

*Saint Jean de
Lalande,
pray for us!*



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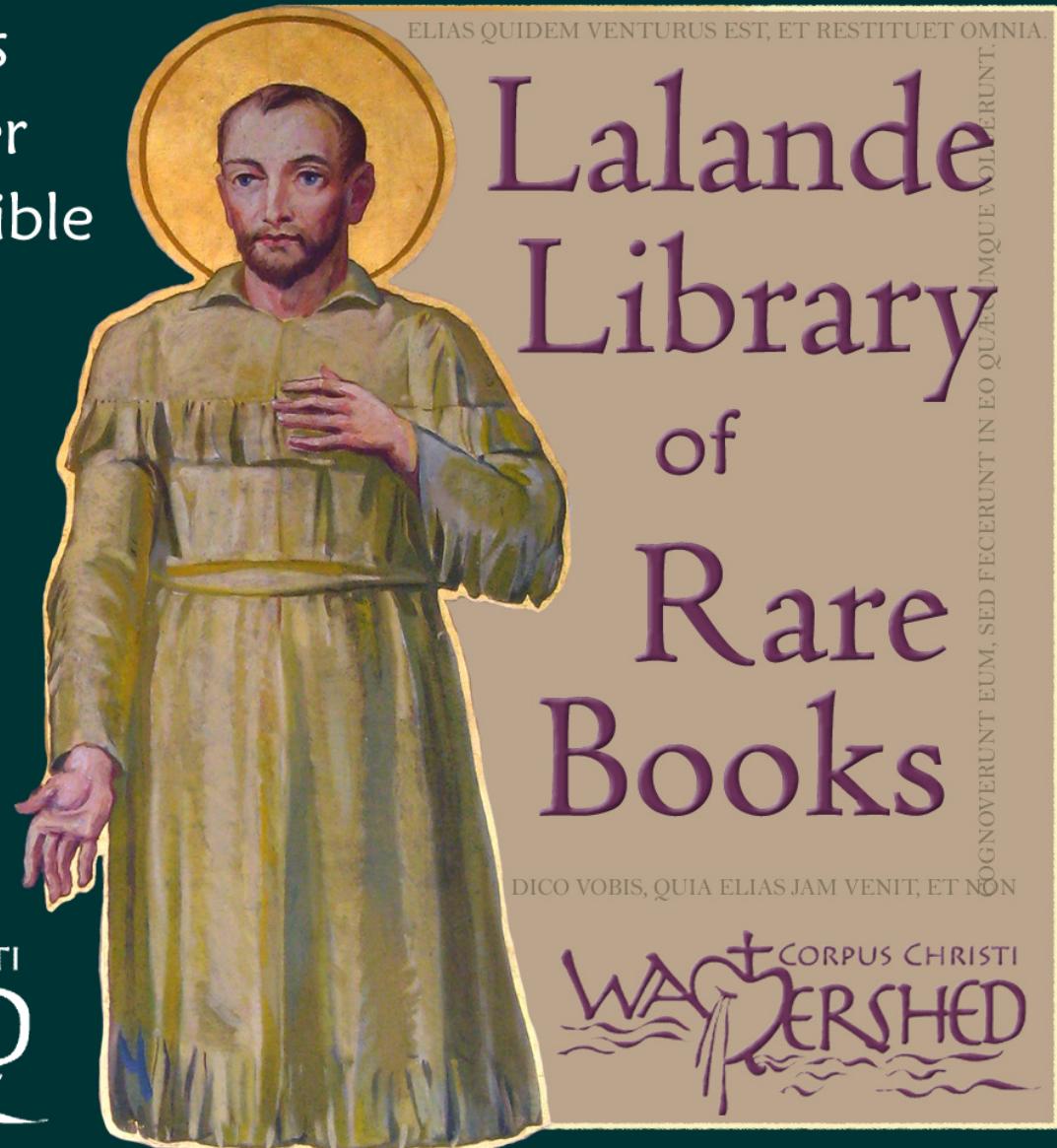
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II... IN FESTIS SOLEMNIBUS. 1.

(KYRIE FONS BONITATIS.)

The musical score consists of four staves of music, each with a vocal part and an accompaniment. The vocal parts are labeled K, III, Chri-ste, and Ky-ri-e. The accompaniment parts are labeled "Ky-ri-e" and "e-le-i-son". The music is written in a treble clef, with various note heads and stems. There are also several musical markings, including a star, an asterisk, and arrows pointing upwards, likely indicating specific performance techniques or dynamics.

