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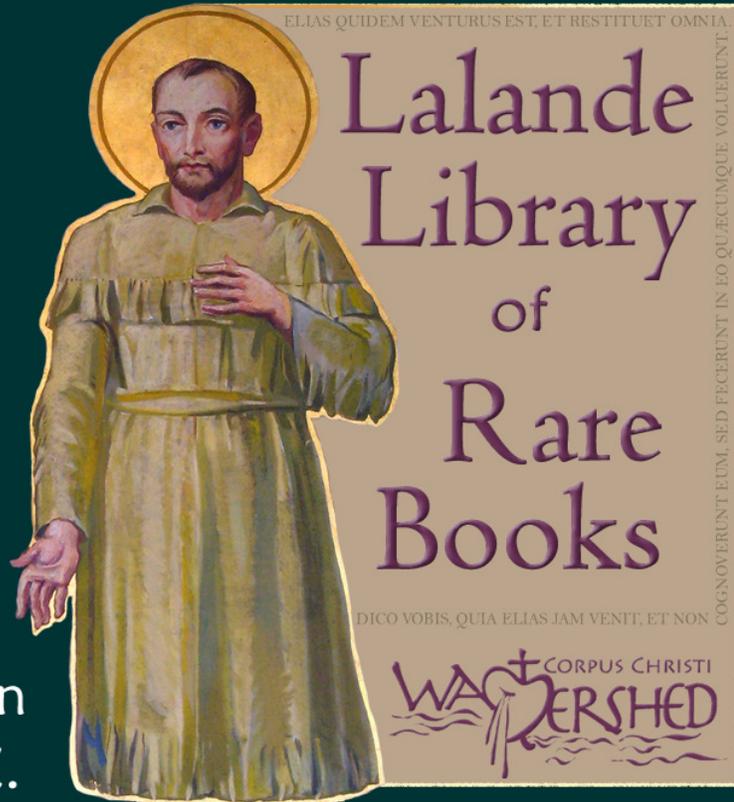


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1906 JULIUS BAS – Organ Accompaniments to the KYRIALE

KYRIALE

SEU

ORDINARIUM MISSAE

AD EXEMPLAR EDITIONIS VATICANAE

CONCINNATUM

CANTUM GREGORIANUM

TRANSCRIPSIT ET MODULATIONIBUS ORNAVIT

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1906

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ORDINARIUM MISSAE

IN DOMINICIS AD ASPERSIONEM AQUAE BENEDICTAE

Extra Tempus Paschale.

A - spér - ges me, Dó - mi - ne, hys - só - po et mundá - bor :

Ant.
VIII tr.

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

Ps. 50 Mi - - se - ré - re mé - i, Dé - us, * se - cún - dum má - gnam mi - se - ri -

- cór - di - am tú - - am. † Gló - - ri - a Pá - tri et Fí - 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 sœ - cu - la sœ - cu - lórum, A - men.

Repetitur Ant Aspérget me.

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

Tempore Paschali

Scilicet a Dominica Paschae usque ad Pentecosten inclusive.

Ví - - di á - - quam e - gre - - - di

Ant.
VIII tr.

én - tem de tém - - - plo, a lá - - - te -

- re déx - - - tro Al - le - - - lú - - - ia:

et ó - - - mnes ad quos per - vé - nit á - - qua

í - - sta, sál - - -

- vi fác - - - ti sunt, et dí - - - cent

Al - le - lú - - ia, al - - le - - - tú - - ía.

Con-fi - - té - - mi - ni Dó - mi - no quó - ni - am bó - nus: *

quó - ni - am in sæ - cu - lum mi - se - ri - cór - - di - a é - jus.

Gló - ri - a Pá - tri et Fí - 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 - - ló - rum. A - men.

Repetitur Ant. Vidi aquam.

Alii Cantus
ad libitum.

4

I
Ant.
VII tr.

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

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

Ps. Miserere ut supra.

II
Ant.
IV tr.

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

la - vá - bis me, et su - per ní - vem de - al - bá - bor. *Ps. 50. Mi - se - ré - re mé - i Dé - us,*

vel Mi - se - ré - re mé - i, Dé - us, * se - cún - dum má - gnam mi - se - ri - cór - di - am tú - am.

¶ Gló - ri - a Pá - tri, et Fí - li - o, et Spi - rí - tu - i sán - cto. *vel* et Spi - rí - tu - i sán - cto.

síc - ut é - rat in prin - cí - pi - o et nunc et sém - per *Vel. et*

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

I. — TEMPORE PASCHALI.
(Lux et origo)

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

VIII
tr.

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

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

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

IV
tr.

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

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

-ti - as á-gi-mus tí - bi pró-pter mág-nam gló - ri - am tú - am.

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

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

Dé - us, A - gnus Dé - i, Fí - li - us Pá - tris. Qui

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

tól - lis pec - cá - ta mún - di, sú - ci - pe de - pre - ca - ti - ó - nem nos - tram.

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

- ni - am tu só - lus sanc - tus. Tu só - lus Dó - mi - nus. Tu

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

gló - ri - a Dé - i Pá - tris. A - - - - - men.

Sán-ctus, Sán - ctus, Sán-ctus Dó-mi - nus Dé-

IV
tr.

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

-us Sá - ba - oth. Plé - ni sunt caé - li et tér - ra,

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

gló - - - ri - á tú - a. Ho - sán - na in ex - cé - lis.

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

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

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

Ho - - - sán - na in ex - cé - lis.

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

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

IV
tr.

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

- se - ré - - - re nó - - bis. Agnus Dé-

i, *qui tól - lis pec - cá - ta mun - di: mi - se - ré - -

- re nó - bis. Agnus Dé - i, *qui tól - lis pec - cá - ta

mun - - di: dó - na nó - - - - bis pá - - cem.

A Missa Sabbati Sancti usque ad Sabbatum in Albis inclusive.

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

VIII
tr.

Ab Octava Paschae ad Sabbatum IV. Temporum Pentecostes inclusive.

Dé - - - o grá - - ti - as.

VII
tr.

- II. — IN FESTIS SOLEMNIBUS. 1.
(Kyrie fons bonitatis)

Ký-ri - e * e -

III

-lé - - i - son. *ij.* Chrí - ste

e - lé - - i - son. *ij.* Ký - ri - e

e - lé - - i - son. *ij.*

Ký - ri - e *

e - lé - - i - son. Gló-ri - a in ex-cél-sis Dé - o.

I

Et in tér-ra pax ho - - mí - - ni - - bus bó-næ vo - lun - tá - tis.

Lau-dá-mus te. Be-ne-dí-ci-mus te. Ad-o-rá - mus te. Glo-

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

-gnam gló - - - ri - - am tú - am. Dó-mi-ne Dé - us, Rex coe - lé -

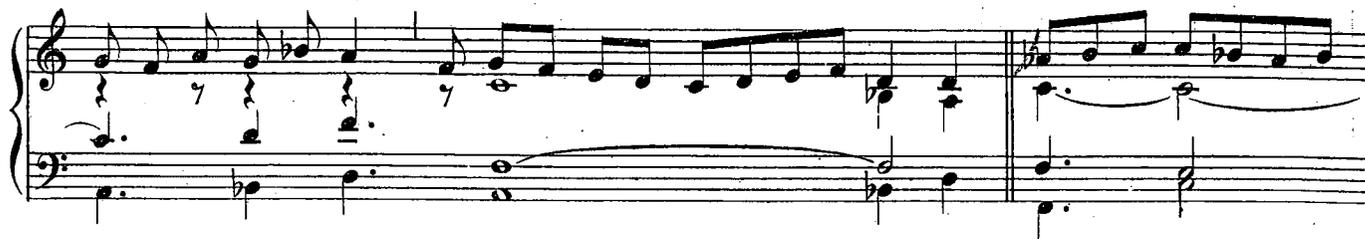
-stis, Dé-us Pá-ter o - - mní-po - - tens. Dó - - - mi -

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

-gnus Dé - i, Fí - - li - us Pá - tris. Qui tól - - -



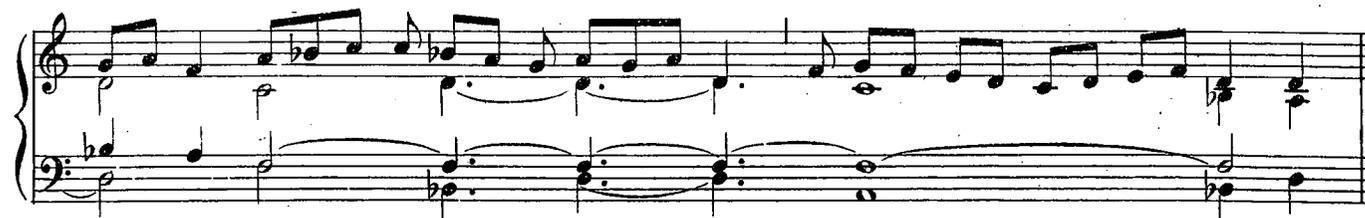
-lis pec - cá - ta mún - di, mi - se - ré - re nó - bis. Qui tól - - -



-lis pec - cá - ta mún - di, sús - ci - pe de - pre - ca - ti - ó - nem nós - tram. Qui



sé - des ad d é x - te - ram Pá - tris, mi - se - ré - re nó - bis.



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



- si - mus, Jé - - su Chrí - - ste. Cum Sán - cto Spí - ri - tu, in



gló - - ri - a Dé - i Pá - - tris. A - - - - - men.

