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GRADUALE

mit

NORMAN CANTUS S. GREGORII.

auf

Grund der Forschungs-Resultate und unter Beihilfe
der Mitglieder des Vereins zur Erforschung alter Cho-
ral-Handschriften nach den ältesten und zuverlässig-
sten Quellen

bearbeitet und herausgegeben

von

Mich. Hermesdorf,

Präsident des Vereins zur Erforschung alter Choral-Handschriften, Dom-Or-
ganist und Kirchen-Director, Lehrer des Gesanges an der Dom-Musikschule, so-
wie des Choral- und Liturgie-Gesanges am bischöflichen Priester-Seminar, Prä-
sident des Diöcesan-Choral-Vereins in der

H. A. Hofmann

Leipzig, 1876.

Commissions-Verlag von F. z. Wagner's Buch- u. Verlagsbuchhandlung

Von demselben Verfasser sind erschienen und bei *Th. M. direct*, sowie durch alle Buchhandlungen zu beziehen:

Graduale juxta usum Eccl. Cath. Trevirensis dispositum. Quod ex veteribus Codd. originalibus accuratissime conscriptum et novis interim ordinatis seu indultis Festis auctum cum approbatione Superiorum in lucem edit Mich. Hermesdorff, Presb. Dioec. Trev. 58 Bogen 8o 4 Mark 50 Pfg.

Das vorstehende Graduale ist nach den besten und ältesten Pergament-Handschriften der trierischen Chorbücher bearbeitet und bietet darum für alle Freunde des Choralgesanges das höchste Interesse.

Antiphonale juxta usum Eccl. Cath. Trevirensis dispositum. Quod ex veteribus Codd. originalibus accuratissime conscriptum et novis interim ordinatis seu indultis Festis auctum cum approbatione Superiorum in lucem edit Mich. Hermesdorff, Presb. Dioec. Trev. 64 Bogen 8o 4 Mark 50 Pfg.

In diesem ebenfalls nach den ältesten Pergament-Handschriften bearbeitete Antiphonale sind nicht nur die Vespergesänge für alle Tage und Feste des Jahres sondern auch die Gesänge zu den Laudes, der Prim, Terz, Sext, Non, Complet und das vollständige Officium der drei letzten Tage der Charwoche enthalten. Es ist also ein vollständiges Diurnale mit Noten, und darum in liturgischer und musikalischer Beziehung gleich interessant.

Praefationes in cantu Trevirensi, quas accuratissime conscriptas publice offert. Mich. Hermesdorff, Presbyter Dioec. Trev. 8 Bogen gr. Folio. Schwarz und Rothdruck 1 Mark 50 Pfg.

Nach alten Missal-Incunabeln mit Vergleichung der letzten trierischen Missal-Ausgaben von 1608 und 1610 bearbeitet bieten dieselben für die Freunde des Choral- und seiner Geschichte ebenfalls grosses Interesse. Das Format ist sorgfältig nach demselben dem römischen Missale in jedem beliebigen Formate beigegeben werden können. Der Druck ist mit neuen scharfen Typen in Roth und Schwarz auf starkem Papier in eleganter Ausstattung hergestellt.

Kyriale sive Ordinarium Missae pro diversitate temporis et Festorum per annum. Accedent Missae Defunctorum, Antiph. ad aspersionem aquae benedictae, Missae votivae de Ss. Sacramento et de b. M. Virg. variae Cantiones sacrae ad Elevationem, ad Benedictionem etc. 21 Bogen gr. Folio. Schwarz- und Rothdruck 6 Mark gebunden 9 Mark

Dieses Kyriale enthält die gewöhnlichen Messgesänge, wie sie in den ältesten Handschriften des 13., 14. und 15. Jahrhunderts und theilweise in nachfolgenden Neumen-Handschriften vorkommen.

Harmonia cantus choralis, enthaltend den trierischen Choral in vierstimmiger Harmonisirung nach den neu erschienenen trierischen Chorbüchern bearbeitet von Mich. Hermesdorff, Priester der Dioc. Trier, Dom-Organist und Lehrer des Gesanges am Bischöf. Priester-Seminar daselbst Trier, Fr. Lintz'sche Buchhandlung. Sechs Abtheilungen nebst einem Supplementheft. 11 Mark 80 Pfg.

Vorstehendes Werk bildet eine sorgfältig gearbeitete Orgelbegleitung zu allen Theilen des Graduale und Antiphonale, welche so eingerichtet ist, dass nach ihm zugleich alle Choralstücke (Messen, Offertorien, Hymnen, Psalmen, Magnificat etc.) durch einen vierstimmigen Sängerkhor ausgeführt werden können. Von diesem Werke werden die einzelnen Abtheilungen auch einzeln abgegeben und zwar:

- | | |
|-----------------|---|
| I. Abtheilung: | Kyriale zu 2 Mark |
| II. " | Hymnarium zu 2 Mark |
| III. " | Vesperale zu 2 Mark |
| IV. " | Introitus zu 2 Mark |
| V. u. VI. | Alleluja, Tractus und Offertorien zu 2 Mark |
| Supplementband: | Praefationes (römisch und trierisch) zu 80 Pfg. |

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Das vorstehende Graduale ist nach den besten und ältesten Pergament-Handschriften der trier'schen Chorbücher bearbeitet und bietet darum für alle Freunde des Choralgesanges das höchste Interesse.

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In diesem ebenfalls nach den ältesten Pergament-Handschriften bearbeiteten Antiphonale sind nicht nur die Vespergesänge für alle Tage und Feste des Jahres, sondern auch die Gesänge zu den Laudes, der Prim, Terz, Sext, Non, Complet und das vollständige Officium der drei letzten Tage der Charwoche enthalten. Es ist also ein vollständiges Diurnale mit Noten und darum in liturgischer und musikalischer Beziehung gleich interessant.

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TRIER, 1876.

Commissions-Verlag der J. B. GRACH'S Buchhandlung.

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Vorwort.

Das vorliegende Graduale ad normam cantus S. Gregorii ist als das Resultat der Bestrebungen des Vereines „zur Erforschung alter Choral-Handschriften“ zu betrachten. Sein Zweck ist ein zweifacher:

1. ein praktischer,
2. ein rein wissenschaftlicher.

Sein Zweck ist ein praktischer insofern, als das erste Motiv zur Gründung des vorgenannten Vereines und das Hauptziel seiner Thätigkeit kein anderes war, als durch Veröffentlichung der Choralmelodien, wie sie in den Handschriften bis zum 13. und 14. Jahrhunderte uns erhalten sind, den alten gregorianischen Gesang in seiner ursprünglichen Gestalt voll jugendlicher Kraft und Schönheit wieder ins Leben zu rufen und zu allgemeiner Geltung zu bringen.

Wie sehr es nun der Wunsch eines jeden Kenners und Verehrers unserer Sache sein muß, daß dieses Ziel durch praktische Verwendung gegenwärtigen Buches recht bald erreicht werde, so wird man doch nicht allzu großen Erwartungen in dieser Beziehung sich hingeben dürfen.

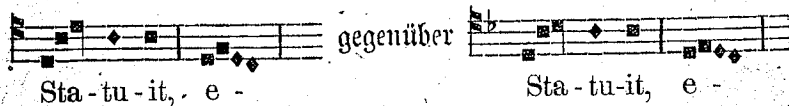
Abgesehen von den mannfachen Vorurtheilen und anderweitigen Schwierigkeiten würde schon eine Beseitigung so vieler im Gebrauche befindlicher Choral-Ausgaben unmöglich mit einem Schlage sich bewerkstelligen lassen. Nur allmählich wird eine im Laufe der Zeit sich vollziehende allgemeine Rückkehr zum Bessern auch auf diesem Gebiete erhofft werden können. Nach dieser Seite hin glauben wir aber einen namhaften Erfolg gerade von der rein wissenschaftlichen Bedeutung dieser Arbeit uns versprechen zu dürfen, die wir darum auch zunächst betonen möchten. Voraussichtlich wird durch die weitere Verbreitung vorliegenden Buches das Interesse für diese Sache im Allgemeinen immer mehr geweckt und gehoben werden. Man wird zu Studien und Vergleichen sich veranlaßt finden, deren Resultat zu der Ueberzeugung führen muß, daß die meisten unserer heutigen gedruckten Choral-Ausgaben nur mehr ein bis zur Unkenntlichkeit entstelltes Gerippe der alten gregorianischen Melodien enthalten. Hat aber diese Erkenntniß einmal Platz gegriffen, so wird man nicht umhin können, solche gedruckten Choralbücher bei Neuauflage wenigstens einer gründlichen Revision nach alten Handschriften, eventuell der betreffenden Diözese, wo sie vorhanden sind, zu unterwerfen und so die Gesänge immer mehr zu jener Form und Gestalt zurückzuführen, welche der Choralgesang bis zum 14. Jahrhunderte in fast völliger Uebereinstimmung an allen Orten der katholischen Welt besessen hat. Eine solche Revision und Vergleichung wird andererseits wieder Gelegenheit bieten, die gegenwärtigen Forschungs-Resultate auf ihren wahren Werth zu prüfen und in richtiger Anerkennung ihrer Vorzüge nach Möglichkeit zu verwerthen. Sie mögen dann als Norm und Richtschnur gelten, nach welcher die größere oder geringere Güte und Zuverlässigkeit einer Handschrift beurtheilt werden kann und zugleich als Anhaltspunkt dienen bei Entzifferung und Deutung einzelner Neumen, bei Feststellung der Tonalität, bei Beurtheilung schwieriger Stellen wegen Wechsel der Tonhöhe, Ergänzung der Tropen, Schlußneumen u. s. w.

Dennoch mit Bezug auf alle diese Dinge ist bei Bearbeitung gegenwärtiger Ausgabe die größte Sorgfalt verwendet worden, wie denn dieselbe überhaupt nicht auf der Feststellung und Uebertragung einer einzelnen Handschrift beruht, sondern auf der Vergleichung vieler Handschriften und Fragmente verschiedener Zeiten und Orte, auf der kritischen Untersuchung abweichender Lesarten mit Hinzuziehung der Tonarien und anderer theoretischen Schriften des Mittelalters, auf Vergleichung der Resultate, welche ähnliche Bestrebungen neuerer und neuester Zeit zu Tage gefördert haben, auf den Erfahrungen, welche während Jahrzehnten aus der steten Beschäftigung mit diesem Gegenstande gewonnen wurden. In dieser Weise halten wir uns zu der begründeten Hoffnung berechtigt, daß die gegenwärtige Arbeit, wenn auch nicht sofort praktische Verwerthung, dann doch durch ihre rein wissenschaftliche Bedeutung im Laufe der Zeit einen segensreichen Erfolg finden werde. Wir stützen uns hierbei auf das Bewußtsein, mit minutösester Treue und Gewissenhaftigkeit verfahren zu sein. Es werden hier die gregorianischen Gesänge genau so gegeben, wie sie in den ältesten neumirten und notirten Handschriften des 9., 10., 11., 12. bis 14. Jahrhunderts übereinstimmend enthalten sind. Diese Uebereinstimmung bezieht sich aber besonders

- 1) auf den Umfang der Melodien, d. h. alle Handschriften weisen für die einzelnen Melodien eine gleiche Anzahl von Tönen nach.
- 2) auf die Gliederung der Melodien und auf die Vertheilung der Noten auf die einzelnen Textsilben,
- 3) auf die Anlage der Melodie, auf das Steigen und Fallen derselben in den einzelnen Tonphrasen.

Weniger Uebereinstimmung zeigt sich in der Wahl der Neumen, die in den einzelnen Handschriften mannfach wechselt, in den Neumen-Handschriften ohne Linien aber noch größtentheils conform beibehalten ist und darum auch hier nach den ältesten und besten neumirten Codices festgestellt wurde. Mit Bezug auf Umfang, Gliederung und Anlage der Melodien,

auf Vertheilung der Noten auf die einzelnen Silben, das Steigen und Fallen der einzelnen Tonphrasen kann also mit aller Bestimmtheit gesagt werden, daß die hier gegebenen Gesänge die ursprünglichen, unverfälschten des hl. Gregor sind, daß demnach alle Melodien späterer Ausgaben, welche hierin mit der gegenwärtigen nicht übereinstimmen, als verstümmelt, verfälscht und willkürlich entstellt zu betrachten sind. — Was die Substanz der Melodien betrifft, so kann allerdings nicht jedes einzelne Intervall mit derselben Bestimmtheit vertreten werden, da die Lesarten in dieser Beziehung öfters wechseln. Es wurden jedoch auch hier die ältesten Manuscripte und diejenigen, welche als die sorgfältigst und am correctesten geschriebenen sich auswiesen, zunächst berücksichtigt. Uebrigens legen wir einem einzelnen Intervalle in dem Rahmen einer ganzen Melodie keine besondere Wichtigkeit bei. Ja wir sind sogar geneigt, consequent durchgeführten charakteristischen Eigenthümlichkeiten der Melodien volle Existenz-Berechtigung zuzusprechen, insofern sie die ganze Anlage, den Umfang und innern Bau derselben nicht beeinträchtigen. Finden wir ja schon in den ältesten notirten Handschriften eine mit strenger Consequenz durchgeführte gegentheilige Anwendung der kleinen Terz und Sekunde in Gängen wie:




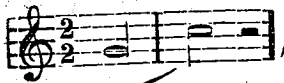
modurch dieselben gewissermaßen in zwei große Klassen sich theilen ließen, ohne ihre vollkommene Uebereinstimmung in Bezug auf Anlage, Umfang und innern Bau der Melodien im Geringsten einzubüßen. In dieser Hinsicht möchten wir denn auch nicht jedes einzelne Intervall unserer Melodien aufs Aeußerste urgiren. In ähnlicher Lage befinden wir uns gegenüber der Uebertragung der Neumen in unsere moderne Ton-schrift, besonders auch hinsichtlich des rhythmischen Elementes, wiewohl auch hier die größte Sorgfalt unter Beachtung aller hierauf bezüglicher Ausprüche und Ansichten älterer und neuer

rer Schriften angewendet wurde. Die letzteren Punkte betreffend wollen wir indessen der gegenwärtigen Arbeit keineswegs die Bedeutung beigelegt wissen, als ob nun jede Thätigkeit auf diesem Gebiete als abgeschlossen zu betrachten sei. Um jedoch auch in dieser Beziehung dem gegenwärtigen Werke seine wissenschaftliche Bedeutung zu sichern, haben wir die Neumen selbst über dem Systeme beige-schrieben, nach Angabe der besten Neumen-Handschriften besonders des Antiphonars von St. Gallen, des Graduale 151 der Dom-Bibliothek und des Missale h. Ss. II. der Stadt-Bibliothek zu Trier, die auch von Lambillote schon in seiner Esthétique p. 44 als besonders werthvoll erwähnt werden,*) unter Vergleichung vieler anderer Handschriften und Fragmente, welche durch die verehrten Mitglieder des Vereins uns zur Verfügung gestellt wurden. Die Art und Weise der Uebertragung liegt also offen vor Jedermanns Augen und mag dem weitem Studium und der Kritik überlassen bleiben. Die Prinzipien aber, die hierbei maßgebend waren, wollen wir nachstehend kurz mittheilen.

1. Im Choralgesange lassen wir weder Takt, noch Mensur gelten, d. h. kein strenges, gegenseitiges Abmessen des Zeitwerthes der einzelnen Töne. Es kann dasselbe Zeichen (□ ♦ u. f. w.) in demselben Stücke, ja selbst in demselben Satze in verschiedener Dauer genommen werden. So sollen schon nach den alten Theoretikern gegen den Schluß eines Stückes oder eines Ton-satzes die Töne in gedehnterem Vortrage gegeben werden; auch sollen beim Aufsteigen die Töne etwas lebhafter, beim Absteigen etwas ruhiger sich folgen. Kein Neumenzeichen kann also an und für sich eine Kürze oder Länge bezeichnen, sondern es erhält nur in der Zusammenstellung mit anderen Neumen einen relativen Werth.

*) A Trèves on voit à la bibliothèque de la ville et de l'évêché des Graduels et Antiphonaires précieux, en notation usuelle et Guidonienne. Il en est un entre autres, qui porte les lettres Romaniennes. Ces sortes de manuscrits sont extraordinairement rares: nous n'en avons rencontré qu'en trois endroits: à Trèves, à Saint-Gall et à Laon.

2. Die Nebeneinanderstellung verschiedener Notengattungen hat im Choralgesange nur den Zweck, anzudeuten, welche Töne in einer eng verbundenen Tongruppe flüchtiger, welche gedehnter hervorzubringen sind. In nachstehender Neume 7.  ist also nur angedeutet, daß der erste Ton im Vergleiche zu den beiden andern etwas zu dehnen, die beiden letztern flüchtiger vorzutragen sind, aber nicht: daß die beiden letzten zusammen genau den Zeitwerth des ersten Tones haben sollen. Selbst zwei in eine Neume zusammengefaßten Töne z. B. $\overset{7}{\text{f}} = \text{■}$ sind nicht slavisch von gleicher Dauer zu nehmen, wie:



sondern mit nur annähernd gleicher Dehnung frei und ungezwungen vorzutragen.

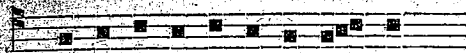
3. Im Chorale gibt es also nicht Länge und Kürze, wie Takt und Mensur sie erfordern, sondern nur Dehnung und Kürzung, wie der Rhythmus d. h. der Wechsel von Betonung und Nicht-Betonung in ungezwungener Weise sie mit sich bringt, so z. B. beim Wortfall der gewöhnlichen Rede.

4. Im Choral findet sich sonach weder Takt noch Mensur, wohl aber Rhythmus, d. h. Wechsel von Betonung und Nicht-Betonung. Dieser lehnt sich zunächst an den sprachlichen Rhythmus des Textes an, soweit dieses geschehen kann. In Stellen, z. B. wo auf jede Textsilbe nur ein Ton fällt, richtet sich die Betonung ganz nach dem Rhythmus des Textes. Wenn also die Codices z. B. notiren:

$\text{f f f } \overset{7}{\text{f}} \overset{7}{\text{f}} \overset{7}{\text{f}} \overset{7}{\text{f}} \overset{7}{\text{f}} \overset{7}{\text{f}} \overset{7}{\text{f}}$
indutus est dominus fortitudinem,

so sind nicht alle Virga (7) in gleicher Dehnung zu nehmen, sondern es richtet sich Betonung und Kürzung ganz nach dem Rhythmus des Textes; ebenso in Stellen wie:

$\overset{7}{\text{f}} \overset{7}{\text{f}} \overset{7}{\text{f}} \overset{7}{\text{f}} \overset{7}{\text{f}} \overset{7}{\text{f}} \overset{7}{\text{f}}$
princeps pacis pater fu-tu-ri =



(aus Intr. Lux fulg.)

princeps pacis pater fu - tu - ri.

Hier wäre es also Aufgabe des Sängers, nach Ausweis des Textes selbst zu finden, welche Töne er zu betonen, welche er nicht zu betonen, welche er zu kürzen und welche er zu dehnen hat. Da aber heute viele Sänger einestheils die Prosodie der lateinischen Sprache nicht kennen, andererseits durch unsere moderne Tonschrift daran gewöhnt sind, mit denselben Zeichen auch Töne von gleicher Zeitdauer zu verbinden, so wird man um des praktischen Zweckes Willen lieber notiren:



princeps pa-cis pa-ter fu - tu - ri.

5) Fallen jedoch mehrere Töne auf eine betonte Silbe, so kann nicht jeder dieser Töne betont werden, da dieses dem natürlichen Gefühle und dem Wesen des Rhythmus widerspricht, welches eben in dem Wechsel von Betonung und Nicht-Betonung begründet liegt. Aber auch dort, wo mehrere Töne auf eine nichtbetonte Silbe kommen, fordert das rhythmische Gefühl, daß irgend einer dieser Töne durch Betonung sich heraushebe, da durch eine längere Unterbrechung des Wechsels von Betonung und Nicht-Betonung der rhythmische Fluß aufgehoben würde.

6. Der Choralgesang besitzt also einen ausgedehnten Rhythmus, der nicht nur an den sprachlichen Accent sich anlehnt, sondern auch frei und selbstständig auftritt. Zur Fixirung desselben bedarf es also bestimmter Zeichen. Diese sind mit den Neumen gegeben, welche vorzugsweise nur eine rhythmische, keine tonale Bedeutung haben. Die Feststellung des rhythmischen Werthes derselben ist nun keinesweg als abgeschlossen zu betrachten, wie oben schon bemerkt. Die Haupt-Gesichtspunkte, nach welchen hier in dieser Beziehung verfahren wurde, sind folgende:

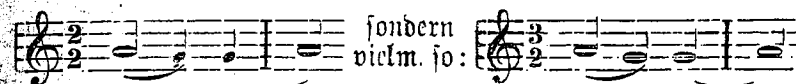
a) Alle einfachen Neumen: Punctum (·-), Apostropha (.), und Virga (7) bezeichnen an sich weder Betonung, noch Dehnung oder Kürzung, sondern sie richten sich hierin ganz nach dem Texte, der ihnen untergeordnet ist. Darum übersetzen wir das Punctum nicht immer durch die Semibrevis (♣) und die Virga nicht immer durch die Brevis (♩), sondern richten uns hierbei zur genaueren Fixierung des praktischen Vortrages nach dem unterliegenden Texte und übersetzen auf einer kurzen Silbe mit ♣, auf einer gedehnten mit ♩, auf einer betonten mit ♩. — Alles dieses jedoch nur, wenn auf eine Silbe nur eine Note fällt. (cfr. oben sub 4).

Sind mehrere Neumen gleicher Art zusammengestellt: Bistropa (77), Tristropa (777), Bivirga (77), Trivirga (777), so bezeichnen sie eine Dehnung, ohne notwendig eine Betonung einzuschließen. Wir übersetzen mit ♩♩ und ♩♩♩, wenn auf eine betonte Silbe fallend mit ♩♩ und ♩♩♩. Werden mehrere einfache Neumen zu einer Tongruppe zusammengesetzt, z. B. ·-·, ·-·, ·-·, ·-·, u. s. w., so scheinen die flüchtigen Zeichen auch einen flüchtigen Vortrag zu fordern, also flüchtiger als · und letzteres flüchtiger als -; noch gedehnter die Virga. In solchen Gruppen, wo gewöhnlich nur eine Virga eingefügt ist, ist diese betont, was schon daraus sich ergibt, daß die Virga immer den höchsten Ton der Gruppe darstellt. Wir übersetzen also z. B. ·-· mit ♩♩♩.

b) Alle zusammengesetzten Neumen schließen stets einen Ton von größerer oder geringerer Betonung ein (cfr. oben sub 5). Naturgemäß wird dieses gewöhnlich der höchste Ton der Gruppe sein; beim Podatus (♩) also der letzte; bei der Clivis oder Flexa (♩) der erste Ton. Ersteren übersetzen wir mit ♩♩, letztere mit ♩♩. Hat der Podatus diese Form ♩, in welcher grade der untere Fuß (·) eine deutlichere Darstellung findet,

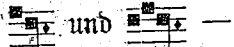
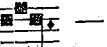
so scheint auch der Ton sich mehr auf die untere Note zu legen, so daß beide Töne in Betonung sich fast gleich stehen.



Wir übersetzen diese Form mit ♩♩ oder bei kurzen Silben gar mit ♩♩, zum Unterschied von dem Epiphonus ♩ = ♩♩. Wenn dem Clinis ein c (celeriter) oben angefügt ist (♩), zum Zeichen eines flüchtigen Vortrages, so übersetzen wir mit ♩♩. Steht ein c über demselben zum Zeichen größerer Dehnung (Trahere vel Tenere debere Testatur [Notker]), so übertragen wir mit ♩♩. Folgt dem Clinis unmittelbar ein Podatus, so daß zwei nicht betonte Töne zwischen zwei betonte fallen, so schreiben wir, um einem schleppenden Vortrage vorzubeugen, ♩♩♩. Wir bemerken aber nochmals, daß die Semibrevis (♣) nicht als genaue Hälfte der Brevis (♩) aufzufassen und mit strenger Taktabmessung zu singen ist, wie etwa unser:





mit Acceleration des 2. und 3. Schlages. Aus ähnlichen Gründen übersetzen wir die Flexa resupina (♩) mit ♩♩, den pes resupinus (♩) mit ♩♩, den Podatus cum duplici clini (♩) mit ♩♩.


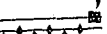

Der Cephalicus ♩ (Tramea, clivis cornuta, plica descendens) ist als ein betonter Ton aufzufassen, dem ein tieferer Ton sehr flüchtig und leicht angehängt wird (Portamento), in der Uebersetzung ♩. Ähnliche Bedeutung hat der Sinuosus ♩. Für die Zusammensetzungen: Pes hemivocalis (♩), Pes sinuosus (♩), Flexa sinuosa (♩) ergibt sich hiernach die Erklärung von selbst. Auch die Flexa strophica ♩ und der Pes Flexus strophicus ♩ schließen mit einer kurzen Note ab, die für die

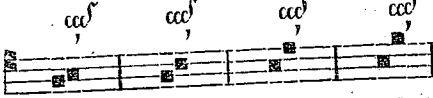
vorletzte einige Dehnung bedingt, weshalb wir übersetzen mit  und  —


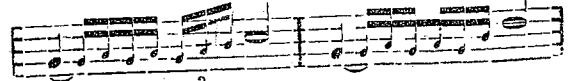
Eine umgekehrte Bedeutung, wie der Cephalicus, hat der Epiphonus  (Eptaphonus, Hemivocalis, Frauculus, Gnomo, Plica ascendens). Hier fällt eine leichte Betonung auf den tieferen Ton, dem aufsteigend ein kurzer Ton sich anhängt. Wir übersetzen mit .






Eine mehrmalige Wiederholung des Epiphonus zeigt sich in der Gutturalis  , der auch in der Ausführung zur

Geltung kommt durch eine Art Triller so: 

In Verbindung mit einem Podatus gestaltet sich die Gutturalis zum Quilisma , dessen Ausführung aus dem Vorigen sich ergibt: . Bei der Uebertragung setzen wir nur den ersten und letzten Ton: also: . Der Sänger hat aber in

allen Fällen, wo das Quilisma angemerkt ist, die obige Ausführung zu leisten, also statt: 










so: 


Als eine Kürzung des Quilisma ist der Salicus zu betrachten . Die Ausführung ergibt sich aus dem Vorhergehenden. Verwandt mit den beiden vorgenannten Neumen ist der Pressus major  und minor  insofern, als dieser ein Drücken des Tones und damit eine leichte Bebung verlangt, der Pressus major von größerer, der Pressus minor von geringerer Dauer. Wir übersetzen mit  und  —

Von der Bistropa und Tristropa, der Bivirga und Trivirga unterscheidet sich der Pressus dadurch, daß jene nur eine Dehnung ohne Bebung, dieser eine stark betonte Bebung andeutet. Andere Combinationen der Neumen ergeben sich aus dem bisher Gesagten von selbst. Für die praktische Ausführung haben wir noch Folgendes beizufügen:

1. Aus Gründen, die in den Vereins-Blättern bereits erörtert wurden, sind nicht die modernen Tonzeichen, sondern die jetzt allgemein gebräuchliche Quadratschrift in Anwendung gekommen.

2) Auch einzelne Aenderungen, wie die Anwendung eines Fünflinien-Systems u. A. mußten wegen technischer Schwierigkeiten unterbleiben. Nur die Verwendung von Hilfslinien zur Vermeidung der Schlüssel-Versetzungen wurde versucht.

3) Die hier vorkommenden Notengattungen sind also die gewöhnlichen, nämlich: Longa , Brevis , Semibrevis  u. Portamento (Minima). Ein absoluter Zeitwerth ist denselben nicht beizulegen. Nur in ihrer Nebeneinanderstellung ist die Semibrevis leichter und flüchtiger, die Longa mit mehr Dehnung und etwas Nachdruck vorzutragen, etwa wie Töne, die in unserm modernen viertheiligen Takte auf den dritten Schlag fallen, während die Brevis die natürliche Mitte hält. Töne, welche mit deutlicher Betonung hervorzuheben sind, ähnlich den Noten, die in unserm modernen Taktwesen den ersten Schlag erhalten, sind durch einen darüber gesetzten Iktus (') bezeichnet . Der Iktus über einer Longa  bedeutet Betonung mit einer leichten Dehnung. Dieser ihrer Bedeutung gemäß sind alle einzelne Töne sorgfältig zu behandeln. Der leichte flüchtige Vortrag aller nicht als betont und gedehnt bezeichneten Töne wird den Gesang vor schwerfälligem Schleppen bewahren, während die richtige Dehnung und klare Hervorhebung aller betonten Noten (, , , ) die Gefahr eines verjodelten, verhuddelten Gesanges, ohne Ausdruck und Gliederung fernhalten wird.

4) Die richtige Gliederung und Scherzung der einzelnen Tongruppen und Tonsätze betreffend, haben wir ebenfalls die bisher gebräuchlichen Zeichen der Respiratio $\underline{\text{I}}$ und Pausa $\underline{\text{I}}$ beibehalten, jedoch mit einer modificirten Bedeutung. Die Respiratio gebrauchen wir nämlich nicht, wie bisher, als Bezeichnung des freien Athmens, sondern als Trennungszeichen kleinerer Sätze, die Pausa als Abschluß größerer Perioden. Als Athmungszeichen verwenden wir überhaupt keine Striche innerhalb des Systems, da erfahrungsgemäß dieselben zu einem schleppenden Vortrage verleiten. Wir bezeichnen die Athmungsstellen nur durch Komma oder Punkt unter dem System, und zwar die Stellen, wo man athmen soll, durch Komma, wo man nach Belieben athmen kann, durch Punkt.

Die Einsetzung eines Erhöhungszeichens (*) an manchen Stellen rührt von der Rücktransposition äolisch geschriebener Stücke her, die wir im Interesse der praktischen Ausführbarkeit glaubten vornehmen zu müssen.

Indem wir für alles Weitere auf die in dem Vereins-Organen gegebenen genauern Ausführungen verweisen, glauben wir hier abschließen zu können mit dem Wunsche, daß gegenwärtige Arbeit eine geneigte Aufnahme und Beurtheilung finden und dazu beitragen möge, den gregorianischen Gesang in seiner ursprünglichen Gestalt und Schönheit wieder zu allgemeiner Geltung zu bringen. Wir können aber nicht umhin, den verehrten Mitgliedern des Choral-Vereins, welche durch ihre Beiträge uns unterstützt haben, unsern Dank auszusprechen, und vor Allem der sehr thätigen Mitwirkung unseres geliebten Freundes und Mitarbeiters des Hochwürdigen Herrn geistl. Rathes Schlecht in Eichstädt mit besonderer Anerkennung und Dankbarkeit zu gedenken.

Der Herausgeber.

Proprium Missarum

DE TEMPORE.

Dominica I. Adventus.

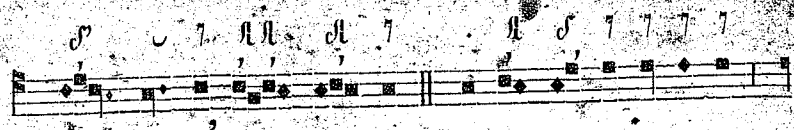
Introitus.
Ton. VIII.

Ad te le-va-vi a - ni-mam me-am:

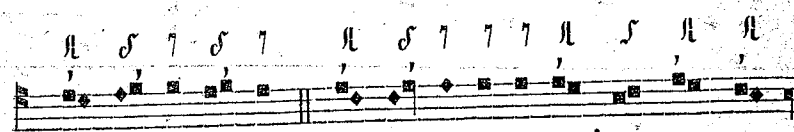
De-us me - us, in te con-fi - do, non e - ru -

bescam: ne-que ir-ri - de - ant me i-ni-mi-

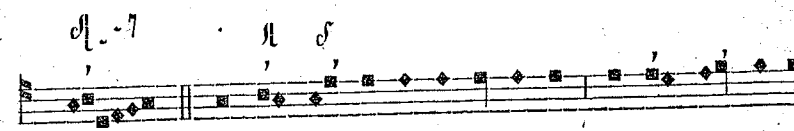
ci me-i: e - te-nim u-ni-ver - si, qui te ex - pe-



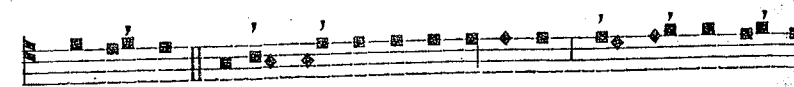
ctant, non confun - dentur. Ps. Vi - as tu - as, Domine,



de - mon - stra mihi : et se - mitas tu - as e - do - ce



me. V. Glori - a Pa - tri et Fi - li - o et Spi - ri - tu -



i sancto. Si - cut e - rat in princi - pi - o, et nunc et sem -

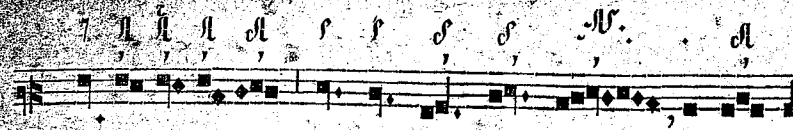


per, et in saecula saecu - lorum. A - men.

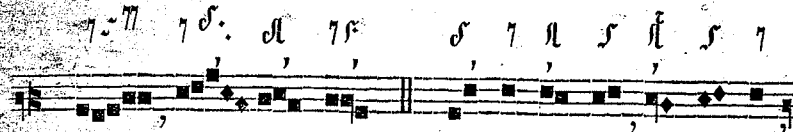
Graduale.
Ton. II. & I.



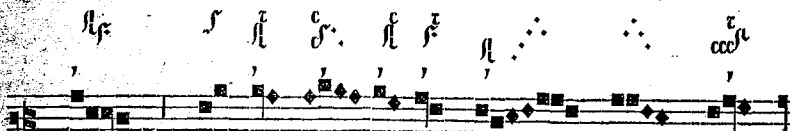
Uni - ver - - - si, qui te ex -



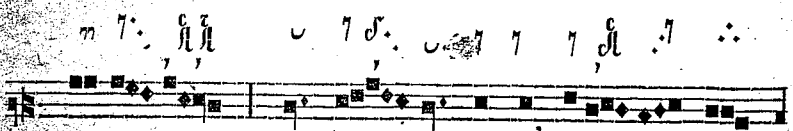
pe - ctant non - confun - den - tur, Do - mi -



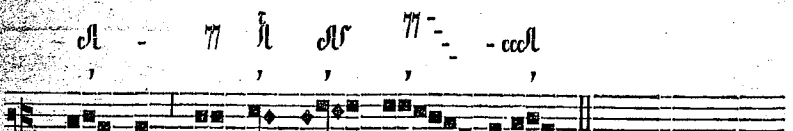
ne. V. Vi - as tu - as, Do - mi - ne,



no - tas fac mi - - - -



hi, et se - - - mitas tu - - - -



as e - do - ce me.

Alleluja.
Ton. VIII.

A l - le - - lu - - ja.

V. O - sten - de nobis, Do - - - mi -

ne, mi - se - ri - cor - di - am tu - - - - am,

et sa - lu - ta - re tu - - - -

- - - - - um da no - bis.

Offertorium.
Ton. II.

A d te, Do - mi - ne, le -

va - vi a - - ni - mam me - am: Deus me - us,

in te con - fi - do, non e - ru - bescam: ne - que

ir - ri - de - ant me i - ni - mi - ci me - i: e -

te - nim u - ni - ver - si, qui te ex - pe - ctant, non

con - fun - den - tur.

TO:

der de
gortii
3960
IC

Communio.
Ton. I.

Do-mi - nus da-bit be-ni-gni-

ta - tem: et ter-ra no-stra da - - bit fru-

ctum su - um.

Dominica II. Adventus.

Introitus.
Ton. VII.

Po - pulus Si - on, ec - ce Do - - mi-

nus ve-ni - et ad sal-van-das gentes: et au-

di-tam fa - ci-et Do-mi - nus glo - ri - am

vo - cis su - ae in læ-ti - ti-a cor -

dis vé - stri. Ps. Qui re-gis Is-ra - el, in-ten-

de: qui de-ducis, ve-lut ovem, Jo - seph. Glo-ri-

a. e v o v a e.

Graduale.
Ton. V.

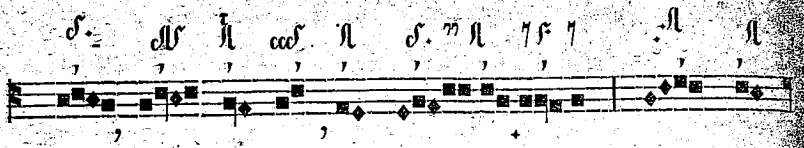
Ex Si-on spe - - ci-es

TO:

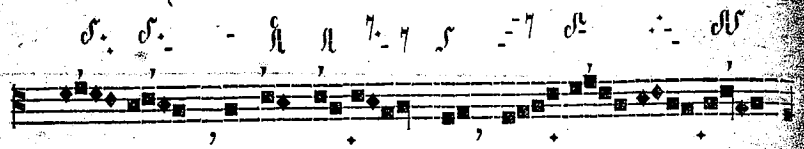
eder de

egorih

096E4



de - co - ris e - jus: De - us



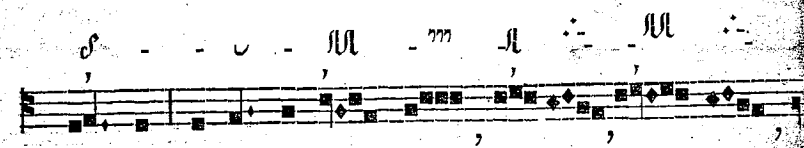
mani - fe - ste ve - - - -



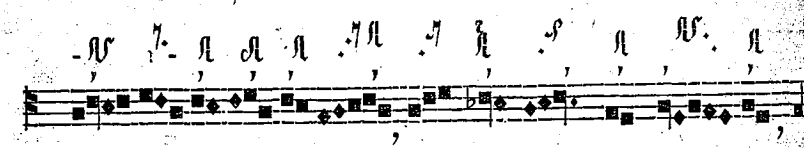
ni - et. V. Congrega - - - -



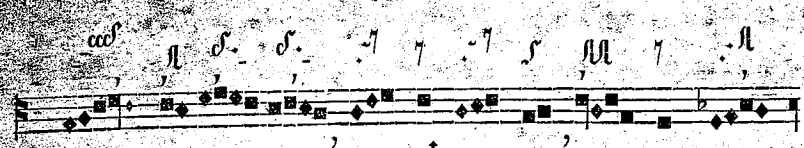
te il - li san - ctos



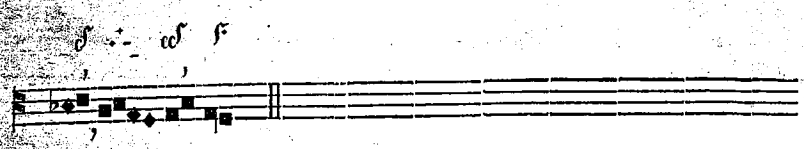
e - jus, qui or - di - na - ve - runt



te - sta - men - tum e - - - -



jus su - per sa - cri - fi - ci - a.



