

Graduale Romanum Solesmes

Graduale Romanum Solesmes

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

Notation:

Graduale Romanum, Solesmes, 1961; Liber Usualis, 1962

GABC Übertragung:

Andrew Hinkley, GregoBase (<https://gregobase.selapa.net/>)

Umschlaggestaltung und $\text{\LaTeX} 2_{\epsilon}$ -Satz:

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Projektseite:

<https://gregorianik.jens-falk.de>

Domino laus et gratia propter immensam
benignitatem eius.

Lob und Dank sei dem Herrn in seiner unendlichen Güte.

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Index Generalis

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Einführung

Das Graduale Romanum Solesmes will eine Hilfe für die Choralpraxis sein. Scholen, die regelmäßig das Meßproprium singen, finden hier eine hoffentlich willkommene Unterstützung, um trotz knapp bemessener Probenzeit zu einem musikalisch ansprechenden und liturgisch angemessenen Aufführungsergebnis zu gelangen.

Da ein Choralamt auch beim Proprium textliche Vollständigkeit erfordert, diese aber nicht immer problemlos durch vollständiges Aussingen aller Melodien erreicht werden kann, bieten wir hier eine Bearbeitung mit einer Reihe möglicher Vereinfachungen an, die unter gegebenen Umständen (z.B. reduzierte Scholabesetzung, Fehlen erfahrener Sänger, zu großer Tonumfang einzelner Gesänge) sicherlich hilfreich sein können.

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

Die Noten wurden von Andrew Hinkley übertragen und sind identisch mit dem Graduale Romanum, Solesmes (1961) und dem Liber Usualis (1961). Somit ist das bearbeitete Graduale auch für Scholen geeignet, die in Messen der Priesterbruderschaft St. Pius X. singen.

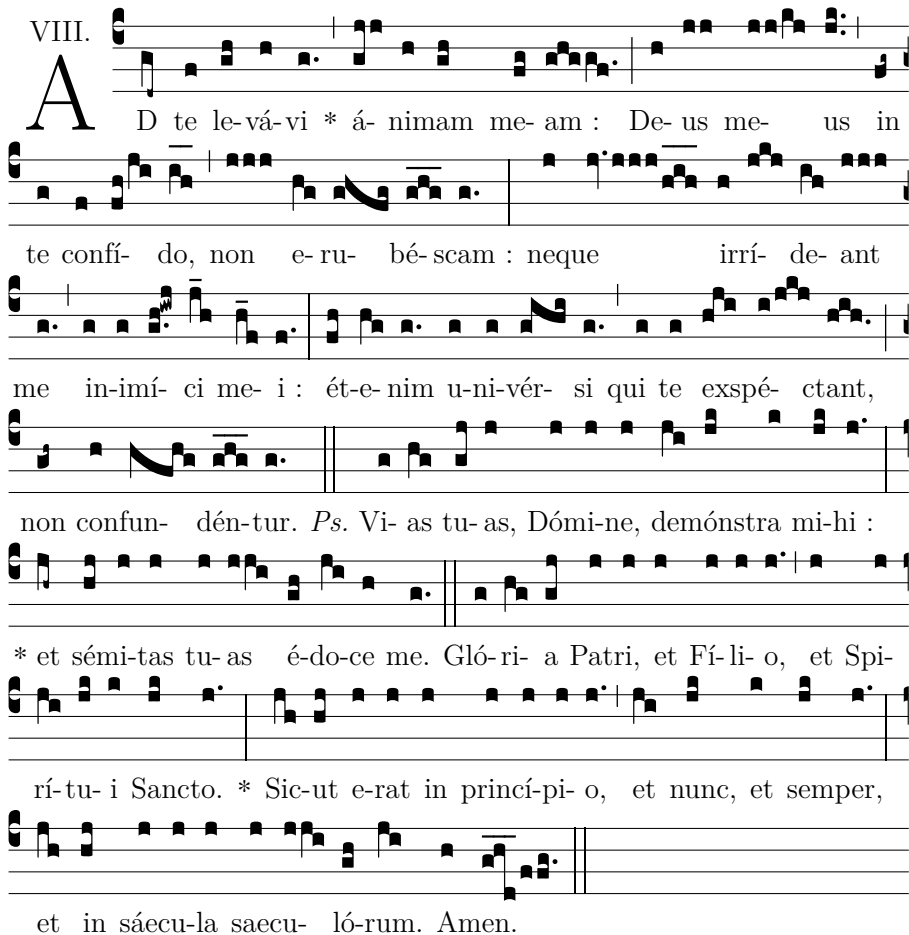
Proprium de Tempore
Das Kirchenjahr

Dominica I. Adventus

Erster Adventssonntag

Introitus: Ad te levavi

VIII.



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

Graduale: Universi

I.

The musical score is written on five staves. The first staff begins with a large 'U' and the text '-ni-vér- si * qui te expéctant, non con-'. The second staff continues with 'fundéntur, Dómi- ne. ¶. Vi- as tu- as, Dó-'. The third staff continues with 'mi- ne, no- tas fac'. The fourth staff continues with 'mi- hi : et sé- mi- tas tu- as *'. The fifth staff continues with 'é- do- ce me.'

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

Graduale: Universi (Versus in psalmodia)

The musical score is written on two staves. The first staff begins with a large 'U' and the text '†* Vi- as tu- as, Dómi- ne, no- tas fac mi- hi: * et sé- mi- tas tu-'. The second staff continues with 'as. †*'. There are double bar lines at the beginning and end of the first staff.

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

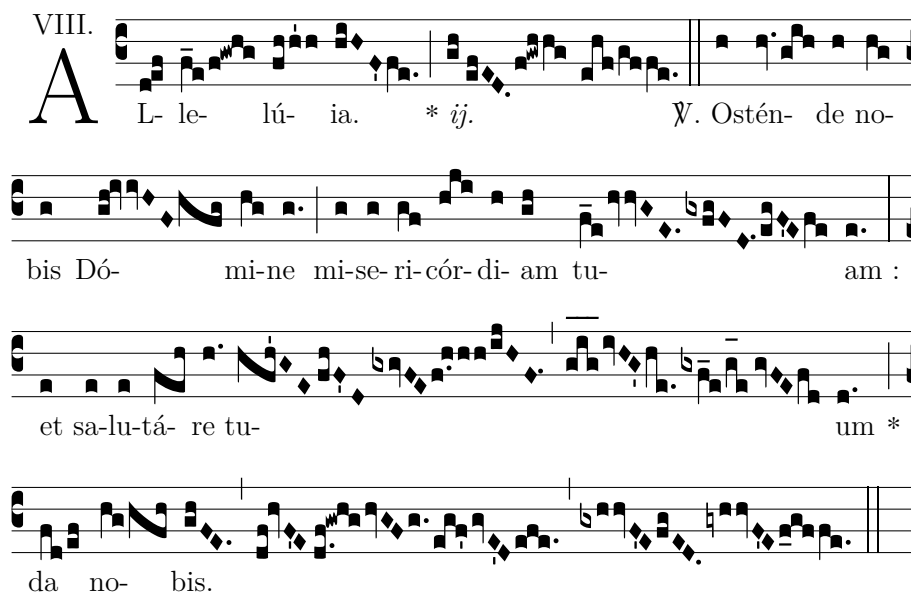
Graduale: Universi (Psalmodia)

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

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

Alleluia: Ostende nobis

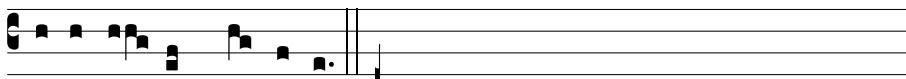
VIII.
A L- le- lú- ia. * *ij.* ¶. Ostén- de no-
bis Dó- mi- ne mi- se- ri- cór- di- am tu- am :
et sa- lu- tá- re tu- um *
da no- bis.

The musical notation is written on four staves. The first staff begins with a large initial 'A' and contains the first line of text. The second staff continues the text. The third staff continues the text. The fourth staff concludes the text. The music is in a simple, rhythmic style with square notes and stems.

Alleluia: Ostende nobis (Versus in psalmodia)

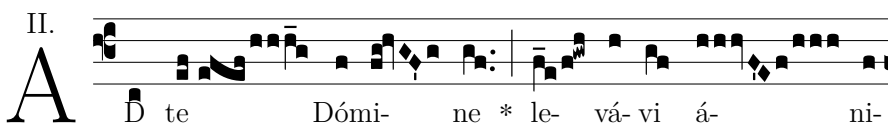


Osténde no-bis, Dómi-ne, mi-se-ri-córdi- am tu-am: * et sa-lu-



tá-re tu- um da no-bis.

Offertorium: Ad te Domine



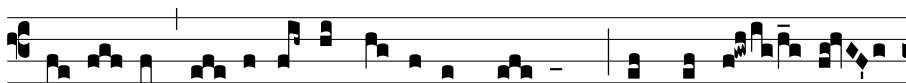
Ā te Dómi- ne * le- vá- vi á- ni-



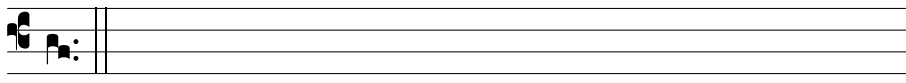
mam me- am : De- us me- us, in te confí- do, non e-ru-



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



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



tur.

Offertorium: Ad te Domine (Psalmodia)

II.

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

Communio: Dominus dabit

I.

D O-mi-nus * da-bit be-nigni-tá-tem : et ter-ra
no-stra da-bit fructum su-um.

Dominica I. Adventus

Dominica II. Adventus

Zweiter Adventssonntag

Introitus: Populus Sion

VII.
P

O-pu-lus Si-on, * ec-ce Dó-mi-nus vé-ni-et ad sal-
ván-das gen-tes : et audí-tam fá-ci-et Dó-mi-nus gló-ri-
am vo-cis su-ae, in lae-tí-ti-a cor-dis ve-stri. *Ps.* Qui
re-gis Isra-el, inténde : * qui dedú-cis ve-lut o-ve-m Jo-seph. Gló-
ri-a Patri, 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.

The musical score is written on a single staff with a treble clef and a common time signature (C). It features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The text is printed below the staff, with asterisks marking specific liturgical points. The piece concludes with a double bar line.

Graduale: Ex Sion species

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

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 melody is composed of eighth and sixteenth notes, with some rests. There are several bar lines and repeat signs throughout the piece. The lyrics are placed below the notes, with some words underlined. The piece ends with a double bar line.

Graduale: Ex Sion species (Versus in psalmodia)

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

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 series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. There are several bar lines and repeat signs. The lyrics are placed below the notes, with some words underlined. The piece ends with a double bar line.

Graduale: Ex Sion species (Psalmodia)

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

Alleluia: Laetatus sum

I.
A L- le- lú- ia. * *ij.*
V. Læ- tá- tus sum in his quæ di- cta sunt mi- hi: in
do- mum Dó- mi- ni * í- bimus.

Alleluia: Laetatus sum (Versus in psalmodia)

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

Alleluia: Laetatus sum (Modus simplex)

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

Offertorium: Deus tu convertens

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

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

Offertorium: Deus tu convertens (Psalmodia)

III.

