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pray for us!*



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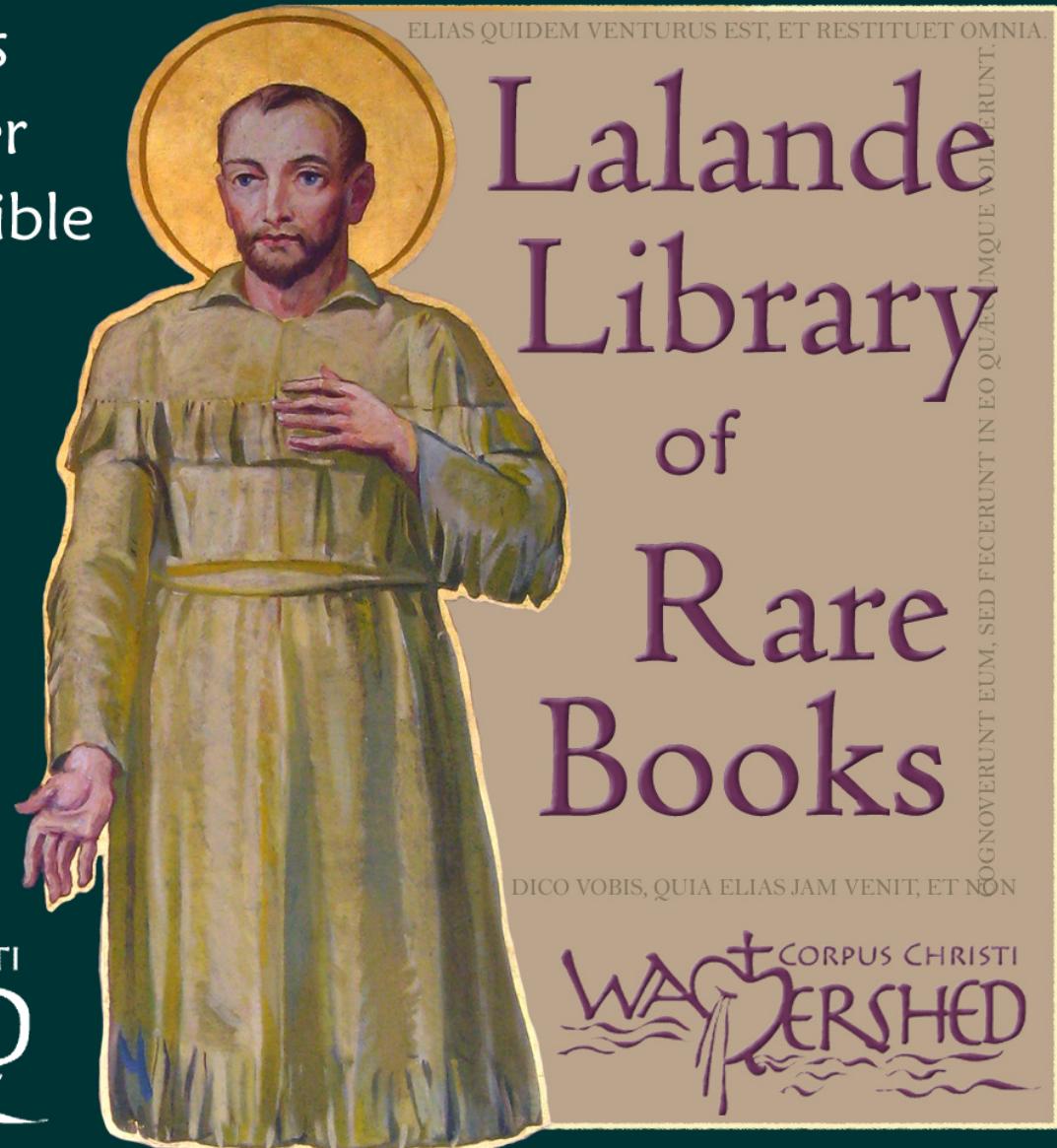
COGNOVERUNT EUM, SED FECERUNT IN EO QUÆCUMQUE VOLUERUNT.



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KYRIALE

:: “Styria” ::

Graecii et Viennae

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Catholic Church.

Kyriale, sive, Ordinarium
Missae

bac

RDIN.

MISSA PRO
NECNON MC

te Du | GUM CANTU

JM APPROBATIO

8-55-148

S U M P

4721

KYRIALE
SIVE
ORDINARIUM MISSAE

MISSA PRO DEFUNCTIS, TONI COMM. MISSAE
NECNON MOD. CANT. ALLELUJA TEMP. PASCH.

re Du | CUM CANTU GREGORIANO EDITIONIS VATICANAЕ.

8-5-148

jm APPROBATIONE S. R. C. ET ORDINARIATUS SECCOVIENSIS.

EDITIO UNDECIMA STEREOTYPICA.

GRAECII ET VIENNAE.

S U M P T U S F E C I T „S T Y R I A“.

EDITOR S. SEDIS APOSTOLICAE.

4721

COLLEGE OF ST. BENEDICT
MINNESOTA

APPROBATIO.

Concordat cum editione typica Vaticana.
In fidem etc.



Ex Secretaria Sacrorum Rituum Congregationis
hac die 13. Novembris 1905.

* D. Janicius Arziger Sacrae.

.I. G. S. Secret.

Nr. 6747.

Concordat cum editione typica Vaticana.
Graecii, die 20. Octobris MCMV.

(L. S.)

† Leopoldus,
princeps-episcopus.

Omnia iura reservata.

Librum prelo subiecit „Styria“, Typographia c. r. Universitatis Graecensis.

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(praefixu



Post Apostolic:
Motu Propri
nitur nova
cantum gregorianum
ab ipsomet Pontifice
et desideria eiusdem
studio ac diligentia

Haec vero S. I
typicam ab omnibus
in posterum melodia
editionibus contentae
dempto vel mutato,
de excerptis ex libri

M
2148.4
.L4
1905

ca Vaticana.

n Rituum Congregationis
bris 1905.

subiacez laudicem.

secreta.

ca Vaticana.

+ Leopoldus,
princeps-episcopus.

ata.

Universitatis Graecensis.

DECRETUM

(*praefixum editioni typicae Vaticanae*).

Post Apostolicas litteras SS. D. N. Pii divina Providentia Pp. X, Motu Proprio datas die XXV Aprilis MCMIV, quibus decernitur nova committenda typis Vaticanis editio librorum, cantum gregorianum S. R. Ecclesiae proprium continentium, prout ab ipsomet Pontifice restitutus fuit, Commissio Pontificia, mandata et desideria eiusdem Pontificis adimplens, ipsam editionem summo studio ac diligentia paravit, atque perfecit.

Haec vero S. Rituum Congregatio, hanc ipsam editionem uti typicam ab omnibus habendam esse declarat atque decernit; ita ut in posterum melodiae gregoriana, in futuris huiusmodi librorum editionibus contentae, praedictae typicae editioni, nihil prorsus addito, dempto vel mutato, adamussim sint conformandae, etiamsi agatur de excerptis ex libris iisdem.

Nulli tamen fas erit librorum cantus gregoriani sic restituti, in totum vel ex parte editionem suscipere aut evulgare, nisi prius a S. Sede facultatem obtinuerit, normis servatis et instructionibus, quae in Decreto S. R. C. diei XI Augusti MCMV continentur.

Denique haec eadem S. Rituum Congregatio de mandato SS^{MI}i declarat vivissimum esse eiusdem Sanctitatis Suae desiderium, quod ubique locorum Ordinarii curent, ut quilibet libri hucusque editi can- tum liturgicum referentes, etiamsi quocumque pontificio privilegio muniti, aut quavis adprobatione commendati, sensim sine sensu, quamprimum tamen, ab ecclesiis, etiam Regularium, romanum ritum sectantibus amoveantur, ita ut libri liturgici gregorianos concentus continentes ii tantummodo adhibeantur, qui, iuxta normas supradictas compositi, huic typicae editioni plane fuerint conformes.

Contrariis non obstantibus quibuscumque. Die 14. Augusti 1905.

A. CARD. TRIPEPI, S. R. C. *Pro-Praefectus.*

L. ♫ S.

† D. PANICI, ARCHIEP. LAODICEN., *Secretarius.*

Decretum
Ordinarium M
In Dominicis ad asp
aquaे benedi
Extra tempus Pas
Tempore Paschali
Alii cantus ad libit
I. Tempore Paschal
origo)
II. In Festis Solemnib
fons bonitatis) .
III. In Festis Solemnib
Deus sempiterne)
IV. In Festis Duplic.
potens Genitor D

gregoriani sic restituti, in aut evulgare, nisi prius a tis et instructionibus, quae continentur.

gregatio de mandato SS^{MI}ti Suae desiderium, quod libri hucusque editi can nque pontificio privilegio idati, sensim sine sensu, regularium, romanum ritum iici gregorianos concentus i, iuxta normas supradictas rint conformes.

ique. Die 14. Augusti 1905.

Pro-Praefectus.

HIEP. LAODICEN., Secretarius.

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Sanctus:

I.
II.
III.

Agnus:

I.
II.

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Missa pro Defunctis
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1. Tonus festivus
2. Tonus ferialis
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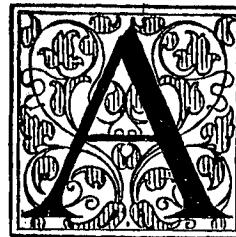
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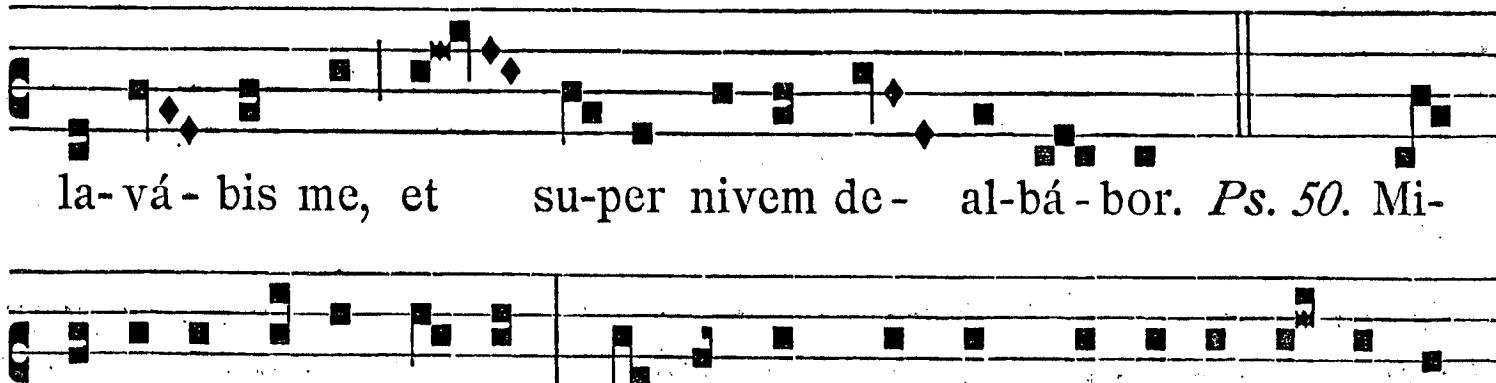
ORDINARIUM MISSAE.

IN DOMINICIS AD ASPERSIONEM AQUAE BENEDICTAE.

Extra Tempus Paschale. Ant. VII.



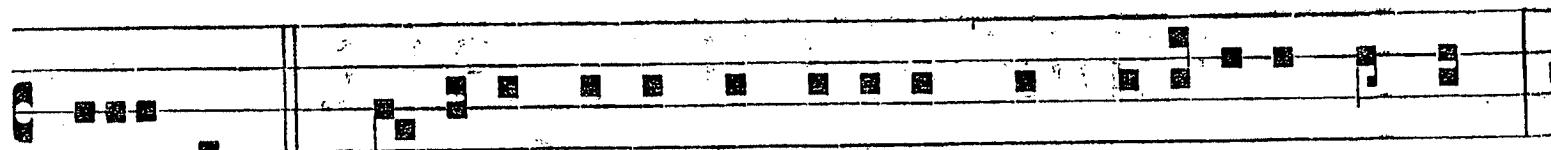
- SPÉRGES me, * Dó-mi-ne, hyssópo, et mundá- bor:



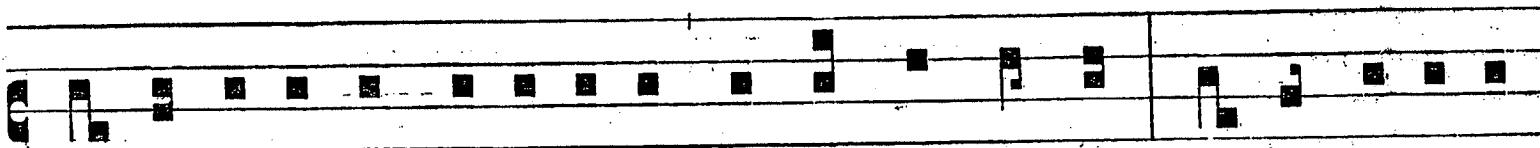
la- vá - bis me, et su-per nivem de- al-bá - bor. *Ps. 50. Mi-*

se-ré-re me-i, De-us, * se-cúndum magnam mi-se- ri-cór-di-am

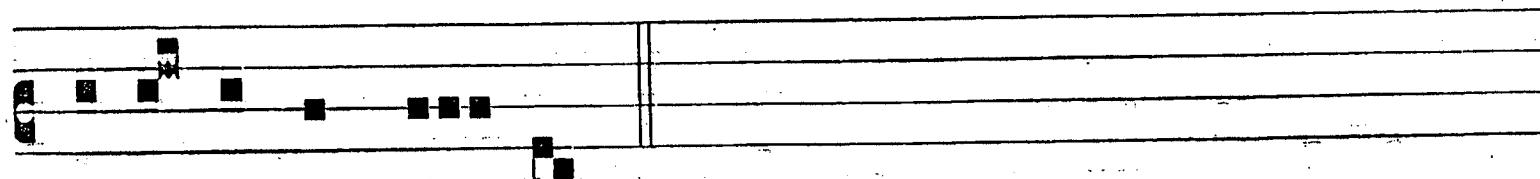
Ordinarium Missae.



tu - am. Gló - ri - a Pa - tri, et Fí - li - o, et Spi - rí - tu - i Sancto : *



Si - cut e - rat in prin - cí - pi - o, et nunc, et semper, et in saécu - la



saecu - ló - rum. A - men. *Repetitur Ant. Aspérge me.*

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

TEMPORE PASCHALI.

Scilicet a Dominica Paschae usque ad Pentecosten inclusive.

Ant.

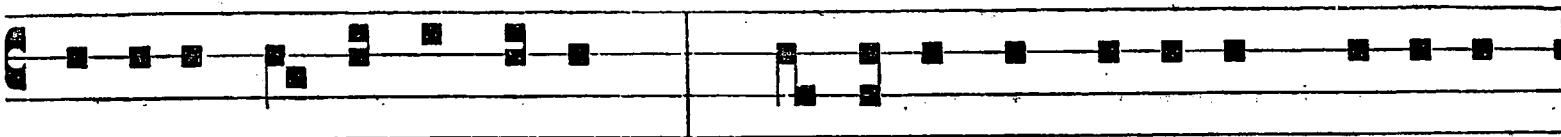
VIII.



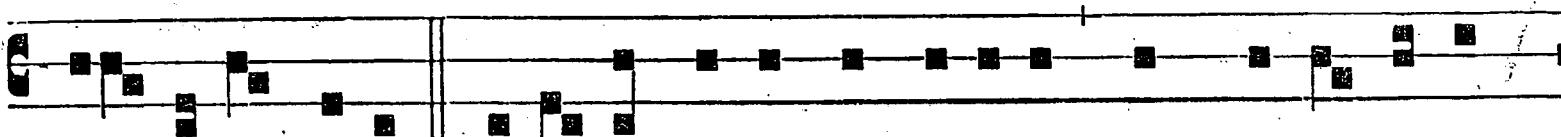
a lá - te-re dex - tro, al-le - lú - ia: et om-nes, ad

quos pervénit a - qua i - sta, sal - vi fa - cti sunt,

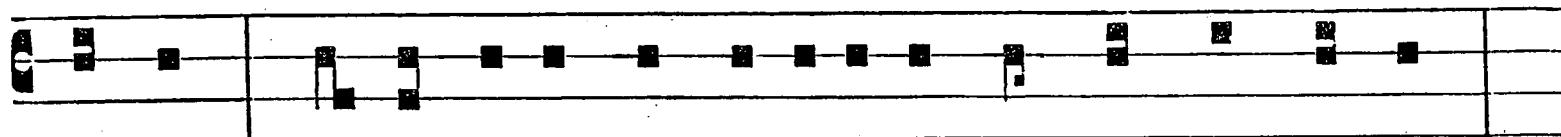
et di - cent, al-le-lú-ia, al - le - lú - ia. *Ps.117. Confí - té-mi-ni*



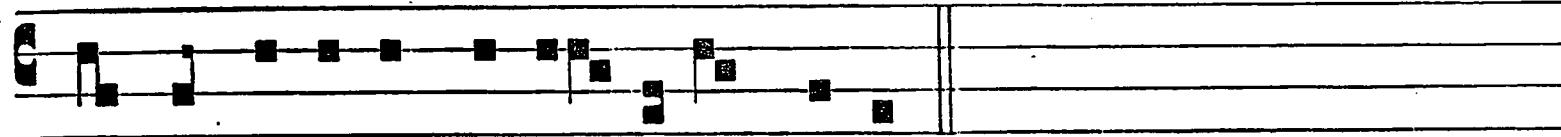
Dómino quó-ni-am bonus: * quó-ni-am in saé-culum mi-še-ri-



cór - di-a e-ius. Glóri - a Pa-tri, et Fí-li-o, et Spi-rí - tu - i



Sancto: * Sic - ut e - rat in princí-pi-o, et nunc, et semper,



et in saécu-la sae-cu - lórum. Amen. *Repetitur Ant.* Vidi aquam.

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

R. Et salutáre tuum da nobis. (*Temp. Pasch. Allelúia.*)

V. Dómine exáudi oratióne meam.

R. Et clamor meus ad te véniat.

V. Dóminus vobíscum.

R. Et cum spíritu tuo.

OREMUS.

Oratio.

EXAUDI nos, Dómine sancte, Pater omnípotens, aetérne Deus: et
míttere dignéris sanctum Angelum tuum de coelis; qui custódiat,
fóveat, prótegat, vísit, atque deféndat omnes habitántes in hoc
habitáculo. Per Christum Dóminum nostrum. R. Amen.

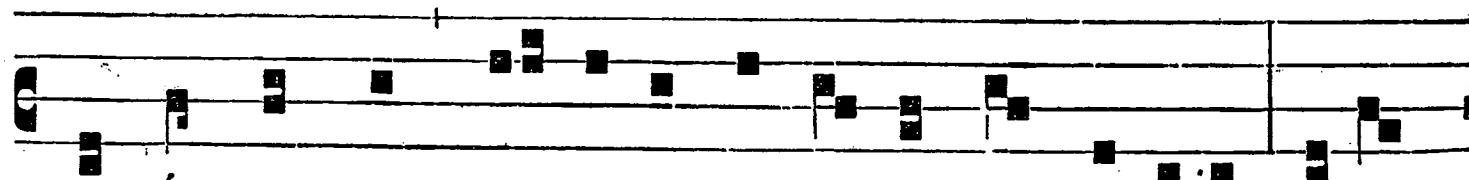
ALII CANTUS *ad libitum.*

I.

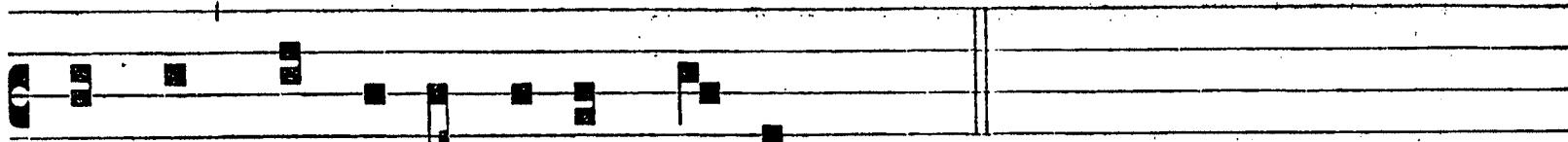
Ant.

VII.

A



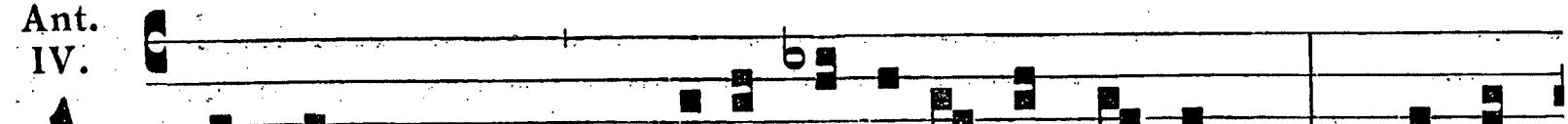
- SPÉRGES me, * Dó-mi-ne, hyssó-po, et mundábor: la-vá-



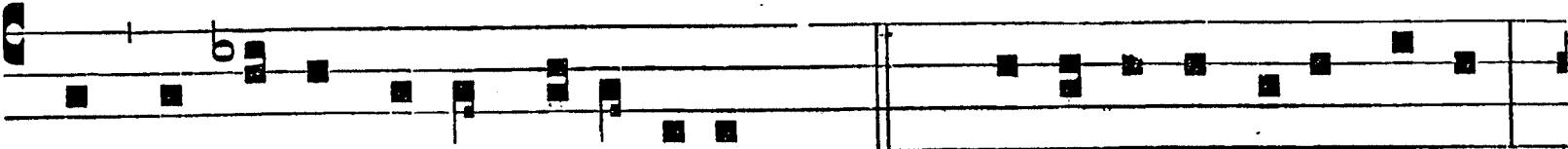
bis me, et su-per nivem de- al-bábor. *Ps. Miserére, ut supra.*

II.

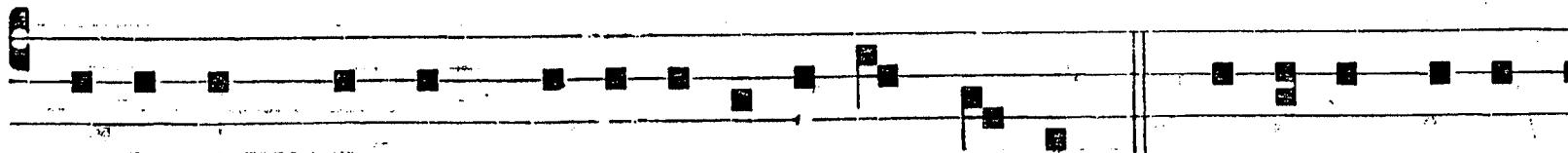
Ant.
IV.



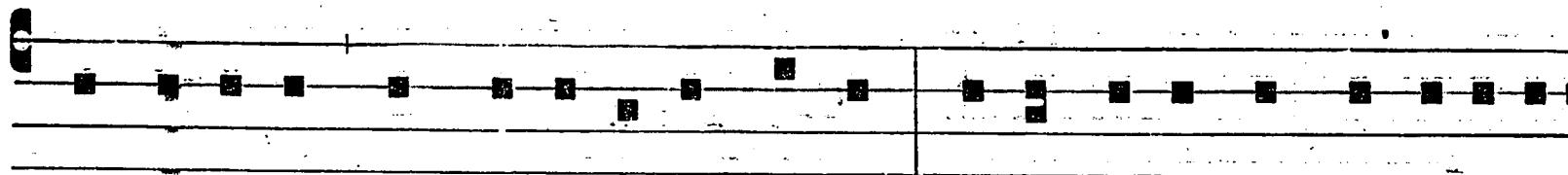
A - SPÉRGES me,* Dómine, hyssópo, et mundábor: la-vá-bis



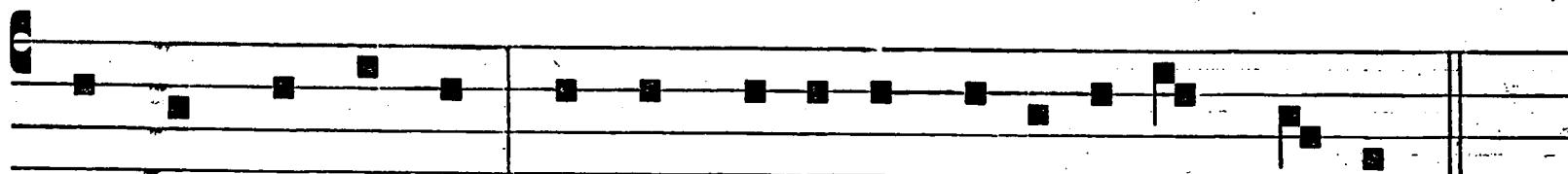
me, et super nivem de-albábor. *Ps. 50. Mi-se-ré-re me-i De-us, **



secúndum magnam mi-se-ri-córdi-am tu - am. Gló-ri - a Patri,



et Fí-li-o, et Spi-rí-tu-i Sancto: * Sic-ut e-rat in princí-pi-o,



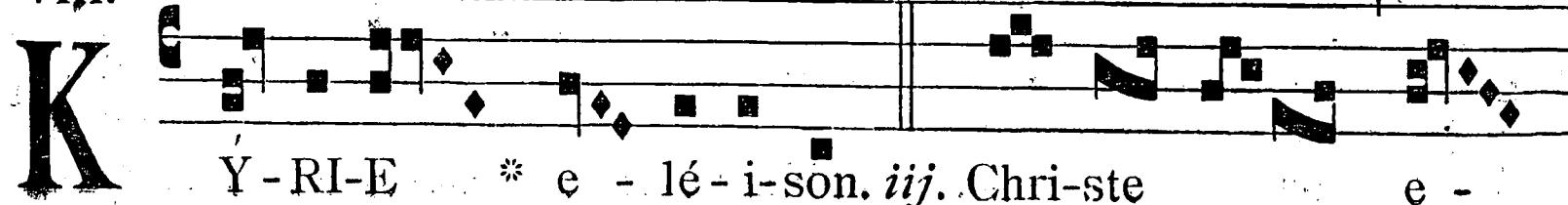
et nunc, et semper, et in saécu-la saecu-ló-rum. A-men.



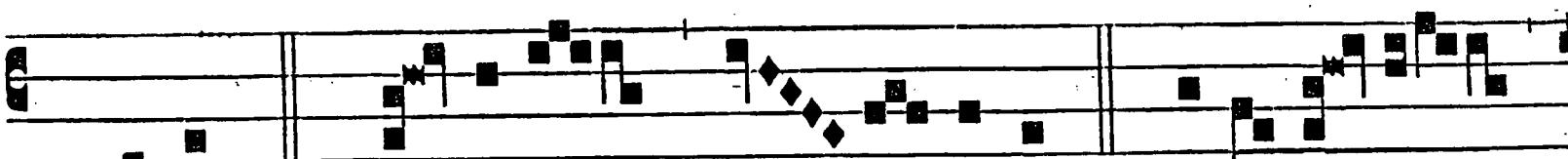
I. Tempore Paschali.

(Lux et origo.)

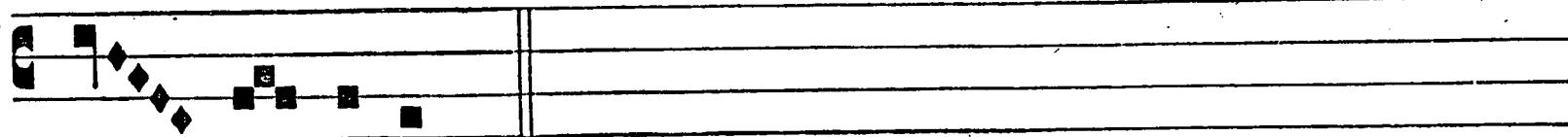
VIII.



Y - RI-E * e - lé - i-son. *iij.* Chri-ste

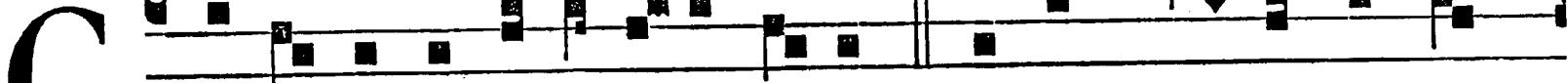


lé-i-son. *ijj.* Ký - ri-e e - lé - i-son. *ijj.* Kýri - e *

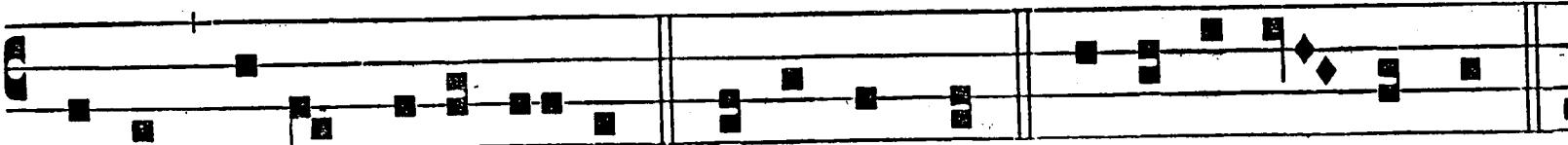


e - lé - i-son.

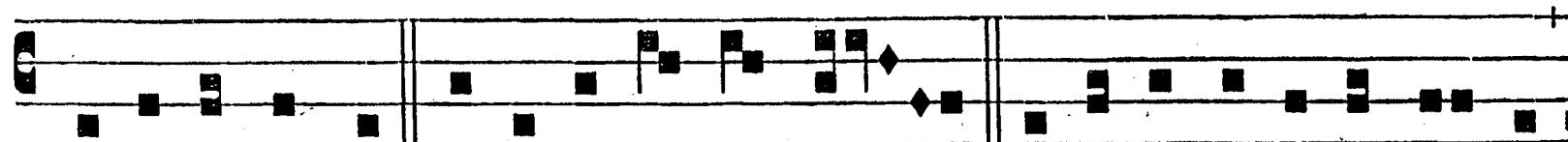
IV.



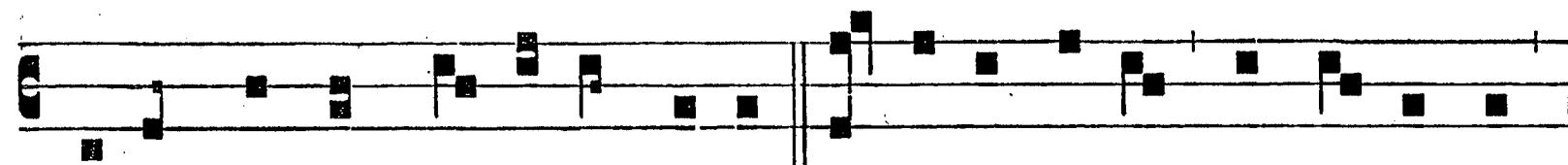
G LÓ-RI-A in excél-sis De-o. Et in ter - ra pax ho-mí-



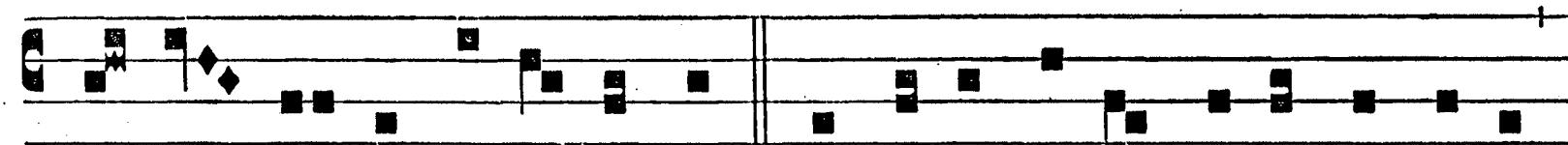
ni-bus bonae voluntá-tis. Laudámus te. Be-ne-dí-ci - mus te.



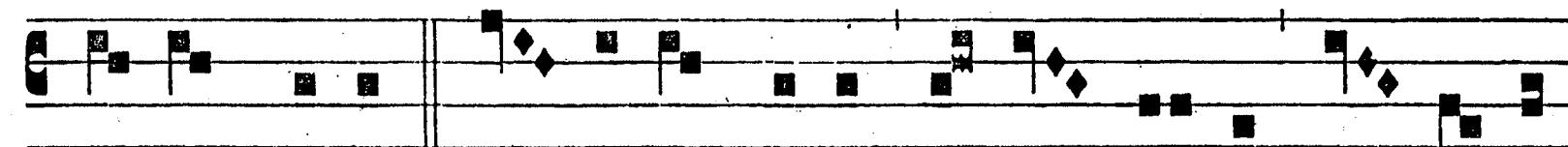
Ad-o-rámus te. Glori - fi-cá-mus te. Grá-ti-as á-gimus ti - bi



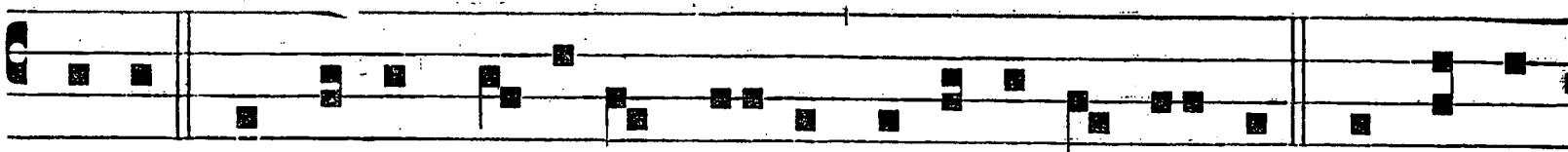
propter magnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex coe-lé-stis,



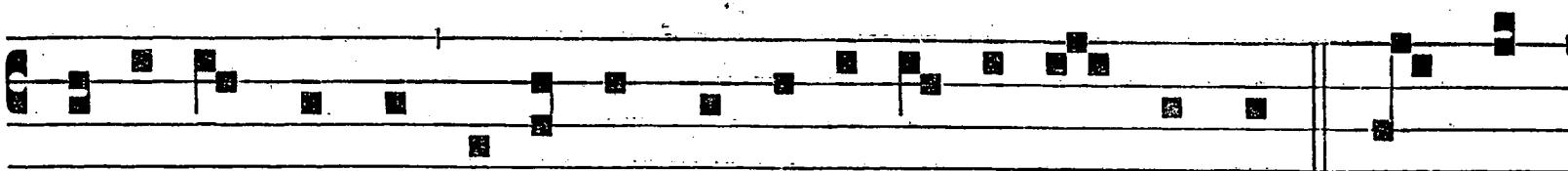
De - us Pa - ter omní-po-tens. Dó-mi-ne Fi - li u - ni - gé - ni-te



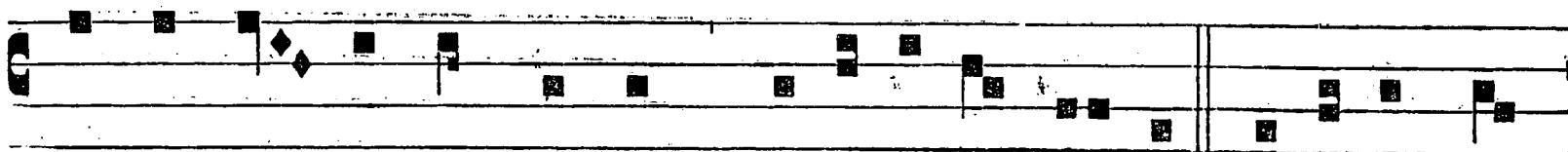
Je - su Christe. Dó - mi-ne De-us, A - gnus De - i, Fí - li - us



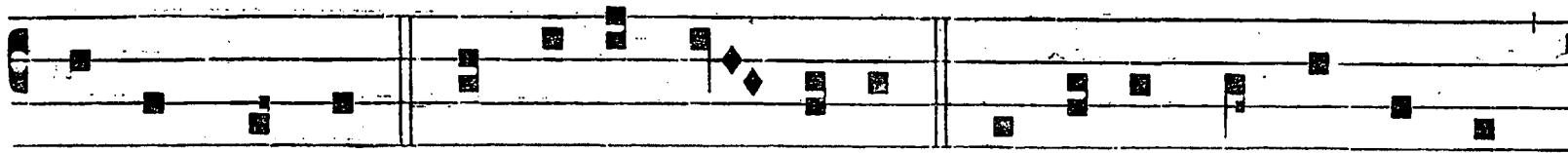
Patris. Qui tol-lis peccá-ta mundi, mi-se-ré-re no-bis. Qui tol-lis



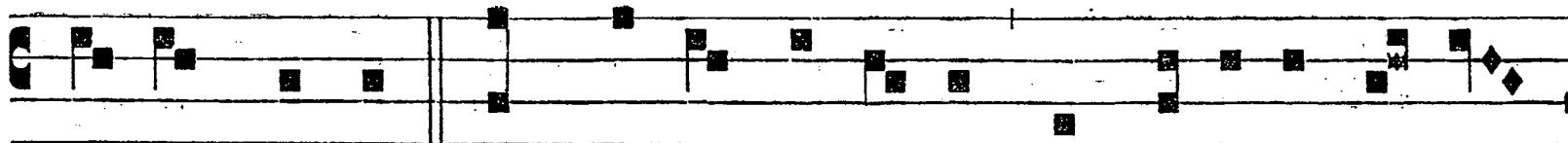
peccá-ta mun-di, súsci-pe depre-ca- ti - ó-nem nostram. Qui se-



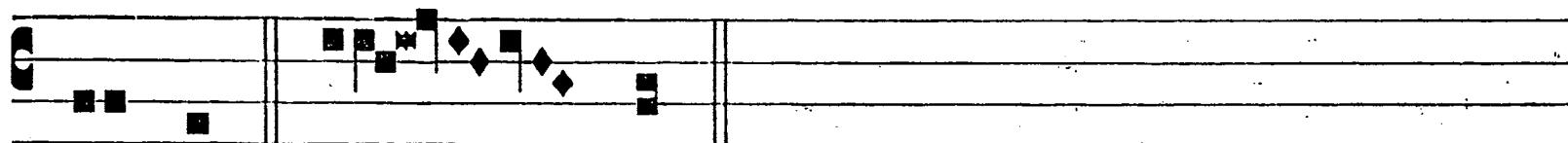
des ad déx-te-ram Pa-tris, mi-se-ré-re no-bis. Quóni-am tu



so-lus sanctus. 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

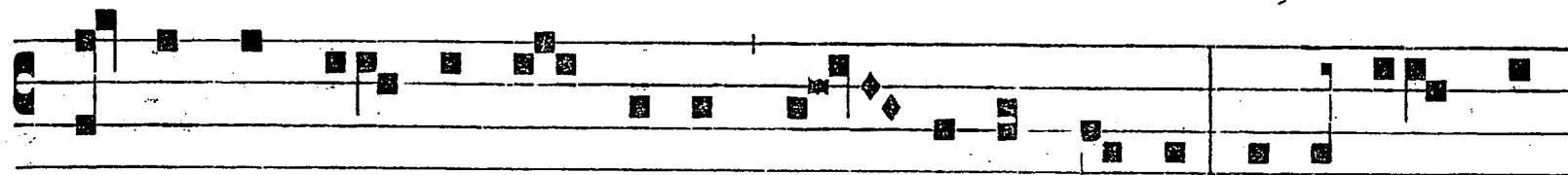


Pa - tris. A - - - men.

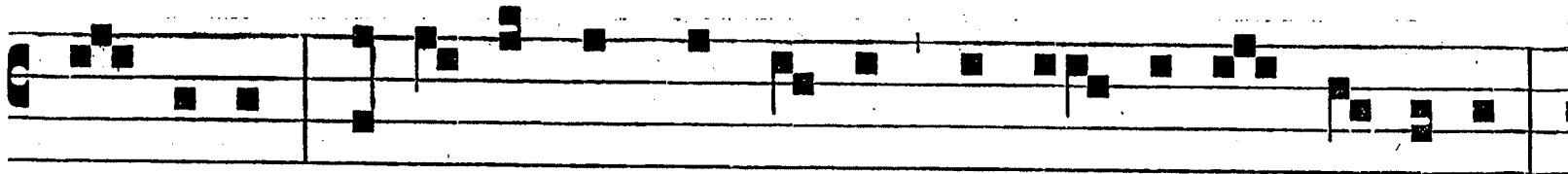
IV.



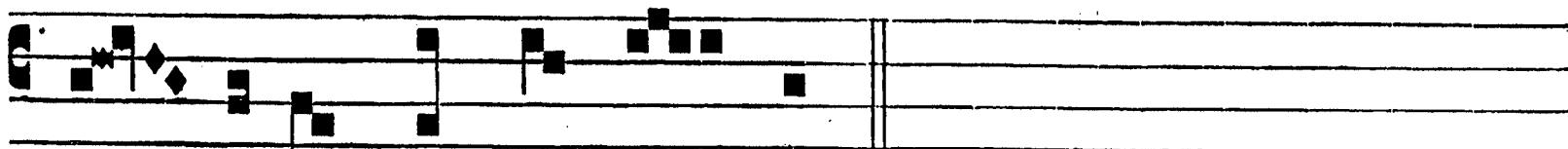
SANCTUS, * Sanctus, Sanctus Dó-mi-nus De-us Sá - ba - oth,



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

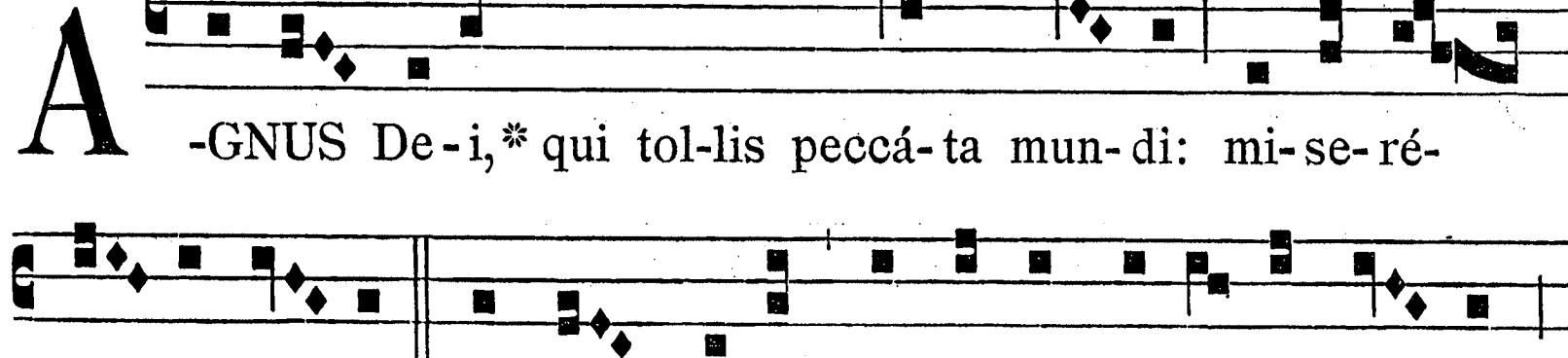


ex - célsis. Be-ne-díc-tus qui ve-nit in nó - mi-ne Dó-mi-ni.

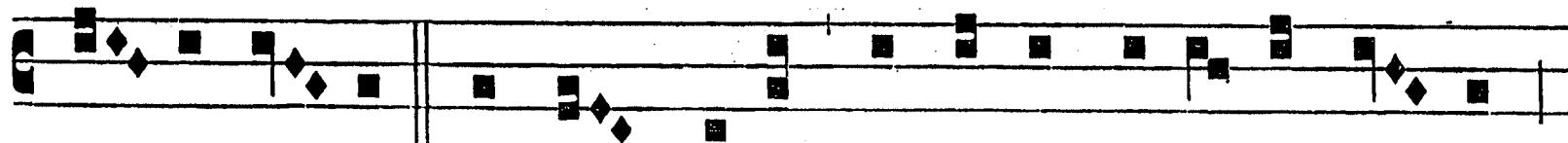


Ho - sánna in ex - cé - sis.

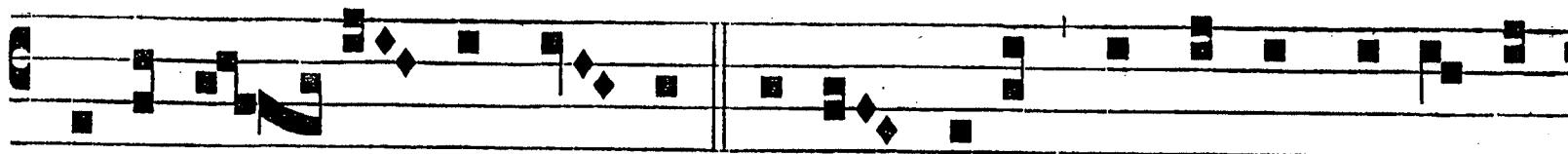
IV.



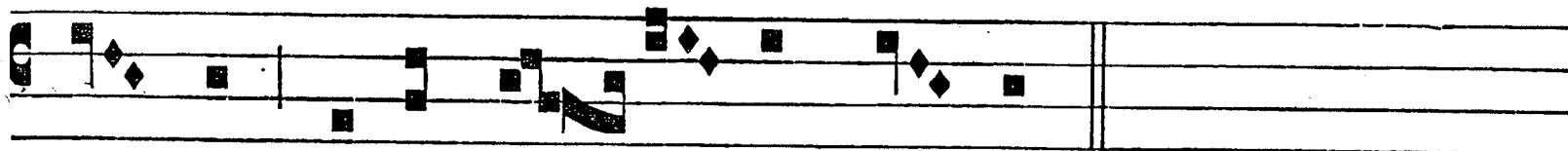
-GNUS De-i,* qui tol-lis peccá-ta mun-di: mi-se-ré-



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



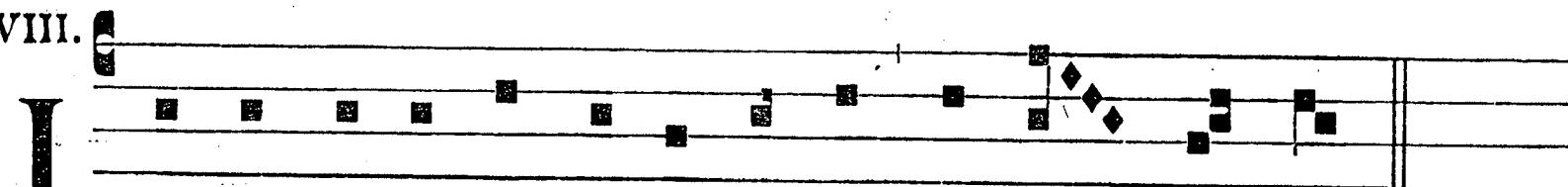
mi-se-ré - - re no - bis. Agnus De-i, * qui tol-lis peccá - ta.



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

A Missa Sabbati Sancti usque ad Sabbatum in Albis inclusive.

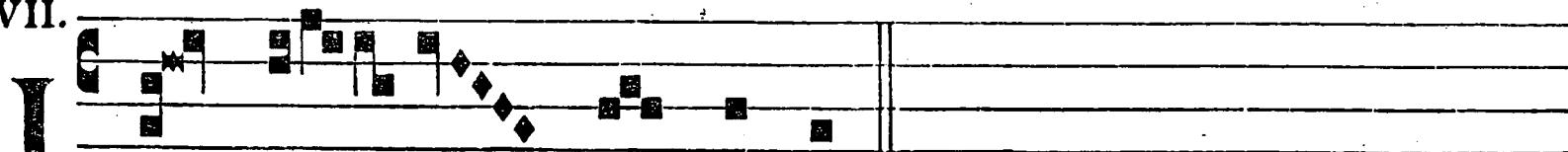
VIII.



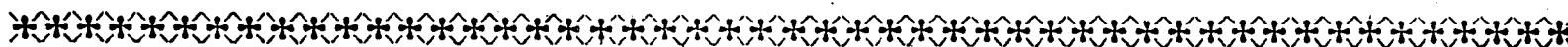
- TE, mis-sa est, al- le - lú - ia, al - le - lú - ia.
De - o grá - ti - as, al- le - lú - ia, al - le - lú - ia.

Ab Octava Paschæ ad Sabbatum IV Temporum Pentecostes inclus.

VII.



- TE, mis - sa - est.
De - o grá - ti - as.



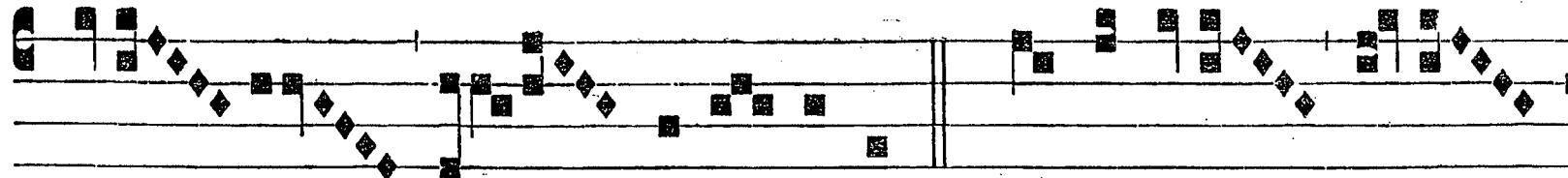
II. In Festis Solemnibus. 1.

(Kyrie fons bonitatis.)

III.

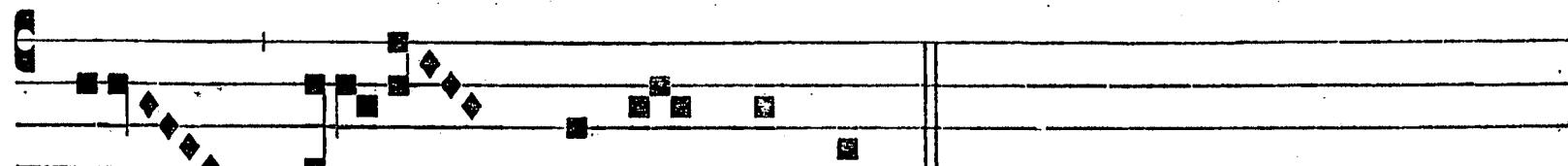


ste



e

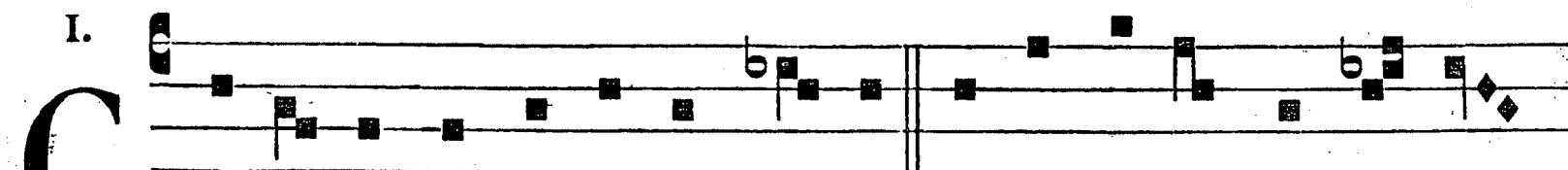
e-lé - i-son. *ij.* Ký-ri - e *



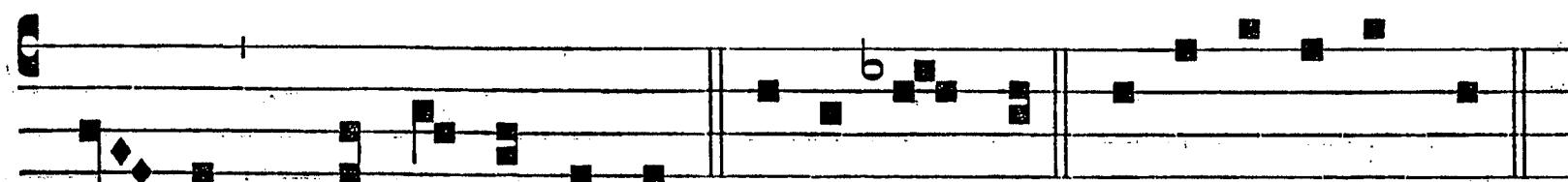
**

e-lé - i-son.

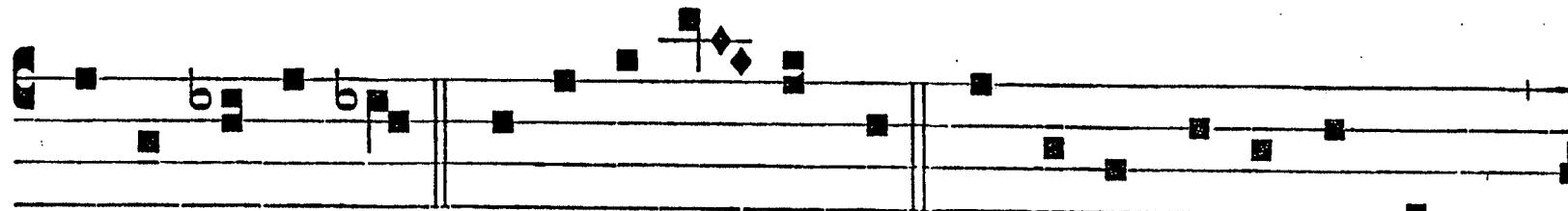
I.



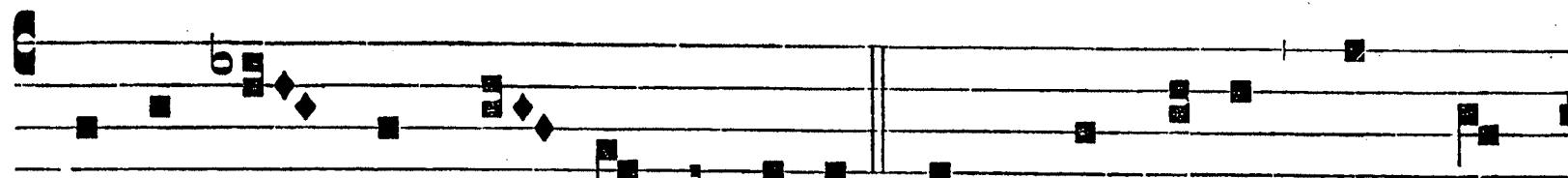
G LÓ-RI-A in excél-sis De - o. Et in ter-ra pax ho-mí-



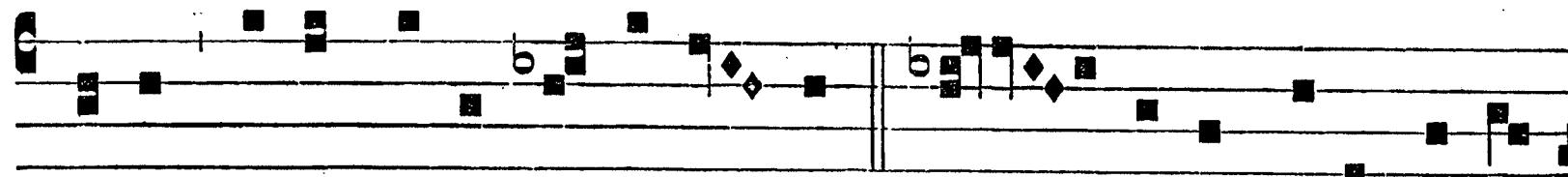
ni - bus bonae vo-lun-tá-tis. Laudámus te. Be-ne-dí-cimus te.



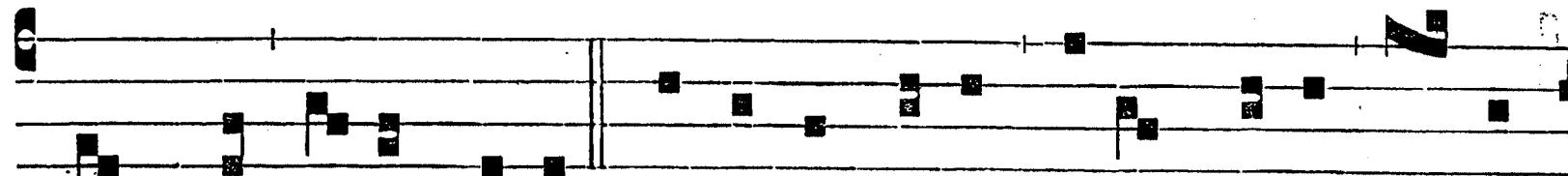
Ad-o - rámus te. Glo- ri- fi- cá -mus te. Grá-ti - as á- gimus ti - bi



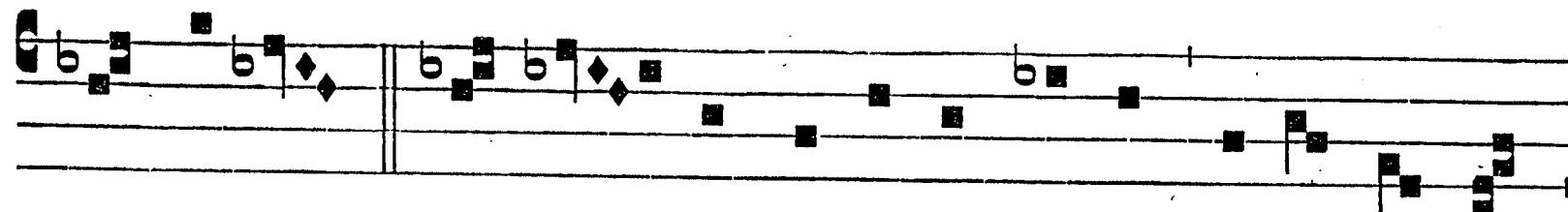
propter ma - gnam gló - ri - am tu-am. Dó-mi-ne De-us, Rex coe-



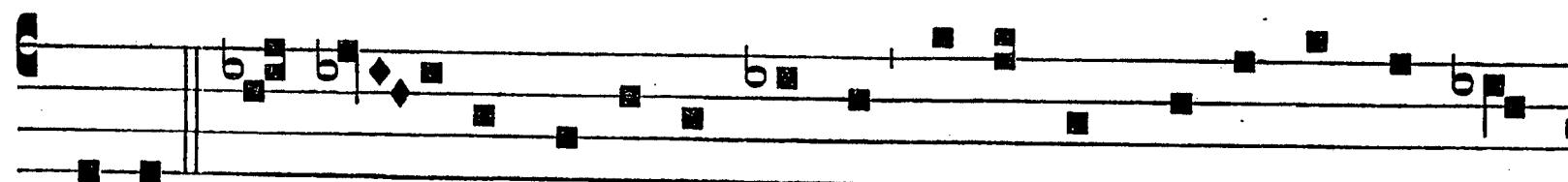
léstis, De-us Pa-ter om-ní-po - tens. Dó - - mi-ne Fi-li u-ni-



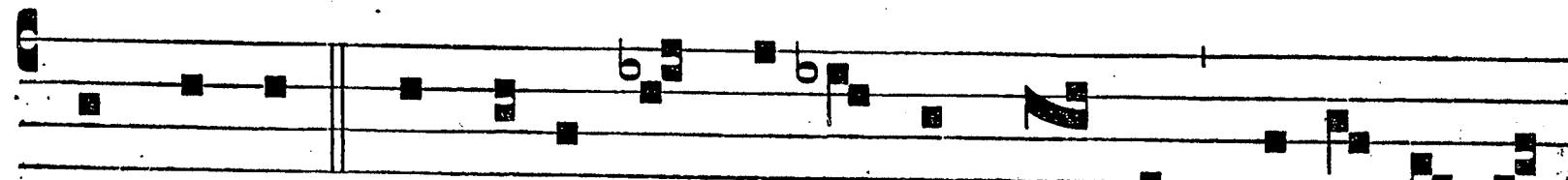
gé - ni-te Je - su Christe. Dó-mi-ne De-us, Agnus De-i, Fí - li-



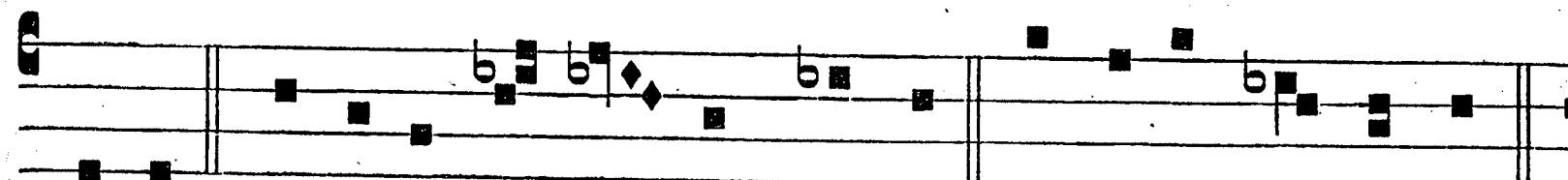
us Pa-tris. Qui tol - lis pec-cá-ta mundi, mi-se - ré - re



nobis. Qui tol - lis peccá-ta mundi, súsci-pe depre-ca - ti - ó-

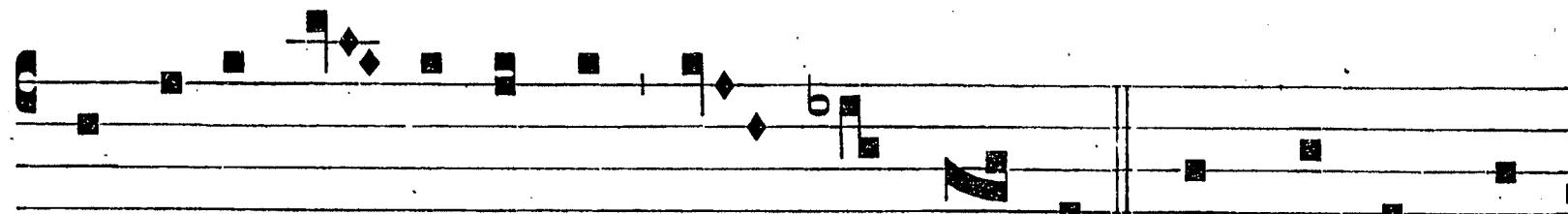


nem nostram. Qui sedes ad déx-te - ram Pa - tris, mi-se - ré - re

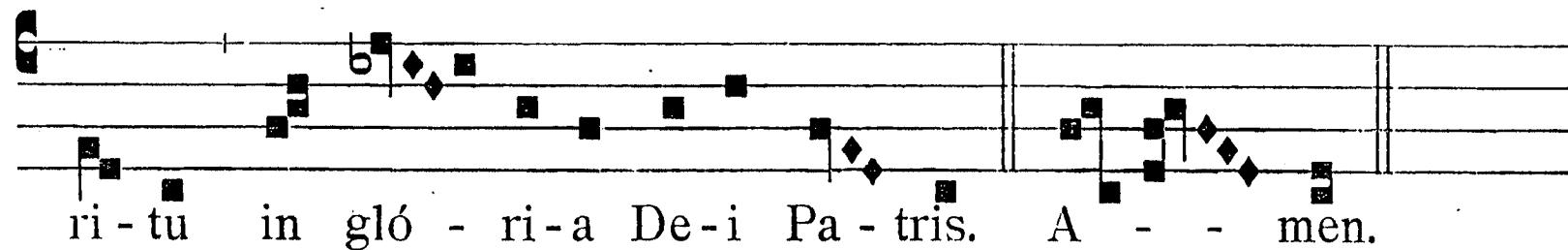


no-bis. Quó-ni-am tu so - lus sanctus. Tu so-lus Dó - mi-nus.

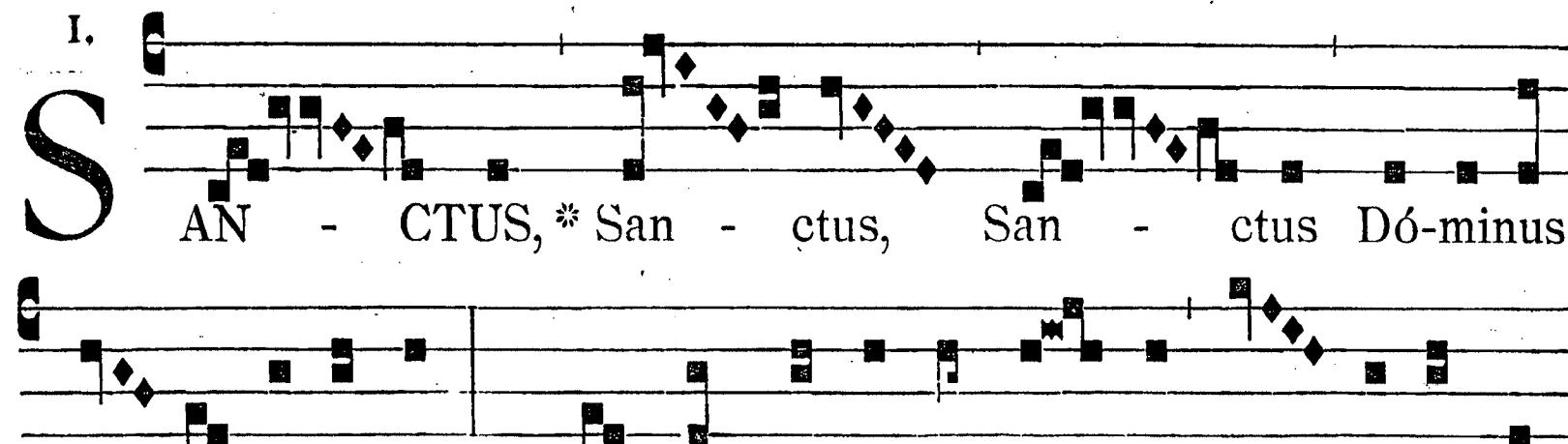
* Ordinarium Missae.



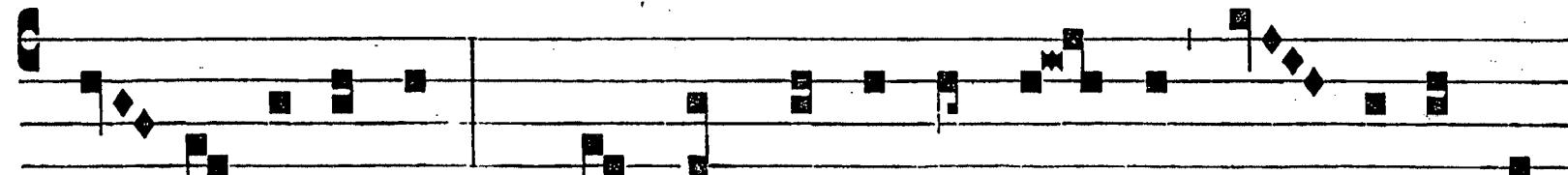
Tu so-lus Al - tís-si-mus, Je - su Chri-ste. Cum Sancto Spí-



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



I.
S AN - CTUS, * San - ctus, San - ctus Dó-minus



e
De - us Sába-oth. Ple-ni sunt coe-li et ter - ra gló - ri-a tu-

Musical notation for the first part of the chant. The music is in common time, G major, with a soprano vocal line. The notes are represented by black squares and diamonds on a five-line staff. The lyrics are:

a. Hosánná in ex - célsis. Be-ne- díctus qui ve - nit.

Musical notation for the second part of the chant. The music continues in common time, G major, with a soprano vocal line. The notes are represented by black squares and diamonds on a five-line staff. The lyrics are:

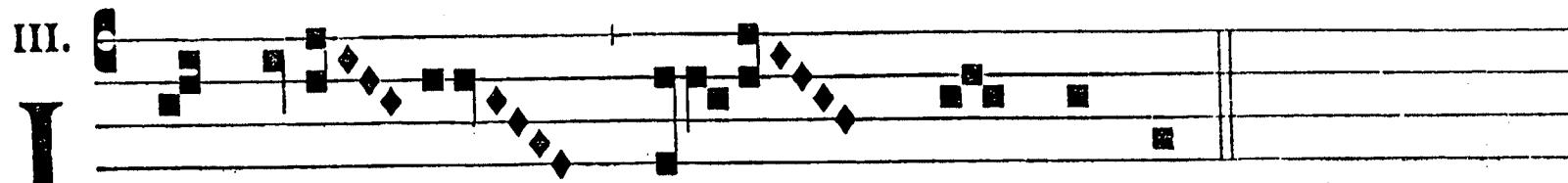
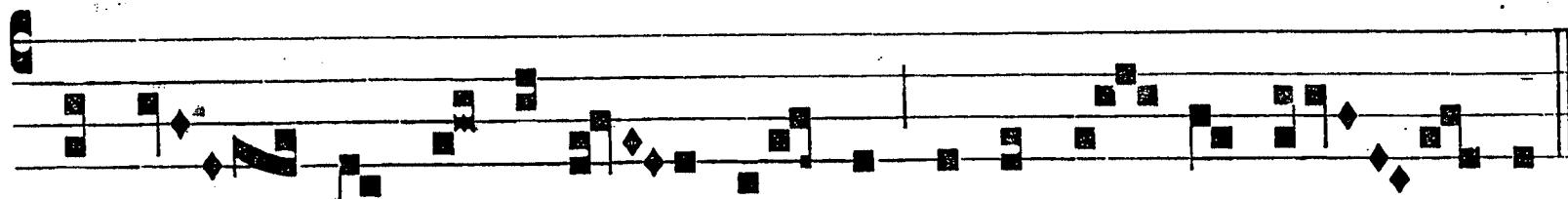
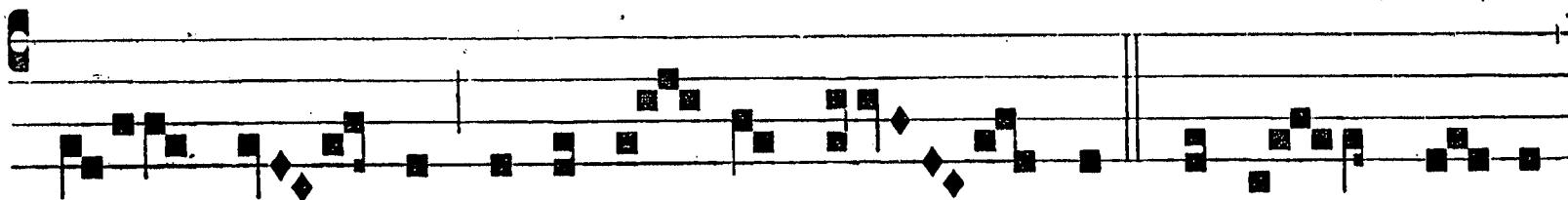
in nó - mi - ne Dó-mi - ni. Hosánná in ex - célsis.

Musical notation for the third part of the chant. The music is in common time, G major, with a soprano vocal line. The notes are represented by black squares and diamonds on a five-line staff. The lyrics are:

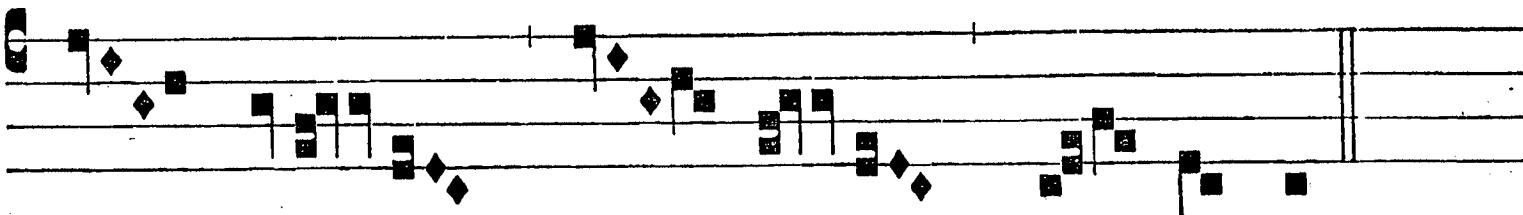
I. A - GNUS De - i,* qui tol - lis pec-cá-ta mun - di:

Musical notation for the continuation of the Agnus Dei. The music is in common time, G major, with a soprano vocal line. The notes are represented by black squares and diamonds on a five-line staff. The lyrics are:

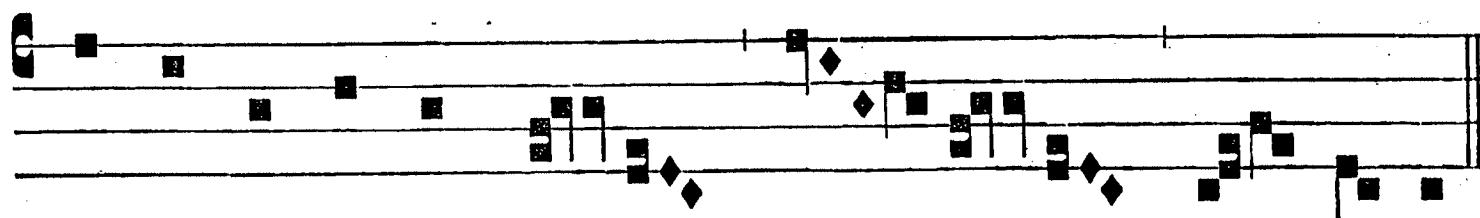
mi-se-ré - re nó - - bis. Agnus De - i,* qui tol-lis pec-cá-



Vel secundum communiorem usum.

v. 

