

Graduale Monasteriense I

Graduale Monasteriense I

**A Tempore Adventus usque ad Pentecosten
Erster Adventssonntag bis Pfingstmontag**

Notation:
Graduale Romanum, 1961

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Ad Deum, qui laetificat iuventutem meam.
Zu Gott, der mich erfreut von Jugend auf.

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Einführung

Das GRADUALE MONASTERIENSE will eine Hilfe für die Choralpraxis sein. Scholen, die regelmäßig das Messproprium singen, finden in ihm eine hoffentlich willkommene Unterstützung, um trotz knapp bemessener Probenzeit zu einem musikalisch ansprechenden und liturgisch angemessenen Aufführungsergebnis zu gelangen. Dieses Ziel wird im Graduale Monasteriense auf mehrfachem Wege verfolgt:

1.) Für einen musikalisch zufriedenstellenden, lebendig gegliederten Vortrag des Gregorianischen Chorals wird es heute wohl mit Recht als unerlässlich angesehen, die Differenzierung kurrenter (fließender) und nicht-kurrenter (gedehnter) Neumen, wie sie durch die semiologische Erforschung der älteren (adiastematischen) Choralnotation wieder erschlossen worden ist, möglichst genau zu beachten. Doch auch wenn das GRADUALE TRIPLEX alle hierfür nötigen Informationen bereitstellt, erweist es sich in der Praxis doch meist als recht sperriges Arbeitsinstrument: Es ist realistischerweise nicht von allen Scholasängern zu verlangen, sich fundierte neumenkundliche Kenntnisse anzueignen und außerdem den notwendigen „Simultanblick“ für Quadratnotation und Neumenrhythmik zu entwickeln; überlässt man dies jedoch allein den „Spezialisten“ in der Schola, wird man kaum zu einem überzeugenden, einheitlichen Klangresultat gelangen. Nun enthielten auch schon ältere Choralbücher wie das GRADUALE ROMANUM von Solesmes gewisse rhythmische Hinweise in Form von waagerechten Episemen oder dehnenden Punkten, die zwar im Licht der neueren semiologischen Erkenntnisse unvollständig sind, jedoch den großen Vorteil einer intuitiven Fassbarkeit für alle Sänger haben. Das GRADUALE MONASTERIENSE bietet darum nun für alle enthaltenen Stücke des Propriums eine vollständig überarbeitete Version dieser einfachen rhythmischen Hinweise unter durchgängiger Beachtung der adiaستمatischen Neumenüberlieferung. Oft ergeben sich dadurch gegenüber dem älteren GRADUALE ROMANUM zusätzliche nicht-kurrente Töne oder Passagen; in einigen Fällen mussten jedoch auch Episeme oder Punkte, die durch den neumatischen Befund nicht gestützt werden, wieder entfernt werden. Die Bezeichnung der Nicht-Kurrenzen erfolgt im GRADUALE MONASTERIENSE so genau wie möglich: So erhält ein Pes, dessen beide Töne gedehnt sind, sowohl unten wie auch oben ein waagerechtes Episem; steht es hingegen nur über der oberen Note, so ist entsprechend auch nur diese zu dehnen. Ist eine Note mit Episem und

Einführung

Punkt zugleich bezeichnet, bezeichnet dies eine zusätzliche Hervorhebung inmitten eines bereits nicht-kurrenten Kontextes.

Spät- oder neogregorianische Gesänge ohne adiastematische Überlieferung werden im *GRADUALE MONASTERIENSE* in einer Fassung angeboten, die nichts weiter sein will als ein musikpraktischer Aufführungsvorschlag im Dienste der stilistischen Einheitlichkeit. Sofern sich für diese Stücke Melodievorlagen im alten Choralrepertoire ausfindig machen ließen, wurde die rhythmische Gestaltung behutsam von dort übertragen und den neuen textlichen Verhältnissen angepasst. Wo sich keine Vorlagen fanden oder die melodischen Abweichungen im Verlauf des Stücks zu gravierend waren, sind die dennoch gegebenen rhythmischen Hinweise nichts weiter als Vorschläge des Bearbeiters für einen musikalisch sinnvoll artikulierten Vortrag, ohne irgendeine weitergehende Verbindlichkeit zu beanspruchen. Auf eine Dokumentation der jeweils getroffenen Entscheidungen wurde mit Blick auf den rein praktischen Zweck der vorliegenden Choralausgabe verzichtet, zumal das *GRADUALE MONASTERIENSE* ja keineswegs die Benutzung des *GRADUALE TRIPLEX* überflüssig machen soll: Für ein eingehendes Studium der Gesänge, etwa zur gewissenhaften Vorbereitung einer Scholaprobe, bleibt dieses nach wie vor unersetzlich.

Das *GRADUALE MONASTERIENSE* folgt den herkömmlichen Melodiefassungen, wie sie im *GRADUALE ROMANUM* 1961 und im *GRADUALE TRIPLEX* geboten werden. Die restituierten Melodiefassungen, wie sie inzwischen im *GRADUALE NOVUM* zugänglich sind, werden hier also nicht oder nur in seltenen Ausnahmefällen berücksichtigt. Diese Grundentscheidung war nicht zuletzt von praktischen Erwägungen geleitet: Einer seit Jahren und Jahrzehnten „ingesungenen“ und allsonntäglich ihren liturgischen Dienst leistenden Schola, die gleichwohl ja nicht nur aus sicheren Blattsängern besteht, ist es schlicht unmöglich, den doch mitunter erheblichen Umfang melodischer Änderungen sicher zu bewältigen, den die restituierten Fassungen mit sich bringen. Freilich wurden dadurch bei der rhythmischen Bezeichnung einiger Gesänge, die größere Diskrepanzen zwischen Quadratnotation und Neumenüberlieferung aufweisen, gewisse Kompromisse notwendig, die jedoch, wie zu hoffen bleibt, immerhin hinreichend praxistauglich sind.

2.) Da ein Choralamt – jedenfalls in der außerordentlichen Form des Römischen Ritus, für dessen Erfordernisse das *GRADUALE MONASTERIENSE* in erster Linie konzipiert ist – auch beim Proprium textliche Vollständigkeit erfordert, diese aber nicht immer problemlos durch vollständiges Aussingen aller Melodien erreicht werden kann, bietet das *GRADUALE MONASTERIENSE* eine Reihe möglicher Vereinfachungen, die unter gegebenen Umständen (z.B. reduzierte Scholabesetzung, Fehlen erfahrener Sänger, zu großer Ambitus einzelner Gesänge) sicherlich hilfreich sein können. So werden unter der Überschrift „Versus in psalmodia“ in jedem

Proprium ausgeschriebene Psalmmodien angeboten, um die oft fordernden Soloverse der Graduale-, Tractus- und Alleluja-Gesänge nötigenfalls ersetzen zu können (das Zeichen +* markiert den erforderlichen Sprung). Darüber hinaus besteht jeweils die Möglichkeit, Graduale, Tractus und Offertorium insgesamt zu psalmodieren. Für jedes Alleluja wird zusätzlich ein „Modus simplex“ angeboten, der stets aus einer geläufigen und gut zu bewältigenden Alleluja-Singweise und dem entsprechend psalmodierten Vers besteht. Introitus und Communio werden nicht in vereinfachter Form vorgelegt, weil die Beherrschung dieser Stücke wohl das zur Feier eines Choralamtes erforderliche Minimum darstellt.

3.) Alle Communio-Gesänge sind um – meist zwei – ad libitum auszuführende Verse in ausgeschriebener Psalmodie und das „Gloria Patri“ (soweit es nicht entfällt) ergänzt.

Das GRADUALE MONASTERIENSE folgt dem liturgischen Jahr in der außerordentlichen Form des Römischen Ritus; die Indizes machen es aber auch darüber hinaus verwendbar. Es enthält alle Sonntage des Kirchenjahres und darüber hinaus alle Proprien, die für die Feier des außerordentlichen Ritus in St. Aegidii zu Münster derzeit benötigt werden, also auch die Feste I. Klasse und die Herrenfeste II. Klasse, jedoch nicht das österliche Triduum. Allen, denen es hilfreich scheint, sei es hiermit zur freien Verwendung vorgelegt.

Michael Greiner

Fest des Hl. Augustinus, 28. August 2019

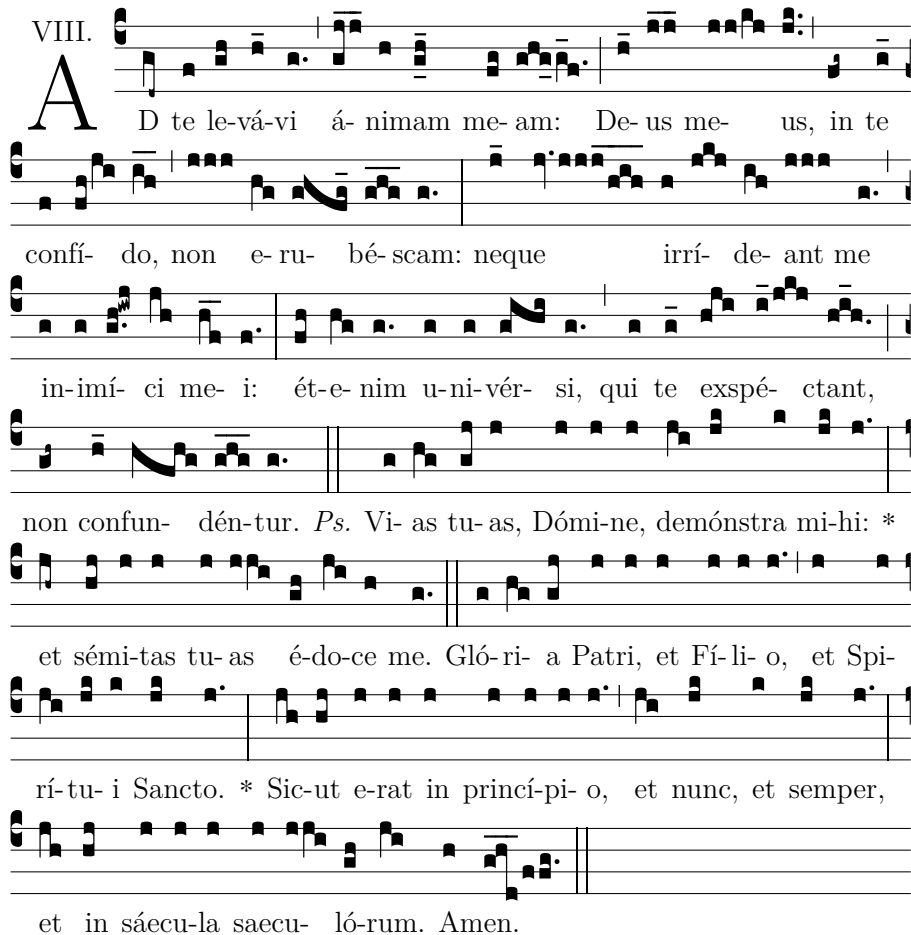
Proprium de Tempore
Das Kirchenjahr

Dominica I. Adventus

Erster Adventssonntag

Introitus: Ad te levavi

VIII.



A D te le-vá-vi á- nimam me-am: De-us me- us, in te
confí- do, non e- ru- bé- scam: neque irrí- de- ant me
in-imí- ci me- i: ét-e- nim u-ni-vér- si, qui te exspé- ctant,
non confun- dén- tur. *Ps.* Vi- as tu- as, Dómi- ne, démonstra mi- hi: *
et sémi- tas tu- as é- do- ce me. Gló- ri- a Patri, et Fí- li- o, et Spi-
rí- tu- i Sancto. * Sic- ut e- rat in princí- pi- o, et nunc, et semper,
et in saécu- la saecu- ló- rum. Amen.

Graduale: Universi

I.

The musical score is written on a single staff with a treble clef and a common time signature. It begins with a large 'U' time signature. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. There are several bar lines and repeat signs throughout the piece.

-ni-vér- si, qui te expéctant, non con-
fundéntur, Dómi- ne. Ψ . †* Ví- as tu- as,
Dó-mi-ne, no-tas fac
mi- hi: et sé- mi-tas tu- as †*
é- do-ce me.

Graduale: Universi (Versus in psalmodia)

The musical score is written on a single staff with a treble clef and a common time signature. It begins with a large 'U' time signature. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. There are several bar lines and repeat signs throughout the piece.

†* Ví- as tu- as, Dómi-ne, no-tas fac mi-hi: * et sé- mi-tas tu-
as. †*

Graduale: Universi (Psalmodia)

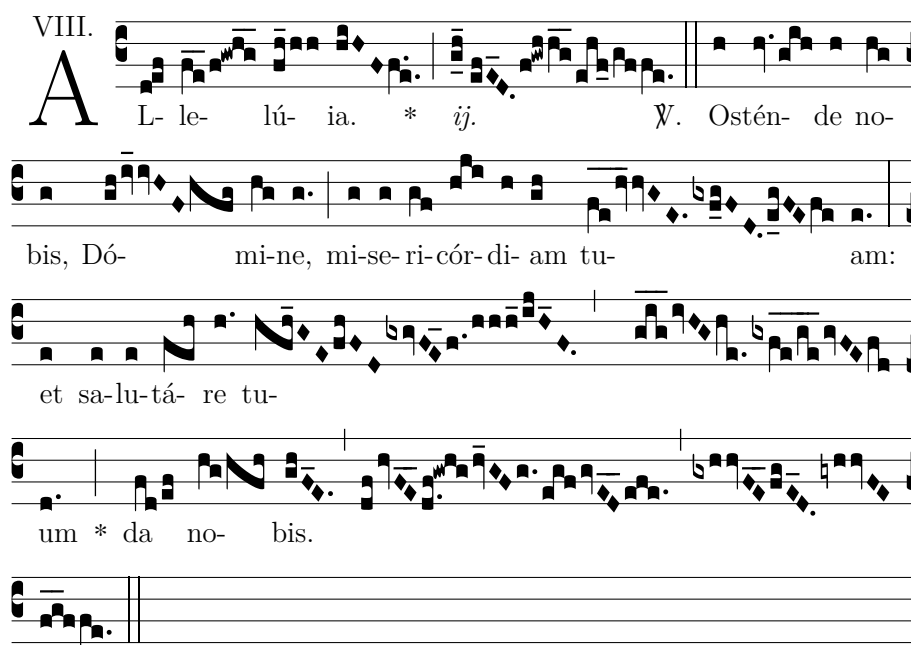
I.



U -ni-versi, qui te exspectant, * non confundén-tur, Dómi-
ne. Vi- as tu- as, Dómi-ne, no- tas fac mi- hi: * et sémi- tas tu- as
é-do- ce me.

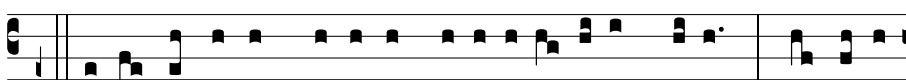
Alleluia: Ostende nobis

VIII.

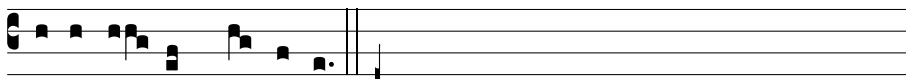


A L- le- lú- ia. * *ij.* Ψ . Ostén- de no-
bis, Dó- mi-ne, mi-se- ri-cór- di- am tu- am:
et sa- lu- tá- re tu-
um * da no- bis.

Alleluia: Ostende nobis (Versus in psalmodia)



Osténde no-bis, Dómi-ne, mi-se-ri-córdi-am tu-am: * et sa-lu-



tá-re tu- um da no-bis.

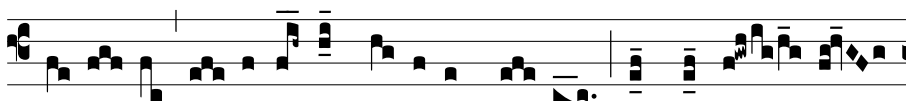
Offertorium: Ad te Domine



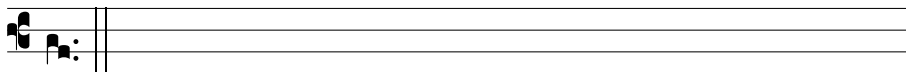
nimam me- am: De-us me- us, in te confí- do, non e-ru-



bé- scam: ne-que ir- rí-de- ant me in-i-mí- ci me- i:



ét- e- nim u- ni-vér-si, qui te exspé- ctant, non confun- dén-



tur.

Offertorium: Ad te Domine (Psalmodia)

II.

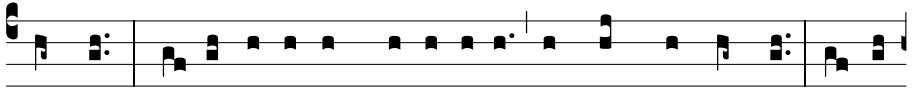
A d te, Dómi-ne, le-vá-vi á-nimam me-am: * De- us me- us,
in te confí-do, non e-ru-béscam: neque irrí-de-ant me in-i-mí-ci
me-i: * ét-e-nim u-ni-vérsi, qui te exspectant, non confundéntur.

Communio: Dominus dabit

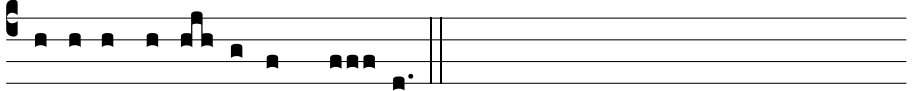
I.

D O-mi- nus da- bit be-nigni-tá- tem: et ter- ra
no-stra da- bit fructum su- um. *Ps.* Be- ne- di- xísti,
Dómi- ne, terram tu- am: * a- vertísti capti- vi- tá- tem Ia- cob.
Remi- sísti in- iqui- tá- tem ple- bis tu- ae: * o- pe- ru- ísti ómni- a
peccá- ta e- ó- rum. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i

Dominica I. Adventus



Sancto. * Sic-ut e-rat in princí-pi o, et nunc, et semper, et in



sáecu-la saecu- ló-rum. A- men.

Dominica II. Adventus

Zweiter Adventssonntag

Introitus: Populus Sion

VII.
P

O-pu-lus Si-on, ec-ce Dó-mi-nus vé-ni-et ad
salván-das gen-tes: et audí-tam fá-ci-et Dómi-nus gló-
ri-am vo-cis su-ae, in lae-tí-ti-a cor-dis ve-stri. *Ps.*
Qui re-gis Isra-el, inténde: * qui dedú-cis ve-lut o-vem Io-seph.
Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i San-cto. * Sic-ut e-rat in
prínci-pi-o, et nunc, et semper, et in saécu-la saecu-ló-rum. A-
men.

The image shows a musical score for the Introitus 'Populus Sion' from the second Sunday of Advent. It features a single melodic line on a five-line staff with a treble clef and a common time signature. The text is written in Latin and is aligned with the notes. The score begins with a large 'VII.' and a 'P' (Psalm) symbol. The text is: 'O-pu-lus Si-on, ec-ce Dó-mi-nus vé-ni-et ad salván-das gen-tes: et audí-tam fá-ci-et Dómi-nus gló-ri-am vo-cis su-ae, in lae-tí-ti-a cor-dis ve-stri. Ps. Qui re-gis Isra-el, inténde: * qui dedú-cis ve-lut o-vem Io-seph. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i San-cto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in saécu-la saecu-ló-rum. A-men.' The score ends with a double bar line and repeat dots.

Graduale: Ex Sion species


V.
EX Si-on spé-ci-es de-có-ris e-
ius: De-us ma-ni-fé-ste vé-
ni-et. *W. †** Congre-gá-
te il-li sanctos e-ius, qui ordi-na-vé-
runt te-stamén-tum e-
ius *†** su-per sa-cri-fí-ci-a.

Graduale: Ex Sion species (Versus in psalmodia)

*†** Congre-gá-te il-li sanctos e-ius, * qui ordi-na-vé-runt
testaméntum e-ius. *†**

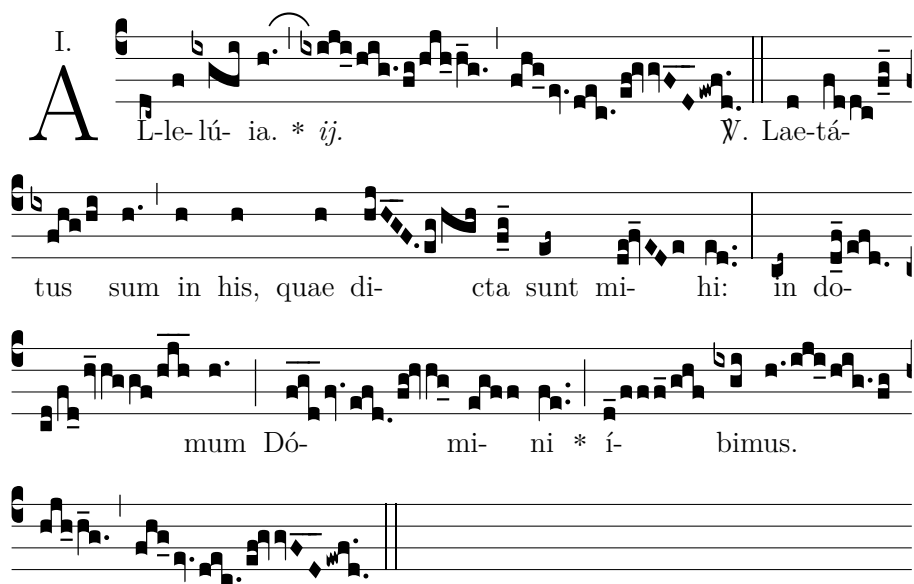
Graduale: Ex Sion species (Psalmodia)

V.
Ex Si-on spé-ci-es de-có-ris e-ius: * De-us ma-ni-féste
ve-ni-et. Congre-gá-te il-li sanctos e-ius, * qui ordi-na-vé-runt
testaméntum e-ius super sacri-fí-ci-a.



Alleluia: Laetatus sum

I.
Alle-lú-ia. * *ij.* *ψ.* Lae-tá-
tus sum in his, quae di-cta sunt mi-hi: in dō-
mum Dó-mi-ni * í-bimus.



Alleluia: Laetatus sum (Versus in psalmodia)

Laetá-tus sum in his, quae dicta sunt mi-hi: * in domum Dómi-
ni í-bi- mus.

Alleluia: Laetatus sum (Modus simplex)

II. **A** *Lle-lú-ia. * íj. Lae-tá-tus sum in*
his, quae di-cta sunt mi-hi: * in domum Dómi-ni í-bimus.

Offertorium: Deus tu convertens

III. **D** *E- us, tu con- vér- tens vi- vi- fi- cá- bis*
nos, et plebs tu- a laetá- bi- tur
in te: osténde no- bis, Dómi- ne, mi-se-ri-

cór-di- am tu- am, et sa- lu-tá- re tu- um da
no- bis.

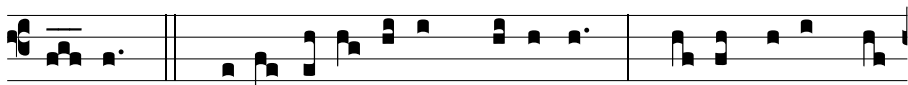
Offertorium: Deus tu convertens (Psalmodia)

III.
D e- us, tu convértens vi-vi- fi- cá- bis nos: * et plebs tu- a
laetá- bi- tur in te. Osténde no- bis, Dómi- ne, mi- se- ri- córdi- am
tu- am: * et sa- lu- tá- re tu- um da no- bis.

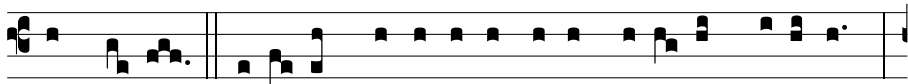
Communio: Ierusalem surge

II.
I E- rú- sa- lem surge, et sta in excél- so: et vi- de iu-
cun- di- tá- tem, quae vé- ni- et ti- bi a De- o

Dominica II. Adventus



tu- o. *Ps.* Lauda Ie-rú-sa-lem Dómi-num: * lauda De-um tu-



um Si- on. Quó-ni- am confortá-vit se-ras portá-rum tu-á-rum: *



be-ne-dí-xit fi-li- is tu- is in te. Gló-ri- a Patri, et Fí-li- o,



et Spi- rí- tu- i Sán-cto. * Sic-ut é-rat in princí- pi- o, et nunc, et



semper, et in sáecu- la saecu- ló- rum. Amen.

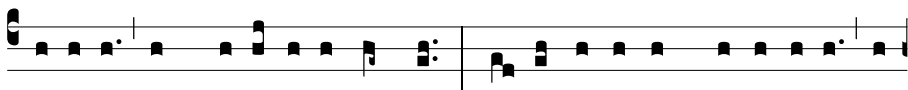
Dominica III. Adventus

Dritter Adventssonntag

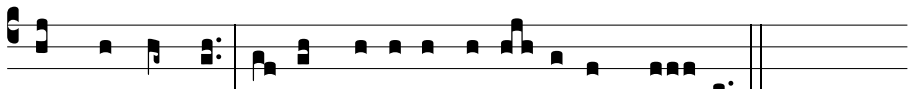
Introitus: Gaudete

I.
G Audé- te in Dó-mi-no sem- per: í-te-rum di-co,
gau- dé- te: mo-dé-sti- a ve-stra no-ta sit óm-ni-bus ho-mí-
ni- bus: Dómi- nus pro- pe est. Ni- hil sol-lí- ci- ti
si- tis: sed in o- mni o-ra-ti- ó- ne pe-ti-ti- ó- nes ve-strae
inno-té-scant a- pud De- um. *Ps.* Be-ne-di-xísti, Dómi-ne, terram
tu- am: * a-vertísti capti-vi- tá-tem Ia- cob. Gló-ri- a Patri, et

Dominica III. Adventus



Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-o, et



nunc, et semper, et in saecu-la saecu-ló-rum. A- men.

Graduale: Qui sedes, Domine

VII.

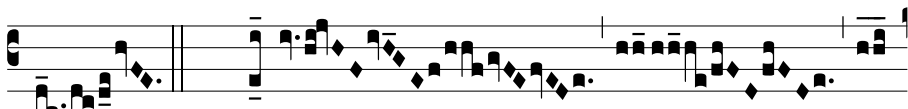
Q



UI se-des, Dómi-ne, su-per Ché-ru-bim,



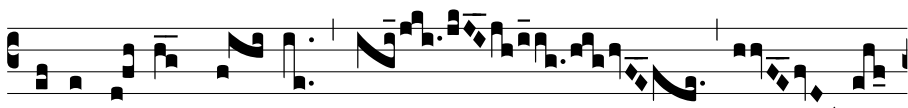
éxci-ta pot-énti-am tu-am, et ve-ni.



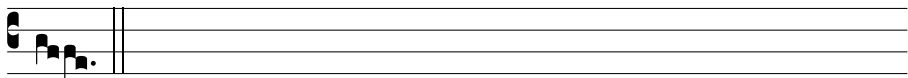
℣. †* Qui re-



gis Isra-el, inténde: qui de-dú-cis †*



ve-lut o-vem Io-seph.



Graduale: Qui sedes, Domine (Versus in psalmodia)



†* Qui re-gis Isra-el, inténde: * qui dedú- cis †*

Graduale: Qui sedes, Domine (Psalmodia)

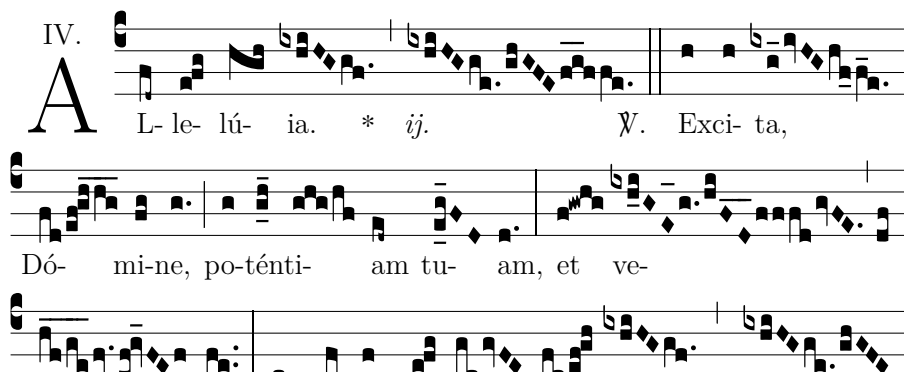
VII.



Qui se-des, Dómi-ne, super Ché-ru-bim: * éx-ci-ta po-ténti-
am tu- am et ve- ni. Qui re-gis Isra-el, inténde: * qui dedú-cis
vel-ut o-vem Io- seph.

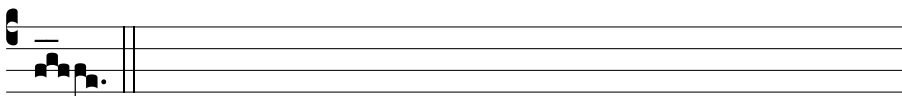
Alleluia: Excita Domine

IV.

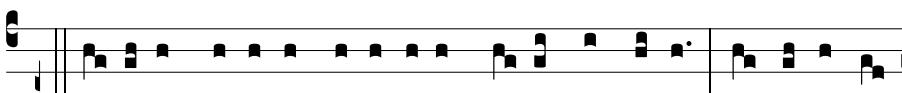


AL-le-lú-ia. * *ij.* V. Exci-ta,
Dó-mi-ne, po-ténti- am tu- am, et ve-
ni, * ut salvos fá-ci- as nos.

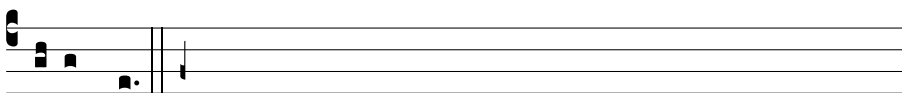
Dominica III. Adventus



Alleluia: Excita Domine (Versus in psalmodia)

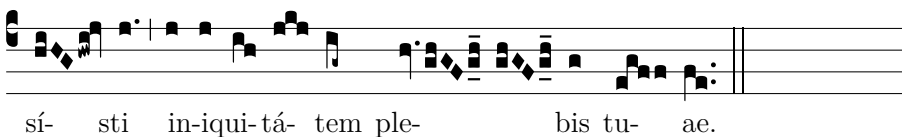
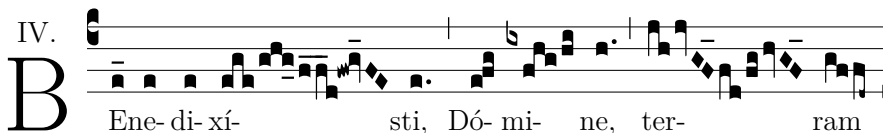


Exci-ta, Dómi-ne, po-ténti-am tu-am et ve-ni, * ut salvos fá-



ci- as nos.

Offertorium: Benedixisti Domine



Offertorium: Benedixisti Domine (Psalmodia)

IV.

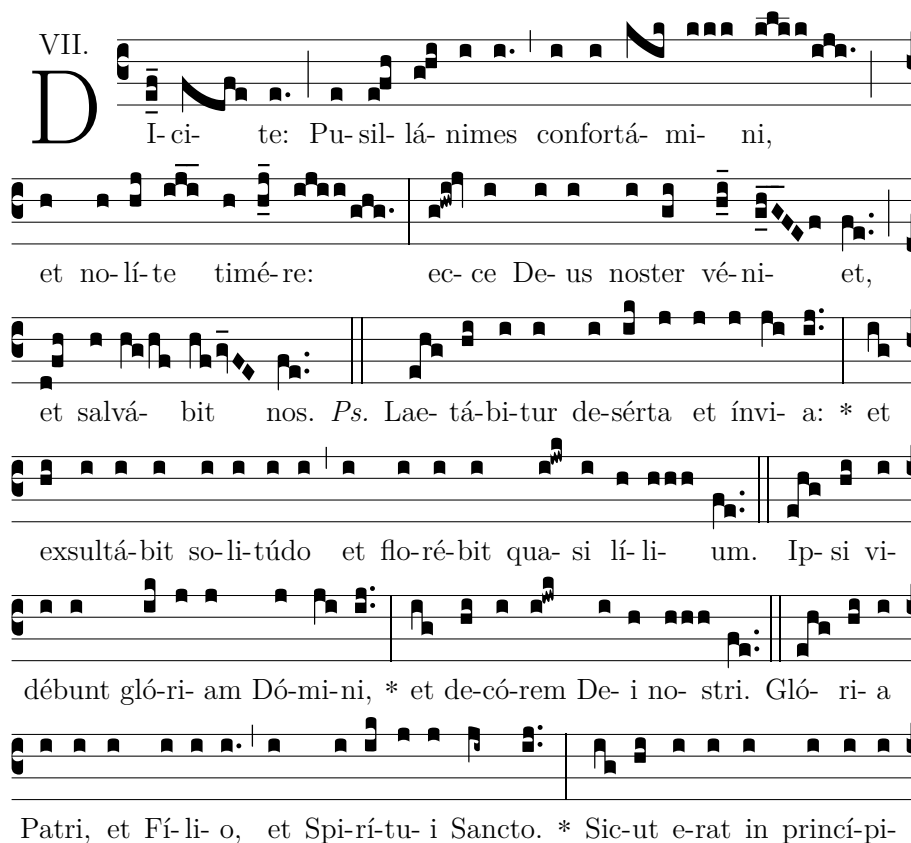


B e-ne-di-xísti, Dómi-ne, terram tu-am: a-vertísti capti-vi-tá-

tem Ia-cob: * re-mi-sisti in-iqui-tá-tem ple-bis tu-ae.

Communio: Dicite Pusillanimes

VII.



D I-ci-te: Pu-sil-lá-nimes confortá-mi-ni,

et no-lí-te timé-re: ec-ce De-us noster vé-ni-et,

et salvá-bit nos. *Ps.* Lae-tá-bi-tur de-sérta et ínvi-a: * et

exsultá-bit so-li-túdo et flo-ré-bit qua-si lí-li-um. Ip-si vi-

débunt gló-ri-am Dó-mi-ni, * et de-có-rem De-i no-stri. Gló-ri-a

Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-

Dominica III. Adventus



o, et nunc, et semper, et in saecu-la saecu-ló-rum. A- men.

Dominica IV. Adventus

Vierter Adventssonntag

Introitus: Rorate caeli

I.

The musical score is written for a single voice part in G major, 4/4 time. It begins with a large 'R' for the first letter of the first line. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The score is divided into six systems, each with a single staff. The first system ends with a double bar line and repeat dots. The second system ends with a double bar line and repeat dots. The third system ends with a double bar line and repeat dots. The fourth system ends with a double bar line and repeat dots. The fifth system ends with a double bar line and repeat dots. The sixth system ends with a double bar line and repeat dots.

R Ó-rá- te cae- li dé- su- per, et nu- bes plu- ant
iu- stum: ape-ri- á- tur ter- ra, et gé- rmi- net Sal- va- tó-
rem. *Ps.* Cae- li e- ná- rran- t gló- ri- am De- i: * et ó- pe- ra má- nu- um
e- ius annú- ti- at firmamén- tum. Gló- ri- a Pa- tri, et Fí- li- o, et
Spi- rí- tu i San- cto. * Sic- ut e- rat in prin- cí- pi- o, et nunc, et sem- per,
et in saé- cu- la sae- cu- ló- rum. A- mén.

Graduale: Prope est Dominus

V.
P

The musical score is written on a single staff in C major, 4/4 time. It begins with a large 'P' for piano. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The score is divided into several measures by vertical bar lines. The final measure of the piece ends with a double bar line and a fermata.

Rope est Dómi-nus ómni-bus invo-
cán-ti-bus e- um: ómni-bus qui ínvoc-ant
e- um in vē-ri-tá- te.
†*V. Lau-dem Dómi-ni
loqué-tur os me-um: et be-ne-dí-cat
om-nis ca-ro †* no-men sanctum e- ius.

Graduale: Prope est Dominus (Versus in psalmodia)

†* Laudem Dómi-ni loqué-tur os me-um: * et be-ne-dí-cat omnis ca-ro †*

Graduale: Prope est Dominus (Psalmodia)

V.
Prope est Dómi-nus ómni-bus invo-cánti-bus e-um: * ómni-bus, qui ínvo-cant e-um in ve-ri-tá-te. Laudem Dómi-ni loqué-tur os me-um: * et be-ne-dí-cat omnis ca-ro nomen sanctum e-ius.

Alleluia: Veni Domine

III.
AL-le-lú-ia. * *ij.*

Ve-ni, Dó-mi-ne, et no-li tar-dá-re: re-lá-

Dominica IV. Adventus

xa fa-cí- no-
ra * ple- bis tu- ae.

Alleluia: Veni Domine (Versus in psalmodia)

III.

Ve-ni, Dómi-ne, et no-li tardá-re: * re-lá-xa fa-cí-no-ra
ple-bis tu-ae.


Alleluia: Veni Domine (Modus simplex)

IV.

AL-le- lú- ia. * *ij.* Ve-ni, Dómi-ne, et no-
li tardá-re: * re-lá-xa fa-cí-no-ra ple-bis tu-ae.

Offertorium: Ave Maria

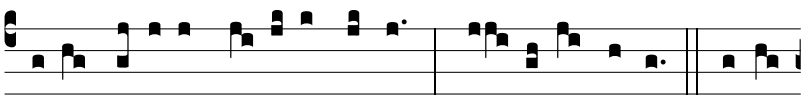
VIII.
A



- ve Ma-rí- a, grá-
ti- a ple- na, Dó- mi-nus te-
cum: be-ne- dí- cta tu in mu- li- é- ri- bus,
et be-ne- dí- ctus fru- ctus ven- tris tu- i.

Offertorium: Ave Maria (Psalmodia)

VIII.
A



- ve Ma-rí- a, grá- ti- a ple- na, * Dó- mi-nus te-cum. Be-ne-
dícta tu in mu- li- é- ri- bus, * et be-ne-díctus fructus ventris tu- i.

Communio: Ecce virgo

I.



The image shows a musical score for the Communion 'Ecce virgo'. It consists of ten staves of music. The first staff begins with a large 'E' and the text 'C-ce virgo concé-pi-et, et pá-ri-et fí-li-um:'. The subsequent staves continue the text: 'et vo-cá-bi-tur nomen e-ius Em-má-nu-el. Ps. Cae-li e-nárrant gló-ri-am De-i: * et ó-pe-ra má-nu-um e-ius annúnti-at firmamén-tum. Di-es di-é-i e-rúctat verbum, * et nox nocti indi-cat sci-énti-am. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in saécu-la saecu-ló-rum. A-men.'

E C-ce virgo concé-pi-et, et pá-ri-et fí-li-um:
et vo-cá-bi-tur nomen e-ius Em-má-nu-el. *Ps.* Cae-li
e-nárrant gló-ri-am De-i: * et ó-pe-ra má-nu-um e-ius annúnti-
at firmamén-tum. Di-es di-é-i e-rúctat verbum, * et nox nocti
indi-cat sci-énti-am. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-
tu-i Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper,
et in saécu-la saecu-ló-rum. A-men.

In Vigilia Nativitatis Domini

Vigil von Weihnachten

Introitus: Hodie scietis

VI.

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a large initial 'H' for the first line of text. The music consists of a series of eighth and sixteenth notes, with some rests and a final cadence. The text is written below the staff, with some words on multiple lines. The text is: 'O-di-e sci-é-tis, qui-a vé-ni-et Dó-mi-nus, et salvá-bit nos: et ma-ne vi-dé-bi-tis gló-ri-am e-ius. Ps. Dó-mi-ni est terra, et ple-ni-túdo e-ius: * orbis terrá-rum, et u-ni-vér-si qui há-bi-tant in e-o. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in sáecu-la saecu-ló-rum. Amen.'

H O- di- e sci- é- tis, qui- a vé- ni- et Dó-mi- nus, et
salvá- bit nos: et ma- ne vi- dé- bī- tis gló- ri- am e- ius. *Ps.*
Dó- mi- ni est terra, et ple- ni- túdo e- ius: * orbis terrá- rum, et u-
ni- vé- rsi qui há- bi- tant in e- o. Gló- ri- a Patri, et Fí- li- o, et
Spi- rí- tu- i Sancto. * Sic- ut e- rat in princí- pi- o, et nunc, et semper,
et in sáecu- la saecu- ló- rum. Amen.

Graduale: Hodie scietis

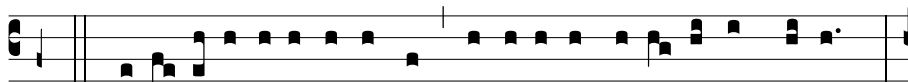
II.

The musical score is written on ten staves. The first staff begins with a large 'H' and the text 'O-di-e sci-étis, qui-a vé-ni-et Dó-mi-nus, et salvá-bit nos: et ma-ne vi-dé-bi-tis gló-ri-am e-i-us.' The second staff continues the text. The third staff continues the text. The fourth staff continues the text. The fifth staff begins with a large 'V' and the text '†* Qui re-gis Isra-el, intén-de: qui dedú-cis ve-lut o-ve-m Io-seph: qui se-des super Ché-ru-bim, ap-pá-re †* co-ram Ephra-im, Bé-niamin, et Ma-násse.' The sixth staff continues the text. The seventh staff continues the text. The eighth staff continues the text. The ninth staff continues the text. The tenth staff continues the text.

O-di-e sci-étis, qui-a vé-ni-et Dó-mi-nus, et salvá-bit nos: et ma-ne vi-dé-bi-tis gló-ri-am e-i-us.

†* Qui re-gis Isra-el, intén-de: qui dedú-cis ve-lut o-ve-m Io-seph: qui se-des super Ché-ru-bim, ap-pá-re †* co-ram Ephra-im, Bé-niamin, et Ma-násse.

Graduale: Hodie scietis (Versus in psalmodia)

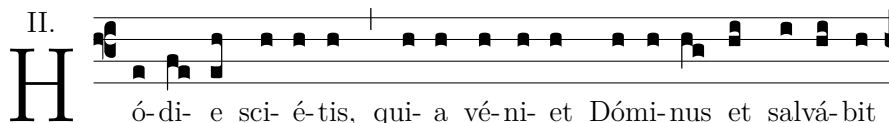


†* Qui re-gis Isra-el, inténde: qui dedú-cis vel-ut o-vem Io-seph: *



qui se-des super Che-ru-bim, appá-re †*

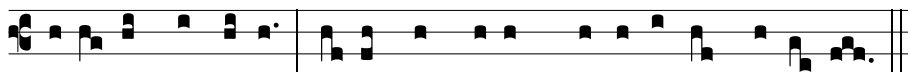
Graduale: Hodie scietis (Psalmodia)



nos: * et ma-ne vi-dé-bi-tis gló-ri-am e-ius. Qui re-gis Is-ra-el,



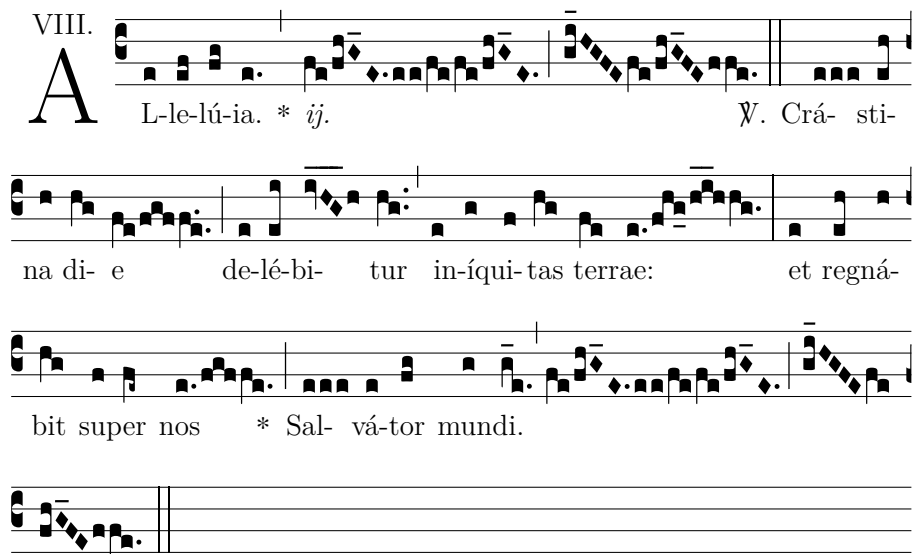
inténde: * qui dedú-cis vel-ut o-vem Io-seph. Qui se-des super



Ché-ru-bim, appá-re * co-ram Ephra-im, Benjamin et Ma-nasse.

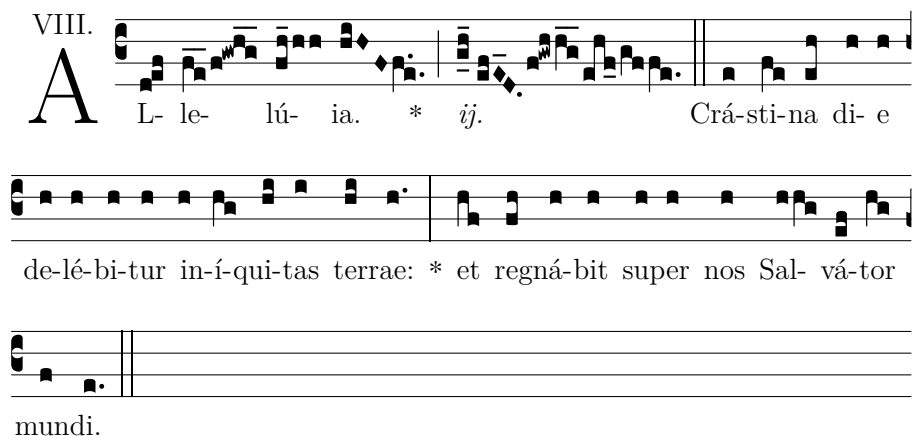
Alleluia: Crastina die

VIII.
A L-le-lú-ia. * *ij.* V. Crá- sti-
na di- e de-lé-bi- tur in-íqui-tas terrae: et regná-
bit super nos * Sal- vá-tor mundi.



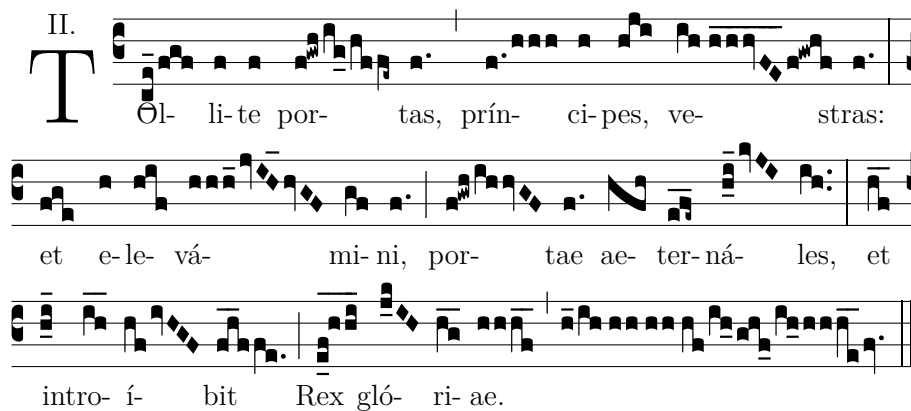
Alleluia: Crastina die (Modus simplex)

VIII.
A L- le- lú- ia. * *ij.* Crá-sti-na di- e
de-lé-bi-tur in-íqui-tas terrae: * et regná-bit super nos Sal- vá-tor
mundi.



Offertorium: Tollite portas

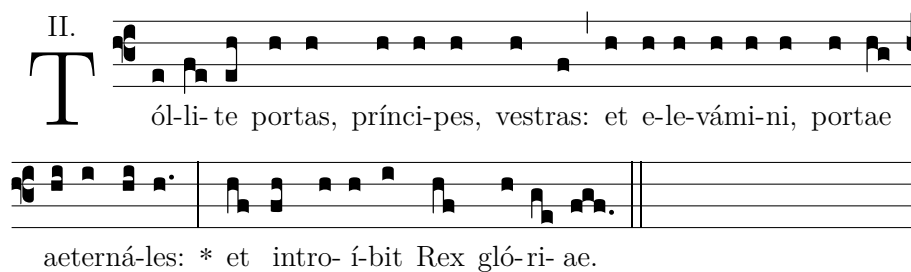
II.



Ól- li-te por- tas, prín- ci-pes, ve- stras:
et e-le- vá- mi-ni, por- tae ae- ter-ná- les, et
intro- í- bit Rex gló- ri- ae.

Offertorium: Tollite portas (Psalmodia)

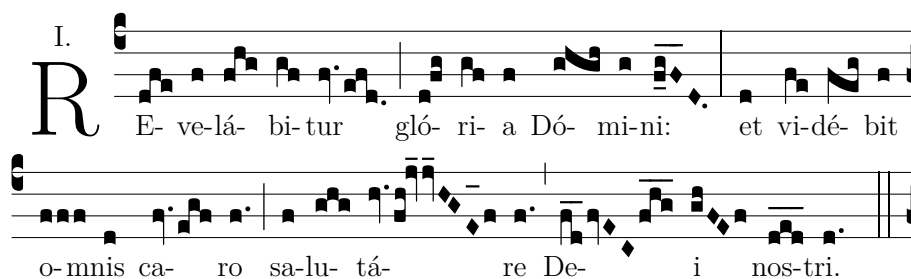
II.



ól-li-te portas, prín-ci-pes, vestras: et e-le-vámi-ni, portae
aeterná-les: * et intro- í-bit Rex gló-ri- ae.

Communio: Revelabitur

I.



E- ve-lá- bi-tur gló- ri- a Dó- mi-ni: et vi-dé- bit
o-mnis ca- ro sa-lu- tá- re De- i nos-tri.

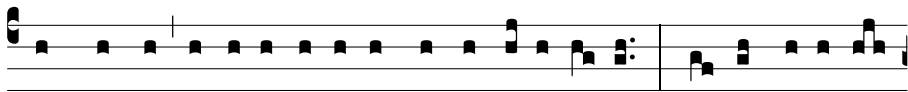
In Vigilia Nativitatis Domini



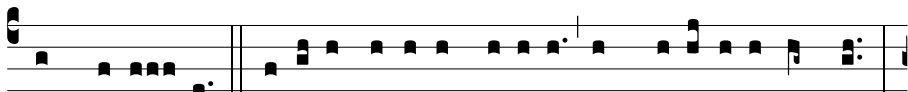
Ps. Dómi-ni est terra et ple-ni-túdo e- ius: * or-bis terrá-rum et



u-ni-vérsi, qui há-bi- tant in e- o. Attól-li-te portas, prín-ci-



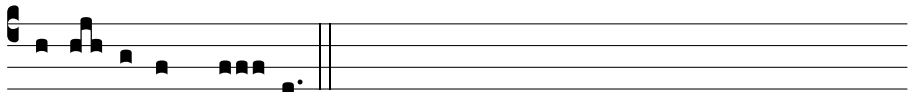
pes, vestras et e-le-vámi-ni, portae aeterná-les: * et intro- í-bit



rex gló-ri- ae. Gló-ri- a Patri, et Fí-li- o, et Spi-rí-tu- i Sancto. *



Sic-ut e-rat in princí-pi- o, et nunc, et semper, et in sáecu-la



saecu- ló-rum. A- men.

In Nativitate Domini

Weihnachten - Am Tage

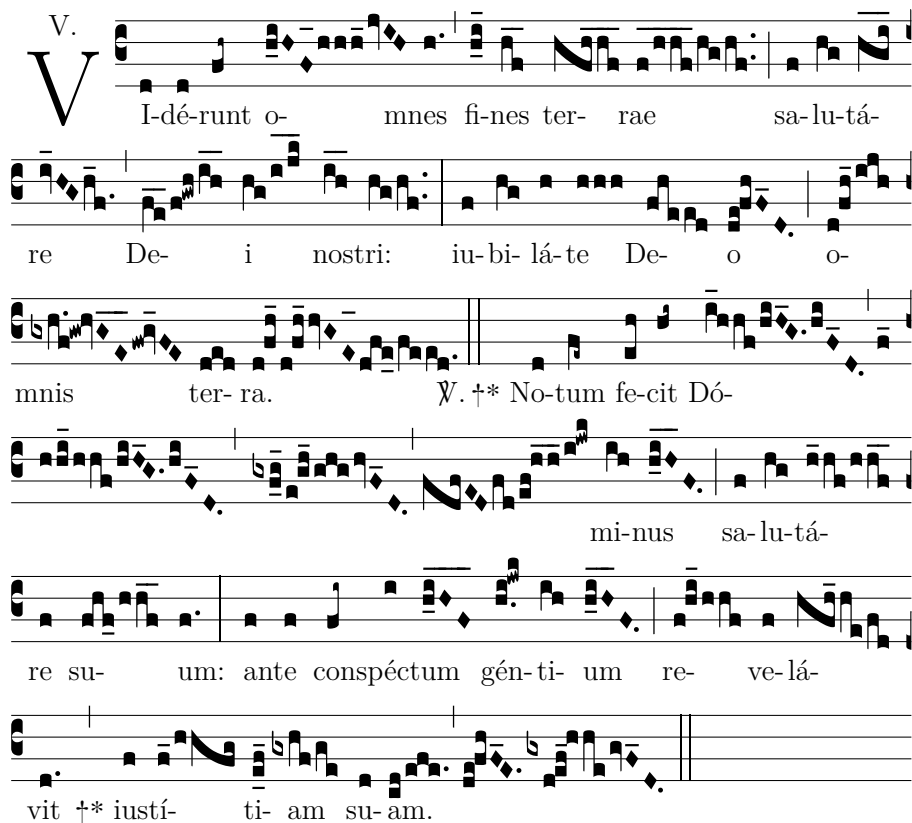
Introitus: Puer natus est

VII.
P

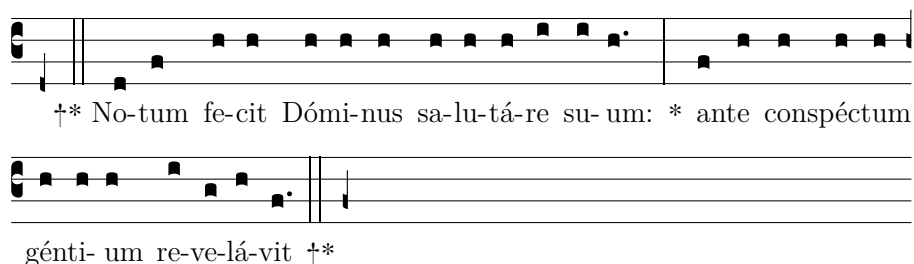
U-ER na- tus est no- bis, et fí- li- us da- tus est no-
bis: cu-ius impé- ri- um super hú- me-rum e- ius: et vo-
cá- bi-tur nomen e- ius, magni consí- li- i An- ge- lus. *Ps.*
Can- tá- te Dómi- no cánti- cum no- vum: * qui- a mi- ra- bí- li- a fe-
cit. Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu- i San- cto. * Sic- ut e- rat
in princí- pi- o, et nunc, et semper, et in saé- cu- la sae- cu- ló- rum.
A- men.

The musical score is written on a grand staff with a treble clef and a common time signature. It features a large initial 'P' for the first line. The text is written below the notes, with hyphens indicating syllables that span across multiple notes. The score includes various musical notations such as beams, stems, and rests. The text concludes with 'A- men.' and a double bar line.

Graduale: Viderunt

V. The musical notation is written on a single staff in a square-note style. It begins with a large 'V' and a 'V.' above it. The text is: I-dé-runt o- mnes fi-nes ter- rae sa-lu-tá- re De- i nostri: iu-bi- lá-te De- o o- mnis ter- ra. V. †* No-tum fe-cit Dó- mi-nus sa-lu-tá- re su- um: ante conspéctum gén-ti- um re- ve-lá- vit †* iustí- ti- am su- am.

Graduale: Viderunt (Versus in psalmodia)

The musical notation is written on a single staff in a square-note style. It consists of two lines of music. The text is: †* No-tum fe-cit Dómi-nus sa-lu-tá-re su- um: * ante conspéctum gén-ti- um re-ve-lá-vit †*

†* No-tum fe-cit Dómi-nus sa-lu-tá-re su- um: * ante conspéctum
gén-ti- um re-ve-lá-vit †*

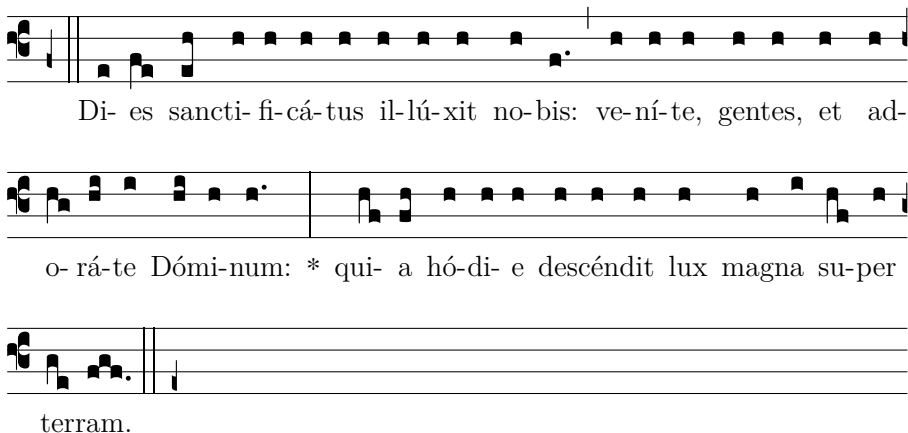
Graduale: Viderunt (Psalmodia)

V.
V i-dé-runt omnes fi-nes terrae sa-lu-tá-re De- i nostri: *
iu-bi-lá-te De- o omnis terra. No-tum fe-cit Dómi-nus sa-lu-tá-re
su-um: * ante conspéctum génti- um re-ve-lá-vit iustí-ti- am su- am.

Alleluia: Dies sanctificatus

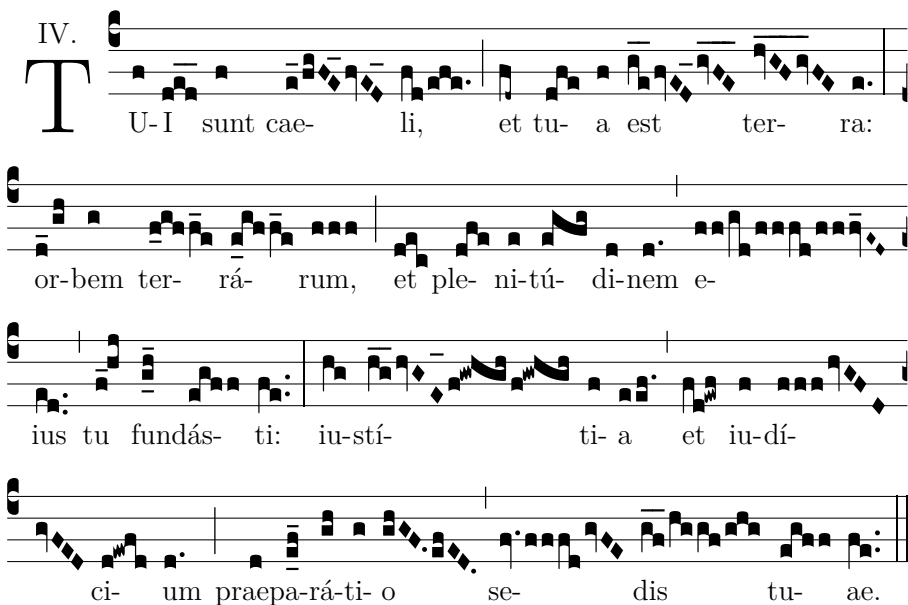
II.
A Lle- lú- ia. * *ij.* Ψ . Di-
es sancti- fi- cá- tus il- lú- xit no- bis:
ve- ní-te gentes, et ado- rá- te Dómi- num:
qui- a hó- di- e descéndit lux ma- gna *
su- per ter- ram.

