

ACCOMPAGNEMENT DU CHANT GRÉGORIEN

POUR LES

BÉNÉDICTIONS DU T. S. SACREMENT

[**Bénédition du Très Saint Sacrement**]

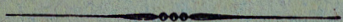
D'APRÈS LES « CANTUS SELECTI » ET LES « VARIII CANTUS »

PAR

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SOCIÉTÉ SAINT JEAN L'ÉVANGÉLISTE

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V. DUPIN, Vic. Gen.

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AVERTISSEMENT

Le présent recueil comprend l'accompagnement des *Cantus selecti* et des *Varii cantus* (nos 844 et 788 des éditions Desclée), c'est à dire, pratiquement, à peu près tout ce qui, dans le répertoire grégorien ou de style grégorien, est chanté aux Bénédictions du T. S. Sacrement. En principe, nous avons suivi les *Cantus selecti*, en les complétant, lorsqu'il y avait lieu, par les *Varii cantus*. Cependant, nous avons mis en tête de ce volume les Hymnes au T. S. Sacrement, et à la fin, les antiennes à la Sainte Vierge (*Alma, Ave Regina*, etc.), comme dans le 788. Du reste la table alphabétique permettra de trouver facilement n'importe quelle pièce.

Nous avons laissé aux mélodies de composition récente (*Rorate*, par exemple) le caractère grégorien que leur ont donné à la fois un usage actuellement général et l'interprétation indiquée dans ces deux volumes; mais nous avons supprimé l'*O filii* et l'*Adeste* qu'on a renoncé depuis longtemps à « grégorianiser », et qui, de fait, tant par le rythme que par le caractère tonal, appartiennent à la musique moderne, surtout l'*Adeste*.

Lorsque toutes les strophes d'une hymne ou d'une séquence s'adaptent exactement sur le même accompagnement, nous avons évité d'en transcrire le texte intégral, ce qui eût considérablement chargé la gravure. De même, nous avons adopté pour les Litanies des formules harmoniques convenant aux diverses invocations, sans répéter ces formules au-dessus de chaque invocation. Un livre d'accompagnement ne saurait être en même temps un livre de chant : nous pensons que l'accompagnateur doit généralement connaître les textes à peu près par cœur, ou bien avoir sur son pupitre à la fois le livre d'accompagnement et le livre de chant, en sorte que d'un coup d'œil rapide il puisse aller de l'un à l'autre (ce qui n'est pas difficile), ou encore, pour les Litanies par exemple, retenir de mémoire les formules harmoniques. En tout cas si le chœur doit se préparer à chanter, l'organiste doit se préparer à accompagner : il n'ouvrira donc pas ce livre avec la prétention de n'avoir plus le moindre effort d'intelligence à faire; mais nous lui avons évité tout souci d'ordre harmonique.

H. P.

In this French Preface, Potiron says—among other things—that he mainly followed *Cantus Selecti* and supplemented with *Cantus Varii*. He says “Adéste Fidèles” is not really Gregorian chant. He says the organist should have both the organ accompaniment and also (!) the choir book on the pipe organ music stand while accompanying.



NOTHING is more nerve-racking than programming a hymn for Mass only to discover that nobody else knows it—which leaves the poor musician singing all alone, trying desperately not to crumble.

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One of the main writers for the official blog of the Church Music Association of America declared (6/10/2022) that the Brébeuf Hymnal “**has no parallel and not even any close competitor.**”

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I. Hymnes au T. S. Sacrement

1. Pange lingua

Pán-ge lín-gua glo-ri-ó - si Cór - po-ris my-sté-ri - um, San-gui-nis-que pre-ti - ó -

3.

si, Quem in mún-di pré-ti - um Frú-ctus vén-tris ge-ne-ró-si, Rex ef-fú-dit gén-ti-um. *Pour finir:* A - men.

2. Autre chant

Pán-ge lín-gua glo-ri-ó - si Cór - po-ris my-ste - ri - um, San-gui-nis-que pre-ti - ó -

1.

si, Quem in mún-di pré-ti - um Frú-ctus vén-tris ge-ne-ró - si, Rex ef-fú-dit gén-ti-um. *Pour finir:* A - men.

3. Sacris solemniis

Sá - cris sol - é - mni - is jún-cta sint gaú-di-a, Et ex præ-cór-di-is sónent præ-có - ni-a:

4.

Re - cé-dant vé-te-ra, nó - va sint ó-mni-a, Cór - da, vó-ces et ó - pe-ra. *Pour finir:* A - men.

4. Autre chant

Sá - cris sol - é - mni - is, jún - cta sint gáu - di - a, Et ex præ - có - rdi - is só - nent præ - có - ni - a.

1.

Re - cé - dant vé - te - ra, nó - va sint ó - mni - a, Cór - da, vó - ces et ó - pe - ra. *Pour finir:* A - men.

5. Verbum supernum

Vér - bum su - pér - num pró - di - ens, Nec Pá - tris lín - quens dex - te - ram, Ad

8.

ó - pus sú - um éx - i - ens, Vé - nit ad ví - tæ vé - spe - ram. *Pour finir:* A - men.

6. Jesu nostra Redemptio (ou Salutis humanæ Sator)

Je - su nó - stra re - dém - pti - o, A - mor et de - si - dé - ri - um,

4.

Dé - us Cre - á - tor ó - mni - um, Hó - mo in fi - ne tém - po - rum. *Pour finir:* A - men.

7. Aeternae Rex altissime: voir Verbum supernum, ci dessus.

II. Tantum ergo

1 et 2 Voir Pange lingua, p. 1.

3. Chant moderne

Tán.tum er - go Sa - cra - mén.tum Ve - ne - ré - mur cér - nu - i: Et an.ti - quum do - cu - mén -

5.

tum Nó - vo cé - dat ri - tu - i: Præ - stet fi - des sup - ple - mén - tum Sén - su - um de - fé - ctu - i.

Pour finir:
A - men.

4. Tantum mozarabe

Tán.tum er - go Sa - cra - mén.tum Ve - ne - ré - mur cér - nu - i: Et an.ti - quum do - cu - mén.tum Nó - vo cé - dat

5.

ri - tu - i:

Præ - stet fi - des sup - ple - mén - tum

Sén - su - um de - fé - ctu - i.

Pour finir:
A - men.

5. Le même, suivant une leçon plus moderne

Tán.tum er - go Sa - cra - mén - tum Ve - ne - ré - mur cér - nu - i: Et an.ti - quum do - cu - mén - tum

5.

Nó - vo cé - dat ri - tu - i:

Præ - stet fi - des sup - ple - mén - tum

Sén - su - um de - fé - ctu - i.

Pour finir:
A - men.

III. Après la Bénédiction

1. Psaume 116

Lau-dá - te Dó-mi-num ó-mnes gén-tes: * lau-dá-te é - um ó - mnes pó - pu - li.

2. Autre chant

Lau-dá - te Dó-mi-num ó-mnes gén-tes: * lau-dá-te é - um ó - mnes pó - pu - li.

3. Adoremus in æternum

A - do - ré - mus in æ - tér - num san - ctís - si - mum Sa - cra - mén - tum.

Ps. Lau - dá - te Dó - mi - num ó - mnes gén - tes: * lau - dá - te é - um ó - mnes pó - pu - li.

Quó - ni - am con - fir - má - ta est su - per nos mi - se - ri - cór - di - a é - jus:

* et vé - ri - tas Dó - mi - ni má - net in æ - tér - num. Ad - o - ré - mus.

Gló - ri - a Pá - tri, et Fí - li - o, * et Spi - ri - tu - i Sán - cto. Sic - ut é -

rat in prin - cí - pi - o, et nunc, et sem - per: * et in sæ - cu - la sæ - cu - ló - rum. A - men. Ad - o - ré - mus.

4. Invocation au Sacre-Cœur

Cor Jé - su sa - cra - tis - si - mum, mi - se - ré - re nó - bis.

Supplication

Pár - ce Dó - mi - ne, pár - ce pó - pu - lo tú - o: ne in æ - tér - num i - ra - scá - ris nó - bis.

IV. En l'honneur du S. Sacrement

1. O Salutaris Hostia: Voir Verbum supernum, et Jesu, nostra Redemptio, p. 2.

Autre chant

O sa - lu - tá - ris Hó - sti - a, Quæ cæ - li pán - dis ó - sti - um, Bél - la pré -

munt ho - stí - li - a, Da ró - bur, fer au - xi - li - um. *Pour finir:* A - men.

2. Autre chant

O sa - lu - tá - ris Hó - sti - a, Quæ cæ - li pán - dis ó - sti - um, Bél -
 la pré - munt ho - stí - li - a, Da ró - bur, fer au - xí - li - um. *Pour finir:* A - men.

3. Panis angelicus: voir Sacris solemniis, p. 1.

4. Autre chant

Pá - nis an - gé - li - cus fit pá - nis hó - mi - num; Dat pá - nis cæ - li - cus fi - gú - ris tér - mi - num:
 O res mi - rá - li - lis! man - dú - cat Dó - mi - num Pau - per, sér - vus et hú - mi - lis. *Pour finir:* A - men.

5. Ecce panis

1. Ec - ce pá - nis An - ge - ló - rum, Fá - ctus cí - bus vi - a - tó - rum: Ve - re pá - nis fi - li - ó -
 rum, non mit - tén - dus cá - ni - bus. 2. In fi - gú - ris præ - si - gná - tur, Cum I - sa - ac im - mo - lá - tur,
 A - gnus Pá - schæ de - pu - tá - tur, Dá - tur mán - na pá - tri - bus. 3. Bó - ne Pá - stor, pá - nis ve -

re, Je - su, nó - stri mi - se - ré - re: Tu nos pá - sce, nos tu - é - re, Tu nos bó - na fac vi - dé - re

In tér - ra vi - vén - ti - um. 4. Tu qui cún - cta scis et vá - les, Qui nos pá - scis hic mor - tá - les: Tú -

os i - bi com - men - sá - les, Co - he - ré - des et so - dá - les Fac san - ctó - rum cí - vi - um. A - - men.

6. O quam suavis

"Sanctus" from Mass VIII is based on this chant.

O quam su - á - vis est, * Dó - - mi - ne, spí - - ri - tus tú -

us! qui ut dul - cé - di - nem tú - - am in fí - li - os de - mon - strá - res, pá - ne su -

a - vis - si - mo de cá - lo prae - sti - to, e - su - ri - én - tes ré - ples bó -

nis, fa - sti - di - ó - sos dí - vi - tes di - mit - tens in - - á - nes.

HOW HAS THIS never been done before? Rehearsal videos—*each individual voice!*—for the best Roman Catholic hymns ... completely free of charge! Search the **Brébeuf Portal**: <https://www.cwatershed.org/brebeuf/list/> for items like "Easter" or "Advent" or "Eucharist."

7. O sacrum convivium

O sá - crum con - ví - vi - um! * in quo Chri - stus su - mi - tur: re -

có - li - tur me - mó - ri - a pas - si - ó - nis é - jus: mens im - plé -

tur grá - ti - a: et fu - tú - ræ gló - ri - æ nó - bis pi - gnus

dá - tur, al - le - lú - ia.

The musical score for 'O sacrum convivium' is written in G major (one sharp) and 4/4 time. It consists of four systems of piano accompaniment. The first system is marked with a '5.' and includes a '7' above the bass staff. The melody is primarily in the right hand, with a steady accompaniment in the left hand. The lyrics are placed above the notes. The piece concludes with a final cadence in the right hand.

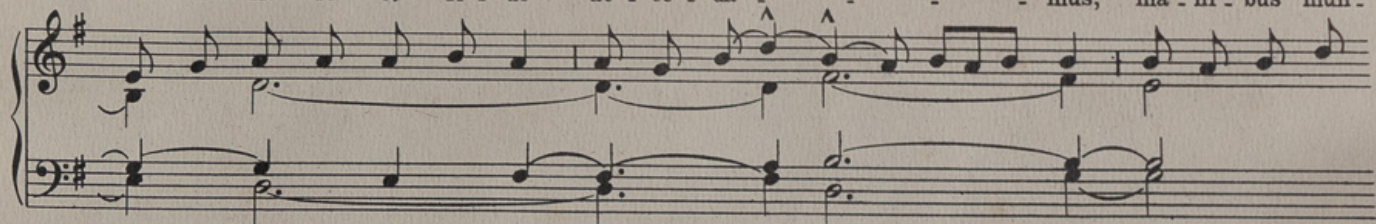
8. Venite populi

Ve - ni - te pó - pu - li, * ad sá -

crum et im - mor - tá - le my - sté - ri - um, et li - bá - men a - gén - dum:

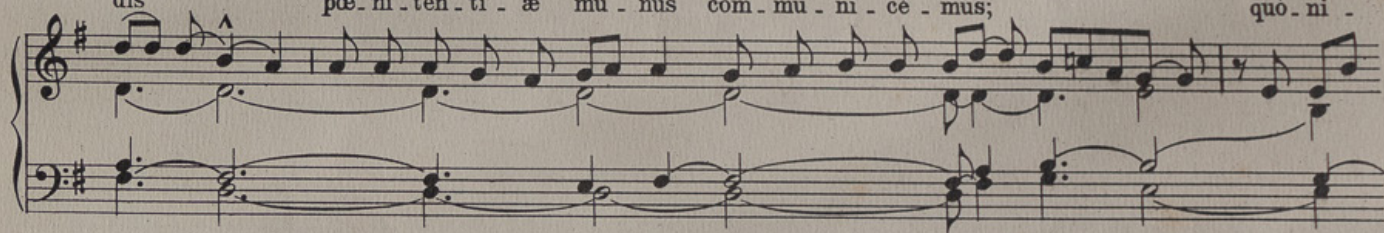
The musical score for 'Venite populi' is written in G major (one sharp) and 4/4 time. It consists of two systems of piano accompaniment. The first system is marked with a '1.' and includes a 'w' above the bass staff. The melody is primarily in the right hand, with a steady accompaniment in the left hand. The lyrics are placed above the notes. The piece concludes with a final cadence in the right hand.