Alleluja.
Ton. I.



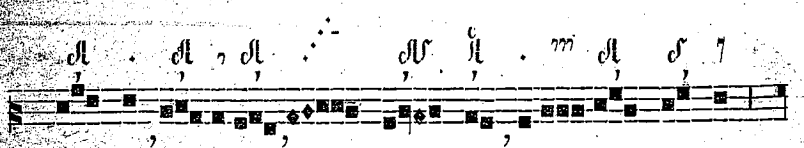
Al - le - lu - ja.



V. Laeta - - - tus sum in his, quæ di -



cta sunt mi - hi: in do - - - -



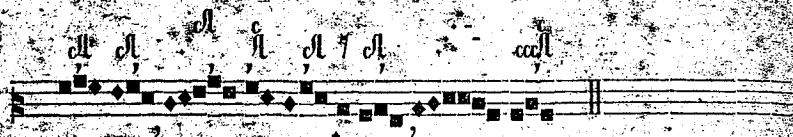
mum Do - - - mi - ni i - - - bi - mus.

INTERIUS DIVICAM

TO:

Gregor
lieder

64.396

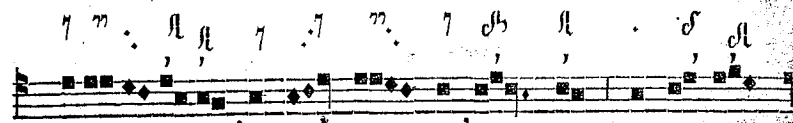


Offertorium
Ton. III.

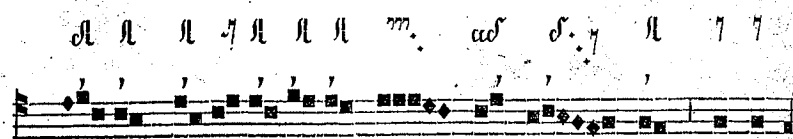
De - us, tu con-ver - tens vi - vi -



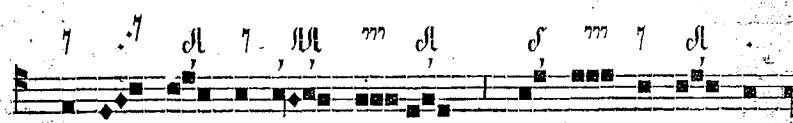
fi - ca - bis nos, et plebs tu -



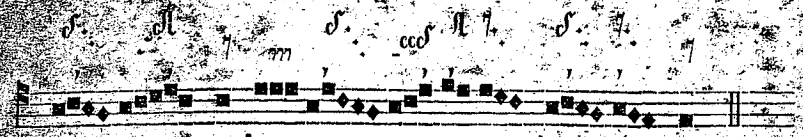
a læ-ta - bi - tur in te: o-sten-de



no - - - bis, Do-mi - ne, mise-



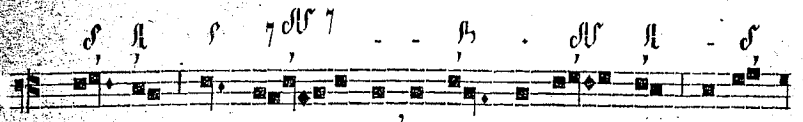
ri-cor - di - am tu - am: et sa - lu-ta - re



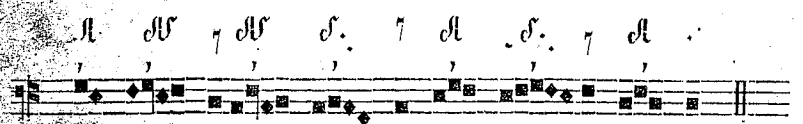
tu - - um da - - - - no - bis.

Communio
Ton. II.

Je - ru - sa - lem surge, et sta in ex -



cel - so: et vi - de ju - cun - di - ta - tem, quæ ve -



ni - et ti - bi a De - o tu - o.

Dominica III. Adventus.

Introitus
Ton. I.



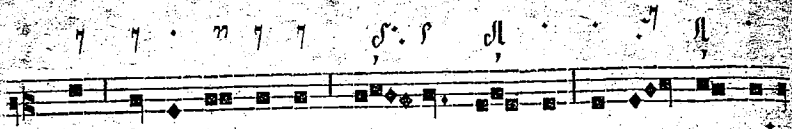
Gau - de - te in Do - mi - no sem - - -

INTEDI IRDARY I CAN

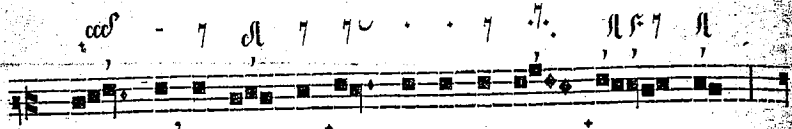
TO:

lieder
Gregor

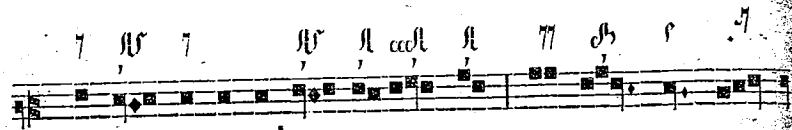
364.391



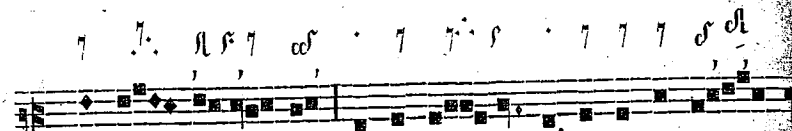
per: i - terum di-co, gau - de - te. Mo-de - sti - a



ve - stra no-ta sit o-mnibus ho-mi - ni - bus:



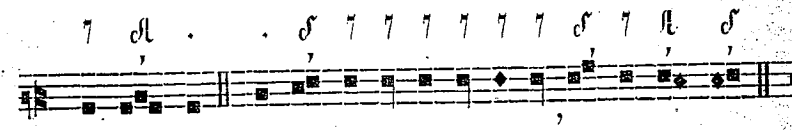
Domi - nus enim pro-pe est. Ni - hil sol - li -



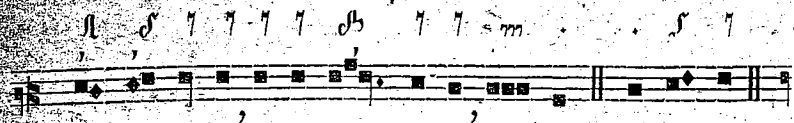
ci - ti si - tis; sed in o - mni o-ra-ti-o - -



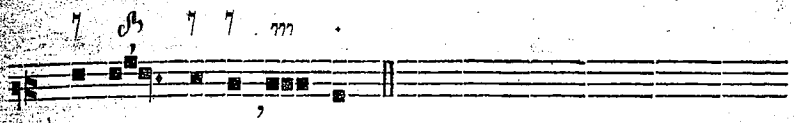
ne peti - ti - o - nes ve - strae in-no-tescant a -



pud Deum. Ps. Bene-dixi-sti, Domine, terram tuam :



a - ver-ti-sti capti - vi - tatem Ja-cob. V. Glori - a.

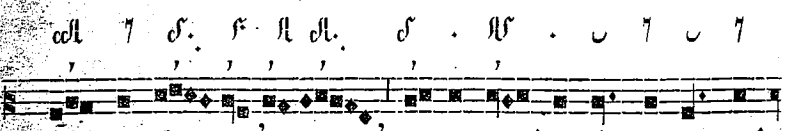


e v o v a e.

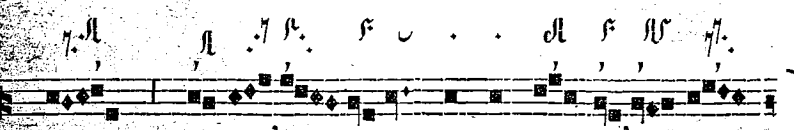


Graduale.
Ton. VII.

Qui se - des, Domi - ne, su - per



Che - ru - bim, ex - ci - ta po - ten - ti - am tu -



am, et veni.



V. Qui re

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864.35
Grego
glieder

musical notation

gis Is-ra-el

musical notation

in-ten-de, qui de-du - - - - - cis, ve-lut

musical notation

o - vem, Jo - seph. - - - - -

musical notation

Alleluja.
Ton. IV

Al - le - lu - ja.

musical notation

V. Ex-ci-ta, Do - - mi-ne, po-ten-

musical notation

ti - am tu - am, et ve - - - - -

musical notation

ni, ut salvos fa - ci - as

musical notation

nos. - - - - -

musical notation

Offertorium
Ton. IV.

Be-ne-di-xi - - - - - sti, Do-mi -

musical notation

ne, ter - - - - ram tu - am: a-ver-ti - sti ca-

musical notation

pi-vi-ta-tem Ja - cob: re-mi-si-

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sti i-ni-qui-ta-tem ple - - - bis tu - æ.

Communio.
Ton. VII.

Di - ci - te: pu-sil - la - nimes, conforta -
mi ni, et no-li - te ti-me-re:
ec - ce, Deus noster ve - ni - et, et sal-va -
bit nos.

Feria Quarta Quatuor Temporum Adventus.

Introitus.
Ton. I.

Ro-ra - te coe - li de-su - per, et

nu - bes plu-ant ju - stum: a-peri-a-tur ter -

ra, et ger-mi-net Sal-va - to-rem. Ps. Coeli e -

narrant glo-ri-am De-i: et o-pe-ra manuum ejus

annunti-at firmamentum. V. Glori-a. e v

o u a e.

Graduale
Ton. II.

Tol-li-te por - - - tas, prin - ci -

pes, ve - stras: et e-le-

va - mi-ni, por - - tae æ - ter-na - les:

et in-troi - - - - bit

Rex glo - ri - æ.

V. Quis a - scendit in montem

Do - mi - ni? aut quis stabit

in loco sancto e - - - - - jus?

In - no-cens ma - - - - - ni-bus

et mundo cor - de.

Graduale
Ton. VI. u. V.

Prope est Dominus

omni-bus in - vo-can-ti-bus e - - - -

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um, o - mnibus, qui in - vocant e -
um in ve - ri - ta - te.

V. Laudem Domini

lo - quetur os meum:
et be - ne - di - cat o - mnis ca - ro
no - men sanctum e - jus.

Offertorium.
Ton. IV.

Con - for - ta - mi - ni, et jam
no - li - te ti - me - re: ec - ce e -
nim De - us no - ster re - tri - bu -
et ju - di - ci - um: ip - se ve - ni - et
et sal - vos nos fa - ci - et.

Communio.
Ton. I.

Ec - ce Virgo con - ci - pi - et, et pa -

ri - et fi - li - um: et vo - ca - bi - tur nomen e -
 jus Em - ma - nu - el.

Feria Sexta Quatuor Temporum Adventus.

Introitus
Ton. IV.

Bro-pe es tu, Domi - ne, et omnes
 vi - æ tu - æ ve - ri - tas: i - ni - ti - o co - gno -
 vi de testi - moni - is tu - is, quia in æ - ter -

num tu es. *Ps.* Be - a - ti immacu - la - ti
 in vi - a: qui ambulant in lege Do - mi - ni. V. Glo -
 ri - a. e - v o - v a e.

Graduale.
Ton. II.

O - sten - de no - bis, Do - mine,
 mi - se - ri - cor - diam tu -
 am: et sa - lu - ta - re tu -

um da no - bis.

V. Bene-di - xi-sti, Do -

mi-ne, ter -

ram tu - am: a -

ver-ti - sti ca-pte -

vi-ta - tem Ja - cob.

Offertorium: „Deus tu convertens“. pag. 10.

Communio.
Ton. VI.

Ecce Dominus veni - et, et omnes san -

cti e-jus cum e - o: et e - rit in di - e il -

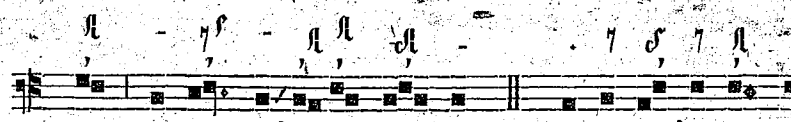
la lux ma - gna.

Sabbato Quatuor Temporum Adventus.

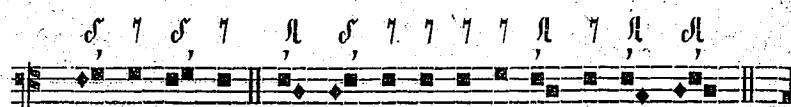
Introitus.
Ton. II.

Ve - ni, et o - stende no - bis fa - ci -

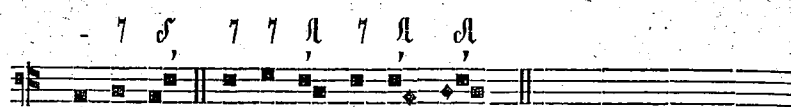
em tu - am, Domi - ne, qui se - des su - per Cheru -



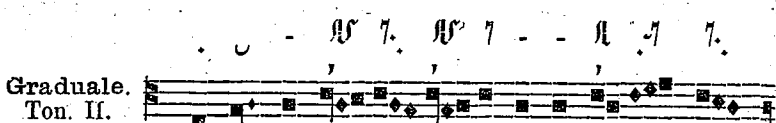
bim, et sal - vi e - ri-mus. Ps. Qui regis Is - ra -



el in-ten-de: qui de-du-cis velut ovem Jo-seph.

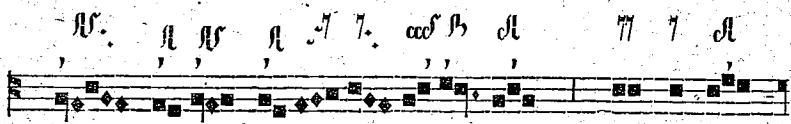


V. Glori-a. e v o v a e

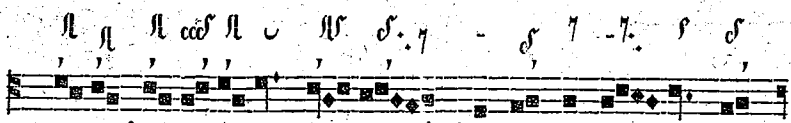


Graduale.
Ton. II.

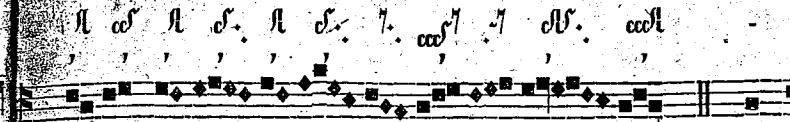
Asummo cœ - - - lo e-gres - si -



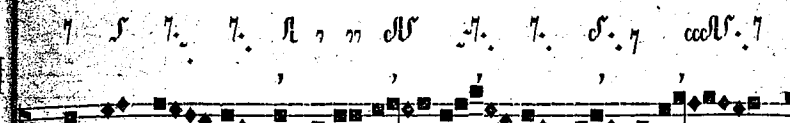
- o e - jus: et oc-cur -



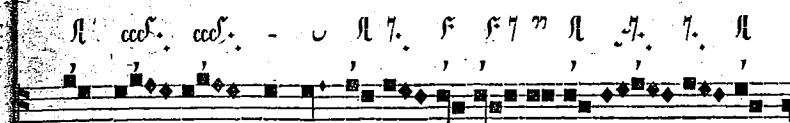
sus e - - - jus usque ad sum - mum



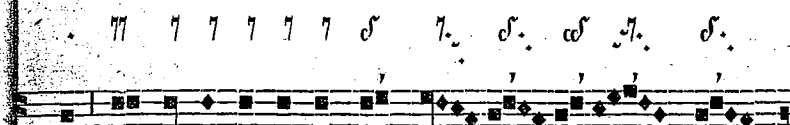
e - jus. V. Cœ-



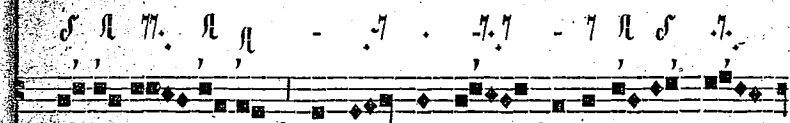
li e - nar - - - - -



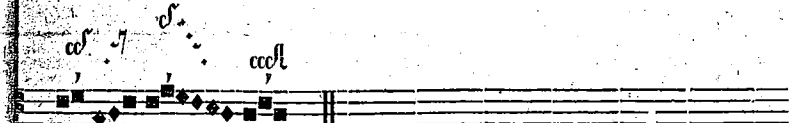
rant glo - - ri-am De - - - - -



i: et ope-ra manu-um e - - - - - jus



annun-ti-at firmamen-tum.



Graduale.
Ton. II.

In so - le po - - - su - it ta - berna -

cu - lum su - um: et i -

pse tamquam spon-sus procedens de tha -

lamo su - o. V

A summo cce - - - - -

lo e - gres - si - o e - - - - -

- - - - - jus: et occursus e - - - - - jus:

us-que ad sum - mum e - jus.

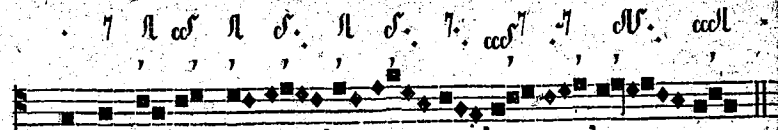
- - - - -

Graduale.
Ton. II.

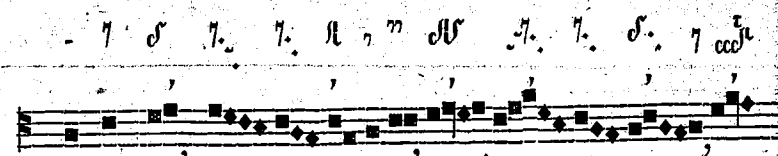
Do - mine Deus virtu - - - - tum, conver -

- - - - te nos: et o -

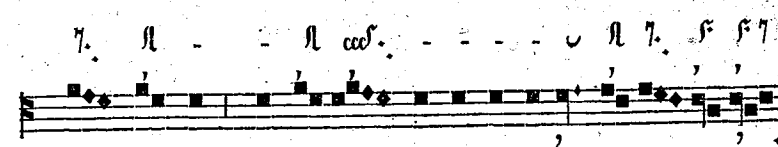
sten - de fa - ci - em tu - am, et sal - -



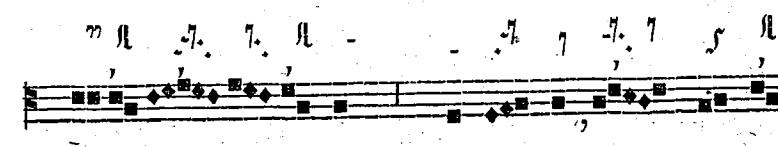
vi e-ri - mus. - - - - - V



Exci-ta, Do - - - - -



- - mi-ne, po-ten - tiam tuam, et ve - - -



- - - - - ni: ut sal - vos fa - ci - as

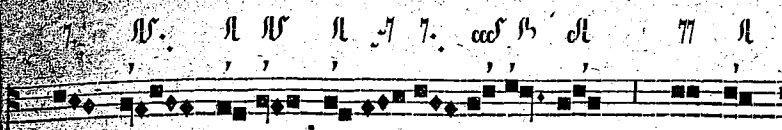


nos.

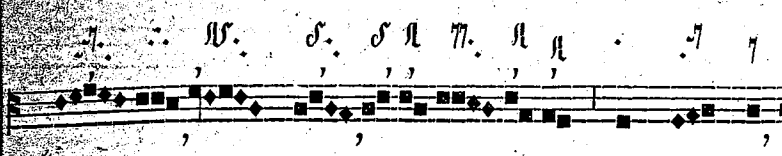
Graduale.
Ton. II.



Ex-ci-ta, Do - - - - - mi-ne, po-ten -



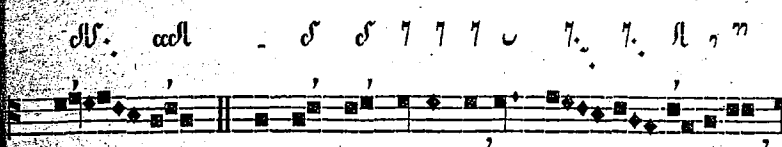
ti - am tu - am, et ve -



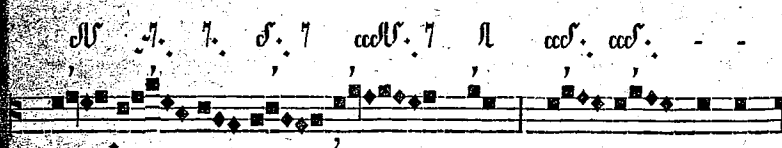
ni: ut sal - vos



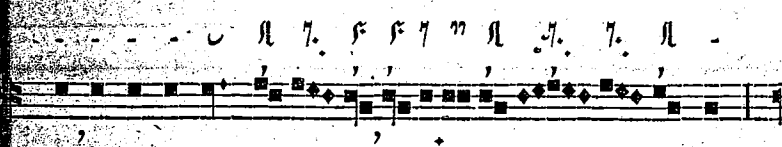
fa - - ci - as nos.



V. Qui re-gis Is-rael, in-ten - - - -



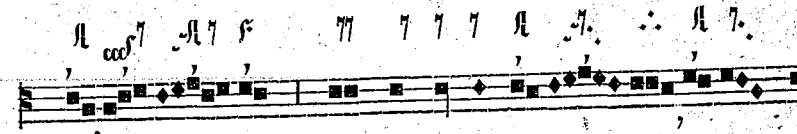
de: qui dedu-



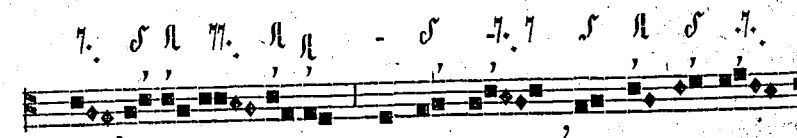
cis, velut ovem, Jo - - - - - seph:



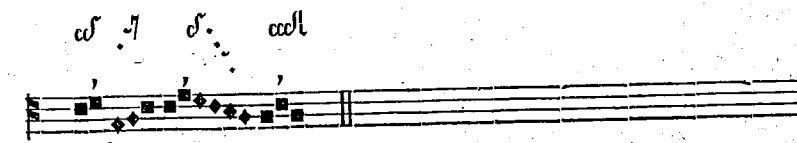
qui se - des super Cherubim, ap - pa -



re coram Ephraim,

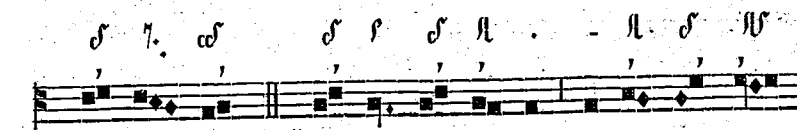


Benja-min et Manasse.

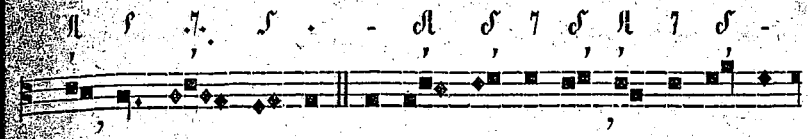


Hymnus.
Ton. VII.

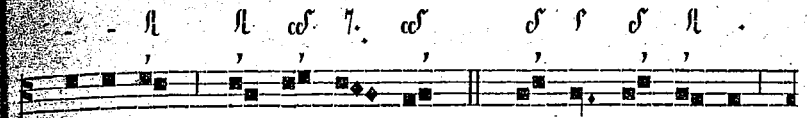
Be - ne - dictus es Domine De - us pa - trum



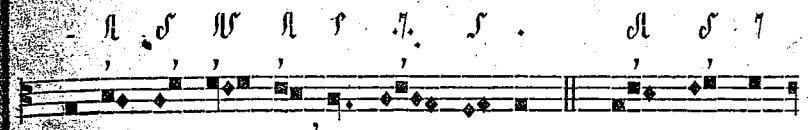
no - stro - rum. R. Et lau - da - bi - lis, et glo - ri - o -



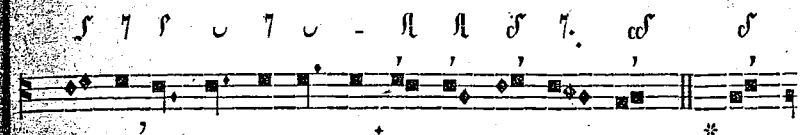
sus in sæ - cu - la. V. Et be - ne - dictum nom - en glo - ri -



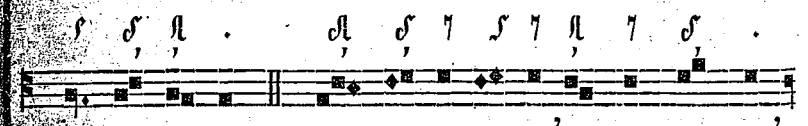
æ tu - æ, quod est san - ctum. R. Et lau - da - bi - le,



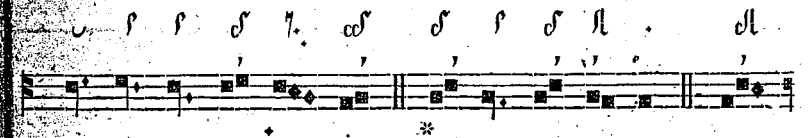
et glo - ri - o - sum in sæ - cu - la. V. Be - ne - di -



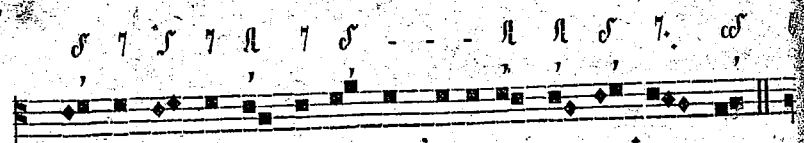
ctus es in templo sancto glo - ri - æ tu - æ. R. Et



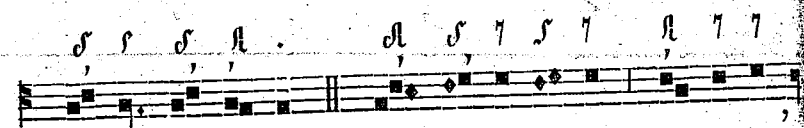
lau - da - bi - lis. V. Be - ne - di - ctus es su - per thronum



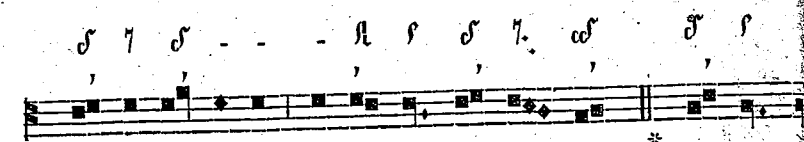
san - ctum re - gni tu - i. R. Et lau - da - bi - lis. V. Bé -



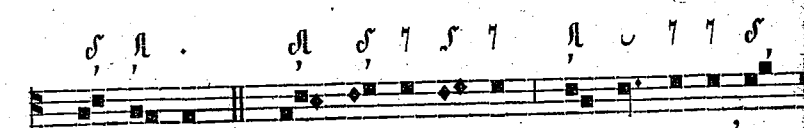
ne - dictus es super sceptrum divi-ni - ta - tis tu - æ.



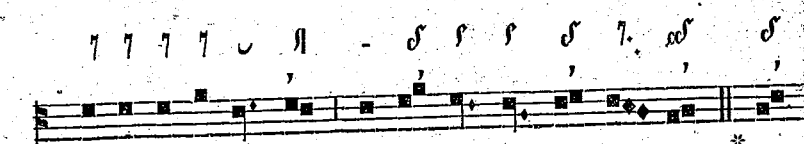
B. Et lau-da-bi - lis. V. Be - ne-dictus es, qui sedes.



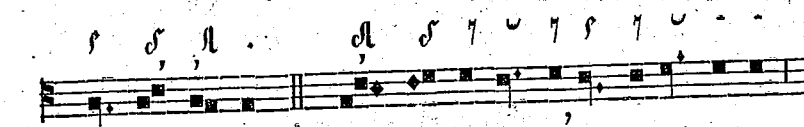
super Cherubim, in-tu-ens a - bys-sos. V. Et lau -



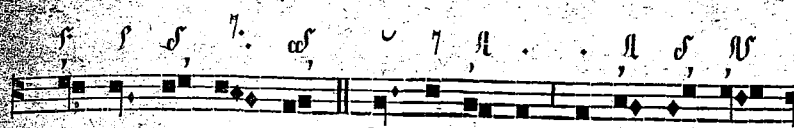
da-bi-lis. V. Be - ne-di-ctus es, qui ambulas su -



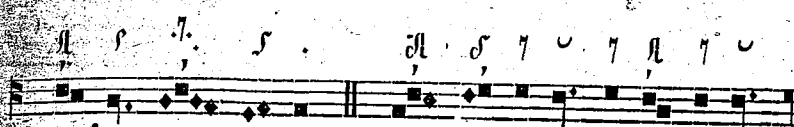
per pennas ventorum, et super un-das ma-ris. B. Et



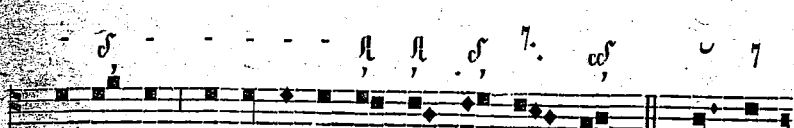
lau-da-bi-lis. V. Be - ne-di-cant te omnes Ange-li,



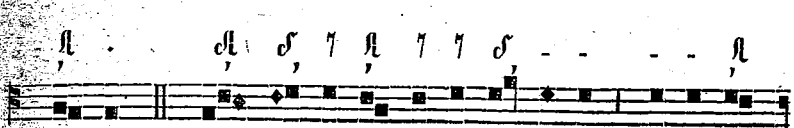
et San-cti tu - i. B. Et laudent te, et glo-ri - fi -



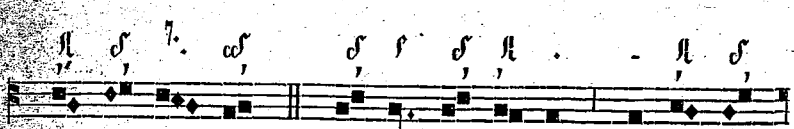
cent in sæ - cu-la. V. Be - ne-dicant te cœ-li, ter -



ra, ma-re, et omni-a quæ in e - is sunt. B. Et lau -



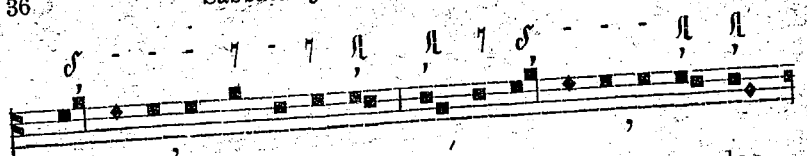
dent te. V. Glo-ri - a Pa-tri, et Fi-li-o, et Spiri -



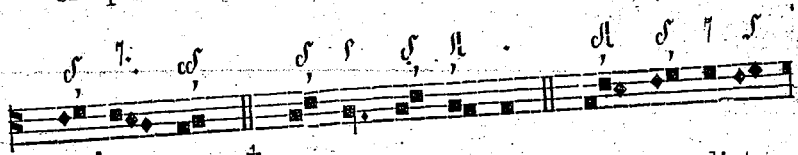
tu - i san - cto. B. Et lau-da-bi-li, et glo-ri -



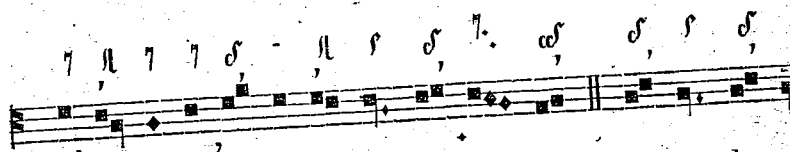
o - so in sæ - cu-la. V. Si - cut e - rat in prin -



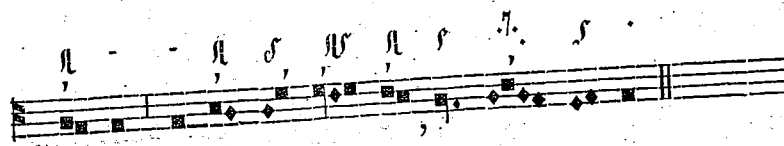
ci - pi - o et nunc et semper: et in sæ - cu - la sæ - cu - lo -



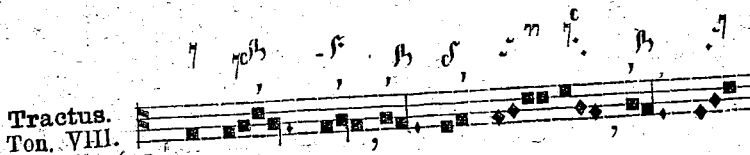
rum. A - men. R. Et lau - da - bi - li. V. Be - ne - dictus



es, Domine, Deus patrum no - stro - rum. R. Et lau - da -

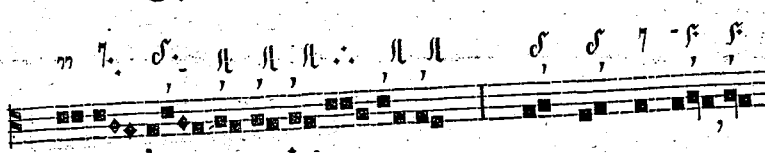


bi - lis, et glo - ri - o - sus in sæ - cu - la.

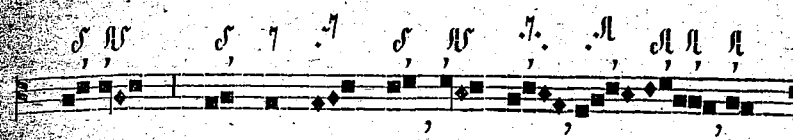


Tractus.
Ton. VIII.

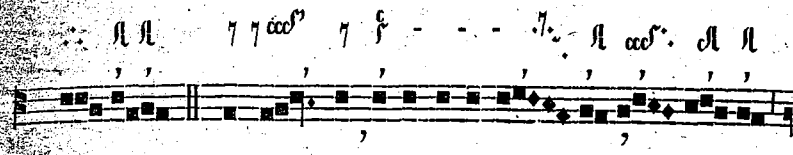
Qui rè - gis Is - ra - el, in - ten -



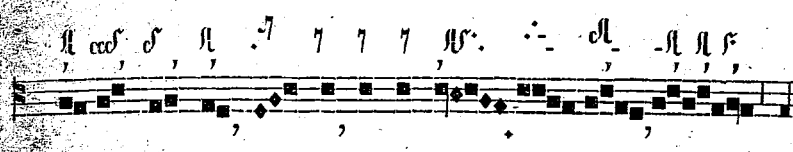
de: qui de - du - cis



ve - lut o - vem Jo - seph.



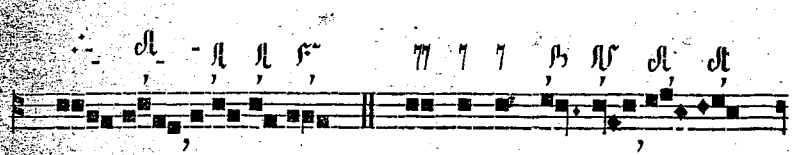
V Qui se - des super Cherubim,



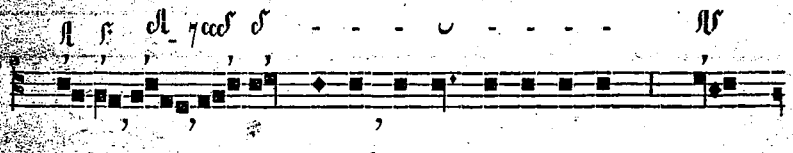
ap - pa - re co - ram Ephra - im,



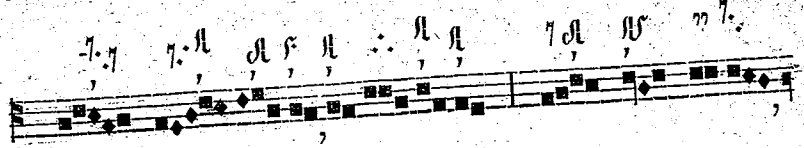
Benja - min, et Man - as - se.



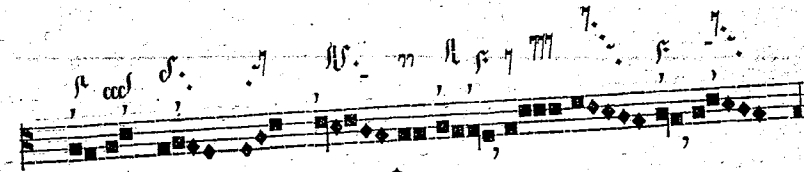
V Ex - cita, Do -



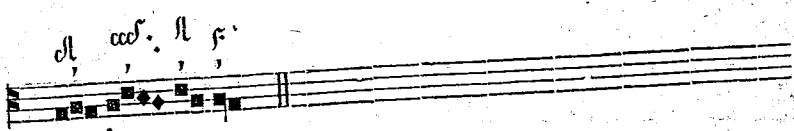
mi - ne, po - ten - tiam tu - am, et



ve - ni: ut sal - vos

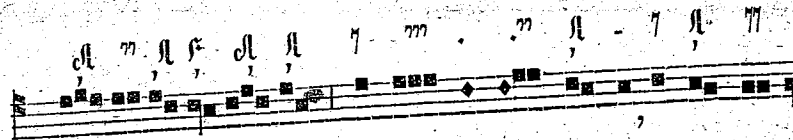


fa - ci - as nos.

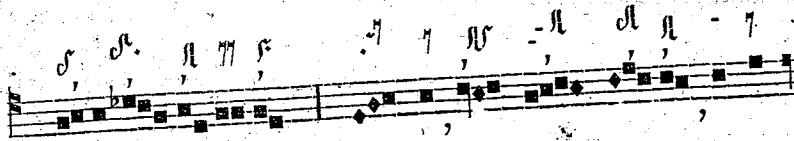


Offertorium
Ton. III.

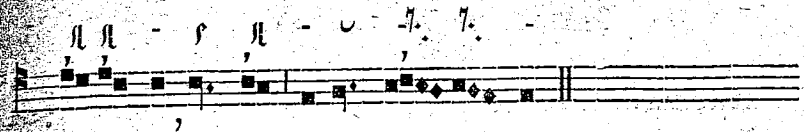
D - xul - ta sa - tis fi - li - a Si - on,



præ - di - ca fi - li - a Je - ru - sa -



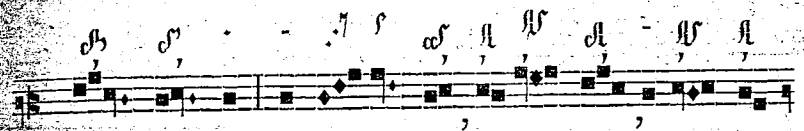
lem: ec - ce Rex tu - us venit



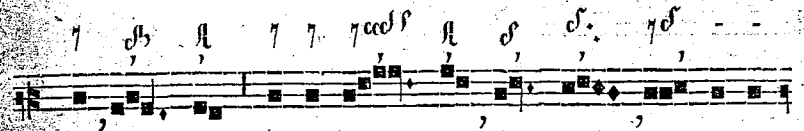
ti - bi sanctus, et sal - va - tor.