IV. IN FESTIS DUPLICIBUS. I

(CUNCTIPOTENS GENITOR DEUS)

K

ky - ri - e

I.

e -

le - i - son.

ky - Christe

e - - - le - i - son.

ky - ri - e

e - - - le - i - son.

Ky - ri - e

le - i - son.

lo - ri - a in ex-celsis. lo -

o - m - in - ce - d - a - p - h - o - m - i - n - bus - b - o - n - a - v - i - n -

V.— IN FESTIS DUPLICIBUS. 2.

(KYRIE MAGNAE DEUS POTENTIAE.)

K

VIII.



VIII. IN FESTIS DUPPLICIBUS. 5.
 (DE ANGELIS)

These firsts day

K y - ri - e e - - - lé - i - son. ij. Christe

V.

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

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

G ló - ri - a in ex-cél-sis De-o. Et in ter - ra pax ho-mí - ni - bus bo-nae volun - tár - tis. Lan-dá - mus te.

V.

VIII... IN FESTIS DUPLICIBUS.

47

Be-ne-dí-ci - mus te. Ad-o-rá - mus te. Glo-ri-fi - cá-mus te. Grá-ti-as á-gi - mus ti - bi

 pro - pter ma-gnam gló-ri-am tu - am. Dó-mi-ne De-us, Rex coelé - stis, De-us Pa-ter o - mní - po - tens.

 Dó-mi-ne Fi-li u - ni - gé - ni-te, Je - su Chri - ste. Dó-mi-ne De - us, A-gnus De - i,

 Fi - li - us Pa - tris. Qui tol-lis pec-cá-ta mun - di, mi - se - ré - re no - bis.

Qui tol - lis pec - cá - ta mun - di, sú - cl - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad déx - ter - am Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus san - ctus.

Tu so - lus Dó - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Cum San - cto Spí - ri - tu, in gló - ri - a De - i Pa - tris. A - - - men.

S VI.

an - - - ctus,* San - ctus, San - - - ctus Dó - - - mi - nus

De - us Sá - - - - A - - ba - oth. Ple - ni sunt cœ - li et ter - - ra.

gló - ri - a tu - a. Ho - sán - na in ex - cél - A u - sis. Be - ne - dí - ctus qui ve - - nit

in nó - mi - ne Do - mi - ni. Ho - sán - na in ex - cél - A u - sis.

XIV. INFRA OCTAVAS

QUAE NON SUNT DE B. MARIA VIRGIN. *Similoplex' ark days*

(JESU REDEMPTOR.) *within the same*

K

VIII.

XIV. INTRA OCTAVAS.

Qui se - des ad déx-te - ram Pa - triis, mi - se re re no - bis. Quo-ni-am tu so - lus san - ctus.

Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus, Je - su Chri - sté. Cum San - ctus Spi - ri - tu,

in gló - ri - a De - i Pa - tris. A - men.

S an - - - ctus, * San - - - ctus, San - - - ctus
I.

XIV. INFRA OCTAVAS.

81

Dó - mi - nus De - - us Sá - - - ba - oth. Ple - ni sunt coe - li

et ter - ra gló - ri - a tu - - a. Ho - - san - na

in ex - cé - sis. Be - - ne - di - etus qui

ve - nit in nó - mi - ne Dó - - mi - ni. Ho - - san - na in ex - cé - sis.

XVI.—IN FERIS PER ANNUM. *week days*

K

III.



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



S

II.

an-ctus, ★ San-ctus, Sanctus Dó - mi-nus De - us Sá - ba - oth. Ple - ni sunt coe - li et ter - ra



gló - ri - a tu - a. Ho-sán-na in ex - cé l - sis. Be - ne - di - etus qui ve - nit



Weekdays of Advent & Lent - Vights, Ember and
rogation days.

XVIII. IN FERIIS ADVENTUS ET QUADRAGESIMAE.

IN VIGILIS,

FERIIS IV TEMPORUM ET IN MISSA ROGATIONUM.

K



IV.



S

an-ctus, Sanctus, Sanctus Dó-mi-nus De-us Sá-ba-oth. Ple-ni sunt coe-li et ter-ra gló-ri-a tu - a.

