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ACCOMPAGNEMENT DU KYRIALE VATICAN

PAR

LE R. P. DOM JEAN HÉBERT DESROCQUETTES

Moine de Solesmes

ET

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(INTRODUCTION AND NOTES IN FRENCH AND ENGLISH)

134

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INTRODUCTION

Ces accompagnements sont l'illustration des théories exposées dans la Revue Grégorienne et à l'Institut Grégorien de Paris.

Il n'existe pas d'accompagnement passe-partout. Il est impossible également de fixer pour chaque pièce une tessiture unique; la nature des voix, l'étendue et l'acoustique des vaisseaux, considérées en relation avec l'interprétation réclamée par le caractère de chaque pièce, exigent le plus souvent une adaptation. D'où, nécessité d'apprendre et de se former un style pour pouvoir se libérer des harmonisations écrites. Nos accompagnements ont été conçus pour un chœur bien exercé, un organiste moyen et une tessiture légèrement élevée.

Ces harmonies utilisent les ressources modernes, — tant qu'elles restent modales, — et, sans être agressives, elles s'affranchissent du préjugé de la consonnance à outrance et de certaines règles purement scholastiques dont pourtant elles respectent l'esprit. S'il plaisait à quelques esprits d'y chercher à la loupe des quintes ou de déclarer faux certains accords, qu'ils sachent au moins que rien n'a été écrit au hasard.

Nous croyons d'ailleurs être restés fidèles à notre grand principe et nous pensons que notre accompagnement, pris dans son ensemble, est bien « une traduction, une transposition, une projection aussi objective, aussi fidèle et aussi simple que possible de la pure mélodie dans l'ordre harmonique ». Que si quelque détail semblait ça et là s'écarte de cet idéal, un examen plus attentif pourra parfois dissiper l'impression première; d'autant que l'on ne devra jamais perdre de vue que le rythme et la modalité des pièces ont leurs exigences aussi bien que le contexte immédiat. De plus, l'écriture musicale ne mérite-t-elle pas, elle aussi, qu'on lui fasse quelques sacrifices quand les principes essentiels restent saufs? Enfin, dans un livre qui voudrait contribuer à la formation des organistes accompagnateurs, il ne nous a pas paru inutile de donner parfois différentes harmonisations de la même formule mélodique (dans les *Kyrie*, les *Agnus Dei*, etc.), sans prétendre toujours reconnaître à toutes la même valeur ni la même opportunité. Quoi qu'il en soit, nous espérons que l'on voudra bien ne pas s'arrêter aux détails, mais regarder à l'ensemble du style. Surtout, qu'on n'aille pas, à cause de telle réalisation qui peut être personnelle et céder la place à une autre, rejeter des principes qui prétendent être objectifs et scientifiques.

Pour ce qui concerne l'emploi de la pédale, il faut observer que lâcher le 16 pieds au milieu d'une phrase fait un creux. Dès lors, pour les passages à trois voix, il faudra, ou bien continuer avec la pédale 16 pieds même la partie de ténor, si celle-ci s'enchaîne avec la partie grave; ou bien n'avoir pas de 16 pieds à la pédale et lâcher ce clavier quand la basse se tait; ou bien enfin ne pas jouer de pédale du tout, pour des pièces entières qui pourraient s'en dispenser (v. g. certains versets de Graduel, d'Alleluia, d'Introit, etc., réservés aux chantres), ou pour des parties de pièces formant un tout logique.

The following accompaniments are intended to illustrate the theories laid down in the *Revue Grégorienne* and taught at the Gregorian Institute of Paris.

There is no such thing as an accompaniment which will serve for every key, nor is it possible to fix upon a single compass for each piece; the nature of the voices, the size and acoustic properties of the building, in relation to the interpretation demanded by the character of the composition, these generally call for adaptation. Hence the necessity for study in order that one may acquire a style of one's own, and gradually become independent of the written score. But since in the face of several alternatives a choice has to be made, the present accompaniments have been arranged for a practised choir, a competent organist, and a somewhat high compass.

The harmonisations make use of modern resources, in so far as these are modal, and without being aggressive, are not hidebound either by the sacrosanct principle of consonance, or by the letter of certain purely scholastic rules whose spirit they respect nevertheless. Possibly some captious spirits may take a delight in pursuing a microscopic search for fifths, or pronounce certain combinations discordant; let them at least bear in mind that nothing here has been set down at random.

The composers believe moreover that, by fidelity to their root principle, they have succeeded in rendering the accompaniment as a whole "a translation, transposition, and projection of the pure melody into the harmonic order, made as objective, faithful and simple as possible". If here and there they seem to have fallen from this standard, a closer perusal will often dispel the impression; not must it be forgotten that the rhythm and modality of the pieces have certain requirements, just as much as the immediate melodic context. Does not the musical style, moreover, deserve that some few sacrifices should be made on its behalf, provided the essential principles be kept intact? Lastly, in a work of this sort, intended to contribute to the training of organ accompanists, it seemed only fitting to provide several different harmonisations for one and the same melodic formula — in the *Kyries*, *Agnus Dei*, etc. — without thereby claiming the same value and appropriateness for all. Be this as it may, the authors' desire is that these accompaniments should be regarded as a whole, without lingering over them in very great detail. It is supremely important that one should not run the risk of rejecting principles which lay claim to be objective and scientific, on account of some small point of interpretation which may well be a matter of personal choice and open to improvement.

As regards the use of the pedal, it must be noted that to release the sixteen foot stop in the middle of a phrase will cause a gap. For three voice passages it follows that one must either continue to use the pedal with the tenor part, if this latter follows logically upon the bass, or else not have the sixteen foot stop at the pedal but leave the pedal board alone whenever there is an interruption in the bass part. A third alternative would be not to use the pedal at all in those pieces where it can be dispensed with (e. g. in certain verses of the Gradual, Alleluia, Introit, etc., reserved to the cantors), or in such portions of any piece as form a logical entity.

Ordinarium Missæ.

In Dominicis ad Aspersionem Aquæ benedictæ.

Extra Tempus Paschale.

A - spér - ges me, * Dó - mi - ne, hysó - po, et munidá - bor
 Ant. 7

la - vá - bis me, et su - pernívem de - albá - bor. P. Mi - se - ré - re
 me - i, Dé - us, * se - cún - dum mágnam mi - se - ri - cór - di - am tú - am.

Gló - ri - a Pátri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. * Sí - out é - rat in pri -
 ci - pio, et nunc, et sem - per, et in sé - cu - la sa - lu - ló - rum. A - men.

(1) ou bien

Tempore Paschali.

Scilicet a Dominica Paschæ usque ad Pentecosten inclusive.

Ant. 8

Vi - di - á - quam e - gre - di - én - tem de tém - plo,

a lá - te - re déx - tro, Al - le - lú - ia:

et o - mnes ad quos per - vé - nit á - qua i - sta,

sál - vi fá - ti sunt, et dí - cent, Al - le - lú - ia,

Al - le - lú - ia. *Ps.* Con - fi - té - mi - ni Dó - mi - no quó - ni -

am bó - nus: *quó - ni - am in sé - cu - lum mi - se - ri - cór - di - a é - jus.

Gloria - a Pátri et Fílio, et Spíri - tu - i Sán - cto. * Si - eut é - rat in prin. ci. pi.

Music score for the Gloria section, featuring two staves of music with Latin text lyrics. The first staff begins with "Gloria - a Pátri et Fílio, et Spíri - tu - i Sán - cto. * Si - eut é - rat in prin. ci. pi.". The second staff continues with "o, et nunc, et sém - per, et in sé - cu - la sé - cu - ló - rum. A-men."

*Repetitur Ant.
Vidi aquam.*

Alii Cantus ad libitum.

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

I
Ant. 7

Music score for Antiphon I, showing a single staff of music with lyrics. The lyrics are "A - spér - ges me, *Dó - mi - ne, hys - só - po, et mun - dá - bor:". The staff includes a basso continuo line at the bottom.

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

Ps. Miserere, ut supra.

A - spér - ges me, *Dó - mi - ne, hys - só - po, et mun - dá - bor: la - vá - bis me, et sú - per ní -

II
Ant. 4

Music score for Antiphon II, showing a single staff of music with lyrics. The lyrics are "A - spér - ges me, *Dó - mi - ne, hys - só - po, et mun - dá - bor: la - vá - bis me, et sú - per ní -". The staff includes a basso continuo line at the bottom.

vem de - al - bá - bor. Mi - se - ré - re mé - i Dé - us, * secúndum mágna - mi - se - ricór - di - am tú - am.

Music score for the final section, showing a single staff of music with lyrics. The lyrics are "vem de - al - bá - bor. Mi - se - ré - re mé - i Dé - us, * secúndum mágna - mi - se - ricór - di - am tú - am.". The staff includes a basso continuo line at the bottom.

Gló-ri - a Pátri, et Mí-li-o, et Spi-rí-tu-i Sáncto. * Sí-cut é-rat in prin-cípi-o, et

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one sharp. Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 12 begins with a half note in the treble staff, followed by eighth notes in the bass staff.

nunc, et sém_per, et in sæ_cu_la sæ_cu_lo_rum. A . men. et in sæ_cu_la sæ_cu_lo_rum. A . men.

ou bien

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one sharp. Measure 11 starts with a forte dynamic (F) and ends with a half note. Measure 12 begins with a half note and ends with a forte dynamic (F).

I. Tempore Paschali. (Lux et origo.)

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

Kyrie.
VIII

Ky - ri.e e - lé-i-son. Chri - ste e

(1)

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

(2)

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

(1) ou bien

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

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

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

Gloria. IV Glóri - a in ex - cél - sis Dé - o. Et in té -

ra - pax ho - mí - ni - bus bó - né vo - lun - tár - tis. Lau - dá - mus te.

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

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



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



mni - po - tens. Dó - mi - ne Fí - li u - ni . gé - ni - te Jé - su Chri - ste.



Dó - mi - ne Dé - us, A - gnu s Dé - i, Fí - li - us Pá - tris.



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



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





A Missa Sabbati Sancti usque ad Sabbathum in Albis inclusive.

The musical score for organ, page 8, section VIII, shows a single melodic line on a treble clef staff. The melody consists of eighth-note patterns. The lyrics "De - o grá - ti - as, al - le - lú - ia, al - le - - - lú - - ia." are written above the staff. The measure numbers 1 through 10 are indicated below the staff. The key signature is one sharp (F#), and the time signature is common time.

Ab Octava Paschæ ad Sabbatum IV. Temporum Pentecostes inclusive.

II. In Festis Solemnibus.

(Kyrie fons bonitatis.)

Kyrie III

Kyrie . . . e . 16 - i . son.

Kyrie . . . e . 16 - i . son.

Kyrie . . . e . 16 - i . son.

Christe . . . e . 16 - i . son.

Christe . . . e . 16 - i . son.

Chrïste

e. 16 - i.son.

Musical score for the Christe section, featuring two staves (treble and bass) with sixteenth-note patterns. The music consists of six measures. Measure 1 starts with a bass note followed by a treble eighth note. Measures 2-6 show a continuous pattern of sixteenth-note pairs between the two voices.

Ky - ri - e

e. 16 - i.son.

Musical score for the Ky - ri - e section, featuring two staves (treble and bass) with sixteenth-note patterns. The music consists of six measures. Measure 1 starts with a bass note followed by a treble eighth note. Measures 2-6 show a continuous pattern of sixteenth-note pairs between the two voices.

Ky - ri - e

e. 16 - i.son.

Musical score for the Ky - ri - e section, featuring two staves (treble and bass) with sixteenth-note patterns. The music consists of six measures. Measure 1 starts with a bass note followed by a treble eighth note. Measures 2-6 show a continuous pattern of sixteenth-note pairs between the two voices.

