THIRTEEN OFFERTORY CHANTS

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Offertories from the *Graduale Novum*
and *Offertoriale Restitutum*
in Proportional Rhythm
in Gregorian and Modern Notation

Transcribed and edited by

Patrick Williams

Revised Edition

MMXXIII

CONTENTS

Scripture references are given according to the Vulgate; for the Hebrew psalm numbering, add 1.

PREFACE

This little collection includes the offertories assigned for the Sundays in Advent and Lent when solo organ playing is forbidden, Christmas Eve, Candlemas, Ash Wednesday, Holy Thursday, and the last Sundays after Epiphany and Pentecost, which may be repeated for several weeks at the traditional Latin Mass depending on the date of Easter. The offertories and their verses are printed in Gregorian notation as well as modern notation, with the rhythmic indications taken from the oldest extant adiastematic manuscripts. The melodic restoration of the antiphons (or, strictly speaking, the responds) is that of the *Graduale Novum*,[1] with the *Offertoriale Restitutum cum Versiculis*[2] of Anton Stingl jun. used for the verses.[3]

The shape of the adiastematic neumes has both melodic and rhythmic significance. The square neumes, which evolved from the adiastematic neumes, provide precise information about the relative pitch of notes according to their placement on the staff. With the notable exception of the *Graduale Lagal*,[4] instead of simplifying the neumatic elements used in the square notation, there has been a tendency over the past several decades to increase the number of signs used. Stingl's editions and the newer Solesmes books include forms absent from the Vatican edition, such as the *apostropha*, *oriscus*, *pes initio debilis*, *torculus initio debilis*, and unison (augmentative) liquescent notes. I have incorporated all of these forms except the *apostropha*.

Since self-publishing the first edition four years ago, I have changed my rhythmic approach from what would generally be considered "semiological" to mensuralist, more specifically, proportionalist. In a footnote of the former edition, I hinted at the possibility of a proportional rhythm interpretation: "Although the style of modern notation . . . is intended to imply a nuanced equalist rendition, it should not necessarily be a deterrent to alternative rhythmic approaches when singing from this edition." I have completely revised the notation of the chants according to the proportional rhythm of the first millennium,[5] to which, I regret, I had not given enough serious consideration before completing the 2019 edition. In light of overwhelming evidence from the Early Middle Ages, I reject the nineteenth-century theory of non-proportional rhythmic nuances and the twentieth-century Solesmes ictus placement rules alike as unhistorical.

In this edition, a long note, worth one beat, is marked with a horizontal *episema* or written as a quarter note (crotchet). A short note, worth half a beat, is written as plain note or an eighth note (quaver). The *quilisma* should be sung as a portamento and is written as such in modern notation. A neume with a "weak beginning" (*initio debilis*) note corresponds to a grace note (*acciaccatura*). I recommend singing grace notes before the beat, so that they take their value from the preceding note, not the following note. A white/hollow note in Gregorian notation may indicate an upper grace note, a dotted rhythm, or a descending *quilisma* or *tremula* (Gregorio/gabc, used for typesetting the Gregorian notation, does not currently offer the possibility of writing the latter form). The augmentation dot (*punctum mora*) is used in a slightly different way than in the Solesmes editions and adds one full (long) beat to the value of the printed note. The intended rendition of other note values will be apparent from comparing the Gregorian and modern notation. I have transcribed the *oriscus* as a normal note in modern notation. Its appearance in the Gregorian notation is not meant to imply an ornamental interpretation, which is left to the performer's taste and discretion.

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[1] *Graduale Novum* (Regensburg: ConBrio, 2011/2018).

[2] http://www.gregor-und-taube.de/Materialien/Offertoriale/offertoriale.html

[3] The two editions are not identical. The *Offertoriale Restitutum* and *Graduale Restitutum* adhere more literally to the St. Gall neumes where there are variant readings in Laon 239 or elsewhere. I have made very few modifications to the *Offertoriale Restitutum* readings of the verses.

[4] *Graduale Lagal*, ed. Chris Hakkennes (The Hague: Stichting Centrum voor de Kerkzang, 1984).

[5] See Jan van Biezen, "Het ritme van het gregoriaans" (The Rhythm of Gregorian Chant), *Tijdschrift voor Gregoriaans*, vol. 30 (2005), tr. Kevin M. Rooney in *Rhythm, Meter and Tempo in Gregorian Chant* (Glendale, CO: Andrewes, 2016); Gregory Murray, *Gregorian Chant according to the Manuscripts* (London: Cary, 1963); Jan W. A. Vollaerts, *Rhythmic Proportions in Early Medieval Ecclesiastical Chant*, 2nd ed. (Leiden: Brill, 1960); and R. John Blackley, *Rhythm in Western Sacred Music before the Mid-Twelfth Century and the Historical Importance of Proportional-Rhythm Chant* (Lexington, VA: Schola Antiqua, 2008).

Generally speaking, bar lines—and the lengthening of notes before them—are editorial additions not derived from the manuscripts. The choirmaster and performers are free to alter or disregard these suggestions. In this edition, the *virgula* ('), which is used as an optional breath mark in the Solesmes books, indicates a short rest that does not subtract any value from the preceding note; it actually adds a half beat, equivalent to a short note. In Gregorian notation, the sharp is represented by the traditional *x*-shaped sign, and the conventional alignment of the text has been retained: words are positioned so that vowels (rather than initial consonants) are directly beneath the first note to which they are sung. In modern notation, syllabic alignment should be apparent from the beaming of the eighth notes (quavers). Slurs have been avoided except after grace notes. Except for unison (augmentative) liquescent notes marked with a tie in modern notation, each repeated note should be gently repercussed or rearticulated (as in *tuum*, *meae*, or *filii Israel*). An innovation retained from the first edition is the double *custos* (guide note) when there is a repetition between verses, with an ellipsis in the text.

