

KYRIALE
SEU
ORDINARIUM MISSAE

AD EXEMPLAR EDITIONIS VATICANAE

CONCINNATUM

CANTUM GREGORIANUM

TRANSCRIPSIT ET MODULATIONIBUS ORNAVIT

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ORDINARIUM MISSAE

IN DOMINICIS AD ASPERSIONEM AQUAE BENEDICTAE

Extra Tempus Paschale.

A - spér - ges me, Dó - mi - ne, hys - só - po et mundá - bor :

Ant.
VIII tr.



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



Ps. 50. Mi - - se - ré - re mé - 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. * Sic - ut é - rat in prin - cí - pi - o, et



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



Repetitur Ant Aspérges me.

In Dominica de Passione et in Dominica Palmarum non dicitur Glória Patri sed post Psalmum Miserere repetitur immediate Antiphona Aspérges me.

Tempore Paschali

Scilicet a Dominica Paschæ usque ad Pentecosten inclusive.

Ví - - di á - - quam e - gre - - di

Ant.
VIII tr.

én - tem de tén - - plo, a lá - - te -

- re dex - - tro Al - le - - lú - - ia:

et ó - - mnes ad quos per - vé - nit á - - qua

í - - sta, sál - -

- vi fác - - ti sunt, et dí - - cent

Al - le - lú - - ia, al - - le - - - - tú - - ía.

Con-fi - - té - - mi - ni Dó - mi - no quó - ni - am bó - nus: *

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

Gló - ri - a Pá - tri et Fí - li - o et Spi - rí - tu - i Sán - cto. *

Sic - ut é - rat in prin - ci - pi - o et nunc et sém - per,

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

Repetitur Ant. Vidi aquam.

Alii Cantus
ad libitum.

I
Ant.
VII tr.

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. Miserere ut supra.

II
Ant.
IV tr.

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 mé - i Dé - us,*

vel Mi - se - ré - re mé - i, Dé - us, * se - cún - dum má - gnam mi - se - ri - có - ri - di - am tú - am.

† Gló - ri - a Pá - tri, et Fi - li - o, et Spi - rí - tu - i sán - cto. *vel* et Spi - rí - tu - i sán - cto.

síc - ut é - rat in prin - cí - pi - o et nunc et sém - per *Vel. et*

Musical notation for the first system, featuring a vocal line and a piano accompaniment.

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

Musical notation for the second system, featuring a vocal line and a piano accompaniment.

I. — TEMPORE PASCHALI.

(Lux et origo)

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

VIII
tr.

Musical notation for the third system, marked VIII tr., featuring a vocal line and a piano accompaniment.

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

Musical notation for the fourth system, featuring a vocal line and a piano accompaniment.

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

Musical notation for the fifth system, featuring a vocal line and a piano accompaniment.

Gló - ri - a in ex - cēl - sis Dé - o. Et in tér -

IV
tr.

Musical notation for the sixth system, marked IV tr., featuring a vocal line and a piano accompaniment.

Ký - ri -

- e

e - - lé - i-son. Ký - - - ri - e

e - - lé - i-son. Ký - - ri - e *

**

e - - lé - i-son.

e - - - lé-i-son Ký - ri-e

Musical notation for the first system, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music includes various rhythmic values and articulation marks.

*

** e - - - - - lé-i-son.

Musical notation for the second system, continuing the piano accompaniment. It features the same instrumental parts as the first system, with a continuation of the melodic and harmonic material.

III.

(Rector cosmi pie),

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

Musical notation for the third system, including a vocal line labeled 'II tr' and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment consists of treble and bass staves. The lyrics 'Ký-ri - e * e - - - lé-i-son. Ký-ri - e' are written above the vocal staff.

e - - - lé-i-son. Ký-ri - e

e - - - lé-i-son.

Musical notation for the fourth system, featuring piano accompaniment. It continues the instrumental parts from the previous systems, with the same key signature and time signature.

Chrí - - ste

e - - - - lé- i-son. Chrí-ste

Musical notation for the fifth system, including a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment consists of treble and bass staves. The lyrics 'Chrí - - ste e - - - - lé- i-son. Chrí-ste' are written above the vocal staff.

e - - - - lé- i-son. Chrí - ste

e - - - - lé- i-son.

Musical notation for the sixth system, featuring piano accompaniment. It concludes the instrumental parts of this section, maintaining the same musical style and notation as the previous systems.

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

Ký - ri - e * e - - - - - lé - i-son.

IV.

(Kyrie altissime)

V
tr. 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. Chri-ste

e - - - - - lé - - i -

Musical notation for the first system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 4/4. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

-son. Chri-ste

e - - - - - lé-i-son

Musical notation for the second system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 4/4. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

Ký - ri - e

e - - - - -

Musical notation for the third system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 4/4. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

-lé - - i-son. Ký - ri - e

e - - - - -

Musical notation for the fourth system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 4/4. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

-lé-i-son. Ký - ri - e

*

Musical notation for the fifth system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 4/4. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

**e - - - - - lé - - i-son.

Musical notation for the sixth system, featuring a treble and bass clef with various notes and rests. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two flats (Bb and Eb) and a time signature of 4/4. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

V.
(Conditor Kyrie omnium)

Ký - ri - e * e - lé-i-son.

VII
tr.

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

*

Musical notation for the first system, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4.

**

e - - lé-i-son.

Musical notation for the second system, continuing the piano accompaniment. It includes a fermata over the final note of the melody.

VI.

(Te Christe Rex supplices)

Ký - - ri - e

*

e - - -

VIII

tr.

Musical notation for the third system, labeled 'VIII tr.', featuring a piano accompaniment. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4.

-lé-i-son. Ký - - ri - e

e - - -

Musical notation for the fourth system, featuring a piano accompaniment. It includes a fermata over the final note of the melody.

- - lé-i-son. Ký - - ri - e

Musical notation for the fifth system, featuring a piano accompaniment. It includes a fermata over the final note of the melody.

e - - - lé-i-son. Chrí - ste

e - - -

Musical notation for the sixth system, featuring a piano accompaniment. It includes a fermata over the final note of the melody.

-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

VII.

(Splendor aeterne)

Ký-ri - e

* e - - - - lé - i-son. Chrí-ste

e - lé - i - son. *ij.* Ký - ri - e

e - lé - i - son.

IX.

(O Pater excelse)

Ký - ri - e

e - lé - i - son. *ij.* Chrí -

VIII

tr.

- ste

e - - - lé - i - son. *ij.* Ký - ri -

- e

* e - - - lé - - i - son. *ij.*

X.

(In Dominicis per annum.)

(Orbis factor)

Ký - ri - e

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

I

-ra pax ho - mí-ni-bus bó-næ vo-lun - tá - tis. Lau - dá-muste. Be-

-ne dí-ci - mus te. Ad-o-rá-muste. Glo-ri-fi-cá - mus te. Gra-

-ti - as á-gi-mus tí - bi pró-pter mág-nam gló - ri - am tú - am.

Dó - mi-ne Dé-us, Rex cœ - lé-stis, Dé - us Pá - ter omní-po - tens. Dó-

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

Dé - us, A - gnus Dé - i, Fí - li - us Pá - tris. Qui

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by eighth notes, then a quarter note, and ends with a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

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

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains its rhythmic accompaniment, with some changes in the bass line.

XI.

(In Dominicis Adventus et Quadragesimae.)

(Kyrie Salve)

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

The third system is marked with a large 'I' on the left. The vocal line begins with a quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment continues with its characteristic rhythmic accompaniment.

