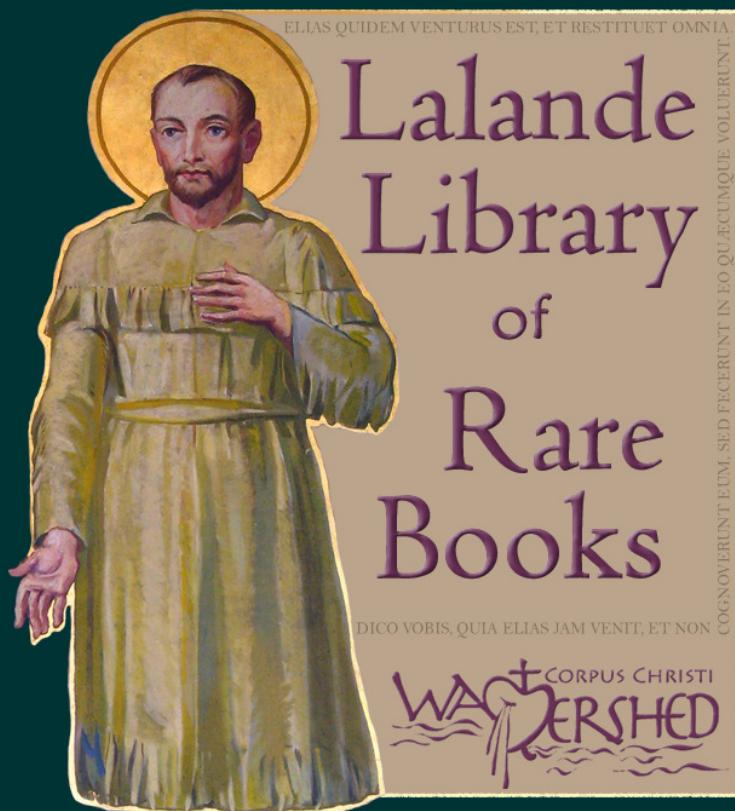


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Organum comitans ad Ordinarium Missae, quod ut partem gradualis romani, sub auspiciis sanctissimi domini nostri PII PP. IX.  
Curavit sacrorum rituum congregatio.

Transposuit et harmonice ornavit Fr. X. Witt.

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ORGANUM COMITANS  
AD  
**ORDINARIUM MISSÆ**

QUOD UT PARTEM GRADUALIS ROMANI  
SUB AUSPICIIS SANCTISSIMI DOMINI NOSTRI  
**PII PP. IX.**  
CURAVIT SACRORUM RITUUM CONGREGATIO.

TRANSPOSUIT ET HARMONICE ORNAVIT

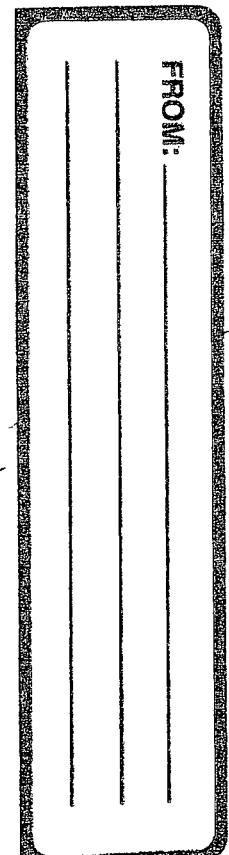
Fr. X. Witt.

O p u s   X X I I .

E D I T I O   T E R T I A   E M E N D A T A .

MDCCCLXXXI.

RATISBONÆ, NEO EBORACI & CINCINNATHI,  
SUMTIBUS, CHARTIS ET TYPIS FRIDERICI PUSTET,  
S. SEDIS APOSTOLICÆ TYPOGRAPHI.



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## Vorwort zur ersten Auflage.

Der Choral (*cantus gregorianus*) ist als blosse Melodie entstanden, ohne harmonische Begleitung und ohne Takt erdacht und komponirt, mit taktfreier Recitation des Textes. Der Text gibt vollständigen Aufschluss über den Vortrag des Chorales. Wie die richtige Textdekklamation, so soll der Choralvortrag beschaffen sein. Damit ist jeder „langweilige, schleppende, todte, gleichmässige, gefühllose“ Vortrag gerichtet und abgewiesen. Da es sich hier nicht um den Choral als solchen, sondern nur um seine Begleitung handeln kann, verweise ich kurz auf meine historischen Studien über denselben in meiner „*Musica sacra*“ I. Jahrg. 1868 p. 9 ff. und V. Jahrg. 1872 p. 9 ff.

Was aber die Begleitung des Chorales angeht, so stelle ich folgende Thesen auf:

1) Jede harmonische Begleitung des Chorales ist vom Uebel — und es ist ein wahres Unglück für die Kunst des Choralgesanges (hiezu wie für spätere Behauptungen finden sich in den oben citirten Studien die Belege), wenn derselbe begleitet wird. Eine Ausnahme hievon machen jene einfachen Wechselgesänge, welche vom Anfange der christlichen Zeit an vom Volke selbst gesungen wurden. Diese waren so einfach und mussten so einfach sein, dass sie meist nur eine Recitation des Textes auf Einer Note (Einem Tone) waren und nur bei Punkten, Komaten etc. gewisse, i. e. bestimmt normirte Fälle, Flexionen, melodische Gänge hatten. Solche sind die sogenannten Responsorien dieses Orgelheftes; dann die sogen. Psalmentöne. Diese gehören nicht zum eigentlichen Kunstgesang, jenem Gesange, der von Anfang an besonders hiezu ausgebildeten Sängern anvertraut war, welche die Tonsur und das geistliche Kleid trugen und zum Klerikalstande gerechnet wurden, seltsam aber Priester waren. Für diese Kunstgesänge, die den weitaus grössten Theil des *cantus gregorianus* bilden, ist jede harmonische Begleitung, mag sie auch vom ersten Künstler der Welt ausgeführt sein, das grösste Unglück, ja vielfach ihr Tod. Zwanzigjähriges Hören hat mich davon überzeugt, dass die Sänger, welche den Choral immer nur begleitet ausführen, zur richtigen gefühlvollen Ausführung desselben sogar unfähig werden und erst eine eigene Schule durchmachen müssen, um ihn unbegleitet richtig darstellen zu können. Die fast ausnahmslos (siehe unten Nr. 2.) beliebte Orgelbegleitung ist und muss eintönig sein;\*) ein richtiges Wechseln der Register, das unaufhörliche Betonen und Nichtbetonen, *crescendo* und *decrecendo*, mit welchem der Text deklamiert, also auch im Choral gesungen werden muss, ist der Orgel

\*) Dass in den Rheinlanden nicht bloss alle Gesänge des Chores, sondern selbst des Celebranten begleitet werden, wenn auch der *tonus Orationum* etc. begleitungs-fähig ist, macht das Uebel noch ärger, weil die Monotonie noch grösser wird.

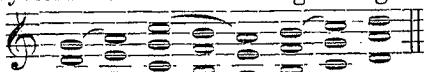
geradezu unmöglich. Die zahllosen Figuren (Neumen auf kurzen Silben, 20 und mehr, ja in alten Codices bis 160 und 200 Noten auf Einer kurzen Silbe), die den Arabesken an den Initialen alter mit Malereien ausgestatteter Messbücher gleichen und ebenso leicht gehalten werden müssen, wie diese, werden gänzlich unsinnig durch jede Begleitung, alles Uebrige wird wenigstens vergröbert, farblos, wie seelos — und Seellosigkeit, Ausdruckslosigkeit, das gleichmässig und „gerade an“ Singen ist der Tod jeder Musik, jedes melodischen Seelen- und Gefühls-Er-gusses. Letzteres ist aber fast unausbleiblich die nothwendige Conse-quenz jeder Begleitung des Chorales.

2) Ich weiss nur einen einzigen Chor, der die Begleitung des Chorals durch drei menschliche Stimmen (Alt, Tenor und Bass) ausführen lässt, den Domchor in Trier. Ich habe denselben noch nicht gehört, gedenke ihn aber zu hören und werde s. Z. darüber berichten. Aber die betreffenden Bücher liegen vor mir und ich mag mir die Sänger noch so geschult vorstellen, die Nuancen, die Betonung, die Textdekklamation noch so richtig und gleichmässig, wie aus Einem Athem kom-mend, es mag erbauend, fliessend, ja schön klingen, dem Kenner, dem die eigentliche Seele des Chorals offenbar geworden, dem der Geist des-selben ein offenes Buch, wird sicher und ganz unbestreitbar auch diese Begleitung resp. dieser „vierstimmige Choral“ etwas Fremdes bleiben d. h. etwas Bekanntes, dem ein Fremdes angehängt wurde, ein Gemälde, das mit fremden Zuthaten übermalt ist, und desswegen jedes einheitlichen Geistes, des ersten Erfordernisses eines jeden Kunstwerkes, entbehrt. Es ist und bleibt entschieden fremde Zuthat. Das ist so wahr, dass, selbst wenn Männer- und Oberstimmen in Oktaven singen, bei unge-schulten Chören eine Zwiespältigkeit hervortritt, die den Eindruck ver-nichtet oder wenigstens schwächt, wogegen freilich bei geschulten Chö-ren, die wie Ein Mann und Eine Seele singen, die Wirkung durch das „in Oktaven-Singen“ dieselbe ist, wie beim Zusammengehen von Contra-bass und Cello, eine viel klarere, prägnantere, glänzendere.

Wird die Begleitung durch Menschenstimmen gut oder gar vollendet ausgeführt, so ist sie unbedingt besser, weil geistiger, als die Begleitung durch die Orgel. Wohl weil es unendlich schwieriger ist, eine grös-sere Anzahl von Sängern (sagen wir nur zwölf, also für jede Stimme drei) so zu schulen, dass sie wie aus einem Athem singen, als durch die Orgel zu begleiten, hat man fast ausnahmslos die Orgelbegleitung be-liebt. Sie ist, wie gesagt, das Unglück, der Tod des Chorals — aus den sub 1 angegebenen Gründen. Ich habe das auch praktisch vor 500 Zeugen am 4. August 1869 bei Gelegenheit der 2. General-Versamm-lung des allgem. deutschen Cäcilien-Vereines bewiesen. Es hat sich bis \*

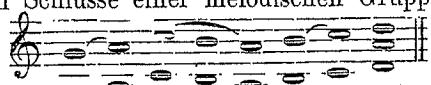
zur Stunde keine einzige Stimme erhoben, welche den von mir mit den Worten ausgesprochenen Sätzen widersprochen hätte: „Obwohl ich für das durch die Orgel begleitete „*Requiem*“ die herrlichsten, wohlautendsten Stimmen aufgeboten habe, obwohl der Vortrag ganz derselbe war, der grosse Eindruck, den der Vortrag der *Missa in Dominicis Adventus et Quadrag.* ohne Orgel gemacht, war dahin, die Freude der Zuhörer erkaltete.“

3) Da man aber das Unglück und den Tod des Chorals um jeden Preis und zwar fast allgemein will, so kann es sich nur darum handeln, wie wird das Unglück erträglicher, wie wird dem Tode seine schreckhafteste Gestalt genommen? Ich habe in den citirten „*Studien*“ nachgewiesen, dass das System des Chorales (nicht: seine Theorie, sondern das System d. h. die Takt- und Harmonielosigkeit) von den alten Griechen herstammt. Nun begleiteten aber die Griechen. Es wäre also die Frage nur: Wie begleiteten sie? Und die Regel lautete einfach: Schreibe uns eine altgriechische Begleitung! Die altgriechische, wie die altchristliche Begleitung war die durch Consonanzen; diese aber waren nur zwei: Oktave und Quinte, eventuel Quart von Oben, von der Hauptmelodie gerechnet. Nach diesem System wäre also die Begleitung der Melodie „*Asperges me*“ folgende:



A - sper - - ges me.

Mit anderen Worten: Sie kannten den *motus contrarius* der Stimmen, auf dem die moderne Harmonie und Polyphonie ruht, nicht. Es war dies keine harmonische Begleitung im modernen Sinne, wie ich sie oben als „Unglück“ meinte, sondern nur die Melodie in einer anderen Lage. Ob die Quinten im Chor durchgängig gesungen wurden, ist sehr zu bezweifeln. Ich glaube (und ich spreche diesen Satz wohl zuerst aus!), dass die Quinten nur am Schlusse einer melodischen Gruppe gebraucht wurden; also etwa so:



A - sper - - ges me.

Wäre diese Hypothese, als solche bezeichne ich sie, richtig, so ist die Frage vollständig gelöst: Wie waren die Ohren unserer Vorföder beschaffen, dass sie diese Begleitung in Quinten aushalten konnten? Es wären alle Schwierigkeiten in Betreff der historischen Frage nach der griechischen Begleitungsweise, die wie alle Schriftsteller einmütig berichten, in Quinten und Oktaven geschah, beseitigt. Vgl. Flieg. Bl. f. k. K.-M. V. p. 61.

Aus dem Gesagten ergibt sich: die beste Begleitung des Chorales ist die in Oktaven, allenfalls bei den sogen. Cadenzen, die durch Striche angezeigt sind, mit Harmonisierung derselben. Als Regel für eine systematische Begleitung ergäbe sich: der Organist spiele alle Neumen, die Melodien, die obersten Noten bloss in Oktaven (ohne Pedal), lasse alle

Akkorde dieses Orgelbuches weg und wende bei den Cadenzien die Quint an. Will Jemand aber diese systematische Begleitung nicht, so muss man doch von Organisten, die nicht im Stande sind, die vorliegende im raschesten Flusse, in welchem der Choral gesungen werden muss, zu spielen, als unerlässlich fordern, die Melodie in Oktaven (ohne Pedal) zu spielen und nur bei den Cadenzien die Harmonisierung anzuwenden.

Wie ich mir demnach eine Begleitung des Chorales nach dem System der Griechen, das zugleich das des Chorales ist, denke, davon ein Beispiel pag. 99 im Anhange der ersten Auflage. Diese Begleitung ist um so mehr zu empfehlen, als sie der von mir als systematisch bezeichneten am nächsten kommt.

Besser als Begleitung durch die Orgel wäre eine solche durch Violinen, Violen und Celli; diess desswegen, weil diese des crescendo's und decrescendo's wie aller anderer Nüancen, jedes Ausdruckes fähiger sind; der absolute Werth eines Instrumentes wird beurtheilt nach dem Grade seiner Aehnlichkeit oder seiner gleicher Verbindung mit der menschlichen Stimme; nun ist es aber unbestreitbar, dass Saiten- und Holz-Instrumente besser „singen“ können als die Orgel; selbst eine Begleitung durch Clarinette und Fagott halte ich demnach für entsprechender, als die Orgel. Damit ist nicht gesagt, dass nicht in gewissen Fällen, vom Chorale abgesehen, die Orgel bessere Dienste leistete, als die gedachten Instrumente, wenn beispielsweise ein Componist die Orgelbegleitung bei seinem Werke schon ursprünglich gedacht hat oder wenn schlechte Geiger oder Bläser einen guten Organisten ersetzen sollen u. ä. Auch denke ich eine Begleitung durch Geiger oder Bläser nur in Oktaven mit Ausnahme der Cadenzien. Ebenso setze ich voraus, dass sie geübt genug sind, den Sängern zu folgen und die Vortragsweise des Chorales kennen. — Man wird mich vielleicht fragen: Wenn man nach diesen Erläuterungen die systematische oder die ihr zunächst stehende für die beste Begleitung halten muss, warum ist sie bloss durch Ein Muster dargelegt, nicht im ganzen Buche festgehalten? Weil jede Idee, jede Wahrheit, die zum ersten Male, wie diese, ausgesprochen wird, Zeit braucht, um die Menge zu überzeugen, diese also im Augenblicke eine nach meinen geschichtlichen Principien verfasste Begleitung kaum angenommen hätte, somit der Zweck dieses Buches verfehlt worden wäre. Vielleicht wäre, wenn meine Principien einmal durchgeführt sind, dann auch eine Orgelbegleitung gar nicht nötig gewesen, da es sich dann höchstens um das Anbringen einiger Akkorde handelt, die jedem Organisten, der einmal den Vortrag des Chorales versteht, geläufig sein würden. Das glaube ich, dass praktische Versuche meinen Principien zum Durchbruch verhelfen werden, weil man sich bald überzeugen wird, dass durch die Begleitung gedachter Saiten- und Blas\*)-Instrumente die Tonmacht der Sänger bedeutend verstärkt wird, wenn es an einem ohne-

\*) Dass man gegen diesen Gebrauch der Saiten- und Blas-Instrumente die Seltenheit guter Bläser und Geiger anführen wird, braucht man mich nicht zu erinnern.

hin imposanten Chore, der sie nicht nötig hat, gebracht, dass damit eine Art näherer Verbindung des Chorales mit unserer Instrumental-Kirchenmusik angebahnt wird, weil der Klangcharakter der letzteren auch im Chorale schon vorbereitet ist (denken wir uns den Introitus mit der von mir vorgeschlagenen Begleitung choraliter ausgeführt, worauf ein Instrumental-Kyrie folgt), endlich dass die Sänger von den Instrumenten getragen sicherer den Ton festhalten und in ihrer Treffsicherheit unterstützt mit mehr Freiheit des Geistes die ganze Seele des Chorales austönen werden.

4) Die Praxis war es, die mich auf die Unhaltbarkeit des J. G. Mettenleiter'schen Systems, jeder Note des Chorales einen Akkord zu geben, geführt hat. Denn wenn wir uns auch einen wahren Virtuosen denken, der wirklich seine Begleitung in der von dem richtigen Vortrage des Chorales bedingten Rapidität auszuführen im Stande ist, so entsteht doch dadurch, dass eine ganze Unzahl ähnlicher Akkorde und Akkordverbindungen vorkommt und vorkommen muss, unausbleiblich Monotonie. Ich war denn auch der Erste, der das System der „durchgehenden Noten“, wie es die Meister des Palestrinastyles gebrauchen, auf die harmonische Begleitung des Chorales angewendet wissen wollte, und Könen war meines Wissens der erste, der in der Orgelbegleitung zum Kölner Graduale wenigstens einige schüchterne Versuche machte, diese meine ihm mündlich mitgetheilte Theorie zu verwerthen. Diese Theorie birgt einen vierfachen Vortheil vor der Mettenleiter'schen in sich: a) Sie ist leichter spielbar, weil eine Menge Noten keinen eigenen Akkord erhalten; b) sie entspricht mehr der Einfachheit des Chorales und ist weniger monoton aus demselben Grunde; c) in den Melodien selbst sind nicht alle lauter Haupt- (betonte), sondern viele sind „durchgehende“ Noten und das spricht ganz entscheidend für meine Theorie, \*) d) sie lässt die Melodie mehr hervortreten; denn eine Melodie über einem liegenbleibenden Akkord hebt sich viel gewaltiger ab und kommt viel mehr zur Geltung. Denken wir folgendes Beispiel von 4 Sängern ausgeführt:

Cantus.      Altus.      Tenor.      Bassus.

so wird die Melodie des Sopranes ganz anders bei dieser Begleitung hervortreten, als wenn jede Note desselben einen eigenen Akkord hätte, abgesehen von der Unbeholfenheit der nachhumpelnden Orgel. Eine andere Frage wäre die, ob das System der Griechen, die Melodie durch drei Stimmen zugleich, etwa so:

\*) Darum auch, wo in der Melodie wenig durchgehende Noten, dort auch mehr Akkorde in der Begleitung!!

vortragen zu lassen, demselben nicht noch mehr Recht widerfahren liesse, wenn auch die Begleitung nicht gerade in Oktaven und Quinten geschieht, sondern in Terz-Sext-Gängen, welche später laut der Geschichte (s. meine Mus. sacra I. p. 18) an die Stelle der Begleitung durch Oktaven und Quinten trat. Wäre das der Fall, so läge darin ein neuer Beweis für meine Theorie. Freilich darf dieses System der durchgehenden Noten nicht in solchem Masse ausgebeutet werden, dass die anderen Stimmen völlig bewegungslos werden und damit eine dem Dadelsack ähnliche Wirkung hervorbringen. Alles, was sich nicht bewegt, ist tot und tödtet. Das rechte Mass halten bleibt hiebei immer das Richtigste, aber auch das Schwierigste, wesswegen hierüber immer Streit entstehen wird. Der Eine wird es so, der Andere anders haben wollen, der Eine wird bei der nämlichen Stelle zu viel, der Andere zu wenig Akkorde und durchgehende Noten finden. Meine Gegner werden also hier Gelegenheit finden, mir Vorwürfe zu machen, hätte ich es gemacht wie immer.

5) Wie ich im eben bezeichneten Punkte mit J. G. Mettenleiter nicht einverstanden bin und nie einverstanden war, so habe ich ihn in einem anderen Punkte immer vertheidigt und vertheidige ihn heute noch. Pfarrer Schneider hat nämlich in der „Cäcilia“ etc. Mettenleiter entgegen den Grundsatz ausgesprochen, der seitdem unzählige Male wiederholt wurde: „Die Melodien des Chorales sind diatonisch, also muss es auch die Begleitung sein“ d. h. es darf selbst bei harmonischen Cadzen keine Diës vorkommen; die Noten: cis, des, es, eis, fis, gis, ais, ges etc. dürfen gar nicht vorkommen, ausser in Folge von Transposition i. e. wenn ein Stück um die Sekunde, Terz etc. höher oder tiefer intoniert wird. Diese Ansicht wurde noch weiter fortgebildet von Gevaert und van Damme. Diese sagen nämlich: Jene Töne, welche in der Melodie nicht vorkommen, selbst wenn sie in der diatonischen Reihe liegen, dürfen auch nicht in der Begleitung vorkommen, so dass also, wenn ein Gesang bloss 5 Töne der Oktavenreihe umfasst, nur diese auch in der Begleitung, besonders im Basse gebraucht werden dürfen, und sie berufen sich dabei gleich mir auf das griechische System.

Allein, so wenig ich die Scharfsinnigkeit ihres Systems verkenne, wenn sie ganz consequent bleiben wollen, dann dürfen sie a) auch nur Oktaven und Quinten zur Begleitung verwenden, nicht Dreiklänge, wie sie thun und die Griechen nicht thaten, b) sie dürfen den motus contrarius (die Gegenbewegung) keines Falles in den anderen drei Stimmen anwenden. Unterscheide ich mich aber einmal in diesen zwei

wesentlichen Punkten von den Griechen, wende ich einmal Harmonisirung im modernen Sinne an, so gehe ich lieber noch einen Schritt weiter und wende auch die Diësis in der Begleitung an, weil ich damit grosse Vortheile erziele.

Denn so bestechend der Satz klingt: „Die Melodien des Chorales sind diatonisch, also muss es auch die Begleitung sein,“ so hat er doch ein sehr gewichtiges Bedenken gegen sich. Denn etwas anderes ist die Melodie, etwas anderes die Harmonie, und diess so sehr, dass sie ganz andere Naturgesetze haben. Eine Melodie ist denkbar ohne Diësis; ja merkwürdiger Weise, wo immer die modernen Opern-Componisten religiösen Pathos, religiöse Erhabenheit erreichen wollen, verlassen sie unbewusst und unwillkürliche (und darin liegt das glänzendste Zeugniß für die Richtigkeit des Systemes des Chorales und Palestrinastiles!!) die chromatische Scala, wenigstens in der Melodie, und halten sich an die diatonische. Das sog. „Gebet“ in den meisten Opern bezeugt es; das „Gralmotiv“ in R. Wagners „Lohengrin“, das Gebet Elsa's (Clavierausz. p. 28 Partitur p. 49 ff.) sind in der Melodie rein diatonisch; selbst das Gebet des Königs, dieses Wunder der Melodie und Harmonie, p. 80 ff. der Part., das vom Chor wiederholt wird, der Hauptsache nach. Ja, in der berühmten Stelle: „Mich sollst du nicht befragen“ drückt R. Wagner die „göttliche Art“ Lohengrin's durch einen Uebergang in die Dur-Tonart aus, der sonst nur den Meistern des 16. Jahrhunderts eigen war.

