken van de levensvoorwaarden der harmonie. Zooals de spraak heeft ook de muziek een eenvoudigen vorm en een kunstvorm. Heeft de Gregoriaansche melodie keuze tusschen beide vormen, niet alzoohare begeleiding. Zij moet voorzeker binnen de grenzen der kunstregels blijven, maar standvastig den eenvoud bewaren. Zij drukke zich uit zooals een mindere, die het woord moet voeren in tegenwoordigheid van een hooggeplaatste.

Een begeleiding, die opvallend is voor wie enkel melodieën aanhoorde of uitvoerde, is slecht; goed is ze daarentegen, als men meent haar altijd gehoord te hebben. Maar om dit onbevangen te kunnen beslissen, moet men geheel vrij zijn van vooroordeelen, vooral van zulke, die uit gewoonte ontstaan zijn. Door voortdurend hooren gaat men ten laatste als ongedwongen, behoorlijk en goed beschouwen, wat in werkelijkheid hard en vreemd is. Een juist en benlissend oordeel in deze te vellen is alzoo uiterst moeilijk en alleen de zelfstandige en doorknede musicus mag hopen hierin te slagen.

Het Gregoriaansch in 't algemeen wordt voortaan onder goede en ware muziek gerangschikt; ja, men erkent, men smaakt daarin schoonheden, die soms bewondering wekken. Daardoor is uitgesloten, dat deze melodieën tegen ons muzikaal gevoel zouden indruischen. Als de Gregoriaansche melodieën waardeering vinden,

dan moeten zij staan onder de toonwetten, die ons muzikaal gevoel en dus ook melodie en harmonie beheerschen. Daaruit is een gevolg te trekken, zooals ik elders in den breede hoop te bewijzen, te weten, dat in de melodieën der Vaticaansche uitgave, zooals ze daar zijn, de oude tonaliteit gewestigd is op dezelfde grondslagen als de moderne. De vormgevende beginselen, dat is de noten op de *verheffing* (élan) en de *rust* (repos) hebben te eener en te anderzijde dezelfde beteekenis en verrichten hun werking op dezelfde wijze. Maar terwijl in de moderne tonaliteit de opbouw uit deze grondstoffen, dank de verscheidenheid der beide toongeslachten “Groot” en “Klein” een hoogen graad van volkomenheid bereikt heeft, is die opbouw in de tonaliteit — als men 't zoo noemen wil — van 't Gregoriaansch nog onvolkomen, niet tot rijpheid volgroeid.

Onder rhythmisch opzicht volgen deze begeleidingen getrouw de Solesmenser uitgaven met hulpteekens. Deze uitgaven verstreken evenwel slechts de eerste grondslagen van den rhythmus. Om de twee- en drietijdige voeten in bredere bewegingen samen te vatten, om de veranderlijke waarde en het soms zeer verschillend gewicht van deze grondstoffen in het geheele samenstel van zinnen en perioden te bepalen, heb ik zooveel mogelijk met gelijke gevallen, waar ik die heb kunnen ontdekken, rekening gehouden. En in 't bijzonder voor eenige meer belangrijke stukken, heb ik mij verlaten op de wetenschap der monniken van Solesmes. (En hunne hulp ware wel gewenscht geweest voor alle melodieën.)

Om iets te noemen, alle Gradualen van den II^a Toon in *la* en alle Tractussen zijn met de meest mogelijke zorg geharmoniseerd, tot in de kleinste bijzonderheden, volgens de onschatbare aanwijzingen der rhythmische handschriften, en, om gemis aan samenhang te vermijden, zijn zooveel mogelijk alle gezangen van hetzelfde type te zamen bewerkt.

Dat zijn de grondslagen, waarop deze hegelindingen rusten. Voorzeker zullen er onvolmaaktheden en gebreken in voorkomen; moge deze arbeid echter welwillend ontvangen worden, al ware het alleen om de groote moeilijkheden der taak en de warme liefde, waarmee zij is volvoerd.

JULIUS BAS.

Proprium de Tempore.

Dominica prima Adventus.

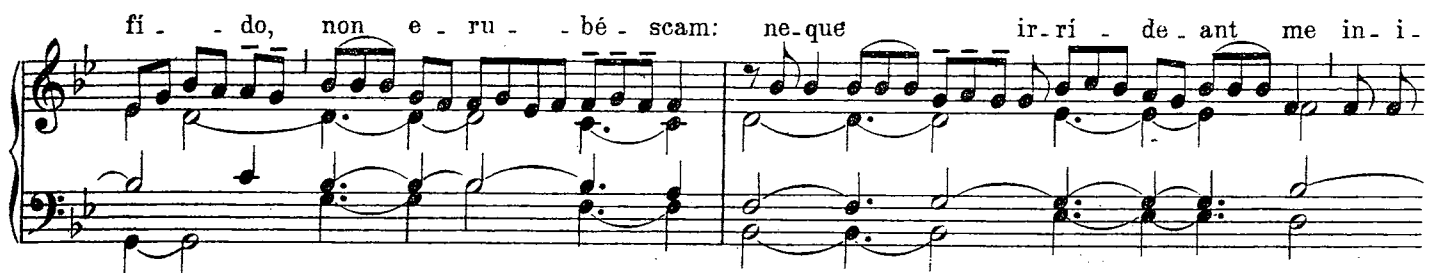
M. M. ♩ = 152.

Intr. VIII.

Ad te le - vá - vi * á - ni - mam mé - am: Dé - us mé - - us, in te con -



fi - - do, non e - ru - - bé - scam: ne que ir - ri - de - ant me in - i -



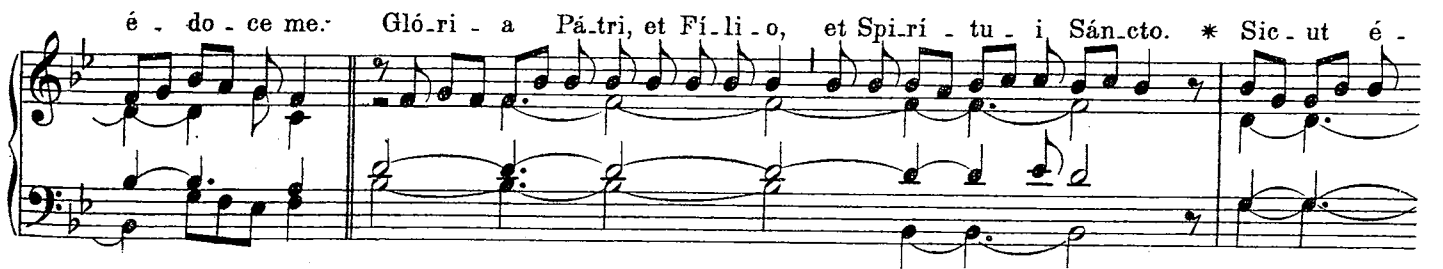
mi - - ci mé - i: ét - e - nim u - ni - vér - si qui te ex - spé - ctant, non con -



fun - dén - tur. Ps. Vi - as tú - as, Dó - mine, de - món - tra mí - hi: * et sé - mitas tú - as



é - do - ce me: Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é -



rat in prin-ci-pi-o, et nunc, et sémper, et in sæ-cu-la sæ-cu-ló-rum. A-men.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*Quo finito, repetitur Ad te levávi, usque ad Psalmum.
Hic modus repetendi Introitum servatur per totum annum.*

M. M. ♩ = 152.

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

Grad. I.

Musical score for the second system, labeled 'Grad. I.', featuring a vocal line and a piano accompaniment in G major. The tempo is marked 'M. M. ♩ = 152'. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment maintains its rhythmic pattern.

non con - fun - dén - tur, Dó - mi - ne.

Musical score for the third system, featuring a vocal line and a piano accompaniment in G major. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment maintains its rhythmic pattern.

X. Vi - as tú - as, Dó - mi - ne,

Musical score for the fourth system, featuring a vocal line and a piano accompaniment in G major. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment maintains its rhythmic pattern.

nó - tas fac mí - nó - hi:

Musical score for the fifth system, featuring a vocal line and a piano accompaniment in G major. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment maintains its rhythmic pattern.

et sé - - mi - tas tú - - - as * é - do - ce me.

Musical notation for the first system, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

M. M. ♩ = 160.

Al - le - - lú - ia. * ij. N. Ostén - - de

VIII.

Musical notation for the second system, labeled 'VIII.'. It continues the vocal and piano parts from the first system. The piano accompaniment includes a prominent eighth-note bass line and chords in the right hand.

nó - bis Dó - - mi - ne mi - se - ri - cór - di - am tú - - - am:

Musical notation for the third system, featuring a vocal line and a piano accompaniment in G major. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment maintains its rhythmic pattern.

et sa - lu - tá - re tú - - - um *

Musical notation for the fourth system, featuring a vocal line and a piano accompaniment in G major. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment maintains its rhythmic pattern.

da nó - bis.

Musical notation for the fifth system, featuring a vocal line and a piano accompaniment in G major. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment maintains its rhythmic pattern.

In Feriis Adventus, quando per hebdomadam resumitur Missa de Dominica, non dicitur Allelúia, nec N. sequens, sed tantum Graduale.

M.M. ♩ = 144.

Offert. II.

Ad te

Dó-mi - ne * le - vá - vi á - ni -

The first system of the Offertory II consists of a vocal line and piano accompaniment. The vocal line begins with a rest followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

mam mé - am: Dé - us mé - us, in te con - fi - do, non e - ru - bé - scam:

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some slurs and accents. The piano accompaniment maintains its rhythmic accompaniment.

ne - que ir - ri - de - ant me in - i - mí - ci mé - i: ét - e -

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some slurs and accents. The piano accompaniment maintains its rhythmic accompaniment.

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

The fourth system concludes the Offertory II. The vocal line has a melodic contour with some slurs and accents. The piano accompaniment maintains its rhythmic accompaniment.

M.M. ♩ = 160.

Comm. I.

Dó - mi - nus

* dá - bit be - ni - gni - tá - tem:

The first system of the Communion I consists of a vocal line and piano accompaniment. The vocal line begins with a rest followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

et tér - ra nó - stra dá - bit frú - etum sú - um.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some slurs and accents. The piano accompaniment maintains its rhythmic accompaniment.

Dominica secunda Adventus.

M. M. ♩ = 152.

Intr. VII.

Pó - pu - lus Si - on, * ec - ce Dó - mi - nus vé - ni - et

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

ad sal - ván - das gén - tes: et au - dí - tam fá - ci - et Dó - mi - nus gló -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines.

- ri - am vó - cis sú - æ, in læ - tí - ti - a cór - dis

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines.

vé - stri. Ps. Qui ré - gis Is - ra - el, in - tén - de: * qui de - dú - cis vel - ut ó - vem Jó - seph.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines.

Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu i Sán - cto. * Sic - ut é - rat in prin -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines.

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

Musical score for the first system, featuring a vocal line and piano accompaniment in G major with a key signature of one flat.

M. M. = 152.

Ex Si - on

* spé - ci - es

de - có -

Grad.V.

Musical score for the second system, featuring a vocal line and piano accompaniment in G major with a key signature of one flat.

ris é - jus:

Dé - us

ma - ni - fé -

Musical score for the third system, featuring a vocal line and piano accompaniment in G major with a key signature of one flat.

ste vé - ni - et.

X. Congregá -

Musical score for the fourth system, featuring a vocal line and piano accompaniment in G major with a key signature of one flat.

te il - li sán - ctos

Musical score for the fifth system, featuring a vocal line and piano accompaniment in G major with a key signature of one flat.

e - jus, qui or - di - na - vé - runt

Musical score for the sixth system, featuring a vocal line and piano accompaniment in G major with a key signature of one flat.

te - stamén - tum é -

jus * su - per sa - cri - fi - ci - a.

M. M. ♩ = 160.

Al - le - lú - ia. * ij

I.

X. Læ - tá - tus sum in his quæ di - cta sunt mi - hi:

in dó - mum Dó - mi - ni * i -

bi - mus.

M. M. ♩ = 144.

Offert. III.

Dé - us * tu con - vér - - tens vi - vi - fi - - cá - - bis

The first system of musical notation consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest 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.

nos, et plebs tú - a

The second system continues the musical notation with the vocal line and piano accompaniment. The vocal line has a melodic contour with some slurs and accents. The piano accompaniment maintains its rhythmic pattern.

læ - tá - - bi - - tur in te: ostén - de nó - - bis,

The third system of musical notation shows the vocal line and piano accompaniment. The vocal line includes a colon after 'te' and a final note with an accent. The piano accompaniment continues with its characteristic accompaniment.

Dó - mi - - ne, mi - se - ri - cór - di - am tú - - am,

The fourth system of musical notation continues the piece. The vocal line has a melodic line with some slurs. The piano accompaniment provides a consistent harmonic and rhythmic background.

et sa - - lu - tá - re tú - um da nó - - bis.

The fifth and final system of musical notation on this page. The vocal line concludes with a final note and a fermata. The piano accompaniment ends with a final chord.

sed in ó - - mni o-ra-ti-ó - - ne pe-ti-ti-ó - - nes vé - stræ in-no-té-scant

á - - pud Dé - um. Ps. Be-ne - di-xi-sti, Dó-mi-ne, tér-ram tú - am: * a - ver-ti-sti ca-pi-

vi - tá-tem Já - cob. Gló-ri - a Pá-tri, et Fí-li-o, et Spi-ri - tu-i Sán - cto.

Sic-ut é-rat in prin-cí-pi-o, et nunc, et sémper, et in sæ-cu-la sæ-cu - ló-rum. A - men.

M. M. ♩ = 152.

Qui sé - des,

Dó-mi - ne, * su - per Ché - ru-bim,

Grad. VII.

éx - ci - ta pot-én - ti - am tú-am,

et

vé-ni.

X. Qui ré -

Musical notation for the first system, featuring a vocal line and piano accompaniment in a key with three flats. The vocal line begins with the lyrics "vé-ni." and "X. Qui ré -".

- gis Is - ra -

Musical notation for the second system, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics "- gis Is - ra -".

el, in - tén - de:

qui de - dú -

- cis vel - ut ó - - vem *

Musical notation for the third system, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics "el, in - tén - de:", "qui de - dú -", and "- cis vel - ut ó - - vem *".

Jó - - seph.

Musical notation for the fourth system, featuring a vocal line and piano accompaniment. The vocal line begins with the lyrics "Jó - - seph.".

M. M. ♩ = 160.

Al - le - - lú - - ia.

* *ij*

IV.

Musical notation for the fifth system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Al - le - - lú - - ia." and a tempo marking "M. M. ♩ = 160.".

X. Ex - ci - ta,

Dó - - mi - ne, pot - én - ti - - am tu - - am,

Musical notation for the sixth system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "X. Ex - ci - ta," and "Dó - - mi - ne, pot - én - ti - - am tu - - am,".

et vé - - - - - ni,

This system contains the first two staves of music. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a bass clef. The lyrics 'et vé - - - - - ni,' are positioned above the vocal staff. The music consists of eighth and sixteenth notes in the vocal line, with a piano accompaniment of chords and moving lines.

ut sál.vos*fá - - ci - - - as nos.

This system contains the next two staves of music. The lyrics 'ut sál.vos*fá - - ci - - - as nos.' are positioned above the vocal staff. The musical notation continues with similar rhythmic patterns and harmonic support from the piano.

M. M. ♩ = 144.
Be.ne.di.xi - - - sti,*Dó - mi - - ne, tér - - - ram

Offert.IV.

This system begins with a tempo marking 'M. M. ♩ = 144.' and the lyrics 'Be.ne.di.xi - - - sti,*Dó - mi - - ne, tér - - - ram'. The section is labeled 'Offert.IV.' on the left. The musical notation includes a variety of note values and rests, with the piano accompaniment providing a steady harmonic foundation.

tú - - am: a.ver.tí - - sti ca.pti.vi.tá.tem Já - cob:

This system contains the next two staves of music. The lyrics 'tú - - am: a.ver.tí - - sti ca.pti.vi.tá.tem Já - cob:' are positioned above the vocal staff. The musical notation continues with a similar style of eighth and sixteenth notes.

re.mi.sí - - - sti in.i.qui.tá - tem plé - - - bis tú - - æ.

This system contains the final two staves of music on the page. The lyrics 're.mi.sí - - - sti in.i.qui.tá - tem plé - - - bis tú - - æ.' are positioned above the vocal staff. The music concludes with a final cadence in the piano accompaniment.

M. M. $\text{♩} = 160.$

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

Comm. VII.

ni, et no - li - te ti - mé - re: ec - - ce Dé -

us nó - ster vé - ni - - - et, et sal - vá - - bit nos.

Feria IV. Quatuor Temp. Adventus.

Introitus. Rorate, *ut infra*, in Dominica IV. Adventus, 31.

M. M. $\text{♩} = 152.$

Tól - li - te * pór - - - tas, prin - - ci - pes, vé - - stras:

1. Grad. II.

et e - le - vá - - mi - ni pór - - - tæ æ - ter - ná - -

les: et in-tro-i - bit



Rex gló-ri - æ.



X. Quis a-scén-det in món-tem Dó - mi - ni?



aut quis stá-bit in ló-co sán-cto é -



- jus? In - no - cens má - ni - bus



et mún-do * cór - de.



2. Graduale. Prope est, ut infra, in Dom. IV. Adventus, 32.

M. M. $\text{♩} = 144$.

Offert. IV.

Con - for - tá - - - mi - - - ni, * et jam no - lí -

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

Dé - - us nó - - - - ster re - trí - - - bu -

et ju - dí - ci - - - - um: íp - se vé - - ni - et,

et sál - vos nos fá - ci - - et.

Communio. Ecco virgo, ut infra, in Dom. IV. Adventus, 35.

Feria VI. Quatuor Temp. Adventus.

M. M. $\text{♩} = 152.$

Pró - pe es tu * Dó-mi - - ne, et ómnes vi - ae tú-ae vé - ri - tas:

Intr. IV.

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 tempo is marked 'M. M.' with a quarter note equal to 152. The lyrics 'Pró - pe es tu * Dó-mi - - ne, et ómnes vi - ae tú-ae vé - ri - tas:' are written above the vocal line.

in - i - ti-o co - gnó - - vi de te-sti-mó-ni - is tú - - is, qui-

The second system continues the vocal and piano parts. The lyrics 'in - i - ti-o co - gnó - - vi de te-sti-mó-ni - is tú - - is, qui-' are written above the vocal line.

a in ae-tér-num tu es. Ps. Be - á - ti imma-cu-lá - ti in vi - a: *

The third system continues the vocal and piano parts. It features a double bar line and a key signature change to D minor (one flat). The lyrics 'a in ae-tér-num tu es. Ps. Be - á - ti imma-cu-lá - ti in vi - a: *' are written above the vocal line.

qui ám-bulant in lé-ge Dó-mi-ni. Gló-ri - a Pátri, et Fí-li-o, et Spi-ri - tu - i Sáncto. *

The fourth system continues the vocal and piano parts. The lyrics 'qui ám-bulant in lé-ge Dó-mi-ni. Gló-ri - a Pátri, et Fí-li-o, et Spi-ri - tu - i Sáncto. *' are written above the vocal line.

Sic - ut érat in princi-pi-o, et nunc, et sém-per, et in saécu-la saecu-ló - rum. A-men.

The fifth system concludes the piece. The lyrics 'Sic - ut érat in princi-pi-o, et nunc, et sém-per, et in saécu-la saecu-ló - rum. A-men.' are written above the vocal line.

M. M. ♩ = 152.

Os-tén-de nó-bis, *Dómi-ne,

Grad. II.

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 is G major (one sharp). The tempo is marked 'M. M.' with a quarter note equal to 152. The lyrics 'Os-tén-de nó-bis, *Dómi-ne,' are written above the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

The second system continues the musical piece. The vocal line has lyrics 'mi-se-ri-cór-di-am tú - - am: et sa-lu-tá-re tú - -'. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the bass line.

The third system continues with the vocal line having lyrics '- um da'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

The fourth system continues with the vocal line having lyrics 'nó - - bis.'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

The fifth system continues with the vocal line having lyrics 'V. Be-ne-di-xi-sti, Dó - -'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

- mi - ne, tér - ram tú -

- am: a - ver - ti - sti

cap - ti - vi - tá - tem * Já - cob.

Offertorium. Deus tu
convértens, *ut supra*, 8.

M. M. ♩ = 160.

Ec - ce Dóminus vé - ni - et, * et ó - mnes sán - cti é - jus cum é - o:

Comm. VI.

et é - rit in di - e il - la lux má - gna.

Sabbato Quatuor Temp. Adventus.

M. M.  = 152.

Vé - ni, * et os - tén - de nó - bis fá - ci - em tú - am, Dó -

Intr. II.



mi - ne, qui sé - des su - per Ché - ru - bim: et sál - vi é - ri - mus.



Ps. Qui ré - gis Is - ra - el, in - tén - de: * qui de - dú - cis vel - ut ó - vem Jó - seph.



Glóri - a Pá - tri, et Ff - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é - rat in prin -



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



M. M. ♩ = 152.

1. Grad. II.

A sūm.mo * cæ - - - lo e - grés - - si - o , é - - jus:

et oc - cūr - sus é - - - jus us - que ad sūm -

- - - mum é - - - jus.

X. Cæ - li e - - nár -

rant gló - - - ri - am Dé - - - i:

et ó - pe - ra mánu - um é - - - jus

an-nún - ti-at * fir-ma-mén - tum.

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

M. M. ♩ = 152.

In só - le * pó - - - - - su - it ta - ber.ná - - cu - lum sú - - -

2. Grad. II.

Musical score for the second system, marked '2. Grad. II.'. It continues the vocal and piano parts from the first system, maintaining the same tempo and key signature.

um: et i - pse tam - quam spón - sus

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes a fermata over the word 'um'.

pro - cé - dens de thá - - - - la - mo - sú - - - o.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line continues with a fermata over the word 'o'.

X. A súm - mo caé - - - - -

Musical score for the fifth system, marked 'X.'. It features a vocal line and piano accompaniment, with a fermata over the word 'caé'.

- - - - - lo e - grés - - - - si - o é - - - -

Musical score for the sixth system, featuring a vocal line and piano accompaniment. The vocal line includes a fermata over the word 'é'.

- jus: et oc-cúr.sus é - - - - - jus

us-que ad súm - - mum * é - - - jus.

M. M. ♩ = 152.
Dó - mi-ne * Déus vir-tú - - - - - tum, convér - - te nos:

3. Grad. II.

et os-tén - de fá-ci-em tú - am,

et sál - - vi é - ri - - mus.

V. Ex-ci - ta, Dó - - - - -

mi - ne, pot-én - ti - am tú - am, et vé -

- - ni, ut sál - vos * fá - ci - as nos.

M. M. ♩ = 152.

Ex - ci - ta, * Dó - mi - ne, pot-én - ti - am

4. Grad. II.

tú - am,

et vé -

ni,

ut sál - vos fá - ci - as nos.

X. Qui ré - gis Is - ra - el,

in - tén -

de: qui de - dú - cis vel - ut ó - - vem Jó -

- seph: qui sé - des su - per Ché - ru - bim, ap -

pá - - re co - ram Ephraim,

Bén - ja - min * et Ma - nás - se.

Post V. Lectionem.

M. M. $\text{♩} = 160.$
 Be - ne - di - ctus es Dó - mi - ne Dé - us pá - trum no - stró - rum. *

Hymn. VII.

Et lau - dá - bi - lis et glo - ri - ó - sus in saé - - cu - la. Et be - ne - di - ctum

nó - men gló - ri - ae tú - ae, quod est sán - ctum. * Et lau - dá - bi - le et glo - ri - ó - -

sum in saé - - cu - la. Be - ne - di - ctus es in témplo sán - cto gló - ri - ae tú - ae. *

Et lau - dá - bi - lis et glo - ri - ó - sus in saé - - cu - la. Be - ne - di - ctus es

su-per thronum san-ctum ré - gni tú - i. * Et lau-dá - bi - lis et glo-ri - ó - sus in

sæ - - cu - la. Be - - ne - dí - ctus es su - per scéptrum di - vi - ni - tá - tis tú - ae.

* Et lau-dá - bi - lis et glo-ri - ó - sus in sæ - - cu - la. Be - - ne - dí - ctus es

qui sé - des su - per Ché - ru - bim, in - tu - ens a - bús - sos. * Et lau-dá - bi - lis et

glo-ri - ó - sus in sæ - - cu - la. Be - - ne - dí - ctus es qui ám - bu - las super pénnas ven -

tó - rum, et su - per ún - das má - ris. * Et lau-dá - bi - lis et glo-ri - ó - sus in

sæ . . cu - la. Be - ne - di - cant te ó - mnes An - ge - li et Sán - cti tú . i.

* Et láu - dent te, et glo - ri - fi - cent in sæ . . cu - la. Be - ne - di - cant te

cæ - li, tér - ra, má - re, et ómni - a quæ in é - is sunt. * Et láu - dent te, et glo - ri - fi -

cent in sæ . . cu - la. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto.

* Et lau - dá - bi - li et glo - ri , ó - so in sæ . . cu - la. Sic - ut é - rat in prin -

ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

* Et lau-dá-bi-li et glo-ri-ó-so in sæ-cu-la. Be-ne-dí-ctus es, Dó-mi-ne

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major. The vocal line begins with a melodic phrase corresponding to the text above.

Dé-us pá-trum no-stró-rum, * Et lau-dá-bi-lis et glo-ri-ó-sus in sæ-cu-la.

Musical score for the second system, continuing the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern.

Post Epistolam.

M. M. ♩ = 160.

Qui ré-gis * Is-ra-el, in-tén-de:

Tract. VIII.

Musical score for the third system, starting with 'Tract. VIII.' and 'Qui ré-gis * Is-ra-el, in-tén-de:'. The tempo is marked 'M. M. ♩ = 160'.

qui de-dú-cis vel-ut ó-vem

Musical score for the fourth system, continuing the text 'qui de-dú-cis vel-ut ó-vem'. The piano accompaniment provides harmonic support for the vocal line.

Jó-seph.

W. Qui sé-des su-per Ché-ru-

Musical score for the fifth system, including the text 'Jó-seph.' and 'W. Qui sé-des su-per Ché-ru-'. The piano accompaniment features a more active rhythmic pattern.

bim, ap - pá - re co - ram Ephra - im,



Bén - ja - min, et



Ma - nás - se. X. Ex - ci - ta, Dó -



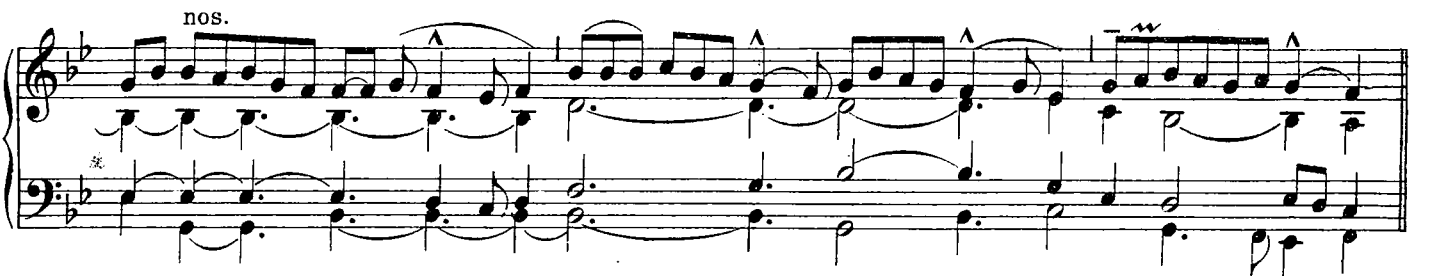
- mi - ne, pot - én - ti - am tú - am, et vé - ni,



ut sál - vos * fá - ci - as



nos.



M. M. ♩ = 144.

Ex-súl - - ta sá - tis * fi - li - - a Sí - - on,

Offert. III.

Musical notation for the first system of the Offertory, featuring a treble and bass staff with a vocal line above.

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

ec - - ce

Musical notation for the second system of the Offertory, featuring a treble and bass staff with a vocal line above.

Rex tú - - us vé - nit tí - - bi sán - ctus, et sal - vá - - tor.

Musical notation for the third system of the Offertory, featuring a treble and bass staff with a vocal line above.

M. M. ♩ = 160.

Ex - sul - tá - vit, * ut gí - gas ad cur - rén - - dam ví - - am:

Comm. VI.

Musical notation for the first system of the Communion, featuring a treble and bass staff with a vocal line above.

a súm - - mo cæ - - lo

e - grés - si - o é - - - jus,

Musical notation for the second system of the Communion, featuring a treble and bass staff with a vocal line above.

et oc - cúr - - sus é - jus

us - que ad súm - - mum é - - - jus.

Musical notation for the third system of the Communion, featuring a treble and bass staff with a vocal line above.

Dominica quarta Adventus.

M. M. ♩ = 152.

Ro - rá - te * cæ - li dé - su - per, et nú - bes plú - ant jú - stum:

Intr. I.

The first system of music features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line begins with a melodic phrase that corresponds to the lyrics above.

a - pe - ri - á - tur tér - ra, et gé - mi - net Sal - va - tó - rem. Ps. Cæ - li e -

The second system continues the musical setting. The piano accompaniment maintains its rhythmic pattern, while the vocal line moves through several measures, including a rest indicated by a '7' above the staff.

nár - rant gló - ri - am Dé - i: * et ó - pe - ra má - nu - um é - jus an - nún - ti - at fir - ma -

The third system shows the vocal line continuing with a melodic line, and the piano accompaniment providing harmonic support with its characteristic eighth-note texture.

mén - tum. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - rí - tu - i Sán - cto. * Sic - ut é -

The fourth system continues the musical setting, with the vocal line and piano accompaniment following the same structural patterns as the previous systems.

rat in prin - ci - pi - o, et nunc, et sémper, et in sæ - cu - la sæ - cu - ló - rum. A - men.

The fifth and final system on this page concludes the musical setting. The vocal line ends with a final cadence, and the piano accompaniment provides a concluding harmonic structure.

M. M. ♩ = 152.

Pró-pe est Dó-mi-nus

* ó-mni-bus in-vo-

Grad. V.

cán-ti-bus é-

-um:

ó-mnibus qui in-vo-cant é-

um in ve-ri-tá-te.

V. Láudem Dómi-ni

lo-qué-

tur os mé-um:

et be-ne-di-cat ó-mnis cá-ro

nó-men

sánctum * é - - jus.

M. M. $\text{♩} = 160.$

III.

Al - le - lú - ia. * ij.

¶. Vé - ni, Dó - mi - ne,

et nó - li tar - dá - re: re - lá - xa fa -

ci -

no - va * plé - bis tú -

æ.

M. M. ♩ = 144.

Offert. VIII.

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

The first system of musical notation consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'M. M.' with a quarter note equal to 144 beats per minute. The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

- - a, gra - - ti - a plé - - na, Dó -

The second system continues the musical piece. The vocal line has a melodic contour with some rests. The piano accompaniment maintains its rhythmic texture, with the right hand playing eighth notes and the left hand providing harmonic support with chords and moving lines.

- mi - nus té - - - - - cum:

The third system shows the continuation of the offertory. The vocal line is active with eighth notes. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line with some rests.

be - ne - di - - cta tu in mu - li - é - - ri - - bus, et be - ne -

The fourth system continues the musical piece. The vocal line has a melodic line with some rests. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with some rests.

di - - ctus frú - - ctus vén - - - - - tris tú - - i.

The fifth and final system on this page continues the musical piece. The vocal line has a melodic line with some rests. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with some rests.

M. M. ♩ = 160.

Ec-ce vir-go * con-ci - pi - et, et pá - ri - et fi-li - um:

Comm. I.

Musical score for the first system of 'Comm. I.' featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in a grand staff with treble and bass clefs. The music is in a moderate tempo (♩ = 160).

et vo - cá - bi - tur nó - men é - jus Em - má - nu - el.

Musical score for the second system of 'Comm. I.' continuing the vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of one flat. The piano accompaniment continues in a grand staff. The music concludes with a fermata over the final notes.

In Vigilia Nativitatis Domini.

M. M. ♩ = 152.

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

Intr. VI.

Musical score for the first system of 'Intr. VI.' featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in a grand staff with treble and bass clefs. The music is in a moderate tempo (♩ = 152).

et sal - vá - bit nos: et má - ne vi - dé - bi - tis gló - ri - am é - jus.

Musical score for the second system of 'Intr. VI.' continuing the vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of three flats. The piano accompaniment continues in a grand staff. The music concludes with a fermata over the final notes.

Ps. Dó - mi - ni est tér - ra, et ple - ni - tú - do é - jus: * ór - bis ter - rá - rum, et u - ni - vér -

Musical score for the third system of 'Intr. VI.' featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats. The piano accompaniment is in a grand staff with treble and bass clefs. The music is in a moderate tempo (♩ = 152).

si qui há-bi-tant in é-o. Gló-ri-a Pá-tri, et Fi-li-o, et Spi-ri-tu-i Sán-cto. *

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. 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 rest followed by a quarter note G4, then a series of eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4, C4. The piano accompaniment features a bass line with a half note G3, a whole note chord of B-flat3 and E-flat4, and a treble line with a half note G4, a whole note chord of B-flat4 and E-flat5, and a final quarter note G4.

Sic-ut é-rat in-prin-ci-pi-o, et nunc, et sémper, et in sœ-cu-la sœ-cu-ló-rum. A-men.

The second system continues the vocal and piano parts. The vocal line starts with a half rest, followed by a quarter note G4, then eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4, C4. The piano accompaniment continues with a bass line of half notes G3, F3, E-flat3, D3, C3, B2, A2, G2, and a treble line of half notes G4, F4, E-flat4, D4, C4, B3, A3, G3.

M. M. $\text{♩} = 152$.

Hó-di-e * sci-é-tis, qui-a vé-ni-et

Grad. II.

The third system is marked 'Grad. II.' and is in a major key with three sharps (F#, C#, G#). The time signature is common time (C). The tempo is marked 'M. M.' with a quarter note equal to 152. The vocal line begins with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a bass line of half notes G2, F2, E4, D4, C4, B3, A3, G3 and a treble line of half notes G4, F4, E4, D4, C4, B3, A3, G3.

Dó-mi-nus, et sal-vá-bit nos; et

The fourth system continues the vocal and piano parts. The vocal line starts with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a bass line of half notes G2, F2, E4, D4, C4, B3, A3, G3 and a treble line of half notes G4, F4, E4, D4, C4, B3, A3, G3.

má-ne vi-dé-bi-tis

The fifth system continues the vocal and piano parts. The vocal line starts with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a bass line of half notes G2, F2, E4, D4, C4, B3, A3, G3 and a treble line of half notes G4, F4, E4, D4, C4, B3, A3, G3.

gló-ri-am é-jus.

The sixth system concludes the vocal and piano parts. The vocal line starts with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a bass line of half notes G2, F2, E4, D4, C4, B3, A3, G3 and a treble line of half notes G4, F4, E4, D4, C4, B3, A3, G3.

V. Qui ré - gis Is - ra - el, in - tén -



de: qui de - dú -



cis vel - ut ó - vem Jó - seph:



qui sé - des su - per Ché - ru - bim, ap - pá - re



co - ram E - phraim,



Bén - ja - min, * et Ma - nás - se.



Non dicitur Allelúia cum sequenti Versu, nisi haec Vigilia venerit in Dominica.

M. M. ♩ = 160.

Al - le - lú - ia. * ŷ.

VIII.

W. Crá - sti - na dí - e

de - lé - bi - tur in -

i - qui - tas tér - ræ:

et re - gná.bit su - per nos

* Sal - vá -

tor mún.di.

M. M. ♩ = 144.

Tól - - - li - te * pór - - - tas, prin - - ci - pes, vé -

Offert.II.

stras: et e - le - vá - mi - ni, pór -

- tæ æ - ter - ná - les, et in - tro - i - bit

Rex gló - ri - æ.

