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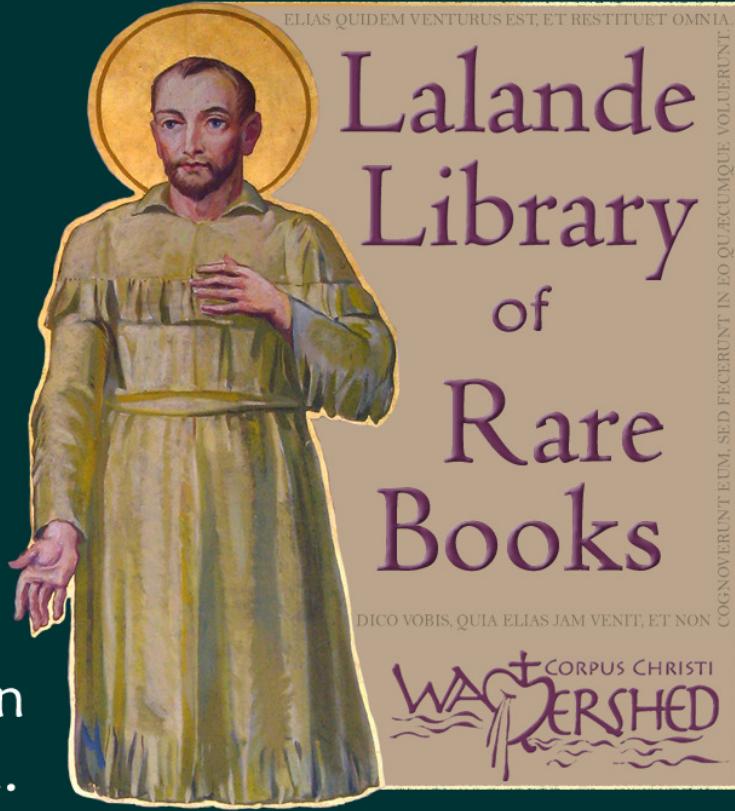
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George F. DeVine

# GRADUEL PAROISSIAL

CONTENANT

L'ACCOMPAGNEMENT DU CHANT GRÉGORIEN  
POUR LES MESSES DES DIMANCHES ET PRINCIPALES FÊTES

PAR

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I

PROPRE DU TEMPS,

DU 1<sup>er</sup> DIMANCHE DE L'AVENT A LA VEILLÉE PASCALE.

DESCLÉE & C<sup>IE</sup>

Imprimeurs du Saint-Siège et de la Sacrée Congrégation des Rites

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## AVANT-PROPOS

Ce « *Graduel paroissial* » est la suite logique du « *Kyriale* », écrit en collaboration avec le R. P. Dom Desrocquettes. La distance qui sépare Quarr-Abbey de Paris a rendu notre collaboration pratiquement impossible, et ce n'est pas sans regret que je signe seul cet ouvrage. Pourtant, c'est la collaboration antérieure qui a rendu possible la réalisation de ces accompagnements, et du reste le lecteur reconnaîtra sans peine que le même esprit anime ce Graduel.

A vrai dire, et sans aucun doute, mieux vaudrait ne pas accompagner le chant grégorien historiquement, c'est l'évidence même, mais, esthétiquement aussi, l'accompagnement nuit presque toujours à l'exécution (je mets à part le cas, très fréquent malheureusement, des chœurs qui ont besoin absolument d'être soutenus par l'orgue). Il gêne le rythme et la délicatesse des détails; il apporte dans ses harmonies une synthèse et une précision redoutables, alors que la mélodie se complaît souvent dans des réticences et des équivoques qui lui donnent en partie son vrai caractère, la traduction harmonique étant alors une manière de trahison; l'harmonie elle-même, gênée dans un rôle qui n'est pas fait pour elle, y perd sa musicalité et son élégance.

Cependant, puisque le chant grégorien n'est presque nulle part chanté « *a cappella* », des accompagnements écrits avec réflexion sont préférables aux improvisations d'un organiste même adroit et musicien, et c'est pourquoi j'ai livré ceux-ci à l'impression.

Ce Graduel est « *paroissial* » en ce sens qu'il contient les messes ordinairement chantées dans les paroisses : celles des dimanches et des fêtes doubles de première et de seconde classe (du Propre du Temps et des Saints), celles de nombreuses fêtes de degré moindre (du Propre des Saints), et toutes les messes du Commun des Saints. Pour garder à cet ouvrage un caractère pratique et un prix raisonnable, on s'est limité aux fêtes des Saints les plus importantes, considérant que beaucoup d'autres ne sont que rarement chantées ou empruntent la plupart de leurs chants au Commun.<sup>1</sup>

Ces accompagnements sont peu chargés d'accords, et assez faciles d'exécution; tels quels, ils peuvent être joués à l'harmonium ou à l'orgue sans pédales, sauf à transporter à l'octave supérieure la basse de certains passages, si la main gauche n'atteint pas facilement l'intervalle de dixième, ou si l'organiste ne peut pas faire passer adroitement d'une main à l'autre le ténor de l'accompagnement. Un bon instrumentiste, se servant de la pédale, pourra, si le chœur est important, ajouter des parties de remplissage, en prenant comme base les parties réelles écrites; si certains passages ne contiennent que trois parties, sans les silences qui indiqueraient quelle est la voix qui se tait, tout harmoniste sérieux rétablira sans peine la partition : les silences ont été omis pour ne pas charger la gravure.

Reste la transposition : les tonalités choisies conviennent en principe à la voix de baryton léger ou celle de mezzo-soprano et visent plutôt la tessiture générale que les notes extrêmes. Il est du reste impossible de contenter tout le monde : cependant, presque tous les harmoniums ont un clavier transpositeur, et d'autre part, Dieu merci, il y a encore des organistes qui savent transposer; de plus, les tonalités avec des dièses peuvent sans difficulté être baissées d'un demi-ton chromatique, avec bémols, et inversement.

<sup>1</sup> Le premier volume comprend les messes : Du 1<sup>er</sup> Dimanche de l'Avent à la Veillée pascale; le second : du jour de Pâques au dernier Dimanche après la Pentecôte; le troisième : le Propre des Saints et des extraits du Commun; le quatrième, la suite du Commun des Saints.

Le « *legato* » du jeu doit être absolu; ainsi que cela est indiqué toujours (sauf distraction), les notes communes aux accords qui se suivent doivent être liées et non répétées. Il me paraît cependant préférable d'articuler la note *du chant* lorsqu'elle vient toucher sur un unisson l'alto de l'accompagnement, surtout au départ d'une incise.

On aura donc :



et au contraire :



De même :



sera interprété :



quelles que soient les liaisons logiques indiquées à l'alto.

Et surtout on n'oubliera jamais que l'accompagnement doit être très discret.

Puisse cet ouvrage, pour sa faible part, contribuer à une bonne exécution du chant grégorien, et par là même à la beauté de nos offices liturgiques!

H. P.

# Premier Dimanche de l'Avent

Ad te le - vá.vi \* á . ni.mam mé . am: Dé.us mé - us.

**Introit** 8

in te confi - do, non e . ru - bé - scam: ne que ir . ri - de . ant me in.i.mi-

- ci mé . i: é - te.nim u.ni.vér - si quite ex - pé - etant, noncon.fun - dén - tur.

Pa.Ví.as tú . as, Dó.mi.né, de - móstra mí - hi: \* et sé - mi.tas túas é - do - ce me. Gló -

ri - a Pá.tri, et Fi.li.o, et Spi.rí - tu - i Sán - eto. \* Si - eut é - rat in prin.cí - pi -

o, et nunc, et sém - per, et in sé - cu.la sæ - cu - ló - rum. A - men.

D.C.

<sup>1)</sup> Les notes entre crochets peuvent être supprimées et en ce cas la note précédente est maintenue pour une durée équivalente. Les notes entre parenthèses représentent un unisson entre l'alto et le ténor de l'accompagnement, ou certaines positions « ad libitum » de la basse.

2

Graduel 1

U. ni . vér . - - - si \* qui te ex - pé - ctant, non

con - fun - dén - tur, Dó - mi - ne.

V. Vi - as tú - as, Dó - mi - ne,

nó - tas fac mí -

hi: et sé - - - mi - tas

tú - - - as \* é - do - ce me.

Alleluia 8

Al - le - lú - ia. \*

V. O - stén - de nó - bis Dó - mi - ne mi - se - ri - cór - di - am.

tú - - - - - am: et sa - lu - tá - re tú - -

um \* da - nó - - - bis.

D. C. senza replica

4

## Offertoire 2

Ad te

Dó\_mi\_- - \_ne \* le\_ - \_vá\_ví

*ni mam mé am: Déus mé us, in te confí do, non e ru bé scam:*

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measures 11 and 12 are shown, featuring eighth-note patterns and various dynamics like forte (f), piano (p), and sforzando (sf).

ne que ir - ri de - ant me i ni mi ci mé - - - i: ét - e - nim

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 continues with sixteenth-note patterns in both staves, with some notes tied over from the previous measure.

u - ni - vér - si qui te ex - pé - ctant, non con - fun - dén - - - tur.

A musical score for piano, showing two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. Both staves are in common time. 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.

## Dó - mi - nus

\* dá - bit      be - ni - gni - tá

**tem:**

## Communion

1

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major (two sharps). The music consists of eighth-note patterns with various dynamics like forte (f), piano (p), and sforzando (sf).

et térra nóstra dábit fructum súum.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of two measures. Measure 11 begins 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.

## Deuxième Dimanche de l'Avent

Introït      7

Pó - pu - lus Sí - on, \* ec - ce Dó - mi - pus vé - ni - et ad  
sal - ván - das gén - tes: et au - dí - tam fá - ci et Dó - mi - mus gló - ri  
am vó - cis sú - æ, in lætí - ti a cór - - dis vé - stri.

Ps. Qui ré - gis Is - ra - él in - tén - de: \* qui de - dú - cis ve - lut ó - vem Jó - seph.

Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. \* Si - cut  
é - rat in prin - ci - pi - o, et nunc, et sé - m - per, et in saé - cu - la saé - cu - ló - rum. A - men.

D. C.

6

Graduel 5

Ex Sí - on \*spé - ci - es dé - co -

ris é - jus: Dé - us ma -

ni - fé - ste vé - ni - et.

V. Congre-gá - te fil -

li sán - ctos é - jus, qui or - di - na - - vé -

runt

The musical score for Graduel 5, page 6, features six staves of music. The top staff is labeled 'Ex Sí - on' and 'Graduel 5'. The lyrics include 'Ex Sí - on', '\*spé - ci - es', 'dé - co -', 'ris é - jus:', 'Dé - us', 'ma -', 'ni - fé - ste vé -', 'ni - et.', 'V. Congre-gá - te fil -', 'li sán - ctos', 'é - jus, qui or - di - na - - vé -', and 'runt'. The piano part is at the bottom of each staff. The music is in common time with a key signature of four sharps. Dynamic markings include 'runt' and 'spé'.

te - sta - mén - tum é - - - - - jus



\* su - per sa - cri - fi - ci - a.



Al - le - lú - ia. \*



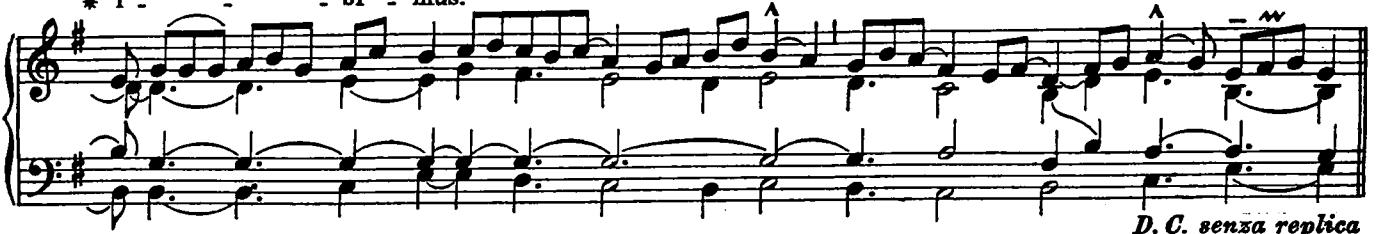
V. Læ - tā - - - tus sum in his quæ di - - - cta sunt mi - - - hi:



in dō - - - - - mum Dō - - - - - mi - - - ni



\* i - - - bi - mus.



Offertoire 3

Dé - us \* tu con - vér - tens vi - vi - fi - cá - bis  
nos, et plebs tú - a lae. tá.  
bi tur in te: o stén de nó - - bis,  
Dó mi ne, mi se ri cór di am tú am, et sa lu.  
tá re tú um da nó - - bis.  
Communion 2

Je rú sa lem \* sur ge, et sta in ex cél so: et ví - de jucun.  
di tá tem, quæ vé ni et tí bi a Dé o tú o.

The musical score consists of two parts: Offertoire and Communion. The Offertoire section, marked '3', begins with a treble clef, a key signature of four sharps, and a common time signature. It features a soprano vocal line with lyrics in Latin, accompanied by a piano or organ part. The piano part includes bass and harmonic support. The Communion section, marked '2', begins with a bass clef, a key signature of one sharp, and a common time signature. It features a bass vocal line with lyrics in Latin, accompanied by a piano or organ part. The piano part provides harmonic support. Both sections use eighth-note patterns and various rests to create a rhythmic texture. The vocal parts are primarily melodic lines with some harmonic notes.