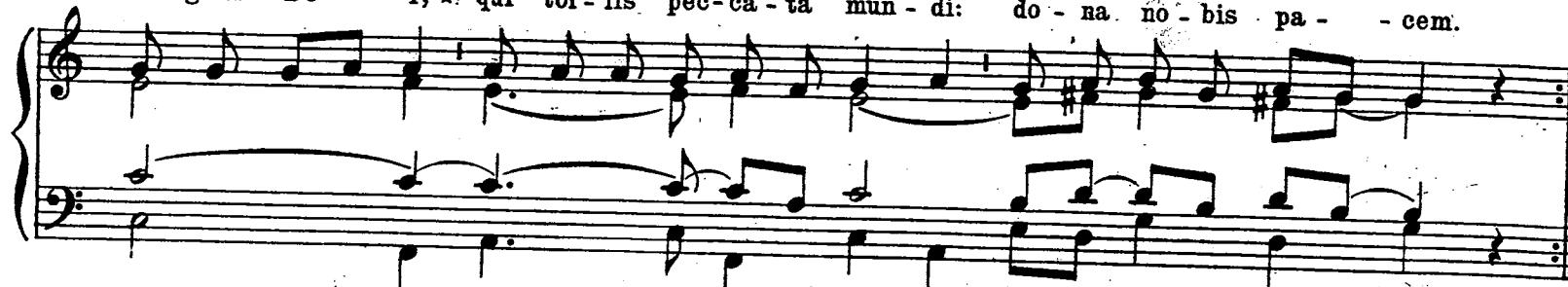


Ho-sánná in ex-cél-sis. Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.



A

- gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - - bis.
 A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - - bis.
 A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - - cem.



B

e - ne - di - cá - mus Dó - mi - no.

B. De - o grá - ti - as.



CREDO III.

Gre-do in u - num De - um. Pa - trem o - mni - po - tén - tem, fa - ctórem coe - li et ter - rae,

vi - si - bí - li - um⁶ mni - um, et in - vi - si - bí - li - um. Et in u - num Dó - mi - num Je - sum Chri - stum,

Fí - li - um De - i u - ni - gé - ni - tum. Et ex Pa - tre na - tum an - te ó - mni - a saé - cu - la.

De - um de De - o, lu - men de lú - mi - ne, De - um ve - rum de De - o ve - ro.

CREDO III.

105

Gé - ni - tum, non fa - - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem ó - mni - a fa - cta sunt.



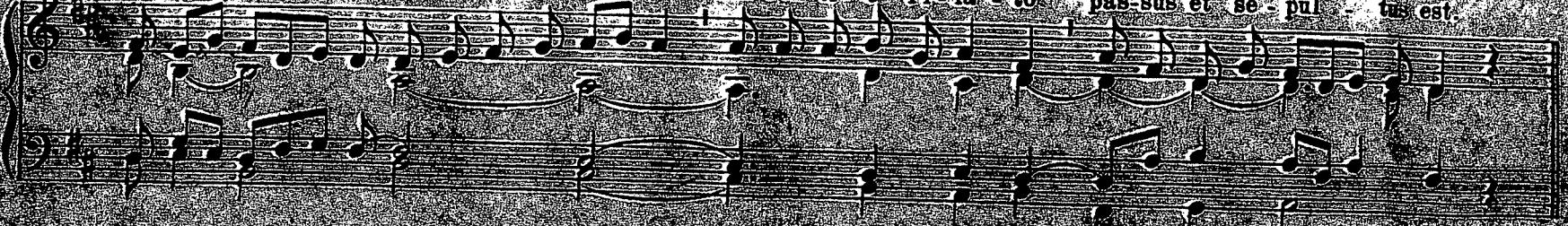
Qui pro - pter nos hó - mi - nes, et pro - pter no - stram sa - lú - tem de scén - dit de coe - lis.



Et in - car - ná - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - cta est.



Cru - ci - fí - xus é - fi am pro no - bis sub Pón - ti o Pi - lá - to pas - sus et se - pul - tu est.



Et i - scen - dit in coe - lum: se - det ad dex - te - ram Pa - tris.

Et i - cœ - tum ven - tī - rus est cum glō - ri - a ju - di - cā - re vi - vos et mó - tu - os:

cu - jus re - gni non e - rit fi - mis.