M. M. ♩ = 160.

Re - ve - lá - bi - tur * gló - ri - a Dó - mi - ni: et vi - dé - bit

Comm. I.

ó - mnis cá - ro sa - lu - tá - re Dé - i nó - stri.

In Nativitate Domini.

Ad primam Missam. In nocte.

M. M. ♩ = 152.

Intr. II.

Dó - mi - nus * di - xit ad me: Fi - li - us mé - us

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, while the piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with some grace notes.

es tu, é - go hó - di - e gé - nu - i te. Ps. Quá - re

The second system continues the vocal and piano parts. The vocal line has a more melodic feel with some longer note values, and the piano accompaniment provides a harmonic support with sustained chords and moving lines.

fre - mu - é - runt gén - tes: * et pó - pu - li me - di - tá - ti sunt in - á - ni - a?

The third system shows the vocal line with a mix of eighth and sixteenth notes, and the piano accompaniment with a consistent rhythmic pattern.

Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é - rat in prin -

The fourth system continues the Gloria text. The vocal line is characterized by a series of eighth notes, and the piano accompaniment features a steady bass line and a treble line with some grace notes.

ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

The fifth and final system on the page concludes the Gloria text. The vocal line ends with a final cadence, and the piano accompaniment provides a concluding harmonic structure.

M. M. ♩ = 152.

Grad. II.

Técum prin.ci - pi - - - um * in di - - - e

The first system of music shows a vocal line in G major (one sharp) and a piano accompaniment. The vocal line begins with a quarter rest followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

vir - tú - - - tis tú - - - æ:

The second system continues the vocal and piano parts. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment provides harmonic support with sustained chords and moving lines.

in splendó - ri - bus san.ctó - - rum, ex ú - te - ro

The third system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains the rhythmic and harmonic structure.

an - te lu.ci - - fe - rum

The fourth system continues the vocal and piano parts. The vocal line features a melodic phrase with a fermata. The piano accompaniment continues with its characteristic eighth-note bass line.

gé - - - nu - i te.

The fifth system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment continues with its characteristic eighth-note bass line.

V. Dí - xit Dó - mi - nus Dó - mi - no mé -

The sixth system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment continues with its characteristic eighth-note bass line.

Sé

de a dex-tris me-is: do-nec po-nam

in-i-mi-cos tu-os,

sca-bel-lum

pe-dum * tu-o-rum.

M. M. ♩ = 160.

Al-le-lu-ia. * ij

VIII.

W. Dó - - mi - nus di - xit ad me: Fí - li - us mé - us es

tu, é - - go hó -

- di - e * gé - nu - i te.

M. M. ♩ = 144.

Offert. IV. Læ - tén - tur * cæ - - - li, et ex - súl - - tet

tér - - ra an - - te fá - - ci - em

Dó - mi - ni: quó - ni - am vé - nit.

Musical score for the first system, featuring a vocal line and piano accompaniment in a key with three flats.

M. M. ♩ = 160.

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

Comm. VI.

Musical score for the second system, featuring a vocal line and piano accompaniment in a key with two sharps.

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

Musical score for the third system, featuring a vocal line and piano accompaniment in a key with two sharps.

Ad secundam Missam. In Aurora.

M. M. ♩ = 152.

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

Intr. VIII.

Musical score for the fourth system, featuring a vocal line and piano accompaniment in a key with two sharps.

qui a ná - tus est nó - bis Dó - mi - nus: et vo - cá - bi - tur Ad - mi -

Musical score for the fifth system, featuring a vocal line and piano accompaniment in a key with two sharps.

rá - bi - lis, Dé - us, Prínceps pá - cis, Pá - ter fu - tú - ri sæ - cu - li:

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a half note, and ends with a quarter note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

cú - jus ré - gni non é - rit fi - nis.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes and a fermata over the final note. The piano accompaniment continues with a similar rhythmic pattern.

Fs. Dó - mi - nus re - gná - vit, de - có - rem in - dú - tus est: * in - dú - tus est Dó - mi -

The third system begins with a section marked 'Fs.' (Forte). The vocal line has a melodic line with a fermata. The piano accompaniment features a prominent bass line with a fermata and a treble line with sustained chords.

nus for - tí - tú - di - nem, et præ - cín - xit se. Gló - ri - a Pá - tri, et Fí - li -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a fermata. The piano accompaniment features a prominent bass line with a fermata and a treble line with sustained chords.

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

The fifth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a fermata. The piano accompaniment features a prominent bass line with a fermata and a treble line with sustained chords.

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

The sixth system concludes the vocal line and piano accompaniment. The vocal line has a melodic line with a fermata. The piano accompaniment features a prominent bass line with a fermata and a treble line with sustained chords.

M. M. ♩ = 152.

Be-ne-dictus * qui vé - - nit in nó - - mi-ne Dó - mi - -

Grad. V.

The first system of musical notation features a treble clef staff with a key signature of two flats and a common time signature. The melody is written in a rhythmic style with eighth and sixteenth notes, accented with an 'A' above the notes. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'Be-ne-dictus * qui vé - - nit in nó - - mi-ne Dó - mi - -' are written below the treble staff.

ni: Dé - us Dó - mi - nus, et il-lú-xit nó-bis.

The second system continues the musical piece. The treble staff melody includes a fermata over the word 'ni'. The bass staff accompaniment remains consistent. The lyrics 'ni: Dé - us Dó - mi - nus, et il-lú-xit nó-bis.' are written below the treble staff.

X. A Dó.mi.no

The third system of musical notation shows a change in the treble staff melody, marked with 'X. A'. The bass staff accompaniment continues. The lyrics 'X. A Dó.mi.no' are written above the treble staff.

fá - -

The fourth system of musical notation features a treble staff melody with a fermata over the word 'fá'. The bass staff accompaniment continues. The lyrics 'fá - -' are written above the treble staff.

- etum est: et est mi-rá -

The fifth and final system of musical notation on this page. The treble staff melody continues with a fermata over the word 'mi-rá'. The bass staff accompaniment concludes the phrase. The lyrics '- etum est: et est mi-rá -' are written below the treble staff.

- bi - le * in ó - cu - lis nó - stris.

M. M. ♩ = 160.
Al - le - lú - - - ia.

II.

X. Dó - - - mi - nus re - gná vit, de - có - rem ín -

- du - it: ín - du - it Dó - - - minus for - - ti -

tú di - nem, et præ - cín - xit se * vir - tú - te.

Ad Tertiam Missam. In Die.

M. M. ♩ = 152.

Intr. VII:

Pú - er * ná - tus est nó - - bis, et fi - li - us dá - tus est nó - -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is G major (one sharp). The tempo is marked 'M. M.' with a quarter note equal to 152. The vocal line begins with a half note 'Pú' followed by eighth notes for 'er ná - tus est nó - - bis, et fi - li - us dá - tus est nó - -'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

bis: cú - jus im - pé - - ri - um su - per hú - - me - rum é - -

The second system continues the vocal and piano parts. The vocal line starts with a half note 'bis:' followed by eighth notes for 'cú - jus im - pé - - ri - um su - per hú - - me - rum é - -'. The piano accompaniment continues with similar rhythmic patterns.

- - - jus: et vo - cá - - bi - tur nó - men é - - - - jus, má - gni

The third system continues the vocal and piano parts. The vocal line starts with a half note '- - - jus:' followed by eighth notes for 'et vo - cá - - bi - tur nó - men é - - - - jus, má - gni'. The piano accompaniment continues with similar rhythmic patterns.

con - sí - li - - i An - - ge - - lus. Ps. Can - tá - te Dó - mi - no cán - ti - cum nó -

The fourth system continues the vocal and piano parts. The vocal line starts with a half note 'con - sí - li - - i An - - ge - - lus. Ps. Can - tá - te Dó - mi - no cán - ti - cum nó -'. The piano accompaniment continues with similar rhythmic patterns.

vum: * qui - a mi - ra - bi - - li - a fé - - cit. Gló - ri - a Pá - tri, et

The fifth system continues the vocal and piano parts. The vocal line starts with a half note 'vum: * qui - a mi - ra - bi - - li - a fé - - cit. Gló - ri - a Pá - tri, et'. The piano accompaniment continues with similar rhythmic patterns.

Fi - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é - rat in prin - ci - pi - o, et

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

M. M. ♩ = 152.

Vi - dé - runt ó - - - - - mnes * fi - nes tér - - - - - ræ sa - lu -

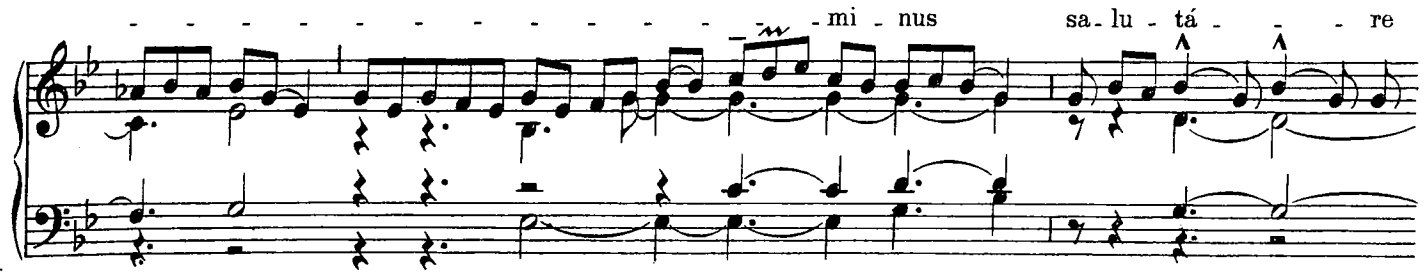
Grad. V.

tá - re Dé - - - - - i nó - stri: ju - bi - lá - te Dé - - - - - o

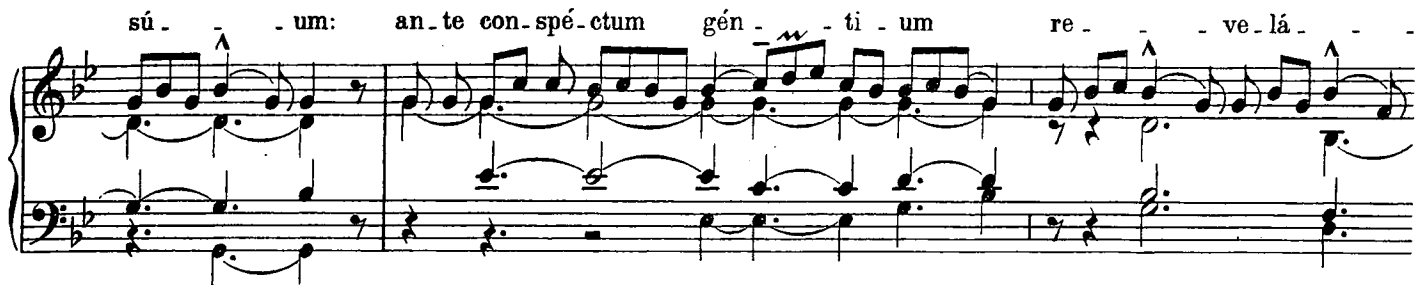
ó - - - - - mnis tér - ra.

V. Nó - tum fé - cit Dó -

- - - - - mi - nus sa - lu - tá - re



sú - um: an - te con - spé - ctum gén - ti - um re - ve - lá -



- vit * ju - sti - ti - am sú - am.

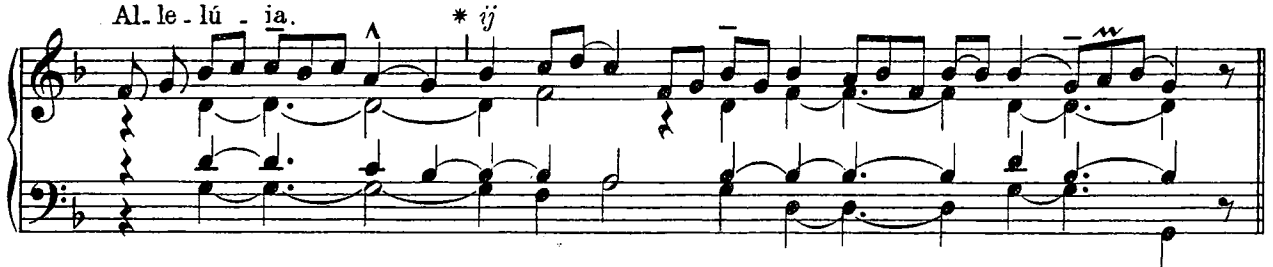


M. M. ♩ = 160.

Al - le - lú - ia.

II.

* ij



X. Di - es san - cti - fi - cá - tus il - lú - xit nó -



- bis: ve - ní - te gén - tes, et ad -



o - rá - te Dó - mi - num: qui - a hó - di - e de - scén - dit

lux má - gna * su - per tér - ram.

M. M. $\text{♩} = 144.$
Tú - i sunt * cæ - li, et tú - a est

Offert. IV.

tér - ra: ór - bem ter - rá - rum, et ple - ni -

tú - di - nem é - jus tu fun - dá - sti:

ju - sti - ti - a et ju - di - ci -

um prae-pa - ra - ti - o se - - - - dis tú - - æ.

M. M. $\text{♩} = 160.$
 Vi - dé - - runt ó - mnes * fí - - nes tér - - ræ sa -

Comm. I.

lu - - tá - - - re Dé - - - - i nó - - stri.

S. Stephani Protomartyris.

M. M. $\text{♩} = 152.$
 Et - e - nim * se - dé - runt prínci - pes, et ad - vér - sum me lo - que - bân - tur:

Intr. I.

et in - i - qui per - - se - cú - - - ti sunt me: ád - ju - va me, Dó - mi - ne

Dé-us mé-us, qui-a sérvus tú-us ex-er-ce-bá-tur in tú-is

ju-sti-fi-ca-ti-ó-ni-bus. Ps. Be-á-ti imma-cu-lá-ti in ví-a,

* qui ám-bulant in lé-ge Dó-mi-ni. Gló-ri-a Pá-tri, et Fi-li-o, et Spi-rí-tu-i Sán-cto.

* Sic-ut é-rat in prin-cí-pi-o, et nunc, et sém-per, et in sæ-cu-la sæ-cu-lórum. A-men.

M. M. ♩ = 152.

Se-dé-runt * prin-ci-pes,

et advérsum me

Grad. V.

lo-que-bán-tur: et in-í-qui per-se-cú-ti sunt me.

N. Adju - va me, Dómi - ne, \wedge

Musical score for the first system, featuring a vocal line and piano accompaniment in G minor. The vocal line begins with a melodic phrase marked with an accent (\wedge).

Dé - us mé - us: \wedge sálvum me fac pro.

Musical score for the second system, continuing the vocal and piano parts. The vocal line includes a fermata over the word 'us'.

pter mi - se - ri - cór - di - am * tu - - am. \wedge

Musical score for the third system, continuing the vocal and piano parts. The vocal line features a melodic phrase with an accent (\wedge).

M. M. $\text{♩} = 160.$

Al - le - lú - ia. \wedge

* *ij.*

II.

Musical score for the fourth system, marked 'II.' and featuring a piano accompaniment. The tempo is marked 'M. M. $\text{♩} = 160.$ '.

N. Vi - - de - o cá - los apér - - - - - tos, \wedge

Musical score for the fifth system, continuing the vocal and piano parts. The vocal line begins with a melodic phrase marked with an accent (\wedge).

et Jé - sum stán - - - - - tem a dex - - - - - tris \wedge

Musical score for the sixth system, continuing the vocal and piano parts. The vocal line features a melodic phrase with an accent (\wedge).

vir - tu - - - - - tis * Dé - - - - i.

M. M. ♩ = 144.
E - le - gé - - - - - runt * A - pó - - - - - sto - li Sté.

Offert. VIII.

pha - num le - - - - - vi - - - - - tam, plé - - - - - num fi - - - - -

de et Spi - ri - tu Sán - cto: quem la - pi - da - vé - - - -

- - - - - runt Ju - daë - - i o - rán - tem, et di - - - - - cén - tem: Dó - mi - ne

S. Joannis Apostoli et Evangelistæ.

M. M. ♩ = 152.

In mé - di-o * Ec-clé - si - æ a - pé - ru - it os é - jus: et im - plé - vit é -

Intr. VI.

- um Dó - mi - nus spí - ri - tu sa - pi - én - ti - æ, et in - tel - lé - ctus:

stó - lam gló - ri - æ in - du - it é - um. Ps. Bó - num est con - fi - té - ri Dó - mi - no:

* et psál - le - re nó - mi - ni tú - o Al - tís - si - me. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu -

i Sán - cto. * Sic - ut é - rat in prin - cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. Amen.

M. M. ♩ = 152.

Grad. V.

Ex - i - it * sér - mo in - ter frá - - - - tres, quod di - sci -

The first system of music features 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 melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

pu - lus il - - - - le non mó - ri - - tur.

The second system continues the musical piece. The vocal line has a melodic flourish with a fermata over the word 'non'. The piano accompaniment features a more active bass line with eighth notes and chords.

XV. Sed: Sic é - um vó - lo mané - re,

The third system begins with a new section marked 'XV. Sed: Sic é - um vó - lo mané - re,'. The vocal line has a melodic line with a fermata. The piano accompaniment consists of chords and a steady bass line.

do - nec vé - ni - - - am:

The fourth system continues the 'do - nec vé - ni - - - am:' section. The vocal line has a melodic line with a fermata. The piano accompaniment features a more active bass line with eighth notes and chords.

* tu me sé - - que - re.

The fifth system concludes the piece with the text '* tu me sé - - que - re.' The vocal line has a melodic line with a fermata. The piano accompaniment features a steady bass line with chords.

M. M. ♩ = 160.

Al. le. lú. ia.

* ij.

V. Hic

II.

est di. scí. pu. lus il. - - - - le, qui te. sti. mó. ni. um pér.

hi. - - - - bet de his: et scí. - - mus qui. a vé.

- - rum est te. sti. mó. ni. um * é. - - jus.

M. M. ♩ = 144.

Jú. - - - -

stus * ut pál. ma

flo. ré. - -

Offert. IV.

bit: sic-ut cé - drus, quæ in Lí - ba -

no est, mul-ti - pli-cá - bi-tur.

M. M. ♩ = 160.
Comm. II. Ex-i - it * sér - mo in - ter frá - tres, quod di - sci - pu - lus il - le

non mó-ri - tur: et non dí - xit Jé - sus: Non mó-ri - tur:

sed: Sic é - um vó - lo ma - né - re, do - nec vé - ni - am.

In Festo SS. Innocentium.

M. M.  = 152.

Ex ó - - re * in - - fán - ti - um, Dé - us, et la - ctén - ti - um

Intr. II.



per - fe - cí - sti láu - dem propter in - i - mí - - cos tú - - - - os.



Ps. Dó - mi - ne Dó - mi - nus nó - ster: * quam ad - mi - rá - bi - le est nó - men tú - um in



u - ni - vér - sa tér - ra. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. *



Sic - ut é - rat in prin - ci - pi - o et nunc, et sé - mper, et in sá - cu - la sá - cu - ló - rum. A - men.



Non dicitur Glória in excélsis, nec Allelúia, nec Ite Missa est, nisi hoc Festum venerit in Domínica: sed in Octava semper dicuntur.

M. M. ♩ = 160.

Al - le - lú - ia. * ŷ.

IV.

V. Laudá.te

pú - e - ri Dó - mi - num,

lau - dá -

te nó - men * Dó - mi - ni.

Tractus subscriptus semper dicitur, prætermisso Allelúia et V. sequenti, nisi hoc Festum venerit in Domínica. In Octava vero nunquam dicitur.

M. M. ♩ = 160.

Ef - fu - dé - runt

* sán - gui - nem

Tract. VIII.

san - ctó - rum, vel - ut á - quam, in cir - cú - i - tu Je - rú - sa - lem.

First system of musical notation, including a vocal line and piano accompaniment.

W. Et non é - rat qui se -

pe.li -

Second system of musical notation, including a vocal line and piano accompaniment.

- ret.

W. Vin.di.ca,

Dó - mi - ne,

sán.gui.nem

san.ctó - rum

Third system of musical notation, including a vocal line and piano accompaniment.

tu - ó - rum,

qui ef.fú -

Fourth system of musical notation, including a vocal line and piano accompaniment.

- sus est * su - per tér -

- ram.

Fifth system of musical notation, including a vocal line and piano accompaniment.

M. M. $\text{♩} = 144.$

A - ni.ma * nó -

- stra, sic - ut pás -

Sixth system of musical notation, including the section title 'Offert. II.' and the vocal/piano parts.

Offert. II.

ser, e - ré - pta est de - lá - que - o ve - nán -

ti - um: lá - que - us con - tri - tus est, et nos

li - be - rá - ti sú - mus.

M. M. ♩ = 160.

Vox in Rá.ma * au - di - ta est, plo.rá - tus et u - lu - tá - tus: Ráchel pló -

Comm. VII.

rans fi - li - os sú - os, nó - lu - it con - so - lá - ri, qui - a non sunt.

S. Thomæ Episcopi et Martyris.

M. M. ♩ = 152.

Gau-de-á - mus * ó - mnes in Dó - mi - - no, dí - em fé - stum

Intr. I.

The first system of music features a piano accompaniment in the left hand and a vocal line in the right hand. The key signature is one sharp (F#) and the time signature is common time (C). The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line begins with a melodic phrase that corresponds to the lyrics 'Gau-de-á - mus * ó - mnes in Dó - mi - - no, dí - em fé - stum'.

ce - le - - brán - tes sub ho - nó - - re Thó - mæ már - ty - ris: de cú -

The second system continues the musical piece. The piano accompaniment maintains its rhythmic pattern. The vocal line continues with the lyrics 'ce - le - - brán - tes sub ho - nó - - re Thó - mæ már - ty - ris: de cú -'. The melody is characterized by eighth-note runs and rests.

jus pas - si - ó - - ne gáudent An - - ge - - li, et col - láu - -

The third system of music shows the piano accompaniment and vocal line. The lyrics are 'jus pas - si - ó - - ne gáudent An - - ge - - li, et col - láu - -'. The piano part provides a consistent harmonic and rhythmic foundation for the vocal melody.

dant Fi - li - um Dé - - i. Ps. Ex - sul - tá - te jú - sti in Dó - mi - no: *

The fourth system of music includes the piano accompaniment and vocal line. The lyrics are 'dant Fi - li - um Dé - - i. Ps. Ex - sul - tá - te jú - sti in Dó - mi - no: *'. The system concludes with a double bar line and a fermata over the final notes.

ré - ctos dé - cet col - lau - dá - ti - o. Gló - ri - a Pá - tri et Fi - li - o, et Spi - ri - tu - i Sán - cto. *

The fifth and final system of music on this page. The piano accompaniment and vocal line are shown. The lyrics are 'ré - ctos dé - cet col - lau - dá - ti - o. Gló - ri - a Pá - tri et Fi - li - o, et Spi - ri - tu - i Sán - cto. *'. The system ends with a double bar line and a fermata.

Sic ut é-rat in prin-ci-pi-o, et nunc, et sémper, et in sæ-cu-la sæ-cu-ló-rum. A - men.

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. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

M. M. ♩ = 152.

Ec - ce *sa-cér-dos má - - - gnus, qui in di-é - - - bus

Grad.V.

Musical score for the second system, featuring a piano accompaniment with treble and bass staves. The music is in G minor and 4/4 time. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

sú - - - is plá - cu - it Dé - o.

Musical score for the third system, featuring a piano accompaniment with treble and bass staves. The music is in G minor and 4/4 time. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

W. Non est in - vén-tus sí-mi-lis il-li, ^

Musical score for the fourth system, featuring a piano accompaniment with treble and bass staves. The music is in G minor and 4/4 time. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

qui con-ser-vá - - - ret

Musical score for the fifth system, featuring a piano accompaniment with treble and bass staves. The music is in G minor and 4/4 time. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

* légem Ex - cél - - si. ^

Musical score for the sixth system, featuring a piano accompaniment with treble and bass staves. The music is in G minor and 4/4 time. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

M. M. ♩ = 160.

I.

Al - le - lú - ia. * ij.

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 three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'M. M. ♩ = 160'. The lyrics 'Al - le - lú - ia. * ij.' are written above the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

W. E - go sum pá - stor

The second system continues the vocal line and piano accompaniment. The lyrics 'W. E - go sum pá - stor' are written above the vocal line. The musical notation remains consistent with the first system.

bo - nus: et co - gnó - sco ó -

The third system continues the vocal line and piano accompaniment. The lyrics 'bo - nus: et co - gnó - sco ó -' are written above the vocal line. The musical notation remains consistent with the previous systems.

- ves mé - as, et co - gnó -

The fourth system continues the vocal line and piano accompaniment. The lyrics '- ves mé - as, et co - gnó -' are written above the vocal line. The musical notation remains consistent with the previous systems.

scunt me * mé - æ.

The fifth system continues the vocal line and piano accompaniment. The lyrics 'scunt me * mé - æ.' are written above the vocal line. The musical notation remains consistent with the previous systems.

M. M. ♩ = 144.

Po - su - i - sti * Dó - mi - ne in cá -

Offert. VIII.

The sixth system of music consists of a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'M. M. ♩ = 144'. The lyrics 'Po - su - i - sti * Dó - mi - ne in cá -' are written above the vocal line, which is not present in this system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pi-te é - jus co - ró - nam

de lá - pi - de pre - ti - ó - so:

ví - tam pé - ti - it a te,

tri - bu - í - sti é - i, al - le - lú - ia.

M. M. ♩ = 160.

Comm. II. E - go sum * pá - stor hó - nus, et co - gnó - sco

ó - ves mé - as, et co - gnóscunt me mé - æ.

Dominica infra Octavam Nativitatis.

M. M. ♩ = 152.

Dum mé - di - um * si - lén - ti - um te - né - rent ó - mni -

Intr. VIII.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase corresponding to the lyrics 'Dum mé - di - um * si - lén - ti - um te - né - rent ó - mni -'. The piano accompaniment provides a harmonic and rhythmic foundation with flowing sixteenth-note patterns in the right hand and sustained chords in the left hand.

a, et nox in sú - o cú - su mé - di - um i - ter ha - bé - ret,

The second system continues the vocal and piano parts. The vocal line sings 'a, et nox in sú - o cú - su mé - di - um i - ter ha - bé - ret,'. The piano accompaniment maintains its rhythmic texture, supporting the vocal melody with harmonic accompaniment.

o - mni - potens sér - mo tú - us, Dó - mi - ne, de cá - lis a

The third system features the vocal line singing 'o - mni - potens sér - mo tú - us, Dó - mi - ne, de cá - lis a'. The piano accompaniment continues to provide a steady accompaniment for the vocal line.

re - gá - li - bus sé - di - bus vé - nit. Ps. Dó - mi -

The fourth system shows the vocal line singing 're - gá - li - bus sé - di - bus vé - nit. Ps. Dó - mi -'. The piano accompaniment concludes this section with a sustained chord in the left hand.

nus re - gná - vit, de - có - rem in - dú - tus est: * in - dú - tus est Dó - mi - nus for - ti - tú - di - nem,

The fifth and final system on the page shows the vocal line singing 'nus re - gná - vit, de - có - rem in - dú - tus est: * in - dú - tus est Dó - mi - nus for - ti - tú - di - nem,'. The piano accompaniment provides a final accompaniment for the vocal line.

et prae-cinxit se. Gló-ri - a Pá-tri, et Fi-li-o, et Spi-ri - tu - i. Sán-cto. * Sic - ut é -

Musical notation for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff with treble and bass clefs.

rat in prin-ci-pi-o, et nunc, et sémper, et in sã-cu-la sæ-cu - ló - rum. A - men.

Musical notation for the second system, featuring a vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff with treble and bass clefs.

M. M. ♩ = 152.

Spe-ci - ó-sus * fôr - ma prae fi -

Grad. III.

Musical notation for the third system, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff with treble and bass clefs.

- li - is hó - mi - num: dif - fú - sa est

Musical notation for the fourth system, featuring a vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff with treble and bass clefs.

grá - ti - a in lá - bi - is tú -

Musical notation for the fifth system, featuring a vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff with treble and bass clefs.

- is. V. E - ru - ctá - vit cor - mé -

Musical notation for the sixth system, featuring a vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff with treble and bass clefs.

um vér - bum bó - num:

dí - co é - go ó - pe - ra mé - a Ré - gi:

língua mé - a cá - la - mus scri - bae ve -

ló - ci - ter * scri - ben - tis.

Allelúia, allelúia. V. Dóminus regnávít, 47.
 Offertorium. Deus enim firmávit, 48.

M. M. ♩ = 160.

Tól - le * pú - e - rum et má - trem é - jus, et yá - de in tér - ram Is - ra - el:

Comm. VII.

de - fún - cti sunt e - nim, qui quæ - ré - bant á - ni - mam - pú - e - ri.

rat in prin.ci.pi.o, et nunc, et sém.per, et in sæ.cu.la sæ.cu.ló.rum. A.men.

Graduale. Ecce sacerdos, 68.

M. M. ♩ = 160.

Al.le.lú.ia.

* ij.

W. In - - - vé.

II.

ni Dá - - - vid sér - - -

- vum mé - um ó - le - o sán.cto mé - -

- o ún.xi *é - um.

M. M. ♩ = 144.

In - vé - ni * Dá - vid sér - vum mé - um, ó - le - o sán - cto

Offert. VIII.

The first system of music for Offert. VIII 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 4/4. The tempo is marked as M. M. ♩ = 144. The lyrics are "In - vé - ni * Dá - vid sér - vum mé - um, ó - le - o sán - cto".

ún - xi é - um: má - nus e - nim mé - a au - xi - li - á - bi - tur é -

The second system of music continues the vocal line and piano accompaniment. The lyrics are "ún - xi é - um: má - nus e - nim mé - a au - xi - li - á - bi - tur é -".

- i, et brá - chi - um mé - um con - for - tá - bit é - um.

The third system of music concludes the Offert. VIII section. The lyrics are "- i, et brá - chi - um mé - um con - for - tá - bit é - um.".

M. M. ♩ = 160.

Be - á - tus sér - vus, * quem, cum vé - ne - rit

Comm. VII.

The first system of music for Comm. VII consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two flats, and the tempo is marked as M. M. ♩ = 160. The lyrics are "Be - á - tus sér - vus, * quem, cum vé - ne - rit".

Dó - mi - nus, in - vé - ne - rit vi - gi - lán - tem: á - men dí - co vó - bis,

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Dó - mi - nus, in - vé - ne - rit vi - gi - lán - tem: á - men dí - co vó - bis,".

su - per ó - mni - a bó - na sú - a con - sti - tu - et é - um.

The third system of music concludes the Comm. VII section. The lyrics are "su - per ó - mni - a bó - na sú - a con - sti - tu - et é - um.".

In Circumcisione Domini et Octava Nativitatis.

Introitus. Puer natus est, 49.

Graduale. Vidérunt, 50.

M. M. ♩ = 160.

Al - le - - - - - lí - - - - - ia. * ij.

VII.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is G major (two flats). The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

The second system continues the musical piece. The vocal line has a melodic contour with some grace notes. The piano accompaniment maintains its rhythmic pattern with some harmonic changes in the right hand.

X. Mul - ti - - - - - fá - - - - - ri - e

The third system includes a repeat sign in the piano accompaniment. The vocal line continues with a similar melodic style. The piano part has a clear section of repetition.

ó - - - - - lim Dé - - - - - us ló - quens in pro - phé - - - - -

The fourth system concludes the page. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure.


- tis, no - vis - si - me di - é - bus í -



- stis lo - cú - tus est nó - bis



in Fi - li - o * sú - o.



Offertorium. Tui sunt cæli, 52.

Communio. Vidérunt, 53.

In Octava S. Stephani, *Missa sicut in die*, 53.

In Octava S. Joannis, *Missa sicut in die*, 58.

In Octava SS. Innocentium, *Missa sicut in die*, *excepto quod Glória in excelsis, Allelúia, et Ite missa est, dicuntur; et non dicitur Credo, nisi venerit in Dominica.*

In Vigilia Epiphaniæ.

Missa dicitur ut in Dominica infra Oct. Nativ. Dom. 71.

In Epiphania Domini.

M. M. ♩ = 152.

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

Intr. II.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked 'M. M.' with a quarter note equal to 152. The lyrics 'Ec - ce * ad - vé - nit do - mi - ná - tor Dó - mi - nus:' are written above the vocal line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

et ré - gnum in má - nu é - jus, et pot - é - stas, et

The second system continues the vocal line and piano accompaniment. The lyrics 'et ré - gnum in má - nu é - jus, et pot - é - stas, et' are written above the vocal line. The piano accompaniment maintains the same rhythmic pattern as the first system.

im - pé - ri - um. Ps. Dé - us, ju - dí - ci - um tú - um Ré - gi da:

The third system continues the vocal line and piano accompaniment. The lyrics 'im - pé - ri - um. Ps. Dé - us, ju - dí - ci - um tú - um Ré - gi da:' are written above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

* et ju - stí - ti - am tú - am Fí - li - o Ré - gis. Gló - ri - a Pá -

The fourth system continues the vocal line and piano accompaniment. The lyrics '* et ju - stí - ti - am tú - am Fí - li - o Ré - gis. Gló - ri - a Pá -' are written above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é - rat in prin -

The fifth system continues the vocal line and piano accompaniment. The lyrics 'tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é - rat in prin -' are written above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

M. M. $\text{♩} = 152.$
O - - - mnes * de Sá - - ba

Grad. V.

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

et lau - dem Dó - mi - no an - nun - - ti - án - tes.

̄. Súr - ge,

et il - lu - mi - ná -

- re Je -

rú - sa - lem:

qui - a gló - ri -

a Dó - mi - ni su - per te

* ór - ta

est.

M. M. ♩ = 160.

Al. le - lú - ia.

* ij

II.

X. Vi - di - mus

stél - lam é -

- - - - - jus in O - ri - én - - - - - te,

et vé - ni - mus cum mu - né -

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

M. M. ♩ = 144.
Ré - ges Thár - sis * et ín - su - læ mú -

Offert. V.

- ne - - ra óf - - - - runt: ré - ges A - - - - ra -

- - - - - bum et Sá - ba dó - - - - na

ad - dú - cent: ét ad - o - rá - bunt é -

um ó - mnes ré - ges tér - ræ, ó - mnes

gén - tes sér - vi - ent é - i.

M. M. ♩ = 160.

Comm. IV. Vi - di - mus * stél lam é - jus in O - ri - én - te, et

ve ni - mus cum mu - né - ri - bus ad - o - rá - re Dó - mi - num.

Infra Octavam Epiphania fit idem Officium quod in die.
In Dominica infra Octavam, Missa dicitur ut infra. Quod si Epiphania venerit in Dominica, ipsa Missa Dominica dicitur in Sabbato infra Octavam, et in die Octava nihil fit de Dominica.

Dominica infra Octavam Epiphaniæ.

M. M. ♩ = 152.

Intr. VIII.

In ex - cæl - so thró - no * ví - di se - - - - - dé - re ví - rum,

quem ad - ó - - - - - rat mul - ti - tú - do An - ge - ló - - - - - rum, psal - lén - - - - - tes

in ú - - - - - num: éc - - - - - ce cú - jus im - pé - ri - - - - - i nó - men est

in æ - - - - - tér - num. Ps. Ju - bi - lá - te Dé - o ó - - - - - mnis tér - ra: * ser - vi - te Dó - mi - no

in læ - tí - ti - a. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto * Sic -

ut e-rat in prin-ci-pi-o, et nunc, et sém-per, et in sæ-cu-la sæ-cu-ló-rum. Amen.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major.

M. M. ♩ = 152.

Be-ne-dí - ctus * Dó - mi - nus Dé - us Is - ra - el,

Grad. VII.

Musical score for the second system, featuring a vocal line and a piano accompaniment in G major.

qui fa - cit mi - ra - bí - li -

Musical score for the third system, featuring a vocal line and a piano accompaniment in G major.

a má - gna só - - - - lus

Musical score for the fourth system, featuring a vocal line and a piano accompaniment in G major.

a sæ - - cu - - lo.

