

NOVA
ORGANI HARMONIA
AD
GRADUALE

JUXTA EDITIONEM VATICANAM

A RECTORE
UNA CUM PROFESSORIBUS

Mechliniensis Interdiœcesani Instituti Musicæ Sacræ
composita ac aptata

PARS VI

MISSÆ PROPRIÆ DIOECESIUM BELGII

Missæ propriæ pro Diœcesibus Gandavensi, Brugensi, Leodiensi,
Tornacensi, Namurcensi, auct. JUL. VAN NUFFEL

Missæ propriæ pro Archidiœcesi Mechliniensi, auct. FLOR. PEETERS

MECHLINIÆ, H. DESSAIN

SUMMI PONTIFICIS, SS. CONGREGATIONUM RITUD. ET DE PROPAGANDA FIDE,
NECNON ARCHIEP. MECHLINIEN. TYPOGRAPHUS

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PARS VI

FESTA JANUARI

2. S. ADALARDI Abb. (Gandav.)
Missa *Os justi*, Pars IV, p. 86
4. S. PHARAILDIS Virg. (Gandav.)
Missa *Dilexisti*, Pars IV, p. 107
19. S. GUDULÆ Virg. (Mechlin. Gandav.)
Missa *Dilexisti*, Pars IV, p. 107
19. S. GREGORII X Papæ, Conf. (Leodien.)
Missa *Si diligis*, Pars IV, p. 377
25. CONVERSIO S. PAULI (Leodien.)
Missa *ut in Festo*, Pars III, p. 44
27. S. JOANNIS Episc., Conf. (Brugen.)
Missa *Sacerdotes tui*, Pars IV, p. 66
28. S. ABLEBERTI Episc., Conf. (Gandav.)
Missa *Statuit*, Pars IV, p. 60
28. S. POPPONIS Abb. (Leodien.)
Missa *Os justi*, Pars IV, p. 86
30. S. ALDEGUNDIS Virg. (Tornacen.)
Missa *Dilexisti*, Pars IV, p. 107

FESTA FEBRUARI

1. S. EUBERTI Episc., Conf. (Tornac.)
Missa *Statuit*, Pars IV, p. 60
3. S. BERLINDIS ET SOC. Virgg.
(Gandav.) Missa *Dilexisti*, Pars IV, p. 107
3. S. HADELINI Conf. (Leodien.)
Missa *Os justi*, Pars IV, p. 76
3. S. BLASII Episc., Mart. (Namurc.)
Missa *Sacerdotes Dei*, Pars IV, p. 11
6. SS. AMANDI ET VEDASTI EE., CC.
(Mechlin. Tornac.)
Missa *Sacerdotes Sion*, ut infra, p. 87
6. S. AMANDI Episc., Conf.
(Brugen. Gandav. Namurc.)
Missa *Sacerdotes tui*, Pars IV, p. 66
(Leodien.) Missa *Statuit*, Pars IV, p. 60
7. S. CHRYSOLII Episc., Mart. (Brugen.
Tornac.) Missa *Sacerdotes Dei*, Pars IV, p. 11
10. S. HUGONIS Abb. (Namurc.)
Missa *Os justi*, Pars IV, p. 86
13. S. VEDASTI Episc., Conf.
(Brugen.) Missa *Sacerdotes tui*, Pars IV, p. 66
(Gandav.) Missa *Statuit*, Pars IV, p. 60

13. SS. HARLINDIS ET RELINDIS Virgg.
(Leod.) Missa *Virgines laudent*, ut infra, p. 114

13. S. HADELINI Abb. (Namurc.)
Missa *Os justi*, Pars IV, p. 86

19. S. BONIFATHI Episc., Conf. (Mechlin.)
Missa *Sacerdotes tui*, Pars IV, p. 66

20. S. ELEUTHERII Episc., Conf.
(Brugen. Gandav.)
Missa *Statuit*, Pars IV, p. 60

20. S. EUCHERII Episc., Conf.
(Brugen. Gandav.)
Missa *Statuit*, Pars IV, p. 60

20. DEPOSITIO S. ELEUTHERII Episc.,
Conf. (Tornac.)
Missa *Statuit*, ut infra, p. 5

25. vel 26. S. WALBURGIS Virg.
(Mechlin. Gandav.)
Missa *Dilexisti*, Pars IV, p. 107

25. vel 26. S. ALDETRUDIS Virg. (Tornac.)
Missa *Dilexisti*, Pars IV, p. 107

FESTA MARTII

2. B. CAROLI BONI Mart.
(Mechlin. Brugen. Gandav. Leodien.)
Missa *Pro justitia*, ut infra, p. 12
6. S. COLETÆ Virg.
(Mechlin. Brugen. Gandav.)
Missa *Dilexisti*, Pars IV, p. 107
6. S. CHRODEGANI Episc., Conf.
(Leodien.) Missa *Sacerdotes tui*, Pars IV, p. 66
11. S. VINDICIANI Episc., Conf.
(Mechlin.) Missa *Statuit*, Pars IV, p. 60
14. B. HEVÆ RECLUSÆ Virg. (Leodien.)
Missa *Dilexisti*, Pars IV, p. 107
17. S. GERTRUDIS Virg. (Mechlin. Gandav.)
Missa *Fulham tuum*, Pars IV, p. 115
(Leodien.) Missa *Dilexisti*, Pars IV, p. 107
20. DEPOSITIO S. LANDOALDI Episc.,
Conf. (Gandav.)
Missa *Statuit*, Pars IV, p. 60
26. S. LUDGERI Episc., Conf. (Tornac.)
Missa *Statuit*, Pars IV, p. 60

FESTA APRILIS

5. S. JULIANÆ Virg. (Mechlin. Gandav. Leodien. Namurc. Tornac.)
Missa *Dilexisti*, Pars IV, p. 107
8. B. JULIÆ BILLIART Virg. (Namurc.)
Missa *Dilexisti*, Pars IV, p. 107
9. S. WALDETRUDIS Viduæ (Tornac.)
Missa *Cognovi*, Pars IV, p. 121
10. DEPOSITIO S. MACHARII Episc.,
Conf. (Gandav.) Missa *Stetit*, Pars IV, p. 60
17. S. LANDRICI Episc., Conf. (Tornac.)
Missa *Sacerdotes tui*, Pars IV, p. 66
18. S. IDESBALDI Abb. (Brugen.)
Missa *Os justi*, Pars IV, p. 86
19. S. URSMARI Conf. (Brugen. Gandav. Tornac.)
Missa *Stetit*, Pars IV, p. 60
20. S. AYÆ nec Virg. nec Mart. (Tornac.)
Missa *Cognovi*, Pars IV, p. 121
27. S. FLORIBERTI Episc., Conf. (Leodien.)
Missa *Stetit*, Pars IV, p. 60
28. TRANSLATIO S. LAMBERTI Episc.,
Mart. (Leodien.)
Missa *Protexisti*, Pars IV, p. 29
- Feria VI post Dom. in Albis. SPINÆ
CORONÆ D. N. J. C. (Namurc.)
Missa *Gaudemus*, ut infra, p. 21
- Dom. IV post Pascha. TRANSL. S. RUMOLDI (Mechlin.)
Missa *Protexisti*, Pars IV, p. 29
- Sabbato ante Dom. IV post Pascha. B. M. V. MATRIS JESU. CONSOLATRICES AFFLICTORUM (Namurc.)
Missa *Ave, spes*, ut infra, p. 27

FESTA MAII

- Feria II post diem 2 Maii. PRETIOSISSIMI SANGUINIS D. N. J. C. (Brugen.)
Missa *Justificavit nos*, ut infra, p. 37
9. ELEVATIO S. MACHARII Episc.,
Conf. (Gandav.)
Missa *Stetit*, Pars IV, p. 60
11. S. GENGULPHI Mart. (Namurc.)
Missa *Protexisti*, Pars IV, p. 29
11. S. WALBURGÆ Virg. (Brugen.)
Missa *Dilexisti*, Pars IV, p. 107
11. S. DOMITIANI Episc., Conf. (Leodien.)
Missa *Stetit*, Pars IV, p. 60
13. S. SERVATII Episc., Conf. (Mechlin. Namurc.)
Missa *Stetit*, Pars IV, p. 60
(Leodien.) Missa *Sacerdotes tui*, Pars IV, p. 66
15. S. DYMPNÆ Virg. et Mart. (Mechlin.)
Missa *Loquēbar*, Pars IV, p. 90
23. S. GUIBERTI Conf. (Namurc.)
Missa *Os justi*, Pars IV, p. 70.

24. B. M. V. AUXILIUM CHRISTIANORUM (Tornac.)
Missa *Salve, sancta Parens*, Pars IV, p. 300
31. B. M. V. OMNIUM GRATIARUM MEDIATRICES (In omnibus Dioecesisibus Belgii) Missa *Adeamus*, ut infra, p. 48.

FESTA JUNII

- Sabbato post Oct. Corporis Christi. PURISSIMI CORDIS B. M. V. (Gandav.)
Missa *Omnis gloria*, Pars IV, p. 317
- Feria V post Oct. Corporis Christi. EUCHARISTICI CORDIS JESU (Mechlin. Gandav.) Missa *Sciens Jesus*, ut infra, p. 54
1. S. PETRONILLÆ Virg. (Namurc.)
Missa *Vultum tuum*, Pars IV, p. 115
8. S. MEDARDI Episc., Conf. (Brugen. Gandav. Tornac.)
Missa *Stetit*, Pars IV, p. 60
15. S. ALEYDIS Virg. (Mechlin.)
Missa *Dilexisti*, Pars IV, p. 107
15. ELEVATIO S. LANDOALDI Episc.,
Conf. (Gandav.)
Missa *Stetit*, Pars IV, p. 60
15. S. LANDELINI Abb. (Tornac.)
Missa *Os justi*, Pars IV, p. 86
16. S. LUTGARDIS Virg. (Mechlin. Leodien.)
Missa *Dilexisti*, Pars IV, p. 107
19. S. ALENÆ Virg. (Mechlin.)
Missa *Loquēbar*, Pars IV, p. 90
21. S. ALBANI Mart. (Namurc.)
Missa *Lalābitur*, Pars IV, p. 24
21. S. MARTINI Episc., Conf. (Leodien.)
Missa *Stetit*, Pars IV, p. 60
23. S. MARLE OIGNIACENSIS Virg.,
Mart. (Mechlin. Tornac.)
Missa *Cognovi*, Pars IV, p. 121
23. S. WALHERI Mart. (Namurc.)
Missa *Lalābitur*, Pars IV, p. 24
27. ELEVATIO S. LIVINI Mart. (Gandav.)
Missa *Stetit*, Pars IV, p. 3

FESTA JULII

1. S. RUMOLDI Episc., Mart. (Mechlin.)
Missa *Gaudemus*, ut infra, p. 64
3. OMNIUM SS. EPISCOPORUM DICE-
CISIS (Leodien.)
Missa *Sacerdotes Sion*, ut infra, p. 87
4. vel 11. S. LIBERTI Mart. (Mechlin. Leodien.)
Missa *In virtute*, Pars IV, p. 18
8. S. LANDRADÆ Virg. (Gandav.)
Missa *Dilexisti*, Pars IV, p. 107
8. SS. LANDRADÆ ET AMELBERGÆ
Virg. (Leodien.)
Missa *Virgines laudent*, ut infra, p. 114

9. SS. MARTYRUM GORCOMIENSUM (Mechlin. Brugen. Gandav. Leodien.)
Missa *Intret*, Pars IV, p. 49
10. S. AMELBERGÆ Virg. (Gandav.)
Missa *Dilexisti*, Pars IV, p. 107
11. S. GODELIVÆ Virg., Mart. (Brugen. Gandav.)
Missa *Loquibar*, Pars IV, p. 90
14. S. VINCENTII Abb. (Tornac.)
Missa *Os justi*, Pars IV, p. 86
17. S. FREDEGANDI Abb. (Mechlin.)
Missa *Os justi*, Pars IV, p. 86
21. S. REYNELDIS Virg., Mart. (Mechlin.)
Missa *Loquibar*, Pars IV, p. 90
21. SS. MONULPHI ET GONDULPHI Martt. (Leodien.)
Missa *Sacerdotes Sion*, ut infra, p. 87
24. S. CHRISTINÆ Virg. (Leodien.)
Missa *Dilexisti*, Pars IV, p. 107
24. S. BRUNONIS Episc., Conf. (Tornac.)
Missa *Stetit*, Pars IV, p. 60
27. S. CHRISTIANÆ Virg. (Gandav.)
Missa *Vultum tuum*, Pars IV, p. 115

