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SIMPLIFIED MODAL ACCOMPANIMENT

TO THE

UNIVERSITÉ DE MONTREAL
Musique — Bibliothèque

VATICAN KYRIALE

AND THE

REQUIEM MASS

BY

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FOREWORD

The idea of the present **SIMPLIFIED ACCOMPANIMENT** to the Ordinary of the Mass originated by reason of the recognizable fact that a large majority of Catholic organists, notably those in the smaller parishes, are by no means technicians. The acquisition of, or the appointment to an organ position usually precedes the necessary training in the fundamentals of organ technique. This is, of course, not the ideal state, but it must be frankly admitted. A simplified accompaniment has therefore been needed, one that, although simple in form, would nevertheless preserve all the qualities of a classic Gregorian accompaniment, such as modal fidelity and religious atmosphere.

In presenting this book of accompaniments to the public, the Gregorian Institute offers it as the result of twenty years of research and experimentation. The author does not contend that it is more perfect than the accompaniments of the masters, such as those published by Henri Potiron and Dom Desroquettes of Solesmes. These two eminent Gregorianists were his professors in Paris, and they remain his guides.

Although the primary purpose of the present publication is to answer the need for a more simple style, it was discovered as the work progressed, that a Gregorian melody can be accompanied, to a greater extent than is usually believed, by the basic elements alone inherent in it. The simplicity of the accompaniment does not connote inferiority. In fact, perfection and fidelity are by no means postulated by intricate composition and strained academic efforts.

The problem to be solved by the Gregorian harmonist is always the same, namely, the preservation of the liturgical sense which inspired the melody. Modern ears, it has often been emphasized, no longer hear properly the homophony of Gregorian Chant. The characteristics of the single melodic line have been disregarded by the discoveries of modern harmony. As a consequence, these sacred songs have lost their ancient flavor and their modal influence has disappeared. This fact has led to the conviction that Gregorian music should be unaccompanied if its original concept is to be preserved. But this objection is no longer valid if the accompaniment of the chant can be achieved with its own elements.

The altogether different belief that extraneous, modern harmonies can enrich the chant is recognized today as absolutely erroneous and unorthodox. Whereas in modern composition the student takes a given melody and is guided in the construction of the chords by the laws of harmonic music, in the chant, on the contrary, the proper rules of harmony are found, not in the books of modern theory, but in the melody itself, in its basic intervals, and in the modal scale in which it is written. The chords to be used result from the position of the melody without the necessity of applying to them the terms used in classes in modern harmony.

It must be remembered that some of the chant melodies use only a few degrees of the scale, repeating them almost exclusively to the end of the composition. The following examples from the Requiem Mass are offered by way of illustration:

Ré- qui-em * ac- té- nam

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

If the accompanist should presume to accompany such melodies with modern chords, with those containing the leading tone, or with perfect cadences, the result would be musical nonsense. On the contrary, if plagal cadences are used, and a diatonic harmony pervades the entire composition, the church-like atmosphere is accentuated and the fidelity of the elements of the chant are preserved. For some eighty years, the masters of chant accompaniment have maintained most strictly the pure modal and ancient diatonic style.

The author has endeavored to go a step farther in the accompaniment of the chant by utilizing none but its own elements. The present work will be found to be as traditional as it is practical. The system upon which the accompaniments are based has been used most effectively by the author at all the summer sessions of the Gregorian Institute of America, and in Canada.

HINTS AND COMMENTS ON EXECUTION

Consecutive Fifths. The consecutive fifths present here and there in these accompaniments serve a very useful purpose. Whereas in modern harmony, consecutive fifths are forbidden because of the leading tone and the weak degrees,—constituent elements in modern music, they are often permitted in the accompaniment of the chant when they enhance the modal scale. Example:

lú- ce- at e- is.

Gregorian scales are composed of independent degrees which are not subject to one another. Therefore, the law of attraction (the leading tone, TI, subject to the tonic, DO) has no connection whatsoever in Gregorian accompaniment. This is not an invention of the author, but the fundamental teaching of Henri Potiron of the Solesmes School at the Gregorian Institute of Paris, of which the author is a graduate.

Consecutive Octaves. It will also be observed that the author may use two consecutive octaves, between incises, when they occur between an intermediate voice and the bass. Example:



Finally, from one incise to another, the continuity of the harmony has often been broken in order to introduce an appoggiatura or a modal chord:



The foregoing examples of consecutive fifths and octaves were constructed on essential elements and intervals of the melodies and not on chords.

Text of the Vatican Edition. The author has adhered strictly to the decree of the Sacred Congregation of Rites that the text of the Vatican Edition be followed faithfully. It was necessary, therefore, except in some psalm tones, to print all repeated notes. The organist is admonished, however, that these notes are to be tied in the actual playing and not executed independently. Examples:

Sanctus Dómi- nus De- us Sá- ba- oth.

Incorrect
Execution



Sanctus Dómi- nus De- us Sá- ba- oth.

Correct
Execution



Legato Style. The organist should be most careful to observe a strict legato style. Proper note values of the accompanying chords, numerous ties, and whole notes enclosed within vertical lines will be an assistance in the organist's endeavor to adhere to this style. The use of whole notes in this fashion, without absolute time value, eliminates the necessity of repeating identical chords. Orthodox precedence for this practice is to be found in abundance in ancient manuscripts. Examples:

7 notes to a
whole note



5 notes to a
whole note



The Dot. The dot frequently used beneath melody notes is not an indication of staccato. It is used in this book to point out the first beat in Gregorian rhythm where it will not be readily apparent at first.

Pitch. No author can select a pitch that accommodates each individual singer. The ancient, antiphonal character of the chant, with the higher phrases assigned to higher voices, and the lower phrases to the lower voices, is too often disregarded. It is also true that tenors will not object to singing high notes in polyphonic and modern compositions, but are reluctant to sing high notes in the chant. The author has selected, therefore, as far as possible, a mediant pitch that will accommodate all the singers.

Organ Registration. In general, organists use too many loud stops in the accompaniment of the chant. Open Diapasons should be avoided, and the stopped Diapasons, Flutes and Strings should be used. The use of the Celeste, Tremolo, solo stops, such as the Vox Humana, the Reeds and a superfluous use of the swell expression pedal should be avoided. The organist is cautioned that the organ is to be used to sustain the voice and not to lead them, or attract attention to the playing. The pedal may be used, but all sense of heaviness should be avoided.

DR. EUGENE LAPIERRE

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OPTIONAL LOWER KEYS

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ASPERGES ME

At the Sprinkling of Holy Water
 (ON SUNDAYS BEFORE MASS OUTSIDE THE EASTER SEASON)

By DR. EUGENE LAPIERRE

A- spér- ges me. Dó- mi- ne, hys- só- po. et mundá- bor: la- vá- bis me,

ANTIPHON
Mode
7



et su- per ni-vem de- al- bá- bor. Ps. 50. Mi- se- ré-re me- i, De- us, * se- cún- dum magnam

For the Responses after the "Asperges" see page 4.

mi-se-ri-cór- di- am tu- am. † Gló- ri- a Pa- tri, et Fí- li- o, et Spi- ri- tu- i San- cto: * Sic-

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



† On Passion and Palm Sunday, omit the "Gloria Patri" and repeat the "Asperges" immediately after the Psalm "Miserere".

Repeat "Asperges" as far as the Psalm.

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VIDI AQUAM

At the Sprinkling of Holy Water

(ON SUNDAYS DURING THE EASTER SEASON, FROM EASTER SUNDAY TO PENTECOST INCLUSIVE)

Vi- di a- quam * e- gre- di- én- tem de tem- plo, a lá- te-

ANTIPHON
Mode
8

re dex- tro; al- le- lú- ia: et o- mnes, ad quos per- vé- nit a-

qua i- sta, sal- vi fa- cti sunt, et di- cent, al- le-

lú- ia, al- le- lú- ia. Ps. 117. Confi- 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 Fi- li- o, et Spi- ri- tu- i

San- cto. * Sic- ut e- rat in prin- ci- pi- o, et nunc, et sem- per, et in saé- cu- la sae-cu- ló- rum. Amen.

Repeat Ant. Vidi aquam.

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

ANTIPHON
Mode 7

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

Ps. Miserére.

This and the following "Ad libitum" form of the ASPERGES may be substituted at will for the elaborate form on page 1. The Ps. Miserere and the Gloria Patri for the 7th mode are the same as that on page 1.

A-sper-ges me, * Dó-mi-ne, hys-só-po, et mun-dá-bor: la-vá-bis me,

ANTIPHON
Mode 4

et su-per ni-vem de-al-bá-bor. *Ps. 50.* Mi-se-ré-re me-i De-us, * se-cún-dum ma-gnam mi-se-ri-cór-di-am tu-am. Gló-ri-a Pa-tri, et Fí-li-o, et Spi-ri-tu-i Sancto. * Sic ut erat in prin-cí-pi-o, et nunc, et sem-per, et in sae-cu-la sae-cu-lé-rum. Amen.

RESPONSES:

- V. Osténde nóbis, Dómine, misericórdiam túam. (*T.P. Allelúia.*)
- R. Et salutáre túum da nóbis. (*P.T. Allelúia.*)
- V. Dómine exáudi oratióne mémam.
- R. Et clámor méus ad te véniat.
- V. Dóminus vobíscum.
- R. Et cum spíritu tuo.
- Orémus. Exáudi.....

MASS I. DURING THE EASTER SEASON

(Lux et origo)

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

KYRIE
Mode
8

Musical score for Kyrie in Mode 8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The vocal line follows the text: Ký- ri- e, * e- lé- i- son. ij. Chri- ste, e- lé- i- son. ij. The notation includes various note values (eighth and sixteenth notes) and rests. Measure lines divide the music into measures.

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

Musical score for Kyrie continuation in Mode 8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The vocal line follows the text: Ký- ri- e, e- lé- i- son. ij. Ký- ri- e, * e- lé- i- son. The notation includes eighth and sixteenth notes, measure lines, and a fermata over the first note of the second staff.

Gló- ri- a in ex- cé- sis De- o. Et in ter- ra pax ho- mí- ni-bus bonae vo-lun-

GLORIA
Mode
4

Musical score for Gloria in Mode 4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The vocal line follows the text: Gló- ri- a in ex- cé- sis De- o. Et in ter- ra pax ho- mí- ni-bus bonae vo-lun-. The notation includes eighth and sixteenth notes, measure lines, and a fermata over the first note of the second staff.

tí- tis. Lau- dá- mus te. Bene- di- ci- mus te. A- do-rá- mus te. Glo-ri- fi- cá- mus te.

Musical score for Gloria continuation in Mode 4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The vocal line follows the text: tí- tis. Lau- dá- mus te. Bene- di- ci- mus te. A- do-rá- mus te. Glo-ri- fi- cá- mus te. The notation includes eighth and sixteenth notes, measure lines, and a fermata over the first note of the second staff.

6 — GLORIA, MASS I

Grá-ti- as á- gimus ti- bi propter magnam gló- ri- am tu-am. Dó- mi-ne De-us, Rex coe- lés- tis,

De- us Pa- ter omní- po- tens. Dómi- ne Fi- li u- ni- gé- ni-te Je- su Christe. 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 mundi, sú- sci- pe de- pre-ca- ti- ó- nem nostram. Qui

se- des ad déx- te- ram Patris, mi-se- ré- re no- bis. Quóni- am tu so- lis san- ctus.



Tu so- lis Dó- mi- nus. Tu so- lis Al- tís- si- mus, Je- su Christe. Cum San-



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



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

SANCTUS
Mode
4



8 — AGNUS DEI, MASS I

Ple- ni sunt coe- li et ter- ra glo- ri- a tu- a. Hosán- na in ex- cél- sis. Be- ne-

dí- chtus qui ve- nit in nō- 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. ij.

AGNUS
Mode
4

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

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

DEO GRATIAS
Mode 8

De- o grá- ti- as.

DEO GRATIAS
Mode 7

MASS II. ON SOLEMN FEASTS 1.
(Fons bonitatis)

Ký- ri- e * e- le- t- son. *ij.*

KYRIE
Mode 3

Chri- ste e- le- i- son. *ij.*

Ky- ri- e



Ky- ri- e

*

**

e- lé- i- son.



Glóri- a in ex- cé- sis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo- lun-

GLORIA
Mode
1

tá- tis.

Lau- dá- mus

te.

Be-ne- dí- ci- mus te.

A- do-rá- mus te.

Glo- ri- fi- cá- mus te.



Grá-ti- as á- gi- mus ti- bi propter ma- gnam gló- ri- am tu-am. Dómi- ne De- us, Rex coe- lé- stis, De-

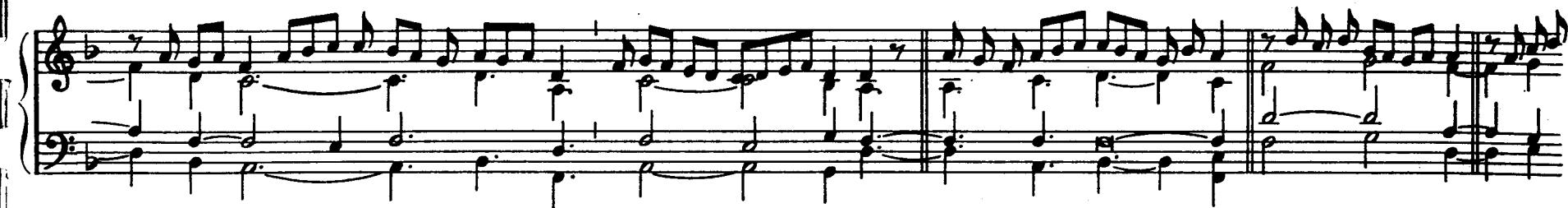
us Pa-ter o- mní-po- tens. Dó- mi-ne Fi-li u- ni- gé- ni-te Je- su Christe. Dó- mi-ne

De- us, A- gnu-s 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, súsci- pe de- pre-ca- ti- ó- nem nostram.

12 — SANCTUS, MASS II

Qui se- des ad déx-te- ram Pa- tris, mi-se- ré- re no-bis. Quóni-am tu so- luc sanctus. Tu so-lus Dómi-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.



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

SANCTUS Mode 1

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

Be-ne- di- cts qui ve- nit in nō- mi-ne Dō- 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 nō-

AGNUS
Mode
1



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.



DEO
GRATIAS
Mode 3

De-o grá-ti-as.

DEO
GRATIAS
Mode 5

De-o grá-ti-as.

MASS III. ON SOLEMN FEASTS 2.
(*Deus sempiterne*)

KYRIE
Mode
4

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

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

Christe 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.

Glóri- a in ex- cé- sis De- o. Et in ter- ra pax ho- mí- ni- bus bo- nae vo- lun- tát- is. Lau-

GLORIA
Mode
8

dá- mus te. Bene-dí- ci- mus te. Ado- 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. Dómi-ne De-us, Rex coe- léstis, De-us Pa- ter o- mní-po- tens. Dómi- ne Fi- li u-

ni- gé- ni-te Je- su Chri-ste. Dómi-ne De-us, A- gnus De-i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mundi,

mi-se- ré- re nobis. Qui tol- lis pec- cá- ta mundi, súsci- pe depre- ca- ti- ó- nem nostram. 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 Altis-

si-mus, Je-su Chri-ste. Cum San-cto Spí-ri-tu in gló-ri-a De-i Pa-tris. A-men.