Musical score for the fifth system, featuring a vocal line and a piano accompaniment in G major.

X. Sus - cí - pi - ant món - - - - tes pá - - - -

Musical score for the sixth system, featuring a vocal line and a piano accompaniment in G major.

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

Musical notation for the second system, including the lyrics "cem" and "pó - pu".

Musical notation for the third system, including the lyrics "lo tú - o, et cól - les".

Musical notation for the fourth system, including the lyrics "* ju - sti - ti - am.".

III.

M. M. ♩ = 160.
Al. - le - lu - ia. * ij.

V. Ju - bi - lá - te Dé - o ó - mnis tér - ra:

ser - vi - te Dó - mi - no * in læ -

tí - ti - a.

M. M. ♩ = 144.
Ju - bi - lá - te Dé - o * ó - mnis tér -

Offert. V.

- ra: ju - bi - lá -

- te Dé - o

ó - mnis tér - ra,

ser-vi - - te Dó - - mi - no in læ - - ti - ti - a:

in trá - - te in con - spé - ctu é - - jus in ex - sul - ta - ti - ó - - ne,

qui - - a Dó - mi - nus i - - pse est Dé - us.

M. M. ♩ = 160.

Fí - li, *quid fe - cí - sti nó - bis sic? é - go et pá - ter tú - us do -

Comm. I.

lén - - tes quæ - re - bá - - mus te. Et quid est quod me quæ - re - bá - - tis?

nesci - e - bá - - tis qui - a in his quæ Pá - tris mé - i sunt, o - pór - tet me és - se?

Dominica II. post Epiphaniam.

M. M. ♩ = 152.

O - mnis tér - ra * ad - ó - ret te, Dé - us, et psál.

Intr. IV.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a melodic phrase corresponding to the lyrics 'O - mnis tér - ra * ad - ó - ret te, Dé - us, et psál.' The piano accompaniment provides a harmonic foundation with chords and moving lines.

lat tí - bi: psál - mum dí - cat nó - mi - ni tú - o, Al - tis -

The second system continues the musical piece. The vocal line has a melisma on 'Al - tis -' followed by a rest. The piano accompaniment continues with a steady harmonic accompaniment.

si - me. Ps. Ju - bi - lá - te Dé - o ó - mnis tér - ra, * psál. mum dí - ci - te nó - mi - ni é -

The third system continues the musical piece. The vocal line has a melisma on 'é -' followed by a rest. The piano accompaniment continues with a steady harmonic accompaniment.

jus: dá - te gló - ri - am láu - di é - jus. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto.

The fourth system continues the musical piece. The vocal line has a melisma on 'é - jus.' followed by a rest. The piano accompaniment continues with a steady harmonic accompaniment.

* Sic - ut é - rat in princí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. Amen.

The fifth system concludes the musical piece. The vocal line has a melisma on 'et in sæ - cu - la sæ - cu - ló - rum. Amen.' followed by a rest. The piano accompaniment continues with a steady harmonic accompaniment.

M. M. ♩ = 152.

Mí - sit Dó - - - - minus * vér - - - - bum sú - ^ - - - -

Grad. V.

The first system of music features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of eighth and sixteenth notes, with some slurs and accents.

- - um, et sa - ná - vit é - - - - os:

The second system continues the musical piece. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment. The lyrics 'um, et sa - ná - vit é - os:' are positioned above the treble staff.

et e - ri - pu - it é - - - - os de in - té - ri - tu e - ó - - - - rum.

The third system shows the continuation of the melody and accompaniment. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment. The lyrics 'et e - ri - pu - it é - os de in - té - ri - tu e - ó - rum.' are positioned above the treble staff.

X. Con - fi - te - án - ^ - ^ - - - - ^ - ^ - - - - ^ -

The fourth system is marked 'X. Con - fi - te - án -'. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment. The lyrics 'X. Con - fi - te - án -' are positioned above the treble staff.

tur Dó - mi - no

mi - se - ri - có - ri - æ

The fifth system continues the musical piece. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment. The lyrics 'tur Dó - mi - no' and 'mi - se - ri - có - ri - æ' are positioned above the treble staff.

é - - - - - jus

The sixth system is the final system on the page. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment. The lyrics 'é - jus' are positioned above the treble staff.

et mi - ra - bí - li - a é - - - - - jus

Musical notation for the first system, featuring a vocal line and piano accompaniment in a key with two flats.

fi - li - is * hó - mi - num.

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

M. M. $\text{♩} = 160.$

Al - le - - lú - - ia.

* *ij.*

IV.

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

X. Lau - dá - te Dé - - um ó - mnes An - ge - - li é - - jus: lau - da - te

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

é - - - - - um ó - mnes vir - tú - -

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

- - - - - tes * é - - - - - jus.

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

M. M. ♩ = 144.

Offert. I.

Ju-bi-lá - te * Dé - o u - ni - vér - sa tér - - - ra:

The first system of the offertory consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in G minor, marked with an accent (^) over the first note. The piano accompaniment provides a steady harmonic support with a mix of eighth and sixteenth notes.

ju - bi - lá -

The second system continues the musical piece. The vocal line features a series of eighth notes, and the piano accompaniment maintains its rhythmic pattern. The lyrics "ju - bi - lá -" are positioned above the vocal staff.

- te Dé - o u - ni - vér - sa tér -

The third system continues the musical piece. The vocal line features a series of eighth notes, and the piano accompaniment maintains its rhythmic pattern. The lyrics "- te Dé - o u - ni - vér - sa tér -" are positioned above the vocal staff.

- ra: psál - mum dí - - ci - te nó - - - mi -

The fourth system continues the musical piece. The vocal line features a series of eighth notes, and the piano accompaniment maintains its rhythmic pattern. The lyrics "- ra: psál - mum dí - - ci - te nó - - - mi -" are positioned above the vocal staff.

- ni é - - - - jus: ve - ni - - te, et au - di - - te, et

The fifth system continues the musical piece. The vocal line features a series of eighth notes, and the piano accompaniment maintains its rhythmic pattern. The lyrics "- ni é - - - - jus: ve - ni - - te, et au - di - - te, et" are positioned above the vocal staff.

nar - rá - bo vó - bis, ó - - - - mnes qui ti - mé -

The sixth system continues the musical piece. The vocal line features a series of eighth notes, and the piano accompaniment maintains its rhythmic pattern. The lyrics "nar - rá - bo vó - bis, ó - - - - mnes qui ti - mé -" are positioned above the vocal staff.

tis Dé - um, quan - ta fé - cit Dó - mi - - - nus á - - -

- ni - mæ mé - - æ, al - le - - - lú - - - ia.

M. M. ♩ = 160.

Dí - cit Dó - - mi - - - nus: * Im - plé - te hý - dri - as á - - - qua et

Comm. VI.

fér - te ar - chi - tri - cli - - no. Cum gus - tás - set ar - chi - tri - - cli - - nus

á - quam ví - num fá - ctam, dí - - - cit spón - so: Ser - vá - sti ví - num bó - - -

num us - - que ad - huc. Hoc sígnum fé - cit Je - sus pri - mum coram di - scí - pu - lis sú - is.

Dominica III. post Epiphaniam.

M. M. $\text{♩} = 152.$

Ad-o - rá - te * Dé - um ó - mnes An - ge - li é - jus: au - dí - vit,

Intr. VII.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line begins with a quarter rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

et læ - tá - ta est Si - on: et ex - sul - ta - vé - runt fi - li - æ

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

Jú - dae. Ps. Dó - mi - nus regná - vit, ex - súl - tet tér - ra: * læ - tén - tur in - su - læ

The third system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment provides harmonic support with chords and moving lines.

múl - tæ. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é -

The fourth system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment provides harmonic support with chords and moving lines.

rat in prin - cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

The fifth system concludes the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment provides harmonic support with chords and moving lines.

M. M. ♩ = 152.

Ti - mé - bunt gén - - - tes * nó - - - men tú - - - um, Dó -

Grad. V.

The first system of music shows a vocal line in G minor with a tempo of 152. The lyrics are "Ti - mé - bunt gén - - - tes * nó - - - men tú - - - um, Dó -". The piano accompaniment consists of chords and moving lines in both hands.

mi - - - ne, et ó - - mnes ré - ges tér - - ræ

The second system continues the vocal line with the lyrics "mi - - - ne, et ó - - mnes ré - ges tér - - ræ". The piano accompaniment provides harmonic support with various chordal textures.

gló - - - ri - am tú - - - am.

The third system continues the vocal line with the lyrics "gló - - - ri - am tú - - - am.". The piano accompaniment features a mix of chords and melodic fragments.

V. Quó - ni - am æ - di - fi - cá - vit Dó - mi - nus

Sí - on,

The fourth system continues the vocal line with the lyrics "Quó - ni - am æ - di - fi - cá - vit Dó - mi - nus Sí - on,". The piano accompaniment maintains the harmonic structure.

et vi - dé - bi - tur

in ma - je -

The fifth system continues the vocal line with the lyrics "et vi - dé - bi - tur in ma - je -". The piano accompaniment continues with its characteristic texture.

stá - - te * sú - - a.

The sixth system concludes the vocal line with the lyrics "stá - - te * sú - - a.". The piano accompaniment ends with a final chordal structure.

M. M. ♩ = 160.

VIII.

Al - le - - - - - lú - - - - - ia. * ij.

IX. Dó - - - - - mi - nus re - gná - - - - - vit, ex - súl - tet tér - -

- ra: læ - tén - - - - -

- tur ín - su - læ * múl - - - - - tæ.

M M ♩ = 144

Offert. II.

Déx - te - ra Dó - mi - ni * fé - cit vir - tú -

tem, déx - te - ra Dó - mi - ni ex - al - tá - vit me: non mó -

ri - ar, sed ví - vam, et narrá - bo ó - pe - ra Dó - mi - ni.

M. M. ♩ = 160.

Cómm. VII.

Mi - ra - bán - tur ó - mnes * de

his quæ pro - ce - dé - bant de ó - re Dé - i.

Dom. IV., V. et VI. post Epiphaniam.

Omnia ut in Dominica precedenti.

Dominica in Septuagesima.

M. M. ♩ = 152.

Cir - cum - de - dé - runt me * gé - mi - tus mór - tis, de - ló - res in - fér - ni

Intr. V.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'M. M.' with a quarter note equal to 152 beats per minute. The lyrics 'Cir - cum - de - dé - runt me * gé - mi - tus mór - tis, de - ló - res in - fér - ni' are written above the vocal line.

cir - cum - de - dé - runt me: et in tri - bu - la - ti - ó - ne

The second system continues the vocal and piano parts. The lyrics 'cir - cum - de - dé - runt me: et in tri - bu - la - ti - ó - ne' are written above the vocal line. The piano accompaniment provides harmonic support with chords and moving lines.

mé - a in - vo - cá - vi Dó - mi - num, et ex - au - dí - vit de tém - plo sán - cto

The third system continues the vocal and piano parts. The lyrics 'mé - a in - vo - cá - vi Dó - mi - num, et ex - au - dí - vit de tém - plo sán - cto' are written above the vocal line. The piano accompaniment continues with a steady accompaniment.

sú - o vó - cem mé - am. Ps. Dí - li - gam te Dó - mi -

The fourth system continues the vocal and piano parts. The lyrics 'sú - o vó - cem mé - am. Ps. Dí - li - gam te Dó - mi -' are written above the vocal line. The piano accompaniment continues with a steady accompaniment.

ne, for - ti - tú - do mé - a: * Dó - mi - nus fir - mamén - tum mé - um, et re - fú - gi - um mé - um, et li -

The fifth system continues the vocal and piano parts. The lyrics 'ne, for - ti - tú - do mé - a: * Dó - mi - nus fir - mamén - tum mé - um, et re - fú - gi - um mé - um, et li -' are written above the vocal line. The piano accompaniment continues with a steady accompaniment.

be - rá - tor mé - us. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é -

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

rat in prin - cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

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

M. M. $\text{♩} = 152$.

Ad - jú - - tor * in op - por - tu - ni - - tá - - ti - bus in

Grad. III.

Musical notation for the third system, marked 'Grad. III.', featuring a vocal line and piano accompaniment.

tri - bu - la - ti - ó - - ne: spé - rent in te, qui no - vé - runt

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

te: quó - ni - am non de - re - lin - quis quæ -

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

rén - tes te, Dó - - mi - - ne.

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

W. Quó-ni-am non

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

pa-ti-én-ti-a páu - - pe - - rum non per.í - bit in æ - tér - - -

- num: ex.súr - ge, Dó - mi - ne, non præ - vá - le - - at

* hó - - - - - mo.

M. M. ♩ = 160.

De profún - dis * cla.má - vi ad te, Dó.mi.ne:

Tract.VIII.

Dó.mi - ne, ex.áu - di vó - - - cem mé -

- - - am. W. Fí - - ant aú.res tú - - - æ in - - ten - dén -

tes in o - ra - ti -

ó - - - nem sér - - - vi tú - - - i.

V. Si in - i - qui - tá - tes ob - ser - vá - ve - ris, Dó - mi - ne:

Dó - mi - ne, quis sus - ti - né -

- bit? V. Qui a á - pud te pro - pi - ti - á - ti - o est,

et pro - pter lé - gem tú - am sus - ti -

nu - i te, * Dó - mi - ne.

M. M. ♩ = 144.

Offert. VIII.

Bó - num est * con - fi - té - ri Dó - mí - no,

et psál - - le - re nó - - mi - - ni tú -

Musical notation for the first system, featuring a vocal line and piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- - o, Al - tís - si - me.

Musical notation for the second system, continuing the vocal and piano parts. The vocal line includes a fermata over the word 'Al' and continues with eighth notes. The piano accompaniment maintains its rhythmic pattern.

M. M. ♩ = 160.

Il - lú - - mi - na * fá - ci - em tú - am sú - per sér - vum tú - - um,

Comm. I.

Musical notation for the third system, labeled 'Comm. I.', in D major. It features a vocal line and piano accompaniment. The piano part has a more active bass line with eighth notes and chords.

et sál - vum me fac in tú - - a mi - se - ri - cór - di - - a:

Musical notation for the fourth system, continuing the 'Comm. I.' section. The vocal line and piano accompaniment continue with the same melodic and harmonic material.

Dó - mi - ne, non con - fún - dar, quó - ni - am in - vo - - cá - - vi te.

Musical notation for the fifth system, concluding the 'Comm. I.' section. The vocal line and piano accompaniment end with a final cadence.

Dominica in Sexagesima.

M. M. ♩ = 152.

Ex-súr - ge, * quá - re ob-dór-mis Dó-mi-ne? ex-súr - ge, et ne re -

Intr. I.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

pél - las in fí - nem: quá - re fá - ci - em tú - am a - vér - tis, ob - li - vi -

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

sce - ris tri - bu - la - ti - ó - nem nó - stram? Ad - hæ - sit in tér - ra vén - ter

The third system continues the musical setting. The vocal line includes a fermata over a note. The piano accompaniment maintains the harmonic structure.

nó - ster: ex - súr - ge, Dó - mi - ne, ád - ju - va nos, et lí - be - ra nos.

The fourth system continues the vocal and piano parts. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment provides harmonic support with chords and melodic fragments.

Ps. Dé - us, áu - ri - bus nó - stris au - dí - vi - mus: * pá - tres nó - stri an - nun - ti - a - vé - runt nó - bis.

The fifth system concludes the musical setting. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment provides harmonic support with chords and melodic fragments.

Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tú - i Sán - cto. * Sic - ut é - rat in prin -

ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

M. M. ♩ = 152.

Scí - ant gén - tes * quó - ni - am

nó - men tí - bi Dé - us: tu só - lus

Al - tís - si - mus

sú - per ó - mnem tér - ram.

V. Dé - us mé - us, pó - ne il - los ut ró -

- tam, et sic - ut stí -

- pu - lam án - te fá -

- ci - em * vén - ti.

M. M. ♩ = 160.

Commo - ví - sti

* Dó.

Tract. VIII.

- mi - ne tér - ram, et con - tur - bá - sti é -

am.

V. Sá - na con - tri - ti - ó - nes

é - jus, qui - a mó - ta est.

V. Et fú - gi - ant

a fá - ci - e ár - cus,

ut li - be - rén - tur e - lé -

- - eti * tú.i.

M. M. ♩ = 144.

Offert. IV.

Pér - fi - ce * grés - sus mé - os in sé - mi - tis

tú - is, ut non mo - ve - ántur ve - sti - gi - a mé - a:

in - cli - na áu - rem tú - am, et ex - áu - di vér - ba mé -

- a: mi - ri - fi - ca mi - se - ri - cór - di - as tú - as, qui sál -

vos fá - eis spe - rán - tes in te, Do - mi - ne.

M. M. $\text{♩} = 160.$

In - tro - i - bo * ad al - tá - re Dé - i, ad Dé - um qui

Comm. VIII.

læ - ti - fi - cat ju - ven - tú - tem mé - am.

Dominica in Quinquagesima.

M. M. $\text{♩} = 152.$

E - sto mí - hi * in Dé - um pro - te - ctó - rem, et in ló - cum re - fú -

Intr. VI.

gi - i, ut sál - vum me fá - ci - as: quó - ni - am firmamén - tum mé - um, et re -

fú - gi - um mé - um es tu: et pró - pter nó - men tú - um dux mí - hi é - ris,

et e - nú - tri es me. Ps. In te Dó - mi - ne spe - rá - vi, non confún - dar in æ - tér - num: *

in ju - sti - ti - a tú - a lí - be - ra me. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto: *

Sic ut é - rat in prin - cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

M. M. ♩ = 152.

Tu es * Dé - us, qui fá - cis mi - ra -

Grad. III.

bi - lí - a só - lus, nó - tam fe - ci -

- sti in gén - ti - bus vir - tú - tem

tú - - am.

X. Li - be - rá - sti in brá - - chi - o tú - o

pó - - - pu - - - lum

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

* et Jó - seph.

M. M. ♩ = 160.

Ju-bi-lá - - te * Dó - mi - no ó - mnis tér-ra:

Tract. VIII.

The first system of music features 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 'Ju-bi-lá' followed by a quarter note '- te'. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

ser-ví - te Dó-mi - no in læ-ti - -

The second system continues the vocal and piano parts. The vocal line has a half note 'ser-ví' followed by a quarter note '- te', then a half note 'Dó-mi' followed by a quarter note '- no'. The piano accompaniment maintains its rhythmic pattern, with some chords in the bass line.

- ti - a. V. In-trá - - te in con-spé - ctu é -

The third system shows the vocal line with a half note '- ti - a.' followed by a quarter note 'V. In-trá' and a quarter note '- te'. The piano accompaniment continues with similar rhythmic figures.

- - jus, in ex - - sul - ta - ti - - ó - - ne.

The fourth system features the vocal line with a half note '- - jus,' followed by a quarter note 'in ex', a quarter note '- - sul', a quarter note '- ta', a quarter note '- ti', and a quarter note '- - ó'. The piano accompaniment continues.

V. Sci-tó - te quod Dó-mi - nus i - - - pse est Dé - -

The fifth system shows the vocal line with a half note 'V. Sci-tó' followed by a quarter note '- te', a quarter note 'quod', a half note 'Dó-mi' followed by a quarter note '- nus', and a quarter note 'i - - - pse'. The piano accompaniment continues.

- us. V. I - - pse fé - - cit nos, est non i - -

The sixth system features the vocal line with a half note '- us.' followed by a quarter note 'V. I - - pse', a quarter note 'fé - - cit', a quarter note 'nos,' followed by a quarter note 'est', and a quarter note 'non i - -'. The piano accompaniment concludes the system.

psi nos: nos aú - tem pó -

- - pu - lus é - - jus, et ó - ves pá - scu - - æ

* é - jus.

M. M. $\text{♩} = 144.$

Be - ne - dí - ctus es * Dó - mi - ne, dó - ce me ju - sti - fi - ca - ti - ó -

Offert. III.

- nes tú - as: be - ne - dí - ctus es Dó - mi - ne, dó - ce me ju - sti -

- fi - ca - ti - ó - nes tú - as:

in lá - bi - is mé - is pronun - ti - á - - - - vi

Musical notation for the first system, featuring a vocal line with lyrics and a piano accompaniment in G minor.

ó - mni - a ju - dí - - ci - a ó - - ris tú - - - - i.

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

M. M. $\text{♩} = 160$.

Man - du - ca - vé - runt, * et sa - tu - rá - ti sunt ní - mis, et de - si - dé - ri -

Comm. I.

Musical notation for the third system, starting with the tempo marking and the beginning of the 'Comm. I.' section.

um e - ó - - rum át - tu - lit é - is Dó - mi - - - nus:

Musical notation for the fourth system, continuing the 'Comm. I.' section.

non sunt frau - dá - ti a de - si - dé - ri - o sú - - - o.

Musical notation for the fifth system, concluding the 'Comm. I.' section.

Feria Quarta Cinerum.

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

M. M. ♩ = 152.

Ex - áu - di nos * Dó-mi - ne, quó-ni-am be - ni-gna est mi-se-ri-cór-

Ant. VII.

The first system of musical notation features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a half note 'Ex' followed by quarter notes 'áu', 'di', and a dotted quarter note 'nos'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with quarter and eighth notes in the left hand.

- di - a tú - a: se-cúndum mul-ti-tú - di - nem mi-se-ra-ti-ó - num

The second system continues the vocal and piano parts. The vocal line has a dotted quarter note 'di' followed by quarter notes 'a', 'tú', and a dotted quarter note 'a:'. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line in the left hand.

tu - á - rum ré - spi - ce nos, Dó - mi - ne. Ps. Sál - vum me

The third system continues the vocal and piano parts. The vocal line has quarter notes 'tu', 'á', and a dotted quarter note 'rum'. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

fac Dé-us: quó-ni-am in-tra-vé - runt á - quæ * us - que ad á - nimam mé - am.

The fourth system continues the vocal and piano parts. The vocal line has quarter notes 'fac', 'Dé', and a dotted quarter note 'us:'. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

Gló - ri - a Pá-tri, et Fi-li-o, et Spi-ri - tu-i Sán-cto. * Sic - ut é - rat in prin -

The fifth system continues the vocal and piano parts. The vocal line has quarter notes 'Gló', 'ri', and a dotted quarter note 'a'. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Repetitur Ant. Exáudi nos.

Post benedictionem Cinerum cantatur statim a Choro:

M. M. ♩ = 152.

Im - mu - té - mur * há - bi - tu, in cí - ne - re et ei - lí -

Ant. I.

Musical score for the second system, labeled 'Ant. I.'. It features a vocal line and a piano accompaniment. The tempo is marked 'M. M. ♩ = 152'. The vocal line includes a fermata over the word 're'.

ci - o: je - ju - né - mus, et plo - ré - mus an - te Dó -

Musical score for the third system, featuring a vocal line and a piano accompaniment. The vocal line includes a fermata over the word 'Dó'.

mi - num: qui - a múl - tum mi - sé - ri - cors est

Musical score for the fourth system, featuring a vocal line and a piano accompaniment. The vocal line includes a fermata over the word 'a'.

di - mít - te - re pec - cá - ta nó - stra Dé - us nó - ster.

Musical score for the fifth system, featuring a vocal line and a piano accompaniment. The vocal line includes a fermata over the word 'Dé'.

M. M. ♩ = 152.

Alia
Ant. IV.

Júx - ta ve - stí - bu - lum * et al - tá - re plo - rá -

bunt sa - cer - dó - tes et le - ví - tæ mi - ní - stri Dó - mi - ni, et

dí - cent: Pár - ce Dó - mi - ne, pár - ce pó - pu - lo tú - o:

et ne dí - si - pes ó - ra clamá - ti - um ad te, Dó - mi - ne.

M. M. ♩ = 160.

Resp. II.

Emen - dé - mus * in mé - li - us, quæ i - gno - rán - ter pec - cá -

vi - mus: ne sú - bi - to præ - oc - cu - pá - ti dí - e mór - tis, quæ - rá - mus spá -

ti - um pæ - ni - tén - ti - æ, et in - ve - ni - re non pos - sí - - - mus. *

At - tén - de Dó - mi - ne, et mi - se - ré - re: qui - a pec - cá -

vi - mus tí - - - bi. V. Ad - - ju - va nos, Dé - us sa - lu - tá - ris nó - - - ster:

et própter ho - nó - rem nó - mi - nis tú - i, Dó - mi - ne, lí - be - - ra nos. * At - tén - de.

Gló - ri - a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto. * At - tén - de.

Ad Missam.

M. M. ♩ = 152.

Intr. I.

Mi-se - ré-ris * ó - mnium Dó - mi-ne, et ní - hil o - dí - sti e -

ó - - - rum quæ fe - - ci - sti, dis-sí - mu - lans pec - cá - ta hó - - mi - - num

pró - pter pæ - ni - - tén - ti - - - am, et pár - cens íl - - lis:

qui a tu es Dó - - mi - nus Dé - - - us nó -

- ster. Ps. Mi - se - ré - re mé - i Dé - us, mi - se - ré - re mé - i: * quó - ni - am in te con - fi - dit

á - ni - ma mé - a. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - rí - tu - i Sán - cto. *

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 half rest followed by a quarter note 'á', then continues with a melodic line. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines.

Sic - ut é - rat in prin - ci - pi - o, et nunc, et sém - per, et in sã - cu - la sã - cu - ló - rum. A - men.

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some slurs. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

M. M. ♩ = 152.

Mi - se - ré - re * mé - i Dé - us,

Grad. I.

The third system is marked 'Grad. I.' and shows a change in the piano accompaniment. The bass line is now more active with eighth notes, and the treble line has a more complex texture. The vocal line continues with a melodic line, including some slurs and accents.

mi - se - ré - re mé - i:

The fourth system continues the 'Grad. I.' section. The vocal line has a melodic line with several slurs and accents. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

quó - ni - am in te con - fi - dit

The fifth system continues the vocal and piano parts. The vocal line has a melodic line with slurs and accents. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

á - ni - ma mé - a.

The sixth system concludes the page with the vocal line and piano accompaniment. The vocal line has a melodic line with slurs and accents. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

X. Mi - sit de cæ -

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

- lo, et li - be - rá - vit me:

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

dé.dit in op - pró - bri - um

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

con - cul - cán - tes * me.

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

M. M. ♩ = 160.

Dó.mi - ne,

* non se.cún.dum pec - cá.

Tract. II.

Musical notation for the fifth system, starting with a key signature change to D major.

ta nó - stra,

quæ fé - ci - mus

nos:

né - que se.cún.dum in - i - qui.

Musical notation for the sixth system, continuing the vocal line and piano accompaniment in D major.

tá - tes nó - - - stras re - trí - - - bu - as nó - bis.

V. Dó - mi - ne, ne me mí - - - ne - - - ris

in - i - qui - tá - tum no - strá - rum an - ti - quá - - - rum: cí - to an - ti - ci - pent

nos mi - se - ri - có - ri - æ tú - - - æ, qui a páu - - - pe - res fá - cti sú - mus

Hic genuflectitur.
ní - mis. V. Ad - ju - va nos, Dé - us sa - lu - tá - ris nó - - - ster:

et pró - pter gló - ri - am nó - minis tú - i, Dó - mi - ne, li - be - - - ra nos:

et pro - pi - ti - us é - sto pec - cá - tis no - stris, pró - pter

nó - men * tú - um.

Supradictus Tractus ubi hac die dicitur Feria secunda, quarta, et sexta, usque ad Feriam quartam Majoris Hebdomadae, nisi proprius assignetur.

M. M. ♩ = 144.

Ex - al - tá - bo te * Dómi - ne, quó - ni - am sus - ce -

Offert. II.

pi - sti me, nec de - le - ctá - sti in - i - mí - cos mé -

- os sú - per me: Dó - mi - ne

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

M. M. $\text{♩} = 160.$

Qui me - di - tá - bi - tur * in lé - ge Dó - mi - ni dí - e ac nó - cte,

Comm. III.

dá - bit frú - ctum sú - um in tém - po - re sú - o.

Feria Quinta.

M. M. $\text{♩} = 152.$

Dum cla - márem * ad Dó - minum, ex - au - dí - vit vó - cem mé - am,

Intr. III.

- ab his qui ap - propín - quant mí - hi: et hu - mi - li - á - vit é - os,

qui est án - te sæ - cu - la, et má - net in æ - tér - num:

já - cta co - gi - tá - tum tú - um in Dó - mi - no, et íp - si te

e - nú - tri - et. Ps. Ex - áu - di Dé - us o - ra - ti - ó - nem mé - am, et

ne de - spé - xe - ris de - pre - ca - ti - ó - nem mé - am: * in - tén - de mí - hi, et ex -

áu - di me. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é -

rat in prin - cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

M. M. $\text{♩} = 152.$

Já - cta * co - gi - tá - tum tú - - - um in Dó - mi - no, et íp - se te

Grad. VII.

e - - - nú - tri -

et.

V. Dum cla - má - rem

ad Dó - mi -

num,

ex - au - dí - vit

vó - cem mé - - - am ab

his

qui ap - pro - pínquant mí - - - hi.

Offertorium.
Ad te Dómine levávi, 4.

M. M. ♩ = 160.

Ac - ce - ptá - - - bis * sa - cri - fi - - - ci - um ju - - -

Comm. IV.

- - - stí - ti - - æ, ob - la - ti - ó - nes et ho - lo - cáu - - sta,

sú - - - per al - - tá - - re tú - um, Dó - mi - - ne.

Feria Sexta.

M. M. ♩ = 152.

Au - dí - vit * Dó - minus, et mi - sér - - tus est mí - hi: Dó - mi - nus

Intr. VII.

fá - ctus est ad - - jú - - tor mé - - us. Ps. Ex - al - tá - bo te Dó - mi - ne.

quó-ni-am sus-ce-pí-sti me: * nec de-le-ctá-sti in-i-mi-cos mé-os sú-

per me. Gló-ri-a Pá-tri, et Fi-li-o, et Spi-ri-tu-i Sán-cto. * Sic-ut é-

rat in prin-ci-pi-o, et nunc, et sém-per, et in sæ-cu-la sæ-cu-lórum. A-men.

M. M. ♩ = 152.

U-nam pé-ti-i * a Dó-mi-no, hanc re-qui-

Grad.V.

-ram, ut in-há-bi-tem in dó-mo Dó-mi-ni.

V. Ut vi-de-am

vo - lu - ptá - tem Dó - mi - ni:

et pró - te - gar a tém - plo sán - cto *

é - jus.

Tractus. Dómine non secúndum, 121.

M. M. $\text{♩} = 144.$

Dó - mi - ne, * vi - vi - fi - ca

Offert. III.

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

ut scí - am te - sti - mó - ni - a tú - a.

M. M. ♩ = 160.

Ser - vi - te * Dó - mi - no in ti - mó - - - re, et ex - sul - tá - te é -

Comm. V.

Musical notation for the first system of the Commemorative Versicle. It consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is G minor (two flats). The tempo is marked M. M. ♩ = 160. The lyrics are 'Ser - vi - te * Dó - mi - no in ti - mó - - - re, et ex - sul - tá - te é -'.

- - - i cum tre - - - mó - - - re: ap - pre - hén - di - te dis -

Musical notation for the second system of the Commemorative Versicle. It consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is G minor. The lyrics are '- - - i cum tre - - - mó - - - re: ap - pre - hén - di - te dis -'.

ci - pli - nam, ne per - e - á - tis de ví - - a jú - - - sta.

Musical notation for the third system of the Commemorative Versicle. It consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is G minor. The lyrics are 'ci - pli - nam, ne per - e - á - tis de ví - - a jú - - - sta.'

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

Dominica I. in Quadragesima.

M. M. ♩ = 152.

In - vo - cá - - bit me, * et é - - go ex - áu - di - am é - - um:

Intr. VIII.

Musical notation for the first system of the Introit. It consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is G minor. The tempo is marked M. M. ♩ = 152. The lyrics are 'In - vo - cá - - bit me, * et é - - go ex - áu - di - am é - - um:'.

e - - ri - pi - am é - - - um, et glo - ri - - fi - cá - - bo é - - um:

Musical notation for the second system of the Introit. It consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is G minor. The lyrics are 'e - - ri - pi - am é - - - um, et glo - ri - - fi - cá - - bo é - - um:'.

lon - gi - tú - di - ne di - é - - - rum ad - - im - plé - - bo é - - - um.

Ps. Qui há - bi - tat in ad - ju - tó - ri - o Al - tis - si - mi, * in pro - te - cti - ó - ne Dé - i cæ -

li com - mó - rá - bi - tur. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. *

Sic - ut é - rat in prin - cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

M. M. $\text{♩} = 152$.

An - ge - lis * sú - - - is man - dá - - vit de

Grad. II.

te, ut cu - stó - di - ant

te. in ó - mni - bus ví - is tú -

is.

V. In má - ni - bus por - tá -

bunt te, ne ún - quam of - fén -

das ad lá - pi - dem * pédem tú - um.

M. M. ♩ = 160.

Qui há - bi - tat

* in ad - ju - tó - ri - o Al - tis - si - mi,

Tract. VIII.

in pro-te - cti - ó - - - ne Dé - i - cæ - - - li commo - rá - -

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 three sharps (F#, C#, G#). The vocal line begins with a half note 'in' followed by eighth notes for 'pro-te - cti - ó - - - ne'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

- bi - tur. V. Dí - cet Dó - mi - - - no: Sus - cé - ptor mé - - - us es,

The second system continues the vocal line with a half note '- bi - tur.' followed by a full phrase 'V. Dí - cet Dó - mi - - - no: Sus - cé - ptor mé - - - us es,'. The piano accompaniment continues with similar rhythmic patterns.

et re - fú - - - gi - um mé - um, Dé - us mé - - - us:

The third system features a vocal line with a half note 'et re - fú - - - gi - um mé - um,' followed by a full phrase 'Dé - us mé - - - us:'. The piano accompaniment provides harmonic support.

spe - rá - - bo in é - - - um. V. Quó - ni - am í - -

The fourth system begins with a vocal line 'spe - rá - - bo in é - - - um.' followed by a full phrase 'V. Quó - ni - am í - -'. The piano accompaniment continues.

- pse li - be - rá - - vit me de lá -

The fifth system features a vocal line '- pse li - be - rá - - vit me de lá -'. The piano accompaniment continues with eighth-note patterns.

que - o ve - nán - ti - um, et a vér - bo á - - - spe - ro.

The sixth system features a vocal line 'que - o ve - nán - ti - um,' followed by a full phrase 'et a vér - bo á - - - spe - ro.'. The piano accompaniment concludes the system.

V. Scá-pu - - lis sú - - is ob - um - brá - bit tí - bi,

et sub pén-nis é - - jus spe - rá - bis. V. Scú-to cir -

cúm - da - - bit te vé - ri - tas é - jus:

non ti - mé - - bis a ti - mó - re no - ctúr - no.

V. A sa - git - - ta vo - lán - - te per dí - em,

a ne - gó - ti - o peram - bu - lán - - te in té - ne - bris,

a ru - í - na et dæ - mó - ni - o me - ri - di - á - no.

V. Cá - dent a lá - te - re - tú - o mil -

- le, et décem mil - li - a

a dæx - tris tu - is: tí - bi áu - tem non appro - pin - quá -

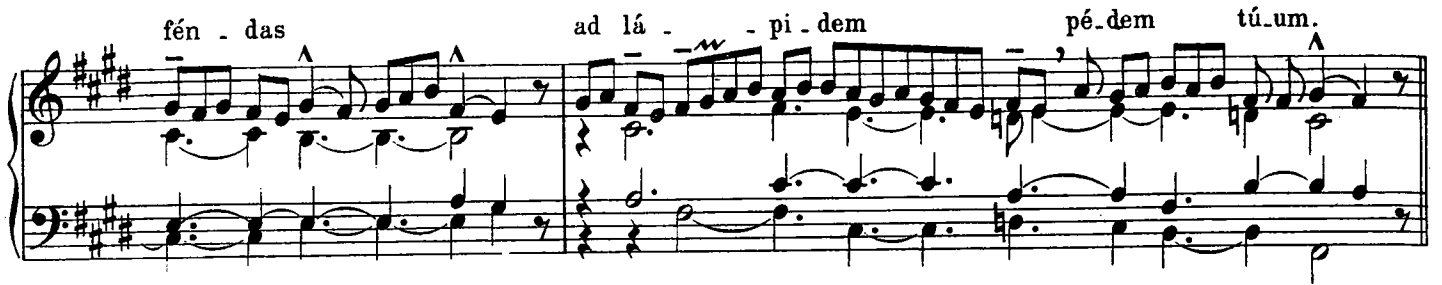
bit. V. Quó - ni - am An - ge - lis sú - is man - dá - vit de te,

ut cu - stó - di - ant te in ó - mni - bus ví - is tú - is.

