

KYRIALE  
ORGANUM COMITANS

AUCTORE  
F. NEKES

OPUS 46



EDITIO SCHWANN N

# KYRIALE

SIVE

ORDINARIUM MISSAE – MISSA PRO DEFUNCTIS  
TONI COMMUNES MISSAE – MODUS CANTANDI  
ALLELUIA T.P. – TE DEUM, VENI CREATOR, PANGE LINGUA

JUXTA

EDITIONEM VATICANAM A SS. D. N. PIO PP. X. EVULGATAM.

## ORGANUM COMITANS

AUCTORE

F. NEKES.

OPUS 46.

EDITIO SCHWANN N

TERTIO IMPRESSA.

1912.

DUESSELDORF (GERMANIA) · SUMPTIBUS L. SCHWANN.

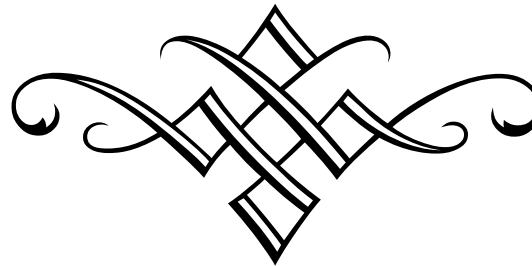
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*Extract from the Instruction on Sacred Music by H.H. Pope Pius X.,  
November 22, 1903.*

“ [Sacred Music] must be holy : shutting the door on everything profane not merely in composition, but also in execution. It must be true art : without which its effect on the hearer will not be that contemplated by the Church in admitting the art of musical sound into her liturgy. At the same time it must be universal : which means that, while church music may lawfully reflect the national colour or style of its composer, the national style must ever be dominated by the ecclesiastical to such an extent that the listening foreigner may never be at a loss to recognise the church music of any nation as unquestionably sacred. . . . The organ, whether used to accompany singing, or for preludes, interludes, and the like, must not only be played in the style befitting its nature as an instrument, but must exhibit, too, each and every quality already enumerated as being essential to true church music.”

§§ 2, 18.



## TERTIAE EDITIONI

quae sequuntur praemittenda duxi, unde apparet, in quantum haec editio a prioribus differt.

1. Arcus, quibus series figuraeque notarum quae jungendae et uno quasi cursu pronuntiandae sunt, comprehenduntur, quique in prioribus editionibus desiderantur, ascripti sunt, prout in editionibus Gradualis Schwann S\*) et Schwann S1\*\*) inveniuntur.

2. Figura „Pressus“ accentu  $\wedge$  notata est.

3. Mora vocis et notarum ante pausas productio, quae in prioribus editionibus semper signo  $\text{P}$  indicabantur, in hac editione interdum signo  $\text{P}$ , cui lineola transversa superscripta est, exprimuntur, ut innuatur, eas perficiendas esse paulum retardando non vero duplo protrahendo notas. Ubi duplo producenda est, ibi nota  $\text{P}$  scripta remansit.

Haec mutare placuit, ut scribendi modus in hoc opere adhibitus et in editionibus Gradualis supra laudatis — Schwann S et Schwann S1 — usurpatus accuratius concordarent.

Aquisgrani 1912.

FRANCISCUS NEKES.

Canonicus et chori rector.

## ZUR DRITTEN AUFLAGE.

Von den vorhergehenden Auflagen unterscheidet sich diese dritte in folgenden Punkten.

1. Die Ligaturbogen, welche bisher fehlten, wurden aus der Choralausgabe Schwann S\*) bzw. S1\*\*) beigelegt.

2. Der Pressus wurde mit dem Akzentzeichen  $\wedge$  versehen.

3. Die Mora vocis und die Dehnungen vor den Pausen sind dort, wo nur ein kleines ritardando, nicht eine Verdoppelung der Tondauer stattfinden soll, durch ein Strichlein über der Achtelnote kenntlich gemacht, während in den vorhergehenden Auflagen diese Dehnungen sämtlich durch eine Viertelnote bezeichnet waren. Wo aber eine Verdoppelung angebracht erscheint, ist die Viertelnote beibehalten.

Diese Änderungen hatten den Zweck, in der Schreibung der Melodie eine genauere Übereinstimmung mit den oben genannten Choralausgaben herbeizuführen.

Aachen 1912.

FRANZ NEKES.

Kanonikus und Chordirigent.

\*) Epitome e Graduali de tempore et de Sanctis. Editio Schwann S. Recentioribus musicae signis. MDCCCX. Duesseldorf (Germania). Sumptibus et typis L. Schwann.

\*\*) Römisches Gradualbuch. Auszug aus der vatikanischen Ausgabe des Graduale Romanum mit deutscher Übersetzung der Rubriken und Texte. Ausgabe Schwann S1 in moderner Notenschrift. Zweite Auflage. Düsseldorf 1912. Druck und Verlag von L. Schwann.

# PROOEMIUM.

Cum Vaticana Kyrialis seu Ordinarii Missae editio melodiarum copiam imo abundantiam exhibeat, appendicem „cantus ad libitum“ continentem nunc relinquo, si desideretur, eam suppleturus.

In transcribendis melodiis (♩ = ♩), choralibus „nota fusa“ quod nunc plerum- (♩ = ♩) que fit, usus sum, minime tamen, ut hac nota cantandi modum nimis acceleratum exprimerem, sed quia „notae fusae“, transversa linea conjunctae et inter se (♩ = ♩) connexae valde aptae esse videbantur quibus ne- (♩ = ♩) marum notae non sejungendae uno quasi aspectu oculis proponerentur. Exempli gratia „podati“ notae sicut choralibus (♩ = ♩), signis musicis scriptae, ita etiam mo- (♩ = ♩) dernis transcri- (♩ = ♩) ptae in unam figuram (♩ = ♩) coalescunt. Si (♩ = ♩) alius transcribendi modus (♩ = ♩) eligeretur, podati (♩ = ♩) figura tribus signis distin- (♩ = ♩) ctis esset pingenda.

Moram vocis nota semiminima ♩ significat. Notae vel notis „quilisma“ (∞) praecedentibus lineola transversa superscripta est, indicans, eas paulisper canendo protrahendas esse. Neumas, quae plures notas in eodem gradu positas comprehendunt, velut bistropha, tristropha, pressus, eodem modo modernis notis juxtapositis depinxi hoc servato discrimine, quod bistropha et tristropha transversa linea et arcu, pressus arcu solummodo dignoscuntur, sicut exempla apposita demonstrant. Quo fit, ut et mora vocis a strophico et presso, et hi inter se discernantur.

# VORWORT.

Da die vatikanische Ausgabe des Ordinarium Missae auch ohne den Anhang (Cantus ad libitum) einen fast überreichen Gesangstoff enthält, so ist jener in dem vorliegenden Werke weggelassen, wird aber, wenn es sich als wünschenswert herausstellen sollte, in einem Supplementhefte erscheinen.

Zur Aufzeichnung der Choralmelodie hat der Unterzeichnete nach dem Vorgange anderer die Achtelnote gewählt, nicht etwa, um damit eine sehr schnelle oder gar flüchtige Vortragsweise anzudeuten, sondern lediglich aus dem Grunde, weil die Achtelnoten durch den Verbindungsstrich (Balken) es ermöglichen, die Gruppierung, wie die Choralnotenschrift sie so anschaulich zeichnet, wiederzugeben. So bildet zum Beispiel der Podatus, in Achtelnoten dargestellt, auch für das (♩ = ♩) Auge nur eine zusammenhängende Figur, eben- (♩ = ♩) so wie in der Choralnotenschrift,

während die (♩ = ♩) folgenden Dar- (♩ = ♩) stellungen aus (♩ = ♩) drei getrennten (♩ = ♩) Zeichen be- (♩ = ♩) stehen.

Von den Dehnungen wurde die *mora vocis* durch die Viertelnote angezeigt. Die einem Quilisma (∞) vorhergehende Verlängerung ist durch ein wagerechtes Strichlein über der Melodienote angedeutet. Verlängerungen, welche in der Choralnotenschrift durch mehrere auf gleicher Stufe stehende Noten angezeigt sind, wurden auch in der Übertragung durch mehrere Noten ausgedrückt. Bei der Bistropa und Tristropa sind diese durch den „Balken“, beim Pressus nur durch den Bogen nach Art der Synkope in der Figuralmusik verbunden. Bei dieser Schreibweise kann nie ein Zweifel entstehen, um welche der genannten Tonverlängerungen es sich handle. Beispiele:

The image shows two staves of musical notation. The top staff is a vocal line with various rhythmic figures. The bottom staff is a piano accompaniment line. The first section of the top staff is highlighted in yellow and labeled "Morae vocis". The second section is labeled "Quilisma" and shows a note with a wavy line above it. The third section is labeled "Bistropa" and shows two notes on the same pitch connected by a horizontal line. The fourth section is labeled "Tristropha" and shows three notes on the same pitch connected by a horizontal line. The fifth section is labeled "Pressus" and shows three notes on the same pitch connected by a curved line. The sixth section is labeled "Pressus" and shows three notes on the same pitch connected by a curved line. The seventh section is labeled "Pressus" and shows three notes on the same pitch connected by a curved line.

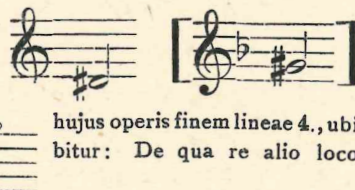
Conscribens harmoniam, quae cantum choralem comitatur, regulas secutus sum, quibus musicae ecclesiasticae principes, Praenestinus, Lassus, Vittoria in componendis harmoniis sublimibus usi sunt. Quae harmoniae consonantiis perfectis et imperfectis nascuntur, quibus tamen dissonantiae, quae alioquin huic harmoniae propriae non sunt, parce admixtae reperiuntur, ut eam ornent melodiamque jucundius fluere faciant. Unde efficitur, ut harmoniae veterum autorum, in quibus consonantiae ut ita dicam in luce, in umbra dissonantiae inveniuntur, purissimo ac quasi angelico concentu aures delectent mentesque elevent. Quare has praeclaras harmonias comitando cantum choralem organo usurpare valde convenit. Laudatae harmoniae regulas earumque in comitando cantu usum alio loco, ne sim prolixus, explanabo.

