

NOVA
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AD GRADUALE

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UNA CUM PROFESSORIBUS

Mechliniensis Interdiocœcesani Instituti Musicae Sacrae
composita ac aptata

EDITIO TERTIA

pars v

KYRIALE
ET
MISSA PRO DEFUNCTIS

Auctorum nomina in fine uniuscujusque Missae inscribuntur

MECHLINIÆ, H. DESSAIN

PARS V

ORDINARIUM MISSÆ

INTRODUCTIO, auct. J. VAN NUFFEL.

**AD ASPERGES ME, etc. ; MISSA I. Temp. Paschali, harmonia
auct. J. VAN NUFFEL.**

AD MISSAS II ; III ; IV ; Credo I, auct. M. DE JONG.

AD MISSAS V ; VI ; VII ; Credo II, auct. H. DURIEUX.

AD MISSAS VIII ; IX ; X ; Credo III, auct. FL. PEETERS.

AD MISSAS XI ; XII ; XIII ; Credo IV, auct. G. NEES.

**AD MISSAS XIV ; XV ; XVI ; XVII ; XVIII ; Toni Præfationum
auct. JUL. VYVERMAN.**

AD CANTUS AD LIBITUM, auct. E. DE LAET.

AD MISSAM « REQUIEM », auct. J. VAN NUFFEL.

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ALII CANTUS AD LIBITUM.

novissime approbati.

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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.

The **Saint John Brébeuf Hymnal** uses an inspired series of “**common melodies**” with powerful texts for each feast of the liturgical year: the Baptism of the Lord, the Epiphany, the Ascension, Ordinary Time, and so forth. This strategy means your congregation can be gently weaned off the secular, Broadway-inspired, undignified hymns that have become all too common since the 1970s.

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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ORDINARIUM MISSÆ

PARS V

IN DOMINICIS AD ASPERSIONEM AQUÆ BENEDICTÆ

EXTRA TEMPUS PASCHALE.

Ant. VII.

A - spér - ges me, * Dó - mi - ne, hys - só - po,

et mun - dá - bor: la - vá - bis me, et su - per ni - vem

de - al - bá - bor. Ps. 50. Mi - se - ré - re me - i, De - us, * se - cún - dum

ma - gnam mi - se - ri - cór - di - am tu - am. Gló - ri - a Pa - tri, et

Fí - li - o, et Spi - ri - tu - i San - cto. * Sic - ut e - rat in prin - cí - pi - o,

AD ASPERSIONEM AQUÆ BENEDICTÆ

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

Repetitur Ant. Aspérget me.

In Dominica de Passione et in Dominica Palmarum non dicitur Glória Patri, sed post Psalmum Miserére repetitur immediate Antiphona Aspérget me.

TEMPORE PASCHALI.

Scilicet a Dominica Paschæ usque ad Pentecosten inclusive.

Vi - di a - quam * e - gre - di - én - tem de tem -

Ant.
VIII.

- - plo, a lá - te - re dex - tro, al - le -

- lú - ia : et o - mnes, ad quos per - vé - nit a -

qua i - sta, sal - vi fa - cti sunt,

et di - cent, al - le - lú - ia, al - le - lú - ia.

Ps. 117. Con - f - té - mi - ni Dó - mi - no quó - ni - am bo - nus : * quó - ni - am

in sæ - cu - lum mi - se - ri - cór - di - a e - jus. Gló - ri - a Pa - tri, et

Fi - li - o, et Spi - rí - tu - i San - cto : * Sic - ut e - rat in prin - cí - pi - o,

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

Repetitur Antiphona Vidi aquam.

℣. Osténde nobis, Dómine, misericórdiam tuam. (*Tempore Paschali, additur : Allelúia.*)

℞. Et salutáre tuum da nobis. (*Tempore Paschali Allelúia.*)

℣. Dómine, exáudi oratiónem meam.

℞. Et clamor meus ad te véniat.

℣. Dóminus vobiscum.

℞. Et cum spíritu tuo.

Orémus.

℞. Amen.

ALII CANTUS *ad libitum.*

Ant. VII.

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

la - vá - bis me, et su - per ni - vem de - al - bá - bor.

Ps. Misérére, ut supra.

Ant. IV.

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


la - vá - bis me, et su - per ni - vem de - al - bá - bor.

Ps. 50. Mi - se - ré - re me - i, De - us, * se - cún - dum ma - gnam mi - se - ri -

- cór - di - am tu - am. Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

I. TEMPORE PASCHALI

- tu - i San - cto: * Sic - ut e - rat in prin - cí - pi - o, et nunc, et sem - per,



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



J. V. N.

I. TEMPORE PASCHALI.

(Lux et origo)


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



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



- ste e - lé - i - son. Chri - ste



I. TEMPORE PASCHALI

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

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

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

IV. 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 - di - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá -

I. TEMPORE PASCHALI

- mus te. Grá-ti-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 Chri-ste. Dó-mi-ne De-us, A-

- gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-cá-ta

mun-di. mi-se-re-re no-bis. Qui tol-lis pec-cá-ta mun-di.

I. TEMPORE PASCHALI

sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui

se - des ad d́ex - te - 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 Spi - ri - tu.

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

IV. San - ctus, * San - ctus, San - ctus Dó - mi - nus

I. TEMPORE PASCHALI

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

gló - ri - a tu - a. Ho - sán - na in ex - cœ - lis.

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

Ho - sán - na in ex - cœ - lis.

IV. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

mi - se - ré - re no - bis. A - gnus De - i, *

I. TEMPORE PASCHALI

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.

A Missa Sabbati Sancti usque ad Sabbatum in Albis inclusive.

I - te mis - sa est, al - le - lú - ia, al - le - lú - ia.
De - o grá - ti - as, al - le - lú - ia, al - le - lú - ia.

VIII.

Ab Octava Paschæ ad Sabbatum IV. Temporum Pentecostes inclusive.

I - te, mis - sa est.
De - o grá - ti - as.

VII.

J. V. N.

II. IN FESTIS SOLEMNIBUS. 1.

(Kyrie fons bonitatis)

III. Ky - ri - e * e - lé - i - son.

Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son.

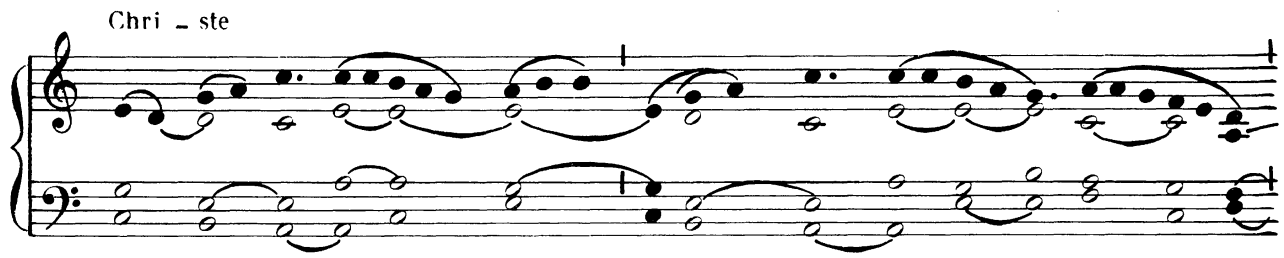
Chri - ste

e - lé - i - son. Chri - ste


e - lé - i - son.

II. IN FESTIS SOLEMNIBUS 1

Chri - ste



e - lé - i - son. Ky - ri - e



e - lé - i - son.



Ky - ri - e



e - lé - i - son. Ky - ri - e *



** e - lé - i - son.



II. IN FESTIS SOLEMNIBUS 1

I. 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. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te.

Grá - ti - 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 Chri - ste.

II. IN FESTIS SOLEMNIBUS 1

Dó - mi - ne De - us, A - gnus De - i, Fi - 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 - ci - pe de - pre - ca - ti -

- ó - nem no - stram. Qui se - des ad dex - te - 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 Sancto

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

I. 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 -

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- na in ex - cél - sis, Be - ne - dí - ctus qui ve - nit in

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

II. IN FESTIS SOLEMNIBUS 1

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 :

mi - se - ré - re no - bis . A - gnus

De - i, * qui tol - lis pec - cá - ta mun - di :

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

III. IN FESTIS SOLEMNIBUS 2

I - te,
De - o

mis - sa est.
grá - ti - as.

III.

Vel secundum communiorem usum.

I - te,
De - o

mis - sa est.
grá - ti - as.

V.

Be - ne - di - cá - mus Dó

mi - no.

V.

M. d. J.

III. IN FESTIS SOLEMNIBUS. 2.

(Kyrie Deus sempiternae)

Ky - ri - e *

e - lé - i - son.

IV.

Ky - ri - e

e - lé - i - son.

Ky - ri - e

e - lé - i - son.

Chri - ste e - lé - i - son.

Chri - ste e - lé - i - son. Chri -

ste e - lé - i - son. Ky - ri -

e e - lé - i - son. Ky - ri -

e e - lé - i - son. Ky - ri -

e *

** e - lé - i - son .

Gló - ri - a in ex - cél - sis De - o . Et in ter -

VIII.

- ra pax ho - mí - ni - bus 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 - gi - mus ti - bi pro - pter ma - gnam

gló - ri - am tu - am . Dó - mi - ne De - us , Rex cœ - lé - stis ,

III. IN FESTIS SOLEMNIBUS 2

De - us Pa - ter o - mni - 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. Qui tol - lis pec - cá -

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

- cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad d é x - te - 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

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

IV. 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 - cél - sis .

III. IN FESTIS SOLEMNIBUS 2

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

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 key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ho - sán - na in ex - cél - sis .

