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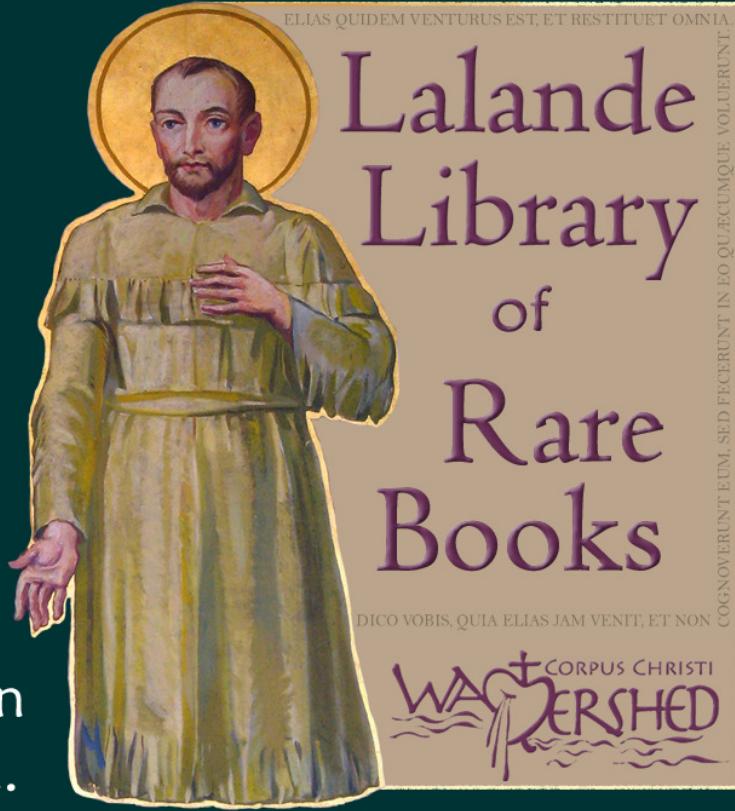
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# Organum Comitans

ad

# Graduale Romanum

Sacrosanctae Ecclesiae

Ss. D. N. P. X. Pontificis Maximi Jussu Restitutum et Editum

door de par

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# Pars VI Commune Singatoria

EDITIO III.

Te verkrijgen bij  
**de Schrijvers**  
en bij  
**Gh. Dassart**  
(Mechelen / Vilvoorde)

En vente chez  
**les Auteurs**  
et chez  
**Ad. Wesmael-Ghislain**  
(Namur / Namen)

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Nous avons fait examiner l'ouvrage

## Organum comitans ad Commune Sanctorum,

de l'édition vaticane, par MM. **Alphonse et Aloys Desmet,**  
**Oscar Depuydt.**

Cet ouvrage ayant été déclaré conforme à la doctrine des maîtres en ce qui concerne l'art d'harmoniser les mélodies grégoriennes, notamment par M<sup>r</sup> Tinel, Directeur de notre Ecole interdiocésaine de musique religieuse, et par le Président de la commission pour l'édition vaticane des livres de chant grégorien, le Rév<sup>me</sup> Dom Pothier, nous en recommandons vivement l'usage aux organistes de notre Diocèse.

Nous avons la confiance qu'il contribuera dans une large mesure à faciliter l'introduction de l'édition vaticane dans les églises; il sera particulièrement utile à ceux qui ne se sont point trouvés dans l'occasion de faire une étude spéciale de l'harmonie propre au plain-chant.

**Malines**, le 25 Avril 1907.

† **Désiré Joseph,**

Cardinal Archevêque de Malines.

### *BELANGRIJK BERICHT.*

*In deze nieuwe uitgave is de mora vocis, welke soms voorkomt tusschen noten die op eene en dezelfde lettergreep gezongen worden, aangeduid door het teeken V.*

### *AVIS IMPORTANT.*

*Dans cette nouvelle édition, la mora vocis qui se fait parfois entre des notes chantées sur une seule syllabe, est indiquée par le signe V.*

Nous avons fait examiner l'ouvrage

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welke soms voorkomt tusschen noten die op  
eene en dezelfde lettergreep gezongen worden,  
aangeduid door het teeken V.*

---

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*Dans cette nouvelle édition, la **mora vocis**  
qui se fait parfois entre des notes chantées  
sur une seule syllabe, est indiquée par le  
signe V.*

# COMMUNE SANCTORUM.

---

IN VIGILIA UNIUS APOSTOLI.

Alph. D.

E - go au - - tem\* sic ut o - lí - va fructi - fi - cá - - vi in do - mo

**Intr.** 

Dó-mi - ni, spe-rá - vi in mi - se - ri - cór - di - a De - i me - - - i:

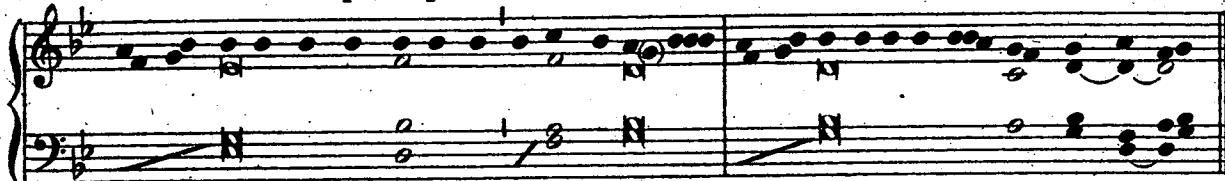
et ex - spectá - bo nomen tu - - um, quóni - am bonum est ante conspé -

ctum sanctó - - rum tu - ó - rum. *Ps. Quid glo - ri - á - ris in ma - lí - ti - a: \**

qui po - tens es in in - i - qui-tá-te? Glori-a Pa-tri, et Fí-li-o, et Spirí-tu-i Sancto.

2

Sic ut e - rat in princí - pi - o, et nunc et semper, et in saécula saécu - ló - rum. A - men.



**Graduale.** Justus ut palma, *ut infra*, (53). **Offertorium.** Glória et honore, *ut infra*, (14).

Magna est\* gló - ri - a e - jus in salu - tá - ri tu - - o: gló - ri - am

**Comm.** IV.

et ma - gnum de - có - rem im - pónes su - per e - - um, Dó - mi - ne.



**In Festis Apostolorum, et Evangelistarum, omnia ut suis locis in Proprio Sanctorum.**

COMMUNE UNIUS MARTYRIS PONTIFICIS.

Stá - tu - it \* e - i Dó - mi - nus te - sta - mén - tum Alph. D.  
Intr. I. pa - cis,

et prin - ci - pem fe - cit e - um: ut sit il - li sa - cer - dó - tí - i dígni - tas



in ae - - té - - num. Ps. Me - mén - to Dó - mi - ne Da - vid: \* et o - mnis



mansi-e-tú - di-nis e - jus. Glóri - a Pa-tri, et Fí-li-o, et Spi - rí - tu - i San - cto.

Musical score for the Sanctus section, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of short, rhythmic notes primarily on the first and third beats of each measure.

Sicut e - rat in princí-pio, et nunc, et sem - per, et in sáecula saecu - ló - rum. A - men.

Continuation of the musical score for the Sanctus section, showing two staves of music with Latin text above them. The notation remains consistent with the previous section, featuring a mix of treble and bass clefs and rhythmic patterns.

In - vé - ni\* Da - vid ser - vum me - - um, ó - le - o

**Grad.**

I.

Musical score for the Gradual section, labeled "Grad." and "I.". It features two staves of music with a treble clef. The lyrics "In - vé - ni\* Da - vid ser - vum me - - um, ó - le - o" are written above the staves. The music consists of eighth and sixteenth note patterns.

san - cto un - xi e . um: manus e - nim

Continuation of the musical score for the Gradual section, showing two staves of music with Latin text above them. The lyrics "san - cto un - xi e . um: manus e - nim" are written above the staves. The music continues the eighth and sixteenth note patterns established earlier.

me - - - a au - xi - li - á - bi - tur e - - - - i,

Continuation of the musical score for the Gradual section, showing two staves of music with Latin text above them. The lyrics "me - - - a au - xi - li - á - bi - tur e - - - - i," are written above the staves. The music maintains its characteristic eighth and sixteenth note style.

et brá - chi - um me - - - um con - for - tát - bit e - - - um.

Continuation of the musical score for the Gradual section, showing two staves of music with Latin text above them. The lyrics "et brá - chi - um me - - - um con - for - tát - bit e - - - um." are written above the staves. The music concludes the page with its signature rhythmic pattern.

4

V. Ni-hil profí ci et in-i-mí - - cus

in e - - - - o, et ff - - li-us in-i-quí-

tá - - - - tis non

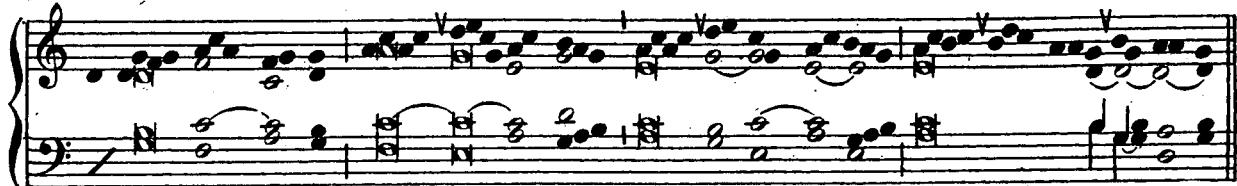
no-cé-bit\* e - - - i.

Al-le - - lú - ia.\* ij.

VIII.

V. Tu es sa-cér - dos in ae - té r - num se - cún-dum ór - di-nem \*

Mel-chí - - se - dech.



*Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur:*

De-si-dé, - ri - um      \* á - ni - mae      e - - - jus

Tract. VIII.

tri - bu - í - sti e - i:      et vo-lun-tá - te la - bi - ó - rum

e - jus      non      frau-dá-sti e - - - - -

- - - - - um.      V. Quóniam praeve - ní - sti e - - - um in be - ne-di - cti -

ó-ne      dul - cé - - - di - nis.

V. Po-suí - sti su - per ca - put e - jus co - ró - nam

de lá - pi - de\* pre-ti-ó - so.

Offert. II. Vé - ri - tas me - a,\* et mi-seri-cór - di-a me - a

cumi - - pso: et in nō-mi - ne me - o exal-tá - bi - tur cornu e - jus.

Comm. IV. Se - mel ju - rá - vi\* in san - eto me . o: se - men e - jus in ae -

tér - num ma - né - bit: et se - des e - jus sic - ut sol in con - spé - ctu me - o,

et sic ut lu-na per-fé - cta in ae-tér - num et te - stis in coelo fi - dé - lis.



DE EODEM COMMUNI. ALIA MISSA.

A. D.

Sa - cer - dó - - tes De - i, \* be-ne-dí - ci - te

Dó-mi - num:

Intr. VI.

san -cti et hú - mi - les cor - de, lau - dá - te De - - - - um.

Cant. Be-ne-dí-ci-te ómni-a ó-pe-ra Dó-mi-ni Dó-mi-no: \* lau-dá-te et su-per-ex-al-

tá-te e - um in sáe-cu-la. Gló-ri - a Pa-trí, et Fi - li - o, et Spi - ri - tu. i Sancto.

Sicut e - rat in prin -cí - pi - o, et nunc, et semper, et in sáe-cu - la sae-cu - ló - rum. A - men.

Glo - ri - a      \* et ho - - - - -  
**Grad.** V. {

- - re      co-ro-ná - - sti e - - - - -  
{

um.      **V.** Et con-sti - tu -  
{

i - - - - - sti e - - um      su-per ó - - - - - pe-ra  
{

má - nu - um tu - á - rum, \* Dó - mi - ne.  
{

Al - le - lú - ia.      \* ij.      **V.** Hic  
**II.** {

est sa-cér - - - dos, quem co-ro-ná-vit \* Dó - mi-nus.

*Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur:*

Tract.  
VIII.

Be-á - tus vir \* qui ti - met Dó - mi - num:

in man-dá - tis e - jus cu - - pit

ni - - - mis. V. Po - tens in ter-ra e - rit se-men

e - - - jus: ge - ne - rá - - ti - o re - - ctó - rum

be - - ne - di - cé - tur.

The image shows a page from a musical score for 'Ave Maria' by Franz Schubert. The vocal line is in soprano C major, 2/4 time. The piano accompaniment is in basso continuo style, indicated by a bass clef and a bass staff. The vocal part begins with 'stí - ti - a' and continues with 'e - jus', while the piano part provides harmonic support with sustained notes and chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The tempo is marked 'sae-cu-li.' above the staff. The bottom staff uses a bass clef and also has a key signature of one flat, with the same tempo marking 'sae-cu-li.' above it. Both staves show a series of eighth-note patterns.

In - vé - ni \* Da - vid      ser - vum      me - um, ó - le - o

Offert.      VIII.

Musical score for soprano and basso continuo. The soprano part features a melodic line with various note heads and rests, accompanied by a basso continuo part below it. The vocal line includes lyrics such as "san-cto", "un - xi e - um:", "ma - nus e - . nim me - - a". The basso continuo part consists of sustained notes and some rhythmic patterns.