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

The fourth system shows the vocal line with a dotted quarter note and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some rests.

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

The fifth system continues the musical piece. The vocal line has a dotted quarter note and eighth notes. The piano accompaniment maintains its rhythmic accompaniment.

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

The sixth system is the final system on the page. The vocal line begins with a dotted quarter note and eighth notes. The piano accompaniment concludes with a steady eighth-note pattern in the right hand and a bass line.

* * e - lé - i - son.

GLORIA.

I.

Gló-ri - a in ex - cél - sis Dé - o. Et in tér -

VIII
tr.

- ra paxho - mí - ni - bus bó - nae vo - lun - tá - tis. Lau -

- dá-mus te. Be-ne-dí - ci - mus te. Ad - o -

- rá - mus te. Glo-ri - fi - cá - mus

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

gló - ri - am tú - am. Dó - mi - ne Dé - us, Rex cae - 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, 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, sus - - ci - pe de - pre - ca - ti - ó -

- nem nó - stram. Qui sé - des ad délix - - 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

Chrí - ste. 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 tér - ra

II
tr.

pax ho - mí - ni - bus bó - nae vo - lun - tá - - - - - tis. Lau - -

- dá - mus te. Be-ne-dí - ci - mus te. Ad-o -

- rá - mus te. Glo-ri - fi - cá-mus te.

Grá-ti - as á-gi - mus tí - - bi

pró-pter má-gnam gló - ri - am tú - -

am. Dó-mi - ne Dé - us, Rexcae-lé - stis, Dé -

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

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

-tís - si - mus, Jé - su Chrí-ste. Cum

Sán - - cto Spí-ri - tu, in gló - ri - a Dé - - - i

Pá - - tris. A - - - - men.

III.

Gló - ri - a in ex - cé - - sis Dé - o. Et

in tér - ra pax ho - mí - ni - bus bó-nae vo - lun -

- tá - - - - - tis. Lau - dá - mus te.

Be - ne - dí - - - ci - mus te.

Ad - o - rá - mus te.

Glo - ri - fi - cá - mus te.

Grá - ti - as á - gi - mus tí - bi pró - pter

má - gnam gló - - ri - am tú - - - am. Dó - mi -

-ne Dé - us, Rex cae - 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 -

-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, sús-ci - pe de -

pre - ca-ti - ó - - - - nem nó - stram. Qui sé - - - - des

ad dēx-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

Chrí - - - - ste. Cum Sán - - - - cto Spí - - - - ri - - - - tu,

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

tól - lis pec - cá - ta mún - di, sú - ci - pe de - pre - ca - ti - ó - nem nos - tram.

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

- ni - am tu só - lus sanc - tus. Tu só - lus Dó - mi - nus. Tu

só - lus Al - tís - si - mus, Jé - su Chrí - ste. Cum Sán - cto Spí - ri - tu, in

gló - ri - a Dé - i Pá - tris. A - - - - - men.

in gló - - - ri - a Dé - i Pá - -

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

SANCTUS.

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

I
tr.

Plé - ni sunt caé - li et tér - ra (b) gló - - ri - a tú - a. Ho -

- sán - na in excél - - sis. Be - ne - dí - ctus qui vé - nit in nó - mi -

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

II.

Sán - ctus, *Sán - ctus, Sán - ctus Dó-mi-nusDé-us

IV tr.

Sá - ba oth. Plé-ni sunt caé - li et tér - 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.

III.

Sán - - - ctus, *Sán - ctus, Sán-ctus Dó-mi - -

VIII/VI tr.

- nus Dé-us Sá - - - - ba - oth. Plé - ni sunt caé -

- li et tér - 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.

Sán - ctus, *Sán - ctus, Sán - ctus Dó - mi -

VIII
tr.

- nus Dé - us Sá - ba - oth. Plé - ni sunt caé -

- li et tér - 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.

AGNUS.

I.

A - - - gnus Dé - - i, *qui tól - -

VIII
tr.

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

VI
tr.

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

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

IV
tr.

- us Sá - ba - oth. Plé - ni sunt caé - li et tér - ra,

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

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

Ho - - - sán - na in ex - cé - l - - sis.

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

IV
tr.

- se - ré - - - - re nó - - bis. Agnus Dé-

i, *qui tól - lis pec-cá - ta mun - di: mi-se - ré - - -

- - - re nó - bis. Agnus Dé-i, *qui tól - lis pec-cá - ta

mun - - di: dó-na nó - - - - bis pá - - cem.

A Missa Sabbati Sancti usque ad Sabbatum in Albis inclusive.

Dé-ográ-ti-as, al-le-lú - ia, al-le - - - lú - - ia.

VIII
tr.

Ab Octava Paschæ ad Sabbatum IV. Temporum Pentecostes inclusive.

Dé - - - o grá - - ti - as.

VII
tr.

- II. — IN FESTIS SOLEMNIBUS. 1.

(Kyrie fons bonitatis)

Ký-ri - e * e -

III

-lé - - i-son. *vij.* Chrí - ste

e - lé - - i-son. *vij.* Ký - ri - e

e - lé - - i-son. *vij.*

Ký - ri - e *

e - lé - - i-son. Gló-ri - a in ex-cél-sis Dé - o.

I

Et in tэр-ra pax ho - - mί - - ni - - bus bó-næ vo - lun - tá - tis.

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

-ri-fi-cá - - mus te. Grá-ti-as á-gi-mus tí - bi próp-ter má - -

-gnam gló - - ri - am tú - am. Dó-mi-ne Dé - us, Rex coe - 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-

-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, sús - ci - pe de - pre - ca - ti - ó - nem nós - tram. 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 - - tís -

- si - mus, Jé - - su Chrí - - ste. Cum Sáncto Spí - ri - tu, in

gló - ri - a Dé - i Pá - - tris. A - - - - - men.

Sán - - - - ctus,*Sán - - - - ctus,

I

tr.

Sán - - - - ctus Dó-mi-nus Dé - - us Sá-ba - oth. Plé-

-ni sunt caé - li et tér - - ra gló - - ri - a tú - a. Ho-

-sán - na in ex - cé - l - sis. Be - ne - di - ctus qui vé - - nit in

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

A - gnus

Dé - - i, *qui tól - - -

I
tr.

- 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 no - - - - - bis. A - gnus

Dé - - i, *

qui tól - - - - lis

pec - - cá - ta

mún-

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

Dé - o grá - ti - as.

III

Vel secundum communiorem usum.

Dé - o grá - - ti - as.

V

III. — IN FESTIS SOLEMNIBUS. 2.
 (Kyrie Deus sempiterno)

Ký - - - ri - e * e -

IV
tr.

-lé- i- son. Ký-ri - e e- lé- i- son.

Ký - - - ri - e e- lé- i- son.

Chrí - - - ste

e-lé- i - son

The first system of music shows a piano accompaniment. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic foundation with chords and moving bass lines. The key signature has one flat (B-flat).

Chrí - ste

e-lé- i - son.

The second system continues the piano accompaniment with similar melodic and harmonic patterns as the first system.

Chrí - - - ste.

e-lé- i - son.

The third system continues the piano accompaniment, maintaining the melodic and harmonic structure.

Ký - - ri - e

e-lé- i - son. Ký -

The fourth system continues the piano accompaniment, with the right hand featuring more complex rhythmic patterns.