V. In má-ni - bus por - tá - bunt te, ne ún - quam of -



fén - das ad lá - pi - dem pé - dem tú - um.



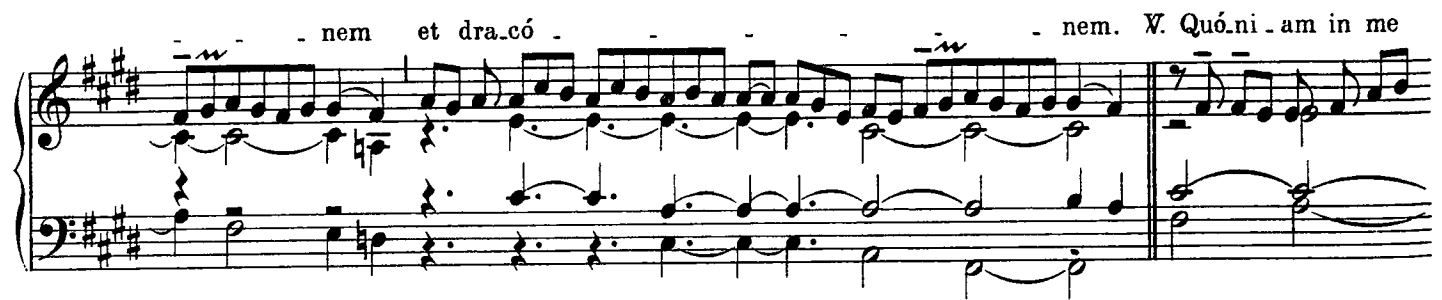
V. Sú - per á - spi - dem et ba - si - li - scum am - bu - lá -



- bis, et con - cul - cá - bis le - ó -



- nem et dra - có - nem. V. Quó - ni - am in me



spe - rá - vit, li - be - rá - bo é - um:



pró-tegam é - - um, quó-ni - am co - gnó-vit nó-men mé-um.

V. In - vo.cá-bit me, et é - - go ex - áu-di - am é - um:

cum í - pso sum in tri - bu - la - ti - - ó - ne.

V. E - ri - pi - am é - - - um, et glo - ri - fi - cá - bo é - - - um:

lon - gi - tú - - - di - ne di - é - rum ad - im - plé - bo é - -

- um, et os - téndam íl - - - li sa -

lu - tá - re * mé - um.

M. M. ♩ = 144.

Scá - pu - lis sú - is * ob - um - brá - bit tí - bi Dó - mi - nus,

Offert. VIII.

et sub pén - nis é - jus spe - rá - bis: scú - to

cir - cúm - da - bit te vé - ri - tas é - jus.

M. M. ♩ = 160.

Scá - pulis sú - is * ob - um - brá - bit tí - bi, et sub pén - nis é - jus spe -

Comm. III.

- rá - bis: scú - to cir - cúm - da - bit te vé - ri - tas é - jus.

Feria Secunda.

M. M. $\text{♩} = 152.$

Sic - ut ó - cu.li * ser.vó - rum in má - ni - bus do - mi - nó - rum su -

Intr. IV.

The first system of music shows a vocal line with a treble clef and a piano accompaniment with a bass clef. The key signature has one sharp (F#). The vocal line begins with a melodic phrase, and the piano accompaniment provides a harmonic foundation with chords and moving lines.

o - rum: i - ta ó - cu.li nó - stri ad Dó - minum Dé - um nó - strum,

The second system continues the musical piece. The vocal line has a rest followed by a new melodic phrase. The piano accompaniment continues with its harmonic support.

do - nec mi - se - re. á - tur nó - bis: mi - se - ré - re nó - bis Dó - mi -

The third system continues the musical piece. The vocal line has a rest followed by a new melodic phrase. The piano accompaniment continues with its harmonic support.

ne, mi - se - ré - re nó - bis. Ps. Ad te le - vá - vi ó - cu - los mé - os: *

The fourth system continues the musical piece. The vocal line has a rest followed by a new melodic phrase. The piano accompaniment continues with its harmonic support.

qui há - bi - tas in cæ - lis. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. *

The fifth system continues the musical piece. The vocal line has a rest followed by a new melodic phrase. The piano accompaniment continues with its harmonic support.

Sic - ut é - rat in prin - cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. Amen.

The sixth system concludes the musical piece. The vocal line has a rest followed by a new melodic phrase. The piano accompaniment continues with its harmonic support.

Graduale. Protéctor noster, *ut in Sabbato Quatuor Temp., 154.*
Tractus. Dómine non secúndum, *ut in Feria IV. Cinerum, 121.*

M. M. ♩ = 144.

Le - vá - - bo * ó - cu - los mé - os, et con - si - de - rá - - bo

Offert. VIII.

The first system of musical notation 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 (B-flat). The piano accompaniment uses a grand staff with treble and bass clefs. The music is in a moderate tempo, marked 'M. M.' with a quarter note equal to 144 beats per minute. The lyrics 'Le - vá - - bo * ó - cu - los mé - os, et con - si - de - rá - - bo' are written below the vocal line.

mi - rá - bí - li - a tú - a, Dó - mi - - ne, ut dó -

The second system continues the musical notation with the vocal line and piano accompaniment. The lyrics 'mi - rá - bí - li - a tú - a, Dó - mi - - ne, ut dó -' are written below the vocal line. The piano accompaniment features a steady rhythmic pattern in the bass line and a more melodic line in the treble.

- ce - - as me ju - stí - - ti - am tú - -

The third system continues the musical notation. The lyrics '- ce - - as me ju - stí - - ti - am tú - -' are written below the vocal line. The piano accompaniment maintains its rhythmic and melodic structure.

- - am: da mí - - hi in - - tel - lé - - etum,

The fourth system continues the musical notation. The lyrics '- - am: da mí - - hi in - - tel - lé - - etum,' are written below the vocal line. The piano accompaniment continues with its characteristic accompaniment.

ut dí - - scam man - dá - - ta tú - - a.

The fifth and final system of musical notation on the page. The lyrics 'ut dí - - scam man - dá - - ta tú - - a.' are written below the vocal line. The piano accompaniment concludes the piece with a final cadence.

M. M. ♩ = 160.

Comm. IV.

A - - men * dí - co vó - - bis: quod ú - - ni ex mí - ni - mis mé - is

The first system of musical notation for Comm. IV. It 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 melodic phrase in G major, marked with a fermata and a 'w' (ritardando) marking. The piano accompaniment provides a harmonic foundation with chords and moving lines.

fe - cí - stis, mí - hi fe - cí - stis: ve - ní - te be - ne - dí - cti Pá - tris mé - i,

The second system of musical notation for Comm. IV. It continues the vocal line and piano accompaniment from the first system. The vocal line has a fermata over the first measure of this system. The piano accompaniment continues with sustained chords and moving bass lines.

pos - si - dé - te præ - pa - rá - tum vó - bis ré - gnum ab in - i - ti - o sæ - cu - - li.

The third system of musical notation for Comm. IV. It concludes the vocal line and piano accompaniment for this section. The vocal line ends with a fermata. The piano accompaniment features sustained chords and a final cadence.

Feria Tertia.

M. M. ♩ = 152.

Intr. V.

Dó - mi - ne * re - fú - gi - um fá - - ctus es nó - - bis a ge - ne - ra - ti - ó - -

The first system of musical notation for FERIA TERTIA. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a melodic phrase in G major, marked with a fermata and a 'w' (ritardando) marking. The piano accompaniment provides a harmonic foundation with chords and moving lines.

ne et pro - gé - ni - e: a sæ - cu - lo, et in sæ - cu - lum tu es.

The second system of musical notation for FERIA TERTIA. It continues the vocal line and piano accompaniment from the first system. The vocal line has a fermata over the first measure of this system. The piano accompaniment continues with sustained chords and moving bass lines.

Ps. Pri-úsquam móntes fi-e-rent, aut for.ma-ré.tur tér-ra et ór-bis: * a 'sæ-cu-lo, et us-que in sæ-cu-

lum tu es Dé-us. Gló-ri-a Pá-tri, et Fi-li-o, et Spi-rí-tu-i Sán-cto.* Sic-ut é-rat in prin-

ci-pi-o, et nunc, et sémper, et in sæ-cu-la sæ-cu-ló-rum.A-men.

Graduale. Dirigátur,
ut in *Sabbato Quatuor*
Temp. Quadrag., 155.

M. M. $\text{♩} = 144$.

In te spe-rá - - vi, * Dó-mi - - ne:

Offert.II.

dí - xi: Tu es Dé - - us mé - - us,

in má - - ni-bus tú - - is tém - - po - ra mé - - a.

M. M. ♩ = 160.

Cum in - vo - cá - rem te, *ex - au - dí - sti me, Dé - us ju - stí - ti - æ mé -

Comm. II.

- æ: in tri - bu - la - ti - ó - ne di - la - tá - sti me: mi - se - ré - re mí -

hi Dó - mi - ne, et ex - áu - di o - ra - ti - ó - nem mé - - am.

Feria IV. Quatuor Temporum Quadrag.

Introitus. Reminiscere, *ut in Dom. II. Quadrag., 158.*

Post primam Lectionem.

Graduale. Tribulatiões, *ut in Dom. II. Quadrag., 159.*

Post Epistolam.

M. M. ♩ = 160.

De ne - ces - si - tá - ti - bus *mé - - - - is

Tract. II.

é - ri - pe me, Dó - mi - ne: ví - - - - de

hu - mi - li - tá - tem mé - - am, et la - bó - rem mé - -

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

- - um: et di - mitte ó - - mnia pec - cá - ta mé - a.

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

X. Ad te Dó - mi - - ne le - - vá - vi á - nimam mé - am: Dé - us mé - -

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

- - us, in te con - fí - - do, non e - ru - bé - -

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

- - scam: ne - que ir - ri - de - ant me in - - i - mí -

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

ci mé - - - i. V. Et - e - -

- - - nim u - ni - vér -

si qui te ex - spé - ctant, non confundén - - - tur:

con - fun - dán - tur ó - - - mnes fa - - - ci - én - tes * vá -

- - - na.

Offertorium. Meditabor,
ut in Dom. II. Quadrag., 162.
 Communio. Intellige,
ut in Dom. II. Quadrag., 163.

Feria Quinta.

M. M. ♩ = 152.

Con-fés-si-o * et pul-chri-tú-do in con-spé-ctu é-

Intr. III.

The first system of music features 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 tempo is marked 'M. M.' with a quarter note equal to 152. The lyrics 'Con-fés-si-o * et pul-chri-tú-do in con-spé-ctu é-' are written above the vocal line.

jus: sán-cti-tas et ma-gni-fi-cén-ti-a

The second system continues the vocal line and piano accompaniment. The lyrics 'jus: sán-cti-tas et ma-gni-fi-cén-ti-a' are written above the vocal line. The piano accompaniment consists of chords and moving lines in both hands.

in san-cti-fi-ca-ti-ó-ne é-jus. Ps. Can-tá-te Dó-mi-no cán-ti-cum nó-vum: *

The third system continues the vocal line and piano accompaniment. The lyrics 'in san-cti-fi-ca-ti-ó-ne é-jus. Ps. Can-tá-te Dó-mi-no cán-ti-cum nó-vum: *' are written above the vocal line. The piano accompaniment features a more active bass line.

can-tá-te Dó-mi-no ó-mnistér-ra. Gló-ri-a Pá-tri, et Fi-li-o, et Spi-rí-tu-i Sán-cto *

The fourth system continues the vocal line and piano accompaniment. The lyrics 'can-tá-te Dó-mi-no ó-mnistér-ra. Gló-ri-a Pá-tri, et Fi-li-o, et Spi-rí-tu-i Sán-cto *' are written above the vocal line. The piano accompaniment includes some sustained chords.

Sic-ut é-rat in princí-pi-o, et nunc, et sém-per, et in sæ-cu-la sæ-cu-ló-rum. A-men.

The fifth system concludes the vocal line and piano accompaniment. The lyrics 'Sic-ut é-rat in princí-pi-o, et nunc, et sém-per, et in sæ-cu-la sæ-cu-ló-rum. A-men.' are written above the vocal line. The piano accompaniment ends with a final chord.

M. M. ♩ = 152.

Cu-stó-di me,

* Dó - mi - ne,

Grad. I.

ut pu-píl - lam ó - cu - li:

sub úm - bra

a - lá - rum tu - á - rum

pró - te -

- ge

me.

W. De vúl - tu tú - o

ju - dí - ci - um mé -

- um próde - at:

ó - cu - li tú -

vi -

de - ant * æ - qui - tá - tem.

M. M. ♩ = 144.

Offert. VIII.

Im - mit - tet * An - ge - lus Dó - mi - ni, in cir -

cú - i - tu ti - mén - ti - um é - um, et e - ri - pi - et

é - os: gu - stá - te et vi - dé - te,

quó - ni - am su - á - vis et Dó - mi - nus.

M. M. ♩ = 160.

Pá - nis, * quem é - go dé - de ro cá - ro mé - a est

Comm. I.

Musical score for the first system of Comm. I. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music consists of a series of eighth and sixteenth notes, with some accents and slurs.

pro sã - cu - li vi - ta.

Musical score for the second system of Comm. I. It continues the melody and accompaniment from the first system. The notation includes various rhythmic values and articulation marks.

Feria VI. Quatuor Temporum Quadrag.

M. M. ♩ = 152.

De ne - ces - si - tá - ti - bus mé - is * é - ri - pe me Dó - mi - ne

Intr. IV.

Musical score for the first system of Intr. IV. It features a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The music is characterized by a steady eighth-note rhythm.

ví - de hu - mi - li - ta - tem mé - am et la - bó - rem mé - um,

Musical score for the second system of Intr. IV. It continues the melody and accompaniment from the first system. The notation includes various rhythmic values and articulation marks.

et di - mít - te ó - mni - a pec - cá - ta mé - a.

Musical score for the third system of Intr. IV. It concludes the melody and accompaniment for this section. The notation includes various rhythmic values and articulation marks.

Ps. Ad te Dó.mi.ne le.vá.vi á - ni.mam mé.am: * Dé.us mé.us in te con.fi.do, non e - ru - béscam.

Gló - ri - a Pá.tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto. * Sic - ut é - rat in prin.

ci - pi - o, et nunc, et sém - per, et in sœ - cu - la sœ - cu - ló - rum. A - men.

M. M. ♩ = 152.

Sál - - vum fac * sér - - vum tú - - um, Dé - - us

Grad. I.

mé - - us, sperántem in te. W. Au - ri - bus

pér - - ci - pe Dó - - mi - ne o -

ra-ti-ó-nem * mé - am.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major.

Tractus. Dómine non secúndum, 121.

M. M. ♩ = 144.

Bé-ne-dic * á - ni-ma mé-a Dó - mi-no, et nó - li ob - li - ví - sci ó -

Offert. V.

Musical score for the second system, featuring a vocal line and a piano accompaniment in G major.

mnes re-tri-bu-ti-ó-nes é - jus: et re-no-vá-bi - tur, sic - ut á -

Musical score for the third system, featuring a vocal line and a piano accompaniment in G major.

qui - læ, ju - vén - tus tú - a.

Musical score for the fourth system, featuring a vocal line and a piano accompaniment in G major.

M. M. ♩ = 160.

E - ru - bé - scant, * et con - tur - ben - tur ó - mnes in - i - mí - ci mé - i:

Comm. IV.

Musical score for the fifth system, featuring a vocal line and a piano accompaniment in G major.

a - ver - tán - tur re - tró - sum, et e - ru - bé - scant vál - de ve - ló - ci - ter.

Musical score for the sixth system, featuring a vocal line and a piano accompaniment in G major.

Sabbato Quatuor Temporum Quadrag.

M. M. ♩ = 152.

In . tret * o . rá . . tí . o mé . . a

in con . spé . . . ctu tú .

Intr. III.

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 common time (C). The tempo is marked 'M. M.' with a quarter note equal to 152. The lyrics 'In . tret * o . rá . . tí . o mé . . a' are written above the vocal line, and 'in con . spé . . . ctu tú .' is written above the vocal line in the second measure.

o : in . cli . . na

áu . rem tú . . am

ad pré . cem mé . .

The second system continues the vocal and piano parts. The lyrics 'o : in . cli . . na' are above the first measure, 'áu . rem tú . . am' above the second measure, and 'ad pré . cem mé . .' above the third measure.

am Dó . . mi . ne.

Ps. Dó . mi . ne Dé . us sa . lú . tis mé . æ :

* in dí . e cla . má .

The third system continues the vocal and piano parts. The lyrics 'am Dó . . mi . ne.' are above the first measure, 'Ps. Dó . mi . ne Dé . us sa . lú . tis mé . æ :' above the second measure, and '* in dí . e cla . má .' above the third measure.

vi , et nó . cte co . ram te.

Gló . ri . a Pá . tri , et Fí . li . o , et Spi . ri . tu . i Sán . cto . *

The fourth system continues the vocal and piano parts. The lyrics 'vi , et nó . cte co . ram te.' are above the first measure, and 'Gló . ri . a Pá . tri , et Fí . li . o , et Spi . ri . tu . i Sán . cto . *' are above the second measure.

Sic . ut é . rat in prin . ci . pi . o , et nunc , et sém . per ,

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

The fifth system concludes the vocal and piano parts. The lyrics 'Sic . ut é . rat in prin . ci . pi . o , et nunc , et sém . per ,' are above the first measure, and 'et in sæ . cu . la sæ . cu . ló . rum . A . men .' are above the second measure.

M. M. ♩ = 152.

Pro-pi - ti-us é - - sto * Dó - - mi-ne

pec.cá - - -

1. Grad.V.

Musical notation for the first system, including treble and bass staves with lyrics 'Pro-pi - ti-us é - - sto * Dó - - mi-ne pec.cá - - -'. The notation features a piano accompaniment with chords and moving lines in both hands, and a vocal line in the treble clef.

tis nó - - w - - stris: ne.quándo dí - cant gén - - tes:

Musical notation for the second system, including treble and bass staves with lyrics 'tis nó - - w - - stris: ne.quándo dí - cant gén - - tes:'. The piano accompaniment continues with harmonic support for the vocal line.

U - - bi est Dé.us e - - w - - in - - ó - rum?

Musical notation for the third system, including treble and bass staves with lyrics 'U - - bi est Dé.us e - - w - - in - - ó - rum?'. The piano accompaniment features a steady rhythmic pattern.

V. Ad-ju-va nos, Dé.us sa-lu-tá-ris nó-ster:

Musical notation for the fourth system, including treble and bass staves with lyrics 'V. Ad-ju-va nos, Dé.us sa-lu-tá-ris nó-ster:'. The piano accompaniment provides a strong harmonic foundation.

et propter ho - nó - - rem nó.mi-nis tú - i Dó.mi.

Musical notation for the fifth system, including treble and bass staves with lyrics 'et propter ho - nó - - rem nó.mi-nis tú - i Dó.mi.'. The piano accompaniment continues with sustained chords.

ne, * lí - - be - ra nos.

Musical notation for the sixth system, including treble and bass staves with lyrics 'ne, * lí - - be - ra nos.'. The piano accompaniment concludes with a final chord.

M. M. ♩ = 152.

Pro - té - ctor nó - ster

* á - spi -

2. Grad. V.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some rests and dynamic markings like accents.

ce Dé - us, et ré - spi -

- ce su - per sér -

The second system continues the musical piece. It features similar rhythmic patterns and melodic lines as the first system, with some changes in dynamics and phrasing. The accompaniment remains consistent, while the upper staff has more complex rhythmic figures.

vos tú - os.

V. Dó - mi - ne Dé - us vir - tú - tum,

The third system of musical notation shows a continuation of the piece. The bass line provides a solid harmonic foundation, while the treble line carries the primary melody. There are some dynamic markings and phrasing slurs throughout.

The fourth system continues the musical development. The texture remains consistent with the previous systems, featuring a steady accompaniment and a melodic upper line. The notation includes various note values and rests.

ex - áu - di pré -

- ces ser - vó - rum * tu -

The fifth system of musical notation continues the piece. The bass line is particularly active with eighth-note patterns. The treble line has some melodic leaps and rests. The overall mood is solemn and reverent.

ó - rum.

The sixth and final system of musical notation on this page. It concludes the piece with a final melodic phrase in the treble and a sustained accompaniment in the bass. The notation includes dynamic markings and phrasing slurs.

M. M. ♩ = 152.

Con - vér - te - re * Dó - mi - ne a - li - quántu - lum,

3. Grad. V.

et de - pre - cá - re su - per sér - vos tú - os.

V. Dó - mi - ne

re -

fú - gi - um fá - ctus es nó - bis, a gene - ra - ti -

ó - ne * et pro - gé - ni - e.

M. M. ♩ = 152.

Di - ri - gá - tur * o - rá - ti - o mé - a

4. Grad. VII.

sic ut in cén sum in con.spéctu tú o, Dó mi ne.

V. E le vá ti o

má nu um me á rum sa cri fi ci um * ve sper

ti num.

Post V. Lectionem, Hymnus Benedictus es, un in Sabbato Quatuor Temporum Adventus, 25.

M. M. ♩ = 160.

Lau dá te * Dó mi num ó mnes géntes:

Tract. VIII.

et col lau dá te é um o mnes pó

- pu - li. X. Quóni - am confir - má - ta est su - per nos mi -

se - ri - cór - di - a é - jus: et vé - ri - tas Dó - mi - ni

má - net * in æ - tér - num.

M. M. $\text{♩} = 144.$

Offert. VIII. Dó - mi - ne * Dé - us sa - lú - tis mé - æ, in dí - e

ela - má - vi, et nó - cte có - ram te: ín - tret o - rá - ti -

o mé - a in con - spé - ctu tú - o, Dó - mi - ne.

M. M. ♩ = 160.

Dó-mi - ne * Dé-us mé-us, in te spe-rá - vi: lí - be-ra me ab

Comm. II.

Musical score for Comm. II. First system showing vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time.

ó - mni - bus per-se-quén - ti - bus me, et é - ri - pe me.

Musical score for Comm. II. Second system showing vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

Dominica II. in Quadragesima.

M. M. ♩ = 152.

Re-mi-ní-sce-re * mi - se-ra - ti - ó - num tu - á - rum, Dó-mi - ne,

Intr. IV.

Musical score for Intr. IV. First system showing vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The music is in a minor key and 4/4 time.

et mi - se - ri - cór - di - æ tú - æ, quæ a sæ - cu - lo sunt: ne ún -

Musical score for Intr. IV. Second system showing vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

quam do - mi - nén - tur nó - bis in - i - mí - ci nó - stri: lí - be - ra nos Dé - us Is - ra -

Musical score for Intr. IV. Third system showing vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

- el ex ó-mni-bus an-gú - sti - is nó - - stris.

Ps. Ad te Dó-mi-ne le-vá-vi á - ni - mam mé - am: * Dé - us mé-us in te con-fi - do, non

e - ru - béscam. Gló - ri - a Pá-tri, et Fí-li - o, et Spi-ri - tu - i Sán-cto. *

Sic - ut é - rat in prin-ci-pi - o, et nunc, et sémper, et in sæ-cu-la sæ-cu-ló - rum. A - men.

M. M. $\text{♩} = 152$.

Tri-bu-la - ti - ó - nes * cór - dis mé - i di - la - tá -

Grad. V.

tæ sunt: de ne-ces-si - tá - ti - bus mé - is é - ri - pe me,

Dó - - mi - - ne: X. Ví - -

- de hu - mi - li - tá - tem mé - am, et la - bó -

rem mé - um:

et di - mít - te ó - - mni - a

pec - cá - ta * mé - - a.

M. M. ♩ = 160.

Con - fi - té - mi - ni

* Dó - - mi - no,

Tract. II.

quó - ni - am bó - nus: quó - ni - am in scæ - cu - lum



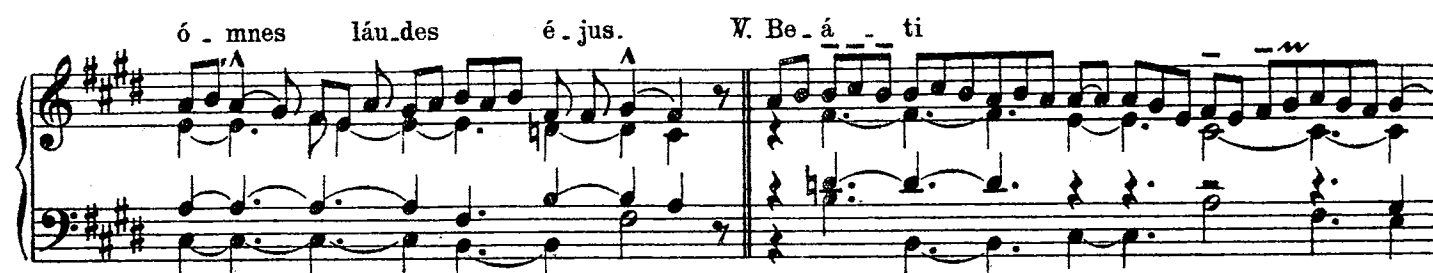
mi - se - ri - có - r - di - a é - jus. V. Quis lo - qué - tur



pot - én - ti - as Dó - mi - ni: au - dí - tas fá - ci - et



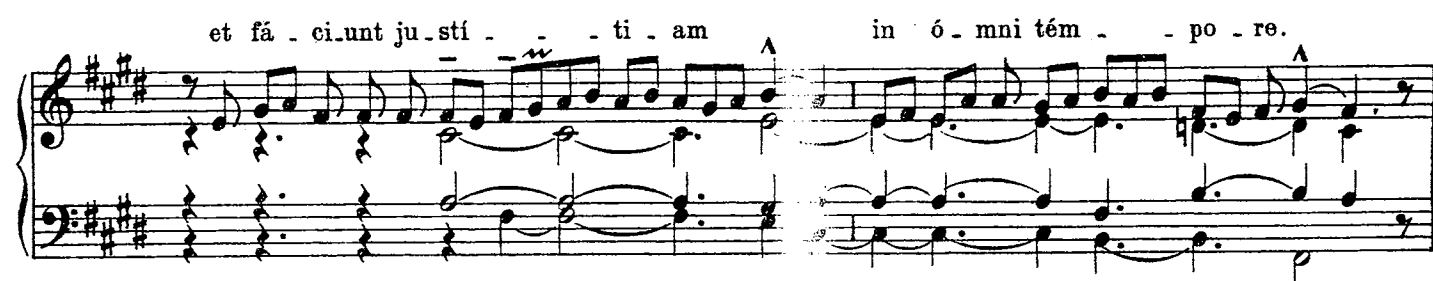
ó - mnes láu - des é - jus. V. Be - á - ti



qui cu - stó - di - unt ju - dí - ci - um,



et fá - ci - unt ju - stí - ti - am in ó - mni tē - po - re.



V. Me-méno

nó.stri, Dó - mi - - ne,

in be-ne-plá-ci-to pó-pu-li tú - - i: ví - si - ta nos

in sa - - lu - tá - ri * tú - - o.

M. M. ♩ = 144.

Me-di - tá - - bor * in mandá - tis tú - - is, quæ di - lé - xi

Offert. II.

vál - de: et le - vá - bo má - - nus mé - as ad mandá -

ta tú - - a, quæ di - lé - - xi.

M. M. $\text{♩} = 160.$

In - tél - li - ge * cla - mó - rem mé - um: in - tén - de vó - ci o - ra - ti -

Comm. V.

Musical score for the first system of 'Comm. V.'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The melody is characterized by eighth-note patterns and rests.

ó - nis mé - æ, Rex mé - us, et Dé - us mé - us:

Musical score for the second system of 'Comm. V.'. It continues the vocal line and piano accompaniment from the first system. The piano part features a steady eighth-note accompaniment.

quó - ni - am ad te o - rá - bo, Dó - mi - ne.

Musical score for the third system of 'Comm. V.'. It concludes the vocal line and piano accompaniment for this section. The piano part continues with its eighth-note accompaniment.

Feria Secunda.

M. M. $\text{♩} = 152.$

Réd. i - me me * Dó - mi - ne, et mi - se - ré - re mé - i: pes e - nim mé - us

Intr. II.

Musical score for the first system of 'Feria Secunda'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats, and the time signature is common time. The piano part has a more active accompaniment with sixteenth notes.

sté - tit in ví - a ré - cta: in ec - clé - si - is be - ne - dí - cam Dó - mi - num.

Musical score for the second system of 'Feria Secunda'. It continues the vocal line and piano accompaniment. The piano part maintains its active accompaniment.

Ps. Jú - di - ca me Dó - mi - ne, quó - ni - am é - go in in - no - cén - ti - a mé - a in - gréssus sum: * et in

Dó - mi - no spérans, non in - fir - má - bor. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. *

Sic - ut é - rat in prin - cí - pi - o, et nunc, et sémper, et in sæ - cu - la sæ - cu - ló - rum. A - men.

M. M. ♩ = 152.

Ad - jú - tor mé - - us, * et li - be - rá - - tor mé - -

Grad. II.

us é - sto: Dó - - mi - - ne,

ne tar - dá - ve - - ris.

W. Con-fun-dán - tur, et re-ve-re - án -

- tur in-i-mí - ei mé - i,

qui quæ - runt á - nimam * mé - am.

Tractus. Dómine non secundúm, 121.

M. M. $\text{♩} = 144$.

Be-ne - dí - cam Dó - mi - num, * qui mí - hi trí - bu - it in -

Offert. I.

tel - lé - etum: pro - vi - dé - bam Dé - um in con - spé - ctu mé -

- o sém - per: quó - ni - am a déx - tris est

mí - - - hi, ne com_mó - - - ve - - - al.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major. The vocal line includes a fermata over the first measure and accents over the final two measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

M. M. $\text{♩} = 160.$

Dó-mi - - ne * Dó - mi-nus nó - - ster, quam ad-mi-rá-bi-le est

Comm. II.

Musical score for the second system, labeled 'Comm. II.', featuring a vocal line and a piano accompaniment in G major. The vocal line includes a fermata over the first measure and accents over the final two measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

no - - men tu - - - um in u - ni-vér - - - sa tér - - - ra!

Musical score for the third system, featuring a vocal line and a piano accompaniment in G major. The vocal line includes a fermata over the first measure and accents over the final two measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Feria Tertia.

Ti - bi dí - xit * cor mé - um, quæ - sí - vi vúl - - - tum tú - um,

Intr. III.

Musical score for the fourth system, labeled 'Intr. III.', featuring a vocal line and a piano accompaniment in G major. The vocal line includes a fermata over the first measure and accents over the final two measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

vúl - tum tú - um Dó - mi - ne re - qui - ram: ne a - vér - tas fá - ci - em tú - am a me.

Musical score for the fifth system, featuring a vocal line and a piano accompaniment in G major. The vocal line includes a fermata over the first measure and accents over the final two measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Ps. Dó-mi-nus il-lu-mi-ná-ti-o mé-a, * et sá-lus mé-a: quem ti-mé-bo?

Gló-ri-a Pá-tri, et Fi-li-o, et Spi-ri-tu-i Sán-cto. * Sic-ut é-rat in prin-

ci-pi-o, et nunc, et sém-per, et in sœ-cu-la sœ-cu-ló-rum. A-men.

Graduale. Jacta cogitatum, 126.

M. M. ♩ = 144.

Mi-se-ré-re mí-hi * Dó-mi-ne, se-cún-dum má-gnam mi-se-ri-

Offert. VIII.

cór-di-am tú-am: dé-le Dó-mi-ne in-i-qui-tá-tem mé-am.

M. M. $\text{♩} = 160$.

Nar.rá - bo * ó - mni.a mi.ra.bi.li - a tú - a: læ.fá - bor,

Comm. II.

et ex.sul.tá - bo in te: psál.lam nó.mi.ni tú - o, Al - tis.si - me.

Feria Quarta.

M. M. $\text{♩} = 152$.

Ne de.re.línquas me, * Dó - mi - ne Dé - us mé - us,

Intr. VII.

ne di.scé.das a me: in.tén.de in ad.ju.tó - ri.um mé - um, Dó - mi.

- ne vir - tus sa.lú - tis mé - æ.

Ps. Dó - mi - ne, ne in fu - ró - re tú - o ár - gu - as me: * né - que in í - ra tú - a cor - ri - pi -

Musical notation for the first system, featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line begins with a half rest followed by a series of eighth and sixteenth notes.

as me. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. *

Musical notation for the second system, continuing the vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata over the final note.

Sic - ut é - rat in prin - cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Musical notation for the third system, concluding the vocal line and piano accompaniment. The vocal line ends with a fermata over the final note.

M. M. ♩ = 152.

Sál - - - - - vum fac * pó - pu - lum tú - um, Dó - mi -

Grad. VII.

Musical notation for the fourth system, featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has three flats and the time signature is common time. The vocal line begins with a half rest followed by a series of eighth and sixteenth notes.

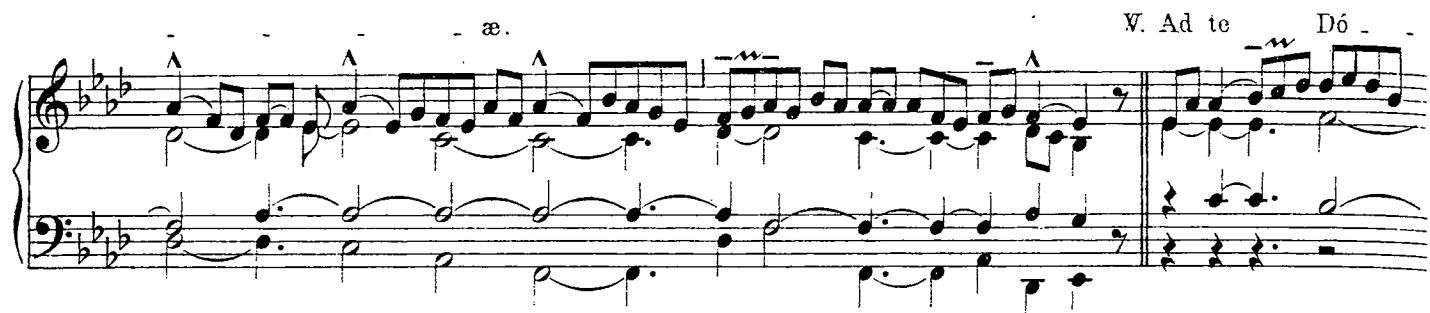
ne: et bé - - - - - ne - dic

Musical notation for the fifth system, continuing the vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata over the final note.

he - re - di - tá - - - - - ti tú - - - - -

Musical notation for the sixth system, concluding the vocal line and piano accompaniment. The vocal line ends with a fermata over the final note.

æ. V. Ad te Dó -



mi - ne cla - má - vi: Dé - us mé - us, ne sí - le -



as a me, et é - ro sí - mi - lis



de - scen - dén - ti - bus



* in lá - cum.



Tractus. Dómine non secúndum, 121.
Offertorium. Ad te Dómine levávi, 4.

M. M. ♩ = 160.

Jú-stus Dó-mi-nus, * et ju-stí-ti-as di-lé-xit:

Comm.V.

æ-qui-tá-tem ví-dit vúl-tus é-jus.

Feria Quinta.

