

Graduale Monasteriense II

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**A Festo SS. Trinitatis usque ad finem anni liturgici
Vom Fest der allerheiligsten Dreifaltigkeit bis zum Ende des
Kirchenjahres**

Notation:
Graduale Romanum, 1961

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Gefördert von Adjutorium e. V.

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 dehrenden 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 adiaSTEMatischen 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-Kurrenten 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 Grundsatzentscheidung 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 Choralantes 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

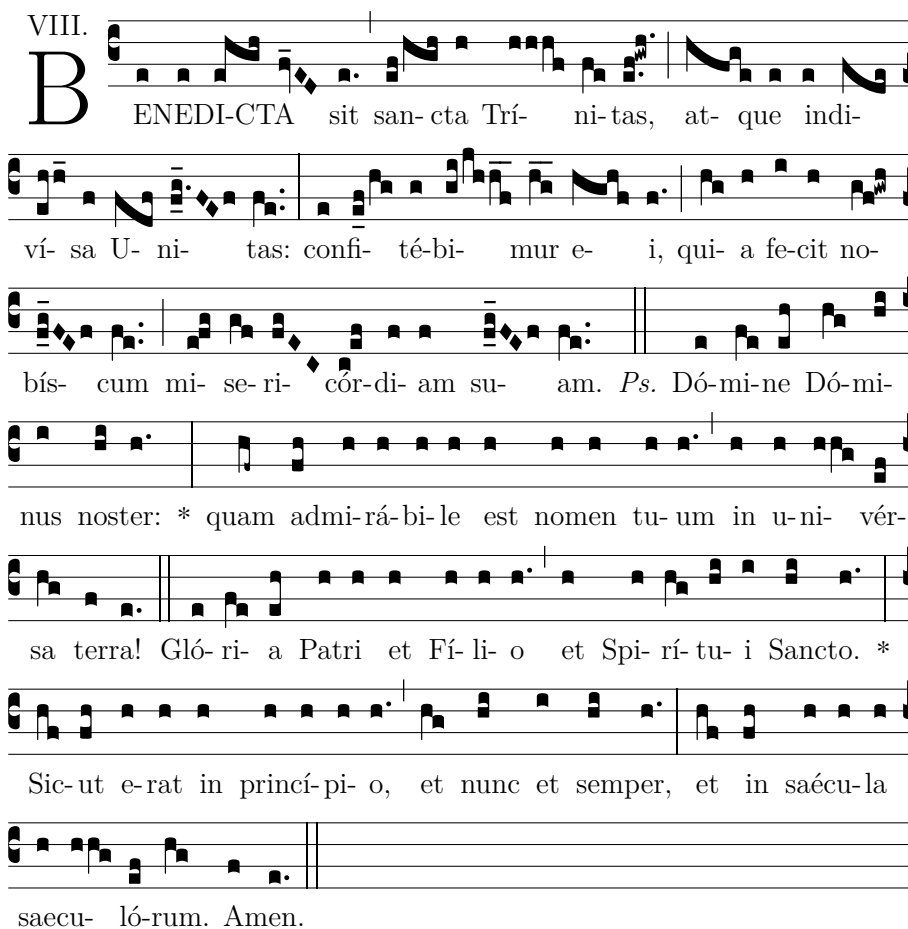
Proprium de Tempore
Das Kirchenjahr

In Festo Sanctissimae Trinitatis

Fest der allerheiligsten Dreifaltigkeit

Introitus: Benedicta sit

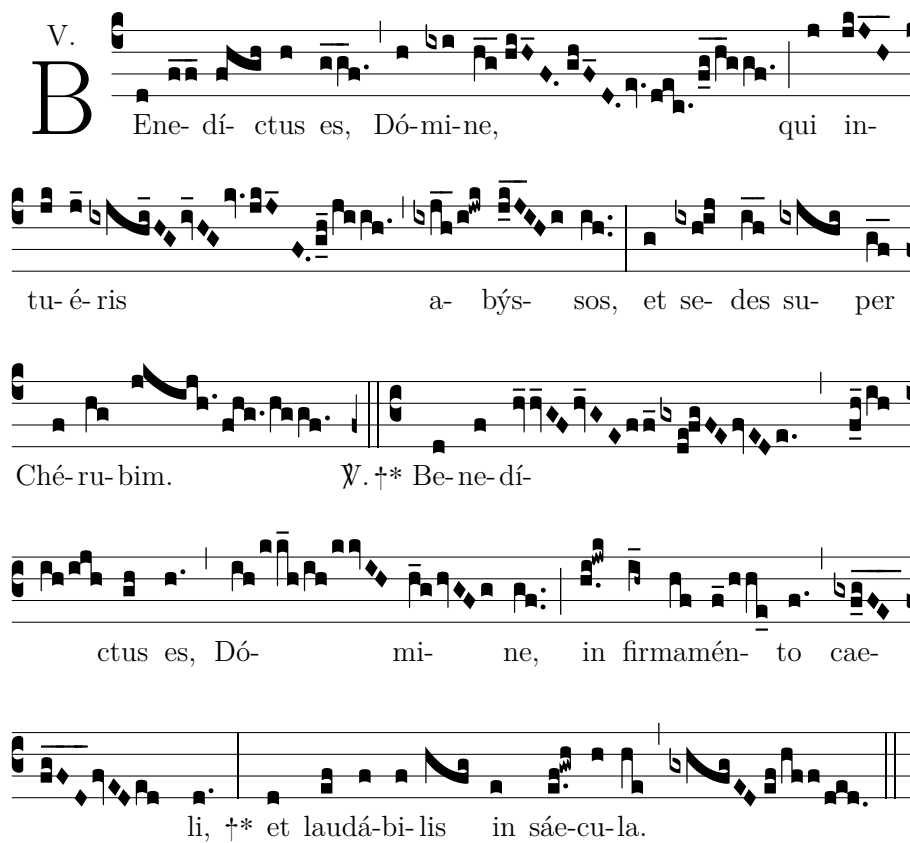
VIII.
B



ENEDI-CTA sit san-cta Trí-ni-tas, at-que indi-
ví-sa U-ni-tas: confi-té-bi-mur e-i, qui-a fe-cit no-
bís-cum mi-se-ri-cór-di-am su-am. *Ps.* Dó-mi-ne Dó-mi-
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 Sancto. *
Sic-ut e-rat in princí-pi-o, et nunc et semper, et in saécu-la
saecu-ló-rum. Amen.

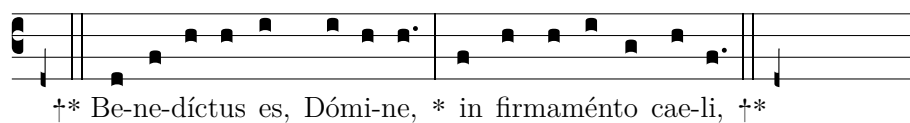
Graduale: Benedictus es

V.
B



En-e-dí-ctus es, Dó-mi-ne, qui in-
tu-é-ris a-bý-sos, et se-des su-per
Ché-ru-bim. †* Be-ne-dí-
ctus es, Dó-mi-ne, in firmamén-to cae-
li, †* et laudá-bi-lis in sáe-cu-la.

Graduale: Benedictus es (Versus in psalmodia)



†* Be-ne-díctus es, Dó-mi-ne, * in firmamén-to cae-li, †*

Graduale: Benedictus es (Psalmodia)

V.
B e-ne-díctus es, Dómi-ne, qui intu-é-ris abýssos, * et se-des
super Ché-ru-bim. Be-ne-díctus es, Dómi-ne, in firmaménto cae-li, *
et laudá-bi-lis in saécu-la.

Alleluia: Benedictus es

VIII.
A L-le-lú-ia. * *ij.* V. Be-
ne-díctus es, Dómi-ne De- us patrum nostró-rum,
et laudá-bi-lis * in sáecu-la.

Alleluia: Benedictus es (Versus in psalmodia)

VIII.
B e-ne-díctus es, Dómi-ne De- us patrum nostró-rum, * et
laudá-bi- lis in saécu-la.

Alleluia: Benedictus es (Modus simplex)

VIII.
A L- le- lú- ia. * *ij.* Be-ne-díctus es,
Dómi-ne De- us patrum nostró-rum, * et laudá-bi- lis in saécu-la.

Offertorium: Benedictus sit

III.
B Ene- dí- ctus sit De- us Pa- ter, u- ni-
ge- ni- tús- que De- i Fí- li- us, San- ctus
quo- que Spí- ri- tus: qui- a fe- cit no- bís-

cum mi-se- ri-cór-di- am su- am.

Offertorium: Benedictus sit (Psalmodia)

III.

B e-ne-díctus sit De- us Pa-ter, * u-ni-ge-ni-túsque De- i

Fí- li- us, Sanctus quoque Spí- ri- tus: * qui- a fe- cit no- bíscum mi-

se-ri-cór- di- am su- am.

Communio: Benedicimus Deum

IV.

B E-ne-dí- cimus De- um cae- li, et co-ram ómni-

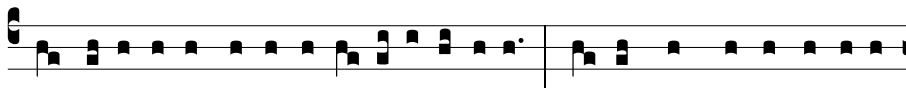
bus vi- vénti- bus confi- té- bimur e- i: qui- a fe- cit

no- bíscum mi-se- ri-cór-di- am su- am. *Ps.* Magnus es,

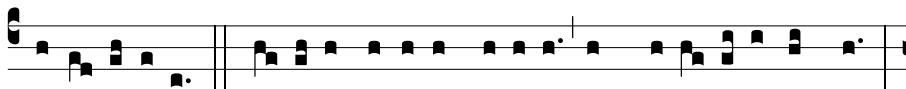
In Festo Sanctissimae Trinitatis



Dómi-ne, in aetérnum: * et in ómni- a saécu-la regnum tu-um.



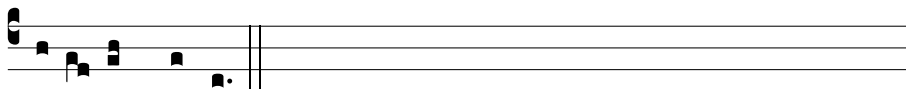
Con-fi-témi-ni Dómi-no, fí-li-i Isra-el: * et in conspéctu génti-um



laudá-te 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 saécu-la sae-



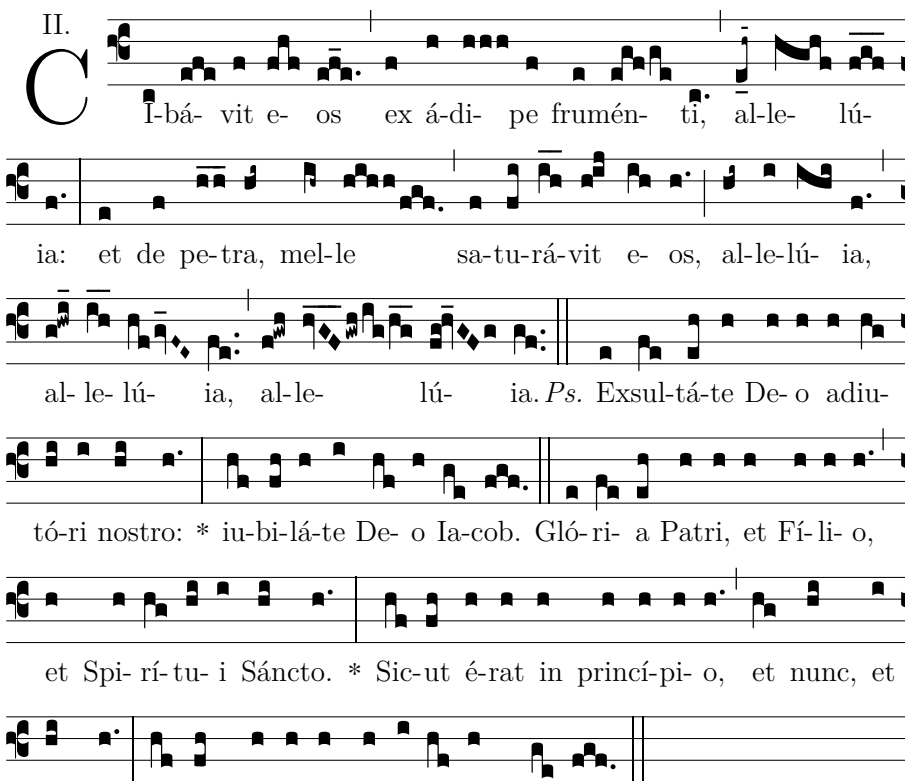
cu-ló-rum. Amen.

In Festo Sanctissimi Corporis Christi

Fest des allerheiligsten Leibes Christi
Fronleichnam

Introitus: Cibavit eos

II.



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 'C' for the word 'Cibavit'. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are printed below the staff, aligned with the notes. The text is in Latin and includes a psalm reference and a Gloria Patri. The score ends with a double bar line.

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 prin-cí- pi- o, et nunc, et
semper, et in saé-cu- la sae-cu- ló- rum. Amen.

Graduale: Oculi omnium

VII.

O - cu - li ó - mni - um in te spe - rant, Dómi -
ne: et tu das il - lis e - scam
in té - m - po - re oportú - no.

V. †* A - pe -
ris tu ma - num tu - am: et im -
ples omne á - ni - mal †* bē - ne - di - cti - ó - ne.

The musical score consists of seven staves of music. The first staff begins with a large initial 'O' and the text '- cu - li ó - mni - um in te spe - rant, Dómi -'. The second staff continues with 'ne: et tu das il - lis e - scam'. The third staff contains 'in té - m - po - re oportú - no.'. The fourth staff starts with a double bar line and the text 'V. †* A - pe -'. The fifth staff continues with 'ris tu ma - num tu - am: et im -'. The sixth staff has 'ples omne á - ni - mal †* bē - ne - di - cti - ó - ne.'. The seventh staff concludes with a double bar line.


Graduale: Oculi omnium (Versus in psalmodia)

†* A - pe - ris tu ma - num tu - am: * et im - ples omne á - ni - mal †*

The musical score for the versus consists of a single staff of music. It begins with a double bar line, followed by the text '†* A - pe - ris tu ma - num tu - am: * et im - ples omne á - ni - mal †*'. The staff ends with a double bar line.

Graduale: Oculi omnium (Psalmodia)

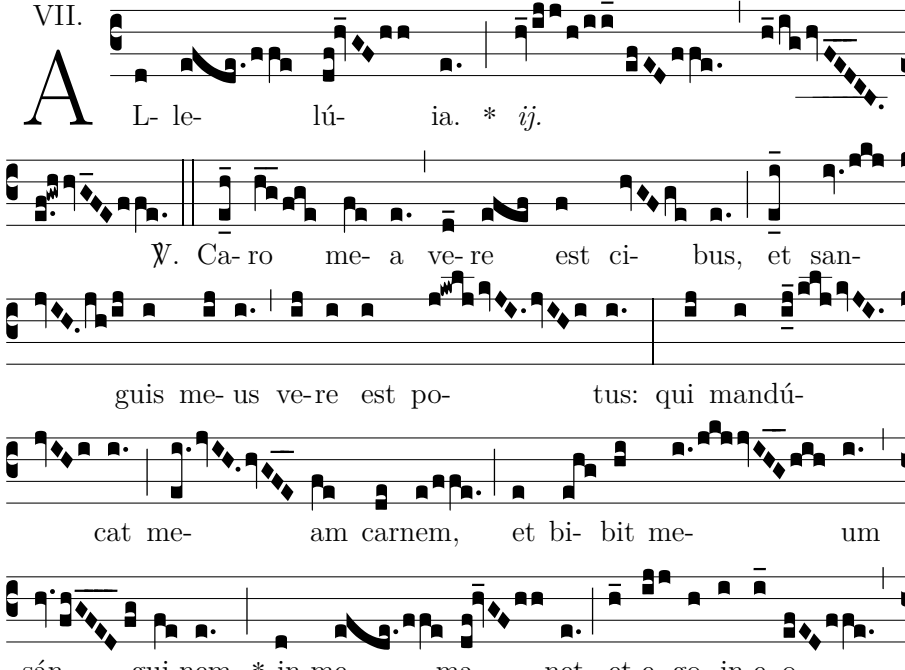
VII.



O - cu-li ómni-um in te spe-rant, Dó-mi-ne: * et tu das
il-lis escam in témpo-re oportú- no. A-pe-ris tu manum tu-
am: * et imples omne á-nimal be-ne-dicti-ó- ne.

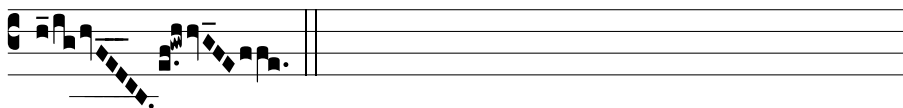
Alleluia: Caro mea

VII.



A L- le- lú- ia. * *ij.*
V. Ca- ro me- a ve- re est ci- bus, et san-
guis me- us ve- re est po- tus: qui mandú-
cat me- am carnem, et bi- bit me- um
sán- gui-nem, * in me ma- net, et e- go in e- o.

In Festo Sanctissimi Corporis Christi



Alleluia: Caro mea (Versus in psalmodia)

VII.

C a- ro me- a ve- re est ci- bus, et sangui- me- us ve- re est po- tus: * qui mandú- cat me- am carnem, et bi- bit me- um sán- gui- nem, in me ma- net et e- go in e- o.

Alleluia: Caro mea (Modus simplex)

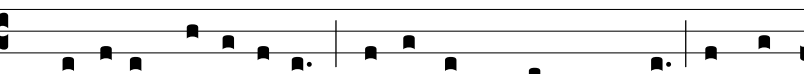
VIII.

A L- le- lú- ia. * *ij.* Ca- ro me- a ve- re est ci- bus et sangui- me- us ve- re est po- tus: * qui mandú- cat me- am carnem, et bi- bit me- um sán- gui- nem, in me ma- net et e- go in e- o.

Sequentia: Lauda Sion

VII.

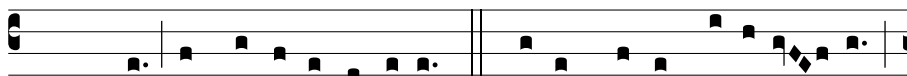
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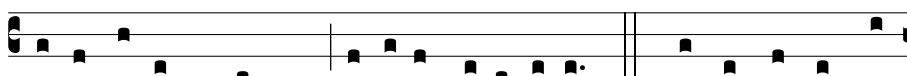
Auda Si- on Salva-tó-rem, lauda du-cem et pastó-rem, in hym-



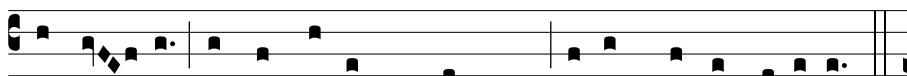
nis et cánti-cis. 2. Quantum pot-es, tantum aude: qui- a ma-ior o-



mni laude, nec laudá-re súf-fi-cis. 3. Laudis thema spe-ci- á- lis,



pa-nis vi-vus et vi-tá-lis hó-di- e propó-ni-tur. 4. Quem in sacrae men-



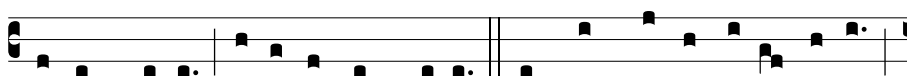
sa coe- nae, turbae fratrum du- o-dénæ da-tum non ambí-gi-tur.



5. Sit laus ple-na, sit so-nó-ra, sit iu-cúnda, sit de-có-ra mentis iu-



bi-lá-ti- o. 6. Di- es e- ním sol-émnis á-gi-tur, in qua mensae pri-



ma re-có-li-tur hu-ius insti-tú-ti- o. 7. In hac mensa no-vi Re-gis,

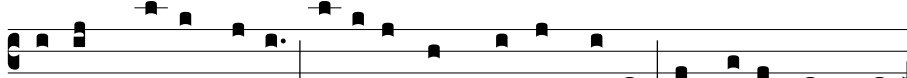
In Festo Sanctissimi Corporis Christi



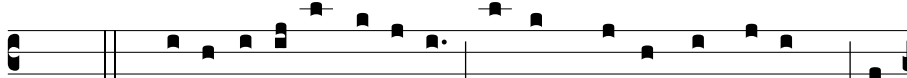
novum Pascha novae legis, Pha-se ve-tus térmi-nat. 8. Ve-tustá-tem



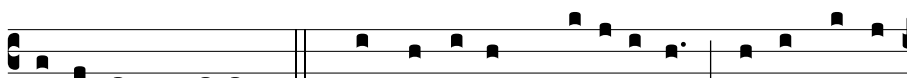
nó-vi-tas, umbram fu-gat vé-ri-tas, noctem lux e-lími-nat. 9. Quod in



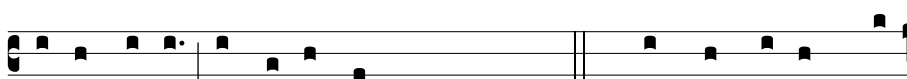
coena Christus gessit, fa-ci-éndum hoc expréssit in su-i memó-ri-



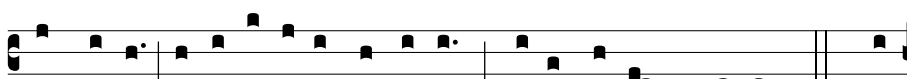
am. 10. Docti sacris insti-tú-tis, pa-nem, vi-num in sa-lú-tis con-



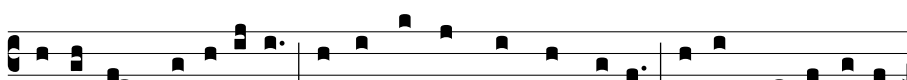
secrámus hósti-am. 11. Dogma da-tur Christi-á-nis, quod in carnem



transit pa-nis, et vi-num in sángu-i-nem. 12. Quod non ca-pis, quod



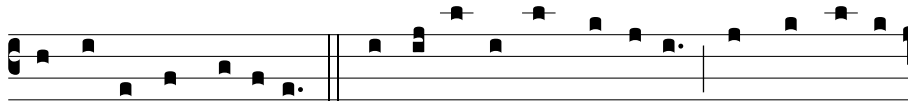
non vi-des, a-nimó-sa firmat fi-des, praeter re-rum ór-di-nem. 13. Sub



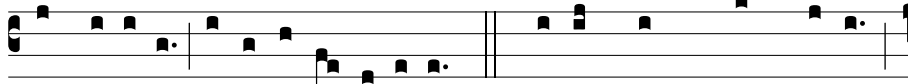
di-vér-sis spe-ci-é-bus, signis tantum, et non re-bus, la-tent res ex-í-mi-



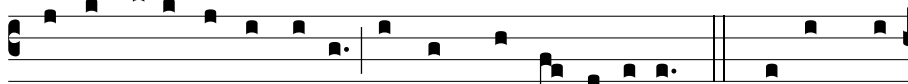
ae. 14. Ca-ro ci-bus, sanguis po-tus: Ma-net tamen Christus to-tus



sub utrâque spé-ci- e. 15. A suménte non concí-sus, non confráctus,



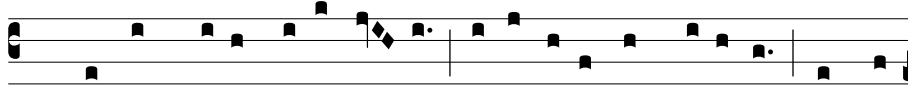
non di-ví-sus: inte-ger ac-cí-pi-tur. 16. Sumit unus, sumunt mil-le,



quantum isti, tantum il-le: nec sumptus consúmi-tur. 17. Sumunt bo-



ni, sumunt ma- li, sorte tamen inaequá-li, vi-tae vel inté-ri-tus.



18. Mors est ma-lis, vi-ta bo- nis: Vi-de pa-ris sumpti- ó-nis quam sit



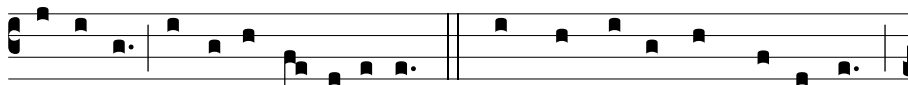
dispar éx-i-tus. 19. Fracto demum sacraméto, ne va-cíl-les, sed me-



ménto tantum esse sub fragméto, quantum to-to té-gi-tur. 20. Nul-

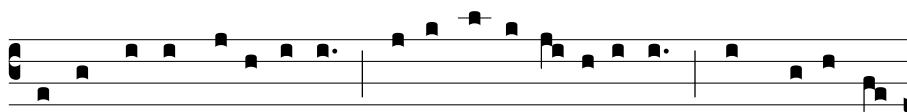


la re- i fit scissú-ra: signi tantum fit fractú-ra, qua nec sta-tus, nec



sta-tú-ra signá-ti mi-nú- i-tur. 21. ECCE PANIS ANGELÓRUM,

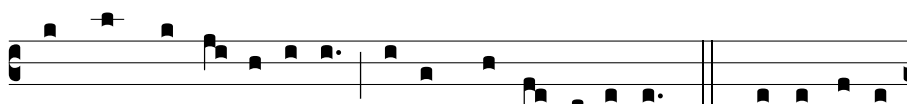
In Festo Sanctissimi Corporis Christi



factus ci-bus vi- a-tó-rum: ve-re pa-nis fi- li- ó-rum, non mitténdus



cá-ni-bus. 22. In fi-gú-ris prae-signá-tur, cum I-sa- ac immo-lá-tur, a-



gnus Paschae de-pu-tá-tur, da-tur manna pá-tri-bus. 23. Bo-ne pastor,



pa-nis ve-re, Ie-su, nostri mi-se-ré-re: Tu nos pasce, nos tu-é-re,



tu nos bona fac vi-dé-re in terra vi-vénti- um. 24. Tu qui cuncta



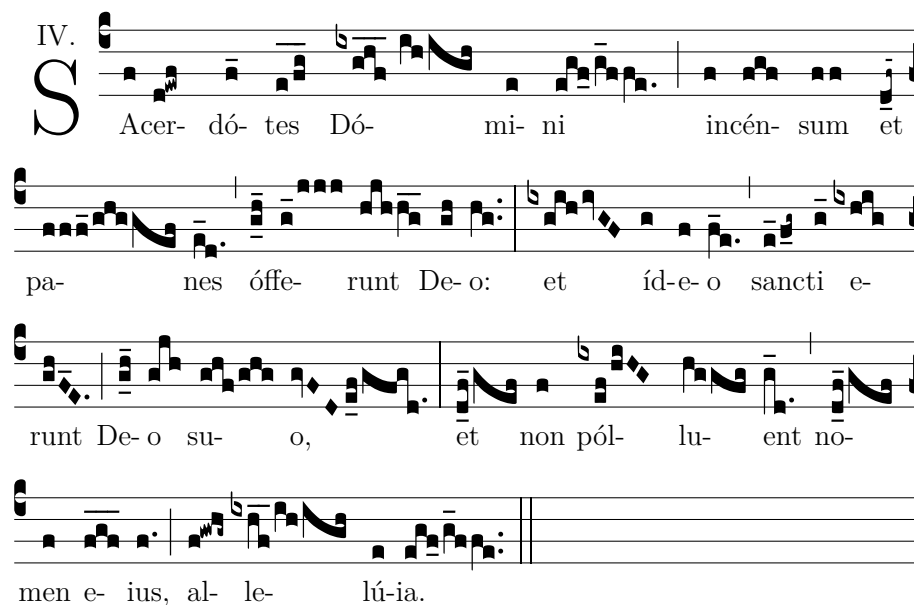
scis et va-les, qui nos pascis hic mortá-les, tu-os i-bi commensá-les,



co-he-ré-des et sodá-les fac sanctó-rum cí-vi- um. A-men. Alle-lú-ia.

Offertorium: Sacerdotes Domini

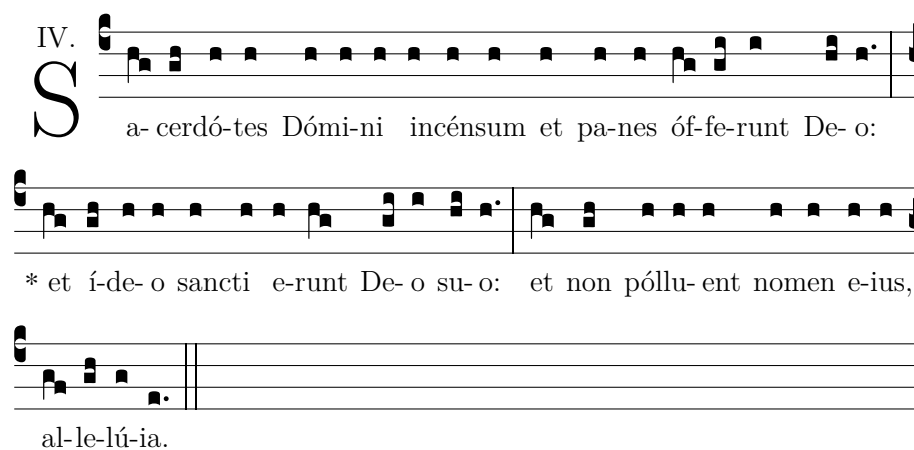
IV.
S



Acer- dó- tes Dó- mi- ni incén- sum et
pa- nes óffe- runt De- o: et íd- e- o sancti e-
runt De- o su- o, et non pól- lu- ent nó-
men e- ius, al- le- lú-ia.

Offertorium: Sacerdotes Domini (Psalmodia)


IV.
S



a- cerdó- tes Dómi- ni incénsum et pa- nes óf- fe- runt De- o:
* et í- de- o sancti e- runt De- o su- o: et non póllu- ent nomen e- ius,
al- le- lú- ia.

Communio: Quotiescumque

VII.



Uo-ti- escúmque mandu-cá- bi-tis pa-nem hunc, et cá- li-



cem bi-bé- tis, mortem Dó-mi-ni annunti- á-bi-tis, do- nec vé-



ni- at: í-taque qui-cúmque mandu-cá- ve-rit pa-nem, vel bí-be-



rit cá-li- cem Dómi-ni indí- gne, re- us e- rit córpo- ris et sán-



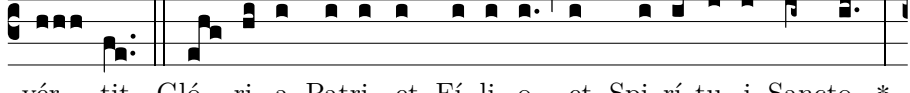
gui- nis Dó- mi- ni, al- le- lú- ia. *Ps.* Dó- mi- nus re- git me, et



ni- hil mi- hi dé- e- rit: * in lo- co páscu- ae, i- bi me collo- cá- vit.



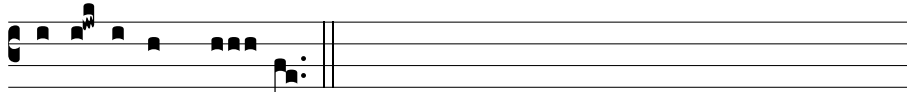
Su- per aquam re- fecti- ó- nis edu- ca- vit me: * á- nimam me- am con-



vér- tit. Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu- i San- cto. *



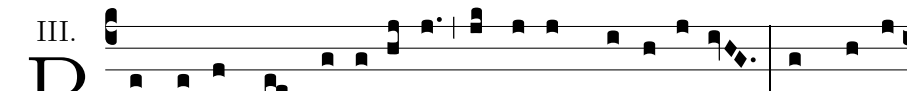
Sic-ut e-rat in prin-cí-pi-o, et nunc, et semper, et in saécu-la



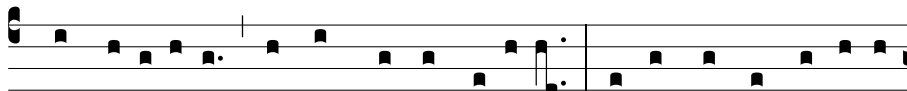
saecu-ló-rum. A- men.

Ad Processionem (Prozession)

Hymnus: Pange lingua



Ange lingua glo-ri-ó-si córpo-ris mysté-ri-um, sangui-ní-



sque pre-ti-ó-si, quem in mundi pré-ti-um fructus ventris ge-ne-ró-



si Rex effú-dit génti-um. 2. No-bis da-tus, no-bis na-tus ex intá-



cta Vírgi-ne, et in mundo conversá-tus, sparso verbi sémi-ne,

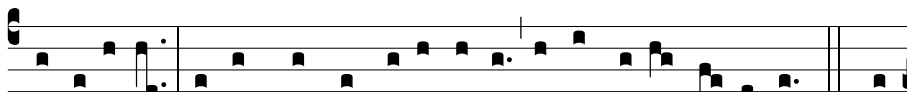


su-i mo-ras inco-lá-tus mi-ro clau-sit ór-di-ne. 3. In supré-mae nocte

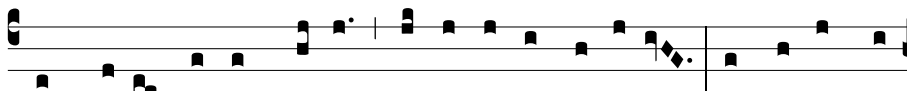
In Festo Sanctissimi Corporis Christi



coenae re-cúmbens cum frátri-bus, observá-ta le-ge ple-ne ci-bis in



le-gá-li-bus, ci-bum turbae du-o-dénae se dat su- is má-ni-bus. 4. Ver-



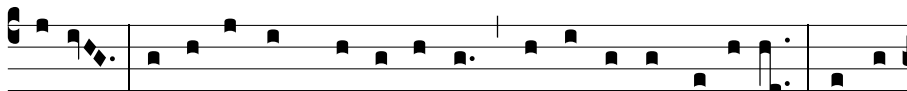
bum ca-ro, pá-nem ve-rum verbo carnem éf-fi-cit: fitque sanguis



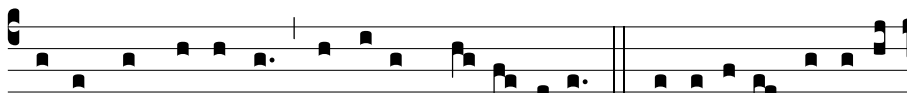
Christi me-rum, et si sensus dé-fi-cit, ad firmándum cor sincé-rum



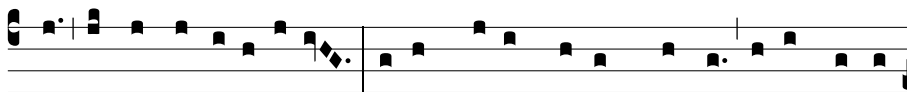
so-la fi-des súf-fi-cit. * 5. Tantum ergo Sacraméntum ve-ne-rémur cér-



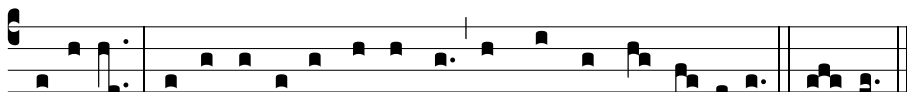
nu- i: et antíquum do-cuméntum no-vo ce-dat rí-tu- i: Praestet



fi-des suppléméntum sénsu-um de- féctu- i. 6. Ge-ni-tó-ri Ge-ni-tó-



que laus et iu-bi-lá-ti- o, sa-lus, honor, virtus quoque sit et be-ne-

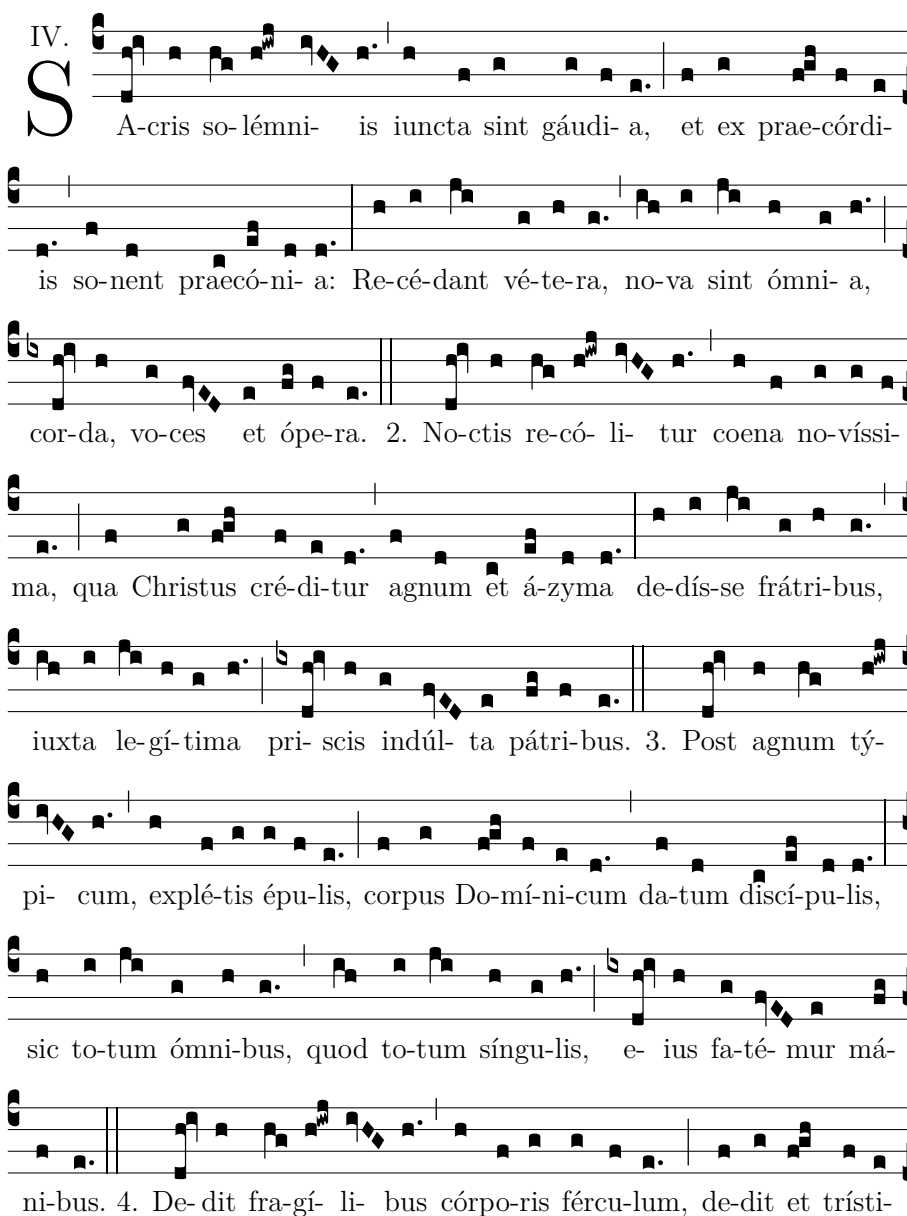


dícti- o: Pro-ce-dénti ab utróque compar sit lau-dá-ti- o. A-men.

Litania ad I Altare

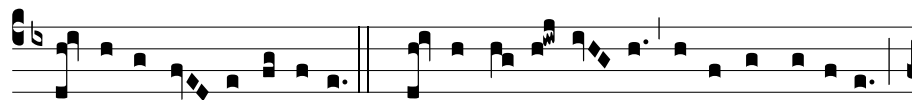
IV.
C
hriste, Fi-li De-i vi-vi: R. Mi-se-ré-re no-bis. Ut ve-ram
re-ve-ré-nti-am erga hoc tam ve-ne-rá-bi-le Sacraméntum in no-bis
exci-tá-re digné-ris: R. Te ro-gá-mus, audi nos. Ut ad frequéntem u-
sum hu-ius Sacraménti per íntegram confessi-ó-nem nos perdú-ce-re
digné-ris: R. Te ro-gá-mus, audi nos. Ut hu-ius Sacraménti fructus
pre-ti-ó-sos no-bis impertí-ri digné-ris: R. Te ro-gá-mus, audi nos.
Ut in ho-ra mortis nostrae hoc cae-lésti Vi-á-ti-co nos confortá-re
et mu-ní-re digné-ris: R. Te ro-gá-mus, audi nos. Sancte/a N.
R. O-ra pro no-bis.

Hymnus: Sacris solemnibus

IV.  **S** A-cris so-lémni- is iuncta sint gáudi- a, et ex prae-córdi-
is so-nent praecó-ni- a: Re-cé-dant vé-te-ra, no-va sint ómni- a,
cor-da, vo-ces et ópe-ra. 2. No-ctis re-có- li- tur coena no-víssi-
ma, qua Christus cré-di-tur agnum et á-zyma de-dís-se frátri-bus,
iuxta le-gí-tima pri- scis indúl- ta pátri-bus. 3. Post agnum tý-
pi- cum, explé-tis épu-lis, corpus Do-mí-ni-cum da-tum discí-pu-lis,
sic to-tum ómni-bus, quod to-tum síngu-lis, e- ius fa-té- mur má-
ni-bus. 4. De- dit fra-gí- li- bus córpo-ris fércu-lum, de-dit et trísti-



bus sánqui-nis pó-cu-lum, di-cens: Ac-cí-pi-te quod tra-do váscu-lum,



omnes ex e- o bí-bi-te. 5. Sic sa-cri- fí- ci- um istud instí-tu- it,



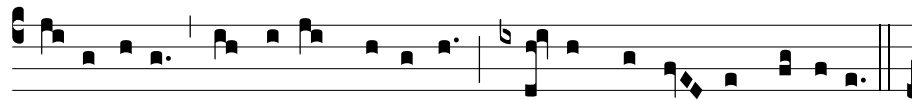
cu-ius of- fí- ci- um commít-ti vó-lu- it so-lis presbý-te-ris, qui-bus sic



cóngru- it. ut sumant, et dent cé-te-ris. 6. Pa-nis angé- li- cus



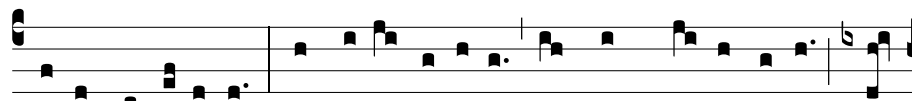
fit pa-nis hó-mi-num: Dat pa-nis cáe-li-cus fi-gú-ris tér-mi-num: O res



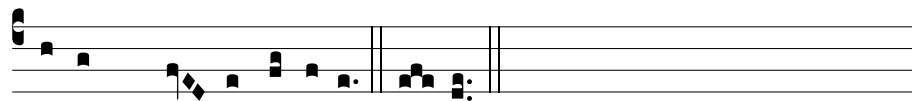
mi-rá-bi- lis! mandú-cat Dó-mi-num pau-per, servus et hú-mi- lis.



7. Te tri-na Dé- i- tas ú-naque poscimus: Sic nos tu ví-si-ta,




si-cut te có-limus: Per tu-as sé-mi-tas duc nos, quo téndimus, ad



lu-cem, quam inhá-bi-tas. A-men.

Litania ad II Altare

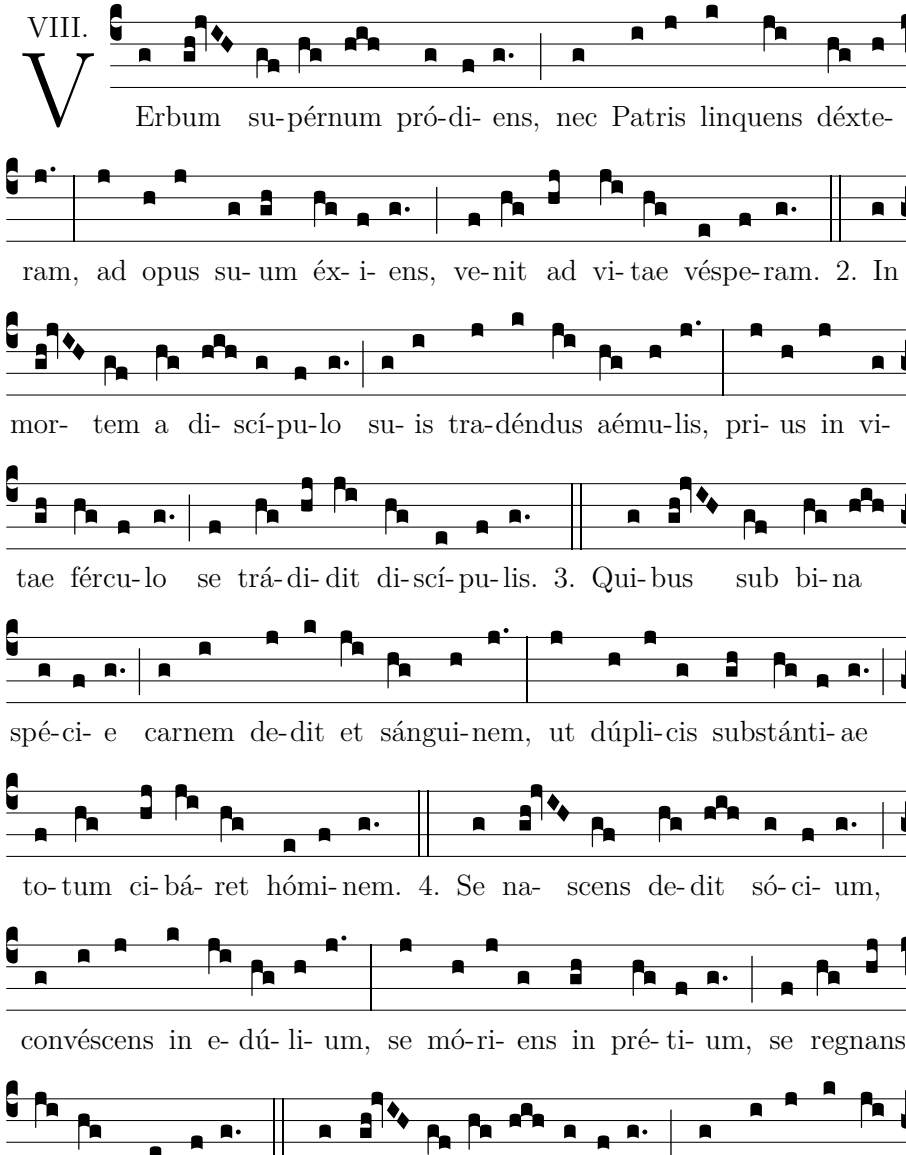
I.



hri-ste, Salvá-tor mundi De-us: *R.* Mi-se-ré-re no-bis. Ut
te Dómi-num De-um nostrum ado-rémus et ti-bi so-li servi-á-
mus: *R.* Te ro-gámus, audi nos. Ut nomen sanctum tu-um in vanum
non assumámus: *R.* Te ro-gámus, audi nos. Ut ex to-to corde,
ex to-ta á-nima, et ex to-tis ví-ri-bus te De-um nostrum di-li-gá-
mus: *R.* Te ro-gámus, audi nos. Ut pró-ximum nostrum propter te,
sic-ut nosmet-ípsos ve-re et sincé-re di-li-gámus: *R.* Te ro-gámus,
audi nos. Sancte/a N. *R.* O-ra pro no-bis.

Hymnus: Verbum supernum

VIII.
V

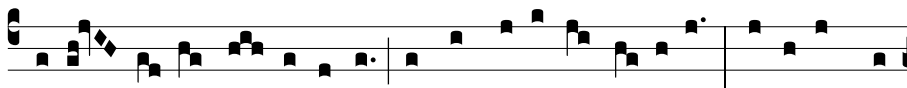


Erbum su-pérnum pró-di- ens, nec Patris linquens déxte-
ram, ad opus su-um éx-i- ens, ve-nit ad vi-tae véspe-ram. 2. In
mor-tem a di- scí-pu-lo su- is tra-déndus aému-lis, pri- us in vi-
tae fércu-lo se trá-di-dit di-scí-pu-lis. 3. Qui-bus sub bi-na
spé-ci-e carnem de-dit et sángu-nem, ut dúpli-cis substánti-ae
to-tum ci-bá-ret hómi-nem. 4. Se na- scens de-dit só-ci- um,
convéscens in e- dú-li- um, se mó-ri- ens in pré-ti- um, se regnans
dat in praémi- um. 5. O sa- lu- tá-ris hósti- a, quae cae-li pandis

In Festo Sanctissimi Corporis Christi



ó-sti- um: Bel-la premunt ho-stí- li- a, da ro-bur, fer au-xí- li- um. 6.