The chants were typeset in modern notation using Sibelius 7.5. It is likely that better, more attractive results could be obtained with another program, but I have much more experience using Sibelius. Unfortunately, a great deal of manual note spacing adjustment is required for these kinds of scores, which can leave one's wrist quite sore from manipulating the mouse so much. Consequently, I do not foresee myself producing a great number of these modern notation editions. I include them here to resolve any misunderstanding in reading the Gregorian notation and to serve as a template for further transcriptions by other editors. I am making the Sibelius and .mxl (compressed MusicXML) files available on CPDL for the use of anybody who wishes to modify them in any way. I sought to produce modern notation that was accurate, legible, and serviceable, but not necessarily as visually beautiful as possible. I would be pleased for others to improve upon my work. Transposition recommendations are included in the commentary below.

Most of us cannot reasonably expect our singers to master the Messine, St. Gall, or any other variety of adiastematic neumes, nor do we have sufficient rehearsal time to mark every correction in the *Liber Usualis*—and to repeat the process for each new choir member! —but with these Gregorian and modern notation editions, we have the means to sing the chant in what I believe to be the most historically informed manner currently possible. It is my sincere hope that this revised collection of chants will prove to be of great value especially to those who wish to make the transition from the Vatican or Solesmes edition to an interpretation thoroughly informed by the oldest extant sources, to those who have found Gregorian semiology unfulfilling, and to those who are learning to read music through chant, the oldest notated music of the Western world. May the Word Incarnate reward your efforts to beautify the sacred liturgy by chanting His praises "with the spirit and also with the understanding" (1 Corinthians 14:15).

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Patrick Williams
Trinity Sunday, 2023

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Please submit corrections to organistAL@aol.com.

COMMENTARY

Wɪᴛʜ the exceptions noted below, all chants are presented in a version suitable in length for a Solemn High Mass or Sung Mass with incense, assuming a tempo in the range of ᴍ.ᴍ. 84–100 for the long as recommended by Jan van Biezen. Additional verses or repetitions would be needed for a Pontifical Mass.

Ad te Domine · First Sunday of Advent

The opening is in free rhythm; the beat is established at the sixth note of *te*. The repetition from *etenim* between the verses is omitted in this edition. Consider transposition up to a whole step higher.

Ave Maria · Fourth Sunday of Advent

Like the previous chant, the opening is in free rhythm.

De profundis · Twenty-Third through Last Sundays after Pentecost

The manuscripts go directly from *meam* to *Fiant*, with the repetition of *De profundis* only at the end. This edition conforms to the text of the *Graduale Romanum* (and the Missal) rather than inserting the verses before the repetition. Consider transposition up to a whole step higher.

Dextera Domini · Third through Sixth Sundays after Epiphany, Holy Thursday

The *Graduale Romanum* and *Graduale Novum* notate this chant with a C-clef, with starting note *mi* and final *la*. I have followed Stingl's use of the F-clef and B-flat (*te*) in order for the mode 2 chant to end on *re*. Repetition of the respond between the verses will typically result in a chant that is longer than needed, whereas omission of the second verse will result in a chant that is not long enough. For this reason, no indication to go back to the beginning is included after the first verse in this edition. Another option, supported by some manuscripts, is to repeat from *non moriar* between the verses. Consider transposition up to a whole step higher.

Diffusa est · Third through Sixth Sundays after Epiphany, Holy Thursday

Consider transposition a half step higher.

Exaltabo te · Ash Wednesday

The repetition from *Domine* between the verses is omitted in this edition. In the *Graduale Romanum*, this chant is notated a fifth higher, with a final on *la*.

Improperium · Palm Sunday, Sacred Heart

The proper offertory for the feast and votive Mass of the Sacred Heart outside of Eastertide ends at the word *inveni*. The *Graduale Romanum* gives a slight variant of the melody on this last word. When the verses are added, it seems reasonable to extend the respond with the full text from the manuscripts. Consider transposition a half step higher.

Justitiæ Domini · Third Sunday in Lent

Some editions have a repetition from *et dulciora* after the first verse. It is preferable to include the second verse whenever possible. With 88 notes, the melisma on the first syllable of *semper* is one of the longest in the repertory. If necessary, that word may be omitted, and the chant may be repeated from *et dulciora* immediately after *tuo*. Consider transposition up to a whole step higher.

Meditabor · Second Sunday in Lent

The *Graduale Romanum* and *Graduale Novum* notate this chant with a C-clef, with starting note *fa* and final *la*. I have followed Stingl's use of a starting note of *te* in order for the mode 2 chant to end on *re* and have chosen to notate this chant with an F-clef on the third line throughout, which suits its range of *te* to *re*.

Scapulis suis · First Sunday in Lent

Because of discrepancies among the manuscripts, at the beginning of the second verse, I have used the so-called augmentative liquescent figure at the end of *quoniam*, without marking the note as long. The repetition from *scuto* between the second and third verses is omitted in this edition, but in some circumstances, it will be preferable either to repeat or conclude the chant at this point. I have notated it with an F-clef on the top line to avoid both clef changes and ledger lines.

Tollite portas · Christmas Eve

In this collection, this is the least likely chant to be sung by a parish schola, as Christmas Eve falls on a Sunday only about every seven years. (In the new rite, the Mass for the Vigil of Christmas does not take precedence over the Fourth Sunday of Advent.) I have notated it as mode X (or IIa), with starting note *mi* and final *la*, and incorporating F-sharp (*fi*) as an accidental.[6]

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[6] See the *Offertoriale Restitutum cum Versiculis* and *Graduale Authenticum* for alternative transcriptions.