Ceterum in conscribendis harmoniis veterum autorum vestigia prosecutus sum non solum quod spectat ad usum consonantiae et dissonantiae, sed etiam observando accurate et constanter retinendo naturam et proprietates modorum seu tonorum choralium, ita quidem, ut nec diesim (# ut, # fa, # sol), qua veteres in cadentiis aliisque locis opportunis utuntur, respuerem.\*) Objicienti, hunc scribendi modum utpote alienum a cantu choralis, esse anachronismum, assentior quidem, sed respondeo, jure meritoque etiam vocari et esse anachronismum ipsum conatum, harmoniam cantui choralis, qui sua natura est unisonus, miscendi. Qui nihilominus harmoniam cantui addere voluerit, harmoniae leges, quae aliquibus locis diesim postulant, amplecti et observare debet.

Aquisgrani 1906.

FRANCISCUS NEKES.

\*) In cadentiis toni, cujus series est: si ut re mi fa sol la si (mi fa sol la sa ut re mi) etiam ante re (sol) diesim ponere non haesitavi, quamquam veteres autores hac nota non aut vix utuntur. Conf. pag. 7. # re propter transpositionem scriptionem reddam.



hujus operis finem lineae 4., ubi bitur: De qua re alio loco

Für die Begleitung der Gesänge wurde die Harmonie der klassischen Periode der mehrstimmigen katholischen Kirchenmusik (zweite Hälfte des 16. Jahrhunderts) zugrunde gelegt. Diese „alte Harmonie“ baut sich aus konsonierenden Zusammenklängen auf; die Dissonanzen bilden ein unwesentliches, verzierendes Beiwerk. Durch dieses Vorherrschen der Konsonanz hat die Harmonie der alten Meister einen überaus reinen, fast überirdischen Klang; darum eignet sie sich am besten für die Begleitung der Chormelodien. — Die Regeln, durch deren Befolgung die Konsonanz von den alten Meistern stets ins Licht, die Dissonanz aber stets in den Schatten gerückt wurde, bilden ein festgefügtes, wohldurchdachtes System. In welcher Weise dieses System dem Zwecke, dem ohne Taktrhythmus dahinfließenden Choral eine harmonische Unterlage zu geben, angepaßt wurde, wird, da hier der Raum fehlt, bei anderer Gelegenheit ausführlich dargelegt werden.

Aber nicht allein in der Anwendung der Konsonanz und Dissonanz, sondern auch in der harmonischen Behandlung der Choraltonarten dienten dem Unterzeichneten die alten Meister, besonders Palestrina, Vittoria und andere, als Muster. Darum trug er auch kein Bedenken, bei der Kadenzbildung und sonst an passenden Stellen die Diesis (# ut, # fa, # sol) anzuwenden.\*) Das mag ein Anachronismus sein, da der Choral selbst diese alterierten Töne nicht kennt. Aber ist nicht jede Begleitung zum Choral ein Anachronismus? Will man überhaupt eine harmonische Begleitung, so muß man auch der Harmonie ihre Rechte lassen.

Aachen 1906.

FRANZ NEKES.

\*) Es dürfte auffallen, daß in der Begleitung der Choraltonart aus si (h) im Schlußakkord sogar # re vorkommt, eine Note, die im strengen Palestrinastil vermieden wird. Man vergleiche das *his* (= # re) auf Seite 7 dieses Werkes, Ende der letzten Zeile. Auch hierüber wird bei anderer Gelegenheit Aufschluß erfolgen.

# ORDINARIUM MISSAE.

(ORGANUM.)

## IN DOMINICIS AD ASPERSIONEM AQUAE BENEDICTAE.\*)

### EXTRA TEMPUS PASCHALE.

F. Nekes, Op. 46.

**A** - spér - ges me, ★ Dó - mi - ne, hys - só - po, et mun - da - bor: la - vá - bis me,

Ant. VII.

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.

\*) Die Worte „Asperges me“ und „Vidi aquam“ werden bei der Intonation des Priesters nicht begleitet, wohl aber bei der Wiederholung der Antiphon nach dem *Gloria Patri*.



## AD ASPERSIONEM AQUAE BENEDICTAE.

Gló - ri - a Pa-tri, et Fi-li-o, et Spi-ri - tu-i San - cto: ★ Sic - ut e - rat in prin - cí - pi - o,

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

*Repetitur Ant. Aspérget me.*

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

## TEMPORE PASCHALI.

SCILICET A DOMINICA PASCHAE USQUE AD PENTECOSTEN INCLUSIVE.

**V** i - di a - quam★ e - gre - di - én - tem de tem - - plo, a lá - te - re dex - tro,

Ant. VIII.

al - le - - lú - - ja: et o - - mnes, ad quos per - vé - nit a - - qua i - sta,

sal - - vi fa - - cti sunt, et di - - cent, al - le - lú - ja, al - le - - lú - ja.

Ps.117. Con-fi - té - mi - ni Dó - mi - no quó - ni - am bo - nus: ★ quó - ni - am in saé - cu - lum mi - se - ri - cór - di - a - e - jus.

Gló - ri - a Pa - tri, et Fí - 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 saé - cu - la sae - cu - - ló - rum. A - men.

*Repetitur Ant.  
Vidi aquam.*

✠. Ostēde nobis, Dómine, misericórdiam tuam. (*Tempore Paschali additur: Allelúja.*)

✠. Et salutāre tuum da nobis. (*Tempore Paschali: Allelúja.*)

✠. Dómine exáudi oratióem meam.

✠. Et clamor meus ad te véniat.

✠. Dóminus

✠. Et cum

Orémus....

## ALII CANTUS AD LIBITUM.

## I.

**A** - spér - ges me, <sup>★</sup> Dó - mi - ne, hys - só - po, et mun - dá - bor: la - vá - bis me,

Ant. VII.

et su - per ni - vem de - al - bá - bor. Ps. 50. Mi - se - ré - re me - i, De - us, <sup>★</sup>

se - cūndum magnam mi - se - ri - cōr - di - am tu - am. Gló - ri - a Pa - tri, et Fi - li - o, et Spi - rí - tu - i San - cto: <sup>★</sup>

Sic - ut e - rat in prin - cí - pi - o, et nunc, et sem - per, et in sae - cu - la sae - cu - ló - rum. A - men.

*Repetitur Ant. Aspérget me.*

## II.

**A** -spér-ges me, <sup>★</sup>Dó-mi-ne, hys-só-po, et mun-dá-bor: la-vá-bis me,

Ant. IV.

et su-per ni-vem de-al-bá-bor. Ps. 50. Mi-se-ré-re me-i, De-us, <sup>★</sup>

se-cún-dum magnam mi-se-ri-cór-di-am tu-am. Gló-ri-a Pa-tri, et Fi-li-o, et Spi-ri-tu-i San-cto: <sup>★</sup>

Sic-ut e-rat in prin-cí-pi-o, et nunc, et sem-per, et in saé-cu-la sae-cu-ló-rum. A-men.

*Repetitur Ant. Aspér-ges me.*

# I. TEMPORE PASCHALI.

(LUX ET ORIGO.)

**K**      *ý* - ri - e    *★* e - lé - i - son. ij.    Chri - ste    e - - - lé - i - son. ij.

VIII.

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

**G**      *ló* - ri - a in ex - cél - sis    De - o.    Et in ter - ra pax ho - mi - ni - bus

IV.

bo - nae 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.  $\Lambda$       Grá - ti - as á - gi - mus ti - bi

prop - ter ma - gnam gló - ri - am tu - am.      Dó - - mi - ne De - us, Rex coe - lé - stis,

De - - us Pa - ter o - mní - po - tens.      Dó - mi - ne Fí - li u - ni - - gé - ni - te

Je - su Chri - ste.      Dó - mi - ne De - us, A - - gnus De - i, Fí - li - us Pa - tris

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

sús - 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.

**S**

an - ctus, ★ San - ctus, Sanctus Dó - mi - nus De - us Sá - ba - oth.

IV.

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

**B**

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

IV.

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

IV.

A MISSA SABBATI SANCTI USQUE AD SABBATUM IN ALBIS INCLUSIVE.

**J**

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

VIII.

AB OCTAVA PASCHAE USQUE AD SABBATUM IV TEMPORUM PENTECOSTES INCLUSIVE.

**J**

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

VII.

# II. IN FESTIS SOLEMNIBUS. 1.

(KYRIE FONS BONITATIS.)

**K**

III.

ý - ri - e e - lé - i - son. ij.

Chri - ste e - lé - i - son. ij.

Ký - ri - e e - lé - i - son. ij.

Ký - ri - e e - lé - i - son. rit.

**G** **I.**

ló-ri-a in ex-celsis De-o. Et in ter-ra pax ho-mi-ni-bus bo-nae 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 coe-lé-stis, De-us Pa-ter om-ni-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 mundi, 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 d é x - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus sanctus.

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

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

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

I.

Ple - ni sunt coe - li et ter - ra gló - ri - a tu - a. Ho - san - na in ex - cél - sis.

Be-ne - di - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - san - na in ex - cé - sis.

**A** - gnus De - i, <sup>\*</sup> qui tol - lis pec - cá - ta mun - di:

I.

mi - se - ré - re no - bis. A - gnus De - i, <sup>\*</sup>

qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.



**B** e - ne - di - cá - mus Dó - - - - - mi - no:

V.

III. - IN FESTIS SOLEMNIBUS. 2.  
(KYRIE DEUS SEMPITERNE.)

**K** ý - - - ri - e<sup>\*</sup> e - lé - i - son. Ký - ri - e

IV.

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

Chri - ste <sup>Λ</sup> e - lé - i - son. Chri - ste <sup>Λ</sup> e - lé - i - son.



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

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

Ký - - ri - e

e - lé - i - son.