Et in Spi - ri - tum Sanctum Dó - mil - num, et vi - vi - fi - can - tem:

qui ex Pa - tre Fi - li - ó - que pro - cé - dit.

Qui cum Pa - tre et Fí - li - ó

si - mul ad - o - rá - tur et con - glo - ri - fi - cá - tur: qui lo - cù - tus est per Pro - phé - tas.

Et u - nam san - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am.

Con - fi - te - or u - num ba - ptí - sma in re - mis - si - ó - nem pec - ca - tó - rum.

Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.
Et vi-tam ven-tú-ri saé-cu-li.

CREDO IV.

C

re-do in u-num De-um.

Pa-trem o-mni-po-tén-tem, fa-ctó-rem coe-li et ter-rae,

I.

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

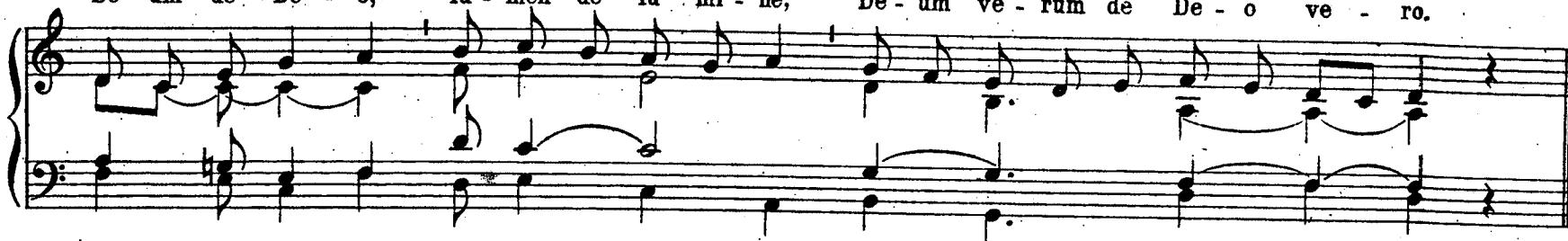
Et in u-num Dó-mi-num Je-sum Chri-stum,

Fí - li - um De - i u - ni - gé - ni - tum.

Et ex Pa - tre na - tum an - te ó - mni - a saé - cu - la.



De - um de De - o, lu - men de lú mi - ne, De - um ve - rum de De - o ve - ro.



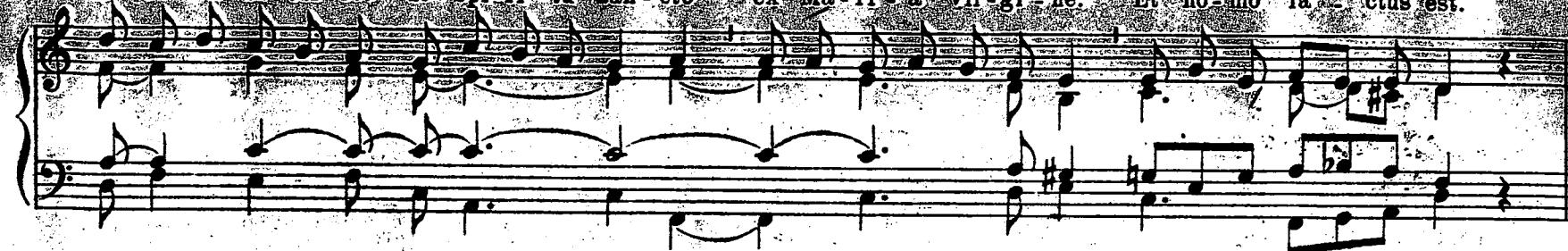
Gé - ni - tum, non fa - ctum, con - sub - stan - ti - á - lem Pa - tri: per quem ó - mni - a fa - cta sunt.



Qui pro - pter nos hó - mi - nes, et pro - pter no - stram sa - lú - tem de - scén - dit de coe - lis.



Et in - car - ná - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - glí - ne: Et ho - mo fa - ctus est.