cum ti - mó - re et fi - de ac - ce - dá - - - mus; má - ni - bus mún -



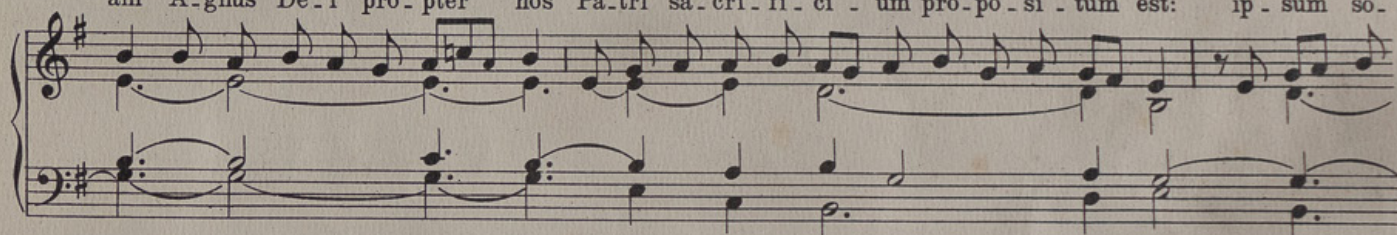
The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is written in a bass clef with the same key signature. The music features a steady rhythm with various note values and rests.

dis pœ - ni - tén - ti - æ mú - nus com - mu - ni - cé - mus; quó - ni -



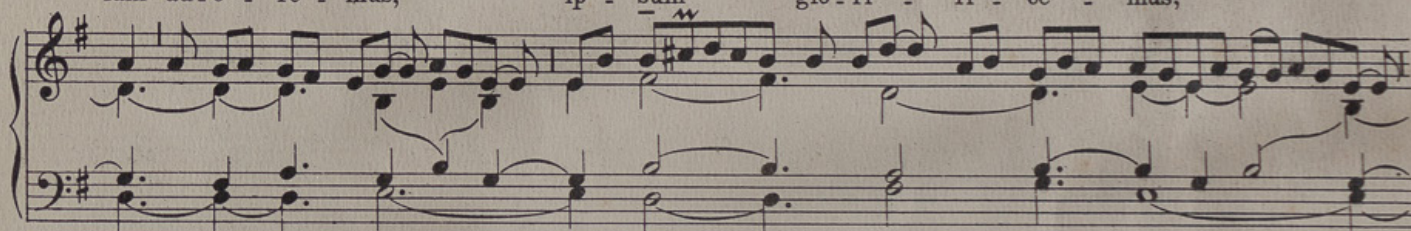
The second system continues the musical piece. It includes the same vocal and piano parts as the first system, with the vocal line showing some melodic movement and the piano accompaniment providing harmonic support.

am A - gnus Dé - i pró - pter nos Pá - tri sa - cri - fí - ci - um pro - pó - si - tum est: íp - sum só -



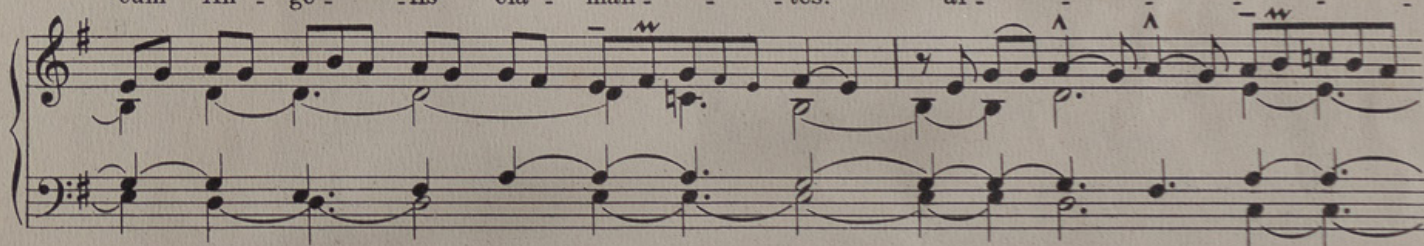
The third system continues the musical piece. It includes the same vocal and piano parts as the first system, with the vocal line showing some melodic movement and the piano accompaniment providing harmonic support.

lum ad - o - ré - mus, íp - sum glo - ri - fi - cé - mus,

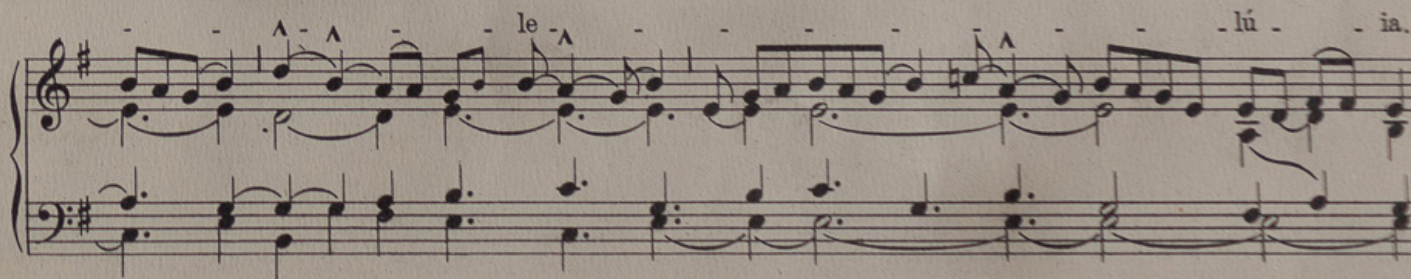


The fourth system continues the musical piece. It includes the same vocal and piano parts as the first system, with the vocal line showing some melodic movement and the piano accompaniment providing harmonic support.

cum An - ge - lis cla - mán - - - tes: al -



The fifth system continues the musical piece. It includes the same vocal and piano parts as the first system, with the vocal line showing some melodic movement and the piano accompaniment providing harmonic support.



The sixth system continues the musical piece. It includes the same vocal and piano parts as the first system, with the vocal line showing some melodic movement and the piano accompaniment providing harmonic support.

9. Ave verum

A - ve vé - rum * Cór - pus ná - tum de Ma - ri - a Vir - gi - ne: Ve - re pás - sum, im -

mo - lá - tum in crú - ce pro hó - mi - ne. Cú - jus lá - tus per - fo - rá - tum flú - xit á - qua et

sán - gui - ne: E - sto nó - bis præ - gu - stá - tum mór - tis in ex - á - mi - ne.

O Jé - su dúl - cis! O Jé - su pí - e! O Jé - su fi - li Ma - ri - æ.

10. Adoro te

A - dó - ro te de - vó - te, lá - tens Dé - i - tas, Quæ sub his fi - gú - ris ve - re lá - ti - tas:

Tí - bi se - cor mé - um, tó - tum súb - ji - cit, Qui a te con - tém - plans tó - tum dé - fi - cit. ¹⁾ *Pour finir:* A - men.

6. Tó - tum mún - dum quit ab ó - mni scé - le - re.
2. Nil hoc vér - bo ve - ri - tá - tis vé - ri - us.

1)
2^e et 6^e
strophes:

11. Christum Regem

Chri-stum Ré - - gem ad - o - ré - mus, do - mi - nán - - tem gén - ti - bus,

qui se man - du - cán - ti - bus dat Spi - ri - tus pin - - gué - di - nem.

12. Homo quidam

Hó - mo qui - dam * fé - cit cé - nam má - gnam, et mí - sit sér - vum sú - um hó - ra cé -

næ di - ce - re in - vi - tá - tis ut ve - ni - rent: * Qui a pa - rá - ta sunt ó -

- mni - a. ¶ Ve - ni - te, co - mé - di - te

pá - nem mé - um, et bí - bi - te vi - num quod mi - scu - i yó - - bis. * Qui a.

Gló - ri - a Pa - - tri, et Fi - li - o, et Spi - ri - tu i Sán - - cto. * Qui a.

13. Unus panis

U - nus pá - nis * et ú - num cór - pus múl - ti sú -

1.

- mus, * O - mnes qui de ú - no pá - ne et de

ú - no cá - li - ce par - ti - ci -

pá - mus. V. Pa - rá - sti in dul - cé - di - ne tú - a páu - pe - ri

Dé - us, qui ha - bi - tá - re fá - cis u - ná - ni - mes in dó - mo. * O - mnes.

Gló - ri - a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto. * O - mnes.

14. Immolabit hædum

Im - mo - lá - bit hæ - dum * mul - ti - tú - do fi - li - ó - rum Is - ra -

1.

- el ad vé - spe - ram Pá - schæ: * Et é - dent cár -

nes et á - zy - mos pá - nes. V. Pá - scha nó -

strum im - mo - lá - tus est Chri - stus: í - ta - que e - pu - lé -

mur in á - zy - mis sin - ce - ri - tá - tis et ve - ri - tá - tis. * Et. Gló - ri - a

Pá - tri, et Fi - li - o, et Spi - rí - tu - i Sán - cto. * Et.

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❖ Search it items like “Easter” or “Advent” or “Eucharist.” ❖

15. Coenantibus illis

Coe.nán - ti - bus il - lis, * ac - cé - pit Jé - sus pá - nem, et

5.

be - ne - dí - xit, ac fré - git, de - dít - que dis - cí - pu - lis sú -

is, et á - it: * Ac - cí - pi - te, et co - mé - di - te: hoc est cór -

pus

mé - um.

V. Di - xé - runt

ví - ri ta - ber - ná - cu - li mé - i:

Quis det de cár - ni -

bus é - jus, ut sa - tu - ré - mur? * Ac - cí - pi - te. Gló - ri - a

Pá - tri,

et Fí - li - o, et Spi - rí - tu - i Sán - cto. * Ac - cí - pi - te.

16. Misit me

Mí - sit me * ví - vens Pá - ter, et é - go ví - vo pro -

- pter Pá - trem: * Et qui man - dú - cat me,

vi - vet pro - pter me.

V. Ci - bá - vit íl - lum Dó - mi - nus pá - ne ví - tæ et in - tel - lé - ctus. * Et qui.

Gló - ri - a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto. * Et qui.

V. En l'honneur de la B. Vierge Marie

1. Litanies de Lorette

1. Chant I

Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son. Ký - ri - e e - lé - i - son. Chri - ste áu - di nos.

Chri - ste ex - áu - di nos. Pá - ter de cæ - lis Dé - us, mi - se - ré - re no - bis.

De même pour les trois invocations qui suivent.

Sán - cta Ma - ri - a, ó - ra pro nó - bis. Sán - cta Dé - i Gé - ni - trix ó - ra pro nó - bis.

et ainsi de suite jusqu'à Agnus Dei. On peut aussi emprunter l'une des formules harmoniques du début (Kyrie eleison), et employer les unes et les autres à son gré.

A - gnus Dé - i, qui tól - lis pec - cá - ta mún - di, 1. par - ce nó - bis Dó - mi - ne.
2. ex - áu - di nos Dó - mi - ne.

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

2. Chant II

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

Chri-ste áu-di nos. Chri-ste ex-áu-di nos Pá-ter de cæ-lis Dé-us, mi-se-ré-re nó-bis. (etc.)

(Le choix entre les diverses formules harmoniques reste au gré de l'accompagnateur.)

Sán-cta Ma-rí-a, ó-ra pro nó-bis. Sán-cta Dé-i Gé-ni-trix, ó-ra pro nó-bis.

A-gnus Dé-i, qui tól-lis pec-cá-ta mún-di, 1. par-ce nó-bis Dó-mi-ne.
2. ex-áu-di nos Dó-mi-ne.

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

3. Chant III

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

Chri-ste áu-di nos. Chri-ste ex-áu-di nos. Pá-ter de cæ-lis Dé-us, mi-se-ré-re nó-bis. (etc.)

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Sán.cta Ma.ri - a, ó - ra pro nó - bis. Sán.cta Dé - i Gé - ni - trix, ó - ra pro nó - bis. (etc.)

A - gnus Dé - i, qui tól - lis pec - cá - ta mún - di 1. pár - ce nó - bis Dó - mi - ne.
2. ex - áu - di nos Dó - mi - ne.

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

4. Sub tuum

Sub tú - um præ - si - di - um con - fú - gi - mus, *sán - cta Dé - i Gé - ni - trix: nó - stas de - pre - ca - ti -

ó - nes ne de - spí - ci - as in ne - ces - si - tá - ti - bus: sed a pe - ri - cu - lis cún -

ctis lí - be - ra nos sem - per, Vir - go glo - ri - ó - sa et be - ne - dí - cta.

B₄ For intonation, Kh. cond. 1.
B^b 2 1 " " "

1 2 - B^b
2 1 - B

5. Ave Maria

A - ve Ma - ri - a, *grá - ti - a plé - na, Dó - mi - nus té - cum, be - ne - dí - cta tu in mu - li - é -

Musical notation for the first system of 'Ave Maria', featuring a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The system includes a first ending bracket.

ri - bus, et be - ne - dí - ctus frú - ctus vén - tris tú - i, Jé - sus. Sán - cta Ma - ri - a, Má - ter Dé -

Musical notation for the second system of 'Ave Maria', continuing the melody and accompaniment from the first system. It includes a first ending bracket.

i, ó - ra pro nó - bis pec - ca - tó - ri - bus, nunc et in hó - ra mór - tis no - stræ. A - men.