Ky - ri - e

* * e. 16 - i.son.

Musical score for the Ky - ri - e section, featuring two staves (treble and bass) with sixteenth-note patterns. The music consists of six measures. Measure 1 starts with a bass note followed by a treble eighth note. Measures 2-6 show a continuous pattern of sixteenth-note pairs between the two voices. The ending is marked with asterisks (*).

Gló - ri - a in ex_célsis Dé - o. Et in té_rá parho - mí - ni - bus

Gloria.

I

Musical score for the Gloria I section, featuring two staves (treble and bass) with sixteenth-note patterns. The music consists of six measures. Measure 1 starts with a bass note followed by a treble eighth note. Measures 2-6 show a continuous pattern of sixteenth-note pairs between the two voices.

bó_nae vo _ lun _ tátis. Laudá_mus té. Be_ne_dí_ci_mus té. A do_rá _ mu_sté.

Musical score for the Gloria II section, featuring two staves (treble and bass) with sixteenth-note patterns. The music consists of six measures. Measure 1 starts with a bass note followed by a treble eighth note. Measures 2-6 show a continuous pattern of sixteenth-note pairs between the two voices.

(1) Ou bien



en prenant appui sur le la et le re comme à depreciationm et en s'inspirant du rythme des cadences ad dexteram Patris et Tu solus Altissimus Jesu Christe.

Glo-ri-fi-cá - mus te. Grá-ti-as á-gim-us tí-bi própter má - gnam gló - ri - am tú-am.



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



ne Fí-li u-ni - gó - ni-te Jé - su Chri-ste. Dó-mi-ne Dé - us, A-gnus Dé - i, Fí - li -



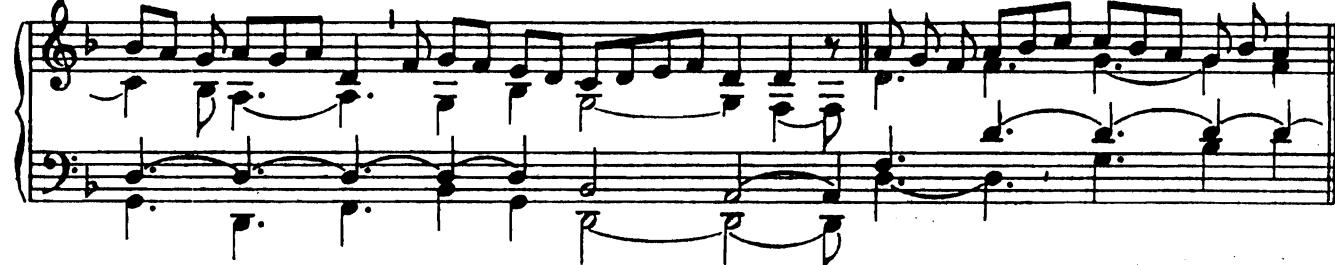
us Pá-tris. Qui tol - lis peccá-ta mundi, mi-se - ré - re nó - dis.



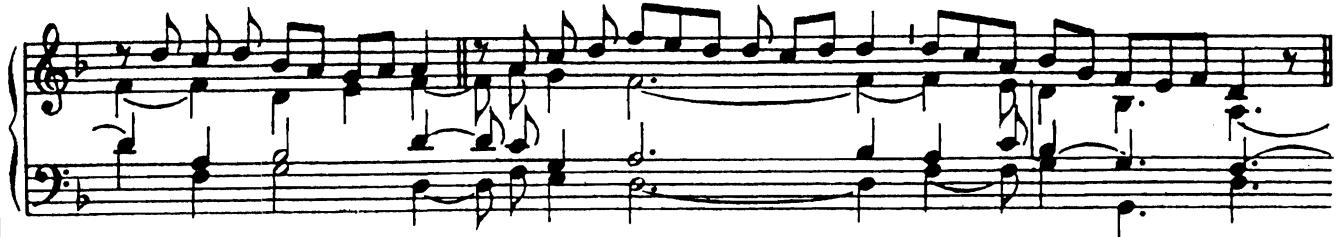
Qui tol - lis peccá-ta mundi, sú - soi - pe de - pre - ca - ti - ó - nem nóst - ram. Quisé - des ad déx -



te - ram Pá - tris, mi - se - ré - re nó - dis. Quó - ni - am tu - só - lus sánctus.



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



Cum Sáncto Spíri - tu, in gló - ri a Dé i Pa - tris. A - - - men.



Dómi .nus Dé - us Sába . oth. Plé .ni . sunt cù . li et té .rú . ra gló - ria



tú .a. Ho sán . na in ex - cé . sis. Be .ne - dí . etus qui



vé - nit in nò . mi ne Dó .mí . ni. Ho sán . na in ex - cé . sis.



Agnus. D6 - i, *qui tol - lis pec - ca - ta mún - di:

III

Dé - o grá - ti - as

Vel secundum communiorem usum.

Dé - o grá - ti - as. grá - ti - as.

V

(1) Cette note isolée avant un groupe sur une même syllabe est ici la note modale sur laquelle s'appuie tout le groupe, elle demande à être mise en valeur par l'harmonie. Il conviendrait semblablement de la marquer d'un certain appui dans le chant.

III. In Festis Solemnibus. 2.

(Kyrie Deus sempiterne)

Kyrie IV

e-lé-i-son. Kyrie e-lé-i-son. Kyrie e-lé-i-son.

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

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

Kyrie e-lé-i-son. Kyrie e-lé-i-son. Kyrie e-lé-i-son.

e-lé-i-son. Kyrie e-lé-i-son. Kyrie

(1) ou bien

Il est évident que ce mi naturel de passage (*), correspondant au si bémol du ton original, en second groupe modal, et sans qu'aucun bémol mélodique le justifie (puisque précisément le bémol intervient plus loin), est en dehors de la règle habituelle. Mais, dans un IV^e mode établi sur finale la, on admet fort bien un mi de passage dans l'harmonie, en troisième groupe (ton original). Lors donc qu'une formule mélodique appartient en propre au quatrième mode en la se retrouvera une quarte plus bas-quatrième mode en mi - le si naturel seul sera possible et dans les mêmes conditions. Nous croyons même que des formules analogues écrites dans le quatrième mode en si - premier groupe modal - supporteraient le si de passage, c'est la logique même. Mais évidemment le procédé est dangereux et ne doit pas être conseillé. Il nous a paru utile toutefois d'en donner ici un exemple.

o. 16.i. son.

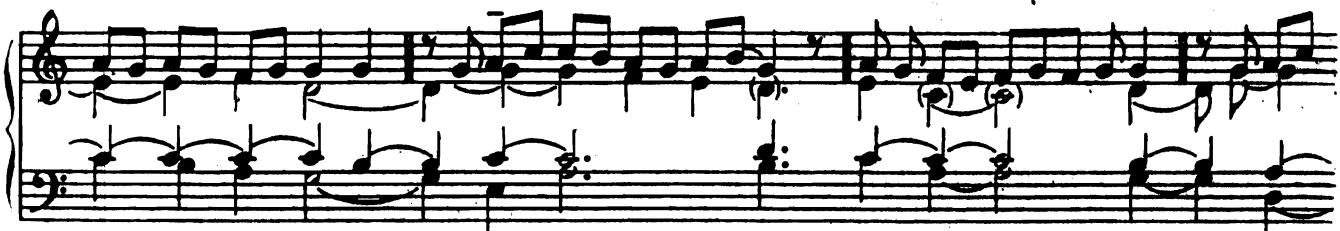


Gló - ri - a in ex - cél - sis Dé - o. Et in térra pax ho - míni - bus bó -

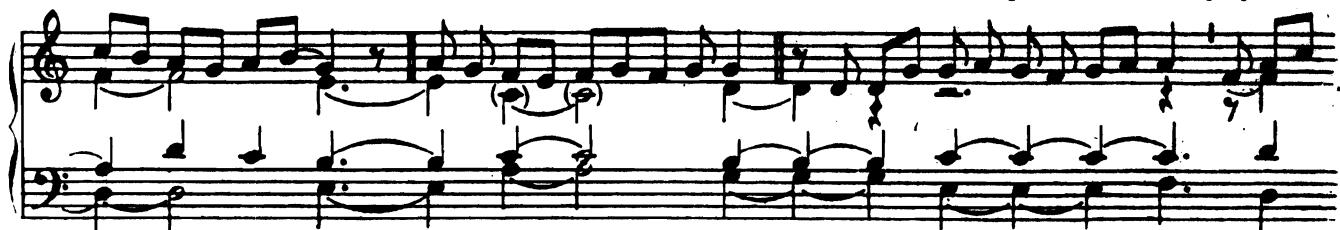
Gloria
VIII



næ vo - lun - tâ - tis. Lau - dá - mus te. Be-ne-dí - ci - mus te. A-do -



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



mú - gnam gló - ri.am tu . am. Dó.mi.ne Dé.us, Rex cas - lé.stis, Dé.us Pa - ter o -



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



A - gnu s Dé - i, Fí - li - us Pá - tris. Qui tól - lis pec - cá - ta múnadi, mi - se - ré - re nó - bis.

Musical score for the first part of the Agnus Dei. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. The lyrics are: "A - gnu s Dé - i, Fí - li - us Pá - tris. Qui tól - lis pec - cá - ta múnadi, mi - se - ré - re nó - bis." The vocal parts are supported by a harmonic piano accompaniment.

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

Musical score for the second part of the Agnus Dei. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. The lyrics are: "Qui tól - lis pec - cá - ta múnadi, sú - sci - pe de - pre - ca - ti - ó - nem nó - stram. Qui sé -". The vocal parts are supported by a harmonic piano accompaniment.

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

Musical score for the third part of the Agnus Dei. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. The lyrics are: "des ad déx-te - ram Pá - tris, mi - se - ré - re nó - bis. Quó - ni - am tu só - lus sánctus.". The vocal parts are supported by a harmonic piano accompaniment.

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

Musical score for the fourth part of the Agnus Dei. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. The lyrics are: "Tu só - lus Dó - mi - nus. Tu só - lus Al - tís - si - mus, Jé - su Chri - - ste.". The vocal parts are supported by a harmonic piano accompaniment.

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

Musical score for the fifth part of the Agnus Dei. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. The lyrics are: "Cum Sáncto Spí - ri - tu, in gló - ri - a Dé - i Pá - - - tris. A - - - men.". The vocal parts are supported by a harmonic piano accompaniment.

Sanctus IV

Musical score for the Sanctus. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. The lyrics are: "Sán - ctus, *Sán - ctus, Sán - ctus Dó - mi - nus Dé - us Sá - ba - oth.". The vocal parts are supported by a harmonic piano accompaniment.

Plé-ni sunt cé-si et té-rra glo- - ri-a tú-a. Ho - sán - na in ex-cél-sis.



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



A - gnus Dé - i, *qui tó - - lis pecá - - ta



mún - - di: mi - se - ré-re nō - bis. A - gnus Dé - i, *qui tó - - lis



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



qui tó - - lis pecá - - ta mún - - di: dó - - na no - bis pa - cem.



Ite, missa est, vel Benedicámus Dómino, ut in finē Missæ precedentis, secundum communiorum usum.

IV. In Festis Duplicibus. 1.

(Cunctipotens Genitor Deus.)

Kyrie I

Le dessin mélodique du Christe qui se tient tout entier dans la quinte ré-lé réalise un certain contraste qui autorise certainement l'introduction du si bémol dans l'harmonie (do si bémol dans la transposition.) On choisira l'une ou l'autre de ces interprétations pour s'y tenir pendant toute la durec des Christe. (2)

Christe e lé-i-son

Chri-ste e lé-i-son. Christe

e lé-i-son. Chri-ste e lé-i-son. Christe e lé-i-son. Ky - ri -

e e lé-i-son. Ky - ri - e e lé-i-son.