Sán - - - - ctus,*Sán - - - - ctus,

I

Sán - - - - ctus Dó - mi - nus Dé - - us Sá - ba - oth. Plé -

- ni sunt caé - li et tér - - ra gló - - ri - a tú - a. Ho -

- sán - na in ex - cé - l - sis. Be - ne - di - ctus qui vé - - nit in

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

A - gnus Dé - - i, *qui tól - - -

I
tr.

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 half note 'A', followed by quarter notes 'gnus', and then a dotted quarter note 'Dé' followed by a half note 'i'. The piano accompaniment consists of chords and moving lines in both hands.

- lis pec - - cá - ta. mún - - di: mi - se - ré -

The second system continues the vocal line with a dotted quarter note 'lis', a half note 'pec', a dotted quarter note 'cá', and a half note 'ta'. The piano accompaniment continues with chords and moving lines.

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

The third system continues the vocal line with a dotted quarter note 're', a half note 'nó', and a dotted quarter note 'bis'. The piano accompaniment continues with chords and moving lines.

tól - lis pec - - cá - ta mún - - - - di: mi - se - ré -

The fourth system continues the vocal line with a dotted quarter note 'tól', a half note 'lis', a dotted quarter note 'pec', a half note 'cá', and a dotted quarter note 'ta'. The piano accompaniment continues with chords and moving lines.

- - - re no - - - - bis. A - gnus Dé - - i, *

The fifth system continues the vocal line with a dotted quarter note 're', a half note 'no', and a dotted quarter note 'bis'. The piano accompaniment continues with chords and moving lines.

qui tól - - - - lis pec - - cá - ta mún -

The sixth system continues the vocal line with a dotted quarter note 'qui', a half note 'tól', a dotted quarter note 'lis', a dotted quarter note 'pec', a half note 'cá', and a dotted quarter note 'ta'. The piano accompaniment continues with chords and moving lines.

- - - di: dó-na nó - - - bis pá - - - - - cem.

Dé - o

grá - ti - as.

III

Vel secundum communiorem usum.

Dé - o

grá - - ti - as.

V

III. — IN FESTIS SOLEMNIBUS. 2.

(Kyrie Deus sempiternae)

Ký - - - ri - e *

e -

IV

tr.

-lé - i - son. Ký - ri - e

e - lé - i - son.

Ký^a - - - ri - e

e - lé - i - son.

Chrí - - - ste

e-lé-i-son.

Musical notation for the first system, featuring a piano accompaniment with treble and bass staves. The melody is in a minor key and consists of eighth and quarter notes.

Chrí - ste

e-lé-i-son.

Musical notation for the second system, featuring a piano accompaniment with treble and bass staves. The melody continues with similar rhythmic patterns.

Chrí - - - ste.

e-lé-i-son.

Musical notation for the third system, featuring a piano accompaniment with treble and bass staves. The melody continues with similar rhythmic patterns.

Ký - - ri - e

e-lé-i-son. Ký -

Musical notation for the fourth system, featuring a piano accompaniment with treble and bass staves. The melody continues with similar rhythmic patterns.

- ri - e

e-lé-i-son. Ký - - ri -

Musical notation for the fifth system, featuring a piano accompaniment with treble and bass staves. The melody continues with similar rhythmic patterns.

-e

*

Musical notation for the sixth system, featuring a piano accompaniment with treble and bass staves. The melody continues with similar rhythmic patterns.

**

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

VIII
tr.

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

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

-ti - - as á-gi-mus tí - bi próp-ter má - gnam gló - ri-am tú - am.

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

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

-us, Agnus Dé-i, Fí-li-us Pá-tris. Qui tól-lis pec--cá-ta mún-di,

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

sús-ci-pe de-pre-ca-ti-ó-nem nós-tram. Qui sé--des ad

déx-te-ram Pá--tris, mi-se--ré-re nó-bis.

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

Jé - - su Chrí - - - ste. Cum Sán-cto Spí - ri - tu, in ¹⁹

gló - ri - a Dé - i Pá - - - tris. A - - - - men.

Sán - - - ctus, *Sán - ctus, Sán - - - ctus,

Dó - mi - nus Dé - us Sá - ba - oth. Pléni sunt caé - li et tér - ra gló - - - ri -

a tú - a. Ho - - sán - - na in ex - cé - lis. Be - ne - dí - ctus qui vé - nit in

nó - mi - ne Dó - mi - ni. Ho - - sán - - na in ex - cé - lis.

A - gnus Dé - i, *qui tóI - - - - lis pec-cá - -

IV

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

A-gnus Dé - i, *qui tóI - - - - lis pec-cá - - -

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

A - gnus Dé - i, *qui tóI - - - - lis pec-cá - - -

-ta mún - - - di: dó - - na nó-bis pá - cem.

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

IV. — IN FESTIS DUPLICIBUS. I. (Cunctipotens Genitor Deus)

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

I

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

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

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

IV
tr.

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

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

-ti - as á-gi-mus tí - bi próp-ter má-gnam gló - ri - am tú - am.

Dó-mi-ne Dé - us, Rex cae-lés - tis, Dé - us Pá - - - ter o-mní - po - tens.

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

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

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

-ta mún - di, sús-ci - pe de-pre-ca-ti-ó - nem nós-tram. Quisé - des ad

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

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

- - ste. Cum Sán - cto Spí - - - ri - tu, in gló - ri - a Dé - i

Pá - - tris. A - - - - men. Sán - - - ctus,*

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

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

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

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

cel - - - - - sis.

A - gnus Dé - - i, *qui

VI

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

tól-lis pec-cá-ta mún - di: mi-se-ré - re nó - - bis. A - gnus

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

Dé-o

grá-ti-as.

I

V — IN FESTIS DUPLICIBUS. 2.

(Kyrie magnae Deus potentiae)

Ký-ri-e

- lé-i-son. *uj*

VIII

Chrí - - - ste

e - - - - lé-i-son. *uj*

Ký-ri-e

* e - - - - - lé-i-son. *uj*

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

Et in tér - ra pax ho - - -

VIII

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

Be-

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'ne', followed by eighth notes for 'dí - ci - mus te'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Grá - ti - as á - - gi - mus tí - bi próp - ter má - gnam

The second system continues the vocal line with 'Grá - ti - as' and 'á - - gi - mus tí - bi'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing a consistent eighth-note accompaniment.

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

The third system features the vocal line singing 'gló - - - ri - am tú - am. Dó - mi - ne Dé - us, Rex cae -'. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

- lé - stis, Dé - us Pá - ter o - - - mní - po - tens. Dó -

The fourth system shows the vocal line singing '- lé - stis, Dé - us Pá - ter o - - - mní - po - tens. Dó -'. The piano accompaniment remains consistent with the previous systems.

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

The fifth system features the vocal line singing '- mi - ne Fí - li u - ni - gé - ni - te. Jé - su Chrí - ste. Dó - mi - ne Dé - us,'. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

A - - - - gnus Dé - i, Fí - li - us Pá - - tris. Qui tól - lis pec -

The sixth system shows the vocal line singing 'A - - - - gnus Dé - i, Fí - li - us Pá - - tris. Qui tól - lis pec -'. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

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

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

Qui sé-des ad dex - te-ramPá-tris, mi-se - - ré - - re nó-bis.

Quó - ni - am tu só - lusán-ctus. Tu só - lusDómi - nus. Tu só - -

-lus Al - - tís - si - mus, Jé - su Chrí - - ste. Cum Sác-to.Spí-ri - tu,

ingló-ri-a Dé-i Pá - - tris. A - - - - - men.

Sán - - - ctus, *Sán - - - ctus, Sán - - - ctus Dó-mi-nus

IV
tr.

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

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

- ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - - -

- sán - na in ex - cél - - sis.

A - - - - gnus.

Dé - i, *qui tóli - - lis pec - cá - - ta mún - - di: mi-

- se - ré - - - re nó - - - - bis. A - - - - gnus

Dé - i *qui tól - - lis pec - cá - ta mún - - -

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

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

mún - - - di: dó-na nó - - bis pá - - - - cem.

Dé-o

grá-ti-as.

VIII

VI — IN FESTIS DUPLICIBUS. 3. (Kyrie Rex Genitor)

Ký-ri - e * e - - - lé - i-son. Ký-

VII
tr.

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

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

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

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

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

e - - - lé - i - son

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

VIII
tr.

- mí - ni - bus bó - nae vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci -

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

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

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

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

-us, A - gnus Dé - i, Fí - li - us Pá - tris. Qui tól - lis pec - -

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

mún - di, sú - - ci-pe de-pre-ca-ti - ó - nem nó-stram. Qui sé - -

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

-ni - amtu só-lus sanc-tus Tu só-lus Dó-mi-nus Tu só - lus Al - tís-si-

-mus, Jé - su Chrí-ste, Cúm Sanc - cto Spí - ri-tu, in gló - ri

-a Déi Pá - tris. A - - - men.

Sánctus,

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

caé - li et tér - ra gló-ri - a tú - a Ho - - - sán-

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

nó - - - mi-ne Dó-mi - ni. Ho - - - - - sán-na

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 sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a melodic phrase marked with a fermata and a breath mark. The piano accompaniment provides a harmonic foundation with chords and moving lines.

in ex - cé - - - sis. A - gnus Dé -

The second system continues the musical piece. It includes a vocal line and piano accompaniment. A section marked 'VIII' with a 'tr.' (trill) instruction is indicated. The piano accompaniment features a trill in the right hand and sustained chords in the left hand.

- i, *qui tó - - - lis pec - cá - ta mún - - di: mi-se -

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic line with a fermata and a breath mark. The piano accompaniment continues with harmonic support.

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

The fourth system continues the musical piece. It includes a vocal line and piano accompaniment. The piano accompaniment features a trill in the right hand and sustained chords in the left hand.

