



ELIAS QUIDEM VENTURUS EST, ET RESTITUET OMNIA.

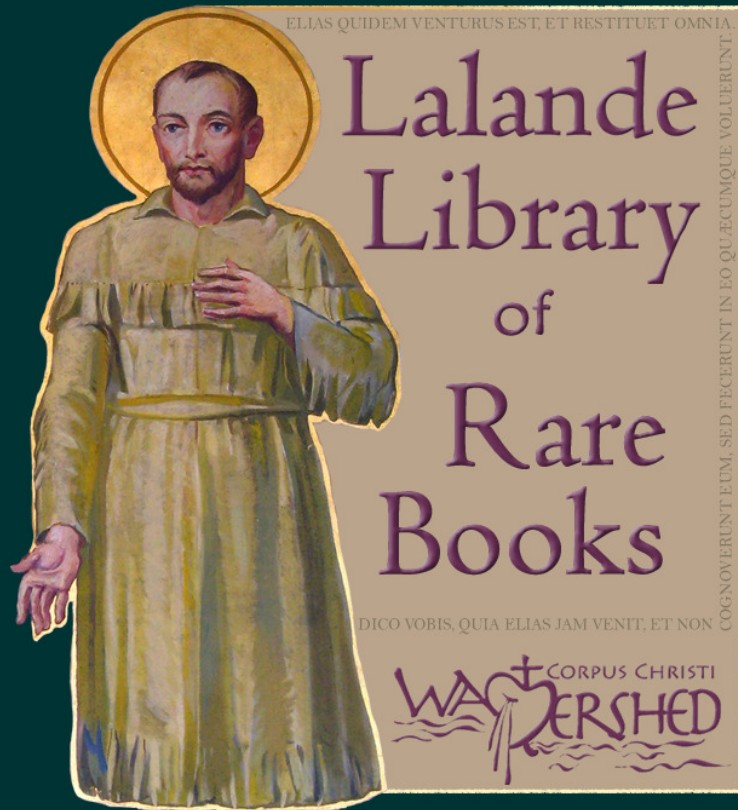
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**Organum comitans ad Kyriale, sive Ordinarium
missae : juxta editionem Vaticanam /**

Leo P Manzetti

1906 copyright : : [7] 153 pages (see below summary)

New York : J. Fischer,

Manzetti does some odd things : but has a very interesting preface in English and French.
INCLUDES THE REQUIEM MASS! And in that Requiem Mass, uses dots and dashes and ictus. I
believe this REQUIEM was a later addition, since the above WorldCat info lists the pages
as 153 (with the Requiem, and added TONI COMMUNES MISSAE, the pages go to 180)

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ORGAN ACCOMPANIMENT

...TO...

KYRIALE

SIVE

ORDINARIUM MISSAE

Conforming to the Vatican Edition

Harmonized by REV. L. MANZETTI

3.00

J. Fischer & Bro., New York

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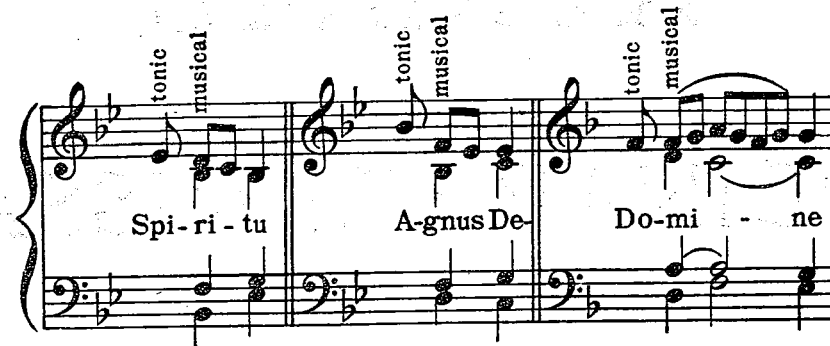
PREFACE

IN presenting to the public this harmonization of the Gregorian melodies contained in the Kyrie of the Vatican's edition, a few words of explanation may not be deemed superfluous.

Since a unanimous answer to many questions concerning the rhythm and accents of the Gregorian melodies has not yet been arrived at, and it is still freely debated what may be the best method of harmonization, Gregorian harmonists are moving in an unexplored country and engaged in their first campaigns.

We shall, however, not now dilate lengthily upon the principles that have guided us in the composition of the present harmonization. God willing, we shall do this later in a volume that we intend to publish under the title of "Method of Accompanying Gregorian Melodies." At present we shall attempt to make clear how, in the execution of our accompaniment, certain melody formulas must be expressed, which appear strange because of their musical and prosodic structure.

As is well known, the Benedictine Method of executing Gregorian melodies admits two accents: first, the tonic accent embracing the principal and secondary accents of the Latin language, and secondly, the musical accent embracing the principal and secondary accents of melody independently of the text. Now, when the tonic and musical accents fall on the same note, nothing is easier than to assign to them a change of chord; but when the tonic accent precedes by one note the musical accent, a great controversy arises between those modern Gregorian harmonists who have for a quarter of a century followed Gregorian studies step by step, and those, who for fear of inconsistency, have intrenched themselves behind walls of old ideas and find here no difficulty at all, but consider any note fit to receive a chord. We, however, have not found the question so easy of solution. When we meet melody formulas like the following:



we acknowledge that we cannot roll everything about as on casters. Not a few harmonists have cut the knot by giving a chord to each note, to the tonic as well as to the musical accent; but practice ought to have made it evident enough to them that Gregorian chant is thereby rendered heavy and deprived of that elasticity of movement required by lines of melody so rich in neums and embellishments as those of the traditional chant. Hence, we must still decide and determine which of the two accents is more susceptible of a change of chord when they are in juxtaposition. To which of the two shall we give the preference? That is the question.

First, let us draw attention to an historical fact of prime importance in elucidating this question. All the old Gregorian manuscripts furnish thousands of examples of such melody formulas as we have given above. Consequently we have here a long rhythmic tradition which it would be audacious to ignore, unless we should wish to destroy a whole system inaugurated already at the birth of Gregorian melodies, at a time when the Latin language was the only one spoken by the Church and was better understood and doubtlessly better accentuated than in our own days.

If these formulas appear strange now, it is perhaps not because the melodies themselves present difficulties, but because men see difficulties where there are none. Perchance, too, our modern principles of accentuation, which we regard as dogmas of faith, and which we defend with terrific valor, were formerly not so normative. Not improbably our Latin fathers would look upon our linguistic battles as storms in a tea-kettle.

In view of this historical fact, we do not hesitate to say that when the tonic accent is separated from the musical accent, we prefer to give the chord to the latter. Why? Because it is the weaker. The tonic accent is strong enough by itself without giving it a chord which would emphasize it excessively and leave in the shade the melodious or musical accent. Nature requires that in a conflict between powers one be inclined to help the weaker. Rhythm is obviously a succession and concatenation of movements determined by accents of different emphasis. Give all force to one and you destroy the other; you rupture the progressive movement. You evoke as it were will o' the wisps, goblins of the night, flashing upon you for a moment, then sinking into uncanny darkness. The line is broken, for there is no connection in the movement,—the movements are dispersed.

We have never found a rhythm more halt and uneven than one in which the tonic accent alone determines the change of chord.

Evidently, if we assist the weaker movement it is not that it may surpass in force and brilliancy the tonic accent which ought always to rule, but in order to prevent its total disappearance under the pressure of the stronger.

Besides, another consideration has had weight with us. The adaptation of the melody to the Latin text in Gregorian books was already made by the composer himself. Hence the harmonist's task is limited to discovering the harmony hidden under the melody, without troubling himself about the text. This looks paradoxical, but we are fully convinced that a musician, in harmonizing melodies which he himself has not composed, cannot permit himself to reform what the composer has not seen fit to attend to for reasons best known to himself, reasons of dynamics which we no longer perceive and whose application scandalizes our experts.

If it be demonstrated that Gregorian composers err in furnishing us with formulas, such as we have seen above, in which the musical accent enjoys other functions in the rhythmical movement than that of being the humble, self-effacing slave to the tonic accent, then we shall admit to have been mistaken in preferring to give the force of the chord to the musical accent rather than to the tonic accent when the two are in juxtaposition.

The reason why all this noise is made about the Gregorian rhythm as taught by the Benedictines of Solesmes after a daily experience of nearly half a century, is to be sought in the fact that we are not sufficiently weaned from the prejudices of a school, which has happily seen its last days because of the Motu Proprio of Pius X., but which has ingrained in us the principles of a frightful absolutism, of an absolutism which has directed the musicians of the last fifty years to the famous edition of plain chant about which everybody knows.

Undoubtedly the melody ought to be in the service of the text, since its duty is to illustrate the latter, but when the text has been satisfactorily pronounced, leave the melody free in its movement, for it too has its needs and it ought not to disappear entirely from view. The union of text and melody is like a marriage of musical dynamics, which ought not to end in the slavery of either, but in a harmonious adaptation to the requirements of each.

Before concluding our remarks, we think it well to devote a few lines to the meaning of a musical character, the interpretation of which is well defined in modern music, but which usually receives a different treatment in Gregorian chant. We refer to the following formula :



It interprets the Gregorian note called *Quilisma*, a jagged note, which is ordinarily placed in a minor third.

How was it formerly executed? That is not exactly known. Dom Pothier says that it is a tremulous note, deriving it from the Greek word meaning roll. Various manuscripts put in place of the *Quilisma* a Porrectus, which indicates abundantly that this neum belongs to the family of the *trille*, *gruppetto* or *mordente*, which are charming groups, remnants of the beautiful ages of the antique melopoeia. Now, since a whole choir scarcely ever perfectly executes together these musical charms, one is forced to prolong, in their rendition, the first note of the group and pass lightly over the real note of the *Quilisma*. Naturally when the chanters sing alone, they are perfectly free to give to the *Quilisma* its true interpretation.

AVANT-PROPOS.

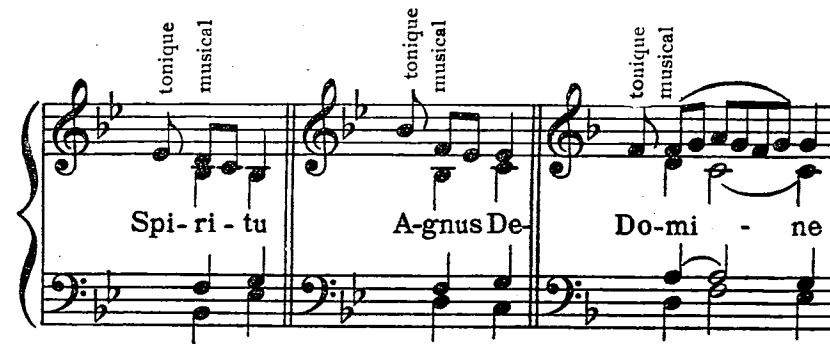
QUELQUES mots d'explication ne seront certainement pas superflus en présentant au public cet essai d'harmonisation des mélodies grégoriennes du *Kyrie* de l'Édition Vaticane.

Les harmonistes grégoriens n'en sont qu'à leurs premières armes, le temps n'ayant pas encore décidé sur bien des questions qui s'agitent au sujet du rythme et des accents des mélodies grégoriennes, ainsi que sur la meilleure méthode de les harmoniser.

Nous ne nous attarderons cependant pas ici à illustrer les principes qui ont présidé à la composition de notre accompagnement. Si Dieu nous le permettra, nous le ferons amplement plus tard dans un volume que nous avons l'intention de publier, sous le titre de : *Méthode d'accompagnement des Mélodies Grégoriennes*.