**G** **VIII.** **ló - ri - a** in ex-cél - sis De - o. Et in ter-ra pax ho - mí-nibus bo - nae vo - lun - tá - tis.

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

Grá-ti - as á-gi-mus ti - bi propter ma - gnam gló - ri - am tu - am. Dó-mi-ne De-us, Rex coe - 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 Deus, A-gnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec- - cá - ta mundi, mi-se-ré - re no - bis.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G minor (one flat). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

Qui se - des ad dex-te-ram Pa - tris, mi - se - ré - re no - bis: Quó-ni-am tu so-lus san-ctus.

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

Cum San-cto Spi-ri - tu in gló - ri - a De - i Pa - - - tris. A - - - men.

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

IV.

Pleni sunt coe - li et ter - ra gló - - - ri - a tu - a. Ho - - sán - na in ex - cèl - sis.

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

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

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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.

*rit.*

*Ite missa est vel Benedicamus Dómino, ut in fine Missae praecedentis, secundum communionem usum.*

IV. IN FESTIS DUPLICIBUS. 1.  
(CUNCTIPOTENS GENITOR DEUS)

**K**

I. *ý - ri - e* *e - - - - - lé - i - son. iij. Christe*

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

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

**G**

IV. *ló - ri - a in ex-célsis De - o. Et in ter - ra pax ho - mí - ni - bus bonae 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 propter magnam gló - ri - am tu - am.

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

Dó - mi - ne Fí - li u - ni - gé - ni - te Je - su Chri - ste.

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

Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis. Qui tol-lis pec-cá-ta 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 sanctus. Tu so-lus Dó-mi-nus.



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

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

A - men.

**S** - an - ctus\*, San - ctus, San - ctus Dó - minus De - us Sá - ba - oth.

VIII.

Ple-ni sunt coe-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 - cé - sis.

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

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

**J** De - o mis - sa est.  
grá - ti - as.

I.

**B** e - ne - di - cá - mus Dó - - - - - mi - no.

I.



**G** lo - ri - a in ex - celsis De - o. Et in ter - ra pax ho -

VIII.

mi - ni - bus bo - nae vo - lun - tá - tis. Lau - dá - mus te.

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

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

Dó - mi - ne De - us Rex coe - lé - stis, 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 dèx - te - ram Pa - tris, mi - se - ré - re no - bis.

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Quó - ní - 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.

**S**  
IV. an - - - 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 - san - na in ex - cél - sis.

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



A

IV.

gnus De - i, ★ qui tol - - lis  
 gnus De - i, ★ qui tol - - lis  
 gnus De - i, ★ qui tol - - lis

pec - cá - ta mun - - di: mi-se - ré - - re no - - bis.  
 pec - cá - ta mun - - di: mi-se - ré - - re no - - bis.  
 pec - cá - ta mun - - di: do-na no - - bis pa - - cem.

J

VIII.

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

## VI. IN FESTIS DUPLICIBUS. 3.

(KYRIE REX GENITOR)

**K**  
VII.

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

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

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

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

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

\*\* e - lé - i - son *rit.*

**G** **VIII.** ló - ri - a in ex - cél - sis De - o. Et in ter - ra pax ho - mí - ni - bus bo - nae 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.  $\Lambda$  Grá-ti - as á - gi-mus ti-bi pro-pter ma - gnam gló-ri - am tu - am.

Dó - mi - ne De - us, Rex coe - 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 - A - 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 - A - men.

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

III.

Ple - ni sunt coe - li et ter - ra gló - ri - a tu - a. Ho - sán - na

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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**

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.  $\Delta$  pa - cem.

VIII

**J**

De - te mis - sa est  
 o gra - ti - as.

VIII.

VII. IN FESTIS DUPLICIBUS. 4.  
 (KYRIE REX SPLENDENS)

**K**

ý - ri - e  $\Delta$  \* e lé - í - son - iij

VIII.

Christe e - - lé - í - son - iij.





Dó-mi - ne De-us, Rex coe - lé - stis, De - us Pa - ter o - mní - po - tens. Dó - mi - ne Fi - li u - ni - gé - ní - 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 - cá - ti - o - 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 - tis - si - mus, Je - su Chri - ste. Cum San - - cto Spí - ri - tu,

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

**S** an - - ctus, ★ San - - ctus, San - - ctus

VIII.

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

ter - - ia 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 - cèl - sis.

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

VIII.

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

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**J** - te De - o mis - sa est. grá - ti - as.

VIII.

# VIII. IN FESTIS DUPLICIBUS. 5.

(DE ANGELIS)

**K** y - ri - e e - - - lé - i - son. ij. Christe

**V.**

e - - - lé - i - son. ij. Kŷ - ri - e e - - - lé - i - son. ij.

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

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**G** ló - ri - a in ex - cē - sis De - o. Et in ter - ra pax ho - mí - ni - bus bo - nae volun - tá - tis. Lau - dá - mus te.

**V.**

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

pro - pter ma-gnam gló-ri-am tu - am. Dó-mi-ne De-us, Rex coelé - 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, sús - ci - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad d é x - ter - am 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.

**S** VI.

an - - - ctus,\* San - ctus, San - -  $\Lambda$  -  $\cup$  -  $\cup$  ctus Dó - - mi - nus

De - us Sá - - - -  $\Lambda$  - - ba - oth. Ple - ni sunt coe - li et ter - - ra

gló - ri - a tu - a. Ho - sán - na in ex - cél -  $\Lambda$  -  $\cup$  -  $\cup$  sis. Be - ne - dí - ctus qui ve - - nit

in nó - mi - ne Do - mi - ni. Ho - sán - - - na in ex - cél - -  $\Lambda$  -  $\cup$  -  $\cup$  sis.



A

VI.

- 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.

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

**B**

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

V.

IX. IN FESTIS B. MARIAE VIRGINIS 1.  
(CUM JUBILO)

**K**

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

I.

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

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

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

Ký-ri - e e - lé - i - son.

*ritard.*

**G** ló - ri - a in ex - cél - sis De - o. Et in ter - ra pax ho - mí - ni - bus

VII.

bo-nae 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 coe - - lé - stis, 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 - ca - 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 glo - ri - a De - i Pa - - tris. A - - - - - men.

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

**V.**

Ple-ni sunt coe-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:

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.

*rit.*

**J**

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

I.

**B**

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

I.

**X. IN FESTIS B. MARIAE V. 2.**  
(ALME PATER.)

**K**

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

I.

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



Ký - ri - e  $\Lambda$  e - lé - i - son. Ký - ri - e e - - lé - i - son.

Ký - ri - e  $\Lambda$  \*  $\Lambda$  \*\* e - - lé - i - son.

**G** **VIII.** ló - ri - a in ex - cél - sis De - o. Et in ter - ra pax ho - mí - ni - bus bo - nae 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 pre - pter mag - nam gló - ri - am tu - am. Dó - mi - ne

De - us, Rex coe - lé - stis, 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 - s - ci - pe de - pre - ca - ti - ó - nem nostram.

Qui se - des ad d'éc-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

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

**S** an - ctus.\* San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth. Ple - ni sunt coe - li et ter - ra

IV.

gló-ri - a tu - a. Ho - sán - na in ex - cel - sis. Be - ne - dí - ctus qui ve -

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

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

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

Ite missa est, *vel* Benedicamus Domino, *ut in Missa praecedenti.*

# XI. IN DOMINICIS INFRA ANNUM.

(ORBIS FACTOR.)

**K**      *y - ri - e* \* *e - - - - lé - i - son. ij. Christe*      *e - - - - - lé - i - son. ij.*

I.

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

**G**      *ló - ri - a* in ex-cél - sis De - o.      Et in ter - ra pax ho - mi - ni - bus      bo - nae vo - lun - tá - tis.

II.

*Lau - dá - mus te.      Be - ne - dí - ci - mus te.      Ad - o - rá - mus te.      Glo - ri - fi - cá - mus te.*       $\Delta$

Grá-ti - as á - gi - mus ti - bi pro-pter mag-nam gló - ri - am tu - am. Dó - mi - ne De - us,

Rex coe - 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-s-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.

**S** an - - ctus\*, San - etus, San - etus Dó - mi - nus De - us Sá - ba - oth.

II.

Ple - ni sunt coe - li et ter - - ra gló - ri - a tu - a. Ho - sán - na

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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.



XII. IN FESTIS SEMIDUPLICIBUS I.  
(PATER CUNCTA)

**K**

VIII.

ý - ri - e      ★ e - lé - i - son.    ij. Chri - ste      e - lé - i - son.    ij.

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

**G**

IV.

ló - ri - a    in ex - cél - sis De - o.    Et in ter - ra pax ho - mí - ni - bus bo - nae 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 coe - lé - stis, 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,

sus - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad dèx - te - ram Pa - tris,

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

**S** an - - - 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 - na in ex - cèl - - - sis. Be - ne - dí - ctus qui ve - nit

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

*rit.*

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

II.

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** - - te mis - sa est.  
De - o grá - ti - as.

VIII.

## XIII. — IN FESTIS SEMIDUPLICIBUS. 2.

K

ý - ri - e    ★ e -    - lé - i - son. ij.    Ohri - ste    e -    - le - i - son. ij.

I.

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

★★

e    lé - i - son.

G

ló-ri - a in ex-cél-sis De - o. Et in ter-ra pax ho-mi - ni - bus bo-nae vo-lun-tá - tis.

I.

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 prop-ter ma-gnam gló - ri - am tu - am. . Dó-mi-ne De - us, Rex coe - lé - stis,

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

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

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

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 - re - 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.

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

VIII.

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

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

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

Ple-ni sunt coe-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.

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: do-na no - bis pa - cem. *ritard.*

**J** - te mis - sa est. De-o grá - ti - as.

I.

**B** e-ne-di-cá - mus Dó - mi - no.

I.

XIV. - INFRA OCTAVAS  
 QUAE NON SUNT DE B. MARIA VIRGINE.  
 (JESU REDEMPTOR.)

**K**

VIII.

ý - - ri - e      ★ e - - lé - i - son.    iij. Chri - ste

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

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

G - lo - ri - a in ex - celsis De - o. Et in ter - ra pax ho - -

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

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

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

mi - ni - bus bo - nae 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. Dò - mi - ne De - us, Rex coe - lé - stis, De - us Fa - 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'ex - 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 - eto Spi - ri - tu,

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

**S** an - - - ctus, ★ San - - - ctus, San - - - ctus

I.