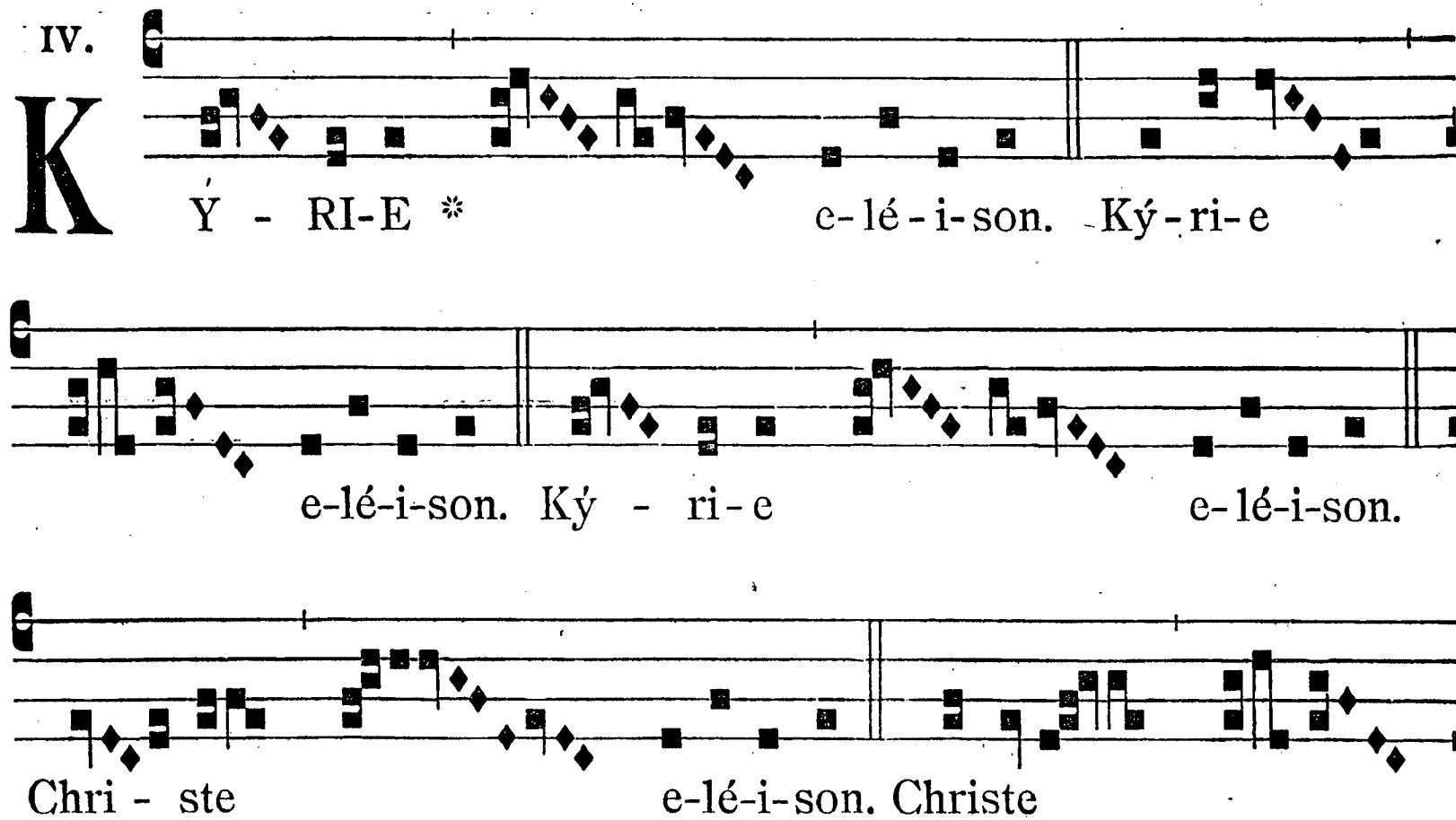
I - - TE, mis - sa est.
De - o grá - ti - as.

v. 

B E - NE - DI - CÁMUS Dó - mi - no.

III. In Festis Solemnibus. 2.

(Kyrie Deus sempiterne.)

IV. 

K Y - RI-E *

e-lé-i-son. Ký - ri-e

e-lé-i-son.

Chri - ste e-lé-i-son. Christe

The image displays four staves of musical notation, likely for a three-part choir (SATB or similar). The notation uses a unique system of black squares and diamonds on a five-line staff. The lyrics are written below each staff.

Staff 1: e-lé-i-son. Chri-ste e-lé-i-son. Ký-ri-

Staff 2: e e-lé-i-son. Ký-ri-e e-lé-

Staff 3: i-son. Ký-ri-e * **

Staff 4: e-lé-i-son.

VIII.

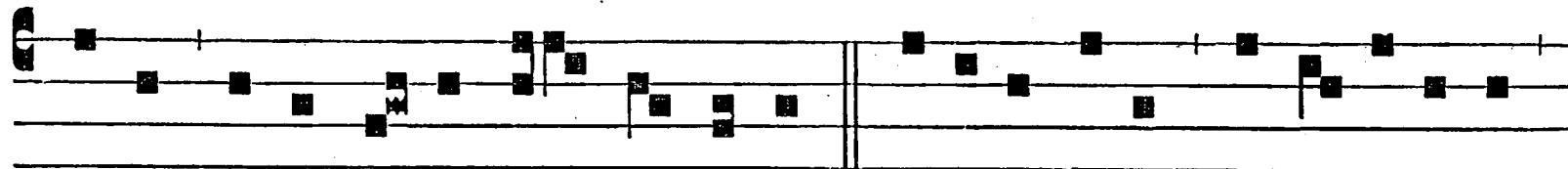
G

LÓ-RI-A in excél-sis De - o. Et in ter-ra pax homí-

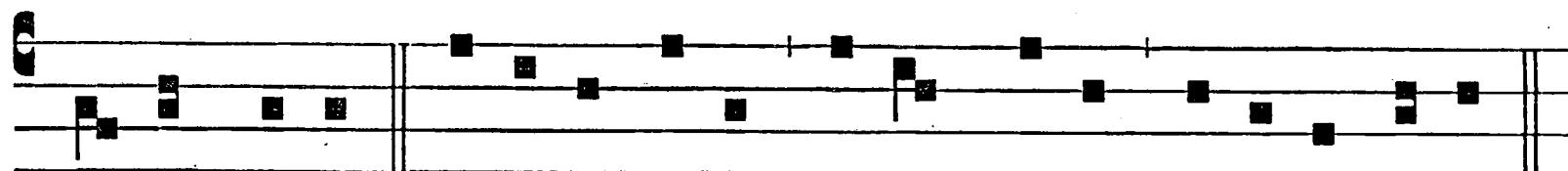
nibus bo - nae vo-luntá-tis. Lau-dá-mus te. Be-ne-dí-ci -

mus te. Ad-o-rá-mus te. Glo-ri-fi - cá- mus te. Grá-ti-as á-gi-

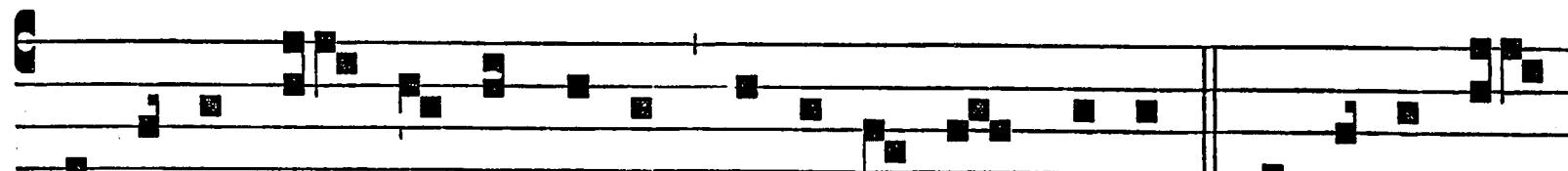
mus ti-bi propter ma-gnam gló-riam tu-am. Dómine De-us, Rex coe-



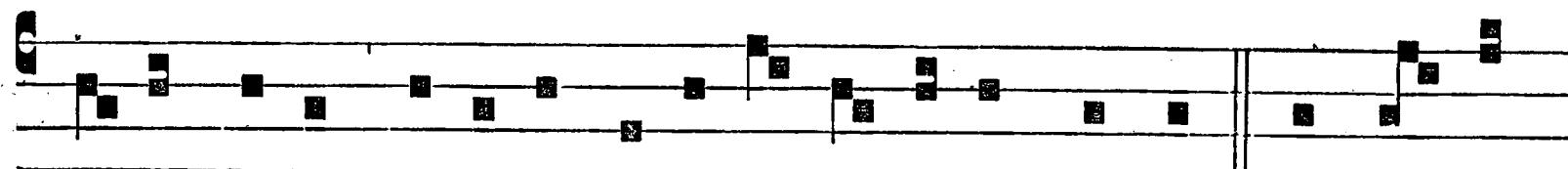
léstis, De-us Pa-ter om-ní-potens. Dómine Fi-li u-ni-gé-ni-te



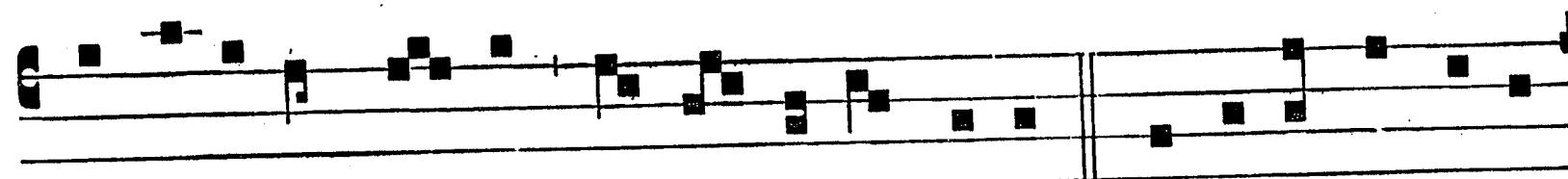
Je-su Christe. Dómi-ne De-us, Agnus De-i, Fí-li-us Patris.



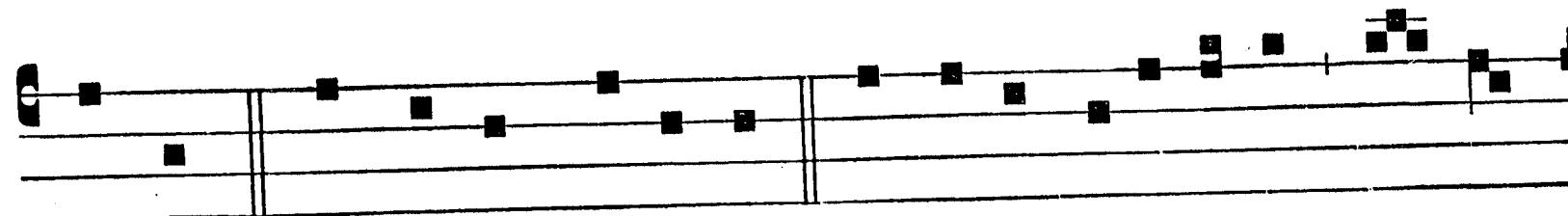
Qui tollis pec-á-ta mundi, mi-se-ré-re nobis. Qui tollis pec-



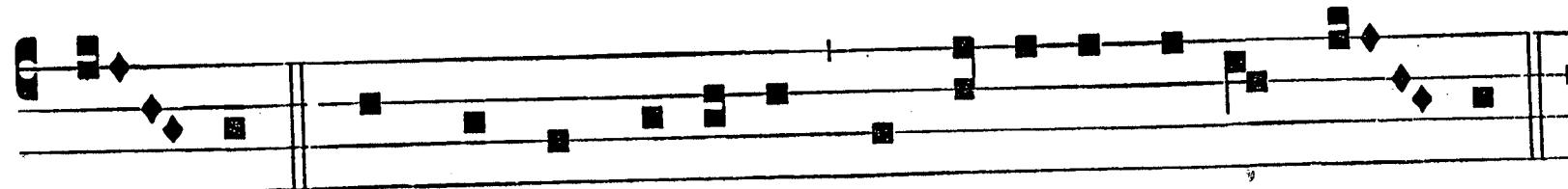
cá-ta mundi, súsci-pe depre-ca-ti-ónem nostram. Qui se-des



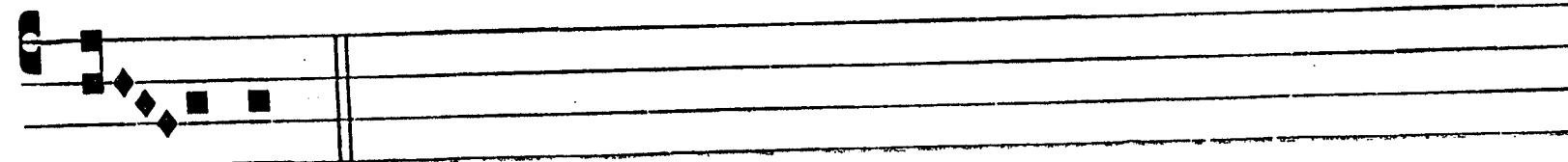
ad déxteram Pa - tris, mi - se - ré - re no-bis. Quó-ni-am tu solus



sanctus. Tu so-lus Dómi-nus. Tu solus Altíssimus, Je - su



Chri - ste. Cum Sancto Spí-ri-tu in gló-ri-a De - i Pa - tris.



A - men.

IV.

S

AN - CTUS,* Sanctus, San - ctus Dó-minus De-us Sá -

ba-oth. Ple-ni sunt coe-li et terra gló - ri-a tu-a. Ho-

sánna in ex-célsis. Bene-dí-ctus qui ve-nit in nó-mine Dó-

mi-ni. Ho - sánna in ex-cél-sis.

IV.

A

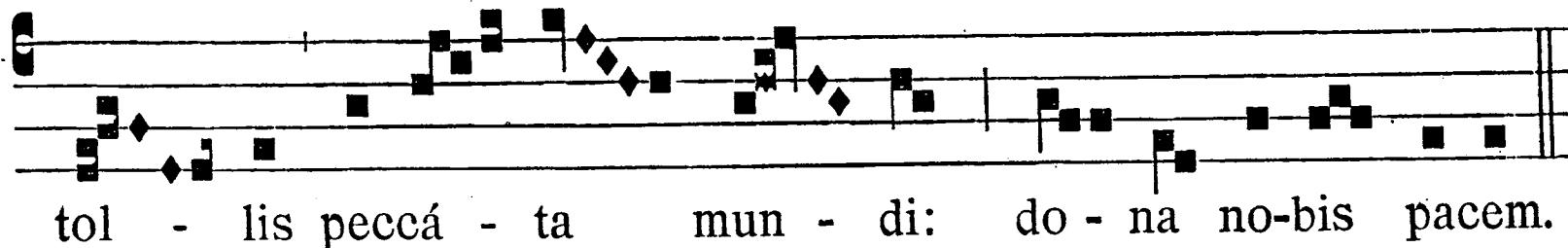
- GNUS De - i,* qui tol - lis peccá - ta mun - di:

G

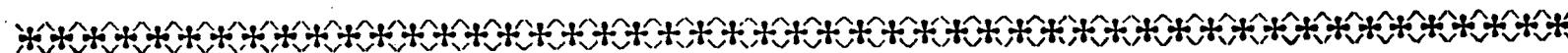
mi - se- ré-re no-bis. Agnus De - i,* qui tol - lis peccá -

G

ta mun - di: mi - se- ré-re nobis. A- gnus De - i,* qui



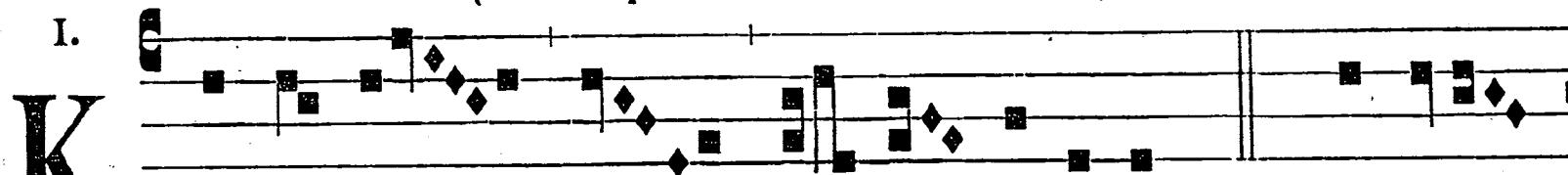
Ite missa est, *vel* Benedicámus Dómino, *ut in fine Missae praecedentis, secundum communiorum usum.*



IV. In Festis Duplicibus. 1.

(Cunctipotens Genitor Deus.)

I.



30

e

- lé- i-son.

IV.

The musical score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music, ending with a double bar line. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains five measures of music, ending with a single bar line. The music is written in a style typical of early printed music, using square note heads and vertical stems.

G

LÓ-RI-A in ex-célsis De - o. Et in terra pax ho- mí-

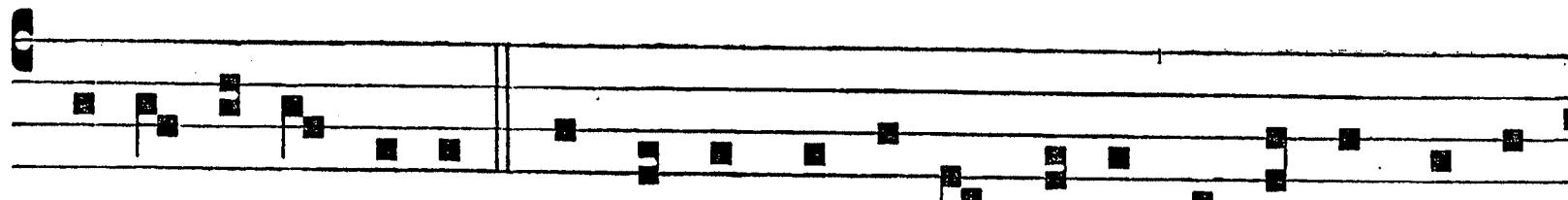
A musical score page featuring a single staff with six measures. The first measure contains a clef, a key signature of one sharp, and a common time signature. The staff consists of five horizontal lines. Measures 2 through 6 are entirely blank, with no notes or rests. Vertical bar lines are positioned at the start of the first and sixth measures.

ni - bus bonae vo-luntá-tis. Laudámus te. Be-ne- dí-cimus te.

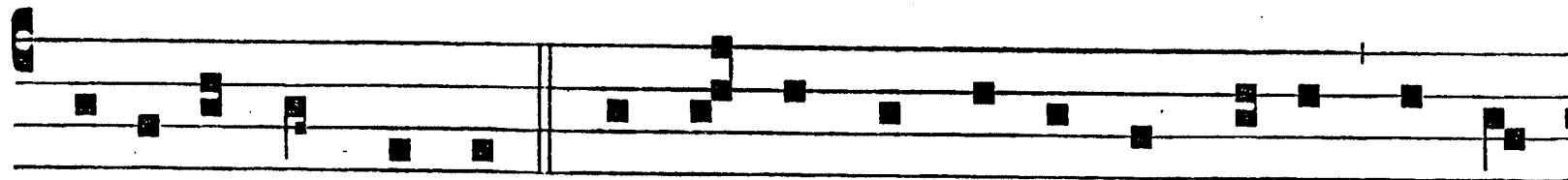
A musical score page featuring two staves. The top staff consists of five horizontal lines with vertical bar lines dividing it into measures. Note heads are represented by black squares. The bottom staff also has five horizontal lines with vertical bar lines. Note heads here are represented by black diamonds. The notes are placed on the lines or spaces according to standard musical notation rules.

Ad-o-rá - mus te. Glo-ri- fi-cá - mus te. Grá-ti-as á-gi-

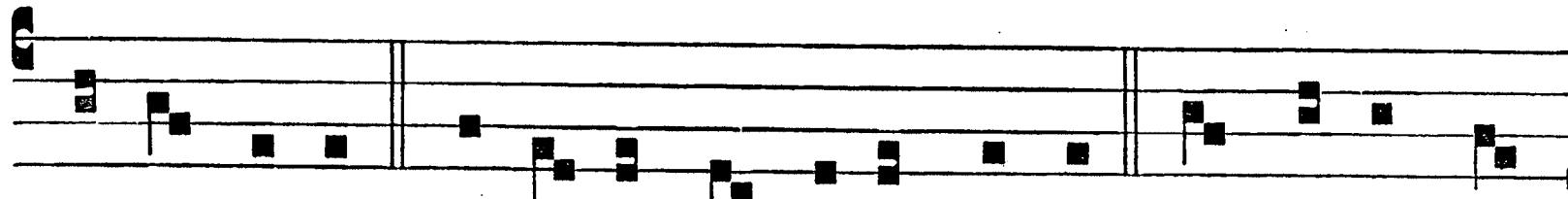
The image shows three staves of Gregorian chant notation. Each staff consists of four horizontal lines. The notes are represented by black squares (eighth notes) and diamonds (sixteenth notes). Below each staff is a line of Latin text. The first staff contains the text: "mus ti - bi propter magnam gló - ri - am tu-am. Dó-mi-ne De - us,". The second staff contains: "Rex coe-léstis, De - us Pa - ter omní - po-tens. Dó-mi-ne Fi - li". The third staff contains: "u - ni - gé - ni - te Je - su Chri - ste. Dó-mi-ne De-us, A-gnus". The fourth staff contains: "De - i, Fí - li - us Pa - tris. Qui tol-lis pec-cá-ta mun-di,".



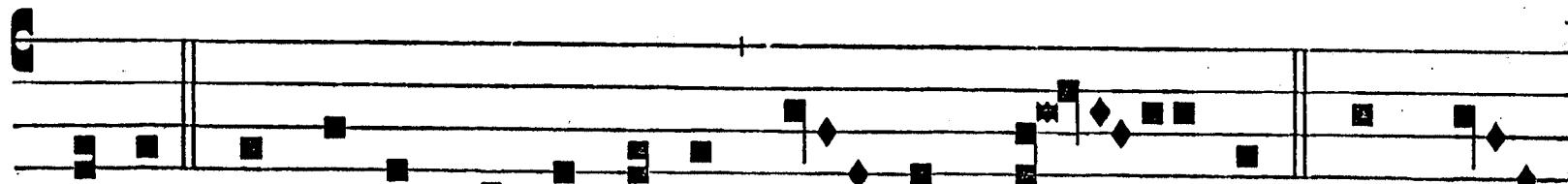
mi-se-ré-re no-bis. Qui tol-lis peccá-ta mundi, sú-sci-pe depre-



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 Chri - ste. Cum San-

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

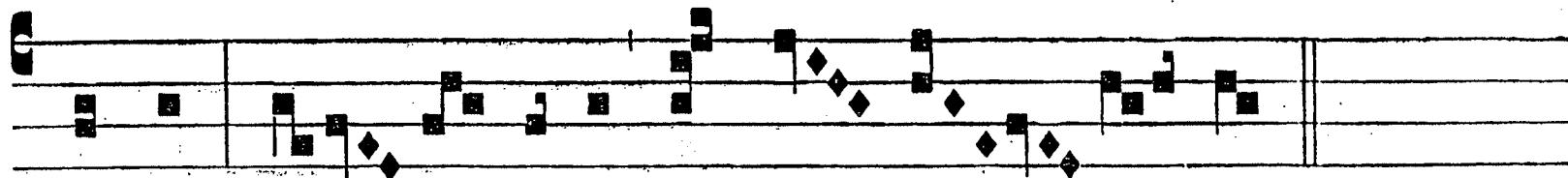
VIII.

SAN - CTUS, * Sanctus, San - ctus Dó-mi-nus De-us Sá-

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

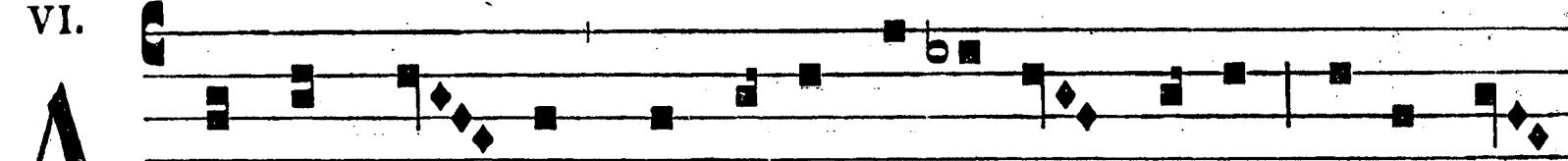
in ex - cé - sis. Bene-díctus qui ve - nit in nómine Dó-

Ordinarium Missae.

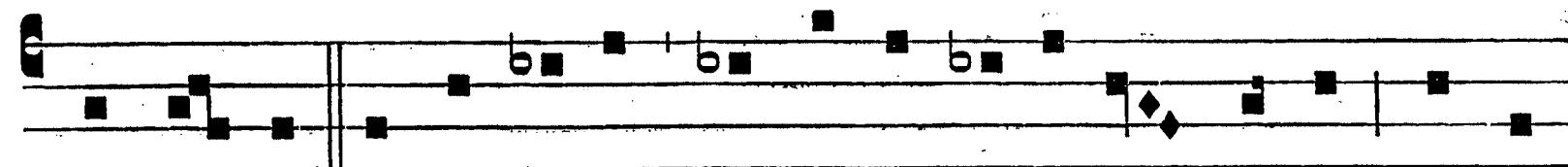


mi - ni. Ho - - : sánna in ex - cé l - - sis.

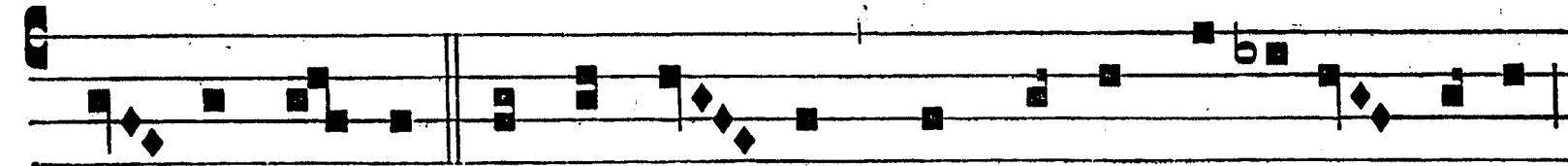
VI.



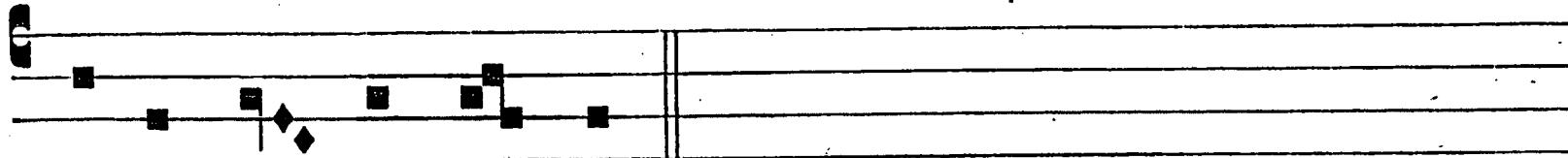
A -GNUS De - i, * qui tol-lis peccá-ta mundi: mi-se - ré -



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



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



do-na no - bis pa - cem.

I.

A musical staff consisting of four horizontal lines. It features a clef at the beginning, followed by a series of black square notes and diamond-shaped rests. A vertical bar line divides the staff into two measures.

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

I.

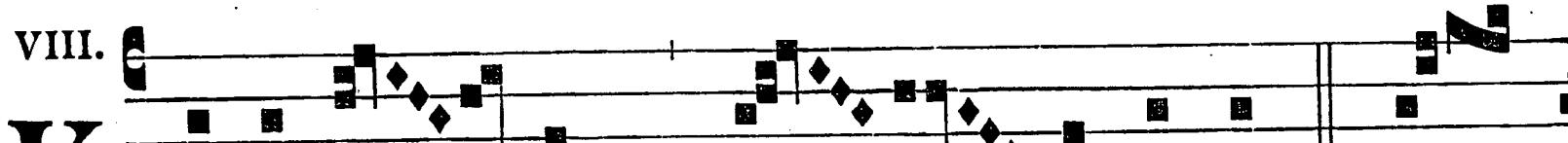
A musical staff consisting of four horizontal lines. It features a clef at the beginning, followed by a series of black square notes and diamond-shaped rests. A vertical bar line divides the staff into two measures.

B E - NE - DI - CÁ - MUS Dó - - - mi - no.

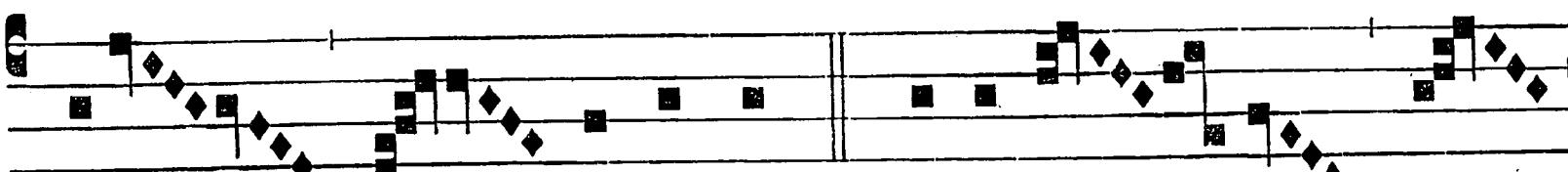
V. In Festis Duplicibus. 2.

(Kyrie magnae Deus potentiae.)

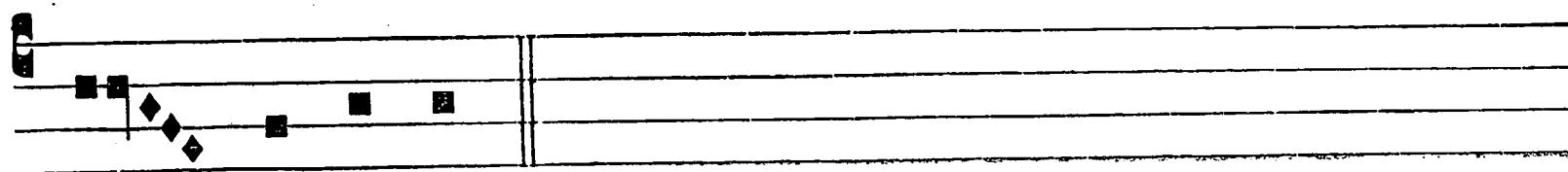
VIII.



K Y-RI-E * e - - lé - i - son. *ij.* Chri-



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

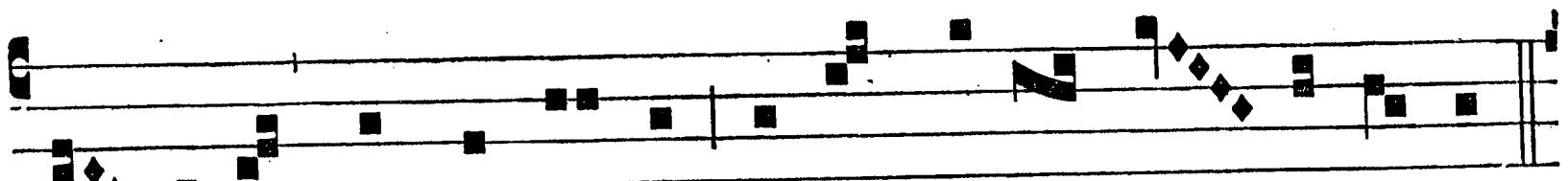


lé - i - son. *ij*

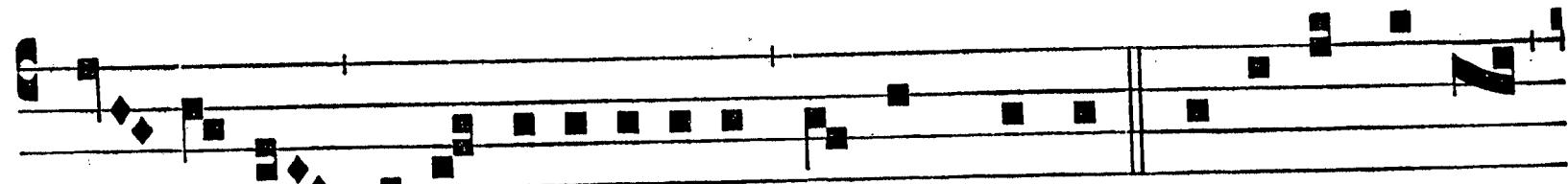
VIII.

The image shows four staves of Gregorian chant notation. Each staff consists of four horizontal lines. The notes are represented by black squares (neumes) placed on or between the lines. There are vertical bar lines dividing the staves into measures. The first staff begins with a large capital letter 'G'. The lyrics are written below each staff. The first staff contains the text 'LÓ-RI - A in ex-cél-sis De-o. Et in ter-ra pax ho-'. The second staff contains 'mí-ni - bus bo-nae vo-lun-tá - tis. Lau-dá-mus te. Be-ne- dí-ci-'. The third staff contains 'mus te. Ad- o-rámus te. Glo-ri- fi - cá-mus te. Grá - ti - as'. The fourth staff contains 'á - gimus ti - bi propter magnam gló - ri - am tu-am. Dó - mi -'.

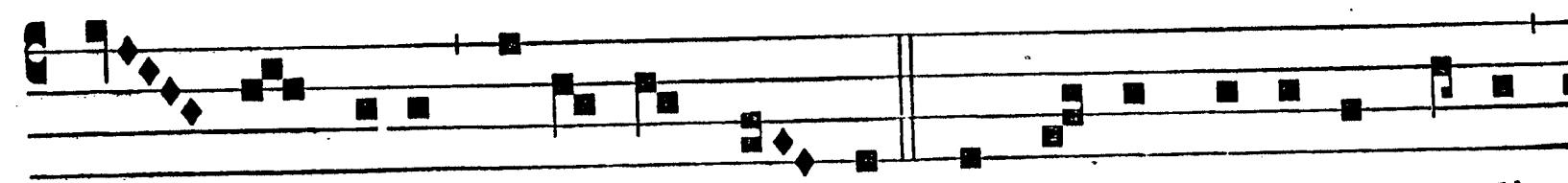
á - gimus ti - bi propter magnam gló - ri - am tu-am. Dó - mi -



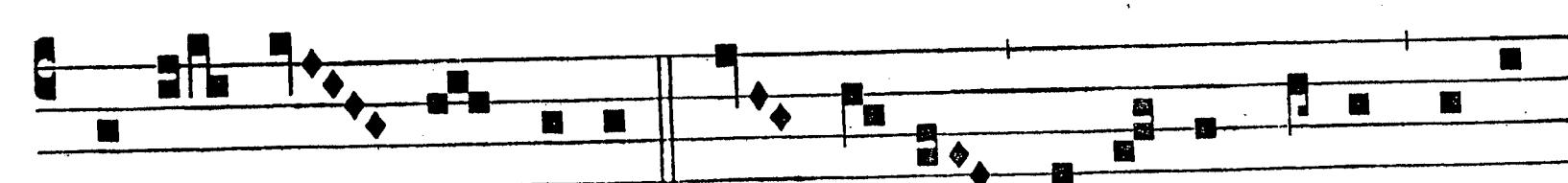
ne De-us, Rex coe-lé - stis, De-us Pa-ter om - ni-po - tens.



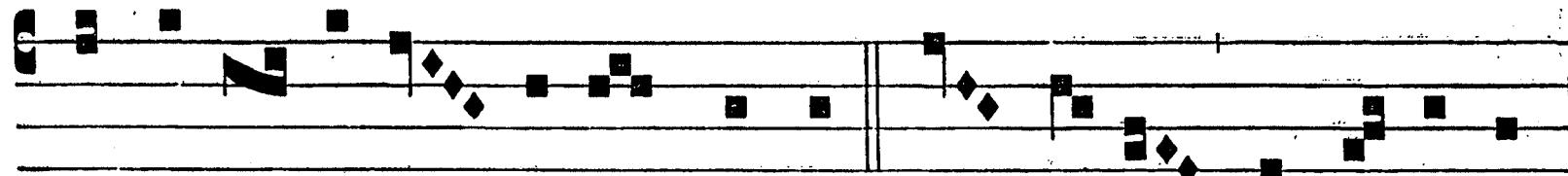
Dó - mi-ne, Fi-li u-nigéni-te Je - su Christe. Dó-mine De-us,



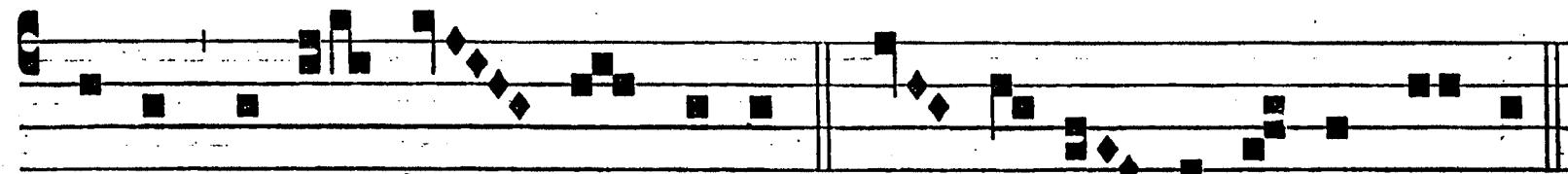
A - gnus De-i, Fí-li - us Pa - tris. Qui tol-lis peccá-ta mundi,



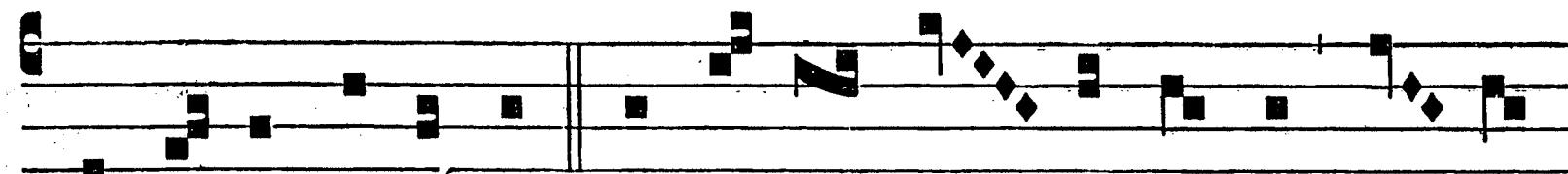
mi-se - ré - re no-bis. Qui tol-lis peccá-ta mundi, súsci-



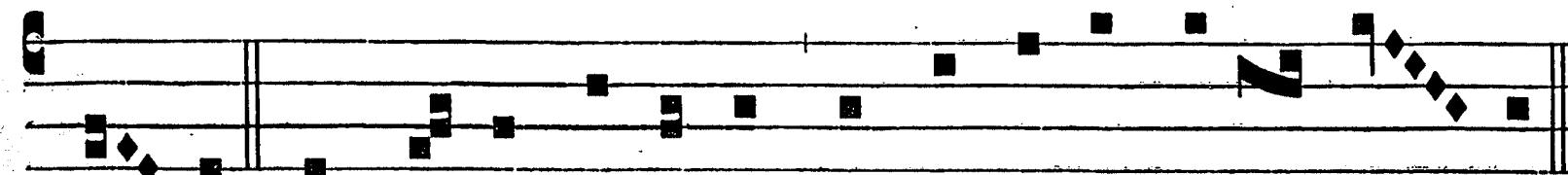
pe de-pre-ca-ti - ó-nem nostram. Qui se-des ad déx-te-ram



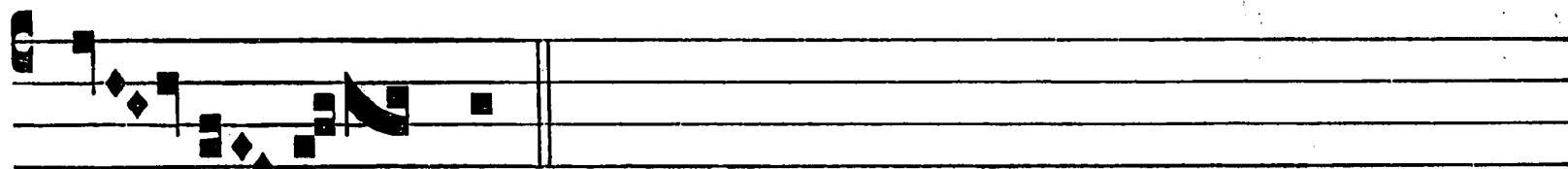
Patris, mi-se - ré - re nobis. Quó - ni - am tu so-lus sanctus.



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

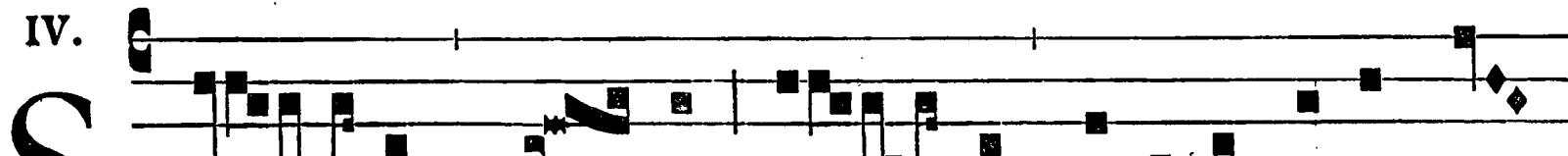


Chri - ste. Cum Sancto Spí - ri - tu in gló - ri - a De - i Pa - tris.

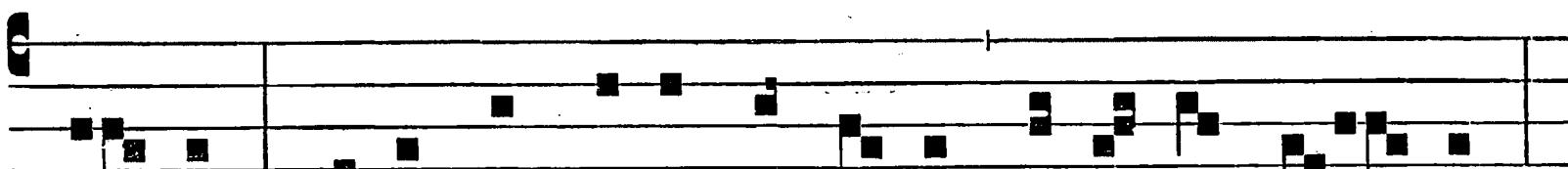


A - - - men.

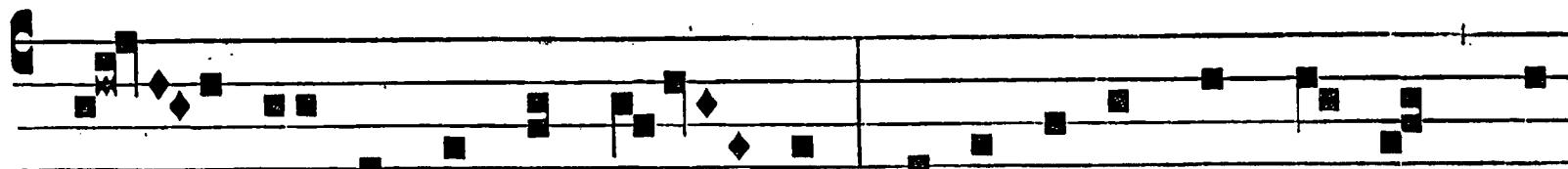
IV.



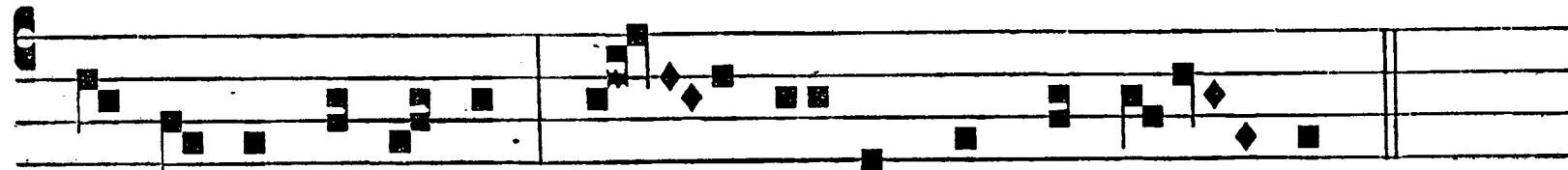
S AN - CTUS,* San - ctus, San - ctus Dóminus De-us Sá -



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



Ho - sán-na in ex-cél - sis. Be-ne-díctus qui ve-nit in

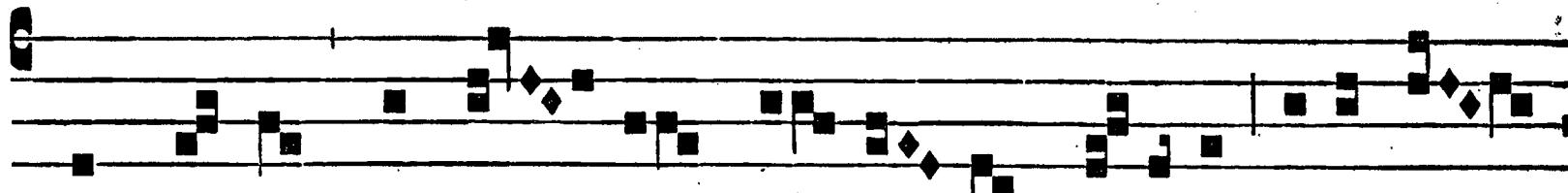


IV.

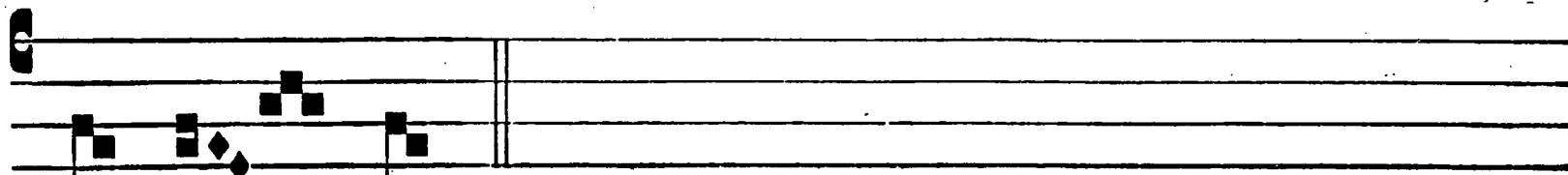


mise-ré - re no - bis. A - gnus De - i, * qui tol -

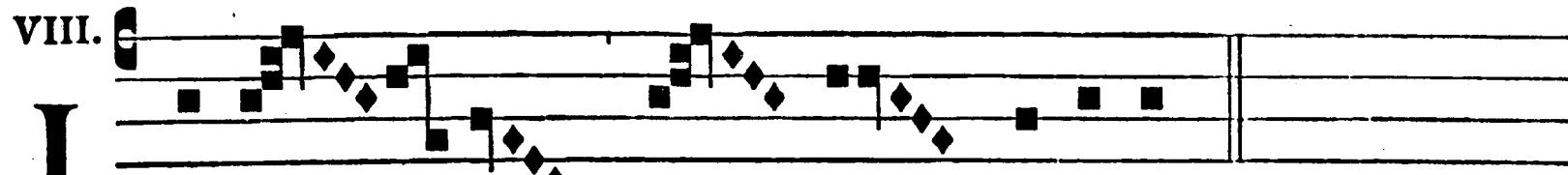
lis pec- cá - ta mun - di: mi-seré - re no - bis. A -



gnus De - i, * qui tol - lis pec - cá - ta mun - di: dona no -



bis pa - cem.



VIII. I
- TE,
De-o

missa est.
grá - ti - as.

VI. In Festis Duplicibus. 3.

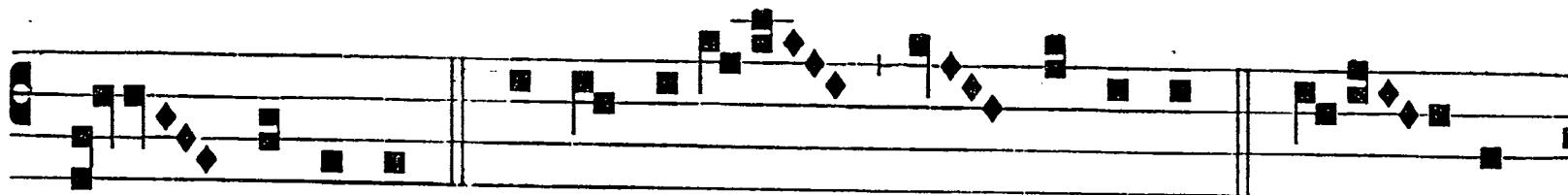
(Kyrie Rex Genitor.)

VII.

K Y-RI-E * e - lé-i-son. Ky-ri-e e -

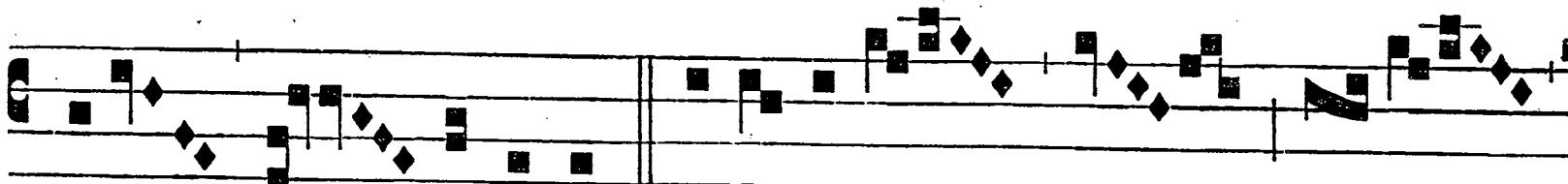
lé-i-son. Ky-ri-e e - lé-i-son. Chri-ste

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



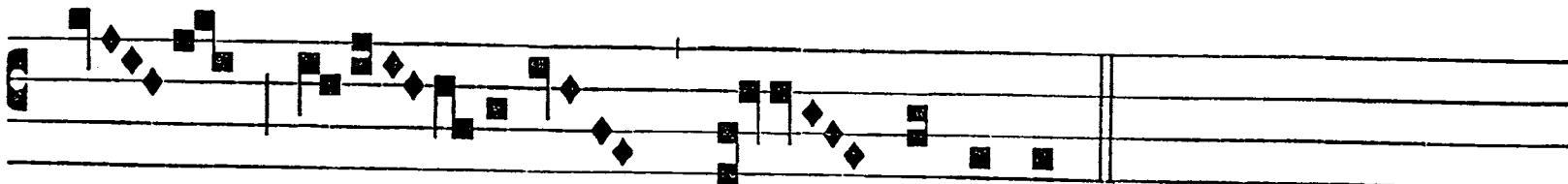
e - lé-i-son. Ký-ri - e

e - lé-i-son. Ký - ri-



e e - lé-i-son. Ký-ri - e

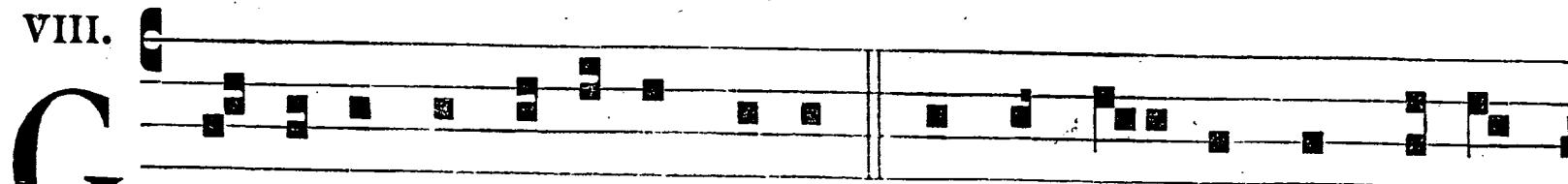
*



**

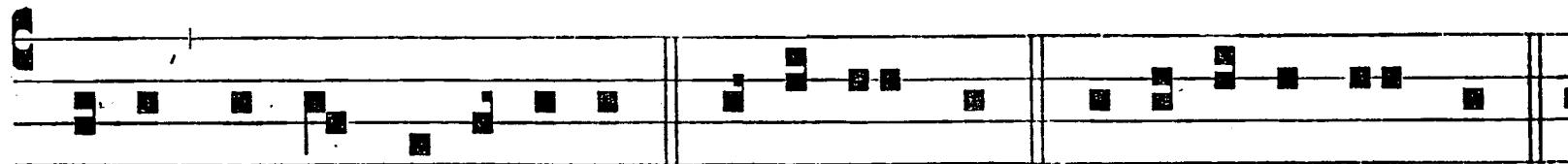
e - lé-i-son.

VIII.

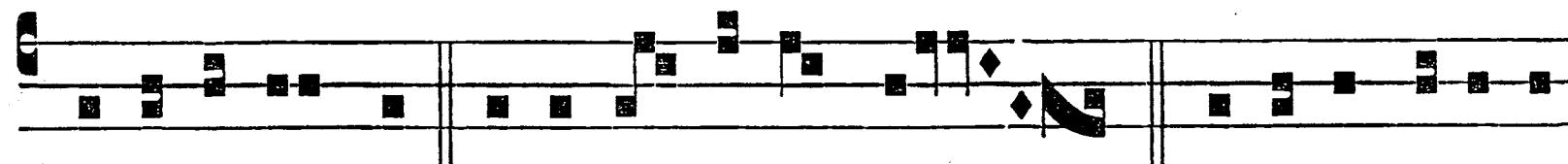


G

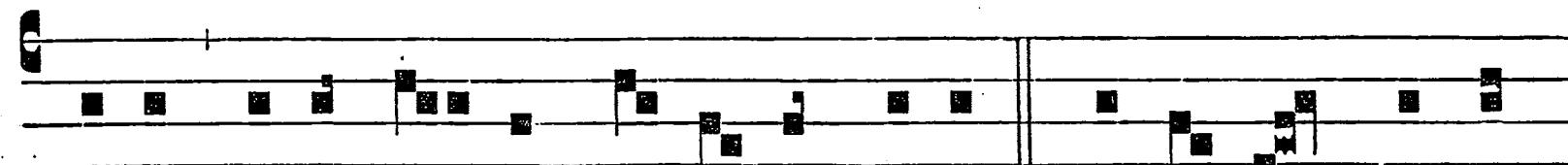
LÓ-RI-A in excél-sis De-o. Et in ter - ra pax homí-



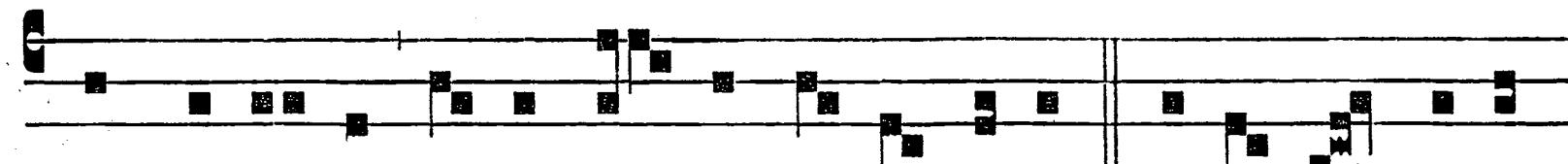
nibus bo-nae vo-luntá-tis. Laudámus te. Be-ne-dí-cimus te.



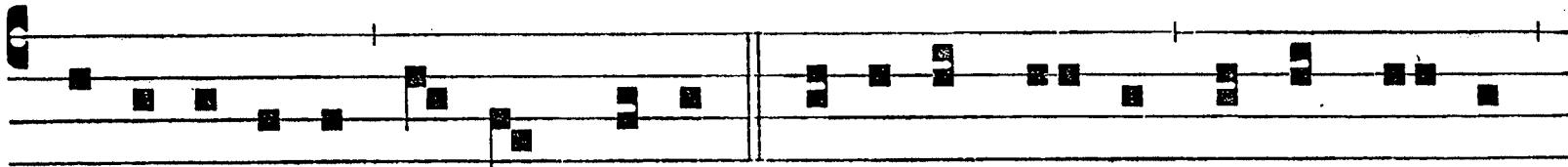
Ad-o-rámus te. Glo-ri - fi - cámus te. Grá-ti-as ágimus



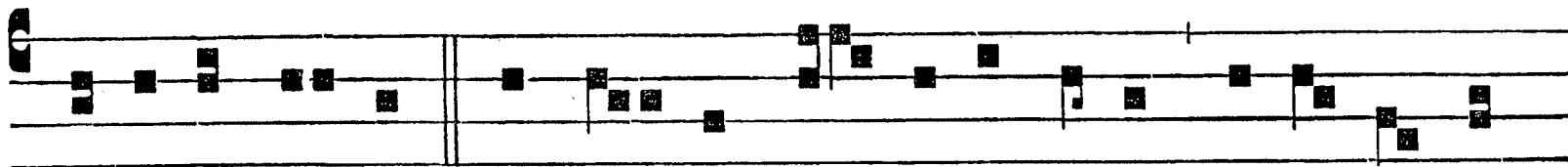
ti-bi propter ma-gnam gló- ri - am tu-am. Dó-mi- ne De - us,



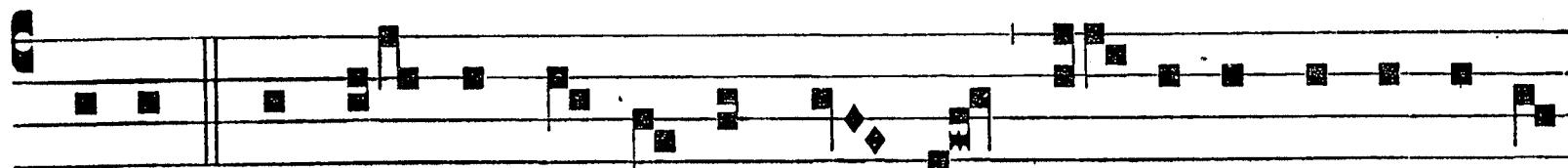
Rex coe-lé-stis, De-us Pa - ter om-ní- po-tens. Dómi - ne Fi - li



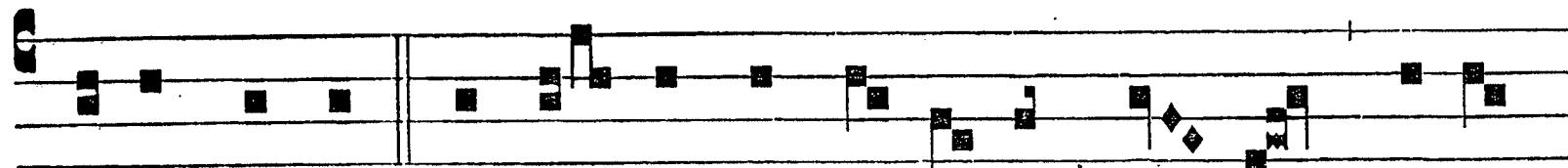
u-ni-gé-ni-te Je-su Christe. Dómi-ne De-us, Agnus De-i,



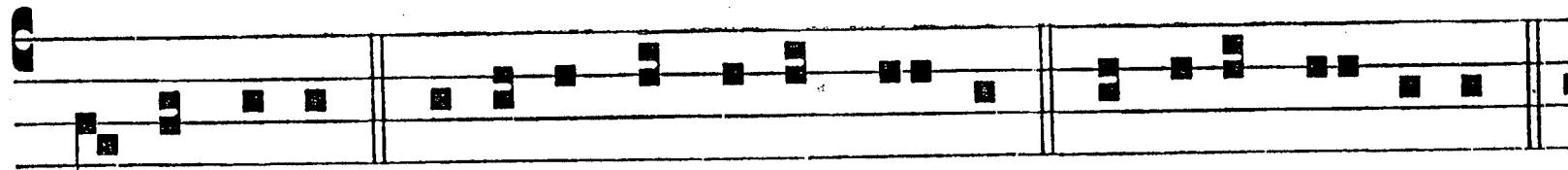
Fí-li-us Pa-tris. Qui tol - lis pec - cá - ta mundi, mi-se-ré-re



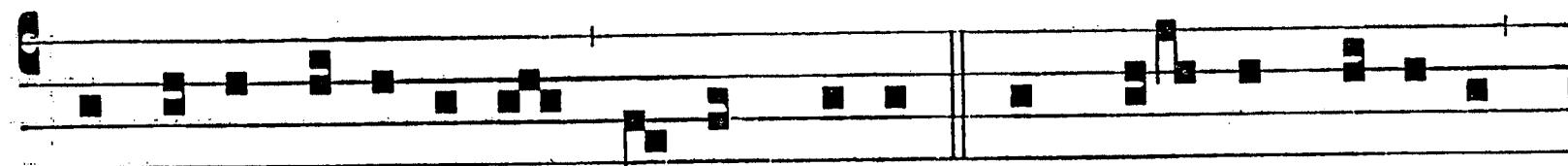
no-bis. Qui tol - lis pec-cá - ta mun - di, sú - sci-pe de-pre-ca-ti-



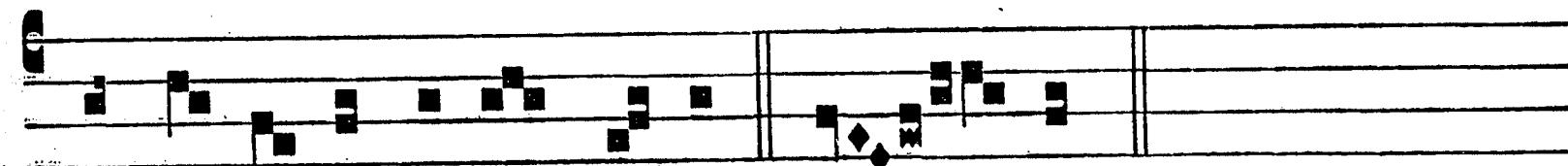
ónem nostram. Qui se - des ad déx-te-ram Pa - tris, mi-se-



ré-re nobis. Quó-ni-am tu so-lus sanctus. Tu solus Dó-mi-nus.

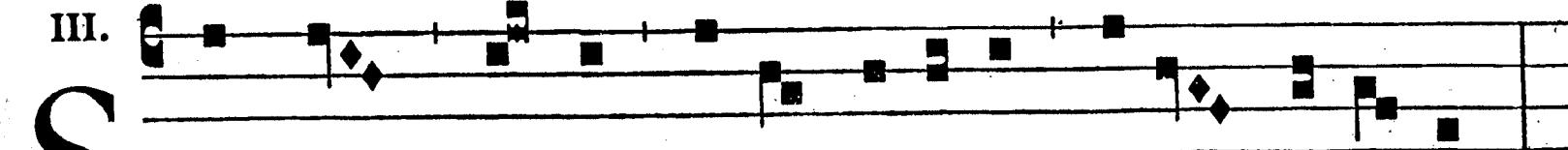


Tu so-lus Al-tíssi-mus, Je-su Christe. Cum San-cto Spí-ri-tu,



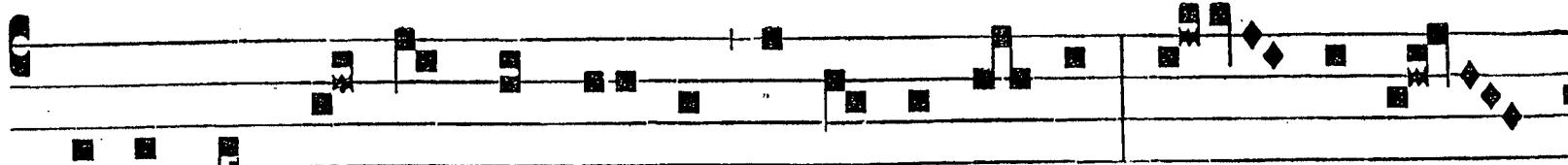
in gló - ri - a De - i Pa-tris. A - men.

III.

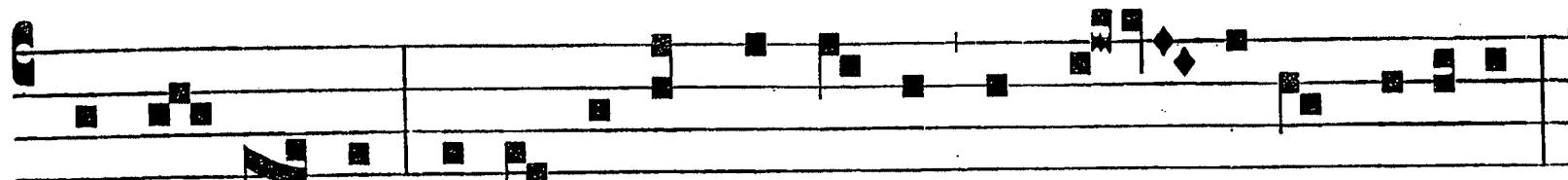


S

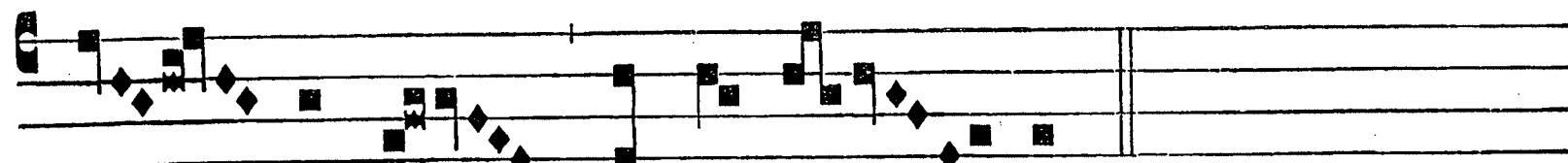
ANCTUS, * Sanctus, Sanctus Dóminus De-us Sá-ba-oth.



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



in ex - cé-l-sis. Be-ne-díctus qui ve-nit in nó - mi-ne Dómi-ni.

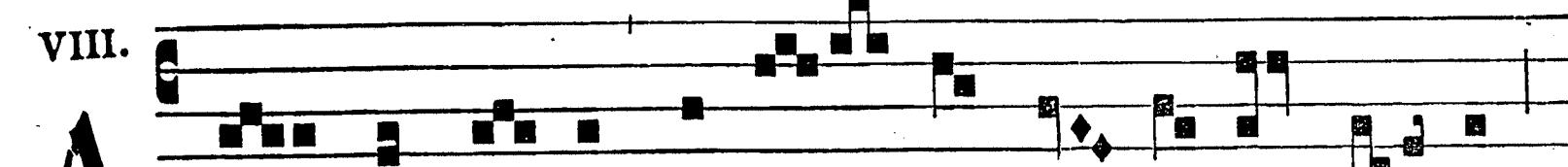


Ho - sán-na in ex-cél - sis.

VIII.

A

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



mi-se - ré- re nobis. 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 pacem.

VIII.

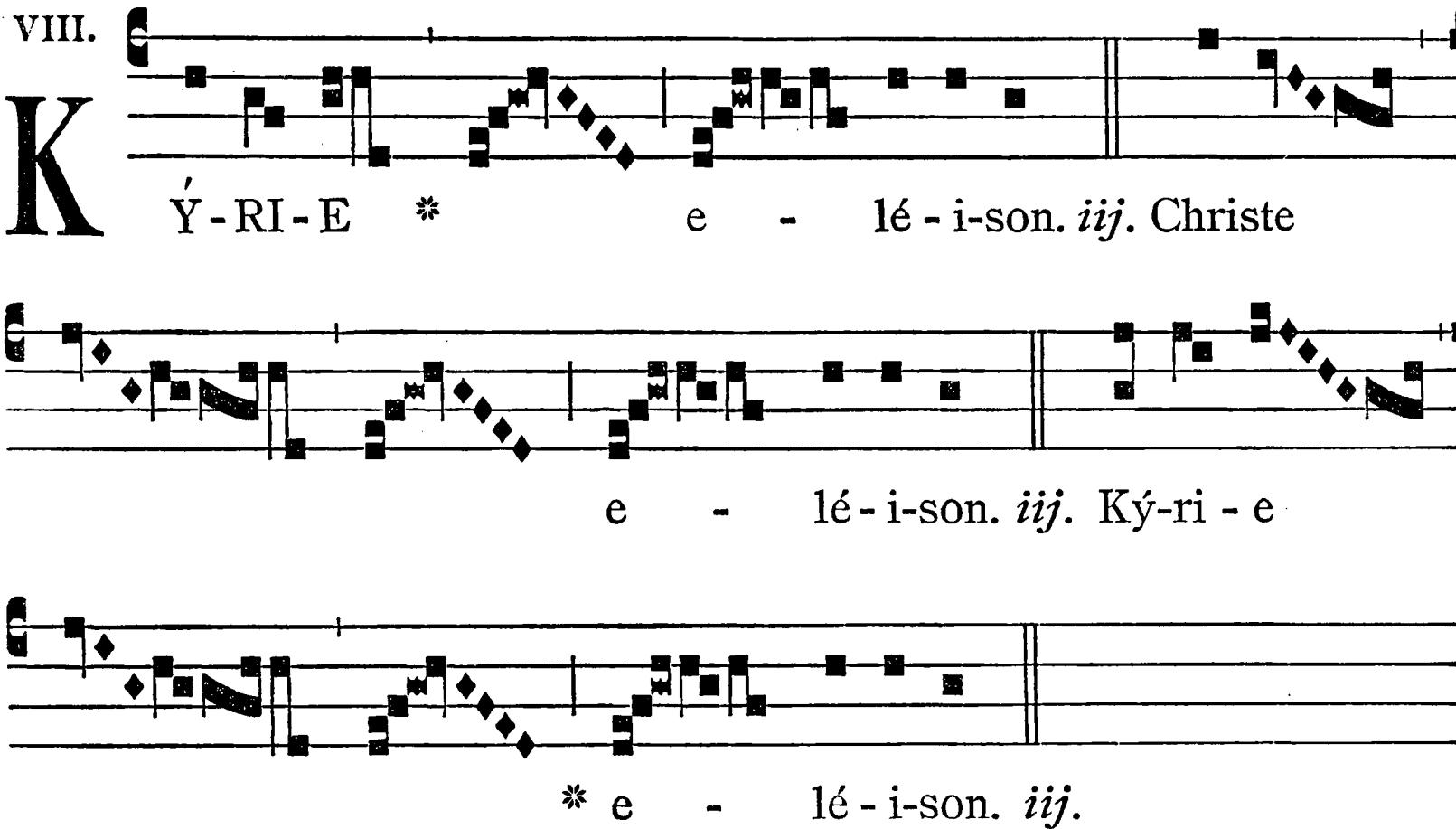
I

- TE,
De - o

missa est.
grá-ti - as.

VII. In Festis Duplicibus. 4.

(Kyrie Rex splendens.)

VIII. 

K Y - RI - E * e - lé - i-son. *ij.* Christe

e - lé - i-son. *ij.* Ký - ri - e

* e - lé - i-son. *ij.*

VI.

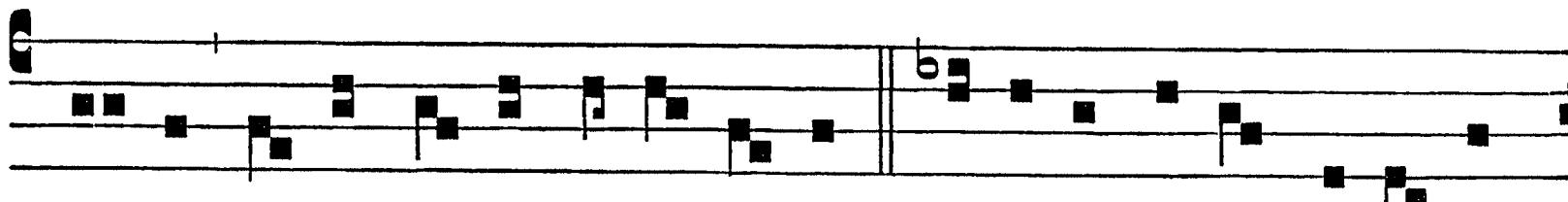
G

LÓ-RI - A in excélsis De - o. Et in ter-ra pax ho-mí-

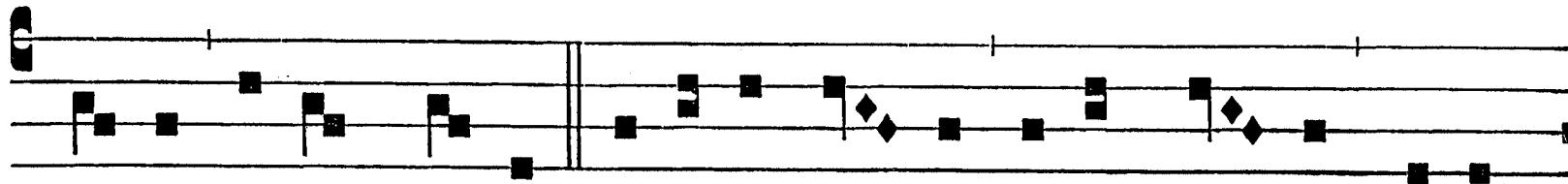
nibus bonae volun-tá - tis. Laudámus te. Bene - dí - cimus te.