Communio
Ton. VI.

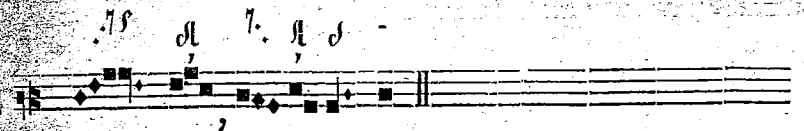
D - xulta - vit ut gi - gas ad cur - ren -



dam vi - am: a sum - mo cœ - lo e - gres - si -



o e - jus, et oc - cur - sus e - jus u - sque ad



sum - mum e - jus.

Dominica IV. Adventus.

Introitus: „Rorate coeli.“ pag. 17.

Graduale: „Prope est Dominus.“ pag. 19.

Alleluja.
Ton. III.

Ai - le - lu - - - ja.

V. Ve - ni Domi - ne,

et no - li tar - - da - re: re-la -

xa fa - ci - no

ra ple-bis tu -

- æ I - sra - el.

Offertorium.
Ton. VIII.

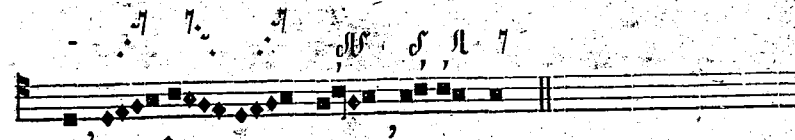
Ave Mari -

- - - a, gra - - - ti - a ple - na: Do -

- - - minus te - -

- cum: be - ne - di - cta tu in mu -

li - e - ri - bus, et be - ne - di - ctus fru -

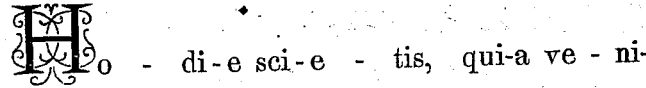


ctus ven - - - tris tu - i.

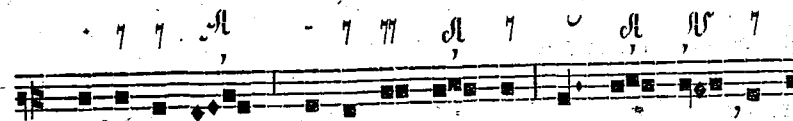
Communio : „Ecce Virgo“. pag. 21.

In Vigilia Nativitatis Domini.

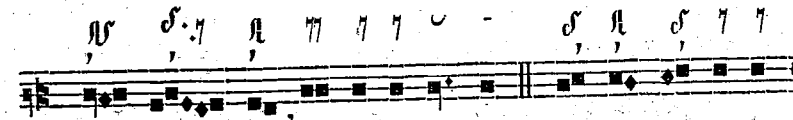
Introitus.
Ton. VI.



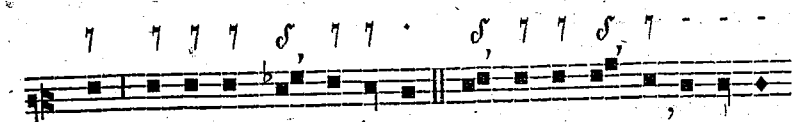
Ho - di-e sci-e - tis, qui-a ve - ni-



et Dominus, et salva-bit nos: et ma - ne vi -



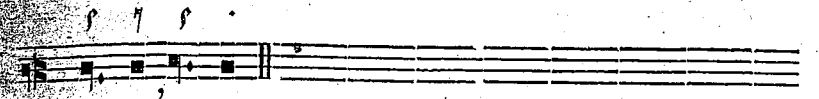
de - bi - tis glo-riam e-jus: Ps. Do-mi - ni est ter-



ra, et pleni-tu - do e-jus: or-bis terrarum, et uni -

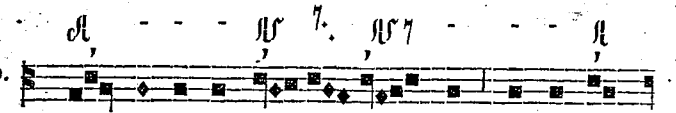


versi, qui habitant in e - o. V. Glo-ri-a. e v

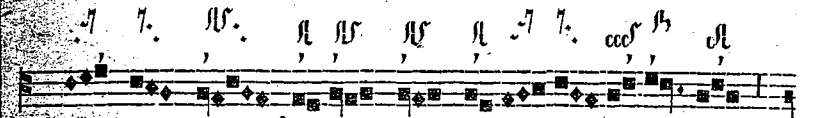


o v a e.

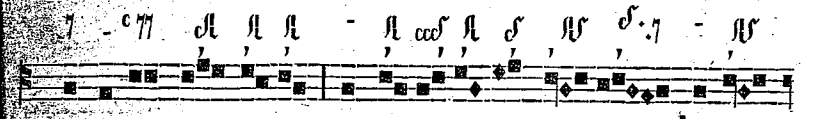
Graduale.
Ton. II.



Ho - di-e sci-e - - - - tis, quia ve -



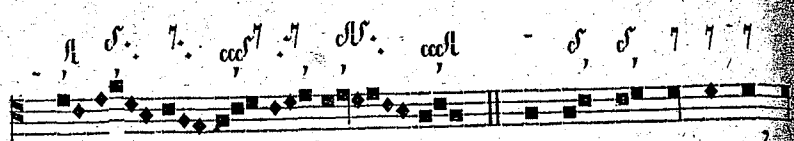
ni - et Do - mi - nus,



et salva-bit nos: et ma - - ne vi-de -



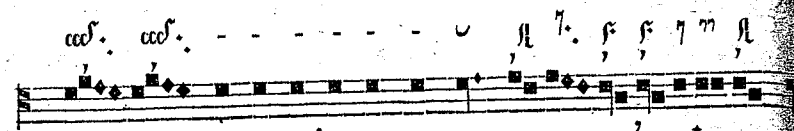
bi - tis glo - - riam e - jus.



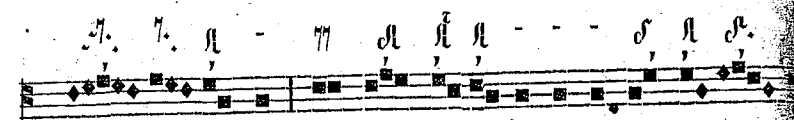
V. Qui re-gis I-sra-el,



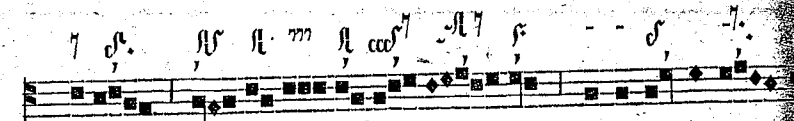
in-ten - - - - - de:



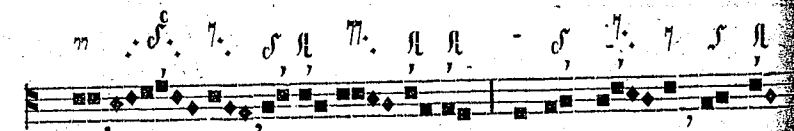
qui de-ducis, velut ovem, Jo - - - - -



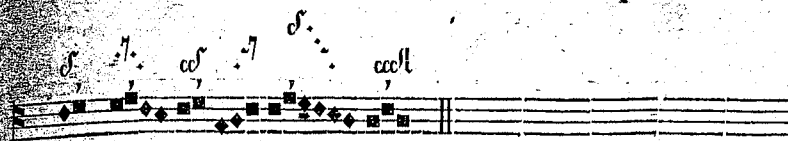
- - - - - seph: qui se - des super Cherubim,



ap-pa - re coram Ephraim,

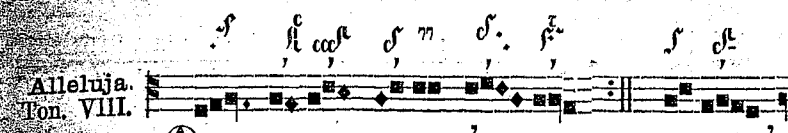


Benja-min et Ma-

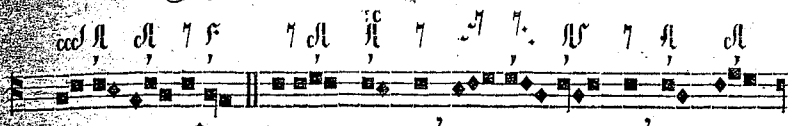


nas-se.

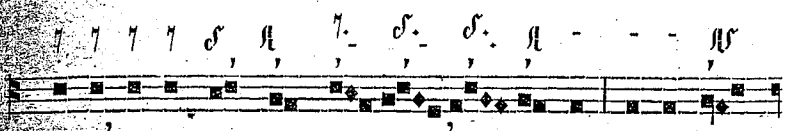
Non dicitur Alleluja cum sequenti Versu, nisi haec Vigilia venerit in Dominica.



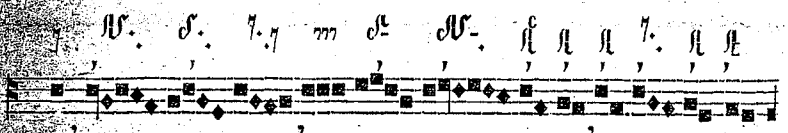
Al - le - lu - ja.



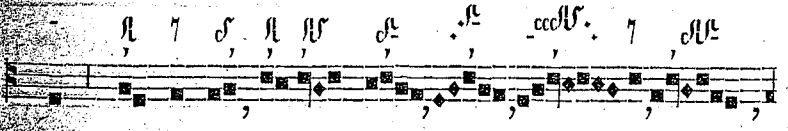
V. Cra - sti-na di - - - - - e de - le -



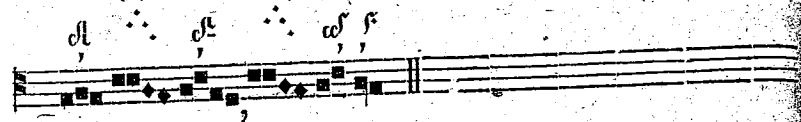
bitur i-ni-qui-tas ter - - - - - ræ: et re-gna -



bit su - - - - - per

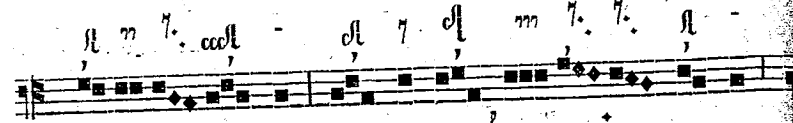


nos Sal-va-tor mun - di.

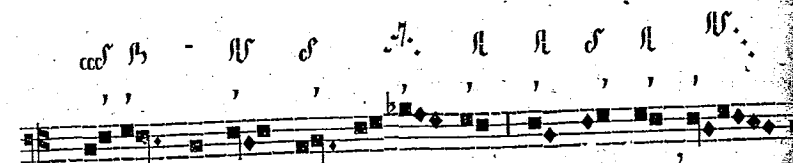


Offertorium
Ton. II.

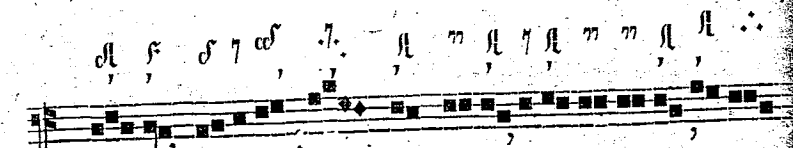
Tol - li - te por - - tas prin - ci - pes



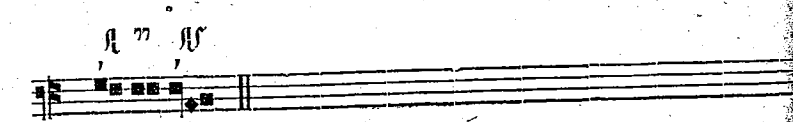
ve - - - stras: et e - le - va - - - mi - ni,



por - tæ æ - ter - na - les: et in - tro - i -

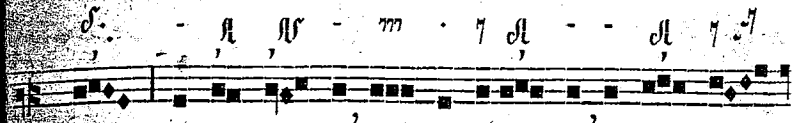


bit Rex glo - ri - æ.

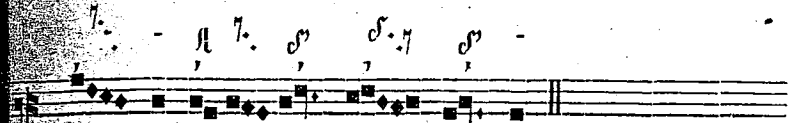


Communio.
Ton. I.

Re - ve - la - bi - tur glo - ri - a Do - mi -



ni: et vi - de - bit o - mnis ca - ro sa - lu - ta -



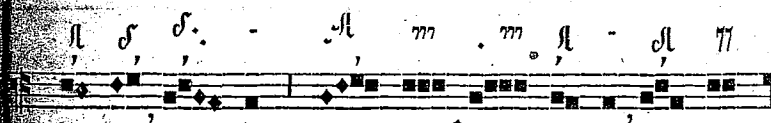
re De - - i no - stri.

In Nativitate Domini.

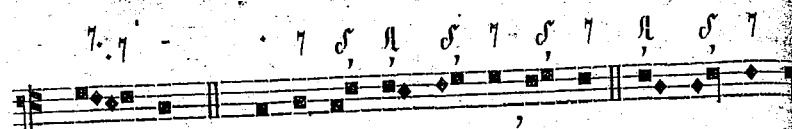
AD I. MISSAM IN NOCTE.

Antroitus.
Ton. II.

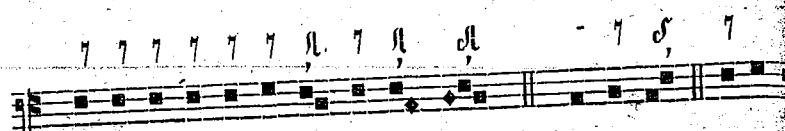
Do - mi - nus di - xit ad me: Fi - li - us



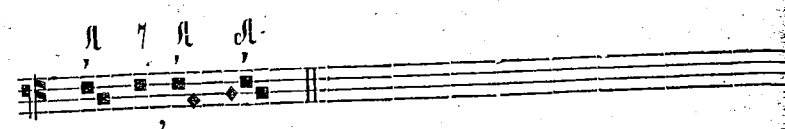
me - us es tu, e - go ho - di - e ge - nu -



i te. Ps. Quare fre-mu-erunt Gentes: et po-pu-



li me-di-ta-tisunt in-a-ni-a. V. Glori-a. e v



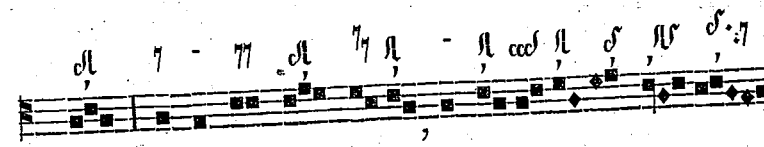
o v a e.

Graduale
Ton. II.

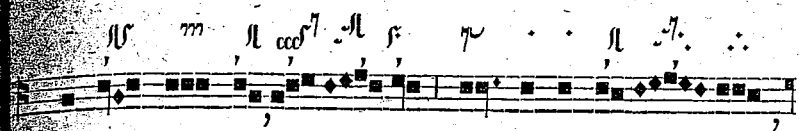
Tecum principi - - um in di - -



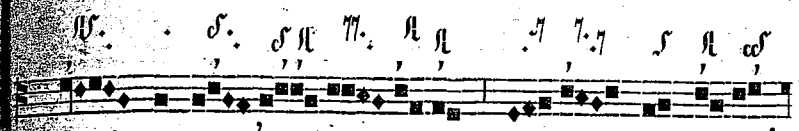
e vir-tu - - tis tu - æ;



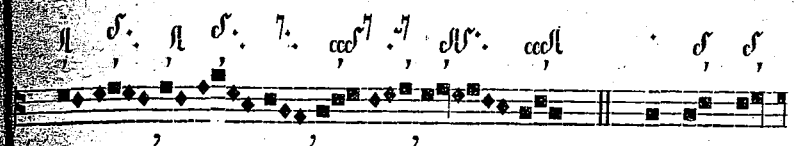
in splendo-ri - bus Sancto - - - rum,



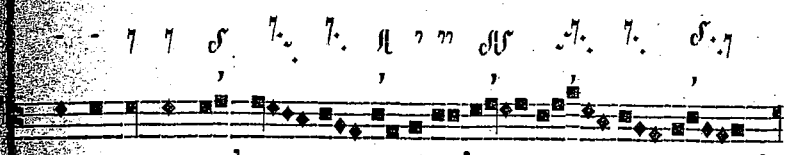
ex u - te - ro an - te lu-ci - - - -



- fe-rum ge - - nu-i



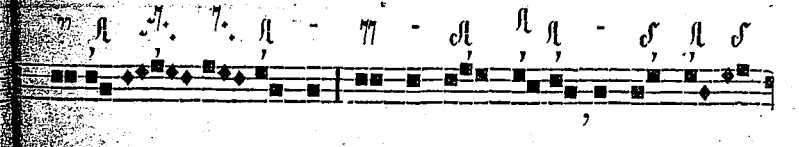
te- V. Dixit Do-



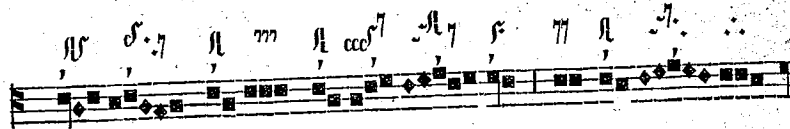
minus Domino me - - - -



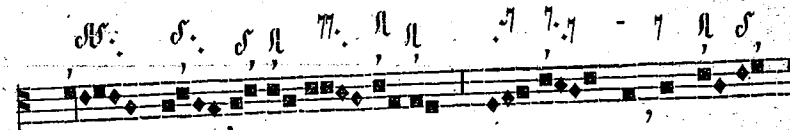
- o: Se - - - de a dextris me - - -



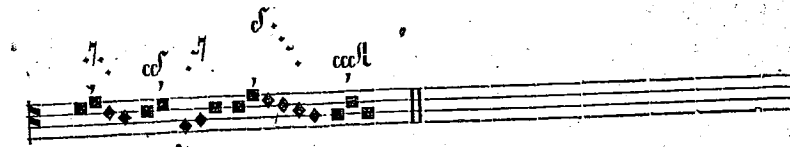
- - - is: do-nec po-nam i - ni-mi-



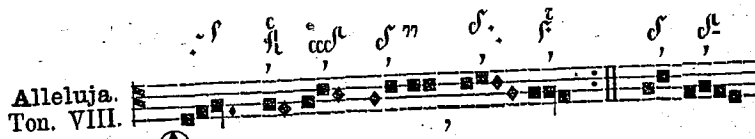
cos tu - os sca-bel



lum pe - dum tu-o

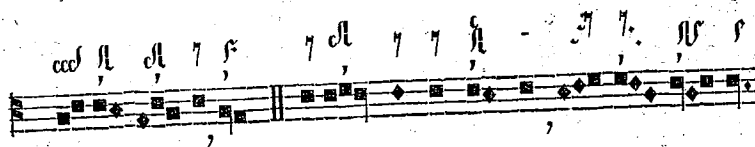


rum

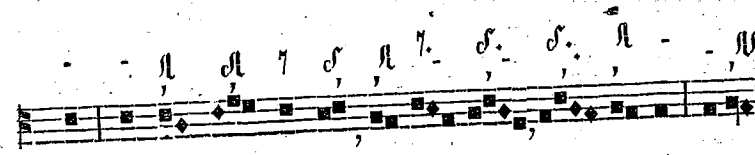


Alleluja.
Ton. VIII.

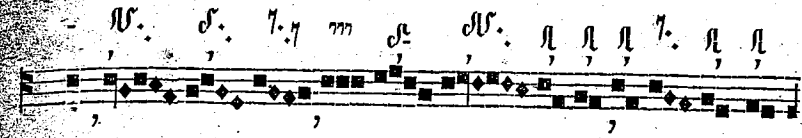
Al - le - lu - ja.



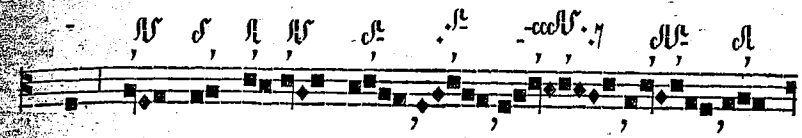
V. Do - minus di - xit ad



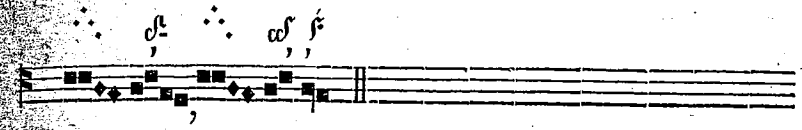
me: Fi - li - us meus es tu, e -



go ho - - - - - di-



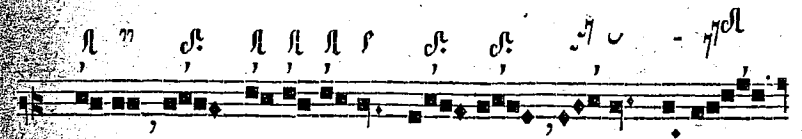
e ge - nu - i te.



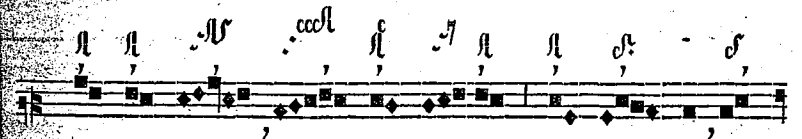
Offertorium
Ton. IV.



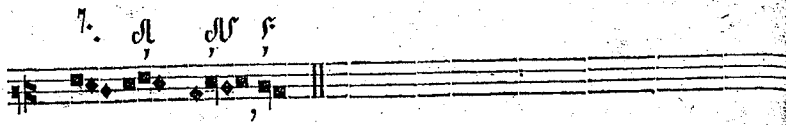
Dæ - ten - tur cœ - - - li, et e - xul -



- - tet ter - - ra an - te fa -

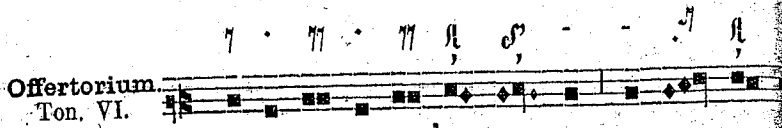


ci - em Do - mi - ni, quoni - am ve -

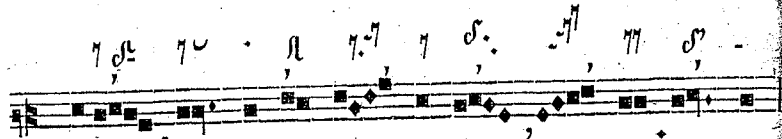


nit.

Offertorium
Ton. VI.



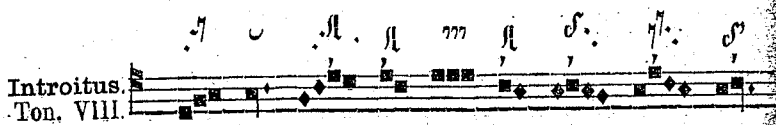
In splendo-ri - bus sancto-rum, ex u - te -



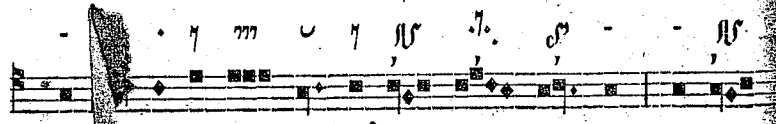
ro an - te lu - ci - fe - rum ge - nu - i te.

AD II. MISSAM IN AURORA.

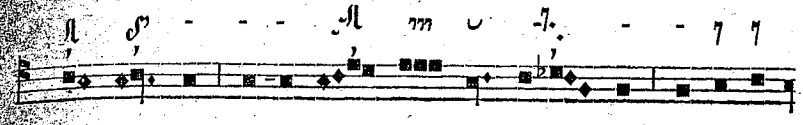
Introitus.
Ton. VIII.



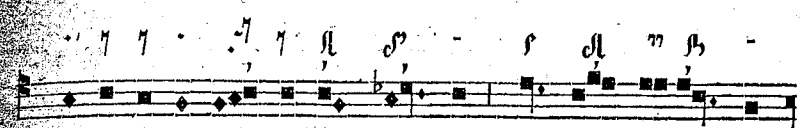
Lux ful - ge - bit ho - di - e su - per



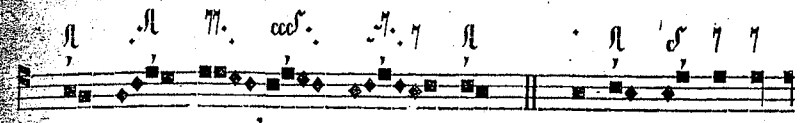
nos: quia na - tus est no - bis Do - mi - nus: et vo -



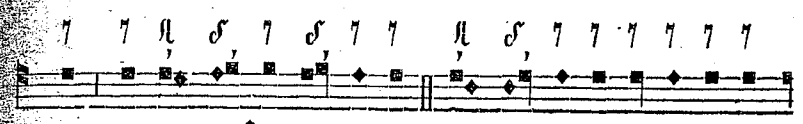
ca - bi - tur: Admi - ra - bi - lis, De - us, Princeps pa -



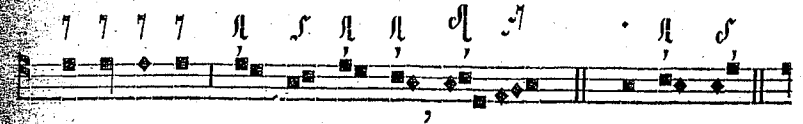
cis, Pater fu - tu - ri sæ - cu - li, cu - jus re - gni



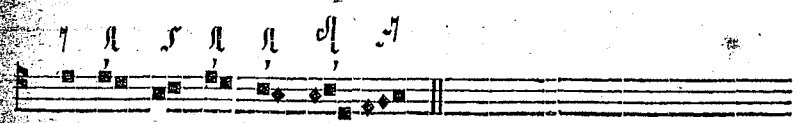
non e - rit fi - nis. Ps. Do - mi - nus regna -



vit, de - co - rem in - du - tus est; in - du - tus est Dominus for -



ti - tu - di - nem et præ - cin - xit se. V. Glori - a.



e v o v a e.

Graduale.
Ton. V.

Bene-dictus, qui ve - nit in no -
mi-ne Do - mi - ni: De - us Do - mi -
nus, et il-lu-xit no-bis.

V. A Domino

factum est
i - - stud: et est mi-ra

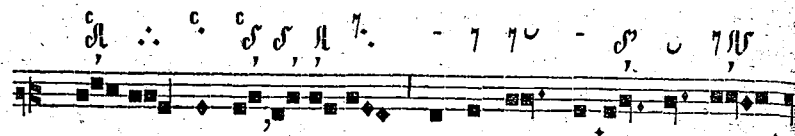
bi-le in o-culis no - stris

Alleluja.
Ton. II.

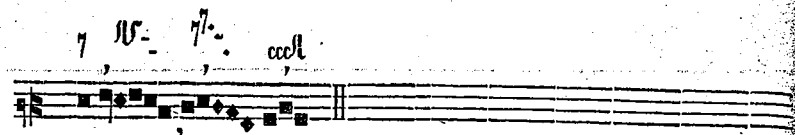
A-le-lu - - ja.

V. Do - - mi - nus re - gna -

vit, de-co-rem in -
du-it; in-du-it Do - - minus for - ti-

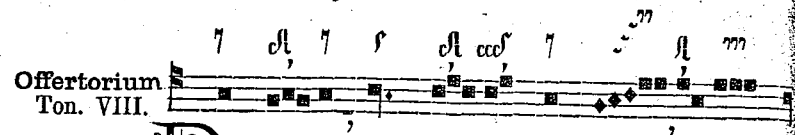


tu - di-nem, et præcin-xit se vir-tu -

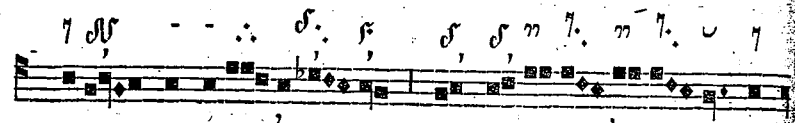


te - - - -

Offertorium
Ton. VIII.



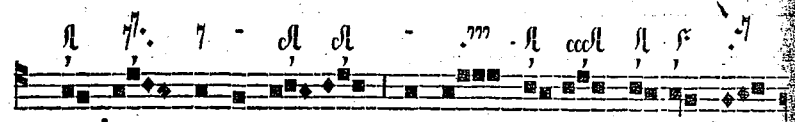
De-us fir - ma - vit or - - -



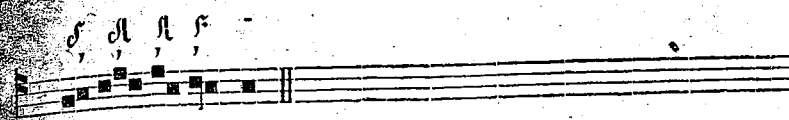
bem terræ, qui non com-



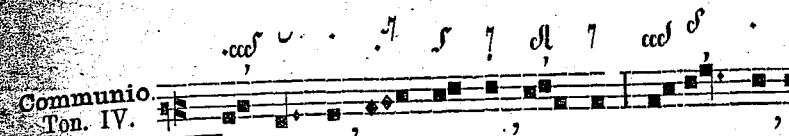
mo - ve - bi - tur: para - - ta se - - des tu -



a, De - us, extunc, a sæ - cu - lo tu



es.

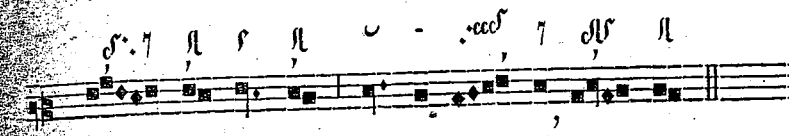


Communio.
Ton. IV.

E-xul - ta fi - li - a Si - on: lau - da



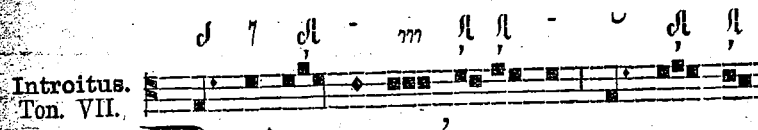
fi - li - a Je - ru - sa - lem: ecce Rex tu - us



ve - nit sanctus, et salva - tor mun - di.

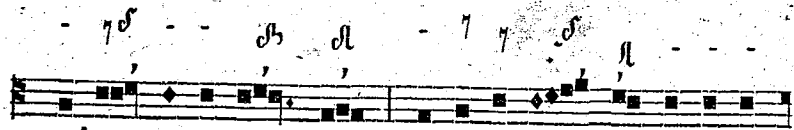
AD III. MISSAM.

In die Nativitatis Domini.

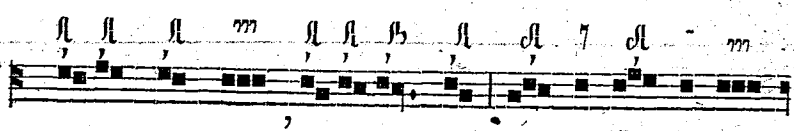


Introitus.
Ton. VII.

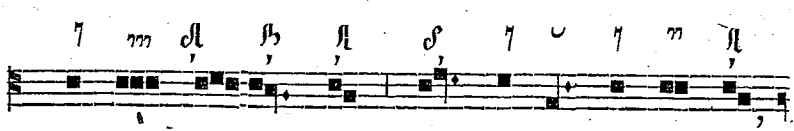
Pu - er na - tus est no - bis, et fi - li -



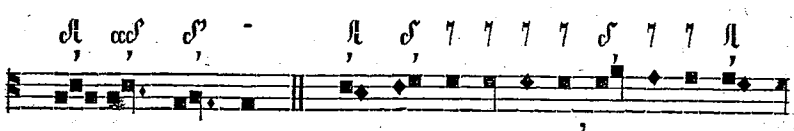
us da-tus est no - bis: cujus impe - ri-um super



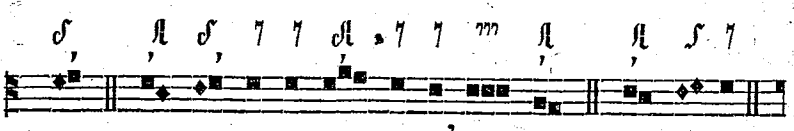
hu - me-rum e - - jus: et vo-ca - bi-tur



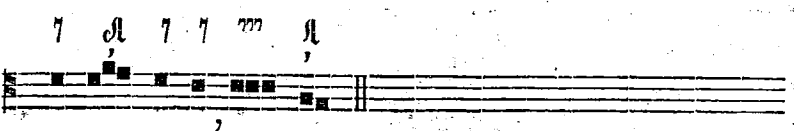
no-men e - - jus, ma-gni con-si - li - i



An - ge - lus. Ps. Can-ta-te Domino canticum no -



vum: qui-a mi-ra-bi - li-a fe - cit. V. Glo-ri-a.

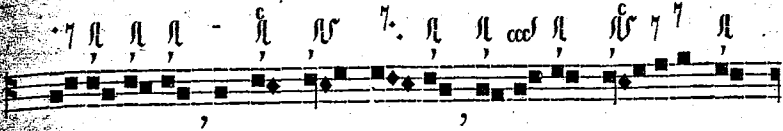


e v o v a e,

Graduale.
Ton. V.



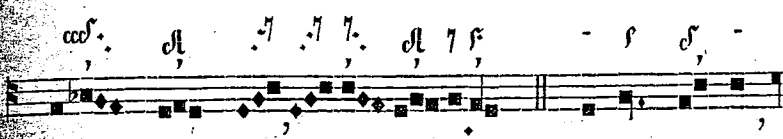
Vi-derunt o - - - mnes fi-nes ter -



ræ sa-lu-ta - re De - - i no -



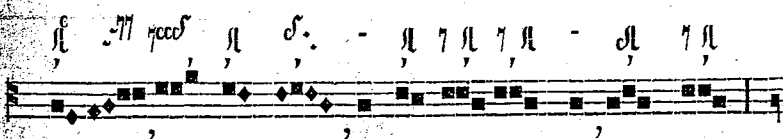
stri: jubi-la-te De - o o - - mnis



ter - ra. V. Notum fe-cit



Do - - - - -



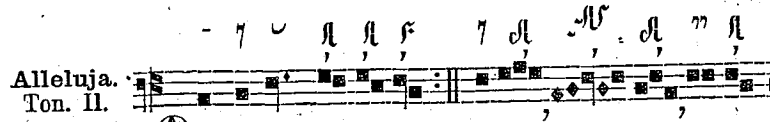
- - - mi-nus sa-lu-ta - - re su-um:



an-te con-spectum Gen-ti-um re-ve-la-

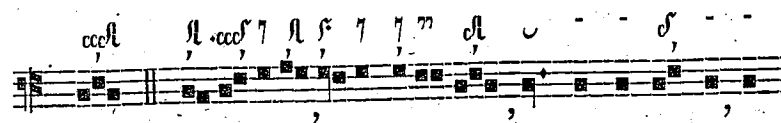


vit ju-sti-ti-am su-am



Alleluja.
Ton. II.

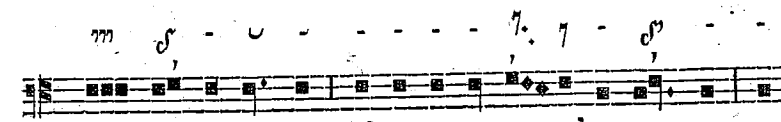
Alle-lu-ja.



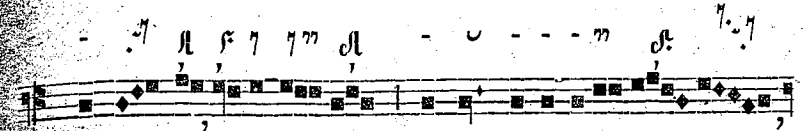
V-Di-es san-cti-fi-ca-tus il-



lu-xit no-bis: ve-



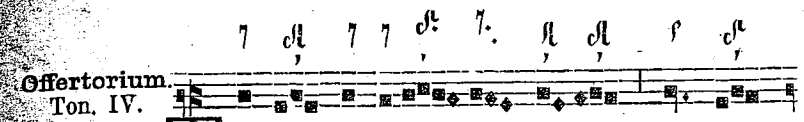
ni-te gentes, et ado-ra-te Do-mi-num: qui-



a ho-di-e descendit lux ma-

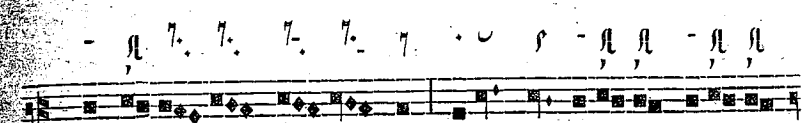


gna su-per ter-ram.

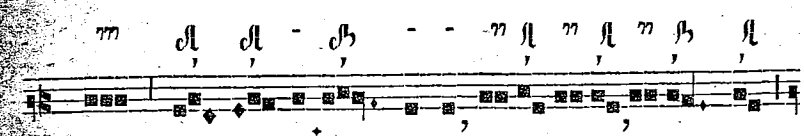


Offertorium.
Ton. IV.

Tu-i sunt cœ-li, et tu-



a est ter-ra: or-bem ter-ra-



rum, et ple-ni-tu-dinem e-jus



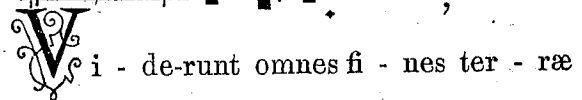
tu fun-da-sti: ju-sti-ti-a,



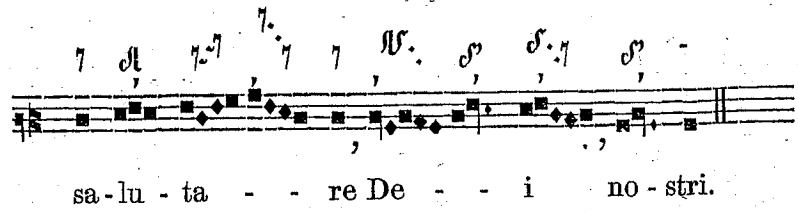
et ju-di - - - ci-um præpa-ra-ti-o
se - - dis tu - æ.