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

et ter - ra gló - ri - a tu - - a. Ho - - san - na

in ex - cél - - sis. Be - ne - di - ctus qui

ve - nit in nó - mi - ne Dó - - mi - ni. Ho - - san - na in ex - cél - - sis.

The image displays a musical score for a piece titled 'XIV. INFRA OCTAVAS.' on page 81. The score is written in a grand staff format, consisting of a treble clef and a bass clef. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The lyrics are in Latin and are placed above the treble clef staff. The text is: 'Dó - mi - nus De - - us Sá - - ba - oth. Ple - ni sunt coe - li et ter - ra gló - ri - a tu - - a. Ho - - san - na in ex - cél - - sis. Be - ne - di - ctus qui ve - nit in nó - mi - ne Dó - - mi - ni. Ho - - san - na in ex - cél - - sis.' The piano accompaniment features a steady bass line with chords and moving lines in the treble. There are several slurs and accents throughout the piece, particularly over the words 'Sá - - ba - oth' and 'Be - ne - di - ctus'. The score ends with a double bar line.

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

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: do - na no - bis pa - cem.

**J** - - - te mis - sa est.  
De - o grá - ti - as.



## XV. IN FESTIS SIMPLICIBUS.

(DOMINATOR DEUS.)

**K**  
IV.

ý - ri - e e - - lé - i - son. Ký - ri - e  $\Lambda$  e - - lé - i - son.

Ký - ri - e e - lé - i - son. Chri - ste  $\Lambda$  e - lé - i - son. Chri - ste e - lé - i - son.

Chri - ste  $\Lambda$  e - lé - i - son. Ký - ri - e  $\Lambda$  e - - lé - i - son.

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

**G** lo-ri-a in ex-cel-sis De-o. Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-tá-tis.

IV.

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 coe-lé-stis,

De-us Pa-ter o-mní-po-tens. Dó-mi-ne Fi-li-u-ni-gé-ni-te Je-su Chri-ste.

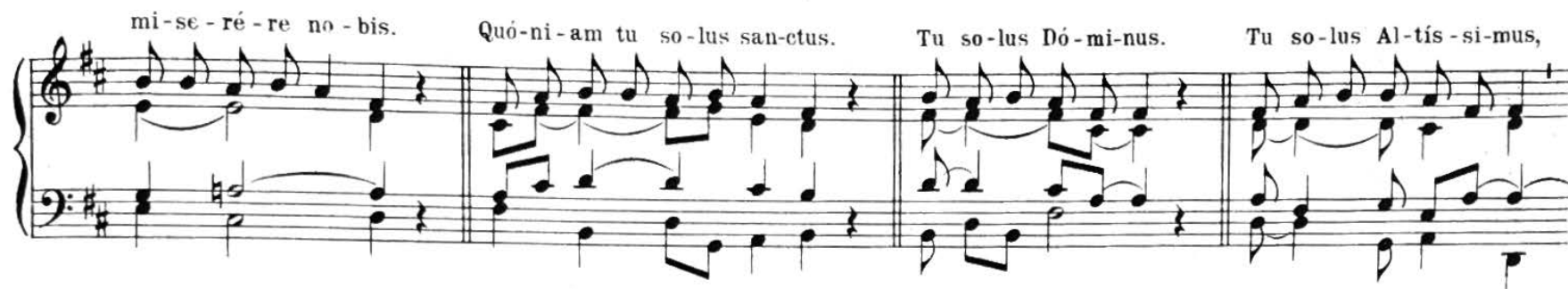
Dó-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis.



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



**S**

an - ctus, ★ San-ctus, San-ctus Dó-mi-nus De-us Sá - ba - oth. Ple - ni sunt coe - li et ter - ra

II.

Musical notation for the first system of the 'Sanctus' section, featuring a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

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

Musical notation for the second system of the 'Sanctus' section, featuring a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody continues in the treble clef, with a supporting bass line in the bass clef.

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

Musical notation for the third system of the 'Sanctus' section, featuring a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody continues in the treble clef, with a supporting bass line in the bass clef.

**A**

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

I.

Musical notation for the first system of the 'Agnus Dei' section, featuring a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

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

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

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

**J**

IV.

- te mis - sa est.  
De - o grā - ti - as.

## XVI. — IN FERIIS PER ANNUM.

**K**      ý - ri - e      e - lé - i - son.      ij. Chri - ste      e - lé - i - son.      ij.

III.

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

**S**      an-ctus, ★ San-ctus, Sanctus      Dó - mi-nus De - us Sá - ba - oth.      Ple - ni sunt coe - li et ter - ra

II.

gló - ri - a tu - a.      Ho - sán - na      in ex - cél - sis.      Be - ne - di - ctus qui ve - nit

in no - mi - ne Dó - mi - ni: Ho - sán - na in ex - cel - sis.

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

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: do - na no - bis pa - cem.

**B**

e - ne - di - cá - mus Dó - mi - no.

De - o grá - ti - as.

Musical score for 'B' in G major, 4/4 time. The piece consists of two measures. The first measure contains the lyrics 'e - ne - di - cá - mus Dó - mi - no.' and the second measure contains 'De - o grá - ti - as.' The music is written for voice and piano accompaniment.

## XVII. IN DOMINICIS ADVENTUS ET QUADRAGESIMAE.

**K**

ý - ri - e

\* e

lé - i - son, ij.

I.

Musical score for 'K' in G major, 4/4 time. The piece consists of two measures. The first measure contains the lyrics 'ý - ri - e' and the second measure contains 'lé - i - son, ij.' The music is written for voice and piano accompaniment.

Chri - ste

e

lé - i - son.

ij.

Ký - ri - e

Musical score for 'Chri - ste e - lé - i - son. ij. Ký - ri - e' in G major, 4/4 time. The piece consists of two measures. The first measure contains the lyrics 'Chri - ste e - lé - i - son. ij.' and the second measure contains 'Ký - ri - e'. The music is written for voice and piano accompaniment.

e - lé - i - son.

ij.

Ký - ri - e

\*

Musical score for 'e - lé - i - son. ij. Ký - ri - e' in G major, 4/4 time. The piece consists of two measures. The first measure contains the lyrics 'e - lé - i - son. ij.' and the second measure contains 'Ký - ri - e'. The music is written for voice and piano accompaniment.



le - i - son.

★★ e -

**K**

*VEL, UBI MORIS EST.*

VI.

y - ri - e \* e - lé - i - son iij. Christe

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

Ký - ri - e \* e - lé - i - son.

**S**

V.

an - 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 - san - na in ex - cël - - sis. Be - ne - di - ctus qui

ve - nit in nó - mi - ne Dó - mi - ni. Ho - san - na in ex - cël - - sis.

**A**

V.

- 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.

**B**

I.

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

**B**

VI.

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

# XVIII. IN FERIIS ADVENTUS ET QUADRAGESIMAE.

IN VIGILIIS,

FERIIS IV TEMPORUM ET IN MISSA ROGATIONUM.

**K**

IV.

ý - - ri - e e - lé - i - son. iij. Chri - ste e - lé - i - son. iij.

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

**S**

an-ctus, Sanctus, Sanctus Dó-mi-nus De-us Sá-ba-oth. Ple-ni sunt coe-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-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: mi - se - ré - re no - - bis.  
 A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - - cem.

**B**

e - ne - di - cá - mus Dó - mi - no.

℞. De - o grá - ti - as.

## CREDO I.

C

re-do in u-num De-um. Pa - trem o-mni-po-tén-tem, fa - ctó-rem coe-li et ter-rae, 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,

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

De - um de De - o, lu - men de lí - mi - ne, De - um ve - rum de De - o ve - ro.

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

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

Et in - car - ná - tus est de Spi - ri - tu san - cto ex Ma - ri - a Ví - r - gi - ne: Et ho - mo fa - ctus est.

Cru - ci - fi - xus é - ti - am pro no - bis: sub Pon - ti - o Pi - lá - to pas - sus et se - pul - tus est

Et re-sur-ré-xit tér-ti - a di - e se - cún-dum scri-ptú - ras. Et a - scén-dit in coe - lum:

se - det ad dex-te - 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 Fí-li-o si-mul ad-o-rá-tur, et con-glo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas.

Et u-nam sanctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am. Con-fí-te-or

u-num ba-ptí-sma 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 saé-cu-li. A - - - men.

*Praeter praecedentem 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, fa-ctó-rem coe-li et ter-rae,  
vi-si-bi-li-um ó-mni-um, et in-vi-si-bí-li-um. Et in u-num Dó-mi-num Je-sum Chri-stum,  
Fí-li-um De-i u-ni-gé-ni-tum. Et ex Pa-tre na-tum an-te ó-mni-a saé-cu-la.  
De-um de De-o, lu-men de lú-mi-ne, 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 coe-lis. Et in-car-ná-tus est de Spi-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 scri-ptú-ras.

Et a-scén-dit in coe-lum: se-det ad dèx-te-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-ficán-tem: qui ex Pa-tre Fi-li-ó-que pro-cé-dit.

Qui cum Pa-tre et Fí-li-o si-mul ad-o-rá-tur et con-glo-ri-fi-cá-tur:

qui lo - cú - tus est per Pro - phé - tas. Et u - nam san - ctam ca - thó - li - cam et a - po - stó - li -

cam Ec - clé - si - am. Con - fi - te - or u - num ba - pti - sma 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 saé - cu - li. A - - - - - men.

## CREDO III.

H

Cre-do in u-num De - um. Pa - trem o-mni-po-tén - tem, fa - ctó-rem coe-li et ter - rae,

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,

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

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

Gé - ni - tum, non fa - - etum, 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 coe - lis.

Et in-car-ná-tus est de Spí-ri-tu San-cto ex Ma-rí-a Vír-gi-ne: Et ho-mo fa-ctus est.

Cru-ci - fí - xus é - ti - am pro no - bis: sub Pón-ti - o Pi - lá - to 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 coe - lum: se - det ad délix - te - 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 Fí - li - o

si - mul ad - o - rá - tur et con - glo - ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas.