The image shows a page from a musical score. At the top, lyrics are written in a mix of Latin and French: "au-xi-li-á - bi - tur e - - i, et brá-chi - - um me - um". Below the lyrics, there are two staves for voices: soprano (in G clef) and alto (in C clef). The soprano staff has several dots and rests, while the alto staff has some slurs and rests. A brace groups the two voices together. At the bottom of the page, there is a single staff for the piano, indicated by a treble clef and a bass clef. The piano part consists of simple chords and rests.

con-for-tá - - bit e - um.

Po-su-í - sti Dó-mi - ne\*

Comm. VI.

in cá - pi-te e - jus co - ró - nam de lá - pi - de prati - ó - so.

## COMMUNE UNIUS MARTYRIS NON PONTIFICIS.

A. D.

In vir. tú-te tu - a, \* Dó-mi - ne, lae-tá - bi - tur ju - stus, et su - persa-lu-

Intr. VII.

tá-re tu - um ex - sultá - bit ve - he - mén-ter de-si - dé - ri-um á-ni - ma e - jus

tri-bu-í - - sti e - i. Ps. Quó-ni - am praeve-ní - sti e - um in be-ne-di - cti - ó - ni - bus dul-

cé-di - mis: \* po-su - í - sti in cá - pi - te e - jus co - ró - nam de lá - pi - de prati - ó - so.

Glo- ri - a Pa - tri, et Fí - li - o, et Spi - rí - tu - i San - cto. Sic - ut e - rat in prin -

cí - pi - o et nunc, et sem - per, et in sáe - cu - la sae - cu - ló - rum. A - men.

Grad. Be - á - - - tus vir,\* qui ti - met Dó - - - - mi - num:  
V.

in mandá - - - tis e - jus cu - pit ni - mis.

V. Po - tens in ter - ra

e - rit se - men e - - - - - jus:

ge-ne-rá-ti - o re-ctó - - - rum\* be-ne-di - cé-tur.

Al - le - - lú - ia\*ij.

V. Po - su - - í - sti,

Dó - - - mi - ne, su-per ca-put e - - -

jus co - ró - - - nam de lá - - pi - de \*

pre - ti - - ó - so.

*Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur Tractus Desiderium. (5)*

Offert.

Glo - ri - - a \* et ho - nō - - - re co -

ro - - ná - - sti e - - um: et con - sti - tu - í - .

sti e - - um su - per ó - - pe - - ra má -

- nu - um tu - á - rum, Dó - - - - mi - ne.

Comm.

Qui vult ve - ní - re post me, \* áb - - ne - get se - met - í - psum:

et tol - lat cru - cem su - am, et se - quá - tur me.

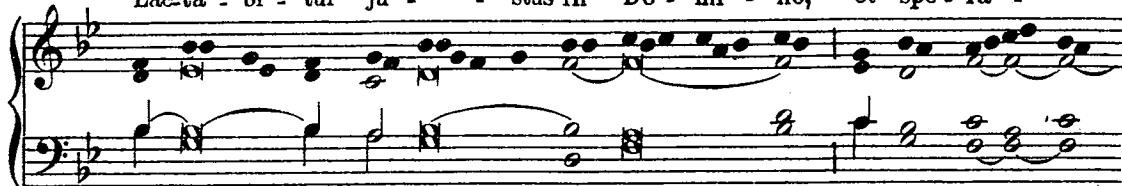
## DE EODEM COMMUNI. ALIA MISSA.

O. D. P.

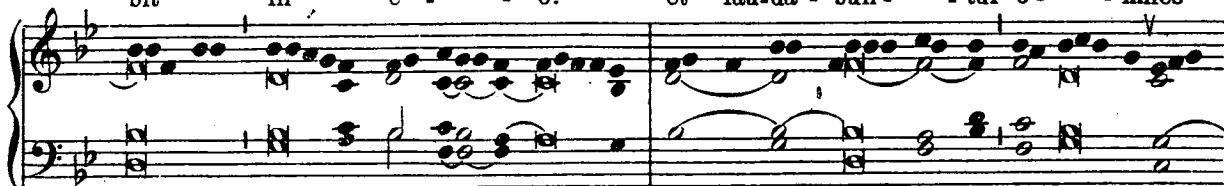
Lae-tá - bi - tur\* ju - - stus in Dó - mi - no, et spe - rá - -

Intr.

VIII.



bit in e - - o: et lau-da - bún - tur o - - mnes



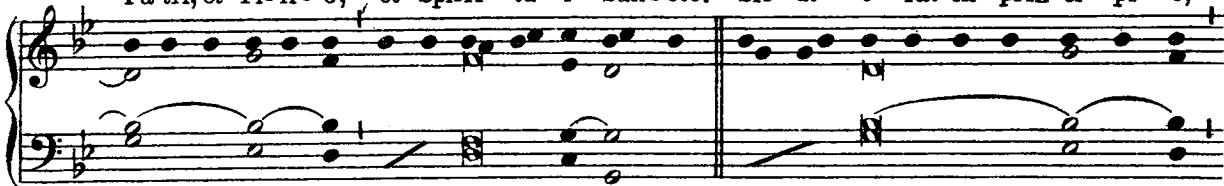
re - - cti cor - de. Ps. Ex-áu - di De.us o - ra - ti - ó - nem me - am cum



dé - pre - cor: \* a ti - mó-re in - i - mí-ci é - ri - pe á - ni - mam me - am. Glóri - a



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



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



Ju - - - stus \* cum ce - cí - de - rit, non col - li - - - dé - tur:

**Grad.** { V.

qui-a Dó - - mi - nus sup-pó - - nit ma - - num su -

am. **V.** To - ta di - - e mi - se - ré - tur, et

cóm - mo - dat: et se - men e - - - - jus

in be - ne - di - cti - ó - - ne \* e - - - rit.

II. { Al - - le - - lá - ia.\* ij.

XV. Qui sé - qui - tur me,

non ámbu - lat in té - ne - bris, sed ha - bé - bit lu - - -

men\*vi - - tae ae - - té - nae.

*Post Septuagesimam, omissis Allelúia et XV. sequenti, dicitur Tractus Beatus vir. (9)*

Offert. VIII.

vi - tam pé - - - ti - it a te,

tri - bu - í - - sti e - i, al - le - - - - lú - ia.

Comm. V. Qui mi - hi mi - ní - strat, ★ me se-quá - tur: et u - bi e - - go

sum, il - lic et mi-ní - ster me - us e - rit.

COMMUNE MARTYRUM TEMPORE PASCHALI.  
DE UNO MARTYRE.

O. D. P.

Intr. VII. Pro - te - xí - sti me ★ De - - us a con - vén - tu ma -

li - gnán - ti - - um, al - le-lú - ia: a mul-ti-tú - - di - ne

o - pe-rán - ti - - um in - i - qui - tá - - tem, al - le-lú - ia, al - le -

- - lú - ia. Ps. Ex - áu - di De-us o - ra - ti - ó - nem me - am cum dé-pre - cor: \*

a ti - mó - re i - ni - mí - ci é - ri - pe á - ni - mam me - am. Gló - ri - a

Pa - tri, et Fí - li - o, et Spi - rí - tu - i San - eto. Sic - ut e - rat in prin - ci - pi - o,

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

Al - le - lú - - ia. ★ ij.

VII.

X. Con - fi - te - bún - tur coe - li mi - ra - bí - -

li - a tu - - - a Dó - - - mi - ne; ét - e - -

nim ve - ri - tá - tem tu - -

am in ec - clé - - si - a ★ san - ctó - -

rum.

I. Al - - le - - - lú - ia. ★

XV. Po - su - - - í - sti, Dó - - -

- - - mi - ne, su-per ca-pu-t e - - -

- - - jus co - ró - - - - nam de lá - - -

pi - de ★ pre - ti - - ó - so.

Offert. VII. Con-fi - te-bún - tur ★ coe - - -

- li mi-ra-bí - li - a tu - a, Dó - mi - ne,

et ve - ri-tá-tem tu - am in ec-clé-si-a san - ctó -

- rum, al - le - lú - ia, al - le -

- - - - - lú - ia.

Lae-tá - bi-tur ju - stus \*

Comm. V.

in D6 - mi - no, et spe- rá - bit in e - o:

et lau - da - bún - tur o - mnes re - eti cor - de,



## DE PLURIBUS MARTYRIBUS.

Tempore Paschali.

Alph.D.

Intr. III. San-eti tu-i, ★ Dó - mi-ne, be - ne - dí-cent te: gló-ri-am re-gni



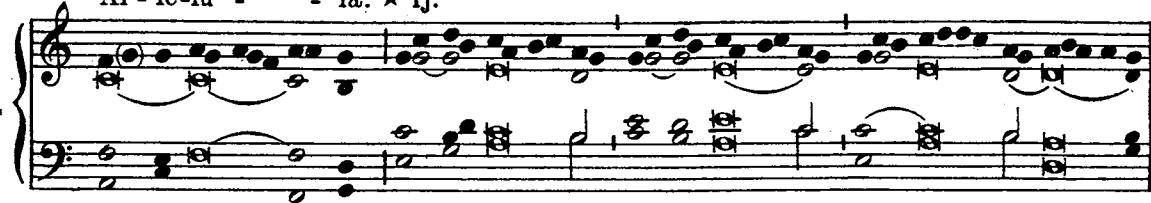
Ps. Ex-al - tá-bo te De-us me-us Rex: ★ et be-ne-díc-am nó-mi-ni tu-o in sáe-cu-lum, et in

sáe-cu - lum sáe-cu - li. Gló-ri - a Pa-tri, et Fí-li - o, et Spi-ri-tu - i San - cto.

Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in sáe-cu-la sae-cu - ló-rum. A-men.

Al - le-lú - - ia, ★ ij.

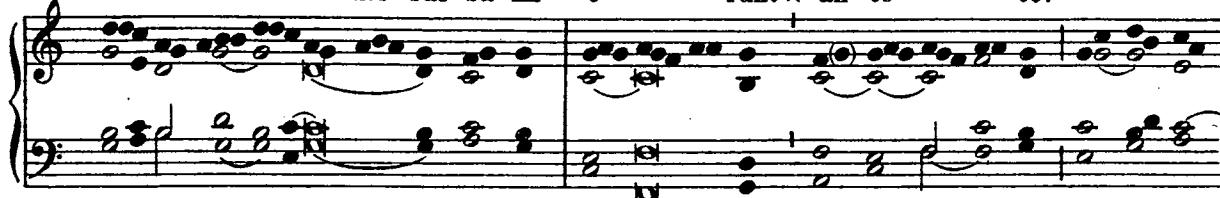
VIII.



X. San-cti tu - - i, Dó - - mi-ne, flo-ré - bunt sic-ut lí-li-um: et sic-ut



o - - dor bálsami e - - runt ★ ante te.



Al-le - - lú - - ia.★

IV.

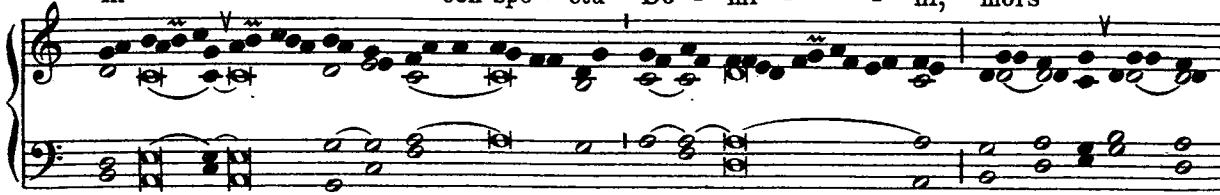


X. Pre-ti - ó - - sa



in

con-spé - ctu Dó - mi - - ni, mors



san - ctó - - - rum ★ e - jus.

Lae-tá - mi - ni ★ in Dó - mi-no,  
Offert. I.

et ex-sul-tá - te, ju - - - sti: et glo - ri -

á - mi - ni o - mnes re - - cti cor - - de, al-le - lú -

- - ia, al - le-lú - - ia. Gau-dé - te ★ ju - -  
Comm. I.

- sti in Dó - mi - no, al - le - lú - ia: re - - - etos de - -

cet col-lau - dá - ti - o, al - le - - - - - lú - ia.

**In Communi Confessorum et Virginum, et in aliis Missis Tempore Paschali, omnia dicuntur ut infra, addito in Introitu ante Psalmum duplice Alleluia, et in fine Offertorii et Communionis uno Alleluia, ubi non habetur: et omissa Graduali, dicuntur duo VV. cum quatuor Alleluia, ut suis locis ponitur.**

### COMMUNE PLURIMORUM MARTYRUM.

Extra Tempus Paschale.

Alph. D.