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

A - gnus De - i, * qui tol - - lis pec - cá

The third system begins with the Roman numeral 'IV.' on the left. The vocal line starts with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with the same accompaniment.

- ta mun - di : mi - se - ré - re no - bis .

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment remains consistent.

A - gnus De - i, * qui tol - - lis pec - cá - -

The fifth system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment remains consistent.

- ta mun - di : mi - se - ré - re no - bis .

The sixth system concludes the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment remains consistent.

A - gnus De - i, * qui tol - lis pec - cá -

- ta mun - di : do - na no - bis pa - cem.

M. d. J.

Ite missa est, vel Benedicamus Dómino, ut in fine Missæ præcedentis, secundum communio-rem usum.

IV. IN FESTIS DUPLICIBUS. I.

(Cunctipotens Genitor Deus)

Ky - ri - e * e - - lé - i - son.

Ky - ri - e e - - lé - i - son.

Ky - ri - e e - - lé - i - son.

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

IV. IN FESTIS DUPLICIBUS I

e - lé - i - son . Chri - ste

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

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

e * ** e - lé - i - son .

IV. Gló - ri - a in ex - celsis De - o . Et in ter - ra pax

ho - mi - ni - bus ho - 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 gi - mus ti - bi

pro - pter ma - gnā 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, Fi - li - us Pa - - tris.

IV. IN FESTIS DUPLICIBUS I

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

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti -

- ó - nem no - stram. Qui se - des ad dex - te - 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 - tis - si - mus, Je - su Chri - ste.

Cum San - cto Spí - ri - tu, in gló - ri - a De - i

IV. IN FESTIS DUPLICIBUS I

Pa - tris . A - - - - - men .

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

VIII.

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 - cœl - sis .

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

Ho - sán - na in ex - cœl - sis .

IV. IN FESTIS DUPLICIBUS I

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

VI.

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.

I - te, De - o mis - sa est. grá - ti - as.

I.

Be - ne - di - cá - mus Dó - mi - no .

I.

M. d. J.

V. IN FESTIS DUPLICIBUS. 2.

(Kyrie magnæ Deus potentæ)

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

Ky - ri - e e - - - lé - i - son .

Ky - ri - e e - - - lé - i - son .

Chri - ste e - - - lé - i - son .

Chri - ste e - - - lé - i - son .

Chri - ste e - - - lé - i - son .

V. IN FESTIS DUPLICIBUS 2

Ky - ri - e e - - - lé - i - son .

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a melodic phrase for 'Ky-ri-e' and then a longer phrase for 'e-lei-son'. The piano accompaniment provides harmonic support with chords and moving lines.

Ky - ri - e e - - - lé - i - son .

The second system continues the musical setting of 'Kyrie eleison', maintaining the same melodic and harmonic structure as the first system.

Ky - ri - e * e - - - lé - i - son .

The third system continues the musical setting of 'Kyrie eleison'. A small asterisk is placed above the 'e' in the vocal line, possibly indicating a specific performance instruction.

VIII. Gló - ri - a in ex - cél - sis De - o . Et in ter -

The Gloria section begins with the Roman numeral 'VIII.' on the left. The vocal line starts with 'Gló-ri-a in ex-cél-sis De-o' and then 'Et in ter-'. The piano accompaniment consists of chords and simple melodic lines.

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

The second system of the Gloria section continues the text: '- ra pax ho-mí-ni-bus bo-næ vo-lun-tá-tis'. The musical notation continues with a similar style to the first system.

Lau - dá - mus te . Be - ne - dí - ci - mus te .

The third system of the Gloria section continues the text: 'Lau-dá-mus te. Be-ne-dí-ci-mus te'. The musical notation concludes the section with a final cadence.

Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .

Grá - ti - 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 Chri - ste .

The 3rd edition of the *Edmund Campion Missal* (Sophia Press, 2022) is indispensable for anyone who cares about the Holy Week reforms enacted by Pope Pius XII as it exhaustively explains the similarities and differences between the 1950 Holy Week and the 1962 Holy Week. • <https://ccwatershed.org/Campion/>

Dó - mi - ne De - us , A - gnus De - i , Fi - li - us Pa - tris .

V. IN FESTIS DUPLICIBUS 2

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re

no - bis. Qui tol - lis pec - cá - ta mun - di, sú - ci - pe

de - pre - ca - ti - ó - nem no - stram. Qui se - des ad

déx - te - 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 Dó - mi - nus

IV.

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

tu - a. Ho - sán - na in ex - cël - - sis.

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

Ho - sán - na in ex - cël - - sis.

V. IN FESTIS DUPLICIBUS 2

IV. 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: mi - se - ré - re no - bis.

A - - gnus De - i, * qui tol - lis pec -

- cá - ta mun - di: do - na no - bis pa - cem .

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are Latin text from the Mass, specifically the Agnus Dei. The piano accompaniment features flowing, arpeggiated patterns in the right hand and a more rhythmic accompaniment in the left hand. The score is marked 'IV.' at the beginning of the first system. The lyrics are: 'A - - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.' This phrase is repeated twice. The final system has a different ending: 'A - - gnus De - i, * qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem .'.

VI. IN FESTIS DUPLICIBUS 3

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

The first system of musical notation for 'Kyrie eleison'. It consists of a treble and bass clef staff. The treble staff contains a vocal line with lyrics 'Ky - ri - e e - lé - i - son . Ky - ri -' and a piano accompaniment. The bass staff contains a piano accompaniment. The key signature is two sharps (F# and C#).

- e * **

The second system of musical notation for 'Kyrie eleison'. It continues the vocal line and piano accompaniment from the first system. The lyrics '- e' are above the first measure. There are asterisks above the second and fourth measures, and double asterisks above the fifth measure. The key signature remains two sharps.

e - lé - i - son .

The third system of musical notation for 'Kyrie eleison'. It continues the vocal line and piano accompaniment. The lyrics 'e - lé - i - son .' are above the first measure. The key signature remains two sharps.

VIII. Gló - ri - a in ex - cél - sis De - o . Et in ter - ra

The beginning of the 'Gloria in excelsis Deo' section, marked with a Roman numeral 'VIII.'. It consists of a treble and bass clef staff. The treble staff contains a vocal line with lyrics 'Gló - ri - a in ex - cél - sis De - o . Et in ter - ra' and a piano accompaniment. The bass staff contains a piano accompaniment. The key signature changes to two flats (Bb and Eb).

pax ho - mi - ni - bus ho - næ vo - lun - tá - tis . Lau - dá - mus te .

The second system of musical notation for 'Gloria in excelsis Deo'. It continues the vocal line and piano accompaniment. The lyrics 'pax ho - mi - ni - bus ho - næ vo - lun - tá - tis . Lau - dá - mus te .' are above the first measure. The key signature remains two flats.

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

The third system of musical notation for 'Gloria in excelsis Deo'. It continues the vocal line and piano accompaniment. The lyrics 'Be - ne - dí - ci - mus te . Ad - o - rá - mus te . Glo - ri - fi -' are above the first measure. The key signature remains two flats.

- cá - mus te. Grá - ti - 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 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.



VI. IN FESTIS DUPLICIBUS 3

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe

de - pre - ca - ti - ó - nem no - stram. Qui se - des ad d é x - te - 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 Dó - mi - nus De - us

III.

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

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

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

Ho - sán - na in ex - cél - sis.

VI. IN FESTIS DUPLICIBUS 3

VIII.

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: mi -

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

pec - cá - ta mun - di: do - na no - bis pa - cem.

VIII.

I - te, mis - sa est.
De - o grá - ti - as.

H. D.

VII. IN FESTIS DUPLICIBUS. 4.

(Kyrie Rex splendens)

VIII. Ky - ri - e * e - - -

- lé - i - son. Ky - ri - e e - - -

- lé - i - son. Ky - ri - e e - - -

- lé - i - son. Chri - ste

e - - - lé - i - son. Chri - ste

e - - - lé - i - son.

Chri - ste

e - - - lé - i - son . Ky - ri - e

e - - - lé - i - son .

Ky - ri - e

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

* e - - - - - lé - i - son .

Gló-ri - a in ex - cél - sis De - o. Et in ter - ra pax ho - mí -

VI.

- ni - bus 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 - 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 Chri - ste. Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

VII. IN FESTIS DUPLICIBUS 4

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

tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem

no - stram. Qui se - des ad déx - te - 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 Spi - ri - tu,

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

VIII. 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 - cël - sis .

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

Dó - mi - ni, Ho - sán - na in ex - cël - sis .

VIII. 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 : mi - se - ré - re

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

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

VIII. I - te, De - o mis - sa est. grá - ti - as.

H. D.

VIII. IN FESTIS DUPLICIBUS. 5.

(De Angelis)

V. Ky - ri - e * e - lé - i - son.

Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son.

Chri - ste e - lé - i - son.

Chri - ste e - lé - i - son.

Chri - ste e - lé - i - son.

Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son.

Ky - ri - e * e - lé - i - son. **

V. Gló - ri - a in ex - cél - sis De - o. Et in ter - ra

pax ho - mi - ni - bus 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 - 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 Chri - ste .

Dó - mi - ne De - us, A - gnus De - i, Fi - 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 - ci - pe de - pre - ca - ti - ó - nem no - stram .