Musical notation for the third system of 'Ave Maria', concluding the piece with a final cadence. It includes a first ending bracket.

6. Ave Maria (Répons bref)

A - ve Ma - ri - a, grá - ti - a plé - na: * Dó - mi - nus té - cum. R. A - ve.

Musical notation for the first system of 'Ave Maria (Répons bref)', featuring a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef.

℣. Be - ne - dí - cta tu in mu - li - é - ri - bus, et be - ne - dí - ctus frú - ctus vén - tris tú - i.

Musical notation for the second system of 'Ave Maria (Répons bref)', continuing the melody and accompaniment.

* Dó - mi - nus té - cum. ℣. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu i Sán - cto. A - ve.

Musical notation for the third system of 'Ave Maria (Répons bref)', concluding the piece with a final cadence.

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❖ Search it items like "Easter" or "Advent" or "Eucharist." ❖

7. Autre répons bref

A - ve Ma - ri - a, grá - ti - a plé - na, * Dó - mi - nus té - cum. A - ve Ma - ri - a.

6.

¶ Be - ne - dí - cta tu in mu - li - é - ri - bus, et be - ne - dí - ctus frú - ctus vén - tris tú - i. * Dó - mi - nus

¶ Gló - ri - a Pá - tri, et Fí - li - o, et Spí - ri - tu - i Sán - cto. A - ve Ma - ri - a.

8. Maria Mater gratiæ

1. Ma - ri - a Má - ter grá - ti - æ, Dúl - cis Pá - rens cle - mén - ti - æ, Tu nos ab hó - ste pró - te -

2.

ge, Et mór - tis hó - ra sú - sci - pe. 2. Jé - su tí - bi sit gló - ri - a, Qui ná - tus es de

Vir - gi - ne, Cum Pá - tre et ál - mo Spí - ri - tu, In sem - pi - tér - na só - cu - la. A - men.

9. Memorare

Me - mo - rá - re, * o pi - ís - si - ma Vír - go Ma - rí - a, non és - se au - dí - tum a

4.

sæ - cu - lo quem - quam ad tú - a cur - ren - tem præ - sí - di - a, tú - a im - plo - rán - tem au - xí - li -

a, tú - a pe - tén - tem suf - frá - gi - a, és - se de - re - lí - ctum. E - go, tá -

li a - ni - má - tus con - fi - dén - ti - a, ad te, Vír - go vír - gi - num má - ter, cúr - ro; ad te

vé - ni - o, co - ram te gé - mens pec - cá - tor as - sí - sto. Nó - li, Má - ter Vér -

bi, vér - ba mé - a de - spí - ce - re; sed áu - di pro - pí - ti - a, et ex - áu - di.

Mi - se - ré - re nó - stri Dó - mi - ne, mi - se - ré - re nó - stri. Fí - at mi -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The piano accompaniment uses a grand staff with treble and bass clefs. The music is in a major key and features a steady, rhythmic accompaniment with some melodic movement in the vocal line.

se - ri - cór - di - a tú - a Dó - mi - ne su - per nos, quem - ád - mo - dum spe - rá - vi -

The second system of music continues the vocal line and piano accompaniment. The vocal line maintains its melodic flow, and the piano accompaniment provides a consistent harmonic and rhythmic foundation.

mus in te. In te Dó - mi - ne spe - rá - vi: non con - fún - dar in æ - tér - num.

The third system of music concludes the first section of the piece. The vocal line ends with a final note, and the piano accompaniment provides a clear cadence.

Ton simple

Te Dé - um lau - dá - mus: * te Dó - mi - num con - fi - té - mur. Te æ - tér - num Pá - trem

The fourth system of music begins the second section, marked 'Ton simple'. It includes a vocal line and piano accompaniment. A large number '3.' is written to the left of the piano part, indicating a triplet. The music is in a major key and features a steady, rhythmic accompaniment with some melodic movement in the vocal line.

ó - mnis tér - ra ve - ne - rá - tur. Tí - bi ó - mnes An - ge - li, tí - bi Cé - li et u - ni - vér - sæ

The fifth system of music continues the vocal line and piano accompaniment. The vocal line maintains its melodic flow, and the piano accompaniment provides a consistent harmonic and rhythmic foundation.

Pot - e - stá - tes: Tí - bi Ché - ru - bim et Sé - ra - phim in - ces - sá - bi - li vó - ce pro - clá - mant: Sán - ctus:

The sixth system of music concludes the second section of the piece. The vocal line ends with a final note, and the piano accompaniment provides a clear cadence.

Sán ctus: Sán ctus Dó.mi.nus Dé.us Sá.ba.oth. Plé.ni sunt coe.li et tér.ra

ma.je.stá.tis gló.ri.æ tú.æ. Te glo.ri.ó.sus A.po.sto.ló.rum chó.rus:

Te Pro.phe.tá.rum lau.dá.bi.lis nú.me.rus: Te Már.ty.rum can.di.dá.tus láu.dat ex.ér.ci.tus.

Te per ór.bem ter.rá.rum sán.cta con.fi.té.tur Ec.clé.si.a: Pá trem

im.mén.sæ ma.je.stá.tis: Ve.ne.rán.dum tú.um vé.rum et ú.ni.cum Fí.li.um. Sán.ctum quo.que

Pa.rá.cli.tum Spí.ri.tum. Tu Rex gló.ri.æ, Chri.ste, Tu Pá.tris sem.pi.tér.nus es Fí.li.us.

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10. Tota pulchra es

Tó - ta púl - chra es, * a - mí - ca mé - a, et má - cu - la non est in te;

4.

fá - vos dí - stil - lans lá - bi - a tú - a; mel et lac sub lín - gua tú - a;

ó - dor un - guen - tó - rum tu - ó - rum su - per ó - mni - a a - ró - ma -

ta; jam e - nim hí - ems tráns - i - it, ím - ber áb - i - it et re -

cés - sit: fló - res ap - pa - ru - é - runt, ví - ne - æ flo - rén - tes od - ó - rem de - dé -

runt, et vox túr - tu - ris au - dí - ta est in tér - ra nó - stra: súr - ge,

pró-pe-ra a - mí-ca mé-a: vé-ni de Lí-ba-no, vé-ni co-ro - ná-be-ris.

11. Gaude Dei Genitrix

Gáu-de Dé-i Gé-ni-trix, * Vir-go im-ma-cu-lá-ta; gáu-de, quæ

4.

gáu-di-um ab An-ge-lo su-sce-pí-sti: gáu-de, quæ ge-nu-í-sti æ-

tér-ni lú-mi-nis cla-ri-tá-tem: gáu-de Má-ter, gáu-de sán-cta Dé-i Gé-ni-

trix Vir-go: tu só-la má-ter in-nú-pta; te láu-dat ó-mnis fa-ctú-ra

Ge-ni-trí-çem lú-cis: Sis pro nó-bis, quæ-su-mus, per-pé-tu-a in-ter-vén-trix.

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12. Beata es

Be-á - ta es * Vír-go Ma - rí - a, quæ Dó - mi - num por - tá -

1.

sti Cre - a - tó - rem mún - di: * Ge - nu - í - sti

qui te fé - cit, et in æ - tér - num pér - ma - nes

Vír - go. A - ve Ma - rí - a, grá - ti - a plé - na, Dó - mi - nus

té - cum. * Ge - nu - í - sti. Gló - ri - a Pá - tri, et Fí - li - o,

et Spi - rí - tu - i Sán - cto. * Ge - nu - í - sti.

13. Felix namque es

Fé - lix nam - que es, * sá - cra Vír - go Ma - rí - a,

1.

et ó - mni láu de di - gnis - si - ma.

* Qui - a ex te ór - tus est sol ju - stí - ti - æ,

Chrí - stus Dé - us nó - - - ster. ¶ O - ra pro pó - pu - lo, in - tér -

ve - ni pro clé - - ro, in - ter - cé - de pro de - vó - to fe - mi - ne -

o sé - xu: sên - ti - ant ó - mnes tú - um ju - vá - men qui - cúm - que cé - le -

brant tú - am sán - ctam com - me - mo - ra - ti - - ó - - nem. * Qui - a. ¶ Gló - ri - a

Pá - tri, et Fí - li - - o, et Spi - rí - tu - i - Sán - - cto. * Qui - a.

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14. Solem justitiæ

Só - - - lem * ju - sti - - ti - æ, Ré - gem pa - ri - tú -

- ra su - pré - - mum, * Stél - la Ma - ri - a má -

ris hó - di - e pro - cés - - -

- - - sit ad ór - - tum. V. Cér - ne - re di - ví - num lú - men gau - dé -

- - - te fi - dé - - les. * Stél - la. Gló - ri - a Pá - tri,

et Fi - li - o, et Spi - ri - - - tu - i Sán - cto. * Stél - la.

The musical score for 'Solem justitiæ' is written for piano in G major and 4/4 time. It consists of six systems of music, each with a vocal line and a piano accompaniment. The lyrics are in Latin and are placed above the vocal line. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings. The piece concludes with a double bar line.

15. Stirps Jesse

Stirps Jés - - - se * vír -

The musical score for 'Stirps Jesse' is written for piano in G minor and 4/4 time. It consists of two systems of music, each with a vocal line and a piano accompaniment. The lyrics are in Latin and are placed above the vocal line. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings. The piece concludes with a double bar line.

gam pro - dú - xit, vir - gá - que

fló - rem: * Et su - per hunc fló - rem re - qui - é - scit Spi -

ri - tus ál -

- mus. V. Vir - go Dé - i Gé - ni - trix vir - ga est,

flos Fi - li - us é - jus.

* Et. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i

Sán - cto. * Et.

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❖ Search it items like “Easter” or “Advent” or “Eucharist.” ❖

16. Ad nutum Domini

Ad nú - tum Dó - mi - ni * nó - strum di -

tán - tis ho - nó - rem, * Sic - ut spi - na ró - sam, gé -

nu - it Ju - dá - a Ma -

- ri - am. V. Ut ví - ti - um vír - tus o - pe - ri - ret,

grá - ti - a cúl - pam. * Sic - ut. Gló - ri - a Pá -

tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. * Sic - ut.

17. Sancta et immaculata

Sán - cta * et im - ma - cu - lá - - ta Vir - - gi - ni - - tas,

2.

quí - bus te láu - di - - bus éf - fe - - ram né - - sci - - o:

* Qui - a quem cáe - li cá - pe - re non pót - - e - rant, tú - o gré - mi -

o con - tu - lí - sti. V. Be - ne - dí - - cta tu in mu - li - é - ri - - bus,

et be - ne - dí - ctus frú - ctus vén - tris tú - i. * Qui - a. Gló - - ri - a

Pá - tri, et Fí - li - - o, et Spi - ri - - tu - i Sán - cto. * Qui - a.

18. Virgo parens Christi

Vir - go pá.rens Chrí - sti * be - ne - dí - cta, Dé - um ge - nu - í - sti: fúl - gi - da stél - la má - ris,

6.

nos pró - te - ge, nos tu - e - á - ris: * Dum tí - bi sol - é - mnes cán - tant cæ - li á - gmi -

na

láu - des. V. In - ter - cé -

de pí - a pro nó - bis, Vir - go Ma - - - rí - a. * Dum. Gló - ri - a Pá -

- tri, et Fí - li - o, et Spi - ri - tu - i Sán - - - cto. * Dum tí - bi.

19. Virginitas cælum

Vir - - - gi - ni - tas * cæ - - - lum post lá - psum

1.

pri - ma re - cé - - pit:

* Sed pri - us in Gé - ni - to,

post in Ge - ni - tri - ce

be - á - - ta. V. Cae - li - cus ór - do sá - -

cram re - - ve - ré - tur vir - gi - ni - tá - - tem. * Sed. Gló - ri - a

Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - - cto. * Sed.

20. Inviolata

In-vi-o-lá-ta, * in-te-gra et cá-sta es Ma-ri-a: Quæ es ef-fé-cta fúl-gi-da cæ-li pór-ta.

6.

O Má-ter ál-ma Chrí-sti ca-rís-si-ma: Sú-sci-pe pí-a láu-dum præ-có-ni-a.

Te nunc flá-gi-tant de-vó-ta cór-da et ó-ra: Nó-stra ut pú-ra pé-cto-ra sint et cór-po-ra.

Tú-a per pre-cá-ta dul-cí-so-na: Nó-bis con-cé-das vé-ni-am per sæ-cu-la. O be-ni-gna!

O Re-gi-na! O Ma-ri-a! Quæ só-la in-vi-o-lá-ta per-man-sí-sti.

21. Virgo Dei Genitrix

1. Vír-go Dé-i Gé-ni-trix, quem tó-tus non cá-pit ór-bis, In tú-a se claú-sit

2.

vi-sce-ra fá-ctus hó-mo. 2. Vé-ra fi-des Gé-ni-ti pur-gá-vit crí-mi-na mún-di, Et tí-bi vir-

gí-ni-tas in-vi-o-lá-ta má-net. 3. Te má-trem pi-e-tá-tis, ó-pem et clá-mi-tat ór-bis:

Sub-vé-ni-as fá-mu-lis, o be-ne-dí-cta, tú-is 4. Gló-ri-a má-gna Pá-tri,

cóm-par sit gló-ri-a Ná-to, Spi-rí-tu-i Sán-cto gló-ri-a má-gna De-ó. A-men.