In-tret ★ in con-spé-ctu tu - o, Dó - mi - ne, gé - mi - tus com - pe - di -

**Intr. IV.**

tó - rum, red-de vi - ci - nis nostris sé - ptu - plum in si - nu e - ó - rum:

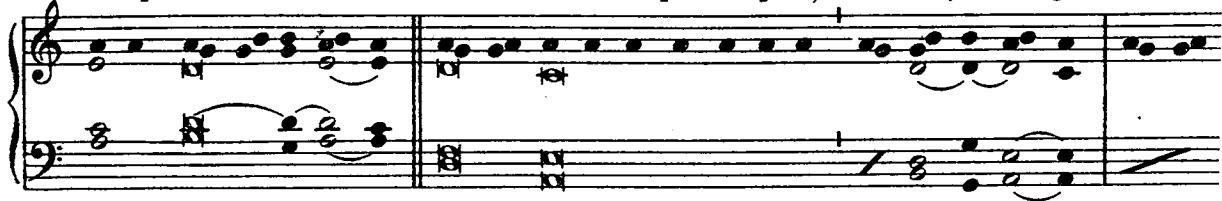
vín-di-ca sán-gui-nem san-ctó - rum tu - ó - rum, qui ef - fú - sus est. Ps. De-us,

ve - né - runt gentes in hae-re - di - tá - tem tu - am:★ pol - lu - é - runt templum sanctum tu - um,

po-su-é-runt Je-rú-sa-lem in po-mó-rum cu-stó-di-am. Gló-ri - a Pa-tri, et Fí-li - o,



et Spi-ri - tu - i Sancto. Sic-ut e-rat in prin-cí-pi-o, et nunc, et sem-per, et in



sáe-cu-la sae-cu-ló-rum. A-men.

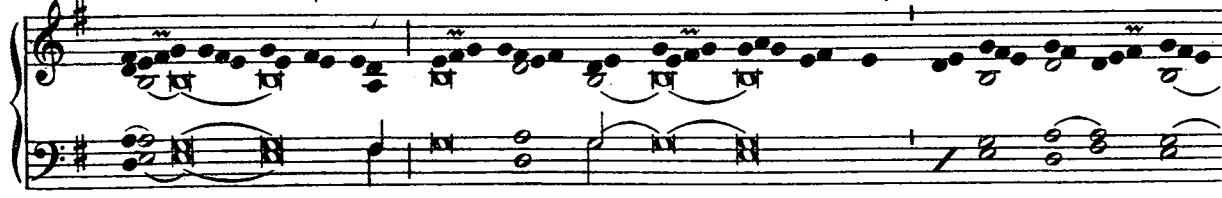


in san - - etis,

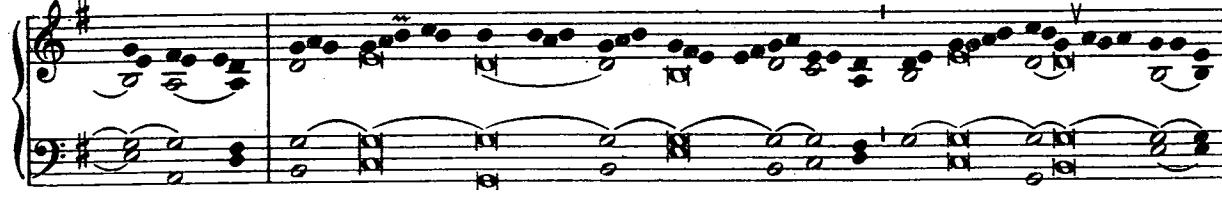
mi - rá-bi - - lis



in ma - je - stá - te,



fá - ci - ens pro - dí - gi - a.



X. Déx-te - ra tu - a, Dó - - - - mi - ne,

glo-ri - fi - cá - ta est in vir - tú - - - -

te: déx-te - ra ma-nus tu - - - -

a con-fré - - - - git ★ in - i - mi -

- - eos.

lú - ia. ★ ij.

Al - le - -

II.

X. Cór - po - ra

san - ctó - - rum in pa-ce se - púl - ta suínt,

et nó - mi - na e - ó - rum vi - vent in ge - ne - ra - ti -

6 - ne ★ et ge - ne - ra - ti - ó - nem.

*Post Septuagesimam, omissis Alleluia et X. sequenti, dicitur:*

Qui sé - mi - - nant ★ in lá - cri - mis, in gáu - -

**Tract.** VIII. 

di - o me - - - tent. X. E-ún - tes i - bant, et fle - -

bant, mit-tén - tes sé - - mi - na su-a.

V. Ve-ni-én - tes au - tem vé - ni - ent

cum ex - sul - ta - ti - ó - ne, por - tán - tes ★ ma - ní - -

- - pu - los su - os.

Offert. Mi - rá - bi - lis De - - us ★ in san - - etis su - is:  
VIII.

De - us Is - ra - el, i-pse da - - bit vir - tú - tem,

et for - ti - tú - di - nem ple - bi su - ae: be - ne - dí - - cius

De - - - - us, al - le - - -

- - lú - ia. Et si co - ram ho-mí - ni - bus ★ tor-mén - ta pas-si  
Comm. I.

sunt, De-us ten - tá - vit e - os: tam-quam au - rum in for - ná - ce

pro-bá - vit e - os, et qua-si ho - lo-cáu-sta ac-cé-pit e - os.

## DE EODEM COMMUNI. ALIA MISSA.

A.D.

Intr. I. Sa - pi - én - ti - am ★ san - ctó - rum nar-rent pó - pu - li, et lau - des

e - ó - - rum nún-ti - et ec-clé-si - a: nó-mi-na au-tem e - ó - - rum

vi - vent in sáe-cu - lum sáe-cu - li. Ps. Ex-sul-tá-te ju - sti in Dó-mi - no:★

re-ctos de-cet col - lau - dá - ti - o. Gló - ri - a Pa - tri, et Fi - li - o, et Spi - rí - tu - i

San - eto. Sic - ut e - rat in prin - cí - pi - o, et nunc, et sem - per, et in sáe - cu - la

sae - cu - ló - rum. A - men.

Á - ni - ma no - stra, ★

Grad.

V.

sic - ut pas - ser, e - ré - pta est de lá - que - o ve - nán - ti -

V. Lá-que-us

um.

con-trí-tus est, et nos li-be-rá - -

- ti su - mus: ad - ju-tó-ri-um no-strum

in nó-mi-ne Dó - - - mi - ni, qui fe - cit coe - lum ★ et

ter - ram; Al - le - - lú -

- ia. ★ ij.

V. Ju - - - sti e - pu - lén - - - tur, et ex-súl - tent

in con - spé - etu De - - i: de - le - ctén - - -

- tur ☆ in lae - - - tí - - -

ti - a.

*Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur Tractus Qui séminant (29).*

Offert. IV.

Ex-sul - tá-bunt ☆ san - eti in gló - - - ri - a,

lae-ta - bún - tur in eu - bí - li-bus su - - - is: ex-al - ta-ti - ó -

nes De - - - i in fáu - ci - bus e - ó - - rum.

Di - co au - tem vo - - - bis ★ a - mí - eis me - is: ne ter -

**Comm.**  
**VIII.**

re - á - mi - ni ab his, qui vos per - se - quún - tur.

## DE EODEM COMMUNI. ALIA MISSA.

A. D.

Sa-lus au - tem ★ ju - stó - rum a Dó - - mi - no: et pro - té - cto

**Intr.**  
**I.**

e - ó - rum est in tém - po - re tri - bu - la - ti - ó - - nis.

Ps. No - li ae - mu - lá - ri in ma - lignán - ti - bus: ★ ne - que ze - lá - ve - ris fa - ci -

én-tes in - i-qui-tá-tem. Gló-ri - a Pa-tri, et Fí-li - o, et Spi-rí - tu - i San-cto.

Sic-ut e-rat in princí-pi-o, et nunc, et sem-per, et in sáe-cu-la sae-cu - lórum. A-men.

Grad. VII.

Clá-ma - vé - runt ju - sti, et Dó-mi - - - nus ex-a -

di - vit e - os: et ex ó - mni - - bus tri-bu - la - ti -

ó - ni-bus e - ó - rum li - be - rá - vit e - os.

V. Ju-xta est Dó -

Te Mar - ty - rum  
can - di - da - tus lau - dat

Ai - ie - ii - ia. \* ii.

- tu \* sal - ve - bitt.

- de: et hu - ini - les spri -

sunt cor -

- mi - nus his, qui tri - bu - la - to

ex - ér - - ci - - - tus, ★ Dó - y - - mi - ne.



*Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur Tractus Qui séminant (29).*

**Offert.**

I.

Ju - stó - - - rum ★ á - ni - mae in ma - - -

nu De - - - i sunt, et non tan - get il - - los tor - mén -

- - - tum ma - lí - ti - ae: vi - si sunt ó - - - eu - lis in - si - pi -

én - ti - um mo - ri: il - li au - - - - tem

sunt in pa - ce, al - le - - - - - - - lú - ia.

Quod di-co vo-bis ★ in té-ne-bris, dí-ci-te in lú-mi-ne, di - cit Dó-mi-nus:

**Comm.**  
**IV.**

et quod in au-re au-di-tis, praedi-cá-te su-per te - cta. T.P. Al-le - - - lú - ia.

### COMMUNE CONFESSORIS PONTIFICIS.

O. D. P.

Stá - tu-it ★ e - i Dó - mi - nus te - sta - mén - tum pa - cis,

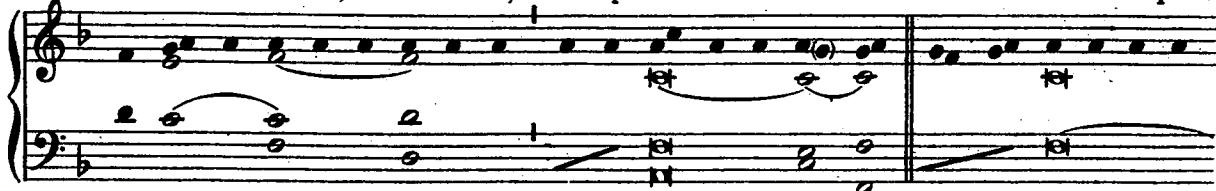
**Intr.**  
**I.**

et prín - ci-pem fe - cit e - um: ut sit il - li sa-cer-dó - ti - i dí-gni - tas

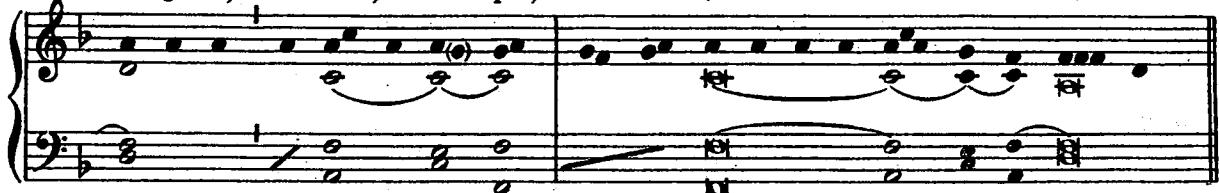
in ae - - - té - - num. T.P. Al - le - lú - ia, al - le - - - lú - - ia.

Ps. Me - mén - to Dó - mi - ne Da - vid: ★ et o - mnis mansu - e - tú - di - nis e - jus.

Gló-ri - a Pa-tri, et Fí-li - o, et Spi-rí - tu - i San-cto. Sic-ut e - rat in prin-



cí - pi - o, et nunc, et sem - per, et in saé-cu - la sae-cu - ló-rum. A - men.



Ec - ce ★ sa-cér-dos ma - - - gnus, qui in di - é - - - bus

**Grad.**  
**V.**

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The vocal parts are separated by a vertical bar line. The music consists of eighth-note patterns with rests and dynamic markings.

su - - - is plá - - eu - it De - o.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The vocal parts are separated by a vertical bar line. The music consists of eighth-note patterns with rests and dynamic markings.

¶. Non est in - vén - tus sí - mi - lis il - li,

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The vocal parts are separated by a vertical bar line. The music consists of eighth-note patterns with rests and dynamic markings.

qui con - ser - vá - - -

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The vocal parts are separated by a vertical bar line. The music consists of eighth-note patterns with rests and dynamic markings.

ret

★ le - gem Ex - cé - l - - - si.

A musical score page showing two staves of music. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the Double Bass. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). Measure 100 starts with a sixteenth-note pattern in the strings, followed by eighth-note pairs in the bass. Measure 101 begins with a sustained note in the bass, followed by eighth-note pairs in the bass and a sixteenth-note pattern in the strings.

Al-le- - - lú - ia. ★ ij.

viii.

A musical score for two staves. The top staff uses a treble clef, has a key signature of one flat, and is in common time. It consists of a continuous eighth-note pattern. The bottom staff uses a bass clef, has a key signature of one flat, and is in common time. It also consists of a continuous eighth-note pattern.

X. Tu es sa - cér - - dos in ae - térr - - num, se - cún - dum

A musical score for piano, showing two staves. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. The key signature is one flat, and the time signature is common time. Measure 11 starts with a half note in the bass, followed by a quarter note in the treble, a eighth note in the bass, and a sixteenth note in the treble. Measure 12 starts with a half note in the bass, followed by a quarter note in the treble, a eighth note in the bass, and a sixteenth note in the treble.