FESTA AUGUSTI

1. ELEVATIO S. BAVONIS Conf. (Gandav.)
Missa *Gaudemus*, ut infra, p. 72
11. S. GAUGERICI Episc., Conf. (Mechlin. Tornac.)
Missa *Stetit*, Pars IV, p. 60
13. ELEVATIO ET TRANSLATIO S. BAVONIS Conf. (Gandav.)
Missa *Gaudemus*, ut infra, p. 72
- Sabbato infra Oct. Assumptionis B. M. V. PURISSIMI CORDIS B. M. V. (Leod.)
Missa *Omnis gloria*, Pars IV, p. 317
18. S. ROCHI Conf. (Mechlin. Leodien.)
Missa *Iustus ut palma*, Pars IV, p. 82
18. S. ARNOLDI Conf. (Brugen. Gandav.)
Missa *Stetit*, Pars IV, p. 60
30. TRANSLATIO S. DONATIANI Episc., Conf. (Brugen.)
Missa *Stetit*, Pars IV, p. 60

FESTA SEPTEMBRIS

3. S. REMACLI Conf. (Leodien.)
Missa *Stetit*, Pars IV, p. 60
(Namurc.) Missa *Sacerdotes tui*, Pars IV, p. 66
5. S. BERTINI Abb. (Brugen.)
Missa *Os justi*, Pars IV, p. 86
7. S. HILDUARDI Episc., Conf. (Gandav.)
Missa *Stetit*, Pars IV, p. 60
7. S. MADELBERTÆ Virg. (Leodien. Tornac.)
Missa *Dilexisti*, Pars IV, p. 107
9. S. AUDOMARI Episc., Conf. (Brugen.)
Missa *Sacerdotes tui*, Pars IV, p. 66

10. B. RICHARDI A. S. ANNA Mart. (Tornac.)
Missa *In virtute*, Pars IV, p. 18
10. S. THEODARDI Episc., Mart. (Leodien.)
Missa *Stetit*, Pars IV, p. 3
11. S. VINCIANÆ Virg. (Gandav.)
Missa *Dilexisti*, Pars IV, p. 107
13. S. GUIDONIS Conf. (Mechlin.)
Missa *Os justi*, Pars IV, p. 76
14. S. MATERNI Episc., Conf. (Leodien.)
Missa *Stetit*, Pars IV, p. 60
15. TRANSLATIO S. ELEUTHERII Ep., Conf., (Tornac.)
Missa ut in Festo, die 20 Febr., vide infra, p. 5
Post Graduale dicitur *Alléluja, alléluja.*
V. *Gaudeat*, ut infra, p. 8
16. Septem Dolorum B. M. V. (Tornac.)
Missa *Stabat*, Pars III, p. 336
17. S. LAMBERTI Episc., Mart. (Leod.)
Missa *Gaudemus*, ut infra, p. 66
(Mechlin. Namurc. Tornac.)
Missa *Sacerdotes Dei*, Pars IV, p. 11
22. S. MAURITII ET SOC. Martt. (Leod.)
Missa *Intret*, Pars IV, p. 40
24. OCTAVA S. LAMBERTI Ep., Mart. (Leodien.)
Missa *Gaudemus*, ut infra, p. 66
25. S. GERULPHI Mart. (Gandav.)
Missa *Letabitur*, Pars IV, p. 24
25. S. MATERNI Episc., Conf. (Namurc.)
Missa *Stetit*, Pars IV, p. 60

FESTA OCTOBRIS

1. vel 5. S. REMIGII Episc., Con. (Mechlin. Brugen. Gandav.)
Missa *Stetit*, Pars IV, p. 60
1. S. BAVONIS Conf. (Gandav.)
Missa *Gaudemus*, ut infra, p. 72
(Brugen.)
Missa *Iustus ut palma*, Pars IV, p. 82
1. vel 5. S. BAVONIS Conf. (Mechlin. Leodien.)
Missa *Os justi*, Pars IV, p. 76
1. S. PIATI Mart. (Tornac.)
Missa *Gaudemus*, ut infra, p. 75
3. vel 12. S. GERARDI Abbatis (Gandav. Namurc.)
Missa *Os justi*, Pars IV, p. 86
5. S. TERESLÆ A JESU INFANTE (Tornac.)
Missa *Veni de Libano*, Pars III, p. 354
9. S. PIATI Mart. (Brugen.)
Missa *Letabitur*, Pars IV, p. 24
9. S. GHISLENI Episc., Conf. (Gandav. Tornac.)
Missa *Stetit*, Pars IV, p. 60
12. S. BADILONIS Abbatis (Tornac.)
Missa *Os justi*, Pars IV, p. 85

12. S. GUMMARI Conf. (Mechlin.)
Missa *Justus ut palma*, Pars IV, p. 82
14. S. DONATIANI Episc., Conf. (Brugen.
Gandav.) Missa *Stetit*, Pars IV, p. 60
16. S. MOMMOLENI Ep., Conf. (Tornac.)
Missa *Stetit*, Pars IV, p. 60
21. OCTAVA S. DONATIANI Ep., Conf.
(Brugen.) Missa *Stetit*, Pars IV, p. 60
21. vel 22. SS. URSULÆ ET SOCIARUM
Virginum et Martyrum (Brugen. Gan-
dav.) Missa *Loquēbar*, Pars IV, p. 90
(Leodien.) Missa *Deus meus*, ut infra, p. 104
22. TRANSLATIO S. ALBANI Mart.
(Namurc.) Missa *Lætābilis*, Pars IV, p. 24
23. S. ODÆ Viduæ (Leodien.)
Missa *Cognōvi*, Pars IV, p. 121
24. S. EVERGISLI Ep., Mart. (Leodien.)
Missa *Sacerdōtes Dei*, Pars IV, p. 11
29. S. ERMELINDIS Virg. (Mechlin.)
Missa *Dilexisti*, Pars IV, p. 107
31. S. FOILLANI Episc., Mart. (Tornac.)
Missa *Stetit*, Pars IV, p. 3
(Namurc.) Missa *Sacerdōtes Dei*, Pars IV, p. 11

FESTA NOVEMBRIS

3. S. HUBERTI Episc., Conf. (Mechlin.
Brugen. Gandav. Namurc. Tornac.)
Missa *Sacerdōtes tui*, Pars IV, p. 66
(Leodien.) Missa *Stetit*, Pars IV, p. 60
4. vel 6. S. PERPETUI Ep., Conf. (Leod.
Namurc.) Missa *Sacerdōtes tui*, Pars IV, p. 66
5. SS. RELIQUIARUM (In omnibus
Dioecesisibus.) Missa *Multæ tribulationes*,
Pars IV, p. 305
6. S. FOILLANI Ep., Mart. (Mechlin.)
Missa *Stetit*, Pars IV, p. 3
6. S. LEONARDI Conf. (Leodien.)
Missa *Os justi*, Pars IV, p. 76
6. S. PERPETUI Ep., Conf. (Namurc.)
Missa *Sacerdōtes tui*, Pars IV, p. 66
7. S. WILLIBRORDI Episc., Conf.
(Mechlin. Brugen. Gandav.)
Missa *Stetit*, Pars IV, p. 60

10. S. ODRADÆ Virg. (Mechlin.)
Missa *Dilexisti*, Pars IV, p. 107
12. S. LIVINI Episc., Mart.
(Mechlin. Brugen. Gandav. Tornac.)
Missa *Stetit*, Pars IV, p. 3
16. S. BERTUINI Episc., Conf. (Namurc.)
Missa *Stetit*, Pars IV, p. 60
23. S. TRUDONIS Conf. (Leodien.)
Missa *Os justi*, Pars IV, p. 76
26. S. JOANNIS BERCHMANS
(In omnibus dioecesisibus.)
Missa *Custodivit*, ut infra, p. 78
27. S. ALBERTI Episc., Mart. (Mechlin.
Leod.) Missa *Sacerdōtes Dei*, Pars IV, p. 11
27. S. ACHARII Episc., Conf. (Brugen.
Tornac.) Missa *Sacerdōtes tui*, Pars IV, p. 66

FESTA DECEMBRIS

1. S. ELIGII Episc. Conf.
(Mechlin. Brugen. Gandav. Tornac.)
Missa *Sacerdōtes tui*, Pars IV, p. 66
1. S. LANDOALDI ET SOC. Conf.
(Leodien.) Missa *Confiteantur*, ut infra, p. 95
2. B. JOANNIS RUSBROCHII Conf.
(Mechlin.) Missa *Os justi*, Pars IV, p. 86
4. S. BARBARÆ Virg., Mart.
(Gandav. Leodien. Tornac.)
Missa *Loquēbar*, Pars IV, p. 90
12. vel 13. S. AUTBERTI Episc., Conf
(Mechlin. Gandav. Tornac.)
Missa *Stetit*, Pars IV, p. 60
14. S. NICASII Episc., Conf. (Mechlin.)
Missa *Stetit*, Pars IV, p. 3
14. S. FOLQUINI Episc., Conf. (Brugen.)
Missa *Sacerdōtes tui*, Pars IV, p. 66
17. S. WIVINÆ Virg. (Mechlin.)
Missa *Dilexisti*, Pars IV, p. 107
17. vel 18. S. BEGGÆ Viduæ
(Mechlin. Gandav. Namurc.)
Missa *Cognōvi*, Pars IV, p. 121

CANTUS PROPRII MISSARUM DIOECESII BELGII

PARS VI

(TORNACEN.)

20. FEBRUARIJ. — DEPOSITIONIS **S. ELEUTHERII**
EPISCOPI TORNACENSIS, CONFESSORIS.

Introitus. Stáuit, Pars IV, p. 60.

Ec - ce * sa - cér - dos ma - - - gnus, qui in

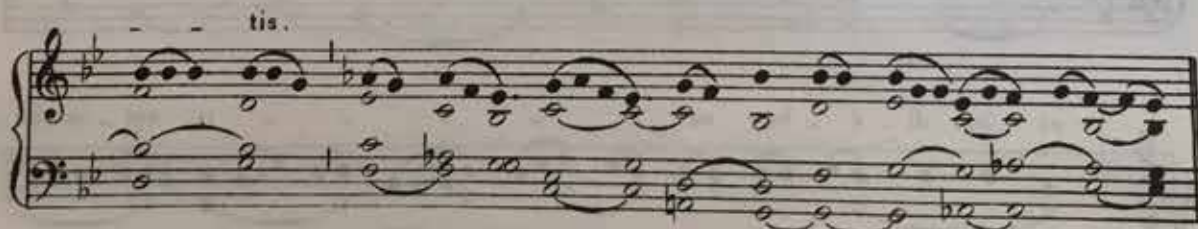
Grad.
V.

vi - - - ta su - - - a suf - fú -

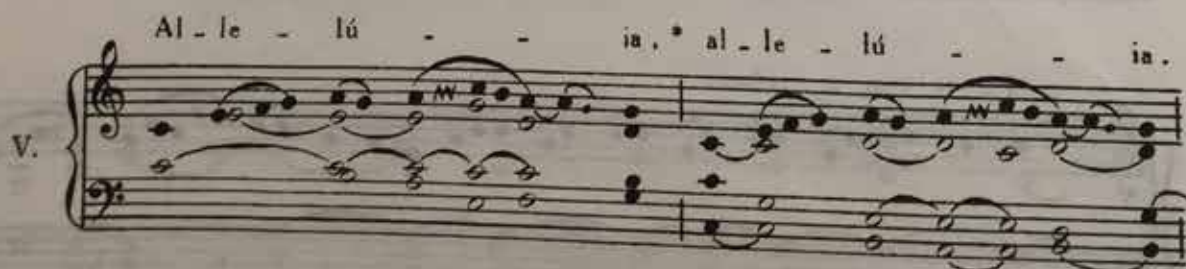
- sit do - - - - - mum

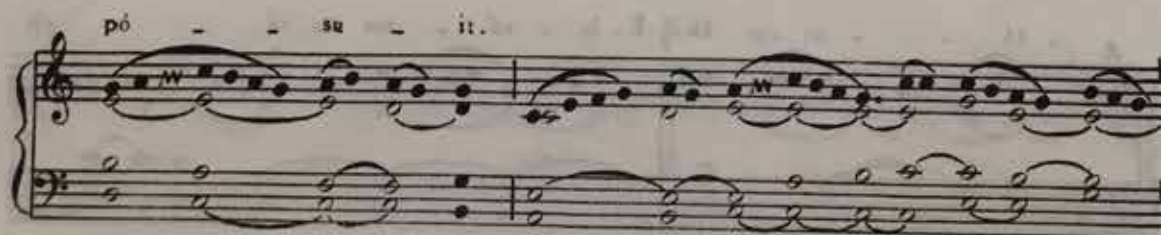
et in di - é - bus su - - - is cor - ro - bo -

- rá - vit tem - plum.