22. O quam glorifica

O quam glo-ri-fi-ca lú-ce cor-ú-scas, Stír-pis Da-ví-di-æ ré-gi-a-pró-les! Su-bli-mis ré-si-dens,

Pour finir:

Vir-go Ma-ri-a, Su-pra cæ-li-ge-nas æ-the-ris-ó-mnes. A-men.

(les quatre strophes reçoivent le même accompagnement.)

23. Concordi lætitia

Con-cór-di læ-tí-ti-a, Pro-púl-sa mæ-sti-ti-a, Ma-ri-æ præ-

có-ni-a, Ré-co-lat Ec-clé-si-a: Vir-go Ma-ri-a!

(même accompagnement pour les autres strophes.)

24. Mittit ad Virginem

1. Mit.tit ad Vir-gi-nem Non quém.vis An-ge-lum, Sed For-ti-tú-di-nem, Sú.um Ar.chán-ge-lum,

6.

A-má-tor hó-mi-nis. 2. Fór-tem ex-pé-di-at Pro nó-bis nún-tium, Na-tú-ræ fá-ci-at Ut præ-ju-

dí-ci-um In pár-tu vir-gi-nis. 3. Na-tú-ram sú-pe-ret Ná-tus Rex gló-ri-æ: Ré-gnet et im-pe-ret,

Et zý-ma scó-ri-æ Tól-lat de mé-di-o. 4. Su-per-bi-én-ti-um Té-rat fa-sti-gi-a, Cól-la sublí-mi-um

Cál-cans vi pró-pri-a, Pó-tens in præ-li-o. 5. Fó-ras e-jí-ci-at Mun-dá-num prin-ci-pem,

Ma-trém.que fá-ci-at Sé-cum par-tí-ci-pem Pá-tris im-pé-ri-i. 6. E-xi qui mít-te-ris,

Hæc dó-na dis-se-re; Re-vé-la vé-te-ris Ve-lá-men lít-te-ræ, Vir-tú-te nún-ti-i.

7. Ac.cé.de.nún.ti.a: Dic, A-ve, có.mi.nus; Dic, plé.na.grá.ti.a; Dic, té.cum Dó.mi.nus; Et dic, ne

ti.me.as. 8. Vir.go su.sci.pi.as Dé.i de.pó.si.tum, In quo per.fi.ci.as Cá.stum pro.pó - si.tum,

Et vó.tum té.ne.as. 9. Au.dít et sú.sci.pít Pu.él.la nún - ti.um; Cré.dít, et cón.ci.pít,

Et pá.rit fi.li.um, Sed ad.mi.rá.bi.lem. 10. Con.si.li.á.ri.um Hu.má.ni gé - ne.ris, Et Dé.um

fór.ti.um, Et pá.trem pó.ste.ris, In pá.ce stá.bi.lem. 11. Sic nó.bis ó - ri.tur Lú.men de lú - mi.ne:

Sic hó.mo ná.sci.tur Fá.ctus ex Vir - gi.ne, In.dúl.tor scé - le.rum. 12. Qui nó.bis trí.bu.at

Pec.cá.ti vé - ni.am, Re.á.tum dí.lu.at, Et dó.net pá - tri.am In ár.ce sí - de.rum. A - men.

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25. Salve Mater

Sál-ve má-ter mi-se-ri-cór-di-æ, Má-ter Dé-i, et má-ter vé-ni-æ, Má-ter spé-

5.

i, et má-ter grá-ti-æ, Má-ter plé-na sán-ctæ læ-tí-ti-æ, O Ma-rí-a!

*On reprend
Salve mater.*

1. Sál-ve dé-cus hu-má-ni gé-ne-ris, Sál-ve Vír-go dí-gni-or cé-te-ris, Quæ Vír-gi-nes ó-

mnes trans-gré-de-ris, Et ál-ti-us sé-des in sú-pe-ris, O Ma-rí-a!

*Salve.
(Le même accompagnement
pour les six strophes.)*

26 Rosa vernans

Al - le - lú - ia. *

4.

Ū. Ró - sa vér - nans

ca - ri - tá - tis, lí - li - um vir - gi - ni - tá - tis, stél - la fúl - gens,

Musical notation for the first system, including vocal line and piano accompaniment.

Ma - - - rí - - a, vas san - cti - tá - tis, * ó -

Musical notation for the second system, including vocal line and piano accompaniment.

- ra pro nó - bis Dó - mi - num.

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including piano accompaniment.

D. C.

27. Salve virga florens

Al - le - lú - ia. *

Musical notation for the fifth system, including vocal line and piano accompaniment.

7
et 8.

Musical notation for the sixth system, including piano accompaniment.

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V. Sál - - - - ve, vír - ga fló - - rens Aa - - - - ron,

Má - rí - - - - a; sál - - - -

ve, tu fir - má - ta in Sí - - - - on, Ma - rí - - - -

a; sál - - - - ve, tu de - có - - - - ra, et pro nó - bis Dé - um

* ó - - - - ra, Ma - rí - - - - a.

D.C.

VI. Pour le Souverain Pontife

1. Tu es Petrus

Tu es Pé-trus,* et su-per hanc pé-tram æ-di-fi-cá-bo Ec-clé-si-am mé-am.

7.

Musical score for 'Tu es Petrus' in G major, 4/4 time. The score is for piano and voice. The piano part features a steady accompaniment with eighth and sixteenth notes. The vocal line is a single melodic line with lyrics written above it.

2. Oremus pro Pontifice

V. O-ré-mus pro Pon-ti-fi-ce nó-stro, N. R. Dó-mi-nus con-

1.

Musical score for 'Oremus pro Pontifice' in G major, 4/4 time. The score is for piano and voice. The piano part features a steady accompaniment with eighth and sixteenth notes. The vocal line is a single melodic line with lyrics written above it.

sér-vet é-um, et vi-ví-fi-cet é-um, et be-á-tum fá-ci-at é-um in

Musical score for 'Oremus pro Pontifice' (continued) in G major, 4/4 time. The score is for piano and voice. The piano part features a steady accompaniment with eighth and sixteenth notes. The vocal line is a single melodic line with lyrics written above it.

tér-ra, et non trá-dat é-um in á-ni-mam in-i-mi-có-rum é-jus.

Musical score for 'Oremus pro Pontifice' (continued) in G major, 4/4 time. The score is for piano and voice. The piano part features a steady accompaniment with eighth and sixteenth notes. The vocal line is a single melodic line with lyrics written above it.

VII. Pour l'Evêque

1. Oremus pro Antistite

V. O-ré-mus pro An-ti-sti-te nó-stro, N... R. Stet et pá-scat in for-ti-

Musical score for 'Oremus pro Antistite' in G major, 4/4 time. The score is for piano and voice. The piano part features a steady accompaniment with eighth and sixteenth notes. The vocal line is a single melodic line with lyrics written above it.

tú-di-ne tú-a Dó-mi-ne, in su-bli-mi-tá-te nó-mi-nis tú-i.

Musical score for 'Oremus pro Antistite' (continued) in G major, 4/4 time. The score is for piano and voice. The piano part features a steady accompaniment with eighth and sixteenth notes. The vocal line is a single melodic line with lyrics written above it.

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❖ Search it items like “Easter” or “Advent” or “Eucharist.” ❖

2. Autre chant

V. O - ré - mus pro An - tí - sti - te nó - stro, N... B. Stet et pá - scat

in for - ti - tú - di - ne tú - a Dó - mi - ne, in su - bli - mi - tá - te nó - mi - nis tú - i.

VIII. Pour la paix

1. Da pacem

Da pá - cem Dó - mi - ne in di - é - bus nó - stris: qui - a non

est á - li - us qui pú - gnet pro nó - bis, ní - si tu Dé - us nó - ster.

2. Pacem tuam

Pá - cem tú - am * da nó - bis Dó - mi - ne, et pax tú - a, Chrí - ste,

má - ne - at in vi - scé - ri - bus nó - stris: ut non ti - me - á - mus a ti - mó - re no - ctúr - no;

sed sem - per vi - gi - lé - mus, cún - ctis in o - pé - ri - bus man - da - tó - rum tu - ó - rum.

IX. Pour les divers temps et fêtes de l'année

1. Avent. Rorate cæli

Ro - rá - te cæ - li dé - su - per, et nú - bes plú - ant jú - stum.

1.

on répète
Rorate

1. Ne i - ra - scá - ris Dó - mi - ne, ne ul - tra me - mí - ne - ris in - i - qui - tá - tis:

ec - ce cí - vi - tas Sán - cti fá - cta est de - sér - ta: Sí - on de - sér - ta fá - cta est:

Je - rú - sa - lem de - so - lá - ta est: dó - mus san - cti - fi - ca - ti - ó - nis tú - æ et

gló - ri - æ tú - æ, u - bi lau - da - vé - runt te pá - tres nó - stri.

R. Rorate

2. Pec-cá - vi-mus, et fá-cti sú-mus tam-quam im-mún-dus nos, et ce-ci-di-mus qua-si fó-li-um u-ni-

vér-si: et in-i-qui-tá-tes nó-stræ qua-si vén-tus ab-stu-lé-runt nos; ab-scon-dí-sti fá-ci-em tú-

am a nó-bis, et al-li-sí-sti nos in má-nu in-i-qui-tá-tis nó-stræ.

R. Rorate

3. Ví-de Dó-mi-ne af-fli-cti-ó-nem pó-pu-li tú-i, et mít-te quem mis-sú-rus es:

e-mít-te A-gnum do-mi-na-tó-rem tér-ræ, de pé-tra de-sér-ti ad món-tem fí-li-æ

Sí-on: ut áu-fe-rat íp-se jú-gum ca-pti-vi-tá-tis nó-stræ.

R. Rorate

4. Con-so-lá-mi-ni, con-so-lá-mi-ni, pó-pu-le mé-us: ci-to vé-ni-et sá-lus tú-a:

quá-re mœ-ró-re con-sú-me-ris, qui-a in-no-vá-vit te dó-lor? Sal-vá-bo te, nó-li ti-

mé-re, e-go e-nim sum Dó-mi-nus Dé-us tú-us, Sán-ctus Is-ra-el, red-ém-ptor tú-us.

R. Rorate

2. Noël

Lætabundus

1. Læ-ta-bún-dus Ex-súltet fi-dé-lis chó-rus, Al-le-lú-ia: 2. Ré-gem ré-gum In-tá-ctæ pró-fú-dit thó-rus.

Res mi-rán-da. 3. An-ge-lus con-sí-li-i Ná-tus est de Vir-gi-ne, Sol de stél-la:

4. Sol oc-cá-sum né-sci-ens, Stél-la sem-per rú-ti-lans, Sem-per clá-ra.

5. Sic - ut sí - dus rá - di - um, Pró - fert Vir - go Fí - li - um, Pá - ri fór - ma.

6. Ne - que sí - dus rá - di - o, ne - que Má - ter Fí - li - o Fit cor - rú - pta.

7. Cé - drus ál - ta Lí - ba - ni Con - for - má - tur hýs - só - po Vál - le nó - stra.

8. Vér - bum ens Al - tís - si - mi, Cor - po - rá - ri pás - sum est, Cár - ne súm - pta.

9. I - sa - í - as cé - ci - nit, Sy - na - gó - ga mé - mi - nit, Numquam ta - men dé - si - nit Es - se cá - ca.

10. Si non sú - is vá - ti - bus, Cré - dat vel gen - tí - li - bus Si - byl - lí - nis vér - si - bus Hæc præ - dí - cta.

11. In - fé - lix pró - pe - ra, Cré - de vel vé - te - ra: Cur dam - ná - be - ris, Gens mí - se - ra?

12. Quem dó-cet lít-te-ra, Ná-tum con-sí-de-ra: Ip-sum gé-nu-it Pu-ér-pe-ra. Al-le-lú-ia.

Ecce nomen Domini

Ec-ce nó-men Dó-mi-ni Em-má-nu-el, *quod an-nun-ti-á-tum est per Gá-bri-el,

5.

hó-di-e ap-pá-ru-it in Is-ra-el: per Ma-rí-am Vír-gi-nem est ná-tus Rex.

E-ia! Vír-go Dé-um gé-nu-it, ut di-vi-na vó-lu-it cle-mén-ti-a. In Béth-le-hem ná-tus est,

et in Je-rú-sa-lem ví-sus est, et in ó-mnem tér-ram ho-no-ri-fi-cá-tus est Rex Is-ra-el.

Puer natus

Pú-er ná-tus in Béth-le-hem, al-le-lú-ia: Un-de gáu-det Je-rú-sa-lem, al-le-lú-ia, al-le-lú-ia.

1.

R. In có-r-dis jú-bi-lo Chrí-stum ná-tum a-do-ré-mus, Cum nó-vo cán-ti-co.

(Même accompagnement pour les 14 Strophes.)

3. Septuagésime

Media vita

4. Mé - di - a ví - ta in mór - te sú - mus: quem quæ - ri - mus ad - ju -

tó - rem, ni - si te Dó - mi - ne? qui pro pec - cá - tis nó - stris

jú - ste i - rá - sce - ris: * Sán - cte Dé - us,

Sán - cte fór - tis, Sán - cte mi - sé - ri -

cors Sal - vá - tor, a - má - ræ mór - ti ne trá - das nos. V. 1. In te spe - ra -

vé - runt pá - tres nó - stri; spe - ra - vé - runt, et li - be -

rá - sti é - os. * Sán - cte. V. 2. Ad te cla - ma -

vé - - runt pá - tres nó - stri; cla - ma - vé - runt, et non sunt con -

fú - si. * Sán - cte. Gló - ri - a Pá - - tri, et

Fí - li - - o, et Spi - rí - tu - i Sán - cto. * Sán - cte.

