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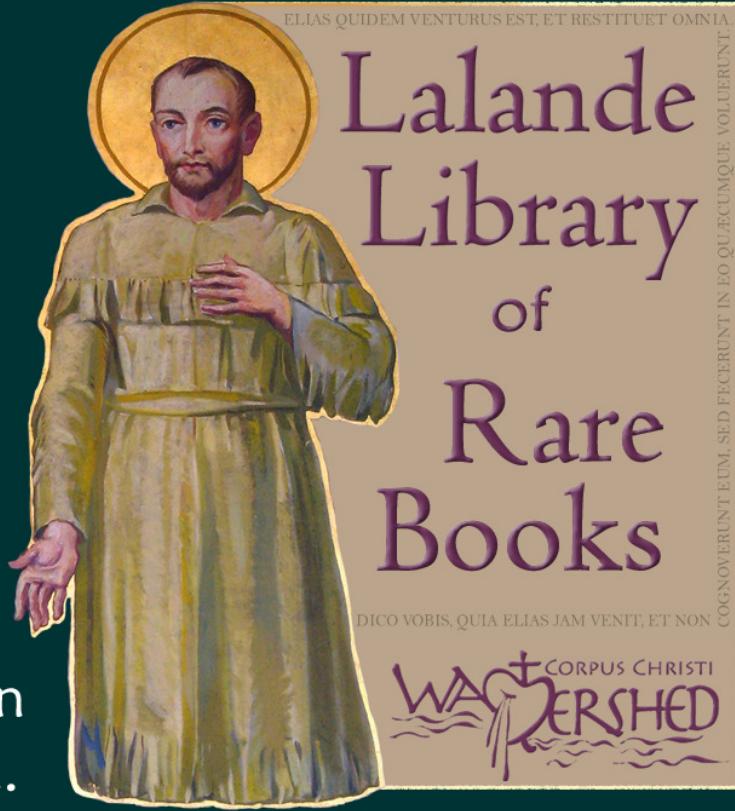
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ACCOMPAGNEMENT DU KYRIALE VATICAN

PAR

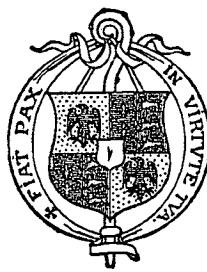
LE R. P. DOM JEAN HÉBERT DESROCQUETTES
MOINE DE SOLESMES

ET

HENRI POTIRON

MAÎTRE DE CHAPELLE DE LA BASILIQUE DU SACRÉ-CŒUR
PROFESSEUR A L'INSTITUT GRÉGORIEN

(INTRODUCTION AND NOTES IN FRENCH AND ENGLISH)



SOCIÉTÉ SAINT JEAN L'ÉVANGÉLISTE
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W. Cozien

✓
S. Petri de Solesmis

Jus proprietatis vindicabitur.

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NOSTRAE . CAVSAE . LAETITIAE

QVARRENIENSES

CLAVSTRALIS . HOS . FRVCTVS . PACIS

MINISTRATVRA

IERVSALEM . MODVLIS . BEATAE

TENTAMINA

MATRI . PIISSIMAE

GRATVS . FILIVS . ET . GAVDENS

D. D. D.

INTRODUCTION.

Ces accompagnements sont l'illustration des théories exposées dans la Revue Grégorienne et à l'Institut Grégorien de Paris¹.

Il n'existe pas d'accompagnement passe-partout. Il est impossible également de fixer pour chaque pièce une tessiture unique; la nature des voix, l'étendue et l'acoustique des vaisseaux, considérées en relation avec l'interprétation réclamée par le caractère de chaque pièce, exigent le plus souvent une adaptation. D'où, nécessité d'apprendre et de se former un style pour pouvoir se libérer des harmonisations écrites. Nos accompagnements ont été conçus pour un chœur bien exercé, un organiste moyen et une tessiture légèrement élevée.

Ces harmonies utilisent les ressources modernes, — tant qu'elles restent modales, — et, sans être agressives, elles s'affranchissent du préjugé de la consonnance à outrance et de certaines règles purement scholastiques dont pourtant elles respectent l'esprit. S'il plaisait à quelques esprits d'y chercher à la loupe des quintes ou de déclarer faux certains accords, qu'ils sachent au moins que rien n'a été écrit au hasard.

Nous croyons d'ailleurs être restés fidèles à notre grand principe et nous pensons que notre accompagnement, pris dans son ensemble, est bien « une traduction, une transposition, une projection aussi objective, aussi fidèle et aussi simple que possible de la pure mélodie dans l'ordre harmonique ». Que si quelque détail semblait ça et là s'écartez de cet idéal, un examen plus attentif pourra parfois dissiper l'impression première; d'autant que l'on ne devra jamais perdre de vue que le rythme et la modalité des pièces ont leurs exigences aussi bien que le contexte immédiat. De plus, l'écriture musicale ne mérite-t-elle pas, elle aussi, qu'on lui fasse quelques sacrifices quand les principes essentiels restent saufs? Enfin, dans un livre qui voudrait contribuer à la formation des organistes accompagnateurs, il ne nous a pas paru inutile de donner parfois différentes harmonisations de la même formule mélodique (dans les *Kyrie*, les *Agnus Dei*, etc.), sans prétendre toujours reconnaître à toutes la même valeur ni la même opportunité. Quoi qu'il en soit, nous espérons que l'on voudra bien ne pas s'arrêter aux détails, mais regarder à l'ensemble du style. Surtout, qu'on n'aile pas, à cause de telle réalisation qui peut être personnelle et céder la place à une autre, rejeter des principes qui prétendent être objectifs et scientifiques.

Pour ce qui concerne l'emploi de la pédale, il faut observer que lâcher le 16 pieds au milieu d'une phrase fait un creux. Dès lors, pour les passages à trois voix, il faudra, ou bien continuer avec la pédale 16 pieds même la partie de ténor, si celle-ci s'enchaîne avec la partie grave; ou bien n'avoir pas de 16 pieds à la pédale et lâcher ce clavier quand la basse se tait; ou bien enfin ne pas jouer de pédale du tout, pour des pièces entières qui pourraient s'en dispenser (y. g. certains versets de Graduel, d'Alleluia, d'Introit, etc., réservés aux chantres), ou pour des parties de pièces formant un tout logique.

Quelques-unes des harmonisations du présent recueil (*Asperges I*, *Agnus Dei III*, *Sanctus IX*, *Agnus Dei XVI*) ont trouvé place dans un ouvrage destiné à fournir des exemples au *Cours*

¹ *Cours d'accompagnement du chant grégorien* par H. Potiron, maître de chapelle de la Basilique du Sacré-Cœur et professeur à l'Institut Grégorien. 1^{re} Édition, chez Hérelle et Cie, 16, Rue de l'Odéon, Paris VI^e.

The following accompaniments are intended to illustrate the theories laid down in the *Revue Grégorienne* and taught at the Gregorian Institute of Paris¹.

There is no such thing as an accompaniment which will serve for every key, nor is it possible to fix upon a single compass for each piece; the nature of the voices, the size and acoustic properties of the building, in relation to the interpretation demanded by the character of the composition, these generally call for adaptation. Hence the necessity for study in order that one may acquire a style of one's own, and gradually become independent of the written score. But since in the face of several alternatives a choice has to be made, the present accompaniments have been arranged for a practised choir, a competent organist, and a somewhat high compass.

The harmonisations make use of modern resources, in so far as these are modal, and without being aggressive, are not hidebound either by the sacrosanct principle of consonance, or by the letter of certain purely scholastic rules whose spirit they respect nevertheless. Possibly some captious spirits may take a delight in pursuing a microscopic search for fifths, or pronounce certain combinations discordant; let them at least bear in mind that nothing here has been set down at random.

The composers believe moreover that, by fidelity to their root principle, they have succeeded in rendering the accompaniment as a whole "a translation, transposition, and projection of the pure melody into the harmonic order, made as objective, faithful and simple as possible". If here and there they seem to have fallen from this standard, a closer perusal will often dispel the impression; not must it be forgotten that the rhythm and modality of the pieces have certain requirements, just as much as the immediate melodic context. Does not the musical style, moreover, deserve that some few sacrifices should be made on its behalf, provided the essential principles be kept intact? Lastly, in a work of this sort, intended to contribute to the training of organ accompanists, it seemed only fitting to provide several different harmonisations for one and the same melodic formula — in the *Kyries*, *Agnus Dei*, etc. — without thereby claiming the same value and appropriateness for all. Be this as it may, the authors' desire is that these accompaniments should be regarded as a whole, without lingering over them in very great detail. It is supremely important that one should not run the risk of rejecting principles which lay claim to be objective and scientific, on account of some small point of interpretation which may well be a matter of personal choice and open to improvement.

As regards the use of the pedal, it must be noted that to release the sixteen foot stop in the middle of a phrase will cause a gap. For three voice passages it follows that one must either continue to use the pedal with the tenor part, if this latter follows logically upon the bass, or else not have the sixteen foot stop at the pedal but leave the pedal board alone whenever there is an interruption in the bass part. A third alternative would be not to use the pedal at all in those pieces where it can be dispensed

¹ *Cours d'accompagnement du chant grégorien* by H. Potiron, Choirmaster at the Sacred Heart Basilica of Montmartre and Professor at the Gregorian Institute. (2nd Edition, Hérelle and Co., Paris.)

Introduction

de l'*Institut Grégorien* et qui a lui-même pour titre "Vingt-neuf pièces grégoriennes harmonisées, avec commentaire harmonique, rythmique et modal" (Hérelle).

Quarr Abbey, en la fête de St. Grégoire,

12 Mars 1927.

with (e. g. in certain verses of the Gradual, Alleluia, Introit, etc., reserved to the cantors), or in such portions of any piece as form a logical entity.

Some of the harmonisations in the present collection — *Asperges I*, *Kyrie II*, *Agnus Dei III*, *Sanctus IX*, *Agnus Dei XVI* — will be commented upon in a forthcoming book of examples in connection with the *Cours de l'Institut Grégorien*, entitled "Vingt-neuf pièces grégoriennes harmonisées, avec commentaire harmonique, rythmique et modal". (Hérelle.)

Quarr Abbey, Feast of Saint Gregory,

March 12, 1927.

NOTES

An English translation of the footnotes occurring in the course of the book is appended here for the convenience of those to whom French is unfamiliar.

p. 1 (1). Or else, if the accompanist is bent on avoiding the two consecutive fifths between the chant and the alto.

p. 4 (1). Or else these two other harmonic formulae.

p. 10 (1). Or else, as below at *deprecationem*, by placing the stress on the *la* and the *re* and adopting the cadential rhythm of *ad dexteram Patris* and *Tu solus altissimus Jesu Christe*.

p. 13 (1). This isolated note, preceding and falling on the same syllable as the group which follows, is, in the present case, the modal note on which the entire group depends; it obviously needs to be brought out in the harmony. It would also be well to mark its importance in the chant.

p. 14 (1). Or else, by *mi natural* between (see example). Evidently this passing *mi natural*, corresponding to the *si natural* of the original tone, is contrary to the general rule, occurring as it does in the second modal group, and without being justified by any *natural* in the melody, in which in fact a flat occurs later on. But in formulae of the fourth mode based on the final *la*, a passing *mi* is more than admissible in the accompaniment of the third modal group (original tone). If therefore a melodic formula properly belonging to the fourth mode in *la* be written a fourth lower (fourth mode in *mi*), the *si natural* alone will be possible if it fulfils the same conditions, and is brought in only as a passing note or in a passing harmony. Even analogous formulae written in the fourth mode in *si* (the first modal group) would seem to presuppose a passing *fa sharp*. This is a perfectly logical and legitimate procedure, but its application calls for caution and is not to be generally recommended. One example of it, which may prove useful, is appended here.

p. 18 (1). The foregoing cadence may be used. The *do sharp* is suggested here as a possible alternative, although rather harsh.

*In the third line of the text before Christe : The melodic pattern of Christe, by keeping entirely within the fifth *re-la*, brings about a sort of contrast which*

fully authorises the introduction of *si flat* in the accompaniment (*do natural* in the transposed version). Either one or the other of these two interpretations must be chosen and retained throughout the course of the thrice-repeated *Christe*. (This note was by an error inserted in the text.)

(2). Whichever hypothesis is adopted, the last *Christe* but one in the harmonisations can be used, since the *do* does not occur in this formula.

p. 19 (1). Or else one of the preceding formulae.

p. 21 (1). Or else in following the rhythm indicated by the groups for *in excelsis*.

p. 23 (1). The harmony for the first *Kyrie* can equally well be used again in this case.

p. 40 (1). The alto may keep on with *mi*.

p. 42 (1). Or else *do sharp* in the alto.

p. 63 (1). The entire absence of any *fa* in this *Kyrie*, (we are not speaking here of the transposed version) the insistence on the third *sol-la-si* \sharp , the equivalent melodic formulae, all these three features lead one to conclude that the melody suggests *fa* \sharp rather than *fa* \flat , and that the logical way of writing the piece, instead of being in the final *si*, would naturally be either in the final *mi* or *la* (with *si* \flat), although in actual practice any one of these three ways of transcribing the melody is quite possible. This seems to justify a discreet use of the passing *fa* \sharp (*mi* \flat in the transposition adopted here). One might write for instance, 3rd *Kyrie* etc., see p. 63 below.

p. 79 (1). We owe this harmonic formula (from "Ex Maria Virgine") as well as others inspired by it, to André Caplet, the lamented author of "Le Miroir de Jésus".

p. 94 (1). The alto may keep on with *re*.

p. 97 (1). The alto may keep on with *re*.

Ordinarium Missæ.

In Dominicis ad Aspersionem Aquæ benedictæ.

Extra Tempus Paschale.

Ant. 7

A - spér - ges me, * Dó - mi - ne, hys só - po, et mun dá - bor
 la - vá - bis me, et su - per ní - vem de - al bá - bor. *Ps.50 Mi - se - ré - re*

me - i, Dé - us, * se - cún - dum mágnam mi - se - ri - cór - di am tú - am.

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

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

*Repetitur Ant.
Asperges me.*

(1) ou bien



Tempore Paschali.

Scilicet a Dominica Paschæ usque ad Pentecosten inclusive.

Ant. 8

Vi - di á - quam e - gre - di - én tem de tém - plo,

a lá - te - re déx - tro, Al - le - lú - ia:

et o - mnes ad quos per - vé - nit á - qua í - sta,

sál - vi fá - ti sunt, et dí - cent, Al - le - lú - ia,

Al - le - lú - ia. *Ps.* Con - fi - té - mi - ni Dó - mi - no quó - ni -

am bó - nus: *quó - ni - am in sá - cu - lum mi - se - ri - eó - di - a é - jus.