### Troisième Dimanche de l'Avent

Gau-dé - te \* in Dó - mi. no sem - per: i-te.rum dí.co gau - dé - te: mo.dé -

Introït 1

st.i.a vés - tra nó.ta sit ó - mni.bus ho.mi - ni - bus: Dó.mi - mus pro - pe - est.

Ní - hil sol.li - ci.ti sí - tis: sed in ó - mni o.ra.ti.ó - ne pe.ti.ti.ó -

nes vé - stræ in.no.té.scanta - pud Dé - um.Ps.Be - ne - di.xi.sti, Dó.mi.ne, té.ram tú - am: \*

a - ver.ti.sti ca.pti.vi - tá.tem Já - cob. Gló.ri - a Pá.tri, et Fí.li - o, et Spi.ri - tu.i Sán - cto.

\* Sí - cut é - rat in prin.ci.pi.o, et nunc, et sém.per, et in sáe.cu.la sáe.cu - ló.rum.A - men.

D.C.



Alleluia 4

Al - le - hí - ia. \* W.Exci.ta, Dó -

mi - ne, po-tén - ti - am tú - am, et vé -

ni, ut sál.vos\*fá - ci - as nos. D.C.

Offertoire 4

Be - ne - di - xí - sti,\* Dó - mi - ne, té -

ra - ram tú - am: a - ver - tí - sti ca.pti.vi.tá - tem Já - cob:

re - mi - sí - sti i.ni - qui - tá - tem plé - bis tú - æ.

Communion 7

Dí . ci - - te: \* Pu . sil - lá - ni mes confor.tá - mi - ni, et no.lí - te ti.

mé - re: ec - ce Dé.us nó.ster vé - ni - - et, et sal.vá - bit nos

Quatrième Dimanche de l'Avent

Introit 1

Ro - rá - te \* cæ - li dé - su - - per, et nú - bes plú - ant ju - - stum;

a - pe - ri - á - tur té - - ra, et gér - mi - net Sal - - va - - tó - - rem.

Ps. Cæ - li e - nár.rant gló - ri - am Dé - i: \* et ó - pe - ra má - nu - um é - jus an -

nún - ti - at fir - ma - mén - tum. Gló - ri - a Pá - tri. E u o u a e.

<sup>1)</sup> Il nous semble inutile de donner généralement l'accompagnement du Glória Patri, que l'organiste adaptera très facilement sur celui du Psautre. Mais nous donnons ici l'harmonie de Amen.

Graduel 5

Pró-pe est Dó.mi.nus \* ó.mni.bus in.vo.cán.ti.bus

um: ó.mni.bus qui in.vo.cant é.um

in ve.rí.tá.te.

V. Lán.dem Dó.mi.ni lo.qué.tur

os mé.um: et be.ne.dí.cat ó.mnis cá.ro

nó.men sán.ctum \* é.jus.

14

Alleluia 3

Al - le - lú - ia. \*

V. Vé - ni, Dó - mi - ne, et nó - li tar - dá - re:

re - lá - xa fa - ci -

no - ra \*

plé - bis tú - æ.

D. C.

Offertoire 8

A - ve \* Ma . ri - a,

This is a handwritten musical score for a three-part setting of the Alleluia and Offertory. The score consists of six staves of music for voices and piano. The Alleluia section (staves 1-4) includes lyrics in Spanish and Latin. The Offertory section (staves 5-6) includes lyrics in Latin. The score features various musical markings such as fermatas, slurs, and dynamic changes.

grá - - - - ti - a plé - na, Dó - - - -

mi - nus té - - - - cum:

be - ne - di - cta tu in mu - li - é - ri - bus,

et be - ne - di - ctus frú - ctus vén - tris tú - i.

Ec-ce vir-go \* con - ci - pi - et, et pá - ri - et Fí - li - um:

Communion 1

( $\#$   $\flat\flat\flat$ ) ( $\#$   $\flat\flat\flat$ )

et vo - cá - bi - tur nó - men é - - - - jus Em - - - - má - - - - nu - el.

Vigile de Noël

Hó - di e sci é - tis, \* qui a vé - ni - et Dó - mi - nus,

Introit 6  
et sal-vá - bit nos: et má - ne vi-dé - bi - tis gló - ri-am é - jus.

Ps. Dó - mi - ni est té - ra, et plé - ni - tú - do é - jus: \* ór - bis ter - rá - rum, et u - ni - vér - si qui  
há - bi - tant in é - o. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sáncto,

\* Si - cut é - rat in prin - ci - pi - o, et nunc, et sé - mper, et in sá - cu - la sá - cu - ló - rum. A - men.

D.C.

Graduel 2  
Hó - di e \*sci é - tis, qui a vé - ni - et Dó - mi -

The musical score consists of six staves of music for two voices (Soprano and Bass) and piano. The music is in common time, with a key signature of two sharps. The vocal parts are written in soprano and bass clefs, respectively. The piano part is in bass clef. The lyrics are in French and Latin, interspersed with musical rests and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The vocal parts enter at different times, often overlapping.

1. *nus,* et sal.vá . bit nos: et má . ne  
2. vi - dé - bi - tis gló - ri.am é jus.  
3. V. Qui ré - gis Is.ra - él, in - tén -  
4. de: qui de.dú.cis ve -  
5. lut ó . vem Jó - seph. qui se - des superChéru . bim,  
6. ap - pá - re co.ramE phra.im,  
7. Bén.ja . min, \* et Ma . nás . se.

Alleluia { 8

Al - le - lu - ia. \*

V. Crá - sti - na dí - e de-lé - bi - tur in - i - qui - tas té - rae: et re - gnábit su -

per nos \* Sal - vá - tor mún - di.

Offertoire { 2

Tól - li - te \* pór - - - tas, prín - ci - pes, vé - - - stras: et e -

le - vá - - - mi - ni, pór - - - tæ æ - ter - ná - - les, et in - tro -

i - - bit Rex gló - ri - æ.

Communion 1

Re - ve - lá - bi - tur \* gló - ri - a Dó - mi - ni: et vi - dé - bi  
ó - mnis cá - ro sa - lu - tá - re Dé - i nó - stri.

This section contains two staves of music for voices and piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The vocal parts sing in four-measure phrases, with the piano providing harmonic support. The lyrics are in French, with some words in Latin.

ó - mnis cá - ro sa - lu - tá - re Dé - i nó - stri.

This section continues the musical setting from the previous page, specifically the first communion. It consists of two staves of music for voices and piano, continuing the same melodic line and harmonic progression.

### Nativité de Notre-Seigneur

A la messe de Minuit

Introït 2

Dó - mi - nus \* dí - xit ad me: Fí - li - us mé - us es tu, é -

This section contains two staves of music for voices and piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is two sharps. The vocal parts sing in four-measure phrases, with the piano providing harmonic support. The lyrics are in French, with some words in Latin.

go hó - di - e gé - nu - i te. Ps. Quáre fré - mu - é - runt gén - tes: \* et pó - pu - li - mie.

This section continues the musical setting from the previous page, specifically the second introit. It consists of two staves of music for voices and piano, continuing the same melodic line and harmonic progression.

di - tát - ti sunt in - á - ni - a? Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sán - cto,

This section contains two staves of music for voices and piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is two sharps. The vocal parts sing in four-measure phrases, with the piano providing harmonic support. The lyrics are in French, with some words in Latin.

\* Si - cut e - rat in prin - ci - pi - o, et nunc, et sé - m - per, et in sá - cu - la sá - cu - ló - rum. A - men

D.C.

This section contains two staves of music for voices and piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is two sharps. The vocal parts sing in four-measure phrases, with the piano providing harmonic support. The lyrics are in French, with some words in Latin. The section concludes with a repeat sign and the instruction "D.C." (Da Capo).

Graduel 2

Té - cum prin - ci - pi - um \* in di e vir -

tú - tis tú - ss: in splen - dó - ri - bus

san - ctó - rum, ex ú - te - ro -

an - te lu - ci - fe - rum gé - - nu -

i - te.

V. Di - xit Dó - mi - nus Dó - mi - no mé -

o: Sé - de a déx - tris mé -

This musical score consists of six staves of music for a choir and two organ or piano parts. The vocal parts (Soprano, Alto, Tenor, Bass) sing in unison. The organ/piano parts provide harmonic support. The music is in G major with a key signature of two sharps. The vocal parts sing the following Latin text:

- Staff 1: Té - cum prin - ci - pi - um \* in di e vir -
- Staff 2: tú - tis tú - ss: in splen - dó - ri - bus
- Staff 3: san - ctó - rum, ex ú - te - ro -
- Staff 4: an - te lu - ci - fe - rum gé - - nu -
- Staff 5: i - te.
- Staff 6: V. Di - xit Dó - mi - nus Dó - mi - no mé -
- Staff 7: o: Sé - de a déx - tris mé -

Measure numbers 1 through 6 are indicated at the beginning of each staff. The vocal parts sing in unison throughout the piece.

is. do . nec pō - nam i . ni - mi - cos  
tú os, sea - bél lum  
pé - dum \*tú. ó rum.

Alleluia 8 Al - le - lú ia. \* V. Dó - mi - nus

dí - xit ad me: Fi - li - us mé - us es tu, é - go  
hó di - e gé - nu -  
i te. D.C.

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Offertoire 4

Læ - tén-tur \* cæ - li, et ex-súl - tet té - ra

an - te fá - ci - em D6 - mi - ni: quó - ni - am vé - nit.

Communion 6

In splen-dó - ri - bus \* san - ctó - rum, ex ú - te - ro

an - te lu - ci - fe - rum gé - nu - i te.

A la messe du jour

Introït 7

Pú - er\* ná - tus est nó - bis, et fi - li - us dá - tus est nó - bis: cù - jus im -

pé - ri - um su - per hú - me - rum é - jus: et vo - cá - bi - tur nó - men é -

jus, má - gni con - sí - li - i An - ge - lus. Ps. Can - tá - te Dó - mi - no cán - ti - cum nó -

vum: \* qui a mi.ra.bí li.a fé cit. Gló ri a Pátri. Eu oua e.



24

Alleluia 2

Al - le - lú - ia. \*

V. Di - es sancti fi. cá . tus il - lú . xit nó -

bis: ve - ni - te gén - tes, et a - do - rá -

te Dó - mi - num: qui a hó - di - e de - scén - dit lux má -

- gna \* su - per té - ram.

D.C.

Offertoire 4

Tú - i sunt \* cæ - li, et tú - a est té -

This is a musical score for a four-part choir (Soprano, Alto, Tenor, Bass) and piano. The score is divided into six systems by vertical bar lines. The top system starts with 'Alleluia 2' and 'Al - le - lú - ia.' followed by a fermata (\*). The second system begins with 'V. Di - es sancti fi. cá . tus il - lú . xit nó -'. The third system starts with 'bis: ve - ni - te gén - tes, et a - do - rá -'. The fourth system begins with 'te Dó - mi - num: qui a hó - di - e de - scén - dit lux má -'. The fifth system starts with ' - gna \* su - per té - ram.' followed by a fermata. The sixth system begins with 'Tú - i sunt \* cæ - li, et tú - a est té -'. The piano part is on the left side of the score, providing harmonic support. The music features various musical elements such as slurs, grace notes, and dynamic markings. The lyrics are in Latin, with some words in Spanish ('Tú') and French ('D.C.'). The score is numbered 24 at the top left and 4 at the bottom left.

ra: ór - bem ter - rá - rum, et ple - ni - tú - di - nem

jus tu - fun - dá - sti: ju - stí -

ti - a et ju - dí - ci - um pra-

pa - rá - ti - o sé - - dis tú - -

Vi - dé - runt ó - mnes \* fí - - nes té - - rae sa -

lu - tá - re Dé - - i nó - stri.

Communion 1

26 Décembre  
S. Etienne, premier martyr

Introït 1

Et . e . nim \*se - dé - runt prin . ci - pes, et ad . vér . sum me lo . que . bá - tur:

et in - fí - qui per - se . cù - ti sunt me: ád . ju - va me Dó - mi - ne

Dé - us mé - us, qui a sér . vus tú - us ex . cer . ce - bá - tur in tú - is ju . sti .

fi - ca - ti - ó - ni - bus. Ps. Be - á - ti im . ma - cu - lá - ti in ví - a:

\* qui ám - bu - lant in lé - ge Dó - mi - ni. Gló - ri - a Pá - tri. E u - ou - a - e.

D.C.

Graduel 5

Se - dé - runt \* prin . ci - pes, et ad . vér . sum me

The musical score consists of six staves of music for voices and piano. The first five staves are in common time with a key signature of one sharp (F#). The sixth staff begins with a key signature of four flats (B-flat, A-flat, G-flat, F-flat) and continues with common time and a key signature of one sharp (F#). The vocal parts are written in soprano, alto, tenor, and bass. The piano part provides harmonic support and accompaniment. The lyrics are in Latin, with some French words like "Dó - mi - ne" and "E u - ou - a - e." The score includes dynamic markings such as forte (f), piano (p), and accents. The vocal entries are staggered, with the piano providing a continuous harmonic base. The Graduel section begins with a change in key signature and instrumentation.

lo . que . bá - tur: et in . í - qui per . se . cù - ti sunt me.



X. Ad - ju - va me, Dó - mi - ne



Dé - us mé - us: sálvum me fac pro-



pter mi - se - ri - cór - di - am \* tu - am.



Al - le - lú - ia.

Alleluia

2

\*

V. Vi

de



caé - los a - pér -

- tos, et Jé - sum stán -

- tem



a déx - tris vir - tú -

- tis \* Dé -



Offertoire 8

E - le - gé - - - runt \*A - pô - sto - li Sté - pha - num  
lé - vi - tam, plé - - - num fi - de et Spir - tu Sáncto:  
quem la - pi - da - vé - - - runt Ju - dæ - i o - rán - tem et  
di - cén - tem: Dó - mi - ne Jé - - - su, ác - ci - pe  
spi - ri - - - tum mé - um, al - le - - - lú - ia.