Communio.

Ton. I.



Vi - de-runt omnes fi - nes ter - ræ

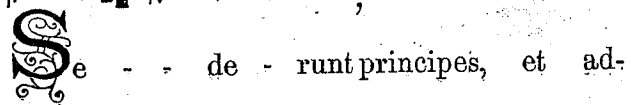


sa-lu - ta - - re De - - i no - stri.

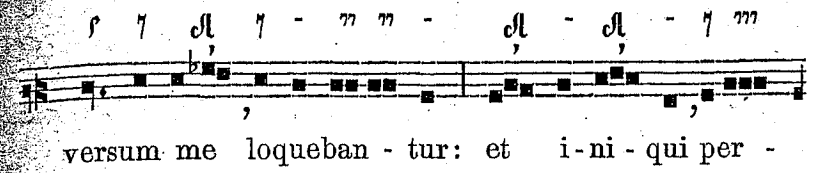
In Festo S. Stephani, Protomartyris.

Introitus.

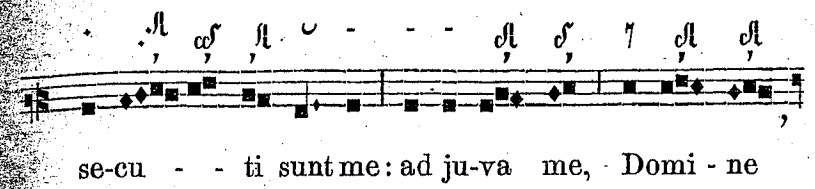
Ton. I.



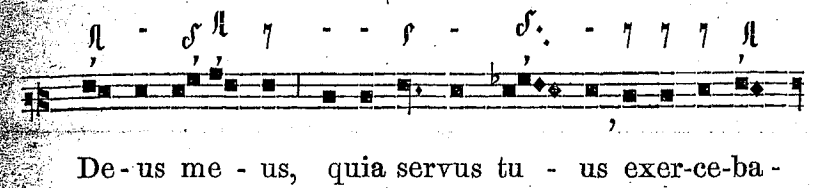
Se - - de - runt principes, et ad-



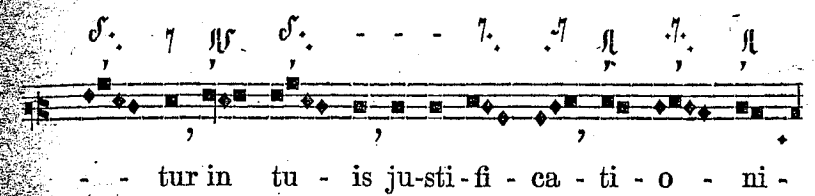
versum me loqueban - tur: et i-ni - qui per -



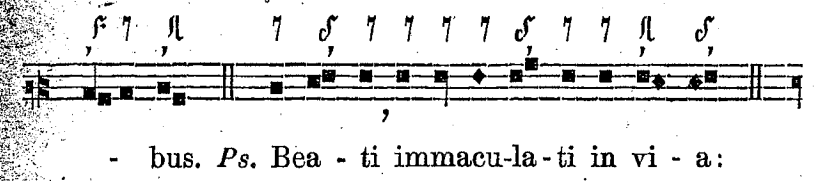
se-cu - - ti sunt me: ad ju-va me, - Domi - ne



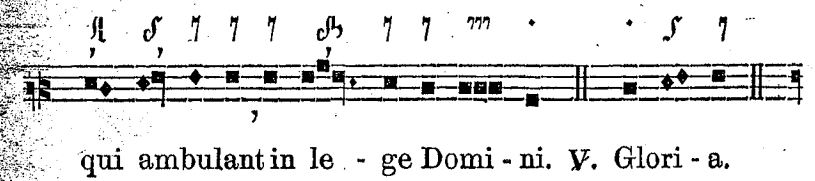
De-us me - us, quia servus tu - us exer-ce-ba -



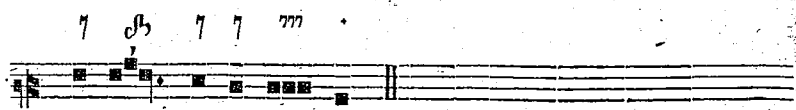
- - tur in tu - is ju-sti-fi - ca - ti - o - ni -



- bus. Ps. Bea - ti immacu-la-ti in vi - a:

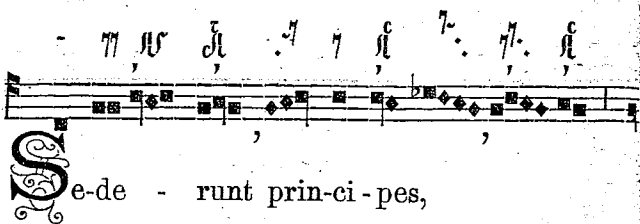


qui ambulant in le - ge Domi - ni. V. Glori - a.

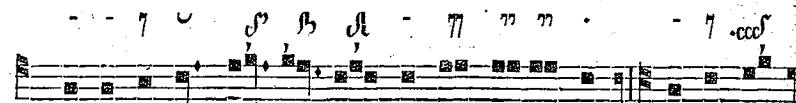


e v o v a e.

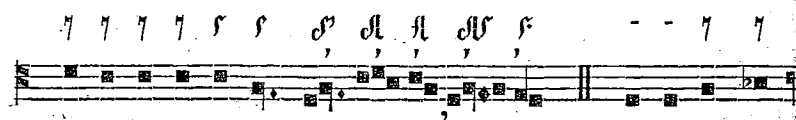
Graduale.
Ton. V.



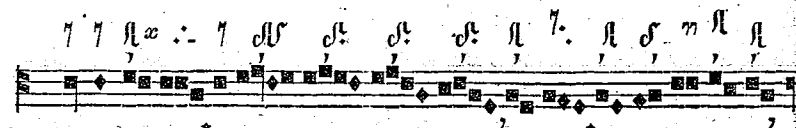
Se-de - runt prin-ci - pes,



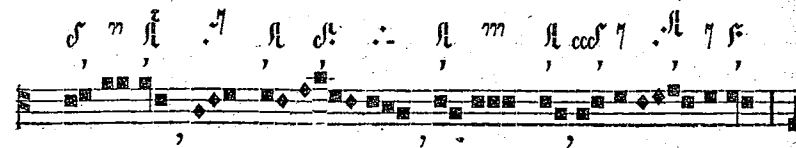
et adversum me loque-ban - tur: et i - ni -



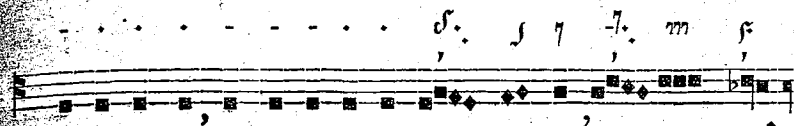
qui persecu-ti sunt me. V. Ad ju - va me,



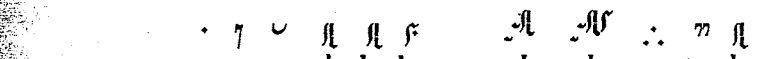
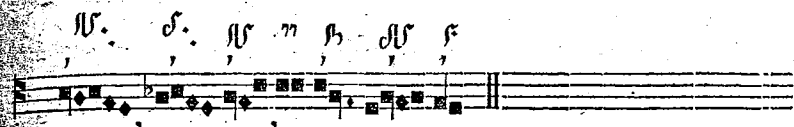
Domine



De - us me - us:

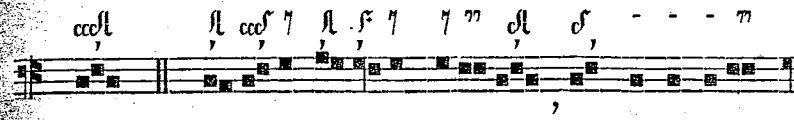


salvum me fac propter mise-ri - cor - di - am tu - - am

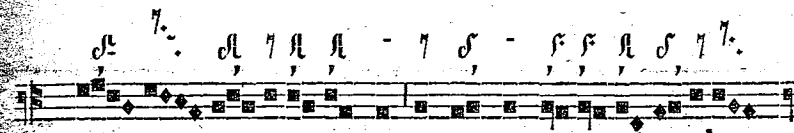


Alleluja.
Ton. II.

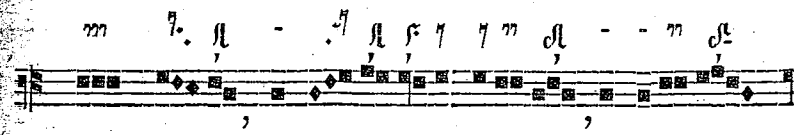
Al-le-lu - ja.



V. Vi - de - o cœ - los a - per -



tos, et Jesum stan - - -



tem a dex - - tris virtu - - -

--- tis De - - i.

Offertorium.
Ton. VIII.

H - le - ge - - - - runt A - po - -

sto-li Stephanum le - - vi - tam, ple - -

- - - num fi - - de et Spi-ri - tu sancto:]

quem la-pi - da-ve - - - - runt

Ju-dæ - i o-ran-tem, et di - cen-tem: Do-mi - ne

Je - - - - su, ac - ci - pe spi -

ri - - - - tum me-um. Al - le - - -

- - - lu - ja.

Communio.
Ton. VIII.

Vi-deo coe-los a-per-tos, et Jesum

stantem a dextris vir-tu-tis De - i: Do-mi - ne

Je-su, acci-pe spi-ri-tum me - um, et ne sta-tu-

as il - lis hoc pecca - tum.

In Festo S. Joannis, Apostoli et Evangelistae.

Introidus: „In medio“ de Communi Doctorem.

Graduale.
Ton. VI. et V.

E - xi - it sermo in - ter fra -

tres, quod disci - - - pu - lus il - le non mo -

ri - tur - et non di - xit Jesus: Non mo -

ri - tur. V. Sed sic e - um volo mane -

re do - nec

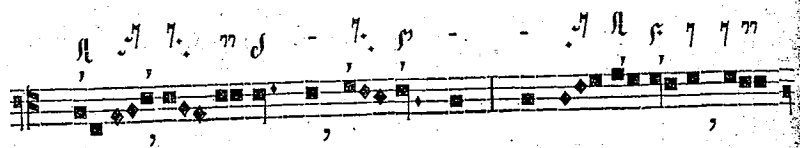
ve - ni - - am: tu me se - que - re.

Alleluja.
Ton. II.

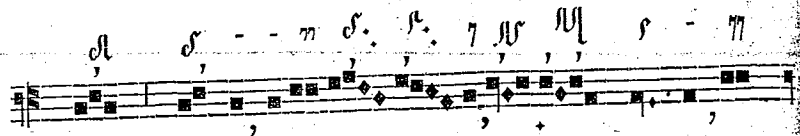
Allelu - ja.

V. Hic est di - sci - pulus il -

le, qui te - stimonium perhi -



bet de his, et sci - - - mus,

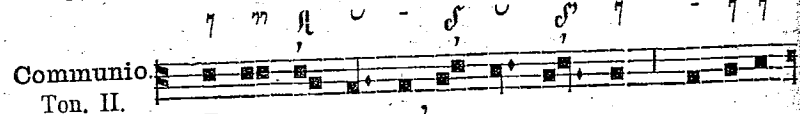


qui-a ve - - - - - rum est te -



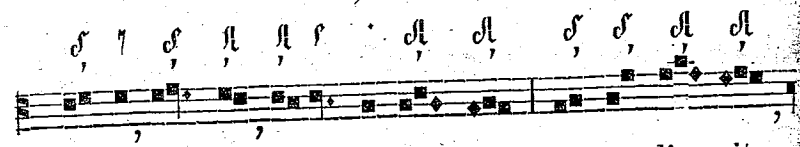
sti-mo-nium e - jus.

Offertorium: „Justus ut palma“ de Communi Doctorum.



Communio
Ton. II.

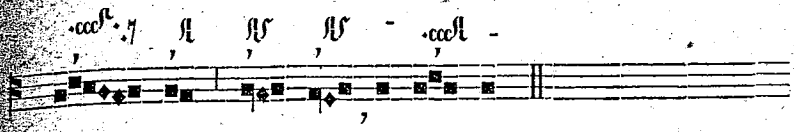
Exi - it. ser-mo in-ter fratres, quod disci-



pu-lus il - le non mo-ri - tur. Et non di - xit

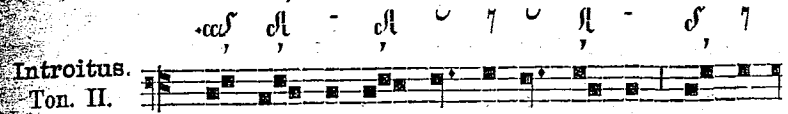


Je-sus: Non mori - tur: sed: sic e-um vo-lo ma-



ne - re, do - nec veni - am.

In Festo Sanctorum Innocentium.

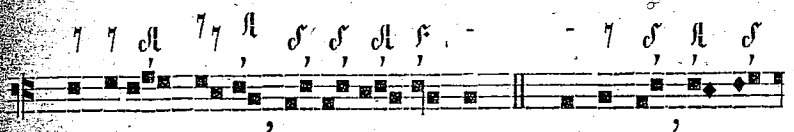


Introitus.
Ton. II.

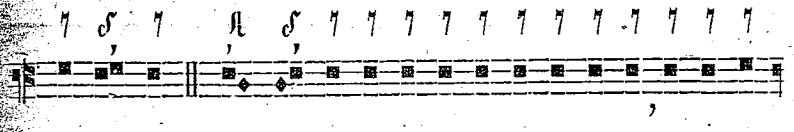
Ex o - rein - fan - tium, Deus, et la-



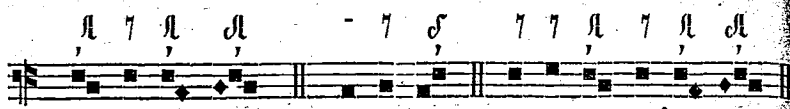
cten - ti - um perfe - ci - sti lau - dem propter i -



ni-mi - cos tu - - - os. Ps. Domine, Domi-



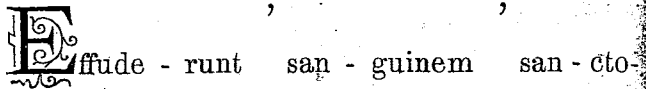
nus no-ster: quam ad-mi-ra-bile est nomen tuum in u-ni-



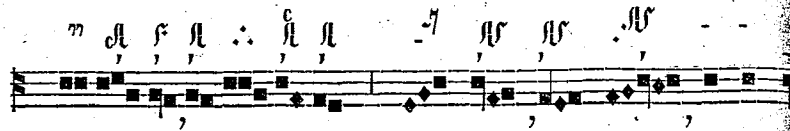
ver-sa ter-ra. V. Glori-a. e v o v a e.

Graduale: „Anima nostra“ de Communi plur. Martyrum.

Tractus.
Ton. VIII.



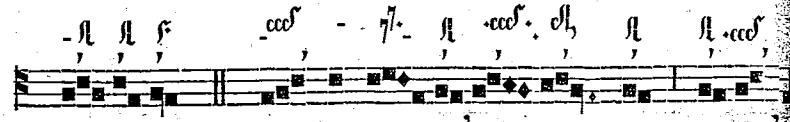
Effude - runt san - guinem san - cto-



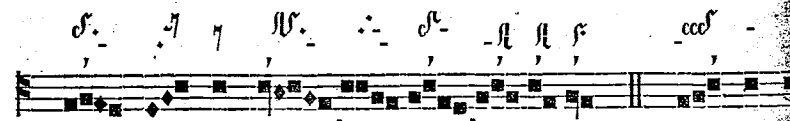
rum, ve - lut a - quam in cir-



cu - i - tu Je - ru - sa - lem.

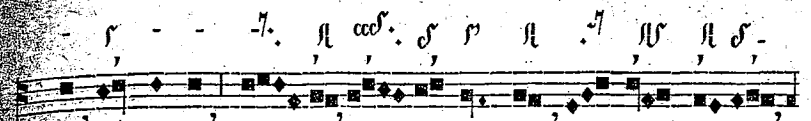


V. Et non e - - - - rat, qui

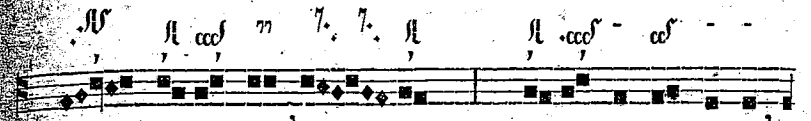


se - pe - li - ret.

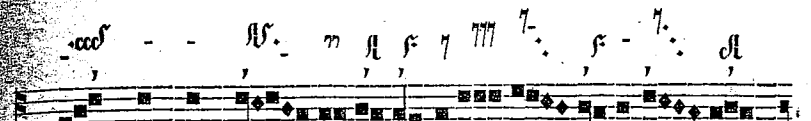
V. Vin-di-



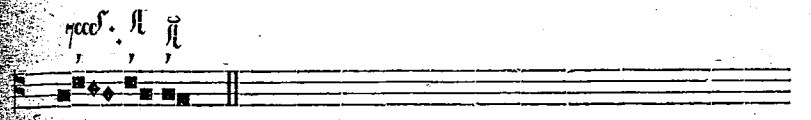
ca, Domi-ne, san - - - - guinem san-cto-rum



tu - o - rum, qui ef-fusus est

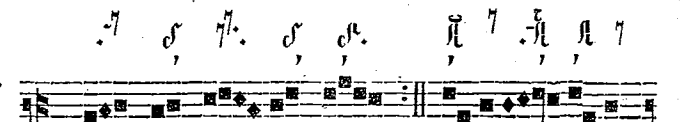


su - per ter-ram.

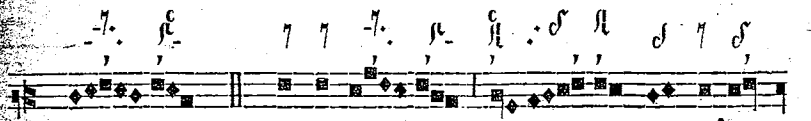


In Dominica omissio Tractu dicitur:

Alleluja.
Ton. IV.



Al - le - lu - ja.



V. Lauda-te,

pu - - e - ri, Do -

no, diem festum ce-le-brantes sub ho-no-re
 be-a-ti Thomae Marty-ris: de cu-jus passi-o-
 ne gaudent An-ge-li, et col-lau-
 dant Fi-li-um De-i. Ps. E-xul-ta-te ju-
 sti in Domi-no: re-ctos decet col-laudati-o.

V. Glori-a. e v o v a e.

Graduale: „Ecce sacerdos“ de Communi Conf. Pont.

Alleluja.
 Ton. I.

Al-le-lu - - ja.

V. E-go sum

Pa - - stor o - nus: et co-gnosco

o - - ves me - - - as, et cogno-

scunt me me - - -

- æ.

Offertorium: „Posuisti, Domine“ de Communi unius Martyr.

Communio.
Ton. II.

Dego sum Pa - stor bo - nus: et co -

gnosco o - ves me - as, et co-gnoscunt me

me - æ.

Dominica infra Octavam Nativitatis D. N. J. C.

Introitus.
Ton. VIII.

Dum me - dium si - len - ti - um te -

ne - rent o - mni - a, et nox in su - o cur - su

ri - a. e v o v a e

medi - um i - ter ha - be - ret, omni - potens ser -

mo tu - us, Do - mi - ne, de cœ - lis a re -

ga - li - bus se - di - bus ve - nit. Ps. Domi -

nus regnavit, de - co - rem in - dutus est: in - du - tus est

Dominus forti - tu - di - nem et præ - cin - xit se. V. Glo -

ri - a. e v o v a e

Graduale.
Ton. III.

Spe-ci - o-sus for - - - - ma

præ fi - li - is ho - mi -

num: dif-fu - sa est gra-ti-

a in la - - bi - is.

tu - - - - is. V. E - ru-

cta - vit cor me - - - - um

ver - - bum bo - num, di - co

e - - - - go o - pe-ra me - - a re -

gi: lingua mea ca - la - - - - mus

scri-bæ ve-lo - ci - ter

scri - ben - - - - - tis.

Alleluja V: „Dominus regnavit“ pag. 55.

Offertorium: „Deus firmavit“ pag. 56.

Communio.
Ton. VII.

Tol-le pu-e-rum et ma-trem e - jus,

et va - de in terram Is-ra-el: de-functi sunt

e - nim, qui quære - bant ani-mam pu-e - ri.

De Octava Nativitatis.

Missa: „Puer natus est“ pag. 57.

In Festo S. Silvestri, Papae et Conf.

Introitus: „Sacerdotes tui“, de Communi Confessoris Pontificis.

Graduale: „Ecce Sacerdos“ ibidem.

Alleluja.
Ton. II.

Al-le-lu - ja.

V. In - ve - - ni Da - - -

- - - vid ser - - - vum me -

um: o - le - o sancto me - - -

- - - o un - xi e - um.

Offertorium: „Inveni David“ de Communi unius Mart. Pontif.

Communio: „Beatus servus“ de Communi Conf. Pontif.

In Circumcisione Domini

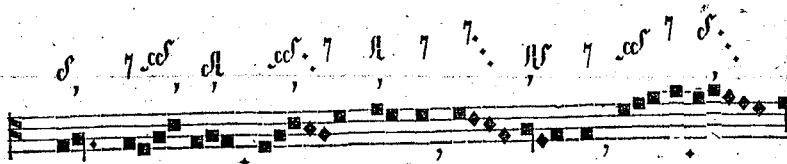
et Octava Nativitatis.

Introitus: „Puer natus est“ pag. 57.

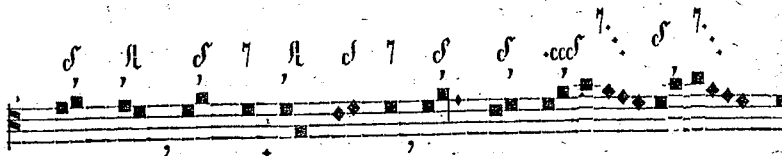
Graduale: „Viderunt omnes“ pag. 59.

Alleluja.
Ton. VII.

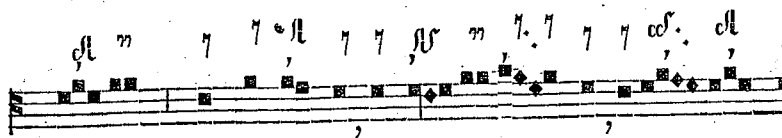
Al - le - - lu - - ja.



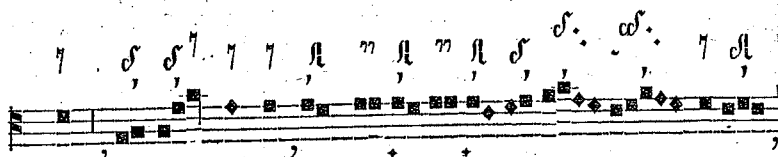
V. Mul-ti - - fa - - ri - e o - - lim De - -



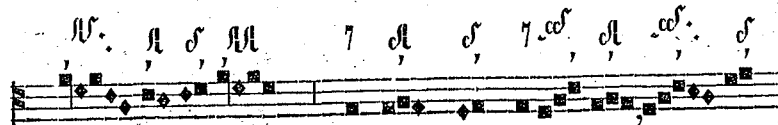
- us loquens Pa-tri-bus in pro-phe - - -



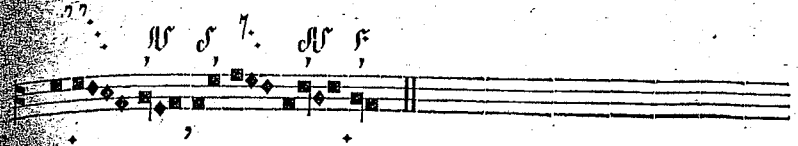
- tis, no-vis-si - me di - e - - - bus i - - -



stis lo - cu - tus est no - - - - - bis



in Fi - li - o.



Offertorium: „Tui sunt coeli“ pag. 61.

Communio: „Viderunt omnes“ pag. 62.

In Octava S. Stephani.

Missa dicitur sicut in die, pag. 62.

In Octava S. Joannis.

Missa dicitur sicut in ejus Festo, pag. 68.

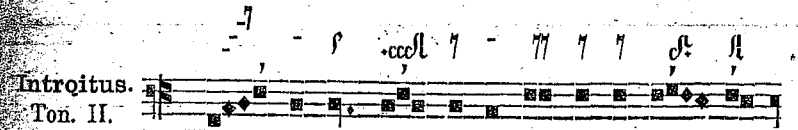
In Octava SS. Innocentium.

Missa fit sicut in die, pag. 71, excepto quod Gloria in excelsis et Alleluja dicuntur: et non dicitur Credo, nisi venerit in Dominica.

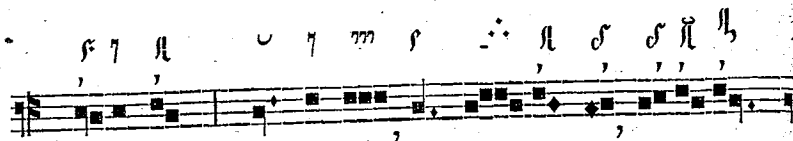
In Vigilia Epiphaniae.

Missa dicitur ut in Dominica infra Octavam Nativitatis Domini, pag. 78.

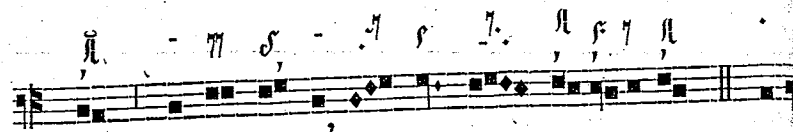
In Epiphania Domini.



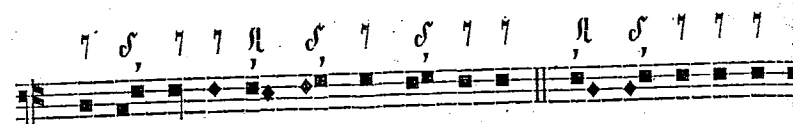
Px - ce, ad - ve-nit Do-mi-nator Do - mi-



- - nus: et regnum in ma - nu e - - -



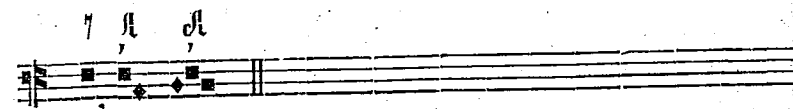
jus, et po - testas et im - pe - ri - um. Ps. De-



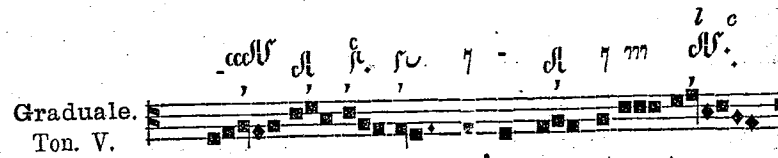
us ju - di-ci-um tu - um re - gi da: et ju - sti - ti - am



tuam fi - li - o re - gis. V. Glori - a. e v o



v a e .



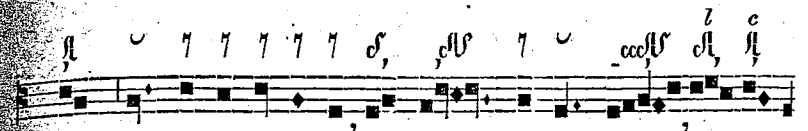
Graduale.
Ton. V.



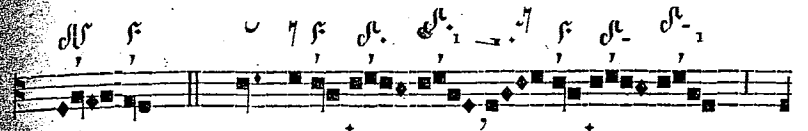
- - - mnes de Sa - ba



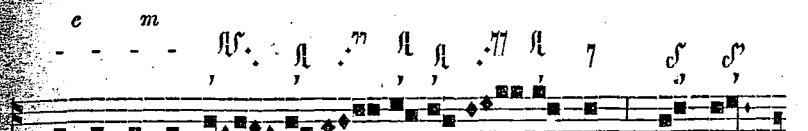
ve - ni - ent, au - rum et thus de - fe - ren - tes



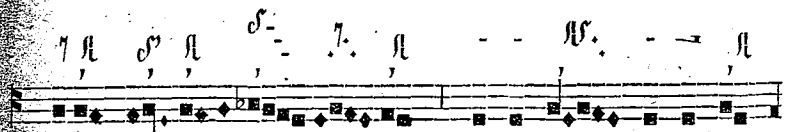
et laudem Domino an - nun - ti - an - tes



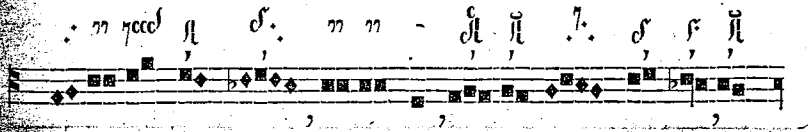
. V. Sur - ge



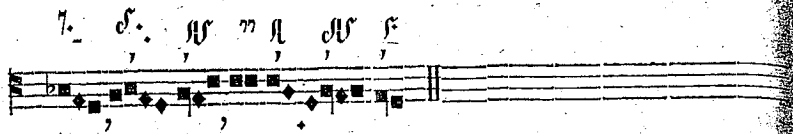
et il - lu - mina - - - - - re, Je - ru -



sa - lem, qui - a glo - ri - a Do -

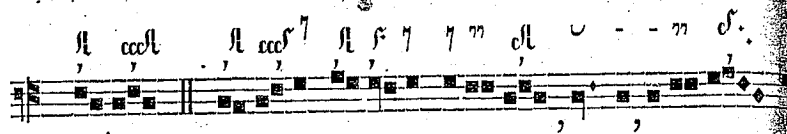


- - - mi - ni su - per te or - ta est.

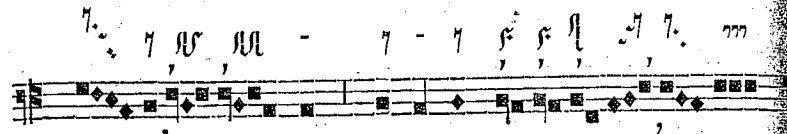


Alleluja.
Ton. II.

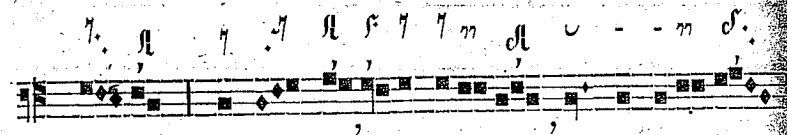
Al-le-lu-ja.



V. Vi - di - mus stellam e - -



- - - - - jus in O-ri-en - - - - -



te: et ve-ni - mus cum mune - -

- - - - - ri-bus a - do-ra-re Do - mi

In Epiphania Domini.

89

num.

Offertorium.
Ton. V.

Re-ges Tharsis, et in - su -

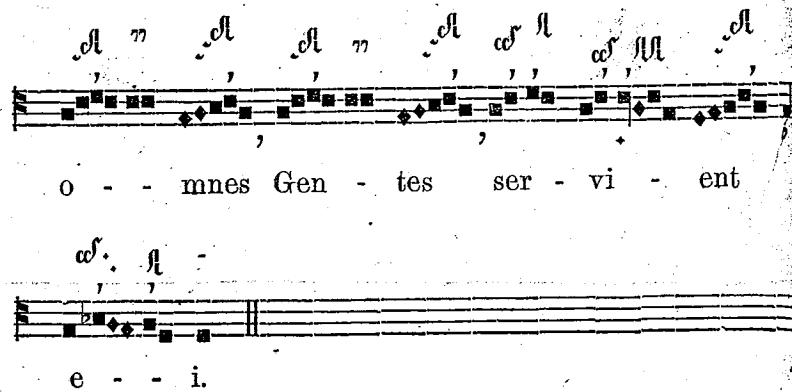
læ mu - ne - ra of - fe - rent: re -

ges A - ra - bum et Sa-ba

do - na ad - du - cent: et a-do-ra -

- bunt e - um omnes re - ges ter - ræ,

<http://ccwatershed.org>



o - - mnes Gen - tes ser - vi - ent
e - - i.

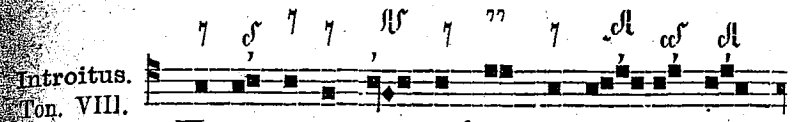
Communio.
Ton. IV.



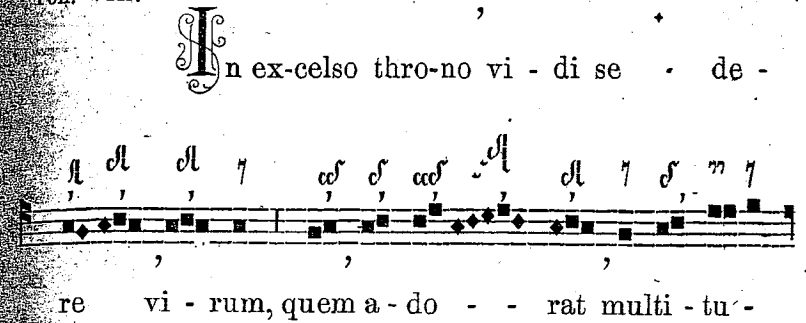
Vi - di - mus stellam e-jus in O - ri -
en - te: et venimus cum mune-ri - bus a-do -
ra-re Do - mi-num.

Dominica infra Octavam Epiphaniae.

Introitus.
Ton. VIII.



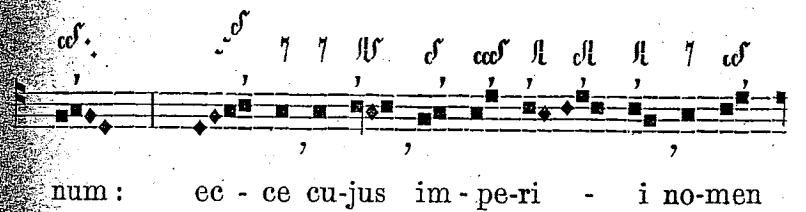
In ex-celso thro-no vi - di se - de -



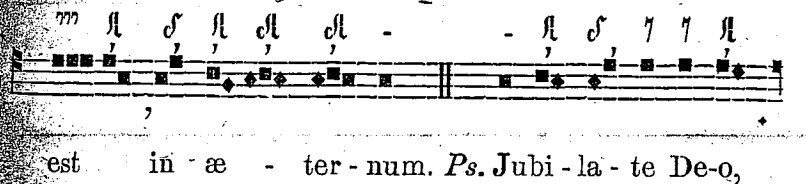
re vi - rum, quem a-do - - rat multi - tu -



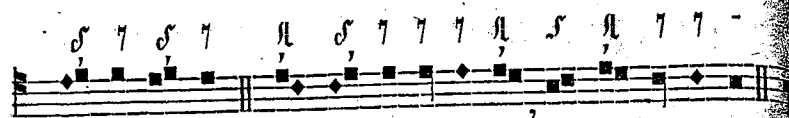
do Ange-lo - rum, psallen - tes in u -



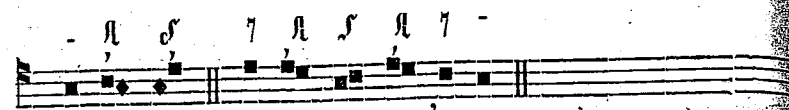
num: ec - ce cujus im-pe-ri - i no-men



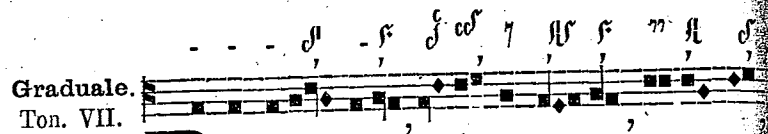
est in - æ - ter - num. Ps. Jubi - la - te De-o,



omnis ter-ra: ser-vi-te Domino in læ-ti-ti-a.

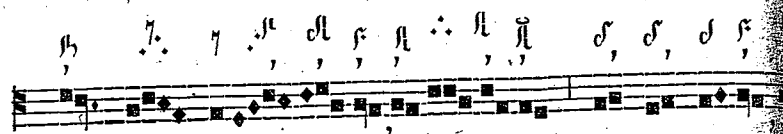


V. Glori-a. e v o v a e.



Graduale.
Ton. VII.

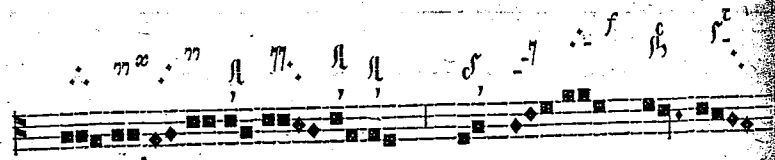
Benedi - ctus Do - minus De - us



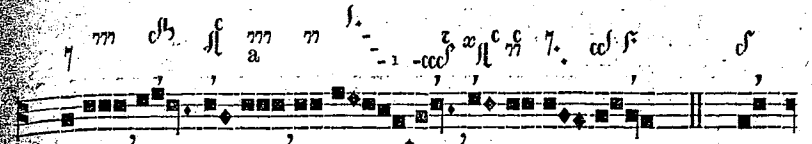
I - sra - el, qui fa - cit



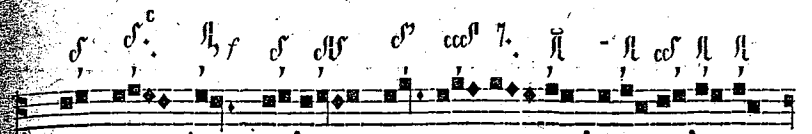
mi - ra - bi - li - a magna so - - lus



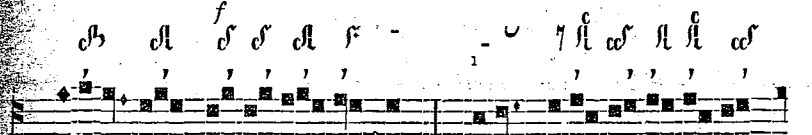
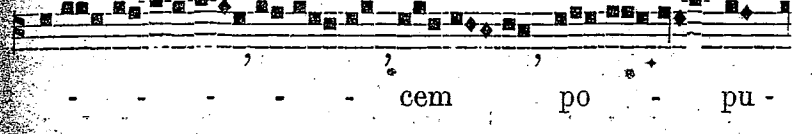
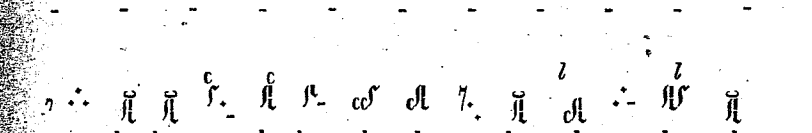
a sæ - cu -



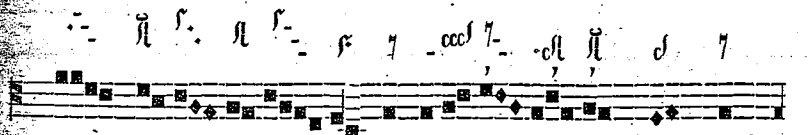
lo. V. Su-



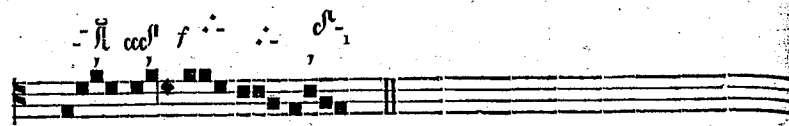
sci - pi - ant mon - tes pa - - -



lo tu - - - o: et col - - -

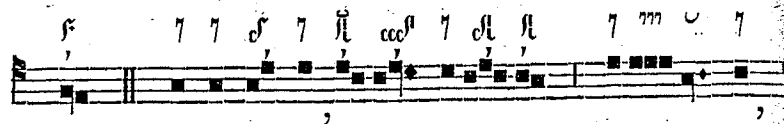


les ju - sti - - ti - am.