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

The fifth system shows the vocal line and piano accompaniment. The vocal line has a melodic line with a fermata and a breath mark. The piano accompaniment continues with harmonic support.

A - - gnus Dé - i, *qui tó - - - - lis pec - -

The sixth system shows the vocal line and piano accompaniment. The vocal line has a melodic line with a fermata and a breath mark. The piano accompaniment continues with harmonic support.

- cá - ta mún - - di: dó-na nó - bis pá - cem.

VIII tr. Dé - o grá - ti - as.

VII. — IN FESTIS DUPLICIBUS. 4.
(Kyrie Rex splendens)

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

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

* e - - - - - lé-i-son. Chrí-ste

e - - - - - lé-i-son. új

Ký - ri - e

*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment uses a grand staff with treble and bass clefs. The music is in a common time signature.

e - - - - le-i-son. *vij.*

Gló-ri - a in ex - cël - sis Dé - o.

The second system continues the piano accompaniment from the first system. It includes a marking "VI tr." positioned between the two staves, indicating a trill for the sixth finger. The piano part features sustained chords and moving lines in both hands.

The third system features a vocal line on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment continues from the previous system, providing harmonic support for the vocal melody.

Et in tēr - ra pax ho - mí - ni - bus bó - næ vo - lun - tá - tis.

The fourth system features a vocal line on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment continues, with sustained chords and moving lines in both hands.

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

The fifth system features a vocal line on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment continues, with sustained chords and moving lines in both hands.

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

The sixth system features a vocal line on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment continues, with sustained chords and moving lines in both hands.

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

The seventh system features a vocal line on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment continues, with sustained chords and moving lines in both hands.

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

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

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

Qui tól - lis pec - cá - ta mún - di, sus - ci - pe de - pre - ca - ti - ó - neru - nos - tram.

Qui sé - des ad d é x - te - ram Pá - tris, mi - se - ré - re nó - bis. Quó - ni -

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

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

-i Pá - tris. A - - men. Sán - - ctus, *Sán -

- ctus, Sán - ctus DÓ-mi - nus

Dé - us Sá - - - ba - oth. Plé-ni sunt caé-li et

tér - - - ra, gló-ri - a tú - - a. Ho - -

- - sán - na in ex - cé - - - sis. Be - -

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

Musical notation for the first system, featuring a piano accompaniment with treble and bass staves. The music is in a key with one flat and one sharp (F# and Bb) and a 3/4 time signature. The melody is primarily in the treble clef, with the bass clef providing harmonic support.

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

Musical notation for the second system, featuring a piano accompaniment with treble and bass staves. The melody continues in the treble clef, with the bass clef providing harmonic support.

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

Musical notation for the third system, featuring a piano accompaniment with treble and bass staves. The label "VIII tr." is on the left. The melody continues in the treble clef, with the bass clef providing harmonic support.

mun - di: mi - se - ré - - - re nó - bis. A - gnus Dé - -

Musical notation for the fourth system, featuring a piano accompaniment with treble and bass staves. The melody continues in the treble clef, with the bass clef providing harmonic support.

- i, *qui tól - lis pec - cá - ta mún - di mi -

Musical notation for the fifth system, featuring a piano accompaniment with treble and bass staves. The melody continues in the treble clef, with the bass clef providing harmonic support.

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

Musical notation for the sixth system, featuring a piano accompaniment with treble and bass staves. The melody continues in the treble clef, with the bass clef providing harmonic support.

tól - lis pec-cá - ta mún - di: dó-na nó - - - bis-

pá - - - cem.

Dé-o

grá-ti - as.

VIII. -- IN FESTIS DUPLICIBUS. 5.
(De Angelis)

Ký-ri - e

*

e - -

- - lé - i - son. *ij.* Chríste

e - -

- lé - i - son. *ij.* Ký-ri - e

e - -

- - lé - i - son. *ij.*

Ký-ri - e

*

**e - - -

Musical notation for the first system, featuring a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody is primarily in the treble staff, with accompaniment in the bass staff. There are some accidentals, including flats (b) in both staves.

- - lé - i - son.

Gló-ri - a in ex-cél-sis Dé - o.

Et in tér-ra paxho-

Musical notation for the second system, continuing from the first. It includes a treble clef staff and a bass clef staff. There are dynamic markings 'v' and 'tr.' in the bass staff. The notation includes various note values and rests.

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

Musical notation for the third system, continuing the piece. It features a treble clef staff and a bass clef staff with various musical notations.

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

Musical notation for the fourth system, continuing the piece. It features a treble clef staff and a bass clef staff with various musical notations.

pró-pter má-gnam gló-ri-am tú - am. Dó-mi-ne Dé-us, Rex cæ-lés-tis, Dé-us Pá-ter o -

Musical notation for the fifth system, continuing the piece. It features a treble clef staff and a bass clef staff with various musical notations.

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

Musical notation for the sixth system, continuing the piece. It features a treble clef staff and a bass clef staff with various musical notations.

- us, AgnusDé-i, Fí-li-us Pá - tris. Qui tól-lis pec-cá-ta mún -

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

- pre-ca-ti-ó-nem nó - - - stram. Qui sé-des ad dexte-ramPá-tris, mi-se-ré-re

nó-bis. Quóni-am tu só-lussán-ctus. Tu só-lus Dó - mi - nus. Tu só-lus Al -

- tís - si-mus, Jé - su Chrí-ste. CumSáncto Spí - ri-tu, ingló-ri-a Dé-i

Pá - tris. A - - - - men. Sán - - - - ctus,*Sán -

-ctus, San - - - ctus Dó - - - mi - nus Dé-us Sá -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment uses a grand staff with treble and bass clefs. The music is written in a style typical of a 19th-century hymn tune.

- ba - oth. Pléni sunt caé - li et tér - -

The second system continues the musical piece with a vocal line and piano accompaniment. The vocal line maintains the same clef and key signature as the first system. The piano accompaniment provides harmonic support with chords and moving lines.

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

The third system of music features a vocal line and piano accompaniment. The vocal line continues the melody, and the piano accompaniment provides a steady harmonic foundation.

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

The fourth system of music includes a vocal line and piano accompaniment. The vocal line continues the text, and the piano accompaniment supports the melody.

Ho-sán - - - na in ex - cé - - - sis.

The fifth system of music features a vocal line and piano accompaniment. The vocal line continues the melody, and the piano accompaniment provides harmonic support.

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

The sixth system of music includes a vocal line and piano accompaniment. The vocal line continues the text, and the piano accompaniment supports the melody. The system is marked with a Roman numeral 'VI' on the left side.

- se - ré-re (b) nó - bis. A-gnus Dé - - i *qui tól - lis pec-cá-

-ta mún - di: mi-se - ré-re (b) nó - bis. A - gnus Dé - -

- i *qui tól - lis pec-cá-ta mún - di: dó-na nó-bis (b) pá - cem.

De - o grá-ti-as.

V
tr.

IX. — IN FESTIS B. MARIAE VIRGINIS. I.

(Cum iubilo)

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

I
tr.

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

-ste e-lé - i-son. Chrí - - - ste e -

Musical notation for the first system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics: "-ste e-lé - i-son. Chrí - - - ste e -". The bass staff contains the piano accompaniment. There are two measures in this system. The first measure has a '(b)' above the treble staff and below the bass staff. The second measure has a '(b)' below the bass staff.

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

Musical notation for the second system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics: "lé - i-son. Chrí-ste e-lé - i-son. Ký-ri - e". The bass staff contains the piano accompaniment. There are two measures in this system. The first measure has a '(b)' above the treble staff and below the bass staff. The second measure has a '(b)' below the bass staff.

e-lé - i-son. Ký - ri - - e e -

Musical notation for the third system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics: "e-lé - i-son. Ký - ri - - e e -". The bass staff contains the piano accompaniment. There are two measures in this system. The first measure has a '(b)' above the treble staff and below the bass staff. The second measure has a '(b)' below the bass staff.

-lé - i-son. Ký-ri - e

Musical notation for the fourth system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics: "-lé - i-son. Ký-ri - e". The bass staff contains the piano accompaniment. There are two measures in this system. The first measure has a '(b)' above the treble staff and below the bass staff. The second measure has a '(b)' below the bass staff.

e - lé - i-son.

Musical notation for the fifth system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics: "e - lé - i-son.". The bass staff contains the piano accompaniment. There are two measures in this system. The first measure has a '(b)' above the treble staff and below the bass staff. The second measure has a '(b)' below the bass staff.

Gló - ri - a in ex - cé - sis Dé - o. Et in tér - ra pax

VII
tr.

Musical notation for the sixth system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics: "Gló - ri - a in ex - cé - sis Dé - o. Et in tér - ra pax". The bass staff contains the piano accompaniment. There are two measures in this system.

ho - mí - ni - bus bó-nae-vo-luntá - - tis. Lau-dá - mus te. Be-ne -

-dí-ci-mus te. Ad-o - - rá - muste. Glo-ri-fi-cá - - mus te. Grá-ti-as

á-gi-mustí-bi pró-pter má-gnam gló - ri - am tú - am. Dó-mi-ne

Dé-us, Rex cae - - lé-stis, Dé-us Pá-ter o-mní-po-tens.