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

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

SANCTUS
Mode
4

18 — AGNUS DEI, MASS III



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

AGNUS
Mode
4



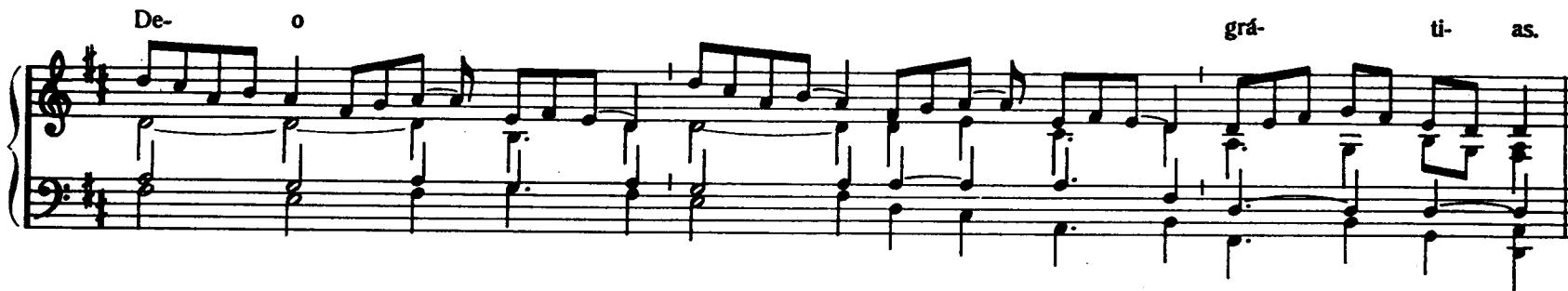
Agnus De- i,* qui tol- lis peccá- ta mun- di: mi- se- ré-re no- bis.



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



DEO
GRATIAS
Mode 5



MASS IV. ON DOUBLE FEASTS 1.
(*Cunctipotens Genitor Deus*)

KYRIE
Mode
1

Musical score for 'KYRIE' in Mode 1, featuring three systems of music. The score consists of three staves: treble, bass, and a lower staff (likely C-clef). The key signature is one sharp (F#). The lyrics 'Ký-ri-e', 'lé-i-son. ij.', 'Chri-ste', 'e', 'lé-i-son. ij.', 'Ký-ri-e', 'e', 'lé-i-son. ij.', 'Ký-ri-e', '*', '** e', and 'lé-i-son.' are written below the notes. The music includes various note values such as eighth and sixteenth notes, with some grace notes and fermatas.

GLORIA
Mode
4

Glo- ri- a in ex-cé-sis De- o. Et in ter- ra pax ho- mí- ni- bus bo- nae vo- lun- tátis.



Lau- dá- mus te. Be- ne- di- ci- mus te. A- do- rá- mus te. Glo- ri- fi- cá- mus te.



Grá- ti- as á- gi- mus ti- bi propter ma-gnam gló- ri- am tu-am. Dómi-ne De- us, Rex coe- lé- stis,



De- us Pa- ter omní- po- tens. Dómi- ne Fi- li u- ni- gé- ni- te Je- su Chri-



ste. Dómi-ne De-us, Agnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di,

mi-se-ré-re no-bis. Qui tol-lis peccá-ta mun-di, súscí-pe depre-ca-ti-6-nem nostram. 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 D6-mi-nus. Tu so-lus Al-tís-si-mus, Je-su Chri-ste.

22 — SANCTUS, MASS IV

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

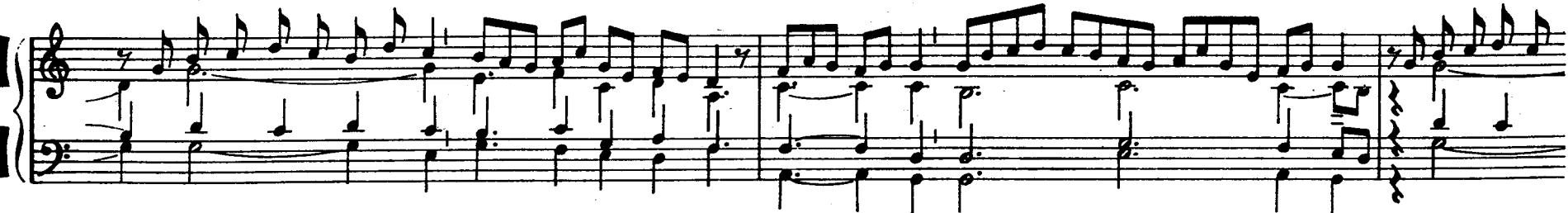


San- ctus, * San- ctus, San- ctus Dó- mi- nus De- us Sá- ba- oth.

SANCTUS
Mode
8



Ple-ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho- sán- na in ex- cé- sis. Be-ne-dictus qui



ve- nit in nóm-i-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.

AGNUS
Mode
6



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

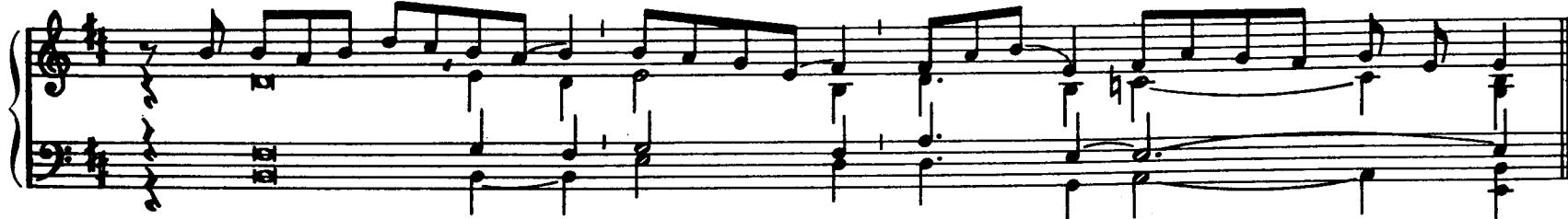


A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: do na no- bis pa- cem.



De- o grá- ti- as.

DEO
GRATIAS
Mode 1



MASS V. ON DOUBLE FEASTS 2.
(*Magnae Deus potentiae*)

Ký-ri- e

* e-

lé- i-son. ij. Chri-

ste

KYRIE
Mode
8



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



Glo-ri- a in ex- cél- sis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo-lun- tát- tis. Laudá- mus

GLORIA
Mode
8



te. Be-né- dí-ci- mus te. Ad-o- rá- mus te. Glo-ri- fi- cá- mus te. Grá- ti- as



a- gimus ti- bi propter magnam glo- ri- am tu- am. Dó- mi- ne De- us,

Rex coe-

lé- stis, De- us Pa- ter om- ní- po- tens. Dó- mi- ne, Fi- li u- ni- gé- ni- té Je- su

Christe. Dómi- 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 peccá- ta mun- di, súsci- pe de- pre- ca-

ti- ó-nem nostram. Qui se des ad déx- te-ram Patris, mi-se- ré- re no- bis. Quó-

ni- am tu so- lus san- ctus. Tu so- lus Dó- mi- nus. Tu so- lus Al- tís- si- mus,

Je- su Chri- ste. Cum San- cto Spí-ri- tu in gló- ri- a De- i Pa- tris. A- men.

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

SANCTUS
Mode
4

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

Be- ne- díctus qui ve- nit in nō- mi- ne Dó- mi- ni. Ho- sán- na in ex- cé- sis.

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

AGNUS
Mode
4

mun- di: mi-se- ré- re no- bis. ij. A- gnuſ De- i, * qui

tol- lis pec- cá- ta mun- di: dona no- bis pa- cem.

DEO GRATIAS
Mode 8

MASS VI. ON DOUBLE FEASTS 3.
(Rex Genitor)

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

KYRIE
Mode 7

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.

Glo- ri- a in ex-cél-sis De-o. Et in ter- ra pax ho- mí- ni- bus bo- nae vo-lun- tátis. Lau- dá- mus te.

Bene-dí-ci-mus te.. Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gimus ti-bi

propter ma-gnam gló-ri-am tu-am. Dómi-ne De-us, Rex coe-lé-stis, De-us Pa-ter o-mní-po-tens.

Dómi-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 depre-ca- ti- ó- nem nostram. Qui se- des ad déx- te- ram Pa- tris, mi- se- ré- re

no- bis. Quóni- am tu so-lus san- ctus. Tu so-lus Dó- mi-nus. Tu so- lis Al- tís-sí-mus, Je- su

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

San-ctus, * San-ctus, Sanctus Dómi- nus De- us Sá- ba- oth. Ple-ni sunt coe- li et ter- ra gló-

ri- a tu- a. Ho- sánná in ex- cé- sis. Be- ne- díctus qui ve- nit in

nó- mi- ne Dómi- 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. ij.

AGNUS
Mode
8

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

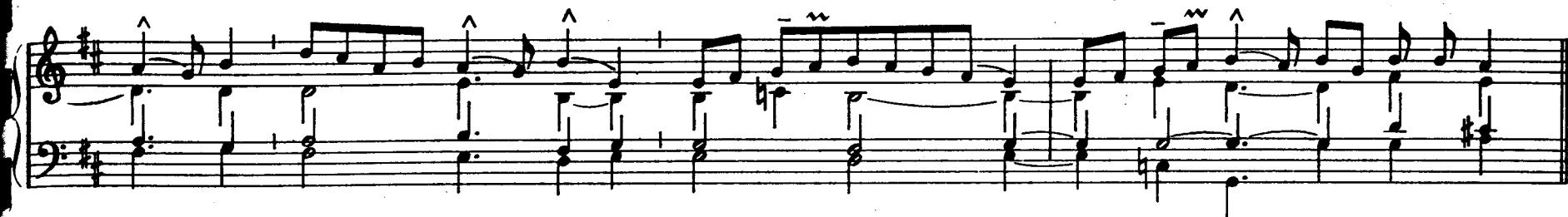
DEO
GRATIAS
Mode 8



MASS VII. ON DOUBLE FEASTS 4.
(Rex splendens)

KYRIE
Mode
8

Musical score for the Kyrie in Mode 8, featuring three systems of music. The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The vocal line follows a repeating pattern of 'Ký-ri-e' and 'lé-i-son. ij.' The piano accompaniment provides harmonic support with sustained notes and chords. The vocal line begins with 'Ký-ri-e' and ends with 'Ký-ri-e' in each system.

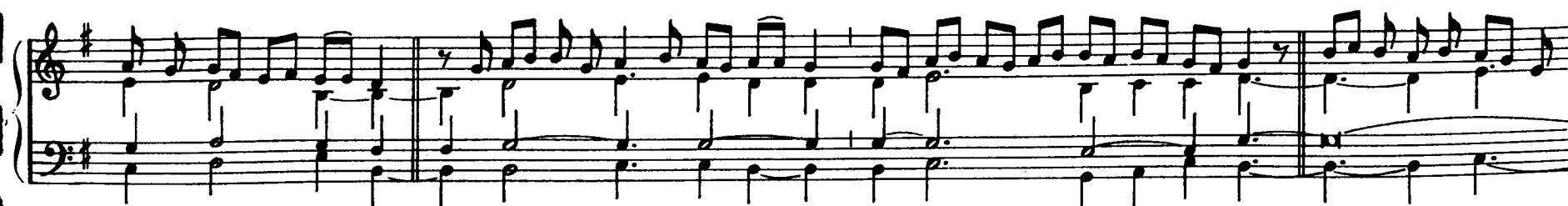
* e-
lē- i- son.

Gló-ri- a in ex- cél- sis De- o. Et in ter- ra pax ho- mí- ni bus bonae vo-lun- tát- is. Lau- dá-

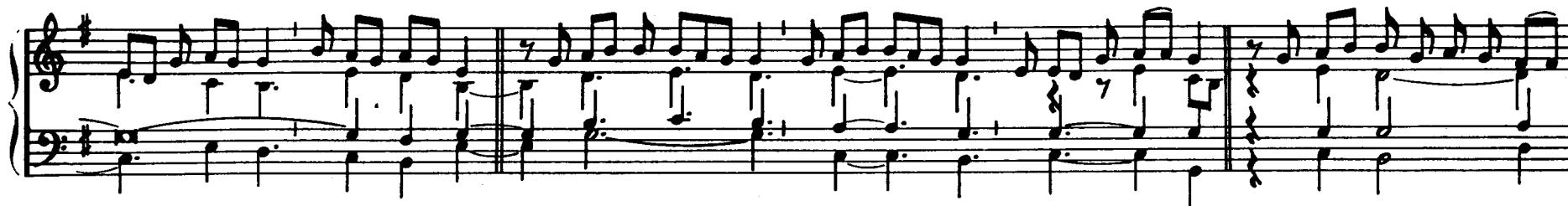
GLORIA
Mode
6

mus te. Bene-dí- cimus te. Ado- rámu- te. Glo-ri- fi- cá- mu- te. Grá- ti- as á- gimus ti-bi propter ma-

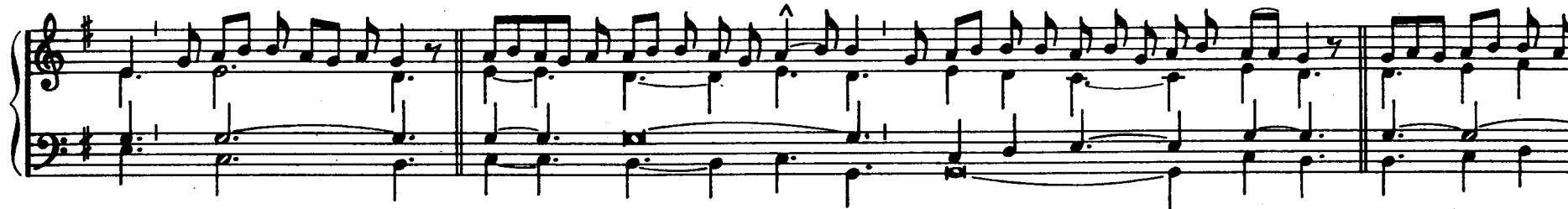
gnam gló-ri- am tu- am. Dómi- ne De- us, Rex coe- lé- stis, De- us Pa- ter o- mní- po- tens. Dó- mi-ne Fi- li u-



ni- g  - ni- te Je-su Chri- ste. D  mi- ne De- us, Agnus De- i, F  li- us Pa- tris. Qui tol- lis pec-c  - ta mun-



di, mi-se- r  - re no-bis. Qui tollis pecc  - ta mun- di, s  usci- pe de- pre-ca-ti-   nem no- stram. Qui se- des ad



d  xte-ram Pa- tris, mi-se- r  - re no- bis. Qu  ni- am tu so-lus san- ctus. Tu so-lus D  mi-nus. Tu so-lus Al- t  - si-mus,



Je-su Chri- ste. Cum San- cto Sp  - ri- tu, in gl  - ri- a De- i Pa- tris. A-



San- ctus, * San- ctus, San- ctus Dómi- nus De- us

SANCTUS
Mode
8

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- dí- cts qui ve-

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

AGNUS
Mode
8

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

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

**DEO
GRATIAS**
Mode 8

De-o grá-ti- as.