(1) On pourra utiliser la cadence précédente. Le do[#] est donné ici comme possible, quoiqu un peu dur.

(2) Par erreur cette note a été introduite dans le texte. Notre avant dernière harmonisation du Christe ne faisant entendre aucun do pourra être utilisée dans l'une et l'autre hypothèse.

Ky . ri - e 16.i.son.



Gloria in excésis Dé - o. Et in térra pax ho - mi - ni - bus

Gloria
IV



bónas volun - tá - tis. Lau - dá - mus te. Be-ne - dí - ci - mus te. A - do - 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, Rexce - lé - stis, Dé - us Pá - - ter o -



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

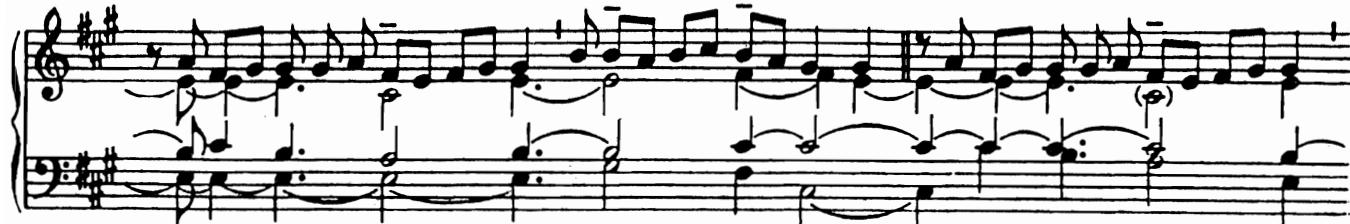


(1) ou bien l'une des formules précédentes.

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



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



sú - sci - pe de - pre - ca - ti - ó - nem nó - stram. Qui sé - des ad dór - te - ram Pá - tris, mi - se -



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



Tu só - lus Altís - si - mus, Jé - su Chri - ste. Cum Sán - cto Spí -



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



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

Sanctus VIII

Plé-ni sunt cé-li et té-rra gló- ri - a tú - a Ho - sán - na in ex -

cel - sis. Be-ne-dí-ctus qui vé - nit in nó-mi-ne Dó - - mi - ni, Ho -

- - sán - na in ex - cé - sis. ou bien:

A - gnu - s DÉ - i, * qui tol - lis pec - cát - a mún - di, mi - se - ré - re nó - bis.

Agnus VI

A - gnu - s DÉ - i, * qui tol - lis pec - cát - a mún - di, mi - se - ré - re nó - bis.

(1) ou bien:

Voir le rythme indiqué par les groupes à in excelsis.

A . gnu s Dé - i, * qui tol - lis pec.cá.ta. mún . di: dó . na n ó . bis pá - cem.

A . gnu s Dé - i, * qui tol - lis pec.cá.ta. mún . di:

*Le II^e Agnus
pourra se jouer ainsi:*

etc.

Dé . o grá . ti . as.

I

V. In Festis Duplicibus. 2.

(Kyrie magnæ Deus potentiae.)

Kyrie VIII

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

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

lé-i-son. Chri - ste

lé-i-son. Ky-ri-e. lé-i-son.

Gloria VIII

Gló-ri a in ex cé - sis De o. Et in té - ra pax ho mí ni bus

bó-næ vo-lun - tå - tis. Lau-dá-mus te. Be-ne - dí-ci-mus te. A - do-rá - muste.

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

guam gló - ri-am tú - am. Dó - mi - ne Dá-us, Rex cælè - stis,

(1) On pourra également reprendre l'harmonie du 1^{er} Kyrie.

Dé-us Pé-ter o - mni-po-tens. Dó-mi-ne _____ Fí-li u-ni-gé-ni-te,



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



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



pec-cá - ta mún - di, súscí-pe de-pre - ca-ti - ó-nem nóstram. Qui sé - des -



ad déx - te-ram Pá-tris, mi-se - ré - re nó-bís. Quó - ni - am - tu só - lus sánctus.



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



Cum Sán - cto Spíri - tu, in gló - ri - a Dé - i Pá - tris. A - - - - - meo.

Sanctus IV
 Sán - ctus,* Sán - etus, Sán - ctus Dó.mi.nus Dé.us
 Sa - ba - oth. Plé.ni sunt cé.li et térra 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.
 ou bien:
 Be.ne.dí.ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na

Agnus IV

Agnus Dé - i, *qui tól - lis pec - cá -

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

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

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

lis pec - cá - ta mún - di: dó na nó - bis pa - cém.

Dé - o _____ gráti as.

The musical score consists of six staves of music. The top staff is labeled 'Agnus IV'. The lyrics are written in a mix of Spanish and Latin. The music features various note values, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piano accompaniment is present throughout, providing harmonic support. The vocal parts are likely for a choir or solo voices, though no specific vocal parts are labeled.

VI. In Festis Duplicibus. 3.

(Kyrie Rex Genitor)

Kyrie. VII

(1) ou bien

lé - i.son.

Autre transposition

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

Kyrie VII

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

(1) 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 _____

Ký - ri - e _____ e - - - lé - i.son.

(1) ou bien

e - - - lé - i son. Ký. ri - e *


** e - - - lé - i son.

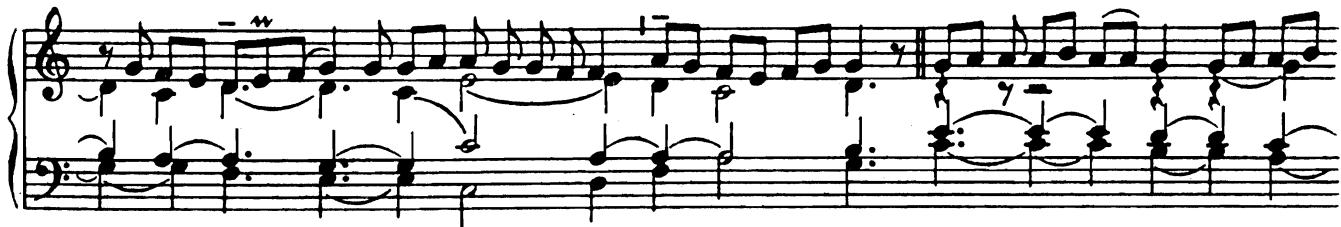

Gló - ri - a in ex - cé - sis Dé - o. Et in té - ra pax ho - mí - ni - bus bó - næ vo - lun - tâ - tis.
Gloria. VIII


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


mus te. Grá - ti - as á - gimus tí - bi própter má - gnam gló - ri - am tú - am.


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


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



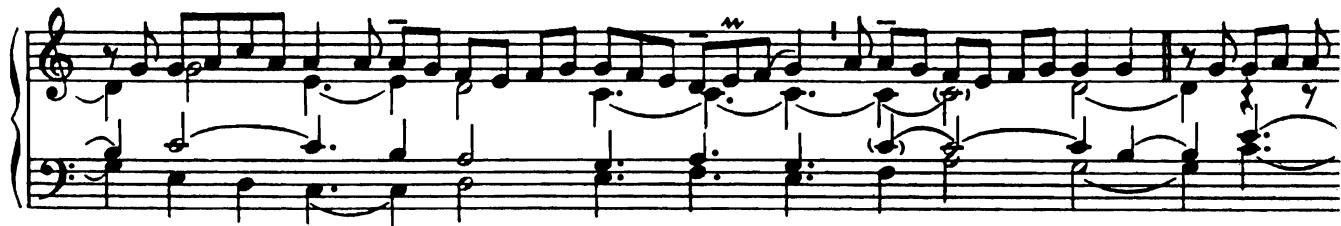
Dé - i, Fí - li - us Pá - tris. Qui tól - lis pec - cá - ta mún - di, mi - se - ré - re no - bis.



Qui tól - lis pec - cá - ta mún - di, sú - sci - pe depre - ca - ti - ó - nem nóstram.



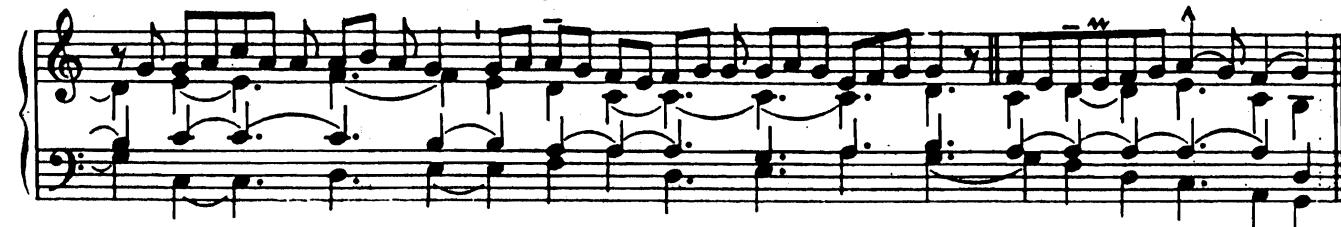
Qui sé - des ad déx - te - ram Pá - tris, mi - se - ré - re no - bis. Quoni - am



tu só - lus sán - ctus. Tu só - lus Dó - mi - nus. Tu só - lus Al - tíssí - mus, Jé - su Chri - ste.



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



Sánctus, * Sánctus, Sánctus Dómi-nus Dé-us Sába-oth.

Sanctus

III

Pléni sunt cé - li et té - ra gló - ri - a tu - a. Ho - sán-na

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

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

A - gnus Dé - i, *qui tol - lis pec - cá - ta mun - di:

Agnus

VIII

mi - se - ré re - nō - bis. Dé - o grá - ti - as.

dó - na - nō - bis pá - cem.

VIII

VII. In Festis Duplicibus. 4.

(Kyrie Rex Splendens)

Kyrie VIII

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

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

1é-i-son. Chríste _____

e - - - 1é-i-son. Ký - ri - e _____

e - - - 1é-i-son. Ký - ri - e _____

e - - - 1é-i-son. ij.

Gloria. VI

Glóri - a in ex - cé - sis De - o. Et in té - ra pax ho - mí - ni - bus

bó - né vo - lun - tâ - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te.

Glo - ri fi - cá - mus te. Grá - tí - as á - gi - mus tí - bi pró - pter má - gna - glóri - am tú - am.

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

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

Fí - li - us Pá - tris. Qui tol - lis pec - ca - ta mun - di, mi - se - ré - re nô - bis.

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



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



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



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



Dó - mi - nus Dé - us Sá - ba - oth. Pláni sunt cé - li et té - ra



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

Be - ne - dí - ctus qui vé - nit in no -

mi - ne Dó - mì - ni: Ho - sán - na in ex - cel - sis.

Agnus. VIII A - gnus Dé - i, *qui tól - lis pec - cá - ta mún - di, mi - se - ré -

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

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

dó-na no - - bis pá - cem ou bien do-na nó - - bis pá - - cem.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs and quarter notes. The bass staff has sustained notes and eighth-note pairs. Measure 12 continues with eighth-note pairs and quarter notes in the treble staff, and eighth-note pairs and quarter notes in the bass staff.

Dé-o _____ gráti-as

VIII

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (two sharps) and common time. Measure 11 starts with a sixteenth-note grace followed by eighth-note pairs. Measure 12 begins with a sixteenth-note grace followed by eighth-note pairs.