Worin besteht demnach der himmelweite Unterschied zwischen Melodie und Harmonie in diesem Betreffe? Die Melodie kann eine vollkommene Cadenz machen ohne Diësis, nicht aber die Harmonie. Befolge ich also den Satz Schneider's, so tritt der Zwiespalt, der selbst bei meinem Verfahren nicht ganz vermieden werden konnte, viel häufiger hervor, als nötig ist: dass die Melodie eine vollkommene Cadenz macht, nicht aber die Harmonie, der Zwiespalt, dass das Nichtzueinanderpassen der Melodie und Harmonie viel greller wird, als wenn ich auch in der Harmonie einen vollkommenen Schluss mittelst Anwendung der Diësis in der Begleitung hervorbringe. Diess ist so unzweifelbar, dass von dem Tage an, an welchem die Gesetze der modernen Harmonie klar geworden waren, die Diësis zu Schlüssen verwendet wurde, ja dass man lieber die sonst unveränderliche Choralmelodie änderte, als dass man von diesem Naturgesetze abwich. Jede vollkommene Cadenz braucht einen Leiteton, also eine Diësis, wenn derselbe nicht in der diatonischen Scala ohnehin lag. Vermeide ich in der Harmonie die vollkommenen Cadenzen, so entsteht in vielen Fällen nie oder selten ein Ruhepunkt. Wo keine vollkommene Cadenz, da ist kein Abschluss, da ist Fortsetzung unerlässlich — es entsteht also vielfach eine Periode ohne Ende, es entsteht consequent Unruhe — der gerade Gegensatz der Wirkung, den der Choral haben soll und bei richtigem

Vortrage immer hat, mit anderen Worten: das Verfahren Schneider's schadet dem Chorale vielfach, nützt ihm aber Nichts.\*)

Damit ist nicht ausgesprochen, dass die Diësis bedingungslos und ungemessen angewendet werden darf. In einem bayer. Schullehrerseminar, wurden die Zöglinge Jahrzente hindurch angehalten, die Präfation in folgender, völlig unsinniger Weise (Homayer folgend) zu begleiten (ich citire aus dem Gedächtnisse, das autogr. Heft lag mir vor Jahren vor.)

Qui-a cum U-ni-genitus tu-us, in substanti-a nostræ morta-li-ta-tis



Hier tritt die Melodie als Nebensache, der Gang des Basses als Hauptsache auf; ähnlich ist es bei einzelnen Stellen der Schneider'schen Präfations-Begleitung, wo der Bass zu der Dominante (repercussio) der Singstimme eigene Melodien hat, also mehr hervortritt, als die Melodie der Singstimme. Ihn nachahmend habe ich in der 1. Musikbeil. zu meinen Fl. Bl. f. k. K.-M. 1866 p. I bei „celi cœlorumque virtutes“ eine unrichtige Orgelbegleitung gegeben. Die richtige Beschränkung liegt schon in Obigem, wonach die Diësis nur, um vollkommene Cadenzen möglich zu machen, erlaubt ist. Es ist ein juridischer Satz, dass der Zweck eines Gesetzes die Anwendung desselben normirt. Ihn wende ich auch hier an.

Dass ich ausserdem zur besseren Vermittlung von Uebergängen oder zur Vermeidung der Monotonie hie und da eine Diësis anwendete, wird dem Kenner nicht entgehen. Die meisten derselben können aber auch wegbleiben und geschieht dieses, so werden selbst die Anhänger des Schneider'schen Systems sich nicht über zu viele Diësen beklagen können. Gevaert hat den Mangel des Schneider'schen Systems gefühlt und hilft ihm ab, indem er bei vollkommenen Schlüssen der Melodie in der Harmonie die Terz ganz weglässt, also z. B.:

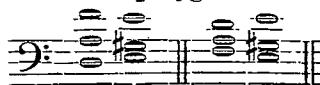


Aber da er, wie gesagt, modern harmonische Begleitung anwendet, so wird sich der Hörer immer das fehlende eis, also die Diësis hinzudenken; die Wirkung ist also die nämliche, als wenn ich es beisetze. Etwas ganz anderes ist es bei dem Schluss-

\*) Wie richtig diese Meinung ist, ergibt sich aus einem Vergleiche vieler alten vopalestrinensischen Meister mit den palestrinischen. Erstere getrauen sich die Diësis, mit welcher sie in weltlichen Compositionen ganz geläufig umspringen, in kirchlichen nur sehr selten anzuwenden. Dadurch entsteht bei ihnen jenes bandwurmartige Fortmoduliren, welches den Reden gleicht, die keine Ruhepunkte haben. Freilich hat schon Jemand darin einen Vorzug, weil mehr Ähnlichkeit

akkorde d, da hier der Hörer ganz im Zweifel gelassen wird, ob er Fis oder F hin zu denken hat. Hier ist das Ausbleiben der Terz ganz anders gerechtfertigt.\*)

Meine Anwendung der Diësis in der Begleitung bringt noch weitere Vortheile. a) Sie mildert mehr die Monotonie, die unausbleiblich ist, wenn ich ganze lange Stücke mit den paar Akkorden begleite, die ohne Diësen sich bilden lassen. b) Sie scheidet die Tonarten schärfer von einander. So scheiden sich phrygische Abschlüsse: z. B.



viel schärfer von dorischen, wenn ich die Diësis anwende, als wenn ich sie nicht anwende. Denn der phrygische Schluss e, d, e ohne Diësis harmonisirt, muss dem dorischen d, c, d fast wie ein Ei dem andern ähnlich sehen, während bei meiner Harmonisirung das durchaus nicht der Fall ist. — Doch lege ich auf diese Utilitätsgründe keineswegs das entscheidende Gewicht. Diess lege ich vielmehr auf den Satz: Melodie und Harmonie sind zwei verschiedene Dinge, sie müssen verschiedenen behandelt werden; nicht jede Regel, die für die Choralmelodie gilt, ist durchführbar auch in deren harmonischen Begleitung, weil man die letztere in eine Zwangsjacke steckt, die ihr unerträglich ist.

Trotzdem wäre es falsch zu schliessen: Wird der Choral harmonisirt, so darf ich in der Melodie, weil sonst in den dorischen und phrygischen Tonarten nur Halbschlüsse möglich sind, das d, c, d und g, f, e oder e, d, e in d, cis, d und g, fis, e oder e, dis, e verwandeln. Denn im Chorale ist die Melodie das allein Berechtigte; die Harmonie eine unberechtigte, weil dem Choralsystem widersprechende Zuthat. Die Melodie in der angegebenen Weise ändern heisst das Unberechtigte zum Rechte, die Zuthat zur Herrin machen. Freilich hat man

mit dem Choral entdeckt. Allein das ist grundfalsch, weil der Choral auch ohne Diësen vollständige Ruhepunkte hat, nicht aber die polyphone Musik.

\*) Die Gevaertsche Begleitung adoptirt ebenfalls das System der „durchgehenden Noten“.

schon in uralte Choralbücher die Diësis d cis d, g fis g eingezzeichnet, aber nur um der Zuthat, um der Begleitung willen; daraus folgt aber nicht, dass man das damit dem Chorale angethanene Unrecht fortsetzen muss.\*). Freilich haben die Meister des Palestrinastiles die Melodie des Chorales für ihre polyphonen Bearbeitungen mit Diësen versehen. Mit Grund, denn wenn ich einmal das Wesen des Chorales zerstört habe, dadurch dass ich ihn in Takt bringe, habe ich etwas ganz anderes daraus gemacht und kann damit schalten und walten, wie ich will.

Betrachtet der geneigte Leser vorliegenden Versuch einer entsprechenden Begleitung des Chorales von dem eben dargelegten Standpunkte aus, so wird ihm manches, was ihm bedenklich erscheint, unbedenklich werden. So z. B. wird ihm klar werden, dass die oftmalige Anwendung von Gängen, wie



die Melodie noch prägnanter hervorhebt, als wenn ich blass den D-moll-Dreiklang hätte liegen lassen. Möge man aber urtheilen wie man wolle, Eines steht fest: Eine jede Begleitung des Chorals wird immer nur ein Versuch bleiben, wie der Ausdruck der Melodie am wenigsten gehindert und in Schatten gestellt werden kann, sie wird immer ein grösseres oder geringeres Uebel sein, je nachdem die Begleitung richtigen Principien entspricht und deren Durchführung gelungen ist. Eine absolut und allein richtige Begleitung des Chorales gibt es nicht.

Stadtamhof am 20. Mai 1872.

Fr. Witt.

\*) Deshalb habe ich oben schon angedeutet, dass immer bei jeder Begleitung ein Zwiespalt unvermeidlich ist. Denn d c d, g f e, e d e, sind vollkommenen Cadenzen in der Melodie, können aber nicht mit vollkommenen Cadenzen in der Begleitung versehen werden, wesswegen ich eben will, dass man dort die Diësis anwende, wo eine vollkommene Cadenz ohne Änderung der Melodie möglich ist, damit dieser Zwiespalt wenigstens seltener werde.

## Vorwort zur zweiten Auflage.

Das die wesentlichsten und bisan hartnäckigst verfochtenen Streitfragen über die Begleitung des Chorals entscheidende Vorwort zur 1. Auflage ist fast ganz unangefochten geblieben und seine „Thesen“ wurden entweder stillschweigend oder auch mit lautester Anerkennung als richtig hingenommen. Damit ist für die Choralbegleitung „eine neue Aera“ angebrochen.

Eine „Hypothese“ ist inzwischen durch alle wissenschaftlichen Untersuchungen, besonders aber auch durch die Tradition der griechischen Kirche (vgl. meine *Mus. sacra* 1876 p. 36“) fast zur Gewissheit geworden, dass die Griechen und die ersten elf christlichen Jahrhunderte bei ihren Gesängen eine Harmonie nur bei den letzten 2 (höchstens 3) Noten vor Cadenzen oder Abschlüssen (Abschnitten des Textes) anwendeten. So verfuhr auch die Sixtina bis in unsere Tage. Hatte sie ihre Melodien in Terzengängen (dieser Wahnsinn stammt aus späteren Zeiten — dem 17. event. 18. Jahrhunderte!) herabgeschrieen, so schloss sie mit 2 oder 3 vollständigen Dreiklängen sammt den unentbehrlichen Trillern!! Wovon ich demnach pag. 99 der ersten Auflage ein Beispiel gab, das war die regelrechte Begleitung jener Zeiten mit dem Unterschiede, dass sie nur Quint und Oktave (von der unteren Note aus gezählt), nicht aber Terzen anwendeten. Als ich in St. Gallen den Chorregenten-Fortbildungs-Lehrkurs abhielt, (Fl. Bl. für k.

K.-M. 1873 p. 25 f.), sang und spielte ich den Choral immer nach dieser Theorie (Pedal nur bei den harmonischen Abschlüssen); es war nicht selten, dass die zahlreichen Hörer in Rufe der Bewunderung über die Biegsamkeit, Feinheit und Freiheit des „aschgrauen“ Chorales unwillkürlich ausbrachen. Das alles schädigt jede Orgelbegleitung, also auch diese.

Mein Wunsch geht demnach dahin, dass man die auch in diesem Brüche als „nothwendiges Uebel“ beliebte Orgelbegleitung bald ganz ver lasse, und wenn überhaupt Begleitung angewendet werden will, der in meinem „Vorworte“ vorgeschlagene Weg eingehalten werde.

In der zweiten Auflage sind nur wenige Änderungen, sämmtlich nur praktischer, nicht prinzipieller Natur eingetreten.

Die neueste (4.) Octavausgabe des *Ordinarium Missæ* fügt noch „Te Deum“, mehrere „Hymnen“ und „Antiphonen“ de Ss. Sacramento etc. bei, welche vom Regensburger Domorganisten J. Hanisch nebst den mehrfach transponirten „Messresponses“ harmonisiert und als Anhang (Additamentum) dieser 2. Auflage beigefügt wurden.

Landshut am 21. April 1876.

Fr. Witt.

## Vorwort zur dritten Auflage.

Die Änderungen in dieser 3. Auflage sind sämmtlich nicht prinzipieller Natur. Ein sehr grosser Theil derselben bezieht sich auf eine reine Aeusserlichkeit, auf die Notation. Andere ergaben sich aus der Befolgung der von dem Herrn Referenten Peter Piel im Vereins-Kataloge sub Nr. 438 dargelegten Regeln. Anderes wurde geglättet. Man wird z. B. (pag. 90 der 2. Auflage) den „schrecklichen Querstand“ bei acribus addictis nicht mehr finden. Freilich hat Proske mir gegenüber also eingeführte Querstände als die richtige i. e. bei den „Alten“ regelentsprechende und gewöhnliche Modulation“ bezeichnet und empfohlen. Anderes wurde vereinfacht. Man vergleiche z. B. pag. 2: „Vidi aquam egredientem de templo“ oder die Begleitung des österlichen „Ite Missa est“. Im „Literarischen Handweiser Nr. 270 (1880) schreibt W. Baümker: „In der „Revue et Gazette musicale de Paris“ vom 24. Februar 1878 wird der berühmte Organist und Componist M. Lemmens als der Erfinder eines neuen Systems gefeiert. Er führt in den Vortrag des Chorals den Rhythmus ein und eine Begleitung in durchgehenden Noten. Seine diesbezügl. Vorträge und Productionen im kleinen Erard'schen Saale zu Paris erregten gewaltiges Aufsehen. Ein Sanctus und Salve Regina, nach der neuen Me-

thode vorgetragen, ernteten in solchem Grade den Beifall der anwesenden Musikverständigen, dass diese beiden Stücke mehrmals wiederholt werden mussten. „Die Melodie des Chorals“, sagt der Berichterstatter, „welche bisher durch eine wahrhaft mörderische Begleitung gleichsam gekreuzigt wurde, gewinnt ihre Unabhängigkeit und ihren Schwung wieder. Der Choral, der seinen mannichfältigen Rhythmus und seine freie Melodie wieder erlangt, athmet auf und bewegt sich frei. Dieser gelähmte Körper hat Bewegung und Leben wiedergefunden.“ In Deutschland war zu dieser Zeit das „neue“ Lemmens'sche System längst bekannt. Franz Witt hatte in seiner „*Musica sacra*“ bereits 1868 (S. 9 ff.) u. 1872 (S. 9 ff.), ferner in der Vorrede zu der Orgelbegleitung zum *Ordinarium Missæ* (Rgsb. 1872) die richtigen Regeln über Vortrag und Begleitung des Chorals klargelegt.“

Schon 1862 habe ich Herrn Kanonikus, Domkapellmeister Könen in Köln mündlich mein in vorliegendem Opus 23 durchgeführtes Begleitungs-System auseinander gesetzt. Ich glaube aber auch positiv zu wissen, dass Hr. L. erst durch dieses mein Orgelbuch, sowie durch Gevaert's Nachahmung meines Systems auf dasselbe aufmerksam wurde u. es adoptierte.

Landshut am 14. September 1880.

Fr. Witt.

## Preface to the first Edition.\*

Plain Chant (*Cantus Gregorianus*) arose as pure melody; it was invented and composed without harmonic accompaniment and without time, with free recitation of the text. The text gives clear insight into the mode of rendering this chant; in other words the execution of the chant must be of the same nature as the correct recitation of the text. By this rule any mode of execution that appears "tedious, drawling, dry, all alike, or tasteless" is judged and condemned. As I cannot here treat of Plain Chant as such, but only of its accompaniment, I must refer the reader for that part of the subject to my "Historical Studies" in *Musica "Sacra"* for the years 1868 (P. 9.) and 1872 (P. 9.); as regards the accompaniment, however I lay down the following theses: —

1. Any harmonic accompaniment to Plain Chant is an evil; and it is a real misfortune for art when it is accompanied. The proofs of this and of my subsequent assertions will be found in the "Studies" above mentioned. The only exceptions are those simple antiphonal chants, which in early Christian times were sung by the people themselves. These were necessarily very simple—for the most part only a recitation of the text upon one note, with certain cadences, inflexions and melodic passages, according to fixed rules, at the full stops, commas &c. in the text. Such are the responses (P. 96 of this work) and the psalm-tones. These do not belong to the scientific chant proper, the chant which from the first was entrusted to specially trained singers, who wore the tonsure and the ecclesiastical dress; who were considered to belong to the clergy, but who were seldom priests. For this scientific chant, which forms by far the greater portion of the Gregorian Chant, any harmonic

accompaniment, even if it be by the first artist in the world, is the greatest misfortune; it is in fact its death. Twenty years' practical experience has convinced me that singers who always sing Plain Chant accompanied are quite incapable of singing it with proper feeling, and I consider that such singers ought to go through a regular course to enable them to sing it properly unaccompanied. An organ accompaniment, though liked by everyone almost (see Paragraph 2), is and must be monotonous;\* a proper change of the registers, the perpetual accentuation and non-accentuation, the *crescendo* and *decrecendo*, with which the text declaims, and with which the chant must consequently be rendered, cannot by any possibility be managed on an organ. — The countless embellishments (*neumæ* on short syllables, 20 and more, in fact in old books from 160 to 200 notes on one short syllable) which resemble the arabesques round the initial letters in ancient illuminated Missals, and which must be treated with the same delicacy, become quite unmeaning with any accompaniment; moreover everything else becomes, to say the least of it, coarse, colourless and spiritless, and a want of spirit and of expressiveness, or singing everything alike, as people say, kills any music, any melodic outpouring of the soul or feelings of the heart. Yet this is almost infallibly the necessary consequence of any accompaniment to Plain Chant.

2. I know of only one choir that uses a vocal accompaniment (Alto, Tenor and Bass) for Plain Chant, viz: the choir of Treves Cathedral. I have not yet heard it, but am thinking of doing so, and will report in due course. But—the books used lie before me,

\* Translation by H. S. Butterfield, Author of "The Reform of Church-Music in Germany &c." (Tablet.)

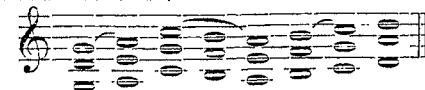
\* The practice, common in Rhine-land, of accompanying if possible the *tonus orationum* &c. of the Celebrant as well as all the choral chants makes the evil worse, because the monotony is still greater.

and no matter how well trained the singers may be supposed to be — the accentuation, the declamation of the text may be ever so correct and precise, as if with one breath; it may sound edifying, flowing and even beautiful, yet to the connoisseur, to whom the soul of the chant has been revealed, to whom its spirit is an open book, this accompaniment, this "Plain Chant in 4 parts," will of a certainty appear strange; i. e. something familiar to which something strange has been added — a picture that is painted over with foreign substances; and therefore that unity of spirit, which is the first requirement of every work of art, is wanting. It is and it remains a foreign element. This is so true that even when men sing in octaves with the upper voices a discordancy arises, in untrained choirs, which spoils the effect, or at least weakens it; of course in the case of trained choirs, which sing together as one man and one spirit, the effect of singing in octaves is the same as that produced by a violoncello and double-bass played together, i. e. much clearer and much brighter. A vocal accompaniment well rendered is decidedly better than an organ accompaniment because it is more intellectual. The reason why an organ accompaniment is almost universally preferred is because it is far more difficult to train a large number of singers (say 12 only, 3 to each part) so that they shall sing with one breath, as it were, than to accompany with the organ. Such accompaniment is, as I have said, a misfortune for Plain Chant, its death, for the reasons given in Paragraph I. I proved this practically in the presence of 500 people on the 4<sup>th</sup> August, 1869, at the 2d General Meeting of the German Cecilian Society. To this hour not a single voice has been raised to contradict the facts which I stated in the following words: — "Although I had at my command the most beautiful, sweet-toned voices for the *Requiem*, which was accompanied by the organ, although the execution was exactly the same as with the *Missa in Dominicis Adventus et Quadrag.*, which had been sung without the organ, a great impression was not made, as had been the case with the unaccompanied Mass, and the audience seemed to have grown indifferent."

3. But as people will have this misfortune, this death of Plain Chant, at any price and everywhere almost, the only question for consideration is, how can this misfortune be made more bearable,

how can we make the form of this death less terrible? In the "Studies" referred to I have proved that the system on which Plain-Chant is founded (not its theory, but its system, i. e. the absence of time and harmony) has its origin from the Greeks. But the Greeks used an accompaniment, and therefore the only question is, how did they accompany? Write, it will be said, an ancient Greek accompaniment. Well, the accompaniment used by the Greeks as well as by the primitive Christians was in consonances; but of these there were only two, the octave and fifth (in reality the 4<sup>th</sup> note from above, counting from the principal melody). According to this system then the accompaniment to the melody of the *Asperges* would be as

follows:



A - sper - ges me.

In other words, they did not understand the contrary motion of voices upon which modern polyphony and harmony are based. This was not a harmonic accompaniment in the modern sense, such as I referred to above as a misfortune, but only the melody in another position. Whether the fifths of the chord were sung all through by the choir is very doubtful. I believe (and I am the first to bring this to notice) that the fifths were only employed at the end of a melodic group, therefore

probably thus:



A - sper - ges me.

If this hypothesis (for so I call it) be correct, the question as to what kind of ears our forefathers had to have been able to endure the fifths is satisfactorily answered, and all difficulties in regard to the historical question as to the Greek mode of accompaniment, which, as all writers unanimously agree, was in fifths and octaves, are solved (compare *Fliegende Blätter* 5<sup>th</sup> year, Page 61).

From what has been said it follows that the best accompaniment for Plain Chant is in octaves, with harmonisation of the cadences indicated by bars

The rule for a systematic accompaniment would then be this: The organist is to play all neumæ, the melodies,

the uppermost notes, in octaves only (without the pedal), leaving out all the chords in this book, and bringing in the fifth at the cadences. But if this systematic accompaniment does not suit it is *absolutely* necessary that organists, who are not sufficiently skilled to play the accompaniment in this book in that very rapid and flowing manner required for Plain Chant, should play the melody in octaves (without the pedal) and use the harmony for the cadences only.

A specimen is given in the Appendix, P. 99, of a Plain Chant accompaniment according to the Greek system, as I believe it to have been, which system is at the same time that of Plain Chant. This accompaniment is specially recommended because it is the nearest approach to the one described by me as systematic.

Better than the organ would be an accompaniment of Violins, Violas and Violoncellos, because these instruments are more capable of giving a *crescendo* and *decrecendo*, as well as all other *nuances*, and any expression required. The value of an instrument is determined according to the degree of its similarity or relation to the human voice. Now it cannot be denied that string-and-wood instruments "sing" better than an organ; even an accompaniment of clarionets and bassoons I consider more suitable than the organ. I do not mean to say by this that in certain cases apart from Plain Chant the organ does not render better service than the instruments mentioned; when, for example, the composer originally intended an organ accompaniment for his work, or when bad violinists or wind-instrumentalists would take the place of a good Organist. I am thinking too of an accompaniment by violinists and wind-instrumentalists in octaves only, with the exception of the cadences. I also take it for granted that the players are sufficiently skilled to follow the singers, and that they understand the art of rendering Plain Chant. It will perhaps be said: "If the 'systematic accompaniment,' or the one nearest to it, is to be adhered to, why is it represented by one example only, and not by the whole book?" Because every idea, every truth, which, like this, is expressed for the first time, requires time to convince the great mass of people, who would therefore scarcely accept at once an accompaniment on my historical principles, so that the object of this book would not be attained. If my principles were carried out perhaps my organ accompaniment would not have been at all necessary, as then it would be a question

of a few chords familiar to every organist who understands Plain Chant. I believe this, that practical experiments will help to force my principles through, because people will soon convince themselves that by means of an accompaniment with the stringed and wind-instruments\* mentioned the power of the singers can be materially increased, should a really fine choir, which of course would not require instruments, not be obtainable without; that by this means the way would be prepared for a closer connection between Plain Chant and our orchestral Church music, because the character of orchestral music would be foreshadowed in the Plain Chant (imagine the Introit sung choraleiter with the accompaniment suggested, followed by an orchestral *Kyrie*); and, lastly, that the singers by help of the instruments would keep the pitch better, and, as they would be assisted in striking the intervals, they could sing with more freedom, and so breathe forth the whole spirit of the chant. That very many of our Plain Chant melodies are of later date than the others; what influences this had upon their construction, for example upon the Easter "Ite Missa est;" what influences again this must have upon the accompaniment, I will shew in *Musica Sacra*. This modifies also that which has been said about the ancient Greek accompaniment.

4. It was the practice to give a chord to every note of the chant; and this brings me to the impracticability of J. G. Mettenleiter's system. Now even if we imagine to ourselves a true virtuoso, who really is able to play his accompaniment with the rapidity required to give proper effect to the chant, yet unbearable monotony must be the result because innumerable chords and chord relations of the same kind are constantly occurring. I was the first to express a desire to employ the system of "passing notes," as used by the masters of the Palestrina style, in the accompaniment for Plain-Chant, and Könen was, as far as I am aware, the first to make at least some timid experiments in the organ accompaniment for the Cologne Gradual, in order to verify my theory, which I communicated to him verbally. The advantages of this theory are fourfold:  
a) The accompaniment is easier to play because many notes have

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\* I need not be reminded that the scarcity of good violinists and wind-instrumentalists will be advanced as an argument against the use of stringed and wind-instruments.

not their own chord. b) It suits the simplicity of the chant better, and is therefore less monotonous. c) In the melodies themselves all the notes are not of equal importance (accented); many are "passing notes;" and this is decisive for my theory.\* It allows the melody to be more prominent; for a melody over a held-out chord stands forth much more boldly, and is therefore more effective. — Supposing the following rendered by 4 singers:

Cantus. 