MASS VIII. ON DOUBLE FEASTS 5.
(*De Angelis*)

KYRIE
Mode
5

Ký- ri- e * e- lé- i-son. ij.

Christe

e-

lé- i-son. ij.

Ký-ri- e

e- lé- i-son. ij.

Ký-ri- e

*

** e-

lé- i-son.

Gló-ri- a in ex-célsis De- o.

Et in ter- ra pax ho-mí-ni-bus bonae vo-lun- tis.

Laudá- mus te.

GLORIA
Mode
5

Bene-dí- cimus te.

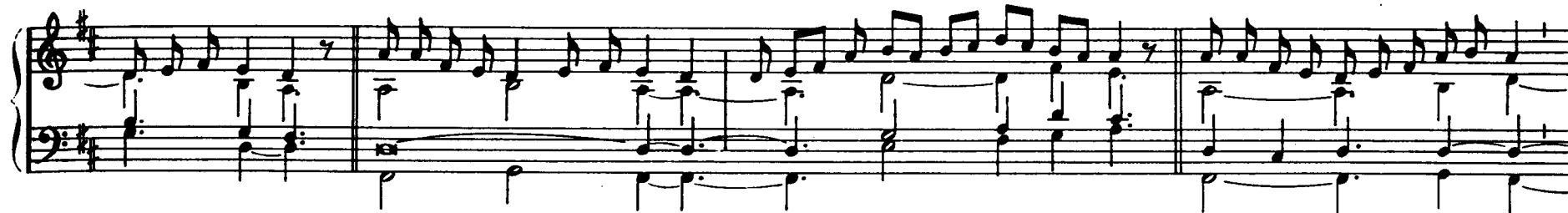
A- do- rá- mus te.

Glo-ri- fi- cá- mus te.

Grá- ti- as á- gimus ti- bi propter magnam



gló- ri- am tu-am. Dómi- ne De- us, Rex coe- lé- stis, De-us Pa- ter o- mní-po- tens. Dómi- ne Fi- li u- ni- géni- te



Je- su Chri-ste. Dómi- ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mun- di,



mi- se-ré- re no-bis. Qui tol- lis pec- cá- ta mundi, súsci- pe de- pre-ca- ti- ó-nem no- stram. Qui se- des ad déx-te-ram



Patris, mi-se- ré- re no- bis. Quóni- am tu so- lis san- ctus. Tu so-lus Dó- mi- nus. Tu so-lus Al- tís- simus,



Je- su Christe. Cum Sancto Spi- ri- tu, in glo- ri- a De i Pa- tris. A- men.



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

SANCTUS
Mode
6

Sá- ba- oth. Ple-ni sunt coe- li et ter- ra glo- ri- a tu- a.

Hosán- na in ex- cél- sis. Be-ne- dí- chtus qui ve- nit in nó- mi- ne

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

Agnus De-i, * qui tol-lis peccá-ta mun-di: mi-se-ré-re no-bis.

AGNUS Mode 6.

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

Agnus De-i, * qui tol-lis peccá-ta mun-di: dona no-bis pa-cem.

De-

o

grá- ti- as.

DEO
GRATIAS
Mode 5



MASS IX. ON FEASTS OF THE BLESSED VIRGIN 1.
(*Cum jubilo*)

KYRIE
Mode
1

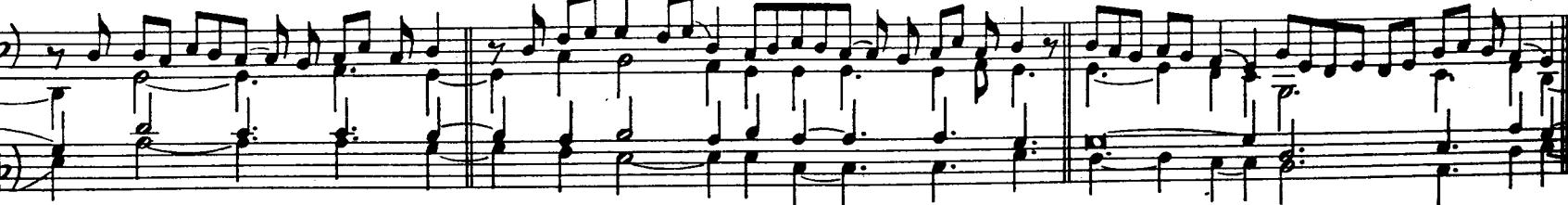
Ký- ri- e * e- lé- i-son. Ký-ri- e e- lé- i-son.



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.



Glo- ri- a in ex- cél- sis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo-luntá- tis. Lau-

GLORIA
Mode
7



Dó-mine 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 peccá-ta mun-di, mi-se-ré-re no-bis. Qui tol-lis peccá-ta mun-di, sús-ci-



pe depre-ca-ti-o-nem no-stram. Qui se-des ad déx-te-ram Patris, mi-se-ré-re no-bis.



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



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



San-
ctus, * San-
ctus, San-

SANCTUS
Mode
5

Ple-ni sunt coe-li et ter-
ra gló-ri- a tu- a. Ho-sán- na in ex- cé- sis. Be-
ne-dí- ctus qui

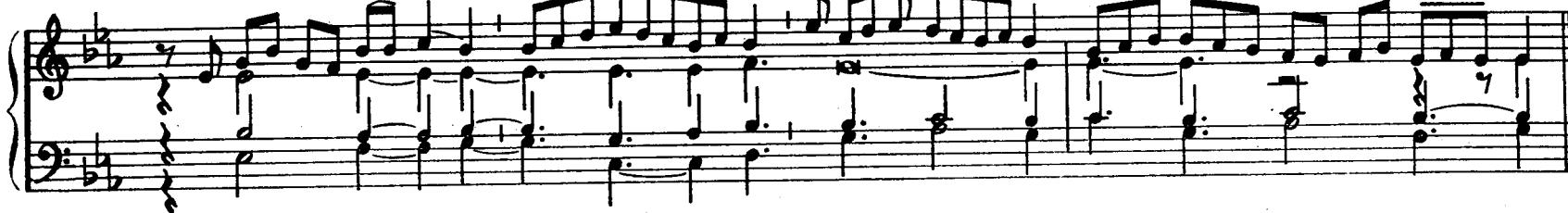


ve-
nit in nō-
mi- ne Dó-
mi- ni. Ho-



AGNUS
Mode
5

Agnus De- i, * qui tol- lis peccá- ta mun- di: mi- se- ré re no- bis.



Agnus De- i, * qui tol- lis peccá- ta mun- di: mi- se- ré re no- bis.

Agnus De- i, * qui tol- lis peccá- ta mun- di: do- na no- bis pa- cem.

De- o grá- ti- as.

DEO
GRATIAS
Mode 1

MASS X. ON FEASTS OF THE BLESSED VIRGIN 2.
(*Alme Pater*)

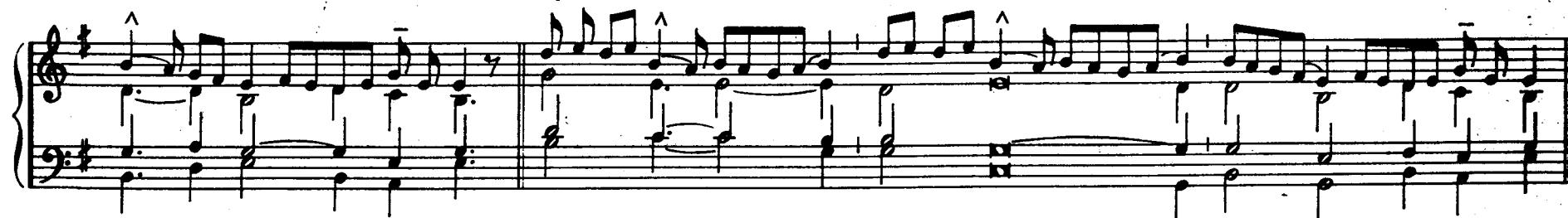
KYRIE
Mode
1



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



Gló- ri- a in excél- sis De- o.

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

Laudámus te.

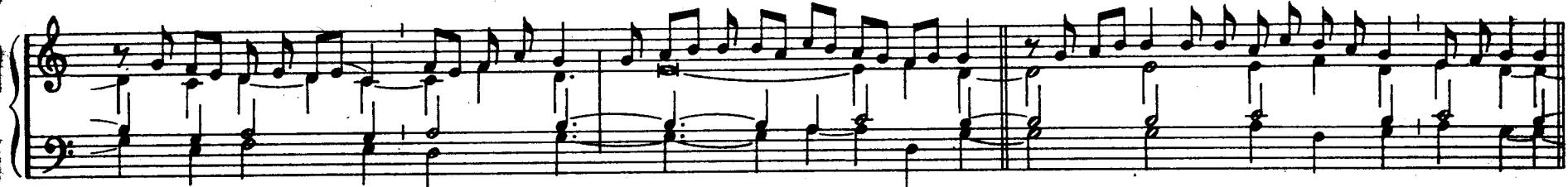
GLORIA
Mode
8



Be- ne-dí-ci- mus te. Ado- rámu-s te. Glo-ri- fi-cámu-s te. Grá- ti- as á- gimus ti- bi propter ma- gnam gló-ri- am tu- am.



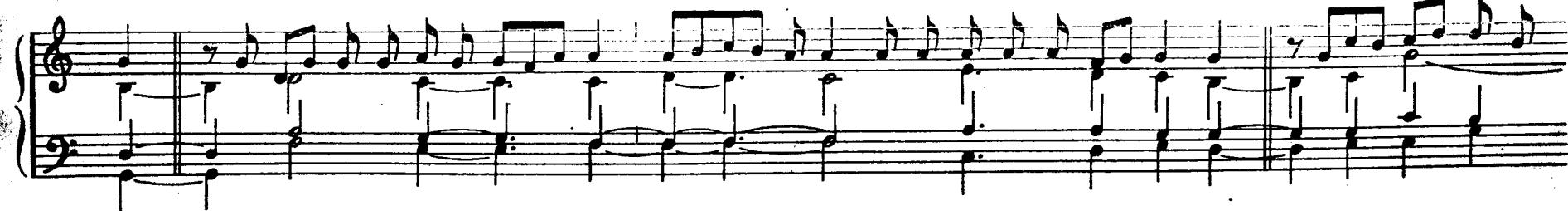
Dómi- ne De- us, Rex coe- léstis, De- us Pa-ter o- mní-po- tens. Dómi- ne Fi- li u- ni-gé- ni-te Je-su Christe.



Dómi- ne De- us, Agnus De-i, Fi-li-us Patris. Qui tol- lis pec- cá-ta mun- di, mi-se- ré- re no-



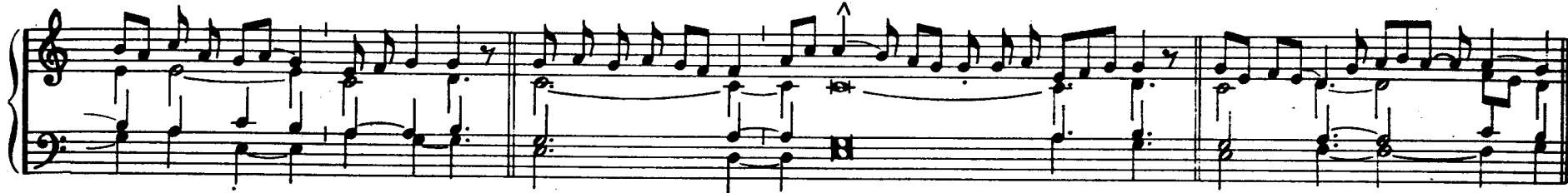
bis. Qui tol- lis pec- cá-ta mun- di, sús- ci-pe depre- ca- ti- ónem nostram. Qui se- des ad



déx-te-ram Patris, mi-se- ré-re no- bis. Quó- ni- am tu so- lus san-ctus. Tu so-lus Dó- mi- nus. Tu so- lus



Al- tís- simus, Je-su Christe. Cum Sancto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



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

SANCTUS
Mode
4



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



50 — AGNUS DEI, MASS X

Bene-dí-ctus qui ve-nit in nō-mi-ne Dō-mi-ni. Ho-sán-na in ex-cé-lis.



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

AGNUS
Mode
4



pec-cá-ta mundi: mi-se-ré-re no-bis. Agnus De-i, * qui tol-lis pec-cá-ta mundi: do-na no-bis pa-cem.



De-o grá-ti-as.

DEO
GRATIAS
Mode 1



MASS XI. ON SUNDAYS DURING THE YEAR
(*Orbis Factor*)

Ký- ri- e * e-

lé- i- son.

Ký- ri- e e-

lé- i-son. ij.

KYRIE
Mode
1



Chri-ste

e-

lé- i- son.

Christe

e-

lé- i-son. ij



Ký- ri- e / e-

lé- ison. ij.

Ký- ri- e

* e-

lé- i- son.



Glo- ri- a in ex-cél- sis De- o.

Et in ter- ra pax ho- míni- bus bo- nae vo-lun-tá- tis.

GLORIA
Mode
2



Lau- dá- mus te. Bene- dí- ci- mus te. A-do-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-lé-stis, De-us Pa-ter o- mní-po- tens. Dó-



mi- ne Fi- li u-ni- gé- ni-te Je- su Christe. Dó- mi- ne De-us, Agnus De-i, Fi- li- us Patris. Qui tol- lis



pec- cá-ta mun- di, mi-se- ré-re no-bis. Qui tol- lis pec- cá-ta mun- di, súsci- pe depre-ca- ti- ónem nostram.



Qui se- des ad déx- te-ram Patris, mi-se- ré-re nobis. Quó-ni- am tu so-lus sanctus. Tu so-lus Dóminus. Tu so-



lus Al- ti-ssimus, Je-su Chri-ste. Cum Sancto Spí-ri-tu in gló-ri-a De-i Pa-tris. A-men.



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

SANCTUS
Mode
2



coe- li et ter- ra gló- ri- a tu- a. Hosán- na in ex- cé- sis.



Bene- dí- ctus qui ve- nit in nō- mi-ne Dó- mi- ni.
Ho-sán- na in ex- cé- sis.