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

Communio: Ierusalem surge

II.

JE- rú-sa- lem * surge, et sta in excél-so: et vi- de
ju-cun-di-tá- tem, quæ vé-ni- et ti- bi a De- o
tu- o.

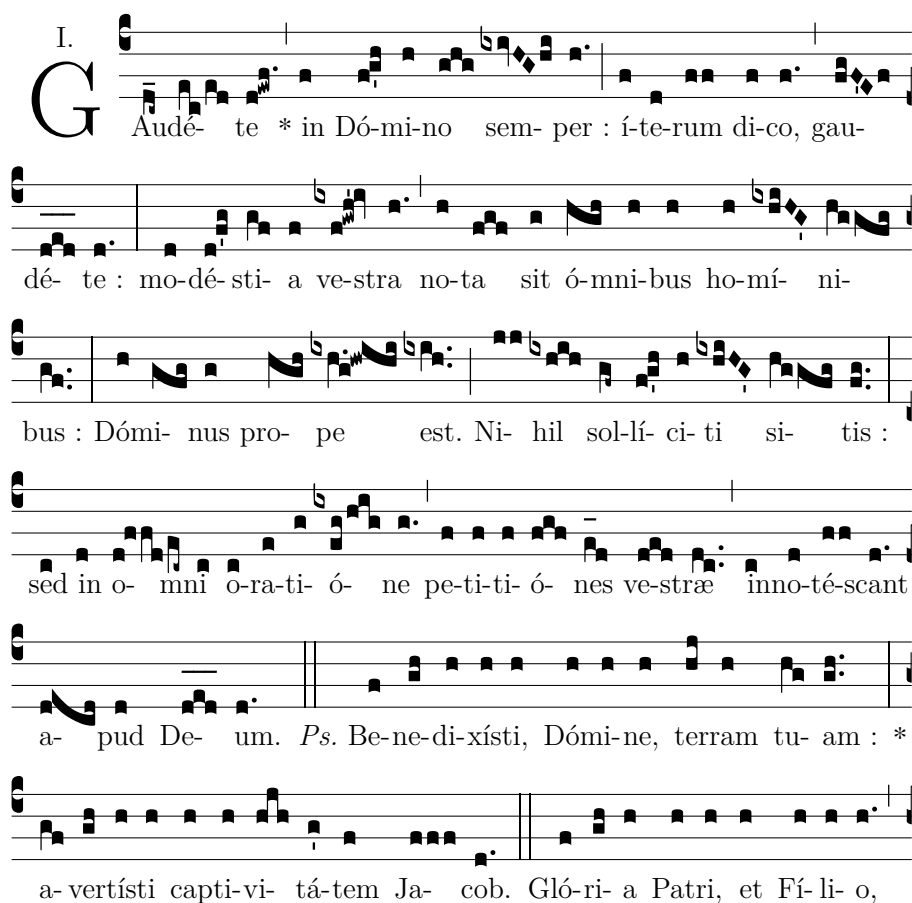
Dominica II. Adventus

Dominica III. Adventus

Dritter Adventssonntag

Introitus: Gaudete

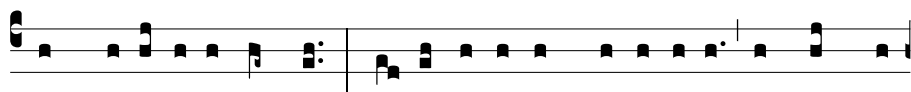
I.




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

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

Dominica III. Adventus



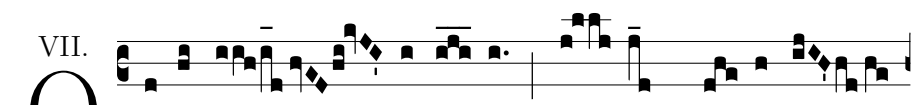
et Spi-rí-tu i Sancto. * Sic-ut e-rat in princí-pi o, et nunc, et




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

Graduale: Qui sedes, Domine

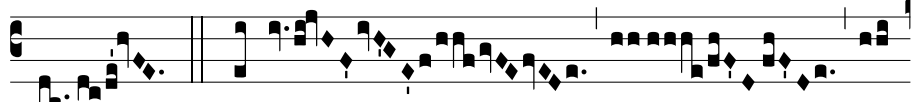
VII.




QUI se-des, Dómi- ne, * su- per Ché- ru-bim,




éxci-ta pot-énti- am tu-am, et ve-ni.



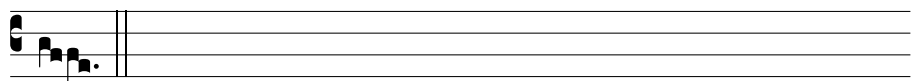
∨. Qui re-



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



vel-ut o- vem * Jo- seph.



Graduale: Qui sedes, Domine (Versus in psalmodia)



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

Graduale: Qui sedes, Domine (Psalmodia)

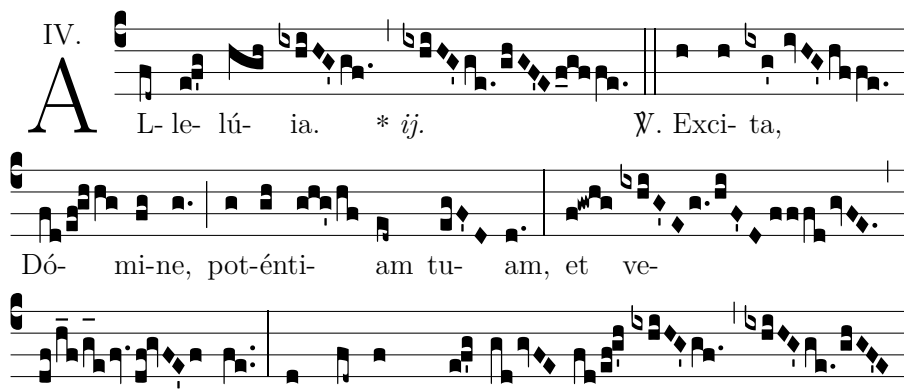
VII.



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

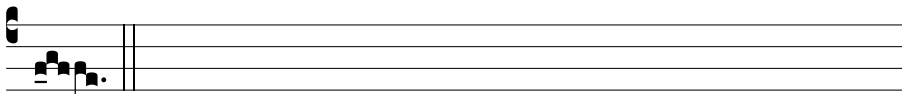
Alleluia: Excita Domine

IV.



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

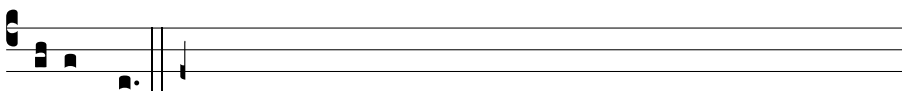
Dominica III. Adventus



Alleluia: Excita Domine (Versus in psalmodia)

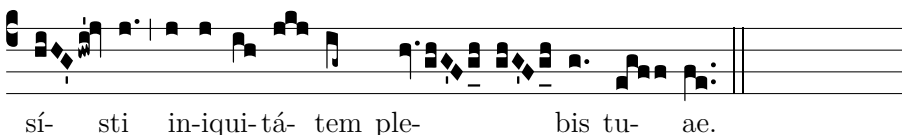
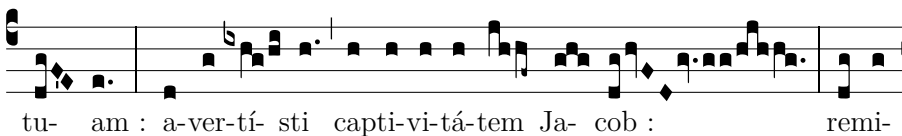


Exci-ta, Dómi-ne, po-ténti-am tu-am et ve-ni, * ut salvos fá-



ci- as nos.

Offertorium: Benedixisti Domine



Offertorium: Benedixisti Domine (Psalmodia)

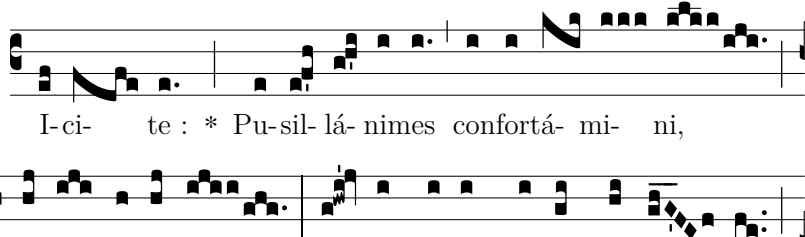
IV.
B



e-ne-di-xísti, Dómi-ne, terram tu-am: a-vertísti capti-vi-tá-tem Ia-cob: * re-mi-sisti in-i-qui-tá-tem ple-bis tu-ae.

Communio: Dicite Pusillanimes

VII.
D



I-ci-te : * Pu-sil-lá-nimes confortá-mi-ni,
et no-lí-te tímé-re : ec-ce De-us noster vé-ni-et,
et salvá-bit nos.

Dominica III. Adventus

Dominica IV. Adventus

Vierter Adventssonntag

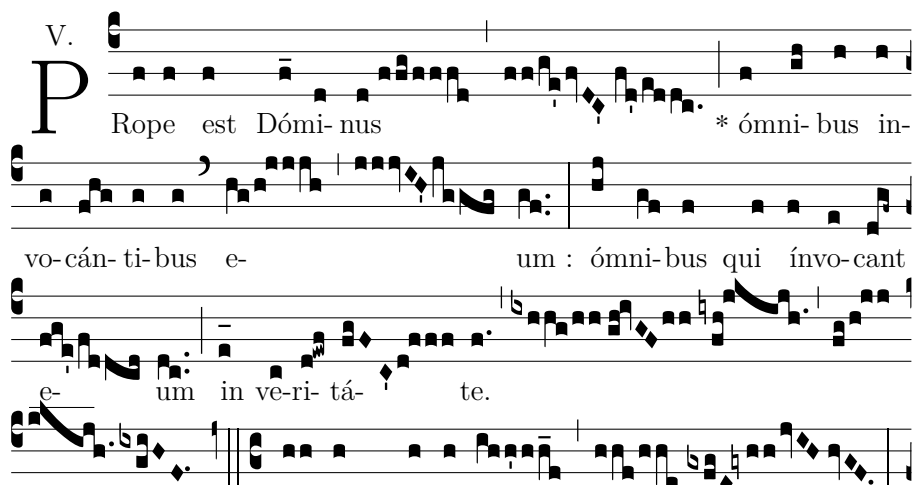
Introitus: Rorate caeli

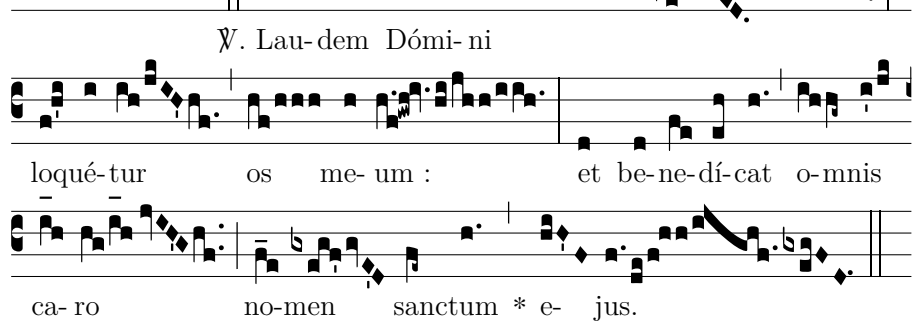
I.