Nous essayerons seulement de dire comment il faut rendre, dans l'exécution de notre accompagnement, certaines formules mélodiques qui sembleront étranges par leur structure musicale et prosodique.

On sait que la méthode bénédictine d'exécution des mélodies grégoriennes admet deux sortes d'accents : 1° l'accent tonique—accents principaux et secondaires du texte latin ; 2° l'accent musical—accents principaux et secondaires de la mélodie, prise indépendamment du texte. Or quand l'accent tonique et l'accent musical se rencontrent sur la même note, rien de plus facile que de leur assigner le changement d'accord ; mais quand l'accent tonique précède d'une note l'accent musical, alors commence la grande question agitée parmi les harmonistes grégoriens modernes, parmi ceux, disons-nous, qui ont suivi pas à pas les études grégoriennes depuis un quart de siècle ; quant à ceux qui se sont murés dans leurs vieilles idées d'autrefois pour ne pas se démentir, il n'y a pas de question ou de difficulté du tout et toute note est bonne pour recevoir un accord ; ce qui, on le voit, est extrêmement plus facile. Pour nous la question n'est pas si simple. Quand nous nous trouvons en présence de formules mélodiques telles que celles-ci :



nous avouons qu'alors tout ne marche pas comme sur des roulettes. Plusieurs harmonistes ont en effet essayé de couper la poire en deux, et de donner un accord à chaque note, tant à l'accent tonique qu'à l'accent musical ; mais la pratique a dû leur démontrer que le chant grégorien était rendu ainsi lourd et qu'on lui enlevait cette élasticité de mouvement si nécessaire à des lignes mélodiques aussi riches de neumes et de broderies que celles de la tradition. Il reste donc à se décider et à établir lequel des deux accents est plus susceptible de déterminer le changement d'accord quand ils sont en juxtaposition. Auquel des deux faut-il donner la préférence ? Voilà la question.

D'abord constatons un fait *historique* d'une importance capitale pour la lucidité de la question. Tous les manuscrits de la tradition grégorienne nous donnent par milliers des exemples de formules mélodiques comme celles que nous avons données plus haut. Il y a là, par conséquent, toute une tradition rythmique qu'il serait très audacieux de mépriser, sans anéantir tout un système qui a sa source au berceau des mélodies grégoriennes, alors que la langue latine, étant la seule parlée dans l'église, était par tant mieux connue et sans nul doute mieux accentuée que de nos jours. Si ces formules paraissent étranges, c'est que peut-être la difficulté ne se trouve pas du côté des mélodies, mais bien du côté de ceux qui voient des difficultés où il n'y en a pas. Ou bien, peut-être nos principes modernes d'accentuation, considérés comme des dogmes de foi aujourd'hui, et pour lesquels nous livrons des batailles de géant, n'étaient pas si absolus autrefois ; et nos pères latins n'auraient vu dans nos batailles linguistiques que des noyades dans un verre d'eau.

Ce fait établi, nous n'hésitons pas à dire que lorsque l'accent tonique est séparé de l'accent musical, nous préférons donner l'accord à ce dernier. Pourquoi? Parce qu'il est le plus faible. L'accent tonique est assez fort par lui-même, sans lui donner encore un accord qui l'alourdisse à l'excès et laisse complètement dans l'ombre l'accent mélodique ou musical. C'est dans la nature des choses que lorsqu'il y a conflit entre puissants, on aime à aider le plus faible. On le sait, le rythme est une *suite* de mouvements déterminés par des accents de différentes forces. Donner toute la force aux uns, c'est ruiner les autres, et c'est briser ainsi la ligne en mouvement. Cela ressemble alors à ces feux follets, vus de nuit, qui vous éclairent par moments et s'éteignent par intervalles. La ligne est rompue, car il n'y a pas de *suite* dans le mouvement; il n'y a que des mouvements épars.

Nous n'avons jamais trouvé un rythme plus boiteux et plus déséquilibré que celui où continuellement c'est l'accent tonique seul qui détermine le changement d'accord.

Evidemment si nous aidons le mouvement le plus faible ce n'est pas pour le faire surpasser en éclat et en force l'accent tonique qui doit toujours dominer, mais pour ne pas le laisser disparaître sous la pression du plus fort.

Mais nous avons été mûs par une autre considération encore. L'adaptation de la mélodie au texte latin a déjà été faite, dans les livres grégoriens, par le compositeur lui-même; de sorte que la tâche de l'harmoniste n'est plus que de trouver l'harmonie cachée sous la mélodie et de ne suivre pour cela que la ligne mélodique, sans se préoccuper du texte. Cela ressemble à un paradoxe, mais c'est notre pleine et entière conviction, car il ne doit pas être permis à un musicien de vouloir réformer, en harmonisant des mélodies qu'il n'a pas composées lui-même, ce dont le compositeur n'a pas cru de devoir tenir compte, pour des raisons à lui connues, des raisons de dynamique, sans doute, dont peut-être nous avons perdu la connaissance et dont l'application fait maintenant le scandale des prud'hommes.

Quand donc on prouvera que les compositeurs grégoriens ont eu tort de nous donner des formules comme celles que nous avons vues plus haut, en attribuant à l'accent musical, dans la ligne du mouvement rythmique, des fonctions autres que celle d'être l'humble esclave de l'accent tonique, en s'éclipsant devant lui; nous avouerons que nous sommes aussi dans le tort en préférant donner la force de l'accord plutôt à l'accent musical qu'à l'accent tonique quand ils sont en juxtaposition.

La raison de tout le tapage qui se fait autour de la question du rythme grégorien, tel que nous l'ont enseigné les R. R. Bénédictins de Solesmes, après une expérience journalière de presque 50 ans, c'est que nous ne sommes pas encore sevrés des préjugés d'une école, qui heureusement a fait son temps, depuis le *Motu Proprio* de Pie X, mais qui a laissé dans nos idées musicales des principes d'un absolutisme effrayant, absolutisme qui avait conduit les musiciens d'il-y-a un demi-siècle à la fameuse édition de plain-chant que l'on connaît.

La mélodie doit être sans doute au service du texte, puisqu'elle n'est là que pour l'illustrer, mais quand le texte est satisfait par une bonne prononciation, laissez que la mélodie soit libre aussi dans ses mouvements, car elle a ses exigences et elle ne doit pas disparaître tellement qu'on ne la reconnaisse plus. L'union du texte et de la mélodie est un mariage de dynamique musicale, qui ne doit pas finir en esclavage de l'un ou de l'autre, mais en une harmonieuse condescendance aux exigences de chacun.

Avant de conclure, nous pensons qu'il est bien d'ajouter quelques mots pour expliquer une autre formule dont l'interprétation est assez bien définie en musique, mais qui peut-être traitée différemment en plain-chant. Nous voulons parler de la formule suivante:



Elle traduit la note grégorienne appelée *Quilisma*, note dentée, placée, pour l'ordinaire, entre une tierce mineure.

Comment l'exécutait-on autrefois? C'est ce que l'on ne sait pas au juste. Dom Pothier dit que c'est une note trémulante, de son nom qui signifie *rouler*. Divers manuscrits portent à la place du *Quilisma* un *Porrectus*, ce qui indiquerait assez que ce neume appartient à la famille du *trille*, *gruppetto* ou *mordente*, groupes d'agrément, restes des beaux âges de la mélodie antique. Or, comme un chœur tout entier n'arriverait jamais à exécuter avec un parfait ensemble ces agréments musicaux, on en a réduit l'exécution au prolongement de la première note du groupe et au léger glissement sur la note réelle du *Quilisma*. Ce qui n'empêche que lorsque les cantores chantent seuls, ils seront parfaitement libres de donner au *Quilisma* sa vraie interprétation.

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The Ordinary of the Mass.

Organ accompaniment

by

Rev. L. MANZETTI.

At the Sprinkling of the Holy Water.

Asperges me.

On Sundays throughout the year except at Paschal-time.

(M. M. ♩ = 132)

Antiphon. VII. As - pér - ges me, * Dó - mi - ne, hys - só - po, et mun - dá - bor:

la - vá - bis me, et sú - 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.

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Gló - ri - a Pá-tri, et Fí-li-o, et Spi-rí-tu-i Sán-cto: * Si - cut é-rat in prin-cí-pi-o,

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

Asperges me is repeated as far as the Psalm.

On *Passion* and *Palm* Sundays *Gloria Patri* is omitted, but the Antiphon *Asperges me* is repeated immediately after the Psalm: *Miserere*.

Vidi Aquam.

Paschal time

from Easter Sunday to Pentecost inclusive.

M.M. ♩ = 144

Ant. VIII. Ví - di á - quam * e - gre - di - én - tem de tém - plo,

a lá - te-re dēx - tro, al - le - lú - ia: et ó - mnes, ad quos per - vé - nit

á - qua í - sta, sál - vi fá - cti - sunt, et dí - cent,

al - le - lú - ia, al - le - lú - ia. Ps.117. Con-fi - té - mi-ni DÓ-mi-no quó - ni - am bó - nus:

quó - ni - am in sœ-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. Sí - cut é-rat in prin-cí-pi-o, et nunc, et sém-per, et in sœ-cu-la sœ-cu - ló - rum. Á - men.

Vidi aquam is repeated as far as the Psalm.

Other Asperges.

ad libitum.

(M.M. ♩ = 132)

I.

Ant. VII. As - pér - ges me, ^{*} Dó - mi - ne, hys - só - po, et mun - dá - bor: la - vá - bis me, et sú - per ní - vem de - al - bá - bor.

Ps. *Miserere* as before.

(M.M. ♩ = 132)

II.

Ant. IV. As - pér - ges me, ^{*} Dó - mi - ne, hys - só - po, et mun - dá - bor: la - vá - bis me, et sú - per ní - vem de - al - bá - bor.

Ps. 50. Mi - se - ré - re mé - i, Dé - us, ^{*} se - cún - dum mágnam mi - se - ri - cór - di - am tú - am. Gló - ri - a Pá - tri, et Fí - li - o,

et Spi - rí - tu - i Sán - cto. ^{*} Sí - cut é - rat in prin - cí - pi - o, et nunc, et semper, et in sæ - cu - la sæ - cu - ló - rum. Á - men.

Asperges me is repeated as far as the Psalm.

I. In Paschal time.

(Lux et origo.)

(M. M. ♩ = 144)

VIII.

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

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

(M. M. ♩ = 152)

IV.

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

Lau - dá - mus te. Be - ne - dí - ci - mus te. 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 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, Á-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-s-ci-pe de-pre-ca-ti-ó-nem nó-stram.

Qui sé-des ad dé-xte-ram Pá-tris, mi-se-ré-re nó-bis. Quó-ni-am tu só-lus sánctus.

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. Á-men.

(M.M. ♩ = 132)

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

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

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

(M.M. ♩ = 132)

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

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

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

From Holy Saturday to Low Sunday. (not incl.)

(M. M. ♩ = 160)

VIII.

Í - te, mís - sa est, al - le - lú - ia, al - le - lú - ia.
Dé - o grá - ti - as, al - le - lú - ia, al - le - lú - ia.

From Low Sunday to Saturday after Whitsunday. (incl.)

(M. M. ♩ = 160)

VII.

Í - te, mís - sa est.
Dé - o grá - ti - as.

II. For Solemn Feasts. 1.

(Kyrie fons bonitatis.)

(M. M. ♩ = 132)

III.