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

AGNUS
Mode
1



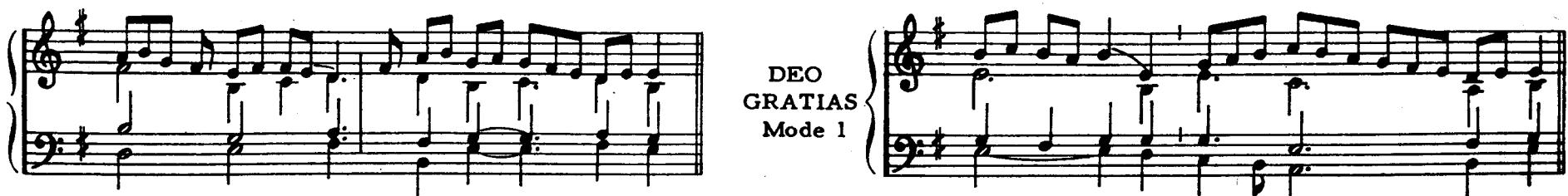
A- gnus De- i,* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. A- gnus De- i,* qui tol- lis pec-



cá- ta mun- di: dona no- bis pa-cem.

De- o grá- ti- as.

DEO
GRATIAS
Mode 1



MASS XII. ON SEMIDOUBLE FEASTS I.
(Pater cuncta)

Ký- ri- e

* e- ié- i- son. *iji*.

Christe

e- lē- i- son. *üj.*

KYRIE
Mode
8

Ky- ri- e

e- iε- i- son. ii.

Ký- ri- e

* e- 16 i- son

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of two measures of music. Measure 11 begins with a half note in the bass staff followed by a eighth-note pattern in the treble staff. Measure 12 begins with a half note in the bass staff followed by a eighth-note pattern in the treble staff.

Gloria in excelsis De-

0.

Et in ter-ra pax homi-ni-bus bonae vo-luntá-tis. Laudá-mus te. Be-ne-

GLORIA
Mode

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 continues with sixteenth-note patterns in both staves, separated by rests.

dí-cimus te.

Ado- rámus te.

Glo-ri- fi-cá- mus te.

Grá-ti-as á-gimus ti-

bi propter magnam glō-ri- am tu- am.

Domi-

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth-note patterns. Measure 11 starts with a forte dynamic (F) in the treble staff, followed by eighth-note pairs. Measure 12 begins with a half note in the bass staff, followed by eighth-note pairs. The score continues with a series of eighth-note patterns across both staves.

ne De-us, Rex coeléstis, De-us Pa-ter omní-po- tens. Dómi-ne Fi- li u- ni-gé- ni-te Je-su Chri-ste. Dómi-ne De- us, Agnus De-

i, Fí- li- us Patris.

Qui tol-lis peccá-ta mundi, mi-se-ré- re no-bis.

Qui tol-lis peccá-ta mundi, súsci- pe depre- ca-ti- ónem

nostram. Qui se-des ad déxe- ram Pa- tris, mi-se- ré-re nobis.

Quó-ni- am tu so- lus sanctus.

Tu so-lus Dómi-nus.

Tu so-lus

Al- tís- si- mus, Je-su Christe.

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

A-

men.

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

SANCTUS Mode 2

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

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

AGNUS Mode 2

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



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

De- o grá- ti- as.

DEO
GRATIAS
Mode 8



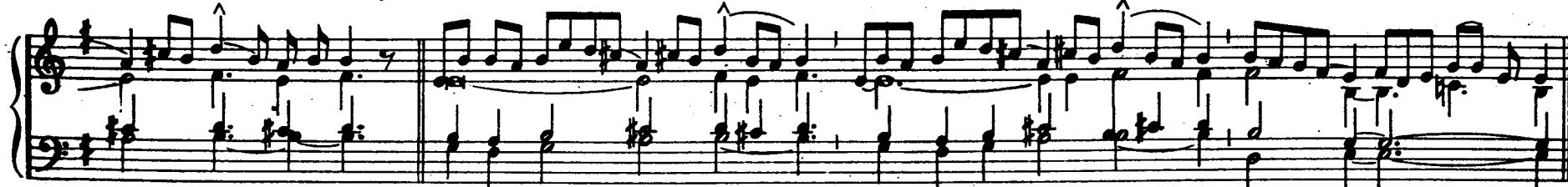
MASS XIII. ON SEMIDOUBLE FEASTS 2
(*Stelliferi Conditor Orbis*)

KYRIE
Mode
1

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



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



GLORIA
Mode
1

Gló-ri- a in excélsis De- o. Et in terra pax homí- ni- bus bonae vo-lun- tátis. Lau- dámus te.



Bene- dí-cim- us te. Ad-o- rámu-s te. Glo-ri- fi- cámus te. Grá-ti- as á- gimus ti- bi propter magnam



gló- ri- am tu am. Dómi-ne De- us, Rex coe- le- stis, De- us Pa- ter o- mnipo- tens. Dómi-ne Fi- li- u-



ni- gén- te Je- su Christe. Dómi-ne De- us, A- gnus De- i, Fí- li- us Pa- tris. Qui tol- lis peccáta



mun- di, mi-se- ré re no- bis. Qui tol- lis peccá ta mun-di, súsci- pe depre-ca-ti- o- nem nostram. Qui se-



des ad déxe- ram Pa- tris, mi-se- ré re no- bis. Quó-ni- am tu so-lus san- ctus. Tu so-lus Dómi- nus. Tu so-lus



Al- tís-si- mus, Je- su Christe Cum Sancto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



Sanctus, * Sanctus, Sanctus Dómi-nus De-us Sába- oth. Ple-ni sunt coe-li et ter-ra gló-ri- a tu- a.

SANCTUS
Mode



Hosán-na in ex- césis. Bene- dictus qui ve- nit in nō- mine Dómi-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.

AGNUS
Mode
1



Agnus De- i, *qui tol- lis peccá- ta mun- di: mi-se- ré- re no-



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



De-o
grá-
ti- as.

DEO
GRATIAS
Mode 1

MASS XIV. WITHIN OCTAVES NOT OF THE BLESSED VIRGIN MARY
(*Jesu Redemptor*)

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

KYRIE
Mode
8

GLORIA
Mode
3

Glo-ri-a in excé-lis De-o.

Et in ter-ra pax ho-mí-ni-bus bonae vo-lun-tá-tis. Lau-

dá-mus te.

Bene-dí-ci-mus te.

Ado-rá-mus te.

Glo-ri-fi-cá-mus te.

Grá-ti-as a-gimus

ti-bi propter magnam gló-ri-am tu-am.

Dómi-ne De-us, Rex coe-lé-stis, De-us Pa-ter e-

mni-po-tens.

Dómi-ne Fi-li-u-ni-gé-ni-te

Je-su Chri-ste.

Dómi-ne De-us, A-gas

De-i, Fi-li-us Pa-tris. Qui tol-lis peccá-ta mun-di, mi-se-ré-re no-bis.



Qui tol-lis peccá-ta mun-di, sú-sci-pe depre-ca-tí-onem no-stram. Qui se-des ad déxte-ram Pa-tris, mi-



se-ré-re no-bis. Quóni-am tu so-lus san-ctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tís-



si-mus, Je-su Chri-ste. Cum San-cto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.



SANCTUS Mode 1

The musical score consists of four staves of music in G major, common time, with a basso continuo staff at the bottom. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are in Latin, repeated in each section.

Section 1:

- Top staff: **San-**ctus, * San-**ctus, San-**ctus, Dómi-nus De-
- Middle staff: us Sá-**ba-**oth. Ple-ni sunt coe-**li et** ter-**ra gló-ri-** a tu-**a.**
- Bottom staff: Ho-**sán-na in ex-**cél-**sis.** Be-**ne-dí-**ctus

Section 2:

- Top staff: qui ve-**nit in nō-mi-ne Dó-**mi-**ni.**
- Middle staff: Ho-**sán-na in ex-**cél-**sis.**
- Bottom staff: (continues from previous section)

Accents and slurs are present throughout the score to indicate performance style.

66 — AGNUS DEI, MASS XIV

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

AGNUS
Mode
8



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.



**DEO
GRATIAS**
Mode 8

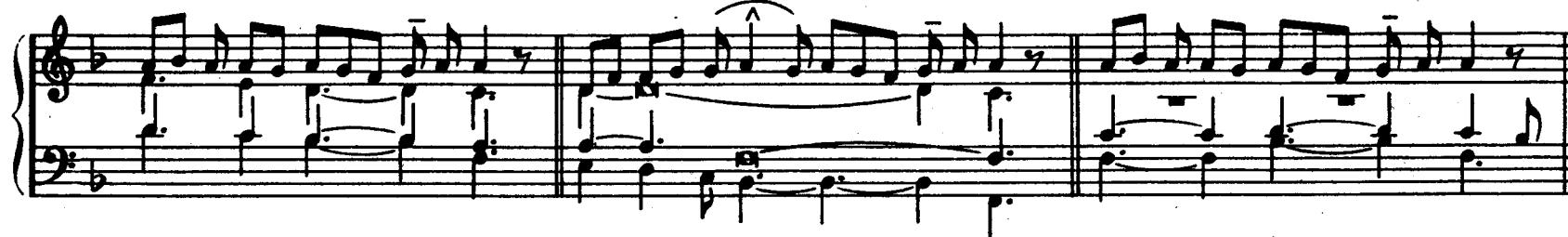
De- o grá- ti- as.



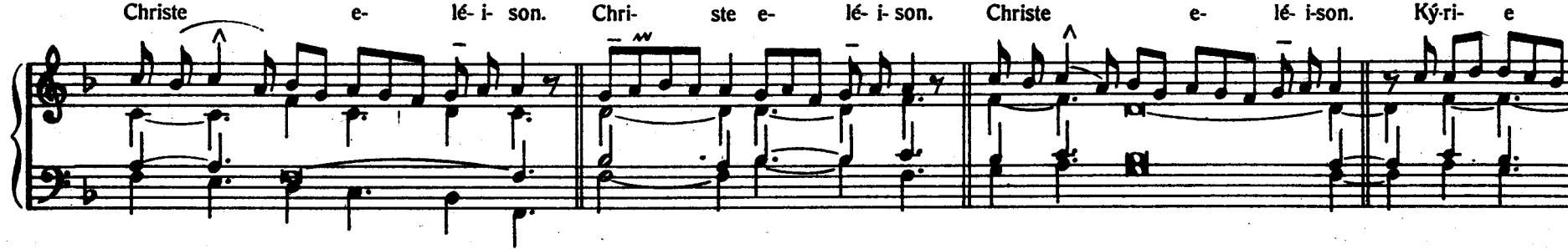
MASS XV. ON SIMPLE FEASTS
(Dominator Deus)

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

KYRIE
Mode
4



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



Glóri- a in ex- césis De- o.

Et in ter- ra pax ho- mí-ni- bus bonae vo- lun- tátis.

Laudá- mus te.

GLORIA
Mode
4



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

ter ma- gnam gló- ri- am tu- am. Dómi- ne De- us, Rex coe- léstis, De- us Pa-ter omní- po-tens. Dómi- ne Fi-

li u- ni- gé- ni- te Je- su Christe. Dómi- ne De- us, Agnus De- i, Fí- li- us Patris. Qui tol- lis pec- cá-

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

des ad déx-te-ram Patris, mi-se- ré re nobis. Quó-ni- am tu so- lus sanctus. Tu so-lus Dó- mi-nus. Tu so- lus Al-



tís- simus, Je-su Chri- ste. Cum Sancto Spí-ri-tu, in gló-ri- a De- i Pa- tris. A- men.



San- ctus, *San- ctus, Sanctus Dó- mi-nus De- us Sá- ba- oth. Ple- ni sunt coe- li

SANCTUS
Mode
2



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



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

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

AGNUS
Mode
1

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

tol- lis pec- cá- ta mun- di: dona no- bis pa- cem.

De-o grá- ti- as.

DEO
GRATIAS
Mode 4

MASS XVI. ON WEEKDAYS THROUGHOUT THE YEAR

Ký- ri- e * e le- i- son. *ij.* Christe e le- i- son. *ij.* Ký- ri- e e

KYRIE
Mode
3



le- i- son. Ký- ri- e e le- i- son. Ký- ri- e * e le- i- son.



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

SANCTUS
Mode
2



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



Bene-dictus qui ve-nit in no-mi-ne Dó-mi-ni. Ho-sán-na in ex-cé-sis.



Agnus De-i, * qui tol-lis peccá-ta mun-di: mi-se-ré-re no-bis.

AGNUS
Mode
1



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



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

De-o grá-ti-as.

DEO
GRATIAS



MASS XVII. ON SUNDAYS OF ADVENT AND LENT

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

KYRIE I

Mode

I

KYRIE I
Mode 1

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

* ** e- lé- i-son.

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

KYRIE II
Mode 6

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

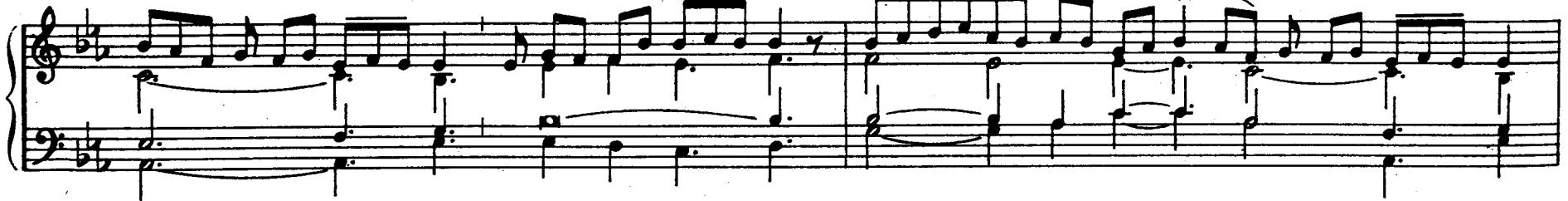


San- ctus, * San- ctus, San- ctus Dómi-nus De- us Sá- ba- oth. Ple- ni sunt

SANCTUS
Mode
5



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



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

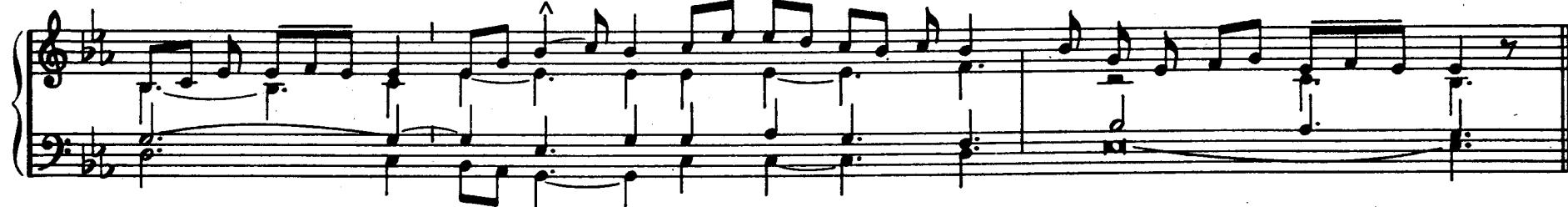


A- gnus De- i, * qui tol- lis pec- cá ta mun- di: mi-se- ré re no- bis.

AGNUS
Mode
5



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



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



De- o grá- ti- as.

**DEO
GRATIAS**
Mode 1



De- o grá- ti- as.

DEO
GRATIAS
Mode 6

MASS XVIII. ON THE WEEKDAYS OF ADVENT AND LENT
(Also on Vigils, Ember Days and Rogation Days)

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

KYRIE
Mode 4

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

Sanctus, * Sanctus,

Sanctus Dómi-nus De- us Sá- ba- oth.