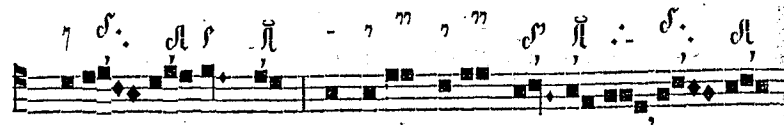


Alleluja.
Ton. III.

Alle - lu - ja.



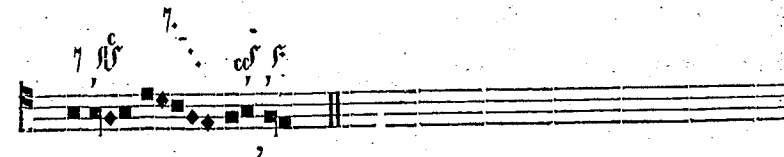
V. Jubi - la - te De - o, o - mnis



ter - - - ra: ser - vi - te Do - - - -

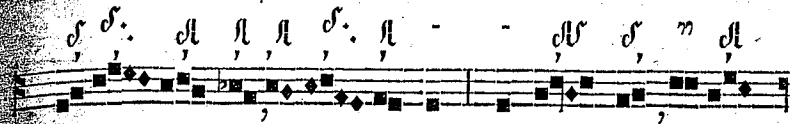


mi - no in læ - ti - ti - a.

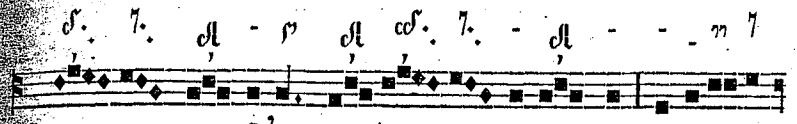


Offertorium.
Ton. V.

Jubi - la - - te De - o o - mnis



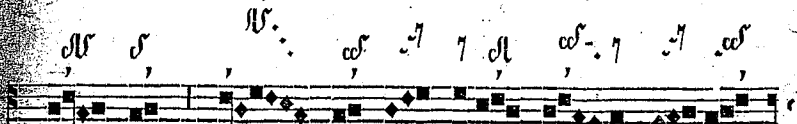
ter - - - - - ra: ser - vi - te Do -



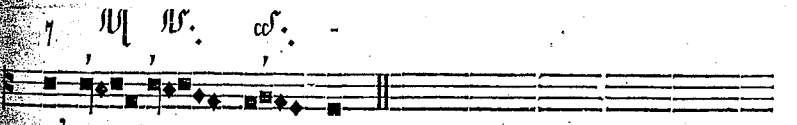
- - mi - no in læ - - - ti - ti - a: in - tra -



te in con - spe - ctu e - - - - jus in e - xul - ta - ti -



o - ne, qui - a Do - mi - nus i - -



pse est De - us.

Communio.
Ton. I.

Fi - li, quid fe - ci - sti no - bis sic? E -
go et pa - ter tu - us dolen - tes quære - ba -
mus te. Et quid est, quod me quæreba - tis? ne -
sci - e - ba - tis, quia in his, quæ Pa - tris me - i
sunt, o - por - tet me es - se?

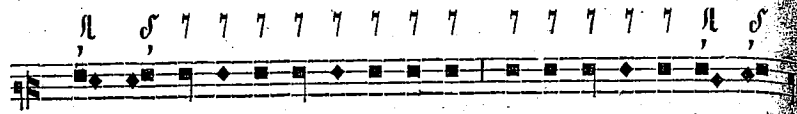
In Octava Epiphaniae.

Omnia ut in die, pag. 85.

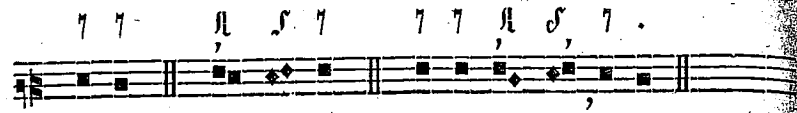
Dominica II. post Epiphaniam.

Introitus.
Ton. IV.

Omnis ter - ra a - do - ret
te, De - us, et psal - lat ti - bi;
psal - mum di - cat no - mi - ni tu - o, Al - tis -
si - - me. *Ps.* Ju - bi - la - te De - o omnis ter - ra:



psalmum di-ci-te nomi-ni e-jus, date gloriam laudi-



e-jus. V. Glori - a. e v o v a e.

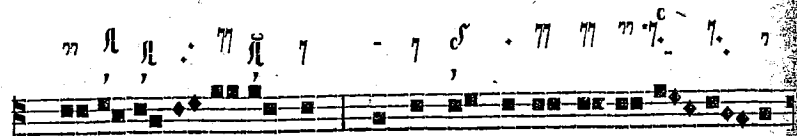
Graduale.
Ton. V.



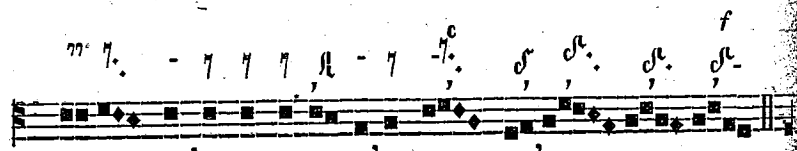
Mi-sit Do - minus ver - - bum



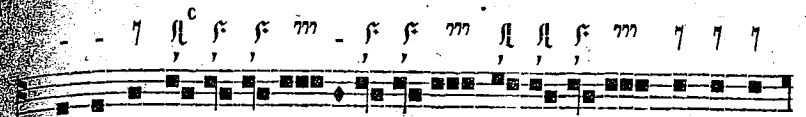
su - - um, et sa-na-vit e - -



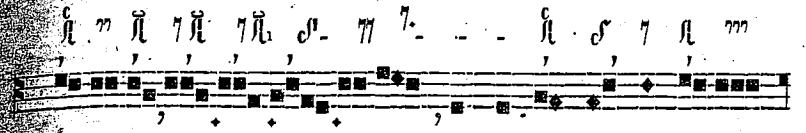
- - os: et e-ri-pu-it e - -



- - os de in-te-ri-tu e-o - rum.



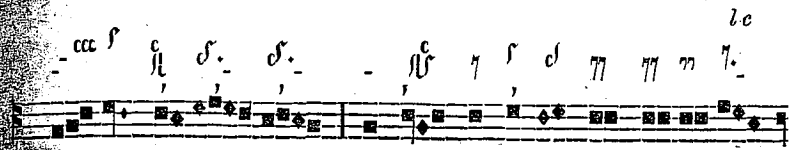
Confite - an - - - - - tur Domi-



no mise - ri - cordi - æ



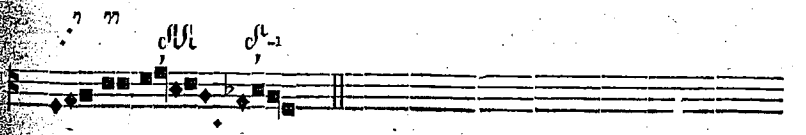
e - -



- - jus: et mi-ra-bi-li-a e - - -

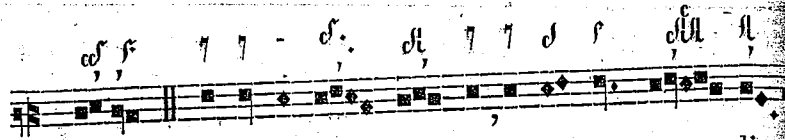


- - - jus fi - li - is ho - mi-num.



Alleluja.
Ton. IV.

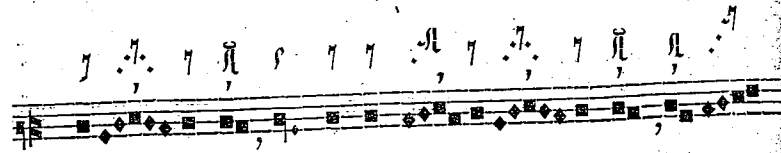
Al - le - lu - ja.



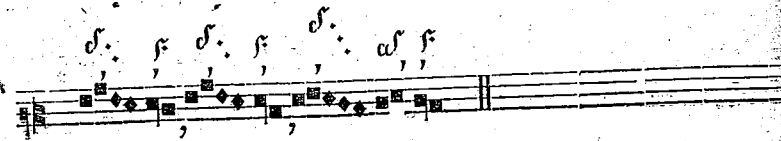
V. Laudate Do - mi - num omnes an - ge - li



e - jus: lau - da - te e -



um omnes virtu - tes e -



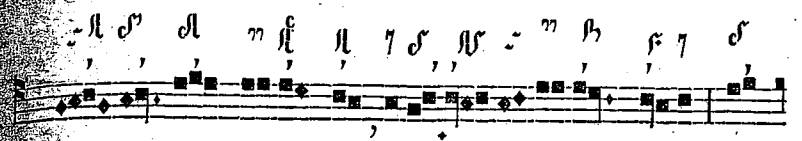
jus.

Offertorium.
Ton. I.

Ju - bi - la - te De - o, u - ni - ver



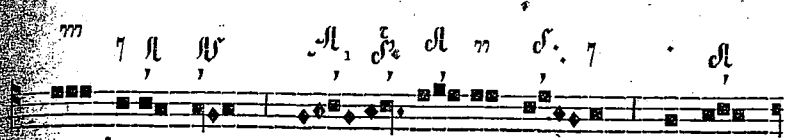
sa ter - - - ra: psalmum di - ci - te



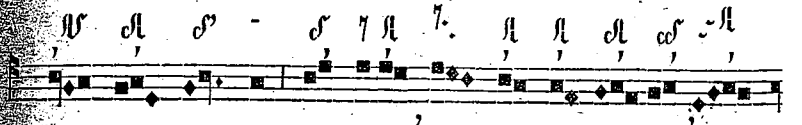
no - - - mi - ni e - - - - jus: ve -



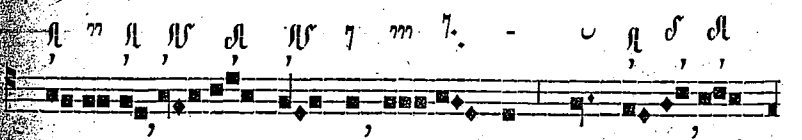
ni - te, et au - di - te, et nar - ra -



bo vo - bis, o - - - - mnes, qui ti -



me - tis De - um, quanta fe - cit Do - mi - nus a -



ni - mae me - æ, al - le -

lu - ja.

Communio
Ton. V.

Di-xit Do - mi - nus: Implete hydri -

as a - qua, et fer-te archi-tri- cli - no. Cum

gu - stas - set archi - tri - cli - nus aquam vi -

num fá - ctam, di - cit sponso: ser - va - sti bó -

num vi - num us - que ad-huc. Hoc signum fecit Je -

sus primum coram disci - pu - lis su - is.

Dominica III. post Epiphaniam.

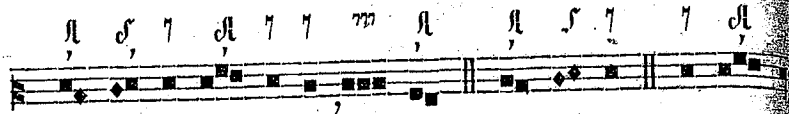
Introitus.
Ton. VII.

A-do - ra - te De - um, omnes an - ge -

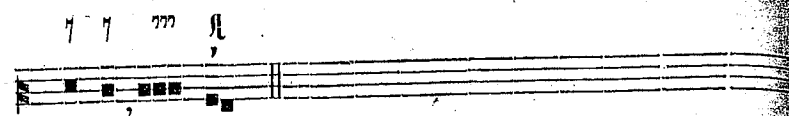
li e - jus: au - di - vit et læ - ta - ta est

Sy - on: et e - xulta - ve - runt fi - li - æ Ju -

- dæ. Ps. Do - minus regnavit, e - xultet ter - ra:



læ - tentur in - su-læ mul-tæ. V. Glori - a. e v

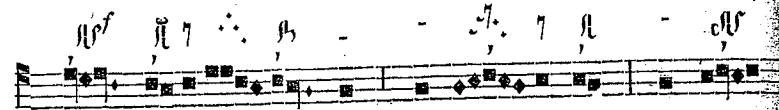


o v a e.

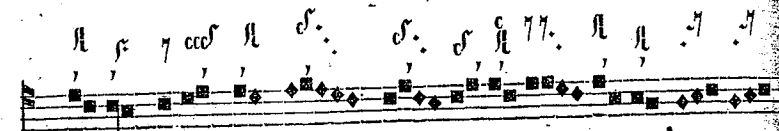
Graduale.
Ton. VI. u. V.



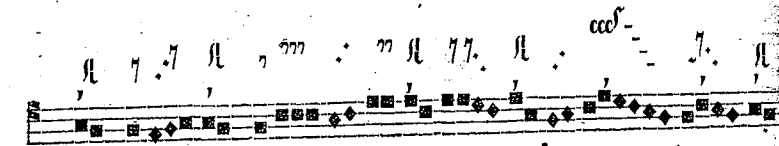
I mebunt Gen - - - tes no - - -



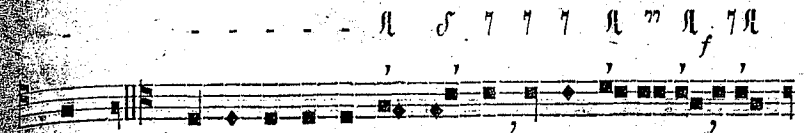
men tu - - - um, Domi - ne: et o -



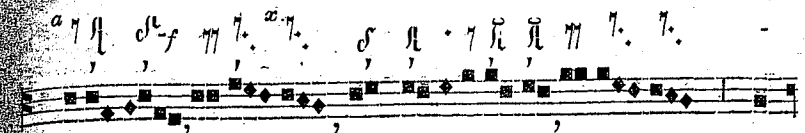
mnes re - ges ter - ræ glo -



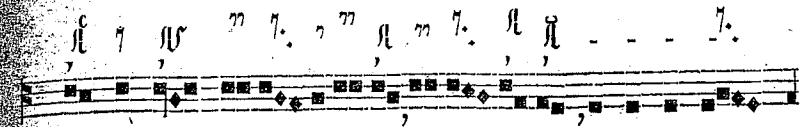
ri - am tu - - - -



am. V. Quoniam æ-di - fi - ca - vit Dominus



Sy-on, et



vi - de - bi - tur in maje - sta -

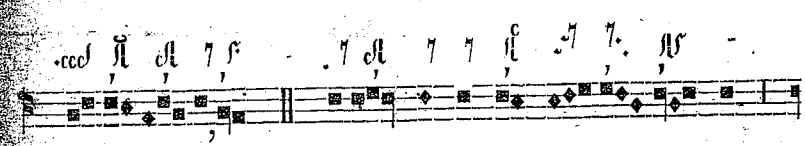


te su - - a.

Alleluja.
Ton. VIII.



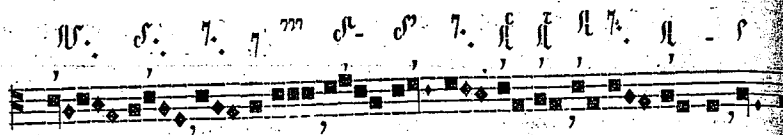
A l - le - lu - ja.



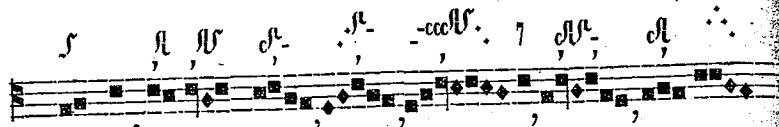
V. Do - minus reg-na - - - vit,



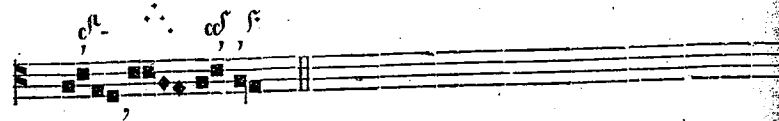
e - xul - tet ter - - - - - ra : læ - ten -



- - - - - tur in -

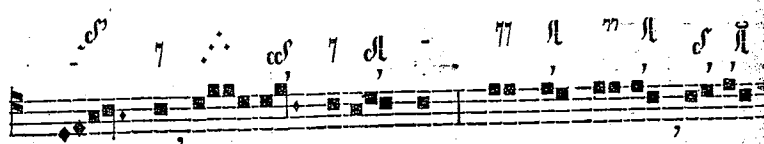


su - læ mul - tæ.

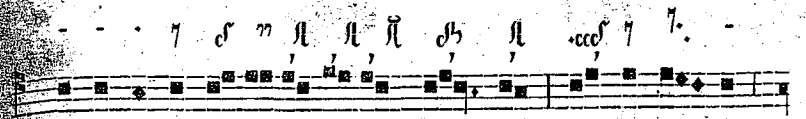


Offertorium
Ton. II.

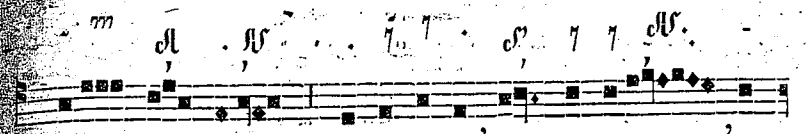
Dexte - ra Do - mi - ni



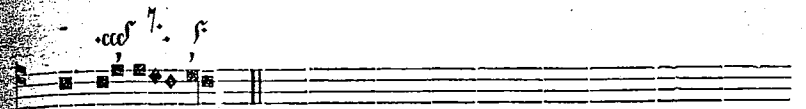
fe - cit vir - tu - tem : dex - te - ra Do -



mini exal - ta - - - - - vit me : non mori - ar,

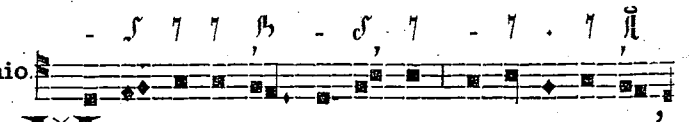


sed vi - vam, et narra - bo o - pe - ra Do -

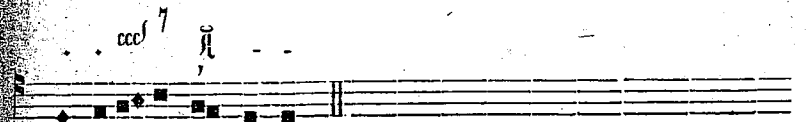


mi - ni.

Communio
Ton. I.



Mi - rabantur omnes de his, quæ procedebant



de o - re De - i.

In sequentibus Dominicis usque ad Septuagesimam Missa dicitur
ut in Dominica præcedenti.

Dominica in Septuagesima.

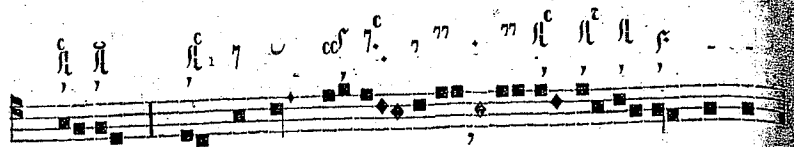
Introitus.
Ton. V.

Circumdederunt me gemi-tus mortis,
do-lo-res in-fer-ni cir-cum-de-de-runt me.
et in tri-bu-la-ti-o-ne me-a in-vo-
ca-vi Dominum, et e-xaudi-vit de templo
sancto su-o vo-cem me-am.

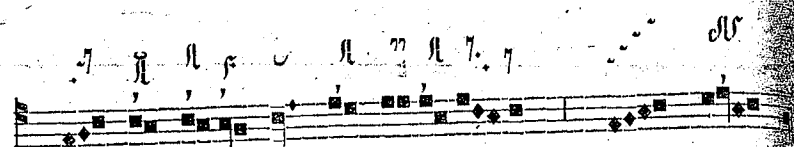
Ps. Diligam te, Domine, forti-tu-do mea: Dominus fir-
mamentum meum et refu-gi-um meum, et li-be-rator
me-us. V. Glori-a. e v o v a e.

Graduale.
Ton. III.

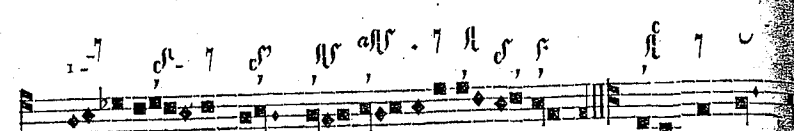
A-d-ju-tor in op-por-tu-ni-
ta-ti-bus, in tri-bu-la-ti-o-
-ne; spe-rent in te, qui no-verunt te:



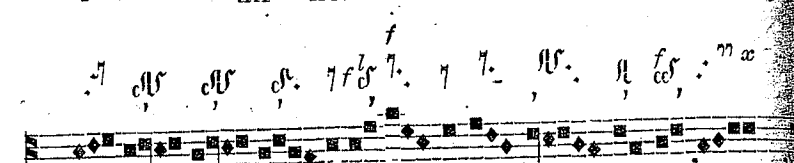
quoni-am non de-re



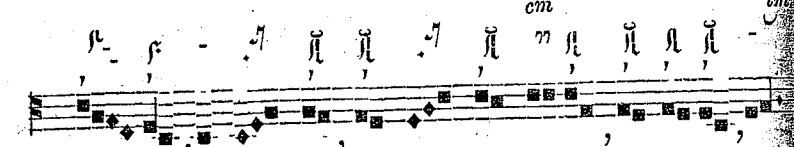
lin - quis quae - rentes te, Do - -



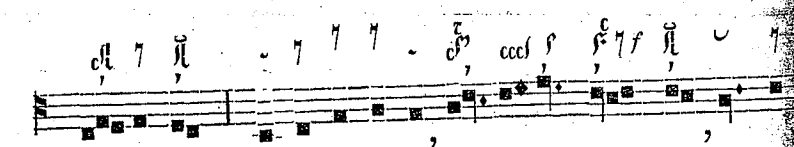
mi - ne. V. Quoni - am



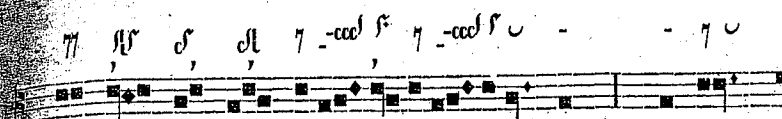
non



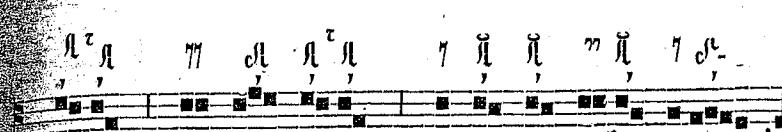
in fi - nem o - bli - vi - o e - rit pau



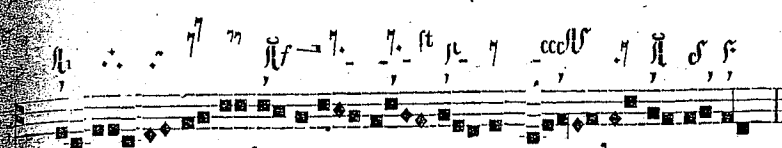
pe - ris: pa-ti-en-ti-a pau - pe - rum non pe



ri - bit in æ - ter - - - - - num: e - xur -



ge, Do-mi - ne, non præva - le - at

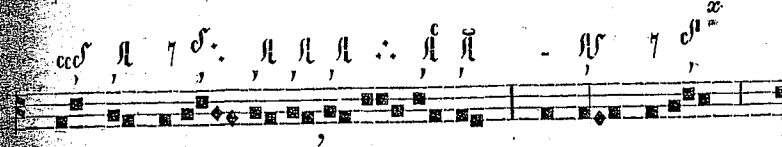


ho - - - - - mo.

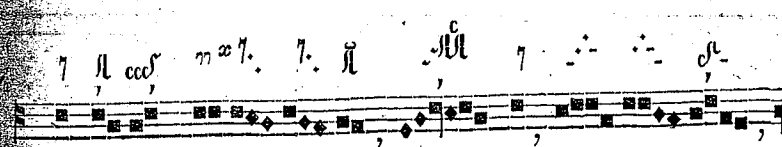


Tractus.
Ton VIII.

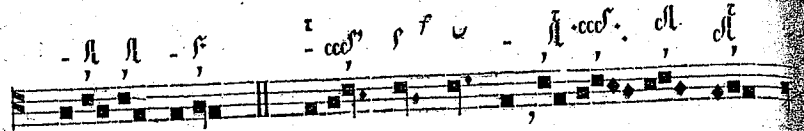
De profun - dis clama - vi ad te,



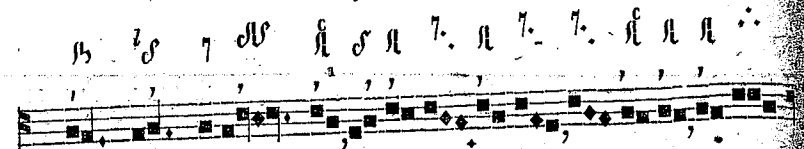
Do - mi - ne: Domi - ne,



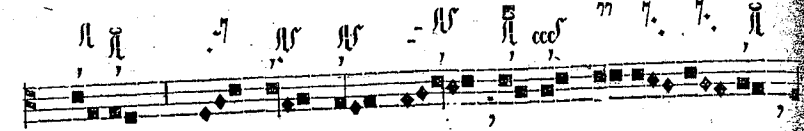
e - xau - di vo - cem me - - - -



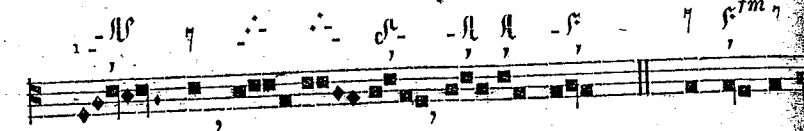
am. V. Fi - ant au-res tu



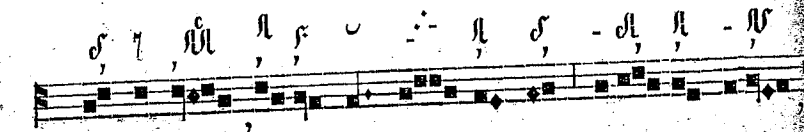
in - ten - den - tes



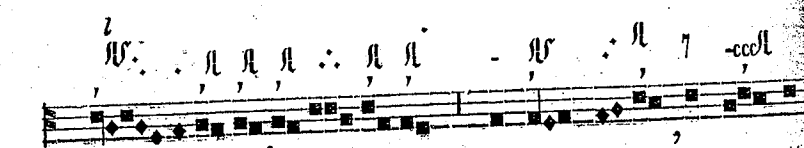
in o - ra - ti - o - nem



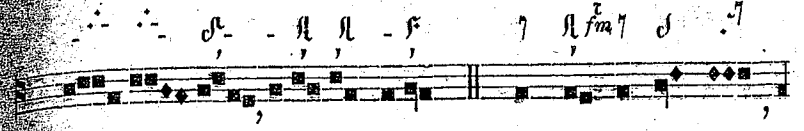
ser - vi - tu - i. V. Si i - ni -



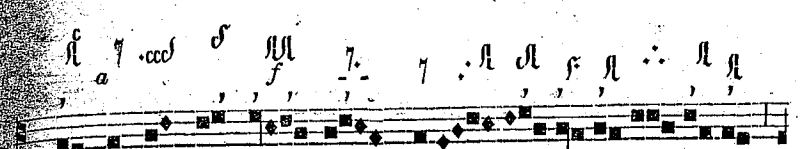
qui - ta - tes ob - ser - va - ve - ris, Do - mi - ne,



Do - mi - ne quis su - sti -



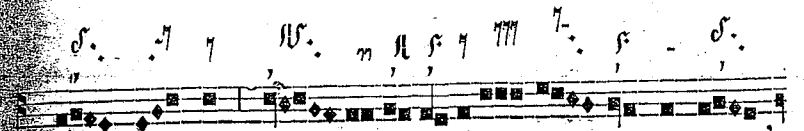
ne - bit. V. Quia a - pud te



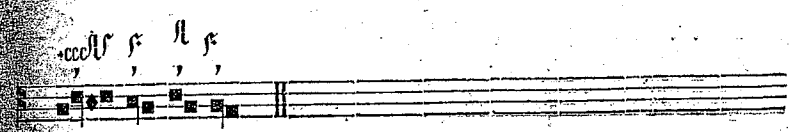
pro - pi - ti - a - ti - o est,



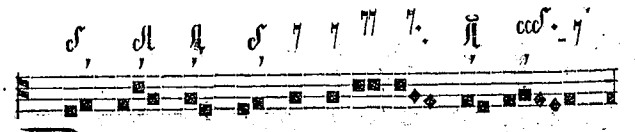
et propter le - gem tu - am su - sti -



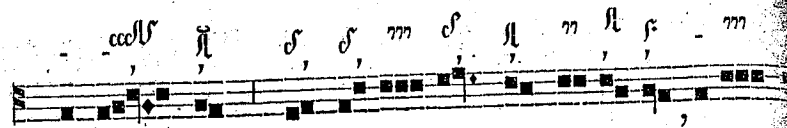
nu - i - te, Do - mi - ne.



Offertorium.
Ton. VII.



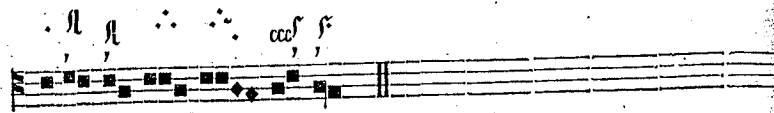
Bonum est con - fi - te - ri



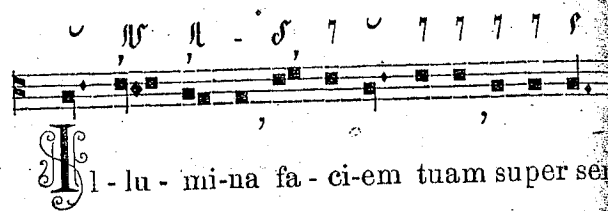
Domi - no, et psal - - le - re no -



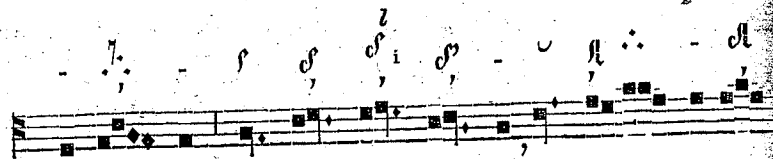
mi - ni tu - o, Al - tis - si - me.



Communio.
Ton. I.



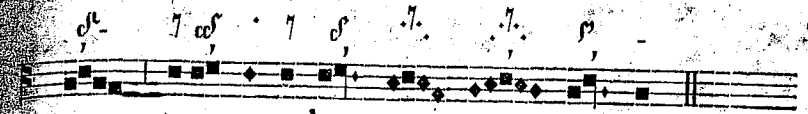
I - lu - mi - na fa - ci - em tuam super ser -



vum tu - um, et sal - vum me fac in tu - a mi -

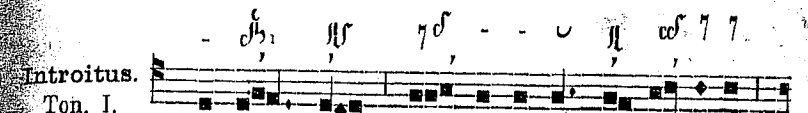


se - ri - cor - di - a: Do - mi - ne, non confun -



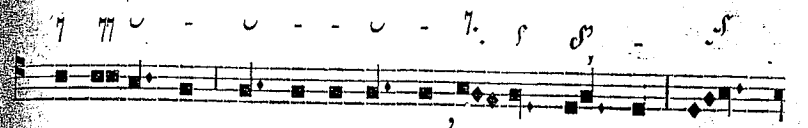
dar, quo - niam in - vo - ca - vi te.

Dominica in Sexagesima.

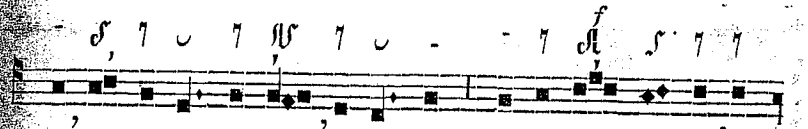


Introitus.
Ton. I.

E - xur - ge, quare obdormis, Domine?



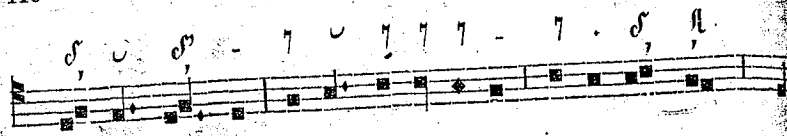
e - xur - ge, et ne re - pellas in fi - nem: qua -



re fa - ci - em tu - am a - vertis, o - bli - vi - sce - ris tri -



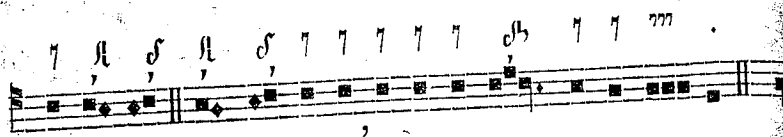
bu - la - ti - o - nem nostram? ad - hæ - sit in ter - ra



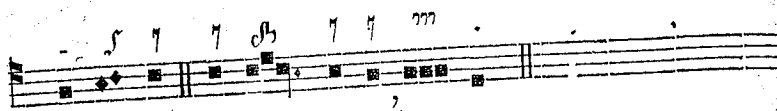
ven-ter no - ster: e-xur-ge, Domine, ad-ju-va nos,



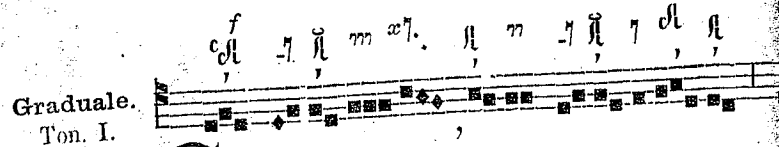
et li - be-ra nos. Ps. Deus, auribus nostris au-



di-vi-mus: Pa-tres nostri annunti - a - verunt nobis.



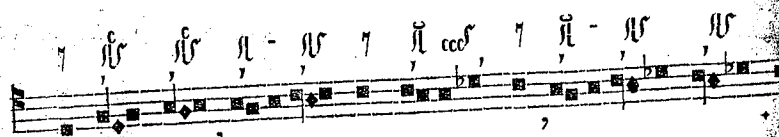
V. Glori - a. e v o v a e.



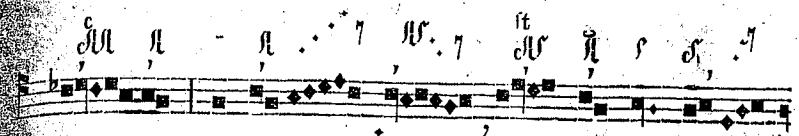
Graduale.
Ton. I.



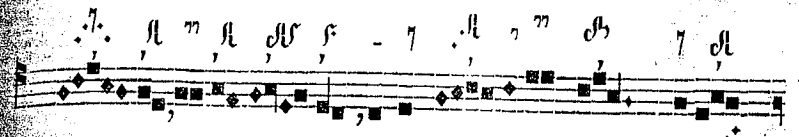
ci - ant Gen - tes,



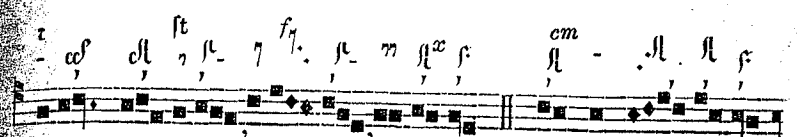
quoni - am no - men ti - bi De - us:



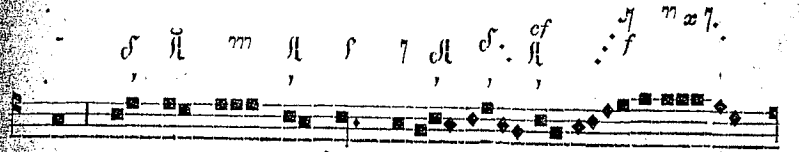
tu so - lus Al - tis - si - mus



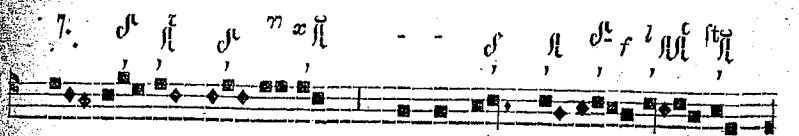
super o - - mnem ter -



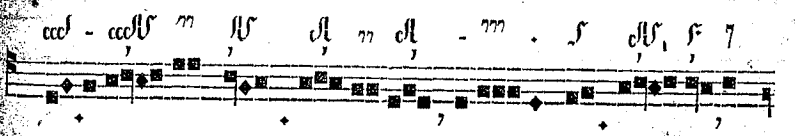
- ram. V. De-us me - -



us, po-ne il - los ut ro - - -



- - tam, et si-cut sti - -



pu - lam an - te fa - -

ci-em ven - ti.

Tractus.
Ton. VIII.