Communion 8

Ví - de - o \*caé - los a - pér - tos, et Jé - sum stán - tem a déx - tris vir - tú.  
- tis Dé - - i: Dó - mi - ne Jé - su, ác - ci - pe spí - ri - tum mé - - um,

The musical score consists of two main sections: Offertoire and Communion. The Offertoire section, marked '8', begins with a treble clef and a common time signature. It features a soprano vocal line with several melodic lines below it, likely for organ or choir. The lyrics are in Latin, with some words in French ('élége', 'l'é', 'qui', 'diminente'). The score then transitions to a bass clef and a common time signature for the Communion section, also marked '8'. This section includes a bass line and a soprano line, continuing the Latin and French lyrics. The music is composed with traditional notation, including note heads, stems, and bar lines, with some decorative elements like grace notes and slurs.

et ne stá - tu - as il - lis hoc pec - cá - - tum, qui a nés - ci - unt quid fá - ci - - unt.



27 Décembre

Saint Jean, apôtre et évangéliste

In mé - di - o \* Ec - clé - siæ a - pé - ruit os é - jus: et im - plé - vit e -

Introit 6

um Dó - mi - nus spí - ri - tu sa - pi - én - tie, et in - tel - lé - ctus:

stó - lam gló - ri - æ in - du - it é - um. Ps. Bó - num est con - fi - té - ri Dó - mi - no: \* et psál - le -

re nó - mi - ni tú - o, Altis - si - me. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - eto,

\* Si - cut é - rat in prin - cí - pi - o, et nunc, et sé - m - per, et in sá - cu - la sá - cu - ló - rum. A - men.

Graduel 5

Ex . i . it \* sér - mo in - ter frá - - - tres, quod di - scí - - pu -

lus il - - - le non mó - ri - - tur.

V. Sed: Sic é - um vó - lo ma - né - re,

do - nec vé - ni - - am:

\* tu me sé - - que - re.

Alleluia 2 Al le - lú - ia. \*

V. Hic

The image shows a musical score for a Graduel and an Alleluia. The Graduel section (measures 5) begins with a melodic line in soprano and basso continuo, followed by a soprano line with sustained notes. The Alleluia section (measures 2) features a soprano line with sustained notes and a basso continuo line. The music is written in two systems, each with two staves (soprano and basso continuo). The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings (p, f). The lyrics are written in Latin, with some words in French (e.g., "sér-mo", "mó-ri"). Measure numbers 5 and 2 are indicated at the start of their respective sections. Measure 5 starts with "Ex . i . it \* sér - mo in - ter frá - - - tres, quod di - scí - - pu -". Measure 2 starts with "Al le - lú - ia. \*". The score is set against a background of horizontal lines and vertical bar lines.

est di - scí - pulus il - le, qui te - sti.mó.ni.um pér -  
hi bet de his: et sci - mus qui a vé -  
rum est te - sti.mó.ni.um \* é - jus.

Offertoire 4

Jú - stus \* ut pál - ma flo - ré -

bit: sic - ut cé - drus, quæ in Lí - ba -

no - est, mul - ti - pli - cá - bi - tur.

32

Communion 2

Exi - it \* sér.mo in \_ ter frá.\_tres, quod di.sci.pu.lus il - le non mó.ri - tur: et non di -  
xit Jé.sus: Non mó.ri - tur: sed: Sic é - um vó - lo ma.né - re, do - nec vé.ni - am.

28 Décembre

Fête des S. S. Innocents

Introit 2

Ex ó - re \* in - fán - ti - um, Dé - us, et la - ctén - ti - um, per - fe -  
ci - sti láu - dem pro - pter in.i - mí - cos tú - - - os. Ps. Dó - mi - ne

Dó - mi - nus nó - ster: \* quam ad - mi.rá - bi - le est nó - men tú - um in u - ni - vér - sa té - ra.

Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto, \* Sí - cut 6. rat

in prin-ci-pi-o, et nunc, et sém-per, et in sá-cu-la sá-cu-ló - rum. A - men.

D. C.

A - ni-ma nó - stra, \* sic ut pás - - ser, e - - ré - pta

Graduel 5

Graduel 5

est de lá - que - o ve - nán - ti - um.

est de lá - que - o ve - nán - ti - um.

V. Lá - que - us con - tri - tus

V. Lá - que - us con - tri - tus

est, et nos li - be - rá - ti - sú -

est, et nos li - be - rá - ti - sú -

mus: ad - ju-tó - ri - um nó - strum in nó - mi - ne Dó -

mus: ad - ju-tó - ri - um nó - strum in nó - mi - ne Dó -

- mi - ni, qui fé - cit cæ - lum \* et té - - ram.

- mi - ni, qui fé - cit cæ - lum \* et té - - ram.

Al - le - lú - ia. \*

**Alleluia** { 4  
W. Lau-dá-te pú - e - ri Dó - mi - num, lau - dá -  
te nó - men \* Dó - mi - ni.  
*D.C.(s)*

**Offertoire** { 2  
A . ni - ma \* nó - stra, sic - ut pás - ser, e . ré - pta  
est de lá - que o ve - nán - ti - um: lá - que - us con - tri -  
tus est, et nos li - be - rá - ti su - mus.

**Communion** { 7  
Vox in Rá - ma \* au - di - ta est, plo - rá - tus et u - lu - lá - tus: Rá - chel pló -

(1). Nous omettions à dessein le Trait „EFFUDERUNT“ qui ne se chante qu’en semaine à la place de l’Alleluia.

A musical score for two voices and piano. The vocal parts are in soprano and alto. The piano part is at the bottom. The music consists of two staves. The lyrics are in Latin: "rans fili os sú - os, nó - lu - it con sol á - ri, qui - - - a non sunt." The key signature is B-flat major (two flats), and the time signature is common time.

### Le Dimanche dans l'Octave de Noël

An introit setting for two voices and piano. The vocal parts are soprano and alto. The piano part is at the bottom. The lyrics are in Latin: "Dum mé diu - dum\*si.lén - ti - um te né - rent ó - mni.a, et nox in sú.o cír." The key signature is B-flat major (two flats), and the time signature is common time. The tempo is marked "8".

A continuation of the musical score. The vocal parts are soprano and alto. The piano part is at the bottom. The lyrics are in Latin: "su mé.di - um i - ter ha bé - ret, o.mní po.tens sérmotú - us, Dó - mi - ne, de cæ .lis". The key signature changes to A major (no sharps or flats), and the time signature is common time.

A continuation of the musical score. The vocal parts are soprano and alto. The piano part is at the bottom. The lyrics are in Latin: "a re - gá - li. bus sé - di - bus vé - nit. Ps. Dó.mi - nus regnávit, de có - rem in.dú.tus est:". The key signature changes to C major (no sharps or flats), and the time signature is common time.

A continuation of the musical score. The vocal parts are soprano and alto. The piano part is at the bottom. The lyrics are in Latin: "\*in - dú.tus est Dó.minus for.ti - tú.di - nem, et præ.cín.xit se. Gló.ri - a Pátri, et Fili.o, et Spi.rí.tu - i Sáncto," The key signature changes to G major (one sharp), and the time signature is common time.

A continuation of the musical score. The vocal parts are soprano and alto. The piano part is at the bottom. The lyrics are in Latin: "\*Si - cut ér.at in prin.ci - pi.o, et nunc et, sém.per, et in saé.cu.la saé.cu - ló - rum. A . men." The key signature changes to E major (one sharp), and the time signature is common time. The piece concludes with "D. C." (Da Capo).

Graduel 3

The musical score consists of five staves of Gregorian chant notation. The notation is in common time, with a key signature of one flat. The music is written for three voices, indicated by three staves. The top staff begins with the text "Speci ósus \* fór - ma". The second staff begins with "li is hó - mi - num:". The third staff begins with "grá - ti - a". The fourth staff begins with "in lá - bi - is tú -". The fifth staff begins with "is. V. E - ru - cta - vit cor -". The text continues across the staves, with some words appearing on multiple staves. The notation uses square neumes on four-line red and blue staves, with a bass staff below.

Speci ósus \* fór - ma præ fi -

li is hó - mi - num: dif. fú - sa est

grá - ti - a in lá - bi - is tú -

is. V. E - ru - cta - vit cor -

mé um vér - bum bó - num:

dí - co é - go ó - pe - ra mé - a Ré - gi:

lin-gua mé-a cá-la - mus scri-bæ

This section consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The vocal line includes lyrics such as "lin-gua mé-a cá-la" and "mus scri-bæ". The piano accompaniment provides harmonic support.

ve-ló - ci - ter \* scri-bén - tis.

This section continues the musical setting. The lyrics "ve-ló - ci - ter \* scri-bén - tis." are present. The musical style remains consistent with the previous section, featuring a treble and bass staff with common time.

Alleluia 2 Al - le-lú - ia.

This section is labeled "Alleluia 2". The lyrics "Al - le-lú - ia." are shown. The musical structure includes a treble and bass staff in common time, continuing the melodic line established earlier.

X. Dó - mi - nus re - gná - vit de - có - rem

This section features the lyrics "X. Dó - mi - nus re - gná - vit de - có - rem". The music is presented in a treble and bass staff format with common time.

ín - du - it in - du - it: Dó - mi - nus for - ti -

This section contains the lyrics "ín - du - it in - du - it: Dó - mi - nus for - ti -". The musical arrangement includes a treble and bass staff in common time.

tú - di - nem, et præ-cín - xit se \* vir - tú - te.

The final section of the Alleluia concludes with the lyrics "tú - di - nem, et præ-cín - xit se \* vir - tú - te.". The music is composed for a treble and bass staff in common time, ending with a repeat sign and the instruction "D.C." (Da Capo).

Offertoire 8

Dé - us e . nim \* fir - má - - - vit ór - - - bem  
té - rae, qui non com - mo - - vé - hi - tur:  
pa - rá - ta sé - des tú - a, Dé - - us, ex  
tunc, a sse - cu - - lo tu - es.  
Tólle \* pú - e - rum et má - trem é - jus, et vá - de in té - ram Is - ra - él:  
Communion 7  
de fún - cti sunt e - nim, qui quæ - ré - bant á - ni - mam pú - e - ri.

The musical score consists of five staves of music. The first three staves are for the Offertoire, labeled 'Offertoire 8'. The lyrics in this section include 'Dé - us e . nim \* fir - má - - - vit ór - - - bem', 'té - rae, qui non com - mo - - vé - hi - tur:', and 'pa - rá - ta sé - des tú - a, Dé - - us, ex'. The last two staves are for the Communion, labeled 'Communion 7'. The lyrics in this section include 'tunc, a sse - cu - - lo tu - es.', 'Tólle \* pú - e - rum et má - trem é - jus, et vá - de in té - ram Is - ra - él:', and 'de fún - cti sunt e - nim, qui quæ - ré - bant á - ni - mam pú - e - ri.'. The music features various note values and rests, with some notes connected by horizontal lines. The piano accompaniment is indicated by bass and treble clef staves at the bottom.

## La Circonsision de Notre-Seigneur Octave de la Nativité

Comme à la messe du Jour de la Nativité, p. 22, sauf l'Alleluia qui suit:

Alleluia 7

Al le - lu - ia. \*

W. Mul - ti - fâ - ri - e

o - lim Dé - us ló - quens in pro - phé - tis,

no - vis - si - me di - é bus i - stis lo - cú - tus est nó -

bis in Fi - li - o \*sú - o.

n.c.

Fête du Très Saint nom de Jésus

In nō mi . ne Jé . su \* ó . mne gé . nu flé . ctá . tur cæ . lé . sti . um, ter . ré .

Introït 3

stri - um et in fer nō rum: et ómnis língua con fi te á tur, qui a Dó mi nus Jé sus

Chri - stus in gló ri a est Dé i Pá . tris. Ps. Dó mi ne Dó mi nus nō ster:

quam ad mi rá bi le est nō men tú um in u ni vér sa térra! Gló ri a Pá tri et Fí li o, et Spi ri tu i

Sán cto. \* Si cut é rat in prin ci pi o, et nunc, et sém per, et in sé cu la sé cu ló rum. A men.

D.G.

Sál - vos fac nos, \* Dó mi ne Dé us nō ster,

Graduel 3

A page of musical notation for two voices and piano. The music is divided into six staves. The first three staves begin with the text: "et cón - gre - ga nos de na - ti - ó - ni - bus: ut con - fi - te - á - mur nó - mi - ni sán - cto tú - - o, et glo - ri - é - mur in gló - ri - a tú - - a." The fourth staff begins with "V. Tu Dó - mi - ne," followed by "pá - ter nó - ster," and "et redém - ptor nó - ster: a sé - cu - lo." The fifth staff begins with "nó - men \* tú - um." The notation includes various dynamic markings such as crescendos (>) and decrescendos (<), as well as fermatas and slurs.