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

SANCTUS

Ho-sán-na in ex-cél-sis.

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

Ho-sán-na in ex-cél-sis.

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

AGNUS

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

A-gnus De-i,

* qui tol-lis pec-cá-ta mundi: do-na no-bis pa-cem.

De-o grá-ti-as.

DEO
GRATIAS

CREDO I

Cre-do in unum De-um. Patrem omni-po-téntem, fa- ctó-rem coe-li et terrae, vi-si- bi- li- um ómni-um, et invi-si-bí-

Mode
4

li- um. Et in unum Dómi-num Je-sum Christum, Fí- li- um De- i u- ni-gé-ni- tum. Et ex Patre na-tum



an- te ómni- a saécu- la De- um de De- o, lumen de lú- mi-ne, De- um ve-rum de De- o ve-ro. Gé-ni-tum,



non factum, consubstan- ti- á-lem Patri: per quem ómni- a fa- cta sunt. Qui propter nos hómines, et propter nostram sa- lú-tem



descén- dit de coe-lis. Et incar-ná-tus est de Spí-ri- tu Sancto ex Ma-ri- a Vírgi- ne: Et homo factus est. Cru-ci- fi-



xus é- ti- am pro no-bis: sub Pónti- o Pi- lá-to pas- sus, et sepúl-tus est. Et re- surre- xit té- ri- a di- e,



se- cún-dum Scriptú- ras. Et a-scén- dit in coelum: se- det ad déx-te-ram Patris. Et i- te-rum ven- tú-rus est cum gló-ri-



a, ju-di- cá-re vi- vos et mórtu- os: cu-jus re- gni non e- rit fi- nis. Et in Spí- ri-tum Sanctum, Dómi-num,



et vi- vi- fi-cántem: qui ex Pa- tre, Fi- li- 6- que procé- dit. Qui cum Pa- tre et Fí- li- o simul ad- o- rátur,



et con glo- ri- fi- cátur: qui lo- cú-tus est per Prophé-tas. Et unam sanctam ca- thó-li-cam et a-



tó- li- cam Ec- clé-si- am. Con- fi- te- or u- num bap- tís- ma in remis- si- ó- nem pec- ca- tó- rum.



Et ex- spécto re-sur- rec- ti- ónem mortu- órum. Et vi- tam ventú- ri saé- cu- li. A- men.



CREDO II

81

Cre-do in unum De- um, Patrem o- mni- po-téntem, factó-rem coe-li et terrae, vi- si- bí- li- um ómni- um, et

Mode
4

in- vi- si- bí- li- um. Et in unum D6- mi-num Je- sum Christum, Fí- li- um De- i u- ni- gé- ni- tum. Et ex Patre na- tum

an- te ómni- a saé- cu- la. De- um de De- o, lumen de lú- mine, De- um ve- rum de De- o ve- ro. Gé- ni- tum, non fa-

ctum, consubstan- ti- á- lem Patri: per quem ó- mni- a fa- cta sunt. Qui propter nos hó- mines, et propter nostram sa- lú- tem

descén- dit de coe- lis. Et in- carná- tus est de Spí-ri- tu Sancto ex Ma- rí- a Vír- gi-ne: Et ho- mo fa- ctus est.



Cru-ci- fi-xus é- ti- am pro nobis: sub Pónti- o Pi-lá- to passus, et sepúl- tus est. Et re- surre- xit té- ri- a di-



e, se- cún- dum Scrip-tú- ras. Et a- scéndit in coe-lum: se- det ad déx- te-ram Patris. Et i- terum ven- tú- rus est cum



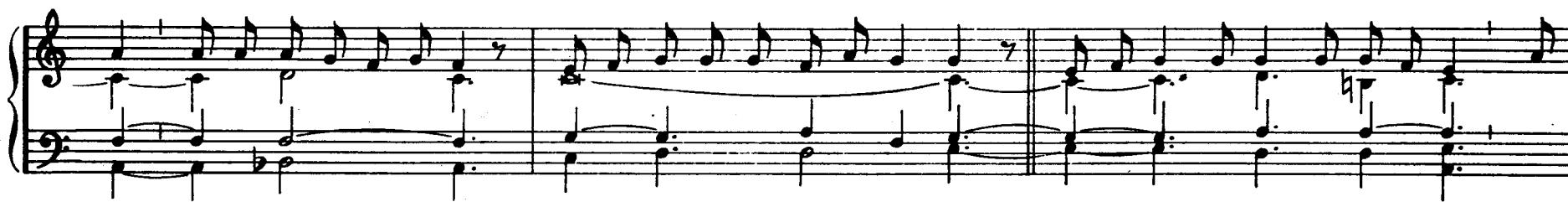
gló-ri- a, ju- di- cá- re vi- vos et mó- tu- os: cu- jus re- gni non e- rit fi- nis. Et in Spí- ri- tum Sanctum,



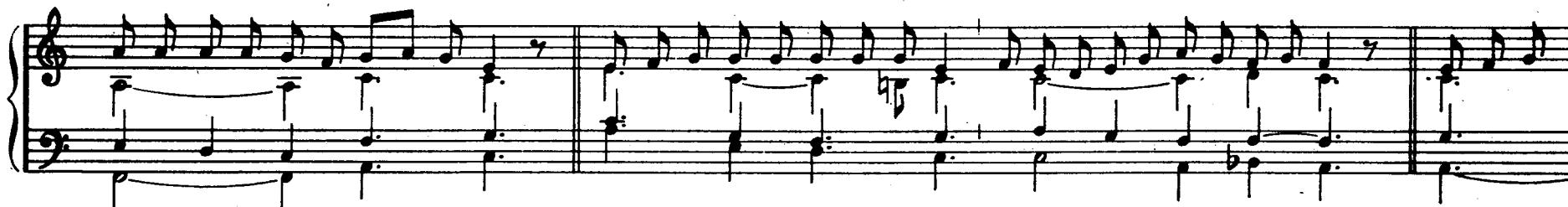
Dóminum, et vi- vi-fi- cátem: qui ex Pa- tre Fi- li- óque procé- dit. Qui cum Patre et Fi- li- o simul ad- o-rá-



tur, et con- glo- ri- fi- cátur: qui lo- cú- tus est per Pro- phé-tas. Et unam sanctam ca- thó-li-cam et



a- pos- tó- li-cam Ec- clé- si- am. Confi- te or u-num bap- tísma in remis- si- ónem pec-ca- tórum. Et expéci-



to re- sur-rec- ti- ónem mortu- órum. Et vi-tam ven- tú- ri saé- cu- li. A-



CREDO III

Cre-do in unum De- um. Pa- trem omni-po- téntem, factō-rem coe-li et terrae, vi- si- bi- li- um

Mode
5



6- mni- um et in vi- si- bi- li- um. Et in u- num Dō- mi-num Je- sum Christum, Fí- li-

um De- i u- ni- gé- ni- tum. Et ex Pa- tre na- tum an- te 6- mni- a saé- cu- la.

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



substan- ti- á- lem Pa- tri: per quem ómni- a fa- cta sunt.

Qui propter nos hó- mi-nes, et propter nostram sa- lú-

tem descén- dit de coe-lis.

Et in- carná- tus est de Spí- ri- tu San- cto ex Ma- ri- a Vir- gi- ne: Et

ho- mo fa- ctus est.

Cru- ci- fi- xus é- ti- am pro no- bis: sub Pón- ti- o Pi- lá- to passus, et se-

púl- tus est.

Et re- surré- xit té- ri- a di- e,

se- cún-dum Scrip-tú- ras.

Et ascén- dit in coe- lum:

se- det ad déx- te- ram Pa- tris. Et i- te-rum ven- tú- rus est cum gló-ri- a, ju- di- cá- re vi- vos et



mór-tu- os: cu- jus regni non e- rit fi- nis. Et in Spí- ri-tum Sanctum, Dómi-num, et vi- vi- fi- cántem: qui ex Pa- tre



Fí- li- o que pro- cé- dit. Qui cum Pa- tre et Fí- li- o si- mul ad- o- rá- tur, et con- glo-ri- fi- cátur:



qui lo- cú- tus est per Pro- phé- tas. Et unam sanctam ca- thó- li-cam et a- pos- tó- li-cam Ecclé- si- am.



Confi- te- or u-num ba- ptísma in re- missi- ó- nem pecca- tó-rum.

Et ex- spécto re-sur- rec- ti- ó-



men.



CREDO IV

Cre-do in unum De- um.

Patrem omni-po-tén- tem, factó-rem coeli et ter- rae, vi- si- bí- li- um ómni-

Mode
1

um, et in- vi- si- bí- li- um. Et in unum Dómi-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, consubstan- ti- á- lem Pa- tri: per quem ó- mni- a fa- cta

sunt.

Qui propter nos hó- mi-nes, et propter nostram sa- lú-tem descén- dit de coe- lis. Et in- carná- tus est de

Spí-ri- tu Sancto

ex Ma- ri- a Vir- gi- ne:

Et ho- mo fa- ctus est.

Cru-ci- fi-

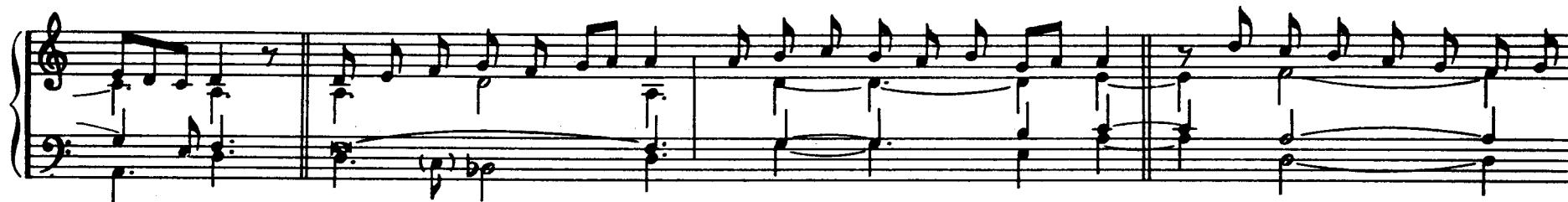
xus é- ti- am pro no-

bis: sub

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



ptú- ras. Et a- scéndit in coe- lum: se- det ad déx- te- ram Pa- tris. Et i- te- rum ven- tú- rus



est cum gló-ri- a, ju- di-cá- re vi-vos et mórtu-os: cu- jus re- gni non e- rit fi- nis. Et in Spí- ri-tum San-



ctum, Dómi-num, et vi- vi- fi-cántem: qui ex Pa- tre Fi- li- o que pro-cé- dit. Qui cum Pa- tre et Fi- li- o



simul ad- o- rá- tur, et con- glo-ri- fi-cá- tur: qui lo-cú-tus est per Prophé- tas. Et unam san-ctam cathó-li-cam et a-postó- li-

cam Ec- clé-si- am.

Confi- te- or unum ba- ptísma in re-mis- si- ó-nem pec-ca-tó- rum. Et ex- spécto re-sur-

rec- ti- ónem mortu- ó- rum.

Et vi- tam ven- tú- ri saé- cu-li.

A-

men.

CREDO V

Credo in u- num De- um. *Or:* Credo in unum De- um, Patrem omni-po-téntem, factó-rem coe-li et ter-

rae, vi- si- bi- li- um ó- mni- um, et in- vi- si- bi- li- um.

Et in unum Dómi- num Je- sum Christum,

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

Et ex Pa- tre na-tum an- te ómni- a saé-cu- la.

De um de De o.

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

Gé-ni-tum, non factum, consubstan- ti- álem Pa- tri:

per quem ómni- a facta sunt. Qui propter nos homí- nes, et propter nostram sa- li- tem descén- dit de coe-

Et in car-ná-tus est de Spí-ri-tu Sancto ex Ma-ri-a Vir-gí-ne:
Et ho-mo factus est.
Crucifi-cílis.

scundum Scripturas.
Et a-scendit in coelum:
sed det ad dexteram Patris.
Et fi-te-rum ven-tu-rus est

A page of musical notation for the Sanctus. The music is written on four staves using square neumes on a four-line staff system. The notation consists of vertical stems with horizontal strokes at different heights, representing neumes. The lyrics are written below the staves: "cum glori-a, ju-di-cá-re vi-vos et mórtu- os: cu-jus re-gni non e-rit fi-nis. Et in Spí-ri-tum San-ctum."

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

si- mul ad-o rá-tur, et con-glo-ri- fi- cá- tur: qui lo- cù-tus est per Prophé- tas. Et unam san-dam ca-thó-li-cam

et a- postó-li-cam Ecclé- si- am. Confi-te-or unum ba- ptísma in re-mis- ónem pecca-tó- rum. Et ex- spé-

cto re- surrec- ti- ó nem mortu- ó rum. Et vi- tam ven-tú- ri saé- cu- li. A- men.

CREDO VI

Cre- do in u- num De- um. *Or: Cre-do in unum De-um,* Pa- trem omni-po-tén tem, fa- ctōrem

Mode 4

coe- li et ter- rae, vi- si- bi- li- um ómni- um, et in- vi- si- bi- li- um.

Et in u- num Dómi-num Je-sum Christum, Fi- li- um De- i u- ni- gé- ni- tum. Et ex

Pa- tre na- tum an- te ómni- a saé- cu- la. De- um de De- o, lu- men de lú- mine, De-

um ve- rum de De o ve- ro.

Gé-ni- tum, non fa-cum, consubstan-ti- à lem Pa- tri: per

qui quem ómni- a fa- cta sunt.

Qui propter nos hó- mi-nes, et propter no- stram sa-lú- tem de- scén-

Et di- de coe- lis.

Et in- carná-tus est de Spí-ri- tu San- cto ex Ma-ri- a Vir- gi- ne:

Et homo 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 a-scén-dit in coe-lum: se-det ad dexteram Pa-tris.
Et i-te-rum ventu-rus est cum gló-ri-

Et i-ter-um re-gni non erit fi-nis.
Et in a-
judi-cá-re vi-vos et mórtu-os:
cu-jus re-gni non erit fi-nis.

Spí-ri-tum Sanctum, Dómi-num, et vi-vi-fi-cán-tem:
qui ex Pa-tre Fi-li-ó-que pro-cé-dit.

Qui cum Pa- tre et Fi- li- o simul ad orá tur, et congre- ri- fi- cár tur: qui lo- cútus est

per Pro- phé- tas. Et u- nam san- ctam ca-thó-li-cam et a- postó- li-cam Eccé- si- am.

Con- fi- te-or u- num bapti- sma in re- missi- ó- nem pec- ca- tó- rum. Ei ex- spé-

cto re- surrec- ti- ó- nem mor- tu- ó- rum. Et vi- tam ventú- ri saé- cu- li. A- men.