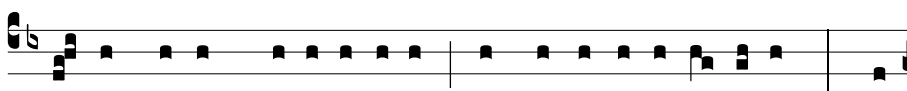
Uni tri-nóque Dómi-no sit sempi-térna gló-ri- a, qui vi-tam si-



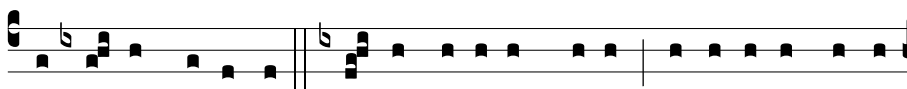
ne térmi-no no-bis do-net in pátri- a. A-men.

Litania ad III Altare

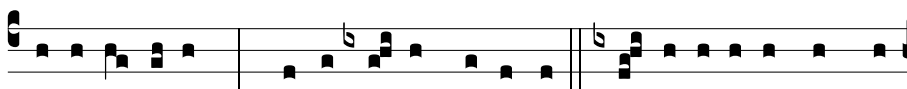
VI.
C hri- ste, Red-émptor mundi, De- us: *R.* Mi-se-ré- re no-bis.

Musical notation for the first line of the Litanies, starting with a large 'C' time signature and a treble clef. The key signature has one flat.

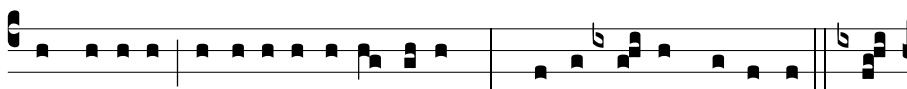
Ut ad ve-ram paeni-ténti- am nos perdú-ce-re digné-ris: *R.* Te



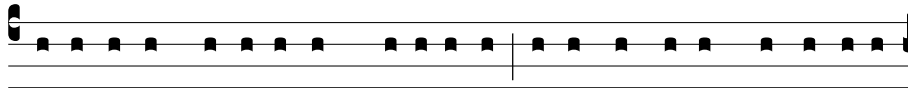
ro-gá- mus, audi nos. Ut Ecclé-si- am tu- am ré-ge-re et conser-



vá-re digné-ris: *R.* Te ro-gá- mus, audi nos. Ut in-imí-cos sanctae



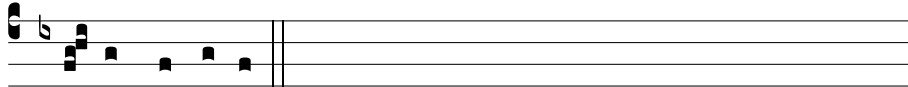
Ecclé-si-ae humi-li- á-re digné-ris: *R.* Te ro-gá- mus, audi nos. Ut



ré-gi-bus et princí-pi-bus christi- á-nis pa-cem et ve-ram concórdi- am



doná-re digné-ris: R. Te ro-gá-mus, audi nos. Sancte/a N.



R. O- ra pro no-bis.

Hymnus: Salutis humanae sator

IV.

S



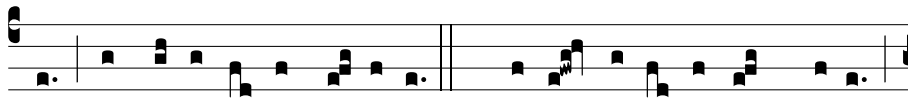
a-lú- tis humánae Sa-tor, Ie-su, vo-lúptas córdi- um, orbis



red-émp-ti Cóndi-tor, et casta lux amán-ti- um. 2. Qua vi- ctus es



clemén-ti- a, ut nostra fer-res crí-mi-na? Mortem sub-í- res ínno-



cens, a morte nos ut tól-le-res? 3. Perrúm-pis in-férnum cha- os;



vinctis ca-té-nas dé-tra-his; victor tri- úmpho nó-bi- li, ad déxte-

In Festo Sanctissimi Corporis Christi



ram Patris se-des. 4. Te co- gat indulgén-ti-a, ut damna nostra



sárci-as, tu-íque vul-tus cómpo-tes, di-tes be-á-to lú-mi-ne.



5. Tu dux ad astra, et sé-mi-ta, sis me-ta nostris córdi-bus,



sis la-crí-má-rum gáudi-um, sis dulce vi-tae práemi-um. A-men.

Litania ad IV Altare

IV.  e-su Christe, Fi-li De-i vi-vi: *R.* Mi-se-ré-re no-bis et ex-



áudi nos. Ut nosmet-ípsos in tu-o sancto serví-ti-o confortá-re et



conservá-re digné-ris: *R.* Te ro-gá-mus, audi nos; Christe, ex- áudi



nos. Ut hanc pa-róchi-am a fame, peste, bel-lo, cla-de et ab omni

conflagra-ti-ó-ne li-be-rá-re digné-ris: R̄. Te ro-gá-mus, audi nos;
 Christe, ex- áudi nos. Ut fructus terrae da-re et conservá-re digné-
 ris: R̄. Te ro-gá-mus, audi nos; Christe, ex- áudi nos. Ut nos exau-
 dí-re digné-ris: R̄. Te ro-gá-mus, audi nos; Christe, ex- áudi nos.

Hymnus: Aeterne Rex altissime

VIII.

Ae-tér- ne Rex al- tíssime, Re-démptor et fi- dé- li- um,
 cui mors per-émpta dé-tu-lit summae tri- úmphum gló-ri-ae. 2. A-
 scén- dis orbes sí-de-rum, quo te vo-cá-bat cée-li-tus collá-ta, non
 humá-ni-tus, re-rum po-té-stas ómni- um. 3. Ut tri- na re-rum

In Festo Sanctissimi Corporis Christi



máchi-na, cae-lésti- um, ter-réstri- um, et infe-ró-rum cóndi-ta, flectat



ge-nu iam súbdi-ta. 4. Tremunt vi-déntes Ange-li versam vi-cem



mor-tá-li- um: Peccat ca-ro, mundat ca-ro, regnat De-us De- i ca-



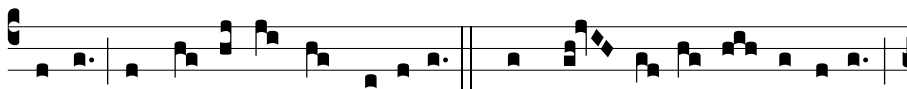
ro. 5. Sis i- pse nostrum gáudi- um, ma-nens o-lým-po práemi- um,



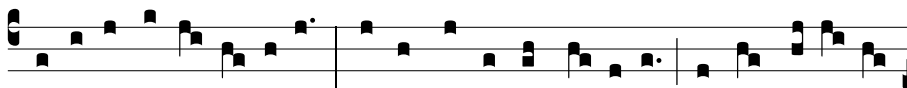
mundi re-gis qui fábri-cam, mundá-na vincens gáudi- a. 6. Hinc te



pre-cántes quáesumus, ignósce culpis ómni-bus, et corda sursum súb-



le-va ad te su-pér-na grá-ti- a. 7. Ut cum re-pénte cóepe-ris



cla-ré-re nu-be Iú-di-cis, poenas re-pél-las dé-bi-tas, reddas co-ró-nas



pér-di-tas. 8. Ie-su, ti- bi sit gló-ri- a, qui victor in cae-lum red-is,

In Festo Sanctissimi Corporis Christi

Dominica II. post Pentecosten

Zweiter Sonntag nach Pfingsten

Introitus: Factus est Dominus

I. **F**actus est Dó-mi-nus pro- té- ctor me- us, et e-
dú-xit me in la- ti- tú-di- nem: salvum me fe- cit, quó-ni-
am vó- lu- it me. *Ps.* Dí-li-gam te Dómi-ne forti-túdo
me- a: * Dó-mi-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- 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.

Graduale: Ad Dominum

V.
A D Dó-mi-num, dum tri-bu-lá-rer, cla-
má-vi, et ex-audí-vit me.
V. †*Dó-mi-ne,
lí-be-ra á-nimam me-am a lá-
bi-is in-í-quis, †* et a lin-gua
do-ló-sa.

Graduale: Ad Dominum (Versus in psalmodia)

†* Dómi-ne, lí-be-ra á-nimam me-am * a lá-bi-is in-í-quis, †*

Graduale: Ad Dominum (Psalmodia)

V.
A d Dómi-num, dum tri-bu-lá-rer, clamá-vi, * et exaudí-vit
me. Dómi-ne, lí-be-ra á-nimam me-am * a lá-bi-is in-í-quis et a
lingua do-ló-sa.

Alleluia: Domine Deus meus

I.
A L-le-lú-ia * *ij.*
Dómi-ne De-us me-us, in te spe-
rá-vi: sal-vum me fac ex ó-mni-bus
per-sequénti-bus me, * et lí-be-ra me.

Alleluia: Domine Deus meus (Versus in psalmodia)

I.
D ómi-ne De-us me-us, in te spe-rá-vi: * sal- vum me fac ex
ómni-bus persequénti-bus me et lí-be-ra me.

Alleluia: Domine Deus meus (Modus simplex)

II.
A Lle-lú-ia. * *ij.* Dó-mi-ne De- us
me-us, in te spe-rá-vi: * sal- vum me fac ex ómni-bus persequénti-bus
me, et lí-be-ra me.

Offertorium: Domine convertere (cum versu ad libitum)

VI.
D Omi-ne convérte-re, et é- ri- pe á-nimam me- am:
sal- vum me fac pro- pter mi-se- ri-córdi- am tu- am. V.

Dó- mi- ne, ne in i- ra tu- a ár- gu- as
 me: ne- que in fu- ró- re tu- o corrí- pi- as me: * salvum
 me fac pro- pter mi- se- ri- córdi- am tu- am.

Offertorium: Domine convertere (Psalmodia)

VI.

D ó-mi-ne, convérte-re et é-ri-pe á-nimam me-am: * salvum
 me fac propter mi-se-ri-córdi- am tu-am.

Communio: Cantabo Domino


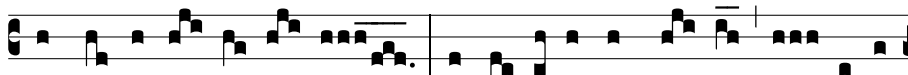

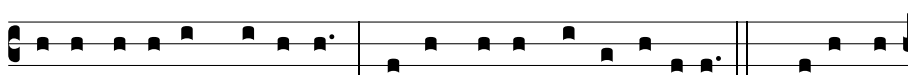


II.

C Antá- bo Dó- mi- no, qui bo- na trí- bu- it mi- hi:
 et psallam nó-mi- ni Dó-mi- ni al- tíssi-

In Festo Sanctissimi Cordis Iesu

Fest des allerheiligsten Herzens Jesu

Introitus: Cogitationes Cordis

V. 
O-gi-ta- ti- ó-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 a-lat e- os in fa- me. *Ps.* Exsul-

tá-te, iusti, in Dómi-no, * rectos de-cet collaudá-ti- o. 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 saécu-la saecu-ló-rum. Amen.

Graduale: Dulcis et rectus

I.
D

Ul- cis et re- ctus Dó- mi- nus,
pro-pter hoc le-gem da-bit de- lin- quénti- bus in vi-
a. Ψ . Dí-ri-get mansu- é-tos
in iu-dí-ci- o, do- cé- bit mi-
tes * vi- as su- as.

The musical score is written on a grand staff with a soprano line and a bass line. It begins with a large 'D' and a '1.' above the first staff. The lyrics are written below the notes. There are several systems of music, with a double bar line and repeat sign appearing in the third system. The piece ends with a final cadence in the sixth system.

Graduale: Dulcis et rectus (Versus in psalmodia)

†* Dí-ri-get mansu-é-tos in iu-dí-ci- o, * do- cé-bit mi- tes †*

The musical score for the versus is written on a grand staff. It consists of a single line of music with lyrics written below. The piece is marked with a double bar line and repeat sign at the beginning and end.

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 three staves. The first staff begins with a large initial 'D' and contains the first line of text. The second staff contains the second line of text. The third staff contains the third line of text. The music is written in a simple, rhythmic style with square notes and stems.


Alleluia: Tollite iugum meum

III.

AL-le-lú-ia. * *ij.* *ψ.*
Tól-li-te iu-gum me-um super vos
et dí-sci-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 five staves. The first staff begins with a large initial 'A' and contains the first line of text. The second staff contains the second line of text. The third staff contains the third line of text. The fourth staff contains the fourth line of text. The fifth staff contains the fifth line of text. The music is written in a simple, rhythmic style with square notes and stems.

In Festo Sanctissimi Cordis 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



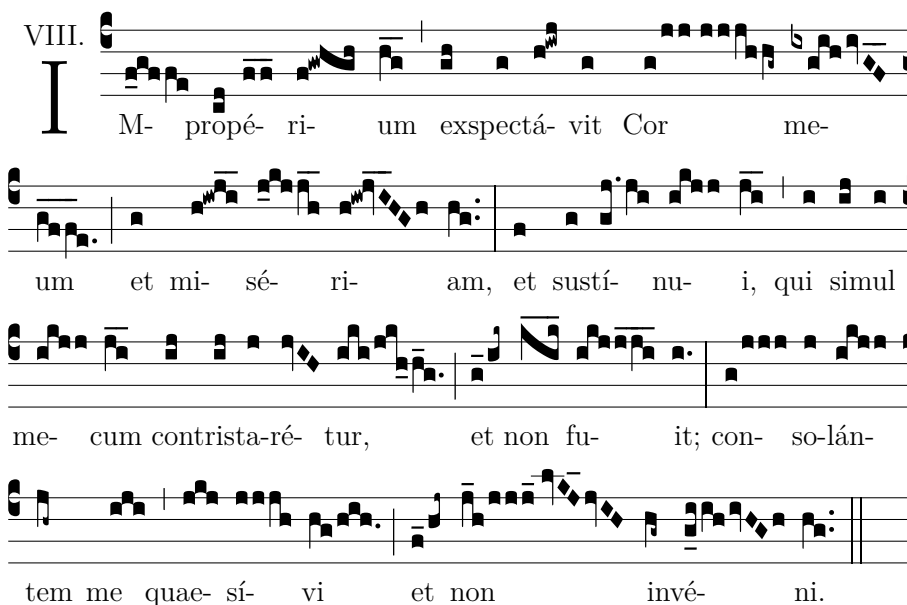
super vos et dí-sci-te a me, * qui- a mi-tis sum et húmi-lis Corde, *



et inve-ni- é-tis réqui- em a-ni-má-bus vestris.

Offertorium: Improperium


VIII.



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.



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- lán- tem me quae- sí- vi et non in- vé- ni.

Communio: Unus militum

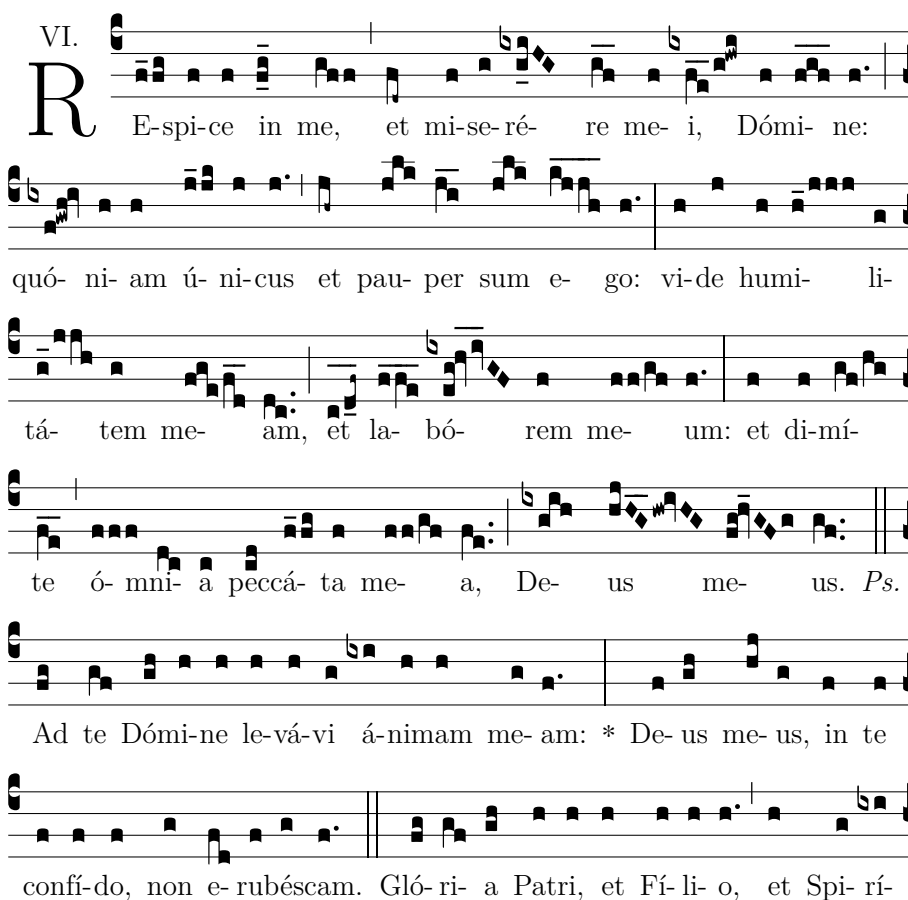
VII.
U - nus mí-li-tum lánce- a la-tus e-ius a-pé-ru- it, et con-
tí-nu- o ex-í-vit sanguis et a- qua. *Ps.* Mi- se-ri-córdi- as
Dómi-ni in aetérnum cantá-bo: * in ge-ne-ra-ti- ó-nem et ge-ne-
ra-ti- ó-nem annunti- ábo ve-ri-tá-tem tu- am in o-re me- o.
Quó- ni- am di-xísti: In aetérnum mi-se-ri-córdi- a aedi- fi-cá-bi-tur in
cae-lis: * praepa-rá-bi-tur vé-ri-tas tu- a in e- is. Gló- ri- a 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 saécu-la saecu- ló-rum. A- men.

Dominica III. post Pentecosten

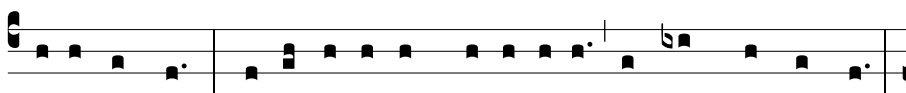
Dritter Sonntag nach Pfingsten

Introitus: Respice in me

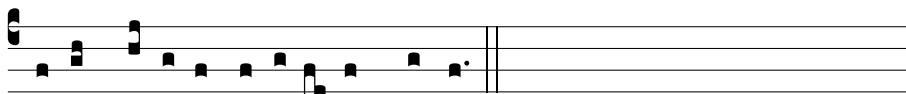
VI.
R E-spi-ce in me, et mi-se-ré-re me-i, Dómi-ne:
quó-ni-am ú-ni-cus et pau-per sum e-go: vi-de humi-li-
tá-tem me-am, et la-bó-rem me-um: et di-mí-
te ó-mni-a peccá-ta me-a, De-us me-us. *Ps.*
Ad te Dómi-ne le-vá-vi á-nimam me-am: * De-us me-us, in te
confí-do, non e-rubéscam. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-

The image shows a musical score for the Introitus 'Respice in me'. It consists of seven staves of music. The first staff begins with a large 'R' and the text 'E-spi-ce in me, et mi-se-ré-re me-i, Dómi-ne:'. The subsequent staves contain the Latin text: 'quó-ni-am ú-ni-cus et pau-per sum e-go: vi-de humi-li-tá-tem me-am, et la-bó-rem me-um: et di-mí-te ó-mni-a peccá-ta me-a, De-us me-us. Ps.', 'Ad te Dómi-ne le-vá-vi á-nimam me-am: * De-us me-us, in te', and 'confí-do, non e-rubéscam. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-'. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The notes are primarily quarter and eighth notes, with some rests and ties. The text is aligned with the notes, with some words spanning across bar lines.

Dominica III. post Pentecosten

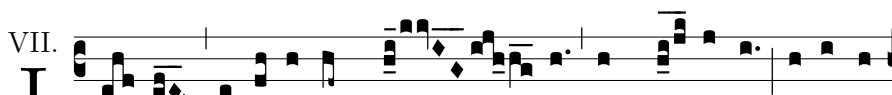


tu i Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper,



et in saécu-la saecu-ló-rum. Amen.

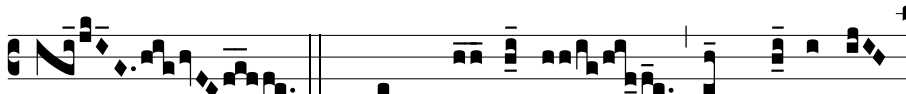
Graduale: lacta cogitatum tuum



A-cta co-gi-tá-tum tu- um in Dó-mi-no, et ipse



te e- nú-tri-et.



†* Dum cla-má-rem ad Dó-mi-num,



exau-dí-vit vo-cem me- am ab his



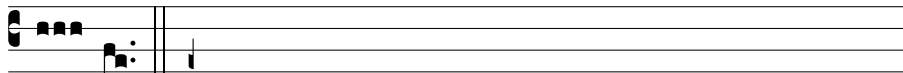
†* qui appro-pín-quant mi- hi.



Graduale: lacta cogitatum tuum (Versus in psalmodia)



†* Dum clamá-rem ad Dó-mi-num, * ex-audí-vit vo-cem me-am

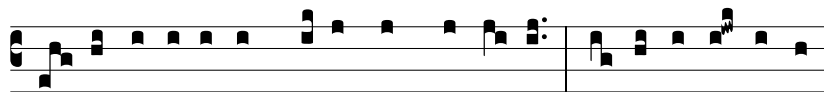


ab his, †*

Graduale: lacta cogitatum tuum (Psalmodia)

VII.

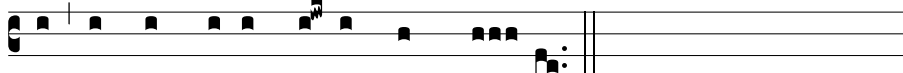
I



a-cta co-gi-tá-tum tu-um in Dó-mi-no, * et ipse te e-nú-



tri- et. Dum clamá-rem ad Dó-mi-num, * ex-audí-vit vo-cem me-

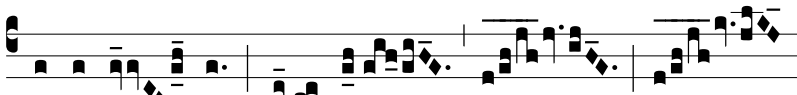


am ab his qui appro-pínquant mi- hi.

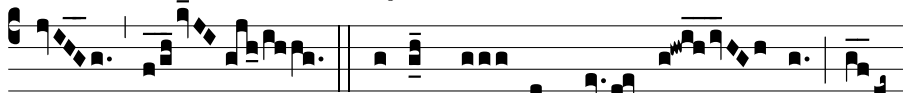
Alleluia: Deus iudex iustus

VIII.

A

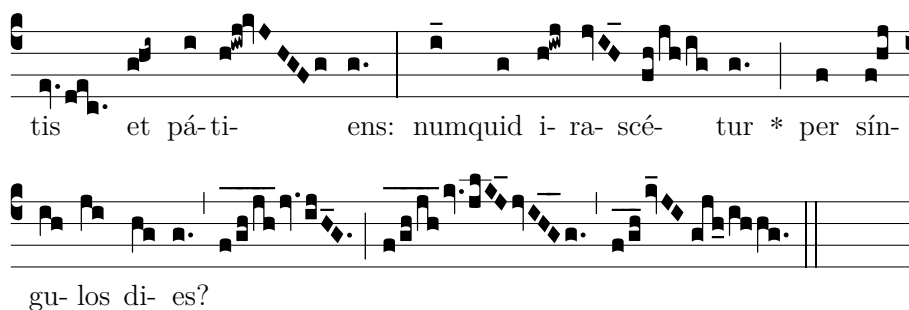


L-le-lú-ia. * *ij.*



∩. De-us iu-dex iu-stus, for-

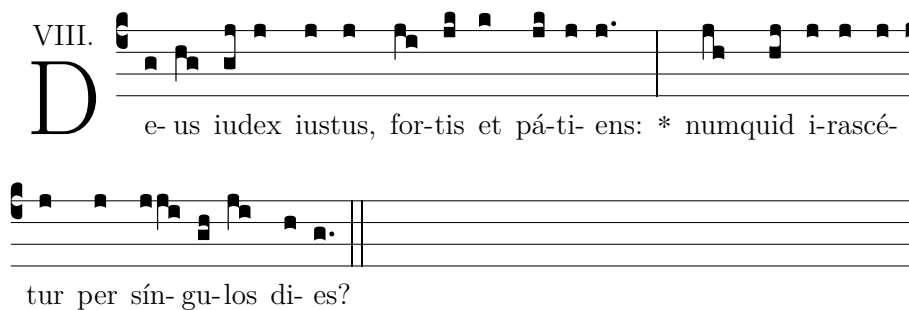
Dominica III. post Pentecosten



tis et pá-ti- ens: numquid i- ra- scé- tur * per sín-
gu- los di- es?

Alleluia: Deus iudex iustus (Versus in psalmodia)

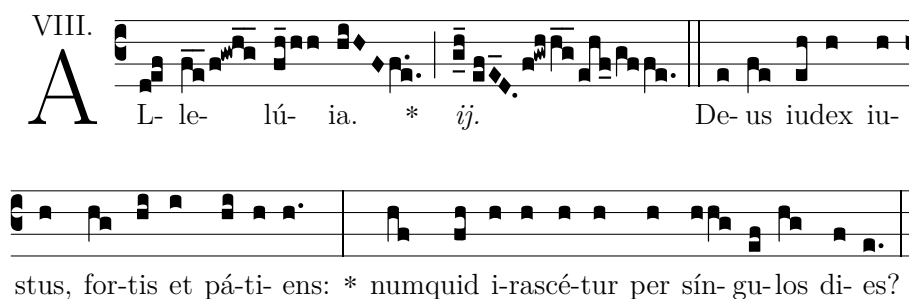
VIII.
D



e- us iudex iustus, for-tis et pá-ti- ens: * numquid i-rascé-
tur per sín- gu- los di- es?

Alleluia: Deus iudex iustus (Modus simplex)

VIII.
A



L- le- lú- ia. * *ij.* De- us iudex iu-
stus, for-tis et pá-ti- ens: * numquid i-rascé-tur per sín- gu- los di- es?

Offertorium: Sperent in te

III.
S

Pe- rent in te omnes, qui no- vé-runt no- men tu-
um, Dómi- ne: quó- ni- am non de- re- línquis quae-
rén- tes te: psál- li- te Dó- mi- no, qui há-
bi- tat in Si- on: quó- ni- am non est oblí- tus
o- ra- ti- ó- nem páu- pe- rum.

The musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a large 'S' and contains the Latin text. The piano accompaniment provides harmonic support with chords and moving lines. The piece concludes with a double bar line.

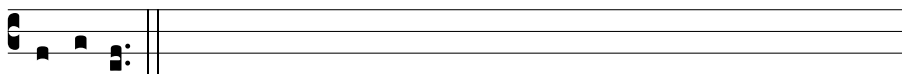
Offertorium: Sperent in te (Psalmodia)

III.
S

pe- rent in te omnes, qui no- vé-runt nomen tu- um, Dó- mi-
ne: * quó- ni- am non de- re- línquis quae- réntes te: psál- li- te Dómi- no,
qui há- bi- tat in Si- on: * quó- ni- am non est oblí- tus o- ra- ti- ó- nem

This version of the offertorium is a psalmody, characterized by a more rhythmic and repetitive vocal line. It features a large 'S' at the beginning and includes an asterisk (*) before the final two phrases. The piano accompaniment is simpler, primarily consisting of chords.

Dominica III. post Pentecosten



paúpe-rum.

Communio: Dico vobis

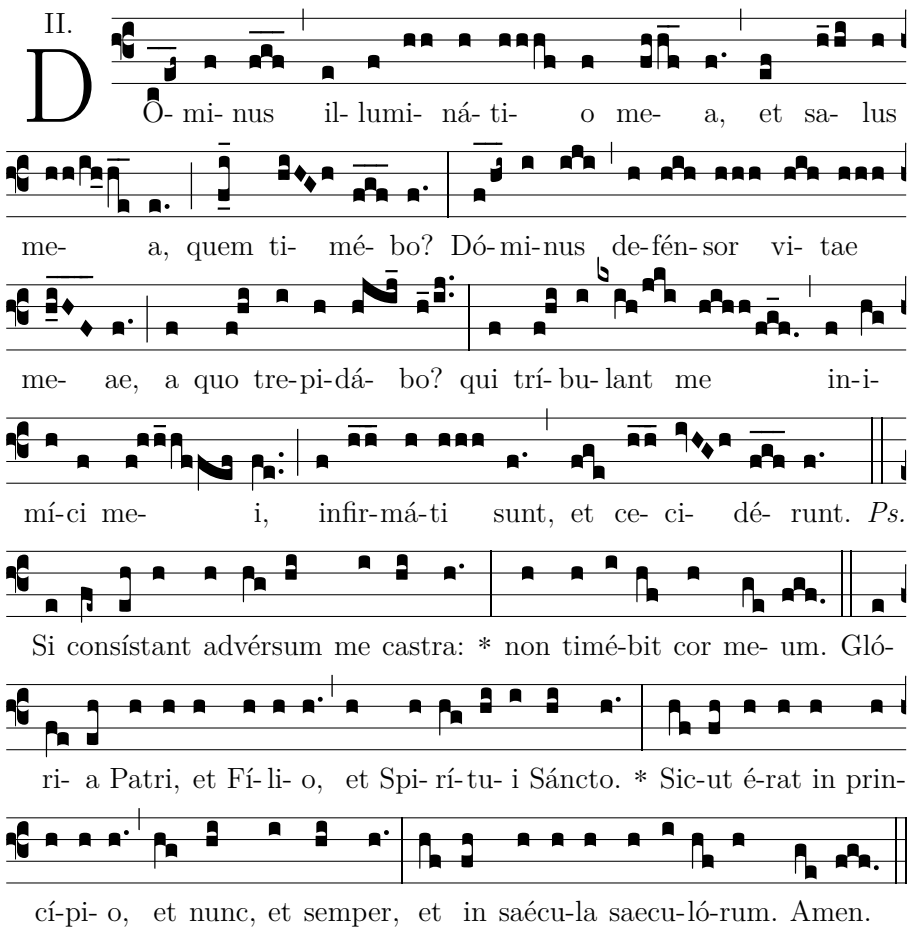
V.
D I-co vo-bis, gáudi-um est Ange-lis De- i super uno pec-
ca-tó-re paeni-ténti- am a-gén-te. *Ps.* Be- á-ti quo-rum remíssae
sunt in-iqui-tá-tes: * et quo-rum tecta sunt peccá-ta. Be- á-tus vir,
cu- i non impu-tá-vit Dómi-nus peccá-tum: * nec est in spí-ri-tu
e-ius do-lus. Gló-ri- a Patri, et Fí- li- o, et Spi-rí-tu- i Sancto. *
Sic-ut e-rat in princí-pi- o, et nunc, et semper, et in saécu-la sae-
cu-ló-rum. Amen.

Dominica IV. post Pentecosten

Vierter Sonntag nach Pfingsten

Introitus: Dominus illuminatio mea

II.
D



Ó-mi-nus il-lumi-ná-ti-o me-a, et sa-lus
me-a, quem ti-mé-bo? Dó-mi-nus de-fén-sor vi-tae
me-ae, a quo tre-pi-dá-bo? qui trí-bu-lant me in-i-
mí-ci me-i, infir-má-ti sunt, et ce-ci-dé-runt. *Ps.*
Si consístant advérsus me castra: * non timé-bit cor me-um. Gló-
ri-a Pa-tri, et Fí-li-o, et Spi-rí-tu-i Sán-cto. * Sic-ut é-rat in prin-
cí-pi-o, et nunc, et semper, et in saé-cu-la sae-cu-ló-rum. Amen.

Graduale: Propitius esto

V.
P Ro-pí-ti-us e-sto Dó-mi-ne peccá-tis no-stris: ne quando di-cant gen-tes: U-bi est De-us e-ó-rum? *V. †* Adiu-va nos, De-us sa-lu-tá-ris noster: et propter ho-nó-rem †* nó-mi-nis tu-i Dó-mi-ne, lí-be-ra nos.*

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a large 'P' for 'Propitius' and a 'V.' for 'Versus'. The lyrics are written below the notes. The score includes a large initial 'P', a 'V.' marking, and a final '†*' marking. The lyrics are: 'Ro-pí-ti-us e-sto Dó-mi-ne peccá-tis no-stris: ne quando di-cant gen-tes: U-bi est De-us e-ó-rum? V. †* Adiu-va nos, De-us sa-lu-tá-ris noster: et propter ho-nó-rem †* nó-mi-nis tu-i Dó-mi-ne, lí-be-ra nos.' The music consists of a series of notes and rests, with some notes beamed together. There are several bar lines and repeat signs throughout the score.

Graduale: Propitius esto (Versus in psalmodia)

† Adiu-va nos, De-us sa-lu-tá-ris noster: * et propter honó-rem †**

The musical score for the Versus in psalmodia is written on a single staff with a treble clef and a key signature of one sharp (F#). It consists of a single line of music with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The score includes a '†*' marking. The lyrics are: '†* Adiu-va nos, De-us sa-lu-tá-ris noster: * et propter honó-rem †*'. The music consists of a series of notes and rests, with some notes beamed together. There are several bar lines and repeat signs throughout the score.

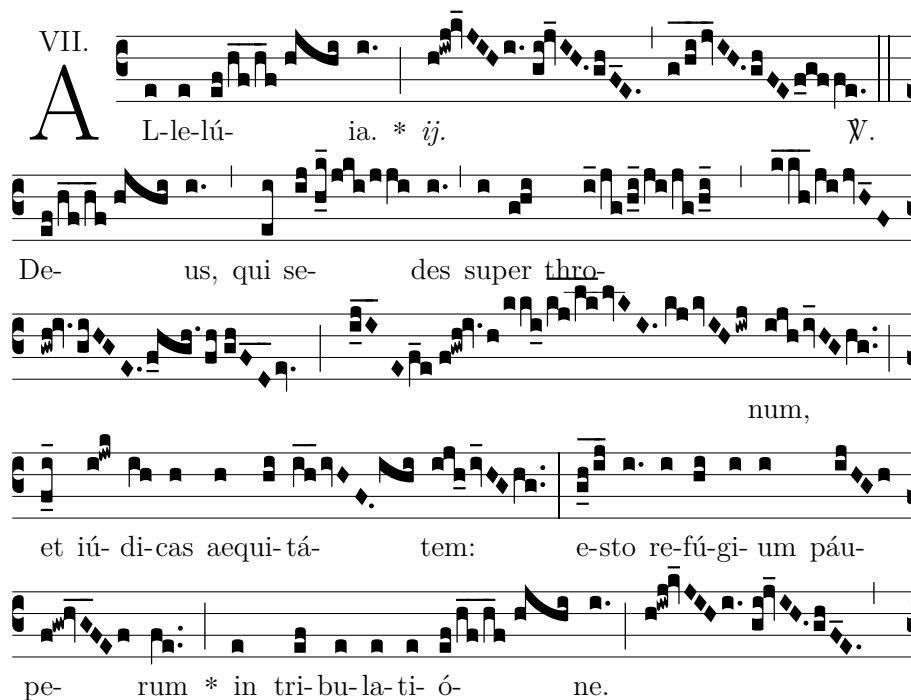
Graduale: Propitius esto (Psalmodia)

V.
P ro-pí-ti-us esto, Dómi-ne, peccá-tis nostris: * ne quando dicant gentes: Ubi est De-us e-ó-rum? Adiu-va nos, De-us sa-lu-tá-ris noster: * et propter honó-rem nó-mi-nis tu-i, Dómi-ne, lí-be-ra nos.

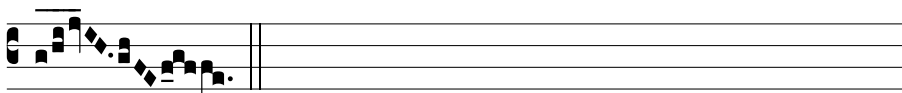
The musical notation consists of three systems of a single staff each. The first system begins with a large 'P' and a 'V.' above it. The notes are square and connected by a line, with a fermata over the final note of the first system. The second system has a double bar line in the middle. The third system ends with a double bar line.

Alleluia: Deus qui sedes

VII.
A L-le-lú-ia. * *ij.* *ψ.*
De-us, qui se-des super thro-num,
et iú-di-cas aequi-tá-tem: e-sto re-fú-gi-um páu-perum * in tri-bu-la-ti-ó-ne.

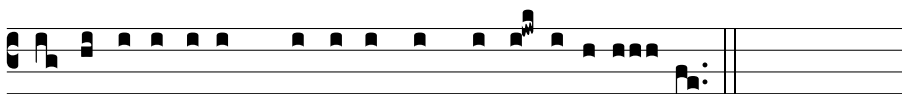
The musical notation consists of five systems of a single staff each. The first system begins with a large 'A' and a 'VII.' above it. The notes are square and connected by a line, with a fermata over the final note of the first system. The second system has a double bar line in the middle. The third system has a double bar line in the middle. The fourth system has a double bar line in the middle. The fifth system ends with a double bar line.

Dominica IV. post Pentecosten



Alleluia: Deus qui sedes (Versus in psalmodia)

VII.
D e- us, qui se-des super thronum et iú-di-cas aequi-tá-tem: *



Offertorium: Illumina oculos meos

IV.

L- lú- mī- na ó- cu- los me- os, ne- quán- do obdór- mi- am in mor- te: ne- quándo di- cat in- i- mí- cus me- us: Prae- vá- lu- i ad- vér- sus e- um.

The musical score is written on four systems of staves. The first system begins with a large 'I' time signature. The music is in a common time signature (C) and features a melodic line with various note values and rests, accompanied by a bass line. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

Offertorium: Illumina oculos meos (Psalmodia)

IV.

l- lúmi- na ó- cu- los me- os, * nequándo obdórmi- am in mor- te: nequándo di- cat in- i- mí- cus me- us: * Prae- vá- lu- i advérsus e- um.

The musical score is written on three systems of staves. It begins with a large 'I' time signature. The music is in a common time signature (C) and features a melodic line with various note values and rests, accompanied by a bass line. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes. An asterisk (*) is placed before 'nequándo' and 'Prae- vá- lu- i'.

Communio: Dominus firmamentum meum

II.
D Omi- nus firmamén- tum me- um, et re- fú- gi- um
me- um, et li- be- rá- tor me- us: De- us me- us ad-
iú- tor me- us. *Ps.* Laudans invo- cábo Dómi- num: * et ab
in- imí- cis me- is salvus e- ro. Et ex- audí- vit de templo san-
cto su- o vo- cem me- am: * et clamor me- us in conspéctu e- ius
intro- í- vit in au- res 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 saécu- la saecu- ló- rum. Amen.

Dominica V. post Pentecosten

Fünfter Sonntag nach Pfingsten

Introitus: Exaudi Domine

IV.



The musical score is written on seven staves. The first staff begins with a large 'E' and the text 'X-áudi Dó-mi-ne vo- cem me- am, qua cla-má- vi ad te:'. The second staff continues with 'adiú- tor me- us e- sto, ne de- re-línquas me ne-que despí- ci-'. The third staff continues with 'as me, De- us sa- lú-tá- ris me- us. Ps. Dó-mi-nus'. The fourth staff continues with 'il-lumi-ná-ti- o me- a, * et sa-lus me- a: quem timébo? Gló-ri- a Pa-'. The fifth staff continues with 'tri, et Fí-li- o, et Spi- rí-tu- i Sancto. * Sic-ut e-rat in princí-pi- o,'. The sixth staff continues with 'et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.' The seventh staff is empty.

X-áudi Dó-mi-ne vo- cem me- am, qua cla-má- vi ad te:
adiú- tor me- us e- sto, ne de- re-línquas me ne-que despí- ci-
as me, De- us sa- lú-tá- ris me- us. *Ps.* Dó-mi-nus
il-lumi-ná-ti- o me- a, * et sa-lus me- a: quem timébo? 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 saécu-la saecu-ló-rum. Amen.

Graduale: Protector noster

V.
P Ro-té-ctor no-ster á-spi-ce De-
us, et ré-spi-ce super ser-vos tu-os.
V. †* Dómi-ne De-us virtú-tum,
exáu-di pre-ces †* servó-rum tu-ó-rum.

The musical score is written on five staves. The first staff begins with a large 'P' and a 'V.' above it. The notes are in a medieval style, with square neumes on a four-line staff. The lyrics are written below the notes. The second staff continues the melody. The third staff begins with a 'V.' and a '†*' above it. The fourth staff continues the melody. The fifth staff continues the melody and ends with a double bar line.

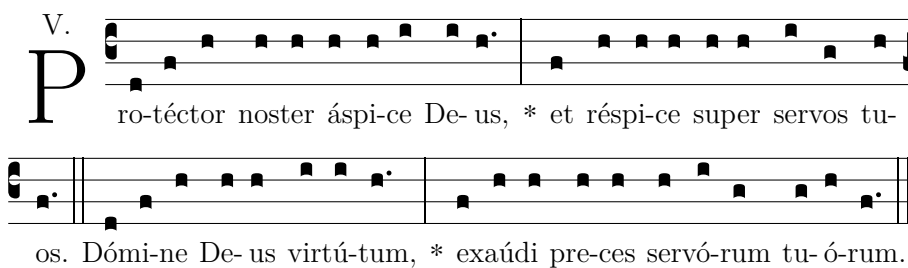
Graduale: Protector noster (Versus in psalmodia)

†* Dómi-ne De-us virtú-tum, * exáu-di pre-ces †*

The musical score is written on a single staff. It consists of a short melodic phrase with square neumes on a four-line staff. The lyrics are written below the notes.

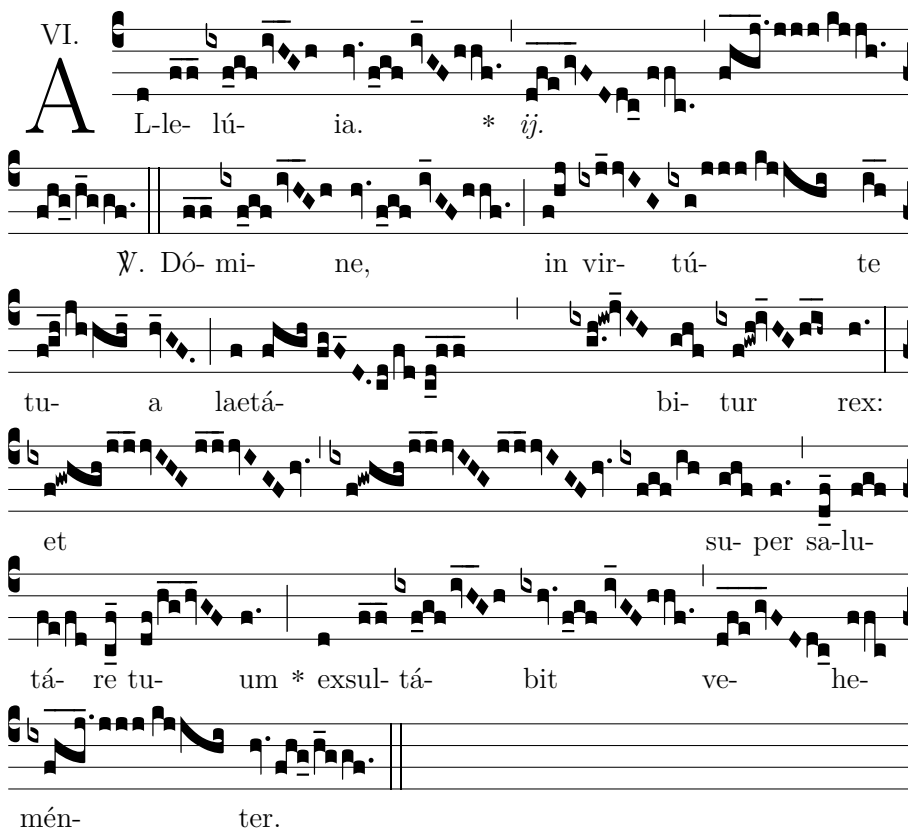
Graduale: Protector noster (Psalmodia)

V.
Pro-téctor noster áspi-ce De-us, * et réspi-ce super servos tu-
os. Dómi-ne De-us virtú-tum, * exaúdi pre-ces servó-rum tu-ó-rum.

The musical notation consists of two staves. The first staff begins with a large initial 'P' and contains the lyrics 'ro-téctor noster áspi-ce De-us, * et réspi-ce super servos tu-'. The second staff continues with 'os. Dómi-ne De-us virtú-tum, * exaúdi pre-ces servó-rum tu-ó-rum.' The notes are simple square notes on a five-line staff.

Alleluia: Domine in virtute

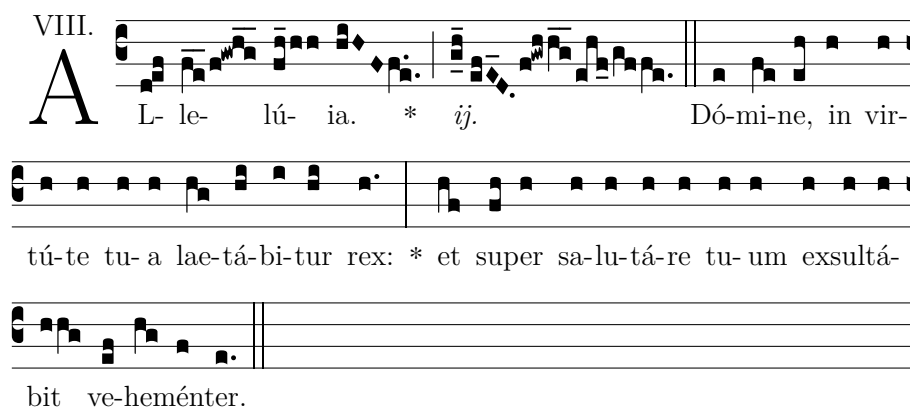
VI.
AL-le-lú-ia. * *ij.*
Ψ. Dó-mi-ne, in vir-tú-te
tu-a laetá-bi-tur rex:
et su-per sa-lu-
tá-re tu-um * exsul-tá-bit ve-he-
mén-ter.

The musical notation consists of six staves. The first staff begins with a large initial 'A' and contains the lyrics 'L-le-lú-ia. * ij.'. The second staff contains 'Ψ. Dó-mi-ne, in vir-tú-te'. The third staff contains 'tu-a laetá-bi-tur rex:'. The fourth staff contains 'et su-per sa-lu-'. The fifth staff contains 'tá-re tu-um * exsul-tá-bit ve-he-'. The sixth staff contains 'mén-ter.' The notes are simple square notes on a five-line staff.

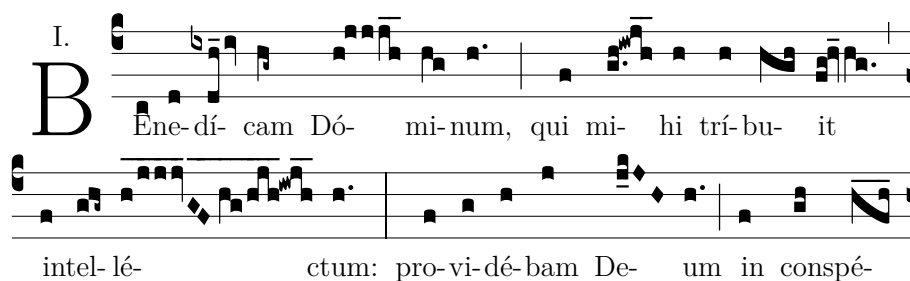
Alleluia: Domine in virtute (Versus in psalmodia)

VI.
D 
ó-mi-ne, in virtú-te tu-a lae-tá-bi-tur rex: * et super sa-
lu-tá-re tu-um exsultá-bit ve-heménter.

Alleluia: Domine in virtute (Modus simplex)

VIII.
A 
L-le-lú-ia. * íj. Dó-mi-ne, in vir-
tú-te tu-a lae-tá-bi-tur rex: * et super sa-lu-tá-re tu-um exsultá-
bit ve-heménter.

Offertorium: Benedicam Dominum

I.
B 
E-ne-dí-cam Dó-mi-num, qui mi-hi trí-bu-it
intel-lé-ctum: pro-vi-dé-bam De-um in conspé-

ctu me- o sem- per: quó-ni- am a dex- tris est
 mi- hi, ne commó- ve- ar.

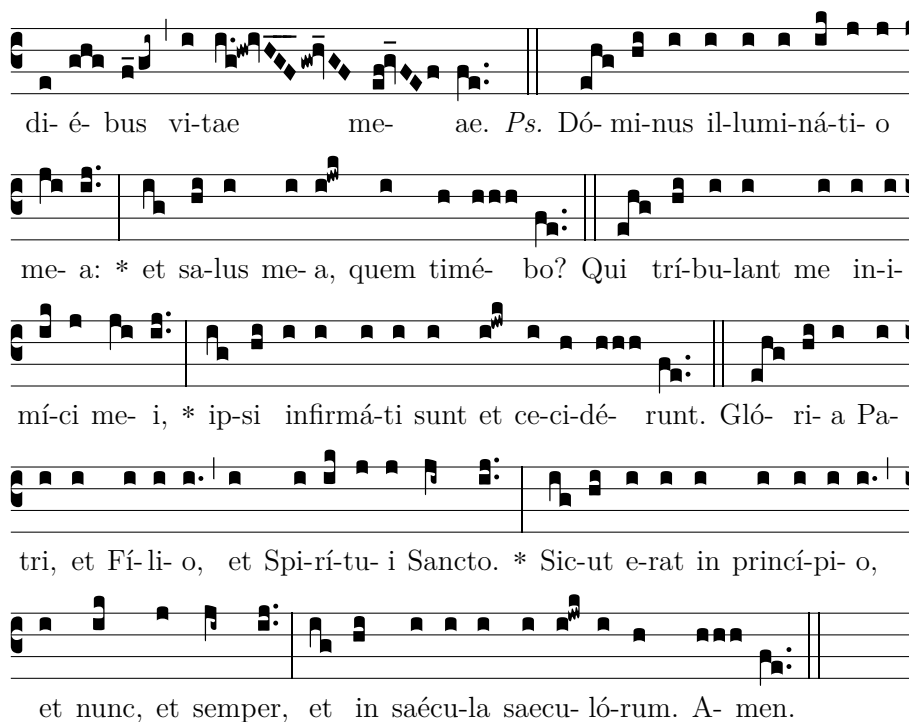
Offertorium: Benedicam Dominum (Psalmodia)

I.
B e-ne-dí-cam Dómi-num, qui mi-hi trí-bu-it intel-léctum: *
 pro-vi-dé-bam De-um in conspéctu me-o semper: * quó-ni- am a
 dextris est mi-hi, ne commó-ve- ar.

Communio: Unam petii

VII.
U -nam pé- ti- i a Dó- mi-no, hanc re-
 quí- ram: ut inhá-bi-tem in do-mo Dómi-ni ómni-bus

Dominica V. post Pentecosten



di- é- bus vi-tae me- ae. *Ps.* Dó- mi- nus il- lumi- ná- ti- o
me- a: * et sa- lus me- a, quem timé- bo? Qui trí- bu- lant me in- i-
mí- ci me- i, * ip- si infirmá- ti sunt et ce- ci- dé- runt. 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 VI. post Pentecosten

Sechster Sonntag nach Pfingsten

Introitus: Dominus fortitudo

II.
D

Ó-mi-nus for-ti-túdo ple-bis su-ae, et pro-té-
ctor sa-lu-tá-ri-um Chri-sti su-i est: sal-vum
fac póp-u-lum tu-um, Dó-mi-ne, et bé-ne-dic he-re-di-
tá-ti tu-ae, et re-ge e-os usque in saé-cu-lum. *Ps.*
Ad te Dó-mi-ne clamá-bo, De-us me-us, ne sí-le-as a me: * nequán-
do tá-ce-as a me, et assi-mi-lá-bor descendé-nti-bus in la-cum. Gló-

The musical score is written on seven staves. The first staff begins with a large 'D' and a Roman numeral 'II.'. The lyrics are printed below the notes. The text is in Latin and includes a reference to the Psalms. The score ends with a double bar line.

Dominica VI. post Pentecosten

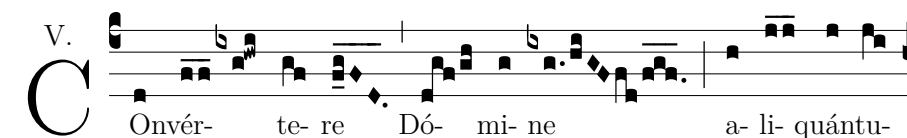


ri- a Patri, et Fí-li- o, et Spi- rí- tu- i Sán-cto. * Sic-ut é-rat in prin-



cí-pi- o, et nunc, et semper, et in saé-cu-la saecu-ló-rum. Amen.

Graduale: Convertere Domine



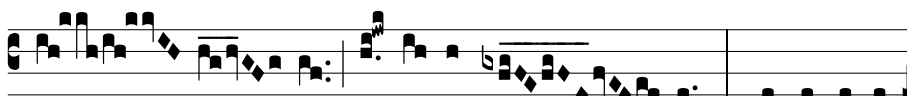
Onvér- te- re Dó- mi- ne a- li- quántu-



lum, et depre-cá- re super ser- vos tu- os.



V. †* Dó-mi-ne re-

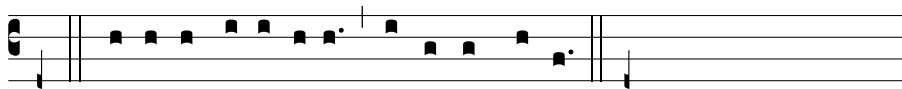


fú- gi- um fa-ctus es no- bis, †* a ge-ne-ra-



ti- ó- ne et pro-gé- ni- e.

Graduale: Convertere Domine (Versus in psalmodia)



†* Dómi-ne, re-fú-gi- um factus es no-bis †*

Graduale: Convertere Domine (Psalmodia)

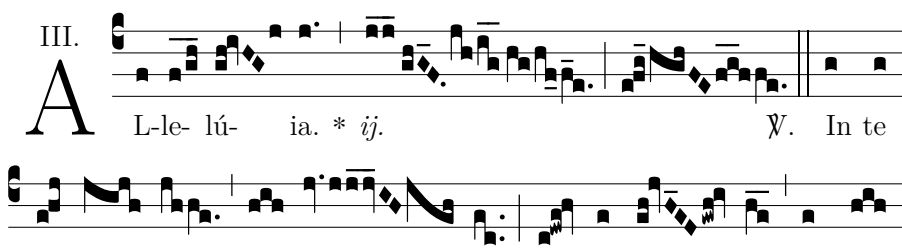
V.



onvért-e-re, Dómi-ne, a-liquántu-lum, * et depre-cá-re super
servos tu-os. Dómi-ne, re-fú-gi- um factus es no-bis * a ge-ne-ra-ti-
ó-ne et pro-gé-ni- e.

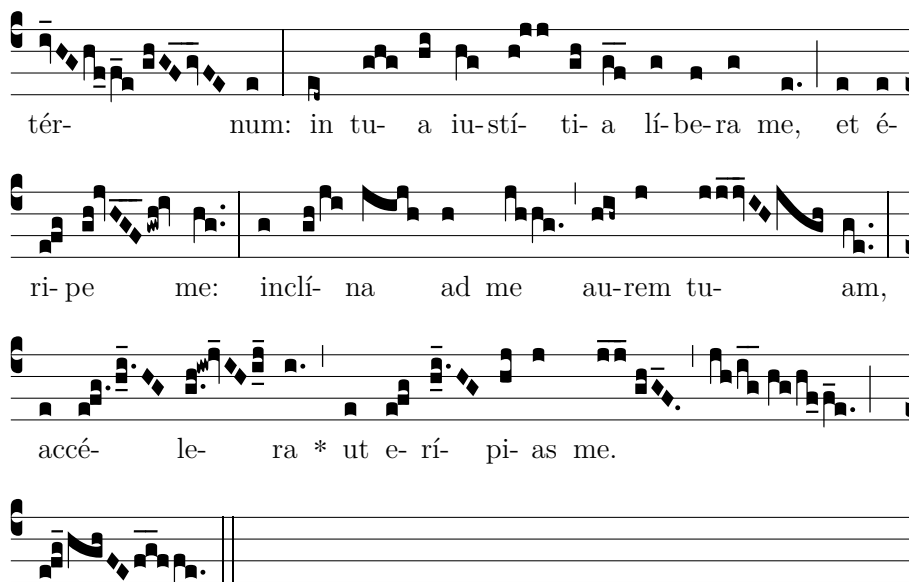
Alleluia: In te Domine speravi

III.



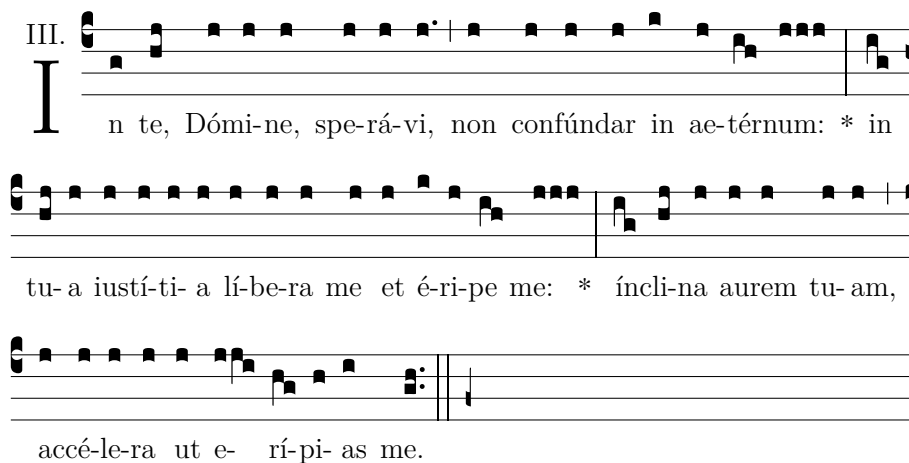
A L-le- lú- ia. * *ij.* V. In te
Dó-mi- ne spe- rá- vi, non confún- dar in ae-

Dominica VI. post Pentecosten



tér- num: in tu- a iu- stí- ti- a lí- be- ra me, et é-
ri- pe me: inclí- na ad me au- rem tu- am,
accé- le- ra * ut e- rí- pi- as me.

Alleluia: In te Domine speravi (Versus in psalmodia)



III. **I** n te, Dómi- ne, spe- rá- vi, non confúndar in ae- térnum: * in
tu- a iu- stí- ti- a lí- be- ra me et é- ri- pe me: * íncli- na aurem tu- am,
accé- le- ra ut e- rí- pi- as me.

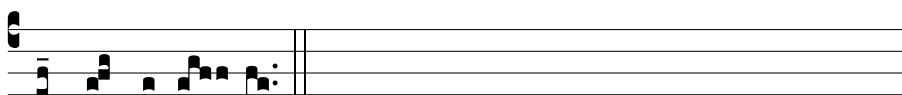
Alleluia: In te Domine speravi (Modus simplex)

IV.
A L-le- lú- ia. * *ij.* In te, Dómi-ne, spe-
rá-vi, non confúndar in aetérnum: * in tu-a iustí-ti- a lí-be-ra me
et é-ri-pe me: * íncli-na ad me aurem tu-am, accé-le-ra ut e-rí-
pi- as me.

Offertorium: Perfice gressus

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

Dominica VI. post Pentecosten



in te, Dómi- ne.

Offertorium: Perfice gressus (Psalmodia)

IV. **P**



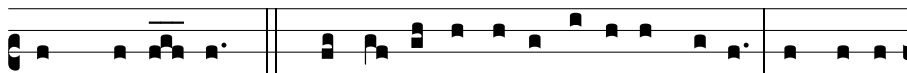
ér-fi-ce gressus me-os in sé-mi-tis tu-is, * ut non mo-ve-án-
tur vestí-gi-a me-a. Inclí-na aurem tu-am, * et exaúdi verba
me-a. Mi-rí-fi-ca mi-se-ri-córdi-as tu-as, * qui salvos fa-cis spe-rán-
tes in te, Dómi-ne.

Communio: Circuibo

VI. **C**



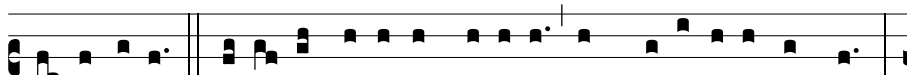
Ircu- í- bo, et immo-lábo in taberná-cu- lo e- ius
hó- sti- am iu-bi- la- ti- ó- nis: cantá- bo, et psal- mum di-



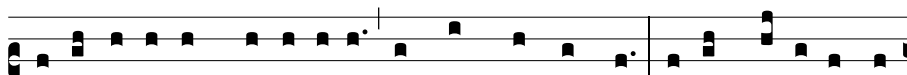
cam Dómi- no. *Ps.* Dó-mi-nus il-lumi-ná-ti- o me- a, * et sa-lus



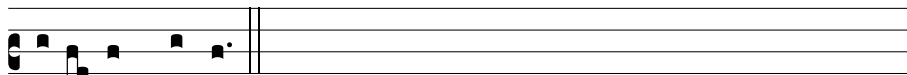
me- a, quem timébo? Dó-mi-nus pro-téctor vi-tae me-ae: * a quo



tre-pi-dábo? 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 sae-



cu-ló-rum. Amen.

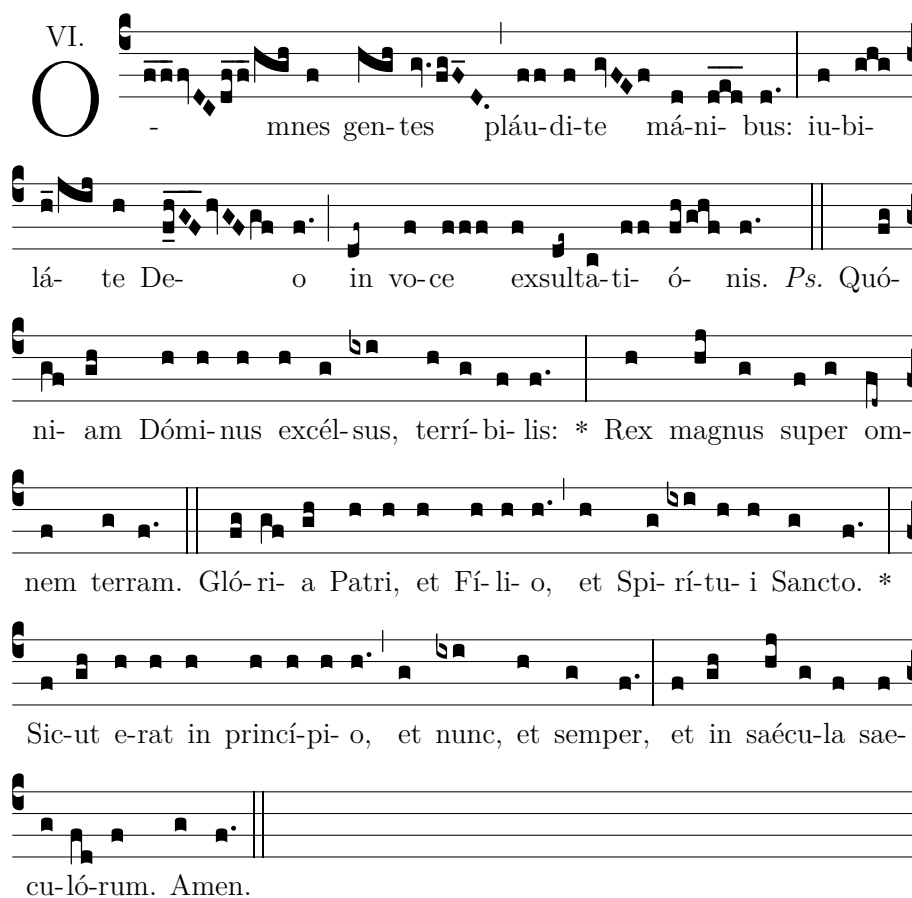
Dominica VI. post Pentecosten

Dominica VII. post Pentecosten





Siebter Sonntag nach Pfingsten

Introitus: Omnes gentes

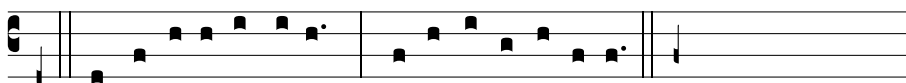
VI.
O - mnes gen-tes pláu-di-te má-ni-bus: iu-bi-
lá- te De- o in vo-ce exsulta-ti- ó- nis. *Ps.* Quó-
ni- am Dómi-nus excél-sus, terrí-bi-lis: * Rex magnus super om-
nem terram. Gló-ri- a Patri, et Fí-li- o, et Spi- rí- tu- i Sancto. *
Sic-ut e-rat in princí-pi- o, et nunc, et semper, et in saécu-la sae-
cu-ló-rum. Amen.

The image shows a musical score for the Introitus 'Omnes gentes'. It consists of seven staves of music. The first staff begins with a large 'O' and the Roman numeral 'VI.'. The music is written in a single system with a treble clef and a common time signature. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and bar lines. The text is in Latin and includes a reference to the Psalms and the Credo.

Graduale: Venite filii

V. 
Ení- te fí- li- i, audí- te me: ti- mó- rem Dó-

mi- ni do- cébo vos. †* *W*. Accé- di- te

ad e- um, et il- lumi- ná- mi-

ni: †* et fá- ci- es vestrae non con- fundéntur.

Graduale: Venite filii (Versus in psalmodia)



†* Accé- di- te ad e- um, * et il- lumi- námi- ni: †*

Graduale: Venite filii (Psalmodia)

V. 
e- ní- te fí- li- i, audí- te me: * timó- rem Dómi- ni do- cébo

vos. Accé- di- te ad e- um, et il- lumi- námi- ni: * et fá- ci- es vestrae



non confundentur.

Alleluia: Omnes gentes

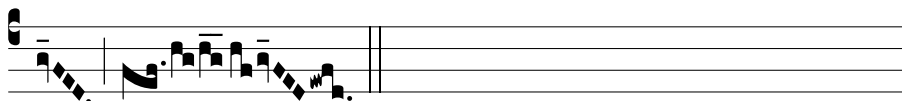
I.
A L-le- lú- ia. * *ij.*

Ÿ. Omnes gen- tes pláu-

di- te

má- ni- bus: iu-bi-lá-te De- o in vo-

ce * exsul-ta- ti- ó-nis.



Alleluia: Omnes gentes (Versus in psalmodia)

I.

O -mnes gentes plaúdi-te má-ni-bus: * iu-bi-lá-te De- o in
vo-ce exsul-ta-ti- ó- nis.

Alleluia: Omnes gentes (Modus simplex)

II.

A Lle-lú- ia. * ij. Omnes gentes
plaú-di-te má-ni-bus: * iu-bi-lá-te De- o in vo-ce exsul-ta-ti- ó- nis.

Offertorium: Sicut in holocausto

V.

S Ic- ut in ho-lo-cáu- sto a-rí- e- tum et tau- ró-
rum, et sic- ut in míl- li- bus agnó- rum pín-gui- um:
sic fi- at sacri- fí- ci- um no- strum in conspé- ctu

tu- o hó- di- e, ut plá- ce- at ti- bi: qui- a non
 est confú-si- o confi-dénti-bus in te, Dómi- ne.

Offertorium: Sicut in holocausto (Psalmodia)

V.
S ic-ut in ho-locáu-sto a-rí- e-tum et tauró-rum, * et sic-ut
 in míl-li-bus agnó-rum píngui- um: sic fi- at sacri-fí-ci- um nostrum
 in conspéctu tu- o hó-di- e, * ut plá-ce- at ti-bi: qui- a non est con-
 fú-si- o * confi-dénti-bus in te, Dómi- ne.

Communio: Inclina aurem tuam

IV. 

Nclí- na aurem tu- am, accé-le- ra, ut é- ru- as



nos. *Ps.* In te, Dómi-ne, spe-rá-vi, non confúndar in aetérnum: * in



iustí-ti- a tu- a lí-be-ra me. E-sto mi-hi in De- um pro- tectó-rem



et in domum re-fú-gi- i, * ut salvum me fá-ci- as. In manus tu-



as comméndo spí- ri- tum me- um: * red-emísti me, Dómi-ne De- us



ve- ri- tá- tis. 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 saécú- la



saecu- ló- rum. Amen.

Dominica VIII. post Pentecosten

Achter Sonntag nach Pfingsten

Introitus: Suscepimus

I.

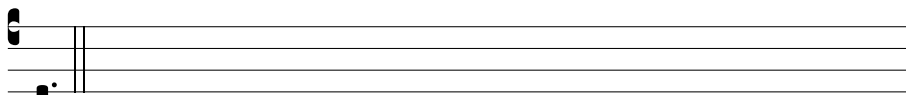
The musical score is written on a grand staff with two staves per system. The first staff is the vocal line, starting with a large 'S' for the first letter of the first line. The second staff is the piano accompaniment. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are 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.

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

Dominica VIII. post Pentecosten

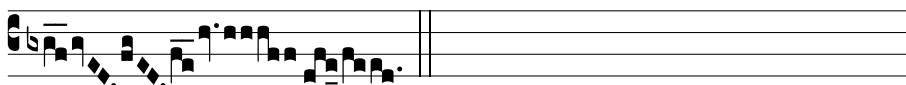
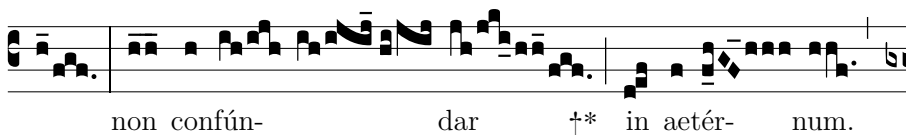
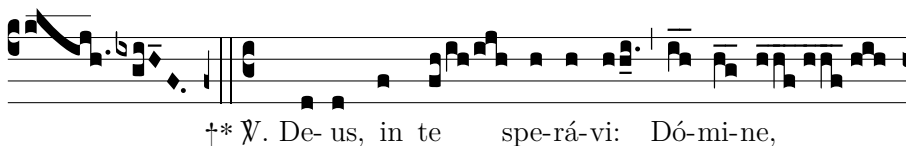
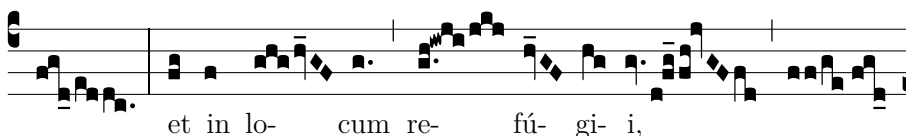


prínci-pi-o, et nunc, et semper, et in saécu-la saecu-ló-rum. A-



men.

Graduale: Esto mihi



Graduale: Esto mihi (Versus in psalmodia)



†* De-us, in te spe-rá-vi: * Dómi-ne, non confúndar †*

Graduale: Esto mihi (Psalmodia)

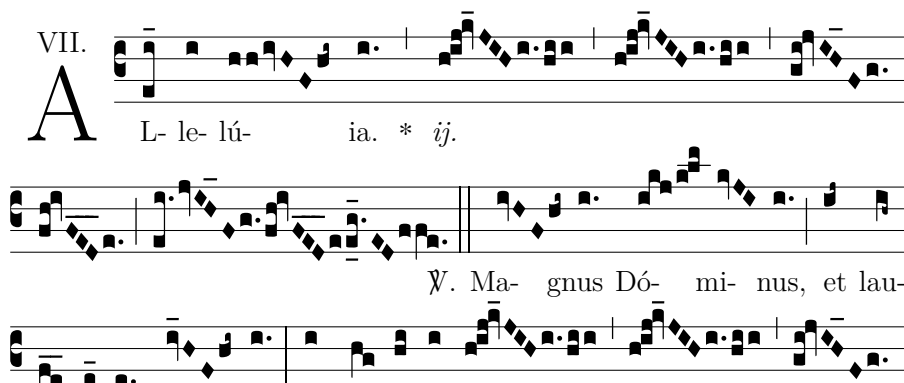
V.



E-sto mi-hi in De-um pro-TECTÓ-rem et in lo-cum re-fÚ-gi-
i, * ut sal-vum me fá-ci-as. De-us, in te spe-rá-vi: * Dómi-ne, non
confúndar in aetérnum.

Alleluia: Magnus Dominus

VII.



AL-le-lú-ia. * *ij.*
V. Ma-gnus DÓ-mi-nus, et lau-
dá-bi-lis val-de, in ci-vi-tá-te

Dominica VIII. post Pentecosten



De- i, * in monte sancto e-ius.



Alleluia: Magnus Dominus (Versus in psalmodia)

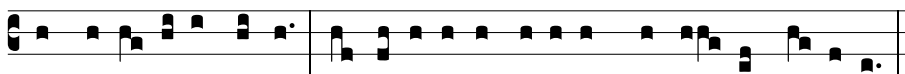
VII.
M a-gnus Dómi-nus et laudá-bi-lis valde, * in ci-vi-tá-te



De-i, in monte sancto e- ius.

Alleluia: Magnus Dominus (Modus simplex)

VIII.
A L- le- lú- ia. * ij. Magnus Dómi-nus



et laudá-bi-lis valde, * in ci-vi-tá-te De- i, in monte sancto e-ius.

Offertorium: Populum humilem

V.
P

O- pu- lum hú- mi- lem salvum fá- ci- es,
Dó- mi- ne, et ó- cu- los superbó- rum humi- li- á-
bis: quó-ni- am quis De- us praeter te, Dó-
mi- ne?

The musical notation consists of four staves. The first staff begins with a large 'P' and a 'V.' above it. The notes are in a G-clef and a 4/4 time signature. The lyrics are written below the notes, with hyphens indicating syllables across notes. The second staff continues the melody. The third staff continues the melody. The fourth staff ends with a double bar line and the lyrics 'mi- ne?'.


Offertorium: Populum humilem (Psalmodia)


V.
P


ópu-lum húmi-lem salvum fa-cis, Dómi-ne, et ó-cu-los super-
bó-rum humi- li- á-bis: * quó-ni- am quis De- us praeter te, Dómi-ne?

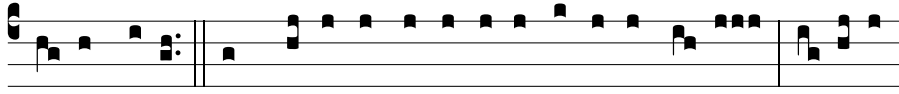
The musical notation consists of two staves. The first staff begins with a large 'P' and a 'V.' above it. The notes are in a G-clef and a 4/4 time signature. The lyrics are written below the notes, with hyphens indicating syllables across notes. The second staff continues the melody and ends with a double bar line.


Communio: Gustate et videte

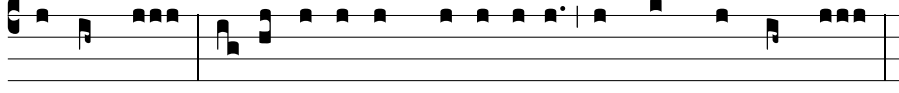
III.  Ustá-te et vi-dé-te, quó-ni-am su-á-vis est


 Dómi-nus: be-á-tus vir, qui spe-rat in e-o. *Ps.*

 Be-ne-dí-cam Dómi-num in omni témpo-re: * semper laus e-ius in

 o-re me-o. In Dómi-no laudá-bi-tur á-ni-ma me-a: * áudi-ant

 mansu-é-ti et laeténtur. 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. Amen.

Dominica IX. post Pentecosten

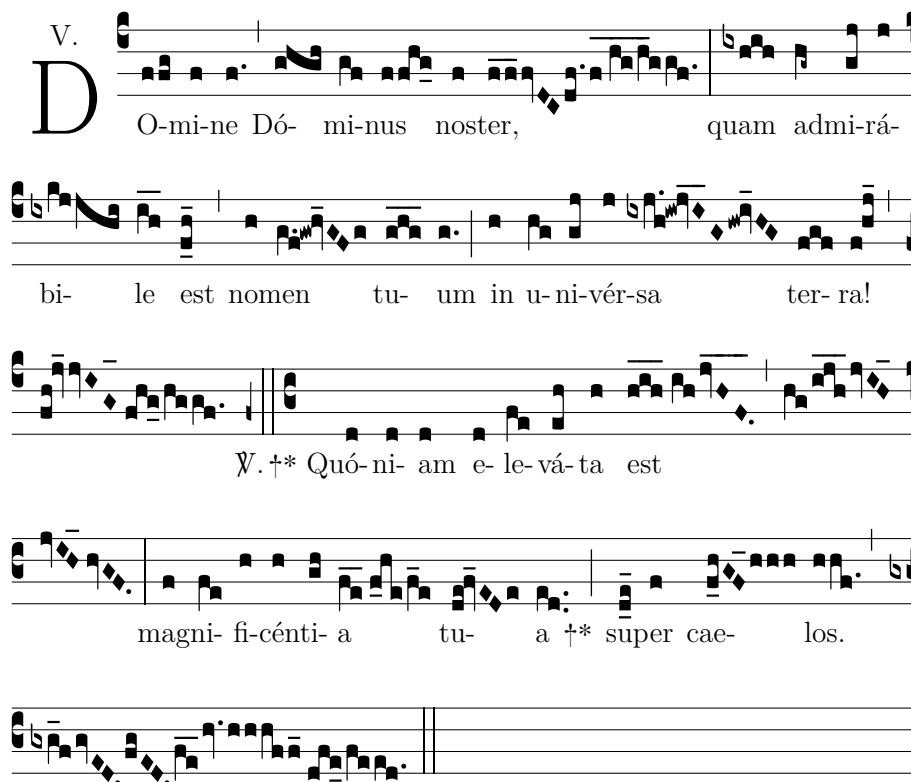
Neunter Sonntag nach Pfingsten

Introitus: Ecce Deus

V.
E C-ce De-us ádiu-vat me, et Dó-mi-nus sus-cép-
tor est á-nimae me-ae: a-vérte ma-la in-i-mí-cis
me-is, in ve-ri-tá-te tu-a dispérde il-los, pro-téc-tor
me-us Dómi-ne. *Ps.* De-us in nó-mi-ne tu-o salvum
me fac: * et in virtú-te tu-a iú-di-ca 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 sem-
per, et in saécu-la saecu-ló-rum. Amen.

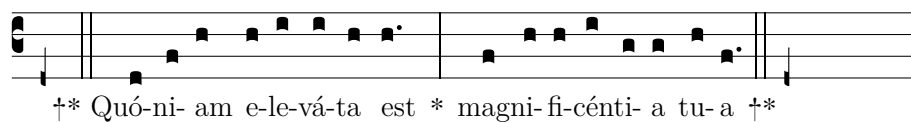
Graduale: Domine Dominus noster

V.
D O-mi-ne Dó- mi-nus noster, quam admi-rá-
bi- le est nomen tu- um in u-ni-vér-sa ter-ra!
V. †* Quó-ni- am e-le-vá-ta est
magni- fi-cénti- a tu- a †* super cae- los.

The image shows the musical notation for the Graduale 'Domine Dominus noster'. It consists of five staves of music. The first staff begins with a large 'D' and a 'V.' above it. The lyrics are written below the notes. The second staff continues the melody. The third staff has a 'V. †*' above it. The fourth staff continues the melody. The fifth staff ends with a double bar line.

Graduale: Domine Dominus noster (Versus in psalmodia)

†* Quó-ni- am e-le-vá-ta est * magni- fi-cénti- a tu- a †*

The image shows the musical notation for the Versus in psalmodia. It consists of a single staff of music. The lyrics are written below the notes. The staff begins with a double bar line, followed by the melody, and ends with a double bar line.

Graduale: Domine Dominus noster (Psalmodia)

V.
D ómi-ne Dómi-nus noster, * quam admi-rá-bi-le est nomen
tu-um in u-ni-vér-sa terra! Quó-ni-am e-le-vá-ta est * magni-fi-cén-
ti-a tu-a super cae-los.

Alleluia: Eripe me

II.
A L-le-lú-ia. * *ij.*
V. E-ri-pe me de in-imí-cis me-is, De-
us me-us: et ab insurgén-
ti-bus in me * lí-be-ra
me.

Alleluia: Eripe me (Versus in psalmodia)

II.
E - ri-pe me de in-imí-cis me- is, De- us me- us: * et ab
insurgénti-bus in me lí-be-ra me.

Alleluia: Eripe me (Modus simplex)

II.
A lle-lú- ia. * *ij.* E-ri-pe me de
in-imí-cis me- is, De- us me- us: * et ab insurgénti-bus in me
lí-be-ra me.

Offertorium: Iustitiae Domini

IV.
I Ustí-ti- ae Dómi- ni re- ctae, lae- ti- fi-cán-
tes cor- da, et dulci- ó- ra super mel et fa-

vum: nam et servus tu- us custó- di- et e- a.

Offertorium: Iustitiae Domini (Psalmodia)

IV.

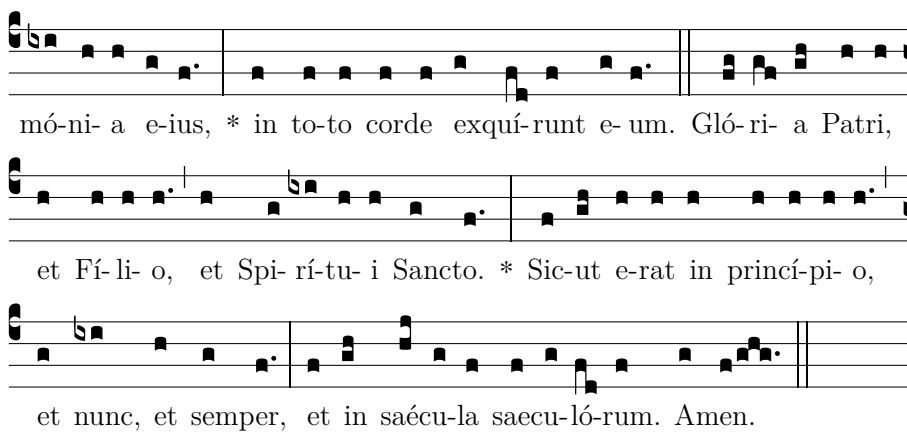
I u-stí-ti-ae Dómi-ni rectae, lae-ti- fi-cántes corda, * et dulci- ó-ra su-per mel et favum: * nam et servus tu-us custó-di- et e- a.

Communio: Qui manducat

VI.

Q UÍ mandú- cat carnem me- am, et bi- bit sán-gui-nem me- um, in me ma- net, et e- go in e- o, di- cit Dómi- nus. *Ps.* Be- á- ti imma-cu- lá-ti in vi- a, * qui ámbu-lant in le-ge Dómi-ni. Be- á- ti qui scru-tántur testi-

Dominica IX. post Pentecosten



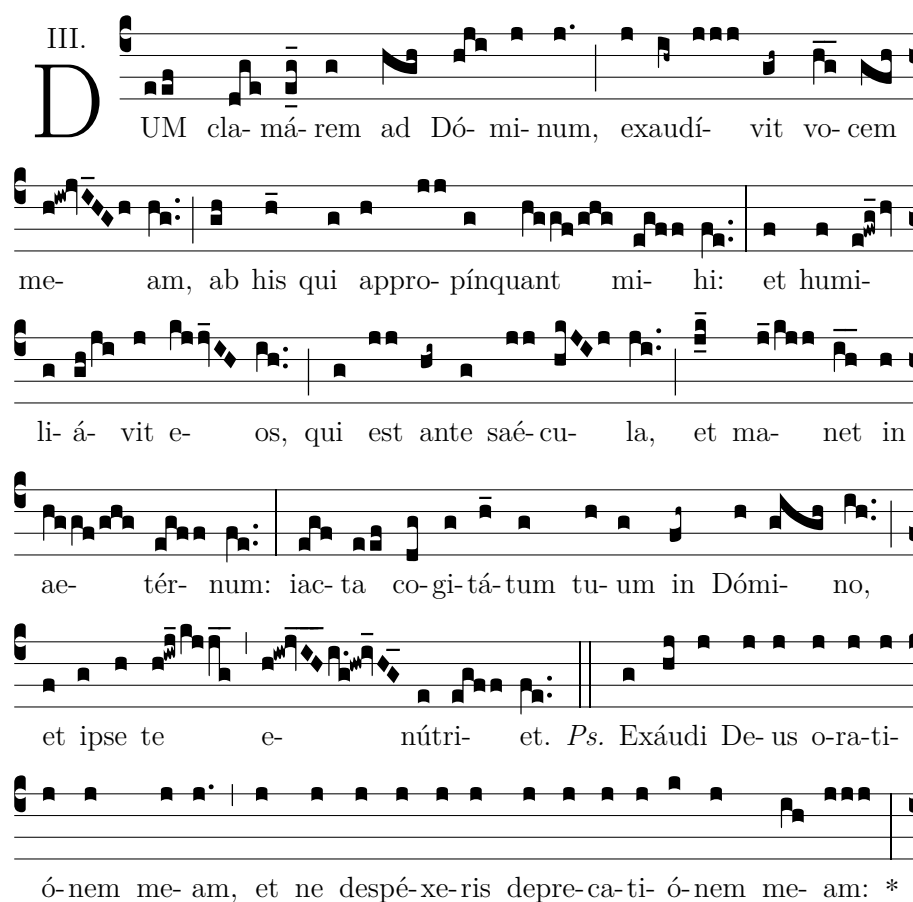
mó-ni- a e-ius, * in to-to corde exquí-runt e- um. Gló-ri- a Patri,
et Fí-li- o, et Spi- rí-tu- i Sancto. * Sic-ut e-rat in princí-pi- o,
et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.

Dominica X. post Pentecosten

Zehnter Sonntag nach Pfingsten

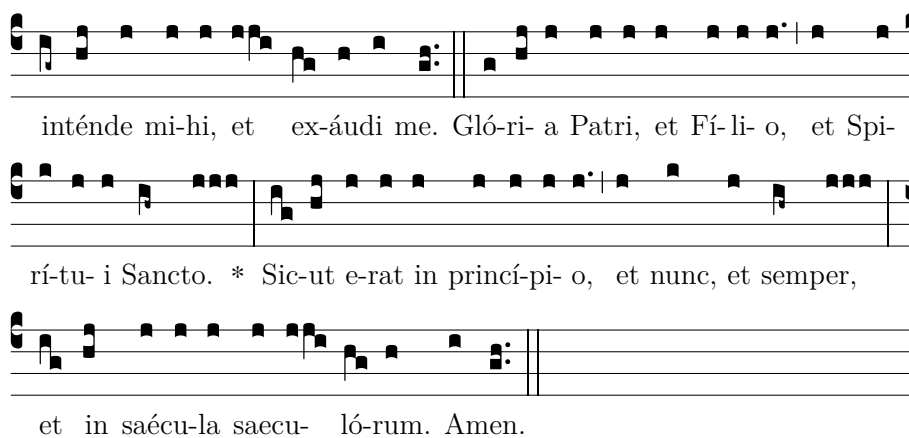
Introitus: Dum clamarem

III.



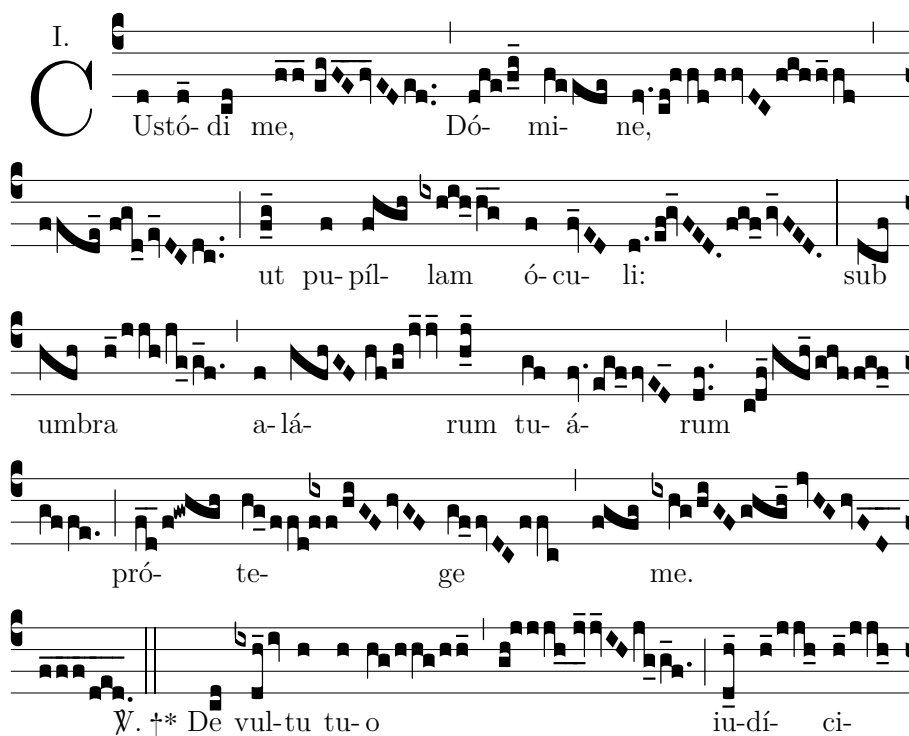
DUM clamá-rem ad Dó-mi-num, exaudí-vit vo-cem
me-am, ab his qui appro-pínquant mi-hi: et humi-
li-á-vit e-os, qui est ante saé-cu-la, et ma-net in
ae-tér-num: iac-ta co-gi-tá-tum tu-um in Dómi-no,
et ipse te e-nútri-et. *Ps.* Exáudi De-us o-ra-ti-
ó-nem me-am, et ne despé-xe-ris depre-ca-ti-ó-nem me-am: *

Dominica X. post Pentecosten



inténde mi-hi, et ex-áudi 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: Custodi me



I.
C Ustó- di me, Dó- mi- ne,
ut pu- píl- lam ó- cu- li: sub
umbra a- lá- rum tu- á- rum
pró- te- ge me.
V. †* De vul- tu tu- o iu- dí- ci-

um me- um pró-de- at: ó-cu-li tu-
i ví- de- ant †*
aequi-tá- tem.

Graduale: Custodi me (Versus in psalmodia)

†* De vultu tu-o iu-dí-ci- um me-um pród-e- at: * ó-cu-li tu- i
ví-de- ant †*

Graduale: Custodi me (Psalmodia)

I.
Custó-di me, Dómi-ne, ut pu-píl-lam ó-cu-li: * sub umbra
a-lá-rum tu-á-rum pró-te-ge me. De vultu tu-o iu-dí-ci- um me-um
pród-e- at: * ó-cu-li tu- i ví-de- ant aequi-tá- tem.

Alleluia: Te decet hymnus

VII.

A L-le lú- ia. * *ij.*

V. Te de-cet hymnus, De- us, in Si-

on: et ti- bi red- dé-tur vo-

tum * in Ie-rú-sa-lem.

Alleluia: Te decet hymnus (Versus in psalmodia)

VII.

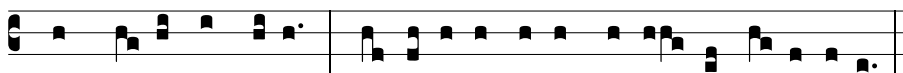
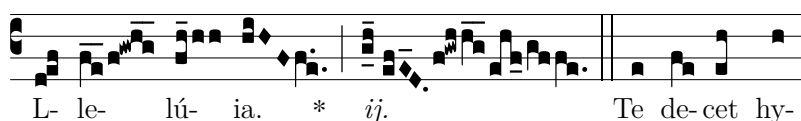
T e de-cet hymnus, De- us, in Si- on: * et ti-bi reddé-tur

vo-tum in Ie-rú-sa- lem.

Alleluia: Te decet hymnus (Modus simplex)

VIII.

A

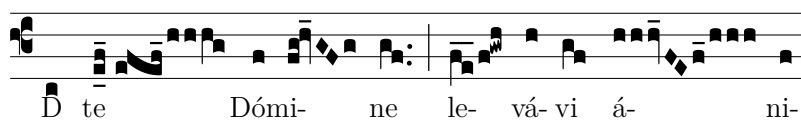


mnus, De- us, in Si- on: * et ti- bi reddé- tur vo- tum in Ie- rú- sa- lem.

Offertorium: Ad te Domine

II.

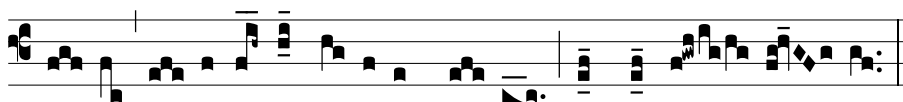
A



mam 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 expé- 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 expéctant, non confundéntur.

Communio: Acceptabis

IV.

A C-ceptá-bis sacri-fí-ci-um iu-stí-ti-ae,
ob-la-ti-ó-nes et ho-lo-cáu-sta, su-per al-tá-re tu-
um, Dómi-ne. *Ps.* Mi-se-ré-re me-i, De-us, * se-cúndum ma-
gnam mi-se-ri-córdi-am tu-am. Dó-mi-ne, lá-bi-a me-a apé-ri-es: *
et os me-um annunti-á-bit laudem tu-am. Gló-ri-a Patri, et Fí-

Dominica X. post Pentecosten

Dominica XI. post Pentecosten

Elfter Sonntag nach Pfingsten

Introitus: Deus in loco sancto

V.
D E- us in lo- co sancto su- o: De- us, qui inha- bi-
tá- re fa- cit un- á- nimes in do- mo: ipse da- bit vir-
tú- tem et for- ti- tú- di- nem ple- bi su- ae. *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. Gló- ri- a Patri, et Fí- li- o, et Spi-
rí- tu- i Sancto. * Sic- ut e- rat in prin- cí- pi- o, et nunc, et semper,
et in saé- cu- la sae- cu- ló- rum. Amen.

Graduale: In Deo speravit

V.

I N De- o spe-rá-vit cor me- um, et adiú- tus sum:
et re-fló-ru- it ca-ro me- a: et ex vo-luntá-
te me- a confi-té- bor il- li. V.
†* Ad te, Dó- mi-ne, clamá-vi:
De- us me- us, ne sí- le-
as: †* ne discé- das a me.

Graduale: In Deo speravit (Versus in psalmodia)

†* Ad te, Dómi-ne, clamá-vi: * De- us me- us, ne sí- le- as: †*

Graduale: In Deo speravit (Psalmodia)

V.

I n De-o spe-rá-vit cor me-um, et adiu-tus sum et re-fló-ru-it
ca-ro me-a: * et ex vo-luntá-te me-a confi-tébor il-li. Ad te, Dó-
mi-ne, clamá-vi: * De-us me-us, ne sí-le-as: ne discé-das a me.

Alleluia: Exsultate Deo

VII.

A L-le- lú-ia. * ij.
Exsultá- te De- o adiu-tó-ri no- stro, iu-bi-lá-
te De- o Ia- cob: súm- te psal- mum iu-
cúndum * cum cí-tha-ra.

mí-cos me- os su- per me: Dó- mi- ne,
clamá-vi ad te, et sa- ná- sti me.

Offertorium: Exaltabo te (Psalmodia)

II.

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

Communio: Honora Dominum

VI.

Ho- nó- ra Dó- mi- num de tu- a sub- stánti-
a, et de primí- ti- is fru- gum tu- á- rum: ut imple-

Dominica XI. post Pentecosten



án-tur hórre-a tu- a sa- tu- ri-tá- te, et vi- no torcu-
lá-ri- a red- un- dá- bunt. *Ps.* Be- á- ti omnes, qui timent
Dómi-num: * qui ámbu-lant in vi- is e-ius. Be-ne-dí-cat ti-bi Dó-
mi-nus ex Si- on: * et ví-de- as bona Ie-rú-sa-lem ómni-bus di- ébus
vi-tae 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 sae-
cu-ló-rum. Amen.

Dominica XII. post Pentecosten

Zwölfter Sonntag nach Pfingsten

Introitus: Deus in adiutorium

VII.
D E- us in adiu- tó- ri- um me- um in- tén- de:
Dómi- ne ad ad- iu- ván- dum me fe- stí- na: confundántur
et re- ve- re- án- tur in- imí- ci me- i, qui quae- runt á- nimam
me- am. *Ps.* Á- vertántur retrórsu- m et e- ru- béscant, * qui vo- lunt
mi- hi ma- lá. 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
saé- cu- ló- rum. A- mén.

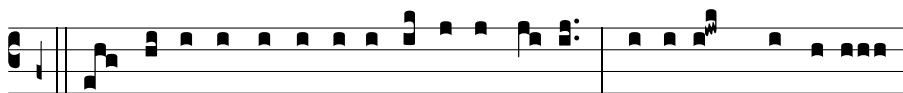
Graduale: Benedicam Dominum

VII.
B

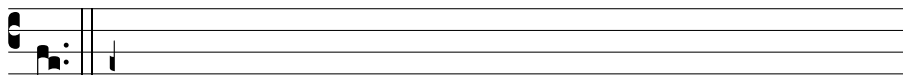
The musical score is written on ten staves. The first staff begins with a large 'B' and the text 'Ene-dí- cam Dó-mi- num'. The second staff continues with 'in omni témpo- re: sem-'. The third staff has 'per laus e- ius in o- re'. The fourth staff contains 'me- o. ¶. †* In Dó-mi-'. The fifth staff has 'no lau-dá-bi-tur á- ni- ma me-'. The sixth staff contains 'a: áu-di- ant mansu-é-'. The seventh staff has 'ti,'. The eighth staff concludes with '†* et lae-téntur.'

Ene-dí- cam Dó-mi- num
in omni témpo- re: sem-
per laus e- ius in o- re
me- o. ¶. †* In Dó-mi-
no lau-dá-bi-tur á- ni- ma me-
a: áu-di- ant mansu-é-
ti,
†* et lae-téntur.

Graduale: Benedicam Dominum (Versus in psalmodia)



†* In Dómi-no laudá-bi-tur á-nima me- a: * aúdi- ant mansu-é-



ti †*

Graduale: Benedicam Dominum (Psalmodia)

VII.

B



e- ne-dí-cam Dómi-num in omni témpo-re: * semper laus



e-ius in o-re me- o. In Dómi-no laudá-bi-tur á-nima me- a: *

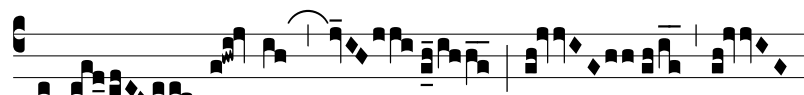


aúdi- ant mansu-é-ti et laetén- tur.

Alleluia: Domine Deus salutis

III.

A




L-le- lú- ia. * *ij.*




∩. Dó- mi-ne De- us sa- lú- tis me- ae,

Dominica XII. post Pentecosten

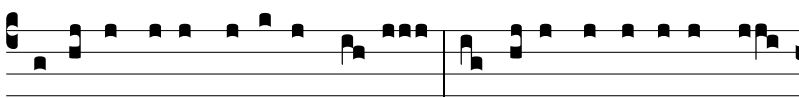


in di- e clamá- vi, * et no-cte co- ram te.

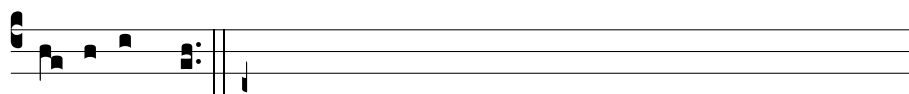


Alleluia: Domine Deus salutis (Versus in psalmodia)

III.



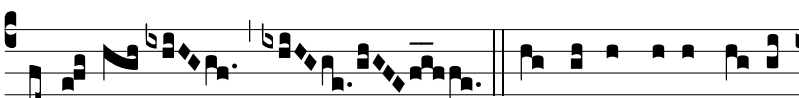
D ómi-ne De- us sa-lú-tis me- ae, * in di- e clamá-vi et no-



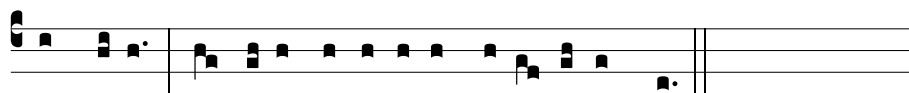
cte co-ram te.

Alleluia: Domine Deus salutis (Modus simplex)

IV.



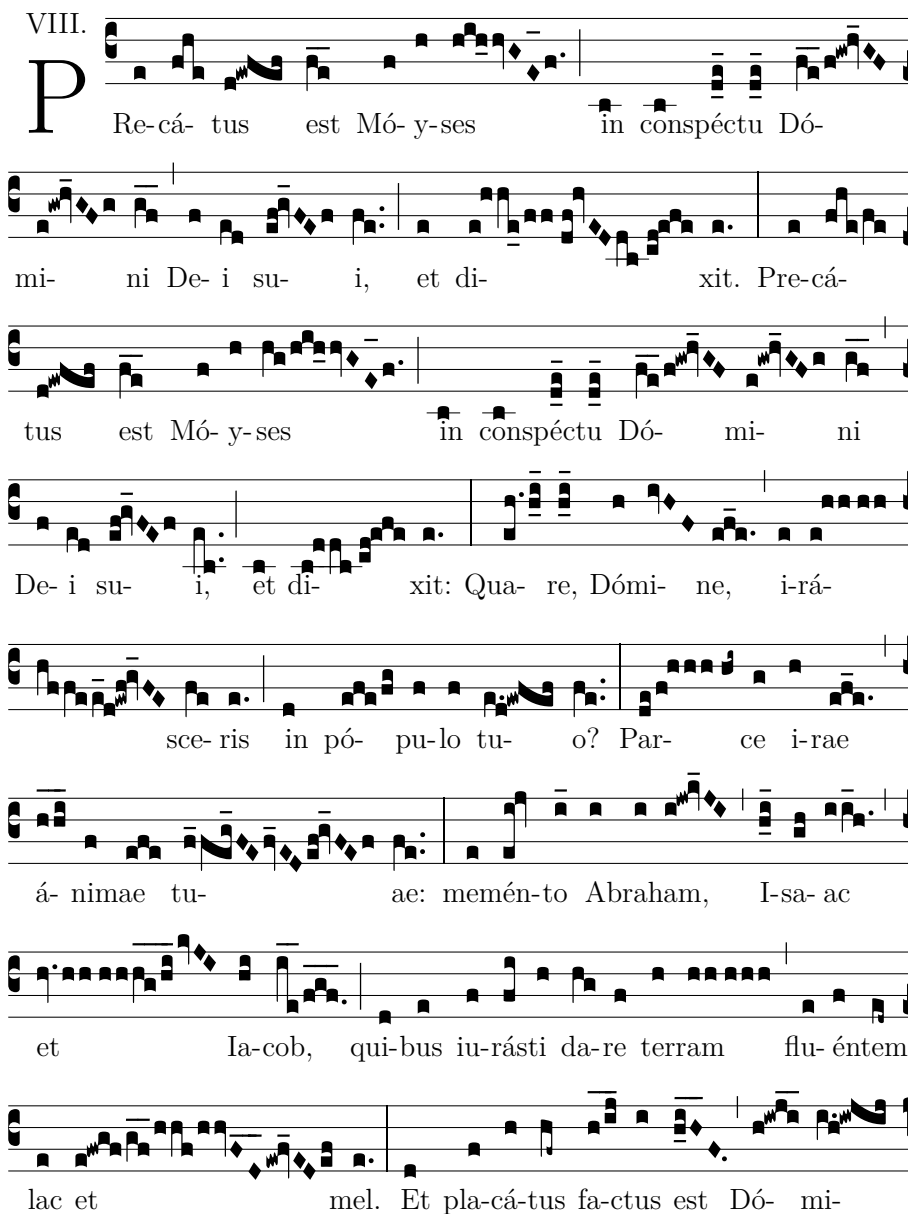
A L-le- lú- ia. * ij. Dó-mi-ne De- us sa-lú-



tis me-ae, * in di- e clamá-vi et nocte co-ram te.


Offertorium: Precatus est Moyses

VIII.




P Re-cá- tus est Mó- y- ses in conspéctu Dó-
mi- ni De- i su- i, et di- xit. Pre-cá-
tus est Mó- y- ses in conspéctu Dó- mi- ni
De- i su- i, et di- xit: Qua- re, Dómi- ne, i- rá-
sce- ris in pó- pu- lo tu- o? Par- ce i- rae
á- nimae tu- ae: memén- to Abraham, I- sa- ac
et Ia- cob, qui- bus iu- rásti da- re terram flu- éntem
lac et mel. Et pla- cá- tus fa- ctus est Dó- mi-

Dominica XII. post Pentecosten



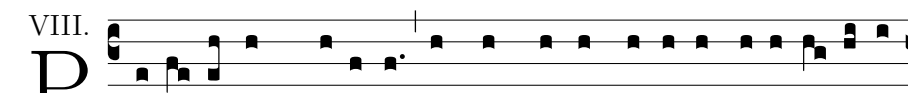
nus de ma-ligni-tá-te, quam di-xit fá-ce-re



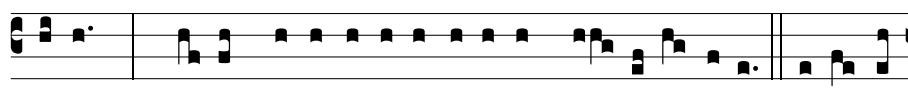
pó-pu-lo su-o.

Offertorium: Precatus est Moyses (Psalmodia)

VIII.
Pre-cá-tus est Mó-y-ses in conspéctu Dómi-ni De-i su-i et



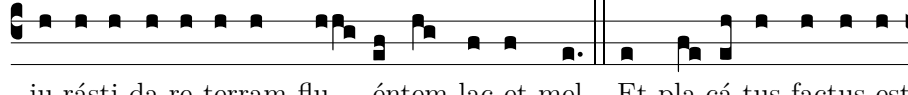
di-xit: * Qua-re, Dómi-ne, i-rásce-ris in pó-pu-lo tu-o? Parce i-



rae á-nimae tu-ae: meménto Abraham, I-sa-ac et Ia-cob, * qui-bus



iu-rásti da-re terram flu-éntem lac et mel. Et pla-cá-tus factus est



Dómi-nus de ma-ligni-tá-te, * quam di-xit fá-ce-re pó-pu-lo su-o.

Communio: De fructu operum

VI.
D E fructu ópe-rum tu- ó-rum, Dómi-ne, sa-ti- á-bi-tur
ter- ra: ut edú-cas pa-nem de terra, et vi- num lae-tí-
fi-cet cor hó-mi- nis: ut exhí- la- ret fá-ci-em in ó-le-
o, et pa-nis cor hó-mi-nis confírmet. *Ps.* Bé-ne-dic, á-ni-ma me-
a, Domi-no: * Dómi-ne De-us me-us, magni-fi-cá-tus es ve-hemén-
ter. Confes-si- ó-nem et de-có-rem indu- ísti: * amíctus lú-mi-ne sic-ut
ve-stiméto. 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 sae-
cu-ló-rum. Amen.

Dominica XII. post Pentecosten

Dominica XIII. post Pentecosten

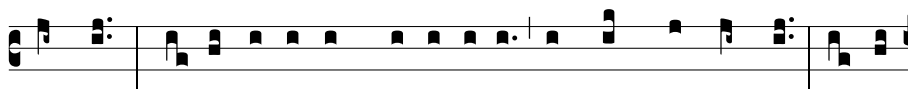
Dreizehnter Sonntag nach Pfingsten

Introitus: Respice Domine

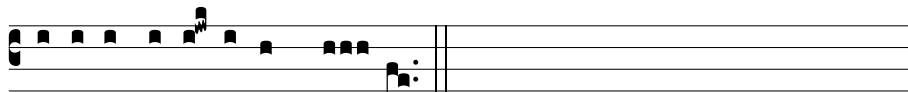
VII.
R

Espice, Dó-mi-ne, in te-stamén-tum tu-um, et
á-nimas páu-pe-rum tu-ó-rum ne de-re-lín-quas in fi-nem:
exsúr-ge Dó-mi-ne, et iú-di-ca cau-sam tu-am: et ne
obli-viscá-ris vo-ces quaerén-ti-um te. *Ps.* Ut quid
De-us repu-lísti in fi-nem: * i-rá-tus est fu-ror tu-us super o-ves
pá-scu-ae tu-ae? Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i

Dominica XIII. post Pentecosten

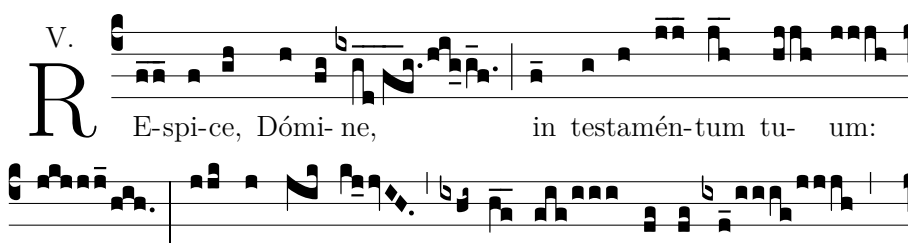


Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in

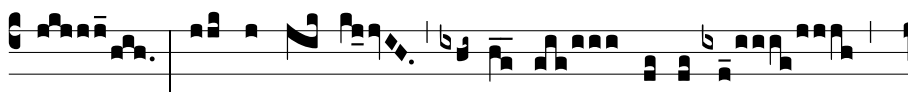


saécu-la saecu-ló-rum. A- men.

Graduale: Respice Domine



E-spi-ce, Dómi-ne, in testamén-tum tu- um:



et á-ni-mas páu-pe-rum tu- ó-rum



ne obli-viscá-ris in fi-nem. †.



†* Exsúrge Dómi-ne, et



iú-di-ca cau-sam tu-



am: memor e-sto oppróbri-i †*

servó- rum tu-ó- rum.

Graduale: Respice Domine (Versus in psalmodia)

†* Exsúrge, Dómi-ne, et iú-di-ca causam tu-am: * memor esto

oppróbri- i †*


Graduale: Respice Domine (Psalmodia)

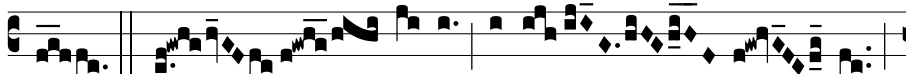
V.
R
 éspi-ce, Dómi-ne, in testaméntum tu-um: * et á-nimas paú-

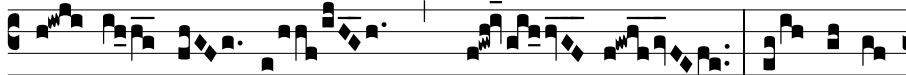
pe-rum tu-ó-rum ne obli-viscá-ris in fi-nem. Exsúrge, Dómi-ne, et iú-


di-ca causam tu-am: * memor esto oppróbri- i servó-rum tu-ó-rum.


Alleluia: Domine refugium

VII.
A 
L- le- lú- ia. * *ij.*



V. Dó- mi-ne, re-fú- gi- um

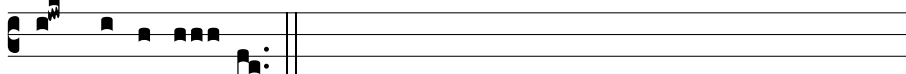

fa- ctus es no- bis a ge-ne-


ra-ti- ó- ne * et


pro-gé- ni- e.

Alleluia: Domine refugium (Versus in psalmodia)

VII.
D 
ó- mi-ne, re-fú-gi- um factus es no-bis * a ge-ne-ra-ti- ó-ne


et pro-gé-ni- e.

Alleluia: Domine refugium (Modus simplex)

VIII.
A

L- le- lú- ia. * *ij.* Dó-mi-ne, re-fú-
gi- um factus es no-bis * a ge-ne-ra-ti- ó-ne et pro-gé-ni- e.

Offertorium: In te speravi

II.
I

N te spe-rá- vi Dómi- ne: di-xi: Tu es
De- us me- us, in má- ni-bus tu- is tém-
po-ra me- a.

Offertorium: In te speravi (Psalmodia)

II.
I

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.

Communio: Panem de caelo

V.
P

A-nem de cae- lo de-dí-sti no- bis, Dó- mi- ne, ha-
béntem omne de- lecta- mén- tum, et omnem sa-pó- rem
su- a- vi- tá- tis. *Ps.* Atté-ndi- te, pópu- le me- us, le- gem
me- am: * incli- ná- te aurem vestram in verba o- ris me- i. Pa- nem
ange- ló- rum mandu- cá- vit homo: * ci- bá- ri- a mi- sit e- is in ab-
undánti- a. 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.

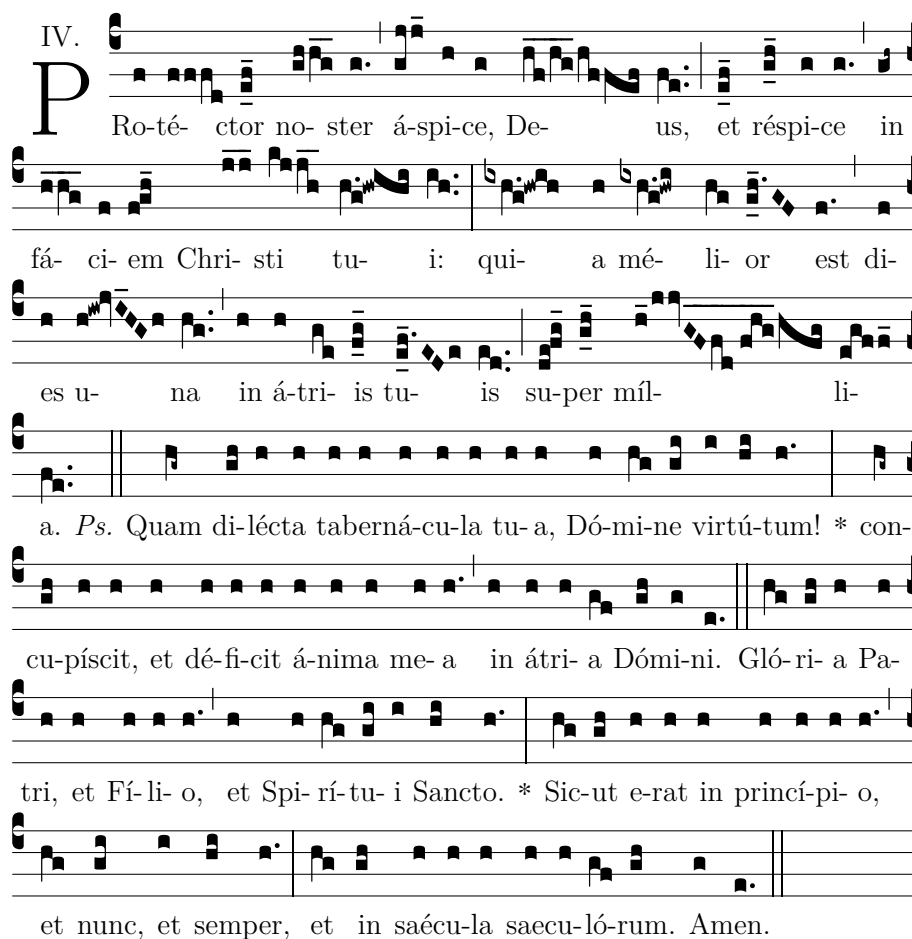
Dominica XIV. post Pentecosten

Vierzehnter Sonntag nach Pfingsten

Introitus: Protector noster

IV. **P** Ro-té-ctor no-ster á-spi-ce, De-us, et réspi-ce in fá-ci-em Chri-sti tu-i: qui-a mé-li-or est di-es u-na in á-tri-is tu-is su-per míl-li-

a. *Ps.* Quam di-lécta taberná-cu-la tu-a, Dó-mi-ne virtú-tum! * con-cu-píscit, et dé-fi-cit á-ni-ma me-a in á-tri-a Dó-mi-ni. 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.

The image shows a musical score for the Introitus 'Protector noster'. It consists of a vocal line and a piano accompaniment line. The vocal line begins with a large 'P' for 'Psalterium'. The lyrics are in Latin and are written below the notes. The piano accompaniment is written on a grand staff with a treble and bass clef. The music is in a simple, homophonic style. The lyrics are: 'IV. P Ro-té-ctor no-ster á-spi-ce, De-us, et réspi-ce in fá-ci-em Chri-sti tu-i: qui-a mé-li-or est di-es u-na in á-tri-is tu-is su-per míl-li- a. Ps. Quam di-lécta taberná-cu-la tu-a, Dó-mi-ne virtú-tum! * con-cu-píscit, et dé-fi-cit á-ni-ma me-a in á-tri-a Dó-mi-ni. 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.'

Graduale: Bonum est confidere

V.
B

O-num est con-fí- de-re in Dó- mi-no, quam
confí-de- re in hó-mi- ne. †.

†* Bonum est spe-rá-re in
Dó-mi-no, quam spe-rá- re †* in prin-
cí- pi-bus.

The musical notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a large 'B' time signature. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are placed below the staff, with hyphens indicating syllables that span across notes. The piece concludes with a double bar line and a fermata over the final note.

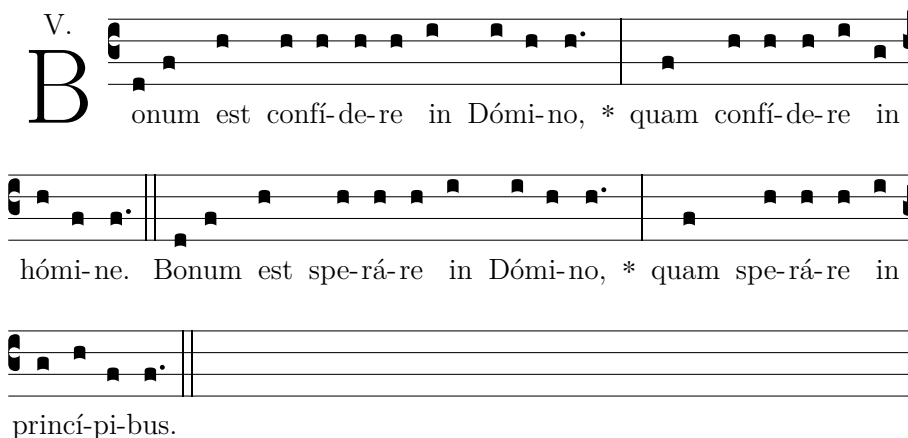
Graduale: Bonum est confidere (Versus in psalmodia)

†* Bonum est spe-rá-re in Dómi-no, * quam spe-rá-re †*

The musical notation is written on a single staff with a treble clef and a key signature of one flat. It consists of a short, simple melody with a few notes and rests, ending with a double bar line and a fermata.

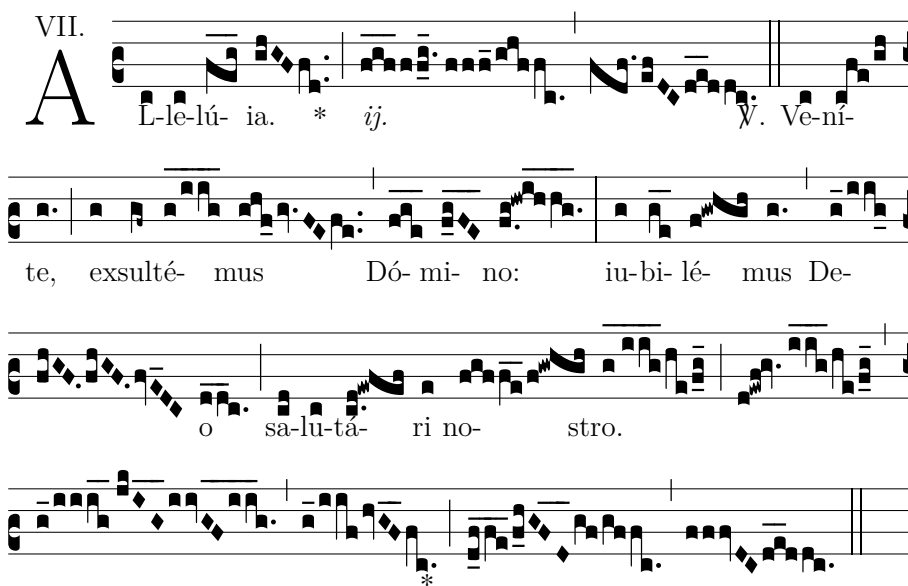
Graduale: Bonum est confidere (Psalmodia)

V.
B onum est confí-de-re in Dómi-no, * quam confí-de-re in
hómi-ne. Bonum est spe-rá-re in Dómi-no, * quam spe-rá-re in
prínci-pi-bus.

The musical notation is written on three systems of two staves each. The first system begins with a large initial 'B' and a 'V.' above it. The notes are simple square notes on a four-line staff. The second system continues the melody with a double bar line at the beginning. The third system also begins with a double bar line and ends with a final cadence.

Alleluia: Venite exsulemus

VII.
A L-le-lú-ia. * *ij.* V. Ve-ní-
te, exsulté- mus Dó- mi- no: iu-bi- lé- mus De-
o sa-lu-tá- ri no- stro.

The musical notation is written on four systems of two staves each. The first system begins with a large initial 'A' and a 'VII.' above it. The notes are more complex, including some beamed eighth notes and sixteenth notes. The second system continues the melody. The third system continues with a double bar line at the beginning. The fourth system ends with a double bar line and a small asterisk below the staff.

Alleluia: Venite exsultemus (Versus in psalmodia)

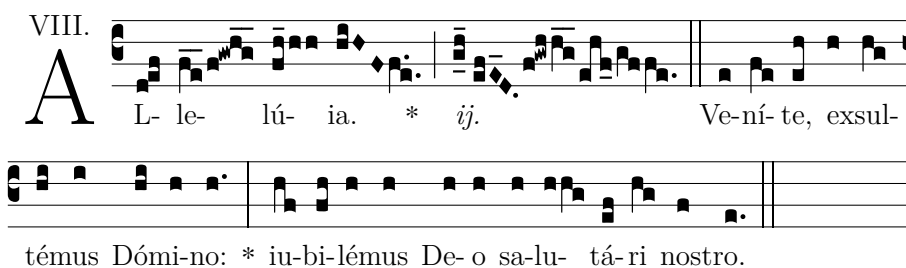
VII.



e- ní-te, exsultémus Dó-mi-no: * iu-bi-lémus De-o sa-lu-
tá-ri no- stro.

Alleluia: Venite exsultemus (Modus simplex)

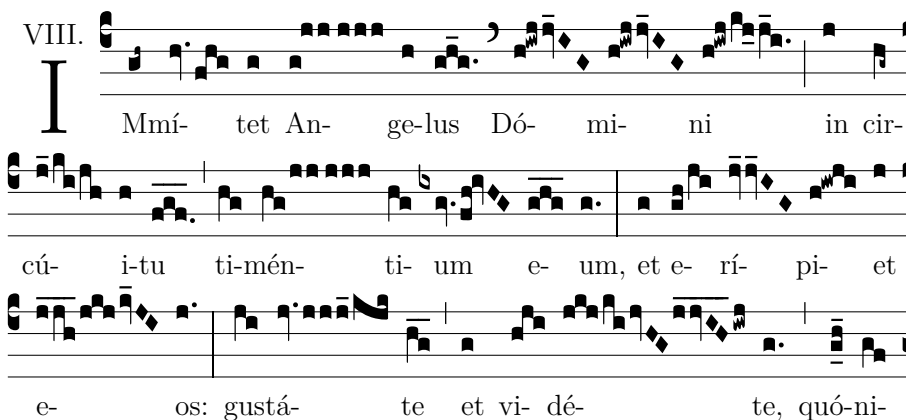
VIII.



L- le- lú- ia. * *ij.* Ve-ní- te, exsul-
témus Dómi-no: * iu-bi-lémus De-o sa-lu- tá-ri nostro.

Offertorium: Immittet Angelus

VIII.



Mmí- tet An- ge-lus Dó- mi- ni in cir-
cú- i-tu ti-mén- ti- um e- um, et e- rí- pi- et
e- os: gustá- te et vi- dé- te, quó-ni-

am su-á- vis est Dó- mi- nus.

Offertorium: Immittet Angelus (Psalmodia)

VIII.

mmít-tet Ange-lus Dómi-ni in circú- i-tu timénti- um e- um,

et e-rí-pi- et e- os: * gustá-te et vi-dé-te, quó-ni- am su-á- vis est

Dómi-nus.

Communio: Primum quaerite

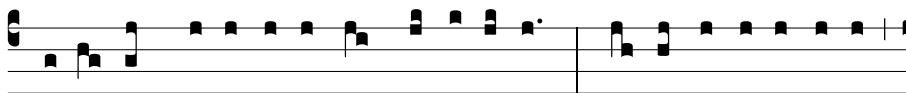
VIII.

Ri-mum quaé-ri- te regnum De- i, et óm-ni- a adjí-ci-

éntur vo- bis, di- cit Dómi- nus. *Ps.* No- li aemu-lá-ri in

ma-lignánti-bus: * neque ze-lá-ve-ris fa-ci- éntes in- iqui-tá-tem.

Dominica XIV. post Pentecosten

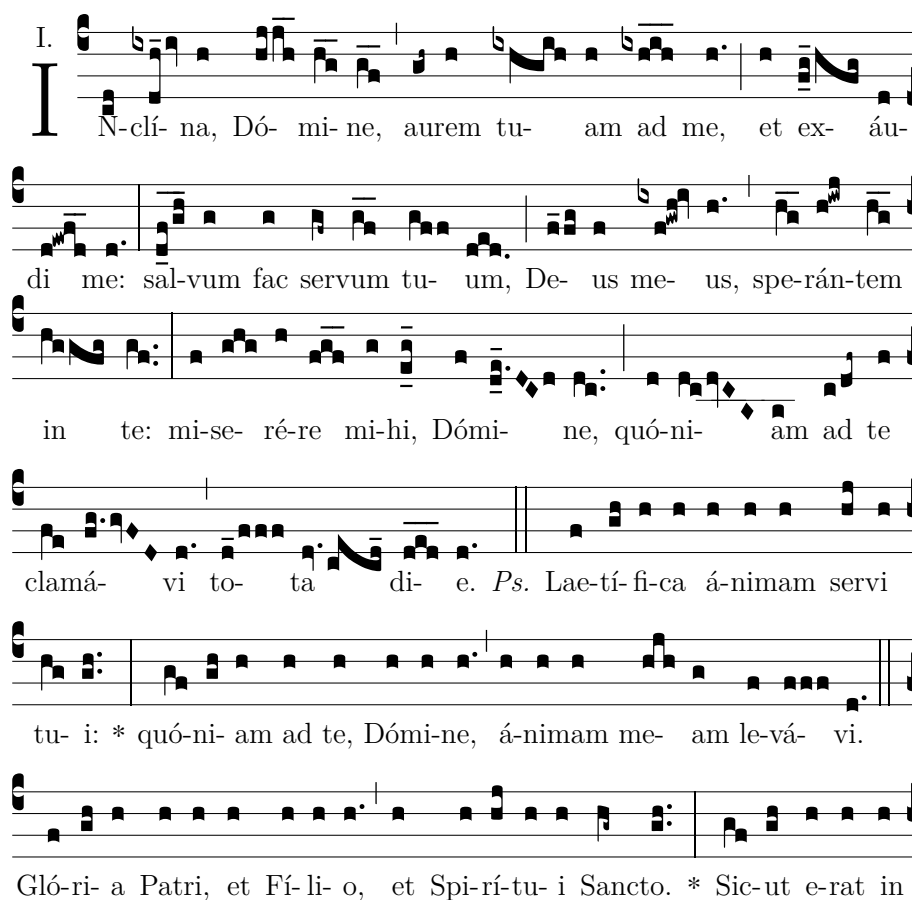


Dominica XV. post Pentecosten

Fünfzehnter Sonntag nach Pfingsten

Introitus: Inclina Domine

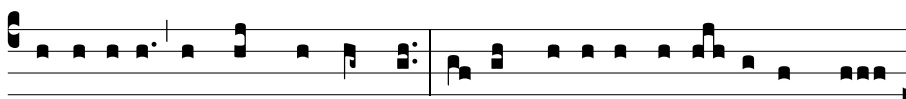
I.



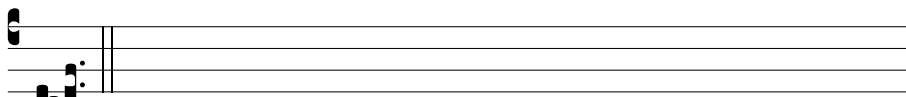
The musical score is written on a grand staff with two treble clefs and a common time signature. It consists of seven systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The score includes a large 'I' at the beginning, indicating the start of the first system. The lyrics are: 'N-clí- na, Dó- mi- ne, aurem tu- am ad me, et ex- áu- di me: sal- vum fac servum tu- um, De- us me- us, spe- rán- tem in te: mi- se- ré- re mi- hi, Dómi- ne, quó- ni- am ad te clamá- vi to- ta dí- e. Ps. Lae- tí- fi- ca á- nimam servi tu- i: * quó- ni- am ad te, Dómi- ne, á- nimam me- am le- vá- vi. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. * Sic- ut e- rat in

N-clí- na, Dó- mi- ne, aurem tu- am ad me, et ex- áu-
di me: sal- vum fac servum tu- um, De- us me- us, spe- rán- tem
in te: mi- se- ré- re mi- hi, Dómi- ne, quó- ni- am ad te
clamá- vi to- ta dí- e. *Ps.* Lae- tí- fi- ca á- nimam servi
tu- i: * quó- ni- am ad te, Dómi- ne, á- nimam me- am le- vá- vi.
Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. * Sic- ut e- rat in

Dominica XV. post Pentecosten



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



men.

Graduale: Bonum est confiteri



B V. O- num est confi- té- ri Dó- mi- no:



et psál-le-re nó- mi-ni tu- o, Al-tís-



si-me.

V. †* Ad annunti- án- dum



ma-ne

mi- se-ri-cór-



di- am

tu- am,

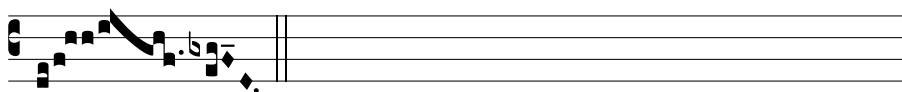
et ve-ri-tá-tem tu-



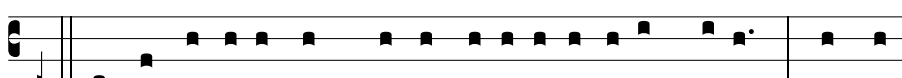
am

†* per no-

ctem.



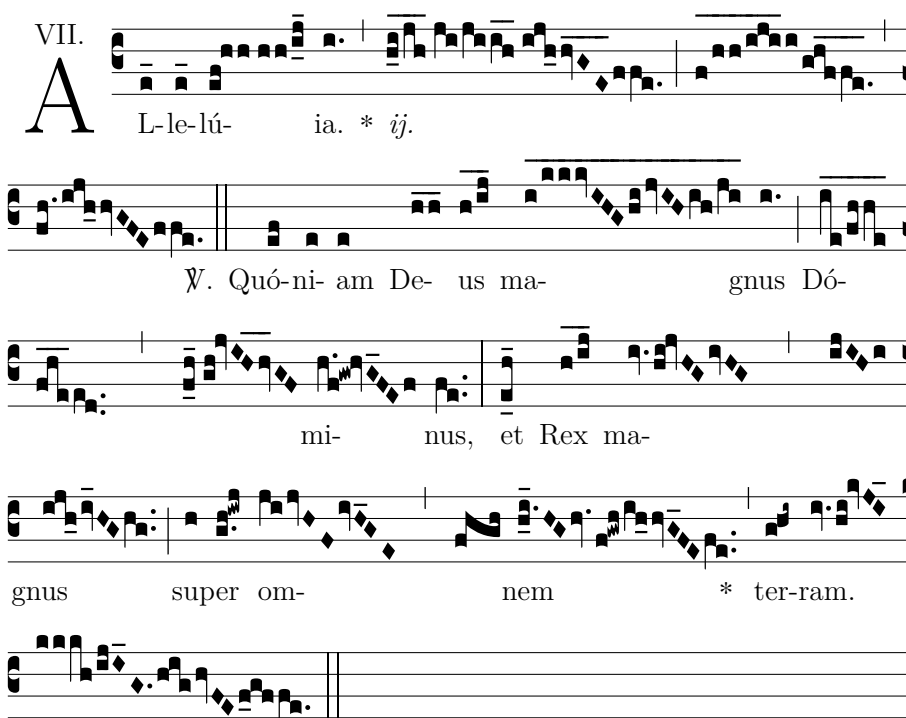
Graduale: Bonum est confiteri (Versus in psalmodia)



Alleluia: Quoniam Deus

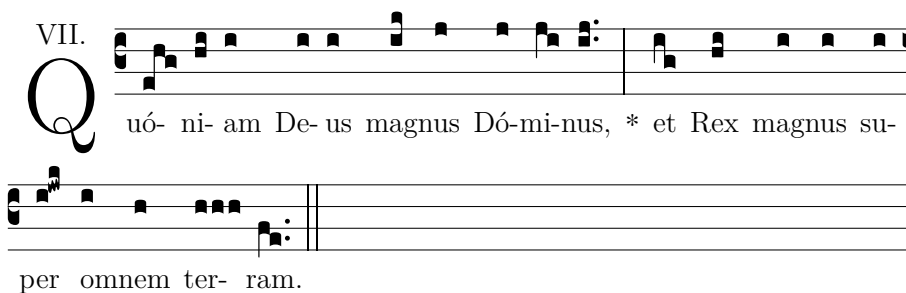
VII.
A L-le-lú- ia. * *ij.*

℣. Quó-ni- am De- us ma- gnus Dó-
mi- nus, et Rex ma-
gnus super om- nem * ter-ram.

The image shows a musical score for the Alleluia 'Quoniam Deus'. It consists of five staves of music. The first staff begins with a large initial 'A' and the text 'L-le-lú- ia. * ij.'. The second staff contains the text '℣. Quó-ni- am De- us ma- gnus Dó-'. The third staff contains 'mi- nus, et Rex ma-'. The fourth staff contains 'gnus super om- nem * ter-ram.'. The fifth staff is a continuation of the melody without text. The music is written in a medieval style with square neumes on a four-line staff.

Alleluia: Quoniam Deus (Versus in psalmodia)

VII.
Q uó- ni- am De- us magnus Dó-mi-nus, * et Rex magnus su-
per omnem ter- ram.

The image shows a musical score for the Alleluia 'Quoniam Deus (Versus in psalmodia)'. It consists of two staves of music. The first staff begins with a large initial 'Q' and the text 'uó- ni- am De- us magnus Dó-mi-nus, * et Rex magnus su-'. The second staff contains the text 'per omnem ter- ram.'. The music is written in a medieval style with square neumes on a four-line staff.

Alleluia: Quoniam Deus (Modus simplex)

VIII.

A

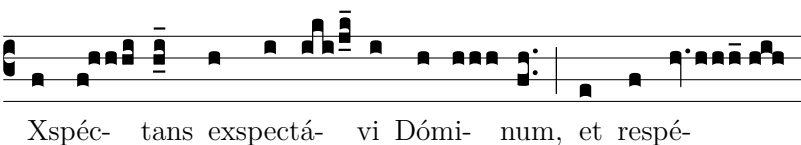


us magnus Dómi-nus: * et Rex magnus super omnem terram.

Offertorium: Expectans expectavi

V.

E



xit me: et ex-au-dí- vit depre-ca- ti- ó- nem me-



am, et immí- sit in os me- um cán-ti-cum



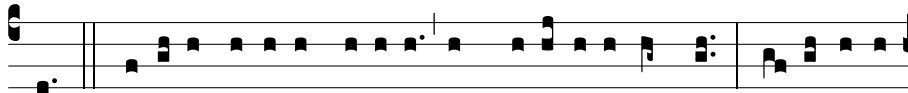
novum, hymnum De- o no- stro.

Offertorium: Exspectans expectavi (Psalmodia)

V.
Exspéctans exspectá-vi Dómi-num, et respé-xit me: * et exau-
dí-vit depre-ca-ti-ó-nem me-am, et immí-sit in os me-um cánti-cum
novum, * hymnum De-o nostro.

Communio: Panis quem ego dedero

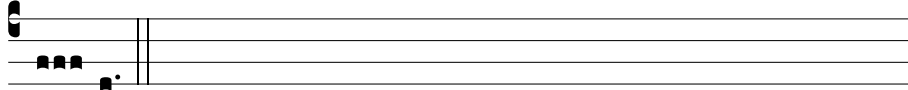
I.
Pā-nis, quem e-go dé-de-ro, ca-ro me-
a est pro saé-cu-li vi-
ta. *Ps.* Confi-tébor ti-bi, Dómi-ne, in to-to corde me-o: *
in consí-li-o iustó-rum et congre-ga-ti-ó-ne. Red-empti-ó-nem
mi-sit pópu-lo su-o: * mandá-vit in aetérnum testa-méntum su-



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.



A- men.

Dominica XV. post Pentecosten

Dominica XVI. post Pentecosten

Sechzehnter Sonntag nach Pfingsten

Introitus: Miserere mihi

VIII.
M I-se ré-re mi-hi Dó-mi-ne, quó-ni-am ad te cla-
má-vi to-ta di-e: qui-a tu Dómi-ne su-á-vis ac
mi-tis es, et co-pi-ó-sus in mi-se-ri-cór-di-a óm-
ni-bus invō-cánti-bus te. *Ps.* Inclí-na Dómi-ne aurem
tu-am et exáudi me: * quó-ni-am in-ops et pau-per sum e-go.
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 saécu-la saecu-ló-rum. Amen

Graduale: Timebunt gentes

V.
T

Imé- bunt gen- tes no- men tu- um, Dó-
mi- 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.

The musical score is written on a single staff with a treble clef and a common time signature (C). It begins with a large 'T' time signature. 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 text includes a large initial 'T' and a 'V.' above the first line. The score ends with a double bar line.

Graduale: Timebunt gentes (Versus in psalmodia)

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

The musical score is written on a single staff with a treble clef and a common time signature (C). It consists of a single line of music with a double bar line at the end. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The text is enclosed in a box.

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: Cantate Domino

I.
A L-le- lú- ia. * *ij.* V. Cantá-
te Dó- mi- no
cán- ti- cum no- vum: qui- a mi-ra-
bí- li- a * fe- cit Dó-mi- nus.

Alleluia: Cantate Domino (Versus in psalmodia)

I.
C

antá-te Dómi-no cánti-cum no-vum: * qui- a mi-ra-bí-li-a
fe- cit Dómi- nus.

Alleluia: Cantate Domino (Modus simplex)

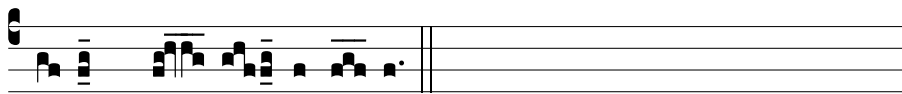
II.
A

Lle-lú-ia. * íj. Cantá-te Dómi-no
cánti-cum novum: * qui- a mi-ra-bí-li-a fe-cit Dómi-nus.

Offertorium: Domine in auxilium

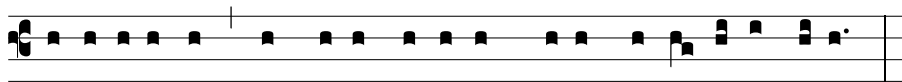
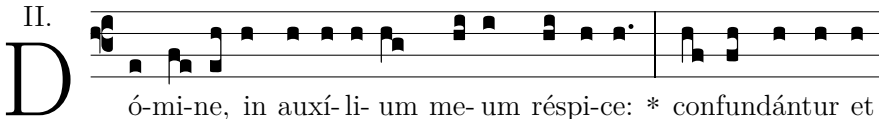
VI.
D

Omi- ne, in auxí- li- um me- um réspi- ce: con-fun-
dántur et re-ve-re án- tur, qui quae-runt á-nimam me-
am, ut aú-fe-rant e- am: Dómi- ne, in auxí-



li- um me- um réspi- ce.

Offertorium: Domine in auxilium (Psalmodia)

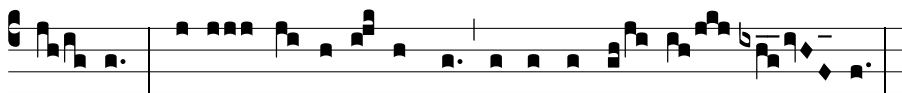
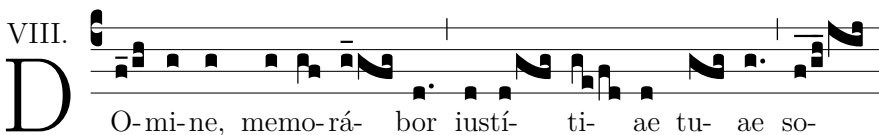


re-ve-re-ántur, qui quaerunt á-nimam me- am, ut aú-fe-rant e- am:



* Dómi-ne, in auxí-li- um me- um réspi-ce.

Communio: Domine memorabor

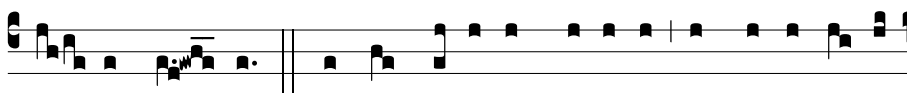


lí- us: De- us, do-cu- í-sti me a iu-ventú- te me- a,

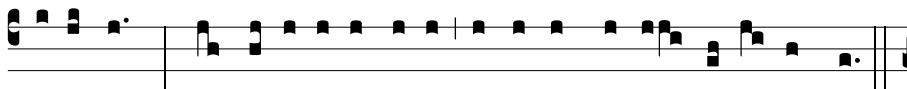


et us-que in se-né- ctam et sé- ni- um, De- us, ne de-

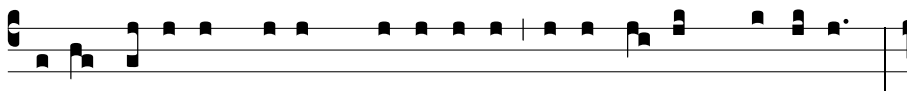
Dominica XVI. post Pentecosten



re- línquas me. *Ps.* In te, Dómi-ne, spe-rá-vi, non confúndar in



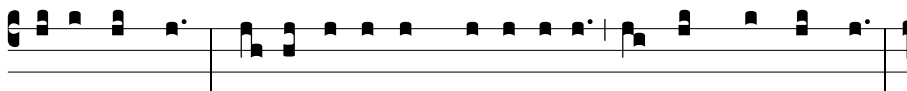
aetérnum: * in iustí-ti-a tu-a lí-be-ra me et é-ri-pe me.



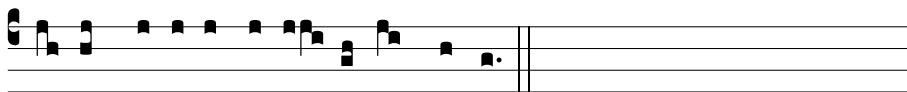
Esto mi-hi in De-um pro-tectó-rem et in lo-cum mu-ní-tum: *



ut sal-vum me fá-ci-as. 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,



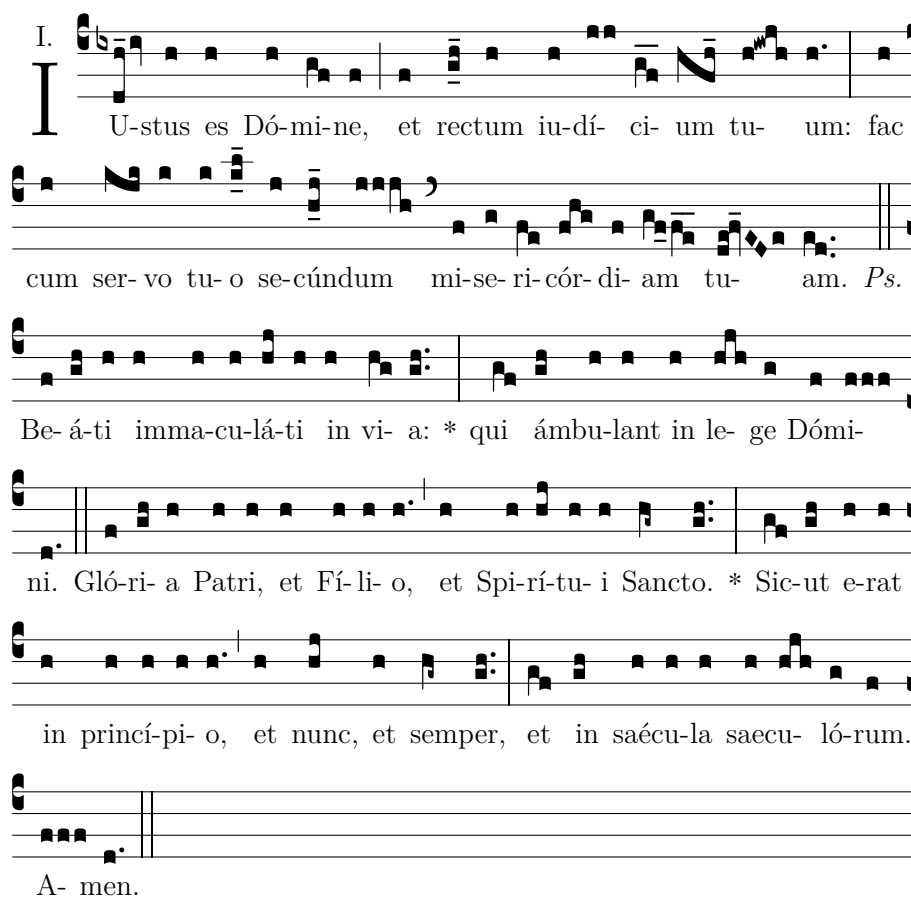
et in saecu-la saecu- ló-rum. Amen.