Ad-o - rámus te. Glo-ri - fi - cámus te. Grá - ti - as á - gimus ti - bi

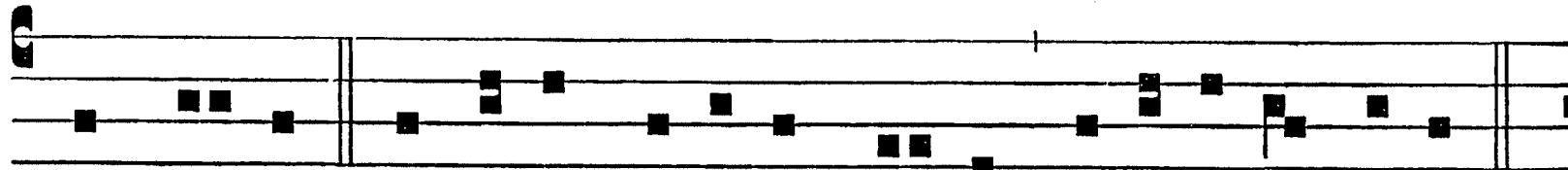
propter magnam gló-ri - am tu - am. Dómi-ne De-us, Rex coe-



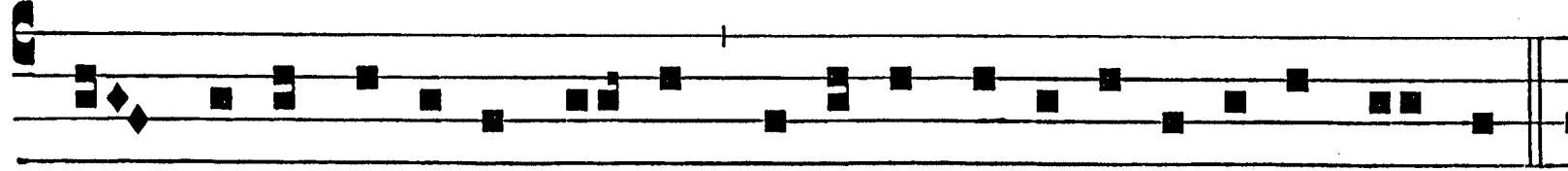
lé-stis, De-us Pa-ter omní-po-tens. Dómi-ne Fi-li u-ni-gé-



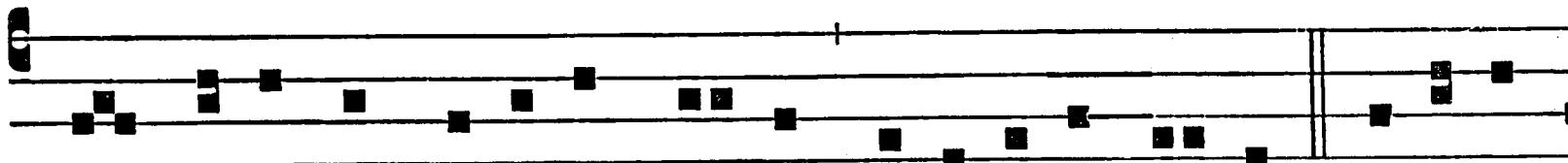
ni-te Je-su Christe. Dómi-ne De-us, Agnus De-i, Fí-li-



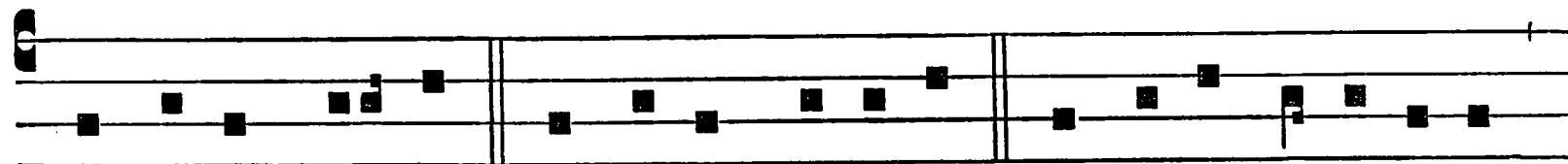
us Pa-tris. Qui tol-lis peccá-ta mun-di, mi-se-ré-re no-bis.



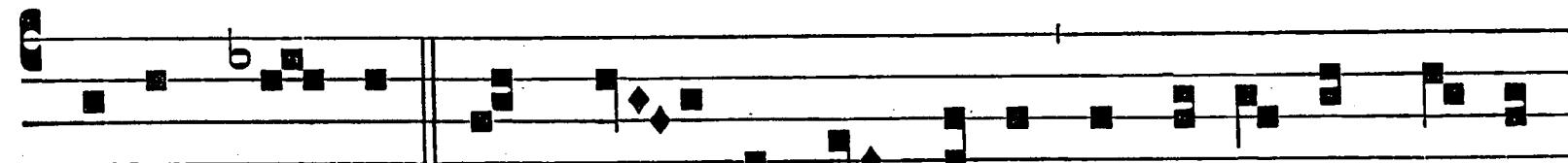
Qui tollis peccá-ta mun-di, súsci-pe depre-ca-ti-ónem no-stram.



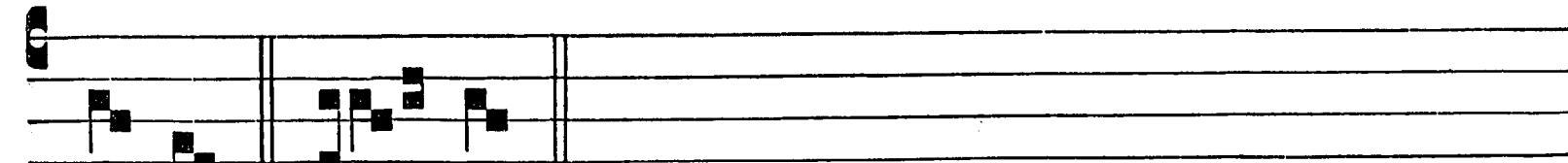
Qui sedes ad déxte-ram Pa-tris, mi-se-ré-re no-bis. Quó-ni-am



tu so-lus sanctus. Tu so-lus Dómi-nus. Tu so-lus Al-tíssimus,



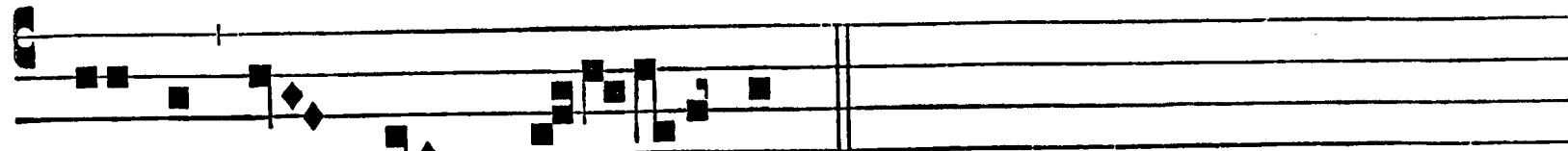
Je-su Chri-ste. Cum San - cto Spí - ri-tu, in gló-ri - a De - i



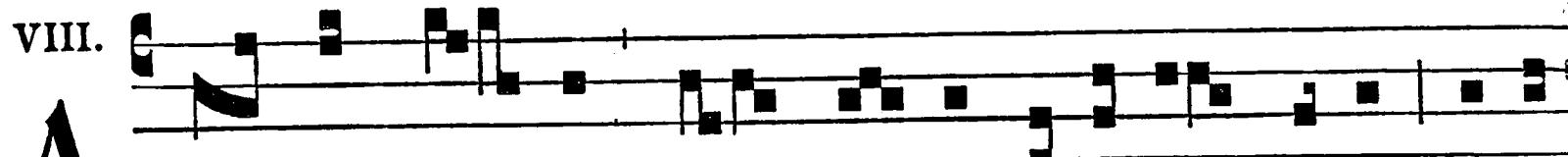
Pa-tris. A - men.

VIII.

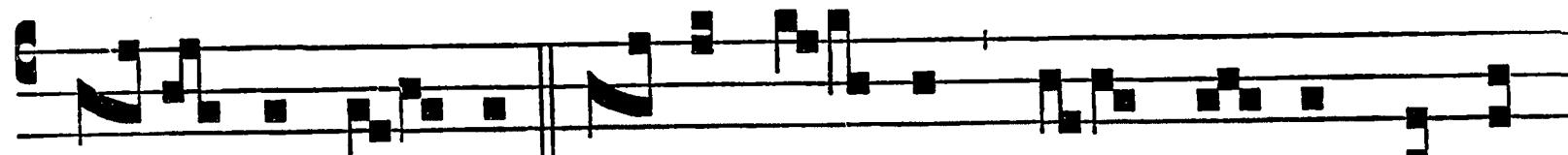
AN-CTUS, * San - ctus, San - - ctus Dómi-nus De-
us Sá - ba-oth. Ple-ni sunt coe-li et ter - ra gló-ri-
a tu - a. Ho - sán-na in ex - céл - sis. Be - ne-
dí - ctus qui ve - nit in nómí-ne Dó-mi - ni. Ho-



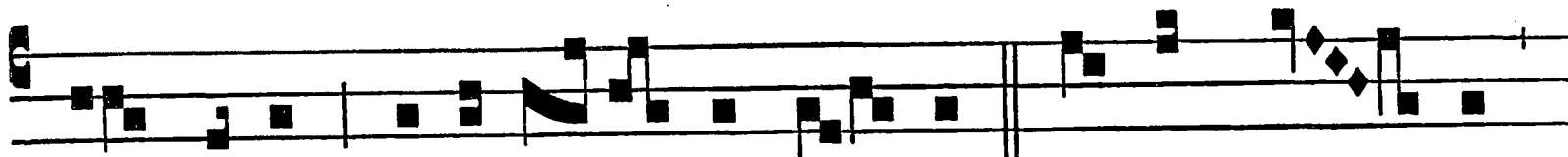
sán-na in ex - cé - sis.



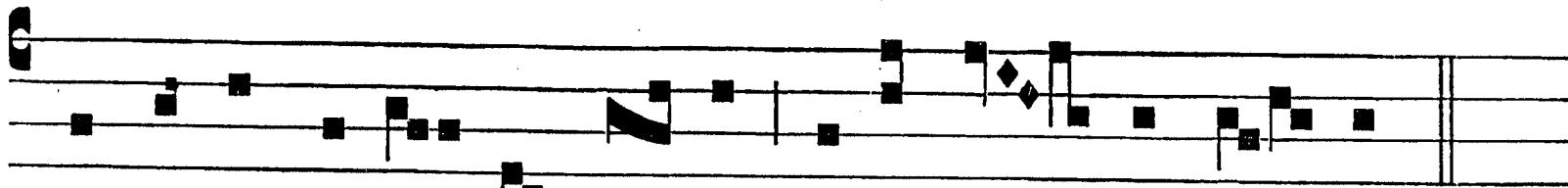
VIII. A - GNUS De - i, * qui tol - lis peccá-ta mundi: mi-se-



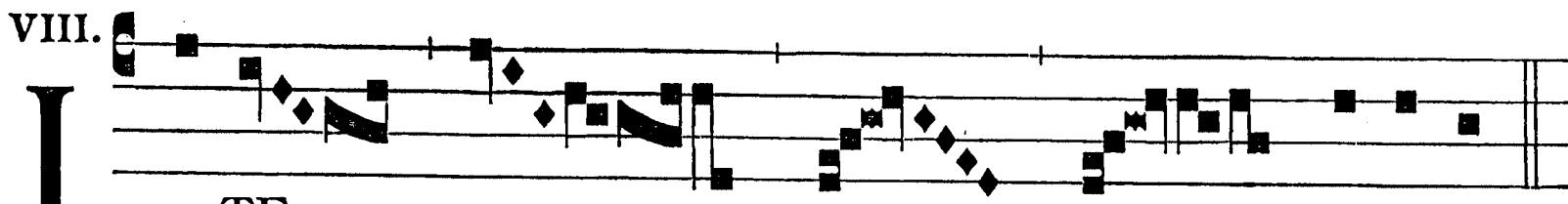
ré - re no - bis. A-gnus De - i, * qui tol - lis pec-cá-



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



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



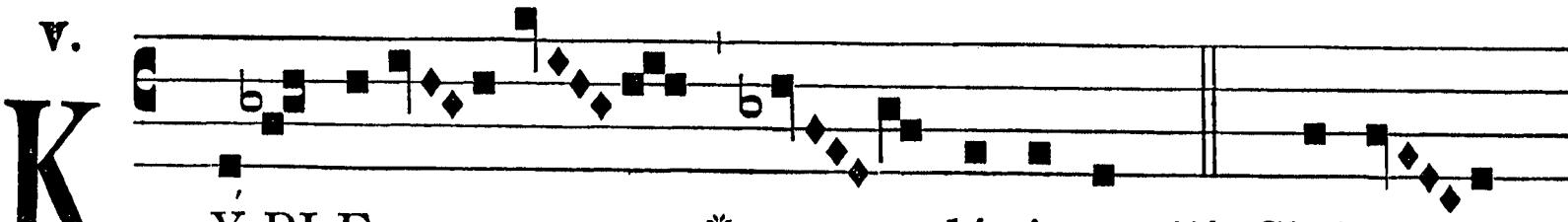
I - TE,
De - o

missa est.
grá-ti- as.



VIII. In Festis Duplicibus. 5.

(De Angelis.)



Y-RI-E

* e - lé - i-son. *ijj.* Christe

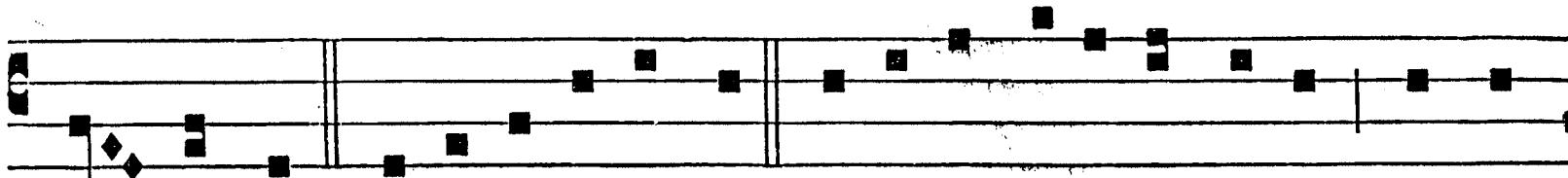
e - lé-i-son. ij. Ký-ri-e e -

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

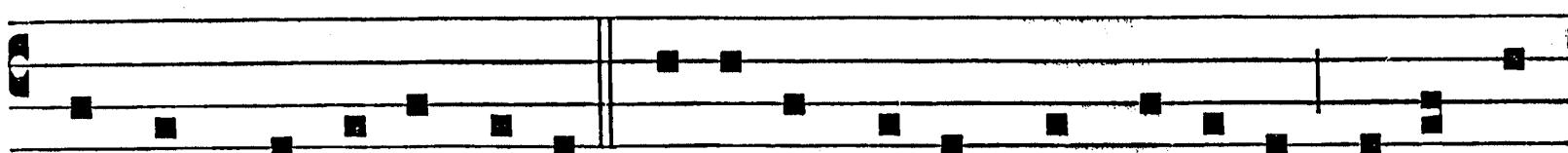
v.

G LÓ-RI-A in excélsis De-o. Et in ter-ra pax homí-ni-bus

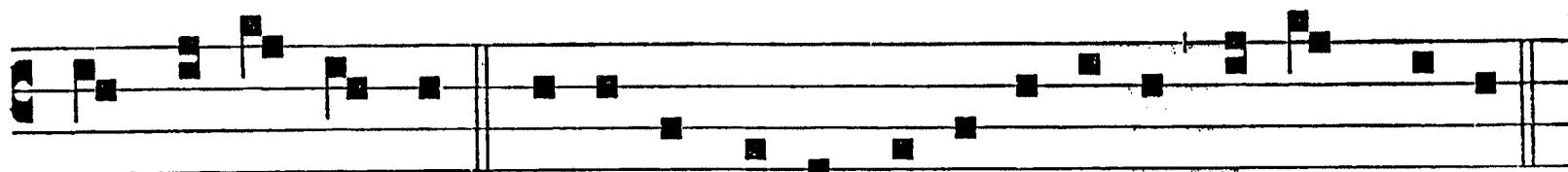
bonae voluntá-tis. Laudá-mus te. Be-ne-dí-cimus te. Ad-o-



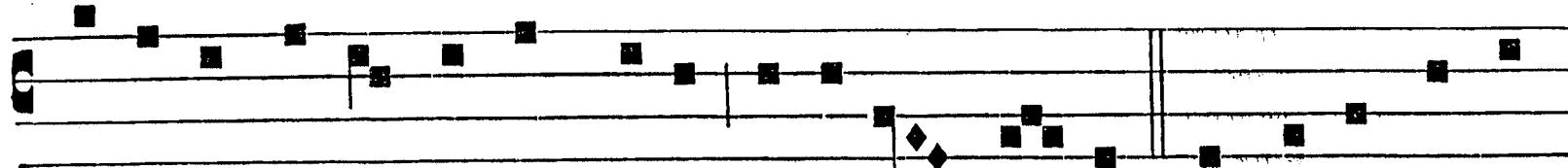
rá - mus te. Glo- ri- fi-cámus te. Grá-ti-as á-gimus ti- bi propter



magnam gló-ri-am tu-am. Dómi-ne De-us, Rex coeléstis, De-us Pa-



ter omní- po-tens. Dómi-ne Fi - li u-ni-gé-ni-te Je-su Christe.



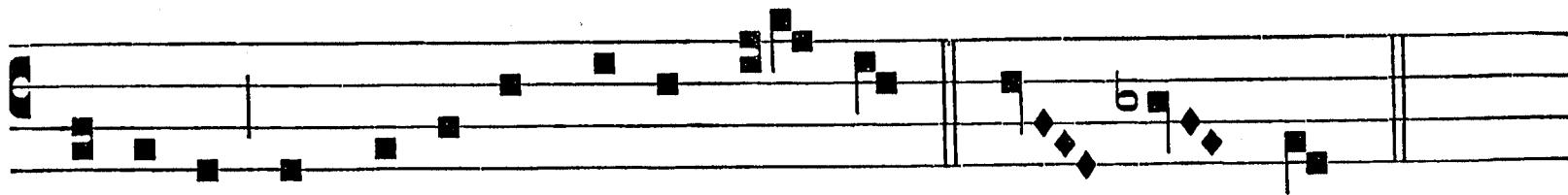
Dómi-ne De-us, Agnus De-i, Fí- li-us Pa-tris. Qui tollis peccá-

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

sú-sci-pe depre-ca - ti - ó-nem no-stram. Qui sedes ad déx-te-ram

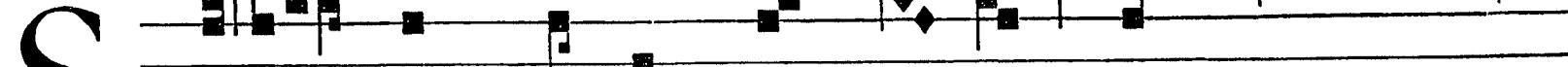
Patris, mi-se-ré-re nobis. Quóniam tu so-lus sanctus. Tu so-lus

Dó-mi-nus. Tu solus Al-tís-si-mus, Je-su Christe. Cum Sancto



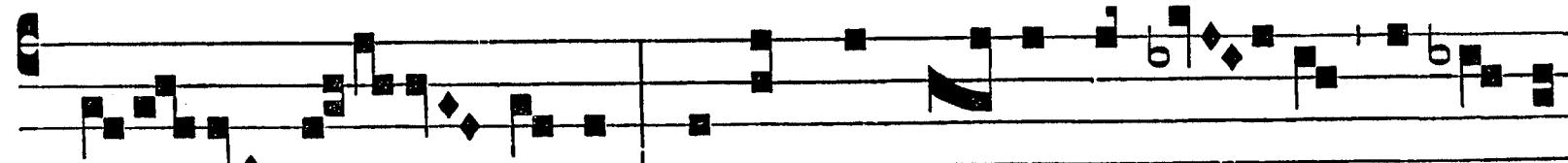
Spí-ri-tu, in gló-ri- a De-i Pa - tris. A - - men.

VI.

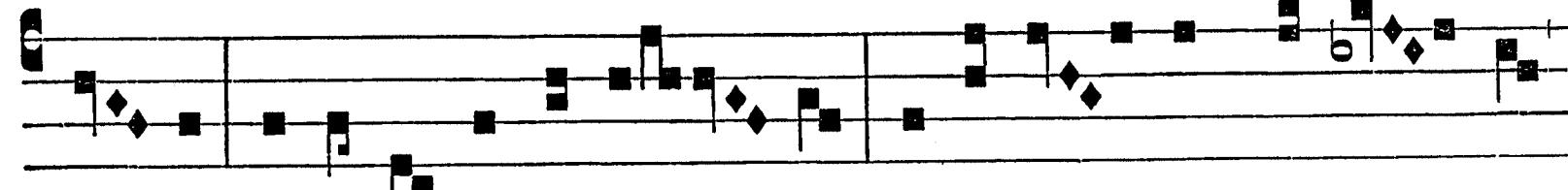


S

AN - CTUS,* Sanctus, San - ctus Dó - mi-nus De-us



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

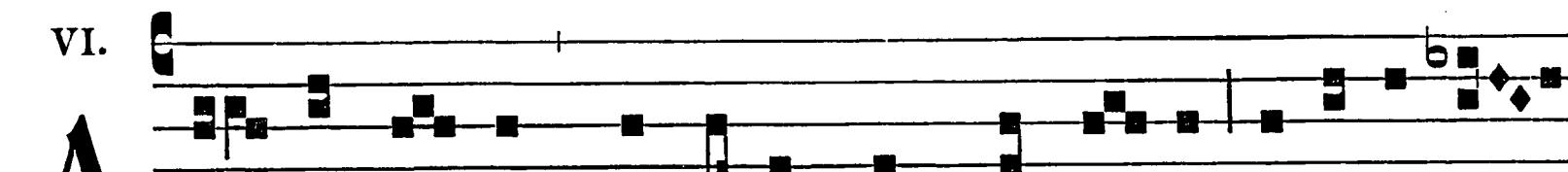


tu - a. Hosáんな in excél - sis. Be-ne-dí - ctus qui ve - nit



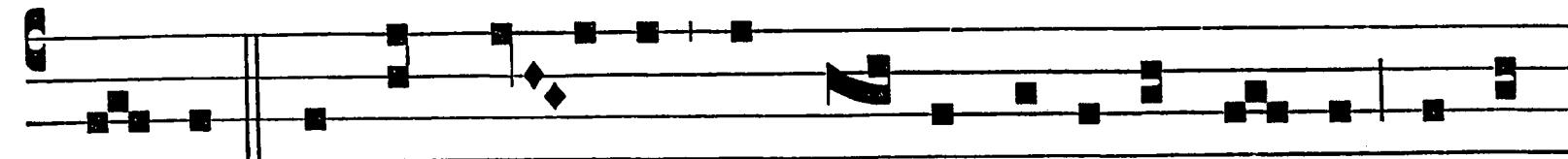
in nó-mi-ne Dó-mi-ni. Ho-sán - na in ex-cél - - sis.

VI.

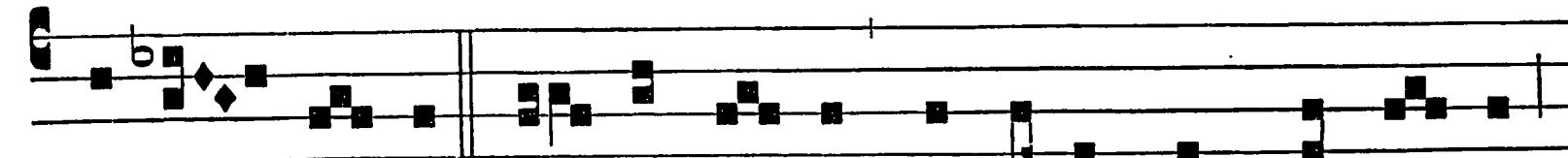


A

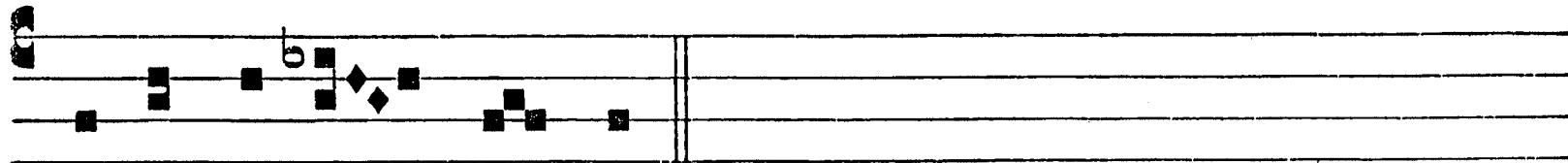
-GNUS De - i, * qui tol-lis peccá-ta mundi: mi-se-ré-re



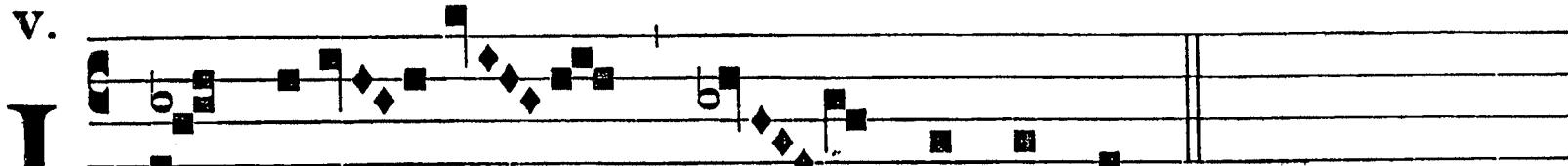
no - bis. A-gnus De - i, * qui tol - lis peccá-ta mun-di: mi-se-



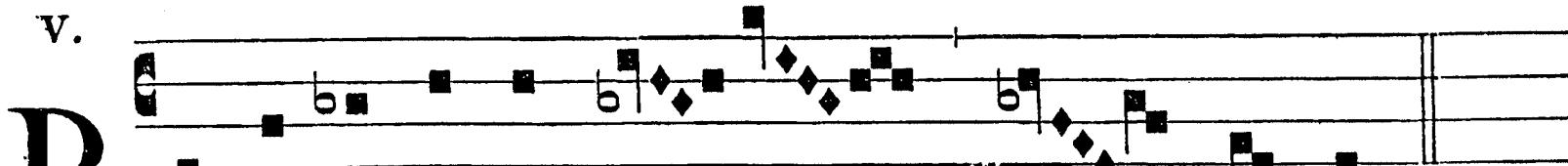
ré - re no - bis. A - gnus De - i, * qui tol-lis peccá-ta mun-di:



do-na no-bis pa - cem.



v.
I - TE,
DE - O mis - sa est.
 grá - ti - as.



v.
B E-NE-DI-CÁMUS Dó - - - - mi - no.

IX. In Festis B. Mariae V. 1.

(Cum iubilo.)

I.

K Y - 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-

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

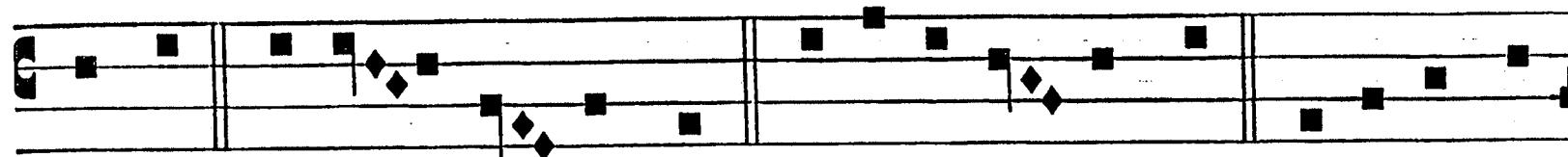
e-lé-i-son. Ký - ri - e e-lé-i-son. Ký - ri - e

* ** e-lé-i-son.

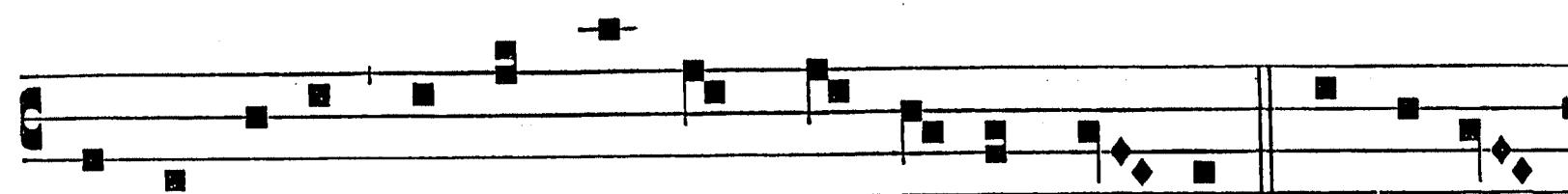
VII.

G LÓ - RI - A in excél-sis De - o. Et in ter-ra pax ho-mí-

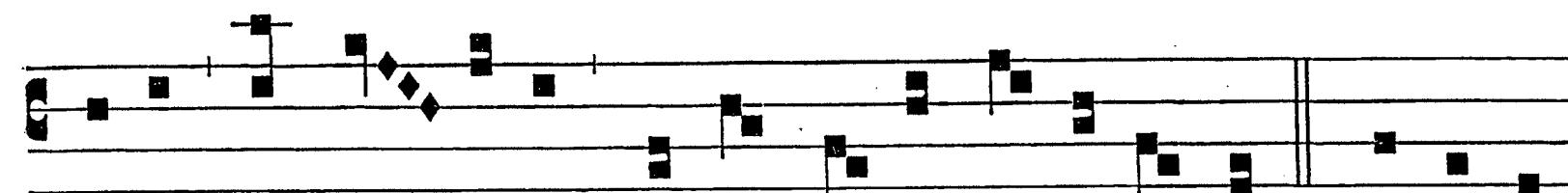
ni-bus bo-nae vo- luntá-tis. Laudá - mus te. Be-ne - dí - ci-



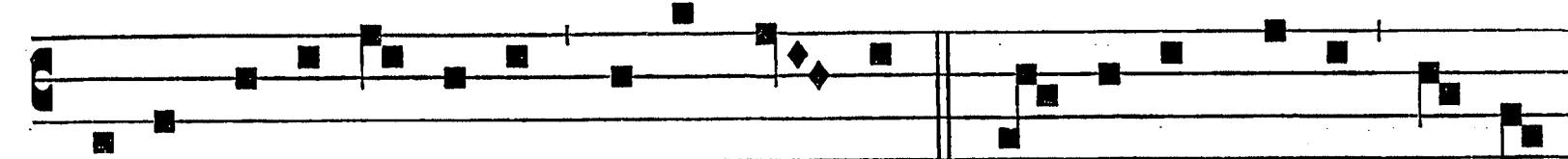
mus te. Ad-o - rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-



gi-mus ti - bi propter magnam gló - ri - am tu - am. Dó-mi-ne

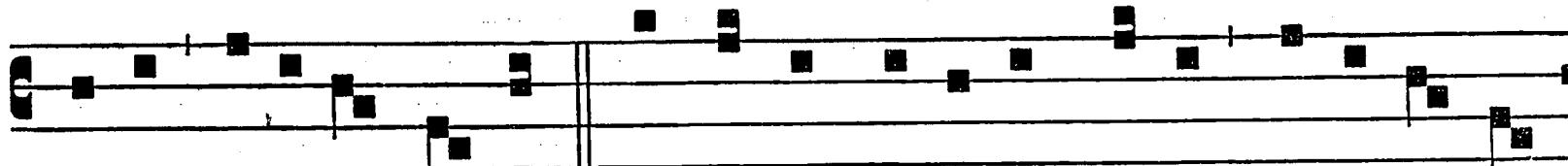


De-us, Rex coe - léstis, De - us Pa - ter om-ní-po-tens. Dó-mi-ne

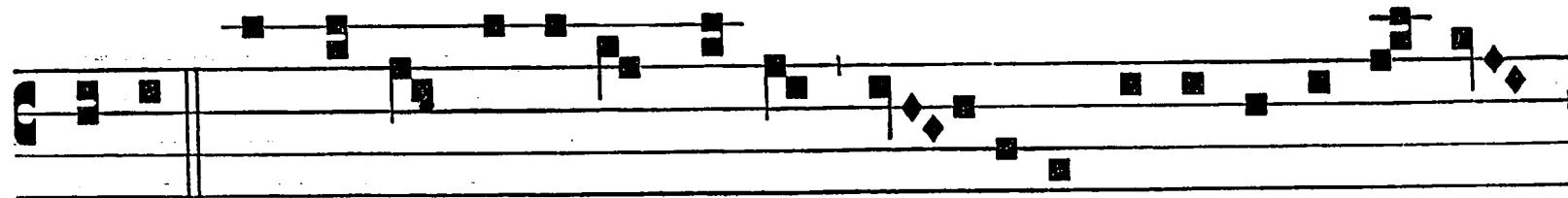


Fi - li u - ni - gé - ni - te Je-su Chri - ste. Dó - mi - ne De - us, A - gnus

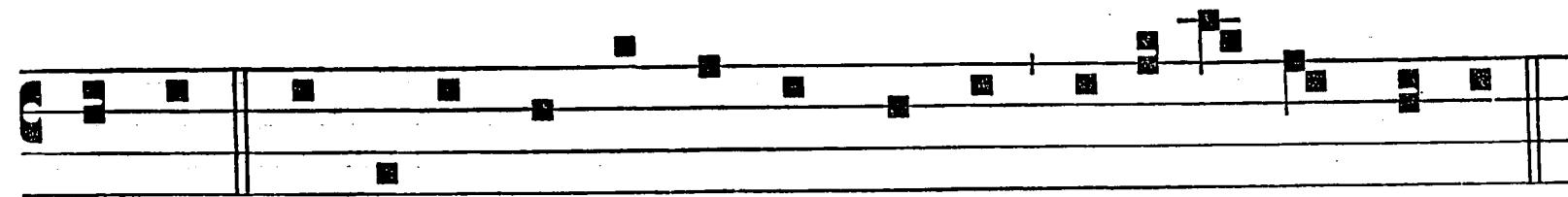
Ordinarium Missae.



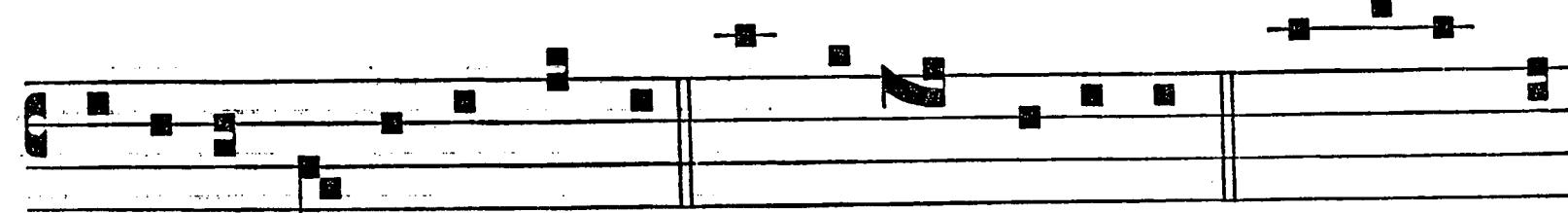
De-i, Fí-li-us Pa-tris. Qui tol-lis peccá-ta mundi, mi-se-ré-re



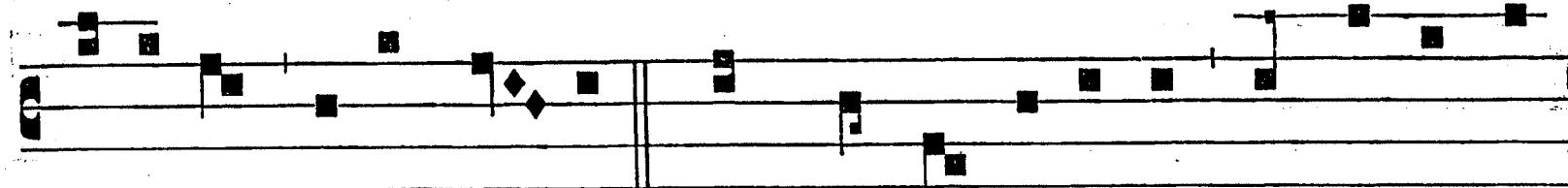
nobis. Qui tollis peccá-ta mundi, sú - scipe depreca- ti - ó - nem



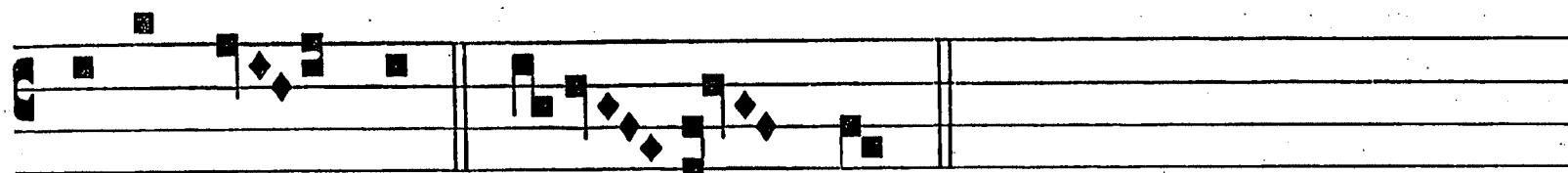
nostram. Qui sedes ad déx-te-ram Pa-tris, mi-se- ré - re no-bis.



Quóni-am tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu solus Al-

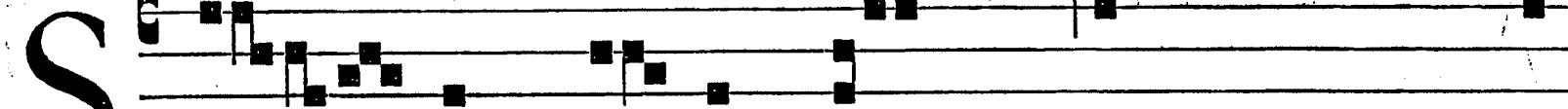


tís-simus, Je-su Chri-ste. Cum Sán-cto Spí-ri-tu, in gló-ri - a

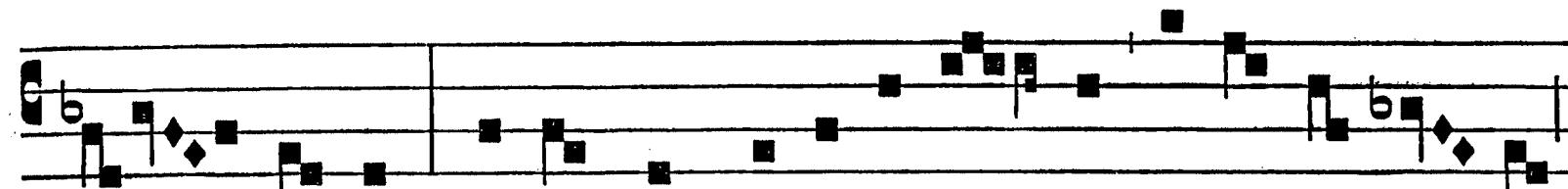


De-i Pa-tris. A - - men.

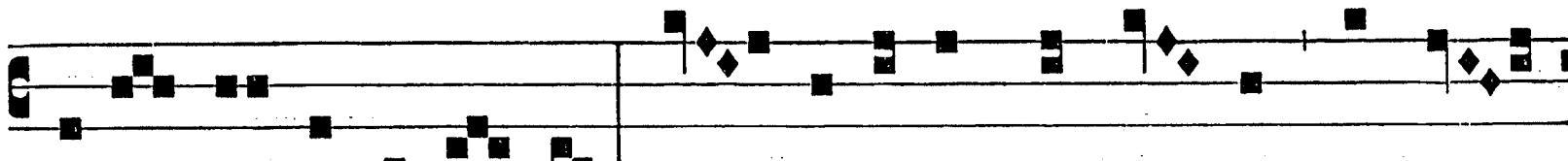
v.



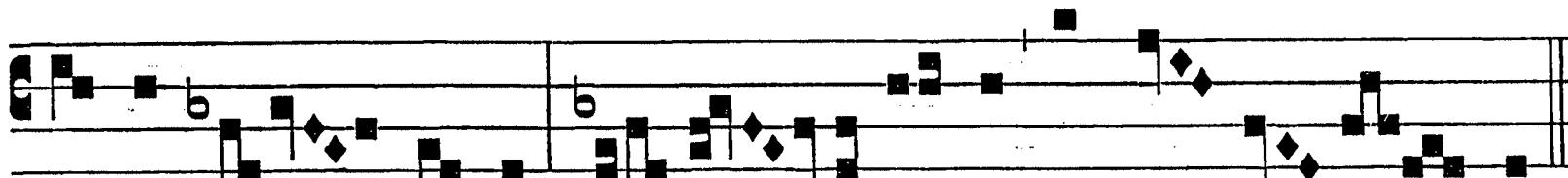
S AN- CTUS,* San-ctus, San - ctus Dóminus De - us



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

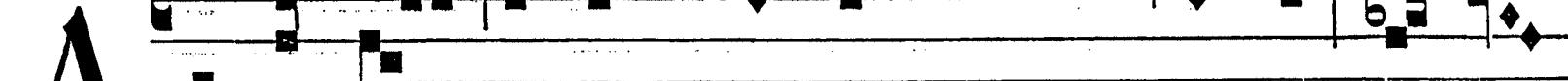


Hosán-na in ex-cél-sis. Be - ne-díctus qui ve - nit in nó-

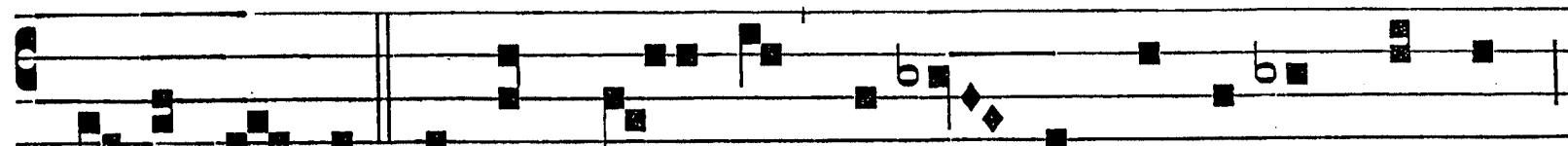


mi-ne Dó - mi-ni. Ho - - sán-na in ex - cél - - sis.

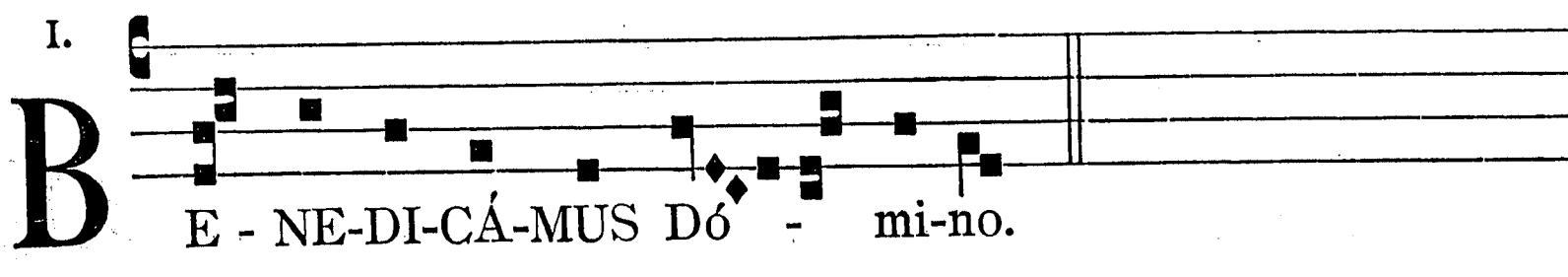
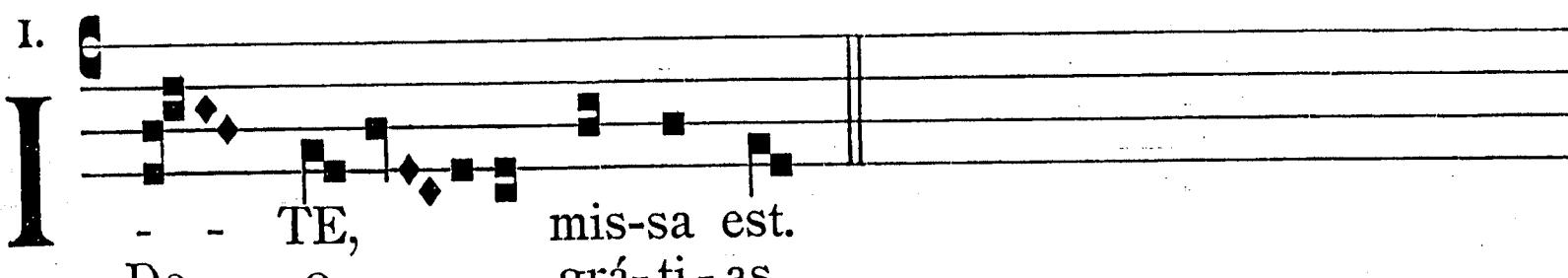
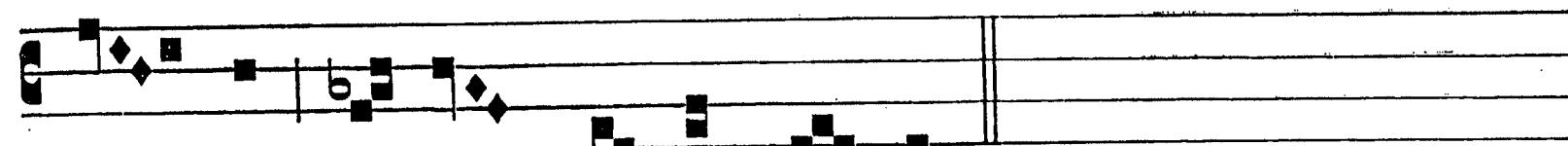
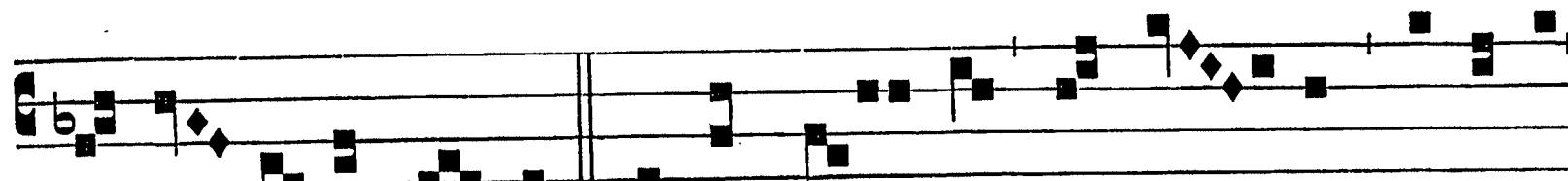
v.



A -GNUS De - i, *qui tol - lis peccá-ta mun - di: mi - se-



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



X. In Festis B. Mariae V. 2.

(Alme Pater.)

I.

K Y - RI - E * e - lé - i - son. Ký - ri - e e - lé - i - son. Ký -

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

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

The musical notation consists of three staves, each with five horizontal lines. The notes are represented by black squares of varying sizes. The first staff starts with a large square (a breve), followed by several smaller squares (minims) and diamonds (crotchets). The second staff begins with a small square, followed by a breve, then a series of eighth-note-like shapes. The third staff starts with a breve, followed by a breve, then a series of eighth-note-like shapes. Below each staff, the lyrics are written in a combination of French ("lé-i-son") and Latin ("Kyrie", "Christe"). The lyrics are aligned with the note heads or groups of notes in each staff.

Musical notation for Kyrie eleison. The notation consists of two staves. The first staff begins with a clef, followed by a series of black squares (notes) and diamonds (accents). The lyrics "Ký - ri - e e - lé - i-son. Ký-ri - e" are written below the notes. The second staff continues the pattern of notes and accents. A double bar line with repeat dots is positioned between the two staves. An asterisk (*) and double asterisk (**) are placed at the end of the second staff.

Musical notation for eleison. This section contains one staff of music, continuing the pattern of black squares and diamonds established in the previous section. The lyrics "e - lé - i-son." are written below the notes.

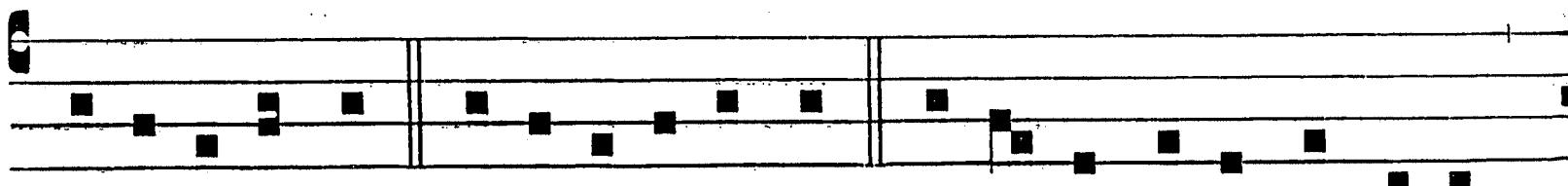
VIII.

G

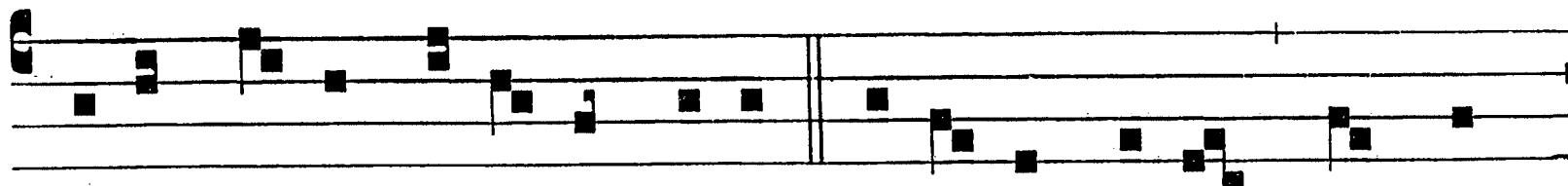
LÓ-RI-A in excélsis De-o. Et in ter-ra pax ho-mí-

Musical notation for Gloria in excelsis Deo. This section contains one staff of music, continuing the pattern of black squares and diamonds established in the previous sections. The lyrics "ni-bus bonae voluntá-tis. Laudámus te. Be-ne-dí-cimus te." are written below the notes.

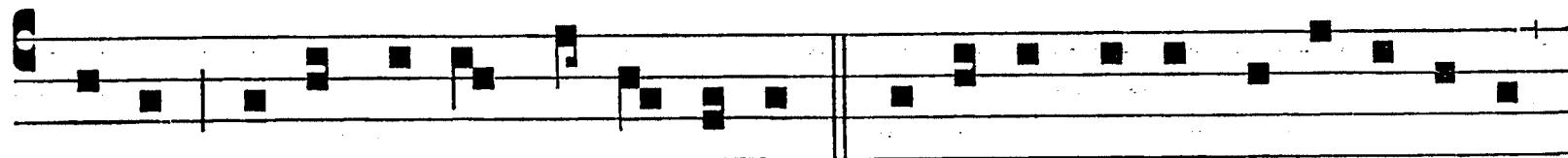
ni-bus bonae voluntá-tis. Laudámus te. Be-ne-dí-cimus te.



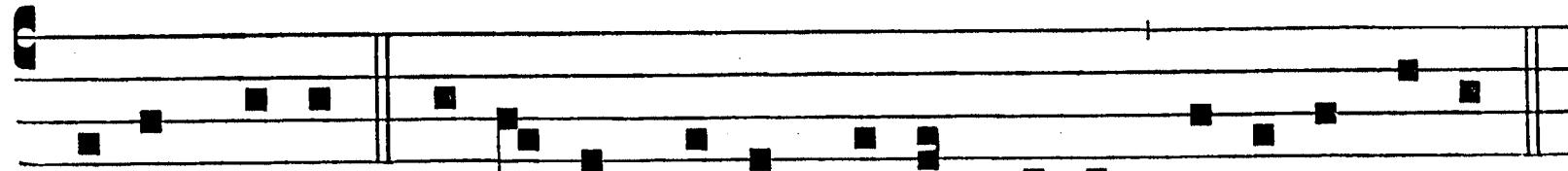
Ad-o-rámuS te. Glo-ri-fi-cámus te. Grá-ti-as á-gi-mus ti-bi



propter magnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex coe-



léstis, De-us Pa-ter om-ní-potens. Dómi-ne Fi-li u-ni-gé-ni-te



Je-su Christe. Dó-mi-ne De-us, Agnus De-i, Fí-li-us Patris.

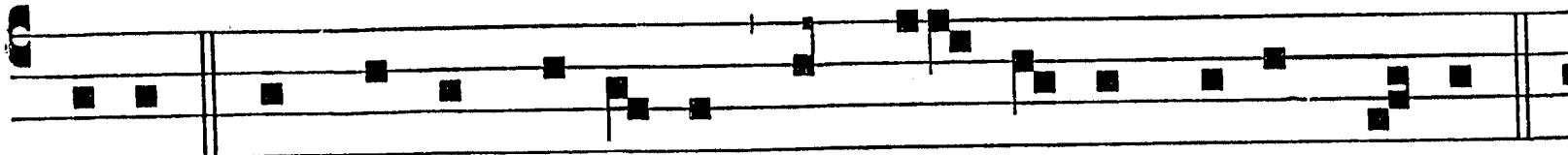
Qui tol-lis peccá-ta mun-di, mi-se- ré- re nobis. Qui tollis pec-

cá-ta mun-di, sú - sci-pe depre- ca- ti-ónem nostram. Qui sedes

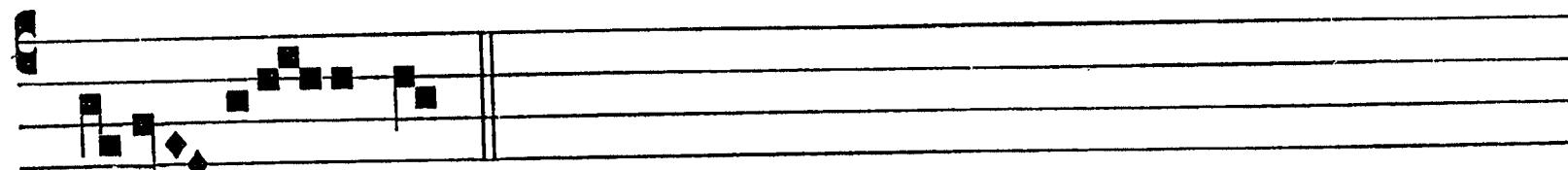
ad déxte-ram Patris, mi-se-ré-re no-bis. Quó-ni- am tu so - lus

san-ctus. Tu so-lus Dó-minus. Tu so-lus Al - tíssimus, Je-su

74

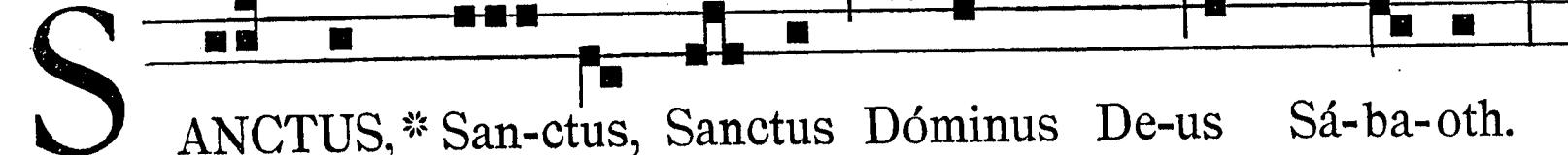


Christe. Cum Sancto Spí-ri-tu, in gló - ri - a De - i Pa-tris.

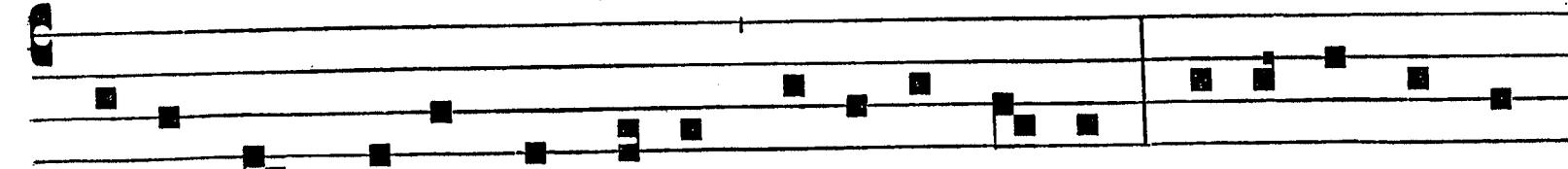


A - men.

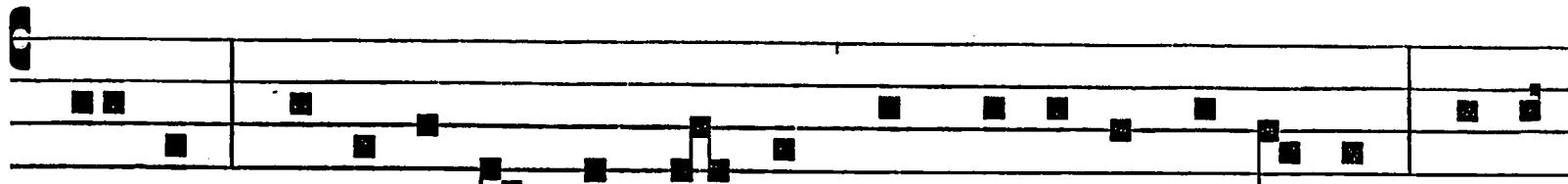
IV.



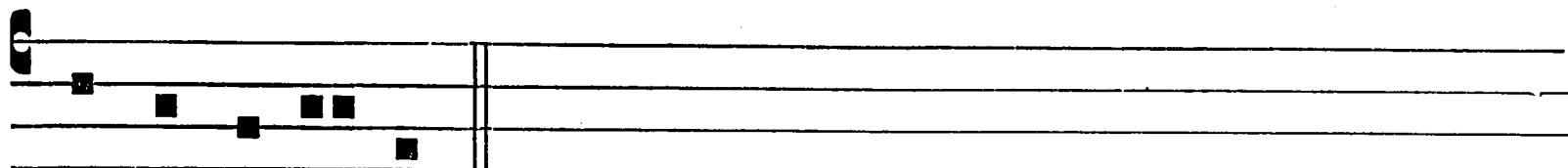
S ANCTUS,* San-ctus, Sanctus Dóminus De-us Sá-ba-oth.



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

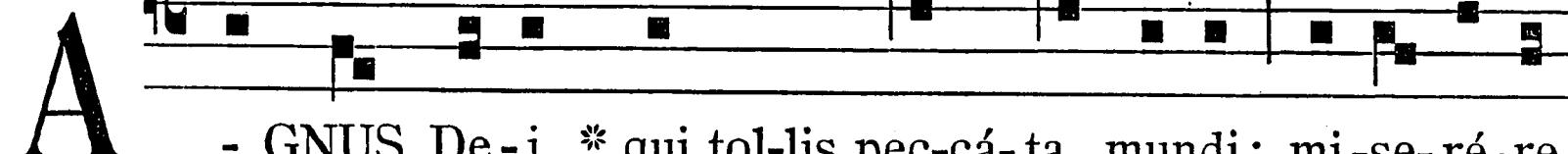


cél-sis. Be-ne-díctus qui ve-nit in nómi-ne Dómi-ni. Hosán-

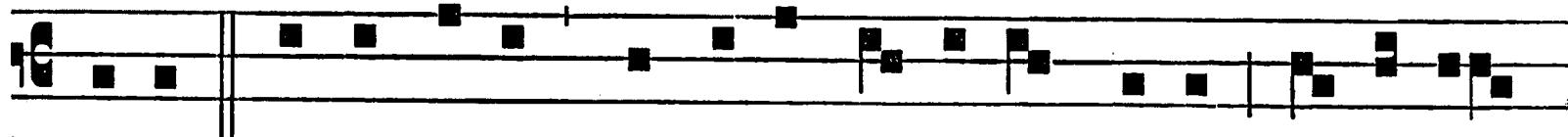


na in ex-cél-sis.

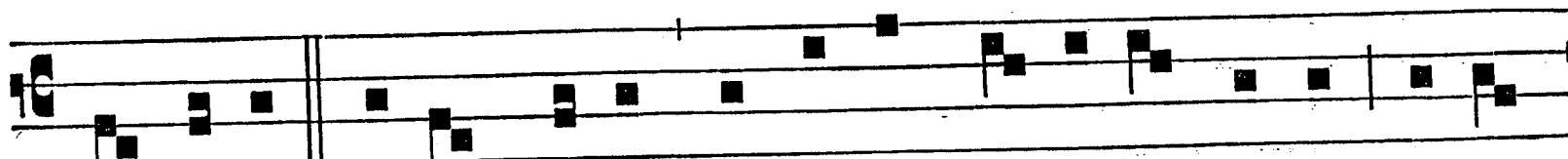
IV.



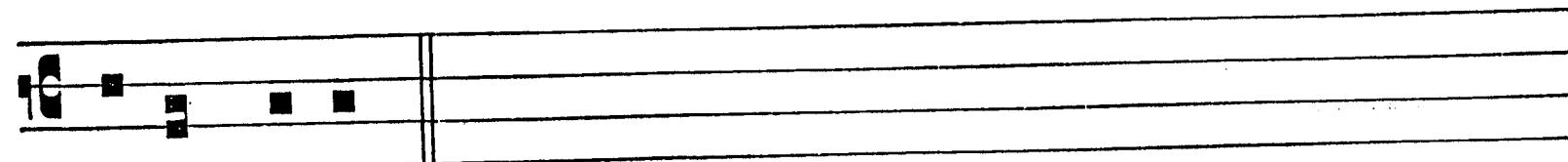
A - GNUS De-i, * qui tol-lis pec-cá-ta mundi: mi-se-ré-re



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



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



no-bis pacem.

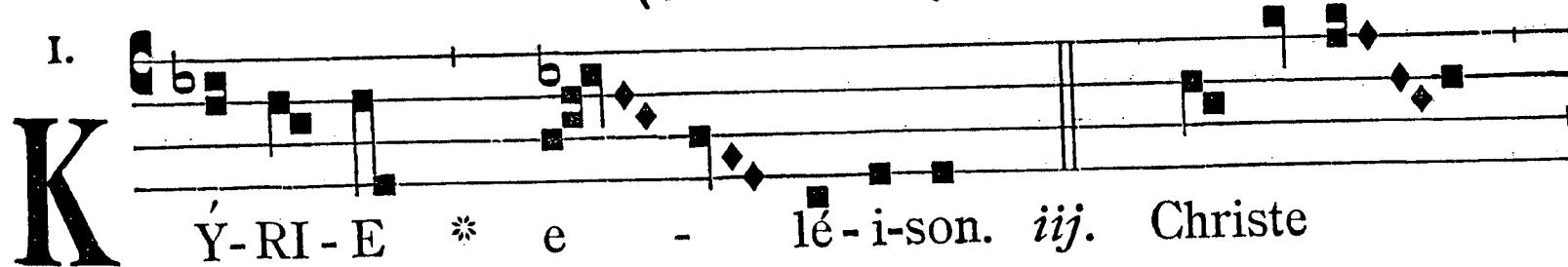
Ite Missa est, *vel* Benedicámus Domino, *ut in Missa praecedenti.*

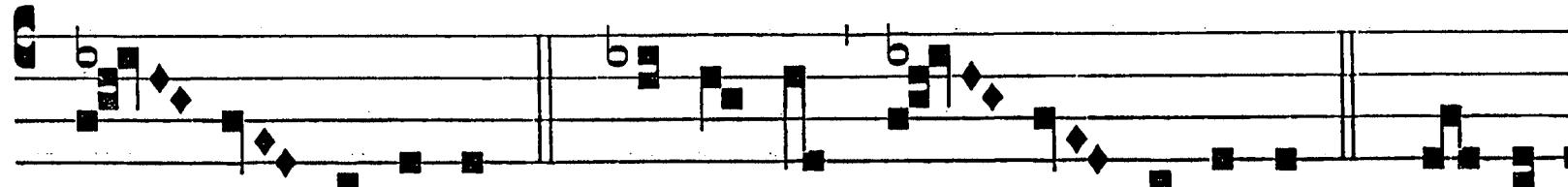


XI. In Dominicis infra annum.

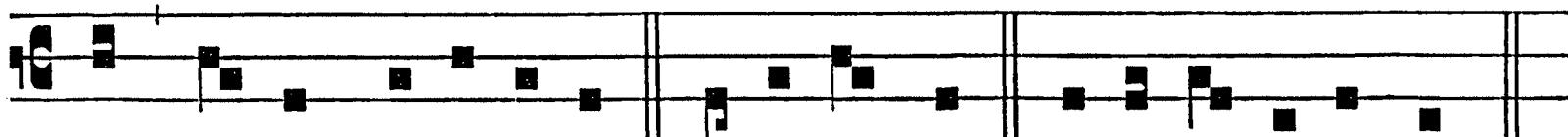
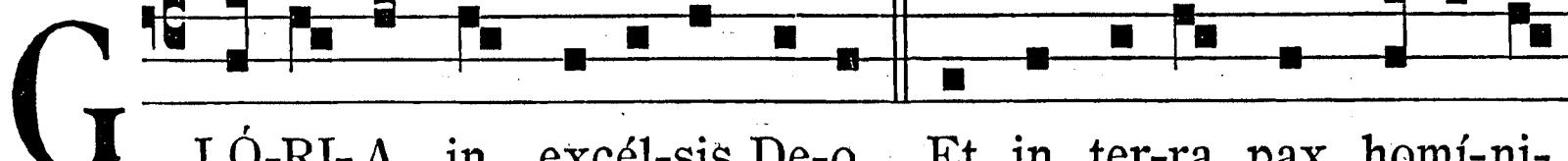
(Orbis factor.)

1

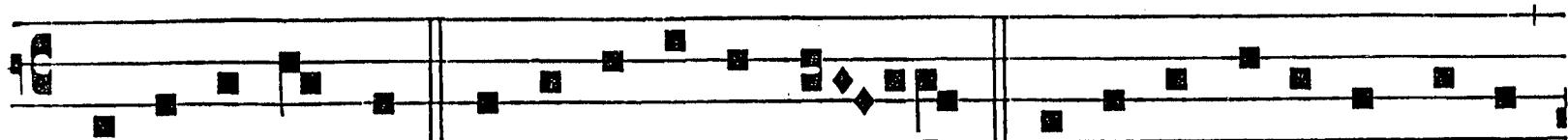




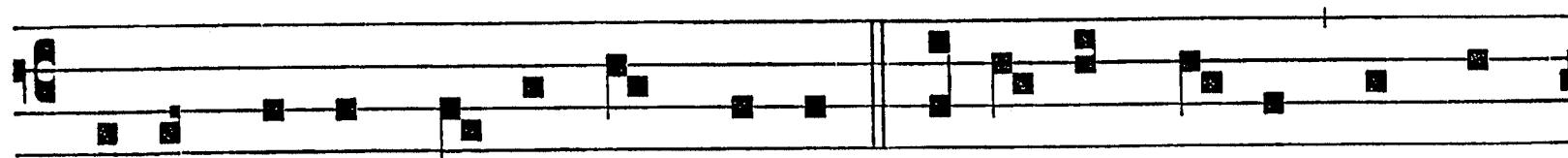
II.



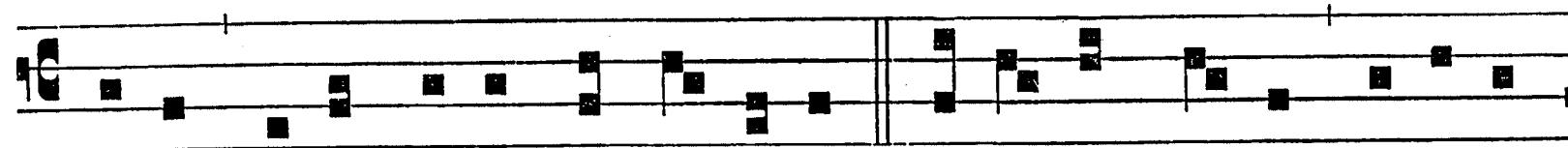
bus bo-nae volun-tá-tis. Laudámus te. Be-ne-dí-cimus te.



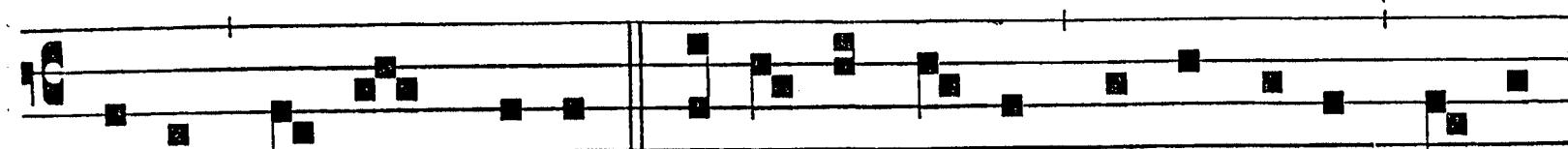
Ad-o -rámus te. Glo-ri- fi-cámus te. Grá-ti-as á-gimus ti-bi



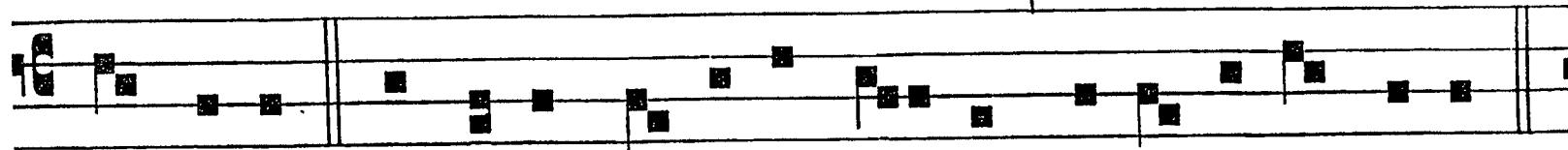
propter magnam gló- ri - am tu-am. Dó-mi-ne De-us, Rex coe-



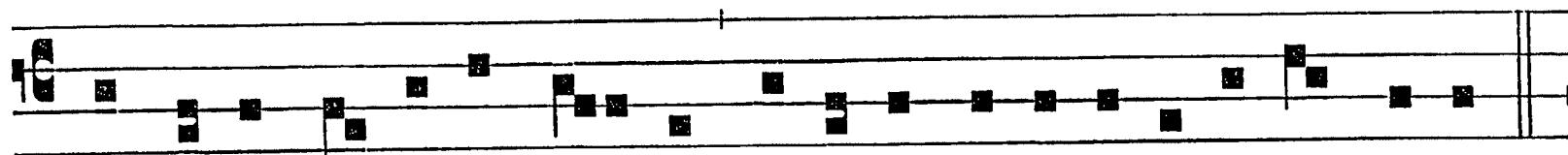
léstis, De-us Pa-ter om -ní-potens. Dó-mi-ne Fi - li u - ni-gé-



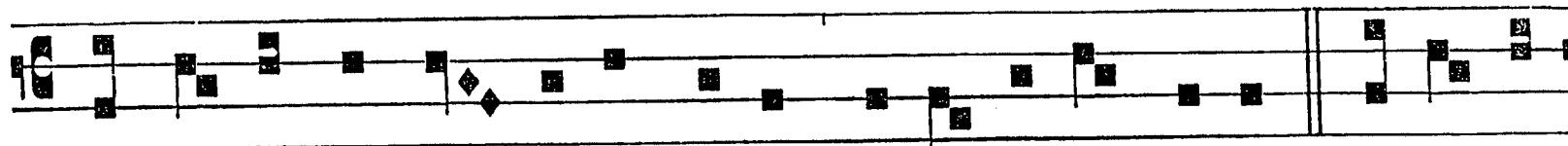
ni-te Je - su Christe. Dómi-ne De-us, Agnus De-i, Fí - li-



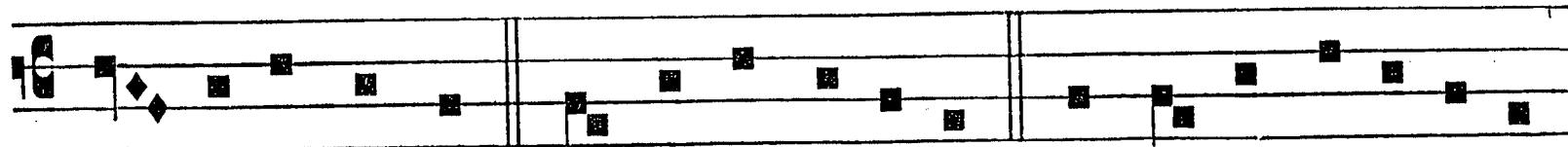
us Patris. Qui tollis pec-cá-ta mun - di, mi-se - ré-re no-bis.