The musical score is written for piano and voice. It consists of three systems of music. Each system has a piano accompaniment on the left and a vocal line on the right. The piano part is in G major (one sharp) and 4/4 time. The vocal part is in G major and 4/4 time. The lyrics are: Ky - ri - e e - lé - i - son. *ij.* Chri - ste e - lé - i - son. *ij.* Ky - ri - e e - lé - i - son. *ij.* Ky - ri - e e - lé - i - son. *ij.*

The first system of the vocal line includes a measure marked with an asterisk (*). The second system includes a measure marked with an asterisk (*). The third system includes a measure marked with two asterisks (**).

(M.M. ♩ = 144)

I.

Gló-ri - a in ex-cél-sis Dé - o.

Et in tér-ra pax ho - mí - ni - bus

bó-næ vo - lun - tá - tis.

Lau-dá - mus te.

Be-ne-di - 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 cœ - lé - stis, Dé - us Pá - ter o - mní - po - tens.

Dó - mi-ne Fí-li u-ni - gé-ni-te, Jé - su Chri-ste. Dómi-ne Dé-us, Á-gnus Dé-i,

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

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

Qui sé-des ad déx-te-ram Pá-tris, mi-se-ré-re nó-bis. Quóni-am tu só-lus sánctus.

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

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

(M. M. ♩ = 138)

I. Sán - ctus, Sán - ctus, Sán - ctus Dómi-nus Dé - us Sá-ba-oth.

Plé-ni sunt coe-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 Dómi-ni. Ho-sán-na in ex-cél-sis.

(M.M. ♩ = 132)

I. Á-gnus Dé-i, qui tól-lis pec-cá-ta mún-di:

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

mi-se-ré-re nó-bis. Á-gnus Dé-i,

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

(M.M. ♩ = 152)

III. Í - te, Dé - o

mís - sa est. grá - ti - as.

Or according to the more common use.

(M.M. ♩ = 152)

V. Í - te, Dé - o

mís - sa est. grá - ti - as.

(M.M. ♩ = 152)

V. Be - ne - di - cá - mus Dó - mi - no.

III. For Solemn Feasts. 2.

(Kyrie Deus sempiternus.)

(M.M. ♩ = 132)

IV.

Ký - ri - e * e - lé - i - son.

Ký - ri - e e - lé - i - son.

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

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

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

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

Ký - ri - e *

** e - lé - i - son.

The musical score is written for piano and voice. It consists of four systems of music. Each system has a piano accompaniment on the left and a vocal line on the right. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are in Greek: 'Chrí - ste e - lé - i - son. Ký - ri - e'. The first system shows the vocal line starting with 'Chrí - ste' and then 'e - lé - i - son.' followed by 'Ký - ri - e'. The second system continues with 'e - lé - i - son.' and 'Ký - ri - e' followed by 'e - lé - i - son.'. The third system starts with 'Ký - ri - e' followed by a measure marked with an asterisk (*). The fourth system ends with a measure marked with two asterisks (**) followed by 'e - lé - i - son.'.

(M. M. ♩ = 152)

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

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

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

Dó - mi - ne Dé - us, Rex 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, Á - gnus Dé - i,

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

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

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

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

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

(M. M. ♩ = 138)

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

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

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

IV. (M. M. ♩ = 138)

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

Á - 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.

Ite missa est or *Benedicamus Domino*, the one commonly used, as at the end of the preceding Mass.

IV. For Doubles. 1. (Cunctipotens Genitor Deus.)

(M. M. ♩ = 132)

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.

(M.M. ♩ = 144)

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

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

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

Dó - mi - ne Dé - us, Rex 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,

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

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

Qui sé - des ad dé - xte - ram Pa - 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.

(M. M. ♩ = 138)

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

Plé - ni sunt cœ - li et tér - ra gló - ri - a - tú - a. Ho - sán - na

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

Ho - sán - na in - ex - cœl - sis.

(M. M. ♩ = 138)

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

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

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

(M.M. ♩ = 144)

I. Í - te, Dé - o — mis - sa est. grá - ti - as.

I. Be - ne - di - cá - mus Dó - mi - no.

V. For Doubles. 2.
(Kyrie magnæ Deus potentia.)

(M.M. ♩ = 138)

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

Chrí - ste e - lé - i - son. *ij*

Ký - ri - e e - lé - i - son. *ij*

(M.M. ♩ = 144)

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

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

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 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, Á - gnus Dé - i, Fí - li - us Pá - tris.

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

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

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

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

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

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

(M.M. ♩ = 132)

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

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

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

(M.M. ♩ = 138)

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

mi - se - ré - re - nó - bis. *ij* Á - gnus Dé - i, *

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

(M.M. ♩ = 152)

VIII. Í - te, Dé - o. mís - sa est.
grá - ti - as.

VI. For Doubles. 3. (Kyrie Rex Genitor.)

VII. (M.M. ♩ = 144)

Ký - ri - e e - lé - i - son.

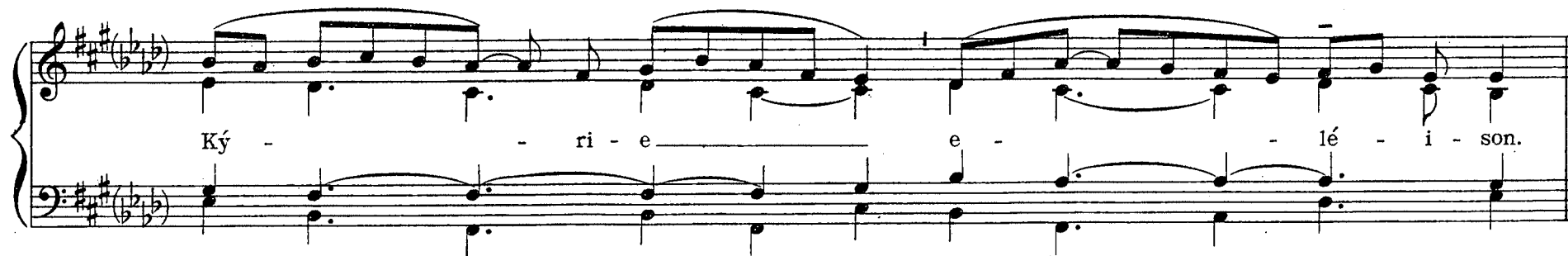
Ký - ri - e e - lé - i - son. Ký - ri - e

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

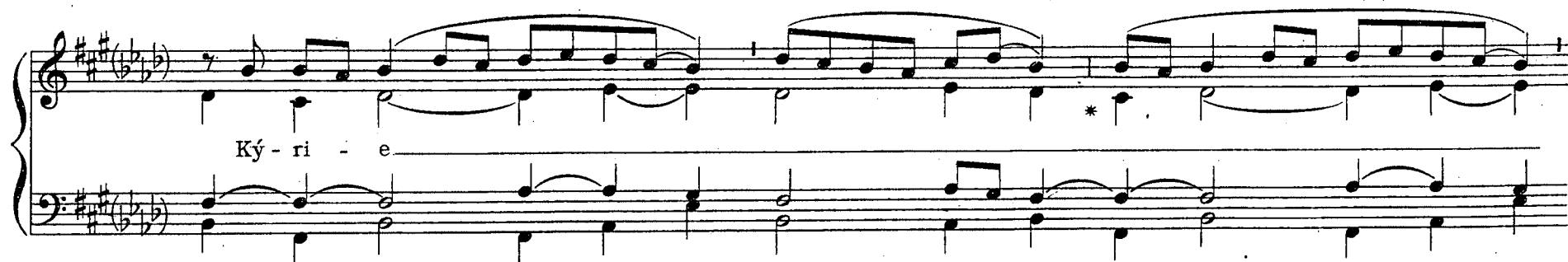
Chrí - ste e - lé - i - son. Chrí - ste



First system of a musical score. The treble staff contains a vocal melody with lyrics "e - lé - i - son. Ký - ri - e e - lé - i - son." The bass staff provides a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The system is divided into two measures by a double bar line.



Second system of the musical score. The treble staff continues the vocal melody with lyrics "Ký - ri - e e - lé - i - son." The bass staff continues the piano accompaniment. The system is divided into two measures by a double bar line.



Third system of the musical score. The treble staff continues the vocal melody with lyrics "Ký - ri - e" followed by a measure containing an asterisk (*). The bass staff continues the piano accompaniment. The system is divided into two measures by a double bar line.



Fourth system of the musical score. The treble staff continues the vocal melody with lyrics "e - lé - i - son." The bass staff continues the piano accompaniment. The system is divided into two measures by a double bar line. There are double asterisks (**) in the first measure of the treble staff.

(M.M. ♩ = 152)

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

bó - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. 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 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, Á - gnus Dé - i, Fí - li - us Pá-tris.

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

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

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

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

(M.M. ♩ = 132)

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

VIII. (M.M. ♩ = 138)

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

mi - se - ré - re - nó - bis. ij Á - gnus Dé - i,

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

VIII. (M.M. ♩ = 152)

Í - te, Dé - o, mis - sa est. grá - ti - as.

VII. For Doubles. 4.

(Kyrie Rex splendens.)

(M.M. ♩ = 132)

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

Chrí - ste e - - - lé - i - son. *ij*

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

(M.M. ♩ = 152)

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

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

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

Dó - mi - ne Dé - us, Rex cóe - le - 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,

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

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

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

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

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

(M.M. ♩ = 138)

VIII. Sán - ctus, * Sán - ctus,

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

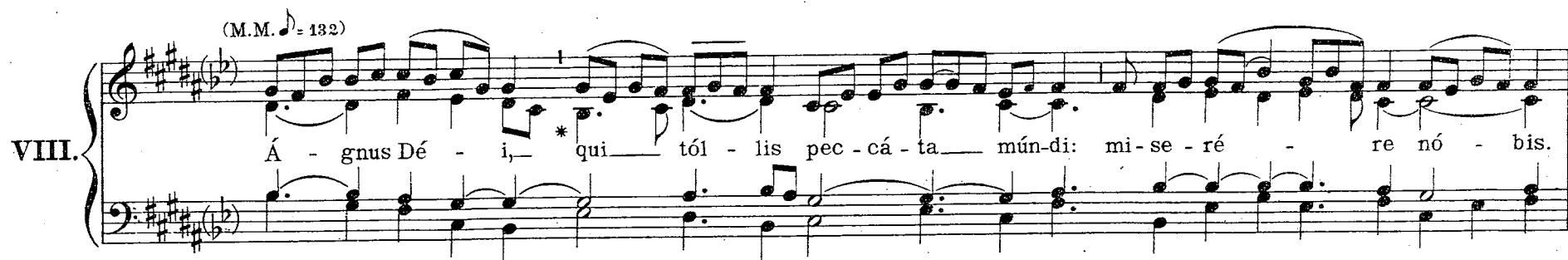
Plé - ni sunt . coe - li et tér - ra gló - ri - a tú - a.