Glóri - a Pátri et Fí - li_o, et Spi_rí - tu _ i Sán - cto. * Si - cut é - rat in prin_ci - pi -

o, et nunc, et sém - per, et in sá - cu - la sá - cu - ló - rum. A_men.

*Repetitur Ant.
Vidi aquam.*

Alii Cantus ad libitum.

A - spér - ges me, * Dó - mi - ne, hys - só - po, et mun - dá - bor:

I
Ant. 7

la - vá - bis me, et sú - per ní - vem de - al - bá - bor.

Ps. Miserere, ut supra.

A - spér - ges me, * Dó - mi - ne hys - só - po, et mun - dá - bor: la - vá - bis me, et sú - per ní -

II
Ant. 4

vem de - al - bá - bor. Mi - se - ré - re mé - i Dé - us, * secúndum mágnam mi - se - ri - cór - di - am tú - am.

Gló - ri - a Pá - tri, et Fí - li - o, et Spi - ri - tu - i Sáneto. * Sí - cut é - rat in prin - ci - pi - o, et



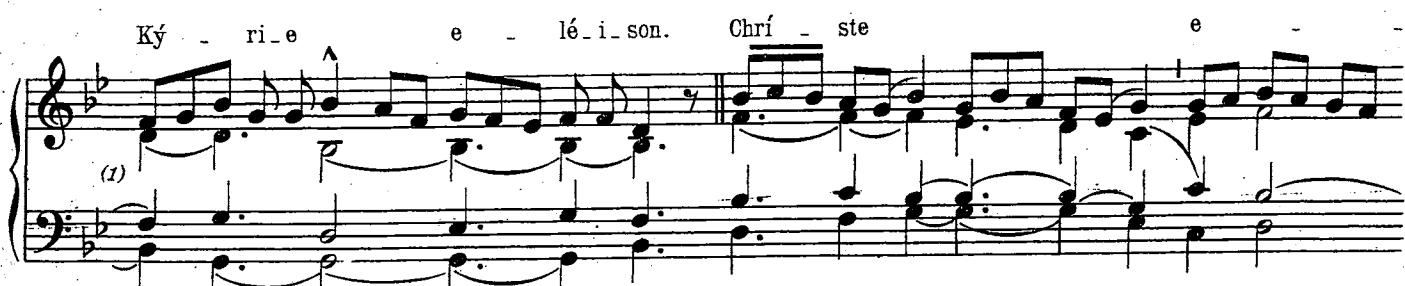
nunc, et sém - per, et in sá - cu - la sá - cu - ló - rum. A - men. et in sá - cu - la sá - cu - ló - rum. A - men.

ou bien



I. Tempore Paschali.

(Lux et origo.)



(1) ou bien



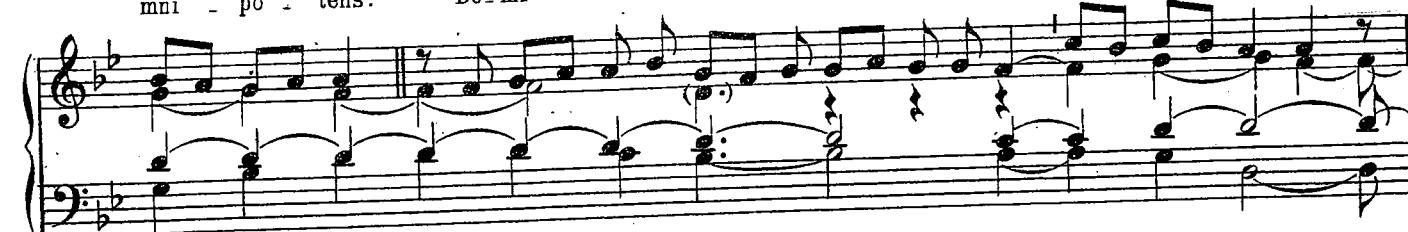
Grá - ti - as á - gi - mus tí - bi pró - pter má - gnam gló - ri - am tú - am.



Dó - mi - ne Dé - us, Rèx cæ - lé - stis, Dé - us Pá - ter o -



mni - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te Jé - su Chri - ste.



Dó - mi - ne Dé - us, A - gnus Dé - i, Fí - li - us Pá - tris.



Qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis. Qui tól - lis



pec - cá - ta mún - di, sú - sci - pe de - pre - ca - ti - ó - nem nó - stram.



7

Qui sé - des ad déx - te _ ram Pá _ tris, mi se - ré re nó - bis. Quó ni - am
 tu solus sán _ ctus. Tu só_lus Dó _ mi _ nus. Tu só _ lus Al _ tís_simus Jé _ su Chri _ ste.
 Cum Sáncto Spíri - tu, in gló - ri_a Dé _ i Pá _ tris. A - - - men.
 Sánctus, * Sán _ etus, Sánctus Dó_mi _ nus Dé_us Sá _ ba _ oth.
 Sanctus. IV
 Plé _ nisunt cæ _ li et té_r_a gló - ri_a tú _ a. Hosán _ na in ex _ cé _ sis.
 Be _ ne _ dí _ ctus qui vé _ nit in nó _ mi _ ne Dó _ mi _ ni. Ho _ sán _ na in ex _ cé _ sis.
 Te.

Agnus Dé-i, *qui tol - lis pecá - ta mún - di, mi se - ré - - -

Agnus. IV

(Ped. ad lib.)

qui tol - lis pecá - ta mún - di, dó na nó - - - bis pá - cem.

A Missa Sabbati Sancti usque ad Sabbathum in Albis inclusive.

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

VIII

Ab Octava Paschæ ad Sabbathum IV. Temporum Pentecostes inclusive.

De - - - - - o grá - - - ti - as.

VII

II. In Festis Solemnibus.

(Kyrie fons bonitatis.)

Kyrie III

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

Ký - ri - e _____ e - lé - i - son.

Ký - ri - e _____ e - lé - i - son.

Chrí - ste _____ e - lé - i - son.

Chrí - ste _____ e - lé - i - son.

Chríste _____ e_ lé _ i_son.

Musical score for Christe Elevation, featuring two staves. The top staff is in Treble clef and the bottom staff is in Bass clef. The music consists of a series of eighth and sixteenth notes with various slurs and grace notes. The vocal line is continuous with the lyrics 'Chríste _____ e_ lé _ i_son.'

Ký - ri - e _____ e_ lé _ i_son.

Musical score for Kyrie, featuring two staves. The top staff is in Treble clef and the bottom staff is in Bass clef. The music consists of a series of eighth and sixteenth notes with various slurs and grace notes. The vocal line is continuous with the lyrics 'Ký - ri - e _____ e_ lé _ i_son.'

Ký - ri - e _____ e_ lé _ i_son.

Musical score for Kyrie, featuring two staves. The top staff is in Treble clef and the bottom staff is in Bass clef. The music consists of a series of eighth and sixteenth notes with various slurs and grace notes. The vocal line is continuous with the lyrics 'Ký - ri - e _____ e_ lé _ i_son.'

Ký - ri - e _____ * _____ * * _____ e_ lé _ i_son.

Musical score for Kyrie, featuring two staves. The top staff is in Treble clef and the bottom staff is in Bass clef. The music consists of a series of eighth and sixteenth notes with various slurs and grace notes. The vocal line is continuous with the lyrics 'Ký - ri - e _____ * _____ * * _____ e_ lé _ i_son.'

Glóri - a in ex_célsis Dé - o. Et in té_rá pax ho - mí - ni - bus

Gloria.

I

Musical score for Gloria, featuring two staves. The top staff is in Treble clef and the bottom staff is in Bass clef. The music consists of a series of eighth and sixteenth notes with various slurs and grace notes. The vocal line is continuous with the lyrics 'Glóri - a in ex_célsis Dé - o. Et in té_rá pax ho - mí - ni - bus'.

bó_næ vo - lun - tâ_tis. Lau_dá_mus te. Be_ne_dí_ci_mus te. A_dó_rá_mu_st te.

Musical score for Gloria responses, featuring two staves. The top staff is in Treble clef and the bottom staff is in Bass clef. The music consists of a series of eighth and sixteenth notes with various slurs and grace notes. The vocal line is continuous with the lyrics 'bó_næ vo - lun - tâ_tis. Lau_dá_mus te. Be_ne_dí_ci_mus te. A_dó_rá_mu_st te.'

(1) Ou bien

en prenant appui sur le la et le re comme à depreciationem et en s'inspirant du rythme des cadences ad dexteram Patris et Tu solus Altissimus Jesu Christe.

Glo - ri - fi - cá - mus te. Grá - tí - as á - gímu - stí - bi própter má - gnam gló - ri - am tú - am.

Dó - mi - ne Dé - us, Rex cæ - lé - stis, Dé - us Pá - ter o - mni - po - tens. Dó - mi -

ne Fí - li - tu - ni - gé - ni - te Jé - su Chri - ste. Dó - mi - ne Dé - us, Agnus Dé - i, Fí - li -

us Pá - tris. Qui tól - lis peccá - ta mún - di, mi - se - ré - re nó - bis.

Qui tól - lis peccá - ta mún - di, sú - sci - pe de - pre - ca - ti - ó - nem nó - stram. Qui sé - des ad déx -

te - ram Pá - tris, mi - se - ré - re nó - bis. Quó - ni - am tu - só - lus sánctus.

Tu só_lus Dó_mi_nus. Tu só_lus Al_tíssí_mus, Jé_su Chri_sté.

Cum Sáncto Spíritu, in gló_ria Déi Pa_tris. A_men.

Sanctus

I

Dómi_nus Dé_us Sába_oth. Pléni_sunt céli et térra gló_ría

tú_a. Ho_sán_na in ex_cél sis. Be_ne_dí_ctus qui

vé_nit in nó_mine Dómi_ni. Ho_sán_na in ex_cél sis.

Amen

A - gnu s Dé - i, * qui tól - lis pec - ca - ta mún - di:

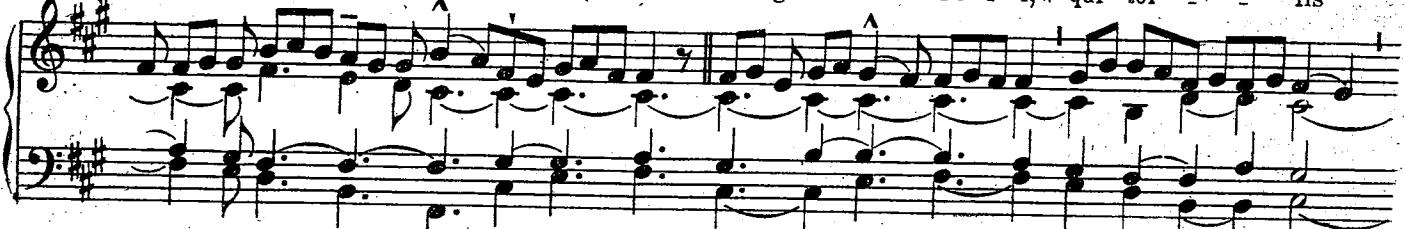
Agnus.
I



mi se - ré - re nó - - bis. A - gnu s Dé - i, * qui tól - lis pec - ca - ta mún - di:



mi se - ré - re nó - - bis. A - gnu s Dé - i, * qui tól - lis



pec - ca - ta mún - di dó na no - - bis pá - cem.

Dé - o grá - ti as

III



Vel secundum communiorem usum.

Dé - o grá - ti as. grá - ti as.

V



(1) Cette note isolée avant un groupe sur une même syllabe est ici la note modale sur laquelle s'appuie tout le groupe, elle demande à être mise en valeur par l'harmonie. Il conviendrait semblablement de la marquer d'un certain appui dans le chant.

III. In Festis Solemnibus. 2.

(Kyrie Deus sempiterne)

Kyrie IV

Chré - ste e - lé - i - son. Chré - ste e - lé - i - son.

e - lé - i - son. - Chré - ste e - lé - i - son.

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

e - lé - i - son. Ky - ri - e

(1) ou bien

Il est évident que ce mi naturel de passage (*), correspondant au si bémol du ton original, en second groupe modal, et sans qu'aucun bémol intervienne plus loin, est en dehors de la règle habituelle. Mais, dans un IV^e mode établi sur finale la, on admet fort bien un mi de passage dans l'harmonie, en troisième groupe (ton original). Lors donc qu'une formule mélodique appartenant en propre au quatrième mode en la se retrouvera une quarte plus bas-quatrième mode en mi - le si naturel seul sera possible et dans les mêmes conditions. Nous croyons même que des formules analogues écrites dans le quatrième mode en si - premier groupe modal - supporteraient le fa# de passage, c'est la logique même. Mais évidemment le procédé est dangereux et ne doit pas être conseillé. Il nous a paru utile toutefois d'en donner ici un exemple.

<http://ccwatershed.org>

elléison.



Gló - ri - a in ex - cé - sis Dé - o. Et in té - rra pax ho - mí - ni - bus bó -

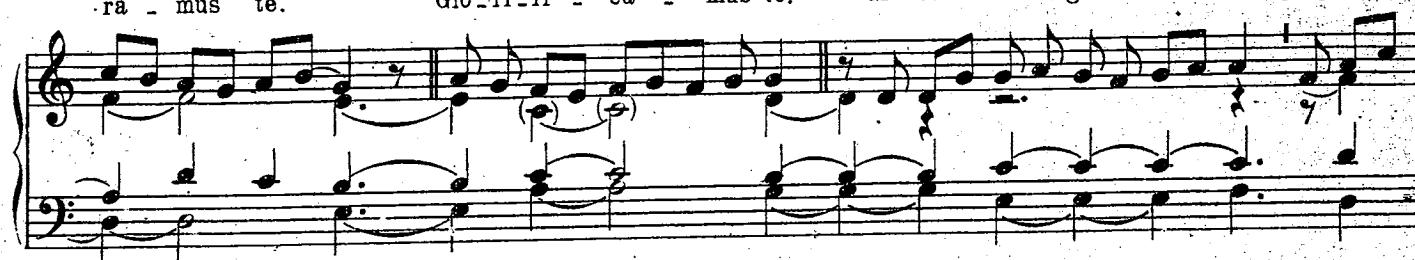
Gloria
VIII



næ vo - lun - tâ - 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 tí - bì - pró - ter



má - gnam gló - ri - am tu - am. Dó - mi - ne Dé - ús, Rex cæ - lé - stis, Dé - ús Pa - ter o -



· mni - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te, Jé - su Chri - ste. Dó - mi - ne Dé - ús,



Agnus Dé-i, Fí-li-us Pá-tris. Qui tól - lis pec - cá - ta mún-di, mi-se-ré - re nó - bis.