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

A - gnus Dé - i, Fí-li-us Pá - tris. Qui tól - lis peccá-ta mún-di,

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

-pe de-pre-ca-ti-ó - nem nó - stram. Qui sé-des ad dex-té-ram Pá-tris, mi-

-se - ré - re nó - bis. Quo-ni-am tu só-lus sán - ctus. Tu só-lus

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

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

Sán - - ctus, *Sán - ctus, Sán - - - - ctus

Dó-mi-nus Dé - us Sá - ba - oth. Plé-ni sunt cæ-li et tér -

Musical notation for the first system, including treble and bass staves with lyrics 'Dó-mi-nus Dé - us Sá - ba - oth. Plé-ni sunt cæ-li et tér -'. The notation features a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bass clef accompaniment includes several measures with a '(b)' marking, indicating a change in the bass line.

- - ra gló-ri - a tú - a. Hó-san - na in ex-cél - sis.

Musical notation for the second system, including treble and bass staves with lyrics '- - ra gló-ri - a tú - a. Hó-san - na in ex-cél - sis.'. The treble staff continues the melody with a '(b)' marking. The bass staff accompaniment also includes a '(b)' marking.

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

Musical notation for the third system, including treble and bass staves with lyrics 'Be - - ne-dí - ctus qui vé - nit in nó - - mi - ne Dó -'. The treble staff continues the melody. The bass staff accompaniment includes a '(b)' marking.

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

Musical notation for the fourth system, including treble and bass staves with lyrics '- - mi - ni. Ho - - - - - sán - na in ex - -'. The treble staff continues the melody with a '(b)' marking. The bass staff accompaniment also includes a '(b)' marking.

- cæl - - - - sis.

A-gnus Dé - - i, *

Musical notation for the fifth system, including treble and bass staves with lyrics '- cæl - - - - sis. A-gnus Dé - - i, *'. The treble staff continues the melody. The bass staff accompaniment includes a '(b)' marking. To the right of the main notation, there is a section labeled 'V tr.' with its own musical notation.

qui tól - - lis pec-cá - ta mún - di: mi - se - ré - re

Musical notation for the sixth system, including treble and bass staves with lyrics 'qui tól - - lis pec-cá - ta mún - di: mi - se - ré - re'. The treble staff continues the melody. The bass staff accompaniment includes a '(b)' marking.

nó - bis A-gnus Dé - i, * qui tólis peccá-ta mún - di:

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

tólis peccá - ta mún - - di: dó - na nó - bis

pá - cem. Dé - - o grá - ti - as.

X. — IN FESTIS B. MARIAE VIRGINIS. 2.

(Alme Pater)

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

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

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

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

*

**

e - lé - i - son.

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

VIII

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

- ri - fi - cá - muste. Grá - ti - as á - gi - mustí - bi pró - pter má - gnam gló - ri - am

tú - am. Dó-mi - ne Dé-us, Rex cae-lé-stis, Dé-us Pá-ter o - mní - po ⁵¹



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



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



-re nó - bis. Qui tól - lis pec-cá-ta mún - di, sús - - ci-pe de-pre -



-ca-ti - ó - nem nó - stram. Qui sé - des ad délix-te-ram Pá-tris, mi-se-ré-re nó - bis.



Quó - ni - am tu só - lussán - ctus. Tu só-lusDó - mi - nus. Tu só - lus



Al - tís-si-mus, Jé - suChrí - ste. CumSáncto Spí - ri - tu, in gló -

- ri - a Dé - i Pa - tris. A - - - - - men.

Sán - ctus,*Sán - ctus, Sán - ctus Dó-mi-nusDé-us. Sá-ba - oth.

IV
tr.

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

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

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

IV
tr.

nó-bis. AgnusDé-i, *quitó-lis pec-cá-ta mún-di: mi-se-re-re nó-

-bis. Agnus Dé - i, *quitó-lis pec - cá-ta mún-di: dó-na nó-bis pá-cem.

XI. — IN DOMINICIS INFRA ANNUM.,
(Orbis factor)

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

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

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

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

e - - - - - lé - i - son. Ký - ri - e

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

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

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

II
tr.

bó - nae vo-lun-tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te.

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

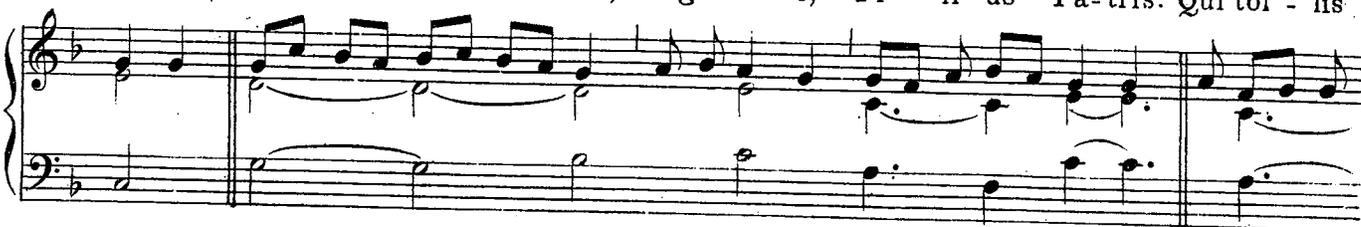
gló - ri - am tú - am. Dó - mi - ne Dé - us, Rex cæ - lé - stis, Dé - us Pá - ter



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



Chríste. Dó - mi - ne Dé - us, Agnus Dé - i, Fí - li - us Pá - tris. Qui tól - lis



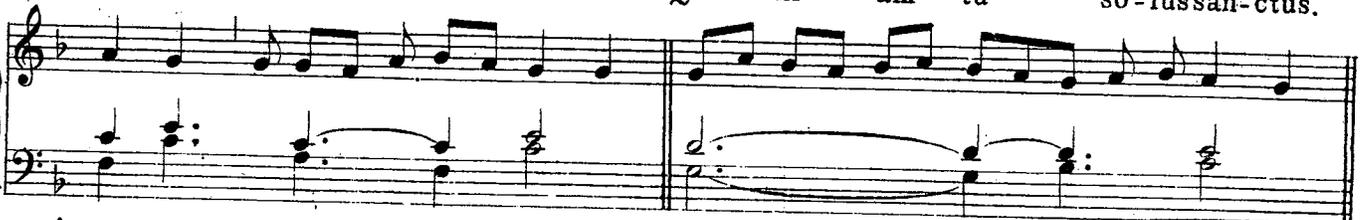
pec - cá - ta mún - di, mi - se - ré - re nó - bis. Qui tól - lis pec - cá - ta mún -



- di, sús - ci - pe de - pre - ca - ti - ó - nem nós - tram. Qui sé - des ad délix - te - ram



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



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

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

A - - men.

Sán - ctus,*Sán - ctus, Sán - ctus

Dó - mi - nus Dé - us Sá - ba - oth. Plé - ni sunt caé - -

-li et tér - ra gló - ri - a tú - a. Ho - sán -

-na in ex - - céel - sis. Be-ne - dí - ctus qui vé - nit

in nó - mi - ne Dó - mi - ni. Ho - sán.

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 one flat (B-flat), and the time signature is 4/4.

-na in ex - - cé - sis. A - gnus Dé - i, *qui.

Musical notation for the second system, including a first ending bracket labeled "I tr." The piano accompaniment continues with treble and bass staves. The key signature changes to two flats (B-flat and E-flat).

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

Musical notation for the third system, piano accompaniment with treble and bass staves. The key signature remains two flats (B-flat and E-flat).

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

Musical notation for the fourth system, piano accompaniment with treble and bass staves. The key signature changes to three flats (B-flat, E-flat, and A-flat).

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

Musical notation for the fifth system, piano accompaniment with treble and bass staves. The key signature remains three flats (B-flat, E-flat, and A-flat).

nó - bis pá - cem. Dé - o grá - - - ti - as.

Musical notation for the sixth system, including a first ending bracket labeled "I". The piano accompaniment continues with treble and bass staves. The key signature remains three flats (B-flat, E-flat, and A-flat).

XII. — IN FESTIS SEMIDUPLICIBUS. 1.

(Pater cuncta)

VIII

Ký-ri-e * e - lé - i-son. Ký-ri-e

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

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

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

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

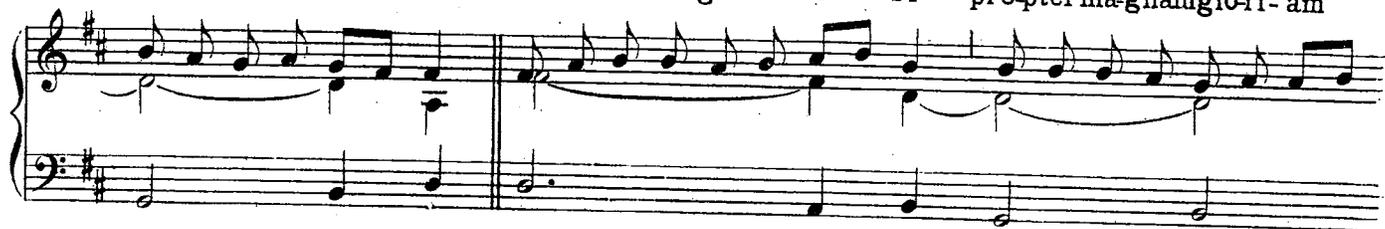
IV tr.