OPTIONAL (AD LIBITUM) MELODIES

Ky- ri- e * * Ký- ri- e

e- le- i-son. Ký- ri- e

KYRIE I
Mode
1

e- le- i-son. Ký- ri- e

e- le- i-son. Ký- ri- e

e- le- i-son. Ký- ri- e

e- le- i-son. Chri- ste

e- le- i-son. Chri- ste

e- le- i-son. Chri- ste

Chri- ste

e- le- i-son. Ký- ri- e

e- le- i-son. Ký- ri- e

A musical score for two voices, 'C' and 'I-son.', on five-line staves. The vocal parts are supported by a basso continuo part indicated by a bass clef and a cello-like bassoon icon. The score includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo), and various rests and note heads.

A musical score for "Kyrie Eleison" featuring two staves of music. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music consists of a series of eighth-note chords. The lyrics are written vertically along the left side of the staves, corresponding to the chords. The lyrics are: Ky- (repeated), ri- e, e- le- i-son, Ky- ri- e, * ri- e, and Ky- ri- e.

Kyrie II
Mode 1

Ky- ri- e * e- le- ison. Ky- ri- e e- le- ison.

100 - KYRIE II, AD LIB.

A musical score for three voices (Soprano, Alto, Bass) and organ. The vocal parts are in common time, 4/4, and the organ part is in common time, 2/4. The vocal parts consist of three staves: Soprano (C-clef), Alto (C-clef), and Bass (F-clef). The organ part is on a separate staff at the bottom. The music includes various note heads, stems, and rests. The lyrics "Ky- ri-e" and "lé- i-son." are repeated in each section, followed by "Chri- ste" and "e- i- son." The score is set against a background of vertical lines and horizontal grid lines.

Christe

lé- i- son.

e- Chri- ste

lé- i- son.

e- Chri- ste

lé- i- son.

A musical score for two voices and piano. The vocal parts are in soprano range, with lyrics 'Ký-ri-e' and 'Ký-ri-son.' appearing in the left vocal line. The piano part is in the right hand. The score consists of four systems of music, each starting with a forte dynamic (F) and featuring various musical markings such as grace notes, slurs, and fermatas.

A musical score for two voices, soprano and basso continuo. The soprano part consists of three staves of music with lyrics: "lé-í-son.", "Ky-ri-e", and "lé-í-son.". The basso continuo part is shown below with a bass clef, a bass staff, and a continuo staff with a cello-like line and a harpsichord-like line.

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

KYRIE III
Mode
2

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

Chri- stc e- lé- i-son. Ký- ri- e ^ lé- i-son. Ký- ri- e e- lé- i-son.

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

Ký-ri- e * e- e- e- e- e- e-

Ký-ri- e

KYRIE IV

Mode 5

lé- i-son. Ký-ri- e e- e- e- e- e-

lé- i-son. Ký-ri- e

lé- i-son. Christe e- e- e- e- e- e-

lé- i-son. Christe

lé- i-son. Ký- ri- e

A musical score for three voices, likely a soprano, alto, and basso continuo. The score consists of three staves of music. The lyrics are written vertically along the left side of the staves. The first staff starts with 'é-'. The second staff starts with 'lé-'. The third staff starts with 'i-son.' and continues with 'Ký- ri- e-'. The music includes various note heads, stems, and rests, with some notes connected by beams. The basso continuo part at the bottom features a bass clef and a series of vertical dashes indicating sustained notes.

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

KYRIE V
Mode

A musical score for a three-part setting of the Kyrie Eleison. The score consists of two staves of music. The lyrics are written vertically along the left side of the staves. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte and piano. The lyrics are: Ky- ri- e, e- lé- i-son, Chri- ste, le- i-son.

KYRIE V
Mode 7

Chri-
ste
ste
lé-
son.
e-
Ký-

ri-
e
lé-
son.
Ký-
ri-
e
é-
Ký-

*
**
e-
lé-
son.
Ký-
ri-
e
é-
Ký-

Ký-
ri-
e
é-
Ký-
ri-
e
é-
Ký-

é- lé- i-son. Ky- ri- e

é- lé- i-son. Chri- ste

é- lé- i-son.

Ky- ri- e

* # c-

Ky- ri- e

106 — KYRIE VII, AD LIB.

Ky-ri- e *e-
lé- ison. iij. Christe
e-

KYRIE VII
Mode 1

A musical score for two voices, soprano and basso continuo. The soprano part consists of three staves of music with lyrics: 'lé- i-son.ij. Ký-ri- e' (first staff), 'lé- i-son.ij. Ký-ri- e' (second staff), and 'Ký-ri- e' (third staff). The basso continuo part is shown below with a bass clef, a common time signature, and a bassoon-like instrument icon.

e- le- i-son. ij. * Ky- ri- e * le- i-son. ij. * i-son.

Ky- ri- e * e- le- i-son. ij. * Ky- ri- e Christe

KYRIE IX
Mode
8

* e- le- i-son. ij. * e- le- i-son. ij. * i-son. ij.

Ky- ri- e * e- le- i- son. ij. * e- le- i- son. ij.

KYRIE X
Mode
1

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

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

KYRIE XI
Mode
1

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

* Ký- ri- e * e- lé- i-son.

Glo-ri- a in ex- cé- sis De- o. Et in ter- ra pax ho- ni- bus bo- nae vo- lun-

GLORIA I
Mode
8

tá- lis. Lau- dámus te. Bene-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. Dómi- ne De- us,

Rex coe- lé- stis, De-us Pa-ter o- mní-po- tens. Dó-mine Fi- li u- ni-géni- te Je- su Chri- ste.

Dó-mine De-us, Agnus De-i, Fi-li-us Patris.

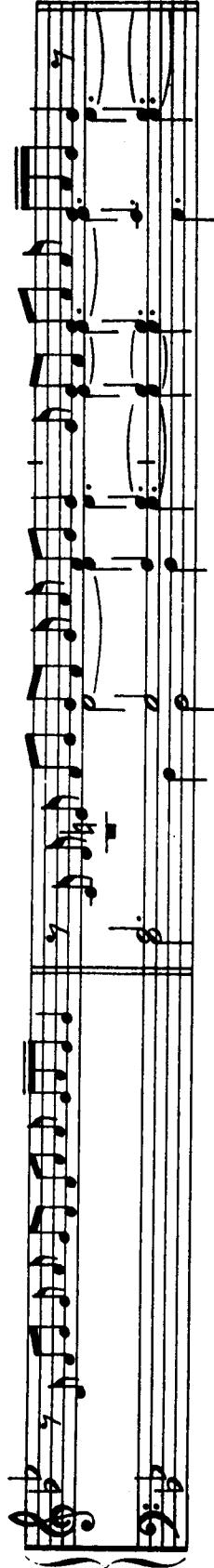
Qui tol-lis peccá-ta mun-di, mi-se-ré-re no-bis. Qui tol-lis pec-

cá-ta mun-di, sú-scipe depreca-ti-ónem nostram. 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-tíssimus, Je-su Chri-ste.

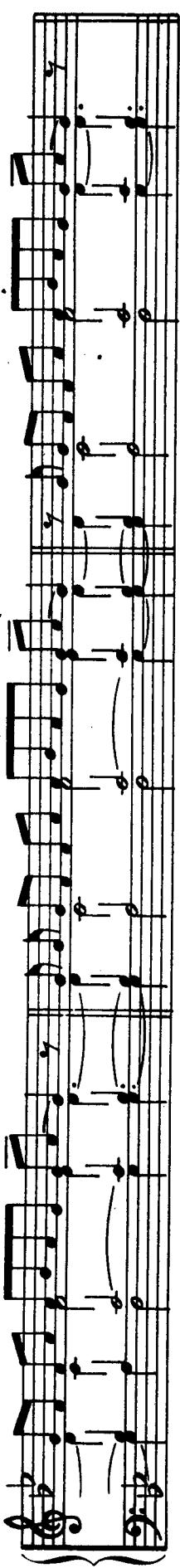
Cum Sancto Spi-ri-tu in glo-ri-a De-i Pa-tris. A-men.

Glo-ri- a in ex- cél- sis De- o. Et in ter- ra pax homí- ni- bus bonaे vo- luntá- tis.

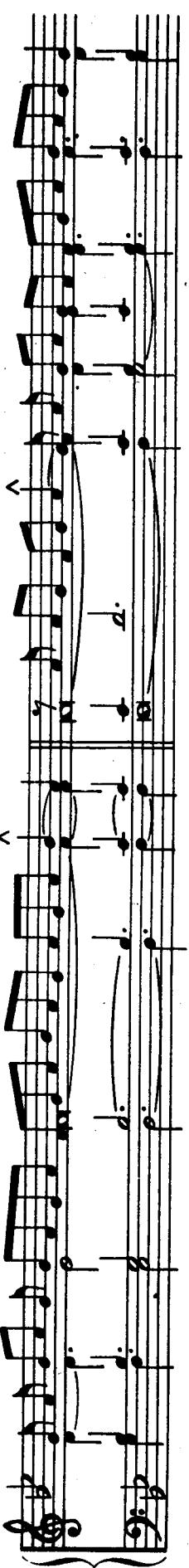


GLORIA II
Mode
2

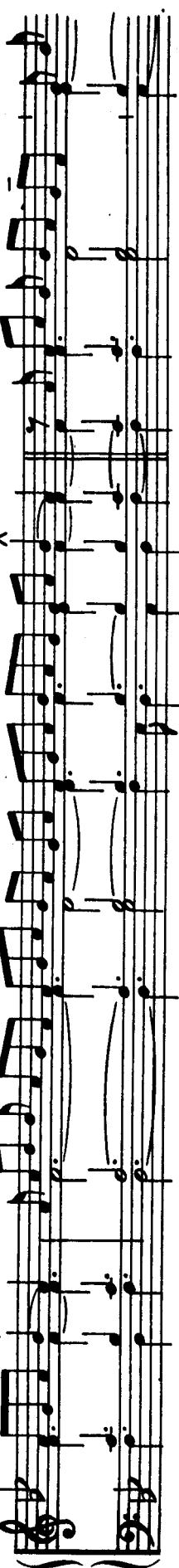
Lau- dá- mus te. Be-ne- dif- ci- mus te. Ado- rá- mus te.



Glo-ri- fi- cá- mus te. Grá- ti- as á- gi- mus ti- bi-



propter ma-gnam glo- ri- am tu- am. Dómi- ne De- us, Rex coe-



112—GLORIA II, AD LIB.

A musical score for three voices (Soprano, Alto, Bass) and organ. The vocal parts are in common time, 4/4. The soprano part begins with a melodic line starting on G4. The alto part begins with a melodic line starting on E4. The bass part begins with a melodic line starting on C4. The organ part provides harmonic support with sustained notes and chords. The lyrics are as follows:

Dómi- ne De- us, Agnus Dé-i,
Fi- li- us Pa- tri,
Qui tol-

mun- di, susci- pe de- pre-ca-ti- ó- nem nostram. Qui sedes ad déx- te- rae.

ram Pa-
tris, mi-se-
ré- re no-
bis. Quóni- am tu so-
lus san- ctus. Tu so-lus Dó- mi-
nus.

Tu so-lus Al- tís- si- mus, ^ Je- su Chri- ste.
in glo- ri- a Dé- i Pa- tria. A- men.

Cum San-

cto Spí- ri- tu in glo- ri- a Dé- i Pa- tria. A- men.

Glo- ri- a in ex- celi- sis De- o. Et in ter- ra Pax ho- mí- ni- bus bo- nae

Mode

vo- lun- tā-
 tis. Lau- dámus te.
 Bene- dí- ci- mus te.

Ad- o- rá- mus te.
 Glo- ri-

fi- cá- mus te.
 Grá- ti- as á- gi- mus
 ri- am tu- am.

pro- pter ma- gnam gló- ri- am ne.

De- us,

Rex coe- lé- stis, De- us Pa-

D6.

mi- ne Fi- li û- ni- gê- ni- te Je- su Chri- ste. D6.

De- us, Agnos De- i, Fi- es Pa- tris. Qui tot lis pec- cä- ta mun- di, mi-

se- ré- re no- bis. Qui tot lis pec- cä- ta mun- di, mi-
D6.

6- nem nostram. Qui se- des ad déx- te- ram

re no- bis. Quo- ni- am tu so-lus san- ctus. Tu so-lus Domi- nus. Tu so-lus

Al- titi- si- mus, Je- su Chri- ste. Cum San- cto Spi- ri- tu in glo-

ri- a De i Pa- men.

Glo-ri- a in excél- sis De- o. Et in ter- ra pax ho-mí- ni-bus bonae vo-lun-tá- tis. Laudá- mus te.

AMBROSIAN
GLORIA
Mode 4

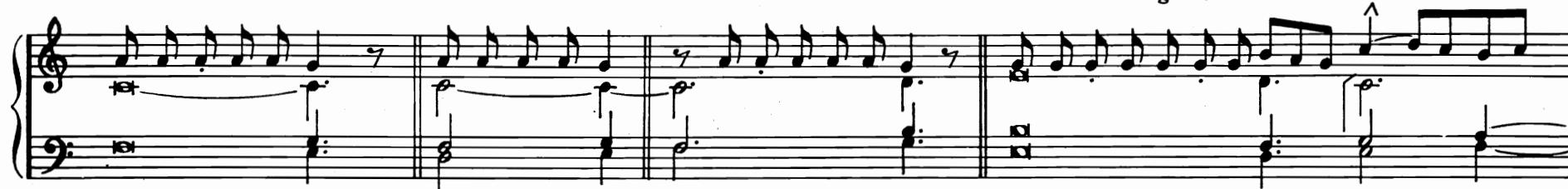


Be-ne- dí- ci- mus te.

Ad- o- rá-mus te.

Glo-ri- fi- cá-mus te.

Grá- ti- as á- gimus ti-bi



propter magnam gló-ri- am tu- am.

Dómi-ne De-us, Rex coe-léstis, De-us Pa-ter o-mní-po-tens.

Dómi-ne Fi-li u- ni-



gé- ni- te Je-su Christe.

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



Qui tol-lis peccá-ta mun-di,

mi-se-ré-re no-bis. Qui tol-lis peccá-ta mundi,

sús-ci-pe de-pre-ca-ti-ó-nem nostram. Qui se-des ad déx-te-ram Patris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus sanctus.

Tu so-lus Dó-minus.

Tu so-lus Al-tís-simus, Je-su Christe.

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

SANCTUS I
Mode 1

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

SANCTUS II
Mode 4

San- ctus, * San- ctus, San- ctus Dómi-nus De- us Sá- ba- oth. Ple- ni

sunt coe- li et ter- ra gló- ri- a tu- a. Hosán- na in ex- cé- sis.

Musical score for the Sanctus III setting, first system. The music is in common time, key signature of one sharp. It consists of two staves: treble and bass. The vocal parts sing in a homophony style. The lyrics are: "sunt coe- li et ter- ra gló- ri- a tu- a. Hosán- na in ex- cé- sis."

Be- ne- dí- ctus qui ve- nit in nō- mine Dómi- ni. Hosán- na in excél- sis.

Musical score for the Sanctus III setting, second system. The music continues in common time, key signature of one sharp. The lyrics are: "Be- ne- dí- ctus qui ve- nit in nō- mine Dómi- ni. Hosán- na in excél- sis."