Offertoire 1

Confité bor\*ti bi Dó mi ne Dé us, mé - - - us, in

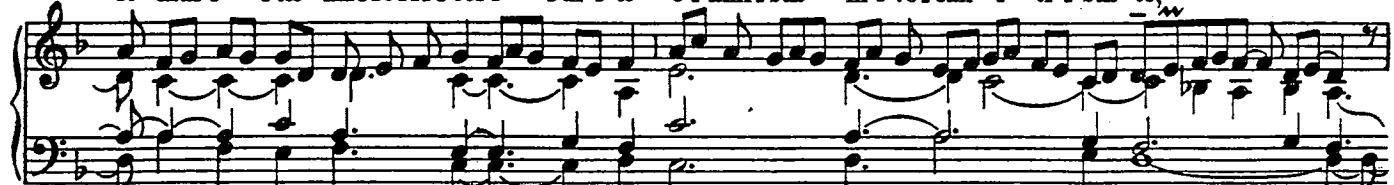
tó - - - to cór - - - de mé - - - o,

et gló - ri - fi - cá - - bo nó - - imen tú - um in æ - té - - - -

num: quó ni . am tu, Dó mi . ne, suá vis et mi - tis es:



et mül - tae mi se ri cór di ae ó mni bus in vo cán ti bus te,



al - le - lú ia.



O mnes gén tes\* quas cúm que fe ci sti, vé ni ent, et a .

Communion 8



do rá bunt co ram te Dó mi ne, et glo ri fi cá bunt



nó men tú um: quó ni am má gnus es tu, et fá ciens mira bí



li a: tu es Dé us só lus, al le lú ia.



## L'Epiphanie de Notre-Seigneur

Ecce ad vé nit do mi na tor Dó mi - nus: et ré gnus in má mu

**Introït** 2

é - - - jus, et pot é stas, et im pé ri um. Ps. Dé us ju di ci um tú um Ré gi da:

\* et ju sti ti am tú am Fi li o Ré gis. Gló ri a Pá tri, et Fi li o, et Spi ri tu i

Sán cto. \* Si cut é rat in prin ci pi o, et nunc, et sé m per, et in sá cu la sa cu ló rum. A men.

**D.C.**

**Graduel** 5

o - - - mnes\* de Sá ba vé ni ent, áu rum et

thus de fe rén tes, et láu dem Dó mi no an mun ti an tes.

V. Súr-ge, et il-lu-mi-ná-  
 re Je-rú-sa-lem: qui a gló-ri-a Dó-  
 mi-ni su-per te \* ór-ta est.  
 Alleluia 2 Al-lé-lú-ia \*

V. Vi-di-mus stél-lam é-jus in O-ri-  
 én-te, et vé-ni-mus cum mu-né-  
 ri-bus ad-o-rá-re \* Dó-mi-num.

D.C.

46

Offertoire  
5

Ré - ges Thár-sis \* et in - su - læ mū - ne -

- ra óf - fe - rent: ré - ges A - ra - - bum et Sá - ba

dó - na ad - dú - cent: et ad - o - rá -

- bunt é - um ó - mnes ré - ges té - - ræ, ó -

mnes gén - - tes sér - vi - - ent é - - i.

Vi - di - mus \* stél - lam é - jus in O - ri - én - te, et

Communion  
4

vé - ni - mus cum mu - né - ri - - bus ad o - rá - re Dó . mi - - num.

### La Sainte Famille de Jésus, Marie, Joseph

Ex-súl - tet gaú - di - o \* pá - ter Jú - - sti, gáu - de - at Pá -  
Introit 7  
ter tú - - us et Má - ter tú - - a, et ex - súl - tet quæ gé -  
nu - it te. Ps. Quam di - lé - cta ta - ber - ná - cu - la tú - a,  
Dó - mi - ne vir - tú - tum! \* Con - cu - pís - cit et dé - fi - cit á - ni - ma mé - a in  
á - tri - a Dó - mi - ni. Gló - ri - a Pá - tri. E u - ou a - e.  
*D.C.*

48

Graduel 5

U - nam pé - ti.i \*a Dó - mi.no, hanc re - qui - ram,

ut in - há - bi - tem in dó - mo Dó - mi.ni ó.mnibus di.é - bus vi - taé mé .

ss. V. Be.á - ti qui há - bi.tant in dó.mo tú - a, Dó -

mi - ne: in sá - cu.la sá - cu.lo - rum

\* lau - dá - bunt te.

Alleluia 8 Al - le - - lí - ia \*

The image shows a musical score for a Graduel and an Alleluia. The Graduel section (measures 5-7) includes three staves: soprano, alto, and bass. The soprano staff has lyrics 'U-nam pé-ti.i \*a Dó-mi.no, hanc re-qui-ram,' and 'ut in-há-bi-tem in dó-mo Dó-mi.ni ó.mnibus di.é-bus vi-taé mé.' The alto staff has 'V. Be.á-ti qui há-bi.tant in dó.mo tú-a, Dó-' and 'mi-ne: in sá-cu.la sá-cu.lo-rum'. The bass staff provides harmonic support. The Alleluia section (measure 8) features a soprano staff with 'Al-le--lí-ia \*' and an alto staff with 'Alleluia 8'. The music is in common time, with a mix of quarter and eighth notes. Measure numbers 5, 7, and 8 are indicated above the staves.

V. Ve . re tu es Rex ab scón - di - tus, Dé - us Is -

D.C.

Offertoire 4 Tu - lé\_runt \* Jé - sum pa\_rén - tes é - jus

in Je\_rú - sa - lem, ut si - ste\_rent é - um Dó - mi\_no.

Communion 1 De - scén - dit Jé - sus \*cum é - is, et vé - nit Ná -

za - reth, et é - rat súb - di - tus il - lis.

## Le Dimanche dans l'Octave de l'Epiphanie

Introit 8

In ex - cé - so thró - no \* vi - di se - dé - re ví - rum, quem ad - ó  
rat mul - ti - tú - do An - ge - ló - rum, psallén - tes in ú - num: ec - ce  
éú - jus im - pé - ri - i nó - men est in æ - té - rum Ps. Ju - bi - lá - te Dé - o  
6 mnis té - ra: \* ser - vi - te Dó - mi - no in lée - tí - ti - a. Gló - ri - a Pá - tri - et Fí - li - o, et Spirí - tu - i  
Sán - cto. \* Si - cut é - rat in prin - ci - pi - o, et nunc, et sé - mper, et in sá - cu - la sá - cu - ló - rum. A - men.  
Graduel 7

Be - ne - di - ctus \* Dó - mi - nus Dé - us Is - ra - el,

The musical score consists of five systems of music. The first system, labeled 'Introit 8', contains Latin text in three staves. The second system continues the text with three staves. The third system begins with '6 mnis té - ra:' and ends with 'A - men.' The fourth system, labeled 'Graduel 7', begins with 'Be - ne - di - ctus \*'. The music is written in a traditional style with black notes on white staffs, and includes various musical markings such as fermatas, slurs, and dynamic signs.

A musical score for five voices (SATB and piano) in common time, 2 flats. The vocal parts are arranged in two staves: soprano, alto, tenor, bass, and piano. The piano part is on the left, with the right hand playing the melody and the left hand providing harmonic support. The vocal parts enter sequentially, with lyrics written above the notes. The score includes dynamic markings such as *p*, *f*, and *mf*, and performance instructions like *á sáe* and *pá*.

qui fá - cit mi . rábi - li - a má - gna só - - -  
lus a sáe cu - lo.  
N. Sus . ci - pi - ant móñ - - tes - - -  
pá  
- - - cem pó - - pu - lo tú - - o, et cól  
les \* ju - sti - - ti - am.

Al - le - lú - ia. \* V. Ju.bi.lá.te Dé -

Alleluia 3

mnis té - ra: ser.vi te Dó -

mi - no \* in læ.tí - ti - a.

Offertoire 5 Ju.bi.lá - te Dé - o \* ó - mnis té - ra:

ju.bi.lá -

te Dé - o ó - mnis té -

ra, ser.vi - te Dó - mi - no in la - tí.

This block contains four staves of musical notation. The top two staves are for the piano (treble and bass clef), and the bottom two are for the voice (treble and bass clef). The music consists of eighth-note patterns. The vocal line begins with "ra, ser.vi - te Dó - mi - no in la - tí."

ti - a: in.trá - te in con.spé.ctu é - - jus in ex - sult.a.ti - ó - ne,

This block contains four staves of musical notation. The top two staves are for the piano (treble and bass clef), and the bottom two are for the voice (treble and bass clef). The vocal line continues with "ti - a: in.trá - te in con.spé.ctu é - - jus in ex - sult.a.ti - ó - ne,"

qui - - a Dó - mi - nus i - - - pse est Dé - us.

This block contains four staves of musical notation. The top two staves are for the piano (treble and bass clef), and the bottom two are for the voice (treble and bass clef). The vocal line concludes with "qui - - a Dó - mi - nus i - - - pse est Dé - us."

Fí - li, \*quid fe - ci - sti nó - bis sic? é - go et pá - ter tú - - us do.

Communion 1

This block contains four staves of musical notation. The top two staves are for the piano (treble and bass clef), and the bottom two are for the voice (treble and bass clef). The vocal line begins with "Fí - li, \*quid fe - ci - sti nó - bis sic? é - go et pá - ter tú - - us do."

lén - tes quæ re - bá - mus te. Et quid est quod me quæ re - bá - tis? nes.ci - e - bá -

This block contains four staves of musical notation. The top two staves are for the piano (treble and bass clef), and the bottom two are for the voice (treble and bass clef). The vocal line continues with "lén - tes quæ re - bá - mus te. Et quid est quod me quæ re - bá - tis? nes.ci - e - bá -"

tis qui a in his quæ Pá - tris mé.i - - sunt, o - pór - tet me és - se?

This block contains four staves of musical notation. The top two staves are for the piano (treble and bass clef), and the bottom two are for the voice (treble and bass clef). The vocal line concludes with "tis qui a in his quæ Pá - tris mé.i - - sunt, o - pór - tet me és - se?"

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Deuxième Dimanche après l'Epiphanie

Introït { 4

O - mnis té - ra \* ad - ó - ret te, Dé - us, et psál - lat

tí - bi: psál - mum di - cat nó - mi - ni tú - o, Al - tis - si - me.

Ps. Ju - bi - lá - te Dé - o. Omnis terra, \* psál - mum dí - ci - te nó - mi - ni é - jus: dá - te

gló - ri - am láu - di é - jus. Gló - ri - a Pá - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto.

\* Si - cut é - rat in prin - ci - pi - o, et nunc, et sem - per, et in sé - cu - la sé - cu - ló - rum. A - men.

D. C.

Graduel { 5

Mi - sit D6 - minus \* vér - bum sú - um,

et sa - ná - vit é - os: et e - ri - pu - it é -

This block contains two staves of musical notation. The top staff has lyrics "et sa - ná - vit é - os: et e - ri - pu - it é -". The bottom staff continues the musical line.

os de in - té - ri - tu e - 6 - rum.

This block contains two staves of musical notation. The lyrics "os de in - té - ri - tu e - 6 - rum." are written above the notes.

V. Con - fi - te - án tur Dó - mi - no

This block contains two staves of musical notation. The lyrics "V. Con - fi - te - án tur Dó - mi - no" are written above the notes. The music features eighth-note patterns with grace notes.

mis - se - ri - cón - di - æ

This block contains two staves of musical notation. The lyrics "mis - se - ri - cón - di - æ" are written above the notes.

é - - - jus: et mi - ra - bi - li - a é - - -

This block contains two staves of musical notation. The lyrics "é - - - jus: et mi - ra - bi - li - a é - - -" are written above the notes.

- - - jus fi - li - is \* hó - mi - num.

This block contains two staves of musical notation. The lyrics "- - - jus fi - li - is \* hó - mi - num." are written above the notes.

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Alleluia 4

Al-le - lú - ia \* V. Lau-dá-te Dé - um ó.

mnes An-ge - li 6 - jus: lau-dá-te é

um ó mnes vir-tú - tes \* 6 - jus.

D. C.

Offertoire 1

Ju-bi-lá - te \* Dé - o u - ni - vér - sa té - ra:

ju-bi-lá - te

Dé - o u - ni - vér - sa té - ra:

psál-mum di - ci - te nó - mi - ni é - jus:

The musical score consists of two staves of music for organ or choir. The top staff is labeled 'Alleluia' with a dynamic '4' and contains the lyrics 'Al-le - lú - ia \* V. Lau-dá-te Dé - um ó.'. The bottom staff is labeled 'Offertoire' with a dynamic '1' and contains the lyrics 'mnes An-ge - li 6 - jus: lau-dá-te é', 'um ó mnes vir-tú - tes \* 6 - jus.', 'Ju-bi-lá - te \* Dé - o u - ni - vér - sa té - ra:', 'ju-bi-lá - te', 'Dé - o u - ni - vér - sa té - ra:', and 'psál-mum di - ci - te nó - mi - ni é - jus:'. The music features various note heads (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'D. C.'

A musical score for a six-part communion setting, numbered 6. The score consists of six staves, each with a treble clef and a bass clef, and a key signature of one flat. The music is in common time. The lyrics are in Spanish and Latin, with some words in French. The score includes a section for the organ or piano at the bottom.

The lyrics are as follows:

ve - ni - te et au - di - te et nar - rá - bo vó - bis, ó  
mnes qui ti - mé - tis Dé - um, quán - ta fé - cit Dó - mi - - nus á  
ni - mae mé - ae, al - le - lú - ia.  
Dí - cit Dó - mi - - nus: \* Im - plé - te hý - dri - as á - qua et fer - te  
Communion 6 ar - chi - tri - cli - no. Cum gus - tás - set ar - chi - tri - cli - nus  
á - quam vi - num fá - ctam, di - - cit spón - so: Ser - vá - sti vi - num bó -  
num us - que ad - huc. Hoc sig - num fé - cit Jé - sus pri - mum co - ram di - scí - pu - lis sú - is.