Alleluia: Dies sanctificatus (Versus in psalmodia)



Di- es sancti- fi- cá- tus il- lú- xit no- bis: ve- ní- te, gentes, et ad-
o- rá- te Dómi- num: * qui- a hó- di- e descéndit lux magna su- per
terram.

Offertorium: Tui sunt caeli



IV.
T U- I sunt cae- li, et tu- a est ter- ra:
or- bem ter- rá- rum, et ple- ni- tú- di- nem e-
ius tu fundás- ti: iu- stí- ti- a et iu- dí-
ci- um praepa- rá- ti- o se- dis tu- ae.

Offertorium: Tui sunt caeli (Psalmodia)

IV.

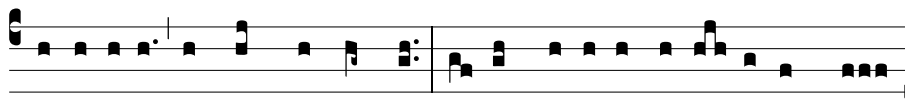
u i sunt cae-li, et tu- a est terra: * orbem terrá-rum et
ple-ni-tú-di-nem e-ius tu fundásti. Iu-stí-ti- a et iu-dí-ci- um *
praepa-rá-ti- o se-dis tu-ae.

Communio: Viderunt omnes

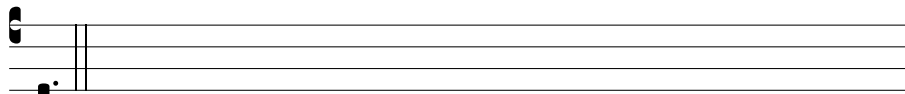
I.

I-dé- runt omnes fi- nes ter- rae sa-lu- tá- re
De- i no-stri. *Ps.* Cantá-te Dómi-no cánti-cum no-vum: *
qui- a mi-ra-bí- li- a fe- cit. No-tum fe-cit Dómi-nus sa-lu-tá-re su-
um: * in conspéctu génti- um re-ve-lá-vit iustí- ti- am su- am.
Gló-ri- a Patri, et Fí- li- o, et Spi-rí-tu- i Sancto. * Sic-ut e-rat in

In Nativitate Domini



princi-pi o, et nunc, et semper, et in saécu-la saecu- ló-rum. A-



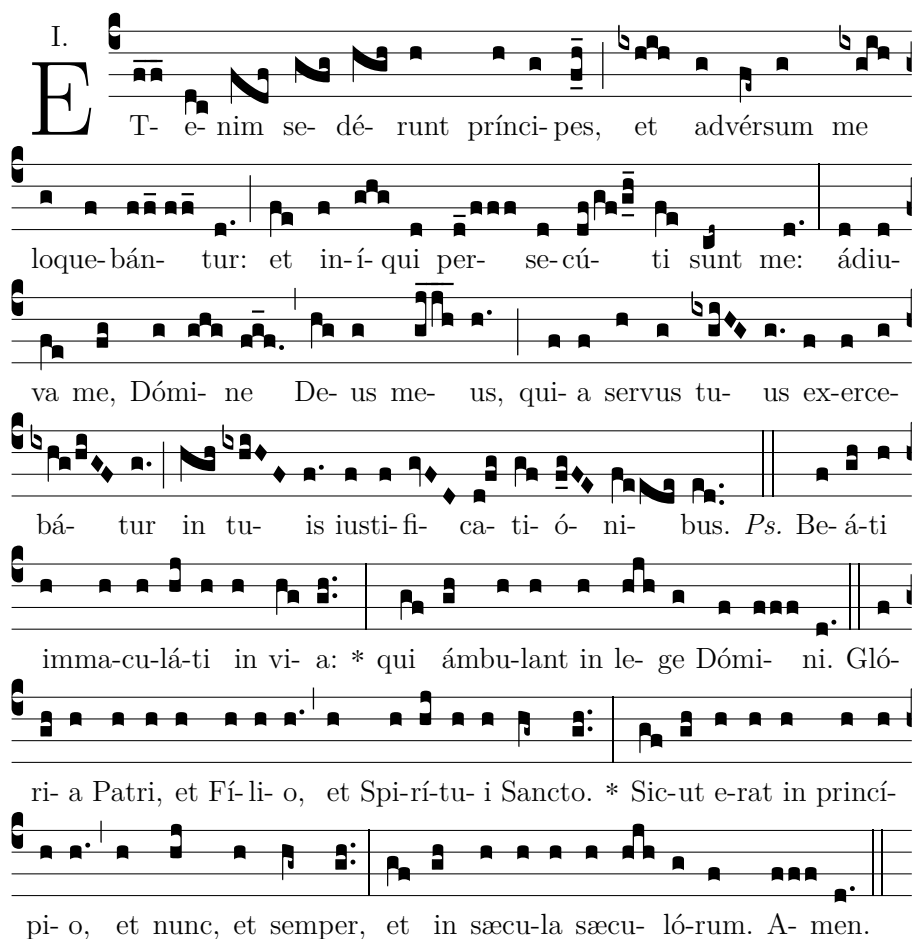
men.

Sancti Stephani Protomartyris

26. Dezember, Hl. Erzmartyrer Stephanus


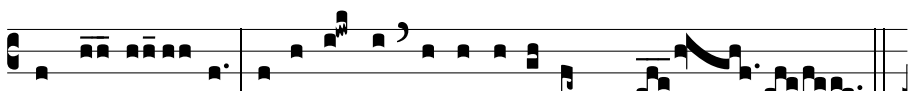



Introitus: Etenim sederunt

I.

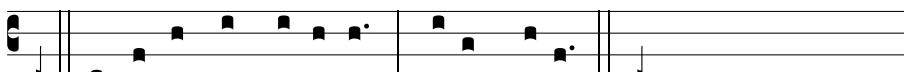


E T- e- nim se- dé- runt prínci- pes, et advérsum me
loque- bân- tur: et in- í- qui per- se- cú- ti sunt me: ádiu-
va me, Dómi- ne De- us me- us, qui- a servus tu- us exerce-
bá- tur in tu- is iusti- fi- ca- ti- ó- ni- bus. *Ps.* Be- á- ti
imma- cu- lá- ti in vi- a: * qui ámbu- lant in le- ge Dómi- ni. Gló-
ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. * Sic- ut e- rat in princí-
pi- o, et nunc, et semper, et in sæcu- la sæcu- ló- rum. A- men.

Graduale: Sederunt principes

V.
S 
Édérunt prínci-pes, et advérsum me

loque-bán-tur: et in-í-qui perse-cú-ti sunt me. Ψ .

†* Adiu-va me, Dómi-ne

De-us me-us: †* salvum me fac propter

mi-se-ri-cór-di-am tu-am.

Graduale: Sederunt principes (Versus in psalmodia)



†* Adiu-va me, Dómi-ne, * De-us me-us. †*


Graduale: Sederunt principes (Psalmodia)

V.
S e-dé-runt prínci-pes et advérsum me loque-bántur: * et in-
íqui perse-cú-ti sunt me. Adiu-va me, Dómi-ne, De-us me-us: *
salvum me fac propter mi-se-ri-córdi-am tu-am.

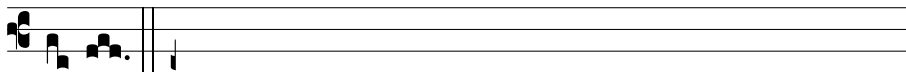
Alleluia: Video caelos

II.
A lle-lú-ia. * *ij.* \forall . Ví-de-
o cae-los apér-tos, et Ie-sum stan-
tem a dex-tris * virtú-
tis De-i.

Alleluia: Video caelos (Versus in psalmodia)



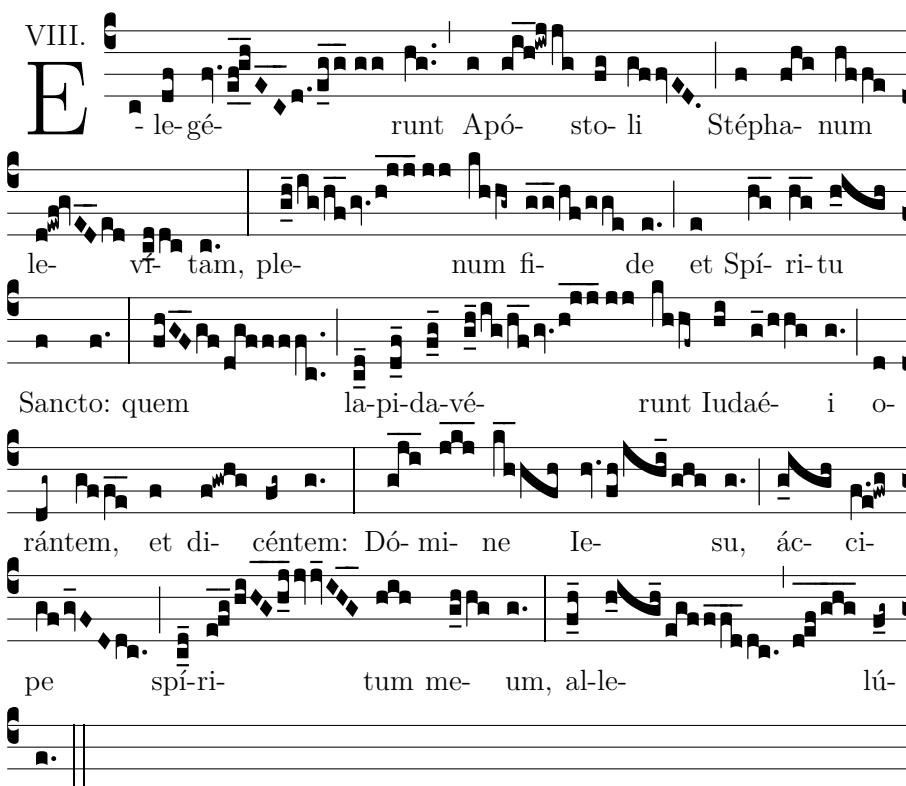
Vi-de o cae-los apértos, * et Ie-sum stantem a dextris vir-tú-tis



De- i.

Offertorium: Elegerunt Apostoli

VIII.



E - le-gé- runt Apó- sto- li Stépha- num
le- ví- tam, ple- num fi- de et Spí- ri- tu
Sancto: quem lá- pi- da- vé- runt Iudaé- i o-
rán- tem, et di- cén- tem: Dó- mi- ne Ie- su, ác- ci-
pe spí- ri- tum me- um, al- le- lú-
ia.

Offertorium: Elegerunt Apostoli (Psalmodia)

VIII.

E - le-gé-runt Apósto-li Stépha-num le-ví-tam, * ple-num fi-
de et Spí-ri-tu Sancto, quem la-pi-da-vé-runt Iudaé-i o-rán-tem et
di-céntem: * Dómi-ne Ie-su, ácci-pe spí-ri-tum me-um, al-le-lú-ia.

Communio: Video caelos

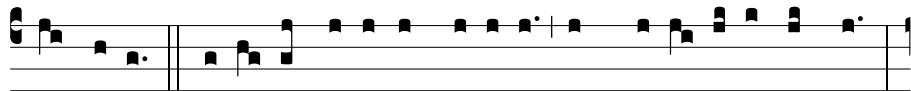
VIII.

V I- de- o cae-los a-pértos, et Ie-sum stantem a dextris
virtú- tis De- i: Dómi- ne Ie-su, ácci-pe spí-ri-tum me-
um, et ne stá-tu- as il-lis hoc peccá- tum, qui- a né-sci- unt
quid fá-ci- unt. *Ps.* Be- á- ti imma-cu-lá- ti in vi- a: * qui ámbu-
lant in le-ge Dómi-ni. Confundántur supérbi, qui- a iniúste in-

Sancti Stephani Protomartyris



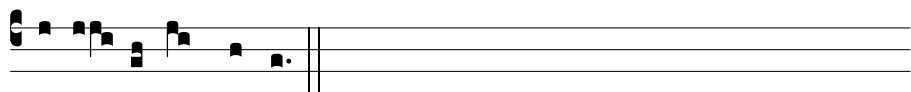
iqui-tá-tem fe-cé-runt in me: * e-go autem ex-ercébor in man-dá-



tis tu-is. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. *



Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in sáecu-la



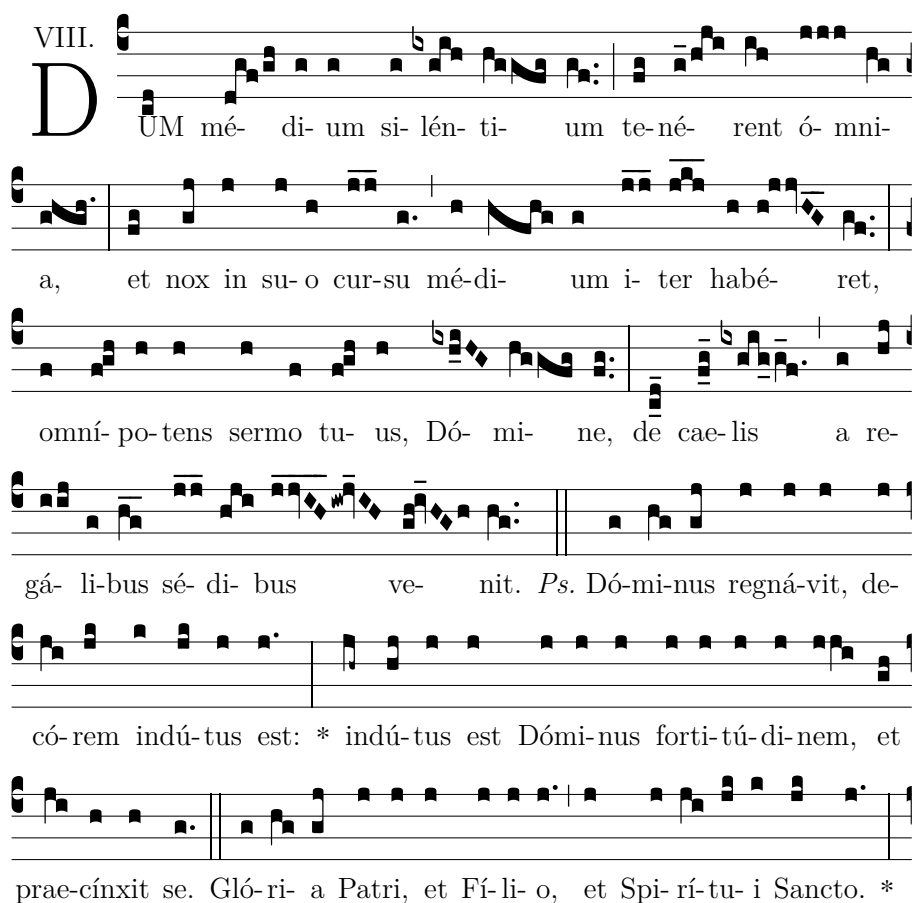
saecu- ló-rum. Amen.

Dominica infra octavam Nativitatis

Sonntag in der Oktav von Weihnachten

Introitus: Dum medium silentium

VIII.



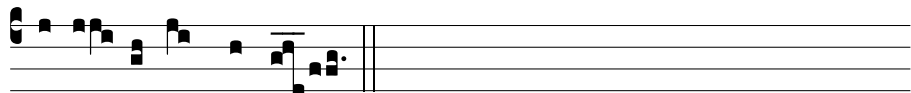
The musical score is written on a single staff with a treble clef and a common time signature (C). It begins with a large initial 'D' for the word 'DUM'. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, with hyphens indicating syllables that span across notes. The text is: 'DUM mé-di-um si-lén-ti-um te-né-rent ó-mni-a, et nox in su-o cur-su mé-di-um i-ter habé-ret, omní-po-tens sermo tu-us, Dó-mi-ne, de cae-lis a re-gá-li-bus sé-di-bus ve-nit. Ps. Dó-mi-nus regná-vit, de-có-rem indú-tus est: * indú-tus est Dó-mi-nus forti-tú-di-nem, et prae-cínxit se. Gló-ri-a Pa-tri, et Fí-li-o, et Spi-rí-tu-i San-cto. *

DUM mé-di-um si-lén-ti-um te-né-rent ó-mni-
a, et nox in su-o cur-su mé-di-um i-ter habé-ret,
omní-po-tens sermo tu-us, Dó-mi-ne, de cae-lis a re-
gá-li-bus sé-di-bus ve-nit. *Ps.* Dó-mi-nus regná-vit, de-
có-rem indú-tus est: * indú-tus est Dó-mi-nus forti-tú-di-nem, et
prae-cínxit se. Gló-ri-a Pa-tri, et Fí-li-o, et Spi-rí-tu-i San-cto. *

Dominica infra octavam Nativitatis



Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in saécu-la

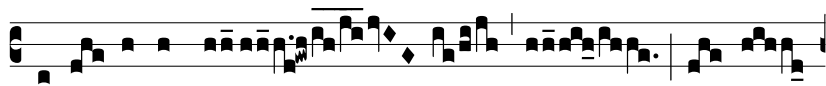


saecu- ló-rum. Amen.

Graduale: Speciosus forma

III.

S



Pe-ci- ó-sus for- ma prae fí-



li- is hó- mi-num: dif-fú- sa est grá-



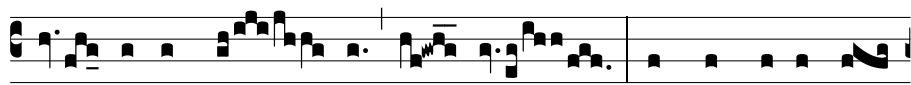
ti- a in lá- bi- is tu-



is. *V. †* E-ructá-* vit cor me-



um ver- bum bo- num: di-co e- go



ó- pe-ra me- a re- gi: lingua me- a cá-

la- mus scribae †* ve- ló- ci- ter scri-
bén- tis.

Graduale: Speciosus forma (Versus in psalmodia)

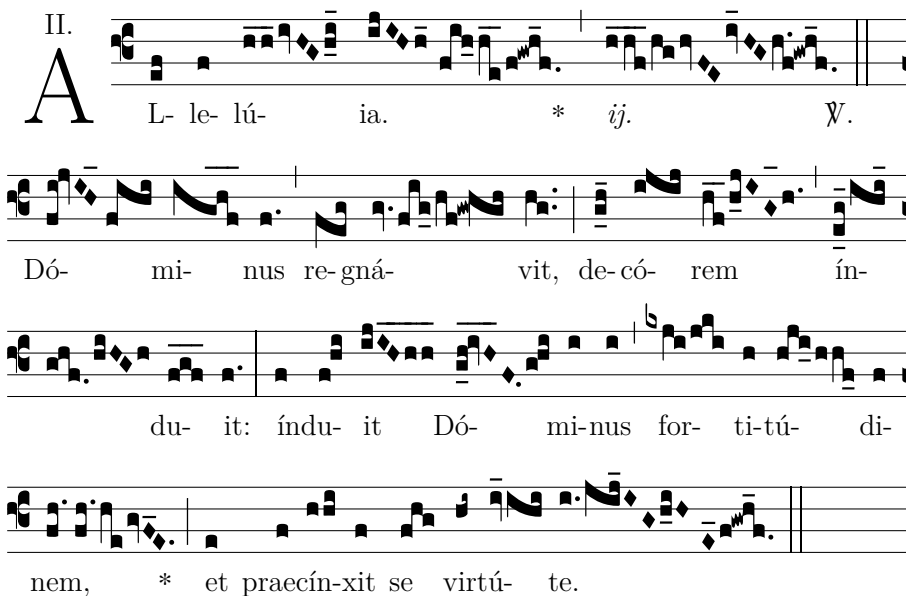
†*E-ructá-vit cor me- um verbum bonum: di- co e- go ópe- ra me- a
re- gi: * lingua me- a cá- lamus scribae †*

Graduale: Speciosus forma (Psalmodia)

III.
S pe- ci- ó- sus forma prae fí- li- is hó- mi- num: * dif- fú- sa est
grá- ti- a in lá- bi- is tu- is. E- ructá- vit cor me- um verbum bo-
num: * di- co e- go ópe- ra me- a re- gi: Lingua me- a cá- lamus
scri- bae * ve- ló- ci- ter scri- béntis.

Alleluia: Dominus regnavit

II.
A

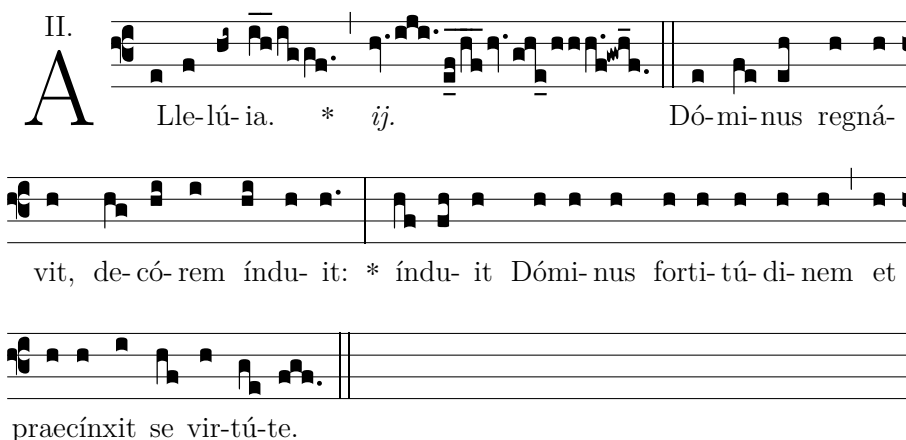


L- le- lú- ia. * *ij.* *℣.*

Dó- mi- nus re- gná- vit, de- có- rem ín-
du- it: ín- du- it Dó- mi- nus for- ti- tú- di-
nem, * et praecín- xit se vir- tú- te.

Alleluia: Dominus regnavit (Modus simplex)

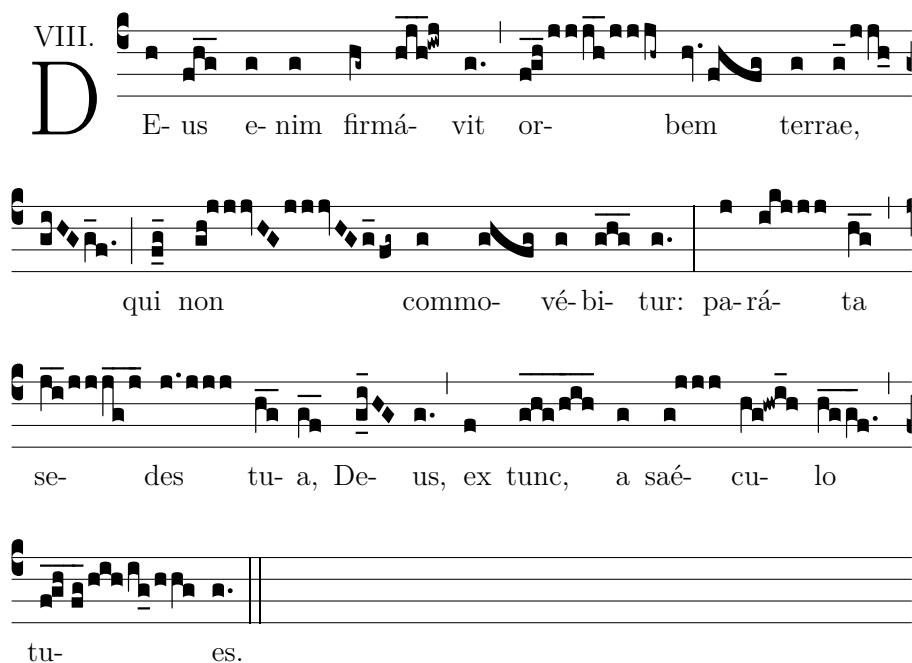
II.
A



Lle- lú- ia. * *ij.* Dó- mi- nus regná-
vit, de- có- rem ín- du- it: * ín- du- it Dómi- nus for- ti- tú- di- nem et
praecínxit se vir- tú- te.

Offertorium: Deus enim

VIII.
D



E- us e- nim firmá- vit or- bem terra- e,
qui non com- mó- vé- bi- tur: pa- rá- ta
se- des tu- a, De- us, ex tunc, a saé- cu- lo
tu- es.

Detailed description: This block contains the musical notation for the offertorium 'Deus enim'. It consists of four staves of music. The first staff begins with a large 'D' and the Roman numeral 'VIII.'. The lyrics are written below the notes. The music is in a simple, rhythmic style with a common time signature.

Offertorium: Deus enim (Psalmodia)

VIII.
D

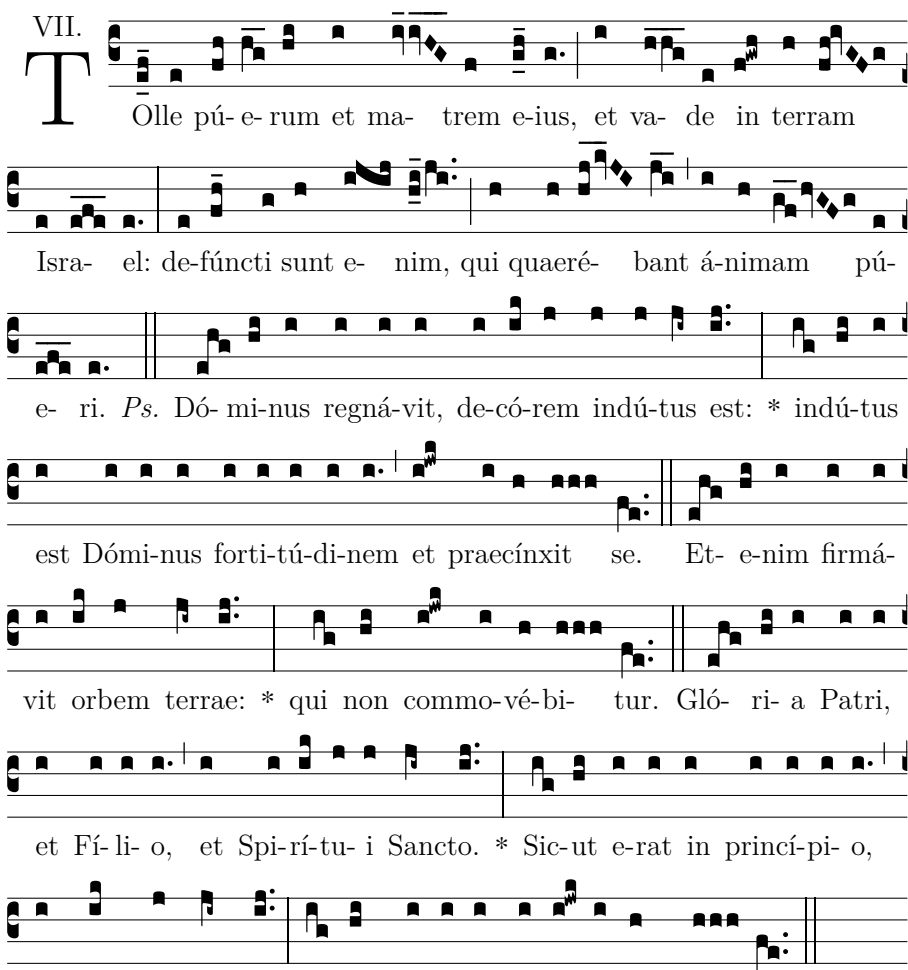


e- us e- nim firmá- vit orbem terra- e, * qui non com- mó- vé-
bi- tur. Pa- rá- ta se- des tu- a, De- us, ex tunc, * a saé- cu- lo tu es.

Detailed description: This block contains the musical notation for the offertorium 'Deus enim (Psalmodia)'. It consists of two staves of music. The first staff begins with a large 'D' and the Roman numeral 'VIII.'. The lyrics are written below the notes. The music is in a simple, rhythmic style with a common time signature.

Communio: Tolle puerum

VII.



The image shows a musical score for a Latin Communion chant. It consists of ten staves of music, each with a corresponding line of Latin text underneath. The music is written in a square-note style on a four-line staff. The text is: VII. Tolle puerum et matrem eius, et vade in terram Israel: defuncti sunt enim, qui quaerebant animam pueri. Ps. Dominus regnavit, decorem induit: * induit est Dominus fortitudinem et praecinxit se. Et enim firmavit orbem terrae: * qui non commovebitur. Gloria Patri, et Filio, et Spiritui in Sancto. * Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Tolle puerum et ma- trem e-ius, et va- de in terram

Isra- el: de-functi sunt e- nim, qui quaeré- bant á-nimam pú-

e- ri. *Ps.* Dó-mi-nus regná-vit, de-có-rem indú-tus est: * indú-tus

est Dómi-nus forti-tú-di-nem et praecínxit se. Et- e-nim firmá-

vit orbem terrae: * qui non commo-vé-bi- tur. Gló- ri- a Patri,

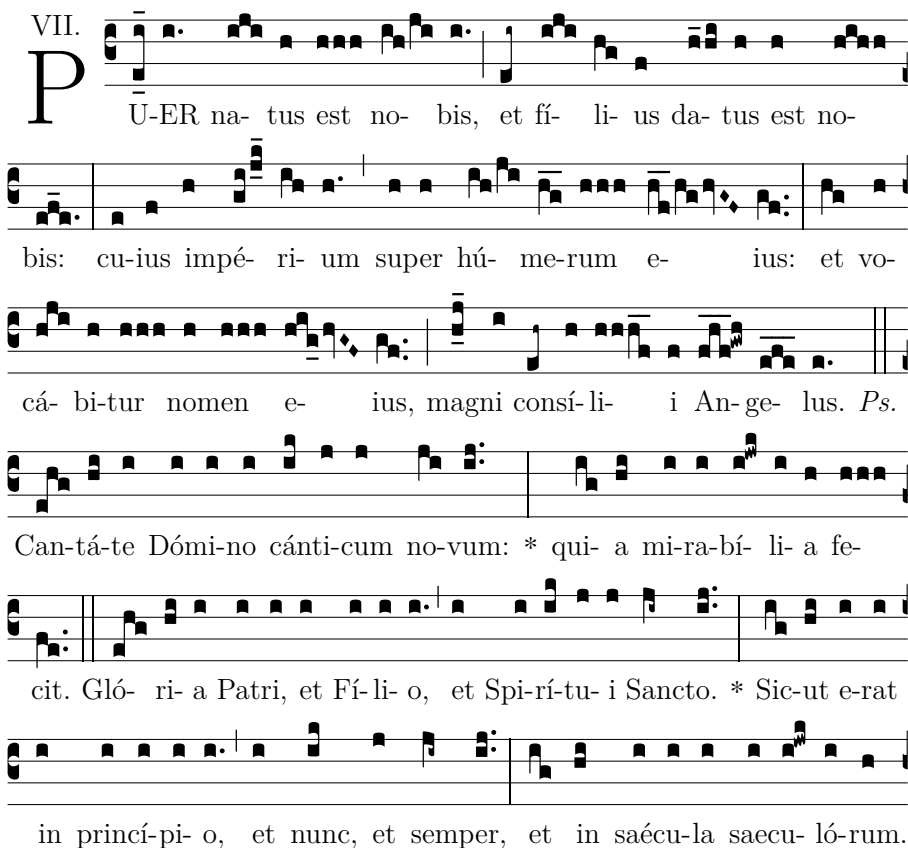
et Fí-li- o, et Spi-rí-tu- i Sancto. * Sic-ut e-rat in princí-pi- o,

et nunc, et semper, et in saecu-la saecu- ló-rum. A- men.

In circumcissione Domini et octava Nativitatis

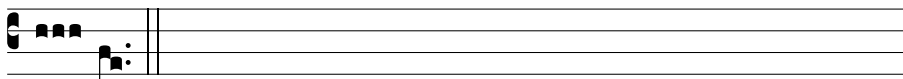
Oktavtag vom Hochfest der Geburt des Herrn

Introitus: Puer natus est

VII.
P 

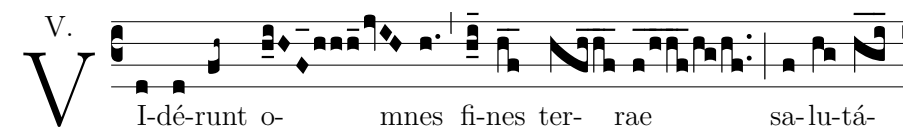
Ü-ER na- tus est no- bis, et fí- li- us da- tus est no-
bis: cu-ius impé- ri- um super hú- me-rum e- ius: et vo-
cá- bi-tur nomen e- ius, magni consí- li- i An-ge- lus. *Ps.*
Can-tá-te Dómi-no cánti-cum no-vum: * qui- a mi-ra-bí- li- a fe-
cit. Gló- ri- a Patri, et Fí- li- o, et Spi-rí- tu- i San-cto. * Sic-ut e-rat
in princí- pi- o, et nunc, et semper, et in saécu- la saecu- ló- rum.

In circumcissione Domini et octava Nativitatis



A- men.

Graduale: Viderunt omnes



I-dé-runt o- mnes fi-nes ter- rae sa-lu-tá-



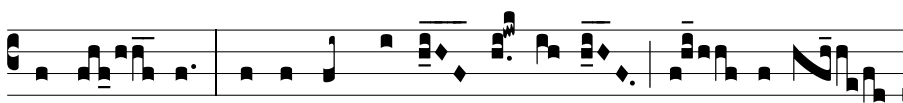
re De- i nostri: iu-bi- lá-te De- o o-



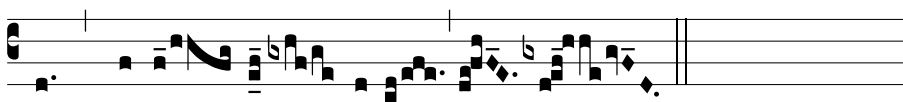
mnis ter- ra. Ψ . †* No-tum fe-cit Dó-



mi-nus sa-lu-tá-



re su- um: ante conspéctum gén-ti- um re- ve-lá-



vit †* iustí- ti- am su-am.

Graduale: Viderunt omnes (Versus in psalmodia)

†* No-tum fe-cit Dómi-nus sa-lu-tá-re su-um: * ante conspéctum
génti-um re-ve-lá-vit †*

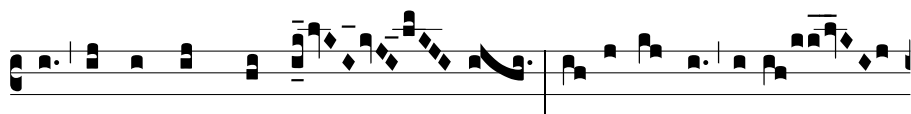
Graduale: Viderunt omnes (Psalmodia)

V.
V i-dé-runt omnes fi-nes terrae sa-lu-tá-re De-i nostri: *
iu-bi-la-te De-o omnis terra. No-tum fe-cit Dómi-nus sa-lu-tá-re
su-um: * ante conspéctum génti-um re-ve-lá-vit iustí-ti-am su-am.

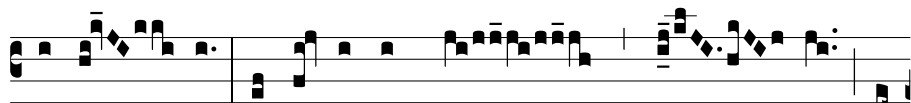
Alleluia: Multifarie olim

VII.
A L-le-lú-ia * ij.
Multi-fá-ri-e o-lim De-

In circumcissione Domini et octava Nativitatis



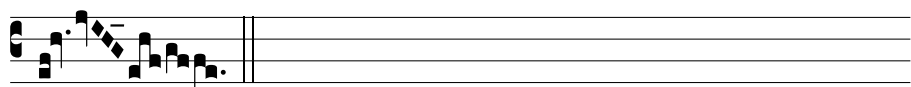
us loquens in prophé- tis, no-vís-si-me di-é-



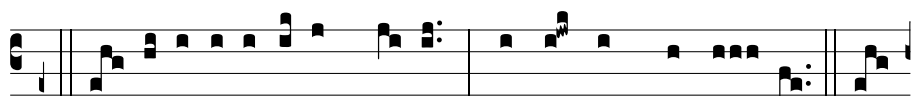
bus i- stis lo-cú-tus est no- bis * in



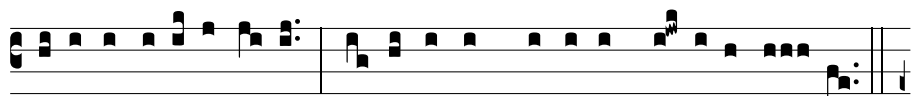
Fí- li- o su- o.



Alleluia: Multifarie olim (Versus in psalmodia)



Mul- ti-fá-ri- e o-lim De- us * loquens in prophé- tis, no-



vís-sime di-ébus i-stis * lo-cú-tus est no-bis in Fí- li- o su- o.

Alleluia: Multifarie olim (Modus simplex)

VIII.

A L- le- lú- ia. * *ij.* Mul-ti- fá-ri- e

o-lim De- us * loquens in prophé-tis, no-vís-sime di- ébus istis *

lo-cú-tus est no-bis in Fí- li- o su- o.

Offertorium: Tui sunt caeli

IV.

T U- I sunt cae- li, et tu- a est ter- ra:

orbem ter- rá- rum, et ple- ni-tú- di-nem e-

ius tu fundás- ti: iu- stí- ti- a et iu- dí-

ci- um praepa- rá- ti- o se- dis tu- ae.

Offertorium: Tui sunt caeli (Psalmodia)

IV.

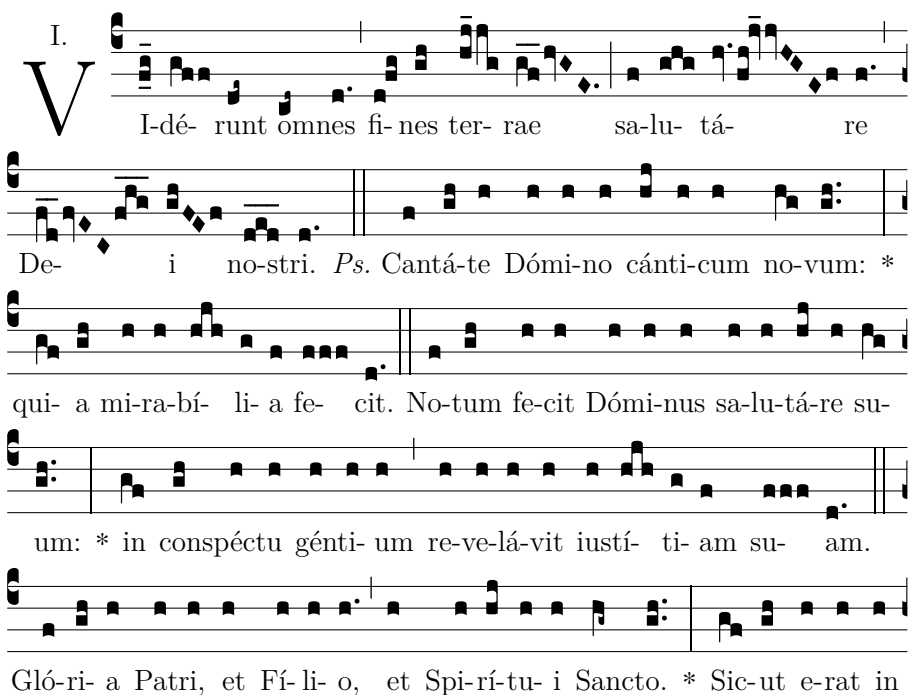


The musical notation consists of four staves. The first staff begins with a large 'T' and the Roman numeral 'IV.'. The notes are square and the rhythm is indicated by stems and beams. The lyrics are written below the staves.

u- i sunt cae-li, et tu- a est terra: * orbem terrá-rum et
ple-ni-tú-di-nem e-ius tu fundásti. Iu-stí-ti- a et iu-dí-ci- um *
praepa-rá-ti- o se-dis tu-ae.

Communio: Viderunt omnes

I.



The musical notation consists of seven staves. The first staff begins with a large 'V' and the Roman numeral 'I.'. The notes are square and the rhythm is indicated by stems and beams. The lyrics are written below the staves.

I-dé- runt omnes fi- nes ter- rae sa-lu- tá- re
De- i no-stri. *Ps.* Cantá-te Dómi-no cánti-cum no-vum: *
qui- a mi-ra-bí- li- a fe- cit. No-tum fe-cit Dómi-nus sa-lu-tá-re su-
um: * in conspéctu génti- um re-ve-lá-vit iustí- ti- am su- am.
Gló-ri- a Patri, et Fí- li- o, et Spi-rí-tu- i Sancto. * Sic-ut e-rat in

In circumcissione Domini et octava Nativitatis

Sanctissimi Nominis Iesu

Fest des heiligsten Namens Jesu

Introitus: In nomine Iesu

III.

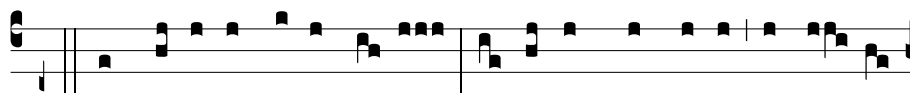
N nómi-ne Ie-su omne ge-nu fle-ctá-tur, cae-lésti-um,
ter-ré-stri-um et infer-nó-rum: et omnis lingua con-fi-te-
á-tur, qui-a Dómi-nus Ie-sus Chri-stus in gló-ri-a est
De-i Pa-tris. *Ps.* Dómi-ne Dómi-nus noster: * quam admi-
rá-bi-le est nomen tu-um in u-ni-vér-sa terra. Gló-ri-a Patri,
et Fí-li-o, et Spi-rí-tu-i San-cto. * Sic-ut e-rat in princí-pi-o,
et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.

Graduale: Salvos fac nos

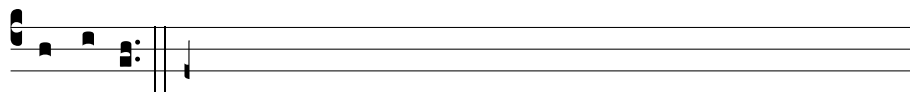
III.

Al- vos fac nos, Dó-mi-ne De- us no-ster,
et cóngre-ga nos de na-ti- ó- ni- bus:
ut con-fi- te- ámur nó- mi- ni
san- cto tu- o, et glo- ri- é- mur in
gló- ri- a tu- a. †* Tu,
Dómi-ne, pa-ter noster,
et red-ém- ptor no- ster:
a saé- cu- lo no- men †* tu- um.

Graduale: Salvos fac nos (Versus in psalmodia)



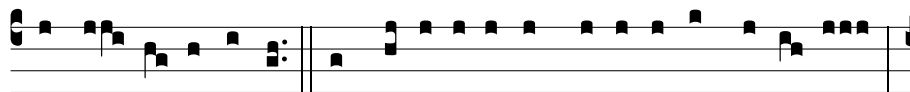
†*Tu, Dómi-ne, pa-ter noster, * et red-émptor noster: a saé- cu-



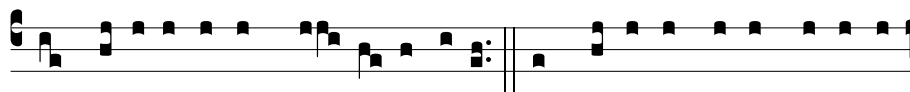
lo nomen †*

Graduale: Salvos fac nos (Psalmodia)

III. **S** alvos fac nos, Dómi-ne De- us noster, * et cóngre-ga nos



de na- ti- ó-ni-bus: ut confi-te- ámur nómi-ni sancto tu- o, *



et glo-ri- émur in gló- ri- a tu- a. Tu, Dómi-ne, pa-ter noster et



red-émptor noster: * a saécu-lo nomen tu-um.

Alleluia: Laudem Domini

I.

A L-le-lu-ia * *ij.*

V. Laudem Dó-mi-ni loqué-tur os me-um, et be-ne-dí-cat o-mnis ca-ro nomen san-ctum * e-ius.

Alleluia: Laudem Domini (Versus in psalmodia)

I.

L audem Dómi-ni loqué-tur os me-um, * et be-ne-dí-cat omnis ca-ro nomen sanctum e-ius.

Alleluia: Laudem Domini (Modus simplex)

II.

A Lle-lú-ia. * *ij.* Laudem Dómi-ni

loqué-tur os me-um, * et be-ne-dí-cat omnis ca-ro nomen sanctum

e- ius.

Offertorium: Confitebor tibi

I.

C Ōnfi- té- bor ti- bi, Dómi- ne De- us me- us,

in to- to cor- de me- o, et

glo- ri- fi- cá- bo no- men tu-um in ae- tér- num:

quó-ni- am tu, Dó- mi- ne, su- á- vis et mi- tis es: et mul-
tae mi-se-ri-cór- di- ae ómni- bus invo-cán- ti- bus te,

Sanctissimi Nominis Iesu

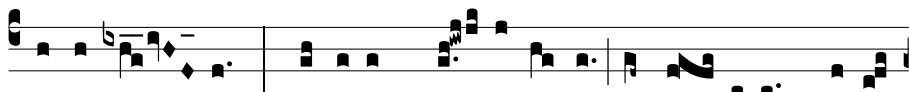


Offertorium: Confitebor tibi (Psalmodia)

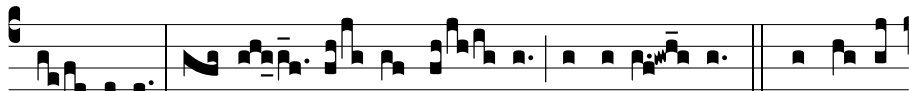
I.
C onfi-tébor ti-bi, Dómi-ne De-us me-us, in to-to corde me-
o, * et glo-ri-fi-cábo nomen tu-um in aetér- num: quó-ni- am tu,
Dómi-ne, su-a-vis et mi-tis es: * et multae mi-se-ri-córdi-ae omni-
bus invo-cánti-bus te, al-le-lú- ia.

Communio: Omnes gentes

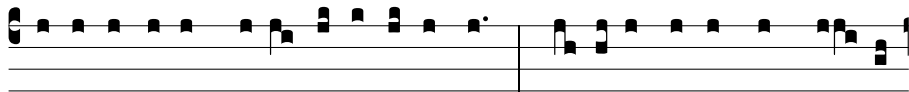
VIII.
O -mnes gentes quascúmque fe-cí- sti, vé- ni- ent, et
ado- rá- bunt co-ram te Dó-mi-ne, et glo-ri-fi-cá- bunt



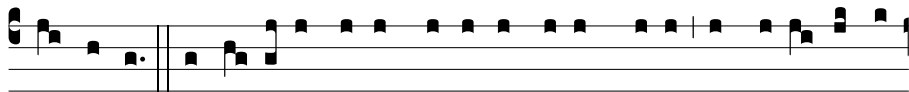
nomen tu- um: quó-ni- am ma-gnus es tu, et fá- ci- ens mi-ra-



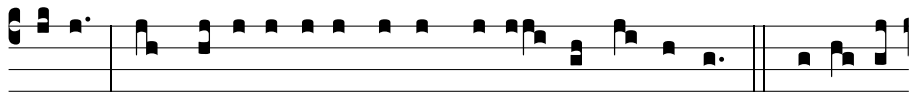
bí- lí- a: tu es De- us so- lus, al-le-lú- ia. *Ps.* Inclí-na,



Dómi-ne, aurem tu-am et exaúdi me: * quó-ni- am in-ops et pau- per



sum e-go. Con-fi- tébor ti- bi, Dómi-ne De- us me- us, in to-to corde



me- o: * et glo-ri- fi- cábo nomen tu- um in ae- ternum. Gló- ri- a



Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. * Sic- ut e- rat in princí- pi-



o, et nunc, et semper, et in saécu- la saecu- ló- rum. Amen.

Sanctissimi Nominis Iesu

In Epiphania Domini

Fest der Erscheinung des Herrn

Introitus: Ecce advenit

II.
E C-CE advé- nit domi- ná- tor Dó- mi- nus: et
regnum in ma- nu e- ius, et pot- éstas, et impé-
ri- um. *Ps.* De- us, iu- dí- ci- um tu- um re- gi da: * et iustí- ti-
am tu- am fí- li- o re- gis. Gló- ri- a Patri, et Fí- li- o, et Spi- rí-
tu- i Sáncto. * Sic- ut é- rat in princí- pi- o, et nunc, et semper,
et in saécu- la saecu- ló- rum. Amen.

Graduale: Omnes de Saba

V.
O - mnes de Sa- ba vé-ni- ent,
au- rum et thus de-fé-réntes, et laudem Dómi-no annun- ti-
ántes. Ψ . †* Surge, et
il-lumi-ná- re Ie-rú- sa- lem: †*
qui- a gló- ri- a Dó- mi- ni su- per te or- ta
est.

The musical score is written on six staves. The first staff begins with a large 'O' and a 'V.' above it. The notes are in a medieval style, with square neumes on a four-line staff. The lyrics are placed below the staves, with hyphens indicating syllables that span across multiple notes. The score includes a large initial 'O', a 'V.' marking, and a 'Psi' symbol with a cross and asterisk. The lyrics are: 'O - mnes de Sa- ba vé-ni- ent, au- rum et thus de-fé-réntes, et laudem Dómi-no annun- ti-ántes. Psi. †* Surge, et il-lumi-ná- re Ie-rú- sa- lem: †* qui- a gló- ri- a Dó- mi- ni su- per te or- ta est.'

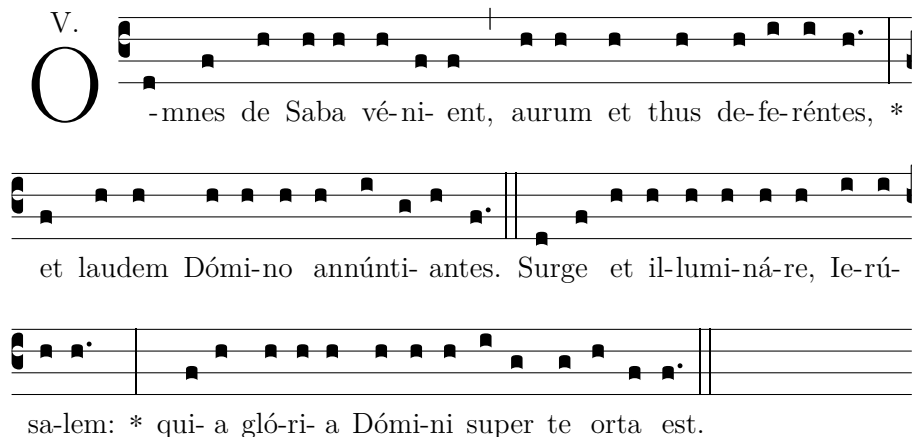
Graduale: Omnes de Saba (Versus in psalmodia)

†* Surge et il-lumi-ná-re, Ie-rú-sa-lem: †*

The musical score for the versus is written on a single staff. It consists of a short melodic phrase with square neumes. The lyrics '†* Surge et il-lumi-ná-re, Ie-rú-sa-lem: †*' are placed below the staff, with hyphens under the words 'il-lumi-ná-re' and 'Ie-rú-sa-lem'.

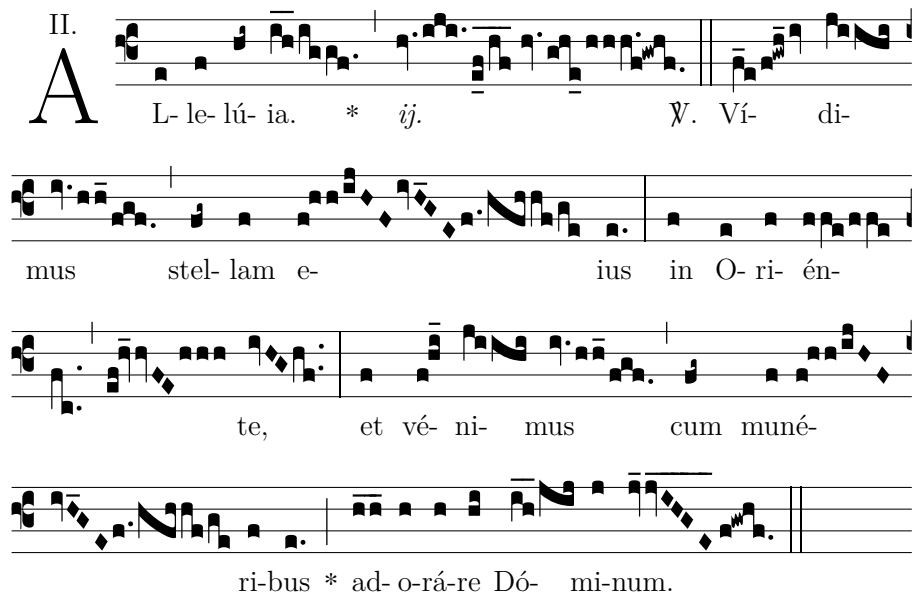
Graduale: Omnes de Saba (Psalmodia)

V.
O -mnes de Saba vé-ni-ent, aurum et thus de-fe-réntes, *
et laudem Dómi-no annúnti-antes. Surge et il-lumi-ná-re, Ie-rú-
sa-lem: * qui-a gló-ri-a Dómi-ni super te orta est.

The musical notation consists of four staves. The first staff begins with a large initial 'O' and contains the first line of text. The second staff continues the text. The third staff continues the text. The fourth staff concludes the text. The notes are represented by small black squares on a five-line staff.

Alleluia: Vidimus stellam

II.
A L-le-lú-ia. * *ij.* *γ.* Ví-di-
mus stel-lam e- ius in O-ri-én-
te, et vé-ni-mus cum muné-
ri-bus * ad-o-rá-re Dó-mi-num.

The musical notation consists of four staves. The first staff begins with a large initial 'A' and contains the first line of text. The second staff continues the text. The third staff continues the text. The fourth staff concludes the text. The notes are represented by small black squares on a five-line staff.

In Epiphania Domini

Alleluia: Vidimus stellam (Versus in psalmodia)

II.
V *í-di-mus stel-lam e-ius in O-ri-énte, * et vé-nimus cum*
 muné-ri-bus ado-rá-re Dómi-num.

Offertorium: Reges Tharsis

V.
R *Eges Tharsis et ín- su- lae mú- ne-*
 ra óf- fe- rent: re- ges A- ra- bum et Saba
 do- na ad- dú- cent: et ado-rá- bunt e-
 um omnes re- ges ter- rae, o- mnes gen- tes
 sér- vi- ent e- i.

Offertorium: Reges Tharsis (Psalmodia)

V.

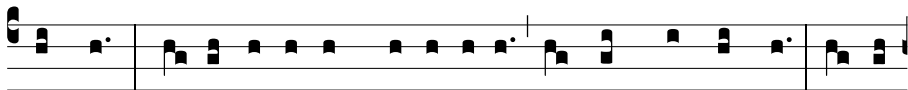
Re-ges Tharsis et insu-lae mune-ra offe-rent: * re-ges A-rabum
et Saba dona addu-cent: et adora-bunt e-um omnes re-ges terrae, *
omnes gentes servi-ent e-i.

Communio: Vidimus stellam

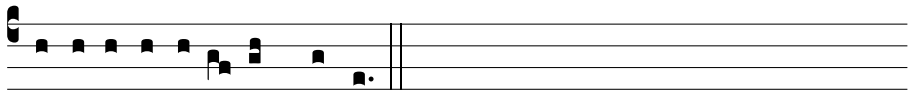
IV.

VI-di-mus stel-lam e-ius in O-ri-ente, et ve-nimus
cum mune-ri-bus adora-re Domi-num. *Ps.* De-us, iu-
dici-um tu-um re-gi da: * et iusti-ti-am tu-am fi-li-o re-gis.
Re-ges Tharsis et insu-lae mune-ra offe-rent: * re-ges A-rabum et
Saba do-na addu-cent. Glo-ri-a Patri, et Fi-li-o, et Spi-ri-tu-i

In Epiphania Domini



Sancto. * Sic-ut e-rat in princí-pi- o, et nunc, et semper, et in



sæcu-la sæcu-ló-rum. Amen.

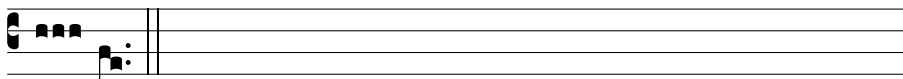
Sanctae Familiae Iesu, Mariae, Ioseph

Fest der heiligen Familie Jesus, Maria und Joseph

Introitus: Exsultet gaudio

VII.
EXsúl- tet gáu- di- o pa- ter iu- sti, gáu- de- at pa- ter
tu- us et ma- ter tu- a, et ex- súl- tet quae gé- nu-
it te. *Ps.* Quam di- lécta taberná- cu- la tu- a, Dómi- ne vir- tú-
tum! * concu- píscit et dé- fi- cit á- nima me- a in á- tri- a Dómi-
ni. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i San- cto. * Sic- ut e- rat
in princí- pi- o, et nunc, et semper, et in saé- cu- la saecu- ló- rum.

Sanctae Familiae Iesu, Mariae, Ioseph



A- men.

Graduale: Unam petii

V.
U - nam pé- ti- i a Dó- mi- no, hanc

requí- ram: ut inhá- bi- tem in do- mo Dó- mi- ni

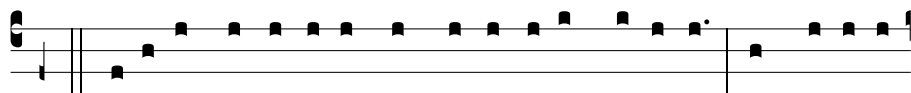
ómni- bus di- é- bus vi- tae me- ae. Ψ .†* Be- á-

ti qui há- bi- tant in domo tu- a, Dó- mi- ne: in saécu- la

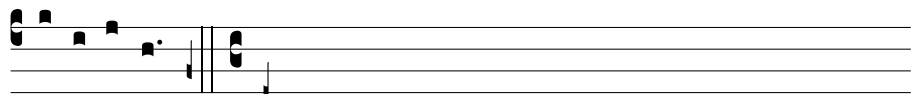
saecu- ló- rum †* lau- dá- bunt te.



Graduale: Unam petii (Versus in psalmodia)



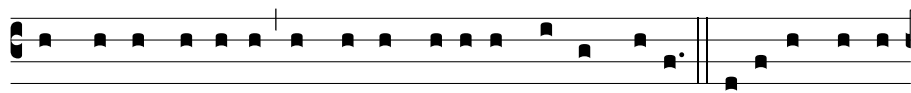
†* Be-á-ti qui há-bi-tant in domo tu-a, Dómi-ne: * in saécu-la



saecu-ló-rum †*

Graduale: Unam petii (Psalmodia)

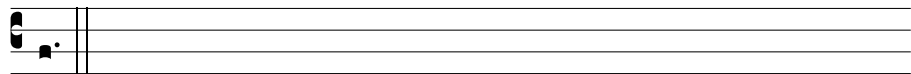
V.
U -nam pé-ti- i a Dómi-no, hanc requí-ram: * ut inhá-bi-tem



in domo Dómi-ni ómni-bus di-ébus vi-tae me-ae. Be-á-ti qui há-



bi-tant in domo tu-a, Dómi-ne: * in saécu-la saecu-ló-rum laudábunt



te.