- ri - e

e-lé- i - son. Ký - - ri -

The fifth system continues the piano accompaniment, showing a continuation of the melodic and harmonic themes.

- e

*

The sixth system continues the piano accompaniment, ending with a final chord marked with an asterisk.

**

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music consists of flowing eighth and sixteenth notes in the right hand and sustained chords in the left hand.

Gló - ri - a in ex-cél - sis Dé - - o. Et in tēr-ra

VIII
tr.

Vocal line and piano accompaniment for the second system. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves with treble and bass clefs. The lyrics are: Gló - ri - a in ex-cél - sis Dé - - o. Et in tēr-ra

pax ho - mí-ni-bus bó - - næ vo - lun - tá - tis. Lau - dá - mus te.

Piano accompaniment for the third system, continuing the musical texture with eighth and sixteenth notes in the right hand and sustained chords in the left hand.

Be-ne-dí - ci - muste, Ad-o - rá - mus te. Gló-ri-fi - cá - muste. Grá-

Piano accompaniment for the fourth system, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music consists of flowing eighth and sixteenth notes in the right hand and sustained chords in the left hand.

-ti - - as á-gi-mus tí - bi próp-ter má - gnam gló - ri-am tú - am.

Piano accompaniment for the fifth system, continuing the musical texture with eighth and sixteenth notes in the right hand and sustained chords in the left hand.

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

Piano accompaniment for the sixth system, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music consists of flowing eighth and sixteenth notes in the right hand and sustained chords in the left hand.

Dó-mi-ne Fí-li u-ni - - gé-ni - te, Je - su Chrí-ste. Dó-mi-ne Dé-

-us, 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,

sús-ci-pe de-pre-ca - ti - ó - nem nós-tram. Qui sé - - des ad

déx-te-ram Pá - - tris, mi - se - - ré - re nó - bis.

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

Jé - - su Chrí - - - ste. Cum Sán-cto Spí - ri - tu, in ¹⁹

gló - ri - a Dé - i Pá - - - tris. A - - - - men.

Sán - - - - ctus, *Sán - ctus, Sán - - - - ctus,

IV

Dó - mi - nus Dé - us Sá - ba - oth. Pléni sunt cæ - li et tér - 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 - gnus Dé - i, *qui tól - - - lis pec-cá - -

IV

-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 pec-cá - - -

-ta mún - - - di: dó - - na nó-bis pá - cem.

Ite, míssa est, vel Benedicámus Dómino, ut in fine Missae praecedentis, secundum communiorem usum.

IV. — IN FESTIS DUPLICIBUS. I.
(Cunctipotens Genitor Deus)

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

I

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

Ký - ri - e * * * e - - - - lé-i-son.

Gló - - ri - a in excélsis Dé - o. Et in tér - ra pax ho - mí - ni -

IV

tr.

- bus bó - nae vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te.

Ad - o - rá - - mus te. Glo - ri - fi - cá - muste. Gra -

-ti - as á-gi-mus tí - bi próp-ter má-gnam gló - ri - am tú - am.

Dó-mi-ne Dé - us, Rex cae-lés - tis, 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-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, sús-ci - pe de-pre-ca-ti-ó - nem nós-tram. Quisé - des ad

déx-te-ram Pá - tris, mi-se - ré - re nó-bis. Quó-ni - am tu só-lus sánct-us. 23

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

- - ste. Cum Sán - cto Spí - - ri - tu, in gló - ri - a Dé - i

Pá - - tris. A - - - - - men.

Sán - - - - - ctus, *

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

- ni sunt cæ-li et tér-ra gló - ri - a tú - a. Ho - sán - na in

ex - - - céd - - - sis. Be-ne-dí-ctus qui vé - nit in nó-mi-ne

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

cel - - - - - sis.

A - gnus Dé - - i, *qui

tól - lis pec-cá-ta mún - di: mi-se-ré - - re nó - - bis. A-gnusDé-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 nó - - bis pá - cem.

Dé-o

grá-ti-as.

I

V — IN FESTIS DUPLICIBUS. 2.

(Kyrie magnae Deus potentiae)

Ký-ri-e

- - - - - lé-i-son. *ij*

VIII

Chrí - - - ste

e - - - - - lé-i-son. *ij*

Ký-ri-e

* e - - - - - lé-i-son. *ij*

Gló-ri - a in ex - cél - sis Dé - o.

Et in tér - ra pax ho - - -

VIII

-mí - ni - bus bó-næ vo-lun - tá - tis. Lau-dá-mus te.

Be-

- ne - dí - ci - mus te. Ad - o - rá - muste. Glo - ri - cá - mus te.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Grá - ti - as á - gi - mus tí - bi próp - ter má - gnam

The second system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with eighth notes and a half note. The piano accompaniment maintains its steady eighth-note bass line and treble accompaniment.

gló - ri - am tú - am. Dó - mi - ne Dé - us, Rex cæ -

The third system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with eighth notes and a half note. The piano accompaniment maintains its steady eighth-note bass line and treble accompaniment.

- lé - stis, Dé - us Pá - ter o - mní - po - tens. Dó -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with eighth notes and a half note. The piano accompaniment maintains its steady eighth-note bass line and treble accompaniment.

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

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with eighth notes and a half note. The piano accompaniment maintains its steady eighth-note bass line and treble accompaniment.

A - gnus Dé - i, Fí - li - us Pá - tris. Qui tól - lis pec -

The sixth system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with eighth notes and a half note. The piano accompaniment maintains its steady eighth-note bass line and treble accompaniment.

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

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

Qui sé - des ad délix - 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 Chrí - - ste. Cum Sác - to Spí - ri - tu,

in glóri - a Dé - i Pá - - tris. A - - - - - men.

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

IV

tr.

Dé-us Sá - ba - oth. Plé-ni sunt cæ-li et tér - 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 - - - - gnus.

IV

tr.

Dé - i, *qui tóll - - 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 pec - cá - - ta

mún - - - di: dó-na nó - - bis pá - - - cem.

Dé-o grá-ti-as.

VIII

VI — IN FESTIS DUPLICIBUS. 3.

(Kyrie Rex Genitor)

Ký-ri - e * e - - - lé - i-son. Ký-

VII
tr.

- 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

Gló - ri - a in ex - cél - sis De - o. Et in tér - ra pax ho -

VIII
tr.

- mí - ni - bus bó - nae vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci -

- mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te. Grá -

- ti - as á - gimus 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 - mní - po - tens,

Dó-mi - ne Fí-li u-ni-gé-ni-te, Jé - su Chrí - 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 - - ci-pe de-pre-ca-ti - ó - nem nó-stram. Qui sé - -

- des ad dex - te - ram Pá - tris, mi-se - ré - re no - bis. Quó.

-ni - amtu só-lus sanc-tus Tu só-lus Dó-mi-nus Tu só - lus Al - tís-si -

-mus, Jé - su Chrí-ste. Cúm Sanc - to Spí - ri-tu, in gló - ri

-a Déi Pá - tris. A - - - men. Sanctus,

Sán - ctus, Sán-ctus Dó-mi - nus Dé-us Sá - ba - oth. Plé-ni sunt

caé - li et tér - 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 - 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 pec - -

- cá - ta mún - - di: dó - na nó - bis pá - cem.

Dé - o grá - ti - as.

VIII
tr.

VII. — IN FESTIS DUPLICIBUS. 4.

(Kyrie Rex splendens)

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

VIII

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

* e - - - - lé - i - son. Chrí - ste

e - - - - lé - i - son. *ry*

Ký - ri - e

*

e - - - - le - i - son. *tr.*

Gló - ri - a in ex - cé - sis Dé - o.