The musical score is written on a single staff with a treble clef and a common time signature (C). It begins with a large, decorative initial 'R' for the first word of the text. The melody is composed of eighth and sixteenth notes, with some rests. There are several double bar lines throughout the score, indicating the end of phrases. The text is written in a Gothic-style font below the staff.

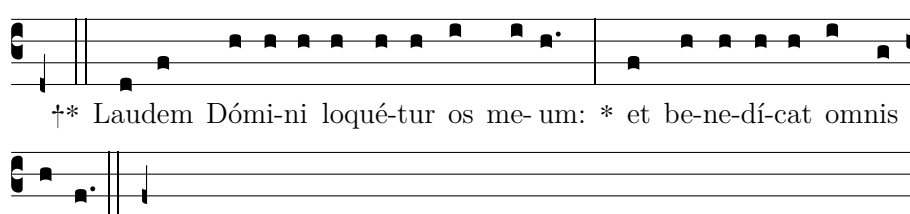
R Ō-rá-te * cæ-li dé-su-per, et nu-bes plu-ant
ju-stum : ape-ri-á-tur ter-ra, et gé-rmi-net Sal-va-tó-
rem. *Ps.* Cæ-li e-ná-r-rant gló-ri-am De-i : * et ó-pe-ra má-nu-um
e-jus annúnti-at firmamén-tum. Gló-ri-a Pa-tri, et Fí-li-o, et
Spi-rí-tu-i San-cto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper,
et in saé-cu-la sae-cu-ló-rum. A-men.

Graduale: Prope est Dominus

V. 
P Ro-pe est Dó-mi-nus * óm-ni-bus in-
vo-cán-ti-bus e- um : óm-ni-bus qui ínvo-cant
e- um in ve-ri-tá- te.

∇. Lau-dem Dó-mi-ni 
lo-qué-tur os me-um : et be-ne-dí-cat o-mnis
ca-ro no-men sanctum * e- jus.

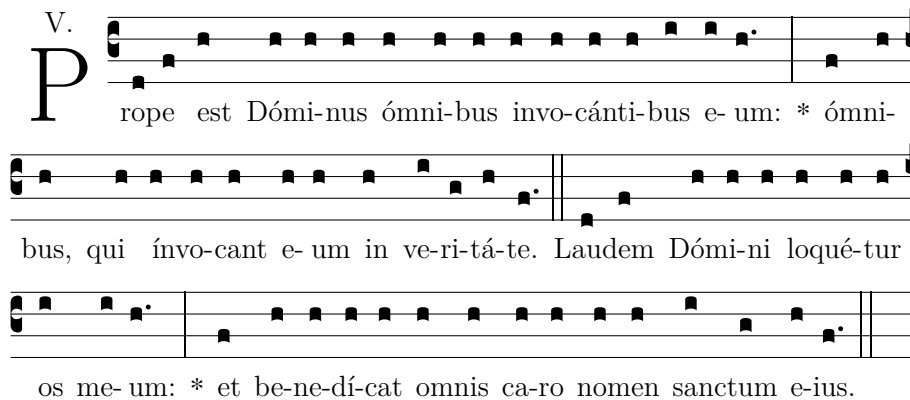
Graduale: Prope est Dominus (Versus in psalmodia)



†* Laudem Dó-mi-ni lo-qué-tur os me-um: * et be-ne-dí-cat omnis
ca-ro †*

Graduale: Prope est Dominus (Psalmodia)

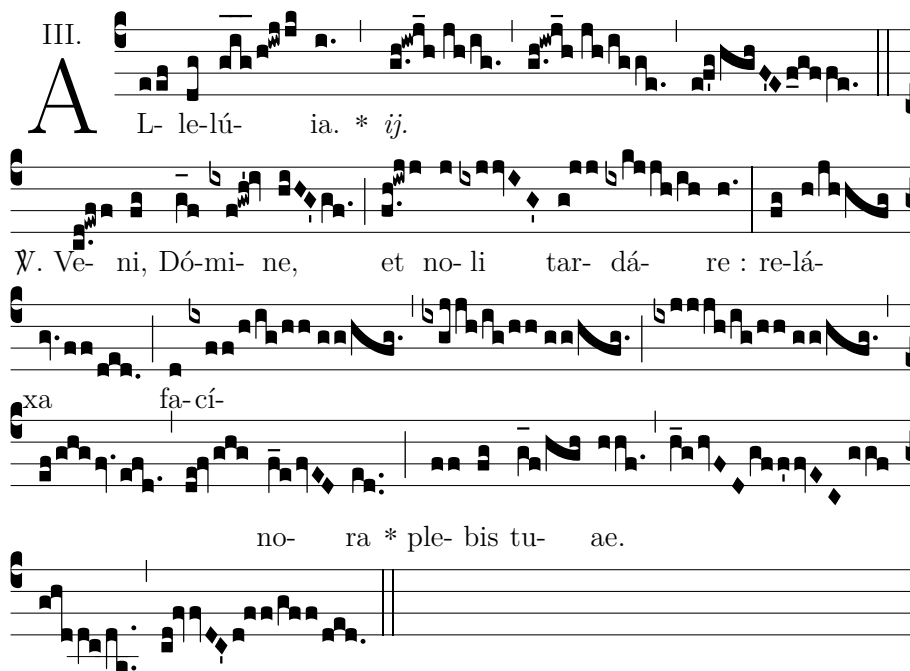
V.
Prope est Dómi-nus ómni-bus invo-cánti-bus e-um: * ómni-bus, qui ínvo-cant e-um in ve-ri-tá-te. Laudem Dómi-ni loquétur os me-um: * et be-ne-dí-cat omnis ca-ro nomen sanctum e-ius.

The musical notation consists of three systems of a single staff each. The first system begins with a large initial 'P' and contains the text 'rope est Dómi-nus ómni-bus invo-cánti-bus e-um: * ómni-'. The second system continues with 'bus, qui ínvo-cant e-um in ve-ri-tá-te. Laudem Dómi-ni loquétur'. The third system concludes with 'os me-um: * et be-ne-dí-cat omnis ca-ro nomen sanctum e-ius.' The notes are primarily eighth and sixteenth notes, with some dotted rhythms.

Alleluia: Veni Domine

III.
AL-le-lú-ia. * *íj.*

℣. Ve-ni, Dó-mi-ne, et no-li tar-dá-re: re-lá-xa fá-cí-no-ra * ple-bis tu-ae.

The musical notation consists of four systems of a single staff each. The first system begins with a large initial 'A' and contains the text 'L-le-lú-ia. * íj.'. The second system contains the text '℣. Ve-ni, Dó-mi-ne, et no-li tar-dá-re: re-lá-'. The third system continues with 'xa fá-cí-'. The fourth system concludes with 'no-ra * ple-bis tu-ae.' The music is more rhythmic and melodic than the Graduale, featuring many eighth and sixteenth notes, often in groups.

Alleluia: Veni Domine (Versus in psalmodia)

III.

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

Alleluia: Veni Domine (Modus simplex)

IV.

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

Offertorium: Ave Maria

VIII.

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

bus, et be-ne dí- ctus fru- ctus ven- tris tu- i.

Offertorium: Ave Maria (Psalmodia)

VIII.

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

Communio: Ecce virgo

I.

E C- ce virgo * concí- pi- et, et pá- ri- et fí- li- um :
et vo- cá- bi- tur nomen e- jus Em- má- nu- el.-

Dominica IV. Adventus

In Vigilia Nativitatis Domini

Vigil von Weihnachten

Introitus: Hodie scietis

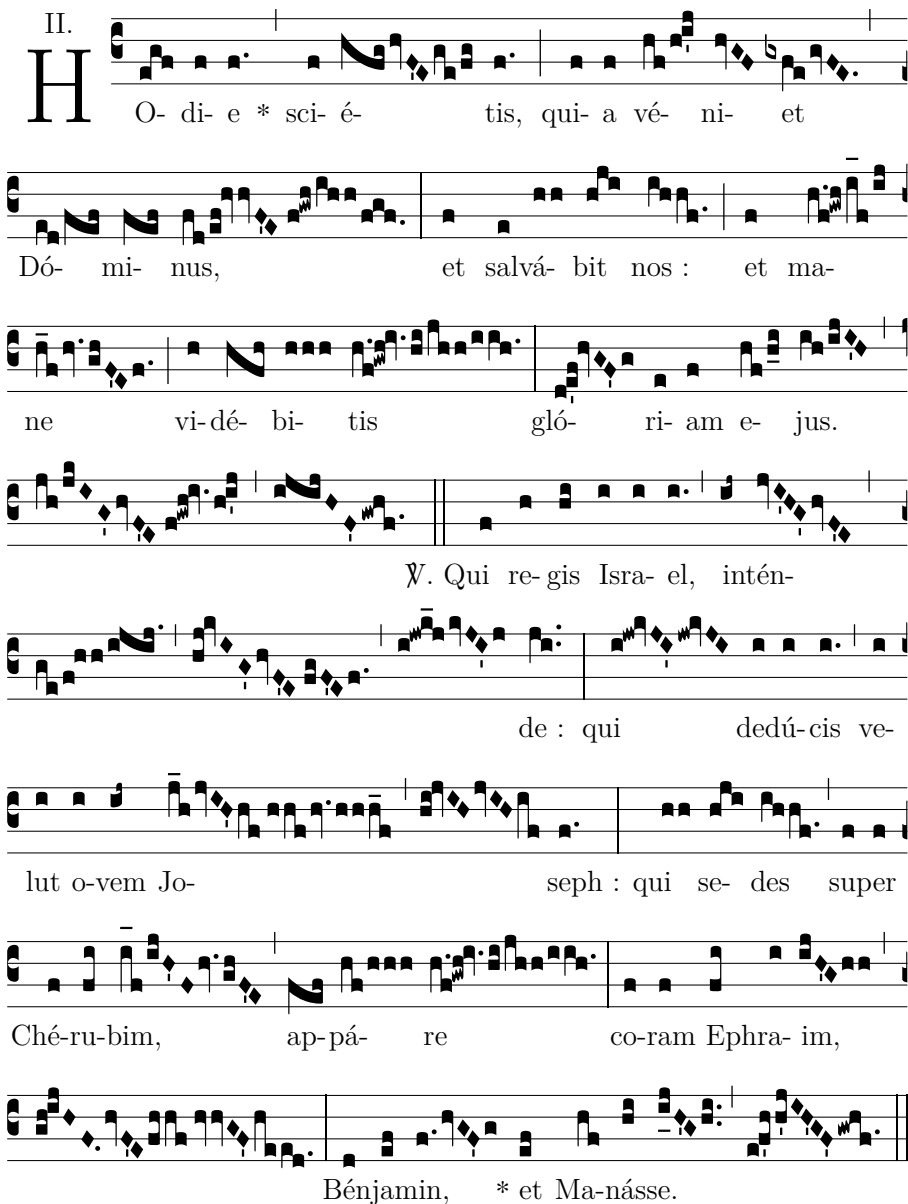
VI.



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

Graduale: Hodie scietis

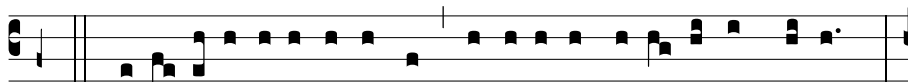
II.



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

V. Qui re- gis Isra- el, intén-
de : qui dedú- cis ve-
lut o- vem Jo- seph : qui se- des super
Ché-ru- bim, ap- pá- re co- ram Ephra- im,
Bénjamin, * et Ma- násse.

Graduale: Hodie scietis (Versus in psalmodia)

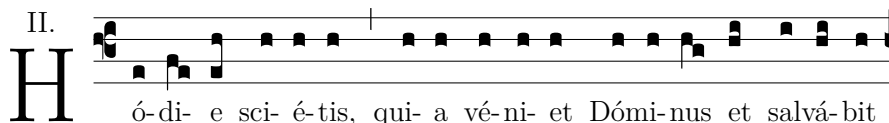


†* Qui re-gis Isra-el, inténde: qui dedú-cis vel-ut o-vem Io-seph: *



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

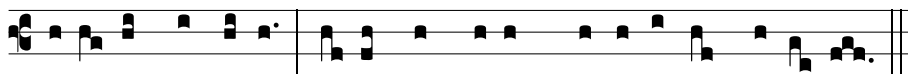
Graduale: Hodie scietis (Psalmodia)



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



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



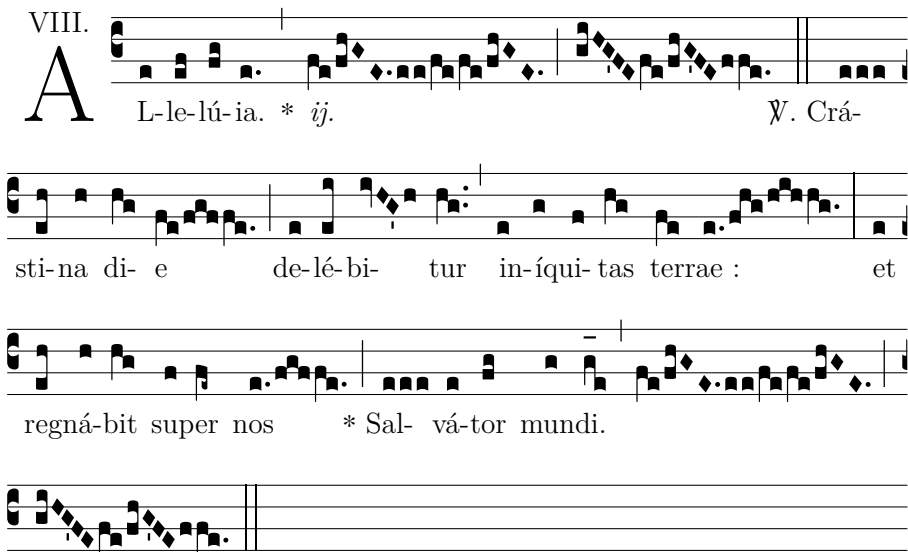
Ché-ru-bim, appá-re * co-ram Ephra-im, Benjamin et Ma-nasse.

Alleluia: Crastina die

VIII.
A L-le-lú-ia. * *ij.* V. Crá-

sti-na di- e de-lé-bi- tur in-íqui- tas terrae : et

regná-bit super nos * Sal- vá-tor mundi.

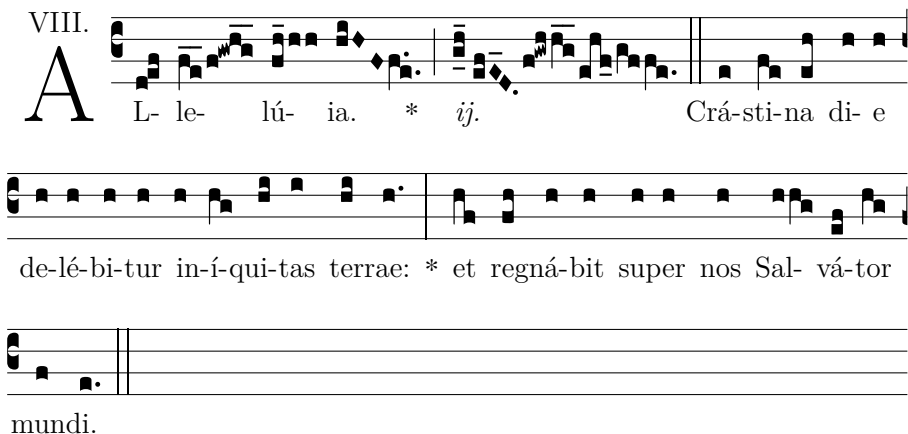


Alleluia: Crastina die (Modus simplex)

VIII.
A L- le- lú- ia. * *ij.* Crá-sti-na di- e

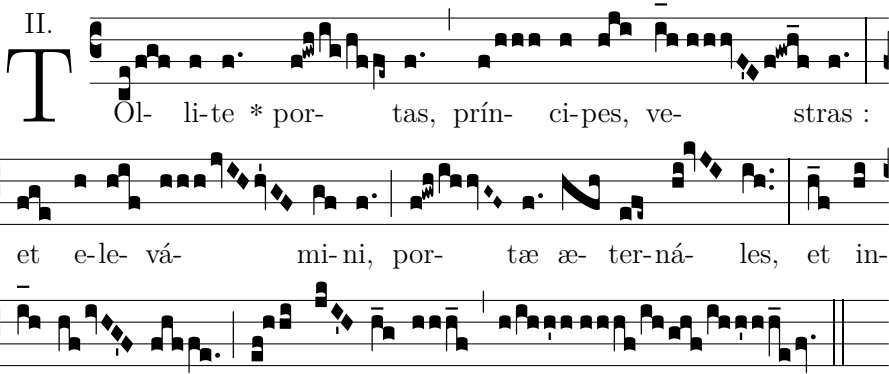
de-lé-bi-tur in-í-qui-tas terrae: * et regná-bit super nos Sal- vá-tor

mundi.



Offertorium: Tollite portas

II.




T Ol- li-te * por- tas, prín- ci-pes, ve- stras :
et e-le vá- mi-ni, por- tæ æ- ter-ná- les, et in-
tro- í- bit Rex gló- ri- æ.

Detailed description: This block contains the musical notation for the offertorium 'Tollite portas'. It features three staves of music. The first staff begins with a large 'T' time signature and the Roman numeral 'II.'. The lyrics are written below the notes. The music is in a major key and 4/4 time, with a melodic line and a supporting bass line.

Offertorium: Tollite portas (Psalmodia)

II.




T ól-li-te portas, prín-ci-pes, vestras: et e-le-vá-mi-ni, portæ
aeterná-les: * et intro- í-bit Rex gló-ri- æ.

Detailed description: This block contains the musical notation for the offertorium 'Tollite portas (Psalmodia)'. It features two staves of music. The first staff begins with a large 'T' time signature and the Roman numeral 'II.'. The lyrics are written below the notes. The music is in a major key and 4/4 time, with a melodic line and a supporting bass line.

Communio: Revelabitur

I.



R E- ve-lá- bi-tur * gló- ri- a Dó- mi-ni : et vi-dé- bit
o-mnis ca- ro sa-lu- tá- re De- i no-stri.

Detailed description: This block contains the musical notation for the communion 'Revelabitur'. It features two staves of music. The first staff begins with a large 'R' time signature and the Roman numeral 'I.'. The lyrics are written below the notes. The music is in a major key and 4/4 time, with a melodic line and a supporting bass line.

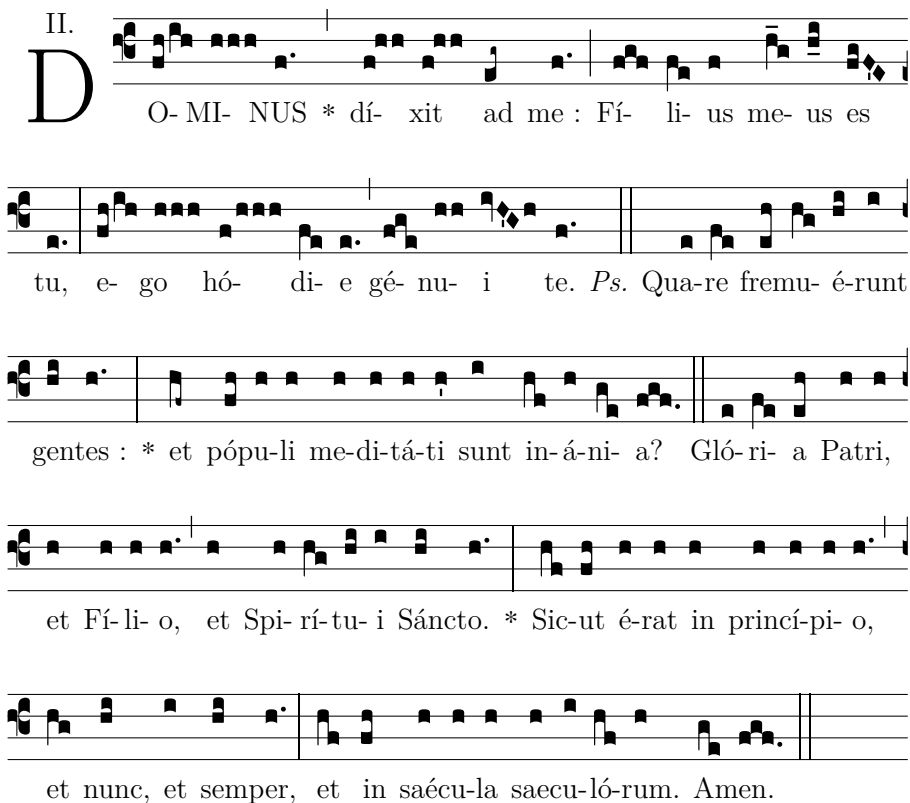
In Vigilia Nativitatis Domini

In Nativitate Domini

Hochfest der Geburt des Herrn
Engelamt

Introitus: Dominus dixit

II.
D



O- MI- NUS * dí- xit ad me : Fí- li- us me- us es
tu, e- go hó- di- e gé- nu- i te. *Ps.* Qua-re fremu- é-runt
gentes : * et pópu-li me-di-tá-ti sunt in-á-ni- a? 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: Tecum principium

II.

The musical score is written on ten staves. The first staff begins with a large 'T' time signature. The music is in a major key and 4/4 time. The lyrics are written below the notes. The score includes various musical notations such as beams, slurs, and repeat signs. The lyrics are: Ecum prínci- pi- um * in di- e vir- tú- tis tu- ae : in splendó- ri- bus sanctó- rum, ex ú- te- ro an- te lu- cí- fe- rum gé- nu- i te. V. Di- xit Dómi- nus Dómi- no me- o : Se- de a dextris me- is : do- nec po- nam in- i- mí- cos tu- os sca- bél- lum pe- dum * tu- ó- rum.

Ecum prínci- pi- um * in di- e vir-
tú- tis tu- ae : in splendó- ri- bus
sanctó- rum, ex ú- te- ro an- te lu-
cí- fe- rum gé- nu- i te.
V. Di- xit Dómi- nus Dómi- no me-
o : Se- de a dextris
me- is : do- nec po- nam in- i- mí-
cos tu- os sca- bél- lum
pe- dum * tu- ó- rum.

Alleluia: Dominus dixit

VIII.

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

di- xit ad me : Fí- li- us me- us es tu,

e- go hó- di- e *

gé- nu- i te.

Offertorium: Laetentur caeli

IV.

L Ae- tén- tur * cae- li, et exsúl- tet ter-

ra an- te fá- ci- em Dó- mi- ni : quó- ni- am

ve- nit.

Communio: In splendoribus

VI.

I N splendó- ri-bus * sanctó- rum, ex ú- te-ro an-te lu-
cí- fe-rum gé- nu- i te.

The musical notation is written on a single staff with a treble clef and a common time signature. It begins with a large initial 'I' 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 notes. The text ends with a double bar line.

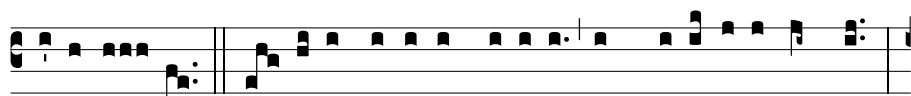
Weihnachten - Am Tage

Introitus: Puer natus est

VII.

P U-ER * na- tus est no- bis, et fí- li- us da- tus est
no- bis : cu-jus impé- ri- um super hú- me-rum e- jus :
et vo-cá- bi-tur nomen e- jus, magni consí- li- i An-ge-
lus. *Ps.* Can-tá-te Dómi-no cánti-cum no-vum : * qui- a mi-ra-bí-

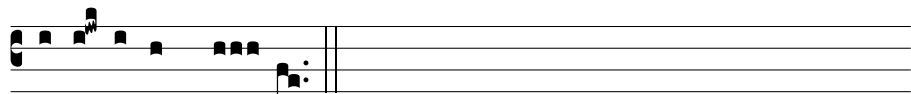
The musical notation is written on a single staff with a treble clef and a common time signature. It begins with a large initial 'P' for the first line. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are placed below the notes, with hyphens indicating syllables that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



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



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



saecu- ló-rum. A- men.

Graduale: Viderunt



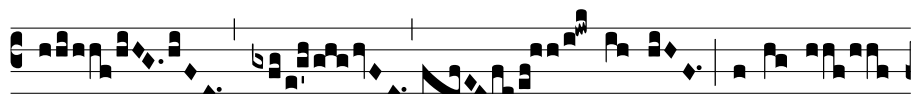
V. I-dé-runt o- mnes * fi-nes ter- ræ sa-lu-



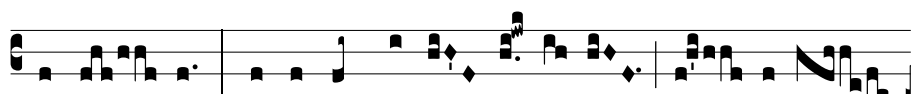
tá- re De- i nostri : ju-bi- lá-te De- o o-



mnis ter- ra. Ψ . No-tum fe-cit Dó-



mi-nus sa-lu-tá-



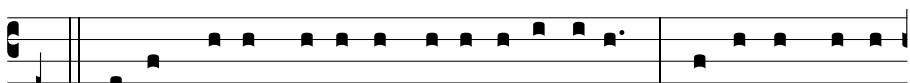
re su- um : ante conspéctum gén-ti- um re- ve-lá-

In Nativitate Domini




vit * justí- ti- am su- am.

Graduale: Viderunt (Versus in psalmodia)



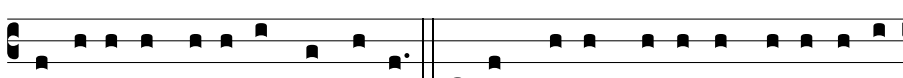
†* No- tum fe- cit Dómi- nus sa- lu- tá- re su- um: * ante conspéctum



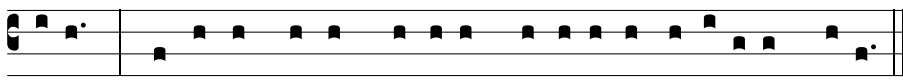
génti- um re- ve- lá- vit †*

Graduale: Viderunt (Psalmodia)

V.
V. i- dé- runt omnes fi- nes terrae sa- lu- tá- re De- i nostri: *



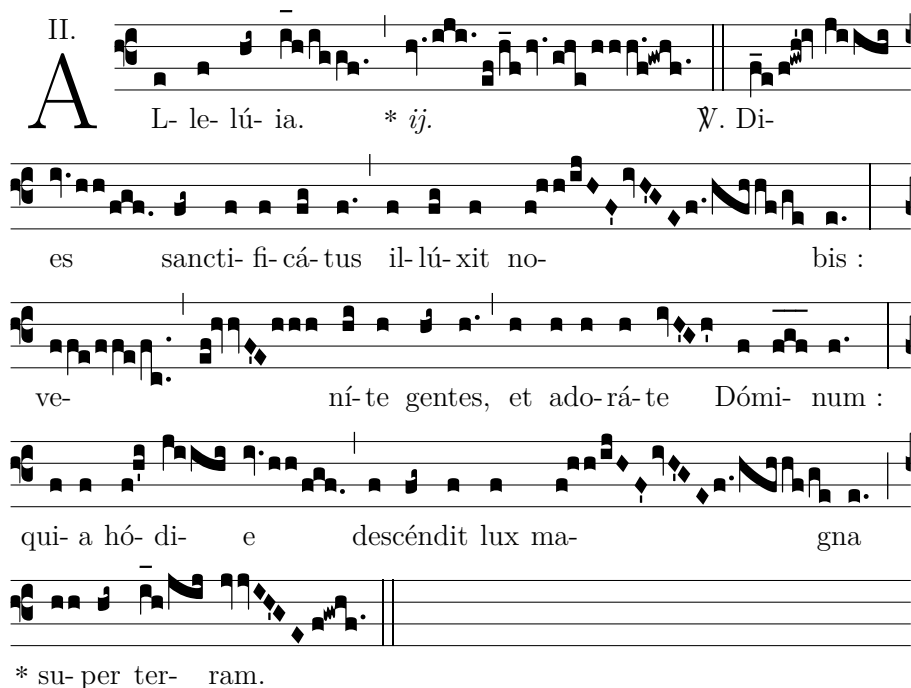
iu- bi- lá- te De- o omnis terra. No- tum fe- cit Dómi- nus sa- lu- tá- re



su- um: * ante conspéctum génti- um re- ve- lá- vit iustí- ti- am su- am.

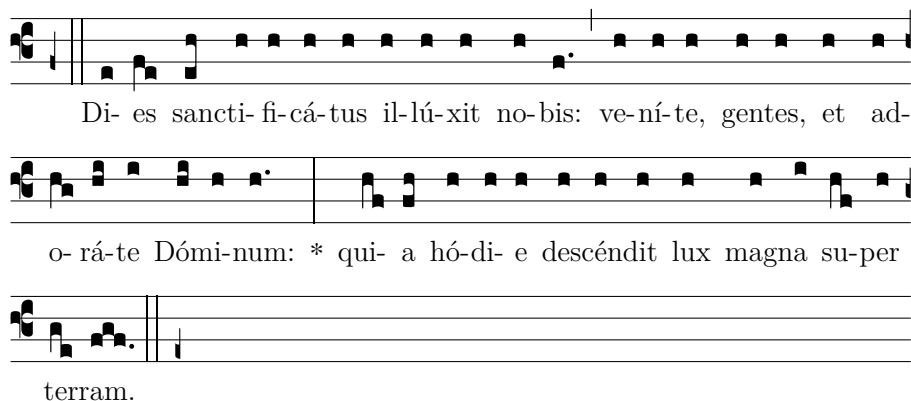
Alleluia: Dies sanctificatus

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



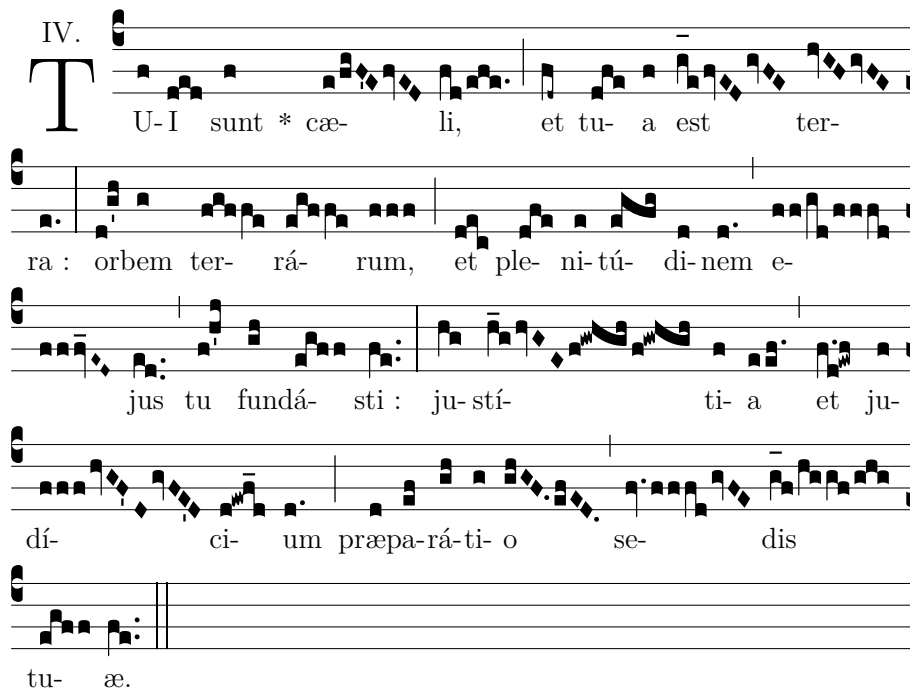
Alleluia: Dies sanctificatus (Versus in psalmodia)

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



Offertorium: Tui sunt caeli

IV.