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

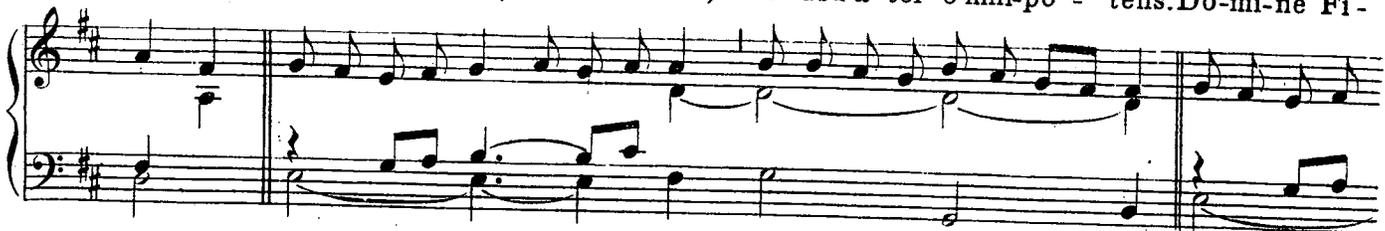
bó-næ vo - lun-tá - tis. Lau-dá - mus te. Be-ne - dí-ci-mus te. Ad-o-rá-mus te.



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



tú - am. Dó-mi-ne Dé-us, Rex cæ-lé-stis, Dé-us Pá-ter omní-po - tens. Dó-mi-ne Fí-



-li u - ni-gé-ni-te, Jé-su Chrís - te. Dó-mi-ne Dé - us, Agnus Dé - i, Fí-



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



tól-lis pec-cá-ta mún-di, sús-ci-pe de-pre-ca-tí-ó-nem nós-tram. Qui sé-des ad dexte-ram



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

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

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

Sán - - ctus, *Sán - - ctus, Sán - - - - - ctus

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

tú - a. Ho - sán - na in ex - cé - - - - - sis. Be - ne - díctus qui vé - nit

in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - - - sis. 61

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

II

tr.

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

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

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

Dé - o grá - - ti - as.

VIII

XIII. — IN FESTIS SEMIDUPLICIBUS. 2.

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

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

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

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

e - - - lé-i-son. Ký - ri - e *

** e - - - lé - i-son.

The musical score consists of seven systems, each with a vocal line and a piano accompaniment. The lyrics are in Latin and include the words 'Ký-ri - e', 'lé-i-son', and 'Chríste'. The score features various musical ornaments such as ^ and ^, and dynamics like * and **. The piano accompaniment is written in a grand staff with treble and bass clefs. The vocal line is written in a single staff with a treble clef. The lyrics are placed below the vocal line and above the piano accompaniment.

Gló-ri - a in ex-cél-sis Dé - - o. Et in tér-ra, pax ho-

I

- mí - ni - bus bó-naevo-lun - tá - tis. Lau - dá-mus te. Be-ne - dí-ci-mus te. Ad-

- o - rá-mus te. Gló-ri-fi - cá-mus te. Grá-ti-as á - gi-mustí - bi próp-ter

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

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

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

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

Qui tól - lis pec-cá-ta mún - di, sús-ci - pe de-pre-ca-ti-ó - nem

nós-tram. Qui sé - des ad dexe - ram Pá - tris, mi - se - ré - re nó - bis. Quó -

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

Al - tís-si - mus, Jé - su Chrí-ste. Cum Sán-cto Spí-ri - tu, in gló - ri - a

Dé - i Pá - tris. A - - men.

Sán - ctus, *Sán - ctus, Sánctus

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

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

Dó-mi-ni. Ho-sán - na in ex - cé-l-sis. A - gnus Dé-

- i, * qui tó-l-lis pec (b) - cá-ta mún - - di: mi-se-ré -

- re nó-bis. A-gnus Dé - - i, * qui (b) tól - - lis pec-

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

A - gnus Dé-i, *quitól-lis pec^(b) - cá-ta mún - - - di: dó-na nó-

- bis pá-cem.. Dé-o grá - - ti - as.

(b)

XIV. — INFRA OCTAVAS

quae non sunt de B. Maria Virgine.

(Jesu Redemptor)

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

VIII

Chrí - - ste e - - - lé-i-son.*ij.*

Ký - - - ri-e e - - - lé-i-son.*ij.*

Ký - - - ri-e * e - - - lé-i-son.

Gló - ri - a in ex-cél - sis Dé - o, Et in tér - ra pax ho -

III

-mí-ni-bus bó-nae vo-luntá - tis. Lau - dá - mus te. Be-ne-dí - ci - mus te.

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

tí - bi próp-ter má-gnam gló-ri-am tú-am. Dó-mi-ne Dé - us, Rex caé - -

-lés - - tis, Dé - us Pá-ter o - mní - po-tens. Dó-mi - ne Fí - li

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

A - gnus Dé - i, Fí - li - us Pá - tris. Qui tól - lis pec -

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

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

ad déx - te - ram Pá - tris, mi - se - - ré - re nó - bis.

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

Al - tís - si - mus, Jé - su Chrí - ste. Cum Sán - cto Spí - ri - tu, in gló - ri -

- a Dé-i Pá - tris. A - - - - men.

Sán - - - - ctus,

Musical notation for the first system, including piano accompaniment and a vocal line starting with 'Sán - - - - ctus,'.

Sán - - - - ctus, Sán - - - - ctus Do-mí-nus Dé - us

Musical notation for the second system, including piano accompaniment and a vocal line starting with 'Sán - - - - ctus, Sán - - - - ctus Do-mí-nus Dé - us'.

Sá - - ba - oth. Plé-ni sunt caé - - lí et tér - ra gló-ri-a

Musical notation for the third system, including piano accompaniment and a vocal line starting with 'Sá - - ba - oth. Plé-ni sunt caé - - lí et tér - ra gló-ri-a'.

tú - a. Ho - - sán - na in ex - cé - - - - sis.

Musical notation for the fourth system, including piano accompaniment and a vocal line starting with 'tú - a. Ho - - sán - na in ex - cé - - - - sis.'

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

Musical notation for the fifth system, including piano accompaniment and a vocal line starting with 'Be - - - ne-dí - - - ctus qui vé - nit in nó-mi-ne'.

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

Musical notation for the sixth system, including piano accompaniment and a vocal line starting with 'Dó - mi - ni. Ho - - - sán - na in ex - cé - - - - sis.'

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

VIII

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

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

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

Dé - - - o grá - - - ti - as.

VIII

XV. — IN FESTIS SIMPLICIBUS.

(Dominator Deus)

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

IV tr.

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

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

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

- ri - e * e - - - - lé - i - son. Gló - ri - a in excélsis Dé - o.

Et in tér - ra pax ho - mí - ni - bus bó - nae vo - lun - tá - tis. Lau - dá - muste. Be -

- ne - dí - ci - muste. Ad - o - rá - muste. Glo - ri - fi - cá - muste. Grá - ti - as á - gi -

-mus tí - bi próp-ter má-gnam gló-ri - am tú - am. Dó-mi-ne Dé - us, Rex cae-lé -

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

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

-se-ré-re nó-bis. Qui tól-lis pec-cá-ta mún-di, sú-s-ci-pe de-pre-ca-ti - ó-nem nó-stram.

Qui sé-des ad délix-te-ram Pá-tris, mi-sé-re-re no-bis. Quó-ni - am tu só -

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

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

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

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

II
tr.

Musical notation for the second system, labeled 'II tr.', showing a vocal line and piano accompaniment.

caé - li et tér - ra gló - ri - a tú - a. Ho - - - sán -

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

-na in ex - céi - sis. Be-ne - dí - ctus qui vé - nit in

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

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

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

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

I
tr.

Musical notation for the sixth system, labeled 'I tr.', showing a vocal line and piano accompaniment.

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

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

pec - cá - ta mún - di: mi-se - ré - - re nó - -

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

- - bis. AgnusDé - i, *qui tól - lis pec-cá-ta mún - di:

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

dó-na nó - bis pá - - cem.

Dé-o grá - ti - as.

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

IV
tr.

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

XVI. — IN FERIIS PER ANNUM.

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

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

-e e-lé-i-son. Chríste e-lé-i-son. Chríste e-lé-i-son. Chríste e-lé-i-son. Ký-

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

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

- lé - i - son.

Sán - ctus, *Sán - ctus, Sán - ctus Dó - mi -

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

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

nó - mi - ne Dó - mi - ni. Ho - sán - na in ex + cé - l - sis.

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

mi-se-ré - re nó - bis. AgnusDé - i, *qui tól-lis pec - cá - ta mún -

- di - mi-sé - re-re nó - bis. A - gnus Dé - i, *qui tól-lis

pec-cá-ta mún - di: dó-nanó - bis pá - cem.

R. Dé-o grá-ti-as.

XVII. — IN DOMINICIS ADVENTUS ET QUADRAGESIMAE

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

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

- - - - - lé-i-son. ij. Ký-ri - e *

** e - - - - - lé-i-son.

Musical score for the first system, featuring a piano accompaniment with treble and bass staves. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

Fel, ubi moris est:

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

Musical score for the second system, labeled 'VI' on the left. It features a piano accompaniment with treble and bass staves. The melody continues from the previous system.

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

Musical score for the third system, featuring a piano accompaniment with treble and bass staves. The melody continues with various ornaments and dynamics.

Ký-ri - e * e - - - - - lé - i-son.

Musical score for the fourth system, featuring a piano accompaniment with treble and bass staves. The melody continues with various ornaments and dynamics.

Sán - ctus, * Sán - ctus, Sán - ctus Dómi-nus Dé - us Sá - - ba -

Musical score for the fifth system, labeled 'V tr.' on the left. It features a piano accompaniment with treble and bass staves. The melody continues with various ornaments and dynamics.

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

Musical score for the sixth system, featuring a piano accompaniment with treble and bass staves. The melody continues with various ornaments and dynamics.

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

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 7/8. The vocal line begins with a wavy line above the first note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with a wavy line above the first note. The piano accompaniment maintains the same rhythmic pattern.

in ex - cé - sis.