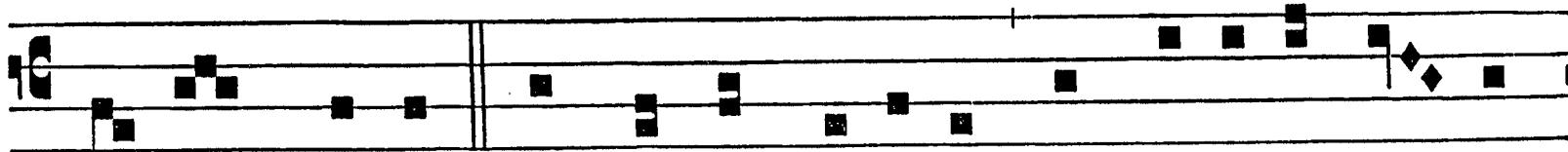
Qui tollis pec-cá-ta mun - di, súsci-pe depre-ca-ti - ónem nostram.



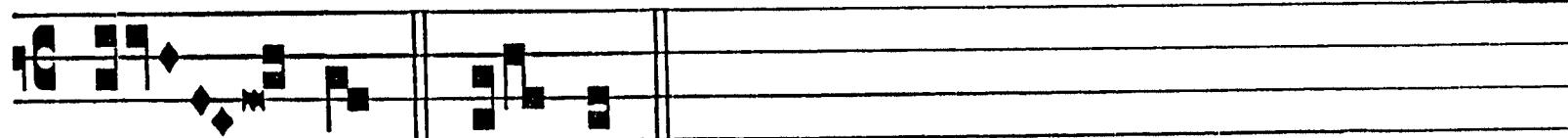
Qui se-des ad déx - teram Patris, mi-se - ré-re nobis. Quó-ni-am



tu solus sanctus. Tu so-lus Dóminus. Tu so-lus Al-tíssimus.

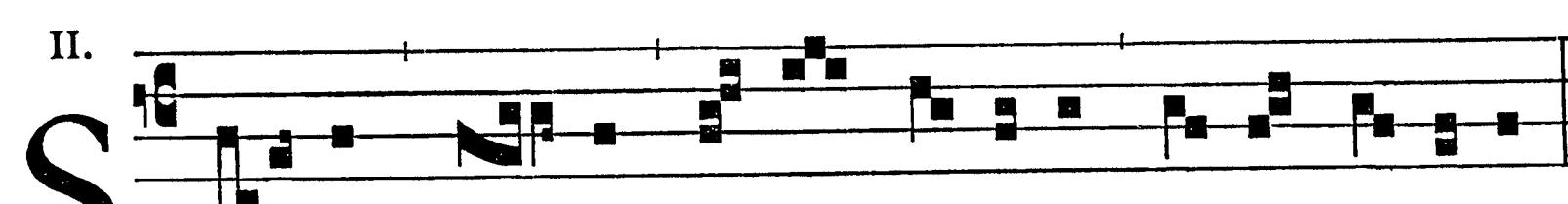


Je - su Christe. Cum Sancto Spí-ri-tu in gló-ri-a De - i

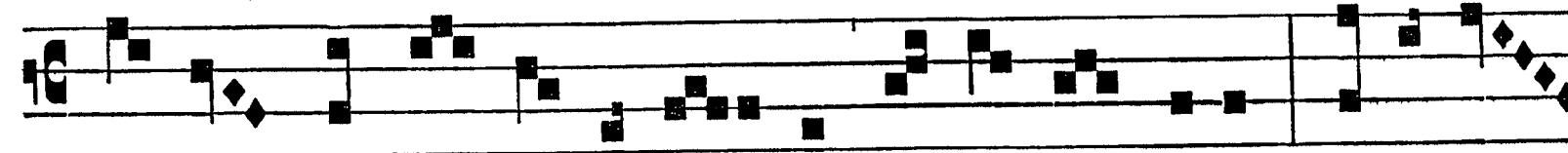


Pa - tris. A - men.

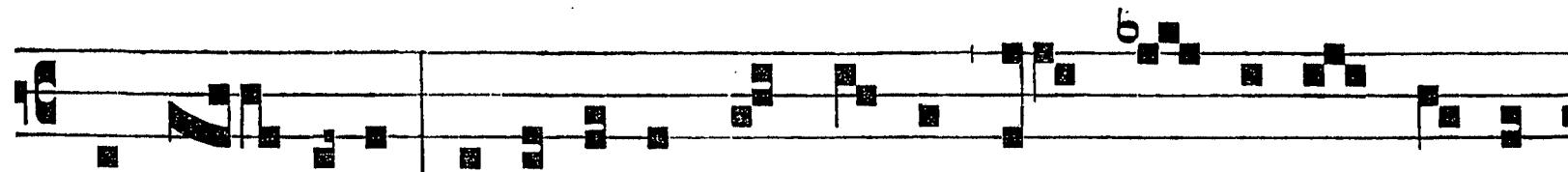
II.



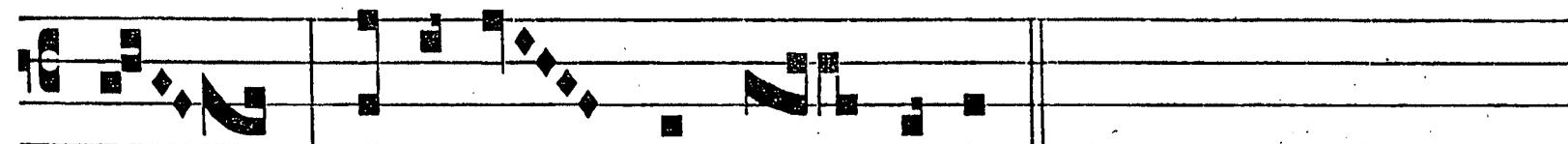
SANCTUS, * San-ctus, Sanctus Dó-minus De - us Sá- ba-oth.



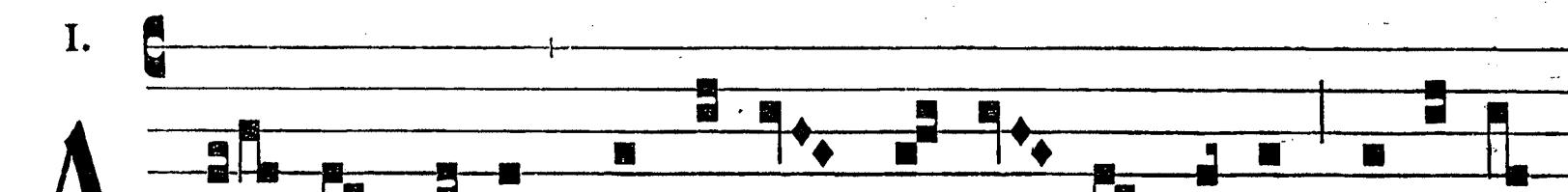
Ple-ni sunt coe - li et ter - ra gló-ri - a tu - a. Hosánnna



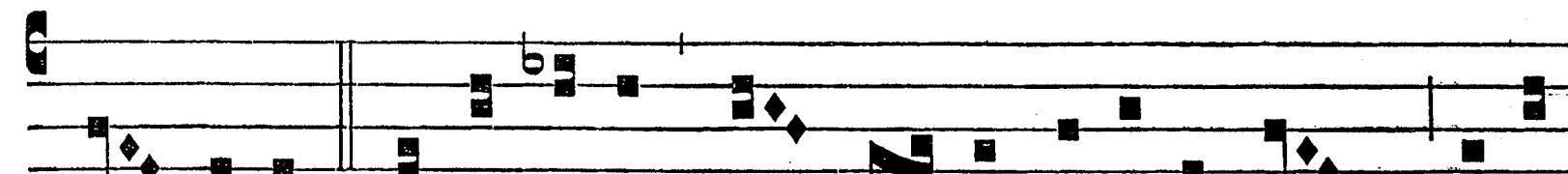
in ex - célsis. Be-nedíctus qui ve-nit in nó - mi-ne Dó-mi-



ni. Hosánnna in ex - célsis.



I.
A - GNUS De-i, * qui tol-lis pec-cá - ta mundi: mi-se-ré-



re nobis. Agnus De-i, * qui tol-lis peccá-ta mun - di: mi-se-

Ordinarium Missae.

Musical notation for the Agnus Dei section of the Mass. The music is written on four-line staves. The first staff begins with a large 'C' and includes lyrics: "ré-re no-bis. A-gnus De-i, * qui tol-lis pec - cá - ta mundi:". The second staff begins with a large 'C' and includes lyrics: "do-na no-bis pacem."

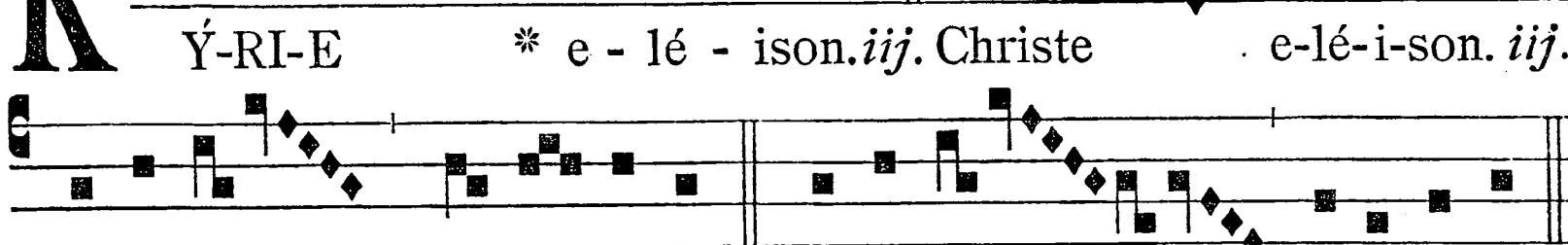
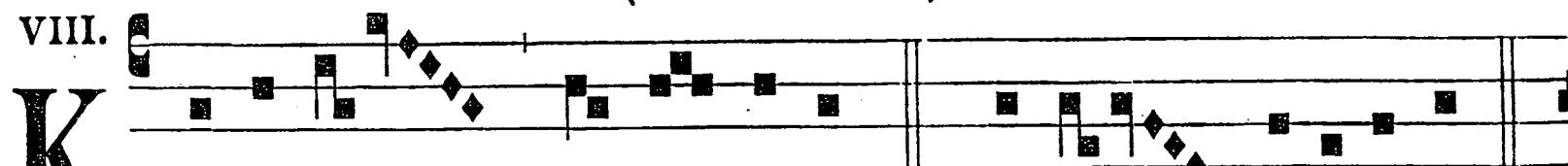
I. Musical notation for the Sanctus section of the Mass. The music is written on four-line staves. The lyrics are: "- TE, mis - sa est.
De-o grá - ti - as.

I. Musical notation for the Benedictus section of the Mass. The music is written on four-line staves. The lyrics are: B ENEDICÁMUS Dó - mino.

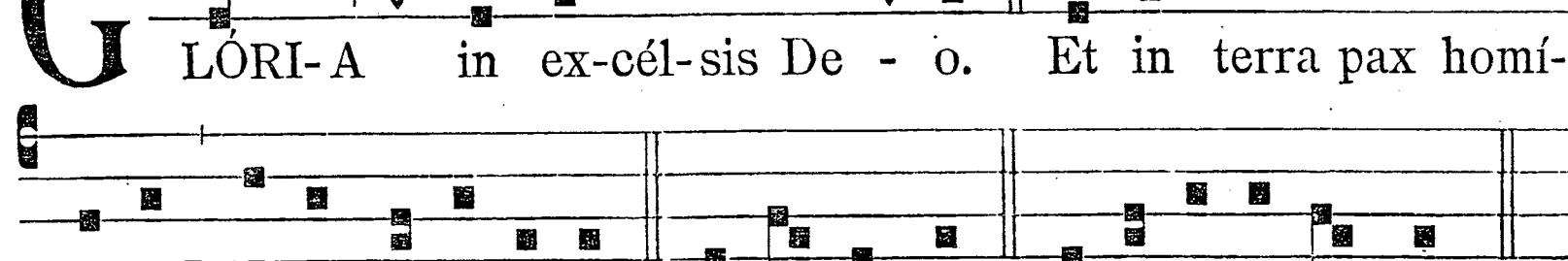
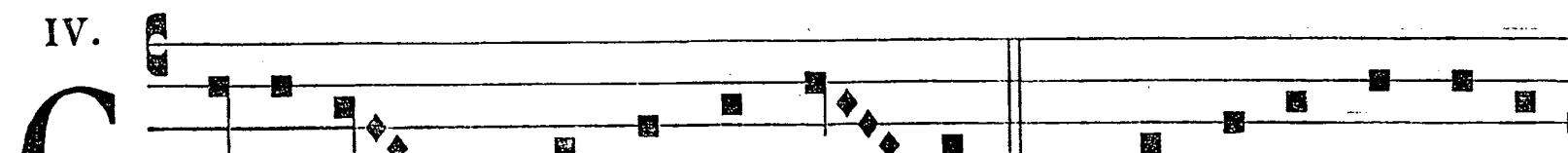
XII. In Festis Semiduplicibus. 1.

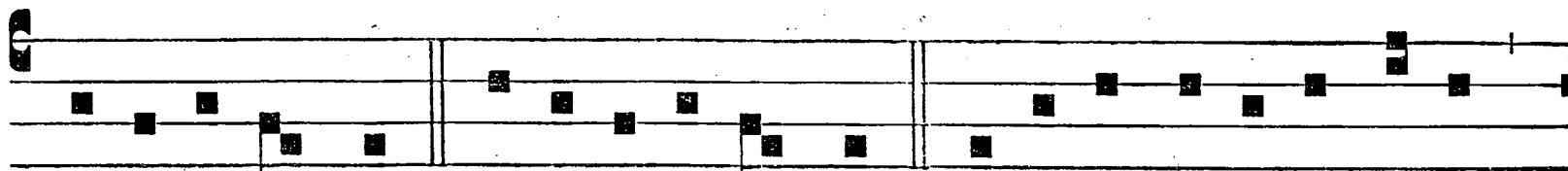
(Pater cuncta.)

VIII.

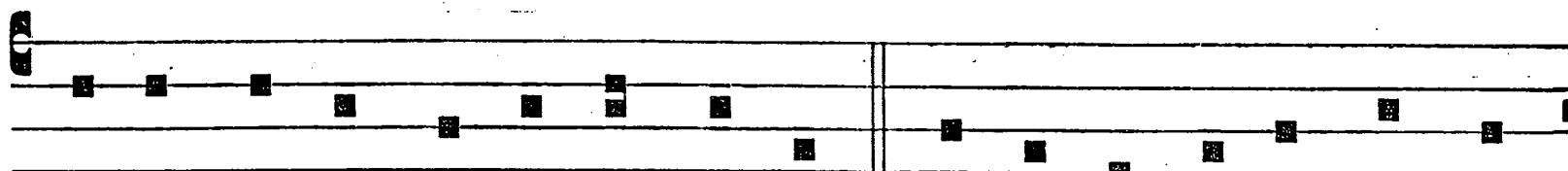


IV.

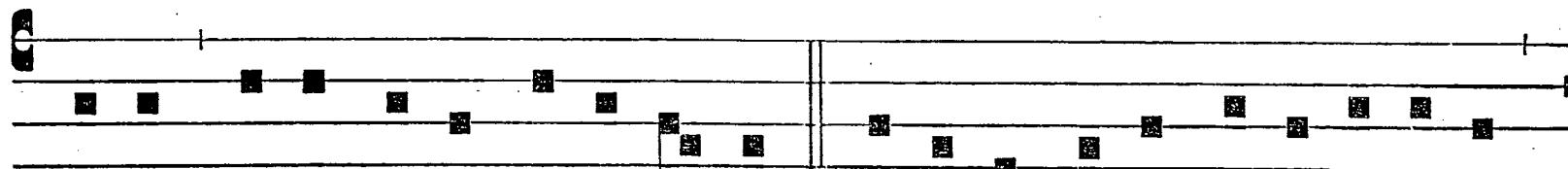




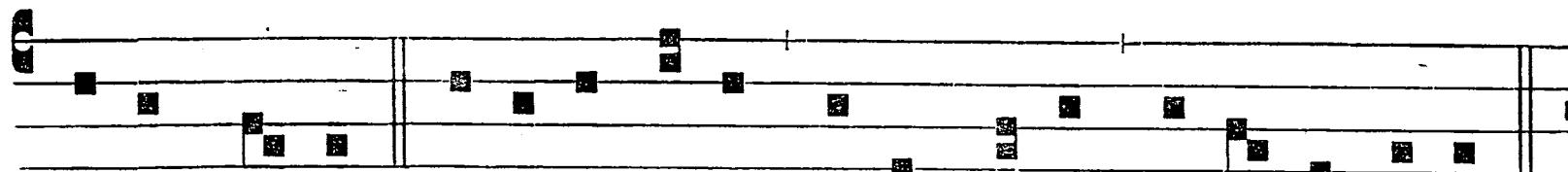
Ad-o-rámus te. Glo-ri-fi-cámus te. Grá-ti-as á-gimus ti-bi



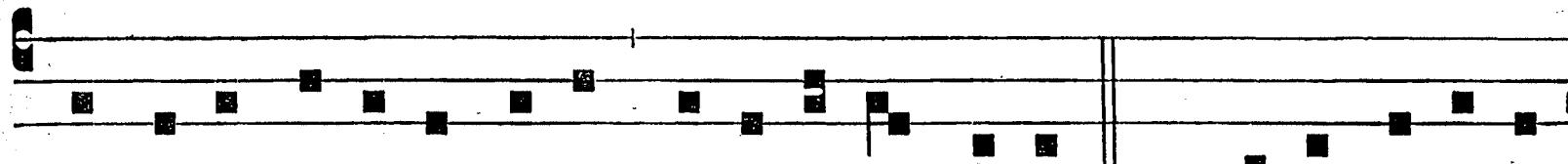
propter magnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex coe-



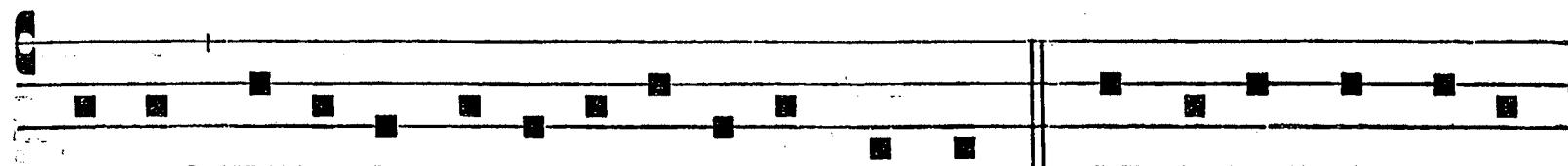
léstis, De-us Pater omní-potens. Dómi-ne Fi-li u-ni-gé-ni-te



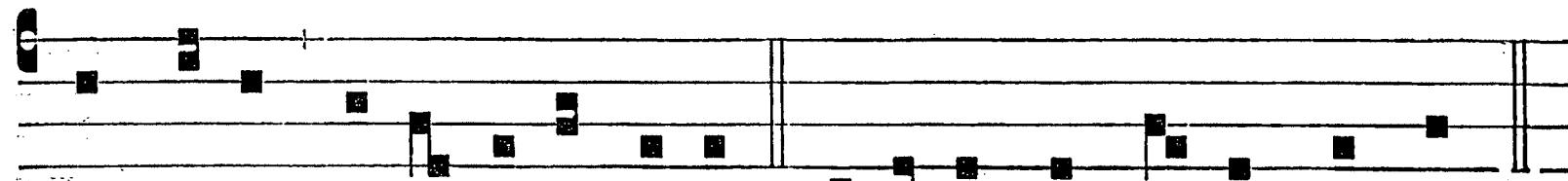
Je-su Christe. Dó-mine De-us, Agnus Dé-i, Fí-li-us Patris.



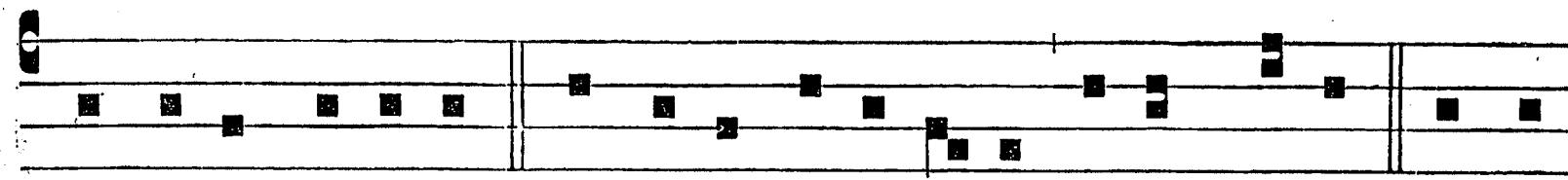
Qui tollis peccá-ta mundi, mi-se-ré-re nobis. Qui tollis peccá-ta



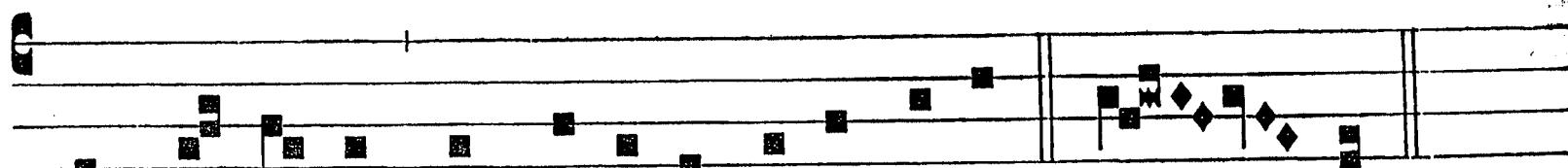
mundi, sú-sci-pe depreca-ti-ónem nostram. Qui sedes ad déxte-



ram Patris, mi-se-ré-re nobis. Quó-niam tu so-lus sanctus.

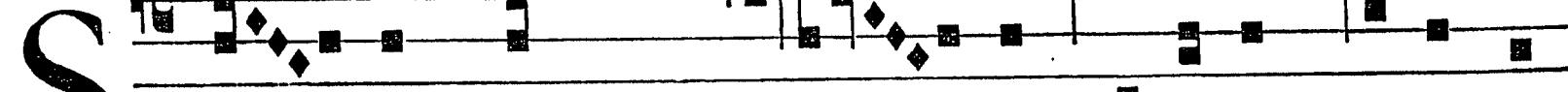


Tu so-lus Dó-minus. Tu so-lus Altís-simus, Je-su Christe. Cum San-

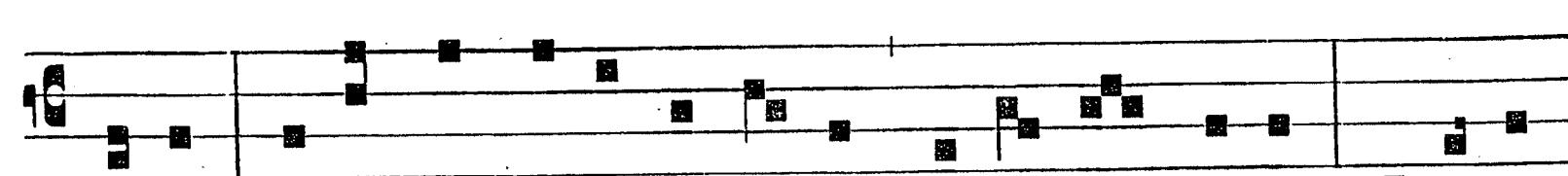


cto Spí - ri - tu, in gló - ri - a De - i Patris. A - men.

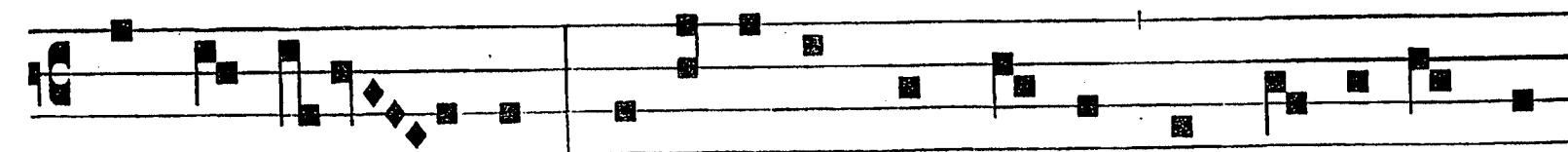
II.



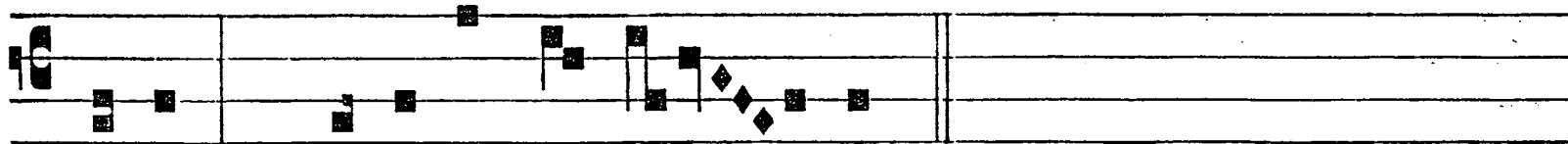
S AN - CTUS,* Sanctus, San - ctus Dóminus De-us Sá-



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

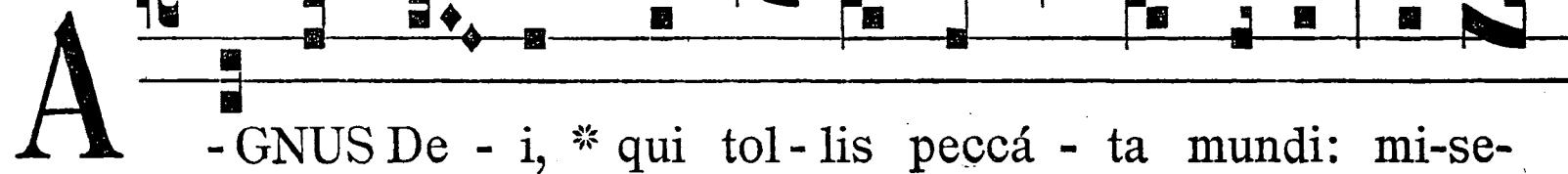
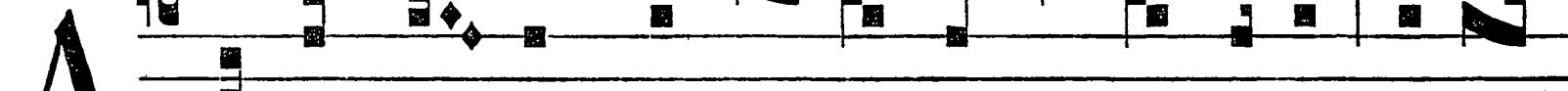


in ex - cé - sis. Be - nedíctus qui ve - nit in nó - mi - ne Dó -

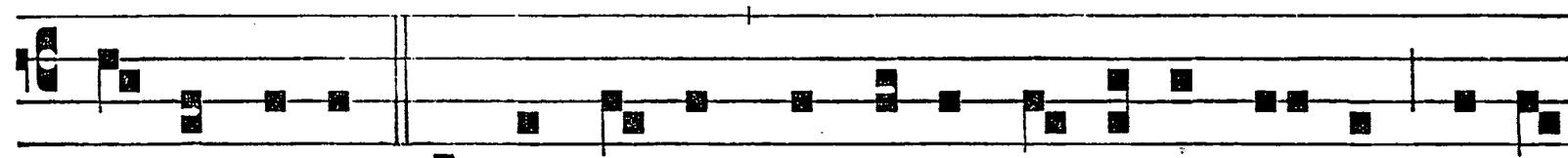


mi-ni. Hosánnā in ex-cél - sis.

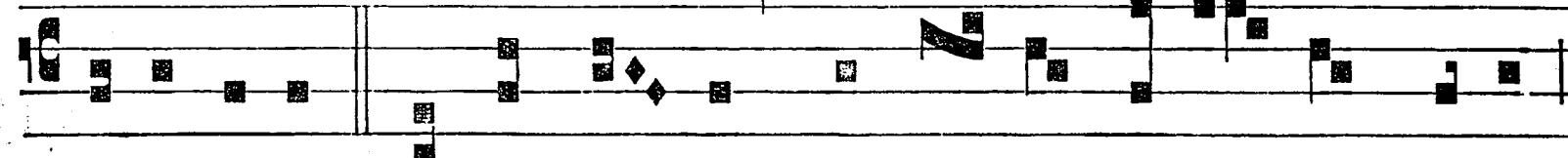
II.



A - GNUS De - i, * qui tol - lis peccá - ta mundi: mi-se-



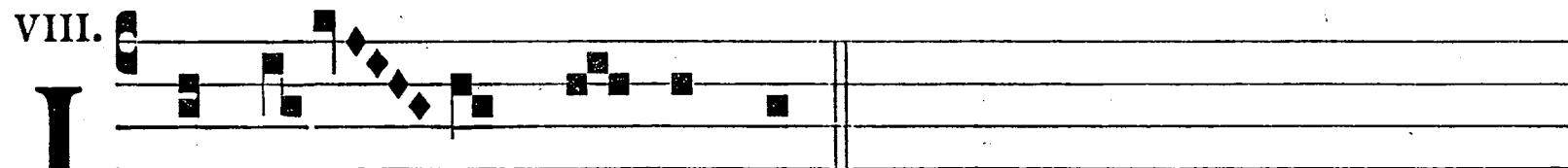
ré-re nobis. Agnus De - i, * qui tollis peccá - ta mundi: mi-se-



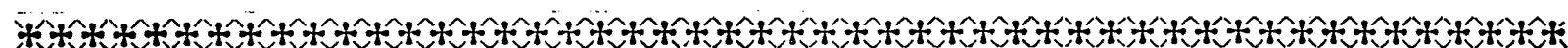
ré-re no-bis. Agnus De - i, * qui tol - lis peccá - ta mun-di:



do-na no-bis pa-cem.



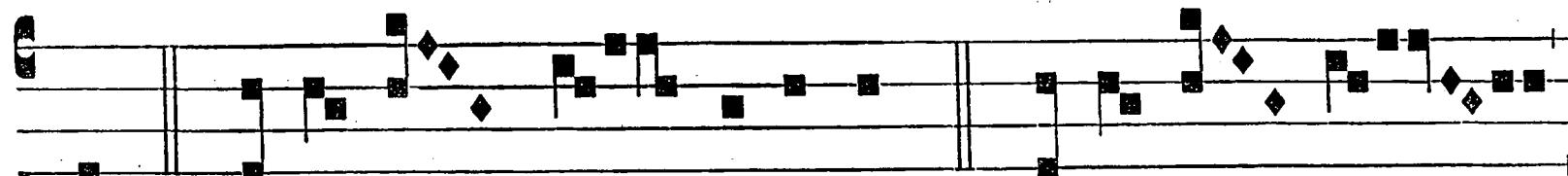
I - TE, mis - sa est.
De - o grá - ti - as.



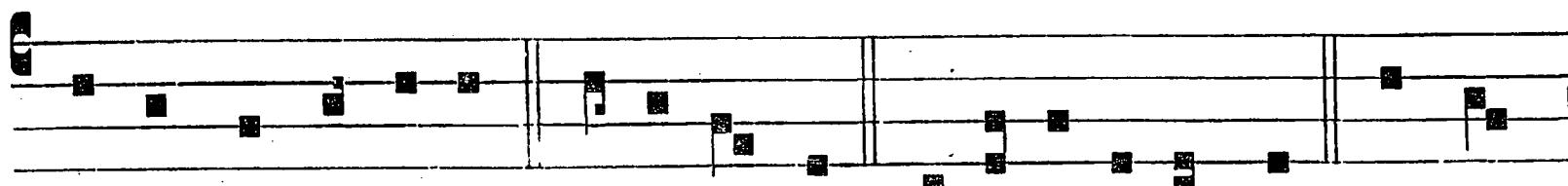
XIII. In Festis Semiduplicibus. 2.

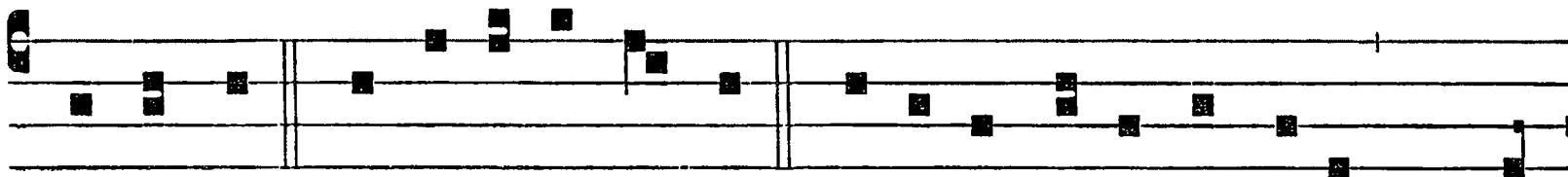


Y-RI - E * e - lé - i-son. iij. Chri-ste e - lé - i-

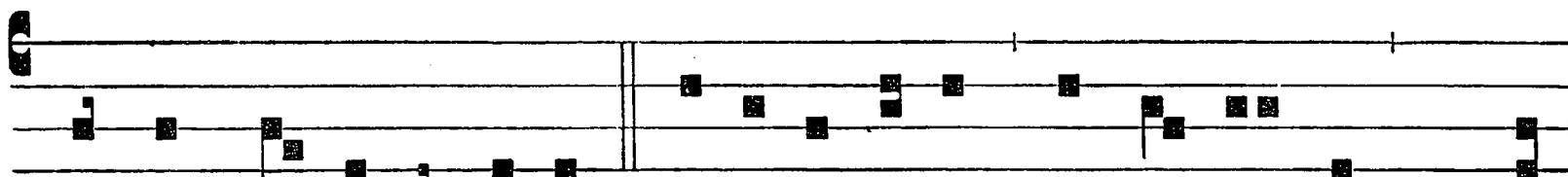


I.

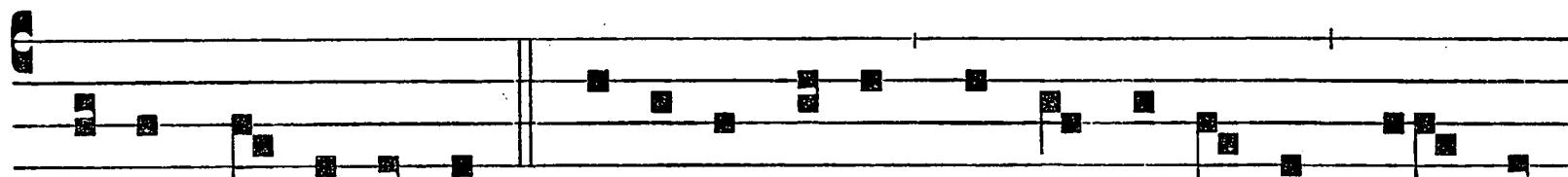




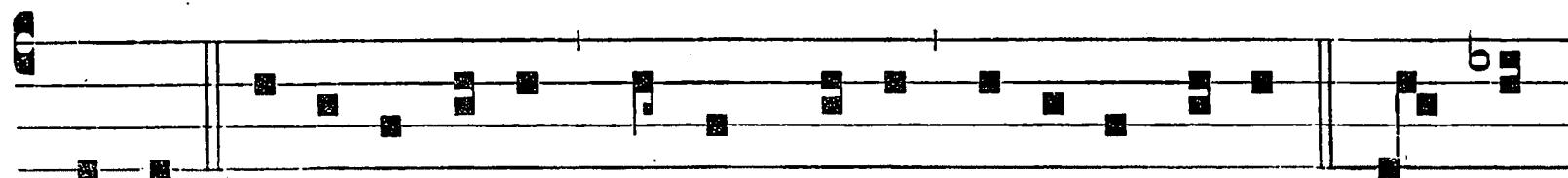
rámus te. Glo-ri- fi- cámus te. Grá-ti- as á - gimus ti-bi propter



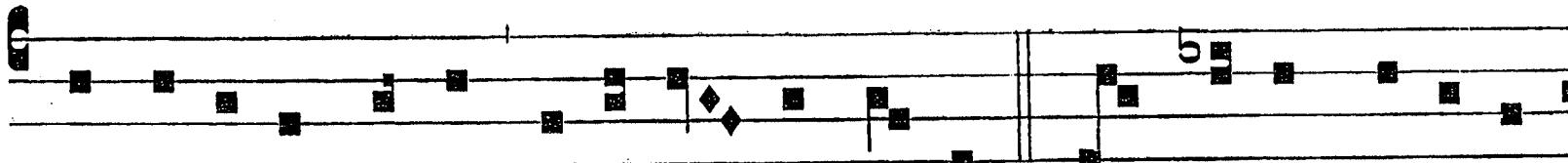
magnam gló- ri-am tu-am. Dómine De-us, Rex coe-lé - stis, De-us



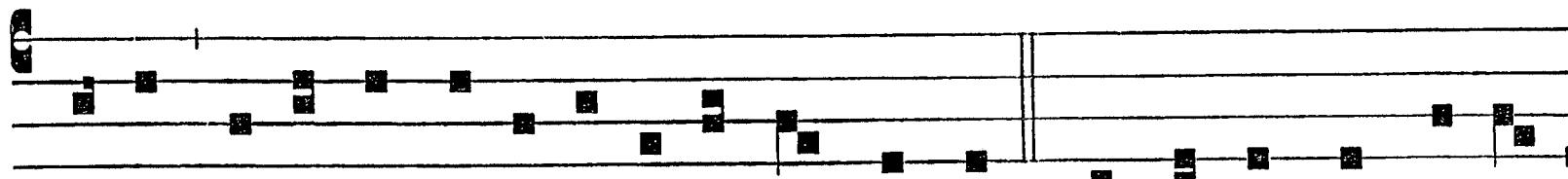
Pa-ter omní-potens. Dó-mine Fi - li u - ni - gé-ni - te Je - su



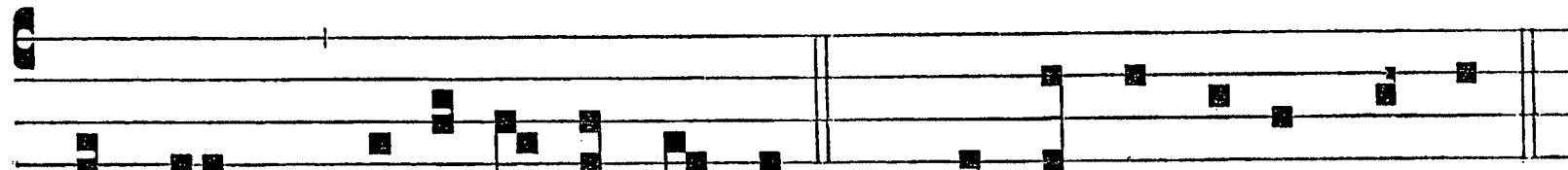
Christe. Dómi-ne De-us, Agnus De - i, Fí- li- us Patris. Qui tol-



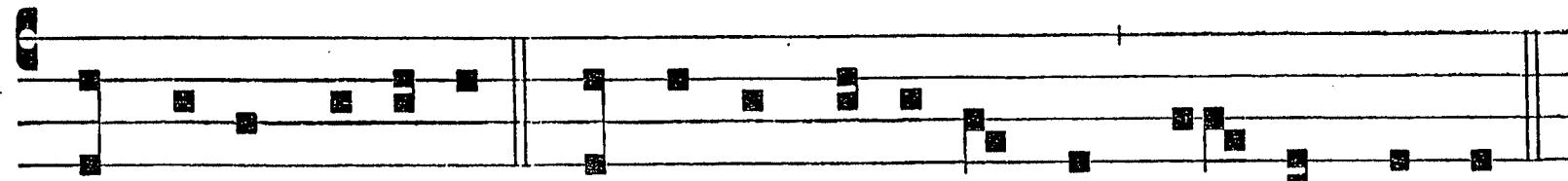
lis peccá-ta mundi, mi-se-ré - re no- bis. Qui tol-lis peccá-ta



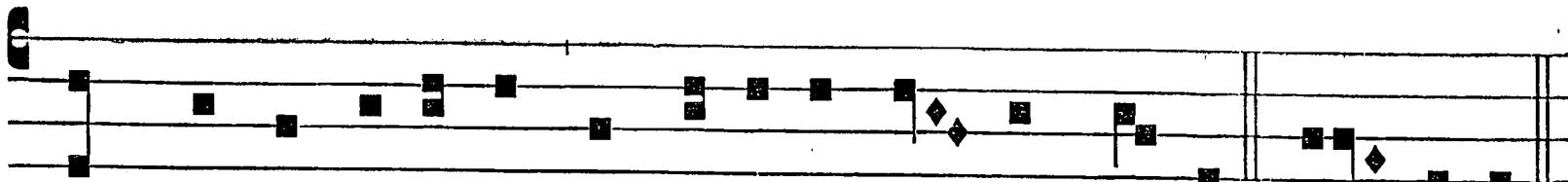
mundi, sú-sci-pe depreca - ti - ó-nem nostram. Qui sedes ad déxte-



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

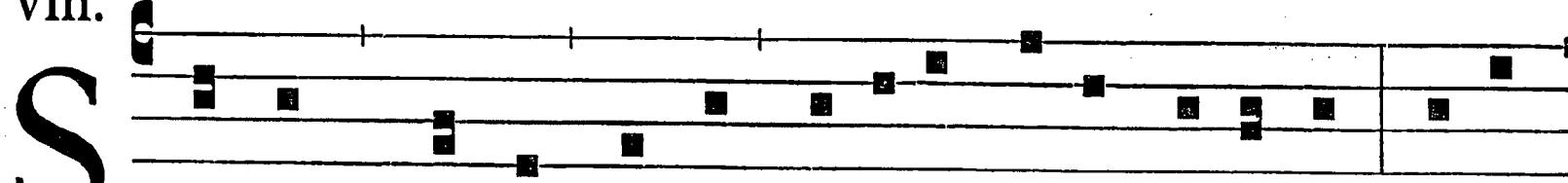


Tu so-lus Dóminus. Tu so-lus Altís-si- mus, Je - su Christe.

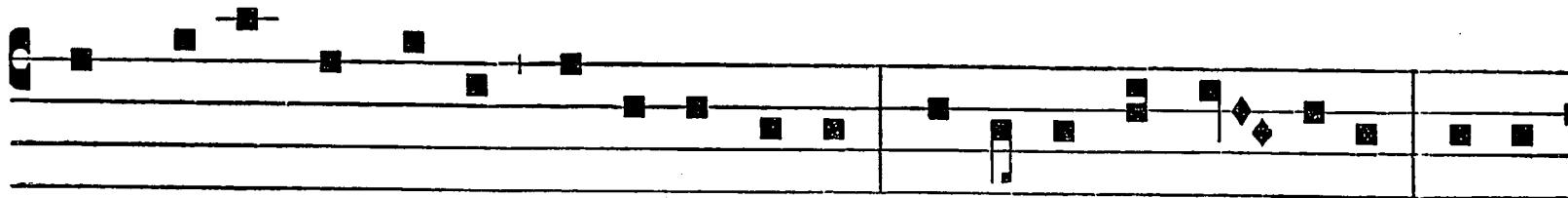


Cum Sancto Spí-ri-tu, in gló-ri- a De - i Pa-tris. A - men.

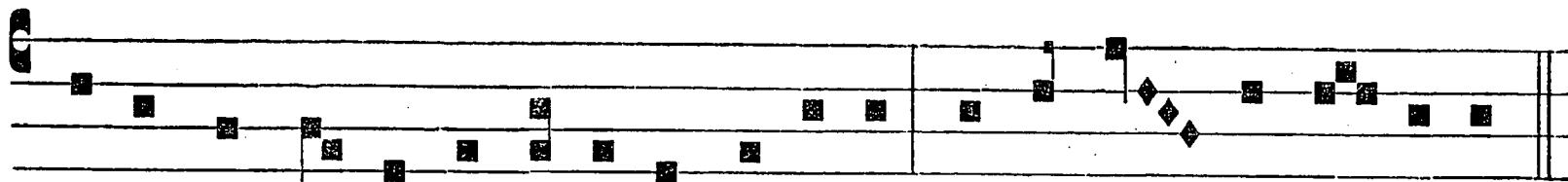
VIII.



S ANCTUS,* Sanctus, Sanctus Dóminus De-us Sá-ba-oth. Ple-ni



sunt çoe-li et ter-ra gló-ri- a tu- a. Hosánnna in ex-célsis Bene-



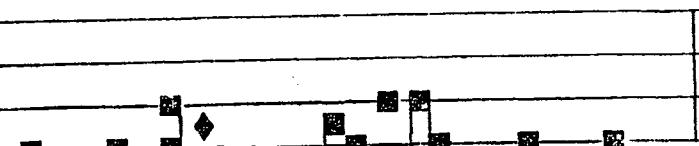
díctus qui ve-nit in nómi-ne Dómi-ni. Hosán-na in ex-cél-sis.

I.

A musical score for the Agnus Dei, featuring four staves of music in red square notation on four-line staves. The notation uses black squares for quarter notes and diamonds for eighth notes. The lyrics are written below each staff in a Gothic script. The first staff begins with a large capital 'A' and the text '-GNUS De-i, * qui tol-lis pec-cá-ta mun - di: mi-se-ré-'. The second staff continues with 're nobis. Agnus De - i,* qui tol - lis peccá-ta mundi:'. The third staff begins with 'mi-se-ré - re no - - bis. Agnus De-i, * qui tol-lis pec-cá-'. The fourth staff concludes with 'ta mun - di: do-na no - bis pa-cem.'

I.

I



- TE, mis - sa est.
De-o grá - ti - as.

I.

B



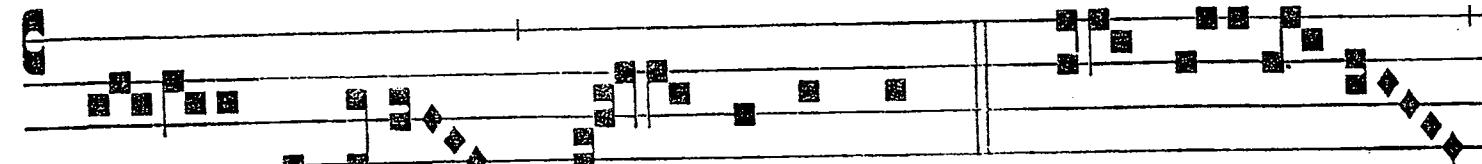
E-NE-DI-CÁ-MUS Dó - mi-no.



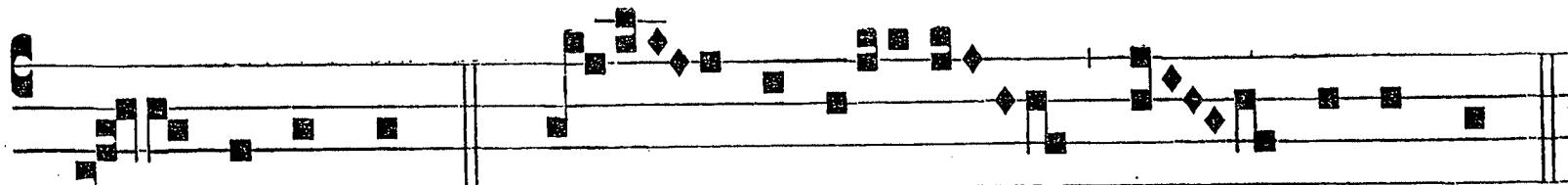
XIV. Infra Octavas,
quae non sunt de B. Maria Virgine.
(Jesu Redemptor.)

VIII.

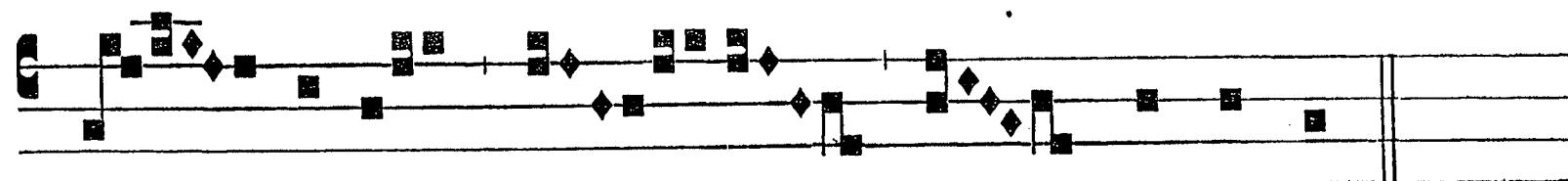
K



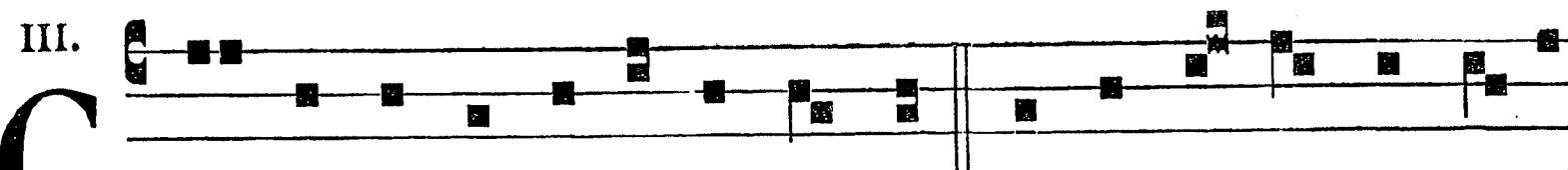
Y - RI-E * e - lé-i-son. ij. Chri-ste



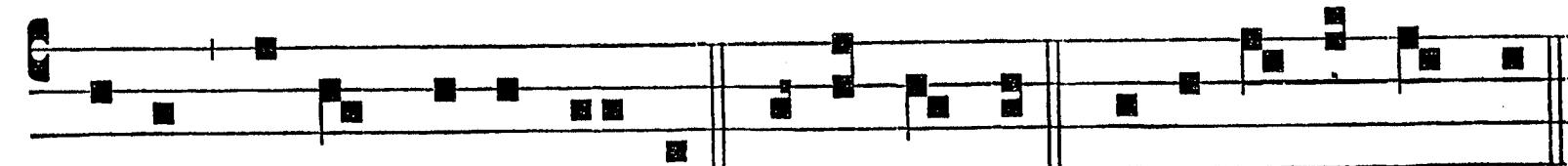
e - lé - i - son. *ij.* Ký - ri - e e - lé - i - son. *ij.*



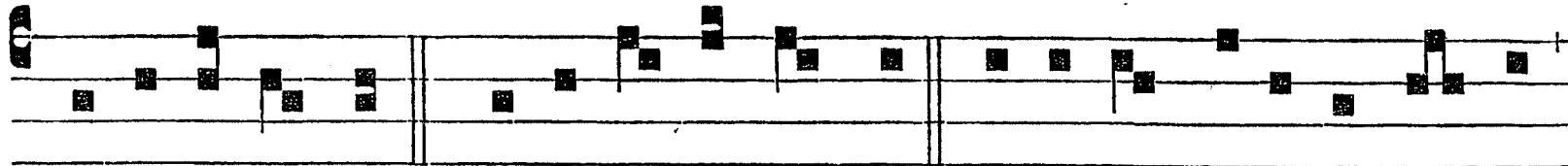
Ký - ri - e * e - lé - i - son.



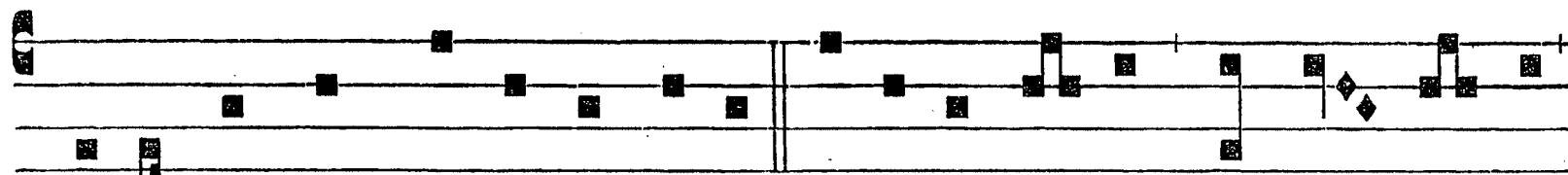
III.
G LÓ - RI - A in ex-cél-sis De - o. Et in ter - ra pax ho-mí-



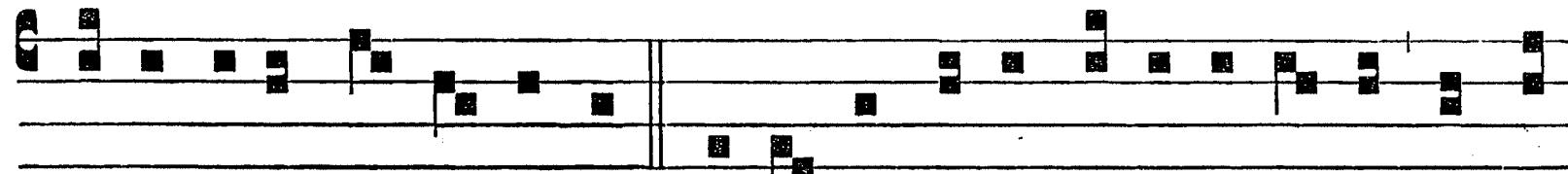
ni - bus bonae volun-tá - tis. Laudá-mus te. Be-ne-dí - ci-mus te.



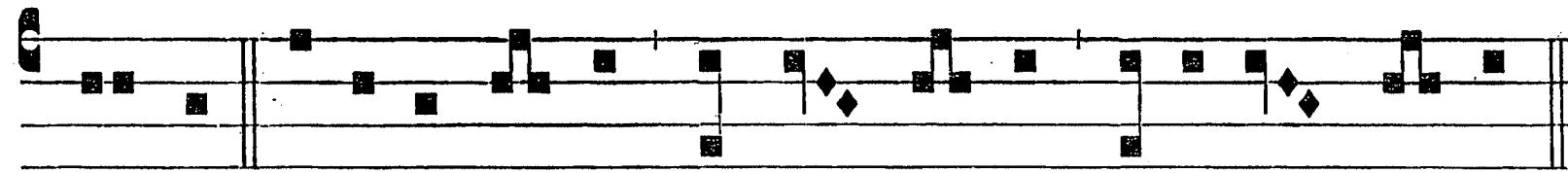
Ad-o- rámus te. Glo-ri- fi - cámus te. Grá-ti-as á-gimus ti - bi



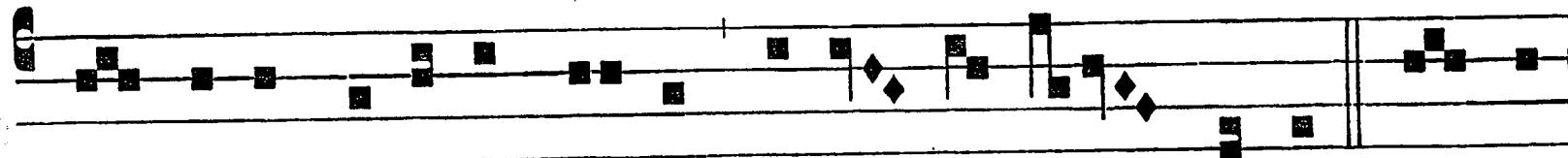
propter mágnam gló-ri-am tu-am. Dómi-ne De- us, Rex coe - lé - stis,



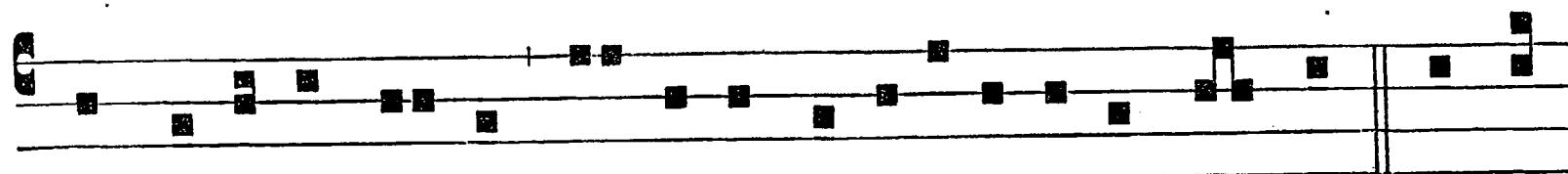
De-us Pater om-ní - potens. Dó-mi-ne Fi - li u-ni-gé-ni - te, Je - su



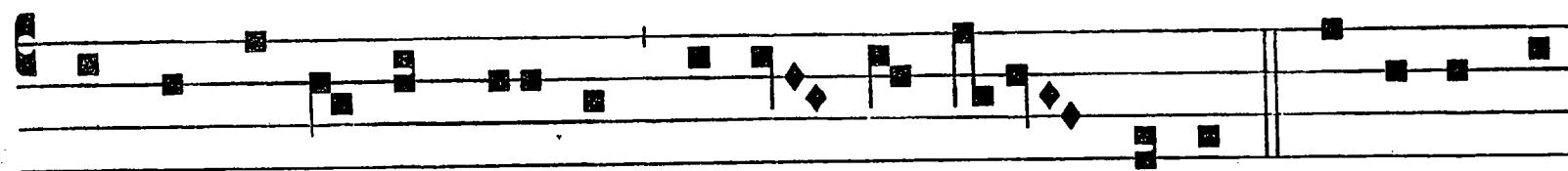
Chri-ste. Dómi-ne De - us, Agnus De - i, Fí-li-us Pa- tris.



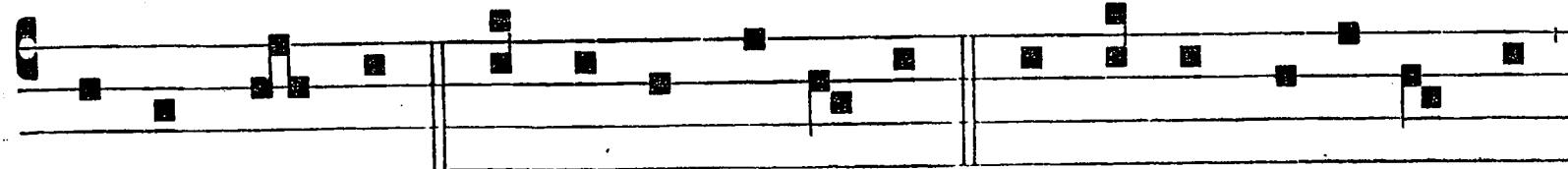
Qui tol-lis peccá-ta mun-di, mi-se - ré - re no-bis. Qui tol-



lis peccá-ta mun-di, sú-sci-pe depreca-ti -ónem nostram. Qui se-

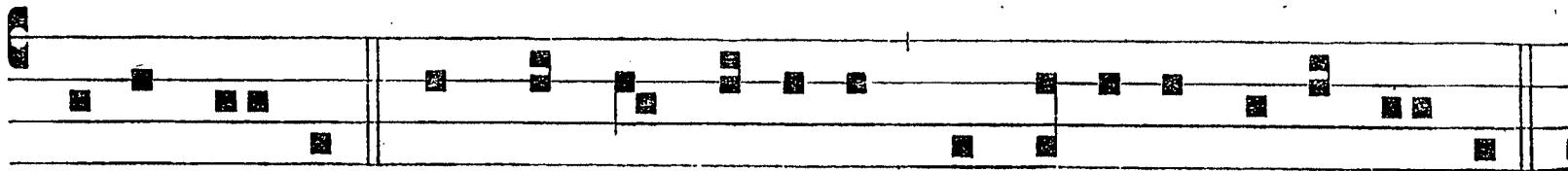


des ad déxte-ram Pa-tris, mi-se - ré - re no-bis. Quóni-am tu

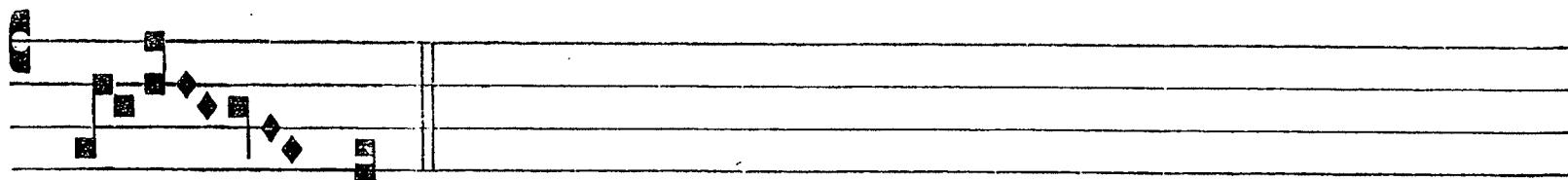


so-lus san-ctus. Tu so-lus Dómi-nus. Tu so-lus Al-tíssi - mus,

Ordinarium Missae.

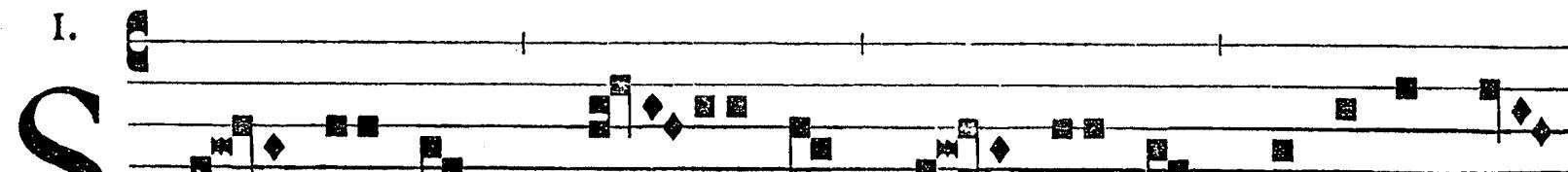


Je-su Christe. Cum Sancto Spí-ri-tu, in gló-ri-a De-i Pa-tris.

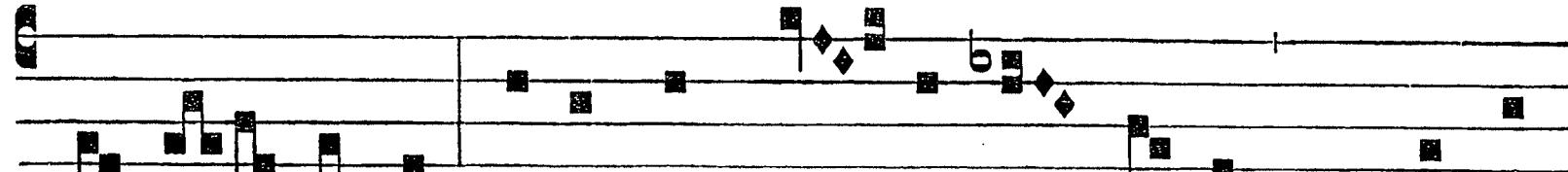


A - - men.

I.



SAN - CTUS,* San - ctus, San - ctus Dóminus De-



us Sá - ba-oth. Pleni sunt coe - li et ter-ra gló - ri - a

tu - a. Ho - sánna in excél - sis. Be - ne-dí-

ctus qui ve - nit in nō-mi-ne Dó - mi - ni. Ho - sánna in ex-

cél - - sis.

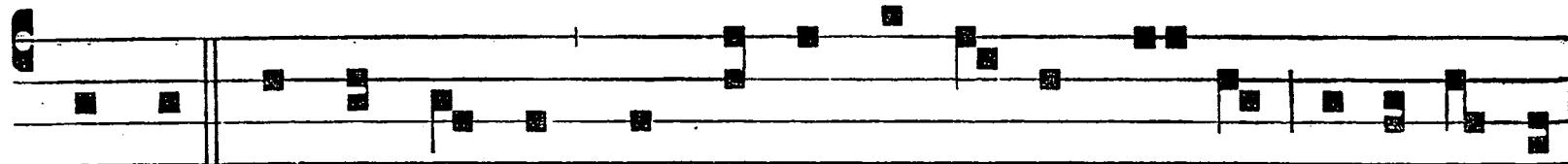
The image shows three staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. Below each staff is a line of Latin text. The first staff begins with a single note, followed by a series of notes with vertical stems. The second staff begins with a note with a vertical stem, followed by a series of notes with horizontal stems. The third staff begins with a note with a vertical stem, followed by a series of notes with horizontal stems. The text is in a Gothic script font.

VIII.

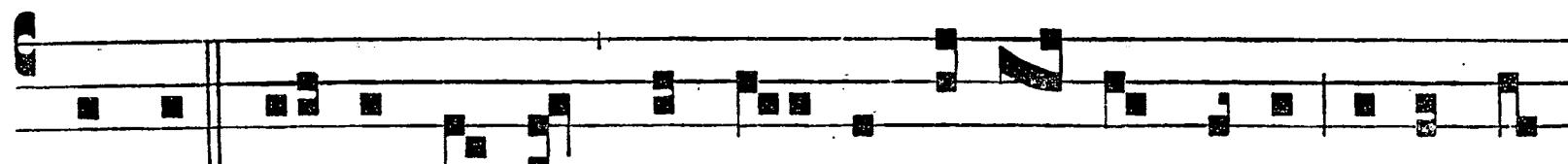
A

-GNUS De - i, *qui tol - lis peccá - ta mun - di: mi-se-ré - re

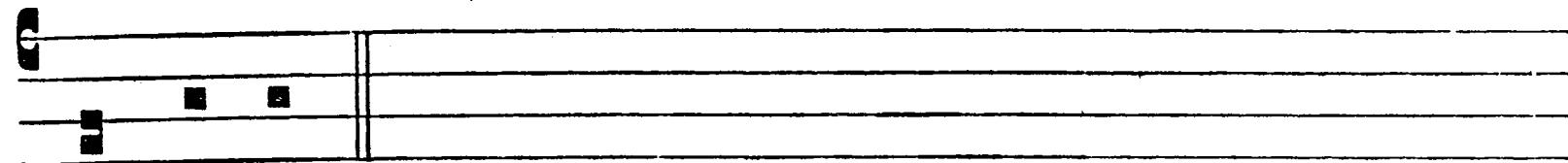
100



no-bis. 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 mundi: dona no-



bis pa-cem.

VIII.

I

- - TE, mis - sa est.
De - o grá - ti - as.

XV. In Festis Simplicibus. (Dominator Deus.)

IV.

The musical score consists of four staves of Gregorian chant notation. The notation is in C major, common time, using square neumes on four-line red staves. The lyrics are in Latin, alternating between 'Kyrie' and 'Christe' forms. The text is as follows:

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

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

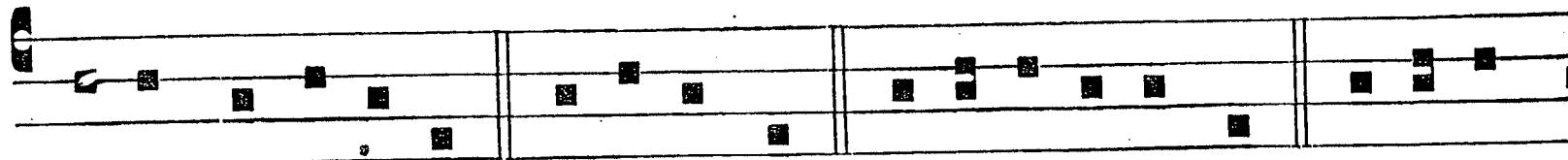
Christe e - lé - i-son. Ký-ri - e e - lé - i-son. Ký-ri - e

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

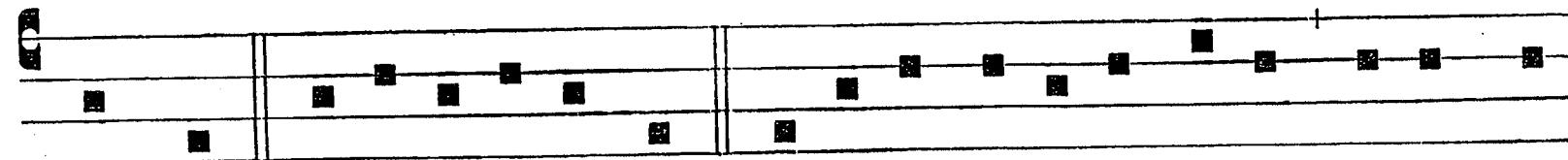
IV.

G

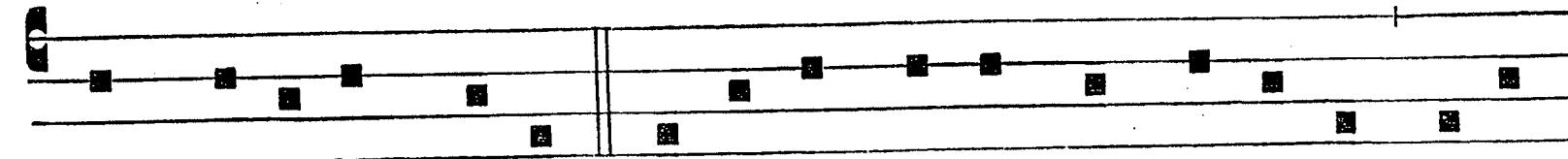
LÓRI-A in excél-sis De-o. Et in ter-ra pax ho-mínibus



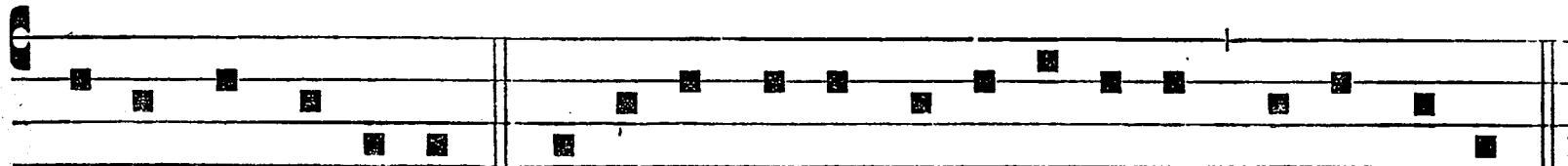
bonae vo-luntá-tis. Laudámus te. Be-ne-dí-cimus te. Ad-o-rá-



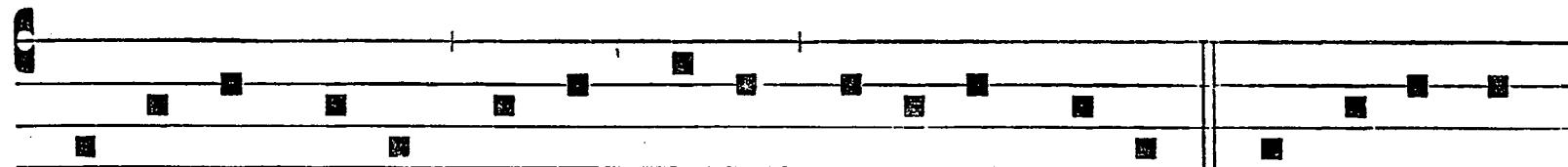
mus te. Glo-ri-fi-cámus te. Grá-ti-as á-gimus ti-bi propter ma-



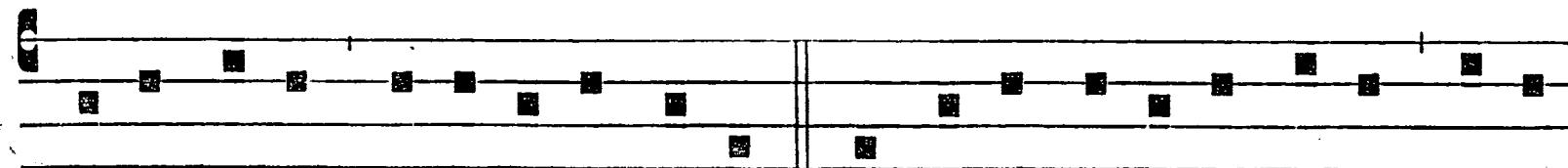
gnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex coe-lé-stis, De-us



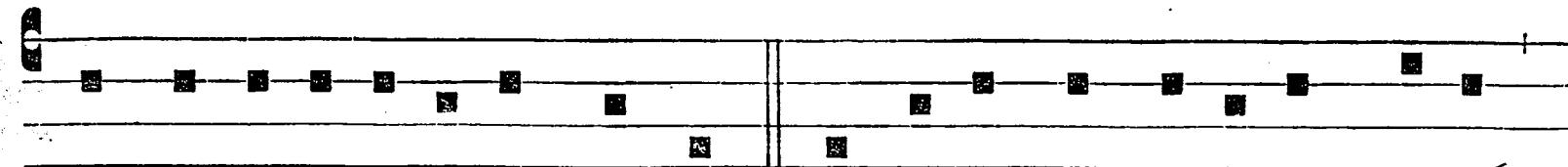
Pa-ter om-nípotens. Dómi-ne Fi-li u-ni-gé-ni-te Je-su Christe.