M. M. ♩ = 152.

Dé-us in ad-ju-tó-ri-um mé-um in-tén-de: Dó-mi-ne ad

Intr.VII.

ad-ju-ván-dum me fe-sti-na: con-fun-dán-tur et re-ve-re-án-tur in-i-mí-ci mé-

-i, qui quæ-runt á-ni-mam mé-am. Ps. A-ver-tán-tur retrórsum et e-ru-

bé.scant, * qui vó.lunt mí.hi má.la. Gló.ri.a Pá.tri,et Fí.li.o, et Spi.ri.tu.i Sán.cto. *

Sic.ut é.rat in prin.cí.pi.o, et nunc, et sém.per, et in sæ.cu.la sæ.cu.lórum.A . men.

Graduale. Propítius esto, 153.

M. M. $\text{♩} = 144.$

Pre.cá.tus est * Mó.y.ses in conspé.ctu Dó.mi

Offert.VIII.

ni Dé.i sú.i, et dí.xit. Pre.cá.tus

est Mó.y.ses in con.spé.ctu Dó.mi ni Dé.i sú.i,

et dí - - - xit: Quá - - re, Dó.mi - ne, i - rá -

see - ris in pó - - pu - lo tú - - o? Pár - - ce i - ræ á - ni -

mæ tú - - - æ: me - mén - to A - bra - ham, I - sa - ac

et Já - cob, qui bus ju - rá - sti dá - re tér - ram flu - én - tem lac

et mel. Et pla - cá - tus fá - ctus est Dó - -

mi - nus de ma - li - gni - tá - te, quam dí - xit fá - - ce - -

re pó - pu - lo sú - - o.

M. M. ♩ = 160.

Qui mandú - cat * cárnem mé - - am, et bí - bit sán - guinem mé - - um, in

Comm. VI.

me má - - net, et é - - go in é - - o, dí - - - cit Dó - mi - nus.

Feria Sexta.

M. M. ♩ = 152.

E - go autem * cum ju - sti - - ti - a ap - - pa - ré - bo in con - spé - - ctu

Intr. I.

tú - o: sa - ti - á - - - bor, dum ma - ni - fe - stá - bi - tur gló - ri - a tú - a.

Ps. Ex - au - di Dó - mi - ne ju - sti - ti - am mé - am: * in - tén - de de - pre - ca - ti - ó - nem

Musical notation for the first system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 7/8.

mé - am. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é -

Musical notation for the second system, continuing the vocal line and piano accompaniment from the first system.

rat in prin - cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Musical notation for the third system, concluding the vocal line and piano accompaniment for this section.

M. M. ♩ = 152.

Ad Dó - mi - num, * dum tri - bu - lá - rer, cla - má -

Grad. V.

Musical notation for the fourth system, starting with a new key signature of two flats (Bb, Eb) and a 7/8 time signature. The tempo is marked 'M. M.' and the dynamics are 'Grad. V.'.

- vi, et ex - au - dí - vit me.

Musical notation for the fifth system, continuing the vocal line and piano accompaniment in the new key signature.

V. Dó - mi - ne,

Musical notation for the sixth system, concluding the piece with a vocal line and piano accompaniment.

lí - be - - ra á - - ni - mam mé - am a lá -

- bi - is in - í - - - - - quis, et a lín -

- gua * do - ló - sa.

Tractus. Dómine. non secúndum, 121.

M. M. $\text{♩} = 144$.

Dó - mi - ne, * in au - xí - li - um mé - - um ré - spi - ce:

Offert. VI.

con - fun - dán - tur et re - ve - re - án - - - - tur, qui quæ -

runt á - ni - mam mé - - am, ut áu - fe - rant é - am:

Dó-mi - ne, in au-xí - li - um mé - um ré-spi - ce.

Musical score for the first system, featuring a vocal line and piano accompaniment in a key with three flats.

M. M. ♩ = 160.

Tu Dó - mi - ne * ser - vá - bis nos, et cu - stó -

Comm. III.

Musical score for the second system, labeled 'Comm. III.', featuring a vocal line and piano accompaniment.

di - es nos a ge - ne - ra - ti - ó - ne hac in æ - tér - num.

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

Sabbato.

M. M. ♩ = 152.

Lex Dó - mi - ni * ir - re - pre - hen - sí - bi - lis, con - vér - tens á - ni - mas:

Intr. I.

Musical score for the fourth system, labeled 'Intr. I.', featuring a vocal line and piano accompaniment.

te - sti - mó - ni - um Dé - i fi - dé - le, sa - pi - én - ti - am præ - stans pár - vu -

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

lis. Ps. Cae-li e-nar-rant glo-ri-am De-i: * et o-pe-ra ma-nu-um e-jus an-nun-ti-

at fir-ma-men-tum. Glo-ri-a Pa-tri, et Fi-li-o, et Spi-ri-tu-i San-cto. * Sic-ut e-

rat in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la sae-cu-lo-rum. A-men.

M. M. ♩ = 152.

Bonum est

* con-fi-te-ri Do-mi-no:

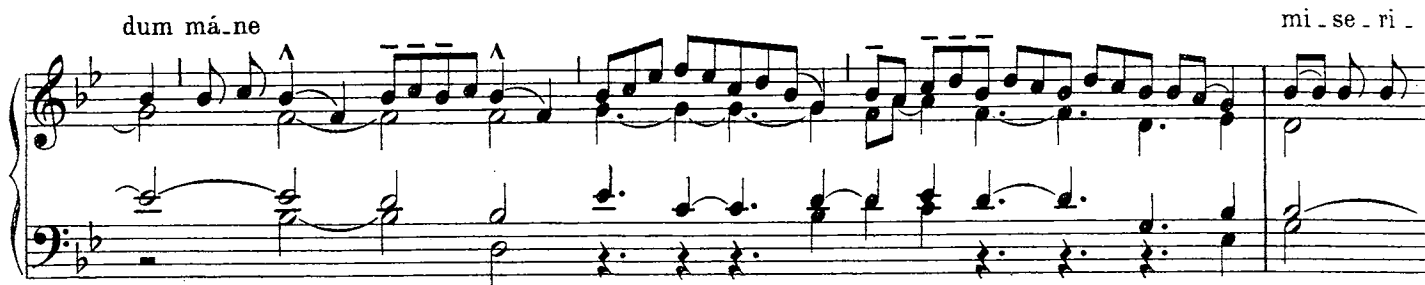
Grad. V.

et psal-le-re no-mi-ni tu-o, Al-tis-

si - me. V. Ad an-nun-ti-án -



dum má-ne mi - se - ri -



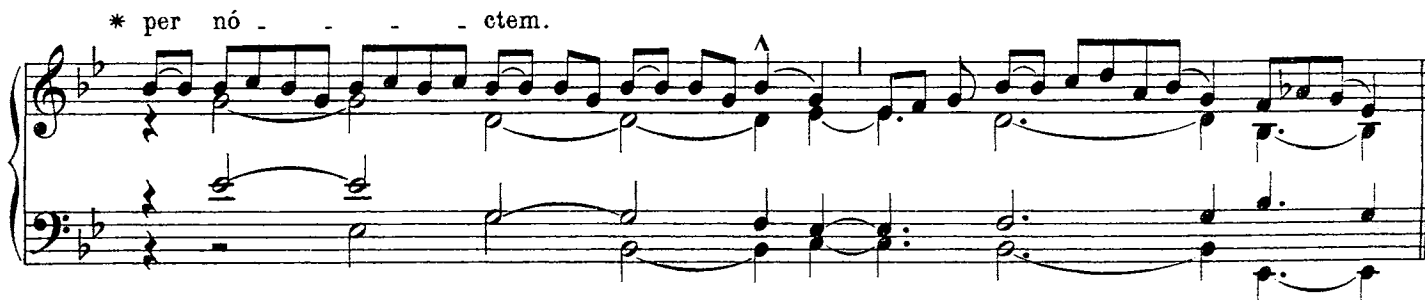
cór - di - am tú - am,



et ve - ri - tá - tem tú - a - m



* per nó - etem.



M. M. $\text{♩} = 144.$

Il - lú - - mi - - na * ó - cu - los mé - - os,

Offert. IV.

The first system of the Offertory 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 starts with a bass clef and a key signature of one flat. The music is in 4/4 time, as indicated by the tempo marking above.

ne - quán.do ob - dór - - mi - - am in mór - - te:

The second system continues the vocal and piano parts. The vocal line features a melodic line with some grace notes and a fermata over the word 'mór'. The piano accompaniment provides harmonic support with sustained chords and moving bass lines.

ne - - quán.do dí - cat in - i - mí - - cus mé - - us:

The third system continues the vocal and piano parts. The vocal line has a melodic line with a fermata over the word 'mí'. The piano accompaniment continues with sustained chords and moving bass lines.

Præ - vá - - lu - i ad - - vér - sus é - - um.

The fourth system concludes the Offertory. The vocal line has a melodic line with a fermata over the word 'é'. The piano accompaniment continues with sustained chords and moving bass lines.

M. M. $\text{♩} = 160.$

O - pór - tet te, * fi - li gau - dé - re, qui - a frá - ter tú - us

Comm. VIII.

The first system of the Communion 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 starts with a bass clef and a key signature of one flat. The music is in 4/4 time, as indicated by the tempo marking above.

mór - tu - us fú - e - rat, et re - ví - xit: per - i - e - rat, et in - vén - tus est.

The second system continues the vocal and piano parts. The vocal line features a melodic line with a fermata over the word 'mór'. The piano accompaniment provides harmonic support with sustained chords and moving bass lines.

Dominica III. in Quadragesima.

M. M. $\text{♩} = 152$.

O - cu - li mé - i * sém - - per ad Dó - mi - num, qui - a í - pse e - vél - -

Intr. VII.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a melodic phrase, followed by a piano accompaniment with a steady eighth-note rhythm.

let de lá - que o pé - des mé - - os: ré - spi - - ce in me, et mi - se -

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some rests, and the piano accompaniment provides harmonic support with a consistent rhythmic pattern.

ré - - re mé - - - i, quó - ni - am ú - ni - cus et páu - - - per

The third system shows the vocal line with a melodic phrase and the piano accompaniment. The piano part features a more active bass line with some syncopation.

sum é - go. Ps. Ad te Dó - mi - ne le - vá - vi á - nimam mé - am: * Dé - us mé - us, in te con - fi - do,

The fourth system continues the vocal and piano parts. The piano accompaniment has a more complex texture with some chords and moving lines.

non e - ru - bé - seam. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. *

The fifth system concludes the page with the vocal line and piano accompaniment. The piano part features a final melodic phrase in the bass line.

Sic ut é-rat in princí-pi-o, et nunc, et sé-m-per, et in sæ-cu-la sæ-cu-lórum. A - men.

Musical score for the first system, featuring a treble and bass clef with Latin lyrics. The melody is in a major key with two sharps (F# and C#). The bass line provides a steady accompaniment with chords and moving lines.

M. M. ♩ = 152.

Ex - - - súr - ge * Dó - - mi - ne,

Grad. III.

Musical score for the second system, marked 'Grad. III.'. The key signature changes to one flat (Bb). The tempo remains 'M. M.' (Moderato). The melody continues with the lyrics 'Ex - - - súr - ge * Dó - - mi - ne,'.

non præ - vá - - le - - at hó -

hó -

Musical score for the third system, continuing the melody and accompaniment. The lyrics are 'non præ - vá - - le - - at hó -'.

- - mo:

ju - di - cén - - tur

gén - - tes

Musical score for the fourth system, continuing the melody and accompaniment. The lyrics are '- - mo: ju - di - cén - - tur gén - - tes'.

in con - spé - - etu

tú - - o.

Musical score for the fifth system, continuing the melody and accompaniment. The lyrics are 'in con - spé - - etu tú - - o.'

V. In conver-tén - - do in i - - micum mé-um re-trór -

Musical score for the sixth system, marked 'V.' (Vivace). The key signature changes to one flat (Bb). The tempo is faster. The lyrics are 'V. In conver-tén - - do in i - - micum mé-um re-trór -'.

sum, in-fir-ma-buntur; et per-i-bunt

a fá-ci-e

* tú -

a.

M. M. $\text{♩} = 160$.

Ad te le - vá - vi * ó - cu - los

Tract. VIII.

mé - os, qui há - bi - tas in caé -

- lis. V. Ec - ce sic - - ut ó - - cu - li ser -

vó - - rum in má - ni - bus do - mi - nó - - rum su - ó - rum:

V. Et sic - - ut ó - cu - li an - cil - - -

læ in má - ni - bus dó - - mi - næ sú - æ:

V. I - - - ta ó - - cu - li no - - - stri ad

Dó.minum Dé . - um nó . - strum,

do . - nec mi -

The first system of music shows a piano accompaniment. The treble clef staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass clef staff provides a harmonic foundation with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

- se . re . á . tur nó - stri.

V. Mi . se . ré - re nó - bis

The second system continues the piano accompaniment. It features a repeat sign in the middle of the system. The melodic line in the treble clef has some slurs and accents, while the bass clef continues with a steady accompaniment.

Dó . - mi - ne,

mi - se - ré -

The third system continues the piano accompaniment. The treble clef staff shows a melodic line with various ornaments and slurs. The bass clef staff maintains the harmonic support.

- re *nó . bis.

The fourth system continues the piano accompaniment. The melodic line in the treble clef is more active, with many sixteenth notes. The bass clef provides a consistent accompaniment.

M. M. = 144.

Ju . stí . ti - æ Dó . mi - ni * ré - etæ, læ - ti - fi . cã .

Offert. IV.

The fifth system continues the piano accompaniment. The treble clef staff has a melodic line with slurs and accents. The bass clef staff provides a steady accompaniment. The system ends with a double bar line.

tes cór - da, et dul-ci - ó - ra su-per mel et fá -

- vum: nam et sér-vus tú - us eu-stó - di-et é - a.

M. M. ♩ = 160.

Pás-ser * in-vé-nit sí - bi dó-mum, et túr-tur ní-dum, ú-bi re-pó -

Comm. I.

nat púl-los sú - os: al-tá - ri-a tú-a Dó-mi-ne vir-tú - tum, Rex

mé - us, et Dé - us mé - us: be - á - ti qui há - bi - tant

in dó - mo tú - a, in sé - cu-lum sé - cu-li lau - dá - bunt te.

Feria Secunda.

M. M. $\text{♩} = 152.$

In Dé - o * lau - dá - bo vér - bum, in Dó - mi - no lau - dá -

Intr. III.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment starts with a bass clef and the same key signature. The music is in a 4/4 time signature, as indicated by the tempo marking. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bo ser - mó - nem: in Dé - o spe - rá - vi, non ti - mé -

The second system continues the vocal and piano parts. The vocal line maintains its melodic flow with eighth and sixteenth notes. The piano accompaniment provides harmonic support with consistent eighth-note patterns and chords. The system concludes with a double bar line.

bo quid fá - ci - at mí - hi hó - mo. Ps. Mi - se - ré -

The third system continues the musical setting. The vocal line includes a slight melodic variation. The piano accompaniment features a more active bass line with some syncopation. The system ends with a double bar line.

re mé - i Dé - us, quó - ni - am con - cul - cá - vit me hó - mo: * tó - ta dí - e impú - gnans tri - bu -

The fourth system continues the vocal and piano parts. The vocal line has a more rhythmic feel with some dotted notes. The piano accompaniment features a steady eighth-note bass line and chords. The system ends with a double bar line.

lá - vit me. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é -

The fifth and final system on this page continues the vocal and piano parts. The vocal line concludes with a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords. The system ends with a double bar line.

rat in prin.ci - pi - o, et nunc, et sé - m - per, et in sae - cu - la - sae - cu - lo - rum. A - men.

Musical score for the first system, featuring a vocal line and piano accompaniment in G major with a key signature of one flat. The vocal line includes lyrics: "rat in prin.ci - pi - o, et nunc, et sé - m - per, et in sae - cu - la - sae - cu - lo - rum. A - men." The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

M. M. $\text{♩} = 152$.

Dé - us, * ví - tam mé - - - am nun - ti -

Grad. VIII.

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line includes lyrics: "Dé - us, * ví - tam mé - - - am nun - ti -". The piano accompaniment continues with a similar rhythmic pattern.

á - - vi tí - - bi: pó - - - su - - -

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes lyrics: "á - - vi tí - - bi: pó - - - su - - -". The piano accompaniment continues with a similar rhythmic pattern.

i lá - - cri - mas mé - - as in con.spé -

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line includes lyrics: "i lá - - cri - mas mé - - as in con.spé -". The piano accompaniment continues with a similar rhythmic pattern.

- - ctu tú - - - o.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The vocal line includes lyrics: "- - ctu tú - - - o.". The piano accompaniment continues with a similar rhythmic pattern.

V. Mi - se - ré - re mí . hi Dó - - - mi -

Musical score for the sixth system, featuring a vocal line and piano accompaniment. The vocal line includes lyrics: "V. Mi - se - ré - re mí . hi Dó - - - mi -". The piano accompaniment continues with a similar rhythmic pattern.

ne, quó - - - ni.am con.cul.cá.vit

me hó - - - mo: tó.ta dí - e bél -

lans * tri - bu.lá - - - vit

me.

Tractus. Dómine non secúndum, 121.

M. M. ♩ = 144.

Ex.áu - - di Dé - us * o - ra - ti - ó - nem

Offert.VIII.

mé - - am: et ne de - spé - - xe - - ris de - - pre - ca -

ti - ó - - nem mé - - am: in - tén - de in me,

Musical notation for the first system, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

et ex - - áu - - - di me.

Musical notation for the second system, continuing the piano accompaniment. It features treble and bass staves with a melodic line in the treble and a supporting bass line.

M. M. ♩ = 160.

Quis dá-bit * ex Sí-on sa-lu-tá - re Is-ra-el?

Comm.V.

Musical notation for the third system, labeled "Comm.V.". The key signature changes to three sharps (F#, C#, G#). The notation includes treble and bass staves with a melodic line and a bass line.

cum a - vér - te-rit Dó.mi-nus cap-ti - vi-tá-tem plé - bis sú - æ, ex-sul-tá - bit Já -

Musical notation for the fourth system, continuing the "Comm.V." section. It features treble and bass staves with a melodic line and a bass line.

cob, et læ-tá-bi - tur Is-ra - el.

Musical notation for the fifth system, concluding the "Comm.V." section. It features treble and bass staves with a melodic line and a bass line.

Feria Tertia.

M. M. ♩ = 152.

E-go cla-má - vi, *quóni - am ex-au-di - sti me, Dé - us:

Intr. III.

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), and the time signature is common time (C). The vocal line begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

in-clí - na aú-rem tú - am, et ex - áu - di vér - ba mé - a:

The second system continues the vocal and piano parts. The vocal line has a melodic peak marked with an accent (^) and a fermata. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

cu - stó - di me, Dó - mi - ne, ut pu - píl - lam ó - cu - li:

The third system shows the vocal line continuing with a melodic line. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line with some chordal textures in the left hand.

sub úm - bra a - lá - rum tu - á - rum pró - te - ge me.

The fourth system concludes the main phrase. The vocal line ends with a melodic flourish. The piano accompaniment provides a steady harmonic foundation throughout.

Ps. Ex - áu - di Dó - mi - ne ju - stí - ti - am mé - am: * in - tén - de de - pre - ca - ti -

The fifth system begins with a new phrase. The vocal line starts with a rest and then enters with a melodic line. The piano accompaniment features a more active bass line with some chordal textures.

ó - nem mé - am. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. *

Musical notation for the first system, featuring a vocal line and piano accompaniment in G major. The vocal line begins with a half note 'ó' followed by eighth notes for 'nem mé - am'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Sic - ut é - rat in prin - cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Musical notation for the second system, continuing the vocal and piano parts. The vocal line continues with 'Sic - ut é - rat in prin - cí - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.' The piano accompaniment maintains its rhythmic pattern.

M. M. ♩ = 152.

Ab oc - cúl - tis * mé - - - is mún - - da me Dó -

Grad. V.

Musical notation for the third system, marked 'Grad. V.' and in D major. The tempo is indicated as M. M. ♩ = 152. The vocal line begins with 'Ab oc - cúl - tis * mé - - - is mún - - da me Dó -'. The piano accompaniment features a more active eighth-note bass line.

mi - ne:

et ab a - li - é -

Musical notation for the fourth system, continuing the vocal and piano parts. The vocal line continues with 'mi - ne: et ab a - li - é -'. The piano accompaniment features a more active eighth-note bass line.

nis

pár - - ce sér - - vo tú - - o.

Musical notation for the fifth system, continuing the vocal and piano parts. The vocal line continues with 'nis pá - - ce sér - - vo tú - - o.'. The piano accompaniment features a more active eighth-note bass line.

V. Si mé - i non fú - e - rint do -

Musical notation for the sixth system, concluding the page. The vocal line begins with 'V. Si mé - i non fú - e - rint do -'. The piano accompaniment features a more active eighth-note bass line.

mi - ná -

ti, tunc im - ma - cu - lá - tus é -

- ro: et e - mun - dá - bor

a de - lí - - - - - cto * má - xi - mo.

Offertorium. Déxtera Dómini, 97.

M. M. ♩ = 160.

Dó - mi - ne, * quis ha - bi - tá - bit in ta - ber - ná - cu - lo tú - - - o? aut

Comm. VI.

quis re - qui - é - scet in món - te sán - cto tú - - - o? Qui in - gré - di - tur sí - ne

má-cu-la, et o-pe-rá - tur ju-sti - ti - am.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is in two staves (treble and bass clefs). The music is in a 7/8 time signature and a key signature of one flat (B-flat).

Feria Quarta.

M. M. ♩ = 152.

E-go autem * in Dó - mi - no spe-rá - vi: ex-sul-tá-bo, et

Intr. I.

Musical score for the second system, labeled 'Intr. I.'. It features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, and the piano accompaniment is in two staves. The music continues in the same 7/8 time signature and one-flat key signature.

læ-tá-bor in tú - a mi-se-ri - cór-di - a: qui-a re-spe-xi - sti hu-mi-li -

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, and the piano accompaniment is in two staves. The music continues in the same 7/8 time signature and one-flat key signature.

- tá - tem mé - am. Ps. In te Dó.mi.ne spe-rá-vi, non confún-dar in æ - tér - num: *

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, and the piano accompaniment is in two staves. The music continues in the same 7/8 time signature and one-flat key signature.

in ju-stí-ti-a tú-a lí-be-ra me. Gló-ri - a Pá-tri, et Fi-li-o, et Spi-rí-tu-i Sán-cto. *

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, and the piano accompaniment is in two staves. The music continues in the same 7/8 time signature and one-flat key signature.

Sic - ut é-rat in princí-pi - o, et nunc, et sém-per, et in sæ-cu-la sæ-cu - ló-rum. A - men.

Musical score for the sixth system, featuring a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, and the piano accompaniment is in two staves. The music continues in the same 7/8 time signature and one-flat key signature.

M. M. ♩ = 152.

Mi-se-re-re mi-hi, * Dó-mi-ne, quó - ni-am in - fir-

Grad. VII.

mus sum: sá - na me, Dó-mi - ne.

V. Con-tur - bá - ta

sunt ó - mni-a ós - sa mé -

a: et á - ni-ma mé - a tur-bá - ta est *

vál - de.

M. M. $\text{♩} = 144.$

Offert. IV.

Dó-mi-ne, * fac mé-cum mi-se-ri-

cor-di-am tú-am, propter nó-men tú-um:

qui-su-á-vis est mi-se-ri-cór-di-a tu-a.

M. M. $\text{♩} = 160.$

Comm. VII.

Nó-tas * mí-hi fe-cí-sti ví-as ví-

tæ: ad-im-plé-bis me læ-ti-ti-

a cum vúl-tu tú-o, Dó-mi-ne.

Feria Quinta.

M. M. ♩ = 152.

Sá - lus pó.pu.li * é - go sum, dí - cit Dó.mi - nus: de quacúm.

Intr. IV.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase that includes a trill-like ornament. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

- que tri - bu - la - ti - ó - ne cla - má - ve - rint ad me, ex - áu - di -

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system, with a trill-like ornament. The piano accompaniment maintains the harmonic and rhythmic support.

am é - os: et é - ro il - ló - rum Dó - mi - nus in per -

The third system of music shows the vocal line and piano accompaniment continuing. The vocal line features a trill-like ornament. The piano accompaniment consists of chords and moving lines in both hands.

- pé - tu - um. Ps. At - tén - di - te pó - pu - le mé - us lé - gem mé - am: * in - cli - ná -

The fourth system of music continues the piece. The vocal line has a trill-like ornament. The piano accompaniment provides harmonic and rhythmic support.

te áurem véstram in vér - ba - ó - ris mé - i. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. *

The fifth and final system of music on this page. The vocal line and piano accompaniment conclude the piece. The piano accompaniment features chords and moving lines in both hands.

Sic - ut é - rat in prin - ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

M. M. = 152.

O - cu - li * ó - mni - um in te spé - rant, Dó - mi -

Grad. VII.

Musical score for the second system, featuring a vocal line and piano accompaniment in G major. The tempo is marked 'M. M.' (Moderato). The vocal line includes a fermata over the word 'Dó-mi'.

ne: et tu das il - lis é -

Musical score for the third system, featuring a vocal line and piano accompaniment in G major. The vocal line continues with eighth and sixteenth notes.

- scam in tém - po - re op - por -

Musical score for the fourth system, featuring a vocal line and piano accompaniment in G major. The vocal line includes a fermata over the word 'scam'.

tú - no. V. A. - pe -

Musical score for the fifth system, featuring a vocal line and piano accompaniment in G major. The vocal line includes a fermata over the word 'pe'.

- ris tu má -

Musical score for the sixth system, featuring a vocal line and piano accompaniment in G major. The vocal line includes a fermata over the word 'má'.

num tú - - am: et im - ples

ó - mne á - ni - - - mal * be - ne - di - cti - ó - ne.

M. M. ♩ = 144.

Offert. VIII.

Si am - bu - lá - - - ve - - - ro * in mé - - di - o tri - -

bu - la - - ti - ó - - nis, vi - vi - fi - cá - - - bis

me, Dó - mi - - ne: et su - per í - -

ram in - i - - mi - có - - rum me - ó - - - rum ex - tén - -

des má - num tú - am, et sálvum me fé -

- cit déx - te - ra tú - a.

M. M. ♩ = 160.


Tu man - dá - sti * man - dá - ta tú - a cu - sto - di - ri ní -

Comm. V.

mis: ú - ti - nam di - ri - gán - tur ví - æ mé - æ, ad cu - sto - di -

én - das ju - sti - fi - ca - ti - ó - nes tú - as.

Feria Sexta.

M. M.  = 152.

Fac mecum, *Dó.mi.ne, sígnum in bó . num: ut vi.de.ant qui me o . dé . runt, et confun .

Intr. II.



dán . - tur: quó.ni.am tu Dó . - mi . ne ad . ju . ví . sti me, et con . so .



lá . - tus es me. Ps. In . cli . na Dó.mi.ne áurem tú . am, et ex . áu . di me: *



quó . ni . am ínops et páuper sum é . go. Gló . ri . a Pá . tri, et Fi . li . o, et Spi . ri . tu . i Sáncto: *



Sic . ut é . rat in prin . cí . pi . o, et nunc, et sém . per, et in sæ . cu . la sæ . cu . ló . rum. A . men.



M. M. ♩ = 152.

In Dé - o * spe - rá - vit cor mé - um, et ad - jú - tus sum:

Grad.V.

et re - fló - ru - it cá - ro mé - a: et ex vo - lun -

tá - te mé - a con - fi - té - bor il -

li. V. Ad te, Dó - mi - ne, cla - má - vi:

Dé - us

mé - us ne sí - le - as: ne di -

scé - - das * a me.

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). The vocal line begins with a series of eighth notes, followed by a melodic phrase. The piano accompaniment provides a steady harmonic foundation with chords and moving lines.

Tractus. Dómine non secúndum, 121.

M. M. ♩ = 144.

In - tén - - de * vó - - ci o - ra - ti - ó - - nis

Offert. V.

The second system continues the musical piece. The vocal line features a melodic line with some grace notes and slurs. The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody.

mé - æ, Rex mé - - us, et De - - us mé -

The third system shows the vocal line with a melodic phrase that includes a grace note. The piano accompaniment maintains the harmonic structure with chords and moving lines.

- us: quó - - ni - - am ad te

The fourth system continues the vocal melody and piano accompaniment. The vocal line has a melodic phrase with a grace note. The piano accompaniment provides a steady harmonic support.

o - rá - - bo, Dó - - mi - ne.

The fifth system shows the vocal line with a melodic phrase. The piano accompaniment continues with a consistent harmonic structure.

M. M. ♩ = 160.

Qui bí - be - rit á - quam, * quam é - go dá - - bo é - - i,

Comm. III.

The sixth system continues the musical piece. The vocal line features a melodic phrase with a grace note. The piano accompaniment provides a steady harmonic support.

dí - cit Dó - mi - - nus, fi - - et in é - o fons á - quæ

sa - li - én - - - tis in ví - - tam æ - - - tér - - nam.

Sabbato.

M. M. ♩ = 152.

Vér - ba mé - a * áu - ri - bus pér - ci - pe Dó - mi - - ne, in - tél - li - ge

Intr. V.

cla - mó - - rem mé - - um: in - tén - de vó - ci o - ra - ti - ó - - nis

mé - - æ. Ps. Quó - ni - am ad te o - rá - bo, Dó - mi - ne: * má - ne ex - áu - di - es vó - cem mé - am.

Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é - rat in prin -

ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

M. M. ♩ = 152.

Si ám - bu - - - - - lem * in mé - - - - - di - - - - - o úm - - - - - bræ

Grad. I.

mór - tis, non ti - mé - bo má - - - - - la:

quó - ni - am tu mé - - - - - cum es, Dó - mi - ne.

V. Vir - - - - - ga tú - - - - - a, et bá - - - - - cu -

- lus tú - - - - - us, í - - - - - psa me

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 has lyrics: "- lus tú - - - - - us, í - - - - - psa me". The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

* con - so - lá - - - - - ta sunt.

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "* con - so - lá - - - - - ta sunt.". The piano accompaniment maintains the same rhythmic structure as the first system.

M. M. ♩ = 144.

Gréssus mé.os * dí - ri - ge Dó - - mi - ne se - cún - - - - -

Offert. VIII.

The third system of music begins with the section header "Offert. VIII." on the left. It features a vocal line and piano accompaniment. The vocal line has lyrics: "Gréssus mé.os * dí - ri - ge Dó - - mi - ne se - cún - - - - -". The piano accompaniment continues with the established rhythmic pattern.

- dum e - ló - - qui - - um tú - um: ut non do - mi - né.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "- dum e - ló - - qui - - um tú - um: ut non do - mi - né.". The piano accompaniment remains consistent.

tur ó - mnis in - ju - stí - ti - a, Dó - mi - - - - ne.

The fifth system of music concludes the vocal line and piano accompaniment. The vocal line has lyrics: "tur ó - mnis in - ju - stí - ti - a, Dó - mi - - - - ne.". The piano accompaniment continues to the end of the system.

M. M. ♩ = 160.

Né - mo * te con-dem-ná - vit, mú - li - er? Né - mo, Dó - mi - - - ne.

Comm. VIII.

Nec é - go et con-dem-ná - bo: jam ám - pli - us nó - li pec - cá - re.

Dominica IV. in Quadragesima.

M. M. ♩ = 152.

Læ - tá - - re * Je - rú - sa - lem: et con - vén - tum fá - ci - te ó - mnes

Intr. V.

qui di - li - gi - tis é - - am: gau - dé - te cum læ - ti - ti - a, qui in tri -

sti - - ti - - a fu - - i - - stis: ut ex - sul - té - tis,

et sa-ti-é - - - mi - - - ni ab u - bé - ri - bus con-so - la-ti-ó - -

nis vé - - - stræ. Ps. Læ-tá-tus sum in his quæ dí-cta sunt mí-hi: * in dómum

Dó-mi-ni í - bi-mus. Gló-ri-a Pá-tri, et Fí-li-o, et Spi-ri-tu-i Sán-cto. * Sic-ut é -

rat in prin-ci-pi-o, et nunc, et sémper, et in sæ-cu-la sæ-cu-ló-rum. A - men.

M. M. ♩ = 152.

Læ-tá-tus sum * in his quæ dí - cta sunt mí-hi:

Grad. VII.

in dó - mum Dó-mi - ni í - - - bi - mus.

V Fi - at pax in vir - tú - te tú - a:

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#), and the time signature is common time (C). The vocal line begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

et ab - un - dán - ti - a

The second system continues the vocal and piano parts. The vocal line has a similar melodic structure to the first system, with eighth and quarter notes. The piano accompaniment maintains its rhythmic accompaniment.

* in túr - ri - bus tú - is.

The third system includes the phrase marked with an asterisk. The vocal line features a melodic line with some rests, and the piano accompaniment continues with its characteristic eighth-note accompaniment.

M. M. ♩ = 160.

Qui con - fi - dunt * in Dó - mi - no, sic - ut mons Sí - on:

Tract. VIII.

The fourth system begins with the tempo marking 'M. M. ♩ = 160.' and the start of the phrase 'Qui confidunt'. The vocal line and piano accompaniment are shown in two systems of staves.

non com - mo - vé -

The fifth system continues the phrase 'non commovebitur'. The vocal line has a melodic line with some rests, and the piano accompaniment continues with its characteristic eighth-note accompaniment.

bi - tur in æ - tér - num,

qui há - bi - tat

The sixth system concludes the phrase 'in ætérnum'. The vocal line and piano accompaniment are shown in two systems of staves.

in Je-rú - - sa - - lem.

W. Món - -

- - - tes in cir-cú - i - tu é - - jus: et Dó-

et Dó-

mi - nus in cir-cú - - i - tu pó - pu - li sú - i,

ex hoc nunc et ús - - que *in sá -

- - eu - lum.

M. M. ♩ = 144.

Lau-dá - te

* Dó - mi - num, qui - a be - - ní - gnus est:

Offert. II.

psál - - li - te nó - - mi - ni é - - jus, quó - - ni - am su -

á - - vis est: ó - - mni - a quæ - cum - que vó - lu - - it,

fé - - cit in cæ - lo et in tér - - ra.

M. M. ♩ = 160.

Je - rú - sa - lem, * quæ æ - di - fi - cá - tur ut ci - vi - tas, cú - jus

Comm. IV.

par - ti - ci - pá - ti - o é - jus in id - í - psu - m: il - luc é - nim ascen - dé - - runt trí - bus, trí - bus Dó -

mi - - ni, ad con - fi - tén - dum nó - mi - ni tú - o, Dó - mi - - ne.

Feria Secunda.

M. M. ♩ = 152.

Dé - us, * in nó.mi.ne tú - o sál - vum me fac, et

Intr. IV.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a half note 'D' and a quarter note 'e', followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

in vir - tú - te tú - a jú - di - ca me: Dé - us ex -

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some slurs and accents. The piano accompaniment provides harmonic support with sustained chords and moving lines.

áu - di o - ra - ti - ó - nem mé - am. Ps. Quó - ni -

The third system continues the vocal and piano parts. The vocal line has a melodic contour with some slurs and accents. The piano accompaniment provides harmonic support with sustained chords and moving lines.

am a - li - é - ni in - sur - re - xé - runt ad - vér - sum me: * et fór - tes quæ - si - é - runt á - ni -

The fourth system continues the vocal and piano parts. The vocal line has a melodic contour with some slurs and accents. The piano accompaniment provides harmonic support with sustained chords and moving lines.

mam mé - am. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. *

The fifth system continues the vocal and piano parts. The vocal line has a melodic contour with some slurs and accents. The piano accompaniment provides harmonic support with sustained chords and moving lines.

Sic - ut é - rat in prin - ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

M. M. $\text{♩} = 152$.

E - sto mí - hi * in Dé - um pro - - te - - ctó - - rem,

Grad. V.