A - gnus Dé - i, * qui tól - lis pec -

Musical notation for the third system, including vocal line and piano accompaniment. The system is split into two parts. The first part ends with a double bar line and a 'tr.' marking. The second part begins with a 'V' marking above the vocal line.

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

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- qui tól - lis pec - cá - ta mún - di: mi - se - ré - re nó - bis.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

Musical notation for the sixth system, including vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pá - cem. Dé-o grá - - - -

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

XVIII. — IN FERIIS ADVENTUS ET QUADRAGESIMAE.

In Vigiliis, Feriis IV Temporum et in Missa Rogationum.

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

- ri - e e - lé - i - son. Chríste e - lé - i - son. Chríste e - lé - i - son. Chrí -

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

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

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

-li et tér-ra gló-ri-a tú-a. Ho-sán-na in excél-sis. Be-ne-dí-ctus qui vé-nit in

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

A-gnus Dé -

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

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

-ta mún-di: dó-na nó-bis pá - cem.

Dé - o grá - ti - as.

CREDO.

I.

Cré-do in ú-numDé-um. Pá-^(b) trem o-mní-po-tén-tem, fa - ctó-

IV
tr.

-remcaéli et tér-rae, vi-si-bí-li-um ó-mni-um, et^(b) in-vi-si-bí-li - um.

Et in ú-numDó-mi-num Jé-sumChrí-stum,Fí-^(b) li-umDé-i u-ni-gé-ni - tum.

Et ex Pá-tre ná-tum an - te ó-mni-a saé-cu - la. Dé-umde Dé - o, lú-

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

non fa-ctum, con-sub-stan-ti-á-lemPá-tri: per-^(b) quem ó-mni-a fác-ta sunt.

Qui pro-pter nos hó-mi-nes, et pro-pter nó-stram sa-lú-tem de-scén-dit, de caé-lis. Et

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

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

Pi-lá-to pás - sus et se-púl-tus est. Et re-sur-ré-xit tér-ti - a dí - e,

se - cún-dum Scriptúras. Et as-cén-dit in caé-lum: sé - des ad délix-te-ram Pá-tris.

Et í - te-rum ven-tú-rus est cum gló-ri - a iu - di - cá - re ví - vos,

et mórtu - os: cú-ius ré-gni non é-rit fí - nis. Et in Spí-ri-tum Sánctum, Dó-mi-

- num, et ^(b) vi-vi-fi-cán-tem: qui ex Pá-tre Fi-li-ó-que pro-cé - dit.

Qui cum Pá-tre, et Fí-li-o sí-mul ad-o-rá-tur, et ^(b) conglo-ri-fi-cá-tur:

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

et ^(b) a-po-stó-li-cam Ec-clé-si - am. Con - fí - te - or ú-num ba-ptís-ma

in re-mis-si-ó-nem pec-ca-tó - rum. Et exspécto re-sur-recti-ó-nem mórtu-ó - rum.

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

Praeter praecedentem tonum authenticum, alii subsequentes usu iam recepti assumi possunt.

II.

Cré-do in ú-num Dé-um. Pá-trem o-mni-po-tén-tem, fac-tó-rem caé-li et

IV
tr.

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

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

-tre ná-tum an-te ó-mni-a sae - cu-la. Dé-um de Dé-o, lú-mende lú-mi-

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

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

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 is one sharp (F#) and the time signature is 6/8. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

-stram sa-lú-tem descen-dit' de caé - lis. Et in-car-ná-tus est de Spí-ri-tu San-

Musical notation for the second system, continuing the vocal line and piano accompaniment. The vocal line continues with eighth notes D5, E5, F5, G5, and a quarter rest. The piano accompaniment maintains the same rhythmic pattern.

-cto ex Ma-rí-a Vír - gi-ne: Et hó-mo fá - ctus est. Cru-ci-fí-xus é - ti-

Musical notation for the third system, continuing the vocal line and piano accompaniment. The vocal line continues with eighth notes A4, B4, C5, D5, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

-am pro nó-bis: sub Pon-ti-o Pi - lá-to pás-sus et se-púl - tus est. Et

Musical notation for the fourth system, continuing the vocal line and piano accompaniment. The vocal line continues with eighth notes G4, A4, B4, C5, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

re-sur-ré-xit tér-ti - a dí - e, se-cúndum Scriptú-ras. Et as-cendit in caé-lum: sé-

Musical notation for the fifth system, continuing the vocal line and piano accompaniment. The vocal line continues with eighth notes D5, E5, F5, G5, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

-det ad dé-xte-ram Pa-tris. Et í - te-rum ven-tú-ruse est cum gló-ri - a iu-di-cá-re

Musical notation for the sixth system, continuing the vocal line and piano accompaniment. The vocal line continues with eighth notes A4, B4, C5, D5, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

ví-vos, et mór - tu - os: cú-ius régni non é-rit fí-nis. Et inSpí-ri-tumSán-ctum,



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 staves are in a key signature of one sharp (F#) and a double flat (Bb), and a 4/4 time signature. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The bass staff provides a harmonic accompaniment with chords and single notes.

Dó-mi-num, et vi-vi-fi-cán-tem: qui ex Pá-tre Fi-li - ó-que pro-cé - dit. Qui cumPá-



The second system of musical notation continues the piece. The treble staff features a melodic line with eighth and quarter notes, while the bass staff continues with a steady accompaniment of chords and single notes.

-tre, et Fí-li - o sí-mul ad-o - rá-tur et conglo-ri-fi - cá-tur: qui lo -



The third system of musical notation shows the continuation of the melody and accompaniment. The treble staff has a melodic line with some rests, and the bass staff provides a consistent harmonic support.

-cú-tus est perPro-phé - tas. Et ú-nam sán-ctam ca-thó-li - cam et a - po -



The fourth system of musical notation continues the piece. The treble staff has a melodic line with some rests, and the bass staff provides a consistent harmonic support.

-stó-li-cam Ec-clé - si - am. Con-fí - te - or ú-numba-ptísma in re-mis-si -



The fifth system of musical notation continues the piece. The treble staff has a melodic line with some rests, and the bass staff provides a consistent harmonic support.

-ó-nem pec-ca-tó - rum. Et ex-spe-cto re-sur-rec-ti - ó-nemmor-tu - ó - rum.



The sixth system of musical notation concludes the piece. The treble staff has a melodic line with some rests, and the bass staff provides a consistent harmonic support.

Et ví-tam ven-tú-ri saé cu-li. A - - - - men.

III.

Cré-do in ú-numDé - um. Pá - trem o-mni-po-téntem, factó-rem

V tr.

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

Et in ú-numDó-mi-num Jé-sumChrístum, Fí - li umDé - i u-ni-gé-ni-tum.

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

- o, lú-mende lú-mi-ne, Dé-umvé-rum deDé - o vé-ro. Gé-ni-tum, non fá - -

-ctum, con-sub-stan-ti-á-lem Pá-tri: per-que-mó-mni-a fác-ta sunt. Qui pro-pter nos

Musical notation for the first system, including treble and bass staves with lyrics. The music is in a key with two sharps (F# and C#) and a common time signature. The lyrics are: -ctum, con-sub-stan-ti-á-lem Pá-tri: per-que-mó-mni-a fác-ta sunt. Qui pro-pter nos

hó-mi-nes et pro-pter nó-stram sa-lú-tem descéndit de caé-lis. Et in-car-ná-tus

Musical notation for the second system, including treble and bass staves with lyrics. The music continues from the first system. The lyrics are: hó-mi-nes et pro-pter nó-stram sa-lú-tem descéndit de caé-lis. Et in-car-ná-tus

est de Spí-ri-tu Sán-cto ex Ma-rí-a Vír-gi-ne: Et hó-mo fá-ctus est. Cru-

Musical notation for the third system, including treble and bass staves with lyrics. The music continues from the second system. The lyrics are: est de Spí-ri-tu Sán-cto ex Ma-rí-a Vír-gi-ne: Et hó-mo fá-ctus est. Cru-

-ci - fí - - xus é - ti - am pro nó - bis: sub Pón-ti - o Pi - lá - to

Musical notation for the fourth system, including treble and bass staves with lyrics. The music continues from the third system. The lyrics are: -ci - fí - - xus é - ti - am pro nó - bis: sub Pón-ti - o Pi - lá - to

pás-sus et se-púl - tus est. Et ré-sur-re-xit téi-ti - a di - e, se-cúndum Scri-

Musical notation for the fifth system, including treble and bass staves with lyrics. The music continues from the fourth system. The lyrics are: pás-sus et se-púl - tus est. Et ré-sur-re-xit téi-ti - a di - e, se-cúndum Scri-

-ptú - ras. Et as-cén - dit in caé - lum: sé-det ad dék-te-ram Pá - - tris.

Musical notation for the sixth system, including treble and bass staves with lyrics. The music continues from the fifth system. The lyrics are: -ptú - ras. Et as-cén - dit in caé - lum: sé-det ad dék-te-ram Pá - - tris.

Et í - te - rum ven - tú - rusest cum gló - ri - a iu - di - cá - re ví - vos et mór - tu - os: cú -

Musical notation for the first system, including treble and bass staves with lyrics. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the first measure of the treble staff.

- ius ré - gni non é - rit fí - nis. Et in Spí - ri - tum Sán - ctum, Dó - mi - num, et vi - vi - fi - cá - tem:

Musical notation for the second system, including treble and bass staves with lyrics. The treble staff continues the melodic line, and the bass staff provides accompaniment. A fermata is placed over the first measure of the treble staff.

qui ex Pá - tre Fi - li - ó - que pro - cé - dit. Qui cum Pá - tre et Fí - li - o si - mul ad - o - rá -

Musical notation for the third system, including treble and bass staves with lyrics. The treble staff continues the melodic line, and the bass staff provides accompaniment. A fermata is placed over the first measure of the treble staff.