Ad te Domine

A

D te Dómi- ne * le- vá-vi á- nimam me- am: De-us me- us,

in te confí- do, non e-ru- bé-scam: ne-que ir- rí-de- ant me in-imí-ci me- i: *

ét-e- nim u- ni-vér-si qui te exspé-ctant, non confun- dén- tur. ℣. 1. Dí-ri-ge me in ve-ri-

tá- te tu- a et doce me, qui- a tu es De- us

sa-lu-tá- ris me- us: et te sus-tínu- i to- ta di- e. ℣. 2. Réspi-ce in me

et mi-se-ré- re me- i, Dómi- ne, custó- di á- nimam me- am et é-ri- pe me,

non confún- dar, quó- ni- am invocá-vi te.

Étenim...

Ad te_____ Dó-mi - ne_ *le - vá-vi á - - -ni-mam me - am: De-us me - us,_ in te con-fí - do,_ non e-ru - bé - scam: ne-que_ ir - rí-de - ant__ me in-i-mí - ci me - i:__

*ét - e - nim u - ni-vér - si__ qui te ex-spé - ctant,__

Fine

non__ con - fun - dén - tur._ V. 1. Dí - ri-ge__ me__ in ve-ri-tá - te____ tu - a__ et_____

_____ do-ce_____ me,_ qui - a_ tu__ es De - - us_ sa - lu-tá - ris_ me - us: et te sus-tí-nu - i to - ta__

di - e.__ V. 2. Ré - spi-ce in__ me__ et mi-se-ré - re me-i,__

Dó-mi - ne,_ cus-tó - di_ á - ni-mam_ me - am et é-ri - pe__ me,_ non__ con - fún - dar, quó - ni - am_

D.S. al Fine

in-vo-cá-vi te._____ Étenim...
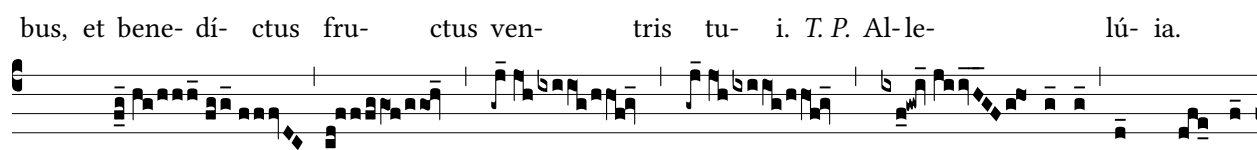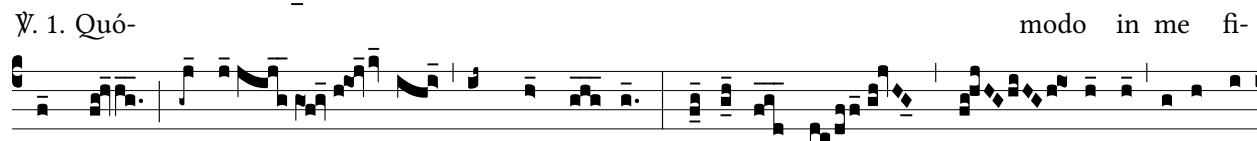
Ave Maria
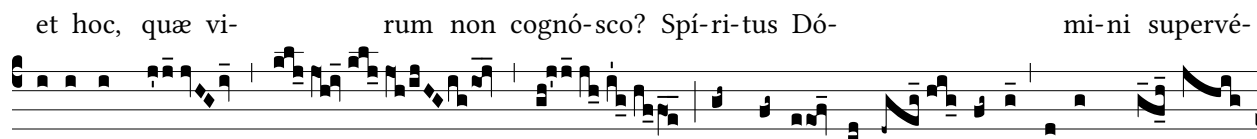
A - ve * Ma-rí- a, grá- ti- a ple- na, Dó-

minus te- cum: * bene- dí- cta tu in mu- li- é- ri-

bus, et bene- dí- ctus fru- ctus ven- tris tu- i. *T. P.* Al-le- lú- ia.
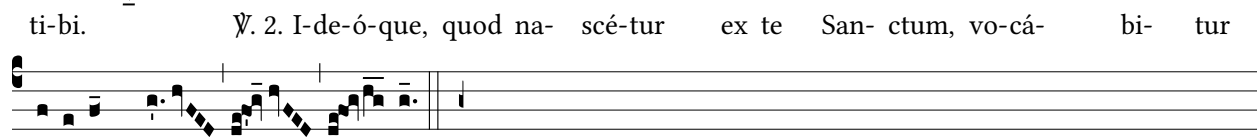
℣. 1. Quó- modo in me fi-

et hoc, quæ vi- rum non cognó-sco? Spí-ri-tus Dó- mi-ni supervé-

ni- et in te et virtus Altís- simi obumbrá- bit

ti-bi. ℣. 2. I-de-ó-que, quod na- scé-tur ex te San- ctum, vo-cá- bi- tur

Fí-li- us De- i. Benedícta...

A - - - - - - - ve ⋆Ma-rí - - - - a,

grá - - - - ti-a ple - na, Dó - - - - -

mi-nus te - - - - cum:

⋆be-ne - dí - cta___ tu___ in mu - li - é - ri - bus,

Fine
(extra T.P.)

et be-ne - dí - ctus___ fru - ctus ven - - tris___ tu - i.

Fine (T.P.)

T.P. Al - le - - - - - lú - ia. V. 1. Quó - - - -

- - - - - - - - - - - mo-do

in me___ fi-et hoc,___ quae vi - - - rum___ non co - gnó - sco?

