

## MISSA PRO PACE.

**Introitus.** Da pacem, Dómine, Pars II, p. 229.

**Graduale.** Rogáte quæ ad pacem sunt, *ut supra*, p. 197.

Allelúia, allelúia. *Ps.* Lauda Jerúsalem, p. 198.

*Post Septuagesimam, omissis Allelúia et Ps. sequenti, dicitur Tractus Notus in Judæa Deus,* p. 199.

*Tempore Paschali omittitur Graduale, et ejus loco dicitur : Allelúia, allelúia. Ps. Lauda Jerúsalem, p. 198. Allelúia. Ps. Qui pòsuit, p. 201:*

**Offertorium.** Laudáte Dóminum, Pars I, p. 255.

Pa - cem re - lin - quo vo - bis : \* pa - cem me - am do

Comm.  
V.

Detailed description: This is the first system of the musical score for the Offertorium. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

vo - bis, di - cit Dó - mi - nus.

Detailed description: This is the second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with similar rhythmic patterns.

## MISSA PRO VITANDA MORTALITATE.

Re - cor - dá - re. \* Dó - mi - ne, te - sta - mén -

Intr.  
IV.

Detailed description: This is the first system of the musical score for the Missa pro vitanda mortalitate. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

ti tu - i, et dic An - ge - lo per - cu - ti - én - ti :

Detailed description: This is the second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns.

Ces - set jam ma - nus tu - a, ut non de - so - lé - tur

Detailed description: This is the third system of the musical score. It continues the vocal line and piano accompaniment from the previous systems. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns.