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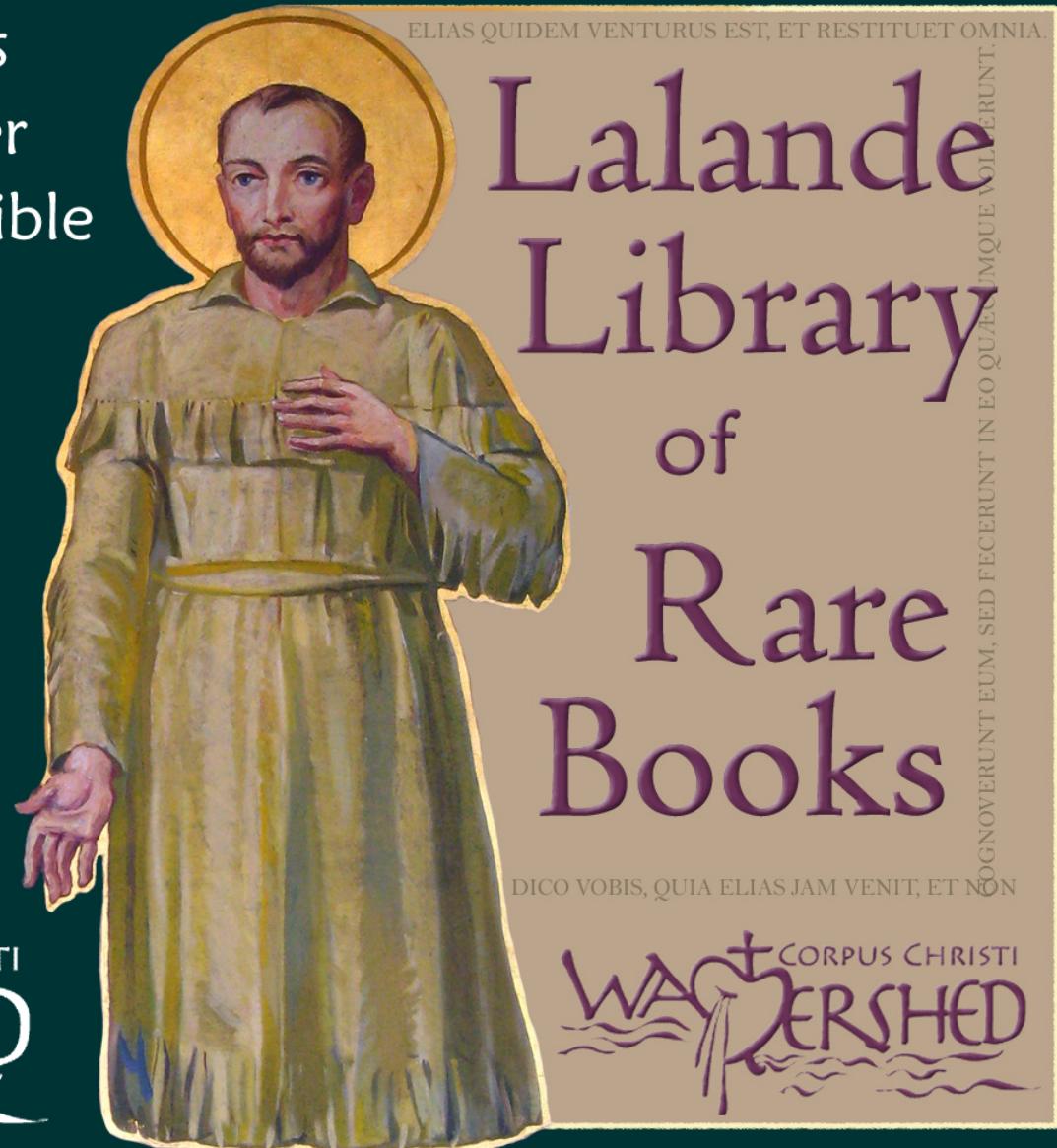
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KYRIALE :: Organ Accompaniments :: Fr. Witt :: 1876

ORGANUM COMITANS
AD
ORDINARIUM MISSÆ
QUOD UT PARTEM GRADUALIS ROMANI
SUB AUSPICIIS SANCTISSIMI DOMINI NOSTRI
PII PP. IX.
CURAVIT SACRORUM RITUUM CONGREGATIO.

TRANSPOSUIT ET HARMONICE ORNAVIT

Fr. X. Witt.

O p u s X X I I I .

EDITIO SECUNDA EMENDATA ET AUGMENTATA.

MDCCCLXXVI.

RATISBONÆ, NEO EBORACI & CINCINNATII,
SUMTIBUS, CHARTIS ET TYPIS FRIDERICI PUSTET,
S. SEDIS APOSTOLICÆ TYPOGRAPHI.

120

Antiph.: Sub tuum præsidium.

no - stris; sed a pe - ri - cu - lis cun - ctis li - be - ra nos sem - per,

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Vorwort zur ersten Auflage.



Der Choral (*cantus gregorianus*) ist als blosse Melodie entstanden, ohne harmonische Begleitung und ohne Takt erdacht und componirt, mit taktfreier Recitation des Textes. Der Text gibt vollständigen Aufschluss über den Vortrag des Chorales. Wie die richtige Textdeklamation, so soll der Choralvortrag beschaffen sein. Damit ist jeder „langweilige, schleppende, todte, gleichmässige, gefühllose“ Vortrag gerichtet und abgewiesen. Da es sich hier nicht um den Choral als solchen, sondern nur um seine Begleitung handeln kann, verweise ich kurz auf meine historischen Studien über denselben in meiner „*Musica sacra*“ I. Jahrg. 1868 p. 9 ff. und V. Jahrg. 1872 p. 9 ff.

Was aber die Begleitung des Chorales angeht, so stelle ich folgende Thesen auf:

1) Jede harmonische Begleitung des Chorales ist vom Uebel — und es ist ein wahres Unglück für die Kunst des Choralgesanges (hiezu wie für spätere Behauptungen finden sich in den oben citirten Studien die Belege), wenn derselbe begleitet wird. Eine Ausnahme hievon machen nur jene einfachen Wechselgesänge, welche vom Anfange der christlichen Zeit an vom Volke selbst gesungen wurden. Diese waren so einfach und müssten so einfach sein, dass sie meist nur eine Recitation des Textes auf Einer Note (Einem Tone) waren und nur bei Punkten, Kommaten etc. gewisse i. e. bestimmt normirte Fälle, Flexionen, melodische Gänge hatten. Solche sind die sogenannten Responsorien dieses Orgelheftes: dann die sogen. Psalmentöne. Diese gehören nicht zum eigentlichen Kunstgesang, jenem Gesange, der von Anfang an besonders hiezu ausgebildeten Sängern anvertraut war, welche die Tonsur und das geistliche Kleid trugen und zum Klerikalstande gerechnet wurden, selten aber Priester waren. Für diese Kunstgesänge, die den weitaus grössten Theil des *cantus gregorianus* bilden, ist jede harmonische Begleitung, mag sie auch vom ersten Künstler der Welt ausgeführt sein, das grösste Unglück, ja vielfach ihr Tod. Zwanzigjähriges Hören hat mich davon überzeugt, dass die Sänger, welche den Choral immer nur begleitet ausführen, zur richtigen gefühlvollen Ausführung desselben sogar unfähig werden und erst eine eigene Schule durchmachen müssen, um ihn unbegleitet richtig darstellen zu können. Die fast ausnahmslos (siehe unten Nr. 2.) beliebte Orgelbegleitung ist und muss eintönig sein;*) ein richtiges Wechseln der Register, das unaufhörliche Betonen und Nichtbetonen, *crescendo* und *decrescendo*, mit welchem der Text deklamirt, also auch im Choral gesungen werden muss, ist der Orgel geradezu unmöglich. Die

zahllosen Figuren (Neumen auf kurzen Silben, 20 und mehr, ja in alten Codices bis 160 und 200 Noten auf Einer kurzen Silbe), die den Arabesken an den Initialen alter mit Malereien ausgestatteter Messbücher gleichen und ebenso leicht gehalten werden müssen, wie diese, werden gänzlich unsinnig durch jede Begleitung, alles Uebrige wird wenigstens vergröbert, farblos, wie seelos — und Seellosigkeit, Ausdruckslosigkeit, das gleichmässig und „gerade an“ Singen ist der Tod jeder Musik, jedes melodischen Seelen- und Gefühls-Ergusses. Letzteres ist aber fast unausbleiblich die nothwendige Consequenz jeder Begleitung des Chorales.

2) Ich weiss nur einen einzigen Chor, der die Begleitung des Chorals durch drei menschliche Stimmen (Alt, Tenor und Bass) ausführen lässt, den Domchor in Trier. Ich habe denselben noch nicht gehört, gedenke ihn aber zu hören und werde s. Z. darüber berichten. Aber — die betreffenden Bücher liegen vor mir und ich mag mir die Sänger noch so geschult vorstellen, die Nüancen, die Betonung, die Textdeklamation noch so richtig und gleichmässig, wie aus Einem Athem kommend, es mag erbauend, fliessend, ja schön klingen, dem Kenner, dem die eigentliche Seele des Chorals offenbar geworden, dem der Geist desselben ein offenes Buch, wird sicher und ganz unbestreitbar auch diese Begleitung resp. dieser „vierstimmige Choral“ etwas Fremdes bleiben d. h. etwas Bekanntes, dem ein Fremdes angehängt wurde, ein Gemälde, das mit fremden Zuthaten übermalt ist, und desswegen jedes einheitlichen Geistes, des ersten Erfordernisses eines jeden Kunstwerkes, entbehrt. Es ist und bleibt entschieden fremde Zuthat. Das ist *so-wahr*, dass, selbst wenn Männer- und Ober-Stimmen in Oktaven singen, bei ungeschulten Chören eine Zwiespältigkeit hervortritt, die den Eindruck vernichtet oder wenigstens schwächt, wogegen freilich bei geschulten Chören, die wie Ein Mann und Eine Seele singen, die Wirkung durch das „in Oktaven-Singen“ dieselbe ist, wie beim Zusammengehen von Contrabass und Cello, eine viel klarere, prägnantere, glänzendere.

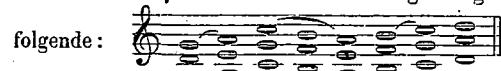
Wird die Begleitung durch Menschenstimmen gut oder gar vollendet ausgeführt, so ist sie unbedingt besser, weil geistiger als die Begleitung durch die Orgel. Wohl weil es unendlich schwieriger ist, eine grössere Anzahl von Sängern (sagen wir nur zwölf, also für jede Stimme drei) so zu schulen, dass sie wie aus einem Athem singen, als durch die Orgel zu begleiten, hat man fast ausnahmslos die Orgel begleitung beliebt. Sie ist, wie gesagt, das Unglück, der Tod des Chorals — aus den subl angegebenen Gründen. Ich habe das auch praktisch vor 500 Zeugen am 4. August 1869 bei Gelegenheit der 2. General-Versammlung des allgem. deutschen Cäcilien-Vereines bewiesen. Es hat sich bis zur Stunde keine einzige Stimme erhoben, welche den von mir mit den Worten ausgesprochenen Sätzen widersprochen hätte: „Obwohl ich für das durch die Orgel begleitete

*) Dass in den Rheinlanden nicht bloss alle Gesänge des Chores, sondern selbst des Celebranten begleitet werden, wenn auch der *tonus Orationum etc.* begleitungs-fähig ist, macht das Uebel noch ärger, weil die Monotonie noch grösser wird.

IV

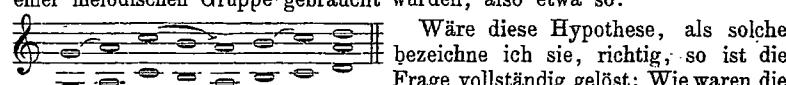
„Requiem“ die herrlichsten, wohllautendsten Stimmen aufgeboten habe, obwohl der Vortrag ganz derselbe war, der grosse Eindruck, den der Vortrag der *Missa in Dominicis Adventus et Quadrag.* ohne Orgel gemacht, war dahin, die Freude der Zuhörer erkaltete.“

3) Da man aber das Unglück und den Tod des Chorals um jeden Preis und zwar fast allgemein will, so kann es sich nur darum handeln, wie wird das Unglück erträglicher, wie wird dem Tode seine schreckhafteste Gestalt genommen? Ich habe in den citirten „Studien“ nachgewiesen, dass das System des Choralés (nicht: seine Theorie, sondern das System d. h. die Takt- und Harmonielosigkeit) von den alten Griechen herstammt. Nun begleiteten aber die Griechen: Es wäre also die Frage nur: Wie begleiteten sie? Und die Regel lautete einfach: Schreibe uns eine altgriechische Begleitung! Die altgriechische, wie die altchristliche Begleitung war die durch Consonanzen; diese aber waren nur zwei: Oktave und Quinte, eventuel Quart von Oben, von der Hauptmelodie gerechnet. Nach diesem System wäre also die Begleitung der Melodie „Asperges me“



folgende:

A - sper - ges me. Mit anderen Worten: Sie kannten den *motus contrarius* der Stimmen, auf dem die moderne Harmonie und Polyphonie ruht, nicht. Es war diess keine harmonische Begleitung im modernen Sinne, wie ich sie oben als „Unglück“ meinte, sondern nur die Melodie in einer anderen Lage. Ob die Quinten im Chor durchgängig gesungen wurden, ist sehr zu bezweifeln. Ich glaube (und ich spreche diesen Satz wohl zuerst aus!), dass die Quinten nur am Schlusse einer melodischen Gruppe gebraucht wurden; also etwa so:



A - sper - ges me. Ohren unserer Vorvordern beschaffen, dass sie diese Begleitung in Quinten aushalten konnten? Es wären alle Schwierigkeiten in Betreff der historischen Frage nach der griechischen Begleitungsweise, die wie alle Schriftsteller einmütig berichten, in Quinten und Oktaven geschah, beseitigt. Vgl. Flieg. Bl. f. k. K.-M. V. p. 61.

Aus dem Gesagten ergibt sich: die beste Begleitung des Chorales ist die in Oktaven, allenfalls bei den sogen. Cadenzien, die durch Striche angezeigt sind, mit Harmonisirung derselben. Als Regel für eine systematische Begleitung ergäbe sich: der Organist spiele alle Neumen, die Melodien, die obersten Noten bloss in Oktaven (ohne Pedal), lasse alle Akkorde dieses Orgelbuches weg und wende bei den Cadenzien die Quint an. Will Jemand aber diese systematische Begleitung nicht, so muss man doch von Organisten, die nicht im Stanze sind, die vorliegende im raschesten Flusse, in welchem der Choral gesungen werden muss, zu spielen, als

unerlässlich fordern, die Melodie in Oktaven (ohne Pedal) zu spielen und nur bei den Cadenzien die Harmonisirung anzuwenden.

Wie ich mir demnach eine Begleitung des Chorales nach dem System der Griechen, das zugleich das des Chorales ist, denke, davon ein Beispiel pag. 99 im Anhange der ersten Auflage. Diese Begleitung ist um so mehr zu empfehlen, als sie der von mir als systematisch bezeichneten am nächsten kommt.

Besser als Begleitung durch die Orgel wäre eine solche durch Violinen, Violen und Celli; dies deswegen, weil diese des crescendo's und decrescendo's wie aller anderer Nüancen, jedes Ausdruckes fähiger sind; der absolute Werth eines Instrumentes wird beurtheilt nach dem Grade seiner Ähnlichkeit oder seiner gleicher Verbindung mit der menschlichen Stimme; nun ist es aber unbestreitbar, dass Saiten- und Holz-Instrumente besser „singen“ können als die Orgel; selbst eine Begleitung durch Clarinette und Fagott halte ich demnach für entsprechender, als die Orgel. Damit ist nicht gesagt, dass nicht in gewissen Fällen, vom Chorale abgesehen, die Orgel bessere Dienste leiste, als die gedachten Instrumente, wenn beispielsweise ein Componist die Orgelbegleitung bei seinem Werke schon ursprünglich gedacht hat oder wenn schlechte Geiger oder Bläser einen guten Organisten ersetzen sollen u. ä. Auch denke ich eine Begleitung durch Geiger oder Bläser nur in Oktaven mit Ausnahme der Cadenzien. Ebenso setze ich voraus, dass sie geübt genug sind, den Sängern zu folgen und die Vortragsweise des Chorales kennen. — Man wird mich vielleicht fragen: Wenn man nach diesen Erläuterungen die systematische oder die ihr zunächst stehende für die beste Begleitung halten muss, warum ist sie bloss durch Ein Muster dargelegt, nicht im ganzen Buche festgehalten? Weil jede Idee, jede Wahrheit, die zum ersten Male, wie diese, ausgesprochen wird, Zeit braucht, um die Menge zu überzeugen, diese also im Augenblicke eine nach meinen geschichtlichen Principien verfasste Begleitung kaum angenommen hätte, somit der Zweck dieses Buches verfehlt worden wäre. Vielleicht wäre, wenn meine Principien einmal durchgeführt sind, denn auch eine Orgelbegleitung gar nicht nötig gewesen, da es sich dann höchstens um das Anbringen einiger Akkorde handelt, die jedem Organisten, der einmal den Vortrag des Chorales versteht, geläufig sein würden. Das glaube ich, dass praktische Versuche meinen Principien zum Durchbruch verhelfen werden, weil man sich bald überzeugen wird, dass durch die Begleitung gedachter Saiten- und Blas*)-Instrumente die Tonmacht der Sänger bedeutend verstärkt wird, wenn es an einem ohnehin imposanten Chor, der sie nicht nötig hat, gebracht, dass damit eine Art näherer Verbindung des Chorales mit unserer Instrumental-Kirchenmusik angebahnt wird, weil der Klangcharakter der letzteren auch im Chorale schon vorbereitet ist (denken wir uns den Introitus mit der von mir vorgeschlagenen Begleitung choraliter ausgeführt, worauf ein Instrumental-Kyrie folgt), endlich

*) Dass man gegen diesen Gebrauch der Saiten- und Blas-Instrumente die Seltenheit guter Bläser und Geiger anführen wird, braucht man mich nicht zu erinnern.

dass die Sänger von den Instrumenten getragen sicherer den Ton festhalten und in ihrer Treffsicherheit unterstützt mit mehr Freiheit des Geistes die ganze Seele des Chorales austönen werden.

4) Die Praxis war es, die mich auf die Unhaltbarkeit des J. G. Mettenleiter'schen Systems, jeder Note des Chorales einen Akkord zu geben, geführt hat. Denn wenn wir uns auch einen wahren Virtuosen denken, der wirklich seine Begleitung in der von dem richtigen Vortrage des Chorales bedingten Rapidität auszuführen im Stande ist, so entsteht doch dadurch, dass eine ganze Unzahl ähnlicher Akkorde und Akkordverbindungen vorkommt und vorkommen muss, unausbleiblich Monotonie. Ich war denn auch der Erste, der das System der „durchgehenden Noten“, wie es die Meister des Palestrinastiles gebrauchen, auf die harmonische Begleitung des Chorales angewendet wissen wollte, und Könen war meines Wissens der erste, der in der Orgelbegleitung zum Kölner Graduale wenigstens einige schüchterne Versuche machte, diese meine ihm mündlich mitgetheilte Theorie zu verwerthen. Diese Theorie birgt einen vierfachen Vortheil vor der Mettenleiter'schen in sich: a) Sie ist leichter spielbar, weil eine Menge Noten keinen eigenen Akkord erhalten; b) sie entspricht mehr der Einfachheit des Chorales und ist weniger monoton aus demselben Grunde; c) in den Melodien selbst sind nicht alle lauter Haupt- (betonte), sondern viele sind „durchgehende“ Noten und das spricht ganz entscheidend für meine Theorie.*); d) sie lässt die Melodie mehr hervortreten; denn eine Melodie über einen liegenbleibenden Akkord hebt sich viel gewaltiger ab und kommt viel mehr zur Geltung. Denken wir folgendes Beispiel von 4 Sängern ausgeführt:

Cantus. 
 Altus. 

Tenor. 
 Bassus. 

so wird die Melodie des Sopranes ganz anders bei dieser Begleitung hervortreten, als wenn jede Note desselben einen eigenen Akkord hätte, abgesehen von der Unbeholfenheit der nachhumpelnden Orgel. Eine andere Frage wäre die, ob das System der Griechen, die Melodie durch drei Stimmen zugleich, etwa so:



*). Darum auch, wo in der Melodie wenig durchgehende Noten, dort auch mehr Akkorde in der Begleitung!!

vortragen zu lassen, demselben nicht noch mehr Recht widerfahren liesse, wenn auch die Begleitung nicht gerade in Oktaven und Quinten geschieht, sondern in Terz-Sext-Gängen, welche später laut der Geschichte (s. meine Mus. sacra I. p. 18) an die Stelle der Begleitung durch Oktaven und Quinten trat. Wäre das der Fall, so läge darin ein neuer Beweis für meine Theorie. Freilich darf dieses System der durchgehenden Noten nicht in solchem Masse ausgebeutet werden, dass die anderen Stimmen völlig bewegungslos werden und damit eine dem Dudelsack ähnliche Wirkung hervorbringen. Alles, was sich nicht bewegt, ist tot und tödet. Das rechte Mass halten bleibt hiebei immer das Richtigste, aber auch das Schwierigste, wesswegen hierüber immer Streit entstehen wird. Der Eine wird es so, der Andere anders haben wollen, der Eine wird bei der nämlichen Stelle zu viel, der Andere zu wenig Akkorde und durchgehende Noten finden. Meine Gegner werden also hier Gelegenheit finden, mir Vorwürfe zu machen, hätte ich es gemacht wie immer.

5) Wie ich im eben bezeichneten Punkte mit J. G. Mettenleiter nicht einverstanden bin und nie einverstanden war, so habe ich ihn in einem anderen Punkte immer vertheidigt und vertheidige ihn heute noch. Pfarrer Schneider hat nämlich in der „Cäcilia“ etc. Mettenleiter entgegen den Grundsatz ausgesprochen, der seitdem unzählige Male wiederholt wurde: „Die Melodien des Chorales sind diatonisch, also muss es auch die Begleitung sein“ d. h. es darf selbst bei harmonischen Cadenzen keine Diësis vorkommen; die Noten: cis, des, es, eis, fis, gis, ais, ges etc. dürfen gar nicht vorkommen, außer in Folge von Transposition i. e. wenn ein Stück um die Sekunde, Terz etc. höher oder tiefer intonirt wird. Diese Ansicht wurde noch weiter fortgebildet von Gevaert und van Damme. Diese sagen nämlich: Jene Töne, welche in der Melodie nicht vorkommen, selbst wenn sie in der diatonischen Reihe liegen, dürfen auch nicht in der Begleitung vorkommen, so dass also, wenn ein Gesang bloss 5 Töne der Oktavenreihe umfasst, nur diese auch in der Begleitung, besonders im Basse gebraucht werden dürfen, und sie berufen sich dabei gleich mir auf das griechische System.

Allein, so wenig ich die Scharfsinnigkeit ihres Systems verkenne, wenn sie ganz consequent bleiben wollen, dann dürfen sie. a) auch nur Oktaven und Quinten zur Begleitung verwenden, nicht Dreiklänge, wie sie thun und die Griechen nicht thaten, b) sie dürfen den motus contrarius (die Gegenbewegung) keines Falles in den anderen drei Stimmen anwenden. Unterscheide ich mich aber einmal in diesen zwei wesentlichen Punkten von den Griechen, wende ich einmal Harmonisirung im modernen Sinne an, so gehe ich lieber noch einen Schritt weiter und wende auch die Diësis in der Begleitung an, weil ich damit grosse Vortheile erziele.

Denn so bestechend der Satz klingt: „Die Melodien des Chorales sind diatonisch, also muss es auch die Begleitung sein,“ so hat er doch ein sehr gewichtiges Bedenken gegen sich. Denn etwas anderes ist die Melodie, etwas anderes die Harmonie, und diess so sehr, dass sie ganz

VI

andere Naturgesetze haben. Eine Melodie ist denkbar ohne Diësis; ja merkwürdiger Weise, wo immer die modernen Opern-Componisten religiöses Pathos, religiöse Erhabenheit erreichen wollen, verlassen sie unbewusst und unwillkürlich (und darin liegt das glänzendste Zeugniß für die Richtigkeit des Systems des Chorales und Palestrinastiles!!) die chromatische Scala, wenigstens in der Melodie, und halten sich an die diatonische. Das sog. „Gebet“ in den meisten Opern bezeugt es; das „Gralmotiv“ in R. Wagners „Lohengrin“, das Gebet Elsa's (Clavierausz. p. 28 Partitur p. 49 ff.) sind in der Melodie rein diatonisch; selbst das Gebet des Königs, dieses Wunder der Melodie und Harmonie, p. 80 ff. der Part., das vom Chor wiederholt wird, der Hauptsache nach. Ja, in der berühmten Stelle: „Mich sollst du nicht befragen“ drückt R. Wagner die „göttliche Art“ Lohengrin's durch einen Uebergang in die Dur-Tonart aus, der sonst nur den Meistern des 16. Jahrhunderts eigen war.

Worin besteht demnach der himmelweite Unterschied zwischen Melodie und Harmonie in diesem Betriffe? Die Melodie kann eine vollkommene Cadenz machen ohne Diësis, nicht aber die Harmonie. Befolge ich also den Satz Schneider's, so tritt der Zwiespalt, der selbst bei meinem Verfahren nicht ganz vermieden werden konnte, viel häufiger hervor, als nötig ist: dass die Melodie eine vollkommene Cadenz macht, nicht aber die Harmonie, der Zwiespalt, dass das Nichtzueinanderpassen der Melodie und Harmonie viel greller wird, als wenn ich auch in der Harmonie einen vollkommenen Schluss mittelst Anwendung der Diësis in der Begleitung hervorbringe. Dies ist so unzweifelbar, dass von dem Tage an, an welchem die Gesetze der modernen Harmonie klar geworden waren, die Diësis zu Schlüssen verwendet wurde, ja dass man lieber die sonst unveränderliche Choralmelodie änderte, als dass man von diesem Naturgesetze abwich. Jede vollkommene Cadenz braucht einen Leiteton, also eine Diësis, wenn derselbe nicht in der diatonischen Scala ohnehin lag. Vermeide ich in der Harmonie die vollkommenen Cadenzen, so entsteht in vielen Fällen nie oder selten ein Ruhepunkt. Wo keine vollkommene Cadenz, da ist kein Abschluss, da ist Fortsetzung unerlässlich — es entsteht also vielfach eine Periode ohne Ende, es entsteht consequent Unruhe — der gerade Gegensatz der Wirkung, den der Choral haben soll und bei richtigem Vortrage immer hat, mit anderen Worten: das Verfahren Schneider's schadet dem Chorale vielfach, nützt ihm aber Nichts *)

Damit ist nicht ausgesprochen, dass die Diësis bedingungslos und ungemessen angewendet werden darf. In einem bayer. Schullehrseminar

*) Wie richtig diese Meinung ist, ergibt sich aus einem Vergleiche vieler alten vorpalestrinischen Meister mit den palestrinischen. Erstere getrauen sich die Diësis, mit welcher sie in weltlichen Compositionen ganz geläufig umspringen, in kirchlichen nur sehr selten anzuwenden. Dadurch entsteht bei ihnen jenes bandwurmartige Fortmoduliren, welches den Reden gleicht, die keine Ruhepunkte haben. Freilich hat schon Jemand darin einen Vorzug, weil mehr Ähnlichkeit mit dem Choral entdeckt. Allein das ist grundfalsch, weil der Choral auch ohne Diësen vollständige Ruhepunkte hat, nicht aber die polyphone Musik.

wurden die Zöglinge Jahrzehnte hindurch angehalten, die Präfation in folgender, völlig unsinniger Weise (Homayer folgend) zu begleiten (ich citire aus dem Gedächtnisse, das autogr. Heft lag mir vor Jahren vor).

Qui-a cum U-ni-geni-tus tu-us, in substantia nostra mortali-ta-tis



Hier tritt die Melodie als Nebensache, der Gang des Basses als Hauptsache auf; ähnlich ist es bei einzelnen Stellen der Schneider'schen Präfations-Begleitung, wo der Bass zu der Dominante (repercussio) der Singstimme eigene Melodien hat, also mehr hervortritt, als die Melodie der Singstimme. Ihn nachahmend habe ich in der 1. Musikbeil. zu meinen Fl. Bl. f. k. K.-M. 1876 p. 1 bei „coeli cœlorumque virtutes“ eine unrichtige Orgelbegleitung gegeben. Die richtige Beschränkung liegt schon in Obigem, wonach die Diësis nur um vollkommene Cadenzen möglich zu machen, erlaubt ist. Es ist ein juridischer Satz, dass der Zweck eines Gesetzes die Anwendung desselben normirt. Ihn wende ich auch hier an.

Dass ich außerdem zur besseren Vermittlung von Uebergängen oder zur Vermeidung der Monotonie hie und da eine Diësis anwendete, wird dem Kenner nicht entgehen. Die meisten derselben können aber auch wegbleiben und geschieht dieses, so werden selbst die Anhänger des Schneider'schen Systems sich nicht über zu viele Diësen beklagen können. Gevaert hat den Mangel des Schneider'schen Systems gefühlt und hilft ihm ab, indem er bei vollkommenen Schlüssen der Melodie in der Harmonie die Terz ganz weglässt, also z. B.:



e - lei - - son. Aber da er, wie gesagt, modern harmonische Begleitung anwendet, so wird sich der Hörer immer das fehlende cis, also die Diësis hinzudenken; die Wirkung ist also die nämliche, als wenn ich es beisetze. Etwas ganz anderes ist es bei dem Schlussakkord d, da hier der Hörer ganz im Zweifel gelassen wird, ob er Fis oder F hin zu denken hat. Hier ist das Ausbleiben der Terz ganz anders gerechtfertigt.*)

Meine Anwendung der Diësis in der Begleitung bringt noch weitere Vortheile. a) Sie mildert mehr die Monotonie, die unausbleiblich ist, wenn ich ganze lange Stücke mit den paar Akkorden begleite, die ohne Diësen sich bilden lassen. b) Sie scheidet die Tonarten schärfer von einander.

So scheiden sich phrygische Abschlüsse: z. B.

*) Die Gevaert'sche Begleitung adoptirt ebenfalls das System der „durchgehenden Noten“.

VII

viel schärfter von dorischen, wenn ich die Diësis anwende, als wenn ich sie nicht anwende. Denn der phrygische Schluss e, d, e ohne Diësis harmonisiert, muss dem dorischen d, c, d fast wie ein Ei dem andern ähnlich sehen, während bei meiner Harmonisirung das durchaus nicht der Fall ist.

— Doch lege ich auf diese Utilitätsgründe keineswegs das entscheidende Gewicht. Diess lege ich vielmehr auf den Satz: Melodie und Harmonie sind zwei verschiedene Dinge, sie müssen verschieden behandelt werden, nicht jede Regel, die für die Choralmelodie gilt, ist durchführbar auch in deren harmonischer Begleitung, weil man die letztere in eine Zwangsjacke steckt, die ihr unerträglich ist.

Trotzdem wäre es falsch zu schliessen: Wird der Choral harmonisiert, so darf ich in der Melodie, weil sonst in den dorischen und phrygischen Tonarten nur Halbschlüsse möglich sind, das d, c, d und g, f, e oder e, d, e in d, cis, d und g, fis, e oder e, dis, e verwandeln. Denn im Chorale ist die Melodie das allein Berechtigte; die Harmonie eine unberechtigte, weil dem Choralsystem widersprechende Zuthat. Die Melodie in der angegebenen Weise ändern heißt das Unberechtigte zum Rechte, die Zuthat zur Herrin machen. Freilich hat man schon in uralte Choralbücher die Diësis d cis d, g fis g eingezzeichnet, aber nur um der Zuthat, um der Begleitung willen; daraus folgt aber nicht, dass man das damit dem Chorale angethanene Unrecht fortsetzen muss.*)

Freilich haben die Meister des Palestrinastyles

*) Deshalb habe ich oben schon angedeutet, dass immer bei jeder Begleitung ein Zwiespalt unvermeidlich ist. Denn d c d, g f e, e d e, sind vollkommene Cadenzen in der Melodie, können aber nicht mit vollkommenen Cadenzen in der Begleitung versehen werden, wesswegen ich eben will, dass man dort die Diësis anwende, wo eine vollkommene Cadenz ohne Änderung der Melodie möglich ist, damit dieser Zwiespalt wenigstens seltener werde.

die Melodie des Chorales für ihre polyphonen Bearbeitungen mit Diësen versehen. Mit Grund, denn wenn ich einmal das Wesen des Chorales zerstört habe, dadurch dass ich ihn in Takt bringe, habe ich etwas ganz anderes daraus gemacht und kann damit schalten und walten, wie ich will.

Betrachtet der geneigte Leser vorliegenden Versuch einer entsprechenden Begleitung des Chorales von dem eben dargelegten Standpunkte aus, so wird ihm manches, was ihm bedenklich erscheint, unbedenklich werden. So z. B. wird ihm klar werden, dass die oftmalige Anwendung von Gängen, wie



die Melodie noch prägnanter hervorhebt, als wenn ich bloss den D-moll-Dreiklang hätte liegen lassen. Möge man aber urtheilen wie man wolle, Eines steht fest: Eine jede Begleitung des Chorals wird immer nur ein Versuch bleiben, wie der Ausdruck der Melodie am wenigsten gehindert und in Schatten gestellt werden kann, sie wird immer ein grösseres oder geringeres Uebel sein, je nachdem die Begleitung richtigen Principien entspricht und deren Durchführung gelungen ist. Eine absolut und allein richtige Begleitung des Chorales gibt es nicht.

Stadtamhof am 20. Mai 1872.

Fr. Witt.

Vorwort zur zweiten Auflage.

Das die wesentlichsten und bisan hartnäckigst verfochtenen Streitfragen über die Begleitung des Chorals entscheidende Vorwort zur 1. Auflage ist fast ganz unangefochten geblieben und seine „Thesen“ wurden entweder stillschweigend oder auch mit lautester Anerkennung als richtig hingenommen. Damit ist für die Choralbegleitung „eine neue Aera“ angebrochen.

Eine „Hypothese“ ist inzwischen durch alle wissenschaftlichen Untersuchungen, besonders aber auch durch die Tradition der griechischen Kirche (vgl. meine „Mus. sacra 1876 p. 36“) fast zur Gewissheit geworden, dass die Griechen und die ersten elf christlichen Jahrhunderte bei ihren Gesängen eine Harmonie nur bei den letzten 2 (höchstens 3) Noten vor Cadenzien oder Abschlüssen (Abschnitten des Textes) anwendeten. So verfuhr auch die Sixtina bis in unsere Tage. Hatte sie ihre Melodien in Terzengängen (dieser Wahnsinn stammt aus späteren Zeiten — dem 17. event. 18. Jahrhunderte!) herabgeschrien, so schloss sie mit 2 oder 3 vollständigen Dreiklängen sammt den unentbehrlichen Trillern!! Wovon ich demnach pag. 99 der ersten Auflage ein Beispiel gab, das war die regelrechte Begleitung jener Zeiten mit dem Unterschiede, dass sie nur Quint und Oktave (von der unteren Note aus gezählt), nicht aber Terzen anwendeten. Als ich in St. Gallen den Chorregenten-Fortbildungs-Lehrkurs abhielt (Fl. Bl. für k. K.-M. 1873 p. 25 f.), sang und spielte ich den Choral immer nach dieser Theorie (Pedal nur bei den harmonischen Abschlüssen); es war nicht selten,

dass die zahlreichen Hörer in Rufe der Bewunderung über die Biegsamkeit, Feinheit und Freiheit des „aschgrauen“ Chorales unwillkürlich ausbrachen. Das alles schädigt jede Orgelbegleitung, also auch diese.

Mein Wunsch geht demnach dahin, dass man die auch in diesem Buche als „nothwendiges Uebel“ beliebte Orgelbegleitung bald ganz ver lasse, und wenn überhaupt Begleitung angewendet werden will, der in meinem „Vorworte“ vorgeschlagene Weg eingehalten werde.

In der zweiten Auflage sind nur wenige Änderungen, sämtlich nur praktischer, nicht prinzipieller Natur eingetreten.

Die neueste (4.) Octavausgabe des Ordinarium Missæ fügt noch „Te Deum“, mehrere „Hymnen“ und „Antiphonen“ de Ss. Sacramento etc. bei, welche vom Regensburger Domorganisten J. Hanisch nebst den mehrfach transponirten „Messresponses“ harmonisiert und als Anhang (Additamentum) dieser 2. Auflage beigefügt wurden.

Landshut am 21. April 1876.

Fr. Witt.

ORDINARIUM MISSÆ.

Ad Aspersionem Aquæ Benedictæ

in Dominicis per totum annum extra tempus Paschale, intonata Antiph. Aspérges me. Chorus prosequitur Dómine hyssópo etc.
In Dominica de Passione, et in Dominica Palmarum non dicitur Glória Patri. sed post Psalmum Miserére. repetitetur immediate
Antiph. Aspérges me.

Dó - mi-ne, hys-só-po, et mun-dá - bor: la - vá - bis me,
Ton. VII. A - spér - ges me,

et su - per ni - vem de - al-bá - bor.

Ps. Mi - se-ré-re me-i De-us

se - cún - dum magnam mi-se - ri-cór - di - am tu - am.

Ps. Gló - ri - a Pa-tri, et Fí - li - o;

Organum ad Graduale Romanum. (Ordinarium Missæ)

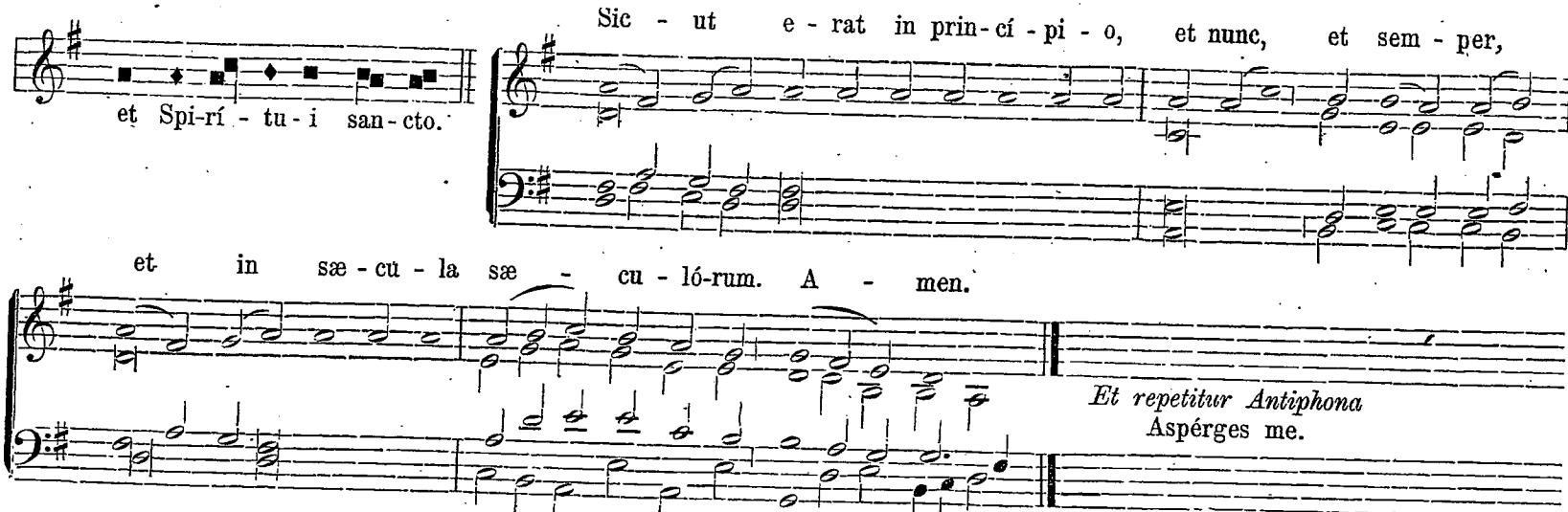
2

Ant. Vidi aquam.

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

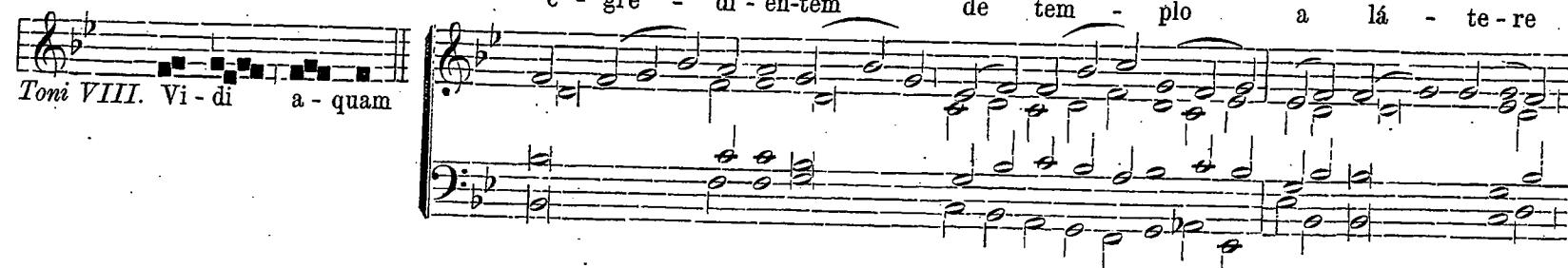
et in sæ - cù - la sæ - cu - ló-rum. A - men.

Et repetitur Antiphona
Aspérges me.



Tempore Paschali, scilicet a Dominica Paschæ usque ad Pentecosten inclusive, intonata Ant. Vidi aquam Chorus prosequitur egrediéntem etc.
e - gre - di - én - tem de tem - plo a lá - te - re

Ton VIII. Vi - di a - quam



de - xtro, al - le - lú - ja: et o - mnes, ad quos per - vé - nit



Ant. Vidi aquam.

a - qua i - - - sta sal - vi fa - cti sunt, et di - cent:

al - le - lú - ja, al - le - - - lú - ja.

Ps. Con - fi - té - mi - ni Dó - mi - no

quó - ni - am in sæ - cu - lum mi - se - ri - cór - di - a e - jus.

quó - ni - am bo - nus:

Si - cut e - rat in prin - ci - pi - o,

Ps. Gló - ri - a Pa - tri, et Fí - li - o, et Spi - rí - tu - i san - cto.

1*

4

1. Missa a Sabb. sancto

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

Et repetitur Antiph.
Vidi Aquam.

Tempore Paschali, a Missa Sabbati sancti usque ad Sabbathum in Albis inclusive

Ky - - - - - ri - e - e - - - léi - - son. ter. Chri - - ste

Kyrie.

A musical score page featuring two staves. The top staff is for the soprano voice, indicated by a treble clef, with lyrics in French: "ri - e e - léi - - - son. ter.". The bottom staff is for the piano, indicated by a bass clef. The music consists of measures of eighth and sixteenth notes, with various dynamics like forte (f), piano (p), and sforzando (sf) markings.

Gloria

Gló - ri - a in ex-cél-sis De - o

Et in ter - ra pax ho - mi - ni - bus

usque ad Sabb. in Albis.

5

bo - næ vo-lun-tá-tis. Lau - dá - mus te. Be-ne-dí - ci-mus te. A-do - rá - mus te.

Musical notation for the first stanza of the hymn. It consists of two staves: treble and bass. The music is in common time. The lyrics are: "bo - næ vo-lun-tá-tis. Lau - dá - mus te. Be-ne-dí - ci-mus te. A-do - rá - mus te." The notation uses various note heads and stems, with some notes having vertical dashes through them.

Glo-ri-fi - cá - - mus te. Gráti-as á - gi-mus ti - bi propter ma - gnam glóri-am tu - am.

Musical notation for the second stanza of the hymn. It consists of two staves: treble and bass. The music is in common time. The lyrics are: "Glo-ri-fi - cá - - mus te. Gráti-as á - gi-mus ti - bi propter ma - gnam glóri-am tu - am." The notation uses various note heads and stems, with some notes having vertical dashes through them.

Dó - mi - ne De - us, Rex cœ - lé - stis, De - us Pa-ter o - mní - po-tens. Dó - mi - ne Fi - li

Musical notation for the third stanza of the hymn. It consists of two staves: treble and bass. The music is in common time. The lyrics are: "Dó - mi - ne De - us, Rex cœ - lé - stis, De - us Pa-ter o - mní - po-tens. Dó - mi - ne Fi - li". The notation uses various note heads and stems, with some notes having vertical dashes through them.

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

Musical notation for the fourth stanza of the hymn. It consists of two staves: treble and bass. The music is in common time. The lyrics are: "u - ni - gé - ni - te, Je - su Chri - ste. Dó - mi - ne De - us, A - gnus De - - i,". The notation uses various note heads and stems, with some notes having vertical dashes through them.

6

1. Missa a Sabb. sancto.

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

Musical score for two voices (Soprano and Bass) and piano. The vocal parts are in common time. The piano part is in common time. The vocal entries are staggered, with the piano providing harmonic support throughout.

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

Musical score continuation for two voices and piano. The vocal parts continue with Qui tol - lis pec - cá - ta mun - di, followed by sú-sci - pe de - pre - ca - ti - ó - nem no - stram.

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

Musical score continuation for two voices and piano. The vocal parts continue with Qui se-des ad dé - xte-ram Pa - tris, followed by mi - se - ré - re no - bis. The piano accompaniment continues in the bass clef staff.

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

Musical score continuation for two voices and piano. The vocal parts continue with Tu so - lus Dó - mi-nus, followed by Tu so - lus Al - tís-si-mus, Je - su Chri - - ste. Cum san - cto. The piano accompaniment continues in the bass clef staff.

usque ad Sabb. in Albis.

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

Musical score for the Sanctus. The top staff shows a soprano vocal line with a treble clef, a basso continuo line below it with a bass clef, and a piano or organ line at the bottom with a bass clef. The music consists of eighth-note patterns.

San - - - ctus, San - - - ctus, San - - - ctus

Sanctus.

Musical score for the Sanctus. It includes three staves: soprano, basso continuo, and piano/organ. The soprano and basso continuo staves have eighth-note patterns, while the piano/organ staff has sixteenth-note patterns. The word "Man." is written below the piano/organ staff.

Dóminus De - us Sá - baoth. Ple - ni sunt cœ-li et ter - ra gló-ri - a tu - - a,

Musical score. It includes three staves: soprano, basso continuo, and piano/organ. The soprano and basso continuo staves have eighth-note patterns, while the piano/organ staff has sixteenth-note patterns. The word "Reed." is written below the piano/organ staff.

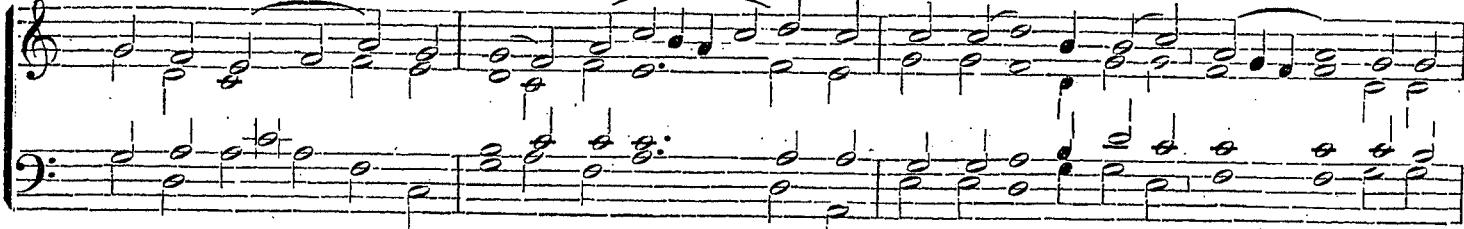
Ho-sán - na in ex-cél - sis.

Musical score. It includes three staves: soprano, basso continuo, and piano/organ. The soprano and basso continuo staves have eighth-note patterns, while the piano/organ staff has sixteenth-note patterns.

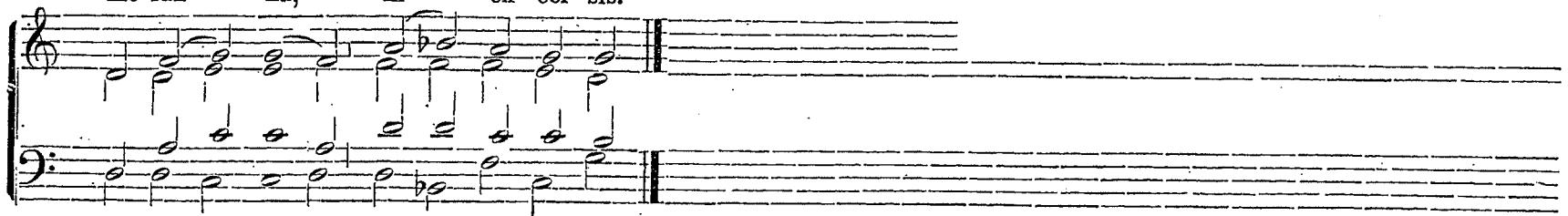
1. Missa a Sabb. sancto

Benedictus.

Be-ne - di - ctus, qui ve - - nit in nō - mi - ne D6 - mi-ni,



Ho-sán - na, in ex - cél - sis.

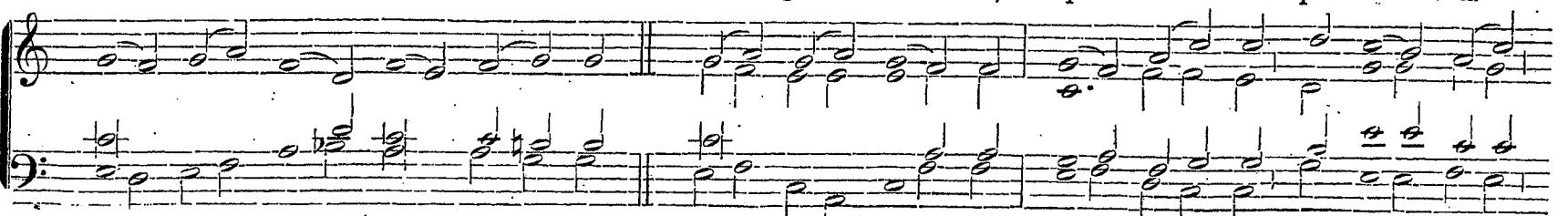


Agnus Dei.

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



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



usque ad Sabb. in Albis.

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

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

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

De - o grá-ti-as, al - le - lú-ja,

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a whole note followed by a half note. Measure 2 starts with a whole note followed by a half note.

al - le - lú - ja.

A handwritten musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of eighth-note patterns. Measure 1 starts with a whole note followed by a dotted half note. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 begins with a whole note followed by a dotted half note. Measures 6-8 show a repeating pattern of eighth notes. Measure 9 begins with a whole note followed by a dotted half note. Measures 10-12 show a repeating pattern of eighth notes.

Organum ad Graduale Romanum. (Ordinarium Missæ.)

In Festis Solemnibus.

Kyrie.

Ky - ri-e e - - lé - i-son. ter. Christe e - -

léi - - - - - son. ter. Ky - - - ri-e e - - - - - léi - - son. ter.

Et in ter-ra pax ho-mí - nibus bo-næ vo-lun-tá - tis.

Gloria.

Gló - ri-a in excélsis De - o.

Lau - dá - mus te. Be-ne-dí-ci - mus te. Ad-o-rá - - mus te. Gla-ri - fi - cá - mus te.

In Festis Solemnibus.

11

Grá - ti-as á-gi-mus ti - bi propter magnam gló - ri-am tu-am. Dó - mi-ne De-us, rex cœ - lé-stis,

A musical score for two voices. The top voice (soprano) starts with a half note, followed by eighth-note pairs. The bottom voice (bass) begins with a quarter note, followed by eighth-note pairs. The music consists of four measures.

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

A musical score for two voices. The top voice (soprano) starts with a half note, followed by eighth-note pairs. The bottom voice (bass) begins with a quarter note, followed by eighth-note pairs. The music consists of four measures.

Dó - mi-ne De - us, A - gnus De - i, Fí - li-us Pa - tris. Qui tol - lis pec-cá - ta mun - di,

A musical score for two voices. The top voice (soprano) starts with a half note, followed by eighth-note pairs. The bottom voice (bass) begins with a quarter note, followed by eighth-note pairs. The music consists of four measures.

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

A musical score for two voices. The top voice (soprano) starts with a half note, followed by eighth-note pairs. The bottom voice (bass) begins with a quarter note, followed by eighth-note pairs. The music consists of four measures.

12

In Festis Solemnibus.

no - stram. Qui sedes ad déxteram Pa-tris, mi-se - ré-re no - bis. Quó-ni-am tu so-lus san-ctus.

A musical score for four voices (SATB) and piano. The vocal parts are in common time, treble clef, and G major (indicated by a sharp sign). The piano part is in bass clef. The vocal parts sing the Latin Sanctus. The piano accompaniment consists of sustained chords and harmonic support.

Tu so-lus Dó - minus. Tu so - lus Al - tís - simus, Je - su Chri - ste. Cum san-cto Spí - ri-tu

A continuation of the musical score. The vocal parts sing the Latin Sanctus. The piano accompaniment provides harmonic support with sustained chords.

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

A continuation of the musical score. The vocal parts sing the Latin Sanctus. The piano accompaniment provides harmonic support with sustained chords.

San - - - ctus, San - - - ctus, San - - - ctus Dó - - - minus

A continuation of the musical score. The vocal parts sing the Latin Sanctus. The piano accompaniment provides harmonic support with sustained chords.

Sanctus.

In Festis Solemnibus.

De - us Sá - ba - oth. Ple-ni sunt cœ - li et ter - ra gló - ri - a tu - a,

A musical score for two voices (Soprano and Bass) and piano. The vocal parts are in common time, treble and bass clefs, with a key signature of one sharp. The piano part is in common time, bass clef, with a key signature of one sharp. The vocal parts enter on the second measure of each system, singing eighth-note chords. The piano part provides harmonic support with sustained notes and eighth-note chords.

Ho - sán - - na in ex - cél - - sis.

Continuation of the musical score for the first section. The vocal parts continue their eighth-note chords, and the piano part provides harmonic support.

Be-ne - dí - ctus, qui ve - nit in nó - - mi-ne Dó - - mi - ni,

Benedictus.

Continuation of the musical score for the Benedictus section. The vocal parts continue their eighth-note chords, and the piano part provides harmonic support. The word "Man." appears below the piano part.

Ho - sán - - na in ex - cél - - sis.

Final continuation of the musical score for the Benedictus section. The vocal parts continue their eighth-note chords, and the piano part provides harmonic support. The word "Pd." appears below the piano part.

14

In Festis Solemnibus.

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

Agnus Dei.

Man. Ped.

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

qui tol - lis pec-cá - ta mun - di, do - na no - bis pa - - cem.

De - - - o o o e e e e grá - ti - as.
I - - - te e e e e Mis - sa est.

1.

In Festis Solemnibus.

15

De - - - o o
I - - - te e o
e o o e grá - ti - as.
Mis-sa est.

De - - - o o
I - - - te e o
e o o e grá - ti - as.
Mis-sa est.

De - - - o o
I - - - te e o
e o o e grá - ti - as.
Mis-sa est.

In Festis Duplicibus.

Kyrie.

Ky-ri - e

e = - léi

son. ter.

A handwritten musical score on four-line staves. The top staff begins with a treble clef, followed by a measure starting with a whole note, then a series of eighth and sixteenth notes. The bottom staff begins with a bass clef, followed by a measure starting with a half note, then a series of eighth and sixteenth notes. The music continues with similar patterns across the staves.

Christe

e

léi - son. ter. Ky - ri - e

A handwritten musical score for two voices. The top staff is in Treble clef and the bottom staff is in Bass clef. The music consists of three measures. Measure 1 starts with a whole note in the bass, followed by eighth-note pairs in the treble. Measure 2 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 3 starts with a quarter note in the bass, followed by eighth-note pairs in the treble.

e

léi

son. ter.

A musical score for two voices. The top voice (treble clef) has a melodic line starting with a dotted half note followed by an eighth note, then a series of eighth notes. The bottom voice (bass clef) has a harmonic line consisting of sustained notes. Measure lines and repeat signs are present.

Gloria.

Gló - ri-a in ex-cél-sis De - o.

Et in ter - ra pax ho - mi - ni-bus

A handwritten musical score for organ, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains a melodic line with various note heads, some with stems and some with dots. The lyrics "Gló - ri-a in ex-cél-sis De - o." are written below the notes. The bottom staff uses a bass clef and has a key signature of one sharp. It consists of a harmonic bass line with sustained notes and rests.

In Festis Duplicibus.

17

bo-næ vo-lun-tá - tis. Lau-dá - mus te. Be-ne-dí - cimus te. Ad-o - rá - mus te. Glori-fi-cá - - - - - mus te.

Musical notation for the first phrase of the hymn, featuring two staves of organum. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a sharp key signature. The notation consists of vertical stems with small horizontal dashes, indicating pitch and rhythm.

Grá-ti-as á - gimus ti - bi pro - pter ma - gnam gló - ri-am tu - am. Dó-mi-ne De - us, Rex

Musical notation for the second phrase of the hymn, featuring two staves of organum. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a sharp key signature. The notation consists of vertical stems with small horizontal dashes, indicating pitch and rhythm.

cœ-lé - stis, De-us Pa - ter o - mní - po-tens. Dó-mi-ne Fi - li u-ni - gé - ni-te, Je - su

Musical notation for the third phrase of the hymn, featuring two staves of organum. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a sharp key signature. The notation consists of vertical stems with small horizontal dashes, indicating pitch and rhythm.

Chri - ste. Dó-mi-ne De - us, A - gnus De - i, Fí - li-us Pa - tris. Qui tol - lis

Musical notation for the fourth phrase of the hymn, featuring two staves of organum. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a sharp key signature. The notation consists of vertical stems with small horizontal dashes, indicating pitch and rhythm.

In Festis Duplicibus.

pec - cá - ta mun - di, mi-se - ré - re nobis. Qui tol - lis pec - cá - ta mun - di, sú - sci-pe

Musical score for two voices in G major, common time. The top voice has a soprano C-clef, and the bottom voice has an alto F-clef. The music consists of two staves of six measures each, with a repeat sign and a double bar line.

de-pre-ca - ti - ó - nem no - ttram. Qui se - des ad déxteram Pa - tris, mi-se - ré - re no - bis.

Musical score for two voices in G major, common time. The top voice has a soprano C-clef, and the bottom voice has an alto F-clef. The music continues from the previous section, ending with a double bar line.

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

Musical score for two voices in G major, common time. The top voice has a soprano C-clef, and the bottom voice has an alto F-clef. The music continues from the previous section, ending with a double bar line.

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

Musical score for two voices in G major, common time. The top voice has a soprano C-clef, and the bottom voice has an alto F-clef. The music concludes with a final double bar line.

In Festis Duplicibus.

A

men.

Musical score for the Sanctus section, first system. The music is in common time, key signature of two sharps. It consists of two staves: treble and bass. The vocal line begins with a melodic line consisting of eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and chords.

Sanctus.

San - - ctus, San - - ctus, San - - ctus Dó-minus De-us

Musical score for the Sanctus section, second system. The vocal line continues with the text "Sanctus, Sanctus, Sanctus". The bass staff provides harmonic support with sustained notes and chords.

Sá - baoth. Ple - ni sunt cœ - li et terra, gló - ri - a tu - a, Ho-sán - na

Musical score for the Sanctus section, third system. The vocal line continues with the text "Sábaoth. Ple ni sunt cœ li et terra, gló - ri - a tu - a, Ho-sán - na". The bass staff provides harmonic support with sustained notes and chords.

in ex - cél - - - sis.

Musical score for the Sanctus section, fourth system. The vocal line concludes with the text "in ex - cél - - - sis.". The bass staff provides harmonic support with sustained notes and chords.

Be-ne-dí - ctus qui ve - nit in nó - mine Dó - mi-ni, Ho - sán - - -

Benedictus.

na in ex - cél - sis.

A - gnus De - i, qui tol-lis pec - cá - ta mun - di, mi-se-ré - re

Agnus Dei.

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

In Festis Duplicibus.

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

Alia Missa in Festis Duplicibus.

Alia Missa in Festis Duplicibus.

Ky - ri - e e - - léi - - son. ter. Chri-ste

Kyrie.

Gloria. Gló - ri - a in ex-cél-sis De - o.

Alia Missa in Festis Duplicibus.

bo - næ vo-lun-tá-tis. Lau-dá - mus te. Be-ne-dí - - ci-mus te. A-do - rá - mus te.

A musical score for four voices (SATB) in common time, G major. The vocal parts are arranged in two staves: soprano (top) and alto (second from top), tenor (third from top), and bass (bottom). The music consists of a series of eighth-note chords. The lyrics are: bo - næ vo-lun-tá-tis. Lau-dá - mus te. Be-ne-dí - - ci-mus te. A-do - rá - mus te.

Glo-ri - fi - cá - mus te. Grá - ti-as á - gi-mus ti - bi pro-pter magnam gló - riam tu - am.

A continuation of the musical score in G major. The vocal parts are arranged in two staves: soprano (top) and alto (second from top), tenor (third from top), and bass (bottom). The music consists of a series of eighth-note chords. The lyrics are: Glo-ri - fi - cá - mus te. Grá - ti-as á - gi-mus ti - bi pro-pter magnam gló - riam tu - am.

Dó - mi-ne De - us, Rex cœ - lé - stis, Deus Pa - ter o - mní - potens. Dó-mi-ne Fi - li

A continuation of the musical score in G major. The vocal parts are arranged in two staves: soprano (top) and alto (second from top), tenor (third from top), and bass (bottom). The music consists of a series of eighth-note chords. The lyrics are: Dó - mi-ne De - us, Rex cœ - lé - stis, Deus Pa - ter o - mní - potens. Dó-mi-ne Fi - li

u - ni - gé - ni-te, Je-su Chri - ste. Dómi-ne De - us, A - gnus De - i, Fí-li-us Pa - tris.

A continuation of the musical score in G major. The vocal parts are arranged in two staves: soprano (top) and alto (second from top), tenor (third from top), and bass (bottom). The music consists of a series of eighth-note chords. The lyrics are: u - ni - gé - ni-te, Je-su Chri - ste. Dómi-ne De - us, A - gnus De - i, Fí-li-us Pa - tris.

Alia Missa in Festis Duplicibus.

Qui tollis pec-cá - ta mundi, mi - se - ré - re no - bis. Qui tol-lis pec-cá - ta mundi, sú - sci-pe

Musical notation for two staves in G major, common time. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves have a key signature of one sharp. The notation consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems.

de-pre-ca-ti - ó-nem no - stram. Qui se - des ad dé - xteram Pa - tris, mi - se - ré - re no - bis.

Musical notation for two staves in G major, common time. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves have a key signature of one sharp. The notation consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems.

Quó - ni-am tu so - lus sanctus. Tu so - lus Dó - mi-nus. Tu so - lus Al - tís - simus,

Musical notation for two staves in G major, common time. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves have a key signature of one sharp. The notation consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems.

Je - su Chri - ste. Cum san - cto Spi - ri - tu in gló - ri - a

Musical notation for two staves in G major, common time. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves have a key signature of one sharp. The notation consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems.

Alia Missa in Festis Duplicibus.

25

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

The musical score consists of four systems of music. The first system shows the beginning of the Sanctus, with the text "De - i Pa - tris. A - - - men." above the staves. The second system continues the Sanctus with the text "San - - - ctus, San - - - ctus, San - - - ctus". The third system begins with "Dó - mi-nus De - - us Sá-ba-oth." followed by "Ple-ni sunt cœ - li et ter - ra". The fourth system concludes with "gló - ri - a tu - a. Ho - sán - - na in ex - céл - - sis.". Each system has two staves: a soprano staff in G major (treble clef) and a bass staff in G major (bass clef). The music is written in common time. The notation uses a mix of quarter and eighth notes, with some sustained notes indicated by dots. Measure lines and repeat signs are also present.

Sanctus.

Dó - mi-nus De - - us Sá-ba-oth. Ple-ni sunt cœ - li et ter - ra

gló - ri - a tu - a. Ho - sán - - na in ex - céл - - sis.

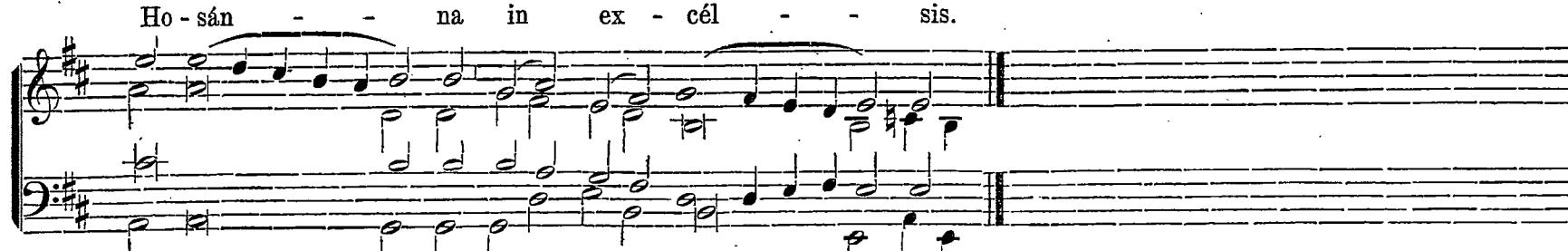
Alia Missa in Festis Duplicibus.

Benedictus.

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



Ho - sán - na in ex - cé - sis.



Agnus Dei.

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



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



In Missis Beatæ Mariæ.

27

Musical score for "In Missis Beatæ Mariæ." The score consists of two staves. The top staff is for the Man. (Mezzo-Soprano) and the bottom staff is for the Ped. (Bass). The music is in common time, key signature of A major (two sharps). The vocal parts sing in unison. The lyrics are:

pec - cá - ta mun - di, mi - se - ré - re no - bis. A - gnus De - i,
qui tol - lis pec - cá - ta mun - di, do - na no - bis pa - - cem.

Man. Ped.

Ite Missa est, vide pag. 21 sequ.

In Missis Beatæ Mariæ.

Kyrie.

Musical score for "Kyrie." The score consists of two staves. The top staff is for the Man. (Mezzo-Soprano) and the bottom staff is for the Ped. (Bass). The music is in common time, key signature of A major (two sharps). The vocal parts sing in unison. The lyrics are:

Ky - - ri - e e - - léi - son. Ky - ri - e e - - léi - -
- - son. Ky - - ri - e e - - léi - son. Chri - ste e - léi - son.

4*

In Missis Beatæ Mariæ.

Chri - ste e - - - léi - son. Christe e - léi - son.

Ky - ri-e e - léi - son. Ky - ri-e e - léi - son.

Ky - ri - e e - - - - - léi - - son.

Gloria. Gló - ri - a in ex - cél - sis De - o.

Et in ter - ra pax ho - mí - ni-bus

In Missis Beatæ Mariæ.

29

bo-næ vo - lun - tå - tis. Lau - dá - mus te. Be-ne - dí - ci-mus te. Ad-o - rá - mus te.

A musical score for four voices in common time, featuring a treble clef and a key signature of two sharps. The vocal parts are arranged in a four-part setting: soprano, alto, tenor, and bass. The lyrics correspond to the first stanza of the hymn.

Glo-ri - fi - cá - mus te. Grá-ti-as á - gimus ti - bi pro-pter magnam gló - ri-am tu-am.

A continuation of the musical score for the second stanza. The vocal parts remain in a four-part setting. The lyrics are "Glo-ri - fi - cá - mus te. Grá-ti-as á - gimus ti - bi pro-pter magnam gló - ri-am tu-am."

Dó - mi-ne De - us Rex cœ - lé - stis, De - us Pa - ter o - mní - po-tens.

A continuation of the musical score for the third stanza. The vocal parts remain in a four-part setting. The lyrics are "Dó - mi-ne De - us Rex cœ - lé - stis, De - us Pa - ter o - mní - po-tens."

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

A continuation of the musical score for the fourth stanza. The vocal parts remain in a four-part setting. The lyrics are "Dó-mi-ne Fi-li u - ni - gé - ni-te Je - su Chri - ste. Dó - mi-ne De - us, A - gnus De - i,"

In Missis Beatae Mariæ.

Fí-li - us Pa-tris. Qui tol - lis pec - cá - ta mun-di, mi - se - ré - re no - bis.

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

Qui se - des ad dé-xteram Pa - tris, mi-se-ré - re no - bis. Quó-ni-am tu so-lus san - ctus.

Tu so-lus Dóminus. Tu so-lus Al - tís - si-mus, Je - su Chri - ste. Cum san - cto Spí - ri-tu

In Missis Beatæ Mariæ.

31

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

(#)2

San - - etus, San - - etus, San - - - ctus Dó-minus De - us

Sanctus.

Sá - ba-oth. Pleni sunt cœ - li et ter - ra gló-ri - a tu - - a,

Ho - sán - na in ex - céл - - sis.

32

In Missis Beatæ Mariæ.

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

Benedictus.

Ho-sán - na in ex - cél - - sis.

Agnus De - - i, qui tol - lis pec-cá-ta mun - di, mi-se - ré - re

Agnus Dei.

no - bis. A - gnus De - i, qui tollis pec-cá - ta mun - di, mi-se - ré - re no - bis.

In Missis Beatae Mariæ.

33

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

Musical notation for the Agnus Dei section, featuring two staves in G major with a key signature of one sharp. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns and rests, with a fermata over the first measure of each staff.

I
De - - - te e
o o

Mis - sa est.
grá - ti - as.

I
De - - - te
o

1.

Musical notation for the 'I' section of the first organum part, labeled '1.'. It features a treble clef staff with a key signature of one sharp. The music consists of eighth-note patterns and rests, with a fermata over the first measure.

2.

Musical notation for the 'I' section of the second organum part, labeled '2.'. It features a treble clef staff with a key signature of one sharp. The music consists of eighth-note patterns and rests, with a fermata over the first measure.

e
o Mis - sa est.
grá - ti - as.

Musical notation for the 'e' section of the first organum part, labeled 'e'. It features a treble clef staff with a key signature of one sharp. The music consists of eighth-note patterns and rests, with a fermata over the first measure.

3.

I
De - - - te e
o o Mis - sa est.
grá - ti - as.

Musical notation for the 'e' section of the second organum part, labeled 'e'. It features a treble clef staff with a key signature of one sharp. The music consists of eighth-note patterns and rests, with a fermata over the first measure.

Alia Missa Beatæ Mariæ.

35

Glo - ri - fi - cá - mus te. Gráti-as á-gi-mus ti - bi pro - pter magnam glóriam tu - am. Dómi-ne De-us,

Musical notation for the first section of the hymn, featuring two staves (treble and bass) with various note heads and rests.

Rex cœ-lé-stis, Deus Pa-ter o - mní - potens. Dó-mi-ne, Fi - li u - ni-gé - ni-te, Je - su

Musical notation for the second section of the hymn, featuring two staves (treble and bass) with various note heads and rests.

Chri - ste. Dó-mi-ne De-us, Agnus De-i, Fi - li-us Pa-tris. Qui tol - lis pec-cá-ta mundi, mi-se - ré - re

Musical notation for the third section of the hymn, featuring two staves (treble and bass) with various note heads and rests.

no-bis. Qui tol - lis pec-cá-ta mun-di, sú - sci-pe de-pre-ca-ti - ó-nem no - stram. Qui se - des ad

Musical notation for the fourth section of the hymn, featuring two staves (treble and bass) with various note heads and rests.

36

Alia Missa Beatæ Mariæ.

dé-xteram Pa - tris, mi - se-ré-re no-bis. Quó - ni-am tu so-lus sanctus. Tu so-lus Dó - minus. Tu so-lus

Musical notation for two voices. The top voice starts with a half note followed by eighth notes. The bottom voice has sustained notes throughout. The music consists of four measures.

Al - tís - si-mus, Je-su Chri - ste. Cum san - cto Spí - ri-tu in gló - ri-a De - i Pa - tris.

Musical notation for two voices. The top voice has eighth-note patterns. The bottom voice has sustained notes. The music consists of four measures.

A - - - - - men.

Musical notation for two voices. The top voice starts with a half note followed by eighth notes. The bottom voice has sustained notes. The music consists of four measures.

San - - - ctus, San - - - ctus, San - - - ctus Dó - minus De-us Sá - - - baoth.

Sanctus.

Musical notation for two voices. The top voice has eighth-note patterns. The bottom voice has sustained notes. The music consists of four measures.

Alia Missa Beatæ Mariæ.

37

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

Musical notation for the first part of the Alia Missa. It consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music features eighth-note patterns and rests, with several fermatas placed above the notes.

Be - ne - dí - - ctus, qui ve - nit in nó - mi - ne Dó - mi - ni,

Benedictus.

Musical notation for the Benedictus. It consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music features eighth-note patterns and rests, with several fermatas placed above the notes.

Ho - sán - na in ex - cé - sis.

Musical notation for the second part of the Alia Missa. It consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music features eighth-note patterns and rests, with several fermatas placed above the notes.

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

Agnus Dei.

Musical notation for the Agnus Dei. It consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music features eighth-note patterns and rests, with several fermatas placed above the notes.

38

In Dominicis infra Annum.

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

qui tol - lis pec - cá - ta mun - di, do - na no - bis pa - cem.

Ite Missa est, vide pag. 33 sequ.

In Dominicis infra Annum.

Ky - ri-e e - - - léi - son. ter. Chri - ste e - léi - - -

Kyrie.

- son. ter. Ky - - - ri - e e - léi - - - - son. ter.

- son. ter. Ky - - - ri - e e - léi - - - - son. ter.

In Dominicis infra Annum.

39

Et in ter-ra pax ho - mi - ni - bus

Gloria. Gló - ri - a in ex-cél-sis De-o.

bo - næ vo-lun-tá-tis. Lau - dá - mus te. Be - ne-dí - cimus te. Ad-o - rá - mus te. Glo-ri - fi-

cá - - mus te. Gráti-as á-gi-mus ti - bi pro - pter ma-gnam gló - ri - am tu-am. Dó - mi-ne

De - us, Rex cœ - lé - stis, De - us Pa - ter o - mní - po-tens. Dó - mi-ne Fi - li

The musical score is written in common time, with a key signature of one sharp (F#). The vocal parts are in soprano (S) and alto (A). The organ part is in bass (B). The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like forte (f), piano (p), and sforzando (sf).

In Dominicis infra Annum.

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

A musical score for two voices. The top voice (treble clef) has a continuous melody of eighth and sixteenth notes. The bottom voice (bass clef) provides harmonic support with sustained notes and chords. The key signature is G major (one sharp). The music consists of four measures.

Fí - li-us Pa - tris. Qui tol - lis pec - cá - ta mun - di, mi-se - ré - re no-bis.

A musical score for two voices. The top voice continues the melody from the previous stanza. The bottom voice provides harmonic support. The key signature changes to F major (no sharps or flats). The music consists of four measures.

Qui tol - lis pec - cá - ta mun-di, sú - scipe de-pre-ca - ti - ó - nem no-stram. Qui se - des

A musical score for two voices. The top voice continues the melody. The bottom voice provides harmonic support. The key signature changes to C major (no sharps or flats). The music consists of four measures.

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

A musical score for two voices. The top voice concludes the melody. The bottom voice provides harmonic support. The key signature changes to G major (one sharp). The music consists of four measures.

In Dominicis infra Annum.

41

Tu so - lus Dó - mi-nus. Tu so - lus Al - tís - si-mus Je - su Christe. Cum san - cto Spí - ri-tu

Musical notation for the first part of the Sanctus. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in common time. The lyrics "in gló-ri-a De - i Pa - - - - tris. A - - - men." are written below the notes. The notation uses various note heads, including open circles, solid dots, and stems, with some having vertical strokes through them.

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

Musical notation for the second part of the Sanctus. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in common time. The lyrics "San - ctus, San - ctus, San - - - ctus Dó - mi-nus De - us" are written below the notes. The notation uses various note heads, including open circles, solid dots, and stems, with some having vertical strokes through them.

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

Sanctus.

Musical notation for the third part of the Sanctus. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in common time. The lyrics "Sá - ba-oth. Ple - - ni sunt cœ - li et ter - ra, gló - ri-a tu - a." are written below the notes. The notation uses various note heads, including open circles, solid dots, and stems, with some having vertical strokes through them.

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

Musical notation for the final part of the Sanctus. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in common time. The lyrics "Sá - ba-oth. Ple - - ni sunt cœ - li et ter - ra, gló - ri-a tu - a." are written below the notes. The notation uses various note heads, including open circles, solid dots, and stems, with some having vertical strokes through them.

42

In Dominicis infra Annum.

Ho - sán - na in ex - cél - sis.

The musical notation consists of two staves in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a forte dynamic (F#). The music consists of mostly eighth-note chords, with some sixteenth-note patterns in the bass staff. The lyrics "Ho - sán - na" and "in ex - cél - sis." are written above the notes, with musical markings indicating where each word should be sung.

Be - ne - dí - ctus, qui ve - nit in nó - mi - ne Dó - mi - ni,
Benedictus.

The musical notation consists of two staves in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a forte dynamic (F#). The music consists of mostly eighth-note chords, with some sixteenth-note patterns in the bass staff. The lyrics "Be - ne - dí - ctus, qui ve - nit in nó - mi - ne Dó - mi - ni," are written above the notes, with musical markings indicating where each word should be sung. The word "Benedictus." is printed vertically to the left of the top staff.

Ho - sán - na in ex - cél - sis.

The musical notation consists of two staves in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a forte dynamic (F#). The music consists of mostly eighth-note chords, with some sixteenth-note patterns in the bass staff. The lyrics "Ho - sán - na in ex - cél - sis." are written above the notes, with musical markings indicating where each word should be sung.

A - - gnus De - i, qui tol - lis pec - cá - ta mun - di, mi - se - ré - re
Agnus Dei.

The musical notation consists of two staves in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a forte dynamic (F#). The music consists of mostly eighth-note chords, with some sixteenth-note patterns in the bass staff. The lyrics "A - - gnus De - i, qui tol - lis pec - cá - ta mun - di, mi - se - ré - re" are written above the notes, with musical markings indicating where each word should be sung. The word "Agnus Dei." is printed vertically to the left of the top staff.

In Dominicis infra Annum.

43

no - - bis. A - gnu s De - i, qui tol - lis pec - cá - ta mun - di,

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

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

I - - - te e
De - - - o o

Mis - sa est.
grá - ti - as.

I - - - te
De - - - o

1. 2.

44

In Dominicis infra Annum.

e
o

Mis - sa est.
grá - ti - as.

I - - - te
De - - o

3.

e
o

Mis-sa est.
grá-ti - as.

4.

I - - - te e
De - - o o

Mis- sa est.
grá- ti - as.

I - - - te e
De - - - o o

Mis- sa est.
grá- ti - as.

In Festis Semiduplicibus.

Kyrie.

Ky - ri - e e - léi - son. Ky - - - ri - e

e - léi-son. Ky - ri - e e - léi - - son. Chri - ste

e - - léi - - son. Chri - - - ste e - léi - - - son. Chri - - - -

- ste e - léi - - son. Ky - ri - e e - léi - - - son.

In Festis Semiduplicibus.

In Festis Semiduplicibus.

47

Glo-ri-fi-cá - - mus te. Grá-ti-as á - - gimus ti-bi pro-pter ma-gnam gló - - ri-am tu-am.

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of short notes and rests. Below the music, the lyrics are written in a mix of Latin and French: "Glo-ri-fi-cá - - mus te. Grá-ti-as á - - gimus ti-bi pro-pter ma-gnam gló - - ri-am tu-am."

Dó-mi-ne De - us, Rex cœ - lé - stis, De-us Pa - ter o - mní - potens. Dó - mi-ne Fi-li

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of short notes and rests. Below the music, the lyrics are written in Latin: "Dó-mi-ne De - us, Rex cœ - lé - stis, De-us Pa - ter o - mní - potens. Dó - mi-ne Fi-li".

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

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of short notes and rests. Below the music, the lyrics are written in Latin: "u - ni - gé - - ni - te, Je - su Chri-ste. Dó-mi-ne De - us, A-gnus De - i,"

Fí-li - us Pa - tris. Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of short notes and rests. Below the music, the lyrics are written in Latin: "Fí-li - us Pa - tris. Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis."

48

In Festis Semiduplicibus.

Qui tol - lis pec-cá-ta mun - di, sú - scipe depre-ca-ti - ó - nem no-stram. Qui se - des ad

dé - - xteram Pa-tris, mi-se - ré - re no - bis. Quó-ni-am tu so - - lus san - - etus.

Tu solus Dó - minus. Tu so - lus Al-tís - simus, Je - su Christe. Cum sancto Spí - ri-tu

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

In Festis Semiduplicibus.

49

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

Sanctus.

Sá - - - ba-oth. Pleni sunt cœ - li et ter - ra gló - ri - a tu - - a,

Ho - - sán - - - na in ex-cél - sis.

Be - ne - dí - etus, qui ve - - nit in nó-mi - ne Dó - - mi - ni

Benedictus.

Man.

50

In Festis Semiduplicibus.

Ho - - sán - - na in ex - cél - sis.

Agnus Dei. A - gnus De - i, qui tol - lis pec - cá - ta mun - di,

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

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

The musical score consists of four systems of music. The top system starts with "Ho - - sán - - na in ex - cél - sis." The second system starts with "Agnus Dei." The third system starts with "mi - se - ré - re no - bis." The fourth system starts with "mi-se - ré - re no - bis." Each system has three staves: Soprano (treble clef), Alto (C-clef), and Bass (F-clef). The piano part is represented by a staff below the vocal staves. The vocal parts sing in turns, while the piano provides harmonic support. The music is set in common time, with measures indicated by vertical bar lines and a tempo marking of "L. ad." at the beginning of the first system.

Infra Octavas, quæ non sunt Beatæ Mariæ.

51

do - na no - - - bis pa - - cem.

Ite Missa est ut supra pag. 44.

Infra Octavas, quæ non sunt Beatæ Mariæ.

Ky - ri - e e - - léi - - son. ter. Chri - - ste

Kyrie.

e - - - - léi - - son. ter. Ky - - ri - e e - - léi - - - - son. ter.

7*

Infra Octavas, quæ non sunt Beatæ Mariæ.

Gloria. Gló - ri - a in ex-cél-sis De-o.

Et in ter - ra pax ho - mí - nibus bo-næ vo-lun-

tá - tis. Lau - dá - mus te. Be - ne - dí - - ci-mus te. Ad - o - rá - - mus te.

Glo-ri - fi - cá - - mus te. Grá - ti - as á-gimus ti - bi pro - pter ma - gnam gló - ri-am tu - am.

Dó-mi-ne De - - us, Rex cœ - lé - 'stis, De - us Pa - ter o - mní - po-tens.



Infra Octavas, quæ non sunt Beatæ Mariæ.

53

Dómine Fi - li u - ni-gé - ni-te, Je - su Chri - ste, Dómine De - - us, A - gnus De - i,

Musical notation for the first stanza of the hymn. The music is written for two voices (SATB) on four-line staves. The key signature changes from common time to G major (one sharp). The melody consists of eighth and sixteenth note patterns.

Fí-li - us Pa - tris. Qui tol - lis pec - cá - ta mun-di, mi - se - ré - re no - bis.

Musical notation for the second stanza of the hymn. The music continues for two voices on four-line staves. The key signature changes to F major (one sharp). The melody features eighth and sixteenth notes.

Qui tol - lis pec - cá - ta mundi, sú - sci-pe de - pre-ca - ti - ó - nem no - stram. Qui se - des

Musical notation for the third stanza of the hymn. The music continues for two voices on four-line staves. The key signature changes to C major (no sharps or flats). The melody consists of eighth and sixteenth notes.

ad dé-xteram Pa - tris, mi - se - ré - re no - bis. Quóni-am tu so-lus san - etus. Tu so - lus

Musical notation for the fourth stanza of the hymn. The music continues for two voices on four-line staves. The key signature changes to G major (one sharp). The melody features eighth and sixteenth notes.

54

Infra Octavas, quæ non sunt Beatæ Mariæ.

Dó - minus. Tu so lus Al - tís - simus Je - su Chri-ste. Cum san - cto Spí - ri-tu

The musical score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The lyrics are: "Dó - minus. Tu so lus Al - tís - simus Je - su Chri-ste. Cum san - cto Spí - ri-tu". The notation includes various note values such as eighth and sixteenth notes, and rests. The vocal parts are separated by vertical bar lines.

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

The musical score continues with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics are: "in gló - ri - a De - i Pa - - tris. A - - - - men.". The notation shows a continuation of the musical phrase with different note patterns.

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

Sanctus.

The musical score features two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics are: "San - - - ctus, San - ctus, San - - - etus Dó-mi - nus De - us.". The word "Sanctus." is written in large, bold letters to the left of the staves. The music consists of sustained notes and rests.

Sá - - - - ba - oth. Ple - - - ni sunt cœ - - - li

The musical score continues with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics are: "Sá - - - - ba - oth. Ple - - - ni sunt cœ - - - li". The notation shows a continuation of the musical phrase with different note patterns.

Infra Oetavas, quæ non sunt Beatæ Mariæ.

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

Musical notation for the first part of the chant, featuring two staves: soprano and basso continuo. The soprano staff uses a treble clef and the basso continuo staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

Be - ne - di - ctus, qui ve - nit in nō - mi - ne

Benedictus.

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

Musical notation for the second part of the chant, featuring two staves: soprano and basso continuo. The soprano staff uses a treble clef and the basso continuo staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

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

Agnus Dei.

Musical notation for the third part of the chant, featuring two staves: soprano and basso continuo. The soprano staff uses a treble clef and the basso continuo staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

56

In Festis Simplicibus.

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

Musical notation for the first part of the hymn, showing two staves: soprano and basso continuo.

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

Musical notation for the continuation of the hymn, showing two staves: soprano and basso continuo.

,,Ite Missa“ et „Deo grátias“ ut supra pag. 44.

In Festis Simplicibus.

Ky - ri - e e - léi - son. ter. Christe e léi - son. ter. Ky - ri - e

Kyrie.

Musical notation for the 'Kyrie' section, showing two staves: soprano and basso continuo.

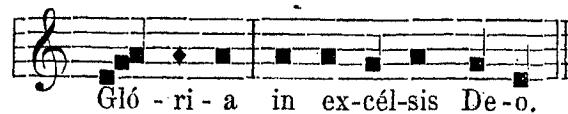
e - - - - - léi - son. ter.

Musical notation for the continuation of the 'Kyrie' section, showing two staves: soprano and basso continuo.

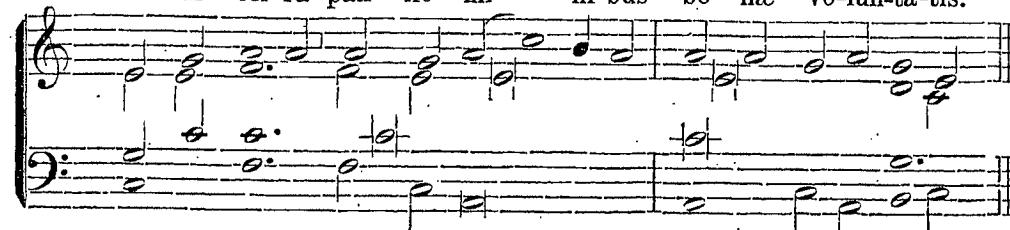
In Festis Simplicibus.

57

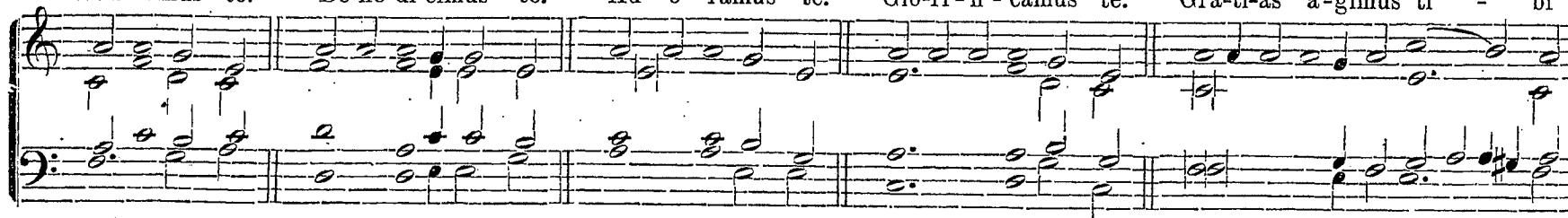
Gloria.



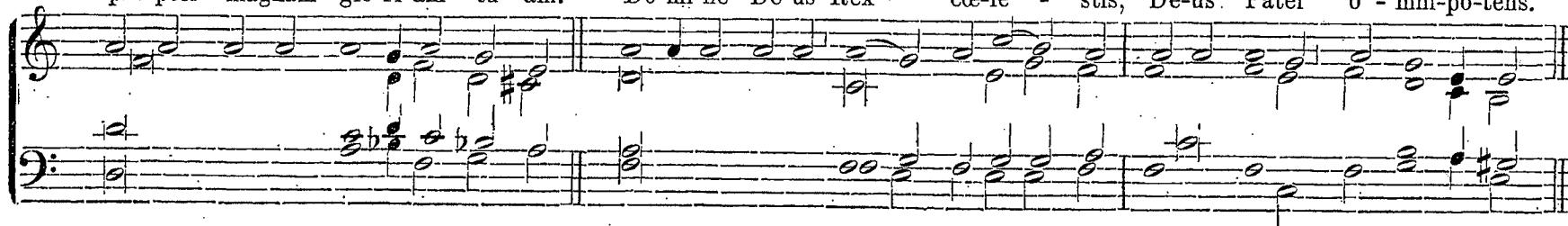
Et in ter-ra pax ho - mí - ni-bus bo - næ vo-lun-tá-tis.



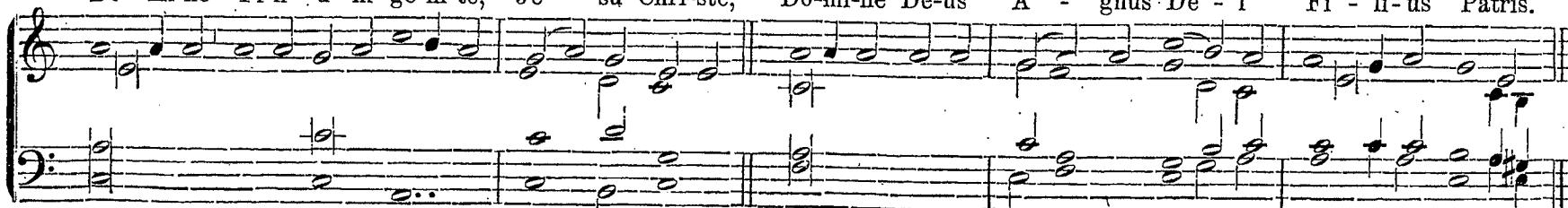
Lau-dámus te. Be-ne-dí-cimus te. Ad - o - rámus te. Glo-ri-fi - cámus te. Grá-ti-as á-gimus ti - bi



pro-pter magnam gló-ri-am tu - am. Dó-mi-ne De-us Rex cœ-lé - stis, De-us Pater o - mní-po-tens.



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



In Festis Simplicibus.

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

Musical notation for the first line of the hymn, featuring two staves: treble and bass. The music consists of eighth-note patterns with various dynamics like forte (f), piano (p), and mezzo-forte (mf).

de - pre -ca - ti - ó-nem nostram. Qui se - des ad dé-xte-ram Pa - tris, mi - se - ré - re no - bis.

Musical notation for the second line of the hymn, featuring two staves: treble and bass. The music consists of eighth-note patterns with various dynamics like forte (f), piano (p), and mezzo-forte (mf).

Quó - ni-am tu so-lus san-ctus. Tu solus Dó-mi-nus. Tu so - lus Al - tís - simus, Je - su Chri-ste.

Musical notation for the third line of the hymn, featuring two staves: treble and bass. The music consists of eighth-note patterns with various dynamics like forte (f), piano (p), and mezzo-forte (mf).

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

Musical notation for the fourth line of the hymn, featuring two staves: treble and bass. The music consists of eighth-note patterns with various dynamics like forte (f), piano (p), and mezzo-forte (mf). The bass staff includes a bass clef and a key signature of one sharp.

In Festis Simplicibus.

59

Sanctus.

San - ctus, San - ctus, San - ctus Dó-mi-nus De-us Sá - baoth. Ple - ni sunt cœ - li
et ter-ra gló - ri-a tu - a. Ho - sán - - - na in ex-cél - sis.

Benedictus.

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

8*

In Festis Simplicibus.

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

Agnus Dei.

A - gnus De - i, qui tol - lis pec - cá - ta mun - di, mi - se - ré - re

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

I - te Mis - sa est.
De - o grá - ti - as.

In Feriis per Annum

Ky - ri - e e - - léi-son. ter. Chri - ste e - - léi - son. ter.

Kyrie.

A musical score for two voices. The top staff is soprano (S) and the bottom staff is bass (B). The vocal parts sing "Ky - ri - e" followed by a fermata over the bass note. The bass part continues with "e - - léi-son. ter. Chri - ste" followed by another fermata over the bass note. The vocal parts then sing "e - - léi - son. ter." The music is in common time, with various dynamics and articulations indicated.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a whole note in G major. Measure 12 begins with a half note followed by a whole note. The score includes various dynamics like forte (f), piano (p), and accents. Measures 11 and 12 conclude with a double bar line.

San - - etus, San - - etus, San - - etus Dó - minus De-us Sá - - ba-oth.

Sanctus.

A handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of measures 1 through 8, with measure 8 ending on a double bar line.

Pleni sunt cœli et ter - ra, gló - ri - a tu - a. Ho-sán - na in ex - célsis.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 through 12. Measure 11 begins with a half note followed by eighth-note pairs. Measure 12 starts with a half note, followed by eighth notes and sixteenth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 through 12. Measure 11 consists of quarter notes. Measure 12 features eighth-note pairs and sixteenth-note patterns.

In Fieriis per Annum.

Benedictus.

Be-ne-dí - etus, qui ve - - - nit in nó-mi-ne Dó - - mi - ni,
Ho-sán - na in ex - cél-sis.

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

Agnus Dei.

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

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

In Dominicis Adventus et Quadragesimæ.

63

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

Be - ne - di - cá - mus Dó - mi - no.
De - - - - o grá - ti - as.

In Dominicis Adventus et Quadragesimæ.

Ky - ri-e e - - - léi - son. ter. Chri-ste e - - - léi -

Kyrie.

Man. Dñs.

- - - son. ter. Ky - - ri - e e - - - léi - - - - - son. ter.

64

In Dominicis Adventus et Quadragesimæ.

Sanctus.

San - etus, San - etus, San - etus Dó - minus De-us Sá - baoth. Ple-ni sunt
cœ - li et ter - ra gló - ri - a tu - a. Ho-sán - na in ex-cél - sis.

Benedictus.

Be-ne-dí - ctus, qui ve - - - nit in nó - mi - ne

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

In Dominis Adventus et Quadragesimæ.

65

Agnus Dei.

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

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

qui tol - lis pec - cá - ta mun - di, do - na no - bis pa - - cem.

Be - ne - di - cá - mus Dó - - - mi - - - no.
De - - - o grá - - - ti - as.

In Fieriis Adventus et Quadragesimæ.

Ky - ri - e e - léi - son. ter. Chri - ste e - léi - son. ter. Ky-ri - e e - léi - - son. ter.

Kyrie.

Musical notation for Kyrie. Treble and bass staves. Key signature changes from C major to G major. The music consists of two measures of eighth notes followed by a repeat sign and two more measures of eighth notes.

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

Sanctus.

Musical notation for Sanctus. Treble and bass staves. Key signature changes to A major. The music consists of three measures of eighth notes followed by a repeat sign and three more measures of eighth notes.

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

Musical notation for SabaOTH. Treble and bass staves. Key signature changes to A major. The music consists of four measures of eighth notes followed by a repeat sign and four more measures of eighth notes.

Ho-sán - - na in ex - cél - - sis.

Musical notation for Hosanna. Treble and bass staves. Key signature changes to A major. The music consists of five measures of eighth notes followed by a repeat sign and five more measures of eighth notes.

In Fieriis Adventus et Quadragesimæ.

67

Benedictus.

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

Musical notation for the Benedictus section, featuring two staves in G major (treble and bass) with a key signature of one sharp. The treble staff has a melody consisting of eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and chords.

Ho-sán - - na in ex - cé - l - - sis.

Musical notation for the Hosanna section, featuring two staves in G major (treble and bass) with a key signature of one sharp. The treble staff has a melody consisting of eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and chords.

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

Agnus Dei.

Musical notation for the Agnus Dei section, featuring two staves in G major (treble and bass) with a key signature of one sharp. The treble staff has a melody consisting of eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and chords.

qui tollis pec - cá - ta mun-di, mi-se - ré-re no-bis. A - gnus De - i, qui tollis pec - cá - ta mun - di,

Musical notation for the final Agnus Dei section, featuring two staves in G major (treble and bass) with a key signature of one sharp. The treble staff has a melody consisting of eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and chords.

Credo.

do-na no - bis pa-cem.

Be-ne-di-cá - mus Dó - mi-no.
De - - o grá - ti-as.

*In Missa Vigiliæ Nativitatis Domini,
in Festo sanctorum Innocentium, et in Missis
votivis pro re gravi, quando non dicitur
Glória in excélsis. cantatur Missa ut supra
in Festis Duplicibus et in fine „Benedicamus
Domino“ „Deo gratias“ uti pag. 22 f.*

C r e d o.

Cre-do in u-num De-um.

Pa - trem o-mni-po-tén-tem, fa - ctó - rem cœ - li et ter - ræ,

vi-si - bí-li-um . ó-mnium, et in vi-si-bí - li-um. Et in u-num Dóminum Je-sum Chri - stum,

Fí - li-um De-i u-ni-gé - ni-tum. Et ex Pa - tre na-tum an - te ó-mni-a sæ - cu-la.

Credo.

69

Deum de De-o, lumen de lú-mi-ne, Deum verum de De-o ve - ro. Gé-ni-tum non fa-ctum,

Musical notation for the first part of the Credo, featuring two staves in G major with sharp, common time. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The music consists of eighth and sixteenth note patterns.

con - sub-stán-ti - á-lem Pa - tri: per quem ó-mni-a fa - cta sunt. Qui pro-pter nos hó-mi-nes,

Musical notation for the second part of the Credo, continuing from the previous section. It features two staves in G major with sharp, common time. The top staff continues soprano and alto parts, while the bottom staff continues bass and tenor parts.

et propter no-stram sa-lú-tem descéndit de cœ - lis. Et in-car-ná-tus est de Spí-ri-tu san - cto

Musical notation for the third part of the Credo, continuing from the previous section. It features two staves in G major with sharp, common time. The top staff continues soprano and alto parts, while the bottom staff continues bass and tenor parts.

ex Ma-ri-a Vír - gi-ne: et ho-mo fa - ctus est. Cru - ci - fí-xus é - ti - am pro nobis:

Musical notation for the final part of the Credo, concluding the hymn. It features two staves in G major with sharp, common time. The top staff concludes with soprano and alto parts, while the bottom staff concludes with bass and tenor parts.

Credo.

sub Pón-ti-o Pi - lá - to pas - sus, et se - púl - tus est. Et resur-ré-xit té - ri - a di - e,

A musical score for two voices. The top voice (Soprano) starts with a forte dynamic (F) and continues with eighth-note patterns. The bottom voice (Bass) begins with a half note followed by eighth-note patterns. The music consists of two staves on a single system, with a key signature of one sharp (F#) and common time.

se - cún-dum scri-ptú - ras. Et a - scén-dit in cœ-lum: se - det ad déx-teram Pa - tris.

A musical score for two voices. The top voice (Soprano) has a steady eighth-note pattern. The bottom voice (Bass) has a more complex rhythmic pattern with quarter notes and eighth notes. The music consists of two staves on a single system, with a key signature of one sharp (F#) and common time.

Et i - te-rum ventú - rus est cum gló-ri - a ju-di-cá - re vi - vos, et mó - tu-os: cu - jus re-gni

A musical score for two voices. The top voice (Soprano) has a steady eighth-note pattern. The bottom voice (Bass) has a more complex rhythmic pattern with quarter notes and eighth notes. The music consists of two staves on a single system, with a key signature of one sharp (F#) and common time.

non e - rit fi - nis.. Et in Spí-ritum sanctum, Dó - mi - num, et vi-vi-fi-cán - tem:

A musical score for two voices. The top voice (Soprano) has a steady eighth-note pattern. The bottom voice (Bass) has a more complex rhythmic pattern with quarter notes and eighth notes. The music consists of two staves on a single system, with a key signature of one sharp (F#) and common time.

Credo.

71

qui ex Pa-tre, Fi-lió-que pro-cé - dit. Qui cum Pa-tre, et Fi-li-o si-mul ad-o - rátur, et conglo-ri-fi-cá - tur :

Musical notation for the first part of the Credo, featuring two staves in G major with sharp. The music consists of mostly quarter notes, with some eighth and sixteenth note patterns. The bass staff has several bass clef changes.

qui lo-cú-tus est per Prophé - tas. Et u-nam san-ctam Cathó-li-cam et Apostólicam Ec-clé - si-am.

Musical notation for the second part of the Credo, featuring two staves in G major with sharp. The music consists of mostly quarter notes, with some eighth and sixteenth note patterns. The bass staff has several bass clef changes.

Con - fi - te-or u-num ba-ptísmá in re-mis-si-ó-nem pec-ca-tó - rum Et ex-spécto re - sur-re-cti-ó-nem

Musical notation for the third part of the Credo, featuring two staves in G major with sharp. The music consists of mostly quarter notes, with some eighth and sixteenth note patterns. The bass staff has several bass clef changes.

mor-tu-ó - rum. Et vi-tam ven-tú-ri sæ - cu-li. A - - - - men.

Musical notation for the final part of the Credo, featuring two staves in G major with sharp. The music consists of mostly quarter notes, with some eighth and sixteenth note patterns. The bass staff has several bass clef changes.

Alius modus cantandi Patrem omnipotentem.

Patrem o-mni-potén - tem, fa - ctórem cœ - li et ter - rae,

Credo in u-num De-um.

vi - sí - bí - li - um ómnium, et in - vi-si - bí - li - um. Et in u - num Dó-mi - num Je - sum Chri-stum,

Fí - li - um De - i u - ni - gé - nitum. Et ex Pa - tre natum an - te ó - mni - a sæ - cu - la. De - um de Deo,

lu - men de lú - mi - ne, De - um ve - rum de De - o ve - ro. Gé - nitum non fa - ctum,

Alius modus cantandi Patrem omnipotentem.

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con-sub-stan-ti - á - lem Pa - tri: per quem ó - mni - a fa - cta sunt. Qui pro-pter nos hó-mi-nes,

et propter nostram sa - lú - tem de-scéndit de cœ - lis. Et in-car-ná-tus est de Spíritu sancto

ex Ma-ri - a Vír-gi-ne: Et ho-mo fa-ctus est. Cru - ci - fí - xus é - ti-am pro no - bis:

sub Pónti-o Pi - lá - to pas-sus, et se-púl - tus est. Et re-sur-ré-xit té - ti-a di - e

Alius modus cantandi Patrem omnipotentem.

se - cún-dum scri-ptú - ras. Et as - cén - dit in cœ - lum: se-det ad dé-xte-ram Pa - tris.

Musical notation for the first line of the hymn, featuring two staves: treble and bass. The music consists of quarter notes and eighth notes, with some grace notes and rests.

Et í-te - rum ven-tú - rus est cum gló - ri-a ju - di - cá - re vi - vos, et mó - tu - os:

Musical notation for the second line of the hymn, featuring two staves: treble and bass. The music consists of quarter notes and eighth notes, with some grace notes and rests.

cu - jus re-gni non e-rit fi - nis. Et in Spí - ri - tum sanctum, Dó-mi-num, et vi - vi - fi - cán - tem:

Musical notation for the third line of the hymn, featuring two staves: treble and bass. The music consists of quarter notes and eighth notes, with some grace notes and rests.

qui ex Pa-tre, Fi-li - ó - que pro-cé - dit. Qui cum Pa-tre et Fí - li - o si - mul a-do - rá - tur,

Musical notation for the fourth line of the hymn, featuring two staves: treble and bass. The music consists of quarter notes and eighth notes, with some grace notes and rests.

Alius modus cantandi Patrem omnipotentem.

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et con glo ri fi cá - tur: qui lo-cú-tus est per Pro-phé - tas. Et u-nam san - ctam ca-thó-lícam

Musical notation for the first phrase of the hymn. It consists of two staves: a soprano staff with a treble clef and a bass staff with a bass clef. The music is in common time. The soprano part starts with a dotted half note followed by eighth notes. The bass part has sustained notes on the first beat of each measure. The key signature changes from C major to G major at the end of the phrase.

et a-po - stólicam Ec-clé - si-am. Con - fí - te-or u-num ba-ptí - sma in re-mis-si - ó-nem pec-ca-tó - rum.

Musical notation for the second phrase of the hymn. It consists of two staves: a soprano staff with a treble clef and a bass staff with a bass clef. The music is in common time. The soprano part features eighth-note patterns. The bass part has sustained notes and some eighth-note chords.

Et ex - spé-cto re - sur-re - cti - ó - nem mor-tu - ó - rum. Et vi - tam ven - tú - ri sæ - cu - li.

Musical notation for the third phrase of the hymn. It consists of two staves: a soprano staff with a treble clef and a bass staff with a bass clef. The music is in common time. The soprano part has eighth-note patterns. The bass part has sustained notes and some eighth-note chords.

A - - - - - - - - - men.

Musical notation for the final phrase 'Amen'. It consists of two staves: a soprano staff with a treble clef and a bass staff with a bass clef. The music is in common time. The soprano part has eighth-note patterns. The bass part has sustained notes and some eighth-note chords.

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Alius modus cantandi Patrem omnipotentem.

Pa - trem omnipoténtem fa - ctórem cœ - li et ter - rae vi - si - bí - li - um ó - mnium, et in vi - sí - bí - li - um.

A musical score for two voices. The top voice (Soprano) has a treble clef and a key signature of one sharp. The bottom voice (Bass) has a bass clef and a key signature of one sharp. The music consists of two staves with various note heads and stems. The vocal parts are separated by a vertical bar line.

Et in u - num Dóminum Jesum Christum, Fí-lium De - i u-ni-gé-nitum. Et ex Pa-tre na - tum an-te ó-mni-a

A musical score for two voices. The top voice (Soprano) has a treble clef and a key signature of one sharp. The bottom voice (Bass) has a bass clef and a key signature of one sharp. The music consists of two staves with various note heads and stems. The vocal parts are separated by a vertical bar line.

sæ - cu - la. Deum de De - o, lu - men de lúmi - nc, Deum verum de De - o ve - ro. Gé - nitum non fa - - ctum

A musical score for two voices. The top voice (Soprano) has a treble clef and a key signature of one sharp. The bottom voice (Bass) has a bass clef and a key signature of one sharp. The music consists of two staves with various note heads and stems. The vocal parts are separated by a vertical bar line.

con - sub - stant - á - lem Pa - tri, per quem ómnia facta sunt. Qui propter nos hómines et pro - pter nostram sa - lú - tem

A musical score for two voices. The top voice (Soprano) has a treble clef and a key signature of one sharp. The bottom voice (Bass) has a bass clef and a key signature of one sharp. The music consists of two staves with various note heads and stems. The vocal parts are separated by a vertical bar line.

Alius modus cantandi Patrem omnipotentem.

de-scéndit de cœ - lis. Et in-carná - tus est de Spíritu san - cto ex Ma-ri-a Virgine, et ho - mo factus est.

Musical notation for the first part of the hymn, featuring two staves in G major with sharp, written in common time. The music consists of eighth and sixteenth note patterns.

Cru-ci - fi - xus é-ti-am pro no - bis sub Póntio Pi - lá-to pas-sus, et se-púl-tus est. Et resur-ré-xit

Musical notation for the second part of the hymn, featuring two staves in G major with sharp, written in common time. The music consists of eighth and sixteenth note patterns.

tér-ti-a di - c se-cúndum scri - ptú - ras. Et a-scén - dit in cœ - lum, sedet ad déxteram Pa - tris.

Musical notation for the third part of the hymn, featuring two staves in G major with sharp, written in common time. The music consists of eighth and sixteenth note patterns.

Et i-terum ventú - rus est cum gló-ri - a ju-di-cá - re vi-vos et mórtu-os: cu-jus re-gni non e - rit fi - nis.

Musical notation for the final part of the hymn, featuring two staves in G major with sharp, written in common time. The music consists of eighth and sixteenth note patterns.

Alius modus cantandi Patrem omnipotentem.

Et in Spíritum sanctum, Dóminum, et vi-ficántem: qui ex Pa-tre, Fi-li - óque pro-cé - - dit. Qui cum Pa-tre

Musical notation for the first part of the hymn, featuring two staves in G major with sharp. The music consists of mostly quarter notes, with some eighth and sixteenth note patterns. The bass staff has several bass clef changes.

et Fí-li-o si-mul ad-o - rá - tur, et con - glo-ri - fi - cá-tur: qui lo-cútus est per Pro - phé - tas. Et unam sanctam

Musical notation for the second part of the hymn, featuring two staves in G major with sharp. The music consists of mostly quarter notes, with some eighth and sixteenth note patterns. The bass staff has several bass clef changes.

Ca-thó - licam et A-po-stólicam Ec-clési-am. Con-fí-te-or u-num ba - ptí-sma in re-mis-si - ó-nem pec-ca-tó-rum.

Musical notation for the third part of the hymn, featuring two staves in G major with sharp. The music consists of mostly quarter notes, with some eighth and sixteenth note patterns. The bass staff has several bass clef changes.

Et expé-cto resurrectió nem mor-tu-ó-rum. Et vi - tam ven-tú-ri sæ-culi. A - - - - - men.

Musical notation for the final part of the hymn, featuring two staves in G major with sharp. The music consists of mostly quarter notes, with some eighth and sixteenth note patterns. The bass staff has several bass clef changes.

Alius modus cantandi Patrem omnipotentem.

Patrem omnipoténtem, fa - ctórem cœ - li et ter - ræ, vi-si- bí-li - um ó - mnium, et in - vi - si - bí - li-um.

Musical notation for the first part of the hymn, featuring two staves of music with a treble clef and a bass clef. The music consists of short, eighth-note-like strokes on vertical stems, typical of early printed music notation.

Et in unum Dó-minum Je - sum Christum, Fí - li-um De - i u - ni - gé - ni-tum. Et ex Pa-tre natum

Musical notation for the second part of the hymn, featuring two staves of music with a treble clef and a bass clef. The notation is similar to the first, using vertical stems and short strokes.

an-te ó-mni-a sæ - cu-la. De-um de De-o, lu-men de lú-mi-ne, Deum ve-rum de De-o ve - ro.

Musical notation for the third part of the hymn, featuring two staves of music with a treble clef and a bass clef. The notation is consistent with the previous sections.

Gé-ni-tum, non fa - ctum, con-sub-stan - ti - á-lem Pa - tri: per quem ó - mni - a fa - cta sunt.

Musical notation for the final part of the hymn, featuring two staves of music with a treble clef and a bass clef. The notation concludes the hymn.

Alius modus cantandi Patrem omnipotentem.

Qui propter nos hó - mi-nes, et propter no - stram sa-lú - tem de-scéndit de cœ - lis. Et in-car-ná-tus est

Musical notation for the first part of the hymn, featuring two staves: soprano and basso continuo. The soprano staff uses a treble clef and the basso continuo staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

de Spí - ri-tu san - cto ex Ma-rí-a Vír-gi-ne: Et ho - mo fa - ctus est. Cru-ci - fí-xus é-ti-am pro no-bis:

Musical notation for the second part of the hymn, featuring two staves: soprano and basso continuo. The soprano staff uses a treble clef and the basso continuo staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

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

Musical notation for the third part of the hymn, featuring two staves: soprano and basso continuo. The soprano staff uses a treble clef and the basso continuo staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

Scri - ptú - ras. Et a - scéndit in cœ - lum: se-det ad dexteram Pa - tris. Et í-terum ventúrus est cum gló - ri - a

Musical notation for the final part of the hymn, featuring two staves: soprano and basso continuo. The soprano staff uses a treble clef and the basso continuo staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

Alius modus cantandi Patrem omnipotentem.

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ju - di - cá - re vivos, et mó - tu-os, cu-jus re - gni non e - rit fi - nis. Et in Spí-ri - tum san - ctum

Musical notation for the first part of the hymn, featuring two staves of organum notation. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The notation consists of short vertical strokes on a grid of horizontal and vertical lines, representing organum intonation patterns.

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

Musical notation for the second part of the hymn, featuring two staves of organum notation. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The notation consists of short vertical strokes on a grid of horizontal and vertical lines, representing organum intonation patterns.

et Fí - li - o simul ad - o - rátur et con-glo-ri - fi - cá - tur qui lo - cú - tus est per Pro - phé - tas.

Musical notation for the third part of the hymn, featuring two staves of organum notation. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The notation consists of short vertical strokes on a grid of horizontal and vertical lines, representing organum intonation patterns.

Et u-nam san - ctam Ca-thó-li - cam et A - po - stó - licam Ec - clé-si - am. Con - fí-te - or u-num ba - ptí - sma

Musical notation for the fourth part of the hymn, featuring two staves of organum notation. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The notation consists of short vertical strokes on a grid of horizontal and vertical lines, representing organum intonation patterns.

Missa pro Defunctis.

in re - mis - si - ó-nem pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti - ó - nem mor-tu-ó - rum.

A musical score for two voices (SATB) and piano. The vocal parts are in soprano and basso continuo. The piano part is in the basso continuo style. The music consists of two staves: a treble staff for the soprano and a bass staff for the continuo. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like forte (f) and piano (p).

Et vi - tam ven - tú - ri - sse - - cu - li. A - - - men.

Continuation of the musical score for the second section of the Mass for the Dead. The vocal parts continue in unison, and the piano part provides harmonic support. The notation remains consistent with the previous section, featuring eighth and sixteenth notes, rests, and dynamic markings.

APPENDIX. Missa pro Defunctis.

Ré - qui-em æ - té - nam do - na e - - - is, Dó - -

Introitus.

Ton. VI.

Music for the Introit of the Mass for the Dead in Ton. VI. The vocal part is in soprano, and the piano part is in basso continuo. The vocal part sings in unison, and the piano part provides harmonic support. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

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

Continuation of the musical score for the Introit of the Mass for the Dead. The vocal part continues in unison, and the piano part provides harmonic support. The notation remains consistent with the previous section, featuring eighth and sixteenth notes, rests, and dynamic markings.

Missa pro Defunctis.

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Ps. Te de - cet hymnus De-us in Si - on, et ti - bi red-dé-tur votum in Je - rú-sa-lem:

A musical score for two voices (Soprano and Bass) and organ. The Soprano part begins with a melodic line consisting of eighth and sixteenth notes. The Bass part provides harmonic support with sustained notes and bassoon entries. The organ part is indicated by a bassoon-like line with sustained notes and bassoon entries.

ex - aú - di o - ra - ti - ó-nem me-am ad te o-mnis ca - ro vé - ni - et.

A continuation of the musical score. The Soprano and Bass parts continue their respective melodic and harmonic lines. The organ part is indicated by a bassoon-like line with sustained notes and bassoon entries. A text box contains the Latin phrase "Deinde absolute repetitur Requiem æternam. usque ad Psalmum."

A musical score for two voices (Soprano and Bass) and organ. The Soprano part begins with a melodic line consisting of eighth and sixteenth notes. The Bass part provides harmonic support with sustained notes and bassoon entries. The organ part is indicated by a bassoon-like line with sustained notes and bassoon entries. The text "Kyrie." appears on the left side of the page.

Ky - ri - e e - - - léi - son. ter. Chri - ste e - - - léi - son. ter.

A continuation of the musical score for the Kyrie section. The Soprano and Bass parts continue their respective melodic and harmonic lines. The organ part is indicated by a bassoon-like line with sustained notes and bassoon entries.

Missa pro Defunctis.

Graduale.

Ton. X.

Ré - qui-em æ - té - nam do - na e - - - - is,

Dó - - mi-ne: et lux per-pé - tu-a lú - ce-at

e - - - is. Ps. In me - mó - ri - a æ - té - - - na

e - rit ju - - stus: ab au-di - ti - ó - ne ma - - la

Music score for Graduale in Ton. X. The score consists of four systems of music for two voices (SS) in common time, treble and bass staves. The music is written in a traditional Gregorian chant style with note heads and stems. The lyrics are written below the notes. The first system starts with "Ré - qui-em æ - té - nam do - na e - - - - is,". The second system starts with "Dó - - mi-ne: et lux per-pé - tu-a lú - ce-at". The third system starts with "e - - - is. Ps. In me - mó - ri - a æ - té - - - na". The fourth system starts with "e - rit ju - - stus: ab au-di - ti - ó - ne ma - - la".

Missa pro Defunctis.

Missa pro Defunctis.

ju - dí - - cium ul - ti - ó - - - nis. Et lu - cis æ-tér - - - næ

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

1. Di - es i - ræ, di - es il - la, sol - vet sæ - clum in fa - vîl-la: te - ste Da - vid

Sequentia.

Ton. I - II.

cum Sy-bil - la. 2. Quantus tremor est futûrus, quan - do Ju - dex est ven-tûrus, cuncta stricte discus-sú - rus!

Missa pro Defunctis.

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3. Tu - ba mi - rum spar - gens sonum per sepúlchra re-gi - ó-num, co - get o - mnes ante thro - num.

A musical score for two voices (SATB) in common time, G major. The vocal parts are written on treble and bass staves. The music consists of a series of eighth-note chords. The lyrics are written below the notes, with musical markings such as fermatas and slurs indicating specific performance techniques.

4. Mors stu-pé - bit et na-tú-ra, cum re-súr-get cre - a - tú-ra, ju-di - cán - ti respon-sú-ra.

A musical score for two voices (SATB) in common time, G major. The vocal parts are written on treble and bass staves. The music consists of a series of eighth-note chords. The lyrics are written below the notes, with musical markings such as fermatas and slurs indicating specific performance techniques.

5. Li-ber scri - ptus pro - fe-ré - tur in quo totum con-ti-né - tur, un-de mundus ju - di - cé - tur.

A musical score for two voices (SATB) in common time, G major. The vocal parts are written on treble and bass staves. The music consists of a series of eighth-note chords. The lyrics are written below the notes, with musical markings such as fermatas and slurs indicating specific performance techniques.

6. Judex er - go cum se-dé - bit, quid-quid la - tet, ap-pa-ré - bit: nil in - úl - tum rema - né - bit.

A musical score for two voices (SATB) in common time, G major. The vocal parts are written on treble and bass staves. The music consists of a series of eighth-note chords. The lyrics are written below the notes, with musical markings such as fermatas and slurs indicating specific performance techniques.

Missa pro Defunctis.

7. Quid sum miser tunc di - ctú - rus? quem pa - tró - num ro-ga - tú - rus? cum vix justus sit se - cù - rus?

A musical score for two voices (SATB) in common time, G major. The vocal parts are written on five-line staves. The top staff is soprano and the bottom staff is basso. The music consists of a series of eighth-note chords. The lyrics are in Latin, asking if the singer is a miserable sinner and who his father is.

8. Rex tre-mén-dæ ma - je - stá-tis, qui sal - ván - dos sal - vas gra - tis, sal - va me fons pi - e - tá - tis.

A musical score for two voices (SATB) in common time, G major. The vocal parts are written on five-line staves. The top staff is soprano and the bottom staff is basso. The music consists of a series of eighth-note chords. The lyrics are in Latin, referring to the King of Glory, Jesus Christ, as the source of salvation.

9. Re - cor - dá - re Je - su pi - e quod sum cau - sa tu - æ vi - æ, ne me per - das il - la di - e.

A musical score for two voices (SATB) in common time, G major. The vocal parts are written on five-line staves. The top staff is soprano and the bottom staff is basso. The music consists of a series of eighth-note chords. The lyrics are in Latin, asking Jesus to remember him and not let him go into hell.

10. Quæ - rens me se - dí - sti las-sus: re - de-mí-sti crucem passus: tan-tus la - bor non sit cas - sus.

A musical score for two voices (SATB) in common time, G major. The vocal parts are written on five-line staves. The top staff is soprano and the bottom staff is basso. The music consists of a series of eighth-note chords. The lyrics are in Latin, referring to the crucifixion of Jesus and the labor of salvation.

Missa pro Defunctis.

89

11. Ju-ste ju - dex ul - ti - ó - nis do - num fac re-mis-si - ó - nis an-te di-em ra-ti - ó - nis.

Two-line musical notation. The top line consists of a soprano chant in common time with a treble clef, featuring mostly quarter notes and some eighth-note pairs. The bottom line consists of an organum in common time with a bass clef, featuring sustained notes and some eighth-note pairs.

12. In - ge - mí - co, tan - quam re - us: cul - pa ru - bet vultus me - us: suppli-cán-ti par - ce De - us.

Two-line musical notation. The top line consists of a soprano chant in common time with a treble clef, featuring mostly quarter notes and some eighth-note pairs. The bottom line consists of an organum in common time with a bass clef, featuring sustained notes and some eighth-note pairs.

13. Qui Ma - rí - am ab-sol - ví - sti, et la - tró - nem ex - au-dí - sti, mi-hi quo-que spem de - dí - sti.

Two-line musical notation. The top line consists of a soprano chant in common time with a treble clef, featuring mostly quarter notes and some eighth-note pairs. The bottom line consists of an organum in common time with a bass clef, featuring sustained notes and some eighth-note pairs.

14. Preces meæ non sunt di-gnæ: sed tu bo - nus fac be-ní-gne, ne per - én - ni cremer i - gne.

Two-line musical notation. The top line consists of a soprano chant in common time with a treble clef, featuring mostly quarter notes and some eighth-note pairs. The bottom line consists of an organum in common time with a bass clef, featuring sustained notes and some eighth-note pairs.

Missa pro Defunctis.

15. In - ter o - ves lo - cum præsta, et ab hœdis me se-quéstra, stá - tu-ens in parte dex - tra.

A musical score for two voices and organ. The top staff is for soprano or tenor, and the bottom staff is for bass or alto. The music consists of a series of eighth-note chords. The vocal parts enter at different times, with the bass starting first, followed by the soprano. The organ part is continuous throughout. The key signature is A major (two sharps), and the time signature is common time.

16. Con - fu-tá - tis ma - le-díctis, flam-mis ácribus ad - dí-ctis: vo-ca me cum be-ne-díctis.

A musical score for two voices and organ, continuing from section 15. The vocal parts enter at different times. The bass begins with a sustained note, followed by the soprano. The organ part is continuous. The key signature remains A major (two sharps).

17. O-ro sup - plex et ac-clí - nis, cor con-trí-tum qua-si ci - nis: ge-re cu-ram me-i fi - nis.

A musical score for two voices and organ, continuing from section 16. The vocal parts enter at different times. The bass begins with a sustained note, followed by the soprano. The organ part is continuous. The key signature remains A major (two sharps).

18. La - cry - mó - sa di - es il - la, qua resurget ex favilla, ju-di-cándus ho - mo re - us.

A musical score for two voices and organ, continuing from section 17. The vocal parts enter at different times. The bass begins with a sustained note, followed by the soprano. The organ part is continuous. The key signature remains A major (two sharps).

Missa pro Defunctis.

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19. Hu - ic er - go par - ce De-us: Pi - e Je-su Dó - - mi - ne, do - na e - is

ré - qui - em. A - - - men.

Dó - - mi - ne Je - su Chri - ste, Rex gló - - - - ri - æ,

Offertorium.

Ton. II.

gló - - - - ri - æ,

lí-be - ra á - ni - mas ó - mni - um fi - dé - li - um de - fun - ctó - rum de pœ - nis

12*

Missa pro Defunctis.

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves, corresponding to the musical phrases.
The lyrics are:
in - fér - ni, et de profundo la - - cu: lí-be-ra e - as de o - - - re
le - ó - - nis, ne ab - sór-be-at e - as tár - - ta - rus, ne ca - dant
in ob - scú - - rum: sed sí - gni-fer san - ctus Mí - cha-ël re-præ-sén - tet
e - - - as in lu - - cem san - - ctam: * Quam o - lim A - bra-hæ

Missa pro Defunctis.

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pro - mi - si - sti, et sé - mi - ni e - - jus. V. Hó - - sti - as.

et pre - ces ti - bi, Dó - mi - ne, lau - - dis of - fé - - ri-mus: tu

sú - - sci-pe pro a-ni-má - bus il - lis, qua - - rum hó - di-e me - mō - ri-am

fá - ci-mus: fac e - as, Dó - mi-ne, de mor-te trans - i - re ad vi - tam.

94

Missa pro Defunctis.

Quam o - lim A - bra-hæ pro - mi - sí - sti, et sé-mi-ni e - jus.

San-ctus, San-ctus, Sanctus Dó-minus De-us Sá-baoth. Ple-ni sunt cœ-li, et terra

Sanctus.

gló-ri-a tu-a. Ho-sán - na in ex-cél-sis.

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

Benedictus.

Missa pro Defunctis.

95

Agnus Dei.

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi,

qui tollis peccata mundi, do-n-a e-is ré-qui-em. Agnus Dei, qui tollis peccata mun-di,
do-n-a e-is ré-qui-em sem - pi - té - r - nam.

Communio. Ton. VIII.

Lux aeterna luceat eis, Domine: * Cum Sanctis tuis

96

Missa pro Defunctis.

in æ - té - - num: qui - a pi - us es. V. Ré - quiem æ - té - - nam do - na e - is, Dó - mi - ne:

et lux per-pé-tu-a lú - ce-at e - is. Cum Sanctis tu-is in æ - té - - num: qui - a pi - us es.

V. Re - qui - és - cant in pa - ce. R. A - men.

F Finita Missa pro Defunctis, si facienda est Absolutio, cantore incipiente, Clerus circumstans cantat sequens

Lí - be - ra me, Dó - - - mi - ne, de mor - te æ - té - - - na,

Respons.

Ton. II.

Missa pro Defunctis.

97

in di-e il - la tre - mén - da: * Quan - do cœ - li mo - vén - di sunt

et ter - ra: Dum vé - - ne-ris ju-di - cá - - re

sæ - cu-lum per i-gnem. V. Tremens fa-ctus sum e-go, et tí - - me - o,

dum discússi-o vé - - nerit, at - que ven - tú - ra i - ra.

R. Quando cœli. ut supra.

98

Missa pro Defunctis.

V. Di-es il-la, di - es i - ræ, ca-la-mi - tå-tis et mi - sé - ri - æ, di - es ma-gna

et a - má-ra val-de.

Rep. Dum vénéris.
ut supra. pag. 97.

V. Réqui-em æ-térmam do-na e - - is

Dó - mi-ne, et lux per-pé-tu - a lú - ce-at e-is.

Repetitur: Líbera me, Dómine.
usque ad V. Tremens.

Finito Responsorio Cantor
cum primo Choro dicit:

Et secundus Chorus
respondet:

Deinde omnes simul dicunt:

Dicta Oratione et Response
Et lux perpétua líuceat ei, Et Chorus
cantores intonant: dicit:

Si Officium fit pro plu-
ribus Defunctis, omnia di-
cuntur in numero Plurali.

Kyri-e e-lé - i-son. Christe e-lé - i-son. Kyri-e e - lé - i-son. Requíescant in pa-ce. R. Amen.

ADDITAMENTUM.

Harmonias hujus additamenti junxit Joseph Hanisch, Organista Cathedr. Ratisbonensis.

1. Modus respondendi in Missa.

R. Et cum Spí-ri-tu tu - o.

Dó-mi-nus vo-biscum.

Transp. 1. Et cum Spí-ri-tu tu - o.

Transp. 2. Et cum Spí-ri-tu tu - o.

Transp. 3. Et cum Spí-ri-tu tu - o.

Transp. 4. Et cum Spí-ri-tu tu - o.

Post quascumque Orationes.

A-men. Transp. 1. A - men. Transp. 2. A - men. Transp. 3. A - men. Transp. 4. A - men.

100

Modus respondendi in Missa.

Ad Evangelium.

R. Gló - ri - a ti - bi Dó - mi - ne. Transp. 1. Gló - ri - a ti - bi Dó - mi - ne. Transp. 2. Gló - ri - a ti - bi Dó - mi - ne.

Transp. 3. Gló - ri - a ti - bi Dó - mi - ne. Transp. 4. Gló - ri - a ti - bi Dó - mi - ne.

Ad Præfationes in tono solemni.

Transp. 1. R. A - men.

Per ó-mni a sæ-cu - la sæ-cu-ló - rum.

Dó-mi-nus vo - bís-cum.

Et cum Spí - ri-tu tu - - o. R. Ha - bé - mus ad Dó - mi-num.

Sur - sum cor - da.

Modus respondendi in Missa.

101

R. Di - - gnum et ju - stum est.

Grá-ti-as a - gá - mus Dó-mi-no De - o no-stro.

Transp. 2. R. A-men. R. Et cum Spí-ri-tu tu - o. R. Ha-bé - mus ad Dó - mi-num.

R. A-men. R. Et cum Spí-ri-tu tu - o. R. Ha-bé - mus ad Dó - mi-num.

R. Di - gnum, et ju - stum est. Transp. 3. R. A-men. R. Et cum Spí-ri-tu tu - o.

R. Di - gnum, et ju - stum est. Transp. 3. R. A-men. R. Et cum Spí-ri-tu tu - o.

R. Ha - bé - mus ad Dó - mi-num. R. Di - gnum, et ju - stum est.

R. Ha - bé - mus ad Dó - mi-num. R. Di - gnum, et ju - stum est.

102

Modus respondendi in Missa.

Transp. 4. *R. A-men.* *R. Et cum Spí-ri-tu tu - o.* *R. Ha - bé - mus ad Dó - mi-num.*

R. Di - gnum, et ju - stum est. Transp. 5. *R. A-men.* *R. Et cum Spí-ri-tu tu - o.*

R. Ha - bé - mus ad Dó - mi-num. *R. Di - gnum, et ju - stum est.*

Ad Præfationes in Tono feriali.

Transp. 1. *R. A-men.* *R. Et cum Spí-ri-tu tu - o.* *R. Ha - bé-mus ad Dó - mi-num.*

Modus respondendi in Missa.

103.

R. Di-gnum, et justum est.



Transp. 2. *R.* A-men.



R. Et cum Spí - ri - tu tu - o.

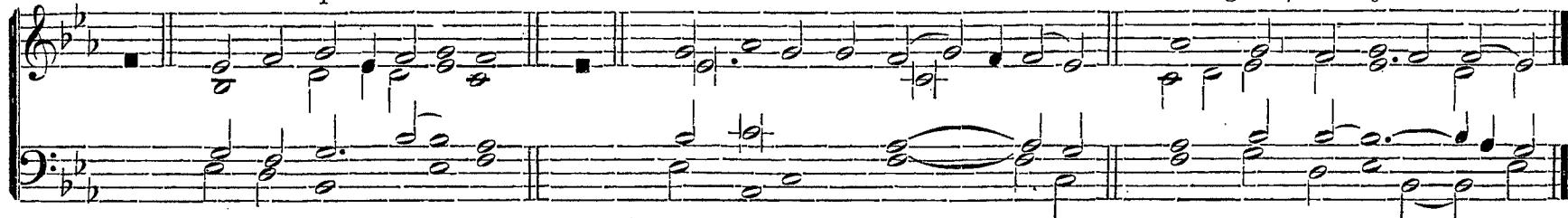
R. Ha - bé - mus ad Dó - mi - num.



Transp. 3. *R.* A-men.



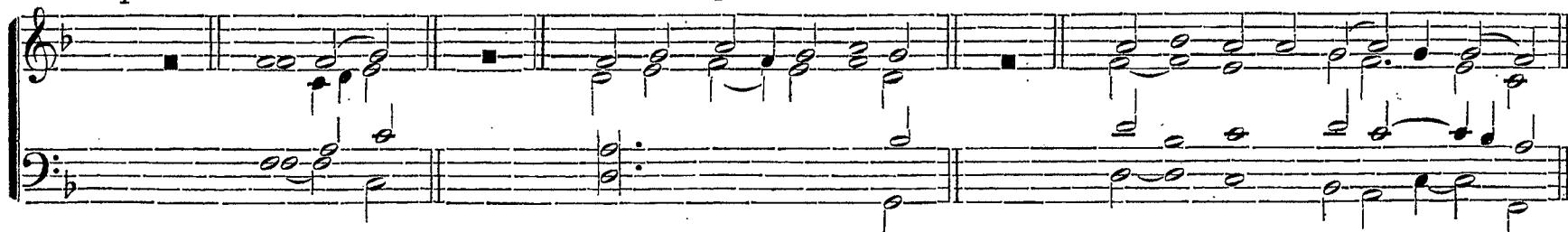
R. Et cum Spí - ri - tu tu - o.



R. Ha - bé - mus ad Dó - mi - num.

R. Di - gnum, et justum est.

Transp. 4. *R.* A-men.



R. Et cum Spí - ri - tu tu - o.

R. Ha - bé - mus ad Dó - mi - num.

104

Modus respondendi in Missa.

R. Dignum, et justum est.

Musical notation for the response 'R. Dignum, et justum est.' It consists of two staves: treble and bass. The treble staff starts with a square note followed by a series of eighth notes. The bass staff starts with a half note followed by a series of eighth notes. The music is in common time with a key signature of one flat.

Transp. 5. R. A - men.

Musical notation for 'Transp. 5. R. A - men.' It consists of two staves: treble and bass. The treble staff starts with a square note followed by a series of eighth notes. The bass staff starts with a half note followed by a series of eighth notes. The music is in common time with a key signature of one sharp.

R. Et cùm Spí-ri-tu tu-o.

R. Ha-bé-mus ad Dó - minum.

Musical notation for 'R. Ha-bé-mus ad Dó - minum.' It consists of two staves: treble and bass. The treble staff starts with a square note followed by a series of eighth notes. The bass staff starts with a half note followed by a series of eighth notes. The music is in common time with a key signature of one sharp.

R. Dignum, et justum est.

Ad Pater noster in Tono solemini. In Festis et diebus Duplicibus et semiduplicibus.

Transp. 1. R. A - men.

Musical notation for 'Transp. 1. R. A - men.' It consists of two staves: treble and bass. The treble staff starts with a square note followed by a series of eighth notes. The bass staff starts with a half note followed by a series of eighth notes. The music is in common time with a key signature of one flat.

R. Sed lí - be-ra nos a ma - lo.

Transp. 2. R. A - men.

Musical notation for 'Transp. 2. R. A - men.' It consists of two staves: treble and bass. The treble staff starts with a square note followed by a series of eighth notes. The bass staff starts with a half note followed by a series of eighth notes. The music is in common time with a key signature of one flat.

R. Sed lí - be-ra nos a ma - lo.

Musical notation for 'R. Sed lí - be-ra nos a ma - lo.' It consists of two staves: treble and bass. The treble staff starts with a square note followed by a series of eighth notes. The bass staff starts with a half note followed by a series of eighth notes. The music is in common time with a key signature of one flat.

Transp. 3. R. A - men.

Musical notation for 'Transp. 3. R. A - men.' It consists of two staves: treble and bass. The treble staff starts with a square note followed by a series of eighth notes. The bass staff starts with a half note followed by a series of eighth notes. The music is in common time with a key signature of one sharp.

R. Sed lí - be-ra nos a ma - lo.

Modus respondendi in Missa.

105

Transp. 4. *R. A - men.*

Musical notation for Transposition 4, R. Amen. The music is written in two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The notation consists of short vertical stems and horizontal dashes, typical of early printed music notation.