Qui tól - lis pec - cá - ta mún-di, súsci-pe de-pre-ca - ti - ó - nem nó - stram. Qui sé -

des ad déx-te-ram Pá - tris, mi - se - ré - re nó - bis. Quó-ni-am tu só-lus sánctus.

Tu só-lus Dó-mi-nus. Tu só-lus Altís-si - mus, Jé - su Chri - - ste.

Cum Sáncto Spí-ri - tu, in gló - ri-a Dé-i Pá - - tris. A - - - men.

Sán - - etus,* Sán - etus, Sán - - etus Dó - mi - nus Dé - us Sá - ba - oth.

Sanctus
IV

Pléni sunt cé - li et té - ra gló - ri - a tú - a. Ho - sán - na in ex - cé - sis.

Be - né - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cé - sis.

A - gnus Dé - i, * qui tól - lis pec - cá - ta

Agnus
IV

mún - di: mi - se - ré - re nó - bis. A - gnus Dé - i, * qui tól - lis

pec - cá - ta mún - di: mi - se - ré - re nó - bis. A - gnus Dé - i, *

qui tól - lis pec - cá - ta mún - di: dó - na no - bis pa - cem.

Ite, missa est, vel Benedicámus Dómino, ut in fine Missa precedentis, secundum communiorem usum.

IV. In Festis Duplicibus. 1.

(Cunctipotens Genitor Deus.)

Kyrie I

Le dessin mélodique du Christe qui se tient tout entier dans la quinte ré-la réalise un certain contraste qui autorise certainement l'introduction du si bémol dans l'harmonie (do bémol dans la transposition.) On choisira l'une ou l'autre de ces interprétations pour s'y tenir pendant toute la durée des Christe. (2)

Christe

Christe

le i son. Christe

le i son. Christe

le i son. Kyri e

le i son.

(1) On pourra utiliser la cadence précédent. Le do est donné ici comme possible, quoique un peu dur.

(2) Par erreur cette note a été introduite dans le texte. Notre avant dernière harmonisation du Christe ne faisant entendre aucun do pourra être utilisée dans l'une et l'autre hypothèse.

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

Gloria IV

Gló - ri - a in ex-célsis Dé - o. Et in té - ra pax ho - mí - ni - bus

bónæ volun - tátis. Lau - dá - mus te. Be-ne - dí - ci - mus te. A - do - rá - mus te.

Glo-ri-fi - cá - mus te. Gráti - as á - gi - mus tí - bi pró - pter má - gnam

gló - ri - am tú - am. Dó - mi - ne Dé - us, Rex cæ - lé - stis, Dé - us Pá - ter o -

mni - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te, Jé - su Chri - ste.

(1) ou bien l'une des formules précédentes.

Dó - mi - ne Dé - us, A - gnus Dé - i Fí - li - us Pá - tris.

Qui tól - lis pec cá ta mún - di, mi se - ré - re nó - bis. Qui tól - lis pec cá ta mún - di,

sú - sci - pe de - pre - ca - ti - ó - ném nó - stram. Qui sé - des ad déx - te - ram Pá - tris, mi se -

ré - re nó - bis. Quó - ni - am tu só - lus sán - etus. Tu só - lus Dó - mi - nus.

Tu só - lus Al - tís - si - mus, Jé - su Chri - ste. Cum Sán - cto Spí -

ri - tu, in gló - ri - a Dé - i Pá - tris. A - men.

Sán - etus,* Sán - ctus, Sán - ctus Dó_mi_nus Dé_us Sá - ba - oth.

Sanctus VIII

Plé_nisunt cæ_li et té_r_a gló - ri - a tú - a Ho - sán - na in ex -

cel - sis. Be_ne_dí_ctus qui vé - nit in nó_mi_ne Dó - mi - ni, Ho -

sán - na in ex - cé - sis. ou bien:

A - gnus Dé - i, * qui tól - lis pec_cá_ta mún - di, mi_se ré - re nó - bis.

Agnus VI

A - gnus Dé - i, * qui tól - lis pec_cá_ta mún - di, mi_se ré - re nó - bis.

(1) ou bien:

Voir le rythme indiqué par les groupes à in excelsis.

A - gnu s Dé - i, * qui tól - lis pec-cá-ta mún - di: dó-na nó - bis pá - cem.

Musical score for the Agnus Dei section, featuring two staves for voices and a basso continuo staff. The vocal parts are in common time, with a key signature of one flat. The basso continuo part consists of a single staff with a bassoon-like line and a harpsichord-like line below it.

A-gnus Dé-i, * qui tól-lis pec-cá-ta mún - di:

*Le II^e Agnus
pourra se jouer ainsi:*

etc.

Dé-o grá-tí-as.

I

Musical score for the 'Deko' section, labeled 'I'. It consists of two staves for voices and a basso continuo staff. The vocal parts are in common time, with a key signature of one sharp. The basso continuo part consists of a single staff with a bassoon-like line and a harpsichord-like line below it.

V. In Festis Duplicibus. 2.

(Kyrie magnæ Deus potentiae.)

Kyrie
VIII

Ký-ri-e e - - - - lé-i-son. iii.

Musical score for the Kyrie section, labeled 'VIII'. It consists of two staves for voices and a basso continuo staff. The vocal parts are in common time, with a key signature of one sharp. The basso continuo part consists of a single staff with a bassoon-like line and a harpsichord-like line below it.

Chrí - - ste e - - - - lé-i-son. Chrí - - ste

Musical score for the 'Christe' section. It consists of two staves for voices and a basso continuo staff. The vocal parts are in common time, with a key signature of one sharp. The basso continuo part consists of a single staff with a bassoon-like line and a harpsichord-like line below it.

lé - i - son. Chrí - ste _____ e - - -

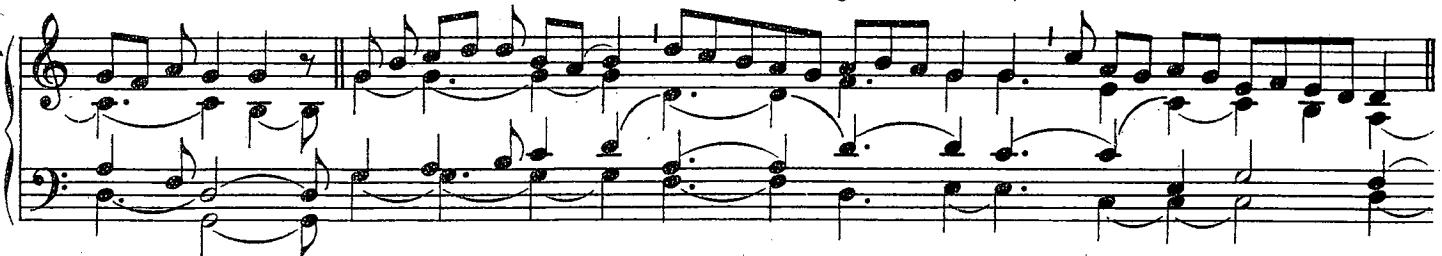
Gloria
VIII

(1) On pourra également reprendre l'harmonie du 1^{er} Kyrie.

Dé-us Pá-ter o - mní-po-tens. Dó-mi-ne Fí-li u-ni-gé-ni-te,



Jé-su Chríste. Dó-mi-ne Dé-us, A - - gnus Dé-i, Fí-li-us Pá-tris.



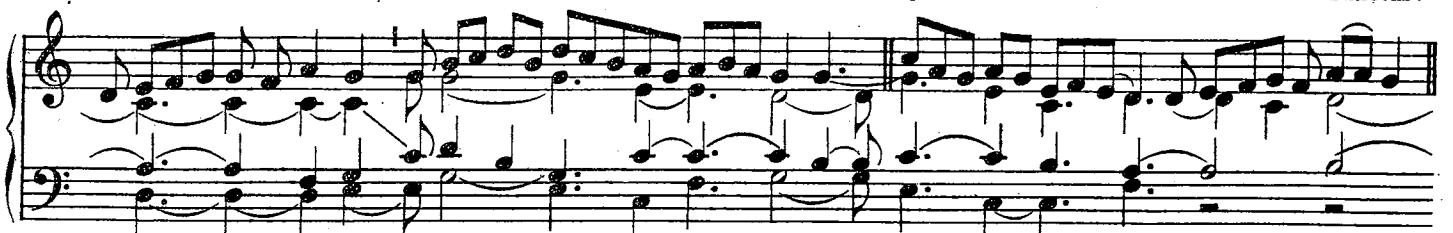
Qui tól-lis pec-cá-ta mún-di, mi-se-ré-re nóbis. Qui tól-lis



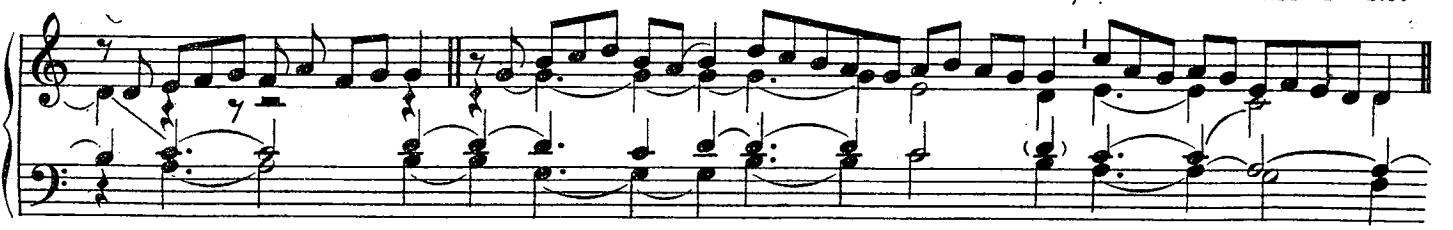
pec-cá-ta mún-di, súsci-pe-de-pre-ca-ti-ón-em-nóstram. Qui sé-des



ad déx-te-ram Pá-tris, mi-se-ré-re nóbis. Quó-ni-am tu só-lus sánctus.



Tu só-lus Dó-mi-nus. Tu só-lus Al-tís-si-mus, Jé-su Chrí-ste.



Cum Sán - eto Spíri - tu, in gló - ri - a Dé - i Pá - tris. A - - - men.



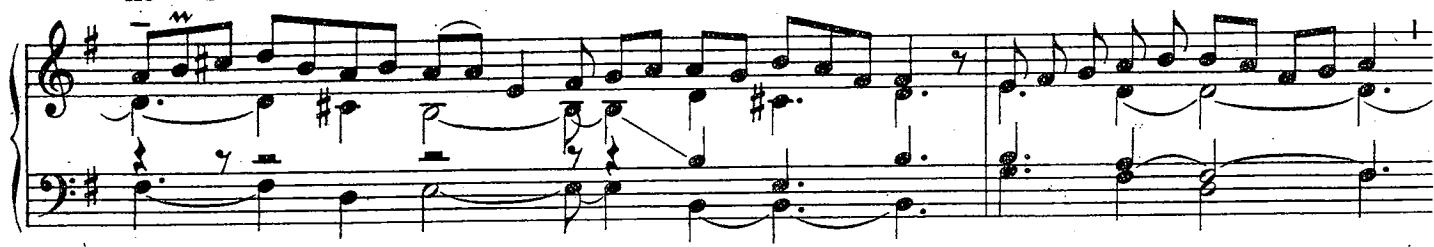
Sán - - - ctus,* Sán - - - ctus, Sán - - - ctus Dó - mi - nus Dé - us

Sanctus
IV

Sá - ba - oth. Plé - ni sunt cé - li et té - ra gló - ri - a, tú - - - a.



Ho - - - sán - na in ex - cé - sis. Be - ne - dí - ctus qui vé - nit - - -



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



ou bien:

Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - - - sán - na



Agnus IV

Agnus Dé - i, *qui tól - lis pec - cá -

ta mún - di: mi se - ré - re nó - bis. A -

gnus Dé - i, *qui tól - lis pec - cá - ta mún - di: mi se -

re - re nó - bis. A - agnus Dé - i, *qui tól -

lis pec - cá - ta mún - di: dó na nó - bis pa - cem.

Dé o gráti as.

VI. In Festis Duplicibus. 3.

(Kyrie Rex Genitor)

Kyrie. VII

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

e - - lé - i-son Kyrie Rex Genitor

e - - lé - i-son

(1)

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

Chri - ste _____ e - - lé - i-son. Kyrie Rex Genitor e - - lé - i-son.

Ký - ri - e _____ e - - lé - i-son. Kyrie Rex Genitor

Ký - ri - e _____ e - - lé - i-son

(1) ou bien

* e - - lé - i - son.

Autre transposition

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

Kyrie

VII

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

Chrí - ste e - - lé - i - son. Chrí - ste

e - - lé - i - son. Chrí - ste e - - lé - i - son.

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

(1) ou bien

Ký - ri - e e - - lé - i - son.

e - - - lé - i son. Ky - ri - e *

** e - - - lé - i son.

Gló - ri - a in ex - cél - sis Dé - o. Et in té - ra pax ho - mí - ni - bus bónæ volun - tátis.

Gloria. VIII

Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te. Glo - ri - fi - cá -

mus te. Gráti - as á - gimus tí - bi própter má - gnamgló - ri - am tú - am..

Dó - mi - ne Dé - us, Rex cæ - lé - stis, Dé - us Pá - ter o - mní - pot - ens.

Dó - mi - ne Fí - li - u - ni - gér - nite Jé - su - Chri - ste. Dó - mi - ne Dé - us, A - gnus

Dé - i, Fí - lius Pá - tris. Qui tól - lis pec - cá - ta mún - di, mi - se - ré - re no - bis.

Qui tól - lis pec - cá - ta mún - di, sú - scí - pe depre - ca - ti - ó - nem nó - stram.

Qui sé - des ad déx - te - ram Pá - tris, mi - se - ré - re nó - bis. Quoni - am

tu só - lus sán - etus. Tu só - lus Dó - mi - nus. Tu só - lus Al - tís - si - mus, Jé - su Chri - ste.

Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. A - men.

Sánctus, * Sán - ctus, Sánctus Dó - mi - nus Dé - us Sá - ba - oth.