Musical score for the second system, featuring a vocal line and piano accompaniment in G minor. The tempo is marked 'M. M.' and the time signature is 4/4. The vocal line includes a fermata over the first measure.

et in ló - - cum re - - fú - gi - i,

Musical score for the third system, featuring a vocal line and piano accompaniment in G minor. The vocal line continues with eighth and sixteenth notes, and includes a fermata.

ut sál - - vum me fá - - ci -

Musical score for the fourth system, featuring a vocal line and piano accompaniment in G minor. The vocal line includes a fermata and continues with eighth and sixteenth notes.

as.

V. Dé - us, in te

spe - rá - vi:

Musical score for the fifth system, featuring a vocal line and piano accompaniment in G minor. The vocal line includes a fermata and continues with eighth and sixteenth notes.

Dó - mi - ne,

nos con - fún - - dar

Musical score for the sixth system, featuring a vocal line and piano accompaniment in G minor. The vocal line includes a fermata and continues with eighth and sixteenth notes.

* in æ - tér - - num.

Tractus. Dómine non secúndum, 121.
 Offertorium. Jubiláte Deo omnis terra, 87.

M. M. ♩ = 160.

Ab oc - cúl - tis mé - is * mún - da me, Dó - - mi - - ne: et ab a - li - é -

Comm. IV.

- nis pár - ce sér - vo tú - - o.

Feria Tertia.

M. M. ♩ = 152.

Ex - áu - di Dé - us * o - ra - ti - ó - - nem mé - - am, et ne de -

Intr. V.

spé - xe - ris de - pre - ca - ti - ó - nem mé - - am: in - tén - de in me, et

ex - áu - di me. Ps. Con - tri - stá - tus sum in ex - er -

ci - ta - ti - ó - ne mé - a: * et con - tur - bá - tus sum a vó - ce in - i - mí - ci, et a tri - bu -

la - ti - ó - ne pec - ca - tó - ris. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. *

Sic - ut é - rat in prin - cí - pi - o, et nunc, et sémper, et in sæ - cu - la sæ - cu - ló - rum. A - men.

M. M. ♩ = 152.

Ex - súr - ge * Dó - mi - ne, fer ó -

Grad. III.

- pem nó - bis: et lí - be - ra

nos pró-pter nó - - men tú - - -

um. V. Dé - us, áu - ri - bus nó - stris au -

di - - vi - - mus: pá - tres nó - - stri an - nun -

ti - a - vé - - runt nó - - bis ó - - pus, quod o - pe - rá - tus

es in di - é - - bus e - - ó - rum, in di - é - -

- - bus * an - - ti - - - quis.

M. M. ♩ = 144.

Ex.spé - etans * ex.spe.ctá - vi Dó.mi - num, et re.spé - xit

Offert. V.

me: et ex - au - dí - vit de.pre.ca - ti.ó - nem mé -

- am, et im.mí - sit in os mé - um

cán.ti - cum nó - vum, hýmnum Dé - o nó - stro.

M. M. ♩ = 160.

Læ.tá - bi.mur * in sa - lu - tá - ri tú - o: et in nó.mi.

Comm. II.

ne Dó.mi.ni Dé - i nó.stri ma.gni.fi - cá - bi - mur.

Feria Quarta.

M. M. $\text{♩} = 152.$

Dum san - ti - fi - cá - tus * fú - e - ro in vó - - bis, con - gre - gá - bo

Intr. III.

vos de u - ni - vér - sis tér - - ris: et ef - fún - - dam sú - per vos á - -

quam mún - - dam, et mun - da - bí - mi - - ni ab ó - - mni - -

bus in - qui - na - mén - tis vé - - stris: et dá - - bo vó - bis spi - ri - tum

nó - - vum. Ps. Be - ne - dí - cam Dó - mi - num in ó - mni tén - po - re: * sém - per laus é - jus

in ó - re mé - o. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. *

Sic - ut é - rat in prin - ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major.

Post Lectionem.

M. M. $\text{♩} = 152$.

Ve - ní - te fi - li - i, * au - dí - te me: ti - mórem Dó - mi - ni

1. Grad. V.

Musical score for the second system, featuring a vocal line and a piano accompaniment in G major.

do - cé - bo vos.

V. Ac - cé - di - te

Musical score for the third system, featuring a vocal line and a piano accompaniment in G major.

ad é - um,

et il - lu - mi - ná - mi -

Musical score for the fourth system, featuring a vocal line and a piano accompaniment in G major.

ni:

et fá - ci - es vé - stræ * non con - fun - dén - tur.

Musical score for the fifth system, featuring a vocal line and a piano accompaniment in G major.

Post Epistolam.

M. M. ♩ = 152.

Be-á - ta

gens,*cú-jus est Dó - mi-nus Dé - us e - ó -

2. Grad. I.

The first system of music features 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 rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

- - - rum: pó - - pu - lus,quem e - lé - - git Dó - mi-nus

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some rests. The piano accompaniment provides harmonic support with chords and moving lines.

in he-re-di-tá - - tem sí-bi.

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic contour with some rests. The piano accompaniment provides harmonic support with chords and moving lines.

V. Vér - bo Dó - - - - mi-ni

The fourth system continues the vocal and piano parts. The vocal line has a melodic contour with some rests. The piano accompaniment provides harmonic support with chords and moving lines.

cæ - li fir-má - ti sunt: et spí - - ri-

The fifth system shows the vocal line and piano accompaniment. The vocal line has a melodic contour with some rests. The piano accompaniment provides harmonic support with chords and moving lines.

tu ó - ris é - jus

ó -

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

- - mnis ví - tus.* e - ó - - rum.

Musical notation for the second system, featuring a treble and bass clef with various notes and rests.

Tractus. Dómine non secúndum, 121.

M. M. = 144.

Be - ne - dí - ci - te gén - - tes Dó - - mi - num Dé - - um

Offert. II.

Musical notation for the offertory section, featuring a treble and bass clef with various notes and rests.

nó - - - strum, et ob - au - dí - te vó - - cem láu - dis é - - jus:

Musical notation for the third system, featuring a treble and bass clef with various notes and rests.

qui pó - su - it á - - ni - mam mé - am ad ví - tam,

Musical notation for the fourth system, featuring a treble and bass clef with various notes and rests.

et non dé - dit com.mo - vé - ri pé . des mé - - - os: be - ne - dí - ctus

Dó - - mi - nus, qui non a - - mó - vit de - pre - ca - ti - ó - nem mé - -

am, et mi - se - ri - cór - - di - am sú - - - am a me.

M. M. $\text{♩} = 160$.

Lú - tum fé - cit * ex spú - to Dó - mi - nus, et li - ní - vit ó - cu - los

Comm. VI.

mé - os: et áb - i - i, et lá - - vi, et ví - di, et cré - di - di Dé - o.

Feria Quinta.

M. M. ♩ = 152.

Læ - té - tur cor

* quærén - ti - um

Dómi - num: quæri - te

Intr. II.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower 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 rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

Dó - - minum,

et con - - fir - má - ni - - ni:

quæri - te

The second system continues the vocal and piano parts. The vocal line has a melisma on 'ni' with a wavy line above it. The piano accompaniment provides harmonic support with sustained chords and moving lines.

fá - - ci - em é - jus

sém - per. Ps. Con - fi - té - mi - ni Dó - mi - no, et in -

The third system shows the vocal line with a rest at the beginning of the second measure. The piano accompaniment features a prominent bass line with sustained notes.

vo - cá - te nó - men é - jus:

* an - nun - ti - á - te in - ter géntes ó - pe - ra é - jus.

The fourth system continues the vocal and piano parts. The vocal line has a melisma on 'je' with a wavy line above it. The piano accompaniment maintains its harmonic structure.

Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto.

* Sic - ut é - rat in prin -

The fifth system shows the vocal line with a rest at the beginning of the second measure. The piano accompaniment features a prominent bass line with sustained notes.

ci - pi - o, et nunc et sém - per,

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

The sixth system concludes the piece. The vocal line has a melisma on 'men' with a wavy line above it. The piano accompaniment provides a final harmonic resolution.

M. M. $\text{♩} = 152.$

Ré-spi-ce, * Dó-mi-ne,

in testamén-tum tú - um:

Grad. V.

Musical notation for the first system, including treble and bass staves with lyrics 'Ré-spi-ce, * Dó-mi-ne, in testamén-tum tú - um:'

et á-ni - mas

páu-pe - rum

tu - ó - rum

Musical notation for the second system, including treble and bass staves with lyrics 'et á-ni - mas páu-pe - rum tu - ó - rum'

ne ob-li-vi-scá -

- ris in

fi - nem.

Musical notation for the third system, including treble and bass staves with lyrics 'ne ob-li-vi-scá - - ris in fi - nem.'

V. Exsúrge Dó-mi-ne,

et jú -

Musical notation for the fourth system, including treble and bass staves with lyrics 'V. Exsúrge Dó-mi-ne, et jú -'

- di-ca

cáu -

- sam tú -

Musical notation for the fifth system, including treble and bass staves with lyrics '- di-ca cáu - - sam tú -'

- am:

mémor é -

- sto oppróbri - i

Musical notation for the sixth system, including treble and bass staves with lyrics '- am: mémor é - - sto oppróbri - i'

servó - rum * tu.ó - rum.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major with a key signature of one flat. The vocal line includes a fermata over the final note.

M. M. ♩ = 144.
Dó -

Offert. VI.

Musical score for the second system, labeled 'Offert. VI.', with lyrics 'Dó - mi - ne, * ad ad.ju - ván - dum'. It features a vocal line and piano accompaniment.

me fe - sti - na: con - fun - dán -

Musical score for the third system, with lyrics 'me fe - sti - na: con - fun - dán -'. It features a vocal line and piano accompaniment.

- tur ó - mnes, advérsus me,

Musical score for the fourth system, with lyrics '- tur ó - mnes, advérsus me,'. It features a vocal line and piano accompaniment.

qui có-gi-tant sér-vis tú-is má - la.

Musical score for the fifth system, with lyrics 'qui có-gi-tant sér-vis tú-is má - la.'. It features a vocal line and piano accompaniment.

M. M. ♩ = 160.

Dó - mine, * memo - rá - bor ju - sti - ti - æ tú - æ so - li - us:

Comm. VIII.

Musical score for the sixth system, labeled 'Comm. VIII.', with lyrics 'Dó - mine, * memo - rá - bor ju - sti - ti - æ tú - æ so - li - us:'. It features a vocal line and piano accompaniment.

Dé.us, do - cu - í - sti me a ju - ven - tú - te mé - a: et us - que in se - né -

- ctam et sé - ni - um, Dé - us, ne de - re - lin - quas me.

M. M. $\text{♩} = 152$.

Feria Sexta.

Medi - tá - ti - o *córdis mé - i in con - spé - ctu tú - o sémpér:

Intr. I.

Dó - mi - ne ad - jú - tor mé - us, et redém - ptor mé - us.

Ps. Cæ - li e - narrant gló - ri - am Dé - i: * et ó - pe - ra má - nu - um é - jus an - nún - ti -

at fir - mamén - tum. Gló - ri - a Pátri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut é -

rat in prin.ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

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 series of eighth notes, followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line.

M. M. ♩ = 152.

Bó - num est * confi - de - re in Dó - - mino, quam con -

Grad. V.

The second system continues the musical piece. The vocal line has a melodic contour with some grace notes. The piano accompaniment provides harmonic support with chords and moving lines.

fi - de - re in hó - mi - ne.

The third system shows the vocal line continuing with a similar melodic pattern. The piano accompaniment remains consistent in style and tempo.

X. Bónum est

The fourth system begins with the vocal line. The piano accompaniment features a more active bass line with frequent eighth-note patterns.

spe - rá - re in Dó - mi - no, quam sperá - re

The fifth system continues the vocal and piano parts. The piano accompaniment has a rhythmic drive with eighth notes.

* in princi - pi - bus.

The sixth system is the final one on the page. It features a vocal line and a piano accompaniment that concludes the piece.

Tractus. Dómine non secúndum, 121.

M. M. ♩ = 144.

Pó - pu - lum hú - mi - lem * sál - vum fá - ci - es,

Offert. V.

Musical notation for the first system of the Offertory, featuring a vocal line and piano accompaniment in B-flat major.

Dó - mi - ne, et ó - cu - los su - per bó - rum

Musical notation for the second system of the Offertory, featuring a vocal line and piano accompaniment in B-flat major.

hu - mí - li - á - bis: quó - ni - am quis Dé - us

Musical notation for the third system of the Offertory, featuring a vocal line and piano accompaniment in B-flat major.

præ - ter te, Dó - mi - ne?

Musical notation for the fourth system of the Offertory, featuring a vocal line and piano accompaniment in B-flat major.

M. M. ♩ = 160.

Videns Dó - minus * fléntes so - róres Lá - za - ri ad monu - mén - tum, la - cri - má - tus est có -

Comm. I.

Musical notation for the first system of the Communion, featuring a vocal line and piano accompaniment in D major.

ram Ju - dá - e - is, et cla - má - bat: Lá - za - re, vé - ni fó - ras: et pród - i - it, li - gá - tis

Musical notation for the second system of the Communion, featuring a vocal line and piano accompaniment in D major.

má - nibus et pé - di-bus, qui fú - e - rat quatri-du - á - nus mór - tu - - - us

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Sabbato.

M. M. $\text{♩} = 152.$

Si - ti - én - tes * ve - ní - - - te ad á - - quas, dí - cit Dómi - nus:

Intr. II.

Musical score for the second system, featuring a vocal line and piano accompaniment in G minor. The tempo is marked 'M. M.' with a quarter note equal to 152. The vocal line begins with a fermata on the first note. The piano accompaniment has a more active bass line with some triplets.

et qui non ha - bé - tis pré - ti - um, ve - ní - - te, bí - bi - te cum læ - - ti -

Musical score for the third system, featuring a vocal line and piano accompaniment in G minor. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains a consistent rhythmic pattern.

ti - - a. Ps. At - tén - di - te pó - pu - le méus lé - gem mé - am: * in - cli - ná - te á - u - rem vé - stram in

Musical score for the fourth system, featuring a vocal line and piano accompaniment in G minor. The vocal line includes a fermata. The piano accompaniment features some triplet figures in the bass line.

vé - r - ba ó - ris mé - i. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. *

Musical score for the fifth system, featuring a vocal line and piano accompaniment in G minor. The vocal line continues with eighth and sixteenth notes. The piano accompaniment has a steady bass line.

Sic - ut é - rat in - prí - ci - pi - o, et nunc, et sém - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Musical score for the sixth system, featuring a vocal line and piano accompaniment in G minor. The vocal line concludes with a fermata. The piano accompaniment ends with a final chord.

M. M. $\text{♩} = 152.$

Ti - bi * Dó - mine

de-re - li - ctus

Grad. III.

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 (G minor). The tempo is marked 'M. M.' with a quarter note equal to 152. The lyrics 'Ti - bi * Dó - mine' are written below the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

est

páu -

- per:

The second system continues the vocal and piano parts. The lyrics 'est páu -' are written below the vocal line, and '- per:' is written below the piano accompaniment. The musical notation includes various ornaments and dynamic markings.

pu-pil - - lo

tu é - - ris

ad - jú - tor.

The third system continues the vocal and piano parts. The lyrics 'pu-pil - - lo' are written below the vocal line, 'tu é - - ris' is written below the piano accompaniment, and 'ad - jú - tor.' is written below the vocal line. The musical notation includes various ornaments and dynamic markings.

V. Ut quid Dómi - ne

The fourth system begins with the section 'V. Ut quid Dómi - ne'. The musical notation includes various ornaments and dynamic markings.

re - ces.sí - - sti

The fifth system continues the vocal and piano parts. The lyrics 're - ces.sí - - sti' are written below the piano accompaniment. The musical notation includes various ornaments and dynamic markings.

lón - - ge,

dé - spicis in oppor.tu.ni -

- tá -

- ti - bus,

in tri - bu - la - ti -

The sixth system continues the vocal and piano parts. The lyrics 'lón - - ge,' are written below the vocal line, 'dé - spicis in oppor.tu.ni -' is written below the piano accompaniment, '- tá -' is written below the vocal line, '- ti - bus,' is written below the piano accompaniment, and 'in tri - bu - la - ti -' is written below the vocal line. The musical notation includes various ornaments and dynamic markings.

ó - - - ne? dum supér - bit ím - - pi - - us,

in - cén - di - - tur * páu - - per.

M. M. $\text{♩} = 144.$
Fá - - - ctus est, * Dó - - mi - - nus fir - - ma - -

Offert. IV.

mén - - tum mé - - um, et re - - fú - - gi -

um mé - - um, et li - - be - - rá - - tor mé - - us: spe -

rá - - bo in é - - um.

M. M. $\text{♩} = 160.$

Dómi - nus * ré - git me, et níhil mí - hi dé - e - rit:

Comm. II.

The first system of the musical score for 'Comm. II.' consists of two staves. The upper staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, including a trill on the word 'ré'. The lower staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

in ló - co pá - scu - æ i - bi me col - lo - cá - vit:

The second system of the musical score continues the two-staff format. The upper staff features a melodic line with a trill on 'æ' and a fermata on 'i'. The lower staff continues the harmonic accompaniment.

sú - per á - quam re - fe - cti - ó - nis e - du - cá - vit me.

The third system of the musical score concludes the 'Comm. II.' section. The upper staff has a melodic line with a trill on 'e' and a fermata on 'i'. The lower staff provides the final accompaniment for this section.

Dominica de Passione.

M. M. $\text{♩} = 152.$

Jú - di - ca me * Dé - us, et dis - cér - ne cáu - sam mé - am de gén - te non

Intr. IV.

The first system of the musical score for 'Dominica de Passione.' consists of two staves. The upper staff is a treble clef with a key signature of two flats and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment.

sán - cta: ab hó - mine in - i - quo et do - ló - so é - ri -

The second system of the musical score continues the two-staff format. The upper staff features a melodic line with a trill on 'i' and a fermata on 'e'. The lower staff continues the harmonic accompaniment.

pe me: qui . a tu es Dé . us mé . . us, et for . ti . tú . . do

mé . . a. Ps. E . mit . te lúcem tú . am, et ve . ri . tá . tem tú . am: * i . psa me deduxé .

runt, et addu . xé . runt in móntem sánctum tú . um, et in ta . ber . ná . cu . la . tú . a. Jú . di . ca me.

Non dicitur Glória Patri ad Introitum usque ad Pascha, nisi in Missa de Festo, si occurrerit: sed finito Psalmo, absolute repetitur Introitus usque ad Psalmum.

M. M. $\text{♩} = 152.$
E . . . ri . . pe me, * Dó . . mi . ne,

Grad. III.

de in . i . mi . cis mé . . . is:

dó - ce me fá - ce - re vo - lun - tá - tem

The first system of music features a treble staff with a vocal line and a bass staff with piano accompaniment. The melody is in a minor key and consists of eighth and sixteenth notes. The lyrics are 'dó - ce me fá - ce - re vo - lun - tá - tem'.

tú - am.

The second system continues the musical piece with the lyrics 'tú - am.'. The notation includes a treble staff with a vocal line and a bass staff with piano accompaniment, maintaining the same rhythmic and melodic patterns as the first system.

V. Li - be - rá - tor mé - us,

The third system begins with the vocal instruction 'V. Li - be - rá - tor mé - us,'. The musical notation consists of a treble staff with a vocal line and a bass staff with piano accompaniment.

Dó - mi - ne, de gén - ti -

The fourth system features the lyrics 'Dó - mi - ne, de gén - ti -'. The musical notation includes a treble staff with a vocal line and a bass staff with piano accompaniment.

bus i - ra - cún - dis: ab in - sur -

The fifth system continues with the lyrics 'bus i - ra - cún - dis: ab in - sur -'. The notation includes a treble staff with a vocal line and a bass staff with piano accompaniment.

gén - ti - bus in me ex - altá - bis me: a vi - ro

The sixth and final system on the page features the lyrics 'gén - ti - bus in me ex - altá - bis me: a vi - ro'. The musical notation includes a treble staff with a vocal line and a bass staff with piano accompaniment.

in.í - quo

* e - ri - pi - es me.

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). The vocal line begins with a melodic phrase marked with an accent (^) and a fermata (A). The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

M. M. $\text{♩} = 160.$
Sæpe

* ex - pu - gna - vé - runt me a ju -

Tract. VIII.

The second system continues the musical piece. The vocal line features a melodic phrase with a fermata (A) and a wavy line (w) indicating a trill or grace note. The piano accompaniment continues with its harmonic structure, maintaining the G minor key signature.

ven - tú - te mé - a. X. Dí - cat

The third system of music includes a double bar line, indicating a section break. The vocal line continues with a melodic phrase marked with an accent (^). The piano accompaniment provides a consistent harmonic background.

nunc Is - ra - el:

sæ - pe ex - pu - gna - vé - runt

The fourth system continues the musical piece. The vocal line features a melodic phrase with an accent (^) and a fermata (A). The piano accompaniment maintains the harmonic structure in G minor.

me a ju - ven - tú - te mé -

The fifth system continues the musical piece. The vocal line features a melodic phrase with a wavy line (w) and an accent (^). The piano accompaniment continues with its harmonic structure.

- a. X. Ete - nim non po - tu -

The sixth and final system on the page continues the musical piece. The vocal line features a melodic phrase with a wavy line (w) and an accent (^). The piano accompaniment concludes the section with a final chord.

é - runt mihi:

supra dór - sum

mé - - um

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes, followed by a melodic phrase with a fermata. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with various rhythmic patterns.

fabri - ca - vé - - runt pec - ca - tó - - - - res.

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system, with a melodic line and a fermata. The piano accompaniment maintains its steady eighth-note bass line and complex treble accompaniment.

X. Pro - lon - ga - vé - - - - runt in - i - qui - tá - tem sí - bi:

The third system of music shows the vocal line with a melodic phrase and a fermata. The piano accompaniment continues with its characteristic eighth-note bass line and treble accompaniment.

Dó - minus jú - stus con - - - ci - - det cer -

The fourth system features the vocal line with a melodic line and a fermata. The piano accompaniment remains consistent with the previous systems.

vi - - ces * pec - ca - tó - - - - rum.

The fifth system shows the vocal line with a melodic phrase and a fermata. The piano accompaniment continues with its steady eighth-note bass line and complex treble accompaniment.

M. M. $\text{♩} = 144$.

Confi - té - bor * ti - - - bi Dó - - mi - ne, in tó - - - to cór - - de

Offert. I.

The sixth system features the vocal line with a melodic phrase and a fermata. The piano accompaniment continues with its characteristic eighth-note bass line and complex treble accompaniment.

mé - - - o: re - tri - bu - e sér - vo tú - o: ví - - vam, et cu.

stó - di - am ser - mó - nes tú - - - os: vi - ví - - fi - ca me

se - cún - - - dum vér - - - bum tú - um, Dómi - - - ne.

M. M. ♩ = 160.

Hoc cór - pus, *quod pro vó - bis tra - - dé - tur: hic cá - lix nó - vi te.

Comm. VIII.

staménti est in mé - - o sán - gui - ne, dí - cit Dómi - nus: hoc fá - ci - te, quo.

ti - escúmque sú - mi - - tis, in mé - - - am comme - mo - ra - ti - ó - nem.

Feria Secunda.

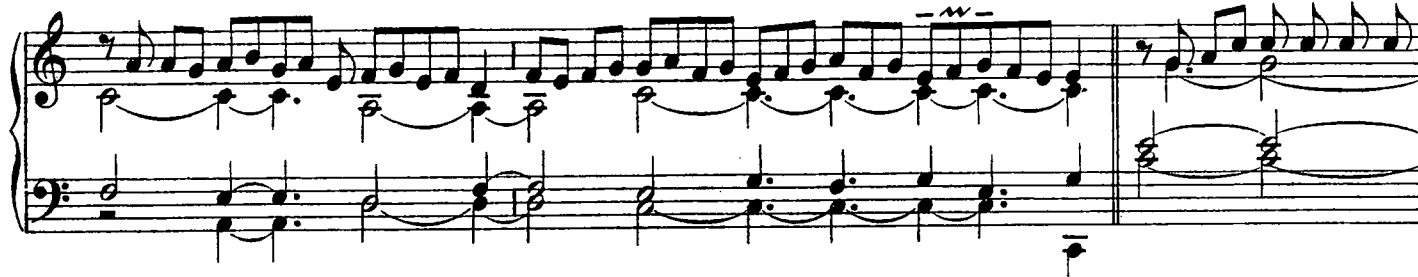
M. M.  = 152.

Mi - se - ré - re míhi * Dómi - ne, quóni - am concul - cá - vit me hó - mo:

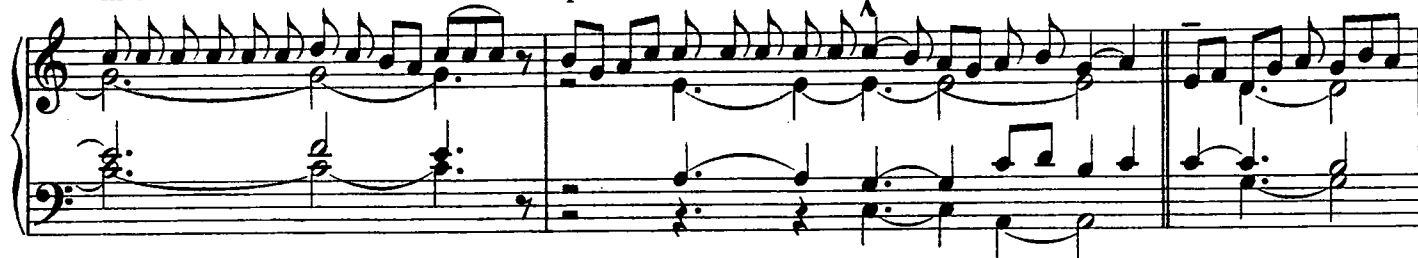
Intr. III.



tó - ta dí - e bél - lans tri - bu - lá - vit me. Ps. Concul - ca - vé - runt me



in - i - mí - ci méi tó - ta dí - e: * quóni - am múlti bellántes ad - vé - rsu - m me. Mi - se - ré - re.



M. M.  = 152.

Dé - us * ex - áu - di o - ra - ti -

Grad. VIII.



ó - nem mé - am: áu - ri - bus pér -



- ci - pe vér - ba ó - - ris mé -

- i.

X. Dé - us in nó - mi - ne tú - o

sál - vum me fac, et in vir - tú - te tú -

- a * ju - di - ca

me.

Tractus. Dómine non secúndum, 121.

M. M. = 144.
Dó.mi.ne * con.vér.te.re, et é.ri.pe á.ni.mam mé.am:

Offert. VI.

sál.vum me fac pró.pter mi.se.ri.cór.di.am tú.am.

M. M. = 160.
Dó.mi.nus * vir.tú.tum í.pse est

Comm. III.

Rex gló.ri.æ.

Feria Tertia.

M. M. $\text{♩} = 152$.

Exspécta Dó - minum, * vi - ri - li - ter á - ge: et confor - té - tur cor tú - um,

Intr. VII.

et sú - sti - ne Dómi - num. Ps. Dó - mi - nus il - lu - mi -

ná - ti - o mé - a, * et sá - lus méa, quem ti - mé - bo? Exspé - cta Dó - minum.

M. M. $\text{♩} = 152$.

Discér - ne * cáusam méam, Dó - mi - ne: ab hó -

Grad. V.

- mi - ne in - í - quo et do - ló - so é - ri - pe me.

X. Emit-te lú - cem tú - am,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half rest followed by a quarter note G4, then a series of eighth notes: A4, B-flat4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, 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D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371

ni - am non de - re - lin - quis quæ - ren - tes te:

psál - li - te Dó - mi - no, qui há - bi - tat in

Sí - on: quóni - am non est obli - tus o - ra - ti - ó - nem páu - pe - rum.

M. M. $\text{♩} = 160$.

Ré - di - me me, *Dé - us Is - ra - el, ex ó -

Comm. VII.

- - - - - m - ni - bus an - gú - sti - is mé - is.

Feria Quarta.

M. M. ♩ = 152.

Li-be-rá-tor mé - us *de gén - ti-bus i - ra - cún-dis: ab in-sur-gén-ti-

Intr. III.

The first system of the Intro features a vocal line in G minor with a tempo of 152. The lyrics are "Li-be-rá-tor mé - us *de gén - ti-bus i - ra - cún-dis: ab in-sur-gén-ti-". The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

bus in me ex-al - tá - bis me: a ví - ro in - í - quo

The second system continues the vocal line with the lyrics "bus in me ex-al - tá - bis me: a ví - ro in - í - quo". The piano accompaniment maintains its rhythmic pattern.

e - rí - pi - es me, Dó - mi - ne. Ps. Dí-li-gam te Dómi-ne, for-ti-tú-do mé-a:

The third system continues with the lyrics "e - rí - pi - es me, Dó - mi - ne. Ps. Dí-li-gam te Dómi-ne, for-ti-tú-do mé-a:". The piano accompaniment features some chordal textures.

* Dó - mi-nus firma-méntum méum, et re-fú-gi-um mé-um, et li - be - rá - tor mé-us. Li-be-rá-tor.

The fourth system concludes the Intro with the lyrics "* Dó - mi-nus firma-méntum méum, et re-fú-gi-um mé-um, et li - be - rá - tor mé-us. Li-be-rá-tor." The piano accompaniment ends with sustained chords.

M. M. ♩ = 152.

Ex-al - tá - bo te, * Dó - mi - ne,

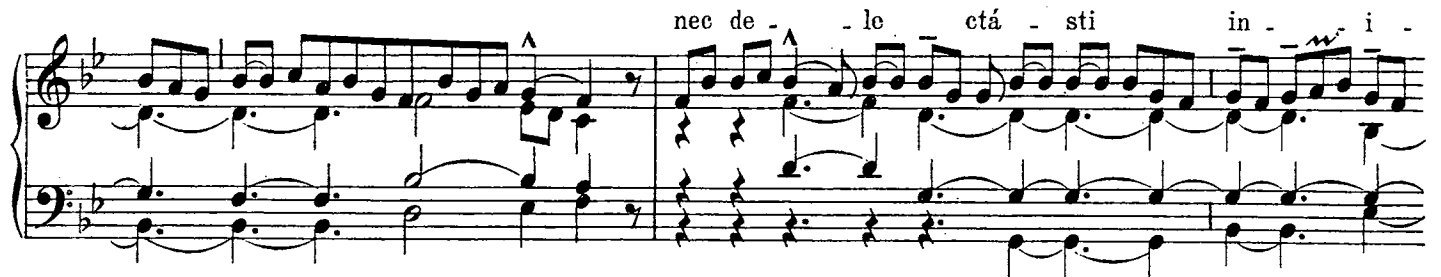
Grad. III.

The first system of the Gradual features a vocal line in G minor with a tempo of 152. The lyrics are "Ex-al - tá - bo te, * Dó - mi - ne,". The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

quó - - ni - am sus - ce - pi - sti me:



nec de - - le - ctá - sti in - - i -



mí - - cos mé - - os su - per me.



V. Dó - mi - ne Dé - us mé - -



- - us, cla - má - vi ad te, et sa -



ná - - sti me:



Dó - - - mi - - ne, abs-tra -

xi - - sti ab in-fe - ris á - ni-mam mé - - - am,

sal - vá - sti me

a des - cen - dén - - ti - - bus

* in lá - - - cum.

Tractus. Dómine non secúndum, 121.

M. M. ♩ = 144.
E - ri - pe

Offert. VII.

me * de in - i - mi - - cis mé -

- is, Dé - us: mé - us: et ab in - sur - gén -

ti - bus in me

li - be - ra me, Dó - mi - ne.

M. M. ♩ = 160.

La - vá - bo * in - ter in - no - cén - tes má - nus mé - as,

Comm. VIII.

et cir - cu - í - bo al - tá - re tú - um, Dó -

mi - ne: ut áu - di - am vó - cem láu - dis tú - æ, et e -

nár - rem u - ni - vér - sa mi - ra - bí - li - a tú - - - a.

Feria Quinta.

M. M. ♩ = 152.

O - mni - a * quæ fe - ci - sti nó - bis, Dó - mi - - - ne, in vé - - - ro ju -

Intr. III.

dí - ci - o fe - - - ci - - sti, qui - a pec - cá vi - mus tí - - - bi,

et man - dá - tis tú - is non ob - e - di - vi - - - mus: sed da gló - - - ri -

am nó - mi - ni tú - - - o, et fac no - bis - cum se - cún - - dum mul - ti -

tú - - di - - nem mi - se - ri - cór - - di - æ tú - - æ.

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). The vocal line begins with a half note 'tú' followed by a series of eighth notes for 'di - - nem mi - se - ri - cór - - di - æ'. There are accents over the 'i' in 'nem' and the 'i' in 'cór'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ps. Be.á - ti im.ma.cu.lá.ti in ví - a: * qui ám.bu.lant in lé - ge Dómi-ni. O - mni.a.

The second system continues the vocal and piano parts. The vocal line has a half note 'Be.á' followed by eighth notes for 'ti im.ma.cu.lá.ti in ví - a:'. There is an accent over the 'á'. The piano accompaniment continues with similar rhythmic patterns. The system ends with a double bar line.

M. M. $\text{♩} = 152.$

Tól - li - te * hó - - sti - - as, et in - - tro -

Grad. V.

The third system is marked 'Grad. V.' and features a more complex piano accompaniment. The vocal line has eighth notes for 'Tól - li - te * hó - - sti - - as,' followed by a half note 'et in - - tro -'. There are accents over the 'l' in 'Tól' and the 'i' in 'tro'. The piano accompaniment has a more active bass line with eighth notes and chords.

i - te in á - - tri - - a é - - jus: ad.o.rá - te

The fourth system continues the vocal and piano parts. The vocal line has eighth notes for 'i - te in á - - tri - - a é - - jus:'. There is an accent over the 'á'. The piano accompaniment continues with its active eighth-note bass line and chords.

Dó - mi - num in áu - - la sán - - cta é - jus.

The fifth system concludes the page. The vocal line has eighth notes for 'Dó - mi - num in áu - - la sán - - cta é - jus.'. There is an accent over the 'á'. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

X. Re-ve - lá - bit Dó - - - - - mi - nus con-dén -

- sa: et in tém-plo é - - - - - jus ó-mnes

dí - - cent * gló - - ri-am.

M. M. ♩ = 144.

Su-per flú-mi - na

* Ba-by - - - - -

Offert. I.

- - ló - - - nis, fil - lic sé - di - mus, et flé - vi - - mus.

dum re-cor-da-ré - - mur tú - - - i, Sí -

on.

M. M. $\text{♩} = 160.$

Me - mén - to * vér - bi tú - i sér - vo tú - o, Dó - mi - ne, in quo mí - hi spem de -

Comm. IV.

dí - sti: hæc me con - so - lá - ta est in hu - mi - li - tá te mé - a.

Feria Sexta.

M. M. $\text{♩} = 152.$

Mi - se - ré - re mí - hi * Dó - mi - ne, quó - ni - am tri - bu - lor:

Intr. V.

lí - be - ra me, et é - ri - pe me de má - ni - bus in - i - mí -

có - rum me - ó - - - rum, et a per-se-quén - ti - bus me: Dó-mi - ne, non con-

fún - dar, quó-ni - - am in - vo - cá - - vi te. Ps. In te Dó-mi - ne spe-rá - vi,

non con-fún-dar in æ-tér-num: * in ju-sti-ti-a tú-a lí-be-ra me. Mi-se - ré - re.

M. M. ♩ = 152.

Pa - cí - fi - ce * lo - que - bân - tur mí - - - hi in - i - mí - - - ci

Grad. V.

mé - - i: et in i - - - ra

mo.lé - - sti é - rant mí - hi.

Musical score for the first system, featuring a vocal line and piano accompaniment in G minor. The vocal line includes a fermata over the final note.

X. Vi.di-sti, Dó-mi-ne,

ne sí - - le -

Musical score for the second system, featuring a vocal line and piano accompaniment in G minor. The vocal line includes a fermata over the final note.

- as: ne dis-cé - das * a me.