Et in tē - ra pax ho - mí - ni - bus bó - næ vo - lun - tá - tis.

Lau - dá - mus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri -

- fi - cá - mus te. Grá - ti - as á - gi - mus tí - bi pró - pter má - gnam glóri - an

tú - am. Dó - mi - ne Dé - us, Rex cæ - 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, 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, sus - ci - pe de - pre - ca - ti - ó - ner a n ó - s - tram.

Qui sé - des ad d é x - 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

Chrí - ste. Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé -

-i Pá - tris. A - - men.

Sán - - ctus, *Sán -

- ctus, Sán - - ctus Dó - mi - nus

Dé - us Sá - - - ba - oth. Plé - ni sunt caé - li et

tér - - - 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 - cél - - - - sis.

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

VIII
tr.

mun - 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 nó - - - bis-

pá - - cem.

Dé-o

grá-ti - as.

VIII. -- IN FESTIS DUPLICIBUS. 5.

(De Angelis)

Ký-ri - e

V
tr.

- lé - i - son. ij. Chríste

e - - -

- lé - i - son. ij. Ký-ri - e

e - - - lé - i - son. ij

Ký-ri-e

*

**e - - -

- - lé-i-son.

Gló-ri-a in excél-sis Dé - o. Et in tér-ra paxho-

-mí-ni-bus bó-næ vo-lun-tá - tis, Lau-dá - mus te. Be-ne-dí-ci-mus te.

Ad-o-rá mus te. Glo-ri-fi-cá-mus te. Grá-ti - as á-gi-mus tí - bi

pró-pter má-gnam gló-ri-am tú - am. Dó-mi-ne Dé-us, Rex cæ-lés-tis, 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, Agnus Dé - i, Fí - li - us Pá - tris. Qui tól - lis pec - cá - ta mún -

First system of musical notation. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The piano accompaniment (bass clef) features a steady eighth-note bass line with chords in the right hand. A '(b)' marking is present in the bass line.

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

Second system of musical notation. The vocal line continues with quarter notes G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with similar rhythmic patterns. A '(b)' marking is present in the bass line.

- pre - ca - ti - ó - nem nó - - stram. Qui sé - des ad délixte - ram Pá - tris, mi - se - ré - re

Third system of musical notation. The vocal line continues with quarter notes G3, F3, E3, D3, C3, B2, A2, G2. The piano accompaniment continues. A '(b)' marking is present in the bass line.

nó - bis. Quóni - am tu só - lus sán - ctus. Tu só - lus Dó - mi - nus. Tu só - lus Al -

Fourth system of musical notation. The vocal line continues with quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The piano accompaniment continues. A '(b)' marking is present in the bass line.

- tís - si - mus, Jé - su Chrí - ste. Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé - i

Fifth system of musical notation. The vocal line continues with quarter notes G1, F1, E1, D1, C1, B0, A0, G0. The piano accompaniment continues. A '(b)' marking is present in the bass line.

Pá - tris. A - - - men.

Sán - - - ctus, *Sán -

Sixth system of musical notation. The vocal line continues with quarter notes G0, F0, E0, D0, C0, B-1, A-1, G-1. The piano accompaniment continues. A '(b)' marking is present in the bass line. The system concludes with a double bar line and the Roman numeral 'VI'.

-ctus, San - - - ctus Dó - - - mi - nus Dé-us Sá -

- - - - - ba - oth. Plé - ni sunt caé - li et tér - -

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

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

Ho - sán - - - na in ex - cé - - - sis.

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

VI

- se - ré-re (b) nó - bis. A-gnus Dé - - i *qui tól - lis pec-cá-

- ta mún - di: mi-se - ré-re (b) nó - bis. A - gnus Dé - -

- i *qui tól - lis pec-cá-ta mún - di: dó-na nó-bis (b) pá - cem.

De - o

grá-ti-as.

IX. — IN FESTIS B. MARIAE VIRGINIS. I.

(Cum iubilo)

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.

Gló - ri - a in ex - cél - sis Dé - o. Et in tér - ra pax

VII

tr.

ho - mí - ni - bus bó-nae-vo-luntá - tis. Lau-dá - mus te. Be-ne -

-dí-ci-mus te. Ad-o - - rá - muste. Glo-ri-fi-cá - - mus te. Grá-ti-as

â-gi-mustí-bi pró-pter má-gnam gló - ri - am tú - am. Dó-mi-ne

Dé-us, Rex cae - - 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 - gnus Dé - i, Fí-li-us Pá - tris, Qui tó - lis pec-cá-ta mún - di,

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

Musical notation for the first system, featuring a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment consists of chords and moving lines in both hands.

-pe de-pre-ca-ti-ó - nem nó - stram. Qui sé-des ad dex-té-ram Pá-tris, mi-

Musical notation for the second system, continuing the vocal line and piano accompaniment from the first system. The vocal line continues with quarter notes E5, F5, G5, and a half note A5. The piano accompaniment provides harmonic support with chords and moving lines.

-se - ré - re nó - bis. Quó-ni-am tu só-lus sán - ctus. Tu só-lus

Musical notation for the third system, continuing the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The piano accompaniment continues with chords and moving lines.

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

Musical notation for the fourth system, continuing the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The piano accompaniment continues with chords and moving lines.

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

Musical notation for the fifth system, continuing the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The piano accompaniment continues with chords and moving lines.

Sán - - ctus, *Sán - ctus, Sán - - - - ctus

Musical notation for the sixth system, continuing the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The piano accompaniment continues with chords and moving lines. The system is labeled with 'V' and 'tr' on the left side.

Dó-mi-nus Dé - us Sá - ba - oth. Plé-ni sunt cæ-li et tér -

Musical notation for the first system, including treble and bass staves with lyrics 'Dó-mi-nus Dé - us Sá - ba - oth. Plé-ni sunt cæ-li et tér -'. The notation features a treble clef and a bass clef, with various note values and rests. There are two '(b)' markings in the bass staff.

- ra gló-ri - a tú - a. Hó-san - na in ex-cél - sis.

Musical notation for the second system, including treble and bass staves with lyrics '- ra gló-ri - a tú - a. Hó-san - na in ex-cél - sis.'. The notation continues with a treble clef and a bass clef, featuring various note values and rests. There are two '(b)' markings in the bass staff.

Be - ne-dí - ctus qui vé - nit in nó - mi - ne Dó -

Musical notation for the third system, including treble and bass staves with lyrics 'Be - ne-dí - ctus qui vé - nit in nó - mi - ne Dó -'. The notation features a treble clef and a bass clef, with various note values and rests. There is one '(b)' marking in the bass staff.

- mi - ni. Ho - san - na in ex -

Musical notation for the fourth system, including treble and bass staves with lyrics '- mi - ni. Ho - san - na in ex -'. The notation features a treble clef and a bass clef, with various note values and rests. There are two '(b)' markings in the bass staff.

- cæl - sis.

A-gnus Dé - i, *

Musical notation for the fifth system, including treble and bass staves with lyrics '- cæl - sis. A-gnus Dé - i, *'. The notation features a treble clef and a bass clef, with various note values and rests. There are two '(b)' markings in the bass staff. A 'V tr.' marking is present between the staves.

qui tól - lis pec-cá - ta mún - di: mi - se - ré - re

Musical notation for the sixth system, including treble and bass staves with lyrics 'qui tól - lis pec-cá - ta mún - di: mi - se - ré - re'. The notation features a treble clef and a bass clef, with various note values and rests. There are two '(b)' markings in the bass staff.

nó - bis A-gnus Dé - i, * qui tó - lis pec - cá - ta mún - di:

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

tó - - lis pec - cá - ta mún - - di: dó - na nó - bis

pá - cem.