Sanctus III

Plé - ni sunt cæ - li et té - ra gló - ri - a tu - a. Ho - sán - na _____
 _____ in ex - cé - sis. Be - né - dí - ctus qui vé - nit in nô - mi - ne Dó -

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

A - gnu - gnus Dé - i, * qui tól - lis pec - cá - ta mun - di:

Agnus VIII

mi - se - ré re - nô - bis. Dé - o grá - ti - as.
 dó - na - nô - bis pácem.

VIII

VII. In Festis Duplicibus. 4.
(Kyrie Rex Splendens)

Kyrie VIII

The musical score consists of six staves of music for Kyrie VIII. The key signature is G major (no sharps or flats). The vocal parts include soprano, alto, tenor, bass, and two organ parts. The score is divided into sections by vocal entries: "Kyrie - e _____ * _____ e - - lé-ison", "Kyrie - e _____ e - - lé-ison.. Kyrie - e _____", "e - - lé-ison. Christe _____", "e - - lé-ison. Ky - ri - e _____", "e - - lé-ison. Ky - ri - e _____", and "e - - lé-ison. Ky - ri - e _____". The music features various dynamics, including forte, piano, and sforzando, indicated by exclamation marks and arrows. The vocal parts often sing in unison or in harmonious chords.

Glóri - a in ex - cél - sis De - o. Et in té - ra pax ho - míni - bus
 Gloria. VI

bónæ volun - tâ - 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-tí - bi pró - pter mágnam glóri - am tú - am.

Dó - mi - ne Dé - us, Rex cæ - le - stis, Dé - us Pá - ter o - mní - po - tens. Dó - mi - ne Fi -

li u - ni - gé - ni - te Jé - su Chri - ste. Dó - mi - ne Dé - us, A - gnus Dé - i,

Fí - li - us Pá - tris. Qui tol - lis pec - cát - a mun - di, mi - se - ré - re nó - bis.

Qui tó - lis pec - cá - ta mún - dí, sú - sci - pe de - pre - ca - ti - ó - nem nó - stram.

Qui sé - des ad déxteram Pá - tris, mi - se - ré - re nó - bis. Quó - ni - am tu sólus sán - ctus.

Tu sólus Dó - minus. Tu sólus Al - tís - simus, Jé - su Chri - ste. Cum Sán - cto

Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. A - - - men.

Sán - - - etus, *Sán - - - etus, Sán - - - etus

Sanctus VIII

Dó - mi - nus Dé - us Sá - - - ba - oth. Pléni sunt cæ - li et té - - - ra

gló - ri - a tú - a. Ho - sán - na in ex - cé - sis.

Be - ne - dí - - ctus qui vé - - nit in no -

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

Agnus. VIII A - gnus Dé - i, *qui tól - lis pec - cá - ta mún - di, mi - se - ré -

- re nó - bis. A - gnus Dé - i, *qui tól - lis pec - cá - ta mún - di,

mi - se - ré - - re nó - bis. A - gnus Dé - i, *qui tól - lis peccá - ta mún - di:

ou bien

dó-na nó - - bis pá - cem dó-na nó - - bis pá - - cem.

Dé-o grá-ti-as

VIII

VIII. In Festis Duplicibus. 5.
(De Angelis)

Ký-ri e * e - - lé-i-son. ij.

Kyrie. V

Chríste e - - lé-i-son. Ký-ri e

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

Glóri_a in ex_cél_sis Dé_o. Et in té_r_a pax ho_mí_ni_bu_s bónæ volun_tá_tis.

Gloria. V

Laudá_mus te. Be_né_dí_ci_mu_s te. A_dorá_mu_s te. Glo_ri_fi_cámus te.

Gráti_as á_gi_mu_s tí_bí própter mágna glóri_am tú_am. Dó_mi_ne Dé_us, Rex cælè_stis,

Dé_us Pá_ter o_mni_po_tens. Dó_mi_ne Fí_li_u_ni_gé_ni_te Jé_su Chri_st_e.

Dó_mi_ne Dé_us, Agnus Dé_i, Fí_li_us Pá_tris. Qui tollis peccáta mún_di,

mi_se_ré_re nóbis Qui tollis peccáta mundi, súscí_pe depreca_tíó_nem no_stram.

Qui sédes ad déx-te-ram Pá-tris, mi-se-ré-re nó-bis. Quó-ni-am tu só-lus sán-ctus.

Tu só-lus Dó-mi-nus. Tu só-lus Al-tís-si-mus, Jé-su Chri-ste.

Cum Sáncto Spí-ri-tu, in gló-ri-a Dé-i Pá-tris. A - - - men.

Sán-ctus, * Sán-ctus, Sán-ctus Dó-

Sanctus.

VI

mi-nus Dé-us Sá-

ter-ra gló-ri-a tú-a. Ho-sán-na in ex-cél-sis.

Bene - dí - - etus qui vé - - nit — in nó - mi - ne Dó - mi - ní.

Ho - sán - - na in ex - cé - - sis.

A - gnu s Dé - i, *qui tól - lis peccá - ta mún - di: mi - se - ré - re nó - bis.

Agnus.
VI

A - gnu s De - i, *qui tól - lis peccá - ta mún - di: mi - se - ré - re nó - bis.

A - gnu s Dé - i, *qui tól - lis peccá - ta mún - di: dó - na nó - bis pá - cem.

Dé - o grá - ti - as.

IX. In Festis B. Mariæ Virginis. 1.

(Cum jubilo)

Kyrie.
I

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

lé - i - son. Ký - ri - e _____ e - lé - i - son. Chrí - ste _____ e - lé - i - son.

Chrí - ste _____ e - lé - i - son. Chrí - ste _____ e - lé - i - son. Ký - ri - e _____

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

* * e - lé - i - son.

Gloria.
VII

Gló - ri - a in ex - cé - sis Dé - o. Et in té - ra pax ho - mí - bus

(1) L'alto pourrait tenir le mi.

bó_næ voluntá_tis. Laudá_mus te. Be_ne_dí_cimus te. A do rá_mus te.

Musical score for two voices (soprano and basso continuo) in G major, 2/4 time. The vocal parts are in soprano and basso continuo style. The lyrics are in Latin.

Glo_ri_fi_cá_mus te. Gráti_as á_gimustí bi própter má_gnam gló ri_am tú_am.

Continuation of the musical score for two voices in G major, 2/4 time.

Dómi_ne Dé_us, Rex cæ_lé_stis, Dé_us Pá_ter o_mni_po tens.

Continuation of the musical score for two voices in G major, 2/4 time.

Dómi_ne Fílli uni_gé_nite Jé_su Chri_sté. Dó_mi_ne Dé_us, A_gnus Dé_i,

Continuation of the musical score for two voices in G major, 2/4 time.

Fílli_us Pá_tris. Qui tól_lis pec_cá_ta mún_di, mi_se_ré_re nó_bis.

Continuation of the musical score for two voices in G major, 2/4 time.

Qui tól_lis pec_cá_ta mún_di, sú_sci pe depre_cati ó_nem nó stram.

Continuation of the musical score for two voices in G major, 2/4 time.

Qui sédes ad déxteram Pátris, mi - se - ré - re nó - bis. Quóniam tu sólus sán - ctus.

Musical score for the Sanctus section, first system. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of three sharps. The music features eighth-note patterns and several fermatas. The lyrics "Qui sédes ad déxteram Pátris, mi - se - ré - re nó - bis. Quóniam tu sólus sán - ctus." are written above the staves.

Tu só-lus Dó-minus. Tu só-lus Al - tís - si-mus, Jé-su Chrí - ste. Cum Sán - cto

Musical score for the Sanctus section, second system. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of three sharps. The music continues with eighth-note patterns and fermatas. The lyrics "Tu só-lus Dó-minus. Tu só-lus Al - tís - si-mus, Jé-su Chrí - ste. Cum Sán - cto" are written above the staves.

Spíri-tu, in gló-ri-a Dé-i Pá - tris. A - - - - men.

Musical score for the Sanctus section, third system. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of three sharps. The music concludes with eighth-note patterns and fermatas. The lyrics "Spíri-tu, in gló-ri-a Dé-i Pá - tris. A - - - - men." are written above the staves. A small note "(1)" is placed below the bass staff.

Sán - - - ctus; *Sán - ctus, Sán - - - ctus Dó-minus Dé - us Sá -

Musical score for the Sanctus section, fourth system. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of three sharps. The music begins with eighth-note patterns and fermatas. The lyrics "Sán - - - ctus; *Sán - ctus, Sán - - - ctus Dó-minus Dé - us Sá -" are written above the staves. The word "Sanctus" is written vertically to the left of the top staff, and the letter "V" is written below it.

- - - ba - oth. Plé-ni suntcæ-li et té - - - ra gló-ri - a tú - a. Ho-sán -

Musical score for the Sanctus section, fifth system. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of three sharps. The music continues with eighth-note patterns and fermatas. The lyrics "ba - oth. Plé-ni suntcæ-li et té - - - ra gló-ri - a tú - a. Ho-sán -" are written above the staves.

na in ex-cél - sis. Be - ne-dí - ctus qui ve - nit in nó - - - mi - ne

Musical score for the Sanctus section, sixth system. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of three sharps. The music concludes with eighth-note patterns and fermatas. The lyrics "na in ex-cél - sis. Be - ne-dí - ctus qui ve - nit in nó - - - mi - ne" are written above the staves.

(1) ou bien do# à l'alto

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

Agnus. V Agnus Dé - i, — * qui tol - lis pecá - ta mún - di,

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

ca - ta mún - di, mi - se - ré - re nó - bis. Agnus Dé - i, — *

qui tol - lis pecá - ta mún - di, do - na nó - bis pá - cem.

De - o - grá - ti - as.

X.—In Festis B. Mariæ Virginis. 2.
(Alme Pater)

Kyrie.

I

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

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

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

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

Gloria.

VIII

Gló - ri - a in excél - sis De - o. Et in té - ra pax ho - mí - nibus bónæ voluntá - tis.

Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te. Glo - ri - fi - cá - mus te.

Gráti - as a - gimus tí - bi própter má - gnamgló - ri - am tu - am. Dó - mi - ne Dé - us,



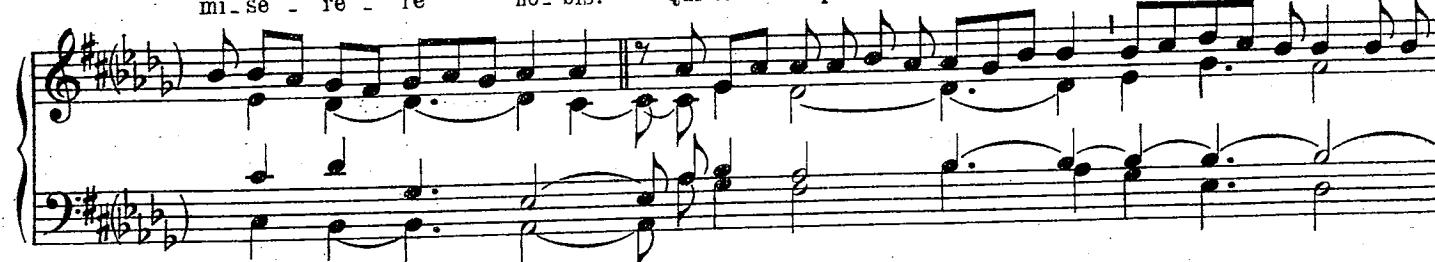
Rex cælestis, Déus Páter o - mní - po - tens. Dó - mi - ne Fíli u - ni - gé - ni - te Je - su Chríste.



Dó - mi - ne Dé - us A - gnus Dé - i Fíli - us Pátris. Qui tól - lis pec - cá - ta mún - di,



mi - se - ré - re nó - bis. Qui tól - lis pec - cá - ta mún - di, sú - sci - pe de - pre -



ca - ti - ó - nem nóstram. Qui sé - des ad déxteram Pátris, mi - se - ré - re nó - bis. Quó - ni - am tu



só - lus sán - ctus. Tu só - lus Dó - mi - nus. Tu só - lus Al - tís - si - mus, — Jé - su Chríste.



Cum Sáncto Spíri - tu, in gló - ri - a Déi Pá - tris. A men.

Sán - ctus, * Sán - ctus, Sán - ctus Dómi_nus Dé-us Sá - ba - oth.

Sanctus.
IV

Plé_ni sunt cæ_li et té_r - ra gló - ri - a tú - a. Ho_sán - na in ex_cél - sis.

Be_ne_dí_ctus qui vé - nit in nó_mi_ne Dó_mi - ni, Ho_sán - na in ex_cél - sis.

A - gnu_s Dé - i, * qui tó_llis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

Agnus.
IV

Agnus Dé - i, * qui tó_llis pec - cá - ta mún - di, mi - se - ré - re nó - bis. A - gnu_s Dé - i, *

ou bien:

qui tollis pec - cá - ta - mun - di, dó - na nó - bis pá - cem. dó - na nó - bis pá - cem

Dé - o grá - ti - as.

I

XI. In Dominicis infra annum.

(Orbis factor)

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

Kyrie. I

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

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

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

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

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

Gloria. II

Gló - ri - a in ex-célsis Dé - o. Et in térra pax ho - míni - bus

bó - næ volun-tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te.

Glo - ri - fi - cámus te. Grá - ti - as á - gi - mus tí - bi própter mágnam gló - ri - am tú - am.

Dó - mi - ne Dé - us, Rex cæl - e - stis, Dé - us Pá - ter o - mní - po - tens. Dó - mi - ne Fí - li



u - ni - gé - ni - te Jé - su Chri - sté. Dó - mi - ne Dé - us, Agnus Dé - i, Fí - li - us Pá - tri - is.



Qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis. Qui tól - lis pec - cá - ta mún - di,



sú - sci - pe depreca - ti - ó - nem nó - stram. Qui sé - des ad déx - teram Pá - tri - is, mi - se - ré - re nó - bis.



Quó - ni - am tu - só - lus sán - tus. Tu só - lus Dó - minus. Tu só - lus Altís - si - mus, Jé - su Chri - sté.



Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tri - is. A - men.



Sán - ctus, * Sán - ctus, Sán - ctus Dó - mi - nus Dé - us

Sanctus. II

Sá - ba - oth. Plé - ni sunt cæ - li et té - ra gló - ri - a tú - a.