R. Sed lí - be - ra nos a ma - lo.

Transp. 5. *R. A - men.*

Musical notation for Transposition 5, R. Amen. The music is written in two staves. The top staff is in F major (one flat) and the bottom staff is in C major (no sharps or flats). The notation consists of short vertical stems and horizontal dashes.

R. Sed lí - be - ra nos a ma - lo.

Musical notation for the response R. Sed libera nos a malo. The music is written in two staves. The top staff is in F major (one flat) and the bottom staff is in C major (no sharps or flats). The notation consists of short vertical stems and horizontal dashes.

In Festis Simplicibus, in diebus Ferialibus, et in Missis Defunctorum.

R. A - men.

Musical notation for R. Amen in Festis Simplicibus. The music is written in two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The notation consists of short vertical stems and horizontal dashes.

R. Sed lí - be - ra nos a ma - lo.

Transp. 1. *R. A - men.*

Musical notation for Transposition 1, R. Amen. The music is written in two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The notation consists of short vertical stems and horizontal dashes.

R. Sed lí - be - ra nos a ma - lo.

Musical notation for the response R. Sed libera nos a malo. The music is written in two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The notation consists of short vertical stems and horizontal dashes.

Transp. 2. *R. A - men.*

Musical notation for Transposition 2, R. Amen. The music is written in two staves. The top staff is in F major (one flat) and the bottom staff is in C major (no sharps or flats). The notation consists of short vertical stems and horizontal dashes.

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Modus respondendi in Missa.

Transp. 3. R. A - men.

Musical notation for Transposition 3, featuring two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

R. Sed lí - be - ra nos a ma - lo.

Transp. 4. R. A - men.

Musical notation for Transposition 4, featuring two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

R. Sed lí - be - ra nos a ma - lo.

Musical notation for another setting of Transposition 4, featuring two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

In qualibet Missa cantatur et respondetur:

R. A - men.

Musical notation for the response "R. A - men.", featuring two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

R. Et cum Spí - ri - tu tu - o.

Transp. 1. R. A - men.

Musical notation for Transposition 1 of the response "R. Et cum Spí - ri - tu tu - o.", featuring two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

R. Et cum Spí - ri - tu tu - o.

Musical notation for the response "R. Et cum Spí - ri - tu tu - o.", featuring two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

Transp. 2. R. A - men.

Musical notation for Transposition 2 of the response "R. Et cum Spí - ri - tu tu - o.", featuring two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). The notation consists of short vertical dashes and small circles indicating pitch and rhythm.

R. Et cum Spí - ri - tu tu - o.

Hymnus Ss. Ambrosii et Augustini.

107

Transp. 3. R. A - men.

R. Et cum Spí - ri - tu tu - o.

Transp. 4. R. A - men.

Musical notation for Transposition 3 and 4. Both staves are in G clef, common time, and feature eighth-note patterns. The first staff has a bass clef and a flat sign. The second staff has a bass clef and a sharp sign. The music consists of two measures followed by a repeat sign.

R. Et cum Spí - ri - tu tu - o.

Transp. 5. R. A - men.

R. Et cum Spí - ri - tu tu - o.

Musical notation for Transposition 5. The top staff is in G clef, common time, with a sharp sign. The bottom staff is in C clef, common time, with a sharp sign. The music consists of two measures followed by a repeat sign.

Transp. 6. R. A-mien.

R. Et cum Spí - ri - tu tu - o.

Musical notation for Transposition 6. The top staff is in G clef, common time, with a flat sign. The bottom staff is in C clef, common time, with a flat sign. The music consists of two measures followed by a repeat sign.

2. Hymnus Ss. Ambrosii et Augustini.

1. Te Dó - mi - num con - fi - té - mur. 2. Te æ-térnum Pa - trem

Musical notation for the hymn. The top staff is in G clef, common time, with a sharp sign. The bottom staff is in C clef, common time, with a sharp sign. The music consists of two measures followed by a repeat sign. The lyrics "Te De-um lau-dá-mus:" are written below the first staff.

o-mnis ter-ra ve-ne-rá - tur. 3. Ti-bi omnes An-geli, ti - bi cœ-li, et u-ni-vérsæ po-te-stá - tes.

Musical notation for the third verse, consisting of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with various rests and dynamic markings like 'p' (piano).

4. Ti - bi Ché - ru-bim et Sé - ra-phim, in - ces - sá - bi - li vo - ce pro-clá - mant:

Musical notation for the fourth verse, consisting of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with various rests and dynamic markings like 'p' (piano).

5. San - - - - ctus, 6. San - - - - ctus, 7. Sanctus Dó-mi-nus De-us Sábaoth.

Musical notation for the fifth, sixth, and seventh verses, consisting of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with various rests and dynamic markings like 'p' (piano).

8. Ple - ni sunt cœ - li et ter - ra ma - je - stá - tis gló - ri - æ tu - - æ.

Musical notation for the eighth verse, consisting of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with various rests and dynamic markings like 'p' (piano).

Hymnus Ss. Ambrosii et Augustini.

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9. Te glo - ri - ó - sus A - po-sto-ló - rum cho - rus. 10. Te Pro-phe - tá - rum lau-dá - bi-lis nú - merus.

Musical score for hymns 9 and 10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in common time. The lyrics are: "Te glo - ri - ó - sus A - po-sto-ló - rum cho - rus." and "Te Pro-phe - tá - rum lau-dá - bi-lis nú - merus." The vocal parts are separated by vertical bar lines.

11. Te Már-ty-rum can - di - dá - tus lau - dat ex - ér-ci-tus. 12. Te per or-bem ter - rá - rum

Musical score for hymns 11 and 12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in common time. The lyrics are: "Te Már-ty-rum can - di - dá - tus lau - dat ex - ér-ci-tus." and "Te per or-bem ter - rá - rum". The vocal parts are separated by vertical bar lines.

san - cta con - fi - té-tur Ec - clé-si-a. 13. Pa - trem im - mén - sæ ma - je - stá - tis.

Musical score for hymn 13. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in common time. The lyrics are: "san - cta con - fi - té-tur Ec - clé-si-a." and "Pa - trem im - mén - sæ ma - je - stá - tis.". The vocal parts are separated by vertical bar lines.

14. Ve - ne - rán-dum tu - um ve - rum et ú - ni - cum Fí - li - um. 15. San - ctum

Musical score for hymns 14 and 15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in common time. The lyrics are: "Ve - ne - rán-dum tu - um ve - rum et ú - ni - cum Fí - li - um." and "San - ctum". The vocal parts are separated by vertical bar lines.

110

Hymnus Ss. Ambrosii et Augustini.

quo - que Pará - cli-tum Spí-ri-tum. 16. Tu Rex gló - ri - æ, Christe. 17. Tu Pa - tris sem-pi-tér - nus es Fí-li-us.

18. Tu ad li - be-rán-dum sus-cep - tū - rus hó - mi-nem, non hor - ru - í - sti Vír - gi-nis ú - te-rum.

19. Tu, de-ví-cto mortis a - cú - le-o, a - pe - ru - í - sti credén - ti-bus re - gna cœ - ló - - rum.

20. Tu ad dé-xteram De-i se - des, in gló-ri - a Pa - tris. 21. Ju - - dex cré-de-ris

Hymnus Ss. Ambrosii et Augustini.

111

es - se ven - tú - rus. 22. Te er - go, quæsumus, tu - is fámulis súbveni, quos pre - ti - ó - so sanguine

Musical notation for hymn verse 22, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

re-de - mí-sti. 23. Ae-tér-na fac cum Sanctis tu-is in gló-ri-a nu - me-rá - - ri.

Musical notation for hymn verse 23, continuing from the previous page. It features two staves in common time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

24. Sal - vum fac pó - pulum tu - um, Dó-mi-ne: et bé - ne-dic hæ-re-di - tá - ti tu - ae.

Musical notation for hymn verse 24, continuing from the previous page. It features two staves in common time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

25. Et re - ge e - os: et ex - tól - le il - los us-que in æ - térr - num.

Musical notation for hymn verse 25, continuing from the previous page. It features two staves in common time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

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Hymnus Ss. Ambrosii et Augustini.

26. Per sín - gu - los di - es be-ne - dí - ci - mus te. 27. Et lau - dámus nomen tuum in sæ-culum,

A musical score for two voices (SATB) and piano. The music is in common time, key of G major (two sharps). The vocal parts are written on treble and bass staves. The piano part is on a separate staff below the voices. The vocal parts sing in unison. The lyrics for stanza 26 are "Per sín - gu - los di - es be-ne - dí - ci - mus te." and for stanza 27 are "Et lau - dámus nomen tuum in sæ-culum,". The piano part provides harmonic support with sustained notes and chords.

et in sæ - culum sæ - cu - li. 28. Di-gná - re, Dó-mine, di - e i - sto si - ne pec - cá - to nos cu - sto - dí - re.

A continuation of the musical score. The vocal parts sing in unison. The lyrics for stanza 28 are "et in sæ - culum sæ - cu - li. 28. Di-gná - re, Dó-mine, di - e i - sto si - ne pec - cá - to nos cu - sto - dí - re.". The piano part continues to provide harmonic support.

29. Mi - se - ré - re nostri, Dómine: mi - se - ré - re no - stri. 30. Fi - at mi - se - ri - córdi - a tu - a, Dó - mine, su - per nos,

A continuation of the musical score. The vocal parts sing in unison. The lyrics for stanza 29 are "29. Mi - se - ré - re nostri, Dómine: mi - se - ré - re no - stri. 30. Fi - at mi - se - ri - córdi - a tu - a, Dó - mine, su - per nos,". The piano part continues to provide harmonic support.

quem - ád - mo - dum spe - rá - vi - mus in te. 31. In te, Dó - mi - ne, spe - rá - vi:

A continuation of the musical score. The vocal parts sing in unison. The lyrics for stanza 31 are "quem - ád - mo - dum spe - rá - vi - mus in te. 31. In te, Dó - mi - ne, spe - rá - vi:". The piano part continues to provide harmonic support.

Hymnus de Spiritu sancto.

113

non con - fún-dar in æ - té - - - num.

Pleno.

V. Benedicámus Patrem etc.

R. Laudémus et superexaltémus eum

in sæcu-la.

Transp. 1.

Transp. 2.

V. Benedíctus es Dómine etc.

R. Et laudábilis et gloriósus | et superexaltátus

in sæcu-la.

3. Hymnus de Spiritu sancto.

7. De - o Pa - tri sit gló - ri - a, et Fí - li - o, qui a mó - tu - is sur - ré - xit,
1. Ve - ni Cre - á - tor Spí - ri - tus, men - tes tu - ó - rum ví - si - ta, im - ple su -

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Invocatio Spiritus sancti.

7. ac Pa - rá - cli - to, in sæ - cu - - ló - rum sæ - cu - la. A - - - men.
 1. pér - na grá - ti - a, quæ tu cre - - á - sti pé - cto - ra.

Invocatio Spiritus sancti.

Ant. Ve-ni, san - cte Spí - - ri-tus, reple tu - órum cor - da fi - dé - li - um, ét tu - i a - mó - ris

in e - is i - gnem ac - cén-de, qui per di - ver - si - tá - tem lin - guá - rum cun - ctá - rum,

gentes in u - ni - tá - te fi - de - i con - gre - gá - sti. T. pasch. Al - le - lú - ja, al - le - lú - ja.

4. Hymni coram Ss. Sacramento.

a) Hymnus: Pange lingua. Ton. I.

6. Ge - ni - tó - ri, ge-ni - tó - que laus et ju - bi - lá - ti - o,
Sa-lus, ho-nor, vir-tus quo - que
1. Pan - ge lin-gua glo-ri - ó - si Cor - po - ris my-sté-ri - um, San-gui - nís-que pre-ti - ó - si,

6. Sit et be - ne-dí - cti - o: Pro - ce - dén - ti ab u-tró - que Compar sit lau-dá - ti - o. A - men.
1. quem in mun-di pré - ti - um Fru - ctus ven - tris ge - ne - ró - si Rex ef - fú - dit gén - tium.

Idem Hymnus: Transpositio I.

6. Ge - ni - tó - ri ge - ni - tó - que laus et ju - bi - lá - ti - o, Sa - lus, ho-nor, vir-tus quo - que
5. Tan - tum er-go Sa - cra-mén - tum ve - ne - ré-mur cér-nu - i: et an - tí-quum do - cu - mén - tum

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Hymni coram Ss. Sacramento.

6. Sit et be-ne-dí-cti - o:
5. no-vo ce-dat rí-tu - i:

Pro-ce-dén-ti ad u-tró - que Compar sit lau-dá-ti - o.
præ-stet fi-des supple-mén-tum sén-su-um de-fé-ctu - i.

A - men.

Musical score for the first hymn, measures 6-5. The music is in common time with a key signature of one sharp (F#). It consists of two staves: treble and bass. The vocal parts are represented by open circles (dots) on the stems of the notes. The piano accompaniment is shown below with various note heads and rests.

b) O salutaris hostia.

U - ni tri - nó - que Dómino, sit sempi-tér-na gló - ri - a: qui vi-tam si - ne té - mino
O sa lu - tá - ris hósti-a, quæ cœ-li pain-dis ó - sti - um: bel-la pre - mun - t ho - stí - li-a:

Musical score for the second part of the hymn, section b, measures 1-4. The music is in common time with a key signature of one flat (B-flat). It consists of two staves: treble and bass. The vocal parts are represented by open circles (dots) on the stems of the notes. The piano accompaniment is shown below with various note heads and rests.

no - bis do - net in pá - tri - a. A - men.
da ro - bur, fer au - xí - li - um.

Musical score for the second part of the hymn, section b, measures 5-8. The music is in common time with a key signature of one flat (B-flat). It consists of two staves: treble and bass. The vocal parts are represented by open circles (dots) on the stems of the notes. The piano accompaniment is shown below with various note heads and rests.

Hymni coram Ss. Sacramento.

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c) Adoro te devote.

1—7. Ad-6-ro te de-vó-te, la-tens Dé - i-tas, quæ sub his fi-gú - ris ve-re lá - ti-tas; ti-bi se cor me-um

The musical notation consists of two staves. The top staff begins with a G clef, followed by a sharp sign indicating the key signature. The bottom staff begins with a bass F clef. Both staves are in common time. The music features various note heads, some with stems and some without, and several rests. The notes are primarily eighth and sixteenth notes.

totum súb - ji-cit; qui-a te contém - plans totum dé - fi - cit. 7. A - men. A - ve Je - su,

The musical notation consists of two staves. The top staff begins with a G clef, followed by a sharp sign indicating the key signature. The bottom staff begins with a bass F clef. Both staves are in common time. The music features eighth and sixteenth notes, with some notes having stems and others not. There are several rests throughout the section.

ve - rum Man - hu, Chri-ste Je - su, ad-áu - ge fi-dem ó-mnium cre - dén - ti - um.

The musical notation consists of two staves. The top staff begins with a G clef, followed by a sharp sign indicating the key signature. The bottom staff begins with a bass F clef. Both staves are in common time. The music features eighth and sixteenth notes, with some notes having stems and others not. There are several rests throughout the section.

Hymni coram Ss. Sacramento.

d) Ave verum corpus.

A - ve verum cor - pus, na-tum ex Ma-ri-a Vír - gi-ne; ve - re passum, im-mo-lá - tum,

The musical notation consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The lyrics "A - ve verum cor - pus, na-tum ex Ma-ri-a Vír - gi-ne; ve - re passum, im-mo-lá - tum," are written below the notes. The music features various note values including eighth and sixteenth notes, and rests. The bass staff includes several bass clef changes throughout the section.

in cru-ce pro hó - mi-ne, cu-jus latus per - fo - rá - tum ve-ro flu - xit sán - guí - ne.

The musical notation consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The lyrics "in cru-ce pro hó - mi-ne, cu-jus latus per - fo - rá - tum ve-ro flu - xit sán - guí - ne." are written below the notes. The music continues with eighth and sixteenth notes, and rests, with bass clef changes in the bass staff.

E-sto no-bis præ - gu - stá - tum, mor-tis in - ex-á - mi-ne. O cle - mens!

The musical notation consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The lyrics "E-sto no-bis præ - gu - stá - tum, mor-tis in - ex-á - mi-ne. O cle - mens!" are written below the notes. The music features eighth and sixteenth notes, and rests, with bass clef changes in the bass staff.

O pi - e! O dul-cis Je - su, Fi - li Ma - ri - ae.

The musical notation consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The lyrics "O pi - e! O dul-cis Je - su, Fi - li Ma - ri - ae." are written below the notes. The music concludes with eighth and sixteenth notes, and rests, with bass clef changes in the bass staff.

Hymnus: Stabat Mater et Antiph.: Sub tuum præsidium.

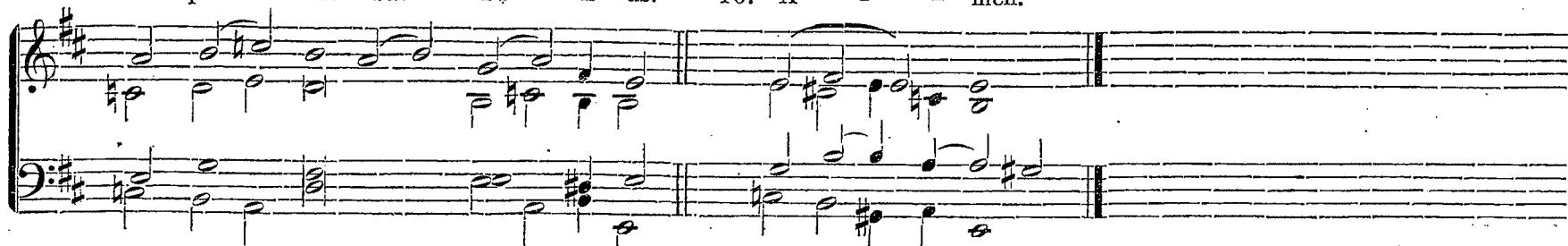
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1—10. Sta-bat Ma - ter do - lo - ró - sa ju - xta cru - cem la - cry - mó - sa,

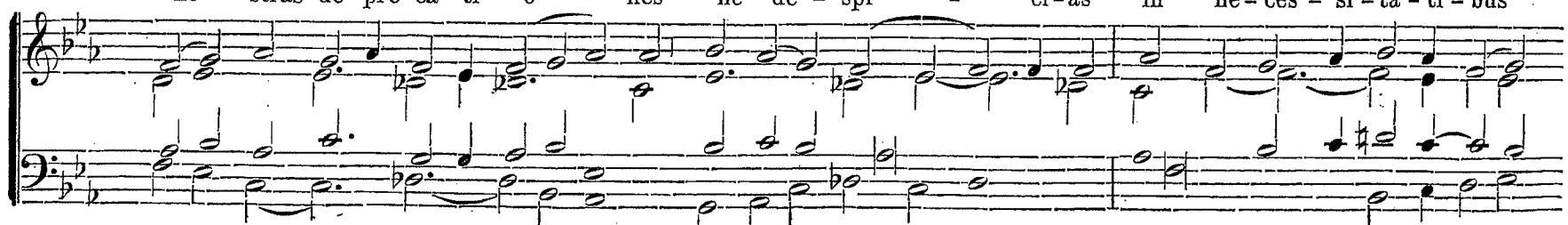
Hymnus.



10. A - - men.



Antiph.



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Antiph.: Sub tuum præsidium.

no - stris; sed a pe - ri - cu - lis cun - ctis lí - be - ra nos sem - per,

Vir-go glo-ri - ó - sa et be - ne - dí - cta.

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