Altus. 

Tenor. 

Bassus. 

the melody of the soprano will stand out much more prominently than if every note had its own chord. — The awkwardness too of an organ scrambling along with endless chords after the melody has also to be considered. — Another question arises as to whether the Greek plan of rendering the music in 3 parts, something like this perhaps,



would not allow still more justice to be done to the Greek system, though the accompaniment is not precisely in octaves and fifths, but in passages of thirds and sixths, which according to history afterwards took the place of the accompaniment in octaves and fifths (see *Musica Sacra* I. P. 18). Should this be the case fresh proof would be gained for my theory. — Of course this system of passing notes must not be carried to such an extent that the other parts become quite stationary, producing thereby an effect similar to that produced by bag-pipes. Everything that has not motion in it is dead and brings death to everything else; the best course is to be satisfied with the proper proportion of these notes; but then this is just the difficulty, and consequently there will always be disputes as to

which is the proper proportion. One will have it this way, another the other; with regard to a particular passage one will think that there are too many chords or passing notes, another, that there are too few. My opponents would therefore in this respect be sure to find an opportunity of blaming me, no matter how I might have acted.

5. Though on the point referred to above I never could and never shall agree with Mettenleiter, yet in regard to the following matter I have always defended him. Father Schneider, it will be remembered, laid down in the *Cæcilia*, in opposition to Mettenleiter, the principle, which has since been repeated over and over again, that "as the Plain Chant melodies are diatonic, the accompaniment must be so too," i. e. no diësis must appear even in the harmony of the cadences, the notes C $\sharp$ , D $\flat$ , E $\flat$ , E $\sharp$ , F $\sharp$ , G $\sharp$ , A $\sharp$ , G $\flat$  &c. must never appear excepting in cases of transition, i. e. when a piece is pitched a second or third &c. higher or lower. This view is carried still further by Gevaert and Van Damme. They say for instance: The notes which do not appear in the melody, even if they are in the diatonic Scale, must not appear in the accompaniment; so that if a chant has a range of five notes, only those notes must be used in the accompaniment, particularly as regards the bass; and they appeal, as I do, to the Greek system.

Now I by no means wish to deny the ingenuity of their system, but if they carry it out logically they must 1) use only octaves and fifths in the accompaniment, not triads, as they do, and as the Greeks did not; 2) they must not employ the *motus contrarius* (contrary motion) in any case, in the other three parts. But then if I differ in these two essential points from the Greeks, if I employ harmony in the modern sense, I prefer to go a step further and employ the diësis in the accompaniment, because by it I obtain many advantages. For although the saying, "the melody is diatonic and therefore the accompaniment must be so too," sounds very true and very forcible, yet there is a very strong objection against it. For melody is one thing, harmony another; so much so that the nature of their laws is quite different. A melody can be imagined without diësis; indeed, strange to say, whenever modern Opera composers wish to attain religious pathos, religious sublimity, they involuntarily forsake the chromatic scale, at all events in the melody, and adhere to the diatonic, and this is clear evidence of the correctness of the system

\* Of course when the melody has few passing notes there should be more chords in the accompaniment.

of Plain Chant and the Palestrina style. The so-called prayer in most Operas proves this; the *Gralmotir* in Wagner's *Lohengrin*, Elsa's prayer (Pianoforte Edition P. 28. Full score P. 49) are purely diatonic as regards the melody; even the prayer of the king, that marvel of melody and harmony (P. 80 of the score), which is repeated by the choir, is so mainly. Indeed in the celebrated passage, "Mich sollst du nicht befragen," Wagner expresses Lohengrin's "divine art" by a transition into the major mode otherwise common with the masters of the 16th century only. In what then does the wide difference between melody and harmony consist? **Why, melody can make a perfect cadence without the diësis, but harmony cannot.** Therefore by following Schneider's plan an incongruity arises much oftener than necessary, and even by my procedure it is not entirely avoided. In short, the incongruity which arises because the melody makes a perfect cadence and the harmony does not — the unsuitability to each other of melody and harmony becomes much more apparent when a perfect close is not made in the harmony by using the diësis. This is so indisputable that from the day on which the laws of modern harmony became clear the diësis was used in cadences; in fact the otherwise unalterable Gregorian melody was altered rather than that this natural law should be broken.

Every perfect cadence needs a leading-note, a diësis therefore, unless this leading-note be already in the diatonic scale. If I avoid perfect cadences in the harmony I can seldom or never get a point of repose. Where there is no perfect cadence there is no conclusion; continuation is indispensable; there arises therefore frequently a sentence without a conclusion, and consequently unrest, the very reverse of the effect which Plain Chant should have, and which, when properly rendered, it does have; in other words Schneider's system injures Plain-Chant greatly and is of no service whatever to it.\*

\* That this opinion is correct, is proved by comparison between many of the old præ-Palestrina masters and the masters of the Palestrina style. The former very seldom ventured to use the diësis in compositions for the Church, though in their secular works we meet with it often enough. Hence those endless modulations, which may be compared to speeches which have no pauses. Some consider this an advantage, because the similarity to Plain Chant is greater. But this is altogether wrong, because Plain Chant can make perfect rests without diëses, but polyphonic music cannot.

I do not mean to say by this, certainly, that the diësis should be employed without rhyme or reason. In a Bavarian Training College for School Teachers the pupils were expected to accompany the Preface in the following ridiculous fashion in imitation of Homayer (I quote from memory; the MS. was before me some years ago):

Qui-a cum U-ni-genitus tuus, in substanti-a nostræ mortalita-tis.



Here the melody appears of secondary importance, and the motion of the bass part of the first importance; the same is the case in some parts of Schneider's accompaniment to the Preface where the bass has its own melodies to the dominant (*repercussio*) of the vocal part, and is therefore more prominent than the melody of that part. In imitation of him I gave in *Fliegende Blätter* for 1867, P. 1. of the music supplement, an incorrect organ accompaniment to the words *cæli cælorumque virtutes*. The proper limit can be learnt from what has been said above, according to which the diësis is only allowed in order to make the cadence perfect. It is a maxim in law that the object of a law should rule its application; I apply this maxim here.

The connoisseur will not be offended because I have here and there used a diësis for the purpose of effecting a transition better, or to avoid monotony. Most of them can however be omitted, and then even the adherents of Schneider's system will have no cause to complain of too many diëses. Gevaert, feeling the defect in Schneider's system, has remedied it by leaving out the third in the harmony at the perfect closes in the melody, in this way therefore:



But as he uses a modern harmonic accompaniment (as I have said before) the listener will always think of the failing C#, i. e. the

diësis. It is quite different as regards the closing chord D, as here the listener is left in doubt as to whether he is to think of F $\sharp$  or F. The omission here of the third can be justified in quite a different way.\*

My application of the diësis in the accompaniment has still further advantages. a) It lessens the monotony, which is simply unbearable if one accompanies long pieces with the two or three chords which can be made without diëses; b) It distinguishes the modes better. Thus, Phrygian closes like these



are much more distinct by use of the diësis; for the Phrygian close E, D, E, harmonised without the diësis, must appear almost as similar to the Doric D, C, D, as one egg is to another, whilst with my harmonisation this is not the case at all. Still I by no means allow that motives of utility decide the matter. I attach far more importance to the fact that melody and harmony are two different things and must therefore be differently treated; every rule that holds good for Plain Chant melody is not applicable to the accompaniment, because the latter is in a straight-jacket, which it can hardly tolerate.

Nevertheless it would be wrong to suppose that because the Plain Chant is harmonized, D, C, D; G, F, E; or E, D, E, in the melody may be changed into D, C $\sharp$ , D; G, F $\sharp$ , E or E, D $\sharp$ , E, since without such changes only half closes are possible in the Dorian and Phrygian modes. For in Plain Chant the melody is *alone* justifiable; the harmony is unjustifiable because it is an incongruous addition to the system of Plain Chant. Altering the melody in the manner indicated means justifying the unjustifiable, making the servant the master. It is true that D, C $\sharp$ , D, G, F $\sharp$ , G appear in ancient books,

\* In Gevaert's accompaniment the system of "passing notes" is also adopted.

but this is only for the sake of the foreign element, the accompaniment, and we must not conclude from this that we may continue the wrong thus done to Plain Chant.\* The masters of the Palestrina style certainly added the diësis to the Plain Chant melody for their polyphonic arrangements — with reason, for having once changed the essence of the chant by reducing it to measured time, I have made something quite different, and can do as I like.

If the indulgent reader will regard this attempt to provide a suitable accompaniment for Plain Chant from the point of view just indicated, much that may appear to him questionable will become unquestionable. It will, for instance, become clear to him that constantly occurring passages like this,



make the melody more conspicuous than it would have been had I merely held on the chord of D minor. But no matter how people may criticise; one thing is certain, and it this is; any accompaniment to Plain Chant will always be an experiment as to how the expression of the melody can be least spoilt or thrown into the shade: it will ever be a greater or less evil according to the extent to which right principles are carried out. But there is no such thing as an absolutely correct accompaniment for Plain Chant.

Stadtamhof, 20<sup>th</sup> May 1872.

**Fr. Witt.**

\* I have therefore shewn above that with any accompaniment incongruity is unavoidable. For D, C, D, G, F, E, E, D, E, are perfect cadences in the melody, but cannot be made so in the accompaniment; therefore I wish to see the diësis employed whenever a perfect cadence is possible without altering the melody, so that this incongruity may at all events arise less frequently.

## Preface to the second Edition.

---

The Preface to the first Edition, which settled all questions at the time most in dispute as regards the accompaniment of Plain Chant, has remained almost entirely unanswered, and the "theses" which it contained have been either silently accepted or boldly acknowledged as correct.

One "hypothesis" has in the mean time become almost a certainty from the result of scientific research and especially from the tradition of the Greek Church (compare *Musica Sacra*, 1876, P. 36), namely that the Greeks and Christians of the first eleven centuries used harmony with their vocal music only at the last two (at most three) notes before the cadences or closes (divisions of the text). Up to our time the Sixtine chapel did the same thing. After singing their melodies in sequences of thirds (this absurdity originated at a later period — the 17<sup>th</sup> or rather the 18<sup>th</sup> century), they concluded with two or three perfect chords, and the indispensable trills! The example given at P. 99 of the first Edition shewed the ordinary accompaniment used in those times, with this difference, that only the fifth and octave (counting from the lower note) were employed, but not thirds. When I was giving a course of instruction to choirmasters in St. Gall (Fliegende Blätter 1873, P. 26) I always sung and played the Plain

Chant in accordance with this theory (pedal only at harmonic closes); my numerous audience not unfrequently burst out in involuntary exclamations of astonishment at the flexibility, delicacy and freedom of "gloomy" Plain Chant.

It is my wish therefore that the organ accompaniment in this book, which, though liked, must be looked upon as "a necessary evil," should be forsaken as soon as possible, and, if an accompaniment must be used, that the plan proposed in my preface should be adhered to.

In the present Edition there are only a few alterations, and these are of a practical description, not affecting principles. In the latest quarto and octavo Edition of the *Ordinarium Missæ* are included the *Te Deum*, and several Hymns and Antiphons de *Ss. Sacramento &c.* These, together with the Responses at High Mass, in several transpositions, have been harmonised by Herr J. Hanisch, Organist of Ratisbon Cathedral, and included in an Appendix (Additamentum).

Landshut, 21<sup>st</sup> April 1876.

**Fr. Witt.**

## Preface to the third Edition.

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None of the alterations in this Edition affect general principles. The greater number concern a mere external—the notation. Some are the result of following the rules laid down by Herr P. Piel, one of the Referees, in the Society's Catalogue, under Nr. 438. Then pas-

sages have been smoothed; for instance, the "horrible false relation" on P. 90 of the second Edition, at *acribus addictis*, will no longer be found. Proske, it is true, pointed out and commended these false relations as being correct, i. e., the usual modulations adopted by

the old masters and quite in accordance with their rules. Then simplifications have been made; compare, for example, P. 2: *Vidi aquam egredientem de templo*, or the accompaniment of the Paschal *Ite missa est*.

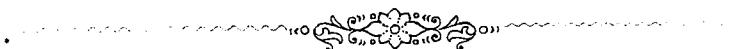
In the *Literarischer Handweiser*, Nr. 270 of 1880, W. Bäumker writes thus: "In the *Revue et Gazette musicale de Paris* of the 24 February 1878, M. Lemmens, the celebrated organist and composer, is lauded as the inventor of a new system. He employs rhythm in rendering Plain Chant and passing notes in the accompaniment. His performance in Erard's little salle in Paris excited much astonishment. A *Sanctus* and *Salve Regina* rendered according to the new method gained the applause of the musicians present to such an extent that both pieces had to be repeated several times. 'Plain Chant melody', says the reporter of the proceedings, 'which hitherto had been killed by a really murderous accompaniment, once more gains its independence and swing. Plain Chant, again obtaining its varied rhythm and

pure melody, breathes once more and moves with freedom. This palsied body has recovered life and motion'. Now in Germany Lemmens's "new" system had long been known. Franz Witt in his *Musica Sacra* of 1868 (P. 9.) and 1872 (P. 9.), as also in his Preface to the Organ Accompaniment to the *Ordinarium Missæ*, clearly explained the correct rules for rendering and accompanying Plain Chant."

The fact is, as far back as 1862 I explained verbally to Canon Könen, Choirmaster of Cologne Cathedral, my system of accompaniment which is carried out in the present work, and I think I may say positively that M. Lemmens caught the idea first from my Organ book and Gevaert's imitation of my system, and then adopted the same.

Landshut, 14<sup>th</sup> September 1880.

**Fr. Witt.**



# ORDINARIUM MISSÆ.

## Ad Aspersionem Aquæ Benedictæ

*in Dominicis per totum annum extra tempus Paschale, intonata Antiph. Aspérges me. Chorus prosequitur Dómine hyssópo etc.  
In Dominica de Passione, et in Dominica Palmarum non dicitur Glória Patri. sed post Psalmum Miserére repetitur immediate  
Antiph. Aspérges me.*

Dó - mi-ne, hys-só-po, et mun-dá - bor: la - vá - bis me,  
Ton. VII. A - spér - ges me.

et su - per ni - vem de - - al-bá - - bor.

Ps. Mi-se-ré-re me-i De-us

se - cún - dum magnam mi-se-ri-cór - di-am tu - am.

Ps. Gló - ri - a Pa-tri, et Fi-li - o;

Ant. Vidi aquam.

Sic - ut e - rat in prin - cí - pi - o, et nunc, et sem - per,

et Spi - ri - tu - i san - cto.

et in sæ - cu - la sæ - cu - ló - rum. A - men.

Et repetitur Antiphona  
Asperges me.

*Tempore Paschali, scilicet a Dominica Paschæ usque ad Pentecosten inclusive, intonata Ant. Vidi Aquam Chorus prosequitur egrediéntem etc.*

e - gre - di-én-tem de tem - plo a lá - te-re

Toni VIII. Vi - di a - quam

de - - xtro, al - le - lú - - ja: et o - - mnes ad quos per - vé - nit

## Ant. Vidi aquam.

3

a - qua i - - - sta sal - - vi fa - cti sunt, et di - cent:

al - le - lú - - ja, al - le - - - lú - ja.

Ps. Con - fi - té - mi - ni Dó-mi-no

quó - ni - am in sæ - cu - lum mi - se - ri - cór - di - a e - - jus.

quó - ni - am bo-nus:

Si - cut e - rat in prin - ci - pi - o,

Ps. Gló - ri - a Pa-tri, et Fí-li - o, et Spi-ri - tu - i san-cto.

1\*

## 1. Missa a Sabb. sancto

et nunc et sem - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Musical score for the first section of the Mass. The music is written for two voices (SATB) and organ. The vocal parts are in soprano and basso continuo. The organ part is in basso continuo. The score consists of two systems of music. The first system ends with a double bar line and a repeat sign, followed by the text "Et repetitur Antiph. Vidi Aquam." The second system begins with a new vocal entry.

**Tempore Paschali, a Missa Sabbati sancti usque ad Sabbathum in Albis inclusive.**

Ky - - - ri-e e - - - léi - - son. ter. Chri - - ste

Kyrie.

e - léi - - son. ter. Ky - - - ri-e e - - - lei - - - - - son. ter.

Gloria.

Et in ter - ra pax ho - mí - ni - bus

Gló - ri - a in ex-cél-sis De - o.

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

Glo-ri-fi - cá - - - mus te. Gráti-as á - gi-mus ti - - bi propter ma - gnam glóri-am tu - am.

Dó - mi - ne De - us, Rex cœ - lé - stis, De - us Pa - ter o - mní - po-tens, Do - mi - ne Fi - li

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

## 1. Missa a Sabb. sancto

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

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

Qui se-des ad de - xté-ram Pa-tris mi - se - ré - re no - bis. Quó - ni - am tu so-lus san - ctus.

Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus, Je - su Chri - ste. Cum san - cto

usque ad Sabb. in Albis.

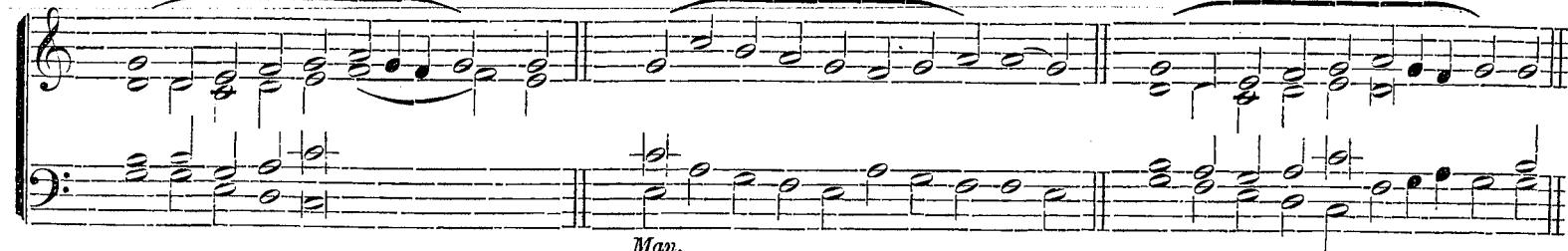
7

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



San - - - etus, San - - - etus, San - - - etus

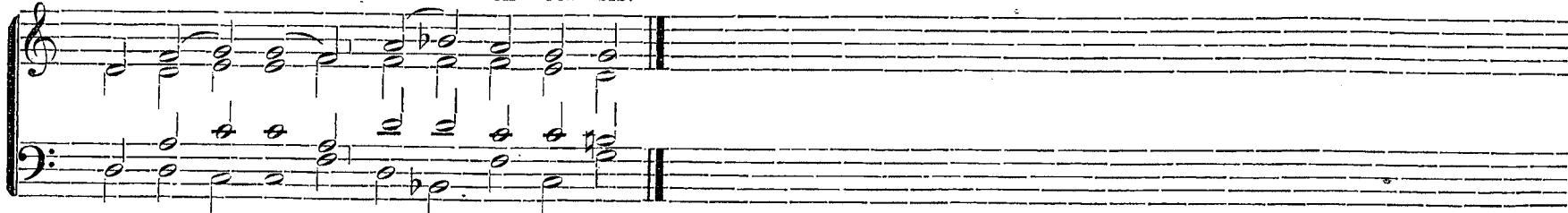
Sanctus.



Dóminus De - us Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - - a,



Ho-sán - na in ex - cel - sis.



## 1. Missa a Sabb. sancto

Benedictus.

Be - ne - di - - ctus, qui ve - - - nit in nó - mi - ne Dó - - mi - ni,

Ho-sán - na in ex - cél - sis.

A - - gnus De - - i, qui tol - lis pec - cá - - ta mun - di,

Agnus Dei.

mi - se - - ré - re no - bis. A - gnus De - i, qui tol - lis pec-cá - ta

mun - di, mi - se - ré - re no - bis. A - gnus De - - i, qui tol - lis

pec - cá - ta

mun - di, do - na no - bis

pa - cem.

De - o grá - ti - as, al - le - lú - ja, al - le - - lú - ja.

De - o grá - ti - as, al - le - lú - ja,

1.

al - le - - lú - ja.

2.

Organum ad Graduale Romanum. (Ordinarium Missæ.)

3.

Man.

Ped.

## In Festis Solemnibus.

Kyrie.

Glória.

Grá - ti - as á - gimus ti - bi pro-pter magnam gló-ri-am tu-am. Dó-mi-ne De-us, rex cœ-lé-stis,

De - us Pa - ter, o - mni - po-tens. Dó-mi-ne Fi-li u - ni-gé - ni-te, Je - su Christe.

Dó-mi-ne De - us, A - gnus De - i, Fí-li-us Pa - tris. Qui tol - lis pec-cá - ta mun - di,

mi-se-ré - re no-bis. Qui tol - lis pec-cá - ta mundi, sú - sci-pe de-pre-ca-ti - ó-nem

## In Festis Solemnibus.

no - stram. Qui se-des ad déxte-ram Patris, mi-se-ré-re no - bis. Quó-ni-am tu so-lus san-ctus.

Tu so-lus Dó - minus. Tu so-lus Al-tís - si-mus, Je - su Chri - ste. Cum sancto Spí - ri-tu

Man.

Ped.

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

San - - - ctus, San - - - ctus, San - ctus Dó - - - mi - nus

Sanctus.

De - us Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a,

Ho-sán - - na in ex-cel - - sis.

Be-ne-dí - ctus, qui ve - nit in nó - - mi-ne Dó - - - mi-ni,

Benedictus.

Ho-sán - - - na in ex - cel - sis.

In Festo Solemnibus.

A-gnus De - - i, qui tol - lis pec-cá - ta mun - di, mi-se-re-re no - bis.

## Agnus Dei.

Agnus Dei.

The musical score consists of three staves of music. The top staff is for the Alto (A) part, the middle staff for the Bass (B) part, and the bottom staff for the Tenor (T) part. The lyrics are written below the notes. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in unison throughout the piece.

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

De - - - o o o o grá - ti - as.  
I - - - te e e e Mis - sa est.

## In Festis Solemnibus.

15

De I - - - o o o e e e e grá-ti - as.  
te e e e Mis-sa est.

2.

De I - - - o o o e e e e grá-ti - as.  
te e e e Mis-sa est.

3.

De I - - - o o o e e e e grá-ti - as.  
te e e e Mis-sa est.

4.

## In Festis Duplicibus.

## Ky- ri - e

e - - léi - - - - - - - - - son. ter.

## Kyrie.

Chri-ste

- - - - - léi - son. ter. Ky - ri - e

- - - léi - - - - - son

## Gloria.

Gló-ri-a in ex-cél-sis De-o

bo-næ vo-lun-tá - tis. Laudá - mus te. Be-ne-dí - cimuste. A-do-rá - mus te. Glori-fi-cá - - - mus te.

Musical notation for the first stanza of the hymn, featuring two staves of organum in G major. The notation uses square neumes on four-line staves, typical of medieval musical notation.

Grá-ti-as á - gimus ti - bi pro - pterma - gnam gló - ri-am tu - am. Dó-mi-ne De - us, Rex

Musical notation for the second stanza of the hymn, continuing the organum style. The notation uses square neumes on four-line staves.

cœ-lé - - stis, De-us Pa - ter o - mní - po-tens. Dó-mi-ne Fi - li u - ni-gé - ni-te, Je - su

Musical notation for the third stanza of the hymn, concluding the organum section. The notation uses square neumes on four-line staves.

Chri - ste. Dó-mi-ne De-us, A - gnus De - i, Fi - li-us Pa - tris. Qui tol - lis

Musical notation for the final stanza of the hymn, concluding with a melodic line. The notation uses square neumes on four-line staves.

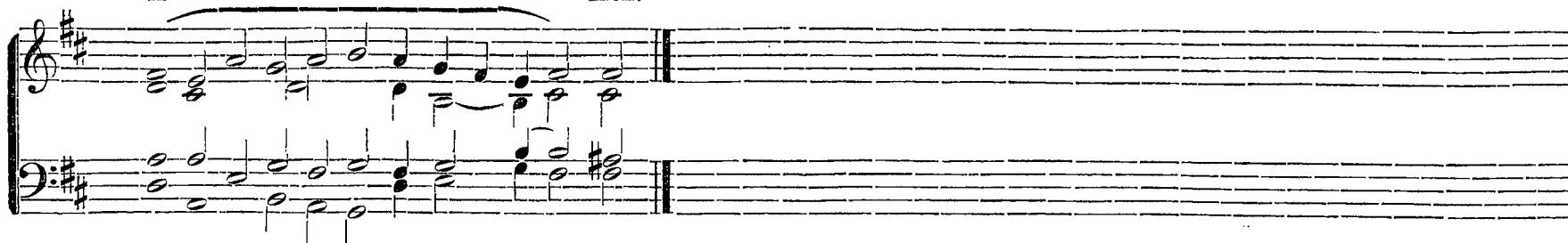
pec-cá - ta mun - di, mi-se-ré - - re nobis. Qui tol - lis pec-cá - ta mun - di, sú - sci-pe

de-pre-ca-ti - ó - nem no - stram. Qui se - des ad dexté-ram Pa - tris, mi-se-ré - re no - bis.