Dominica XVII. post Pentecosten

Siebzehnter Sonntag nach Pfingsten

Introitus: Iustus es Domine

I.



U-stus es Dó-mi-ne, et rectum iu-dí-ci-um tu-um: fac
cum ser-vo tu-o se-cúndum mi-se-ri-cór-di-am tu-am. *Ps.*
Be-á-ti imma-cu-lá-ti in vi-a: * qui ámbu-lant in le-ge Dó-mi-
ni. 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.

Graduale: Beata gens

I.
B

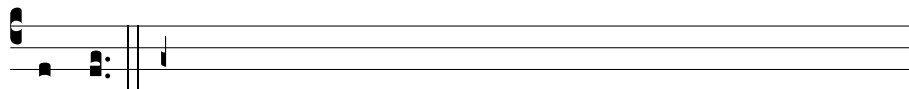
The musical score is written on a single staff with a treble clef and a common time signature. It consists of eight lines of music, each with a corresponding Latin text line underneath. The text is: "E-á- ta gens, cu-ius est Dó- mi-nus De- us e- ó- rum: pó- pu- lus, quem e- lé- git Dó- mi- nus in he- re- di- tá- tem si- bi. ¶. †* Verbo Dó- mi- ni cae- li firmá- ti sunt: et spí- ri- tu o- ris e- ius om- nis †* virtus e- ó- rum." The score includes various musical notations such as notes, rests, and bar lines. A large initial letter 'B' is placed at the beginning of the first line of music.

E-á- ta gens, cu-ius est Dó- mi-nus De- us e-
ó- rum: pó- pu- lus, quem e- lé- git
Dó- mi- nus in he- re- di- tá- tem si- bi.
¶. †* Verbo Dó- mi- ni
cae- li firmá- ti sunt: et spí- ri- tu
o- ris e- ius om- nis †* virtus e-
ó- rum.

Graduale: Beata gens (Versus in psalmodia)

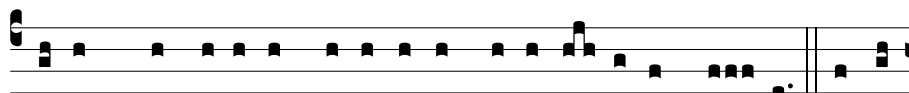
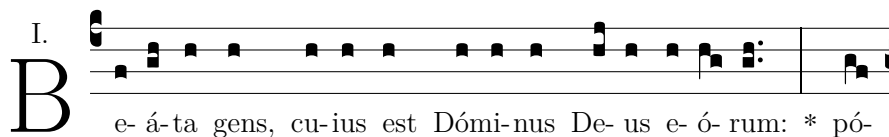


†* Verbo Dómi-ni cae-li firmá-ti sunt: * et spí-ri-tu o-ris e-ius



omnis †*

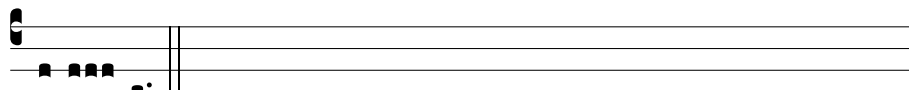
Graduale: Beata gens (Psalmodia)



pu-lus, quem e-lé-git Dómi-nus in he-re-di-tá-tem si-bi. Verbo



Dómi-ni cae-li firmá-ti sunt: * et spí-ri-tu o-ris e-ius omnis vir-tus



e-ó-rum.

Alleluia: Domine exaudi

VII.
A L-le- lú- ia. * *ij.* Dó- mi-
ne, ex-áudi o-ra- ti- ó- nem me- am, et cla- mor
me- us * ad te vé- ni- at.

Alleluia: Domine exaudi (Versus in psalmodia)

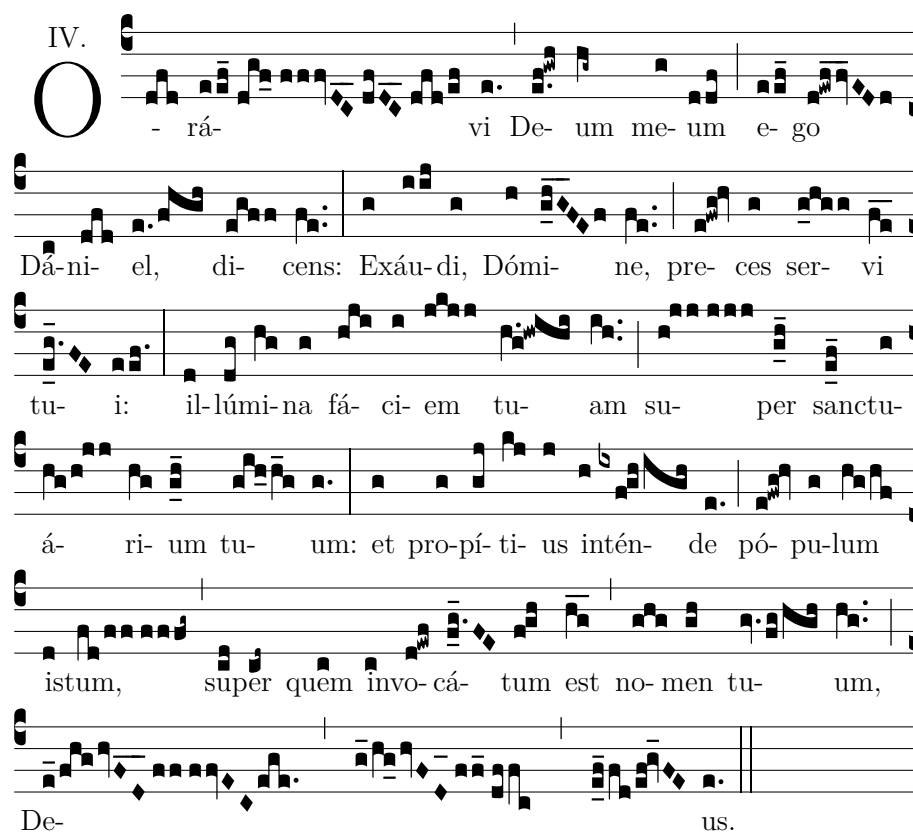
VII.
D ó- mi- ne, exaúdi o- ra- ti- ó- nem me- am: * et clamor me- us
ad te vé- ni- at.

Alleluia: Domine exaudi (Modus simplex)

VIII.
A L- le- lú- ia. * *ij.* Dó- mi- ne, exaú-
di o- ra- ti- ó- nem me- am: * et clamor me- us ad te vé- ni- at.

Offertorium: Oravi Deum

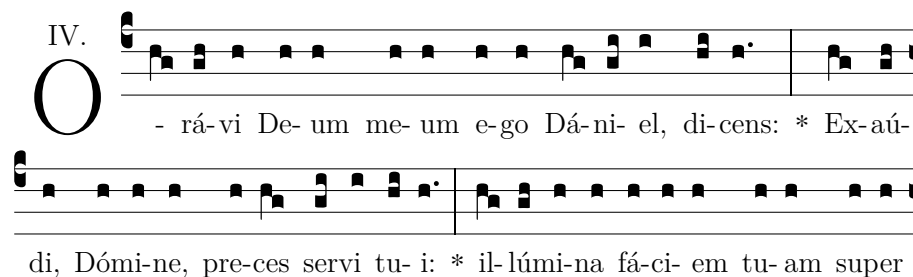
IV.



- rá- vi De- um me- um e- go
Dá- ni- el, di- cens: Exá- di, Dómi- ne, pre- ces ser- vi
tu- i: il- lúmi- na fá- ci- em tu- am su- per sanctu-
á- ri- um tu- um: et pro- pí- ti- us intén- de pó- pu- lum
istum, sú- per quem invo- cá- tum est no- men tu- um,
De- us.

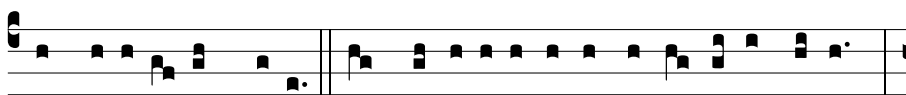
Offertorium: Oravi Deum (Psalmodia)

IV.

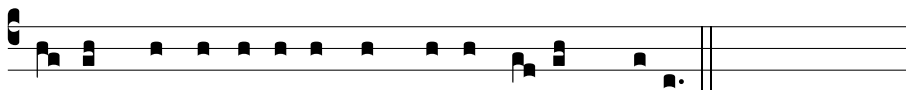


- rá- vi De- um me- um e- go Dá- ni- el, di- cens: * Ex- aú-
di, Dómi- ne, pre- ces servi tu- i: * il- lúmi- na fá- ci- em tu- am super

Dominica XVII. post Pentecosten



sanctu-á-ri- um tu-um: et pro-pí-ti- us inténde pó-pu-lum istum, *



su-per quem invo-cá-tum est nomen tu- um, De- us.

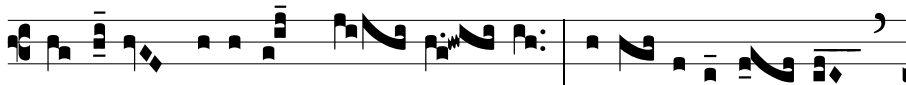
Communio: Vovete et reddite



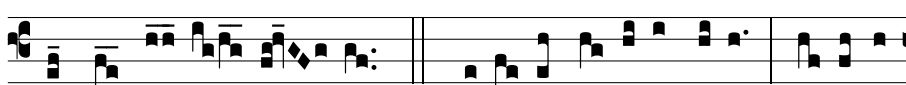
O- vé-te, et réd-di-te Dómi- no De- o ve-stro, om-nes



qui in cir-cú- i-tu e-ius affér- tis múne- ra: terrí-bi- li, et e- i



qui aufert spí-ri-tum prín- ci- pum: terrí- bi-li a- pud



omnes re- ges ter- rae. *Ps.* No-tus in Iudáe-a De- us: * in Isra-



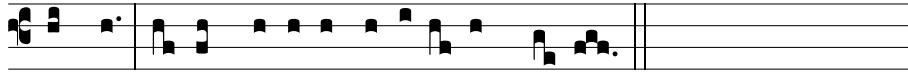
el magnum nomen e- ius. Et factus est in pa-ce lo-cus e-ius: *



et ha-bi-tá-ti- o e-ius in Si- on. Gló- ri- a Patri, et Fí- li- o,



et Spi-ri-tu-i Sáncto. * Sic-ut é-rat in princí-pi-o, et nunc, et



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

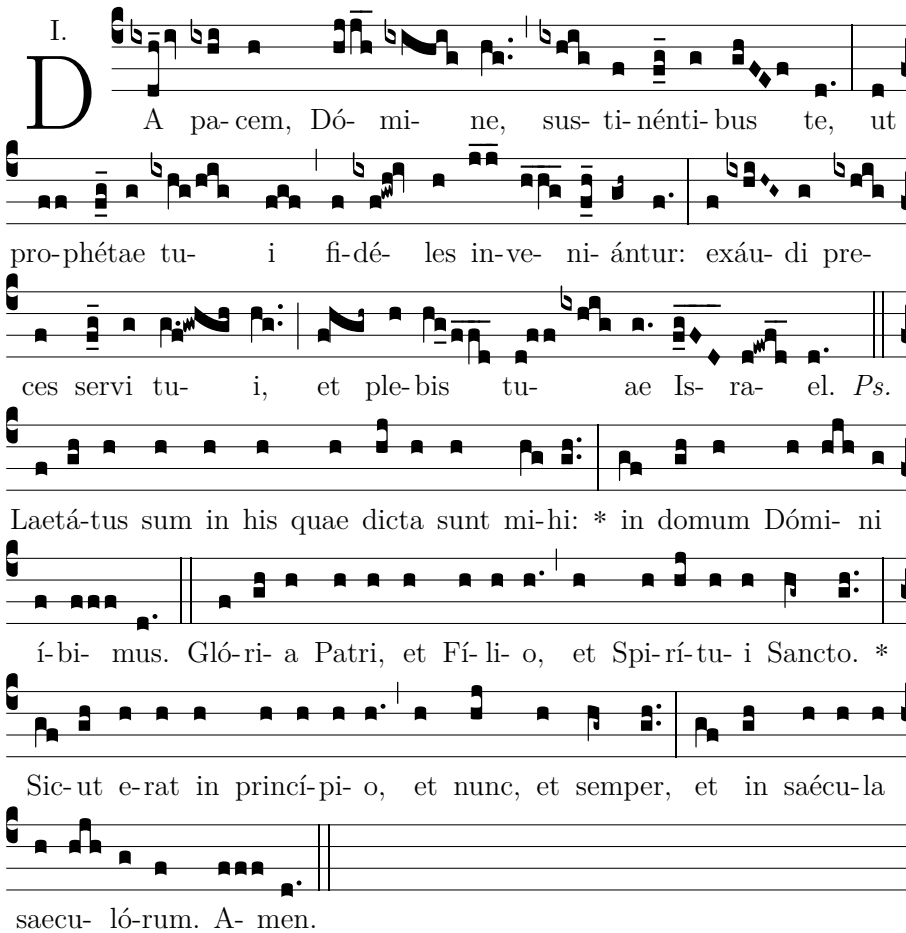
Dominica XVII. post Pentecosten

Dominica XVIII. post Pentecosten

Achtzehnter Sonntag nach Pfingsten

Introitus: Da pacem, Domine

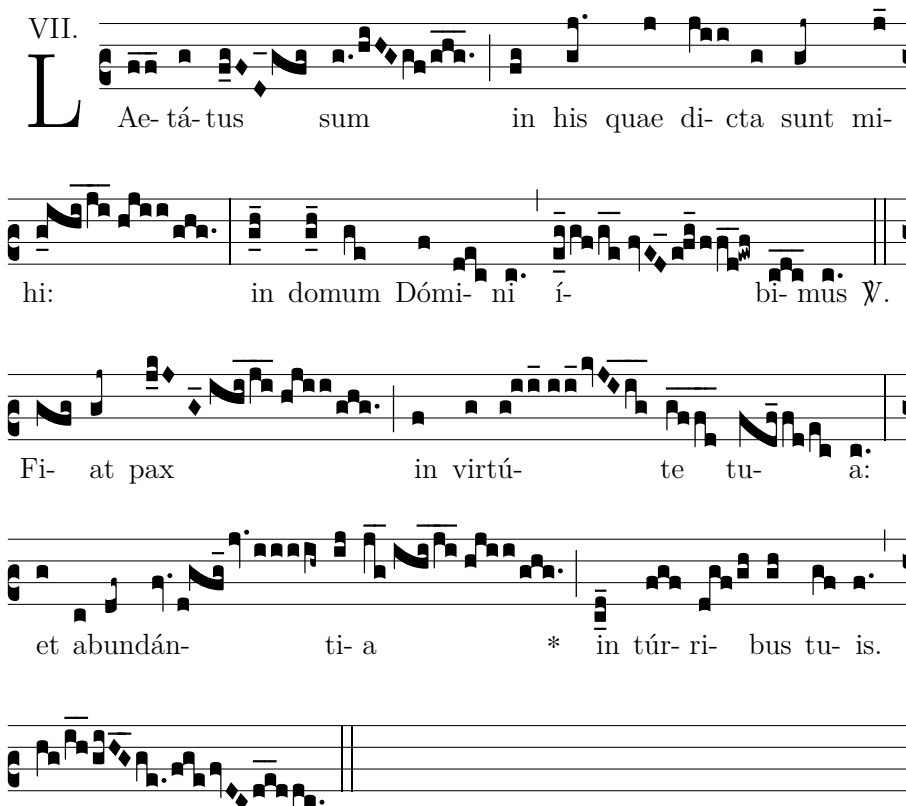
I.



D A pa-cem, Dó-mi-ne, sus-ti-nénti-bus te, ut
pro-phé-tae tu-i fi-dé-les in-ve-ni-ántur: exáu-di pre-
ces servi tu-i, et ple-bis tu-ae Is-ra-el. *Ps.*
Laetá-tus sum in his quae dicta sunt mi-hi: * in domum Dómi-ni
í-bi-mus. 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.

Graduale: Laetatus sum

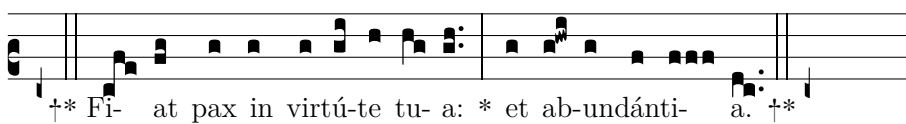
VII.



The musical notation is written on a single staff with a treble clef and a common time signature. It begins with a large initial 'L' for the first line. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes. The text ends with a double bar line and a repeat sign.

L Ae-tá-tus sum in his quae di-cta sunt mi-
hi: in domum Dómi-ni í-bi-mus V.
Fi-at pax in virtú-te tu-a:
et abundán-ti-a * in túr-ri-bus tu-is.

Graduale: Laetatus sum (Versus in psalmodia)

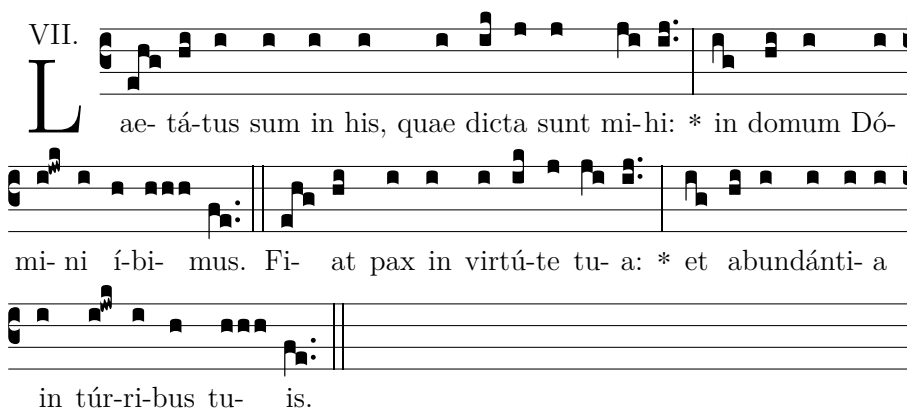


The musical notation is written on a single staff with a treble clef and a common time signature. It begins with a double bar line and a repeat sign. The melody is composed of eighth and sixteenth notes. The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes. The text ends with a double bar line and a repeat sign.

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

Graduale: Laetatus sum (Psalmodia)

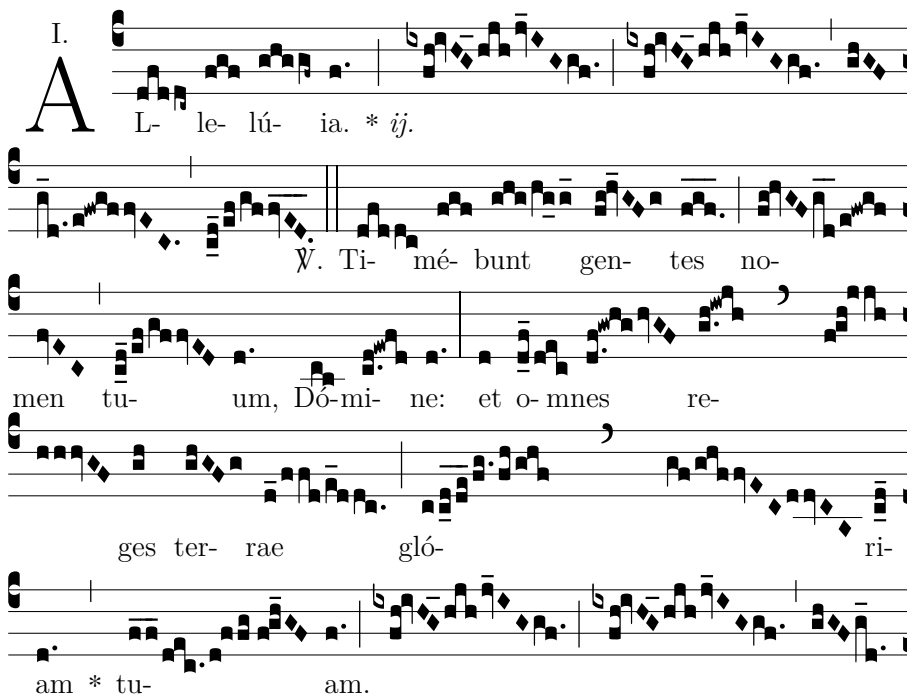
VII.



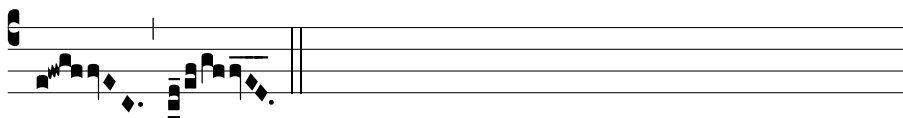
Lae- tá-tus sum in his, quae dicta sunt mi-hi: * in domum Dó-
mi-ni í-bi-mus. Fi- at pax in virtú-te tu- a: * et abundánti- a
in túr-ri-bus tu- is.

Alleluia: Timebunt gentes

I.



AL- le- lú- ia. * *ij.*
Ti- mé- bunt gen- tes no-
men tu- um, Dó-mi- ne: et o- mnes re-
ges ter- rae gló- ri-
am * tu- am.



Alleluia: Timebunt gentes (Versus in psalmodia)

I.
Timébunt gentes nomen tu-um, Dó-mi-ne: * et omnes re-ges

terrae gló- ri- am tu- am.

Alleluia: Timebunt gentes (Modus simplex)

II.
Alle-lú-ia. * *ij.* Ti-mé-bunt gentes

nomen tu-um, Dómi-ne: * et omnes re-ges terrae gló-ri- am tu-

am.

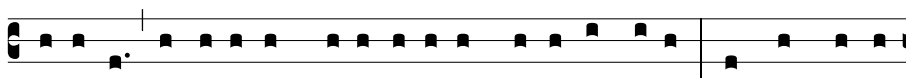
Offertorium: Sanctificavit Moyses

V.
S Ancti-fi- cá- vit Mó- y- ses altá- re Dómi-
no, óffe-rens su- per il- lud ho- lo- cáu- sta,
et ímmo- lans ví- cti- mas: fe- cit sa- cri- fí- ci- um
vesper- tí- num in o- dó- rem su- a- vi- tá- tis Dó- mi- no
De- o, in conspé- ctu fí- li- ó- rum Isra-
el.

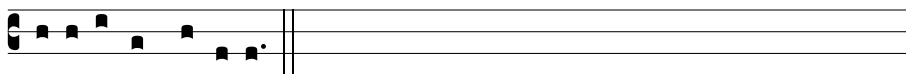
Offertorium: Sanctificavit Moyses (Psalmodia)

V.
S ancti- fi- cá- vit Mó- y- ses altá- re Dómi- no, * óffe-rens super
il- lud ho- locaústa et ímmo- lans víctimas: fe- cit sacri- fí- ci- um ve-

Dominica XVIII. post Pentecosten

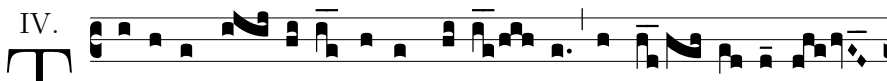


spertí-num in odó-rem su-a-vi-tá-tis Dómi-no De-o, * in conspéctu



fi-li-ó-rum Isra-el.

Communio: Tollite hostias



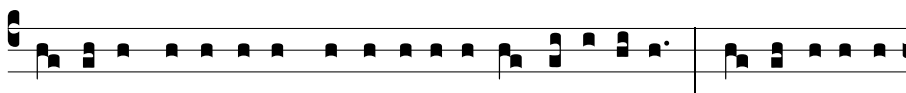
Olli-te hó- sti- as, et intro- í- te in á- tri- a e-



ius: ad-o-rá- te Dó-mi-num in au- la sancta e- ius. *Ps.* Can-



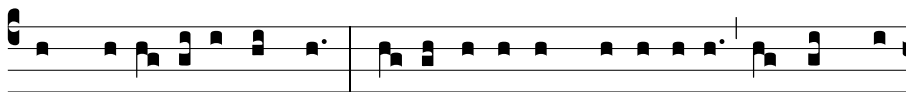
tá-te Dómi-no cánti-cum novum: * cantá-te Dómi-no, omnis terra.



Cantá-te Dómi-no et be-ne-dí-ci-te nó-mi-ni e-ius: * annunti- á-te



de di- e in di- em sa-lu-tá-re 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.

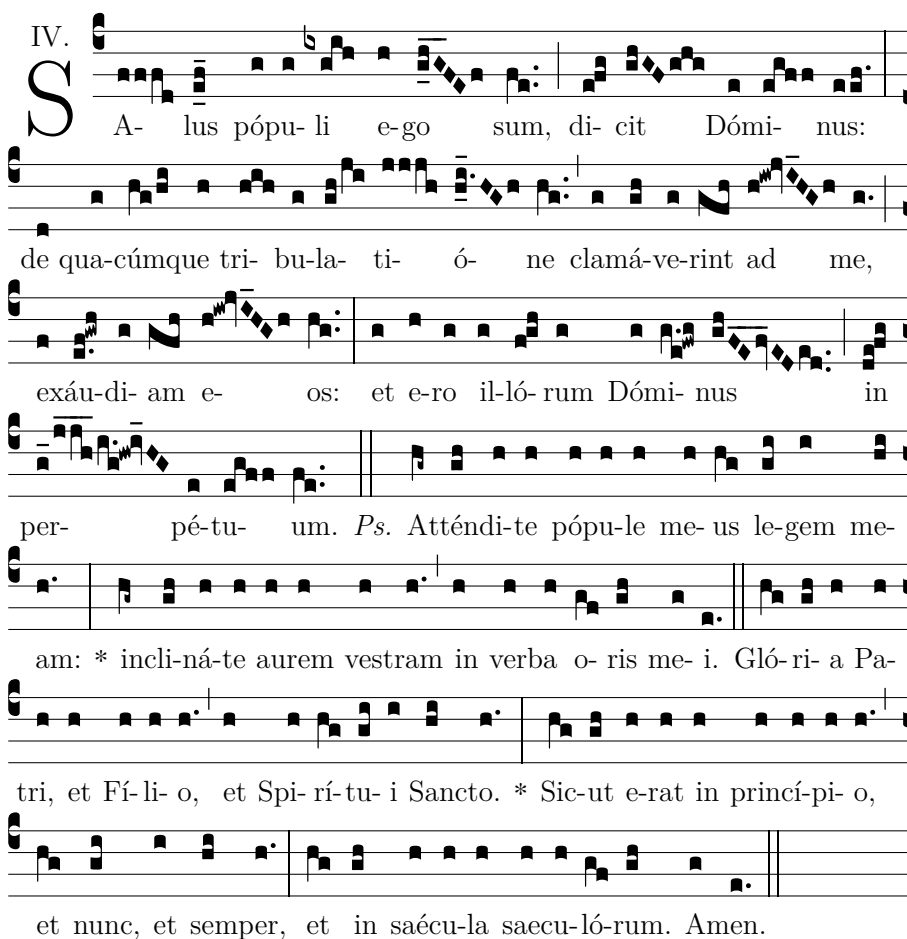
Dominica XVIII. post Pentecosten

Dominica XIX. post Pentecosten

Neunzehnter Sonntag nach Pfingsten

Introitus: Salus populi

IV.



The musical score is written on ten staves. It begins with a treble clef and a common time signature. The melody is primarily composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staves, with hyphens indicating syllables that span across notes. The text is in Latin and includes a psalm verse and a prayer. The score ends with a double bar line.

S A- lus pópu- li e- go sum, di- cit Dómi- nus:
de qua-cúm-que tri- bu- la- ti- ó- ne clamá-ve-rint ad me,
exáu-di- am e- os: et e-ro il-ló- rum Dómi- nus in
per- pé- tu- um. *Ps.* Atté-ndi- te pópu- le me- us le- gem me-
am: * incli- ná- te aurem vestram in verba o- ris me- i. 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 saécu- la saecu- ló- rum. Amen.

Graduale: Dirigatur oratio mea

VII.

The musical score is written on five staves. The first staff begins with a large 'D' and the text 'I-ri-gá-tur o-rá-ti-o me-a si-cut incén-'. The second staff continues with 'sum in conspéctu tu-o, Dó-mi-nē.' followed by a fermata. The third staff continues with '†*E-le-vá-ti-o mánu-um me-á-'. The fourth staff continues with 'rum sacri-fí-ci-um †* vesper-tí-num.' The fifth staff shows the end of the piece with a double bar line.

I-ri-gá-tur o-rá-ti-o me-a si-cut incén-
sum in conspéctu tu-o, Dó-mi-nē.
†*E-le-vá-ti-o mánu-um me-á-
rum sacri-fí-ci-um †* vesper-tí-num.

Graduale: Dirigatur oratio mea (Versus in psalmodia)

The musical score is written on a single staff. It begins with a double bar line, followed by the text '†* E-le-vá-ti-o mánu-um me-á-rum * sa-cri-fí-ci-um †*'. The piece ends with a double bar line.

†* E-le-vá-ti-o mánu-um me-á-rum * sa-cri-fí-ci-um †*

Graduale: Dirigatur oratio mea (Psalmodia)

VII.

D i-ri-gá-tur o-rá-ti-o me-a * sic-ut incénsum in conspé-
ctu tu-o, Dómi-ne. E-le-vá-ti-o mánu-um me-á-rum * sacri-
fí-ci-um vespertí-num.

Alleluia: Confitemini Domino

II.

A L-le-lú-ia. * *ij.* V. Confi-té-mi-ni
Dó-mi-no, et invo-cá-te nomen e-ius: annun-
ti-á-te inter gen-tes * ó-pe-ra
e-ius.

Alleluia: Confitemini Domino (Versus in psalmodia)

II.
C on-fi-témi-ni Dómi-no et invo-cá-te nomen e-ius: * annun-
ti-á-te inter gentes ó-pe-ra e-ius.

Alleluia: Confitemini Domino (Modus simplex)

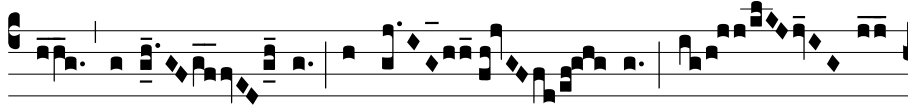
II.
A lle-lú-ia. * *ij.* Con-fi-témi-ni Dó-
mi-no et invo-cá-te nomen e-ius: * annunti-á-te inter gentes ó-pe-
ra e-ius.

Offertorium: Si ambulavero

VIII.
S I ambu-lá-ve-ro in mé-di-o tri-bu-
la-ti-ó-nis, vi-vi-fi-cá-bis me,



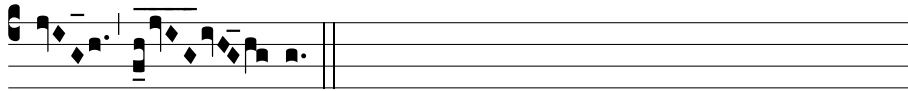
Dó-mi- ne: et super i- ram in-i- mi-có-



rum me-ó- rum extén- des ma- num

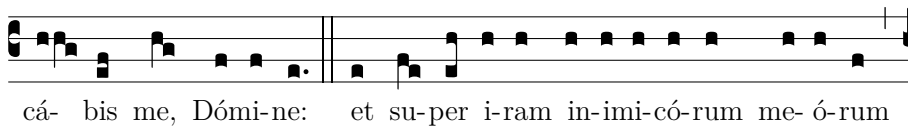


tu- am, et salvum me fe- cit déx-te-ra tu-

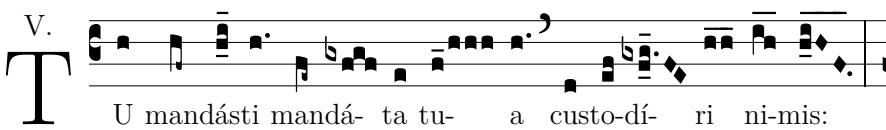



a.


Offertorium: Si ambulavero (Psalmodia)

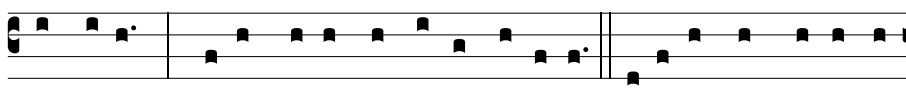


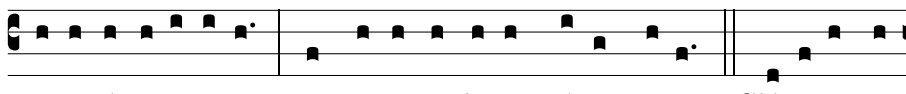
Communio: Tu mandasti

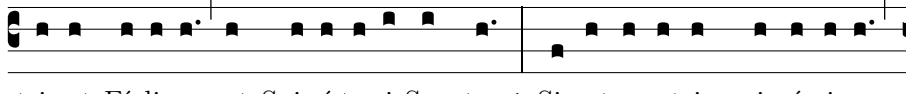
V.  U mandásti mandá- ta tu- a custo-dí- ri ni-mis:


 ú-ti-nam di- ri-gántur vi- ae me-ae, ad custo- di- én- das

 iu-sti- fi-ca- ti- ó- nes tu- as. *Ps.* Be- á-ti imma-cu-lá-ti

 in vi- a, * qui ámbu-lant in le-gre Dómi-ni. Be- á-ti qui scru-tántur

 testimó-ni- a e-ius: * in to-to corde exquí-runt e-um. Gló-ri- a Pa-

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

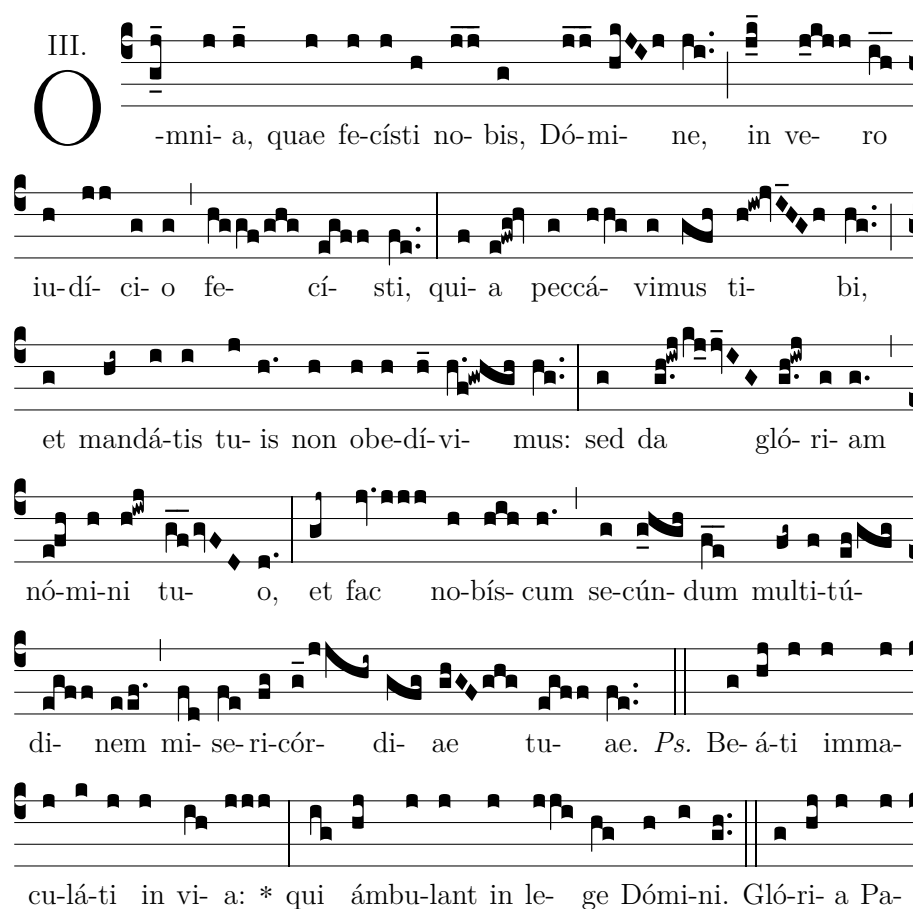
 et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.

Dominica XX. post Pentecosten

Zwanzigster Sonntag nach Pfingsten

Introitus: Omnia quae fecisti

III.

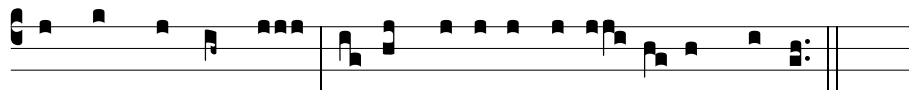


O -mni - a, quae fe - cí - sti no - bis, Dó - mi - ne, in ve - ro
iu - dí - ci - o fe - cí - sti, qui - a peccá - vimus ti - bi,
et mandá - tis tu - is non obe - dí - vi - mus: sed da gló - ri - am
nó - mí - ni tu - o, et fac no - bís - cum se - cún - dum multi - tú -
di - nem mi - se - ri - có - ri - ae tu - ae. *Ps.* Be - á - ti imma -
cu - lá - ti in vi - a: * qui ámbu - lant in le - ge Dó - mi - ni. Gló - ri - a Pa -

Dominica XX. post Pentecosten



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 saécu-la saecu-ló-rum. Amen.

Graduale: Oculi omnium

VII.

O



- cu- li ó-mni- um in te spe- rant, Dómi-



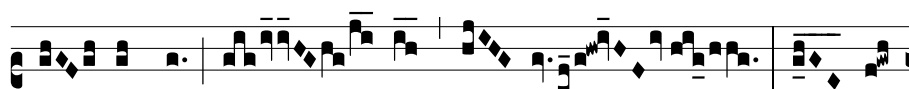
ne: et tu das il- lis e- scam



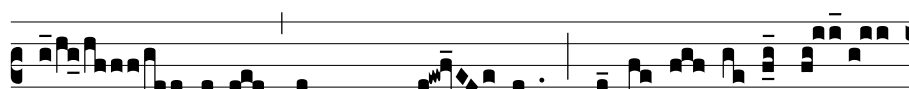
in té-m-po- re oportú- no.



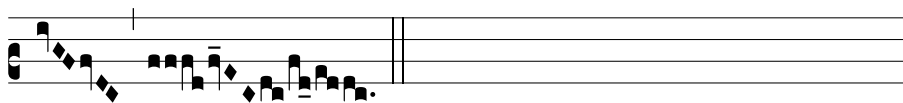
Ÿ. A-pe-



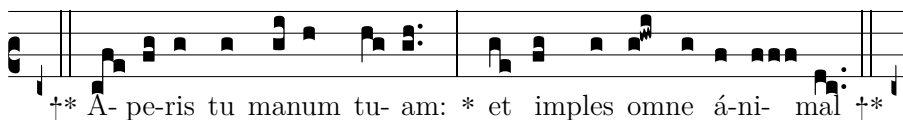
ris tu ma- num tu- am: et im-



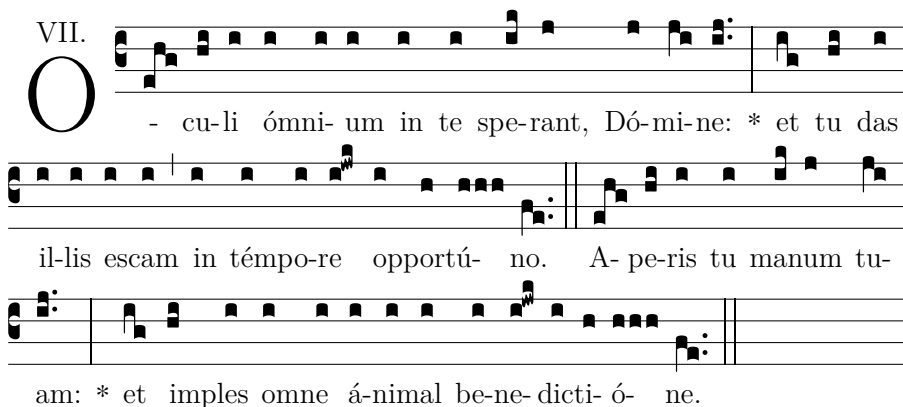
ples omne á-ni- mal * be-ne-di- cti- ó-ne.



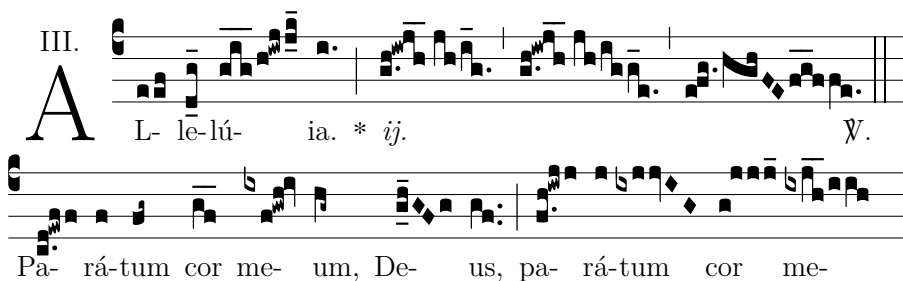
Graduale: Oculi omnium (Versus in psalmodia)



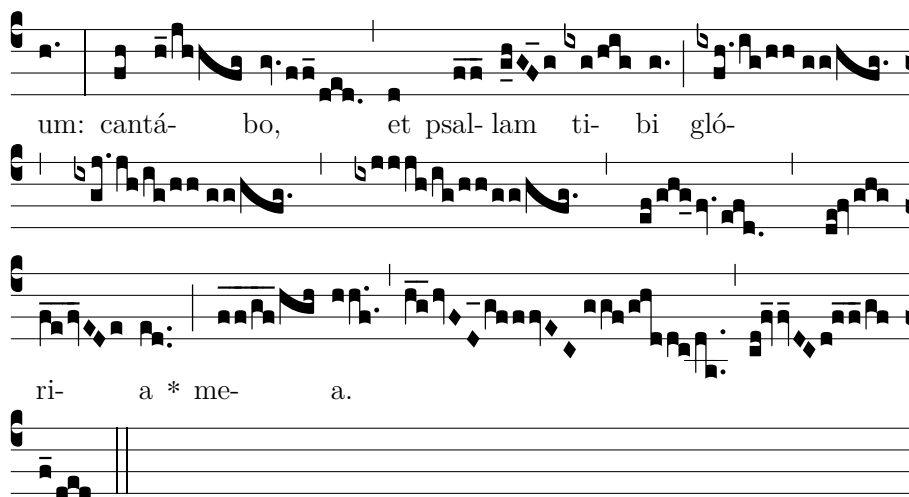
Graduale: Oculi omnium (Psalmodia)



Alleluia: Paratum cor meum




Dominica XX. post Pentecosten



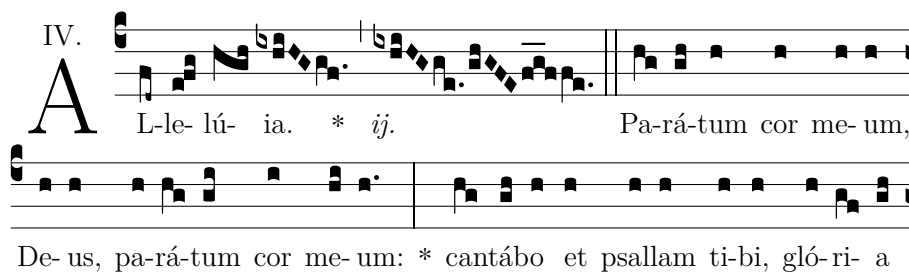
um: cantá- bo, et psal- lam ti- bi gló-
ri- a * me- a.

Alleluia: Paratum cor meum (Versus in psalmodia)

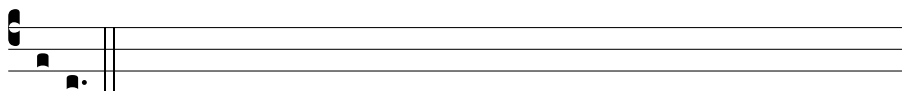


III. **P** a-rá-tum cor me- um, De- us, pa-rá-tum cor me- um: *
cantábo et psallam ti-bi, gló- ri- a me- a.

Alleluia: Paratum cor meum (Modus simplex)



IV. **A** L-le- lú- ia. * *ij.* Pa-rá-tum cor me- um,
De- us, pa-rá-tum cor me- um: * cantábo et psallam ti-bi, gló- ri- a



me- a.

Offertorium: Super flumina Babylonis

I. **S** U-per flúmi- na Ba-by- ló- nis,
 il-lic sé-di- mus, et flé- vi- mus, dum re-cor-
 da-ré- mur tu- i, Si- on.

The musical score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a large initial 'S' and the lyrics 'U-per flúmi- na Ba-by- ló- nis,'. The second staff continues with 'il-lic sé-di- mus, et flé- vi- mus, dum re-cor-'. The third staff continues with 'da-ré- mur tu- i, Si- on.' and ends with a double bar line. The fourth staff contains a few notes and a double bar line.

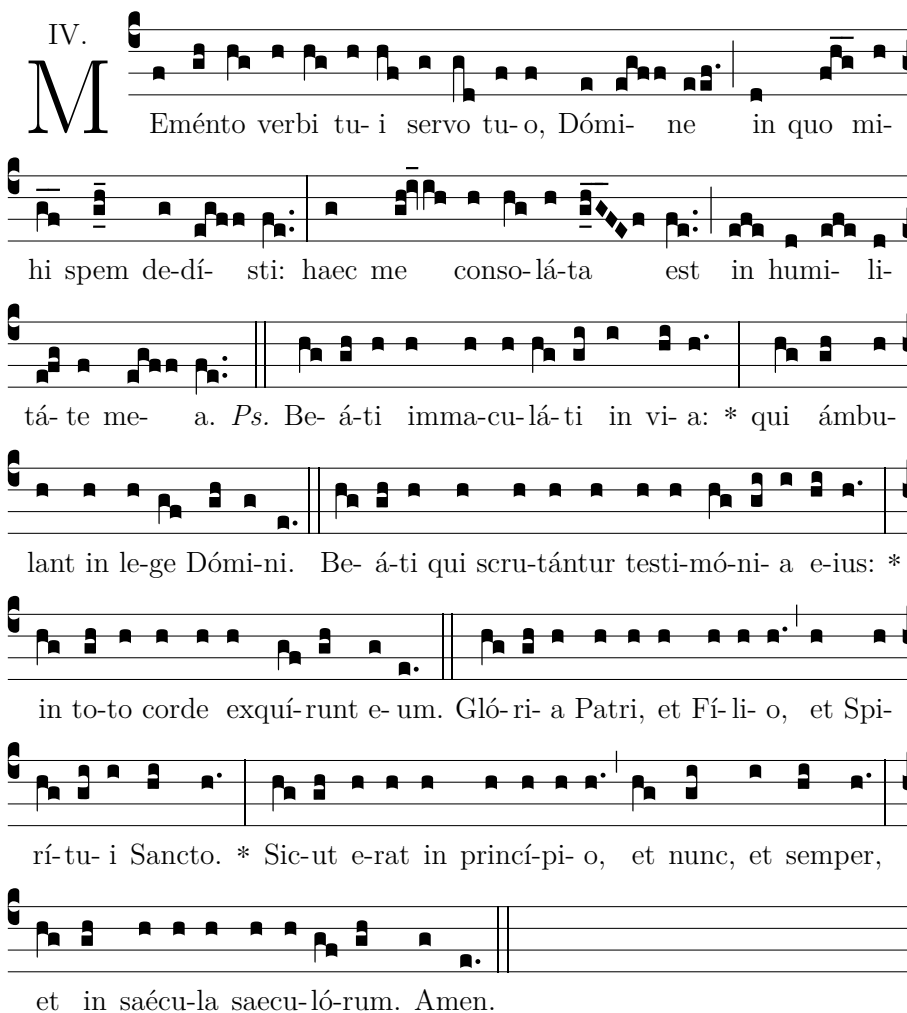
Offertorium: Super flumina Babylonis (Psalmodia)

I. **S** u-per flúmi-na Baby-ló-nis, il-lic sé-dimus et flé-vi-mus, *
 dum re-corda-rémur tu- i, Si- on.

The musical score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a large initial 'S' and the lyrics 'u-per flúmi-na Baby-ló-nis, il-lic sé-dimus et flé-vi-mus, *'. The second staff continues with 'dum re-corda-rémur tu- i, Si- on.' and ends with a double bar line.