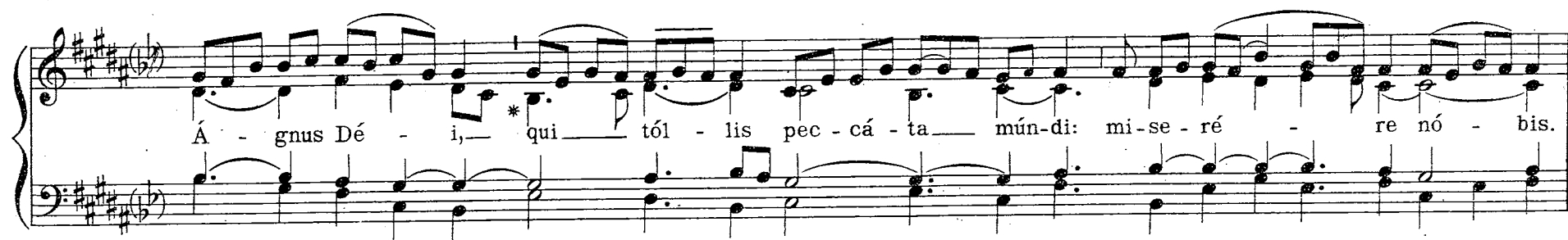
Ho - san - na in ex - cé - sis.

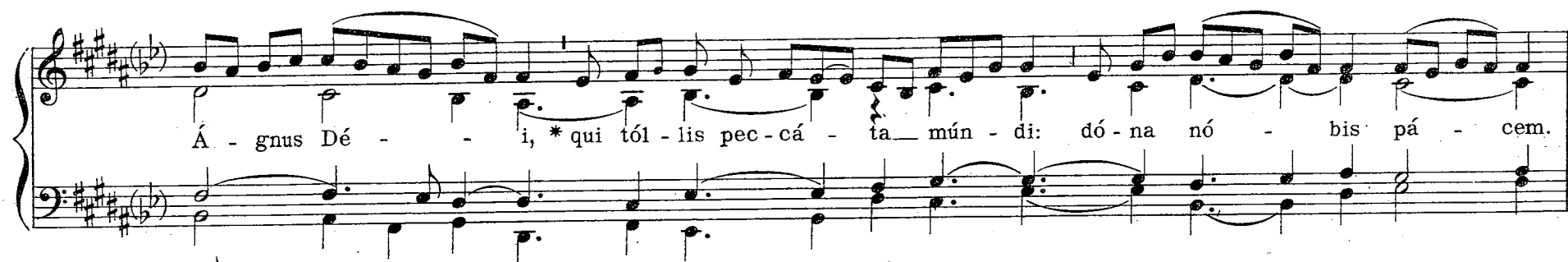
Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni.

Ho - san - na in ex - cé - sis.

(M.M. ♩ = 132)

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

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

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

(M.M. ♩ = 138)

VIII.  Í - te, Dé - o mís - sa est. grá - ti - as.

VIII. For Doubles. 5.

(De Angelis.)

(M.M. ♩ = 138)

V. Ky - 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.

(M.M. ♩ = 144)

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

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

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

Dó - mi - ne Dé - us, Rex 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, Á - gnus Dé - i,

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

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

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

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

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

(M.M. ♩ = 138)

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

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

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

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

(M.M. ♩ = 138)

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

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

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

(M.M. ♩ = 152)

V.

Í Dé - te, o mís - sa est.
o grá - ti - as.

V.

Be - ne - di - cá - mus Dó - mi - no.

IX. For Feasts of B.V.M. 1.

(Cum jubilo.)

(M.M. ♩ = 138)

I.

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

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

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

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

Ký-ri - e e - lé - í - son.

(M.M. ♩ = 144)

VII. Gló - ri - a in ex - cél - sis Dé - o. Et in tér - ra pax ho - mí - ni - bus bó - nae vo - lún - ta - 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 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, Á - gnus Dé - i,

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

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

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

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

in - gló - ri - a Dé - i Pá - tris. Á - men.

(M.M. ♩ = 126)
V. Sán - ctus, Sán - ctus, Sán - ctus - DÓ-mi - nus Dé - us Sá - ba - oth.

Plé-ni sunt cóe-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.

(M.M. ♩ = 132)

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

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

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

(M.M. ♩ = 138)

I. Í - te, — mís - sa est. —
Dé - o — grá - ti - as. —

I. Be - ne - di - cá - mus Dó - mi - no. —

X. For Feasts of B.V.M. 2.

(AIme Pater.)

(M. M. ♩ = 138)

I.

The musical score is written for a piano accompaniment in G major (one sharp) and 4/4 time. It consists of three systems, each with a treble and bass staff joined by a brace. The tempo is marked as (M. M. ♩ = 138). The first system is labeled 'I.' and contains two measures of music. The lyrics 'Ký - ri - e - e - lé - i - son.' are written below the first measure, and 'Ký - ri - e - e - lé - i - son.' are written below the second measure. The second system also contains two measures. The lyrics 'Ký - ri - e - e - lé - i - son.' are written below the first measure, and 'Chrí - ste - e - lé - i - son.' are written below the second measure. The third system contains two measures. The lyrics 'Chrí - ste - e - lé - i - son.' are written below the first measure, and 'Chrí - ste - e - lé - i - son.' are written below the second measure. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. The piano part provides a harmonic foundation for the vocal lines.

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.

(M. M. ♩ = 152)

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

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

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

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

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

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

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

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

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

in gló - ri - a Dé - i Pá - tris. Á - - - - - men.

(M. M. ♩ = 138)

IV.

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

Plé - ni sunt cóe - 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 - cé - l - sis.


(M. M. ♩ = 132)

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

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

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

"Ite, missa est," or "Benedicamus Domino," as in the preceding Mass.

I. 

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

A musical score for a vocal and piano piece. The vocal line is written on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat) and one sharp (F-sharp), which is unusual. The piano accompaniment is written on two staves (treble and bass) with the same key signature. The lyrics are 'Ký - ri - e * e - - - lé - i - son.' The music features a mix of eighth and sixteenth notes, with some measures containing triplets. There are some handwritten annotations in the score, including '(h)' and a '*'.

(M.M. ♩ = 152)

II. Gló - ri - a__ in__ ex - cél - sis Dé - o. Et in tér - ra__ pax ho - mí - ni - bus__

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

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

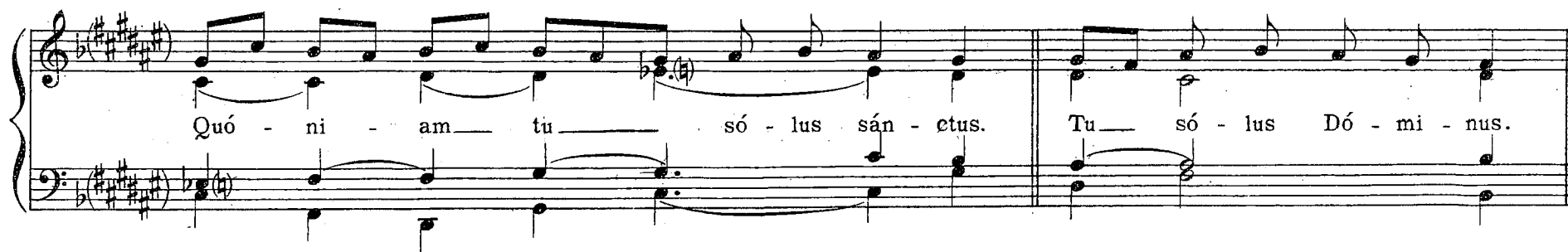
Dó - mi - ne__ Dé - us, Rex coe - lé - stis, Dé - us__ Pá - ter o - mní - po - tens.

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

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

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

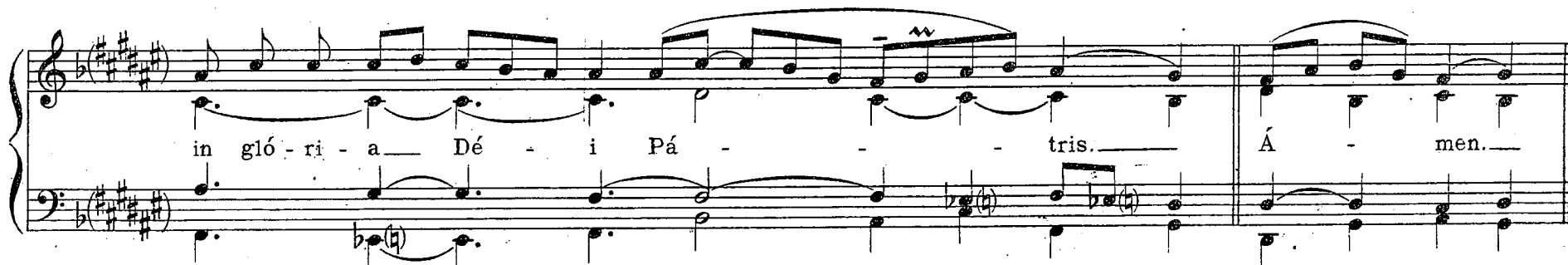
Qui sé - des ad dé - xte - ram Pá - tris, mi - se - ré - re nó - bis.



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



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



in gló - ri - a Dé - i Pá - tris. Á - men.



II. (M.M. ♩ = 138) Sán - ctus, Sán - ctus, Sán - ctus Dó - mi - nus Dé - us Sá - ba - oth.

Plé - ni sunt coe - 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 cé - sis.

(M.M. ♩ = 132)

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

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

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

(M.M. ♩ = 144)


I. Í Dé - te, mís - sa - est.
Dé - o, grá - ti - as.

I. Be - ne - di - cá - mus Dó - mi - no.

XII. For Semidoubles. 1.

(Pater cuncta.)

(M.M. ♩ = 138)

VIII. 

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.

(M. M. ♩ = 144)

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

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

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

Dó - mi - ne Dé - us, Rex 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,

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

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

Qui sé - des ad dé - xte - ram Pá - tris, mi - se - ré - re — nó - bis.

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

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

in gló - ri - a Dé - i Pá - tris. Á - — — — — men.

(M.M. ♩ = 132)

II.

Sán - ctus, Sán - ctus, Sán - ctus

Dó - mi - nus Dé - us Sá - ba - oth. Plé - ni - sunt cóe - 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 - cé - sis.

(M.M. ♩ = 132)

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

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

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

(M.M. ♩ = 152)

VIII. Í Dé - te, — — — — — mís - sa est.
Dé - o — — — — — grá - ti - as.

XIII. For Semidoubles. 2.

(M. M. ♩ = 138)

I. 

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



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



e - lé - i - son.

(M.M. ♩ = 152)

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

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

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

Dó - mi - ne Dé - us, Rex cóe - le - 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, Á - gnus Dé - i, Fí - li - us Pá - tris.

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

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

Qui sé - des ad dé - xte - ram Pá - tris, mi - se - ré - re — nó - bis.

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

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

(M. M. ♩ = 132)

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

Plé - ni sunt cóe - 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.

(M.M. ♩ = 138)

I. Á - gnus Dé - i, * qui tó - lis pec - cá - ta mún - di:

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

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

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

(M.M. ♩ = 144)

I. I - te, Dé - o, mís grá - sa est. ti - as.

I. Be - ne - di - cá - mus. Dó - mi - no.

XIV. During Octaves except those of B.V. M.

(Jesu Redemptor.)

(M.M. ♩ = 138)

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

Chrí - ste e - lé - i - son. *ij.*

Ky - ri - e e - lé - i - son. *ij.*

Ky - ri - e * e - lé - i - son.

(M.M. ♩ = 144)

III.

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

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

Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí - bi pró - pter má - gnam glo - 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, Á - gnus - Dé - i, Fí - li - us - Pá - tris.