Commovi - sti,

Do - mi-ne, ter - - ram, et

con - tur-basti e

an. V. Sa

na con - tri - ti - o - nes e

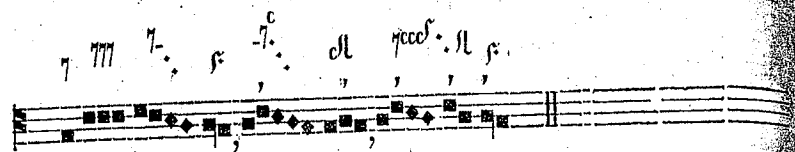
jus, qui - a mo - ta est

V. Ut fu - gi - ant

a, fa - ci - e ar

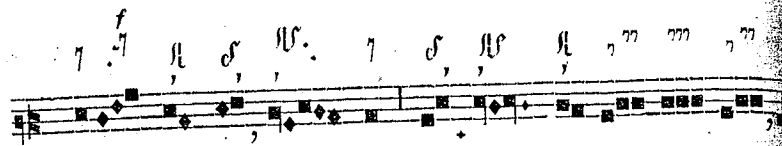
cus: ut li - be - ren -

tur e - le - - - cti tu - i.



Offertorium.
Ton. IV.

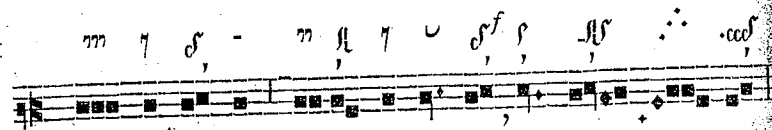
Per-fi - ce gres - sus me - os in



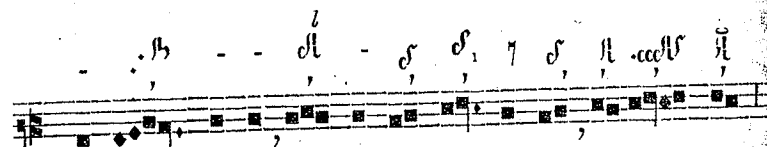
se - mi-tis tu - is, ut non mo-ve - an - tur



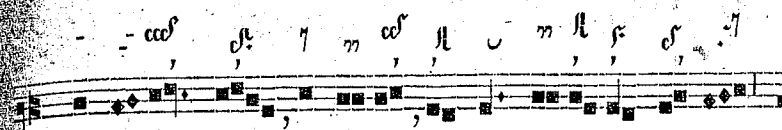
ve-sti - gi-a me - a: in-cli - na



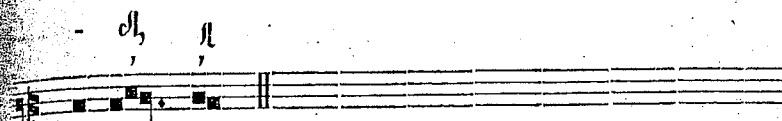
au-rem tu-am, et e-xau-di ver-ba me - a:



mi-ri - fi-ca mi-se-ri - cor-di-as tu - as,



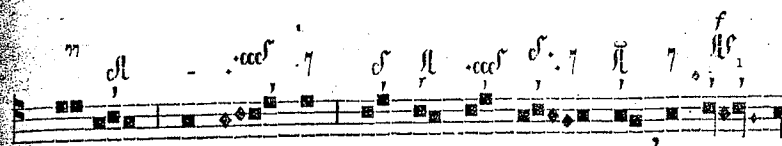
qui sal - vos fa-cis spe-ran - tes in te,



Do-mi - ne.

Communio
Ton. VIII.

In-tro-i - bo ad al-ta - re De - i,



ad De - um, qui lae-ti - fi - cat ju-ven -



tu - tem me - am.

Dominica in Quinquagesima.

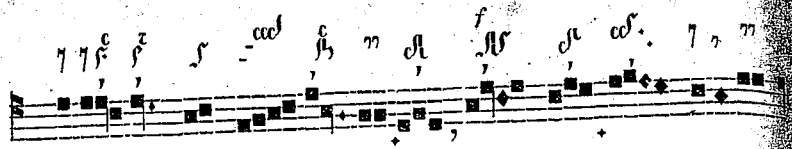
Introitus.
Ton. VI.

7 8 7 9 7 7. 7 8 8 9

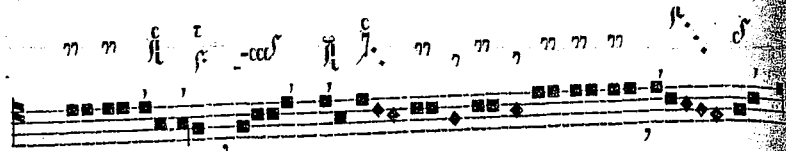
E - sto mi - hi in De - um pro - te - cto -
 - - - 8 9 9 7 7. - 7 8 7 7 9 -
 rem, et in lo - cum re - fu - gi - i, ut sal - vum me fa -
 8 - - 8 7 7 8 - 8. - - - 9.
 ci - as: quoni - am firmamentum me - um, et re - fu -
 7 8 8 7 9 9 - - 7 7 8 8 - 8
 gi - um meum es tu: et propter nomen tu - um dux
 9 9 8 - 7 9. 8 7 7 8 - 8
 mi - hi e - ris, et e - nu - tri - es me. Ps. In

8 8 7 7 7 7 7 7 7 8 7 7 - 7

te, Do - mine, speravi, non confundar in æ - ternum: in
 7 7 7 7 8 7 - - - 7 8 7 8 . 8
 ju - sti - ti - a tu - a li - bera me et e - ri - pe me. V. Glo -
 8 8 . 7 8 7 8 .
 ri - a. e - vo - va e.
 2m cm 2ccf c st 7
 8 7 7. - 2ccf 7. 9 9 7. 7
 Graduale.
 Ton. IV.
Tu es, De - us, qui
 7 8 7 - 8 - f 9 9 9 7 8 7. f 9 9
 fa - cis mira - bi - li - a so - lus:
 8 9 9 f 8 f 8 8 - 8 8 8 - 8 8 8 8
 no - tam fe - ci - sti in Gen -



ti - bus vir - tu - tem



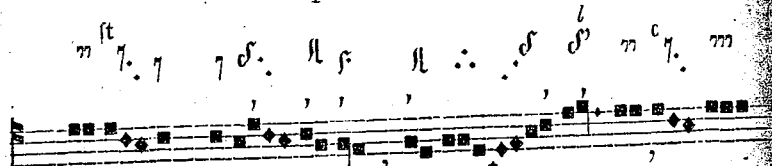
tu - am.



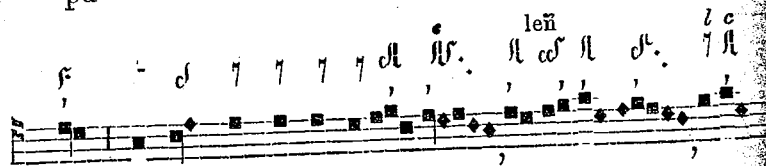
V. Li - be-ra-sti in bra - chi - o tu - o



po



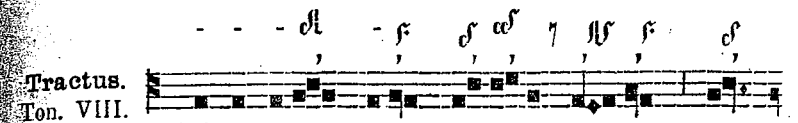
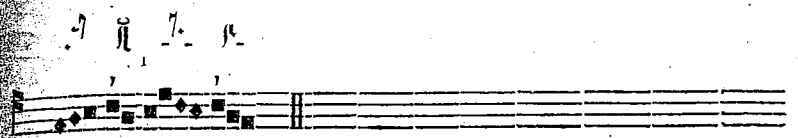
pu - - lum tu - - - - ti - - - - a.



um, fi - li - os Is-ra-el



et Jo - seph.

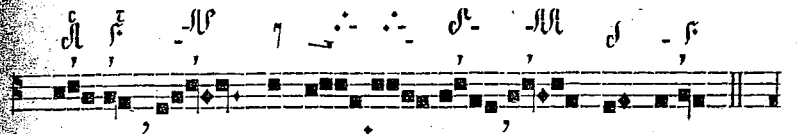


Tractus.
Ton. VIII.

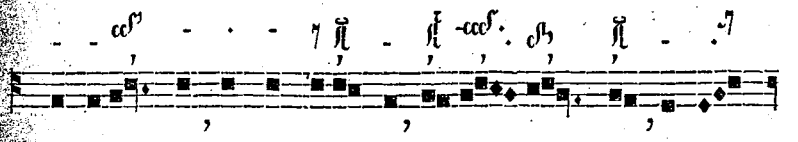
Jubi - la - te De - o, o -



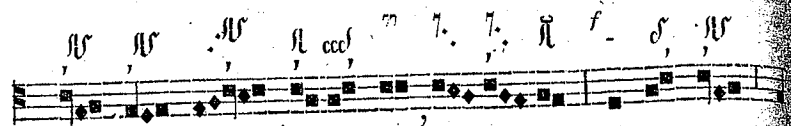
mnis terra: ser - vi - te Domi -



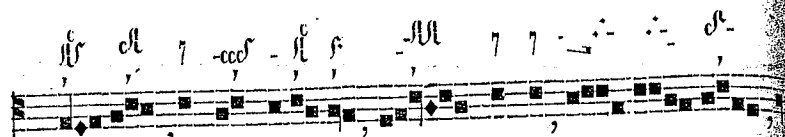
no in læ-ti - - - - ti - a.



V. In-tra - te in conspe-ctu e - - - - jus in e -



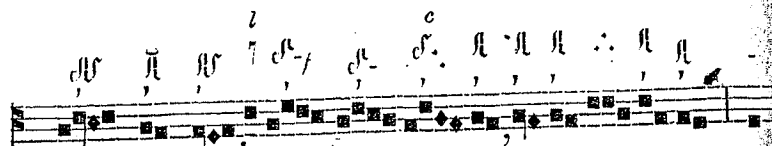
xul - ta - ti - o - ne: sci-to - te,



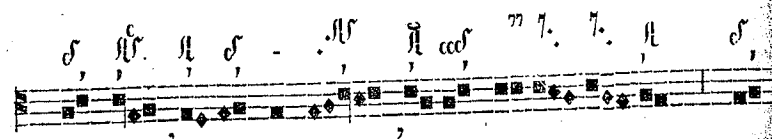
quod Do-mi-nus i - - pse-est De - - - -



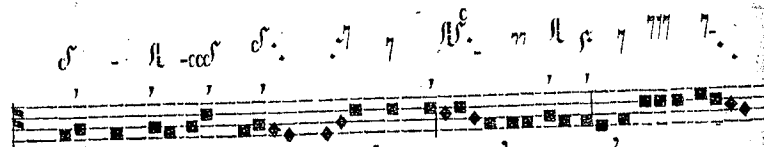
- - us. V. I - pse fe - cit nos, et non



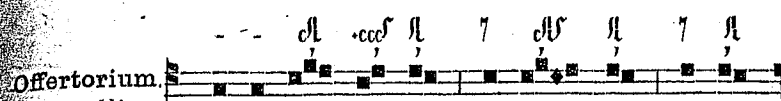
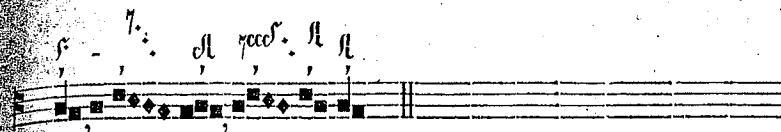
i - psi nos: nos



au - tem po - pu-lus e - jus, et

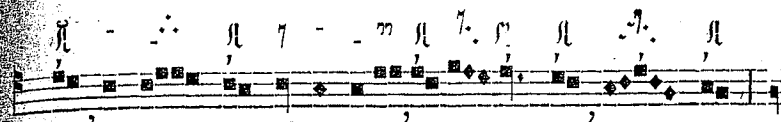


o-ves pa - scu - ae e - jus.



Offertorium.
Ton. III.

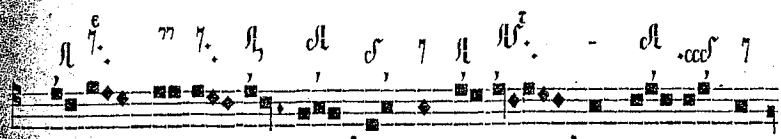
Be-ne-di-ctus es, Do-mi-ne, do-ce



me ju-sti-fi-ca-ti-o - - - nes tu - as:



in la-bi-is me - is pro-nun-ti-a - - -



- - - vi om-ni-a ju-di-ci-



a o - - ris tu - - - - i.

Communio
Tón. I.

Man-du-ca-ve-runt, et sa-tu-ra-ti
sunt nimis, et de-si-de-ri-um e-o-rum at-tu-
lit e-is Do-mi-nus: non sunt frau-da-
ti a de-si-de-ri-o su-o.

Feria quarta Cinerum.

Sacerdos cum pervenit ad Altare, antequam incipiat benedictionem Cinerum, a Choro cantatur sequens

Antiphona.
Ton. VII.

E-xau-di - nos, Do-mi-ne, quoniam

be-nigna est mi-se-ri-cor-di-a tu-a: se-cun-
dum multi-tu-dinem mise-ra-ti-o-num tu-a-
rum, re-spi-ce nos, Do-mi-ne. Ps. Salvum
me fac Deus, quoniam intra-verunt aquæ: us-que ad
a-nimam me-am. V. Glo-ri-a e-v-o-v-a
e. Repetitur. E-xau-di.

Dum distribuantur Cineres, cantantur Antiphonae sequentes:

Antiphona.
Ton. II.

Im-mu-te - mur ha - bi - tu in ci -
ne - re et ci - li - ci - o: je - ju - ne - mus
et plo - remus an - te Do - mi - num: qui -
a multum mi - se - ri - cors est di - mit - te - re
pecca - ta no - stra, De - us no - ster,

Alia Antiphona.

Ton. IV.

Inter ve - sti - bulum et al -
ta - re plo - ra - bunt sacer - do - tes mi - nistri Do -
mi - ni, et di - cent: par - ce Do - mi -
ne, par - ce po - pu - lo tu - o: et ne clau -
das o - ra canen - ti - um te, Do -
mi - - ne.

Responsorium.
Ton. II.

Emendemus in me - li - us, quæ i -
 gno - ran - ter pec - ca - vi - mus: ne su - bi - to
 præoc - cu - pa - ti di - e mortis, quæramus spati -
 um pœni - ten - ti - æ, et in - ve - ni - re non possi -
 mus. At - ten - de, Do - mi - ne, et mi - se - re -
 re: qui - a pec - ca - vi - mus ti - bi.

v. Ad - ju - va nos, De - us sa - lu - ta - ris no - ster: -
 et propter honorem nominis tu - i, Do - mi - ne,
 li - be - ra nos. At - ten - de, Glo - ri - a Pa -
 tri, et Fi - li - o, et Spi - ri - tu - i
 san - cto. Attende.

Ad Missam.

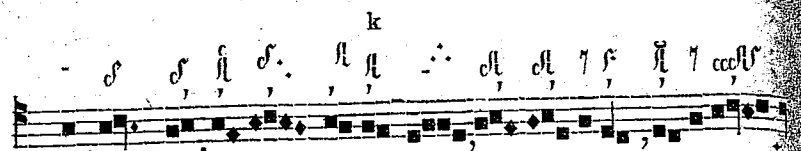
Introitus.
Ton. I.

Mi-se - re-ris o-mnium, Do-mi-ne,
 et ni - hil o-di-sti e-o - rum, quæ fe -
 ci - sti: dissi-mu-lans pec-ca-ta ho - mi - num
 propter pœ-ni - ten-ti - am, et par - cens
 il - - lis: qui-a tu es Do - minus
 De - - us no - ster. Ps. Mi-se-rere me-i

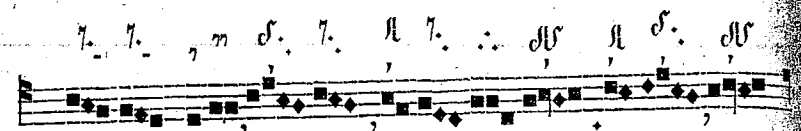
De-us, mise-re-re me-i: quo-ni-am in te confi-dit
 a - ni-ma me-a. V. Glo-ri - a. e v o
 v a e.

Graduale.
Ton. I.

Mi-se - re-re me - i, De-us,
 mi-se - re - - re me - -
 i: quo - - ni -



am in te con - fi - dit a - -



ni - - ma me - - - a.



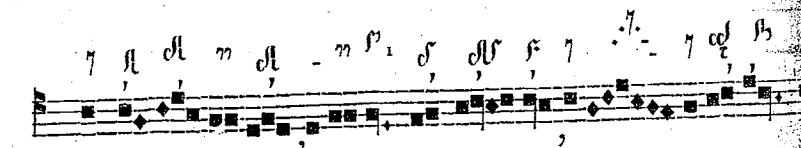
V. Mi-sit de cœ - -



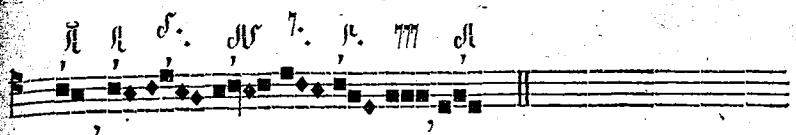
- - - lo, et li - be - ra - -



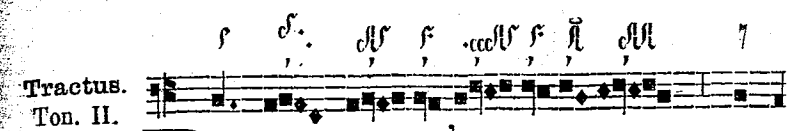
vit me: dedit in op - pro - - -



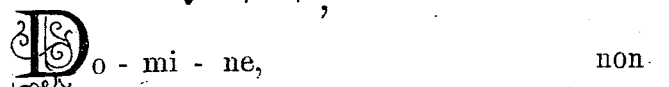
bri - um con - cul-can - - -



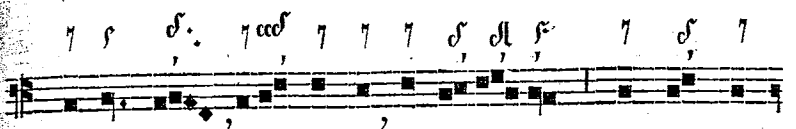
tes me.



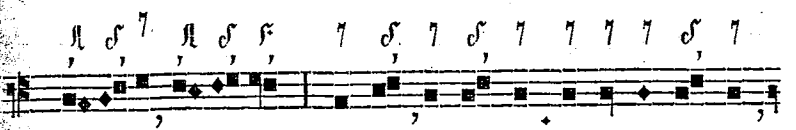
Tractus.
Ton. II.



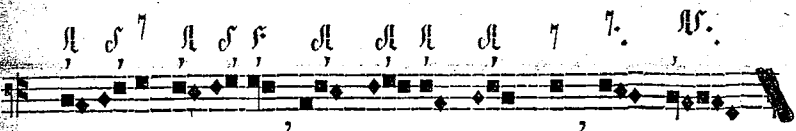
Do - mi - ne, non -



se-cun-dum pec-ca-ta no-stra, quæ fe-ci -



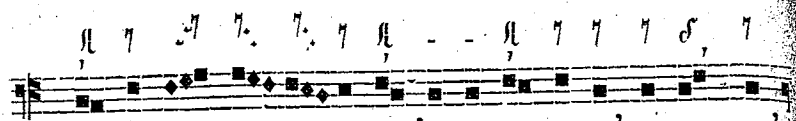
mus nos: neque secundum i-niqui-ta-tes



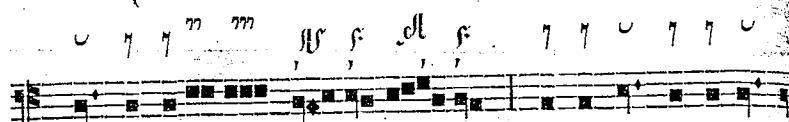
no - stras re - tri - bu - as no - bis.



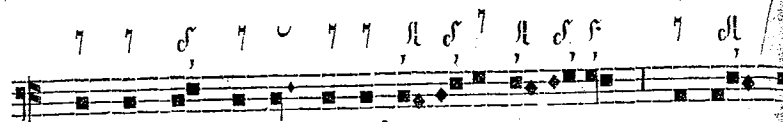
V. Do - mi - ne,



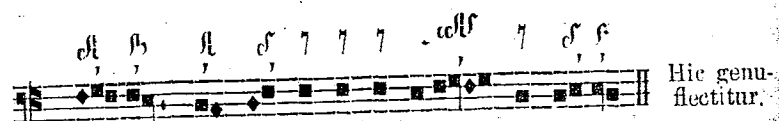
ne me-mi - ne - - ris i - ni-qui-tatum nostrarum



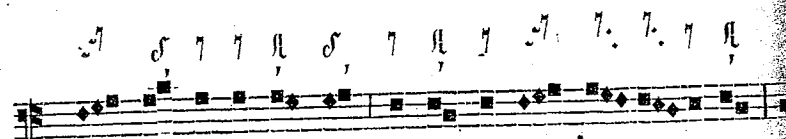
an - ti - qua - rum: ci - to an - ti - cipent



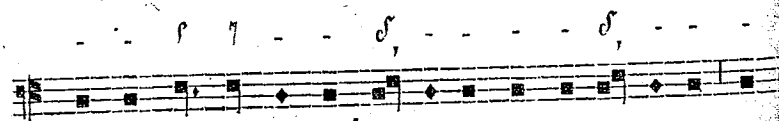
nos mi - se - ri - cor - di - ae tu - ae, qui - a



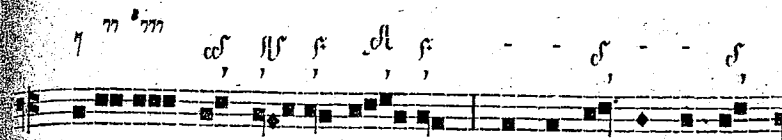
pau - pe - res facti su - mus ni - mis.



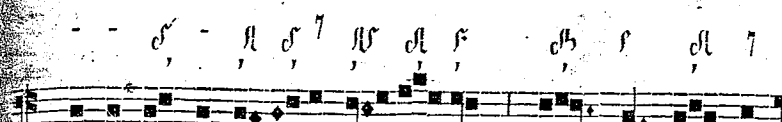
V. Ad - juva nos, De - us, sa - lu - ta - ris no - ster:



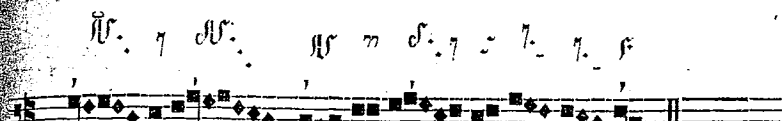
et propter glo - ri - am no - minis tu - i, Do - mi - ne, li -



be - ra nos: et pro - pi - ti - us e -



sto pec - ca - tis no - stris, pro - pter no - men



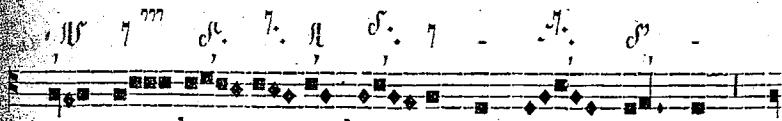
tu - - - - um.

Offertorium.

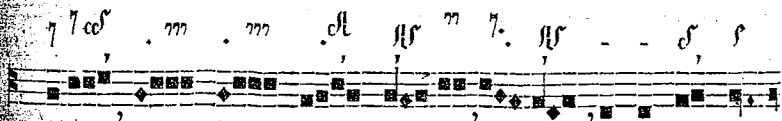
Ton. II.



xal - ta - bo te, Do - mi - ne, quo -



ni - am su - sce - pi - sti me,



nec de - le - cta - sti i - ni - mi - cos

me - os su - per me: Do - mi -
ne, cla - ma - vi ad te, et sa - na - -
sti me.

Communio.
Ton. III.

Qui me - di - ta - bitur in le - ge Do - mi - ni
di - e ac no - cte, dabit fru - ctum su -
um: in tem - po - re su - o.

Dominica I. in Quadragesima.

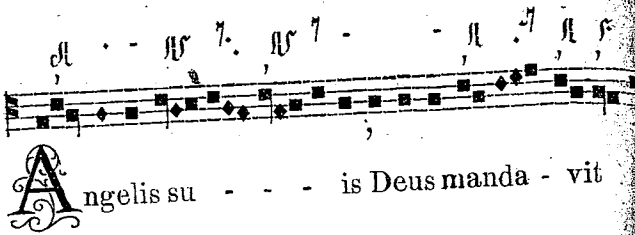
Introitus.
Ton. VIII.

In - vo - ca - bit me, et e - go e - xau -
di - am e - um: e - ri - pi - am e - um,
et glo - ri - fi - ca - bo e - um: lon - gi - tu - di -
ne di - e - rum ad - in - ple - bo e - um.
Ps. Qui ha - bi - tat in ad - ju - to - ri - o Al - tis - si - mi: in
pro - te - cti - o - ne De - i coe - li commo - ra - bi - tur. V. Glori -

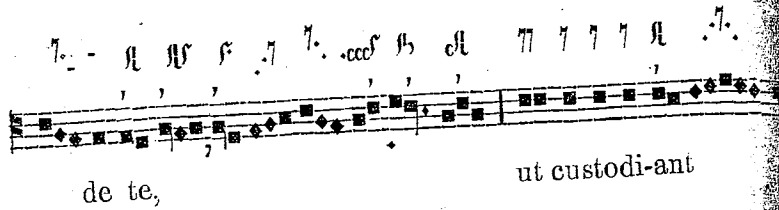


a. e v o v a e.

Graduale.
Ton. II.



Angelis su - - - is Deus manda - vit



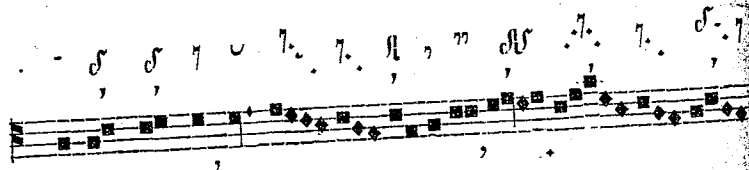
de te, ut custodi-ant



te in o - mnibus

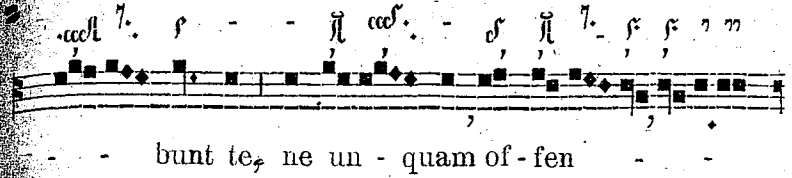


vi - is tu - is.



V. In ma-ni-bus porta


V. In ma-ni-bus porta



bunt te, ne un - quam of - fen



das ad la - pi - dem pedem tu -



um.

Tractus.
Ton. II.



Qui ha-bi - tat in ad-ju-to



ri - o Al - tis - si - mi, in prote-



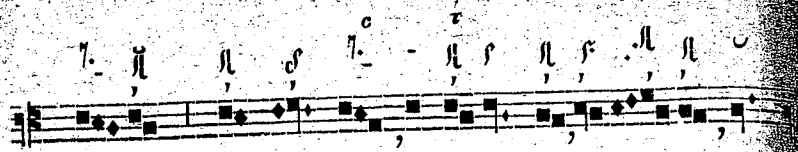
cti-o - ne De-i ece - li com-mo-ra -

bi - tur. V. Di-cet Do-mi - no: susceptor me -
 us es tu, et re-fu - - - i - um
 me-um, De - us me - - us spe - ra - bo
 in e - - - um. V. Quoniam i -
 pse li - be - ra - vit me
 de la - que - o ve - nan - ti - um,

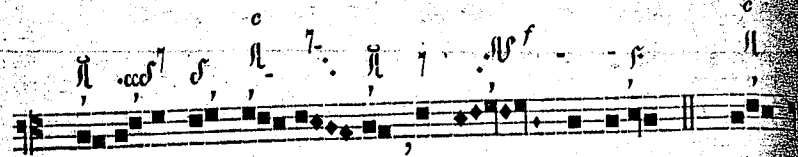
et a ver - bo a - spe-ro. V. Sca-pu-
 lis su - is ob - um-bra - bit ti - bi,
 et sub pen-nis e - - jus spe - ra-
 bis. V. Scuto cir-cum - da - bit te
 ve - ri - tas e - jus, non ti-me -
 bis a ti-mo-re noctur - no. V. A

sa - git - ta vo - lan - - - te per di - em,
 a ne - go - ti - o peram - bu - lan -
 - te in te - ne - bris, a ru - i - na
 et dæ - mo - ni - o me - ri - di - a -
 - - no. V. Ca - dent a la -
 te - - - re tu - o mil

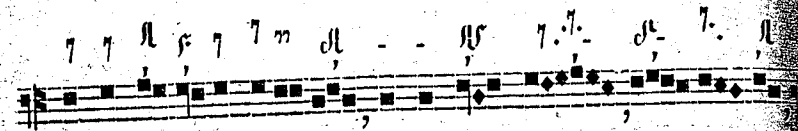
le, et decem mil - - - li - a a de -
 xtris tu - is: ti - bi au - tem
 non appropinqua - bit. V. Quoniam An - ge -
 lis su - is man - da - vit de te, ut cu -
 sto - di - ant te in om - nibus vi - is tu -
 V. In ma - ni - bus por - ta - bunt te,



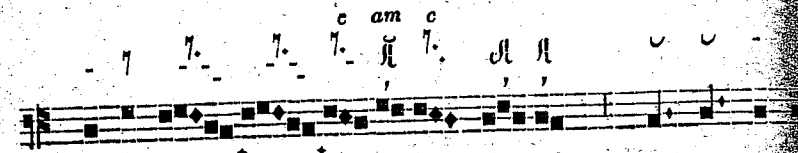
ne un-quam of-fen - das ad



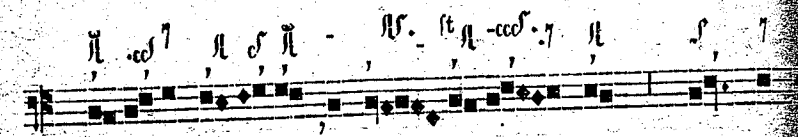
la - - pi - dem pe-dem tu-um. V. Su



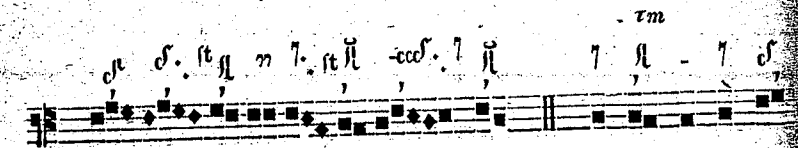
per a - spi - dem et ba - si - li - scum



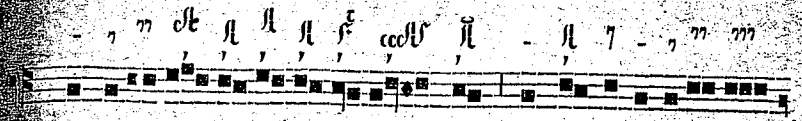
ambu-la - - - bis, et con-cul-



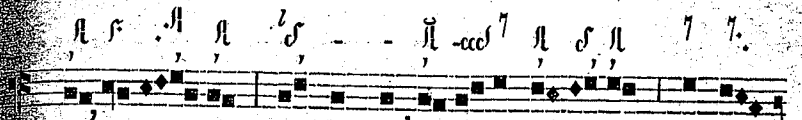
ca - bis le - o - - - nem, et dra



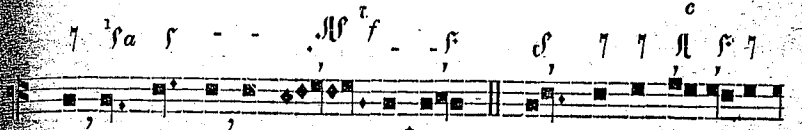
co - - - - - nem. V. Quoniam in me



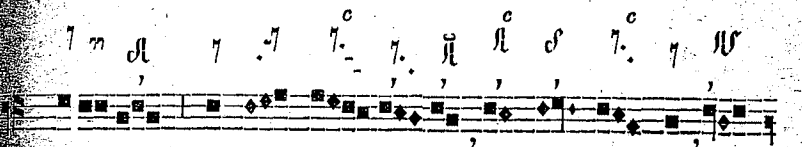
spera - - - - - vit, li - berabo e - - -



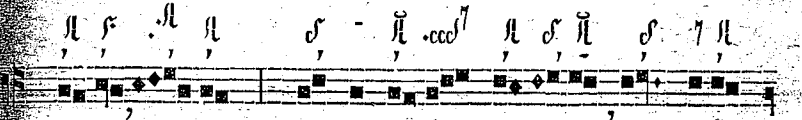
um: pro-tegam e - - - um, quo-ni-



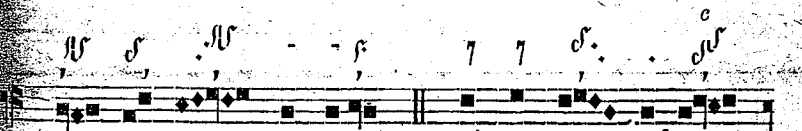
am co - gnovit no - men meum. V. In - vo - ca - bit



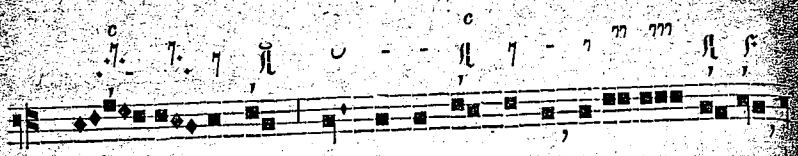
me, et e - go e - xau - di - am e -



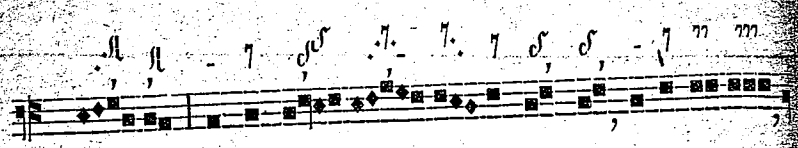
um: cum i - pso sum in tri -



bu - la - ti - o - ne. V. E - ri - pi - am e -



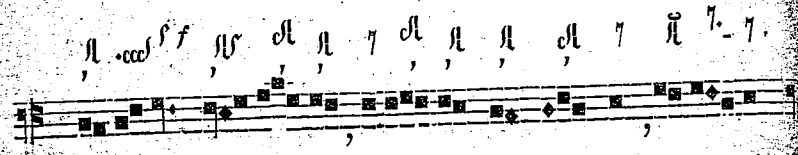
um, et glo-ri-fi-ca-bo e - - um:



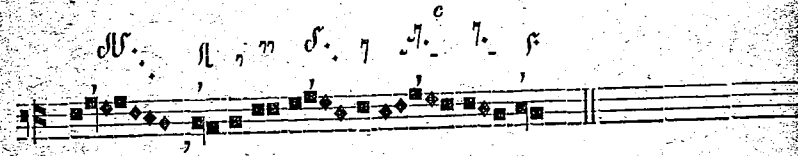
lon-gi-tu - - - di-ne di-e-rum



ad-imple-bo e - - um: et o - stendam



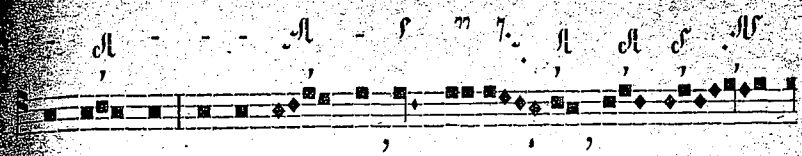
il - - li sa - - lu - ta - re me -



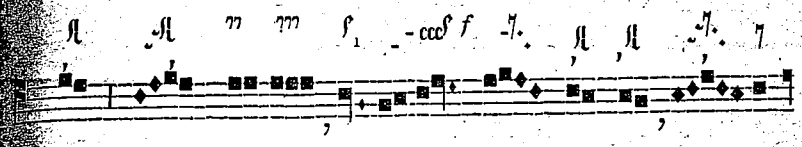
um.

Offertorium.
Ton. VIII.

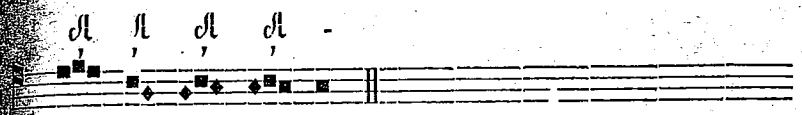
Scapulis su - is obumbra - bit ti - bi



Do-mi-nus, et sub pen - nis e - jus spe-ra - -



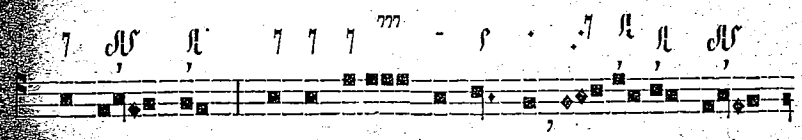
bis: scu - to circum - da - bit te ve -



ri - tas e - jus.

Communio.
Ton. III.

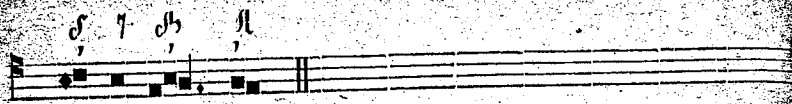
Sca - pu - lis su - is o - bum - brabit ti - bi



Do - mi - nus: et sub pen - nis e - jus spe - - ra -



bis: scu - to cir - cum - da - bit te ve -

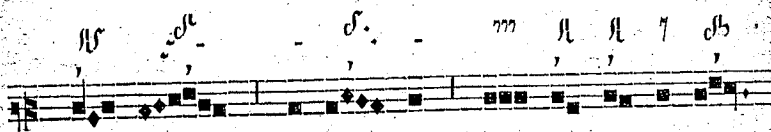


ri - tas e - jus.

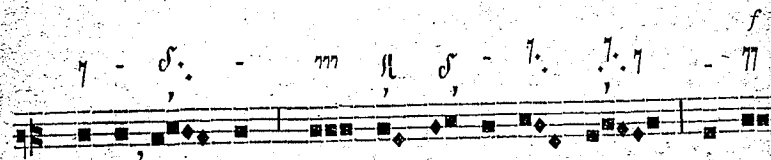
Feria IV. Quatuor Temporum Quadragesimae

Introitus.
Ton. IV.