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

Con - fí - te - or u - num ba - ptí - sma 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 saé-cu-li.

Musical score for the first system of 'CREDO IV.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in a common time signature (C). The lyrics are 'Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.' and 'Et vi-tam ven-tú-ri saé-cu-li.'

Musical score for the second system of 'CREDO IV.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in a common time signature (C). The lyrics are 'men.' and 'men.'

## CREDO IV.

C

re-do in u-num De-um.

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

I.

Musical score for the third system of 'CREDO IV.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in a common time signature (C). The lyrics are 're-do in u-num De-um.' and 'Pa-trem o-mni-po-tén-tem, fa-ctó-rem coe-li et ter-rae,'

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,

Musical score for the fourth system of 'CREDO IV.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in a common time signature (C). The lyrics are 'vi-si-bí-li-um ó-mni-um, et in-vi-si-bí-li-um.' and 'Et in u-num Dó-mi-num Je-sum Chri-stum,'

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

De-um de De-o, lu-men de lú-mi-ne, 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 coe-lis.

Et in-car-ná-tus est de Spí-ri-tu Sar-cto ex Ma-rí-a Vír-gi-ne: Et ho-mo fa-ctus est.

Cru-ci-fí-xus é-ti-am pro no-bis: sub Pón-ti-o Pi-lá-to

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 coe-lum: se-det ad délix-te-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 Fí - li - o

si - mul ad - o - rá - tur et con - glo - ri - fi - cá - - tur: qui lo - cú - tus est per Pro - phé - tas.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some phrases connected by slurs. The piano accompaniment features a steady bass line with chords and moving lines in the right hand.

Con - fi - te - or u - num ba - ptí - sma in re - mis - si - ó - nem pec - ca - tó - - rum.

The second system continues the musical setting. It maintains the same vocal and piano parts as the first system. The vocal line continues with similar rhythmic patterns, and the piano accompaniment provides harmonic support with consistent textures.

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

The third system contains two phrases of music. The first phrase corresponds to the text 'Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum.' and the second phrase to 'Et vi - tam ven - tú - ri saé - cu - li.' The musical notation includes a double bar line between the two phrases. The vocal line and piano accompaniment continue with the established style.

The fourth system begins with a fermata over the first measure of the vocal line, marked with a large 'A' above it. The text '- men.' is written at the end of the system. The piano accompaniment continues with a steady, harmonic accompaniment.

# TONI COMMUNES MISSAE.

(ORGANUM.)

## I. Toni Orationum.

### 1. Tonus festivus.

Franz Nekes, Op. 46°

Dó-mi-nus vo-bis-cum. R. Et cum spí-ri-tu tu-o. R. Et cum spí-ri-tu tu-o. O-ré-mus etc. R. A-men. R. A-men.

### 2. Tonus ferialis.

Respondetur ut supra.

Alii toni ad libitum.

Dó-mi-nus vo - bis - cum. (Pax vo - bis.) R. Et cum spí-ri - tu tu - o. R. Et cum spí-ri - tu tu - o.

R. Et cum spí-ri - tu tu - o. O - ré - mus etc R. A - men. R. A - men.

Orationes ad Aspersionem, Benedictiones et Litanias  
cantari possunt etiam in tono sequenti:

Dó - mi - nus vo - bís - cum. B. Et cum spí - ri - tu tu - o. B. Et cum spí - ri - tu tu - o. O - ré - mus etc. B. A - men.

II. Tonus Prophetiae. Organum tacet.

III. Tonus Epistolae. Organum tacet.

IV. Tonus Evangelii.

Dó - mi - nus vo - bís - cum. B. Et cum spí - ri - tu tu - o. Se - quén - ti - a san - cti E - van - gé - li - i se - cún - dum Mat - thae - um. B. Gló - ri - a ti - bi Dó - mi - ne.



## Alio modo, ad libitum:

Dó - mi - nus vo - bís - cum.    *R.* Et cum spí - ri - tu tu - o.    Se - quén - tí - a san - cti

E - van - gé - li - i se - cún - dum Mat - thaé - um.    *R.* Gló - ri - a ti - bi Dó - mi - ne.

The musical score consists of two systems of piano accompaniment. The first system covers the lyrics 'Dó - mi - nus vo - bís - cum. Et cum spí - ri - tu tu - o. Se - quén - tí - a san - cti'. The second system covers 'E - van - gé - li - i se - cún - dum Mat - thaé - um. Gló - ri - a ti - bi Dó - mi - ne.' The music is written in a minor key with a common time signature. The piano part features a simple harmonic accompaniment with some melodic lines in the right hand and a more active bass line in the left hand.

## Alio modo, juxta usum antiquiorem:

Dó - mi - nus vo - bís - cum.    *R.* Et cum spí - ri - tu tu - o.    Se - quén - tí - a

san - cti E - van - gé - li - i se - cún - dum Mat - thaé - um.    *R.* Gló - ri - a ti - bi Dó - mi - ne.

The musical score consists of two systems of piano accompaniment. The first system covers the lyrics 'Dó - mi - nus vo - bís - cum. Et cum spí - ri - tu tu - o. Se - quén - tí - a'. The second system covers 'san - cti E - van - gé - li - i se - cún - dum Mat - thaé - um. Gló - ri - a ti - bi Dó - mi - ne.' The music is written in a minor key with a common time signature. The piano part features a more active and rhythmic accompaniment compared to the first version, with a prominent bass line and more complex harmonic textures.

## V. Toni Praefationum.

## 1. Tonus solemnis.

Per ó-mni-a sae-cu-la sae-cu-ló-rum. R. A-men. V. Dó-mi-nus vo-bis-cum.

R. Et cum spí-ri-tu tu-o. V. Sur-sum cor-da. R. Ha-bé-mus ad Dó-mi-num.

V. Grá-ti-as a-gá-mus Dó-mi-no De-o no-stro. R. Di-gnum et ju-stum est.

## 2. Tonus ferialis.

Per ó-mni-a sae-cu-la sae-cu-ló-rum. R. A-men. V. Dó-mi-nus vo-bis-cum. R. Et cum spí-ri-tu tu-o.

V̇. Sur-sum cor-da.    Ṙ. Ha-bé-mus ad Dó-mi-num.    V̇. Grá-ti-as a-gá-mus Dó-mi-no De-o no-stro.    Ṙ. Di-gnum et ju-stum est.

3. Tonus solemnior.

Per ó-mni-a saé-cu-la sae-cu-ló-rum.    Ṙ. A-men.    V̇. Dó-mi-nus vo-bis-cum.

Ṙ. Et cum spí-ri-tu tu-o.    V̇. Sur-sum cor-da.    Ṙ. Ha-bé-mus ad Dó-mi-num.

V̇. Grá-ti-as a-gá-mus Dó-mi-no De-o no-stro.    Ṙ. Di-gnum et ju-stum est.

## VI. Ad Pater noster.

Per ó - mni - a saé - cu - la sae - cu - ló - rum. B. A - men.

V. Et ne nos in - dú - cas in ten - ta - ti - ó - nem. B. Sed lí - be - ra nos a ma - lo.

## VII. Ante Agnus Dei.

Per ó - mni - a saé - cu - la saé - cu - ló - rum. B. A - men.

V. Pax † Dó - mi - ni sit † sem - per vo - bís † cum. B. Et cum spí - ri - tu tu - o.

## VIII. Tonus „Confiteor“

pro Missis Pontificalibus.

Organum tacet.

## IX. Ad Benedictionem Pontificalem.

Sit no - men Dó - mi - ni be - ne - dí - ctum. R. Ex hoc nunc et us - que in saé - cu - lum.

V. Ad - ju - tó - ri - um no - strum in nó - mi - ne Dó - mi - ni. R. Qui fe - cit coe - lum et ter - ram.

Be - ne - dí - cat vos o - mni - po - tens De - us: Pa - ter, et Fi - li - us, et Spi - ri - tus San - ctus. R. A - men.

# Modus cantandi Alleluja tempore paschali

secundum octo tonos.

(ORGANUM)

## Ad Introitum.

I. Al - le - lú - - ja, al - le - - - lú - - - ja.

II. Al - le - lú - - ja, al - le - - - lú - - - ja.

III. Al - le - lú - - ja, al - le - - - lú - - - ja.

IV. Al - le - lú - - ja, al - le - - - lú - - - ja.

V

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

Detailed description: This system shows the fifth voice part (V). It consists of a piano accompaniment on a grand staff (treble and bass clefs) and a vocal line on a single treble clef staff. The lyrics are 'Al - le - - lú - - - ja, al - le - - lú - - - ja.' The music is in a minor key (one flat) and features a steady rhythmic accompaniment with eighth and sixteenth notes. The vocal line is melodic and includes a fermata over the final note.

VI.

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

Detailed description: This system shows the sixth voice part (VI). It consists of a piano accompaniment on a grand staff and a vocal line on a single treble clef staff. The lyrics are 'Al - le - - lú - - - ja, al - le - - lú - - - ja.' The music is in a major key (two sharps) and features a steady rhythmic accompaniment. The vocal line is melodic and includes a fermata over the final note.

VII.

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

Detailed description: This system shows the seventh voice part (VII). It consists of a piano accompaniment on a grand staff and a vocal line on a single treble clef staff. The lyrics are 'Al - le - - lú - - - ja, al le - - lú - - - ja.' The music is in a major key (two sharps) and features a steady rhythmic accompaniment. The vocal line is melodic and includes a fermata over the final note.

VIII.

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

Detailed description: This system shows the eighth voice part (VIII). It consists of a piano accompaniment on a grand staff and a vocal line on a single treble clef staff. The lyrics are 'Al - le - - lú - - - ja, al - - le - - - lú - - - ja.' The music is in a minor key (one flat) and features a steady rhythmic accompaniment. The vocal line is melodic and includes a fermata over the final note.

Ad Offertorium.

I.

Al - - - le - - - - - lu - ja.

II.

Al - le - - - - - lu - - - ja.

III.

Al - le - - - - - lu - - - ja.

*rit.*

IV.

Al - - - le - - - - - lu - - - ja.