Qui se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis.

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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, Dó - -

VI.

- 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 - cél - sis. Be - ne - dí - ctus qui

ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na

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in ex - cél - - - sis.

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

VI.

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.

F. P.

I De - te, mis - sa est.
De - o grá - ti - as.

V.

IX. IN FESTIS B. MARIE V. 1.

(Cum júbilo)

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

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

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

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

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

** e - lé - i - son.

Gló - ri - a in ex - cël - sis De - o . Et in ter - ra

VII.

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te .

Be - ne - dī - ci - mus te . Ad - o - rá - mus te .

Glo - ri - fi - cá - mus te . Grá - ti - 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 Chri - ste. Dó - mi - ne De - us, A - gnus De - i, Fi - 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 - ci - pe de - pre - ca - ti -

- ó - nem no - stram. Qui se - des ad d é x - te - 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

V.

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 - cël - sis.

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

- mi - ni. Hý - - - sán - na in ex - cël - sis.

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: mi - se - ré - re no - bis.



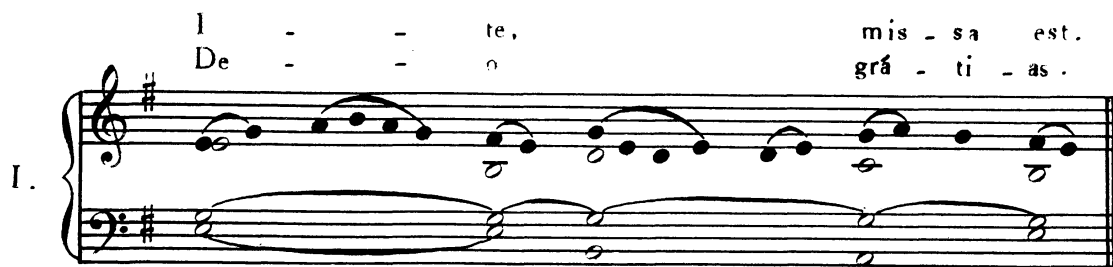
A - gnus De - i * qui tol - lis pec - cá - ta mun - di:



do - na no - bis pa - cem.



I - - te, mis - sa est.
De - - o grá - ti - as.



F. P.

X. IN FESTIS B. MARLÆ V. 2.

(Alme Pater)

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

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

Gló - ri - a in ex - cél - sis De - o . Et in ter - ra pax

VIII.

ho - mí - ni - bus 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 - 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 Chri - ste .

Dó - mi - ne De - us, A - gnus De - i, Fi - 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 - ci - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad déx - te - 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 .

IV. 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 - cél - sis . Be - ne - dí - ctus qui ve - nit

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

IV. A - gnus De - i , * qui tol - lis pec - cá - ta mun - di :

XI. IN DOMINICIS INFRA ANNUM

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 .

F. P.

Ite Missa est, vel Benedicamus Dómino, ut in Missa præcedenti.

XI. IN DOMINICIS INFRA ANNUM.

(Orbis factor)

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

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

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

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

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e - - lé - i - son. Ky - ri - e e - -

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

- e * e - - lé - i - son.

II. Gló - ri - a in ex - cé - l - sis De - o. Et in ter - ra

XI. IN DOMINICIS INFRA ANNUM

pax ho - mí - ni - bus 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 - 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 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 mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad dex - te - 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.

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

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 - cél - sis .

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 :

II.

I.

The musical score is written for two piano parts, labeled II and I. It is in the key of D major (two sharps) and 3/4 time. The lyrics are in Latin and are placed above the treble clef staff of each system. The music consists of flowing sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand. The piece is divided into six systems of music, each with its own set of lyrics. The first system is marked 'II.' and the last system is marked 'I.'.

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

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- 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. I - te, mis - sa est.
De - o grá - ti - as.


I. Be - ne - di - cá - mus Dó - mi - no.

G. N.


XII. IN FESTIS SEMIDUPLICIBUS. 1.

(Pater cuncta)

VIII. Ky-ri-e * e-lé-i-son. Ky-ri-e



e-lé-i-son. Ky-ri-e e-lé-i-son.




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



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



Ky-ri-e e-lé-i-son. Ky-ri-e



* e - lé - i - son .

IV. 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. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te.

Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am.

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

XII. IN FESTIS SEMIDUPLICIBUS 1

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. Qui tol - lis pec - cá - ta

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

sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad

déx - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu

so - lus san - ctus. Tu so - lus Dó - mi - nús. 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

II.

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 Dó - mi - ni .

Ho - sán - na in ex - cé - sis.

II. 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: mi - se - ré - re no - bis. A - gnus De - i, *

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

VIII. I - te, mis - sa est.
De - o grá - ti - as.

G. N.

XIII. IN FESTIS SEMIDUPLICIBUS. 2.

(Stelliferi Conditor orbis)

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

I.

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

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

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

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

e - lé - i - son. Ky - ri - e *

The musical score is written for piano and voice. It consists of six systems of music. Each system includes a piano accompaniment (left and right hands) and a vocal line. The lyrics are in Latin and are placed above the vocal line. The first system is marked 'I.' and includes a star above the first 'Ky-ri-e'. The final system ends with a star above the final 'Ky-ri-e'. The piano accompaniment features flowing sixteenth-note patterns in the right hand and sustained chords in the left hand.

e - lé - i - son .

I. 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 . Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .

Grá - ti - 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 Chri - ste .

Dó - mi - ne De - us, A - gnus De - i, Fi - 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 - ci - pe de - pre - ca - ti - ó - nem no - stram .

Qui se - des ad déx - te - 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 - tis - 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 Dó - mi - nus De - us Sá - ba - oth .

VIII.

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 - na in ex - cél - sis .

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

I.

- 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.

I - te, mis - sa est .
De - o grá - ti - as .

I.

Be - ne - di - cá - mus Dó - mi - no .

I.

G. N.

XIV. INFRA OCTAVAS.

QUÆ NON SUNT DE BEATA MARIA VIRGINIE.

(Jesu Redemptor)

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

The first system of music is for voice and piano. The vocal line is in a soprano register, starting on a G4 and moving through a series of eighth and sixteenth notes with slurs. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using chords and slurs.

Ky - ri - e e - lé - i - son .

The second system continues the vocal and piano parts. The vocal line has a slight rise in pitch towards the end of the phrase. The piano accompaniment maintains its rhythmic and harmonic support.

Ky - ri - e e - lé - i - son .

The third system continues the vocal and piano parts. The vocal line shows a slight dip in pitch before rising again. The piano accompaniment remains consistent.

Chri - ste e - lé - i - son .

The fourth system begins the 'Christe eleison' phrase. The vocal line starts on a G4 and features a prominent melodic line with slurs. The piano accompaniment provides a harmonic foundation.

Chri - ste e - lé - i - son .

The fifth system continues the 'Christe eleison' phrase. The vocal line has a slight rise in pitch. The piano accompaniment features a more active bass line with some dotted rhythms.

Chri - ste e - lé - i - son .

Ky - ri - e e - lé - i - son . Ky -

- ri - e e - lé - i - son . Ky -

- ri - e * e - lé - i - son .

III. Gló - ri - a in ex - celsis De - o . Et in ter - ra pax

ho - mí - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te .

XIV. INFRA OCTAVAS

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

Grá - ti - 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 Chri - ste.

Dó - mi - ne De - us, A - gnus De - i, Fi - 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 - ci - pe de - pre - ca - ti - ó - nem

no - stram. Qui se - des ad d éx - te - 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

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

XIV. INFRA OCTAVAS

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

I.

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 - cél - sis. Be - ne - dí - ctus

qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na

in ex - cél - sis.

VIII. 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 -

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.. 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 .

VIII. I De - - te, mis - - sa est. De - - o grá - - ti - as .

J. V.

XV. IN FESTIS SIMPLICIBUS.

(Dominator Deus)

IV.

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

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

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

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

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

IV. 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 . Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .

Grá - ti - 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 Chri - ste .

XV. IN FESTIS SIMPLICIBUS

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 mun - di, sú - ci - pe de - pre - ca - ti - ó - nem

no - stram. Qui se - des ad d é x - te - ram Pa - tris, mi - se - ré - re no - bis .

Quó - ni - am tu so - lus san - ctus . Tu so - lus Do - 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 Dó - mi - nus De - us

II.

Sá - ha - 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

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

- na in ex - cél - sis.

XV. IN FESTIS SIMPLICIBUS

I.

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: mi - se - ré re no -

- bis. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di:

do - na no - bis pa - cem.

J. V.

XVI. IN FERIS PER ANNUM.

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

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

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

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

II. 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 - cél - sis. Be - ne - di - ctus qui ve - nit

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

1. 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 : 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 -

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- mus Dó - mi - no. De - o grá - ti - as.

J. V.

XVII. IN DOMINICIS ADVENTUS
ET QUADRAGESIMÆ.

Ky - ri - e * e - - lé - i - son.

I.

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

- e e - - lé - i - son. Chri - ste

e - - lé - i - son . Chri - ste e - -

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

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

e - - lé - i - son . Ky - ri - e *

** e - - lé - i - son .

Vel, ubi moris est.

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

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

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

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

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

e - - lé - i - son . Ky - ri - e *

e - - lé - i - son .

XVII. IN DOMINICIS ADVENTUS ET QUADRAGESIMÆ

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

Dó - mi - nus De - us Sá - ba - oth . Ple - ni sunt

coe - li et ter - ra gló - ri - a tu - a . Ho - sán -

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na in ex - cél - sis . 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 :

V.