- tur et con - glori - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas. Et u - nam sanctam ca -

Musical notation for the fourth system, including treble and bass staves with lyrics. The treble staff continues the melodic line, and the bass staff provides accompaniment. A fermata is placed over the first measure of the treble staff.

- thó - li - cam et a - pos - tó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num ba - ptís - ma

Musical notation for the fifth system, including treble and bass staves with lyrics. The treble staff continues the melodic line, and the bass staff provides accompaniment. A fermata is placed over the first measure of the treble staff.

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

Musical notation for the sixth system, including treble and bass staves with lyrics. The treble staff continues the melodic line, and the bass staff provides accompaniment. A fermata is placed over the first measure of the treble staff.

ví - tam ventú - ri sae - cu - li. A - - - - - men.

IV.

Cre - do in ú - num Dé - um, Pá - trem o - mní - po - tén - tem, fa - ctó - rem cae - li et

I

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

Dó - mi - num Jé - sum Chrí - stum, Fí - li - um De - i u - ni - ge - ni - tum. Et ex Pa -

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

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

Pá - - tri: per-quem ó-mni - a fá - cta sunt. Qui pró-pter nos hó-mi - nes

et pró-pter nó-stram sa-lú - tem de-scéndit de caé - lis Et in-car-ná-tus est de

Spí-ri - tu Sán-cto ex Ma-rí - a Vír-gi - ne: Et hó-mo fá - ctus est. Cru - cí -

-fí - - xus é - ti - am pro nó - - bis: sub Pón-ti - o Pi - lá - - to

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

-ptú - - ras. Et a-scén-dit in caé - lum: sé-det ad dé-xte-ram Pá - tris. Et

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The music is in a 4/4 time signature. The vocal line features a series of eighth and sixteenth notes, while the piano accompaniment provides a steady harmonic foundation with chords and moving lines.

- ius ré - gni non é - rit fí - nis. Et in Spí - ri - tum Sán - ctum, Dó - mi - num, et vi - vi - fi - cán - tem:

The second system of music continues the vocal line and piano accompaniment. The vocal line maintains its melodic flow with various note values. The piano accompaniment includes some rests and dynamic markings, such as a piano (p) marking, to support the vocal melody.

qui ex Pá - tre, Fí - li - ó - que pro - cé - dit. Qui cum Pá - tre, et Fí - li - o si - mul ad - o - rá -

The third system of music shows the vocal line and piano accompaniment. A fermata is placed over a note in the vocal line, and a 7-measure rest is indicated in the piano accompaniment. The music continues with a similar melodic and harmonic structure.

- tur et conglo - ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca -

The fourth system of music continues the vocal line and piano accompaniment. The piano accompaniment features a piano (p) dynamic marking. The vocal line and piano accompaniment work together to create a cohesive musical texture.

- thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num ba - ptís - ma

The fifth system of music shows the vocal line and piano accompaniment. The piano accompaniment includes a 7-measure rest. The vocal line continues with a melodic line supported by the piano accompaniment.

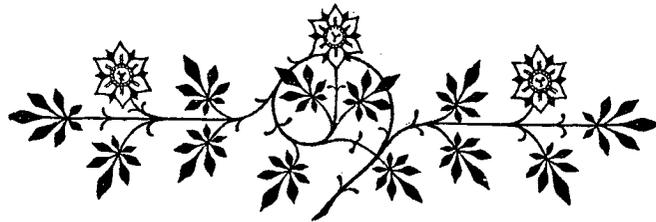
in re - mis - si - ó - nem pec - ca - tó - - rum. Et ex - spé - cto re - sur - rec - ti - ó - nem mor - tu -

The sixth system of music concludes the vocal line and piano accompaniment. The piano accompaniment features a 7-measure rest. The music ends with a final chord in the piano accompaniment.

-ó - rum. Et ví - tam ventú - ri saé - cu - li. A - - - - - men.



Qualislibet cantus huius Ordinarii superius in una Missa positus adhiberi potest etiam in alia; itemque licet, pro qualitate Missae aut gradu solemnitatis, aliquis assumi ex iis qui subsequuntur.



CANTUS AD LIBITUM

KYRIE. I. (Clemens Rector)

I
tr.

Ky - ri - e

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

Ky - ri - e e - - lé - i - son.

Chrí - ste e - - - - - lé - i - son.

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

Ký - ri -

The first system of music features a piano accompaniment with a treble and bass clef. The vocal line is written in a single staff with a treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The vocal line begins with a series of eighth notes, followed by a half note. A fermata is placed over the final note of the first phrase. The lyrics "Ký - ri -" are positioned above the vocal staff.

- e

The second system continues the piano accompaniment and vocal line. The vocal line features a melodic line with eighth and sixteenth notes. A fermata is placed over the final note of the first phrase. The lyrics "e - - lé - i - son. Ký - - - ri - e" are positioned below the vocal staff.

e - - lé - i - son. Ký - - - ri - e

The third system continues the piano accompaniment and vocal line. The piano part includes a fermata over a chord. The vocal line continues with a melodic line. The lyrics "e - - lé - i - son. Ký - - - ri - e" are positioned below the vocal staff.

e - - lé - i - son. Ký - - - ri - e

The fourth system continues the piano accompaniment and vocal line. The piano part includes a fermata over a chord. The vocal line continues with a melodic line. The lyrics "e - - lé - i - son. Ký - - - ri - e" are positioned below the vocal staff.

The fifth system continues the piano accompaniment and vocal line. The piano part includes a fermata over a chord. The vocal line continues with a melodic line. The lyrics "e - - lé - i - son." are positioned below the vocal staff.

**

e - - lé - i - son.

The sixth system continues the piano accompaniment and vocal line. The piano part includes a fermata over a chord. The vocal line continues with a melodic line. The lyrics "e - - lé - i - son." are positioned below the vocal staff.

II. (Summe Deus)

Ký - ri - e

* e - - lé - i - son. Ký - ri -

I
tr.

- e

e - - - lé - i - son. Ký - ri - e

e - - lé - i - son. Chrí - ste

e - - - lé - i - son. Chrí - ste

e - - - lé - i - son.

Chrí - - ste

e - - - lé - i - son. Ký - ri - e

e - - - - - lé - i - son. Ký - ri - e

e - - - lé-i-son Ký - ri-e

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 one flat and one sharp, and the time signature is 4/4. The music includes various rhythmic values and articulation marks.

*

** e - - - - - lé-i-son.

Musical notation for the second system, continuing the piano accompaniment. It includes a repeat sign and various musical notations such as slurs and accents.

III.

(Rector cosmi pie),

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

Musical notation for the third system, labeled "II tr" on the left. It features a piano accompaniment with treble and bass staves, including a 7/4 time signature.

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

Musical notation for the fourth system, continuing the piano accompaniment with treble and bass staves.

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

Musical notation for the fifth system, continuing the piano accompaniment with treble and bass staves.

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

Musical notation for the sixth system, continuing the piano accompaniment with treble and bass staves.

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

Ký - ri - e * e - - - lé - i-son.

IV.
(Kyrie altissime)

v tr. Ký-ri - e * e - - - -

- lé - - i-son. Ký-ri - e e - - - -

- lé - - i-son. Ký-ri - e e - - - -

- lé - - i-son. Chri-ste e - - -

-lé-i-son. Chri-ste

e - - - - - lé - - i -

Musical notation for the first system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 6/8. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 6/8. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like '(b)'.

-son. Chri-ste

e - - - - - lé-i-son

Musical notation for the second system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 6/8. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 6/8. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like '(b)'.

Ký - ri - e

e - - - - -

Musical notation for the third system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 6/8. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 6/8. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like '(b)'.

-lé - - i-son. Ký - ri - e

e - - - - -

Musical notation for the fourth system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 6/8. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 6/8. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like '(b)'.

-lé-i-son. Ký - ri - e

*

Musical notation for the fifth system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 6/8. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 6/8. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like '(b)'.

** e - - - - - lé - - i-son.

Musical notation for the sixth system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 6/8. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 6/8. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like '(b)'.

V.
(Conditor Kyrie omnium)

Ký - ri - e * e - lé - i - son.

VII
tr.

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

e - - lé - i - son. Chrí - ste

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

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

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

Ký - - ri - e

Musical notation for the first system, featuring a vocal line and a piano accompaniment in G major and 3/4 time.

e - - lé-i-son.

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

VI.

(Te Christe Rex supplices)

Ký - - ri - e

e - -

VIII

tr.

Musical notation for the third system, labeled 'VIII tr.', showing a vocal line and piano accompaniment.

-lé-i-son. Ký - - ri - e

e - -

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

- - lé-i-son. Ký - - ri - e

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

e - - - lé-i-son. Chrí - ste

e - -

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

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

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

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

Ký - - ri - e

**

e - - - - lé - i - son.

VII.

(Splendor aeterne)

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

e - lé - i - son. *ij.* Ký - ri - e

e - lé - i - son.

IX.
(O Pater excelsus)

VIII
tr.

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

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

- e * e - - - lé - - - i - son. *ij.*

X.
(In Dominicis per annum.)
(Orbis factor)

I

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

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

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

XI.

(In Dominicis Adventus et Quadragesimae.)

(Kyrie Salve)

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

I

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

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

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

* * e - - - lé - i - son.

GLORIA.

I.

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

VIII
tr.