V. Al - le - - - - - lú - - - - - ja.

Musical score for voice part V. The melody is written in a treble clef with a key signature of one flat (B-flat). The bass line is in a bass clef. The lyrics are 'Al - le - - - - - lú - - - - - ja.' The music features a mix of eighth and sixteenth notes with various rests and phrasing slurs.

VI. Al - - - le - - - - - lú - - - - - ja.

Musical score for voice part VI. The melody is written in a treble clef with a key signature of two sharps (D major). The bass line is in a bass clef. The lyrics are 'Al - - - le - - - - - lú - - - - - ja.' The music features a mix of eighth and sixteenth notes with various rests and phrasing slurs.

VII. Al - le - - - - - lú - - - - - ja.

Musical score for voice part VII. The melody is written in a treble clef with a key signature of one sharp (F# major). The bass line is in a bass clef. The lyrics are 'Al - le - - - - - lú - - - - - ja.' The music features a mix of eighth and sixteenth notes with various rests and phrasing slurs.

VIII. Al - le - - - - - lú - - - - - ja.

Musical score for voice part VIII. The melody is written in a treble clef with a key signature of one flat (B-flat). The bass line is in a bass clef. The lyrics are 'Al - le - - - - - lú - - - - - ja.' The music features a mix of eighth and sixteenth notes with various rests and phrasing slurs.

## Ad Communionem.

I. Al - le - - - lú - ja.

II. Al - le - lú - - ja.

III. Al - le - - lú - ja.

IV. Al - le - lú - ja.

V. Al - le - - - lú - - ja.

VI. Al - le - lú - - ja.

VII. Al - le - - - lú - ja.

VIII. Al - le - lú - - ja. rit.

# APPENDIX.

13\*\*

(ORGANUM.)

## Pro gratiarum actione.

Hymnus. (Tonus solemnis.)

III.

Te De - um lau - dá - mus: \* te Dó - mi - num con - fi - té - mur: Te ae - tér - num Pa - trem

o - mnis ter ra ve - ne - rá - tur. Ti - bi o - mnes An - ge - li, ti - bi coe - li et u - ni - vér - sae po - te - stá - tes:

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

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

Ple- - ni sunt coe - li et ter - - ra ma - je - - stá - tis gló - ri - ae tu - - ae.

Te glo - ri - ó - - sus A - po - sto - ló - rum cho - - rus:                      Te Pro - phe - tá - - rum

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

Te per or - bem ter - rá - - rum san - cta con - fi - té - tur Ec - - clé - si - - a:

Pa - - trem in - mén - sae ma - je - - stá - - tis: Ve - ne - rán - dum tu - um ve - rum,

et ú - ni - cum Fi - li - um: San - - ctum quo - que Pa - rá - cli - tum Spí - ri - tum.

Tu Rex gló - ri - ae, Chri - ste. Tu Pa - tris sem - pi - tér - nus es Fi - li - us.

Tu ad li - be - rân - dum sus - ce - ptú - rus hó - - mi - - - nem,

non hor - ru - i - sti Vir - gi - nis ú - te - rum. Tu de - ví - cto mor - tis a -

cú - - le - - o, a - pe - ru - i - sti cre - dén - ti - bus re - - gna coe - ló - rum.

Tu ad dé - xte - ram De - i se - - - des, in gló - ri - a Pa - tris.

Ju - dex cré - de - ris es - se ven - tū - rus. Te er - go quaé - su - mus,

tu - is fá - mu - lis súb - ve - ni, quos pre - ti - ó - so sán - gui - ne red - e - mí - sti.

Ae - tér - na fac cum san - ctis tu - is in gló - ri - a nu - me - rá - ri.

Sal - vum fac pó - pu - lum tu - um Dó - mi - ne, et bé - ne - dic hae - re - di - tá - ti tu - ae.

Et re - ge e - os, et ex - tól - le il - los us - que in ae - tēr - - num.

Per sin - gu - los di - - es be - ne - dí - ci - mus te. Et lau - dá - mus no - men

tu - um in saé - - cu - - lum, et in saé - cu - lum saé - cu - li.

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



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

Fi - at mi - se - ri - cór - di - a tu - a Dó - mi - ne su - - per nos,

quem - ád - - mo - dum spe - rá - vi - mus in te. In te Dó - - mi - ne

spe - rá - - - vi; non con - fún - dar in ae - tér - - - num.

# Alio modo, juxta morem Romanum.

\*) Te De - um lau - dá - - mus: ★ te Dó - mi - num con - fi - té - - mur.

III.

Te ae-tér-num Pa - - trem o - mnis ter-ra ve - ne - rá - tur. Ti - bi o - mnes An - ge - li,

ti - bi coe-li et u - ni - vér - sae po - te - stá - tes. Ti - bi Ché - ru - bim et Sé - ra - phim

in - ces - sá - bi - li vo - ce pro - clá - mant: San - - ctus: San - - ctus:

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

ma - je - stá - tis gló - ri - ae tu - ae. Te glo - ri - ó - - sus A - po - sto - ló - rum cho - rus.

Te Pro - phe - tá - - - rum lau - dá - bi - lis nú - me - rus. Te Már - ty - rum can - di - dá - - tus

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

Pa - trem im - mén sae ma - je - stá - tis: Ve - ne - rán - dum tu - um ve - - rum,

et ú - ni - cum Fi - li - um: San - - ctum quo - que Pa - rá - cli - tum Spi - ri - tum.

Tu Rex gló - ri - ae, Chri - ste Tu Pa - tris sem - pi - tér - nus es Fi - li - us.

Tu ad li - be - rán - dum sus - ce - ptú - rus hó - mi - nem, non hor - ru - í - sti Ví - ri - nis ú - te - rum.

Tu de - vi - cto mor - tis a - cù - le - o, a - pe - ru - i - sti cre - dèn - ti - bus re - gna coe - lò - rum.

Tu . ad dèx - te - ram De - i se - - des in gló - ri - a Pa - tris. Ju - - dex cré - de - ris

es - se ven - tú - rus. Te er - go quaé - su - mus, tu - is fá - mu - lis súb - ve - ni, quos pre - ti - ó - so

sán - gui - ne red - e - mi - sti. Ae - tèt - na fac cum san - ctis tu - is in gló - ri - a nu - me - rá - ri.

Sal - vum fac pó - pu - lum tu - um Dó - mi - ne, et bé - - - ne - dio

hae - re - di - tá - ti tu - - ae. Et re - ge e - os, et ex - tól - le il - los

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

Et lau - da - mus no - men tu - um in saé - cu - lum, et in saé - cu - lum saé - cu - li.

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

Mi - se - ré - re no - stri Dó - mi - ne, mi - se - ré - re no - stri. Fi - at mi - se - ri - cór -

di - a tu - a Dó - mi - ne su - per nos, quem - ád - mo - dum spe - rá - vi - mus in te.

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

V. Benedicámus Patrem et Filium cum Sancto Spiritu.\*  
 B. Laudémus et superexaltémus eum in saecula.  
 V. Benedictus es Dómine in firmamento coeli.  
 B. Et laudábilis, et gloriósus, et superexaltátus in saecula.

V. Dómine, exáudi oratióem meam.  
 B. Et clamor meus ad te véniat.  
 V. Dóminus vobiscum. B. Et cum spíritu tuo.  
 Orémus... — B. Amen.

\*) His VV. et BB. Tempore Paschali non additur Alleluja.

## Hymnus de Spiritu Sancto.

VIII.

1. Ve - ni Cre - á - tor Spi - ri - tus, Men - tes tu - ó rum ví - si - ta:  
 Im - ple su - p̄r - na gr̄a - ti - a Quae tu cre - á - sti pé - cto - ra. 7. A - - men.

2. Qui Paráclitus diceris,  
 Donum Dei altissimi,  
 Fons vivus, ignis, caritas,  
 Et spiritalis unctio.

3. Tu septiformis munere,  
 Dextrae Dei tu digitus,  
 Tu rite promissum Patris,  
 Sermone ditans guttura.

4. Accende lumen sensibus:  
 Infunde amorem cordibus:  
 Infirma nostri corporis  
 Virtute firmans perpeti.

5. Hostem repellas longius,  
 Pacemque dones protinus:  
 Ductore sic te praevio  
 Vitemus omne noxium.

6. Per te sciamus da Patrem,  
 Noscamus atque Filium,  
 Te utriusque Spiritum  
 Credamus omni tempore.

7. Sit laus Patri cum Filio,  
 Sancto simul Paraclito.  
 Nobisque mittat Filius  
 Charisma Sancti Spiritus. Amen.

## Secundum usum recentiorem:

1. Veni Creator Spiritus,  
 Mentem tuorum visita,  
 Imple superna gratia,  
 Quae tu creasti, pectora.

2. Qui diceris Paraclitus,  
 Altissimi donum Dei,  
 Fons vivus, ignis, caritas,  
 Et spiritalis unctio.

3. Tu septiformis munere,  
 Digitus paternae dexteræ,  
 Tu rite promissum Patris,  
 Sermone ditans guttura.

4. Accende lumen sensibus:  
 Infunde amorem cordibus:  
 Infirma nostri corporis  
 Virtute firmans perpeti.

5. Hostem repellas longius,  
 Pacemque dones protinus:  
 Ductore sic te praevio  
 Vitemus omne noxium.

6. Per te sciamus da Patrem,  
 Noscamus atque Filium,  
 Teque utriusque Spiritum  
 Credamus omni tempore.

7. Deo Patri sit gloria,  
 Et Filio, qui a mortuis  
 Surrexit, ac Paraclito,  
 In saeculorum saecula. Amen.

✠. Emitte Spiritum tuum et creabuntur (T. P. Allelúja).

℟. Et renovabis faciem terrae. (T. P. Allelúja). Orémus .... — ℟. Amen.



## Hymnus: Pange lingua.

III. 1. Pan-ge lin - gua glo - ri - ó - si Cór - po - ris my - sté - ri - um, San - gul - nis - que pre - ti - ó - si,

Quem in mun - di pré - ti - um Fructus ven - tris ge - ne - ró - si Rex ef - fú - dit gén - ti - um. 6. A - men.