Quóni-am tu so - lus sanctus. Tu so - lus Dó - mi-nus. Tu so-lus Altís - simus, Je - su

Chri - - ste. Cum san - - cto Spí - - ri-tu in gló - ri-a De - i Pa - tris.

A - - - - men.



San - - - ctus, San - - - ctus, San - - - ctus Dó-minus De - us

**Sanctus.**

Sá - ba-oth. Ple - ni sunt cœ - li et ter-ra, gló - - ri-a tu - a, Hosán - - na



in ex - cé - sis.



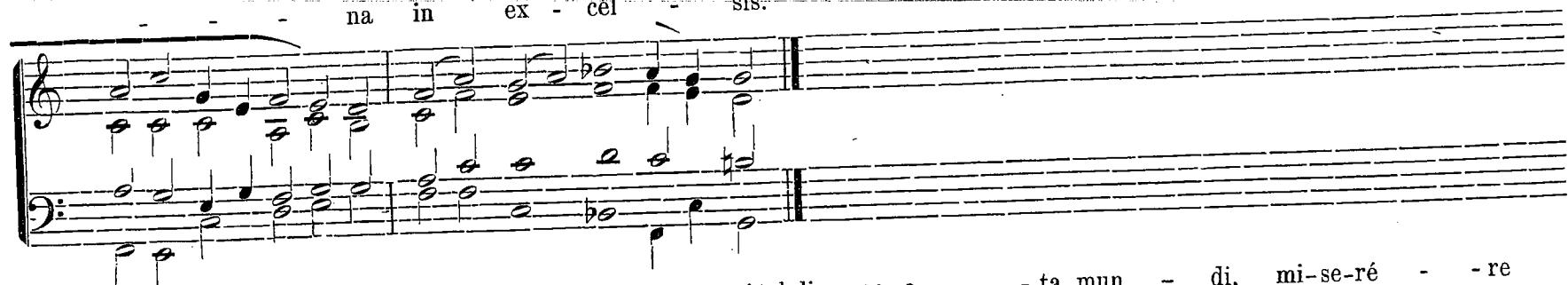
## In Festis Duplicibus.

Benedictus.

Be-ne-di - ctus, qui ve - nit in nó - mi-ne Dó - mi-ni, Ho-sán -



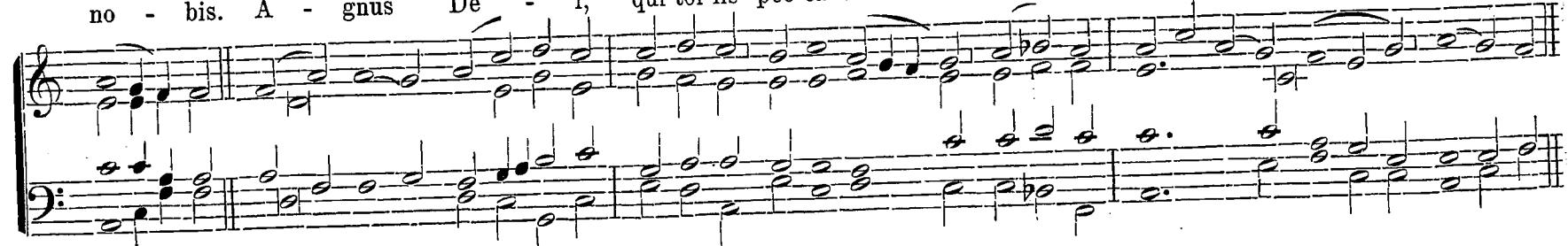
na in ex - cé - sis.



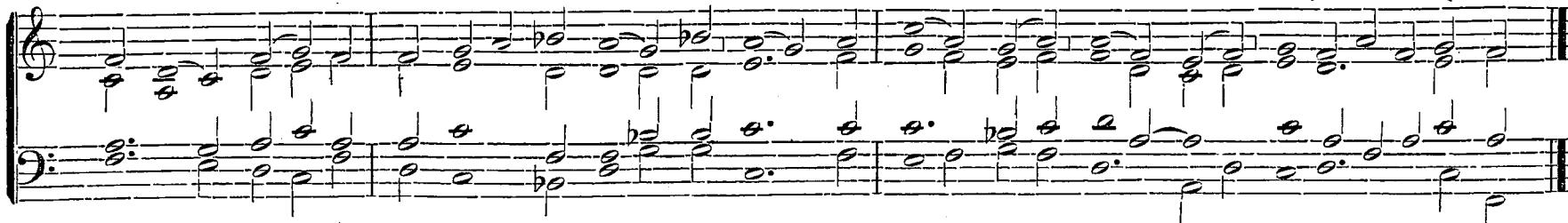
A - gnus De - i, qui tol-lis pec-a - ta mun - di, mi-se-ré - re

Agnus Dei.

no - bis. A - gnus De - i, qui tol-lis pec-ca-ta mun - di, mi-se-ré - re no - bis.



A-gnus De - i, qui tol-lis pec-cá - ta mun - di, do - na no - bis pa - - - cem.



I - te e e Mis - sa est.  
De - o o o grá - ti - as.

1.

I - te e e Mis - sa est.  
De - o o o grá - ti - as.

2.

I - te e e Mis - sa est.  
De - o o o grá - ti - as.

3.

## Alia Missa in Festis Duplicibus.

4.

I-te  
De-oe  
oMis-sa est.  
grá - ti - as.

## Alia Missa in Festis Duplicibus.

Kyrie.

Ky - ri - e      e - - léi - - son. ter. Chri-ste



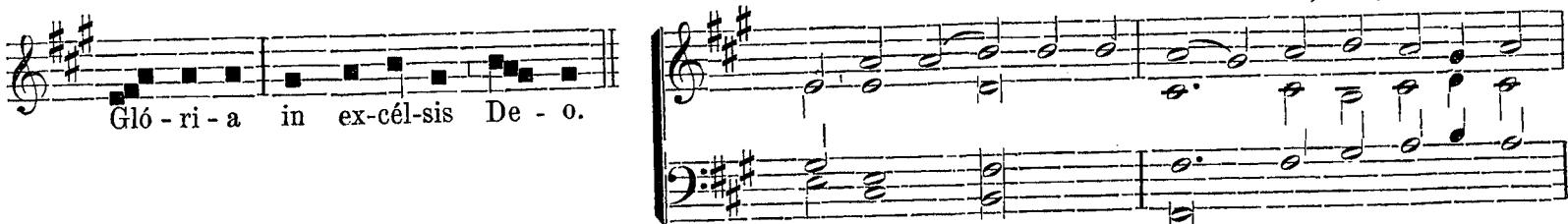
e - - - léi - - son. ter. Ky - ri - e      e - - - - - léi - - - - - son. ter.



Gloria.

Gló - ri - a in ex-cél-sis De - o.

Et in ter - ra pax ho - mí - ni - bus



## Alia Missa in Festis Duplicibus.

23

bo - næ vo-lun-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 - gimus ti - bi propter má-gnam gló - riam tu - am.

Dó - mi-ne De - us, Rex cœ - lé - stis, De-us Pa - ter o-mní - po-tens Dó-mi-ne Fi - li

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

## Alia Missa in Festis Duplicibus.

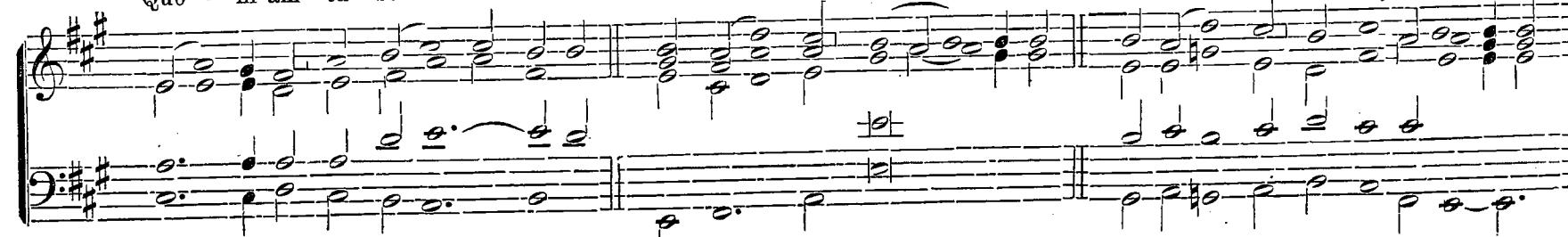
Qui tol-lis pec-cá - ta mundi, mi-se - ré - re no - bis. Qui tol-lis pec-cá - ta mundi, sú - sci-pe



de-pre-ca - ti - ó-nem no - stram. Qui se - des ad dé - xteram Pa - tris, mi - se-ré - re no - bis.



Quó - ni-am tu so - lus sanctus. Tu so - lus Dó - mi-nus. Tu so - lus Al - tís - simus,



Je - su Chri - - ste. Cum san - cto Spí - - ri - tu in glo - ri - a



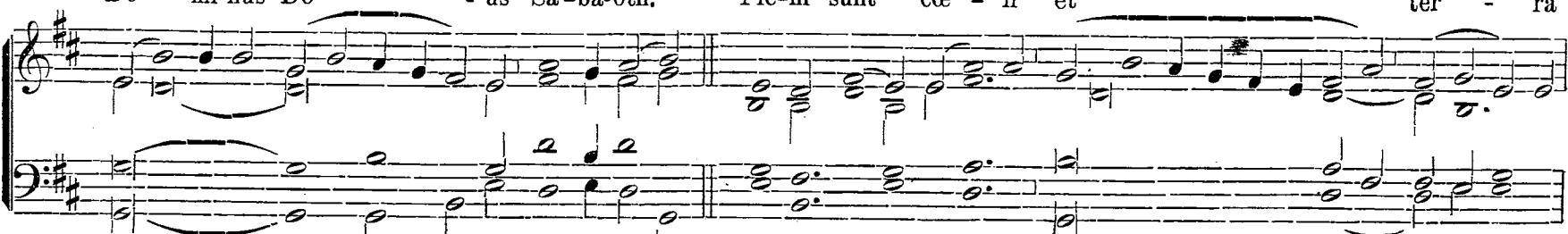
De - i Pa - tris. A - - - - men.



San - - - - ctus, San - - - ctus, San - - - ctus

**Sanctus.**

Dó - mi-nus De - - us Sá - ba - oth. Ple-ni sunt cœ - li et ter - ra



gló - ri - a tu - - a. Ho-sán - - na in ex - cel - - sis.



Organum ad Graduale Romanum. (Ordinarium Missæ.)

Benedictus.

Be - ne - dí - etus, qui ve - - nit in nō - mi-ne Dó - - - mi-ni,

Ho-sán - - na in ex - cé - - sis.

A - gnus De - - i, qui tol - - lis pec-cá - ta mun - di,

Agnus Dei.

mi - se - ré - re no - - - bis. A - gnus De - - - i, qui tol - lis

## In Missis Beatæ Mariæ.

27

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

Man.  
Ped.

Ite Missa est, vide pag. 21 sequ.

## In Missis Beatæ Mariæ.

Kyrie.

Ky - - - ri - e e - - - léi - son. Ky - ri - e e - - - léi -  
 - son. Ky - - - ri - e e - - - léi - son. Chri - ste e - léi - son.

4\*

## In Missis Beatæ Mariæ.

Chri - ste e - - - léi - son. Christe e - léi-son.

Ky - ri-e e - léi - son. Ky - ri-e e - léi - son.

Ky - ri-e e - - - - - léi - - son.

Gloria. Gló - ri - a in ex - cél - sis De - o.

Et in ter - ra pax ho - mí - ni-bus

bo-næ vo - lun-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-gimus ti - bi propter magnam gló - - ri-am tu-am.

Dó - mi-ne De - us Rex cœ - lé - stis, De - us Pa - ter o - mní - - po-tens.

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

## In Missis Beatæ Mariæ.

Fí - li - us

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

Qui tol - lis pec - cá - ta mundi, sú - - sci-pe de - pre - ca - ti - ó - - nem no - stram.

Qui s - - des ad dé-xte-ram Pa - tris, mi - se - ré - re no - bis. Quó-ni-am tu so-lus san - ctus.

Tu so-lus Dó-mi-nus. Tu so-lus Al - tís - si-mus, Je - su Chri - ste. Cum san - cto Spí - ri-tu

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

San - - ctus, San - - ctus, San - - - - ctus Do-minus De - us

**Sanctus.**

Sá - ba-oth. Ple-ni sunt cœ - li et ter - ra gló-ri-a tu - - - a,

Ho-sán - na in ex - cél - - sis.

Benedictus.

Be-ne - dí - ctus, qui ve - - nit in nó - mi-ne Dó - - - mi-ni,

Ho-sán - na in ex - céл - - sis.

A-gnus De - - i, qui tol - lis pec-cá-ta mun - di, mi-se - ré - re

Agnus Dei.

no - bis. A - gnus De - i, qui tol-lis pec-cá - ta mun - - di, mi-se-re - re no - bis.

Agnus De - - i, qui tol-lis pec - cá - - ta mun-di, do - na no - bis pa - - - cem.



I - - - te e  
De - - - o o

Mis - sa est.  
grá - ti - as.

I - - - te  
De - - - o

1.

2.

e  
o Mis - sa est.  
grá - ti - as.

I - - - te e  
De - - - o o

Mis - sa est.  
grá - ti - as.

3.

3.

*Alia Missa Beatæ Mariæ.*

Kyrie.

Gloria.

Glo-ri - fi - cá - mus te. Grá - ti-as á-gimus ti - bi pro - pter magna glóri-am tu - am. Dómi-ne De-us

The musical notation consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music features a mix of quarter and eighth notes, with some rests. The lyrics are written in a cursive hand below the staves.

Rex cœ-lé-stis, De-us Pa-ter o-mní - potens. Dó-mi-ne, Fi - li u - ni-gé - - ni-te Je - su

The musical notation consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music features a mix of quarter and eighth notes, with some rests. The lyrics are written in a cursive hand below the staves.

Chri - ste. Dó-mi-ne De-us, Agnus De-i, Fí - li-us Patris, Qui tol - lis pec-cá-ta mundi, mi-se-ré-re

The musical notation consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music features a mix of quarter and eighth notes, with some rests. The lyrics are written in a cursive hand below the staves.

no-bis. Qui tol - lis pec-cá-ta mundi, sú - sci-pe de-pre-ca-ti - ó-nem no - stram. Qui se - des ad

The musical notation consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music features a mix of quarter and eighth notes, with some rests. The lyrics are written in a cursive hand below the staves.

dé-xteram Pa - tris, mi - se - ré - ré no-bis. Quó - ni-am tu so-lus sanctus. Tu so-lus Dó - minus. Tu so-lus

Al - tís - si-mus, Je-su Chri - ste. Cum san - cto Spí - ri-tu in gló - ri-a De - i Pa - tris.

A - - - - men.

San - - ctus, San - - ctus, San - - etus Dó - minus De-us Sá - - ba-oth.

**Sanctus.**

## Alia Missa Beatæ Mariæ.

Ple-ni sunt cœ - li et ter - ra gló - ri - a tu - a, Ho-sán - na in ex - cé - sis.

Be - ne - dí - - - ctus, qui ve - - nit in nó - mi - ne Dó - mi - ni,

**Benedictus.**

Ho - sán - na in ex - cé - sis.

Agnus De - - - i, qui tol-lis pec - cá - ta mundi, mi - se - ré - re no-bis.

**Agnus Dei.**

In Dominicis infra Annum.

A-gnus De - i, qui tol-lis pec - cá - ta mun-di, mi-se - ré - re no - bis. A-gnus De - i,

qui tol-lis pec - cá - ta mun-di, do-na no - bis pa - cem.

Ite Missa est, vide pag. 33 sequ.

In Dominicis infra Annum.

Ky - - ri-e e - - - léi - son. ter. Chri - ste e - léi -

**Kyrie.**

son. ter. Ky - - ri - e e - léi - - - - son. ter.

Gloria.

Et in ter-ra pax ho - mí - ni-bus

Gló - ri - a in ex-cél-sis De - o.

bo - næ vo-lun-tá-tis. Lau - dá - mus te. Be - ne - dí - ci-mus te. A-do - rá - mus te. Glo - ri - fi -

ca - - mus te. Grati-as á - gimus ti - bi pro - pter ma - gnam gló - ri - am tu - am. Dó - mi - ne

De - us, Rex cœ - lé - stis, De - us Pa - ter o - mñí - po - tens. Dó - mi - ne Fí - li

De - us, Rex cœ - lé - stis, De - us Pa - ter o - mñí - po - tens. Dó - mi - ne Fí - li

De - us, Rex cœ - lé - stis, De - us Pa - ter o - mñí - po - tens. Dó - mi - ne Fí - li

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

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

Qui tol - lis pec - cá - ta mundi, sú - sci-pe depre-ca - ti - ó - nem nostram. Qui se - des

ad dé - xte-ram Pa - - tris, mi-se-ré - re no-bis. Quó - ni-am tu so - - lus sanctus.

Tu so - lus Dó - mi-nus. Tu so - lus Al-tís - si-mus Je - su Christe. Cum san - cto Spí - ri-tu



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

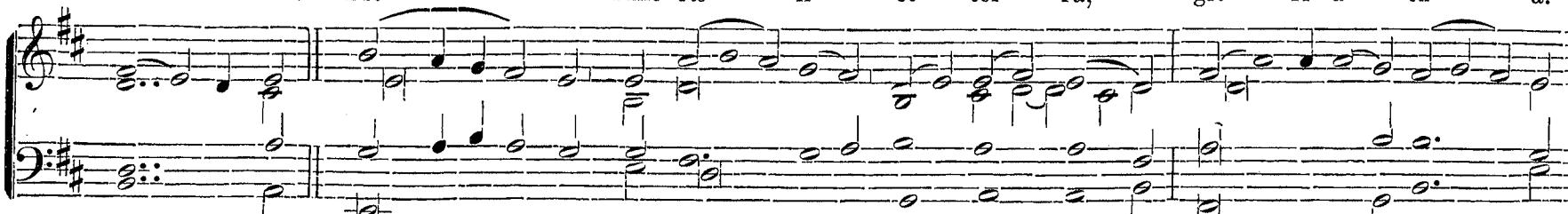


San - etus, San - etus, San - etus Do - minus De - us

**Sanctus.**



Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra, gló - ri-a tu - a.



Ho - sán - na

in ex - cé - sis.

Musical notation for the first section of the hymn, featuring two staves in G major with a key signature of one sharp. The melody consists of eighth and sixteenth notes.

Be - ne - dí - ctus, qui ve - - nit in nō - mi-ne Dó - - mi-ni,

**Benedictus.**

Ho-sán - na in ex - - - cé - - - sis.

Musical notation for the second section of the hymn, continuing from the Benedictus section. It features two staves in G major with a key signature of one sharp. The melody continues with eighth and sixteenth notes.

A - - gnus De - i, qui tol - lis pec-cá - ta mun-di, mi - se - ré - re

**Agnus Dei.**

Musical notation for the third section of the hymn, featuring two staves in G major with a key signature of one sharp. The melody consists of eighth and sixteenth notes, similar to the previous sections.

no - - bis. A-gnus De - i, qui tol - lis pec - cá - ta mun - di,

mi - se - ré - re no - - bis. A - gnus De - - i, qui tol - lis pec - cá - ta

mun - di, do - na no - bis pa - - cem.

I - - - te e Mis-sa est. I - - - te  
De o o grá - ti - as. De o

1.   
2.

## In Dominicis infra Annum.

e  
o

Mis - sa est.  
grá - ti - as.

I - - - te  
De - - - o

3.

e  
o

Missa est.  
grá - ti - as.

4.

I - - - te e  
De - - - o o

Mis - sa est.  
grá - ti - as.

I - - - te e  
De - - - o o

Mis - sa est.  
grá - ti - as.

5.

## In Festis Semiduplicibus.

Kyrie.

Ky - ri - e      e - léi - - son.      Ky - - - - ri - e

e - - léi-son.      Ky - ri - e      e - léi - - son.      Chri - - - - ste

e - léi - - son.      Chri - - - - ste      e - léi - - - son.      Chri - - - - ste

- ste      e - léi - - son.      Ky - ri - e      e - léi - - - - son.

### In Festis Semiduplicibus.

Ky - ri - e      e - léi - - son.      Ky - - ri - e      e - -

- - - - - léi - - - - son.

Gloria.      Et in ter - ra pax ho - mí - - ni - bus

Gló - ri - a in ex-cél-sis De-o.

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

Glo-ri - fi - cá - - - mus te. Grá-ti-as á - - gimus ti - bi pro-pter ma-gnam gló - - ri-am tu-am.

Detailed description: This section contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists primarily of eighth-note patterns. Below the top staff, the lyrics are: "Glo-ri - fi - cá - - - mus te. Grá-ti-as á - - gimus ti - bi pro-pter ma-gnam gló - - ri-am tu-am." Below the bottom staff, there is a short space before the next section begins.

Dó-mi-ne De - us, Rex cœ - lé-stis. De-us Pa - ter o-mní - po-tens. Dó - mi-ne Fi - li

Detailed description: This section contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists primarily of eighth-note patterns. Below the top staff, the lyrics are: "Dó-mi-ne De - us, Rex cœ - lé-stis. De-us Pa - ter o-mní - po-tens. Dó - mi-ne Fi - li". Below the bottom staff, there is a short space before the next section begins.

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

Detailed description: This section contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists primarily of eighth-note patterns. Below the top staff, the lyrics are: "u - ni - gé - ni - te, Je - su Chri-ste. Dó-mi-ne De - us, A-gnus De - i,". Below the bottom staff, there is a short space before the final section begins.

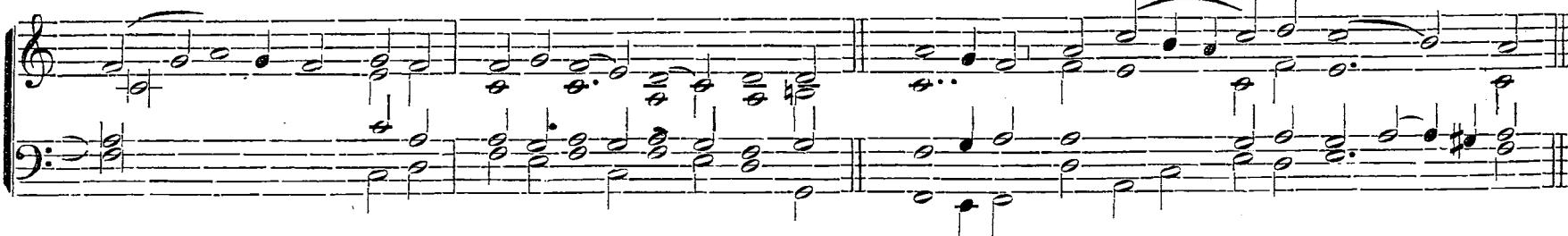
Fí - li - us Pa - - tris. Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.

Detailed description: This section contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists primarily of eighth-note patterns. Below the top staff, the lyrics are: "Fí - li - us Pa - - tris. Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.". The bottom staff ends with a double bar line and repeat dots, indicating a return to a previous section.

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



dé - - xte-ram Patris, mi-se-ré - re no - bis. Quó-ni-am tu so - - lus san - - ctus.



Tu so-lus Dó - mi-nus. Tu so - lus Altís - si-mus, Je - su Christe. Cum sancto Spí - ri-tu



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



**Sanctus.**

San - - - ctus, San - - - ctus, San - - - ctus Dó-mi-nus De - - - us



Sá - - - ba-oth. Ple-ni sunt cœ - - li et ter - ra gló - ri-a tu - - a,



Ho - - sán - - na in ex - cé - - sis.



Be - ne - dí - ctus, qui ve - - nit in nō - mi - ne Dó - - mi - ni.

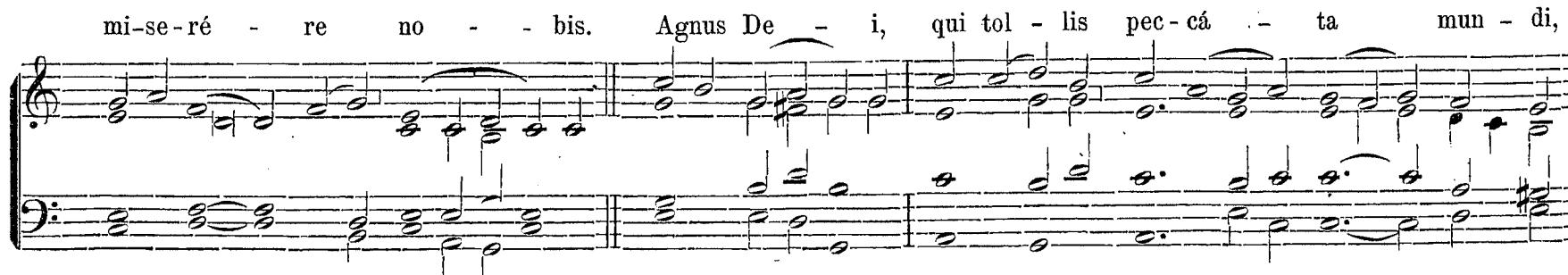
**Benedictus.**

Ho - - sán - - na in ex-cél - - sis.  


## Agnus Dei.

A-gnus De - - i, qui tol - - lis pec - cá - - ta mun - di,  


mi - se - ré - re no - bis. A - gnus De - - i, qui tol - lis pec - cá - - ta mundi,  


mi - se - ré - re no - - bis. Agnus De - - i, qui tol - lis pec - cá - - ta mun - di,  


do - na no - - bis pa - - cem.



Ite Missa est ut supra pag. 44.

Infra Octavas, quæ non sunt Beatæ Marie.

Kyrie.

Ky - - ri - e e - - léi - - son. ter. Chri - - ste



e - - - léi - - son. ter. Ky - - ri - e e - - - léi - - - son. ter.



Gloria.

Et in ter - ra pax ho - mí - ni-bus bo-næ vo-lun-

Gló - ri - a in ex-cél-sis De-o.

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

Glo-ri - fi - cá - mus te. Grá - ti-as á - gimus ti - bi propter ma - gnam gló - ri-am tu - am.

Dó - mi - ne De - us, Rex cœ - lé - stis, De - us Pa - ter o - mní - po-tens.

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

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

Qui tol - lis pec-cá - ta mundi, sú - sci-pe de - pre-ca - ti - ó-nem no - stram. Qui se - des

ad dé-xteram Pa - tris, mi - se - ré - re no - bis. Quóni-am tu so-lus san - ctus. Tu so - lus

Dó - mi-nus. Tu so-lus Al - tís - si-mus Je - su Chri-ste. Cum san - cto Spi - ri-tu



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



Sanctus.

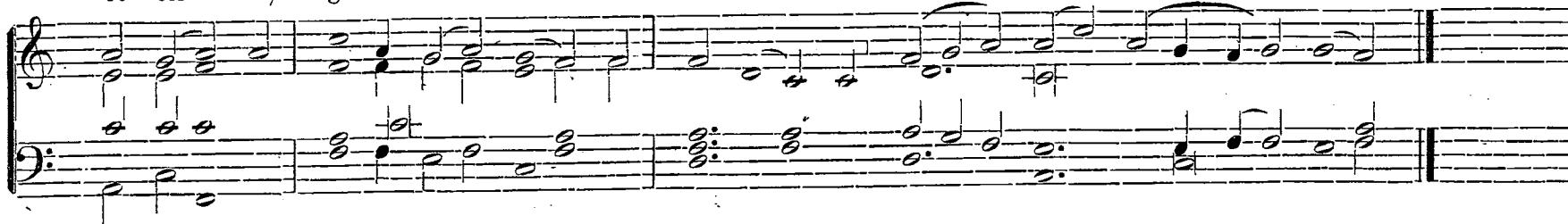
San - ctus, San - ctus, San - ctus Dó-mi-nus De - us



Sá - ba - oth. Ple - ni sunt cœ - li

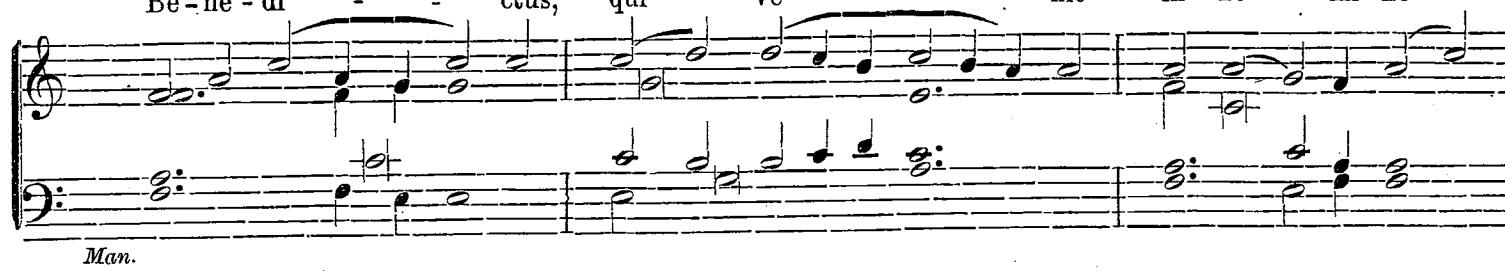


et ter - ra, glo-ri - a tu - a. Ho-sán - na in ex - cél - - sis.



Be - ne - dí - - ctus, qui ve - - nit in nó - mi-ne

### Benedictus.



*Man.*

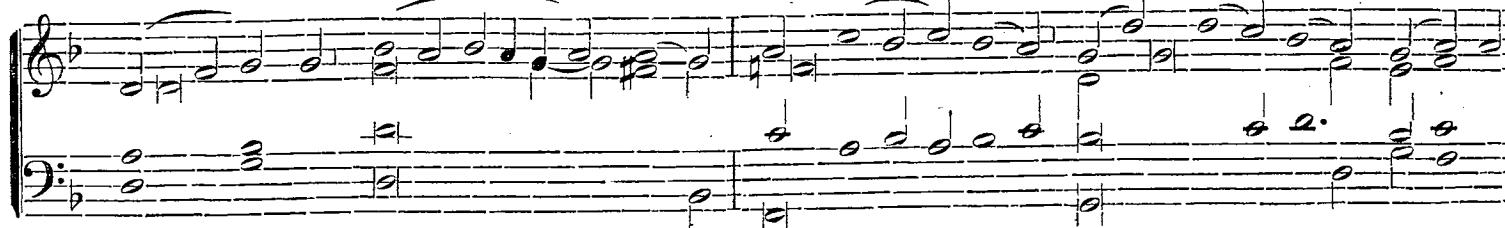
Dó - - - mi - ni. Ho - sán-na in ex - cél - - sis.



*Ped.*

A - gnus De - - i, qui tol - lis pec - cá - ta mun - di,

### Agnus Dei.



In Festis Simplicibus.

mi-se - ré - re no-bis. A - gnus De - i, qui tol - lis pec - cá - ta mun - di, mi - se-ré - re nobis.

A - gnus De - - - i, qui tol - lis pec - cá - ta . mun - di, do-na no - bis pacem.

A musical score for two voices. The top staff is in treble clef, B-flat major, and common time. It features a continuous eighth-note pattern. The bottom staff is in bass clef, A-flat major, and common time. It features a continuous quarter-note pattern.

„Ita Missa“ et „Deo grátias“ ut supra pag. 44.

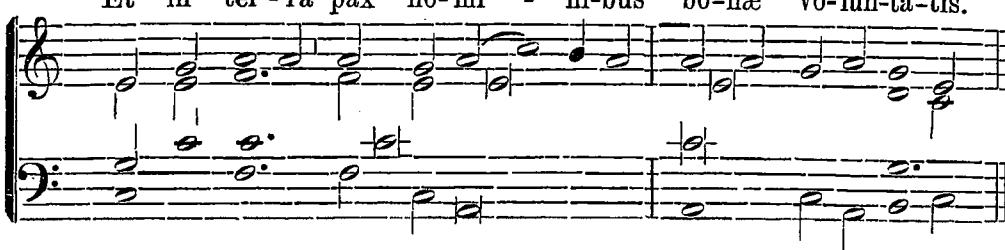
## In Festis Simplicibus.

## Kyrie.

Gloria.



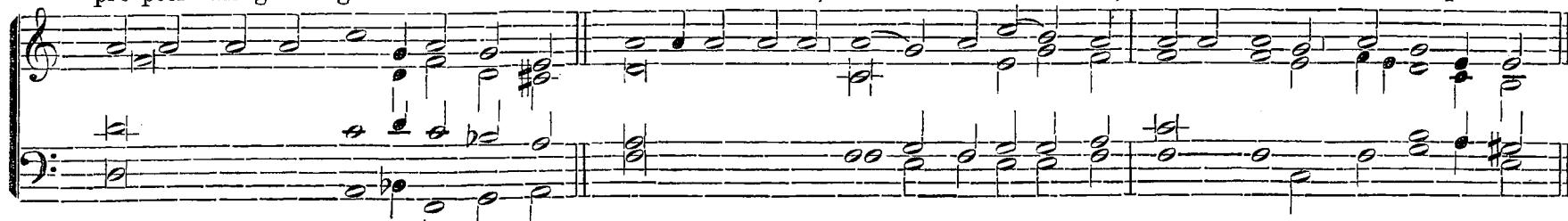
Et in ter - ra pax ho-mí - ni-bus bo-næ vo-lun-tá-tis.



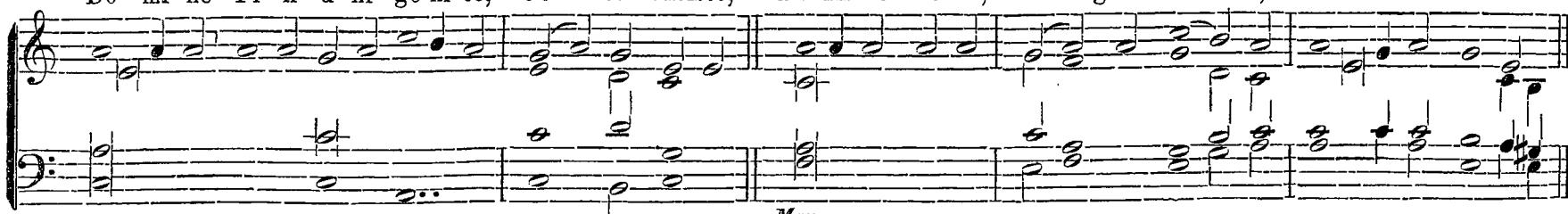
Laudá-mus te. Be-ne-dí-ci-mus te. Ad - o - rá-mus te. Glo-ri - fi - cá-mus te. Gráti-as á-gi-mus ti - bi



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



Dó - mi - ne Fi - li u - ni - gé - ni - te, Je - su Christe, Dó - mi - ne De - us, A - gnus De - i, Fí - li - us Patris.



Man.

Qui tol - lis peccá - ta mun - di, mi - se-ré-re no-bis. Qui tol - lis peccá - ta mun - di, sú - sci-pe

Ped.

de-pre-ca - ti-o - nem no-stram. Qui se - des ad de-xté-ram Pa - tris, mi - se - ré - re no - bis.

Quó - ni-am tu so-lus san-ctus. Tu so-lus Dó-minus. Tu so - lus Al-tís - si-mus, Je - su Chri-ste.

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

**Sanctus.**

San - ctus, San - ctus, San - ctus Dó-minus De-us Sá - ba-oth. Ple-ni sunt cœ - li

et ter-ra gló - ri - a tu - a. Ho - sán - - - na in ex-cél - sis.

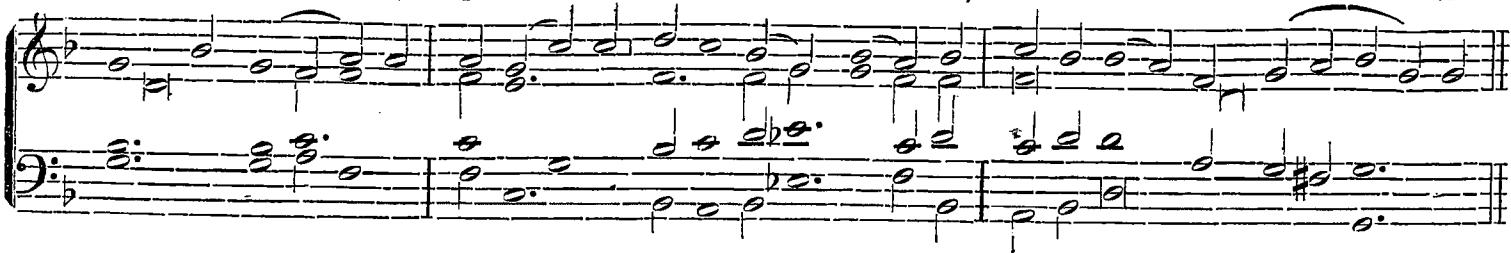
Be-ne-dí - ctus qui ve - nit in nó - mi-ne Dó - mi-ni. Ho-sán - -

**Benedictus.**

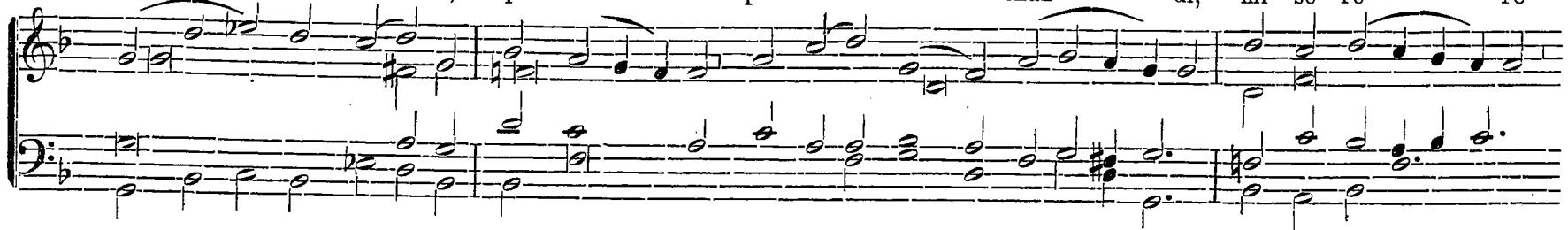
na in ex-cél - sis.

A - gnu s De - i, qui tol - lis pec-cá-ta mun - di, mi-se-ré - re no - - bis.

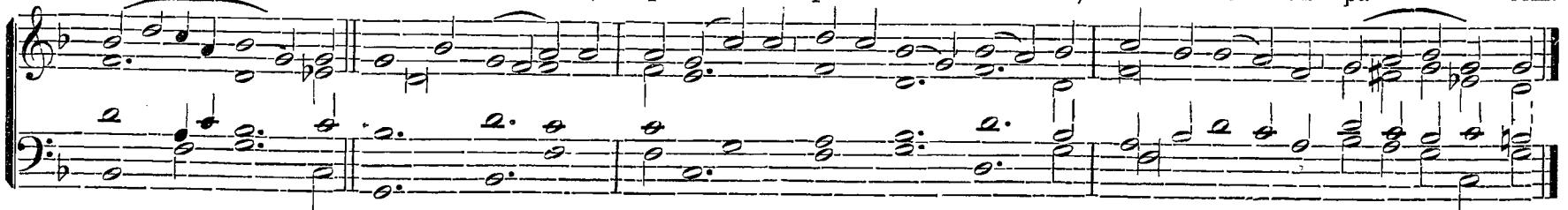
## Agnus Dei.



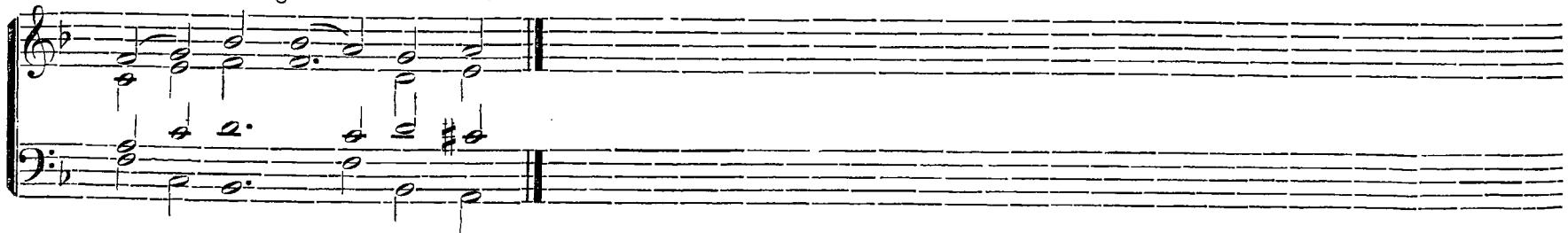
A - gnu s De - i, qui tol - lis pec-cá - ta mun - - di, mi - se - ré - - re



no - - bis. A - gnu s De - i, qui tol - lis pec-cá-ta mun - di, do - na no - bis pa - - cem.



I - te Mis - sa est.  
De - o grá - ti - as.



### In Feriis per Annum.

Ky - ri - e      e - - - léi - son. ter.      Chri-ste      e - - - - léi - - son. ter.

## Kyrie.

Man

Ped.

Ky - ri - e

e - léi

son.

San - ctus, San - ctus, San - ctus Dó minus De-us Sá - ba-oth.

## Sanctus.

Ple-ni sunt cœ-li et ter - - ra gló - ri - a tu - a. Ho-sán - na in ex - cēl-sis.

## Benedictus.

Be-ne-dí - ctus, qui ve - - - nit in nó-mi-ne Dó - - mi-ni,

Ho-sán - na in ex - cél - sis.

A - gnus De - i, qui tol - lis pec - cá - ta mun - di, mi - se-ré - re no-bis.

## Agnus Dei.

A - gnus De - i, qui tol - lis pec-cá - ta mun - - di, mi - se - ré - re no - bis.

A - gnu s De - i, qui tol - lis pec-cá - ta mun - di, do - na no - bis pa-cem.

Musical score for the Agnus Dei section, featuring two staves. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The music consists of eighth-note chords and rests, with a key signature of one sharp (F# major). The lyrics are written below the notes.

Be - ne - di - cá - mus Dó - mi - no.  
De - - - o grá - ti - as.

Continuation of the musical score for the Agnus Dei section, showing two more staves of music with eighth-note chords and rests. The lyrics from the previous section continue here.

## In Dominicis Adventus et Quadragesimæ.

Musical score for the Kyrie section, showing the first half of the phrase. It features two staves: soprano/alto in the top and bass/tenor in the bottom. The vocal parts alternate between "Ky - ri - e" and "léi - son. ter." The piano accompaniment is labeled "Man." and "Ped." The music is in common time with a key signature of one sharp (F# major).

Kyrie.

Continuation of the musical score for the Kyrie section, showing the second half of the phrase. The vocal parts continue with "Ky - ri - e" and "léi - son. ter.". The piano accompaniment remains labeled "Man." and "Ped." The music continues in common time with a key signature of one sharp (F# major).

## In Dominicis Adventus et Quadragesimæ.

**Sanctus.****Benedictus.**

Dó - - - mi - ni.

Be-ne-di - - ctus, qui ve - - - nit in nó - mi-ne

San - - ctus, San - - ctus, San - - ctus Dó - minus De - us Sá - baoth. Ple-ni sunt  
 cœ - li et ter - ra gló - ri-a tu - a. Ho-sán - na in ex-cél - - sis.

Ho-sán - na in ex-cél - - sis.

In Dominicis Adventus et Quadragesimæ.

Agnus De - i, qui tol - lis pec-cá - ta mun - di, mi-se-ré-re no - bis.

**Agnus Dei.**

Man. Ped.

Agnus De - i, qui tol - lis pec-cá - ta mun-di, mi - se-ré-re no - bis. A - gnus De - i,

qui tol - lis pec-cá - ta mun - di, do-na no - bis pa - - cem.

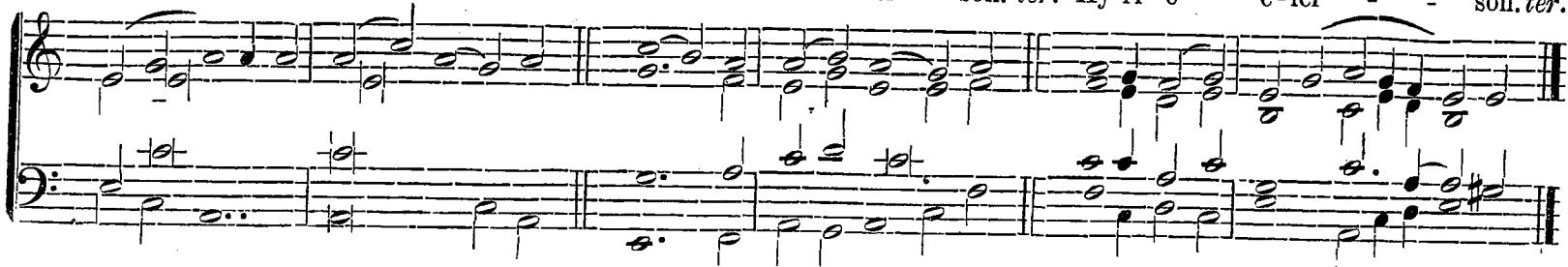
Be - ne - di - cá - - mus Dó - - - - mi - no.  
De - - - - o grá - - - - ti - as.

Organum ad Graduale Romanum. (Ordinarium Missæ.)

*In Fieriis Adventus et Quadragesimæ.*

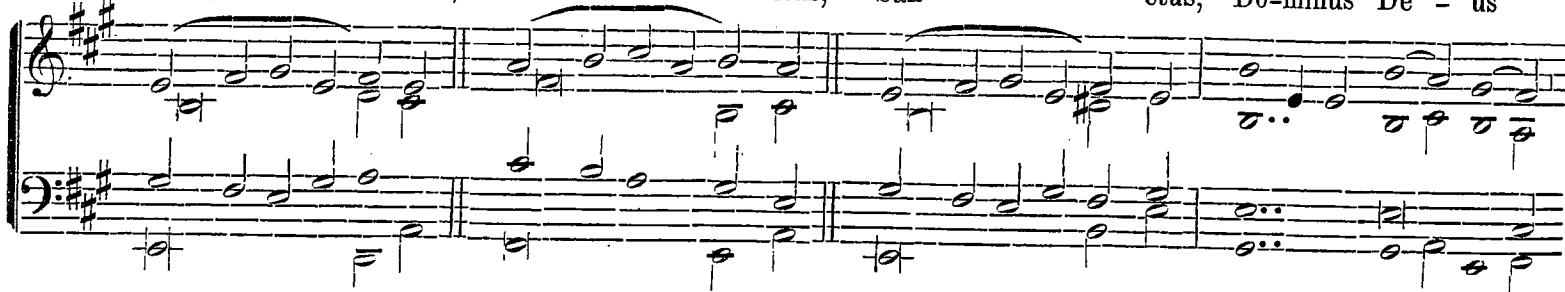
Ky - e ri - e e - léi - son. ter. Chri - ste e - léi - son. ter. Ky-ri - e e-léi - - son. ter.

Kyrie.

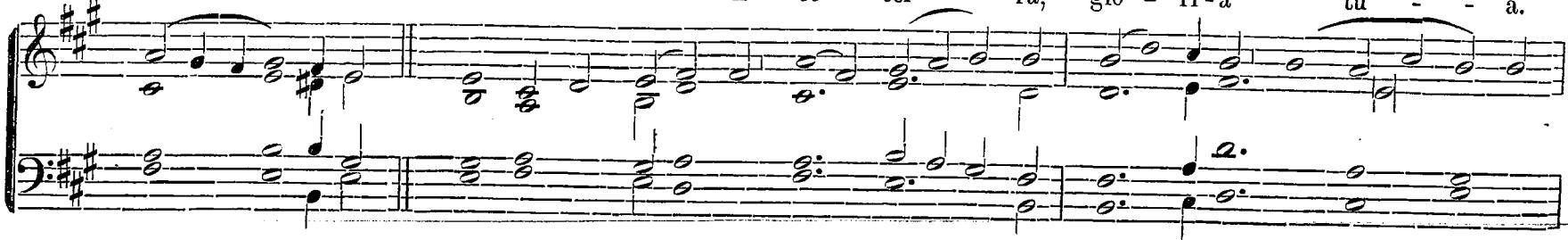


San - - - ctus, San - - - ctus, San - - - ctus, Dó-minus De - us

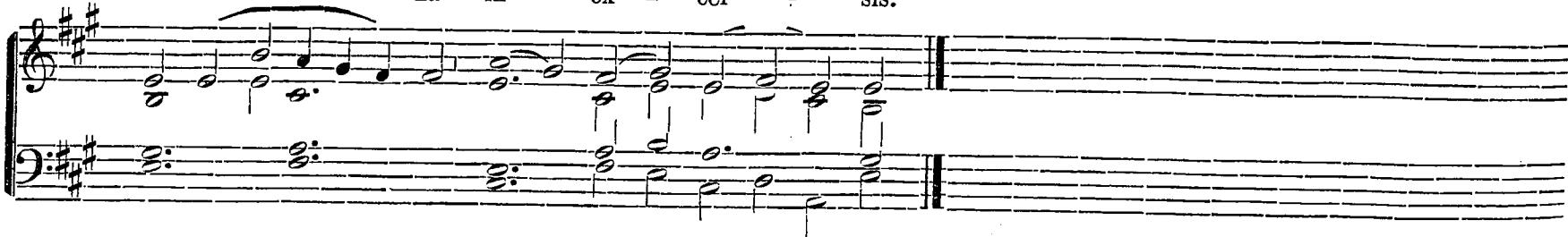
Sanctus.



Sá - ba-oth. Ple - ni sunt cœ - li et ter - ra, gló - ri - a tu - - a.



Ho-sán - - na in ex - cé - sis.



Benedictus.

Be-ne-dí - ctus, qui ve - - nit in nō - mi-ne D6 - - mi - ni.

Ho-sán - - na in ex - cél - - sis.

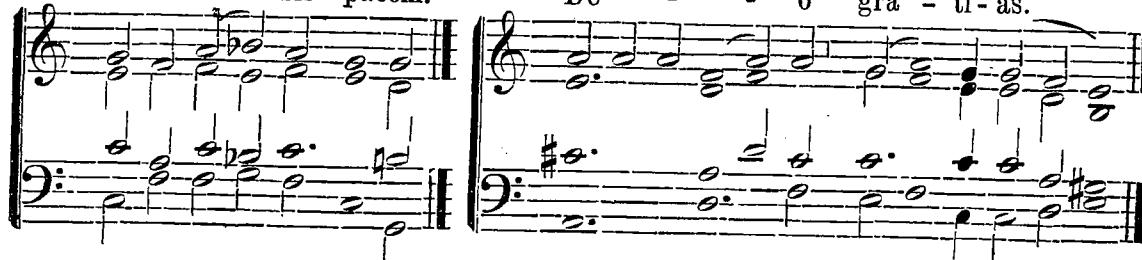
Agnus Dei.

Agnus De - i, qui tol-lis pec-cá - ta mun - di, mi-se-ré - re no - bis. Agnus De-i,

qui tol-lis pec - cá - ta mundi, mi-se-ré-re no-bis. A - gnus De-i, qui tol-lis pec-cá - ta mun - di,

## Credo.

do-na no - bis pacem.

Be-ne-di-cá - mus Dó - mi-no.  
De - - o grá - ti - as.

*In Missa Vigiliæ Nativitatis Domini,  
in Festo sanctorum Innocentium, et in Missis  
votivis pro re gravi, quando non dicitur  
Gloria in excélsis. cantatur Missa ut supra  
in Festis Duplicibus et in fine „Benedicamus  
Domino“ „Deo gratias“ uti pag. 22 f.*

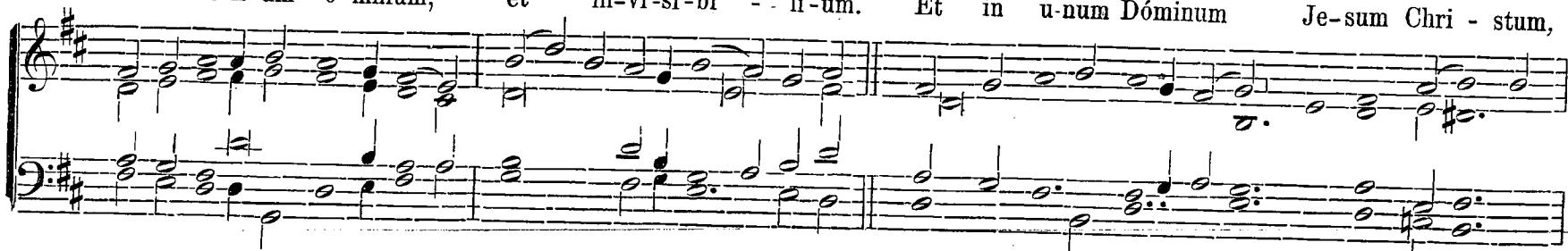
## C r e d o .

Credo in u-num De-um.

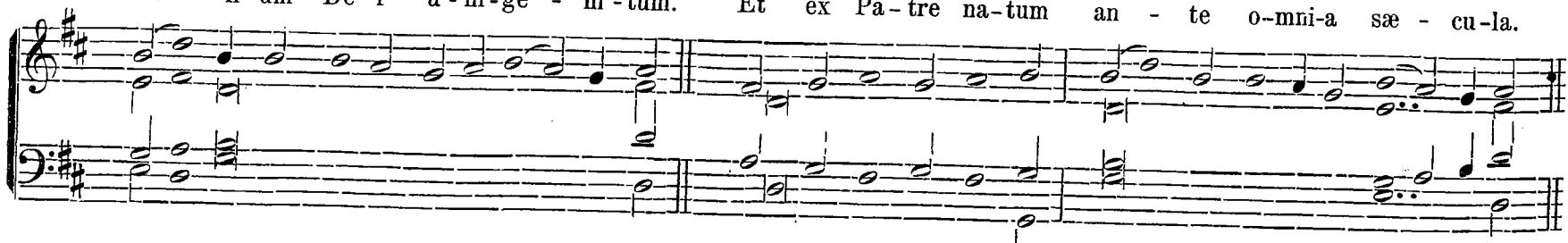
Pa - trem o - mni-po-tén-tem, fa - ctó - rem cœ - li et ter - rae,



vi-si-bí-li-um ó-mnium, et in vi-si-bí - li-um. Et in u-num Dóminum Je-sum Chri - stum,



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



## Credo.

De-um de De-o, lumen de lú-mi-ne, De-um verum de De-o ve - ro. Gé-ni-tum non fa-ctum,

con - sub-stán - ti - a - lem Pa - tri: per quem ó-mni-a fa - cta sunt. Qui pro-pter nos hó-mi - nes,

et pro-pter no-stram sa-lú-tem descéndit de cœ - lis. Et in-car-ná-tus est de Spí-ri - tu san - cto

ex Ma-rí - a Vír - gi-ne: et ho-mo fa - ctus est. Cru - ci - fí - xus é - ti - am pro no-bis

## Credo.

sub Pónti - o Pi - la - to pas - sus et se - púl - tus est. Et re-sur-ré-xit térti-a di - e,

*Man.* *Ped.*

se - cún-dum scri-ptú - ras. Et a - scén-dit in cœ-lum: se - det ad déx-te-ram Pa - tris.

Et í - terum ventu - rus est cum gló-ri - a ju-di-cá-re vi - vos, et mó - tu-os: cu - jus re-gni

non e - rit fi - nis. Et in Spí-ritum san-ctum, Dó - mi - num, et vi - vi - fi-cán - - tem:

## Credo.

71

qui ex Pa-tre, Fi-li-ó-que pro-cé - dit. Qui cum Pa-tre, et Fi-li-o si-mul ad-o-rá-tur, et con-glo-ri-fi-cá - tur:

qui lo-cú-tus est per Prophé - tas. Et u-nam san-ctam Ca-thóli-cam et Apostólicam Ec-clé - si-am.

Con - fi - te - or u-num ba-ptísma in re-mis-si - ó-nem pec-ca-tó - rum. Et ex-spécto re - sur-re-cti - ó-nem

mortu - ó - rum. Et vi-tam ven-tú-ri sæ - cu-li. A - - - - men.

*Alius modus cantandi Patrem omnipotentem.*

Patrem o - mni - po - tén - tem, fa - ctórem cœ - li et ter - ræ,

Cre-do in u-num De-um.

vi - si - bí - li - um ó - mnium, et in - vi - si - bi - li - um. Et in u - num Dó - mi - num Je - sum Chri - stum,

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

De - um de De - o,

lu - men de lú - mi - ne, Deum ve - rum de De - o ve - ro. Gé - nitum non fa - etum,

Gé - nitum non fa - etum,

con-sub-stan-ti - á - lem Pa - - tri: per quem ó-mni - a fa - cta sunt. Qui pro-pter nos ho-mi-nes,

et propter nostram sa - lú - tem de-scéndit de cœ - - lis. Et in-car-ná-tus est de Spíri-tu san-cto

ex Ma-rí - a Vir-gi-ne: Et ho - mo fa - ctus est. Cru - ci - fí - xus e - ti - am pro no - bis:

sub Ponti-o Pi-lá - - to passus, et se-púl - tus est. Et re-sur-réxit té - - ti-a di - e

se - cún-dum scri-ptú - - ras. Et as - cén - dit in cœ - lum: se-det ad dé-xte-ram Pa - tris.

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

cu - jus re-gni non e - rit fi - nis. Et in Spí - ri - tum san-ctum Dó-mi-num, et vi - vi - fi - cán - tem:

qui ex Pa - tre, Fi-li - ó - que pro-cé - dit. Qui cum Pa - tre et Fí - li - o si - mul a - do - rá - tur,

et con-gló-ri-fi-cá - tur: qui lo-cú-tus est per Pro-phé - tas. Et u-nam san-ctam ca-thó-li-cam

A musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written on three staves. The Soprano staff uses a treble clef, the Alto staff an alto clef, and the Bass staff a bass clef. The music consists of short note values (eighth and sixteenth notes) and rests. The lyrics are integrated into the musical lines.

et A-po-stóli-cam Ec-clé - si-am. Con-fí-te-or u-num ba-ptí - sma in remis-si - ó-nem pec-ca - tó - rum.

Continuation of the musical score for three voices (Soprano, Alto, Bass) in common time, treble clef, and common key signature. The vocal parts are written on three staves. The music continues with short note values and rests, corresponding to the lyrics.

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

Continuation of the musical score for three voices (Soprano, Alto, Bass) in common time, treble clef, and common key signature. The vocal parts are written on three staves. The music continues with short note values and rests, corresponding to the lyrics.

A - - - - - men.

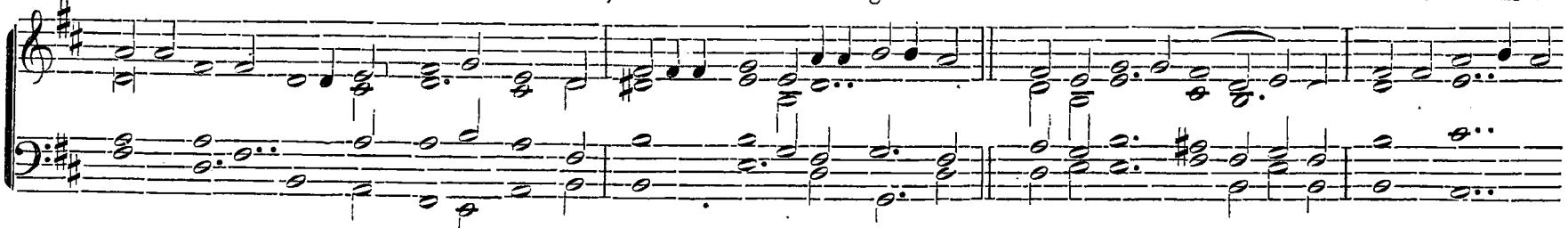
Final section of the musical score for three voices (Soprano, Alto, Bass) in common time, treble clef, and common key signature. The vocal parts are written on three staves. The music concludes with a final cadence.

*Alius modus cantandi Patrem omnipotentem.*

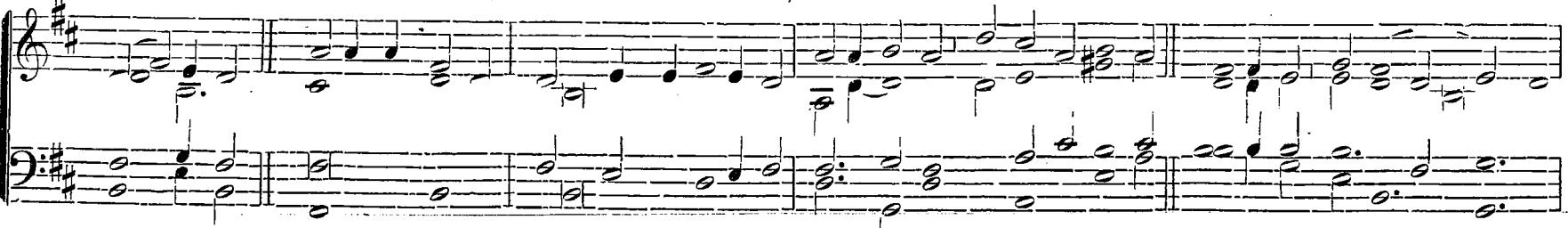
Pa - trem omnipoténtem fa-ctórem cœ - li et ter-ræ vi - si - bí-li-um ó - mnium et in - vi - si - bí - li-um,



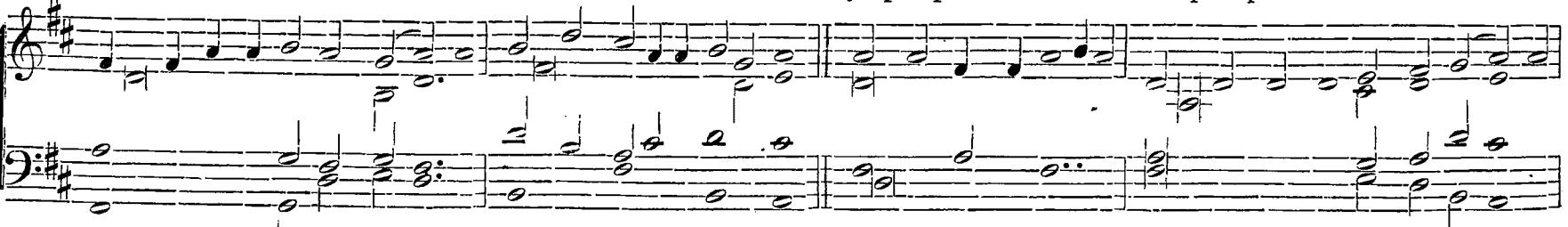
Et in u-num Dóminum Je-sum Christum, Fí-lium De-i u-ni-géni-tum. Et ex Pa-tre na - tum an-te ó-mni-a



sæ - cu - la. Deum de De-o, lu - men de lú-mi-ne, Deum ve-ro de De-o ve-ro. Gé-ni-tum non fa - ctum



con - sub - stan - ti - á - lem Pa - tri, per quem ómnia facta sunt. Qui pro - pter nos hómines et pro - pter nostram sa-lú - tem



Alius modus cantandi Patrem omnipotentem.

77

descéndit de cœ - lis. Et incar-ná-tus est de Spíritu san - cto ex Ma-rí-a Vírgi-ne, et ho-mo factus est.

Musical notation for the first part of the hymn, featuring two staves in G major with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Cru-ci - fi - xus é-t-am pro no - bis sub Pónti-o Pi-lá-to pas-sus et se-púltus est. Et resur-ré-xit

Musical notation for the second part of the hymn, featuring two staves in G major with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

tér-ti-a di - e se-cúndum scriptú - ras. Et a-scén - dit in cœ - - lum, sedet addéxe-ram Pa - tris.

Musical notation for the third part of the hymn, featuring two staves in G major with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Et í-terum ven-tú - rus est cum gló-ri-a judi-cá - re vi-vos et mórtu-os: cu-jus re-gni non e - rit fi-nis.

Musical notation for the final part of the hymn, featuring two staves in G major with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Et in Spíri-tum sanctum, Dóminum, et vivifi - cántem: qui ex Pa-tre, Fi-li - óque pro-cé - - dit. Qui cum Pa-tre

Musical notation for the first section of the hymn, featuring two staves in G major with sharp, written in common time. The notation consists of short vertical strokes representing note heads, with stems and bar lines indicating pitch and rhythm.

et Fí-li-o si-mulad - o - rá - tur, et con - glo-ri - fi-cá-tur: qui lo-cútus est per Pro - phé - tas. Et unam sanctam

Musical notation for the second section of the hymn, continuing from the previous section. It features two staves in G major with sharp, written in common time.

Ca - thó-li-cam et Apo-stólicam Ec-clé-si-am. Con-fi-te-or u-numba - ptí-sma in re-mis-si - ó-nem pec-ca-tó-rum.

Musical notation for the third section of the hymn, continuing from the previous section. It features two staves in G major with sharp, written in common time.

Et exspé-cto resurrec-tiónem mor-tu-ó-rum. Et vi - tam ven-tú-ri sæcu-lí. A - - - - - men.

Musical notation for the final section of the hymn, concluding with 'Amen'. It features two staves in G major with sharp, written in common time.

*Alius modus cantandi Patrem omnipotentem.*

Patrem omnipo-téntem, fa - ctórem cœ - li et ter - ræ, vi-si-bí-li - um ó - mni-um et in-vi - si - bí - li-um.

. Et in u-num Dó-minum Je - sum Christum, Fí - li-um De - i u - ni - gé - ni-tum. Et ex Pa-tre na-tum

an-te ó-mni-a sæ - cu-la. De-um de De-o, lu-men de lú-mi-ne, De-um verum de De-o ve - ro.

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

## Alius modus cantandi Patrem omnipotentem.

Qui propter nos hō - mi-nes, et propter no - stram sa-lú - tem descéndit de cœ - lis. Et in-car-ná-tus est

de Spí - ri-tu san - cto ex Ma-rí - a Vír-gi-ne: Et ho - mo fa - ctus est, Cru-ci - fí-xus é-ti-am pro no-bis:

sub Pón - ti - o Pi-lá - to passus . et se-púl - tus est. Et re-sur-ré - xit té - ri - a di - e se - cún - dum

Scri - ptú - ras. Et a-scén-dit in cœ - lum, se-det ad déxteram Pa - tris. Et i-terum ventú-rus est cum gló - ri - a

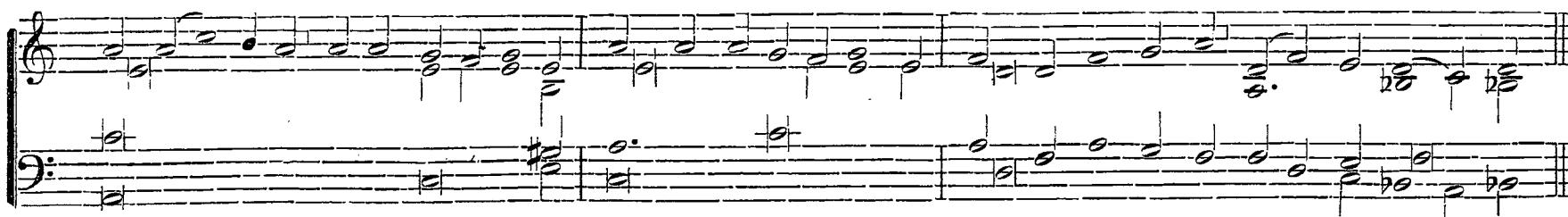
ju - di-cá - re vi-vos, et mó - tu-os, cu-jus re - gni non e - rit fi - nis. Et in Spí-ri - tum san - ctum



Dó-mi-num et vi - vi - fi - cán - tem, qui ex Pa - tre Fi - li - ó-que pro - cé - dit. Qui cum Pa-tre



et Fí - 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 u-nam san - ctam Ca-thó-li - cam et A - po-stó - li-cam Ec-clé-si - am. Con-fí - te-or u - num ba - ptí - sma



## Missa pro Defunctis.

in re - mis - si - ó-nem pec - ca - tó - rum. Et ex-spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum.



Et vi - tam ven - tú - ri sæ - cu - li. A - - - - men.



## APPENDIX. Missa pro Defunctis.

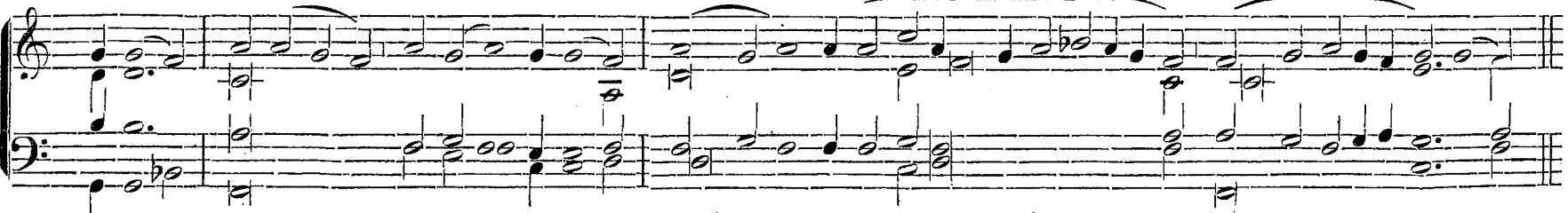
Ré - qui-em æ - té - nam do - na e - - - is, Dó - - -

Introitus.

Ton. VI.



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



Ps. Te de - cet hym-nus De-us in Si - on, et ti - bi red-dé-tur vo-tum in Je - rú - sa - lem:

Man.

ex - aú - di o - ra - ti - ó-nem me-am ad te omnis ca - ro vé - ni - et.

*Deinde absolute repetitur Requiem  
æternam. usque ad Psalmum.*

Ky - ri - e e - - léi - son. ter. Chri - ste e - - - léi - son. ter.

Kyrie.

Ky - ri - e e - - - - léi - son. ter.

## Graduale.

Ton. X.

Ré - qui-em æ-tér - nam do - na e - - - - is,

Dó mi-ne: et lux per-pé tu-a lú ce-at

e - - - is. Ps. In me-mó ri-a æ tér - - - - na

e - - rit ju - - stus: ab au-di-ti ó-ne ma - - - la

## Missa pro Defunctis.

85

non ti-mé - - - - bit.

Ab-sól - - ve Dó - mi-ne á - ni-mas ó-mnium fi-dé-li-um

**Tractus.**  
Ton. VIII.

de-fun-ctó - - - rum ab o - mni-vín - culo de - li - ctó - - - rum.

V. Et grá - ti-a tu-a il-lis succurrén - - - te me - re-án - - tur e - vá - dere

ju - dí - - cium ul - ti - ó - - - - nis Et lu - - cis æ-tér - - - - næ  
 be - a - ti - tú - - di-ne pér - - fru - i.

1. Di - es i-ræ, di-es il-la, sol - vet saé - clum in fa-ví-la: te - ste Da-víd

**Sequentia.**

Ton. I-II.

cum Sy-bíl - la. 2. Quantus tre-mor est futúrus, quan - do Ju - dex est ven-tú-rus, cuncta stricte discus-sú - rus!

3. Tu - ba mi - rum spar - gens so-num per ſe-púlchra re-gi - ó-num, co - get o - mnes an-te thro - num.

4. Mors stu-pé - bit et na-tú-ra, cum re-súr-get cre-a - tú-ra, ju-di-cán - ti responsú-ra.

5. Li-ber scri - ptus pro - fe-ré - tur in quo to-tum con-ti-né - tur, un-de mundus ju - di - cé - tur.

6. Ju-dex er - - go cum se-dé - bit, quid - quid la-tet, ap-pa-ré - bit: nil in-úl-tum re-ma-né - bit.

## Missa pro Defunctis.

7. Quid sum mi-ser tunc di-ctú-rus? quem pa-tró - num ro-ga-tú-rus? cum vix ju-stus sit se-cú-rus?

8. Rex tre-mén-dæ ma-je-stá-tis, qui sal-ván-dos sal-vas gra-tis, sal-va me fons pi-e-tá-tis.

9. Re-cor-dá-re Je-su pi-e quod sum cau-sa tu-æ vi-æ, ne me per-das il-la di-e.

10. Quæ-rens me se-dí-sti lassus: re-de-mí-sti crucem passus: tan-tus la-bor non sit cas-sus.

11. Ju-ste ju - dex ul - ti - ó - nis do - num fac re-mis-si - ó - nis an-te di-em ra-ti - ó - nis.

Musical notation for the first stanza of the Mass for the Dead. The music is written for two voices (two staves) in common time, with a key signature of one sharp (F#). The top staff uses soprano C-clef, and the bottom staff uses bass F-clef. The notation consists of short vertical stems and small circles representing note heads. The melody is simple, with most notes having a duration of one beat.

12. In-ge - mí - co, tan - quam re - us: cul - pa ru-bet vultus me - us: sup-pli-cán-ti par - ce De - us.

Musical notation for the second stanza of the Mass for the Dead. The music continues for two voices in common time with one sharp (F#). The notation is identical to the first stanza, featuring short vertical stems and small circles for note heads.