4. Carême

Miserere mei Deus

Miserère mé - i Dé - us: * secúndum mágnam mise - ri - cór - di - am tú - am.

2.

Tous les versets
s'adaptent sur ce même
accompagnement.

Attende Domine

At - tén - de Dó - mi - ne, et mi - se - ré - re, qui - a pec - cá - vi - mus tí - bi.

5.

Le chœur répète Attende.

1. Ad te Rex súm - me, ó - mni - um red - ém - ptor, ó - cu - los nó - stros sub - le - vá - mus flén - tes:

ex - áu - di, Chrí - ste, sup - pli - cán - tum pré - ces. R. Attende.

Même accompagnement
pour les autres versets.

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Miserere et parce

Mi - se - ré - re, et pár - ce cle - men - tís - si - me

Dó - mi - ne pó - pu - lo tú - o: * Qui - a pec - cá - vi - mus tí - bi.

1. Pro - strá - ti ó - mnes lá - cri - mas pro - dú - ci - mus: pan - dén - tes tí - bi oc - cúl -

ta quæ ad - mí - si - mus, a te Dé - us vé - ni - am de - pó - sci - mus.

* Quia peccávimus tibi.

2. O - ra - ti - ó - nes sa - cer - dó - tum ác - ci - pe, et quæ - que pó - stu - lant af -

flu - én - ter trí - bu - e: ac tú - æ plé - bi mi - se - ré - re Dó - mi - ne. * Quia.

3. Fu - ró - rem tú - um ad - du - xí - sti su - per nos: nó - stra de - lí - cta

dí - re cu - ra - vé - runt nos: et abs - que úl - la spe de - fé - ci - mus. * Quia.

4. Trá - di - ti sú - mus má - lis quæ né - sci - mus, et ó - mne má - lum ír - ru - it .

su - per nos: et in - vo - cá - vi - mus, et non au - dí - vi - mus. * Quia.

5. O - mnes cla - má - mus, ó - mnes te re - quí - ri - mus: te pœ - ni - tén - tes lá -

eri - mis pro - sé - qui - mur: cu - jús - que í - ram í - psi pro - vo - cá - vi - mus. * Quia.

6. Te de - pre - cán - tes, te ge - mén - tes pó - sci - mus: te Jé - su Chrí - ste pro -

ster - ná - ti pé - ti - mus: tú - a pot - é - stas jam súb - ve - let mí - se - ros. * Quia.

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7. Con - fes - si - ó - nem tú - æ plé - bis á - ci - pe, quam la - men - tán - tes co -

ram te ef - fún - di - mus: et pro ad - mís - sis cór - de in - ge - mí - sci - mus. * Quia.

8. Pá - cem ro - gá - mus, pá - cem nó - bis trí - bu - e: á - mo - ve bél - la et

nos ó - mnes é - ru - e: hú - mi - li pré - ce po - stu - lá - mus Dó - mi - ne. * Quia.

9. In - cli - na áu - rem Dé - us cle - men - tís - si - me: jam a - blu - án - tur de -

li - ctó - rum má - cu - læ: et a per - í - cu - lis tu be - ní - gnus éx - i - me. * Quia.

5. Passion
Stabat Mater

Pour finir:

Stá.bat Má.ter do.lo.ró.sa Jux.ta crú.cem la.cri.mó.sa, Dum pen.dé.bat Fí.li.us. A - men.

6.

(même accom-
pagnement
pour les toutes
les strophes.)

Salve Crux sancta

Sál - ve Crux sán - cta, sál - ve mún - di gló - ri - a, Vé - ra spes nó -

1.

stra, vé - ra fé - rens gáu - di - a, Sí - gnum sa - lú - tis, sá - lus in per - í -

Pour finir:

cu - lis, Vi - tá - le lí - gnum ví - tam fé - rens ó - - mni - um. A - men.

6. Pâques

Christus resurgens

Chri.stus re - súr - gens * ex mór - tu - is, jam non mó - ri -

2.

tur: mors il - li ul - tra non do - mi - ná - bi - tur:

* Quod e - nim mór - tu - us est pec - cá - to, mór - tu - us est se - mel; quod au -

tem ví - vit, ví - vit Dé - o, al - le -

lú - ia, al - le - lú - ia. V. Dí - cant nunc Ju - dá - i quó - mo -

do mí - li - tes cu - sto - di - én - tes se - púl - crum per - di - dé - runt Ré - gem;

ad lá - pi - dis po - si - ti - ó - nem qua - re non ser - vá - bant Pé -

tram ju - - stí - ti - æ; aut se - púl - tum ré - dant, aut re - sur - gén -

tem ad - ó - rent, no - bis - cum di - cén - tes. * Quod e - nim. Gló - - ri - a

Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. * Quod e - nim.

Salve festa dies

Sál - ve fé - sta dí - es, tó - to ve - ne - rá - bi - lis é - vo, Qua Dé -

us in - fér - num ví - cit et ás - tra té - net.

*Le chœur reprend
Salve festa.*

2. Ec - ce re - na - scén - tis te - stá - tur grá - ti - a mún - di

O - mni - a cum Dó - mi - no dó - na re - dis - se sú - o. Salve.

3. Nam - que tri - um - phán - ti post trí - sti - a tár - ta - ra Chri - sto

Un - di - que frón - de né - mus, grá - mi - na fló - re fá - vent. Salve.

4. Qui gé - nus hu - má - num cér - nens mer - sis - se pro - fún - do,

The first system of music for piece 4 consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand.

Ut hó - mi - nem e - ri - pe - res, es quo - que fá - ctus hó - mo. Salve.

The second system of music for piece 4 continues the vocal line and piano accompaniment. The vocal line ends with a quarter rest and a fermata. The piano accompaniment continues with a similar harmonic structure.

5. Trí - sti - a ces - sé - runt in - fér - næ vín - cu - la lé - gis,

The first system of music for piece 5 consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand.

Ex - pa - vít - que chá - os lú - mi - nis ó - re pré - mi. Salve.

The second system of music for piece 5 continues the vocal line and piano accompaniment. The vocal line ends with a quarter rest and a fermata. The piano accompaniment continues with a similar harmonic structure.

6. Pol - li - ci - tam sed réd - de fi - dem, pré - cor, ál - ma pot - é - stas:

The first system of music for piece 6 consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand.

Tér - ti - a lux ré - di - it, súr - ge se - púl - te mé - us. Salve.

The second system of music for piece 6 continues the vocal line and piano accompaniment. The vocal line ends with a quarter rest and a fermata. The piano accompaniment continues with a similar harmonic structure.

7. Sól - ve ca - te - ná - tas in - fér - ni cár - ce - ris úm - bras,

The first system of music for piece 7 consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand.

Et ré - vo - ca súr - sum quid - quid ad í - ma rú - it. Salve.

8. Réd - de tú - am fá - ci - em, vi - de - ant ut sá - cu - la lú - men;

Réd - de dí - em qui nos, te mo - ri - én - te, fú - git. Salve.

Exsultemus

Ex.sul.té.mus et læ.té.mur hó.di.e, Dí.es í.ste, dí.es est læ.tí.ti.æ:

* Al - le - lú - ia, re - sur - ré - xit Dó - mi - nus.

(Même accompagnement pour les autres strophes.)

7. Ascension

Omnes gentes

Al - le - lú - ia: * Al - le - lú - ia, al - le - lú - ia. Ps. 46 O - mnes gén.tes pláu.di.

te má.ni.bus: ju.bi.lá.te Dé.o in.vó.ce ex.sul.ta.ti.ó.nis.

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* Al - le - lú - ia, al - le - lú - ia. V. Quó - ni - am Dó - mi - nus ex - cél - sus, ter - ri - bi - lis:

rex má - gnus su - per ó - mnem tér - ram.

Al - le - lú - ia: * al - le - lú - ia, al - le - lú - ia. V. Sub - jé -

cit pó - pu - los nó - bis: et gén - tes sub pé - di - bus nó - stris. * Al - le - lú - ia, al - le - lú - ia. V. E - lé - git nó -

bis he - re - di - tá - tem sú - am: spé - ci - em Já - cob quam di - lé - xit.

Al - le - lú - ia: * al - le - lú -

ia, al - le - lú - ia. V. A - scén - dit Dé - us in jú - bi - lo: et Dó - mi - nus in vó - ce tú - bæ.

* Al - le - lú - ia, al - le - lú - ia. V. Psál - li - te Dé - o nó - stro, psál - li - te: psál - li - te ré - gi nó -

stro, psál.li te.

Al.le.lú - ia: * al.le.lú - ia, al - le - lú - ia. V. Quó.ni - am rex ómnistér.

The first system of the musical score shows a vocal line in G minor with a piano accompaniment. The vocal line begins with a melodic phrase, followed by a repeat sign and a fermata. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

ræ Dé.us: psál.li - te sa.pi.én.ter. * Al.le.lú - ia, al - le - lú - ia. V. Re - gná.bit Dé.us su.per

The second system continues the musical piece. The vocal line features a melodic phrase with a fermata, followed by a repeat sign. The piano accompaniment continues with its harmonic support, showing some chordal changes.

gén.tes: Dé.us sé - det su.per sé.dem sán.ctam sú.am.

Al.le.lú - ia: * al.le.lú - ia, al - le - lú - ia.

The third system shows the vocal line with a melodic phrase and a fermata, followed by a repeat sign. The piano accompaniment continues with its harmonic support, showing some chordal changes.

V. Prín.ci - pes po - pu.ló - rum con.gre.gá.ti sunt cum Dé.o A - bra.ham: quó.ni - am dí - i fór.tes tér.

The fourth system continues the musical piece. The vocal line features a melodic phrase with a fermata, followed by a repeat sign. The piano accompaniment continues with its harmonic support, showing some chordal changes.

ræ ve.hemén.tere le.vá.ti sunt. * Al.le.lú - ia, al - le - lú - ia. * V. Gló - ri.a Pá.tri,et Fí - li - o,

The fifth system continues the musical piece. The vocal line features a melodic phrase with a fermata, followed by a repeat sign. The piano accompaniment continues with its harmonic support, showing some chordal changes.

et Spi.rí - tu.i Sán - cto.

Al.le.lú - ia: * al.le.lú - ia, al - le - lú - ia.

The sixth system continues the musical piece. The vocal line features a melodic phrase with a fermata, followed by a repeat sign. The piano accompaniment continues with its harmonic support, showing some chordal changes.

Ÿ Sic - ut é - rat in prin - ci - pi - o, et nunc, et sem - per, et in sǎ - cu - la sǎ - cu - ló - rum. A - men.

*Al - le - lú - ia, al - le - lú - ia. R. Al - le - lú - ia: * al - le - lú - ia, al - le - lú - ia.

8. Pentecôte

Veni Sancte

1. Vé - ni Sán - cte Spí - ri - tus, Et e - mít - te cǎ - li - tus Lú - cis tú - æ rá - di - um.

2. Vé - ni pá - ter páu - pe - rum, Vé - ni dá - tor mú - ne - rum, Vé - ni lú - men cór - di - um.

3. Con - so - lá - tor ó - pti - me, Dúl - cis hó - spes á - ni - mǎ, Dúl - ce re - fri - gé - ri - um.

4. In la - bó - re ré - qui - es, In æ - stu tem - pé - ri - es, In flé - tu so - lá - ti - um.

5. O lux be - a - tis - si - ma, Ré - ple cór - dis ín - ti - ma tu - ó - rum fi - dé - li - um.

6. Si - ne tú - o nú - mi - ne, Ni - hil est in hó - mi - ne, Ni - hil est in nó - xi - um.

7. Lá - va quod est sór - di - dum, Rí - ga quod est á - ri - dum, Sá - na quod est sáu - ci - um.

8. Flé - cte quod est ri - gi - dum, Fó - ve quod est fri - gi - dum, Ré - ge quod est dé - vi - um.

9. Da tú - is fi - dé - li - bus, In te con - fi - dén - ti - bus, Sá - crum se - pte - ná - ri - um. 10. Da vir - tú - tis

mé - ri - tum, Da sa - lú - tis éx - i - tum, Da per - én - ne gáu - di - um. A - men. Al - le - lú - ia.

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Qui procedis

1. Qui pro - cé - dis ab u - tró - que, Ge - ni - tó - ri Ge - ni - tó - que, Pá - ri - ter Pa - rá - cli - te.

1
et 2

2. Réd - de lín - guas e - lo - quén - tes, Fac fer - vén - tes in te mén - tes Flám - ma tú - a dí - vi - te.

3. A - mor Pá - tris Fi - li - í - que, Par am - bó - rum, et u - tri - que Cóm - par et con - sí - mi - lis.

4. Cún - cta ré - ples, cún - cta fó - ves, A - stras ré - gis, cæ - lum mó - ves, Pér - ma - nens im - mó - bi - lis.

5. Lú - men cá - rum, lú - men clá - rum, In - ter - ná - rum te - ne - brá - rum Ef - fu - gas ca - lí - gi - nem.

6. Per te mún - di sunt mandá - ti: Tu pec - cá - tum, tu pec - cá - ti Dé - stru - is ru - bí - gi - nem.

7. Ve - ri - tá - tem nó - tam fá - cis, Et o - stén - dis ví - am pá - cis, Et í - ter ju - sti - ti - æ.

8. Per-ver-só-rum cór-da ví-tas, Et bo-nó-rum cór-da dí-tas Mú-ne-re sci-én-ti-æ

Musical score for item 8, featuring a treble and bass clef with Latin lyrics.

9. Te do-cén-te nil ob-scú-rum, Te re-gén-te nil im-pú-rum Sub tú-a præ-sén-ti-a.

Musical score for item 9, featuring a treble and bass clef with Latin lyrics.