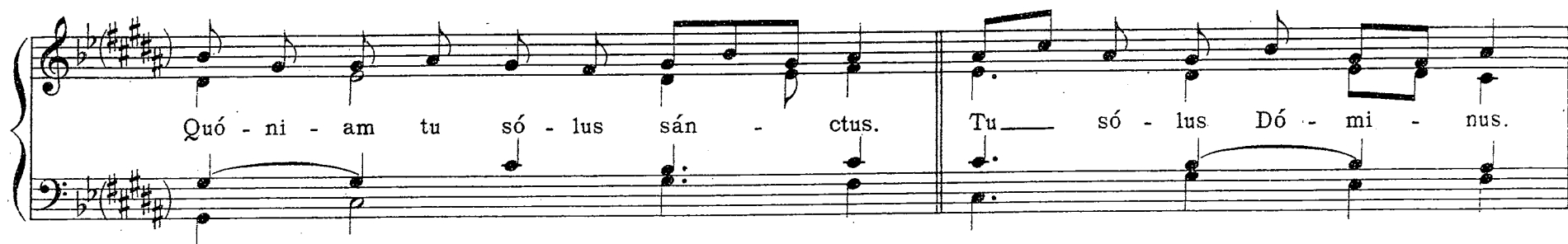
Qui - tól - lis pec - cá - ta mún - di, mi - se - ré - re - nó - bis.



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



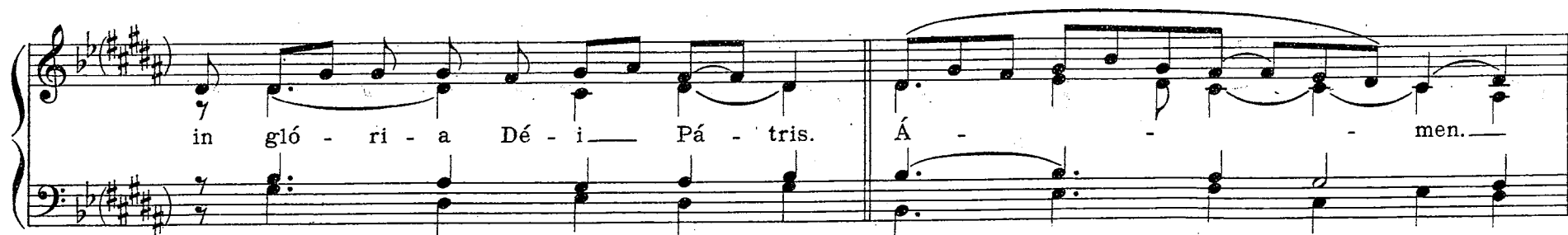
Qui sé - des ad dé - xte - ram Pá - tris, mi - se - ré - re nó - bis.



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



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



in gló - ri - a Dé - i Pá - tris. Á - men.

(M.M. ♩ = 138)

I.

Sán - ctus, * Sán - ctus, Sán - ctus

Dó-mi-nus Dé - us Sá - ba - oth. Plé-ni sunt cóe - 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 - cé - sis.

(M.M. ♩ = 138)

VIII.

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

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

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

(M.M. ♩ = 152)

VIII.

Í Dé - te, o. mís - sa est. grá - ti - as.

XV. For Simple Feasts.

(Dominator Deus.)

(M.M. ♩ = 144)

IV.   

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

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

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

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

(M.M. ♩ = 152)

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

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

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

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

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

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

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

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

(M.M. ♩ = 132)

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

Plé - ni - sunt cóe - 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 - na in ex - céel - - sis.

(M.M. ♩ = 132)

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

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

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

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

(M.M. ♩ = 152)

IV. Í - te, mís - sa est.
Dé - o grá - ti - as.

XVI. On Weekdays throughout the Year.

III. (M.M. ♩ = 144)

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

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

II. (M.M. ♩ = 138)

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

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

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

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

(M.M. ♩ = 132)

I. Á - gnus Dé - i, * qui tól - lis pec - cá - ta mún - di: mi - se - ré - re - no - bis.

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

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

(M.M. ♩ = 132)

IV. Be - ne - di - cá - mus Dó - mi - no. B. Dé - o grá - ti - as.

XVII. For Sundays in Advent and Lent.

(M.M. ♩ = 132)

I. *Ký - ri - e - lé - i - son. ij.*

Chrí - ste - lé i son. ij.

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

e - lé - i - son.

Or, where it is customary:

(M.M. ♩ = 138)

VI. *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.*

(M.M. ♩ = 138)

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

Plé - ni sunt coe - 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 - cé - sis.

(M.M. ♩ = 132)

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

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

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

(M.M. ♩ = 144)

I Be-ne-di-cá - mus Dó - mi-no. B. Dé - o - grá - ti-as.

(M.M. ♩ = 144)

VI. Be-ne-di-cá - mus Dó - mi-no. B. Dé - o - grá - ti-as.

XVIII. On the Weekdays of Advent and Lent, Vigils,
the Ember and Rogation Days.

IV. (M.M. ♩ = 138)

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

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

II. (M.M. ♩ = 138)

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



Plé - ni - sunt coe - 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.

(M.M. ♩ = 138)

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



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

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

(M.M. ♩ = 152)

IV. Be - ne - di - cá - mus Dó - mi - no. R. Dé - o grá - ti - as.

Credo.

I.

(M.M. ♩ = 152)

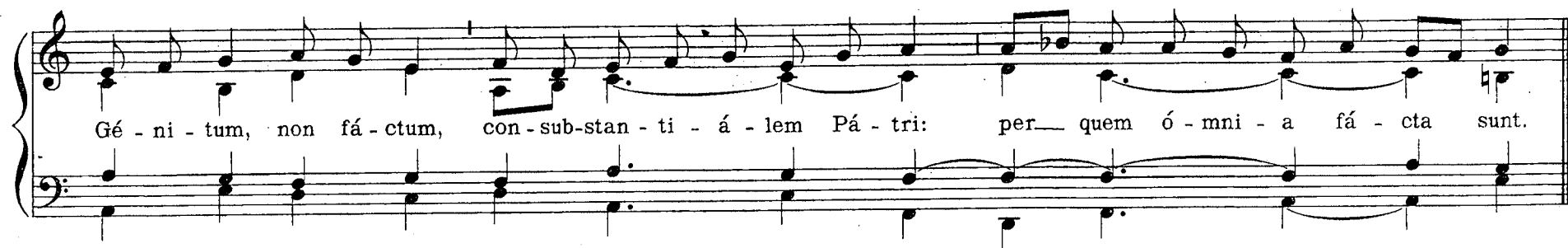
IV. Cré - do in ú - num Dé - um. Pá - trem o - mni - po - tén - tem, fa - ctó - rem coe - li et tér - rae,

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 án - te ó - mni - a sée - cu - la.



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



Gé - ni - tum, non fá - ctum, con - sub - stan - 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 - scén - dit de cóe - lis.



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

Cru - ci - 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 Scri-ptú-ras. Et a-scén-dit in cóe-lum: sé - det ad dé-xte-ram Pá-tris.

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

Et in Spí-ri-tum Sán-ctum, Dó-mi - num, et 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 con-glo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas.

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

Con-fí-te-or ú-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 ví-tam ven-tú-ri sáe-cu-li. Á-men.

Besides the preceding authentic tone, the others following, may also be used.

Credo.

II.

(M. M. ♩ = 152)

IV.

Cré - do in ú - num Dé - um.

Pá - trem o - mni - po - tén - tem, fa - ctó - rem coe - li et tér - ræ,

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.

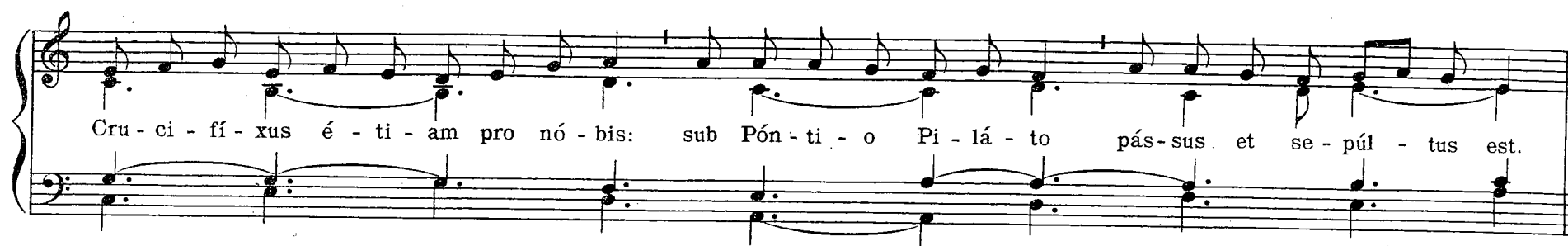
Et ex Pá - tre ná - tum án - te ó - mni - a sée - cu - la.

Dé - um de Dé - o, lú - men de lú - mi - ne, Dé - um vé - rum' de Dé - o vé - ro.

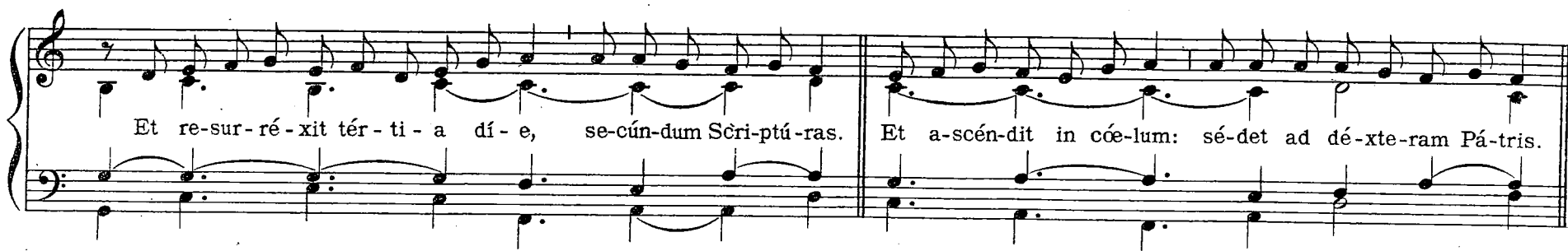
Gé - ni - tum, non fá - ctum, con - sub - stan - ti - á - lem Pá - tri: per quem ó - mni - a fá - cta sunt.

Qui pró - pter nos hó - mi - nes, et pró - pter nó - stram sa - lú - tem de - scén - dit de cóe - lis.

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



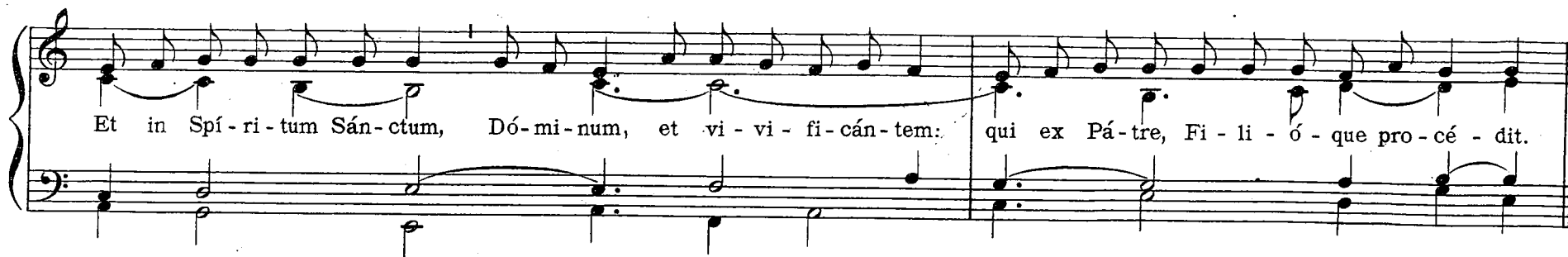
Cru - ci - fí - xus é - ti - am pro nó - bis: sub Pón - ti - o Pi - lá - to pás - sus et se - púl - tus est.