Dó-mi-ne De-us, Agnus De-i, Fí-li-us Patris. Qui tollis pec-



cá-ta mundi, mi-se-ré-re no-bis. Qui tollis peccá-ta mundi, súsci-



pe depre-ca-ti-ónem nostram. Qui sedes ad déxte-ram Patris,

A musical staff consisting of three measures. The first measure contains four eighth notes. The second measure contains five eighth notes. The third measure contains four eighth notes. The staff begins with a C-clef and a common time signature.

mi-se-ré-re nobis. Quóni-am tu so-lus sanctus. Tu solus Dó-

minus. Tu so-lus Al-tíssimus, Je-su Chri-ste. Cum Sancto Spí-

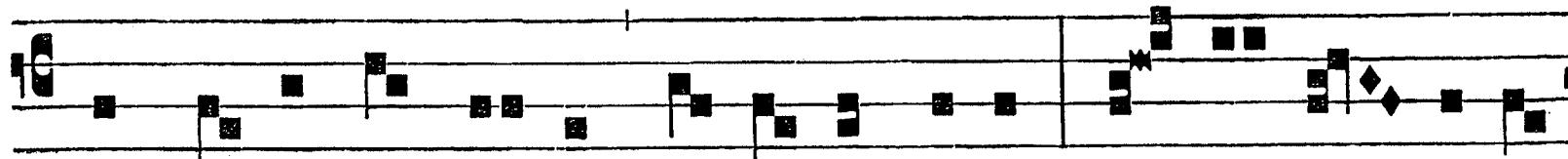
A musical score page featuring a single staff. The staff begins with a clef symbol (C) at the top left. It contains several black square note heads and rectangular rests of varying sizes. Some notes are grouped together by vertical stems. The staff is divided into measures by vertical bar lines. There are also horizontal bar lines across the page, creating a grid-like structure.

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

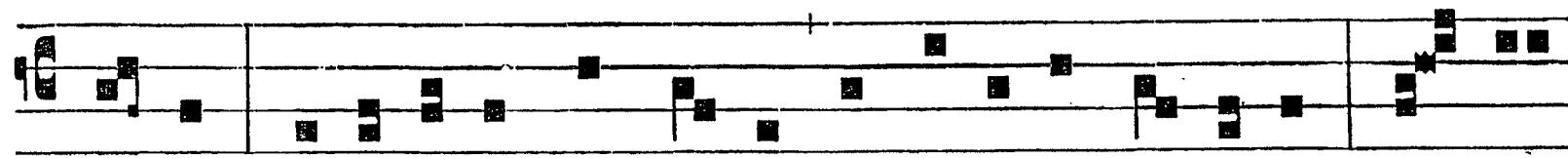
II.

A musical staff consisting of two horizontal lines. The top line is a treble staff with a clef, a sharp sign, and a 'C' for common time. The bottom line is a bass staff with a clef, a sharp sign, and a 'C' for common time. Both staves have ten square note heads placed on them.

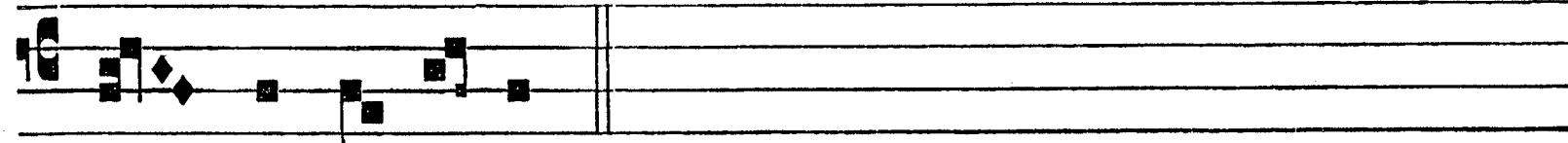
SANCTUS,* Sanctus, Sanctus, Dóminus De-us Sá - ba - oth. Ple-ni



sunt coe-li et ter-ra gló - ri - a tu - a. Ho - sánna in ex-

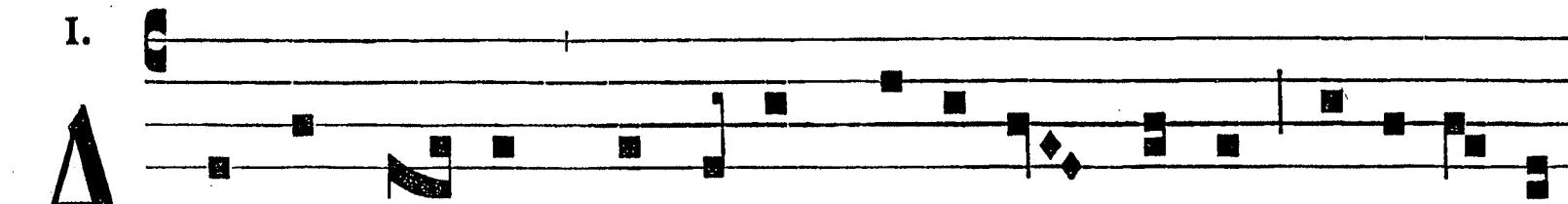


cél-sis. Be-nedíctus qui ve-nit in nó-mine Dó-mi-ni. Ho - sán-

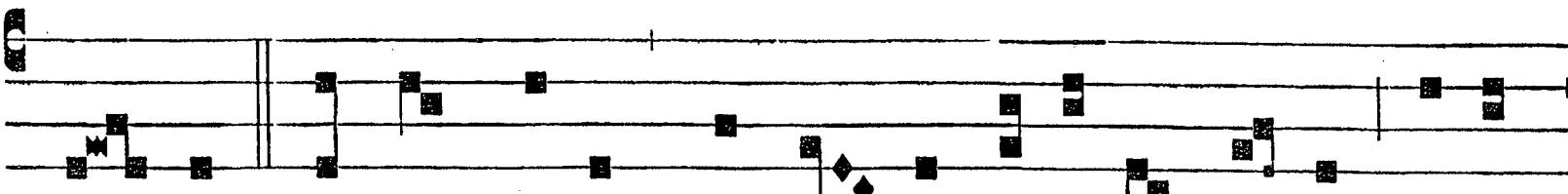


na in ex-cél-sis.

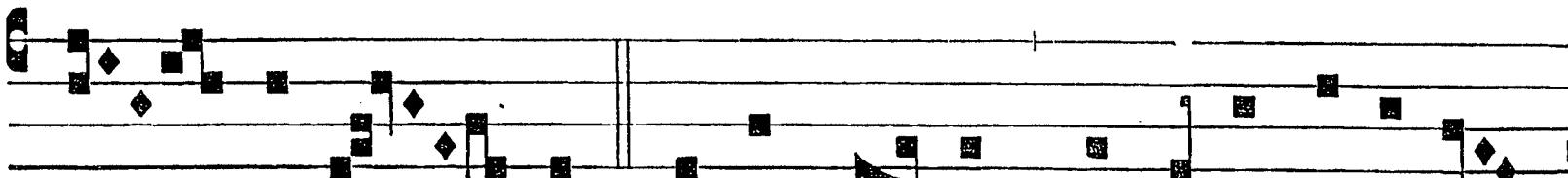
I.



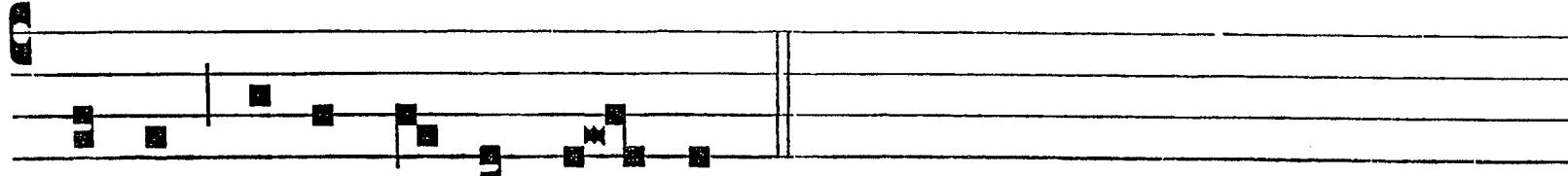
A -GNUS De - i, *qui tol-lis peccá-ta mun-di: mi-se-ré-re



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

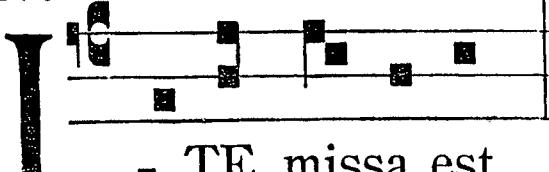


ré - re no - bis. Agnus De - i, * qui tollis peccá-ta



mun-di: dona no-bis pa - cem.

IV.



- TE, missa est.

De-o grá-ti-as.

XVI. In Feriis per annum.

III.

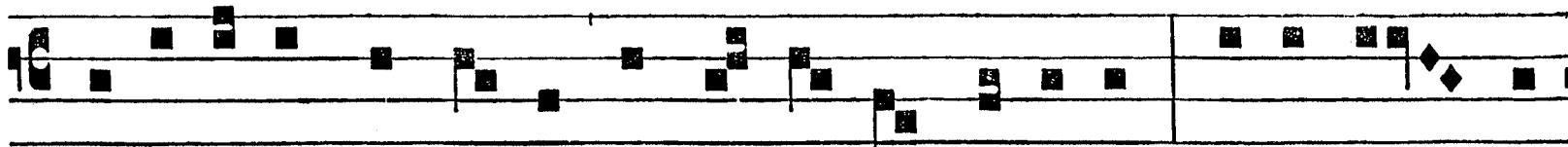
Y-RI-E e-lé-i-son. *ij.* Christe e-lé-i-son. *ij.* Ký-ri-e

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

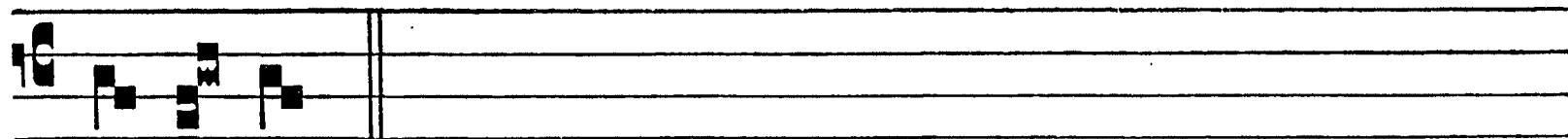
II.

ANCTUS, * Sanctus, Sanctus Dóminus De-us Sába-oth. Ple-ni

sunt coe-li et ter-ra gló-ri-a tu-a. Hosánnna in ex-cél-sis.

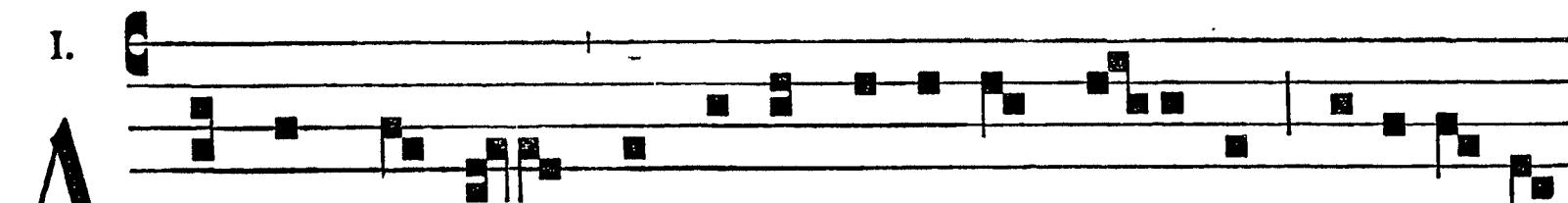


Be-nedíctus qui ve-nit in nō- mi- ne Dómi-ni. Hosánná in



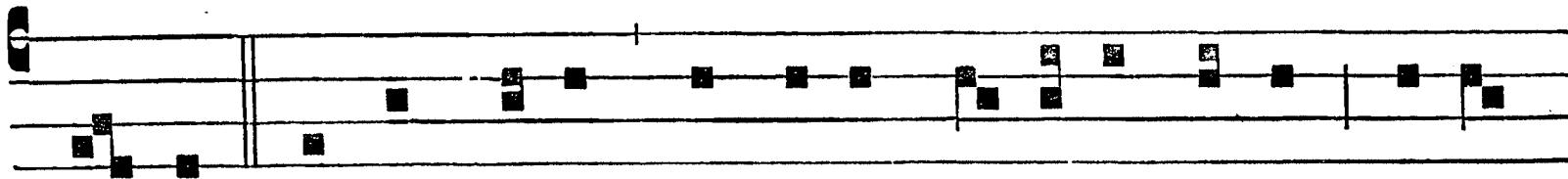
ex-cél-sis.

I.

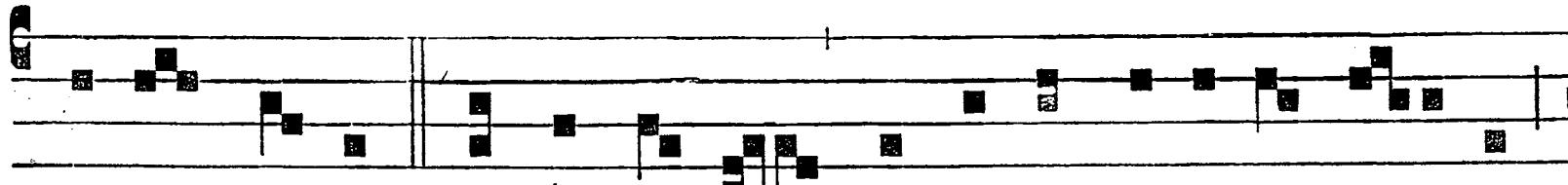


A

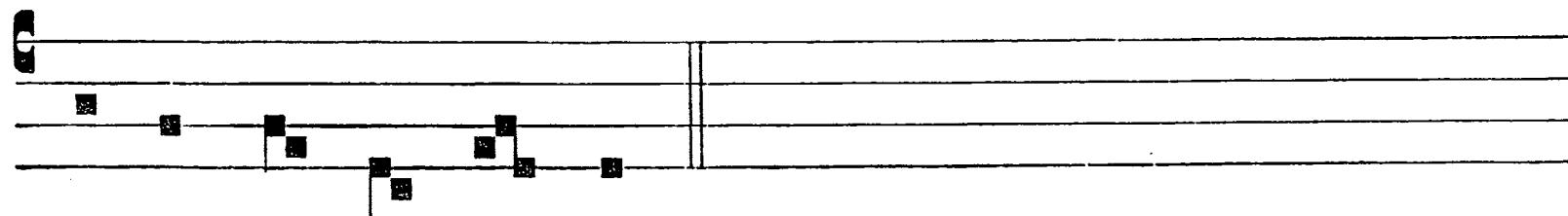
-GNUS De - i, *qui tollis peccá-ta mun - di: mise-ré-re



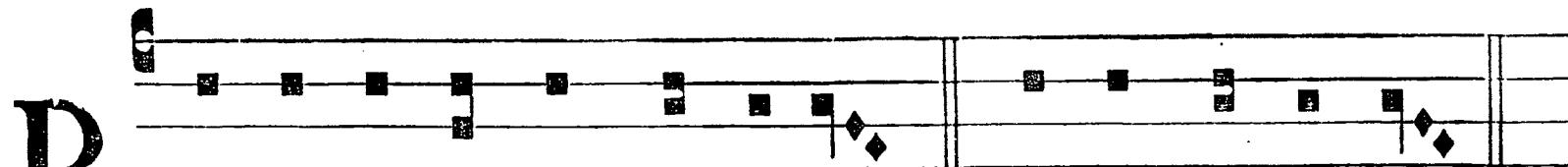
no - bis. A-gnus De - i, * qui tol-lis pec-cá-ta mun-di: mi-se-



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



do-na no-bis pa-cem.



B E-NE-DI-CÁMUS Dó-mi-no. R. De-o grá-ti-as.

XVII. In Dominicis Adventus et Quadragesimae.

I.

K Y-RI-E * e - lé-i-son. *iij.* Chri-ste e - - lé-

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

** e - - - lé-i-son.

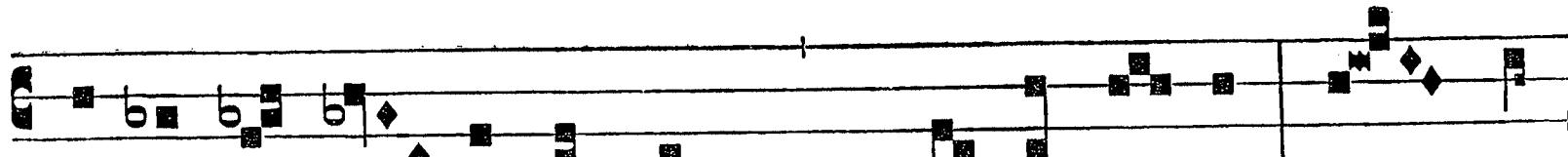
Vel, ubi moris est:

VI.

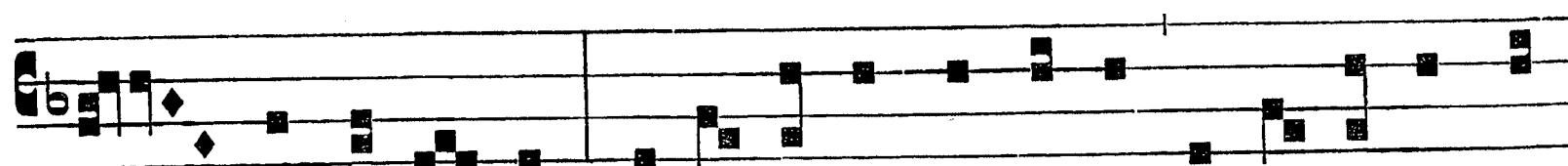
K Y-RI - E* e - - lé - i-son. *ij.* Christe e - - lé-
i-son. *ij.* Ký- ri - e e - - lé - i-son. *ij.* Ký- ri - e *
e - - lé - i- son.

V.

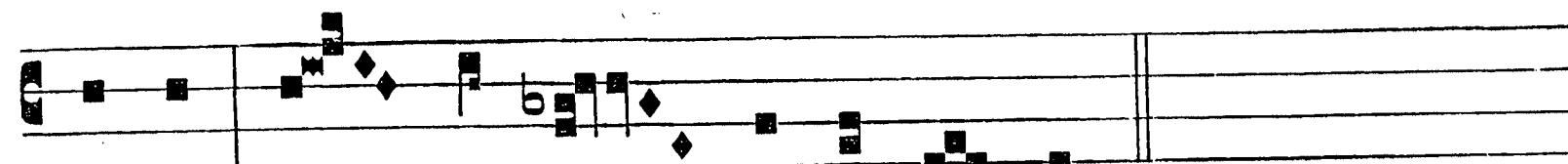
S AN-CTUS,* San-ctus, San - ctus Dóminus De - us Sá - ba- oth.



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



na in ex-cél-sis. Be-ne-dictus qui ve-nit in nó-mi-ne Dó-

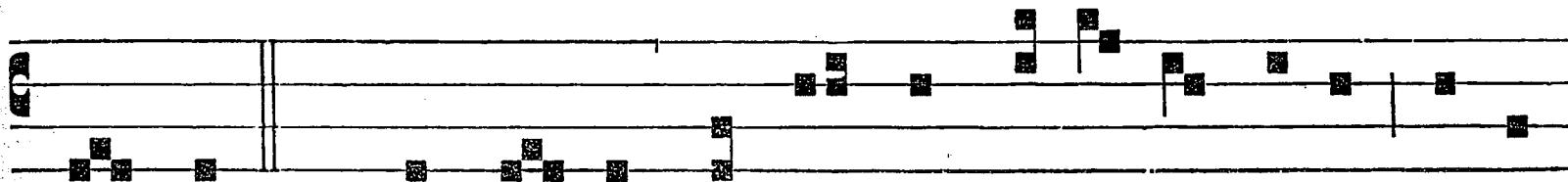


in ex-cél - sis.

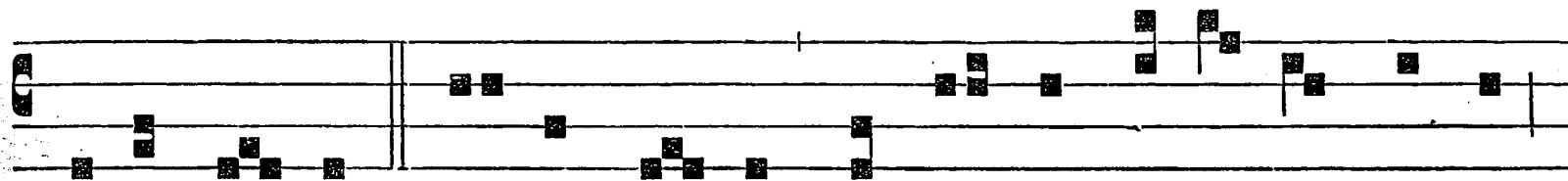
V.

A

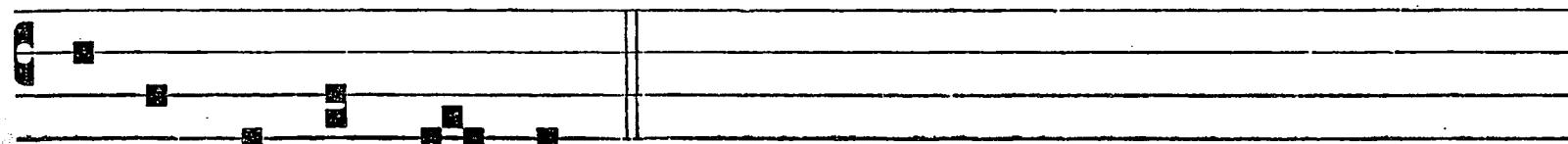
- GNUS De - i, * qui tol - lis peccá - ta mundi: mi-se-ré-re



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

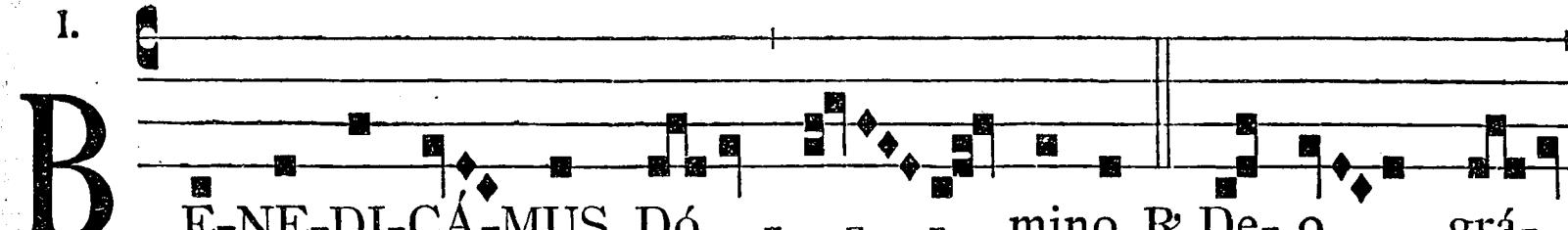


ré-re no - bis. A-gnus De - i,* qui tol- lis peccá - ta mun-di:



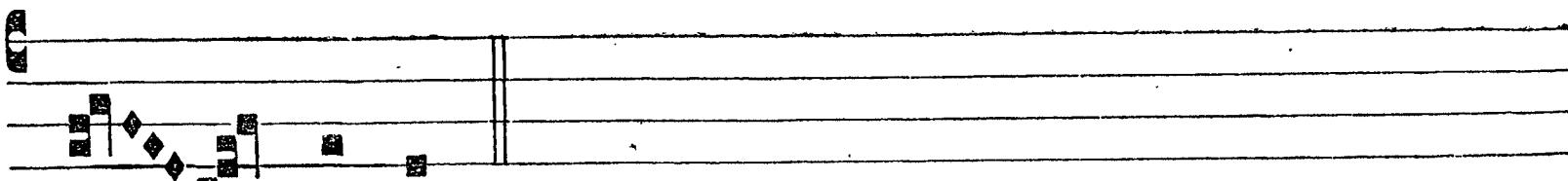
do-na no-bis pa - cem.

I.



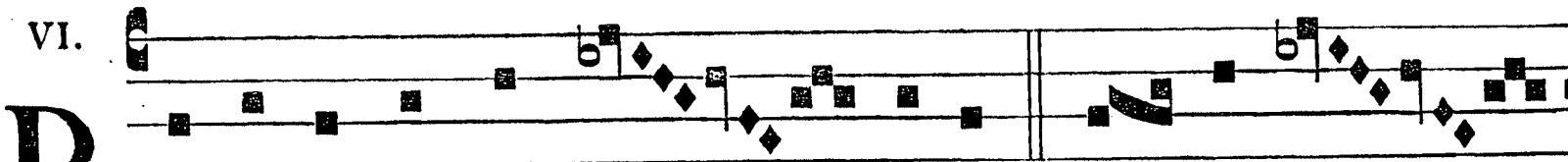
B E-NE-DI-CÁ-MUS D6 - - - mino. R. De- o grá-

Ordinarium Missae.

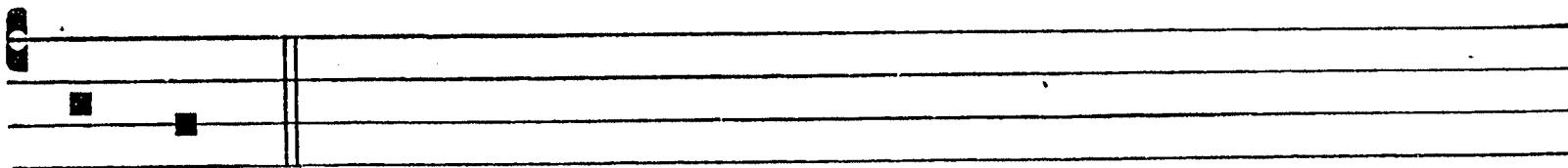


ti - as.

VI.



E-NE-DI-CÁMUS Dó - - mino. R. De - o grá-



ti - as.

XVIII. In Fériis Adventus et Quadragesimae.
In Vigiliis, Fériis IV Temporum et in Missa Rogationum.

IV.

K

Y - RI - E e - lé - i - son. *ij.* Christe e - lé - i - son. *ij.* Ký - ri -

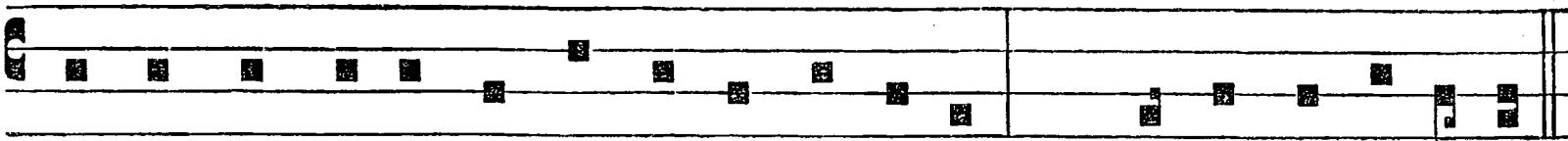
e

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

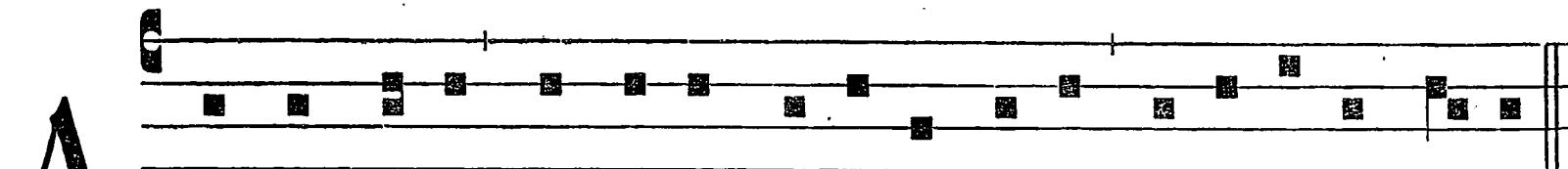
S

ANCTUS, * Sanctus, Sanctus Dóminus De-us Sá-ba-oth. Ple-ni

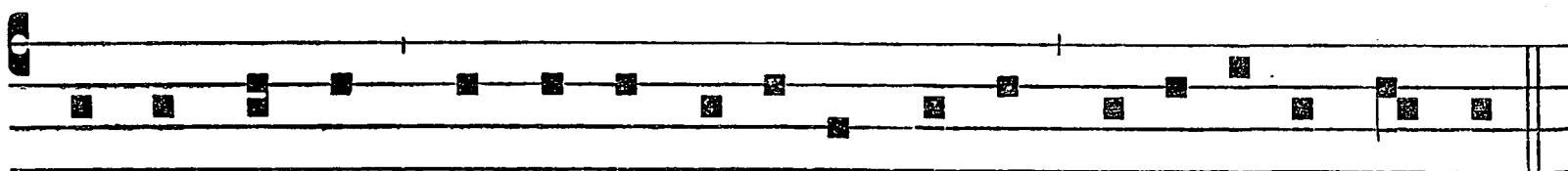
sunt coeli et ter-ra gló-ri-a tu-a. Hosáんな in excélsis. Be-ne-



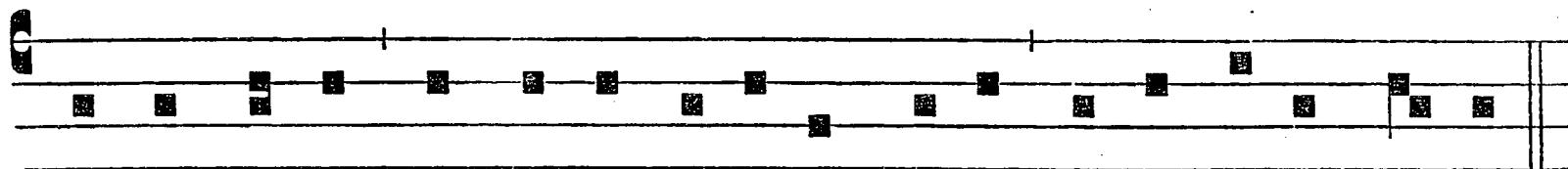
dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Hosán-na in excélsis.



A -GNUS De-i,* qui tollis peccá-ta mundi: mi-se-ré-re no-bis.

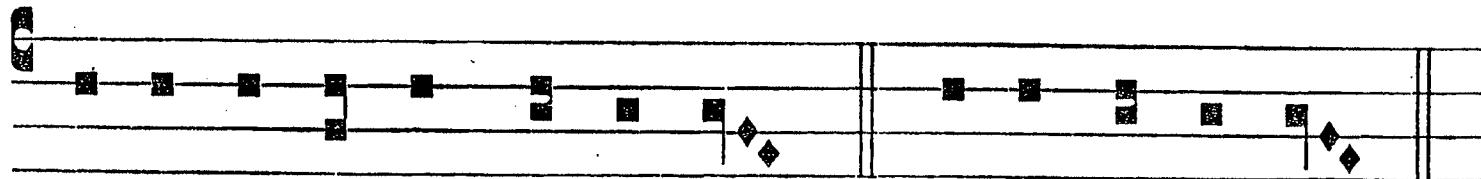


Agnus De-i, *qui tol-lis peccá-ta mundi: mi-se-ré-re no-bis.

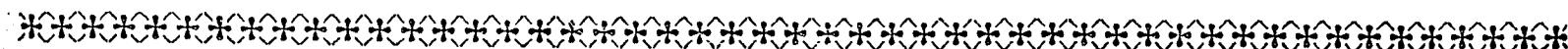


Agnus De-i, *qui tol-lis peccá-ta mundi: do-na no-bis pa-cem.

B



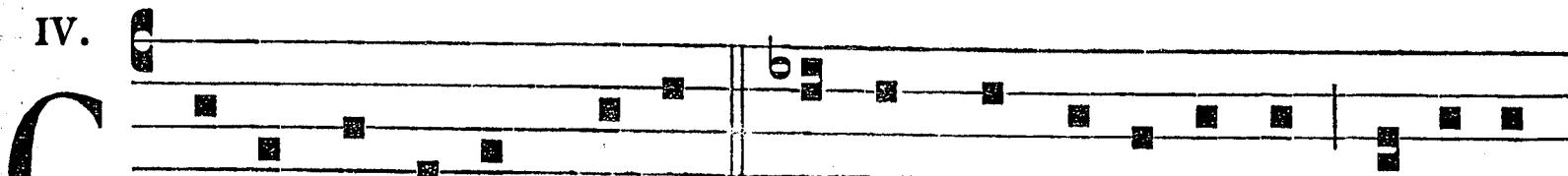
E-NE-DI-CÁMUS Dó-mi-no. R. De - o grá - ti - as.



Credo.

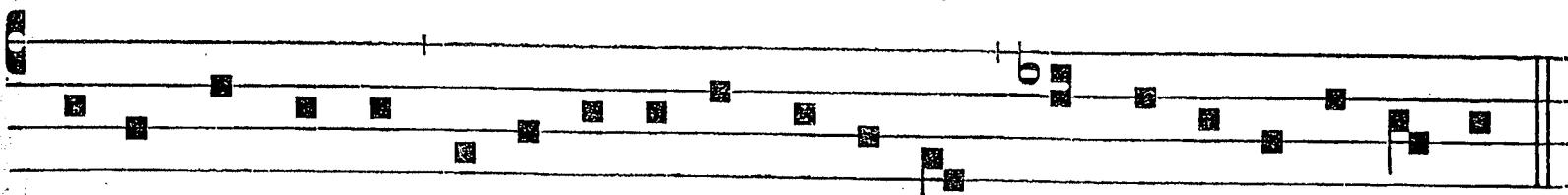
I.

IV.

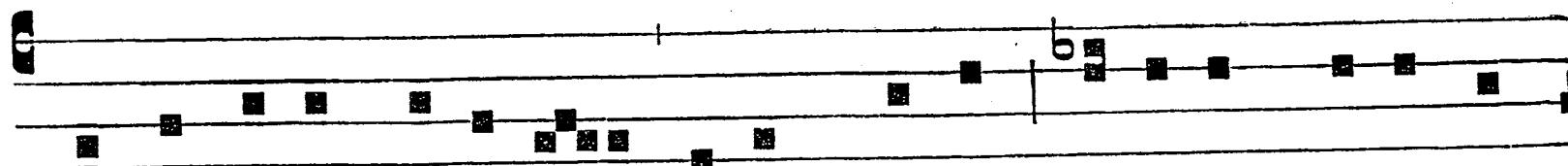


C

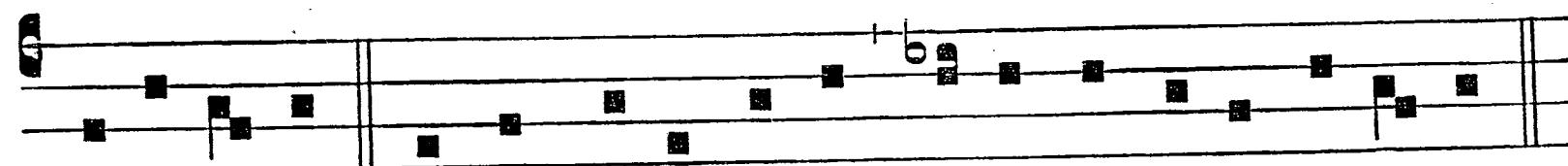
REDO in unum De-um. Pa-trem omni-po-téntem, factó-rem



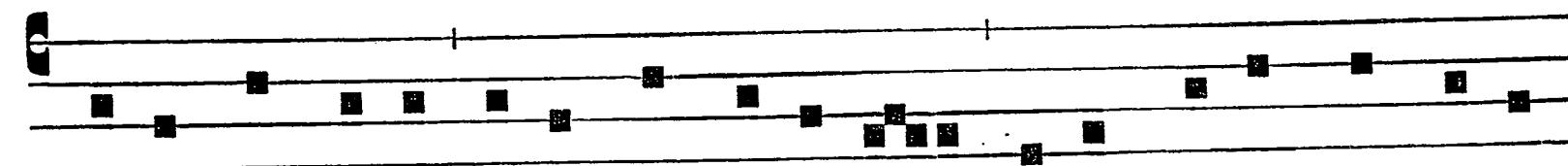
coe-li et terrae, vi-si-bí-li-um ómni-um, et in-vi-si-bí-li-um.



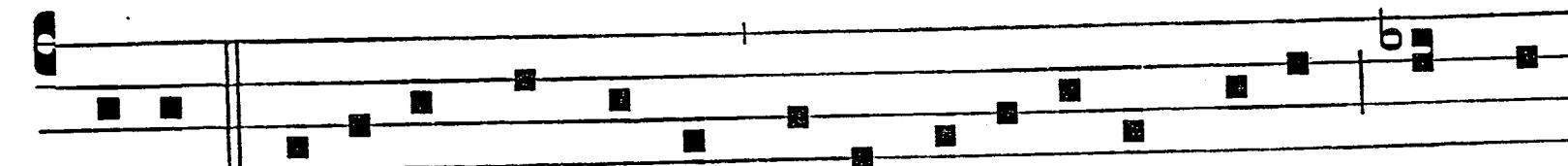
Et in unum Dómi-num Jesum Christum, Fí-li-um De-i u-



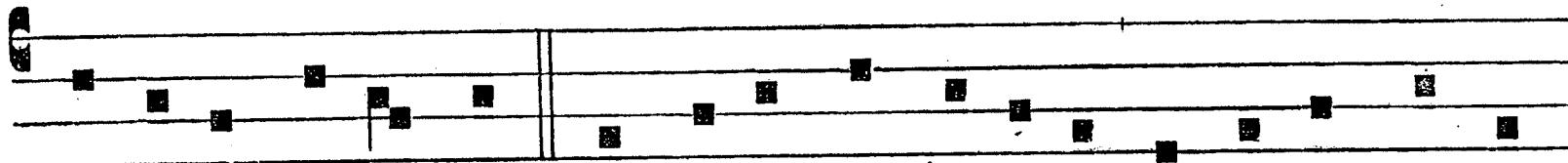
ni-gé-ni-tum. Et ex Patre na-tum an-te óm-ni-a saécu-la.



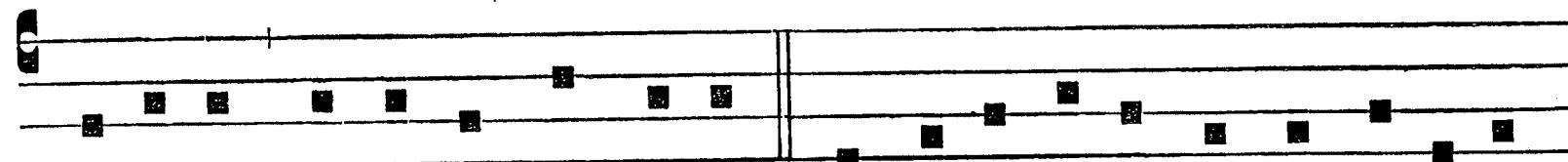
De-um de De-o, lumen de lú-mi-ne, Deum verum de De-o



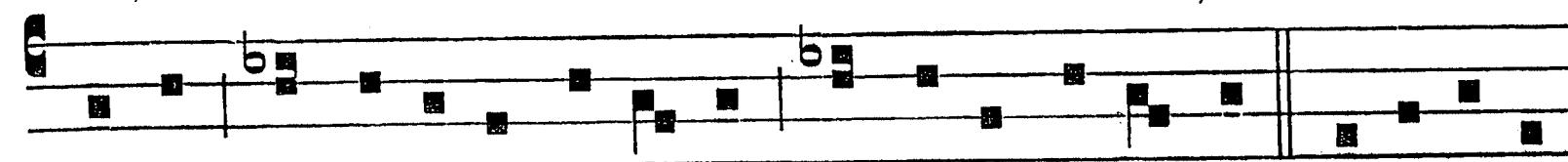
ve-ro. Génitum, non factum, consubstanti-álem Pa-tri: per quem



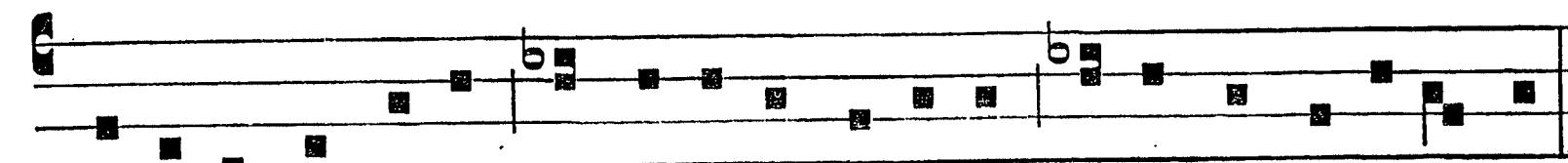
óm-ni-a fac-ta sunt. Qui propter nos hómines, et propter nostram



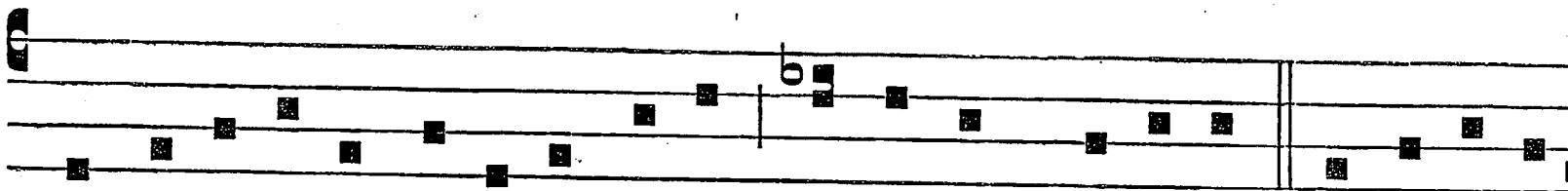
sa-lútem descéndit de coelis. Et in-carná-tus est de Spí-ri-tu



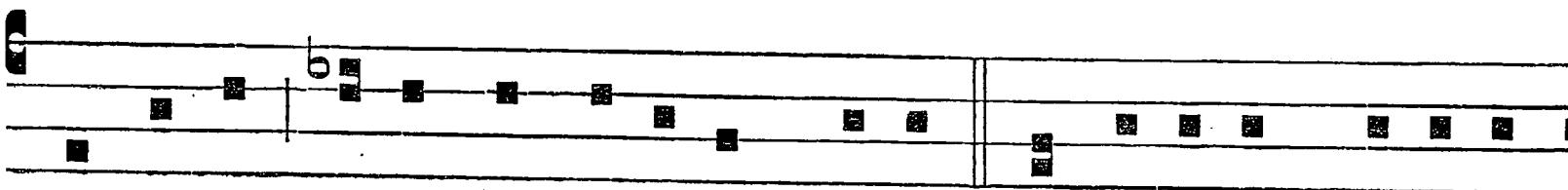
Sancto ex Ma-rí-a Vír-gi-ne: Et homo factus est. Cru-ci-fíxus



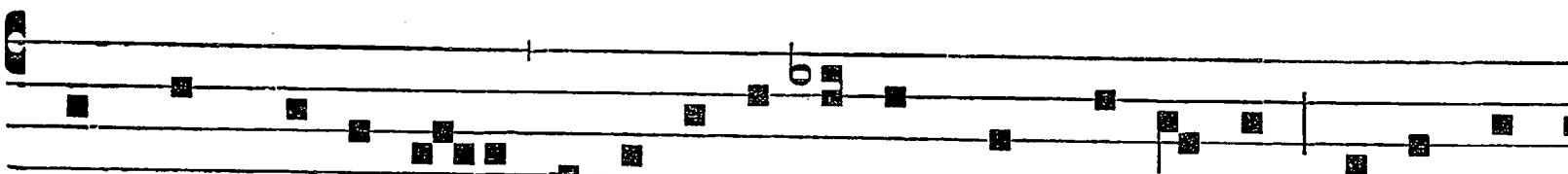
é-ti-am pro nobis: sub Pónti - o Pi-lá-to passus et sepúltus est.



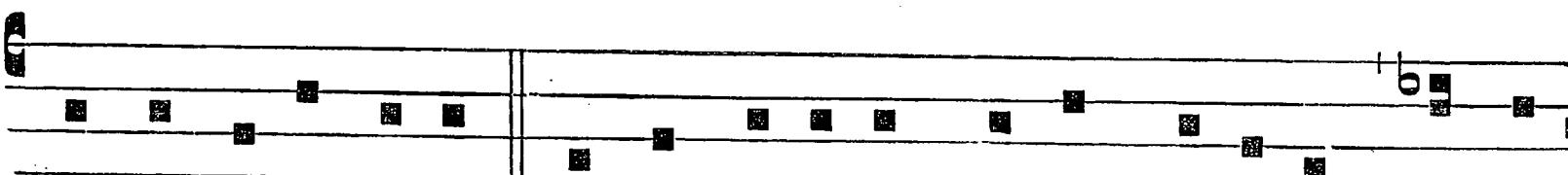
Et resurre-xit té-ri- a di- e, secúndum Scriptúras. Et ascéndit



in coelum: sedet ad déxteram Patris. Et í-terum ventú-rus



est cum gló-ri-a iu-di-cá-re vivos, et mórtu-os: cu-ius re-



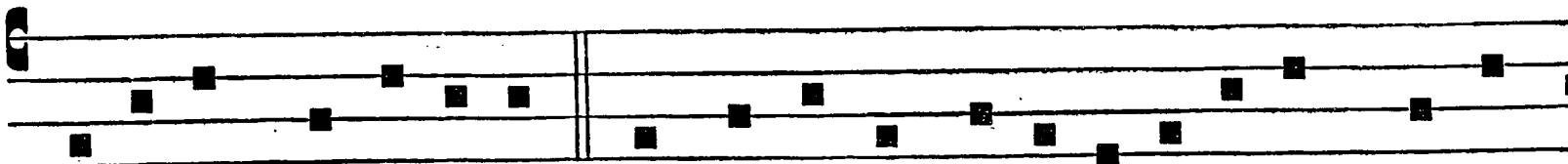
gni non e-rit fi-nis. Et in Spí-ritum Sanctum, Dóminum, et vi-

vi-ficántem: qui ex Patre, Fi-li-ó-que procédit. Qui cum Pa-

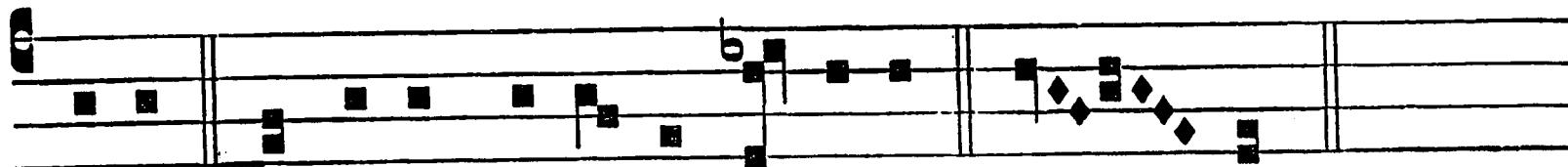
tre, et Fi-li-o simul ad-o-rá-tur, et conglo-ri-fi-cá-tur: qui lo-

cútus est per Prophétas. Et unam sanctam cathó-li-cam et a-

postó-li-cam Ec-clé-si-am. Confí-te-or unum baptísma in remis-



si - ónem pec-ca-tórum. Et exspécto re-surrecti - ónem mor-tu-

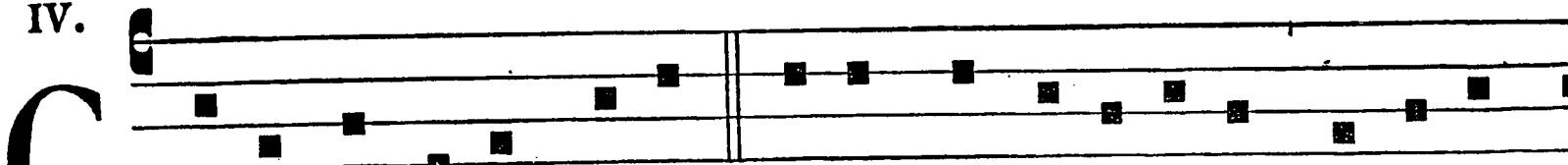


órum. Et vi-tam ventú - ri saé-cu-li. A - men.

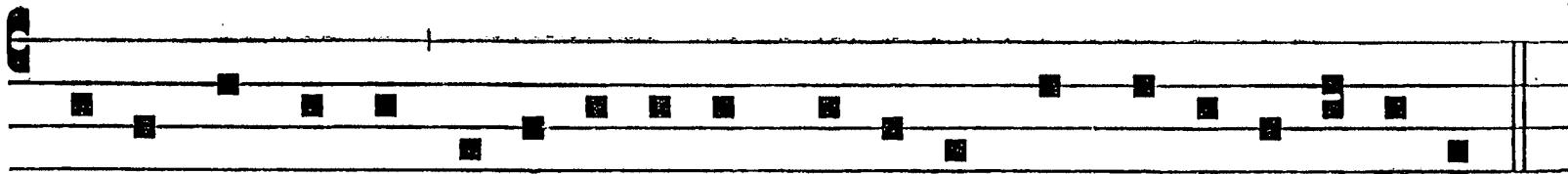
*¶ Praeter praecedentem tonum authenticum, alii subsequentes
usu iam recepti assumi possunt.*

II.

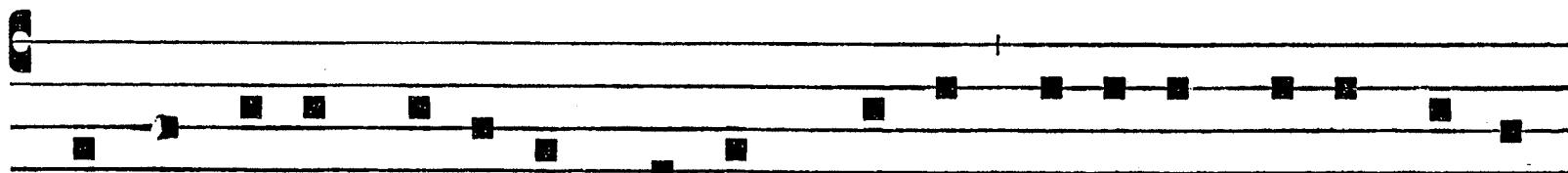
IV.



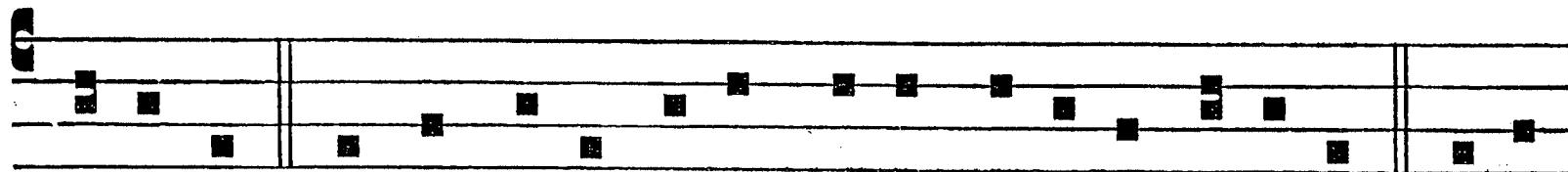
C REDO in unum Deum. Patrem om-ni-poténtem, factórem



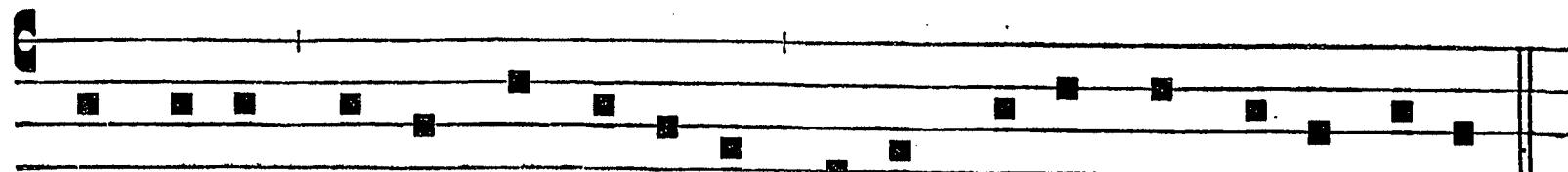
coe-li et terrae, vi-si-bí-li-um ómnium, et in-vi-si-bí-li-um.



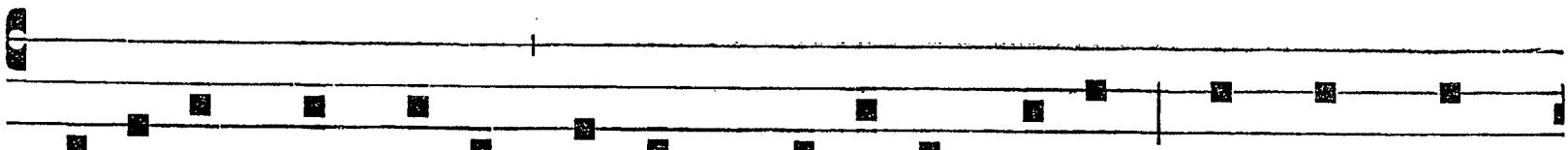
Et in unum Dóminum Iesum Christum, Fí-li-um De - i u - ni-



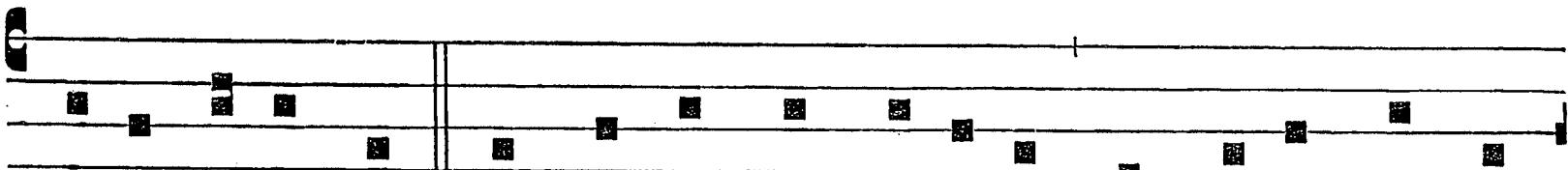
gé-ni-tum. Et ex Patre natum an-te ómni-a saécu-la. Deum



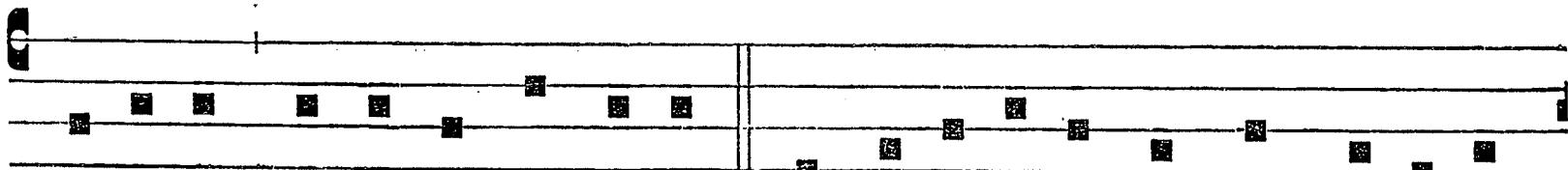
de De-o, lumen de lú-mine, Deum verum de De-o ve-ro.



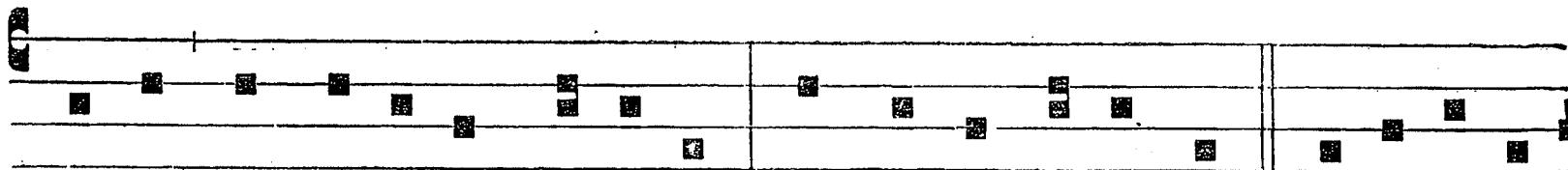
Gé-nitum, non factum, consubstanti- á-lem Patri: per quem óm-



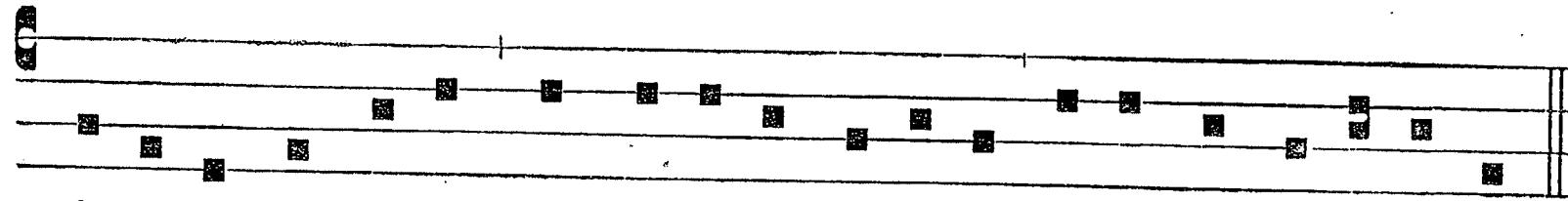
ni-a facta sunt. Qui propter nos hómines et propter nostram



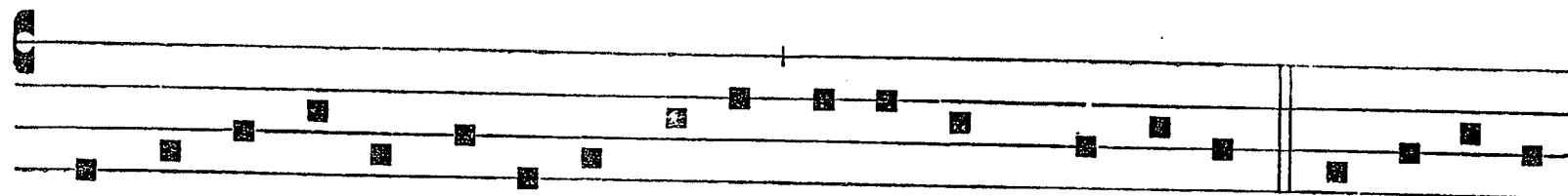
sa-lútem descéndit de coelis. Et incarná-tus est de Spí-ri-tu



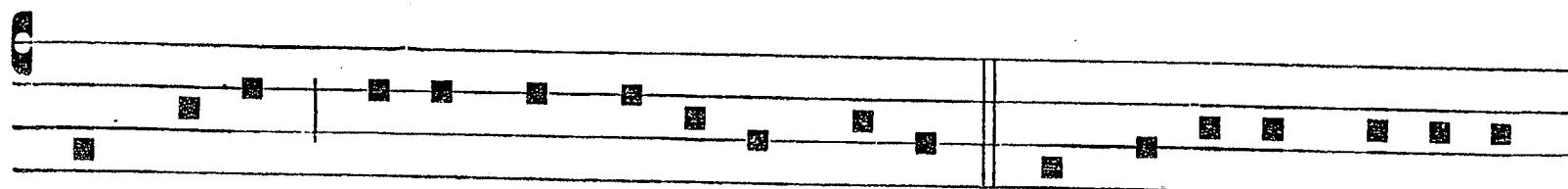
Sancto ex Ma-rí-a Vírgi-ne: Et homo factus est. Cru-ci-fí-xus



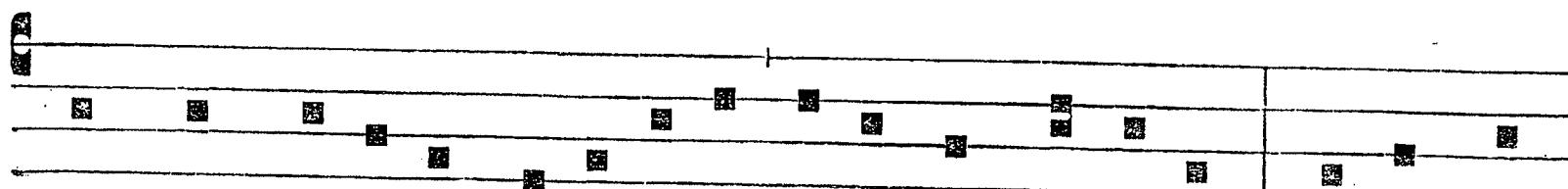
é - ti-am pro nobis: sub Pónti - o Pi-lá-to passus et sepúltus est.



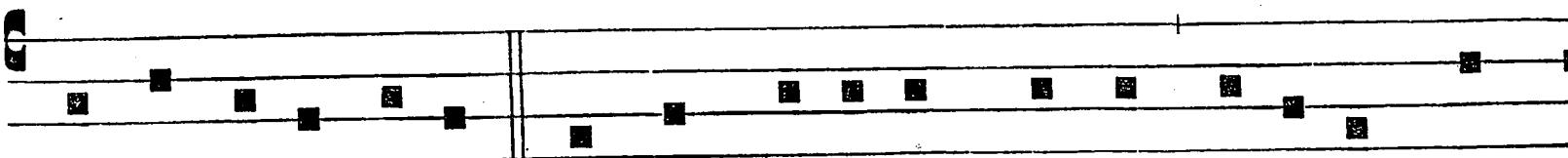
Et re-sur-ré-xit térti-a di-e secúndum Scriptú-ras. Et ascéndit



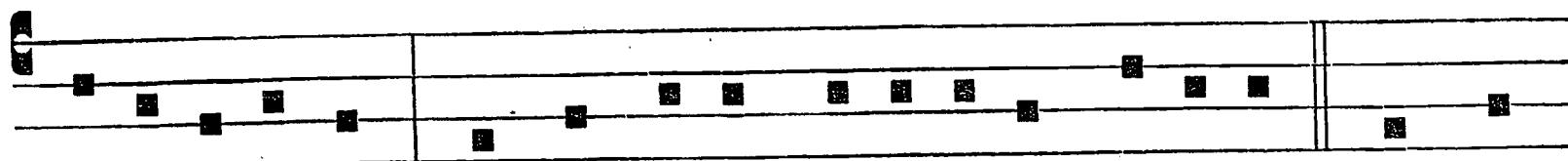
in coelum: sedet ad déxteram Patris. Et í-terum ventú-rus



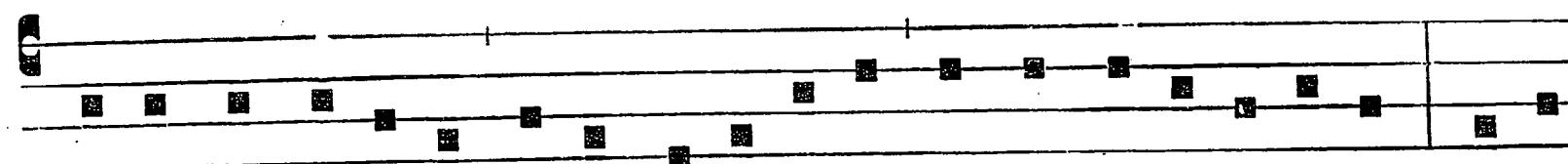
est cum gló-ri-a iu-di-cá-re vivos, et mórtu-os: cu-ius re-



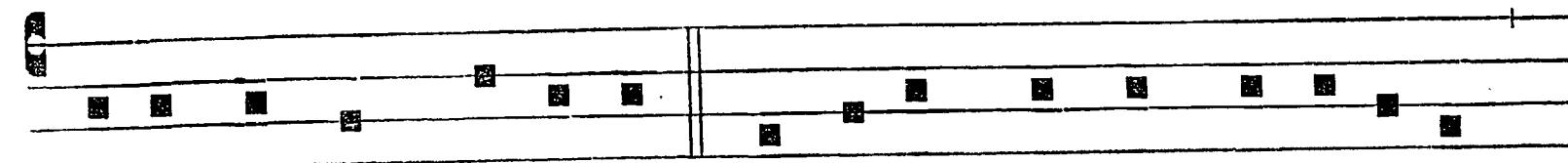
gni non e- rit fi-nis. Et in Spí- ri-tum Sanctum, Dóminum et



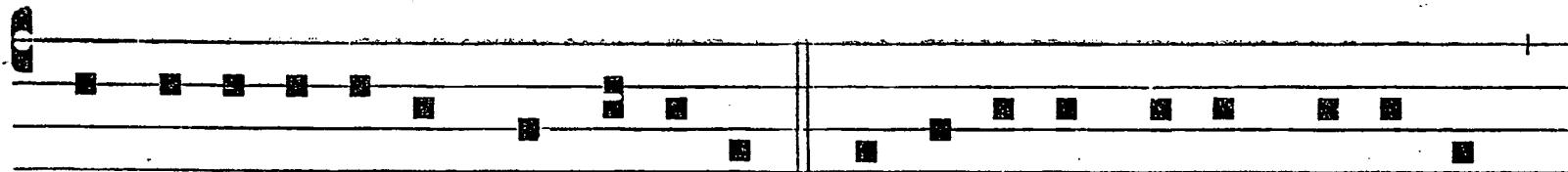
vi-vi-fi-cántem: qui ex Patre, Fi-li-óque procé-dit. Qui cum



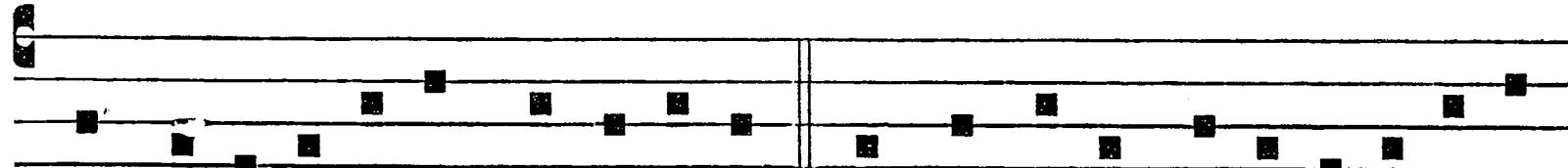
Patre, et Fí-li-o simul ad-o-rátur et conglo-ri-fi-cá-tur: qui lo-



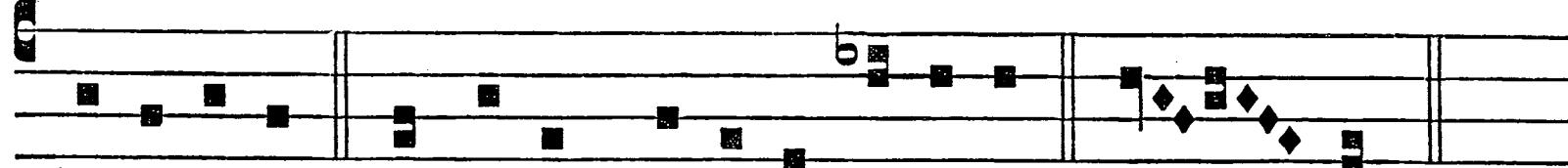
cú-tus est per Prophé-tas. Et unam sanctam ca-thó-li-cam



et a-postó-li-cam Ecclé-si-am. Con-fí-te-or unum baptís-ma



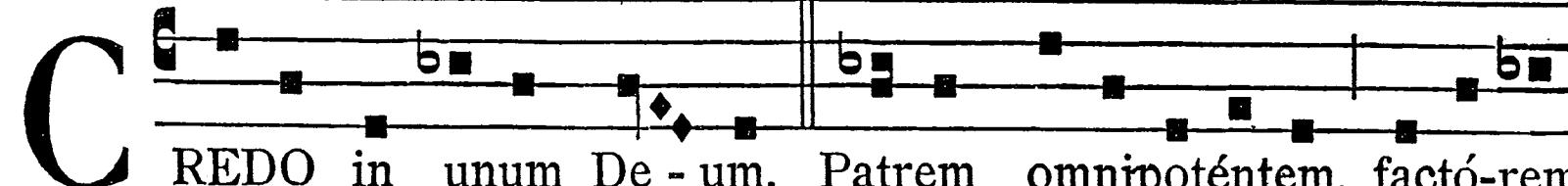
in remis-si-ónem pecca-tó-rum. Et exspécto resur-recti-ónem



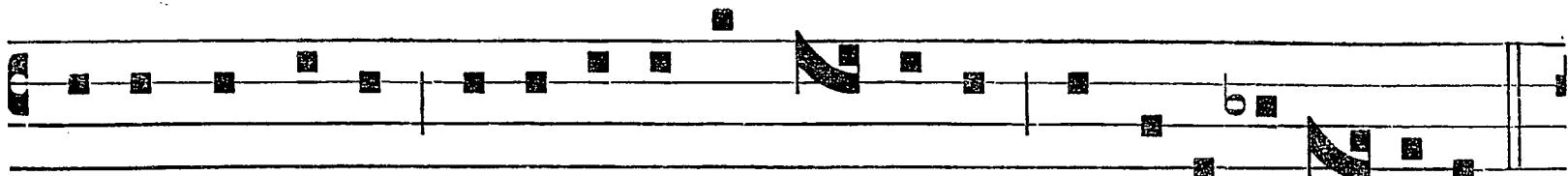
mortu-órum. Et vitam ventú-ri saécu-li. A - mén.

III.

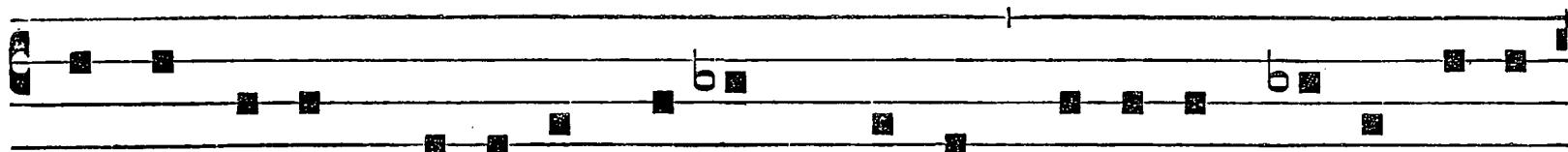
V.



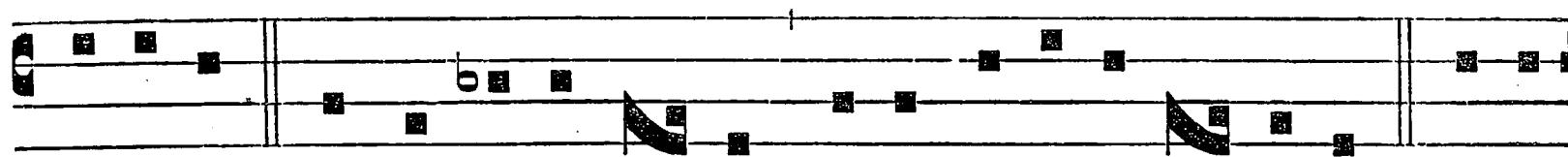
CREDO in unum De - um. Patrem omnipoténtem, factó-rem



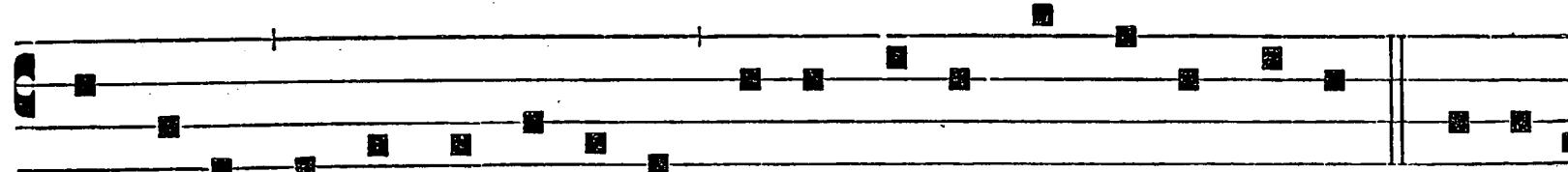
coe-li et terrae, vi-si- bí- li-um óm - ni-um, et in-vi- si- bí - li-um.