10. Glo-ri-á-tur mens ju-cún-da Per te læ-ta; per te mún-da Gaú-det con-sci-én-ti-a.

Musical score for item 10, featuring a treble and bass clef with Latin lyrics.

11. Tu com-mú-tas e-le-mén-ta: Per te sú-am sa-cra-mén-ta Há-bent ef-fi-cá-ci-am.

Musical score for item 11, featuring a treble and bass clef with Latin lyrics.

12. Tu no-cí-vam vim re-pél-lis, Tu con-fú-tas et re-fél-lis Hó-sti-um ne-quí-ti-am.

Musical score for item 12, featuring a treble and bass clef with Latin lyrics.

13. Quan-do vé-nis, cór-da lé-nis: Quan-do súb-is, á-træ nú-bis Ef-fu-git ob-scú-ri-tas.

Musical score for item 13, featuring a treble and bass clef with Latin lyrics.

14. Sá-cer í-gnis, cor fi-dé-lis In-tus ú-ris, et a cú-ris Púr-gas, quando ví-si-tas.

Musical score for item 14, featuring a treble and bass clef with Latin lyrics.

15. Mén-tes pri-us im-pe-ri - tas Et so-pi-tas et ob-li-tas E-ru-dis et éx-ci-tas.

16. F6-ves lín-guas, fór-mas só - num; Cor ad bó-num fá - cit pró-num A te dá-ta cá-ri-tas.

17. O ju - vá-men op-pres-só-rum, O so-lá-men mi-se-ró-rum, Páu-pe-rum re-fú-gi-um.

18. Da con-témptum ter-re-nó-rum, Ad a-mó-rem su-per-nó-rum Trá-he de-si-dé-ri-um. A - men.

9. Trinité et dimanches dans l'année

Duo Seraphim

Dú - o Sé - ra-phem * cla - má - bant ál - ter ad ál - te - rum:

* Sán - ctus, Sán - ctus, Sán - ctus

Dó - mi - nus Dé - us Sá - ba - oth: † Plé-na est ó - mnis

tér - - ra gló - - - - ri - a é - - jus. V. Tres sunt

qui te - sti - mó - ni - um dant in cæ - lo, Pá - ter, Vér - bum, et Spi - ri - tus Sán - ctus,

et hi tres ú - num sunt. * Sán - - - ctus. Gló - ri - a

Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - - - cto. † Plena est.

Adesto sancta Trinitas

Ad - é - sto sán - cta Trí - ni - tas, Par splén - dor, ú - na Dé - i -

tas, Quæ éx - stas ré - rum ó - mni - um Si - ne

Pour finir:

A - men.

fi - ne prin - cí - pi - um.

(même accompagnement pour les cinq strophes.)

10. Saint Joseph

Iste quem læti

I - ste, quem læ - ti có - li - mus fi - dé - les, Cú - jus ex - cél - sos, cá - ni - mus tri - úm - phos,

8.

Musical score for the first system, featuring a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 8/8. The music is in a major mode and features a steady eighth-note accompaniment in the piano part.

Hac dí - e Jó - seph mé - ru - it per - én - nis Gáu - di - a ví - tæ. *Pour finir:* A - men.

Musical score for the second system, continuing the vocal line and piano accompaniment. It concludes with a final cadence and the instruction "Pour finir: A - men."

O felicem virum

O fe - lí - cem ví - rum * be - á - tum Jó - seph! cú - i dá - tum est

1.

Musical score for the third system, starting with a first ending bracket. The key signature changes to two sharps (F# and C#) and the time signature is 8/8. The piano accompaniment continues with eighth notes.

Dé - um, quem múl - ti re - ges vo - lu - é - runt vi - dé - re, et non vi - dé - runt,

Musical score for the fourth system, continuing the vocal line and piano accompaniment. The piano part features a consistent eighth-note accompaniment.

au - dí - re, et non au - di - é - runt, non so - lum vi - dé - re, et au - dí - re,

Musical score for the fifth system, continuing the vocal line and piano accompaniment. The piano part features a consistent eighth-note accompaniment.

sed por - tá - re et com - plé - cti, de - o - scu - lá - ri, ve - stí - re et cu - sto - dí - re.

Musical score for the sixth system, concluding the vocal line and piano accompaniment. The piano part features a consistent eighth-note accompaniment.

Litanies

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

Musical score for the Litanies section, featuring a vocal line and piano accompaniment. The piano part features a consistent eighth-note accompaniment. The section is divided into three phrases by double bar lines.

Chri - ste áu - di nos. Chri - ste ex - áu - di nos. Pá - ter de cæ - lis Dé - us,

mi - se - ré - re nó - bis. etc. Sáncta Ma - ri - a, ó - ra pro nó - bis.

*Toutes les invocations
s'adaptent sur cette
formule. Pour Agnus
Dei, suivez:*

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

{	pár - ce nó - bis	Dó - mi - ne.
	ex - áu - di nos	Dó - mi - ne.
	mi - se - ré - re	nó - bis.

11. Sacré-Cœur

Litanies

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

Chri - ste áu - di nos. Chri - ste ex - áu - di nos. Pá - ter de cæ - lis Dé - us,

mi - se - ré - re nó - bis. etc. Cor Jé - su, Fílii. Pátris æ - tér - ni, mi - se - ré - re nó - bis. etc.

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

{	pár - ce nó - bis, Dó - mi - ne.
	ex - áu - di nos, Dó - mi - ne.
	mi - se - ré - re nó - bis.

Autre chant

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

e - lé - i - son. Chri - ste áu - di nos. Chri - ste ex - áu - di nos. Pá - ter de cé - lis Dé - us,

mi - se - ré - re nó - bis. *etc.* Cor Jé - su, Fí - li - i Pá - tris æ - tér - ni, mi - se - ré - re nó - bis. *etc.*

A - gnus Dé - i, qui tól - lis pec - cá - ta mún - di, { pár - ce nó - bis, Dó - mi - ne.
ex - áu - di nos, Dó - mi - ne.
mi - se - ré - re nó - bis.

12. Nativité de S. Jean Baptiste

Quis olim

1. Quis ó - lim hic é - rit Pú - er qui ná - sci - tur? Quæ se jam éx - e - rit, Quid o - pe -

rá - bi - tur Dé - i po - tén - ti - a? 2. Na - scén - te Fí - li - o, Vox pá - tri réd - di - tur,

Dé-i con-sí-li-o Má-ter im-bú-i-tur; Stú-pat vi-cí-ni-a. 3. Sit plé-num gáu-di-um

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady bass line with chords in the right hand.

Ad hæc na-tá-li-a: Non i-ræ fi-li-um Má-tris fe-li-ci-a E-mít-tunt vis-ce-ra.

The second system continues the musical piece with a vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with a mix of eighth and sixteenth notes. The piano accompaniment maintains a consistent harmonic support.

4. Dú-cem me quæ-ri-te Hú-jus in-fán-ti-æ. Ex ál-to trá-di-tæ Est plé-nus grá-ti-æ,

The third system of music shows the vocal line and piano accompaniment. The vocal line includes a double bar line, indicating a measure rest. The piano accompaniment continues with its characteristic chordal texture.

Qui súr-git ú-be-ra. 5. Pro-phé-ta nás-ci-tur Nó-vus Al-tís-si-mi: Præ-cúr-sor ó-ri-tur

The fourth system features the vocal line and piano accompaniment. The vocal line has a rest at the beginning of the system. The piano accompaniment provides a steady accompaniment throughout.

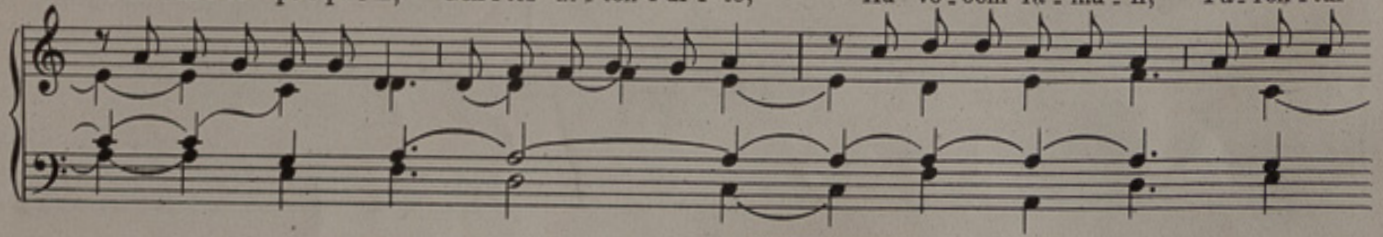
Jam Só-lis pró-xi-mi, Or-bem qui ví-si-tat. 6. En plé-bis cér-ti-or Ad est re-

The fifth system continues the musical piece with a vocal line and piano accompaniment. The vocal line has a rest at the beginning. The piano accompaniment remains consistent in its accompaniment.

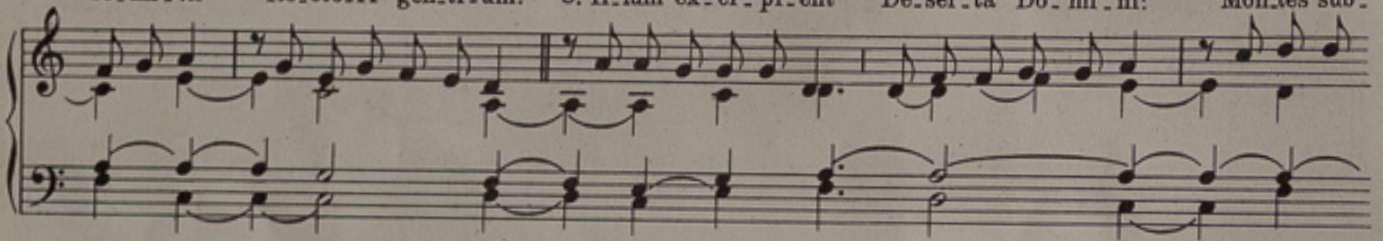
dém-pti-o: Dé-us pro-pín-qui-or, E-ré-cto só-li-o, Dá-vi-dem sú-s-ci-tat.

The sixth and final system on the page shows the vocal line and piano accompaniment. The vocal line has a rest at the beginning. The piano accompaniment concludes the piece with a final chord.

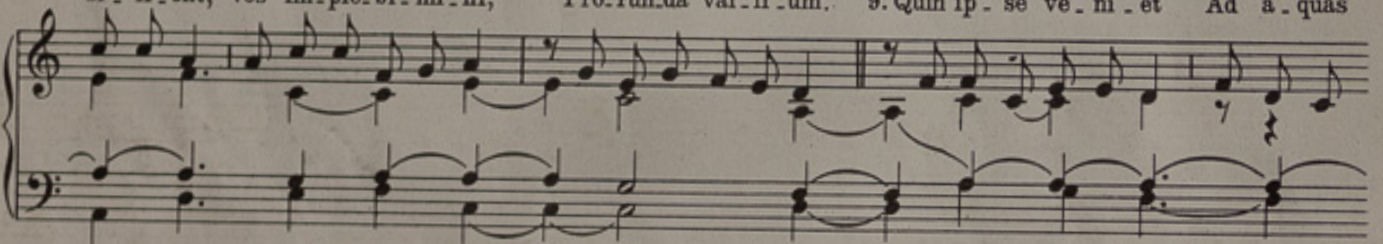
7. Au - dí - te pó - pu - li, Gén - tes at - tén - di - te, Ad vó - cem fá - mu - li, Pa - rén - tur



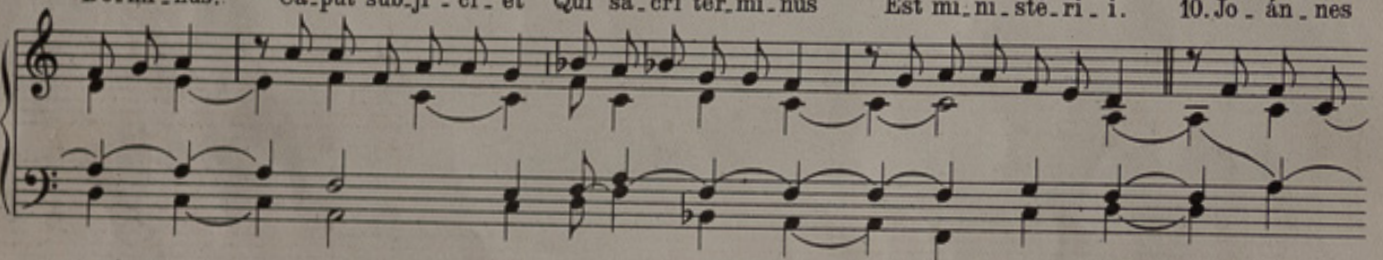
sé - mi - tæ Re - ctó - ri gén - ti - um. 8. Il - lum ex - cí - pi - ent De - sér - ta Dó - mi - ni: Món - tes sub -