13. Qui Ma - ri - am ab - sol - ví - sti, et la - tró - nem ex - au-dí - sti, mi-hi quoque spem de - dí - sti.

Musical notation for the third stanza of the Mass for the Dead. The music is for two voices in common time with one sharp (F#). The notation is identical to the previous stanzas.

14. Preces me - æ non sunt di-gnæ: sed tu bo - nus fac be-ní-gne, ne per - én-ni cremer i - gne.

Musical notation for the fourth stanza of the Mass for the Dead. The music is for two voices in common time with one sharp (F#). The notation is identical to the previous stanzas.

## Missa pro Defunctis.

15. In - ter o - ves lo - cum præsta, et ab hœdis me se-quéstra, stá - tu-ens in par-te dex - tra.

Musical score for voice and organ, section 15. The score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the organ. The music is in common time, with a key signature of one sharp (F#). The vocal line features several eighth-note chords and some sustained notes. The organ part provides harmonic support with sustained notes and simple chords.

16. Con - fu-tá - tis ma - - le-díc-tis, flammis á-cri-bus ad- dí-ctis: vo - ca me cum be-ne-dí-ctis.

Musical score for voice and organ, section 16. The score consists of two staves. The top staff is for the voice and the bottom staff is for the organ. The vocal line continues with eighth-note chords and sustained notes. The organ part maintains harmonic stability with sustained notes and simple chords.

17. O-ro sup - plex et ac-clí - nis, cor con-trí-tum qua-si ci - nis: ge-re cu-ram me-i fi - nis.

Musical score for voice and organ, section 17. The score consists of two staves. The top staff is for the voice and the bottom staff is for the organ. The vocal line shows more complexity with eighth-note chords and sustained notes. The organ part provides harmonic support with sustained notes and simple chords.

18. La - cry-mó - sa di-es il-la, qua re-súrget ex favilla, ju-di-cándus ho - - mo re - us.

Musical score for voice and organ, section 18. The score consists of two staves. The top staff is for the voice and the bottom staff is for the organ. The vocal line includes eighth-note chords and sustained notes. The organ part maintains harmonic stability with sustained notes and simple chords.

19. Hu - ic er - go par - ce De - us: Pi - e Je - su Dó - mi - ne, do - na e - is

ré - - qui - em. A - - - men.

Dó - mi - ne Je - su Chri - ste, Rex gló - - - ri - æ,

### Offertorium.

Ton. II.

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

## Missa pro Defunctis.

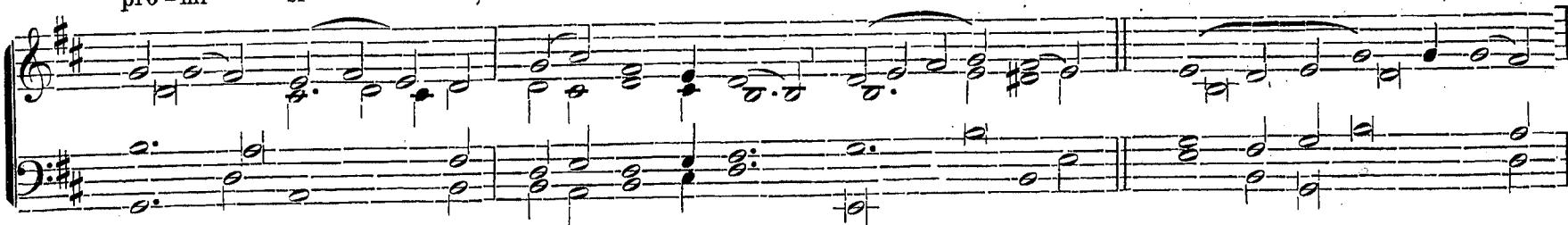
in - fér - ni, et de profún-do la - - cu: lí-be-ra e-as de o - - - re

le - ó - - nis, ne ab-sór-be - at e - as tár - - - ta-rus, ne ca - dant

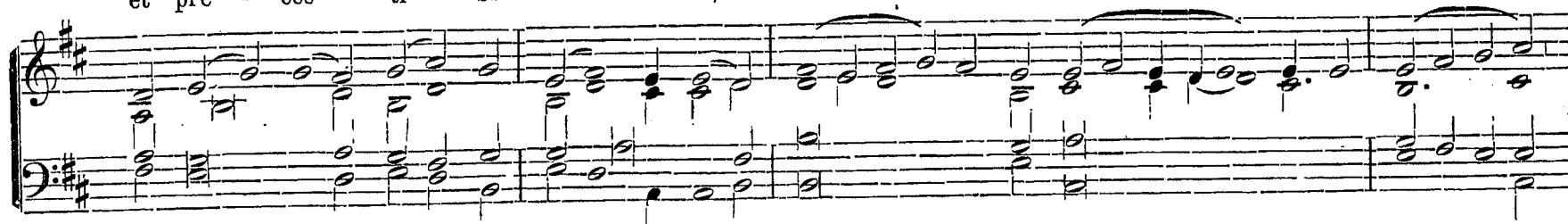
in ob - scú - - rum: sed sí - gni-fer san - ctus Mí - cha-el re-præ-sén-tet

e - - - as in lu - - cem san - - ctam: \*Quam o - lim A - bra-hæ

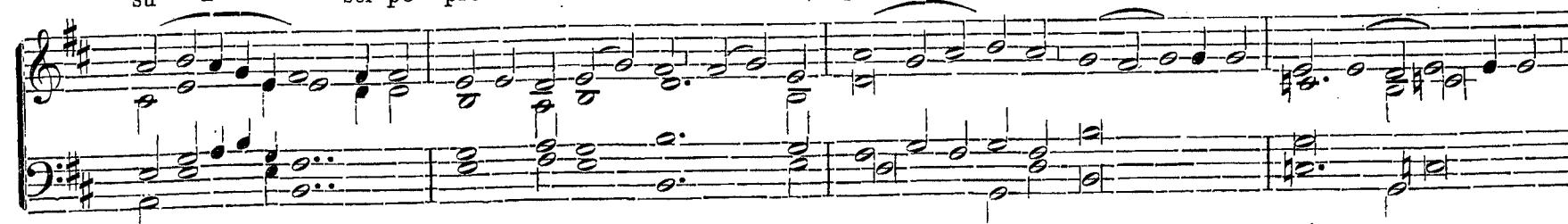
pro - mi - si - - sti, et sé - mi - ni e - - - jus. V. H6 - - - sti - as



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



sú - - - sci-pe pro a-ni-má - bus il - lis, qua - - rum hó - di - e me- mó - ri-am



fá - cimus: fac e - as, Dó - mi - ne, de morte trans - í - - re ad vi - tam.



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

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

**Sanctus.**

gló - ri - a tu - a. Ho-sán - na in ex - cél - sis.

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

**Benedictus.**

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

## Agnus Dei.

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

do - na e - is ré - qui-em sem - pi-tér - nam.

Lux æ - té - na lú - ce-at e - is, Dó - mi-ne: \* Cum San - ctis tu - is

## Communio.

Ton. VIII.

## Missa pro Defunctis.

in æ - té - - num: qui - a pi - us es. V. Ré - quiem æ - té - - nam do-na e-is, Dó-mi - ne:

et lux per-pé-tu-a lú - ce-at e - is. Cum Sanctis tu - is in æ-tér - - num: qui - a pi - us es.

V. Re - qui - és - cant in pa - ce. R. A - men.

*Finita Missa pro Defunctis, si facienda est Absolutio, cantore incipiente, Clerus circumstans cantat sequens  
Lí - be-ra me, Dó - - mi-ne, de mor - te æ - té - - na,*

Respons.  
Ton. II.

in di - e il - la tre - mén - da: \* Quan - do cœ - - li mo - vén-di sunt



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



sæ - - - cu-lum per i-gnem. V. Tremens fa-ctus sum e-go, et tí - - me - o,



dum dis-cússi-o vé - - ne-rit, at-que ven - tú - ra i - ra.



R. Quando cœli. ut supra.

## Missa pro Defunctis.

V. Di-es il-la, di - es i - ræ, ca-la-mi-tá-tis et mi - sé - ri-æ, di - es magna

V. Ré-quiem æ-ternam do-na e - is

Dó - - mi-ne, et lux per-pé-tu-a lá - ce-at e-is.

*Finito Responsorio Cantor  
cum primo Choro dicit:*

*Et secundus Chorus  
respondet:*

*Deinde omnes simul dicunt:*

*Dicta Oratione et Responsione  
Et lux perpétua lúceat ei,  
cantores intonant:*

*Si Officium fit pro plu-  
ribus Defunctis, omnia di-  
cuntur in numero Plurali.*



Kyri-e e-lé - i-son. Christe e-lé - i-son. Kyri-e e - lé - i-son. Requiescant in pa-ce. R. Amen.

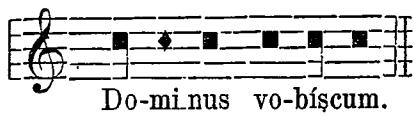
# A P P E N D I X.

Harmonias hujus appendicis junxit Joseph Hanisch, Organista Cathedr. Ratisbonensis.

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## Modus respondendi in Missa.

*R. Et cum Spí-ri-tu tu - o.*



Do-minus vo-bíscum.

*Transp. 1. Et cum Spí-ri-tu tu - o.*

*Transp. 2. Et cum Spí-ri-tu tu - o.*

*Transp. 3. Et cum Spí-ri-tu tu - o.*

*Transp. 4. Et cum Spí-ri-tu tu - o.*

## Post quascumque Orationes.

*A-men.*

*Transp. 1. A - men.*

*Transp. 2. A - men.*

*Transp. 3. A - men.*

*Transp. 4. A - men.*

## Ad Evangelium.

R. Gló-ri-a ti-bi Dó-mi-ne. Transp. 1. Gló-ri-a ti - bi Dó-mi-ne. Transp. 2. Gló-ri-a ti - bi Dó-mi-ne.

Transp. 3. Gló - ri - a ti - bi Dó - mi - ne.

Transp. 4. Gló - ri - a ti' - bi Dó - mi - ne.

## Ad Præfationes in tono solemni.

Transp. 1.

Per ó-mni-a sæ-cu-la sæ-cu-ló-rum.

R. A - men.

Dó-mi-nus vo - bis-cum.

Et cum Spí-ri-tu tu - o.

Sur-sum cor-da.

R. Ha-bé - mus ad Dó - mi - num.

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

Transp. 2. R. A-men.      R. Et cum Spíri - tu tu - o.      R. Ha-bé - mus ad Do - mi - num.

R. Di - gnum, et ju - stum est.      Transp. 3. R. A-men.      R. Et cum Spíri - tu tu - o.

R. Ha - bé - - mus ad Dó - mi - num.      R. Di - - gnum et ju - stum est.

Transp. 4. *R. A-men.*      *R. Et cum Spíri-tu tu - o.*      *R. Ha-bé - mus ad Dó - minum.*

*R. Di - gnum, et ju - stum est.*      Transp. 5. *R. A-men.*      *R. Et cum Spíri-tu tu - o.*

*R. Ha-bé - mus ad Dó - mi-num.*      *R. Di - gnum, et ju - stum est.*

## Ad Præfationes in Tono feriali.

Transp. 1. *R. A-men.*      *R. Et cum Spíri-tu tu - o.*      *R. Ha-bé-mus ad Dó - mi-num.*

R. Di-gnum, et justum est.

R. Ha - bé - mus ad Dó - mi - num.

R. Et cum Spí-ri - tu tu - o.

Transp. 4. R A-men.

Transp. 2. R. A-men.

R. Di-gnum, et justum est.

R. Ha - bé - mus ad Dó - mi - num.

R. Et cum Spí-ri-tu tu - o.

Transp. 3. R. A-men.

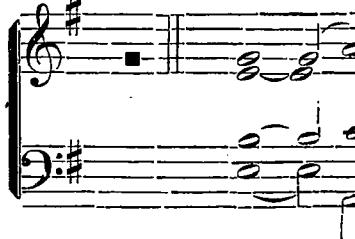
R. Di - gnum et justum est.

R. Ha - bé - mus ad Dó - mi - num.

R. Di-gnum, et justum est.



Transp. 5. R. A-men.



R. Et cum Spí-ri - tu tu - o.



R. Ha-bé-mus ad Dó - minum.



R. Dignum, et ju-stum est.



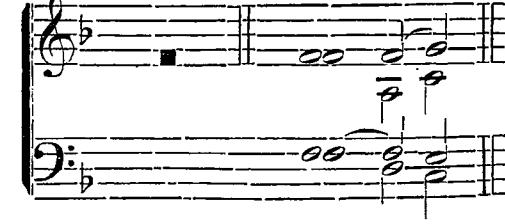
Ad Pater noster in Tono solemini. In Festis et diebus Duplicibus et semiduplicibus.

Transp. 1. R. A-men.



R. Sed lí-be-ra nos a ma - lo.

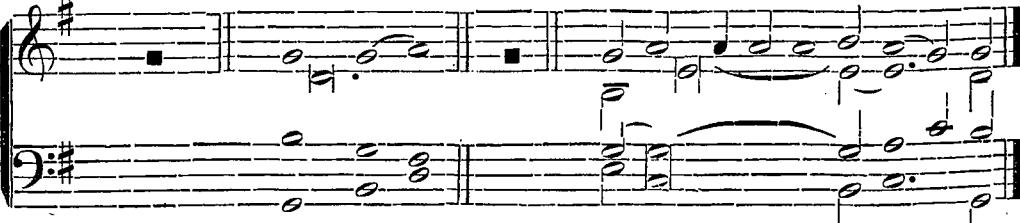
Transp. 2. R. A - men.



R. Sed lí-be-ra nos a ma - lo.



Transp. 3. R. A - men.



R. Sed lí - be-ra nos a ma - lo.

Transp. 4. R. A - men.

R. Sed lí-be-ra nos a ma - lo.

Transp. 5. R. A-men.

R. Sed lí-be-ra nos a ma - lo.

**In Festis Simplicibus**, in diebus Ferialibus, et in Missis Defunctorum.

R. A - men.

R. Sed lí - be-ra nos a ma - lo.

Transp. 1. R. A-men.

R. Sed lí - be-ra nos a ma - lo.

Transp. 2. R. A - men.

R. Sed lí - be-ra nos a ma - lo.

Transp. 3. R. A - men.

R. Sed lí-be-ra nos a ma - lo.

Transp. 4. R. A - men.

R. Sed lí-be-ra nos a - ma - lo.

In qualibet Missa cantatur et respondetur:

R. A - men.

R. Et cum Spí-ri-tu tu - o.

Transp. 1. R. A - men.

R. Et cum Spi - ri-tu tu - o.

Transp. 2. R. A - men.

R. Et cum Spí - ri-tu tu - o.

Transp. 3. R. A-men.

Musical notation for Transposition 3, showing two staves. The top staff uses a G clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

R. Et cum Spí - ri - tu tu - o.

Transp. 4. R. A - men.

Musical notation for Transposition 4, showing two staves. The top staff uses a G clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

R. Et cum Spí - ri - tu tu - o.

Musical notation for Transposition 5, showing two staves. The top staff uses a G clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

Transp. 5. R. A-men.

R. Et cum Spí - ri - tu tu - o.

Musical notation for Transposition 6, showing two staves. The top staff uses a G clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

Transp. 6. R. A-men.

Musical notation for Transposition 7, showing two staves. The top staff uses a G clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

R. Et cum Spí - ri - tu tu - o.

a) **Hymnus Ss. Ambrosii et Augustini.**

Te Dó - minum con-fi-té - mur. 2. Te æ - té-rum Pa - trem

1. Te De-um lau-dá-mus:  
o-mnis ter-ra ve-ne-rá-tur. 3. Ti-bi o-mnes An-ge-li, ti-bi cœ-li et u-ni-vér-sæ

po-te-státes. 4. Ti-bi Ché-rubim et Séraphim, in-ces-sá-bi-li vo-ce pro-clámant.

5. San-ctus, 6. San-ctus, 7. Sanctus Dó-mi-nus De-us Sá-ba-oth.

5. San-ctus, 6. San-ctus, 7. Sanctus Dó-mi-nus De-us Sá-ba-oth.

8. Ple-ni sunt cœ-li et ter - - ra ma - je - stá-tis gló - ri - æ tu - - ae. 9. Te glo - ri - o - sus

A musical score for two voices (SATB) and piano. The vocal parts are in soprano and basso continuo. The piano part is in the basso continuo style. The music consists of four staves. The vocal parts enter at measure 8, singing "Ple-ni sunt cœ-li et ter - - ra ma - je - stá-tis gló - ri - æ tu - - ae." The piano part begins earlier, providing harmonic support. Measure 9 concludes with a forte dynamic.

A - po - sto - ló - rum cho - rus. 10. Te Prophetá - rum lau-dá-bi-lis númerus. 11. Te Mártyrum candi - da - tus

The vocal parts continue in measure 10, singing "A - po - sto - ló - rum cho - rus. 10. Te Prophetá - rum lau-dá-bi-lis númerus." The piano part continues its harmonic function. Measure 11 concludes with a forte dynamic.

lau - dat ex - ér - ci - tus. 12. Te per or-bem ter - rá - rum san - cta con - fi - té - tur Ec - clé - si - a.

The vocal parts continue in measure 12, singing "lau - dat ex - ér - ci - tus. 12. Te per or-bem ter - rá - rum san - cta con - fi - té - tur Ec - clé - si - a." The piano part continues its harmonic function. Measure 13 concludes with a forte dynamic.

13. Pa - - - trem im-mén-sæ ma - je - stá - tis. 14. Ve-ne - rán - dum tu - um ve - rum,

The vocal parts continue in measure 13, singing "Pa - - - trem im-mén-sæ ma - je - stá - tis." The piano part continues its harmonic function. Measure 14 concludes with a forte dynamic.

et ú - ni - cum Fí - li - um. 15. San - - etum quo-que Pa - rá - cli - tum Spí - ri - tum.

Musical notation for stanza 15, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns. Measure 15 ends with a fermata over the bass staff.

16. Tu Rex gló - ri - æ Chri-ste. 17. Tu Pa - tris sempi-tér - nus es Fí - li - us. 18. Tu ad libe-randum

Musical notation for stanzas 16, 17, and 18, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

susceptú-rus hó - minem, non hor - ru - í - sti Vír - gi - nis ú-te - rum. 19. Tu, de - vi - cto mor - tis a - cú - le - o,

Musical notation for stanza 19, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

a-pe - ru - í - sti creden - ti - bus re - gna cœ - ló - rum. 20. Tu ad dé - xté - ram De - i se - - des,

Musical notation for stanza 20, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

in gló-ri - a Pa - tris. 21. Ju - dex cré-de - ris es - se ven - tú - rus.

Musical score for hymn 21. The music is written for two voices (SATB) and piano. The vocal parts are in common time, with a key signature of one sharp. The piano part provides harmonic support, featuring sustained notes and chords. The vocal entries correspond to the lyrics: 'Ju - dex cré-de - ris es - se ven - tú - rus.'

22. Te er - go quæ - su-mus, tu - is fá - mu - lis sub - ve - ni, quos pre - ti - ó - so sán-gui - ne

Musical score for hymn 22. The music continues for two voices and piano. The vocal parts are in common time, with a key signature of one sharp. The piano part provides harmonic support. The vocal entries correspond to the lyrics: 'Te er - go quæ - su-mus, tu - is fá - mu - lis sub - ve - ni, quos pre - ti - ó - so sán-gui - ne'

re - de - mí - sti.

23. Ae-tér-na fac

cum San-ctis tu - is in gló-ri - a

Musical score for hymn 23. The music continues for two voices and piano. The vocal parts are in common time, with a key signature of one sharp. The piano part provides harmonic support. The vocal entries correspond to the lyrics: 're - de - mí - sti. 23. Ae-tér-na fac cum San-ctis tu - is in gló-ri - a'

nu - me - rá - ri.

24. Sal - vum fac pô - pu-lum tu - um, Dó-mi - ne:

et bé - ne - dic

Musical score for hymn 24. The music continues for two voices and piano. The vocal parts are in common time, with a key signature of one sharp. The piano part provides harmonic support. The vocal entries correspond to the lyrics: 'nu - me - rá - ri. 24. Sal - vum fac pô - pu-lum tu - um, Dó-mi - ne: et bé - ne - dic'

hæ - re - di - - tā - ti tu - - - ae.

25. Et re - ge e - os: et ex - tól - le il - los

Musical score for hymn 25. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of two staves with a common time signature. The vocal line is primarily composed of eighth-note chords, with some sixteenth-note patterns and rests. The lyrics "hæ - re - di - - tā - ti tu - - - ae." are written above the notes.

us - que in æ - té - rnum.

26. Per sín - gulos di - es be - ne - dí - ci - mus te.

Musical score for hymn 26. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of two staves with a common time signature. The vocal line is primarily composed of eighth-note chords, with some sixteenth-note patterns and rests. The lyrics "Per sín - gulos di - es be - ne - dí - ci - mus te." are written above the notes.

27. Et lau - dámus no-men tu - um in sæcu - lum, et in sæ - cu - lum

sæ - cu - li. 28. Di - gná - re, Dó - mi - ne,

Musical score for hymns 27 and 28. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of two staves with a common time signature. The vocal line is primarily composed of eighth-note chords, with some sixteenth-note patterns and rests. The lyrics "Et lau - dámus no-men tu - um in sæcu - lum, et in sæ - cu - lum sæ - cu - li." are written above the notes.

di - e i - sto si - ne pec - cát - o nos cu - sto - dí - re.

29. Mi - se - ré - re no - stri, Dó - mi - ne:

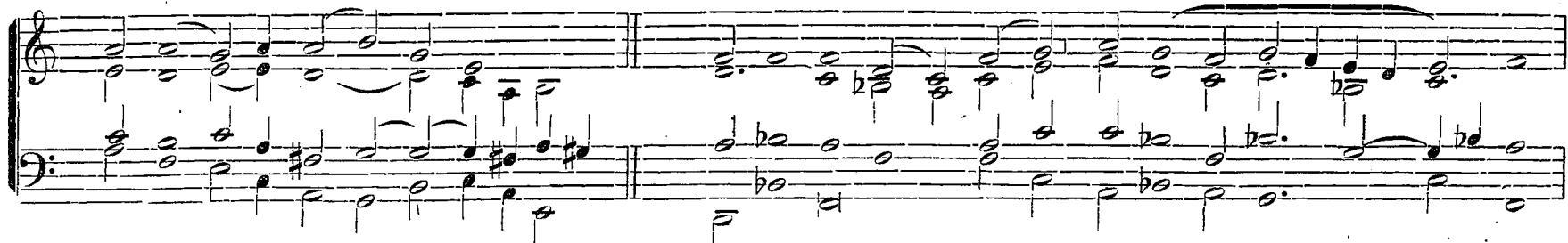
Musical score for hymn 29. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of two staves with a common time signature. The vocal line is primarily composed of eighth-note chords, with some sixteenth-note patterns and rests. The lyrics "di - e i - sto si - ne pec - cát - o nos cu - sto - dí - re." and "Mi - se - ré - re no - stri, Dó - mi - ne:" are written above the notes.

mi - se - ré - re no - stri. 30. Fi - at mi - se - ri - cór - di - a tu - a, Dó - mi - ne su - per nos, quem ad - mo - dum



spe - rá - vi - mus in te.

31. In te, Dó - mi - ne, spe - rá - vi:



non con - fún - dar in æ - té - - - - num.



## b) Hymnus Ss. Ambrosii et Augustini.

Te Dó - mi - num con - fi - té - mur. 2. Te æ-térnum Pa - trem

1. Te De-um lau - da - mus:

o-mnis ter-ra ve-ne-rá - tur. 3. Ti - bi omnes An - geli, ti - bi cœ - li, et u-nivér-sæ po-te-stá - tes.

4. Ti - bi Ché - ru - bim et Sé - ra-phim, in - ces - sá - bi - li vo - ce pro - clá - mant:

5. San - - - - ctus, 6. San - - - - ctus, 7. Sanctus Dómi nus De-us Sába - oth.

8. Ple - ni sunt cœ - li et ter - - ra ma - je - stá - tis gló - ri - æ tu - - æ.

Musical score for hymn 8, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with various dynamics like forte (F), piano (P), and mezzo-forte (MF).

9. Te gló - ri - ó - sus A - po - sto - ló - rum cho - rus. 10. Te Pro - phe - tā - - rum lau - dá - bi - lis nú - me - rus.

Musical score for hymns 9 and 10, continuing from the previous page. It features two staves with a treble clef and a bass clef, both in F major (one sharp). The music includes eighth-note patterns and dynamic markings such as forte (F) and piano (P).