### Le troisième Dimanche après l'Epiphanie

Adorá-te \* Dé-um ó mnes An-ge li é-jus: au-dí-vit, et læ.

Introït 7

tá-ta est Sí-on: et ex-sulta-vé runt filiæ Jú-dæ. Ps. Dó-mi-nus re-gnávit ex-

sultet térra: \* læ-tén-tur in-sulæ mul-tæ. Gló-ri-a Pátri. Eu-oua-e.

D.C.

Ti-mé-bunt gén-tes\* nō-men tú-um, Dó-mi-ne,

Graduel 5

et ó-mnes ré-ges térræ gló-ri-am tú-

am. V. Quó-ni-am æ-di-fi-cávit Dó-mi-nus

The musical score consists of two main sections: the Introit and the Gradual. The Introit section begins with a treble clef, a key signature of one flat, and common time. The lyrics are "Adorá-te \* Dé-um ó mnes An-ge li é-jus: au-dí-vit, et læ." followed by "tá-ta est Sí-on: et ex-sulta-vé runt filiæ Jú-dæ. Ps. Dó-mi-nus re-gnávit ex-sultet térra: \* læ-tén-tur in-sulæ mul-tæ. Gló-ri-a Pátri. Eu-oua-e." The Gradual section follows with a treble clef, a key signature of one flat, and common time. The lyrics are "Ti-mé-bunt gén-tes\* nō-men tú-um, Dó-mi-ne," followed by "et ó-mnes ré-ges térræ gló-ri-am tú-am. V. Quó-ni-am æ-di-fi-cávit Dó-mi-nus". The music is composed for four voices: soprano, alto, tenor, and basso, with piano accompaniment.

Sí - on, et vi - dé - bi - tur

Si - on, et vi - dé - bi - tur

in ma - je - stá - te \* sú - a.

in ma - je - stá - te \* sú - a.

Alleluia 8 Al - le - lú - ia. \* V. Dó -

Alleluia 8 Al - le - lú - ia. \* V. Dó -

mi - nus re - gná - vit, ex . súl - tet té - ra:

mi - nus re - gná - vit, ex . súl - tet té - ra:

læ - tén - tur in - su - la

læ - tén - tur in - su - la

\* mül - tæ. D. C.

\* mül - tæ. D. C.

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Offertoire 2

Déx - te - ra      Dó - mi - ni \* fé - cit vir -

tú - tem, déx - te - ra      Dó - mi - ni ex - al - tá - vit me:

non mó - ri - ar, sed ví - vam, et nar - rá - bo ó - pe - ra      Dó - mi - ni.

Communion 7

Mi - ra - bán - tur      ó - mnes \* de

his quæ pro - ce - dé - bant de ó - re Dé - i.

The musical score consists of four systems of music. The first system, labeled 'Offertoire' at measure 2, features two staves: treble and bass. The lyrics 'Déx - te - ra' and 'Dó - mi - ni \* fé - cit vir -' are written above the notes. The second system continues with 'tú - tem, déx - te - ra' and 'Dó - mi - ni ex - al - tá - vit me:'. The third system, labeled 'Communion' at measure 7, also has two staves and includes the lyrics 'non mó - ri - ar, sed ví - vam, et nar - rá - bo ó - pe - ra' followed by 'Dó - mi - ni.' The fourth system concludes with 'Mi - ra - bán - tur' and 'ó - mnes \* de'. The music is composed in a traditional style with various note heads and rests, and includes dynamic markings like 'p' (piano) and 'f' (forte).

### Le Dimanche de la Septuagésime

Introït 5

Cir - cum - de - dé - runt me \* gé - mi - tus mó - rés in - fér - ni cir - cum -

The musical score for the 'Introït' begins at measure 5. It features two staves: treble and bass. The lyrics 'Cir - cum - de - dé - runt me \* gé - mi - tus mó - rés in - fér - ni cir - cum -' are written above the notes. The music is in a simple harmonic style with eighth-note patterns and rests.

de - dé - runt me: et in tri - bu-la - ti - ó - ne mé - a in -

vo - cá - vi Dó - mi - num, et ex - au - di - vit de tém - plo sán - cto sú - o

vó - - - cem mé - - am. Ps. Dí - li - gam te, Dó - mi - ne, for - ti - tú - do mé - a:

\* Dó - mi - mus fir - ma - mén - tum mé - um, et re - fú - gi - um mé - um, et li - be - rá - tor mé - us.

Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu i Sán - cto. \* Si - cut é - rat

in prín - ci - pi - o, et nunc, et sém - per, et in sáe - cu - la sáe - cu - ló - rum. A - men.

D.C.

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Graduel  
3

Ad - jú - tor \* in op - por - tu - ni - tá - ti - bus,  
in tri - bu - la - ti - ó - ne: spé - rent in te qui no - vé.  
runt te: quó - ni - am non de - re lin -  
quis quæ - rén - tes te, Dó - mi -  
ne. V. Quó - ni - am non  
in fi - nem o - bli - vi - o  
é - rit paú - pe - ris: pa - ti - én - ti - a paú - pe - rum non perí - bit in æ.

ter - num: ex - sur - ge, Dó - mi - ne, non præ - vá - le -

at \* hó - mo.

De pro - fún - dis \* cla - má - vi ad te, Dó - mi - ne:

Trait 8

Dó - mi - ne, ex - aú - di vó - cem mé -

- am. V. Fi - ant aú - res tú - æ in - ten - dén -

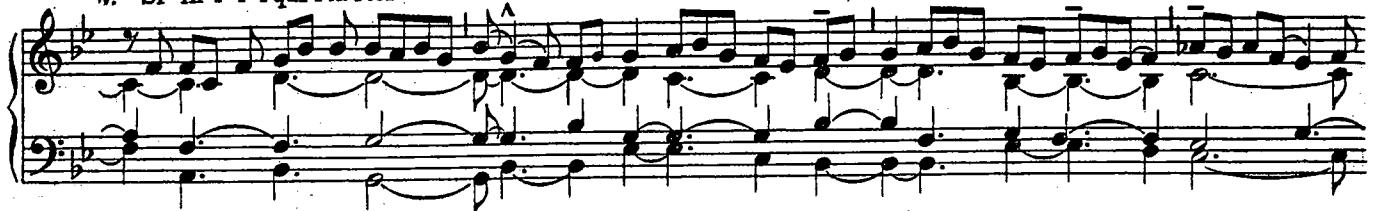
tes in o - ra - ti -

ó nem sérv - vi tú - i.

The music is composed in a two-part setting, likely for voices or organ. The top part (soprano) and bottom part (bass) are separated by a brace. The music is written in sixteenth-note patterns across eight staves. The lyrics are placed below the notes, with some words marked with an asterisk (\*). The first staff begins with "ter - num: ex - sur - ge, Dó - mi - ne, non præ - vá - le -" and ends with "at \* hó - mo.". The second staff begins with "De pro - fún - dis \* cla - má - vi ad te, Dó - mi - ne:". The third staff begins with "Dó - mi - ne, ex - aú - di vó - cem mé -" and ends with "- am. V. Fi - ant aú - res tú - æ in - ten - dén -". The fourth staff begins with "tes in o - ra - ti -". The fifth staff begins with "ó nem sérv - vi tú - i.". The music is in common time, and the key signature changes throughout the piece.

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V. Si in - i - qui - tás tes ob - ser - vás ve - ris, Dó - mi - ne:



Dó - mi - ne, quis sus - ti - né



bit? V. Qui a apud te pro - pi - ti - á - ti - o est,



et pro - pter lé - gem tú - am su - stí -



nu - i te, \* Dó - mi - ne.



Bó - num est \*con - fi - té - ri Dó - mi - no, et psál - le -

Offertoire

8



re - nó - mi - ni tú - o, Al - tis - si - me.



Communion 1

Il - hí - mi - na \* fá - ci - em tú - am su - persérvum tú - um, et sál - vum me fac in tú - a  
mi - se - ri - cór - di - a: Dó - mi - ne non confún - dar, quó - ni - am in - vo - cá - vi - te.



### Le Dimanche de la Sexagésime

Introït 1

Exsúr - ge \* qua - re ob - dór - mis Dó - mi - ne? ex - súr - ge, et ne re - pél - las in - fi - nem:  
qua - re fá - ci - em tú - am a - vér - tis, o - bli - ví - sce - ris tri - bu - la - ti - ó - nem nós - tram? Adháe - sit in  
té - ra vén - ter nós - ter. Exsúr - ge Dó - mi - ne, ádjuva nos, et li - be - ra  
nos. Ps. Dé - us áu - ribus nós -  
tris au - di - vi - mus: \* pa - tres nóstri annun - ti - a - vérunt nóbis. Gló - ri - a Pátri. Eu - ou - a - e.  
*D.C.*



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Graduel  
1

Sci - ant gén - tes \*quó ni - am nó - men

ti - bi Dé - us: tu só - - lus al - tis . si .

mus su - per ó - mnem té -

ram. VII. Dé - us mé - - us, pó - ne il - los ut

ró - - - tam, et si . cut stí -

pu - lam an - - te fá -

ci - em \*vén - ti.

Trait 8

Commo - vi - sti \* Dó - mi - ne

tér - ram, et con - tur - bá - sti é -

am. V. Sá - na con - tri - tó - nes

é - jus, qui - a mó - ta est.

V. Ut fú - gi - ant a fá - ci - e ár.

- cus, ut li - be - rén - tur

e - lé - cti \* tú - i.

This page contains six systems of musical notation for a choral piece. The notation is in common time, with a key signature of one flat. The vocal parts are labeled with Latin text: 'Commo - vi - sti' (Trait 8), 'tér - ram, et con - tur - bá - sti é -', 'am. V. Sá - na con - tri - tó - nes', 'é - jus, qui - a mó - ta est.', 'V. Ut fú - gi - ant a fá - ci - e ár.', '- cus, ut li - be - rén - tur', and 'e - lé - cti \* tú - i.'. The notation includes various musical markings such as slurs, grace notes, and dynamic signs.

Pérfi - ce \* grés - sus mé - os in sé - mi - tis tú - is, ut non  
Offertoire 4

move - án - tur ve - sti - gi - a mé - a: inclí - na áu - rem  
tú - am, et ex - áu - di vérba mé - a: mi - ri - fi - ca mi - se - ri - cór - di - as  
tú - as, qui sál - vos fá - cis spe - rán - tes in te, Dó - mi - ne.

In - tro - i - bo \* ad al - tá - re Dé - i,  
Communion 8

ad Dé - um qui læ - ti - fi - cat ju - ven - tú - tem mé - am.

The musical score consists of two parts: Offertoire and Communion. The Offertoire section, labeled 'Offertoire' and '4', features four staves of music for voices and piano. The lyrics are in Spanish. The Communion section, labeled 'Communion' and '8', also features four staves of music for voices and piano. The lyrics are in Latin. The music is written in various time signatures and key changes, with dynamic markings and performance instructions like 'adagio' and 'riten.'.

## Le Dimanche de la Quinquagésime

Introit 6

E sto mi hi \* in Dé - um pro te ctó rem, et in lo cum re fú gi i,  
ut salvum me fá ci as: quóni am firmaméntum mé um, et re fú gi um mé um es tu:  
et pro pter nó men tú um dux mí hi é ris, et e nú tri es me.

Ps. In te Dó mi ne spe rá vi, non confún dar in ætér num: \* in jus ti ti a  
tí a li be ra me. Gló ri a Pá tri, et Fi li o, et Spi ri tu i Sán cto.

\* Si cut é rat in prin cf pi o, et nunc, et sé mper, et in sá cu la sá cu ló rum A men.

D. C.

The musical score is composed of six staves of music. The first staff begins with the introit 'E sto mi hi \* in Dé - um pro te ctó rem, et in lo cum re fú gi i,' followed by 'ut salvum me fá ci as: quóni am firmaméntum mé um, et re fú gi um mé um es tu:'. The second section starts with 'et pro pter nó men tú um dux mí hi é ris, et e nú tri es me.' The third section begins with 'Ps. In te Dó mi ne spe rá vi, non confún dar in ætér num: \* in jus ti ti a'. The fourth section concludes with 'tí a li be ra me. Gló ri a Pá tri, et Fi li o, et Spi ri tu i Sán cto.' The final section starts with '\* Si cut é rat in prin cf pi o, et nunc, et sé mper, et in sá cu la sá cu ló rum A men.' The score ends with 'D. C.' (Da Capo).

Graduel 3

Tu es \* Dé - us, qui - fá - cis  
mi - rábi - li - a só - lus: nó - tam  
fe ci - sti in gén - ti - bus vir - tú - tem  
tú am.  
V. Li-be-rá - sti in brá - chi - o tú - o pó -  
pu - um tú -

The musical score consists of six staves of music. The top staff is labeled "Graduel 3". The lyrics are written above the music. The music is in common time, with various note values including eighth and sixteenth notes. The basso continuo part is indicated by a bass clef and a bass staff below the vocal staves.

um fili os Is - ra - el,

\* et Jó - seph.

Jubilá - te \* Dó - mi - no ó - mnis térra: ser - vi -  
Trait 8

te Dó - mi - no in lăti - ti . a. V. In - trá -  
te in conspé - ctu é jus, in ex - sul - ta - ti - ó - ne.

V. Sci - tó - te quod Dó - mi - nus í - - pse est Dé - - us.

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V. I - pse fè - cit nos, et non i - psi nos:

nos au - tem pò - pu-lus é - jus,

et 6 -

ves pá - scu - æ \*é-jus.

Offertoire 3

Be.nedí - ctus es\*Dó.mi - ne, dó-ce me ju.sti - fi - ca.ti.ó - nes tú -

as: be.nedí - ctus es Dó.mi - ne, dó-ce me ju.sti - fi - ca.ti.ó - nes tú -

as: in lá - bi.is me - is pro.nun.ti - á -

vi ó.mni.a ju.dí - ci.a ó - ris tú - i.

Man du ca vé runt, \* et sa tu rá ti sunt ni mis, et de si dé ri um e ó rum  
Communion 1

á tu lit é is Dó mi - nus: non sunt frau dá ti a de si dé ri o sú - o.

### Le Mercredi des Cendres

Avant la bénédiction des Cendres:

Ex - au - di nos \* Dó mi - ne, quó ni am be - nig na est mi se ri cór - di - a  
7

tú - a: se cún dum mul ti tú - di nem mi se ra ti ó - num tu - á - rum ré - spi - ce nos,

Dó - mi - ne. Ps. Sál - vum me fac Dé - us quó ni am in tra - vé - runt á - que  
\* us - que ad á - ni mam mé - am. Gló - ri - a Pá tri. E u - ou a - e.

D.C.

Pendant l'imposition des Cendres

Immu-té - mur \* há - bi - tu, in ci - ne - re et ci - lí - ci - - o:

Ant. 1 {  
je - ju - né - mus, et plo - ré - mus an - te Dó - mi - num: qui - a multum mi -  
se - ri cors est di - mit - te re pec - cá - ta nó - stra Dé - us nó - ster.

Jux - ta ve - stí - bu - lum \* et a) - tá - re plo - rá - bunt sa - cer -

Ant. 4 {  
dó - tes et le - ví - tae mi - ni - stri Dó - mi - ni, et

di - cent: Pár - ce Dó - mi - ne, pár - ce pô - pu - lo tú - o, et ne dis -  
si - pes ó - ra cla - mán - ti - um ad te, Dó - mi - ne.



E.men.dé - mus \*in mé - li - us, quæ ig.no.rán - ter pec - cá.vi - mus:

Rép. 2

ne súb.i - to præ.oc.cu - pá - ti dí - e mórtis, quæ.rá - mus spá.ti - um pæ.ni - tén.ti - æ, et

in - ve.ní.re non pos.sí - - mus. \*At.tén.de Dó - mi - ne, et

mi - se - ré - re: qui.a pec.cá - vi - mus tí - - bi.

V. Ad - ju.va nos, Dé - us sa - lu - tá - ris nó - ster: et pro.pter ho.nó.rem nó.mi.nis

tú - i, Dó.mi.ne li.be - - ra nos. \*At.tén.de. Gló - ri - a Pá - tri,

et Fí - li - o, et Spi - ri - tu i Sán - cto. \*At.tén.de.

The musical score consists of eight staves of music for a four-part choir. The voices are labeled 'Rép. 2' and 'V.'. The lyrics are in Latin, with some words in French (e.g., 'ignorant', 'soubstitut'). The notation includes various note values (eighth, sixteenth, thirty-second) and rests. The page number '25' is in the top right corner.

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A la messe

Mise - ré.ris \* ó - mniūm, Dó - mi.ne, et ni - hil o - dí.sti e - ó - rum quæ

Introït 1

fe - ci - sti, dis.sí.mu.lans pec.cá.ta hó - mi - num pro.pter pæ - ni - téti -

am, et pár - cens il - lis: qui a tu es Dó . mi.nus

Dé - us nō - ster. Ps. Mi.se - ré.re mé.i Dé.us, mi.se - ré - re mé - i.

quó - ni - am in te con.fi.dit á - ni.ma mé - a. Gló - ri - a Pá - tri. Eu - ou a - e.

D. C.

Mise - ré.re \* mé - i Dé.us, mi.se - ré -

Graduel 1

This musical score consists of five staves of music for voices and piano. The top staff is labeled 'Introït 1'. The lyrics begin with 'Mise - ré.ris \* ó - mniūm, Dó - mi.ne, et ni - hil o - dí.sti e - ó - rum quæ'. The second staff continues with 'fe - ci - sti, dis.sí.mu.lans pec.cá.ta hó - mi - num pro.pter pæ - ni - téti -'. The third staff begins with 'am, et pár - cens il - lis: qui a tu es Dó . mi.nus'. The fourth staff starts with 'Dé - us nō - ster. Ps. Mi.se - ré.re mé.i Dé.us, mi.se - ré - re mé - i.'. The fifth staff begins with 'quó - ni - am in te con.fi.dit á - ni.ma mé - a. Gló - ri - a Pá - tri. Eu - ou a - e.'. The score concludes with 'D. C.' (Da Capo). The bottom staff is labeled 'Graduel 1'.

re mé - i: quo ni am in

te con fi dit á ni ma mé.

a. V. Mi sit de cæ

lo, et li be rá vit me dé dit in op

pró bri um con

cul cán tes \* me.

Dó - mi - ne, \* non se.cún.dum pec - ca.

Trait 2 ta nó.stra, quæ fé - ci.mus nos: ne. que se.cún.dum i . ni.qui.tá. tes

nó - stras re - tri - bu - as nó - bis.

V. Dó - mi - ne, ne me.mi - ne - ris

i. ni.qui.tá.tum no.strá.rum an - ti. quá - rum: ci.to an - ti.ci - pent nos mi.

se. ri. cór. di. æ tú - æ, qui a páu - pe - res fá.cti sú.mus ni.mis.

V. Ad - ju - va nos, Dé - us sa - lu - tár - ís nô - ster: et pró - pter gló - ri - am

This page contains eight staves of musical notation. The top staff is for the Trait 2 voice, the second for the V. voice, and the bottom staff is for the piano. The lyrics are in Latin, with some words in English (\* non se.cún.dum). The notation includes various note heads and stems, with some notes connected by horizontal lines. The piano part consists of bass notes and chords. The music is in common time, with different note values (eighth and sixteenth notes).

nó - mi - nis tú - i, Dó - mi - ne, li - be - ra nos:

Three staves of musical notation for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in common time, 4 flats. The piano part provides harmonic support.

et pro - pi - ti - us é - sto pec - cá - tis nó - stris, pro - pter nó - men \*

Three staves of musical notation for three voices and piano, continuing from the previous section.

tú - um.

Three staves of musical notation for three voices and piano, continuing from the previous section.

Ex - al - tá - bo te \* Dó - mi - ne, quó - ni - am sus - ce -

**Offertoire** 2

Three staves of musical notation for three voices and piano, continuing from the previous section.

pí - sti - me, nec de le ctá - sti i - ni - mí - cos mé -

Three staves of musical notation for three voices and piano, continuing from the previous section.

- os su - per me: Dó - mi - ne

Three staves of musical notation for three voices and piano, continuing from the previous section.

cla - má - vi - ad - te, et sa - ná - sti - me.

Three staves of musical notation for three voices and piano, concluding the section.

Qui me - di - tâ - bi - tur \* in lé - ge Dó - mi - ni di - e ac - nô - cte,

Communion 3

dá - bit frú - etum sú - - um in tém - po - re sú - o.

Le I. Dimanche de Carême

In - vo - cá - bit me,\* et é - go ex - áu - di - am - é - um: e - ri - pi - am

Introit 8

e - - um, et glori - fi - cá - bo é - um: lon - gi - tú - di - ne dié - rum

ad - im - plé - bo é - um. Ps. Qui há - bi - tat in ad - ju - tó - ri - o Al - tís - si - mi, \*

in pro - te - ctí - ó - ne Dé - i cé - li com - mo - rá - bi - tur. Gló - ri - a Pá - tri. Eu - o u a e.

D.C.

Graduel 2

An - ge lis \* sú - - is man dá - - vit de te,  
ut cu stó di ant te  
in ó mni bus ví is tú is.  
V. In má ni bus por tá  
bunt te, ne un - - quam of fén  
das ad lá pi dem \* pé dem tú um.

Qui há - bi - - tat \* in ad - ju - tó - ri - o Al - tís - si - mi,

Trait 2 { in pro - te - cti - ó - ne Dé - i cæ - li com - mo - rá - - -

bi - tur. V. Dí - cet Dó - mi - no: Sus - cé - ptor mé - us es,

et re - fú - - - gi - um, mé - um, Dé - us mé - us:

spe - rá - bo in é - - - um V. Quó - ni - am i - - -

- pse li - be - rá - - vit me de lá.

que - o ve - nán - ti - um, et a vér - bo á - - spe - ro.

The musical score consists of six staves of music for two voices (Trait 2) and piano. The vocal parts are in soprano and basso continuo. The lyrics are in Spanish. The piano part is at the bottom. The music is in common time, with a key signature of one flat. The vocal parts enter in pairs, with the piano providing harmonic support. The lyrics are as follows:

Qui há - bi - - tat \* in ad - ju - tó - ri - o Al - tís - si - mi,  
in pro - te - cti - ó - ne Dé - i cæ - li com - mo - rá - - -  
bi - tur. V. Dí - cet Dó - mi - no: Sus - cé - ptor mé - us es,  
et re - fú - - - gi - um, mé - um, Dé - us mé - us:  
spe - rá - bo in é - - - um V. Quó - ni - am i - - -  
- pse li - be - rá - - vit me de lá.  
que - o ve - nán - ti - um, et a vér - bo á - - spe - ro.

X. Scá - pu - lis sú - is ob - um - brá - bit ti - bi,  
et sub pén - nis é - jus spe - rà - bis. X. Scú - to cir - cùm -

da - bit te vé - ri - tas é - jus: non ti - mé -  
bis a ti - mó - re no - ctúr - no. X. A sa - git -

ta vo - lán - te per dí - em, a ne - gó - ti - o  
per ambu - lán - te in - té - ne - bris, a ru - í - na

et dæ - mó - ni - o me - ri - di - á - no.

V. Cá - - dent a lá - te - - re túo

mil - le, et dé.cem mil -

li - a a - déx.tris tú - is: ti - bi au - - tem

non ap.ro.pin - quá - bit. V. Quó.ni.am An - ge - lis sú - is man.dá -

vit de te, ut cu.stó.di. ant te in o.mni.bus vi.is tú.is.

V. In má.ni - bus por - tá - bunt te, ne un - quam of .fén -

das ad lá - pi - dem pe - dem tú - um.

V. Su - per á - spi - dem et ba - si - lis - cum ambulá -

- bis, et con - cul - cá - bis le - ó -

nem et dra - có - nem.

V. Quó ni - am in me spe - rá - vit, li - be - rá - bo é - um:

pró - te - gam é - um, quó - ni - am co - gnó - vit nó - men mé - um.

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V. In - vo - cá - bit me, et é - go ex - áu - di - am  
é - um: cum i - pso sum in tri - bu -  
la - ti - - ó - ne. V. E - ri - pi - - am é - - - - - um,  
et glo - ri - fi - cá - bo é - - - - - um: lon - gi - tú - - -  
di - ne di - é - rum ad - im - plé - bo é - - - - - um,  
et os - tén - dam il - - li sa - - lu - tá - re

The musical score consists of six staves of music for voice and piano. The top two staves are for the voice, with lyrics in Latin. The bottom four staves are for the piano. The music is in common time, with a key signature of one flat. The vocal parts are mostly in eighth-note patterns, while the piano parts provide harmonic support with sustained notes and chords.

The musical score consists of four staves of music for two voices (Soprano and Bass) and piano. The music is in common time, with a key signature of one flat.

**Offertoire 8:** The vocal parts begin with "Scá-pu-lis sú - is \* ob.um.brá - bit tí - bi Dó.mi - nus, et sub". The piano accompaniment provides harmonic support throughout the section.

**Communion 3:** The vocal parts continue with "pén - nis é - jus spe - rá - - bis: scú - to cir - cím - da - bit te vé - ri - tas é - jus.". The piano accompaniment maintains a steady harmonic foundation.

**Text:** The lyrics are in Latin, featuring some rhythmic notation where multiple syllables are grouped together. The piano part includes dynamic markings like \*mé and um.

Le II. Dimanche de Carême

Re\_mi\_ni\_sce\_re \* mi\_se\_ra\_tí\_o\_num tu\_á\_rum, Dó\_mi\_ne,

Introït 4

et mi\_se ri\_cór\_di\_ae tú\_ae, quæ a sá\_eu\_lo sunt: ne un-

quam do\_mi\_nén\_tur nó\_bis in\_i\_míci nó\_stri lí\_be\_ra nos De\_ús Is\_ra.

- - el ex ó\_mni\_bus an\_gú\_sti\_is nó\_stris.

Ps. Ad te Dó\_mi\_ne le\_vá\_vi á\_ni\_mam mé\_am: \* Dé\_us mé\_us in te con\_fí.

do, non e\_ru\_bé\_secam. Gló\_ri\_a Pá\_trí. E\_u\_o\_u\_a\_e.

D.C.

(Pour Glória Pátri, on peut consulter l'Introït du deuxième Dimanche après l'Epiphanie.)

Graduel

5

Tribu - la - ti - ó - nes \* cór - dis mé - i di - la - tá -

tæ sunt: de ne - ces - si - tá - ti - bus mé - is é - ri - pe me, Dó -

mi - ne. W. Vi

de hu - mi - li - tá - tem mé - am, et la - bó -

rem mé - um: et di - mí - te ó - mni - a

pec - cá - ta \* mé - a.

This musical score is a Graduel, a type of Gregorian chant. It features five staves of music in G clef, B-flat key signature, and common time. The score consists of two systems of music. The first system starts with the Latin text "Tribu - la - ti - ó - nes" and continues with "tæ sunt: de ne - ces - si - tá - ti - bus". The second system begins with "de hu - mi - li - tá - tem". The vocal parts are supported by a basso continuo line with bass and cello parts. The score is annotated with various musical markings such as fermatas, slurs, and dynamic signs. The page number 89 is located in the top right corner.