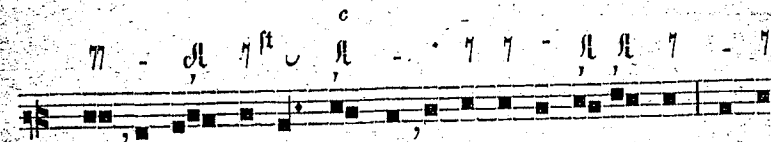
Re-mi-ni-scere mi-se-ra-ti-onum tu-



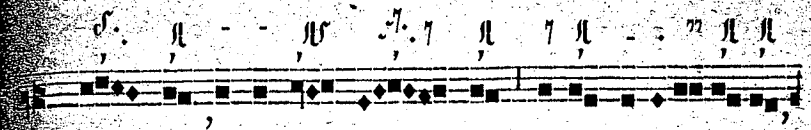
a - rum, Do-mi - ne, et mi - se - ri - cor-



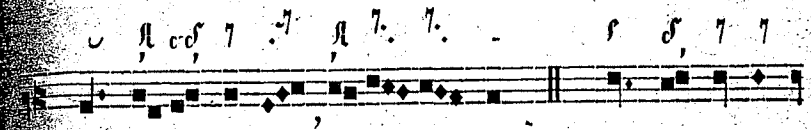
di-ae tu - ae, quae a sae-cu-lo sunt: ne un-



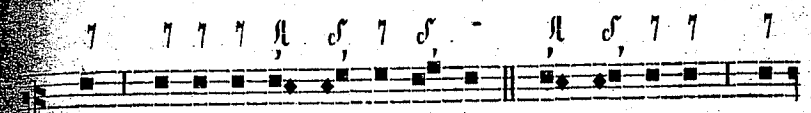
quam do-mi - nentur no-bis i - nimi-ci no - stri: li - be-



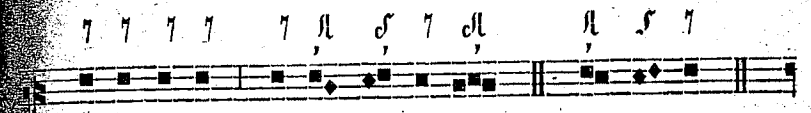
ra nos, Deus I - sra - el, ex o-mnibus



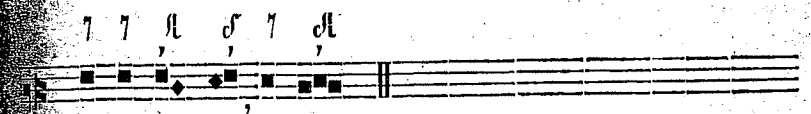
an - gu - sti - is no - - - stris. Ps. Ad te, Do-mi-



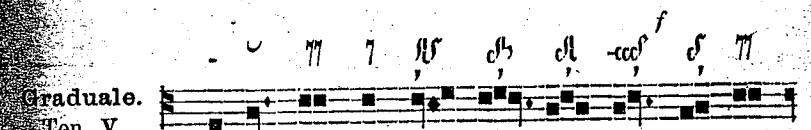
ne, le-vavi a - nimam meam: De - us meus, in



te con-fi-do, non e - ru-be-sciam. V. Glo-ri - a.

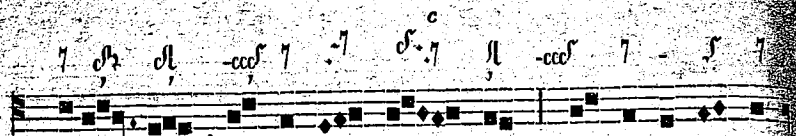


e v o v a e.

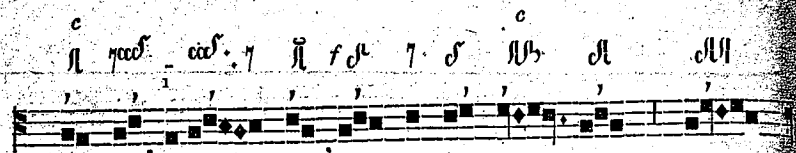


Graduale.
Ton. V.

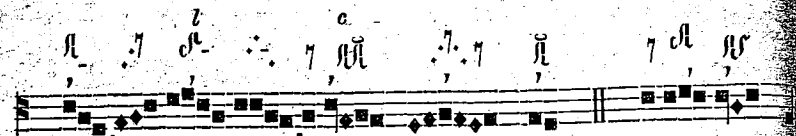
Tribu - la - ti - o - nes cor-dis me-



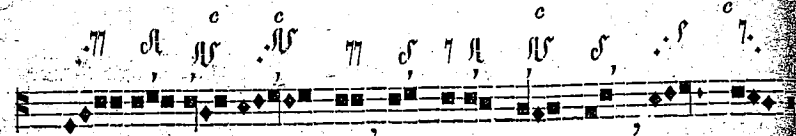
i di-la-ta-tae sunt: de ne-cessi-ta



ti-bus me-is e-ri-pe me, Do-



mi-ne. V. Vi-



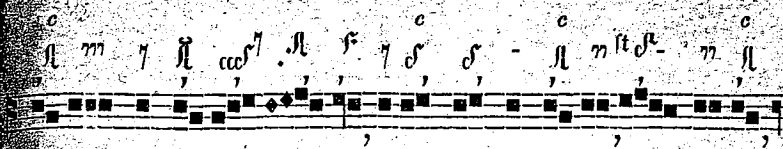
de hu-mi-li-ta-tem me-



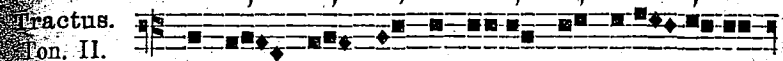
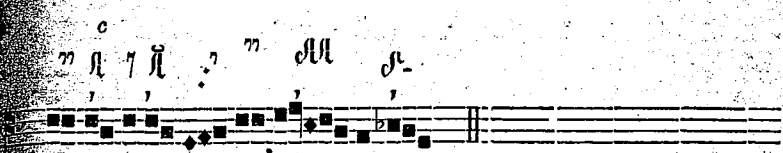
am, et la-bo



rem meum: et di-mit-te

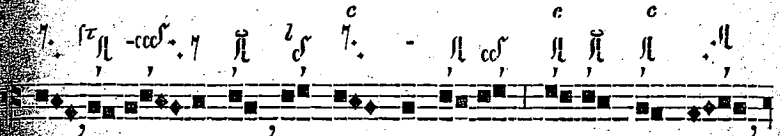


o-mni-a pec-ca-ta me--a.

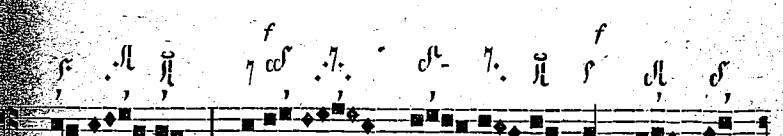


Tractus.
Ton. II.

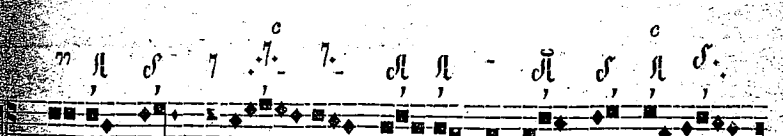
De ne-ces-si-ta-ti-bus me--



is e-ri-pe me, Do-mi-ne:



vi--de hu-mi-li-



ta-tem me-am et la-bo-rem

me - - - um: et di-mit-te o - mni

a pec-ca-ta me - a. V. Ad te,

Do-mi - - ne, le - va-vi a-nimam me

am: De-us me - - us, in te con-fi - -

do: non e - ru-be - - - - scam.

neque ir - ri - de-ant me i - ni - mi

ci me - - i.

E - te - - - nim u - ni-ver - -

- - - si, qui te ex-pe -

etant, non confun-den - - - - tur:

confundan-tur o - mnes fa - ci - en -

tes va - - - - na.

Offertorium
Ton. II.

Medi-ta - - bor in manda-tis tu -

is, quae di-le - xi val-de: et le-va - bo

ma - nus me - as ad manda-ta

tu - a, quae di - le

xi.

Communio.
Ton. V.

In-tel - li - ge clamorem me - um: in

ten - de vo - ci o - ra - ti - o - - nis me - ae, Rex me -

us et De - us me - - us: quoni-am ad te o -

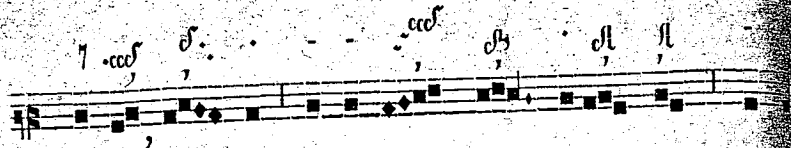
ra - bo, Do - - mi - ne.

Feria VI. Quatuor Temporum Quadragesimae.

Introitus.
Ton. IV.

De ne - ces - si - ta - ti - bus me - is e -

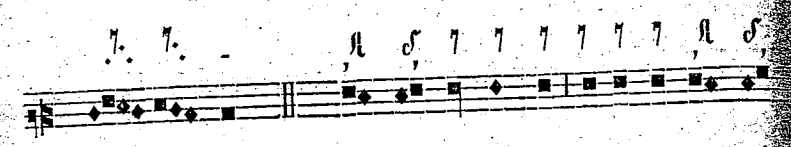
ri - pe me, Do - mi - ne: vi - de hu - mi - li -



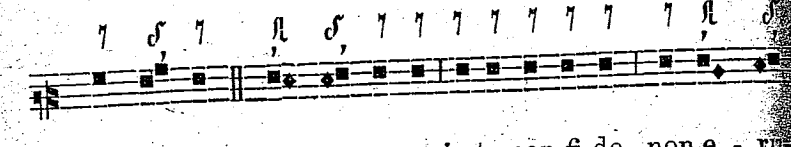
ta-tem me-am, et la-bo - rem me - um, et



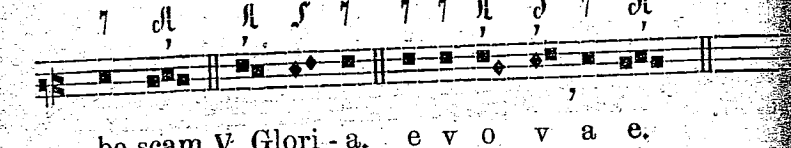
di - mit - te o - mni - a pec - ca - ta



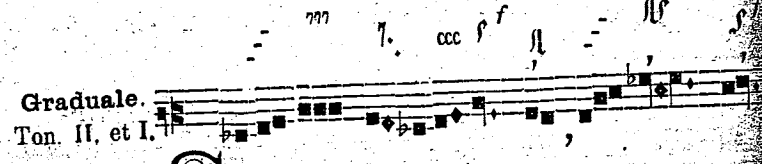
me - - a. Ps. Ad te, Domine, le-va-vi a - ni-



mam meam: De-us meus, in te con-fi-do, non e - ru-

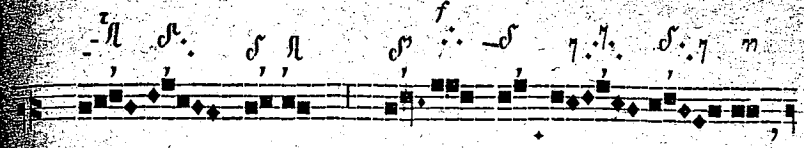


be-sciam. V. Glori - a. e v o v a e.

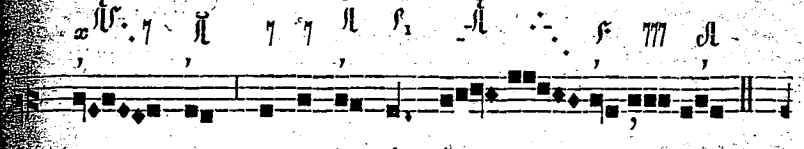


Graduale.
Ton. II. et I.

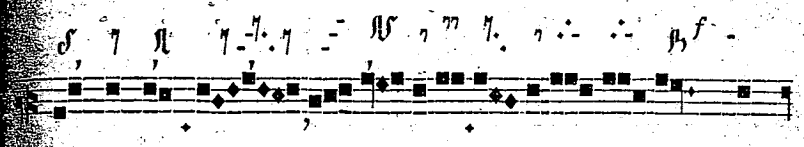
Sal - vum fac ser - vum



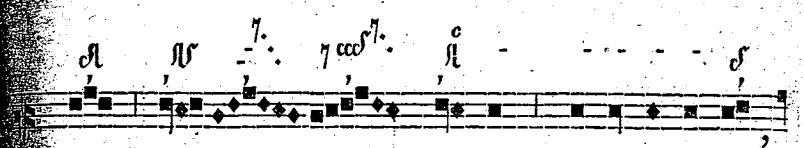
tu - - - um, De - us me -



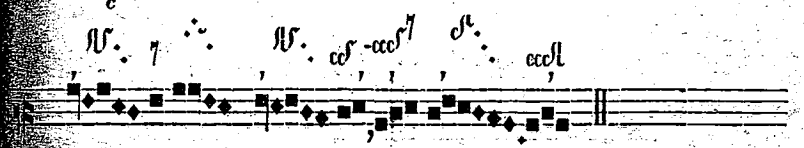
us, sperantem in te.



Au-ri-bus per - - - - - ci -

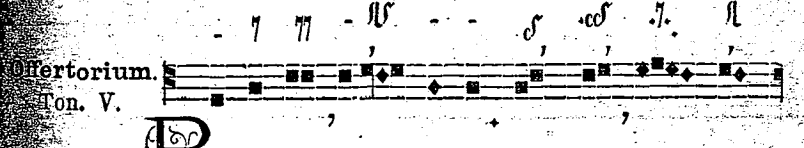


pe, Do - - - - - mi-ne, o-ra-ti-o-nem



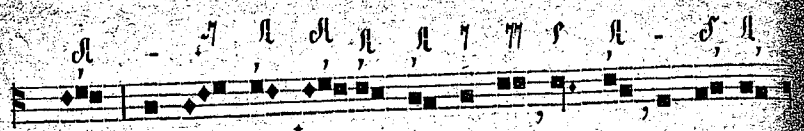
me - - - am.

Tractus: „Domine, non secundum“ pag. 137.

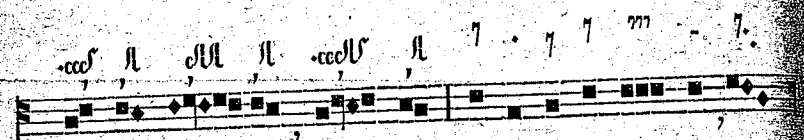


Offertorium.
Ton. V.

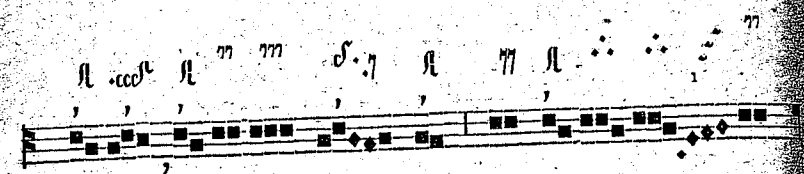
Be-ne-dic, a - - nima me-a, Do - mi-



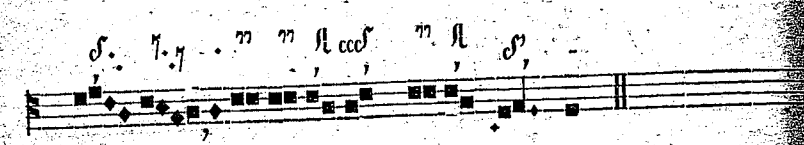
no: et no - li o - bli-vi-sci o-mnes re-tri-bu-



ti - o - nes e - jus; et re-no-va-bi-tur si-

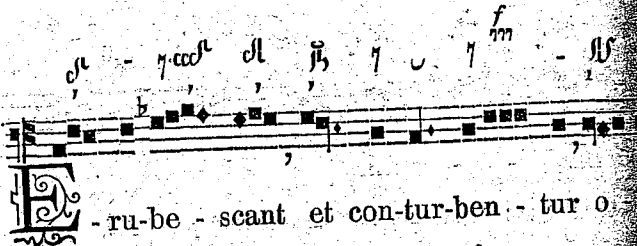


cut a - - qui - lae jū - ven-

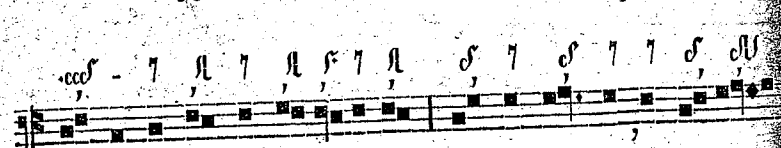


tus tu - a.

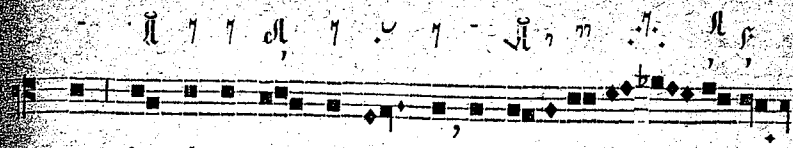
Communio
Tón. IV.



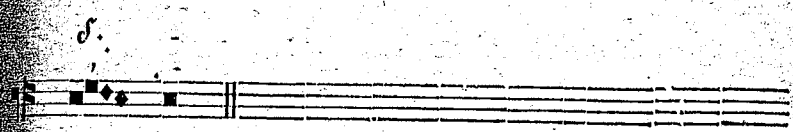
- ru-be - scant et con-tur-ben - tur o-



mnes i-ni-mi-ci me - i: a - vertantur re - tror -

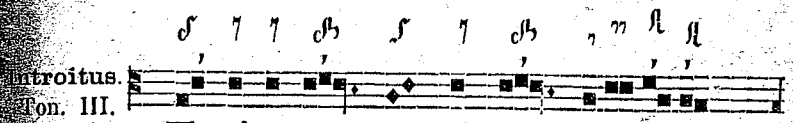


sum, et é - ru-bescant val - de ve-lo



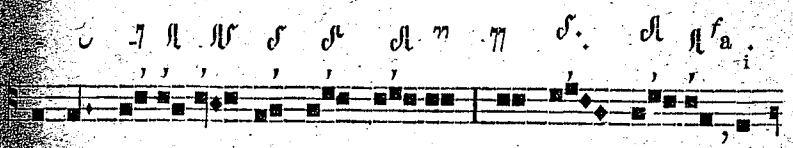
ci - ter.

Sabbato Quatuor Temporum Quadragesimae.

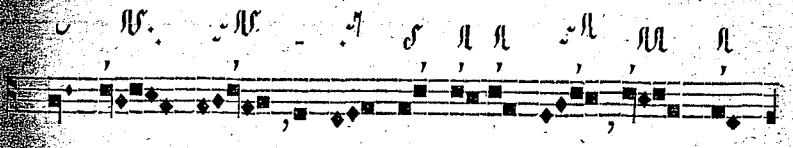


Introitus
Ton. III.

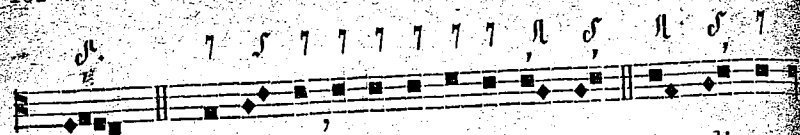
Intret o-ra - ti - o me - a



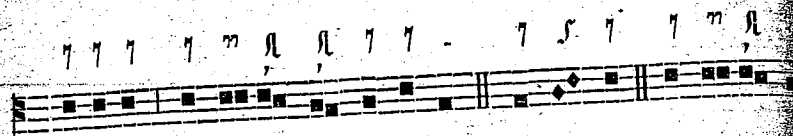
in con-spe - - ctu tu - o: in - cli - na au-



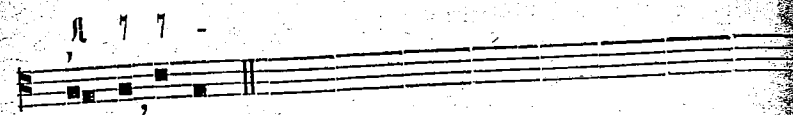
rem tu - am ad pre-cem me - am, Do - mi -



ne: Ps. Domine, Deus sa-lutis me-ae: in di-e



clamavi et no - cte coram te. V. Glori-a. e v

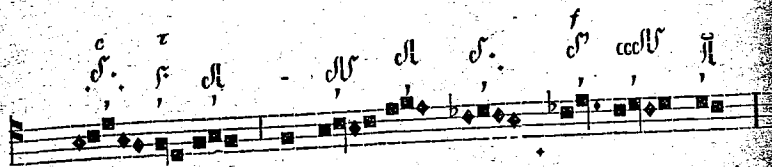


o v a e.

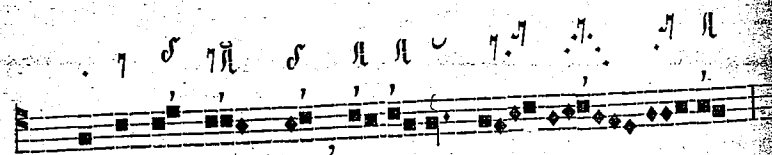


Graduale.
Ton. VI. et V.

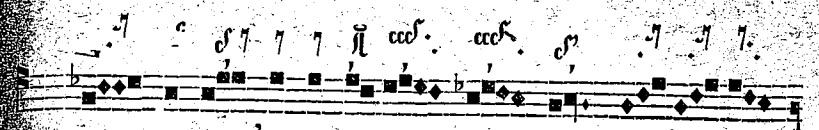
Pro-pi - ti - us e - sto, Do - mi



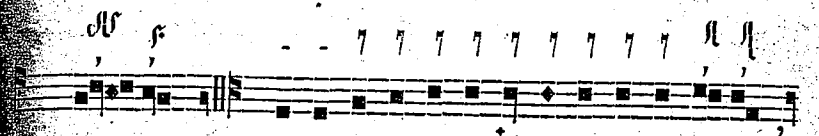
ne, pecca - - tis no - - stris:



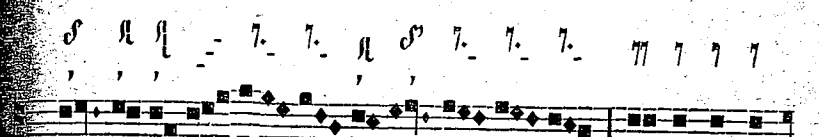
nequando di - cant Gen - tes:



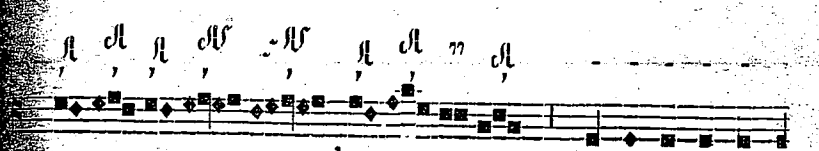
u - bi est Deus e - - - - o - rum.



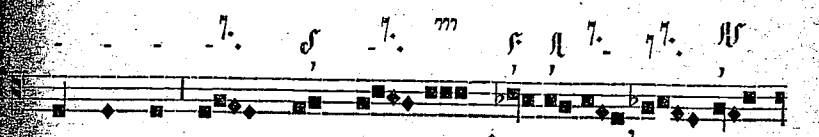
V. Ad-juva nos, Deus sa-lu-ta-ris no-ster:



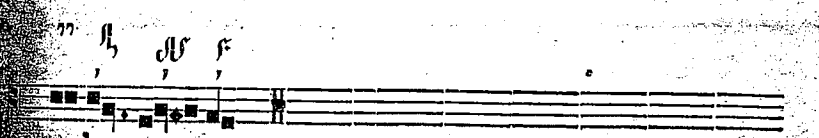
et propter ho-



no - - - - rem nominis tu-i,



Do-mi-ne, li - be - ra nos.



Graduale.
Ton. VI. et V.

Protector no - ster, a -

spi - ce, De - - - us, et re - - - spi -

ce su - per ser - vos tu - os.

V. Domi-ne, De-us virtu-tum,

e-xau

di pre - - - ces ser-vo - rum tu

o - - rum.

Graduale.
Ton. V.

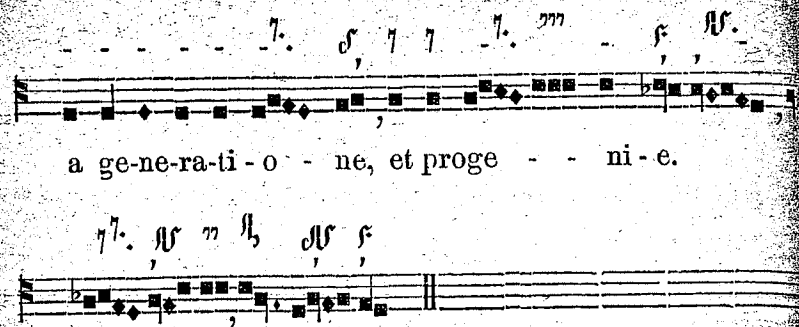
Conver - te-re, Do - mi-ne

a-li-quantu-lum: et de-pre-ca - re su-

per ser - vos tu - os. V. Do-

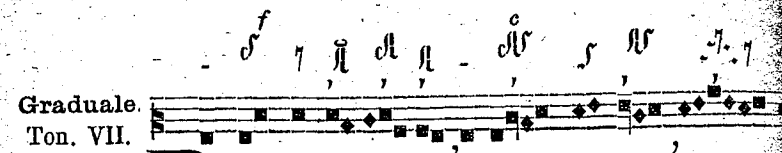
mi - ne, re-fu -

gi - um fa-ctus es no - - - bis,

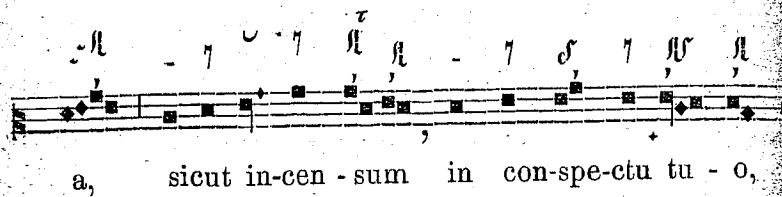


a ge-ne-ra-ti-o - ne, et proge - - ni - e.

Graduale.
Ton. VII.



Di-ri-ga-tur o-ra - ti-o me -



a, sicut in-cen-sum in con-spe-ctu tu - o,

Do - mi-ne. V. E-le-

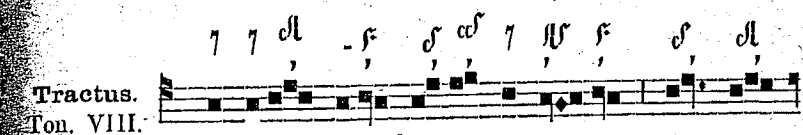


va - - - - ti - o m nu-um

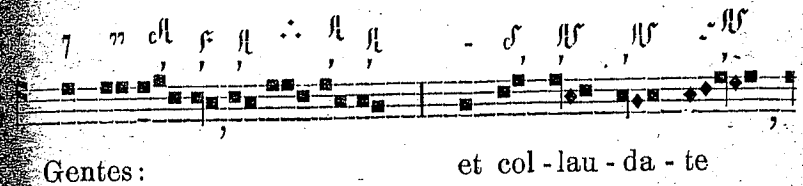


mea - - - - rum, sa-cri-fi - ci - um,
ve-sper-ti - num.

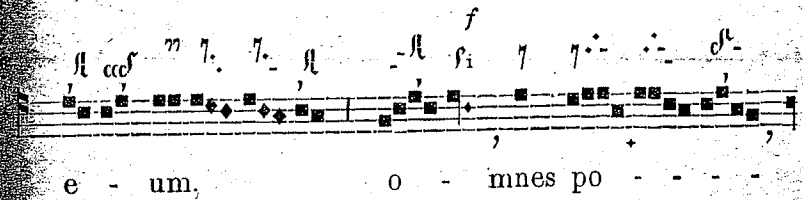
Tractus.
Ton. VIII.



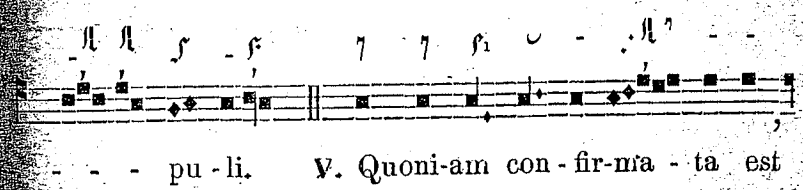
Lauda - te Do - minum, o - mnes



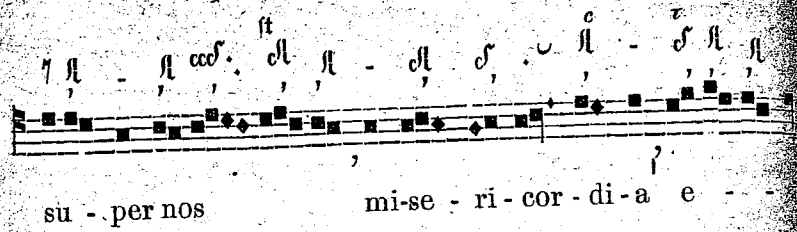
Gentes: et col-lau-da-te



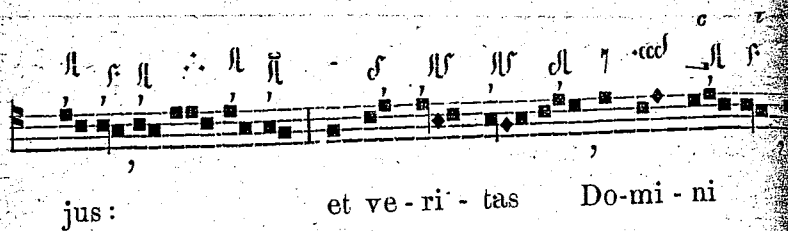
e - um, o - mnes po - - -



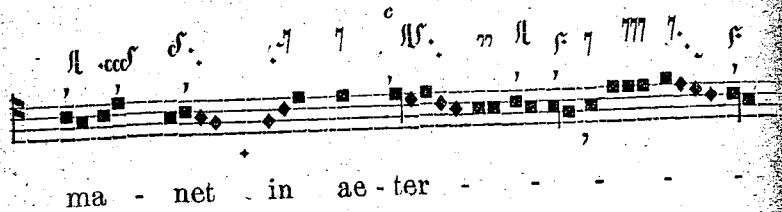
- - - pu-li. V. Quoni-am con-fir-ma - ta est



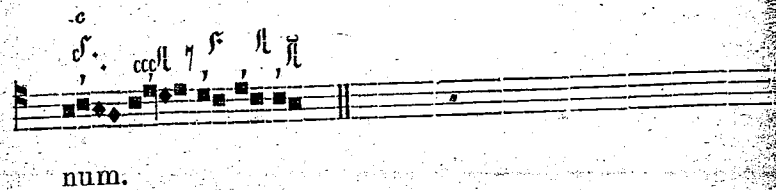
su - per nos mi-se - ri - cor - di - a e -



jus : et ve - ri - tas Do-mi - ni



ma - net in ae - ter - - - -

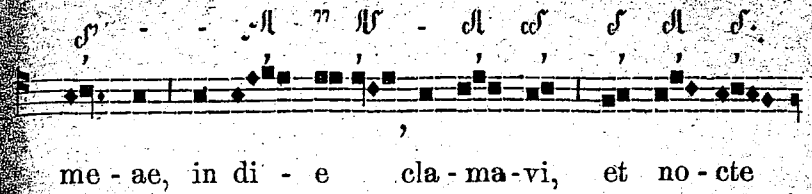


num.

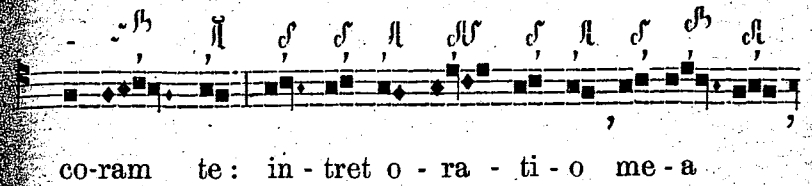
Offertorium.
Ton. VIII.



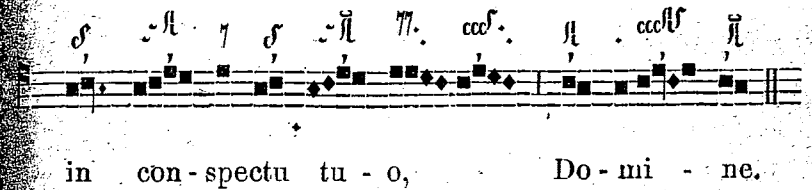
Do - mi - ne De - us sa - lu - tis



me - ae, in di - e cla - ma - vi, et no - cte

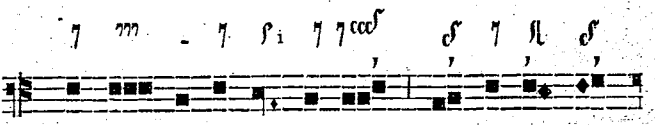


co - ram te : in - tret o - ra - ti - o me - a

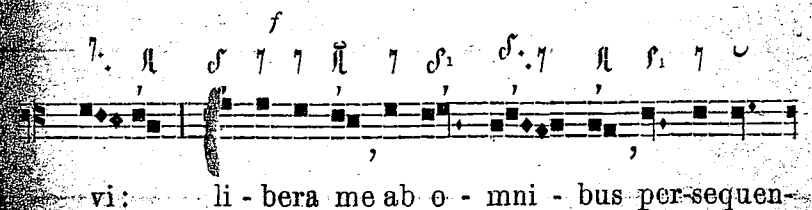


in con - spectu tu - o, Do - mi - ne.

Communicio.
Ton. II.



Do - mi - ne Deus me - us, in te spe - ra -



vi : li - bera me ab o - mni - bus per - sequen -

ti-bus me et e - ri - pe me.

Dominica II. in Quadragesima.

Introitus: „Reminiscere“, pag. 152.
 Graduale: „Tribulationes“, pag. 153.

Tract us.
Ton. II.

Con-fi-te mi-ni Do

mi-no, quo-ni-am bo-nus:

quoni-am in sae - cu - lum mi-se-ri-

cor - di - a e - - - - - jus. V. Quis

lo-que - - - - - tur po-ten-ti-as Do-

mi - ni: au-di-tas fa - ci-et

o-mnes lau-des e - - - - - jus. V. Be-a - ti,

qui cu-sto - di - - - - - unt ju-di-

ci - - - - - um, et fa-ciunt ju-

sti - ti - am in o - mni tempo-re.

Me - men - to

no - stri, Do - mi - ne, in be - ne - pla - ci - to po - puli

tu - i: vi - si - ta nos

in sa - lu - ta - ri tu - o.

Offertorium: „Meditabor“, pag. 158.

Communio: „Intellige“, pag. 158.

Dominica III. in Quadragesima.

Introitus.
Ton. VII.

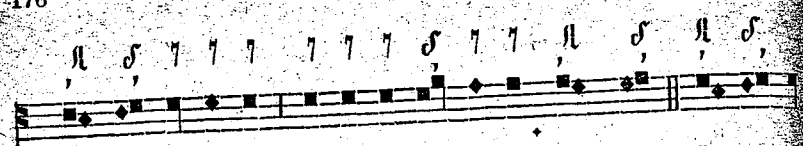
- cu - li me - i sem - per ad Do - mi

num: qui - a i - pse e - vel - let de la - que - o -

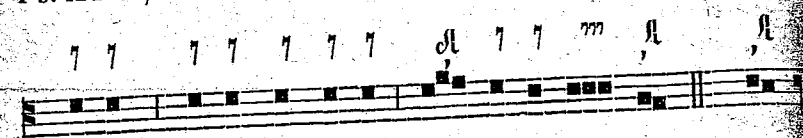
pe - des me - os: re - spi - ce in me,

et mi - se - re - re me - i: quo - ni - am u -

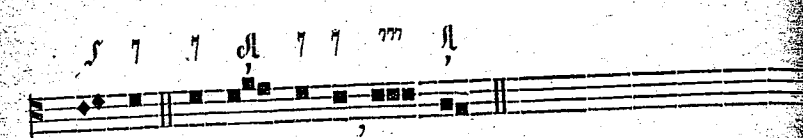
ni - cus, et pau - per sum e - go.



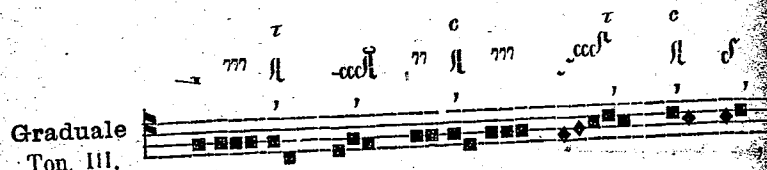
Ps. Ad te, Do-mine, le-va-vi a-nimam me-am : De-us



meus, in te con-fi-do, non e-ru-be-scant. V. Glo-



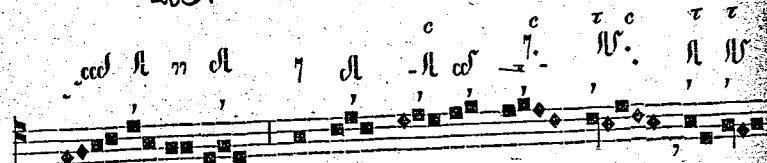
ri-a. e v o v a e



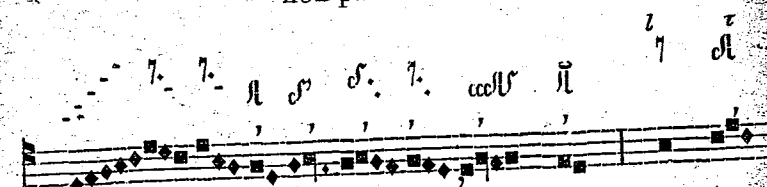
Graduale
Ton. III.



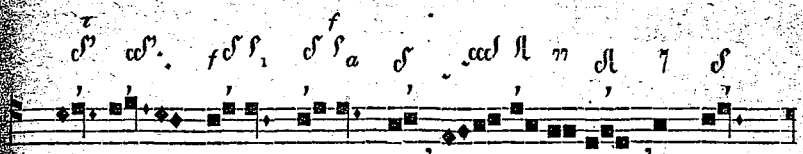
xur - ge, Do - mi - ne,



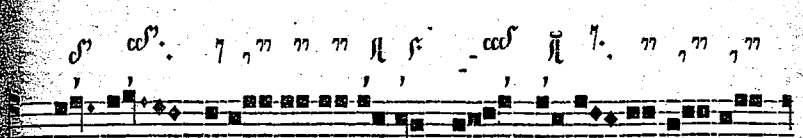
non prae - va - le - at ho -



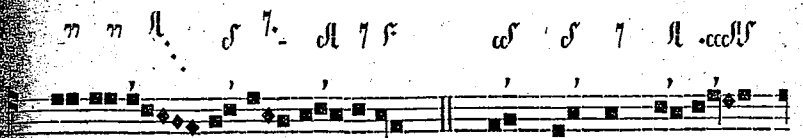
mo: ju - di



cen - - tur Gen - tes in con-



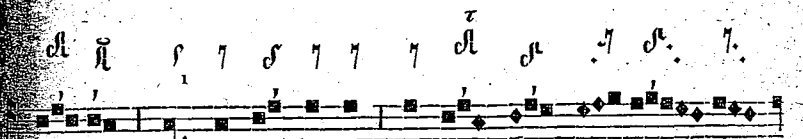
spe - - ctu tu - o.