The musical notation is written on five staves. It begins with a large initial 'T' on the first staff. The lyrics are: U-I sunt * cæ- li, et tu- a est ter- ra : orbem ter- rá- rum, et ple- ni-tú- di-nem e- jus tu fundá- sti : ju- stí- ti- a et ju- dí- ci- um præpa- rá- ti- o se- dis tu- æ.

Offertorium: Tui sunt caeli (Psalmodia)

IV.



The musical notation is written on three staves. It begins with a large initial 'T' on the first staff. The lyrics are: u- i sunt cæ-li, et tu- a est terra: * orbem terrá-rum et ple- ni-tú- di-nem e- ius tu fundásti. Iu- stí- ti- a et iu- dí- ci- um * præpa- rá- ti- o se- dis tu- æ.

Communio: Viderunt omnes

I.

The musical score is written on two staves. The first staff begins with a large, ornate initial 'V' for the word 'Viderunt'. The melody is written in a treble clef with a common time signature. The lyrics are: 'I-dé- runt omnes * fi- nes ter- ræ sa-lu- tá-'. The second staff continues the melody with the lyrics: 're De- i no-stri.' The music concludes with a double bar line.

V I-dé- runt omnes * fi- nes ter- ræ sa-lu- tá-
re De- i no-stri.

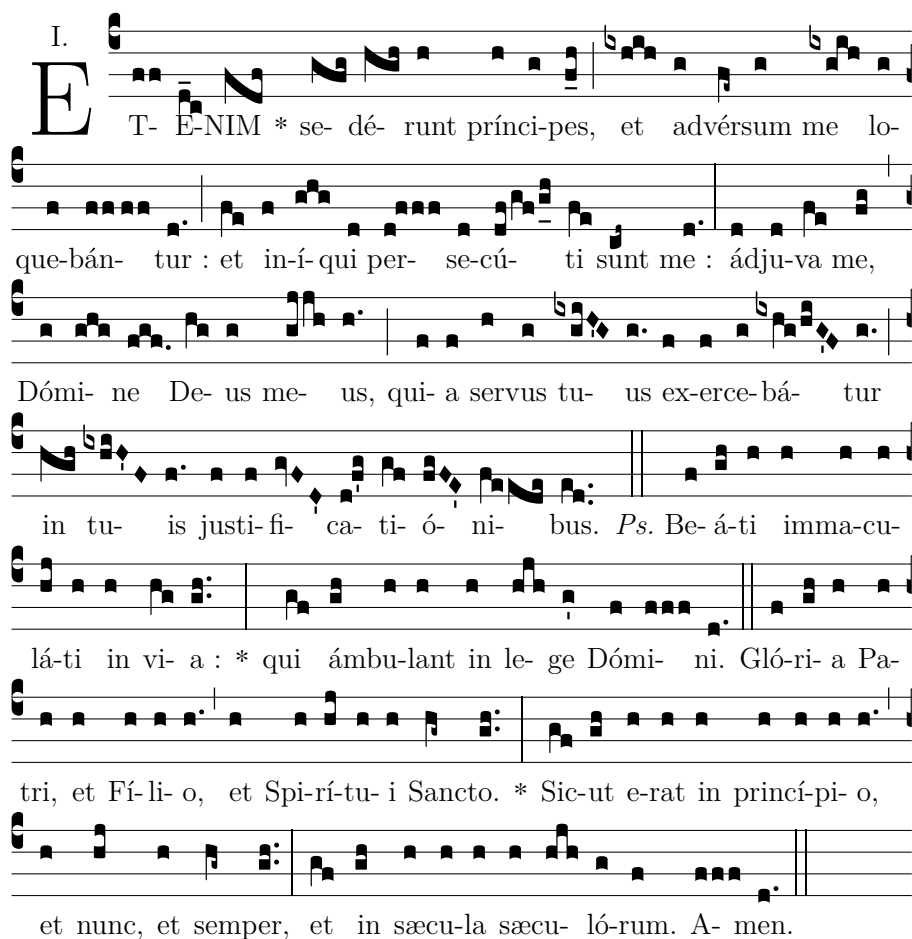
In Nativitate Domini

Sancti Stephani Protomartyris

26. Dezember, Hl. Erzmartyrer Stephanus


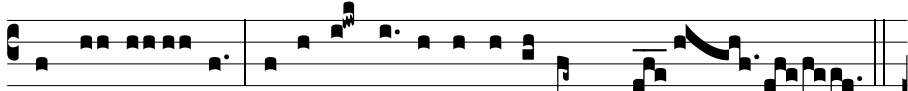



Introitus: Etenim sederunt

I.

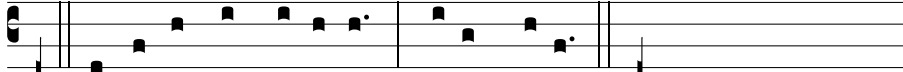


E T- E-NIM * se- dé- runt prínci-pes, et advérsum me lo-
que-bán- tur : et in-í-qui per- se-cú- ti sunt me : ádju-va me,
Dómi- ne De- us me- us, qui- a servus tu- us ex-erce-bá- tur
in tu- is justi-fi- ca- ti- ó- ni- bus. *Ps.* Be- á-ti imma-cu-
lá-ti in vi- a : * qui ámbu-lant in le- ge Dómi- ni. Gló-ri- a 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 sæcu-la sæcu- ló-rum. A- men.

Graduale: Sederunt principes

V.
S 
Édérunt * prín-ci-pes, et advérsus me

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

V̄. Adju-va me, Dómi-ne

De-us me-us : saluum me fac propter

mi-se-ri-cór-di-am * tu-am.

Graduale: Sederunt principes (Versus in psalmodia)



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


Graduale: Sederunt principes (Psalmodia)

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

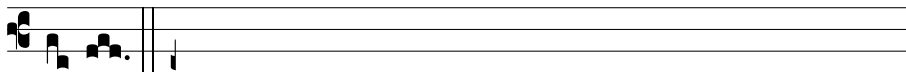
Alleluia: Video caelos

II.
A L-le-lú-ia. * *ij.* *ψ.* Ví-de-
o cae-los apér- tos, et Je-sum stan-
tem a dex- tris virtú-
tis * De- i.

Alleluia: Video caelos (Versus in psalmodia)




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




De- i.

Offertorium: Elegerunt Apostoli

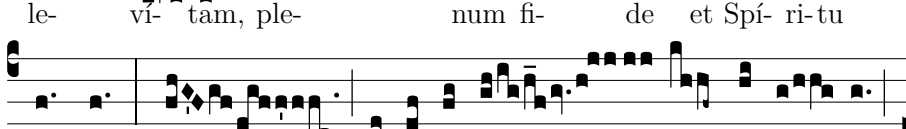
VIII.



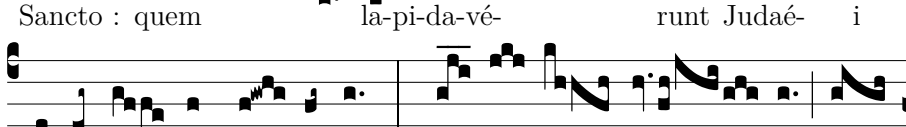
E - le-gé- runt * Apó- sto- li Stépha- num




le- ví- tam, ple- num fi- de et Spí- ri-tu



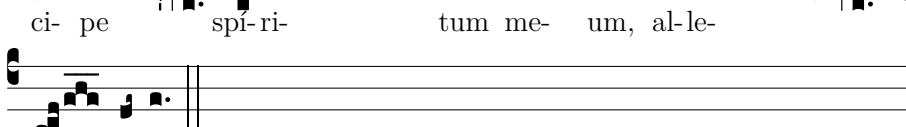
Sancto : quem la-pi-da-vé- runt Judaé- i



o-rántem, et di- céntem : Dó- mi- ne Je- su, ác-



ci- pe spí-ri- tum me- um, al-le-



lú-ia.

Offertorium: Elegerunt Apostoli (Psalmodia)

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

Communio: Video caelos

VIII.
V I-de-o * cae-los a-pértos, et Je-sum stantem a dextris
virtú-tis De-i : Dómi-ne Je-su, ácci-pe spí-ri-tum me-
um, et ne stá-tu-as il-lis hoc peccá-tum, qui-a né-sci-unt quid
fá-ci-unt.

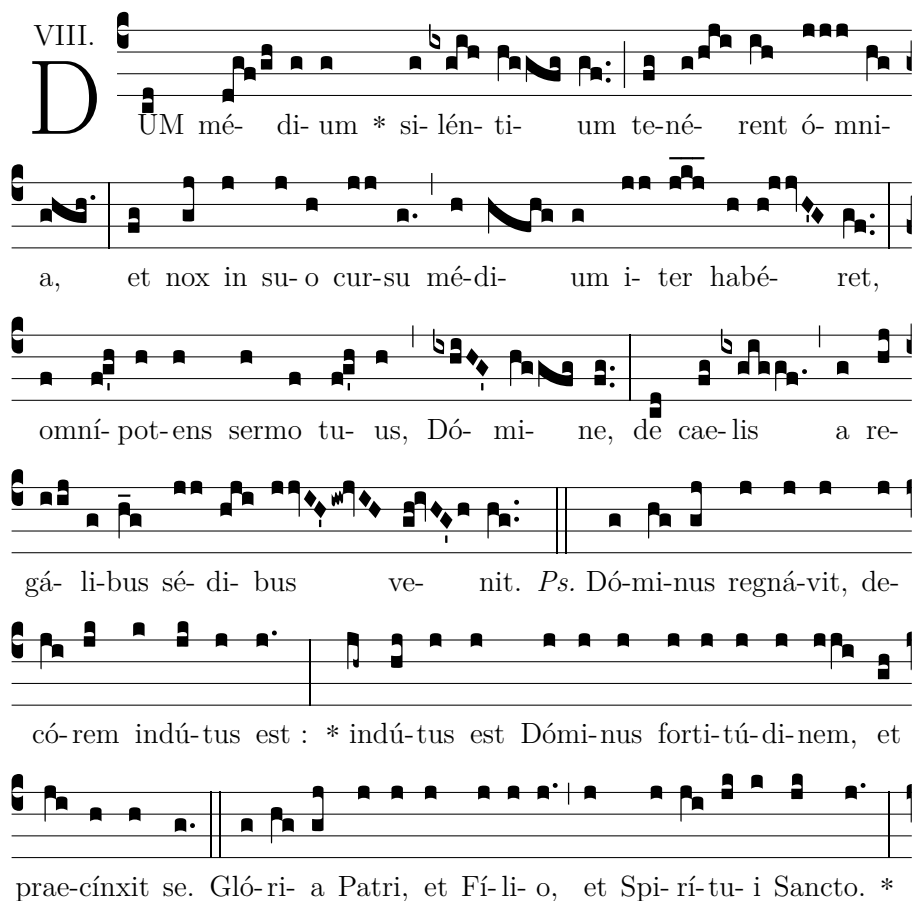
Sancti Stephani Protomartyris

Dominica infra octavam Nativitatis

Sonntag in der Oktav von Weihnachten

Introitus: Dum medium silentium

VIII.