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Trait 2

Confi - té - mi - ni \* Dó - - mi - no,

quó - ni.am bó - nus: quó . ni . am in sá - cu -

lum mi - se - ri cór di a é - jus. V. Quis lo - qué ,

tur po.tén ti - as Dó mi - ni:

au - di - tas fá - ci - et ó mnes láu.des é - jus?

V. Be - á - ti qui cu - stó - di - - unt

ju - df ci - um, et fá - ci - unt jú - stí - ti -

am in ó - mni té - mpo - re. V. Me - mén - to

nó - stri, Dó - mi - ne, in be - ne - plá - ci - to pó - pu -  
(d)

li tú - i: vi - si - ta nos in sa -

lu - tár - ri \* tú - o.

Offertoire 2

Me - di - tá - bor \* in man.dá - tis tú - is, quæ di - lé - xi

val - de: et le - vá - bo má - nus mé - as ad man.dá -

ta tú - a, quæ di - lé - xi.

In - tél - li - ge \* cla - mó - rem mé - um: in - tén - de gó - ci o - ra - ti -

Communion 5

nis mé - æ, Rex mé - us, et Dé - us mé - us:

ó - - - - -

quó - ni - am ad te o - rá - bo, Dó - - - - mi - - ne.

ó - - - - -

quó - ni - am ad te o - rá - bo, Dó - - - - mi - - ne.

### Le III. Dimanche de Carême

O - eu - li mé - i \* sem - per ad Dó - mi - num, qui - a í - pse e -

Introït 7

vé - let de lá - que o pé - des mé - os: ré - spi - ce in me,

et mi - se - ré - re mé - i, quó - ni - am ú - ni - cus et páu -

vé - let de lá - que o pé - des mé - os: ré - spi - ce in me,

et mi - se - ré - re mé - i, quó - ni - am ú - ni - cus et páu -

per sum é - go. Ps. Ad te Dó.mi.ne le-vá.vi á - nimam mé - am:

\* Dé.us mé.us,in te con-fí.do, non e.ru.bé .scam. Gló .ri .a Patri. E u o ua e.

Graduel 3

Ex - súr - ge \* Dó - mi - ne, non præ -

vá - le - at hó - mo:

ju - di - cén - tur gén - tes in con - spé -

ctu tú - o.



The musical score consists of six staves of music for two voices (Soprano and Alto) and basso continuo. The vocal parts have lyrics written below them in Latin. The basso continuo part is represented by a single staff with a bass clef and a cello-like sound. The music is divided into sections by Roman numerals and letters:

- X. Et sic ut órum suórum:
- X. Et sic ut órum suórum:  
cu - li an - cil - lae in má - ni - bus dó - mi - næ sú - ae.
- V. I. - ta ó cu - li
- nó - stri ad Dó - mi - num Dé - um nó - strum,
- do - nec mi - se - re á - tur nó - stri.
- V. Mi - se - ré - re
- nó - bis Dó - mi - ne,
- mi -
- se - re - re \* nó - bis.

Musical markings include various slurs, grace notes, and dynamic signs such as  $\hat{\wedge}$  and  $\hat{\smile}$ . The vocal parts also feature some rhythmic patterns indicated by small vertical strokes above the notes.

Offertoire 4

Ju-sti-ti - æ Dó-mi - ni \* ré - ctæ, læ - ti - fi-cán -

tes cór - da, et dul-ci - ó - ra su-per mel et fá -

vum: nam et sér-vus tú - us cu-stó - di - et é - a.

Communion 1

Pás-ser \* in-vé-nit si - bi dó - mum, et túr - tur ní - dum, u - bi re - pó - nat púl -

los sú - os: al - tá - ri-a tú - a Dó - mi - ne vir - tú - tum, Rex mé -

us, et Dé - us mé - us: be - á - ti qui há - bi - tant in dó -

mo tú - a, in sá - cu-hum sá - cu-li lau - - dá-bunt te.

The musical score consists of two parts: Offertoire and Communion. The Offertoire section (measures 1-4) features a soprano vocal line with a basso continuo line below. The vocal part includes Latin text such as 'Ju-sti-ti - æ', 'Dó-mi - ni \* ré - ctæ', and 'tes cór - da'. The Communion section (measures 5-8) features a soprano vocal line with a basso continuo line below. The vocal part includes Latin text such as 'Pás-ser \* in-vé-nit' and 'los sú - os: al - tá - ri-a tú - a'. Both sections are in common time and use a mix of quarter and eighth notes. The music is written on five-line staves with various dynamics and performance markings like 'riten.' and 'tempo'.

#### IV. Dimanche de Carême

Lætá - - re \* Je - rú - sa - lem: et con - vén - tum fá - ci - te ó.

Introït { 5

mnes qui di - li - gi - tis é - - am: gau - dé - te cum læti -

ti - a, qui in tri - stí - ti - - a fu - - i - - stis: ut ex - ul -

té - tis, et sa - ti - é - - mi - - ni ab u - bé - ri bus conso - la - ti -

ó - - nis - - vé - - stræ. Ps. Lætá - tus sum in his quæ dí - cta sunt mí - hi:

\* in dó - mum Dó - mi - ni í - bi - mus. Gló - ri - a Pá - tri. E u o u a e.

D.C.

Læ. tå. tus sum \* in his quæ di cta sunt mihi:  
Graduel 7 in dô. mum Dô.mi ni i bi - mus. V. Fi - at pax

in vir.tú te tú a: et ab.un.dán -  
ti - a \* in tûr ri - bus tú is.

Traït 8 Qui con fi - dunt \* in Dô - mi.no, sic - ut mons Si - on:  
non com mo vé bi - tur in æ. té.r.

num, qui há - bi - tat in Je. rú - sa - lem.

V. Món - tes in cir. cù - i tu

é - jus: et Dó - mi - nus

in cir - cù - i tu pó - pu li sú - i,

ex hoc nunc et us - que \* in sé - cu -

lum.

100

Lau - dá - te \* Dó - mi - num, qui a be - ni - gnus

Offertoire 2

est: psál - li - te nó - mi ni é - jus, quó - ni - am

su - á - vis est: ó - mni a quæ cùm que vó - lu - it,

fé - cit in cæ - lo et in té - ra.

The musical score for Offertoire 2 is composed of two staves. The top staff begins with a treble clef, a key signature of one flat, and a tempo marking of 100. The lyrics 'Laudate' and 'est: psal - li - te' are written above the notes. The bottom staff begins with a bass clef, a key signature of one flat, and a tempo marking of 100. The lyrics 'nominis' and 'quæ cùm que' are written above the notes. The music consists of eighth and sixteenth note patterns.

Je - rú - sa - lem, \* quæ æ - di - fi - cátur ut ci - vi - tas, cù - jus par -

ti - ci - pá - ti - o é - jus in id - í - psum: il - lue e - nim a - scen - dé - runt tri - bus, tri - bus Dó -

mi - ni, ad con - fi - tén - dum nó - mi - ni tú - o, Dó - mi - ne.

Communion 4

The musical score for Communion 4 is composed of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a tempo marking of 100. The lyrics 'Jerusalem' and 'in id ipsum' are written above the notes. The bottom staff begins with a bass clef, a key signature of one sharp, and a tempo marking of 100. The lyrics 'in id ipsum' and 'ad confitendum' are written above the notes. The music consists of eighth and sixteenth note patterns.

## Le Dimanche de la Passion

Introït 4

Jú - di - ca me \* Dé - us, et dis - cér - ne cáu - sam mé -  
am de gén - te non sán - cta: ab hó - mi - ne in - i -  
quo et do - ló - so é - ri - pe me: qui - a tu  
es Dé - us mé - us, et for - ti - tú - do mé - a.

Ps. E - mit - te lú - cem tú - am, et ve - ri - tá - tem tú - am: \* ip - sa me de - du - xé - runt,  
et ad - du - xé - runt in mó - tem sán - ctum tú - um, et in ta - ber - ná - cu - la tú - a.

(Pas de Glória Pátri.)

D. C.

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Graduel 3

E - ri - pe me, \* Dó mi - ne, de in -  
i - mi - cis mé - is: dó - ce  
me fá - ce - re vo - lun - tár - tem tu - am.  
V. Li - be - rá - tor mé - us,  
Dó -  
mi - ne, de gén - ti - bus i - ra - cún - dis:

ab in.sur.gén.ti - bus in me      ex - altá - bis me: a ví -

ro in - í quo \* e - rí - pi - es me.

Sé-pe      \* ex - pu.gna - vé.runt me a ju -

Trait 8

ven - tú - te mé - a. V. Di - - cat nunc

Is - ra - el:      sé - pe ex - pu - gna - vé - runt me

a ju - ven - tú - te mé - a.

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V. Et e - nim non po tu é runt mí hi:  
su.pra dó.r sum mé um fa.bri.ca.vé runt pec ca.tó -

- res. V. Pro.lon.gá vé runt in i -

qui tá tem sí bi: Dó.mi.nus jú.stus con ci det  
cer.ví ces \* pec ca.tó rum.

Con.fi té bor\*tí bi, Dó mi ne, in tó to cór de

Offertoire 1

mé - o: re - tri - bu - e sé - vo tu - ó: ví - vam, et cu -  
stó - di - am ser - mó - nes tú - os: vi - ví - fi - ca - me  
se - cún - dum vér - - - - bum tú - um, Dó - mi - - ne.

Hoc cór - pus,\* quod pro vó - bis tra - dé - tur: hic cá - lix nó -  
Communion 8

vi te stamén ti est in mé - o sán - guí - ne, dí - cit Dó - mi - nus: hoc fá - ci -  
te, quo - ti - es.cúm que sú - mi - tis, in mé - am com - me - mo - ra - ti - ó - nem.

## Dimanche des Rameaux

Avant la bénédiction des Rameaux:

Ho - sán - na \* Fí - li - o Dá - vid: be - ne - di - etus qui vé - nit in

A musical score for two voices (Soprano and Bass) and piano. The vocal parts are in common time, 2 flats. The piano part is in common time, no key signature. The vocal parts begin with "Ho - sán - na \* Fí - li - o Dá - vid: be - ne - di - etus qui vé - nit in". The piano part continues with "nó - mi - ne Dó - mi - ni. Rex Is - ra - el: Ho - sán - na in ex - cé - sis." The vocal parts repeat the first line.

Pendant la distribution des Rameaux:

Pú - e - ri Hebræ - ó rum, \* por - tán - tes rá - mos o - li - vá - rum, ob - vi - a - vé -

A musical score for two voices (Soprano and Bass) and piano. The vocal parts begin with "Pú - e - ri Hebræ - ó rum, \* por - tán - tes rá - mos o - li - vá - rum, ob - vi - a - vé -". The piano part continues with "runt Dó - mi - no, cla - mán - tes, et di - cén - tes: Ho - sán - na in ex - cé - sis.". The vocal parts repeat the first line.

Ps. Dó - mi - ni est térra , et pleni - tú - do é - jus \* órbis terrárum et univérsi qui hábi - tant in é - o.

A musical score for two voices (Soprano and Bass) and piano. The vocal parts begin with "Ps. Dó - mi - ni est térra , et pleni - tú - do é - jus \* órbis terrárum et univérsi qui hábi - tant in é - o.". The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

Pú - e - ri Hebræ - ó rum \* ve - sti - mén - ta pro - ster - né - bant in vi - a, et cla - má - bant di -

A musical score for two voices (Soprano and Bass) and piano. The vocal parts begin with "Pú - e - ri Hebræ - ó rum \* ve - sti - mén - ta pro - ster - né - bant in vi - a, et cla - má - bant di -". The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

cén - tes: Ho - sán - na Fí - li - o Dá - vid: be - ne - di - etus qui vé - nit in nó - mi - ne Dó - mi - ni.

A musical score for two voices (Soprano and Bass) and piano. The vocal parts begin with "cén - tes: Ho - sán - na Fí - li - o Dá - vid: be - ne - di - etus qui vé - nit in nó - mi - ne Dó - mi - ni.". The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

*Ps. O - mnes gén - tes, pláu - di - te má - ni - bus: \* jubiláte Déo in vé - ce exsul - ta - ti - ó - nis.*

*N.B. Les formules harmoniques s'appliquent sans changement à toutes les médiantes et finales, paroxytoniques (spondaïques) ou proparoxytoniques (dactyliques).*

Pendant la Procession:

*Oc - cù - runt túr - bæ \* cum fló - ri - bus et pál - mis Red.em.ptó - ri ób - vi - am:  
8 et vi - ctó - ri tri - um - phán - ti di - gna - dant ob - sé - qui - a: Fí - li - um Dé - i ó - .  
re gén - tes praé - di - cant: et in laú - dem Chri - sti vó - ces tó - nant per nú - bi - la: Ho - sán - na!  
Cum An - gelis et pú - e - ris \* fi - dé - les in ve - ni - á - mur, tri - um - pha - tó - ri mó - rtis cla -  
7  
mán - tes: Ho - sán - na in ex - cé - sis. Tú - ba múl - ta \* quæ con - vé - ne - rat ad dí - em fé - stum,  
4  
cla - má - bat Dó - mi - no: Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni: Ho - sán - na in ex - cé - sis.*

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Cœ-pé - runt \* ó . mnes túr . bae de scen - dén . ti . um gau . dén - -

1

tes lau . dá . re Dé . um vó . ce má . gna, su . per ó - - mni - w - bus

quas ví . de . rant vir . tú . ti . bus, di . cén . tes: "Be . ne . dí . ctus qui vé . nit Rex

in nó . mi . ne Dó . mi . ni: pax in térra, et gló . ri . a in ex . cé . sis."