-ra paxho - mí - ni - bus bó - nae vo - lun - tá - tis. Lau - -

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

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

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

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

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

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

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

Qui tól - lis pec - cá - ta mún - di, sus - - ci - pe de - pre - ca - ti - ó -

- nem nó - stram. Qui sé - des ad déx - - te - ram Pá - tris, mi - -

- se - ré - re - nó - bis. Quó - ni - am tu só - lus sán - ctus.

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

Chrí - ste. Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé - i

Pá - tris. A - - - - - men.

II.

Gló - ri - a in ex - cé - lis Dé - - o. Et in tér - ra

II
tr.

pax ho - mí - ni - bus bó - nae vo - lun - tá - - tis. Lau - -

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

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is a bass clef with a key signature of one flat and a common time signature, providing a harmonic accompaniment with chords and moving lines. The lyrics are positioned above the treble staff.

- rá - mus te. Glo-ri-fi - cá-mus te.

The second system of music continues the composition with two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is a bass clef with a key signature of one flat and a common time signature, providing a harmonic accompaniment with chords and moving lines. The lyrics are positioned above the treble staff.

Grá-ti - as á-gi - mus tí - bi

The third system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is a bass clef with a key signature of one flat and a common time signature, providing a harmonic accompaniment with chords and moving lines. The lyrics are positioned above the treble staff.

pró-pter má-gnam gló - ri - am tú -

The fourth system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is a bass clef with a key signature of one flat and a common time signature, providing a harmonic accompaniment with chords and moving lines. The lyrics are positioned above the treble staff.

- am. Dó-mi - ne Dé - us, Rexcae-lé - stis, Dé -

The fifth system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is a bass clef with a key signature of one flat and a common time signature, providing a harmonic accompaniment with chords and moving lines. The lyrics are positioned above the treble staff.

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

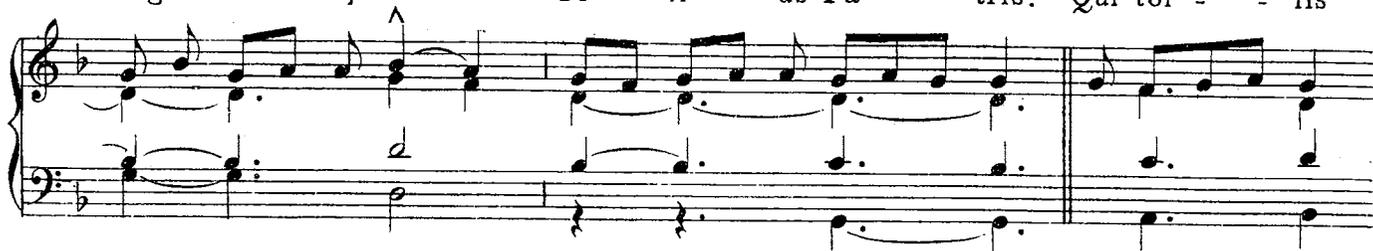
The sixth system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is a bass clef with a key signature of one flat and a common time signature, providing a harmonic accompaniment with chords and moving lines. The lyrics are positioned above the treble staff.

-ni - te, Jé - su Chrí - - - ste. Dó-mi - ne Dé - us,



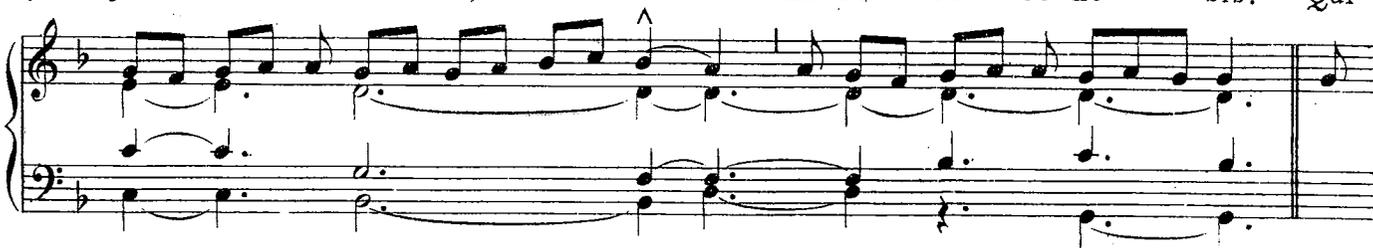
Musical notation for the first system, featuring a treble and bass clef with a piano accompaniment. The melody is in a minor key and consists of eighth and quarter notes.

Agnus Dé - i, Fí - li - us Pá - - tris. Qui tóI - - lis



Musical notation for the second system, featuring a treble and bass clef with a piano accompaniment. The melody continues with eighth and quarter notes.

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



Musical notation for the third system, featuring a treble and bass clef with a piano accompaniment. The melody continues with eighth and quarter notes.

tóI - - lis pec - cá - ta mún - di, sú-s-ci-pe de -



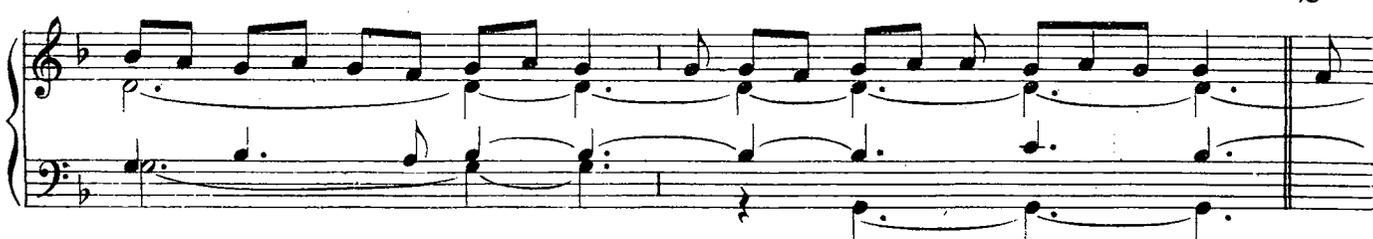
Musical notation for the fourth system, featuring a treble and bass clef with a piano accompaniment. The melody continues with eighth and quarter notes.

-pre-ca-ti - ó-nem nó - stram. Qui sé-des ad



Musical notation for the fifth system, featuring a treble and bass clef with a piano accompaniment. The melody continues with eighth and quarter notes.

déx - te - ram Pá - tris, mi-se - ré - re nó - - bis. Quo-



Musical notation for the sixth system, featuring a treble and bass clef with a piano accompaniment. The melody continues with eighth and quarter notes.

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

-tís - si - mus, Jé - su Chrí-ste. Cum

Sán - - cto Spí-ri - tu, in gló - ri - a Dé - - - i

Pá - - tris. A - - - - men.

III.

Gló - ri - a in ex - cé - - sis Dé - o. Et

in tér - ra pax ho - mí - ni - bus bó-nae vo - lun -

- tá - - - - tis. Lau - dá - mus te.

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 music is in a minor key and 4/4 time.

Be - ne - dí - - - ci - mus te.

Musical notation for the second 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 music is in a minor key and 4/4 time.

Ad - o - rá - mus te.

Musical notation for the third 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 music is in a minor key and 4/4 time.

Glo - ri - fi - cá - mus te.

Musical notation for the fourth 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 music is in a minor key and 4/4 time.

Grá - ti - as á - gi - mus tí - bi pró - pter

Musical notation for the fifth 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 music is in a minor key and 4/4 time.

má - gnam gló - - ri - am tú - - - am. Dó - mi -

Musical notation for the sixth 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 music is in a minor key and 4/4 time.

-ne Dé - us, Rex cae - lé - stis, Dé - - - us

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (F major). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Pá - - - ter o - mní - - - - po - tens. Dó - - - -

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns.

- - mi - ne Fí - - li u - ni - gé - ni - te, Jé - su

The third system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns.

Chrí - - - ste. Dó - - - - mi - ne Dé - us, A -

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns.

-gnus Dé i, Fí - - li - - us Pá - tris. Qui tó - lis pec -

The fifth system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns.

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

The sixth system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns.

tól - lis pec-cá - - - ta mún - di, sús-ci - pe de -

pre - ca-ti - ó - - - - nem nó - stram. Qui sé - - - - des

ad déx-te - - - - ram Pá - tris, mi-se - ré - re

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

Tu só-lus Al - - - - tís - si - mus, Jé - su

Chrí - - - - ste. Cum Sán - - - - cto Spí - - - - ri - - - - tu,

in gló - - - ri - a Dé - i Pá - - -

- - - tris. A - - - - men.

SANCTUS.

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

I
tr.

Plé - ni sunt caé - li et tér - ra gló - - ri - a tú - a. Ho -

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

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

II.

Sán - ctus, *Sán - ctus, Sán - ctus Dó-mi-nusDé-us

IV tr.

Sá - ba : oth, Plé-ni sunt caé - li et tér - ra gló - ri - a

tú - a. Ho-sán - na in excél - - - sis. Be-ne-dí - ctus qui vé - nit

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

III.

Sán - - - ctus, *Sán - ctus, Sánctus Dó-mi - -

VIII/VI tr.

- nus Dé-us Sá - - - ba - oth. Plé - ni sunt caé -

- li et tér - ra gló - ri - a tú - a. Ho - sán - na

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

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

Sán - ctus, *Sán - ctus, Sán - ctus Dó - mi -

VIII
tr.

- nus Dé - us Sá - ba - oth. Plé - ni sunt caé -

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

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

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

AGNUS.

I.

A - - - gnus Dé - - i, *qui tól - -

VIII
tr.

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

A - - - gnus Dé - i, *qui tól - -

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

A - - - gnus Dé - i, *qui tól - -

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

II.

VI
tr.

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

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

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

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