Ho - sán - na in ex - cé - sis. Be - ne - dí - ctus qui vé - nit in - nó - mi -

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

A - gnus Dé - i, * qui tól - lis pec - cá - ta mún - di, mi - se - ré - re

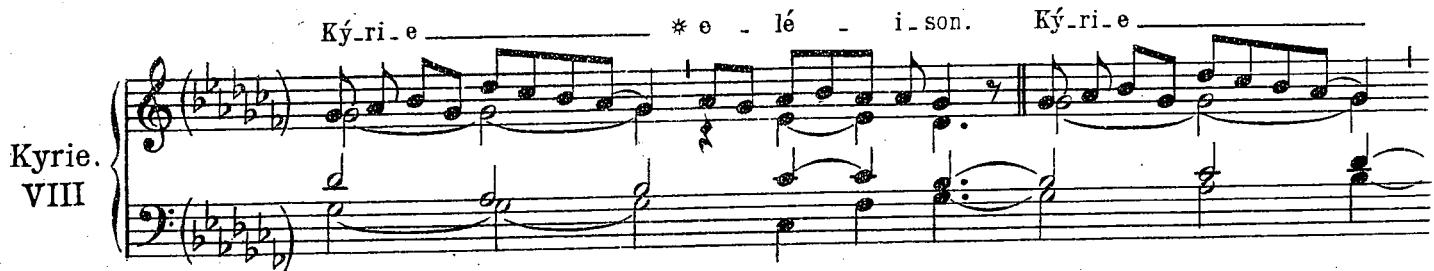
Agnus. I

nó - bis. A - gnus Dé - i, * qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

A - gnus Dé-i, * qui tollis pec - cá - ta mún - di, dóna nó - bis pá - cem.



XII. In Festis Semiduplicibus. 1.
(Pater cuncta)



Gló_ri_a in excél sis Dé _ o. Et in térra pax homí_nibus bónæ vo_lun_tá_tis.

Gloria. IV

Lau_dá _ mus te. Be_ne _ dí_ci _ mus te. A _ do_rá _ mus te. Glo_ri_fi_cá _ mus te.

Gráti_as á_gi_mu_s tí _ bi própter mágna gló_ri_am tú_am. Dó_mi_ne Dé_us, Rex cæ_lé_stis,

Dé_us Páter omni po_tens. Dó_mi_ne Fí_li u_ni_gé_ni_te Jé_su Chríste. Dó_mi_ne Dé_us,

Agnus Dé _ i, Fí_li _ us Pá_tris. Qui tol_lis pec_cá_ta mündi, mi_se_ré _ re nó _ bis.

Qui tol_lis pec_cá_ta mündi, súscip_e de_preca_ti ó_nem nó_stram. Qui sédes ad déxteram Pá _ tris,

mi - se - ré - re nō - bis. Quó - ni - am tu só - lussánctus. Tu sólus Dóminus. Tu sólus Altís-

si - mus, Jé-su Chri-ste. Cum Sáncto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris.

A - men. ou: A - men. ou: A - men.

Sán - etus,* Sán - etus, Sán - etus Dó - mi - nus Dé - us Sá - ba - oth.

Sanctus.
II

Plé - ni sunt cæ - li et té - ra gló - ri - a - tú - a. Ho - sán - na in ex - cé - sis.

Be - ne - dí - ctus qui vé - nit in nō - mi - ne Dó - mi - ni. Ho - sán - na in ex - cé - sis.

Agnus. II

A - gnu s Dé - i, * qui tól - lis pec - cá - ta mún - di, mi - se -
ré - re nó - bis. Agnus Dé - i, * qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

A - gnu s Dé - i, * qui tól - lis pec - cá - ta mún - di, dó - na nó - bis pá - cem.

VIII

Dé - o grá - ti - as. ou bien Dé - o grá - ti - as.

XIII.. In Festis semiduplicibus . 2.
(Stelliferi conditor orbis)

Kyrie. I

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

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

Chríste _____ e - - lé - i - son. Chríste _____ e - - lé - i - son.

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

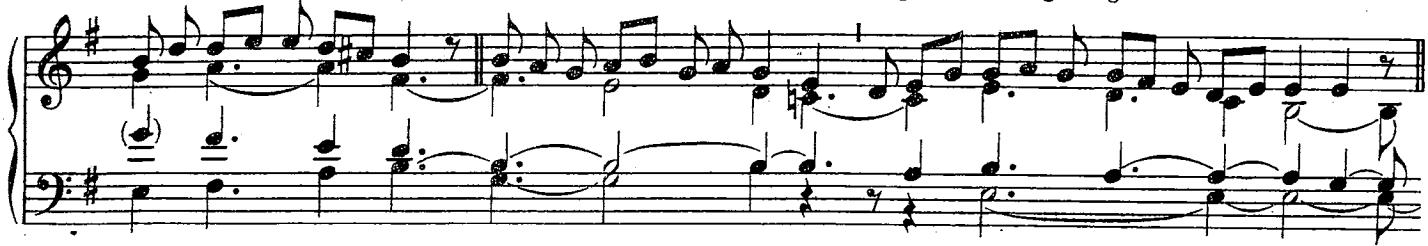
Ký - ri - e _____ * _____ ** _____ e - - lé - i - son.

Glóri - a in excélsis Dé - o Et in térra pax homí - ni - bus

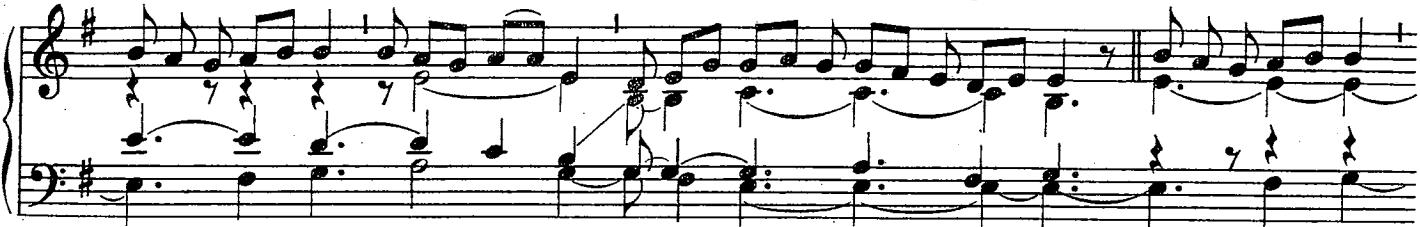
Gloria

bó.næ volun - tá.tis. Lau - dá.mus te. Be.ne - dí.ci.mus te. A - do - rá.mus te.

Glo-ri-fi - cá-mus te. Grá-tí-as á - gimus tí - bi própter má - gnamgló - ri-am tú - am.



Dó-mi-ne Dé - us Rexcæ - lé - stis Dé-us Pá - ter o - mní-po - tens. Dó-mi-ne Fí - li



u - ni - gé - ni - te Jé - su Chrí-ste. Dó-mi-ne Dé - us, A - gnusDé - i, Fíli-us Pá - tris.



Qui tól - lis pecá - ta mún - di, mi - se - ré - re no - bis. Qui tól - lis pecá - ta mún - di,



sú - sci - pe depre - ca - ti - ó - nem nóstram. Qui sé - des ad dé - xte - ram Pá - tris, mi - se - ré - re nó - bis.



Quó - ni - am tu só-lus sán - ctus. Tu só-lus Dó - mi - nus.. Tu só-lus Al - tís - si - mus,



Jé - su Chríste. Cum Sáncto Spíri - tu, in gló - ri - a Dé - i Pá - tris. A - men.

Sán - ctus, *Sán - ctus, Sánctus Dóminus Déus Sába - oth. Plénisunt cæli et térra gló - ri - a tú - a.

Sanctus VIII

Hosán - na in ex - célsis. Be - nedíctus qui vé - nit in nó - mi - ne Dómi - ni. Hosán - na in ex - célsis.

A - gnus Dé - i, — * qui tól - lis pec - cá - ta mún - di,

Agnus I

mi - se - ré - re nó - bis. A - gnus Dé - i, * qui tól -

lis pec - cá - ta mún - di, — mi - se - ré - re nó - bis.

A - gnus Dé.i, — *quitóllis pec - cá.ta mún - - di, dó-na nó-bis pá-cem.

The musical score consists of two parts. The top part is for a choir or ensemble, starting with a treble clef and a key signature of one sharp. The lyrics are "Agnus Dei, — *quitóllis pec - cá.ta mún - - di, dó-na nó-bis pá-cem.". The bottom part is for a solo voice, labeled 'I', starting with a bass clef and a key signature of one flat. The lyrics are "Dé.o grá - - ui - as.".

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

Kyrie. VIII

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

The musical score consists of four staves of music. The first staff is for the Kyrie VIII setting, with the lyrics "Ký - - rie - - * e - - lé-i-son. Ký - - rie - -". The subsequent staves are for the Christe setting, with lyrics including "é - - lé-i-son.", "Chrí - ste", "é - - lé-i-son.", "Chrí - ste", and "é - - lé-i-son.".

Ký - ri - e - - - - lé - i - son.

Ký - ri - e - - - - lé - i - son.

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

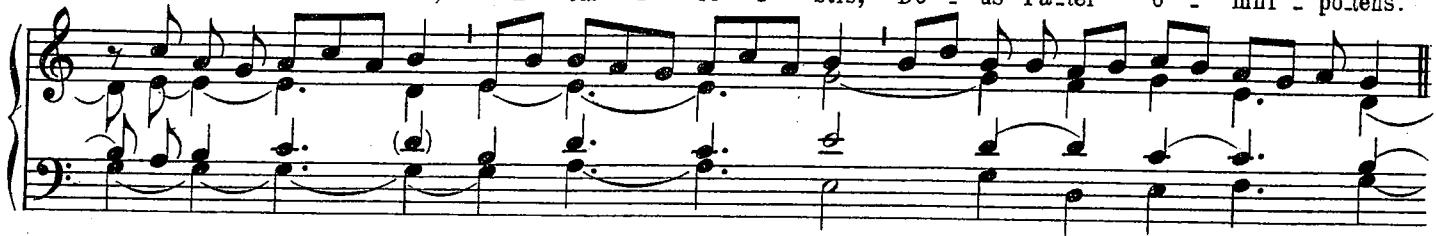
Gloria. III

Gló - ri - a in ex - cé - sis De - o. — Et in té - ra pax ho - mí - ni - bus

bó - næ volun - tâ - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te.

Glo - ri - fi - cá - mus te. Grá - tí - as á - gi - mustí - bi pró - pter má - gna - gló - ri - am tú - am.

Dó - mi - ne Dé - us, Rex cæ - lé - stis, Dé - us Pá - ter o - muí - potens.



Dó - mi - ne Fí - li u - ni-gé-ni - te, Jé - su Chri - ste. Dó - mi - ne Dé - us,



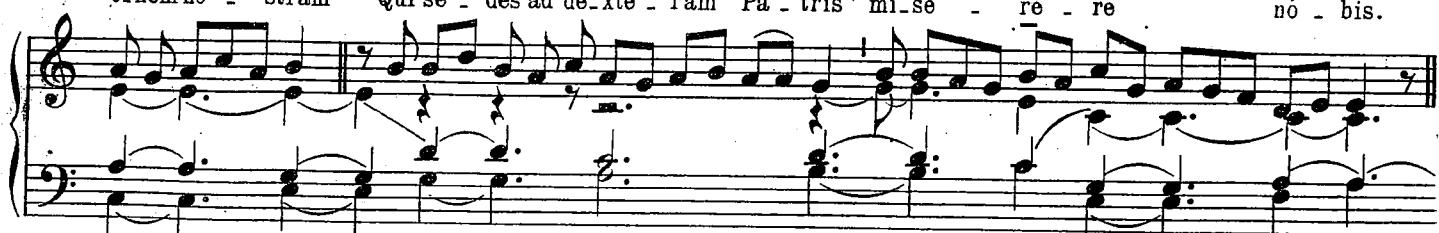
A - gnus Dé - i, Fí - li - us Pá - tris. Qui tóllis pec - cá - ta mún - di,



mi - se - ré - re nó - bis. Qui tóllis pec - cá - ta mún - di, sú - sci pe de - pre - ca - ti -



ónem nó - stram Qui sé - des ad dé - xte - ram Pá - tris mi - se - ré - re nó - bis.

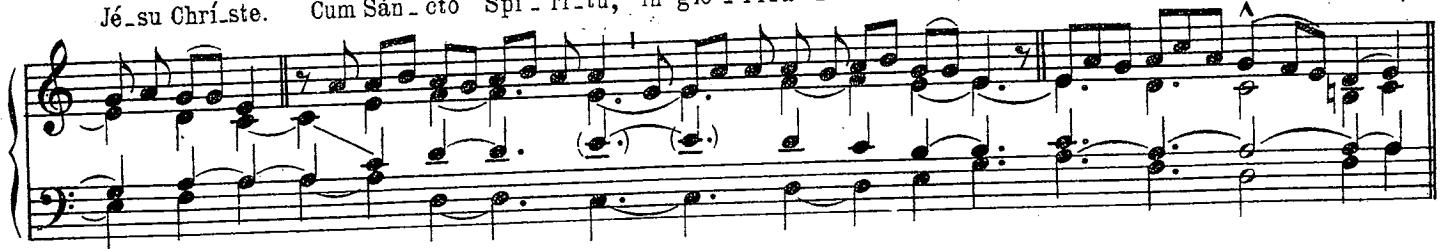


Quó - ni - am tu só - lus sán - ctus. Tu só - lus Dó - mi - nus. Tu só - lus Altís - si - mus,



vi

Jé-su Chri-ste. Cum Sán-cto Spí-ri-tu, in gló-ri-a Dé-i Pá-tris. A - - - - men.

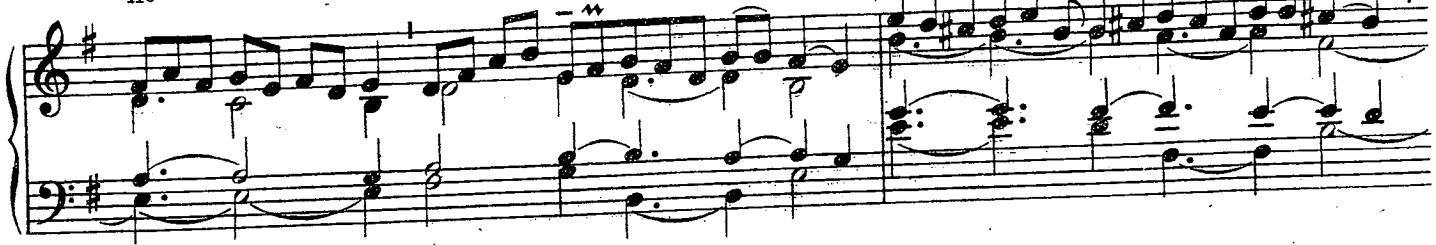


Sanctus.
I

us Sá - ba - oth. Plé-ni suntcæ - li et té - ra gló-ri-a tú - a.



