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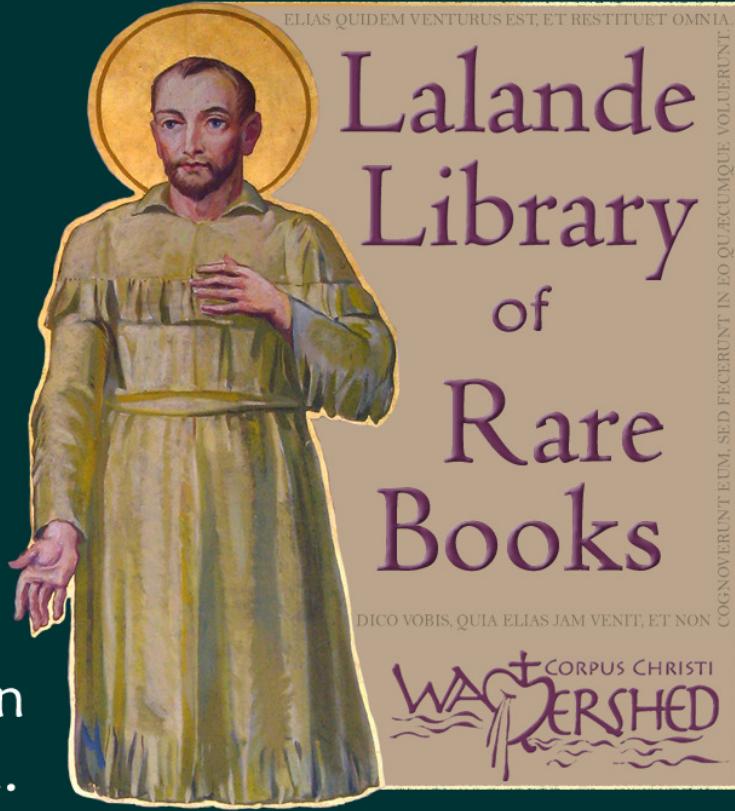
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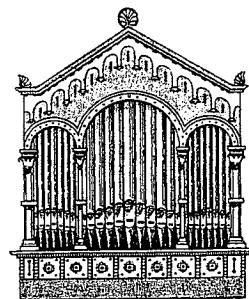
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A. Horn

**1900's (?) Michael Horn's Organ Accompaniments to the KYRIALE**



# Ordinarium Missae Organo pudente

juxta editionem Solesmensem,

MINN.

editum per

## R. P. D. MICHAELEM HORN.

Monachum Congregationis  
BEURONENSIS.

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# I. Ordinarium Missae.

## Ad aspersionem Aquae Benedictae.

Per totum annum.

7. As - per - ges me, Do - mi - ne, hys - so - po, et mun - da - bor:  
la va - bis me, et su - per ni - vem de al - ba - bor. *Ps. Mi - se - re - re*

me - i De - us, se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - am.

Tempore Paschali.

8. Vi - di ac - quam e gre - di - en - tem de tem - plo, a la - te - re dex - tre,  
al - le - lu - ia: et om - nes ad quos per - ve - nit a - - qua is - ta,

sal - vi fa - ctii sunt, et di - cent, al - le - lu - ia, al - le - lu - ia.

*Ps. Con-fi-te-mi-ni Do-mi-no quo-ni-am bo-nus: Quo-ni-am in sae-cu-lum mi-se-ri-cor-di-a e-jus.*

### I. Tempore Paschali.

*8. Ky-ri-e e-le-i-son.(3.) Chri-ste  
e-le-i-son.(3.) Ky-ri-e e-le-i-son.(2.)*

### Gloria.

*Ky-ri-e e-le-i-son. 4. Glo-ri-a in ex-cel-sis De-o.*

*Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus te.*

*Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te.*

*Gra-ti-as aagi-mus ti-bi, pro-pter ma-gnam glo-ri-am tu-am.*

Do - mi - ne De - us rex ce - les-tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li  
u - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne De - us A - gnus De - i,  
Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.  
Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.  
Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis. Quo - ni - am  
tu so -lus san -ctus. Tu so -lus Do -mi -nus. Tu so -lus Al -ti -si -mus, Je -su Chri -ste.  
Cum san -cto Spi - ri - tu, in glo - ri - a De - i Pa -tris. A - - - men.

Sanctus.

4. San - ctus, San - ctus, Sanctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt coe - li

et ter - ra glo - ri - a tu - a, Ho - san - na in ex - cel - sis. Be - ne - di - ctus

Agnus Dei.

qui ve - nit in no - mi - ne Do - mi - ni, Ho - san - na in ex - cel - sis. 4. A - gnus De - i,

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

qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

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

A Missa Sabbati sancti usque ad  
Sabbatum in Albis inclusive.

Ab Octava Paschae ad Sabb.  
IV Temp. Pentecostes incl.

8. I - te missa est, al - le - lu - ja, al - le - lu - ja.

7. I - te mis - sa est.

II. In Festis solemnibus. 1. (Kyrie fons bonitatis.)

3. Ky - ri - e  
e - lé - i - son.(3.) Chri - ste  
e - lé - i - son.(3.) Ky - ri - e

e - lé - i - son.(3.) Ky - ri - e

e - lé - i - son.(2.) Ky - ri - e

Gloria.

e - lé - i - son. 7 & 8. Glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax ho - mi - bus

bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.

Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi propter magnam glo - ri - am tu - am.

Do - mi - ne De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po - tens.

Do - mi - ne, Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

Do - mi - ne De - us, A - gnu s De - i, Fi - li - us Pa - tri s. Qui tol - lis pec - ca - ta mun - di,

mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mundi, sus - ci - pe de - pre - ca - ti - onem no - stram.

Qui se - des ad dex - te - ram Pa - tri s, mi - se - re - re no - bis. Quoniam tu so - lus sanctus.

Tu so - lus Do - mi - nus. Tu so - lus Al - ti - si - mus, Je - su Chri - ste.

Cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tri s. A - - - men.

Sanctus.

1. San - - - cto, San - - - cto, San - - - cto Do - mi - nus De - us Sa - ba - oth.

Ple-ni sunt coe-li et ter - ra glo - ri - a tu - a, Ho - san - na in ex - cel - sis.

Be - ne - di - c tus qui ve - nit in no - mi - ne Do - mi - ni, Ho - san - na in ex - cel - sis.

Agnus Dei.

1. A - gnus De - i, qui tol - - lis pec - ca - ta mun - di,

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

mun - - di, mi - se - re - re no - - bis. A - gnus De - i,

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

5. I - - te mis - sa est.

III. In Festis solemnibus. 2.

4. Ky - ri - e e - lé - i - son. Ky - ri - e e - lé - i - son.  
Ky - ri - e e - lé - i - son. Chri - - ste.  
e - lé - i - son. Chri - - ste e - lé - i - son. Chri - - ste  
e - lé - i - son. Ky - ri - e e - lé - i - son.  
Ky - ri - e e - lé - i - son. Ky - ri - e e - lé - i - son.  
e - lé - i - son.  
Gloria.  
1. Glo - ri - a in ex - cel-sis De - o. Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun-ta - tis.

A musical score for a Gregorian chant, featuring six staves of music. The music is written in common time, with a key signature of one flat. The lyrics are in Latin, with some words underlined. The score consists of two voices: a soprano voice (upper) and a basso continuo voice (lower). The soprano part includes square neumes on a treble clef staff and diamond neumes on a soprano staff. The basso continuo part includes square neumes on a bass clef staff and diamond neumes on a bass staff. The lyrics are as follows:

Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.

Grati - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us,

Rex coe - les - tis, De - us Pa - ter om - ni - po - tens. Do - - - mi - ne

Fi - li u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De - us A - gnu - s De - i

Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mundi, mi - se - re - re no - bis.

Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem nostram. Qui se - des ad

dex - te - ram Patris, mi - se - re - re no - bis. Quo - ni - am tu so - lus san - ctus.

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In so-lus Do-mi-nus. In solus Al-tis-si-mus Je-su Chri-ste.

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

Sanctus et Agnus Dei ut in Missa praecedenti.

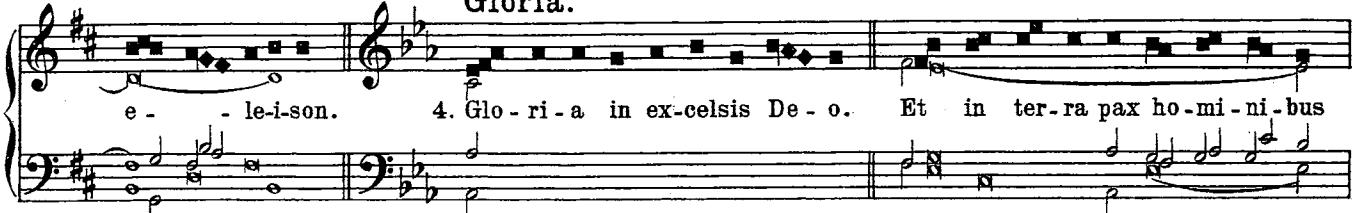
#### IV. In Festis duplicibus. 1.

1. Ky-ri-e e - lé-i-son.(3) Christe e - lé-i-son.(3)



Ky-ri-e e - le-i-son.(2) Ky-ri-e

Gloria.



e - - le-i-son. 4. Glo - ri - a in ex-celsis De - o. Et in ter - ra pax ho - mi - ni - bus



bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne - di - ci - mus te. A - do - ra - - mus te.



Glori - fi - ca - mus te. Gra - ti - as a - gimus ti - bi propter magnam glori - am tuam.

Domi-ne De-us, Rex coe-les-tis, De-us Pa-ter om-ni-po-tens.

Domi-ne Fi-li-u-ni-ge-ni-te, Je-su Chri--ste. Domi-ne De-us,

A-gnus De-i, Fi-li-us Pa-tris. Qui tol-li-s pec-ca-ta mun-di

mi-se-re-re no-bis. Qui tol-li-s pec-ca-ta mun-di, sus-ci-pe de-preca-ti-o-nem nostram.

Qui se-des ad dexte-ram Pa-tris, mi-se-re-re no-bis. Quo-ni-am tu so-lus sanctus.

Tu so-lus Do-mi-nus. Tu so-lus Alt-is-si-mus Je-su Chri--ste.

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

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Sanctus.

8. San - - - ctus. San - ctus, San - - - ctus Do-mi-nus De-us Sa - ba - oth.

Ple-ni sunt coe-li et ter-ra glo - ri - a tu - - a. Ho - san - na

in ex - cel - - - sis. Bene-di - ctus qui ve - nit in no - mi - ne

Do - - mi - ni, Ho - - san - na in ex - cel - - - sis.

Agnus Dei.

6. A - gnus De - - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - - re

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

no - - - bis. A - gnus De - - - i, qui tol - lis pec - ca - ta mun - di,

do-na no - bis pa - - cem. 1. I - te mis-sa est.

### V. In Festis duplicibus. 2.

5. Ky - ri - e e - le - i - son.(3) Christe

e - - - le - i - son.(3) Ky - ri - e

e - - - le - i - son.(2) Ky - ri - e

### Gloria.

e - - - le - i - son. 5. Glori - a in ex-celsis De-o. Et in ter-ra pax ho-mi-ni-bus

bo-nae vo-lun ta - tis. Lau-da - mus te. Be - ne-di - ci - mus te. A - do - ra - mus te

Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi propter magnam glo - ri - am tu - am.

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Do-mi-ne De-us, Rex coeles-tis, De-us Pa-ter om-ni-potens. Do-mi-ne Fi-li u-ni-

geni-te, Je-su Chri-ste. Do-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris.

Qui tol-lis pec-ca-ta mun-di, mis-se-re-re no-bis. Qui tol-lis pec-ca-ta mundi,

susci-pe de-preca-ti-o-nem no-stram. Qui sedes ad dexteram Pa-tris, mi-se-re-re nobis.

Quoni-am tu solus sanctus. Tu solus Do-mi-nus. Tu solus Al-tis-si-mus Je-su Christe.

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

Sanctus.

6. San-ctus, San-ctus, San-ctus, Do-mi-nus De-us Sa-

Musical score for the Sanctus section of a Mass setting. The music is in common time, key signature of one sharp (F#). The vocal parts include soprano, alto, tenor, and bass. The lyrics are:

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

Ho - san - na in ex - - - sis. Be - ne - di - - ctus qui ve - - nit in

no - mi - ne Do - mi - ni. Ho - san - - na in ex - cel - - - sis.

### Agnus Dei.

6. A - - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re -

re no - bis. A - gnus De - - i, qui tol - lis pec - ca - ta mun - di,

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

### Ite missa est.

do - na no - bis pa - cem. I - - te missa est.

VI. In Festis duplicibus. 3. (Magne Deus.)

8. Ky - ri - e      e - - - le - i - son.(3) Chri - - ste,  
e - - - le - i - son.(3) Ky - ri - e      e - - - le - i - son.(3)

Gloria.

8. Glo - ri - a in ex - cel - sis De - o.      Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Lau - da - mus te.      Be - ne - di - ci - mus te.      A - do - ra - mus te.      Glo - ri - fi - ca - mus te.

Grati - as a - gimus ti - bi propter magnam glo - ri - am tu - am Do - mi - ne De - us, Rex coeles - tis,

De - us Pa - ter om - ni - po - tens.      Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste.

Do - mi - ne De - us, A - gnus Dei, Fi - li - us Pa - tri - s.      Qui tol - lis pec - ca - ta mun - di,

mi-se - re - re nobis. Qui tol - lis pec-ca - ta mun - di, sus-ci - pe de - preca - ti - o - nem no - stram.

Qui se - des ad dex-te - ram Pa - tris, mi-se - re - re nobis. Quoni - am tu so-lus sanctus.

Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Cum san - eto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - - - men.

**Sanctus.**

4. San - - - etus, San - - etus, San - - etus Do - mi - nus De - us Sa - ba - oth.

Pleni sunt coe-li et terra glo - - - ri - a tu-a. Ho - - san - na in ex - cel - sis.

Be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni, Ho - - san - na in ex - cel - sis.

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Agnus Dei.

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

Ite missa est.

do - na no - bis pa - cem. I - te mis - sa est.

VII. In Missis Beatae Mariae.

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

Musical score for Kyrie eleison. The music is in G major, common time. It consists of two staves: treble and bass. The lyrics "Ky - ri - e" and "e - lé - i - son." are written below the notes.

Musical score for Gloria. The music is in G major, common time. It consists of two staves: treble and bass. The lyrics "7. Glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax ho - mi - ni - bus bo - nae volunta - tis." are written below the notes.

Musical score for Laudamus te. The music is in G major, common time. It consists of two staves: treble and bass. The lyrics "Lau - da - mus te. Be - ne - di - ci - mus te. A - do - - ra - mus te. Glo - ri - fi - ca - mus te." are written below the notes.

Musical score for Gratias agimus tibi. The music is in G major, common time. It consists of two staves: treble and bass. The lyrics "Gra - ti - as a - gi - mus ti - bi propter magnam glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - lestis," are written below the notes.

Musical score for Deus Pater omnipotens. The music is in G major, common time. It consists of two staves: treble and bass. The lyrics "De - us Pa - ter om - ni - po - tens. Do - mi - ne, Fi - li u - ni - ge - ni - te, Je - su Chri - ste. Do - mine De - us," are written below the notes.

Musical score for Agnus Dei. The music is in G major, common time. It consists of two staves: treble and bass. The lyrics "A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis." are written below the notes.

Musical score for Qui tollis pecata mundi. The music is in G major, common time. It consists of two staves: treble and bass. The lyrics "Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram." are written below the notes.

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Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no-bis. Quo-ni-am tu so-lus Sanctus.

Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus Je-su Chri-ste.

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

**Sanctus.**

5. San-ctus, San-ctus, San-ctus, Do-mi-nus

De-us Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a,

Ho-san-na in ex-cel-sis. Be-ne-di-ctus qui ve-nit in no-

mi-ne Do-mi-ni, Ho-san-na in ex-cel-sis.

Agnus Dei.

5. A - gnus De - - i, qui tol - - lis pec-ca-ta mun - di, mi - se - re - re no - bis.  
A - gnus De - - i, qui tol - - lis pec-ca-ta mundi, mi - se - re - re no - bis. A - gnus De - - i,

Ite missa est.

qui tol - - lis pec-ca-ta mun - di, do - na no - bis pa - cem. I - - te missa est.

VIII. In Dominicis infra annum.

1. Ky - ri - e e - - - lé - i - son.(3) Chri - ste e - - - lé - i - son.(3)

Ky - ri - e e - - - lé - i - son.(2) Ky - ri - e e - - - lé - i - son.

Gloria.

2. Glo - ri - a in ex-cel-sis De-o. Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.

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Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi pro - pter magnam glo - ri - am tu - am.

Do - mi - ne De - us Rex coe - le - stis, De - us Pa - ter om - ni - po - tens.

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

Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem nostram.

Qui se - des ad dex - te - rām Pa - tris, mi - se - re - re no - bis. Quo - ni - am

tu so - sus sanctus. Tu so - sus Do - mi - nus. Tu so - sus Al - tis - si - mus, Je - su Chri - ste.

Musical notation for the Sanctus section of the Mass. The music is written for two voices (SATB) in common time, treble and bass staves. The lyrics are:

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

**Sanctus.**

Continuation of the Sanctus section. The lyrics are:

2. San - cto, San - cto, San - cto, Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt

Continuation of the Sanctus section. The lyrics are:

coe - li et ter - ra, glo - ri - a tua. Ho - san - na in ex - - cel-sis. Be - ne - di - cto

Continuation of the Sanctus section. The lyrics are:

qui ve - nit in no - mi - ne Do - mi - ni. Ho - - - san - na in ex - - cel-sis.

**Agnus Dei.**

Continuation of the Agnus Dei section. The lyrics are:

1. A - gnus De - i, qui tol - lis pec - ca - ta mundi, mi - se - re - re no - bis. A - gnus De - i,

Continuation of the Agnus Dei section. The lyrics are:

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

**Ite missa est.**

Continuation of the Agnus Dei section, concluding with the Ite missa est. The lyrics are:

pec - ca - ta mun - di, do - na no - bis pa - cem. I - te mis - sa est.

IX. In Festis semiduplicibus 1.

Musical score for Kyrie 8 & 7. The music is in common time, key signature is B-flat major (two flats). It consists of two staves: soprano (treble clef) and bass (bass clef). The soprano staff has a fermata over the first note of the second measure. The lyrics are: "Ky - ri - e e - - - l é - i - son. Ky - ri - e e - - - l é - i - son." The bass staff has a fermata over the first note of the second measure.

Musical score for Kyrie. The music is in common time, key signature is B-flat major (two flats). It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "Ky - ri - e e - - - l é - i - son. Chri - ste e - - - l é - i - son." The bass staff has a fermata over the first note of the second measure.

Musical score for Christe. The music is in common time, key signature is B-flat major (two flats). It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "Chri - ste e - - - l é - i - son. Chri - ste e - - - l é - i - son." The bass staff has a fermata over the first note of the second measure.

Musical score for Kyrie. The music is in common time, key signature is B-flat major (two flats). It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "Ky - ri - e e - - - l é - i - son. Ky - - - - ri - e e - - - l é - i - son." The bass staff has a fermata over the first note of the second measure.

Musical score for Kyrie. The music is in common time, key signature is B-flat major (two flats). It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "Ky - ri - e e - - - - l é - i - son." The bass staff has a fermata over the first note of the second measure.

Gloria.

Musical score for Gloria. The music is in common time, key signature is B-flat major (two flats). It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "8. Glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis." The bass staff has a fermata over the first note of the second measure.

Musical score for Gloria. The music is in common time, key signature is B-flat major (two flats). It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te." The bass staff has a fermata over the first note of the second measure.

Gratias a - gi-mus ti - bi propter magnum glo - ri - am tu-am. Do-mi-ne De-us, Rex coelestis,

De-us Pa - ter om - ni - po-tens. Do-mi-ne Fi - li, u-ni-ge - ni-te Je - su Chri - ste.

Do-mi-ne De-us, A-gnus De - i, Fi - li - us Pa-tris. Qui tol - lis pec - ca - ta mun - di,

mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

o - nem no - stram. Qui se - des ad dex - te - ram Pa-tris, mi - se - re - re no - bis,

Quo-ni-am tu so-lus Sanctus. Tu so-lus Do - mi-nus. Tu so-lus Alt-is-si-mus Je - su Chri - ste.

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

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Sanctus.

8. San - - ctus, San - ctus, San - ctus Do - mi - - nus De - us Sa - - - ba - oth.

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho - san - na in ex - cel - sis.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, Ho - san - na in ex - cel - sis.

Agnus Dei.

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

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

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

Ite missa est.  
do - na no - bis pa - cem. I - te - - - - mis - sa est.

## X. In Festis semiduplicibus. 2.

8. Ky - ri - e      e - - lé - i - son.(3) Christe      e - - lé - i - son.(3)

This musical score consists of two staves. The top staff is in common time and G clef, featuring a soprano vocal line with black note heads and diamond-shaped grace notes. The bottom staff is in common time and F clef, featuring a basso continuo line with black note heads and diamond-shaped grace notes. The lyrics "Ky - ri - e" and "e - - lé - i - son.(3)" are written above the top staff, and "Christe" is written below it. The lyrics "e - - lé - i - son.(3)" appear again at the end of the first measure.

8. Ky - ri - - - e - - - lé - i - son.(2) Ky - ri - e      e - - lé - i - son.

This musical score consists of two staves. The top staff is in common time and G clef, featuring a soprano vocal line with black note heads and diamond-shaped grace notes. The bottom staff is in common time and F clef, featuring a basso continuo line with black note heads and diamond-shaped grace notes. The lyrics "Ky - ri - - - e - - - lé - i - son.(2)" are written above the top staff, and "Ky - ri - e" and "e - - lé - i - son." appear at the end of the first measure.

Gloria.

4. Glo - ri - a      in ex-cel-sis De - - o,      Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.

This musical score consists of two staves. The top staff is in common time and G clef, featuring a soprano vocal line with black note heads and diamond-shaped grace notes. The bottom staff is in common time and F clef, featuring a basso continuo line with black note heads and diamond-shaped grace notes. The lyrics "Glo - ri - a" and "in ex-cel-sis De - - o" are written above the top staff, and "Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis" appears at the end of the first measure.

Lau-da - mus te.      Be - ne - di - ci - mus te.      A - do - ra - mus te.      Glo - ri - fi - ca - mus te.

This musical score consists of two staves. The top staff is in common time and G clef, featuring a soprano vocal line with black note heads and diamond-shaped grace notes. The bottom staff is in common time and F clef, featuring a basso continuo line with black note heads and diamond-shaped grace notes. The lyrics "Lau-da - mus te." and "Be - ne - di - ci - mus te." are written above the top staff, and "A - do - ra - mus te." and "Glo - ri - fi - ca - mus te." appear at the end of the first measure.

Gra - ti - as a - gi - mus ti - bi      pro - pter magnam glo - ri - am tu - am.      Do - mi - ne De - us Rex coe - les - tis,

This musical score consists of two staves. The top staff is in common time and G clef, featuring a soprano vocal line with black note heads and diamond-shaped grace notes. The bottom staff is in common time and F clef, featuring a basso continuo line with black note heads and diamond-shaped grace notes. The lyrics "Gra - ti - as a - gi - mus ti - bi" and "pro - pter magnam glo - ri - am tu - am." are written above the top staff, and "Do - mi - ne De - us Rex coe - les - tis," appears at the end of the first measure.

De - us Pa - ter o - mni - po - tens.      Do - mi - ne Fi - li u - ni - ge - ni - te, Je - - su Chri - ste.      Do - mi - ne Deus,

This musical score consists of two staves. The top staff is in common time and G clef, featuring a soprano vocal line with black note heads and diamond-shaped grace notes. The bottom staff is in common time and F clef, featuring a basso continuo line with black note heads and diamond-shaped grace notes. The lyrics "De - us Pa - ter o - mni - po - tens." and "Do - mi - ne Fi - li u - ni - ge - ni - te, Je - - su Chri - ste." are written above the top staff, and "Do - mi - ne Deus," appears at the end of the first measure.

A - gnus De - i,      Fi - li - us Pa - tris.      Qui tol - lis pec - ca - ta mun - di,      mi - se - re - re no - bis.

This musical score consists of two staves. The top staff is in common time and G clef, featuring a soprano vocal line with black note heads and diamond-shaped grace notes. The bottom staff is in common time and F clef, featuring a basso continuo line with black note heads and diamond-shaped grace notes. The lyrics "A - gnus De - i, Fi - li - us Pa - tris." and "Qui tol - lis pec - ca - ta mun - di" are written above the top staff, and "mi - se - re - re no - bis." appears at the end of the first measure.

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Qui tol - lis pec - ca - ta mun - di, sus-ci - pe de - pre - ca - ti - o - nem nostram. Qui se - des ad

dex-te-ram Patris, mi - se - re - re no - bis. Quo-ni-am tu so - lus sanctus. Tu so-lus Do-mi-nus.

Tu so-lus Alt-is - si - mus, Je - su Christe. Cum sancto Spi - ri - tu in glo-ri - a De - i Patris.

### Sanctus.

A - men. 2. San - etus, San - etus, San - - ctus, Domi-nus De - us Sa - ba - oth.

Pleni sunt coe - li et ter - ra glo - ri - a tu - a. Hosan - na in ex - cel - - sis.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni. Hosan - na in ex - cel - - sis.

### Agnus Dei.

2. A - gnus De - - i, qui tol - lis pec - ca - ta mun - di, mise - re - re no - bis, Agnus De - i,

Musical score for the Agnus Dei and Ite missa est. The score consists of two staves. The top staff is in G major and the bottom staff is in C major. The lyrics are in Latin. The Agnus Dei section includes the lines "qui tollis pec - ca - ta mun - di, mi - se - re - re no - bis. A - gnis De - - i," followed by a repeat sign. The Ite missa est section includes the lines "qui tol - lis pec - ca - ta mun-di, do-na no - bis pacem. 8. I - te missa est."

Ite missa est.

Continuation of the musical score for Ite missa est. The score consists of two staves. The lyrics continue from the previous section: "qui tol - lis pec - ca - ta mun-di, do-na no - bis pacem. 8. I - te missa est."

### XI. Infra Octavas quae non sunt Beatae Mariae.

Musical score for the Kyrie eleison section. The score consists of two staves. The lyrics include "8. Ky - - ri - e e - - lé - i - son. (3) Chri - ste" and "lé - i - son. (3) Ky - - ri - e e - - lé - i - son. (2)".

Continuation of the musical score for the Kyrie eleison section. The score consists of two staves. The lyrics continue: "lé - i - son. (3) Ky - - ri - e e - - lé - i - son. (2)".

Continuation of the musical score for the Kyrie eleison section. The score consists of two staves. The lyrics continue: "Ky - - ri - e e - - lé - i - son."

Gloria.

Musical score for the Gloria section. The score consists of two staves. The lyrics include "3. Glo - ri - a in ex - cel-sis De - o. Et in ter - ra pax ho - mi - ni - bus bo-nae vo-lun-ta - tis."

Continuation of the musical score for the Gloria section. The score consists of two staves. The lyrics continue: "Lau - da-mus te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te."

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Grati-as a - gi-mus ti - bi pro-pter ma-gnam glo - ri-am tu-am. Do-mi-ne De - us,

Rex coe - le - stis, Deus Pa-ter o - mni - po-tens. Do - mi-ne Fi - li u-ni-ge - ni-te, Je - su Christe.

Do-mi-ne De - us, A - gnu-s De - i, Fi - li - us Pa-tris. Qui tol-lis pec-ca - ta mun-di,

mi-se - re re no-bis. Qui tol-lis pec-ca - ta mun - di, suscipe depreca - ti - o-nem nostram.

Qui sedes ad dex - te-ram Pa-tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus San - ctus.

Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus Je - su Chri - ste.

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

## Sanctus.

Musical score for the Sanctus. The music is in common time, key of G major (one sharp). It consists of three staves: soprano, alto, and bass. The soprano and alto sing in unison, while the bass provides harmonic support. The lyrics are:

6. San - - ctus, San - ctus, San - - - ctus, Do - mi - nus De - us Sa -  
- ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho - san - na  
in ex - cel - - sis. Be - ne - di - - ctus qui ve - nit in no - mi - ne Do - mi - ni.

## Agnus Dei.

Musical score for the Agnus Dei. The music is in common time, key of G major (one sharp). It consists of three staves: soprano, alto, and bass. The soprano and alto sing in unison, while the bass provides harmonic support. The lyrics are:

Ho - san - na in ex - cel - - - sis. 8. Agnus De - i,

Musical score for the Agnus Dei. The music is in common time, key of G major (one sharp). It consists of three staves: soprano, alto, and bass. The soprano and alto sing in unison, while the bass provides harmonic support. The lyrics are:

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

Musical score for the Agnus Dei. The music is in common time, key of G major (one sharp). It consists of three staves: soprano, alto, and bass. The soprano and alto sing in unison, while the bass provides harmonic support. The lyrics are:

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

## Ite missa est.

Musical score for the Ite missa est. The music is in common time, key of G major (one sharp). It consists of three staves: soprano, alto, and bass. The soprano and alto sing in unison, while the bass provides harmonic support. The lyrics are:

ta mun - di, do - na no - bis pa - cem. 8. I - - te mis - sa est.

XII. In Festis simplicibus.

Musical score for Kyrie eleison. The music is in common time, treble clef, and consists of two staves. The lyrics are: "4. Ky - ri - e e - - lé - i - son.(3) Chri - ste e - - - lé - i - son.(3)" The notation uses square neumes on a four-line staff.

Musical score for Kyrie eleison. The music is in common time, treble clef, and consists of two staves. The lyrics are: "Ky - ri - e e - - lé - i - son.(2) Ky - ri - e e - - - lé - i - son." The notation uses square neumes on a four-line staff.

Gloria.

Musical score for Gloria. The music is in common time, treble clef, and consists of two staves. The lyrics are: "4. Glo-ri - a in ex-cel-sis De - o. Et in ter-ra pax ho - mi - ni - bus bo-nae vo - lun - ta - tis." The notation uses square neumes on a four-line staff.

Musical score for Gloria. The music is in common time, treble clef, and consists of two staves. The lyrics are: "Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te." The notation uses square neumes on a four-line staff.

Musical score for Gloria. The music is in common time, treble clef, and consists of two staves. The lyrics are: "Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex coeles - tis," The notation uses square neumes on a four-line staff.

Musical score for Gloria. The music is in common time, treble clef, and consists of two staves. The lyrics are: "De - us Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste." The notation uses square neumes on a four-line staff.

Musical score for Gloria. The music is in common time, treble clef, and consists of two staves. The lyrics are: "Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di," The notation uses square neumes on a four-line staff.

Musical score for the Sanctus section, first system. The music is in common time, key signature of one sharp (F#). It consists of two staves: soprano (treble clef) and bass (bass clef). The soprano part begins with "mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di," followed by a melodic line with sustained notes and a long note on "sus - ci - pe de - pre - ca - ti - o - nem nostram." The bass part provides harmonic support with sustained notes.

Musical score for the Sanctus section, second system. The soprano part continues with "Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus sanctus." The bass part continues harmonic support.

Musical score for the Sanctus section, third system. The soprano part concludes with "Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus Je - su Chri - ste. Cum sancto Spi - ri - tu," followed by a final cadence. The bass part continues harmonic support.

Sanctus.

Musical score for the Sanctus section, fourth system. The soprano part begins with "in glo - ri - a De - i Pa - tris. A - - men. 2. San - ctus, San - ctus," followed by a melodic line with sustained notes. The bass part provides harmonic support.

Musical score for the Sanctus section, fifth system. The soprano part continues with "Sanctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a," followed by a melodic line with sustained notes. The bass part provides harmonic support.

Musical score for the Sanctus section, sixth system. The soprano part begins with "Ho - san - na in ex - cel - sis. Be - ne - di - chtus qui ve - nit in no - mi - ne Do - mi - ni." The bass part provides harmonic support.

Musical score for the Sanctus section, seventh system. The soprano part continues with "Ho - - san - - na in ex - cel - sis." The bass part provides harmonic support.

Agnus Dei.

1. A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mis - se - re - re no - bis. A - gnus De - i,

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

qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - cem. 4. I - te mis - sa est.

Ite missa est.

XIII. In Fериis per annum.

3. Ky - ri - e e - lе - i - son.(3) Chri - ste e - lе - i - son.(3) Ky - ri - e e - lе - i - son.(2)

Sanctus.

Ky - ri - e e - lе - i - son. 2. San - etus, San - etus, San - etus Do - mi - nus De - us Sa - ba - oth.

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex - cel - sis.

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, Ho - san - na in ex - cel - sis.

### Agnus Dei.

Musical score for Agnus Dei, featuring two staves in G major. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The lyrics are in Latin, asking for the remission of sins and the offering of peace.

1. A - gnu s De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. A - gnu s De - i,

qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. A - gnu s De - i, qui tol - lis pec - ca -

### Benedicamus.

Musical score for Benedicamus, featuring two staves in G major. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The lyrics thank God for his mercy and offer him our thanks.

ta mun - di, do-na no - bis pa - cem. Be-ne-di - ca-mus Do - mi - no. De - o gra - ti - as.

### I. Credo.

Musical score for the beginning of the Credo, featuring two staves in G major. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The lyrics declare belief in one God, the Father Almighty, and the creation of heaven and earth.

4. Cre - do in u - num De - um. Pa-trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae,

Musical score for the middle of the Credo, featuring two staves in G major. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The lyrics declare belief in the Son, Jesus Christ, the Only Begotten, and his descent from the Father.

vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Christum,

Musical score for the end of the Credo, featuring two staves in G major. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The lyrics declare belief in the Holy Spirit, the Son of God, and the unity of the Trinity.

Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la:

Musical score for the final section of the Credo, featuring two staves in G major. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The lyrics conclude with the declaration of the unity of the three persons in the Trinity.

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro.

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

Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis.

Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a Vir - gi - ne:

Et ho - mo fa - ctus est.. Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to

pas - sus et se - pul - tus est.. Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scri - ptu - ras.

Et a - scen - dit in coe - lum, se - det ad de - xte - ram Pa - tris..

Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os:

A musical score for a Gregorian chant, likely for two voices (e.g.,男高音和女高音). The music is written in G major with a key signature of one sharp. The notation uses square neumes on four-line staves. The lyrics are in Latin.

The score consists of eight staves of music, each with a treble clef and a bass clef. The lyrics are as follows:

cu - jus re - gni non e - rit fi - nis. Et in Spi - ri - tum san - ctum Do - mi - num  
et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit:  
Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo - ni - fi - ca - tur:  
Qui lo - cu - tus est per Pro - phe - tas. Et u - nam, san - ctam, Ca - tho - li - cam  
et A - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma  
in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum.  
Et vi - tam ven - tu - ri sae - cu - li. A - - - - men.

II. Credo.

4. Cre - do in u - num De - um. Pa-trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae,  
vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um. Et in u - num  
Do - mi - num Je - sum Chri-stum, Fi - li - um De - i u - ni - ge - ni - tum.  
Et ex Pa-tre na-tum an - te o - mni - a sae - cu - la. De - um de De - o, lu-men de lu - mi - ne,  
De - um ve - rum de De - o ve - ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri:  
per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem  
de - scen - dit de coe - lis. Et in - car - na - tus est de Spi - ri - tu San - cto

A musical score for a Gregorian chant, likely for a two-part setting with a basso continuo. The music is written in common time with a key signature of one sharp (F#). The vocal parts are in soprano and alto, with the basso continuo providing harmonic support. The lyrics are in Latin.

The score consists of six systems of music, each containing two staves: soprano/alto and basso continuo. The vocal parts are primarily in eighth-note patterns, while the continuo part uses sustained notes and occasional eighth-note chords.

Text from the score:

- ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis:
- sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e
- se - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum: se - det ad de - xte - ram Pa - tri - s.
- Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os:
- cu - jus re - gni non e - rit fi - nis. Et in Spi - ri - tum sanctum, Do - mi - num et vi - vi - fi - can - tem:
- qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o
- si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

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Musical score for the Sanctus. The music is in common time, key signature of one sharp (F#). It consists of two staves: treble (soprano) and bass (bassoon). The lyrics are: "Et unam sanctam, Catholicon, apostolicam Ecclesiam."

Continuation of the Sanctus. The lyrics are: "Confiteor unam baptismam remissionem peccatorum. Et exspecto resurrectio-

Continuation of the Sanctus. The lyrics are: "rectio nem mortuorum et vitam venturam saeculam. Amen."

### III. Credo.

Music for the Credo. The lyrics are: "Credo in unum Deum. Patrem omnipotentem, factorem coeli et terrae,

Music for the Credo. The lyrics are: "visibilium omnium et invisibilium. Et in unum Dominum

Music for the Credo. The lyrics are: "Iesum Christum filium dei unicenitum. Et ex Patre natum

Music for the Credo. The lyrics are: "ante omniam saeculam. Deum de Deo, lumen de lumine,"

De - um ve - rum de De - o ve - ro Ge - ni - tum, non fa - - ctum,  
 con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta sunt.

Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis.

Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a Vir - gi - ne

Et ho - mo fa - cta est. Cru-ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to

pas - sus et se - pul - tus est. Et re - sur-re - xit ter - ti - a di - e se - cun-dum Seri - ptu - ras.

Et a - scen - dit in coe - - lum: se - det ad de - xte - ram Pa - - tris.

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Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os:  
cu-jus re-gni non e - rit fi - nis. Et in spi - ri - tum sanctum, Do - mi - num, et vi - vi - fi - can - tem:  
qui ex Pa - tre Fi - li - o. que pro - ce - dit. Qui cum Pa - tre et Fi - li - o  
si - mul a - do - ra - tur et con glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro -phe - tas.  
Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.  
Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.  
Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum.

Et vi-tam ven-tu-ri sae-cu-li. A - men.

## IV. Credo.

1. Cre-do in u-num De-um. Pa-trem o-mni-po-tentem, sa-eto-rem coe-li et ter-rae,

vi-si-bi-li-um o-mni-um et in-vi-si-bi-li-um. Et in u-num Do-mi-num

Je-sum Chri-stum, Fi-li-um De-i uni-ge-ni-tum Et ex Pa-tre na-tum

an-te o-mni-a sae-cu-la. De-um de De-o, lu-men de lu-mi-ne,

De-um ve-rum de De-o ve-ro. Ge-ni-tum, non fa-ctum,

con-sub-stan-ti-a-lem Pa-tri: per quem o-mni-a facta sunt.

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Qui prop - ter nos ho - mi - nes et prop - ter nos - tram sa - lu - tem  
des - cen - dit de coe - lis. Et in - car - na - tus est de Spi - ri - tu san - cto  
et Ma - ri - a Vir - gi - ne: Et ho - mo ia - ctus est.  
Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to  
pas - sus et se - pul - tus est. . Et re - sur - re - xit ter - ti - a di - e,  
se-cun-dam Scrip - tu - ras. Et as - cen - dit ad coe - lum, se-det ad de - xte - ram Pa - tris.  
Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os;

cu - jus reg - ni non e - rit fi - nis. Et in Spi - ri - tum San - ctum, Do - mi - num,  
 et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit.  
 Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur:  
 qui lo - cu - tus est per Pro - phe - tas. Et u - nam, san - ctam, ca - tho - li - cam  
 et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - tis - ma  
 in re-mis-si - o - nem pec - ca - to - rem. Et ex - spe - cto re - sur - re cti - o - nem mor - tu - o - rum.  
 Et vi - tam ven - tu - ri sae - cu - li. A - - - - - men.

## II. Varii Cantus.

### Psalmi.

1. Pri-mus tonus sic incipitur et sic fle-cti-tur, \* et sic me-di-a-tur: \* At-que sic fi - ni - tur.  
At-que sic fi - ni - tur. At-que sic fi - ni - tur. At-que sic fi - ni - tur. At-que sic fi - ni - tur.

2. Se-cun-dus tonus sic incipitur et sic fle-cti-tur, \* et sic medi-a-tur: \* At-que sic fi - ni - tur.

3. Ter-ti-us tonus sic incipitur et sic fle-cti-tur, \* et sic me-di-a-tur: \* At que sic fi - ni - tur.  
At-que sic fi - ni - tur. At-que sic fi - ni - tur. At-que sic fi - ni - tur. At-que sic fi - ni - tur.

4. Quar - tus tonus sic incipitur et sic fle - cti - tur + et sic me - di - a - tur, \*  
At-que sic fi - ni - tur.

The musical score consists of eight staves of Gregorian chant notation. Each staff has a treble clef and a key signature of one sharp (F#). The music is in common time. The lyrics are in Latin and follow a repeating pattern: "at - que sic fi - ni - tur." This pattern repeats three times at the beginning, then appears again after the fifth, sixth, and seventh staves. The lyrics for the fifth staff are: "5. Quin-tus to - nus sic incipitur et sic fle - cti - tur, \* et sic me - di - a - tur, \* at - que sic fi - ni - tur." The lyrics for the sixth staff are: "6. Sex - tus to - nus sic incipitur, et sic fle - cti - tur, \* et sic me - di - a - tur: \* At - que sic fi - ni - tur." The lyrics for the seventh staff are: "7. Sep - ti - mus tonus sic incipitur, et sic fle - cti - tur, \* et sic me - di - a - tur: \* At - que sic fi - ni - tur." The lyrics for the eighth staff are: "At - que sic fi - ni - tur. At - que sic fi - ni - tur. At - que sic fi - ni - tur." The lyrics for the ninth staff begin with "At - que sic fi - ni - tur." followed by "8. O - octa - vus to - nus sic incipitur et sic fle - cti - tur," and then continue with "et sic me - di - a - tur: \* at - que sic fi - ni - tur: At - que sic fi - ni - tur."

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Antiphonae B. Mariae Virginis. In cantu simplici.  
Alma Redemptoris mater.

5. Al - ma Re-demp-to-ris ma-ter, quae per vi - a coë - li Por - ta ma - nes, et stel - la ma - ris,  
suc - cur - re ca den - ti, Sur - ge - re qui cu - rat po - pu - lo: tu quae ge - nu - i - sti,  
na - tu - ra mi - ran - te, tu - um san - ctum Ge - ni - to - rem, Vir - go pri - us ac po - ste - ri - us,  
Ga - bri - e - lis ab - o - re su - mens il - lud A - ve, pec - ea - to - rum mi - se - re - re.

Ave regina coelorum.

6. A - ve re - gi - na coe - lo - rum, A - ve Do - mi - na An - ge - lo - rum, Sal - ve ra - dix, sal - ve por - ta,  
Ex qua mun - do lux est or - ta: Gau - de Vir - go glo - ri - o - sa, Su - per om - nes spe - ci - o - sa:  
Va - le o val - de de - co - ra, Et pro no - bis Chri - stum ex - o - ra.

## Regina coeli.

6. Re-gi-na coe-li lae-ta-re, al - le - lu - ja: Qui - a quem me-ru i - sti por-ta-re, al - le - lu - ja:

Re-sur - rex-it, si-cut dix-it, al - le - lu - ja: O - ra pro no-bis De - um, al - le - lu - ja.

## Salve Regina.

5. Sal-ve Re-gi-na, Ma-ter mi-se-ri-cor-di-a-e, vi-ta, dul-ce - do, et spes nostra sal-ve. Ad te clamamus,

ex-su-les, fi-li-i He-vae. Ad te su-spi-ra-mus, ge-mentes et flentes in hac la-cryma-rum val-le:

E - ja er - go ad - vo - ca - ta nostra, il - los tu - os mi - se - ri - cor - des o - cu - los ad nos con - ver - te.

Et Je - sum, be - ne - dictum fructum ven - tris tu - i, no - bis post hoc ex - i - li - um o - sten - de.

O cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - a.

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## Ad Benedictionem Ss. Sacramenti.

3. Tan-tum er-go Sa-cra-men-tum ve - ne - re-mur cer-nu-i: Et an-ti-quum do - cu - men-tum

No-vo ce-dat ri-tu-i: Praestet fi-des sup-ple-men-tum Sen-su-um de - fe - ctu-i. A - - men.

### Tonus alter.

1. Tan-tum er-go Sa-cra-men-tum Ve - ne - re-mur ce-re-ni: Et an - ti - quum do - cu - men - tum

No-vo ce-dat ri-tu-i: Praestet fi - des sup-ple-men-tum, Sen-su-um de - fe - ctu-i. A - men.

### Cantus modernus.

5. Tan-tum er - go Sa - cra - men - tum, Ve - ne - re - mur cer - nu - i: Et an - ti - quum do - cu - men - tum

No-vo ce-dat ri - tu - i: Praestet fi - des sup - ple - men - tum Sen - su - um de - fe - ctu - i A - men.

### Hymnus „Te decet laus“

2. Te de - ced laus, te de - ced hym-nus, ti - bi glo - ri - a De - o Pa - tri et Fi - li - o,

Musical notation for a hymn in honor of the Holy Sacrament. The music is in common time, treble clef, and bass clef. The lyrics are in Latin: "cum sancto Spi - ri - tu, in sae - cu - la sae - cu - lo - - rum. A - - men." The notation uses square neumes on four-line staves.

### Hymni in honorem Ss. Sacramenti.

Musical notation for another hymn in honor of the Holy Sacrament. The lyrics are in Latin: "8. Ver - bum su - per - num pro - di - ens, nec Pa - tris lin - quens dex - te - ram," followed by "Ad o - pus su - um ex - i - eus Ve - nit ad vi - tae ve - spe - ram. A - men." The notation uses square neumes on four-line staves.

Musical notation for a third hymn in honor of the Holy Sacrament. The lyrics are in Latin: "1. Sa - cris so - lem-ni - is juncta sint gau-di - a, Et ex pae-cor-di - is sonent pae-co-ni - a;" followed by "Re - ce - dant ve - te - ra, nova sint om - ni - a, Cor - da, vo - ces et o - pe - ra. A - men." The notation uses square neumes on four-line staves.

Musical notation for the Te Deum laudamus chant. The lyrics are in Latin: "3&4. Te De - um lau - da - mus: Te Do - mi - num con - fi - te - mur. Te ae - ter - num Pa - trem om-nis ter-ra ve - ne - ra - tur. Ti - bi omnes An - ge - li, ti - bi coe - li et u - ni - ver - sae po - tes - ta - tes:" The notation uses square neumes on four-line staves.

### Te Deum laudamus. Cantus simplex.

Musical notation for the Te Deum laudamus chant, Cantus simplex. The lyrics are in Latin: "3&4. Te De - um lau - da - mus: Te Do - mi - num con - fi - te - mur. Te ae - ter - num Pa - trem om-nis ter-ra ve - ne - ra - tur. Ti - bi omnes An - ge - li, ti - bi coe - li et u - ni - ver - sae po - tes - ta - tes:" The notation uses square neumes on four-line staves.

Musical notation for the Te Deum laudamus chant, Cantus simplex. The lyrics are in Latin: "om-nis ter-ra ve - ne - ra - tur. Ti - bi omnes An - ge - li, ti - bi coe - li et u - ni - ver - sae po - tes - ta - tes:" The notation uses square neumes on four-line staves.

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Ti - bi Che - ru - bim et Se - ra - phim in - ces - sa - bi - li vo - ce pro - cla - mant: San - - ctus,  
San - etus, San - - etus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra  
ma - jes - ta - tis glo - ri - ae tu - ae. Te glo - ri - o - sus A - po - sto - lo - rum cho - rus,  
Te Pro - pheta - rum lau - da - bi - lis nu - me - rus, Te Mar - tyrum can - di - da - tus lau - dat ex - er - ci - tus.  
Te per or - bem ter - ra - rum san - eta con - fi - te - tur Ec - cle - si - a. Pa - trem  
immen - sae ma - jes - ta - tis, Ve - ne - randum tu - um ve - rum et u - ni - cum Fi - li - um, Sanctum quo - que  
Pa - ra - cli - tum Spi - ri - tum. Tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sempi - ter - nus es Fi - li - us.

Tu ad li - be-ran-dum sus-cep-tu - rus ho - mi-nem, non hor - ru - i - sti Vir - gi - nis u - te - rum.

Tu, de - vi - cto mor - ti s a - cu - le - o, a - pe - ru - i - sti cre - den - ti - bus re - gne coe - lo - rum.

Tu ad dex-te - ram De - i se - des in glo - ri - a Pa - tri - s. Iu - dex cre - de - ris es - se ven - tu - rus.

Te er - go quaesu - mus tu - is fa - mu - lis sub - ve - ni, quos pre - ti - o - so san - guine re - de - mi - sti.

Ae - ter - na fac cum sanctis tu - is in glo - ri - a nu - me - ra - ri. Sal - vum fac po - pu - lum

tu - um Do - mi - ne, et be - ne - dic hae - re - di - ta - ti tu - ae. Et re - ge e - os,

et ex - tol - le il - los us - que in ae - ter - num. Per sin - gu - los di - es be - ne - di - ci - mus te.

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Et lau - da - mus no - men tu - um in sae - cu - lum, et in sae - cu - lum sae - cu - li.

Di - gna - re Do - mi - ne di - e i - sto si - ne pec - ca - to nos cu - sto - di - re.

Mi - se - re - re no - stri Do - mi - ne, mi - se - re - re no - stri. Fi - at mi - se - ri - cor - di - a

tu - a Do - mi - ne su - - per nos, quem ad - mo - dum spe - ra - vi - mus in te.

In te Do - mi - ne spe - ra - vi non con - fun - dar in ae - ter - - num.

**In honorem B. M.V.**

8. Sub tu - um piae - si - di - um con - fu - gi - mus, san - eta De - i ge - ni - trix,

nostras de - pre - ca - ti - o - nes ne des - pi - ci - as in ne - ces - si - ta - ti - bus: sed a pe - ri - eu - lis cun - ctis

li - be - ra nos sem - per, Vir - go glo - ri - o - sa et be - ne - di - cta. T.P. Al - le - lu - ja.

This block contains the beginning of the Sanctus chant. It features two staves: soprano (treble clef) and basso (bass clef). The music consists of short, eighth-note-like strokes. The soprano staff has a key signature of one flat, while the basso staff has a key signature of one sharp. The lyrics are written below the notes.

**Prosa:**

6. In - vi - o - la - ta, in - te - gra et ca - sta es Ma - ri - a: Quae es ef - fec - ta ful - gi - da  
coe - li por - ta. O ma - ter al - ma Christi ca - ris - si - ma: Sus - ci - pe pi - a laudum praeco - ni - a.  
Te nunc fla - gi - tant de - vo - ta cor - da et o - ra: No - stra ut pu - ra  
pec - to - ra sint et cor - po - ra. Tu - a per pre - ca - ta dul - ci - so - na:  
No - bis con - cé - das ve - ni - am per sae - cu - la. O be - ni - gna! O re - gi - na!  
O Ma - ri - a! Quae so - la in - vi - o - la - ta per - man - si - - sti.

This block contains the musical score for the Prosa section. It consists of six staves of music for two voices (soprano and basso) in common time. The key signature changes from one flat to one sharp throughout the section. The lyrics are integrated into the musical lines, with some words placed above or below the notes. The music uses a mix of eighth and sixteenth note patterns.

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### Angelus Domini.

1. An - ge - lus Do - mi - ni nun - ti - a - vit Ma - ri - ae, Et con - ce - pit de Spi - ri - tu San - cto.  
Ec - ce an - cil - la Do - mi - ni, fiat mi - hi se cun - dum ver - bum tu - um.  
Et Ver - bum ca - ro fa - ctum est, et ha - bi - ta - vit in no - bis.

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum: Be - ne - di - cta tu in mu - li - e - ri - bus

et be - ne - di - ctus fructus ventri - i Je - sus. Sancta Ma - ri - a, ma - ter De - i,

o - ra pro no - bis pec - ca - to - ri - bus nunc et in ho - ra mor - tis no - strae. A - men.

### In honorem S. P. Benedicti. Signifer invictissime.

2. Si - gni - fer in - vic - tis - si - me, Sa - crae que dux mi - li - ti - ae,  
Nos, Be - ne - di - cte, va - li - do, Pre - cum de - fen - de bra - chi - o. A - men.

### Sanctissime.

4. Sanctis - si - me Con - fes - sor Do - mi - ni mo - na cho - rum pa - ter et dux Be - ne - di - cte,

in - ter - ce - de pro no - stra o - mni - um - que sa - - lu - te.

## O coelestis norma.

6. O cœ-le-s-tis nor ma vi - tae, do - ctor et dux Be - ne - di - cte, cu - jus cum Christo spi - ri - tus

ex - ul - - tat in coe - - le - sti - bus: gre - gem pa - stor al - me ser - - va,

san - eta pre - ce cor - - ro - bo - ra, vi - a coe - los cla - res - cen - te

## Tempore Quadragesimae.

fac te du - ce pe - - ne - tra - re. At - ten - de Do - mi - ne, et mi - se - re - re,

qui - a pec - ca - vi - mus ti - bi.. Ad te Rex sum - me om - ni - um re - demp - tor,

o' - cu - los no - stro - sub - le - va - mus flen - tes: ex - au - di Chri - ste sup - pli - can - tum pre - ces.

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Tempore Passionis.

Musical score for "Tempore Passionis." The music is in common time, key signature is B-flat major (two flats). The vocal parts are written on four-line staves. The lyrics are in Latin:

Pro - ster - ni - mus pre - ces an - te fa - ci - em tu - am, par - ce Chri - ste: \* Et ex - au - di,

po - pu - lo sup - pli - can - ti mi - se - re - re. V. Qui tri - um - pho Cru - eis tu - ae

sal - va - sti so lus or - bem, tu cru - o - ris tu - i poe-na nos li - be - ra.

In Nativitate Domini. Sequentia.

Lae - ta - bun - dus Ex - sul - tet fi - de - lis cho - rus, Al - le - lu - ja: Re - gem re - gum.

In - tac - tae pro - fu - dit tho - rus, Res mi - ran - da. An - ge - lus con - si - li - i

Na - tus est de Vir - gi - ne, Sol de stel - la: Sol oe - ca - sum ne - sci - eus, Stella semper ru - ti - lans,

Semper cla - ra. Si - cut si dus ra - di - um, Pro - fert Vir - go Fi - li - um, Pa - ri for - ma.

Ne que si - dus ra - di - o, Ne que ma - ter Fi - li - o Fit cor - rup - ta. Cedrus al - ta Li - ba - ni,

Confor - ma - tur hys - so - po Val - le no - stra. Ver - bu - m ens Al - tis - si - mi, Cor - po - ra - ri pas - sum est,

Car - ne sum - pta. I - sa - i - as ce - ci - nit Sy - na - go - ga me - mi - nit,

Nun - quam ta - men de - si - it Es - se cae - ca. Si non su - is va - ti - bus

Cre - dat vel gen - ti - li - bus Si - byl - li - nis ver - si - bus Haec prae - di - eta:

In - fe - lic pro - pe - ra, Cre - de vel ve - te - ra: Cur dam - na - be - ris, Gens mi - se - ra?

Quem do - cet lit - te - ra, Na - tum con - si - de - ra: Ip - sum ge - nu - it Pu - er - pe - ra. Al - le - lu - ja.

### III. Festa summa.

In Nativitate Domini. In primis Vesperis.

1. Aña:

8. Rex pa - ci - fi - cus magni - fi - ca - tus est, cu - jus vultum de - si - de - rat u - ni - ver - sa ter - ra.

2. Aña:

7. Ma - gni - fi - ca - tus est Rex pa - ci - fi - cus su - per om - nes re - ges u - ni - ver - sae ter - rae.

3. Aña:

8. Sci - to - te qui - a pro - pe est regnum De - i: a - men di - co vo - bis, qui - a non tar - da - bit.

4. Aña:

Le - va - te ca - pi - ta ve - stra: ec - ce ap - pro - pin - quat re - demp - ti - o. ve - stra.

Responsorium breve.

Ho - di - e sci - e - tis. ★ Qui - a ve - ni - et Do - mi - nus. **XV.** Et ma - ne vi - de - bi - tis

glo - ri - am e - jus. Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto.

Hymnus.

1. Chri - ste Re - demp - tor om - ni - um, Ex Pa - tre Pa - tris u - - ni - ce

So - lus an - te prin - ci - pi - um Na tus in ef - fa - bi - li - ter.. A - men.

Versus.

simplex. solemnis.

Cra-sti - na di - e de - le - bi - tur i - ni - qui - tas ter - rae - ter - rae.

Aña ad I Magnificat.

Cum or - tus fu - e - rit sol de coe - lo, vi - de - bi - tis Regem re - gum proce - dentem a Pa - tre,

Ad primam Missam, in nocte.  
Introitus.

tan - quam sponsum de tha - la - mo su - o. 2 Do - mi - nus di - xit ad me:

Fi - li - us me - us es tu, e - go ho - di - e ge - mu - i - te.

Ps. Qua - re fre - mu - e - runt gen - tes: et po - pu - li me - di - ta - ti sunt i - na - ni - a.

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Graduale.

2. Tecum princi - pi - - um in di - - - e vir - tu - - - tis tu - - ae:  
in splen - do - ri - bus san - cto - - - rum,  
ex u - te - ro an - te lu - ci - - - fe - rum  
ge - - - nu - i - te.

V. Di - xit Do - mi - nus Do - mi - no me -  
- o: se - - de a dextris me - - - - is:  
do - nec po - nam in - i - mi - cos tu - - os sca - bel - -

A musical score for two voices (Soprano and Bass) in common time. The Soprano part begins with "lum pe dum tu o rum," and the Bass part begins with "rum." The music consists of square neumes on a four-line staff.

Alleluja.

A musical score for two voices (Soprano and Bass) in common time. The Soprano part sings "8. Al le lu ja." The Bass part provides harmonic support. The music uses square neumes.

A musical score for two voices (Soprano and Bass) in common time. The Soprano part sings "X. Do mi-nus di-xit ad me: Fi-li-us me-us es tu," and the Bass part provides harmonic support. The music uses square neumes.

A musical score for two voices (Soprano and Bass) in common time. The Soprano part sings "e go ho di e ge nu i te," and the Bass part provides harmonic support. The music uses square neumes.

A musical score for two voices (Soprano and Bass) in common time. The Soprano part begins with a melodic line, and the Bass part provides harmonic support. The music uses square neumes.

Offertorium.

A musical score for two voices (Soprano and Bass) in common time. The Soprano part sings "4. Lae-ten-tur coe- li, et ex-sul-tet ter-ra," and the Bass part provides harmonic support. The music uses square neumes.

A musical score for two voices (Soprano and Bass) in common time. The Soprano part sings "an-te fa-ci-em Do-mi-ni: quo-ni-am ve-nit," and the Bass part provides harmonic support. The music uses square neumes.

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Communio.

6. In splen-do - ri - bus san - eto - rum, ex u - te - ro an - te lu - ei - fe - rum

Ad Laudes.

1. Aña.

ge - nu - i - te. 2. Quem vi - di - stis pa - sto - res? di - ci - te,

an - nun - ti - a - te no - bis in ter - ris quis ap - pa - ru - it? Na - tum vi - di - mus,

et cho - ros An - ge - lo - rum col - lau - den - tes Do - mi - num, al - le - lu - ja, al - le - lu - ja.

2. Aña.

Ge - nu - it pu - er - pe - ra re - gem, cu - i no - men ae - ter - num,

et gau - di - a ma - tri - s ha - bens cum vir - gi - ni - ta - tis ho - no - re:

nec pri - man si - mi - lem vi - sa est, nec ha - be - re se - quen - tem, al - le - lu - ja.

3. Aña.

Musical score for section 3. Aña. The music is in common time, key signature is B-flat major (two flats). The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

7. An - ge - lus ad pa - sto - res a - it: An - nun - ti - o vo - bis gau - di - um magnum;

The music features eighth-note patterns and dynamic markings like  $p$  (piano) and  $f$  (forte).

Continuation of the musical score for section 3. Aña. The lyrics continue:

qui - a na - tus est vo - bis ho - di - e Sal - va - tor mun - di al - le - lu - ja.

4. Aña.

Musical score for section 4. Aña. The lyrics are:

7. Fa - cta at - cum An - ge - lo mul - ti - tu - do coe - le - stis ex - er - ci - tus

Continuation of the musical score for section 4. Aña. The lyrics are:

lau - dan - ti - um De - um, et de - cen - ti - um: Glo - ri - a in ex - cel - sis De - o,

Continuation of the musical score for section 4. Aña. The lyrics are:

et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, al - le - lu - ja.

5. Aña.

Musical score for section 5. Aña. The lyrics are:

8. Par - vu - lus fi - ll' - us ho - di - e na - tus est no - bis:

Continuation of the musical score for section 5. Aña. The lyrics are:

et vo - ca - bi - tur De - us, for - tis, al - le - lu - ja, al - le - lu - ja.

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Responsorium breve.

Ver-bum ca - ro fa - etum est, \* Al - le - lu - ja, al - le - lu - ja. **V.** Et ha - bi - ta - vit in no - bis. \*

**V.** Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i san - eto.

Hymnus.

3. A so-lis or - tus car - di - ne Ad us - que ter - rae li - mi - tem, Christum ca-na - mus prin-ci - pem,

Aña ad Benedictus.

Na - tum Ma - ri - a Vir - gi - ne. A - men. 8. Glo - ri - a in ex - cel - sis De - o,

et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, al - le - lu - ja, al - le - lu - ja.

Ad tertiam Missam. Introitus.

7. Pu - er na - tus est no - bis, et Fi - li - us da - tus est no - bis: cu - jus im - pe - ri - um

su - per hu - me - rum e - - - jus: et vo - ca - bi - tur no - men e - - - jus,

magni con - si - li - i An - ge - lus. Ps. Can - ta - te Do - mi - no can - ti - cum no - vum,  
qui - a mi - ra - bi - li - a fe - cit. 5. Vi - de - runt o - - - mnes

Graduale.

fi - nes ter - - rae sa - lu - ta - re De - - i no - stri:  
ju - bi - la - te De - - o o - - - mnis ter - ra

V. No - tum fe - cit Do - - - - - mi - nus sa - lu - ta - - re su - um:  
an - te con - spe - etum gen - ti - um re - - ve - la - - - vit

V. No - tum fe - cit Do - - - - - mi - nus sa - lu - ta - - re su - um:  
an - te con - spe - etum gen - ti - um re - - ve - la - - - vit

V. No - tum fe - cit Do - - - - - mi - nus sa - lu - ta - - re su - um:  
an - te con - spe - etum gen - ti - um re - - ve - la - - - vit

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Musical score for the Sanctus section, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of short, rhythmic patterns of eighth and sixteenth notes. The lyrics "ju - sti - - ti - ami su - am." are written below the top staff.

Alleluja.

Musical score for the Alleluia section, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of short, rhythmic patterns of eighth and sixteenth notes. The lyrics "2. Al - le - lu - ja. XI. Di - - - es" are written below the top staff.

Musical score for the Sanctus section, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of short, rhythmic patterns of eighth and sixteenth notes. The lyrics "san - eti - fi - ea - tus il - lu - xit no - - - - - bis: ve - -" are written below the top staff.

Musical score for the Sanctus section, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of short, rhythmic patterns of eighth and sixteenth notes. The lyrics "- ni - te gen - tes, et a - do - ra - te Do - mi - num: qui - a ho - di - - e" are written below the top staff.

Musical score for the Sanctus section, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of short, rhythmic patterns of eighth and sixteenth notes. The lyrics "de - scen - dit lux ma - - - gna su - per ter - - ram." are written below the top staff.

Offertorium.

Musical score for the Offertorium section, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of short, rhythmic patterns of eighth and sixteenth notes. The lyrics "4. Tu - i sunt coe - - li, et tu - a est ter - - ra:" are written below the top staff.

Musical score for the Offertorium section, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of short, rhythmic patterns of eighth and sixteenth notes. The lyrics "or - bem ter - - ra - rum, et ple - ni tu - di nem, e - - - - jus" are written below the top staff.

tu fun - da - sti ju - sti - ti - a, et ju - di - ci - um  
prae - pa - ra - ti - o se - - - dis tu - - ae.

prae - pa - ra - ti - o se - - - dis tu - - ae.

Communio.

1. Vi - de - runt o - mues fi - nes ter - rae sa - lu - ta - re De - - i no - stri.

In II Vesperis.

1. Aña..

1. Te - cum prin - ci - pi - um in di - e vir - tu - tis tu - ae, in splen - do - ri - bus san - cto - rum,

2. Aña.

ex u - te - ro an - te lu - ei - fe - rum ge - nu - i te. 7. Re - dempti - o - nem mi - sit Do - mi - nus

3. Aña..

po - pu - lo su - o: manda - vit in ae - ter - num te - sta - men - tum su - um. 7. Ex - or - tum est

in te - ne - bris lu - men re - ctis cor - de: mi - se - ri - cors et mi - se - ra - tor et ju - stus Do - mi - nus.

4. Ana.

Musical score for the 4th Antiphon (4. Ana.). The music is in common time, key signature of two sharps. It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

4. A - pud Do - mi - num mi - se - ri - cor - di - a, et co - pi - o - sa

The vocal parts are supported by a harmonic organum below.

5. Aña.

Musical score for the 5th Antiphon (5. Aña.). The music is in common time, key signature of two sharps. It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

a - pud e - um re - dempti - o. 8. De fructu ven - tri - s tu - i po - nam su - per se - dem tu - am.

The vocal parts are supported by a harmonic organum below.

Responsorium breve.

Musical score for the Responsorium breve. The music is in common time, key signature of one flat. It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

Ver - bum ca - ro fa - ctum est. \* Al - le - lu - ja, al - le - lu - ja.

The vocal parts are supported by a harmonic organum below.

Musical score for the Responsorium breve. The music is in common time, key signature of one flat. It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

V. Et ha - bi - ta - vit in no - bis.\* V. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i san - cto.

The vocal parts are supported by a harmonic organum below.

Aña ad Magnificat.

Musical score for the Aña ad Magnificat. The music is in common time, key signature of one sharp. It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

1. Ho - di - e Chri - stus na - tus est: ho - di - e Sal - va - tor ap - pa - ru - it:

The vocal parts are supported by a harmonic organum below.

Musical score for the Aña ad Magnificat. The music is in common time, key signature of one sharp. It consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

ho - di - e in ter - ra ca - nunt An - ge - li, lae - tan - tur Ar - chan - ge - li ho - di - e

The vocal parts are supported by a harmonic organum below.

Musical score for the introit 'ex-sul-tent ju-sti'. The music is in common time, key signature of one sharp (F#). It consists of two staves: soprano (treble clef) and bass (bass clef). The soprano staff has a continuous line of eighth-note patterns. The bass staff has sustained notes with short vertical stems. The lyrics are: ex - sul - tent ju - sti, di - cen - tes: Glo - ri - a in ex - cel - sis De - o, al - le - lu - ja.

In Dominica Resurrectionis:  
Introitus.

Musical score for the introit 'Re-sur-re-xi'. The music is in common time, key signature of one sharp (F#). It consists of two staves: soprano (treble clef) and bass (bass clef). The soprano staff has a continuous line of eighth-note patterns. The bass staff has sustained notes with short vertical stems. The lyrics are: 4. Re - sur - re - xi, et ad - hue te - cum sum, al - - le - lu - ja:

Musical score for the introit 'po-su-i-sti su-per me ma-num tu-am'. The music is in common time, key signature of one sharp (F#). It consists of two staves: soprano (treble clef) and bass (bass clef). The soprano staff has a continuous line of eighth-note patterns. The bass staff has sustained notes with short vertical stems. The lyrics are: po - su - i - sti su - per me ma - num tu - am, al - - le - lu - ja.

Musical score for the introit 'mi-ra - bi - lis fa - cta est sci - en - ti - a tu - a'. The music is in common time, key signature of one sharp (F#). It consists of two staves: soprano (treble clef) and bass (bass clef). The soprano staff has a continuous line of eighth-note patterns. The bass staff has sustained notes with short vertical stems. The lyrics are: mi - ra - bi - lis fa - cta est sci - en - ti - a tu - a, al - - le - lu - ja,

Musical score for the introit 'al - - le - lu - ja. Ps. Do - mi - ne pro ba - sti me, et co - gno - vi - sti me:'. The music is in common time, key signature of one sharp (F#). It consists of two staves: soprano (treble clef) and bass (bass clef). The soprano staff has a continuous line of eighth-note patterns. The bass staff has sustained notes with short vertical stems. The lyrics are: al - - le - lu - ja. Ps. Do - mi - ne pro ba - sti me, et co - gno - vi - sti me:

Musical score for the introit 'tu co - gno - vi - sti se - si - o - nem me - am, et re - sur - re - cti - o - nem me - am'. The music is in common time, key signature of one sharp (F#). It consists of two staves: soprano (treble clef) and bass (bass clef). The soprano staff has a continuous line of eighth-note patterns. The bass staff has sustained notes with short vertical stems. The lyrics are: tu co - gno - vi - sti se - si - o - nem me - am, et re - sur - re - cti - o - nem me - am:

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Graduale.

The musical score consists of six staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The voices are as follows:

- Top staff: Haec di - es, quam fe - cit Do - mi - nus;
- Second staff: ex - sul - te - mus et lae - te - - mur
- Third staff: in e - a. V. Con - fi - te - mi - ni
- Fourth staff: Do - - mi - - no, quo - - ni - am
- Fifth staff: bo - - - nus: quo - ni - am in sae - - - eu - lum
- Sixth staff: mi - se - ri - cor - - di - a e jus.

Below the sixth staff, the word "Alleluja." is written, followed by another staff of music:

7. Al - le - lu - - ja.

XV. Pa-scha no--strum  
im-mo-la-  
-tus est Chri-stus.

Sequentia.

1.u.2. Vi-cti-mae Pa-scha-li lau-des im-mo-lent Chri-sti-a-ni. A-gnus re-de-mit o-ves:

Christus in-no-cens Pa-tri re-con-ci-li-a-vit pec-ca-to-res. Mors et vi-ta du-el-lo

con-fli-xe-re mi-ran-do: dux vi-tae mor-tu-us re-gnat vi-vus. Dic no-bis Ma-ri-a,

quid vi-di-sti in vi-a? Se-pulerum Christi vi-ven-tis: et glo-ri-am vi-di re-sur-gen-tis:

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An - ge - li - cos te - stes, su - da - ri - um, et ve - stes. Sur - re - xit Christus spes me - a:  
prae-ce - det vos in Ga - li - lae - am. Sci-mus Christum su - re - xis - se a mor-tu - is ve - re:  
tu no - bis, vi - ctor Rex, mi - se - re - re. A - - men. Al - le - lu - ia.

### Offertorium.

Ter - - ra tre - mu - it, et qui - e vit,  
dum re - sur - ge - ret in ju - di - ci - o De - - us,  
al - - - - - le - - - - - lu - ja.

### Communio.

6. Pa - scha no - strum im - mo - la - tus est Chri - stus, al - le - lu - ia:

i - ta - - - que e - pu - le - mur in a - zy - mis sin-ce - ri - ta - tis, et ve - ri - ta - tis,  
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

## In II Vesperis.

### 1. Aña.

8. An - ge - lus au - tem Do - mi - ni des - cen - dit de coe - lo et ac - ce - dens

re - vol - vit la - pi - dem et se - de - bat su - per e - um, al - le - lu - ia, al - le - lu - ia.

### 2. Aña.

7. Et ec - ce ter - rae mo - tus fa - ctus est magnus: An - ge - lus e - nim Do - mi - ni

### 3. Aña.

des - cen - dit de coe - lo, al - le - lu - ia. 8. E - rat au - tem ad - spe - ctus e - jus

si - cut ful - gur: ve - sti - men - ta au - tem e - jus si - cut mix, al - le lu - ia, al - le - lu - ia.

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4. Aña.

Musical score for the 4th Antiphon (Aña). The music is in common time, key signature is B-flat major (two flats). The vocal parts are in soprano and basso continuo. The lyrics are:

8. Respon-dens au - tem An - ge - lus di - xit mu - li - e - ri - bus: No - li - te ti - me - re:  
sci - o e - nim quod Je - sum quae - ri - tis al - le - lu - ia.

Hymnus.

Musical score for the Hymnus. The music is in common time, key signature changes from B-flat major to F major (one sharp). The vocal parts are in soprano and basso continuo. The lyrics are:

8. Ad coe - nam A - gni pro - vi - di  
Et sto - lis al - bis can - di - di, Post tran - si - tum ma - ris ru - bri Chri - sto ca - na mus Prin - ci - pi. A - men.

Aña ad Magnificat.

Musical score for the Aña ad Magnificat. The music is in common time, key signature is B-flat major. The vocal parts are in soprano and basso continuo. The lyrics are:

3. Et re - spi - ci - en - tes vi - de - runt re - vo - lu - tum la - pi - dem: e - rat qui - pe magnus val - de, al - le - lu - ia.

Dominica Pentecostes.

Introitus.

Musical score for the Introitus. The music is in common time, key signature is B-flat major. The vocal parts are in soprano and basso continuo. The lyrics are:

8. Spi - ri - tus Do - mi - ni re - ple - - vit or - bem ter - ra - rum al - le - lu - ia:

Musical score for the Introitus. The music is in common time, key signature is B-flat major. The vocal parts are in soprano and basso continuo. The lyrics are:

et hoc quod con - ti - net o - mni - a, sci - en - ti - am ha - bet vo - cis

Musical score for the Introitus. The music is in common time, key signature is B-flat major. The vocal parts are in soprano and basso continuo. The lyrics are:

al - le - lu - - ja, al - le - lu - - ia, al - le - lu - ia. Ex - sur - gat De - us,

et dis-si-pen-tur i - ni - mi - ci ejus: et fu - gi - ant qui o - de - runt e - um a fa - ci - e e - jus.

Alleluja.

4. Al - le - lu - ia. V. E - mit - te Spi - ri -

tum tu - um, et cre - a - bun - - - tur:

et re - no - va - bis fa - ci - em ter - - rae

Alleluja.

2. Al - le - lu - ia. V. Ve - ni

san - cte Spi - - ri - tus, re - ple - - tu - o - rum cor - da fi - de - li - um:

et tu - i a - mo - - - ris in e - is i - gnem

Musical score for the first section, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music consists of a series of eighth and sixteenth note patterns. The lyrics 'ac - cen - de.' are written below the top staff.

Sequentia.

Musical score for the first section of the sequentia, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music consists of a series of eighth and sixteenth note patterns. The lyrics '1. Ve - ni san - te Spi - ri - tus, et e - mit - te coe - li - tus lu - cis tu - ae ra - di - um. Ve - ni pa - ter' are written below the top staff.

Musical score for the second section of the sequentia, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music consists of a series of eighth and sixteenth note patterns. The lyrics 'pau - pe - rum, ve - ni da - tor mu - ne - rum, ve - ni lu - men cor - di - um. Con - so - la - tor op - ti - me,' are written below the top staff.

Musical score for the third section of the sequentia, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music consists of a series of eighth and sixteenth note patterns. The lyrics 'dul - cis hos - pes a - ni - mae, dul - ce re - fri - ge - ri - um. In la - bo - re re - qui - es, in ae - stu' are written below the top staff.

Musical score for the fourth section of the sequentia, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music consists of a series of eighth and sixteenth note patterns. The lyrics 'tem - pe - ri - es, in fle - tu so - la - ti - um. O lux be - a - tis - si - ma, re - ple cor - dis in - ti - ma' are written below the top staff.

Musical score for the fifth section of the sequentia, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music consists of a series of eighth and sixteenth note patterns. The lyrics 'tu - o - rum fi - de - li - um. Si - ne tu - o nu - mi - ne, ni - hil est in ho - mi - ne, ni - hil est in no - xi - um.' are written below the top staff.

Musical score for the sixth section of the sequentia, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music consists of a series of eighth and sixteenth note patterns. The lyrics 'La - ve quod est sor - di - dum, ri - ga quod est a - ri - dum, sa - na quod est sau - ci - um.' are written below the top staff.

Fle - cte quod est ri - gi - dum, fo - ve quod est fri - gi - dum, re - ge quod est de - vi - um.

Da tu - is fi - de - li - bus, in te con - fi - den - ti - bus, sa - crum se - pte - na - ri - um.

Da vir - tu - is me - ri - tum, da sa - lu - tis e - xi - tum, da per - en - ne gau - di - um. A - men.

### Offertorium.

Al - le - lu - ia. 4. Con - fir - ma hoc De - us,

quod o - pe - ra - - tus es in no - - bis: a tem - plo tu - - o,

quod est in Je - ru - - sa - lem, ti - - bi of - - fe rent

re - - ges mu - ne - - ra, al - le - - lu - - ia.

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Communio.

7. Fa - ctus est re-pen-te de coe-lo so - nus, tanquam ad - ve - ni - en - tis spi - ri - tus ve - he - men - tis,  
u - bi e - rant se - den - tes, al - le - lu - ia: et re - ple - ti sunt o - mnes Spi - ri - tu san - cto,  
lo - quen - - tes ma - gná - li - a De - i, al - le - lu - ia, al - le - lu - ia.

In Vesperis.

1. Aña.

3. Dum comple-re-n-tur di - es Pen-te-co-stes e - rant omnes pa - ri - ter in e - o - dem lo - co, al - le - lu - ia.

2. Aña.

8. Spi - ri - tus Do - mi - ni re - ple - vit or - bem ter - ra - rum, al - le - lu - ia.

3. Aña.

8. Re - ple - ti sunt o - mnes Spi - ri - tu San - cto, et coe-pe - runt lo - qui, al - le - lu - ia, al - le - lu - ia.

4. Aña.

4. Lo - que - ban - tur va - - ri - is lin - guis A - po - sto - - li

Musical score for the Alleluia hymn. The music is in common time, key signature is B-flat major (two flats). The vocal part consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: magna - li - a De - i, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Hymnus.

Musical score for the Veni Creator hymn. The music is in common time, key signature is B major (no sharps or flats). The vocal part consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: Ve - ni Cre - a - tor Spi - ri - tus Men - tes tu - o - rum vi - si - ta, Im - ple su - per - na gra - ti - a Quae tu ore - a - sti pe - cto - ra. A - men.

Aña ad I Magnificat.

Musical score for the first añe ad Magnificat. The music is in common time, key signature is G major (one sharp). The vocal part consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: 1. Non vos re - lin - quam or - pha - nos, al - le - lu - ia va - do, et ve - ni - o

Continuation of the first añe ad Magnificat. The music is in common time, key signature is G major (one sharp). The vocal part consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: ad vos, al - le - lu - ia et gau - de - bit cor ve - strum, al - le - lu - ia.

Aña ad II Magnificat.

Musical score for the second añe ad Magnificat. The music is in common time, key signature is G major (one sharp). The vocal part consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: 1. Ho - di - e com - ple - ti sunt di - es Pen - te co - stes, al - le - lu - ia: ho - di - e Spi - ri - tus san - - etus

Continuation of the second añe ad Magnificat. The music is in common time, key signature is G major (one sharp). The vocal part consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: in i - gne di - sci - pu - lis ap - pa - ru - it, et tri - bu - it e - is cha - ris - ma - tum do - na:

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mi - sit e - os in u - ni - ver - sum mun - dum prae - di - ca - re et tes - ti - fi - ca - ri:

qui cre - di - de - rit, et ba - ptis - za - tus fu - e - rit, sal - vus e - rit, al - le - lu - ia.

### In Assumptione B. M. V.

Introitus.

1. Gau-de - a - mus o - mnes in Do - mi - no di - em fe - stum ce - le - bran - tes

sub ho - no - re be - a - tae Ma - ri - ae Vir - gi - nis: de cu - jus As - sum - pti - o - ne

gaudent An - - ge - - li et col - lau - dant Fi - li - um De - i.

Ps. E - ru - cta - vit cor me - um ver - bum bo - num: di - co e - go o - pe - ra me - a re - gl.

### Graduale.

5 Prop - ter ve - ri - ta - tem et man - su - e - tu - di - nem, et ju - sti - ti -

am, et de - du - cet te  
mira - bi - li - ter dex - - - - te - ra tu - a.

Au - di fi - - - - li - a

et vi - de et in - eli - na au - rem tu -  
am qui - a con - cu - pi - vit Rex

spe - ci - em tu - am.

Alleluja.  
5. Al - le - - lu - ia.

Musical score for the first section of the Offertorium. The music is in common time, key signature is B-flat major (two flats). The vocal parts are written in two staves: soprano (treble clef) and bass (bass clef). The lyrics are in Latin: "As-sumpta est Ma-ri-a in coe-lum: gau-det ex-ér-ci-tus An-ge-lo-rum." The notation uses square neumes on a four-line staff.

Offertorium.

Musical score for the second section of the Offertorium. The music continues in common time, B-flat major. The lyrics are: "8. As-sumpta est Ma-ri-a in coe-lum: gau-det An-ge-li,". The notation remains consistent with the previous section.

Musical score for the third section of the Offertorium. The music continues in common time, B-flat major. The lyrics are: "col-lau-dan-tes be-ne-di-cunt Do-mi-num, al-le lu-ia." The notation remains consistent with the previous sections.

Musical score for the fourth section of the Offertorium. The music continues in common time, B-flat major. The lyrics are: "col-lau-dan-tes be-ne-di-cunt Do-mi-num, al-le lu-ia." The notation remains consistent with the previous sections.

Musical score for the fifth section of the Offertorium. The music continues in common time, B-flat major. The lyrics are: "col-lau-dan-tes be-ne-di-cunt Do-mi-num, al-le lu-ia." The notation remains consistent with the previous sections.

Communio.

Musical score for the Communio. The music is in common time, B-flat major. The lyrics are: "8. Op-ti-mam par-tem e-lé-git si-bi Ma-ri-a:". The notation uses square neumes on a four-line staff.

Musical score for the first section of 'In Vesperis'. The music is written for two voices (Soprano and Bass) in common time. The key signature changes from G major to F major. The lyrics are in Latin.

quae non au - fe - ré - tur ab e - a in ae - ter - num.

In Vesperis.

1. Aña.

Musical score for the first Aña section. The music is written for two voices (Soprano and Bass) in common time. The key signature changes from G major to F major. The lyrics are in Latin.

7. As - sum - pta est Ma - ri - a in coe - lum gau - dent An - ge - li,

2. Aña.

Musical score for the second Aña section. The music is written for two voices (Soprano and Bass) in common time. The key signature changes from G major to F major. The lyrics are in Latin.

lau-dan-tes be - ne-di-cunt Do - mi - num. 2. Ma - ri - a Vir - go as-sum-pta est ad ae-the-re-um

Musical score for the third Aña section. The music is written for two voices (Soprano and Bass) in common time. The key signature changes from G major to F major. The lyrics are in Latin.

tha - la - mum, in quo Rex re - gum stel - la - to se - det so - li - o.

3. Aña.

Musical score for the fourth Aña section. The music is written for two voices (Soprano and Bass) in common time. The key signature changes from G major to F major. The lyrics are in Latin.

4. In o - do - rem un-guen-to - rum tu - o - rum cur - ri - mus: ad - o - les - cen - tu - lae

4. Aña.

Musical score for the fifth Aña section. The music is written for two voices (Soprano and Bass) in common time. The key signature changes from G major to F major. The lyrics are in Latin.

di - lex - e - runt te ni - mis. 1. Pul - chra es et de co - ra, fi - li - a Je - ru - sa - lem,

Musical score for the sixth Aña section. The music is written for two voices (Soprano and Bass) in common time. The key signature changes from G major to F major. The lyrics are in Latin.

ter - ri - bi - lis ut ca - stro - rum a - ci - es or - di - na - ta.

Hymnus.

1. A - ve ma - ris stel - la, De - i ma - ter al - ma, at que sem - per Vir - go,  
Fe - lix coe - li por - ta. A - men. 1. Vir - go pru - den - ti - si - ma, quo pro - gre - de - ris,

Aña ad I. Magnificat.

qua - si au - ro - ra val - de ru - ti - lans? Fi - li - a Si - on, to - ta for - mo - sa

et su - a - vis es, pul - chra ut lu - na, e - lé - cta ut sol.

Aña ad II. Magnificat.

8. Ho - di - e Ma - ri - a Vir - go coe - los as - cen - dit:

gau - de - te, qui - a cum Chri - sto reg - nat in ae - ter - num.