Dé - - o

grá - ti - as.

X. — IN FESTIS B. MARIAE VIRGINIS. 2.

(Alme Pater)

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. Ký - ri - e

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

*

**

e - lé - i - son.

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

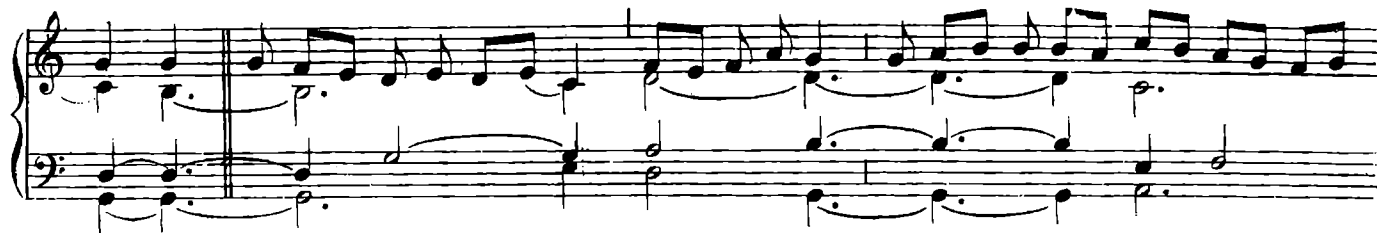
VIII

bó - næ vo - lun - tá - tis. Lau - dá - muste. Be - ne - dí - ci - muste. Ad - o - rá - mus te. Glo -

- ri - fi - cá - muste. Grá - ti - as á - gi - mustí - bi pró - pter má - gnam gló - ri - am

tú - am. Dó - mi - ne Dé - us,

Rex cæ - lé - stis, Dé - us Pá - ter o - mní - po - ⁵¹



-tens. Do - mí - ne Fí - li - u - ni - gé - ni - te, Jé - su Chrí - 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, sús - ci - pe de - pre -



-ca - ti - ó - nem nó - stram. Qui sé - des ad dexte - ram Pá - tris, mi - se - ré - re nó - bis.



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



Al - tís-si-mus, Jé - suChrí - ste. CumSáncto Spí - ri - tu, in gló -

-ri - a Dé - i Pa - tris. A - - - - - men.

Sán - ctus,*Sán - ctus, Sán - ctus Dó-mi-nusDé-us. Sá-ba - oth.

IV
tr.

Plé-ni sunt caé-li et tér - ra gló-ri - a tú - a. Ho-sán - na in excél - sis. Be -

-ne-dí-ctus qui vé - nit in nó-mi-neDó-mi - ni. Ho-sán - na in excél - sis.

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

IV
tr.

nó-bis. AgnusDé-i, *quitól-lis pec-cá-ta mún-di: mi-se-ré-re nó-

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

XI. — IN DOMINICIS INFRA ANNUM.,

(Orbis factor)

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.

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

II
tr.

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

Glo - ri - fi - cá - mus te.

Grá - ti - as á - gi - mus tí - bi próp - ter má - gnam

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

o - mní - po - tens. Dó - mi - ne Fí - li u - ni - ge - ni - te, Jé - su

Chríste. Dó - mi - ne Dé - us, 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, sús - ci - pe de - pre - ca - ti - ó - nem nós - tram. Qui sé - des ad d é x - te - ram

Pá - tris, mi - se - ré - re nó - bis Quó - ni - am tu só - lussán - ctus.

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

Sán - cto Spí - ri - tu, in gló - ri - a Dé - i Pá - - - tris,

A - - men.

Sán - ctus, *Sán - ctus, Sán - ctus

II
tr.

Dó - mi - nus Dé - us Sá - ba - oth. Plé - ni sunt caé - -

-li et tér - 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 -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase for 'in nó - mi-ne' and continues with 'Dó - mi - ni.' The piano accompaniment provides a harmonic foundation with chords and moving lines.

-na in ex - - cé - sis. A - gnus Dé - i, *qui.

The second system continues the vocal line with '-na in ex - - cé - sis.' and 'A - gnus Dé - i, *qui.' The piano accompaniment continues with sustained chords and melodic fragments. A first ending bracket labeled 'I tr.' is shown to the right of the piano part.

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

The third system features the vocal line with 'tól - lis pec - cá - ta mún - di: mi - se - ré - re nó - bis.' The piano accompaniment continues with a steady harmonic accompaniment.

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

The fourth system repeats the vocal line with 'A - gnus Dé - i, *qui tól - lis pec - cá - ta mún - di: mi - se - ré - re nó - bis.' The piano accompaniment continues with sustained chords.

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

The fifth system features the vocal line with 'A - gnus Dé - i, *qui tól - lis pec - cá - ta mún - di: dó - na' and continues with 'nó - bis pá - cem.' The piano accompaniment continues with sustained chords.

nó - bis pá - cem. Dé - o grá - - - ti - as.

The sixth system features the vocal line with 'Dé - o grá - - - ti - as.' The piano accompaniment continues with sustained chords. A first ending bracket labeled 'I' is shown to the right of the piano part.

XII. — IN FESTIS SEMIDUPLICIBUS. 1.

(Pater cuncta)

VIII

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.

IV
tr.

Gló - ri-a in ex-cél-sis Dé - - o. Et in tér-ra paxho-mí-ni-bus

The musical score is written for two parts: VIII and IV tr. The VIII part is in G major and 4/4 time, featuring a melodic line in the treble clef and a supporting bass line in the bass clef. The IV tr. part is in D major and 4/4 time, also with a melodic line in the treble clef and a supporting bass line in the bass clef. The lyrics are Latin, and the score includes various musical notations such as notes, rests, and bar lines.

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

Glo-ri-fi-cá-mus te. Grá-ti-as á-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 om-ní-po - tens. Dó-mi-ne Fí-

-li u - ni-gé-ni-te, Jé-su Chrís - te. Dó-mi-ne Dé - us, 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, sú-s-ci-pe de-pre-ca-tí-ó-nem nós-tram. Qui sé-des ad délix-te-ram.

Pá - tris, mi - se - ré - re nó - bis. Quó - ni - am tu só - lussán - ctus. Tu

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

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

Sán - - - ctus, *Sán - - - ctus, Sán - - - - - ctus

II
tr.

Dó - mi - nus Dé - us Sá - ba - oth. Plé - ni sunt cae - li et tér - ra gló - ri - a

tú - a. Ho - sán - na in ex - cé - - - - sis. Be - ne - díctus qui vé - nit

in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - - - sis. 61

Musical score for the first system, featuring a piano accompaniment with treble and bass staves. The music is in a minor key and 4/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

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

II

tr.

Musical score for the second system, featuring a piano accompaniment with treble and bass staves. The treble staff continues the melodic line from the first system, and the bass staff provides harmonic support. The system is marked with a 'II' and a 'tr.' (trio) instruction.

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

Musical score for the third system, featuring a piano accompaniment with treble and bass staves. The music continues with a similar melodic and harmonic structure as the previous systems.

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

Musical score for the fourth system, featuring a piano accompaniment with treble and bass staves. The melodic line continues to develop, and the bass line provides a steady accompaniment.