Spí-ri - tus___ Dó - - - - mi-ni su-per-vé-ni-et in te___

et___ vir - tus___ Al - tís - - si - mi ob-um-brá - bit___ ti - bi.

V. 2. I - de-ó - que, quod na - scé - tur___

ex te___ San - ctum, vo - cá - - bi - tur___

D.S. al Fine

Fí-li-us De - - - - - - - i. Benedícta...

Confitebor tibi, Domine

OF. I

Onfi-té- bor * ti- bi, Dó- mi- ne, in to- to cor- de me- o: retrí- bu-

e servo tu-o: vi- vam, et custó- di- am sermó- nes tu- os: * vi-ví- fi-ca

me secún- dum ver- bum tu-um, Dómi- ne. ℣. 1. Be- á-

ti immacu-lá- ti in vi- a, qui ámbu-lant in le- ge Dómi- ni: be-

á- ti, qui scru-tán-tur tes-timó- ni- a e- jus, in to- to cor-de ex-quí-runt e-

um. ℣. 2. Inclí- na cor me- um in tes-timó-ni- a tu- a et non in a- va-rí- ti- am:

in vi- a tu-a vi-ví- fi-ca me judí-ci- a enim tu- a jucún-

da. Vivífica...

Con-fi-té - bor ★ ti - bi,___ Dó - mi - ne, in to - to___

cor - de_____ me - o:__ re-trí - bu - e_____ ser-vo tu-

o: vi - vam,__ et__ cus-tó - di - am__ ser - mó - nes_____

tu - os:__ ★ vi-ví - fi-ca__ me_____ se-cún - dum

ver - - - bum tu-um,_____ Dó-mi - - ne.__

V. 1. Be - á - - - - - - - - ti

im - ma-cu-lá - ti in vi - a,_____ qui ám - bu-lant_____

in le - ge_____ Dó-mi - ni: be-á - ti,__ qui scru-tán - tur__

tes - ti-mó - ni-a_____ e - jus,__ in to - to cor - de__

_____ ex - quí-runt_____ e - um.__ V. 2. In - clí - na

cor__ me__ um in tes - ti-mó-ni-a tu - a et non__ in a - va-

rí - ti - am:_____ in vi-a__ tu-a vi-ví - fi-ca__ me_____

ju-dí-ci - a e - nim__ tu - a__ ju - cún - - - - -

da._____ Vivífica...

De profundis

OF. II

D<small>E</small> pro-fún- dis * clamá- vi ad te, Dómi- ne. Dó- mine ex- áu- di o-

ra-ti- ó- nem me- am. De profúndis...Dómine.

℣. 1. Fi- ant au-res tu- æ intendén- tes in o-ra-ti- ó- nem servi

tu- i. De profúndis...Dómine. ℣. 2. Si in- iqui-tá-

tes observábe- ris, Dómi-ne, Dómi- ne,

quis sustiné-bit? De profúndis...

Fine

De pro-fún - dis___ *cla-má - vi__ ad___ te_____ Dó-mi - ne.

Dó - mi - ne ex - áu - di o-ra-ti - ó - nem__ me-am:_____

D.C.

De profúndis...Dómine.

V. 1. Fi - ant au - res___ tu - ae__ in-ten-dén - - tes__

in o-ra-ti-ó - - - nem__ ser-vi___ tu - - -

D.C.

- - - i._____ De profúndis...Dómine.

V. 2. Si_____ in - i-qui-tá - tes_____ ob-ser-vá-be - ris,_____

Dó - mi - ne,_____ Dó-mi - ne,_____

D.C. al Fine

_____ quis_____ sus-ti-né - bit?_____ De profúndis...

Deus tu convertens

DE- us * tu con- vér- tens vi- vi-fi- cá- bis nos, et plebs

tu- a lætá- bi- tur in te: * osténde no- bis, Dómi- ne, mi- se-

ri- cór-di- am tu- am, et sa- lu- tá- re tu- um da no- bis.

℣. Bene-di-xí- sti Dó- mi- ne ter- ram tu- am:

avertí- sti ca-pti-vi- tá- tem Ja- cob: remi-sí- sti in-i-qui- tá- tem ple-

bis tu-æ. Osténde...

De - us ★ tu_____ con - vér - tens_ vi - vi-fi - cá -

-bis_____ nos,_____ et plebs tu - a_____

lae-tá - bi - tur in_____ te: ★os-tén - de_____ no -

- bis,_____ Dó - mi - ne,_ mi - se - ri - cór - di - am

tu - am,_____ et sa - lu-tá - re tu - um_____ da_____

_____ no - bis. V. Be-ne-di - xí -

-sti Dó - - - - mi - ne_ ter - - -

- - - - ram tu - am: a - ver-tí - sti_____

ca - pti-vi - tá - tem_ Ja - cob:_ re-mi-sí - sti

in-i - qui - tá - tem_ ple - bis tu - ae._____ Osténde...
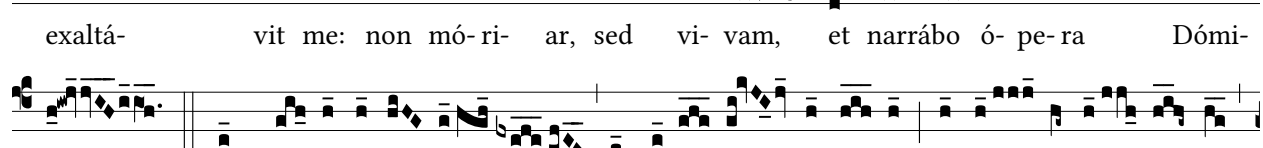
Dextera Domini