Ho - sán-na in ex - cé - sis Be - ne-dí - - etus



qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán-na in ex - cé - sis.



Agnus.
VIII

A - gnusDé - i, * qui tol - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.



Agnus Déi, *qui tollis peccata nostra, miserere nobis.

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a melodic line with various note values and rests. The bottom staff uses a bass clef and provides harmonic support with sustained notes and chords. Measure 11 concludes with a fermata over the bass note. Measure 12 begins with a dynamic marking of *p* (piano).

Agnus Déi, — * qui tol - lis pec - cá - ta mún - di, do-na nó - bis pá - cem.

Dé - - 0 _____ grá - - ti - as.

VIII

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 continues with eighth-note pairs in both staves, with some notes connected by slurs.

XV. In Festis simplicibus.

(Dominator Deus)

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

Kyrie. IV

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The score consists of two measures. Measure 11 begins with a forte dynamic (F) and ends with a half note. Measure 12 begins with a forte dynamic (F) and ends with a half note. The music is written in common time.

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

A 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 forte dynamic (F) and consists of six eighth-note chords. Measure 12 begins with a forte dynamic (F) and consists of six eighth-note chords. The score is written in common time.

lé_i_son: Chríste _____ e - lé_i_son. Ký_ri _ e _____ e - lé_i_son.

Ký - ri - e e - - - lé - i - son. Ký - ri - e e - - - lé - i - son. (1)

Glória in ex-célsis Dé-o. Et in té-rra pax ho-mí-ni-bus bó-nae volun-tá-tis.

Gloria IV

Lau-dámus te. Be-ne - dí-ci-mus-te. A-do - rámu-s te. Glo-ri - fi - cámus te.

Gráti - as á - gi - mus tí - bi própter mágnam gló - ri - am tú - am. Dó - mi - ne Dé - us, Rex cæ - lé - stis,

Dé - us Pá - ter o - mni - pot - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te Jé - su Chri - ste.

(1) L'absence de tout la (sans transposition) dans ce Kyrie, l'insistance sur la tierce sol-la-si, les équivalences nous font penser que la mélodie suggère le fa# plutôt que le fa et que son écriture logique, au lieu d'être en finale si, serait en finale mi, ou la (avec si), les trois écritures étant du reste possibles. Ceci nous semble pouvoir légitimer dans l'harmonie l'emploi discret du fa# de passage (mi dans notre transposition). On pourrait écrire, par exemple:

3^e Kyrie A la fin: 1^{er} Kyrie 2^e Kyrie

Dómi_ne Dé_us, Agnus Dé_i, Fí_li_us Pátris. Qui tóllis pec_cá_ta mún_di, mi_se_ré_re nóbis.

Qui tóllis pec_cá_ta mún_di, súsci_pe de_pre_ca_tí_ó_nem nóstram. Qui sédes ad dé_xteram Pátris,

mi_se_ré_re nóbis. Quóni_am tu só_lus sánctus. Tu só_lus Dómi_nus. Tu só_lus Altís_si_mus,

Jé_su Chrí_sté. Cum Sáncto Spíri_tu, in glóri_a Dé_i Pá_tris. A - - men.

Sánctus, *Sánctus, Sánctus Dóminus Dé_us sába_oth. Pléni sunt cæli et térra

Sanctus II

glóri_a tú_a. Ho - - sán_na in ex - cé - sis. Be_ne - dí - ctus qui

vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cé - sis

Agnus Dé - i, * qui tól - lis pec - cá - ta mún - di mi - se - ré - re nó - bis. A - gnus Dé - i, *

Agnus I

qui tol - lis peccá - ta mún - di, mi - se - ré - re nó - bis. Agnus Dé - i, *

qui tol - lis peccá - ta mún - di, dó - na nó - bis pá - cem. Dé - o grá - ti - as.

IV

XVI.. In Fériis per annum.

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

Kyrie III

e e - lé - i - son. Chríste e - lé - i - son. Chríste e - lé - i - son. Chríste e - lé - i - son.

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

Musical score for Kyrie Eleison, three staves in common time. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern. Alto staff: eighth-note pattern.

Sán - ctus, *Sán - ctus, Sánctus Dó - mi - nus Dé - us Sá - ba - oth.

Sanctus II

Musical score for Sanctus II, two staves in common time. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern.

Plé - ni - sunt cæ - li et té - ra gló - ri - a tú - a. Ho - sán - na in ex - cé - sis.

Musical score for Sanctus II continuation, two staves in common time. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern.

Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cé - sis.

Musical score for Benedictus, two staves in common time. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern.

A - gnus Dé - i, *qui tól - lis pec - cá - ta mún - di, mi - se - ré -

Agnus I

Musical score for Agnus I, two staves in common time. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern.

re nó - bis. Agnus Dé - i, *qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

Musical score for Agnus I continuation, two staves in common time. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern.

A - gnus Dé - i, — *qui tól - lis pec - cá - ta mún - di, dó - na nó - bis pá - cem.



Dé - o grá - ti - as. — ou: Dé - o grá - ti - as. —



XVII.. In Dominicis Adventus et Quadragesimæ.

Kyrie I

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

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

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

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

This block contains four staves of musical notation for the Kyrie I setting. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in unison. The lyrics 'Kyrie I' are written above the first staff. The lyrics 'Ký - ri - e — *e - - - lé - i - son. Ký - ri - e —' are written above the second staff. The lyrics 'e - - - lé - i - son. Ký - ri - e — e - - - lé - i - son.' are written above the third staff. The lyrics 'Chri - ste e - - - lé - i - son. Chri - ste e - - - lé - i - son.' are written above the fourth staff. The lyrics 'Chri - ste e - - - lé - i - son. Ký - ri - e — e - - - lé - i - son.' are written above the fifth staff.

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

** e - - - lé - i - son.

Kyrie VI

Ký - ri - e e - - - lé - i - son. iij Chríste _____ e.

lé - i - son. Chríste _____ e - - - lé - i - son. Chríste _____ e.

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

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

Sanctus V

Sán - ctus,* Sán - ctus, Sán - ctus Dó - mí - nus Dé - us Sá - - -

ba - oth. Plé - ni sunt cá - li et té - ra gló - ri - a tú - a.

Ho - - sán - na in ex - cé - sis. Be - ne - dí - etus qui vé - nit

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

A - gnus Dé - i, * qui tól - lis pec - cá - ta móndi, mi - se - ré - re nó - bis.

Agnus V

A - gnus Dé - i, * qui tól - lis pec - cá - ta móndi, mi - se - ré - re nó - bis.

A - gnus Dé - i, * qui tól - lis pec - cá - ta mún - di, dó - na nó - bis pá - cem.

Dé - o grá - ti - as.

I

Dé - o grá - ti - as.

VI

XVIII.. In Fériis Adventus et Quadragesimæ,
in Vigiliis, Fériis IV. Temporum et in Missa Rogationum.
(Deus Genitor alme.)

Kyrie

IV

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

Chrí - ste e - lélé - i - son. Chrí - ste e - lélé - i - son. Chrí - ste e - lélé - i - son.

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



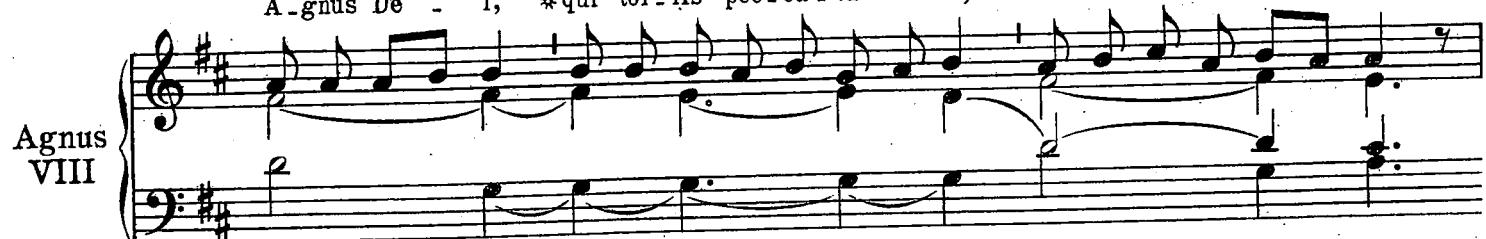
Sánctus, *Sánctus, Sánctus Dóminus Dé-us Sába.oth. Plénisunt cæli et térra glóri-a tú-a.



Ho-sán-na in ex-célsis. Be-ne-dictus qui vé-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.



A-gnus Dé-i, *qui tól-lis pec-cá-ta móndi, mi-se-ré-re nó-bis.



A-gnus Dé-i, *qui tól-lis pec-cá-ta móndi, mi-se-ré-re nó-bis. A-gnus Dé-i, *



qui tól-lis pec-cá-ta móndi, dó-na nó-bis pá-cem.



Dé-o grá-ti-as.



CREDO.

I

Crédo in únum Dénum, Pá-trem o mni-pótentem, fa-cíto remíscéli et térrae vi-si-bíli-

IV

um ómnium et in vi-si-bíli-um. Et in únum Dó-mi-num, Jésum Chrástum,

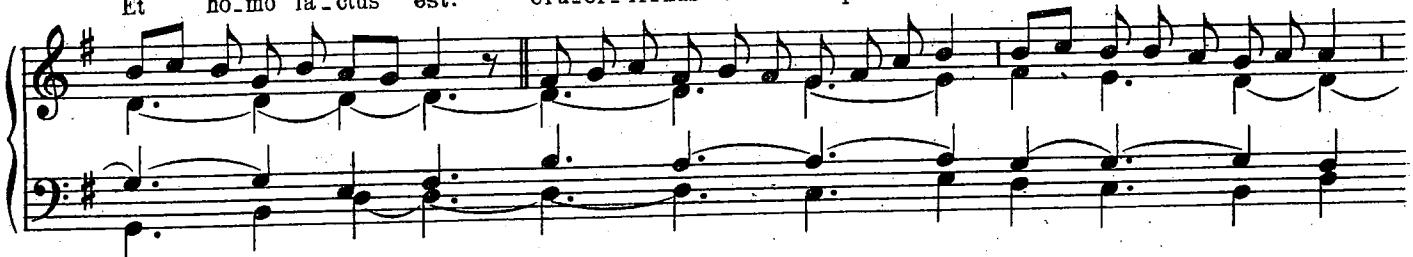
Fí-li-um Dé-i uni-gé-ni-tum. Et ex Pátre nátum an-te ómnia sácu-la.

Dénum de Dé-o, lú-men de lú-mi-ne, Déum vérum de Dé-o vé-ro. Gé-nitum, non fáctum

consubstanti-álēm Pátri, per quem o-mní-a fácta sunt. Qui própter nos hó-mi-nes, et própter nō-

stram salútem descéndit de cé-sis. Et incarná-tus est de Spí-ri-tu Sáneto, ex Ma-rí-a Vírgi-ne:

Et hómo fáctus est: Cru-ci-fí-xus é-ti-am pro nóbis: sub Pón-ti-o Pi-lá-to



pas-sus et se-púltus est. Et re-sur-réxit ter-ti-a dí-e, se-cún-dum Scriptúras.



Et ascén-dit in cælum, sé-det ad dé-xte-ram Pá-tris. Et fí-te-rum ven-tú-rus est cum



gló-ri-a ju-di-ca-re vi-vos et mórtu-os: cu-jus ré-gni non é-rit fí-nis.



Et in Spí-ri-tum Sánctum, Dó-mi-num, et vi-vi-fi-cántem: qui ex Pá-tre Fí-li-o que procé-dit.



Quicum Pátre et Fílli-o simul ado-rátur, et conglo-ri-fi-cá-tur: qui lo-cútus est per Prophétas.



Et ú_nam sánctam ca_thó_li_cam et a_pos_tó_li_cam Ecclé_si_am.



Con_fí_te or u_num ba_ptísma in remis_sió_nem pec_ca_tó_rum. Et ex_pé_cto re_sur_ree-



ti ó_nem mor_tu ó_rum. Et ví_tam ven_tú ri sá_e cu_li. A_men.



II

Crédo in ú_num Dé_um, Pá_trem o_mni po_téntem, fa_ctórem cæ_li et té_r_ræ, vi_si_bí_li-



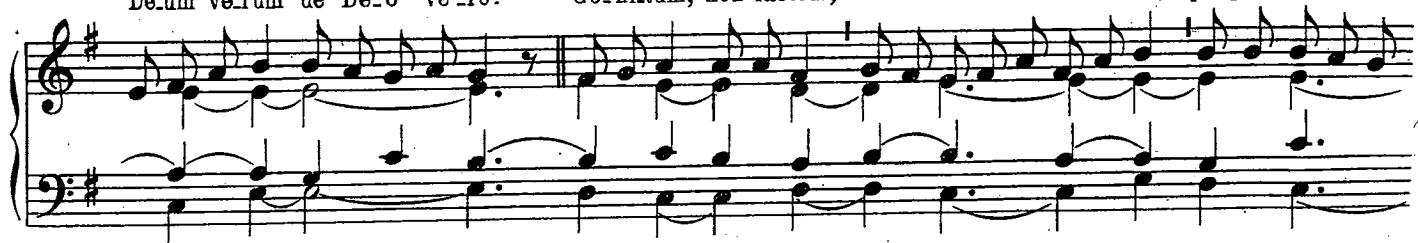
um ó_mnium, et in vi_si_bí_lium. Et in ú_num Dó_minum JésumChrístum, Fí_li_um Dé_i u_ni-



gé_nitum. Et ex Pátre ná_tum ante ó_mnia sá_e cu_la. Dé_um de Dé_o, lúmen de lú_mi_ne,



Déum vérum de Déo véro. Gé_nitum, non fáctum, consubstanti_álem Pátri, per quem ómni_a



fá_ctasunt. Qui propter nos hómines, et propter nóstram salútem descéndit de cælis. Et incarnátus



est de Spíru_tu Sáncto ex Ma_ría Vírgine: Et hómo fáctus est. Cru_ci_fíxus éti-



am pro nóbis: sub Pónтиo Pi_láto pássus, et se_púltus est. Et resur_réxit térti_a dí_e,



se_cundum Scriptúras. Et a_scéndit in cælum: sédet ad déx_te_ram Pátris. Et íte-



rum ventúrus est cum glóri_a, ju_di_cáre ví_vos et mórtuos: cù_jus régnii non érit fínis.



Et in Spí_ritu_m Sánctum, Dó_minum, et vi_ví_fi_cán tem: qui ex Pá_tre Fi_li ó que pro_cé dit.