ó - r - - d - i - n - e - m

★ Mel-chí - - - se - dech.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a B-flat key signature. The bottom staff uses a bass clef and also has a B-flat key signature. Both staves begin with a quarter note followed by an eighth-note pattern. The top staff's pattern is a sixteenth-note run starting on the second line. The bottom staff's pattern is a sixteenth-note run starting on the fourth line. This pattern repeats three times, followed by a single eighth note on the first line of each staff.

*Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur Tractus Beatus vir (9).*

*Tempore Paschali omittitur Graduale et ejus loco dicitur: Allelúia, allelúia. V. Tu es sacérdos, ut supra; deinde:*

Al-le - lú - ia. ★ V. Hic

II.

est sa - cér - - - dos, quem co-ro-ná-vit ★ Dó - mi -

nus. In - vé - ni ★ Da-vid ser-vum me - um,

Offert. VIII. ó - le - o san - cto un - xi e - um: ma - nus e -

nim me - - - a au - xi - li - á - bi - tur e - - - i,

et brá-chi - um me - um con-for - tár - - - bit e - um.

T.P. Al - le - lú - - - ia.

Fi-dé-lis ser-vus★et pru-

Comm.  
VII.

dens, quem con-stí - tu - it Dó-mi-nus su - per fa - mí - li - am su - am:

ut det il - lis in témo - - re tri - - -

ti - ci men - sú - ram. T.P. Al - le - - - - lú - ia.

## DE EODEM COMMUNI. ALIA MISSA.

O. D. P.

Intr.  
III.

Sa - cer - dó - tes tu - i, ★ Dó - mi - ne, in - du -

ant ju - stí - ti - - ám, et san - cti tu - - i ex - súl - tent:

propter Da - vid ser - vum tu - - um, non a - - vér - - tas

fá - ci - - em Chri - sti tu - i. T.P. Al - le - lú - ia,

al - le - - - lú - - ia. Ps. Me - mén - to Dó - mi - ne Da - vid: ★

et o - mnis man-su - e - tú - di - nis e - jus. Gló-ri - a Pa-tri, et Fí-li - o,

et Spi-ri-tu - i San-cto. Sic - ut e - rat in prin-cí-pi - o, et nunc, et sem-per,

et in saé-cu-la sae-cu - ló-rum. A - men.

e - - - - - jus ín - - - du - am sa - - - lu - tá - -

- - - - - ri: et san - cti e - jus

ex - sul - ta - ti - ó - - - ne ex - sul - tá - bunt.

X. Il - luc pro - dū - - cam cor - - nu Da - - - vid:

pa - rá - - vi      lu - cér - - -

nam      Chri - - -

sto ★ me - - o.

I. Al - le - - - lú - - - ia. ★ ij.

X. Ju - rá - - - vit Dó - - mi - nus,

et non poe-ni - té - bit e - - um: Tu es sa - cér - - dos

in ae - té - - num, se - cún-dum ór - - -

- - - di - nem ★ Mel - chí - - - se - - - dech.

*Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur Tractus Beatus vir. (9).*

*Tempore Paschali, omittitur Graduale, et ejus loco dicitur: Alleluia, alleluia, V. Jurávit, ut supra; deinde: Alleluia. V. Amávit eum, ut infra, (50).*

**Offertorium.** Véritas mea, *ut infra*, (55).

**Communio.** Beatus servus, *ut infra*, (56).

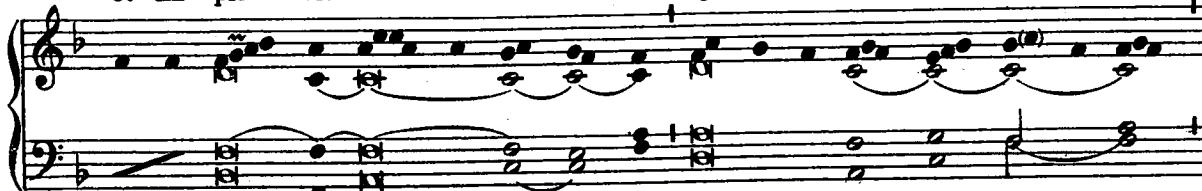
### COMMUNE DOCTORUM.

Alph. D.

In mé - di - o ★ Ec - clé - si - ae a - pé - ru - it os - e - jus:

Intr. VI.

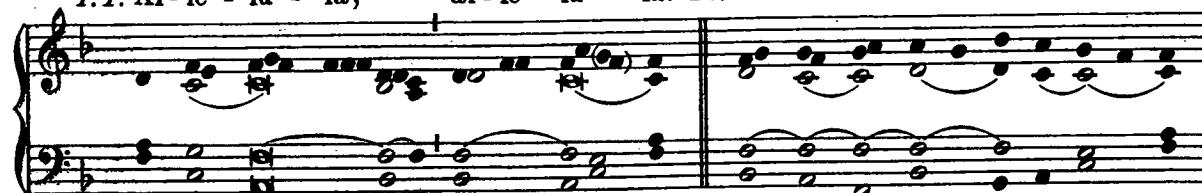
et im - plé - vit e - um Dó - mi - nus spí - ri - tu sa - pi - én - ti - ae,



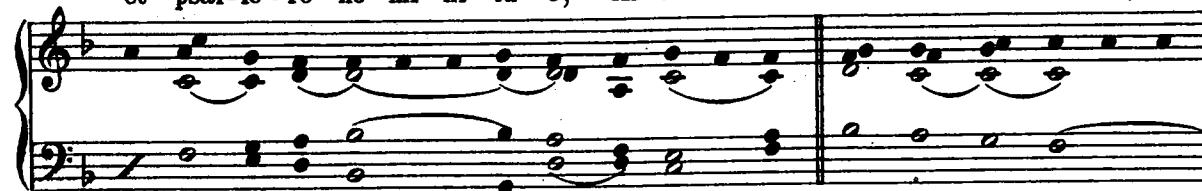
et in - tel - léc - tus: sto - lam gló - ri - ae ín - du - it e - um.



T.P. Al - le - lú - ia, al - le - lú - ia. Ps. Bo - num est con-fi - té - ri Dó - mi - no:★



et psál - le - re nó - mi - ni tu - o, Al - tís - si - me. Gló - ri - a Pa - tri, et



Fí - li - o, et Spi - rí - tu - i San - cto: Sic - ut e - rat in prin - ci - pi - o,



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



Grad. I.

Os                    ju - - - sti      ★ me - di - tá - bi - - tur

sa - - pi - - én - ti - am,      et lin - - - gua e - -

jus                    lo - - - qué-tur ju - dí - ci - um.

X. Lex De-i e - jus                    in cor - - - - -

- - - de i - psi - us:                    et non

sup-plan-ta - bún - tur                    ★ gres-sus e - - - jus.

Al-le - - - lú - ia. ★ ij.

IV. {

XV. A - má - - vit e - um Dó - - -

mi - nus, et or - ná - - vit e - um: sto - lam gló - - -

- ri - ae ín - du - it★e - - -

um.

*Post Septuagesimam, omissis Alleluia et XV. sequenti, dicitur Tractus Beatus vir, ut supra. (9). Tempore Paschali omittitur Graduale, et ejus loco dicitur: Alleluia, alleluia. XV. Amávit, ut supra; deinde:*

Al-le - lú - - ia. ★

I. {

## X. Ju - - - stus ger - - -

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a melodic line with various note heads and stems. The bottom staff uses a bass clef and shows harmonic or rhythmic patterns. Measures 11 and 12 are shown, separated by a vertical bar line.

mi - ná - - - - bit sic-ut lí - li - - - um: et flo - -

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) and ends with a half note. Measure 12 begins with a half note and ends with a forte dynamic (F). The score includes various accidentals such as flats and sharps.

ré - - - - - - - - - bit

A musical score for piano, page 16. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

in ae - té r - num ★ an - te Dó - mi - num.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The music consists of eighth-note patterns and rests.

Ju - - -

**Offert.**  
**IV.**

stus ★ ut pal-ma

**flo - ré - bit:**

sic - ut ce -

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the bassoon. The music is in common time. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic.

drus,      quae in Lí - - ba - - no      est,      mul - ti - pli -  

  
cá - - - bi - tur.      T.P Al - le - - - lú - ia.  


**Communio.** Fidélis servus. (43)

COMMUNE CONFESSORIS NON PONTIFICIS.

Alph. D.

Os ju - sti ★ me - di - tá - - bi - tur sa - pi - én - ti - am,  
**Intr.** VI. 

et lin - gua e - jus lo - qué - tur ju - dí - ci - um: lex De - i  

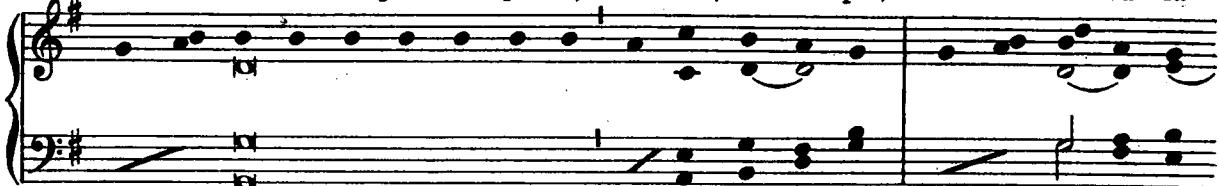

e - jus in cor-de i-psí - us. T.P Al - le - lú - ia, al - le - lú - ia.  


Ps. No - li ae - mu - lá - ri in ma - li - gnán - ti - bus: ★ ne - que ze - lá - ve - ris fa - ci - én - tes  

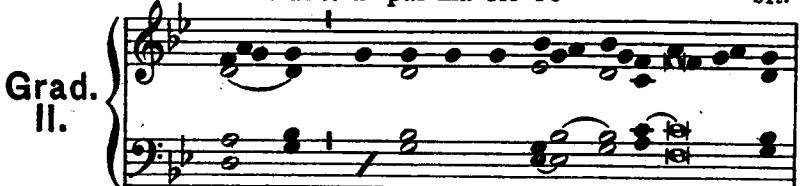

in- i - qui-tá-tem. Gló- ri - a Pa-tri, et Fi - li - o, et Spi - ri - tu - i San-cto.



Sic-ut e - rat in prin-cí - pi - o, et nunc, et sem-per, et in saé-cu - la



sae-cu - ló-rum. A-men.



sic-ut ce - drus Lí - ba - ni mul - ti - pli - cá -



- bi - tur in do - - mo Dó - mi - ni.



¶. Ad an-nun - ti - án - dum ma -



- ne mi - se - ri - cór - di - am

tu - - - - am, et ve - ri - tát - em tu - -

- am      ★ per      no - ctem.

Al - lé - - - lú - ia. ★ ij.

I.

V. Be - á - - - tus vir, qui

suf - - fert ten - - ta - ti - ó - nem: quó - ni - am cum pro-bá-tus

fú - e - - rit, ac - cí - pi - - et co - ró - - nam<sup>★</sup> vi - -

tae.

*Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur Tractus Beátus vir. (9).  
Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. V. Beátus vir,  
ut supra; deinde Allelúia. V. Amávit. (50).*

Offert.  
II.

Vé - ri - tas me - - - a<sup>★</sup> et mi - se - ri - cór - di - a

me - a cum i - - pso: et in nó - mi - ne me - o ex-al - tá -

bi - tur cor-nu e - - - jus. T.P. Al - le - - - - lú - ia.

Be - á - tus ser - - - - - vus, ★ quem, cum vé - ne - rit Dó - mi - nus,

**Comm.**  
**III.**

in - vé - ne - rit vi - gi - lán - tem: a - men di - co - vo - bis, su - per -

ó - mni - a bo - na su - a con - stí - tu - et e - um.

T.P. Al - le - - - - - lú - - ia.

**DE EODEM COMMUNI.  
ALIA MISSA.**

**A. D.**

Ju - - stus ★ ut pal - ma flo - ré - - bit, sic - ut ce - drus

**Intr.**  
**I.**

Lí - ba - ni mul - ti - pli - cá - bi - tur: plan - tá - tus in do - mo Dó - mi - ni,

in á - tri - is do - mus De - i no - - stri. *T.P.* Al - le - lú - ia,

al - le - lú - ia. *Ps.* Bo - num est con - fi - té - ri Dó - mi - no: ★ et psál - le - re

nó - mi - ni tu - o, Al - tís - si - me. Gló - ri - a Pa - tri, et Fí -

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

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

**Graduale.** Os justi. (49).

Al - le - lú - ia.      ★ ij.      **V.** Be -

**V.**

á. - - - tus vir, qui ti - met Dó-mi - num:  
in man-dá - - - tis e - jus ★ cu - pit ni - mis.

*Post Septuagesimam, omissis Alleluia, et **V.** sequenti, dicitur Tractus Beatus vir. (9). Tempore Paschali omittitur Graduale, et ejus loco dicitur: Alleluia, alleluia. **V.** Beatus vir, ut supra; deinde: Alleluia. **V.** Justus germinabit. (50).*

**Offert.** **VI.**

In vir - tú - te tu - a, ★ Dó - mi - ne, lae - tá - bi - tur

ju - stus, et su - per sa - lu - tá - re tu - um ex - sul - tá - bit

ve-he - mén - ter: de-si - dé - ri - um á - ni-mae e - - - - jus tri - bu - í - sti

e - - - - - i. T.P. Al - le - - lú - - ia.

Comm.  
I. A - men ★ di - co vo - - bis: quod vos, qui

re - li - quí - stis ó - mni - a, et se - cù - ti e - stis me, cén - tu - plum

ac - ci - pi - é - tis, et vi - tam ae - té - nam pos - si - dé - bi - - tis.

T.P. Al - le - - - - lú - - ia.

## DE EODEM COMMUNI.

## MISSA PRO ABBATIBUS.

Introitus. Os justi. (52).

A. D.

**Grad. IV.**

Dó-mi-ne,      ★ prae-ve-ní-sti e - um in be-ne-di-cti - -

ó-ni - bus dul-cé - di - nis: po-su-i - - sti in cá - pi-te e - jus

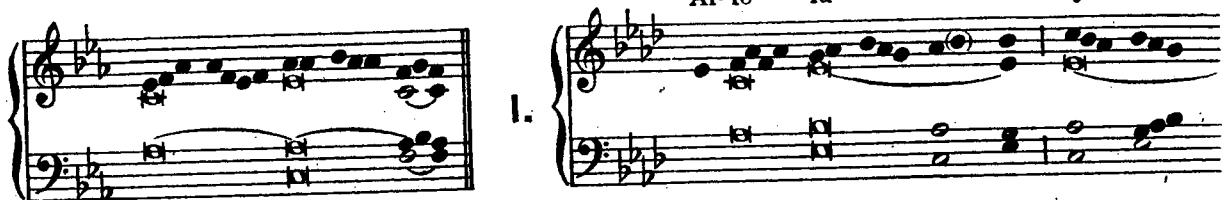
co - ró - nam de lá - pi - de      pre - ti - ó - - - so.

V. Vi-tam      pé - ti-it, et tri - bu -

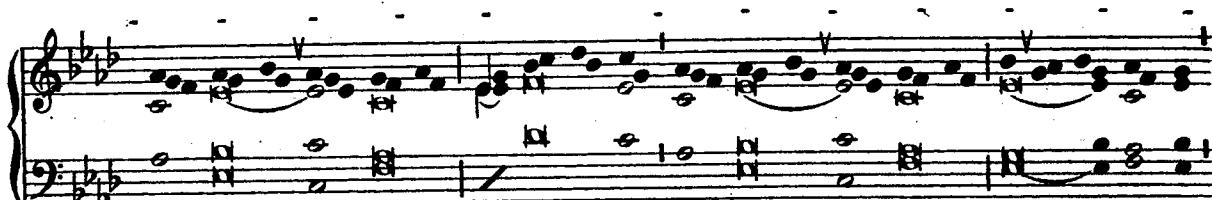
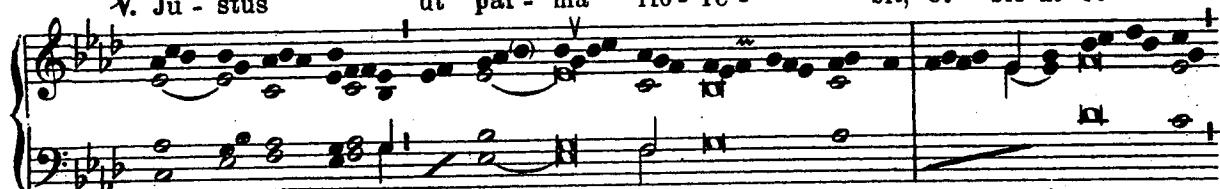
í - sti e - - - i lon-gi-tú - - - di - nem di-é - rum

in saé - - cu-lum★saé - - cu - li.

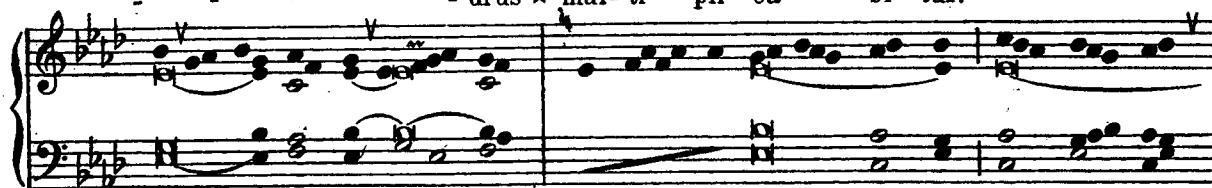
Al-le - lú - - ia. ★ ij.



¶. Ju - stus ut pal - ma flo - ré - - bit, et sic-ut ce -



- drus ★ mul - ti - pli - cá - bi - tur.



Post Septuagesimam, omissis Allelúa et ¶. sequenti, dicitur Tractus Beatus vir. (9).

Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúa, allelúa. ¶. Justus ut palma, ut supra; deinde: Allelúa. ¶. Justus germinabit. (50)

Offert. VI.

De-si-dé-ri - um ★ á - ni-mae e - jus tri-bu-í - sti e - i,

Dó-mi-ne, et vo - lun-tá-te la-bi-ó - rum e - jus non frau-dá - sti

e - um: po-su-í - sti in cá-pi-te e - jus co-ró - nam de lá-pi-de

pre-ti - ó - so. T.P Al - le - lu - ia.

**Communio.** Fidélis servus. (43).

COMMUNE VIRGINUM.  
PRO VIRGINE ET MARTYRE.

O. D. P.

Intr. V.

Lo - qué - bar ★ de te - sti - mó - ni - is tu - - is in con - spé -

etu re - gum, et non con - fun - dé - bar: et me - di - tá - bar in



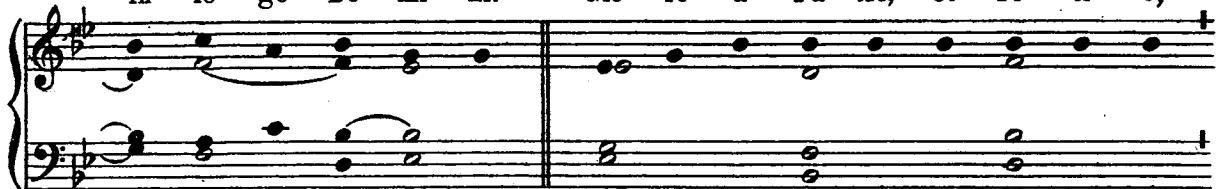
man-dá-tis tu - is, quae di - lé - xi ni - mis. *TP* Al-le - lú - ia,



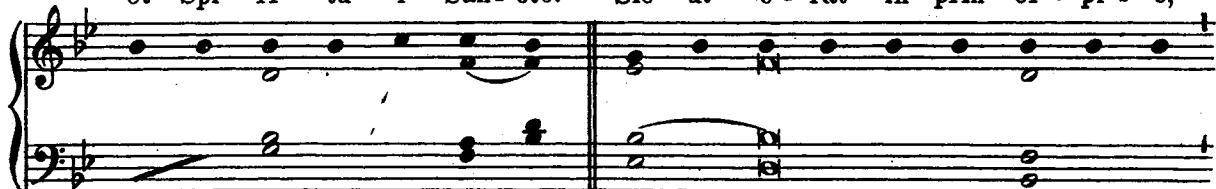
al - le - lú - ia. *Ps.* Be - á - ti im - ma - cu - lá - ti in vi - a: ★ qui ám - bu - lant



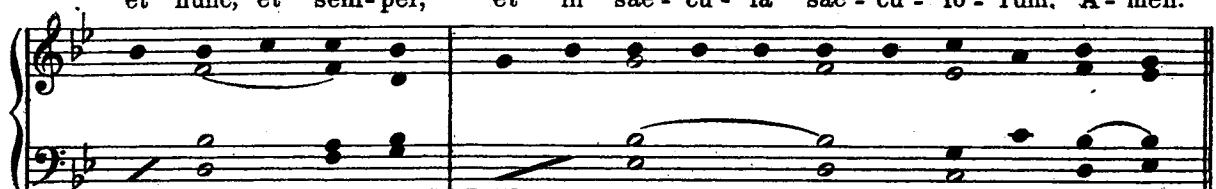
in le - ge Dó - mi - ni. Gló - ri - a Pa - tri, et Fí - li - o,



et Spi - ri - tu - i San - cto. Sic - ut e - rat in prin - ci - pi - o,



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



**Grad.**  
**VIII.**

Di - le - xi - sti      ★ ju - stí -      ti - am, et o - dí - sti

in - i - qui - tá - tem.      ★ Pro - ptér - e - a

un - xit te De - - us, De - us tu - us, ó - le - o      ★ lae - tí - ti -

ae.      ★ ij.

Al - le - lú -

XV. Ad - du - cén - - - tur re - gi vír - gi - nes

post e - am: pró - xi - mae e - jus af - fe - rén - - -

- tur ti - bi ★ in lae - tif - - ti - a.

*Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur:*

pro - ptér - e - a                      un - xit te

De - us, De - us tu - us, ó - le - o lae -

tí - ti - ae prae con-sór - ti - bus tu - is.

V. Spé - ci - e tu - - - - - a, et pul - chri-tú - di - ne

tu - a in - tén - de, pró-spe - re

pro - cé - de, ★ et ré-gna.

*Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia V. Adducéntur, ut supra, deinde:*

VIII.

Al - le - - lú - ia. ★ V. Spé - ci - e

tu - - - a, et pul-chri-tu - dí-ne tu - - - a in - tén - de,

pró - - - - - spe-re pro - cé - de, ★

et re - gna.

Offert. IV.

Af - fe - rén - tur ★ re - gi vír - gi - nes: pró-xi - mae

e - jus af - fe - rén - tur ti - bi in lae - tí - ti - a et

ex-sul-ta - ti - ó - ne: ad-du - cén - tur      in tem - plum

re - gi      Dó - - - mi - no. T.P. Al - le - - - - lú - ia.

Comm. I.      Con-fun-dán-tur su - pér - bi, ★qui-a in - jú - ste      in - i -

qui - tá - tem fe - cé - runt in me: e - - go au - tem      in mandá -

tis tu - - is ex-er - cé - bor,      in tu - is ju - sti - fi - ca - ti - ó -

ni - bus,      ut non con-fún - dar. T.P. Al - le - - - - lú - ia.

ITEM PRO VIRGINE ET MARTYRE.  
ALIA MISSA.

Alph. D.

Intr. II.

Me ex-spe-cta-vé - runt ★ pec - ca - tó - res, ut pér - -

de-rent me: te-sti-mó-ni-a tu-a, Dó-mi-ne, in-tel-lé - xi:

o-mnis con-sum-ma-ti-ó-nis vi-di fi-nem: la-tum man-dá -

tum tu-um ni-mis. T.P. Al-le-lú-ia, al-le-lú-ia.

Ps. Be-á-ti im-ma-cu-lá-ti in vi-a: ★ qui ám-bu-lant in le-ge Dó-mi-ni.

Gló-ri-a Pa-tri, et Fí-li-o, et Spi-ri-tu-i San-cto. Sic-ut e-rat

in prin-ci-pi-o, et nunc, et semper, et in sae-cu-la sae-cu-lo-rum. A - men.

Grad. V. Ad - ju - vá - bit star e - am De - us

im - - - pe-tus lae-tí - - fi - - cat ci-vi-tá - - -

- - tem De - - - i: sancti-fi - cá -

- - vit ta-ber-ná - - - eu - lum su - um

★ Al - tís - si-mus.

IV. Al - le - - lí - - ia. ★ ij.

V. Haec est vir -

go sá - pi - ens, et u - na de

nú - me - ro ★ prudén - tum.

*Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur Tractus Veni sponsa Christi.(66). Tempore Paschali omittitur Graduale, et ejus loco dicitur. Alleluia, alleluia. V. Haec est virgo, ut supra; deinde:*

IV. Al - le - lú - ia. ★

V.O quam pul - chra est oa-sta ge - ne -

rá - ti - o ★ cum cla - ri - tá - te!

**Offert.**  
**VIII.**

Dif- fú - sá - sa est★grá - ti - a in lá -

A musical score for Offert. VIII. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a key signature of one flat. The music consists of a series of eighth-note chords, primarily in the key of B-flat major (one sharp). The bass staff features sustained notes and occasional eighth-note chords. The score is divided into measures by vertical bar lines.

bi - - - is tu - - - is: pro- ptér - e - - a be - - ne-dí -

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a series of eighth-note chords in the treble staff, followed by a bass note in the bass staff. Measure 12 continues with eighth-note chords in both staves, with some notes tied over from the previous measure.

xit te De-us in ae - - - térr - - - num, et in saé -

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a whole note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

A musical score page showing two staves of music. The top staff uses a treble clef and consists of sixteenth-note patterns. The bottom staff uses a bass clef and consists of eighth-note chords. The music is divided into measures by vertical bar lines.

*T P: Al - le - - - - - - - - lu - ia.*

A musical score page showing two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the bassoon. Measure 11 starts with a forte dynamic (F) and ends with a half note. Measure 12 begins with a forte dynamic (F) and ends with a half note.

Fe-ci ju-dí -

Comm.  
IV.

ci - um ★ et ju - stí - ti - am, Dó - mi - ne: non ca - lum - ni - én - tur mi - hi

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) and consists of eighth-note chords in both staves. Measure 12 begins with a half note in the bass staff followed by eighth-note chords.

su-pér-bi: ad ó - mni-a mandá - ta tu - - a di - ri - gé - bar: o-mnem vi -

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a whole note in the bass, followed by eighth-note patterns in both staves. Measure 12 begins with a half note in the bass, followed by eighth-note patterns.

am in - i - qui-tá - tis ó - di - o há-bu - i. T.P. Al-le - - - lú - ia.



COMMUNE PLURIUM VIRGINUM ET MARTYRUM.

Omnia dicuntur ut supra pro una Virgine et Martyre.

PRO VIRGINE TANTUM.

A. D.

Di - le - xí - sti ★ ju - stí - - ti - am, et o - dí - sti in - i - qui -

Intr.  
VIII.



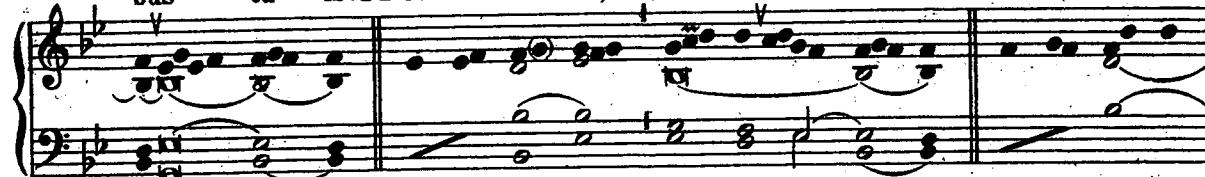
tá - tem: pro - ptér - e - a un - - xit te De - us, De - us



tu - - - us, ó - le - o lae-tí - ti - ae prae con - sòr - ti -



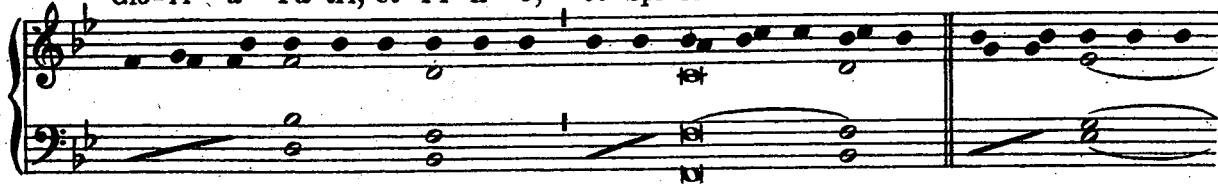
bus tu - is. T.P. Al-le - lú - ia, al - le - - lú - ia. Ps. E - ru - ctá - vit



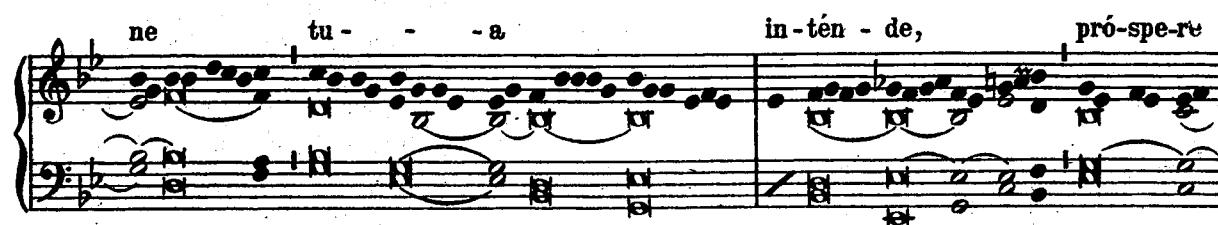
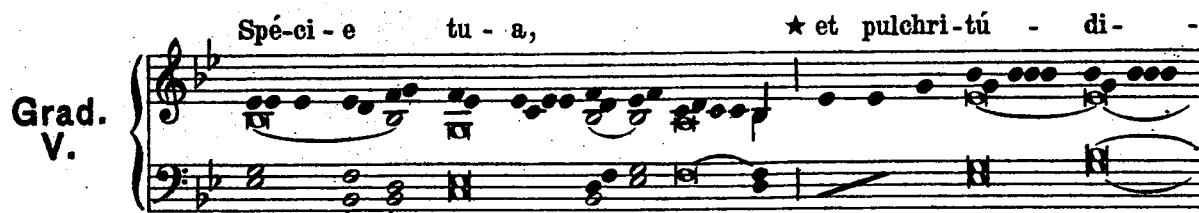
cor me-um ver-bum bo-num:★ di - co e - go ó - pe - ra me - a re - gi.



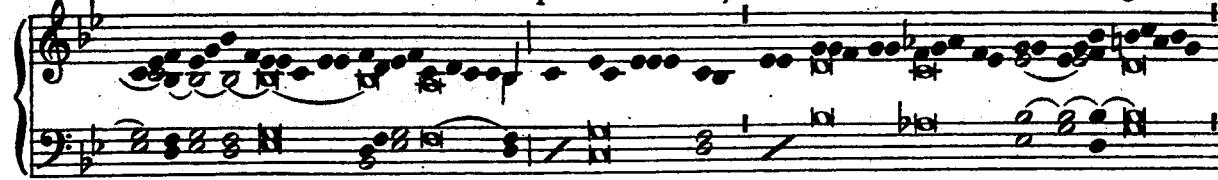
Glo-ri - a Pa-tri, et Fí-li - o, et Spi-ri - tu - i San-cto. Sic-ut e - rat in



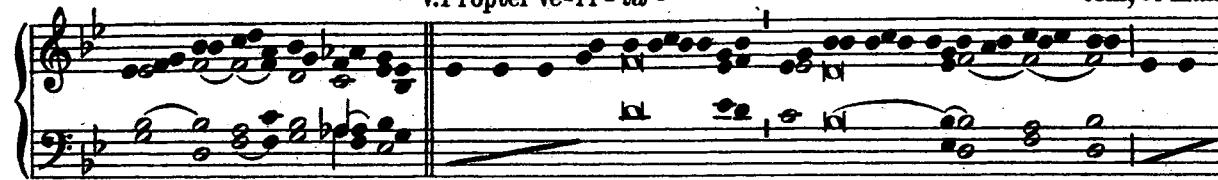
prin-ci - pi - o, et nunc, et sem-per, et in saé-cu-la sae-cu - ló - rum. A - men.



pro-cé - de, et re - - - - - gna.



\*Propter ve-ri - tás - - - - - tem, et man-



- - - ti - am, et de - dû - cet te mi - ra - bî -

- - - li - ter★ dé - xte - ra tu - - - a.

Al - le - lú - - - ia.★ ij.

V. Ad - du - cén - - - tur re - gi vîr -

gi - nes post e - am: pró - xi - mae e - jus af - fe - rén -

- - - tur ti - bi★

in laeti - - ti - a.

*Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur:*

**Tract.** II.

Au-di fi - li - a, ★ et vi - de, et in - clí-na

au-re-m tu - am: qui-a con-cu-pí - vit rex spé-ci - em

tu - am. **V.** Vultum tu-um de-pre-ca-búntur o - - mnes dí -

vi - tes plebis: fi - li - ae re - gum in ho-nó - re tu - o.

**V.** Ad - du-cén - tur re-gi vír-gi - nes post e - - am:

pró-xi-mae e - - jus af - fe - rén-tur ti - bi. **V.** Ad-du-cén-tur in lae-

ti - ti - - a et ex-sul-ta - ti - ó - ne: ad - du-cén - -

tur in templum \*re - - - gis.

*Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. ¶ Adducéntur, ut supra; deinde Allelúia. ¶ Spécie tua. (68).*

Offert. III.

Fí - li - ae re - gum      ★ in ho - nó - re tu - o,

á - sti - tit re-gí - na a dex - tris tu - is in ve-stí - tu

de - - au - rá - to, cir-cúm-da - - ta va - ri - e - tá -

- - - te. T.P. Al - le - - - - lú - - - ia.

Quin-que ★ pru-dén-tes vír-gi - nes ac-ce-pé - runt ó - le - um

Comm.  
V.

in va-sis su - is cum lam-pá - di - - bus: mé-di - a au-tem no - cte

cla-mor fa-ctus est: Ec-ce sponsus ve - nit: ex-i - te ób - vi - am

Chri - sto Dó - mi - no, ZP Al - le - - - - lú - - - ia.

### ITEM PRO VIRGINE TANTUM. ALIA MISSA.

A. D.

Vul-tum tu - um ★ de-pre-ca-búntur o - mnes dí - vi - tes ple - bis:

Intr.  
II.

ad - du - cén - tur re - gi vír-gi - nes post e - am: pró - xi - mae e - jus

ad-du-cén-tur ti - bi      in lae-tí-ti-a      et ex-sul-ta-ti - ó - ne.

T.P. Al - le - lú - ia,      al - le - lú - ia. Ps. E - ru - ctá - vit cor me - um verbum bo - num: \*

di-co e - go ó - pe-ra me - a re - gi. Glóri - a Patri, et Fíli - o, et Spirí - tu - i Sancto.

Sicut e - rat in princi - pi - o, et nunc, et semper, et in saecu - la saecu - ló - rum. A - men.

Grad.  
I. Con - cu - pi - - - - vit rex de - có - rem tu - um,

quó - ni - am i - pse est Dó - mi - - - - nus tu - - - us.

V. Audi filia,  
et vide,

et incli - - na ★ aurem tu - - am.

Allelúia, allelúia. V. Haec est virgo. (72).

*Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur Tractus Audi filia. (78).*

*Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. V. Haec est virgo (72); deinde Allelúia. V. O quam pulchra. (73).*

**Offertorium. Afferéntur regi. (68).**

Sí - mi - le est ★ regnum coe - ló - rum hó - mi - ni ne - go - ti - a - tó - ri,

Comm. VIII.

quaerénti bo - nas marga - rí - tas: in - vén - ta u - na preti - ó - sa marga - rí - ta,

de - dit ó - mni - a su - a, et compa - rá - vit e - am. T.P. Al - le - lú - ia.

COMMUNE NON VIRGINUM  
PRO UNA MARTYRE NON VIRGINE.

## **Introitus. Me exspectavérunt. (70).**

**Graduale. Dilexisti justitiam. (64).**

**Allelúia, allelúia.** V. Spécie tua. (68).

*Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur Tractus Veni sponsa Christi. (66).*

*Tempore Paschali omittitur Graduale, et ejus loco dicitur: Alleluia, alleluia. V. Spécia tua (68); deinde:*

O. D. P.

Al-le-lú - - - ia. ★ Pro - pter ve-

II. {

ri - tá - tem, et man-su-e - tú - di - nem, et ju - stí - - -

- - - - ti - am: et de - dí - - - - cette mi - - ra-bí -

- li-ter ★ déx - - te-ra tu - - a.

## Offertorium. Diffusa est. (74).

Prín-ci-pes ★ per-se-cú - ti sunt me gra - tis, et a ver - bis

Comm.  
I.

tu - is for - mi - dá - vit cor me - um: lae-tá - bor e - go su - per

e - ló - qui - a tu - - a, qua-si qui in - vé - nit spó-li - a

mul - ta. TP Al - le - - - - - lu - ia.

## PRO NEC VIRGINE NEC MARTYRE.

O. D. P.

Intr.  
III.

Co - gnó - vi, ★ Dó - mi - ne, qui-a áe - qui-tas ju - di -

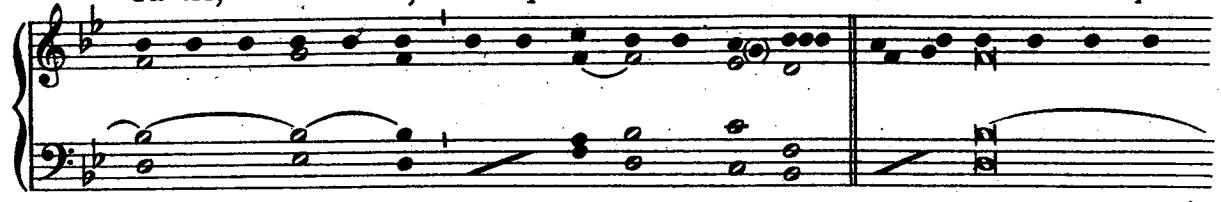
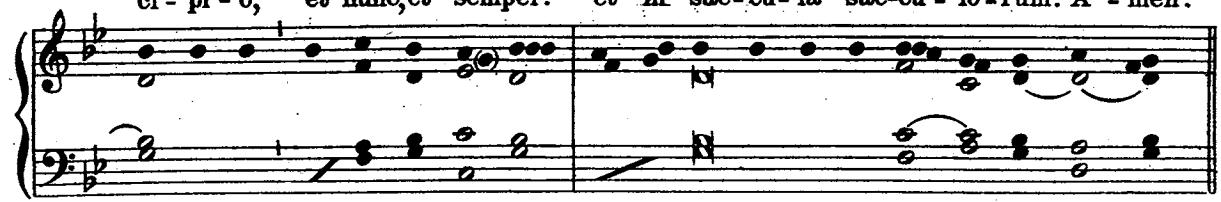
ci - a tu - a, et in ve - ri - tá - te tu - a hu - mi - - li -

á - sti      me: con - fi - - ge ti - mó - re tu - o car - -  

  
 nes me - as,      a mandá - tis tu - is      non me re - pél - - las.  