OF. II

D̲Ex-̲te-̲ra Dómi-̲ni * fe-̲cit vir-̲tú-̲tem, déx-te-ra Dó-̲mi-̲ni
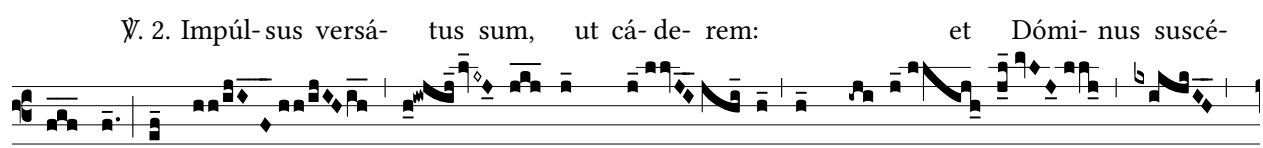
exaltá-̲vit me: non mó-ri-̲ar, sed vi-̲vam, et narrábo ó-pe-ra Dómi-̲
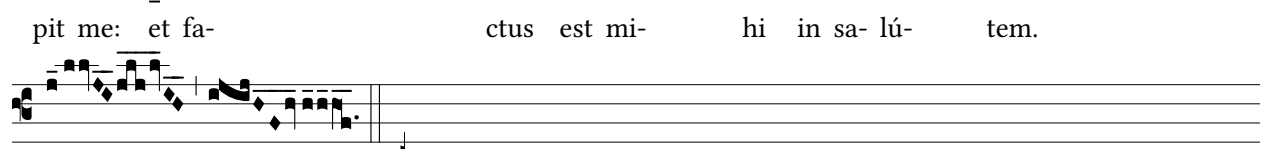
ni. ℣. 1. In tri-bu-la-ti-ó-ne invocá-vi Dómi-num et ex-audí-vit me

in la-ti-tú-di-ne: qui-a Dómi-nus adjú-tor me-̲us est.

℣. 2. Impúl-sus versá-tus sum, ut cá-de-rem: et Dómi-nus suscé-

pit me: et fa-ctus est mi-hi in sa-lú-tem.

Déxtera...

Déx - te - ra_____ Dó - mi - ni_ ★ fe - cit vir - - tú - tem, déx - te - ra_____ Dó - mi - ni ex-al-tá - - vit___ me:_ non_ mó-ri - ar, sed___ vi - vam,___ et nar-rá-bo ó - -pe-ra_____ Dó-mi-ni._____ V. 1. In tri - bu-la-ti - ó - -ne_____ in - vo-cá - vi_____ Dó - mi - num et ex - au-dí - vit___ me_ in_ la - ti - tú - di - ne: qui-a___ Dó-mi - nus ad - jú - tor___ me - - - - - us est._____ V. 2. Im - púl - sus ver-sá - tus_ sum,___ ut cá - de - rem:_____ et___ Dó - mi - nus sus - cé - pit___ me: et_ fa - - - - - ctus_ est mi - hi in sa - lú - tem._____

Fine

D.C. al Fine

Déxtera...
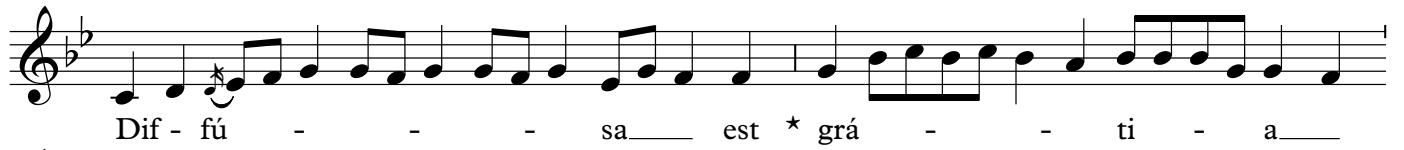
Diffusa est

D Iffú- sa est * grá- ti- a in lá- bi- is tu- is:

proptér- e- a be- ne-dí- xit te De- us in æ- tér- num, * et

in sǽ- cu- lum sǽ- cu-li. ℣. Spé-

ci- e tu- a et pulchri-tú- di- ne tu-a intén-

de próspe-re pro- cé- de et re-

gna. Et in sǽculum...