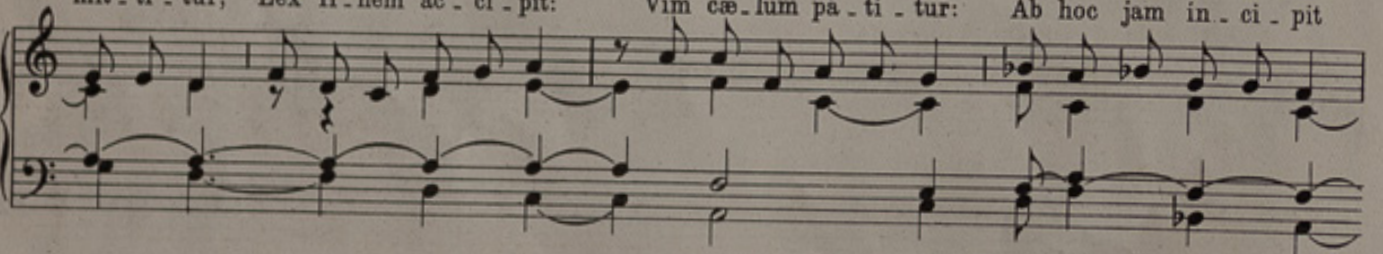
sí - li - ent; Vos im - ple - bí - mi - ni, Pro - fún - da vál - li - um. 9. Quin íp - se vé - ni - et Ad á - quas



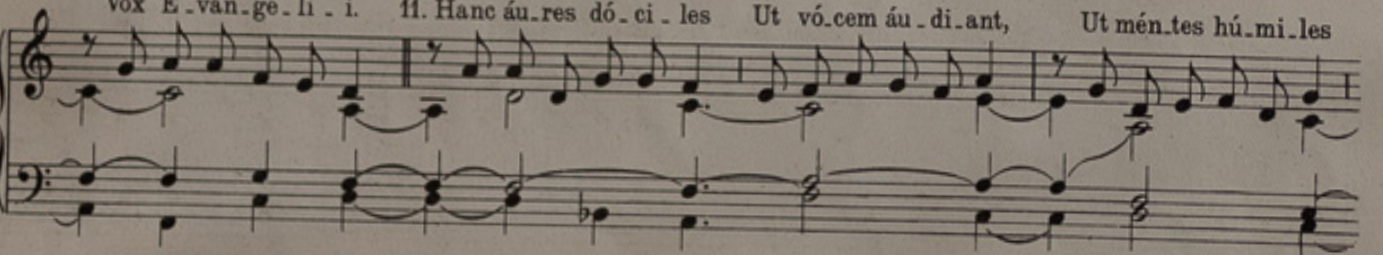
Dó - mi - nus: Cá - put sub - jí - ci - et Qui sá - cri - tér - mi - nus Est mi - ni - sté - ri - i. 10. Jo - án - nes



mít - ti - tur; Lex fí - nem ác - ci - pit: Vim cá - lum pá - ti - tur: Ab hoc jam in - ci - pit



Vox E - van - gé - li - i. 11. Hanc áu - res dó - ci - les Ut vó - cem áu - di - ant, Ut mén - tes hú - mi - les



Hanc, Chri-ste, cá-pi-ant, Frán-ge du-ri-ti-am. 12. In hoc ne sé-gni-ter Læ-té-mur lú-mi-ne,

Trá-he nos fór-ti-ter A Vá-tis flú-mi-ne Ad tú-am grá-ti-am. A - - men.

13. SS. Pierre et Paul

Roma Petro gloriatur

7. 1. Ró-ma Pé-tro glo-ri-é-tur, Ró-ma Pá-u-lum ve-ne-ré-tur Pá-ri re-ve-rén-ti-a.

2. I-mo tó-ta ju-cun-dé-mur Et jo-cún-dis oc-cu-pé-tur Láu-di-bus Ec-clé-si-a.

3. Hi sunt é-jus fun-da-mén-ta, Fun-da-tó-res, ful-ci-mén-ta, Bá-ses, e-pi-stý-li-a.

4. Í-dem sá-ga, qui cor-ti-næ, Pél-les tém-pli ja-cin-thí-næ, Scý-phi, sphé-ræ, lí-li-a.

5. Hi sunt nú-bes có-rus-cán-tes, Tér-ram cór - dis ir-ri - gán - tes Nunc ró - re, nunc plú-vi - a;

6. Hi præ-có-nes nó-væ lé-gis, Et du-ctó - res nó-vi gré-gis Ad Chrí-sti præ-sé-pi - a.

7. La-bó-rum só-ci - i Tri-tú-rant á-re-am, In spe de-ná - ri - i Co-lén-tes ví-ne-am.

8. Hic ven-ti-lán-ti - bus, Se-cé-dit pá-le-a, No-vís-que frú-gi - bus Re-plén-tur hór-re-a.

9. Ip-si món - tes ap-pel-lán-tur: Ip-si pri-us il-lu-strán-tur Vé - ri só-lis lú-mi-ne.

10. Mí-ra vír - tus est e - ó - rum: Fir-ma-mén-ti vel cæ - ló - rum De-si-gnán-tur nó-mi-ne.

11. Fú-gam mór-bis im-pe-rant, Lé-ges mór-tis sú-pe-rant, Ef-fu-gant dæ-mó-ni-a.

Musical score for item 11, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady bass line with chords.

12. Dé-lent i-do-lá-tri-am, Ré-is præ-bent vé-ni-am, Mí-se-ris so-lá-ti-a.

Musical score for item 12, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady bass line with chords.

13. Laus com-mú-nis est am-bó-rum, Quum sint ta-men sin-gu-ló-rum Di-gni-tá-tes pró-pri-æ.

Musical score for item 13, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady bass line with chords.

14. Pé-trus præ-it prin-ci-pá-tu, Páu-lus pól-let ma-gi-strá-tu To-ti-us Ec-clé-si-æ.

Musical score for item 14, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady bass line with chords.

15. Prin-ci-pá-tus ú-ni dá-tur, U-ni-tás-que com-men-dá-tur Fi-de-i ca-thó-li-cæ;

Musical score for item 15, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady bass line with chords.

16. U-nus cór-tex est gra-nó-rum, Sed hæc ú-na vis mul-tó-rum Sub e-ó-dem cór-ti-ce.

Musical score for item 16, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment features a steady bass line with chords.

17. Ró - mam con - vé - ne - rant Sa - lú - tis nún - ti - i, U - bi plus nó - ve - rant In - és - se ví - ti - i,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is G major (one sharp). The vocal line begins with a quarter rest followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ní - hil di - sci - plí - næ. 18. In - sí - stunt ví - ti - is Fi - dé - les mé - di - - ci;

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The vocal line has a quarter rest at the beginning of the system. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Vi - tæ re - mé - di - is Ob - stant phre - né - ti - ci, Fä - tu - i do - ctri - næ. 19. Fä - cta Chri - sti men -

The third system continues the musical piece. It includes a vocal line and piano accompaniment. The vocal line features a quarter rest at the beginning. The piano accompaniment continues with its established pattern.

ti - ó - ne, Sí - mon má - gus cum Ne - ró - ne Con - tur - bän - tur hoc ser - mó - ne, Nec cé -

The fourth system continues the musical piece. It includes a vocal line and piano accompaniment. The vocal line has a quarter rest at the beginning. The piano accompaniment continues with its established pattern.

dunt A - pó - sto - lis. 20. Län - guor cé - dit, mors o - bé - dit, Má - gus cré - pat, Ró - ma cré - dit,

The fifth system continues the musical piece. It includes a vocal line and piano accompaniment. The vocal line has a quarter rest at the beginning. The piano accompaniment continues with its established pattern.

Et ad ví - tam mún - dus ré - dit, Re - pro - bá - tis í - do - lis 21. Né - ro fré - mit sce - le - rá - tus,

The sixth system continues the musical piece. It includes a vocal line and piano accompaniment. The vocal line has a quarter rest at the beginning. The piano accompaniment continues with its established pattern.

Má-gi mór-te de-so-lá-tus, Cú-jus ér-ror é-i grá-tus, Grá-ve præ-ci-pí-ti-um.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major.

22. Bel-la-tó-res præ-e-lé-cti Non a-fi-de-pós-sunt flé-cti Sed in-pú-gna stant e-ré-cti,

Musical score for the second system, featuring a vocal line and a piano accompaniment in G major.

Nec for-mí-dant glá-di-um. 23. Pé-trus, há-res vé-ræ lú-cis, Fert in-vér-sus póe-nam crú-cis,

Musical score for the third system, featuring a vocal line and a piano accompaniment in G major.

Páu-lus í-ctum pu-gi-ó-nis: Nec di-vér-sæ pas-si-ó-nis Sunt di-vér-sa præ-mi-a.

Musical score for the fourth system, featuring a vocal line and a piano accompaniment in G major.

24. Pá-tres súm-mæ di-gni-tá-tis, Súm-mo Ré-gi con-re-gná-tis: Vín-cla nó-stræ pra-vi-tá-tis

Musical score for the fifth system, featuring a vocal line and a piano accompaniment in G major.

Sól-vat vé-stræ pot-e-stá-tis Ef-fi-cax sen-tén-ti-a. A-men.

Musical score for the sixth system, featuring a vocal line and a piano accompaniment in G major.

Dum duceretur

Dum du - ce - ré - tur * Pé - trus A - pó - sto - lus ad

5.

crú - cem, re - plé tus gáu - di - o má - gno di - xit:

crú - cem, re - plé tus gáu - di - o má - gno di - xit:

Non sum dí - gnus i - ta és - se in crú - ce, si - cut Dó - mi - nus

mé - us, qui de Spí - ri - tu Sán - cto con - cé - ptus est,

me au - tem de lí - mo tér - ræ í - pse for - má - vit: nam crux

mé - a cá - put mé - um in tér - ra dé - bet o - stén - de - re.

At il - li ver - té - runt crú - cem, et pé - des é - jus sur - sum con - fi - xé - runt,

má - nus ve - ro de - ór - sum. Dum és - set Pé -

trus in crú - ce, vé - nit túr - ba múl - ta ma - le - dí - cens Cé -

sa - rem, et fe - cé - runt plán - ctum má - gnum an - te crú - cem. Pé - trus

ex - hor - ta - bá - tur é - os de crú - ce, dí - cens: No - lí - te flé - re, sed gau - dé - te mé - cum,

qui - a é - go hó - di - e vá - do vó - bis pa - rá - re ló - cum. Et cum

hoc dí - xis - set, á - it: Grá - ti - as tí - bi á - go pá - stor bó - ne, qui - a ó -

ves quas tra - di - dí - sti mí - hi, com - pa - ti - ún - tur mé - cum:

pé - to nam - - que ut par - ti - ci - pén - - tur mé - cum de grá - ti - a

tú - a in sem - - - - - pi - tér - num.

14. S. Michel

Te sán - ctum Dó - - mi - num * in ex - cél - - - - sis láu - dant ó - -

- mnes An - - ge - - li di - cén - tes: * Te dé - - - - - cet

laus et hó - - - - - nor Dó - mi - - - - - ne. V. Ché - ru - bim

quo - que et Sé - - ra - phim, Sán - - ctus, Sán - - ctus, Sán - - ctus pro.

clá - mant, et ó - mnis cæ - li - cus ór - do di - cén - tes: * Te. Gló - ri - a

Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto. * Te.

15. Pour les Défunts

Congregati sunt

Con - gre - gá - ti sunt, Dé - us, * ad de - vo - rán - dum

1.

me se - du - ctó - res mé - i scri - pta te - nén - tes má - la quæ

gés - si: er - go vo - ci - fe - rán - tur di - cén - tes: Dé - us de - re - lí - quit é - um: per - se - qui - mi - ni et

com - pre - hén - di te é - um: qui - a non est qui lí - be - ret é - um.

* Dé-us mé - us, ne e - lon - gé - ris a me, Dé-us mé - us, in au - xi - li - um

mé - um ré - - spi-ce, Dé - us mé - us, in ad - ju - tó - ri - um mé -

- um in - - tén - - de. V. De - lí - cta ju - ven - tú - tis mé - æ,

ne me - mí - ne - ris, Dó - - mi - ne, et ne a - vér - - tas fá - ci - em

tú - - am a me: quó - ni - am trí - bu - lor, ve - ló - ci - ter

ex - áu - di me, Dó - - mi - - ne.

* Dé-us mé - us. V. Ré - qui - em æ - tér - - nam dó - na é - is, Dó - -

mi - ne, et lux per pé - tu - a lú - ce - at é - is. *V.* Dé - us mé - us.

Languentibus

Lan - guén - ti - bus in Pur - ga - tó - ri - o, Qui pur - gán - tur ar - dó - re ní - mi - o, Et tor - quén - tur

6.

grá - visup - pli - ci - o, Sub - vé - ni - at tú - a com - pás - si - o: O Ma - ri - a! *Pour finir:*
A - men.

(Même accompagnement pour toutes les strophes.)

16. S. Martin

Gaude Sion

1. Gáu - de Sí - on, quæ dí - em ré - co - lis, Qua Mar - tí - nus có - m - par A - pó - sto - lis, Mún - dum vín - cens,

5.

jún - ctus cæ - lí - co - lis Co - ro - ná - tur. 2. Hic Mar - tí - nus, páu - per et mó - di - cus Sér - vus prú - dens, fi - dé - lis

vil - li - cus, Cæ - lo dí - ves, cí - vis an - gé - li - cus Su - bli - má - tur. 3. Hic Mar - tí - nus, jam ca - te - chú - me - nus

Nú - dum vé - stit, et nó - cte pró - ti - nus In se - quén - ti, hac vé - ste Dó - mi - nus Est in - dú - tus.

4. Hic Mar-ti-nus, spér-nens mi-li-ti-am, In-i-mi-cis in-ér-mis ób-vi-am I-re pa-

rat, ba-ptis-mi grá-ti-am As-se-cú-tus. 5. Hic Mar-ti-nus, dum óf-fert hó-sti-am,

In-tus ár-det per Dé-i grá-ti-am: Su-per-sé-dens ap-pá-ret ét-i-am Gló-bus i-gnis.