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

SANCTUS III

Mode 8

Musical score for the Sanctus III setting, third system. The music is in common time, key signature of one flat. The lyrics are: "San- ctus, * San- ctus, San-ctus Dómi- nus De- us Sá- ba- oth." The section is labeled "SANCTUS III" and "Mode 8".

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

Musical score for the Sanctus III setting, fourth system. The music is in common time, key signature of one flat. The lyrics are: "Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho- sán- na in ex- cé- sis."

Be-ne-dí-ctus qui ve-nit in nómí-ne Dómi-ni. Ho-sán-na in ex-cél-sis.

Agnus De-i, * qui tol-lis peccá-ta mundi: mi-se-ré-re no-bis no-pa-bis. ij.

AGNUS I
Mode 8

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

AGNUS II
Mode 6

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

MASS AND ABSOLUTION FOR THE DEAD

CHANTS FOR THE MASS

Ré- qui- em * ae- té- nam do- na e- is D6- mi-

INTROIT
Mode
6

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

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

ex- áu- di o- ra- ti- ó- nem me- am, ad te o- mnis ca- ro vé- ni- et. Ré- qui- em.

Repeat Int. "Requiem"
to the Ps. "Te decet."

KYRIE

Mode 6

Ký- 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.

† GRADUAL

Mode 2

Ré- qui- em.* ae- té- nam do- na e- is

Dó- mi- ne: et lux per- pé-

[†] The GRADUAL and TRACT may be sung to either of the simple, psalmodic formulae on page 127.

124 — GRADUAL (REQUIEM)

tu- a

lú-

ce- at e-

is.

¶. In me- mó- ri- a ae- té- r-

na- e- rit ju-

la

stus: ab au- di- ti- ó- ne ma-

* non ti- mé- bit.

Ab-sol- ve * Dó- mi-ne, á- ni- mas ómni- um fi-dé- li- um de-functó-

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

TRACT
Mode
8

¶. Et grá- ti- a tu- a il- lis succurrén- te, me- re án- tur e-



vá- de- re ju- dí- ci- um ul- ti- 6- nis.



nae be- a- ti- tú- di- ne * pér- fru-



i.



THE GRADUAL AND TRACT SET TO SIMPLE PSALM TONES

I

Mode
8

GRADUAL

Ré-qui-em aetérnam dóna eis Dó-mi-ne: * et lux perpetua lu-ce-at e-is.
 ℣. In memória aetérna érit jú-stus: * ab auditiōne ma-la non ti-me-bit.

TRACT

Absólve, Dómine, animas óm-nium fidélium defun-cto-rum: * ab omni vinculo de-lí-cto-rum.
 ℣. Et grácia túa illis succu-ren-te: * mereantur evadere judicium ul-ti-o-nis.
 ℣. Et lucis ae-ter-nae: * beatí-tu-di-ne-per-frui.

II

Mode
2

GRADUAL

Ré-qui-em aetérnam dóna e-is is Dó-mi-ne: * et lux perpétua lúce-at e-is.
 ℣. In memória aetérna e-rit jú-stus: * ab auditiōne mála non ti-me-bit.

TRACT

Absólve, Dómine, animas óm-nium fidélium de-fun-cto-rum: * ab ómni vínculo de-li-cto-rum.
 ℣. Et grácia túa illis suc-cur-ren-te: * mereantur evadere judicium ul-ti-o-nis.
 ℣. Et lúcis ae-ter-nae: * beatitúdi-ne pérfrai.

1 Di-es i-rae, di-es ill-la, Sol-vet sae-clum in fa-ví-la: Te-ste Da-vid cum Si-býl-la.
 2 Quantus tre-mor est fu-tú-rus, Quando ju-dex est ven-tú-rus, Cuncta stricte di-scussú-rus!

SEQUENCE
"Dies irae"
Mode 1



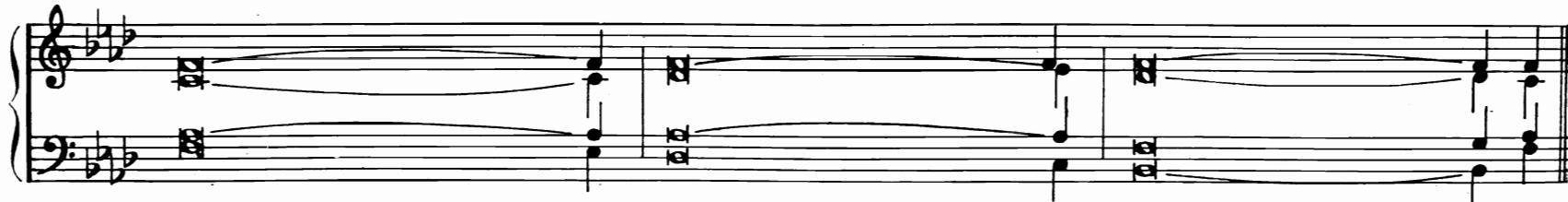
3 Tu-ba mi-rum spar-gens so-num Per se-púl-cra re-gi-ó-num, Coget o-mnes ante thronum.
 4 Mors stu-pé-bit na-tú-ra, Cum re-súr-get crea-tú-ra, Ju-di-cán-ti respon-sú-ra.



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



† Quan-tus tre-mor est fu-tú-rus, Quan-do ju-dex est ventú-rus, Cunc-ta stricte dis-cus-sú-rus!



† Alternate verses of the "Dies irae" may be chanted to the chords given above.

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

A musical score for the organ or harpsichord. It consists of two staves, each with a treble clef and a key signature of one flat. The music is in common time. The lyrics are written in a mix of Latin and Spanish words, reflecting the traditional Dies Irae chant. The first section ends with a repeat sign and a double bar line.

9 Re- cor- dá- re Je- su pi- e, Quod sum cau- sa tu- ae vi- ae: Ne me per- das il- la di- e.
 10 Quaerens me, se- dí- sti lassus: Red- e- mí- sti cru- cem pas- sus: Tantus la- bor non sit cassus.

A continuation of the musical score. The lyrics describe the speaker's search for salvation and the physical and spiritual suffering he has endured. The music maintains its characteristic rhythmic pattern and harmonic style.

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.

A continuation of the musical score. The lyrics now focus on the speaker's desire for salvation and the divine intervention he seeks. The music continues with its distinct melodic and harmonic features.

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

A final section of the musical score. The lyrics express the speaker's hope and trust in God's mercy. The music concludes with a final cadence, bringing the powerful chant to a close.

15 In-ter o- ves lo- ma- cum praesta,
 16 Confu- tátis le- dí- ctis, Et ab hoe-dis me se-quéstra, Stá-tu- ens in par-te dex- tra.
 Flammis á-cri- bus ad-dí- ctis: Voca me cum be-ne- dí- ctis.



17 O-ro supplex et acclí- nis, Cor con-trí- tum qua- si ci- nis: Ge- re cu- ram me- i fi- nis.



18 La- cri- mó- sa di- es il- la, Qua re-súr- get ex fa- vél- la 19 Ju- di- cán- dus ho- mo re- us:



Hu- ic er- go par- ce De-us. 20 Pi- e Je- su Dó-mi-ne, do-na e- is ré- qui- em. A- men.



Dó- mi- ne Je-su Christe, * Rex glo-
 ri- ae, lí- be- ra

OFFERTORY
Mode
2

á- nimas ó- mni- um fi- dé- li- um de- fun- ctó- rum de poe- nis in- fér- ni, et de pro-fún-do

la- cu: lí- be- ra e- as de o- re le- ó- nis, ne ab-sór-be- at e- as tár- ta- rus,

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

repraesén- tet e- as in lu- cem san- ctam: * Quam o- lim A- bra- hae pro-mi- sí- sti,

et sé- mi- ni e- jus. ¶ Hó- sti- as et pre- ces

ti- bi Dómi- ne lau- dis of- fé- ri- mus: tu sú- sci- pe pro a- ni- má- bus il- lis, qua- rum hó-

di- e me- mó- ri- am fá- ci- mus: fac e- as, Dómi- ne, de mor- te trans- í- re ad vi-tam. *

Sanctus, * Sanctus, Sanctus Dómi- nus De- us Sá- ba- oth. Ple- ni sunt coe-li et ter- ra gló- ri- a tu- a.

SANCTUS

Ho-sán- na in ex- cé- 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: do- na e- is ré- qui- em. ij.

AGNUS

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

Lux ae- té- na * lú- ce- at e- is, Dó- mi- ne: * Cum san- ctis tu- is in ae- ténum, qui a pi- us es.

COMMUNION
Mode
8



¶. Réqui- em ae-ténum dona e- is Dó-mi-ne, et lux per- pé- tu- a lú- ce- at e- is. * Cum san- ctis tu- is in ae- ténum, qui a pi- us es.



CHANTS FOR THE BURIAL SERVICE



il- la tre- mén- da: *Quan- do coe- li mo- vén- di sunt et ter- ra:



After Mass, the priest goes to the bier and commences the Absolution. The Prayer "Non intres" is said, and at its end

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

¶. Tremens fa- ctus sum e- go, et tí- me- o, dum di- scús- si- o vé- ne- rit, at- que

ven- tú- ra i- ra. * Quan- do coe- li- mo- vén- di sunt et ter- ra.

¶. Di- es il- la, di- es i- rae, ca- la- mi- tás et mi- sé- ri- ae, di- es magna et a- má-ra val- de.

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



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



Lí- be- ra me, Dó- mi- ne, *de mor- te ae- té- na, in di- e



il- la tre- men- 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.

First Choir:

Ký- ri- e e- lé- i- son.

Second Choir:

Chri-ste e- lé- i- son.

Both Choirs:

Ký- ri- e e- lé- i- son.

Pa- ter no- ster.

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

The priest sings the Pater noster and continues on in silence, meanwhile sprinkling the corpse with holy water and incensing it, after which he sings:

V. A pórtá ínferi.

R. Erue, Dómine, ániam éjus. (ánimas eórum..

V. Requíescat in páce.

R. Amen.

V. Dómine exáudi oratióñem méam.

R. Et clámor méus ad te véniat.

V. Dóminus vobíscum.

R. Et cum spíritu túo.

V. Orémus . . . per Christum Dóminum nostrum.

R. Amen.

V. Réquiem aetérnam dóna ei (eis) Dómine.

R. Et lux perpétua lúceat ei (eis).

V. Requíescat in páce.

R. Amen.

V. Animam éjus . . . requiéscant in páce.

R. Amen.

The priest intones:

Tone
1.f

1. Mi-se- ré-re

me- i Dé - us, * secúndum mágnam misericór-di-am tú - am.

2. Et secúndum multitudinem

miserati- ó - num tu- á - - rum, * déle iniqui - - - tá - tem mé - - am.

3. Amplius láva me ab iniqui - ta - te me - a: * et a peccáto mé-o mún-da me.

4. Quóniam iniquitátem meam é - go co- gnó - sco: * et peccátum méum cóntra me est sém - per.

5. Tíbi sóli peccávi, et málum cōramte fe' - ci: * ut justificéris in sermóni - bus tuis, et vincas cum ju - di - cá - ris.

6. Ecce énim in iniquitáti - bus con-cé - ptus sum: * et in peccátis concépit me má-ter mé - a.

7. Ecce énim veritátem di- le - xi - sti: * incérta et occulta sapién - tiae túae manife - stá-sti mí - hi.

8. Aspérges me hyssópo, et mun-dá - bor: * lavábis me, et súper nívem de - al - bá - bor.

9. Audítui méo dábis gáudium et lae-tí - ti - am: * et exsultábunt óssa hu - mi-li - a - ta.

10. Avérte fáciem tuam a pec - cá - tis mé - is: * et ómnes iniquitátes mé-as dé - le.

11. Cor mún- dum créa in me Dé - us: * et spíritum réctum innova in viscé- ri - bus mé - is.

12. Ne projícias me a fá - ci - e tú - a: * et spíritum sánctum túum ne áu - fe - ras a me.

13. Rédde míhi laetitiam salu - tá - ris tú - i: * et spíritu principá - li con-fir - ma me.

14. Docébo iníquos ví - as tú - as: * et impii ad te con-ver - tén - tur.

15. Libera me de sanguínibus Dé - us, Déus sa - lú - tis mé - ae: * et exsultabit língua mea justí - ti - am tú - am.

16. Dómine, lábia mé-a a - pé - ri - es: * et os méum annuntiábit láu - demtú - am.

17. Quóniam si voluisses sacri - fíciun, de - dis - sem u - ti - que: * holocáustis non de - le - ctá - be - ris.

18. Sacrífíciun Déo Spíritus con - tri - bu - lá - tus: * cor contrítum et humiliá - tum Déus non de - spí - ci - es.

19. Benígne, fac, Dómine, in bó - na voluntáte tú - a Sí - on: * ut aedificéntur mó - ri Je - ru - sa - lem.

20. Tunc acceptábis sacrifici - - um justítiae, oblationes et ho - lo - cáu - sta: * tunc impónent súper altáre tú - um vi - tu - los.

21. Requi - em ae - té - nam * dona e' - is Do - mi - ne.

22. Et lux per-pé - tu - a * lú - ce - at e' - is.

Repeat Antiphon:

Ex- sul- tá- bunt Dó- mi- no os- sa hu- mi- li- á- ta .

ANTIPHON
Mode 1

† Sub- vé- ni- te, * San- cti De- i, oc- cúr- ri- te An-

RESP.
"Subvenite"
Mode 4

ge- li Dó- mi- ni: * Sus - ci- pi- én- tes á- ni- mam e- jus:



† Of- fe- rén- tes e- am in con- spé- ctu Al- tís- si- mi.



† The "Subvenite" is sung when the funeral procession enters the church.

¶. Sus- cí- pi- at te

Chri-stus, qui vo- cá-vit te: et in si- num A- bra-hae

An ge- li de- dú- cant te.

* Susci- pi- én-tes á- nimam e- jus:

† Offe- rén-tes e- am

in con spé- ctu Al-

tís- si- mi.

¶. Ré-qui- em

ae-tér- nam do-

na e- i Dó- mi- ne:

et lux per- pé- tu- a lú-

ce- at e- i.

† Of- fe- rén- tes e- am in con- spé- ctu Al- tís- si- mi.



† In pa- ra- dí- sum * de- dú- cant te An- ge- li: in tu- o ad- vén- tu su- scí- pi-

ANT. IN
PARADISUM
Mode 7



te Már- ty- res, et per- dú- cant te in ci- vi- tá tem san- ctam Je- rú- sa-lem. Cho- rus An- ge- ló- rum



te sus- cí- pi- at, et cum Lá- za- ro quondam páu- pe- re ae- té- ram há- be- as ré- qui- em.



† The Ant. "In paradisum" is sung after the Absolution, while the corpse is being taken to the grave.

CANTICLE BENEDICTUS

Tone 2

Priest intones:

The musical notation shows a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and sixteenth notes. The lyrics "E- go sum" are written below the staff.