Dif - fú - - - sa___ est ★ grá - - ti - a___

in___ lá - - - bi - is tu - is:___

pro - ptér - e - a___ be - ne - dí - xit te___De-us

in___ ae - - tér - - num,___

★ et___ in___ saé - - cu - lum saé - - - -

Fine

- - - - - - cu - li.___

V. Spé - - - - - - - -

- - - ci - e___ tu - a___

et pul - chri - tú - di - ne___ tu - a___

in - tén - - - - - - - - - - -

- de___ pró - spe - re___ pro - cé - -

- - de___ et___ re - - - - -

D.S. al Fine

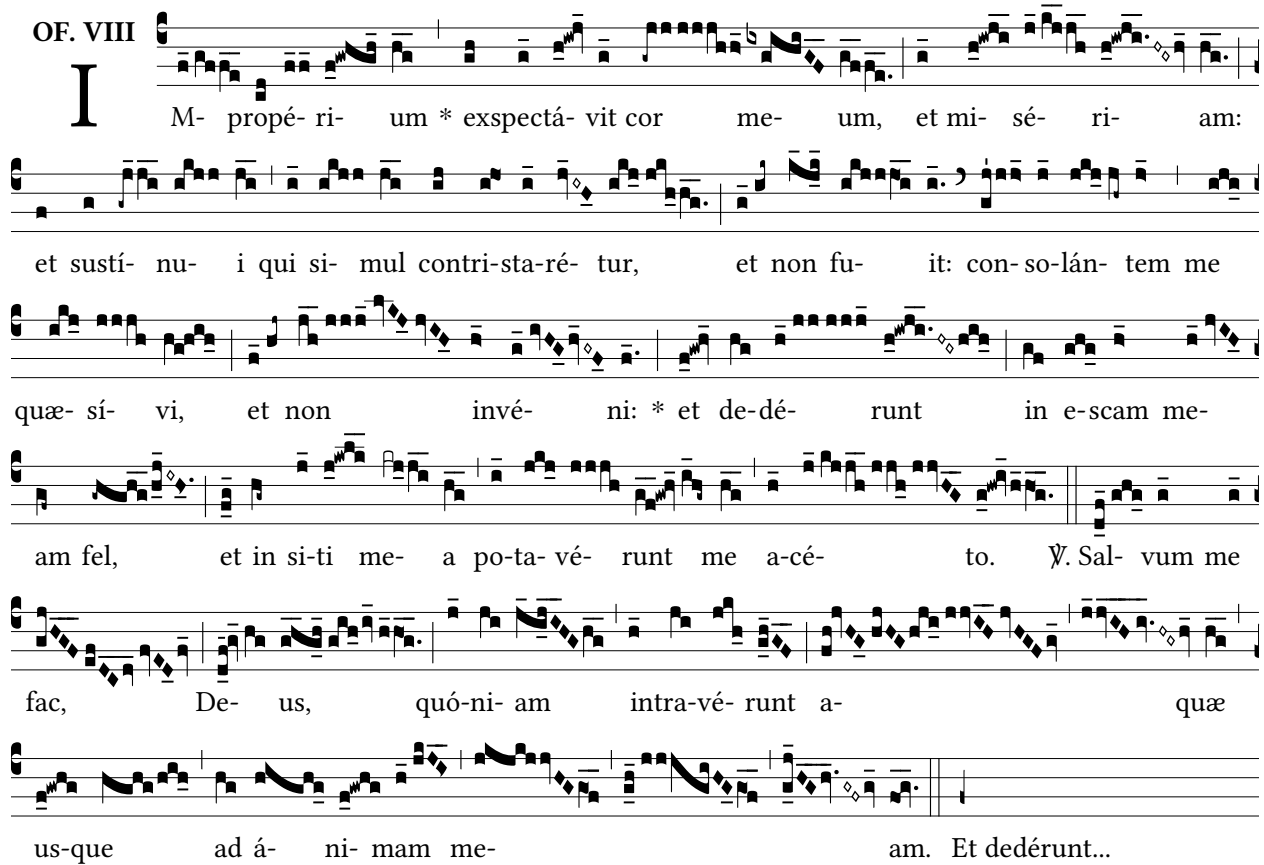- - - - - - - - gna. Et in saéculum…

Exaltabo te

OF. II

E X-altá- bo te * Dómi- ne, quó-ni- am sus- ce-pí- sti me, nec de-

le- ctá- sti i-nimí-cos me- os su- per me: * Dó- mi- ne clamá-

vi ad te, et sa- ná- sti me. ℣. 1. Dó-mi-ne, abstra- xí- sti

ab ín- fe-ris áni-mam me- am: salvásti me a descendén- ti- bus in

la- cum. ℣. 2. Ego au- tem di- xi in me- a a- bundán- ti- a:

Non mové- bor in æ- tér- num: Dómi- ne, in vo- luntá- te tu- a præsti-tí- sti decó-

ri me- o vir-tú- tem.

Dómine clamávi...

Ex-al-tá - bo te ★Dó-mi - ne,_____ quó - ni - am_____

sus - ce-pí - sti_____ me, nec_____ de - le - ctá -

-sti_____ in-i-mí - cos me - os su - per_____

_____ me:_ ★Dó - mi - ne_____ cla - má - vi ad_____ te,

Fine

et sa - ná - - - - - sti_____ me. V. 1. Dó - mi -

- ne_____ ab - stra - xí - sti ab ín - fe - ris_____

á - ni - mam_____ me - am:_ sal - vá-sti me_____

a_ de-scen-dén - ti - bus_ in la - - - cum. V. 2. E-go

au - tem_ di - xi_____ in_ me - a_____ a -

bun-dá - ti - a: Non_____ mo-vé - bor in_ ae - tér - num: Dó-mi - ne,

in_ vo - lun - tá - te_ tu - - a prae-sti-tí - sti de-có -

D.S. al Fine

- - - ri me - o_ vir - tú - tem._____ Dómine clamávi...

Improperium

I

M- propé- ri- um * exspectá- vit cor me- um, et mi- sé- ri- am:

et sustí- nu- i qui si- mul contri-sta-ré- tur, et non fu- it: con- so-lán- tem me

quæ- sí- vi, et non invé- ni: * et de-dé- runt in e-scam me-

am fel, et in si-ti me- a po-ta- vé- runt me a-cé- to. ℣. Sal- vum me

fac, De- us, quó-ni- am intra-vé- runt a- quæ

us-que ad á- ni- mam me- am. Et dedérunt...