Et re-sur-ré-xit tér - ti - a dí - e, se-cún-dum Sêri-ptú-ras. Et a-scén-dit in cóe-lum: sé-det ad dé-xte-ram Pá-tris.



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



Et in Spí - ri - tum Sán - ctum, Dó - mi - num, et 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 con-glo-ri-fi-cá-tur: qui lo-cú-tus est per Pró-phe-tas.

Et ú-nam sán-ctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am. Con-fí-te-or ú-num ba-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 ví-tam ven-tú-ri sáe-cu-li. Á - - - - - men.

Credo.

III.

(M. M. ♩ = 144)

V. Cre-dó in ú - num Dé - um. Pá - trem o - mni-po-tén-tem, fa - ctó - rem cóe - li et tér - ræ,

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 án - te ó - mni - a. sée - 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, nōn fá - ctum, con-sub-stan - 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 - scén - dit de — cœ - 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 Scri-ptú - ras. Et a-scén-dit in cóe - lum: sé-det ad dé-xte-ram Pá - tris.

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

Et in Spí - ri-tum Sán-ctum, Dó-mi-num, et vi - vi - fí - 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 con-glo-ri - fi - cá-tur: qui lo-cu-tús est per Pro-phé-tas.

Et ú-nam sán-ctam ca-thó-li-cam et a - po-stó-li-cam Ec - clé - si - am. Con-fí - te - or ú-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 ví - tam ven - tú - ri sée - cu - li. Á - - - - - men.

Credo.

IV.

(M.M. ♩ = 144)

I.

Cré-do in ú-num Dé-um.

Pá-trem o-mni-po-tén-tem,

fa-ctó-rem cœ-li et tér-ræ,

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

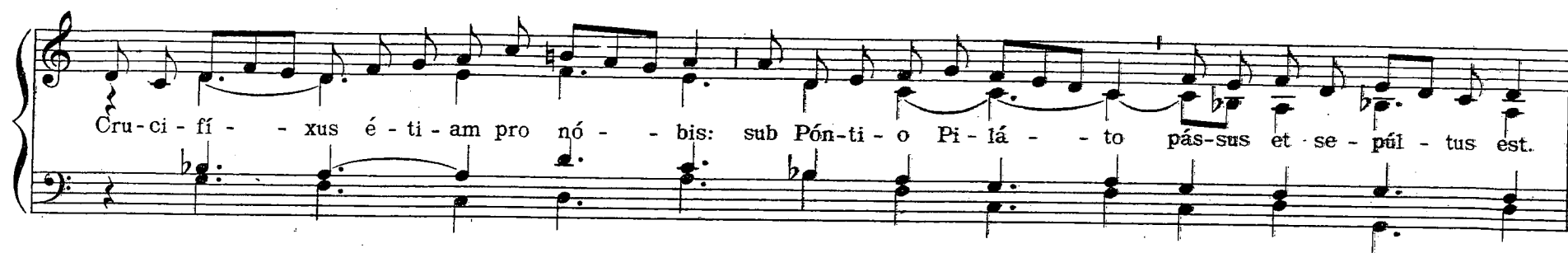
án-te ó-mni-a sæ-cu-la.

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

Gé - ni - tum, non fá - ctum, con-sub-stan-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 - scén - dit de cóe - - lis.

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



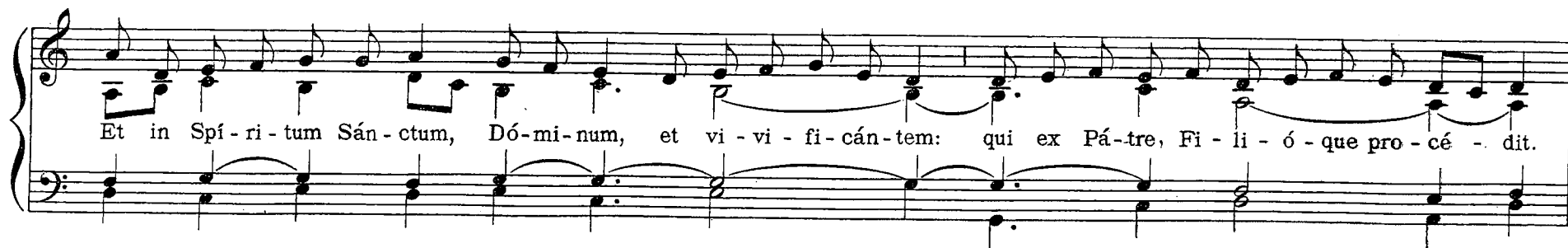
Cru-ci - fi - - xus é - ti - am pro nó - - bis: sub Pón-ti - o Pi - lá - - to pás-sus et se - púl - tus est.



Et re-sur-ré-xit tér-ti - a dí - e, se-cún-dum Scri-ptú - ras. Et a-scén-dit in cóe-lum: sé-det ad dé-xte-ram Pá - tris:



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



Et in Spí - ri - tum Sán - ctum, Dó-mi-num, et 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 con-glo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas.

Et ú-nam sán-ctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am. Con-fí-te-or ú-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 ví-tam ven-tú-ri sáe-cu-li. Á-men.

Any portion of a Mass contained in the preceding can be substituted by another part taken from this Ordinary; except for week days it is also permitted to select from one of the following Chants, according to the class of Feast.

Optional Melodies.

Kyrie.

I.

(Clemens Rector.)

(M.M. ♩ = 132)

I. Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son.



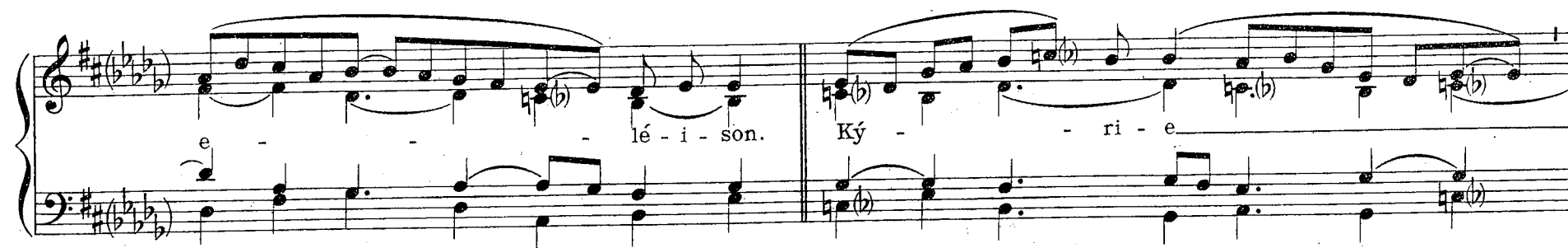
Chrí - ste e - lé - i - son.

This system features a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef consists of eighth and sixteenth notes, with a long horizontal line indicating a sustained note. The bass clef provides a harmonic accompaniment with chords and single notes.



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

This system continues the musical piece. It includes a repeat sign in the middle of the system. The melody and accompaniment follow the same patterns as the first system, with the vocal line in the treble and piano accompaniment in the bass.



e - lé - i - son. Ký - ri - e

This system contains a repeat sign. The vocal line in the treble clef includes the words 'e - lé - i - son.' and 'Ký - ri - e'. The piano accompaniment in the bass clef continues with its harmonic support.



e - lé - i - son.

The final system on the page. The vocal line in the treble clef concludes with 'e - lé - i - son.'. The piano accompaniment in the bass clef provides the final harmonic resolution.

Ký - ri - e - lé - i - son.

Ký - ri - e *

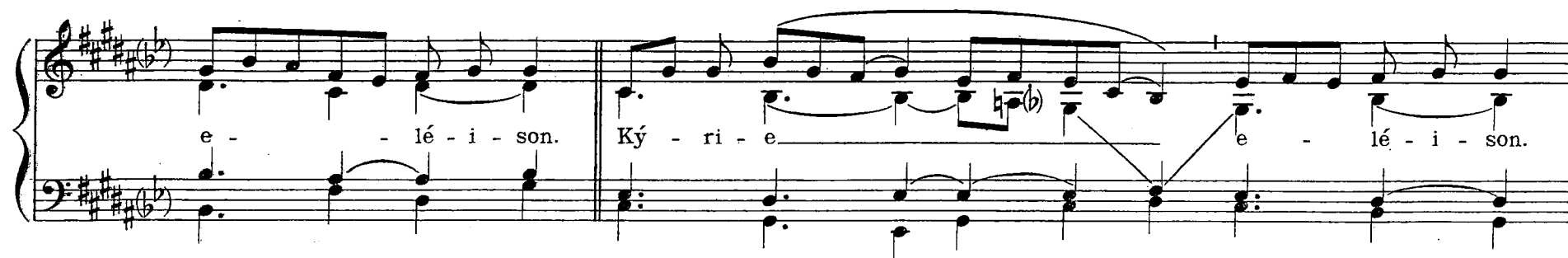
e - lé - i - son.

II.

(Summe Deus.)

(M.M. ♩ = 132)

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



First system of the musical score. The treble and bass staves are in G major (three sharps) and 6/8 time. The lyrics are: e - lé - i - son. Ký - ri - e e - lé - i - son. The melody is written in a single line with a treble clef, and the bass line is in the bass clef. There are various musical notations including eighth notes, quarter notes, and half notes, with some notes beamed together.



Second system of the musical score. The lyrics are: Chrí - ste e - lé - i - son. The melody continues with a treble clef, and the bass line remains in the bass clef. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, with some notes beamed together.



Third system of the musical score. The lyrics are: Chrí - ste e - lé - i - son. Chrí - ste. The melody continues with a treble clef, and the bass line remains in the bass clef. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, with some notes beamed together.



Fourth system of the musical score. The lyrics are: e - lé - i - son. Ký - ri - e e - lé - i - son. The melody continues with a treble clef, and the bass line remains in the bass clef. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, with some notes beamed together.

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

III.

(Rector cosmi pie.)

(M.M. ♩ = 138)

II. 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 - son.

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

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

Ký - ri - e e - lé - i - son.

IV.
(Kyrie altissime.)

(M.M. ♩ = 144)

V. 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.

This system features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats and one sharp (B-flat major or D minor). The melody is marked with a fermata over the word 'ste' and a long note for 'e'. The piano accompaniment consists of chords and moving lines in the left hand.

Chrí - ste e - lé - i - son.

This system continues the vocal melody and piano accompaniment from the first system. The vocal line has a fermata over 'ste' and a long note for 'e'. The piano accompaniment continues with harmonic support.

Ký - ri - e e - lé - i - son.

This system introduces the 'Kyrie eleison' text. The vocal melody has a fermata over 'ri' and a long note for 'e'. The piano accompaniment continues with harmonic support.

Ký - ri - e e - lé - i - son.

This system continues the 'Kyrie eleison' text. The vocal melody has a fermata over 'ri' and a long note for 'e'. The piano accompaniment continues with harmonic support.

Musical score for Kyrie eleison, measures 130-134. The score is in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: Ky - ri - e * e - lé - i - son. The asterisk is placed above the measure containing the word 'e'.

V.
(Conditor Kyrie omnium.)

Musical score for Kyrie eleison, measures 135-139. The score is in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: Ky - ri - e * e - lé - i - son. Ky - ri - e. The asterisk is placed above the measure containing the word 'e'.

Musical score for Kyrie eleison, measures 140-144. The score is in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: e - lé - i - son. Ky - ri - e e - lé - i - son.