Musical score for the third system, featuring a vocal line and piano accompaniment in G minor. The vocal line includes a fermata over the final note.

Tractus. Domine non secúndum, 121.

M. M. ♩ = 144.

Be-ne-dí - ctus es, * Dó-mi - - ne, dó-ce me ju-sti - - fi - ca-ti-ó -

Offert. VIII.

Musical score for the fourth system, featuring a vocal line and piano accompaniment in G minor. The vocal line includes a fermata over the final note.

- nes tú - - as: et non trá-das ca-lu-mni-án-ti -

Musical score for the fifth system, featuring a vocal line and piano accompaniment in G minor. The vocal line includes a fermata over the final note.

bus me su - - pér - - bis: et respon - dé - bo ex - pro - - brán - - ti -

bus mí - - hi vér - - bum.

M. M. ♩ = 160.

Ne tra - dí - de - ris me, * Dó - mi - ne, in á - - ni - mas per - se - quén - ti -

Comm. VII.

um me: qui - - a in - sur - re - xé - runt in me

té - stes in - í - - qui, et men - ti - ta est in - í - qui - tas sí - bi.

Sabbato post Dominicam Passionis, resumitur Missa diei præcedentis 251, excepto Tractu qui omittitur.

Dominica in Palmis.

Facta aspersione aquæ, more solito, antequam Sacerdos procedat ad benedicendum ramos palmarum, et olivarum, sive aliarum arborum, cantatur à Choro:

Ho - sán - na * fi - li - o Dávid: be - ne - dí - ctus qui vé - nit in

Ant. VII.

nó - mine Dómi - ni. Rex Is - ra - - - el: Ho - sán - na in ex - cé - l - sis.

Lectio in tono Epistolæ. Deinde cantatur pro Graduali:

M. M. $\text{♩} = 152.$
Col - - le - - gé - - runt * ponti - fi -

Resp. II.

ces et phari - sæ - i con - - - ci - li - - - um, et di - - - cé - bant:

Quid fá - ci - mus, qui - a hic hó - mo múl - ta sí - gna fá -

- cit? Si dimít.ti.mus é - um sic, ó - mnes cré - dent in é -

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 three sharps (F#, C#, G#). The vocal line begins with a fermata over the word 'cit?'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

- um: * Ne fór.te vé - ni - ant Ro.má - ni,

The second system continues the musical piece. The vocal line has a fermata over 'um:'. The piano accompaniment maintains its rhythmic and melodic structure, with some dynamic markings like 'f' (forte) appearing.

et tól - lant nó.strum ló - cum, et gén -

The third system shows the vocal line with a fermata over 'tollant'. The piano accompaniment continues with similar textures, including some grace notes and slurs.

- tem. N. Unus au - tem ex il - lis, Cá.i - phas nó.mi - ne, çum

The fourth system features a vocal line with a fermata over 'tem'. The piano accompaniment includes some triplet-like figures in the right hand.

és.set pón.ti.fex án.ni il - lí.us, prophe.tá - vit dí - cens:

The fifth system has a vocal line with a fermata over 'és.set'. The piano accompaniment continues with a consistent harmonic and rhythmic background.

Ex.pe - dit vó - bis, ut únus mori - á.tur hó - mo pro pó - pu - lo,

The sixth system concludes the page with a vocal line and piano accompaniment. The piano accompaniment features some sustained chords and moving lines in both hands.

et non tó-ta gens pér - e - at. Ab

il-lo érgo dí - e cogi-ta-vé - runt inter-fi-ce-re é - um, di-cén-tes. * Ne fórte, ut supra.

M. M. $\text{♩} = 152.$

In món - te * O-li - vé - ti o - rá - vit ad Pá - trem:

Vel aliud
Resp. VIII.

Pá - ter, si fi - e - ri pot - est, trán-se-at a me cá - lix í - ste.

* Spí - ritus qui - dem prómptus est, cá - ro áu-tem in - fir - ma: fi - at vo-lún -

tas tú - a. X. Vi - gi-lá - te, et o - rá - te,

ut non in-tré-tis in ten - - ta - ti - ó - - - - - nem. * Spi - ritus.

*Responsiones ad Præfationem, in tono feriali.
Finita Præfatione cantatur a Choro:*

M. M. $\text{♩} = 152$.
Sán-ctus, * Sán-ctus,

Sánctus Dó-minus Dé-us Sá-ba-oth. Plé-ni sunt cæ -

li et tér-ra gló-ri-a tú-a. Hosán-na in ex-cél-sis. Be-ne-di-ctus qui vé-

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

*Completu benedictione, cum
Sacerdos inceperit distribuere
ramos, a Choro cantantur se-
quentes Antiphonæ.*

Pú-e-ri He-bræ-ó - rum, * por-tán-tes rá-mos o - - li - vá - rum,

Ant. I.

ob-vi-a-vé-runt Dó-mi - no, cla-mán - tes, et di - cén - tes: Ho-sán - na in excél - sis.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major. The vocal line includes two accents (^) over the notes 'á' and 'á' in 'cla-mán-tes' and 'Ho-sán-na'.

Pú-e-ri Hebræ.o - rum * vesti-mén - ta prosternébant in ví - a, et cla-mábant di -


Alia
Ant. I.

Musical score for the second system, labeled 'Alia Ant. I.', featuring a vocal line and a piano accompaniment in G major.

cén - tes: Hosán-na fi-li-o Dávid: be-ne-di - ctus qui vé - nit, in nó-mi-ne Dó-mi-ni.

Musical score for the third system, featuring a vocal line and a piano accompaniment in G major.

Quæ si non sufficiant, repetantur quousque rumorum distributio finiatur. Postea fit Processio.

M. M.  152.

Cum ap-pro-pin - quáret * Dó - minus Je-ro - só - ly - mam, mí - sit

Ant. VII.

Musical score for the fourth system, labeled 'Ant. VII.', featuring a vocal line and a piano accompaniment in B-flat major.

dú - os ex disci-pulis sú-is, di - cens: I - te in castéllum, quod

Musical score for the fifth system, featuring a vocal line and a piano accompaniment in B-flat major.

est cón-tra vos: et in-ve-ni-é - tis púl-lum á - si - næ al-li - gá-tum,

súper quem nállus hó - mi-num sédit: sól-vi - te, et ad - dú - ci-

te mí - hi. Si quis vos in-ter-ro-gá - ve - rit, dí - ci - te:

O-pus Do - mi - no est. Sol - vén - tes ad - du-xérunt ad Jé - sum: et

im - posu - é - runt il - li ve-sti - mén-ta, et sédit sú-per é - um: á - li - i

ex-pan-dé-bant ve-stimén-ta sú-a in ví - a: á - li - i rá-mos de ar-bó-ri-

bus ex.ster.né.bant: et qui sequebántur, cla.mábant: Ho.sán.na, be.ne.díctus qui

vénit in nó.mi.ne Dómi.ni: be.ne.di.ctum régnum Pátris nó.stri Dá.vid: Hosán.na in ex.

cél.sis: mise.re.re nó.bis, fi.li Dá.vid.

M. M. $\text{♩} = 152$.

Cum au.dis.set * pó.pu.lus, qui a Jé.sus vé.nit Je.ro.só.ly.mam,

Alia
Ant. V.

ac.ce.pérunt rámos pal.má.rum: et exi.é.runt é.i ób.vi.am,

et cla.mábant pú.e.ri, di.céntes: Hic est, qui ven.tú.rus est

in sa - lú - tem pó - pu - li. Hic est sá - lus nó - stra,

et red - ém - pti - o Is - ra - el. Quán - tus est í -

ste, cu - i Thróni et Domi - na - ti - ó - nes oc - cúr - runt!

Nó - li ti - mére fi - li - a Si - on: ec - ce Rex tú - us vé - nit tí - bi, sé -

dens súper púllum á - si - næ, sic - ut se - ri - ptum est. Sál -

ve Rex, fabri - cá - tor mún - di, qui ve - ní - sti red - í - me - re nos.

M. M. $\text{♩} = 152$.

Ante sex di-es

* sol - é - mnis

Pá - schæ,

quá - ndo

Alia
Ant. VIII.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. 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 series of eighth notes, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

vé - - - nit Dó - minus in ei - vi - tá - tem Je - rú - sa - lem, occur - ré - runt

The second system continues the musical piece. The vocal line has a melodic peak marked with an accent (^) and a fermata. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

é - - i pú - e - ri: et in má - nibus por - tá - bant rámos pal - má - rum, et cla - má - bant vó - ce

The third system shows the vocal line with a melodic line of eighth notes. The piano accompaniment continues with a consistent eighth-note bass line and chords.

má - gna di - cén - tes: Ho - sán - na in ex - cé - l - sis:

The fourth system features a vocal line with a melodic phrase marked with a fermata and a slur. The piano accompaniment provides a steady harmonic background.

be - ne - dí - ctus qui ve - ní - sti in mul - ti - tú - di - ne mi - se - ri - có - ri - di - æ:

The fifth system continues the musical piece with a vocal line of eighth notes and a piano accompaniment of eighth notes.

Ho - sán - na in ex - cé - l - sis.

The sixth system concludes the piece with a vocal line of eighth notes and a piano accompaniment of eighth notes.

M. M. $\text{♩} = 152$.

Occúr.runt túr.bæ * cum fló.ri.bus et pálmis Redemptóri ób.vi.am: et vi.ctó.ri tri.um.

Alia
Ant. VIII.

phánti digna dant ob.sé.qui.a: Fí.li.um Dé.i ó.re gén.tes prædicant: et in láudem Christi

vóces tónant per nú.bi.la: Hosán.na!

M. M. $\text{♩} = 152$.

Cum Angelis et pú.e.ris * fi.

Alia
Ant. VII.

dé.les in.ve.ni.á.mur, tri.umpha.tó.ri mórtis cla.mán.tes: Hosán.na in excél.sis.

M. M. $\text{♩} = 152$.

Túrba múl.ta,*quæ convé.nerat ad dí.em fé.stum, cla.mábat Dó.mi.no: Bene.dí.ctus

Alia
Ant. IV.

qui vénit in nó.mine Dómini: Hosán.na in ex.célsis.

In reversione Processionis, duo vel quatuor Cantores intrant in ecclesiam, et clauso ostio, stantes versa facie ad Processionem, incipiunt N. Glória, laus, et decantant duos primos versus. Sacerdos vero cum aliis extra ecclesiam repetit eosdem. Deinde qui sunt in-tus cantant alios versus sequentes, vel omnes vel partem, prout videbitur: et qui sunt extra, ad quoslibet duos versus respondent: Glória, laus, sicut a principio.

M. M. $\text{♩} = 152$.

Gló - ri - a, laus, et hó - nor, tí - bi sit, Rex Chri - ste Red - ém - ptor:

I.

Cú - i pu - e - ri - le dé - cus, prómpsit Ho - sán - na pí - um.

Repetitur:
Glória, laus.

1. Is - ra - el es - tu Rex, Da - ví - dis et in - e - ly - ta pró - les:
 2. Coé - tus in ex - cé - l - sis te láu - dat cæ - li - cus ó - mnis,
 4. Hi tí - bi pas - sú - ro sol - vé - bant mú - ni - a láu - dis:
 5. Hi pla - cu - é - re tí - bi, plá - ce - at de - vó - ti - o nó - stra:

1. Nó - mi - ne qui in Dó - mi - ni, Rex be - ne - dí - cte, vé - nis.
 2. Et mor - tá - lis hó - mo, et cún - cta cre - á - ta si - mul.
 4. Nos tí - bi re - gnán - ti pán - gi - mus éc - ce mé - los.
 5. Rex bó - ne, Rex elé - mens, cú - i bó - na cún - cta plá - cent.

Glória, laus.

3. Plebs Hebræ - a tí - bi cum pál - mis ób - vi - a vé - nit: Cum pré - ce, vó -

to, hý - mnis, ád - su - mus éc - ce tí - bi.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major.

Glória, laus.
Postea Processio intrat ecclesiam, cantando:

M. M. 152.

Ingre - di - énte * Dó - mi - no in sánctam ei - - - vi - - - tá - - - tem,

Resp. II.

Musical score for the second system, labeled 'Resp. II.', featuring a vocal line and a piano accompaniment in G major.

Hebræ - ó - rum pú - e - - ri, re - sur - recti - ó - nem ví - tae pro - - - nunti - - -

Musical score for the third system, featuring a vocal line and a piano accompaniment in G major.

án - - tes, * Cum rá - mis palmá - - - rum Hosán - na cla - má - - - bant in

Musical score for the fourth system, featuring a vocal line and a piano accompaniment in G major.

ex - - - cé - - - sis. X. Cúm - - que au - dí - set pó - pulus, quod Jé - sus ve - ní - ret Je -

Musical score for the fifth system, featuring a vocal line and a piano accompaniment in G major.

ro - só - ly - - man, ex - i - é - runt ób - - - vi - am é - - i. * Cum rá - mis.

Musical score for the sixth system, featuring a vocal line and a piano accompaniment in G major.

Ad Missam.

M. M. $\text{♩} = 152.$

Dó - mi - ne, * ne lón - ge fá - ci - as au - xi - li - um tú - um

Intr. VIII.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower 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 rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

a - me, ad de - fen - si - ó - nem mé - am á - spi - ce: lí - be -

The second system continues the vocal and piano parts. The vocal line has a melisma over the word 'me' and then continues with 'ad de - fen - si - ó - nem mé - am'. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns.

ra me de ó - re le - ó - nis, et a cór - ni -

The third system continues the vocal and piano parts. The vocal line includes the words 'ra me de ó - re le - ó - nis, et a cór - ni -'. The piano accompaniment continues with its harmonic and rhythmic accompaniment.

bus u - ni - cor - nu - ó - rum hu - mi - lí - tá - tem mé - am.

The fourth system continues the vocal and piano parts. The vocal line concludes the phrase 'bus u - ni - cor - nu - ó - rum hu - mi - lí - tá - tem mé - am.' The piano accompaniment ends with a final chord.

Ps. Dé - us, Dé - us mé - us, ré - spi - ce in me, * quá - re me de - re - li - qui - sti? lón -

The fifth system continues the vocal and piano parts. The vocal line begins with 'Ps. Dé - us, Dé - us mé - us, ré - spi - ce in me, * quá - re me de - re - li - qui - sti? lón -'. The piano accompaniment continues with its harmonic and rhythmic accompaniment.

ge a sa - lú - te mé - a ver - ba de - li - ctó - rum mé - ó - rum.

The sixth system continues the vocal and piano parts. The vocal line concludes the phrase 'ge a sa - lú - te mé - a ver - ba de - li - ctó - rum mé - ó - rum.' The piano accompaniment ends with a final chord.

Repetitur
Dómine, ne longe.

M. M. $\text{♩} = 152.$

Te-nu-i - sti * má - num dex - te - ram mé -

Grad. IV.

Musical notation for the first system, including treble and bass staves with lyrics 'Te-nu-i - sti * má - num dex - te - ram mé -'. The music is in G major and 2/4 time, featuring a steady eighth-note accompaniment in the bass and a more active melody in the treble.

am: in vo - luntá - te tú - a

Musical notation for the second system, including treble and bass staves with lyrics 'am: in vo - luntá - te tú - a'. The music continues with the same accompaniment style, featuring a melodic line in the treble and a harmonic accompaniment in the bass.

de - du-xi - sti me: et cum gló - ri - a

Musical notation for the third system, including treble and bass staves with lyrics 'de - du-xi - sti me: et cum gló - ri - a'. The music continues with the same accompaniment style, featuring a melodic line in the treble and a harmonic accompaniment in the bass.

as - sump-si - sti me.

Musical notation for the fourth system, including treble and bass staves with lyrics 'as - sump-si - sti me.'. The music continues with the same accompaniment style, featuring a melodic line in the treble and a harmonic accompaniment in the bass.

X. Quam bó - nus Is - ra - el Dé -

Musical notation for the fifth system, including treble and bass staves with lyrics 'X. Quam bó - nus Is - ra - el Dé -'. The music continues with the same accompaniment style, featuring a melodic line in the treble and a harmonic accompaniment in the bass.

us ré - etis

Musical notation for the sixth system, including treble and bass staves with lyrics 'us ré - etis'. The music continues with the same accompaniment style, featuring a melodic line in the treble and a harmonic accompaniment in the bass.

cór - de! mé.i áu - tem



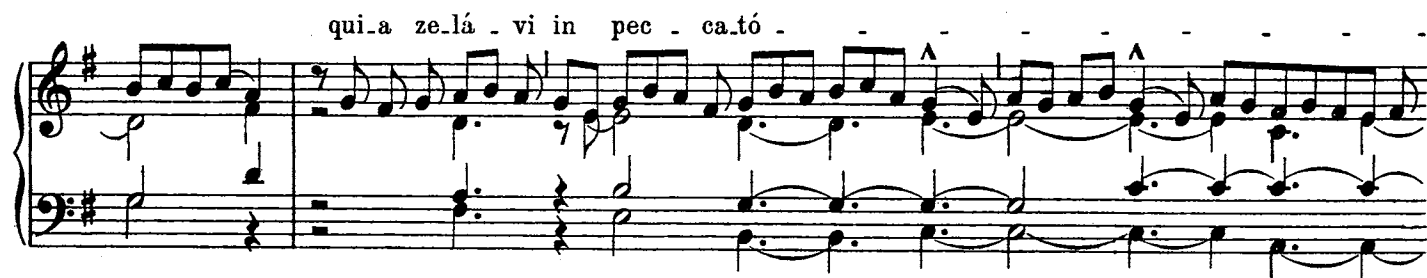
pé - ne mó - ti sunt pé - des,



pé.ne ef.fú - si sunt grés - sus mé - i:



qui.a ze.lá - vi in pec - ca.tó -



- ri - bus, pá - cem pec - ca.tó -



rum * ví - dens.



M. M. ♩ = 160.
Désus,

* Désus

Tract. II.

mé-us, réspi-ce in me: quá-re me de-re-li-qui-sti?

V. Lón-ge a sa-lú-te mé-a

vér-ba de-li-ctó-rum me-ó-rum.

V. Dé-us mé-us cla-má-bo per dí-em, nec ex-á-di-es:

in nó-cte, et non ad in-si-pi-én-ti-am mí-hi.

✠ Tu áu - - - - - tem in sán - cto há - bi - tas,

laus Is - - ra-el. ✠ In te spe-ra- vé - - - - - runt

pátres nó - - - stri: spe-ra- vé - - - - - runt, et li - be - rá - sti

é - os. ✠ Ad te cla - má vé - - - - - runt, et sál - vi fá - cti sunt:

in te spe-ra- vé - - - - - runt, et non sunt con-fú - si.

✠ E - go áu - - - - - tem sum vér - mis, et non hó - - - - - mo:

op.próbríum hó - mi - num, et ab.jécti.o plé - bis.

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 is G major (one sharp). The vocal line begins with a melodic phrase marked with an accent (^) and a fermata (wavy line). The piano accompaniment provides a steady harmonic support with chords and moving lines.

V. O.mnes qui vi - dé - bant me, a.spernabán - tur me:

The second system continues the vocal and piano parts. The vocal line has a similar melodic structure with accents and a fermata. The piano accompaniment maintains the harmonic texture.

lo.cú.ti sunt lá - bi - is, et mové.runt cá - put.

The third system shows the vocal line continuing with the same melodic pattern. The piano accompaniment provides accompaniment for the vocal line.

V. Sperá.vit in Dó.mi - no, e - ri - pi - at é - um: sálvum fá - ci.at

The fourth system features a vocal line with a melodic phrase and a piano accompaniment. The key signature remains G major.

é - um, quóni - am vult é - um.

V. I.psi vé.ro

The fifth system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment provides accompaniment.

consi.de.ra.vé.runt, et conspexé - runt me:

di.vi.sé.runt sí -

The sixth system shows the vocal line with a melodic phrase and a piano accompaniment. The key signature remains G major.


bi vestiménta mé - a, et sú - per véstem mé - - am mi - - sé - runt




sór - tem. X. Li - be - ra me



de ó - - re le - ó - - nis:



et a cór - ni - - bus u - ni - cor - nu ó - - rum hu - mi - li -



tá - tem méam. X. Qui ti - mé - tis Dó - mi - - num, lau - dá - te é - - um:



u - ni - vérsu - m sémen Já - - cob, ma - gni - fi - cá - te é - um.



W. Annunti-á - bi - tur Dó - mi - - no ge - ne - rá - ti - - o ven - tú - - ra:

et annun - ti - á - bunt cae - - li ju - sti - ti - - a

é - - - - - jus. W. Pó - pu - lo qui na - scé -

- tur, quem fé - - cit *Dó - - mi - nus.

M. M. = 144.

Im - - pro - pé - ri - - um *ex - spe - ctá - vit cor mé - - um,

Offert. VIII.

et mi - - sé - - ri - - am: et sus - tí - - nu - - i qui

si - mul con - tri - sta - ré - tur, et non fú - it: con -

- so - lán - tem me quæ - sí - vi, et non

in - vé - ni: et de - dé - runt in é - scam mé - am

fel, et in sí - ti mé - a po - ta - vé - runt me

a - cé - to.

M. M. $\text{♩} = 160.$
 Pá - ter, * si non pótest hic

Comm. VIII.

ca - lix transi - re, ní - si bíbam il - lum: fí - at vo - lún - tas tú - a.

Feria Secunda Majoris Hebdomadae.

M. M. ♩ = 152.

Jú - di.ca * Dómi - ne no - cén - tes me, ex - pú - gna im - pu - gnán - tes me:

Intr. IV.

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 three flats (G minor). The tempo is marked 'M. M. ♩ = 152'. The lyrics are 'Jú - di.ca * Dómi - ne no - cén - tes me, ex - pú - gna im - pu - gnán - tes me:'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with sixteenth-note patterns.

ap - pre - hén - de ár - ma et scú - tum, et ex - súr - ge in ad - ju - tó - ri - um mé - - um, Dó -

The second system continues the vocal and piano parts. The lyrics are 'ap - pre - hén - de ár - ma et scú - tum, et ex - súr - ge in ad - ju - tó - ri - um mé - - um, Dó -'. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal line.

- mi - - ne, vír - tus sa - lú - - tis mé - - - æ.

The third system concludes the first section of the piece. The lyrics are '- mi - - ne, vír - tus sa - lú - - tis mé - - - æ.'. The piano accompaniment ends with a final chord in G minor.

Ps. Ef - fún - de fráme - am, et con - clú - de ad - vérsus é - os qui per - se - quún - tur me: * dic á - ni - mæ méæ: Sá -

The fourth system features a different piano accompaniment, consisting of a series of chords in the bass line. The lyrics are 'Ps. Ef - fún - de fráme - am, et con - clú - de ad - vérsus é - os qui per - se - quún - tur me: * dic á - ni - mæ méæ: Sá -'. The vocal line is not present in this system.

lus tú - a é - go sum. Jú - di - ca.

The fifth system continues the piano accompaniment from the previous system. The lyrics are 'lus tú - a é - go sum. Jú - di - ca.'. The piano accompaniment consists of a series of chords in the bass line.

M. M. ♩ = 152.

Ex - súr - ge * Dó - - mi - ne,

Grad. III.

The sixth system features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has three flats (G minor). The tempo is marked 'M. M. ♩ = 152'. The lyrics are 'Ex - súr - ge * Dó - - mi - ne,'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with sixteenth-note patterns.

et in-tén- - de ju-di - ei - um mé - um,

Dé - us mé - - - us, et Dó - mi - nus mé - - us,

in cáu - sam mé - - - - am.

V. Ef - fún - de frá - me - am,

et con - clú - - - - de

ad - vér - sus é - - - -

- os

qui me

*perse-quún - tur.

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music is in a major mode with a key signature of one flat.

Tractus. Dómine non secúndum, 121.

M. M. ♩ = 144.

E - ri - pe me * de in - i - mi - cis mé - is, Dó - - - mi - ne:

Offert. III.

Musical score for the second system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music is in a major mode with a key signature of one flat.

ad te con - fú - gi, dó - ce me fá - - ce - re vo - lun - tá - tem tú -

Musical score for the third system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music is in a major mode with a key signature of one flat.

- am: qui - a Dé - us mé - us es tu.

M. M. ♩ = 160.

E - ru - bé - scant * et re -

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music is in a major mode with a key signature of one flat.

Comm. VII.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F-sharp), and the time signature is common time (C). The music is in a major mode with a key signature of one sharp.

ve - re - ántur sí - - mul, qui gra - tu - lán - tur má - lis mé - - is: in - du - ántur pu -

Musical score for the sixth system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F-sharp), and the time signature is common time (C). The music is in a major mode with a key signature of one sharp.

dó - re et re - ve - rén - ti - a, qui ma - lígna loquún - tur advér - sum me.

Musical score for the seventh system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F-sharp), and the time signature is common time (C). The music is in a major mode with a key signature of one sharp.

Feria Tertia Majoris Hebdomadae.

Introitus. Nos autem gloriari, 289.

M. M. ♩ = 152.

E - go au - tem, * dum mi - hi mo - lé - sti és - sent

Grad. III.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a half rest followed by a quarter note 'E', then a quarter note 'go', a quarter note 'au', a quarter note 'tem', a quarter note 'dum', a quarter note 'mi', a quarter note 'hi', a quarter note 'mo', a quarter note 'lé', a quarter note 'sti', a quarter note 'és', and a quarter note 'sent'. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and single notes.

in - du - é - bam me ci - li - ci - o, et

The second system continues the musical piece. The vocal line has a half rest, then a quarter note 'in', a quarter note 'du', a quarter note 'é', a quarter note 'bam', a quarter note 'me', a quarter note 'ci', a quarter note 'li', a quarter note 'ci', a quarter note 'o', and a quarter note 'et'. The piano accompaniment continues with similar rhythmic patterns.

hu - mi - li - á - bam in je - jú - ni - o

The third system continues the musical piece. The vocal line has a half rest, then a quarter note 'hu', a quarter note 'mi', a quarter note 'li', a quarter note 'á', a quarter note 'bam', a quarter note 'in', a quarter note 'je', a quarter note 'jú', a quarter note 'ni', and a quarter note 'o'. The piano accompaniment continues with similar rhythmic patterns.

á - ni - man me - ám: et o - rá - ti - o mé -

The fourth system continues the musical piece. The vocal line has a half rest, then a quarter note 'á', a quarter note 'ni', a quarter note 'man', a quarter note 'me', a quarter note 'ám', a quarter note 'et', a quarter note 'o', a quarter note 'rá', a quarter note 'ti', a quarter note 'o', and a quarter note 'mé'. The piano accompaniment continues with similar rhythmic patterns.

a in sí - nu mé - o con - ver - té - tur.

The fifth system concludes the musical piece. The vocal line has a half rest, then a quarter note 'in', a quarter note 'sí', a quarter note 'nu', a quarter note 'mé', a quarter note 'o', a quarter note 'con', a quarter note 'ver', a quarter note 'té', and a quarter note 'tur'. The piano accompaniment continues with similar rhythmic patterns.

W. Jú - di - ca Dó - mi - ne no - cén - tes me,

ex - pi - - - gna im - pu - gnán - - - tes me:

ap - pre - hén - de ár - ma et scú - - - tum,

et ex - súr - - - - ge in ad - ju - tó -

- ri - um mí - - - - hi.

M. M. ♩ = 144.

Cu - stó - di me,

* Dó - - - - mi - ne, de

Offert. I.

má - nu pec-ca - tó - ris: et ab ho-mi - ni - bus in - i quis

é - ri - pe me, Dó - mi - ne.

M. M. ♩ = 152.

Advér - sum me * ex - er - ce - bán - tur, qui se - dé - bant in pór - ta: et in me psal -

lé - bant, qui bi - bé - bant ví - num: é - go vé - ro o - ra - ti - ó - nem mé - am

ad te, Dó - mi - ne: tém - pus be - ne - plá - ci - ti, Dé -

us, in mul - ti - tú - di - ne mi - se - ri - cór - di - æ tú - æ.

Feria Quarta Majoris Hebdomadae.

M. M. ♩ = 152.

In nó-mi-ne Dó-mi-ni * ó-mne gé-nu fle - ctá - tur, cæ-lé-sti-um, ter -

Intr. III.

The first system of music features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line begins with a melodic phrase that corresponds to the Latin text above.

ré - stri - um et in - fer - nó - rum: qui a Dó-mi-nus fá-ctus ob-é - di - ens

The second system continues the musical setting. The piano accompaniment maintains its rhythmic pattern, while the vocal line moves through the text. A fermata is placed over the word 'stri' in the vocal line.

us - que ad mór - tem, mór-tem áutem crú - cis: íd - e-o Dó-mi-nus Jé-sus

The third system continues the musical setting. The piano accompaniment maintains its rhythmic pattern, while the vocal line moves through the text. A fermata is placed over the word 'íd' in the vocal line.

Chri - stus in gló - ri-a est Dé - i Pá - tris. Ps. Dó-mi-ne ex-áu -

The fourth system continues the musical setting. The piano accompaniment maintains its rhythmic pattern, while the vocal line moves through the text. A fermata is placed over the word 'gló' in the vocal line.

di o - ra - ti - ó-nem mé - am: * et clá-mor méus ad te vé-ni-at. In nó-mi - ne.

The fifth system concludes the musical setting. The piano accompaniment maintains its rhythmic pattern, while the vocal line moves through the text. A fermata is placed over the word 'mé' in the vocal line.

Post Lectionem.

M. M. $\text{♩} = 152.$

Grad. II.

Ne a - vér - tas * fá - ci - em

tú - - - am a pú - - -

e - ro tú - - o,

quó - ni - am trí - -

- bu - lor:

ve - ló - ci - ter

ex - áu - di me.

X. Sálvum me fac Dé - - -

- us,

quó - - - ni - am in - tra - vé -

runt á-quæ us - que ad á - ni - mam mé -

- am: in - fi - xus sum in lí - mo pro - fún - di,

et non est * sub - stán - ti - a.

Post Epistolam.

M. M. $\text{♩} = 160.$

Tract. II.

Dó-mi - ne, * ex - áu - di o - ra -

ti - ó-nem mé - am, et clá - mor mé - us

ad te vé - - ni - at. V. Ne a - vér -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics 'ad te vé - - ni - at.' followed by a fermata. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

- tas fá - ci - em tú - am a me:

The second system continues the vocal line with the lyrics '- tas fá - ci - em tú - am a me:'. The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

in qua - cúm - que dí - e trí - - bu - lor, in - cli - - na ad me

The third system features the vocal line with lyrics 'in qua - cúm - que dí - e trí - - bu - lor, in - cli - - na ad me'. The piano accompaniment continues with its characteristic rhythmic pattern.

áu - rem tú - - am. V. In qua - cúm - que dí - - e in - vo - cá -

The fourth system begins with the vocal line and lyrics 'áu - rem tú - - am.' followed by a fermata. It then transitions to a new section marked 'V.' with the lyrics 'In qua - cúm - que dí - - e in - vo - cá -'. The piano accompaniment continues throughout.

ve - ro te, ve - ló - - ci - ter ex - aú - di

The fifth system continues the vocal line with lyrics 've - ro te, ve - ló - - ci - ter ex - aú - di'. The piano accompaniment maintains its steady accompaniment.

me. V. Qui - a de - fe - cé -

The sixth system concludes the vocal line with the lyrics 'me.' followed by a fermata. It then begins a new section marked 'V.' with the lyrics 'Qui - a de - fe - cé -'. The piano accompaniment continues to the end of the page.

- runt sic-ut fú - mus dí-es mé -



- i: et ós-sa mé - a sic-ut in fri-xó - ri -



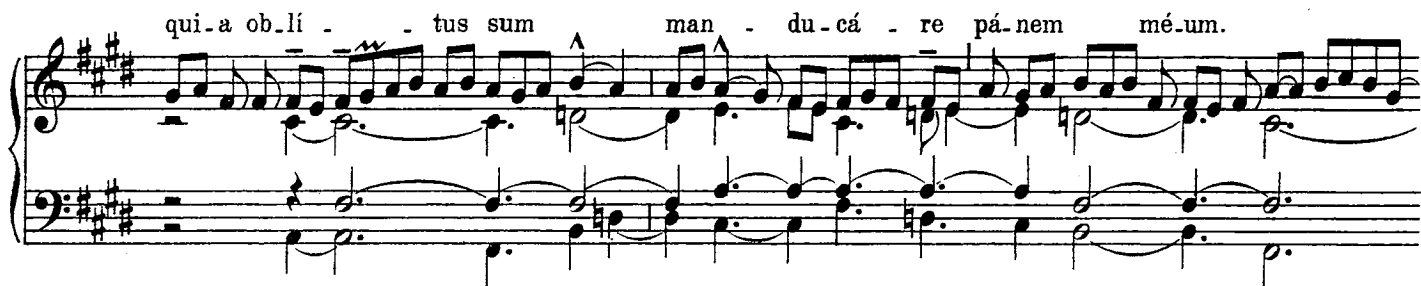
o con - fri - - xa sunt. *V. Percús-sus*



sum sic-ut foé - - num, et á - ru - it cor mé - um:



qui-a ob-li - - tus sum man - du - cá - re pá-nem mé-um.



V. Tu ex-súr-gens, Dó.mi - - ne, mi-se - ré -



be - ris. Sí - on: qui a vé - nit tém - - pus

mi - se - rén - di * é - - jus.

M. M. $\text{♩} = 144.$
 Dó - mi - ne, ex - sú - - di o - - ra - ti - ó - - nem mé - -

Offert. III.

- am, et clá - mor mé - - us ad te per -

vé - ni - at: ne a - vér - - - tas fá - - - ci - em tú - - - am

a me.

M. M. ♩ = 160.

Pó-tum mé- - - um *cum flé- - - tu tem - pe-rá- - - bam:

Comm. II.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, including a trill on the word 'flé-'. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

qui - a é - le - vans al - li - si - sti me: et é - - - go sic - ut

The second system of musical notation continues the piece. The upper staff features a melodic line with a trill on the word 'me:'. The lower staff continues the piano accompaniment with sustained chords and moving bass lines.

foé-num á - - ru - - i: tu áu - tem, Dó - mi - ne, in æ - tér - - num

The third system of musical notation continues the piece. The upper staff features a melodic line with a trill on the word 'i:'. The lower staff continues the piano accompaniment with sustained chords and moving bass lines.

pér - ma - - nes: tu ex - súr - gens mi - se - ré - be - ris Sí - - on,

The fourth system of musical notation continues the piece. The upper staff features a melodic line with a trill on the word 'Sí -'. The lower staff continues the piano accompaniment with sustained chords and moving bass lines.

qui - a vé - nit tém - pus mi - se - rén - di é - - - - - jus.

The fifth system of musical notation concludes the piece. The upper staff features a melodic line with a trill on the word 'é -'. The lower staff continues the piano accompaniment with sustained chords and moving bass lines.

Feria Quinta in Coena Domini.

M.M. ♩ = 152.

Intr. IV.

Nos áu - - - tem * glo - ri - á - ri o - pór - - tet in cruce Dó -

- mi - ni nó - stri Jé - su Chrí - - sti: in quo est sá - lus, vi - ta, et re -

sur - ré - .cti - o nó - - stra: per quem sal - vá - ti, et li - be - rá - ti

sú - - - mus. Ps. Dé - us mi - se - re - á - tur nó - stri, et be - ne - dí - cat nó - bis:

* il - lú - mi - net vúl - tum sú - um sú - per nos, et mi - se - re - á - tur nó - stri. Nos.

M. M. ♩ = 152.

Chri-stus * fá - ctus est pro nó - - - bis ob - é - - di - ens us -

Grad. V.

Musical notation for the first system of the Gradual, featuring a vocal line and piano accompaniment in G minor.

que ad mór - tem, mór - tem áu - - tem cri - cis.

Musical notation for the second system of the Gradual, continuing the vocal line and piano accompaniment.

W. Própter quod et Dé - us ex - al - tá - vit il - lum,

Musical notation for the third system of the Gradual, continuing the vocal line and piano accompaniment.

et dé - dit il - li nó - - men,

Musical notation for the fourth system of the Gradual, continuing the vocal line and piano accompaniment.

quod est súper ó - mne * no - - - men.