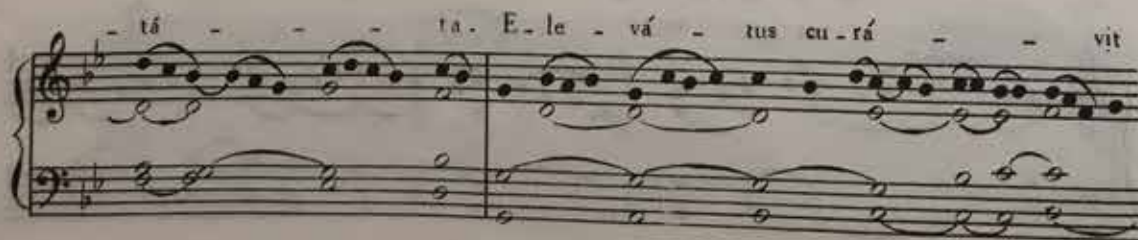
Si venerit ante Septuagesimam :

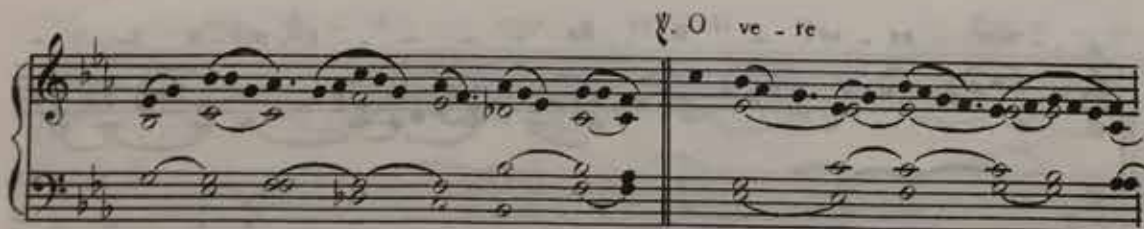
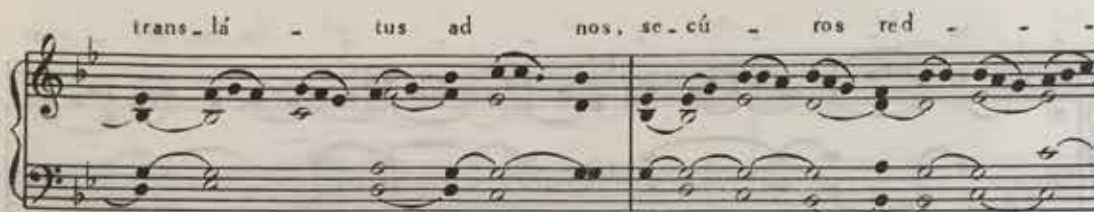






*Post Septuagesimam, omissis Allelúia et Ψ . sequenti, dicitur Tractus Beátus vir, Pars IV, p. 14.
Tempore Paschali :*





Pa - stor ho - nus qui á - ni - mam

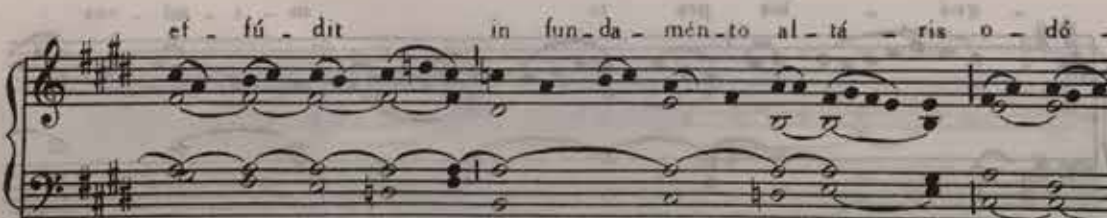
su - am po - né - bat

pro ó - vi - bus * su -

is.

Offert. VIII. Am - pli - fi - cá - vit * o - bla - ti - ó -

- nem ex - cé - si Re - gis, por - ré -



(MECHLINIEN. BRUGEN. GANDAVEN. LEODIEN.)

2. MARTII. — B. CAROLI BONI COMITIS FLANDRIÆ, MARTYRIS.

Intr. IV.

Pro ju - sti - ti - a * a - go - ni - zá , - re pro á - ni -

- gé - num et páu - pe - rem; * in di - e ma - la li - be - rá - bit e - um

Dó - mi - nus Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. *

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

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

Grad. II. For - ti - tú - do * me - - - a, et laus me -

a Dó - mi - nus,

et fa - ctus est mi - hi in sa - lá - tem :

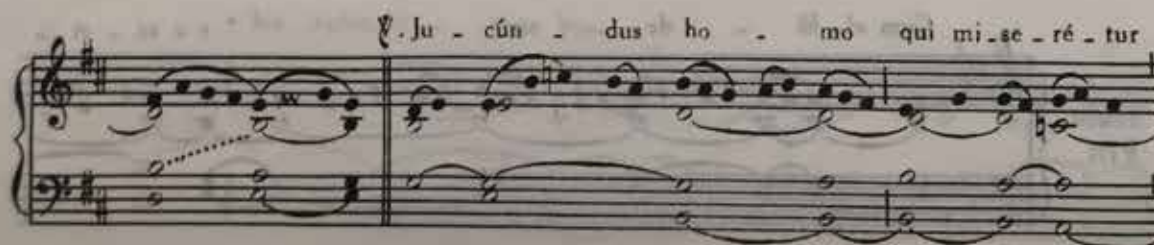
i - ste De - us me - us, et glo - ri - cá - bo

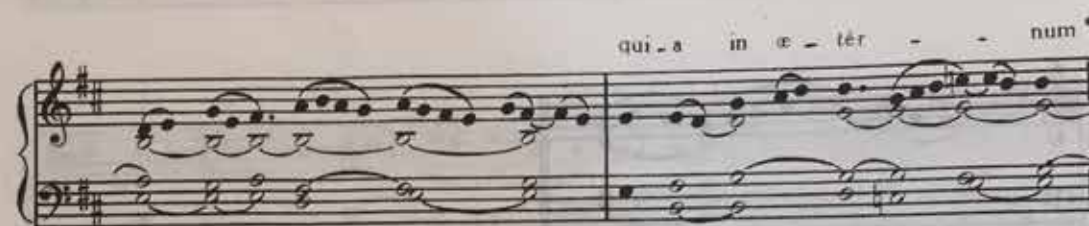
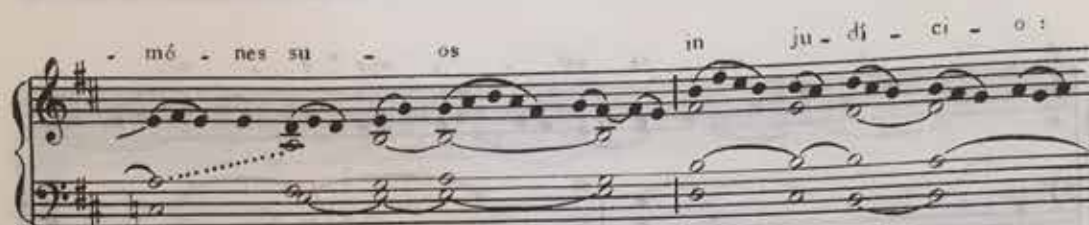
e - um :

De - us pa - tris me - i, et ex - al - tá - bo e -

um.

¶ Lau - dans in - vo - cá - bo Dó - mi - num :





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



- én - ti á - ni - mam tu - am .

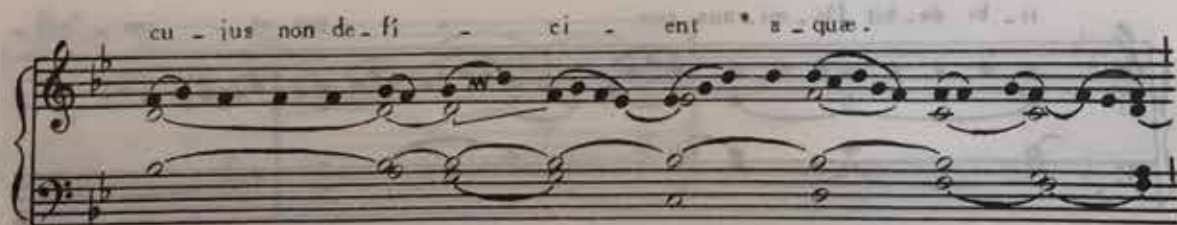
et á - ni - mam af - fli - ctam re - plé - ve -

ris . o - ri - é - tur in té - ne - bris

lux tu - a . ¶ Et ré - qui - em

ti - bi da - bit Dó - mi - nus sem - per, et im - plé -

- bit splen - dō - ri - bus



Tempore Paschali omittitur Graduale, et ejus loco dicitur : Allelúia, allelúia. V. Jucúndus, ut supra ; deinde :

Al - le - lú - ia .

VII.

V. Dis - p̄r - sit, de - dit pau - pé - ri - bus

ju - stí - ti - a e - jus ma - net in s̄c - cu - lum

s̄c - cu - li : cor - nú e - jus ex - al -

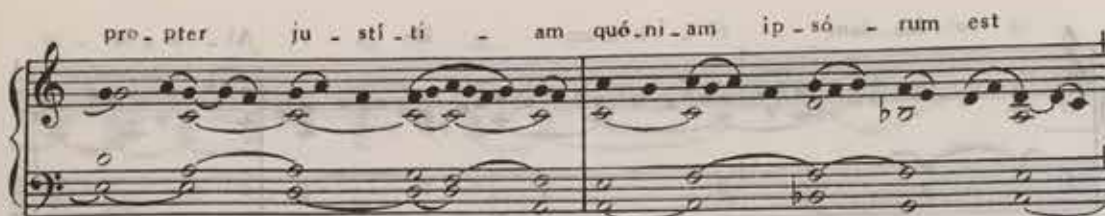
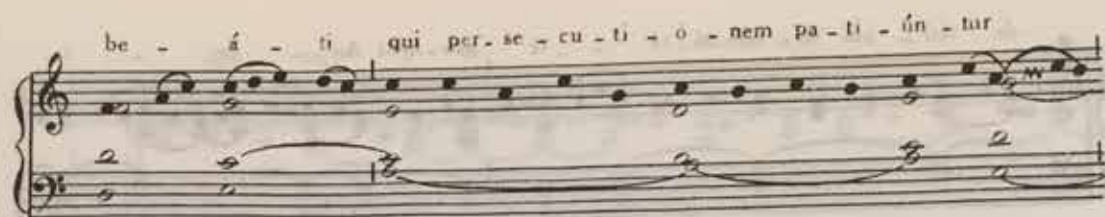
- tá - bi - tur * in gló - ri - a

Offert.
1.



Comm.
1.



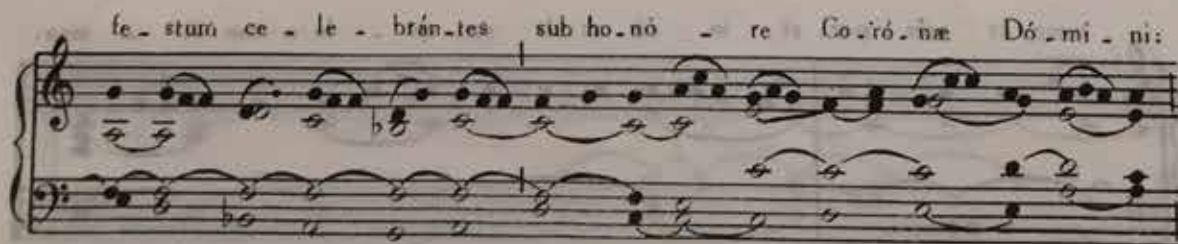


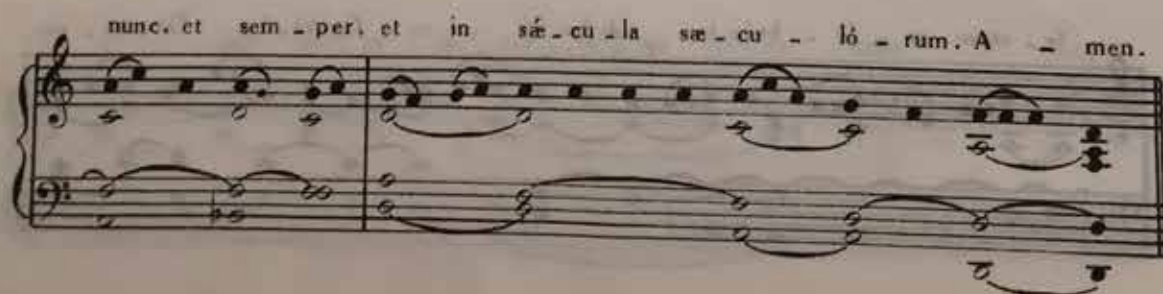
(N A M U R C E N .)

FERIA VI. POST DOMINICAM IN ALBIS.

SS. SPINÆ CORONÆ D.N.J.C.

(IN CATHEDRALI TANTUM)





Al - le - - - - - lú - ía, * al - le - -

lú - ía

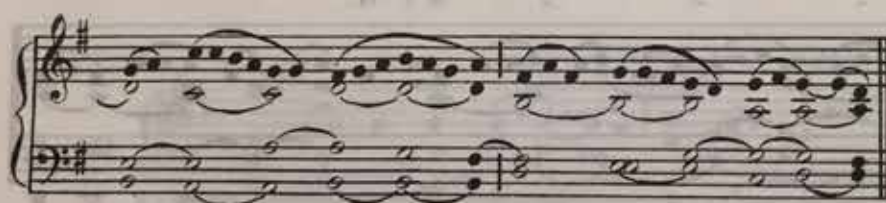
Co - ró -

na - áu - re - a su - per ca - - - - - put

e - - - - - jus ex - prés - sa si - gno san -

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co - ró - nam pro cí - ne - re, et e - ris

co - ró - na gló - ri - æ in ma -

- nu De - i tu - i. Al - le

lú - ia.

Læ - tá - re, * ma - ter no - stra, qui - a da - bit

Comm.
II.

Dó - mi - nus cá - pi - ti tu - o aug - mén - ta



(NAMURCEN.)

SABBATO ANTE DOMINICAM IV POST PASCHA.

B. M. V. MATRIS JESU CONSOLATRICIS AFFLICTORUM,

CUM OCTAVA



tu gló - ri - a Je - rú - sa - lem, tu læ - tí - ti - a I - ara - el,

tu ho - no - ri - fi - cén - ti - a pó - pu - li no - stri,

al - le - lú - ia, al - le - lú - ia. Ps. Con - for - tá - vit

Dó - mi - nus se - ras por - tá - rum tu - á - rum: * be - ne - dí - xit fi - li - is

* tu - is in - te. Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

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

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

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

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody begins with a treble clef and a key signature of one flat. The first measure is a whole note chord of G2, B-flat2, and D3. The second measure is a whole note chord of G2, B-flat2, and D3. The third measure is a whole note chord of G2, B-flat2, and D3. The fourth measure is a whole note chord of G2, B-flat2, and D3. The fifth measure is a whole note chord of G2, B-flat2, and D3. The sixth measure is a whole note chord of G2, B-flat2, and D3. The seventh measure is a whole note chord of G2, B-flat2, and D3. The eighth measure is a whole note chord of G2, B-flat2, and D3. The ninth measure is a whole note chord of G2, B-flat2, and D3. The tenth measure is a whole note chord of G2, B-flat2, and D3. The eleventh measure is a whole note chord of G2, B-flat2, and D3. The twelfth measure is a whole note chord of G2, B-flat2, and D3. The thirteenth measure is a whole note chord of G2, B-flat2, and D3. The fourteenth measure is a whole note chord of G2, B-flat2, and D3. The fifteenth measure is a whole note chord of G2, B-flat2, and D3. The sixteenth measure is a whole note chord of G2, B-flat2, and D3. The seventeenth measure is a whole note chord of G2, B-flat2, and D3. The eighteenth measure is a whole note chord of G2, B-flat2, and D3. The nineteenth measure is a whole note chord of G2, B-flat2, and D3. The twentieth measure is a whole note chord of G2, B-flat2, and D3. The score ends with a double bar line.

♩. Dō - mi - ne, in vo - lun - tā - te tu - a, prae - sti -

- tí - sti de - có - ri me - o * vir - - tú -

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "tem." (tempo). The music features a melody with many eighth and sixteenth notes, often beamed together. The piano accompaniment consists of chords and moving lines in both hands. The score is divided into measures by vertical bar lines.

VIII. Al - le - lú - ia.

¶. Con - ver - ti - sti plan - ctum me - um in gáu -

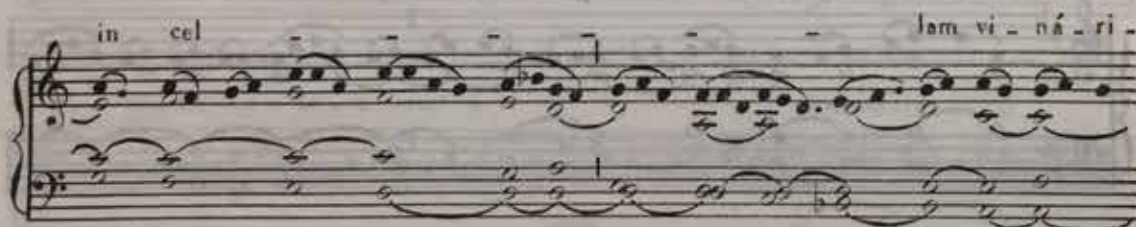
- di - um : con - sci - dí - sti sac - cum me -

- - um, et cir - cum - de - di - sti me * læ - tí - ti -

- a.

Extra tempus Paschale.

Grad. 1. Ni - gra sum, * sed for - mó - sa,





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

Tract.
II.

Di - léc - tus me - us * cán - di - dus

et ru - bi - cón - dus, e - lé - ctus

ex mí - li - bus. V. Fa - scí - cu -

- lus myr - rhæ di - lé - ctus me - us mi - hi :

in - ter ú - be - ra me - - a com - mo - rá -

- bi - tur. V. O vos o -

The musical score is written for a piano accompaniment, consisting of a right-hand (treble) and left-hand (bass) staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are in Latin and are placed above the right-hand staff. The score is divided into six systems, each with two staves. The first system is labeled 'Tract. II.' on the left. The lyrics are: 'Di - léc - tus me - us * cán - di - dus'. The second system continues with 'et ru - bi - cón - dus, e - lé - ctus'. The third system has 'ex mí - li - bus. V. Fa - scí - cu -'. The fourth system has '- lus myr - rhæ di - lé - ctus me - us mi - hi :'. The fifth system has 'in - ter ú - be - ra me - - a com - mo - rá -'. The sixth system has '- bi - tur. V. O vos o -'. The musical notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (f, p, mf, sfz). There are also some performance instructions like 'Tract. II.' and 'V.' (Versicle).

mnes: qui trans.i - tis per vi - am,

at - ten - di - te, et vi - de - te,

si est do - lor sic ut do - lor * me

us,

In il - la ho - ra * fa - ctus est ter - ræ - mó -

Offert.
III.

tus ma - gnus.



Be - s - tus ho - mo * qui au - dit me, et qui vi -

Conm.
1.

- gi - lat ad fo - res me - as quo - ti - di - e, et ob - ser - vat ad

po - stes ó - sti - i me - i. Qui me in - vé - ne -

- rit in - vé - ni - et vi - tam, et hán - ri - et

sa - lá - tem a Dó - mi - no, al - le -

- lá - ia.

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(BRUGEN .)

FERIA II. POST DIEM 2 MAIL.

PRETIOSISSIMI SANGUINIS D.N.J.C.

Intr.
I.

ju - sti - fi - ca - vit nos * De - us gra - tia

per grá - ti - am su - am, per red - em - pti - ó - nem,

que est in Chri - sto Je - su, quem pro - pó -

- su - it pro - pi - ti - a - ti - ó - nem per fi - dem in sán -

- gui - ne i - psi - us. Al - le - lú - ia.

al - le - lú - ia, Ps. Mi - se - ri - cór - di - as Dó - mi - ni

in æ - tær - num can - tá - bo:† in ge - ne - ra - ti - ó - nem et ge - ne - ra - ti -

- ó - nem an - nun - ti - á - bo ve - ri - tá - tem tu - am in o - re me - o.

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

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

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

- ia. Christus per pro-

pri - um san - - - - - gui - nem in - tro - i - vit se - mel in

san - - - - - cta, æ - tær - na re - dempti - o

ne

in - ven - ta.

VIII. *Al - le - lu - ia.*

Handwritten musical score for the hymn "San - guis Chri - sti". The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics "San - guis Chri - sti" are written above the treble staff. The music features a series of eighth and sixteenth notes, with some rests. The score is divided into two measures by a double bar line.

e - mún - dat con - sci - én - ti - am no - stram

áo o - pé - ri - bus mór - tu - is, ad ser - vi - én -

dum De o vi-vên ti.

A musical score for a piano accompaniment. The music is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'dum De o vi-vên ti.' are written above the treble staff, aligned with the notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is a simple, catchy tune. The bass staff provides a harmonic accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in a simple, folk-like style, with many eighth and sixteenth notes. The accompaniment is also simple, using chords and single notes to support the melody. The score is presented in a clear, legible format, suitable for a children's book.

In Missis votivis extra Tempus Paschale :

Grad.
III.

Gra-ti - fi - cá - vit nos De -

us in di - lé - cto Fi - li - o su -

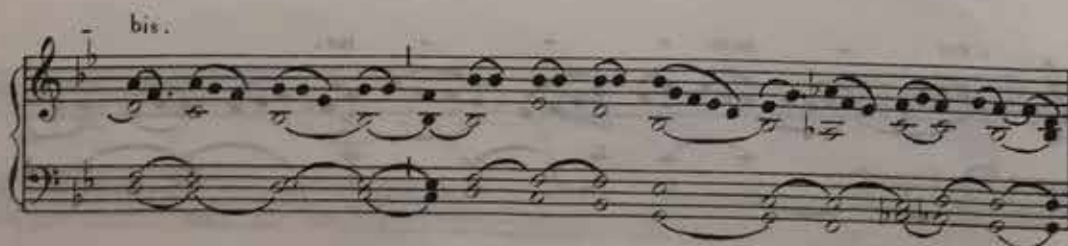
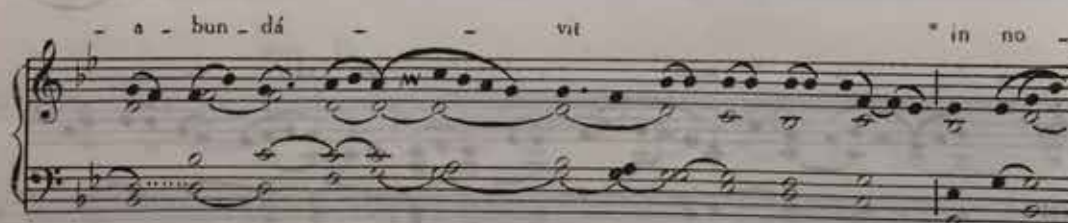
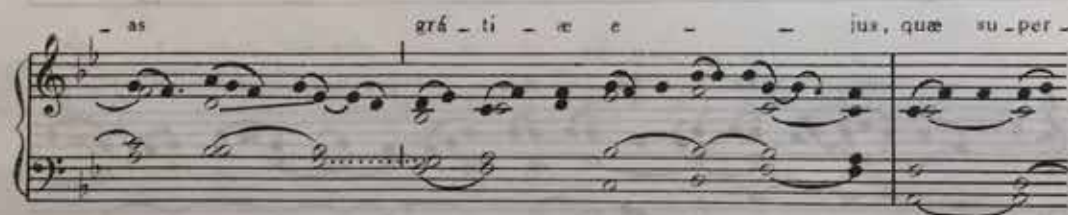
o.

in quo ha - bé - mus red - em - pti

- ó - nem per sán -

- gui - nem e - ius.

Re - mis - si -



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

II.

¶. Nunc in Chri - sto Je - su

vos, qui a - li - quán - do

e - rá - tis lon - ge, fa - ctí

e - stis pro - pe

in sán - gui - ne * Chri - sti.