  
*T.P.* Al - le - lú - ia, al - le - - lú - - - ia. *Ps.* Be - á - ti im - ma - cu - lá -  

  
 ti in vi - a: ★ qui ám - bu - lant in lé - ge Dó - mi - ni. Gló - ri - a  

  
 Pá - tri, et Fí - li - o, et Spi - rí - tu - i San - cto. Sic - ut e - rat in prin -  

  
 ci - pi - o, et nunc, et semper: et in sae - cu - la sae - cu - ló - rum. A - men.  


Grad. V.

Dif-fú - sa est ★ grá - ti - a in lá - bi - is tu - - -

- is: pro-ptér-e - a be- ne - dí - xít te

De - us in ae - - - té - - - num.

★ Propter ve - ri - tá - - - - tem,

et man-su - e - tú - di - nem,

et ju - stí - - - ti - am:

et de - dú - cet te mi - ra - bí -

li - ter ★ dex - te - ra tu - - - a.

Al - le -

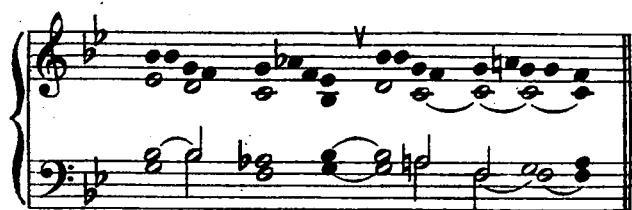
VIII.

lu - ia. ★ ij. V Spé - - ci - e

tu - - - a, et pul-chri-tú - di - ne tu - - - a,

in-tén-de, pró - - - - - spe-re

pro - cé - de, ★ et re - - gna.



*Post Septuagesimam, omissis Allelúia et ♀. sequenti, dicitur Tractus Veni sponsa Christi. (66), praetermittendo ultimam prími ♀. clausulam, ★ pro cuius amóre .... fudisti. Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. ♀. Spécie, ut supra; deinde Allelúia. ♀. Propter veritátem. (83).*

**Offertorium.** Diffusa est. (74).

Di-le-xi - sti      ★ ju-stí - - - ti - am, et o - di - - -

Comm. IV. {

sti      in-i - qui-tá - - - tem: pro-ptér - e - a un - xit

te De - - - us, De - us tu - - - us. T.P. Al-le - - - lú - ia.

## IN ANNIVERSARIO DEDICATIONIS ECCLESIAE.

O.D.P.

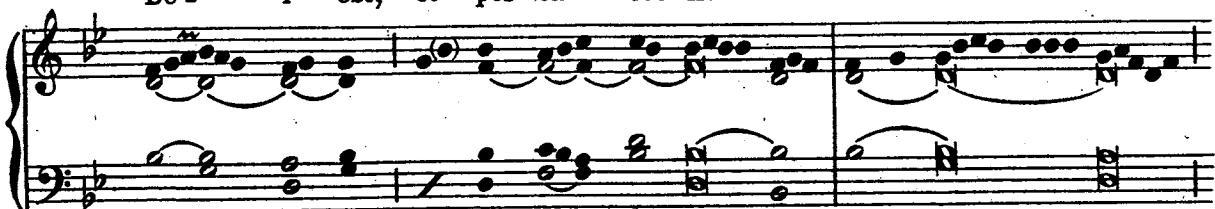
Ter - ri - bi - lis est ★ lo - cus i - ste: hic do - mus,

Intr.

II.



De - - i est, et por-ta coe-li: et vo-cá - bi - tur



an - la

De - i. T.P. Al - le - lú - ia,

al - le - lú - ia.



Ps. Quam di - lé - cta ta - ber - ná - cu - la tu - a, Dó - mi - ne vir - tú - tum! ★ con - cu -



pi - scit, et dé - fi - cit á - ni - ma me - a in á - tri - a Dó - mi - ni.



Glo-ri-a Pa-tri, et Fi-li-o, et Spi-ri-tu-i San-cto. Sic - ut

Two staves for voices (Soprano and Alto) and a piano staff below. The vocal parts consist of eighth-note chords. The piano part features bass notes and some eighth-note chords.

e - rat in prin-cí-pi - o, et nunc, et semper, et in sáe-cu-la sae-cu -

Continuation of the musical score. The vocal parts continue with eighth-note chords. The piano part provides harmonic support with bass and upper-octave notes.

ló-rum. A - men.

The vocal parts end with a final chord. The piano part continues with eighth-note chords. The word "Grad." is written above the vocal staves, and "V." is written below the piano staff.

Lo - cus i - -ste ★ a De - o fa -

The vocal parts begin again with eighth-note chords. The piano part provides harmonic support. The lyrics "- etus est, in - ae - sti - má - bi - le sa - cra - - mén - - tum," are written above the vocal staves.

ir-re-pre-hen-sí-bi-lis est.

V. De-us, cu-i ad - - stat

Continuation of the musical score. The vocal parts continue with eighth-note chords. The piano part provides harmonic support. The lyrics "ir-re-pre-hen-sí-bi-lis est." and "V. De-us, cu-i ad - - stat" are written above the vocal staves.

An-ge-ló-rum chorus,

Continuation of the musical score. The vocal parts continue with eighth-note chords. The piano part provides harmonic support. The lyrics "An-ge-ló-rum chorus," are written above the vocal staves.

ex-áu - - di pre - - ces ser-vó - rum★tu-ó - - rum.

Al-le - lú - -  
VII.

ia. \* ij. Ad-o - rá - - - bo

ad templum san - etum tu - - um: et confi-té - - -

- - - bor★nó-mi-ni tu -

- o.

*Post Septuagesimam, omissis Alleluia et V. sequenti, dicitur Tractus Qui confidunt, ut in Dominica IV. Quadragesimae. (Pars I, 104).*

*Tempore Paschali omittitur Graduale, et ejus loco dicitur: Alleluia, alleluia. V. Adorábo, ut supra; deinde:*

Al - le - - lú - - - ia. ★

V.

V. Be-ne fun-dá - - - ta est do - mus Dó - mi - ni su - - - pra

fir - - - - mam★pe - - - tram.

Offert.

VI.

i lae-tus ób - - tu - li u - - ni - vér - sa: et pó - - pu-lum

tu - um, qui re-pér - tus est, vi - di cum in - gén - ti gáu - di - o:

De-us Is - ra - el, cu-stó - di hanc vo - lun - - tá - tem,

Domine De - - us. Do-mus me - - a, \*

Comm. V.

*Temp. Pasch additur Allelúia.*

do - mus o - ra - ti - ó - nis vo - cá - bi - tur, di - cit Dó - mi - - nus:

in e - a o - - - mnis, qui pe - tit, ác - ci - pit: et qui quaerit,

in - ve - - - nit, et pul sán - - ti a - pe - - ri - é - tur.

T.P. Al - le - - lú - - ia.

Post  
Offertorio  
Temp. Pasch.  
additur:

Al - le - - lú - - ia.

■ *Infra Octavam Dedicationis Ecclesiae, et in die Octava, dicitur Missa ut supra in die anniversario.*

■ *In ipsa die Dedicationis Ecclesiae, Missa dicitur ut supra in anniversario Dedicationis.*

■ *In ipsa die Dedicationis Altaris, dicitur Missa ut supra in anniversario Dedicationis Ecclesiae.*

## COMMUNE PLURIUM CONFESSORUM PONTIFICUM.

A. D.

Intr.  
III. { Sa-cer-dó-tes Si-on ★ ín - du-am sa - lu - tár - ri, et San - cti

{ e - jus ex-sul-ta-ti - ó - ne ex - sul-tá - bunt, di-cit Dó - mi - nus:

{ il - luc pro-dú - cam cor-nu Da - vid, pa - rá - vi lu - cér - nam

{ Chri - - sto me - o. T.P. Al - le - lú - ia, al - le - - - lú - - ia.

{ Ps. Me - mén - to Dó - mi - ne Da - vid: ★ et o - mmis man-su-e - tú - di - nis e - jus.

{ Gló - ri - a Pa - tri, et Fí - li - o, et Spi - ri - tu - i San - cto. Sic - ut e - rat in prin - ci - pi - o,

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

Sa - crí - fi-cent ★ Dó - mi - no sa - cri - ffí - ci - um lau - - - dis,

**Grad.**  
**V.**

et an - nún - ti - ent ó - pe - ra e - - - jus in ex - sul - ta - ti - ó -

ne..

XV. Et ex - ál -

tent e - - - um in ec - clé - si - a ple - - - - bis,

et in cá - the - dra se - ni - ó - rum lau - dent ★ e - - um.

Al - le - lú - ia. ★ij.

V. Sa - cer - dó - tes tu - - i, Dó - mi - ne De - us,

in - du - án - tur sa - lú - - - tem, et San - cti

tu - i lae-tán-tur ★ in bo - nis.

¶ Post Septuagesimam, omissis Allelúia et V. sequenti, dicitur:

Tract. VIII. Sur - ge, ★ Dó - mi - ne, in ré - qui -

em tu - am, tu et ar - ea

san - cti - fi - ca - ti - ó - nis tu - ae.



V. Sa - cer - dó - tes tu - i in - du - án - tur ju - stí - ti



am,

et San - cti tu - i



ex - - súl - tent.

V. Pro - pter Da - vid ser - vum

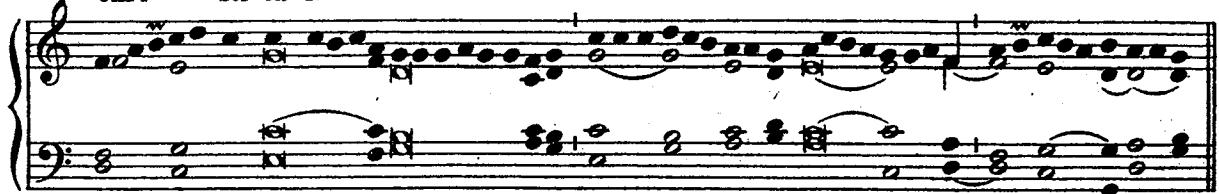


tu - um,

non a - vér - tas fá - ci - em ★



Chri - sti tu - i.



Tempore Paschali omittitur Graduale, et ejus loco dicitur: Allelúa, allelúa. V. Sacerdótes tui,  
ut supra, deinde:

VI. Al - le - lú - ia. ★

V. E - go Dó - mi-nus in-e-brí-á - bo

á - ni - mam sa - cer - dó - - - tum pin - gué - di - ne,

et pó - pu - lus me - us bo - nis me - is ★ ad - im - plé - - -

bi - tur.

Offert.  
VIII. Be - á - - ti, ★ qui cu - stó - - - di - unt ju -

dí - ci - um, et fá - ci - unt ju - stí - ti - am

in o - mni tém - - - - po - re.

*T.P.* Al le - - - - lú - ia.

Ho - mo ★ pé - re-gre pro-fé - ctus re - lí - quit do - mum su - - am,

**Comm.**  
**VI.**

et de - dit ser - vis su - is po-te-stá - tem cu - jús - que ó - pe - ris, et ja - ni - tó -

ri prae - cé - pit, ut ví - - - gi - let. *T.P.* Al - le - lú - ia.

# **Organum Comitans ad Graduale Romanum**

*PAR*  
*DOOR*

**Aloys DESMET**

*Directeur de l'École Interdiocésaine de Musique Religieuse de Malines*  
*Bestuurder der Bisschoppelijke Kerkmuziekschool van Mechelen*

**Alphonse DESMET**

*Professeur d'Orgue au Conservatoire royal de Bruxelles*  
*Leeraar van Orgel bij 't Conservatorium van Brussel*

**Oscar DEPUYDT**

*Prof. à l'École Interdioc. de Musique relig. de Malines*  
*Leeraar bij de biss. Kerkmuziekschool van Mechelen.*



PARS I.	Proprium de Tempore . . . . .	Fr. 69.00
PARS II.	Proprium Sanctorum . . . . .	69.00
PARS III.	Missæ Aliquibus in locis celebrandæ .	
PARS IV.	Toni ⁊ Gloria Patri ad Introitum, Alleluia Tempore Paschali, Hymni Appendix et Missæ Votivæ . . . . .	31.50
PARS V.	Kyriale . . . . .	28.50
PARS VI.	Commune Sanctorum . . . . .	34.50
PARS VII.	Missæ Propriæ pro div. diœc. . . . .	25.00
PARS VIII.	Missa pro defunctis . . . . .	8.00
PARS IX.	Officia Vespertina, Laudes Vespertinæ .	55.00
PARS IX.	Supplementum ad Laudes Vespert . . .	20.00

## Commune plurium Confessorum non Pontificum

Intr. III

Confi - te - án - tur ti - bi,\* Dó - mi - ne, ó - mni - a ó - pe - ra tu - - a,

et San - cti tu, . . i be - ne - dí - cant ti - bi: gló - ri - am re - gni

tu - i di - - cent, et po - tén - ti - am tu - am lo - quén - tur.