Alleluia: Vere tu es Rex

VIII.

A L-le- lú-ia. * *ij.* X.

Ve-re tu es Rex abscón- di-tus, De- us

Is- ra- el * Salvá- tor.

Alleluia: Vere tu es Rex (Modus simplex)

VIII.

A L- le- lú- ia. * *ij.* Ve-re tu es Rex

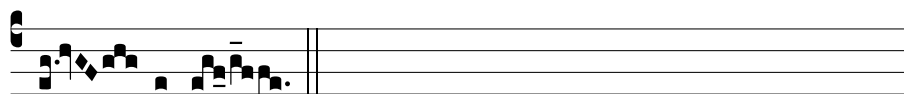
abscón-di-tus, * De- us Isra- el Salvá-tor.

Offertorium: Tulerunt Iesum

IV.

T Ū- lé- runt Ie- sum pa- rén- tes e-

ius in Ie-rú- sa- lem, ut sí- ste- rent e- um

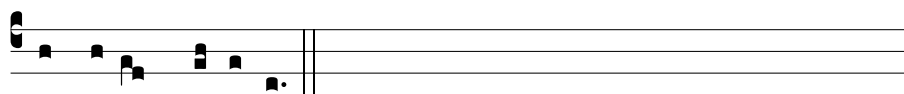


Dó- mi-no.

Offertorium: Tulerunt Iesum (Psalmodia)

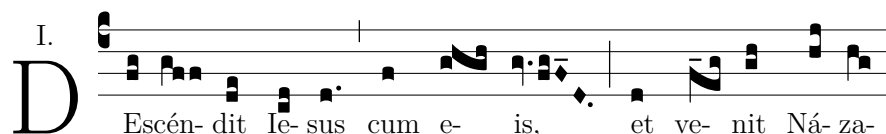


u- lé-runt Ie-sum pa-réntes e-ius in Ie-rú-sa-lem, * ut síste-



rent e-um Dómi-no.

Communio: Descendit Iesus



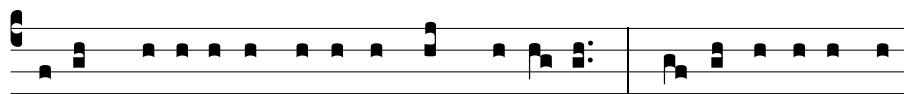
Escén-dit Ie-sus cum e- is, et ve- nit Ná-za-



reth, et e- rat súb- di-tus il- lis. *Ps.* Dómi-

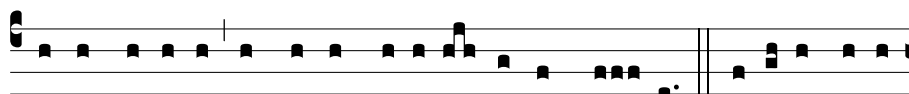


nus il-lumi-ná-ti- o me- a: * et sa-lus me- a, quem timé- bo?



Unam pé-ti- i a Dómi-no, hanc requí-ram: * ut inhá-bi-tem in

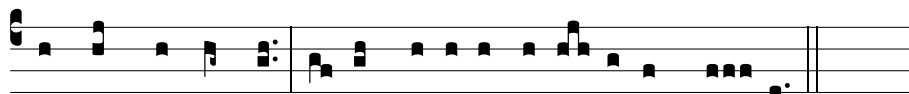
Sanctae Familiae Iesu, Mariae, Ioseph



domo Dómi-ni ómni-bus di-ébus vi-tae me-ae. Gló-ri-a Pa-tri,



et Fí-li-o, et Spi-rí-tu-i San-cto. * Sic-ut e-rat in prin-cí-pi-o,



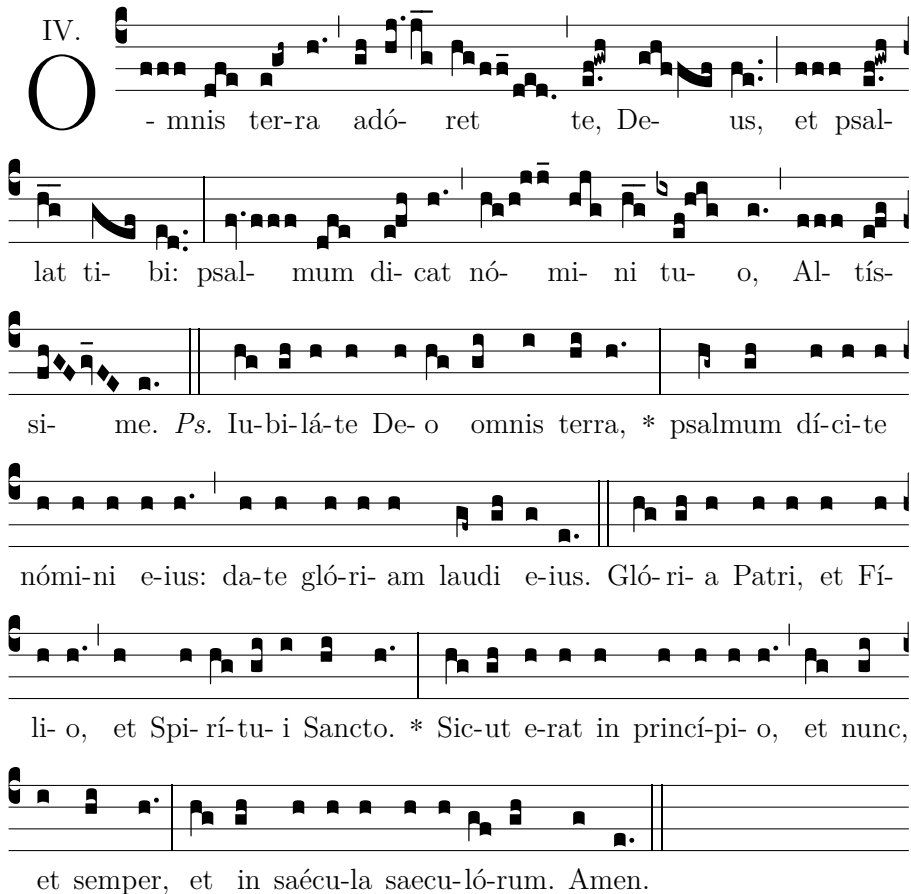
et nunc, et semper, et in saé-cu-la sae-cu-ló-rum. A-men.

Dominica II. post Epiphaniam

Zweiter Sonntag nach Erscheinung

Introitus: Omnis terra

IV.



The musical notation is written on a single staff in G-clef and 4/4 time. It begins with a large initial 'O' for the word 'Omnis'. The melody is primarily composed of quarter and eighth notes, with some rests. There are several double bar lines throughout the piece, indicating the end of phrases. The text is printed below the staff, with hyphens under the notes to indicate syllable placement.

- mnis ter-ra adó- ret te, De- us, et psal-
lat ti- bi: psal- mum di- cat nó- mi- ni tu- o, Al- tís-
si- me. *Ps.* Iu-bi-lá-te De- o omnis terra, * psalmum dí-ci-te
nómi-ni e-ius: da-te gló-ri- am laudi e-ius. Gló-ri- a Patri, et Fí-
li- o, et Spi- rí- tu- i Sancto. * Sic-ut e-rat in princí-pi- o, et nunc,
et semper, et in saécu-la saecu-ló-rum. Amen.

Graduale: Misit Dominus

V.

M I-sit Dó-mi-nus ver-bum su-
um, et saná-vit e-os: et e-rí-pu-it
e-os de intér-i-tu e-ó-rum.

†* Confi-te án-tur Dómi-no
mi-se-ri-córdi-ae
e-ius: †* et mi-ra-bí-li-a e-
ius fí-li-is hó-mi-num.

Graduale: Misit Dominus (Versus in psalmodia)

†*Confi-te-ántur Dómi-no * mi-se-ri-córdi-ae e-ius: †*

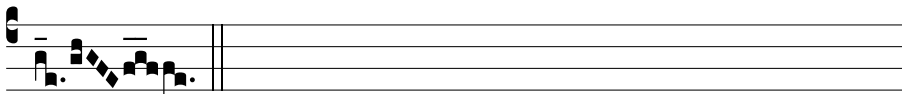
Graduale: Misit Dominus (Psalmodia)

V.
M i-sit Dómi-nus verbum su-um et saná-vit e-os: * et e-rí-
pu-it e-os de inté-ri-tu e-ó-rum. Confi-te-ántur Dómi-no mi-se-ri-
córdi-ae e-ius: * et mi-ra-bí-li-a e-ius fí-li-is hó-mi-num.

Alleluia: Laudate Deum

IV.
A L-le-lú-ia. * *ij.* *ψ.* Laudá-te De-
um omnes ange-li e-ius: laudá-te e-
um * omnes virtú-tes e-ius.

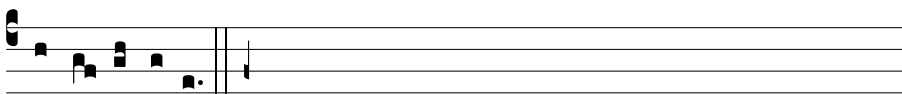
Dominica II. post Epiphaniam



Alleluia: Laudate Deum (Versus in psalmodia)

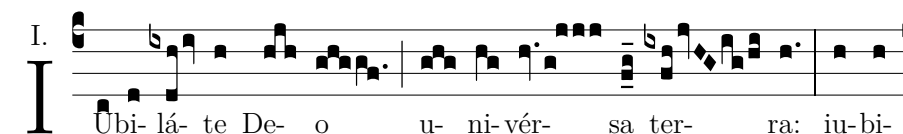


Laudá-te De-um omnes ánge-li e-ius: * laudá-te e-um omnes

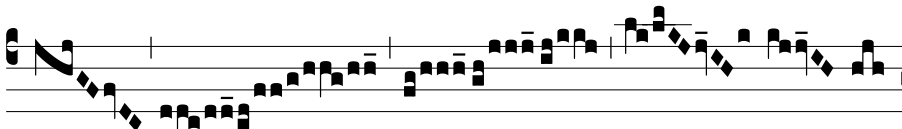


vir-tú-tes e-ius.

Offertorium: Iubilare Deo



Úbi-lá-te De-o u-ni-vér-sa ter-ra: iu-bi-



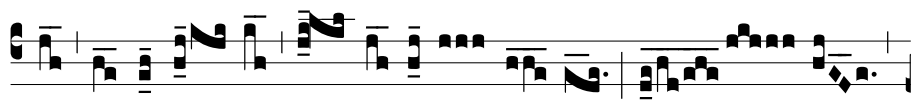
lá- te De-



o u-ni-vér-sa ter-ra: psalmum



dí-ci-te nó-mi-ni e-ius: ve-ni-



te, et audi- te, et narrábo vo- bis, om- nes



qui ti- mé- tis De- um, quanta fe- cit Dómi- nus á-



ni- mae me- ae, al-le- lú- ia.

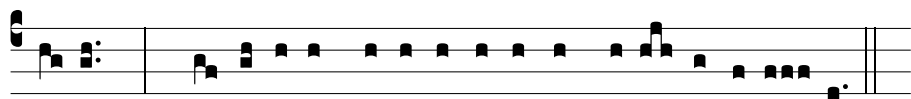
Offertorium: Iubilare Deo (Psalmodia)



I. I u- bi- lá- te De- o u- ni- vé- rsa terra: * psalmum dí- ci- te nó- mi- ni



e- ius. Ve- ní- te et audí- te, et narrábo vo- bis, omnes qui timé- tis



De- um: * quanta fe- cit Dómi- nus á- nimae me- ae, al- le- lú- ia.

Communio: Dicit Dominus

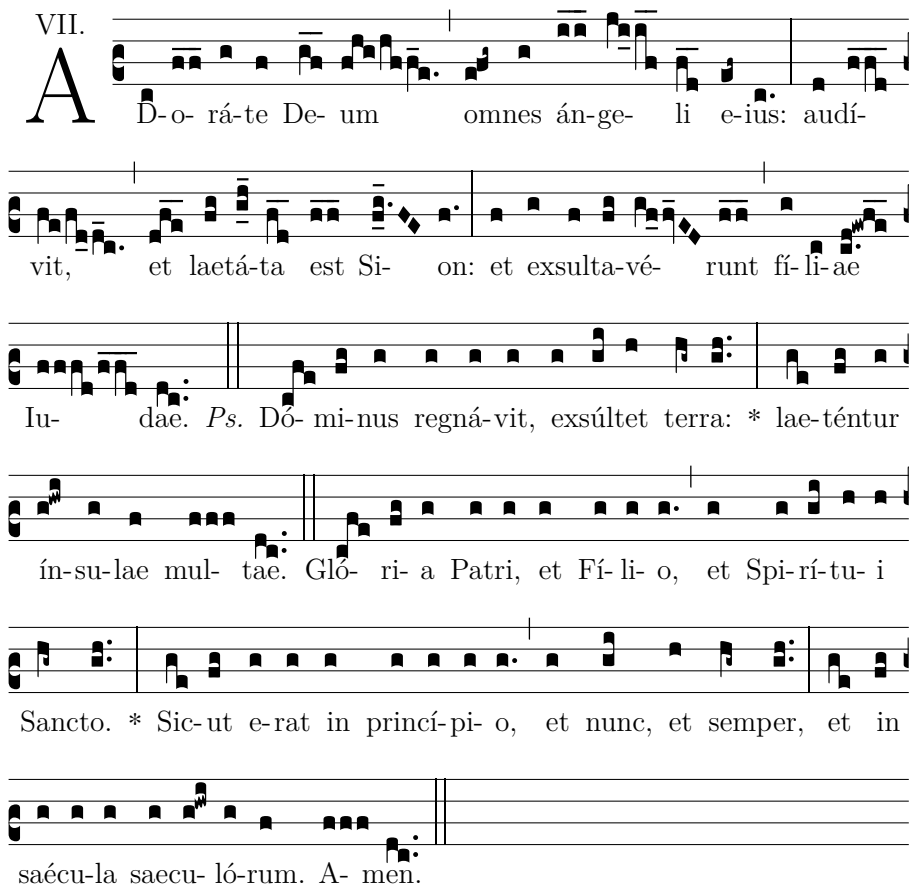
VI.
D I-cit Dó-mi-nus: Implé-te hýdri-as a-qua et
ferte architri-clí-no. Cum gu-stás-set architri-clí-nus
aquam vi-num fa-ctam, di-cit sponso: Servá-sti vi-num bo-
num us-que adhuc. Hoc signum fe-cit Ie-sus primum co-ram di-
scí-pu-lis su-is. *Ps.* Iu-bi-lá-te De-o, omnis terra, * psalmum dí-
ci-te nó-mi-ni e-ius: da-te gló-ri-am laudi e-ius. Gló-ri-a Patri,
et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-o,
et nunc, et semper, et in saé-cu-la sae-cu-ló-rum. Amen.

Dominica III. post Epiphaniam

Dritter Sonntag nach Erscheinung

Introitus: Adorate Deum

VII.
A D-o rá-te De- um omnes án-ge- li e-íus: audí-
vit, et laetá-ta est Si- on: et exsulta-vé- runt fí-li-ae
Iu- dae. *Ps.* DÓ- mi-nus regná-vit, exsúltet terra: * lae-téntur
ín-su-lae mul- tae. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i
Sancto. * Sic- ut e- rat in princí- pi- o, et nunc, et semper, et in
saécu- la saecu- ló- rum. A- men.

The image shows a musical score for the Introitus 'Adorate Deum'. It consists of seven staves of music. The first staff begins with a large 'A' and the Roman numeral 'VII.'. The lyrics are written below the notes. The music is in a simple, rhythmic style with a mix of quarter and eighth notes. There are some repeat signs and a double bar line in the middle of the score.

Graduale: Timebunt gentes

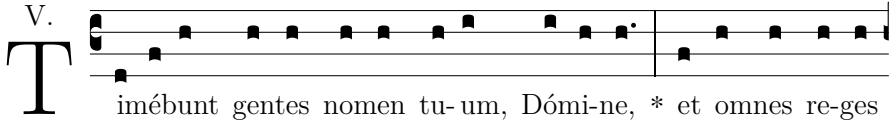
V. **T** Imé- bunt gen- tes no- men tu- um,
Dómi- ne, et o- mnes re- ges ter- rae gló-
ri- am tu- am. †* Quó- ni- am
aedi- fi- cá- vit Dómi- nus Si- on,
et vi- dé- bi- tur †* in ma- iestá- te
su- a.

Graduale: Timebunt gentes (Versus in psalmodia)


†*Quó- ni- am aedi- fi- cá- vit Dómi- nus Si- on, * et vi- dé- bi- tur †*

Graduale: Timebunt gentes (Psalmodia)

V.
T imébunt gentes nomen tu-um, Dómi-ne, * et omnes re-ges



terrae gló-ri- am tu-am. Quó-ni- am aedi-fi-cá-vit Dómi-nus Si- on, *

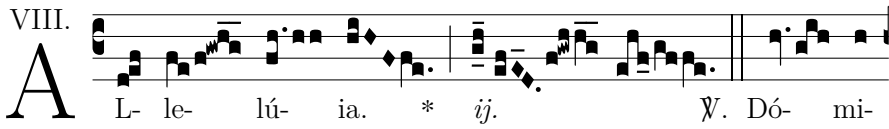


et vi-dé-bi-tur in ma-iestá-te su-a.

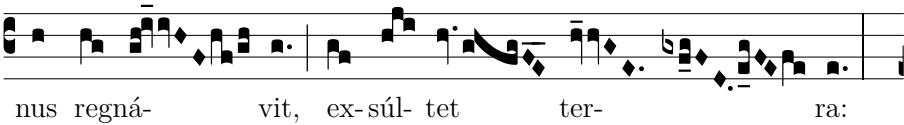


Alleluia: Dominus regnavit

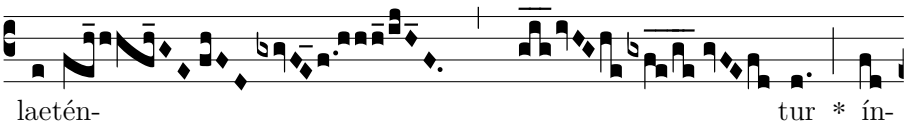
VIII.
A L- le- lú- ia. * ij. V. Dó- mi-



nus regná- vit, ex-súl- tet ter- ra:



laetén- tur * ín-



sú-lae mul- tae.



Alleluia: Dominus regnavit (Versus in psalmodia)

VIII.

D ó-mi-nus regná-vit, ex-súltet terra: * lae-téntur ín- su-lae
multae.

Offertorium: Dexterera Domini

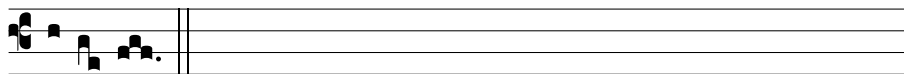
II.

D Exte- ra Dómi- ni fe- cit vir- tú- tem,
dék-te-ra Dó- mi-ni ex-altá- vit me: non mó-ri- ar,
sed vi- vam, et narrábo ó- pe-ra Dómi-ni.

Offertorium: Dexterera Domini (Psalmodia)

II.

D éxte-ra Dómi-ni fe-cit virtú-tem: * déxte-ra Dómi-ni ex-
al-tá-vit me: non mó-ri- ar, sed vi-vam, * et narrábo ópe-ra

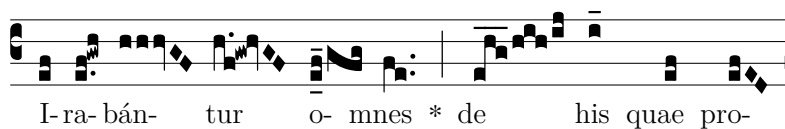


Dómi-ni.

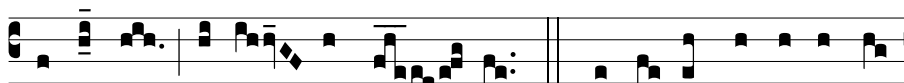
Communio: Mirabantur omnes

VII.

M



I-ra-bán- tur o- mnes * de his quae pro-



ce-dé-bant de o- re De- i. *Ps.* Dó-mi-nus regná-vit, ex-



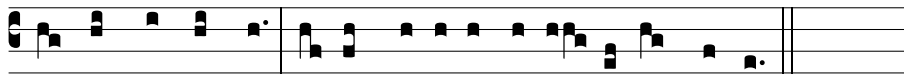
súltet terra: * lae-téntur ín-su-lae multae. Ad-o-rá-te e-um, omnes



ánge-li e-ius: * audí-vit, et laetá- ta est Si- on. Gló-ri- a Patri



et Fí-li- o et Spi- rí- tu- i Sancto. * Sic-ut e-rat in princí- pi- o,



et nunc et semper, et in saécu-la saecu- ló-rum. Amen

Dominica III. post Epiphaniam

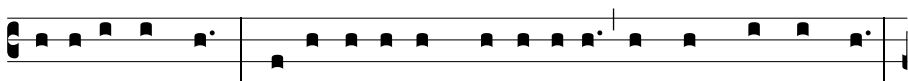
Dominica in Septuagesima

Sonntag Septuagesima

Introitus: Circumdederunt me

V.
C Circum-de-runt me gé-mi-tus mortis, do-ló-res inférni
circum-de-dé-runt me: et in tri-bu-la-ti-ó-ne me-
a invo-cá-vi Dó-mi-num, et ex-audí-vit de templo sancto
su-o vo-cem me-am. *Ps.* Dí-li-gam te Dómi-ne,
forti-túdo me-a: * Dómi-nus firmaméntum me-um, et re-fú-gi-um
me-um, et li-be-rá-tor me-us. Gló-ri-a Patri, et Fí-li-o, et Spi-

Dominica in Septuagesima



rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper,



et in saécu-la saecu-ló-rum. Amen.

Graduale: Adiutor in opportunitatibus

III.

A



D-iú- tor in oportu-ni- tá-ti- bus,



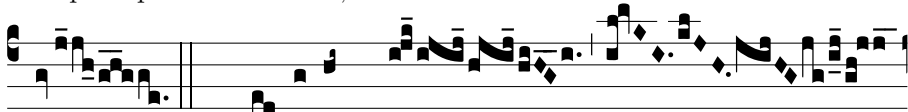
in tri-bu-la-ti-ó- ne: spe- rent in te,



qui no-vé- runt te: quó-ni- am non de-re-



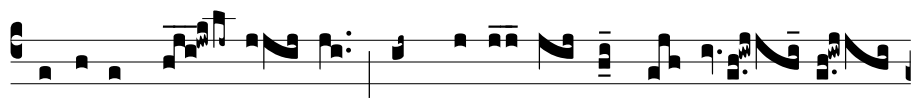
línquis quae- réntes te, Dó- mi- ne.



✠* Quó-ni- am non



in fi-nem ob-lí- vi- o e- rit páu-pe- ris: pa-ti-



énti- a páu- pe- rum non per-í- bit in ae- tér-

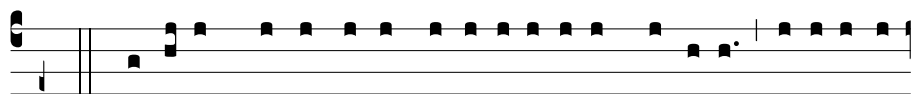


num: exsúr-ge, Dó-mi- ne, non prae-vá-le- at †* ho-

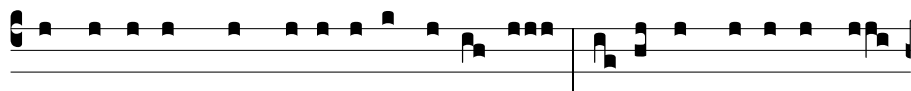


mo.

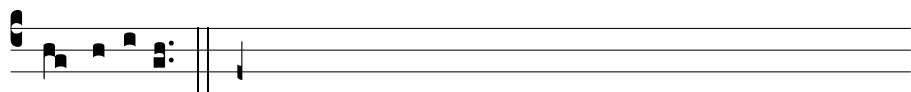
Graduale: Adiutor in opportunitatibus (Versus in psalmodia)



†* Quó-ni- am non in fi-nem oblí-vi- o e-rit paúpe-ris, pa-ti- énti-



a paúpe-rum non per-í-bit in ae-térnum: * exsúrge, Dómi-ne, non



prae-vá-le- at †*

Graduale: Adiutor in opportunitatibus (Psalmodia)

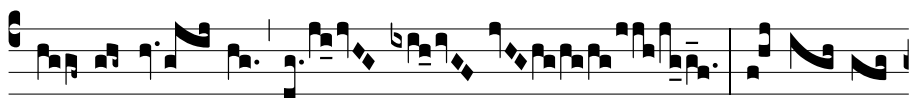
III.

A d-iú-tor in oportu-ni-tá-ti-bus, * in tri-bu-la-ti-ó-ne:
Spe-rent in te, qui no-vé-runt te: * quó-ni-am non de-re-línquis
quaeréntes te, Dómi-ne. Quó-ni-am non in fi-nem oblí-vi-o e-rit
paúpe-ris, pa-ti-énti-a paúpe-rum non per-í-bit in ae-térnum: *
exsúrge, Dómi-ne, non praevá-le-at homo.

Tractus: De profundis

VIII.

DE pro-fún-dis clamá-vi ad te, Dó-mi-ne:
Dómi-ne, exáu-di vo-cem me-
am. Ψ . †* Fi-ant aures tu-ae



in- tendén- tes in o- ra-



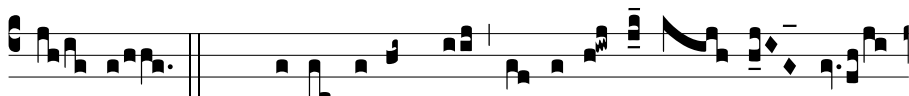
ti- ó- nem ser- vi tu- i. Ψ .



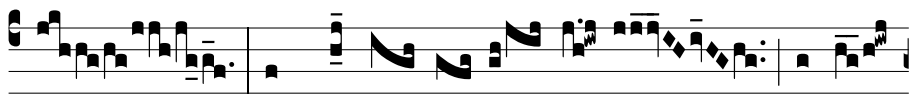
Si in- iqui- tá- tes ob- servá- ve- ris, Dó- mi- ne:



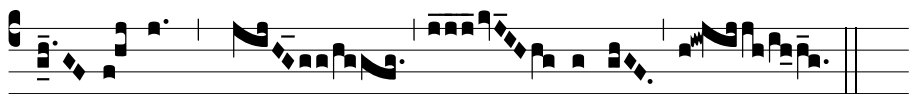
Dómi- ne, quis sus- ti- né-



bit? Ψ . †* Qui- a apud te pro- pi- ti- á- ti- o est,



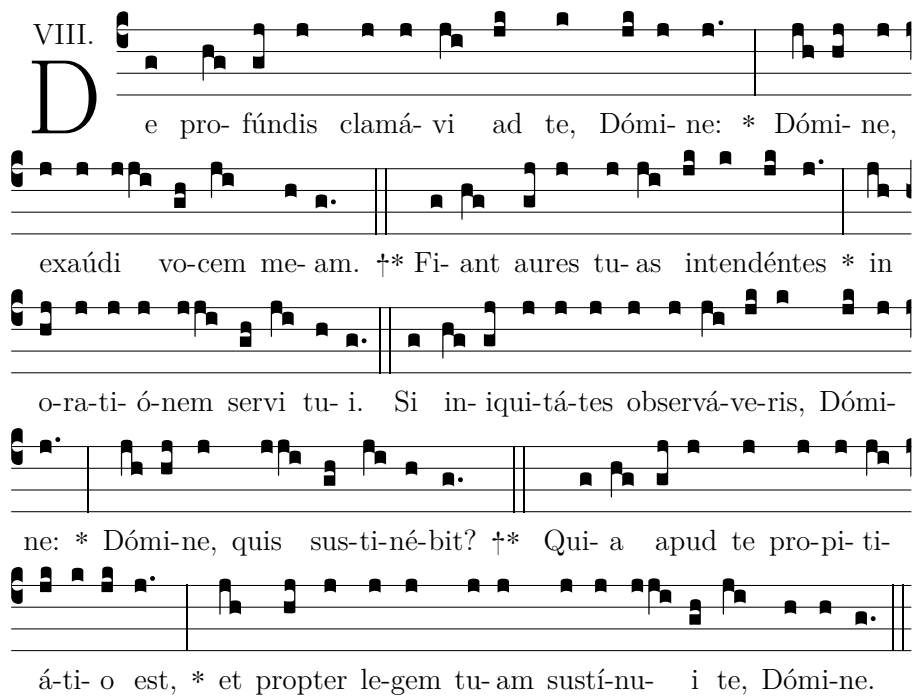
et propter le- gem tu- am sus- tí-



nu- i te, * Dó- mi- ne.

Tractus: De profundis (Psalmodia)

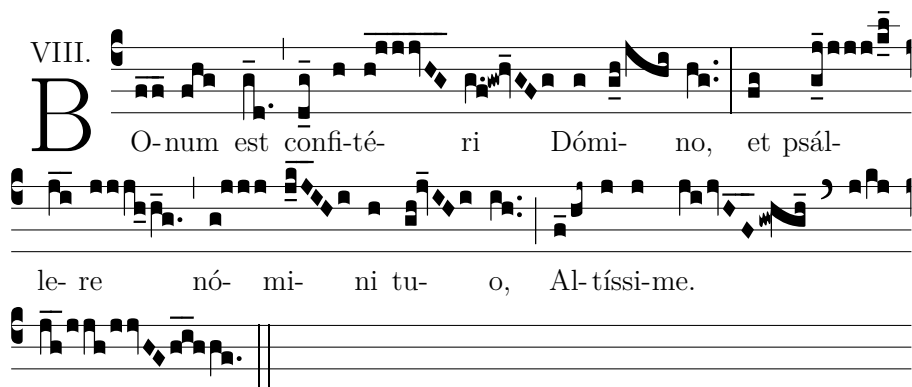
VIII.



De pro-fúndis clamá-vi ad te, Dómi-ne: * Dómi-ne,
exaúdi vo-cem me-am. †* Fi-ant aures tu-as intendéntes * in
o-ra-ti-ó-nem servi tu-i. Si in-iqui-tá-tes observá-ve-ris, Dómi-
ne: * Dómi-ne, quis sus-ti-né-bit? †* Qui-a apud te pro-pi-ti-
á-ti-o est, * et propter le-gem tu-am sustí-nu- i te, Dómi-ne.

Offertorium: Bonum est confiteri

VIII.

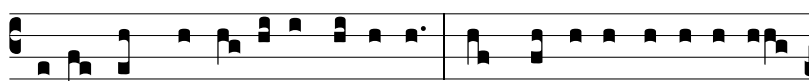


Bo-num est confi-té-ri Dómi-no, et psál-
le-re nó-mi-ni tu-o, Al-tíssi-me.

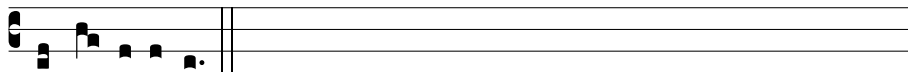
Offertorium: Bonum est confiteri (Psalmodia)

VIII.

B



onum est con-fi-té-ri Dómi-no, * et psál-le-re nómi-ni tu-

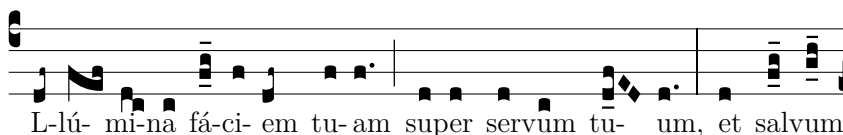


o, Al-tíssime.

Communio: Illumina faciem tuam

I.

I



L-lú- mi-ná fá-ci- em tu-am super servum tú- um, et salvum



me fac in tu- a mi- se-ri-córdi- a: Dó- mi-ne, non confún-



dar, quó- ni- am invo- cá- vi te. *Ps.* In te, Dómi-ne, spe-rá-vi,



non confúndar in ae-térnum: * in iustí-ti- a tu- a lí-be-ra me.



Inclí-na ad me aurem tu- am: * ac-cé-le-ra, ut é-ru- as me. Gló-ri-



a Patri, et Fí-li- o, et Spi-rí-tu- i Sancto. * Sic-ut e-rat in princí-

Dominica in Septuagesima



pi- o, et nunc, et semper, et in saécu-la saecu- ló-rum. A- men.

Dominica in Sexagesima

Sonntag Sexagesima

Introitus: Exsurge

I.



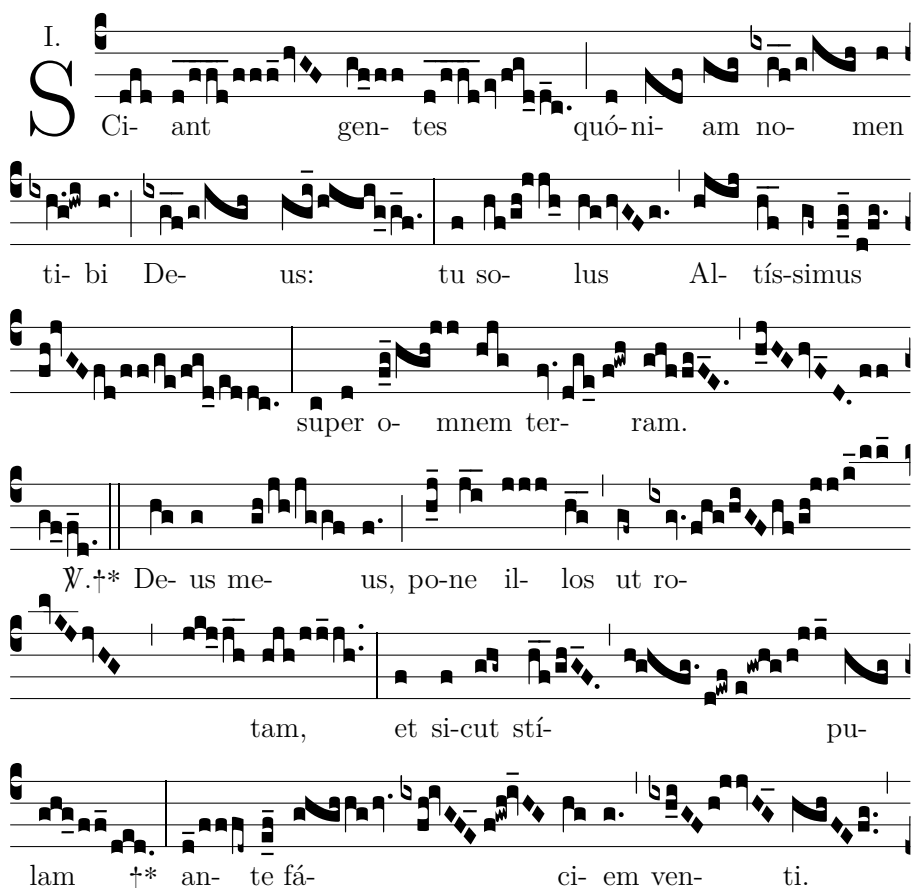
EXsúr-ge, qua-re obdórmis Dómi-ne? exsúr-ge, et ne re-
pél-las in fi-nem: qua-re fá-ci-em tu-am a-vertis, obli-ví-
sce-ris tri-bu-la-ti-ó-nem no-stram? Adhaé-sit in ter-rá venter
nos-ter: exsúrge, Dómi-ne, ádiu-va nos, et lí-be-ra nos. *Ps.*
De-us, áuri-bus nostris audí-vi-mus: * patres nostri annunti-a-vé-
runt no-bis. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. *

Dominica in Sexagesima

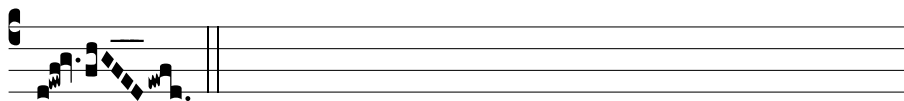


Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in saécu-la
saecu- ló-rum. A- men.

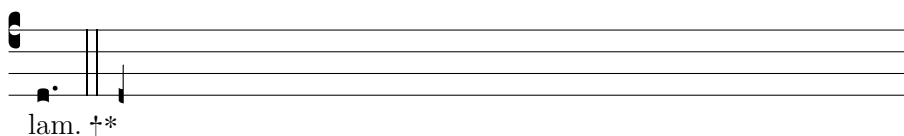
Graduale: Sciant gentes



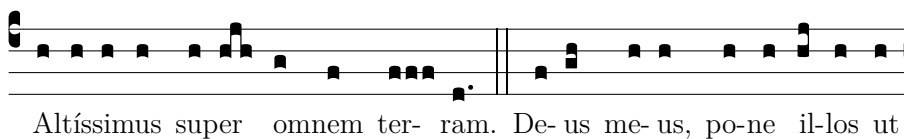
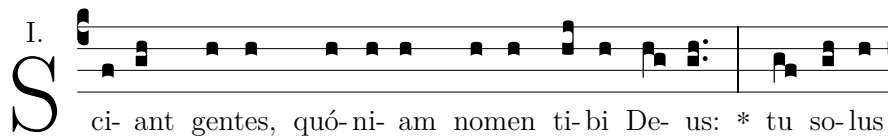
I.
S Ci- ant gen- tes quó-ni- am no- men
ti- bi De- us: tu so- lus Al- tís-simus
super o- mnem ter- ram.
†* De- us me- us, po-ne il- los ut ro-
tam, et si-cut stí- pu-
lam †* an- te fá- ci- em ven- ti.



Graduale: Sciant gentes (Versus in psalmodia)



Graduale: Sciant gentes (Psalmodia)



Tractus: Commovisti

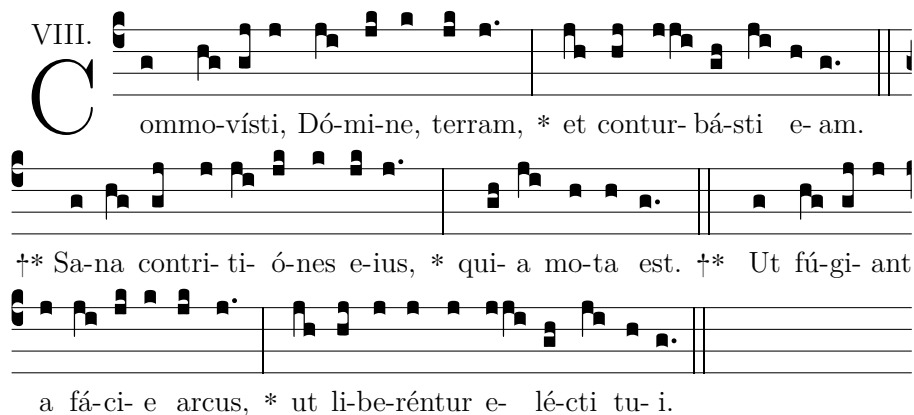
VIII.

Ommo- ví- sti, Dó- mi-
ne, ter- ram, et con- turbásti e-
am. \forall . †* Sa-
na contri- ti- ó- nes e- ius, qui- a
mo- ta est. \forall .†* Ut fú- gi-
ant a fá- ci- e ar- cus,
ut li- be- rén-tur e- lé- cti
tu- i.

The musical score is written on a grand staff with a large 'C' time signature. It consists of ten staves of music with Latin lyrics underneath. The lyrics are: Ommo- ví- sti, Dó- mi- ne, ter- ram, et con- turbásti e- am. \forall . †* Sa- na contri- ti- ó- nes e- ius, qui- a mo- ta est. \forall .†* Ut fú- gi- ant a fá- ci- e ar- cus, ut li- be- rén-tur e- lé- cti tu- i.

Tractus: Commovisti (Psalmodia)

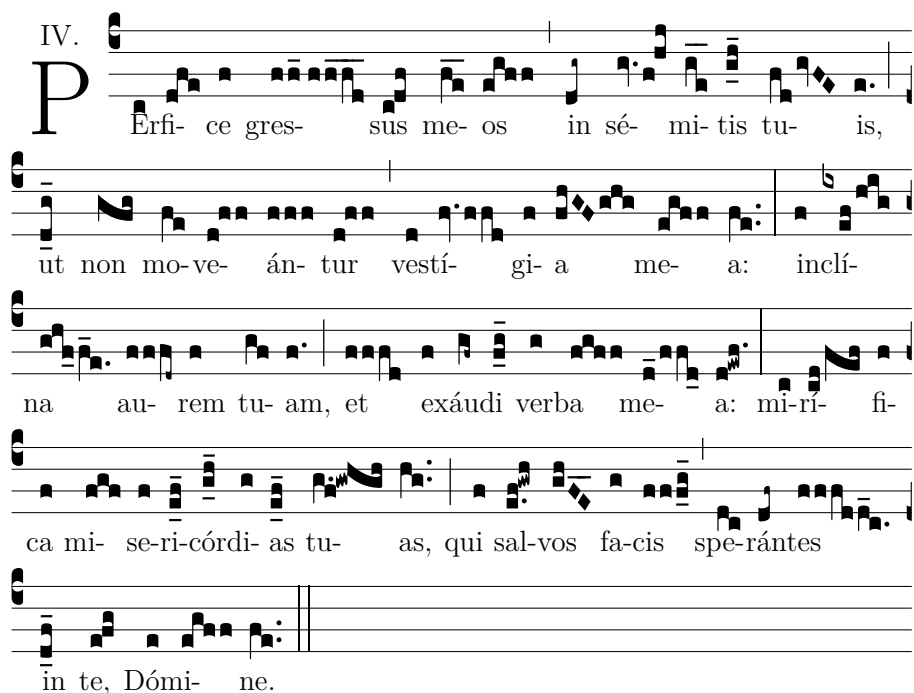
VIII.



ommo-vísti, Dó-mi-ne, terram, * et contur-bá-sti e-am.
†* Sa-na contri-ti-ó-nes e-ius, * qui-a mo-ta est. †* Ut fú-gi-ant
a fá-ci-e arcus, * ut li-be-réntur e-lé-cti tu-i.

Offertorium: Perfice gressus

IV.



Pérfi-ce gres-sus me-os in sé-mi-tis tu-is,
ut non mo-ve-án-tur vestí-gi-a me-a: inclí-
na au-rem tu-am, et exáudi verba me-a: mi-rí-fi-
ca mi-se-ri-córdi-as tu-as, qui sal-vos fa-cis spe-rántes
in te, Dómi-ne.

Offertorium: Perfice gressus (Psalmodia)

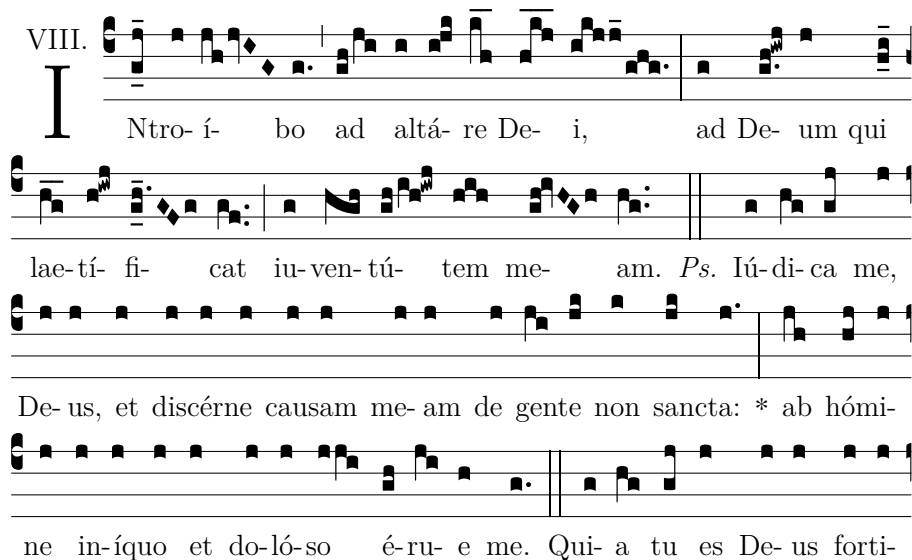
IV.



Pér-fi-ce gressus me- os in sé-mi-tis tu- is, * ut non mo-ve-
ántur vestí-gi- a me- a. Inclí-na aurem tu- am, * et exaúdi verba
me- a. Mi- rí- fi- ca mi- se- ri- córdi- as tu- as, * qui salvos fa- cis spe-
rántes in te, Dómi- ne.

Communio: Introibo

VIII.



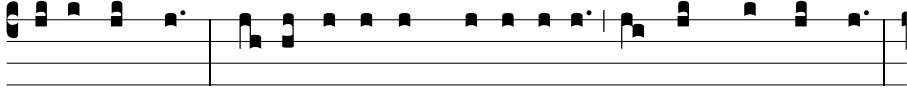
Intro- í- bo ad altá- re De- i, ad De- um qui
lae- tí- fi- cat iu- ven- tú- tem me- am. *Ps.* Iú- di- ca me,
De- us, et discérne causam me- am de gente non sancta: * ab hómi-
ne in- íquo et do- ló- so é- ru- e me. Qui- a tu es De- us forti-



túdo me a: qua-re me repu-lísti? * et qua-re tristis incé-do, dum



afflí-git me in-i-mí-cus? Gló-ri- a Patri, et Fí-li- o, et Spi- rí-



tu- i Sancto. * Sic-ut e-rat in princí-pi- o, et nunc, et semper,



et in sáecu-la saecu- ló-rum. Amen.

Dominica in Sexagesima

Dominica in Quinquagesima

Sonntag Quinquagesima

Introitus: Esto mihi

VI.

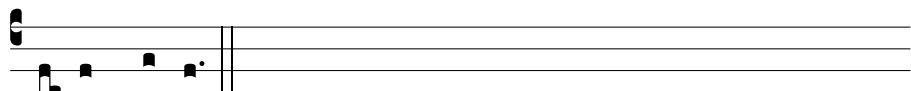
The musical score is written on a single staff with a treble clef and a common time signature (C). It begins with a large initial letter 'E' for the first line of text. The melody consists of eighth and sixteenth notes, with some rests. The text is Latin and is printed below the staff, with hyphens indicating syllables that span across notes. The text is: -sto mi-hi in De- um pro- te- ctó- rem, et in lo-cum re- fú-gi- i, ut salvum me fá-ci- as: quó-ni- am firmaméntum me- um, et re- fú-gi- um me- um es tu: et pro- pter nomen tu- um dux mi- hi e- ris, et e- nú- tri- es me. Ps. In te Dómi- ne spe- rá- vi, non confúndar in aetérnum : * in iustí- ti- a tu- a lí- be- ra me. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu i Sancto. *

-sto mi-hi in De- um pro- te- ctó- rem, et in lo-cum
re- fú-gi- i, ut salvum me fá-ci- as: quó-ni- am firmaméntum
me- um, et re- fú-gi- um me- um es tu: et pro- pter nomen
tu- um dux mi- hi e- ris, et e- nú- tri- es me. *Ps.* In te
Dómi- ne spe- rá- vi, non confúndar in aetérnum : * in iustí- ti- a tu- a
lí- be- ra me. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu i Sancto. *

Dominica in Quinquagesima

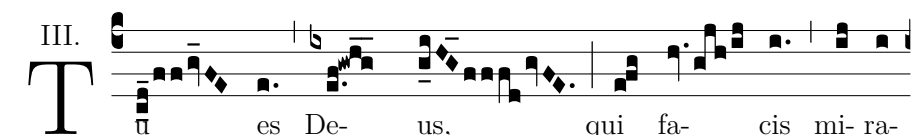


Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in saécu-la saecu-



ló-rum. Amen.

Graduale: Tu es Deus



III. **T**u es De-us, qui fa-cis mi-ra-



bí-li-a so-lus: no-tam fe-cí-sti



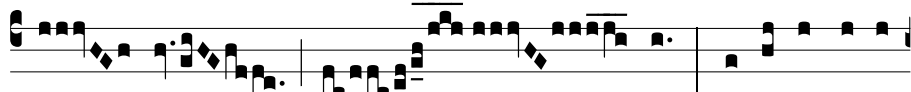
in gén-ti-bus vir-tú-tem tu-



am. *Ps. 134* Li-be-rásti in brá-



chi-o tu-o pó-



pu-lum tu-um, fí-li-os Isra-

el †* et Io-seph.


Graduale: Tu es Deus (Versus in psalmodia)

†* Li-be-rásti in bráchi- o tu- o * pó-pu-lum tu-um, fí-li- os
Isra- el †*


Graduale: Tu es Deus (Psalmodia)

III. **T**u es De- us, qui fa- cis mi- ra- bí- li- a so- lus: * no- tam fe-
císti in génti- bus vir- tú- tem tu- am. Li- be- rásti in bráchi- o tu-
o * pó- pu- lum tu- um, fí- li- os Isra- el et Io- seph.


Tractus: Iubilate Domino

VIII. 

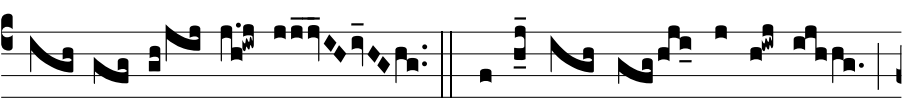
Ubi-lá- te Dó-mi- no omnis terra:




serví- te Dómi- no in lae-tí-




ti- a. *℣.* †* Intra- te in conspé- ctu e- ius, in ex-




sul- ta- ti- ó- ne. *℣.* Sci-tó-te quod Dómi- nus




i- pse est De- us. †**℣.* I- pse fe-



cit nos, et non i- psi nos:



nos autem pó- pu- lus e- ius, et o- ves pá- scu- ae



e- ius.

Tractus: Iubilare Domino (Psalmodia)

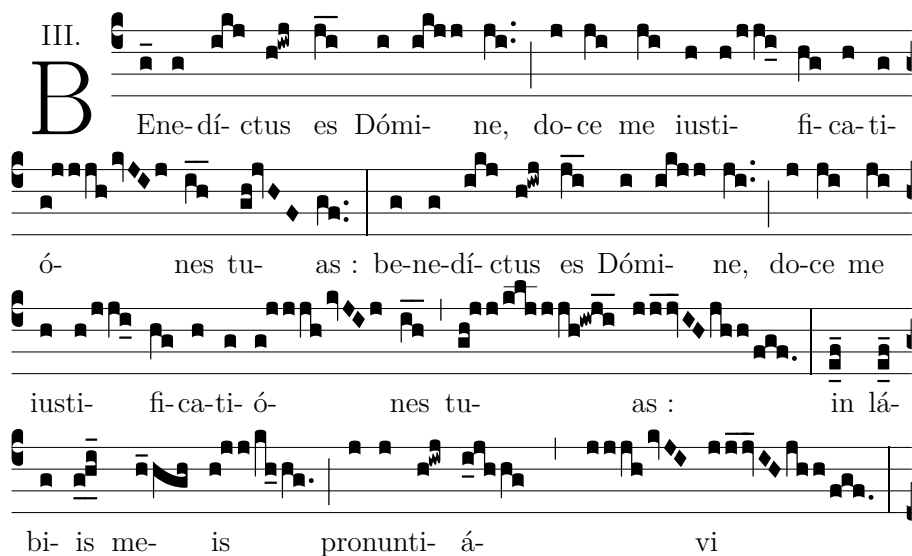
VIII.



I u-bi-lá-te Dómi-no omnis terra: * serví-te Dómi-no in
lae-tí-ti-a. †* Intrá-te in conspéctu e-ius, * in exsul-ta-ti-ó-ne.
Sci-tó-te quod Dómi-nus * ip-se est De-us. †* Ipse fe-cit nos, et
non ipsi nos: * nos autem pópu-lus e-ius et o-ves pá-scu-ae e-ius.

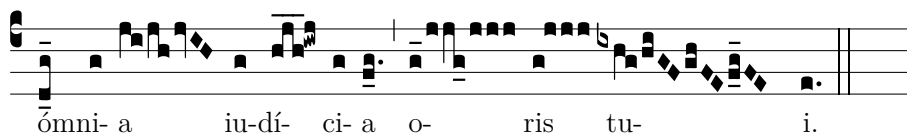
Offertorium: Benedictus es

III.



B Ene-dí-ctus es Dómi-ne, do-ce me iusti-fi-ca-ti-
ó-nes tu-as : be-ne-dí-ctus es Dómi-ne, do-ce me
iusti-fi-ca-ti-ó-nes tu-as : in lá-
bi-is me-is pronunti-á-vi

Dominica in Quinquagesima



Offertorium: Benedictus es (Psalmodia)

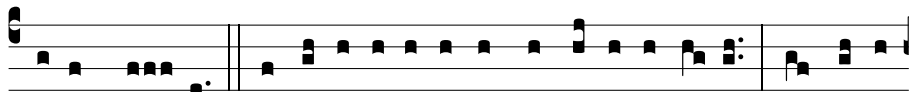
III.
B e-ne-díctus es, Dó-mi-ne, * do-ce me iusti-fi-ca-ti- ó-nes
tu-as. In lá-bi- is me- is pronunti- á- vi * ó-mni- a iu-dí- ci- a
o- ris tu- i.

Communio: Manducaverunt

I.
M Ándu-ca-vé-runt, et sa-tu-rá-ti sunt nimis, et de-si-
dé-ri- um e- ó- rum áttu-lit e- is Dómi- nus: non sunt
fraudá- ti a de-si-dé-ri- o su- o. *Ps.* Atté-ndi-te, pópu-



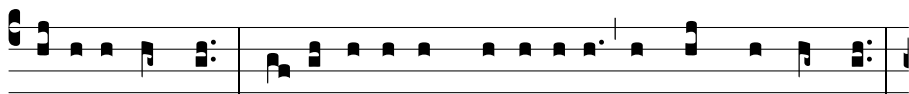
le me- us, le- gem me- am: * incli- ná- te aurem vestram in verba



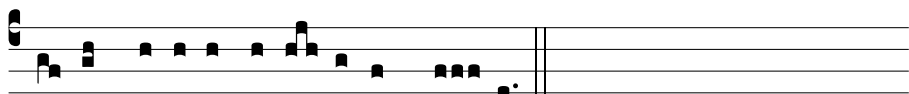
o- ris me- i. Quanta audí- vimus et cognó- vimus e- a: * et patres



nostri narra- vé- runt no- bis. Gló- ri- a Patri, et Fí- li- o, et Spi-



rí- tu- i Sancto. * Sic- ut e- rat in princí- pi- o, et nunc, et semper,



et in saé- cu- la saecu- ló- rum. A- men.

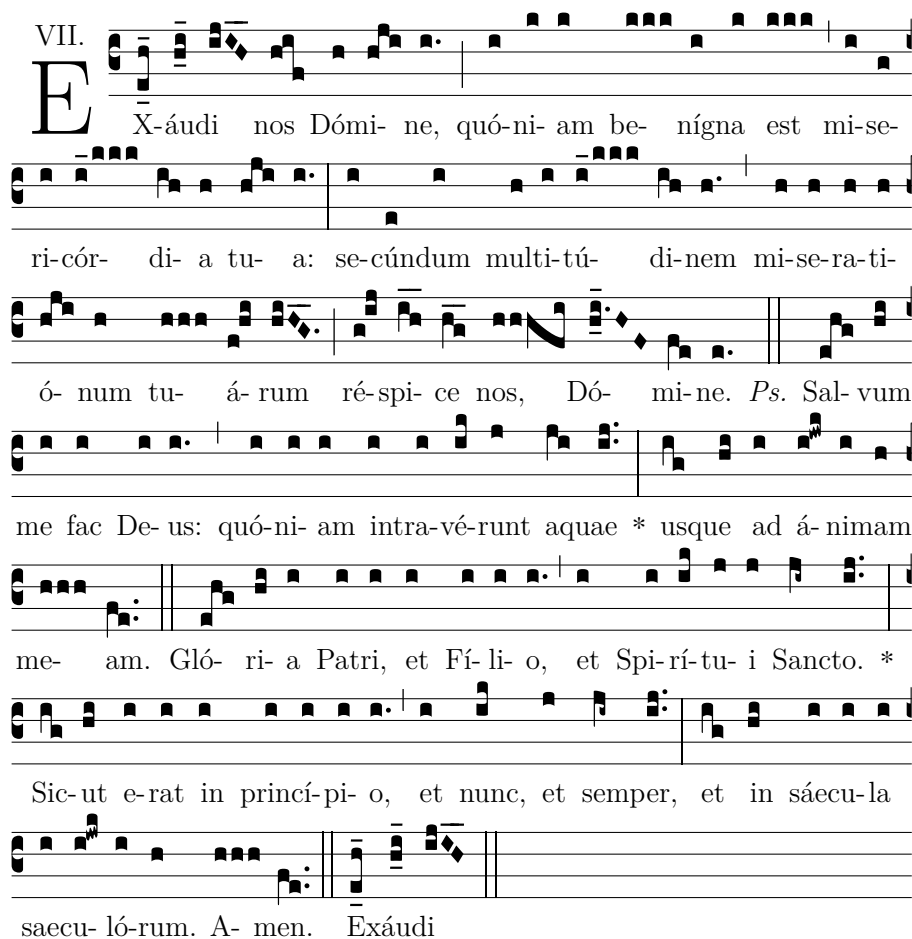
Dominica in Quinquagesima

Feria Quarta Cinerum

Aschermittwoch

Antiphona: Exaudi nos Domine

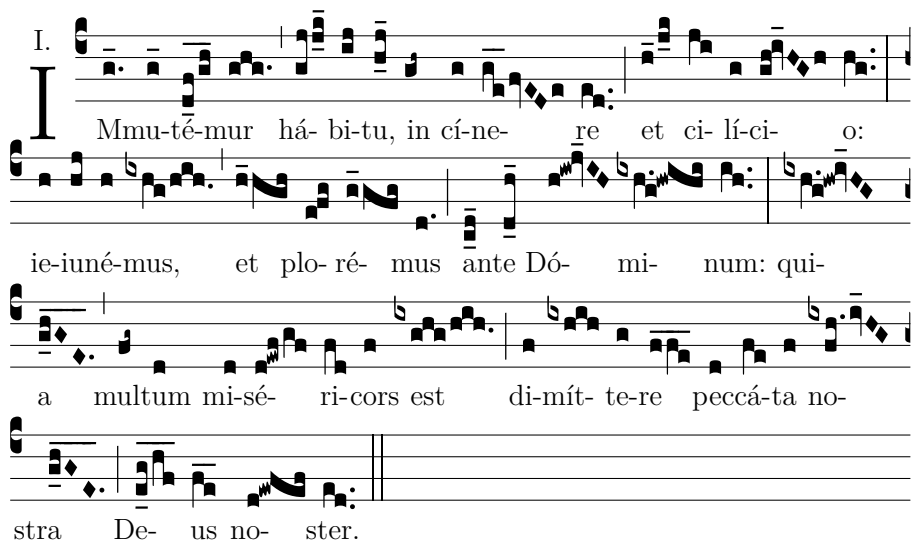
VII.