Gló . ri . a, laus, et hó . nor tí . bi sit Rex Christe Redémptor: Cú . i pu . e . ri . le dé-

1

cus próm . psit Ho . sán . na pí . um. Is . ra . el es tu Rex, Da . ví . dis et in . cly . ta pró . les:

Nó . mi . ne qui in Dó . mi . ni, Rex be . ne . dí . cte vé . nis.

Les cinq strophes reçoivent le même accompagnement.

Pour le début de  
la cinquième:



etc.

8 G

O - mnes \* col-láu-dant nó-men tú - um, et dí - cunt: "Be-ne-dí-ctus qui vé-nit  
 in nó-mi-ne Dó - mi - ni: Ho - sán-na in ex - cé - sis." *ad libitum.* O - mnes \* col -

láu - dant nó-men tú - um, et dí - cunt: "Be - ne - dí - ctus qui vé - nit  
 in nó - mi - ne Dó - mi - ni: Ho - sán-na in ex - cé - sis."

*Ps. Láu - da, Je - rúsalem, Dó - mi - num: \* láuda Déum tú - um, Sí - on.*

*Tes autres versets commencent sur la dominante ; après le psaume, reprise de l'antienne Omnes collaudant.*

8

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A ve, \* Rex nō - ster, Fí-li Dá-víd

Red ém- ptor

1

mún di, quem pro-phé-tae prae-di xé runt Sal va-tó-rem dó-mu-

i Is-ra-él és-se ven-tú rum. Te e-nim

ad sa-lu-tá-rem ví-cti-mam Pá-ter mí-sit in mí-nu-dum, quem ex-pe-ctá-

bant ó-mnes sán-cti ab o-ri- gi-ne mún-di,

et nunc: "Ho-sán-na Fí-li o Dá-víd. Be-ne-dí-ctus qui

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

Pendant que la Procession entre dans l'église:

In-ge-di-én-te \* Dó - mi - no in sánctam ci - vi - tá - tem,

2

Hebra - ó - rum pú - e - ri, re . sur . recti - ó - nem ví - tae pro - nun - ti -

án - - tes, \* Cum rá - mis pal - má - rum Ho - sán - na cla - má - bant in

ex - - cé - sis. V. Cum - que au - dis - set pó - pu - lus, quod Jé - sus ve - ní - ret Je - ro -

só - ly - mam, ex - i - é - runt ób - vi - am é - - i. \* Cum rá - mis.

### A la Messe

Dó - mi - ne, \* ne lón - ge fá - ci - as au - xi - li - um tú - um a - me,

Introit 8

ad de - fen - si - ó - nem mé - am á - spi - ce li - be - ra - me

de ó - - re le ó - - nis, et a cór ni - - bus u - ni . cor nu ó - rum

hu - mi - li - tá - tem mé - am. Ps. Dé - us, Dé - us mé - us, ré - spi - ce in me,\*

qua - re me de - re - li - qui - sti? lon - ge a sa - lú - te mé - a vér - ba de - li - ctó - rum me - ó - rum.

D. C.

Graduel 4

Te - nu - f - sti \* má - num déx - te - ram mé - am:

in vo - lun - tár - te tú - - a de - du -

xi - - sti me: et cum gló - ri - - a

as - sum - psi - sti me.

V. Quam bô - - - nus Is - ra - el Dé - - - us

ré - - - etis cór -

de! mé - i au - tem pe - ne mó -

ti sunt pé - - - des,

pe - ne ef - fú - si sunt grés - sus mé - i: qui a ze - lá - vi in pec - ca - tó -

ri bus, pá - - - cem pec -

- ca - tó - rum \* ví - - - dens.

The musical score consists of eight staves of music. The top two staves are for the soprano voice, the third and fourth staves are for the basso continuo (piano), the fifth and sixth staves are for the soprano voice, the seventh and eighth staves are for the basso continuo. The music is in common time, with a key signature of three flats. The vocal parts are in soprano and basso continuo. The piano part is in the basso continuo style, providing harmonic support. The lyrics are in Latin, with some words in French (e.g., 'ré', 'etis', 'cór'). The notation includes various musical markings such as slurs, grace notes, and dynamic signs.

Dé-us,  
Trait 2 \* Dé-us mé-us, ré-spi-ce

in me: quare me de-re-li-qui-sti? V. Lon-

-ge a sa-lí-te mé-a vér - ba de-li - ctó-

-rum me ó - rum. V. Dé - us mé - us cla-má -

-bo per di - em, nec ex-áu - di - es: in nó - cte, et non

ad in - si - pi - én - ti - am mí - hi. V. Tu au - tem

in sán - cto há - bi - tas, laus Is - ra-el.

V. In te spe - ra - vé - runt pá - tres nó - stri: spe - ra - vé -

runt, et li - be - rá - sti é - os. V. Ad te cla - ma - vé - runt,

et sál - vi fá - cti sunt: in te spe - ra - vé - runt, et non

sunt con - fú - si. V. E - go au - tem

sum vér - mis, et non hó - mo: op - pró - bri - um hó - mi - num,

et ab - jé - cti - o plé - bis. V. O - mnes qui vi - dé - bant me,

a - sper - na - bán - tur me: lo - cù - ti sunt lá - bi - is, et mo - vé -

The musical score consists of six staves, each with a treble clef and a bass clef, and a common time signature. The music is in G minor. The parts are: Soprano 1 (top), Alto 1, Bass 1, Alto 2, Bass 2, and Bass 3 (bottom). The vocal parts alternate between two melodic lines, often in eighth-note patterns. The piano accompaniment provides harmonic support with sustained notes and chords. The lyrics are in Latin, with some words underlined for emphasis. The score is divided into eight sections, each starting with a 'V.' (versicle) or a 'V.' followed by a 'C.' (canon). The sections are: 'In te spe - ra - vé - runt pá - tres nó - stri: spe - ra - vé -' (verse 1), 'runt, et li - be - rá - sti é - os. V. Ad te cla - ma - vé - runt,' (verse 2), 'et sál - vi fá - cti sunt: in te spe - ra - vé - runt, et non' (verse 3), 'sunt con - fú - si. V. E - go au - tem' (verse 4), 'sum vér - mis, et non hó - mo: op - pró - bri - um hó - mi - num,' (verse 5), 'et ab - jé - cti - o plé - bis. V. O - mnes qui vi - dé - bant me,' (verse 6), 'a - sper - na - bán - tur me: lo - cù - ti sunt lá - bi - is, et mo - vé -' (verse 7), and 'a - sper - na - bán - tur me: lo - cù - ti sunt lá - bi - is, et mo - vé -' (verse 8).

A page of musical notation for two voices and piano, featuring Latin text and a treble clef. The music is in common time and consists of six staves of music. The vocal parts are in soprano and basso continuo. The piano part is in the basso continuo staff. The Latin text is as follows:

runt cá - put.      V. Spe rá - vit in Dó - mi - no, e - ri - pi - at é - um:  
sál - vum fá - ci - at é - um,      quó - ni - am vult é - um.  
W. I - psi ve - ro      con si - de - ra - vé - runt      et con spe - xé - runt me:      di - vi - sé - runt si -  
bi      ve - sti - mén - ta mé - a,      et su - per vé - stemmé - am mi - sé - runt  
sór - tem.      W. Lí - be - ra me  
de ó - re      le - ó - nis:      et a cór - ni -  
bus u - ni - cor - nu - ó - rum      hu - mi - li - tá - tem      mé - am.

V. Qui ti-mé-tis Dó-mi - num, lau-dá-te é - um: u-ni-vér-sum sé-men Já -

cob, ma-gni-fi - cá-te é - um. V. An-nun-ti-á-bi - tur Dó-mi - no

ge-ne-rá-ti - o ven-tú - ra: et an-nun-ti-á-bunt cæ - li

ju-stí - ti - am é - jus. V. Pó - pu - lo

qui na-scé - tur, quem fé - cit \* Dó - mi - nus.

Offertoire 8

Im - pro - pé - ri - um \* ex - spe - ctá - vit cor

The score includes the following Latin text:

- V. Qui timet Dominum, laudate eum: unicervsum semen Jacet.
- cob, magnificat eum. V. Annuntiabitur Dominus noster.
- generatio ventura: et annuntiabant caeli.
- justitia templa: et iustus populus.
- qui nascetur, quem fecit \* Dominus.

The Offertoire section begins with a dynamic marking '(f)'.

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature is A major (no sharps or flats). The time signature varies between common time and 6/8.

**System 1:** lyrics include "mó - um, et mi - sé - ri - am: et su-sti - nu - i qui si -" and "mul con - tri sta ré - tur, et non fú - it: con - so lán - tem".

**System 2:** lyrics include "me quæ - si - vi, et non in - vé - ni: et de -".

**System 3:** lyrics include "dé - runt in é - scam mé - am fel, et in si -".

**System 4:** lyrics include "ti - mé - a po ta - vé - runt me a - cé - to.". This system ends with a repeat sign and two endings.

**System 5:** lyrics begin with "Pá - ter,\* si non pót est hic cá - lix transí - re, ni si bíbam il lum: fi - at vo lún - tas tú - a." This is identified as the "Communion".

**Page Number:** 8

A la Messe vespérale du Jeudi saint

Introit 4

Nos au tem \* glo ri á ri o pór tet  
in cruce Dó mi ni nō stri Jé su Chri sti: in quo est sá lus, ví ta,  
et re sur réc ti o nō stra: per quem sal vá ti, et li be rá.  
ti sú mus. Ps. Dé us mi se re á tur nō stri, et be ne di cat  
nó bis: \* il lú mi net vúl tum sú um su per nos, et mi se re á tur nō stri.

2. Ut co gnoscámus in térra ví am tú am: \* in ó mni bus géntibus salu tá re tú um.

3. Con fi te ántur tibi pó pu li, Dé us; \* con fi te ántur tibi pó pu li ó mnes. Nos....

N.B. Après le Gloria in excelsis, et jusqu'au Gloria de la Messe solennelle de la Veillée pascale, l'accompagnement de l'orgue est interdit par les règles liturgiques.

A la Messe solennelle de la Veillée pascale

Alleluia 8  
Alle - lu - ia.  
*1<sup>e</sup> fois:*

Alle - lu - ia.  
*2<sup>e</sup> fois:*

Alle - lu - ia.  
*3<sup>e</sup> fois:*

N. Con - fi - té - mi - ni Dó - mi - no, quo - ni - am  
bó - nus: quo - ni - am in saé - cu - lum  
mi - se - ri - cór - di - a \* é - jus.  
*(On ne reprend pas Alleluia.)*

Ps. 8 Lau - dá - te \* Dó - mi - num ó - mnes gén - tes:  
et col - lau - dá - te é - um

ó - mnes pó - pu - li.

V. Quó-ni-am con-fir-má-ta est su-per nos mi-se-ri-cór-di-a

é-jus: et vé-ri-tas Dó-mi-ni má

net \* in æ-tér-num.

Al-le-lú-ia, \* al-le-lú-ia, al-le-lú-ia.

An-tienne  
6

Al-le-lú-ia, \* al-le-lú-ia, al-le-lú-ia.

*On reprend cette antienne après le psaume suivant. (1)*

Ps. Lau-dá-te Dóminum in sánctis é-jus: \* laudáte éum in firmaménto vir-tú-tis é-jus.

Ps. Lau-dá-te Dóminum in sánctis é-jus: \* laudáte éum in firmaménto vir-tú-tis é-jus.

(1) Pour ce psaume et pour le cantique de la page suivante, on prendra les formules d'accompagnement psalmodique, suivant la forme, dactylique ou spondaïque, des médiantes et finales, dans « L'accompagnement des psaumes » du R. P. Dom Desrocquettes.

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Et val-de ma-ne, \* ú-na sab-ba-tó\_rum, vé-ni-unt ad mo-nu-mén-tum, ór-to jam só-le, al-le-lú-ia.

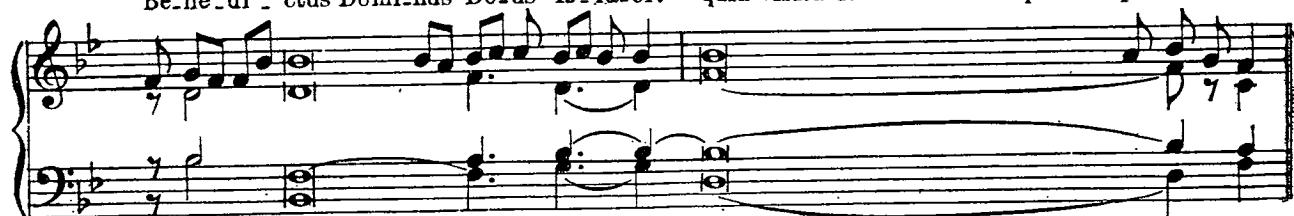
A Bened.  
Ant.  
8 G



*Ton solennel*

Be\_ne\_dí\_ctus Dómi\_nus Dé\_us Is\_ra\_él: \* quia visitávit et fécit redemptiónem plé\_bis sú\_ae.

Cant.



*Ton simple*

Be\_ne\_díctus Dóminus Déus Is\_ra\_él: \* quia visitávit et fécit redemptiónem plé\_bis sú\_ae.

Cant.



*On reprend l'antienne Et valde mane après le cantique.*

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