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.

I.

De - o grá - ti - as.

VI.

J. V.

XVIII. IN FERIIS ADVENTUS
ET QUADRAGESIMÆ,
IN VIGILIIS, FERIIS IV TEMPORUM ET IN MISSA ROGATIONUM.

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

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

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

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

* e - lé - i - son .

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 - cél - sis. 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: mi - se -

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

CREDO I.

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

The first system of music is in G minor (one flat) and 4/4 time. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are 'mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis pec - cá - ta'. The piano part consists of a steady bass line with some harmonic support.

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

The second system continues the vocal line and piano accompaniment from the first system. The lyrics are 'mun - di: do - na no - bis pa - cem .'. The piano part continues with a similar harmonic structure.

De - o grá - ti - as .

The third system is a shorter piece, also in G minor. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are 'De - o grá - ti - as .'. The piano part is more active, with a flowing bass line.

J. V.

CREDO.
I.

IV. Cre - do in u - num De - um, Pa - trem o - mni - po - tén - tem,

The first system of the 'CREDO I.' section is in D major (two sharps) and 4/4 time. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are 'Cre - do in u - num De - um, Pa - trem o - mni - po - tén - tem,'. The piano part has a steady bass line.

fa - ctó - rem cœ - li et ter - ræ, vi - si - bí - li - um ó - mni - um,

The second system continues the vocal line and piano accompaniment. The lyrics are 'fa - ctó - rem cœ - li et ter - ræ, vi - si - bí - li - um ó - mni - um,'. The piano part continues with a similar harmonic structure.

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

The third system continues the vocal line and piano accompaniment. The lyrics are 'et in - vi - si - bí - li - um. Et in u - num Dó mi num'. The piano part continues with a similar harmonic structure.

CREDO I.

Je - sum Chri - stum, Fi - li - um De - i u - ni - gé - ni - tum.

Et ex Pa - tre na - tum an - te ó - mni - a sé - cu - la.

De - um de De - o, lu - men de lú - mi - ne, De - um ve - rum

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. Qui pro - pter nos

hó - mi - nes, et pro - pter no - stram sa - lú - tem de - scén - dit de cœ - lis.

CREDO I.

Et in - car - ná - tus est de Spí - ri - tu San - cto ex Ma - ri - a

Vir - gi - ne : Et ho - mo fa - ctus est . Cru - ci - fi - xus é - ti -

- am pro no - bis : sub Pón - ti - o Pi - lá - to pas - sus, et se -

- púl - tus est . Et re - sur - ré - xit tér - ti - a di - e, se - cún - dum

Scrip - tú - ras. Et a - scén - 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 mór - 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 Fi - li - o si - mul ad - o - rá - tur, et con -

- glo - ri - fi - cá - tur : qui lo - cú - tus est per Pro - phé - tas. Et u - nam

san - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am .

CREDO II.

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - ó - nem

The first system of musical notation consists of a treble and bass staff joined by a brace. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

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

The second system of musical notation continues the piece. It features a treble and bass staff. The melody in the treble staff includes a double bar line, indicating a new phrase. The accompaniment in the bass staff continues with sustained chords and moving lines.

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

The third system of musical notation concludes the section. It shows the final melodic phrase in the treble staff and the corresponding accompaniment in the bass staff. The piece ends with a fermata over the final notes.

M. d. J.

Præter præcedentem tonum authenticum, alii subsequentes usu jam recepti assumi possunt.

CREDO.

II.

Cre - do in u - num De - um, Pa - trem o - mni - po - tén - tem,

The first system of musical notation for 'CREDO.' consists of a treble and bass staff. The treble staff begins with a melodic line, and the bass staff provides accompaniment. The key signature has one sharp (F#).

IV.

fac - ctó - rem cœ - li et ter - ræ, vi - si - bí - li - um ó mni - um,

The second system of musical notation continues the piece. It features a treble and bass staff. The melody in the treble staff includes a double bar line. The accompaniment in the bass staff continues with sustained chords and moving lines.

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

The third system of musical notation concludes the section. It shows the final melodic phrase in the treble staff and the corresponding accompaniment in the bass staff. The piece ends with a fermata over the final notes.

Je - sum Chri - stum, Fi - li - um De - i u - ni - gé - ni - tum .

Et ex Pa - tre na - tum an - te ó - mni - a sé - cu - la .

De - um de De - o, lu - men de lú - mi - ne, De - um ve - rum 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. Qui pro - pter nos hó - mi - nes,

et pro - pter no - stram sa - lú - tem de - scén - dit de cœ - lis .

CREDO II.

Et in - car - ná - tus est de Spí - ri - tu San - cto ex Ma - rí - a

Vir - gi - ne: Et ho - mo fa - ctus est. Cru - ci - fi - xus é - ti - am pro

no - bis: sub Pón - ti - o Pi - lá - to pas - sus et se - púl - tus est .

Et re - sur - ré - xit tér - ti - a di - e se - cún - dum Scri - ptú - ras .

Et a - scén - 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 mór - 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

Fi - li - o, si - mul ad - o - rá - tur et con - glo - ri - fi - cá - tur :

qui lo - cú - tus est per Pro - phé - tas. Et u - nam san - ctam ca -

- thó - li - cam et a - po - stó - li - cam Ec - clé - si - am .

CREDO III.

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - ó - nem

The first system of music is in G major (one sharp) and 4/4 time. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment (bass clef) starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

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

The second system continues the vocal line with quarter notes D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a series of chords: G3-A3-B3, C4-D4-E4, F4-G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6.

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

The third system concludes the vocal line with quarter notes E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment includes a dotted line in the bass line, indicating a fermata or a specific rhythmic treatment.

H. D.

CREDO.
III.

Cre - do in u - num De - um', Pa - trem o - mni - po - tén - tem,

The first system of 'CREDO.' is in G major and 4/4 time. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment (bass clef) begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

fa - ctó - rem cœ - li et ter - ræ, vi - si - bí - li - um ó - mni - um,

The second system continues the vocal line with quarter notes D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a series of chords: G3-A3-B3, C4-D4-E4, F4-G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6.

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

The third system concludes the vocal line with quarter notes E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment includes a dotted line in the bass line, indicating a fermata or a specific rhythmic treatment.

Je - sum Chri - stum, Fi - 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 lí - mi - ne, De - um ve - rum de

De - o ve - ro. Gé - ni - tum, non fa - ctum, con - sub - stan - ti - á - lem Pa - tri :

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per quem ó - mni - a fa - cta sunt. Qui pro - pter nos hó - mi - nes,

et pro - pter no - stram sa - lú - tem de - scén - dit de cœ - lis.

Et in - car - ná - tus est de Spí - ri - tu San - cto ex Ma - rí - a

Vir - gi - ne : Et ho - mo fa - ctus est . Cru - ci - fi - xus é - ti - am pro

no - bis : sub Pón - ti - o Pi - lá - to pas - sus et se - púl - tus est .

Et re - sur - ré - xit tér - ti - a di - e , se - cún - dum Scri - ptú - ras .

Et a - scén - 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 mór - 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

Fi - li - o si - mul ad - o - rá - tur, et con - glo - ri - fi - cá - tur :

qui lo - cú - tus est per Pro - phé - tas. Et u - nam san - ctam

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

CREDO IV.

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - ó - nem pec - ca -

The first system of musical notation consists of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

- tó - rum . Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum .

The second system of musical notation continues the piece. It features similar melodic and harmonic structures as the first system, with a treble and bass clef staff. The key signature remains one sharp.

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

The third system of musical notation concludes the piece. It includes a treble and bass clef staff with melodic and harmonic lines. The key signature is one sharp.

F. P.

CREDO.
IV.

1. Cre - do in u - num De - um, Pa - trem o - mni - po - tén - tem,

The first system of musical notation for 'CREDO IV.' features a treble and bass clef staff. The treble staff has a melodic line, and the bass staff has a harmonic accompaniment. The key signature is one sharp.

fa - ctó - rem cœ - li et ter - ræ, vi - si - bí - li - um ó - mni - um, et

The second system of musical notation continues the piece. It includes a treble and bass clef staff with melodic and harmonic lines. The key signature is one sharp.

in - vi - si - bí - li - um . Et in u - num Dó - mi - num Je - sum

The third system of musical notation concludes the piece. It features a treble and bass clef staff with melodic and harmonic lines. The key signature is one sharp.

Chri - stum, Fi - li - um De - i u - ni - gé - ni - tum. Et ex

Pa - tre na - tum an - te ó - mni - a sá - cu - la. De - um de De - o ,

lu - men de lú - mi - ne, De - um ve - rum 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. Qui pro - pter nos hó - mi - nes,

et pro - pter no - stram sa - lú - tem de - scén - dit de cœ - lis .

Et in - car - ná - tus est de Spí - ri - tu San - cto ex Ma - rí - a

Vir - gi - ne : Et ho - mo fa - ctus est. Cru - ci - fi - xus é - ti - am pro

no - bis : sub Pón - ti - o Pi - lá - to pas - sus et se - púl - tus est.

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Et re - sur - ré - xit tér - ti - a di - e, se - cún - dum Scri - ptú - ras.

Et a - scén - 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 mór - 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

Fi - li - o si - mul ad - o - rá - tur, et con - glo - ri - fi - cá - tur :

qui lo - cú - tus est per Pro - phé - tas. Et u - nam san - ctam

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

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - ó - nem pec - ca -

- tó - rum. Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum.