VIII. In Festis Duplicibus. 5. (De Angelis)

Kyr
v

Ký-ri - e _____ * _____ e - - - lé-i-son-tij

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major. Measure 11 begins with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

A musical score page for Cello and Piano. The top staff shows the Cello part, which consists of a continuous series of eighth-note patterns. The bottom staff shows the Piano part, featuring sustained notes and occasional eighth-note chords. The page is numbered 10 at the top right.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth and sixteenth note patterns, with various dynamics like forte (f), piano (p), and sforzando (sf) indicated by dots above or below the notes. Measure 11 starts with a forte dynamic in the treble staff, followed by a piano dynamic in the bass staff. Measure 12 begins with a sforzando dynamic in the treble staff, followed by a piano dynamic in the bass staff.

Glóri.a in ex.cél.sis Dé.o. Et in té.ra pax ho.mí.ni.bus bónæ volun.tá.tis.

Gloria.
V



Laudá - mus te. Be.ne.dí.ci.mus te. A do.rá - mus te. Glo.ri.fi.cámu.s te.



Gráti.as á - gi.mus tí.bi própter mágnam glóri.am tú.am. Dómi.ne Dé.us, Rex cæl.é.stis,



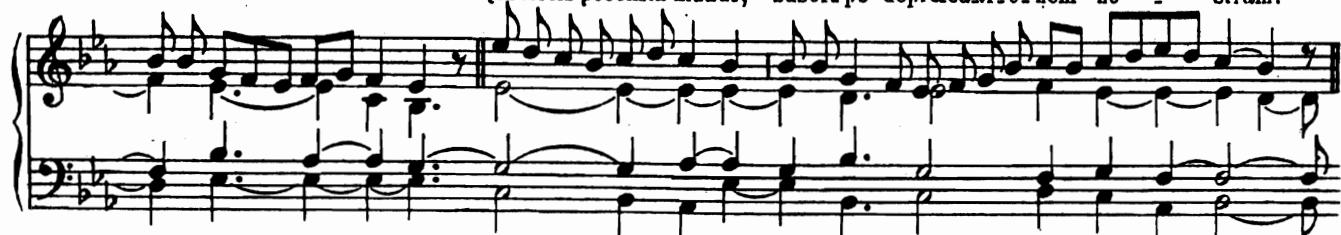
Dé.us Pá.ter o - mni - po - tens. Dómi.ne Fí.li u.ni.gé.ni.te Jé - su Chri - ste.



Dómi.ne Dé.us, Agnus Dé.i, Fí.li.us Pá - tris. Qui tollis peccáta mún - di,-



mi.se ré - re nō - bis Qui tollis peccáta mundi, súsci - pe depre.ca.ti.ó.nem no - stram.



Qui sé_des ad déx_te_ram Pá_tris, mi_se_ré_re nó_bis. Quó_ni_am tu só_lus sán_ctus.

Tu só_lus Dó_mi_nus. Tu só_lus Al_tis_si_mu_s, Jé_su Chri_sté.

Cum Sáncto Spí_ri_tu, in gló_ri_a Dé_i Pá_tris. A_men.

Sán_ctus, * Sán_ctus, Sán_ctus Dó

mi_nus Dé_us Sá

ba_oth. Pléni sunt cæ_li et

Bene - dí - - ctus qui vé - - nit — in nō mi - ne Dó - mi - ni.

Musical score for the first part of the Sanctus. The music is in common time, key signature is one flat. It consists of two staves: treble and bass. The vocal line starts with a dotted half note followed by eighth notes. The bass line provides harmonic support with sustained notes and chords.

Ho - sán - na in ex - cél - sis.

Musical score for the second part of the Sanctus. The music continues in common time, one flat key signature. The vocal line features eighth-note patterns, and the bass line provides harmonic foundation.

A - gnus Dé - i, *qui tól - lis peccáta mún - di: mi se - ré - re nō - bis.

Agnus VI

Musical score for the first part of the Agnus Dei. The music is in common time, one flat key signature. The vocal line includes eighth-note chords and sustained notes. The bass line provides harmonic support.

A - gnus De - i, *qui tól - lis peccáta mún - di: mi se - ré - re nō - bis.

Musical score for the second part of the Agnus Dei. The music is in common time, one flat key signature. The vocal line features eighth-note chords and sustained notes. The bass line provides harmonic support.

A - gnus Dé - i, *qui tól - lis peccáta mún - di: dó - na nō - bis pá - cem.

Musical score for the third part of the Agnus Dei. The music is in common time, one flat key signature. The vocal line includes eighth-note chords and sustained notes. The bass line provides harmonic support.

Dé - o grá - ti - as.

Musical score for the final part of the Agnus Dei. The music is in common time, one sharp key signature. The vocal line features eighth-note chords and sustained notes. The bass line provides harmonic support.

IX. In Festis B. Mariæ Virginis. 1.

(Cum jubilo)

(1) L'alto pourrait tenir le mi.

bó - ne vo-lun-tá - tis. . Laudá - mus te. Be-ne di-cimus te. A-do rá - mus te.

Glo-ri-fi-cá - mus te. Grá-ti-as á - gimus tí - bi própter má - gnam gló - ri - am tú - am.

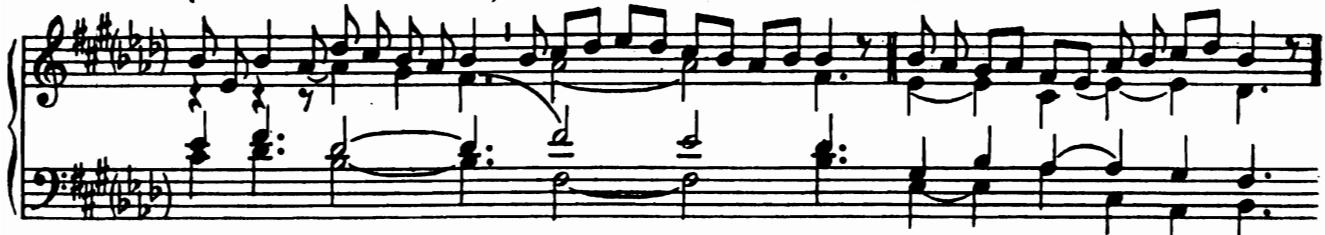
Dómi-ne Dé - us, Rex cæ - lé - stis, Dé - us Pá - ter o - mni - po - teus.

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

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

Qui tol - lis pec - cá - ta mún - di, su - sci - pe depre - ca - ti - ó - nem nó - stram.

Qui sédes ad déxteram Pátris, mi - se - ré - re - nò - bis. Quóniam tu só - lus sán - ctus.



Tu só - lus Dó - minus. Tu só - lus Al - tís - si - mus, Jé - su Chri - ste. Cum Sán - cto



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



Sán - - - etus, *Sán - ctus, Sán - - - etus Dó - mi - nus Dé - us Sá -

Sanctus
V

- - ba - oth. Plé - ni sunté - li et té - - ra gló - ri - a tú - a. Ho - sán -

na in ex - cé - sis. Be - ne - di - ctus qui ve - nit in nò - - mi - ne

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



X. In Festis B. Mariæ Virginis. 2.
(Alme Pater)

Kyrie. 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 - 1é.i.son. Ký - ri - e e - lé.i.son.

Ký - ri - e * * - 1é.i.son.

Gloria. VIII

Gló.ri - a in excél-sis De - o. Et in térra pax ho - mí-nibus bónæ voluntá - tis.

Lau - dá-mus te. Be - ne - dí - ci-mus te. A - do - rá - mus te. Glo - ri - fi - cá - mus te.

Gráti - as a_gimus tí - bi própter má-gnam gló - ri - am tu_am. Dó_mi - ne Dé_us,



Rex celéstis, Dé_us Páter o - muí-po-tens. Dó_mi - ne Fí-li u ni - gé-ni-te Je-suChríste.



Dó_mi - ne Dé_us A - gnus Dé - i Fí - li - us Pátri - s. Qui tól - lis pec - cát - ta mún - di,



mi - se - ré - re nó - bis. Qui tól - lis pec - cát - ta mún - di, sú - sci - pe de - pre -



ca - ti - ó - nem nó - stram. Qui sé - des ad déxteram Pátri - s, mi - se - ré - re nó - bis. Quó - di - am tu



só - lus sán - ctus. Tu só - lus Dó - mi - nus. Tu só - lus Al - tís - si - mus, — Jé-suChríste.



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

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

Sanctus.
IV

Plé.ni sunt cá - li et té - 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.
IV

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

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

qui tol·lis pec·ca·ta mun·di, dó·na nō·bis pá·cem. ou bien:
dó·na nō·bis pá·cem



Dé - - - - grá - ti - as.

I {

XI. In Dominicis infra annum.
(Orbis factor)

Kyrie. I

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

Glória. II

Gló-ri-a in ex-célsis Dé-o. Et in térra pax ho-míni-bus

bó-næ volun-tá-tis. Lau-dá-mus te. Be-ne-dí-ci-mus te. A-do-rá-mus te.

Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus tí-bi própter mágnam gló-ri-am tú-am.

Dó - mi - ne Dé - us, Rex ca - lé - stis, Dé - us Pá - ter o - mni - po - tens. Dó - mi - ne Fí - li



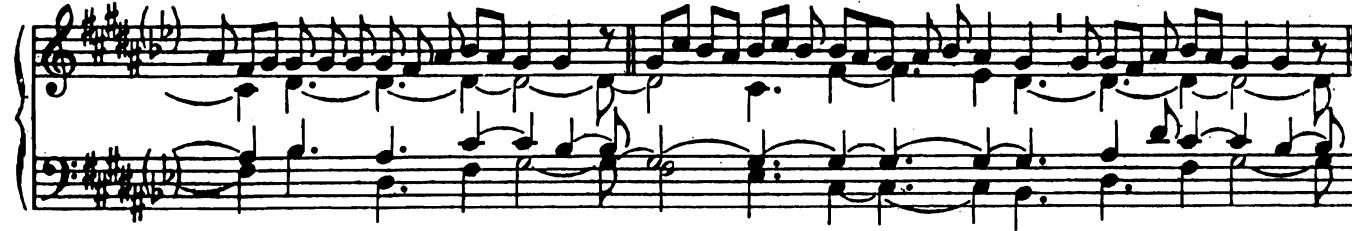
u - ni - gó - ni - te Jé - su Chré - ste. Dó - mi - ne Dé - us, Agnus Dé - i, Fí - li - us Pá - tri - s.



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 depreca - ti - ó - nem nóstram. Qui sé - des ad déx - teram Pá - tri - s, mi - se - ré - re nó - bis.



Quó - ni - am tu - só - lus sánctus. Tu só - lus Dó - mi - nus. Tu só - lus Altí - si - mus, Jé - su Chré - ste.



Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tri - s. A - men.



Sán - ctus, * Sán - ctus, Sán - ctus Dó - mi - nus Dé - us.

Sanctus. II

Sá - ba - oth. Plé - ni - sunt cæ - li et té - ra gló - ri - a tú - a.

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

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

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

Agnus. I

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

A - gous Dé-i, *qui tollis pec - cá - ta mún - di, dó-na nó - bis pá - cem.

Dé - o _____ grá - - - ti - as.

I

XII.—In Festis Semiduplicibus. 1.
(Pater cuncta)

Ký-ri-e * e - lé - i.son. Ký-ri-e

Kyrie.
VIII

e - lé - i.son. ij. Chríste _____ e - lé - i.son. Chríste _____ e - lé - i.son.

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

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

Gloria. IV

Gló . ri . a in excélsis Dé . o. Et in térra pax homíni bus bó . næ vo . lun . tâ . tis.

Lau . dâ . mus te. Be . ne . dí . ci . mus te. A . do . rá . mus te. Glo . ri . fi . cá . mus te.