Musical score for Kyrie eleison, measures 145-149. The score is in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: Chri - ste e - lé - i - son. Chri - ste e - lé - i - son.



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

This system contains the first two staves of music. The treble staff has a key signature of three flats and a sharp (B-flat major/C minor) and a 4/4 time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. This is followed by a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The melody continues with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The bass staff begins with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a half note C3. This is followed by a half note D3, a quarter note E3, a quarter note F3, and a half note G3. The melody continues with a half note A3, a quarter note B3, a quarter note C4, and a half note D4.



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

This system contains the next two staves of music. The treble staff continues the melody from the previous system, starting with a half note E5, a quarter note F5, a quarter note G5, and a half note A5. This is followed by a half note B5, a quarter note C6, a quarter note D6, and a half note E6. The bass staff continues the bass line from the previous system, starting with a half note A3, a quarter note B3, a quarter note C4, and a half note D4. This is followed by a half note E4, a quarter note F4, a quarter note G4, and a half note A4.



Ký - ri - e *

This system contains the next two staves of music. The treble staff continues the melody from the previous system, starting with a half note F5, a quarter note G5, a quarter note A5, and a half note B5. This is followed by a half note C6, a quarter note D6, a quarter note E6, and a half note F6. The bass staff continues the bass line from the previous system, starting with a half note A4, a quarter note B4, a quarter note C5, and a half note D5. This is followed by a half note E5, a quarter note F5, a quarter note G5, and a half note A5.



** e - lé - i - son.

This system contains the final two staves of music. The treble staff continues the melody from the previous system, starting with a half note G5, a quarter note A5, a quarter note B5, and a half note C6. This is followed by a half note D6, a quarter note E6, a quarter note F6, and a half note G6. The bass staff continues the bass line from the previous system, starting with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. This is followed by a half note E6, a quarter note F6, a quarter note G6, and a half note A6.

VI.
(Te Christe Rex supplices.)

(M.M. ♩ = 138)

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

Ky - ri - e. e - lé - i - son.

Ky - ri - e. e - lé - i - son.

Chri - ste. e - lé - i - son.

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

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. *

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

VII.

(Splendor æterne.)

(M.M. ♩ = 132)

I.

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

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

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

e - - - - - lé - i - son.

VIII.

(Firmator sancte.)

(M.M. ♩ = 138)

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

This musical system is for voice part VI. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The tempo is marked as M.M. ♩ = 138. The lyrics are "Ký - ri - e * e - lé - i - son. iij. Chrí - ste". The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. There are slurs over the first two phrases and a repeat sign at the end.

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

This system continues the musical score for voice part VI. It contains the lyrics "e - lé - i - son. iij. Ký - ri - e e - lé - i - son. ij.". The musical notation continues with the same key signature and tempo, featuring slurs and a repeat sign.

*Ký - ri - e * e - lé - i - son.*

This system continues the musical score for voice part VI. It contains the lyrics "Ký - ri - e * e - lé - i - son.". The musical notation continues with the same key signature and tempo, featuring slurs and a repeat sign.

IX.

(O Pater excelse.)

(M.M. ♩ = 132)

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

This musical system is for voice part VIII. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The tempo is marked as M.M. ♩ = 132. The lyrics are "Ký - ri - e * e - lé - i - son. iij". The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. There are slurs over the first two phrases and a repeat sign at the end.

Chrí - ste e - lé - i - son. *iij.*

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

X.

(For ordinary Sundays.)

(M.M. ♩ = 132)

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

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

Ký - ri - e * e - lé - i - son.

XI.

(For Sundays in Advent and Lent.)

(M.M. ♩ = 138)

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.

Gloria.

I.

(M.M. ♩ = 144)

VIII

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

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

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 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, Á - gnus Dé - i,

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

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

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

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

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

in - gló - ri - a Dé - i Pá - tris. Á - mēn.

II.

(M.M. ♩ = 144)

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

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

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 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, — Á - gnus Dé - i, — Fí - li - us Pá - tris.

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

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

Qui — sé - des — ad dé - xte - ram Pá - tris, mi - se - ré - re nó - bis.

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

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

in gló - ri - a Dé - i Pá - tris. Á - men.

III.

II. (M.M. ♩ = 152) Gló - ri - a in ex - cé - lis Dé - o. Et in tér - ra pax ho - mí - ni - bus

First system of a hymn. The music is written for piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 4/4. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: bó - nae vo - lun - tá - tis. Lau - dá - mus te.

Second system of a hymn. The music continues from the first system. The lyrics are: Be - ne - dí - ci - mus te.

Third system of a hymn. The music continues from the second system. The lyrics are: Ad - o - rá - mus te.

Fourth system of a hymn. The music continues from the third system. The lyrics are: 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 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, Á - gnus Dé - i, Fí - li - us Pá - tris.

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

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

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

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

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

Cum Sán - cto Spí - ri - tu, in gló - ri - a

Dé-i Pá - tris. Á - men.

Sanctus.

I.

(M. M. ♩ = 132)

I.

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

Plé - ni sunt — cóe - 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 - cé - sis.

II.

(M. M. ♩ = 138)

IV.

Sán - ctus, Sán - ctus, Sán - ctus.

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

III.

(M. M. ♩ = 132)

VIII

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

Dé - us Sá - ba - oth. Plé - ni sunt cóe - li

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

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

Agnus.
I.

(M.M. ♩ = 132)

VIII.

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

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

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

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

II.

(M. M. ♩ = 138)

VI. 

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



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



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

MISSA PRO DEFUNCTIS

Harmonized
by
LEO P. MANZETTI

Introitus

VI. *(♩ = 120)*

Ré - qui - em * ae - tér - nam do - na e - is - Dó - mi

Ped.

ne: et lux per - pé - tu - a lú - ce - at e - is.

Ped.

(♩ = 138)

Ps. Te de - cet hymnus Deus in Si - on, et ti - bi reddétur vo - tum in Je - rú - sa -

lem: ex - áu - di orationem me - am, ad te o - mnis ca - ro vé - ni - et.

Ped.

Repeat "Requiem" to the psalm

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Kyrie

VI. (♩ = 116)

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

Ped.

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

Ped.

Graduale

II. (♩ = 138)

Ré - qui - em * ae - tér - nam do - na e - is

Dó - mi - ne: et -

Ped.

lux per - pé - tu - a

Ped.

lú - ce - at e - is.

♯ In me - mó - ri - a ae - tér -

na

Ped.

e - rit ju -
 stus: ab au - di - ti - o - ne ma
 la non
 Ped.
 ti - mé - bit.

Tractus

(♩ = 144)

VIII.

Ab - sól - ve, * Dó - mi - ne, á - ni - mas ó - mni - um fi -

dé - li - um de - fun - ctó - rum ab o - mni

vín - cu - lo de - li - ctó - rum.

Et grá - ti - a tu - a il - lis suc - cur - rén - te,

Ped.

Ped.

me - re - án - tur e - vá - de - re ju - dí - ci - um ul - ti - ó

nis. Et lu - cis ae - tér - nae

Ped.

be - a - ti - tú - di - ne * pér - fru - i.

Ped.

Sequentia

(♩ = 132)

I. 1 Di-es i-rae, di-es il-la, Sol-vet sae-clum in fa-víl-la: Te-ste Da-vid cum Si-býl-la.
 2 Quan-tus tre-mor est fu-tú-rus, Quan-do ju-dex est ven-tú-rus, Cun-cta stri-cte dis-cus-sú-rus!

Ped.

4 Tu-ba mi-rum spar-gens so-num Per se-púl-cra re-gi-ó-num, Co-get o-mnes an-te thro-num.
 5 Mors stu-pé-bit et na-tú-ra, Cum re-súr-get cre-a-tú-ra, Ju-di-cán-ti re-pon-sú-ra.

Ped.

6 Li-ber scri-ptus pro-fe-ré-tur, In quo to-tum con-ti-né-tur, Un-de mun-dus ju-di-cé-tur.
 7 Ju-dex er-go cum se-dé-bit, Quid-uid la-tet ap-pa-ré-bit: Níl in-úl-tum re-ma-né-bit.

Ped.

8 Quid sum mi-ser tunc di-ctú-rus? Quem pa-tró-num ró-ga-tú-rus? Cum vix ju-stus sit se-cú-rus.
 9 Rex tre-mén-dae ma-je-stá-tis, Qui sal-ván-dos sal-vas gra-tis, Sal-va me, fons pi-e-tá-tis.

Ped.

10 Re-cor-dá-re, Je-su pi-e, Quod sum cau-sa tu-ae vi-ae: Ne me per-das il-la di-e.
 11 Quaerens me, se-dí-sti las-sus: Red-em-í-sti cru-cem pas-sus: Tan-tus la-bor non sit cas-sus.

Ped.

12 Ju-ste ju-dex ul-ti-ó-nis, Do-num fac re-mis-si-ó-nis, An-te di-em ra-ti-ó-nis.
 13 In-ge-mís-co, tam-quam re-us: Cul-pa ru-bet vul-tus me-us: Sup-pli-cán-ti par-ce De-us.

Ped.

14 Qui Ma - rí - am ab - sol - ví - sti, Et la - tró - nem ex - au - dí - sti, Mi - hi quo - que spem de - dí - sti.
 15 Pre - ces me - ae non sunt di - gnae: Sed tu bo - nus fac be - ní - gne, Ne per - én - ni cre - mer i - gne.

Ped.

16 In - ter o - ves lo - cum prae - sta, — Et ab hoe - dis me se - qué - tra, Stá - tu - ens in par - te dex - tra.
 17 Con - fu - tá - tis ma - le - dí - ctis, — Flammis á - cri - bus ad - dí - ctis: Vo - ca me cum be - ne - dí - ctis.

Ped.

18 O - ro sup - plex et ac - clí - nis, Cor con - trí - tum qua - si ci - nis: — Ge - re cu - ram me - i fi - nis. —

Ped.

19 La - cri - mó - sa di - es il - la, Qua re - súr - get ex fa - víl - la

Ped.

20 Ju - di - cán - dus ho - mo re - us: Hu - ic er - go par - ce De - us.

Ped.

(♩ = 126)

21 Pi - e Je - su Dó - mi - ne, do - na e - is ré - qui - em. A - men.

Ped. Ped.

Offertorium

(♩ = 144)

II. Dó - mi - ne Je - su Chri - ste, * Rex gló - ri - ae, lí -

be - ra á - ni - mas ó - mni - um fi - dé - li - um de - fun - ctó - rum de poe - nis in -

fér - ni, et de pro - fún - do la - cu: lí - be - ra e - as de o - re le - ó - nis,

ne ab - sór - be - at e - as tár - ta - rus, ne ca - dant in ob - scú - rum: sed

sí - gni - fer san - ctus Mí - cha - el re - prae - sén - tet e - as

Ped.

in lu - cem san - ctam: * Quam o - lim A - bra - hae pro - mi - si - sti,

et sé - mi - ni e jus. Hó - sti - as

et pre - ces ti - bi Dó - mi - ne lau - dis of - fé - ri - mus: tu

sús - ci - pe pro a - ni - má - bus il - lis, qua - rum hó - di - e me - mó - ri - am fá - ci -

Ped. Man.

mus: fac e - as, Dó - mi - ne, de mor - te tran - sí - re ad vi - tam.

Ped.

Quam o - lim A - bra - hae pro - mi - sí - sti, et sé - mi - ni e - jus.

Ped.

Sanctus

(♩ = 132)

San - 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.