Communio: Memento verbi tui

IV.
M



Eménto verbi tu-i servo tu-o, Dómi- ne in quo mi-
hi spem de-dí- sti: haec me conso-lá-ta est in humi- li-
tá- te me- a. *Ps.* Be- á-ti imma-cu-lá-ti in vi- a: * qui ámbu-
lant in le-ge Dómi-ni. Be- á-ti qui scru-tántur testi-mó-ni- a e-ius: *
in to-to corde exquí-runt 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 saécu-la saecu-ló-rum. Amen.

Dominica XXI. post Pentecosten

Einundzwanzigster Sonntag nach Pfingsten

Introitus: In voluntate tua

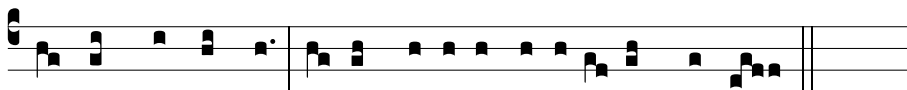
IV.

N vo-luntá-te tu-a, Dómi- ne, u-ni-vér-sa sunt pó- si-
ta, et non est qui pos- sit re-sí- ste- re vo- luntá-ti tu-
ae: tu e- nim fe-cí- sti ómni- a, cae-lum et terram, et
u- ni-vér-sa quae cae- li ámbi-tu conti- néntur:
Dó- mi-nus u- ni-versó-rum tu es. *Ps.* Be- á-ti imma-
cu-lá-ti in vi- a: * qui ámbu-lant in le-ge Dómi-ni. Gló-ri- a Patri,

Dominica XXI. post Pentecosten

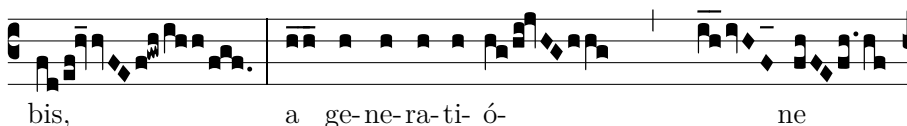
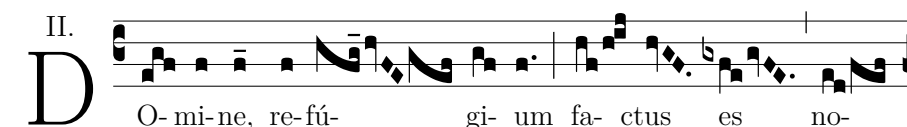


et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-o,

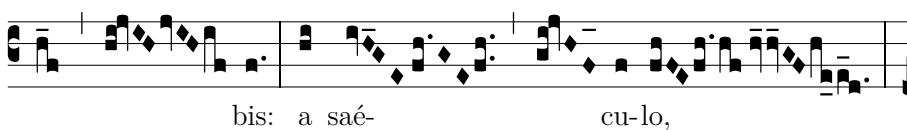
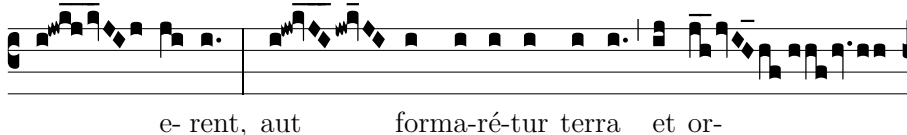


et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.

Graduale: Domine refugium



†* Pri-úsquam montes fí-



†* et in saé-cu-lum tu es De- us.

Graduale: Domine refugium (Versus in psalmodia)

†* Pri- úsquam montes fí- e-rent aut forma-ré-tur terra et orbis: *

a saé-cu-lo †*

Graduale: Domine refugium (Psalmodia)

II.
D

ó-mi-ne, re-fú-gi- um factus es no-bis, * a ge-ne-ra-ti- ó-ne

et pro-gé-ni- e. Pri- úsquam montes fí- e-rent aut forma-ré-tur

terra et orbis: * a saécu-lo et in saécu-lum tu es De- us.

Alleluia: In exitu Israel

II.
A L- le- lú-ia. * *ij.*

∩. In éx-i- tu Is- ra- el

ex Ae-gýpto, do-mus Ia- cob de pó-


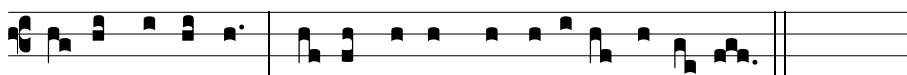
pu-lo * bár-ba-ro.

Alleluia: In exitu Israel (Versus in psalmodia)

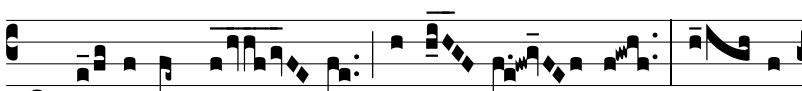
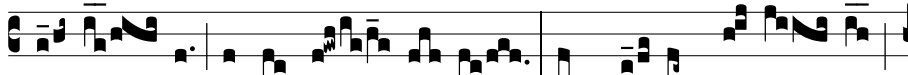
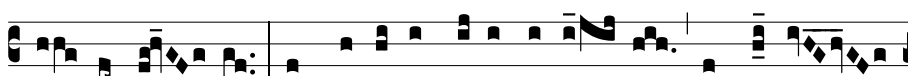
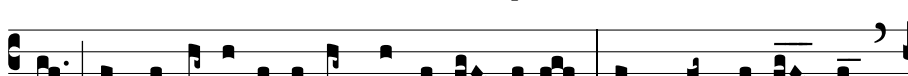

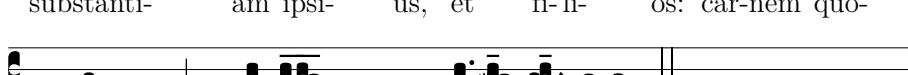
II.
I n éx-i-tu Isra- el ex Aegýpto, * domus Ia-cob de pópu-lo

bárba-ro.

Alleluia: In exitu Israel (Modus simplex)

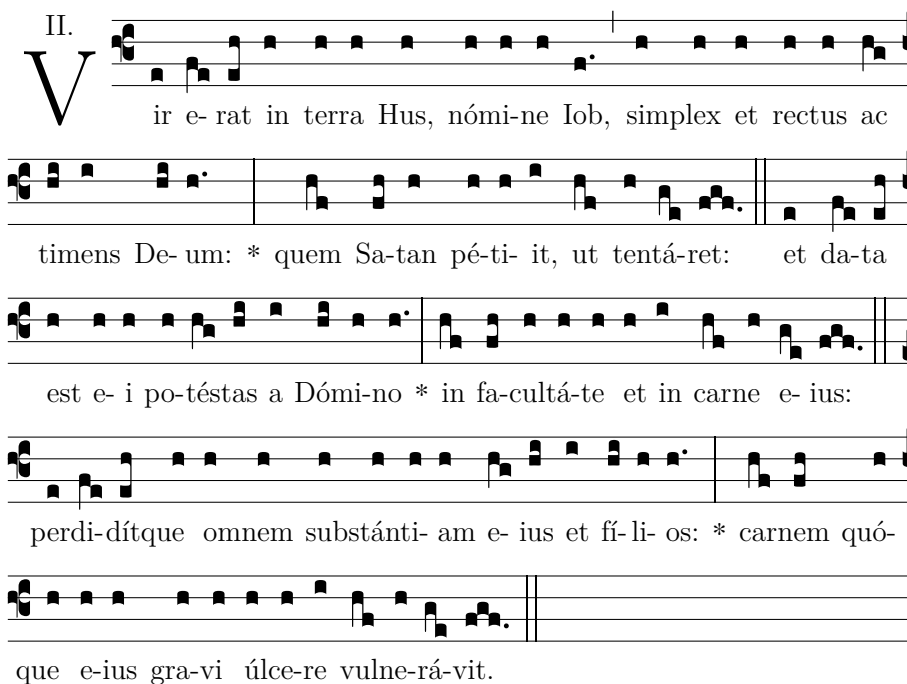
II.
A 
Lle-lú-ia. * *ij.* In éx-i-tu Isra-

el ex Aegýpto, * domus Ia-cob de pópu-lo bárba-ro.

Offertorium: Vir erat in terra

II.
V 
IR e-rat in ter-ra nó-mi-ne Iob, sim-plex

et re-ctus, ac ti-mens De-um: quem Sa-tan pé-ti-it,

ut tentá-ret: et da-ta est e-i pot-é-stas a Dómi-

no in fa-cultá-te et in carne e-ius: perdi-dítque o-mnem

substánti-am ipsí-us, et fí-li-os: car-nem quo-

que e-ius gra-vi úl-ce-re vulne-rá-vit.

Offertorium: Vir erat in terra (Psalmodia)

II.



Vir e-rat in terra Hus, nómi-ne Iob, simplex et rectus ac
timens De-um: * quem Sa-tan pé-ti-it, ut tentá-ret: et da-ta
est e-i po-téstas a Dómi-no * in fa-cultá-te et in carne e-ius:
perdi-dítque omnem substánti-am e-ius et fí-li-os: * carnem quó-
que e-ius gra-vi úlce-re vulne-rá-vit.

Communio: In salutari tuo

I.



IN sa-lu-tá-ri tu-o á-ni-ma me-a, et in verbum tu-um
spe-rá-vi: quando fá-ci-es de persecú-nti-bus me iu-dí-ci-
um? in-íqui perse-cú-ti sunt me, ádiu-va me, Dó-mi-ne

De- us me- us. *Ps.* Be- á-ti imma-cu-lá-ti in vi- a: * qui

ámbu-lant in le- ge Dómi- ni. Et vé-ni- at super me mi-se-ri-

córdi- a tu- a, Dó-mi- ne: * sa- lu- tá- re tu- um se- cún- dum e- ló- qui-

um tu- um. 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

saecu- ló- rum. A- men.

Dominica XXI. post Pentecosten

Dominica XXII. post Pentecosten

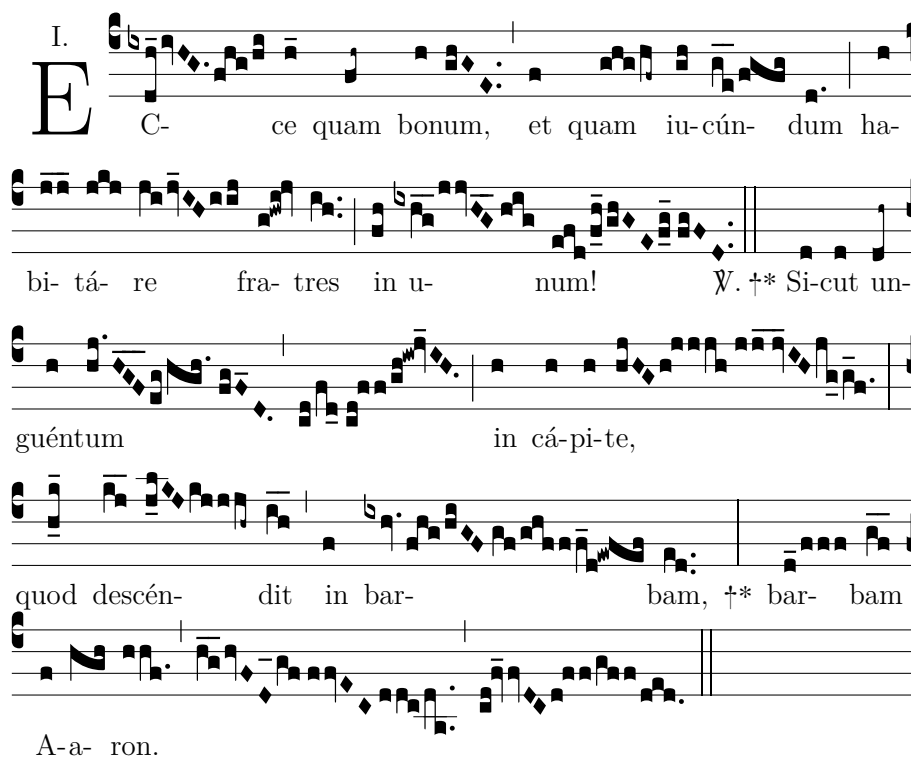
Zweiundzwanzigster Sonntag nach Pfingsten

Introitus: Si iniquitates

III.
S I in-iqui-tá-tes observá- ve- ris, Dó- mi- ne, Dómi- ne,
quis sus- ti- né- bit? qui- a apud te pro- pi- ti- á- ti- o
est, De- us Isra- el. *Ps.* De pro- fúndis clamá- vi ad
te Dó- mi- ne: * Dómi- ne exáudi vo- cem me- am. 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 sae- cu- ló- rum. Amen.

Graduale: Ecce quam bonum

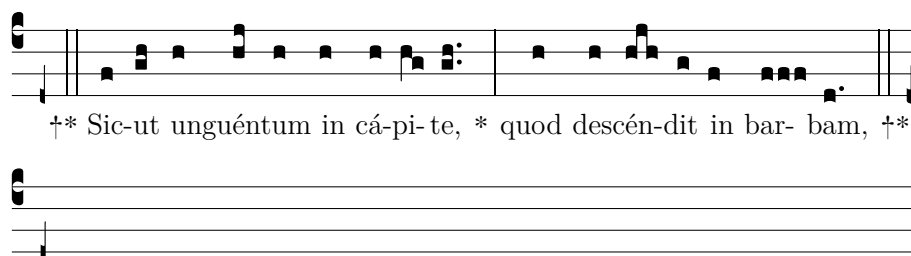
I.



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 'E' for the first line. The lyrics are: 'Ecce quam bonum, et quam iucundum habitatione fratres in unum! ¶. †* Sicut unguentum in capite, quod descendit in barbam, †* barbam Aaron.' The score includes various musical notations such as notes, rests, and bar lines.

E-
C- ce quam bonum, et quam iucundum ha-
bi- tá- re fra- tres in u- num! ¶. †* Si-cut un-
guéntum in cá-pi-te,
quod descén- dit in bar- bam, †* bar- bam
A-a- ron.

Graduale: Ecce quam bonum (Versus in psalmodia)



The musical score is written on a single staff with a treble clef and a key signature of one flat. It begins with a large initial 'E' for the first line. The lyrics are: '†* Sicut unguentum in capite, * quod descendit in barbam, †*'. The score includes various musical notations such as notes, rests, and bar lines.

†* Sic-ut unguéntum in cá-pi-te, * quod descén-dit in bar- bam, †*

Graduale: Ecce quam bonum (Psalmodia)

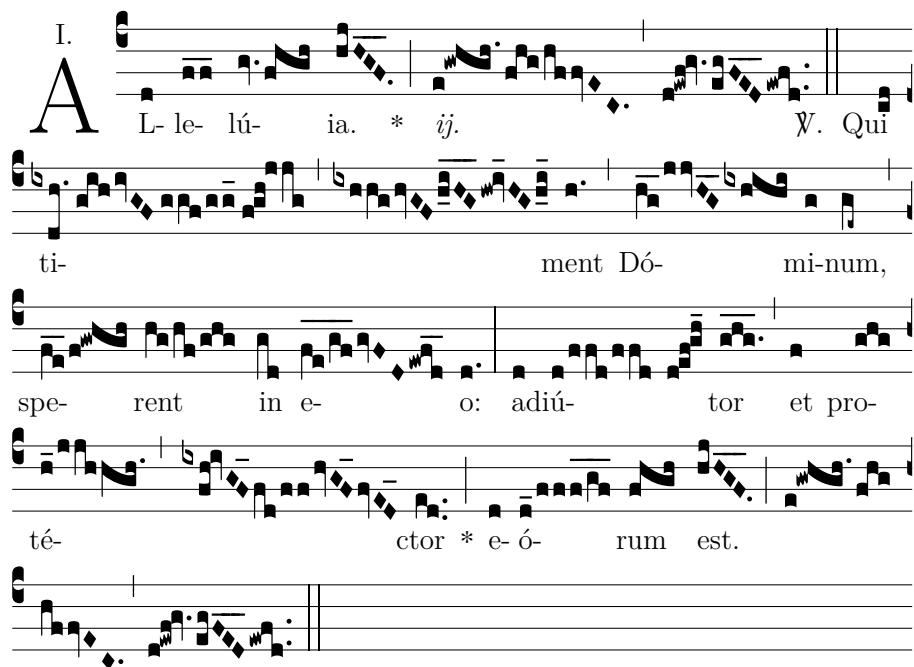
I.



Ecce quam bonum et quam iucúndum * ha-bi-tá-re fra-tres
in u-num. Sic-ut unguéntum in cá-pi-te, * quod descéndit in bar-
bam, bar-bam A-a-ron.

Alleluia: Qui timent Dominum

I.



AL-le-lú-ia. * *ij.* *ψ.* Qui
ti-ment Dó-mi-num,
spe-rent in e-o: adiú-tor et pro-
té-ctor * e-ó-rum est.

Alleluia: Qui timent Dominum (Versus in psalmodia)

I.

Q ui timent Dómi-num, spe-rent in e- o: * ad-iú-tor et pro-
téc-tor e- ó-rum est.

Alleluia: Qui timent Dominum (Modus simplex)

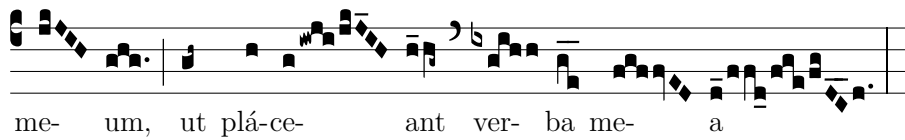
II.

A Lle-lú-ia. * íj. Qui ti-ment Dómi-
num, spe-rent in e- o: * ad-iú-tor et pro-téc-tor e- ó-rum est.

Offertorium: Recordare mei

I.

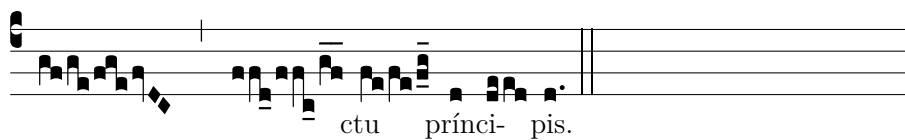
R E- cordá- re me- i, Dó- mi- ne, omni po-tentá-
tu- i dó-mi- nans: da sermó-nem re- ctum in os



me- um, ut plá-ce- ant ver- ba me- a



in conspé-



ctu prínci- pis.

Offertorium: Recordare mei (Psalmodia)

I.
R e-cordá-re me- i, Dó-mi-ne, * omni po-tentá-tu- i dó-mi-



nans: da sermó-nem rectum in os me- um, * ut plá-ce- ant verba



me- a in conspé-ctu prínci- pis.

Communio: Ego clamavi

VIII.

The musical notation is written on a single staff with a treble clef and a common time signature. It consists of several lines of music, each corresponding to a line of Latin text. The text is: "E-go clamá- vi, quó-ni- am exaudí- sti me De- us: inclí- na aurem tu- am, et exáu- di ver- ba me- a. Ps. Exáu-di, Dómi-ne, iu- stí- ti- am me- am: * in- ténde depre- ca- ti- ó- nem me- am. Au- ri- bus pérci- pe o- ra- ti- ó- nem me- am, * non in lá- bi- is do- ló- sis. 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." The music is a simple, rhythmic setting of the text, with notes placed above the text. There are several double bar lines throughout the piece, indicating the end of phrases or sections.

E-go clamá- vi, quó-ni- am exaudí- sti me De- us: inclí-
na aurem tu- am, et exáu- di ver- ba me- a. *Ps.* Exáu-di,
Dómi-ne, iu- stí- ti- am me- am: * in- ténde depre- ca- ti- ó- nem me-
am. Au- ri- bus pérci- pe o- ra- ti- ó- nem me- am, * non in lá- bi- is
do- ló- sis. 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 XXIII. post Pentecosten

Dreiundzwanzigster Sonntag nach Pfingsten

Introitus: Dicit Dominus

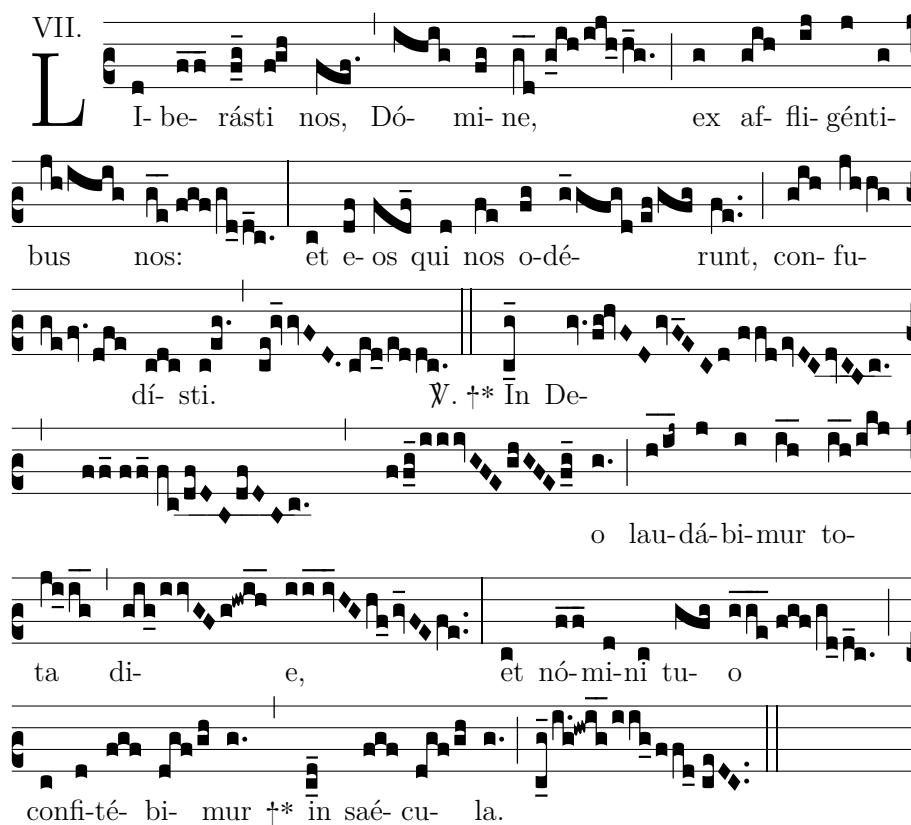
VI.

The musical score is written on a grand staff with two systems of two staves each. The first system begins with a large 'D' and the lyrics 'I-cit Dó-mi-nus: Ego có-gi-to co-gi-ta-ti-'. The second system continues with 'ó-nes pa-cis, et non affli-cti- ó-nis: invo-cá-'. The third system has 'bi-tis me, et e-go exáu-di-am vos: et redú-cam capti-vi-'. The fourth system contains 'tá-tem ve-stram de cunctis lo-cis. Ps. Be-ne-di-xísti Dómi-'. The fifth system has 'ne terram tu-am: * a-vertísti capti-vi-tá-tem Ia-cob. Gló-ri-a Patri,'. The sixth system contains 'et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut e-rat in princí-pi-o,'. The seventh system concludes with 'et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.' The music is in a simple, homophonic style with a clear melodic line and a supporting bass line.

D I-cit Dó-mi-nus: Ego có-gi-to co-gi-ta-ti-
ó-nes pa-cis, et non affli-cti- ó-nis: invo-cá-
bi-tis me, et e-go exáu-di-am vos: et redú-cam capti-vi-
tá-tem ve-stram de cunctis lo-cis. *Ps.* Be-ne-di-xísti Dómi-
ne terram tu-am: * a-vertísti capti-vi-tá-tem 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.

Graduale: Liberasti nos

VII.



The musical score is written on five staves. The first staff begins with a large 'L' and the text 'I-be-rásti nos, Dó-mi-ne, ex af-fli-génti-bus nos: et e-os qui nos o-dé-runt, con-fu-dí-sti.' The second staff continues with 'V. †* In De-' and the third staff with 'o lau-dá-bi-mur to-ta di-e, et nó-mi-ni tu-o'. The fourth staff concludes with 'con-fi-té-bi-mur †* in saé-cu-la.' The music features various rhythmic values and rests, with some notes marked with a 'V' for versicle.

L I-be-rásti nos, Dó-mi-ne, ex af-fli-génti-bus nos: et e-os qui nos o-dé-runt, con-fu-dí-sti. V. †* In De-o lau-dá-bi-mur to-ta di-e, et nó-mi-ni tu-o con-fi-té-bi-mur †* in saé-cu-la.

Graduale: Liberasti nos (Versus in psalmodia)



The musical score consists of two staves. The first staff contains the text '†* In De-o lau-dá-bi-mur to-ta di-e, * et nó-mi-ni tu-o con-fi-té-bi-mur. †*' and the second staff continues with 'bi-mur. †*'. The music is a simple psalmodic setting with a single melodic line.

†* In De-o lau-dá-bi-mur to-ta di-e, * et nó-mi-ni tu-o con-fi-té-bi-mur. †*

Graduale: Liberasti nos (Psalmodia)

VII.

L i- be-rásti nos, Dómi-ne, ex affli-génti-bus nos: * et e-os,
qui nos o-dé-runt, confu-dí- sti. In De-o laudá-bimur to-ta di-
e, * et nómi-ni tu-o confi-té-bimur in saécu- la.

Alleluia: De profundis

VII.

A L-le-lú- ia. * *ij.*
De pro-fún- dis clamá-
vi ad te, Dómi- ne: DÓ- mi-ne ex-áudi
* vo- cem me- am.

Alleluia: De profundis (Versus in psalmodia)

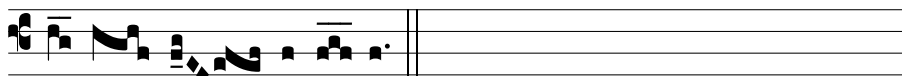
VII.
D e pro-fúndis clamá-vi ad te, Dó-mi-ne: * Dómi-ne, exáudi
vo-cem me- am.

Alleluia: De profundis (Modus simplex)

II.
A lle-lú-ia. * ij. De pro-fúndis cla-
má-vi ad te, Dómi-ne: * Dómi-ne, exáudi vo-cem me- am.

Offertorium: De profundis

II.
D È pro-fún- dis clamá- vi ad te, Dómi- ne:
Dó- mi-ne ex- áu- di o-ra- ti- ó- nem me- am:
de pro-fún- dis clamá-



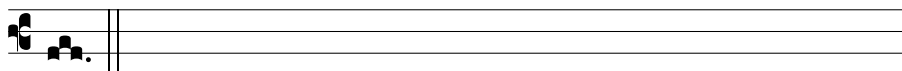
vi ad te, Dómi- ne.

Offertorium: De profundis (Psalmodia)

II.
D e pro-fúndis clamá-vi ad te, Dómi-ne: * Dómi-ne, exáu-



di o-ra-ti- ó-nem me-am: * de pro-fúndis clamá-vi ad te, Dómi-



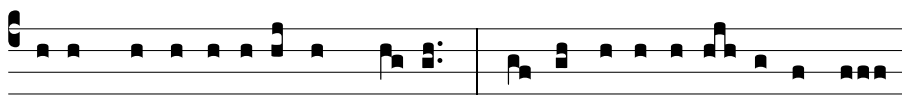
ne.

Communio: Amen dico vobis

I
A -men di-co vo- bis, quidquid o-rántes pé- ti-tis, cré- di-

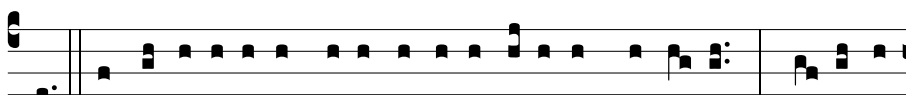


te qui- a acci-pi- é- tis, et fi- et vo- bis. *Ps.* Exáudi,

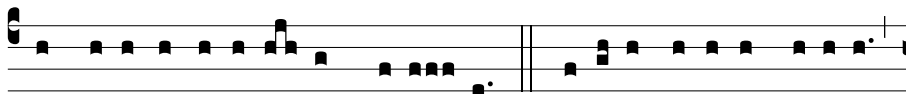


De-us, depre-ca-ti- ó-nem me-am: * in-ténde o-ra-ti- ó-ni me-

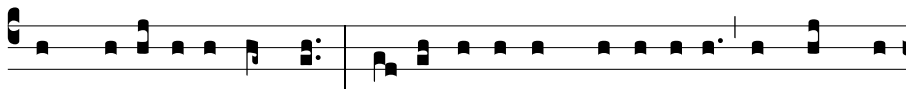
Dominica XXIII. post Pentecosten



ae. Inha-bi-tábo in taberná-cu-lo tu-o in saé-cu-la: * pró-te-gar



in ve-laménto a-lá-rum tu-á-rum. 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.

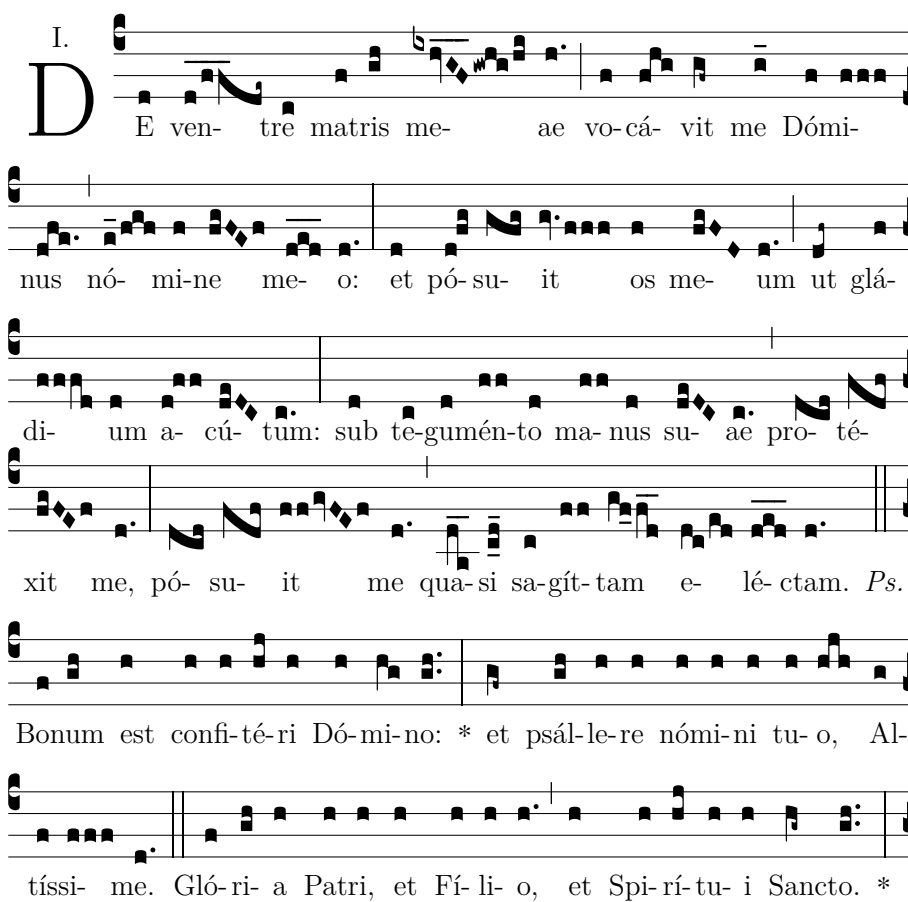
Proprium Sanctorum Heiligenfeste

In Nativitate S. Ioannis Baptistae

Fest der Geburt des hl. Johannes des Täufers, 24. Juni

Introitus: De ventre matris

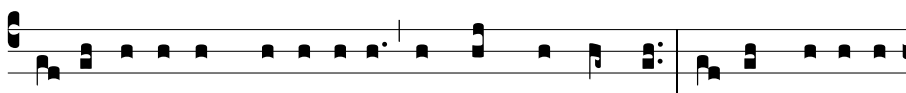
I.



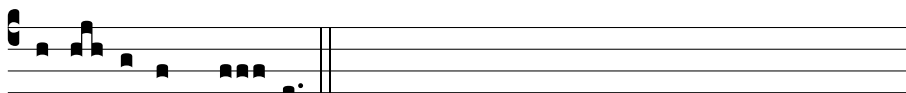
The musical score is written on a single staff with a treble clef and a common time signature (C). It begins with a large initial 'D' for the first note. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The text is in Latin and describes the birth of John the Baptist.

D E ven- tre matris me- ae vo-cá- vit me Dómi-
nus nó- mi-ne me- o: et pó-su- it os me- um ut glá-
di- um a- cú- tum: sub te-gumén-to ma- nus su- ae pro- té-
xit me, pó- su- it me qua- si sa- gít- tam e- lé- ctam. *Ps.*
Bonum est confi- té- ri Dó- mi- no: * et psál- le- re nó- mi- ni tu- o, Al-
tíssi- me. Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu- i San- cto. *

In Nativitate S. Ioannis Baptistae



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



saecu- ló-rum. A- men.

Graduale: Priusquam te formarem

V.
P 
Ri- úsqvam te formá-rem in ú- te-ro, no- vi te:



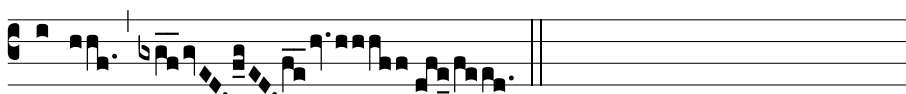
et án-tequam ex-í- res de ven- tre, sancti- fi-cá-vi te.



∞. †* Mi- sit Dó- mi- nus ma- num su-



am, et té- ti-git ós me- um, †* et di- xit



mi- hi.

Graduale: Priusquam te formarem (Versus in psalmodia)

†* Mi-sit Dómi-nus manum su-am, * et té-ti-git os me-um †*

Graduale: Priusquam te formarem (Psalmodia)

V.
Pri-úsquam te formá-rem in ú-te-ro, no-vi te: * et ántequam

ex-í-res de ventre, sancti-fi-cá-vi te. Mi-sit Dómi-nus manum su-

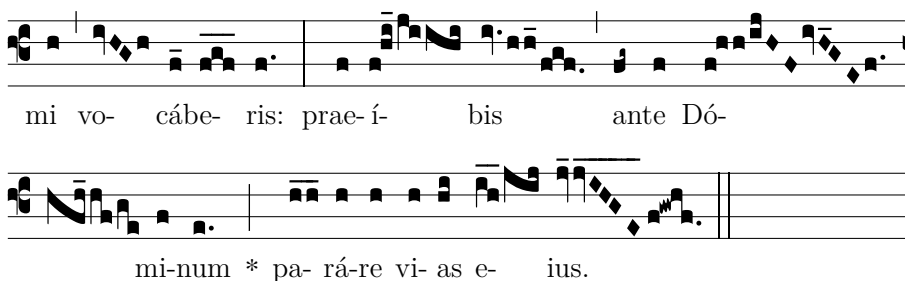
am, * et té-ti-git os me-um, et di-xit mi-hi.

Alleluia: Tu puer

II.
AL-le-lú-ia. * *ij.* V. Tu, pu-

er, prophé-ta Altís-si-

In Nativitate S. Ioannis Baptistae



mi vo- cábe- ris: prae- í- bis ante Dó-
mi-num * pa- rá-re vi- as e- ius.

Alleluia: Tu puer (Versus in psalmodia)

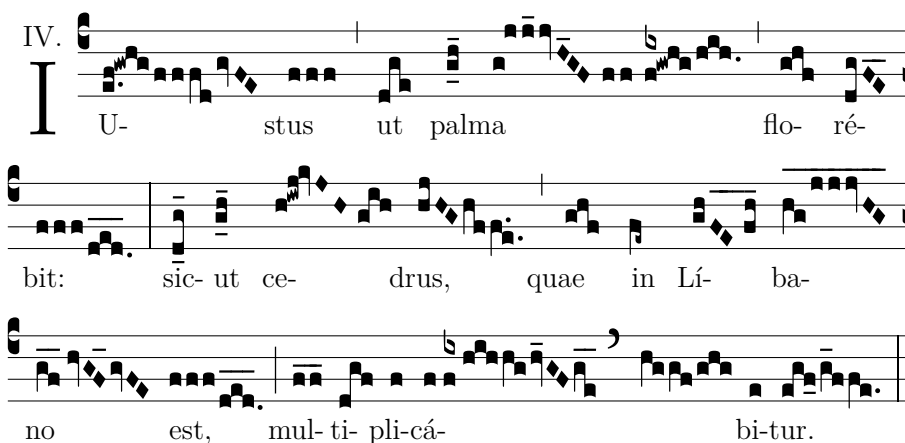
II.



T u, pu- er, prophé- ta Altís- si- mi vo- cábe- ris: * prae- í- bis
ante Dómi- num pa- rá-re vi- as e- ius.

Offertorium: Iustus ut palma

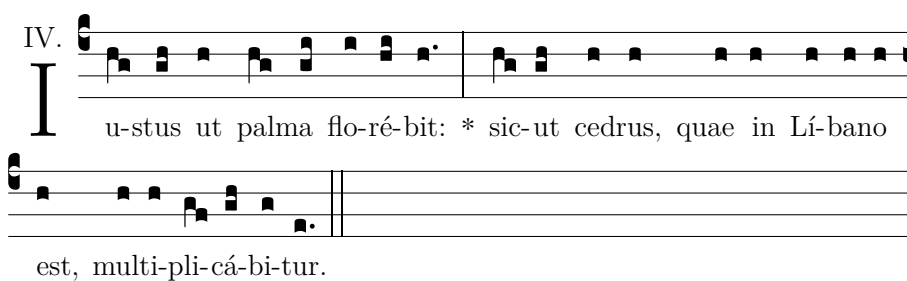
IV.



I U- stus ut palma flo- ré-
bit: sic- ut ce- drus, quae in Lí- ba-
no est, mul- ti- pli- cá- bi- tur.

Offertorium: Iustus ut palma (Psalmodia)

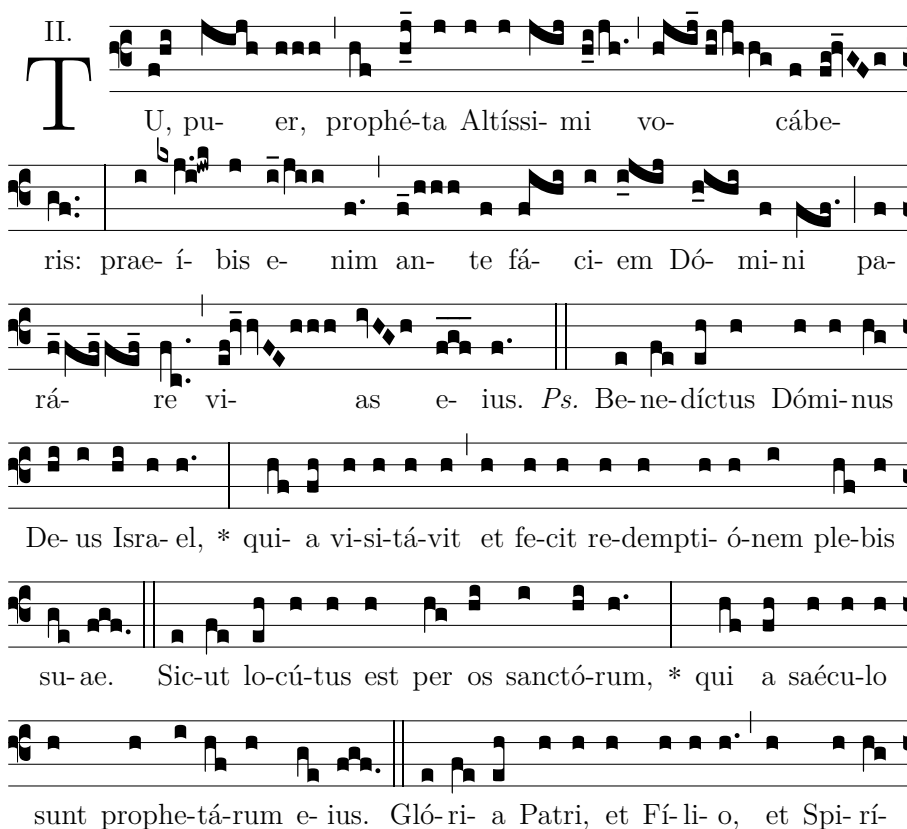
IV.



I u-stus ut palma flo-ré-bit: * sic-ut cedrus, quae in Lí-bano
est, multi-pli-cá-bi-tur.

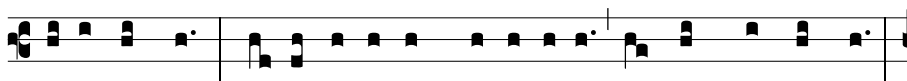
Communio: Tu puer

II.



T U, pu-er, prophé-ta Altíssi-mi vo-cá-be-
ris: prae-í-bis e-nim an-te fá-ci-em Dó-mi-ni pa-
rá-re vi-as e-ius. *Ps.* Be-ne-díctus Dómi-nus
De-us Isra-el, * qui a vi-si-tá-vit et fe-cit re-dempti-ó-nem ple-bis
su-ae. Sic-ut lo-cú-tus est per os sanctó-rum, * qui a saécu-lo
sunt prophe-tá-rum e-ius. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-

In Nativitate S. Ioannis Baptistae



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



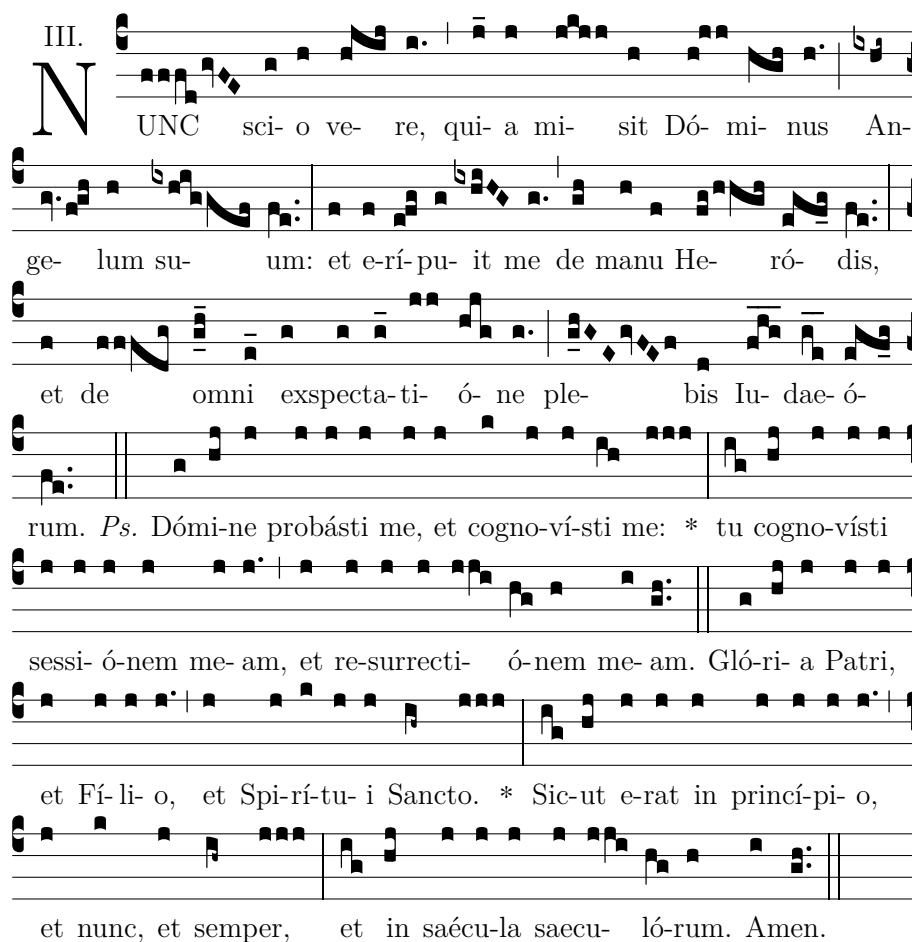
et in saécu-la saecu-ló-rum. Amen.

SS. Apostolorum Petri et Pauli

Fest der Hll. Apostel Petrus und Paulus, 29. Juni

Introitus: Nunc scio vere

III.



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 'N' for the first line of text. The melody is composed of eighth and sixteenth notes, with some rests. The text is written below the staff, with hyphens indicating syllables that span across multiple notes. The text is: 'NUNC scio vere, qui a misit Dominus Angelum suum: et eripuit me de manu Herodis, et de omni expectatione plebis Iudaeorum. Ps. Domine probasti me, et cognovisti me: * tu cognovisti sessionem meam, et resurrectionem meam. Gloria Patri, et Filio, et Spiritui Sancto. * Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.'

NUNC scio vere, qui a misit Dó-mi-nus An-
ge-lum su- um: et e-rí-pu-it me de manu He- ró-dis,
et de omni exspecta-ti- ó-ne ple- bis Iu- dae- ó-
rum. *Ps.* Dó-mi-ne probásti me, et cogno-ví-sti me: * tu cogno-ví-sti
sessi- ó-nem me- am, et re-surrecti- ó-nem 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. Amen.

Graduale: Constitues eos

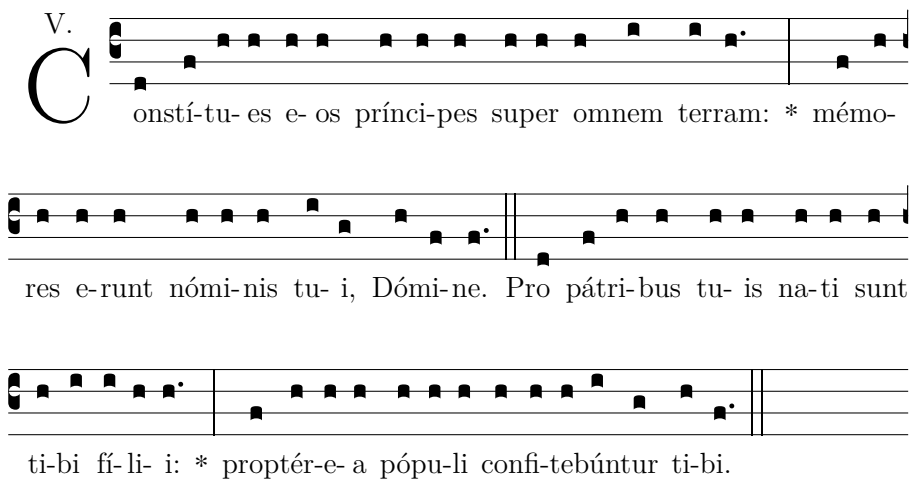
V.
C Onstí- tu- es e- os prínci-pes su- per
omnem ter- ram: mé- mo- res e- runt nó- mi- nis
tu- i, Dó- mi- ne. V. †* Pro pá-
tri- bus tu- is na- ti sunt ti- bi
fí- lí- i: proptér- e- a pópu- li †* confi- tebún-
tur ti- bi.