Grá . ti . as á . gi . mus tí . bi própter mágnam gló . ri . am tú . am. Dó . mi . ne Dé . us, Rex cæl . é . stis,

Dé . us Pá . ter omnípo . tens. Dó . mi . ne Fí . li . un . i . gé . ni . te Jé . su Chri . sté. Dó . mi . ne Dé . us,

Agnus Dé . i, Fí . li . us Pá . tris. Qui tol . lis pec . cát . a mún . di, mi . se . ré . re nó . bis.

Qui tol . lis pec . cát . a mún . di, súsci . pa de . preca . ti . ó . nem nó . stram, Qui sédes ad déxteram Pá . tris,

mi . se . ré . re nó . bis. Quó . ni . am tu só . lussánctus. Tu só . lus Dó . mí . nus. Tu só . lus Altís .

si . mus, Jé . su Chri . ste. Cum Sán . eto Spí . ri . tu, in gló . ri . a Dé . i Pá . tris.

A - - men. ou: A - - men. ou: A - - men.

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

Plé . ni sunt cæ . li et té . 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.

Sanctus.
II

Agnus. II

A - gnu s Dé - i, * qui tol - lis pec - cá - ta mún - di, mi se -

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

A - gnu s Dé - i, * qui tol - lis pec - cá - ta mún - di, dó - na nó - bis pá - cem.

Dé - o grá - ti.as.

VIII

Dé - o grá - ti.as.

ou bien

XIII.. In Festis semiduplicibus . 2.
(Stelliferi conditor orbis)

Kyrie. 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 - i - son.

Gloria { Gló - ri - a in excé - sis Dé - o Et in té - ra pax ho - mí - ni - bus

bó - næ vo - lun - tâ - tis. Lau - dâ - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te.

Glo . ri . fi - cá . mus te. Grá . ti . as á - gimus tí - bi própter má - gnam gló - ri . am tú . am.



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



u . ni - gé . ni - te Jé - su Chri . ste. Dó . mi . ne Dé - us, A - gnus Dé - i, Fí . li . us Pá - tri . s.



Qui tól - lis pec . cá . ta mún - di, mi . se - ré - re no - bis. Qui tól - lis pec . cá . ta mún - di,



sú - sci - pe depre . ca . ti . ó - nem nóstram. Qui sé - des ad dé - xte - ram Pá - tri . s, mi . se - ré - re nó - bis.



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



Jé - su Chréste. Cum Sáneto Spíri - tu, in gló - ri-a Dé - i Pá - tris. A - men.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a forte dynamic (F) and ends with a half note. Measure 12 begins with a half note and ends with a forte dynamic (F).

Sánctus, *Sánctus, Sánctus Dóminus Déus Sába - oth. Pléni sunt céli et térra glóri-a tú - a.

**Sanctus
VIII**

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of two measures of music. Measure 11 begins with a forte dynamic (F) and contains eighth-note patterns in both hands. Measure 12 begins with a piano dynamic (P) and continues the eighth-note patterns. The music is written in common time.

Ho.sán-na in ex - célsis. Be.nédictus qui vé-nit in nó-mi-ne Dómi-ni. **Ho.sán-na** in ex - célsis.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of sixteenth-note patterns, primarily consisting of eighth-note pairs connected by slurs. The notes are distributed between the two staves, creating a polyphonic effect.

A - gnos Dé-i, — * qui tol-lis pec - cá-ta mún - - di,

Agnus I

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and G major (indicated by a sharp sign). The music consists of eighth and sixteenth note patterns, with various dynamics like forte (f), piano (p), and sforzando (sf) markings.

mi-se-re-re _____ nó-bis.____ A-gnus Dé - i, * qui _____ tol

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and G major (indicated by a key signature of one sharp). The music consists of two measures. Measure 11 begins with a forte dynamic (F) and includes various note heads, stems, and slurs. Measure 12 continues with a forte dynamic and concludes with a half note followed by a repeat sign and a double bar line.

lis pecá . ta mún . di, — mi.se.ré — re nó - - - bis.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and G major. The music consists of eighth and sixteenth note patterns, with various dynamics like forte (f), piano (p), and sforzando (sf) indicated by arrows. Measure 11 starts with a forte dynamic in the treble staff, followed by a piano dynamic in the bass staff. Measure 12 begins with a piano dynamic in the treble staff, followed by a forte dynamic in the bass staff.

A - gnu s Dé.i, — * qui tol li pec - cá - ta mun - - di, dó - na nò - bis pá - cem.

XIV. Infra octavas quæ non sunt de B. Maria Virgine.
(Jesu Redemptor)

Kyrie. VIII

A musical score for a vocal or instrumental piece. The top staff uses a treble clef and consists of six measures. The lyrics "Kyrie eleison" are written above the notes. The bottom staff uses a bass clef and consists of five measures. The music features various note values including eighth and sixteenth notes, and rests. The notation includes several slurs and grace notes.

A musical score for piano and voice. The vocal part starts with 'rie' and continues with 'le-ison.'. The piano accompaniment consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It features sustained notes and eighth-note patterns. The bottom staff has a bass clef, a common time signature, and includes a dynamic marking 'p' (piano). The vocal line is written above the piano staves.

A musical score for two voices. The top staff is in soprano C major and the bottom staff is in bass F major. The lyrics "Ký-ri-e" are written above the top staff, followed by a short melodic line. The bass staff has a sustained note on the first beat of each measure. The music consists of eight measures, with the vocal parts entering at different times.

Gloria. III

Gló - ri.a in ex-cél - sis De . o. — Et in térra pax ho . mí . ni . bus

bó_næ volun_tá_tis. Lau_dá_mus_te. Be_ne_dí_ci_mu_s_te. A _do_rá_mu_s_te.

A musical score for piano, featuring two staves. The top staff, in treble clef, contains six measures of sixteenth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note chords. The bottom staff, in bass clef, contains six measures of eighth-note patterns, mostly eighth-note pairs. The music is in common time.

Glo·ri·fi - cá - mus te Grá·ti·as á - gi·mustí - bi pró·pter magnam glóri·am tú·am.

Dó - mi - ne Dé - us, Rex cæ - lé - stis, Dé - us Pá - ter o - mni - poiens

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

A - gaus Dé - i, Fí - lius Pá - tris. Qui tollis pecá - ta mún - di,

misere - ré - re nō - bis. Qui tollis pecá - ta mún - di, sú - sci pe de - preca - ti -

ónem nō - stram Qui sé - des ad dé - xte - ram Pá - tris misere - ré - re nō - bis.

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

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



Sanctus. I

Sán - - etus, * Sán - - etus, Sán - - etus Dóminus Dé -

us Sá - ba - oth. Plé-ni sunt cæ - li et térra 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.



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

Agnus.
VIII



A - gnus Dé - i, * qui tól - lis pecá - ta mún - di, mi - se - ré - re no - bis.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures. Measure 11 starts with a forte dynamic (f) in the treble staff, followed by eighth-note patterns. Measure 12 begins with a piano dynamic (p) in the bass staff, followed by sustained notes and eighth-note patterns. The score includes various dynamics like forte, piano, and accents.

A - gaus Dé - i, — * qui tól - lis pec - cá - ta mún - di, do-na nó - bis pá - cem.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of two measures. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs and sixteenth-note patterns. The bass staff has sustained notes and a few eighth-note chords. Measure 12 continues with similar patterns, including a sustained note in the bass staff and a sixteenth-note pattern in the treble staff.

Dé - - 0 _____ grá - - ti - as.

VIII

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 starts with a whole note in the bass, followed by eighth notes in the treble. Measure 12 starts with a half note in the bass, followed by eighth notes in the treble.

XV.—In Festis simplicibus.
(Dominator Deus)

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

Kyrie.
IV

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

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

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

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of two measures of music. Measure 11 begins with a forte dynamic (F) and ends with a half note. Measure 12 begins with a forte dynamic (F) and ends with a half note.

Ký - ri - e - - - - - lé - i - son. Ký - ri - e - - - - - lé - i - son. (1)



Gló - ri - a in ex - cél - sis Dé - o. Et in té - ra pax ho - mí - ni - bus bó - né vo - lun - tát - is.

Gloria
IV



Lau - dámus te. Be - ne - dí - ci - mus te. A - do - rámus te. Glo - ri - fi - cámus te.



Grá - ti - as á - gi - mus tí - bi propter mágnam gló - ri - am tú - am. Dó - mi - ne Dé - us, Rex cæ - lé - stis,



Dé - us Pá - ter o - mni - pot - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te Jé - su Chri - ste.



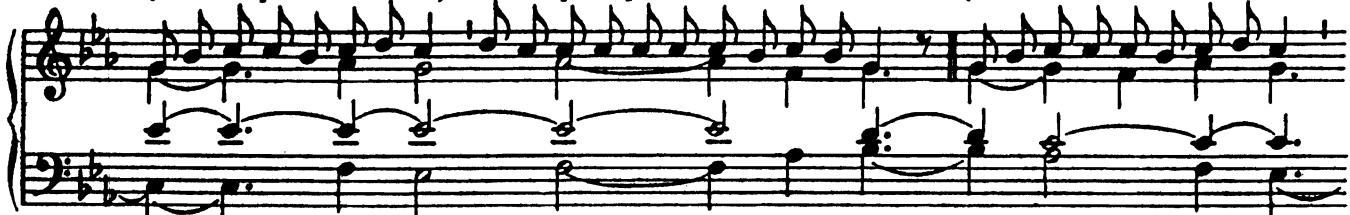
(1) L'absence de tout fa (sans transposition) dans ce Kyrie, l'insistance sur la tierce sol-la-si, les équivalences nous font penser que la mélodie suggère le fa plutôt que le si et que son écriture logique, au lieu d'être en finale si, serait en finale mi, ou la (avec si), les trois écritures étant du reste possibles. Ceci nous semble pouvoir légitimer dans l'harmonie l'emploi discret du fa de passage (mi dans notre transcription). On pourrait écrire, par exemple:

3^e Kyrie à la fin: 1^{er} Kyrie 2^e Kyrie

Dó-mi-ne Dó-us, Agnus Dé-i, Fi-li-us Pá-tris. Qui tol-lis pec-cá-ta mún-di, mi-se-ré-re no-bis.



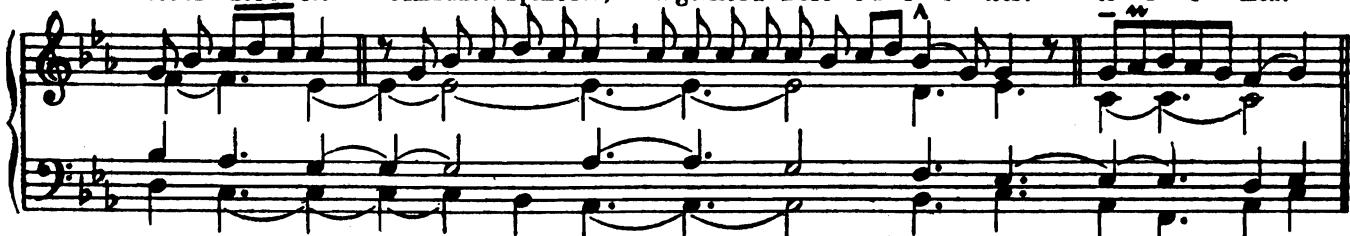
Qui tol-lis pec-cá-ta mún-di, sú-sci-pe de-pre-ca-ti-ónem nóstram. Qui sé-des ad dé-xteram Pá-tris,



mi-se-ré-re nóbis. Quáni-am tu só-lus sánctus. Tu só-lus Dó-minus. Tu só-lus Altís-imus,



Jé-su Chri-ste Cum Sáncto Spíri-tu, in gló-ri-a Dé-i Pá-tris. A-men.