Quicu_m Pá_tre et Fi_li o si_mu_l a do_rá_tur, et con_glo ri fi_cá_tur: qui lo_cú_tus est



per Pro_phé_tas. Et ú_nam sánctam ea_thó_li.cam et a_pos_tó_li.cam Ecclé_si.am.



Con_fí_te or ú_num baptís_ma in remissi ó_nem pec_cá_tó_rum. Et ex_pé_cto re_surre_cti ó_



nemmor_tu ó rum. Et ví_tam ven_tú ri sá_ecu_li. A - - - men.



III

Cré do in ú_num Dé _ um, Pá _ trem o_mni po_tén tem, fa_ctó_rem cás_li et té_r_ræ,



vi - si - bí - li - um ó - mni - um, et in - vi - si - bí - li - um. Et in u - num Dó - mi -



num Jé - sum Chrístum, Fí - li - um Dé - i u - ni - gé - ni - um. Et ex Pá - tre ná - - tum



an - te ó - mni - a sá - cu - la. Dé - um de Dé - o, lú - men de lú - mi - ne, Dé - um vé - rum



de Dé - o vé - ro. Gé - ni - um, nōn fá - ctum, con - substan - ti - á - lem Pá - tri, per - quem ó - mni - a



fá - cta - sunt. Qui própter nos hó - mi - nes, et própter nóstram sa - lú - tem de - scén - dit de cé - lis.



Et in - car - ná - tu - es - t - de Spí - ri - tu Sán - cto ex Má - ri - a Vír - gi - ne: Et hó - mo fá - ctus es - t -



Cru - ci - fi - xus é - ti - am pro nó - bis: sub Pón - ti - o Pi - lá - to pas - sus, et se -

púl - tus est. Et re - sur - ré - xit té - ri - a dí - e, se - cún - dum Scriptú - ras. Et a - scén - dit in

cá - lum sé - det ad dé - xte - ram Pá - tris. Et í - te - rum ven - tú - rus est cum gló - ri - a,

ju - di - cá - re ví - vos et mó - tu - os: é - cujus régninon é - rit fí - nis. Et in Spí - ritum Sánctum Dómi - num,

et vi - vi - fi - cán - tem: qui ex Pá - tre Fi - li - o que pro - cé - dit. Quicum Pá - tre et Fí - li - o

si - mul a - do - rá - tur, et con - glo - ri - fi - cán - tur: qui lo - cú - tus est per Pro - phé - tas.

Et únam sánctam ca-thó-licam et a - postó-li-cam Ec-clé-si-am. Con-fí-te-or u-nu-má-bap-tís-ma

in re-mis-si-ó-nem pec-ca-tó-rum. Et ex-pé-cto re-sur-re-cti-ó-nem mórtu-ó-rum.

Et ví-tam ven-tú-ri sá-cu-li.

A

men.

IV

Cré-do in ú-num Dé-um, Pá-trem omni-po-téntem, fa-cto-rem cás-li et té- - rae,

vi-si-bí-li-um ó-mníum, et in-vi-si-bí-li-um. Et in ú-num Dó-minum Jésum Chri-stum,

Fí-li-um Dé-i u-ni-gé-ni-tum. Et ex Pá-tre ná-tum ante ó-mni-a sá-cu-la.

Déum de Dé-o, lúmen de lú-mi-ne, Déum vérum de Dé-o vé-ro. Gé-ni-tum, non fáctum,



consubstan-ti-á-le-m Pá-tri, per quem ómnia fácta sunt. Qui própter nos hó-mines,



et própter nóstram sa-lútem descén-dit de cæ-lis. Et in-car-nátus est de Spí-ri-tu Sáneto



ex Ma-rí-a Vír-gi-ne: Et hó-mo fáctus est. Cru-ci-fí-xus é-ti-am pro nō-bis:



sub Pón-ti-o Pi-lá-to pas-sus, et se-púltus est. Et re-sur-re-xit térti-a dí-e,



se-cún-dum Scri-ptúras. Et a-scén-dit in cæ-lum, sé-det ad déx-te-ram Pá-tris.



Et í - te rum ven - tú - rus est cum gló - ri - a, ju - di - cá - re ví - vos et mó - ru - os: cujus ré - gni non



é - rit fi - nis. Et in Spí - ri - tum Sánctum, Dó - minum, et vi - vi - fi - cám - tem: qui ex Pá - tre Fí - li - ó -



que pro - cé - dit. Quicum Pá - tre et Fí - li - o simul a - do - rá - tur, et conglo - ri - fi - cá - tur: qui lo - cù - tus



est per Pro - phé - tas. Et ú - nam sánctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Con - fi - te -



or ú - num ba - ptís - ma in re - mis - si - ó - nem pec - ca - tó - rum. Et ex - pé - cto re - sur - re - cti - ó - nem



men. mor - tu - ó - rum. Et ví - tam ven - tú - ri sé - cu - li. A -



V

Cré - do in ú - num Dé - um, *vel. Cré - do in ú - num Dé - um * Pá - trem o - mni - po - téntem,

IV

fa - ctó - rem cæ - li et té - ræ, vi - si - bí - li - um ó - mnium, et in - vi - si - bí - li - um.

Et in ú - num Bó - mi - num Jé - sum Chri - stum, Fí - li - um Dé - i u - ni - gé - ni - tum. Et ex Pá -

tre ná - tum án - te ó - mni - a sá - cu - la. Dé - um de Dé - o, lú - men de lú - mi - ne,

Dé - um vé - rum de Dé - o vé - ro. Gé - ni - tum, non fá - ctum, consubstan - ti - á - lem Pa - tri:

per quem ó - mni - a fá - cta sunt. Qui própter nos hó - mi - nes, et própter nóstram sa - lú - tem

descéndit de cæ - lis. — Et in car-nátus est de Spí-ri-tu Sáncto ex Ma-ri-a Vir-gi - ne:

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures of eighth-note patterns.

Et hó - mo fá - ctus est. — Cru-ci - fí-xus é - ti-am pro nó - bis: sub Pón - ti - o Pi-lá - to

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures of eighth-note patterns.

pás - sus, et se-púl - tus est. — Et re-sur - réxit té - ri - ta dí - e se - cún - dum Scriptú - ras.

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures of eighth-note patterns.

Et ascén - dit in cæ - lum sé - det ad dé - xteram Pátri - s. Et í - te - rum ven - türus est cum glóri - a,

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures of eighth-note patterns.

ju - di - cá - re ví - vos et mó - rtu - os: cu-jus régni non é - rit fí - nis. Et in Spí - ri - tum Sán -

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures of eighth-note patterns.

etum Dó - minum et vi - vi - fi - cán - tem: qui ex Pá - tre Fi - lì - ó - que pro - cé - dit. —

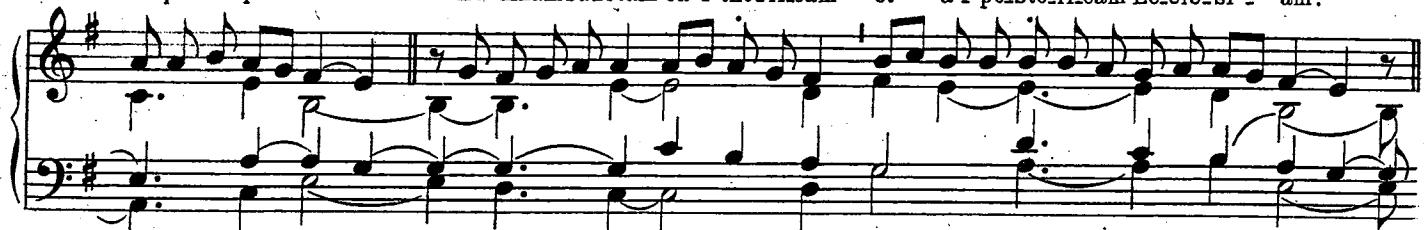
A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures of eighth-note patterns.

Quicum Pátre et Fílio simul adorátur et conglori fi cá tur: qui locútus



est per Prophé tas.

Et únam sanctam ca thó licam et a postó li cam Ecclé si am.



Confí te or únum ba ptís má in remis si onem pec ca tó rum.

Et ex pé cto re sur re cti ó



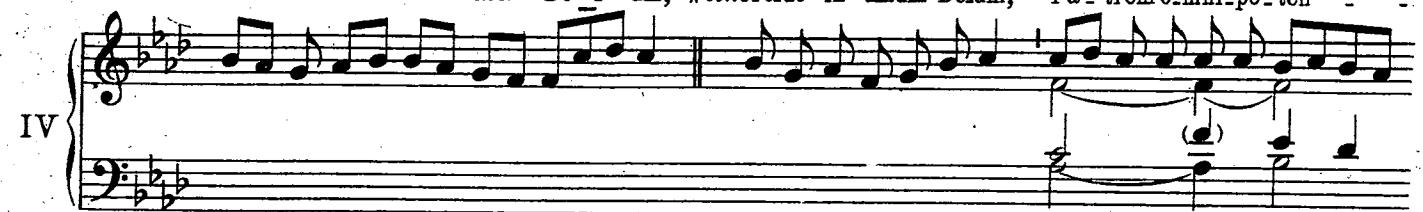
nem mor tu ó rum. Et ví tam ven tú ri sá cu li. ** A men.



VI

Cré do in ú num Dé um, *vel Cré do in ú num Dé um, Pá trem o mni po té n

IV



tem, fa ctó rem cæ li et té ræ vi si bí li um ó mai um,



et in visi bi li um. — Et in ú num Dó minum Jé sum Chri stum,

Fí lium Dé i un i gé ni tum. — Et ex Pá tre ná tum

an te ó mni a sé cu la. — Dé um de Dé o, lú men de lú mi ne,

Dé um vé rum de Dé o vé ro. — Gé nitum, non fá ctum, consubstan ti á

lem Pá tri; per quem ó mni a fá eta sunt. — Qui propter

nos hó mi nes, et própter nó stra salú tem de scé dit de cæ lis.

Et incarnátus est de Spíri - tu Sán - cto ex Ma - ri - a Vír - gi - ne: Et hómo



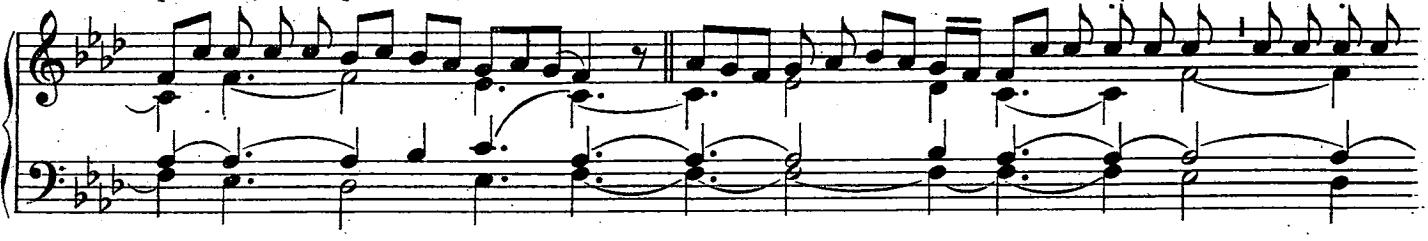
fá - ctus est.⁽¹⁾

Cru - ci - fí - xus é - ti - am pro nó - bis: sub Pón - ti - o Pi - lá - to



pas - sus, et se - pú - tus est.

Et re - sur - ré - xit té - ri - a dí - e se - cún - dum Seri-



ptú - ras.

Et a - scén - dit in cæ - lum: sé - det ad dé - xteram Pá - tris.



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



cú - jus ré - gni non é - rit fi - nis.

Et in Spí - ri - tum Sán - cto - rum Dó - mi - num,



(1) Cette formule finale (depuis ex Maria Virgine, avec celles qu'elle a inspirées), nous la devons à André CAPLET, l'auteur regretté du "Miroir de Jésus".

et vi - vi - fi - cán - tem qui ex Pá - tre Fíli - ó que pro - cé - i dit.



Qui cum Pá - tre et Fíli - o si - mul a - do - rá - tur, et con - glo - ri - fi - cá - tur:



qui lo - cú - tus est per Pro - phé - tás. Et ú - nam sán - ctam ca - thó - li - cam



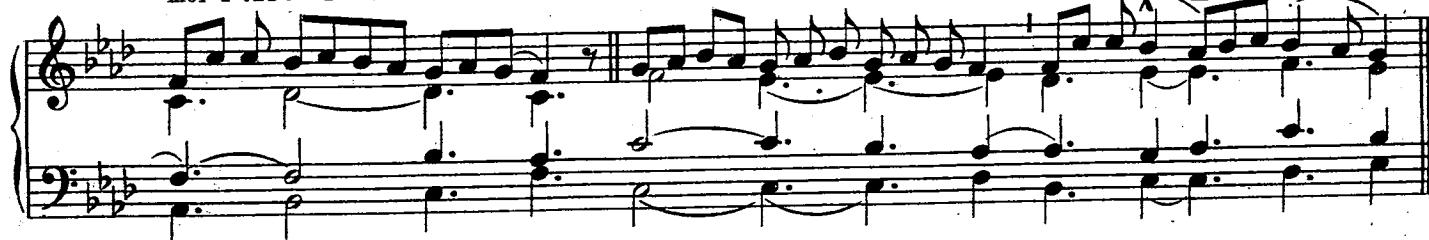
et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num ba - ptís - ma in re-



mis - si - ó - nem pec - ca - tó - rum. Et ex - pé - cto re - sur - re - cti - ó - nem.



mor - tu - ó - rum. Et ví - tam ventú - ri sá - cu - li ** A - men.



Cantus ad libitum

KYRIE

I

(Clemens Rector)

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

e - - - lé - i - son. Ký - ri - e -

e - - - lé - i - son. Chri - ste -

Chri - ste -

e - - - lé - i - son. Chri - ste -

e - - - lé - i - son. Ký - - - rie -

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

* * * * * e - lé - i - son.

II

(Summe Deus)

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

1

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

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

Chri - ste
(1) ou bien

Chrí - ste _____ e - - lé-i-son. Ký - ri-e _____

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

Ký - ri-e _____ * *** e - - lé-i-son

III
(Rector cosmi pie)

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

2

Ký-ri - e _____ e - - lé-i-son. Chrí - ste _____ e - - lé-i-son.

Chrí - ste _____ e - - lé-i-son. Chrí - ste _____ e - - lé-i-son.

(1) ou bien Chrí - ste _____ e - - lé-i-son.

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

Ký - ri - e — * — e - - lé - i - son.