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

Musical score for the fifth system, featuring a piano accompaniment with treble and bass staves. The music concludes with a final melodic phrase and a sustained bass line.

Dé - o grá - - ti - as.

VIII

Musical score for the sixth system, featuring a piano accompaniment with treble and bass staves. The system is marked with a 'VIII' and shows the final notes of the piece.

XIII. — IN FESTIS SEMIDUPLICIBUS. 2. .

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

I

- - lé-i-son. Ký-ri - e 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.

Gló-ri - a in excé-l-sis Dé - - o. Et in tér-ra. pax ho-

I

-mí - ni - bus bó-naevo-lun - tá - tis. Lau - dá-mus te. Be-ne - dí-ci-mus te. Ad-

-o - rá-mus te. Gló-ri-fi - cá-mus te. Grá-ti-as á - gi-mustí - bi próp-ter

mág - nam gló - ri - am tú - am. Dó-mi-ne Dé - us, Rex cae - 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 - 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-s-ci - pe de-pre-ca-ti-ó - nem

nós-tram. Qui sé - des ad délix-te - ram Pá - tris, mi-se - ré re nó - bis. Quo-

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

Al - tís-si - mus, Jé - su Chrí-ste. Cum Sán-cto Spí-ri - tu, in gló - ri - a

Dé - i Pá - tris. A - - men.

Sán - ctus, *Sán - ctus, Sánctus

Dó-mi-nus Dé-us Sá-ba - oth. Plé-ni sunt caé-li et tér-ra gló-ri - a tú - a. Ho -

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

Dó-mi-ni. Ho-sán - na in ex - cé-l-sis. A - gnus Dé-

- i, * qui tól-lis pec (b) - cá-ta mún - - di: mi-se-ré -

- re nó-bis. A-gnus Dé - - i, * qui (b) tól - - lis pec-

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

A - gnus Dé-i, *quitól-lis pec- cá-ta mún - - - di: dó-na nó-

- bis pá-cem.. Dé-o grá - - ti - as.

(b)

XIV. — INFRA OCTAVAS
 quæ non sunt de B. Maria Virgine.
 (Jesu Redemptor)

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

VIII

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

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

Ký - - - ri-e * e - - - - lé-i-son.

Gló - ri - a in ex-cél - sis Dé - o, Et in tér - ra pax ho

III

-mí-ni-bus bō-nae vo-lun-tá - tis. Lau - dá - mus te. Be-ne-dí - ci - mus te.

Ad-o-rá - mus te. Glo-ri-fi - cá - mus te. Grá-ti - as á-gi-mus

tí - bi próp-ter má-gnam gló-ri-am tú-am. Dó-mi-ne Dé - us, Rex caé - -

-lés - - tis, 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 - gnus Dé - i, Fí - li - us Pá - tris. Qui tól - lis pec -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'A', followed by eighth notes for 'gnus', and then a half note 'D' with a dash, followed by eighth notes for 'e', a half note 'F' with a dash, eighth notes for 'li', a half note 'us', a half note 'P' with a dash, eighth notes for 'a', a half note 'tr' with a dash, eighth notes for 'is', a quarter note 'Qui', and eighth notes for 't' and 'ól'. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'cá', eighth notes for 'ta', a half note 'mún', eighth notes for 'di', a half note 'mi', eighth notes for 'se', a half note 'ré', eighth notes for 're', a half note 'nó', eighth notes for 'bis', a quarter note 'Qui', and eighth notes for 't' and 'ól'. The piano accompaniment continues with similar harmonic patterns.

- cá - ta mún - di, sús - ci - pe de - pre - ca - ti - ó - nem nó - stram. Qui sé - des

The third system continues the vocal line and piano accompaniment. The vocal line has eighth notes for 'cá', eighth notes for 'ta', a half note 'mún', eighth notes for 'di', eighth notes for 'sús', eighth notes for 'ci', eighth notes for 'pe', eighth notes for 'de', eighth notes for 'pre', eighth notes for 'ca', eighth notes for 'ti', eighth notes for 'ó', eighth notes for 'nem', eighth notes for 'no', eighth notes for 'stram', a quarter note 'Qui', eighth notes for 'sé', eighth notes for 'des'. The piano accompaniment continues with similar harmonic patterns.

ad dex - te - ram Pá - tris, mi - se - - ré - re nó - bis.

The fourth system continues the vocal line and piano accompaniment. The vocal line has eighth notes for 'ad', eighth notes for 'dex', eighth notes for 'te', eighth notes for 'ram', a half note 'Pá', eighth notes for 'tris', a half note 'mi', eighth notes for 'se', a half note 'ré', eighth notes for 're', a half note 'nó', eighth notes for 'bis'. The piano accompaniment continues with similar harmonic patterns.

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

The fifth system continues the vocal line and piano accompaniment. The vocal line has eighth notes for 'Quó', eighth notes for 'ni', eighth notes for 'am', eighth notes for 'tu', eighth notes for 'só', eighth notes for 'lus', eighth notes for 'sán', eighth notes for 'ctus', a quarter note 'Tu', eighth notes for 'só', eighth notes for 'lus', eighth notes for 'Dó', eighth notes for 'mi', eighth notes for 'nus', a quarter note 'Tu', eighth notes for 'só', eighth notes for 'lus'. The piano accompaniment continues with similar harmonic patterns.

Al - tís - si - mus, Jé - su Chrí - ste. Cum Sán - cto Spí - ri - tu, in gló - ri -

The sixth system continues the vocal line and piano accompaniment. The vocal line has eighth notes for 'Al', eighth notes for 'tís', eighth notes for 'si', eighth notes for 'mus', eighth notes for 'Jé', eighth notes for 'su', eighth notes for 'Chrí', eighth notes for 'ste', eighth notes for 'Cum', eighth notes for 'Sán', eighth notes for 'cto', eighth notes for 'Spí', eighth notes for 'ri', eighth notes for 'tu', eighth notes for 'in', eighth notes for 'gló', eighth notes for 'ri'. The piano accompaniment continues with similar harmonic patterns.

- a Dé-i Pá - tris. A - - - - men.

Sán - - - - ctus,

Sán - - - - ctus, Sán - - - - ctus

Do-mí-nus Dé - us

Sá - - - ba - oth. Plé-ni sunt caé - - lí et tér - 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 - gnus Dé - i, *qui tól - lis pec - cá - ta mún -

VIII

-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 - gnus Dé - i, *

qui tól - lis pec - cá - ta mún - di: dó - na nó - bis pá - cem.

Dé - - - o grá - - - ti - as.

VIII

XV. — IN FESTIS SIMPLICIBUS.

(Dominator Deus)

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

IV
tr.

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

- ste 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.

Gló - ri - a in excélsis Dé - o.

Et in tér - ra pax ho - mí - ni - bus bó - nae vo - lun - tá - tis. Lau - dá - mus te. Be -

- ne - dí - ci - muste. Ad - o - rá - muste. Glo - ri - fi - cá - muste. Grá - ti - as á - gi -

-mus tí - bi próp-ter má-gnam gló-ri - am tú - am. Dó - mi - ne Dé - us, Rex cae - lé -

-stis, Dé - us Pá - ter omní - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te, Jé - su Chrí - ste.

Dó - mi - ne Dé - us, 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, sú - ci - pe de - pre - ca - ti - ó - nem nó - stram.