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

Tract.
VIII.

Je - sus Chri - stus * de - dit se - met.

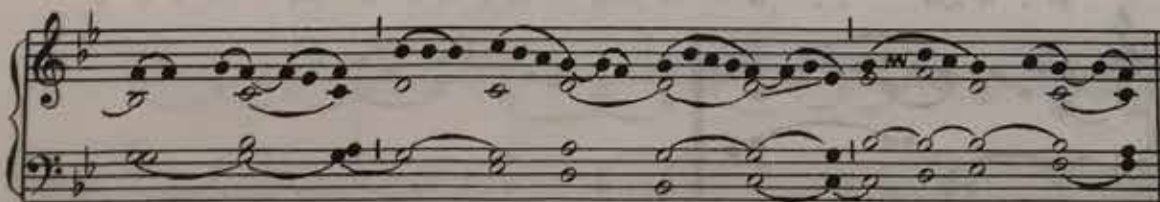
- i - psum pro no - bis, ut nos red -

- i - me - ret in san - gui - ne su - o.

ab o - mni in - i - qui -

- tá - te. V. Di - lé - xit

nos et la - vit nos



Chri - stus * se - mel ob - lá - tus est

Offert.
VI.

ad mul - tó - rum ex - hau - ri - én - da pec -

- cá - ta; se - cún - do si - ne pec - cá - to

ap - pa - ré - bit òm - ni - bus ex - spe - ctán -

- ti - bus se, in sa - lú - tem,

al - le - lú - ia.

Ca - lix * be - ne - di - ci - o - nis;

Comm.
VII.

cu - i be - ne - di - ci - mus, non - ne commu - ni - cá - ti - o

sán - gui - nis Chri - sti est? Om - nes

de u - no pa - ne, et de u - no cá -

- li - ce par - ti - ci - pá - mus, al - le - lú - ia.

(IN OMNIBUS DIOECESIBUS BELGII.)

31 MAII. — B. MARIE VIRG. OMNIUM GRATIARUM MEDIATRICES.

Intr.
III.

Ad e - á - mus cum fi - dú - ci - a ad thro -

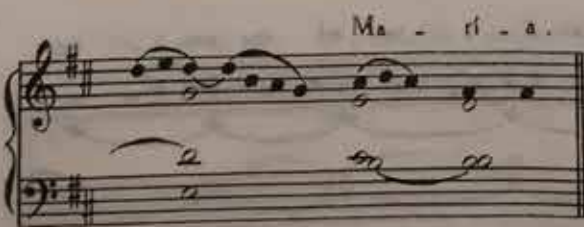
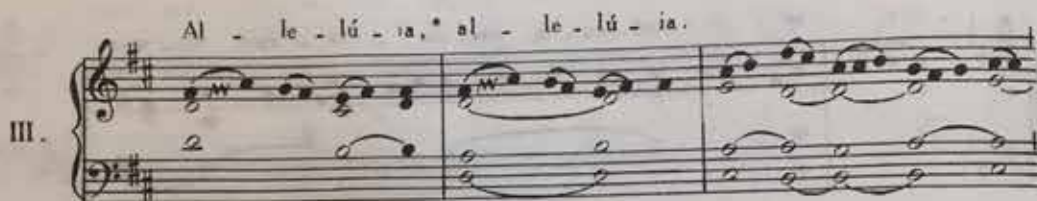
num grá - ti - æ: ut mi - se - ri - cór - di - am con - se - quá - mur.

et grá - ti - am in - ve - ni - á - mus in au - xí - li - o

op - por - tú - no. (T.P. Al - le - lá - ia, al - le - lá - ia.)

Ps. Le - vá - vi ó - cu - los me - os in mon - tes * un - de vé - ni - et au -





Tract.
VIII.

E - go sum ra dix et ge - nus Da -

- vid, stel - la splén - di - da

et ma - tu - ti - na. Ψ . Et Spí - ri - tus

et spon - sa di - cunt: ve - ni, et qui

au - dit, di - cat: ve - ni.

Tempore autem Paschali, omittitur Graduale, et ejus loco dicitur :

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

Le - va in cir - cú - i - tu ó - cu - los tu - os,

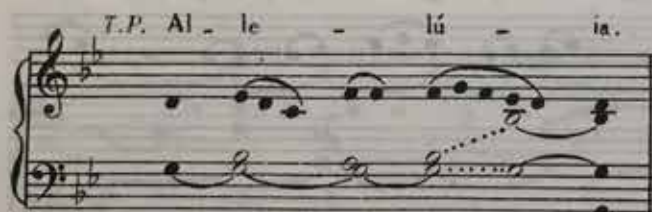
et vi - de : o - mnes i - sti con - gre - gá - ti sunt,

ve - né - runt ti - bi.

VII. Al - le - lú - ia.



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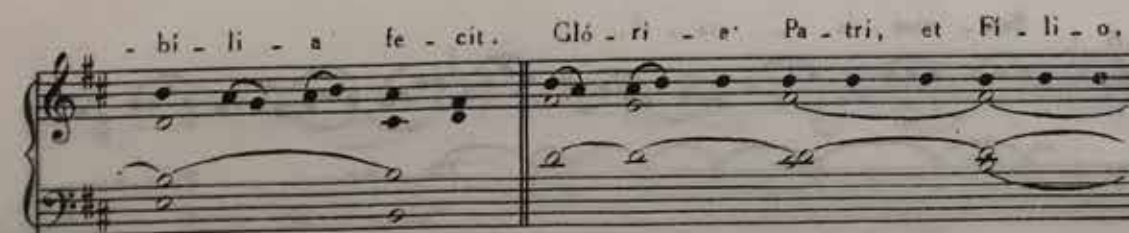


(MECHLINIEN. GANDAVEN.)

FERIA V POST OCTAVAM SSMI CORPORIS CHRISTI.

EUCARISTICI CORDIS JESU.





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

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

Grad. V. Ex - sôl - to * et lau - da.

hæ - bi - tá - ti - o Si - on.

qui - a ma - gnas in mè - di - o tu - i

San - ctus Is - ra - el.

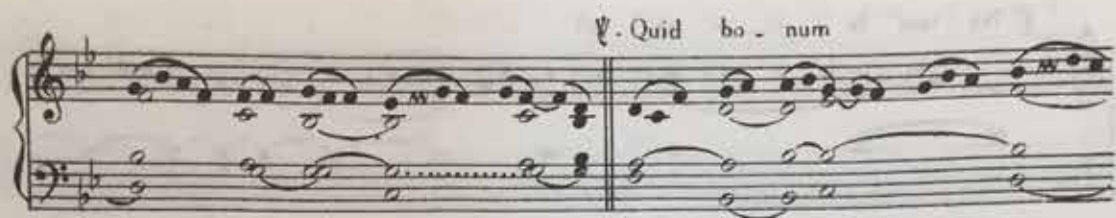
♩. No - tam fá - ci - te in pó -

pu - lis ad - in - ven - ti - ó - nes

e - jus.

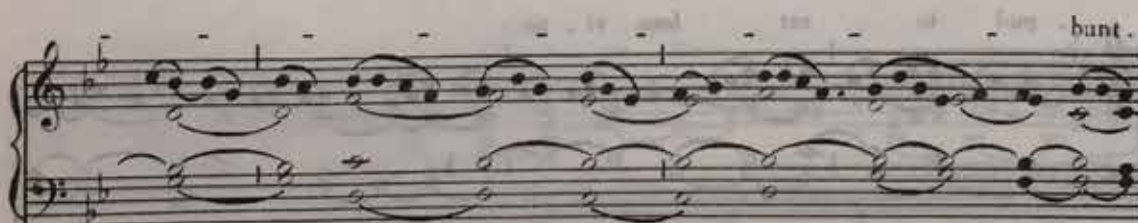
Al - le - lú - ia, * al - le - lú - ia.

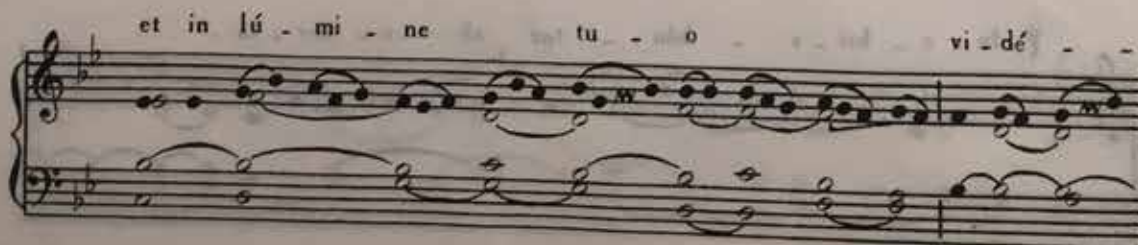
III.





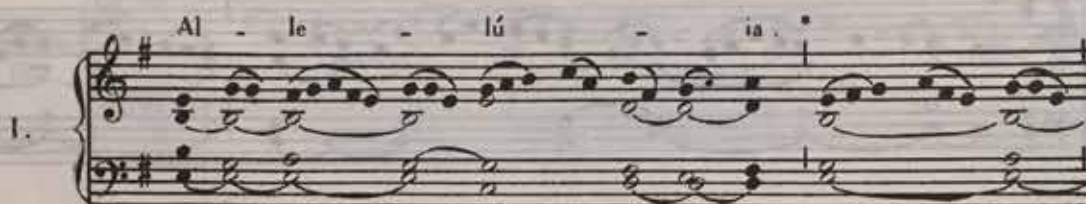
Post Septuagesimam :







Tempore Paschali Allelúia. ♪. Quid bonum, ut supra ; deinde :



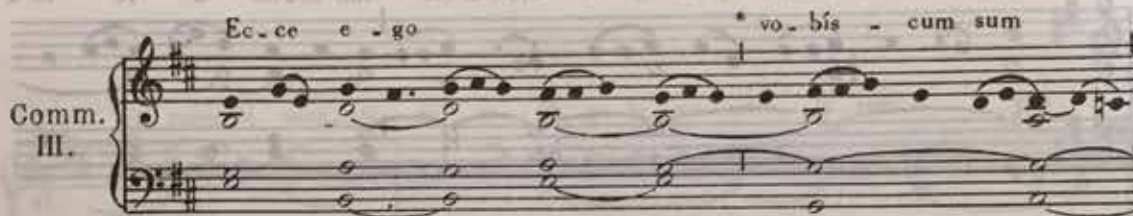
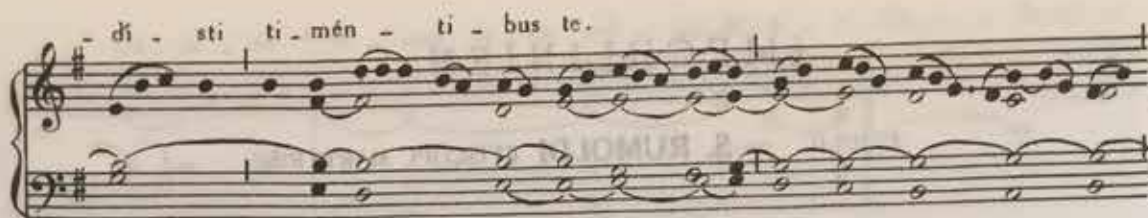
Pa - rá - sti in dul - cé - di - ne tu -

páu - pe - ri, De - us.

Quam ma - gna * mul - ti - tú - do

Offert.
1.

dul - cé - di - nis tu - æ, Dó - mi - ne, quam abs. con -



(MECHLINIEN.)

1. JULII. — S. RUMOLDI EPISCOPI, MARTYRIS.

Intr.
I.

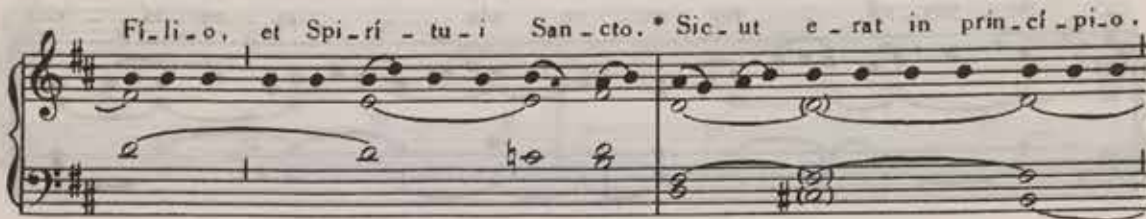
Gau-de - á - mus * om - nes in Dó - mi - no,

di - em fe - stem ce - le - brán - tes sub ho - nó - re be -

- á - ti Ru - mól - di Már - ty - ris: de cu - jus so - lem - ni - tá - te

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

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



Graduale. Glória et honóre, Pars IV, p. 12.