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

G. N.

¶ Qualislibet cantus hujus Ordinarii superius in una Missa positus adhiberi potest etiam in alia, Feriis tamen exceptis; itemque, pro qualitate Missæ, aut gradu solemnitate, aliquis potest assumi ex iis qui subsequuntur.

TONI PRÆFATIONUM.

I. Tonus solemnus.

ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R̄. A - men.

I

R̄. Et cum spí - ri - tu tu - o.

ψ. Dóminus vobiscum.

R. Ha - bé - mus ad Dó - mi - num.

ψ. Sursum corda.

R. Di - gnum et ju - stum est.

ψ. Grátias agámus
Dómino Deo nostro.

2. ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

R. Et cum spí - ri - tu tu - o.

ψ. Dóminus vobíscum.

R. Ha - bé - mus ad Dó - mi - num.

ψ. Sursum corda.

R. Di - gnum et ju - stum est.

ψ. Grátias agámus
Dómino Deo nostro.

3. *Ps.* Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. *R.* A - men.

R. Et cum spí - ri - tu tu - o.

Ps. Dóminus vobíscum.

R. Ha - bé - mus ad Dó - mi - num.

Ps. Sursum corda

R. Di - gnum et ju - stum est.

Ps. Grátias agámus
Dómino Deo nostro.

4. *Ps.* Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. *R.* A - men.

R. Et cum spí - ri - tu tu - o.

Ps. Dóminus vobíscum.

R̄. Ha - bé - mus ad Dó - mi - num .

ψ. Sursum corda.

R̄. Di - gnum et ju - stum est .

ψ. Grátias agámus
Dómino Deo nostro.

5. ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R̄. A - men .

R̄. Et cum spí - ri - tu tu - o .

ψ. Dóminus vobíscum.

R̄. Ha - bé - mus ad Dó - mi - num .

ψ. Sursum corda.

R̄. Di - gnum et ju - stum est .

ψ. Grátias agámus
Dómino Deo nostro.

2. Tonus ferialis.

1. *ψ.* Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. *℞.* A - men.

℞. Et cum spí - ri - tu tu - o.

ψ. Dóminus vobíscum.

℞. Ha - bé - mus ad Dó - mi - num.

ψ. Sursum corda.

℞. Di - gnum et ju - stum est.

ψ. Grátias agámus
Dómino Deo nostro.

2. *ψ.* Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. *℞.* A - men.

℞. Et cum spí - ri - tu tu - o.

ψ. Dóminus vobíscum.

R. Ha - bé - mus ad Dó - mi - num.

ψ. Sursum corda.

R. Di - gnum et ju - stum est.

ψ. Grátias agámus
Dómino Deo nostro.

3. ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

R. Et cum spí - ri - tu tu - o.

ψ. Dóminus vobiscum.

R. Ha - bé - mus ad Dó - mi - num.

ψ. Sursum corda.

R. Di - gnum et ju - stum est.

ψ. Grátias agámus
Dómino Deo nostro.

TONI PRÆFATIONUM

4. *ψ.* Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. *℞.* A - men.

ψ. Dóminus vobiscum. *℞.* Et cum spí - ri - tu tu - o.

ψ. Sursum corda. *℞.* Ha - bé - mus ad Dó - mi - num.

ψ. Grátias agámus
Dómino Deo nostro. *℞.* Di - gnum et ju - stum est.

5. *ψ.* Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. *℞.* A - men.

ψ. Dóminus vobiscum. *℞.* Et cum spí - ri - tu tu - o.

R. Ha - bé - mus ad Dó - mi - num.

ψ. Sursum corda.

R. Di - gnum et ju - stum est.

ψ. Grátias agámus
Dómino Deo nostro.

AD PATER NOSTER.

ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

1.

R. Sed lí - be - ra nos a ma - lo.

ψ. Et ne nos indúcas
in tentatiónem.

R. A - men. R. Et cum spí - ri - tu tu - o.

ψ. Per ómnia sæcula
sæculórum. ψ. Pax Dómini sit
semper vobíscum.

ψ. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

2.

AD PATER NOSTER

R. Sed lí - be - ra nos a ma - lo.

♩. Et ne nos indúcas in tentatiónem.

R. A - men .

R. Et cum spí - ri - tu tu - o .

♩. Per ómnia sæcula sæculórum.

♩. Pax Dómini sit semper vobiscum.

3. ♩. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men .

R. Sed lí - be - ra nos a ma - lo.

♩. Et ne nos indúcas in tentatiónem.

R. A - men .

R. Et cum spí - ri - tu tu - o .

♩. Per ómnia sæcula sæculórum.

♩. Pax Dómini sit semper vobiscum.

x 4. ♩. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men .

R. Sed lí - be - ra nos a ma - lo.

V. Et ne nos indúcas in tentatiónem.

R. A - men.

R. Et cum spí - ri - tu tu - o.

V. Per ómnia sæcula sæculórum.

V. Pax Dómini sit semper vóbiscum.

V. Per ó - mni - a sæ - cu - la sæ - cu - ló - rum. R. A - men.

5.

R. Sed lí - be - ra nos a ma - lo.

V. Et ne nos indúcas in tentationem.

R. A - men.

R. Et cum spí - ri - tu tu - o.

V. Per ómnia sæcula sæculórum.

V. Pax Dómini sit semper vóbiscum.

J. V.

CANTUS AD LIBITUM

KYRIE.

I.

(Clemens Rector)

Ky - ri - e * e - lé - i - son.

I.

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

e e - lé - i - son. Chri - ste

e - lé - i - son. Chri - ste

e - lé - i - son. Chri - ste

CANTUS AD LIBITUM - KYRIE

e - - - lé - i - son . Ky - ri - e

e - - - lé - i - son . Ky - ri - e

e - - - lé - i - son . Ky - ri - e *

* * **

e - - - lé - i - son .

II.

(Summe Deus)

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

I.

- e e - lé - i - son. Ky - ri - e

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

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

e - lé - i - son. Ky - ri - e e -

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

Ky - ri - e * **

e - - lé - i - son.

III.

(Rector cosmi pie)

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

II.

e e - lé - i - son. Ky - ri - e

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

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

CANTUS AD LIBITUM - KYRIE

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

- lé - i - son. Ky - ri - e *

e - lé - i - son.

IV.

(Kyrie altissime)

Ky - ri - e * e - lé - i - son.

V.

Ky - ri - e e - lé - i - son.

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

e - lé - i - son . Chri - ste

e - - - - - lé - i - son . Chri - ste

e - lé - i - son . Ky - ri - e

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

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

* ** e - lé - i - son ,

V.

(Conditor Kyrie omnium)

VII. Ky - ri - e * e - lé - i - son .

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

- e e - lé - i - son. Chri - ste

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

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

- e e - lé - i - son. Ky - ri - e

e - lé - i - son . Ky - ri - e *

** e - lé - i - son .

VI.

(Te Christe Rex supplices)

VIII. Ky - ri - e * e - - -

- lé - i - son . Ky - ri - e e - - -

- lé - i - son . Ky - ri - e

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

CANTUS AD LIBITUM - KYRIE

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



e - lé - i - son. Ky - ri - e e -



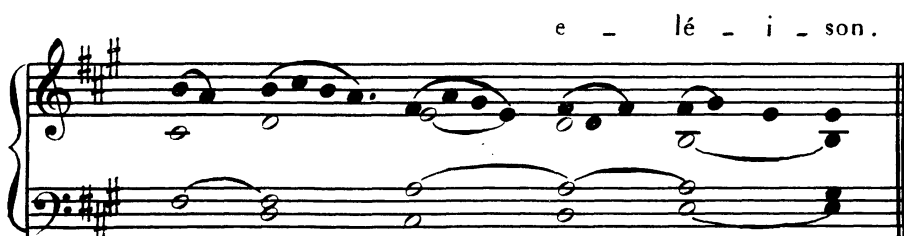
- lé - i - son. Ky - ri - e e - lé - i - son. Ky - ri -



- e * **



e - lé - i - son.



VII.
(Splendor æternæ)

I. Ky - ri - e * e - lé - i - son.



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

e - lé - i - son . Chri - ste e -

- - lé - i - son . Chri - ste e -

- - lé - i - son . Chri - ste e -

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

Ky - ri - e e - lé - i - son .

Ky - ri - e

** e - - - lé - i - son .

VIII.

(Firmator sancte)

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

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

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

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

Ky - ri - e e - lé - i - son.

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

- e * e - lé - i - son.

IX.

(O Pater excelse)

VIII. Ky - ri - e * e - lé - i - son.

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

- e e - lé - i - son. Chri - ste

CANTUS AD LIBITUM - KYRIE

e - lé - i - son . Chri - ste



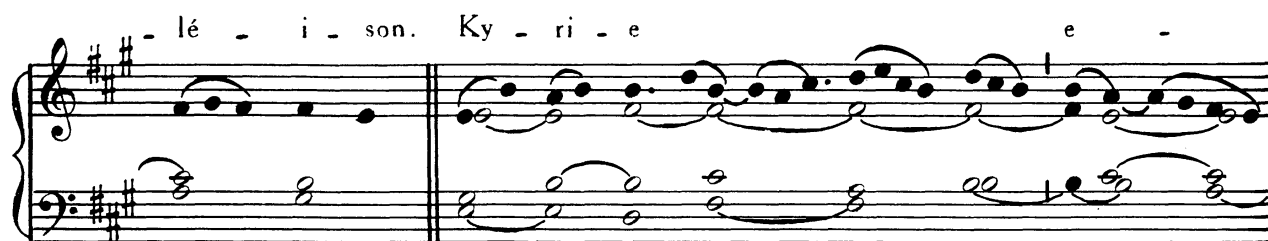
e - lé - i - son . Chri - ste e - -



- lé - i - son . Ky - ri - e e - -



- lé - i - son . Ky - ri - e e - -



- lé - i - son . Ky - ri - e *



e - lé - i - son .