EX-áudi nos Dómi- ne, quó-ni- am be- nígna est mi-se-
ri-cór- di- a tu- a: se-cúndum multi-tú- di-nem mi-se-ra-ti-
ó- num tu- á- rum ré-spi- ce nos, Dó- mi-ne. *Ps.* Sal- vum
me fac De- us: quó-ni- am intra-vé-runt aquae * usque ad á- nimam
me- am. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. *
Sic- ut e- rat in princí- pi- o, et nunc, et semper, et in saecu- la
saecu- ló- rum. A- men. **Ē**xáudi

**Antiphona post benedictionem cinerum:
Immutemur habitu**

I.



Mmu-tē-mur há-bi-tu, in cí-ne-re et ci-lí-ci-o:
ie-iuné-mus, et plo-ré-mus ante Dó-mi-num: qui-
a multum mi-sé-ri-cors est di-mít-te-re peccá-ta no-
stra De-us no-ster.

Alia Antiphona: iuxta vestibulum

IV.



Ux-ta vestí-bu-lum et al-tá-re plō-rá-bunt sa-
cerdó-tes et le-ví-tae mi-níst-ri Dó-mi-ni, et di-
cent: Par-ce Dó-mi-ne, parce pó-pu-lo tu-o: et ne dís-
si-pes o-ra clamánti-um ad te, Dó-mi-ne.

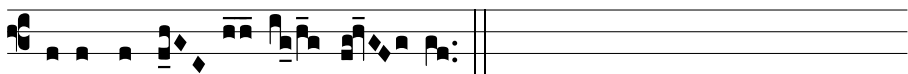
Responsorium: Emendemus

II.
E -mendé-mus in mé- li- us, quae igno-rán- ter pec- cá-
vi- mus: ne sú-bi-to prae-occu-pá- ti di- e mortis, quaerámus
spá-ti- um paeni-ténti- ae, et inve-ní-re non possí- mus. *
Atténde Dómi- ne, et mi-se-ré- re: qui- a peccá- vi-
mus ti- bi. V. Ad- iu-va nos, De- us sa-lu-tá-ris no- ster: et
propter honó-rem nómi-nis tu- i, Dómi-ne, lí-be- ra nos. *
Atténde Dómi- ne, et mi-se-ré- re: qui- a peccá- vi-
mus ti- bi. Gló- ri- a Pa-tri, et Fí-li- o, et Spi-rí- tu-

Feria Quarta Cinerum



i San-cto. * Attén-de Dó-mi-ne, et mi-se-ré-re:

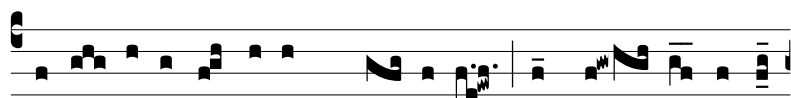


qui-a peccá-vi-mus ti-bi.

Introitus: Misereris omnium

I.

M



I-se-ré-ris óm-ni-um, Dó-mi-ne, et ni-hil o-dí-



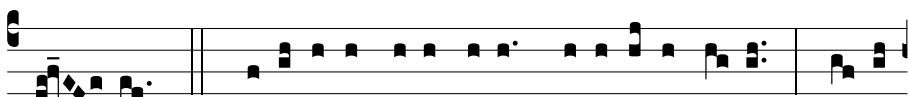
sti e-ó-rum quae fe-cí-sti, dissí-mu-lans peccá-ta hó-



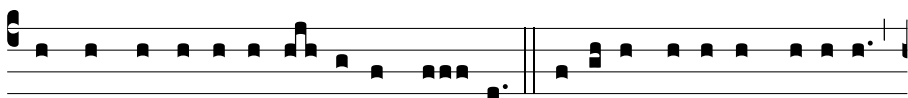
mi-num propter pae-ni-ténti-am, et par-cens il-



lis: qui-a tu es Dó-mi-nus De-us



no-ster. *Ps.* Mi-se-ré-re me-i De-us, mi-se-ré-re me-i: * quó-ni-



am in te confí-dit á-ni-ma me-a. Gló-ri-a Pa-tri, et Fí-li-o,

et Spi-rí-tu i Sancto. * Sic-ut e-rat in princí-pi o, et nunc, et
semper, et in sáecu-la saecu- ló-rum. A- men.

Graduale: Miserere mei Deus

I.

M I-se- ré-re me- i De- us,
mi-se- ré- re me- i:
quó- ni- am in te con- fí- dit á- ni-
ma me- a. *V. †* Mí-sit de*
cae- lo, et li- be- rá-
vit me: de-dit in op-pró- bri- um

Feria Quarta Cinerum

con- cul- cán- tes †* me.

Graduale: Miserere mei Deus (Versus in psalmodia)

†* Mi-sit de cae-lo et li-be-rá-vit me: * de-dit in oppróbri- um

conculcán- tes †*

Graduale: Miserere mei Deus (Psalmodia)

I.

M i-se-ré-re me- i, De- us, mi-se-ré-re me- i: * quó-ni- am in

te confi-dit á- nima me- a. Mi-sit de cae-lo et li-be-rá-vit me: *

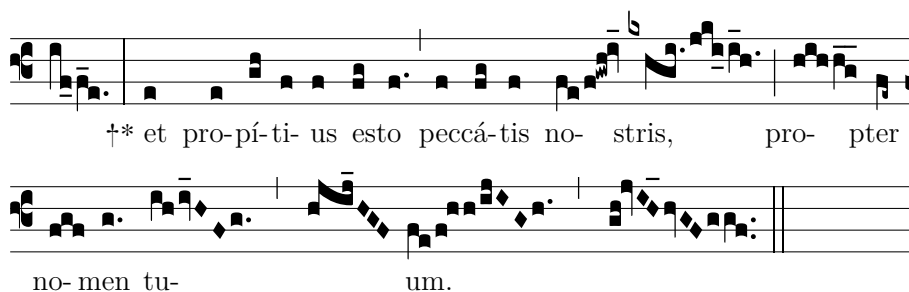
de-dit in oppróbri- um con-culcántes me.

Tractus: Domine non secundum

II.
D

Omi- ne, * non se-cúndum pec-cá-ta
nostra, quae fé-ci-mus nos: neque se-cúndum in-iqui-tá-
tes no- stras re- trí- bu- as no- bis. Ψ. †* Dó-
mi-ne, ne memí- ne- ris in-iqui-tá-tum
nostrá-rum antiquá- rum: ci-to antí-ci-pent nos
mi-se-ri-córdi-ae tu- ae, qui- a páu- pe-res facti sumus
Hic genuflectitur.
nimis. Ψ. Ad- iu-va nos, De- us sa- lu- tá- ris no- ster: et
propter gló-ri- am nómi- nis tu- i, Dómi-ne, lí- be- ra nos:

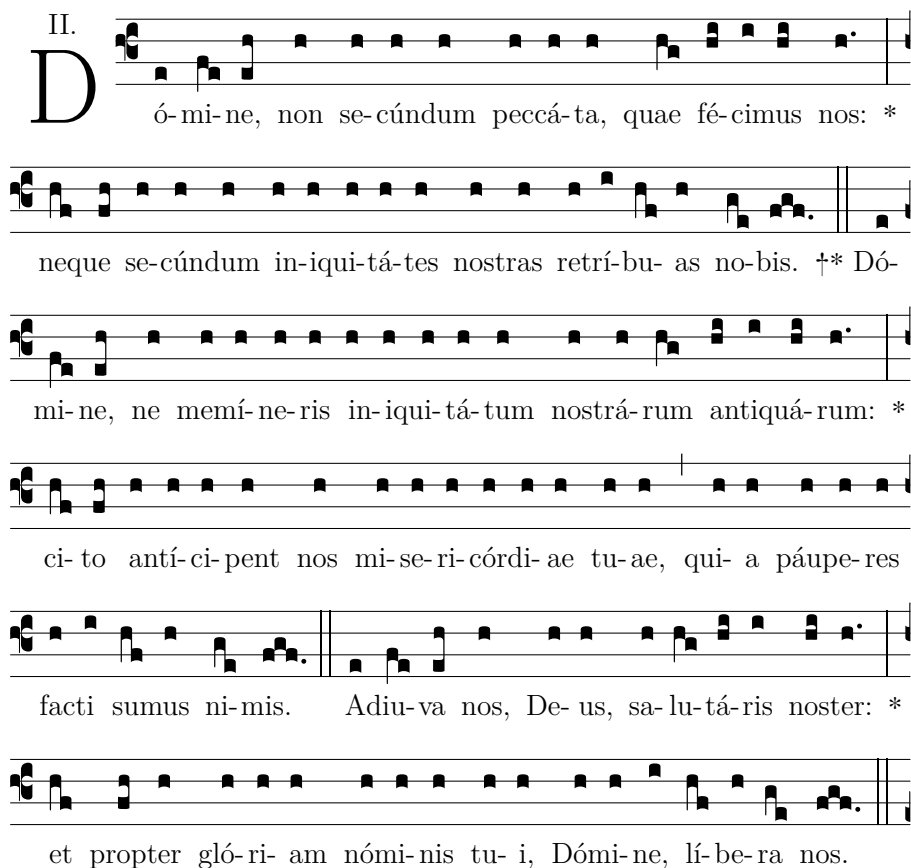
Feria Quarta Cinerum



†* et pro-pí-ti-us esto peccá-tis no-stris, pro-pter
no-men tu-um.

Tractus: Domine non secundum (Psalmodia)

II.
D



ó-mi-ne, non se-cúndum peccá-ta, quae fé-cimus nos: *
neque se-cúndum in-iqui-tá-tes nostras retrí-bu- as no-bis. †* Dó-
mi-ne, ne memí-ne-ris in-iqui-tá-tum nostrá-rum anti-quá-rum: *
ci-to antí-ci-pent nos mi-se-ri-córdi-ae tu-ae, qui-a páu-pe-res
facti sumus ni-mis. Adiu-va nos, De-us, sa-lu-tá-ris noster: *
et propter gló-ri-am nó-mi-nis tu-i, Dómi-ne, lí-be-ra nos.



†* Et pro-pí-ti- us esto peccá-tis nostris: * propter nomen tu- um.

Offertorium: Exaltabo te

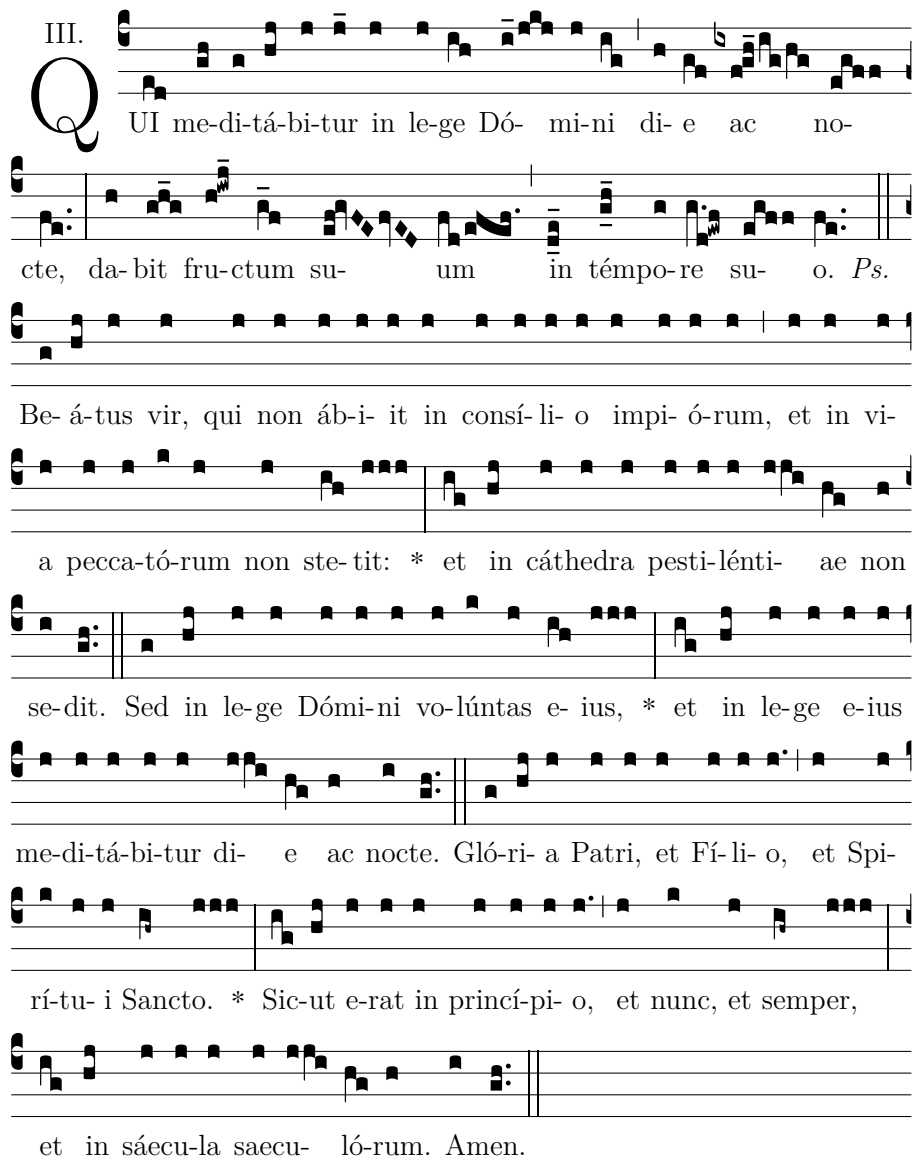
II.
E X-altá- bo te Dómi- ne, quó- ni- am sus-
 ce-pí- sti me, nec de- le- ctá- sti in-imí- cos
 me- os su- per me: Dó- mi- ne clamá- vi
 ad te, et sa- ná- sti me.

Offertorium: Exaltabo te (Psalmodia)

II.
E x- al- tábo te, Dómi- ne, quó- ni- am susce- písti me, * nec
 de- lectásti in- imí- cos me- os super me: * Dómi- ne, clamá- vi ad te,
 et sa- ná- sti me.

Communio: Qui meditabitur

III.



QUI me-di-tá-bi-tur in le-ge Dó-mi-ni di-e ac no-cte, da-bit fru-ctum su-um in témpo-re su-o. *Ps.*

Be-á-tus vir, qui non áb-i-it in consí-li-o impi-ó-rum, et in vi-a pec-ca-tó-rum non ste-tit: * et in cá-thedra pesti-lénti-ae non se-dit. Sed in le-ge Dó-mi-ni vo-lúntas e-ius, * et in le-ge e-ius me-di-tá-bi-tur di-e ac nocte. Gló-ri-a Pa-tri, et Fí-li-o, et Spi-rí-tu-i San-cto. * Sic-ut e-rat in prin-cí-pi-o, et nunc, et semper, et in saé-cu-la sae-cu-ló-rum. Amen.

Dominica I. in Quadragesima

Erster Fastensonntag

Introitus: Invocabit me

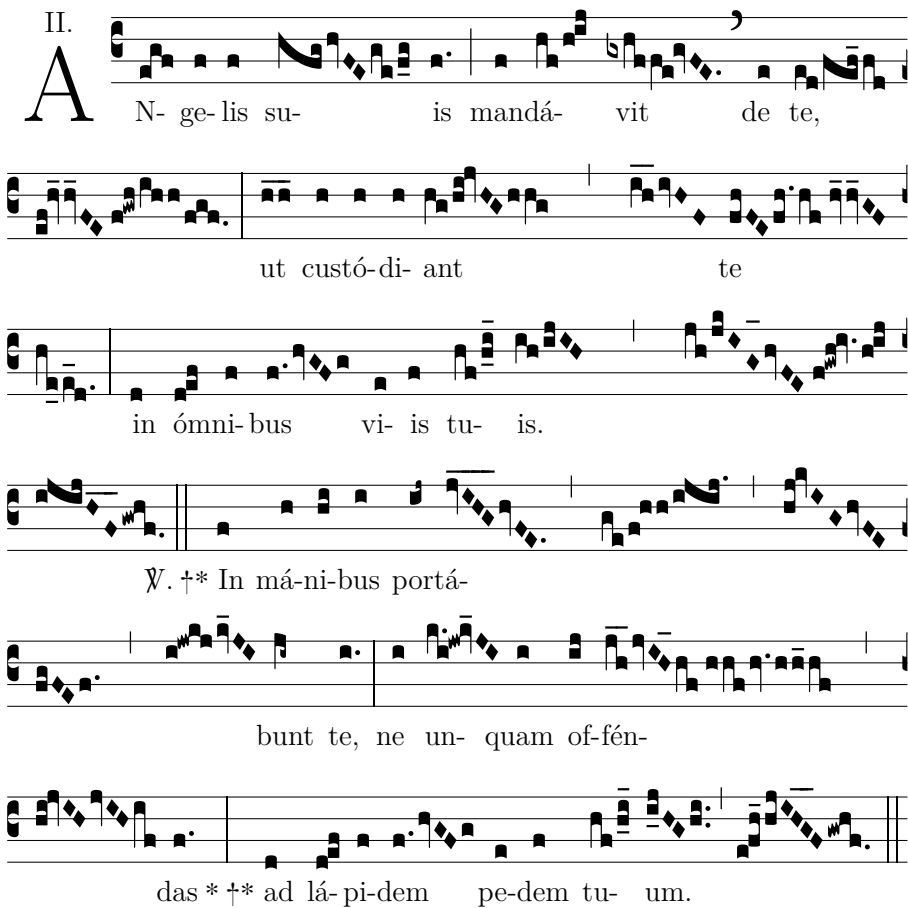
VIII.

The musical score is written on ten staves. It begins with a large 'I' time signature. The melody is primarily composed of eighth and sixteenth notes, with some rests. The lyrics are printed below the notes, with hyphens indicating syllables that span across notes. The text is in Latin and includes a reference to the Psalms.

I Nvo-cá- bit me, et e- go exáu- di- am e- um: e-
rí- pi- am e- um, et glo-ri- fi-cá- bo e- um: longi-tú-di-
ne di- é- rum ad-implé- bo e- um. *Ps.* Qui há-bi-tat in
adiu-tó-ri- o Altíssimi, * in pro-tecti- ó-ne De- i cae-li commo-
rá-bi-tur. Gló-ri- a Patri et Fí- li- o et Spi- rí- tu- i Sancto. *
Sic- ut e- rat in princí- pi- o, et nunc et semper, et in saécu- la
saecu- ló- rum. Amen

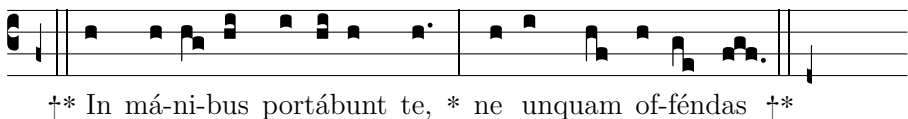
Graduale: Angelis suis

II.
A



N-ge-lis su-is mandá-vit de te,
ut custó-di-ant te
in ómni-bus vi-is tu-is.
V. †* In má-ni-bus portá-
bunt te, ne un-quam of-fén-
das * †* ad lá-pi-dem pe-dem tu-um.

Graduale: Angelis suis (Versus in psalmodia)



†* In má-ni-bus portábunt te, * ne unquam of-féndas †*

Graduale: Angelis suis (Psalmodia)

II. **A** n-ge-lis su-is mandá-vit de te, * ut custó-di-ant te in
ó-mni-bus vi- is tu- is. In má-ni-bus portábunt te, * ne unquam
offé-das ad lá-pi-dem pe-dem tu- um.

Tractus: Qui habitat

II. **Q** UI há-bi- tat in adiu-tó-ri- o Al-tís- si-
mi, in pro-lecti- ó- ne De- i cae- li commo-
rá- bi-tur. V̇. Di-cet Dó-mi-no: Suscéptor me- us es, et re-fú-
gi- um me- um, * De- us me- us: spe-rá-bo in e- um. Quo-ni-
am ipse li-be-rá-vit me de lá-que- o ve-nánti- um, * et a verbo

Dominica I. in Quadragesima



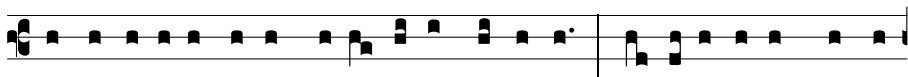
áspe-ro. Scá-pu-lis su-is obumbrá-bit ti-bi, * et sub pennis



e-ius spe-rá-bis. Scu-to circúm-da-bit te vé-ri-tas e-ius: * non



timé-bis a timó-re noctúrno. A sa-gítta vo-lánte per di-em,



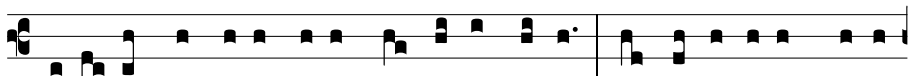
a neg-ó-ti-o per-ambu-lánte in té-nebris, * a ru-í-na et daemó-



ni-o me-ri-di-á-no. Ca-dent a lá-te-re tu-o mil-le, et de-cem



míl-li-a a dextris tu-is: * ti-bi autem non app-ro-pin-quá-bit.



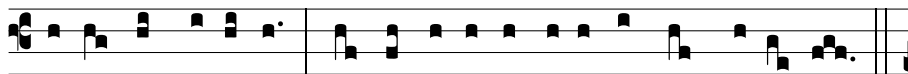
Quó-ni-am Ange-lis su-is mandá-vit de te, * ut custó-di-ant te in



ómni-bus vi-is tu-is. In má-ni-bus portábunt te, * ne unquam



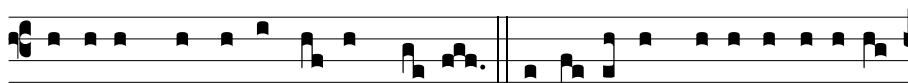
offénda-s ad lá-pi-dem pe-dem tu-um. Su-per áspi-dem et ba-si-



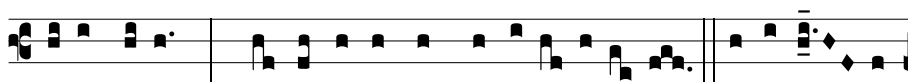
liscum ambu-lá-bis, * et conculcá-bis le-ó-nem et dra-có-nem.



Quó-ni- am in me spe-rá-vit, li-be-rábo e-um, * pro-te-gam e-um,



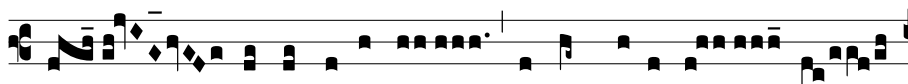
quó-ni- am cognó-vit nomen me- um. Invo-cá-bit me, et e-go exáu-



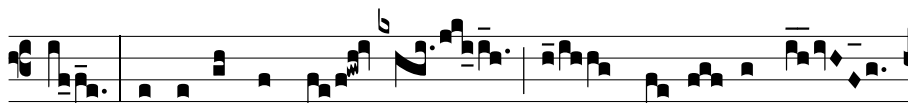
di- am e- um: * cum ipso sum in tri-bu-la-ti- ó-ne. E-rí-pi- am



e- um, et glo-ri- fi-cábo e- um: longi-



tú- di-ne di- é-rum ad-implébo e- um,



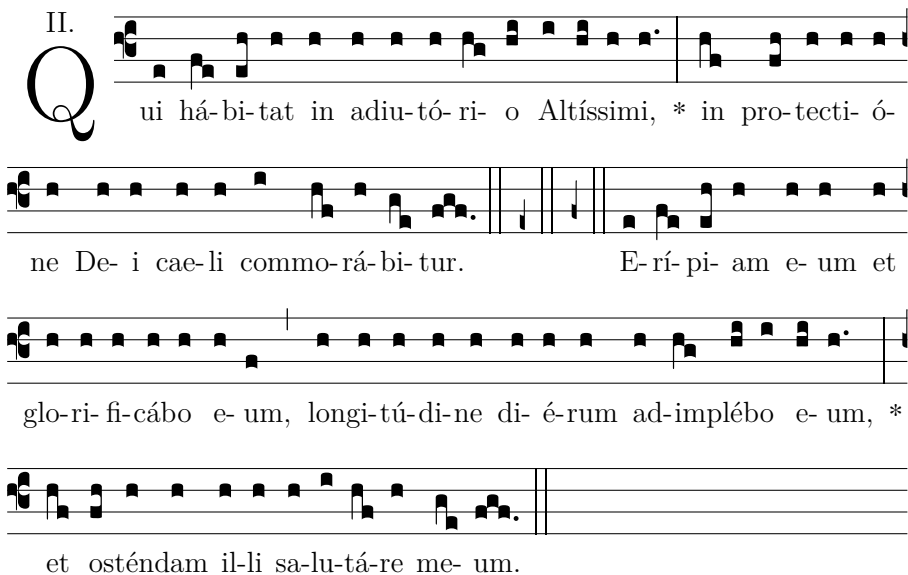
et osténdam il- li sa- lu-tá- re me-



um.

Tractus: Qui habitat (Versus primus et ultimus in psalmodia)

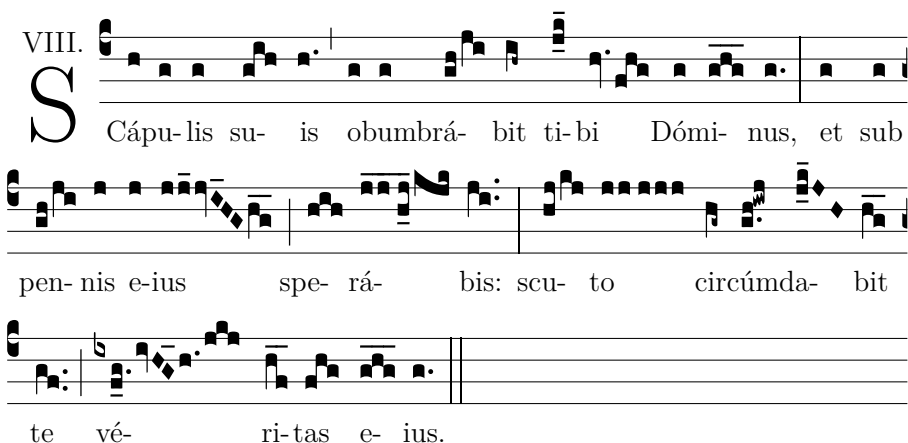
II.



Q ui há-bi-tat in adiu-tó-ri- o Altíssimi, * in pro-lecti- ó-
ne De- i cae-li commo-rá-bi-tur. E-rí-pi- am e- um et
glo-ri- fi-cábo e- um, longi-tú-di-ne di- é-rum ad-implébo e- um, *
et osténdam il-li sa-lu-tá-re me- um.

Offertorium: Scapulis suis

VIII.



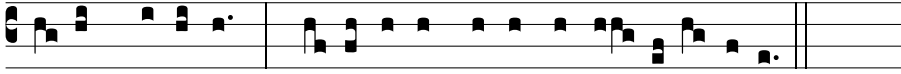
S Cápu-lis su- is obumbrá- bit ti-bi Dómi- nus, et sub
pen- nis e- ius spe- rá- bis: scu- to circúmda- bit
te vé- ri-tas e- ius.

Offertorium: Scapulis suis (Psalmodia)

VIII.

S

cá-pu-lis su- is obumbrá-bit ti-bi Dómi-nus, et sub pennis



e- ius spe-rá-bis: * scu-to circúnda-bit te vé- ri-tas e-ius.

Communio: Scapulis suis

III.

S

Cá- pu-lis su- is obumbrá- bit ti- bi, et sub pen-



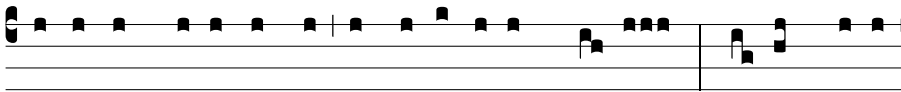
nis e-ius spe- rá- bis: scu- to circúnda- bit te



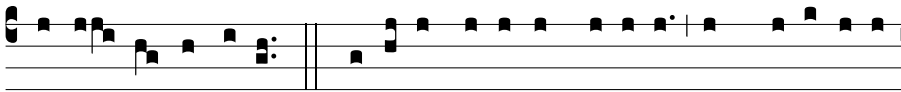
vé-ri-tas e- ius. *Ps.* Qui há-bi-tat in adiu-tó-ri- o Altís-si-mi, *



in pro-lecti- ó-ne De- i cae-li com-mo-rá-bi-tur. Di-cet Dómi-no:



Suscéptor me- us es tu, et re-fú-gi- um me- um: * De- us me- us,



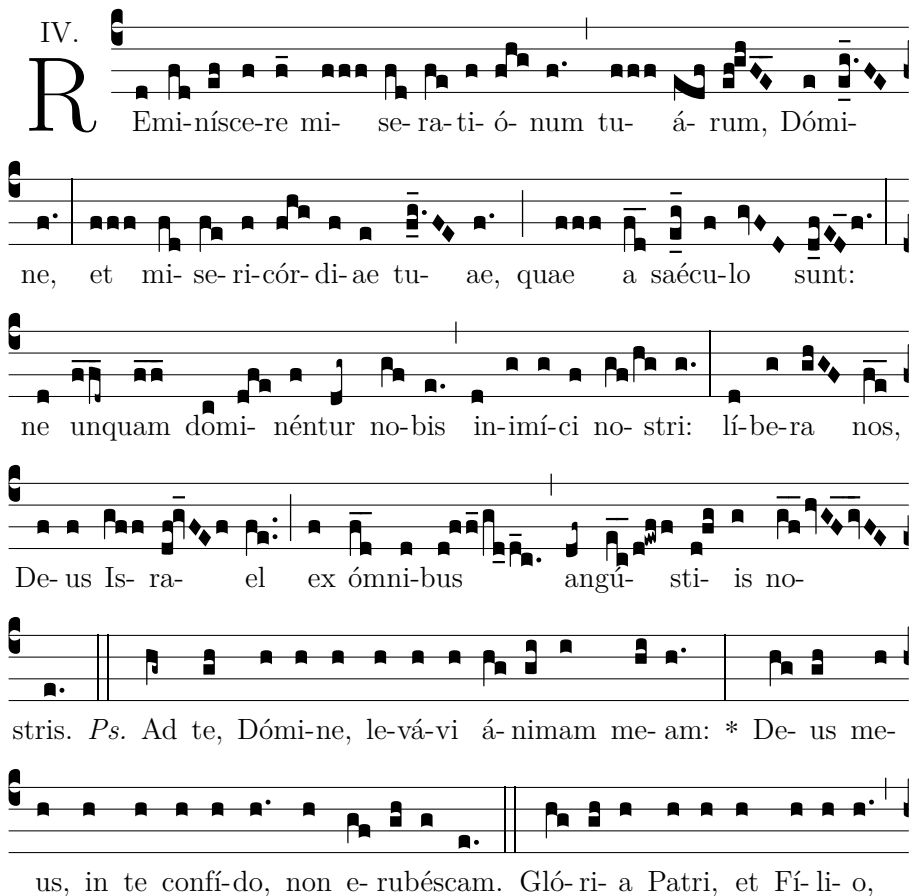
spe-rá- bo in e- um. Gló-ri- a Patri, et Fí- li- o, et Spi- rí- tu- i

Dominica II. in Quadragesima

Zweiter Fastensonntag

Introitus: Reminiscere

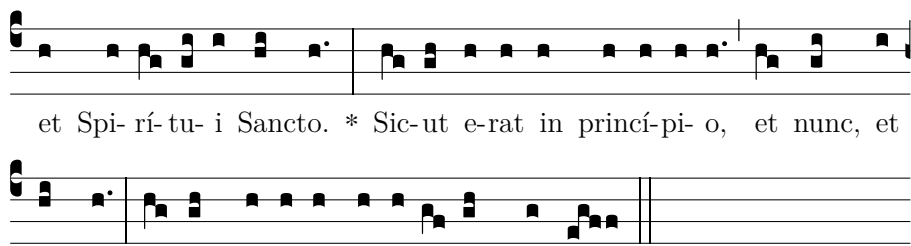
IV.



The musical score is written on a single staff with a treble clef and a common time signature (C). It begins with a large, ornate initial 'R' for the first line. The melody consists of a series of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. There are several double bar lines throughout the score, indicating the end of phrases or sections. The text is in Latin and includes a reference to the Psalms.

R Emi-nisce-re mi-se-ra-ti-ó-num tu-á-rum, Dómi-
ne, et mi-se-ri-cór-di-ae tu-ae, quae a saécu-lo sunt:
ne unquam domi-néntur no-bis in-imí-ci no-stri: lí-be-ra nos,
De-us Is-ra-el ex ómni-bus angú-sti-is no-
stris. *Ps.* Ad te, Dómi-ne, le-vá-vi á-nimam me-am: * De-us me-
us, in te confí-do, non e-rubéscam. Gló-ri-a Pa-tri, et Fí-li-o,

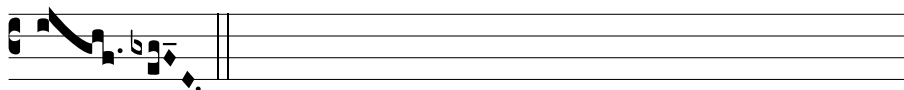
Dominica II. in Quadragesima



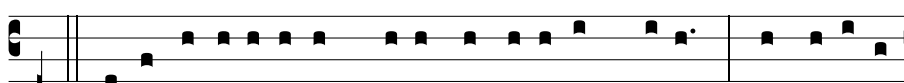
et Spi-ri-tu-i Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et
semper, et in saécu-la saecu-ló-rum. Amen.

Graduale: Tribulationes cordis

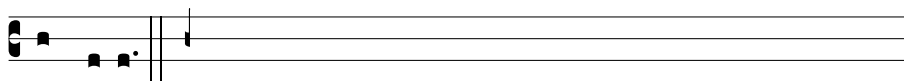
V. **T** Ri-bu-la-ti-ó-nes cor-dis me-i di-la-tá-
tae sunt: de-ne-cessi-tá-ti-bus me-is é-ri-pe me,
Dó-mi-ne. *V.* †* Vi-
de humi-li-tá-tem me-am, et la-bó-
rem me-um: et dimít-te
ó-mni-a †* pec-cá-ta me-a.



Graduale: Tribulationes cordis (Versus in psalmodia)

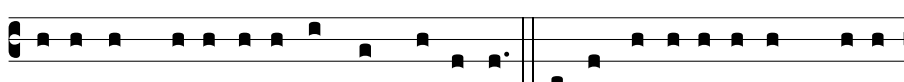
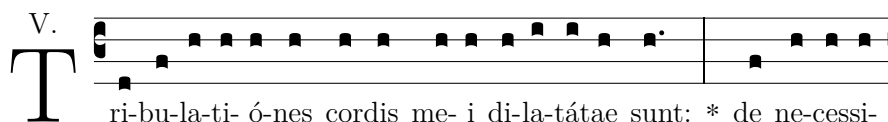


†* Vi-de humi-li-tá-tem me-am et labó-rem me-um: * et dimítte

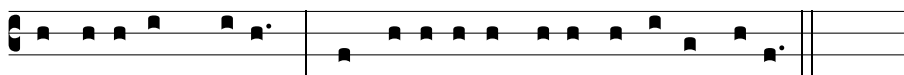


ómni-a †*

Graduale: Tribulationes cordis (Psalmodia)



tá-ti-bus me-is é-ri-pe me, Dómi-ne. Vi-de humi-li-tá-tem me-am



et labó-rem me-um: * et dimítte ómni-a peccá-ta me-a.

Tractus: Confitemini

II.

Onfi-témi- ni Dó- mi- no, quó-
ni- am bo-nus: quó-ni- am in saé- cu- lum mi-se-ri-
córdi- a e- ius. Ψ . †* Quis loqué-
tur po-ténti- as Dó- mi- ni: audí- tas fá- ci- et
o- mnes laudes e- ius? Ψ . Be- á- ti qui
custó- di- unt iu- dí- ci- um, et fá- ci- unt
iu- stí- ti- am in omni tém- po- re. Ψ . †* Memén- to
nostri, Dó- mi- ne, in be-

The image shows a musical score for a Latin tractus. It consists of eight staves of music with lyrics underneath. The first staff begins with a large 'C' time signature and the Roman numeral 'II.'. The lyrics are: 'Onfi-témi- ni Dó- mi- no, quó- ni- am bo-nus: quó-ni- am in saé- cu- lum mi-se-ri- córdi- a e- ius. Ψ. †* Quis loqué- tur po-ténti- as Dó- mi- ni: audí- tas fá- ci- et o- mnes laudes e- ius? Ψ. Be- á- ti qui custó- di- unt iu- dí- ci- um, et fá- ci- unt iu- stí- ti- am in omni tém- po- re. Ψ. †* Memén- to nostri, Dó- mi- ne, in be-'. The music is written in a style typical of Gregorian chant notation, with square neumes on a four-line staff. There are various musical symbols such as bar lines, repeat signs, and a double bar line with a repeat sign. The lyrics are aligned with the notes of the music.

neplá-ci-to pó-pu-li tu- i: ví-si-ta nos in
 sa- lu-tá- ri tu- o.

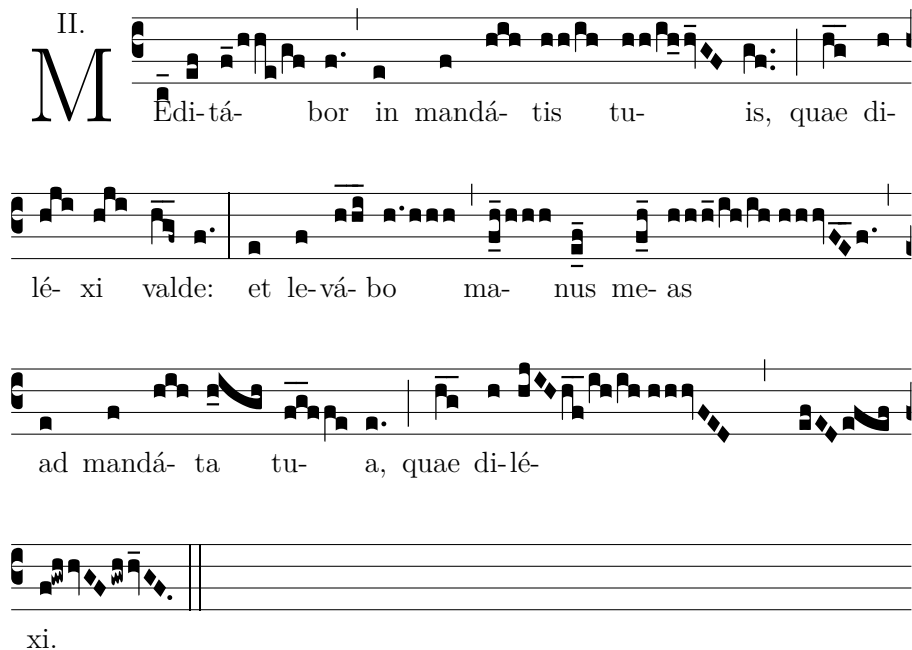
Tractus: Confitemini (Psalmodia)

II. **C**

on-fi-té-mi-ni Dó-mi-no quó-ni-am bonus: * quó-ni-am in
 saé-cu-lum mi-se-ri-córdi-a e-ius. †*Quis loqué-tur po-ténti-as
 Dó-mi-ni: * audí-tas fá-ci-et omnes laudes e-ius? Be-á-ti qui custó-
 di-unt iu-dí-ci-um, * et fá-ci-unt iustí-ti-am in omni témpo-
 re. †* Meménto nostri, Dó-mi-ne, in be-neplá-ci-to pó-pu-li tu- i: *
 ví-si-ta nos in sa-lu-tá-ri tu- o.

Offertorium: Meditabor

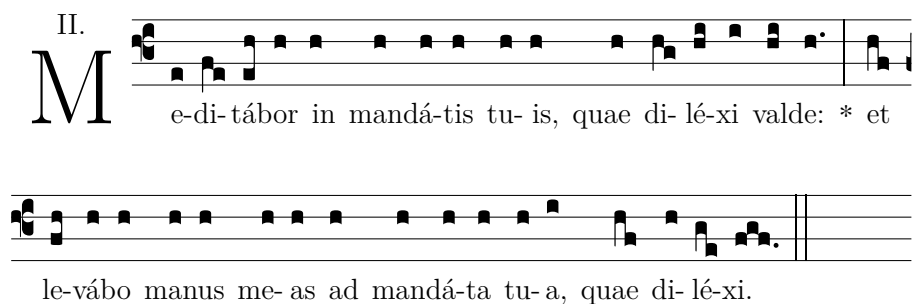
II.
M



E-di-tá- bor in mandá- tis tu- is, quae di-
lé- xi valde: et le-vá- bo ma- nus me- as
ad mandá- ta tu- a, quae di-lé-
xi.

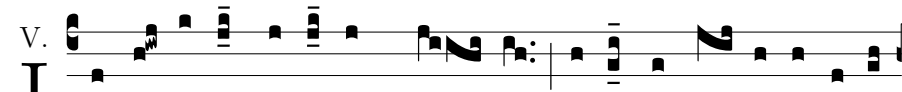
Offertorium: Meditabor (Psalmodia)

II.
M




e-di-tábor in mandá-tis tu- is, quae di- lé-xi valde: * et
le-vábo manus me- as ad mandá-ta tu- a, quae di- lé-xi.


Communio: Intellige clamorem

V. 

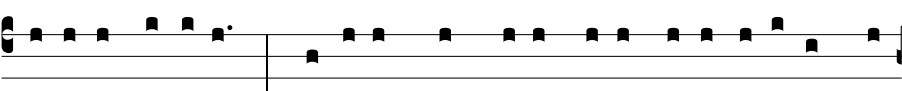
N-tél-li-ge clamó-rem me- um: inténde vo- ci o-ra-ti-



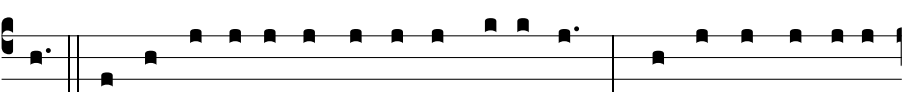
ó- nis me- ae, Rex me- us, et De- us me- us: quó-ni-




am ad te o-rábo, Dó- mi- ne. *Ps.* Ma-ne astábo



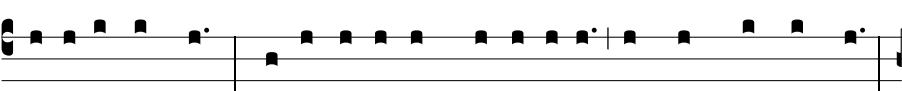
ti-bi et ví-debo: * quó-ni- am non De- us vo-lens in-iqui-tá-tem tu




es. Neque ha-bi-tá-bit iuxta te ma-lígnus: * neque perma-nébunt



iniústi ante ó-cu-los tu-os. Gló-ri- a Patri, et Fí-li- o, et Spi-



rítu- i Sancto. * Sic-ut e-rat in princí-pi- o, et nunc, et semper,



et in saécu-la saecu-ló-rum. Amen.

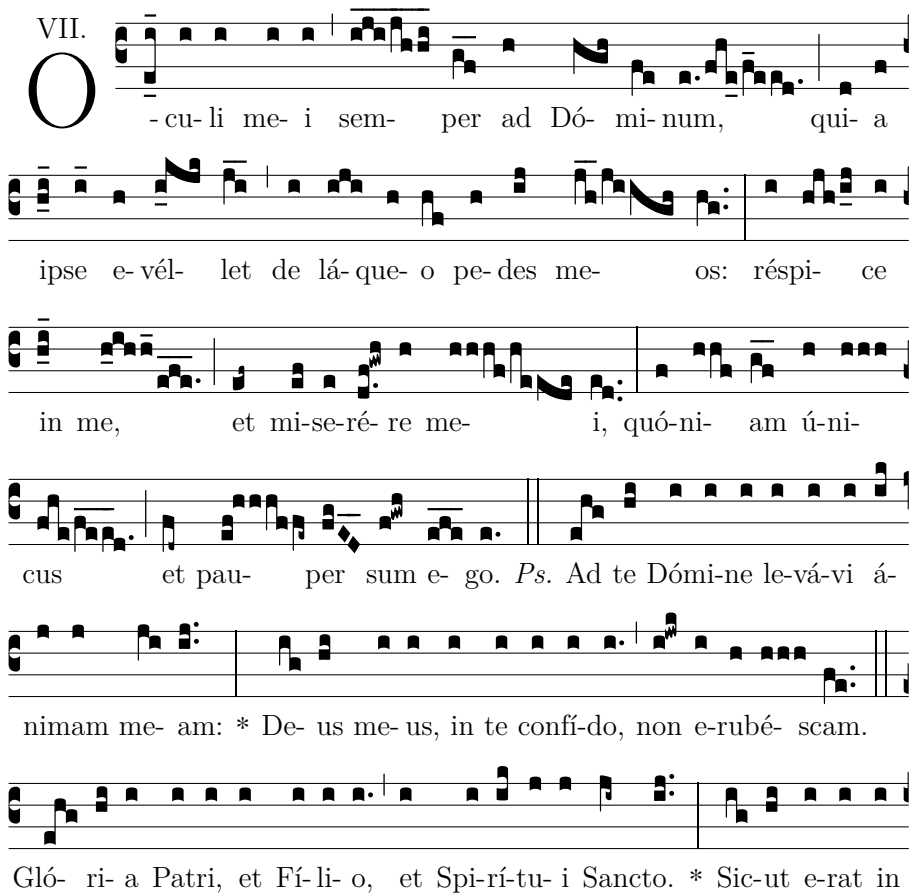
Dominica II. in Quadragesima

Dominica III. in Quadragesima

Dritter Fastensonntag

Introitus: Oculi mei

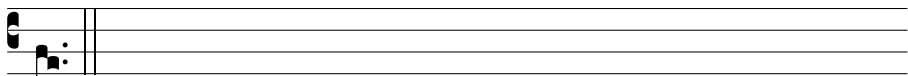
VII.
O - cu- li me- i sem- per ad Dó- mi- num, qui- a
ipse e- vél- let de lá- que- o pe- des me- os: réspi- ce
in me, et mi- se- ré- re me- i, quó- ni- am ú- ni-
cus et pau- per sum e- go. *Ps.* Ad te Dómi- ne le- vá- vi á-
nimam me- am: * De- us me- us, in te confí- do, non e- rubé- scam.
Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu- i San- cto. * Sic- ut e- rat in

The image shows a musical score for the Introitus 'Oculi mei'. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in a single staff with a bass clef and a key signature of one flat. The text is written below the vocal line, with hyphens indicating syllables that span across notes. The text is in Latin and includes a reference to the Psalms and the Gloria Patri. The score is numbered VII. at the beginning.

Dominica III. in Quadragesima

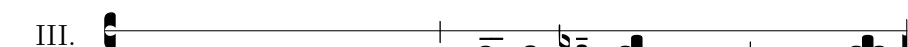


prínci-pi o, et nunc, et semper, et in saécu-la saecu-ló-rum. A-



men.

Graduale: Exsurge Domine



III.
E

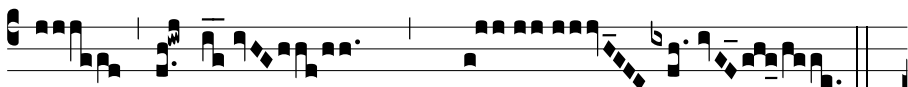
X- sú- ge Dó- mi- ne, non prae-



vá- le- at ho- mo:

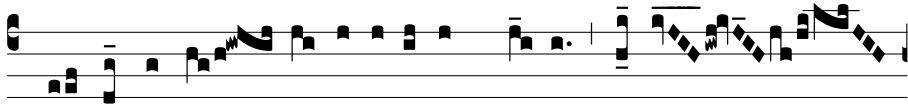


iu-di- cén- tur gen- tes in conspé- ctu



tu- o.

ψ.



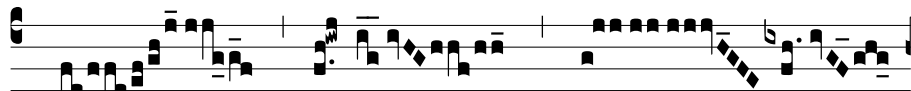
†* In conver-tén- do in-imí-cum me- um retrór-



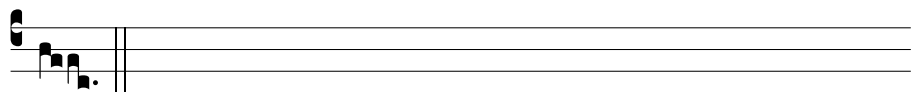
sum, infirmabúntur, et per-í- bunt a



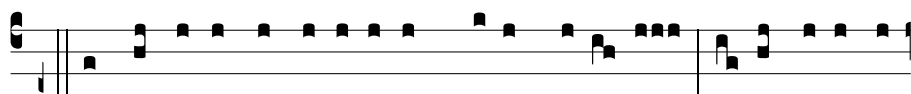
fá-ci- e



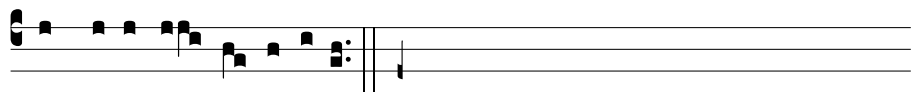
†* tu- a.



Graduale: Exsurge Domine (Versus in psalmodia)



†* In converténdum in-imí-cum me- um retrórsus, * in-firmabúntur

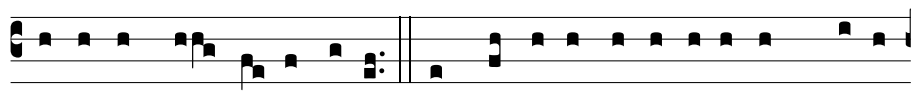


et per-í-bunt a fá-ci- e †*

Graduale: Exsurge Domine (Psalmodia)

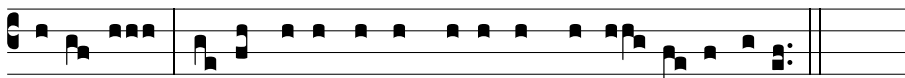


x-súrge, Dómi-ne, non praevá-le- at homo: * iu-di-céntur



gentes in con-spéctu tu- o. In converténdo in-imí-cum me- um

Dominica III. in Quadragesima

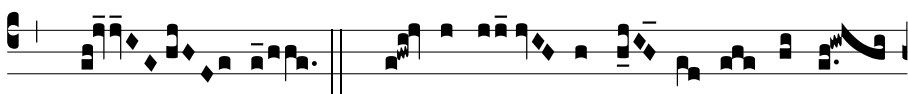


retrórsu(m), * in-firmabúntur et per-í-bunt a fá- ci- e tu- a.

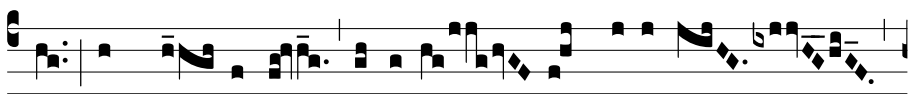
Tractus: Ad te levavi



os, qui há- bi- tas in cae-



lis. V. †* Ec- ce sic- ut ó- cu- li servó-



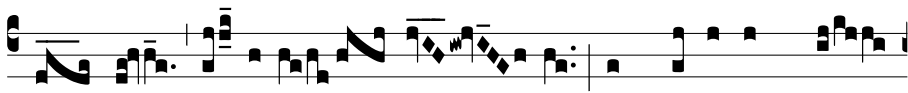
rum in má- ni- bus domi- nó- rum su- ó- rum:



V. Et sic- ut ó- cu- li ancíl- lae in má- ni-



bus dó- mi- nae su- ae: V. I-



ta ó- cu- li no- stri ad Dómi- num De-

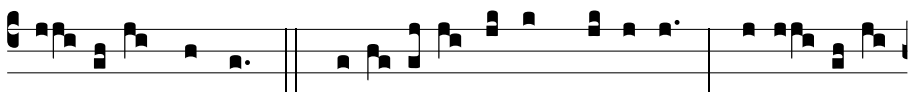
um no- strum, do- nec mi- se- re- á- tur no-
 stri. V. †* Mi- se- ré- re no- bis Dó- mi- ne,
 mi- se- ré- re no- bis.

Tractus: Ad te levavi (Psalmodia)

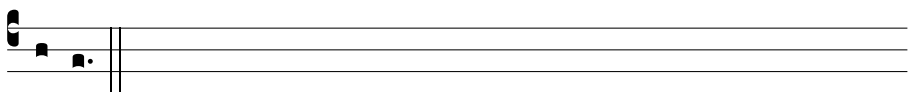
VIII.

Ad te le- vá- vi ó- cu- los me- os, * qui há- bi- tas in cae- lo.
 †* Ecce sic- ut ó- cu- li servó- rum * in má- ni- bus domi- nó- rum su- ó-
 rum: Et sic- ut ó- cu- li ancíllae: * in má- ni- bus dó- mi- nae su- ae:
 I- ta ó- cu- li nostri ad Dómi- num De- um nostrum * do- nec mi- se-

Dominica III. in Quadragesima



re- á-tur nostri. †* Mi-se-ré-re no-bis, Dómi-ne, * mi-se- ré-re




no-bis.

Offertorium: Iustitiae Domini

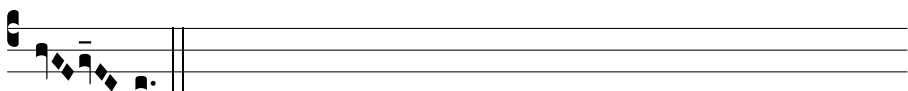
IV. 
Ustí-ti- ae Dómi- ni re- ctae, lae- ti- fi-



cántes cor- da, et dulci- ó- ra super mel et fa-

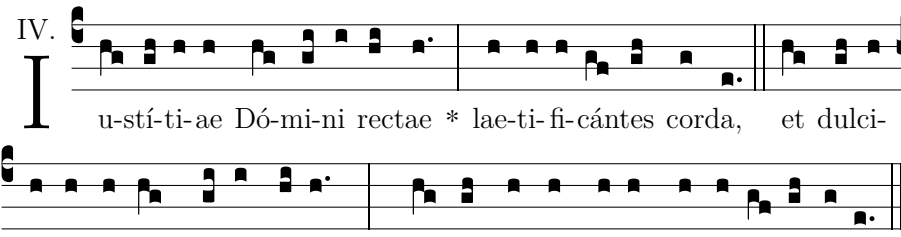


vum: nám et servus tu- us custó- di- et e-




a.

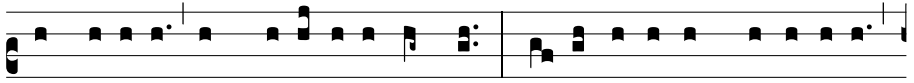
Offertorium: Iustitiae Domini (Psalmodia)

IV.  u-stí-ti-ae Dó-mi-ni rectae * lae-ti-fi-cántes corda, et dulci-
ó-ra su-per mel et favum: * nam et servus tu-us custó-di- at e-a.

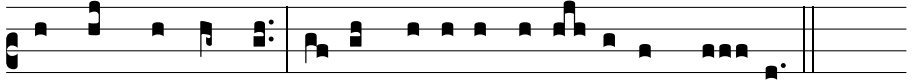
Communio: Passer invenit

I.  Asser invé-nit si-bi domum, et turtur ni-dum, u-bi repó-
nat pul-los su- os: altá- ri- a tu-a Dómi-ne virtú- tum,
Rex me- us, et De- us me- us: be- á-ti qui há-bi- tant in
domo tu- a, in saé- cu- lum saé- cu- li lau- dábunt te. *Ps.*
Quam di- lécta taberná- cu- la tu- a, Dómi-ne vir- tú- tum: * concu- píscit
et dé- fi- cit á- nima me- a in átri- a Dómi- ni. Gló- ri- a Patri,

Dominica III. in Quadragesima



et Fí-li- o, et Spi-rí-tu- i Sancto. * Sic-ut e-rat in princí-pi- o,



et nunc, et semper, et in saécu-la saecu- ló-rum. A- men.

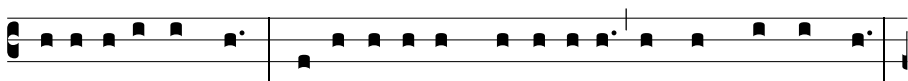
Dominica IV. in Quadragesima

Vierter Fastensonntag

Introitus: Laetare Ierusalem

V.
L Ae-tá- re Ie-rú-sa-lem: et convén-tum fá- ci- te
omnes qui di- lí- gi- tis e- am: gaudé- te cum lae-
tí- ti- a, qui in tristí- ti- a fu- í- stis: ut ex-
sulté- tis, et sa-ti- é- mi- ni ab ubé- ri- bus conso- la- ti-
ó- nis ve- strae. *Ps.* Laetá- tus sum in his quae dicta sunt
mi- hi: * in domum Dómi- ni í- bimus. Gló- ri- a Patri, et Fí- li- o, et

Dominica IV. in Quadragesima



Spi-rí-tu- i Sancto. * Sic-ut e-rat in princí-pi- o, et nunc, et semper,



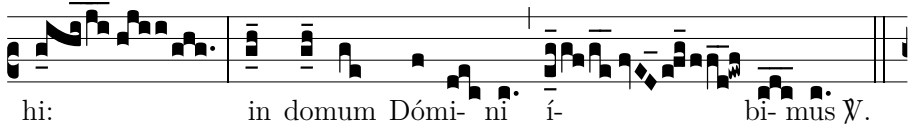
et in saécu-la saecu-ló-rum. Amen.

Graduale: Laetatus sum

VII.



L Ae- tá- tus sum in his quae di- cta sunt mi-



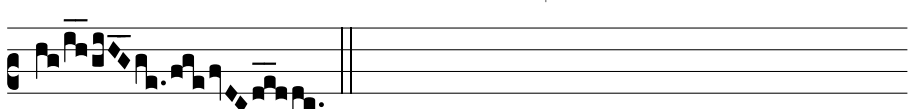
hi: in domum Dómi- ni í- bí- mus V.



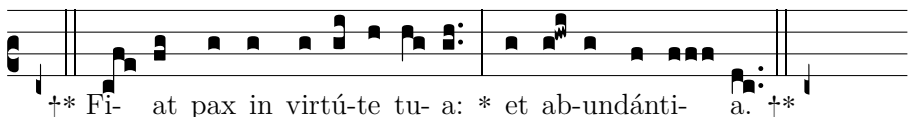
†* Fi- at pax in virtú- te tu- a:



et abundán- ti- a †* in tú- ri- bus tu- is.



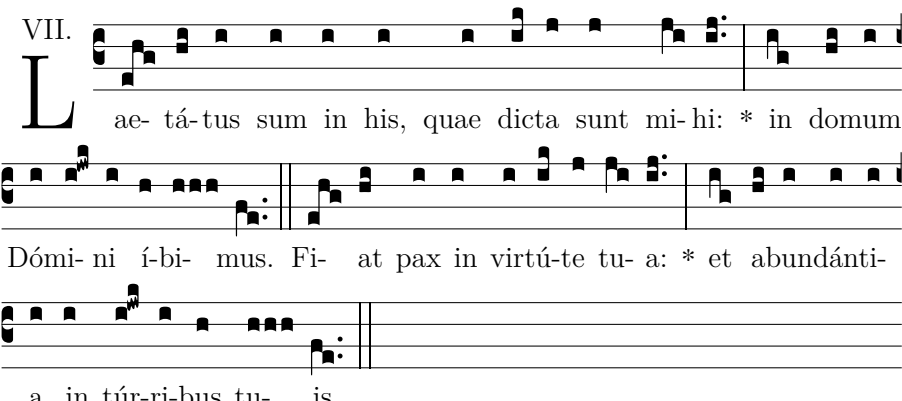
Graduale: Laetatus sum (Versus in psalmodia)



†* Fi- at pax in virtú-te tu- a: * et ab-undánti- a. †*

Graduale: Laetatus sum (Psalmodia)

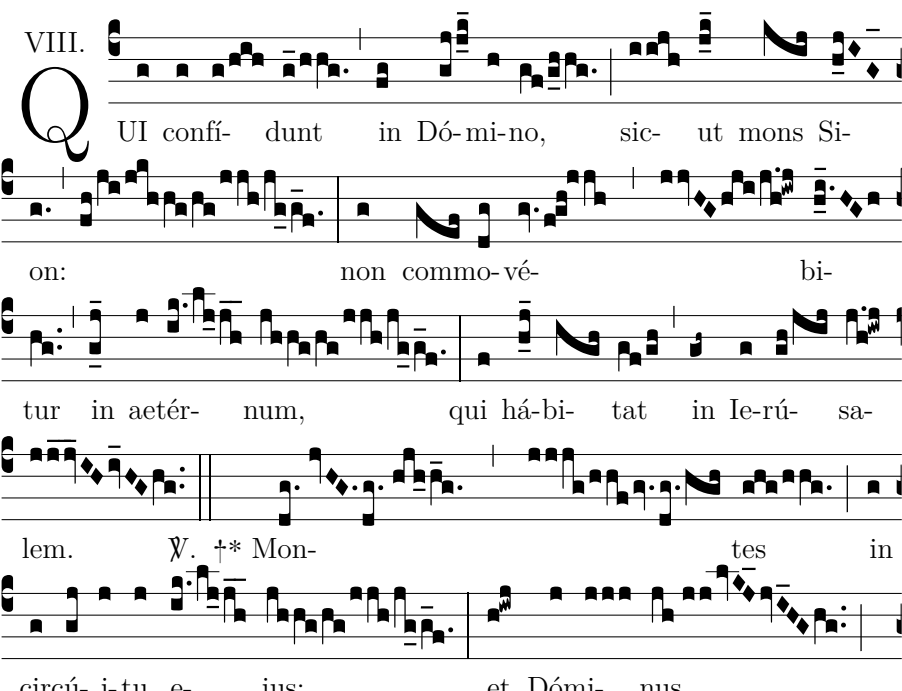
VII.



Lae-tá-tus sum in his, quae dicta sunt mi-hi: * in domum
Dómi-ni í-bi-mus. Fi-at pax in virtú-te tu-a: * et abundánti-
a in túr-ri-bus tu-is.

Tractus: Qui confidunt

VIII.



QUI confí-dunt in Dó-mi-no, sic-ut mons Si-
on: non commo-vé-bi-
tur in aetér-num, qui há-bi-tat in Ie-rú-sa-
lem. Ψ . †* Mon-tes in
circú-i-tu-e-i-us: et Dómi-nus

Dominica IV. in Quadragesima

in circú- i- tu pópu- li su- i, †* ex hoc
nunc et us- que in saé- cu- lum.

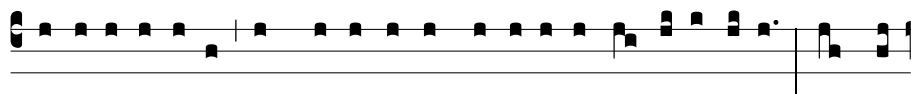
Tractus: Qui confidunt (Versus in psalmodia)

†* Montes in circú- i- tu e- ius: * et Dómi- nus in circú- i- tu pó-
pu- li su- i. †*

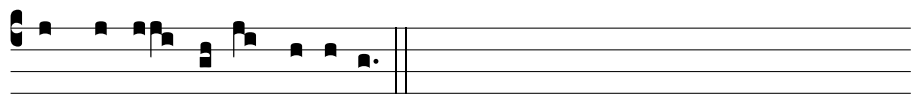
Tractus: Qui confidunt (Psalmodia)

VIII.

Qui confí- dunt in Dómi- no, sic- ut mons Si- on: * non commo-
vé- bi- tur in aetérnum, qui há- bi- tat in Ie- rú- sa- lem. Montes in



circú- i-tu e-ius, et Dómi-nus in circú- i-tu pó-pu-li su- i, * ex hoc



nunc et us-que in saécu-lum.

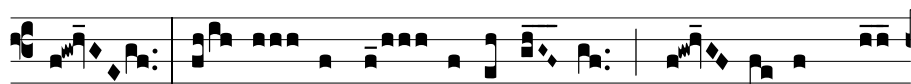
Offertorium: Laudate Dominum

II.

L



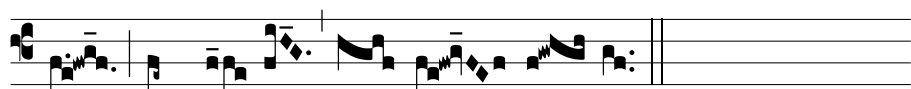
Audá- te Dómi- num, qui- a be- ní- gnus



est: psál- li- te nó- mi-ni e- ius, quó- ni- am su-



á- vis est: ó-mni- a quaecúmque vó- lu- it, fe-



cit in cae- lo et in ter- ra.

Offertorium: Laudate Dominum (Psalmodia)

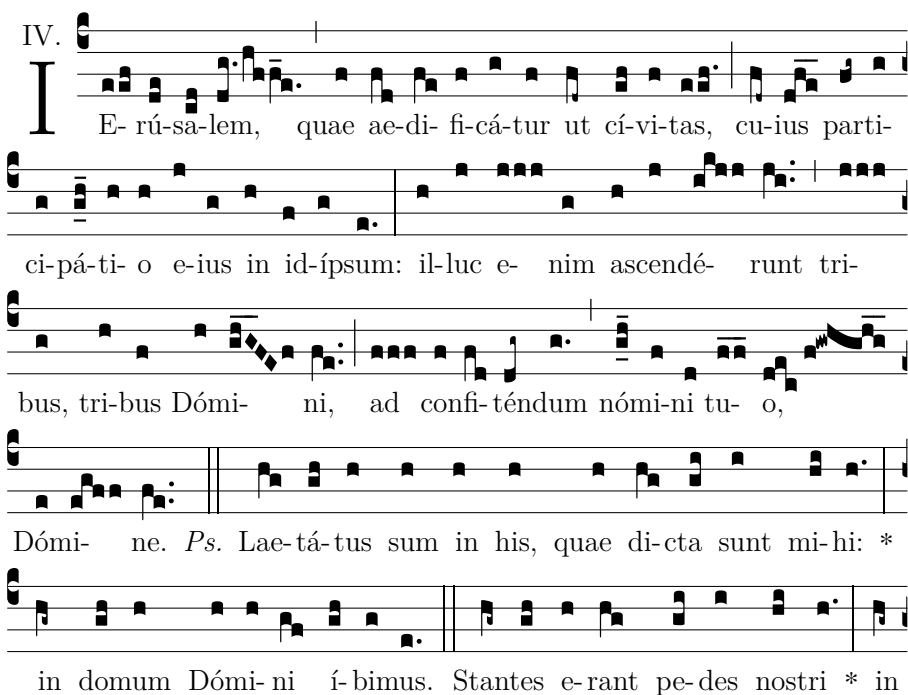
II.



L audá-te Dómi-num, qui a be-nígnus est: * psál-li-te nómi-
ni e-ius, quó-ni-am su-á-vis est. Omni-a, quaecúmque vó-lu-it,
fe-cit * in cae-lo et in terra.

Communio: Ierusalem quae aedificatur

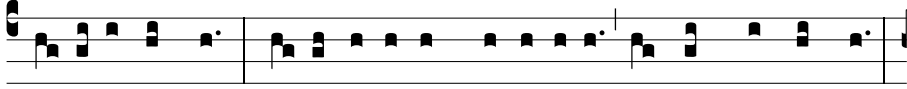
IV.



I E-rú-sa-lem, quae ae-di-fi-cá-tur ut cí-vi-tas, cu-ius parti-
ci-pá-ti-o e-ius in id-ípsum: il-luc e-nim ascendé-runt tri-
bus, tri-bus Dómi-ni, ad confi-téndum nó-mi-ni tu-o,
Dómi-ne. *Ps.* Lae-tá-tus sum in his, quae di-cta sunt mi-hi: *
in domum Dómi-ni í-bimus. Stantes e-rant pe-des nostri * in



átri- is tu- is, Ie-rú-sa-lem. Gló-ri- a Patri, et Fí-li- o, et Spi-



rí-tu- i Sancto. * Sic-ut e-rat in princí-pi- o, et nunc, et semper,



et in saécu-la saecu-ló-rum. Amen.

Dominica IV. in Quadragesima

Dominica de Passione

Erster Passionssonntag

Introitus: Iudica me

IV.

The musical score is written on a single staff with a treble clef and a common time signature (C). It consists of seven lines of music. The first line begins with a large 'I' time signature. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The text is in Latin and is a psalm from the Book of Psalms.

U- di-ca me De- us, et dis- cérne cau-sam me- am de
gente non san- cta: ab hó- mi-ne in-í- quo et do-ló- so é-
ri-pe me: qui- a tu es De- us me- us, et forti-tú-
do me- a. *Ps.* E-mítte lu-cem tu-am, et ve-ri-tá-tem tu-am: *
ip-sa me dedu-xé-runt, et addu-xé-runt in montem sanctum tu-um,
et in taberná-cu-la tu-a. Iú- di-ca.

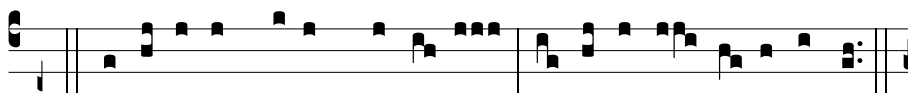
Graduale: Eripe me

III.

The musical score is written on ten staves. The first staff begins with a large 'E' and the lyrics 'E - ri - pe me, Dó - mi - ne, de in -'. The second staff continues with 'imí - cis me - is: do -'. The third staff has 'ce me fá - ce - re vo - luntá - tem'. The fourth staff starts with 'tu - am.' followed by a large 'V.' symbol and the text '†* Li - be - rá - tor me -'. The fifth staff continues with 'us, Dó -'. The sixth staff has 'mi - ne, de génti - bus i - ra - cún - dis:'. The seventh staff begins with 'ab insurgénti - bus in me ex - al - tá - bis me:'. The eighth staff has 'a vi - ro in - íquo †* e - rí - pi - es me.'. The final staff shows the end of the piece with a double bar line.

E - ri - pe me, Dó - mi - ne, de in -
imí - cis me - is: do -
ce me fá - ce - re vo - luntá - tem
tu - am. Ψ . †* Li - be - rá - tor me -
us, Dó -
mi - ne, de génti - bus i - ra - cún - dis:
ab insurgénti - bus in me ex - al - tá - bis me:
a vi - ro in - íquo †* e - rí - pi - es me.

Graduale: Eripe me (Versus in psalmodia)

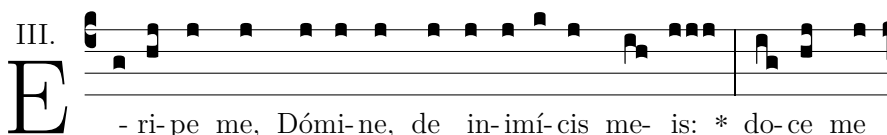


†* Li-be-rá-tor me-us, Dó-mi-ne, * de génti-bus i- ra-cúndis:



ab insurgéti-bus in me ex-altá-bis me: * a vi- ro in-íquo: †*

Graduale: Eripe me (Psalmodia)



fá-ce-re vo-lun- tá-tem tu-am. Li-be-rá-tor me-us, Dó-mi-ne, *



de génti-bus i- ra-cúndis: ab insurgéti-bus in me ex-altá-bis



me: * a vi-ro in-íquo e- rí-pi- es me.

Tractus: Saepe expugnaverunt

VIII.

Saepe expugna- vé-runt me a iu-
ven-tú- te me- a. †* √. Di-
cat nunc Isra- el: saepe expugna- vé-runt
me a iu- ven-tú- te me-
a. √. Et-e- nim non po- tu- é- runt mi-hi:
supra dorsum me- um fabri-ca- vé- runt
pec-ca-tó- res. √. †* Pro-longa- vé-
runt in-i- qui-tá- tem si- bi: Dómi- nus

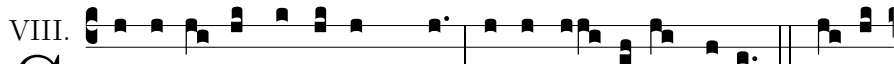


iustus con- cí- det cerví- ces pec- ca- tó-



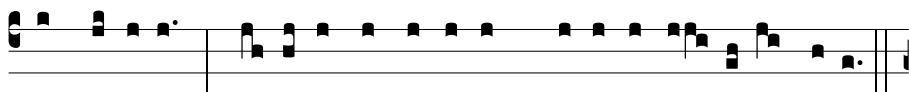
rum.

Tractus: Saepe expugnaverunt (Psalmodia)



S

aepe expugna- vé- runt me * a iu- ven- tú- te me- a †* Di- cat



nunc Isra- el: * saepe expugna- vé- runt me a iu- ven- tú- te me- a.



Et- e- nim non po- tu- é- runt mi- hi: * supra dorsum me- um fabri- ca-



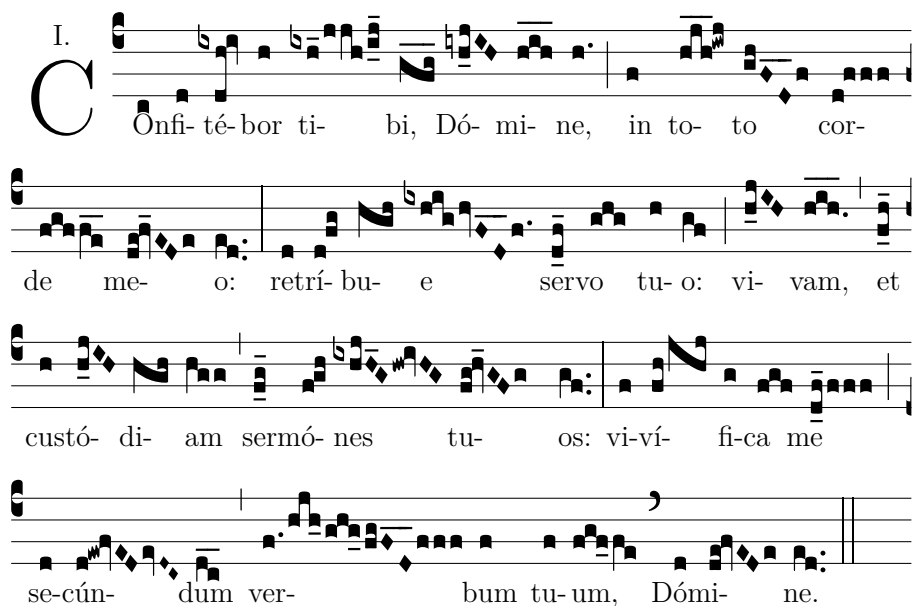
vé- runt pec- ca- tó- res. †* Pro- long- a- vé- runt in- iqui- tá- tem si- bi: *



Dómi- nus iustus concí- det cerví- ces pec- ca- tó- rum.

Offertorium: Confitebor tibi

I.



Onfi-té-bor ti-bi, Dó-mi-ne, in to-to cor-
de me-o: retrí-bu-e servo tu-o: vi-vam, et
custó-di-am sermó-nes tu-os: vi-ví-fi-ca me
se-cún-dum ver-bum tu-um, Dómi-ne.

Offertorium: Confitebor tibi (Psalmodia)

I.



onfi-tébor ti-bi, Dómi-ne, in to-to corde me-o: * re-trí-
bu-e servo tu-o. Vi-vam et custó-di-am sermó-nes tu-os: *
vi-ví-fi-ca me se-cúndum verbum tu-um, Dómi-ne.

Communio: Hoc corpus

VIII.

H OC cor- pus, quod pro vo-bis tra- dé- tur: hic ca-
lix no-vi testamé-nti est in me- o sán-gui-ne, di- cit Dó-mi-
nus: hoc fá- ci-te, quo-ti- escúm-que sú-mi- tis, in me-
am commemo-ra-ti- ó- nem. *Ps.* Cré-di-di, propter quod lo-cú-tus
sum: * e-go autem humi-li- á- tus sum nimis. Quid re-trí-bu- am
Dó-mi-no, pro ó-mni-bus, quae re-trí-bu- it mí-hi? * Cá- li-cem sa-lu-
tá-ris accí-pi- am, et nomen Dó-mi-ni invo-cá-bo. Hoc cor- pus...

Dominica de Passione

Dominica in Palmis

Palmsonntag (Zweiter Passionssonntag)

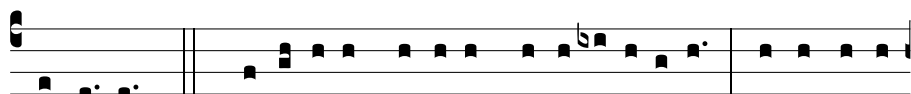
Antiphona: Hosanna filio David

VII.
H OSANNA fí-li-o Da-vid: be-ne-dí-ctus qui ve-nit
in nó-mi-ne Dó-mi-ni. Rex Is-ra-ël: Ho-sánna in excél-
sis. *Ps. ad lib.* Con-fi-té-mi-ni Dó-mi-no, quó-ni-am bonus: * quó-
ni-am in sáecu-lum mi-se-ri-córdi-a e-ius. *Ant.* Ho-sánna

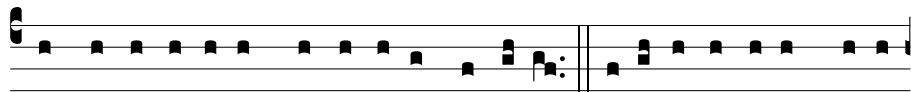
Antiphona: Pueri Hebraeorum

I.
P U-e-ri Hebræ-ó-rum, * portántes ramos o-li-vá-rum, obvi-
a-vé-runt Dó-mi-no, clamán-tes et di-cén-tes: Ho-sánna in

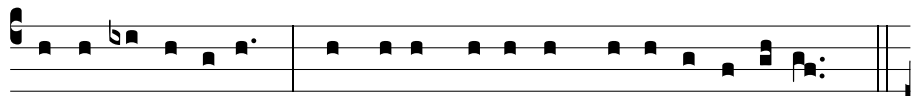
Dominica in Palmis



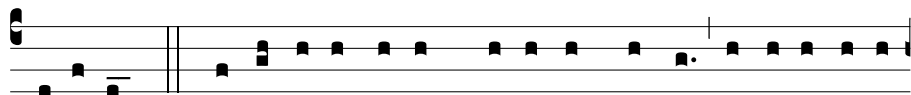
excél-sis . *Ps.* Dómi-ni est terra et ple-ni-túdo e-ius: * orbis terrá-



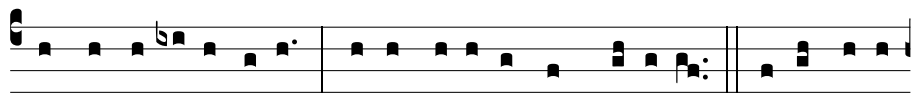
rum et u-ni-vérsi, qui há-bi-tant in e- o. Qui- a ipse super má-ri-



a fundá-vit e- um: * et super flúmi-na praepa-rá-vit e- um. *Ant.*



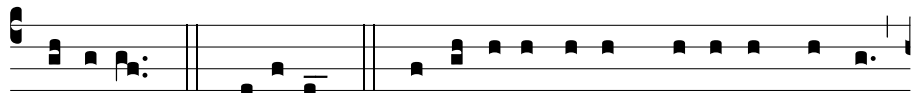
Pu- e-ri... *Ps.* Attól-li-te portas, princi-pes, vestras, et e-le vámi-



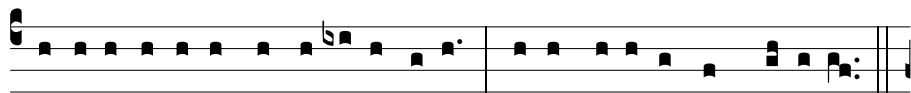
ni, portae aeterná-les: * et intro- í-bit rex gló-ri- ae. Quis est iste



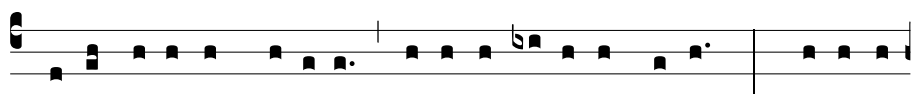
rex gló-ri- ae? Dómi-nus fortis et pot-ens: * Dómi-nus pot-ens in



práe-li- o. *Ant.* Pu- e-ri... *Ps.* Attól-li-te portas, princi-pes, vestras,



et e-le vámi-ni, portae aeterná-les: * et intro- í-bit rex gló-ri- ae.



Quis est iste rex gló-ri- ae? Dómi-nus fortis et pot-ens: * Dómi-nus

virtú-tum ipse est rex gló-ri-ae. *Ant.* Pu-e-ri... Gló-ri-a Patri et
 Fí-li-o, * et Spi-rí-tu-i Sancto. Sic-ut e-rat in princí-pi-o, et nunc
 et semper, * et in saecu-la saecu-ló-rum. Amen. *Ant.* Pu-e-ri...

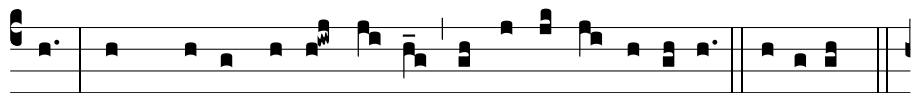
Hymnus: Gloria, laus et honor

I.
Glória, laus et honor tibi sit, Rex Christe Re-demptor:
 Cu-i pu-e-rí-le de-cus prompsit Ho-sanna pi-um. Gló-ri-a...
 1. Isra-el es tu Rex, Da-ví-dis et íncli-ta pro-les: Nómi-ne qui in Dó-
 mi-ni, Rex be-ne-dí-cte, ve-nis. Gló-ri-a... 2. Coetus in ex-cél-sis
 te laudat caé-li-cus omnis, Et mortá-lis ho-mo, et cuncta cre-á-ta

Dominica in Palmis



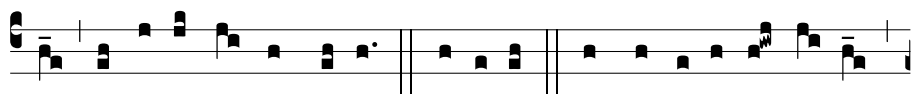
simul. Gló-ri- a... 3. Plebs Hebraé-a ti- bi cum palmis óbvi- a ve-



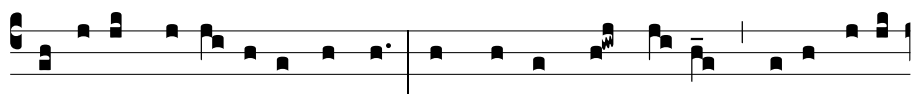
nit: Cum pre-ce, vo-to, hymnis, ádsumus ec-ce ti-bi. Gló-ri- a...



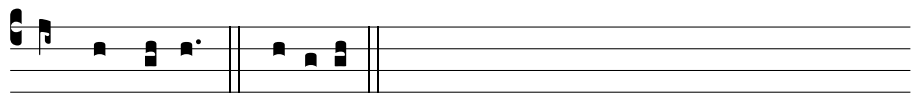
4. Hi ti-bi pas-sú- ro solvé-bant mú-ni- a laudis: Nos ti-bi re-gnán-



ti pángimus ec-ce me-los. Gló-ri- a... Hi pla-cu- é-re ti- bi,



plá-ce- at de-vó- ti- o nostra: Rex bo-ne, Rex clemens, cu- i bona



cuncta pla-cent. Gló-ri- a...

Introitus: Domine ne longe



VIII. **D** O-mi-ne, ne longe fá-ci- as auxí- li- um tu- um



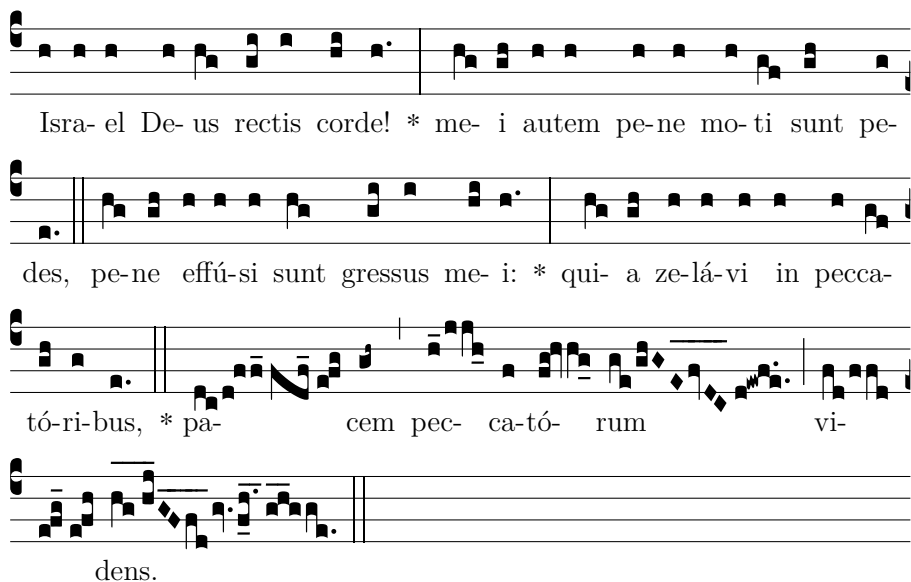
a me, ad de-fensi- ó-nem me- am á-spi- ce: lí- be- ra

me de ore le-ó-nis, et a córni-bus u-ni-cornu-
 ó-rum humi-li-tá-tem me-am. *Ps.* De-us, De-us me-us,
 réspi-ce in me, * qua-re me de-re-liquísti? longe a sa-lú-te me-a
 verba de-lictó-rum me-ó-rum. Dó-mi-ne...

Graduale: Tenuisti manum

IV.
T E-nu-í-sti ma-num déx-te-ram me-
 am: in vo-luntá-te tu-a de-
 du-xí-sti me: et cum gló-ri-a
 as-sump-sí-sti me. *Ps.* * Quam bonus

Dominica in Palmis



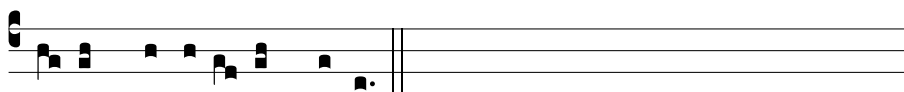
Isra- el De- us rectis corde! * me- i autem pe- ne mo- ti sunt pe-
des, pe- ne effú- si sunt gressus me- i: * qui- a ze- lá- vi in pecca-
tó- ri- bus, * pa- cem pec- ca- tó- rum vi-
dens.

Graduale: Tenuisti manum (Psalmodia)

IV.



Te- nu- ísti manum dexte- ram me- am: in vo- luntá- te tu- a
dedu- xísti me: * et cum gló- ri- a assumpsísti me. Quam bonus Isra-
el De- us rectis corde! me- i autem pe- ne mo- ti sunt pe- des: *
pe- ne effú- si sunt gressus me- i: qui- a ze- lá- vi in pecca- tó- ri- bus, *



pa-cem pecca-tó-rum vi-dens.

Tractus: Deus, Deus meus

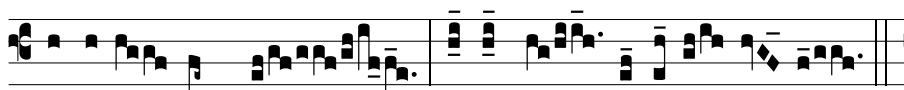
II.

D



E-us,

De-us me-us,



réspi-ce in me:

qua-re me

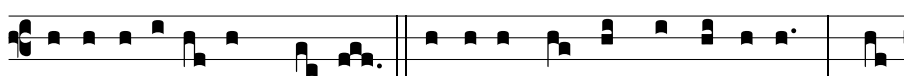
de-re-li-quí-sti? Ψ.



Longe a sa-lú-te me-a * verba de-lictó-rum me-ó-rum. De-us

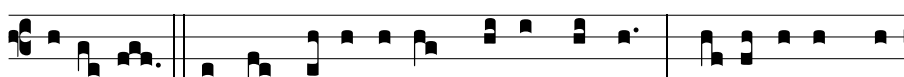


me-us, clamábo per di-em, nec exáudi-es: * in nocte et non ad



insi-pi-énti-am mi-hi.

Tu autem in sancto há-bi-tas, * laus



Isra-el.

In te spe-ra-vé-runt patres nostri: * spe-ra-vé-runt, et



li-be-rá-sti e-os.

Ad te clama-vé-runt et salvi facti sunt: *

Dominica in Palmis

in te spe-ra-vé-runt et non sunt confú-si. E-go autem sum

vermis et non homo: * oppróbri-um homi-num et abiéc-ti o ple-

bis. Omnes, qui vi-dé-bant me, aspérnabántur me: * lo-cú-ti sunt

lá-bi-is et mo-vé-runt ca-put. Spe-rá-vit in Dómi-no, e-rí-pi-at

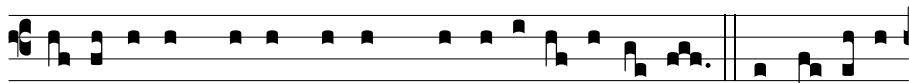
e-um: * salvum fá-ci-at e-um, quó-ni-am vult e-um. Ipsi

ve-ro consi-de-ra-vé-runt et conspe-xé-runt me: di-vi-sé-runt si-bi

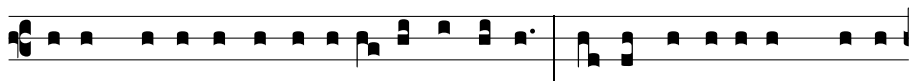
ve-sti-menta me-a: * et super vestem me-am mi-sé-runt sortem.

Lí-be-ra me de o-re le-ó-nis: * et a córni-bus u-ni-cornu-ó-rum

humi-li-tá-tem me-am. Qui ti-mé-tis Dómi-num, laudá-te e-um: *



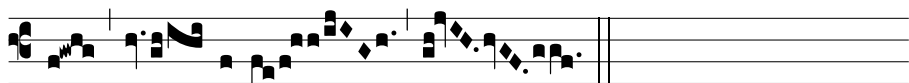
u-ni-vérsum semen Ia-cob, magni-fi-cá-te e- um. Annunti- á-



bi-tur Dómi-no ge-ne-rá-ti- o ventú-ra: * et annunti- ábunt cae-li

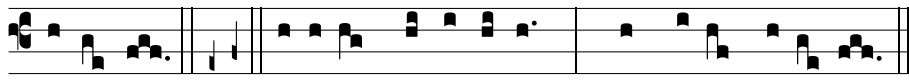


iustí-ti- am e- ius. Pó-pu-lo qui nascé- tur, quem fe-



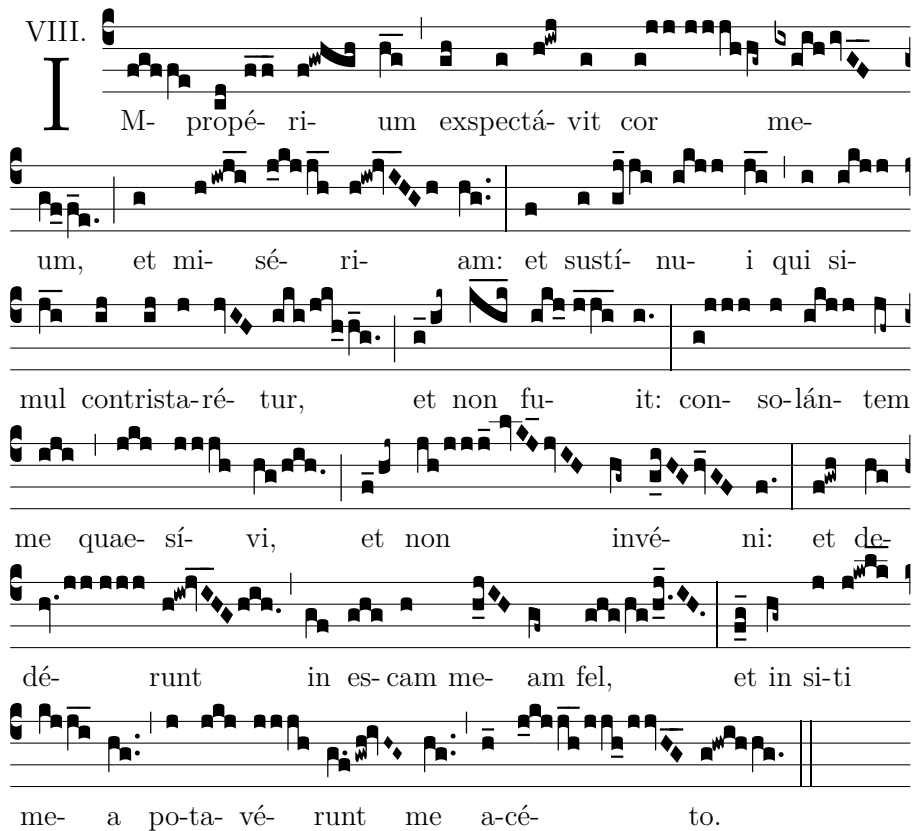
cit Dó- mi-nus.

Tractus: Deus, Deus meus (Versus primus et ultimus in psalmodia)

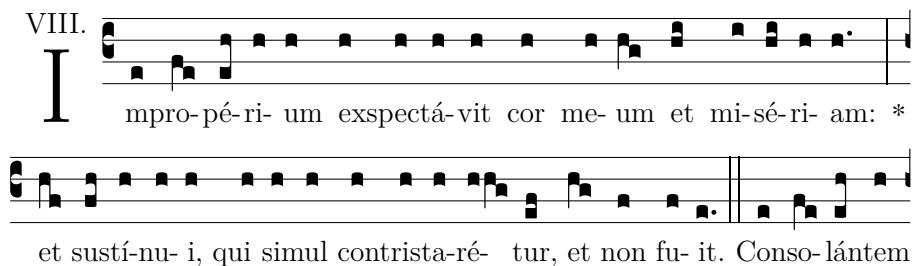


liquí-sti? Pópu-lo, qui nascé-tur, * quem fe-cit Dómi-nus.

Offertorium: Improperium

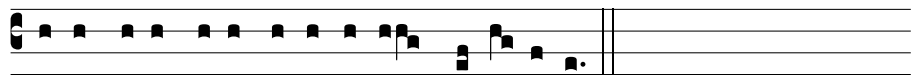
VIII.  M- propé- ri- um exspectá- vit cor me-
um, et mi- sé- ri- am: et sustí- nu- i qui si-
mul contrista-ré- tur, et non fu- it: con- so-lán- tem
me quae- sí- vi, et non invé- ni: et de-
dé- runt in es- cam me- am fel, et in si-ti
me- a po-ta- vé- runt me a-cé- to.

Offertorium: Improperium (Psalmodia)

VIII.  mpro-pé-ri- um exspectá- vit cor me- um et mi- sé- ri- am: *
et sustí- nu- i, qui simul contrista-ré- tur, et non fu- it. Conso- lántem



me quae-sí-vi et non invé-ni: * et de-dé-runt in escam me-am fel,



et in si-ti me-a po-ta-vé-runt me a-cé-to.

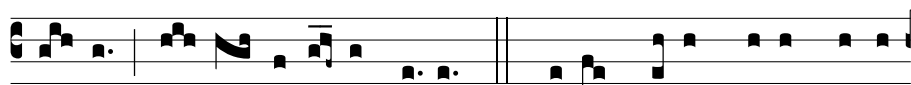
Communio: Pater, si non potest

VIII.

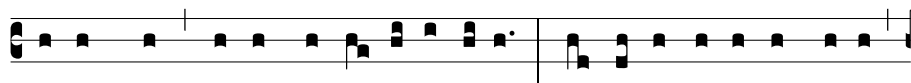
P



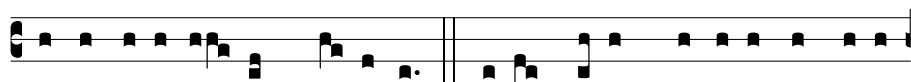
A-ter, si non pot-est hic ca-lix transí-re, ni-si bi-bam



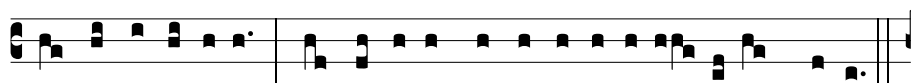
il-lum: fi-at vo-lúntas tu-a. *Ps.* De-us, De-us me-us, réspi-



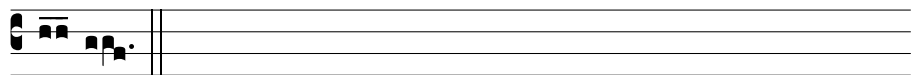
ce in me: qua-re me de-re-liquísti? * longe a sa-lú-te me-a



verba de-lictó-rum me-ó-rum. De-us me-us, clamábo per di-em



et non exáudi-es: * et nocte, et non ad insi-pi-én-ti-am mi-hi.



Pa-ter

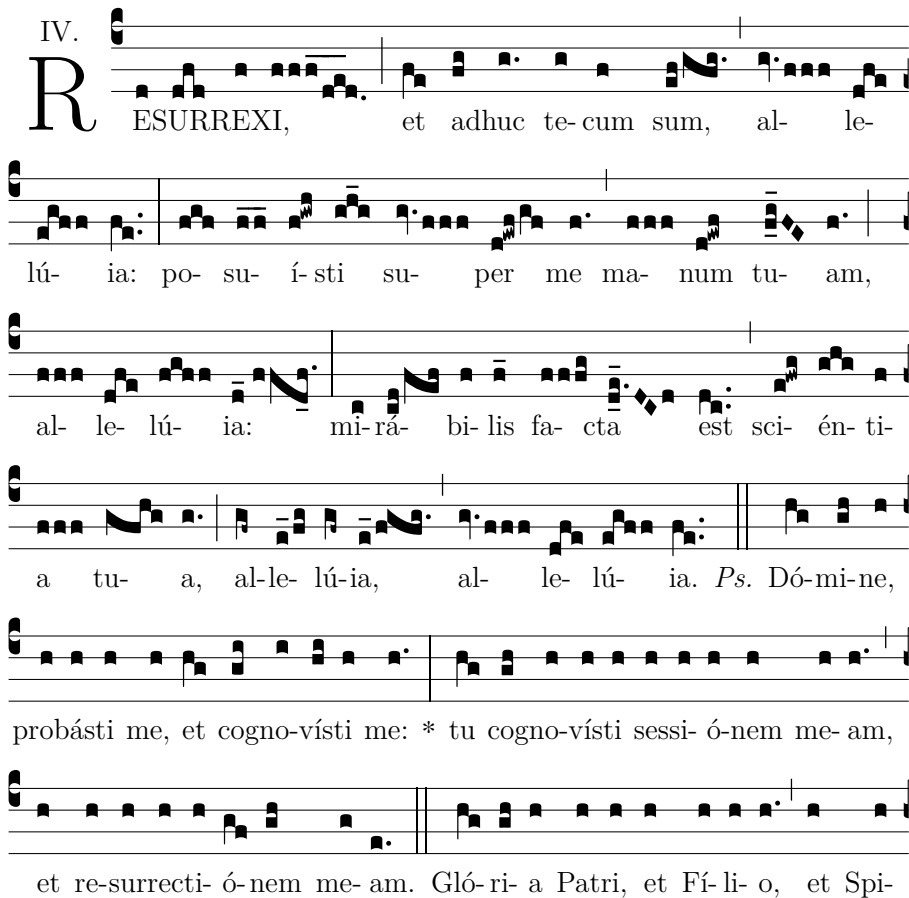
Dominica in Palmis

Dominica Resurrectionis

Ostersonntag

Introitus: Resurrexi

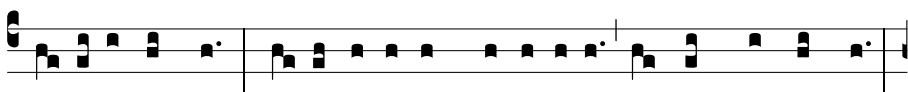
IV.



The musical score is written on six staves. The first staff begins with a large 'R' and the text 'ESURREXI, et adhuc te-cum sum, al- le-'. The second staff continues with 'lú- ia: po- su- í-sti su- per me ma- num tu- am,'. The third staff continues with 'al- le- lú- ia: mi-rá- bi- lis fa- cta est sci- én- ti-'. The fourth staff continues with 'a tu- a, al-le- lú-ia, al- le- lú- ia. Ps. Dó-mi-ne,'. The fifth staff continues with 'probásti me, et cogno-vísti me: * tu cogno-vísti sessi- ó-nem me-am,'. The sixth staff continues with 'et re-surrecti- ó-nem me-am. Gló-ri- a Patri, et Fí-li- o, et Spi-'. The music is in a simple, rhythmic style with a key signature of one flat and a common time signature.

R ESURREXI, et adhuc te-cum sum, al- le-
lú- ia: po- su- í-sti su- per me ma- num tu- am,
al- le- lú- ia: mi-rá- bi- lis fa- cta est sci- én- ti-
a tu- a, al-le- lú-ia, al- le- lú- ia. *Ps.* Dó-mi-ne,
probásti me, et cogno-vísti me: * tu cogno-vísti sessi- ó-nem me-am,
et re-surrecti- ó-nem me-am. Gló-ri- a Patri, et Fí-li- o, et Spi-

Dominica Resurrectionis

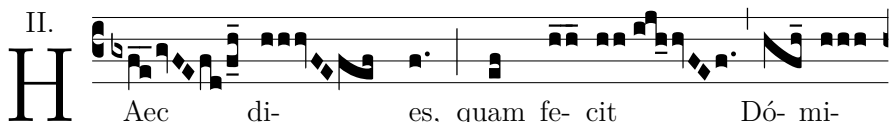


rí-tu i Sancto. * Sic-ut e-rat in princí-pi o, et nunc, et semper,



et in saé-cu-la saecu-ló-rum. Amen.

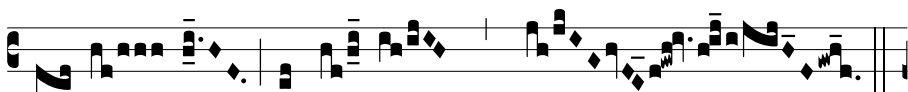
Graduale: Haec dies - Confitemini



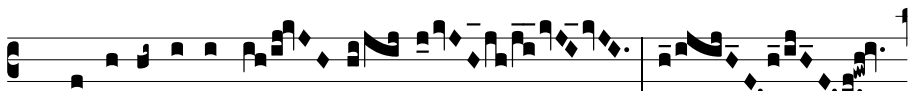
Aec di- es, quam fe- cit Dó- mi-



nus: exsul-té- mus, et



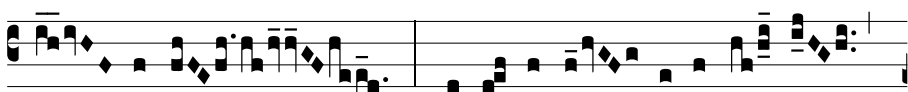
lae- té- mur in e- a. Ψ .



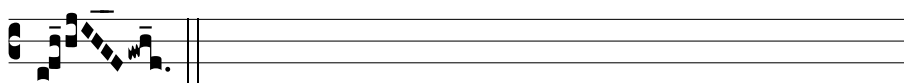
†* Confi-té-mi-ni Dó- mi- no, quó-



ni- am bo- nus: quó- ni- am in saé-



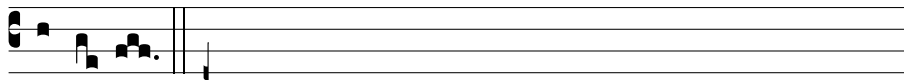
cu-lum †* mi-se- ri-cór- di- a e- ius.



Graduale: Haec dies - Confitemini (Versus in psalmodia)

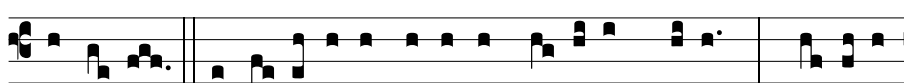


†* Con-fi-témi-ni Dómi-no quó-ni-am bonus: * quó-ni-am in

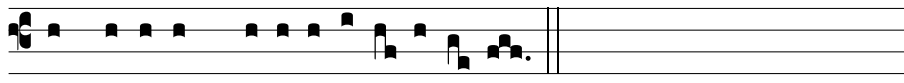


saé-cu-lum †*

Graduale: Haec dies - Confitemini (Psalmodia)



in e- a. Con-fi-témi-ni Dómi-no quó-ni-am bonus: * quó-ni-am



in saé-cu-lum mi-se-ri-córdi- a e- ius.

Alleluia: Pascha nostrum

VII.

A L-le-lú- ia. * *ij.*

ψ. Pascha no- strum immo-lá- tus

est * Chri- stus.

Alleluia: Pascha nostrum (Versus in psalmodia)

Pascha nostrum * immo-lá- tus est Chri- stus.

Alleluia: Pascha nostrum (Modus simplex)

VIII.

A L- le- lú- ia. * *ij.* Pascha nostrum *

immo-lá- tus est Christus.

Sequentia: Victimae paschali laudes

I.

Victimae paschá-li laudes * ímmo-lent Christi- á-ni. Ψ

Agnus red-émit o-ves: Christus ínno-cens Patri re-conci-li- á-vit

pecca-tó-res. $\text{\textcircled{A}}$ Mors et vi-ta du-él-lo confli-xé-re mi-rándo: dux vi-
tae mórtu-us, regnat vi-vus. Ψ Dic no-bis Ma-rí-a, quid vi-dísti in
vi-a? Sepúlcrum Christi vi-véntis, et gló-ri-am vi-di re-surgéntis: $\text{\textcircled{A}}$

Ángé-li-cos tes-tes, sudá-ri-um, et vestes. Surré-xit Christus spes
me-a: praecé-det su-os in Ga-li-laé-am. Ψ Scimus Christum surre-
xísse a mórtu-is ve-re: $\text{\textcircled{A}}$ tu no-bis, victor Rex, mi-se-ré-re.

Dominica Resurrectionis

A-men. Alle-lú-ia.

Offertorium: Terra tremuit

IV. **T** Er-ra tré-mu-it, et qui-é-vit, dum re-súrge-ret in iu-dí-ci-o De-us, al-le-lú-ia.

Offertorium: Terra tremuit (Psalmodia)

IV. **T** er-ra tré-mu-it et qui-é-vit, * dum re-súrge-ret in iu-dí-ci-o De-us, al-le-lú-ia.

Communio: Pascha nostrum

VI.
P Ascha nostrum immo-lá-tus est Chris-tus, al-
le-lú-ia: í-ta- que epu- lé- mür in á- zy- mis since-
ri-tá-tis et ve-ri-tá- tis, al-le- lú-ia, al-le- lú-ia, al-le-
lú- ia. *Ps.* Lá-pi-dem, quem reproba-vé-runt ae-di- fi-cántes: *
hic factus est in ca-put ángu-li. A Dó-mi-no factum est istud: *
et est mi-rá-bi-le in ó-cu-lis nostris Gló-ri- a Patri, et Fí-li-o,
et Spi-rí-tu- i Sancto. * Sic-ut e-rat in princí-pi- o, et nunc, et
semper, et in saécu-la saecu-ló-rum. Amen.

Dominica Resurrectionis

Feria II. post Pascha

Ostermontag

Introitus: Introduxit vos

VIII.

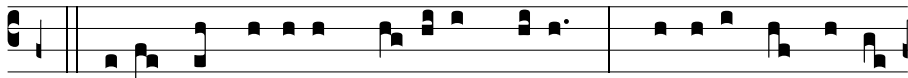
The musical score is written on a single staff with a treble clef and a common time signature (C). It begins with a large 'I' time signature. The melody is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The text is in Latin and includes a psalm reference 'Ps. Con-fi-té-mi-ni'.

I Ntrodú- xit vos Dó-mi- nus in ter- ram flu- én- tem lac et
mel, al- le- lú- ia: et ut lex Dómi- ni sem- per sit in
o- re ve- stro, al- le- lú- ia, al- le- lú- ia. *Ps. Con- fi- té- mi- ni*
Dómi- no, et invo- cá- te no- men e- ius: * annunti- á- te inter gentes ó-
pe- ra e- ius. Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu i San- cto. *
Sic- ut e- rat in princí- pi- o, et nunc, et semper, et in saé- cu- la
saecu- ló- rum. Amen.

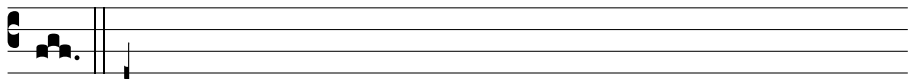
Graduale: Haec dies - Dicat nunc Israel

II.
H Aec di- es, quam fe- cit Dó- mi-
nus: exsul-té- mus, et
lae- té- mur in e- a. Ψ .
†* Di- cat nunc Is- ra- el, quó-
ni- am bo- nus: quó- ni- am in saé-
cu- lum †* mi- se- ri- cór- di- a e- ius.

Graduale: Haec dies - Dicat nunc Israel (Versus in psalmodia)



†* Di-cat nunc Isra-el, quó-ni- am bonus: * quó-ni- am in saé-cu-



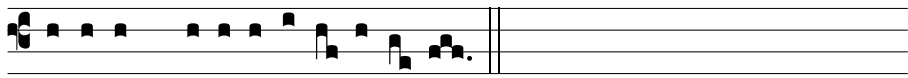
lum †*

Graduale: Haec dies - Dicat nunc Israel (Psalmodia)

II.
H aec di- es, quam fe-cit Dómi-nus: * exsultémus et laetémur



in e- a. Di-cat nunc Isra-el, quó-ni- am bonus: * quó-ni- am in



saécu-lum mi-se-ri-córdi- a e- ius.

Alleluia: Angelus Domini

VIII.
A L-le-lú-ia. * *ij.* Ψ . Ange-lus Dó-
mi-ni descén-dit de cae-lo: et accé-dens re-vól-
vit lá-pi-dem, * et se-dé-bat su-per e-um.

Alleluia: Angelus Domini (Versus in psalmodia)

VIII.
A n-ge-lus Dómi-ni descéndit de cae-lo: * et accé-dens re-
vólvit lá-pi-dem et se-dé-bat su-per e-um.

Alleluia: Angelus Domini (Modus simplex)

VIII.

A L- le- lú- ia. * *ij.* Ange- lus Dómi-
ni descéndit de cae- lo: * et accé- dens re- vólvit lá- pi- dem et se- dé-
bat su- per e- um.

Sequentia: Victimae paschali laudes

I.

Victimae paschá- li laudes * ímmo- lent Christi- á- ni. Ψ
Agnus red- émit o- ves: Christus ínno- cens Patri re- concí- li- á- vit
pecca- tó- res. \mathcal{A} Mors et vi- ta du- él- lo confli- xé- re mi- rándo: dux vi-
tae mórtu- us, regnat vi- vus. Ψ Dic no- bis Ma- rí- a, quid vi- dísti in

Feria II. post Pascha

vi-a? Sepúlcrum Christi vi-véntis, et gló-ri- am vi-di re-surgéntis: A

Angé-li-cos tes-tes, sudá-ri- um, et vestes. Surré-xit Christus spes

me- a: praecé-det su-os in Ga-li-laé-am. V Scimus Christum surre-

xísse a mórtu- is ve-re: A tu no-bis, victor Rex, mi-se-ré-re.

A-men. Alle-lú-ia.

Offertorium: Angelus Domini

VIII.

A Nge- lus Dó- mi- ni descén-

dit de cae- lo, et di- xit mu-li-

é- ri-bus: Quem quáe- ri-tis, surré-

xit, sic-ut di- xit, al- le- lú- ia.

Offertorium: Angelus Domini (Psalmodia)

VIII.

A

n-ge-lus Dómi-ni descéndit de cae-lo * et di-xit mu-li-é-

ri-bus: Quem quáe-ri-tis, surré-xit, * sic-ut di-xit, al-le-lú-ia.

Communio: Surrexit Dominus

VI.

S

Urré- xit Dó- mi-nus, et appá- ru- it Pe- tro, al-

le- lú- ia. *Ps.* Déxte-ra Dómi-ni fe-cit

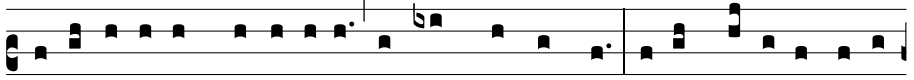
virtú-tem: * déxte-ra Dómi-ni ex-altá-vit me: déxte-ra Dómi-ni

fe-cit virtú-tem. Non mó-ri-ar, sed vi-vam, * et narrábo ó-pe-

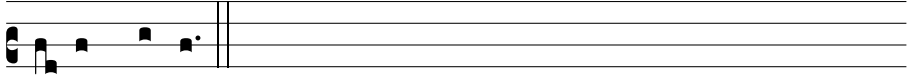
Feria II. post Pascha



ra Dómi-ni. Gló-ri- a Patri, et Fí-li- o, et Spi- rí-tu- i Sancto. *



Sic-ut e-rat in princí-pi- o, et nunc, et semper, et in saécu-la saecu-



lór-um. Amen.

Dominica in Albis

Weißer Sonntag

Introitus: Quasi modo geniti

VI.

The musical score is written on a single staff with a treble clef and a common time signature (C). It begins with a large 'Q' time signature. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The text is in Latin and includes a reference to the Psalms.

Ua-si modo gé- ni-ti infántes, al-le- lú- ia: ra-ti- o-ná-
bi- les, si- ne do- lo lac concu- pí- sci- te, al-le- lú- ia,
al-le- lú- ia, al-le- lú- ia. *Ps.* Exsul- tá- te De- o adiu- tó- ri
nostro: * iu- bi- lá- te De- o Ia- cob. Gló- ri- a Patri, et Fí- li- o,
et Spi- rí- tu- i Sancto. * Sic- ut e- rat in princí- pi- o, et nunc, et
semper, et in saécu- la saecu- ló- rum. Amen.

Alleluia I: In die resurrectionis

VII.
A L-le-lú-ia. * *ij.* V.

In di-e re-sur-re-cti-ó-nis me-ae, di-cit Dó-mi-nus,

prae-cé-dam vos * in Ga-li-laé-am.

Alleluia I: In die resurrectionis (Versus in psalmodia)

VII.
I n di-e re-sur-re-cti-ó-nis me-ae, di-cit Dó-mi-nus, * prae-cé-

dam vos in Ga-li-láe-am.

Alleluia I: In die resurrectionis (Modus simplex)

IV.

A L-le- lú- ia. * *ij.* In di- e re-surrecti-
ó-nis me-ae, di-cit Dómi-nus, * prae-cé-dam vos in Ga-li-láe-am.

Alleluia II: Post dies octo

VII.

A L- le- lú- ia.

∇. Post di- es o- cto, iá- nu- is
clau- sis, ste- tit Ie- sus in mé- di- o disci- pu- ló- rum su-
ó- rum, et di- xit: * Pax vo- bis.

Alleluia II: Post dies octo (Versus in psalmodia)

VII.
P ost di- es octo, iánu- is clau- sis, * ste- tit Ie- sus in mé- di- o
disci- pu- ló- rum su- ó- rum et di- xit: Pax vo- bis.

Alleluia II: Post dies octo (Modus simplex)

VIII.
A L- le- lú- ia. * *ij.* Post di- es octo,
iánu- is clausis, * ste- tit Ie- sus in mé- di- o disci- pu- ló- rum su- ó-
rum et di- xit: Pax vo- bis.

Offertorium: Angelus Domini

VIII.
A Nge- lus Dó- mi- ni descén-
dit de cae- lo, et di- xit mu- li-

é- ri-bus: Quem quáe- ri-tis, surré-
 xit, sic-ut di- xit, al- le- lú- ia.

Offertorium: Angelus Domini (Psalmodia)

VIII.

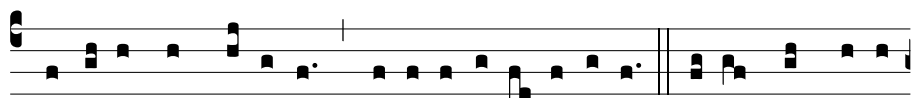
An-ge-lus Dómi-ni descéndit de cae-lo * et di-xit mu-li-é-
 ri-bus: Quem quáe-ri-tis, surré-xit, * sic-ut di-xit, al-le-lú-ia.

Communio: Mitte manum tuam

VI.

Mit-te manum tu-am, et cognósce lo-ca cla-vó-rum, al-le-
 lú- ia: et no-li esse incréd-u-lus, sed fi-dé- lis, al-le-lú-ia,
 al-le- lú- ia. *Ps.* Con-fi-témi-ni Dómi-no quó-ni-am bonus: *

Dominica in Albis



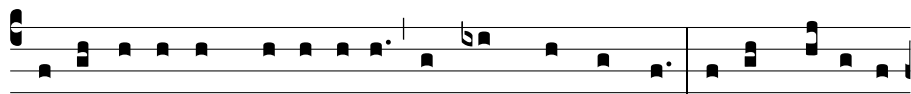
quó-ni-am in saécu-lum mi-se-ri-córdi-a e-ius. Di-cat nunc Isra-



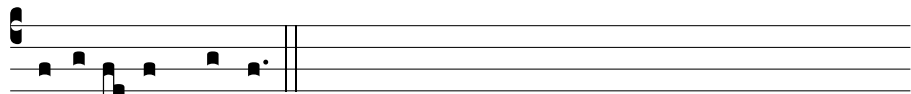
el quó-ni-am bonus: * quó-ni-am in saécu-lum mi-se-ri-córdi-



a e-ius. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. *



Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in saécu-la



saecu-ló-rum. Amen.

Dominica II. post Pascha

Zweiter Sonntag nach Ostern

Introitus: Misericordia Domini

IV.

M I-se-ri-córdi- a Dó- mi- ni ple-na est terra, al-le-
lú- ia: verbo De- i cae- li firmá-ti sunt, al-le- lú-
ia, al-le- lú- ia. *Ps.* Exsultá-te iu-sti in Dómi-no: *
rectos de-cet collaudá-ti o. Gló-ri- a Patri, et Fí-li- o, et Spi-rí-
tu- i Sancto. * Sic-ut e-rat in princí-pi- o, et nunc, et semper,
et in saécu-la saecu-ló-rum. Amen.

Alleluia I: Cognoverunt discipuli

III.
A

L-le- lú- ia. * *ij.*

V. Co- gno-vé-runt di- scí- pu- li Dó-

mi- num Ie- sum * in fra- cti- ó- ne pa- nis.

Alleluia I: Cognoverunt discipuli (Versus in psalmodia)

III.
C

ogno-vé-runt discí-pu-li Dómi-num Ie-sum * in fracti- ó-

ne pa-nis.

Alleluia I: Cognoverunt discipuli (Modus simplex)

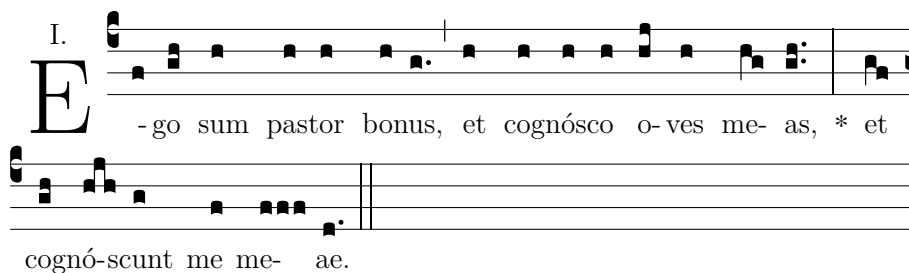
IV.
A L-le- lú- ia. * *ij.* Cogno-vé-runt discí-
 pu-li Dó-mi-num Ie-sum * in fracti- ó-ne pa-nis.

Alleluia II: Ego sum pastor bonus

I.
A L- le- lú- ia. *ψ.*
 E-go sum pa- stor bo- nus: et cognó-
 sco o- ves me- as, * et cognó-
 scunt me me- ae.

Alleluia II: Ego sum pastor bonus (Versus in psalmodia)

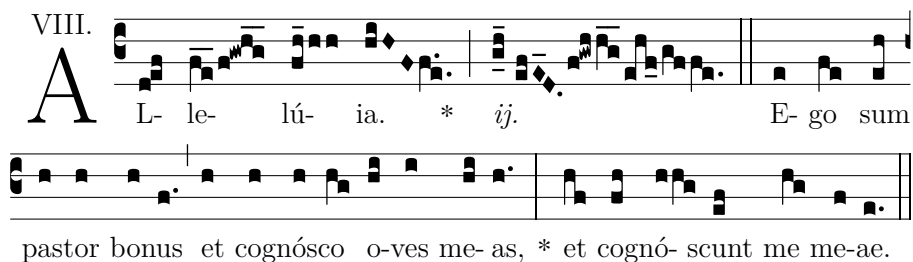
I.



E -go sum pastor bonus, et cognosco o-ves me-as, * et
cognos-cunt me me- ae.

Alleluia II: Ego sum pastor bonus (Modus simplex)

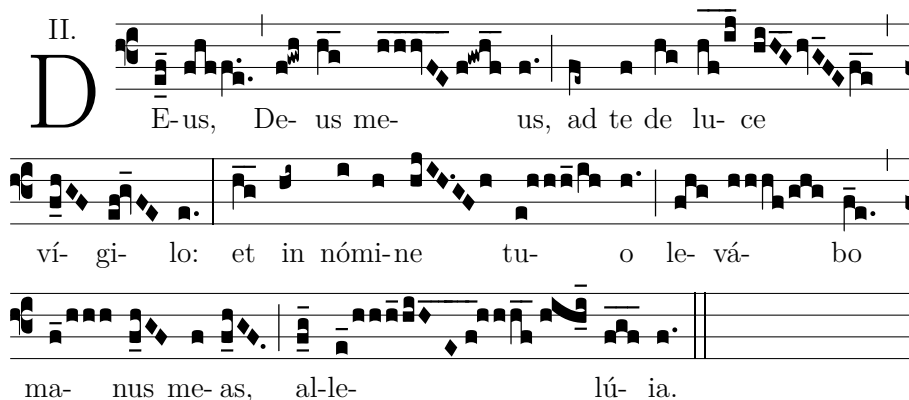
VIII.



A L-le-lu-ia. * ij. E-go sum
pastor bonus et cognosco o-ves me-as, * et cognos-cunt me me-ae.

Offertorium: Deus, Deus meus

II.



D E-us, De-us me-us, ad te de-lu-ce
vigi-lo: et in nomi-ne tu-o-le-va-bo
ma-nus me-as, al-le-lu-ia.

Offertorium: Deus, Deus meus (Psalmodia)

II.
D e- us, De- us me- us, ad te de lu- ce ví- gi- lo: * et in nó- mi-
ne tu- o le- vábo manus me- as, al- le- lu- ia.

Communio: Ego sum pastor bonus

II.
E - go sum pa- stor bo- nus, al- le- lú- ia: et
cognóscó o- ves me- as, et cognóscunt me me- ae, al- le-
lú- ia, al- le- lú- ia. *Ps.* Dó- mi- nus re- git me, et ni- hil mi- hi dé-
e- rit: * in lo- co páscu- ae i- bi me collo- cá- vit. Su- per aquam re-
fecti- ó- nis edu- cá- vit me, * á- nimam me- am convér- tit. Gló- ri- a
Patri, et Fí- li- o, et Spi- rí- tu- i Sáncto. * Sic- ut é- rat in princí-

Dominica II. post Pascha



pi- o, et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.

Dominica III. post Pascha

Dritter Sonntag nach Ostern

Introitus: Iubilare Deo

VIII.

Ubi-lá- te De- o omnis terra, al-le-lú- ia: psalmum

dí- ci- te nó-mi- ni e-ius, al-le- lú- ia: da- te gló- ri- am

laudi e- ius, al-le-lú- ia, al-le-lú- ia, al-le- lú-

ia. *Ps.* Dí- ci- te De- o, quam terri-bí- li- a sunt ópe- ra tu- a, Dómi-

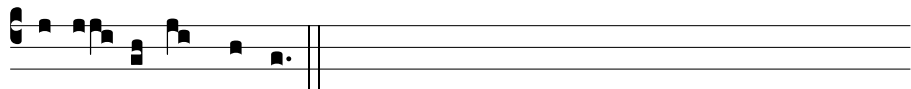
ne! * in multi-tú- di- ne virtú- tis tu- ae menti- éntur ti- bi in- i-

mí- ci tu- i. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. *

Dominica III. post Pascha

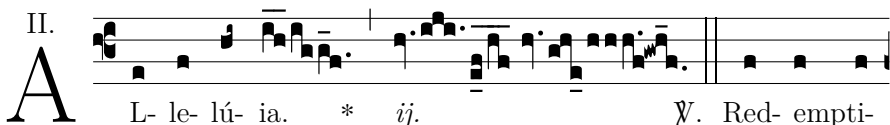


Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in saécu-la

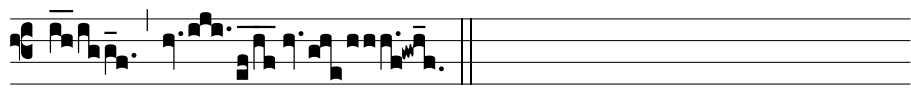


saecu- ló-rum. Amen.

Alleluia I: Redemptionem misit Dominus



ó- nem mi- sit Dó- mi- nus * in pópu- lo su-



o.

Alleluia I: Redemptionem misit Dominus (Versus in psalmodia)



Alleluia II: Oportebat pati Christum

IV.
A L- le- lú- ia. *

ψ. Opor- té- bat pa-
ti Chri- stum, et re-súrge- re a mór- tu- is, et i-
ta intrá- re * in gló- ri- am su- am.

Alleluia II: Oportebat pati Christum (Versus in psalmodia)

O-porté-bat pa-ti Christum et re-súrge- re a mórtu- is, * et
i-ta intrá-re in gló-ri- am su- am.

Alleluia II: Oportebat pati Christum (Modus simplex)

IV.

A L-le-lú-ia. * *ij.* O-porté-bat pa-ti
Christum et re-súrge-re a mórtu-is, * et i-ta intrá-re in gló-ri-am
su-am.

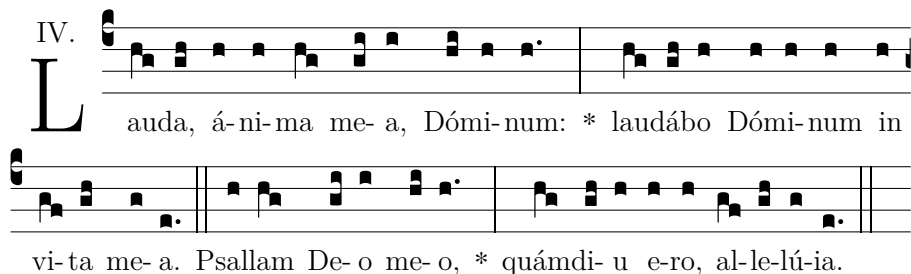
Offertorium: Lauda anima mea

IV.

L Au-da á-ni-ma me-a Dómi-num:
laudá-bo Dó-mi-num in vi-ta me-á: psal-lam
De-o me-o, quám-di-u e-ro, al-le-
lú-ia.

Offertorium: Lauda anima mea (Psalmodia)

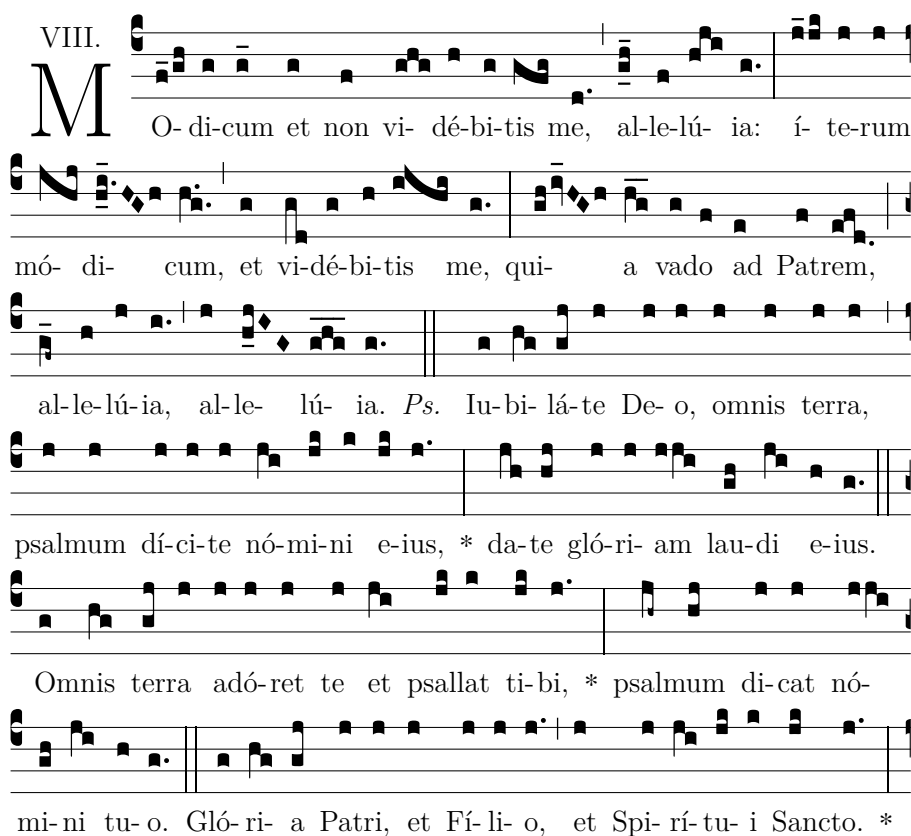
IV.



L auda, á-ni-ma me-a, Dómi-num: * laudábo Dómi-num in
vi-ta me-a. Psallam De-o me-o, * quám-di-u e-ro, al-le-lú-ia.

Communio: Modicum

VIII.

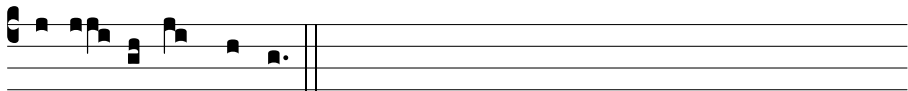


M O-di-cum et non vi-dé-bi-tis me, al-le-lú-ia: í-te-rum
mó-di-cum, et vi-dé-bi-tis me, qui-a vado ad Patrem,
al-le-lú-ia, al-le-lú-ia. *Ps.* Iu-bi-lá-te De-o, omnis terra,
psalmum dí-ci-te nó-mi-ni e-ius, * da-te gló-ri-am lau-di e-ius.
Omnis terra adó-ret te et psallat ti-bi, * psalmum di-cat nó-
mi-ni tu-o. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. *

Dominica III. post Pascha



Sic-ut e-rat in princí-pi o, et nunc, et semper, et in saécu-la



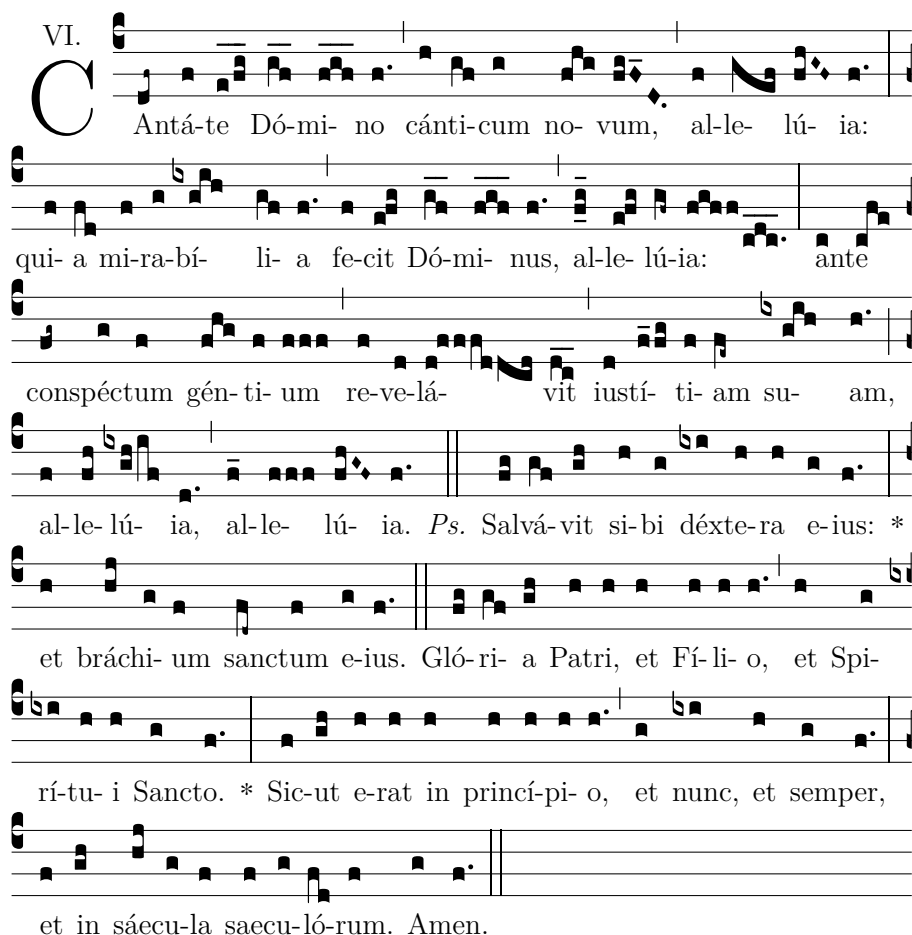
saecu- ló-rum. Amen.

Dominica IV. post Pascha

Vierter Sonntag nach Ostern

Introitus: Cantate Domino

VI.



The musical score is written on ten staves. It begins with a large 'C' time signature and a key signature of one flat. The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are written below the staves, with some words placed above notes. The text is in Latin and includes a reference to the Psalms.

Antá-te Dó-mi- no cánti-cum no- vum, al-le- lú- ia:
qui- a mi-ra-bí- li- a fe-cit Dó-mi- nus, al-le- lú-ia: ante
conspéctum gén-ti- um re-ve-lá- vit iustí- ti- am su- am,
al-le- lú- ia, al-le- lú- ia. *Ps.* Salvá-vit si-bi dexte-ra e-ius: *
et bráchi- um sanctum e-ius. Gló-ri- a Patri, et Fí-li- o, et Spi-
rí-tu- i Sancto. * Sic-ut e-rat in princí-pi- o, et nunc, et semper,
et in sáecu-la saecu-ló-rum. Amen.

Alleluia I: Dexter a Dei

IV.

A L-le-lú-ia. * *ij.* Ψ. Déxte-
ra De- i fe- cit virtú- tem: déxte-ra Dómi-
ni * ex- altá-vit me.

Alleluia I: Dexter a Dei (Versus in psalmodia)

IV.

D éx-te-ra De- i fe- cit virtú-tem: * déxte-ra Dómi-ni ex-al-
tá-vit me.

Alleluia I: Dexter a Dei (Modus simplex)

IV.

A L-le- lú- ia. * *ij.* Déxte-ra De- i fe- cit
virtú-tem: * déxte-ra Dómi-ni ex-al-tá-vit me.

Alleluia II: Christus resurgens

I.
A

L-le- lú- ia
ϣ. Chri-stus re-súr- gens ex mór-
tu- is, iam non mó-ri-tur: mors
il- li ultra * non do-
mi-ná- bi-tur.

Alleluia II: Christus resurgens (Versus in psalmodia)

I.
C

hri-stus re-súr-gens ex mórtu- is iam non mó- ri- tur: * mors
il-li ultra non do-mi-ná-bi- tur.

Alleluia II: Christus resurgens (Modus simplex)

VIII.

A L- le- lú- ia. * *ij.* Chri-stus re-súrgens
ex mórtu- is non iam mó-ri-tur: * mors il-li ultra non do-mi-ná-
bi-tur.

Offertorium: Iubilare Deo

I.

I Úbi- lá- te De- o u- ni- vér- sa ter- ra: iu- bi-
lá- te De-
o u- ni- vér- sa ter- ra: psalmum
dí- ci- te nó- mi- ni e- ius: ve- ni-
te, et audi- te, et narrábo vo- bis, om- nes

qui ti-mé-tis De-um, quanta fe-cit Dómi-nus á-
 ni-mae me-ae, al-le-lú-ia.

Offertorium: Iubilare Deo (Psalmodia)

I.

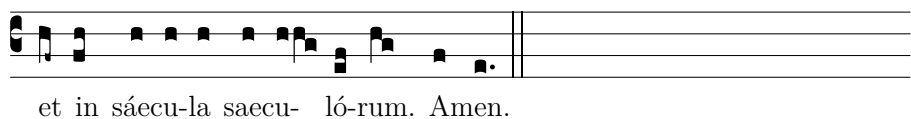
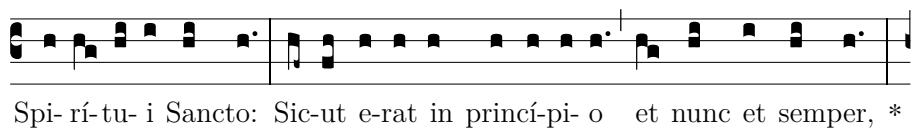
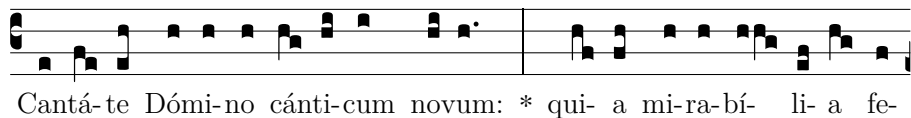
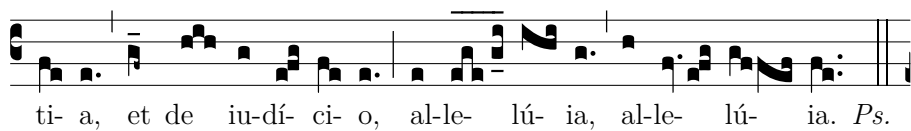
u-bi-lá-te De-o u-ni-vér-sa terra: * psalmum dí-ci-te nó-mi-ni
 e-ius. Ve-ní-te et audí-te, et narrábo vo-bis, omnes qui timé-tis
 De-um: * quanta fe-cit Dómi-nus á-nimae me-ae, al-le-lú-ia.

Communio: Dum venerit Paraclitus

VIII.

DUM vé-ne-rit Pa-rá-cli-tus Spí-ri-tus ve-ri-
 tá-tis, il-le ár-gu-et mun-dum de peccá-to, et de iu-stí-

Dominica IV. post Pascha



Dominica V. post Pascha

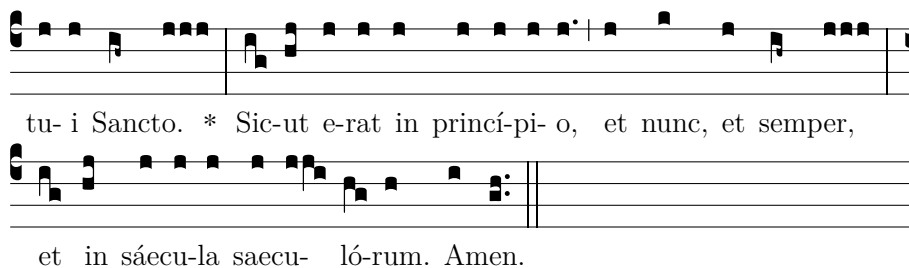
Fünfter Sonntag nach Ostern

Introitus: Vocem iucunditatis

III.
V

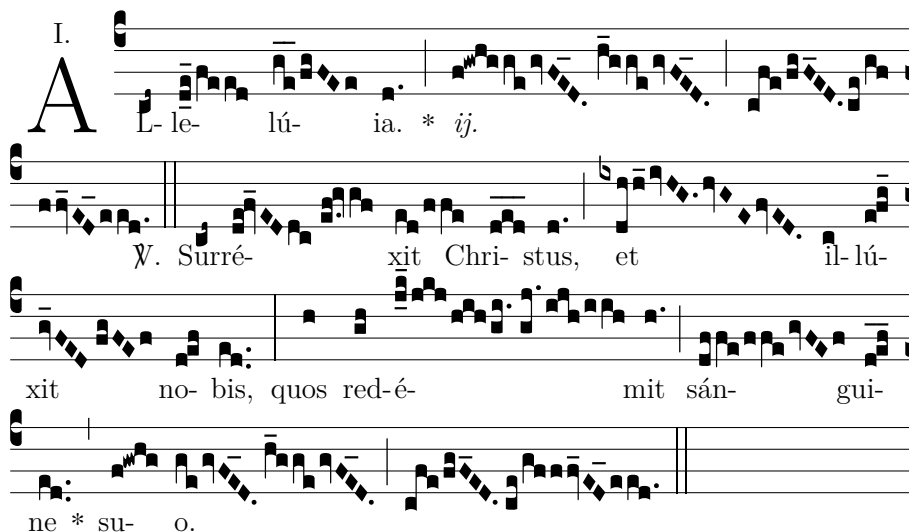
O-cem iu-cundi-tá-tis annunti-á-te, et au-
di-á-tur, al-le-lú-ia: nunti-á-te us-que ad
extrémum ter-rae: li-be-rá-vit Dó-mi-nus pó-pu-
lum su-um, al-le-lú-ia, al-le-lú-ia. *Ps.*
Iu-bi-lá-te De-o omnis terra: * psalmum dí-ci-te nó-mi-ni e-ius,
da-te gló-ri-am laudi e-ius. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-

Dominica V. post Pascha



tu- i Sancto. * Sic-ut e-rat in princí-pi- o, et nunc, et semper,
et in sáecu-la saecu- ló-rum. Amen.

Alleluia I: Surrexit Christus



I.
A L- le- lú- ia. * *ij.*
V. Surre- xit Chri- stus, et il- lú- xit no- bis, quos red-é- mit sán- gui- ne * su- o.

Alleluia I: Surrexit Christus (Versus in psalmodia)



I.
S urré-xit Christus et il-lú-xit no-bis, * quos redémit sángu-ne
su- o.

Alleluia I: Surrexit Christus (Modus simplex)

IV.

A L-le- lú- ia. * *ij.* Surre-xit Christus et

il-lú-xit no-bis, * quos red-émit sán-gui-ne su-o.

Alleluia II: Exivi a Patre

VII.

A L- le- lú- ia. *

v. Ex-í- vi a Pa-

tre, et ve- ni in mun-dum: í-te-

rum re-línquo mun- dum, et va-

do * ad Pa-

trem.

Alleluia II: Exivi a Patre (Versus in psalmodia)

VII.

Ex- í-vi a patre et ve-ni in mundum: * í-te-rum re-línquo mundum et va-do ad Pa- trem.

Alleluia II: Exivi a Patre (Modus simplex)

VIII.

AL- le- lú- ia. * *ij.* Ex- í- vi a patre et ve-ni in mundum: * í-te-rum re-línquo mundum et va- do ad Patrem.

Offertorium: Benedicite gentes

II.

Bene-dí-ci-te gen- tes Dó-mi-num De- um no- strum, et obaudí-te vo- cem laudis e- ius: qui pó-su-

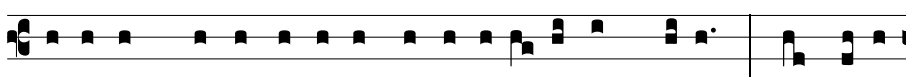
it á- nimam me- am ad vi- tam, et non de- dit
 com- mo- vé- ri pe- des me- os: be- ne- dí- ctus Dó- mi-
 nus, qui non a- mó- vit de- pre- ca- ti- ó- nem me- am, et
 mi- se- ri- cór- di- am su- am a me, al- le-
 lú- ia.

Offertorium: Benedicite gentes (Psalmodia)

II.

Be- ne- dí- ci- te gentes Dómi- num De- um nostrum, * et
 obau- dí- te vo- cem laudis e- ius: qui pó- su- it á- nimam me- am ad
 vi- tam, * et non de- dit com- mo- vé- ri pe- des me- os: be- ne- dí- ctus

Dominica V. post Pascha



Dómi-nus, qui non amó-vit depre-ca-ti- ó-nem me-am, * et mi-se-



ri-córdi-am su-am a me, al-le-lú-ia.

Communio: Cantate Domino

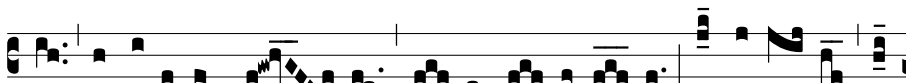
II.
C



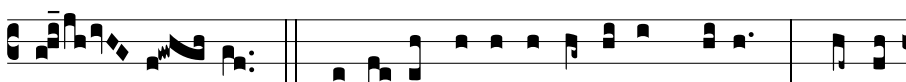
Antá-te Dómi- no, al-le- lú- ia: cantá-te Dó-mi-



no, be-ne-dí-ci-te no- men e- ius: be- ne nun-ti- á-



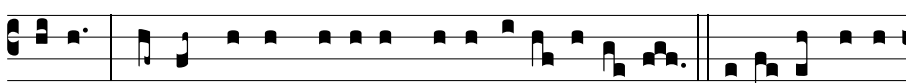
te de di-e in di- em sa- lu-tá- re e- ius, al-le-lú- ia, al-



le- lú- ia. *Ps.* Cantá-te Dómi-no cánti-cum novum: * cantá-



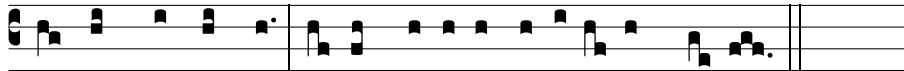
te Dómi-no, omnis terra. Annunti- á-te inter gentes gló-ri- am



e-ius: * in ómni-bus póp-u-lis mi-ra-bí- li- a e- ius. Gló-ri- a Patri,



et Fí-li- o, et Spi- rí- tu- i Sáncto. * Sic-ut é-rat in princí-pi- o,



et nunc, et semper, et in sáecu-la saecu-ló-rum. Amen.

Dominica V. post Pascha

In Ascensione Domini

Christi Himmelfahrt

Introitus: Viri Galilaei

VII.
V IRI Ga- li-laé- i, * quid admi-rá- mi- ni aspi-ci-
éntes in cae- lum? al-le- lú- ia: quemádmó- dum vi-dístis e- um
ascendéntem in cae- lum, i-ta vé- ni- et, al-le-lú- ia, al-le-
lú-ia, al-le- lú- ia. *Ps.* Omnes gentes pláudi-te má-ni-bus: *
iu-bi-lá-te De- o in vo-ce exsul-ta-ti- ó- nis. Gló- ri- a Patri,
et Fí- li- o, et Spi-rí- tu- i Sancto. * Sic-ut e-rat in princí- pi- o,
et nunc, et semper, et in sáecu-la saecu- ló-rum. A- men.

Alleluia I: Ascendit Deus

IV.

A L-le-lú-ia. * *ij.* Ψ. Ascéndit De-
us in iu-bi-la-ti-ó-ne, et Dómi-nus
* in vo-ce tu-bae.

Alleluia I: Ascendit Deus (Versus in psalmodia)

IV.

A -scéndit De-us in iu-bi-la-ti-ó-ne, * et Dómi-nus in vo-ce
tubae.

Alleluia II: Dominus in Sina

VIII.

A L-le-lú-ia. * Ψ. Dó-mi-nus in
Si-na in san-cto, a-scén-dens in al-tum,

captí- vam du-
xit * capti-vi-tá- tem.

Alleluia II: Dominus in Sina (Versus in psalmodia)

VIII.

D ó-mi-nus in Si-na in sancto ascéndens in altum, * captí-
vam du-xit ca- pti-vi-tá-tem.

Offertorium: Ascendit Deus

I.

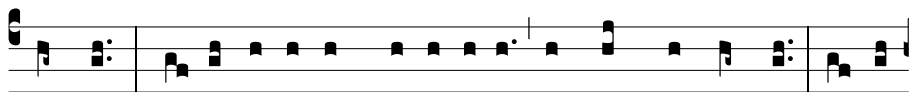
A - scéndit De- us in iu- bi- la- ti- ó-
ne, Dó- mi- nus in vo- ce tu- bae, al-
le- lú-ia.

Offertorium: Ascendit Deus (Psalmodia)

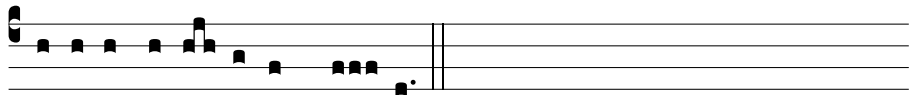
I. **A** -scéndit De-us in iu-bi-la-ti-ó-ne, * Dó-mi-nus in vo-ce
tubae, al-le-lú-ia.

Communio: Cantate Domino

I. **P** Sál-li-te Dómi-no, qui ascén-dit su-per cae-los
cae-ló-rum ad O-ri-éntem, al-le-lú-ia. *Ps.*
Exsúrgat De-us et dissi-péntur in-imí-ci e-ius: * et fú-gi-ant, qui
o-dé-runt e-um a fá-ci-e e-ius. Cantá-te De-o, psalmum dí-ci-
te nó-mi-ni e-ius: * i-ter fá-ci-te e-i, qui ascéndit super occá-sum:
Dó-mi-nus nomen il-li. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i



Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in



saécu-la saecu- ló-rum. A- men.

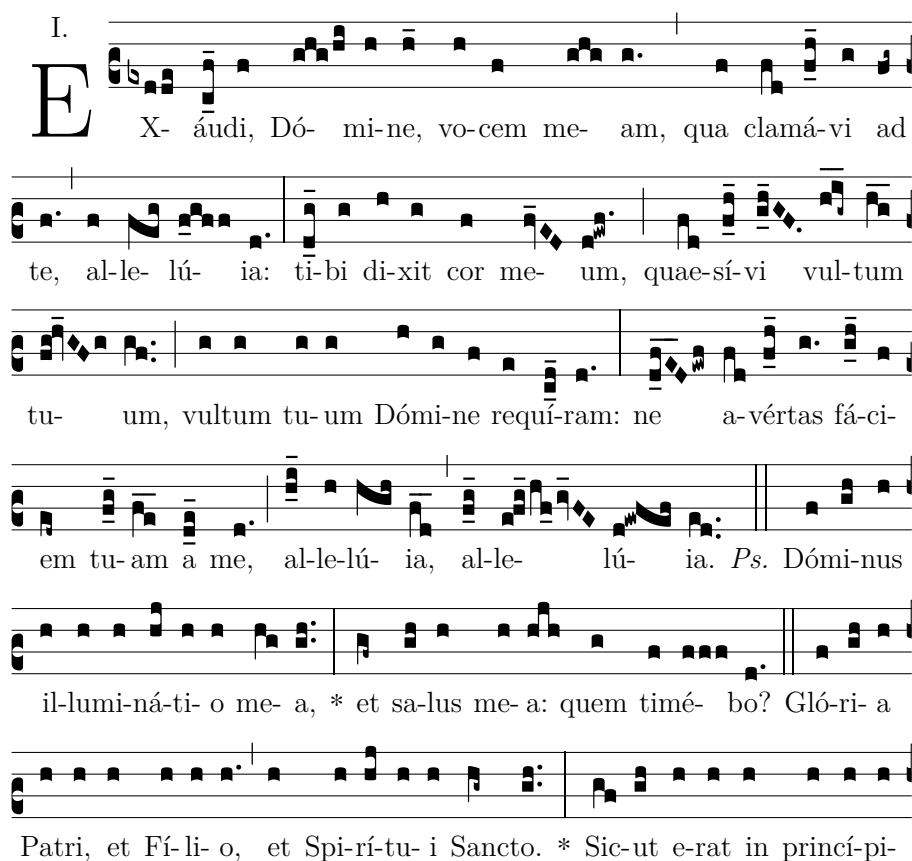
In Ascensione Domini

Dominica infra octavam Ascensionis

Sonntag nach Christi Himmelfahrt

Introitus: Exaudi Domine

I.



The musical score is written on six staves. The first staff begins with a large 'E' and the text 'X- áudi, Dó- mi- ne, vo- cem me- am, qua clamá- vi ad'. The second staff continues with 'te, al- le- lú- ia: tī- bi di- xit cor me- um, quae- sí- vi vul- tum'. The third staff continues with 'tu- um, vultum tu- um Dómi- ne requi- ram: ne a- vértas fá- ci-'. The fourth staff continues with 'em tu- am a me, al- le- lú- ia, al- le- lú- ia. Ps. Dómi- nus'. The fifth staff continues with 'il- lumi- ná- ti- o me- a, * et sa- lus me- a: quem timé- bo? Gló- ri- a'. The sixth staff continues with 'Patri, et Fí- li- o, et Spi- rí- tu i Sancto. * Sic- ut e- rat in princí- pi-'. The music is in a simple, homophonic style with a clear melodic line and a supporting bass line.

E X- áudi, Dó- mi- ne, vo- cem me- am, qua clamá- vi ad
te, al- le- lú- ia: tī- bi di- xit cor me- um, quae- sí- vi vul- tum
tu- um, vultum tu- um Dómi- ne requi- ram: ne a- vértas fá- ci-
em tu- am a me, al- le- lú- ia, al- le- lú- ia. *Ps.* Dómi- nus
il- lumi- ná- ti- o me- a, * et sa- lus me- a: quem timé- bo? Gló- ri- a
Patri, et Fí- li- o, et Spi- rí- tu i Sancto. * Sic- ut e- rat in princí- pi-

Dominica infra octavam Ascensionis

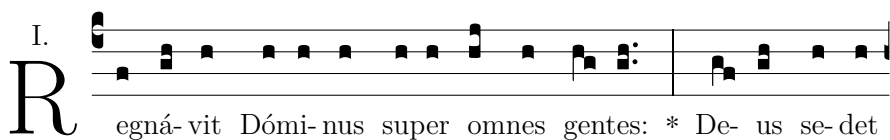


o, et nunc, et semper, et in saecu-la saecu- ló-rum. A- men.

Alleluia I: Regnavit Dominus




Alleluia I: Regnavit Dominus (Versus in psalmodia)



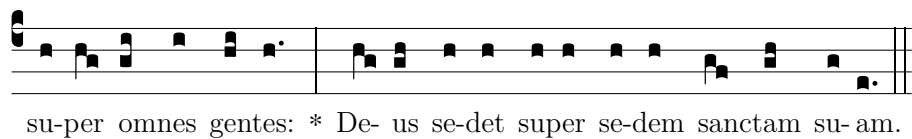
Alleluia I: Regnavit Dominus (Modus simplex)

IV.

A L-le- lú- ia. * *ij.* Regná- vit Dómi- nus




su- per omnes gentes: * De- us se- det super se- dem sanctam su- am.



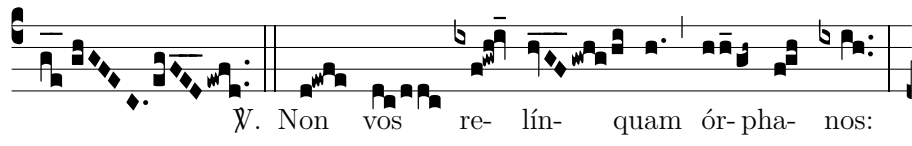
Alleluia II: Non vos relinquam

I.


A L- le- lú- ia. *





∇. Non vos re- lín- quam ór- pha- nos:



va- do, et vé- ni- o ad vos, et gau- dé-



bit * cor ve- strum.

Alleluia II: Non vos relinquam (Versus in psalmodia)

I.

N on vos re-línquam órphanos: vado et vé-ni- o ad vos, *
et gaudé- bit cor ve-strum.

Alleluia II: Non vos relinquam (Modus simplex)

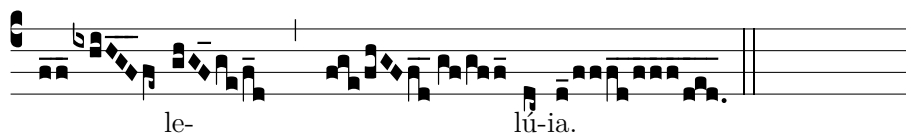
VIII.

A L- le- lú- ia. * *ij.* Non vos re-
línquam órphanos: vado et vé-ni- o ad vos, * et gaudé- bit cor
vestrum.

Offertorium: Ascendit Deus

I.

A - scéndit De- us in iu- bi- la- ti- ó-
ne, Dó- mi- nus in vo- ce tu- bae, al-



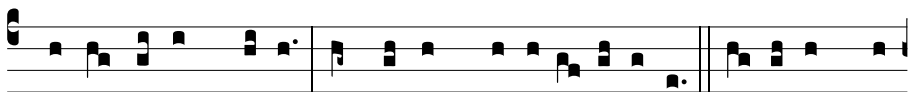
Offertorium: Ascendit Deus (Psalmodia)

I. **A** -scéndit De-us in iu-bi-la-ti-ó-ne, * Dó-mi-nus in vo-ce
 tubae, al-le-lú-ia.

Communio: Pater cum essem

IV. **P** A-ter, cum es-sem cum e-is, e-go servábam e-os,
 quos de-dísti mi-hi, al-le-lú-ia: nunc au-tem ad te vé-
 ni-o: non ro-go ut tol-las e-os de mun-do, sed ut serves e-os
 a ma-lo, al-le-lú-ia, al-le-lú-ia. *Ps.* Lae-tá-tus sum in his,

Dominica infra octavam Ascensionis



quae di-cta sunt mi-hi: * in domum Dómi-ni í-bimus. Ro-gá-te, quae



ad pa-cem sunt Ie-rú-sa-lem: * et abundánti-a di-li-génti-bus te.



Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in



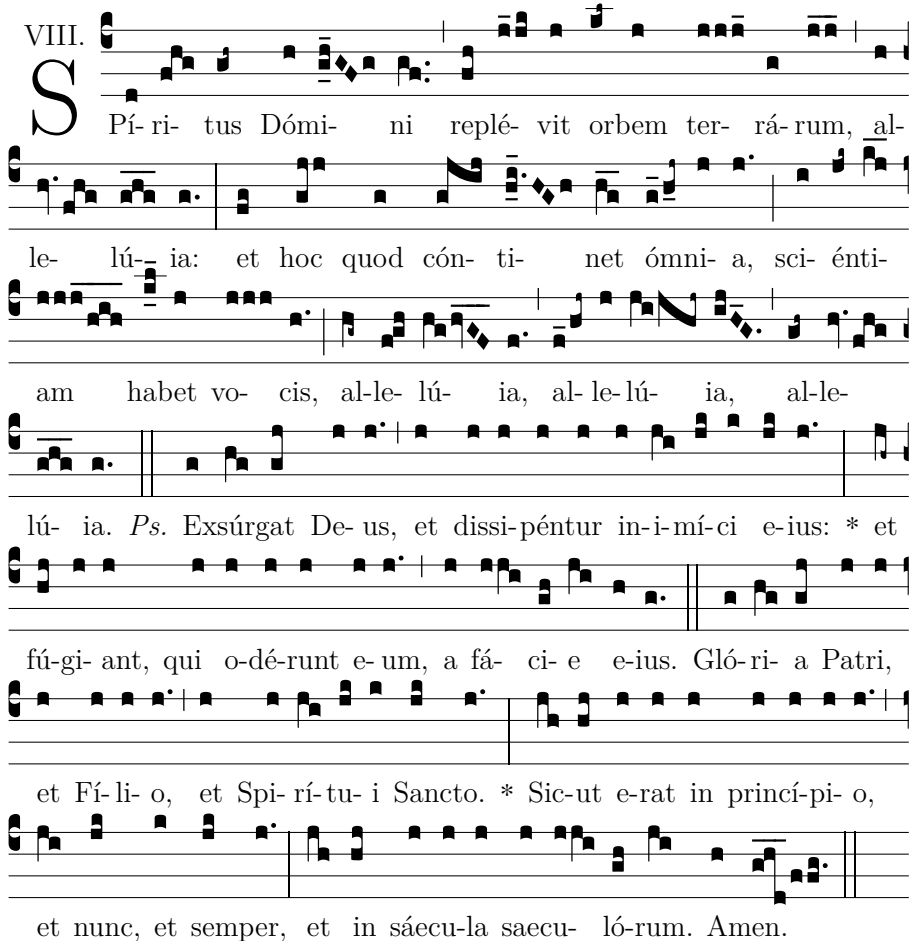
princí-pi-o, et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.

Dominica Pentecostes

Pfingstsonntag

Introitus: Spiritus Domini

VIII.



S Pí-ri- tus Dómi- ni replé- vit orbem ter- rá-rum, al- le- lú- ia: et hoc quod cón- ti- net ómni- a, sci- énti- am habet vo- cis, al- le- lú- ia, al- le- lú- ia, al- le- lú- ia. *Ps.* Exsúrgat De- us, et dissi- péntur in- i- mí- ci e- ius: * et fú- gi- ant, qui o- dé- runt e- um, a fá- ci- e e- ius. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. * Sic- ut e- rat in princí- pi- o, et nunc, et semper, et in saécu- la saecu- ló- rum. Amen.

Alleluia I: Emitte Spiritum tuum

IV. **A** L-le lú- ia. * *ij.* V. Emít-te

Spí-ri- tum tu- um, et cre- a- bún-

tur: et re-no-vá-bis fá- ci- em * ter- rae.

Alleluia I: Emitte Spiritum tuum (Versus in psalmodia)

IV. **E** -mítte Spí-ri-tum tu-um, et cre-abúntur: * et re-no-vá-bis

fá-ci- em terrae.

Alleluia II: Veni Sancte Spiritus

II.
A L-le- lú-ia. V.

Hic genuflectitur.

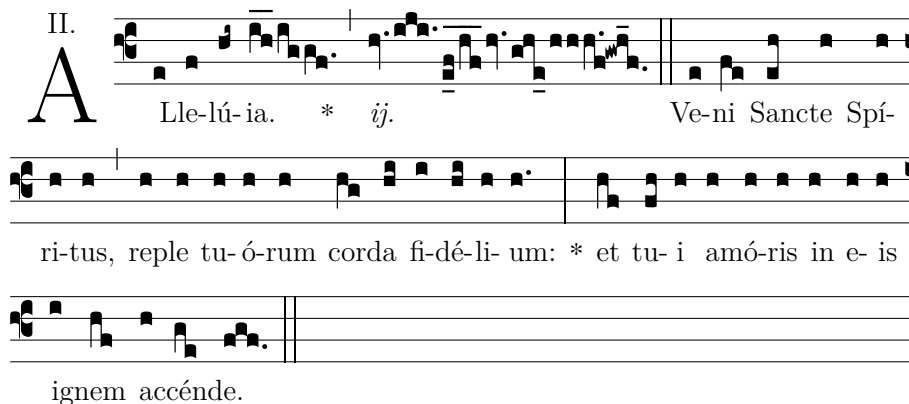
Ve- ni Sancte Spí- ri- tus, reple tu- ó- rum
 corda fi- dé- li- um: et tu- i amó-
 ris * in e- is ignem ac- cénde.

Alleluia II: Veni Sancte Spiritus (Versus in psalmodia)

II.
V e-ni Sancte Spí-ri-tus, reple tu-ó-rum corda fi-dé-li-um: *

et tu- i amó- ris in e- is ignem accénde.

Alleluia II: Veni Sancte Spiritus (Modus simplex)

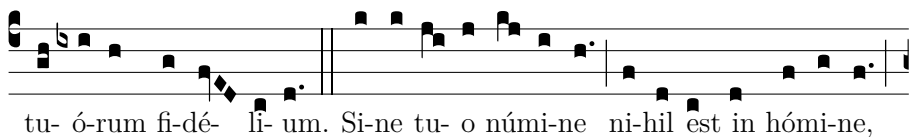
II. **A** 

Lle-lú-ia. * *ij.* Ve-ni Sancte Spí-ri-tus, reple tu-ó-rum corda fi-dé-li-um: * et tu-i amó-ris in e-is ignem accénde.

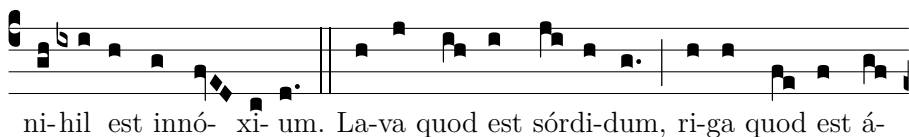
Sequentia: Veni Sancte Spiritus

I. **V** 


Eni Sancte Spí-ri-tus, et emít-te cáe-li-tus lú-cis tu-ae rá-di-um. Ve-ni pa-ter páu-pe-rum, ve-ni da-tor mú-ne-rum, ve-ni lumen cór-di-um. Conso-lá-tor óp-time, dulcis hospes á-nimae, dulce refri-gé-ri-um. In labó-re réqui-es, in aestu tempé-ri-es, in fle-tu so-lá-ti-um. O lux be-a-tís-sima, reple cordis íntima




tu- ó-rum fi-dé- lí- um. Si-ne tu- o númi-ne ni-hil est in hómi-ne,



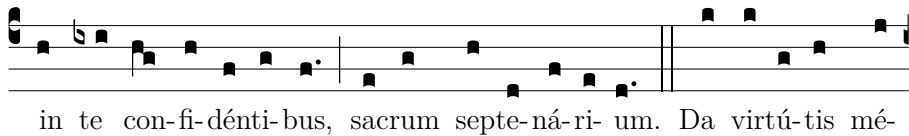
ni-hil est innó- xi- um. La-va quod est sórdi-dum, ri-ga quod est á-



ri-dum, sana quod est sáuci- um. Flecte quod est rí-gi-dum, fo-ve



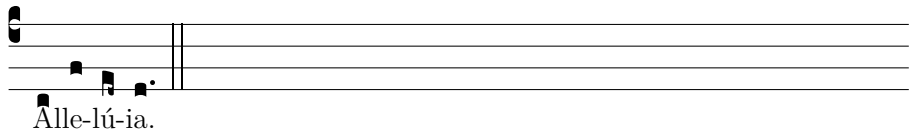
quod est frí-gi-dum, re-ge quod est dé-vi- um. Da tu- is fi-dé-li-bus,



in te con-fi-dénti-bus, sacrum septe-ná-ri- um. Da virtú-tis mé-



ri-tum, da sa- lú- tis éx-i- tum, da per-énne gáudi- um. A- mén.



Alle-lú-ia.

Offertorium: Confirma hoc

IV.

On-firma hoc De-us, quod o-pe-rá-tus
es in no-bis: a templo tu-o, quod est
in Ie-rú-sa-lem, tí-bi óf-fe-rent re-ges
mú-ne-ra, al-le-lú-ia.

Offertorium: Confirma hoc (Psalmodia)

IV.

onfirma hoc, De-us, * quod o-pe-rá-tus es in no-bis: a
templo tu-o, quod est in Ie-rú-sa-lem, * tí-bi óf-fe-rent re-ges mú-ne-
ra, al-le-lú-ia.

Communio: Factus est repente

VII.

F Actus est repente de caelo sonus advenientis spiritus vehementis, ubi erant sedentes, alleluia: et repleti sunt omnes Spiritu Sancto, loquentes magnalibus a Deo, alleluia, alleluia. *Ps.* Exsurgat Deus, et dissipentur inimici eius, * et fugiant, qui oderunt eum, a facie eius. Dominus dabit verbum * evangelizantibus virtute multa. Gloria Patri, et Filio, et Spiritui Sancto. * Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Dominica Pentecostes

Feria II. post Pentecosten

Pfingstmontag

Introitus: Cibavit eos

II.
C

The musical score is written on a single staff in a square-note style. It begins with a large 'C' time signature. The melody is composed of square notes, some with stems, and rests. The text is written below the staff, with syllables aligned under the notes. There are several bar lines and repeat signs throughout the piece.

I-bá- vit e- os ex á-di- pe frumén- tí, al-le- lú-
ia: et de pe-tra, mel-le sa-tu-rá-vit e- os, al-le-lú- ia,
al- le- lú- ia, al-le- lú- ia. *Ps.* Exsul-tá-te De- o adiu-
tó-ri nostro: * iu-bi-lá-te De- o Ia-cob. Gló-ri- a Patri, et Fí-li- o,
et Spi- rí- tu- i Sán-cto. * Sic-ut é-rat in princí-pi- o, et nunc, et
semper, et in saécu-la saecu-ló-rum. Amen.

Alleluia I: Loquebantur

I.

l-le- lú- ia. * ij.

ψ. Lo- que-bán- tur vá- ri- is

lin- guis Apó- sto- li * magná- li- a

De- i.

Alleluia I: Loquebantur (Versus in psalmodia)

I.

oque-bántur vá- ri- is linguis * A-pósto-li magná- li- a De-

i.

Alleluia I: Loquebantur (Modus simplex)

IV.

A L-le- lú- ia. * *ij.* Loque-bántur vá-ri- is

linguis * A-pósto-li magná-li- a De- i.

Alleluia II: Veni Sancte Spiritus

II.

A L-le- lú-ia. *V.*

Hic genuflectitur.

Ve- ni Sancte Spí- ri- tus, reple tu- ó- rum

corda fi-dé- li- um: et tu- i amó-

ris * in e- is ignem ac- cénde.

Alleluia II: Veni Sancte Spiritus (Versus in psalmodia)

II.
V e-ni Sancte Spí-ri-tus, reple tu-ó-rum corda fi-dé-li-um: *
et tu-i amó-ris in e-is ignem accénde.

Alleluia II: Veni Sancte Spiritus (Modus simplex)

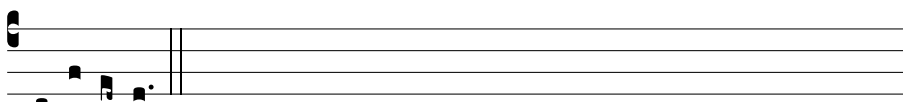
II.
A lle-lú-ia. * ij. Ve-ni Sancte Spí-ri-tus, reple tu-ó-rum corda fi-dé-li-um: * et tu-i amó-ris in e-is ignem accénde.

Sequentia: Veni Sancte Spiritus

I.
V Eni Sancte Spí-ri-tus, et emít-te cáe-li-tus lu-cis tu-ae rá-di-um. Ve-ni pa-ter páupe-rum, ve-ni da-tor mú-ne-rum, ve-ni

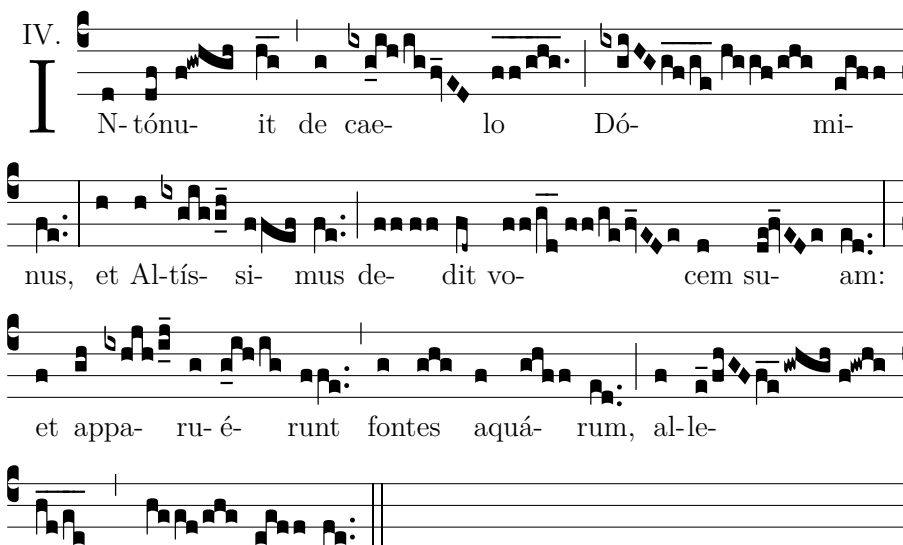
lumen cór-dí-um. Conso-lá-tor óp-time, dulcis hospes á-nimae,
 dulce refri-gé-ri-um. In labó-re réqui-es, in aestu tempé-ri-es,
 in fle-tu so-lá-tí-um. O lux be-a-tís-sima, reple cordis íntima
 tu-ó-rum fi-dé-li-um. Si-ne tu-o nú-mi-ne ni-hil est in hó-mi-ne,
 ni-hil est innó-xi-um. La-va quod est só-rdi-dum, ri-ga quod est á-
 ri-dum, sana quod est sá-uci-um. Flecte quod est rí-gi-dum, fo-ve
 quod est frí-gi-dum, re-ge quod est dé-vi-um. Da tu-is fi-dé-li-bus,
 in te con-fi-dé-nti-bus, sacrum septe-ná-ri-um. Da virtú-tis mé-
 ri-tum, da sa-lú-tis éx-i-tum, da per-énne gáudi-um. A-men.

Feria II. post Pentecosten




Alle-lú-ia.

Offertorium: Intonuit de caelo

IV. 

N-tónu- it de cae- lo Dó- mi-
nus, et Al-tís- si- mus de- dit vo- cem su- am:
et appa- ru- é- runt fontes aquá- rum, al-le-
lú- ia.

Offertorium: Intonuit de caelo (Psalmodia)

IV. 

n-tónu- it de cae-lo Dómi-nus, * et Altíssimus de-dit vo-cem
su-am: et appa-ru-é-runt * fontes aquá-rum, al-le-lú-ia.

Communio: Spiritus Sanctus

VIII.

S Pí-ri-tus Sanctus do-cé-bit vos, al-le-lú-ia: quaecúmque dí-
xe-ro vo-bis, al-le-lú-ia, al-le- lú- ia. *Ps.* Cor mundum cre-a in
me, De-us, * et spí-ri-tum rectum ínno-va in viscé- ri-bus me- is.
Redde mi-hi lae-tí-ti-am sa-lu-tá-ris tu- i: * et spí-ri-tu princi-pá-
li confir-ma me. Gló-ri- a Patri, et Fí-li- o, et Spi- rí-tu- i Sancto. *
Sic-ut e-rat in princí-pi- o, et nunc, et semper, et in sæcu-la
sæcu- ló-rum. Amen.

Feria II. post Pentecosten

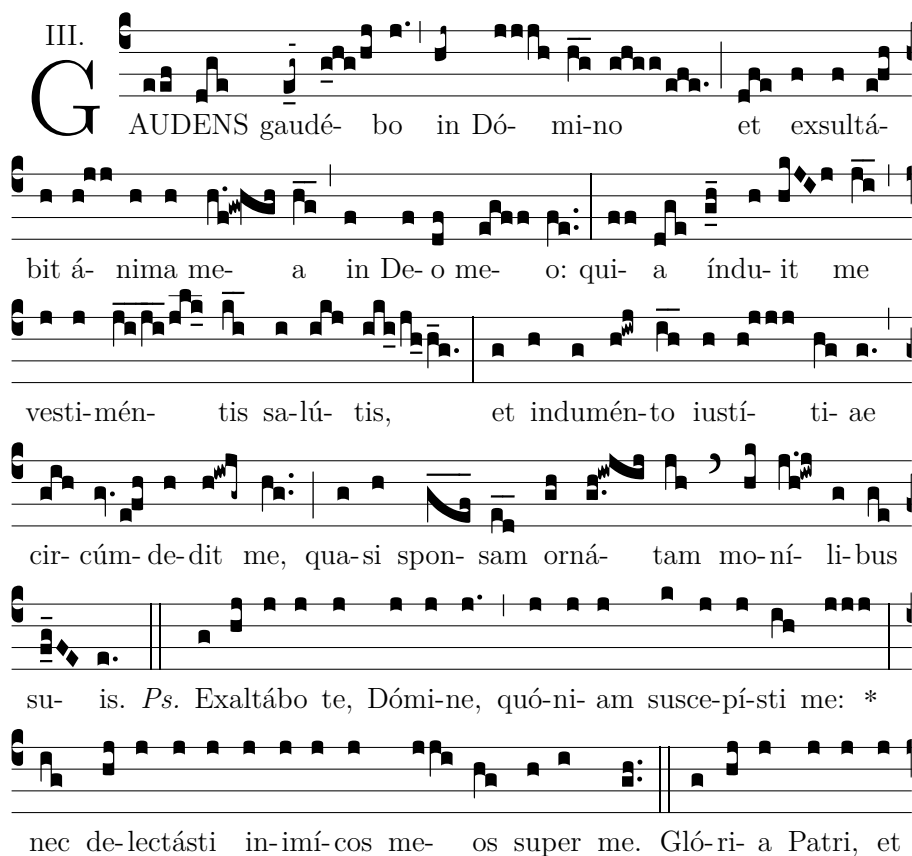
Proprium Sanctorum Heiligenfeste

In Conceptione Immaculata Beatae Mariae Virginis

Fest der Unbefleckten Empfängnis der allerseligsten Jungfrau Maria, 8. Dezember

Introitus: Gaudens gaudebo

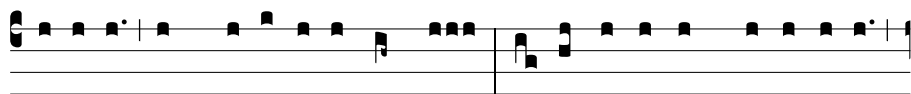
III.