Cru - ci - fi - - xus é - ti - am pro no - - bis: sub Pón - ti - o Pi - lá - - to



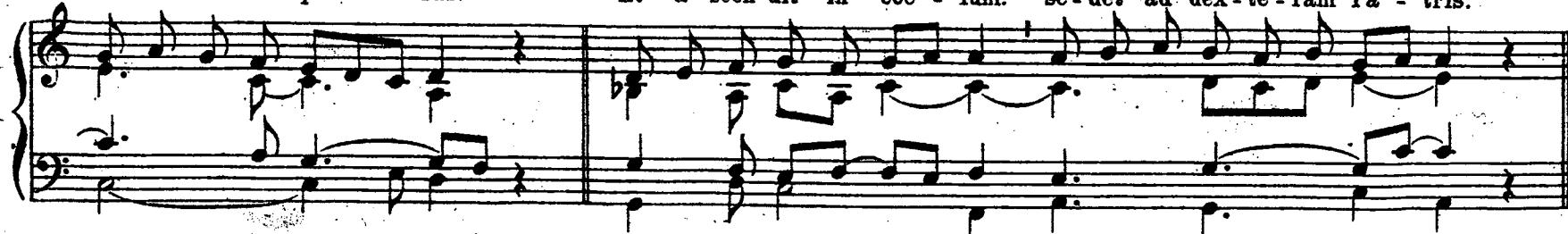
pas - sus et se - púl - tus est.

Et re - sur - ré - xit té - ri - a di - e



se - cún-dum scri - ptú - ras.

Et a - scén-dit in coe - lum: se - det ad déx-te - ram Pa - tris.



Et i - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - - re vi - vos et mó - tu - os:

cu - jus re - gni non e - rit fi - nis.

Et in Spí - ri - tum San - ctum, Dó - mi - num, et vi - vi - fi - cán - tem,

qui ex Pa - tre Fi - li - ó - que pro - cé - dit.

Qui cum Pa - tre et Fi - li - o

si - mul ad - o - rá - tur et con-glo - ri - fi - cá - tur: qui lo - cù - tus est per Pro - phé - tas.

CREDO IV.

Et u - nam san - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - cle - si - am.

Con - fí - te - or u - num ba - ptí - sma in re - mis - si - ó - nem pec - ca - tó - rum.

Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum. Et vi - tam ven - tú - ri saé - cu - li - men.

TONI COMMUNES MISSAE.

(ORGANUM)

I. Toni Orationum.

1. Tonus festivus.

Franz Nekes, Op. 46^c

Dó-mi-nus vo-bis-cum. B: Et cum spí-ri-tu tu-o. R: Et cum spí-ri-tu tu-o. O-re-mus etc. B: A-men. R: A-men.
Vel

2. Tonus ferialis.

Respondeatur ut supra.

Alii toni ad libitum.

Dó-mi-nus vo-bis-cum. (Pax vo-bis.) B: Et cum spí-ri-tu tu-o. R: Et cum spí-ri-tu tu-o.
Vel

R: Et cum spí-ri-tu tu-o. O-re-mus etc. B: A-men. R: A-men.
Vel

TONUS EVANGELII.

Orationes ad Aspersionem, Benedictiones et Litanias
cantari possunt etiam in tono sequenti:

Musical notation for Tonus Evangelii in G major. The music is divided into three measures by vertical bar lines. The first measure contains the text "Dó - mi - nus vo - bís - cum." The second measure contains "B. Et cum spí - ri - tu tu - o." The third measure contains "B. Et cum spí - ri - tu". Below the third measure, the text "Vel:" appears above a bassoon-like instrument symbol. The fourth measure begins with "tu - o." followed by "B. Et cum spí - ri - tu tu - o.". The fifth measure begins with "0 - ré - mus etc." followed by "B. A - men.". Below the fifth measure, the text "Vel:" appears above a bassoon-like instrument symbol.

II. Tonus Prophetiae. Organum tacet.

III. Tonus Epistolae. Organum tacet.

IV. Tonus Evangelii.

Musical notation for Tonus Evangelii in E-flat major. The music is divided into three measures by vertical bar lines. The first measure contains the text "Dó - mi - nus vo - bís - cum." The second measure contains "B. Et cum spí - ri - tu tu - o.". The third measure contains "Se - quén - ti - a". Below the third measure, a large ink smudge obscures the rest of the page. The fourth measure begins with "san - cti E - ván - gé - li - i se - cún - dum Mat - thaé - um." The fifth measure begins with "B. Gló - ri - a ti - bi Dó - mi - ne."

Alio modo, ad libitum:

Dó - mi - nus vo - bis - cum. B. Et cum spí - ri - tu tu - o. Se - quen - ti - a san - ctí

- van - ge - li - i se - cún - dum Mat - thaé - um. B. Gló - ri - a ti - bi Dó - mi - ne.

Alio modo, juxta usum antiquorem:

Dó - mi - nus vo - bis - cum. B. Et cum spí - ri - tu tu - o. Se - quen - ti - a

San - cti E - van - ge - li - i se - cún - dum Mat - thaé - um. B. Gló - ri - a ti - bi Dó - mi - ne

MODUS RESPONDENDI IN MISSA.

V. Toni Praefationum.

1. Tonus solemnis.

Per ó-mni-a saé-cu-la sae-cu-ló - rum. B. A-men. V. Dó-mi-nus vo - bís - cum.

B. Et cum spí-ri-tu tu - o. V. Sur - sum cor - da. B. Ha - bé - mus ad Dó - mi - num.

V. Grá - ti - as a - gá - mus Dó - mi - no De - o no - stro. B. Di - gnum et ju - stum est.

2. Tonus ferialis.

Per ó-mni-a saé-cu-la sae-cu-ló - rum. B. A-men. V. Dó-mi-nus vo - bís - cum. B. Et cum spí-ri-tu tu - o.

MODUS RESPONDENDI IN MISSA.

XV. Sur-sum cor-da. B. Ha-bé-mus ad Dó-mi-num. XV. Grá-ti-as a-gá-mus Dó-mi-no De-o no-stro. B. Di-gnum et ju-stum est.

3. Tonus solemnior.

Per ó - mni - a saé - cu - la sae - cu - ló - rum. B. A - men. XV. Dó - mi - nus vo - bí - cum.

B. Et cum spí - ri - tu tu - o. XV. Sur - sum cor - da. B. Ha-bé - - mus ad Dó - mi-num.

XV. Grá-ti - as a - gá - mus Dó - mi - no De - o no - stro. B. Di - gnum et ju - stum est.

MODUS RESPONDENDI IN MISSA.

VI. Ad Pater noster.

Per ó - mni - a saé - cu - la saé - cu - 16 - rum. B. A - men.

The musical notation consists of two staves. The top staff is in common time with a treble clef, featuring a melody line with eighth and sixteenth notes. The bottom staff is in common time with a bass clef, providing harmonic support. The lyrics 'Per omnia sancta ecclesia sancta communio' are written above the staves.

V. Et ne nos in - dú - cas in ten - ta - ti - ó - nem. B. Sed lí - be - ra nos a ma - lo.

The musical notation consists of two staves. The top staff is in common time with a treble clef, and the bottom staff is in common time with a bass clef. The lyrics 'Et ne nos inducas in tentationem' are written above the staves. The music includes various note values such as eighth and sixteenth notes, and rests.

VII. Ante Agnus Dei.

Per ó - mni - a saé - cu - la saé - cu - 16 - rum. B. A - men.

The musical notation consists of two staves. The top staff is in common time with a treble clef, and the bottom staff is in common time with a bass clef. The lyrics 'Per omnia sancta ecclesia sancta communio' are written above the staves. The music includes various note values such as eighth and sixteenth notes, and rests.

X. Pax + Dó - mi - ni sit + sem-per vo - bís - + cùm. B. Et cum spí - ri - tu tu - o.

The musical notation consists of two staves. The top staff is in common time with a treble clef, and the bottom staff is in common time with a bass clef. The lyrics 'Pax domini sit semper vobis et cum spiritu tuo' are written above the staves. The music includes various note values such as eighth and sixteenth notes, and rests.

VIII. Tonus „Confiteor“

pro Missis Pontificalibus.

Organum tacet.

IX. Ad Benedictionem Pontificalem.

Sit no - men Do - mi - ni be - ne - di - ctum. B. Ex hoc nunc et us - que in saé - cu - lum.

V. Ad - ju - tó - ri - um no - strum in nó - mi - ne Dó - mi - ni. B. Qui fe - cit coe - lum et ter - ram.

Be - ne - di - cat vos o - mni - po - tens De - us: Pa - ter, et Fi - li - us, et Spi - ri - tus San - ctus. B. A - men.

Modus cantandi Alleluja tempore paschali

secundum octo tonos.

(ORGANUM)

Ad Introitum.

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

II. Al - le - lú - ja, al - le - lú - ja.

III. Al - le - lú - ja, al - le - lú - ja.

IV. Al - le - lú - ja, al - le - lú - ja.

ALLELUIA TEMPORE PASCHALI.

9**

V. Al - le - - lú - - ja, al - le - - - lú - - - ja.

VI. Al - le - - lú - - ja, al - le - - lú - - - ja.

VII. Al - le - - lú - - - ja, al - le - - - lú - - - ja.

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

The musical score consists of four staves, labeled V, VI, VII, and VIII, arranged vertically. Each staff contains two vocal parts: a soprano part (treble clef) and a basso part (bass clef). The music is in common time. The lyrics 'Al - le - - lú - - - ja' are repeated at the end of each staff. The notation includes eighth and sixteenth notes, along with various rests. The key signature changes between staves, with V and VI in E-flat major (two flats), VII in E major (no sharps or flats), and VIII in A major (no sharps or flats).

Ad Offertorium.

I.

Al - le - lu - ja.

II:

Al - le - lu - ja.

III.

Al - le - lu - ja. rit.

IV.

Al - le - lu - ja.

ALLELUIA TEMPORE PASCHALI.

11**

V. Al - le - - - - lú - - ja.

VI. Al - - le - - - - lú - / - - ja.

VII. Al - le - - - - lú - - ja.

VIII. Al - le - - - - lú - - ja.

Ad Communionem.

The image displays eight staves of musical notation, each labeled with a Roman numeral from I to VIII. The notation is for a four-part choir (SATB) or organ, with voices arranged in two staves (Treble and Bass) per part. The music consists of short melodic fragments, primarily eighth and sixteenth notes, separated by rests. The lyrics "Al - le - lú - ja." are written above each staff. The key signature varies by staff: I, II, III, IV, V, VI, VII, and VIII. The time signature appears to be common time throughout. The notation uses standard musical symbols like clefs, sharps, and flats.

I. Al - le - lú - ja.
II. Al - le - lú - ja.
III. Al - le - lú - ja.
IV. Al - le - lú - ja.
V. Al - le - lú - ja.
VI. Al - le - lú - ja.
VII. Al - le - lú - ja.
VIII. Al - le - lú - ja. rit.

INVOCATIO SANCTI SPIRITUS.

Hymnus de Spiritu Sancto.

VIII.

1. Ve - ni Cre - á - tor Spi - ri - tus, Men - tes tu - o - rum Vi - si - tā.

im - ple su - pér - na grá - ti - a Quae tu cre - á - sti pé - cto - ra. 7. A - - men.

2. Qui Paraclitus diceris,
Donum Dei altissimi,
Fons vivus, ignis, caritas,
Et spiritialis iunctio.

3. Tu septiformis munere,
Dextrae Dei tu digitus,
Tu rite promissum Patris,
Sermone ditans guttura.

4. Accénde luimen sénsibus:
Infunde amórem córdibus:
Infírma nostri córporis
Virtute firmans pépeti.

5. Hostem repellas longius,
Pacémque dones protinus:
Ductore sic te praévio -
Vitémus omne nóxiūm.

6. Per te sciámus da Patrem,
Noscámus atque Filium,
Te utriusque Spíritum
Credámus omni témpore.

7. Sit laus Patri cum Filio,
Sancto simul Paráclito.
Nobisque mittat Fílius
Charisma Sancti Spíritus. Amen.

Secundum usum recentiorem:

1. Veni Creator Spíritus,
Mentes tuorum visita,
Imple superna gratia,
Quae tu creasti pectora.

5. Hostem repellas longius,
Pacémque dones protinus:
Ductore sic te praévio -
Vitémus omne nóxiūm.

2. Qui diceris Paraclitus,
Altissimi donum Dei,
Fons vivus, ignis, caritas,
Et spiritialis iunctio.

6. Per te sciámus da Patrem,
Noscamus atque Filium,
Teque utriusque Spíritum
Credamus omni témpore.

3. Tu septiformis munere,
Digitus patérnae déxterae,
Tu rite promissum Patris,
Sermone ditans guttura.

7. Deo Patri sit glória,
Et Filio, qui a mortuis
Surrexit, ac Paraclito,
In saeculórum saécula. Amen.

V. Emissse Spíritum tuum et creabuntur (T. P. Alleluja).

R. Et renovabis faciem terrae. (T. P. Alleluja). Orémus R. Amen.