Sán-ctus, *Sánctus, Sánctus Dó-minus Dó-us sá-ba-oth. Plé-ni sunt cé-li et térra

Sanctus
II

gló-ri-a tú-a. Ho-sán-na in ex-cél-sis. Be-ne-dí-ctus qui



vé - nit in nō mi - ne Dó - mi - ni. Ho - sán - na in ex - cé - sia

Agnus I

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

qui tol-lis pec-cá-ta mún-di, dó-na xó-bis pá-cem. Dé-o grá-ti-as.

IV

XVI.. In Fériis per annum.

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

Kyrie III

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

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



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

Sanctus II

Musical score for Sanctus II, two staves in G major. The top staff has a treble clef and the bottom staff has a bass clef. The music features eighth-note patterns with dynamics and rests. A brace groups the two staves.

Plé - ni sunt cé - li et té - 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. Hosán - na in ex - cé - sis.



A - gnu - s Dé - i, *qui tól - lis pec - cát - a mún - di, mi - se - ré -

Agnus I

Musical score for Agnus I, two staves in G major. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth-note patterns with dynamics and rests. A brace groups the two staves.

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



A - gnu s Dé - i, — *qui tol lis pec cá ta mún di, dó na nō bis pa - cem.

Dé o grá ti as. ou: Dé o grá ti as.

XVII.. In Dominicis Adventus et Quadragesimæ.

Kyrie I

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

**e - - - - - lé-i-son.

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

Kyrie VI

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

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

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

Sán - ctus,* Sán - ctus, Sá - ctus Dó-minus Dé - us Sá -

Sanctus V

ba - oth. Plé-ni sunt cí - li et té - ra gló-ri - a tú - a.

Ho - sán - na in ex - cé - sis. Be-ne - dí - ctusqui vé - nit

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

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

Agnus V

A - gnusDé - i, * qui tól - lis pec - cá - ta móndi, mi-se-ré-re nó - bis.

A - gnu sDé - i, * qui tol - lis pec - cá - ta mún - di, dó - na nó - bis pá - cem.



Dé - o grá - - - ti - as.

I



VI

Dé - o grá - - - ti - as.



XVIII.. In Fériis Adventus et Quadragesimæ,
in Vigiliis, Fériis IV. Temporum et in Missa Rogationum.
(Deus Genitor alme.)



Ky - ri - e e - lè - i - son. Ky - ri - e e - lè - i - son. Ky - ri - e e - - - lè - i - son.

Sánctus, *Sánctus, Sánctus Dóminus Dé.us Sába_oth. Plé_nisunt cæli et térra glóri_a tú_a.

Sanctus

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

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

Agnus VIII

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

qui tól.lis pec.cá.ta mún.di, dó.na nó.bis pá - cem. Dé.o grá - ti - as.

IV

CREDO.

I

Crédo in únum Dénūm, Pá - tremo.mni.pótentem, fa - ctórem cás̄li et térras vi.si.bi.li.
 IV { um ó.mnium et in.vi.si.bi.li - um. Et in únum Dó.mi.num, Jé.sum Chrístum,
 Fí - li.um Dé.i u.ni.gé.ni - tum. Et ex Pá.tre nátum an - te ó.mnia sé.eu - la.
 Dá.um de Dé.o, lú.men de lú.mi.ne, Dá.um vérum de Dé.o vé.ro. Gé.ni.tum, non fáctum
 consubstanti - á.lem Pá.tri, per quem o.mní.a fá.cta sunt. Qui própter nos hó.mi.nes, et própter nó -
 stram salú.tem descéndit decé.lis. Et incárna.tus est de Spí.ru.tu Sáncto, ex Ma.rí.a Vírgi - ne:

Et hómo fáctus est. Cru-ci-fí-xus é-ti-am pro no-bis: sub Pón-ti-o Pi-lá-to

pás-sus et se-púltus est. Et re-sur-re-xit ter-ti-a dí-e, se-cún-dum Scriptúras.

Et ascén-dit in cé-lum, sé-det ad dé-xíteram Pátris. Et fí-te-rum ven-túrus est cum

gló-ri-a ju-di-ca-re vi-vos et mórtu-os: cu-jus ré-gni non é-rit fí-nis.

Et in Spí-ri-tum Sánctum, Dó-mi-num, et vi-vi-ficá-tem: qui ex Pátre Fí-li-o que procé-dit.

Quicun Pátre et Fí-li-o simul a-do-rá-tur, et con-glo-ri-fi-cá-tur: qui lo-cútus est per Prophétas.

Et ú_nam sánctam ca_thó_li_ca_m et a _ po_stó_li_ca_m Ec_clé_si _ am.

Con . fí . te . or u .num ba .ptísm a in remis . si . ó . nem pecca .tó . rum. Et ex .pé .cto re .sur .rec .

ti . ó . nemmorr . tu . ó . rum. Et ví_tam ven . tū . ri sé . ou . li. A - - - men.

II

Cré .do in ú .num Dé .um, Pá .tre m o .mni .po .téntem, fa .ctórem cár .li et té .ræ, vi .si .bí .li .

um ó .mni um, et in vi .si .bí . li .um. Et in ú .num Dó .minum Jé .sus Chrístum, Fí .li .um Dé .i u .ni .

gé . ni .um. Et ex Pá .tre ná .tum ante ó .mni .a sé . 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 fáctum, consubstanti.ál.em Pátri, per quem ómni.a
 fá.ctus. Qui própter nos hómi.nes, et própter nóstram sa.lutem descéndit de cæ.lis. Et incar.nátus
 est de Spí.ri.tu Sáncto ex Ma.rí.a Vír.gi.ne: Et hó.mo fá.ctus est. Cru.ci.fí.xus é.ti.
 am pro nóbis: sub Pónти.o Pi.lá.to pássus, et se.púltus est. Et re.sur.réxit té.rti.a. dí.e,
 se.cúndum Scriptú.ras. Et a.scéndit in cæ.lum: sé.det ad déx.te.ram Pátris. Et íte.
 rum ventú.rus est cum gló.ri.a, ju.di.cá.re ví.vos et mór.tu.os: cù.jus régnus non é.rit fí.nis.

Et in Spí.ri.tum Sánctum, Dóminum, et vi.vi.sí.cántem: qui ex Pátre Fi.li.o que pro cé dit.

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in G major, common time. The piano part is in G major, common time, providing harmonic support. The vocal entries correspond to the Latin text: "Et in Spí.ri.tum Sánctum, Dóminum, et vi.vi.sí.cántem: qui ex Pátre Fi.li.o que pro cé dit."

Quicum Pátre et Fi.li.o si.mul a do.rátor, et con.glo.rí.sí.cá.tur: qui lo.cú.tus est

Musical score for two voices (Soprano and Alto) and piano, continuing from section I. The vocal entries correspond to the Latin text: "Quicum Pátre et Fi.li.o si.mul a do.rátor, et con.glo.rí.sí.cá.tur: qui lo.cú.tus est".

per Pro.phé.tas. Et ú.nam sánctam ca.thó.li.cam et a.po.stó.li.cam Ec.clé.sí.am.

Musical score for two voices (Soprano and Alto) and piano, continuing from section II. The vocal entries correspond to the Latin text: "per Pro.phé.tas. Et ú.nam sánctam ca.thó.li.cam et a.po.stó.li.cam Ec.clé.sí.am."

Confi.te.or ú.num baptís.ma in remi.sí.ó.nem pecá.tó.rum. Et ex.pé.cto re.sur.re.cti.ó.

Musical score for two voices (Soprano and Alto) and piano, continuing from section III. The vocal entries correspond to the Latin text: "Confi.te.or ú.num baptís.ma in remi.sí.ó.nem pecá.tó.rum. Et ex.pé.cto re.sur.re.cti.ó."

nemmor.tu.ō rpm. Et ví.tam ventú.ri sé.eu.li. A - men.

Musical score for two voices (Soprano and Alto) and piano, continuing from section IV. The vocal entries correspond to the Latin text: "nemmor.tu.ō rpm. Et ví.tam ventú.ri sé.eu.li. A - men."

III

Cré.do in ú.num Dé.um, Pá.trem o.mni.po.tén.tem, fa.ctó.rem cás.li et térra,

Musical score for two voices (Soprano and Alto) and piano, continuing from section V. The vocal entries correspond to the Latin text: "Cré.do in ú.num Dé.um, Pá.trem o.mni.po.tén.tem, fa.ctó.rem cás.li et térra,". The piano part is in E major, common time.

vi-si-bí-li-um ó - mni-um, et in-vi-si-bí - li-um. Et in u-num Dó-mi -


 num Jé-sus Christum, Fí-li-um Dé-i u-ni-gé-ni-tum. Et ex Pá-tre ná - tum

 an-te ó-mni-a sá - 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-substan-ti-ál-em Pá-tri, per quem ó-mni-a

 fá-c-ta sunt. Qui própter nos hó-mi-nes, et própter nóstram sa-lútem de-scéndit de cé-lis.

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

Cru . ci . fi . xus é . ti . am pro nó . bis: sub Pón . ti . o Pi . lá . to pas . sus, et se .

púl . tus est. Et re . sur . ré . xit té . rti . a dí . e, se . cún . dum Scriptú . ras. Et a . scén . dit in

cé . 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 mó . tu . os: cujus régninon é . rit fí . nis. Et in Spí . ritum Sánctum Dómi . num,

et vi . vi . fi . cán . tem: qui ex Pá . tre Fí . li . ó . que pro . cé . dit. Quicun Pá . tre et Fí . li . o

si . mul a . do . rá . tur, et con . glo . ri . fi . cá . tur: qui lo . cù . tus est per Pro . phé . tas.

Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma



in remissionem peccatorum. Et expecto resurrectionem mortuorum.



Et vitam venturi saeculi. Amen.



IV

Crédo in unum Déum, Patrem omnipo-tentem, sanctórem cæli et térrae,



visibilium omnium, et invisibilium. Et in unum Dóminum Jésum Chri-stum,



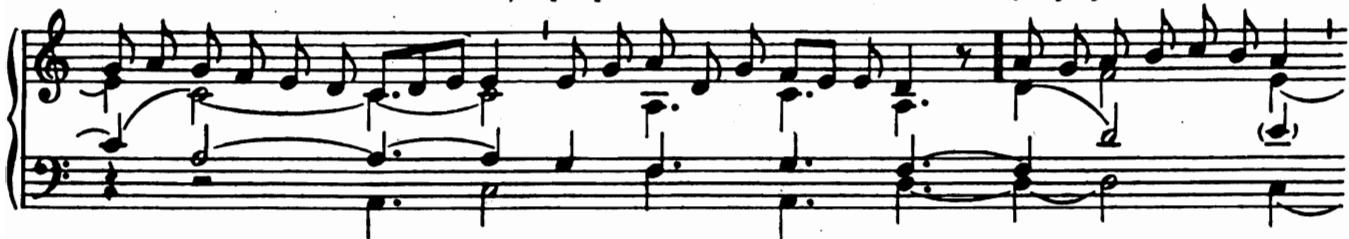
Filium Déi unigenitum. Et ex Patre natum ante omnia sæcula.



Déum de Dé-o. lú-men de lú-mi-ne, Déum vérum de Dé-o vé-ro. Gé-ni-tum, non fá-ctum,



consubstan-ti-á-le-m Pá-tri, per quem ó-mni-a fá-ctasunt. Qui própter nos hó-mi-nes,



et própter nóstram sa-lútem descén-dit de cæ-lis. Et in-car-nátus est de Spí-ri-tu Sáncto



ex Ma-ri-a Vír-gi-ne. Et hó-mo fá-ctus est. Cru-ci-fí-xus é-ti-am pro nō-bis:



sub Pón-ti-o Pi-lá-to pas-sus, et se-púltus est. Et re-sur-re-xit té-rí-ti-a dí-e,



se-cún-dum Scri-ptúras. Et a-scén-dit in cæ-lum, sé-det ad déx-te-ram Pá-tris.