Im - pro-pé - ri - um_ ★ ex- spe-ctá - vit cor_____

me - um,_____ et mi - sé - ri - am: et sus-tí -

-nu - i_ qui si - mul_ con -tri -sta-ré - tur,_____ et_ non_

fu - it: con - so-lán - tem me_ quae-sí - vi,_____

et_ non_____ in - vé - ni: ★ et_ de -dé -

-runt_____ in e - scam me - am fel,_____

et_ in si - ti_____ me - a_ po -ta - vé - runt_____ me_

a - cé - - - to._____ V. Sal - vum me fac,_____

_____ De - us,_____ quó-ni - am_

in - tra - vé - runt_____ a - - - - - -
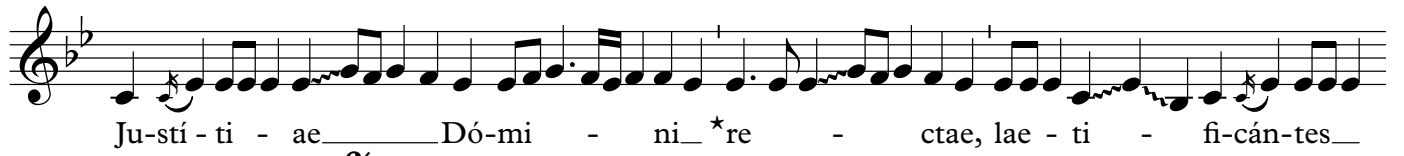
- - quae us -que_____ ad á - ni - mam_____

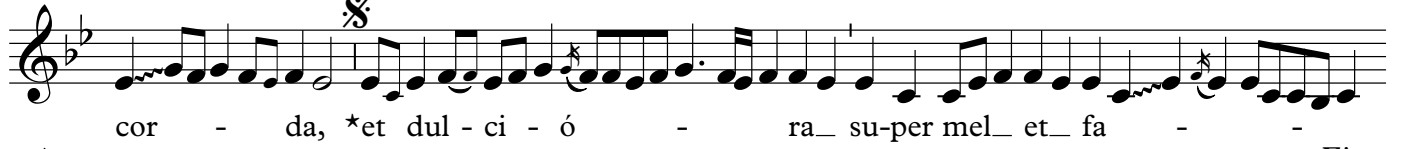me - - - - - - - am._ Et dedérunt...

Justitiae Domini

OF. IV

Ustí- ti- æ Dómi- ni * re- ctæ, læ- ti- fi-cántes cor- da, * et dul-

ci- ó- ra super mel et fa- vum: nam et ser-vus tu- us custó- di- et e-

a. ℣. 1. Præ-cé- ptum Dó- mi- ni lú- ci- dum il- lu-minans ó-

cu- los: ti- mor De- i sanctus pér- ma-nens in sǽcu-lum sǽ- cu- li:

judí- ci- a Dó- mi-ni ve- ra. ℣. 2. Et e- runt, ut complá-

ce- ant e-lóqui- a o-ris me- i et me- di-tá-

ti- o cor- dis me- i in conspé- ctu tu- o sem-

per. Et dulcióra...

Ju-stí - ti - ae_____ Dó-mi - ni_ *re - ctae, lae - ti - fi-cán-tes_

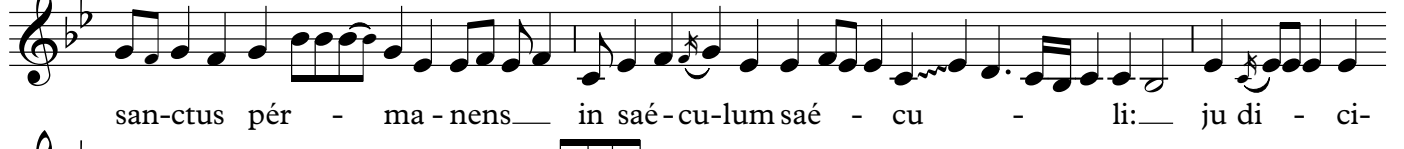cor - da, *et dul - ci - ó - ra_ su-per mel_ et_ fa - -

-vum: nam_ et ser - vus tu - us cus-tó - di - et_____ e - - a.

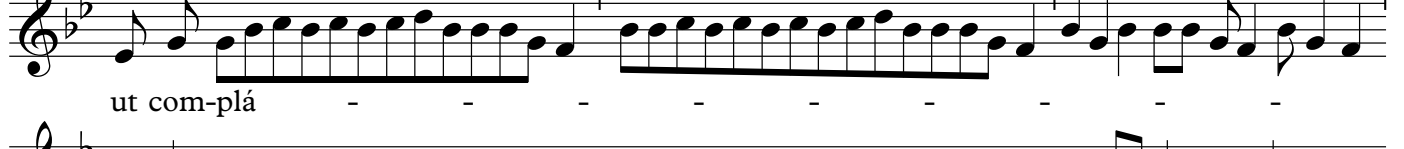V. 1. Prae-cé - - - ptum Dó - - mi - ni lú - ci - dum

il - lu - mi-nans_____ ó-cu - los: ti - mor De - - i

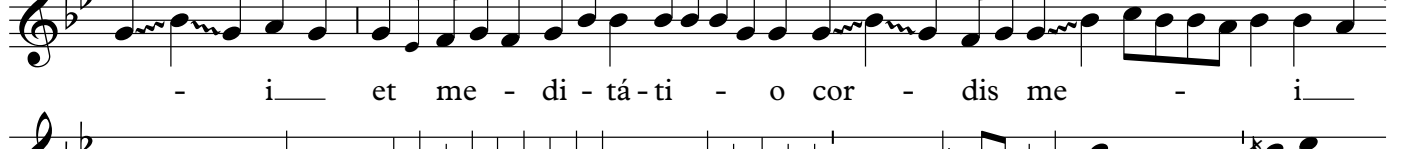san-ctus pér - ma - nens_ in saé-cu-lum saé - cu - li:_ ju di - ci-

a_____ Dó - mi-ni ve - - ra._ V. 2. Et e - - runt,_

ut com-plá - - - - - - - -

- ce - ant_____ e - ló-qui - a o-ris me -

- i_ et me - di - tá - ti - o cor - dis me - - i_

in_ con-spé - - ctu_____ tu - o sem - - - - -

- - - - - - - -

- - - - - - per._____ Et dulcióra...