Qui sé - des ad d é x - te - ram Pá - tris, mi - sé - re - re no - bis. Quó - ni - am tu só -

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

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

Sán - ctus, *Sán - ctus, Sán-ctus Dó-mi-nus Dé-us Sá - ba - oth. Plé-ni sunt

II

tr.

caé - li et tér - ra gló - ri - a tú - a. Ho - - - sán -

-na in ex - céel - sis. Be-ne - dí - ctus qui vé - nit in

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

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

I

tr.

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

pec - cá - ta mún - di: mi-se - ré - - re nó - -

- - - bis. AgnusDé - i, *qui tól - lis pec-cá-ta mún - di:

dó-na nó - bis pá - - cem.

Dé-o grá - ti - as.

IV
tr.

XVI. — IN FERIIS PER ANNUM.

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

III
tr.

- 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.

Sán-ctus, *Sán-ctus, Sán-ctus Dó - mi -

- nus Dé - us Sá - ba - oth. Plé - ni sunt caé - li et tér - ra gló - ri - a tú - a.

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

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

A - gnus 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-sé - re-re nó - bis. A - gnus Dé - i, *qui tól-lis

pec-cá-ta mún - di: dó-nanó - bis pá - cem.

R. Dé-o grá-ti-as.

XVII. — IN DOMINICIS ADVENTUS ET QUADRAGESIMAE

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

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

- - lé-i-son. *ij.* Ký-ri - e *

* e - - - - - lé - i - son.

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including notes, rests, and dynamics.

Vel, ubi moris est:

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

VI

Piano accompaniment for the second system, labeled VI, with treble and bass clefs and musical notation.

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

Piano accompaniment for the third system, with treble and bass clefs and musical notation.

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

Piano accompaniment for the fourth system, with treble and bass clefs and musical notation.

Sán - ctus, * Sán - ctus, Sán - ctus Dómi - nus Dé - us Sá - - ba -

V tr.

Piano accompaniment for the fifth system, labeled V tr., with treble and bass clefs and musical notation.

- oth. Plé - ni sunt caé - li et tér - ra gló - ri - a tú - a.

Piano accompaniment for the sixth system, with treble and bass clefs and musical notation.

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 tó - lis pec -

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

- qui tó - lis pec - cá - ta mún - di: mi - se - ré - re nó - bis.

A - gnus Dé - i, * qui tó - lis pec - cá - ta mún - di: dó - na nó - bis

pá - cem. Dé-o grá - - - -

- - - - ti - as. Dé- - - o grá - - - - ti - as.

I tr. VI

XVIII. — IN FERIIS ADVENTUS ET QUADRAGESIMAE.

In Vigiliis, Feriis IV Temporum et in Missa Rogationum.

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

IV tr. - ri - e e - lé - i - son. Chríste e - lé - i - son. Chríste 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.

Sán-ctus, *Sán-ctus, Sán-ctusDómi-nus Dé-us Sá-ba-oth. Plé-ni sunt caé-

-li et tér-ra gló-ri-a tú-a. Ho-sán-na in excél-sis. Be-ne-dí-ctus qui vé-nit in

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

AgnusDé -

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

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

-ta mún-di: dó-na nó-bis pá - cem.

Dé - o grá - ti - as.

CREDO.

I.

Cré-do in ú-numDé-um. Pá^(b) tren o-mní-po-tén-tem, fa - ctó -

IV
tr.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'Cré-do' and continues with eighth notes. The piano accompaniment provides harmonic support with chords and moving lines.

-remcaéli et tér-rae, vi-si-bí-li-um ó-mni-um, et^(b) in-vi-si-bí-li - um.

The second system continues the vocal line and piano accompaniment. The vocal line has a melisma on 'in-vi-si-bí-li-um' with a fermata. The piano accompaniment features sustained chords and moving bass lines.

Et in ú-numDó-mi-num Jé-sumChristum,Fí^(b) li-umDé-i u-ni-gé-ni - tum.

The third system continues the vocal line and piano accompaniment. The vocal line has a melisma on 'u-ni-gé-ni-tum' with a fermata. The piano accompaniment continues with harmonic support.

Et ex Pá-tre ná-tum an - te ó-mni-a saé-cu - la. Dé-umde Dé - o, lú -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melisma on 'lú-' with a fermata. The piano accompaniment continues with harmonic support.

-men de lú-mi-ne, Dé-um vé-rum de Dé-o vé-ro. Gé-ni-tum,

The fifth system continues the vocal line and piano accompaniment. The vocal line has a melisma on 'Gé-ni-tum,' with a fermata. The piano accompaniment continues with harmonic support.

non fa-ctum, con-sub-stan-ti-á-lemPá-tri: per - quem ó-mni-a fác-ta sunt.

The sixth system concludes the vocal line and piano accompaniment. The vocal line has a melisma on 'fác-ta sunt' with a fermata. The piano accompaniment concludes with sustained chords.

Qui pro-pter nos hó-mi-nes, et pro-pter nó-stram sa-lú-tem descéndit, de caé-lis. Et

in-car-ná-tus est de Spí-ri-tu Sán-cto ex Ma-rí-a Vír-gi-ne:

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

Pi-lá-to pás-sus et se-púl-tus est. Et re-sur-ré-xit tér-ti-a dí-e,

se-cún-dum Scrí-ptú-ras. Et as-cén-dit in caé-lum: sé-des ad délix-te-ram Pá-tris.

Et í-te-rum ven-tú-rus est cum gló-ri-a iu-di-cá-re ví-vos,

et mór-tu - os: cú-ius ré-gni non é-rit fí - nis. Et in Spí-ri-tum Sánctum, Dó-mi-

- num, et vi - vi - fi - cá - tem: qui ex Pá - tre Fi - li - ó - que pro - cé - dit.

Qui cum Pá - tre, et Fí - li - o sí - mul ad - o - rá - tur, et conglo - ri - fi - cá - tur:

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

et a - po - stó - li - cam Ecclé - si - am. Con - fí - te - or ú - num bap - tís - ma

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

Et ví-tam ven-tú - ri sae - cu-li. A - - - - men.

Praeter praecedentem tonum authenticum, alii subsequentes usu iam recepti assumi possunt.

II.

Cré-do in ú-num Dé-um. Pá-trem o-mni-po-tén-tem, fa-ctó-rem cae-li et

IV
tr.

tér-rae, vi-si-bí-li-um ó-mni-um, et in-vi-si-bí - li - um. Et in ú -

-num Dó-mi-num Jé-sum Chrí-stum, Fí-li - um Dé-i u-ni-gé - ni-tum. Et ex Pá-

-tre ná-tum an-te ó-mni-a sae - cu-la. Dé-um de Dé-o, lú-mende lú-mi-

-ne, Dé-um vé-rum de Dé-o vé-ro. Gé-ni-tum, non fá-ctum, consubstanti-á-lem Pá-tri:

per-quem ó-mni-a fá - cta sunt. Qui pró-pter nos hó-mi-nes, et pro-pter nó-

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 6/8. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

-stram sa-lú-tem descen-dit' de caé - lis. Et in-car-ná-tus est de Spí-ri-tu San-

The second system continues the vocal and piano parts. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment continues with similar rhythmic patterns.

-cto - ex Ma-rí-a Vír - gi-ne: Et hó-mo fá - ctus est. Cru-ci-fí-xus é-ti-

The third system continues the vocal and piano parts. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment continues with similar rhythmic patterns.