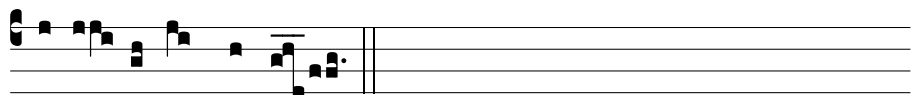
The musical score is written on a single staff with a treble clef and a common time signature (C). It begins with a large initial 'D' for the word 'DUM'. The melody is composed of eighth and sixteenth notes, with some rests. There are several bar lines and repeat signs throughout the piece. The lyrics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

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

Dominica infra octavam Nativitatis



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



saecu- ló-rum. Amen.

Graduale: Speciosus forma

III.

S



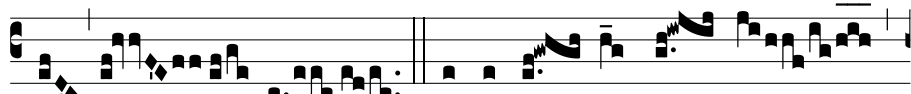
Pe-ci- ó-sus * for- ma prae



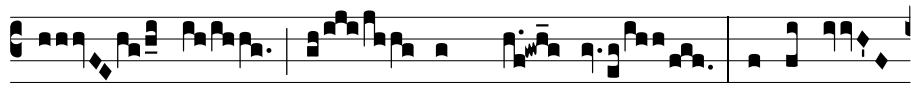
fí- li- is hó- mi- num : dif- fú- sa



est grá- ti- a in lá- bi- is tu-



is. *ψ*. E-ructá- vit cor me-



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



go ó- pe-ra me- a Re- gi : lingua me- a

cá- la- mus scribae ve- ló- ci- ter

* scri- bén- tis.

Graduale: Speciosus forma (Versus in psalmodia)

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

re- gi: * lingua me- a cá- lamus scribae †*

Graduale: Speciosus forma (Psalmodia)

III.

S pe- ci- ó- sus forma prae fí- li- is hó- mi- num: * dif- fú- sa est

grá- ti- a in lá- bi- is tu- is. E- ructá- vit cor me- um verbum bo-

num: * di- co e- go ópe- ra me- a re- gi: Lingua me- a cá- lamus

scri- bae * ve- ló- ci- ter scri- béntis.

Alleluia: Dominus regnavit

II.
A L- le- lú- ia. * *ij.*

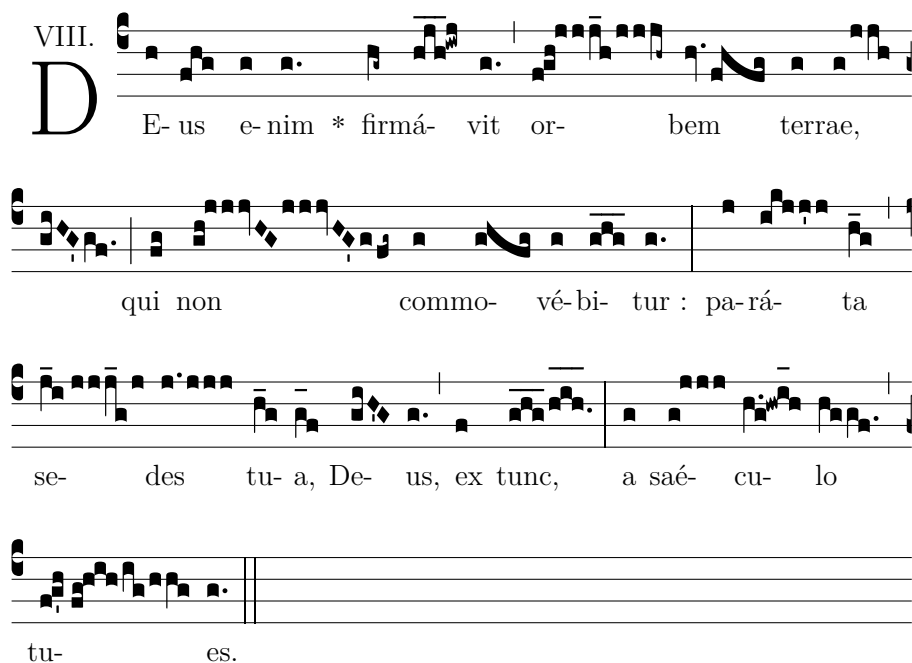
Ÿ. Dó- mi- nus re- gná- vit, de- có- rem ín-
du- it : ín- du- it Dó- mi- nus for- tí- tú- di-
nem, et praecín- xit se * virtú- te.

Alleluia: Dominus regnavit (Modus simplex)

II.
A Lle- lú- ia. * *ij.* Dó- mi- nus regná-
vit, de- có- rem ín- du- it: * ín- du- it Dómi- nus forti- tú- di- nem et prae-
cínxít se vir- tú- te.

Offertorium: Deus enim

VIII.
D



The musical notation is written on a single staff in C major, 4/4 time. It begins with a treble clef and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. There are several rests and melodic phrases throughout, with some notes beamed together. The lyrics are placed below the staff, aligned with the notes.

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

Offertorium: Deus enim (Psalmodia)

VIII.
D

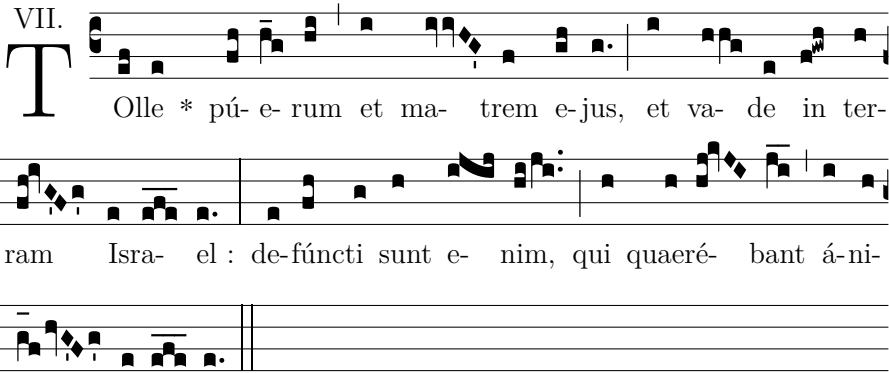


The musical notation is written on a single staff in C major, 4/4 time. It begins with a treble clef and a common time signature. The melody is simpler than the first piece, consisting of quarter and half notes. There are several rests and melodic phrases. The lyrics are placed below the staff, aligned with the notes.

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

Communio: Tolle puerum

VII.



The musical notation is written on three staves. The first staff begins with a large 'T' time signature and contains the first line of the Latin text. The second staff continues the text. The third staff concludes the text and ends with a double bar line. The notes are in a simple, rhythmic style, with some rests and accents.

Tolle * pú- e- rum et ma- trem e- jus, et va- de in ter-
ram Isra- el : de- fúnc- ti sunt e- nim, qui quaeré- bant á- ni-
mam pú- e- ri.

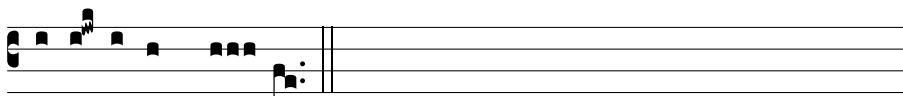
In circumcissione Domini et octava Nativitatis

Oktavtag vom Hochfest der Geburt des Herrn

Introitus: Puer natus est

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

In circumcissione Domini et octava Nativitatis



saecu- ló-rum. A- men.

Graduale: Viderunt omnes



I-dé-runt o- mnes * fi-nes ter- ræ sa- lu-



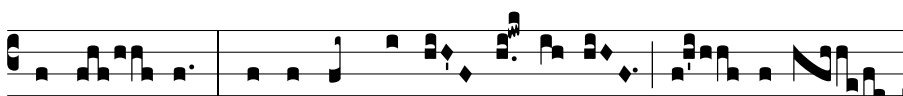
tá- re De- i nostri : ju-bi- lá-te De- o o-



mnis ter- ra. Ψ . No- tum fe- cit Dó-



mi- nus sa- lu- tá-



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



vit * justí- ti- am su- am.

Graduale: Viderunt omnes (Versus in psalmodia)

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

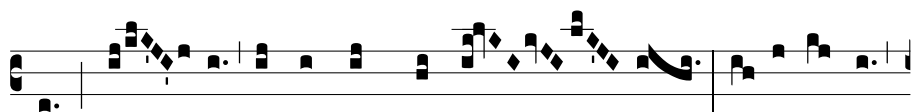
Graduale: Viderunt omnes (Psalmodia)

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

Alleluia: Multifarie olim

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

In circumcissione Domini et octava Nativitatis



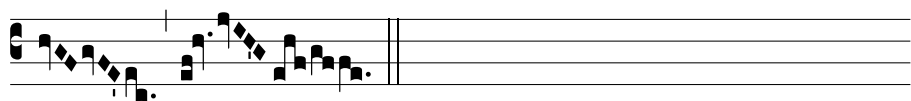
lim De- us loquens in prophé- tis, no- vís-si-me



di- é- bus i- stis lo- cú- tus est no-



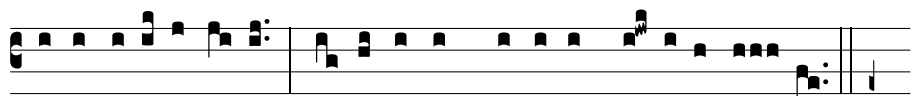
bis in Fí- li- o * su- o.



Alleluia: Multifarie olim (Versus in psalmodia)



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



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

Alleluia: Multifarie olim (Modus simplex)

VIII.

A L- le- lú- ia. * *ij.* Mul-ti fá-ri- e
o-lim De- us * loquens in prophé-tis, no-vís-sime di- ébus istis *
lo-cú-tus est no-bis in Fí- li- o su- o.

Offertorium: Tui sunt caeli

IV.

T U-I sunt * cæ- li, et tu- a est ter-
ra : orbem ter- rá- rum, et ple- ni-tú- di-nem e-
jus tu fundá- sti : ju-stí- ti- a et ju-
dí- ci- um præpa-rá-ti- o se- dis
tu- æ.

Offertorium: Tui sunt caeli (Psalmodia)

IV.