Musical notation for the fifth system of the Gradual, concluding the section.

M. M. ♩ = 144.

Déx - te - ra Dó - mi - - ni * fé - - cit vir - tú - tem,

Offert. II.

Musical notation for the Offertory II, featuring a vocal line and piano accompaniment in G minor.

déx - te - ra Dó - mi - ni ex - al - tá - vit me: non mó - ri -

ar, sed ví - van, et nar - rá - bo ó - pe - ra Dó - mi - ni.

M. M. ♩ = 144.

Comm. II. Dó - mi - nus Jé - sus, * post quam coe - ná - vit cum di - sci - pu - lis sú - is, lá -

vit pé - des e - ó - rum, et á - it il - lis: Scí - tis quid fé - ce - rim

vó - bis, é - go Dó - mi - nus et Ma - gi - ster? Ex - ém - plum dé - di

vó - bis, ut et vos í - ta fa - ci - á - tis.

Finita Missa fit Processio usque ad locum preparatum, ubi Sacramentum pro crastino servandum est.

Ad Processionem. Hymnus.

M. M. ♩ = 116.

Pánge lín-gua glo-ri-ó - si Cór-po-ris my-sté-ri-um, Sahn-guinís-que pre-ti-ó - si,

III.

Quem in mún-di pré-ti-um Frúctus vén-tris ge-ne-ró-si Rex ef-fú-dit gén-ti-um. A - men.

Alter tonus ejusdem Hymni.

M. M. ♩ = 120.

Pánge língua glo-ri-ó - si Cór-po-ris mysté-ri-um, Sanguinís-que préti-ó - si, Quem in

I.

mún-di pré-ti-um Frúctus vén-tris ge-ne-ró - si Rex ef-fú-dit génti-um. A - men.

Ad Mandatum.

Postquam Diaconus cantavit Evangelium Ante diem festum Paschæ, dum Sacerdos lavat pedes, hæc subscripta cantantur:

Man-dá-tum nó-vum do vó-bis: * ut di-li-gá-tis ín-vi-cem, sic-ut di-lé-xi

Ant. III.

vos, dí - cit Dó - mi - nus. Ps. Be - á - ti im - ma - cu - lá - ti in ví - a: * qui ám - bu -

lant ín lé - ge Dó - mi - ni. Man - dá - tum nó - vum.

Et repetitur immediate Antiphona Mandátum nóvum. Et sic aliae Antiphonae, quae habent Psalmos vel Versus, repetuntur.

Post - quam sur - ré - xit Dó - mi - nus * a coé - na, mí - sit á -

Ant. IV.

quam ín pél - vim: coé - pit la - vá - re pé - des dí - sci - pu - ló - rum:

hoc ex - ém - plum re - lí - quit é - is. Ps. Má - gnus Dó - mi - nus, et lau - dá -

bi - lis ní - mis: * ín ci - ví - tá - te Dé - i nó - stri, ín món - te sán - cto é - jus. Postquam.

Dó-mi - nus Jé - sus, * postquam coe - ná - vit cum di - sci - pu - lis sú - is, lá -

Ant. II.

vit pé - des e - ó - rum, et á - it il - lis: Scí - - - tis quid fé - ce - rim vô - -

- - bis, é - go Dó - mi - - nus et Ma - gí - ster? Ex - ém - plum dé - di vô - -

- bis, ut et vos í - ta fa - ci - á - tis. Ps. Be - ne - di - xi - sti Dó - mi - ne tér - ram tú - am:

* a - ver - ti - sti cap - ti - vi - tá - tem Já - cob. Dó - mi - - nus Jé - sus.

Dó - mi - ne, * tu mí - hi lá - vas pé - des? Respón - dit Jé - sus et dí -

Ant. V.

xit é - i: Si non lá - ve - ro ti - bi pé - des, non há - bé - bis pár - tem mé - cum.

V. Vé - nit ér - go ad Si - mó - nem Pé - trum, * et dí - xit é - i Pé - trus. Dó - mi - ne.

X. Quod é - go fá - ci - o, tu né - scis mó - do: * scí - es áu - tem póst - e - a. Dó - mi - ne.

Si é - go Dó - mi - nus * et Ma - gi - ster vé - - ster lá - vi vó - bis pé - des:

Ant. IV.

quán - to má - gis vos de - bé - tis ál - ter al - té - ri - us lá - vá - re pé - des?

Au - dí - te hæc ó - mnes gén - tes: * áu - ri - bus perci - pi - te qui ha - bi - tá - tis ór - bem. Si é - go.

In hoc co-gnóscent ó-mnes,*qui-a mé-i é-stis di-scí-pu-li, si di-le-cti-ó-nem

Ant. VII.

ha-bu-é-ri-tis ad ín-vi-cem. V. Dí-xit Jé-sús di-scí-pu-lis sú-is. In hoc cognóscent ó-mnes.

Má-ne-ant in vó-bis * fi-des, spes, cá-ri-tas, trí-a hæc: má-jor áu-tem

Ant. VII.

hó-rum est cá-ri-tas. V. Nunc áu-tem má-nent fi-des, spes, cá-ri-tas, trí-a

hæc: * má-jor áu-tem hó-rum est cá-ri-tas. Má-ne-ant in vó-bis.

Be-ne-dí-cta sit sán-cta Trí-ni-tas, at-que ín-di-ví-sa U-ni-tas: con-fi-té-bi-

Ant. II.

mur é - i, qui - a fé - cit no - bís - cum mi - se - ri - cór - di - am sú - am. V. Be - ne - di - cá -

Musical notation for the first system, featuring 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 4/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

mus Pá - trem et Fí - li - um, * cum Sán - cto Spi - ri - tu. Ps Quam di - lé - cta taber - ná - cu - la tú - a, Dó - mi -

Musical notation for the second system, continuing the vocal line and piano accompaniment from the first system. The vocal line features a series of eighth notes, and the piano accompaniment consists of sustained chords and a simple bass line.

ne vir - tú - tum! Con - cu - pí - scit, et dé - fi - cit á - ni - ma mé - a in á - tri - a Dó - mi - ni. Bene - dí - cta sit.

Musical notation for the third system, continuing the vocal line and piano accompaniment. The vocal line has a more active melody with many eighth notes, while the piano accompaniment remains mostly chordal.

U - bi cá - ri - tas et á - mor, Dé - us í - bi est. V. Congre - gá - vit nos in ú - num Chri -

Ant. VI.

Musical notation for the fourth system, starting with the label 'Ant. VI.' on the left. The key signature changes to one sharp (F#), and the time signature remains 4/4. The vocal line and piano accompaniment continue the piece.

sti á - mor. V. Ex - sul - té - mus, et in í - pso ju - cum - dé - mur. V. Ti - me - á - mus, et a - mé -

Musical notation for the fifth system, continuing the vocal line and piano accompaniment. The vocal line features a melodic phrase, and the piano accompaniment provides harmonic support.

mus Dé - um ví - vum. V. Et ex cór - de di - li - gá - mus nos sin - cé - ro. A - men.

Musical notation for the sixth system, concluding the piece. The vocal line ends with a final melodic phrase, and the piano accompaniment provides a concluding harmonic structure.

Feria Sexta in Parasceve.

Post I. Lectionem.

M. M. $\text{♩} = 160.$

Tract. II.

Dó-mi - ne,

* au - di - vi au - di -

tam tú - um,

et tí - mu:i:

con-si - de - rá -

- vi

ó - pe - ra tú - a, et ex - pá - vi.

W. In mé - di - o du - ó - rum a - ni - má -

li - um

in no - te -

- scé - ris:

dum ap - pro - pin - qua - ve - rint an - ni, co - gno - sce - ris:

dum ad - ve - ne - rit tem - pus, os - ten -

de - ris.

V. In é - o,

dum con - tur - bá -

ta fú - e - rit á - ni - ma mé - a:

in í - ra, mi - se - ri cór -

- di - æ mé - mor é - ris.

W. Dé - us

a Li - ba - no vé - ni - et, et Sán - ctus de món - - te

um - bró - - so et con - - dén - so.

O - pé - ru - it cæ - - - - los ma - je - stas

é - jus: et lau - dis é - - - - jus plé - -

na est * tér - - - - ra.

Post II. Lectionem.

M. M. $\text{♩} = 160.$

Tract. II.

E-ri-pe me,

* Dó - mi - ne,

The first system of the tract consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The tempo is marked 'M. M.' with a quarter note equal to 160. The vocal line begins with the lyrics 'E-ri-pe me,' followed by '* Dó - mi - ne,'. The piano accompaniment provides a steady harmonic support with a mix of eighth and sixteenth notes.

ab hó - mi-ne má - lo:

a vi - ro in - í - quo

The second system continues the vocal and piano parts. The lyrics 'ab hó - mi-ne má - lo:' and 'a vi - ro in - í - quo' are set to the melody. The piano accompaniment continues with a consistent rhythmic pattern.

lí - be - ra me.

W. Qui co - gi - ta - vé - runt

The third system features the lyrics 'lí - be - ra me.' and 'W. Qui co - gi - ta - vé - runt'. The vocal line has a slight melodic rise, and the piano accompaniment remains consistent.

ma - lí - ti - as in cór - de:

tó - ta dí - e

The fourth system contains the lyrics 'ma - lí - ti - as in cór - de:' and 'tó - ta dí - e'. The vocal line continues with a steady rhythm, supported by the piano accompaniment.

consti - tu - é - bant

præ - li - a.

The fifth system includes the lyrics 'consti - tu - é - bant' and 'præ - li - a.'. The vocal line concludes this phrase with a final note, and the piano accompaniment provides a clear ending.

W. A - cu - é - runt línguas sú - as

sic - ut ser - pén - tes:

The final system of the tract contains the lyrics 'W. A - cu - é - runt línguas sú - as' and 'sic - ut ser - pén - tes:'. The vocal line and piano accompaniment conclude the piece with a final cadence.

ve-né-num á - spi-dum sub lá - bi-is e - ó-rum.

V. Cu-stó-di me, Dó - mi-ne, de má - nu pec - ca-

tó - ris: et ab ho-mí-ni-bus in-i - quis li - be -

ra me. V. Qui co-gi-ta-vé - runt sup-plan -

tá - re gréssus mé - os:

abscón-dé - runt su-pér - bi lá - que - um mí - hi.

V. Et fú - nes ex - ten - dó - - - runt in lá -

que - um pé - di - bus mé - is: júx - ta í - ter scán - - da - lum

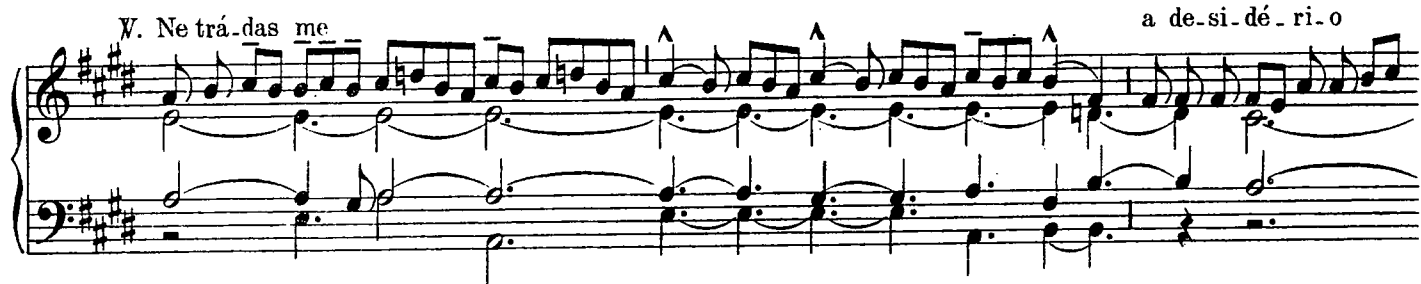
po - su - é - runt mí - hi. V. Dí - xi Dó - mi - - no: Dé - us mé - us es

tu: ex - áu - di Dó - - mi - ne vó - cem o - ra - ti - ó - nis

mé - æ. V. Dó - mi - ne, Dó - mi - - ne ví - rus sa - lú - tis mé - - æ:

ob - úm - bra cá - put mé - - um in dí - e bél - li.

V. Ne trá-das me a de-si-dé-ri-o



mé - - o pec-ca-tó - - ri: co-gi-ta-ve-runt ad-ver-sum



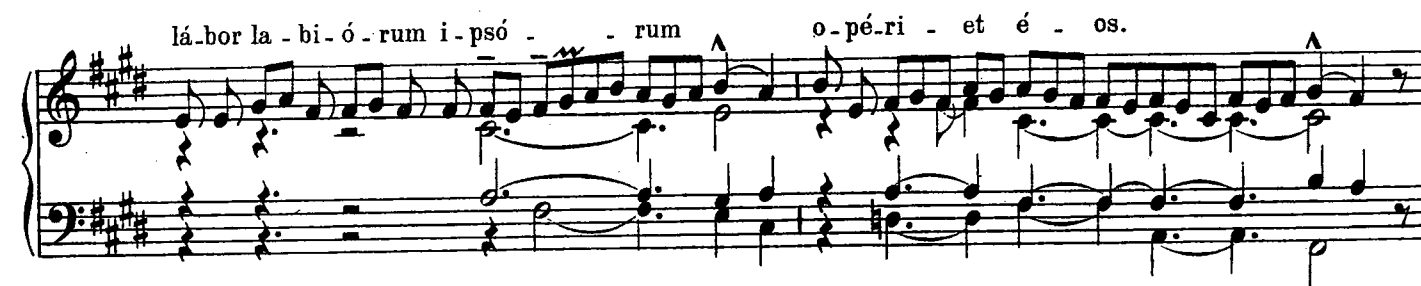
me: ne de-re-lín-quas me, ne ún-quam ex-al - - tén-tur.



V. Cá - put cir-cú-i-tus e-ó - - rum:



lá-bor la-bi-ó-rum i-psó - - rum o-pé-ri - et é - os.



V. Ve-rúm ta-men jú - sti con-fi-te-bún-tur nó-mi-ni tú - -



o: et ha-bi-tá-bunt ré-cti cum
 vúl-tu * tú-o.

Sacerdos discooperiens Crucem, incipit solus Antiphonam Ecce lignum Crucis, ac deinceps in reliquis juvatur in cantu a Ministris usque ad Veníte adoremus. Choro autem cantante Veníte adoremus, omnes se prosternunt, excepto Celebrante. Deinde Celebrans, altius quam primo, incipit: Ecce lignum Crucis, aliis cantantibus et adorantibus ut supra. Tertio Sacerdos altius incipit: Ecce lignum Crucis, aliis cantantibus et adorantibus ut supra.

Antiph. VI. Ec-ce li-gnum Crú-cis, in quo sá-lus mún-di pe-pén-dit.

Chorus respondet: Ve-ni-te ad-o-ré-mus.

Dum fit adoratio Crucis, cantantur Improperia, et alia quae sequuntur, vel omnia, vel pars eorum, prout multitudo adorantium vel paucitas requirit, hoc modo:

Duo Cantores in medio chori cantant:

V. Pó-pu-le mé-us, quid fé-ci-ti-bi? aut in quo con-tri-stá-vi

te? re-spon - de mí - hi. *W.* Qui - a e - dú - xi te de tér - ra

Ae - gý - pti: pa - rá - - - sti crú - cem Sal - va - tó - ri tú - o.

Unus Chorus cantat: A - gi - os o The - ós.

Alius Chorus respondet: Sán - ctus Dé - us.

Primus Chorus: A - gi - os i - schy - rós.

Secundus Chorus: Sán - ctus fór - tis.

Primus Chorus: A - gi - os a - thána - tos, e - lé - - i - son i - mas.

Secundus Chorus: Sán - ctus immor - tá - lis, mi - se - - ré - re nó - bis.

*Postea duo de secundo
Choro cantant:*

Qui - a e - dú - xi te per de - sér - tum qua - dra - gín - ta án -

nis, et mán - na ci - bá - vi te, et in - tro - dú - xi in tér - ram sa - tis ó - pti - mam: pa - rá -

- sti crú - cem Sal - va - tó - ri tú - o.

Chori respondent alternatim: Agi - os o Theós, etc. Sanctus Deus, etc. ita tamen ut primus Chorus semper repetat Agios, ut supra.

Deinde duo de primo Choro cantant:

Quid úl - tra dé - bu - i fá - ce - re ti - bi, et non fé - ci? E - go qui - dem plan - tá - vi te vi - neam

mé - am spe - ci - o - sis - si - mam: et tu fá - cta es mí - hi ní - mis a - má - ra: a - cé - to nám - que si - tim

méam po - tá - sti: et lán - ce - a per - fo - rásti lá - tus Sal - va - tó - ri tú - o.

Item Chori alterna - tim respondent Agios o Theós, Sanctus Deus.

Versus sequentis Improperii a duobus Cantoribus alternatim cantantur, utroque Choro simul repente post quemlibet versum: Pópule meus, ut infra.

1. E-go própter te fla-gel-la-vi Ae-gý - ptum cum pri - mo-gé-ni-tis sú - is:
 2. E-go te e-dú-xi de Ae - gý - pto, de-mér-so Phara-ó-ne in má - re Rú - brum:
 3. E-go an-te te a - pé - ru - i má - re:
 4. E-go an-te te præi - vi in co - lú - mna nú - bis:
 5. E-go te pá - vi mán - - - - - na per de - sér - tum:
 6. E-go te po - tá - vi | á - qua sa - lú - tis de pé - tra:
 7. E-go própter te | Chana-næ - - - - - órum ré - ges per - cús - si:
 8. E-go dé - di tí - bi scé - ptrum re - gá - le:
 9. E-go te ex - al - - - - - tá - vi má - gna vir - tú - te:

1. et tu me fla - gel - lá - - - - - tum tra - di - di - sti.
 2. et tu me tra - di - dí - sti | prin - cí - pi - bus sa - cer - dó - tum.
 3. et tu a - pe - ru - i - sti | lán - ce - a lá - tus mé - um.
 4. et tu me de - du - xí - sti | ad præ - tó - ri - um Pi - lá - ti.
 5. et tu me ce - ci - dí - sti | á - la - pis et fla - gé - lis.
 6. et tu me po - tá - sti | fél - - - - - le et a - cé - to.
 7. et tu per - cús - sí - sti | a - rún - di - ne cá - put mé - um.
 8. et tu de - dí - sti cá - pi - ti | mé - ot - spi - ne - am co - ró - nam.
 9. et tu sus - pen - dí - sti | in pa - tí - bu - lo crú - cis.

Chorus repetit:

Po - pu - le mé - us, quid fé - ci tí - bi? aut in quo

con - tri - stá - vi te? re - spón - de mí - hi.

Deinde cantatur communiter:

M. M. ♩ = 160.

Crucém tú - am * ad - o - rá - mus Dó - mi - ne: et sán - ctam resur - recti - ó - nem tú - am lau - dá - mus et glo -

Ant. IV.

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

ri - fi - cá - mus: éc - ce é - nim propter lignum vé - nit gáu - di - um in u - ni - vér - so mún - do.

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

Ps. Dé - us mi - se - re - á - tur nó - stri, et be - ne - di - cat nó - bis: * il - lú - mi - net vultum sú -

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

um su - per nos, et mi - se - re - á - tur nó - stri. Crucém tú - am.

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

Et repetitur immediate Antiphona Crucem tuam.

Postea cantatur N. Crux fidelis, cum Hymno Pange lingua gloriosí, et post quemlibet ejus versum repetitur Crux fidelis, vel Dulce lignum, eo modo quo inferius notatur.

M. M. ♩ = 152.

Crux fi - dé - lis, in - ter ó - mnes Arbor ú - na nó - bi - lis: Núl - la síl - va tá - lem pró - fert,

I.

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

Frón-de, fló-re gér-mi-ne: * Dúl-ce lí-gnum, dúl-ces clá-vos, Dúl-ce pón-dus sú-ti-net.

Pánge lín-gua glori-ó-si Præ-li-um cer-tá-mi-nis, Et sú-per crú-cis tro-phæ-um

Hymn. I.

Dic tri-úm-phum nó-bi-lem: Quá-li-ter Red-émptor ór-bis Im-mo-lá-tus vi-ce-rit A-men.

Repetitur Crux fidelis, usque ad Dulce lignum. Et sic fit quoties repetitur Crux fidelis.

Dum defertur Sanctissimum ad Altare, cantatur Hymnus sequens:

M. M. ♩ = 144.

Ve-xíl-la Ré-gis prod-e-unt: Fúl-get Crú-cis my-sté-ri-um,

I.

Quo cár-ne cár-nis Cón-di-tor Sus-pén-sus est pa-tí-bu-lo. A-men.

Sabbato Sancto.

Completa benedictione Cerei leguntur Prophetice.

Post IV. Prophetiam.

M. M. ♩ = 160.

Canté - mus * Dó - mino: glo-ri - ó-se é - nim

Tract. VIII.

ho-no-ri - fi - cá - tus est: é - quum et a-scen - só - rem pro-jé - cit in

má - re: ad-jú - tor et pro-té-ctor fá-ctus est mí-hi in sa -

lú - tem. ¶. Hic Dé-us mé-us, et ho-no-rá-bo é -

- um: Dé-us pátris mé - i, et ex - al - tá - bo é -

um. V. Dó - minus cón-terens bél - - - la: Dó - ní -

nus * nó - - men est il - li.

Post VIII. Prophetiam.

M. M. $\text{♩} = 160$.
Vi-ne - a

Tract. VIII.

* fá - cta est di - lé - cto

in cór - nu, in ló - co ú - - be - - ri. V. Et ma - cé - - ri -

am circúm - de - dit, et cir - cum - fó - - - dit: et plan - tá - vit vi - ne - am Só -

- - rec, et æ - di - fi - cá - vit túr - rim in mé - di - o é -

- jus. *V* Et tór-cu-lar fó-dit in é - a: ví-ne -

a é - - nim Dó-mi-ni Sá - - ba - oth, dó - mus

* Is - ra-el est.

Post XI. Prophetiam.

M. M. $\text{♩} = 160$.

At-tén - de *cæ - lum, et ló - quar:

Tract. VIII.

et áu-di - at tér-ra vér-ba ex ó-re mé - o. *V*. Exspe-cté -

tur sic-ut plú-vi-a e-ló-qui-um mé - - um: et de-scéndant sicut ros vér-ba

mé - a, sic - ut im - ber sú - per grá - mi - na.

V. Et sic - ut nix súper foé - num: qui - a nó - men Dó - mi - ni in -

vo - cá - bo. V. Dá - te magni - tú - di - nem Dé - o nó -

- stro: Dé - us, vé - ra ó - pe - ra é - jus, et ó - mnes

vi - æ é - jus ju - dí - ci - a. V. Dé - us fi - dé - lis, in quo non est in -

i - qui - tas: jú - stus et sán - ctus * Dó - mi - nus.

Dum Sacerdos descendit ad benedictionem Fontis, cantatur sequens:

M. M. ♩ = 160.

Sicut cēr - vus * de - si - de - rat ad fón - tes - a - quá - rum:

Tract. VIII.

i - ta de - si - derat á - ni - ma mé - a ad te, Dé - us. V. Si - ti -

vit á - ni - ma mé - - - a ad Dé - um vi - - - vum: quá - do vé - ni -

am, et ap - pa - ré - bo an - te fá - ci - em Dé - i mé -

i? V. Fu - é - runt mí - hi lá - cri - mæ mé -

- - æ pá - nes dí - e ac nó - - cte, dum di - ci - tur mí - hi per

sín - gu - los dí - - es: U - - bi est * Dé - - us tú - us?

Finita benedictione Fontis, revertentibus Sacerdote et Ministris ad Altare, cantantur Litanie a duobus Cantoribus, et Chorus idem simul repetit, ut dicitur infra.

Ubi vero non est Fons baptismalis, finita ultima Prophetia cum sua Oratione, Celebrans casulam deponit, et cum Ministris ante Altare procumbit: et aliis omnibus genuflexis, cantantur Litanie in medio chori a duobus Cantoribus, utroque Choro idem simul respondente.

M. M. ♩ = 144 - 160.

Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son. Ký - ri - e e - lé - i - son. Chri - ste áudi nos. Chri - ste ex - áudi nos.

Litania

Pá - ter de cæ - - lis Dé - us, mi - se - ré - re nó - bis.
 Fili Redémptor mún - di Dé - us, mi - se - ré - re nó - bis.
 Spí - ritus Sán - - cte Dé - us, mi - se - ré - re nó - bis.
 Sán - cta Tri - ni - tas ú - nus Dé - us, mi - se - ré - re nó - bis.

Sáncta Ma - - - - - ri - a, ó - ra pro nó - bis.

Sáncta Déi	Gé-ni-trix,	ó - ra pro nó - bis.
Sáncta Virgo	vír-gi-num,	ó - ra pro nó - bis.
Sáncte	Mí-cha-el,	ó - ra pro nó - bis.
Sáncte	Gá-bri-el,	ó - ra pro nó - bis.
Sáncte	Rápha-el,	ó - ra pro nó - bis.
Omnes sáncti Angeli et Arch -	án-ge-li,	o - rá - te pro nó - bis.
Omnes sáncti beatórum spirituum	ór-di-nes,	o - rá - te pro nó - bis.
Sáncte Joánnes Ba -	pti - sta,	ó - ra pro nó - bis.
Sáncte	Jó - seph,	ó - ra pro nó - bis.
Omnes sáncti Patriárchæ et Pro	phé - tæ,	o - rá - te pro nó - bis.
Sáncte	Pé - tre,	ó - ra pro nó - bis.
Sáncte	Páu - le,	ó - ra pro nó - bis.
Sáncte An -	dré - a,	ó - ra pro nó - bis.
Sáncte Jo -	án - nes,	ó - ra pro nó - bis.
Omnes sáncti Apóstoli et Evange -	li - stæ,	o - rá - te pro nó - bis.
Omnes sáncti Discípuli	Dó-mi-ni,	o - rá - te pro nó - bis.
Sáncte	Stéphane,	ó - ra pro nó - bis.
Sáncte Lau -	rén - ti,	ó - ra pro nó - bis.
Sáncte Vin -	cén - ti,	ó - ra pro nó - bis.
Omnes sáncti	Márty-res,	o - rá - te pro nó - bis.
Sáncte Sil -	vé - ster,	ó - ra pro nó - bis.
Sáncte Gre -	gó - ri,	ó - ra pro nó - bis.
Sáncte Augu -	sti - ne,	ó - ra pro nó - bis.
Omnes sáncti Pontifices et Confes -	só - res,	o - rá - te pro nó - bis.
Omnes sáncti Do	ctó - res,	o - rá - te pro nó - bis.
Sáncte An -	tó - ni,	ó - ra pro nó - bis.
Sáncte Bene	dí - cte,	ó - ra pro nó - bis.
Sáncte Do	mí-ni-ce,	ó - ra pro nó - bis.
Sáncte Fran -	cis - ce,	ó - ra pro nó - bis.
Omnes sáncti Sacerdótes et Le	vi - tæ,	o - rá - te pro nó - bis.
Omnes sáncti Mónachi et Ere	mi - tæ,	o - rá - te pro nó - bis.
Sáncta María Magda	lé - na,	ó - ra pro nó - bis.
Sáncta	A - gnes,	ó - ra pro nó - bis.
Sáncta Cæ -	ci - li - a,	ó - ra pro nó - bis.
Sáncta	A - ga - tha,	ó - ra pro nó - bis.
Sáncta Ana -	stá - si - a,	ó - ra pro nó - bis.
Omnes sánctæ Virgines et	Vi - du - æ,	o - rá - te pro nó - bis.

Omnes Sáncti et Sánctæ Dé-i, in-ter-cé-di-te pro nó-bis.

Pro - - - - - pí - ti - us é - sto, pár - ce nó - bis Dó - mi - ne.

Pro - - - - -	pí - ti - us é - sto,	ex - áu - di nos Dó - mi - ne.
Ab	ó - mni má - lo,	lí - be - ra nos Dó - mi - ne.
Ab	ó - mni pec - cá - to,	lí - be - ra nos Dó - mi - ne.
A	mór - te per - pé - tu - a,	lí - be - ra nos Dó - mi - ne.
Per mystérium sánctæ incarna - - -	ti - ó - nis tú - æ,	lí - be - ra nos Dó - mi - ne.
Per	ad - vén - tum tú - un,	lí - be - ra nos Dó - mi - ne.
Per nati - - - - -	vi - tá - tem tú - am,	lí - be - ra nos Dó - mi - ne.
Per baptismum et sánctum je - - -	jú - ni - um tú - um,	lí - be - ra nos Dó - mi - ne.
Per crúcem et pas - - - - -	si - ó - nem tú - am,	lí - be - ra nos Dó - mi - ne.
Per mórtem et se - - - - -	pul - tú - ram tú - am,	lí - be - ra nos Dó - mi - ne.
Per sánctam resurre - - - - -	cti - ó - nem tú - am,	lí - be - ra nos Dó - mi - ne.
Per admirábilem ascen - - - - -	si - ó - nem tú - am,	lí - be - ra nos Dó - mi - ne.
Per advéntum Spíritus	Sán - cti Pa - rá - cliti,	lí - be - ra nos Dó - mi - ne.
In	dí - e ju - dí - ci - i,	lí - be - ra nos Dó - mi - ne.

Pec - - - - - ca - tó - res, te ro - gá - mus áu - di nos.

Ut nó - - - - -	bis pár - cas, te ro - gá - mus áu - di nos.
Ut Ecclesiám túam sánctam † régere et conserváre	di - gné - ris, te ro - gá - mus áu - di nos.
Ut Dómnem Apostólicum et ómnes ecclesiásticos órdenes † in sancta religióne conserváre	di - gné - ris, te ro - gá - mus áu - di nos.
Ut inimicos sánctæ Ecclesiæ † humiliáre	di - gné - ris, te ro - gá - mus áu - di nos.
Ut régibus et principibus cristiánis † pácem et vérám concór - diam donáre	di - gné - ris, te ro - gá - mus áu - di nos.
Ut nosmetipsos in túo sáncto servitio † confortáre et conserváre	di - gné - ris, te ro - gá - mus áu - di nos.
Ut ómnibus benefactóribus nóstris † sempitérna bóna	retri - bu - as, te ro - gá - mus áu - di nos.
Ut frúctus térræ dáre et conserváre	di - gné - ris, te ro - gá - mus áu - di nos.
Ut ómnibus fidélibus defúntis † réquiem ætérrnam donáre	di - gné - ris, te ro - gá - mus áu - di nos.
Ut nos exaudíre	di - gné - ris, te ro - gá - mus áu - di nos.

Agnus Dé - i, qui tóllis peccá - ta mún - di, párce nó - bis Dó - mi - ne.
 Agnus Dé - i, qui tóllis peccá - ta mún - di, ex - áu - di nos Dó - mi - ne.
 Agnus Dé - i, qui tóllis peccá - ta mún - di, mi - se - ré - re nó - bis. Chri - ste áu - di nos. Chri - ste ex - áu - di nos.

*Hic Cantores solemniter incipiunt Kýrie eléison (ut notatur pro Tempore Paschali).
 Finitis a Choro Kýrie eléison, Celebrans incipit solemniter Glória in excélsis, et pulsantur campanæ.*

Finita Epistola Celebrans incipit:

M. M. ♩ = 160.

Al-le - - - - - lú - - - - - ia.

VIII.

Et totum decantat ter, elevando vocem gradatim: et Chorus post quamlibet vicem in eodem tono repetit illud idem.

Al-le - - - - - lú - - - - - ia.

Al-le - - - - - lú - - - - -

ia.

W. Confi-té-mi-ni Dó - - mi-no,

Postea Chorus prosequitur:

quó - ni-am bó - nus:

quó - - - - - ni-am in sæ-cu - lum

mi-se-ri-cór - di - a * é - - - - - jus.

(Non repetitur Allelúia).

*Deinde dicitur:*M. M. $\text{♩} = 160.$

Lau-dá - te * Dó - mi-num ó - mnes gén-tes:

Tract. VIII.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music is in a 4/4 time signature. The melody in the upper staff is a rhythmic sequence of eighth and sixteenth notes, with some accents. The bass line provides a steady accompaniment with quarter and eighth notes.

et col-lau-dá - te é - - um ó - - mnes pó - - -

The second system continues the musical score. It features the same two-staff format. The melody in the upper staff includes a trill-like figure over the word 'é' and continues with rhythmic patterns. The bass line remains accompanimental.

- - pu-li. V. Quó-ni-am con-fir-má - - ta est sú - per nos mi-

The third system of the score. The upper staff melody has a trill over 'mi-' and continues with rhythmic patterns. The bass line continues with quarter and eighth notes.

se - ri - cór - di - a é - - jus: et vé - ri - tas Dó.mi - ni

The fourth system of the score. The upper staff melody has a trill over 'Dó.mi - ni' and continues with rhythmic patterns. The bass line continues with quarter and eighth notes.

má - - net * in æ - tér - - - num.

The fifth and final system of the score. The upper staff melody has a trill over 'má - - net' and continues with rhythmic patterns. The bass line continues with quarter and eighth notes.

Non dicitur Credo, nec Offertorium, nec Agnus Dei, nec Postcommunio. Post sumptionem Sacramenti, pro Vesperis in Choro cantatur:

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

Ant. VI.

Ps. 116. Lau - dá - te Dóminum ó - - - - - mnes gén - tes: * laudáte éum ó - mnes pó - pu - li.
 Quóniam confirmáta est super
 nos misericórdi - a é - jus: * et véritas Dómini mánet in æ - tér - num.
 Glória Pátri, et Fí - li - o, * et Spí - - - - tu - i Sán - cto.
 Sicut érat in principio, et nunc, et sém - per, * et in sæcula sæcu - - ló - rum. A - men.

Et repetitur Antiphona Allelúia, allelúia, allelúia. ut supra.

Capitulum, Hymnus et Versus non dicuntur, sed statim Celebrans in cantu incipit Antiphonam ad Magnificat, quam Chorus prosequitur.

Vé - spe - re áu - tem sáb - ba - ti, quæ lu - cé - scit in prí - ma sáb - ba - ti, vé -

Ant. VIII.

nit Ma - ri - a Magda - lé - ne, et ál - te - ra Ma - ri - a, vi - dé - re se - pul - cum, al - le - lú - ia.

Canticum B. Mariæ Virginis.

Ma - gni - fi - cat * á - ni - ma mé - a Dó - mi - num.

Ant. VIII.

2. Et ex - sul - távit spi - ri - tus mé - us * in Déo salu - - tá - ri mé - o.

3. Qui - a re - spéxít humilitátem an - cil - læ sú - æ: * écce énim ex hoc beátam me dícent ómnes gene - ra - ti - ó - nes.
4. Qui - a fé - cit míhi má - gna qui pót - ens est, * et sánctum nómen é - jus.
5. Et mi - se - ricórdia éjus a progénie in pro - gé - ni - es * tímén - - - ti - bus é - um.
6. Fé - cit pot - éntiam in brá - chi - o sú - o: * dispérsít supérbos ménte córdís sú - i.
7. De - pó - su - it pot - - - én - tes de sé - de, * et exal - - - tá - vit hú - mi - les.
8. E - su - ri - éntes im - plé - vit bó - nis, * et dívites dimí - - sit in - á - nes.
9. Sus - cé - pit Israel pú - e - rum sú - um, * recordátus misericór - di - æ sú - æ.
10. Sic - ut lo - cútus est ad pá - tres nó - stros, * Abraham et sémini é - jus in sæ - cu - la.
11. Gló - ri - a Pá - tri, et Fí - li - o, * et Spirí - - - tu - i Sán - cto.
12. Sic - ut é - rat in princípío, et nunc, et sém - per, * et in sæ - cula sæ - cu - ló - rum A - men.

Repetita Antiphona, et dicta Oratione, Diaconus cantat:

M. M. $\text{♩} = 160.$

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

VIII.

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