Graduale: Constitues eos (Versus in psalmodia)

†* Pro pátri- bus tu- is na- ti sunt ti- bi fí- lí- i: * proptér- e- a pó-
pu- li †*

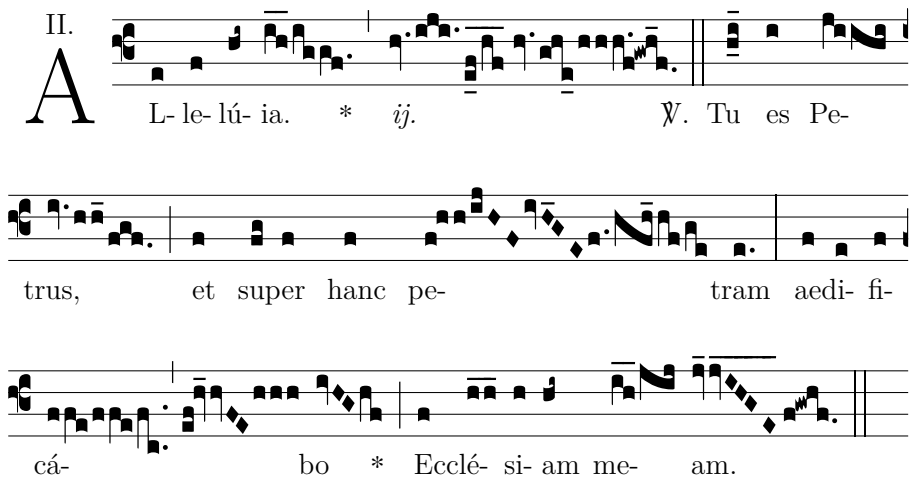
Graduale: Constitues eos (Psalmodia)

V.
C onstí-tu- es e- os prínci-pes super omnem terram: * mémo-
res e-runt nómi-nis tu- i, Dómi-ne. Pro pátri-bus tu- is na-ti sunt
ti-bi fí-li- i: * proptér-e- a pópu-li confi-tebúntur ti-bi.

The musical notation consists of three systems of a single staff each. The first system begins with a large initial 'C' and a 'V.' above it. The notes are square and the rhythm is indicated by vertical stems. The second system has a double bar line in the middle. The third system ends with a double bar line.

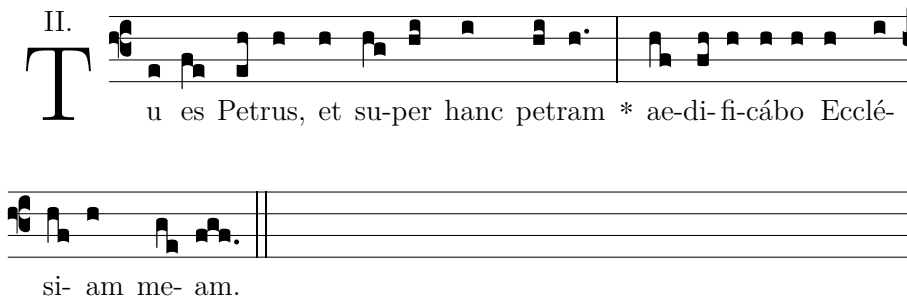
Alleluia: Tu es Petrus

II.
A L- le- lú- ia. * *ij.* V. Tu es Pe-
trus, et super hanc pe- tram aedi- fi-
cá- bo * Ecclé- si- am me- am.

The musical notation consists of three systems of a single staff each. The first system begins with a large initial 'A' and a 'II.' above it. The notes are square and the rhythm is indicated by vertical stems. The second system has a double bar line in the middle. The third system ends with a double bar line.

Alleluia: Tu es Petrus (Versus in psalmodia)

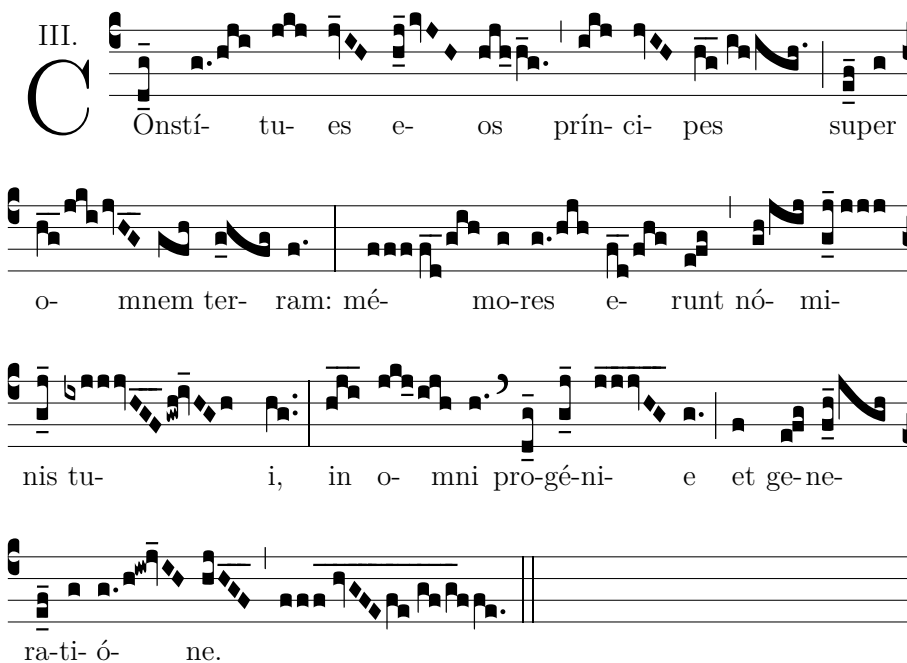
II.



u es Petrus, et su-per hanc petram * ae-di-fi-cábo Ecclé-
si- am me- am.

Offertorium: Constitues eos

III.



Ōnstí- tu- es e- os prín- ci- pes super
o- mnem ter- ram: mé- mo-res e- runt nó- mi-
nis tu- i, in o- mni pro-gé-ni- e et ge-ne-
ra-ti- ó- ne.

Offertorium: Constitues eos (Psalmodia)

III.

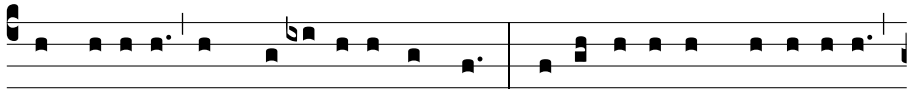
onstí-tu-es e-os prínci-pes super omnem terram: * mémo-
res e-runt nómi-nis tu-i in omni pro-gé-ni-e et ge-ne-ra-ti-ó-
ne.

Communio: Tu es Petrus

VI.

U es Pe- trus, et su- per hanc pe- tram aedi- fi-cábo
Ecclé- si- am me- am. *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. Intel-le-xísti co-gi-ta-ti- o-nes me- as de longe: * sémi-
tam me- am et fu-ní-cu-lum me- um inve-sti-gásti. Gló- ri- a Patri,

SS. Apostolorum Petri et Pauli



Pretiosissimi Sanguinis Domini Nostri Iesu Christi

Fest des kostbaren Blutes unseres Herrn Jesus Christus, 1. Juli

Introitus: Redemisti nos

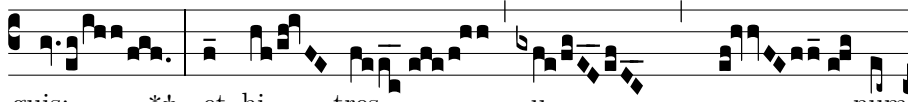
III.
R E-DE-MISTI nos, Dó-mi-ne, in sán-gui- ne tu-
o, ex omni tri- bu et lingua et pó-pu-lo et na- ti- ó-
ne: et fe- cí- sti nos De- o no- stro re-
gnum. *Ps.* Mi-se-ri-córdi- as Dómi-ni in aetérnum cantá-bo: *
in ge-ne-ra-ti- ó-nem et ge-ne-ra-ti- ó-nem annunti- ábo ve-ri-tá-tem
tu- am in o- re me- o. Gló-ri- a Patri, et Fí- li- o, et Spi-rí- tu-



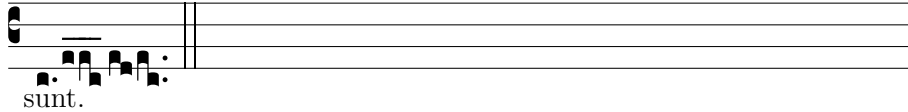
u- num sunt. Et tres sunt, qui testimó-ni- um dant in



ter- ra: Spí- ri-tus, A- qua, et San-



guis: *† et hi tres u- num

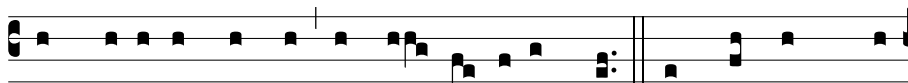


sunt.

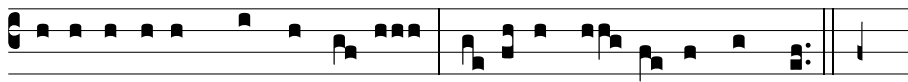
Graduale: Hic est qui venit (Versus in psalmodia)



†* Tres sunt, qui testimó-ni- um dant in cae-lo: * Pa-ter, Verbum



et Spí-ri-tus Sanctus, et hi tres unum sunt. Et tres sunt, qui



testimó-ni- um dant in terra: * Spí-ri-tus, a-qua et sanguis. †*

Graduale: Hic est qui venit (Psalmodia)

III.
Hic est, qui ve-nit per aquam et sánqui-nem, Ie-sus Chri-
stus, * non in aqua so-lum, sed in aqua et sánqui-ne. Tres sunt,
qui testimó-ni-um dant in cae-lo: * Pa-ter, Verbum et Spí-ri-tus San-
ctus, et hi tres unum sunt. Et tres sunt, qui testimó-ni-um dant in
terra: * Spí-ri-tus, aqua et sanguis, et hi tres unum sunt.

Alleluia: Si testimonium

III.
AL-le-lú-ia. * *ij.*
V. Si te-sti-mó-ni-um hómi-num ac-
cí-pi-mus, testimó-ni-um De-i * ma-ius



est.

Alleluia: Si testimonium (Versus in psalmodia)

III.
S i testimó-ni- um hó-mi-num accí-pi-mus, * te-stimó-ni- um

De- i ma-ius est.

Alleluia: Si testimonium (Modus simplex)

IV.
A L-le- lú- ia. * *ij.* Si testimó-ni- um hó-

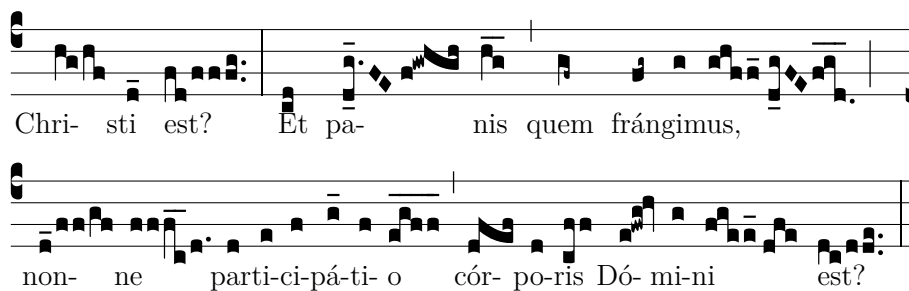
mi-num accí-pimus, * te-stimó-ni- um De- i ma-ius est.

Offertorium: Calix benedictionis

IV.
C A- lix be-ne-di-cti- ó- nis, cu- i be-ne-

dí- ci-mus, non- ne commu-ni-cá-ti- o sán-gui- nis

Pretiosissimi Sanguinis Domini Nostri Iesu Christi



Chri- sti est? Et pa- nis quem frángimus,
non- ne parti-ci-pá-ti- o cór- po-ris Dó- mi-ni est?

Offertorium: Calix benedictionis (Psalmodia)

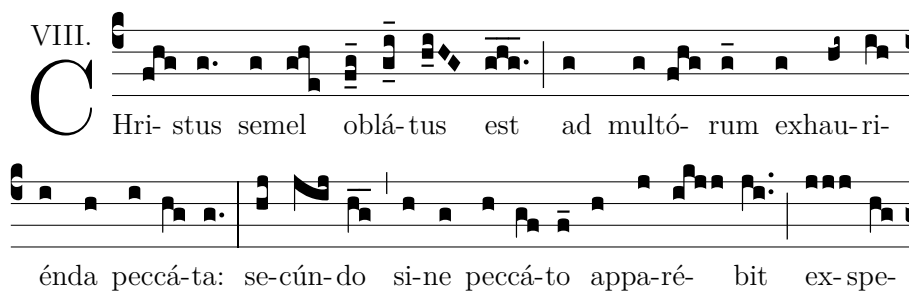
IV.



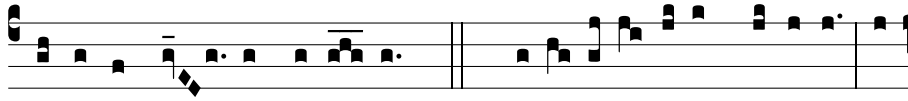
Ca- lix be-ne-dicti- ó-nis, cu- i be-ne-dí-cimus, * nonne com-
mu-ni-cá-ti- o sán-gui-nis Christi est? Et pa-nis, quem frángimus, *
nonne parti-ci-pá-ti- o cór-po-ris Dó-mi-ni est?

Communio: Christus semel oblatus

VIII.



CHri- stus semel oblá-tus est ad multó- rum exhau-ri-
énda peccá-ta: se-cún-do si-ne peccá-to appa-ré- bit ex-spe-



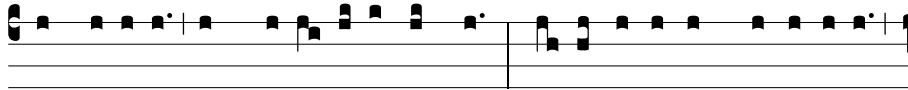
ctánti-bus se in sa-lú- tem. *Ps.* Mi-se-ri-córdi- as Dómi-ni * in



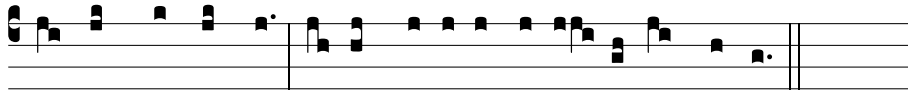
aetér- num cantábo. In ge-ne-ra-ti- ó-nem et ge-ne-ra-ti- ó-nem *



annunti- ábo ve-ri-tá-tem tu- am in o-re me- o. Gló- ri- a Patri,



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



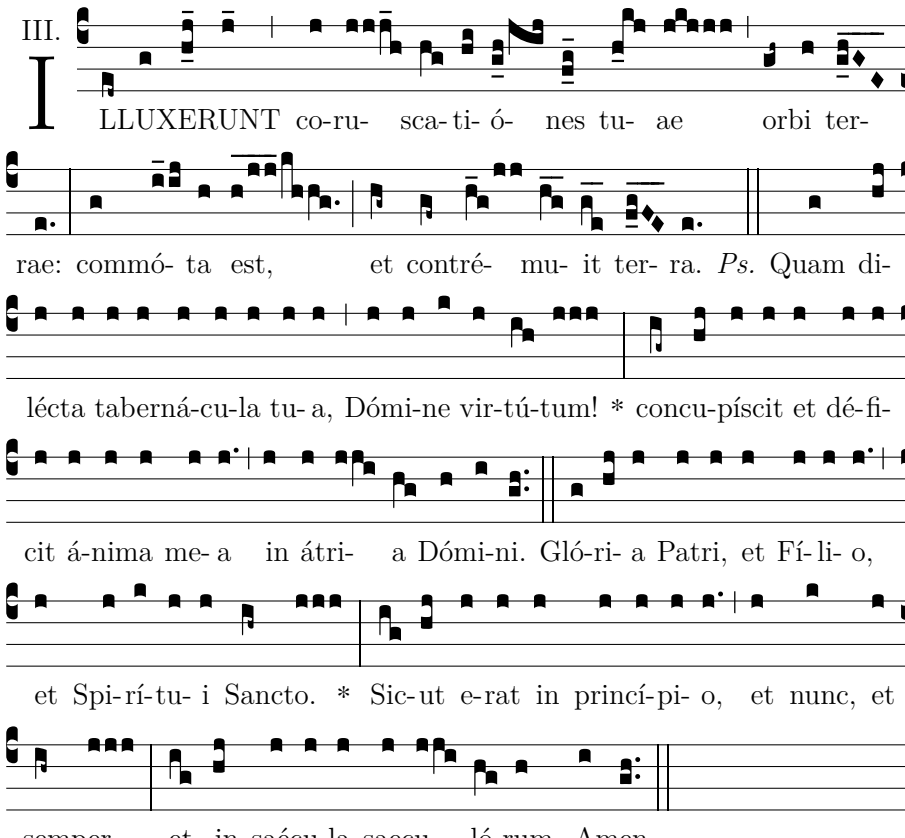
et nunc, et semper, et in saécu-la saecu- ló-rum. Amen.

Pretiosissimi Sanguinis Domini Nostri Iesu Christi

Transfiguratio Domini Nostri Iesu Christi

Fest der Verklärung unseres Herrn Jesus Christus, 6. August

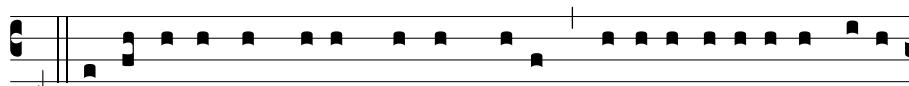
Introitus: Illuxerunt

III. 
ILLUXERUNT co-ru- sca-ti- ó- nes tu- ae orbi ter-
rae: commó- ta est, et contré- mu- it ter- ra. *Ps.* Quam di-
lécta taberná-cu-la tu- a, Dómi-ne vir-tú-tum! * concu-píscit et dé-fi-
cit á-ni-ma me- a in átri- a 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 saé-cu-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)



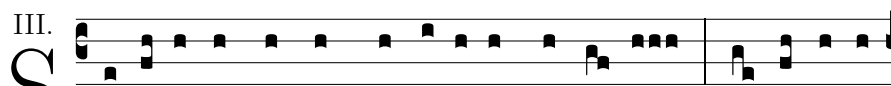
†*E-ructá-vit cor me-um verbum bonum: di-co e-go ópe-ra me-a




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.

Transfiguratio Domini Nostri Iesu Christi

Alleluia: Candor est lucis aeternae

VII.

A L- le- lú- ia. * *ij.*

∩. Candor est lu- cis aetér- nae, spé-cu- lum si-ne má- cu-la,

et imá- go bo-ni-tá- tis * il-lí- us.

Alleluia: Candor est lucis aeternae (Versus in psalmodia)

VII.

C an-dor est lu-cis aetérnae, spé-cu-lum si-ne má-cu-la, *

et imá-go bo-ni-tá-tis il-lí- us.

Alleluia: Candor est lucis aeternae (Modus simplex)

VIII.

A L- le- lú- ia. * *ij.* Candor est lu-
cis aetérnae, spé-cu-lum si-ne má-cu-la, * et imá-go bo-ni-tá- tis
il- lí- us.

Offertorium: Gloria et divitiae

VI.

G Ló- ri- a et di- ví- ti- ae in do- mo e- ius:
et iustí- ti- a e- ius ma- net in saécu-lum saé-
cu- li, al-le- lú- ia.

Offertorium: Gloria et divitiae (Psalmodia)

VI.
G ló-ri- a et di-ví-ti-ae in domo e-ius: * et iustí-ti- a e-ius
ma-net in saécu-lum saécu-li, al-le-lú-ia.

Communio: Visionem quam vidistis

I.
V I-si ó-nem quam vi-dístis, némi-ni di-xé-ri-tis, do-nec a
mórtu- is re-súrgat Fí- li- us hómi- nis. *Ps.* Spe- ci- ó- sus forma prae
fí- li- is hómi- num, 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 aetér- num. Spé- ci- e tu- a et pul-
chri- 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 prin-



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

Transfiguratio Domini Nostri Iesu Christi

In Assumptione Beatae Mariae Virginis

Mariä Himmelfahrt, 15. August

Introitus: Signum magnum


VII.
SIGNUM ma- gnum appá- ru- it in cae- lo: mú- li- er
amícta so- le, et lu- na sub pé- di- bus e- ius, et in cá- pi-
te e- ius co- róna stel- lá- rum du- ó- de- cim. *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 Sancto. * Sic- ut e- rat in prin-
cí- pi- o, et nunc, et semper, et in saécu- la saecu- ló- rum. A- men.

Graduale: Audi filia

VII.
A Udi, fí-li-a, et vi-de,
et in-clí-na aurem tu-am:
et concu-pí-scet rex pulchri-tú-di-
nem tu-am. \forall . †* To-
ta de-có-ra ingré-di-tur fí-li-a
re-gis, textúrae aú-re-ae sunt a-mí-ctus
†* e-ius.

The image shows a musical score for the Graduale 'Audi filia'. It consists of eight staves of music, each with a corresponding line of Latin text underneath. The music is written in a traditional style with a treble clef and a key signature of one flat (B-flat). The text is: 'VII. Audi, fí-li-a, et vi-de, et in-clí-na aurem tu-am: et concu-pí-scet rex pulchri-tú-di-nem tu-am. \forall . †* To-ta de-có-ra ingré-di-tur fí-li-a re-gis, textúrae aú-re-ae sunt a-mí-ctus †* e-ius.' The first staff begins with a large 'A' and a 'VII.' above it. The text is hyphenated across the staves to match the musical phrasing. The final staff ends with a double bar line.


Graduale: Audi filia (Versus in psalmodia)



†* To- ta de-có-ra ingré-di-tur fí-li- a re-gis, * textúrae aúre-ae
sunt amí- ctus †*

Graduale: Audi filia (Psalmodia)


VII.



A u- di, fí- li- a, et vi- de, et inclí- na aurem tu- am: * et
concu- píscet rex pulchri- tú- di- nem tu- am. To- ta de-có-ra ingré-
di- tur fí- li- a re- gis, * textúrae aúre- ae sunt a- míctus e- ius.

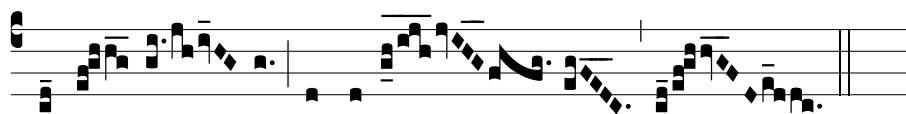
Alleluia: Assumpta est

V.



A L- le- lú- ia. * *ij.* Ψ . As-
súmpta est Ma- rí- a in cae- lum: gau- det *

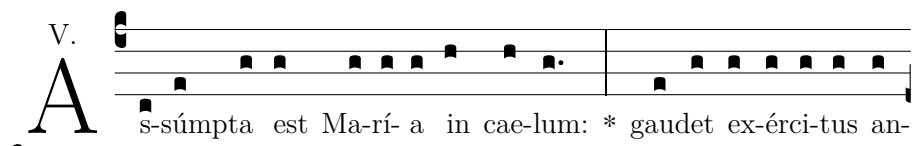
In Assumptione Beatae Mariae Virginis



ex-ér- ci- tus ange-ló- rum.

Alleluia: Assumpta est (Versus in psalmodia)

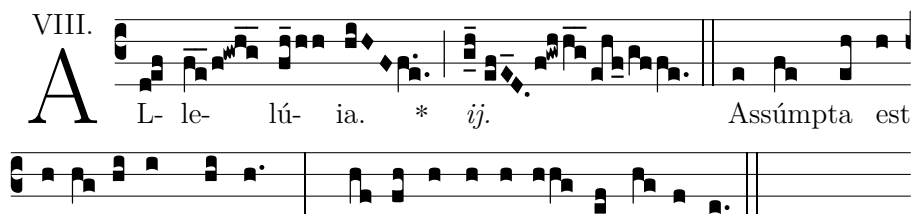
V.



As-súmpta est Ma-rí- a in cae-lum: * gaudet ex-érci-tus an-ge-ló-rum.

Alleluia: Assumpta est (Modus simplex)

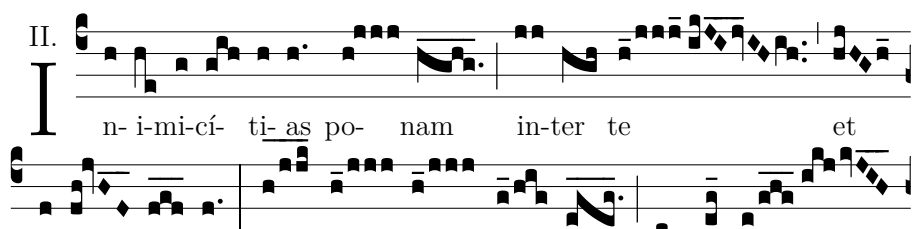
VIII.



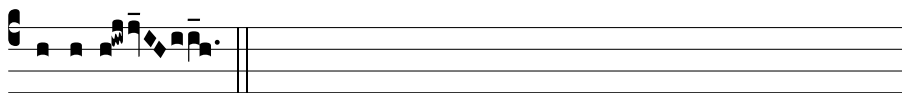
AL- le- lú- ia. * *ij.* Assúmpta est Ma-rí- a in cae-lum: * gaudet ex-érci-tus ange-ló-rum.

Offertorium: Inimicitias ponam

II.

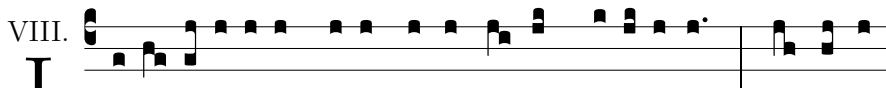


In-i-mi-cí-ti-as po-nam in-ter te et mu-lí- e-rem, et se-men tu-um et semen

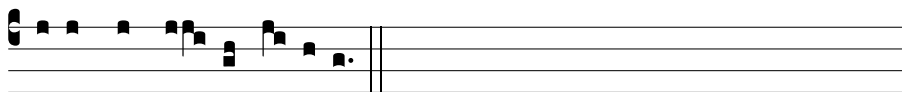


il-lí- us.

Offertorium: Inimicitias ponam (Psalmodia)



n- i- mi- cí- ti- as ponam inter te et mu- lí- e- rem, * et semen



tu- um et se- men il- lí- us.

Assumpta est Maria (ad libitum post Offertorium)



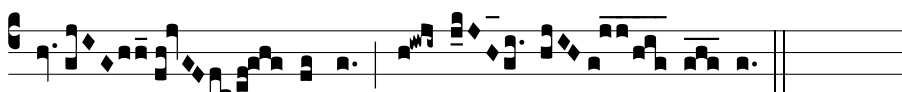
s- súm- pta est Ma- rí- a in cae-



lum : gau- dent ánge- li,



collaudán- tes be- ne- dí- cunt



Dó- mi- num, al- le- lú- ia.

Communio: Beatam me dicent

VI.

The image shows a musical score for a Latin Communion chant. It consists of eight staves of music, each with a vocal line and a corresponding line of Latin text. The music is written in a square-note style on a four-line staff. The text is in Latin and describes the power of God and the glory of the Trinity. The score includes a large initial 'B' for the first line, a key signature of one flat (B-flat), and a time signature of common time (C). The text is:
E-á- tam me di- cent o- mnes ge- ne- ra- ti- ó- nes,
qui- a fe- cit mi- hi magna qui po- tens est. Ps. Magní-
fi- cat á- nima me- a Dómi- num: * et exsultá- vit spí- ri- tus me- us in
De- o sa- lu- tá- ri me- o. Qui- a fe- cit mi- hi magna, qui pot- ens est: *
et sanctum nomen 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 saecu- ló- rum. Amen.

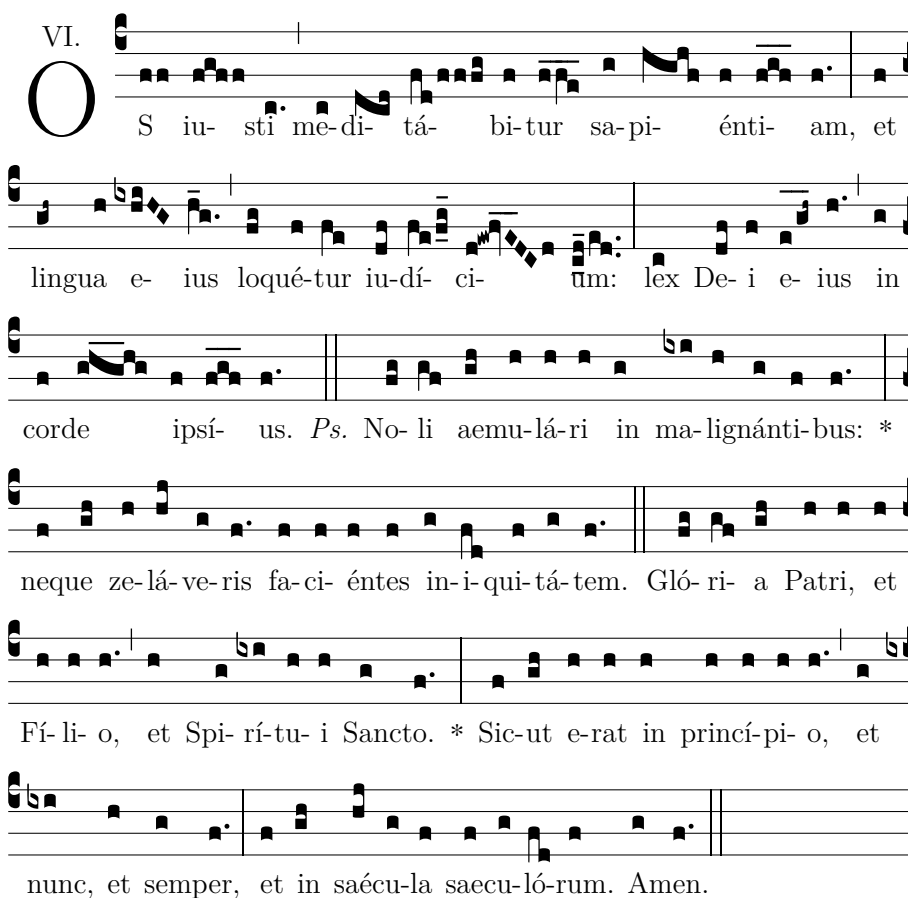
E-á- tam me di- cent o- mnes ge- ne- ra- ti- ó- nes,
qui- a fe- cit mi- hi magna qui po- tens est. Ps. Magní-
fi- cat á- nima me- a Dómi- num: * et exsultá- vit spí- ri- tus me- us in
De- o sa- lu- tá- ri me- o. Qui- a fe- cit mi- hi magna, qui pot- ens est: *
et sanctum nomen e- ius. Gló- ri- a Patri, 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 saecu- ló- rum. Amen.

S. Aegidii Abbatis

Gedächtnis des hl. Ägidius, Abt, 1. September

Introitus: Os justi

VI.



O S iu- sti me- di- tá- bi- tur sa- pi- énti- am, et
lingua e- ius loqué- tur iu- dí- ci- tum: lex De- i e- ius in
corde ipsí- us. *Ps.* No- lí aemu- lá- ri in ma- ligná- ti- bus: *
neque ze- lá- ve- ris fa- ci- éntes in- i- qui- tá- tem. 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. Amen.

Graduale: Domine praevenisti

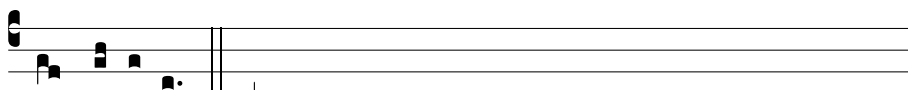
IV.

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. \forall . †* Vi-
tam pé- ti- it, et tri- bu- í-
sti e- i longi- tú- di- nēm di- é- rum
in saé- cu- lum †* saé- cu- li.

Graduale: Domine praevenisti (Versus in psalmodia)



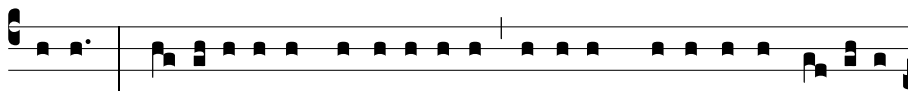
†* Vi-tam pé-ti-it, et tri-bu-ísti e-i * longi-tú-di-nem di-é-rum



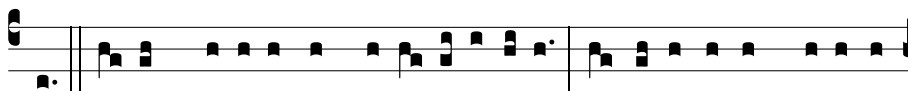
in saécu-lum †*

Graduale: Domine praevenisti (Psalmodia)

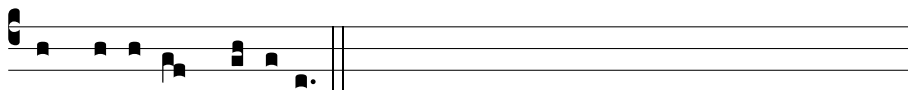
IV.
D ó-mi-ne, praeve-nísti e-um in be-ne-dicti-ó-ni-bus dulcé-



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.

Alleluia: iustus ut palma

I.

A L-le- lú- ia * *ij.*

V. Iu- stus ut palma flo- ré-

bit, et sic-ut ce-

drus * multi- pli-cá- bi-tur.

Alleluia: iustus ut palma (Versus in psalmodia)


I.

I ustus ut palma flo-ré-bit, * et sic-ut cedrus multi- pli-cá-bi-

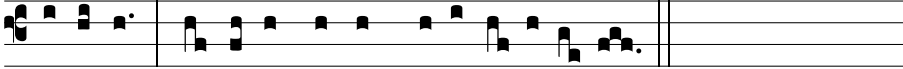
tur.

Alleluia: Iustus ut palma (Modus simplex)

II.
A




Lle-lú-ia. * *ij.* Iustus ut palma



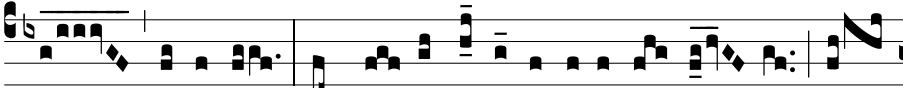
flo-ré-bit, * et sic-ut cedrus multi-pli-cá-bi-tur.

Offertorium: Desiderium animae


VI.
D




E-si-dé-ri-um á-nimae e-ius tri-bu-í-sti e-



i, Dómi-ne, et vo-luntá-te la-bi-ó-rum e-ius non



fraudá-sti e-um: po-su-í-sti in cá-pi-te e-ius co-ró-



nam de lá-pi-de pre-ti-ó-so.

Offertorium: Desiderium animae (Psalmodia)

VI.
D e-si-dé-ri-um á-nimae e-ius tri-bu-ísti e- i, Dómi-ne, *
et vo-luntá-te la-bi-ó-rum e-ius non fraudásti e-um: * po-su-ísti
in cá-pi-te e-ius co-rónam de lá-pi-de pre-ti-ó-so.

Communio: Fidelis servus

VII.
F I-dé-lis servus et prudens, quem constí-tu-it Dómi-
nus su-per famí-li-am su-am: ut det il-lis in témpo-
re trí-ti-ci mensú-ram. *Ps.* Be-á-tus vir, qui ti-
met Dó-mi-num: * in mandá-tis e-ius vo-let ni-mis. In memó-ri-a
aetérna e-rit iustus: * ab audi-ti-ó-ne ma-la non timé-bit. Gló-



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



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

S. Aegidii Abbatis

In Exaltatione Sanctae Crucis

Fest Kreuzerhöhung, 14. September

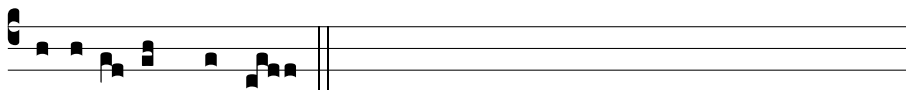
Introitus: Nos autem

IV. **N** OS au- tem glo-ri-á-ri opór- tet, in cru-ce Dó-
mi-ni no-stri Ie- su Chri- sti: in quo est sa-lus, vi- ta,
et re- surré-cti- o no- stra: per quem salvá-ti, et li-be-rá-
ti su- mus. *Ps.* De- us mi-se-re- á-tur nostri, et be-ne-dí-
cat no-bis: * il-lúmi-net vultum su-um super nos, et mi-se-re- á-
tur nostri. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. *

In Exaltatione Sanctae Crucis



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



saecu-ló-rum. Amen.

Graduale: Christus factus est

V.
C Hri-stus factus est pro no-bis ob-é-di-ens



us-que ad mor-tem, mor-tem au-tem cru-cis.



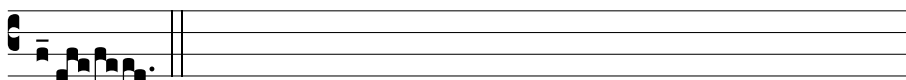
∇. †* Propter quod et De-us ex-altá-vit il-lum,



et de-dit il-li no-men,



†* quod est super o-mne no-men.



Graduale: Christus factus est (Versus in psalmodia)

†* Propter quod et De- us ex-altá-vit il-lum, * et de-dit il-li no-

men, †*

Graduale: Christus factus est (Psalmodia)

V.

hristus factus est pro no-bis obé-di- ens usque ad mortem, *

mortem autem cru-cis. Propter quod et De- us ex-altá-vit il-lum, *

et de-dit il-li nomen, quod est super omne nomen.

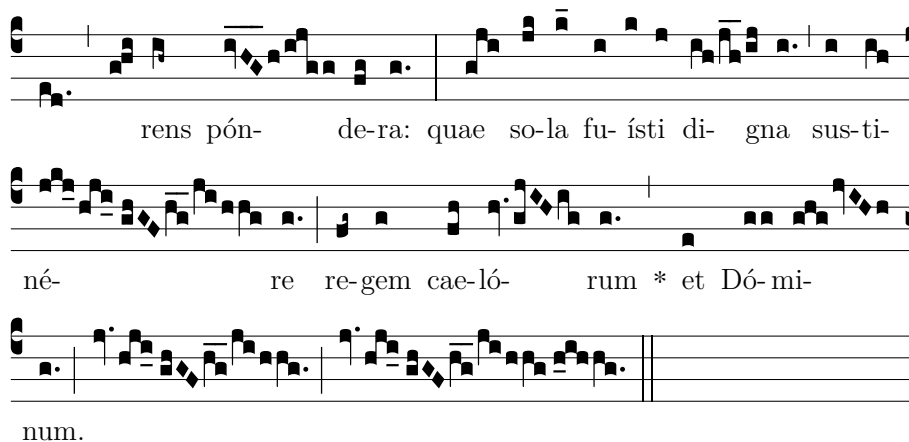
Alleluia: Dulce lignum

VIII.

L-le- lú- ia. *

V. Dulce li- gnum, dulces cla-vos, dúlci- a fe-

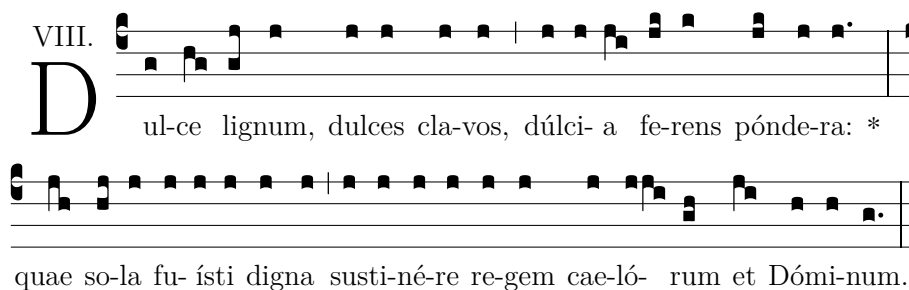
In Exaltatione Sanctae Crucis



rens pón- de-ra: quae so-la fu- ísti di- gna sus-ti-
né- re re-gem cae-ló- rum * et Dó-mi-
num.

Alleluia: Dulce lignum (Versus in psalmodia)

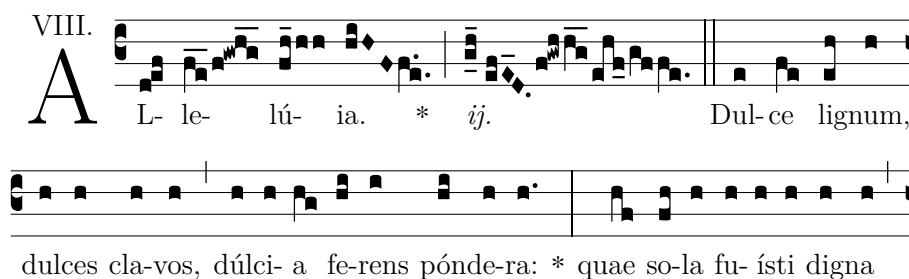
VIII.



Dul-ce lignum, dulces cla-vos, dúlci- a fe-rens pónde-ra: *
quae so-la fu- ísti digna sus-ti-né-re re-gem cae-ló- rum et Dómi-num.

Alleluia: Dulce lignum (Modus simplex)

VIII.



AL- le- lú- ia. * *ij.* Dul-ce lignum,
dulces cla-vos, dúlci- a fe-rens pónde-ra: * quae so-la fu- ísti digna



susti-né-re re-gem cae-ló- rum et Dómi-num.

Offertorium: Protege Domine

II.
P Ró- te-ge, Dó- mi-ne, ple-bem tu- am,

per si- gnum san- ctae Cru- cis, ab ó- mni-

bus in- sí-di- is in-i-mi- có-rum ó-mni- um: ut ti- bi

gra- tam exhi-be- á- mus ser- vi-tú-

tem, et acceptá- bi- le ti-bi fi- at sa- cri- fí- ci-

um no-strum, al-le- lú- ia.

Offertorium: Protege Domine (Psalmodia)

II.

P ró-te-ge, Dómi-ne, ple-bem tu-am per signum sanctae Cru-
cis, * ab ómni-bus insí-di- is in-imi-có-rum ómni- um: ut ti-bi
gra-tam exhi-be- ámus servi-tú-tem, * et acceptá-bi-le ti-bi fi- at
sacri-fí-ci- um nostrum, al-le-lú-ia.

Communio: Per signum crucis

IV.

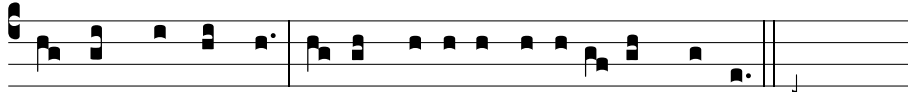
P ER si- gnum Cru- cis de in-i- mí- cis no- stris lí- be-
ra nos, De- us no- ster. *Ps.* Dí- li-
gam te, Dómi-ne, for-ti-túdo me- a: * Dó-mi-nus firmaméntum me-
um et re-fú-gi- um me- um, et li-be-rá-tor me- us. Laudans invo-cá-



bo Dómi-num: * et ab in-imí-cis me- is salvus e-ro. 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.

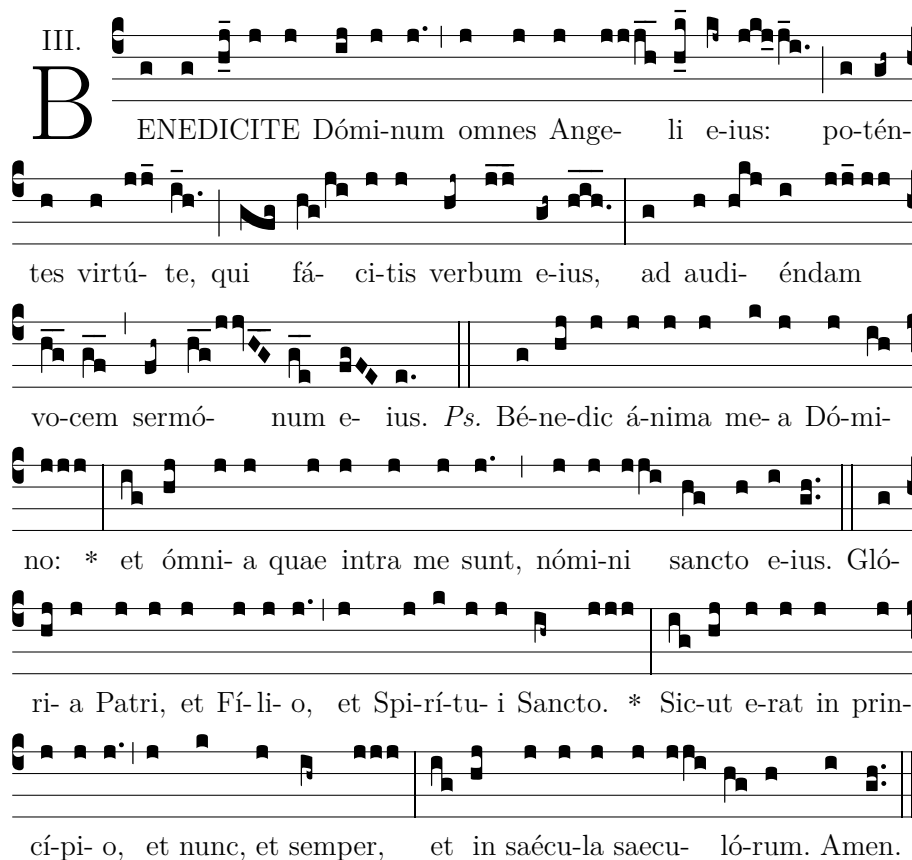
In Exaltatione Sanctae Crucis

In Dedicatione S. Michaelis Archangeli

Fest der Einweihung der Kirche des hl. Erzengels Michael, 29. September

Introitus: Benedicite Dominum

III.
BENEDICITE Dómi-num omnes Ange-li e-ius: po-tén-tes virtú-te, qui fá-ci-tis verbum e-ius, ad audi-éndam vo-cem sermó-num e-ius. *Ps.* Bé-ne-dic á-ni-ma me-a Dó-mi-no: * et ómni-a quae intra me sunt, nó-mi-ni sancto e-ius. 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 sae-cu-la sae-cu-ló-rum. Amen.

The image shows a musical score for the Introitus 'Benedicite Dominum'. It consists of ten staves of music, each with a corresponding line of Latin text underneath. The music is written in a single melodic line on a five-line staff. The text is in Latin and includes a large initial 'B' for 'Benedicite'. The text is: 'III. BENEDICITE Dómi-num omnes Ange-li e-ius: po-tén-tes virtú-te, qui fá-ci-tis verbum e-ius, ad audi-éndam vo-cem sermó-num e-ius. Ps. Bé-ne-dic á-ni-ma me-a Dó-mi-no: * et ómni-a quae intra me sunt, nó-mi-ni sancto e-ius. 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 sae-cu-la sae-cu-ló-rum. Amen.' The music is in a simple, rhythmic style, typical of a Gregorian chant or similar liturgical music.

Graduale: Benedicite Dominum

III.

B Ene- dí- ci-te Dó- mi- num omnes

Ange- li e- ius: po- tén-

tes vir- tú- te, qui fá- ci- tis verbum e-

ius. Ψ . †* Bé- ne- dic

á- ni- ma me- a Dó- mi- num,

et ómni- a in- te- ri- ó- ra me-

a no- men

†* san- ctum e- ius.

Graduale: Benedicite Dominum (Versus in psalmodia)

†* Bé-ne-dic á-ni-ma me- a Dó-mi-num, * et ómni- a inte-ri- ó-
ra me- a nomen †*

Graduale: Benedicite Dominum (Psalmodia)

III.

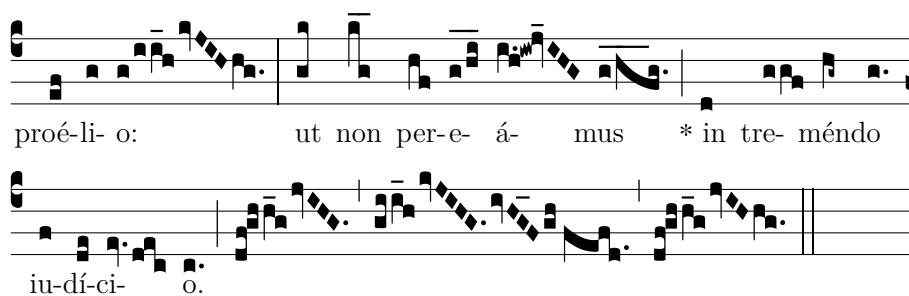
Be-ne-dí-ci-te Dómi-num omnes ánge-li e- ius: * po-téntes
virtú-te, qui fá-ci-tis verbum e-ius. Bé-ne-dic á-ni-ma me- a Dó-mi-
num, * et ómni- a inte-ri- ó-ra mea nomen sanctum e-ius.