2. Nobis datus, nobis natus  
Ex intácta Virgine,  
Et in mundo conversátus,  
Sparso verbi sémine,  
Sui moras incolátus  
Miro clausit órdine.

3. In suprémae nocte coenae  
Recúbens cum frátribus,  
Observáta lege plene  
Cibis in legálibus,  
Cibum turbae duodénæ  
Se dat suis mánibus.

4. Verbum caro, panem verum  
Verbo carnem éfficit:  
Fitque sanguis Christi merum,  
Et si sensus déficit,  
Ad firmándum cor sincérum  
Sola fides súfficit.

5. Tantum ergo Sacraméntum  
Venerémur cernui:  
Et antiquum documéntum.  
Novo cedat ritui:  
Praestet fides suppléméntum  
Sénsuum deféctui.

6. Genitóri, Genitóque  
Laus et jubilátio,  
Salus, honor, virtus quoque  
Sit et benedictio:  
Procedénti ab utróque  
Compar sit laudátio. Amen.

## Alter tonus ejusdem hymni.

I. Pan - ge lin - gua glo - ri - ó - si Cór - - - po - ris my - sté - ri - um,

San - gui - nis - que pre - ti - ó - si, Quem in mun - di pré - ti - um

Fru - etus ven - tris - ge - ne - ró - si Rex ef - fú - dit gén - ti - um A - - - men.

# MISSA PRO DEFUNCTIS.

(ORGANUM.)

## INTROITUS.

Franz Nekes, Op. 46<sup>a</sup>.

VI. Ré - - qui - em ★ ae - tér - - nam

The first system of the organum consists of two staves. The upper staff is a vocal line in G minor, starting with a half rest followed by a quarter note 'Ré' (D4), then a series of eighth notes: 'qui - em' (E4, F4, G4, A4), a quarter rest, a quarter note 'ae' (Bb4), a quarter note 'tér' (C5), and finally a half note 'nam' (D5). The lower staff is a piano accompaniment in G minor, providing harmonic support with chords and moving lines.

do - - na e - is Dó - mi - - ne:

The second system continues the organum. The vocal line begins with a half rest, followed by a quarter note 'do' (D4), a quarter note 'na' (E4), a quarter note 'e' (F4), and a half note 'is' (G4). This is followed by a quarter rest, a quarter note 'Dó' (D5), a quarter note 'mi' (E5), and a half note 'ne:' (D5). The piano accompaniment continues with harmonic support.

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

The third system concludes the organum. The vocal line starts with a half rest, followed by a quarter note 'et' (E4), a quarter note 'lux' (F4), a quarter note 'per - pé' (G4), a quarter note 'tu - a' (A4), a quarter note 'lú' (Bb4), a quarter note 'ce - at' (C5), a quarter rest, a quarter note 'e' (D5), and a half note 'is.' (D5). The piano accompaniment provides the final harmonic support.

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

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

*Rep. Requiem.  
sc. tra  
trih.*

*mus. resp.*

**Modus recitandi Introitum.**

Réquiem aetérnam dona eis, Dómine: et lux perpétua lúceat e - is. Ps. Te decet hymnus Deus in Sion,

et tibi reddétur votum in Jerúsalem: ★ exaúdi oratió - nem meam, ad te omnis caro vé - ni - et.

*Rep. Requiem.*

1x *mf*,  
1x *rec.*,  
1x *mf*. 3X

KYRIE.

3X

VI.

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

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

*Reminis vobiscum.*  
*And.*

*St. H. G. G. G.* GRADUALE.

II.

Ré - qui-em ★ ae-tér - - - nam do - - na e - is,

Dó - - mi - ne: et lux per-pé - -



stus: ab au - di - ti - ó - ne

ma - la

\* non ti - mé - - bit.

*ritard.*

**Modus recitandi Graduale.**

Réquiem aetérnam dona eis Dómine: et lux perpétua lúceat e-is. *V.* In memória aetérna erit justus: ab auditióne mala non ti - mé - bit.

### Alius modus.

Réquiem aetérnam dona e - is Dó - mi - ne: et lux perpétua lúceat e - is.

Vox.

Org.

✠. In memória aetérna erit ju - stus: ab auditióne mala non ti - mé - bit.

### Modulatio (ad Tractum).

*pp*

Vel:

*pp*

Vel:

*pp*



## TRACTUS.

VIII. Ab - sól - - ve, <sup>Λ</sup> ★ Dó <sup>Λ</sup> - - mi - ne, <sup>Λ</sup> á - - ni - mas

ó - mni - um fi - dé - lí - um de - fun - ctó - - rum <sup>Λ</sup> <sup>Λ</sup> <sup>Λ</sup>

ab o - mni vín - - cu - lo de - lí - - ctó - - rum.

✠. Et grá - ti - a tu - a il - lis suc - cur - rén - te

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

✠. Et lu - cis ae - tér - nae

be - a - ti - tú - di - ne ★pér - fru - i.

Musical score for the Tractus, featuring a treble and bass clef with a key signature of one sharp (F#). The piece includes a 'ritard.' marking at the end.

### Modus recitandi Tractum.

Absólve, ★ Dómine, ánimas ómnium fidélium defun - ctó - rum ab omni vínculo de - li - ctó - rum.

Musical score for the recitation of the Tractus, featuring a treble and bass clef with a key signature of one sharp (F#).

✠. Et grátia tua illis succurrénte mercántur evádere júdicium ulti - ó - nis. ✠. Et lucis aetérnae beatitúdine pér-fruí.

Musical score for the recitation of the Tractus, featuring a treble and bass clef with a key signature of one sharp (F#).

### Modulatio (ad Sequentiam).

Musical score for the modulation (ad Sequentiam), featuring a treble and bass clef with a key signature of one sharp (F#).

## SEQUENTIA.

1. gsf.  
2. rec.

I.

1. Di - es i - rae, di - es il - la, Sol - vet sae - clum in fa - vil - la: Te - ste Da - vid cum Si - býl - la.  
2. Quan - tus tre - mor est fu - tú - rus, Quan - do ju - dex est ven - tú - rus, Cun - cta stri - cte dis - cus - sú - rus.

Vel  
recitando.

\*)

gsf.  
rec.

3. Tu - ba mi - rum spar - gens so - num Per se - púl - cra re - gi - ó - num Co - get o - mnes an - te thro - num.  
4. Mors stu - pé - bit et na - tú - ra Cum re - súr - get cre - a - tú - ra Ju - di - cán - ti re - spon - sú - ra.

\*) Zur beliebigen Abwechslung mit den gesungenen Strophen.

541.

Pie Jesu.

44. 15

5. Li - ber scri - ptus pro - fe - ré - tur, In quo to - tum con - ti - né - tur, Un - de mun - dus ju - di - cé - tur. —  
 6. Ju - dex er - go cum se - dé - bit, Quid - quid la - tet ap - pa - ré - bit: Nil in - úl - tum re - ma - né - bit.

15

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. The music is in a 4/4 time signature. The vocal line begins with a series of eighth and sixteenth notes, followed by a longer note. The piano accompaniment provides a harmonic support with chords and moving lines in both hands.

-7. Quid sum mi - ser tunc di - ctú - rus? Quem pa - tró - num ro - ga - tú - rus? Cum vix ju - stus sit se - cú - rus.  
 -8. Rex tre - mén - dae ma - je - stá - tis, Qui sal - ván - dos sal - vas gra - tis, Sal - va me, fons pi - e - tá - tis.

The second system of the musical score continues the vocal line and piano accompaniment. It follows the same notation and key signature as the first system. The vocal line continues with similar rhythmic patterns, and the piano accompaniment maintains its harmonic structure. The system concludes with a double bar line and repeat signs in both the vocal and piano staves.

8. Re-cor-dá-re, Je - su pi - e, Qued sum cau-sa tu - ae vi - ae: Ne me per - das il - la di - e.  
 10. Quae-rens me, se - dí - sti las-sus: Red - e - mí - sti cru-cem pas-sus: Tan - tus la - bor non sit cas - sus.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a treble clef and contains the lyrics for the first two verses. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

This block shows the piano accompaniment for the first system, consisting of two staves. It features a consistent eighth-note bass line and a treble line with sustained chords and melodic lines, providing harmonic support for the vocal parts.

11. Ju - ste ju - dex ul - ti - ó - nis, Do - num fac re - mis - si - ó - nis An - te di - em ra - ti - ó - nis.  
 12. In - ge - mí - sco, tam - quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - cán - ti par - ce, De - us.

The second system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature remains G major. The vocal line contains the lyrics for the third and fourth verses. The piano accompaniment continues with a similar rhythmic and harmonic structure to the first system.

This block shows the piano accompaniment for the second system, consisting of two staves. It continues the harmonic and melodic patterns established in the first system, supporting the vocal parts with a steady bass line and active treble accompaniment.

13. Qui Ma-ri-am ab-sol-vi-sti, Et la-tró-nem ex-au-dí-sti, Mi-hi quo-que spem de-di-sti.  
 14. Pre-ces me-ae non sunt di-gnae: Sed tu bo-nus fac be-ní-gne, Ne per-en-ni cre-mer i-gne.

The first system of music consists of two staves. The upper staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics written below it. The lower staff is a piano accompaniment in the same key and time, featuring a steady eighth-note bass line and a more active treble line with chords and moving lines.

15. In-ter o-ves lo-cum prae-sta, Et ab hoe-dis me se-qué-stra, Stá-tu-ens in par-te dex-tra.  
 16. Con-fu-tá-tis ma-le-dí-ctis, Flam-mis á-cri-bus ad-dí-ctis: Vo-ca me cum be-ne-dí-ctis.

The second system of music also consists of two staves. The upper staff is a vocal line in G major and 4/4 time, with lyrics written below it. The lower staff is a piano accompaniment in the same key and time, featuring a steady eighth-note bass line and a more active treble line with chords and moving lines.

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

The first system of music consists of two staves. The upper staff is a vocal line in G major, featuring a melodic line with eighth and sixteenth notes, and a lower line with sustained notes. The lower staff is a piano accompaniment in G major, with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

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

The second system of music consists of two staves. The upper staff is a vocal line in G major, featuring a melodic line with eighth and sixteenth notes, and a lower line with sustained notes. The lower staff is a piano accompaniment in G major, with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.