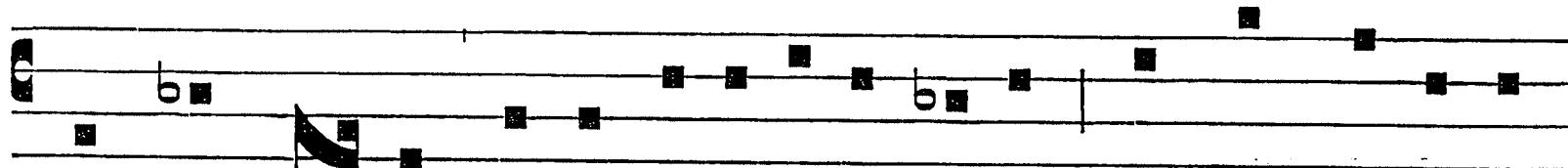
Et in unum Dó-minum Je-sum Christum, Fí-li-um De-i u-ni-



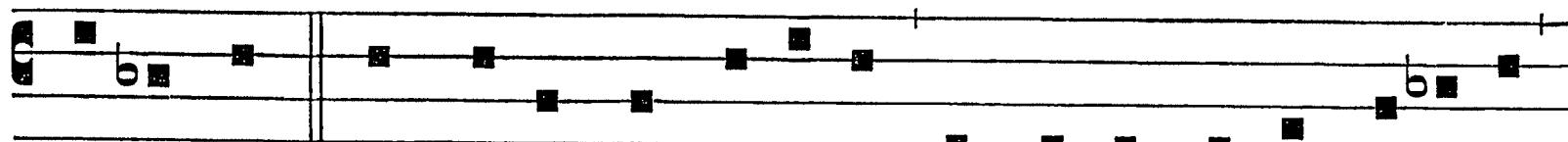
gé-nitum. Et ex Patre na-tum ante ómni-a saé- cu-la. Deum



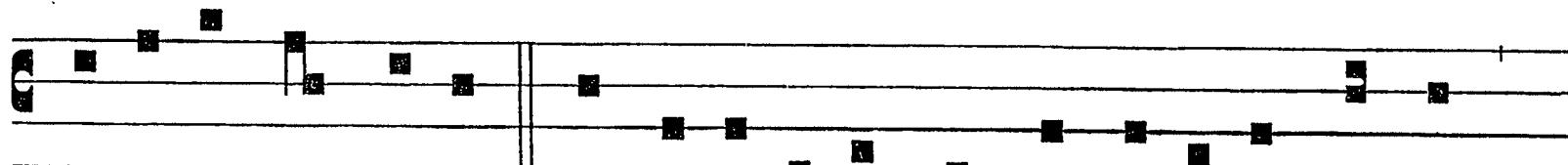
de De-o, lumen de lúmi-ne, Deum verum de De-o ve-ro. Gé-ni-



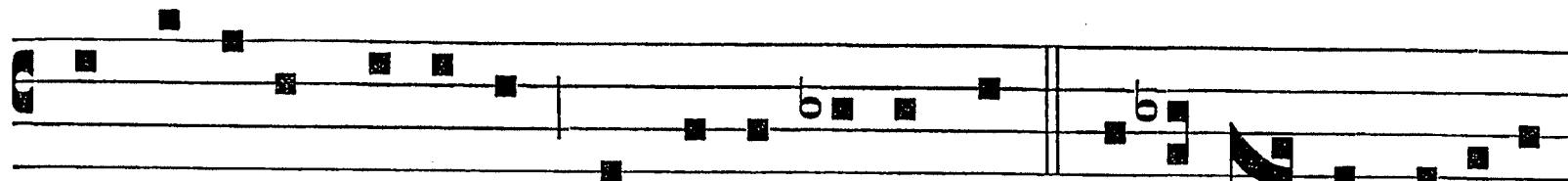
tum, non fa-ctum, consubstanti-álem Patri: per quem óm-ni-a



fa-cta sunt. Qui propter nos hómines, et propter nostram sa-lútem

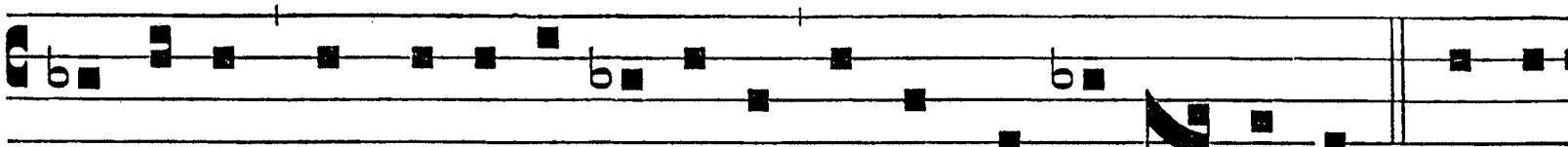


descéndit de coelis. Et incar-nátus est de Spí-ri-tu Sancto

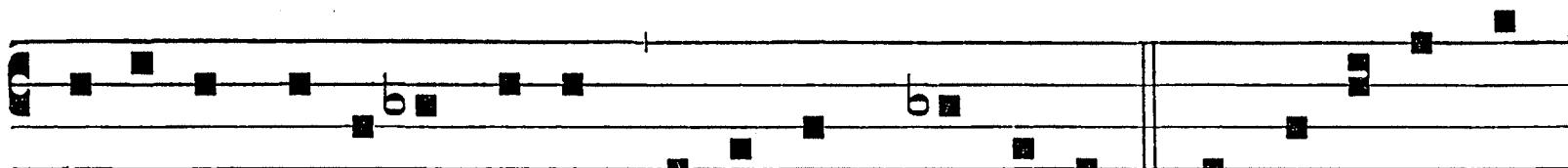


ex Marí-a Vírgine: Et homo factus est. Cru-ci- fí - xus é-ti-am

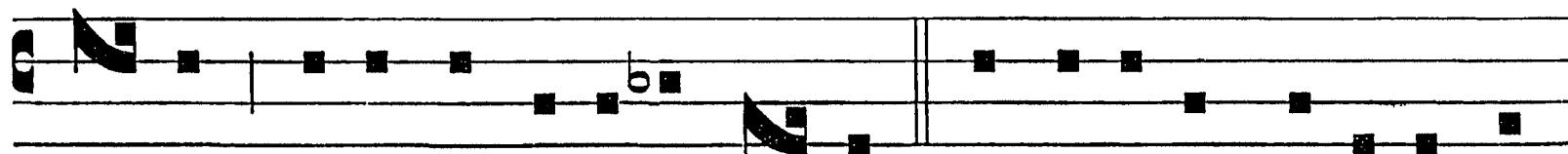
Ordo Missae.



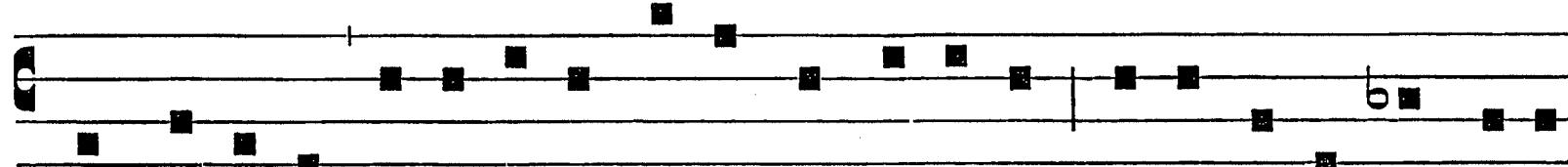
pro nobis: sub Pónti - o Pi-lá-to passus et se-púltus est. Et re-



surré-xit térti - a di - e, secúndum Scriptú - ras. Et ascéndit in



coe-lum: sedet ad déxteram Pa-tris. Et í-terum ventú-rus est



cum gló-ri - a iu-di-cá-re vivos, et mórtu-os: cuius regni non e-rit

fi-nis. Et in Spí-ritum Sanctum, Dóminum, et vi-vi-ficántem:

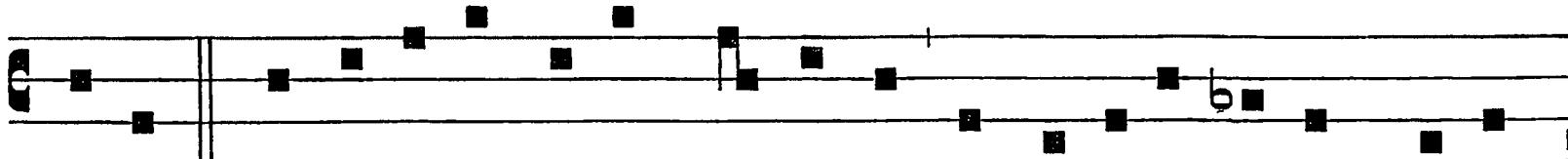
A musical score for a single melodic line on a staff with five horizontal lines. The notes are represented by black squares of varying sizes. A vertical bar line is positioned in the middle of the staff.

qui ex Patre, Fi-li-óque pro-cé-dit. Qui cum Patre, et Fí-li-o

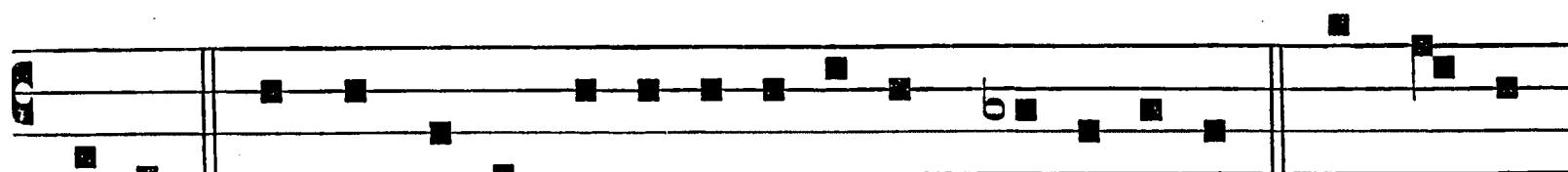
simul ad-o-rá-tur, et conglo-ri- fi-cá-tur: qui lo-cútus est per Pro-

A musical staff with two measures. The first measure starts with a C-clef, a common time signature, and a B-flat key signature. It contains four eighth-note strokes on the A, G, F, and E strings. The second measure starts with a D-clef, a common time signature, and a B-flat key signature. It contains six eighth-note strokes on the D, B, G, E, A, and D strings.

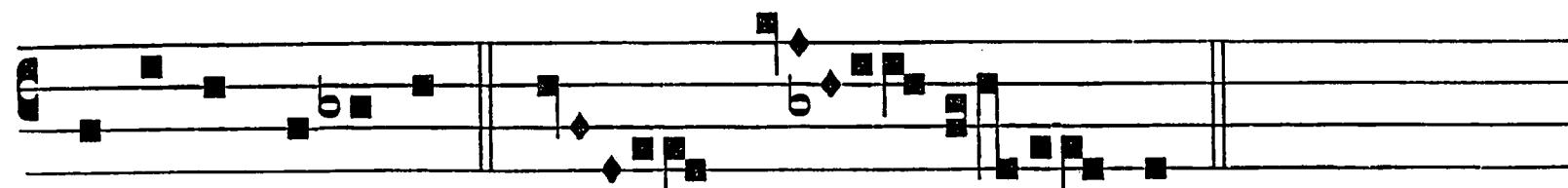
phétas. Et unam sanctam ca-thó-licam et a-postó-li-cam Ecclé-



si-am. Con-fí-te- or unum ba-ptísma in remissi - ónem pecca-



tórum. Et exspécto re-surrecti-ónem mortu-órum. Et vi-tam



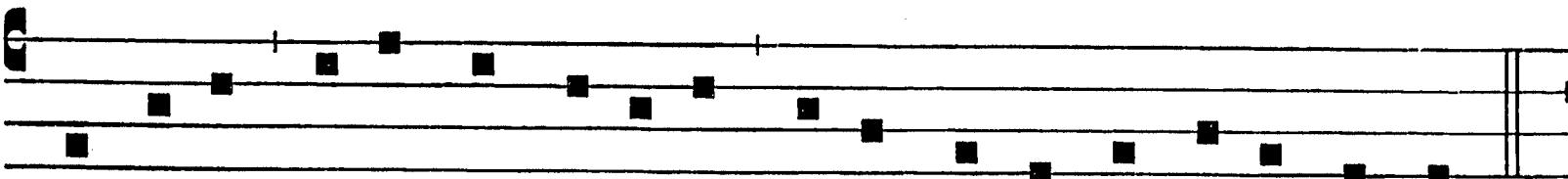
ventú- ri saécu- li. A - men.

IV.

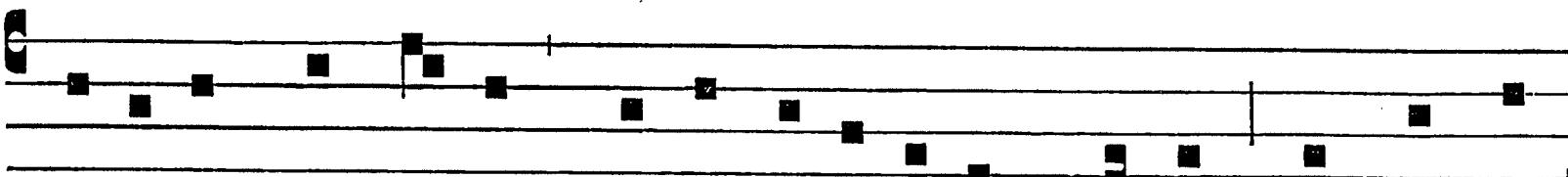
I.

The musical notation consists of four horizontal lines representing a staff. Black square notes are placed on specific lines or spaces to indicate pitch and rhythm. The first measure starts with a large letter 'C' followed by the word 'REDO'. The second measure begins with 'coe-li'. The third measure begins with 'Et in unum'. The fourth measure begins with 'gé-nitum'.

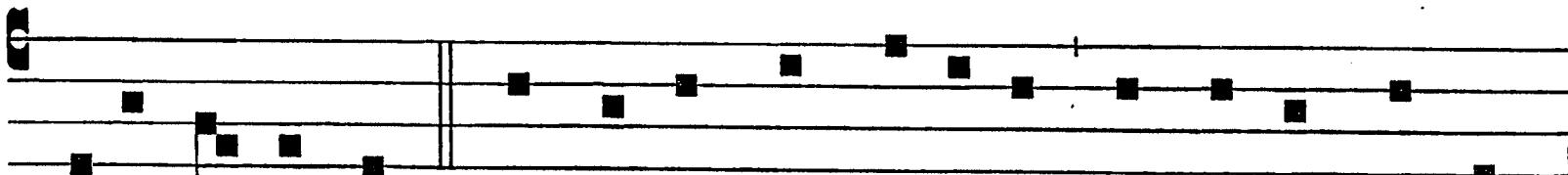
REDO in unum Deum. Patrem omni-po-tén-tem, factó-rem
coe-li et ter-rae, vi-si-bí-li-um ómnium, et in- vi- si- bí - li-um.
Et in unum Dóminum Je-sum Christum, Fí-li-um De-i u-ni-
gé-nitum. Et ex Patre natum an-te ómni-a saécu-la. De-um



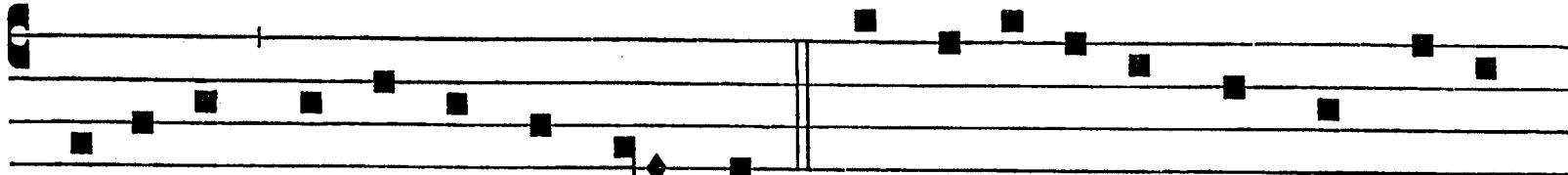
de De-o, lumen de lú-mine, Deum verum de De-o ve-ro.



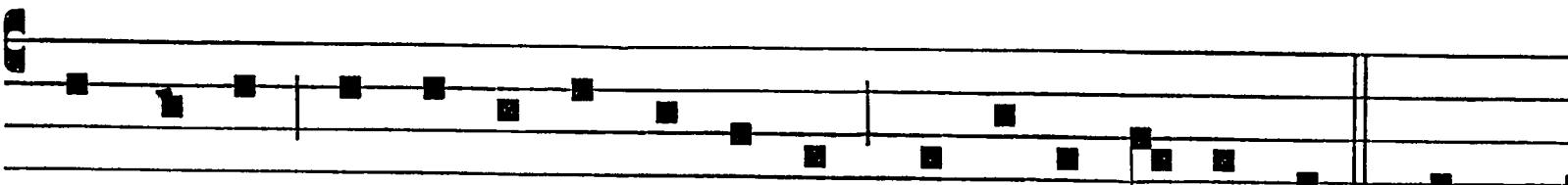
Génitum, non factum, consubstan-ti-á-lem Pa-tri: per quem óm-



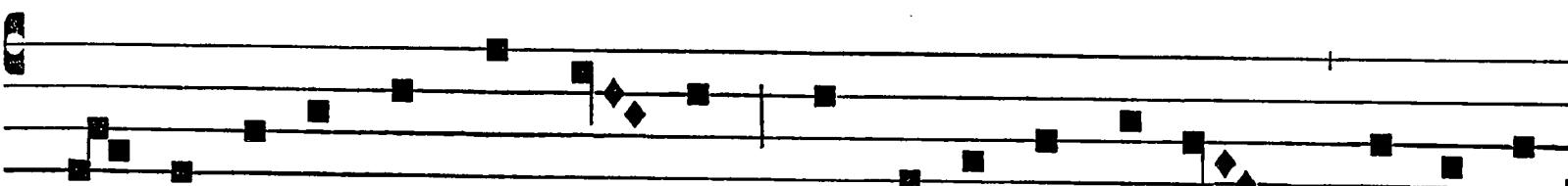
ni-a fa-cta sunt. Qui propter nos hómi-nes, et propter nostram



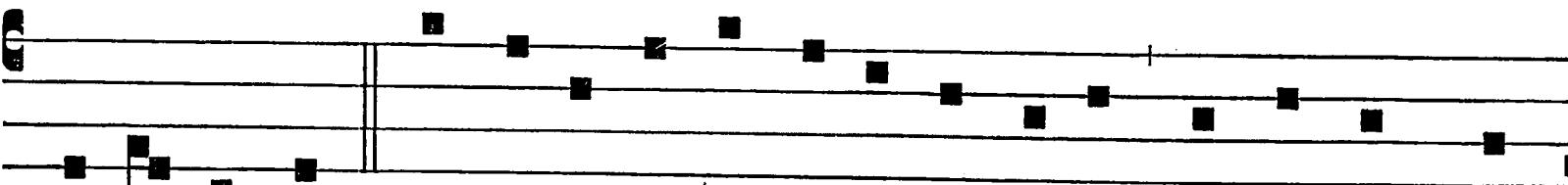
sa-lútem descéndit de coe-lis. Et incarná-tus est de Spí-ri-



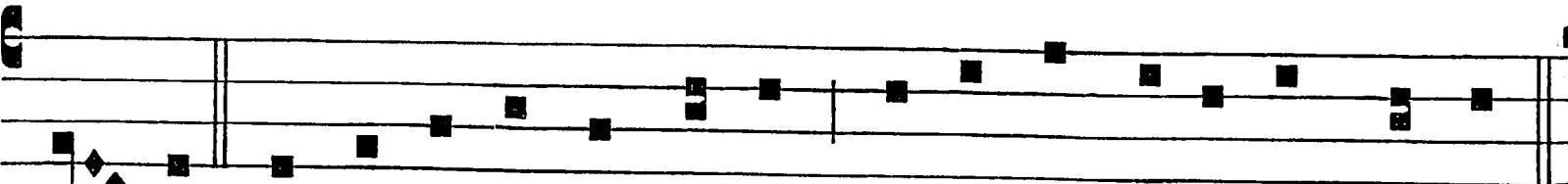
tu Sancto ex Ma-ri-a Vír-gi-ne: Et homo factus est. Cru-ci-



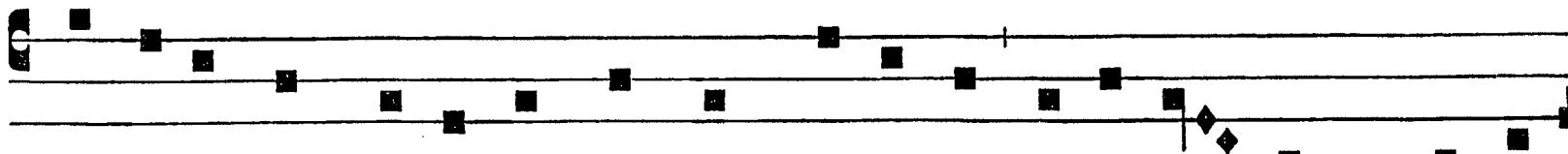
fí-xus é-ti-am pro no-bis: sub Pónti-o Pi-lá-to passus et



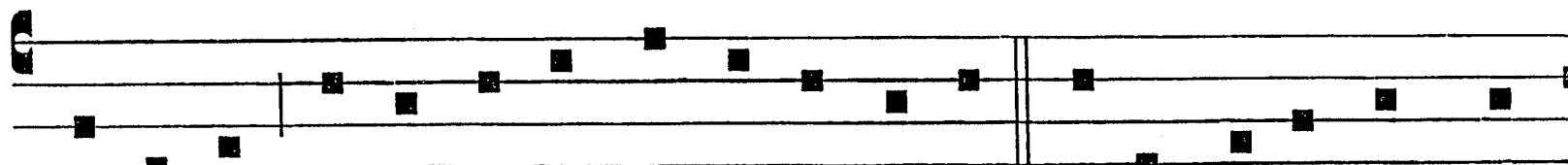
se-púl-tus est. Et re-surré-xit térti-a di-e, se-cúndum Scri-



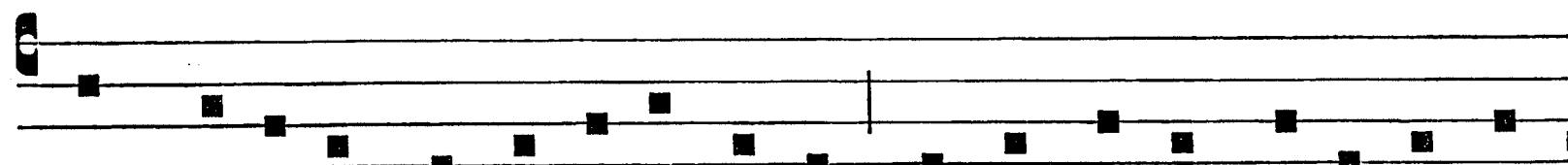
ptú-ras. Et ascéndit in coelum: se-det ad déxte-ram Pa-tris.



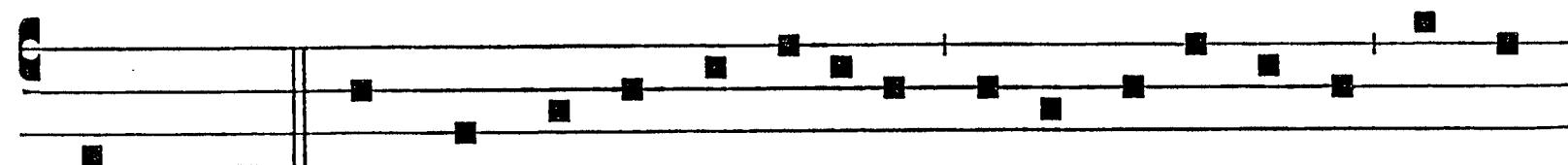
Et í-te-rum ventú-rus est cum gló-ri- a iu-di-cá - re vivos, et



mór-tu-os: cu-ius re-gni non e- rit fi-nis. Et in Spí-ri-tum San-



ctum, Dóminum, et vi-vi-fi-cántem: qui ex Pa-tre, Fi-li- ó-que



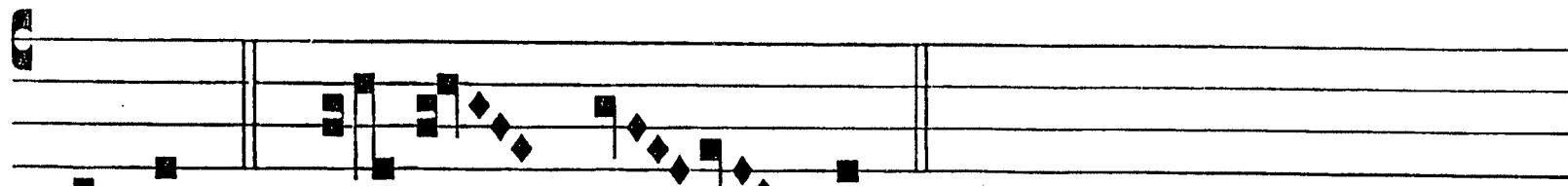
pro-cé-dit. Qui cum Pa-tre, et Fí-li-o simul ad-o-rá-tur, et con-

glo-ri - fi - cá-tur: qui lo-cú-tus est per Prophé-tas. Et unam san-

ctam ca-thó-li-cam et a-postó-li-cam Ecclé-si-am. Con-fí - te-or

unum ba-ptísma in re-mis-si-ó-nem pecca-tó - rum. Et exspé-

cto re-surre-cti-ó-nem mortu - ó - rum. Et vi- tam ven-tú - ri saé-



A musical staff with a single line. It features several note heads: a square at the beginning, followed by a series of diamonds and squares. The lyrics "cu-li. A - - - men." are written below the staff.

cu-li. A - - - men.

¶ Qualislibet cantus huius Ordinarii superius in una Missa positus adhiberi potest etiam in alia; itemque licet, pro qualitate Missae, aut gradu solemnitatis, aliquos assumi ex iis qui subsequuntur.

CANTUS AD LIBITUM.

Kyrie.

I.

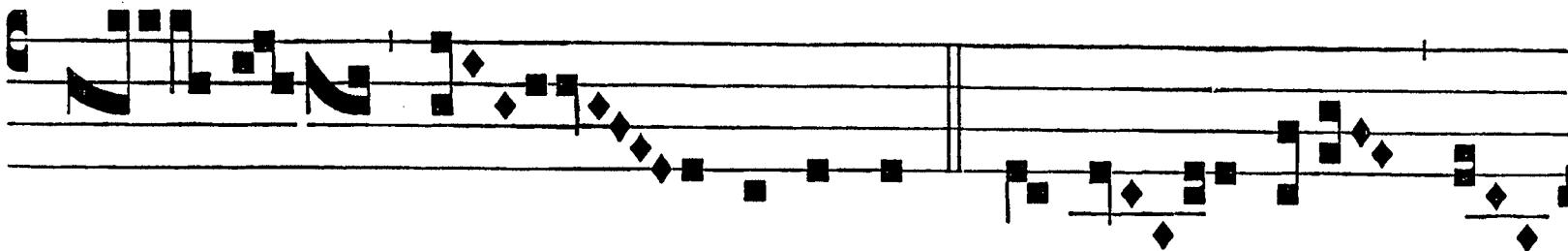
(Clemens Rector.)

I.

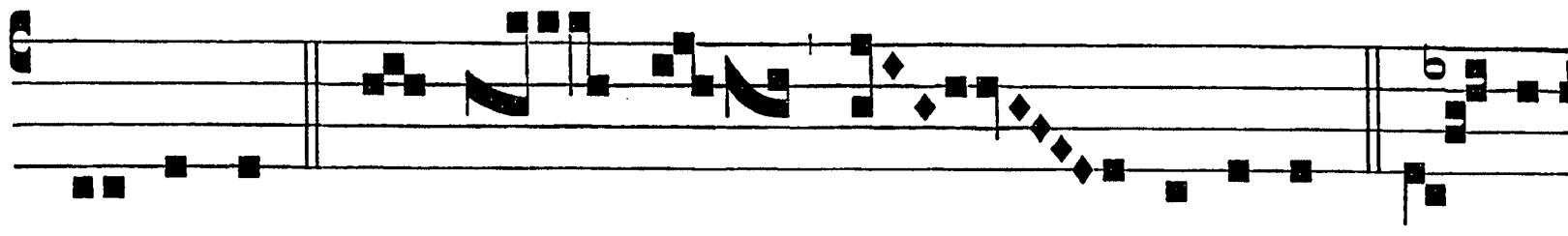
The musical notation consists of two staves. The top staff begins with a clef, a key signature of one flat, and a common time signature. It features square note heads and diamond-shaped note heads. The lyrics "K Y - RI - E" are written below the staff, with an asterisk (*) placed between the first and second syllables. The bottom staff continues the musical line, with lyrics "e - lé - i - son. K y - ri - e" written below it. The music concludes with a final cadence.

The musical notation consists of two staves. The top staff begins with a clef, a key signature of one flat, and a common time signature. It features square note heads and diamond-shaped note heads. The lyrics "e - lé - i - son. K y - ri - e" are written below the staff. The bottom staff continues the musical line, with lyrics "e - lé - i - son. K y - ri - e" written below it. The music concludes with a final cadence.

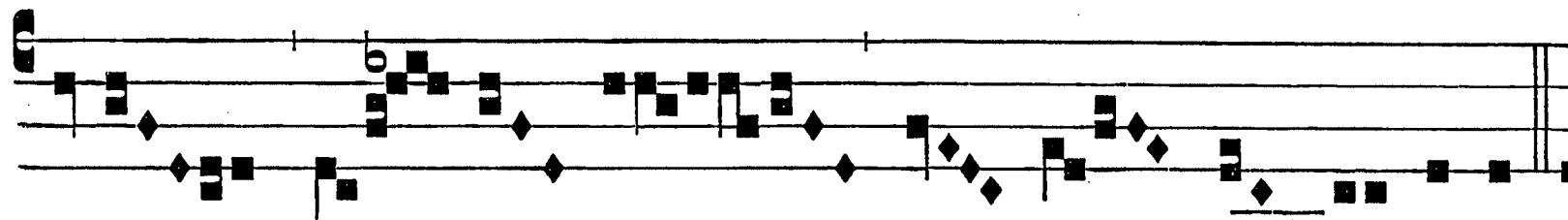
140



ste e - - lé - i-son. Chri-ste e-



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



e c - lé - i-son.

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

* * ** e - lé - i-son.

II.

(Summe Deus.)

I.

K Y-RI-E * e - lé - i-son. Ký - ri - e e-

The image shows four staves of musical notation, likely for a three-part choir (e.g., Soprano, Alto, Bass). The notation uses a combination of square and diamond-shaped note heads. The lyrics are written below each staff, alternating between French ("lé-i-son. Ký-ri-e") and German ("e - lé-i-son. Christe"). The music consists of short, rhythmic patterns with vertical bar lines dividing measures.

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

i-son. Christe 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.

III.

(Rector cosmi pie.)

II.

K

Y - RI - E

* e - lé - ison.

Ký - ri - e

e - lé - ison.

Ký - ri - e

e - lé - i - son.

Chri - ste

e - lé - ison.

Christe

e - lé - i - son.

Chri - ste

e - lé - i - son.

Ký - ri -

e e - lé-isón. Ký-ri-e e - lé-isón. Ký-ri - e

* e - lé - i-son.

IV.

(Kyrie altissime.)

V.

K YRI-E * e - lé - isón. Kýri-e e -

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

ste e - lé-isón. Christe 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 - ison.

V.

(Conditor Kyrie omnium.)

VII.

The musical notation consists of four staves of square neumes on a four-line staff system. The first staff begins with a large capital 'K' followed by 'Y - RI - E'. The second staff begins with 'lé - i - son.' The third staff begins with 'e - lé - i - son.' The fourth staff begins with 'e - lé - i - son.' The lyrics are repeated in each staff. The music is divided into measures by vertical bar lines and sections by double bar lines. The neumes are primarily black squares with some white diamonds indicating pitch or rhythm. The key signature is C major, indicated by a 'C' at the beginning of each staff.

K Y - 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-ison. Ký - ri- e *

**

e - lé- i-son.

VI.

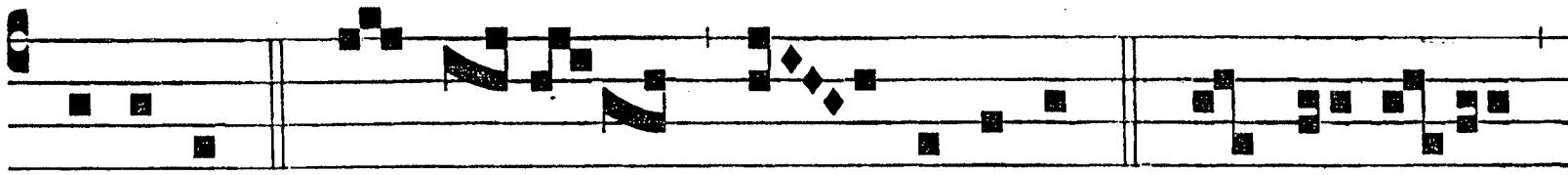
(Te Christe Rex supplices.)

VIII.

K Y - RI - E * e - lé- i-son. Ký - ri- e

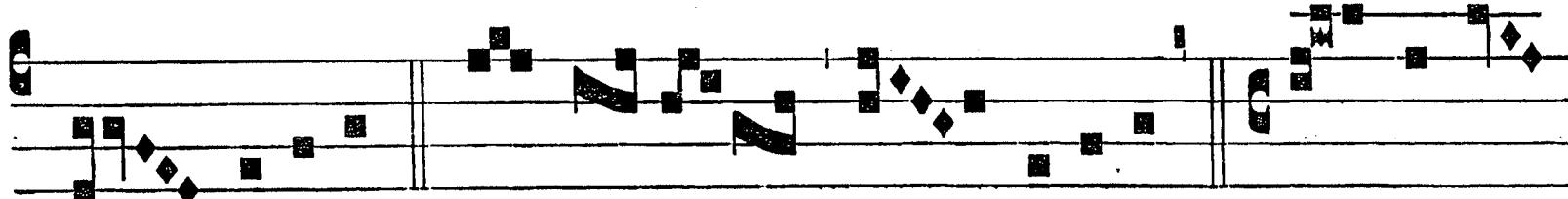
e - lé- i-son. Ký - ri- e e -

10*



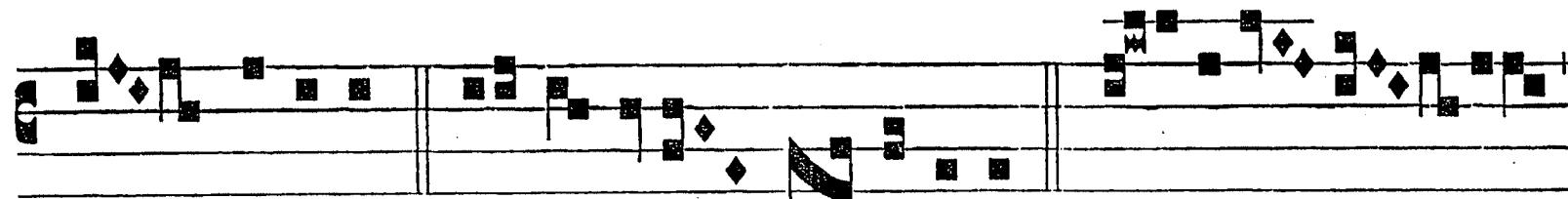
lé - i-son. Chri - ste

e - lé - i-son. Chri - ste



e - lé-ison. Chri - ste

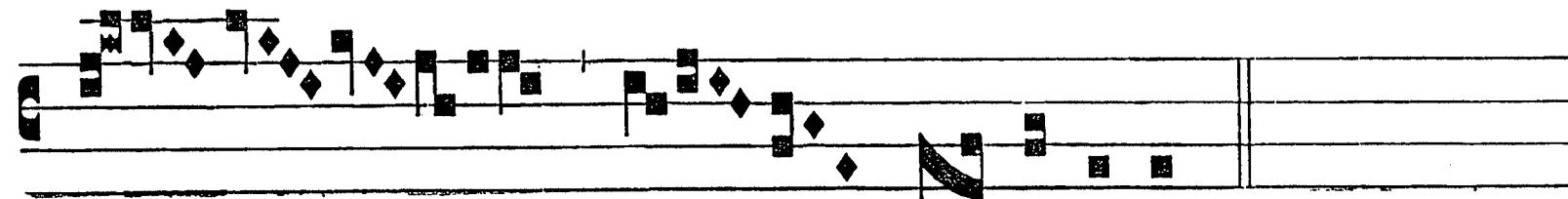
e - lé-ison. Ký - ri - e



e - lé-ison. Ký - ri - e

e - lé-ison. Ký - ri-e

*



**

e - lé - i-son.

VII.

(Splendor aeterne.)

I.

K YRIE * e - lé-is on. *ij.* Christe e -

lé - i - son. *ij.* Kýri - e e - lé - is on. *ij.* Ký - ri - e

* ** e - lé - i - son.

VIII.

(Firmator sancte.)

VI.

K

Y-RI-E

* e-lé-i-son. *iij.* Chri-ste

e-lé-

ison. *iij.* Ký-ri-e

e-lé-i-son. *ij.* Ký-ri-e

*

e-lé-i-son.

IX.

(O Pater excelse.)

VIII.

Musical notation for setting VIII. The music is written on two staves. The first staff begins with a large capital letter 'K' followed by 'Y-RI-E'. The second staff begins with 'e - lé-i-son. iij. Ký-ri-e'. The notation uses square note heads and diamond-shaped note heads. Measures are separated by vertical bar lines, and a double bar line with repeat dots is present between the two staves.

X.

(In Dominicis per annum.)

I.

Musical notation for setting I. The music is written on two staves. The first staff begins with a large capital letter 'K' followed by 'Y-RI-E'. The second staff begins with 'e - lé-i-son. iij. Chri-ste'. The notation uses square note heads and diamond-shaped note heads. Measures are separated by vertical bar lines, and a double bar line with repeat dots is present between the two staves.

Two staves of musical notation on four-line staves. The top staff begins with a large letter 'G' and contains lyrics: "lé - i - son. ij. Ký - ri - e" followed by a diamond-shaped休止符 (rest), and "e - lé - i - son. ij. Ký - ri - e" followed by an asterisk (*). The bottom staff begins with a large letter 'G' and contains the lyrics "e - lé - i - son.".

XI.

(*In Dominicis Adventus et Quadragesimae.*)

I.

A single staff of musical notation on four-line staves, starting with a large letter 'K'. The lyrics are: "Y - RI - E" followed by a diamond-shaped休止符 (rest), and "* 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.



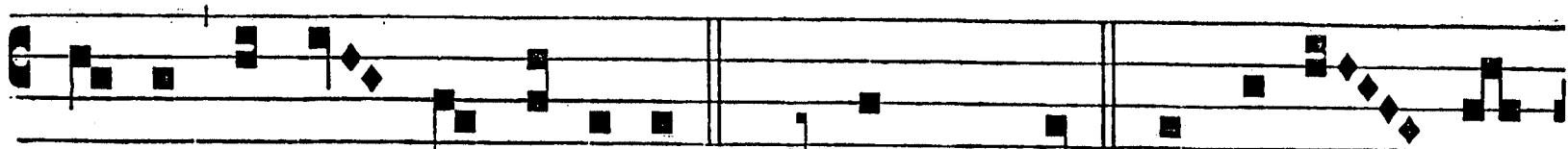
Gloria.

I.

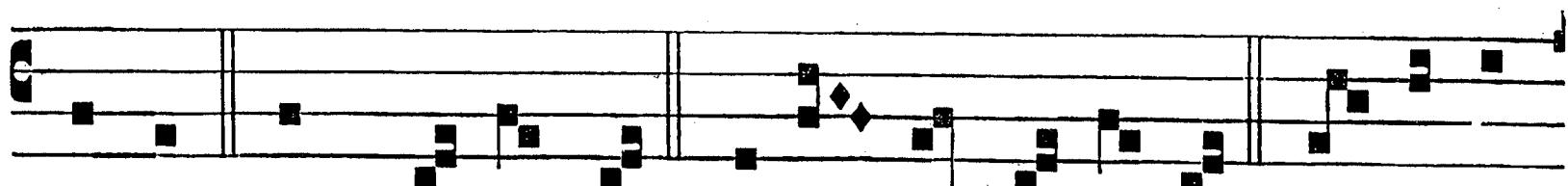
VIII.

G

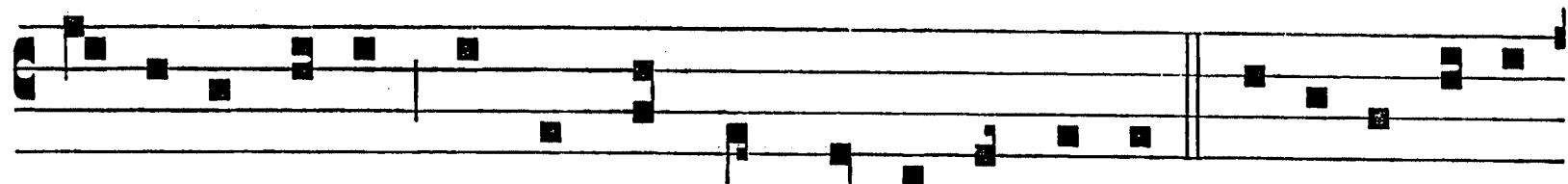
LÓ-RI-A in excél - sis De-o, Et in ter-ra pax ho-mí-



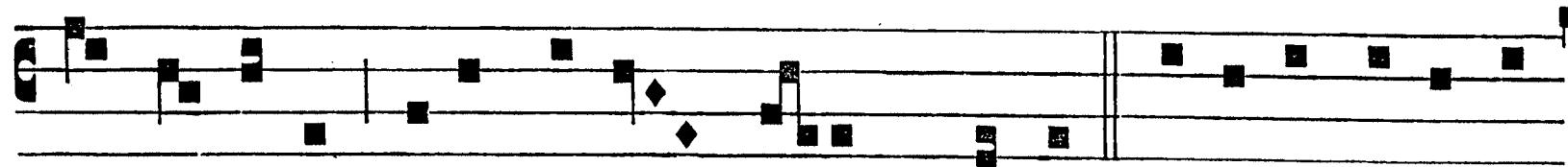
ni-bus bo-nae vo-lun-tá-tis. Lau-dámus te. Be-ne-dí - ci-



mus te. Ad-o-rá-mus te. Glo-ri - fi - cá-mus te. Grá - ti-as

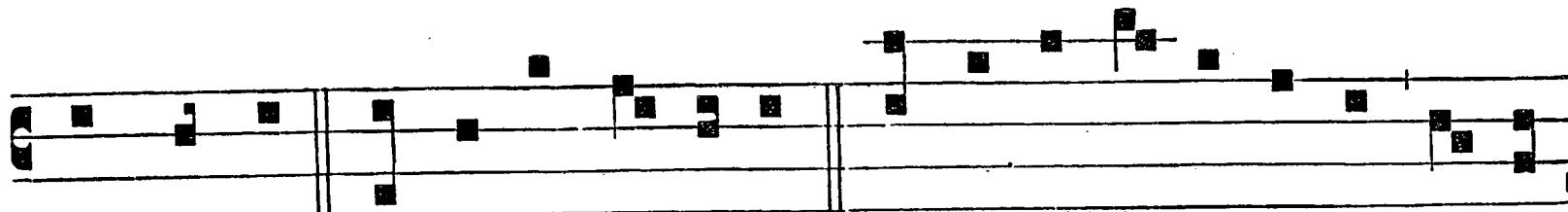


á - gimus ti - bi propter magnam gló-ri-am tu-am. Dómine De-us,

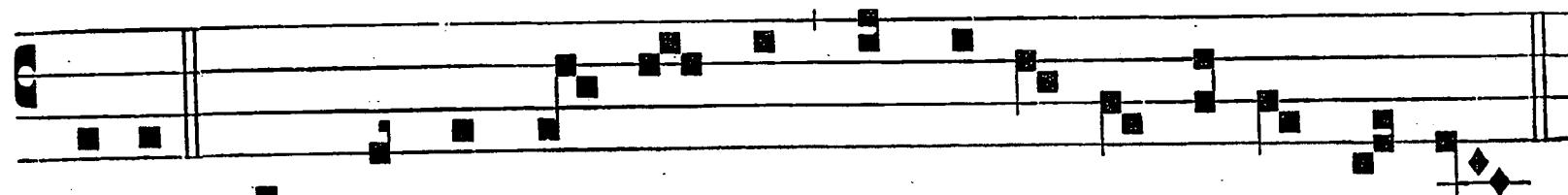


Rex coe-léstis, De-us Pa-ter om - ní - po-tens. Dómine Fi-li u-

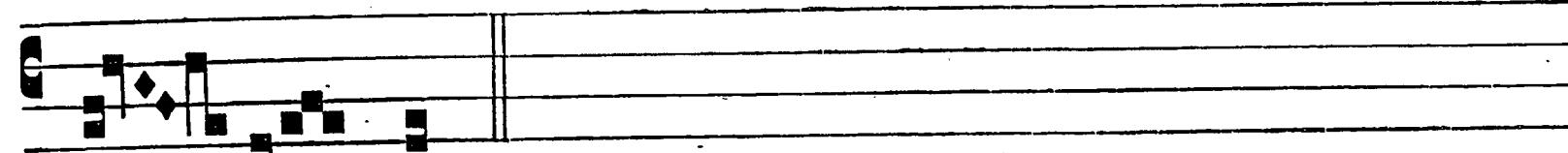
ni-gé-ni- te Je-su Christe. Dómi-ne De-us, Agnus De-i, Fí-li-
us Patris. Qui tol-lis peccá-ta mundi, mi-se-ré-re nobis. Qui tol-
lis peccá-ta mundi, sú-sci-pe depre-ca-ti - ó-nem nostram. Qui se-
des ad déx-te-ram Patris, mi-se-ré-re nobis. Quó-ni-am tu so-



lus sanctus. Tu so-lus Dó-minus. Tu so-lus Al-tís-simus, Je-su



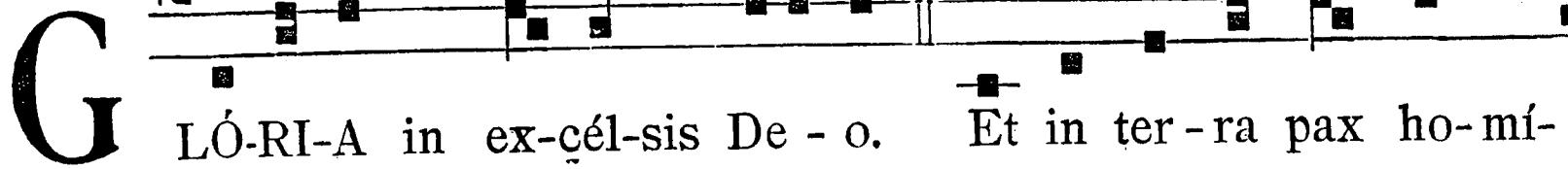
Christe. Cum Sancto Spí - ri - tu, in gló-ri - a De - i Pa-tris.



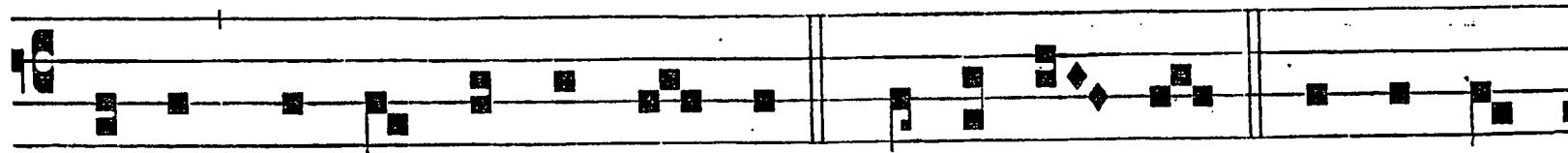
A - - men.

II.

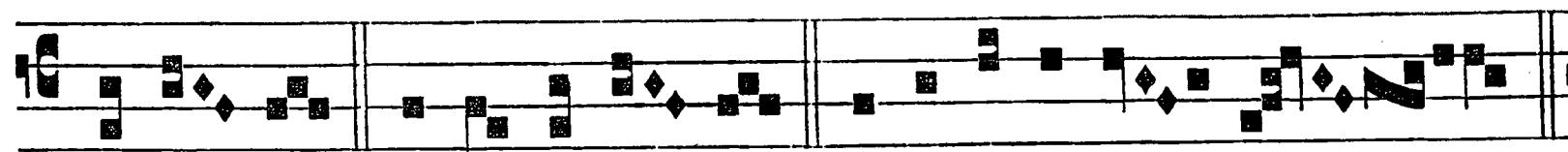
II.



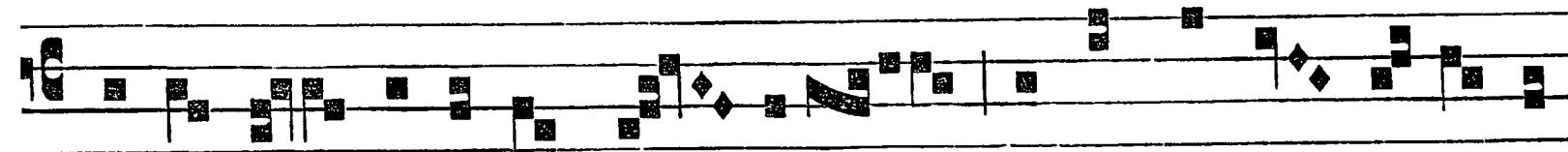
G LÓ-RI-A in ex-cél-sis De - o. Et in ter - ra pax ho-mí-



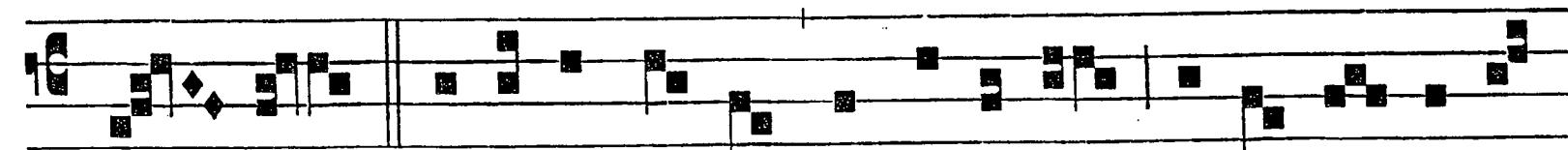
ni-bus bo-nae vo-lun-tá - tis. Lau-dá-mus te. Be - ne - dí-



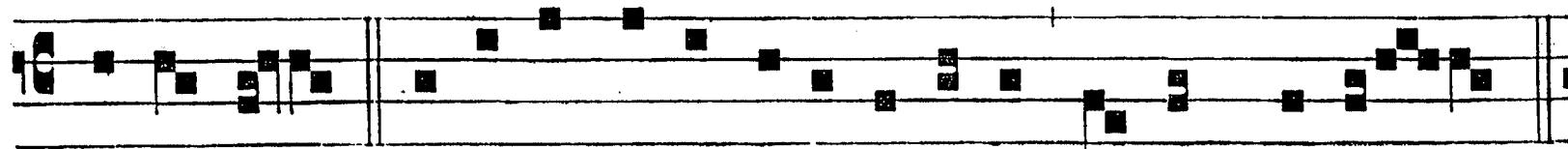
ci-mus te. Ad - o - rá-mus te. Glo-ri- fi-cá-mus te.



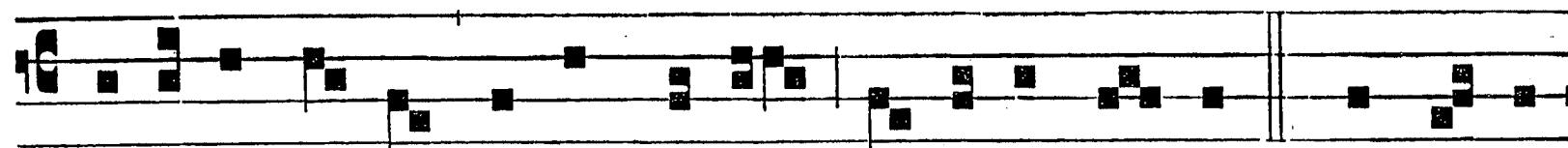
Grá-ti - as á - gi - mus ti - bi propter magnam gló-ri-am



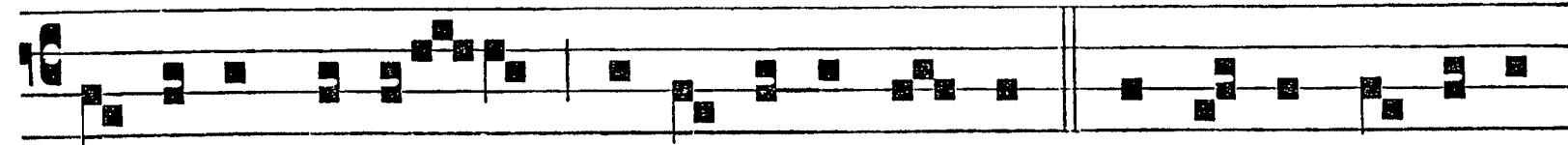
tu - am. Dómi-ne De-us, Rex coeléstis, De-us Pa - ter om-



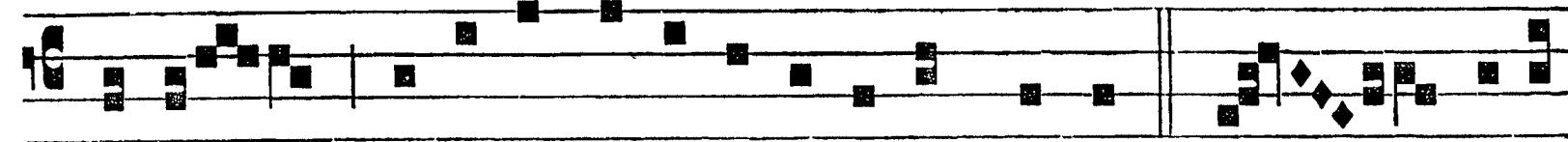
ní-po-tens. Dómi-ne Fi-li u-ni-gé-ni-te Je-su Christe.



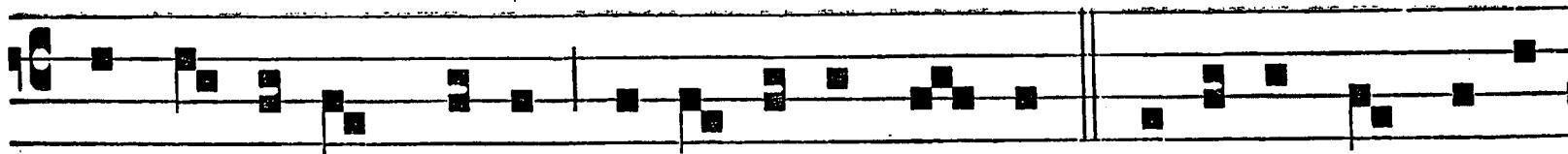
Dómi-ne De-us, Agnus De-i, Fí-li-us Pa-tris. Qui tol-lis



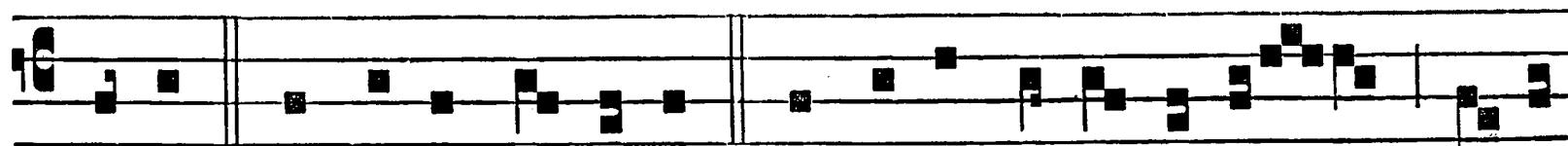
peccá-ta mundi, mi-se-ré-re no-bis. Qui tol-lis pec-cá-ta



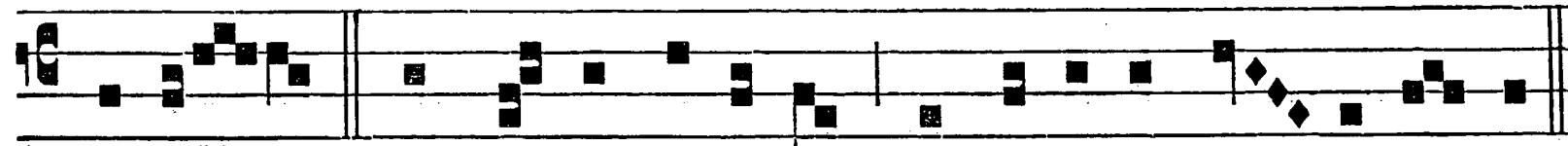
mundi, súsci-pe depre-ca-ti-ónem nostram. Qui sedes



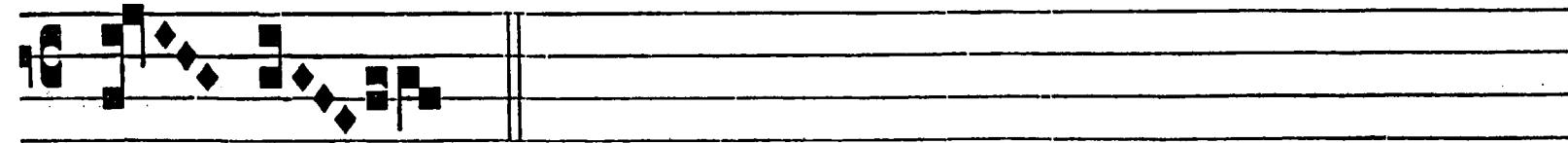
ad déxte-ram Patris, mi-se-ré-re no - bis. Quó-ni-am tu so-lus



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.

III.

II.

G

LÓ-RI-A in ex-cél-sis De-o. Et in ter-ra pax homí-

ni-bus bo-nae voluntá-tis. Laudámus te.

Bene-dí-cimus te.

Ad-o-rá-mus te.

Glori-fi-cá-mus te.

Grá-ti-as á-gimus ti-bi

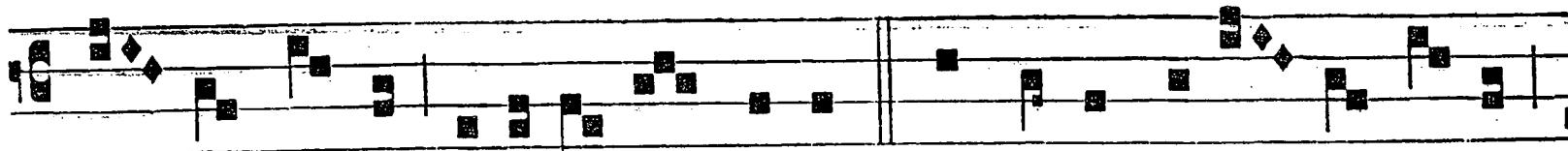
pro-pter magnam gló - ri-am tu - am. Dó-mi-ne De-us,

Rex coe-léstis, De - us Pa - ter omní - potens. Dó-

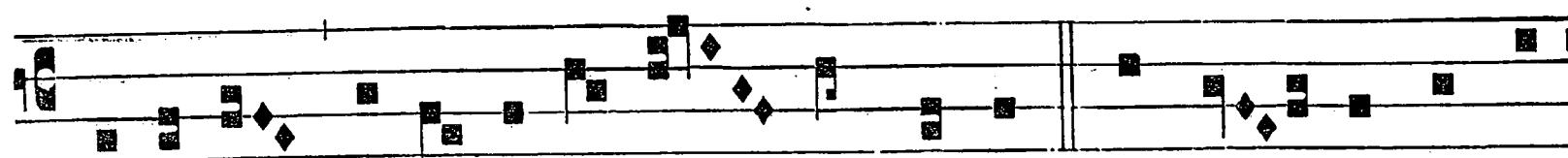
mine Fi - li u-nigé-ni-te Je - su Chri - ste. Dó -

mine De-us, Agnus De - i, Fí - li - us Patris. Qui tollis pec-

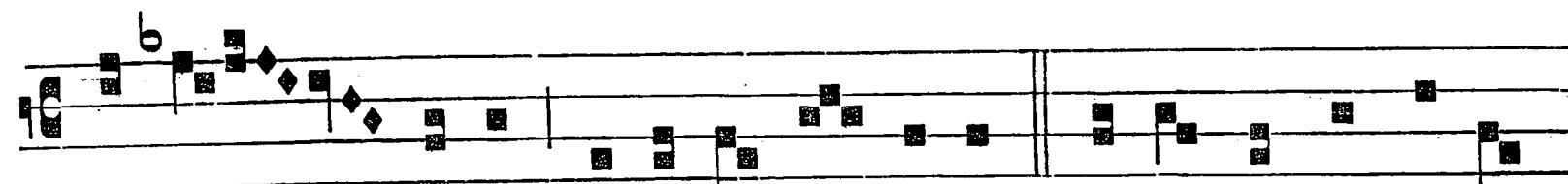
Ordinarium Missae.



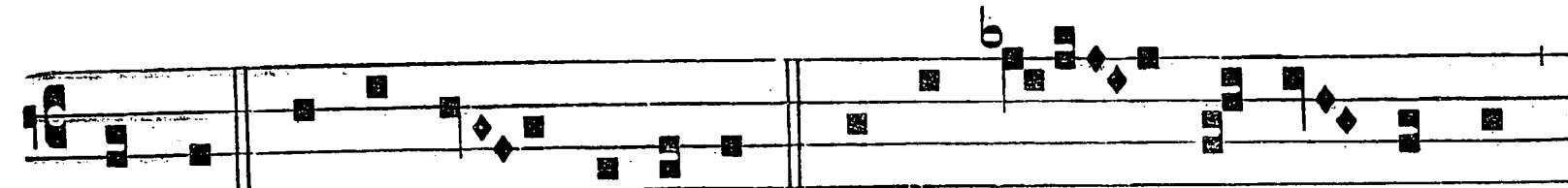
cá - ta mundi, mise-ré-re nobis. Qui tollis peccá - ta mundi,



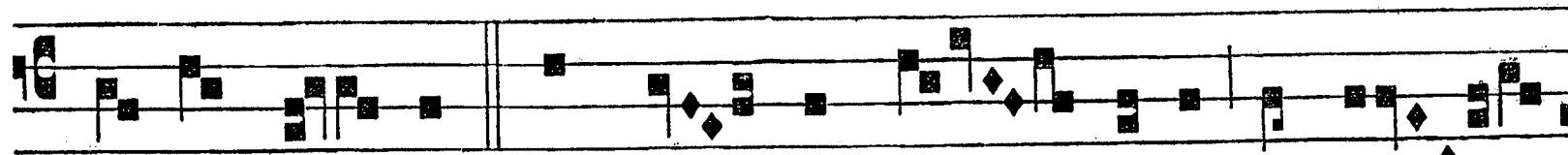
súsci-pe depre-ca-ti - ó - nem nostram. Qui se - des ad déx-



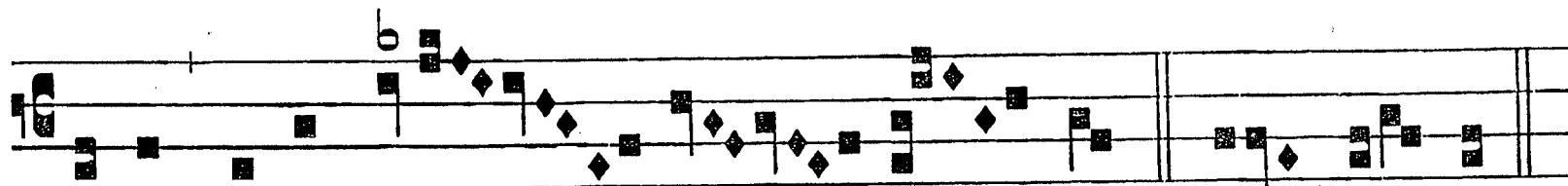
te - ram Patris, mi-se-ré-re no-bis. Quó-ni - am tu so-lus



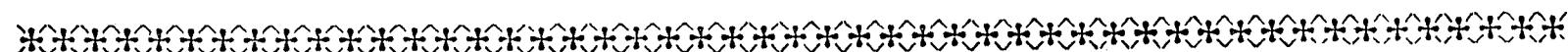
sanctus. Tu so-lus Dóminus. Tu so-lus Al - tís - si-mus,



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



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



Sanctus.

I.

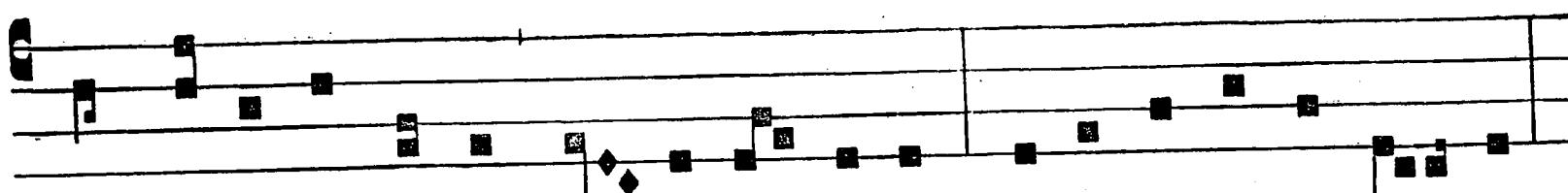
I.

A musical staff for the Sanctus hymn. It begins with a large, stylized capital letter 'S'. The staff has a key signature of one sharp. Vertical stems and small black squares indicate the musical notes.

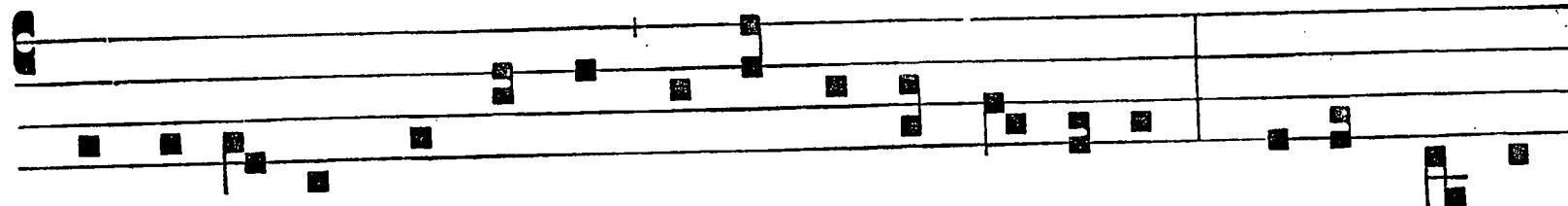
ANCTUS, Sanctus, Sanctus Dóminus De-us Sá-ba-oth. Ple-ni

11*

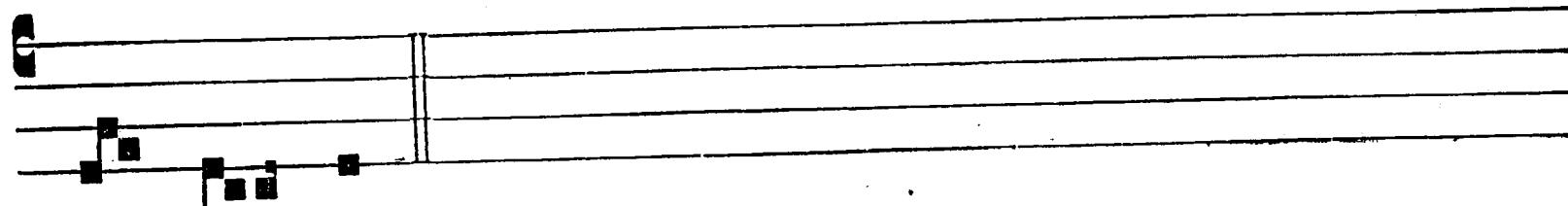
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sunt coe-li et ter-ra gló - ri - a tu- a. Hosán-na in excél - sis.



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



ex - cél - sis.

II.

IV.

S

ANCTUS, *Sanctus, Sanctus

Dóminus De-us Sá- ba - oth.

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

cél - sis. Be-ne-díctus qui ve - nit in nó-mi-ne Dómi - ni. Hosán-

na in ex - cé - l - sis.

III.

VIII.

S

AN - CTUS,* Sanctus, Sanctus 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. Be - ne-dictus qui ve - nit in nómi-ne

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

Agnus.

I.

VIII.

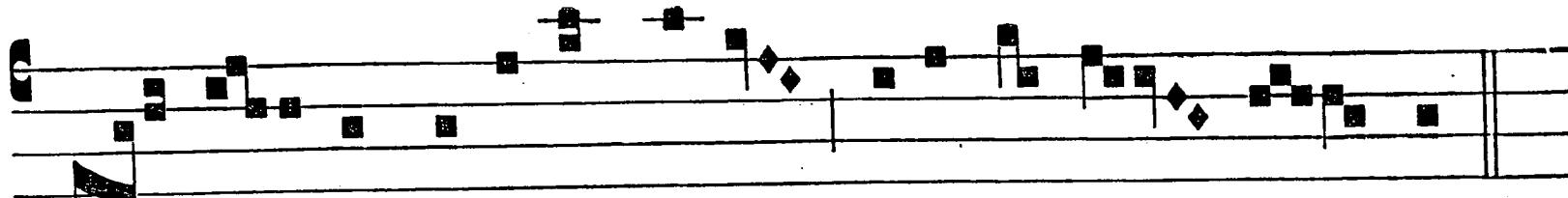
A

- - GNUS De - i, * qui tol - lis pec-cá-ta mundi:

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

peccá-ta mundi: mi-se-ré-re no - bis. A - gnus De - i,*

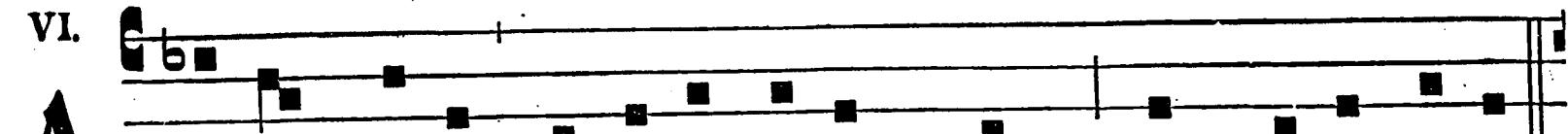
168



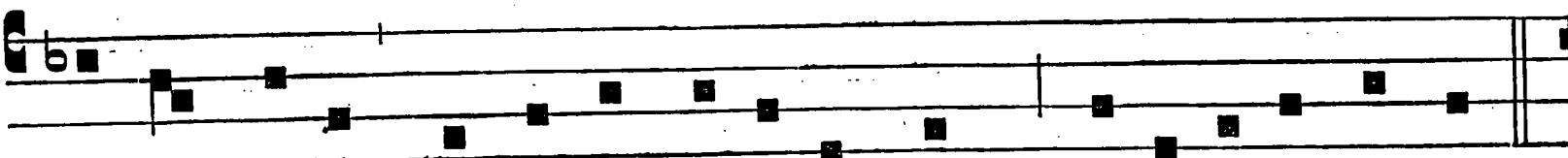
qui tol - lis peccá-ta mundi: dona no - bis pa - cem.

II.

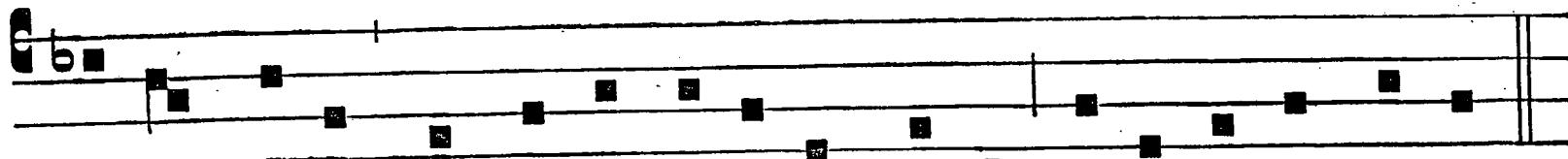
VI.



A -GNUS De-i, * qui tollis peccá-ta mundi: mi-se-ré-re nobis.



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



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

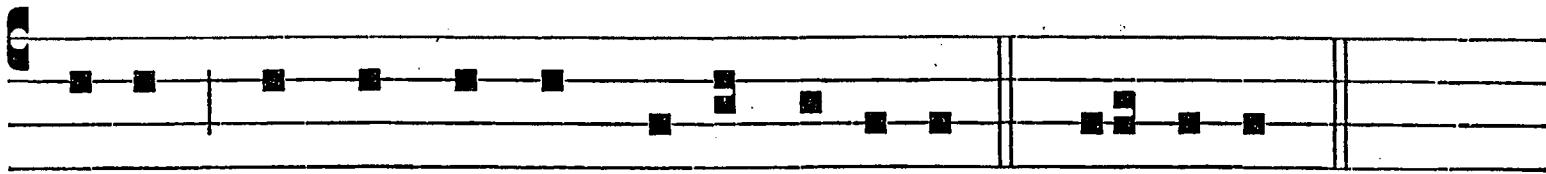
F i n i s .