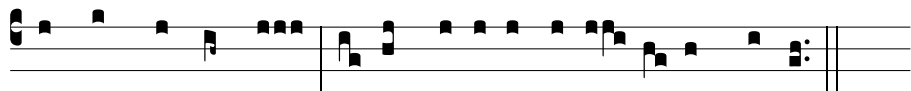
The musical notation is written on a single staff in G major and 4/4 time. It begins with a treble clef and a common time signature. The melody is characterized by a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The text is in Latin and describes the joy of the Virgin Mary in the conception of Jesus.

G AUDENS gaudé- bo in Dó- mi-no et exsultá-
bit á- nima me- a in De- o me- o: qui- a índu- it me
vesti- mén- tis sa- lú- tis, et indumén- to iustí- ti- ae
cir- cúm- de- dit me, qua- si spon- sam orná- tam mo- ní- li- bus
su- is. *Ps.* Exaltábo te, Dómi- ne, quó- ni- am susce- pí- sti me: *
nec de- lectásti in- imí- cos me- os super me. Gló- ri- a Patri, et

In Conceptione Immaculata Beatae Mariae Virginis



Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-o,



et nunc, et semper, et in saecu-la saecu-ló-rum. Amen.

Graduale: Benedicta es tu



Ene-dí-cta es tu, Virgo Ma-rí-a,



a Dómi-no De-o excél-so, prae ómni-bus mu-



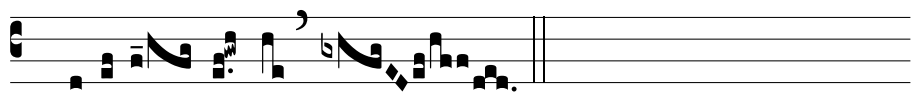
li-é-ri-bus su-per terram. V. †* Tu gló-



ri-a Ie-rú-sa-lem, tu lae-

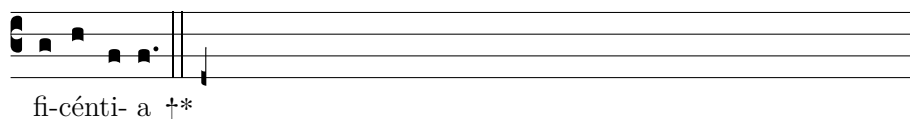
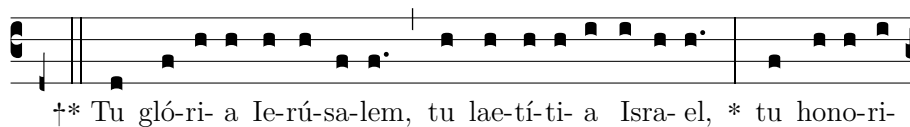


tí-ti-a Is-ra-el, tu ho-no-ri-fi-cénti-a

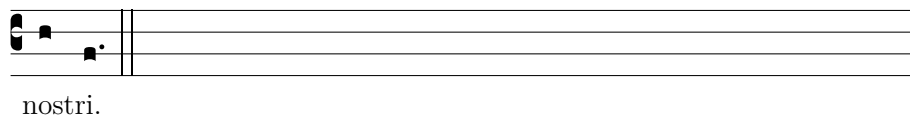
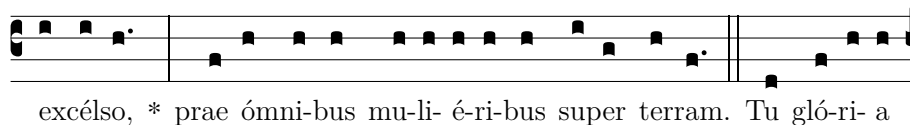
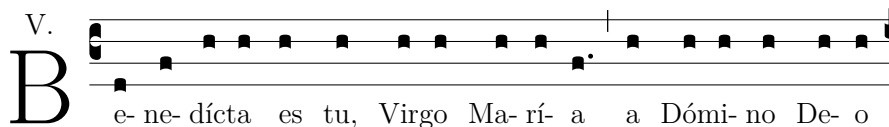


†* pópu-li no-stri.

Graduale: Benedicta es tu (Versus in psalmodia)



Graduale: Benedicta es tu (Psalmodia)



In Conceptione Immaculata Beatæ Mariæ Virginis

Alleluia: Tota pulchra es

I.
A L- le- lú- ia. * *ij.*

ψ. To- ta pulchra es, Ma- rí- a:

et má-cu-la o- ri- gi- ná- lis * non

est in te.

Alleluia: Tota pulchra es (Versus in psalmodia)

I.
T o-ta pulchra es, Ma- rí- a: * et má-cu-la o-ri-gi-ná-lis non


est in te.

Alleluia: Tota pulchra es (Modus simplex)


II.
A 
Lle-lú-ia. * *ij.* To-ta pulchra es,


Ma-rí-a: * et má-cu-la o-ri-gi-ná-lis non est in te.

Offertorium: Ave Maria

VIII.
A 
- ve Ma-rí-a, grá-ti-a


ple-na: Dó-mi-nus te


cum: be-ne-dí-cta tu in mu-li-é-ri

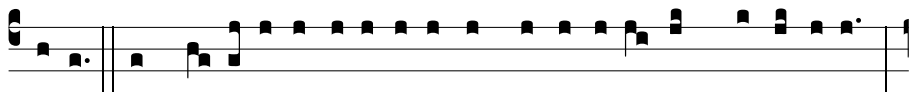

bus, al-le-lú-ia.

Offertorium: Ave Maria (Psalmodia)

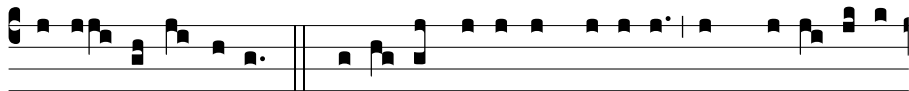
VIII.
A -ve Ma-rí-a, grá-ti-a ple-na, Dó-mi-nus te-cum: * be-ne-
dícta tu in mu-li-é-ri-bus, al-le-lú-ia.

Communio: Gloriosa dicta sunt

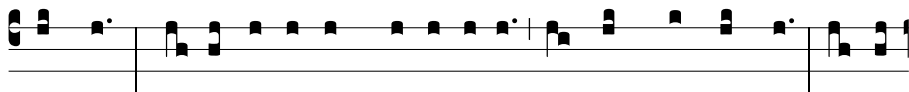
VIII.
G Lori-ó-sa di-cta sunt de te, Ma-rí-a: qui-a
fe-cit ti-bi ma-gna qui pot-ens est. *Ps.* Magní-fi-cat á-
ni-ma me-a Dó-mi-num: * et exsultá-vit spí-ri-tus me-us in De-o
sa-lu-tá-ri me-o. Qui-a respé-xit humi-li-tá-tem an-cíllae su-ae: *
ec-ce e-nim ex hoc be-á-tam me di-cent omnes ge-ne-ra-ti-ó-
nes. Qui-a fe-cit mi-hi magna qui pot-ens est: * et sanctum nomen



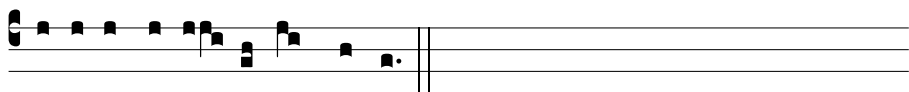
e-ius. Et mi-se-ri-córdi- a e-ius a pro-gé-ni- e in pro-gé-ni- es *



timén- ti-bus e- um. Gló-ri- a Patri, et Fí- li- o, et Spi- rí- tu- i



Sancto. * Sic- ut e- rat in princí- pi- o, et nunc, et semper, et in



sáecu- la saecu- ló- rum. Amen.

In Conceptione Immaculata Beatae Mariae Virginis

In festo Purificationis Beatae Mariae Virginis

Mariä Reinigung / Mariä Lichtmeß / Darstellung des Herrn, 2. Februar

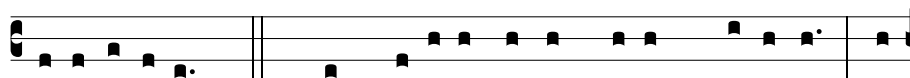
Antiphona: Lumen ad revelationem

VIII.

L



Umen ad re-ve-la-ti-ó-nem génti-um: et gló-ri-am ple-bis



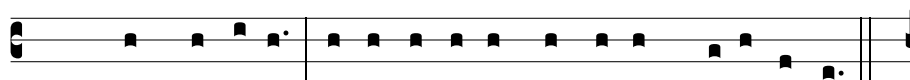
tu-ae Isra-el. *Cant.* Nunc dimíttis servum tu-um, Dómi-ne, * se-



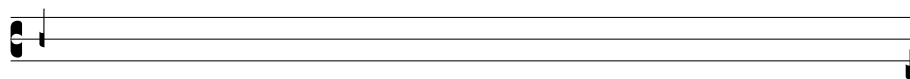
cúndum verbum tu-um in pa-ce. Lumen. *



℣. 2. Qui- a vi-dé-runt ó-cu-li me- i * sa-lu-tá-re tu-um. Lumen...

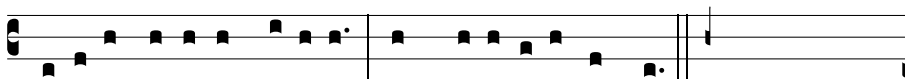


℣. 3. Quod pa-rásti * ante fá-ci-em ómni-um popu-ló-rum.

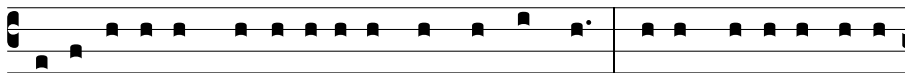


Lumen...

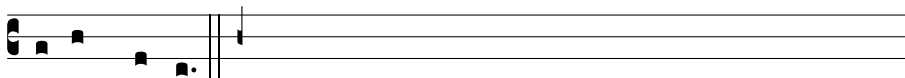
In festo Purificationis Beatae Mariae Virginis



Gló-ri- a Patri, et Fí-li- o, * et Spi-rí-tu- i Sancto. Lumen...



Si-cut e-rat in princí-pi- o, et nunc et semper, * et in sáecu-la saecu-

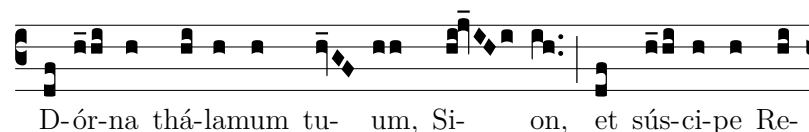


ló-rum. Amen. Lumen...

Antiphona: Adorna thalamum tuum

VI.

A



D-ór-na thá-lamum tu- um, Si- on, et sú-s-ci-pe Re-



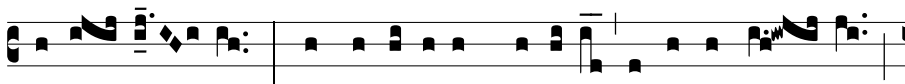
gem Chri- stum: amplécte-re Ma- rí- am, quae est cae-lé-



stis porta: i-psa e-nim por- tat Re- gem gló-ri- ae no-vi



lú-mi-nis: subsístit Virgo addú-cens má-ni-bus Fí- li- um ante



lu-cí- fe- rum: quem accí-pi- ens Sí-me- on in ulnas su- as



praedi-cá-vit pó-pu- lis Dó- mi-num e- um es-se vi-



tae et mortis, et Salva-tó-rem mun- di.

Responsorium: Obtulerunt

II.

O



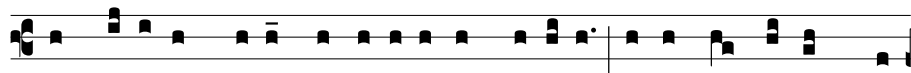
B-tu-lé- runt pro e-o Dó- mi-no par túrtu- rum,



aut du- os pul- los co- lum- bá- rum: Sic-ut scri- ptum



est in le- ge Dómi- ni. *Ps.* Postquam au- tem



implé-ti sunt di- es purga-ti- ó-nis Ma-rí-ae, se-cúndum le-gem Mó-

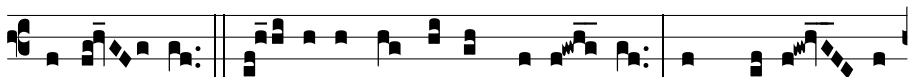


y- si, tu-lé-runt Ie-sum in Ie-rú-sa-lem, ut síste-rent e- um



Dó- mi- no. Sic-ut scri- ptum est in le- ge

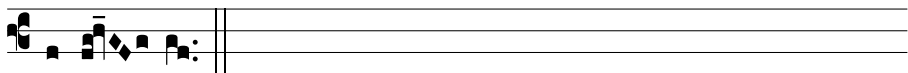
In festo Purificationis Beatae Mariae Virginis



Dómi- ni. Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu-



i San- cto. Sic- ut scri- ptum est in le- ge



Dómi- ni.

Introitus: Suscepimus



Suscé- pimus, De- us, mi- se- ri- cór- di- am tu- am in



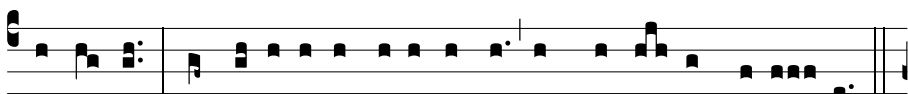
mé- di- o templi tu- i: se- cúndum no- men tu- um De-



us, i- ta et laus tu- a in fi- nes ter- rae: iustí- ti- a



ple- na est déxte- ra tu- a. *Ps.* Magnus Dómi- nus, et laudá- bi-



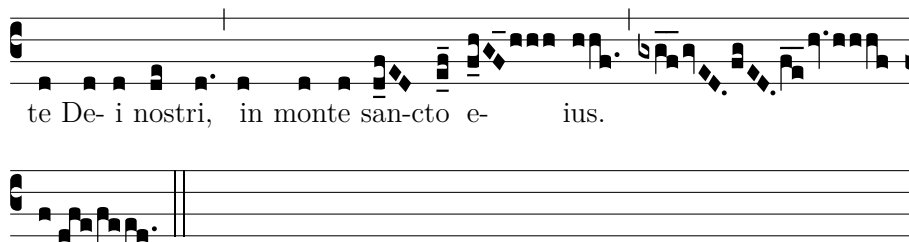
lis ni- mis: * in ci- vi- tá- te De- i nostri, in monte sancto e- ius.

Gló-ri-a Pa-tri, et Fí-li-o, et Spi-rí-tu-i San-cto. * Sic-ut e-rat in
 princí-pi-o, et nunc, et semper, et in saecu-la saecu-ló-rum. A-
 men.

Graduale: Suscepimus Deus

V.
Suscé-pimus De-us, mi-se-ri-córdi-am tu-
 am in mé-di-o tem-pli tu-i: se-cúndum no-men tu-
 um, De-us, i-ta et laus tu-a in fi-nes
 terrae. *V. †** Sic-ut audí-vimus,
 i-ta et ví-di-mus †* in ci-vi-tá-

In festo Purificationis Beatae Mariae Virginis



te De-i nostri, in monte san-cto e- ius.

Graduale: Suscepimus Deus (Versus in psalmodia)



†* Sic-ut audí-vimus i-ta et ví-dimus †*

Graduale: Suscepimus Deus (Psalmodia)

V.
Suscé-pimus, De-us, mi-se-ri-córdi-am tu-am * in mé-di-o
templi tu-i: se-cúndum nomen tu-um, De-us, * i-ta et laus tu-a
in fi-nes terrae. Sic-ut audí-vimus, i-ta et ví-dimus * in ci-vi-tá-te
De-i nostri, in monte sancto e-ius.

Alleluia: Senex puerum portabat

I.

L-le- lú- ia. * ij.

V. Se- nex pú-e- rum por- tá- bat :

pu- er au-

tem * se- nem re- gé- bat.


Alleluia: Senex puerum portabat (Versus in psalmodia)

I.

S e- nex pú-e- rum por- tá- bat: * pu- er autem se- nem re- gé-

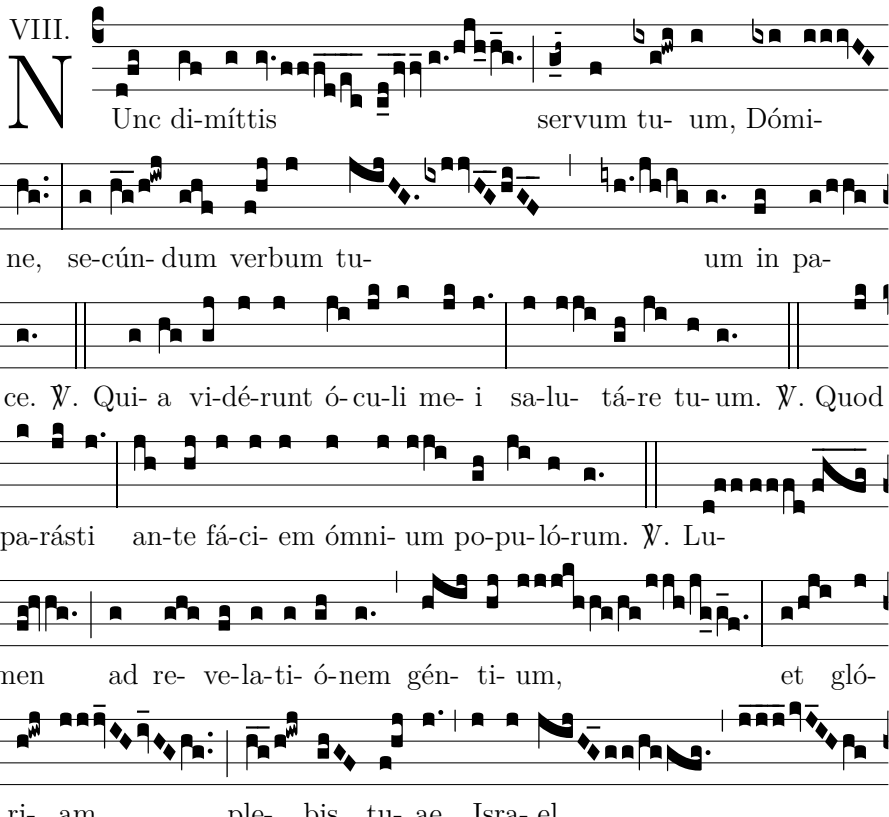
bat.

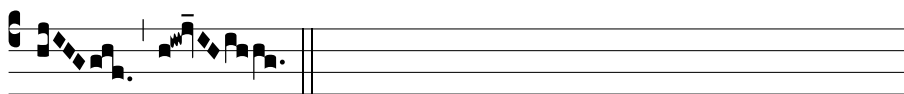
Alleluia: Senex puerum portabat (Modus simplex)

II. **A**  Lle-lú-ia. * ij. Se-nex pú-e-rum

portábat: * pu-er autem se-nem re-gé-bat.

Tractus: Nunc dimittis

VIII. **N**  Unc di-míttis servum tu-um, Dómi-
ne, se-cún-dum verbum tu-um in pa-
ce. V. Qui a vi-dé-runt ó-cu-li me-i sa-lu-tá-re tu-um. V. Quod
pa-rásti an-te fá-ci-em ó-mni-um po-pu-ló-rum. V. Lu-
men ad re-ve-la-ti-ó-nem gén-ti-um, et gló-
ri-am ple-bis tu-ae Isra-el.



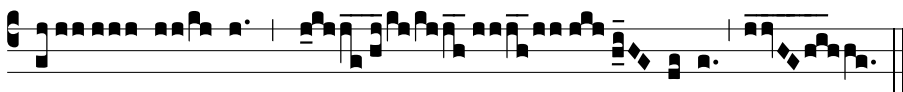
Tractus: Nunc dimittis (Versus primus et ultimus in psalmodia)

VIII.
Nunc di-mittis servum tu-um, Dómi-ne, * se-cúndum verbum
tu- um in pa-ce. Lumen ad re-ve-la-ti- ó-nem génti- um, *
et gló-ri- am ple-bis tu-ae Isra-el.

Offertorium: Diffusa est gratia

VIII.
Diffú- sa est grá- ti- a in lá-
bi- is tu- is: proptér- e- a be- ne-dí-
xit te De- us in ae- tér- num, et in

In festo Purificationis Beatae Mariae Virginis

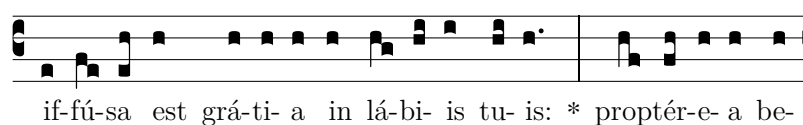


saé- cu- lum saé- cu-li.

Offertorium: Diffusa est gratia (Psalmodia)

VIII.

D



if-fú-sa est grá-ti-a in lá-bi-is tu-is: * proptér-e a be-

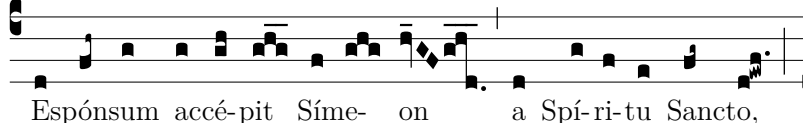


ne-dí-xit te De-us in aetérnum et in saé- cu-lum saécu-li.

Communio: Responsum accepit Simeon

VIII.

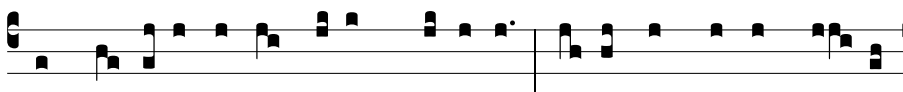
R



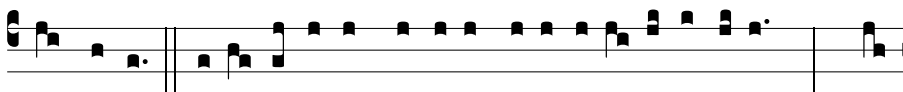
Espónsum accé-pit Síme- on a Spí-ri-tu Sancto,



non vi-sú- rum se mortem, ni-si vi-dé-ret Christum Dómi- ni. V.



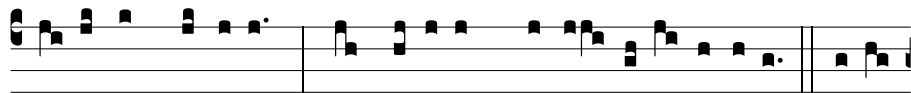
Nunc di-míttis servum tu-um, Dómi-ne, * se-cúndum verbum tu- um



in pa-ce. Qui- a vi-dé-runt ó-cu-li me- i sa-lu-tá-re tu-um, * quod



pa-rásti ante fá-ci-em ómni-um po-pu-ló-rum. Lumen ad re-ve-la-



ti-ó-nem génti-um, * et gló-ri-am ple-bis tu-ae Isra-el. Gló-ri-



a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-



pi-o, et nunc, et semper, et in sáecu-la saecu-ló-rum. Amen.

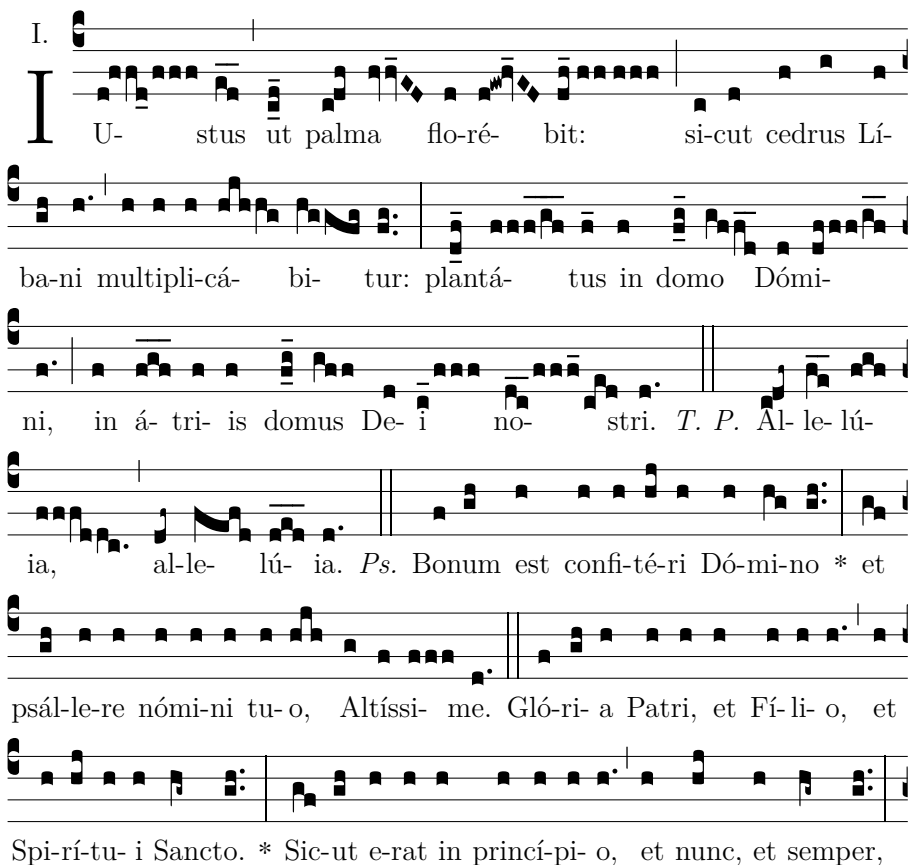
In festo Purificationis Beatae Mariae Virginis

S. Ioseph sponsi Beatae Mariae Virginis

Fest des Hl. Ioseph, des Bräutigams der allerseligsten Jungfrau Maria, 19. März

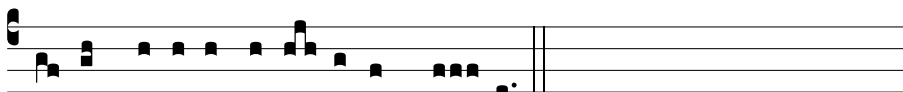
Introitus: Iustus ut palma

I.



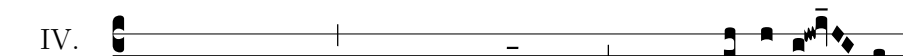
The musical score is written on a single staff with a treble clef and a common time signature (C). It consists of several lines of music with Latin lyrics underneath. The lyrics are: U- stus ut palma flo-ré- bit: si-cut cedrus Lí- ba-ni multipli-cá- bi- tur: plantá- tus in domo Dómi- ni, in á- tri- is domus De- i no- stri. T. P. Ál- le- lú- ia, al-le- lú- ia. Ps. Bonum est confi-té-ri Dó-mi-no * et psál-le-re nó-mi-ni tu-o, Altíssi- me. Gló-ri- a Patri, et Fí- li- o, et Spi-rí-tu- i Sancto. * Sic-ut e-rat in princí-pi- o, et nunc, et semper,

S. Ioseph sponsi Beatae Mariae Virginis



et in saecula saeculorum. A- men.

Graduale: Domine praevenisti



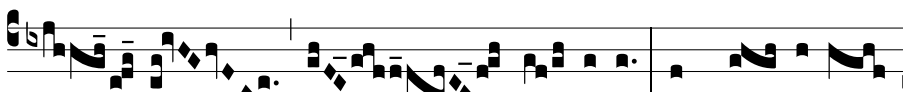
IV. **D** O-mi-ne, prae-ve-nísti e- um in be-ne-dicti- ó-



ni- bus dulcé- di- nis: po-su- í- sti in cá- pi- te e-ius co-



ró- nam de lá-pi-de pre-ti- ó- so. *V. †* Vi-*



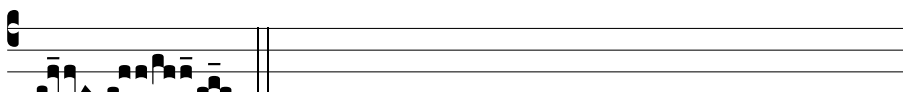
tam pé- ti- it, et tri- bu- í-



sti e- i longi-tú- di- nem di- é- rum



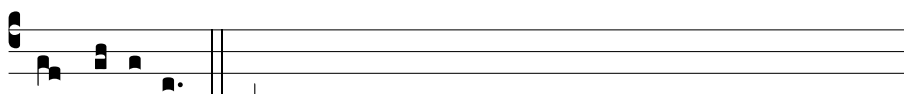
in saé- cu-lum †* saé- cu- li.



Graduale: Domine praevenisti (Versus in psalmodia)



†* Vi-tam pé-ti- it et tri-bu- ísti e- i * longi-tú-di-nem di- é-rum



in saécu-lum †*

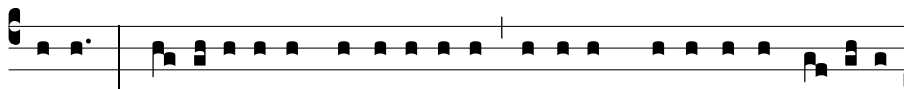
Graduale: Domine praevenisti (Psalmodia)

IV.

D



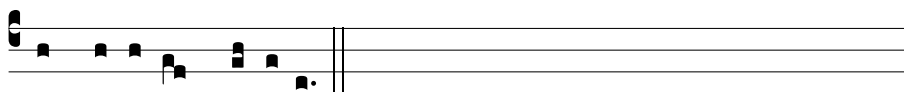
ó-mi-ne, prae-ve-nísti e- um in be-ne-dicti- ó-ni-bus dulcé-



di-nis: * po-su- ísti in cá-pi-te e-ius co-rónam de lá-pi-de pre-ti- ó-



so. Vi-tam pé-ti- it et tri-bu- ísti e- i * longi-tú-di-nem di- é-rum



in saécu-lum saécu-li.

Tractus: Beatus vir

VIII.
B



E- á- tus vir qui timet Dó- mi- num :
in man- dá- tis e- ius cu- pit ni-
mis. Ψ . †*Pot- ens in terra e-rit semen e-
ius: ge- ne- rá- ti- o re- ctó- rum be- ne-
di- cé- tur. Ψ . Gló- ri- a et di- ví- ti- ae in
domo e- ius : et iu- stí- ti- a e- ius
ma- net †* in saé- cu- lum saé- cu- li.

Tractus: Beatus vir (Versus in psalmodia)

†* Pot-ens in terra e-rit semen e-ius: * ge-ne-rá-ti-o rectó-rum
be-ne-di-cé-tur. Gló-ri-a et di-ví-ti-ae in domo e-ius: * et iustí-
ti-a e-ius ma-net †*

Tractus: Beatus vir (Psalmodia)

VIII.

B e-á-tus vir, qui timet Dómi-num: * in mandá-tis e-ius
cu-pit nimis. Pot-ens in terra e-rit semen e-ius: * ge-ne-rá-ti-o
rectó-rum be-ne-di-cé-tur. Gló-ri-a et di-ví-ti-ae in domo e-ius: *
et iustí-ti-a e-ius ma-net in saé-cu-lum saé-cu-li. †*

Alleluia: Amavit eum

IV.

A L-le- lú-ia. * *ij.*

∩. Amá- vit e- um DÓ- mi-nus, et

orná- vit e- um: sto-lam gló-

ri-ae ín-du- it * e-

um.

Alleluia: Amavit eum (Modus simplex cum psalmodia)

IV.

A L-le- lú- ia. * *ij.* Amá-vit e-um Dómi-

nus et orná-vit e-um: * sto-lam gló-ri-ae ín-du- it e-um.

Alleluia: Iustus germinabit

I.
A L-le- lú- ia. *

Ÿ. Iu- stus ger- mi-ná- bit

sic-ut lí- li- um: et flo- ré-

bit in ae- tér- num * ante Dó-mi- num.

Alleluia: Iustus germinabit (Versus in psalmodia)

I.
Iustus germi-ná-bit sic-ut lí- li- um: * et flo-ré-bit in aetérnum

an-te Dómi- num.

Alleluia: Iustus germinabit (Modus simplex)

II. **A**

Lle-lú- ia. * *ij.* Iustus germi-ná-
bit sic-ut lí-li- um: * et flo-ré-bit in aetérnum ante Dómi-num.

Offertorium: Veritas mea

II. **V**

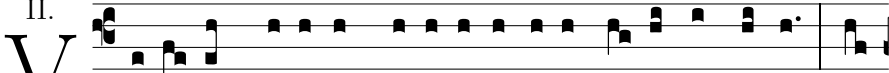
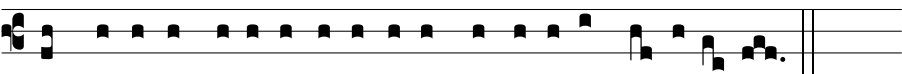
E- ri- tas me- a, et mi-se-ri-cór- di- a
me- a cum i- pso: et in nómi- ne me- o ex-altá-
bi-tur cornu e- ius. *T.P.* Alle- lú- ia.

Offertorium: Veritas mea (Psalmodia)


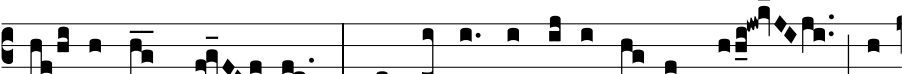



II. **V**

é-ri-tas me-a et mi-se-ri-córdi-a me-a cum ipso: * et
in nómi-ne me-o ex-altá-bi-tur cornu e- ius.

Offertorium: Veritas mea (Psalmodia Tempore Paschali)

II.
V 
é-ri-tas me-a et mi-se-ri-córdi-a me-a cum ipso: * et

in nó-mi-ne me-o ex-altá-bi-tur cornu e-ius. Al-le-lú-ia.

Communio: Ioseph fili David

VII.
I 
OSEPH fi-li Da-vid, no-lí ti-mé-re accí-pe-re Ma-rí-am

cón-iu-gem tu-am: quod e-nim in e-a na-tum est, de

Spí-ri-tu Sancto est. *T. P.* Alle-lú-ia. *Ps.* Be-á-tus

vir qui timet Dó-mi-num: * in mandá-tis e-ius vo-let ni-mis.

Po-tens in terra e-rit semen e-ius: * ge-ne-rá-ti-o rectó-rum be-

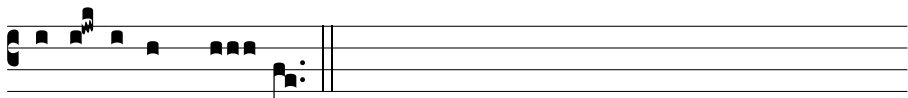
S. Ioseph sponsi Beatae Mariae Virginis



ne-di-cé- tur. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. *



Sic- ut e- rat in princí- pi- o, et nunc, et semper, et in saécu- la



saecu- ló- rum. A- men.

In Annuntiatione Beatae Mariae Virginis

Fest Mariä Verkündigung, 25. März

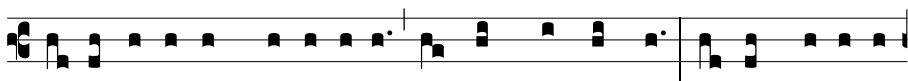
Introitus: Vultum tuum

II.
V

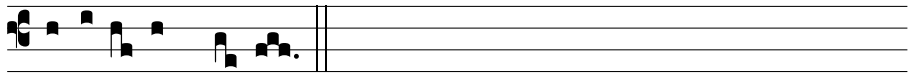
Ultum tu- um depre-ca- búntur o- mnes dí- vi- tes
ple- bis: addu- céntur re- gi vír- gi- nes post e- am pró-
ximae e- ius addu- céntur ti- bi in lae- tí- ti- a et
exsulta- ti- ó- ne. *T. P.* Al- le- lú- ia, al- le- lú- ia. *Ps.*
E- ructá- vit cor me- um verbum bonum: * di- co e- go ópe- ra me-
a re- gi. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu i Sáncto. *

The musical score is written on ten staves. The first staff begins with a large 'V' and the Roman numeral 'II.'. The music is in a major key and 4/4 time. The lyrics are written below the staves, with some words underlined. The score includes a double bar line and repeat signs. The text ends with an asterisk.

In Annuntiatione Beatae Mariae Virginis



Sic-ut é-rat in princí-pi-o, et nunc, et semper, et in saécu-la



saecu-ló-rum. Amen.

Graduale: Diffusa est gratia



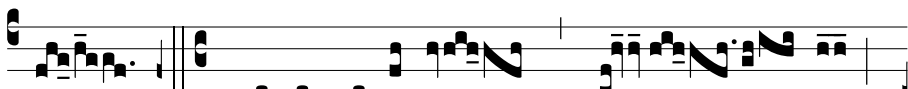
V.
Dif-fú-sa est grá-ti-a in lá-bi-is



tu-is: pro-ptér-e-a be-ne-dí-



xit te De-us in ae-tér-num.



℣. †* Propter ve-ri-tá-tem,



et mansu-e-tú-di-nem,



et iustí-ti-am: et dedú-cet te mi-

ra-bí- li-ter †* déx-te-ra tu- a.

Graduale: Diffusa est gratia (Versus in psalmodia)

†* Propter ve-ri-tá-tem et mansu-e-tú-di-nem et iustí-ti-am: *

et dedú-cet te mi-ra-bí-li-ter †*

Graduale: Diffusa est gratia (Psalmodia)

V.
D if-fú-sa est grá-ti-a in lá-bi-is tu-is: * proptér-e-a be-ne-

dí-xit te De-us in aetérnum. Propter ve-ri-tá-tem et mansu-e-tú-di-

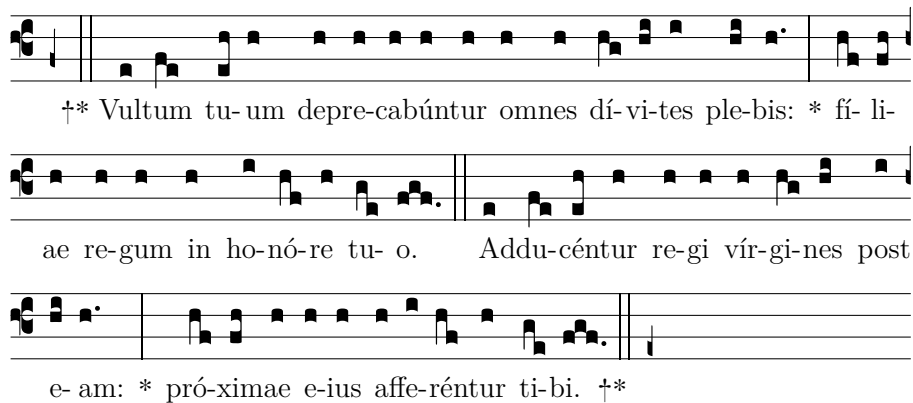
nem et iustí-ti-am: * et dedú-cet te mi-ra-bí-li-ter déx-te-ra tu-a.

Tractus: Audi filia

II.

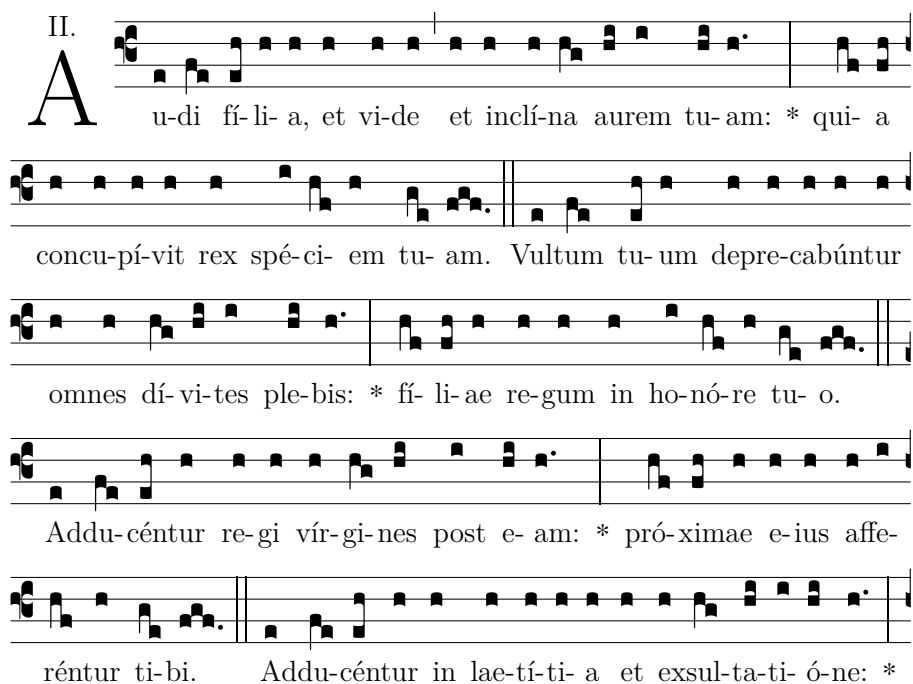
The musical score is written on ten staves. The first staff begins with a large, decorated initial 'A' for the word 'Audi'. The music is in a medieval style, featuring square neumes on a four-line red staff. The lyrics are written below the staves, with some words in red ink (rubrics) such as 'Vultum tuum', 'depreca-buntur', 'omnes', 're-tuo', 'Addu-centur', 'in lae-ti-ti-a', and 'et exsul-ta-ti-o-ne'. The text is: **A**udi fili-a, et vi-de, et incli-na aurem tu-am: qui-a concu-pi-vit rex spe-ci-em tu-am. *V.* †* Vultum tu-um depre-ca-buntur o-mnes di-vi-tes ple-bis: fi-li-ae re-gum in hono-re tu-o. *V.* Ad-du-cen-tur re-gi vir-gi-nes post e-am: pro-ximae e-ius affe-rentur ti-bi. *V.* †* Addu-centur in lae-ti-ti-a et exsul-ta-ti-o-ne: addu-cen-tur in templum re-gis.

Tractus: Audi filia (Versus in psalmodia)



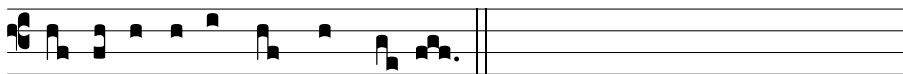
†* Vultum tu-um depre-cabúntur omnes dí-vi-tes ple-bis: * fí-li-ae re-gum in ho-nó-re tu-o. Addu-céntur re-gi vír-gi-nes post e-am: * pró-ximae e-ius affe-réntur ti-bi. †*

Tractus: Audi filia (Psalmodia)



II. **A** u-di fí-li-a, et vi-de et inclí-na aurem tu-am: * qui-a concu-pí-vit rex spé-ci-em tu-am. Vultum tu-um depre-cabúntur omnes dí-vi-tes ple-bis: * fí-li-ae re-gum in ho-nó-re tu-o. Addu-céntur re-gi vír-gi-nes post e-am: * pró-ximae e-ius affe-réntur ti-bi. Addu-céntur in lae-tí-ti-a et exsul-ta-ti-ó-ne: *

In Annuntiatione Beatae Mariae Virginis



addu-céntur in templum re-gis.

Alleluia I: Ave Maria

II.
A L- le- lú- ia.

∇. Ave Ma- rí- a, grá-ti- a ple- na: Dó-mi-
nus te- cum: be-ne-
dí-cta tu * in mu-li- é- ri-bus.

A series of six staves of music. The first staff begins with a large 'A' and the text 'L- le- lú- ia.'. The second staff begins with a '∇' and the text 'Ave Ma- rí- a, grá-ti- a ple- na: Dó-mi-'. The third staff continues with 'nus te- cum: be-ne-'. The fourth staff continues with 'dí-cta tu * in mu-li- é-'. The fifth staff continues with 'ri-bus.'. The sixth staff ends with a double bar line.

Alleluia I: Ave Maria (Versus in psalmodia)

II.
A -ve Ma-rí- a, grá-ti- a ple-na, Dó-mi-nus te-cum: * be-ne-
dí-cta tu in mu-li- é-ri-bus.

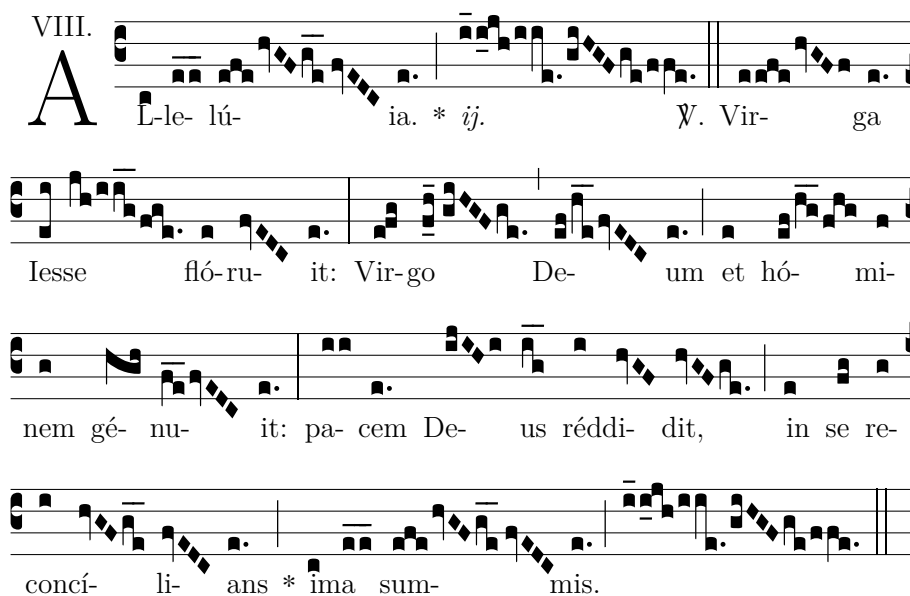
A series of two staves of music. The first staff begins with a large 'A' and the text '-ve Ma-rí- a, grá-ti- a ple-na, Dó-mi-nus te-cum: * be-ne-'. The second staff continues with 'dí-cta tu in mu-li- é-ri-bus.' and ends with a double bar line.

Alleluia I: Ave Maria (Modus simplex)

II.
A 

Lle-lú-ia. * *ij.* A-ve Ma-rí-a,
grá-ti-a ple-na, Dó-mi-nus te-cum: * be-ne-dícta tu in mu-li-é-ri-bus.

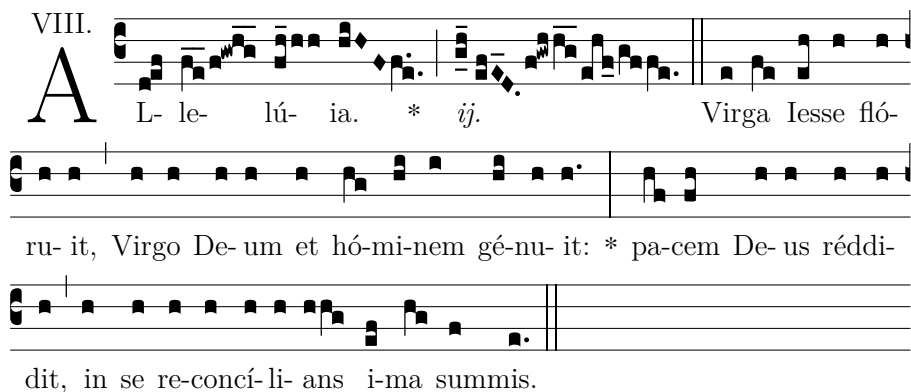
Alleluia II: Virga Iesse

VIII.
A 

L-le lú-ia. * *ij.* V. Vir-ga
Iesse fló-ru-it: Vir-go De-um et hó-mi-nem gé-nu-it: pa-cem De-us réddi-dit, in se re-concí-li-ans * íma sum-mis.

Alleluia II: Virga Iesse (Modus simplex cum psalmodia)

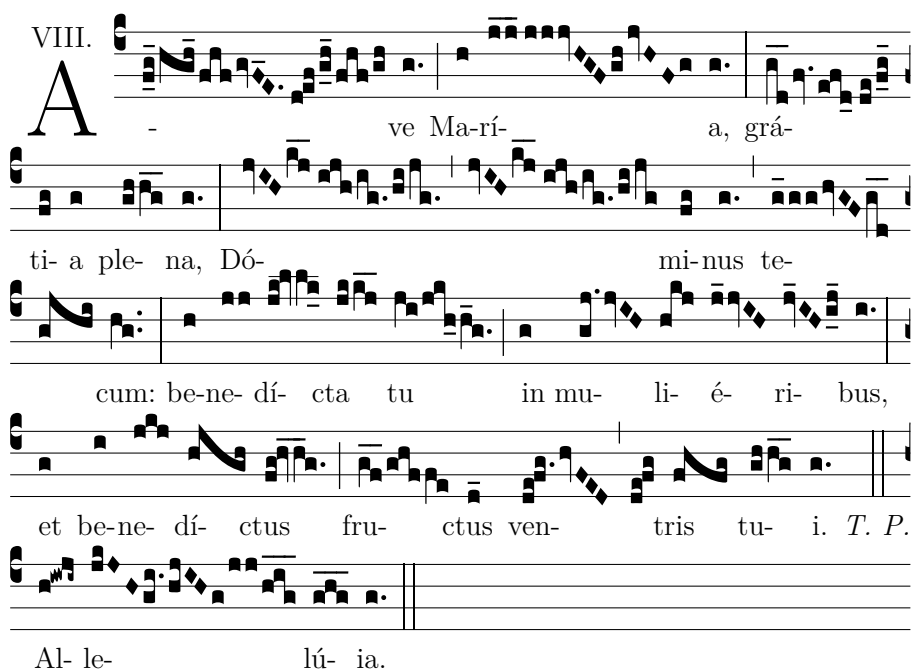
VIII.



A L- le- lú- ia. * *ij.* Virga Iesse fló-
ru- it, Virgo De- um et hó- mi- nem gé- nu- it: * pa- cem De- us réddi-
dit, in se re- concí- li- ans i- ma summis.

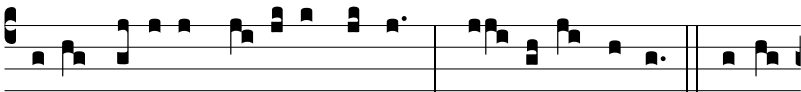
Offertorium: Ave Maria

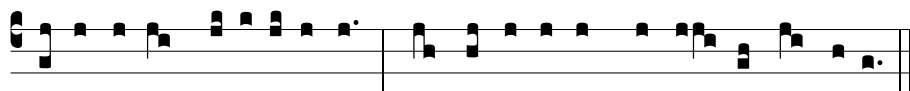
VIII.



A - ve Ma- rí- a, grá-
ti- a ple- na, Dó- mi- nus te-
cum: be- ne- dí- cta tu in mu- li- é- ri- bus,
et be- ne- dí- ctus fru- ctus ven- tris tu- i. *T. P.*
Al- le- lú- ia.


Offertorium: Ave Maria (Psalmodia)

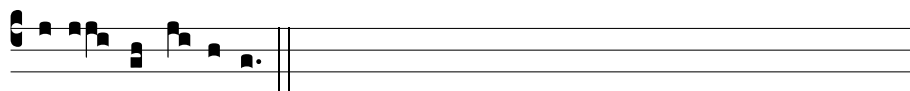
VIII.
A 
- ve Ma-rí- a, grá- ti- a ple-na, * Dó- mi-nus te-cum. Be-ne-


dícta tu in mu-li- é-ri-bus, * et be-ne-díctus fructus ventris tu- i.

Offertorium: Ave Maria (Psalmodia Tempore Paschali)

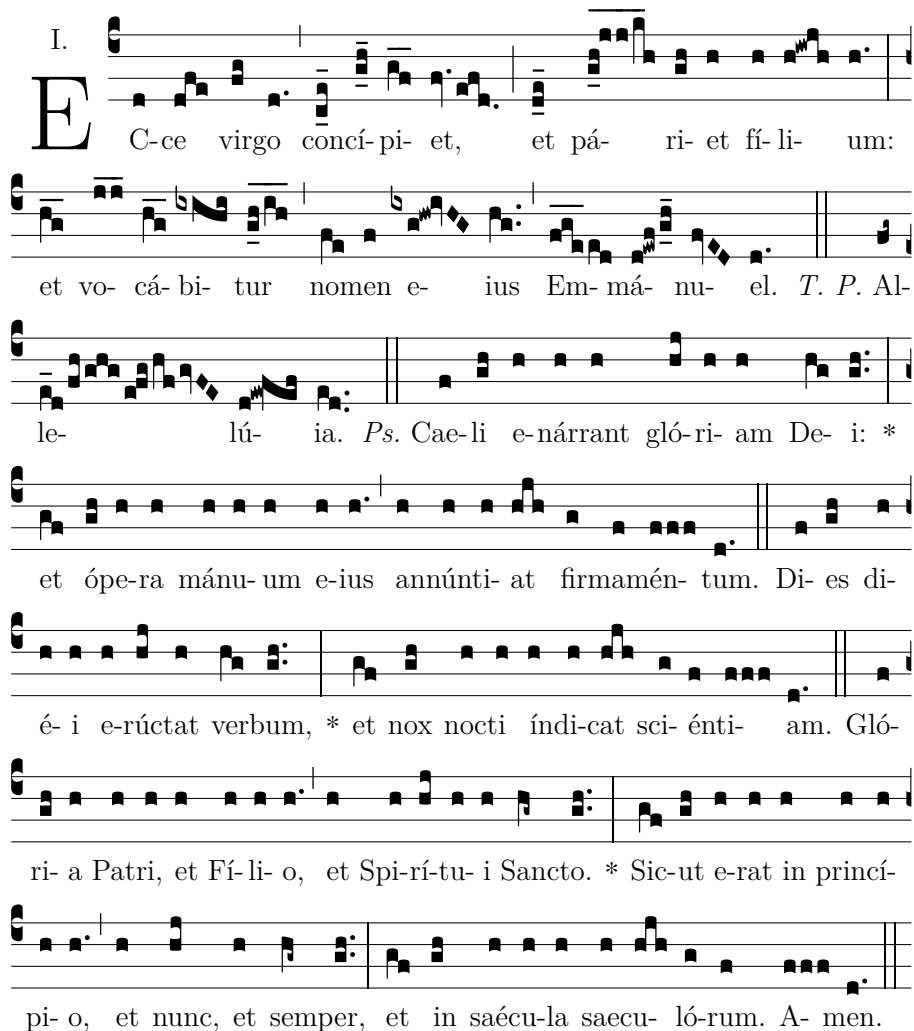
VIII.
A 
- ve Ma-rí- a, grá- ti- a ple-na, * Dó- mi-nus te-cum.


Be-ne-dícta tu in mu-li- é-ri-bus, * et be-ne-díctus fructus ventris


tu- i. Al-le- lu-ia.

Communio: Ecce virgo

I.



The image shows a musical score for the Communion 'Ecce virgo'. It consists of eight staves of music, each with a vocal line and a corresponding Latin text line. The music is written in a simple, rhythmic style with a common time signature. The text is in Latin and describes the Annunciation of the Virgin Mary. The score begins with a large initial 'E' for the first word 'Ecce'. The text is: 'Ecce virgo concipiet, et pariet filium: et vocabitur nomen eius Emmanuel. T. P. Alleluia. Ps. Caeli enarrant gloriam Dei: * et opera manuum eius annuntiat firmamentum. Dies diei e-ructat verbum, * et nox nocti indicat scientiam. Gloria Patri, et Filio, et Spiritui in Sancto. * Sic ut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.'

E C-ce virgo concí-pi-et, et pá-ri-et fí-li-um:
et vo-cá-bi-tur nomen e-ius Em-má-nu-el. *T. P.* Al-
le-lú-ia. *Ps.* Cae-li e-nárrant gló-ri-am De-i: *
et ó-pe-ra mánu-um e-ius annúnti-at firmamén-tum. Di-es di-
é-i e-rúctat verbum, * et nox nocti índi-cat sci-énti-am. Gló-
ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-
pi-o, et nunc, et semper, et in saécu-la saecu-ló-rum. A-men.

S. Ludgeri primi episcopi Monasteriensis

Fest des heiligen Ludgerus, des ersten Bischofs von Münster, 26. März

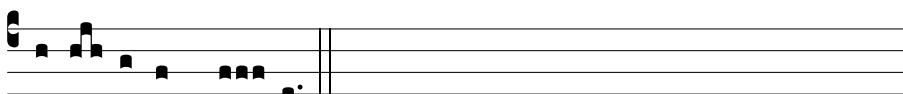
Introitus: Statuit ei Dominus

I. **S**

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a large 'S' and a '1.' above the first measure. The melody consists of quarter and eighth notes, with some rests. There are several repeat signs (double bar lines with dots) throughout the piece. The lyrics are written below the staff, aligned with the notes.

Tá-tu-it e- i Dó- mi- nus te- staméntum pa- cis, et
prín-ci-pem fe- cit e- um: ut sit il- li sa- cerdó- ti- i dígni- tas
in ae- tér- num. *T. P.* Alle- lú- ia, al- le- lú-
ia. *Ps.* Meménto Dómi- ne Da- vid: * et omnis mansu- e- tú- di-
nis e- ius. Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu- i San- cto. *
Sic- ut e- rat in prín- cí- pi- o, et nunc, et semper, et in saé- cu- la

S. Ludgeri primi episcopi Monasteriensis



saecu- ló-rum. A- men.

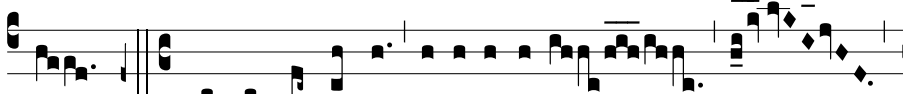
Graduale: Ecce sacerdos magnus



E C- ce sa- cérdos ma- gnus, qui in di- é- bus



su- is plá- cu- it De- o.



†*V. Non est invéntus sími- lis il- li,

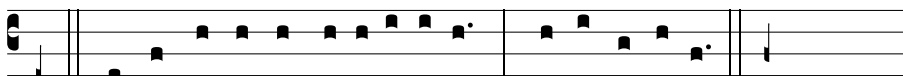


qui conservá- ret †* le- gem



Excél- si.

