

In Festo SS. Trinitatis.Fête de la T. S. Trinité.

-A-

Panis Angelicus, p. [12].

-B-

Kyrie, fons bonitatis.

1. Ky-ri - e, fons bo-ni-tá-tis, Pá-ter in-gé-ni-te, a quo bó-na cúncta pro-ce-

3.

dunt, e-lé - i-son. 2. Ky-ri - e, qui pá-ti Nátum, mún-di pro cri-mi-ne, ipsum ut sal-

va-ret mi-sí-sti, e-lé - i-son. 3. Ky-ri - e, qui septi-fór-mis dans dó-na Pnéuma-

tis, a quo cœlum. ter-ra re-pléntur, e-lé - i-son. 4. Christe, ú-ni-ce Dé-i Pá-

tris gé-ni-te, quem de Vir-gi-ne nasci-tu-rum mún-do mi-ri-fi-ce, Sáncti præ-di-

xe-runt Prophetæ, e-lé-i-son. 5. Christe há-gi-e, cœ-li cómpo-s ré-gi-e Me-

The first system of music features 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 series of eighth notes, followed by a half note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

los gló-ri-æ cú-i sémper adstant pro nú-mi-ne, An-ge-ló-rum de-can-tat á-pex, e-

The second system continues the vocal line and piano accompaniment. The vocal line has a more melodic character with some slurs. The piano accompaniment maintains its rhythmic pattern.

lé-i-son. 6. Christe, cœ-li-tus ád-sis nó-stris pré-ci-bus, pro-nis mén-ti-bus quem

The third system continues the vocal line and piano accompaniment. The vocal line has a more melodic character with some slurs. The piano accompaniment maintains its rhythmic pattern.

in tér-ris dé-vo-te có-li-mus, ad te pí-e Jé-su clamán-tes, e-lé-i-son.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a more melodic character with some slurs. The piano accompaniment maintains its rhythmic pattern.

7. Ký-ri-e, Spi-ri-tus ál-me, co-hærens Pá-tri Na-tó-que, ú-ni-us ú-si-æ con-

The fifth system continues the vocal line and piano accompaniment. The vocal line has a more melodic character with some slurs. The piano accompaniment maintains its rhythmic pattern.

sisten-do, flans ab u-tro-que, e-lé-i-son. 8. Ky-ri-e, qui bap-ti-zá-to

The sixth system continues the vocal line and piano accompaniment. The vocal line has a more melodic character with some slurs. The piano accompaniment maintains its rhythmic pattern.

in Jor-da-nis un-da Christo, ef-fúl-gens spé-ci-e. co-lum-bi-na ap-pa-ru-i-sti, e-

lé - i - son. 9. Ky - ri - e, í-gnis dí - vi - ne, pe-ctó-ra nóstra suc-cén -

de, ut dí-gne pá-ri-ter, pro-ela-má-re pos-si-mus sémper: e - lé - i - son.

Ps. 22. Dominus regit me, in uno quovis ex octo psalmodiæ tonis. (Cf. Vesperale).

Ps. 22. Dominus regit me, sur l'un des 8 tons psalmodiques. (Cf. Vespéral).

-C-

O quam glorifica, *p.* [81].

Salve virga florens, *p.* [84].

Octava Corporis Christi.

Octave du S<sup>t</sup> Sacrement.

-A et B-

Adoro te devote, *p.* [112].

Vel unus ex aliis hymnis, *p.* [109] et seq.

Ou l'une des hymnes, *p.* [109] et suivantes.

Ubi Caritas et amor, *p.* [14].

-C-

Te Mater alma numinis, *p.* [89].

Rosa Vernans, *p.* [82].