11. Te Már - ty - rum can - di - dá - tus lau - dat ex - ér - ci - tus. 12. Te per or - bem ter - rá - rum

Musical score for hymns 11 and 12, continuing from the previous page. It features two staves with a treble clef and a bass clef, both in F major (one sharp). The music includes eighth-note patterns and dynamic markings such as forte (F) and piano (P).

san - cta con - fi - té - tur Ec - clé - si - a. 13. Pa - trem im - mén - sæ ma - je - stá - tis.

Musical score for hymn 13, continuing from the previous page. It features two staves with a treble clef and a bass clef, both in F major (one sharp). The music includes eighth-note patterns and dynamic markings such as forte (F) and piano (P).

14. Ve-ne-rán-dum tu - um ve - - rum, et ú - ni - cum Fí - li - um. 15. San - - - etum

quo - qué Pará - clitum Spíri - tum. 16. Tu Rexgló - ri - æ, Chri - ste. 17. Tu Pa - tris sem-pi-tér - nus es Fí-li-us.

18. Tu ad li-be - rán-dum su-scep - tú - rus hó - mi-nem, non hor - ru-í - sti Vír - gi - nis ú-te - rum.

19. Tu, de-ví - cto mor-tis a - cú - le - o, a-pe - ru-í - sti creden - ti-bus re - gna cœ - ló - - rum.

20. Tu ad dé-xté-ram De-i se - - des, in gló-ri - a Pa - - tris. 21. Ju - - dex cré-de-ris

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The key signature is one sharp. The music is composed of eighth and sixteenth note patterns, with some notes connected by horizontal lines. There are several rests and a few sharp signs placed above certain notes.

es - se ven - tú - rus. 22. Te er - go quæ-sumus, tu-is fámulis subve-ni, quos pre - ti - ó - so sánguine

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of two sharps. The music is divided into six measures. Each measure begins with a whole note followed by a series of eighth notes. Measure 1: Whole note A, eighth notes A-B-C-D-E-F-G-A. Measure 2: Whole note B, eighth notes B-C-D-E-F-G-A-B. Measure 3: Whole note C, eighth notes C-D-E-F-G-A-B-C. Measure 4: Whole note D, eighth notes D-E-F-G-A-B-C-D. Measure 5: Whole note E, eighth notes E-F-G-A-B-C-D-E. Measure 6: Whole note F, eighth notes F-G-A-B-C-D-E-F.

re-de - mí-sti.

### 23. Aetér - na      fad

cum Sanctis tu - is in gló - ri - a nu - me - rá - ri -

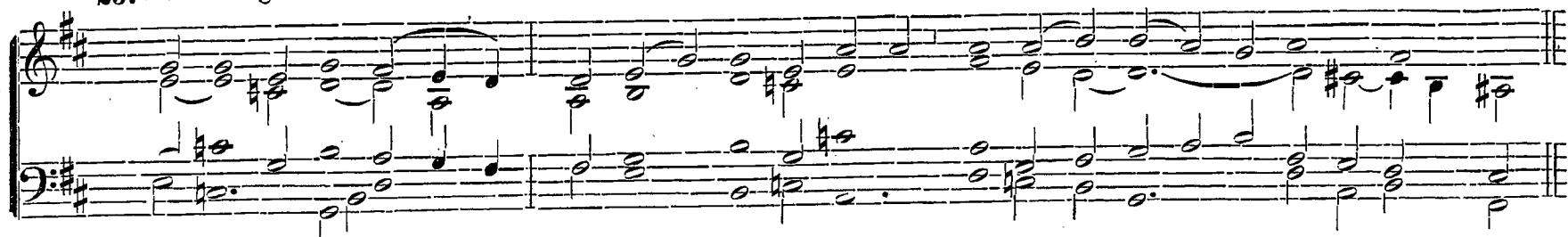
A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature is one sharp (F#). The music consists of eighth-note patterns. Measure 10 starts with a forte dynamic (F) and ends with a half note. Measure 11 begins with a half note and ends with a forte dynamic (F).

24. Sal - vum fac pō-pu-lum tu-um, Dó-mi-ne: et bé - ne-dic hæ-re-di - tá - ti tu - æ.

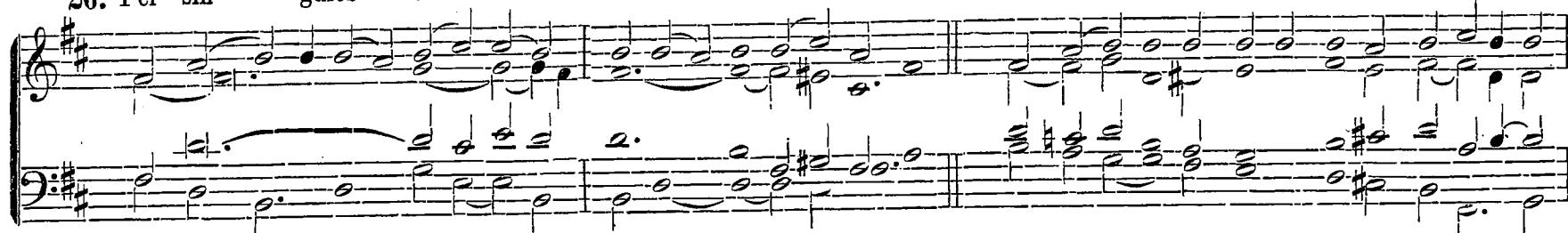
A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of eighth-note patterns. Measure 11 starts with a whole rest followed by a eighth-note pattern. Measure 12 begins with a half note followed by a eighth-note pattern.

25. Et re - ge e - os:

et ex - tól - le il - los us-que in æ - té - num.



26. Per sín - gulos di - es be-ne - dí-ci - mus te. 27. Et lau - dámus nomen tu-um in sácu-lum,



et in sæ - cu-lum sácu-li. 28. Di-gná - re, Dómi-ne, di - e i - sto si - ne pec-cá-to nos cu - sto - dí-re.



29. Mi-se - ré-re no-stri, Dómi-ne: mi-se - ré-re nostri. 30. Fi - at mi-se-ri-córdi-a tu - a, Dómi-ne, su-per nos,



quem-ad - mo-dum spe - rá - vi-mus in te. 31. In te, Dó-mi - ne, spe-rá - - - - vi:

non con - fún - dar in æ - té - - - num.

c) **Hymnus Ss. Ambrosii et Augustini.**

(Modus simplex.)

Tonus III. et IV.

Te Dóminum confi-té - mur. 2. Te æ-térnum Pa - trem o - mnis terra venerá - tur.

3. Ti - bi o - mnes An - ge - li, ti - bi cœ - li et u - ni-vér-sæ po - te-stá - tes. 4. Ti - bi Chéru - bim et Séraphim,

Hymnus Ss. Ambrosii et Augustini. (Modus simplex.)

in - ces - sá - bi - li vo - ce pro - clá - mant. 5. San - etus, 6. San - etus,

7. Sanctus Dó-mi-nus De-us Sá-ba-oth. 8. Ple-ni sunt cœ - li et ter - ra ma - je-stá - tis gló-ri - æ tu - æ.

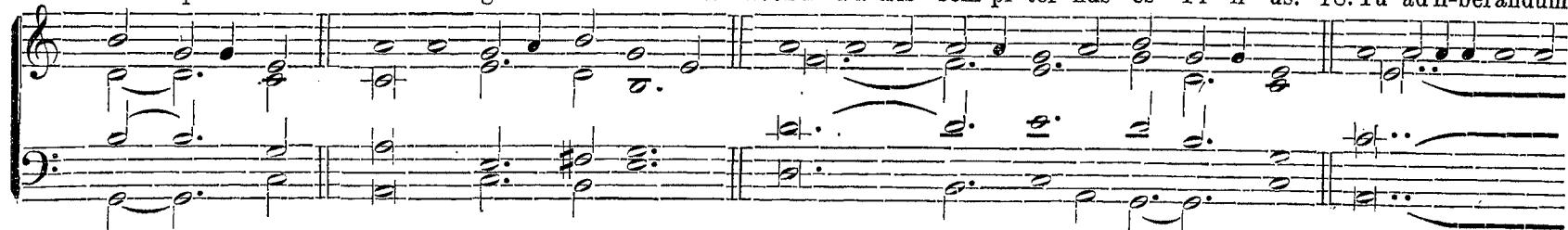
9. Te glo-ri - ó - sus A - po-sto - ló - rum cho - rus. 10. Te Prophe-tá - rum lau - dá - bi-lis nú-merus. 11. Te Már-tyrum

can - di-dá - tus lau - dat ex - ér - ci-tus. 12. Te per or - bem ter - rá - rum san - cta con - fi - té - tur Ec - clé - si - a.

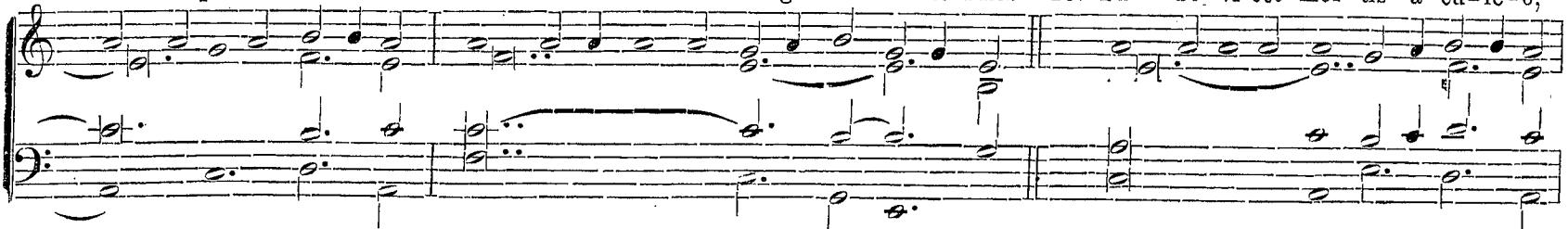
13. Patrem im-mén-sæ ma-je-stá-tis. 14. Venerándum tu-um ve-rum et ú - ni-cum Fí-li-um. 15. San-ctum quo-que Pa-rá-cli-



tum Spí-ri-tum. 16. Tu Rex gló-ri - æ Chri-ste. 17. Tu Pa-tris sem-pi-tér-nus es Fí-li - us. 18. Tu ad li-ber-á-dum



su - sceptúrus hó-minem non hor-ru - í - sti Vír-gi - nis ú - te-rum. 19. Tu de-ví-cto mor-tis a-cú-le-o,



a - pe-ru - í - sti cre - dénti-bus re-gna cœ-ló-rum. 20. Tu ad dé-xteram De-i se-des, in gló - ri - a Pa-tris.



21. Ju - dex créderis es - se ven.tú-rus. 22. Te er - go quæ-sumus, tu-is fámili-s súbve-ni, quos preti - ó-so sanguine

re-de-mí - sti. 23. Ae-tér-na fac cum San-ctis tu - is in gló-ri - a nu-me-rá - ri. 24. Sal - vum fac

pó-pulum tu-um, Dó-mi-ne: et bé-ne-dic hæ-re-di-tá-ti tu - æ. 25. Et re - ge e - os:

et ex-tol-le il-los us-que in æ-tér - num. 26. Per sín - gu - los di - es be - ne - dí-ci - mus te.

27. Et laudá-mus no-men tu - um in sæ-cu-lum, et in sæ - cu-lum sæ - éu - li. 28. Di-gná-re, Dó-mi-ne, di - e i-sto

si - ne pec-cá - to nos cu-sto-di-re. 29. Mi-se-ré-re no - stri, Dó-mi-ne, mi - se-ré-re no-stri. 30. Fi - at mise-ri-córdi - a

tu - a, Dó-mi-ne, su-per nos, quem - ád-modum spe - rá - vimus in te. 31. In te, Dó-mi-ne, spe - rá - vi:

non con-fún - dar in æ - té - - num.

Transp.

d) *Modus simplex Hymni Ss. Ambrosii et Augustini.*

Te Dó-minum con-fi - té-mur. 2. Te æ-tér-num Pa-trem o - mnis ter - ra

1. Te De-um lau - dá - mus:

ve-ne-rá-tur. 3. Ti - bi o-mnes An-ge-li, ti - bi cœ - li, et u - ni-vér-sæ po-te-stá - tes: 4. Ti - bi Ché-ru-

- bim et Sé-ra-phim in - ces-sá - bi-li vo-ce pro - clá - mant: 5. San - - ctus. 6. San - - ctus.

7. San-ctus, Dó-mi - nus De-us Sá - bá - oth. 8. Ple-ni sunt cœ - li et ter - ra ma-je-stá-tis gló - ri - æ tu - æ. 9. Te glo -

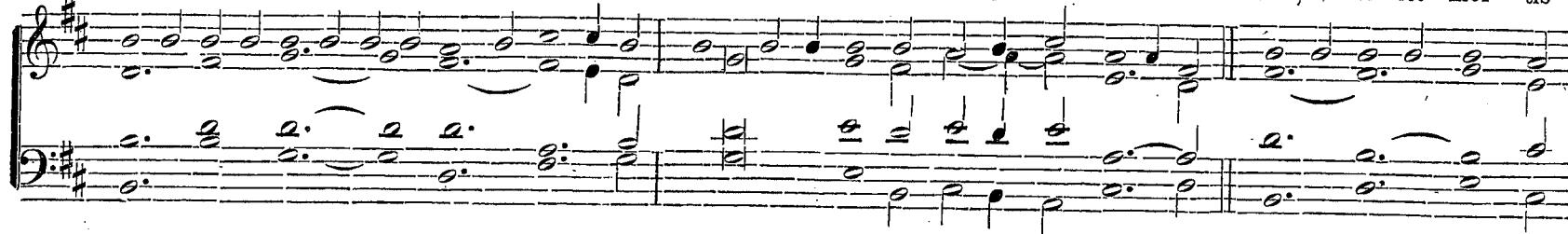
ri - ó - sus A - po - sto - lórum Chorus. 10. Te Pro - phe - tár - um lau - dá - bi - lis nú - merus. 11. Te Már - ty - rum can - di - dá - tus

lau - dat ex - ér - ci - tus. 12. Te per or - bem ter - rá - rum san - cta con - fi - té - tur Ec - clé - si - a. 13. Pa - trem im-

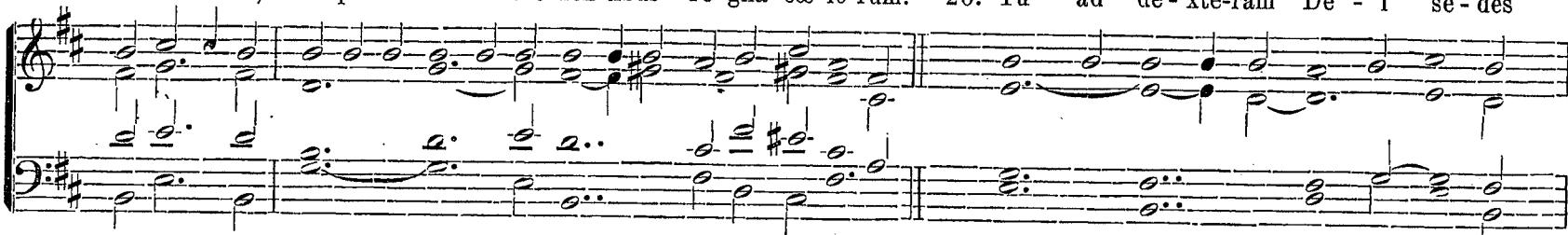
- mén-sæ ma - je - stá - tis. 14. Ve - ne - rándum tu - um vé - rum et ú - nicum Fí - li - um. 15. San - ctum quo - que

Pa - rá - cli - tum Spí - ri - tum. 16. Tu Rex gló - ri - æ Christe. 17. Tu Pa - tri - sem - pi - té - rú - nus es Fí - li - us.

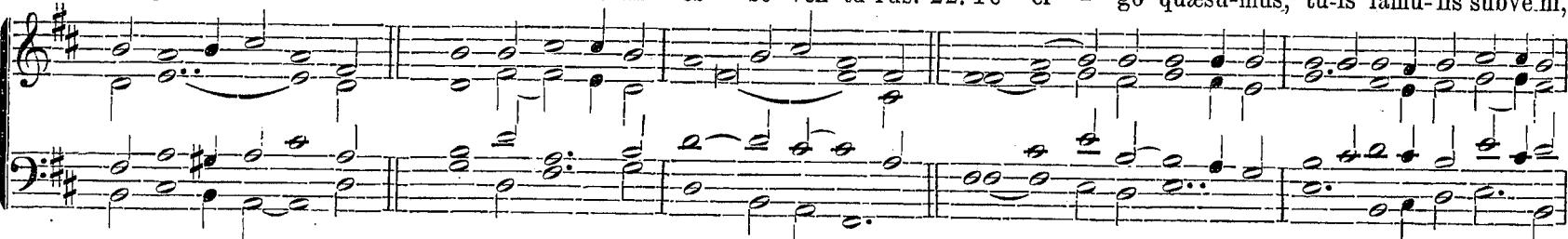
18. Tu, ad libe-rándum su-sceptú-rus hó-mi-nem, non hor-ru - i - sti Vír-gi - nis ú-terum. 19. Tu, de - ví - cto mor - tis



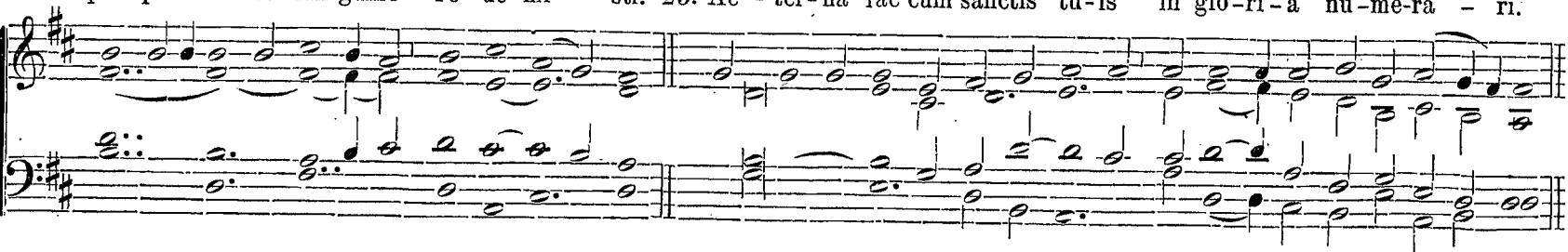
a - cù - le - o, a - pe - ru - i - sti cre - dén - tibus re - gna cœ - ló - rum. 20. Tu ad de - xté - ram De - i se - des



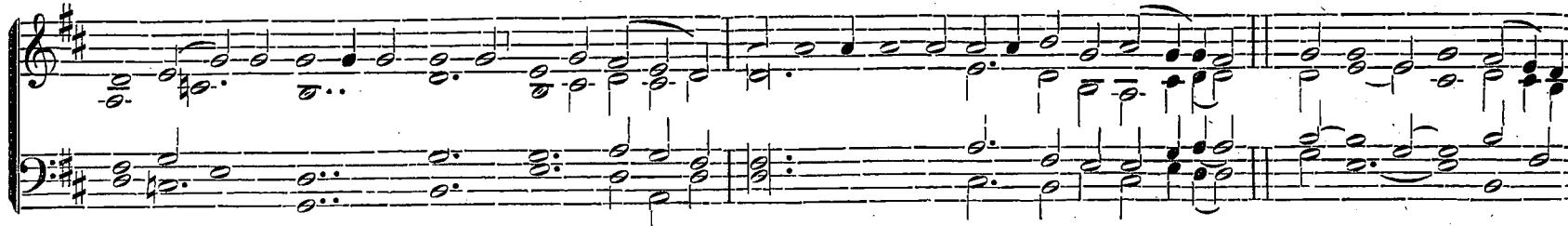
in gló - ri - a Pa - tris. 21. Ju - dex cré - de - ris es - se ven - tú - rus. 22. Te er - go quæsu - mus, tu - is fámili - súbve - ni,



quos preti - ó - so sán - guine - re - de - mí - sti. 23. Ae - té - na fac cum sanctis tu - is in gló - ri - a nu - me - rá - ri.



24. Salvum fac pô-pulum tu-um, Dô-mi-ne, et bé-ne-dic hæ-re-di-tá-ti tu - æ. 25. Et re-ge e- os,



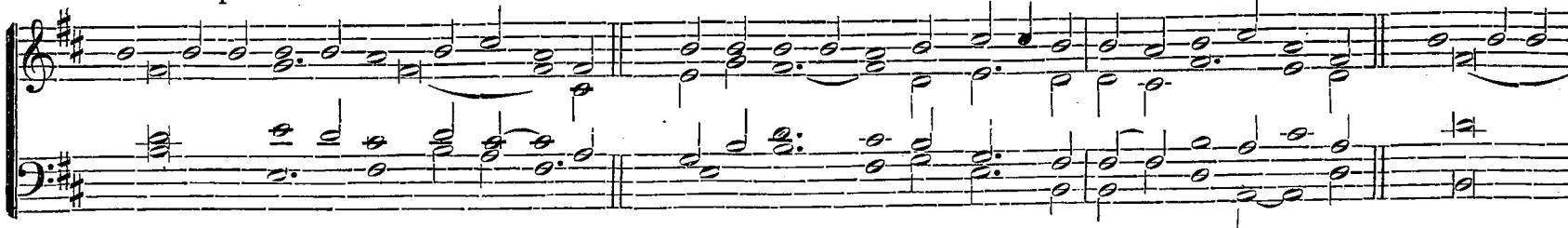
et ex-tól-le il - los us-que in æ - té - num. 26. Per sín - gu-los di - es be-ne - dí - ci - mus te. 27. Et lau -



dá-mus no-men tu-um in sæ-cu-lum, et in sæ-cu-lum sæ-cu - li. 28. Di - gná - re Dô-mi-ne di - e i - sto



si - ne pec-cá - to nos cu-sto - dí - re. 9. Mi - se - ré - re no-stri, Dô-mi-ne, mi-se - ré - re no-stri. 30. Fi - at mi -



- se-ri-cór-di-a tu - a, Dó-mi-ne, su-per nos, quem-ád-mo-dum spe-rá-vimus in te. 31. In te, Dó-mi - ne,

spe-rá - vi, non con-fún-dar in æ - té - num.

V. Benedicámus Patrem etc.

R. Laudémus et superexaltémus eum

in sæcu-la.

Transp. 1.

Transp. 2.

V. Benedíctus es Dómine etc.

R. Et laudábilis et gloriósus | et superexaltátus

in sæcu-la.

V. Dómine, exaudi oratióñem meam.

R. Et clamor meus ad te véniat.

V. Dóminus vobíscum.

R. Et cum spíritu tuo. — R. Amen.

**Hymnus de Spiritu sancto.**

7. De - o Pa - tri sit gló - ri - a, et Fí - li - o, qui a mó - tu - is sur - ré - xit,  
 1. Ve - ni Cre - á - tor Spí - ri - tus, men - tes tu - ó - rum ví - si - ta, im - ple su -

7. ac Pa - rá - cli - to, in sæ - cu - ló - rum sæ - cu - la. A - - - - men.  
 1. pér - na grá - tí - a, quæ tu ere - á - sti pé - cto - ra.

**Hymnus Pange lingua. Ton. I.**

6. Ge - ni - tó - ri, ge - ni - tó - que laus et ju - bi - lá - ti - o.  
 1. Pan - ge lin - gua glo - ri - o - si Cor - po - ris my - ste - ri - um.

Sa - lus, ho - nor, vir - tus quo - que  
 San - gui - nís - que pre - ti - o - si,

Organum ad Graduale Romanum. (Ordinarium Missæ.)

Hymnus Pange lingua. *Transpositio I.*

6. Sit et be - ne-dí- cti-o:  
1. quem in mun - di pré-ti-um

Pro-ce-dén-ti ab u-tró - que Com-parsit lau-dá - ti - o.  
Fru-ctus ventris ge-ne-ró - si Rex ef-fú-dit gén - ti-um.

A - - -

Idem Hymnus: *Transpositio I.*

6. Ge - ni - tó - ri ge-ni - tó - que laus et ju - bi - lá - ti - o,  
5. Tan - tum er-go Sa-cra-mén - tum ve - ne - ré - mur cér-nu - i: Sa - lus, ho - nor, vir-tus quo-que  
et an - tí - quum do - cu - mén - tum

6. Sit et be-ne-dí - cti - o:  
5. no - vo ce - dat rí - tu - i:

Pro-ce-dén-ti ab u-tró - que Com-parsit lau-dá - ti - o. \* A - men.  
præ-stet fi - des supplémén - tum sén-suuum de-fé - ctu - i.

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