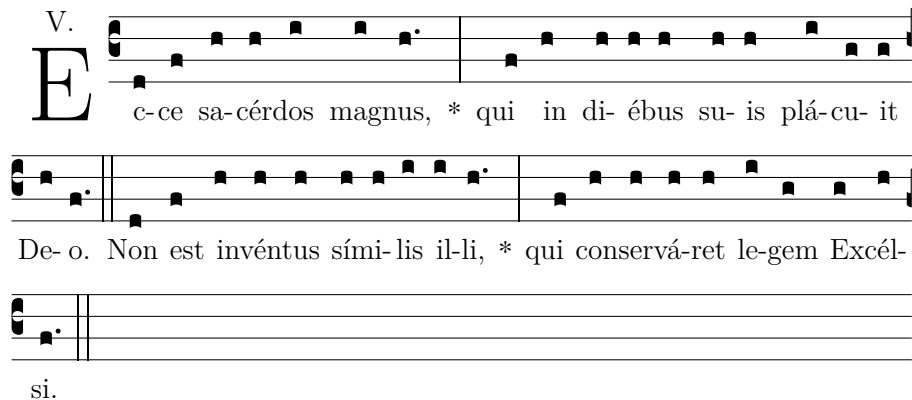
Graduale: Ecce sacerdos magnus (Versus in psalmodia)



†* Non est invéntus sími- lis il- li, * qui conservá- ret †*

Graduale: Ecce sacerdos magnus (Psalmodia)

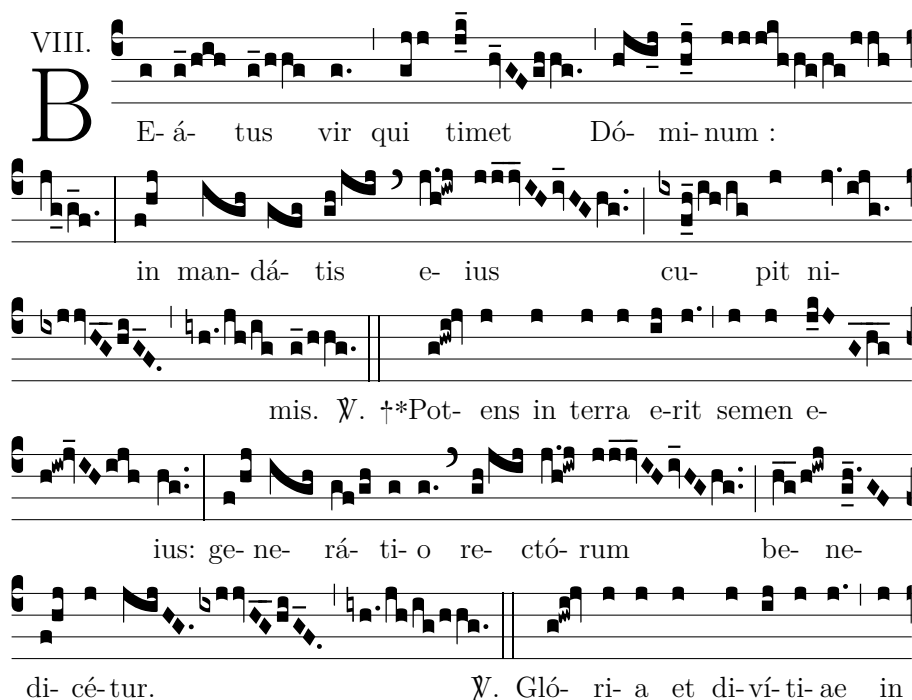
V.



Ecce sa-cérdos magnus, * qui in di-ébus su-is plá-cu-it
De-o. Non est invéntus sími-lis il-li, * qui conservá-ret le-gem Excél-
si.

Tractus: Beatus vir

VIII.



BE-á-tus vir qui timet Dó-mi-num :
in man-dá-tis e-ius cu-pit ni-
mis. *℣.* †*Pot-ens in terra e-rit semen e-
ius: ge-ne-rá-ti-o re-ctó-rum be-ne-
di-cé-tur. *℣.* Gló-ri-a et di-ví-ti-ae in

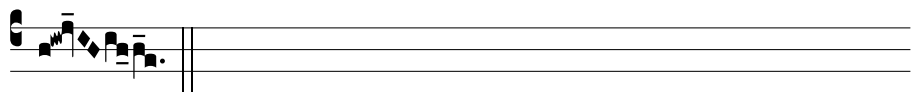
S. Ludgeri primi episcopi Monasteriensis



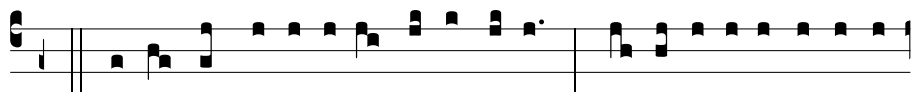
domo e- ius : et iu- stí- ti- a e- ius



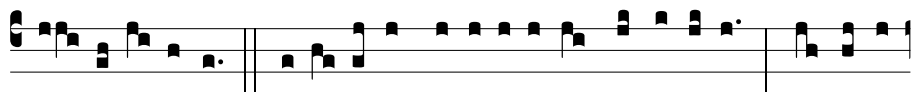
ma- net †* in saé- cu-lum saécu-li.



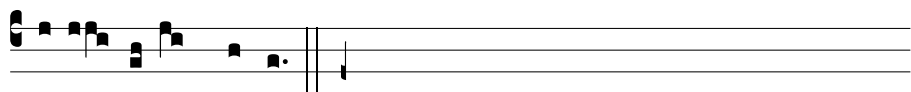
Tractus: Beatus vir (Versus in psalmodia)



†* Pot-ens in terra e-rit semen e-ius: * ge-ne-rá-ti- o rectó-rum



be- ne-di-cé-tur. Gló-ri- a et di-ví-ti-ae in domo e-ius: * et iustí-



ti- a e-ius ma-net †*

Tractus: Beatus vir (Psalmodia)

VIII.

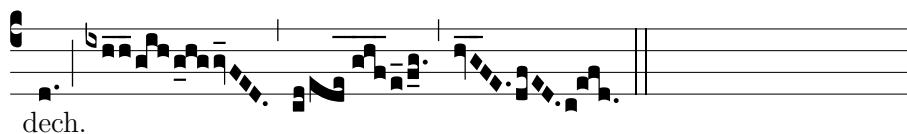
B e-á-tus vir, qui timet Dómi-num: * in mandá-tis e-ius
cu-pit nimis. Pot-ens in terra e-rit semen e-ius: * ge-ne-rá-ti-o
rectó-rum be-ne-di-cé-tur. Gló-ri-a et di-ví-ti-ae in domo e-ius: *
et iustí-ti-a e-ius ma-net in saé-cu-lum saé-cu-li. †*

Alleluia I: Iuravit Dominus

I.

A L-le-lú-ia. * *ij.*
V. Iu-rá-vit Dó-mi-nus, et non paeni-té-bit
e-um: Tū es sa-cér-dos in ae-tér-num, se-cúndum
ór-dí-nem * Melchí-se-

S. Ludgeri primi episcopi Monasteriensis



Alleluia I: Iuravit Dominus (Versus in psalmodia)

I.

u-rá-vit Dómi-nus et non paeni-té-bit e- um: * Tu es sa-cérdos

in aetérnum, se-cúndum órdi-nem Melchí-se- dech.

Alleluia I: Iuravit Dominus (Modus simplex)

II.

Lle-lú-ia. * *ij.* Iu-rá-vit Dómi-

nus et non pae-ni-té-bit e- um: * Tu es sa-cérdos in aetérnum,

se-cúndum órdi-nem Melchí-se-dech.

Alleluia II: Ecce sacerdos magnus

VIII.
A L-le- lú-ia. *

∩. Ecce sa-cér- dos ma- gnus, qui in di- e-

bus su- is * pla-cu- it De- o.

Alleluia II: Ecce sacerdos magnus (Modus simplex cum psalmodia)

VIII.
A L- le- lú- ia. * *ij.* Ecce sa-cérdos

magnus, * qui in di- ébus su- is plá- cu- it De- o.

Offertorium: Veritas mea

II.
V

E-ri-tas me-a, et mi-se-ri-cór-di-a
me-a cum ipso: et in nó-mi-ne me-o ex-altá-
bi-tur cornu e-ius. T.P. Alle-lú-ia.

Detailed description: This block contains the first system of musical notation for the offertorium 'Veritas mea'. It features a vocal line starting with a large 'V' and a Roman numeral 'II.' above it. The melody is written on a five-line staff with a treble clef and a common time signature. The lyrics are written below the staff, with hyphens indicating syllables across notes. The text includes 'E-ri-tas me-a, et mi-se-ri-cór-di-a', 'me-a cum ipso: et in nó-mi-ne me-o ex-altá-', and 'bi-tur cornu e-ius. T.P. Alle-lú-ia.' The system ends with a double bar line.

Offertorium: Veritas mea (Psalmodia)

II.
V

é-ri-tas me-a et mi-se-ri-córdi-a me-a cum ipso: * et
in nó-mi-ne me-o ex-altá-bi-tur cornu e-ius.

Detailed description: This block contains the second system of musical notation for the offertorium 'Veritas mea (Psalmodia)'. It features a vocal line starting with a large 'V' and a Roman numeral 'II.' above it. The melody is written on a five-line staff with a treble clef and a common time signature. The lyrics are written below the staff, with hyphens indicating syllables across notes. The text includes 'é-ri-tas me-a et mi-se-ri-córdi-a me-a cum ipso: * et' and 'in nó-mi-ne me-o ex-altá-bi-tur cornu e-ius.' The system ends with a double bar line.

Offertorium: Veritas mea (Psalmodia T. P.)

II.
V

é-ri-tas me-a et mi-se-ri-córdi-a me-a cum ipso: * et
in nó-mi-ne me-o ex-altá-bi-tur cornu e-ius. Al-le-lú-ia.

Detailed description: This block contains the third system of musical notation for the offertorium 'Veritas mea (Psalmodia T. P.)'. It features a vocal line starting with a large 'V' and a Roman numeral 'II.' above it. The melody is written on a five-line staff with a treble clef and a common time signature. The lyrics are written below the staff, with hyphens indicating syllables across notes. The text includes 'é-ri-tas me-a et mi-se-ri-córdi-a me-a cum ipso: * et' and 'in nó-mi-ne me-o ex-altá-bi-tur cornu e-ius. Al-le-lú-ia.' The system ends with a double bar line.

Communio: Beatus servus

III.

B



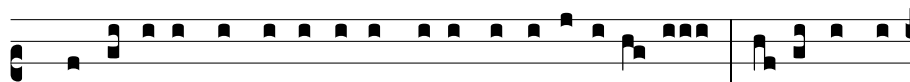
E- á-tus ser- vus, quem, cum vé- ne-rit Dómi-nus,



invé-ne- rit vi-gi-lántem: ámen di-co vo- bis, super ómni- a bona



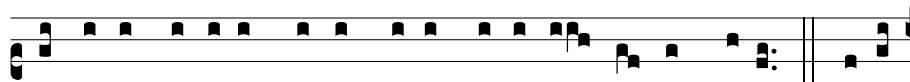
su- a constí- tu- et e- um. *T. P.* Alle- lú- ia.



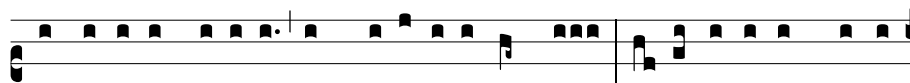
Ps. Exáudi- at te Dómi-nus in di- e tri-bu-la-ti- ó-nis: * pró-te-gat te



nomen De- i Ia-cob. Imple- at Dómi-nus pe-ti-ti- ó-nes tu- as: * nunc



cognó-vi quó-ni- am salvum fe-cit Dómi-nus chri-stum su- um. Gló-ri-



a Patri, et Fí- li- o, et Spi-rí-tu- i Sancto. * Sic-ut e-rat in princí-



pi- o, et nunc, et semper, et in saécu-la saecu- ló-rum. Amen.

S. Ludgeri primi episcopi Monasteriensis

S. Ioseph Opificis

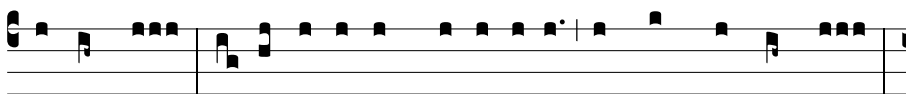
Fest des Hl. Joseph des Arbeiters, 1. Mai

Introitus: Sapientia reddidit iustis

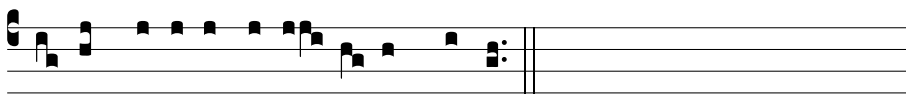
III.

S A-pi-énti-a réddi-dit iu-stis mercé-dem labó-rum su-
ó-rum, et de-dú-xit il-los in vi-a mi-rá-bi-li,
et fu-it il-lis in ve-laménto di-é-i et in lu-ce
stel-lá-rum per no-ctem. Alle-lú-ia, al-le-lú-ia.
Ps. Ni-si Dómi-nus aedi-fi-cá-ve-rit domum, * in vanum labó-rant
qui aedí-fi-cant e-am. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-

S. Ioseph Opificis



i Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper,

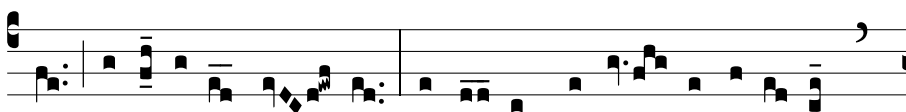


et in sáecu-la saecu- ló-rum. Amen.

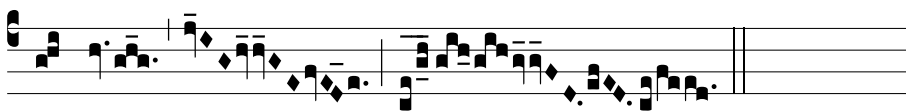
Alleluia I: De quacumque tribulatione



De qua- cúmque tri-bu-la-ti-ó- ne clamá- ve-rint ad



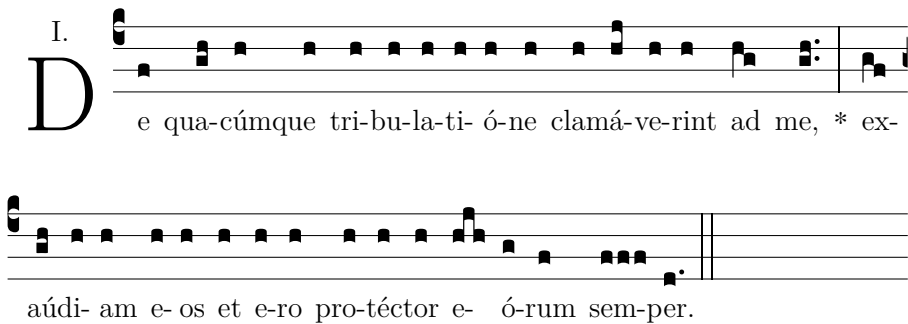
me, exáudi- am e- os, et e- ro pro-té- ctor e- ó- rum *



semper.

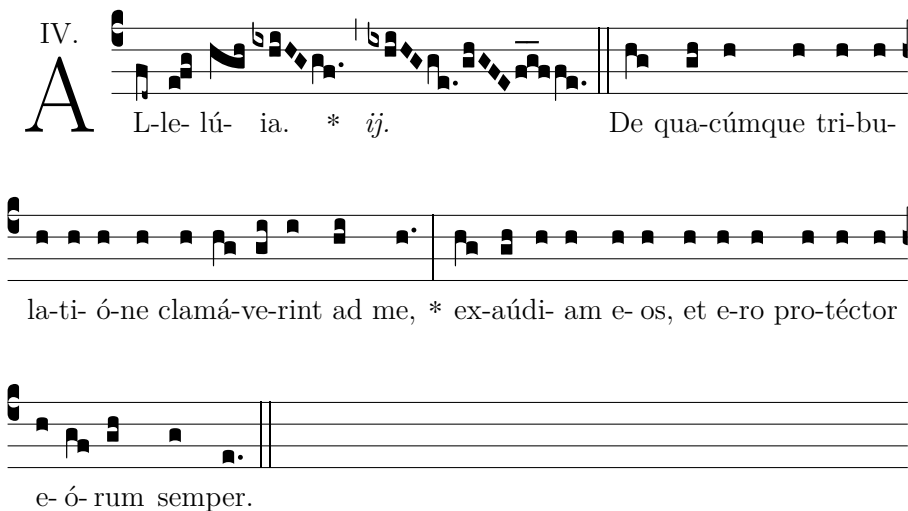
Alleluia I: De quacumque tribulatione (Versus in psalmodia)

I.
D e qua-cúmque tri-bu-la-ti-ó-ne clamá-ve-rint ad me, * ex-
aúdi-am e-os et e-ro pro-téctor e- ó-rum sem-per.



Alleluia I: De quacumque tribulatione (Modus simplex)

IV.
A L-le- lú- ia. * *ij.* De qua-cúmque tri-bu-
la-ti-ó-ne clamá-ve-rint ad me, * ex-aúdi- am e-os, et e-ro pro-téctor
e- ó-rum sem-per.



Alleluia II: Fac nos innocuam

VIII.

A L- le-lú- ia. *

Ψ. Fac nos innó- cu- am,

Io- seph, de-cúr- re-re vi- tam: sit-

que tu- o semper tu-

ta * pa-tro-cí- ni- o.

Alleluia II: Fac nos innocuam (Versus in psalmodia)

VIII.

F ac nos innó- cu- am, Io- seph, de-cúrre-re vi- tam: * sitque

tu- o semper tu- ta patro-cí- ni- o.

Alleluia II: Fac nos innocuam (Modus simplex)

VIII.
A

L- le- lú- ia. * *ij.* Fac nos innó-
cu- am, Io-seph, de-cúrre-re vi-tam: * sitque tu-o semper tu-ta
patro-cí-ni- o.

Offertorium: Bonitas Domini

V.
B

O- ni- tas Dó- mi- ni De- i no- stri sit
super nos, et opus má- nu- um nostrá- rum se-cún- da no-
bis, et opus má- nu- um nostrá- rum se-
cún- da. Alle- lú- ia.

Offertorium: Bonitas Domini (Psalmodia)

V.

B ó-ni-tas Dómi-ni De- i nostri sit super nos, et opus mánu-
um nostrá-rum se-cúnda no-bis, * et opus mánu-um nostrá-rum se-
cúnda, al-le-lú-ia.

Communio: Unde huic sapientia

VI.

U Nde hu- ic sa-pi- énti- a haec et vir-tú- tes? Nonne hic
est fabri fí- li- us? Nonne ma-ter e-ius dí-ci-tur Ma-rí-
a? Al- le- lú- ia. Ps. Bé-ne-dic, á-ni-ma me- a, Domi-no: * Dómi-
ne De- us me- us, magni- fi- cá- tus es ve- heméter. Confes- si- ó- nem
et de- có- rem indu- ísti: * amíctus lúmi- ne sic- ut ve- stiméto.



Gló-ri- a Patri, et Fí-li- o, et Spi- rí-tu- i Sancto. * Sic-ut e-rat in



prínci-pi- o, et nunc, et semper, et in sáecu-la saecu-ló-rum. Amen.

S. Ioseph Opificis

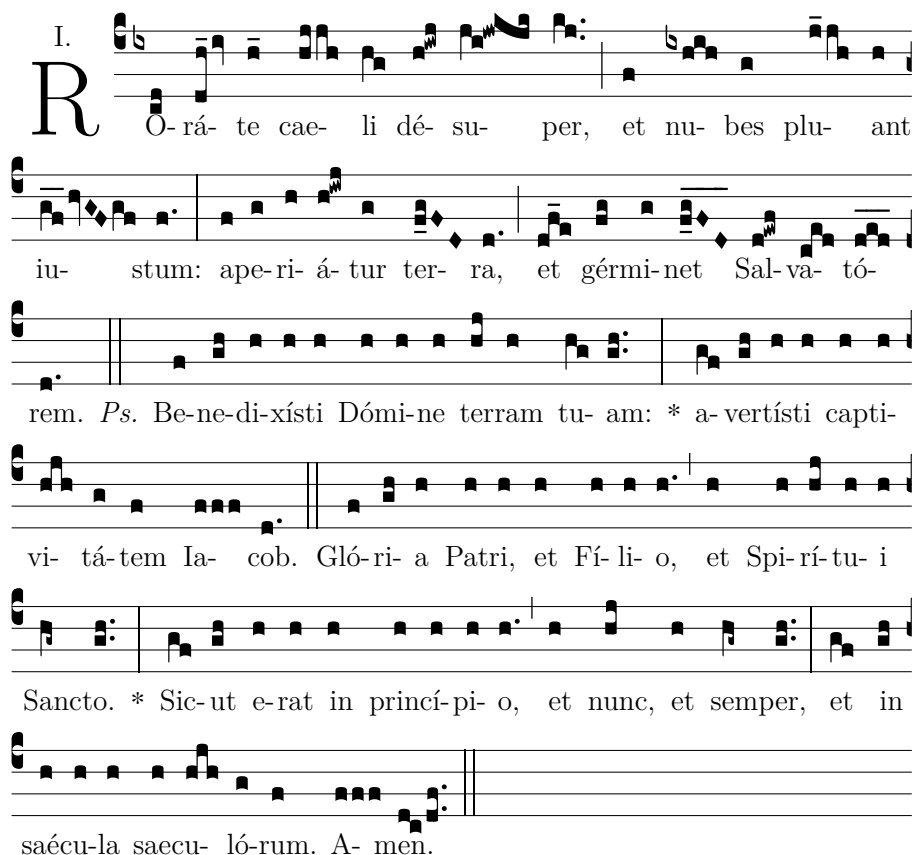
Missae Votivae
Votivmessen

Sancta Maria in Sabbato Tempore Adventus

Marienmesse an Samstag im Advent

Introitus: Rorate caeli

I.



The musical score is written on a single staff in G major and 4/4 time. It begins with a large 'R' time signature. The melody consists of eighth and sixteenth notes, with some rests. There are several double bar lines throughout the piece, indicating the end of phrases. The lyrics are written below the staff, aligned with the notes.

R Ó-rá- te cae- li dé- su- per, et nu- bes plu- ant
iu- stum: ape-ri- á- tur ter- ra, et gé- rmi- net Sal- va- tó-
rem. *Ps.* Be- ne- di- xísti Dó- mi- ne terram tu- am: * a- vertísti capti-
vi- tá- tem Ia- cob. Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu i
Sancto. * Sic- ut e- rat in princí- pi- o, et nunc, et semper, et in
saé- cu- la sae- cu- ló- rum. A- men.

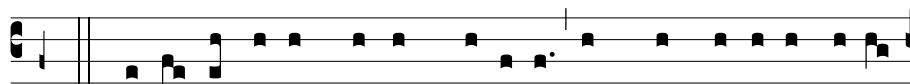
Graduale: Tollite portas

II.

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a large, bold initial 'T' for the first line of text. The music consists of a series of eighth and sixteenth notes, often beamed together, with some rests. The lyrics are written below the staff, aligned with the notes. There are several bar lines throughout the piece, and a double bar line appears after the word 'gló-ri-ae'.

T Ol- li-te por- tas, prín- ci- pes, ve- stras:
et e-le-vá- mi-ni por- tae ae- terná- les:
et intro- í- bit Rex
gló-ri- ae. *V. †* Quis ascéndet in montem*
Dó- mi- ni? aut quis sta-bit in lo-co sancto
e- ius? In-no-cens má-
ni-bus *†* et* mundo cor-de.

Graduale: Tollite portas (Versus in psalmodia)

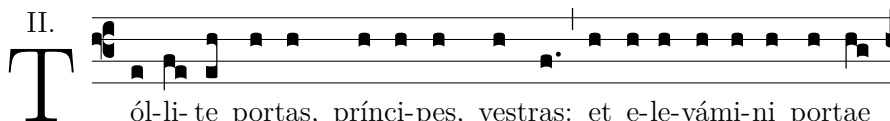


†* Quis a-scéndet in montem Dómi-ni? aut quis sta-bit in lo-co



sancto e-ius? * Inno-cens má-ni-bus †*

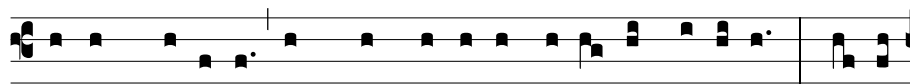
Graduale: Tollite portas (Psalmodia)



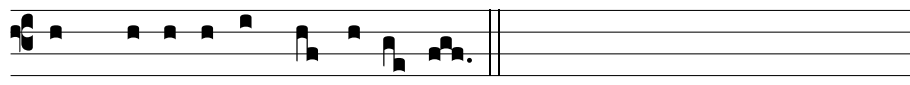
ól-li-te portas, prínci-pes, vestras: et e-le-vámi-ni portae



aeterná-les: * et intro-í-bit Rex gló-ri-ae. Quis a-scéndet in



montem Dómi-ni? aut quis sta-bit in lo-co sancto e-ius? * Inno-

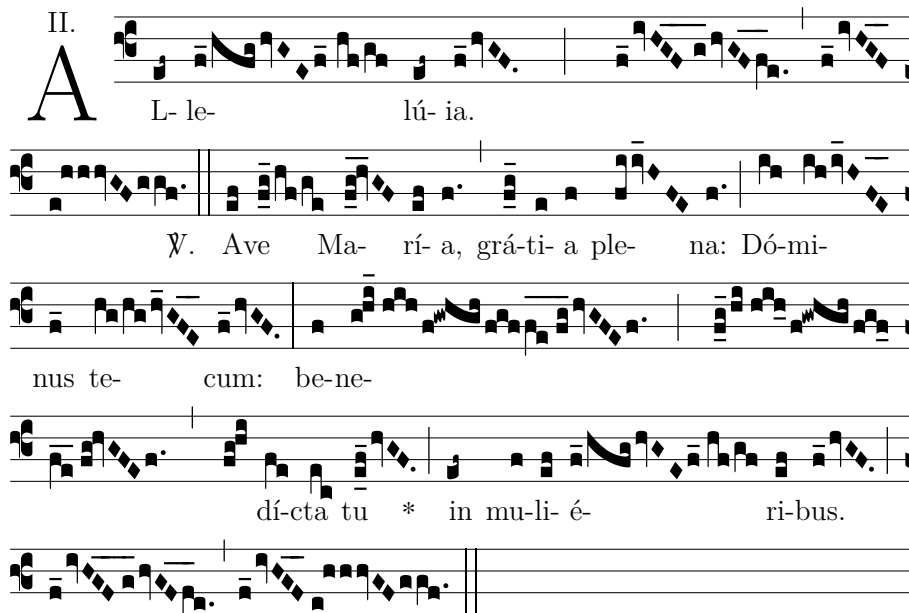


cens má-ni-bus et mundo corde.

Alleluia: Ave Maria

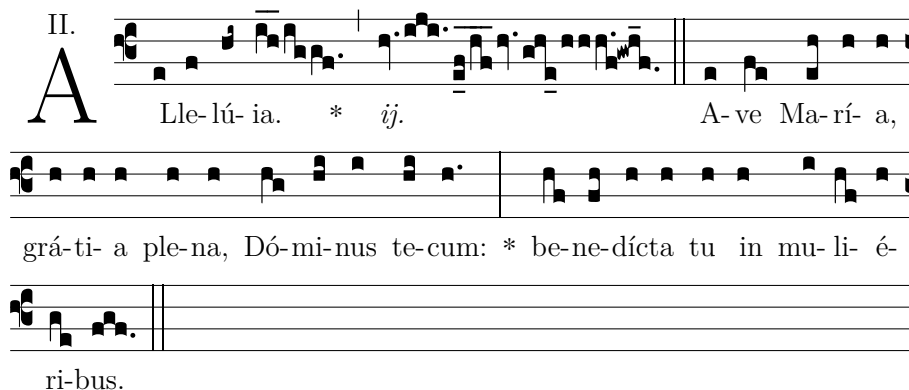
II.
A L- le- lú- ia.

Ÿ. Ave Ma- rí- a, grá-ti- a ple- na: Dó-mi-
nus te- cum: be-ne-
dí-cta tu * in mu-li- é- ri-bus.




Alleluia: Ave Maria (Modus simplex cum psalmodia)

II.
A Lle-lú- ia. * *ij.* A-ve Ma-rí- a,
grá-ti- a ple-na, Dó-mi-nus te-cum: * be-ne-dí-cta tu in mu-li- é-
ri-bus.



Offertorium: Ave Maria

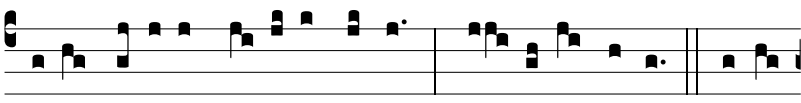
VIII.
A



- ve Ma-rí- a, grá-
ti- a ple- na, Dó- mi-nus te-
cum: be-ne- dí- cta tu in mu- li- é- ri- bus,
et be-ne- dí- ctus fru- ctus ven- tris tu- i.

Offertorium: Ave Maria (Psalmodia)

VIII.
A



- ve Ma-rí- a, grá- ti- a ple- na, * Dó- mi-nus te-cum. Be-ne-
dícta tu in mu- li- é- ri- bus, * et be-ne-díctus fructus ventris tu- i.

Communio: Ecce virgo

I.

The musical notation consists of ten staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The lyrics are printed below the staves, with some words starting with a large initial letter 'E'. The text is: "E C-ce virgo concí-pi-et, et pá-ri-et fí-li-um: et vo-cá-bi-tur nomen e-ius Em-má-nu-el. Ps. Cae-li e-nárrant gló-ri-am De-i: * et ó-pe-ra má-nu-um e-ius annúnti-at firmamén-tum. Di-es di-é-i e-rúctat verbum, * et nox nocti índi-cat sci-énti-am. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in saé-cu-la saecu-ló-rum. A-men."

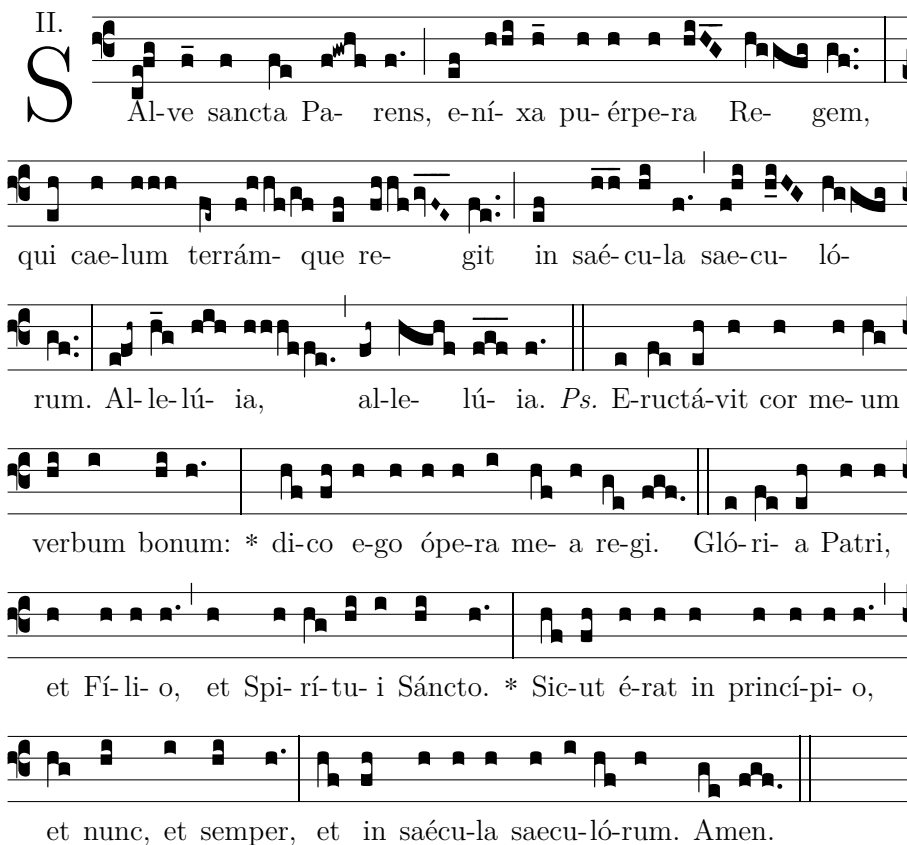
E C-ce virgo concí-pi-et, et pá-ri-et fí-li-um:
et vo-cá-bi-tur nomen e-ius Em-má-nu-el. *Ps.* Cae-li
e-nárrant gló-ri-am De-i: * et ó-pe-ra má-nu-um e-ius annúnti-
at firmamén-tum. Di-es di-é-i e-rúctat verbum, * et nox nocti
índi-cat sci-énti-am. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-
tu-i Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper,
et in saé-cu-la saecu-ló-rum. A-men.

Sancta Maria in Sabbato Tempore Paschali

Marienmesse an Samstagen in der Osterzeit

Introitus: Salve sancta Parens

II.
S



Al-ve sancta Pa-rens, e-ní-xa pu-érpe-ra Re-gem,
qui cae-lum terrám- que re- git in saé-cu-la sae-cu- ló-
rum. Al-le-lú- ia, al-le- lú- ia. *Ps.* E-ructá-vit cor me-um
verbum bonum: * di-co e-go ó-pe-ra me- a re-gi. Gló-ri- a Patri,
et Fí-li- o, et Spi-rí-tu- i Sán-cto. * Sic-ut é-rat in princí-pi- o,
et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.

Alleluia I: Virga Iesse

VIII.
A L-le lú- ia. * *ij.* Vir- ga
Iesse fló-ru- it: Vir-go De- um et hó- mi-
nem gé- nu- it: pa- cem De- us réddi- dit, in se re-
concí- li- ans * i- ma sum- mis.

Alleluia I: Virga Iesse (Modus simplex cum psalmodia)

VIII.
A L- le- lú- ia. * *ij.* Virga Iesse fló-
ru- it, Virgo De- um et hó- mi- nem gé- nu- it: * pa- cem De- us réddi-
dit, in se re- concí- li- ans i- ma summis.

Alleluia II: Ave Maria

II.
A L- le- lú- ia.

Ÿ. Ave Ma- rí- a, grá-ti- a ple- na: Dó-mi-
nus te- cum: be-ne-
dí-cta tu * in mu-li- é- ri-bus.

Alleluia II: Ave Maria (Modus simplex cum psalmodia)

II.
A Lle-lú- ia. * *ij.* A-ve Ma-rí- a,
grá-ti- a ple-na, Dó-mi-nus te-cum: * be-ne-dí-cta tu in mu-li- é-
ri-bus.

Offertorium: Beata es Virgo

VIII.

B E-á- ta es, Vir-
go Ma- rí- a, quae ómni- um portá- sti
Cre- a- tó- rem: ge- nu- í- sti qui te fe-
cit, et in ae- tér- num pérma- nes Vir- go,
al- le- lú- ia.

Offertorium: Beata es Virgo (Psalmodia)

VIII.

B e- á- ta es, Virgo Ma- rí- a, * quae ómni- um portásti
Cre- a- tó- rem: ge- nu- í- sti, qui te fe- cit, * et in aetérnum pérma- nes
Virgo, al- le- lú- ia.

Communio: Beata viscera

I.

B E-á-ta vísce- ra Ma-rí-ae Vír- gi-nis, quae porta-
vé- runt ae-tér- ni Pa- tris Fí- li- um. Al- le-
lú- ia. *Ps.* E-ructá-vit cor me- um verbum bo- num: * di- co e-
go ópe- ra me- a re- gi. Spé- ci- e tu- a et pulchri- tú- di- ne tu- a *
in- ténde, próspe- re pro- cé- de et re- gna. Gló- ri- a Patri, et Fí- li-
o, et Spi- rí- tu- i Sancto. * Sic- ut e- rat in princí- pi- o, et nunc, et
semper, et in saécu- la saecu- ló- rum. A- men.

Sancta Maria in Sabbato Tempore Paschali

Missa votiva de Sacratissimo Corde Iesu

Votivmesse am Herz-Jesu-Freitag

Introitus: Cogitationes cordis eius

V.
C

O-gi-tá-ti-o-nes Cor-dis e-ius in ge-ne-ra-ti-ó-ne
et ge-ne-ra-ti-ó-nem: ut é-ru-at a mor-te á-nimas
e-ó-rum et á-lat e-os in fa-me. *T. P.*
Alle-lú-ia. al-le-lú-ia. *Ps.* Exsultá-te, iusti, in
Dómi-no, * rectos de-cet collaudá-ti-o. Gló-ri-a Patri, et Fí-li-o,
et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et

The image shows a musical score for a votive Mass. It features a single melodic line on a five-line staff with a treble clef and a common time signature. The lyrics are written below the staff, with some words underlined. The score includes a large 'C' time signature and a 'V.' above the first line. The lyrics are: 'O-gi-tá-ti-o-nes Cor-dis e-ius in ge-ne-ra-ti-ó-ne et ge-ne-ra-ti-ó-nem: ut é-ru-at a mor-te á-nimas e-ó-rum et á-lat e-os in fa-me. T. P. Alle-lú-ia. al-le-lú-ia. Ps. Exsultá-te, iusti, in Dómi-no, * rectos de-cet collaudá-ti-o. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et'. The score ends with a double bar line.

Missa votiva de Sacratissimo Corde Iesu



semper, et in saecu-la saecu-lo-rum. Amen.

Graduale: Dulcis et rectus

I.

D Ul- cis et rec- tus Dó- mi- nus,
pro-pter hoc le-gem da-bit de- lin- quenti- bus in vi-
a. *V.* Dí-ri-get mansu- é-tos
in iu-dí-ci- o, do- cé- bit mi-
tes * ví- as su- as.

Graduale: Dulcis et rectus (Versus in psalmodia)



†* Dí-ri-get mansu- é-tos in iu-dí-ci- o, * do- cé-bit mi- tes †*

Graduale: Dulcis et rectus (Psalmodia)

I.

Dulcis et rectus Dó-mi-nus, * propter hoc le-gem da-bit de-
linquénti-bus in vi- a. Dí-ri-get mansu- é-tos in iu-dí- ci- o, *
do-cé-bit mi-tes vi- as su- as.

The musical notation consists of four staves. The first staff begins with a large initial 'D'. The music is written in a simple, rhythmic style with square notes and stems. There are repeat signs (double bar lines with dots) at the end of the first and third staves.

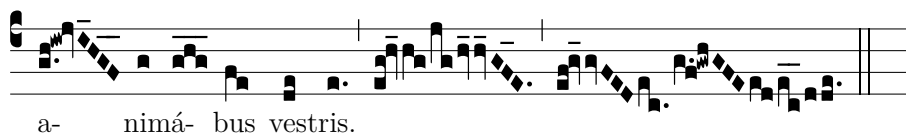
Alleluia: Tollite iugum meum

III.

AL-le- lú-ia. * *ij.* Ψ .
Tól- li-te iu- gum me- um super vos
et dísci-te a me, qui- a mi-tis sum et
hú- mi- lis Cor- de, et inve-ni- é-
tis ré- qui- em *

The musical notation consists of six staves. The first staff begins with a large initial 'A'. The music is written in a simple, rhythmic style with square notes and stems. There are repeat signs (double bar lines with dots) at the end of the first, second, and fifth staves.

Missa votiva de Sacratissimo Corde Iesu



a- nimá- bus vestris.

Alleluia: Tollite iugum meum (Versus in psalmodia)

IV. **T**ól-li-te iugum me- um super vos et dí-sci-te a me, * qui- a



mi-tis sum et húmi-lis corde, * et inve-ni- é-tis réqui- em a-ni-má-




bus vestris.

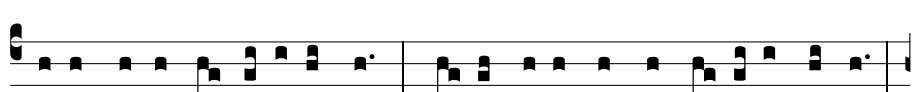


Alleluia: Tollite iugum meum (Modus simplex)

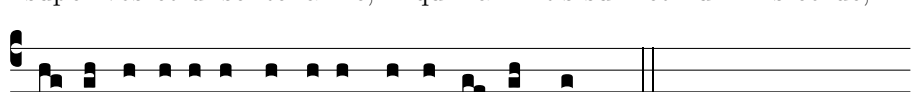
IV. **A** L-le- lú- ia. * *ij.* Tól-li-te iugum me- um



super vos et dí-sci-te a me, * qui- a mi-tis sum et húmi-lis corde, *



et inve-ni- é-tis réqui- em a-ni-má-bus vestris.



Tractus: Misericors

II.
M

I-sé-ri- cors et mi-se-rá- tor Dó- mi-nus,
longá-nimis et mul- tum mi-sé- ri-cors. Ψ .
†* Non in perpé-tu- um i-rascé- tur,
ne- que in aetér- num commi-ná- bi-tur. Ψ . Non se-
cúndum pec-cá-ta nostra fe-cit no- bis, neque
se-cúndum in-iqui-tá-tes no- stras re-trí- bu- it †*
no- bis.

Tractus: Misericors (Versus in psalmodia)

†* Non in perpé-tu-um i-rascé-tur: * neque in aetérnum commi-
ná-bi-tur. Non se-cúndum peccá-ta nostra fe-cit no-bis: * neque
se-cúndum in-iqui-tá-tes nostras re-trí-bu- it †*

Tractus: Misericors (Psalmodia)

II.

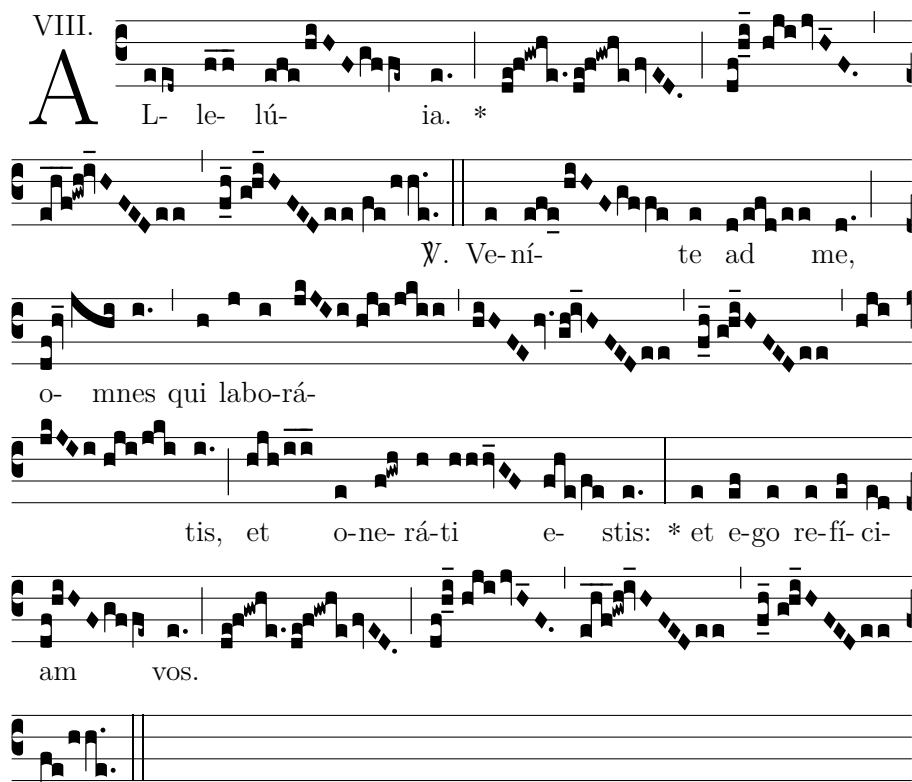
M i-sé-ri-cors et mi-se-rá-tor Dó-mi-nus: * longá-nimis et
multum mi-sé-ri-cors. Non in perpé-tu-um i-rascé-tur: * neque
in aetérnum commi-ná-bi-tur. Non se-cúndum peccá-ta nostra
fe-cit no-bis: * neque se-cúndum in-iqui-tá-tes nostras retrí-bu- it
no-bis.

Alleluia II: Venite ad me

VIII.
A L- le- lú- ia. *

¶. Ve- ní- te ad me,

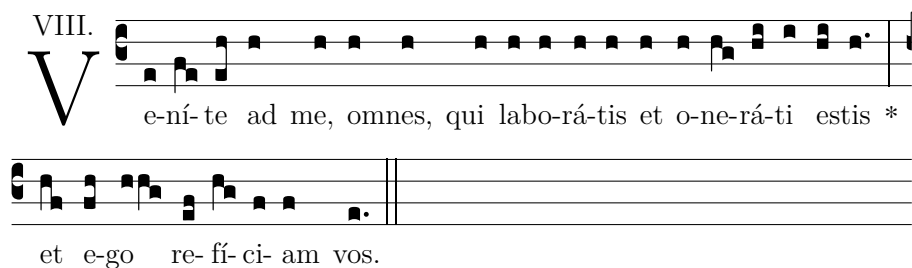
o- mnes qui labo- rá-
tis, et o- ne- rá- ti e- stis: * et e- go re- fí- ci-
am vos.



Alleluia II: Venite ad me (Versus in psalmodia)

VIII.
V e- ní- te ad me, omnes, qui labo- rá- tis et o- ne- rá- ti estis *

et e- go re- fí- ci- am vos.



Alleluia II: Venite ad me (Modus simplex)

VIII.
A L- le- lú- ia. * *ij.* Ve-ní-te ad me,
omnes, qui labo-rá-tis et o-ne-rá-ti estis * et e-go re-fí-ci-am
vos.

Offertorium: Improperium

VIII.
I M- propé- ri- um exspectá- vit Cor me-
um et mi- sé- ri- am, et sustí- nu- i qui simul
me- cum contrista-ré- tur et non fu- it; con- so-lán-
tem me quae- sí- vi et non invé- ni.

Offertorium: Improperium (Psalmodia)

VIII.



I mpro-pé-ri- um exspectá-vit cor me- um et mi-sé-ri- am, *
et sustí-nu- i qui simul me-cum contrista-ré-tur et non fu- it: *
conso-lántem me quae-sí-vi et non in-vé-ni.

Offertorium (Tempore Paschali): Holocaustum

VI.



H O-locáu- stum et pro peccá- to non postu- lá-
sti; tunc di- xi: Ec-ce vé-ni- o. In cá- pi-te li-
bri scri- ptum est de me ut fá-ce-rem vo-luntá- tem tu- am:
De- us me- us, vó- lu- i et le- gem tu- am in mé-
di- o Cordis me- i. Alle- lú- ia.

Offertorium (Tempore Paschali): Holocaustum (Psalmodia)

VI.



H o-lo-cáustum et pro peccá-to non postu-lásti; * tunc di-xi:



Ecce vé-ni o. In cá-pi-te libri scriptum est de me ut fá-ce-rem




vo-luntá-tem tu-am: * De-us me-us, vó-lu-i et le-gem tu-am in




mé-di-o cordis me-i, al-le-lú-ia.

Communio: Unus militum


VII.



U-nus mí-li-tum lánce-a la-tus e-ius a-pé-ru-it, et contí-



nu-o ex-í-vit sanguis et a- qua. *Ps.* Mi-se-ri-córdi-as Dómi-



ni in aetérnum cantá-bo: * in ge-ne-ra-ti-ó-nem et ge-ne-ra-ti-ó-

nem annunti- ábo ve-ri-tá-tem tu-am in o-re me- o. Quó- ni- am
 di-xísti: In aetérnum mi-se-ri-córdi- a aedi-fi-cá-bi-tur in cae-lis: *
 praepa-rá-bi-tur vé-ri-tas tu- a in e- is. Gló- ri- a Patri, et Fí-li-
 o, et Spi-rí-tu- i Sancto. * Sic-ut e-rat in princí-pi- o, et nunc, et
 semper, et in saecu-la saecu- ló-rum. A- men.

Communio (Tempore Paschali): Si quis sitit

VI.
 S I quis si- tit, vé- ni- at ad me et bi- bat, al- le- lú- ia,
 al- le- lú- ia. *Ps.* Mi- se- ri- córdi- as Dómi- ni in ae- térum
 cantábo: * in ge- ne- ra- ti- ó- nem et ge- ne- ra- ti- ó- nem annunti- ábo

Missa votiva de Sacratissimo Corde Iesu



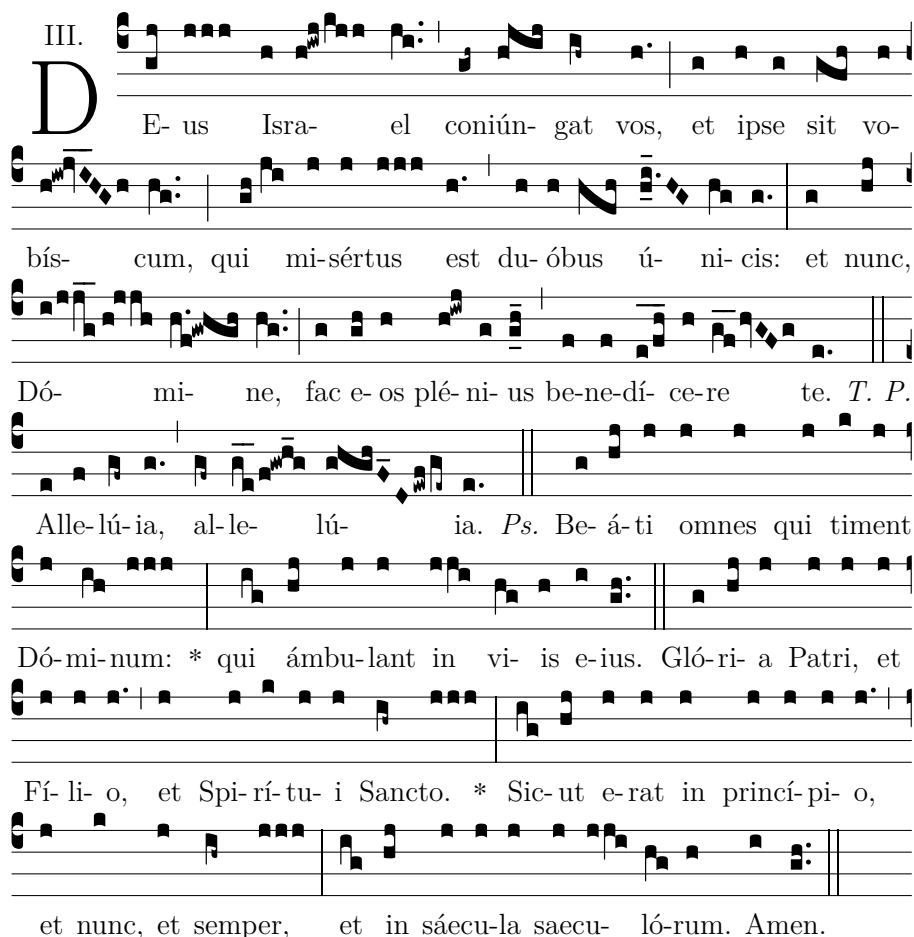
ve-ri-tá-tem tu-am in o-re me-o. Quó-ni-am di-xísti: In aetérnum
mi-se-ri-córdi-a aedi-fi-cá-bi-tur in cae-lis: * praepa-rá-bi-tur vé-
ri-tas tu-a in e-is. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i
Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in
sáecu-la saecu-ló-rum. Amen.

Missa pro sponso et sponsa

Votivmesse für Braut und Bräutigam

Introitus: Deus Israel

III.



D E- us Isra- el coniún- gat vos, et ipse sit vo-
bís- cum, qui mi- sértus est du- óbus ú- ni- cis: et nunc,
Dó- mi- ne, fac e- os plé- ni- us be- ne- dí- ce- re te. *T. P.*
Alle- lú- ia, al- le- lú- ia. *Ps.* Be- á- ti omnes qui timent
Dó- mi- num: * qui ámbu- lant in vi- is e- ius. Gló- ri- a Patri, et
Fí- li- o, et Spi- rí- tu- i Sancto. * Sic- ut e- rat in princí- pi- o,
et nunc, et semper, et in saécu- la saecu- ló- rum. Amen.

Graduale: Uxor tua

II.

The musical score is written on a single staff with a treble clef and a common time signature. It consists of seven lines of music. The first line begins with a large 'U' time signature. The lyrics are: - xor tu- a sic-ut vi- tis ab-ún- dans in la-té- ri-bus do- mus tu- ae. The second line contains the text: †* Fí- li- i tu- i sic- ut no-véllae o-li-vá- rum in circú- i- tu †* mensae tu- ae.

- xor tu- a sic-ut vi- tis ab-ún- dans in la-té- ri-bus do- mus tu- ae.

†* Fí- li- i tu- i sic- ut no-véllae o-li-vá- rum in circú- i- tu †* mensae tu- ae.

Graduale: Uxor tua (Versus in psalmodia)

The musical score is written on a single staff with a treble clef and a common time signature. It consists of one line of music. The lyrics are: †* Fí- li- i tu- i sic-ut no-véllae o-li-vá- rum * in circú- i- tu †*

†* Fí- li- i tu- i sic-ut no-véllae o-li-vá- rum * in circú- i- tu †*

Graduale: Uxor tua (Psalmodia)

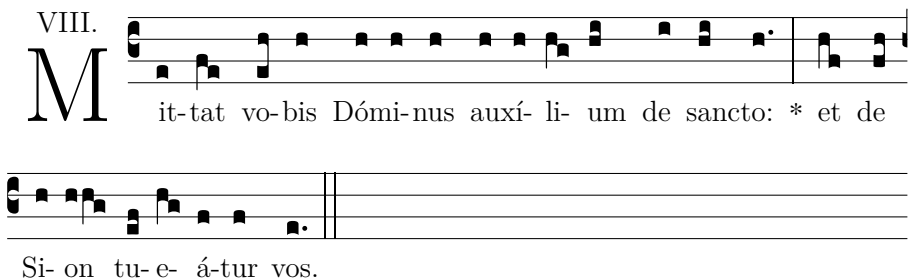
II.
U -xor tu-a sic-ut vi-tis abúndans * in la-té-ri-bus domus
tu-ae. Fí-li-i tu-i sic-ut no-véllae o-li-vá-rum * in circú-i-tu
mensae tu-ae.

Alleluia: Mittat vobis

VIII.
A L-le-lú-ia. * *ij.* *W.* Mit-tat vo-
bis Dó-mi-nus auxí-li-um de san-cto: et de
Si-on * tu-e-á-tur
vos.

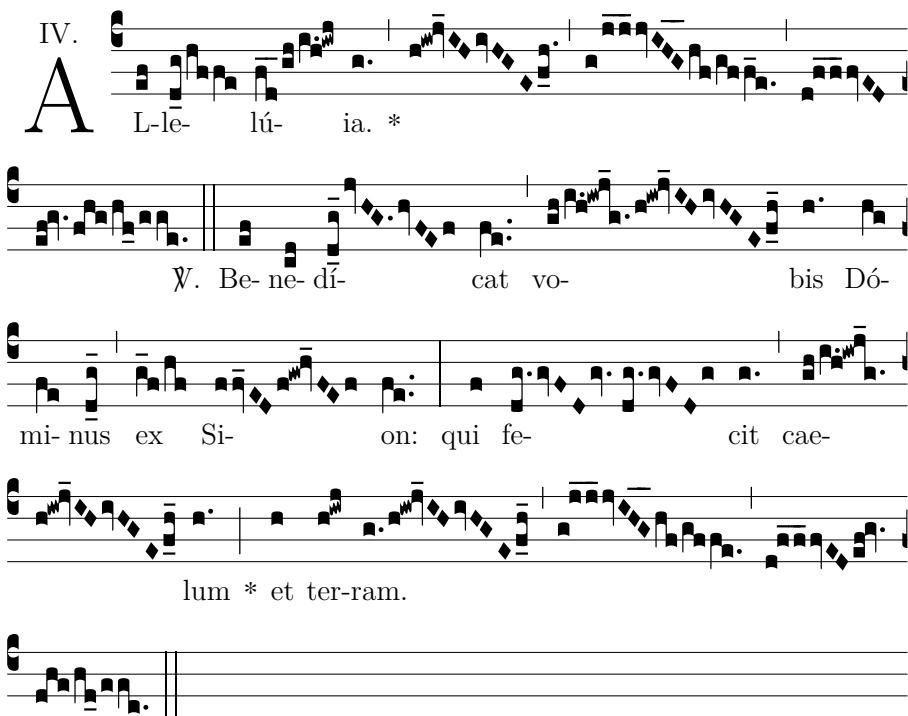
Alleluia: Mittat vobis (Versus in psalmodia)

VIII.
M it-tat vo-bis Dómi-nus auxí-li- um de sancto: * et de
Si- on tu-e- á-tur vos.

Musical notation for the Alleluia 'Mittat vobis'. It consists of two staves of music. The first staff begins with a large initial 'M' and contains the lyrics 'it-tat vo-bis Dómi-nus auxí-li- um de sancto: * et de'. The second staff continues with 'Si- on tu-e- á-tur vos.' and ends with a double bar line.

Alleluia II (Tempore Paschali): Benedicat vobis

IV.
A L-le- lú- ia. *
V. Be- ne- dí- cat vo- bis Dó-
mi- nus ex Si- on: qui fe- cit cae-
lum * et ter-ram.

Musical notation for the Alleluia II 'Benedicat vobis'. It consists of five staves of music. The first staff begins with a large initial 'A' and contains the lyrics 'L-le- lú- ia. *'. The second staff contains 'V. Be- ne- dí- cat vo- bis Dó-'. The third staff contains 'mi- nus ex Si- on: qui fe- cit cae-'. The fourth staff contains 'lum * et ter-ram.' and ends with a double bar line. The fifth staff continues the melody and also ends with a double bar line.

Alleluia II (Tempore Paschali): Benedicat vobis (Versus in psalmodia)

IV.
B

e-ne-dí-cat vo-bis Dó-mi-nus ex Si-on: * qui fe-cit coelum
et terram.

The musical notation consists of two staves. The first staff begins with a treble clef and a common time signature. It contains a series of quarter notes and eighth notes, with a repeat sign at the end of the first line. The second staff continues the melody with similar rhythmic values.

Alleluia II (Tempore Paschali): Benedicat vobis (Modus simplex)

IV.
A

L-le-lú-ia. * Be-ne-dí-cat vo-bis
Dó-mi-nus ex Si-on: * qui fe-cit coelum et terram.

The musical notation consists of two staves. The first staff begins with a treble clef and a common time signature. It features a more complex melodic line with some eighth and sixteenth notes, followed by a repeat sign. The second staff continues the melody with simpler rhythmic values.

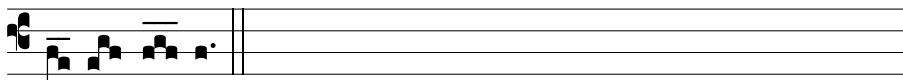
Offertorium: In te speravi

II.
I

Ñ te spe-rá- vi Dómi- ne: di-xi: Tu es
De- us me- us, in má- ni-bus tu- is tém-

The musical notation consists of two staves. The first staff begins with a treble clef and a common time signature. It contains a series of quarter notes and eighth notes, with a repeat sign at the end of the first line. The second staff continues the melody with similar rhythmic values.

Missa pro sponso et sponsa



po-ra me- a.

Offertorium: In te speravi (Psalmodia)

II. 
n te spe-rá-vi, Dómi-ne: di-xi: Tu es De-us me-us, * in



má-ni-bus tu-is témpo-ra me- a.

Offertorium (Tempore Paschali): In te speravi (Psalmodia)

II. 
n te spe-rá-vi, Dómi-ne: di-xi: Tu es De-us me-us, * in



má-ni-bus tu-is témpo-ra me- a, al-le-lú-ia.

Communio: Ecce sic benedicetur

VI.
E C-ce sic be-ne-di-cé-tur omnis ho-mo qui ti-met
Dómi-num: et ví-de-as fí-li-os fi-li-ó-rum tu-ó-rum:
pax su-per Isra-el. *T. P.* Alle-lú-ia. *Ps.* Be-á-ti
omnes, qui timent Dómi-num: * qui ámbu-lant in vi-is e-ius.
U-xor tu-a sic-ut vi-tis abúndans: * in la-té-ri-bus domus tu-ae.
Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in
princí-pi-o, et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.

Missa pro sponso et sponsa

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