Missa pro Defunctis.

Intr.
VI.

RÉQUI-EM * ae-tér - nam do-na e - is
Dó-mi - ne: et lux perpé-tu - a lú- ce - at
e - is. *Ps.* Te de-cet hymnus De-us in Si-on, et ti-bi
reddé-tur vo-tum in Je-rú-sa-lem: * exáudi o - ra - ti - ó-nem

170

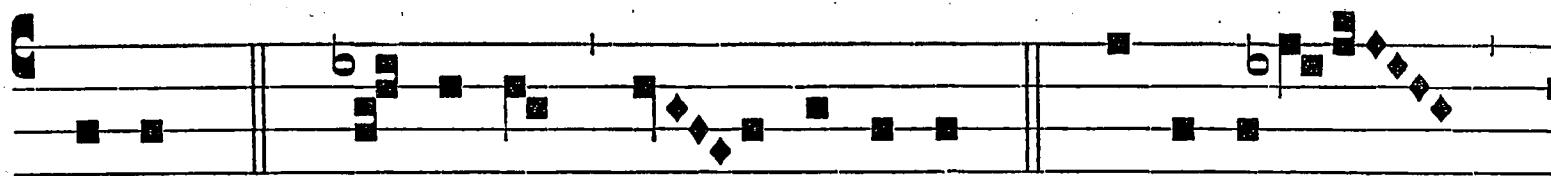


me-am, ad te omnis ca-ro vé-ni-et. Ré-qui-em.

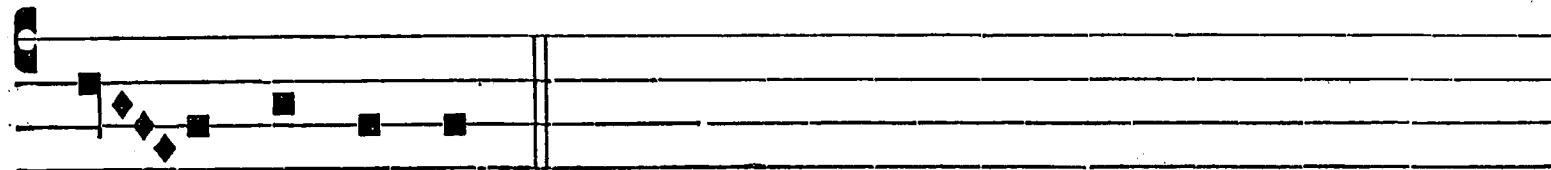
VI.

Musical notation on a four-line staff. The first measure begins with a large capital letter 'K' and a clef. It contains several square and diamond-shaped note heads. The second measure begins with a vertical bar line, followed by a single square note head, a diamond-shaped note head, another square note head, and a vertical bar line. The third measure begins with a vertical bar line, followed by a single square note head, a diamond-shaped note head, another square note head, and a vertical bar line.

Y-RI-E * e - lé-i-son. *iij.* Chri-ste e - lé-



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



e - lé - i-son.

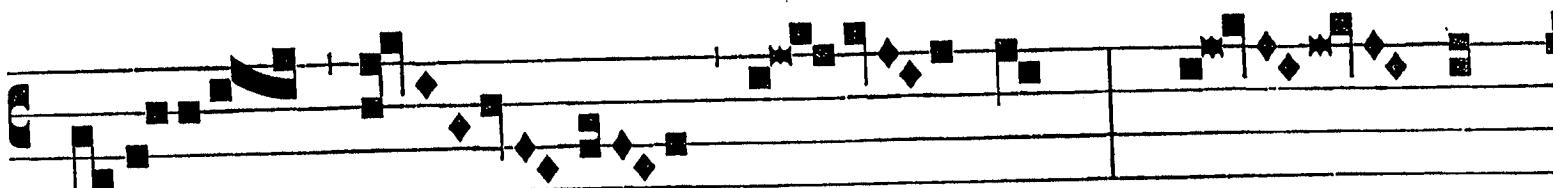
Grad.

II.

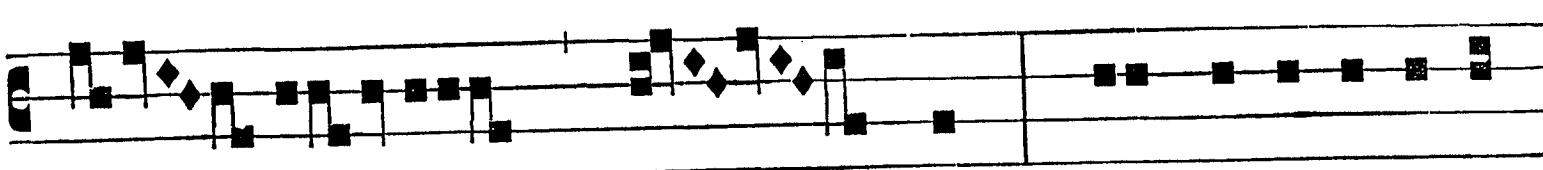
R

ÉQUI-EM * aetér - - nam do - na e - is
Dó - mi - ne: et lux perpé - -
- - tu - a lú - ce - at e - is.
X. In memó-ri - a ae-tér - -

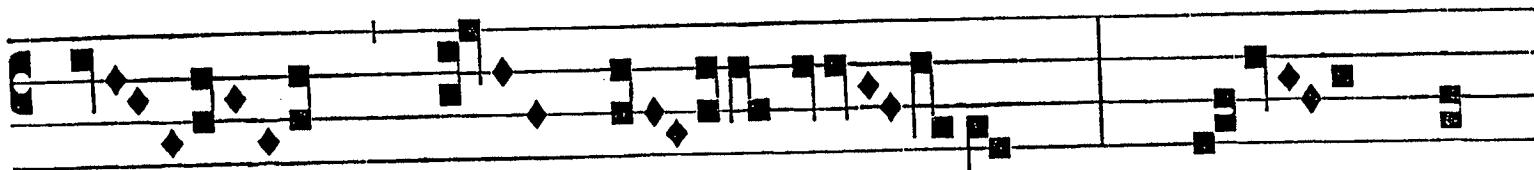
172



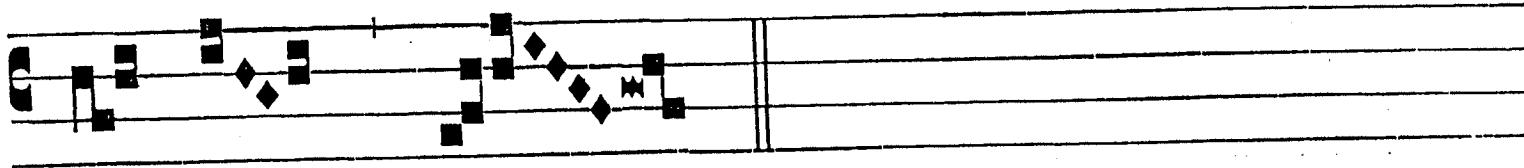
na e - rit



ju - - - stus: ab au-di- ti - ó-ne



ma - - - la * non ti-



mé - bit.

Tract.
VIII.

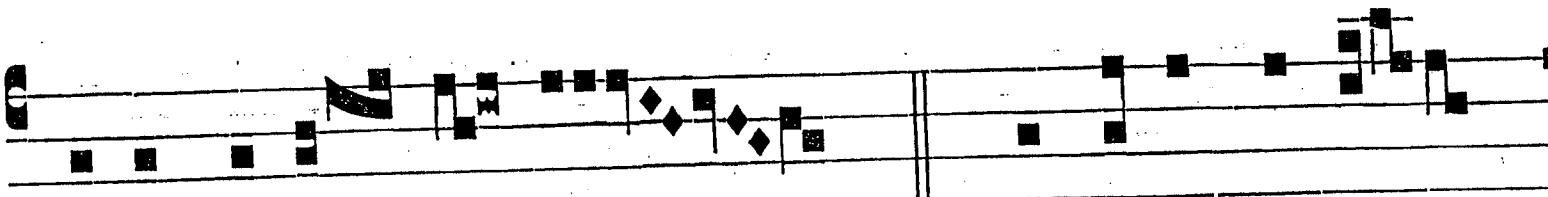
A

BSÓL - VE, * Dó- mi-ne, á-nimas ómni - um

fi-dé- li - um de-functó - rum ab omni víñ-

cu-lo de-li - ctó - rum. ¶ Et grá- ti - a tu - a il-lis

succurrén - te, me-re - ántur e - vá-de-re ju-dí-



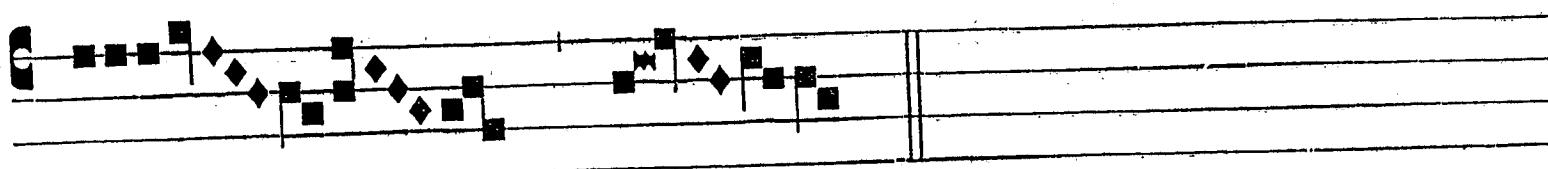
ci - um ul - ti - ó - nis.

V. Et lu - cis ae - té -



nae

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

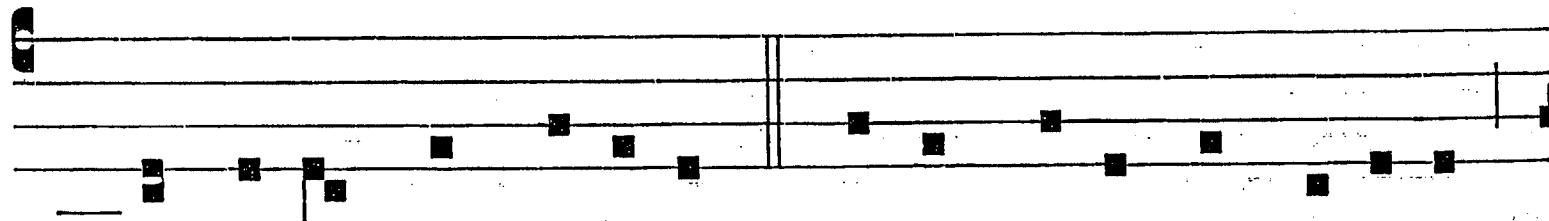


Sequent.

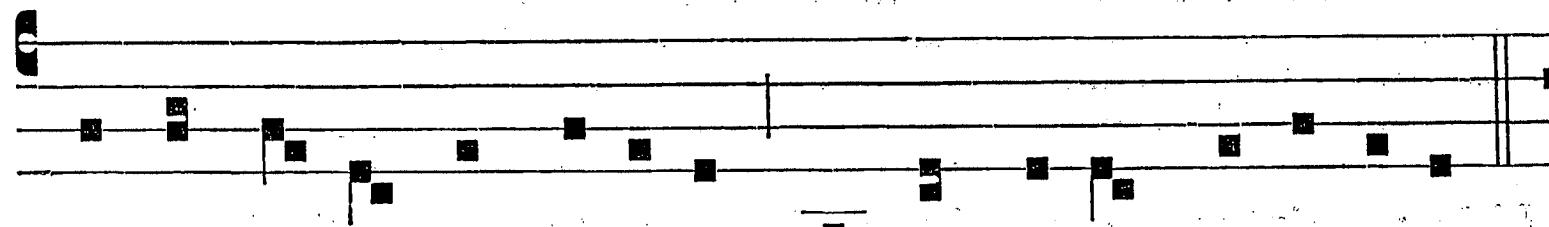
I.

D

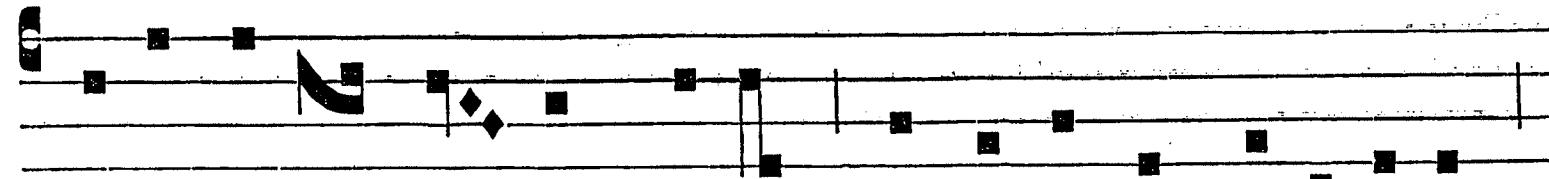
I - ES i - rae, di - es il - la, Solvet saeclum in fa - vílla:



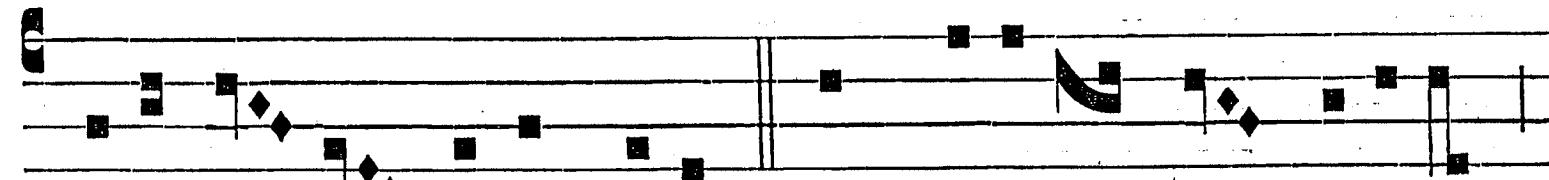
Teste Da-vid cum Si-býlla. Quantus tremor est fu-tú-rus,



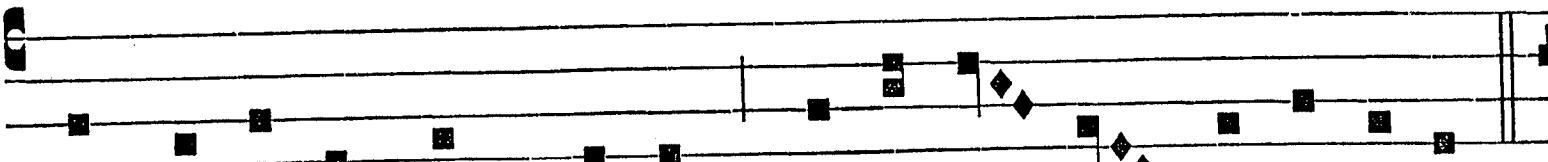
Quando ju-dex est ventú-rus, Cuncta stricte discussú-rus !



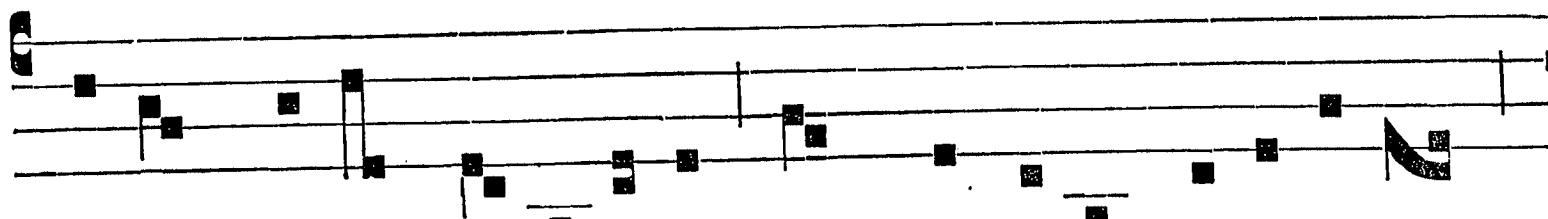
Tu-ba mi-rum spar-gens sonum, Per se-púlcra re-gi-ó-num,



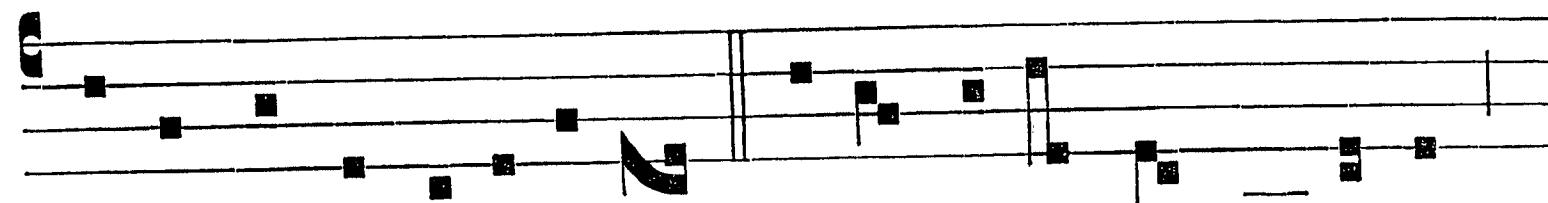
Coget omnes ante thronum. Mors stupébit et na-túra,



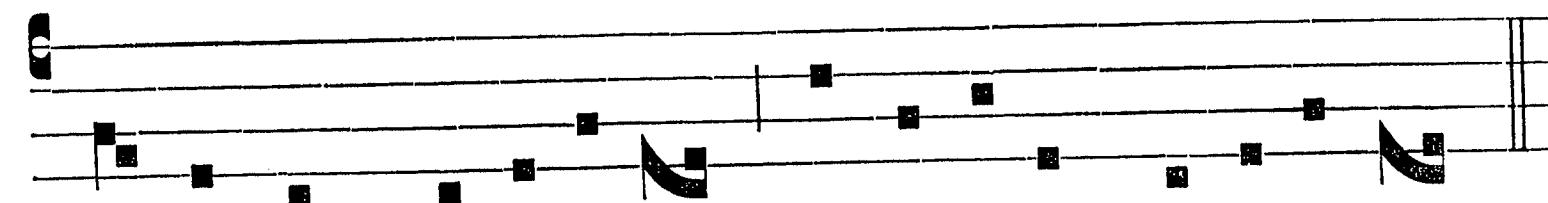
Cum re-súrget cre - a - tú - ra, Ju - di - cán - ti responsú - ra.



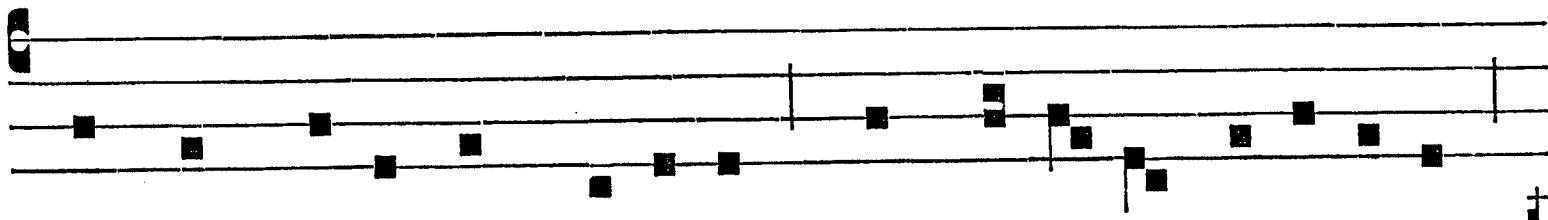
Li - ber scriptus pro - fe - ré - tur, In quo to - tum conti - né - tur,



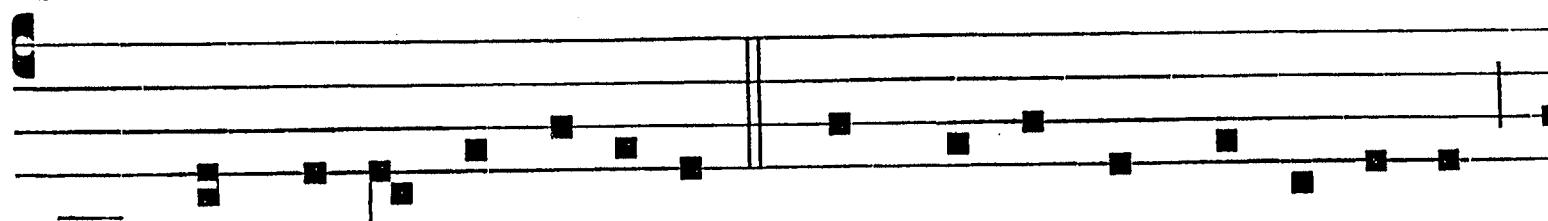
Unde mundus ju - di - cé - tur, Ju - dex ergo cum se - dé - bit,



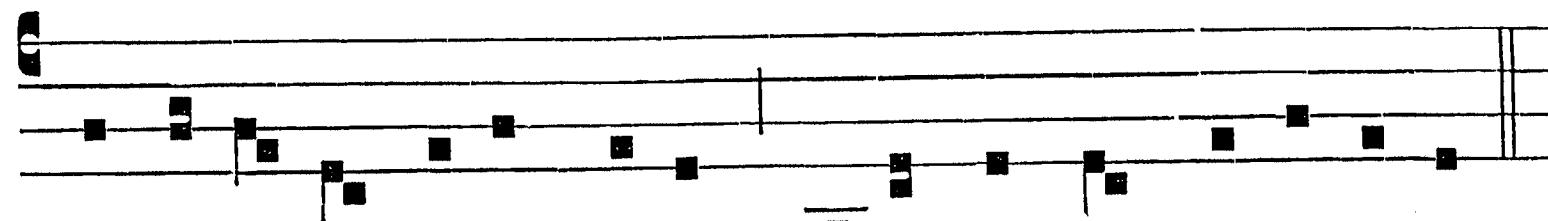
Quidquid la - tet appa - ré - bit : Nil in - úl - tum re - ma - né - bit.



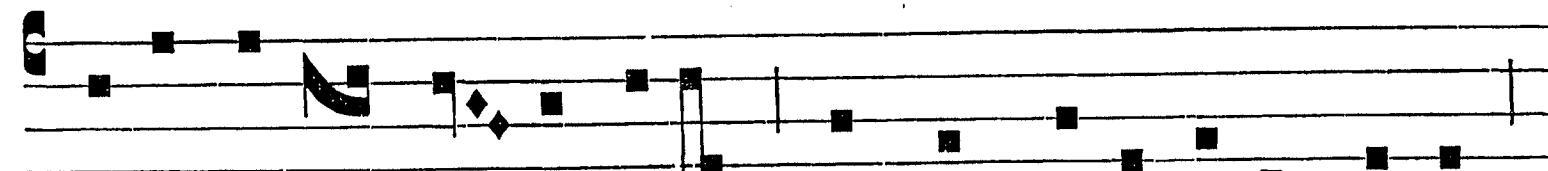
Quid sum mi-ser tunc dictú-rus? Quem patró-num ro-ga-tú-rus?



Cum vix justus sit se-cú-rus. Rex treméndae ma-je-stá-tis.



Qui salvándos salvas gra-tis, Salva me, fons pi-e-tá-tis.



Re-cor-dá-re Je-su pi-e, Quod sum causa tu-ae vi-ae:

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Ne me per-das illa di-e. Quaerens me, se - dí - sti lassus:

Red-e-místi cru-cem passus: Tantus la - bor non sit cassus.

Juste ju-dex ul - ti - ó-nis, Do-num fac remissi - ó-nis,

Ante di - em ra-ti - ó-nis. Inge-mísco, tamquam re - us:

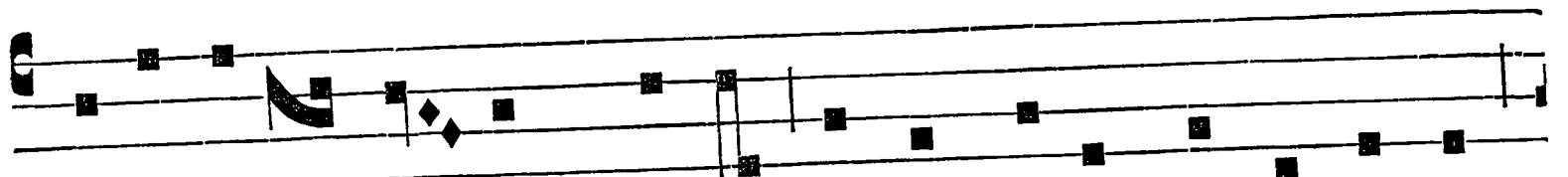
Cul-pa ru-bet vultus me-us: Suppli-cánti parce De-us.

Qui Ma-rí-am absol-ví-sti, Et latró-nem ex-au-dí-sti,

Mi-hi quoque spem de-dísti. Pre-ces me-ae non sunt dignae:

Sed tu bo-nus fac be-nígne, Ne per-énni cremer igne.

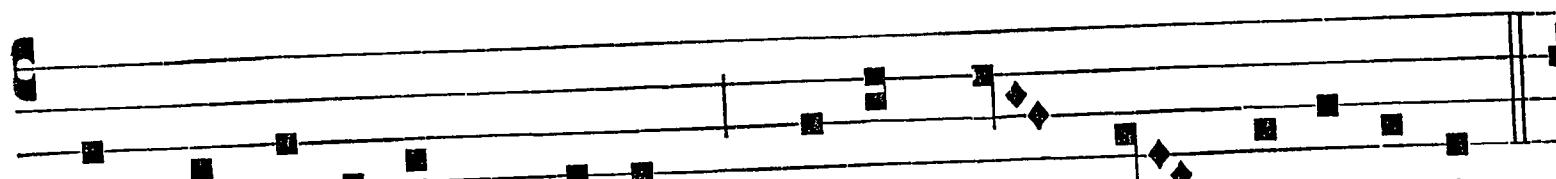
180



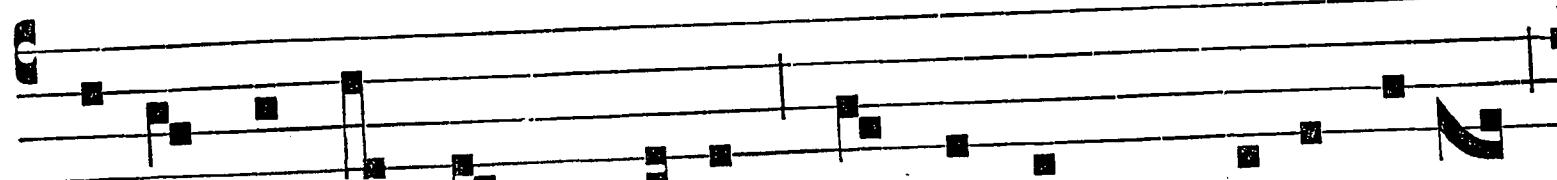
Inter oves lo - cum praesta, Et ab hoedis me sequéstra,



Stá-tu- ens in parte dextra. Confu-tá-tis ma - le-dí-ctis,



Flammis ácri-bus addí-ctis: Vo-ca me cum be-ne-dí-ctis.



O-ro supplex et acclí-nis, Cor contrí-tum qua-si cinis:

Ge-re cu-ram mé-i fi-nis Lacri-mó-sa di - es il-la,

Qua re-súrget ex fa-víl-la Ju-di-cándus ho - mo re-us:

Hu - ic ergo par - ce De - us. Pi - e Je - su Dó - mi - ne,

do - na e - is ré-qui - em. A - men.

Offert.

II.

D

ÓMINE Jesu Chri-ste, * Rex gló - - ri-ae,

lí-be-ra á-nimas ómni- um fidé - li - um de - functó - rum

de poenis infér - ni, et de pro-fundo la - cu: líbe-ra e- as

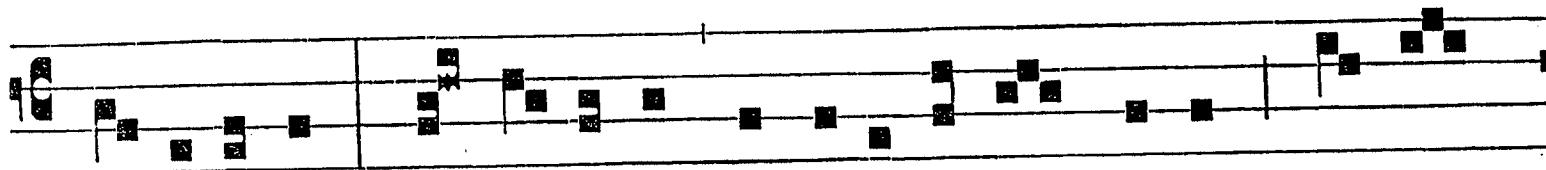
de o-re le - ó - nis, ne absórbe-at e- as tár - ta-rus,

ne cadant in obscú - rum: sed sígni-fer sanctus Mí-cha-el

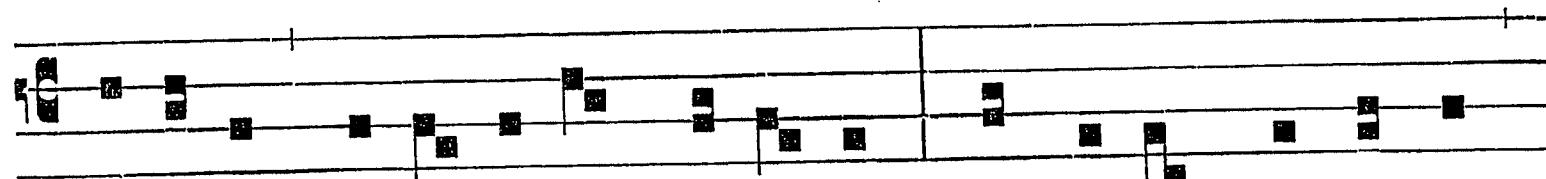
repraeséntet e - as in lu - cem sanctam: * Quam o - lim

Ábrahae promi - sísti, et sé - . - mi - ni

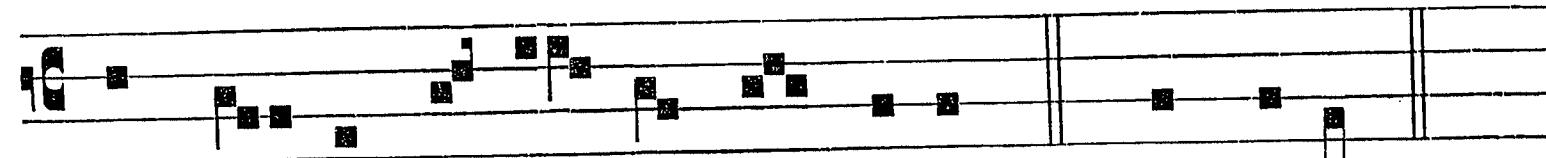
e - jus. X. Hósti-as et pre-ces ti-bi Dómi - ne laudis



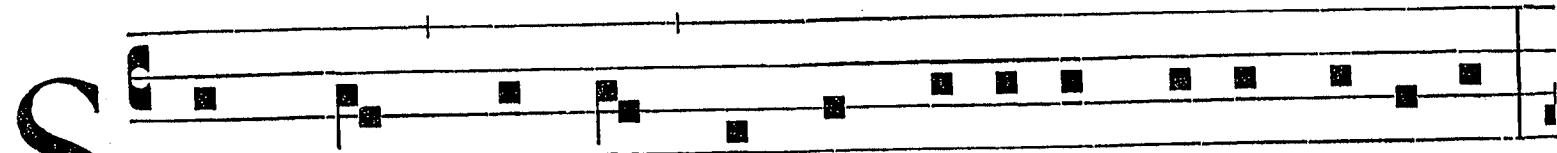
of-fé-ri-mus: tu súsci-pe pro a-nimá-bus il-lis, qua - rum



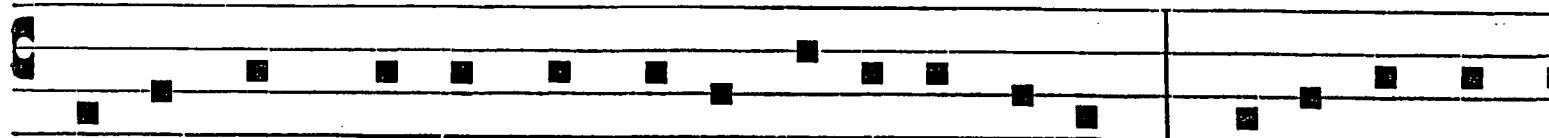
hó-di- e memó- ri- am fá-ci-mus: fac e- as, Dó- mi- ne,



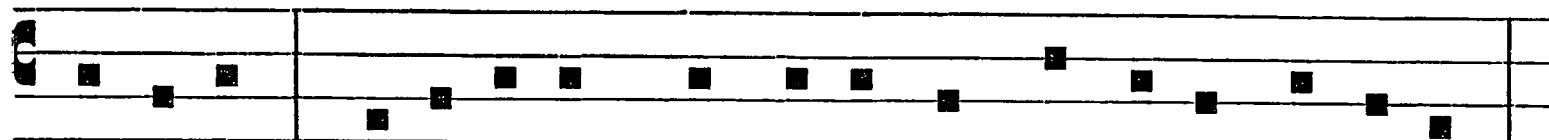
de mor - te trans-í - re ad vi-tam. * Quam o-lim.



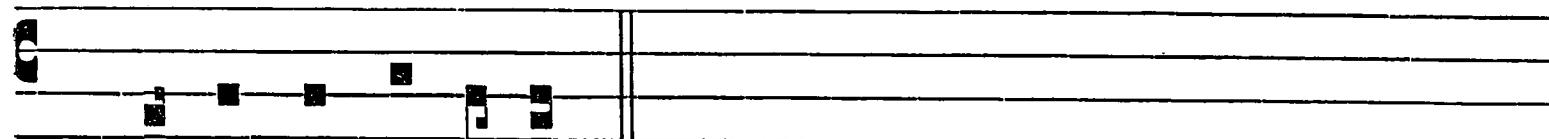
SANCTUS, * Sanctus, Sanctus Dómi-nus De- us Sába - oth.



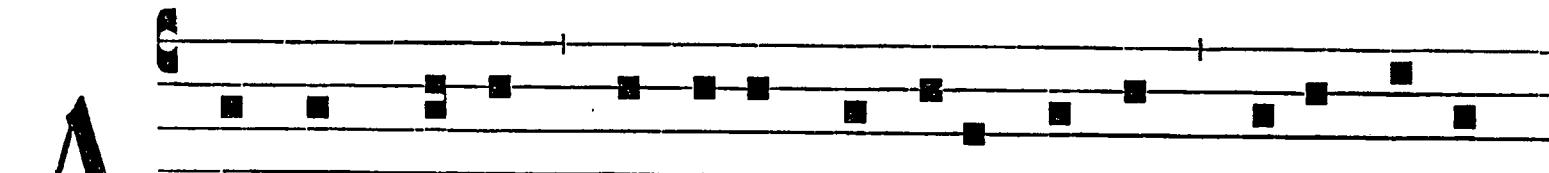
Ple-ni sunt coe-li et terra gló-ri-a tu-a. Ho-sánna in



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

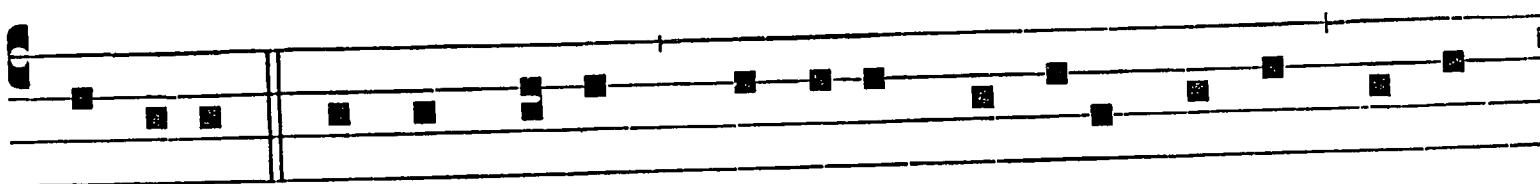


Ho-sánna in excélsis.

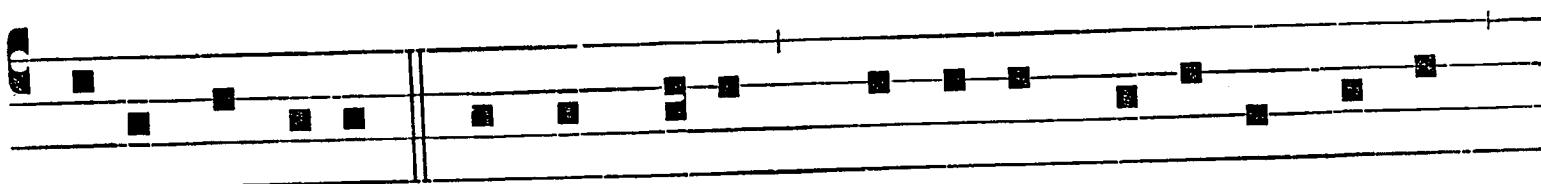


A -GNUS De-i,* qui tollis peccáta mundi: dona e-is

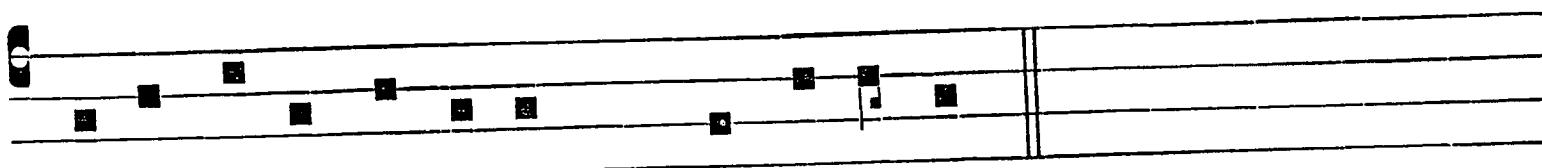
Ordinarium Missae.



réqui- em. Agnus De- i, * qui tollis peccáta mundi: do-na



e- is réqui- em. Agnus De- i, * qui tol-lis peccá-ta mundi:



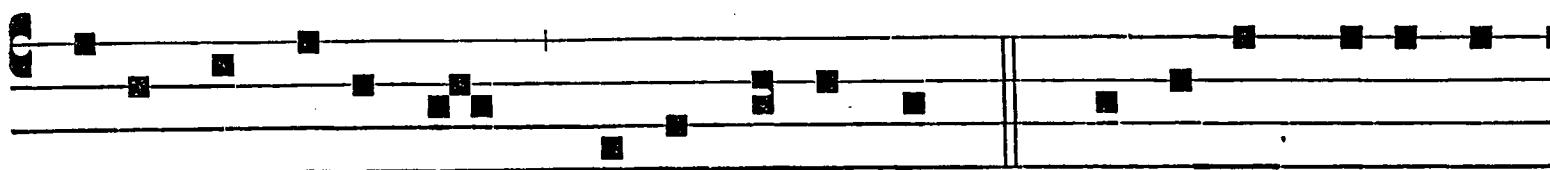
do-na e- is réqui- em ** sempi- térnam.

Comm.

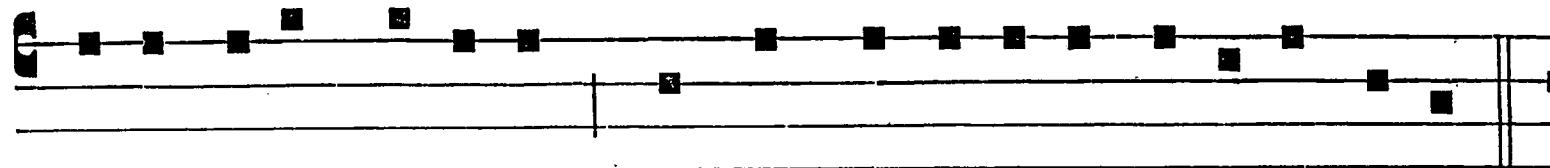
VIII.

L

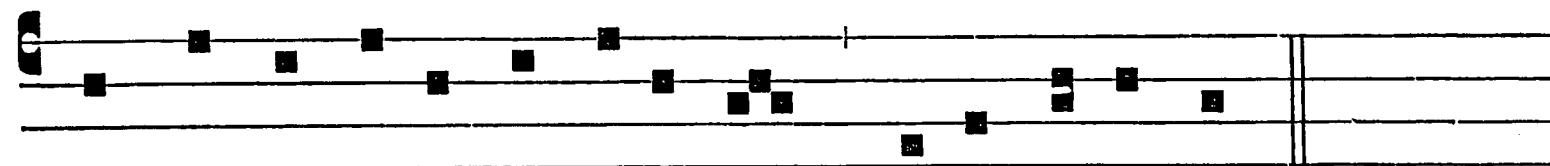
UX ae- térna * lú-ce-at e- is, Dómi-ne: * Cum sanctis



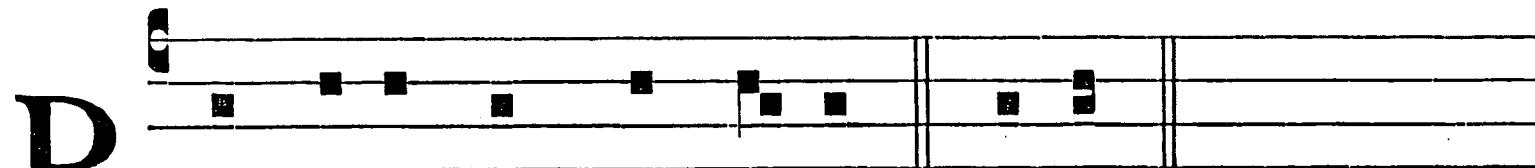
tu - is in aetérnum, qui - a pi - us es. X. Réqui - em aetérnam



do-na e - is Dómi-ne, et lux perpé-tu - a lú-ce - at e - is. *



Cum sanctis tu - is in aetérnum, qui - a pi - us es.



R EQUI - ÉSCANT in pa - ce. R. Amen.

*Finita Missa pro Defunctis, si facienda est Absolutio,
Cantore incipiente, Clerus circumstans cantat sequens Re-
sponsorium.*

I.

ÍBE-RA me, Dó - mi-ne, * de morte aetér - na,
in di - e il-la tre-mén - da: * Quando coe - li mo -
véndi sunt et ter-ra: † Dum vé - - - ne - ris ju - di -

cá - re saé - cu-lum per i - gnem. ¶. Tremens factus

sum e-go, et tí - me - o, dum discússi - o vé-ne - rit,

at - que ventú - ra i-ra *Quando coe - li mo - véndi sunt

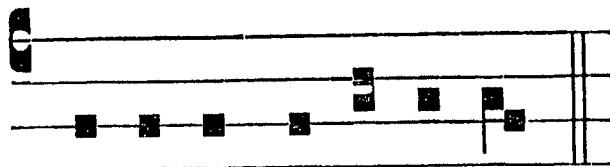
et ter-ra. ¶. Di - es il-la, di - es i-rae, ca - lami - tá - tis et

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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. ¶ Réqui - em ae-térnam dona e - is Dómi - ne:
et lux perpé - tu - a lú - ce - at e - is.

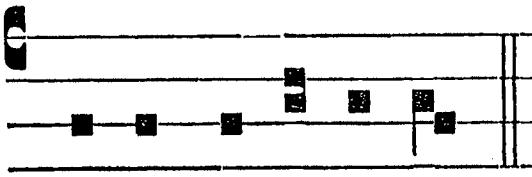
Repetitur Libera me usque ad ¶ Tremens.

Finito Responsorio, Cantor cum 1.º Choro:

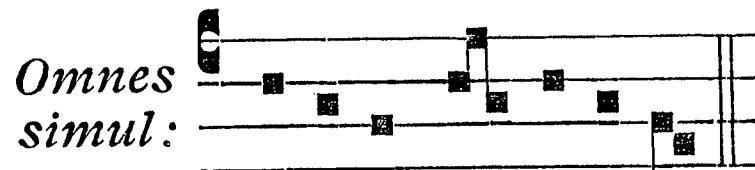


Ký-ri- e e-lé- i-son.

2.º Chorus:

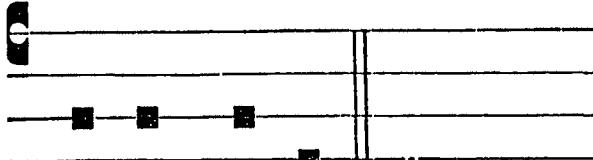


Christe e- lé - i-son.

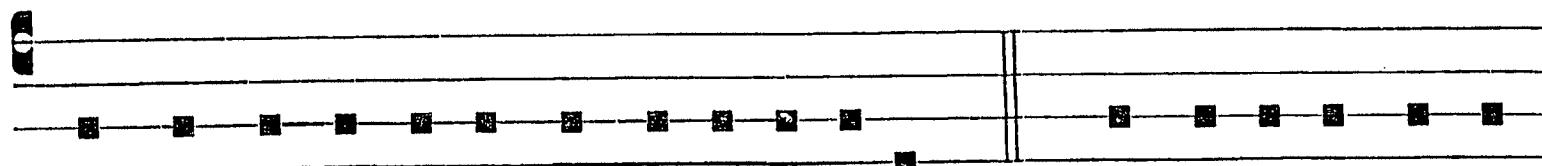


Ký-ri- e e - lé- i-son.

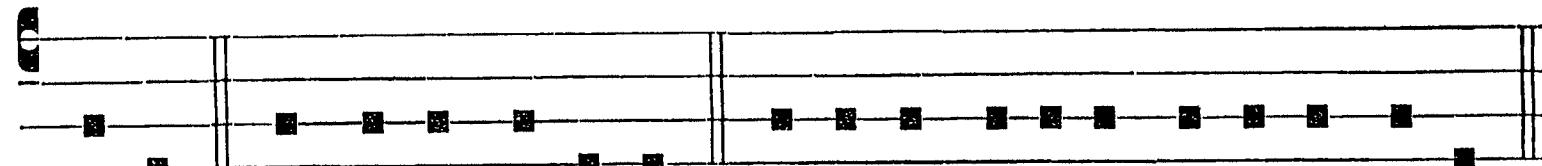
*Sacer-
dos:*



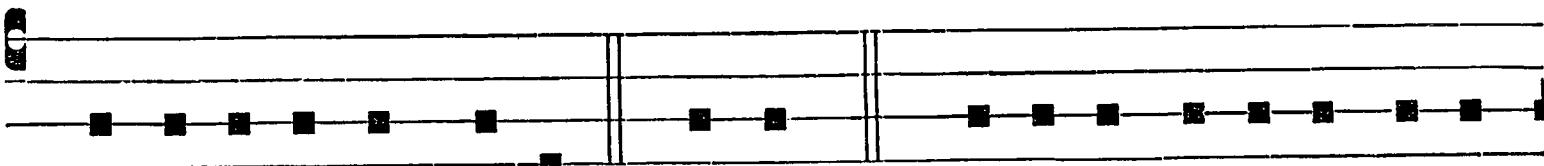
Pa-ter noster (*secreto*).



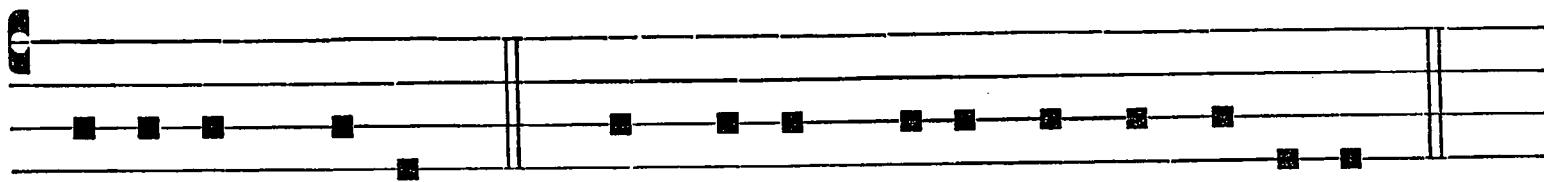
¶. Et ne nos indú-cas in tenta-ti - ónem. R. Sed lí-be-ra nos a



ma-lo. ¶. A porta ínfe-ri. R. É-ru - e Dómine á-nimam e-jus.
[á-nimas eó-rum.]



V. Requi- éscat in pa-ce. R. Amen. R. Dómi-ne exáu-di o-ra-
[Re-qui - éscant]



ti - ó-nem me - am. R. Et clamor me-us ad te vé-ni - at.

V. Dóminus vobíscum. R. Et cum spíritu tuo.

OREMUS.

A BSÓLVE, quaésumus, Dómine, ánimam fámuli tui *N.* ab omni vínculo delictórum: ut in resurrectiónis glória, inter sanctos et eléctos tuos resuscitátus respíret. Per Christum Dóminum nostrum. R. Amen.

Musical notation for the first part of the Requiem Mass, featuring two staves of five-line music. The first staff begins with a soprano C-clef and a common time signature. The second staff begins with an alto F-clef and a common time signature. Both staves have a key signature of one sharp (F#). The notation consists of vertical stems with small black squares at the top, indicating pitch and rhythm.

V. Réqui-em aetérnam dona e - i Dómi-ne. R. Et lux perpé-tu - a
[e - is]

Musical notation for the second part of the Requiem Mass, featuring two staves of five-line music. The first staff begins with a soprano C-clef and a common time signature. The second staff begins with an alto F-clef and a common time signature. Both staves have a key signature of one sharp (F#). The notation consists of vertical stems with small black squares at the top, indicating pitch and rhythm.

lú-ce-at e - i.
[e - is].

Cantores:

Chorus:

Musical notation for the third part of the Requiem Mass, featuring two staves of five-line music. The first staff begins with a soprano C-clef and a common time signature. The second staff begins with an alto F-clef and a common time signature. Both staves have a key signature of one sharp (F#). The notation consists of vertical stems with small black squares at the top, indicating pitch and rhythm.

Requi-éscat in pa-ce. R. Amen.
[Re-qui-éscant]

*Si Officium fit pro pluribus Defunctis, omnia dicuntur
in numero plurali.*

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

IV.

Music notation for the Responsory, labeled IV. The notation consists of four horizontal lines representing a staff. The first measure begins with a large letter 'S' and ends with a vertical bar. The lyrics 'UBVÉ-NITE * Sancti De - i,' are written below the staff. The second measure continues from the first, ending with another vertical bar. The lyrics 'occúr - ri-te' are written below the staff.

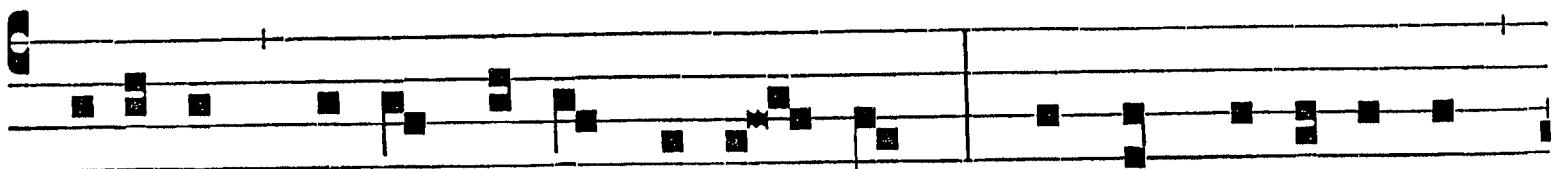
Music notation for the Responsory, continuing from the previous staff. It consists of two measures. The first measure contains the lyrics 'Ánge - li'. The second measure contains the lyrics 'Dómi - ni: * Susci-pi-éntes ánimam e - jus: †'. The notation uses square and diamond-shaped note heads on the staff.

Music notation for the Responsory, continuing from the previous staff. It consists of three measures. The first measure contains the lyrics 'Offe-rentes e - am'. The second measure contains the lyrics 'in conspé- ctu'. The third measure contains the lyrics 'Al - - tís-si - mi.'. The notation uses square and diamond-shaped note heads on the staff.

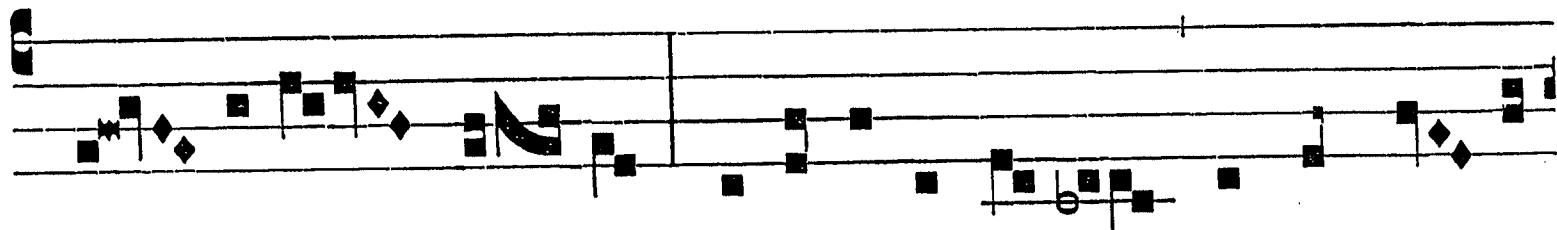
¶ Suscí-pi - at te Christus, qui vo - cá-vit te:
et in si-num Ábrahae Ánge-li de-dú - cant te. *

Susci-pi - éntes á-nimam e - jus: † Offe-réntes e - am

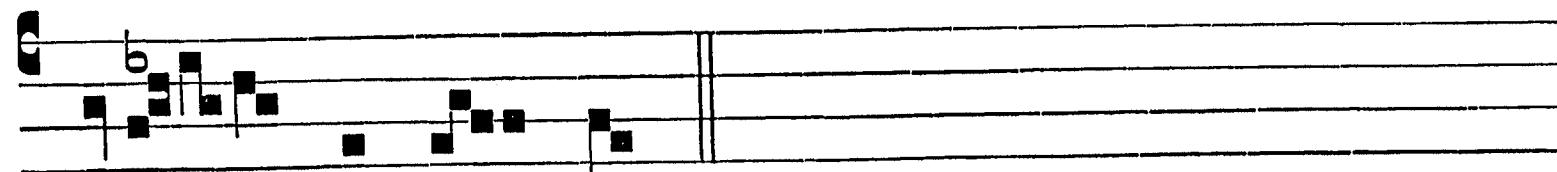
in conspé - ctu Al - - tíssi - mi. ¶ Réqui - em



aetérnam do-na e - i Dómi - ne: et lux perpé-tu - a



lú - ce-at e - i. † Offe-rentes e - am in conspé - ctu



Al - - tís-si - mi.

¶ Post Missam, in Exsequiis praesente corpore defuncti, Sacerdos absolute dicit Orationem Non intres, etc. Deinde Cantore incipiente Clerus circumstans cantat R. Libera me, ut supra. Deinde Kýrie eléison, etc.

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

VII.

I

N pa-ra-dí-sum* dedúcant te Ánge-li: in tu-o advéntu

suscí-pi - ant te Márty-res, et perdúcant te in ci-vi-tá-tem

sanctam Je-rú-sa-lem. Cho-rus Ange-ló-rum te sus - cí-pi - at,

et cum Lá - za - ro quondam páu-pe - re ae - té-r-nam



há-be - as ré-qui - em.

*Quod si corpus tunc ad sepulturam non deferatur,
omissa Antiphona In paradísum, etc., Sacerdos prosequatur
officium, ut infra, quod nunquam omittitur; et intonet
Antiphonam:*

A musical staff consisting of four horizontal lines. A clef is positioned at the top left. There are ten square note heads placed along the staff, with vertical bar lines dividing the staff into measures. The notes are distributed across the middle three lines.

E -GO sum. *Cant.* Be-ne-díctus. U e a e i.

CANTICUM ZACHARIAE.

BENEDÍCTUS Dóminus Deus Israél: * quia visitávit et fecit
redemptionem plebis suaé:

Et eréxit cornu salútis nobis: * in domo David púeri sui.

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

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

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

Jusjurándum, quod jurávit ad Ábraham patrem nostrum, *
datúrum se nobis:

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

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

Et tu, puer, prophéta Altíssimi vocáberis: * praeíbis enim
ante fáciem Dómini, paráre vias ejus.

Ad dandam sciéntiam salútis plebi ejus: * in remissiónem
peccatórum eórum:

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

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

Réquiem aetérnam * dona ei [eis], Dómine.

Et lux perpétua * lúceat ei [eis].

Et repetitur Antiphona:

The musical notation consists of four horizontal lines representing a staff. Black square neumes are placed on these lines to indicate pitch and rhythm. The lyrics are written below the staves, corresponding to the neumes. The first staff begins with a large capital 'E'. The second staff begins with a small 't'. The third staff begins with a small 't'. The fourth staff begins with a small 't'.

E -GO sum re-surrécti- o et vi-ta: qui credit in me,
é- ti - am si mórtu- us fú - e- rit, vi-vet: et omnis qui vi-vit
et cre-dit in me, non mo-ri- é-tur in ae- ténum.

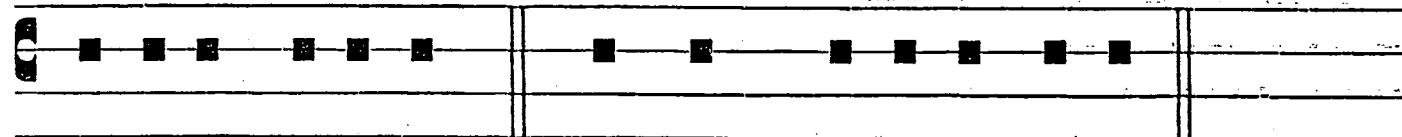
TONI COMMUNES MISSAE.

I. Toni Orationum.

1. Tonus festivus.

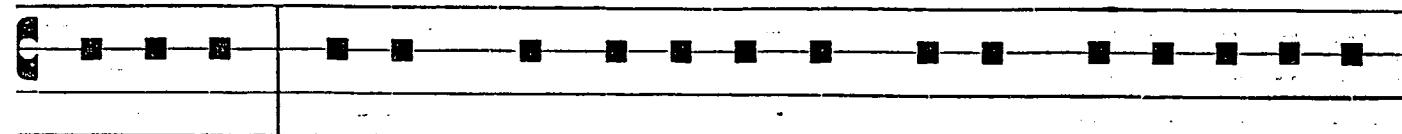
Hic tonus servatur quando officium est duplex, vel semiduplex, vel de Dominica.

D

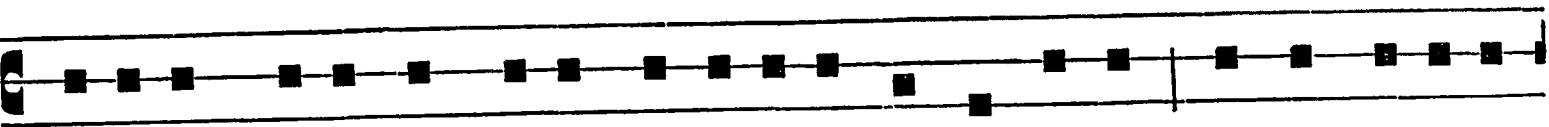


óminus vobíscum. R. Et cum spí-ri-tu- tu-o.

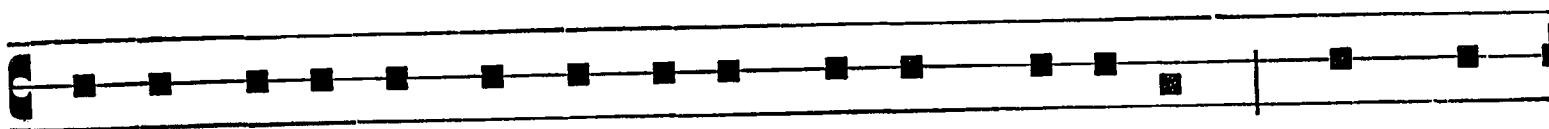
O



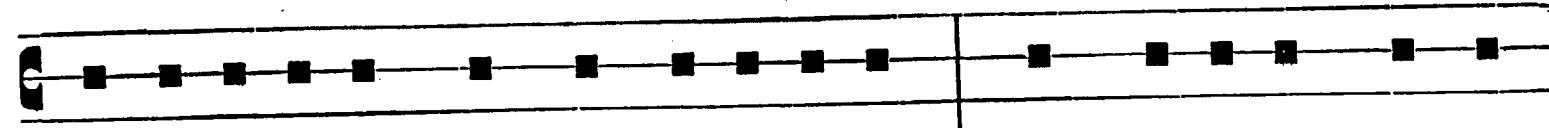
- rémus. De-us, qui ho-di- érnam di-em, Aposto-ló-rum



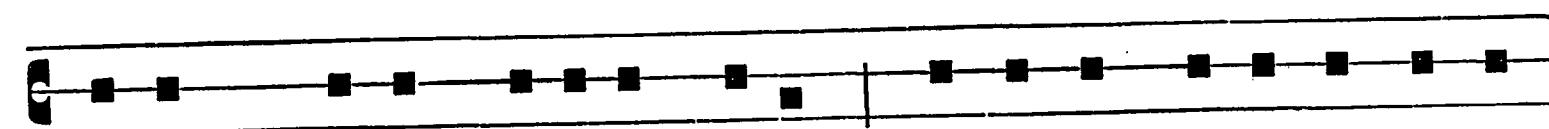
tu-órum Petri et Pauli marty-ri-o consecrásti: da Ecclé-si-ae



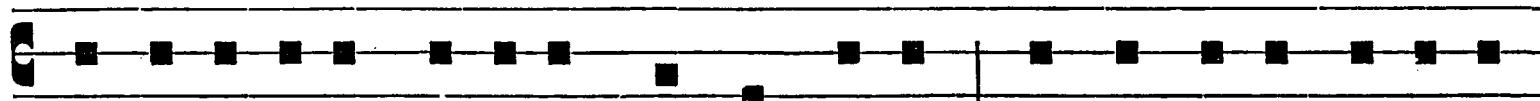
tu- ae e- ó-rum in ómni-bus sequi praecéptum, per quos



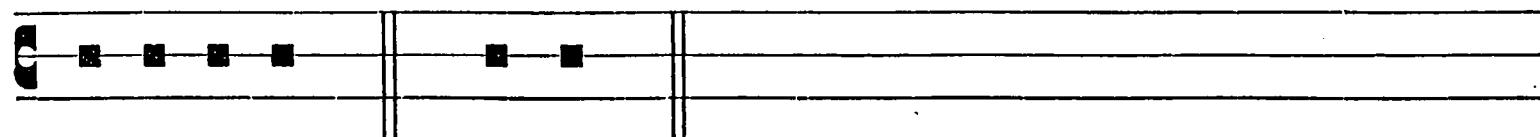
re - li- gi - ó-nis sumpsit ex-órdi - um. Per Dómi-num nostrum



Je-sum Christum Fí-li-um tu-um: qui te-cum vi-vit et regnat



in u-ni-tá-te Spí-ri-tus Sancti De-us, per ómn i-a saécu-la



saecu-ló-rum. R. Amen.

2. Tonus ferialis.

*In Festis simplicibus, in Fieriis et in Missis Defunc-
torum, Oratio dicitur in voce aequali; in loco puncti prin-
cipalis et semipuncti, fit tantum pausa et respiratio.*

*Pro Orationibus Apersionis Aquae benedictae, Litania-
rum, Benedictionis Cinerum, Candalarum et Olivarum, et
aliis hujusmodi, idem Tonus ferialis usurpatur, praeter-
quam quod in fine ultimae Orationis et ejus conclusionis
penultima syllaba declinatur ad semiditonum.*

ALII TONI AD LIBITUM.

Omnes Orationes Missae cantari possunt etiam in tono sequenti, ex antiqua traditione accepto.

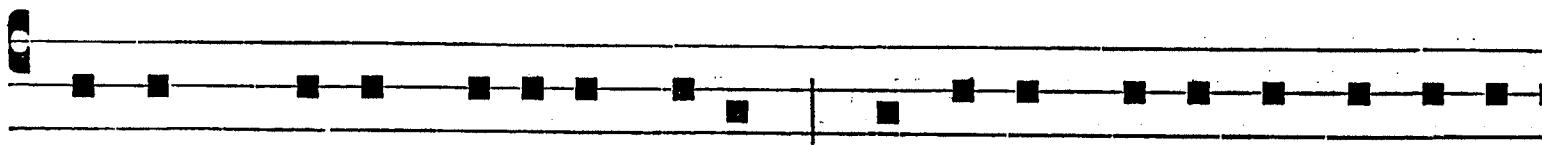
The musical notation consists of four horizontal lines representing a staff. Black square neumes are placed on specific lines or spaces to indicate pitch and rhythm. The notation is divided into measures by vertical bar lines. The lyrics are written below each staff, aligned with the corresponding musical measures.

Dóminus vobíscum. [Pax vo-bis.] R. Et cum spí-ri-tu tu-o.

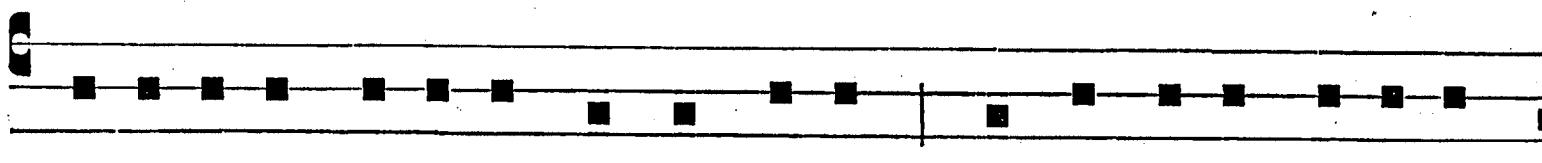
O - rémus. Praesta Dómi-ne fidé-libus tu-is: ut je-juni-ó-rum

ve-ne-ránda so-lémni-a, et cóngru-a pie-tá-te suscí-pi-ant,

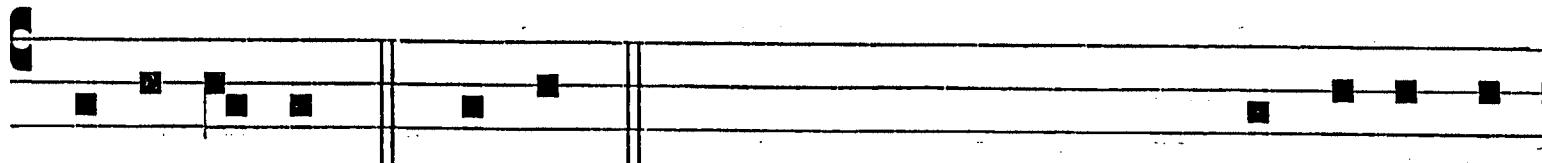
et se-cú-ra de-vo-ti-ó-ne percúrrant. Per Dóminum nostrum.



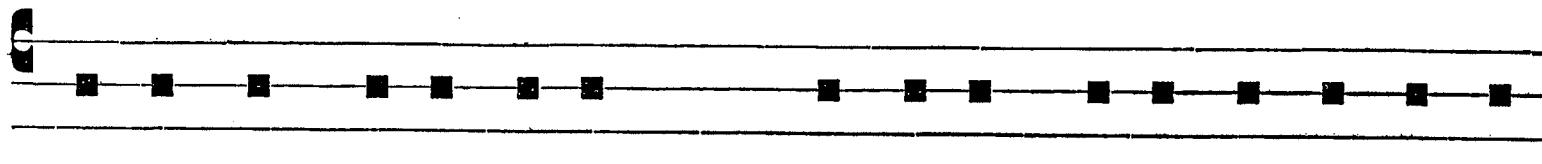
Je-sum Christum Fí- li- um tu-um, qui te-cum vi-vit et regnat in



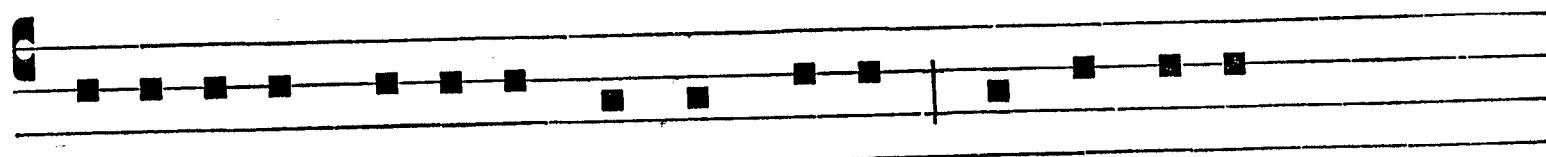
u-ni-tá-te Spí- ri-tus Sancti De-us, per ómni - a saécu-la



saecu-ló-rum. R. Amen. *Altera conclusio:* Qui vi-vis et



regnas cum De-o Patre [vel Qui te-cum vi-vit et regnat] in



u-ni-tá-te Spí-ri-tus Sancti De-us, per ómni-a, etc.

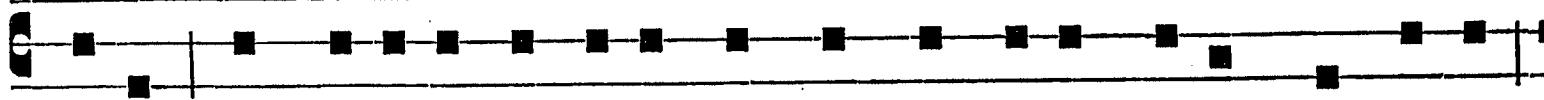
Ubi usurpatur hic tonus, adhibendus est etiam ad Orationes ante Prophetias, et ad Orationes solemnes Feria VI. in Parasceve, et etiam quandocumque praecessit monitio Flectámus génuá.

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

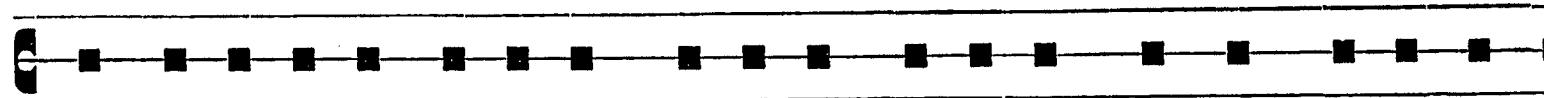
A musical staff consisting of four horizontal lines. It features black square notes of varying sizes, some with stems and some without, indicating different note values. The notes are distributed across the four lines. A large capital letter 'D' is positioned at the beginning of the staff.

óminus vo-bíscum. R. Et cum spí-ri-tu tu-o. Orémus.

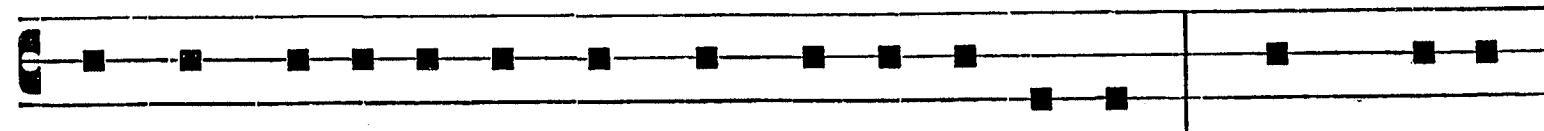
Exáudi nos, Dómi-ne sancte, Pa-ter omní-po-tens, ae-térne



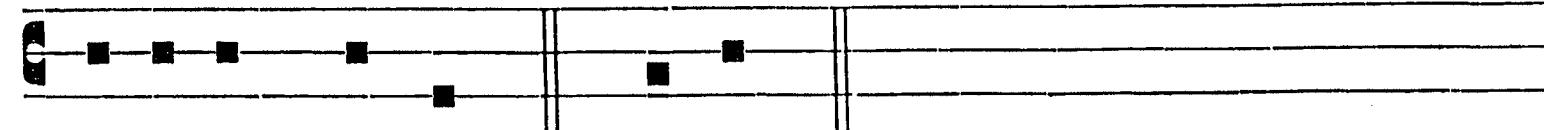
De-us: et mítte-re digné-ris sanctum Ánge-lum tu-um de coe-lis;



qui custó-di - at, fóve- at, pró-te-gat, ví-si- tet atque de-féndat



omnes ha-bi-tántes in hoc ha-bi-tá-cu-lo. Per Christum



Dómi-num nostrum. R. Amen.