Choir:

1. Be - ne - dictus Dóminus Déus
 2. Et e - réxit cérnu salútis
 3. Sí - cut locútus est per os san -
 4. Sa - lú tem ex inimicis
 5. Ad fa - ciéndam misericórdiam cum
 pátribus nó - stris: * et memorári testaménti su' -
 6. Jus - ju - rándum, quod jurávit ad Abra -
 ham pátem nó - strum, * datúrum
 7. Ut si - ne timóre, de mánu inimico -
 rum nostrórum libe - rá - ti, * servia' -
 8. In san - ctitáte et justítia coram íp - so, * ómnibus die' -
 9. Et tu, puer, prophéta Altissimi vo -
 10. Ad dán - dum scíentiam salútis plébi
 11. Per vi - scera misericórdiae Déi
 12. Il - lu - mináre his, qui in ténebris,
 et in úmbra mórtis
 13. Requiem ae - - -
 14. Et lux per - - -
- Is - ra - el: * quia visitávit, et fécit redempcionem plé - bis su - - ae.
 nō - bis: * in dómo Dávid pue - - - ri su - - i.
 cto - rum, * qui a saéculo sunt, prophéta - rum e - - jus.
 nō - stris, * et de mánu ómnium qui o - dé - runt nos.
 pátribus nó - stris: * et memorári testaménti su' - i sán - - cti.
 se nó - - bis.
 mus il - - li.
 bus nó - - stris.
 as e - - jus.
 e - o' - - rum.
 ex ál - - to.
 am pa' - - cis.
 is Dó - mi - ne.
 at e' - - is

E - go sum re - sur - ré - ctio - o et vi - ta: qui cre - dit in me, é - ti - am si mórtu -

Repeat
the ANT.
"Ego sum"

The musical notation shows a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and sixteenth notes. The lyrics "Ego sum" are written below the staff.

us fú - e - rit, vi - vet: et o - mnis qui vi - vit et cre - dit in me, non mo - ri - é - tur in ae - té - num.

The musical notation shows a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and sixteenth notes. The lyrics "us fú - e - rit, vi - vet: et o - mnis qui vi - vit et cre - dit in me, non mo - ri - é - tur in ae - té - num." are written below the staff.

Priest:

Choir:

Priest:

Ký- ri- e e- lé- i- son.

Chri- ste e- lé- i- son.

Ký- ri- e e- lé- i- son.

Pa- ter no- ster.

Musical notation for the Kyrie eleison chant, showing four measures of music for each of the three petitions. The notation is in common time, treble clef, and includes basso continuo markings.

V. Et ne nos inducas in temptationem.

R. Sed libera nos a malo.

V. A porta inferi.

R. Erue Domine animam ejus.

V. Requiescat in pace.

R. Amen.

V. Domine exaudi orationem meam.

R. Et clamor meus ad te veniat.

V. Dominus vobiscum.

R. Et cum spiritu tuo.

V. Orémus.....

R. Amen.

V. Requiem aeternam dona ei Domine.

R. Et lux perpetua luceat ei.

V. Requi- és cat in pa- ce.

R. A- men.

V. A- ni- ma e- jus et a- ni- mae om- ni- um fi- dé- li-

Musical notation for the Requiescat in pace and Animam eis et animae... petitions. It consists of two measures of music for each petition, followed by a basso continuo section.

-um de- fúncto- rum, per mi- se- ri- cór- di- am De- i ré- qui- és- cant in pa- ce. R. A- men.

Musical notation for the final petitions. It consists of two measures of music for each petition, followed by a basso continuo section.

PSALM 129. DE PROFUNDIS

Tone 8. G

1. De pro-fundis clamávi ad te

Dó - mi - ne: * Dómine exáudi

vó - cem mé - am.

2. Fíant áures túae inten - dén - tes * in vócem deprecati - o' - nis mé - ae.
 3. Si iniquitátis observáveris Dó - mi - ne * Dómine, quis su - sti - ne' - bit?
 4. Quia apud te propitiáti o est: * et propter légem túam sustinu-i te Dó - mi - ne.
 5. Sustínuit áнима méa in vérbo e' - jus: * sperávit áнима mé a in Dó - mi - no.
 6. A custódia matutína usque ad no' - ctem; * spéret Isra el in Dó - mi - no.
 7. Quia apud Dóminum miseri - cór - di - a: * et copiosa apud e' um re - dém-pti - o.
 8. Et ípse rédimet Is - ra - el * ex ómnibus iniquita ti - bus e' - jus.
 9. Réquiem ae - térm - nam*, dóna e' - is Dó - mi - ne.
 10. Et lux per pé - tu - a * lú - ce - at e' - is.

OPTIONAL LOWER KEYS

At Mass:

Mass II	On Solemn Feasts 1. (<i>Fons bonitatis</i>). Gloria	145
Mass IV	On Double Feasts 1. (<i>Cunctipotens Genitor Deus</i>). Gloria	147
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Mass for the Dead:

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MASS II. ON SOLEMN FEASTS 1.
(*Fons bonitatis*)

Gló-ri- a in ex- cé-sis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo- lun-

GLORIA
Mode
1



tá- tis. Laudámus te. Be-ne- dí- ci- mus te. A- do-rá- mus te. Glo-ri- fi- cá- mus te.



Grá-ti- as á- gimus ti- bi propter 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 Christe. Dó- mi- ne



16—GLORIA, MASS II

De- us, A- gnus De- i, Fí- li- us Patris.

Qui tol- lis peccá- ta mundi, mi-se- ré-

re no- bis. Qui tol- lis pec- cá- ta mun- di, súsci- pe de- pre-ca- ti- ó- nem nostram.

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

MASS IV. ON DOUBLE FEASTS 1.
(*Cunctipotens Genitor Deus*)

Gló- ri- a in ex-cél-sis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo-lun- tát- tis.

GLORIA
Mode
4



Lau- dá- mus te. Be-ne- dí-ci- mus te. A- do- rá- mus te. Glo-ri- fi- cá- mus te.



Grá- ti- as & gi- mus ti- bi propter ma-gnam gló- ri- am tu-am. Dómi-ne De-us, Rex coe- lé- stis,



De- us Pa- ter omní- po- tens. Dómi- ne Fi- li u- ni- gé- ni- te Je- su Chri-



18—GLORIA, MASS IV

ste. Dómi-ne De- us, Agnus 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, súscí- pe depre- ca- ti- ó- nem nostram. Qui

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

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

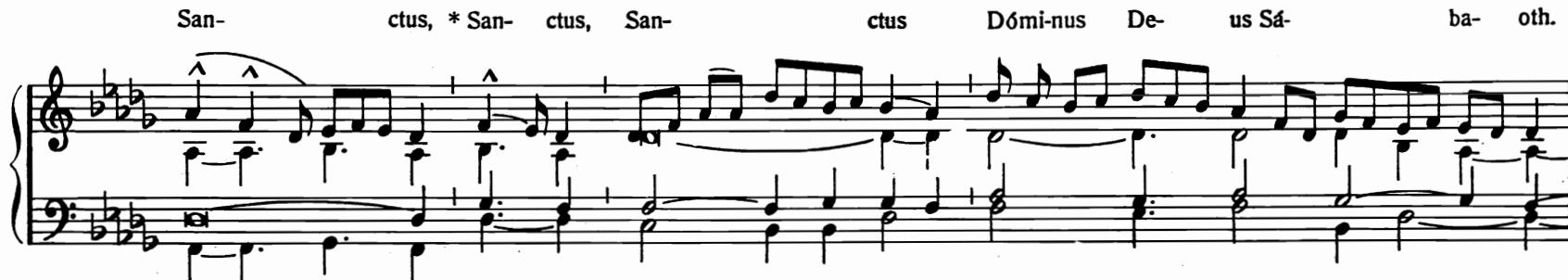
Cum San- cto Spi- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



MASS IX. ON FEASTS OF THE BLESSED VIRGIN 1.
(*Cum jubilo*)

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

SANCTUS
Mode
5



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 nō- mi- ne Dó- mi- ni. Ho- sán- na in ex- cé- lis.



50—AGNUS DEI, MASS IX

Agnus De- i, * qui tol- lis peccá- ta mun- di: mi- se- ré re no- bis.

AGNUS
Mode

5



Agnus De- i, * qui tol- lis peccá- ta mun- di: mi- se- ré re no- bis.



Agnus De- i, * qui tol- lis peccá- ta mun- di: do- na no- bis pa- cem.



De-

o

grá- ti- as.

DEO
GRATIAS
Mode 1



MASS XI. ON SUNDAYS DURING THE YEAR
(*Orbis Factor*)

151

KYRIE
Mode
1

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

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.

MASS XV. ON SIMPLE FEASTS
(*Dominator Deus*)

Gló-ri- a in excél- sis De- o. Et in ter- ra pax ho- mí-ni- bus bo- nae vo- lun-tá- tis. Laudá- mus te.

GLORIA
Mode
4

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 magnam 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. Dómi- 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 mundi, súsci- pe de- pre- ca- ti- ó-nem nostram. Qui se-



des ad déx-te-ram Patris, 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 San- cto Spí-ri-tu, in gló- ri- a De- i Pa- tris. A- men.



De o grá- ti- as.

DEO
GRATIAS
Mode 4



Glóri- a in excél-sis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo-lun tá- tis. Laudá- mus te.

AMBROSIAN
GLORIA.
Mode 4

Musical score for Ambrosian Gloria Mode 4, featuring four voices (Soprano, Alto, Tenor, Bass) in G clef, B-flat key signature, and common time. The vocal parts are separated by vertical bar lines. The piano accompaniment is shown below the vocal parts. The music consists of six measures of continuous eighth-note patterns.

Be- ne-dí- ci- mus te.

Ad- o- rá-mus te.

Glo-ri- fi- cámus te.

Grá- ti- as á- gi- mus ti- bi

Musical score for Ambrosian Gloria Mode 4, featuring four voices (Soprano, Alto, Tenor, Bass) in G clef, B-flat key signature, and common time. The vocal parts are separated by vertical bar lines. The piano accompaniment is shown below the vocal parts. The music consists of six measures of continuous eighth-note patterns.

propter magnam gló-ri- am tu- am.

Dómi- ne De- us, Rex coeléstis,

De- us Pa- ter omní- po-tens.

Dómi- ne Fi- li u- ni-

Musical score for Ambrosian Gloria Mode 4, featuring four voices (Soprano, Alto, Tenor, Bass) in G clef, B-flat key signature, and common time. The vocal parts are separated by vertical bar lines. The piano accompaniment is shown below the vocal parts. The music consists of six measures of continuous eighth-note patterns.

gé- ni- te Je- su Chri-ste.

Dómi- ne De- us, Agnus De- i, Fí- li- us Pa- tris.

Musical score for Ambrosian Gloria Mode 4, featuring four voices (Soprano, Alto, Tenor, Bass) in G clef, B-flat key signature, and common time. The vocal parts are separated by vertical bar lines. The piano accompaniment is shown below the vocal parts. The music consists of six measures of continuous eighth-note patterns.

Qui tol-lis pec-cá-ta mun-di,

mi-se ré-re no-bis.

Qui tol-lis peccá-ta mundi,

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

súsci-pe de-pre-ca-ti-ó-nem no-stram. Qui se-des ad déx-te-ram Patris, mi-se ré-re no-bis. Quóni-am tu so-lus sanctus.

súsci-pe de-pre-ca-ti-ó-nem no-stram. Qui se-des ad déx-te-ram Patris, mi-se ré-re no-bis. Quóni-am tu so-lus sanctus.

Tu so-lus Dó-mi-nus. Tu so-lus Al-tíss-i-mus, Je-su Christe.

Tu so-lus Dó-mi-nus. Tu so-lus Al-tíss-i-mus, Je-su Christe.

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

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

MASS FOR THE DEAD

Ré- qui- em * ae- té- nam do- na e- is Dómi-

INTROIT
Mode
6



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



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



ex- áu- di o- ra- ti- ó- nem me- am, ad te o- mnis ca- ro vé- ni- et. Ré- qui- em.



KYRIE
Mode
6

Ký- 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.

1 Di- es i- rae, di- es il- la, Sol- vet sae- clum in fa- víl- la: Te- ste Da-vid cum Si- býl- la.
2 Quantus tre- mor est fu- tú- rus, Quando ju- dex est ven- tú- rus, Cuncta stricte di- scussú- rus!

SEQUENCE
"Dies irae"
Mode 1

† Quan- tus tre- mor est fu- tú- rus, Quan- do ju- dex est ven- tú- rus, Cunc- ta stri- cte di- scus- sú-, rus!

3 Tu-ba mi-rum spar-gens so-num
4 Mors stu-pé-bit et na-tú-ra,

Per se-púl-cra re-gi-ó-num, Co-get o-mnes ante thronum.
Cum re-súr-get cre-a-tú-ra, Ju-di-cán-ti respon-sú-ra.

5 Li-ber scriptus pro-fe-ré-tur, In quo to-tum con-ti-né-tur,
6 Ju-dex er-go cum se-dé-bit, Quid-quid la-tet ap-pa-ré-bit:

Un-de mundus ju-di-cé-tur.
Nil in-úl-tum re-ma-né-bit.

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-ménda-e ma-je-stá-tis, Qui sal-ván-dos sal-vas gra-tis, Sal-va-me, fons pi-e-tá-tis.

9 Re-cor-dá-re Je-su pi-e, Quod sum cau-sa tu-ae vi-ae: Ne me per-das il-la di-e.
10 Quaerens me se di-sti las-sus: Red-e-mi-sti cru-cem passus: Tan-tus la-bor non sit cassus.

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

This block contains the musical notation for the first section of the Dies Irae chant, starting with measures 11 and 12. The music is written in common time with a key signature of four sharps. The vocal parts are in soprano and alto voices, with a basso continuo part providing harmonic support. The lyrics are in Latin, referring to God as judge and asking for mercy.

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

This block continues the musical score for the Dies Irae chant, starting with measures 13 and 14. The music remains in common time with a key signature of four sharps. The vocal parts and basso continuo continue to provide the harmonic framework for the Latin text.

15 In-ter o-ves lo-cum praesta, Et ab hoe-dis me se-qué-stra, Stá-tu-ens in par-te dex-tra.
 16 Confu-tá-tis ma-le-dí-ctis, Flammis á-cri-bus ad-dí-ctis: Voca-me cum be-ne-dí-ctis.

This block continues the musical score for the Dies Irae chant, starting with measures 15 and 16. The music remains in common time with a key signature of four sharps. The vocal parts and basso continuo continue to provide the harmonic framework for the Latin text.

17 O-ro supplex et acclí-nis, Cor con-tri-tum qua-si ci-nis: Ge-re cu-ram me-i fi-nis.

This block concludes the musical score for the Dies Irae chant, starting with measure 17. The music remains in common time with a key signature of four sharps. The vocal parts and basso continuo provide the final harmonic closure to the chant.

18 La-cri- mō- sa di- és il- la, Qua re- sur- get ex fa-vil- la. 19 Ju- di- can-dus ho- mo re- us :

Hu- ic er- go par- ce De-us. 20 Pi- e Je- su Dō-mi- ne, do-na e- is ré- qui- em. A- men.

1519