X.

(In Dominicis per annum)

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

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

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

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

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

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

XI.

(In Dominicis Adventus et Quadragesimæ)

I.

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

e - lé - i - son . Ky - ri - e e -

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

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

e - lé - i - son . Ky - ri - e

e - lé - i - son . Ky - ri - e e -

lé - i - son. Ky - ri - e * **

e - lé - i - son.

GLORIA.

I.

VIII. 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. Ad - o - rá - mus te.

CANTUS AD LIBITUM - GLORIA

Glø - ri - fi - cá - mus te. Grá - ti - 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 Chri - ste.

Dó - mi - ne De - us, A - gnus De - i, Fi - 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 - ci - pe de - pre - ca - ti - ó -

- nem no - stram. Qui se - des ad déx - te - 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.

II.

Gló - ri - a in ex - cé - l - sis De - o. Et in ter - ra

CANTUS AD LIBITUM - GLORIA

pax ho - mí - ni - bus 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 - gi - mus ti - bi pro - pter ma - gnam gló -

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- 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, Fi - 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 - ci - pe de - pre -

- ca - ti - ó - nem no - stram. Qui se - des ad déx - te -

- ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus san - ctus,

CANTUS AD LIBITUM - GLORIA

Tu so - lus Dó - mi - nus . Tu so - lus Al - tís - si - mus ,

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

Je - su Chri - ste. Cum San - cto Spí - ri - tu ,

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

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

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

III.

Gló - ri a in ex - cél - sis De - o . Et in ter - ra

Musical notation for the fourth system, featuring a vocal line and piano accompaniment.

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis .

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

Lau - dá - mus te .

Be - ne - dí - ci - mus te .

Musical notation for the sixth system, featuring a vocal line and piano accompaniment.

Ad - lo - rá - mus te .

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 key signature is one flat (F major). The vocal line begins with a series of eighth notes, while the piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Glo - ri - fi - cá - mus te .

Grá - ti -

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic texture, with some chords in the left hand.

- as á - gi - mus ti - bi pro - pter ma - gnam gló - ri -

The third system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic texture, with some chords in the left hand.

- am tu - am. Dó - mi - ne De - us, Rex cœ - lé - stis,

The fourth system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic texture, with some chords in the left hand.

De - us Pa - ter o - mní - po - tens. Dó -

The fifth system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic texture, with some chords in the left hand.

- mi - ne Fi - li u - ni - gé - ni - te

The sixth system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic texture, with some chords in the left hand.

CANTUS AD LIBITUM - GLORIA

Je - su Chri - ste. Dó - mi - ne De - us,

The first system of musical notation 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 half note 'Je' on a low pitch, followed by a series of eighth notes for 'su Chri - ste'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A - gnus De - i, Fí - li - us Pa - tris. Qui tol - lis pec -

The second system continues the vocal line with 'ca' on a half note, followed by 'ta mun - di, mi - se - ré - re no - bis. Qui tol - lis pec -'. The piano accompaniment continues with similar rhythmic patterns, including some grace notes and slurs.

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

The third system continues the vocal line with 'ca - ta mun - di, sú - ci - pe de - pre - ca - ti - ó -'. The piano accompaniment features a consistent eighth-note bass line and chords.

- cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó -

The fourth system continues the vocal line with 'nem no - stram. Qui se - des ad déx - te - ram Pa - tris,'. The piano accompaniment continues with the same rhythmic structure.

- nem no - stram. Qui se - des ad déx - te - ram Pa - tris,

The fifth system continues the vocal line with 'mi - se - ré - re no - bis. Quó - ni - am tu so - lus san - ctus.'. The piano accompaniment concludes with a final chord in the right hand.

mi - se - ré - re no - bis. Quó - ni - am tu so - lus san - ctus.

The sixth system concludes the piece with the final vocal line and piano accompaniment. The piano part ends with a final chord in the right hand.

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.

SANCTUS.

I.

San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth.

CANTUS AD LIBITUM - SANCTUS

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 - na in ex - cél - sis .

II.

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

IV.

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

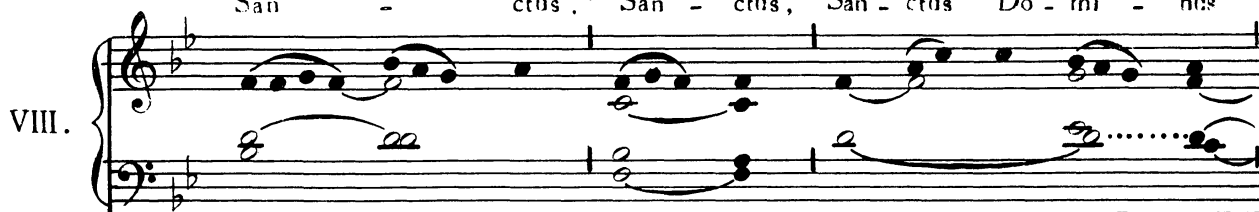
in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cæl - sis.



III.

San - ctus.* San - ctus, San - ctus Dó - mi - nus

VIII.



De - us Sá - ba - oth. Ple - ni sunt cæ - li



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



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



Ho - sán - na in ex - cæl - sis.



AGNUS.

I.

VIII. 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 : mi - se - ré - re no - bis. A - - gnus

De - i, * qui tol - lis pec - cá - ta mun - di :

do - na no - bis pa - cem .

II.

VI. 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 : mi - se - ré - re no - bis . A - gnus De - i . *

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

E. D. L.

ALII CANTUS AD LIBITUM
NOVISSIME APPROBATI.

GLORIA IN EXCELSIS.

More Ambrosiano.

Gló - ri - a in ex - celsis De - o. Et in ter - ra

IV.

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.

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

Grá - ti - 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 Chri - ste. Dó - mi - ne De - us,

A - gnus De - i, Fi - 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 - ci - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis.

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus.

Musical notation for the first system, featuring a vocal line and a piano accompaniment. The vocal line consists of quarter notes and half notes, while the piano accompaniment uses chords and moving lines.

Tu so - lus Al - tís - si - mus, Je - su Chri - ste.

Musical notation for the second system, featuring a vocal line and a piano accompaniment. The vocal line includes some sixteenth notes and slurs, and the piano accompaniment features more complex chordal textures.

Cum San - cto Spí - ri - tu, in gló - ri - a De - i Pa - tris. **

Musical notation for the third system, featuring a vocal line and a piano accompaniment. The vocal line is mostly quarter notes with some slurs, and the piano accompaniment includes a dotted line in the bass line.

A - men.

Musical notation for the fourth system, featuring a vocal line and a piano accompaniment. The vocal line consists of quarter notes and half notes, and the piano accompaniment uses chords and moving lines.

CREDO.

v.

Cre - do in u - num De - um, *vel Cre - do in u - num De - um. *

IV.

Musical notation for the fifth system, featuring a vocal line and a piano accompaniment. The vocal line consists of quarter notes and half notes, and the piano accompaniment uses chords and moving lines.

Pa - trem o - mni - po - tén - tem, fa - ctó - rem cæ - li et ter - ræ,

Musical notation for the sixth system, featuring a vocal line and a piano accompaniment. The vocal line consists of quarter notes and half notes, and the piano accompaniment includes dotted lines in the bass line.

vi - si - bí - li - um ó - mni - um, et in - vi - si - bí - li - um.

Et in u - num Dó - mi - num Je - sum Chri - stum, Fi - li - um De - i

u - ni - gé - ni - tum. Et ex Pa - tre na - tum an - te ó - mni - a

sá - cu - la. De - um de De - o, lu - men de lú - mi - ne,

De - um ve - rum 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.

Qui pro - pter nos hó - mi - nes et pro - pter no - stram sa - lú - tem

de - scén - dit de cæ - lis . Et in - car - ná - tus est de Spí - ri - tu San - cto

ex Ma - rí - a Vir - gi - ne : Et ho - mo fa - ctus est . Cru - ci - fi - xus

é - ti - am pro no - bis sub Pón - ti - o Pi - lá - to pas - sus, et

se - púl - tus est . Et re - sur - ré - xit tér - ti - a di - e, se - cún -

- dum Scri - ptú - ras . Et a - scén - dit in cæ - lum : se - det ad délix - te - ram

CANTUS AD LIBITUM - CREDO V

Pa - tris. Et i - te - rum ven - tú - rus est cum gló - ri - a,

ju - di - cá - re vi - vos et mór - 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 Fi - li - o si - mul ad - o - rá - tur, et

con - glo - ri - fi - cá - tur : qui lo - cú - tus est per Pro - phé - tas.

Et u - nam san - ctam ca - thó - li - cam et a - po - stó - li - cam

Ec - clé - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

- ó - nem pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti - ó - nem

mor - tu - ó - rum. Et vi - tam ven - tú - ri sæ - cu - li. ** A - men.

CREDO.

VI.

Cre - do in u - num De - um, *vel Cre - do in u - num De - um *

IV.