IV
(Kyrie altissime)

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

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

Christe — e - - lé - i - son. Christe —

e - - - - - lé - i - son. Christe — e - - lé - i - son.

1111

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

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). The score consists of two measures of music. Measure 11 begins with a forte dynamic (F) and includes a fermata over the first note of the second measure. Measure 12 begins with a piano dynamic (P) and ends with a repeat sign and a double bar line, indicating a section repeat.

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

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 continues with eighth-note pairs in both staves, with various slurs and grace notes.

** e - - - - lé - i-son.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). The score consists of two measures of music, numbered 11 and 12. Measure 11 begins with a half note followed by a sixteenth-note pattern. Measure 12 begins with a quarter note followed by a sixteenth-note pattern.

V
(Conditor Kyrie omnium)

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

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). The score consists of ten measures, numbered 1 through 10 above the staves. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 ends with a half note followed by a repeat sign and a double bar line.

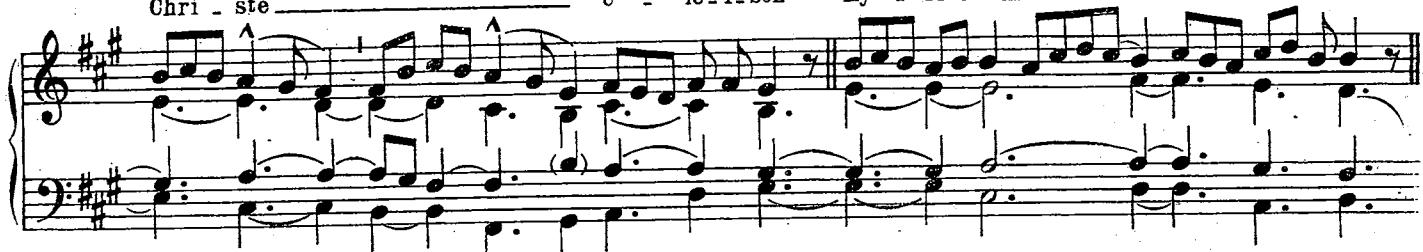
lé-i-son. Ký - ri - e_____ e - lé-i-son.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs and sixteenth-note patterns. The bass staff has sustained notes and eighth-note pairs. Measure 12 continues with sixteenth-note patterns in both staves, maintaining the rhythmic and harmonic patterns established in measure 11.

Chrí - ste _____ e - lé-i-son. Chrí - ste _____ e - _____ lé-i-son.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has sustained notes throughout. Measure 12 continues with eighth-note pairs in the treble staff and eighth-note chords in the bass staff.

Chrí - 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.



VI

(Te Christe Rex supplices)



e - - - - lé-i-son. Ky - ri - e



— e - - - - lé-i-son. Chrí - ste — e - - - - lé-i-son.



Chrí - ste _____ e - - - lé-ission. Chrí - ste _____ e - - - lé-ission.

A musical score for piano, featuring two staves. The top staff uses a treble clef, a B-flat key signature, and 2/4 time. The bottom staff uses a bass clef, a B-flat key signature, and 2/4 time. Both staves show eighth-note patterns, with the right hand playing mostly eighth notes and the left hand providing harmonic support with sustained notes and eighth-note chords.

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

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one flat. The music consists of eighth and sixteenth note patterns, with several measure rests. The score is part of a larger piece, with measure numbers 11 and 12 visible.

e _____ * _____ ~ ~ ~ _____ * * _____ e - lé - i - son.

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

VII (Splendor æterne)

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

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 ends with a half note followed by a repeat sign and a double bar line.

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

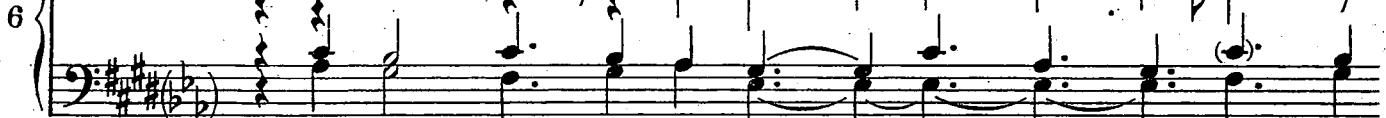
卷之三

A musical score page 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. Measure 10 begins with a sixteenth-note pattern on the treble staff, followed by eighth-note pairs on the bass staff. Measure 11 continues with sixteenth-note patterns on both staves, with various dynamics like forte and piano indicated. Measure 12 starts with a sixteenth-note pattern on the treble staff, followed by eighth-note pairs on the bass staff.

(1) ou bien tenir le ré à l'alto.

VIII
(Firmator sancte)

Ký - ri - e _____ * e - lé - i - son. *iij.* Chri - ste _____



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



Ký - ri - e _____ * e - lé - i - son.



IX
(O Pater excelse)

Ký - ri - e _____ * e - lé - i - son. *iij.* Chri - ste _____



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



x

(In Dominicis per annum – orbis factor)

Ky - ri - e * e - - lé-i-son. iiij. Chrí-ste _____ e - - lé-i-son.
 1 { 

 Chrí-ste _____ e - - lé-i-son. Chrí-ste _____ e - - lé-i-son.
 { 

 Ky - ri - e _____ e - - lé-i-son. ij. Ky - ri - e _____ * e - - lé-i-son.
 { 

XI

(In Dominicis Adventus et Quadragesimæ - Kyrie salve)

A musical score page featuring two staves of music for a three-part setting. The top staff is labeled 'Kyrie - e - * e - lé - i - son. ij. Chri - ste' and the bottom staff continues with 'e - - - lé - i - son. ij. Kyrie - e - - - e - - - lé - i - son. ij.'. The music is in common time, key of G major, and includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like 'p' (piano). The vocal parts are supported by a basso continuo part at the bottom.

Ký - ri - e * *** lé - i - son.



GLORIA

I

Gló - ri - a in ex - cé - sis Dé - o. Et in té - rapaxho - mí - ni - bus

8

bó - næ vo - lun - tátis. Lau - dámus te. Be-ne-dí - ci - muste.



A - do - rá - mus te. Glo - ri - fi - cá - mus te. Grá - ti - as



á - gimus tí - bi própter má - gnam gló - ri.am tu - am. Dó - mi - ne Dé - us, Rex cæ - lé - stis,



Dé - us Pá - ter o - mni - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te Jé - su Chrístē.



(1) ou bien tenir le ré à l'alto.

Dómi-ne Dé-us, Agnus Dé-i, Fí-li-us Pá-tris. Qui tollis peccá-ta mún-di, mi-se-ré-re



nó-bis. Qui tollis peccá-ta mún-di, sús-ci-pe depre-ca-ti-ó-nem nóstram. Qui sé-des ad



déx-te-ram Pá-tris, mi-se-ré-re nó-bis. Quó-ni-am tu só-lus sán-ctus.



Tu só-lus Dó-mi-nus. Tu só-lus Al-tís-simus, Jé-su Chri-sté. Cum Sán-cto Spí-



ri-tu, in gló-ri-a Dé-i Pá-tris. A-men.



II

Gló-ri-a in ex-cél-sis Dé-o. Et in térra pax ho-míni-bus 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.



Gráti - as á - gi-mus tí - - bi. ____ própter má - gnam



gló - ri - am tú - - am. ____ Dó.mi - ne Dé - us, Rex cælé - stis,



Dé - us Pá - ter o - mni-pot - ens. ____ Dó.mi - ne Fí - li u - ni - gé - ni - te Jé - su Chri -



ste. ____ Dó.mi - ne Dé - us, Agnus Dé - i, ____ Fí - li - us Pá - tris.



Qui tol - lis pec - cá - ta mún - di, mi-se - ré - re nó - bis.



Qui tol - lis pec - cá - ta mún - di, súsci - pe de-pre-ca-ti - ó - nem nóstram.



Qui sé - des ad déx - te - ram Pá - tris, mi-se - ré - re nó - bis.



Quó - ni - am tu só-lus sán - ctus. Tu só-lus Dó - mi - nus. Tu só-lus Al -



tís - si - mus, Jé - su Chri-ste. Cum Sán - eto Spí -



ri - tu, - ingló - ri.a Dé - i Pá - tris. A - - - men.



III

Gló - ri - a in ex - cé - sis Dé - o. Et in té - ra pax ho - mí - ni - bus

Et in térra pax homo mīnibus

bó_næ ____ vo _ lun_tá - - - tis. Lau_dá_mus te.

Be_ne _ dí _ ci_mu_s_ te:

A _ do _ rá _ mus _ te ..

Glo - ri - fi - cá - mus te..

Grá - ti - as á - gi - mus tí - bi pró - pter má - gnam gó

ri - aia - tú - am. Dó - mi - ne _____ Dé - us, Rex cæ - lē - stis,

Dé - us Pá - ter o - mni - - po - tens Dó - mi - ne

Fí - li - u - ni - gé - ni - te Jé - su Chrí - ste. Dó -

mi - ne Dé - us, A - gnu - s Dé - i, Fí - li - us Pá - tris. Qui tól - lis peccá -

ta mún - di, mi - se - ré - re nó - bis. Qui tól - lis peccá - ta mún - di su - sci -

pe - de - pre - ca - ti - ó - nem nó - stram. Qui sé - des ad dexter - ram -

Pá - tris, mi - se - ré - re nó - bis. Quó - ni - am tu só - lus sán - etus.

Tu só_lus Dó_mi_nus. Tu só_lus Al_tís_si_mus, Jé_su
 Chrí_sté. Cum sán_cto Spí_ri_tu, in gló_ri_a
 Dé_i Pá_tris. A_men.

(More ambrosiano)

Gló_ri_a in ex_cél-sis Dé_o. Et in té_r-a pax ho_mí_ni_bus bónae volun_tá_tis.

4

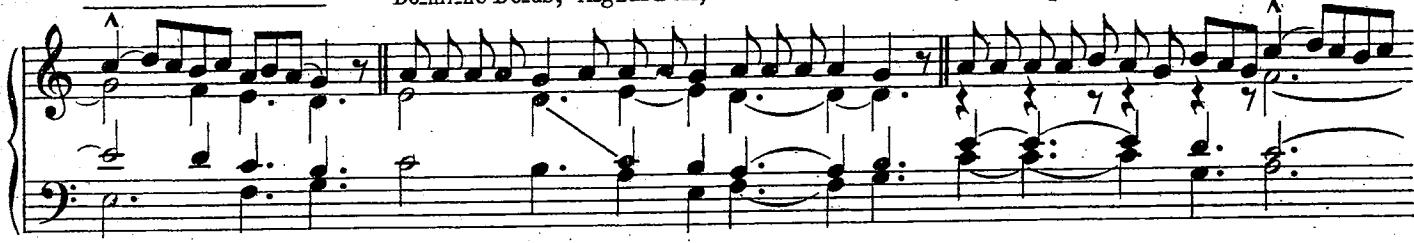
Lau_dá_mus te. Be_ne_dí_ci_mus te. A_dó rá_mu_s te. Glo_ri_fi_cá_mu_s te.

Grá_tí_as á_gi_mu_s tí_bí própter mágnam gló_ri_am tú_am.

Dómi_ne Déus, Rex cælestis, Déus Páter omni-potens. Dómi_ne Fíli_ u_ni_gé_ni_te Jé_su Chríste



Dómi_ne Déus, Agnus Déi, Fíli_us Pátris. Quitóllis peccáta mundi,



mi_se_ré_re nó_bis. Quitóllis peccáta mundi, súsci_pe de pre-



ca_tí_ó_nem nó_stram. Qui sé_des ad déxte_ram Pátris, mi_se_ré_re nó_bis. Quóniam tr só_lus sánctus.



Tu só_lus Dámi_nus. Tu só_lus Altís_si_mus, Jé_su Chríste.



Cum Sáncto Spíri_tu, in gló_ri_a Dé_i Pátris **A_men.



S A N C T U S

I

Sán - etus, * Sán - etus, Sán - etus Dó-minus Dé-us Sá - ba - oth. Plé-ni sunt cæ -



li et té - ra gló - ri - a tú - a. Ho-sán - na in ex - cé - sis.



Be-ne-dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho-sán - na in ex - cé - sis.



II

Sán - etus, * Sán - etus Sán - etus — Dó-minus Dé-us Sá - ba - oth. Plé-ni sunt

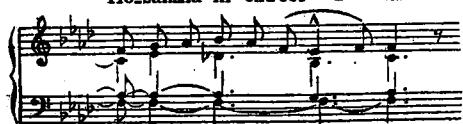


cæ - li et té - ra gló - ri - a tu - a. Ho-sán - na in ex - cé - sis. —



Ho-sán - na in ex - cé - sis.

(1) ou bien



Bene-dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho-sán-na in ex-cél - sis.

A musical score for two voices (Soprano and Bass) in common time. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The vocal parts are separated by a brace. The soprano part has a melodic line with eighth-note patterns, while the bass part provides harmonic support with sustained notes and eighth-note chords.

III

Sán - - - ctus, * Sán - ctus, Sánctus Dó - mi - nus Dé - us Sá - - - ba - oth.

Continuation of the musical score for the Sanctus. The key signature changes to A major (no sharps or flats). The soprano and bass voices continue their melodic lines with eighth-note patterns and sustained notes.

Plé - ni sunt cæ - li et té - ra gló - ri - a tú - a. Ho-sán-na in ex - cé - sis.

Continuation of the musical score for the Sanctus. The key signature changes back to B-flat major (two flats). The soprano and bass voices continue their melodic lines with eighth-note patterns and sustained notes.

Bene-dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho-sán-na in ex - cé - sis.

Final repetition of the musical score for the Sanctus. The key signature changes to A major (no sharps or flats). The soprano and bass voices continue their melodic lines with eighth-note patterns and sustained notes.

AGNUS

I

A - - - gnus Dé - - - i, * qui tol - lis pec - cá - ta - mundi:

A musical score for two voices (Soprano and Bass) in common time. The key signature changes to E major (no sharps or flats). The vocal parts are separated by a brace. The soprano part has a melodic line with eighth-note patterns, while the bass part provides harmonic support with sustained notes and eighth-note chords.

misérere nóbis. Agnus Déi, *qui tol - lis
 peccáta mundi: misérere nóbis. Agnus Déi, *

qui tol - lis peccáta mundi: dóna nóbis pá - cem.

II

Agnus Déi, *qui tol - lis peccáta mundi: misérere nóbis.

6

Agnus Déi, *qui tol - lis peccáta mundi: misérere nóbis.

Agnus Déi, *qui tol - lis peccáta mundi: dóna nóbis pá - cem.

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