Alleluia: Sancte Michael

VIII.

AL-le- lú- ia. * *ij.*
℣. Sancte Mícha- el Archánge- le, de-fénde nos in

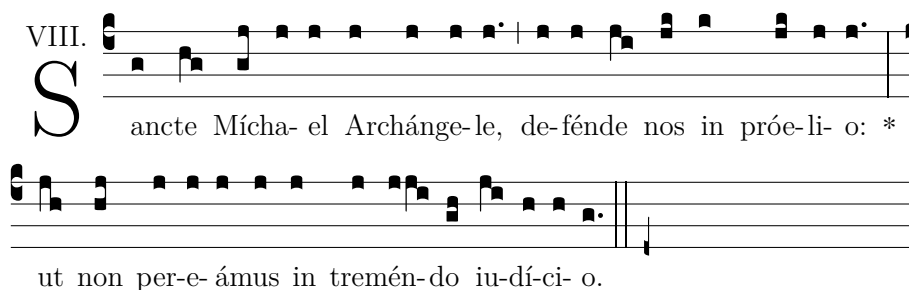
In Dedicacione S. Michaelis Archangeli



próe-li- o: ut non per-e- á- mus * in tre- méndo
iu-dí-ci- o.

Alleluia: Sancte Michael (Versus in psalmodia)

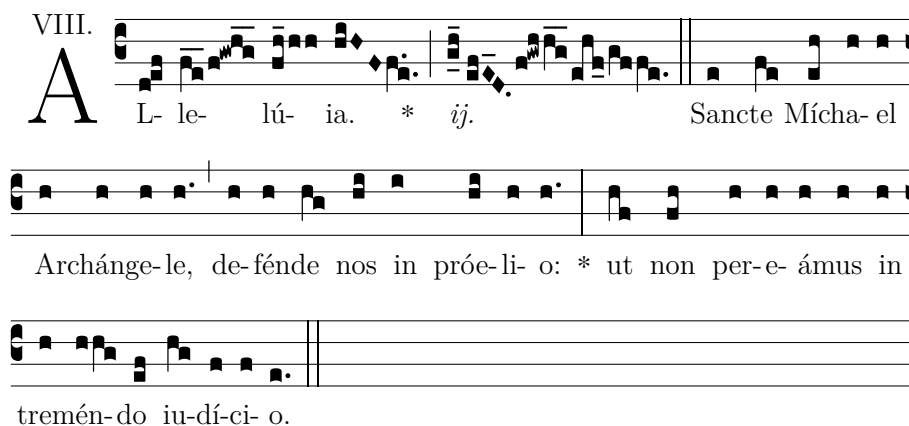
VIII.



S ancte Mícha- el Archánge- le, de- fénde nos in próe- li- o: *
ut non per-e- ámus in tremén- do iu- dí- ci- o.

Alleluia: Sancte Michael (Modus simplex)

VIII.



A L- le- lú- ia. * *ij.* Sancte Mícha- el
Archánge- le, de- fénde nos in próe- li- o: * ut non per-e- ámus in
tremén- do iu- dí- ci- o.

Offertorium: Stetit Angelus

I.


Te-tit Ange-lus iuxta a-ram
 tem-pli, ha-bens thu-rí-bu-lum áu-
 re-um in manu su-a: et da-ta sunt e-i incénsa mul-
 ta: et ascén-dit fu-
 mus a-ró-ma-tum in conspéctu De-i, al-le-
 lu-ia.

Offertorium: Stetit Angelus (Psalmodia)

I.

te-tit Ange-lus iuxta a-ram tem-pli, * ha-bens thu-rí-bu-lum
 áu-re-um in manu su-a: et da-ta sunt e-i incénsa mul-ta: *

In Dedicacione S. Michaelis Archangeli



et ascéndit fumus a-róma-tum in conspéctu De-i, al-le-lú-ia.

Communio: Benedicite omnes Angeli

III. **B**



E-ne-dí-ci-te omnes Ange-li Dómi-ni Dó-mi-num:



hymnum dí-ci-te, et su-per-ex-altá-te e-um in



saé-cu-la. *Ps.* Be-ne-dí-ci-te ómni-a ópe-ra Dómi-ni, Dó-mi-



no: * laudá-te et super-ex-altá-te e-um in saé-cu-la. Be-ne-dí-ci-te



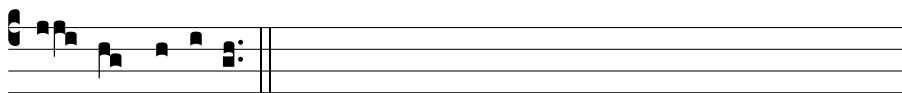
aquae omnes, quae super cae-los sunt, Dó-mi-no: * be-ne-dí-ci-te



omnes virtú-tes Dómi-ni Dó-mi-no. Be-ne-di-cámus Patrem et



Fí-li-um cum Sancto Spí-ri-tu: * laudémus et super-ex-altémus e-



um in saécu-la.

In Dedicazione S. Michaelis Archangeli

In Festo Domini Nostri Iesu Christi Regis

Christkönigsfest

Introitus: Dignus est Agnus

III.

DIGNUS est Agnus, qui occi-sus est, acci-pe-re vir-
tú-tem, et di-vi-ni-tá-tem, et sa-pi-én-ti-am, et for-
ti-tú-di-nem, et ho-nó-rem. Ipsi gló-ri-a et im-
pé-ri-um in sae-cu-la sae-cu-ló-rum. *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 Pa-tri, et Fí-li-o, et Spi-rí-tu-i San-cto. * Sic-ut e-rat in prin-ci-

In Festo Domini Nostri Iesu Christi Regis



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

Graduale: Dominabitur

V.
D Omi-ná- bi-tur a ma- ri us- que ad
ma- re, et a flúmi- ne usque ad térmi- nos or- bis
terrá-rum. *V. †* Et ad-o-rábunt e-um*
omnes re- ges ter- rae:
o- mnes gen- tes †* sér- vi- ent e-

i.

Graduale: Dominabitur (Versus in psalmodia)



†* Et ado-rábunt e-um * omnes re-ges terrae, omnes gentes †*

Graduale: Dominabitur (Psalmodia)

V.
D omi-ná-bi-tur a ma-ri usque ad ma-re, * et a flúmi-ne
usque ad térmi-nos orbis terrá-rum. Et ado-rábunt e-um omnes
re-ges terrae: * omnes gentes sérví-ent e- i.

Alleluia: Potestas eius

I.
A L-le-lú-ia. * *ij.*
V. Po-té-stas e-ius po-té-stas ae-tér-
na, quae non au-fe-ré-tur: et
re-gnum e-ius, * quod non
cor-rumpé-tur.

Alleluia: Potestas eius (Versus in psalmodia)

I.
P o-téstas e-ius po-téstas aetérna, quae non aufe-ré-tur: * et
regnum e-ius, quod non corrupé- tur.

Alleluia: Potestas eius (Modus simplex)

II.
A lle-lú-ia. * *ij.* Po-téstas e-ius po-
téstas aetérna, quae non aufe-ré-tur: * et regnum e-ius, quod non
corrupé-tur.

Offertorium: Postula a me

IV.
P Óstu- la a me, et da- bo ti- bi gen-
tes he- re- di- tá- tēm tu- am, et posses- si-

ó-nem tu-am térmi-nos ter-rae.

Offertorium: Postula a me (Psalmodia)

IV. **P** ó-stu-la a me, et dabo ti-bi gentes he-re-di-tá-tem tu-am: *

posse-si- ó-nem tu-am térmi-nos terrae.

Communio: Sedebit Dominus

VI. **S** Edé-bit Dómi-nus Rex in ae-tér-num: Dómi-nus be-ne-

dí-cet pópu-lo su-o in pa-ce. Af-fér-te Dómi-no, fí-li-

i De-i: * affér-te Dómi-no fí-li-os a-rí-e-tum. Af-fér-te Dómi-no

gló-ri-am et honó-rem: affér-te Dómi-no gló-ri-am nómi-ni e-ius: *

In Festo Domini Nostri Iesu Christi Regis

ado-rá-te Dómi-num in átri-o sancto e-ius. Vox Dó-mi-ni super
aquas, De-us ma-ie-stá-tis intónu-it: * Dómi-nus super aquas mul-
tas. 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.

In Festo Omnium Sanctorum

Fest Allerheiligen, 1. November

Introitus: Gaudeamus

The musical score is written on ten staves. The first staff begins with a large 'G' and a '1' above it. The lyrics are written below the staves, with some words underlined. The music is in a major key and 4/4 time. The lyrics are: AUDE-AMUS omnes in Dó-mi-no, di-em festum ce-le-brántes sub honó-re Sanctó-rum ómni-um: de quo-rum sol-emni-tá-te gaudent An-ge-li, et collaú-dant Fí-li-um De-i. Ps. Exsultá-te iusti in Dó-mi-no: * rectos de-cet col-laudá-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. A-men.

I
G AUDE-AMUS omnes in Dó-mi-no, di-em festum ce-
le-brántes sub honó-re Sanctó-rum ómni-um: de quo-rum
sol-emni-tá-te gaudent An-ge-li, et collaú-dant
Fí-li-um De-i. Ps. Exsultá-te iusti in Dó-mi-no: * rectos
de-cet col-laudá-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. A-men.

Graduale: Timete Dominum

The musical score is written on a single staff with a treble clef and a common time signature. It begins with a large initial 'T' and a '1' above it. The lyrics are: I-mé-te Dó-mi-num omnes san-cti e-ius: quó-ni-am ni-hil de-est timén-ti-bus e-um. V. †*In-qui-rén-tes au-tem Dó-mi-num non de-fí-ci-ent †* o-mni bo-no.

Graduale: Timete Dominum (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 double bar line. The lyrics are: †* Inqui-réntes autem Dó-mi-num * non de-fí-ci-ent †*

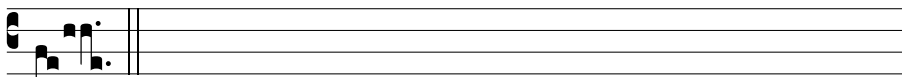
Graduale: Timete Dominum (Psalmodia)

I
Timé-te Dómi-num omnes sancti e- ius: * quó-ni- am ni-
hil de- est timén-ti-bus e- um. Inqui-réntes autem Dó-mi-num *
non de-ffí-ci- ent omni bo- no.

Alleluia: Venite ad me

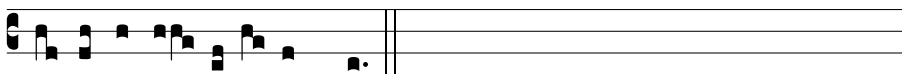
VIII.
AL- le- lú- ia. *
V. Ve-ní- te ad me,
o- mnes qui labo-rá-
tis, et o-ne-rá-ti e- stis: * et e-go re-ffí- ci-
am vos.

In Festo Omnium Sanctorum



Alleluia: Venite ad me (Versus in psalmodia)

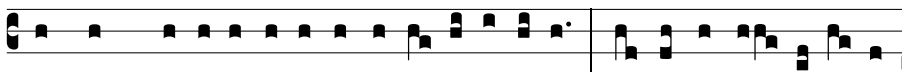
VIII.
V e-ní-te ad me, omnes, qui labo-rá-tis et o-ne-rá-ti estis *



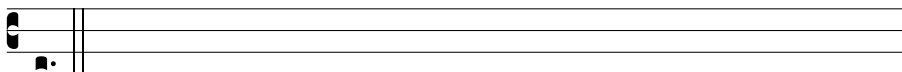
et e-go re- fí-ci- am vos.

Alleluia: 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: Iustorum animae

I.

Iustorum animae in ma-
nu De- i sunt, et non tanget il- los tor-
mén- tum ma-lí-ti- ae: vi-si sunt ó- cu-lis insi-pi-
é-nti- um mo- ri: il-li au-
tem sunt in pa- ce, al-le- lú-ia.

Offertorium: Iustorum animae (Psalmodia)

I.

Iustorum animae in manu De- i sunt, * et non tanget il-los
torméntum ma-lí-ti- ae: vi-si sunt ó-cu-lis insi-pi- é-nti- um mo-
ri: * il- li autem sunt in pa- ce, al-le-lú- ia.

Communio: Beati mundo corde

I
B

E-á-ti mundo corde, quó-ni-am i-psi De-um vi-dé-
bunt: be-á-ti pa-cí-fi-ci, quó-ni-am fí-li-i De-i vo-ca-bún-
tur: be-á-ti qui perse-cu-ti-ó-nem pa-ti-úntur propter iu-
stí-ti-am, quó-ni-am ipsó-rum est re-gnum cae-ló-
rum. *Ps.* E-úntes i-bant et fle-bant, * mit-téntes sé-mi-na su-
a.
Ve-ni-éntes autem vé-ni-ent cum exulta-ti-ó-ne, * portántes ma-
nί-pu-los su-os. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i San-
cto. * Sic-ut e-rat in princί-pi-o, et nunc, et semper, et in saécu-la
saecu-ló-rum. Amen.

In commemoratione omnium fidelium defunctorum

Allerseelen, 2. November

Introitus: Requiem aeternam

VI.
R e-qui- em * ae-tér- nam do- na e- is, Dómi- ne:

et lux perpé-tu- a lú-ce- at e- is. *Ps.* Te de- cet hymnus,

De- us, in Si- on, et ti- bi reddé- tur vo- tum in Ie- rú- sa- lem: * exáudi

o- ra- ti- ó- nem me- am, ad te omnis ca- ro vé- ni- et. Ré- qui- em.

Kyrie

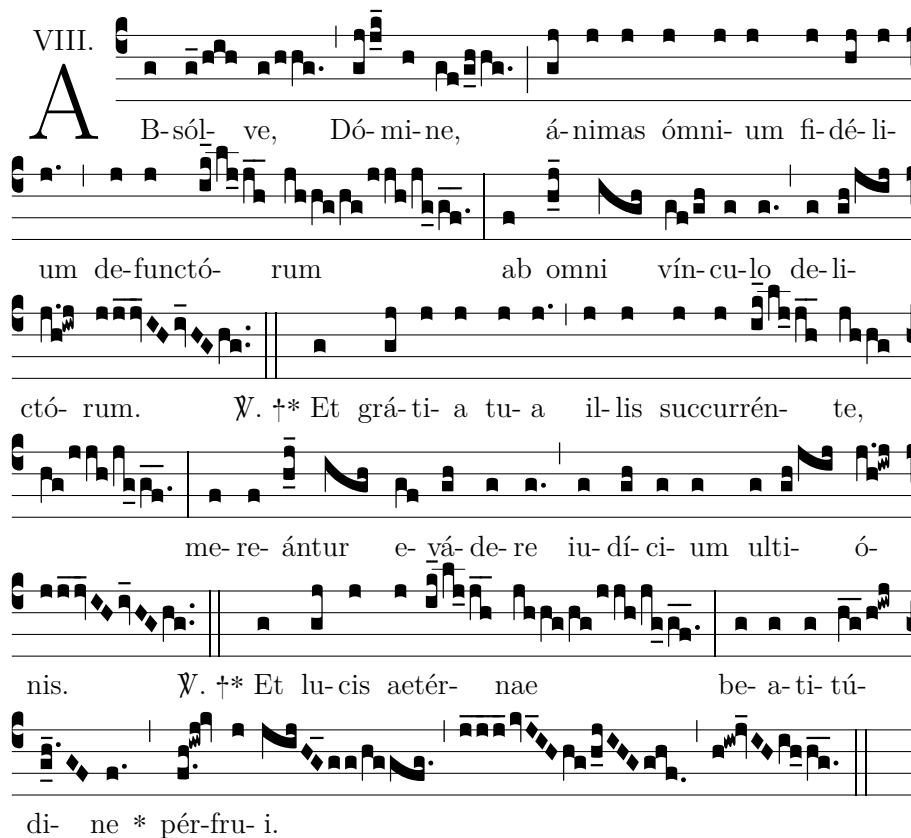
VI.
K ý- ri- e e- lé- i-son. *ijj.* Chri- ste e- lé- i-son. *ijj.*
Ký- ri- e e- lé- i-son. *ij.* Ký-ri- e * e- lé- i-son.

Graduale: Requiem aeternam

II.
R E-qui- em aetér- nam do- na e- is DÓ-
mi- ne: et lux perpé- tu- a
lú- ce- at e- is. *ψ.*
†* In memó-ri- a aetér-
na e- rit iu- stus: ab audi-ti- ó-
ne ma- la †* non ti-mé- bit.

Tractus: Absolve Domine

VIII.



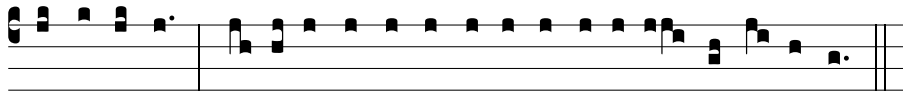
A B-sól- ve, Dó-mi-ne, á-nimas ómni- um fi-dé-li-
um de-functó- rum ab omni vín-cu-lo de-li-
ctó-rum. \forall . †* Et grá-ti- a tu- a il-lis succurrén- te,
me-re- ántur e- vá-de-re iu-dí-ci- um ulti- ó-
nis. \forall . †* Et lu-cis aetér- nae be- a-ti- tú-
di- ne * pér-fru- i.

Tractus: Absolve Domine (Psalmodia)

VIII.



A b-sólve, Dómi-ne, á-nimas ómni- um fi-dé-li- um de-functó-
rum * ab omni víncu-lo de- li-ctó-rum. Et grá-ti- a tu- a il- lis



succurrénte * me-re-ántur e-vá-de-re iu-dí-ci-um ul-ti-ó-nis.

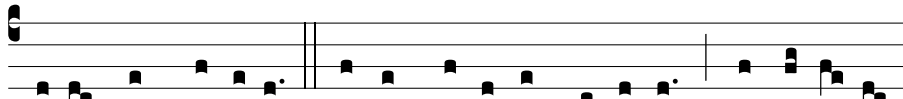


†* Et lu-cis aetérnae * be-a-ti-tú-di-ne pérfru-i.

Sequentia: Dies irae



Di-es i-rae, di-es il-la, solvet saeclum in fa-víl-la teste



Da-vid cum Si-býlla. Quantus tremor est fú-tu-rus, quando iu-dex



est ventú-rus, cun-cta stri-cte discussú-rus! Tuba mi-rum spar-gens



sonum per sepúl-cra re-gi-ónum, co-get o-mnes ante thronum.

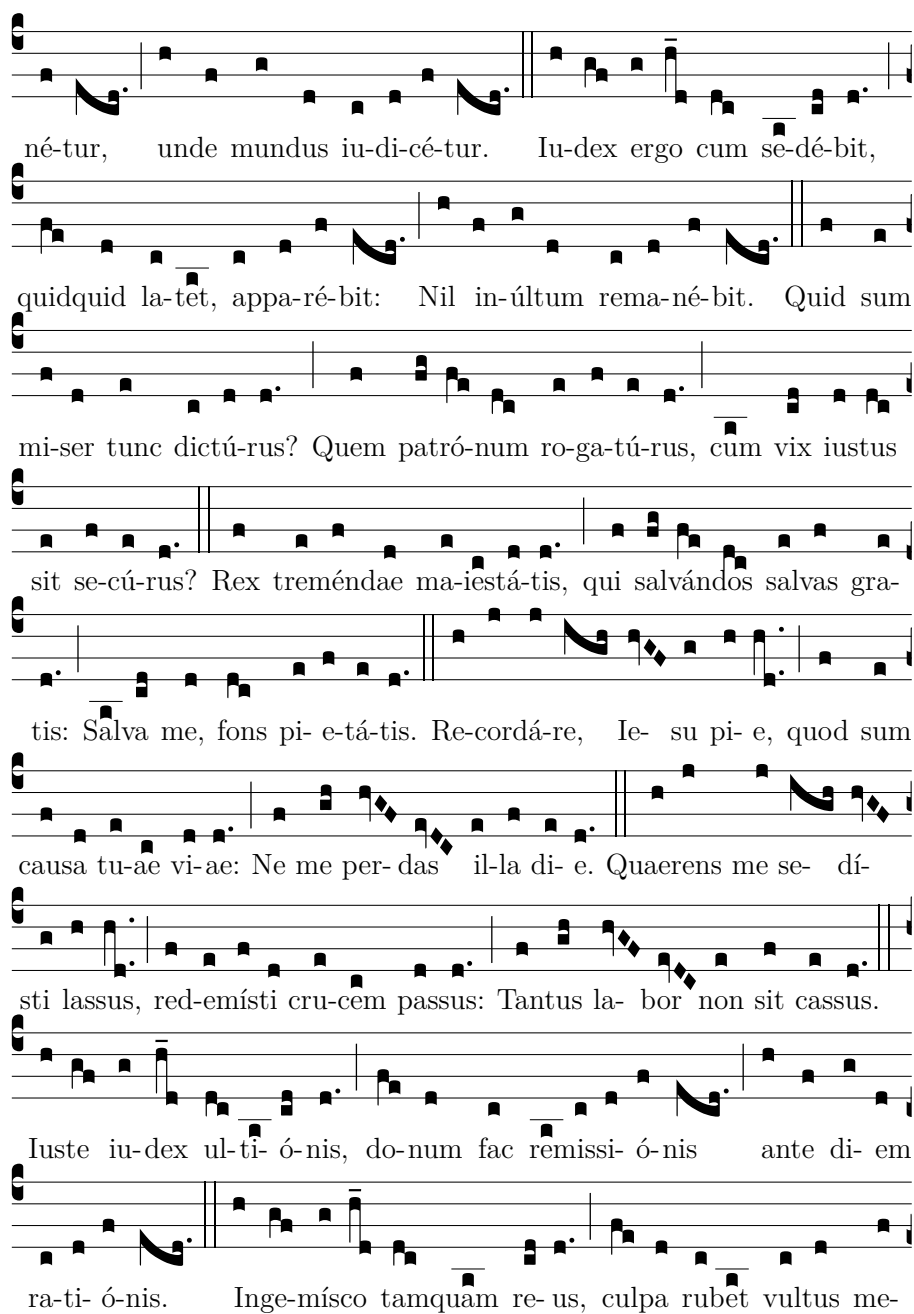


Mors stupé-bit et na-tú-ra, cum re-súrget cre-a-tú-ra, iu-di-cán-



ti responsú-ra. Li-ber scriptus pro-fé-ré-tur, in quo to-tum conti-

In commemoratione omnium fidelium defunctorum



né-tur, unde mundus iu-di-cé-tur. Iu-dex ergo cum se-dé-bit,
quidquid la-tét, appa-ré-bit: Nil in-últum rema-né-bit. Quid sum
mi-ser tunc dictú-rus? Quem patró-num ro-ga-tú-rus, cum vix iustus
sit se-cú-rus? Rex treménda-e ma-iestá-tis, qui salvá-ndos salvas gra-
tis: Salva me, fons pi-e-tá-tis. Re-cordá-re, Ie-su pi-e, quod sum
causa tu-ae vi-ae: Ne me per-das il-la di-e. Quaerens me se- dí-
sti lassus, red-emísti cru-cem passus: Tantus la- bor non sit cassus.
Iuste iu-dex ul-ti-ó-nis, do-num fac remissi-ó-nis ante di-em
ra-ti-ó-nis. Inge-mí-sco tamquám re-us, culpa rubet vultus me-

us: Suppli-cánti parce, De-us. Qui Ma-rí-am absolvísti et la-
tró-nem exaudísti, mi-hi quoque spem de-dísti. Pre-ces me-ae non sunt
dignae, sed tu bo-nus fac be-nígne, ne per-énni cremer igne. Inter
o-ves lo-cum praesta et ab haedis me sequéstra stá-tu-ens in
parte dextra. Confu-tá-tis ma-le-díc-tis, flammis ácri-bus addíctis,
vo-ca me cum be-ne-díctis. O-ro supplex et acclí-nis, cor contrí-tum
qua-si ci-nis: Ge-re cu-ram me-i fi-nis. Lacri-mó-sa di-es il-la,
qua re-súrget ex fa-víl-la iu-di-cándus ho-mo re-us: Hu-ic ergo
par-ce, De-us. Pi-e Ie-su Dómi-ne, dona e-is réqui-em. Á-men.

Offertorium: Domine Iesu Christe

II.
D

Omi-ne Ie-su Christe, Rex gló-ri-ae, lí-be-
ra á-nimas ómni-um fi-dé-li-um de-fun-ctó-rum de poenis in-
fér-ni, et de pro-fúndo la-cu: lí-be-ra e-as de o-re le-ó-
nis, ne absór-be-at e-as tár-ta-rus, ne cadant in obscú-rum:
sed síg-ni-fer sanctus Mí-cha-el repraeséntet e-as in lu-cem
sanctam: Quam o-lim Abra-hae pro-mi-sísti, et sé-
mi-ni e-ius. V. Hósti-as et pre-ces ti-bi Dó-mi-
ne laudis of-fé-rimus: tu sú-sci-pe pro a-nimá-bus il-lis, qua-rum

hó-di- e memó-ri- am fá-ci-mus: fac e- as, Dómi- ne, de mor- te
 trans-í- re ad vi- tam. * Quam o- lim Abrahae pro- mi- sísti,
 et sé- mi- ni e- ius.

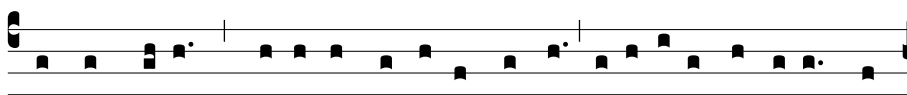
Sanctus

Sanctus, * Sanctus, Sanctus Dómi- nus De- us Sába- oth.
 Ple- ni sunt cae- li et terra gló- ri- a tu- a. Ho- sánna in excél- sis.
 Be- ne- díctus, qui ve- nit in nó- mi- ne Dómi- ni. Ho- sánna in excél- sis.

Agnus Dei

A-gnus De- i, * qui tol- lis peccá- ta mundi, dona e- is réqui-
 em. Agnus De- i, * qui tol- lis peccá- ta mundi, dona e- is réqui- em.

In commemoratione omnium fidelium defunctorum



Agnus De- i, * qui tol-lis peccá-ta mundi, dona e- is réqui- em sem-



pi-térnam.

Communio: Lux aeterna

VIII.



LUX ae-térna * lú-ce- at e- is, Dómi-ne: Cum sanctis tu- is



in aetérnum, qui- a pi- us es. V̄. Réqui- em aetérnam dona e- is




Dómi-ne, * et lux perpé-tu- a lú-ce- at e- is. Cum sanctis tu- is in




aetérnum, qui- a pi- us es.

Antiphona ad libitum: In Paradisum

VII.



IN pa-ra-dí-sum: dedú-cant te Ange-li: in tu-o advéntu



suscí-pi- ant te Márty-res, et perdú-cant te in ci-vi-tá-tem sanctam

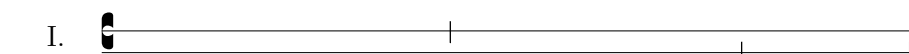


Ie-rú-sa-lem. Cho-rus Ange-ló-rum te sus- cí-pi- at, et cum Lá-za-



ro quon-dam páu-pe-re aetérnam há-be-as réqui-em.

Responsorium: Libera me



I. **L** I-bé-ra me, Dó-mi-ne, de morte ae-tér-na, in di-e il-



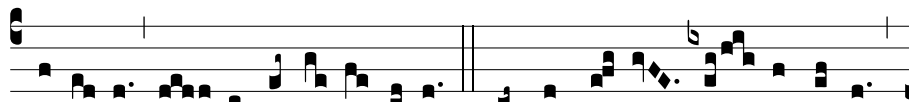
la tremén-da, quando cae-li mo-vé-ndi sunt et ter-ra, dum



vé-ne-ris iu-di-cá-re sáe-cu-lum per i-



gnem. V. Tremens factus sum e-go, et tí-me-o, dum discússi-o



vé-ne-rit, at-que ventú-ra i-ra. Quando cae-li mo-vé-ndi sunt



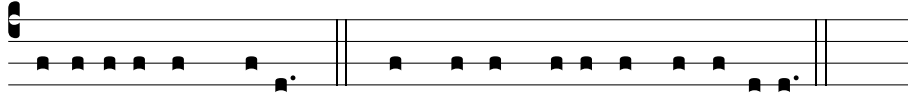
et ter-ra. V. Di-es il-la, di-es i-rae, ca-lami-tá-tis et mi-sé-ri-

In commemoratione omnium fidelium defunctorum

ae, di-es magna et a-má-ra va-lde, dum vé- ne-ris
iu-di-cá-re saé- cu-lum per i- gnem. *℣.* Réqui- em ae-
térnam dona e- is Dó-mi-nē: et lux perpé-tu- a lú-ce- at e- is.
Li-be-ra me, Dó- mi-ne, de morte ae-tér- na, in di- e il-la tre-
mén- da, quando cae- li mo- véndi sunt et ter-ra, dum vé-
ne-ris iu-di-cá- re saé- cu-lum per i- gnem.
Ký-ri- e e-lé- i-son. Christe e-lé- i-son. Ký-ri- e e- lé- i-son.
℣. Pa-ter noster... Et ne nos indú-cas in tenta-ti- ó-nem. *℟.* Sed lí-
be-ra nos a ma-lo. *℣.* A porta ínfe-ri: *℟.* E-ru-e, Dómi-ne, á-nimas



e-ó-rum. V. Requi-éscant in pa-ce. R. Amen. V. Dómi-ne, exaúdi



o-ra-ti-ó-nem me-am. R. Et clamor me-us ad te ve-ni-at.

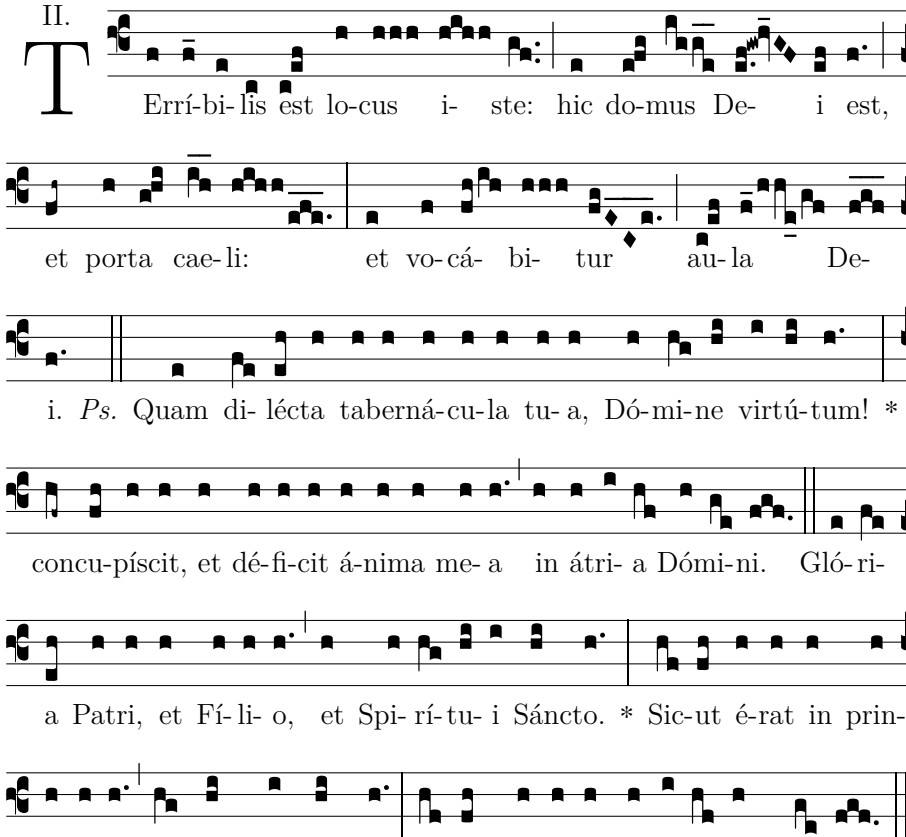
In commemoratione omnium fidelium defunctorum

Commune Dedicationis Ecclesiae

Messe am Fest der Kirchweihe

Introitus: Terribilis est

II.



Errí-bi-lis est lo-cus i- ste: hic do-mus De- i est,
et porta cae-li: et vo-cá- bi- tur au-la De-
i. *Ps.* Quam di- lécta taberná-cu-la tu- a, Dó-mi-ne virtú-tum! *
concu-píscit, et dé-fi-cit á-ni-ma me- a in átri- a Dómi-ni. Gló-ri-
a Patri, et Fí-li- o, et Spi- rí- tu- i Sáncto. * Sic-ut é-rat in prin-
cí-pi- o, et nunc, et semper, et in saé-cu- la saecu- ló- rum. Amen.

Graduale: Locus iste

V.
L O- cus i- ste a De- o fa- ctus est, in- aestimá-
bi- le sacra- mén- tum, irrepre- hen- sí- bi- lí- s est.
V. †*De- us, cu- i ad- stat Ange- ló- rum cho- rus,
exáu- di pre-
ces †* servó- rum tu- ó- rum.

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 'L' for the first line. The melody is composed of eighth and sixteenth notes, with some rests. The text is written below the staff, with hyphens indicating syllables that span across multiple notes. The score is divided into five systems, each with a double bar line at the end. The first system ends with a fermata over the final note. The second system ends with a fermata over the final note. The third system ends with a fermata over the final note. The fourth system ends with a fermata over the final note. The fifth system ends with a fermata over the final note.

Graduale: Locus iste (Versus in psalmodia)

†* De- us, cu- i adstat ange- ló- rum cho- rus, * exáudi pre- ces †*

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of a single line of music with a double bar line at the beginning and end. The melody is composed of eighth and sixteenth notes, with some rests. The text is written below the staff, with hyphens indicating syllables that span across multiple notes.

Graduale: Locus iste (Psalmodia)

V.
Locus iste a De-o factus est, inaestimá-bi-le sacraméntum, *
irrepre-hensí-bi-lis est. De-us, cu-i adstat ange-ló-rum cho-rus, *
exáudi pre-ces servó-rum tu-ó-rum.

Alleluia: Adorabo

VII.
AL-le-lú-ia. * *ij.* Ψ . Ado-
rá-bo ad templum san-ctum tu-um: et
confi-té-
bor * nó-mi-ni tu-o.

Alleluia: Adorabo (Versus in psalmodia)

VIII.
A d-o rábo ad templum sanctum tu-um: * et confi-tébor
nó- mi-ni tu-o.

Alleluia: Adorabo (Modus simplex)

VIII.
A L- le- lú- ia. * *ij.* Ad-o rábo ad
templum sanctum tu-um: * et confi-tébor nó- mi-ni tu-o.

Offertorium: Domine Deus

VI.
D Omi-ne De- us, in simpli- ci-tá- te cordis me-
i lae-tus ób- tú- li u- ni-vér- sa: et pó- pu-lum tu-
um, qui re-pér- tus est, vi-di cum ingén-ti gáu- di- o: De-

us Is-ra-el, custó-di hanc vo-lun-tá-tem,
 Dómi-ne De- us.

Offertorium: Domine Deus (Psalmodia)

VI.
D ó-mi-ne De-us, in simpli-ci-tá-te cordis me-i laetus óbtu-
 li u-ni-vér-sa: * et pó-pu-lum tu-um, qui re-pértus est, vi-di cum
 ingénti gáudi-o: * De-us Isra-el, custó-di hanc vo-luntá-tem, Dó-
 mi-ne De-us.

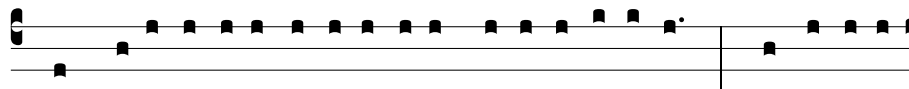
Communio: Domus mea

V.
D Omus me- a do-mus o-ra-ti- ó-nis vo-cá- bi-tur,
 di-cit Dómi- nus: in e-a o- mnis, qui pe-tit, ác-ci- pit:

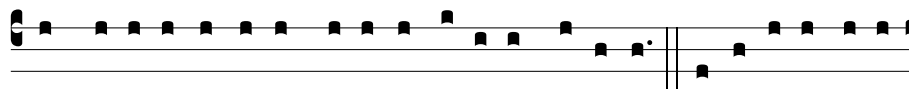
Commune Dedicacionis Ecclesiae



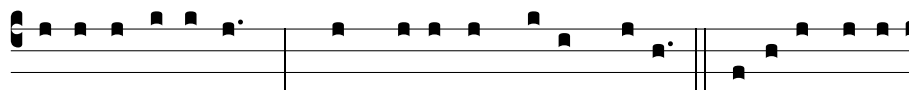
et qui quae-rit, ínve- nit, et pul-sán- ti ape- ri- é- tur. *Ps.*



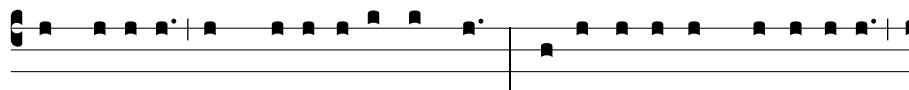
Quam di-lécta taberná-cu-la tu-a, Dómi-ne virtú-tum: * concu-píscit



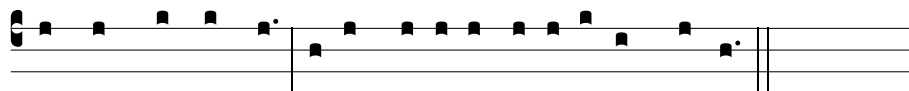
et dé-fi-cit á-nima me-a in atri-a Dómi-ni. Altá-ri-a tu-a,



Dómi-ne virtú-tum: * Rex me-us et De-us me-us. 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 de Sancta Maria in Sabbato A Pentecoste usque ad Adventum

Marienmesse an Samstagen von Pfingsten bis Advent

Introitus: Salve sancta Parens

II. 

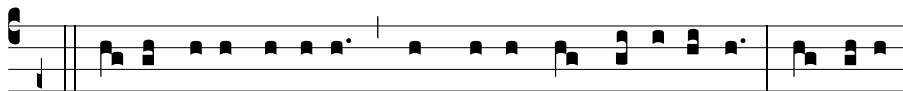
Al-ve sancta Pa-rens, e-ní-xa pu-érpe-ra Re-gem,
qui cae-lum terrám- que re- git in saé-cu-la sae-cu- ló-
rum. *Ps.* E-ructá-vit cor me-um verbum bonum: * di-co e-go ó-
pe-ra me- a re-gi. Gló-ri- a Patri, et Fí-li- o, et Spi- rí- tu- i
Sáncto. * Sic-ut é-rat in princí-pi- o, et nunc, et semper, et in
saécu-la saecu-ló-rum. Amen.

Graduale: Benedicta et venerabilis

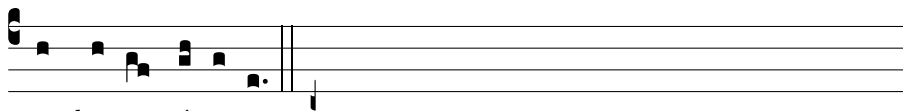
IV.

B E-ne-dícta et ve-ne-rá-bi-lis es, Virgo Ma-
rí-a: quae si-ne tactu pudó-ris invén-
ta es ma-ter Salva-tó-ris. Ψ . †* Vir-
go De-i Gé-ni-trix, quem
to-tus non ca-pit or-bis, in tu-a se clau-
sit ví-sce-ra †* fa-ctus ho-mo.

Graduale: Benedicta et venerabilis (Versus in psalmodia)

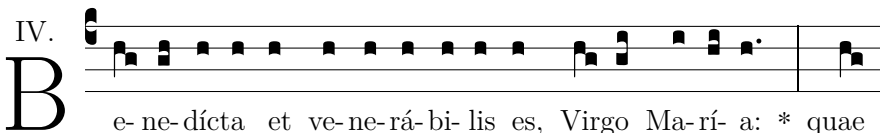


†* Virgo De-i Gé-nitrix, quem to-tus non ca-pit orbis: * in tu-a

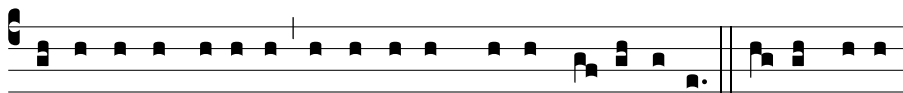


se clau-sit vísce-ra †*

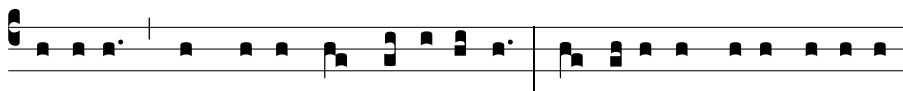
Graduale: Benedicta et venerabilis (Psalmodia)



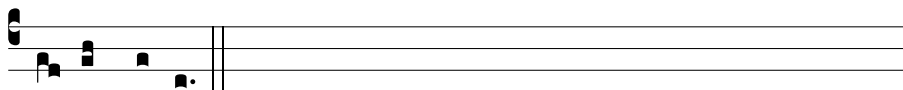
e-ne-dícta et ve-ne-rá-bi-lis es, Virgo Ma-rí-a: * quae



si-ne tactu pudó-ris invénta es ma-ter Salva-tó-ris. Virgo De-i



Gé-nitrix, quem to-tus non ca-pit orbis: * in tu-a se clausit vísce-ra

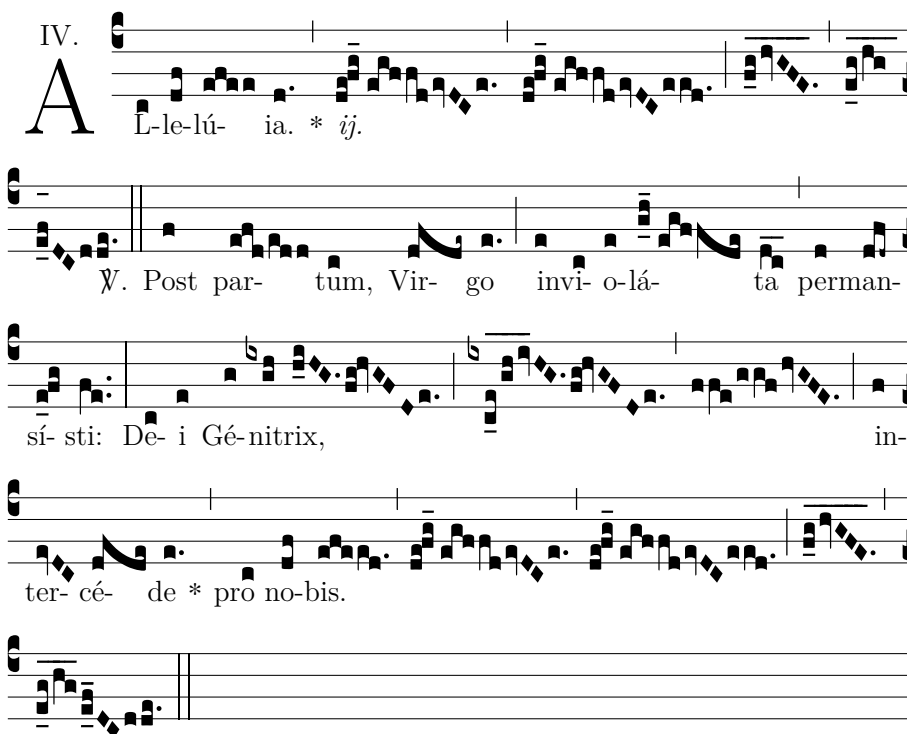


factus homo.

Alleluia: Post partum

IV. **A** L-le-lú-ia. * *ij.*

Post par-tum, Vir-go invi-o-lá-ta perman-sí-sti: De-i Gé-nitrix, in-ter-cé-de * pro no-bis.



Alleluia: Post partum (Versus in psalmodia)

IV. **P** ost partum Virgo invi-o-lá-ta permansísti: * De-i Gé-nitrix, intercé-de pro no-bis.



Alleluia: Post partum (Modus simplex)

IV.
A L-le lú- ia. * *ij.* Post partum Virgo
invi- o-lá-ta permansísti: * De- i Gé-nitrix, intercé-de pro no-bis.

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

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. *Ps.* E-ructá-vit cor
me-um verbum bo-num: * di-co e-go ó-pe-ra me-a re-gi. Spé-ci-
e tu-a et pulchri-tú-di-ne tu-a * in-tén-de, pró-spe-re pro-cé-de
et re-gna. 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

Missa de Sancta Maria in Sabbato A Pentecoste usque ad Adventum

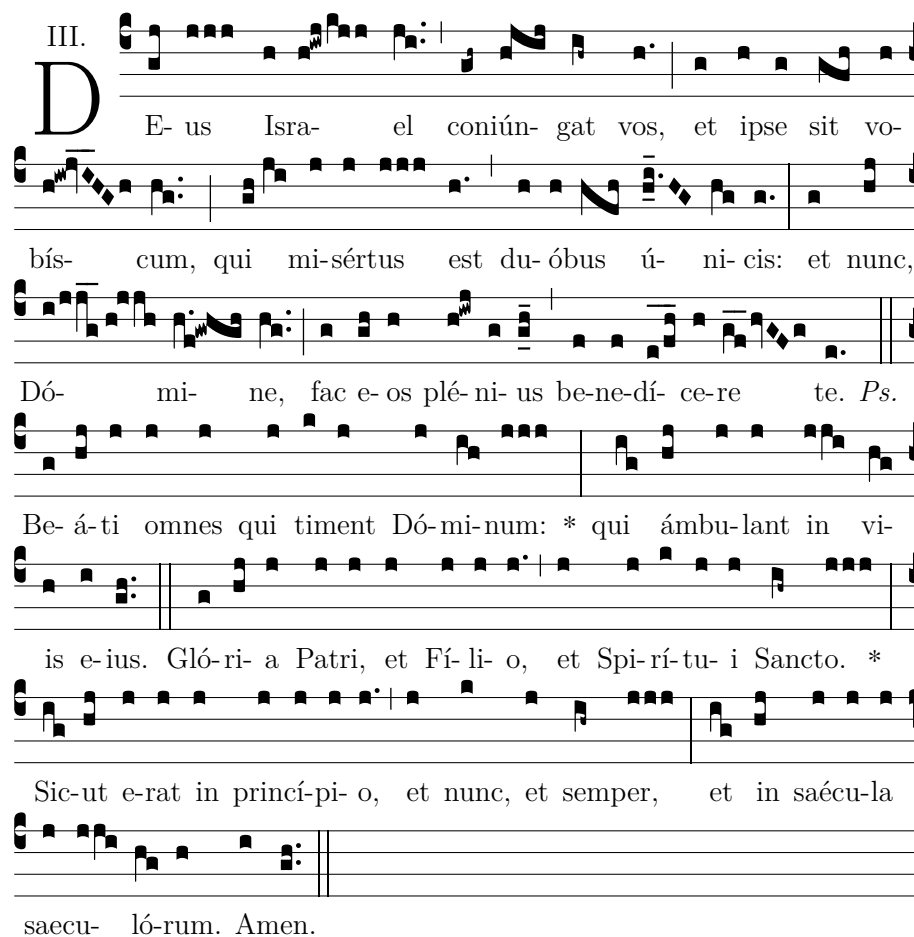
Missae Votivae
Votivmessen

Missa pro sponso et sponsa

Messe für Brautleute

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. *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.
U - xor tu- a sic-ut vi- tis ab- ún-
dans in la-té- ri-bus do- mus tu- ae.
V. †* 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)

†* 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.* V. 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 (Psalmodia)

VIII.
M it-tat vo-bis Dómi-nus auxí-li-um de sancto: * et de
Si-on tu-e- á-tur vos.

Offertorium: In te speravi

II.
I n te spe-rá-vi, Dómi-ne: di-xi: Tu es
De-us me-us, in má-ni-bus tu-is tém-
po-ra me- a.

Offertorium: In te speravi (Psalmodia)

II.
I 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.

Communio: Ecce sic benedicetur

VI.

E C-ce sic be-ne-di-cé-tur omnis ho-mo qui ti-met Dó-
mi-num: et ví-de-as fí-li-os fi-li-ó-rum tu-ó-rum: pax
su-per Isra-el. *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 ab-
úndans: * 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

Anhang

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