Et í - te rum ven - tú - rus est cum gló - ri - a, ju - di - cá - re ví - vos et mó - ru - os: cu - jus ré - gninon,



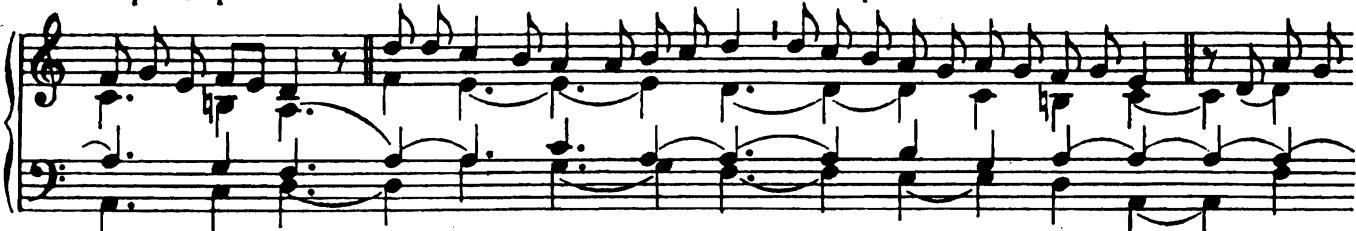
é - rit sí - nis. Et in Spí - ri - tum Sánctum, Dó - minum, et vi - vi - si - cám - tem: qui ex Pá - tre Fi - li - ó -



que pro - cé - dit. Quicum Pá - tre et Fi - li - o si - mul a - do - rá - tur, et conglo - ri - si - cá - tur: qui lo - cátus



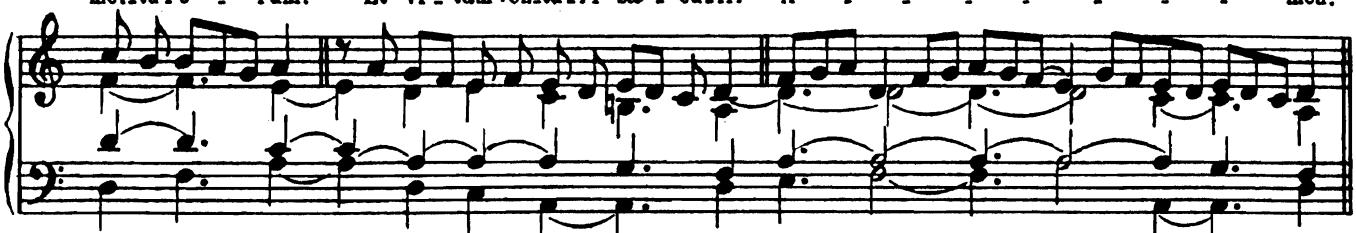
est per Pro - phé - tas. Et ú - nam sánctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te -



or ú - num ba - ptís - ma in re - mis - si - ó - nem pec - ca - tó - rum. Et ex - pé - cto re - sur - re - ctí - ó - nem



mor - tu - ó - rum. Et ví - tam ven - tú - ri sé - cu - li. A - - - - - men.



V

Cré - do in ú - num Dé - um, * Cré - do in ú - num Dé - um * Pá - trem o - mni - poéntem,

IV

fa - ctó - rem cé - li et té - ræ, vi - si - bí - li - um ó - mnim, et in - vi - si - bí - li - um.

Et in ú - num Dó - mí - num Jé - sum Chrístum, Fí - li - um Dé - i u - ni - gé - ni - tum. Et ex Pá -

tre ná - tum án - te ó - mni - a sá - cu - la.

Dé - um de Dé - o, lú - men de lú - mi - ne,

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

per quem ó - mni - a fá - cta sunt. Qui própter nos hó - mi - nes, et própter nóstram sa - lú - tem

descéndit de cás . lis.— Et incar.nátus est de Spíri.tu Sáncto 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.réxit té.r.ti.a dí.e se . cún.dum Scriptú . ras.



Et ascén.dit in cé.lum sé . det ad dé.xteram Pátris. Et í . te.rum ven.túrus est cum glóri . a,



ju.di . cá . re ví . vos et mó . rtu . os: cu.jus régní non é . rit fi . nis. Et in Spí . ri.tum Sán .



ctum Dó . minum et vi . vi . fi . cán . tem: qui ex Pá . tre Fi . li . ó . que pro . cé . dit.—



Quicum Pátre et Fílio simul a do rá tur et con glo ri fi cá tur: qui lo cùtus

est per Prophé tas.

Et údamsánctam ca thó li cam et a po stó li cam Ec clé si am.

Confí te or únum ba ptís ma in remis si onem pec ca tó rum.

Et ex pé cto re sur re cti ó

nem mor tu ó rum.

Et ví tam ven tú ri sé cu li. ** A

men.

VI

Cré do in ú num Dé um, *vel Cré do in ú num Dé um, Pá trem o mni potén

IV

tem, fa ctó rem cás li et té r - rae, vi si bi li um ó mni um,

et in vi si bi li um. — Et in ú num Dó minum Jé sum Chri stum,



Fí li um Dé i u ni gé ni tum. — Et ex Pá tre ná tum



an te ó mni a sá cu la. — Dé um de Dé o, lú men de lú mi ne,



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



lem Pá tri: per quem ó mni a fá cta sunt. — Qui pro pter



nos hó mi nes, et própter nó stra sa lú tem de scé dit de cæ lis.



Et in car-nátus est de Spí-ri-tu Sán-cto ex Ma-ri-a Vír-gi-ne: Et hó-mo

fá-ctus est.⁽¹⁾ Cru-ci-fí-xus é-ti-am pro nó-bis: sub Pón-ti-o Pi-lá-to

pas-sus, et se-púl-tus est. Et re-su-ré-xit té-r-ti-a dí-e se-cundum Scri-

ptú-ras. Et a-scén-dit in cé-lum: só-det ad dé-xteram Pé-tris.

Et í-te-rum ven-tú-rus est cum gló-ri-a, ju-di-cá-re ví-vos et mórtu-os:

cú-jus ré-gni non é-rit fi-nis.

Et in Spí-ri-tum Sán-ctum Dó-mi-num,

(1) Cette formule finale (depuis ex Maria Virgine, avec celles qu'elle a inspirées), nous la devons à André CAPLET, l'auteur regretté du "Miroir de Jésus".

et vi . vi . fi . cán - tem _____ qui ex Pá - tro Fi . li . ó - que pro . cé - dit. _____



Qui cum Pá - tre et Fi . li . o si . mul a . do . rá - tur, et conglo . 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 . ptís . ma in re-



mis . si . ó - nem pec - ca - tó - rum. _____ Et ex - pé - cto re . sur . re . ctí - ó - nem



mor - tu - ó - rum. _____ Et ví - tamventú - ri sé - cu - li ** A - men. _____



VII

Cré-do in ú-num Dé-um, Pá-trem o-mni-potén-tem, fa-ctórem caé-

VIII

li et té - 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 Chri-stum, Fí-li-um Dé-i u-ni-gé-ni - tum.

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

lú-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 des_cén_dit de caé _ lis.

Et in_car_ná_tus est de Spi _ ri _ tu Sán _ cto ex Ma _ rí_a Vír _ gi _ ne:

et hó_mo fá_ctus est. Cru_ci_fí_xus ét_i_am pro nó_bis: sub Pón_ti_o Pi_lá_to pás.

sus, et se_púltus est. Et re_sur_éxit té_r_ti_a dí _ e se_cún_dum Scri.ptú _ ras.

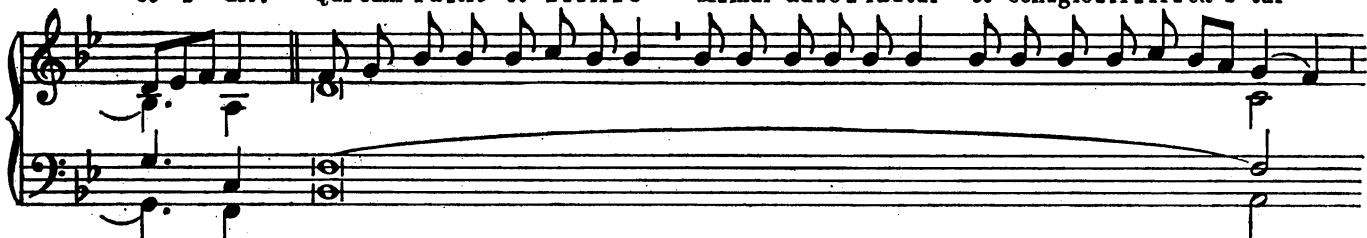
Et a_scén_dit in caé _ lum: sé_det ad déx_te_ram Pá _ tris. Et í _ te_rum ven _ tú _ rus

est cum gló_ri_a, ju_di_cá_re ví_vos et mó_rtu _ os: cù_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 Fi . li . o si . 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 . fi . te . or ú . num ba . ptís . ma



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 saé . cu . li . A . men .



Cantus ad libitum

KYRIE

I

(Clemens Rector)

1

The musical score consists of five staves of music. The top staff is for the soprano voice, the second for the alto, the third for the tenor, the fourth for the bass, and the bottom staff is for the piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in four-part harmony, while the piano part provides harmonic support. The lyrics are repeated in each section: 'Ky - rie _____ * e - - - lé - i - son. Ky - ri - e - - -' followed by 'e - - - lé - i - son. Ky - rie - - -' and then 'e - - - lé - i - son. Chri - ste - - -' which is repeated. The piano part features sustained notes and chords, with some dynamic markings like 'p' (piano) and 'f' (forte). The vocal parts use various vocal techniques such as slurs and grace notes.

II
(Summe Deus)

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

1 {

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 _____

(1) ou bien {

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

III
(Rector cosmi pie)

2 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.

(1) ou bien { Chríste - e - - - - - lé.i.son.

Ký . ri - e _____ 1é - i.son. Ký . ri - e e - - - 1é - i.son.

Ký . ri - e _____ * _____ 1é - i.son.

IV
(Kyrie altissime)

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

5

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

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

e - - - - - 1é - i.son. Chríste _____ e - - - - - lé - i.son.

Ky - ri - e _____ lé - i.son.

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

* * * - - - 16 - i.son.

V
(Conditor Kyrie omnium)

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

7

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

Chri - ste _____ e - lé.i.son. Chri - ste _____ e - - - lé.i.son.

Chri - ste _____ e - lé-son Ky - ri - e _____ e - lé-son.
 Ky - ri - e _____ e - lé-son. Ky - ri - e _____ *
 Ky - ri - e _____ ** e - lé-son.

VI
 (Te Christe Rex supplices)

8 Ky - ri - e _____ * e - - - lé-son. Ky - ri - e
 e - - - lé-son. Ky - ri - e
 e - - - lé-son. Chri - ste _____ e - - - lé-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.

e _____ * _____ ** _____ e - - lé.i.son.

VII (Splendor æterne)

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

1 {

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

* _____ ** e - - lé - i.son.

VIII
(Firmator sancte)

Ký . ri . e _____ * e . lé . i . son . w . Chri . ste _____

e . lé . i . son . w . Ký . ri . e _____ e . lé . i . son . w .