Ped.

Ho - sán - na 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.

Ped.

Agnus Dei

167

(♩ = 120)

A-gnus De - i, * qui tol-lis pec-cá-ta mun-di: do-na e - is ré-qui-em. A-gnus De - i, * qui tol-lis pec-cá-ta mun-di: do-na e - is ré-qui-em. Ped.

ta mun-di: do-na e - is ré-qui-em A-gnus De - i, * qui tol-lis pec-cá-ta mun-di: do-na e - is** ré-qui-em sempi-tér-nam. Ped.

Communio

(♩ = 132)

VIII.

Lux ae - tér - na lú - ce - at e - is Dó - mi - ne: * Cum san - ctis tu - is in. Ped.

(♩ = 138)

ae - tér - num, — qui - a pi - us es. Ré - qui - em aetérnam dona e - is Dó - mi - ne, et.

(♩ = 132)

lux perpétua lú - ce - at e - is. Cum san - ctis tu - is in ae - tér - num, qui - a pi - us es.

Ped.

In exsequiis

(♩ = 144)

Sub - ve - ní - te * San - cti De - i, oc - cú - ri - te An - ge - li

Dó - mi - ni: * Sus - ci - pi - en - tes á - ni - mam e - jus: † Of - fe -

rén - tes e - am in con - spé - ctu Al - tís - si - mi.

Ped.

♯ Sus - ci - pi - at te _____ Chri - stus, qui vo - cá - vit te: _____ et in -
 si - num A - bra - hae An - ge - li _____ de - dú - cant te. * Sus - ci - pi - én - tes á - ni - mam
 e - jus: + Of - fe - rén - tes e - am in con - spé - ctu Al - - tís - si - mi. _____
 ♯ Ré - qui - em _____ ae - tér - nam do - na e - i Dó - mi -

ne: et lux per-pé - tu - a lú - - ce - at e - i.

Ped.

† Of-fe - rén-tes e - am in con- spé - ctu Al - - tís - si - mi.

Ped.

Libera me

I. (♩ = 138)

Lí - be - ra me, Dó - mi - ne, * de mor - te ae - tér - na, in di - e

Ped.

il - la tre - mē - da: * Quan-do coe - li mo - vén-di sunt et

Ped.

ter ra: — † Dum vé - ne - ris ju - di - cá - re

saé - cu - lum per i - gnam. — Tre-mens fa - ctus sum e - go,

Ped.

et tí - me - o, dum dis-cús-si - o vé - ne - rit, at - que ven - tú - ra i - ra. *

Ped.

Quan-do coe - li — mo - vén-di sunt et — ter - ra. — Di-es il - la, di-es

Ped.

i - rae, ca-la-mi-tá-tis et mi-sé-ri - ae, di-es ma-gna et a - má-ra val - de. † Dum vé -

Ped.

ne - ris ju - di - cá - re saé - cu - lum per i - gnem.

Ped...

♩ Ré-qui-em ae-tér-nam do-na e - is Dó - mi - ne: et lux per-pé-tu - a lú - ce - at e - is.

Ped.

Kyrie

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

In Paradisum

VII. $(\text{♩} = 144)$

In pa - ra - dí - sum * de - dú - cant te An - ge - li: in tu - o ad - vén - tu sus - cí - pi - ant

te Már - ty - res, — et per - dú - cant te in ci - vi - tá - tem san - ctam Je - rú - sa - lem.

Ped.

Cho - rus An - ge - ló - rum te — sus - cí - pi - at, et cum Lá - za -

ro quon - dam páu - pe - re ae - tér - nam há - be - as ré - qui - em.

Ped.

Canticum Zachariae

II. (♩ = 152)

E - go sum. E a e - i.

(♩ = 160)

1 Be-ne-dí-ctus Dóminus Deus
 2 Et e-ré-xit cornu salutis
 3 Sic-út lo-cutus est per os san-ctó-rum,
 4 Sa-lú-tem ex inimícis
 5 Ad fa-ci-éndam misericórdiam cum pátribus
 6 Jus-ju-rán-dum, quod jurávit ad Abraham patrem
 7 Ut si-né timóre, de manu inimicórum nostrórum libe-rá-ti,
 8 In san-cti-táte et justítia coram i-pso,
 9 Et tu, pu-er, prophéta Altíssimi vo-cá-be-ris: *
 10 Ad dandam sciéntiam salutis plebi e-jus,
 11 Per ví-sce-ra misericórdiae Dei no-stri: *
 12 Il-lu-mi-náre his, qui in ténebris, et in umbra mortis se-dent: *
 13 Réquiem ae-tér-nam *
 14 Et lux per pé-tu-a *
 Is-ra-el: * quia visitávit et fecit redemptionem ple-bis su-ae: 2
 no-bis: * in domo David púe-ri su-i. 3
 ctó-rum, * qui a saéculo sunt, prophetá-rum e-jus: 4
 no-stris, * et de manu ómnium qui o-dé-run-t nos: 5
 no-stris: * et memorári testaménti su-i san-cti: 6
 no-strum, * datúrum se no-bis: 7
 rá-ti, * serviá-mus il-li: 8
 i-pso, * ómnibus dié-bus no-stris. 9
 praeíbis enim ante fáciem Dómini, pa-ráre vi-as e-jus. 10
 in remissionem peccatórum e-ó-rum: 11
 in quibus visitávit nos, óriens ex al-to. 12
 ad dirigéndos pedes nostros in vi-am-pa-cis. 13
 dona e-i Dó-mi-ne. 14
 lúce-at e-i.

Ped.

E - go sum re - sur - ré - cti - o et vi - ta: qui cre - dit in me,

Ped.

é - ti - am si mór - tu - us fú - e - rit, vi - vet: et o - mnis qui vi -

Ped.

vit et cre - dit in me, non mo - ri - é - tur in ae - tér - num.

Ped.

TONI COMMUNES MISSAE

Toni Orationum

LEO P. MANZETTI

Tonus festivus et ferialis

Dó-mi-nus vo-bís-cum. *R.* Et cum Spí-ri-tu tu-o. O-ré-mus Per ómnia saécula sae-cu-ló-rum. *R.* A-men.

Ped. Ped.

Tonus solemnus

Dó-mi-nus vo-bís-cum. Pax vo-bis. *R.* Et cum Spí-ri-tu tu-o. O-ré-mus Per ómnia saécula sae-cu-ló-rum. *R.* A-men.

Ped. Ped.

Tonus simplex


Dó-mi-nus vo-bís-cum. *R.* Et cum Spí-ri-tu tu-o. O-ré-mus Per ómnia saécula sae-cu-ló-rum. *R.* A-men.

Ped. Ped.

Toni Evangelii

177

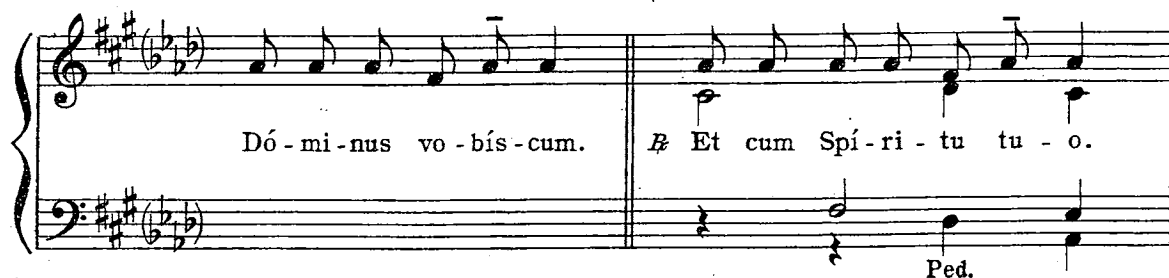
Tonus festivus et ferialis



Dó-mi-nus vo-bís-cum. *R.* Et cum Spí-ri-tu tu-o. Sequentia Sancti Evangé-
lii secún- dum Mat-thae-um. *R.* Gló-ri-a ti-bi Dó-mi-ne.

Ped. Ped.

Tonus alter

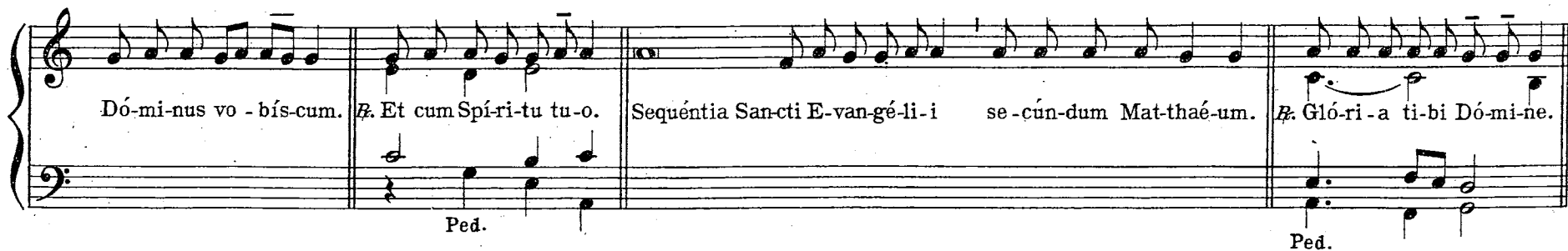


Dó-mi-nus vo-bís-cum. *R.* Et cum Spí-ri-tu tu-o.

Ped.

"Sequentia" et "Gloria tibi Domine" *ut supra*

Tonus antiquior



Dó-mi-nus vo-bís-cum. *R.* Et cum Spí-ri-tu tu-o. Sequentia Sancti E-van-gé-li-i se-cún-dum Mat-thae-um. *R.* Gló-ri-a ti-bi Dó-mi-ne.

Ped. Ped.

Toni Praefationum

Tonus solemnis

Per ó - mni - a saé - cu - la sae - cu - ló - rum

R. A - men. — Dó - mi - nus vo - bís - cum.

Ped.

Et cum Spí - ri - tu tu - o

Sur - - - sum cor - da — *R.* Ha - bé - mus ad Dó - mi - num. —

Ped. Ped.

Grá - ti - as a - gá - mus Dó - mi - no De - o no - stro.

Di - gnum et ju - stum est. —

Ped.

Tonus ferialis

Per ó - mni - a saé - cu - la sae - cu - ló - rum

R. A - men. — Dó - mi - nus vo - bís - cum.

Ped.

R. Et cum Spí-ri-tu tu-o. Sur-sum cor-da. R. Ha-bé-mus ad Dó-mi-num.

Ped. Ped.

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

Ped.

Tonus solemnior

Per ó-mni-a saé-cu-la sae-cu-ló-rum. R. A-men. Do-mi-nus vo-bís-cum.

Ped.

R. Et cum Spí-ri-tu tu-o. Sur-sum cor-da. R. Ha-bé-mus ad Dó-mi-num.

Ped. Ped.

Grá - ti - as a - gá - mus Dó - mi - no De - o no - stro. R. Di - gnun et ju - stum est. —

Ped.

Tonus ad "Pater Noster"

Festivus et Ferialis

Per ó - mni - a saé - cu - la sae - cu - ló - rum. R. A - men. — Et ne nos in - dú - cas in ten - tà - ti - ó - nem

Ped.

R. Sed lí - be - ra nos a má - lo. Per ó - mni - a saé - cu - la sae - cu - ló - rum. R. A - men. —

Ped. Ped.

Pax Dó - mi - ni sit sem - per vo - bís - cum. R. Et cum Spí - ri - tu tu - o.

Ped.