19. Ju - di - cā - dus ho - - mo re - us: Hu - io er - go par - - - ce, De - us.

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

*Evangelium.*

## OFFERTORIUM.

II.

Dó-mi - ne Je - su Chri - ste,  $\Lambda$  ★ Rex gló - - - ri - ae,  $\Lambda$

li - be - ra a - ni - mas ó - mni - um fi - de - li - um de - fun - ctó - rum de poe - nis in - fér - ni,

et de pro - fún - do la - cu: li - be - ra e - as de o - re le - ó - nis, ne ab - sór - be - at e - as tár - ta - rus,

ne ca - dant in ob - scú - rum: sed sí - gni - fer san - ctus Mí - cha - el

re-prae-sen - tet e - as in lu - cem san - ctam. ★ Quam o - lim A - bra - hae pro - mi - si - sti,

et se - mi - ni e - jus.

✠ Hó - sti - as et pre - ces ti - bi Dó - mi - - ne lau - dis of - fé - ri - mus:

tu - sus - 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 - i - - re ad vi - tam.

*Rep.*  
★ Quam olim.

## Modus recitandi Offertorium.

Vox. Dómine Jesu Chri-ste, ★ Rex gló-ri-ae, líbera ánimas ómnium fidélium de-fun-ctó-rum

Org.

de poenis infér-ni, et de pro-fún-do-la-cu: líbera eas de ore le-ó-nis, ne absór-beat eas tár-ta-rus,

ne cadant in ob-scú-rum: sed signifer sanctus Michael repraeséntet eas in lucem san-ctam:

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal line is in a soprano or alto range, and the organ accompaniment is in a grand staff (treble and bass clefs). The lyrics are in Latin and describe the liberation of souls from hell and their ascent to heaven.

★ Quam olim Abrahae promisisti, et sémini e - jus.      ✠ Hóstias et preces tibi Dómine laudis offéri - mus:

tu súscipe pro animábus il - lis,      quarum hódie memóriam fá - ci - mus:

fac eas, Dómine, de morte transíre ad vi - tam.      ★ Quam olim Abrahae promisisti, et sémini e - jus.

## SANCTUS &amp; BENEDICTUS.

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 - 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.

*rit.*

## AGNUS DEI.

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

A - gnus De - i, ★ qui tol - lis pec - cá - ta mun - di: do - na e - is ré - qui - em ★★ sem - pi - tér - nam.

COMMUNIO.

VIII. *pp* Lux ac - tér - na ★ lú - ce - at e - is Dó - mi - ne:

★ Cum san - ctis tu - is in ae - tér - num, qui - a pi - us es. ✠ Ré - qui - em ae - 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 ae - tér - num, qui - a pi - us es.

*Jesus, Salvator mundi, de  
regal - bus - nam  
N. 23*

Re - qui - é - scant in pa - ce. B. A - men.

## Modus recitandi Communionem.

Vox.

Lux ae-tér - na ★ lú - ce - at e - is Dó - mi - ne: ★ Cum san-ctis tu - is in ae -

Org.

tér - num, qui - a pi - us es. Ré-qui-em ae-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 ae-tér-num, qui-a pi-us es.



## RESPONSORIUM: LIBERA ME.

I

*pp*

Li - be - ra me, Dó - - mi - ne, ★ de mor - te ae - tér - - na,

in di - e il - la  $\wedge$  tre - mén - da: ★ Quan - do coe - li mo - vén - di sunt et ter - ra:

† Dum vé - - ne - ris ju - di - cá - re sae - cu - lum per i - gnem.

‡ Tremens factus sum e - go, et tí - me - o, dum dis - cús - si - o vé - ne - rit, at - que ven - tú - ra i - ra.

## ABSOLUTIO PRO DEFUNCTIS.

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

✠ Di - es il - la, di - es i - rae, ca - la - mi - tá - tis et mi - sé - ri - ae, di - es ma - gna et a - má - ra val - de.

† Dum ve - - - ne - ris ju - di - cá - re saé - - cu - lum per i - - gnem.

✠ Re - qui - em ae - tér - nam do - na e - is Dó - mi - ne: et lux per - pé - tu - a lú - ce - at e - is.

*Repetitur Libera me  
usque ad ✠ Tremens.*

## Modus recitandi Responsorium.

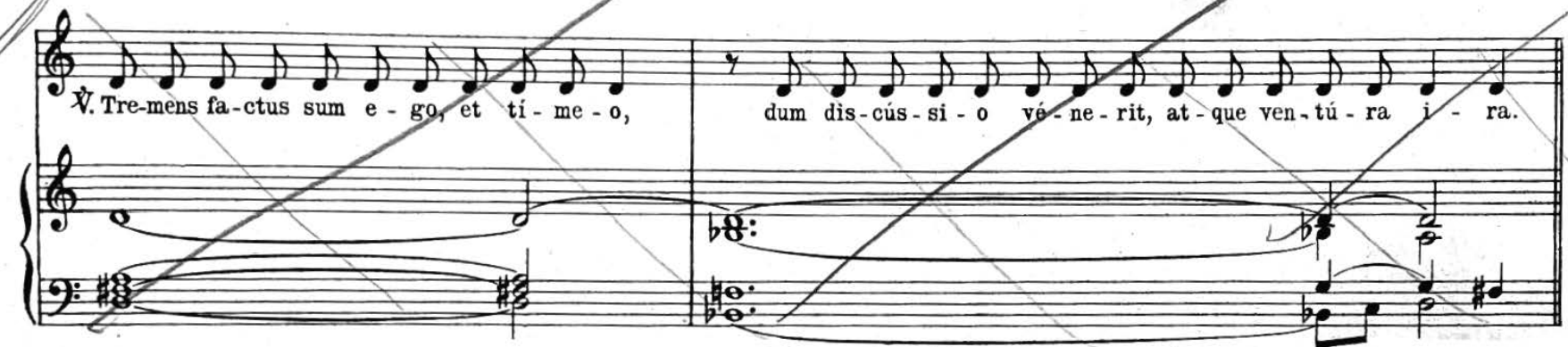
Vox. 

Li - be - ra me, Dó - mi - ne, ★ de mor - te ae - tēr - na, in di - e il - la tre - mén - da:



★ Quan - do coe - li mo - vén - di sunt et ter - ra: † Dum vé - ne - ris ju - di - cá - re sae - cu - lum per i - gnem.

*10/0-1  
1/1.0  
10/12  
27*



✧ 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.

*R.* *G.*

\* Quan-do coe-li mo-vén-di sunt et ter - ra. Di - es il - la, di - es i - rac, ca - la - mi - tá - tis

et mi - sé - ri - ae, di - es ma - gna et a - má - ra val - de. † Dum vé - ne - ris ju - di - cá - re saé - cu - lum per i - gnem.

℣. Ré - qui - em ae - tér - nam do - na e - is Dó - mi - ne: et lux per - pé - tu - a lú - ce - at e - is.

*Repetitur Libera me usque ad ℣. Tremens.*

## Finito Responsorio. Cantor cum

1<sup>o</sup> Choro:

Ký - ri - e e - lé - i - son.

2<sup>us</sup> Chorus:

Chri - ste e - lé - i - son.

Omnes simul:

Ký - ri - e e - lé - i - son.

Sacerdos:

Pa - ter no - ster *(segredo)*. *Et* ne nos in - dú - cas in ten - ta - ti - ó - nem.

B. Sed lí - be - ra nos a ma - lo.

✠. A por - ta ín - fe - ri.

B. E - ru - e Dó - mi - ne á - ni - mam e - jus.  
(á - ni - mas eó - rum.)✠. Re - qui - é - scat in pa - ce.  
(Re - qui - é - scant)

B. A - men.

V. Dó - mi - ne ex - áu - di o - ra - ti - ó nem me - am.      B. Et cla - mor me - us ad te vé - ni - at.

V. Dó - mi - nus vo - bis - - cum.      B. Et cum spí - ri - tu tu - o.      O - ré - mus etc.

B. A - men.      V. Ré - qui - em ae - tér - nam do - na <sup>e - i</sup> <sub>(e - is)</sub> Dó - mi - ne.

**Cantores:**  
 B. Et lux per - pé - tu - a lú - ce - at <sup>e - i</sup> <sub>(e - is)</sub>      Re - qui - é - scat in pa - ce.      A - men.  
 (Re - qui - é - scant)

# The Saint Jean de Brébeuf Hymnal

— Sophia Institute Press, 2018 —

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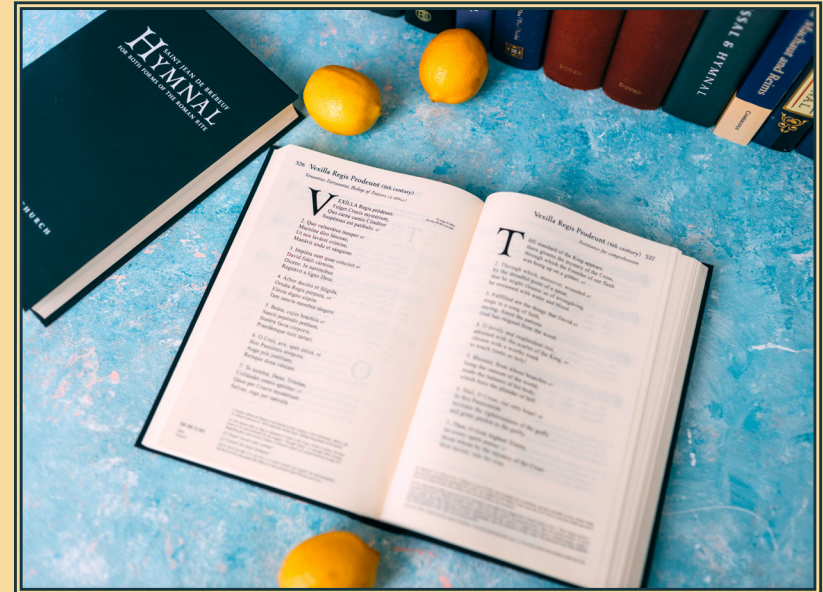
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