-am pro nó-bis: sub Pon-ti-o Pi-lá-to pás-sus et se-púl - tus est. Et

The fourth system continues the vocal and piano parts. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment continues with similar rhythmic patterns.

re-sur-ré-xit tér-ti-a dí-e, secúndum Scriptú-ras. Et as-cendit in caé-lum: sé-

The fifth system continues the vocal and piano parts. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment continues with similar rhythmic patterns.

-det ad délix-te-ram Pa-tris. Et í-te-rum ven-tú-rus est cum gló-ri-a iu-di-cá-re

The sixth system continues the vocal and piano parts. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment continues with similar rhythmic patterns.

ví-vos, et mór - tu - os: cú-ius régni non é-rit fí-nis. Et inSpí-ri-tum Sán-ctum,

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

-tre, et Fí-li - o sí-mul ad-o - rá-tur et conglo-ri - fi - cá-tur: qui lo -

-cú-tus est per Pro-phé - tas. 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-ptísma in re-mis-si -

-ó-nem pec-ca-tó - rum. Et ex-spe-cto re-sur-rec-ti - ó-nem mor-tu - ó - rum.

Et ví-tam ven-tú-ri sae^(b) cu-li. A - - - - men.

III.

Cré-do in ú-numDé - um. Pá - trem o-mni-po-tén-tem, factó-rem

V
tr.

cae-li et té-rae, vi-si-bí-li-um ó - mni-um, et in-vi-si-bí li - um.

Et in ú-numDó-mi-num Jé-sumChrístum, Fí - li umDé-i u-ni-gé-ni-tum.

Et ex Pá-tre ná - tum án-te ó-mni-a sae - - cu-la. Dé-um de Dé-

- o, lú-mende lú-mi-ne, Dé-umvé-rum deDé-o vé-ro. Gé-ni-tum, non fá - -

-ctum, con-substan-ti-á-lem Pá-tri: per quem ó-mni-a fá-c-ta sunt. Qui pro-pter nos

hó-mi-nes et pro-pter nó-stram sa-lú-tem descéndit de caé-lis. Et in-car-ná-tus

est de Spí-ri-tu Sán-cto ex Ma-rí-a Ví-r-gi-ne: Et hó-mo fá-c-tus est. Cru-

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

pás-sus et se-púl-tus est. Et ré-sur-re-xit tér-ti-a di-e, se-cúndum Scri-

-ptú-ras. Et as-cén-dit in caé-lum: sé-det ad d é-x-te-ram Pá-tris.

Et í - te - rum ven - tú - rusest cum gló - ri - a iu - di - cá - re ví - vos et mór - tu - os: cú -

Musical notation for the first system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics, and the bass staff contains the piano accompaniment. There are three instances of a '(b)' marking in the bass staff.

- ius régni non é - rit fí - nis. Et in Spí - ri - tum Sánctum, Dómi - num, et vi - vi - fi - cán - tem:

Musical notation for the second system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics, and the bass staff contains the piano accompaniment. There are two instances of a '(b)' marking in the bass staff.

qui ex Pá - tre Fi - li - ó - que pro - cé - dit. Qui cum Pá - tre et Fí - li - o si - mul ad - o - rá -

Musical notation for the third system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics, and the bass staff contains the piano accompaniment. There are four instances of a '(b)' marking in the bass staff.

- tur et conglori - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas. Et u - nam sanctam ca -

Musical notation for the fourth system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics, and the bass staff contains the piano accompaniment. There are two instances of a '(b)' marking in the bass staff.

- thó - li - cam et a - pos - tó - li - cam Ec - clé - si - am; Con - fí - te - or ú - num ba - ptís - ma

Musical notation for the fifth system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics, and the bass staff contains the piano accompaniment. There are three instances of a '(b)' marking in the bass staff.

in re - missi - ó - nem pec - ca - tó - rum. Et ex - spé - cto re - sur - recti - ó - nem mortu - ó - rum. Et

Musical notation for the sixth system, including treble and bass staves with lyrics. The treble staff contains the vocal line with lyrics, and the bass staff contains the piano accompaniment. There are four instances of a '(b)' marking in the bass staff.

ví - tam ventú - ri sae - cu - li. A - - - - - men.

IV.

Cré - do in ú - num Dé - um, Pá - trem o - mní - po - tén - tem, fa - ctó - rem cae - li et

I

tér - rae, vi - si - bí - li - um ó - mni - um, et in - vi - si - bí - li - um. Et in ú - num

Dó - mi - num Jé - sum Chrí - stum, Fí - li - um De - i u - ni - ge - ni - tum. Et ex Pa -

- tre ná - tum án - te ó - mni - a sae - 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, consubstanti - á - lem

Pá - - tri: per-quem ó-mni - a fá - cta sunt. Qui pró-pter nos hó-mi - nes

et pró-pter nó-stram sa-lú - tem de-scéndit de caé - lis Et in-car-ná-tus est de

Spí-ri - tu Sán-cto ex Ma-rí - a Vír-gi - ne: Et hó-mo fá - ctus est. Cru - cí -

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

pás-sus et se-púl - tus est. Et re-sur-ré-xit tér-ti - a di - e, se-cún-dum Scri -

-ptú - - ras. Et a-scén-dit in caé - lum: sé-det ad dé-xte-ram Pá - tris. Et

í - te - rum ven - tú - rus est cum gló - ri - a iu - di - cá - - re ví - vos, et mór - tu - os: cú -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

- ius ré - gni non é - rit fí - nis. Et in Spí - ri - tum Sán - ctum, Dó - mi - num, et vi - vi - fi - cán - tem:

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompanimental role with a consistent bass line and harmonic support in the treble.

qui ex Pá - tre, Fí - li - ó - que pro - cé - dit. Qui cum Pá - tre, et Fí - li - o si - mul ad - o - rá -

The third system of music shows the vocal line continuing with eighth notes. The piano accompaniment includes a fermata over a chord in the bass line, indicating a moment of suspension or emphasis.

- tur et conglo - ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca -

The fourth system continues the vocal and piano parts. The piano accompaniment features a fermata over a chord in the bass line, similar to the previous system.

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

The fifth system shows the vocal line and piano accompaniment. The piano accompaniment includes a fermata over a chord in the bass line.

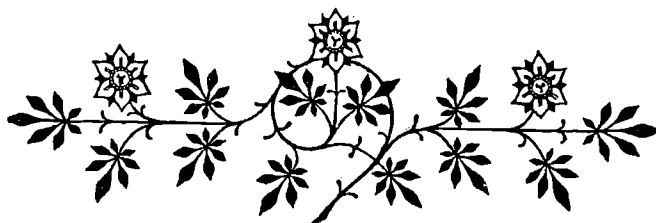
in re - mis - si - ó - nem pec - ca - tó - - rum. Et ex - spé - cto re - sur - rec - ti - ó - nem mor - tu -

The sixth and final system on the page. The vocal line concludes with a series of eighth notes. The piano accompaniment ends with a fermata over a chord in the bass line.

-ó - rum. Et ví - tam ventú - ri saé - cu - li. A - - - - - men.



Qualislibet cantus huius Ordinarii superius in una Missa positus adhiberi potest etiam in alia; itemque licet, pro qualitate Missae aut gradu solemnitatis, aliquis assumi ex iis qui subsequuntur.



CANTUS AD LIBITUM

KYRIE. I. (Clemens Rector)

I
tr.

Ký - ri - e * (b)

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

Ký - ri - e (b) e - - lé - i - son.

Chrí - ste e - - - - lé - i - son.

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