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

IX
(O Pater excelse)

Ký . ri . e _____ * _____ e . lé . i . son . w . Chri . ste _____

e . lé . i . son . w . Ký . ri . e _____ e . lé . i . son . w .

x

(In Dominicis per annum – orbis factor)

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

1

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

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

XI

(In Dominis Adventus et Quadragesimæ - Kyrie salve)

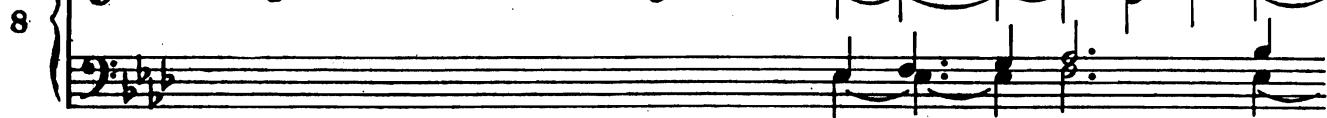
Ký - ri - e _____ * e - - - lé - i - son. ff. Chrí - - - ste

Ky - ri - e — * — *** — lé - i - son.



GLORIA
I

Gló - ri - a in ex - cé - sis Dé - o. Et in té - rapaxho - mí - ni - bus



bó - né vo - lun - tátis. Lau - dámus te. — Be-ne-dí - ci - mus te.



A - do - rá - mus te. Glori - fi - cá - mus te. — Grá - ti - as



á - gimus tí - bi própter má - gnam gló - ri.am tu - am. Dó - mi - ne Dé - us, Rex cæ - lé - stis,



Dé - us Pá - ter o - muí - pot - tens. Dó - mi - ne Fí - li u - ni - gó - ni - te Jé - su Chré - ste.



(1) ou bien tenir le ré à valto.

Dómi_ne Dé_us, A_gnus Dé_i, Fí_li_us Pá_tris. Qui tollis pec.cá.ta mún.di, mi . se . ré.re



nó . bis. Qui tollis peccá . ta mún.di, sús . ci . pe depre.ca.ti . ó . nem nóstram. Qui sé.des ad



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



Tu só.lus Dó . mi . nus. Tu só.lus Al . tís.simus, Jé . su Chri.ste. Cum Sán.cto Spí .



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



II

Gló.ri . a in ex . cé . sis Dé . o. Et in té.ra pax ho.mí.ni . bus bo.næ



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

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



Qui tol - lis pec - cá - ta mún - di, súsci - pe de - pre - ca - ti - ó - nem nóstram.



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



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



tís - si - mus, Jé - su Chri - ste. Cum Sán - cto Spí -



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



III

Gló - ri - a in ex - cél - sis Dé - o Et in té - ra pax ho - mí - ni - bus
 2

bó - né - vo - lun - tâ - - - tis. Lau - dá - mus te.

Be - ne - dí - ci - mus te. A - do - rá - - - mus te.

Glo - ri - fi - cá - - - mus te.

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

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

Dé - us Pá - ter o - mní - - po - tens Dó - mi - ne
 Fí - li u - ni - gé - ni - te Jé - su Chrí - ste. Dó -
 mi - ne Dé - us, A - gnus Dé - i, Fí - li - us Pá - tris. Qui tól - lis pecoa -
 ta mún - di, mi se - ré - re nó - bis. Qui tól - lis pecoa - 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. Quó - ni - am tu só - lus sán - ctus.

Tu só_lus Dó_mi_nus. Tu só_lus Al_tís_si_mu_s, Je_su



Chrí_sté. Cum sán_cto Spí_rí_tu, in gló_rí_a



Dé_i Pá_tris. A_men.



(More ambrosiano)

Gló_rí_a in ex_cél-sis Dé_o. Et in té_r-a pax ho_mí_ni_bu_s bó_næ vo-lun-tá_tis.



Lau_dá_mu_s te. Be_ne_dí_ci_mu_s te. A_dó_rá_mu_s te. Glo_rí_fi_cá_mu_s te.



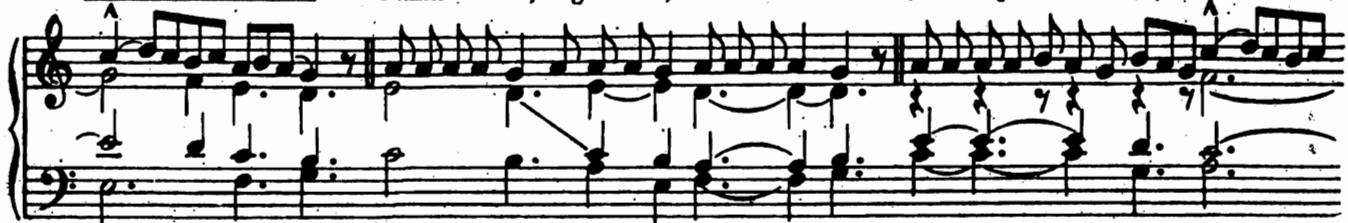
Grá_ti_as á_gimus tí_bí_ própter mágnam gló_rí_am tú_am.



Dó.mi.ne Dáns, Rex caélestis, Dé.us Páter omni-potens. Dó.mi.ne Fí.li u.ni.gé.ni.te Jé.su Chráste _____



Dó.mi.se Dá.us, Agnus Dá.i, Fí.li.us Pá.tris. Qui tollis peccá.ta mundi,



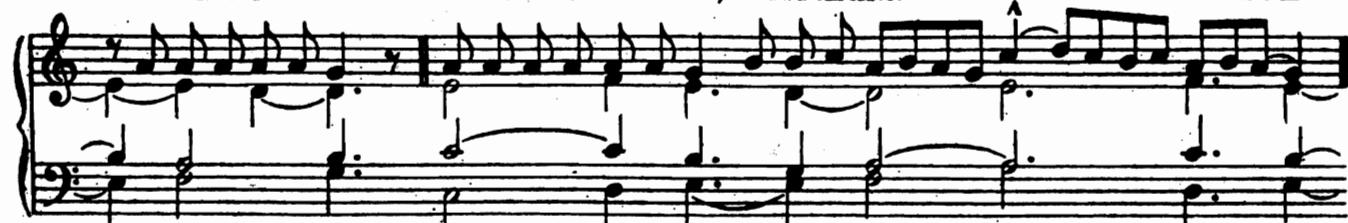
mi.se.ré.re nō.bis. Qui tollis pec.cá.ta mundi, suscip.de.pre.



ca.ti.ó.nem nō.stram. Qui sé.des ad déxte.ram Pátris, mi.se.ré.re nō.bis. Quó.diam tu só.lus sánctus.



Tu só.lus Dó.mi.nus. Tu só.lus Altís.sí.mus, Jé.su Chráste.



Cum Sáncto Spí.ri.tu, in gló.ri.a Dé.i Pátris** A-men.



SANTUS

I

Sán - ctus, * Sán - ctus, Sán - ctus Dó-minus Dé-us Sá-ba-oth. Plé-ni sunt cás-



li et té - 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 - sis.



II

Sán - ctus, * Sán - ctus Sán - ctus — Dó-minus Dé-us Sá - ba - oth. Plé-ni sunt



cás - li et té - ra gló - ri - a tu - a. Ho-sán - na in ex-cél - sis. —



Ho-sán-na in ex-cél - sis.

(1) ou bien



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

A musical score for the Sanctus section. It consists of two staves. The top staff is for voices (Soprano and Alto) and the bottom staff is for piano. The music is in common time, with a key signature of one flat. The vocal parts sing in unison, while the piano provides harmonic support with sustained notes and chords.

III

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

Continuation of the musical score for the Sanctus section. The vocal parts sing the name of the Holy Trinity in threefold repetition. The piano accompaniment continues to provide harmonic support.

Plé - ni sunt cæ - li et té - ra gló - ri - a tú - a. Ho-sán-na in ex - céla - sis.

Final part of the musical score for the Sanctus section. The vocal parts sing the final part of the hymn, followed by a short pause before transitioning to the Agnus Dei.

Be - ne-dí - ctus qui vé - nit in nó - mi - ne Dómi - ni. Hosáanna in ex - céla - sis.

Final part of the musical score for the Sanctus section. The vocal parts sing the final part of the hymn, followed by a short pause before transitioning to the Agnus Dei.

AGNUS

I

A - - gnus Dé - - i, * qui tol - lis pec-cá-ta - mundi:

A musical score for the Agnus Dei section, first part. It consists of two staves. The top staff is for voices (Soprano and Alto) and the bottom staff is for piano. The music is in common time, with a key signature of one sharp. The vocal parts sing the beginning of the Agnus Dei, asking for pardon for sins.

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


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


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


II

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

6 

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



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



NOTES

An English translation of the footnotes occurring in the course of the book is appended here for the convenience of those to whom French is unfamiliar.

p. 1 (1). Or else, if the accompanist is bent on avoiding the two consecutive fifths between the chant and the alto.

p. 4 (1). Or else these two other harmonic formulæ.

p. 10 (1). Or else, as below at *deprecationem*, by placing the stress on the *la* and the *re* and adopting the cadential rhythm of *ad dexteram Patris* and *Tu solus altissimus Iesu Christe*.

p. 13 (1). This isolated note, preceding and falling on the same syllable as the group which follows, is, in the present case, the modal note on which the entire group depends; it obviously needs to be brought out in the harmony. It would also be well to mark its importance in the chant.

p. 14 (1). Or else, by *mi natural* between (see example). Evidently this passing *mi natural*, corresponding to the *si natural* of the original tone, is contrary to the general rule, occurring as it does in the second modal group, and without being justified by any *natural* in the melody, in which in fact a flat occurs later on. But in formulæ of the fourth mode based on the final *la*, a passing *mi* is more than admissible in the accompaniment of the third modal group (original tone). If therefore a melodic formula properly belonging to the fourth mode in *la* be written a fourth lower (fourth mode in *mi*), the *si natural* alone will be possible if it fulfils the same conditions, and is brought in only as a passing note or in a passing harmony. Even analogous formulæ written in the fourth mode in *si* (the first modal group) would seem to presuppose a passing *fa sharp*. This is a perfectly logical and legitimate procedure, but its application calls for caution and is not to be generally recommended. One example of it, which may prove useful, is appended here.

p. 18 (1). The foregoing cadence may be used. The *do sharp* is suggested here as a possible alternative, although rather harsh.

In the third line of the text before Christe : The melodic pattern of Christe, by keeping entirely within the fifth re-la, brings about a sort of contrast which

fully authorises the introduction of *si flat* in the accompaniment (*do natural* in the transposed version). Either one or the other of these two interpretations must be chosen and retained throughout the course of the thrice-repeated *Christe*. (This note was by an error inserted in the text.)

(2). Whichever hypothesis is adopted, the last *Christe* but one in the harmonisations can be used, since the *do* does not occur in this formula.

p. 19 (1). Or else one of the preceding formulæ.

p. 21 (1). Or else in following the rhythm indicated by the groups for *in excelsis*.

p. 23 (1). The harmony for the first *Kyrie* can equally well be used again in this case.

p. 40 (1). The alto may keep on with *mi*.

p. 42 (1). Or else *do sharp* in the alto.

p. 63 (1). The entire absence of any *fa* in this *Kyrie*, (we are not speaking here of the transposed version) the insistence on the third *sol-la-si* \sharp , the equivalent melodic formulæ, all these three features lead one to conclude that the melody suggests *fa* \sharp rather than *fa* \flat , and that the logical way of writing the piece, instead of being in the final *si*, would naturally be either in the final *mi* or *la* (with *si* \flat), although in actual practice any one of these three ways of transcribing the melody is quite possible. This seems to justify a discreet use of the passing *fa* \sharp (*mi* \flat in the transposition adopted here). One might write for instance, 3rd *Kyrie* etc., see p. 63 below.

p. 79 (1). We owe this harmonic formula (from "Ex Maria Virgine") as well as others inspired by it, to André Caplet, the lamented author of "Le Miroir de Jésus".

p. 94 (1). The alto may keep on with *re*.

p. 97 (1). The alto may keep on with *re*.