Allelúia, allelúia. ♪. Hic est sacérdos, *ibid.*, p. 14.

Offertorium. Inveni David, *ibid.*, p. 16.

Communio. Posuisti Dómine, *ibid.*, p. 17.

Pro votiva S. Rumoldi per annum sumitur Missa Sacerdótes Dei, Pars IV, p. 1.

Tempore Paschali Missa Protexisti, Pars IV, p. 29.

(LEODIEN.)

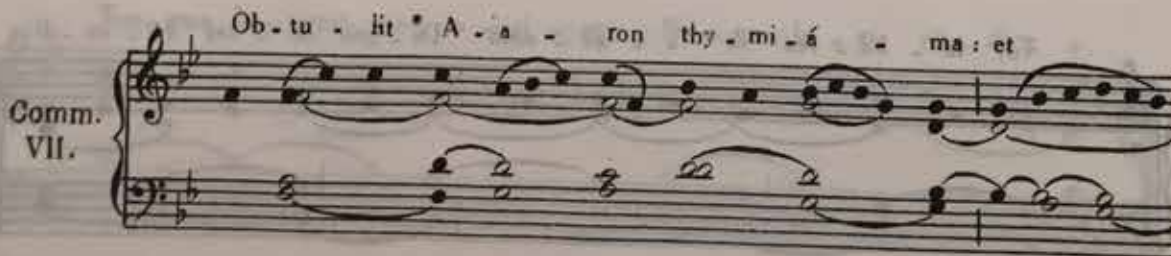
3. JULII. COMMEMORATIO OMNIUM SS. EPISCOPORUM DICECESIS

Introitus. Sacerdótes Sion, *ut infra*, p. 87.

Graduale. Sacerdótes ejus, Pars IV, p. 67.

Allelúia, allelúia. ♪. Jurávit Dóminus, *ibid.*, p. 69.

Offertorium. Sacerdótes Dómini, *omisso Allelúia in fine*, Pars II, p. 126.



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17. SEPTEMBRIS. — S. LAMBERTI EPISCOPI ET MARTYRIS.

Introlitus. Gaudéamus. *ut supra*, die 1 Julii, p. 60. *sed loco beati Rumoldi cantatur beati Lamberti.*

Graduale. Ecce sacerdos, Pars IV, p. 62.

Allelúia, allelúia. *¶* Ego sum pastor, Pars I, p. 83.



Hic ad gló - ri - am pa - rén - tum. Pul - chrum de - dit or - na - mén - tum

San - ctus ab in - fán - ti - a. Cla - rus per pro - ge - ni - tó - res

Clá - ru - it per pi - os mo - res Am - pli - ó - ri grá - ti - a.

Ad ho - nó - rem prae - su - lá - tus, Est Tra - ié - cti po - stu - lá - tus:

Fun - gens sa - cer - dó - ti - o. Gre - gem sal - vat, splen - det si - gnis,

Tun - gros lu - strat vir in - si - gnis No - vae lu - cis rá - di - o.

Cum de se - de de - tur - bá - tum, Se - ptem an - nos ex - su - lá - tum,

Pel - lit ho - stis ín - vi - dus : Mo - na - chó - rum pe - tit æ - dem,

Post in pri - mam red - it se - dem, Su - o iu - ri ré - di - tus.

Re - pro - bá - tus et ab - ié - ctus, La - pis i - ste nunc e - ré - ctus.

Ad se tra - xit óm - ni - a : Ta - xán - dri - am il - lu - strá - vit,

I - do - ló - rum quam mun - dá - vit Ab o - mni spur - cí - ti - a.

Tur - ba cre - dit, fi - des cre - scit, Er - ror ce - dit, et cla - ré - scit

No - men tan - ti Præ - su - lis. Qui con - strú - cto De - i Tem - plo,

Ver - bo do - cens et ex - ém - plo, Co - rú - scat mi - rá - cu - lis.

Tan - dem o - rans im - mo - lá - tur, Ha - sta dum trans - ver - be - rá - tur.

Sub - it cæ - li gáu - di - a. Mox Tra - jé - cti fu - it cu - ræ

Da - re cor - pus se - pul - tú - ræ Ter - ra pro - cul á - li - a.

An - ge - ló - rum dul - ce me - los Au - di - tur dum in - trat cae - los

Cum pal - ma vi - ctó - ri - æ. A - men di - cat plebs de - vó - ta.

Psal - lat e - i men - te to - ta. Qui tri - úm - phat hó - di - e.

Cle - rus o - mnis iu - cun - dé - tur, Et Lam - bér - tus com - men - dé - tur

So - lé - mni me - ló - di - a. Lé - gi - a quem ve - ne - rá - tur,

Cu - jus sa - cri de - co - rá - tur Cór - po - ris eu - stó - di - a

Mor-sest ju - sti pre - ti - o - sa, Quam prae - ces - sit glo - ri - o - sa

Vi - tae con - ver - sa - ti - o. Hu - ius a - ctus i - mi - te - mur,

Ut ne fru - stra glo - ri - é - mur E - ius pa - tro - ci - ni - o.

Tu nos ex hac mor - tis val - le, Duc ad vi - tam re - cto cal - le

E - ius per - ve - sti - gi - a. Je - su, no - bis da be - ni - gne.

Ut cum San - ctis te con - di - gne Lau - dé - mus in pá - tri - a.



Offertorium. Posuisti Dōmine, Pars I, p. 84.
Communio. Ego sum, *ibid.*, p. 85.

(G A N D A V E N .)

1. OCTOBRIS. — S. BAVONIS CONFESSORIS.

Introitus. Gaudeāmus, *ut supra*, die 1 Julii, p. 64, *sed loco beāti Rumōldi Mārtiris cantatur sancti Bavōnis Confessōris.*

Graduale. Dōmine prāvenisti, Pars IV, p. 86.



be - á - te Ba - vo, tu - is nos pré - ci - bus De -

- o re - con - ci - li - a: e - sto no - bis pa - tró -

- nus in cæ - li cú - ri - a, u - bi ju - sti sta - bunt *

cum fi - dú - ci - a.

Offert. VIII. Mi - hi * ab - sit glo - ri - á - ri,

ni - si in cru - ce Dó - mi - ni no - stri

Je - su Chri - sti, per quem mi - hi mun - dus cru - ci -

fi - xus est, et e - go mun - do.

Vos, * qui re - li - qui - stis ó - mni - a,

Corn. I.

et se - cú - ti e - stis me, cen - tu - plum ac - ci - pi - é - tis,

et vi - tam æ - tér - nam pos - si - dé - bi - tis.

(T O R N A C E N .)

1. OCTOBRIS. — **S. PIATI** PRESBYTERI, MARTYRIS.
DIECESIS TORNACENSIS APOST. ET PATRONI MINUS PRINCIP.

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

Intr.
I.

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

be - á - ti Pi - á - ti Már - ty - ris : de cu - ius pas - si - ó - ne

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

Fi - li - um De - i, Ps. E - ru - ctá - vit cor me um

ver - bum bo - num * di - co e - go ó - pe - ra me - a Re - gi.

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

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

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

Graduale. In omnem terram, ut in *Graduali*, die 11 Junii, Pars III, p. 203.

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

II.

¶. San - ctus Pi - á



Offertorium. Mihi autem nimis, Pars III, p. 8.

Communio. Amen dico vobis quod vos, Pars IV, p. 85.

26. NOVEMBRIS. — S. JOANNIS BERCHMANS CONFESSORIS.

Intr. VIII.

Cu - sto - di - vit * a - ni - ma me - a

te - sti - mó - ni - a tu - a, et di - lé - xit

e - a ve - he - mén - ter. Ps. Be - á - ti im - ma - cu -

- lá - ti in vi - a, * qui ám - bu - lant in le - ge Dó - mi - ni. Gló - ri - a

Pa - tri, et Fi - li - o, et Spi - rí - tu - i San - cto. * Sic - ut e - rat in prin -

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

Grad.
1.

Con - sum - má - tus * in bre - vi.

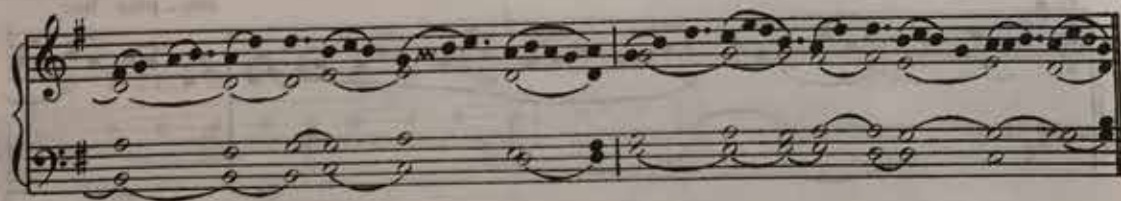
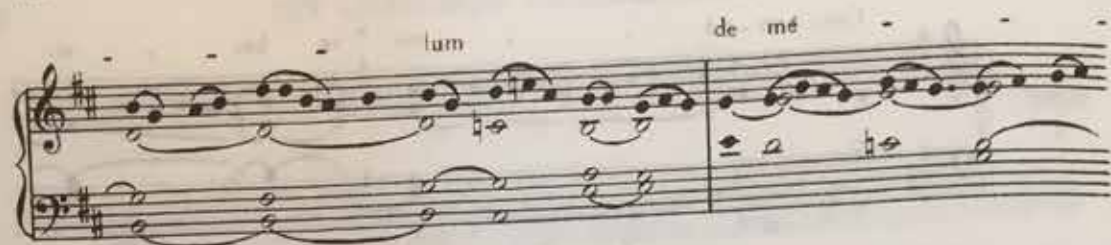
ex - plé - vit tē - po - ra mul - ta

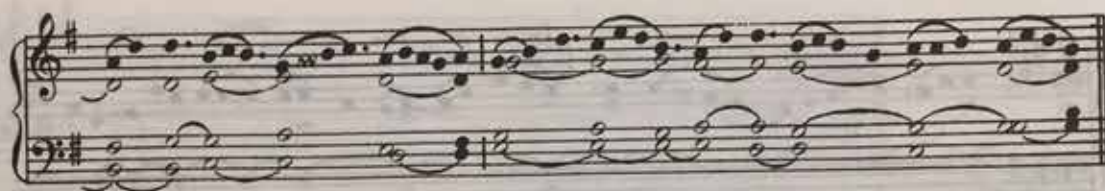
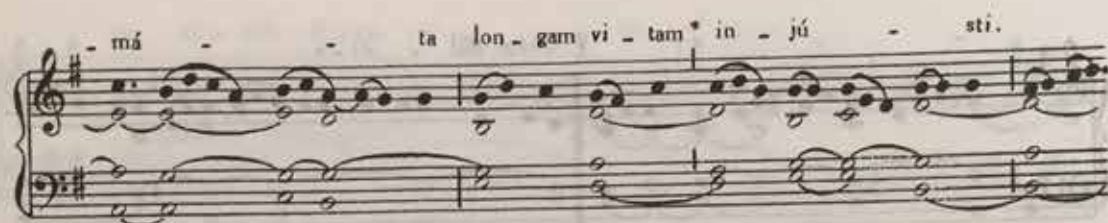
ψ. Plá - ci - ta e - nim e - rat

De - i o á -

ni - ma il - li - us : pro - pter hoc

pro - pe - rá - vit e - dú - ce - re il -





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



pro-nun-ti - á - bo mi - ra-bí-li-a tu

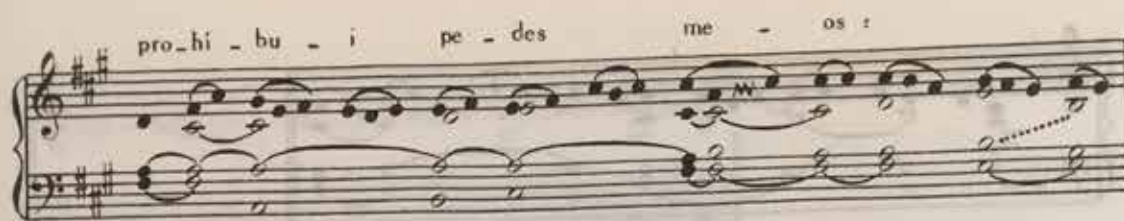
a. ¶. Quam dúl - ci - a

fáu - ci - bus me - is

e - ló - qui - a tu - a!

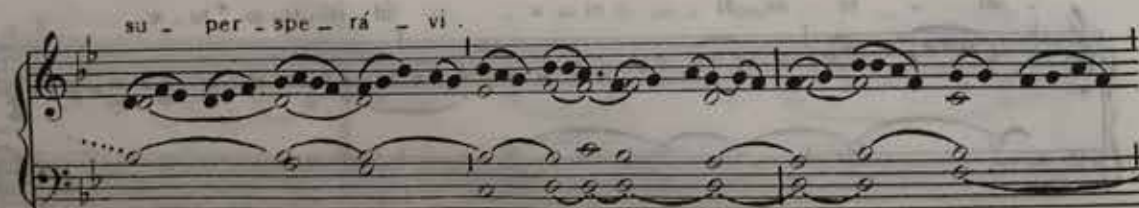
su - per mel o - ri me-o.

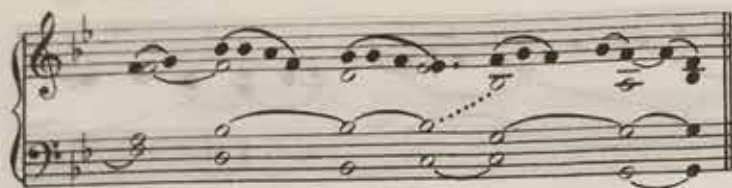
¶. Ab om - ni vi - a ma - la



Tempore Paschali omittitur Graduale, et ejus loco dicitur :







ti - bi sa - cri - fi - cá - bo hó - sti - am

lau - dis .

Comm. VIII. E - go * di - lé - cto me - o, et di - lé - ctus me -

us mi - hi, qui pá - sci - tur in - ter lí - li - a : in - vé -

ni quem dí - li - git á - ni - ma me - a : té - nu - i

e - um, nec di - mít - tam .

COMMUNE PLURIUM CONFESSORUM PONTIFICUM.

Intr.
II.

Sa - cer - dó - tes Si - on * in - du - am sa - lu -

- tá - ri, et San - cti e - jus ex - sul - ta - ti - ó - ne

ex - sul - tá - bunt, di - cit Dó - mi - nus: il - luc pro - dú - cam

cor - nu Da - vid, pa - rá - vi lu - cér - nam Chri - sto

me - o. *T.P.* Al - le - lú - ia, al - le - lú - ia.

P. Me-mén-to, Dó-mi-ne, Da-vid: * et om-nis man-su-e-tú-di-nis e-jus.

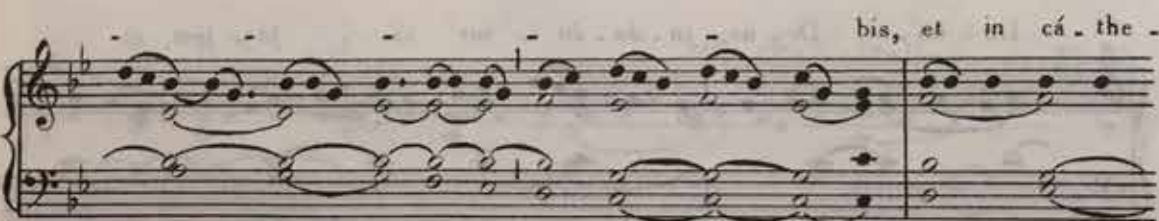
Gló-ri-a Pa-tri, et Fi-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in prin-

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

Grad. II. Sa-crí-li-cent * Dó - - - mi-no sa-crí fi

-ci-um lau-dis, et an-nún-

ti-ent ó-pe-ra a-jus in ex-sul-



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

III.

¶ Sa - cer - dō - tes tu - i.

Dō - mi - ne De - us, in - du - an - tur sa - lú - tem, et

San - cti tu - i læ - tēn - tur * in bo - nis.



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

Tract.
VIII.

Sur - ge, * Dó - mi -

- ne, in ré - qui - em tu - am,

tu et ar - ca san - cti - fi - ca - ti - ó - nis tu -

- æ, V. Sa - cer - dó -

- tes tu - i in - du - an - tur ju sti - ti - am,



Tempore Paschali omittitur Graduale, et ejus loco dicitur : Allelúia, allelúia. V. Sacerdotes tui, ut supra ; deinde :



E - go Do - mi - nus

in - e - bri - á - bo á - ni - mam - sa - cer - dó - tum

pin - gué di - ne.

et pó - pu - lus me - us

bo - nis me - is ad - im - plé - bi - tur.

Be - á - ti, * qui cu - stó - di - unt ju - di -

Offert.
VI.

- ci - um, et fá - ci - unt ju - sti - ti - am in om - ni

tém - po - re. T.P. Al - le - lú - ia.

Ho - mo * pér - e - gre pro - fé - ctus re - li - quit

Comm.
VII.

do - mum su - am, et de - dit ser - vis su - is po - tes -

- tá - tem cu - jús - que ó - pe - ris, et ja - ni - tó - ri præ - cé - pit

ut ví - gi - let, T.P. Al - le - lú - ia.

A musical score for a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The melody is in the right hand, featuring a series of eighth and sixteenth notes with slurs. The bass line is in the left hand, consisting of a steady eighth-note accompaniment.

E. D. L.

COMMUNE PLURIUM CONFESSORUM NON PONTIFICUM.

Intr. III. Con - fi - te - án - tur ti - bi,* Dó - mi - ne.

A musical score for a piano introduction, labeled 'Intr. III.'. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The melody is in the right hand, with a series of eighth notes and slurs. The bass line is in the left hand, with a steady eighth-note accompaniment.

óm - ni - a ó - pe - ra tu - a, et san - cti

A musical score for a piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The melody is in the right hand, featuring a series of eighth and sixteenth notes with slurs. The bass line is in the left hand, consisting of a steady eighth-note accompaniment.

tu - i be - ne - dí - cant ti - bi : gló - ri - am

A musical score for a piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The melody is in the right hand, featuring a series of eighth and sixteenth notes with slurs. The bass line is in the left hand, consisting of a steady eighth-note accompaniment.

re - gni tu - i di - cent, et po - tén - ti - am

A musical score for a piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The melody is in the right hand, featuring a series of eighth and sixteenth notes with slurs. The bass line is in the left hand, consisting of a steady eighth-note accompaniment.

tu - am lo - quén - tur. *T.P.* Al - le - lú - ia,

al - le - lú - ia. *P.* Ex - al - tí - bo te, De - us

me - us, Rex: * et be - ne - di - cam nó - mi - ni tu - o in sae - cu - lum,

et in sae - cu - lum sae - cu - li. Gló - ri - a Pa - tri, et Fi - li - o,

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

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

Di - li - gi - te * Dó - mi - num.

Grad.
I.

om - nes San - cti e - jus.

quó - ni - am ve - ri - tá - tem re - qui - ret, Dó - mi -

- nus, et re - trí - bu - et a - bun -

- dán - ter fa - ci - én -

- ti - bus su - pér - bi - am.





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

Tract.
VIII.

Gu - sta - le et vi -

- dé - te quó - ni - am su - á - vis est Dó - mi -

qui spe - rat in e -

A musical score for a vocal part, likely a soprano or alto, with lyrics 'qui spe - rat in e -'. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are placed above the staff. The music consists of a series of eighth and sixteenth notes, with some rests. The lyrics are: 'qui spe - rat in e -'. The score is part of a larger page, with the previous page showing the beginning of the piece.

o. ¶ Ti - mé - te Dó-mi-num,

om - nes san - cti e - - - ius, quò - ni - am non est



Tempore Paschali omittitur Graduale, et ejus loco dicitur : Allelúia, allelúia. V. Sperent in te, ut supra ; deinde :

IV. Al - le - lu - ia .

tu - o . Ju - sti con - fi - te - bunt - tur nó - mi - ni

tu - o . Dó - mi - ne , et ha - bi - tá - bunt re -

eti cum vul - ta .

tu - o .

lu - sti - e - pu - len - tur, et ex -

Offert.
I.

- súl - tent in con - spé - ctu

De - i, et de - le -

- ctén - tur in lae - ti -

- ti - a. I.P. Al - le -

- lu - ia,

Be - á - ti ser - vi il - li, * quos, cum vé - ne - rit Dó - mi - nus,

Comm.
1.

in - vé - ne - rit vi - gi - lán - tes; a - men di - co vo - bis

quod prae - cín - get se, et fá - ci - et il - los dis - cún - be - re.

et trán - s - i - ens mi - ni - strá - bit il - lis.

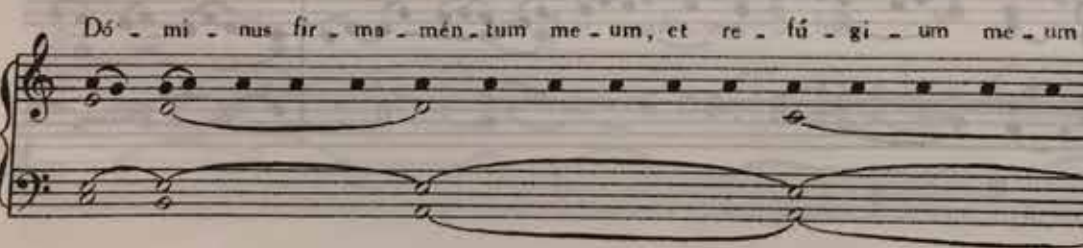
r.p. Al - le - - - - - lú - - - - - ia.

COMMUNE PLURIUM VIRGINUM

I. PRO MARTYRIBUS.

De - us me - us, * im - pol - lú - ta vi - a e - ius,

Intr.
IV.



A very special Catholic hymnal will be released sometime in 2018: CCWATERSHED.ORG/HYMN

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

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

Grad. VII. Sal - vá - sti e - nim nos, * De - us,

de af - fli - gén - ti - bus nos, et o - di - én -

- tes nos con - fu - dí - sti.



Al - le - - - - - lú - ia, al - le - -

VII.

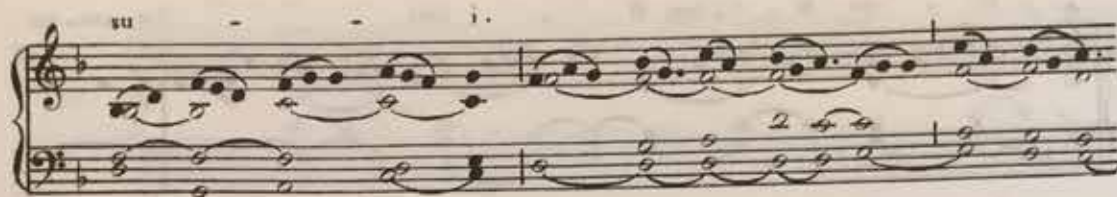
- lú - ia.

Vi - cé - - - - - runt

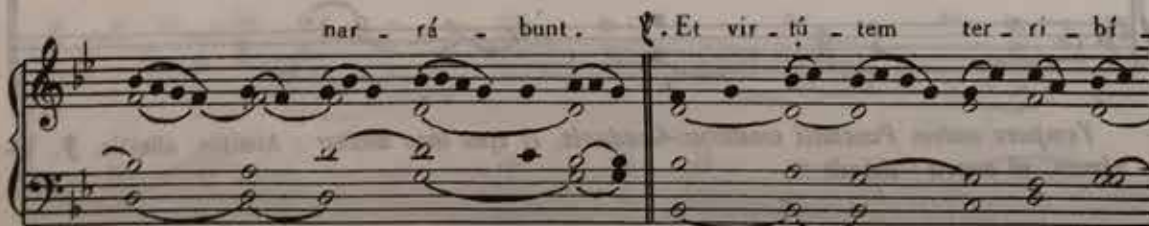
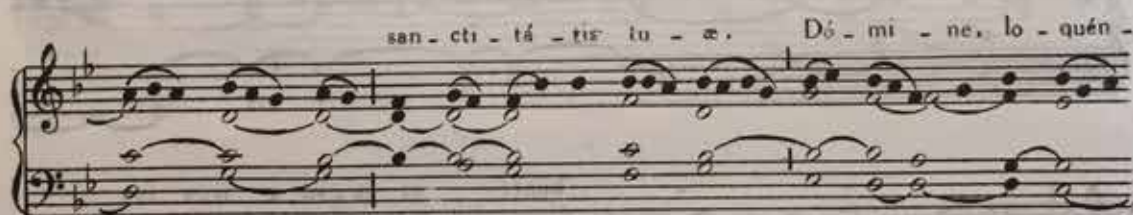
dra - có - - - - - nem pro - - - - - pter sán -

gui - nem A - gni, et pro - pter ver -

- - - - - bum te - sti - mó - ni - i *



Post Septuagesimam, omissis Alleluia et §. sequenti, dicitur :





*Tempore autem Paschali omittitur Graduale, et ejus loco dicitur : Allelúia, allelúia. Ps. Vi-
cérunt, ut supra : deinde :*



T.E. Al - le - lu - ia .