Pa - trem o - mni - po - tén - tem, fa - ctó - rem cæ - li et

ter - ræ, vi - si - bí - li - um ó - mni - um, et in - vi - si -

- bí - li - um. Et in u - num Dó - mi - num Je - sum Chri - stum,

Fi - 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 ló - mi - ne, De - um ve - rum de De - o ve - ro.

Gé - ni - tum, non fa - ctum, con - sub - stan - ti - á - lem Pa - tri: per quem

CANTUS AD LIBITUM - CREDO VI

ó - mni - a fa - cta sunt. Qui pro - pter nos hó - mi - nes, et pró - pter

no - stram sa - lú - tem de - scén - dit de cæ - lis. Et in - car -

- ná - tus est de Spí - ri - tu San - cto ex Ma - rí - a Vir - gi - ne :

Et ho - mo fa - ctus est. Cru - ci - fi - xus é - ti - am pro no - bis :

sub Pón - ti - o Pi - lá - to pas - sus, et se - púl - tus est.

Et re - sur - ré - xit tér - ti - a di - e, se - cún - dum Scri - ptú - ras.

Et a - scén - dit in cæ - lum: se - det ad déx - te - ram Pa - tris.

The first system of music shows a vocal line in G major with a treble clef and a piano accompaniment in the same key with a bass clef. The vocal line consists of a series of eighth and quarter notes, while the piano accompaniment features a steady bass line with chords.

Et í - te - rum ven - tú - rus est cum gló - ri - a ju - di -

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls, with the piano accompaniment providing harmonic support.

- cá - re vi - vos et mór - tu - os: cu - jus re - gni non e - rit

The third system continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes, and the piano accompaniment has a more active bass line.

fi - nis. Et in Spí - ri - tum San - ctum Dó - mi - num, et vi -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls, with the piano accompaniment providing harmonic support.

- vi - fi - cán - tem: qui ex Pa - tre Fi - li - ó - que pro - cé -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls, with the piano accompaniment providing harmonic support.

- dit. Qui cum Pa - tre et Fí - li - o si - mul ad - o - rá - tur,

The sixth system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls, with the piano accompaniment providing harmonic support.

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 - fi - te - or u -

- num ba - ptís - ma in re - mis - si - ó - nem pec - ca - tó - rum .

Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum .

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

E. D. L.

The Saint Jean de Brébeuf Hymnal

— *Sophia Institute Press*, 2018 —

<https://ccwatershed.org/hymn/>

“There is no finer collection of truly faithful Roman Catholic texts set to elegant melodies both traditional and new. Its choir and accompaniment books are eminently practical for small parish music programs yet worthy of Cathedrals.”

— Director of Music (*Holy Cross Cathedral*, Boston) 21 July 2022

The Father Brébeuf Hymnal **“has no parallel and not even any close competitor.”**

— Author for the *Church Music Association of America* weblog • 10 June 2022

“The Saint Jean de Brébeuf Hymnal will undoubtedly enrich liturgical life at the parish level by making accessible these ancient, noble, and theologically-rich Catholic hymns, translated into English in quite a beautiful way.”

— Superior General (Emeritus) *Priestly Fraternity of Saint Peter* • 30 November 2018

“...hands down, the best Catholic hymnal ever published. [...] Its copious selection of hundreds of tunes and texts, including favorites, forgotten gems, and new commissions, all beautifully formatted and presented in a surprisingly compact hardcover volume, is not only unparalleled by any other current hymnal, but well exceeds that of any hymnal I have seen from any period. [...] It is such a fantastic hymnal that it deserves to be in the pews of every Catholic church.”

— New Liturgical Movement (NLM) “What a Catholic Hymn Should Be” (10 June 2019)

“I wish all churches would have the Saint Jean de Brébeuf Hymnal. Its hymns are so rich in Catholic Theology, and the melodies are so exquisitely beautiful... Even the words of hymns—carefully translated from Latin—capture the essence and flow of the original Latin with touching poetic beauty. There are so many hymns in this hymnal that have helped me to grow in my faith and in my understanding and awe of the Mass, of the Sacraments, and our Holy Catholic Church.”

— ‘Platinum’ Singer-Songwriter • (Singapore, 19 Feb 2020)

“The editors of the Brébeuf Hymnal have done a great service to the profession [in this] extensively researched volume worthy of careful study by liturgical musicians. [...] This detailed exploration of classic Latin hymnody and its English translations is not only a labor of love, but an original contribution to research, and I hope that the results of this research project are shared more widely for the use of musicologists and liturgical historians.”

— *Journal of the Society for Catholic Liturgy* (Volume 23.2, 2019)



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.

The **Saint John Brébeuf Hymnal** uses an inspired series of “common melodies” with powerful texts for each feast of the liturgical year: the Baptism of the Lord, the Epiphany, the Ascension, Ordinary Time, and so forth. This strategy means the congregations can be slowly weaned off the secular, Broadway-inspired, undignified hymns that have become all too common since the 1970s.

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.”**

Explore the game-changing book everyone is talking about:

<https://ccwatershed.org/hymn/>

MISSA PRO DEFUNCTIS.

Ré - qui - em * æ - tér - nam do - na e -

Intr.
VI.

- is Dó - mi - ne : et lux per - pé - tu - a

lú - ce - at e - is .Ps. Te de - cet hy - mnus De - us

in Si - on, et ti - bi red - dé - tur vo - tum in Je - rú - sa - lem : *

e - xáu - di o - ra - ti - ó - nem me - am, ad te o - mnis ca - ro vé - ni - et.

Ré - qui - em * æ - tér - nam do - na e - is Dó - mi -

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

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

VI.

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

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

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

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

Grad. II. Ré - qui - em æ - tér - nam do - -

- na e - is Dó - mi - ne :

et lux per - pé - tu - a

lú - ce - at e - is.

ψ. In me - mó - ri - a æ - tér

na e

rit ju - stus :

ab au - di - ti - ó - ne ma - la

* non ti - mé - bit .

Tract.
VIII.

Ab - sól - ve, * Dó - mi - ne,

á - ni - mas ó - mni - um fi - dé - li - um de - fun - ctó -

- rum ab o - mni vín - cu - lo

de - li - ctó - rum. †. Et grá - ti - a tu - a

il - lis suc - cur - rén - te,

MISSA PRO DEFUNCTIS

me - re - án - tur e - vá - de - re ju - dí - ci - um ul - ti - - -

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 key signature is G major (one sharp). The vocal line begins with a half note 'me' on G4, followed by a quarter note 're' on A4, a quarter note 'án' on B4, and a quarter note 'tur' on C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- ó - - nis. Ψ . Et lu - cis æ - tér - - -

The second system continues the vocal line with a half note 'ó' on G4 and a quarter note 'nis.' on A4. A double bar line is followed by a new section marked with a 'Psi' symbol. The vocal line begins with a half note 'Et' on G4, followed by a quarter note 'lu' on A4, a quarter note 'cis' on B4, and a quarter note 'æ' on C5. The piano accompaniment continues with similar rhythmic patterns.

- næ be - a - ti - tú - di - ne *

The third system continues the vocal line with a half note 'næ' on G4, followed by a quarter note 'be' on A4, a quarter note 'a' on B4, a quarter note 'ti' on C5, a quarter note 'tú' on D5, and a quarter note 'di' on E5. The piano accompaniment provides harmonic support with chords and moving lines.

pér - - fru - i.

The fourth system continues the vocal line with a half note 'pér' on G4, followed by a quarter note 'fru' on A4 and a quarter note 'i.' on B4. The piano accompaniment concludes this system with sustained chords.

The fifth system shows the final part of the vocal line and piano accompaniment. The vocal line has a half note on G4 and a quarter note on A4. The piano accompaniment ends with a final chord in G major.

Di - es i - ræ, di - es il - la, Sol - vet sæ - clum in fa - vil - la :

Sequent
I.

Tes - te Da - vid cum Si - byl - la. Quan - tus tre - mor est fu - tú - rus,

Quan - do ju - dex est ven - tú - rus, Cun - cta stri - cte dis - cus - sú - rus!

Tu - ba mi - rum spar - gens so - num Per - se - púl - cra re - gi ó - num,

Co - get o - mnes an - te thro - num. Mors stu - pé - bit et na - tú - ra,

Cum re - súr - get cre - a - tú - ra, Ju - di - cán - ti re - sponsú - ra .

MISSA PRO DEFUNCTIS

Li - ber scri - ptus pro - fe - ré - tur, In quo to - tum

con - ti - né - tur, Un - de mun - dus iu - di - cé - tur.

Ju - dex er - go cum se - dé - bit, Quid - quid la - tet ap - pa - ré -

- bit: Nil in - úl - tum re - ma - né - bit. Quid sum mi - ser

tunc di - ctú - rus? Quem pa - tró - num ro - ga - tú - rus? Cum vix ju -

- stus sit se - cú - rus. Rex tre - mén - dæ ma - je - stá - tis, Qui sal -

- ván - dos sal - vas gra - tis. Sal - va me, fons pi - e - tá - tis.

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 key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Re - cor - dá - re Je - su pi - e, Quod sum cau - sa tu - æ vi - æ :

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

Ne me per - das il - la di - e. Quæ - rens me, se - dí - sti

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern.

las - sus: Re - de - mí - sti cru - cem pas - sus: Tan - tus la - bor

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern.

non sit cas - sus. Ju - ste ju - dex ul - ti - ó - nis, Do - num fac re -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern.