Aliae conclusiones:

P

er Dómi-num nostrum Je-sum Christum Fí-li-um tu-um,

C

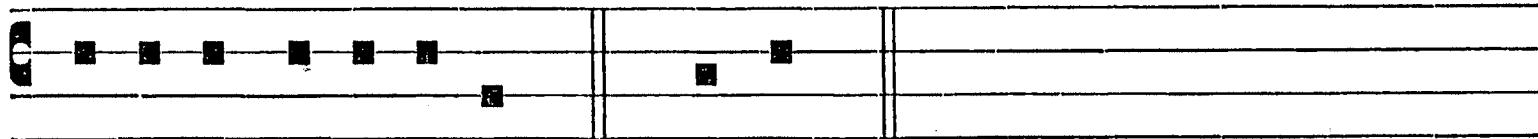
qui te-cum vi-vit et regnat in u-ni-tá-te Spí-ri-tus Sancti De-us:

C

[*vel*] Qui vi-vis et regnas cum De-o Patre, [*vel*] Qui te-cum vi-vit

C

et regnat] in u-ni-tá-te Spí-ri-tus Sancti De-us,] per ómni-a

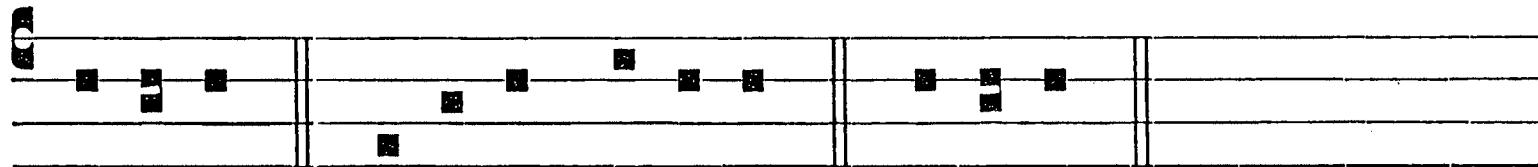


saécu-la saecu-ló-rum. R. Amen.

In eodem tono cantari potest Oratio super populum.

Quando praemittenda est monitio: Flectámus génuia.

Sacerdos: Diaconus: *Subdiaconus:*



Orémus. Flectámus gé-nu-a. Le-vá-te.

Et subsequitur Oratio in tono feriali.

*Ante Orationem super populum, quae dicitur in tono
feriali:*

A musical staff consisting of four horizontal lines. There are vertical bar lines dividing the staff into measures. A large capital letter 'H' is positioned at the beginning of the staff. Small black squares, known as square neumes, are placed on the staff to indicate pitch and rhythm.

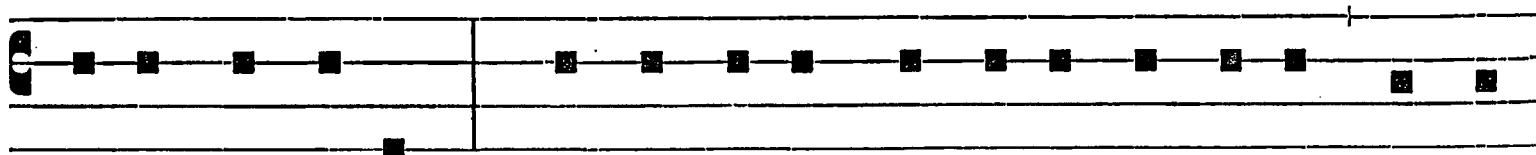
umi-liá-te cá-pi-ta vestra De-o.

II. Tonus Prophetiae.

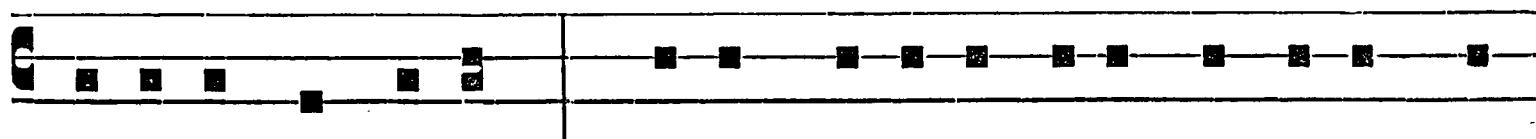
Tonus Prophetiae convenit in omnibus cum tono Lectionis, praeterquam in ultimo puncto, ubi non declinatur ut in aliis, sed vox flectitur, ut apparet in exemplo infra scripto; excepta tamen ea Lectione quam excipit Cantus ad ipsam pertinens, v. g., Canticum Moysis post Lexionem IV. Sabbati Sancti, et Canticum Trium Puerorum post Lexionem V. in Sabbatis Quatuor Temporum, ubi vox non declinatur sicut in aliis, sed aequaliter cum aliqua mora continuatur.

L écti-o I-sa-í-ae prophétae. Haec di-cit Dóminus De-us:

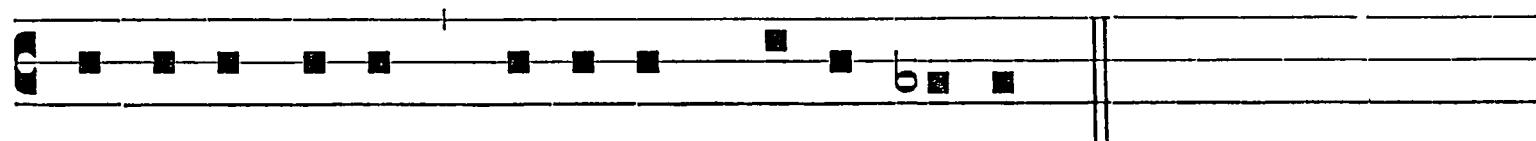
Dí-ci-te fí-li-ae Si-on: Ecce Salvá-tor tu-us venit: ecce merces



e-jus cum e-o. Quis est iste, qui ve-nit de Edom, tinctis



vésti-bus de Bosra? ... laudem Dómi-ni super ómni-bus quae



réddi-dit no-bis Dómi-nus De-us noster.



III. Tonus Epistolae.

In Epistola, vox aequaliter, cum aliqua tamen mora et cantando continuatur. Ad punctum vero interrogativum

*servatur tonus solitus interrogativi, qui supra positus est
in tono Prophetiae, seu Lectionis.*

*Alius tonus qui sequitur, ex more olim communi, ad-
hiberi potest ad libitum.*

Lécti-o Epístolae be- á-ti Pauli Apóstoli ad Romános.

A musical staff consisting of four horizontal lines. It features square neumes placed on specific lines or spaces. The first measure starts with a large 'L' and ends with a short vertical bar. The second measure begins with a square on the top line. The third measure begins with a square on the middle line. The fourth measure begins with a square on the bottom line. The fifth measure begins with a square on the top line. The sixth measure begins with a square on the middle line. The seventh measure begins with a square on the bottom line. The eighth measure begins with a square on the top line. The ninth measure begins with a square on the middle line. The tenth measure begins with a square on the bottom line. The eleventh measure begins with a square on the top line. The twelfth measure begins with a square on the middle line. The thirteenth measure begins with a square on the bottom line. The fourteenth measure begins with a square on the top line. The fifteenth measure begins with a square on the middle line. The sixteenth measure begins with a square on the bottom line. The seventeenth measure begins with a square on the top line. The eighteenth measure begins with a square on the middle line. The nineteenth measure begins with a square on the bottom line. The twentieth measure begins with a square on the top line. The twenty-first measure begins with a square on the middle line. The twenty-second measure begins with a square on the bottom line. The twenty-third measure begins with a square on the top line. The twenty-fourth measure begins with a square on the middle line. The twenty-fifth measure begins with a square on the bottom line. The twenty-sixth measure begins with a square on the top line. The twenty-seventh measure begins with a square on the middle line. The twenty-eighth measure begins with a square on the bottom line. The twenty-ninth measure begins with a square on the top line. The thirtieth measure begins with a square on the middle line. The thirtieth measure ends with a short vertical bar.

Ad Co-rínthi-os. Ad Gá-la-tas. Ad Ti-tum. Lécti-o I-sa-í-ae

A musical staff consisting of four horizontal lines. It features square neumes placed on specific lines or spaces. The first measure begins with a square on the top line. The second measure begins with a square on the middle line. The third measure begins with a square on the bottom line. The fourth measure begins with a square on the top line. The fifth measure begins with a square on the middle line. The sixth measure begins with a square on the bottom line. The seventh measure begins with a square on the top line. The eighth measure begins with a square on the middle line. The ninth measure begins with a square on the bottom line. The tenth measure begins with a square on the top line. The eleventh measure begins with a square on the middle line. The twelfth measure begins with a square on the bottom line. The thirteenth measure begins with a square on the top line. The fourteenth measure begins with a square on the middle line. The fifteen measure begins with a square on the bottom line. The sixteenth measure begins with a square on the top line. The seventeen measure begins with a square on the middle line. The eighteen measure begins with a square on the bottom line. The nineteen measure begins with a square on the top line. The twenty measure begins with a square on the middle line. The twenty-one measure begins with a square on the bottom line. The twenty-two measure begins with a square on the top line. The twenty-three measure begins with a square on the middle line. The twenty-four measure begins with a square on the bottom line. The twenty-five measure begins with a square on the top line. The twenty-six measure begins with a square on the middle line. The twenty-seven measure begins with a square on the bottom line. The twenty-eight measure begins with a square on the top line. The twenty-nine measure begins with a square on the middle line. The thirty measure begins with a square on the bottom line. The thirty-one measure begins with a square on the top line. The thirty-two measure begins with a square on the middle line. The thirty-three measure begins with a square on the bottom line. The thirty-four measure begins with a square on the top line. The thirty-five measure begins with a square on the middle line. The thirty-six measure begins with a square on the bottom line. The thirty-seven measure begins with a square on the top line. The thirty-eight measure begins with a square on the middle line. The thirty-nine measure begins with a square on the bottom line. The forty measure begins with a square on the top line. The forty-one measure begins with a square on the middle line. The forty-two measure begins with a square on the bottom line. The forty-three measure begins with a square on the top line. The forty-four measure begins with a square on the middle line. The forty-five measure begins with a square on the bottom line. The forty-six measure begins with a square on the top line. The forty-seven measure begins with a square on the middle line. The forty-eight measure begins with a square on the bottom line. The forty-nine measure begins with a square on the top line. The五十 measure begins with a square on the middle line. The fifty-one measure begins with a square on the bottom line. The fifty-two measure begins with a square on the top line. The fifty-three measure begins with a square on the middle line. The fifty-four measure begins with a square on the bottom line. The fifty-five measure begins with a square on the top line. The fifty-six measure begins with a square on the middle line. The fifty-seven measure begins with a square on the bottom line. The fifty-eight measure begins with a square on the top line. The fifty-nine measure begins with a square on the middle line. The六十 measure begins with a square on the bottom line. The六十-one measure begins with a square on the top line. The六十-two measure begins with a square on the middle line. The六十-three measure begins with a square on the bottom line. The六十-four measure begins with a square on the top line. The六十-five measure begins with a square on the middle line. The六十-six measure begins with a square on the bottom line. The六十-seven measure begins with a square on the top line. The六十-eight measure begins with a square on the middle line. The六十-nine measure begins with a square on the bottom line. The七十 measure begins with a square on the top line. The七十-one measure begins with a square on the middle line. The七十-two measure begins with a square on the bottom line. The七十-three measure begins with a square on the top line. The七十-four measure begins with a square on the middle line. The七十-five measure begins with a square on the bottom line. The七十-six measure begins with a square on the top line. The七十-seven measure begins with a square on the middle line. The七十-eight measure begins with a square on the bottom line. The七十-nine measure begins with a square on the top line. The八十 measure begins with a square on the middle line. The八十-one measure begins with a square on the bottom line. The八十-two measure begins with a square on the top line. The八十-three measure begins with a square on the middle line. The八十-four measure begins with a square on the bottom line. The八十-five measure begins with a square on the top line. The八十-six measure begins with a square on the middle line. The八十-seven measure begins with a square on the bottom line. The八十-eight measure begins with a square on the top line. The八十-nine measure begins with a square on the middle line. The八十-nine measure ends with a short vertical bar.

prophé-tae. Lécti-o libri Sa-pi-énti-ae.

A musical staff consisting of four horizontal lines. It features square neumes placed on specific lines or spaces. The first measure begins with a square on the top line. The second measure begins with a square on the middle line. The third measure begins with a square on the bottom line. The fourth measure begins with a square on the top line. The fifth measure begins with a square on the middle line. The sixth measure begins with a square on the bottom line. The seventh measure begins with a square on the top line. The eighth measure begins with a square on the middle line. The ninth measure begins with a square on the bottom line. The tenth measure begins with a square on the top line. The eleventh measure begins with a square on the middle line. The twelve measure begins with a square on the bottom line. The thirteen measure begins with a square on the top line. The fourteen measure begins with a square on the middle line. The fifteen measure begins with a square on the bottom line. The sixteen measure begins with a square on the top line. The seventeen measure begins with a square on the middle line. The eighteen measure begins with a square on the bottom line. The十九 measure begins with a square on the top line. The二十 measure begins with a square on the middle line. The二十一 measure begins with a square on the bottom line. The二十二 measure begins with a square on the top line. The二十三 measure begins with a square on the middle line. The二十四 measure begins with a square on the bottom line. The二十四 measure ends with a short vertical bar.

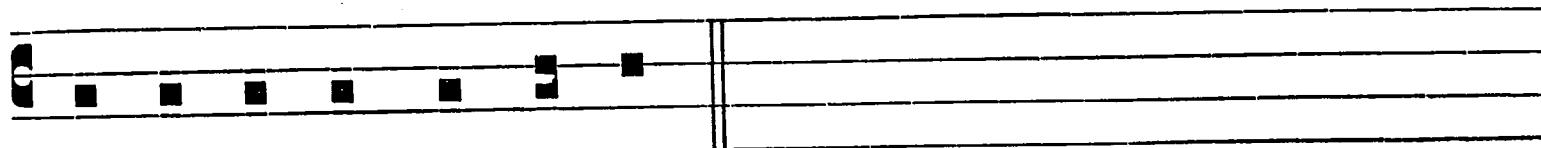
prophé-tae. Lécti-o libri Sa-pi-énti-ae.

B e- á-tus vir qui invéntus est sine mácu-la, et qui post

C aurum non áb-i-it, nec spe-rá-vit in pe-cú-ni-a et the-sáu ris.

C Quis est hic, et laudá-bimus e- um? fe-cit e-nim mi-ra-bí-li-a

C in vi-ta su-a ... et e-le- emó-synas il-lí-us e-narrábit omnis



ecclé - si - a sanctó - rum.

*Sic ad punctum, semipunctum, interrogativum et finale
vox modulatur, prout apparet in exemplo supra posito.*



IV. Tonus Evangelii.

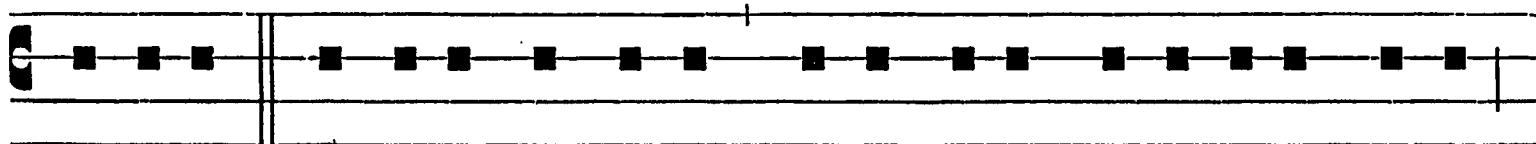
D

A musical staff consisting of four horizontal lines. A clef symbol is at the beginning. A series of seven black square notes are placed on the first three lines, starting from the bottom. After the seventh note, there is a vertical bar line, followed by two more blank lines above it.

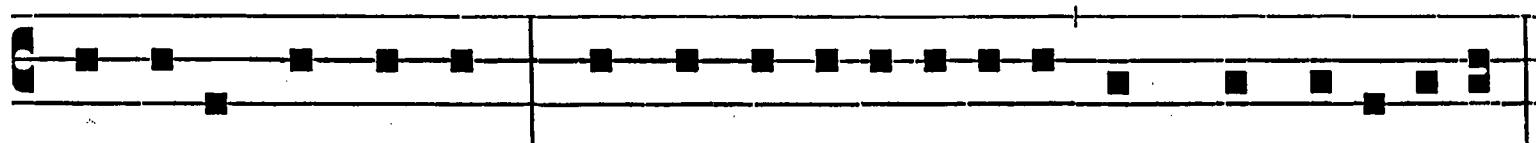
óminus vobíscum. R. Et cum spí-ri-tu tu- o. Sequénti - a

A musical staff consisting of four horizontal lines. A clef symbol is at the beginning. A series of seven black square notes are placed on the first three lines, starting from the bottom. After the seventh note, there is a vertical bar line, followed by two more blank lines above it.

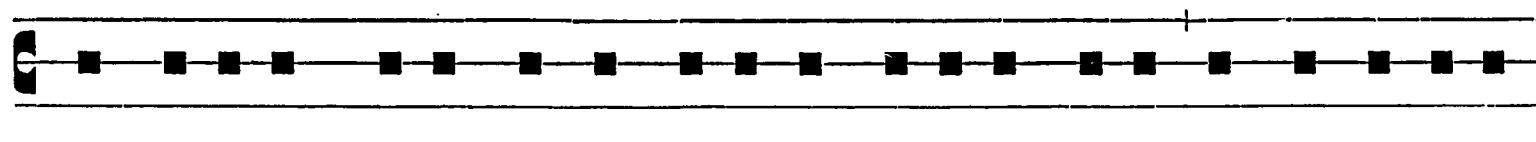
sancti Evangé-li - i se-cúndum Matthaé-um. R. Gló-ri - a ti-bi



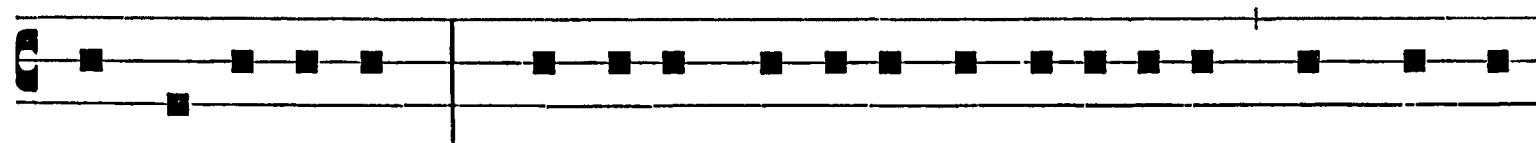
Dómi-ne. In illo témpo-re: Di-xit Jesus discí-pu-lis su - is:



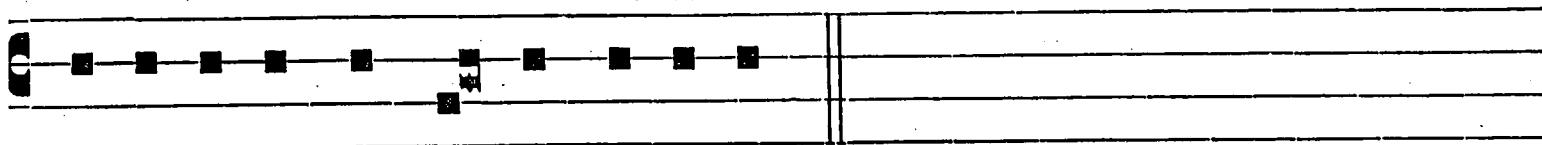
Vos estis sal terraे. Quod si sal evanú- e-rit, in quo sa-li - é-tur?



Ad ní-hi-lum va-let ultra, ni-si ut mittá-tur foras, et conculcé-tur



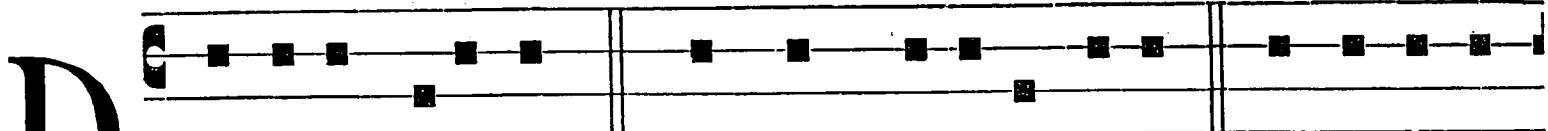
ab homí-ni-bus ... qui autem fé-ce-rit et docú-e-rit, hic magnus



vo-cá-bi-tur in regno coeló-rum.

Sic ad punctum principale vox in quarta semper syllaba declinatur. Ad punctum autem interrogativum servatur tonus solitus interrogativi, ut in Lectionibus et in Epistola.

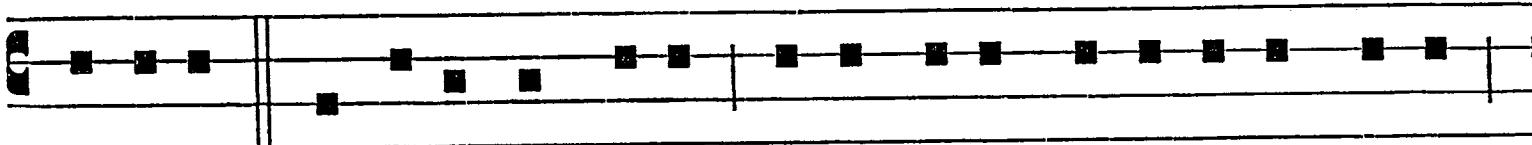
Alio modo, ad libitum:



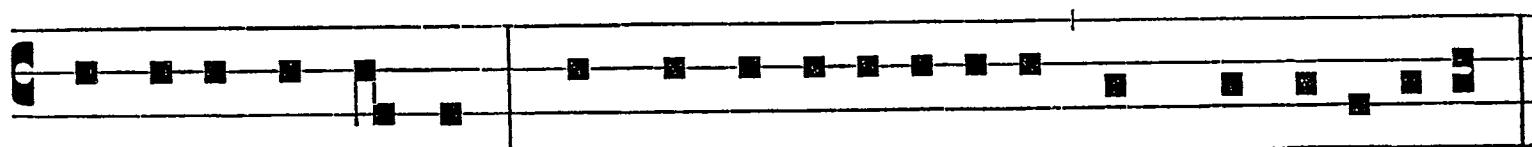
D óminus vobíscum. R. Et cum spí-ri-tu tu-o. Sequénti - a



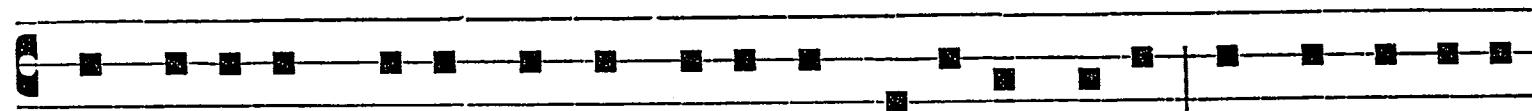
sancti Evangé-li- i secúndum Matthaé - um. R. Gló- ri- a ti-bi



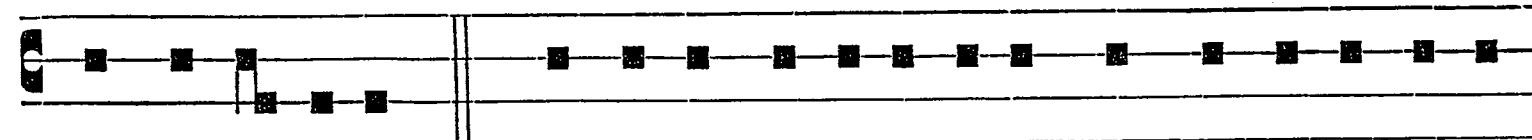
Dómi-ne. In illo témpo-re: Di-xit Jesus discí-pu-lis su - is:



Vos estis sal terrae. Quod si sal evanú-e-rit, in quo sa-li- é-tur?

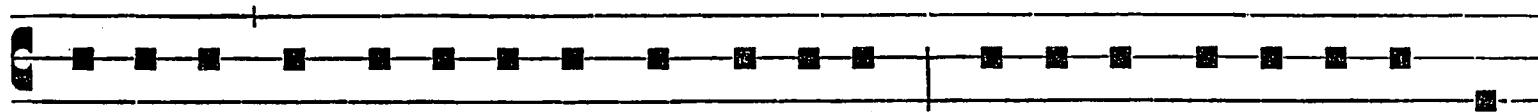


Ad ní-hilum va-let ultra, ni-si ut mittá-tur foras, et conculcétur

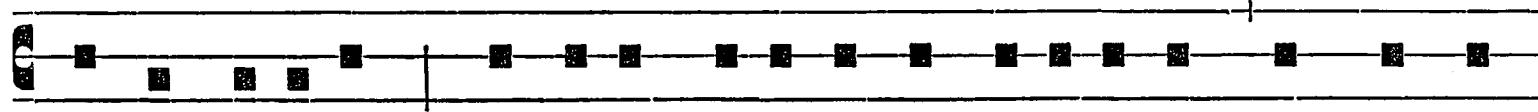


ab homí-nibus ... Qui ergo sólverit unum de mandá-tis i-stis

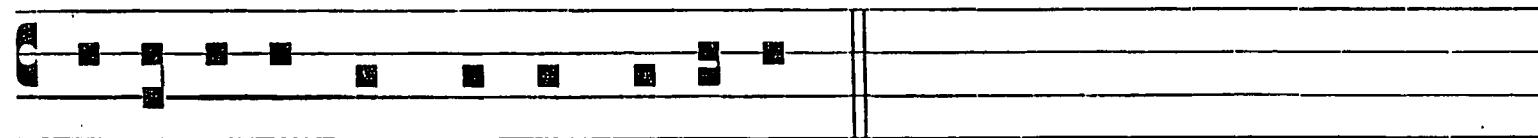
Ordinariu-m Missae.



mí-nimis, et do-cú-e-rit sic hómines, mí-nimus vo-cá-bi-tur in

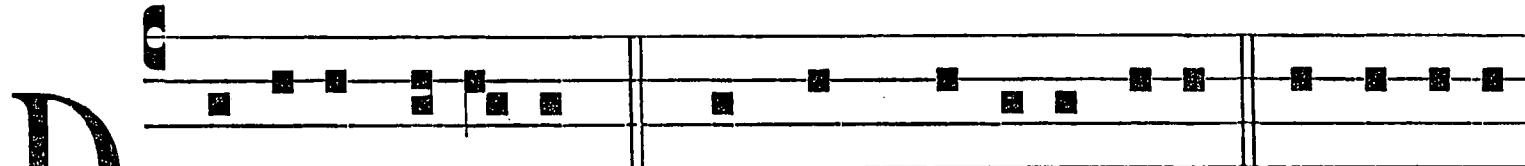


regno coelórum: qui autem féce-rit et docú-e-rit, hic magnus

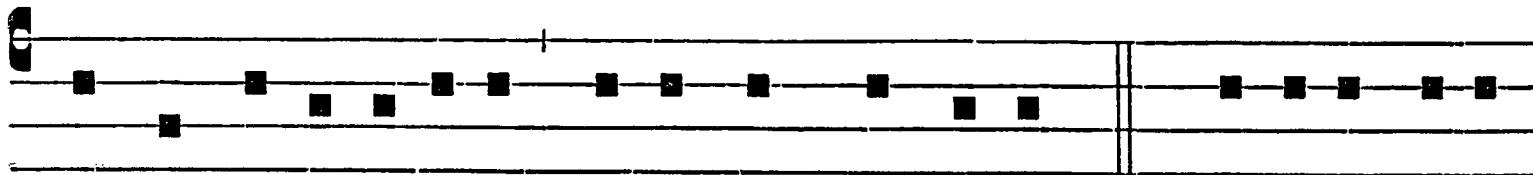


vo-cá-bi-tur in regno coeló-rum.

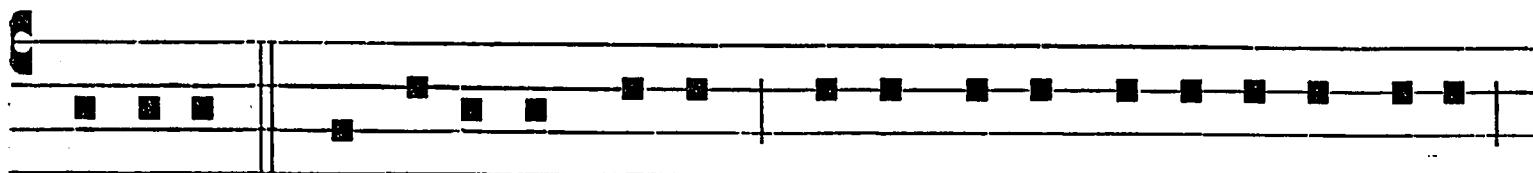
Alio modo, juxta usum antiquorem:



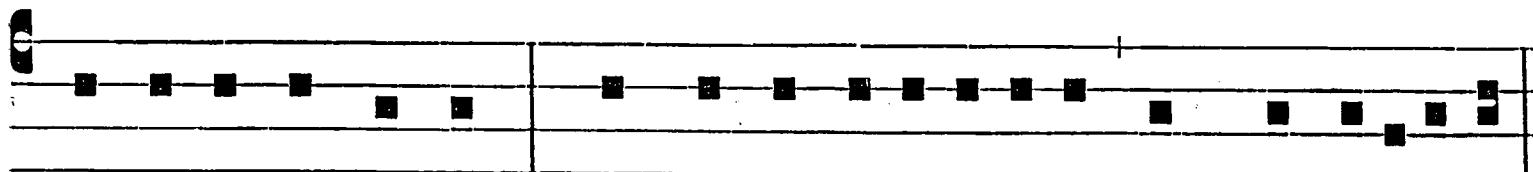
D óminus vobíscum. R. Et cum spí-ri-tu tu-o. Sequénti-a



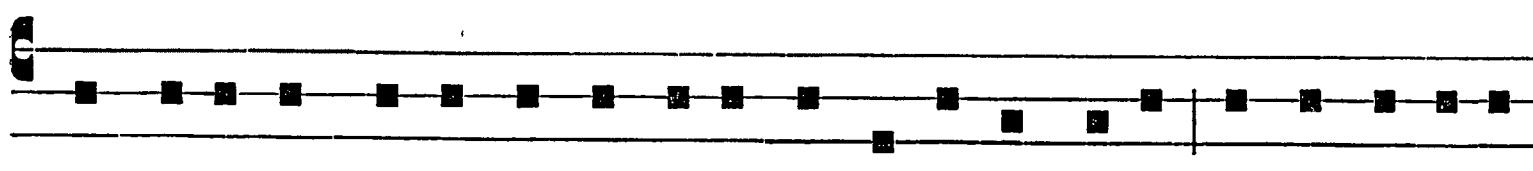
sancti Evangé-li-i se-cúndum Matthaé-um. R. Gló-ri-a ti-bi



Dómine. In illo témpo-re: Di-xit Je-sus discí-pu-lis su-is:

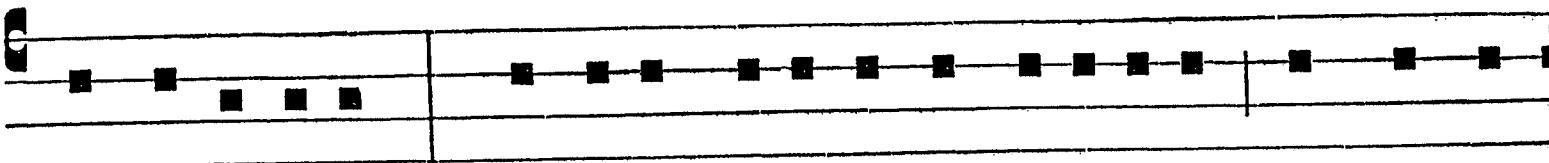


Vos estis sal terrae. Quod si sal evanú-e-rit, in quo sali-é-tur?

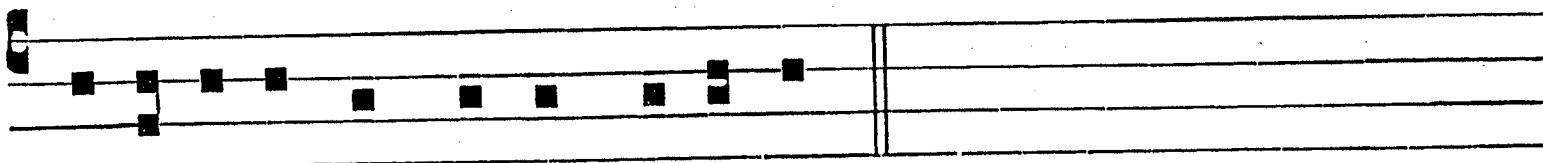


Ad ní-hi-lum va-let, ultra ni-si ut mittá-tur foras, et conculcétur

220



ab homí-nibus ... qui autem féce-rit et docú-e-rit, hic magnus



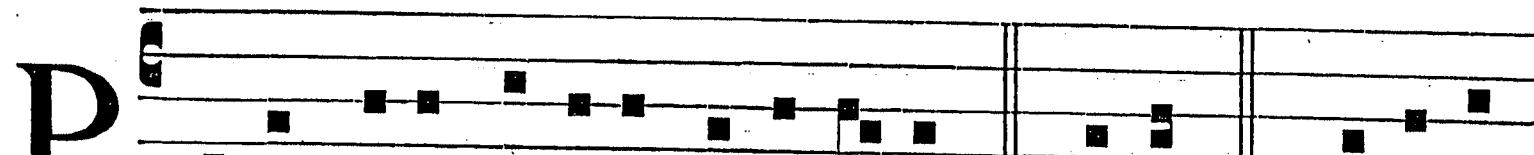
vo-cá-bi-tur in regno coe-ló-rum.

Caveatur ad semipunctum ne depressio semiditoni in acuta fiat syllaba.

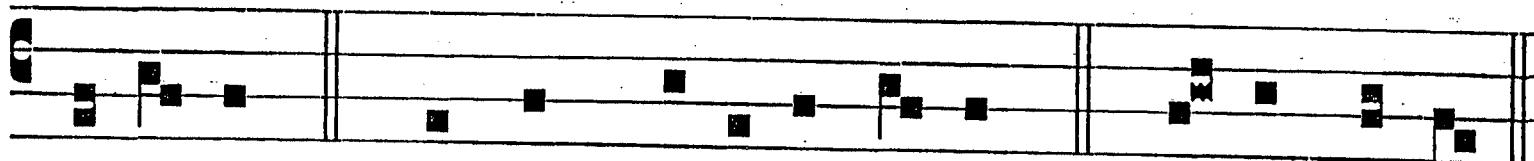
Ad punctum vero interrogativum inferior vocis inflexio semper cum tertia syllaba convenit.

V. Toni Praefationum.

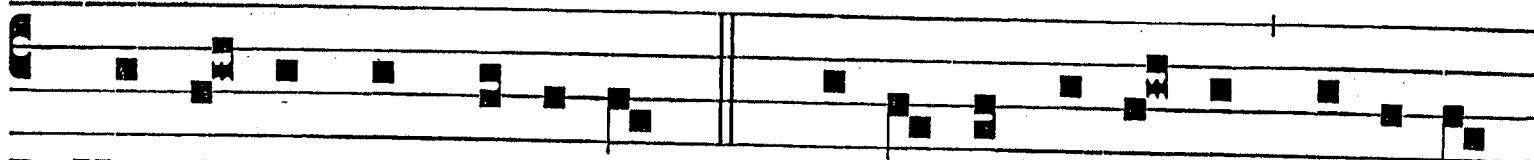
1. Tonus Solemnis.



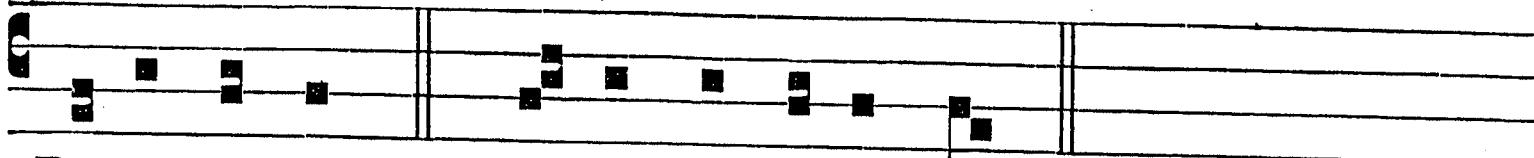
Per ómni-a saécu-la saecu-ló-rum. R. Amen. ¶. Dómi-nus



vo-bís-cum. R. Et cum spí-ri-tu tu - o. ¶. Sur-sum corda.



R. Ha-bé-mus ad Dómi-num. ¶. Grá- ti - as a-gá-mus Dómi-no



De-o nostro. R. Dignum et justum est.

2. Tonus ferialis.

The musical notation consists of four staves, each with four horizontal lines. The notes are represented by black squares (red in the original) placed on or between the lines. The first staff begins with a large capital 'P' followed by the text 'er ómni - a saécu-la saecu-ló-rum. R. Amen. X. Dóminus'. The second staff begins with 'vo-bíscum. R. Et cum spí-ri-tu tu- o. X. Sursum corda.'. The third staff begins with 'R. Ha-bémus ad Dómi-num. X. Grá- ti - as a-gámus Dómi-no'. The fourth staff begins with 'De - o nostro. R. Dignum et justum est.'

3. Tonus solemnior.

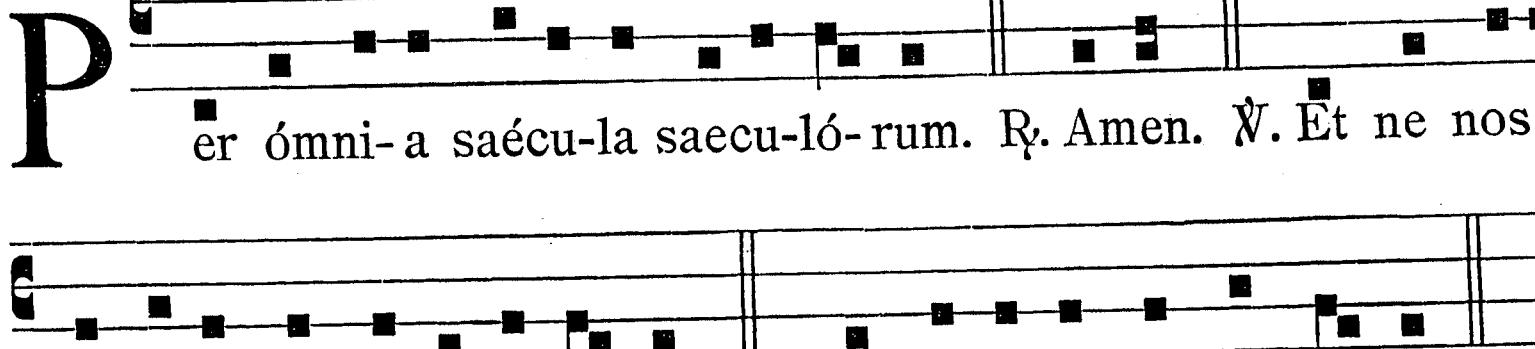
P er ómni-a saécu-la saecu-ló-rum. R. Amen. V. Dómi-nus

vo-bís-cum. R. Et cum spí-ri-tu tu-o. V. Sur-sum corda.

R. Habé-mus ad Dó-mi-num. V. Grá-ti - as agá-mus Dó-mi-no

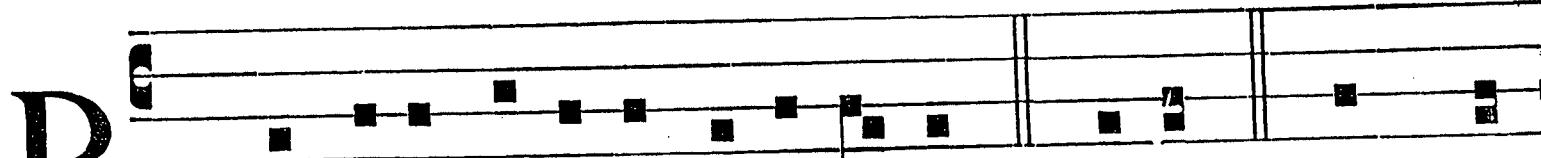
De-o no-stro. R. Dignum et ju-stum est.

VII. Ad Pater noster.

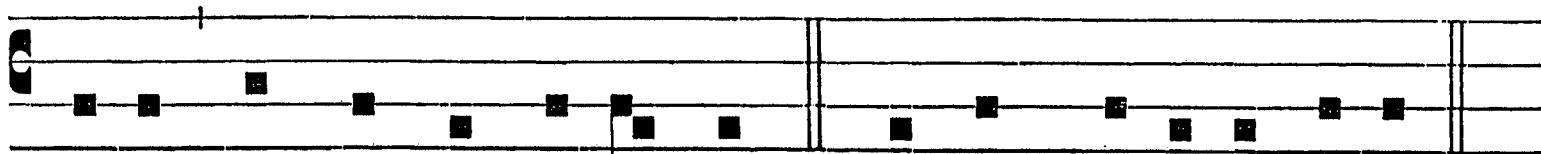


P
er ómni-a saécu-la saecu-ló-rum. R. Amen. ¶ Et ne nos
indúcas in tenta-ti-ó-nem. R. Sed lí-be-ra nos a ma-lo.

VII. Ante Agnus Dei.



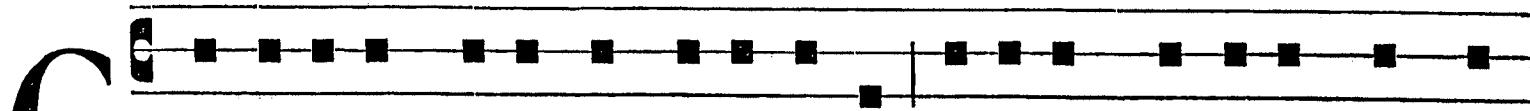
P
er ómni-a saécu-la saecu-ló-rum. R. Arien. ¶ Pax † Dó-



mi-ni sit † semper vo-bís-†cum. R. Et cum spi-ri-tu tu - o.



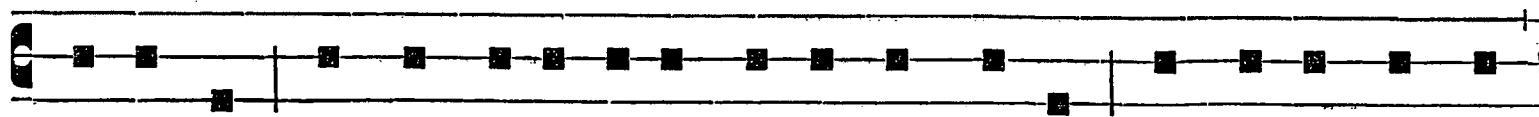
VIII. Tonus „Confiteor“ pro Missis Pontificalibus.



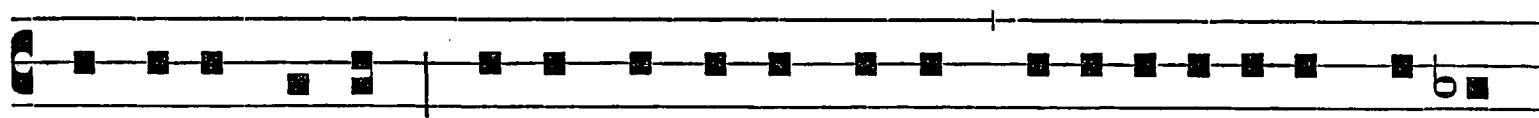
Confí-te- or De- o omnipo-ténti, be- átae Ma-rí-ae semper



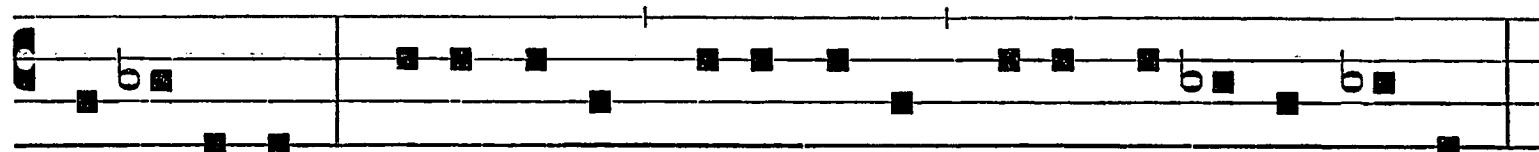
Vírgi-ni, be- á-to Micha- é-li Archángelo, be- á-to Jo- ánni



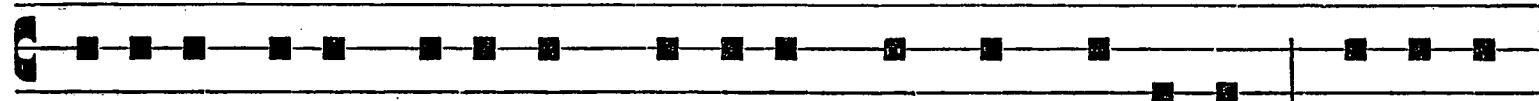
Baptísta, sanctis Apóstol-is Petro et Paulo, ómni-bus Sanctis



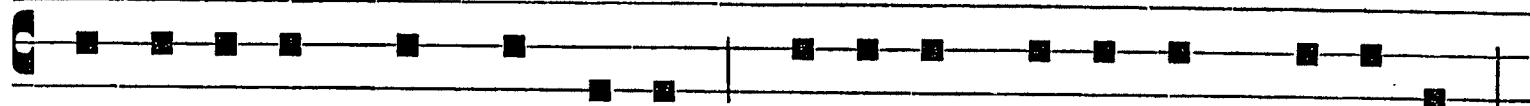
et ti-bi pa-ter, qui - a peccá-vi nimis, cogi-ta-ti- óne, verbo



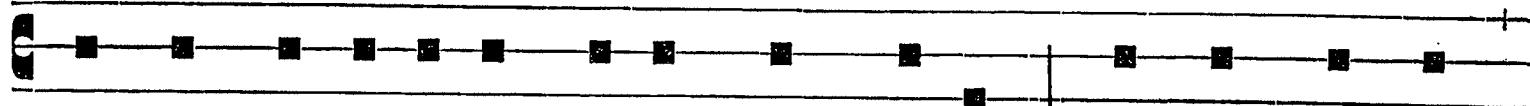
et ópe-re: me- a culpa, me- a culpa, me- a má- xima culpa.



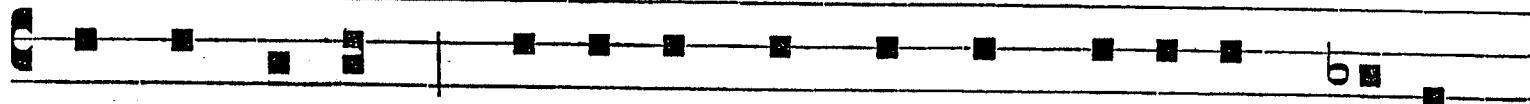
Íde-o precor be- á-tam Ma-rí- am semper Vírgi-nem, be - á-tum



Micha - é-lem Archánge- lum, be - á-tum Jo - ánnem Baptístam,



sanctos A-póstolo-s Petrum et Paulum, omnes Sanctos,



et te pa-ter, o-rá-re pro me ad Dómi-num De - um

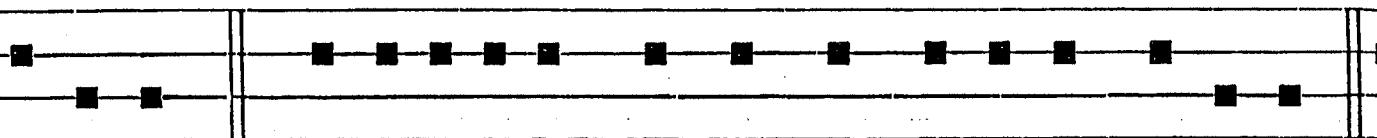
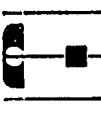


nostrum.

IX. Ad Benedictionem pontificalem.

S

it nomen Dómi-ni benedictum. R. Ex hoc nunc et usque



in saécu-lum. V. Adjutó-ri-um nostrum in nómi-ne Dómi-ni.



R. Qui fe-cit caelum et terram.

B

e-ne-dí-cat vos omnípo-tens De-us: Pa-ter, et Fí-li-us,

C

et Spí-ri-tus Sanctus. R. Amen.

Toni V. Gloria Patri ad Introitum.

I.

ló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. *

Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in

saécu-la saecu - ló-rum. A - men. *vel* E u o u a e. *vel*

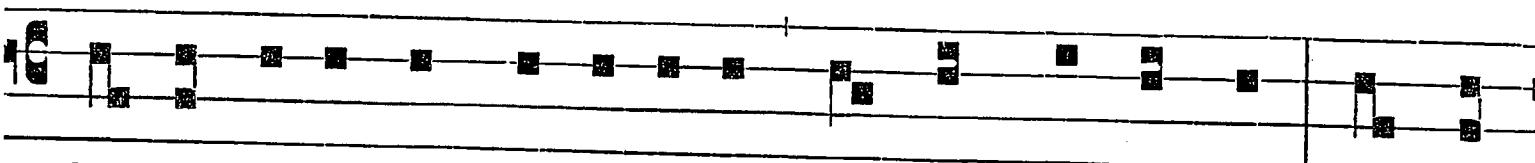


E u o u a e.

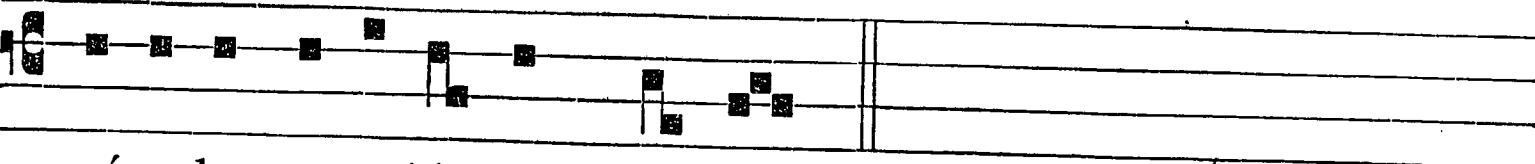
II.

Musical notation on a four-line staff. The first measure begins with a large capital letter 'G' followed by a vertical bar and a square. This is followed by a series of ten small squares connected by horizontal lines. The second measure begins with a vertical bar and a square, followed by a short horizontal line with a square at its end.

ló-ri - a Patri, et Fí-li- o, et Spi- rí- tu - i Sancto. *



Sic - ut e-rat in princí- pi - o, et nunc, et semper, et in

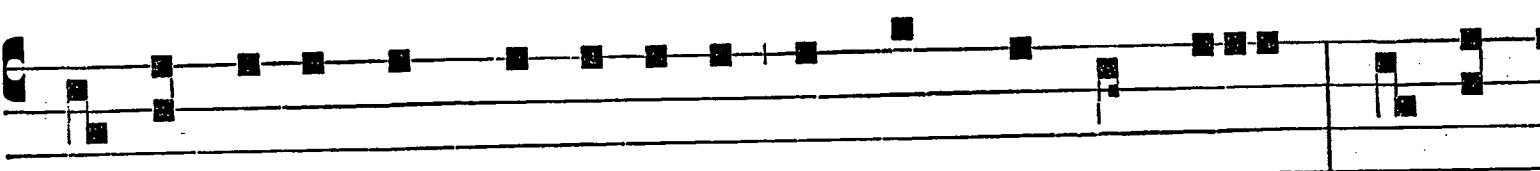


saécu-la saecu-ló - rum. A-men.

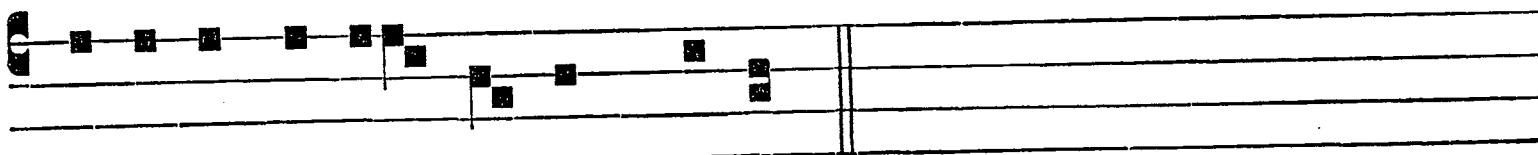
III.

G

ló- ri - a Patri, et Fí - li - o, et Spi - rí - tu - i Sancto. *



Sic - ut e - rat in princí - pi - o, et nunc, et semper, et in

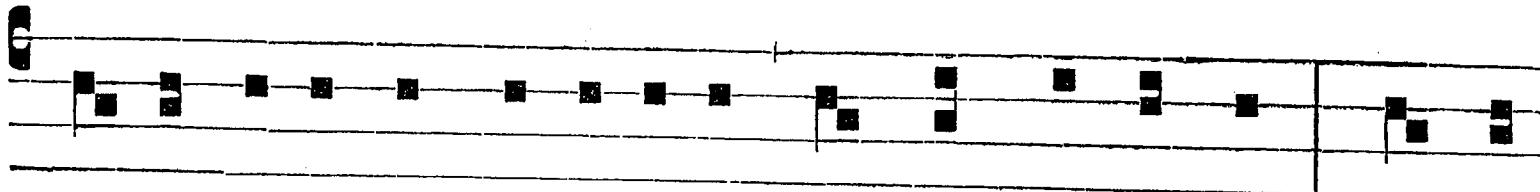


saécu - la saecu - ló - rum. Amen.

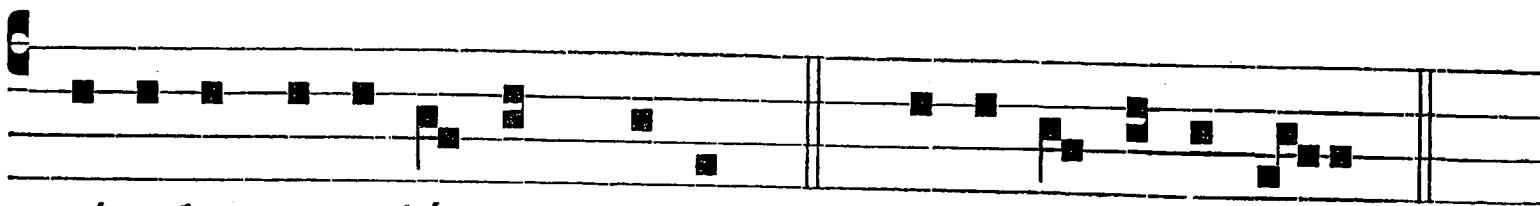
IV.

G

ló - ri - a Patri, et Fí - li - o, et Spi - rí - tu - i Sancto. *

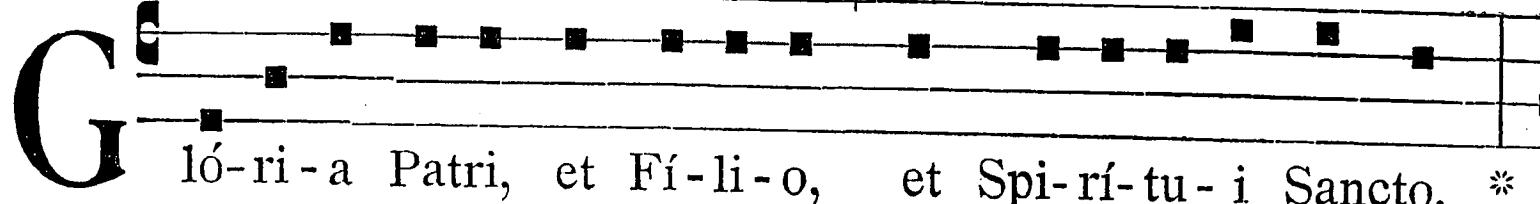


Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in

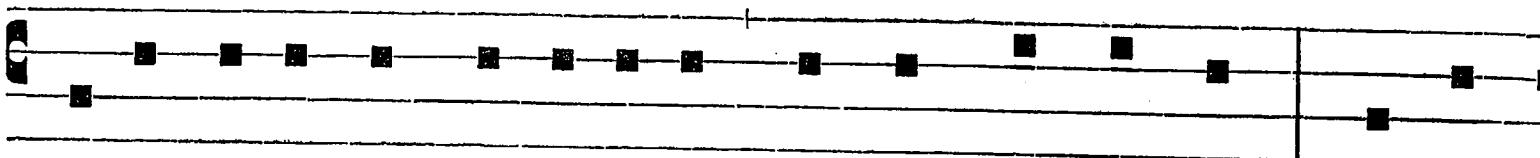


saécu-la saecu-ló-rum. Amen. *vel* E u o u a e.

v.

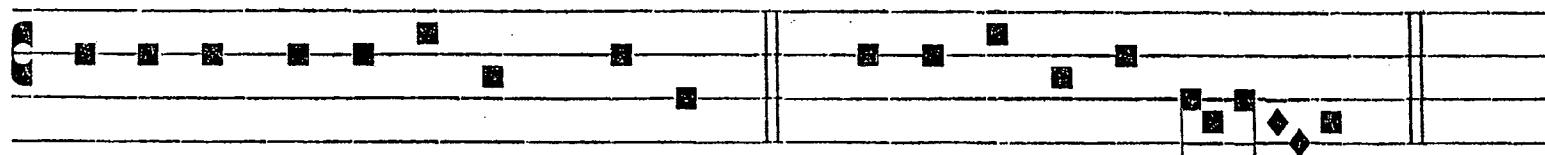


ló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. *



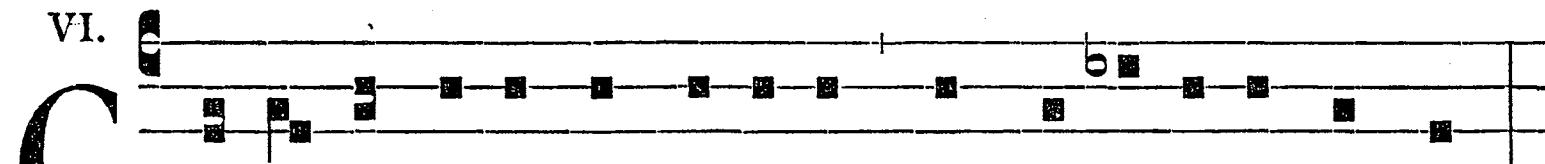
Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in

Ordinarium Missae.

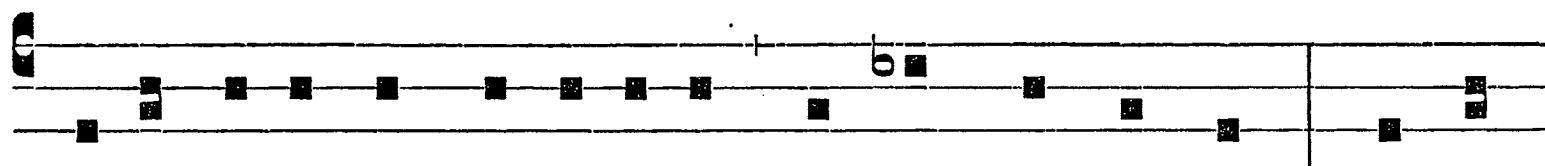


saécu-la saecu-ló-rum. Amen. *vel* E u o u a e.

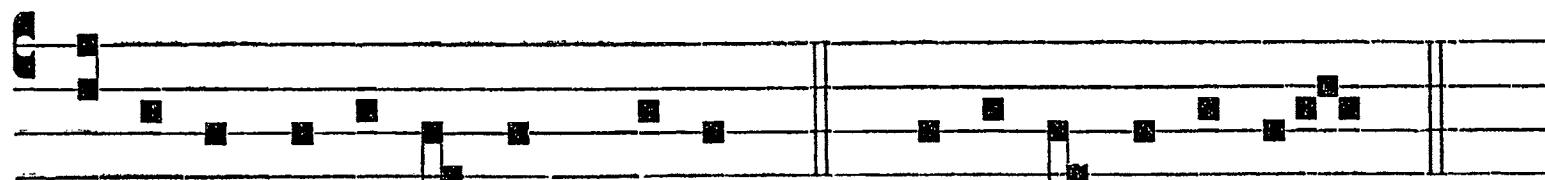
VI.



G ló- ri - a Patri, et Fí- li - o, et Spi - rí- tu - i Sancto. *



Sic-ut e-rat in princí- pi - o, et nunc, et semper, et in



saécu-la saecu-ló - rum. Amen. *vel* E u o u a e.

VII.

G

ló - ri - a Patri, et Fí - li - o, et Spi - rí - tu - i Sancto. *

C

Sic - ut e-rat in princí-pi - o, et nunc, et semper, et in

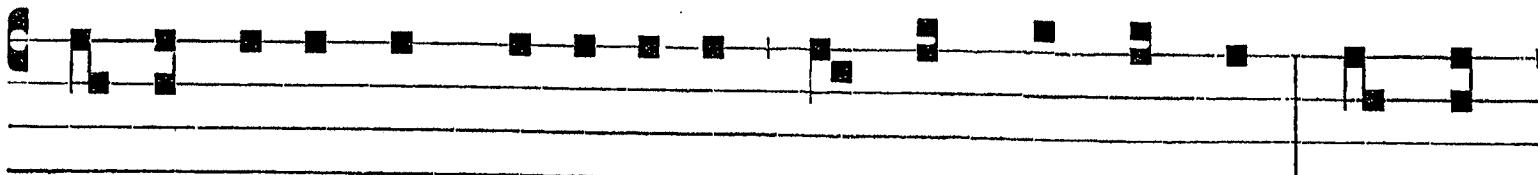
C

saécu - la saecu - ló - rum. A - men.

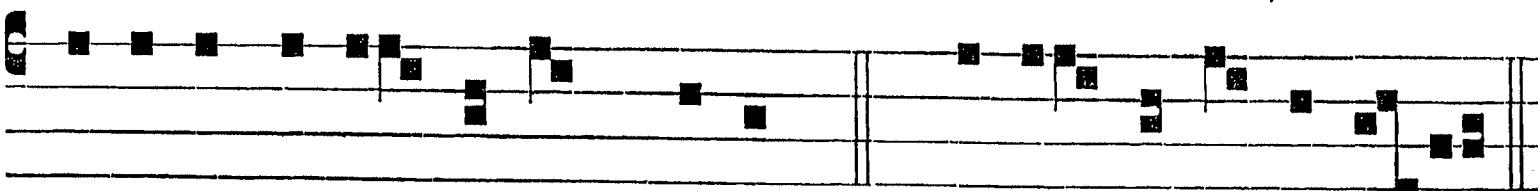
VIII.

G

ló - ri - a Patri, et Fí - li - o, et Spi - rí - tu - i Sancto. *



Sic - ut e-rat in princi-pi-o, et nunc, et semper, et in



saécu-la saecu - ló-rum. Amen. *vel* E u o u a e.

**Modus cantandi Alleluia Tempore Paschali
secundum octo tonos.**

Ad Introitum.

I.

Musical notation for Alleluia in mode I. The music is written on a single staff with a common time signature. The notes are represented by black squares and diamonds. The melody begins with a square on the top line, followed by a diamond on the bottom line, and continues with a series of eighth-note patterns. The lyrics "A- le - lú - ia, al-le - - lú - ia." are written below the staff.

II.

Musical notation for Alleluia in mode II. The music is written on a single staff with a common time signature. The notes are represented by black squares and diamonds. The melody is more complex than mode I, featuring a sustained note on the first beat of each measure. The lyrics "A- le - lú - ia, al-le - lú - ia." are written below the staff.

III.

Musical notation for Alleluia in mode III. The music is written on a single staff with a common time signature. The notes are represented by black squares and diamonds. The melody is similar to mode II but with some variations in the eighth-note patterns. The lyrics "A- le - lú - ia, al-le - - lú - - ia." are written below the staff.

IV.

Musical notation for Alleluia. The staff begins with a clef, a key signature of one sharp, and a common time signature. The melody consists of eighth-note patterns primarily made of quarter notes and eighth notes, with occasional sixteenth-note figures. The lyrics "l-le-lú - - ia, al-le - - lú - ia." are written below the staff.

V.

Musical notation for Alleluia. The staff begins with a clef, a key signature of one sharp, and a common time signature. The melody includes a bass note on the first beat. The lyrics "l-le - lú - ia, al-le - - lú - ia." are written below the staff.

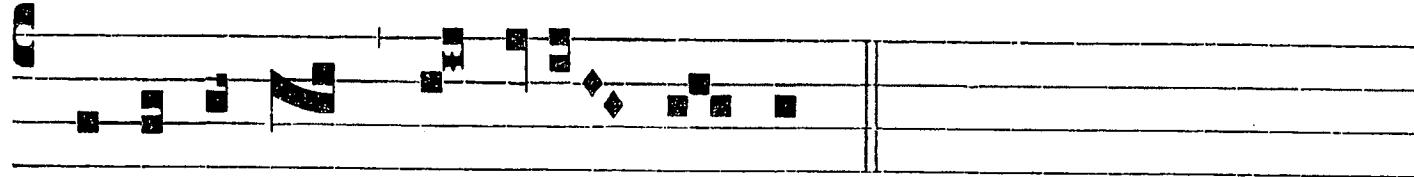
VI.

Musical notation for Alleluia. The staff begins with a clef, a key signature of one sharp, and a common time signature. The melody features a bass note on the first beat. The lyrics "l-le - lú - ia, al-le - lú - ia." are written below the staff.

VII.

Musical notation for Alleluia. The staff begins with a clef, a key signature of one sharp, and a common time signature. The melody includes a bass note on the first beat. The lyrics "l-le-lú - - ia, al-le - - lú - ia." are written below the staff.

VIII.

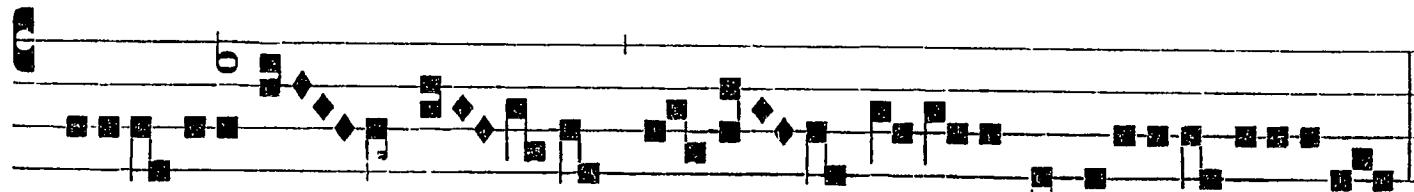


A

l-le-lú-ia, al-le - - lú - ia.

Ad Offertorium.

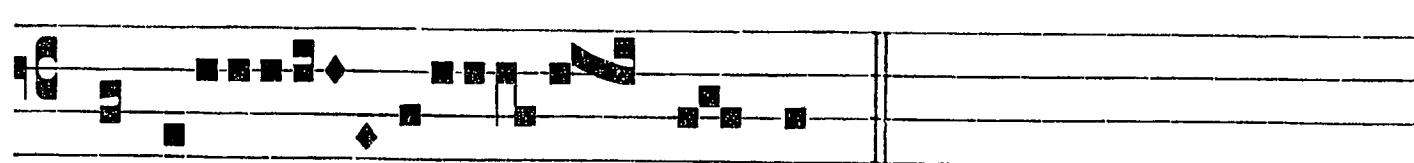
I.



A

1 - - le - - - lú-ia.

II.



A

l-le - - lú - ia.

III.

A

l - le - lú - ia.

IV.

A

1 - le - - - lú - ia.

V.

A

1 - le - - - - lú - ia.

VI.

A

l - le - - lú - ia.

VII.

A

l-le - - - - - lú - ia.

VIII.

A

l-le - - - - lú - ia.

Ad Communionem.

I.

A

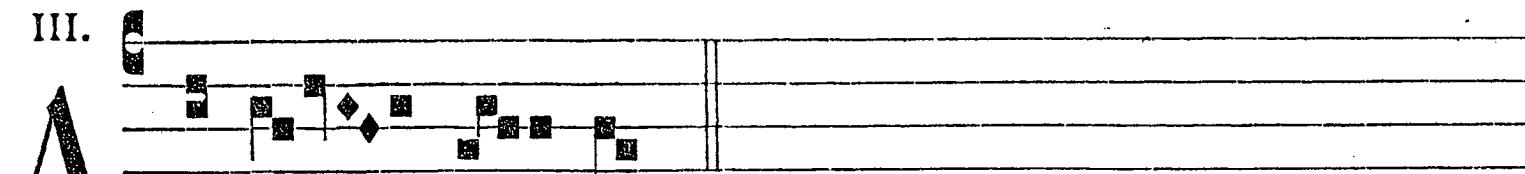
l-lé - - lú - ia.

II.

A

l-le - lú - ia.

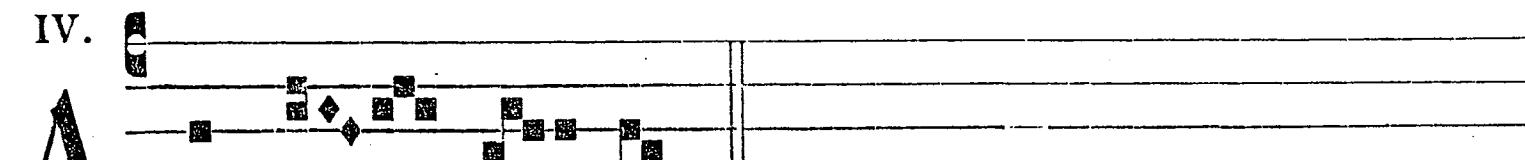
III.



A 1-le - lú - ia.

Musical notation for section III. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are represented by small squares and diamonds on five horizontal lines. The lyrics "1-le - lú - ia." are written below the staff.

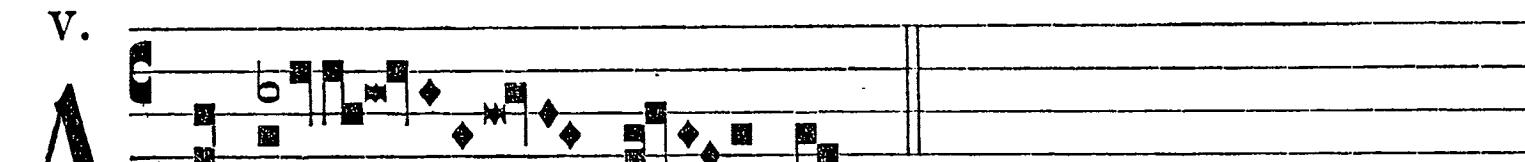
IV.



A 1-le - lú - ia.

Musical notation for section IV. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are represented by small squares and diamonds on five horizontal lines. The lyrics "1-le - lú - ia." are written below the staff.

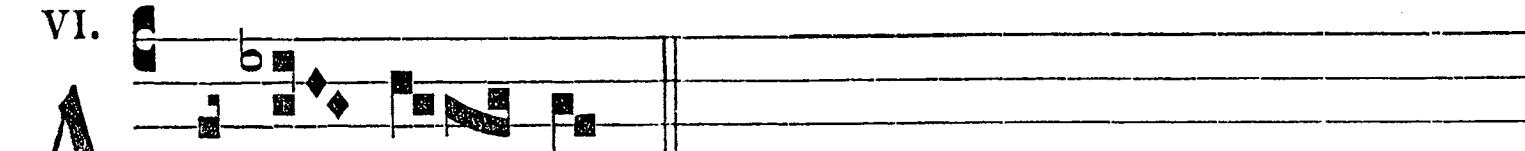
V.



A 1-le - - lú - ia.

Musical notation for section V. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are represented by small squares and diamonds on five horizontal lines. The lyrics "1-le - - lú - ia." are written below the staff.

VI.

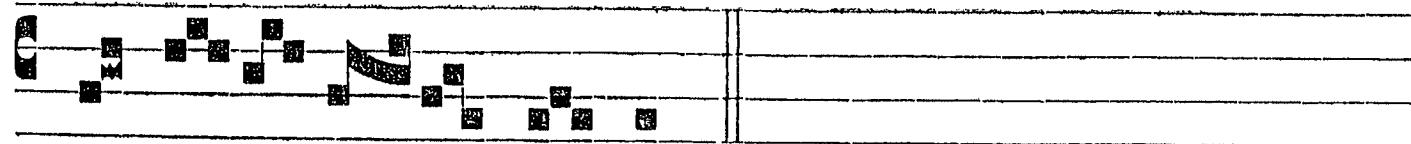


A 1-le - lú - ia.

Musical notation for section VI. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are represented by small squares and diamonds on five horizontal lines. The lyrics "1-le - lú - ia." are written below the staff.

VII.

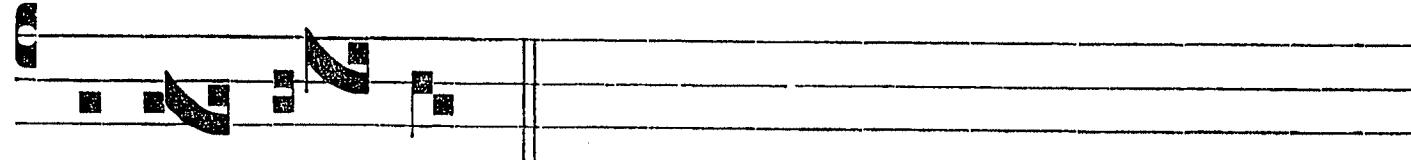
A



l - le - - - lú - ia.

VIII.

A



l- le - lú - ia.