Comm. V. Pru - den - tes * Vir - gi - nes ac - ce - pé - runt ó -

- le - tum in va - sis suis cum lam - pá - di - bus; mé - di - a

au - tem no - cte cla - mor fa - ctus est : Ec - ce spon - sus

ve - nit, ex - í - te ób - vi - a - ra e - i .

T.P. Al - le - lu - ia .

II. PRO VIRGINIBUS TANTUM.

Intr.
V.

Vir - gi - nes : lau - dent no - men Dó - mi - ni.

qui - a ex - al - tá - tum est no - men e - jus so -

li - us: con - fés - si - o e - jus su - per cœ - lum et

ter - ram. *T.P.* Al - le - lú - ia, al - le -

lá - ia. *Ps.* Lau - dá - te Dó - mi - num de cœ - lis :

lau - dá - te e - um in ex - cé - lis. Gló - ri - a Pa - tri, et Fi - li - o,

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

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

Grad. III. Spe - ci - ó - sus * for - ma

præ - fi - li - is hó -

- mi - num, dif - fú - sa est



tu de - au - rá - to,

cir - cūm - da - ta * va - ri - e - tá -

te.

I. Al - le - lú - ia, * al - le -

lú - ia.

quam pul - - - chra est ca -

- sta ge - ne - rá - ti - o cum cla - ri - - tá - te:

im - mor - tá - lis est e - nim me - mó -

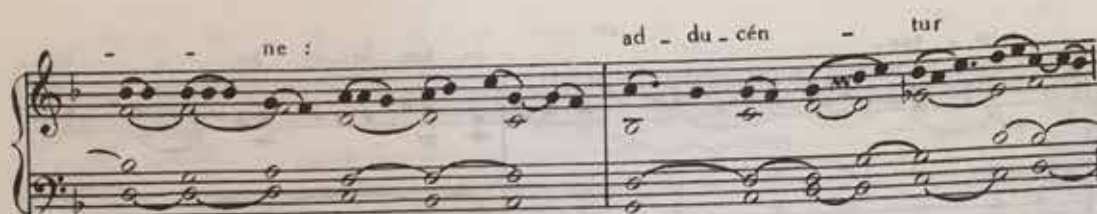
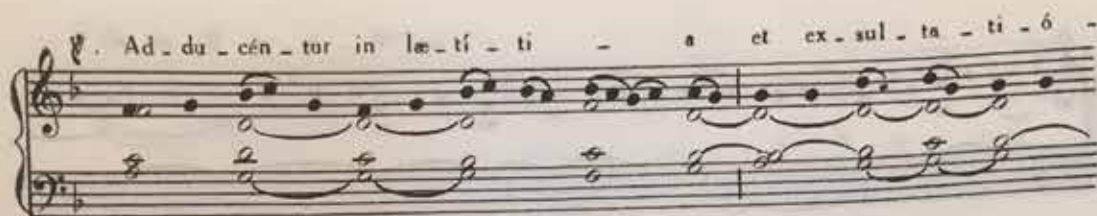
- ri - a * il - li - - us.

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

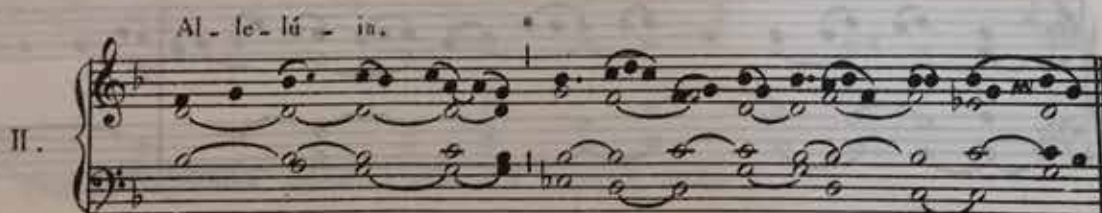
Om - nis gló -

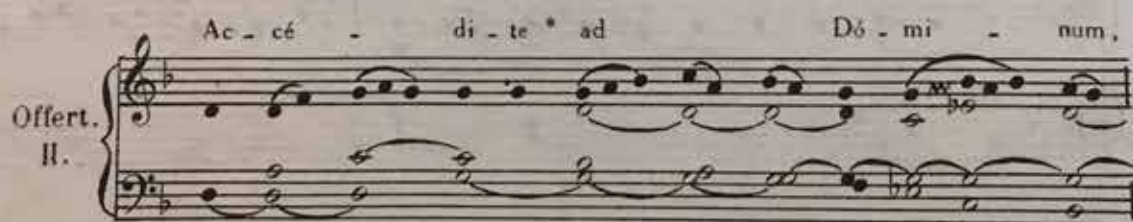
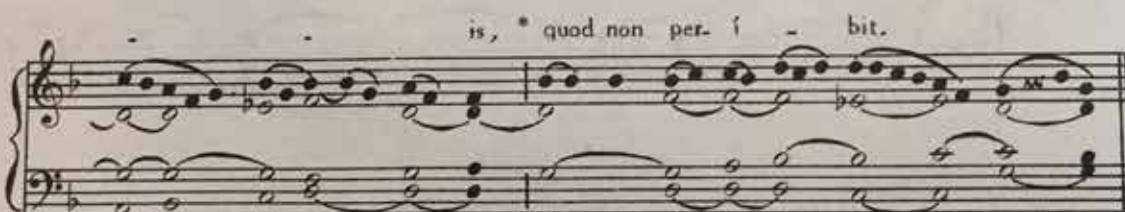
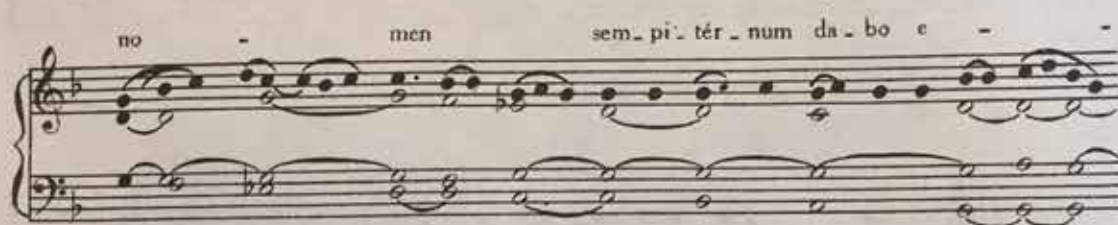
Tract.
II.

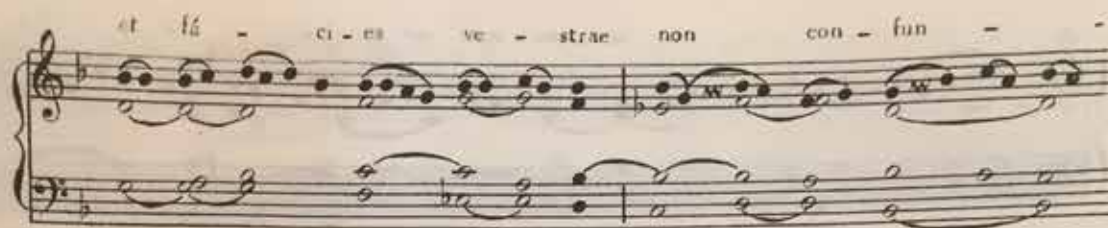


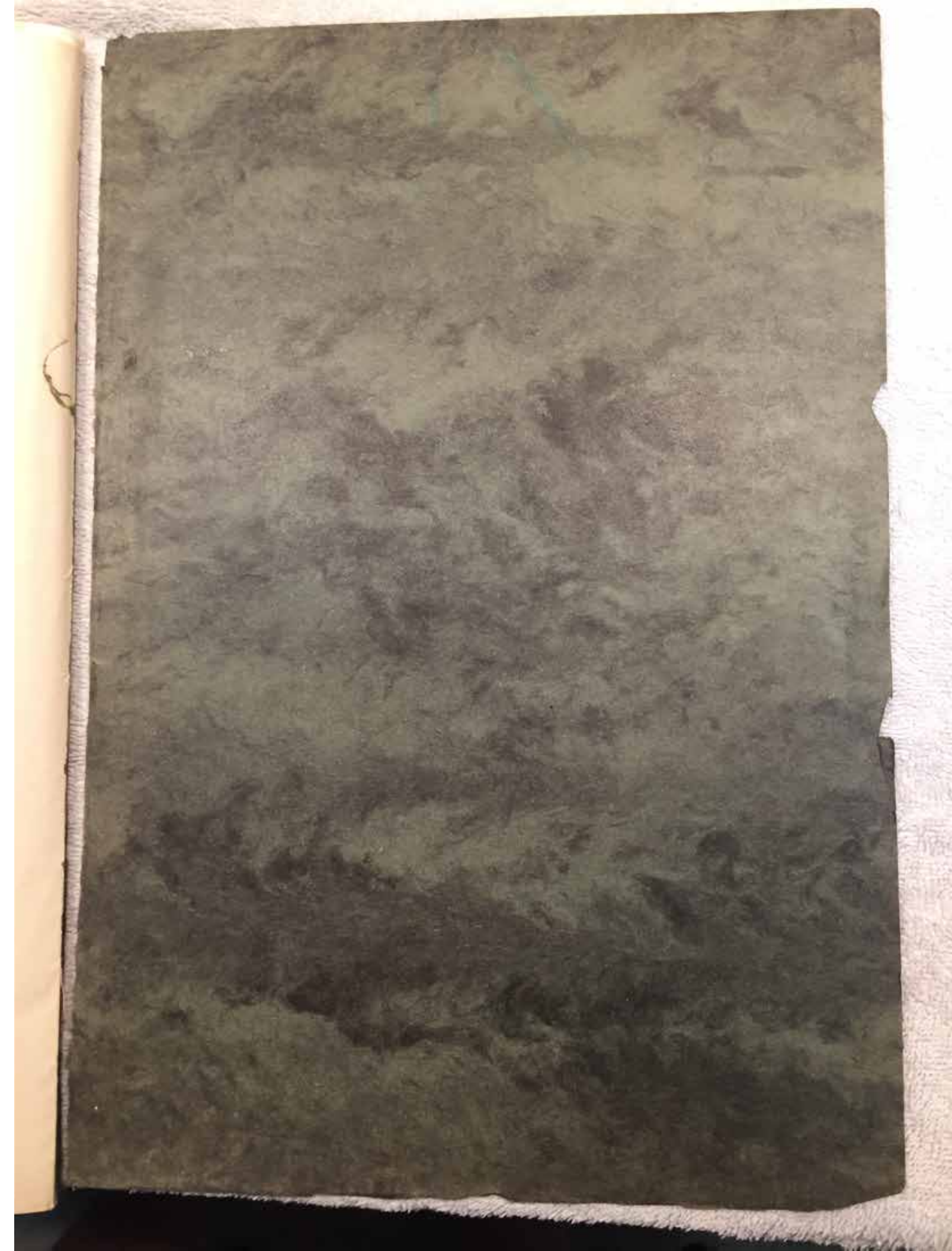


Tempore autem Paschali, omittitur Graduale, et ejus loco dicitur : Allelúia, allelúia. ♯. O quam pulchra est, ut supra ; deinde :









mit gewyde dienst $\frac{77}{4}$ vernam ik
dat iemand wenst te kopen:

N. O. H. A. G. pars 1-3-4 en
6. toevallig heb ik pars 6 dat
hier ligt te liggen en gratis geef
om er iemand mee te kunnen
helpen.

Edward Kiers R.-O.
Muisensteenweg 2

2830 Vlymenam

* Note from Msgr. Jules Vyverman,
who helped compose the *Nova Organi Harmonia*.