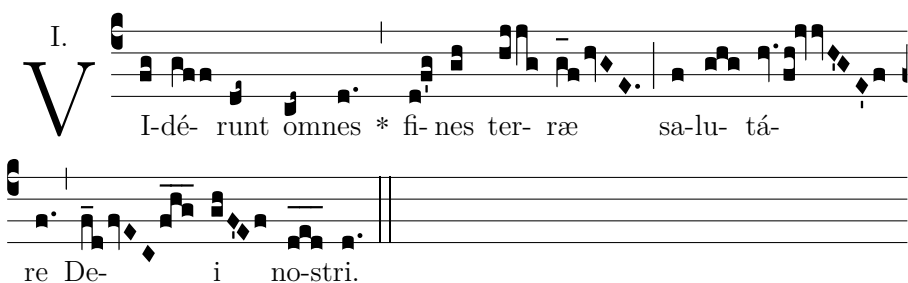
u- i sunt cae-li, et tu- a est terra: * orbem terrá-rum et

ple-ni-tú-di-nem e-ius tu fundásti. Iu-stí-ti- a et iu-dí-ci- um *

praepa-rá-ti- o se-dis tu-ae.

Communio: Viderunt omnes

I.



I-dé- runt omnes * fi- nes ter- ræ sa-lu- tá-

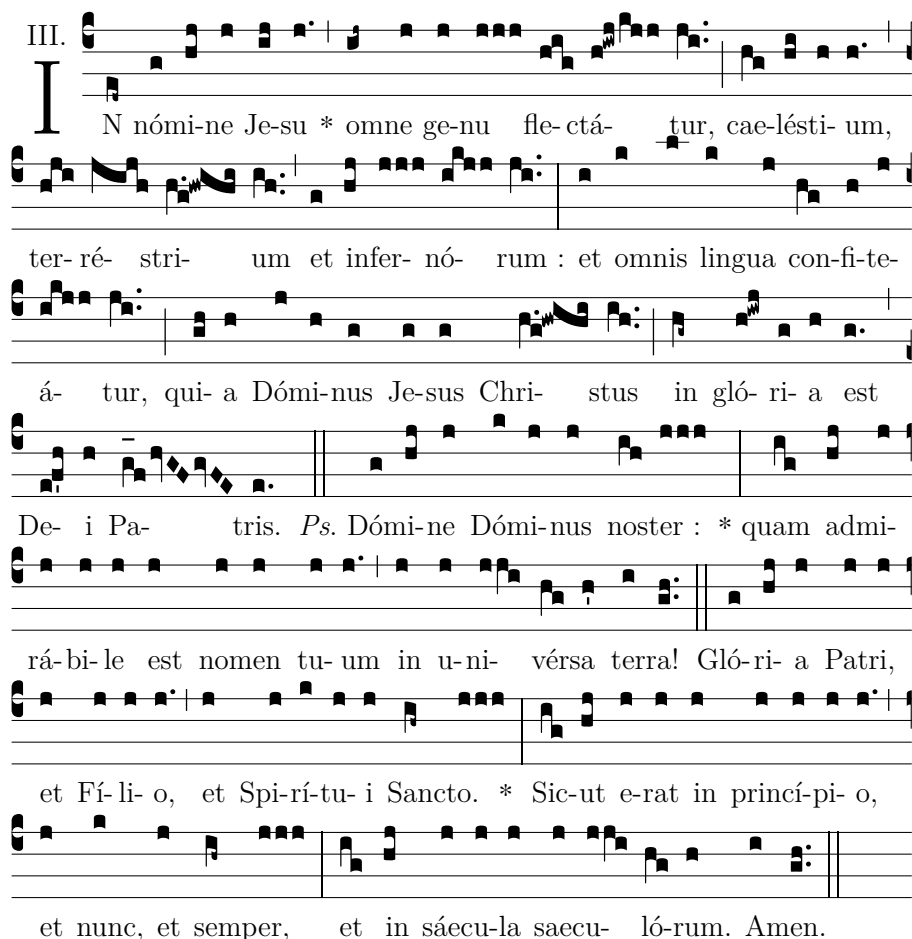
re De- i no-stri.

Sanctissimi Nominis Iesu

Fest des heiligsten Namens Jesu

Introitus: In nomine Iesu

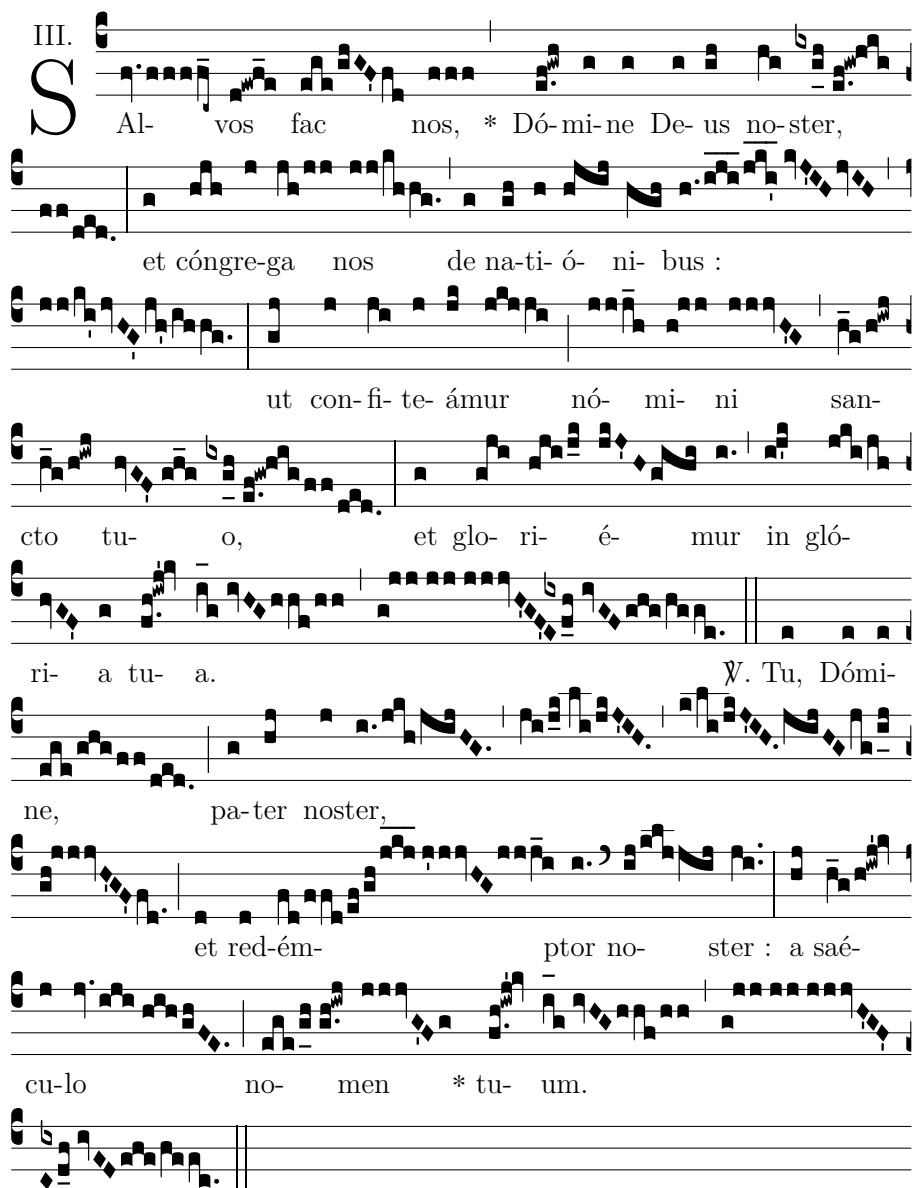
III.



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

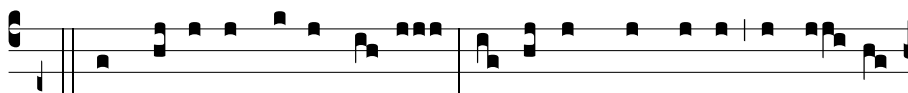
Graduale: Salvos fac nos

III.

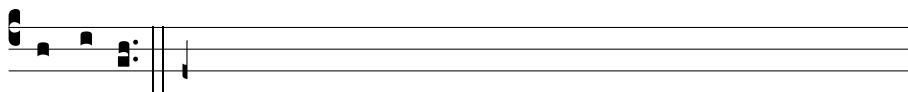


S Al- vos fac nos, * Dó-mi-ne De- us no-ster,
et cóngre-ga nos de na-ti-ó- ni- bus :
ut con-fi- te- ámur nó- mi- ni san-
cto tu- o, et glo- ri- é- mur in gló-
ri- a tu- a. V. Tu, Dómi-
ne, pa-ter noster,
et red-ém- ptor no- ster : a saé-
cu- lo no- men * tu- um.

Graduale: Salvos fac nos (Versus in psalmodia)

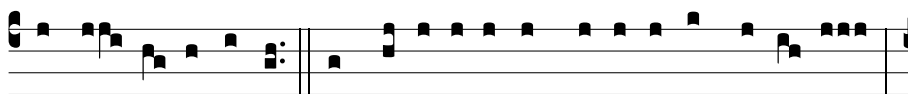
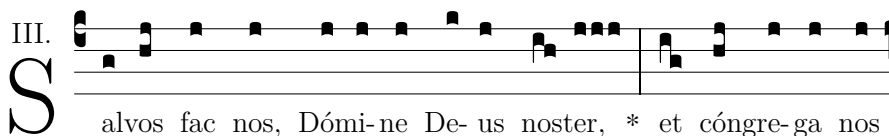


†*Tu, Dómi-ne, pa-ter noster, * et red-émptor noster: a saé- cu-

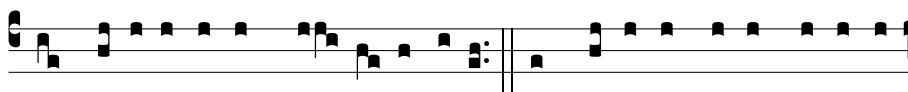


lo nomen †*

Graduale: Salvos fac nos (Psalmodia)



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



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



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

Alleluia: Laudem Domini

I.

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

V. Laudem Dó-mi-ni loqué-tur os me-

um, et be-ne-dí-cat o-mnis ca-ro nomen san-ctum

* e- jus.

Alleluia: Laudem Domini (Versus in psalmodia)

I.

L audem Dómi-ni loqué-tur os me- um, * et be-ne-dí-cat omnis

ca-ro nomen sanctum e- ius.

Alleluia: Laudem Domini (Modus simplex)

II.

A

Lle-lú-ia. * *ij.* Laudem Dómi-ni

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

e-ius.

Offertorium: Confitebor tibi

I.

C

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

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

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

num : quó-ni-am tu, Dó-mi-ne, su-á-vis et mi-tis es :

et mul-tae mi-se-ri-cór-di-ae ómni-bus invo-cán-ti-bus

Sanctissimi Nominis Iesu

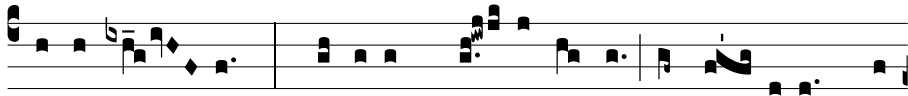


Offertorium: Confitebor tibi (Psalmodia)

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

Communio: Omnes gentes

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



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



ra- bí- lí- a : tu es De- us so- lus, al-le-lú- ia.

Sanctissimi Nominis Iesu

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