T.P. Al - le - lú - ia, al - le - - lú - - - ia. Ps. Ex - al - tá - bo te, De - us

me - us, rex: \* et be - ne - dí - cam nō - mi - ni tu - o in sæ - cu - lum,

et in sæ - cu - lum sæ - cu - li. Gló - ri - a Pa - tri. E u o u a e..

Dilí-gite \* Dóminus, o\_mnes San \_ cti e-jus,

Grad. I {

quó - ni - am varitá - tem requí-ret Domi - nus, et retrí -

bu - et a - bun-dán - ter fa - ci - én - ti - bus supérbi -

am. V. Vi.rí - li.ter ági -

te, et confor-té - tur corve - strum,

omnes qui sperá - tis \* in Do\_mi - no.

Al - le - - lú - - ia. \* ý.

A musical score page showing system III. The top staff uses a treble clef and consists of two measures of sixteenth-note patterns. The bottom staff uses a bass clef and consists of two measures of eighth-note patterns. The page number '10' is at the top center, and the system number 'III' is on the left.

*V. Spe-rent in te qui no-vé-runt no-men tu-um,*

A musical score page featuring two staves. The top staff uses a treble clef and consists of six measures of music. The bottom staff uses a bass clef and also contains six measures. The music is written in common time, with various note heads and stems.

tes te,\* Dó - - mi\_ne.

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a series of eighth-note patterns. The bottom staff uses a bass clef and shows sustained notes and eighth-note chords.

*Post Septuagesimam, omissis Allelúia et versu sequenti, dicitur:*

Gustá-te,

\* et vi - dé - te quó-ni - am su -

## Tract VIII

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a bass note followed by a series of eighth-note chords.

á - vis est Dó - mi - nus:

be... á... tus vir

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a melodic line with various note heads and stems. The bottom staff uses a bass clef and shows harmonic or rhythmic patterns. The score is divided into measures by vertical bar lines.

qui spe - rat in e - - - - - o.

X. Ti.mé - te Dó-minum, omnes Sancti e - - - - - jus, quó-ni.am non est in -

ó - pi - a ti - mén - ti - bus e - um. X. Dí - vi - tes e - gu -

é - - - - - runt et e - su - ri - é - runt;

in - qui - rén - tes au - tem Dó - mi - num non mi - nu - én -

tur o - mni\*bo - no.

*Tempore autem Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. ¶ Spe-  
rent in te, ut supra; deinde:*

Al - le - lú - ia. \*

¶ Ju - sticonfi-te-bún - -

IV

tur nō\_mi\_ni tu\_o, Dómi\_ne, et habi\_tábunt re - - - -

cti cum vul\_tu\*tu - - o.

Offert. I

Ju\_sti \* e\_pu\_lén - - tur, et ex\_súl - tent

in con\_spé - ctu - - De - - i, et

de\_le\_ctén\_tur in lae - - tí - - ti\_a.

T.P. Al - - - - le - - - - lú - ia.

Beáti ser.vi il - li,\* quoſ,cumvénérit Dóminus,invénérit vigi - lán - tes;

Comm. I

a - men di - co vo - bis quođ præcīnget se, et fá - ci - et il - los discúmbe - re,

etránsi - ens ministrá - bit il - lis.T.P.Al - le - - - - lú - ia.

**Commune plurium Virginum**  
I. PRO MARTYRIBUS

Intr. IV Deus me - us,\* im - pol - lú - ta vi - a e - jus, e - ló - quia Dómi - ni

i - gneexa - mi - náta: proté - cto restó - mni - um sperán - ti - um in se.

T.P. Al-le - lú - ia, al-le - - - lú - ia. Ps. Dí - li - gam te, Dó - mi - ne, for-

Musical score for T.P. Alleluia, alleluia. Ps. Diligam te, Domine, for-. The music is in G major, common time. It consists of two staves: soprano and basso continuo. The soprano part has a continuous eighth-note pattern. The basso continuo part includes bassoon and harpsichord parts.

ti - tú - do me - a: \* Dó - mi - nus fir - maméntum me - um, et re - fú - gi - um

Musical score for ti - tú - do me - a: \* Dó - mi - nus fir - maméntum me - um, et re - fú - gi - um. The soprano part continues with eighth-note patterns. The basso continuo part remains consistent.

me - um, et li - be - rá - tor me - us. Gló - ri - a Patri. E u o u a e.

Musical score for me - um, et li - be - rá - tor me - us. Gló - ri - a Patri. E u o u a e. The soprano part continues with eighth-note patterns. The basso continuo part remains consistent.

Salvásti e - nim nos,\* De - us, de af - fligéntibus nos,

Grad. VII

Musical score for Salvásti e - nim nos,\* De - us, de af - fligéntibus nos. The soprano part begins a more complex melodic line. The basso continuo part remains consistent.

et o - di - én - tes nos con - fu - - - dí - sti.

Musical score for et o - di - én - tes nos con - fu - - - dí - sti. The soprano part continues its melodic line. The basso continuo part remains consistent.

V. In De -

Musical score for V. In De -. The soprano part begins a final melodic line. The basso continuo part remains consistent.

lau - dá-bimur to - ta di - - e,  
 et in nó-mine tu - o  
 confié - bi - mur\*in sæ - cu - lum.  
 VII Al le - - - lú - ia. \*ij.  
 V. Vi - cé - - - runt dra - có -  
 nem pro - - pter sán-gui-nem A - gni, et propter ver -  
 bum tes-ti-mó-ni-i \*su - - - i.



*Post Septuagesimam, omissis Alleluia et versu sequenti, dicitur:*

Magnifi - cén - ti.am\*gló - ri - æ sancti-tá-tis tu -

Tract. II

æ, Dó - mi - ne, loquén - tur, et mira-bí - lia tu - a - - -

nar - rá - bunt. V. Et virtú - tem ter - ri - bí - li - umtu - órumdi - cent,

et magnitúdinem tu - am nar - rá - bunt. V. Memóri - am a.bun -

dán - ti - æ suavi-tá-tis tu - - æ eructá - - - - bunt,

et jus-tí - ti a tu - a \* ex-sul - tá-bunt.

*Tempore autem Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. ¶ Vicé-runt, ut supra; deinde:*

Al - le - lú - - - ia.\*

III

¶ Ca-sta ge-ne - rá - - - ti - - - o in per - pé - - tu - um

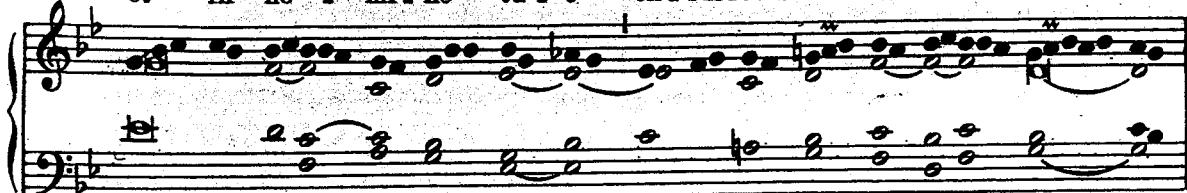
co - ro - ná - ta tri-úm - phat, in-co - in - - qui - - na - tó - rum

cer - tá - minum præmi - um \* vin - cens,

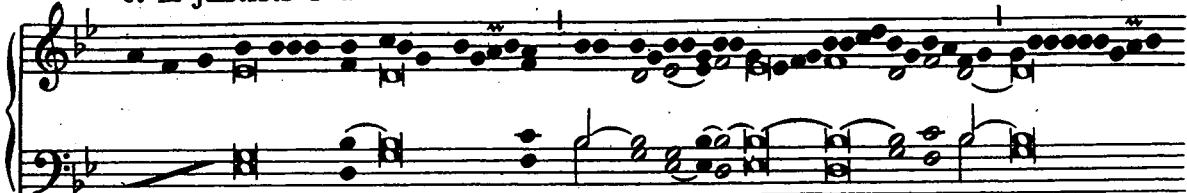
Dó - mi - ne, \* in lú - mi - ne vultus tu - i am - bu - lá - bunt,

Offert. V

et in nó - mi ne tu o ex sul tá bunt to ta di e,



et in justí ti a tu a ex al



ta bún tur. T.P. Al le lú ia.

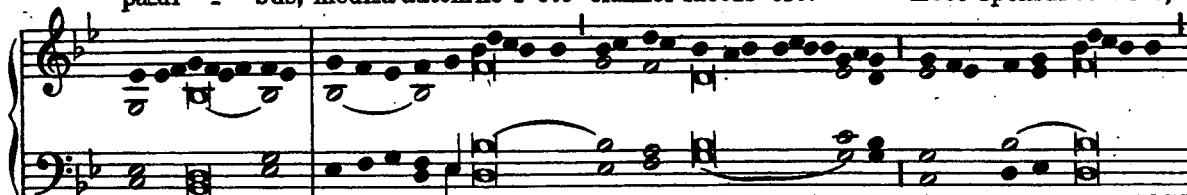


Prudéntes\* Vír gines acce pé runtó le um in vasis suis cum lam.

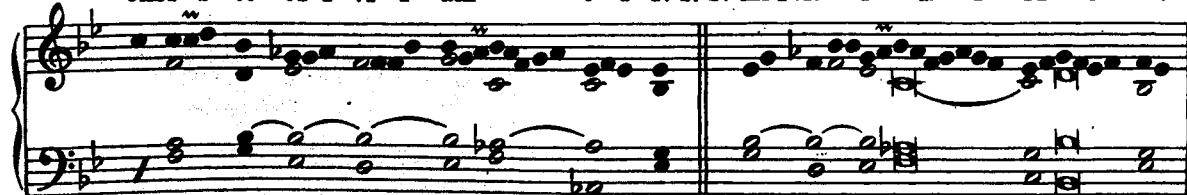
Comm. V



pádi bus; médi a autem no cte clamor factus est: Ecce sponsus ve nit,



ex i te ób vi am e i. T.P. Al le lú ia..



## II. PRO VIRGINIBUS TANTUM

Vir-gines\* laudent no-men Dó-mi-ni, qui a exal-tá-tum est

Intr. V

no-men e-jus salí-us: conféssio-e-jus super cœlum et ter-ram.

T. P. Al-le-lú-ia, al-le-lú-ia. Ps. Laudá-te Dóminum de cœlis:

\* laudá-te e-um in ex-cél-sis. Gló-ri-a Pa-tri. Eu-o-u-a-e.

Speciósus\* for-ma præ fí-li-is

Grad. III

hó-mi-num, diffú-sa est grá-tia

in lá - - bi - is tu - - - - is.

X. Fíli - æ re - gum in ho - nō - - re

tu - o: ás.ti.tit re - gí - - na a dex - - tris

tu - is in ve - stí - - tu de.au - ráto,

cir.cúm - da - ta \* va.rile - tá - - - te.

I Al - le - - - lú - ia.\* ij.

V. O quampul - chra est ca - stagene rá - ti - o cum clari -

tá - te; im - mor - tális est e - nim me - mó -

ri - a \* il - lí - us.

*Post Septuagesimam, omissis Allelúia, et versu sequenti, dicitur:*

O - mnis \* glo - ri - a e - jus

Tract. II

fí - li - à Regisab in - tus, in fímbriis áu - re - is, circum -

mí - cta vari - e - tár - ti - bus. V. Ad - duce - n - tur regi vírgi -

nesposte - am: próximæ - jus af. fe. rén. tur ti - bi.

¶ Adducéntur in lètì - ti a et exsul - ta - tió - ne. ad - du - cén.

- tur in templum\* re - - gis.

*Tempore autem Paschali omittitur Graduale, et ejus loco dicitur: Allelúia, allelúia. ¶ O quam pulchra est, ut supra; deinde:*

Al - le - lú - ia. \* ¶ E - go Dó -

II

mi - nus , da - bo e - - - - is no - men mé -

lius a - fi - li - is et fi - li - á - bus: no - - men sempi -

tér..num da..bo e - - - - is,\* quod non perí - bit.



Offert. II

Ac.cé - di te \*ad Do.mi - num, et il - lu - mi -

ná - - - mi - ni; et fá - ci - es ve - stræ - non con - fun - -

dén - tur. T.P. Al - le - - - - lú - ia.

Comm V

Ve.nit Sponsus,\* et Vir.gi.nes, quæ pa.rá.tæ e - rant, in\_trá.vérunt cum

e - o ad nupti - as, et clau - sa. est já - nu - a. T.P. Al - le - - lú - ia.

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**IMPRIMERIE DE MUSIQUE  
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