6. Hic Mar-ti-nus, qui cá-lum ré-se-rat, Má-ri præ-est et tér-ris im-pe-rat, Mór-bos

sá-nat et món-stra sú-pe-rat, Vir in-sí-gnis. 7. Hic Mar-ti-nus, nec mó-ri tí-mu-it,

Nec vi-vén-di la-bó-rem ré-spu-it, Sic-que Dé-i se tó-tum tri-bu-it Vo-lun-tá-ti.

8. Hic Mar-ti-nus, qui núl-li nó-cu-it, Hic Mar-ti-nus, qui cún-ctis pró-fu-it, Hic Mar-ti-nus,

qui tri - næ plá - cu - it Ma - je - stá - ti. 9. Hic Mar - tí - nus, qui fá - na dé - stru - it,

Qui gen - tí - les ad fi - dem ím - bu - it, Et de qui - bus é - os in - stí - tu - it, O - pe - rá - tur.

10. Hic Mar - tí - nus, qui trí - bus mór - tu - is Mé - ri - tis dat ví - tam præ - cí - pu - is: Nunc mo - mén - tis

Dé - um con - tí - nu - is Con - tem - plá - ri. 11. O Mar - tí - ne, pá - stor e - gré - gi - e,

O cæ - lé - stis cón - sors mi - lí - ti - æ, Nos a lú - pi de - fén - das rá - bi - e Sæ - vi - én - tis.

12. O Mar - tí - ne, fac nunc quod gés - se - ras, Dé - o pré - ces pro nó - bis óf - fe - ras,

E - sto mé - mor, quam nun - quam dé - se - ras Tú - æ gén - tis. A - - - - - men.

17. Dédicace

Jerusalem et Sion

1. Je - rú - sa - lem et Sí - on fi - li - æ, Cœ - tus ó - mnis fi - dé - lis cú - ri - æ,

5.

Mé - los pán - gant jú - gis læ - tí - ti - æ: Al - le - lú - ia. 2. Chri - stus e - nim, nór - ma ju - stí - ti - æ,

Má - trem nó - stram des - pón - sat hó - di - e, Quam de lá - cu trá - xit mi - sé - ri - æ, Ec - clé - si - am.

3. Hanc sán - gui - nis et á - quæ mú - ne - re, Dum pên - de - ret in crú - cis ár - bo - re, De pró - pri -

o pró - dú - xit lá - te - re Dé - us hó - mo. 4. For - ma - ré - tur ut sic Ec - clé - si - a,

Fi - gu - rá - tur in prí - ma fé - mi - na, Quæ de có - stis A - dæ est é - di - ta Má - ter Hé - va.

5. Hé - va fú - it no - vér - ca pó - ste - ris: Hæc est má - ter e - lé - cti gé - ne - ris, Ví - tæ pá - rens,

a - sý - lum mí - se - ris, Et tu - té - la. 6. Hæc est cým - ba qua tú - ti vé - hi - mur,

Hoc o - ví - le quo té - cti cón - di - mur: Hæc co - lú - mna qua fir - mi ní - ti - mur Ve - ri - tá - tis.

7. O sol - é - mnis fé - stum læ - tí - ti - æ, Quo u - ní - tur Chri - stus Ec - clé - si - æ,

In quo nó - stræ sa - lú - tis nú - pti - æ Ce - le - brán - tur. 8. Jú - stis in - de sol - vún - tur præ - mi - a

Lá - psis au - tem do - ná - tur vé - ni - a: Et san - ctó - rum au - gén - tur gáu - di - a

An - ge - ló - rum. 9. Ab æ - tér - no fons sa - pi - én - ti - æ, In - tú - i - tu

so - li - us grá - ti - æ, Sic præ - ví - dit in ré - rum sé - ri - e Hæc fu - tú - ra.

10. Chri-stus jún-gens nos sú-is núp-ti-is, Re-cre-á-tos vé-ris de-li-ci-is,

In-ter-és-se fá-ci-at gáu-di-is E-lec-tó-rum. A-men.

Pax æterna

Pax æ-tér-na ab Ae-tér-no hú-ic dó-mu-i. Pax per-én-nis,

Vér-bum Pá-tris, sit pax hú-ic dó-mu-i. Pá-cem pí-us con-so-lá-tor

hú-ic præ-stet dó-mu-i.

18. Pour les Apôtres et les Evangélistes

1. Sál-ve túr-ba du-o-dé-na Chri-sti frá-trum, Dé-o plé-na, Fun-dá-trix Ec-clé-si-æ.

2. Sál-ve sá-cer o se-ná-tus, Cú-jus ó-mnis mún-di stá-tus Súb-di-tur sen-tén-ti-æ.

3. Non jam sér.vi, sed a.mí.ci: Quæ non dé.bent sér.vis dí.ci, Chrí.sti nó.stis áb.di.ta.

4. Vos e.lé.git ut i.ré.tis, Et cum frú.ctu re.di.ré.tis, Pá.ce mún.do trá.di.ta.

5. Se.mi.ná.stis cum do.ló.re: Frú.ges ám.plas cum ma.jó.re Mes.su.i.stis gáu.di.o.

6. Fí.di Chrí.sto per.man.sí.stis: E.jus cáu.sa per.tu.li.stis Es.se cún.ctis ó.di.o.

7. Mún.di ví.les et de.spéc.ti, Jam.se.dé.tis præ.e.lé.cti Na.ti.ó.num jú.di.ces.

8. Er.go súr.sum ag.gre.gá.ti, Et ho.nó.re co.ro.ná.ti, Nos au.dí.te súp pli.ces.

9. Grán.dis ví.a nó.bis ré.stat, Dí.rus hó.stis nos in.fé.stat, Grá.ve má.net præ.li.um.

10. Per vos réc-te gra-di-á-mur, Ut vic-tó-res as-se-quá-mur Jú-ge cæ-li præ-mi-um. A - men.

19. Pour diverses nécessités

Parce Domine

Pár - ce Dó-mi - ne, * pár - ce pó - pu - lo tú - o, quem red -

5.

e - mí - sti, Chri-ste, sán - gui - ne tú - o: ut

non in æ - tér - num i - ras - cá - ris nó - bis.

Te decet laus

Te dé - cet laus, * te dé - cet hým-nus, tí - bi gló - ri - a Dé-o Pá-tri et Fí - li - o,

2.

cum Sán - cto Spi - ri - tu, in sæ - cu - la sæ - cu - ló - rum. A - men.

XI. Hymne d'Action de grâces

Ton solennel

Te Dé - um lau - dá - mus: * te Dó - mi - num con - fi - té - mur. Te æ - tér - num Pá - trem

ó - mnistér - ra ve - ne - rá - tur. Tí - bi ó - mnes An - ge - li, tí - bi cæ - li et u - ni - vér - sæ - pot - e -

stá - tes: Tí - bi Ché - ru - bim et Sé - ra - phim in - ces - sá - bi - li vó - ce pro - clá - mant:

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

Plé - ni sunt cæ - li et tér - ra ma - je - stá - tis gló - ri - æ tú - æ. Te glo - ri - ó - sus

A - po - sto - ló - rum chó - rus: Te Pro - phe - tá - rum lau - dá - bi - lis nú - me - rus:

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Te Már-ty-rum can-di-dá-tus láu-dat ex-ér-ci-tus. Te per ór-bem ter-rá-rum

sán-cta con-fi-té-tur Ec-clé-si-a: Pá-trem im-mén-sæ ma-je-stá-tis:

Ve-ne-rán-dum tú-um vé-rum et ú-ni-cum Fí-li-um: Sán-ctum quo-que

Pa-rá-eli-tum Spí-ri-tum. Tu Rex gló-ri-æ, Chrí-ste. Tu Pá-tris sem-pi-tér-nus es Fí-li-us.

Tu ad li-be-rán-dum su-sce-ptú-rus hó-mi-nem, non hor-ru-i-sti Vír-gi-nis

ú-te-rum. Tu de-ví-cto mór-tis a-cú-le-o, a-pe-ru-

i-sti cre-dén-ti-bus ré-gna cæ-ló-rum. Tu ad déx-te-ram Dé-i sé-des, in gló-ri-a Pá-tris.

Jú - dex cré - de - ris és - se ven - tú - rus. Te er - go quæ - su - mus, tú - is fá - mu - lis

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment uses a grand staff with treble and bass clefs. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

súb - ve - ni, quos pre - ti - ó - so sán - gui - ne red - e - mí - sti. Æ - tér - na fac

The second system of music continues the vocal line and piano accompaniment. The vocal line includes a fermata over a note, and the piano accompaniment features a prominent bass line with sustained notes and chords.

cum sán - ctis tú - is in gló - ri - a nu - me - rá - ri. Sál - vum fac pó - pu - lum tú - um Dó - mi - ne,

The third system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over a note, and the piano accompaniment features a prominent bass line with sustained notes and chords.

et bé - ne - dic he - re - di - tá - ti tú - æ. Et ré - ge é - os, et ex - tól - le il - los

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over a note, and the piano accompaniment features a prominent bass line with sustained notes and chords.

us - que in æ - tér - num. Per sín - gu - los dí - es, be - ne - dí - ci - mus te.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over a note, and the piano accompaniment features a prominent bass line with sustained notes and chords.

Et lau - dá - mus nó - men tú - um in sæ - cu - lum, et in sæ - cu - lum sæ - cu - li.

The sixth system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over a note, and the piano accompaniment features a prominent bass line with sustained notes and chords.

Di - gná - re Dó - mi - ne dí - e í - sto si - ne pec - cá - to nos cu - sto - dí - re.

The seventh system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over a note, and the piano accompaniment features a prominent bass line with sustained notes and chords.

Mi - se - ré - re nó - stri Dó - mi - ne, mi - se - ré - re nó - stri. Fí - at mi -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a 7/8 time signature. The music is written in a style typical of early 20th-century liturgical music.

se - ri - cór - di - a tú - a Dó - mi - ne su - per nos, quem ad - mo - dum spe - rá - vi -

The second system continues the musical piece with a vocal line and piano accompaniment. The vocal line features a melodic line with some grace notes and a steady accompaniment. The piano accompaniment provides a harmonic foundation with chords and moving lines.

mus in te. In te Dó - mi - ne spe - rá - vi: non con - fún - dar in æ - tér - num.

The third system concludes the first part of the text with a vocal line and piano accompaniment. The vocal line ends with a final cadence, and the piano accompaniment provides a clear harmonic resolution.

Ton simple

Te Dé - um lau - dá - mus: * te Dó - mi - num con - fi - té - mur. Te æ - tér - num Pá - trem

The fourth system begins a new section titled 'Ton simple'. It features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a 7/8 time signature. The music is written in a simple, clear style.

ó - mnis tér - ra ve - ne - rá - tur. Tí - bi ó - mnes An - ge - li, tí - bi Cé - li et u - ni - vér - sæ

The fifth system continues the 'Ton simple' section with a vocal line and piano accompaniment. The vocal line features a melodic line with some grace notes and a steady accompaniment. The piano accompaniment provides a harmonic foundation with chords and moving lines.

Pot - e - stá - tes: Tí - bi Ché - ru - bim et Sé - ra - phim in - ces - sá - bi - li vó - ce pro - clá - mant: Sán - ctus:

The sixth system concludes the 'Ton simple' section with a vocal line and piano accompaniment. The vocal line ends with a final cadence, and the piano accompaniment provides a clear harmonic resolution.

Sán - ctus: Sán - ctus Dó - mi - nus Dé - us Sá - ba - oth. Plé - ni sunt cœ - li et tér - ra

ma - je - stá - tis gló - ri - æ tú - æ. Te glo - ri - ó - sus A - po - sto - ló - rum chó - rus:

Te Pro - phe - tá - rum lau - dá - bi - lis nú - me - rus: Te Már - ty - rum can - di - dá - tus láu - dat ex - ér - ci - tus.

Te per ór - bem ter - rá - rum sán - cta con - fi - té - tur Ec - clé - si - a: Pá - trem

im - mén - sã ma - je - stá - tis: Ve - ne - rán - dum tú - um vé - rum et ú - ni - cum Fí - li - um. Sán - ctum quo - que

Pa - rá - cli - tum Spi - ri - tum. Tu Rex gló - ri - æ, Chrí - ste, Tu Pá - tris sem - pi - tér - nus es Fí - li - us.

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Tu ad li - be - rã - dum su - sce - ptú - rus hó - mi - nem, non hor - ru - í - sti Vir - gi - nis ú - te - rum.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Tu de - vi - cto mór - tis a - cú - le - o, a - pe - ru - í - sti cre - dën - ti - bus ré - gna cœ - lô - rum.

The second system of music continues the vocal line and piano accompaniment. The vocal line maintains its eighth-note pattern, and the piano accompaniment provides harmonic support with chords and a consistent bass line.

Tu ad dëx - te - ram Dé - i sé - des in gló - ri - a Pá - tris. Jú - dex cré - de - ris és - se ven - tú - rus.

The third system of music continues the vocal line and piano accompaniment. The vocal line includes a double bar line after the first phrase, indicating a breath or a change in phrasing. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

Te er - go quæ - su - mus, tú - is fá - mu - lis súb - ve - ni, quos pre - ti - ó - so sã - gui - ne red - e - mí - sti.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes, and the piano accompaniment provides a steady harmonic foundation.

Æ - tér - na fac cum Sán - ctis tú - is in gló - ri - a nu - me - rá - - ri.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a more varied rhythmic pattern, and the piano accompaniment includes some longer note values in the right hand.

Sál - vum fac pó - pu - lum tú - um Dó - mi - ne, et bé - ne - dic he - re - di - tá - ti tú - æ.

The sixth system of music concludes the vocal line and piano accompaniment. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure.



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