Fine

D.S. al Fine

Meditabor

OF. II

M Edi-tá- bor * in mandá- tis tu- is, quæ di-lé- xi valde: * et levá-bo
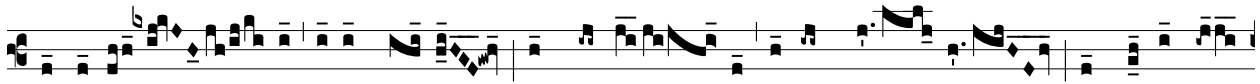
ma- nus me-as ad mandá- ta tu- a, quæ di-lé- xi.

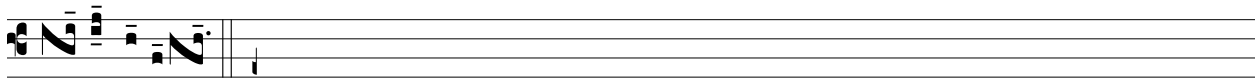℣. 1. Pars me-a Dó- mi- ne, di-xi custodí- re le- gem tu-

am: pre- cá- tus sum vultum tu- um in to-to cor- de me- o.

℣. 2. Mi-se-ré- re me- i secúndum e-ló- qui- um tu- um, qui- a

co-gi-tá- vi vi- as tu- as et convér- ti pedes me- os in testimó-

ni- a tu-a. Et levábo...

Me-di - tá - bor ★ in man-dá - tis_____ tu - is,_ quae_

di - lé - xi_____ val - de: ★ et le-vá - bo_____ ma -

-nus_ me - as_____ ad man-dá - ta_____ tu -

- a, quae di - lé - - - - - -

Fine

-xi._____ V. 1. Pars

me-a Dó - mi - ne, di - xi_____

cus - to - dí - re le - - gem tu - am: pre - -

-cá - - - tus sum vul - tum tu - um_ in to - to_____

cor - de_____ me - - - - - o._____

V. 2. Mi-se - ré - - - - - - - - re

me - i se - cún-dum e - ló - qui - um tu - - - um,

qui - a co - gi - tá - - - - vi vi - as tu - as_____

_____ et con - vér - - ti pe-des me - os_____

D.S. al Fine

_____ in tes - ti-mó - ni - a_ tu - a._____ Et levábo...

Scapulis suis

S

Cápu-lis su- is * obumbrá- bit ti-bi Dómi- nus, et sub pen-nis e-jus spe-

rá- bis: * scu- to circúmda- bit te vé- ri-tas e- jus. ℣. 1. Di- cet Dómi-

no: Suscé-ptor me-us es, non timé- bis a timó- re no- ctúr- no a sa-gít- ta

vo-lán- te per di- em. ℣. 2. Quó- ni- am An- ge-lis su- is mandá- vit

de te, ut custó- di- ant te, ne un- quam offén- das ad lá- pi- dem

pe- dem tu- um. ℣. 3. Super áspi- dem et ba-si- líscum am-bu- lá- bis:

et conculcá-bis le-ó- nem et dracó- nem: quó- ni- am in me

spe-rá- bit, li-be- rábo e-

um. Scuto...

Scá-pu-lis su - is ★ob-um-brá - bit ti - bi___ Dó-mi - nus, et sub pen - nis e-

jus___ spe - rá - bis:_ ★ scu - to___ cir - cum -

Fine

-dá - bit_ te_ vé - ri - tas_ e - jus. V. 1. Di - cet___ Dó-mi - no:

Sus-cé - ptor___ me-us___ es, non ti-mé - bis___ a ti-mó - re

no - ctúr - no_ a sa-gít - ta vo-lán - te per di - - em.

V. 2. Quó - ni-am___ An - ge-lis___ su - is man-dá - vit de te,___

___ ut cus-tó - di - ant te, ne un - quam of-fén - das ad lá -

- pi - dem pe - dem tu - V. 3. Su-per ás - pi - dem

et ba-si - lís-cum am - bu - lá - bis:___ et___ con-cul-cá -

-bis___ le-ó - nem___ et___ dra-có - - nem: quó -

-ni - am in me___ spe-rá - - bit,___ li-be - rá - bo_ e -

D.S. al Fine

- - - - - - - um.___ Scuto...

Tollite portas

Tol- li-te * por- tas, prín- ci-pes, ve- stras. Et e-le- vá- mi-ni, por-

tæ æ- ternáles, * et intro- í- bit Rex gló- ri- æ.

Tóllite...vestras. ℣. 1. Dó- mi-ni est terra et pleni-tú- do e- jus:

orbis ter- rá- rum et uni-vér- si, qui há-bi-tant in e- o. Et introíbit...glóri-

æ. ℣. 2. Ipse super má- ri- a fundá- vit e- um et super flú- mi- na præpa- rá-vit

e- um. Et introíbit...Tóllite...

Tól - li-te ★por - tas, prín - ci-pes,— ve - - stras:

et— e-le-vá - - mi-ni, por - tae ae-ter-ná - les,—

★et— in - tro-í - bit—— Rex—— gló - ri - ae.——

Tóllite...vestras. V. 1. Dó - mi - ni——

est—— ter-ra—— et ple-ni-tú - do—— e - - -

-jus:—— or - bis— ter - rá - rum et u-ni-vér -

- - si, qui— há - bi-tant—— in— e - o.—— Et introíbit...glóri ae.

V. 2. I - pse su-per má - ri - a fun-dá - - vit e - - um

et su-per— flú - mi - na— prae-pa - rá - vit e -

- - - - - um.——————— Et introíbit...Tóllite...