- mis - si - ó - nis, An - te di - em ra - ti - ó - nis.

The sixth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern.

MISSA PRO DEFUNCTIS

In - ge - mí - sco, tam - quam re - us : Cul - pa ru - bet vul - tus me - us :

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 key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Sup - pli - cán - ti par - ce De - us. Qui Ma - rí - am ab - sol - ví - sti,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note D5, followed by quarter notes E5, F#5, and G5, then a half note A5. The piano accompaniment continues with similar rhythmic patterns.

Et la - tró - nem ex - au - dí - sti, Mi - hi quo - que spem de - dí - sti.

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G5, followed by quarter notes F#5, E5, and D5, then a half note C5. The piano accompaniment continues with similar rhythmic patterns.

Pre - ces me - æ non sunt di - gnæ : Sed tu bo - nus fac be - ní - gne,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note D5, followed by quarter notes E5, F#5, and G5, then a half note A5. The piano accompaniment continues with similar rhythmic patterns.

Ne per - én - ni cre - mer i - gne. In - ter o - ves lo - cum præ - sta

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note G5, followed by quarter notes F#5, E5, and D5, then a half note C5. The piano accompaniment continues with similar rhythmic patterns.

Et ab hæ - dis me se - qué - tra, Stá - tu - ens in par - te dex - tra,

The sixth system continues the vocal line and piano accompaniment. The vocal line has a half note D5, followed by quarter notes E5, F#5, and G5, then a half note A5. The piano accompaniment continues with similar rhythmic patterns.

Con - fu - tá - tis ma - le - dí - ctis, Flam - mis á - cri - bus ad - dí - ctis :

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 key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Vo - ca me cum be - ne - dí - ctis. O - ro sup - plex et ac - clí - nis.

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

Cor con - trí - tum qua - si ci - nis : Ge - re cu - ram me - i fi - nis.

The third system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

La - cri - mó - sa di - es il - la, Qua re - súr - get ex fa - vil - la,

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

Ju - dí - cán - dus ho - mo re - us : Hu - ic er - go par - ce De - us.

The fifth system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

Pi - e Je - su Dó - mi - ne, do - na e - is ré - qui - em. A - men.

The sixth system concludes the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with similar rhythmic patterns and harmonic support, ending with a final chord.

MISSA PRO DEFUNCTIS

Offert.
II.

Dó - mi - ne Je - su Chri - ste * Rex gló - -

- ri - æ, lí - be - ra á - ni - mas ó - mni - um fi - dé - li - um

de - fun - ctó - rum de pæ - nis in - fér - ni, et de pro - fún - 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 obs - cú - rum:

sed sí - gni - fer san - ctus Mí - cha - ðl re - præ - sèn - tet e - -

- as in lu - cem san - ctam: * Quam o - lim A - bra - hæ pro - mi -

- sí - sti, et sé - mi - ni e - jus.

ψ. Hó - sti - as et pre - ces ti - bi Dó - mi - ne lau - dis of -

- fé - ri - mus: tu sús - ci - pe pro a - ni - má - bus il - lis,

qua - rum hó - di - e me - mó - ri - am fá - ci - mus: fac e - as,

Dó - mi - ne, de mor - te trans - í - re ad vi - tam: * Quam o - lim.

MISSA PRO DEFUNCTIS

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 - cél - sis . 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 : do - na

e - is ré - qui - em . A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

do - na e - is ré - qui - em. 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 - tér - na * lú - ce - at e - is, Dó - mi - ne : *

Comm.
VIII.

Cum san - ctis tu - is in æ - tér - num, qui - a pi - us es. ♪. Ré - qui - em

æ - tér - nam do - na e - is, Dó - mi - ne, et lux per - pé - tu - a lú - ce - at

e is. * Cum san - ctis tu - is in æ - tér - num, qui - a pi - us es.

J. V. N.

ABSOLUTIO PRO DEFUNCTIS.

Libera.

Finita Missa pro Defunctis, si facienda est Absolutio, Cantore incipiente, Clerus circumstans cantat sequens Responsorium.

Lí - be - ra me, Dó - mi - ne, * de mor - te æ - tér - na,

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 sœ - cu - lum

per i - gnem. ♪. Tre - mens fa - ctus sum e - go, et tí -

- me - o, dum dis - cús - si - o vé - ne - rit, at - que ven - tú - ra i - ra. *

Quan - do cœ - li mo - vén - di sunt et ter - ra .

ψ. Di - es il - la, di - es i - ræ, ca - la - mi - tá - tis et mi -

- sé - ri - æ, di - es ma - gna et a - má - ra - val - de. ♪ Dum vé -

- - - ne - ris ju - di - cá - re sœ - cu - lum

per i - gnem. ψ. Ré - qui - em æ - tér - nam do - na e - is

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

Repetitur Libera me usque ad ψ. Tremens.

*Finito Responsorio,**Cantor cum 1º Choro :**2ºs Chorus :*

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

Musical notation for the first part of the Kyrie eleison, featuring a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment is in a lower register. The music is in a simple, homophonic style.

Omnes simul :

Ky - ri - e e - lé - i - son.

Musical notation for the second part of the Kyrie eleison, featuring a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment is in a lower register. The music is in a simple, homophonic style.

IN EXSEQUIIS DEFUNCTORUM.**Subvenite.**

In Exsequiis Defunctorum, ecclesiam ingressi, cantant Responsorium, Cantore incipiente, et Clero alternatim respondente, videlicet :

Sub - ve - ní - te * San - cti De - i , oc - cúr - ri - te

Musical notation for the first part of the Subvenite, featuring a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment is in a lower register. The music is in a simple, homophonic style.

An - ge - li Dó - mi - ni : * Sus - ci - pi - én - tes

Musical notation for the second part of the Subvenite, featuring a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment is in a lower register. The music is in a simple, homophonic style.

á - ni - mam e - jus : † Of - fe - rén - tes e - am in con -

Musical notation for the third part of the Subvenite, featuring a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment is in a lower register. The music is in a simple, homophonic style.

- spé - ctu Al - - tís - si - mi. ♯. Sus - cí - pi - at

te Chri - stus, qui vo - cá - vit te :

et in si - num A - bra - hæ An - ge - li de - dú - .

- cant te. * Sus - ci - pi - én - tes á - ni - mam e - jus : †

Of - fe - rén - tes e - am in con - spé - ctu Al - - tís -

- si - mi. ♯. Ré - qui - em æ - tér - nam †

IN EXSEQUIIS

do - na e - i Dó - mi - ne : et lux per - pé - tu - a lú - ce -

- at e - i. † Of - fe - rén - tes e - am in con -

- spé - ctu Al - tís - si - mi .

Finita Missa, in Exsequiis præsentē corpore defuncti, Sacerdos absolute dicit Orationem Non intres. Deinde cantore incipiente, Clerus circumstans cantat. R̄. Libera me, ut supra. Deinde Kyrie eléison etc.

In Paradisum.

Finita Oratione, dum corpus defertur ad sepulcrum, Clerici cantant Antiphonam :

In pa - ra - dí - sum * de - dú - cant te An - ge - li :

VII.

in tu - o ad - vén - tu sus - cí - pi - ant te Már - ty - res,

et per - dú - cant te in ci - vi - tá - tem san - ctam Je - rú - sa - lem.

Cho - rus An - ge - ló - rum te sus - cí - pi - at, et cum Lá - za - ro

quon - dam páu - pe - re æ - tér - nam há - be - as ré - qui - em.

Canticum Zacharice.

Quod si corpus tunc ad sepulturam non deferatur, ommissa Antiphona In paradisum, etc., Sacerdos prosequatur Officium, ut infra, quod nunquam omittitur; et intonet Antiphonam:

E - go sum. Be - ne - dí - ctus Dó - mi - nus De - us Is - ra - òl : *

qui - a vi - si - tá - vit et fe - cit re - dem - pti - ó - nem ple - bis su - æ.

Et e - ré - xit cor - nu sa - lú - tis no - bis, * in do - mo Da - vid pú - e - ri su - i.

Sicut locútus est per os sanctórum, * qui a sæculo sunt, prophetárum ejus :

Salútem ex inimicis nostris, * et de manu ómnium qui odérunt nos :

Ad faciendam misericórdiam cum pátribus nostris : * et memorári testaménti sui sancti.

Jusjurándum, quod jurávit ad Abraham patrem nostrum, * tlatúrur se nobis :

Ut sine timóre, de manu inimicórum nostrórum liberati, * serviámus illi :

In sanctitáte et justítia coram ipso, * ómnibus diébus nostris.

Et tu puer, prophéta Altíssimi vocáberis : * præibis enim ante faciém Dómini, paráre vias ejus :

Ad dandam sciéntiam salútis plebi ejus, * in remissionem peccatórum eórum :

Per víscera misericórdiæ Dei nostri : * in quibus visitávit nos, óriens ex alto :

Illumináre his qui in ténebris et in umbra mortis sedent : * ad dirigéndo pedes nostros in viam pacis.

Réquiem ætérnam * dona ei (eis), Domine.

Et lux perpétua * lúceat ei (eis).

Et repetitur Antiphona :

E - go sum re - sur - ré - cti - o et vi - ta : qui cre - dit

in me é - ti - am si mór - tu - us fú - e - rit, vi - vet : et o - mnis qui .

vi - vit et cre - dit in me , non mo - ri - é - tur in æ - tér - num .

J. V. N.

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