V. In con-ver-ten -



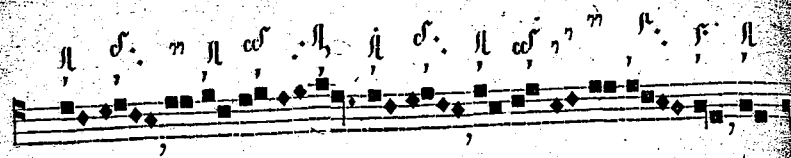
do i-ni-micum meum re-tror -



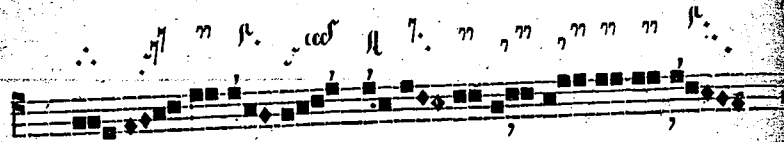
sum, in - fir-mabuntur, et pe - ri - bunt



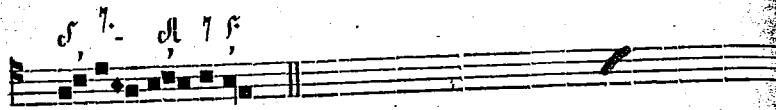
a fa - ci - e



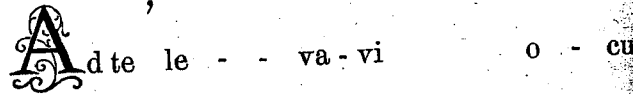
tu-



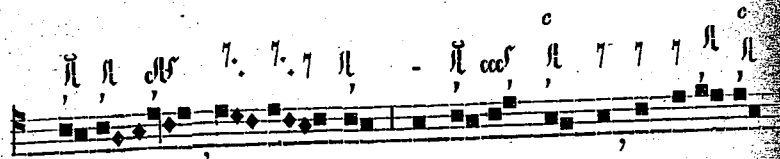
a.



Tractus:
Ton. VIII.



Ad te le - - va - vi o - cu



los me - os, qui ha - bi - tas in coe -



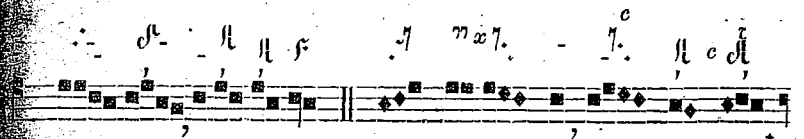
lis.



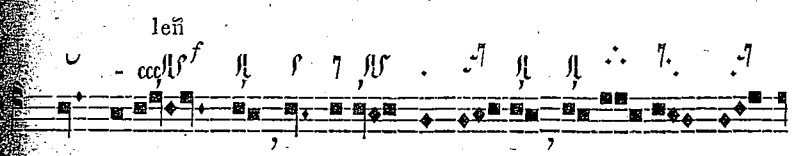
V. Ec - ce si - cut o - cu - li ser - vo - rum in



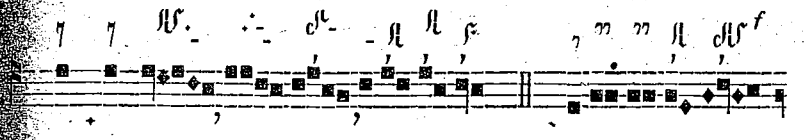
ma - ni - bus do - mi - no - rum su - o - rum.



V. Et si - cut o - cu - li

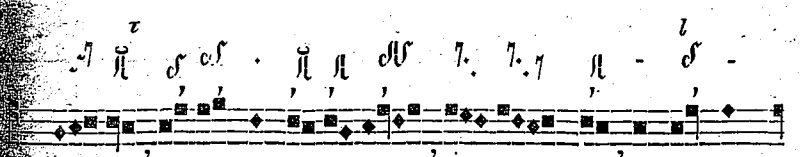


an - cil - lae in ma - ni - bus do - - mi -

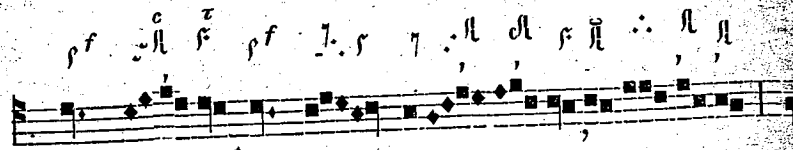


nae su - æ.

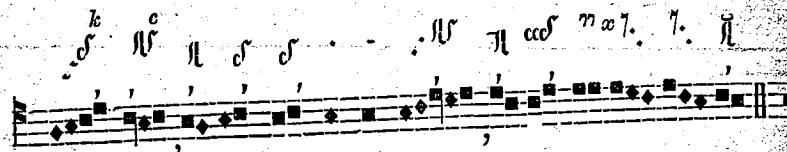
V. I - - - -



ta o - cu - li no - stri ad Do - mi -



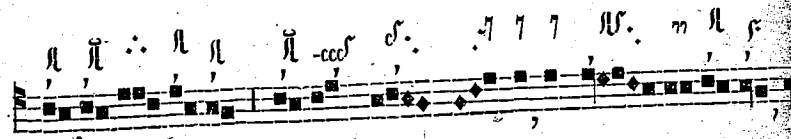
num De - um no - strum,



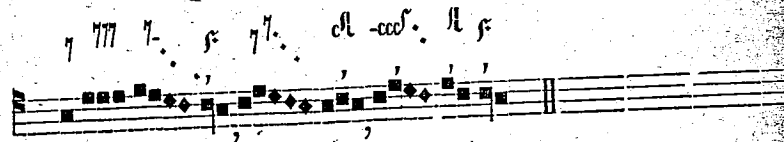
dō - nec mi - se - re - a - tur no - stri.



V. Mi-se-re - re no - bis, Do - mi - ne,

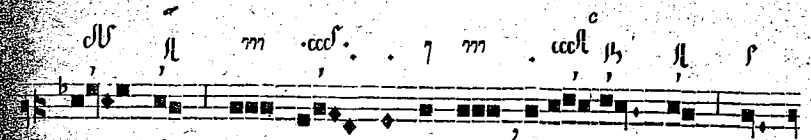


mi - se - re - re no - bis.

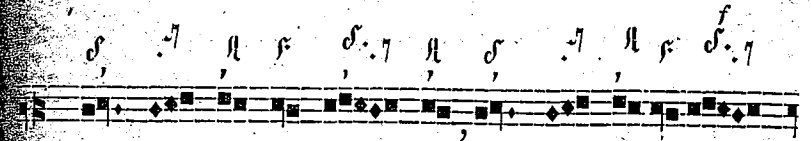


Offertorium
Ton. IV.

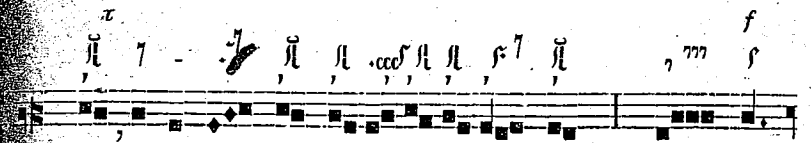
Justi - ae Do - mi - ni re-



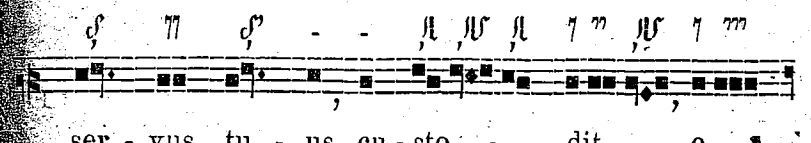
ctae, lae - ti - fi - can - tes cor - - da, et



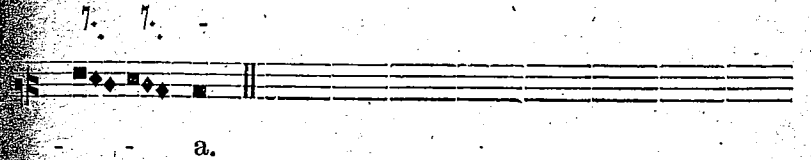
ju - di - ci - a e - jus dul - ci - o - -



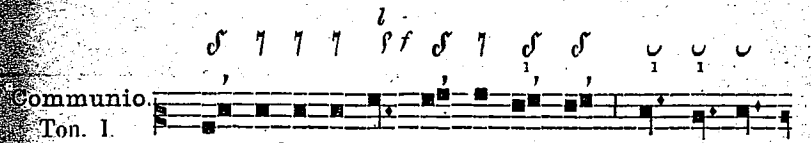
ra super mel et fa - - - - vum: nam et



ser - vus tu - us cu - sto - - dit e - -



a.



Communio
Ton. I.

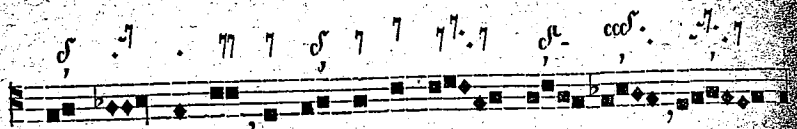
Passer inve nit si - bi domum, et turtur

ni-dum, u-bi re-po - nat pul-los su-os: al-ta -
 ri-a tu-a Do-mi-ne vir-tu - tum, Rex me - us
 et De - us me - us: be - a-ti, qui ha-bi-
 tant in do-mo tu - a, in sae-culm sae - cu-
 li lau - da-bunt te.

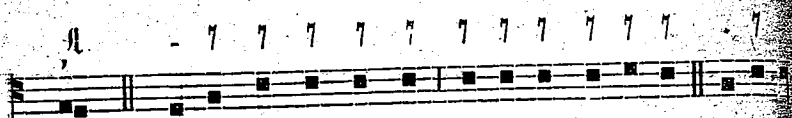
Dominica IV. in Quadragesima.

Introitus
Ton. V.

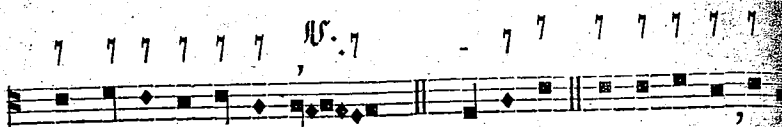
Læ-ta - re, Je-ru-sa-lem, et con-ven-
 tum fa-ci-te, o-mnes qui di-li-gi-
 tis e - am: gaude-te cum læ-ti-ti-
 a, qui in tri-sti - ti - a fu - i - stis:
 nt e - xul-te - tis, et sa-ti - e - mi - ni ab



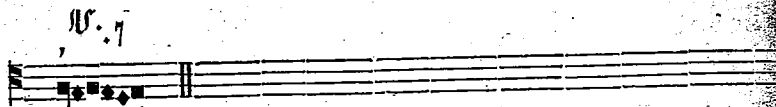
u - be - ri - bus conso - la - ti - o - nis ve



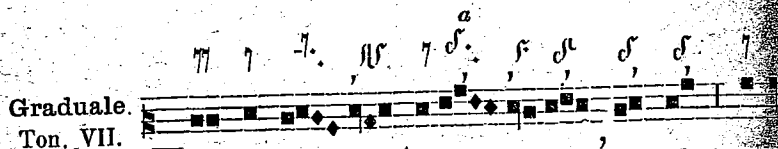
stræ. Ps. Lætatus sum in his, quæ dicta sunt mihi: in do-



mum Domini i - bi - mus. V. Glori - a, e v o v a

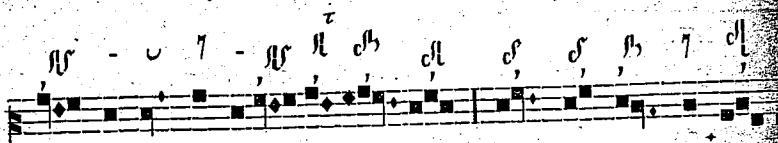


e.

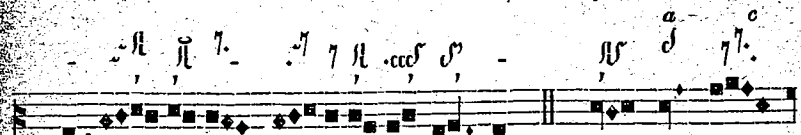


Graduale.
Ton. VII.

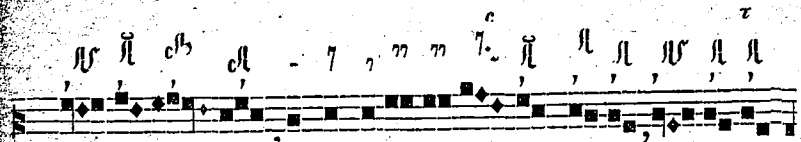
Lætatus sum in his, quæ



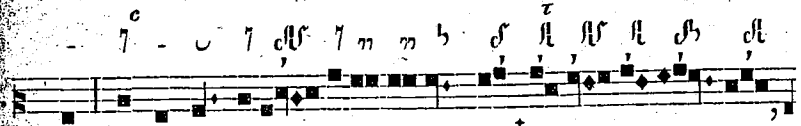
di - cta sunt mi - hi: in do - mum Domi -



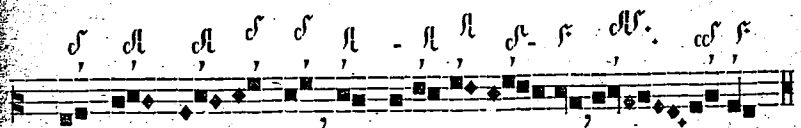
ni i - - - - - bi - mus. V. Fi - at pax



in virtu - - - - te tu - -



a: et a - bundan - - - - i - a

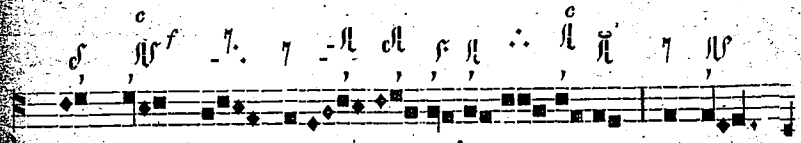


in tur - ri - bus tu - is.

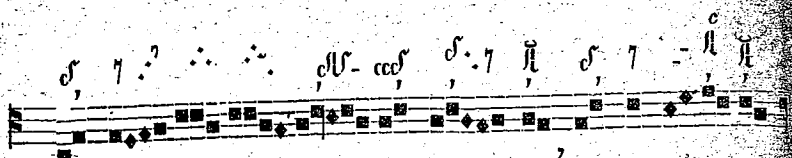


Tractus.
Ton. VIII.

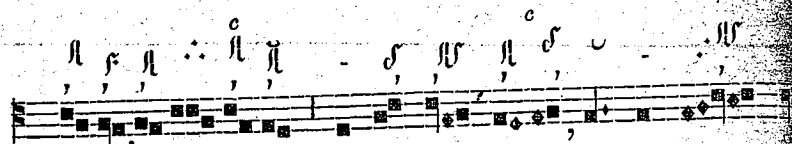
Qui confi - dunt in Do - mino, si -



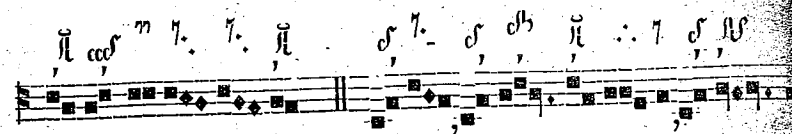
cut mons Si - on: non com -



mo - ve - - - bi - tur in æ - ter -



num, qui ha - bi - tat in Je - ru -

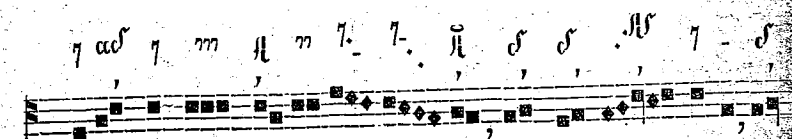


sa - lem.

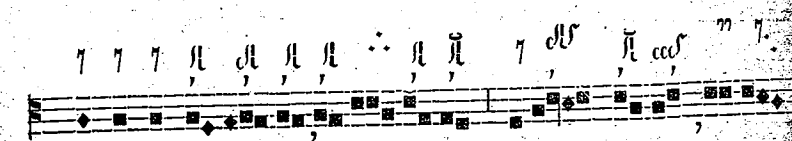
V. Mon - - - -



tes in cir - cu - i - tu e - jus,



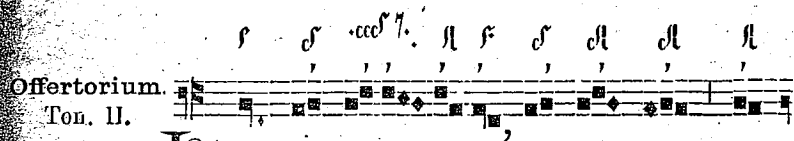
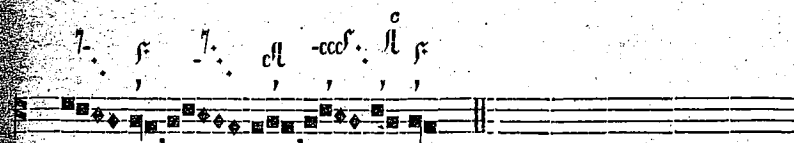
et Domi - nus in cir - cu - i - tu po -



pu - li su - i, ex hoc nunc,



et u - sque in sae - cu - lum.



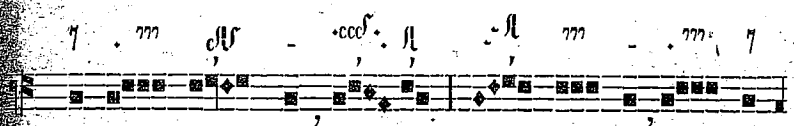
Offertorium.

Ton. II.

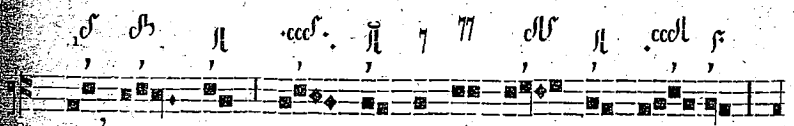
L

au - da - te

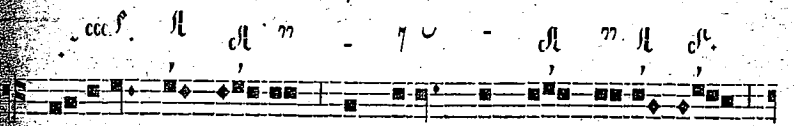
Do - mi - num, qui -



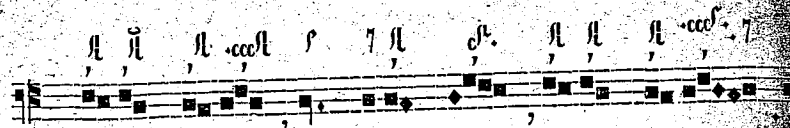
a be - ni - gnus est: psal - li - te no - mi -



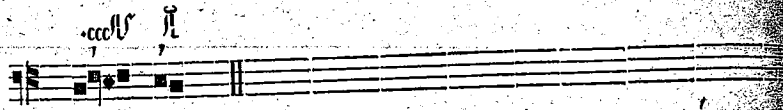
ni, e - jus quo - ni - am su - a - vis est:



o - mni - a, quae - cum - que vo - lu - it,



fe - cit in coe - lo et in

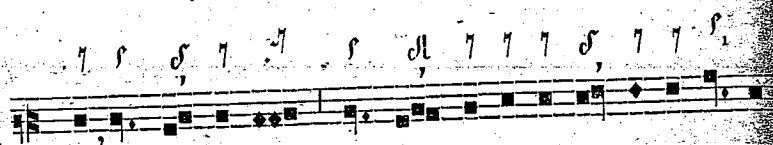


ter - ra.

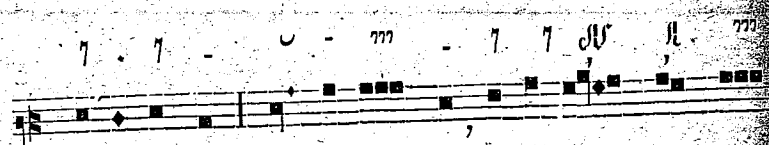


Communio
Ton. IV:

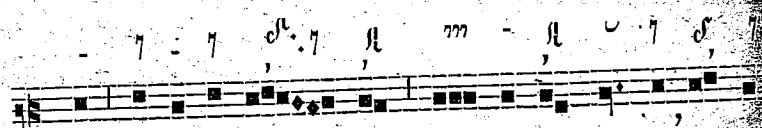
Je - ru - sa - lem, quæ ae - di - fi - ca -



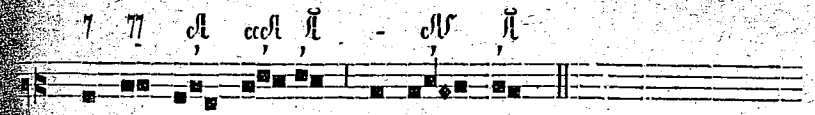
tur ut ci - vi - tas, cu - jus par - ti - ci - pa - ti - o e - jus



in i - dipsum: il - luc e - nim a - scende - runt tri

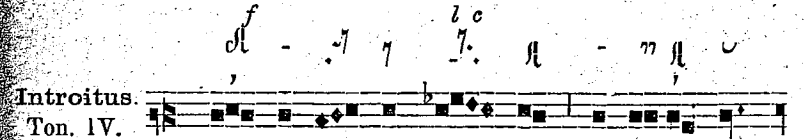


bus, tribus Domi - ni, ad con - fi - tendum no - mi -



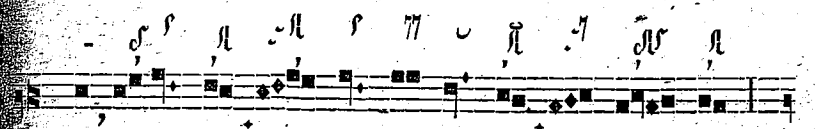
ni tu - o, Domi - ne.

Dominica de Passione.

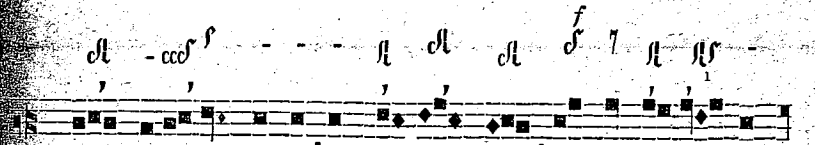


Introitus.
Ton. IV.

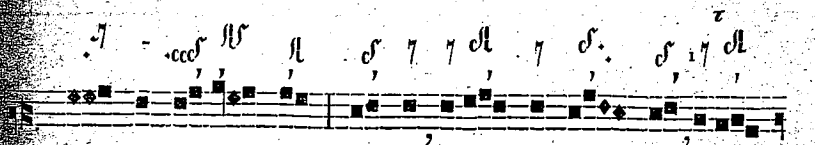
Ju - di - ca me, De - us, et di - scer -



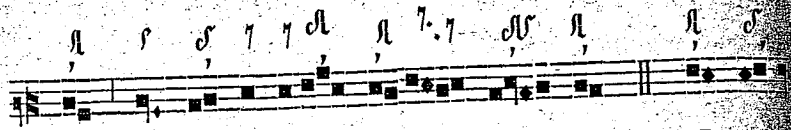
ne cau - sam me - am de gente non san - cta:



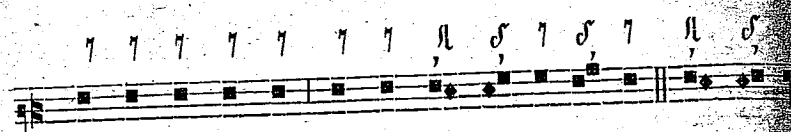
ab ho - mine i - ni - quo et dolo - so



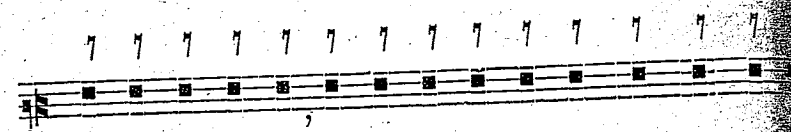
e - ri - pe me: qui - a tu es De - us me -



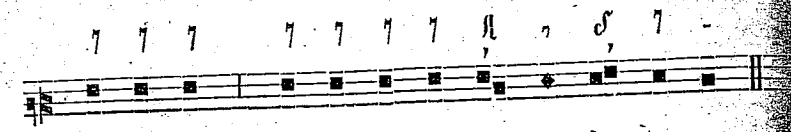
us et for-ti-tu - do me - a. Ps. E - mi



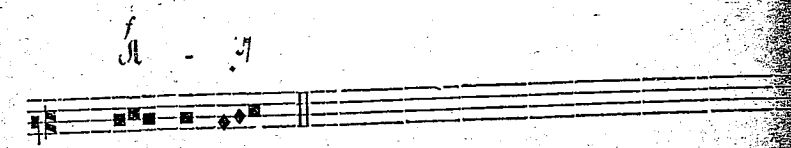
te lucem tu-am, et ve-ri-tatem tu-am: i - psa



me de-du-xerunt et ad-du-xe-runt in montem san

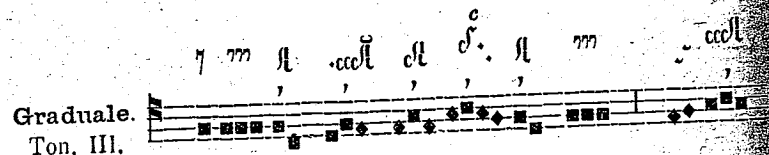


ctum tu-um, et in ta-ber-na-cu-la tu - a.



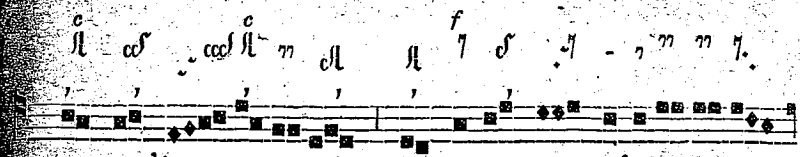
Rep. Ju - di-ca.

Non dicitur Gloria Patri ad Introitum usque ad Pascha, nisi in Missa de Festo, si occurrerit; sed finito Psalmo absolute repetitur Introitus usque ad Psalmum.



Graduale.
Ton. III.

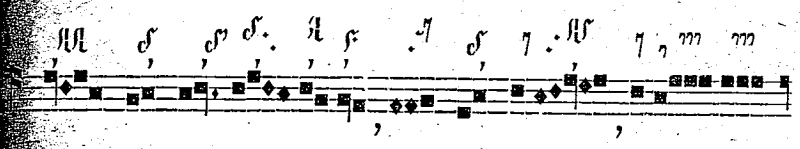
E - - ri - pe me, Do



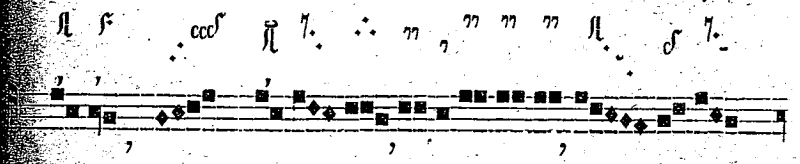
mi - ne, de i - ni - mi - cis me - -



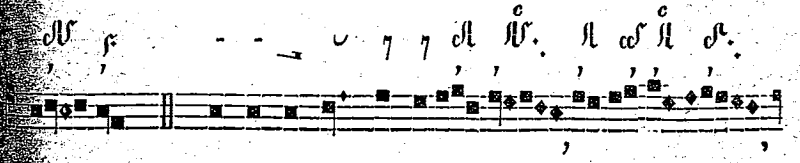
is: do - ce me



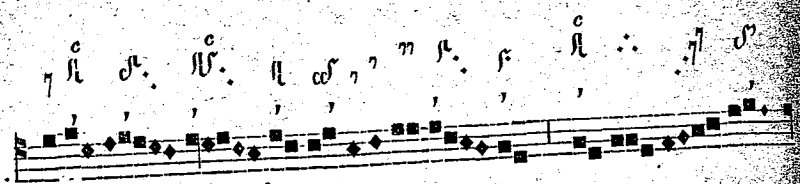
fa - ce - re vo - lun - ta - tem



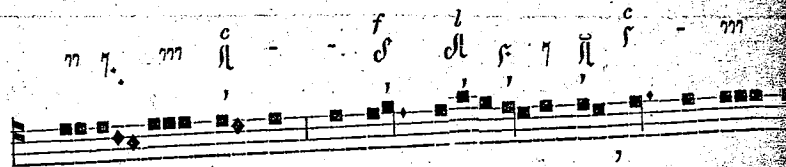
tu - am.



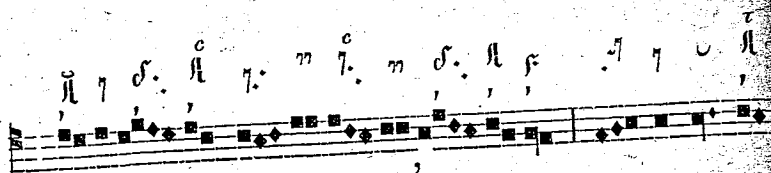
V. Libe-ra-tor meus,



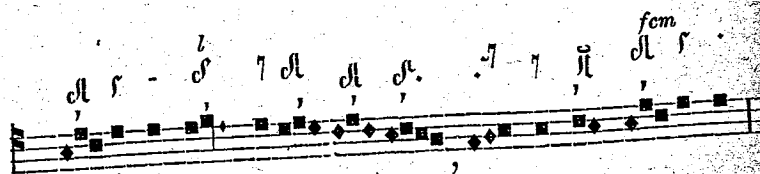
Do - - - -



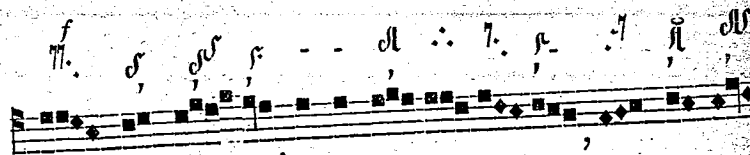
mi-ne, de gen-ti - - bus i - ra-cun-



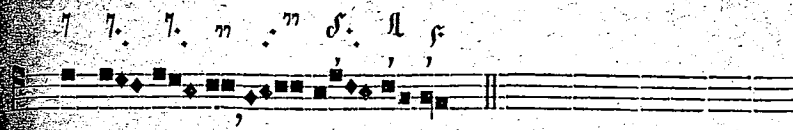
dis: ab in-surgen-



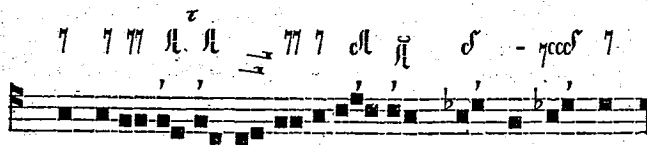
ti - bus in me e - xal-ta - bis me



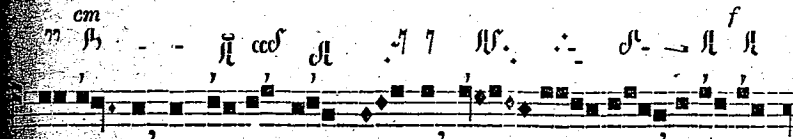
a vi - ro i - ni - quo e - ri - pi -



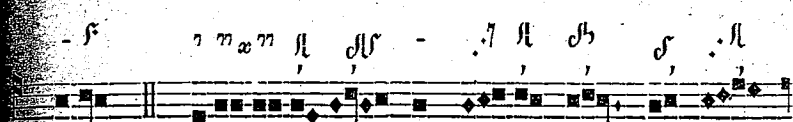
es me.



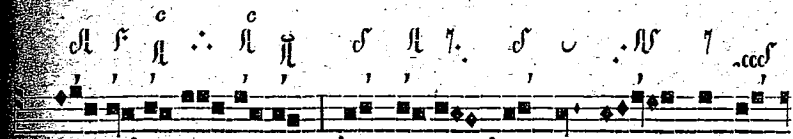
Saepe ex-pugna-ve-



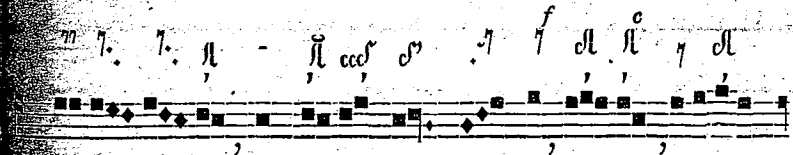
runt me a ju - ven - tu - te me - - - -



a. V. Di - - - - cat nunc I - sra-el:



sae-pe ex-pu-gna - verunt.



me a ju - ven - tu - te me - - - -

Musical staff with notes and rests, including dynamic markings like *f*.

a. V. E - te

Musical staff with notes and rests.

nim non po - tu - e - runt mi - hi :

Musical staff with notes and rests.

supra dor - sum me - um fa -

Musical staff with notes and rests.

brica - ve - runt pec - ca - to - res.

Musical staff with notes and rests.

V. Prolonga - ve - runt i - ni - qui - ta -

Musical staff with notes and rests.

tes su - as : Dominus ju - stus con

Musical staff with notes and rests.

ci - det cer - vi - ces pec - ca -

Musical staff with notes and rests.

to - rum.

Musical staff with notes and rests.

Offertorium.
Ton. I.

Con - fi - te - bor ti - bi, Do - mi -

Musical staff with notes and rests.

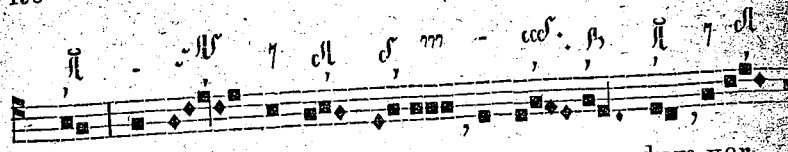
ne, in to - to cor - de me - o : re -

Musical staff with notes and rests.

tri - bu - e ser - vo tu - o, ut vi - vam,

Musical staff with notes and rests.

et cu - sto - di - am ser - mō - nes tu -



os: vi-vi - fi - ca me se-cun - dum ver -

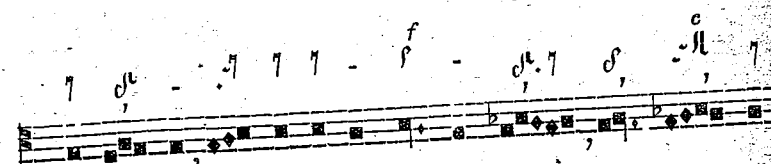


bum tu-um, Do-mi - ne.

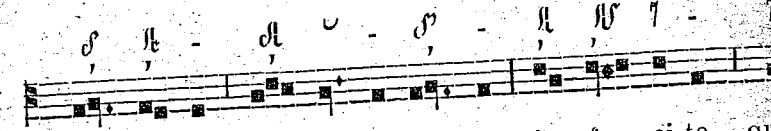


Communion.
Ton. VIII.

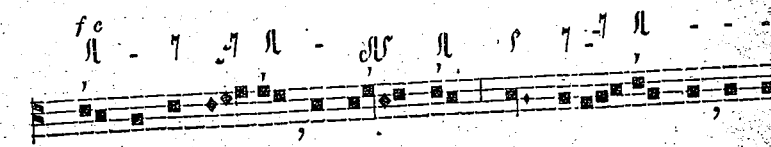
Hoc cor-pus, quod pro vo - bis tra - de-tur:



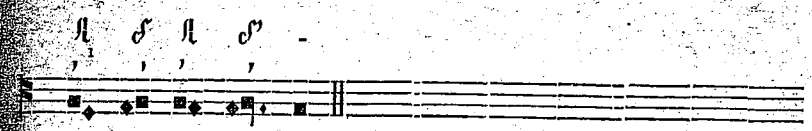
hic ca - lix no - vi testa-men-ti est in me - o



san - guine, di - cit Do-mi-nus: hoc fa - ci-te, quo



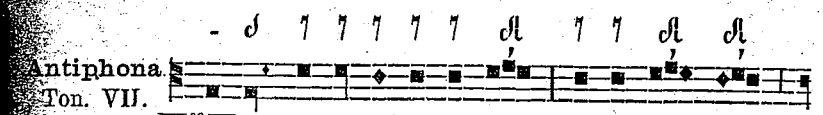
ti - escumque su-mi - tis, in me - am comme



mo-ra-ti - o - nem.

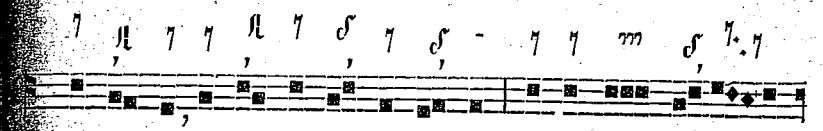
Dominica in Palmis.

Facta aspersione aquae, more solito, antequam Sacerdos procedat ad benedicendum ramos palmarum et olivarum sive aliarum arborum, cantatur a Choro

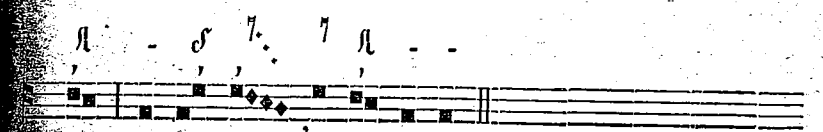


Antiphona.
Ton. VII.

Hosanna fi-li-o Da-vid: be-ne-di - ctus,

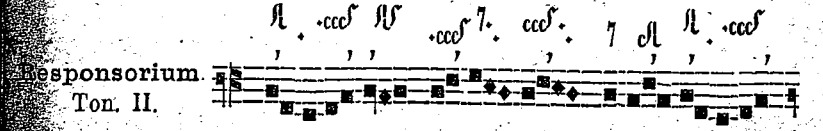


qui ve-nit in no-mi-ne Do-mi-ni. O Rex I - sia - -



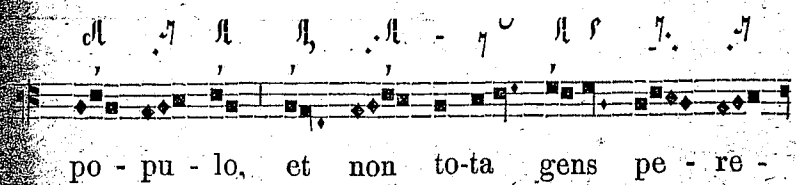
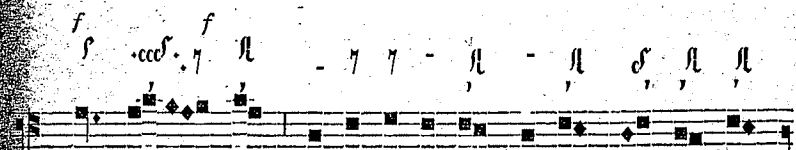
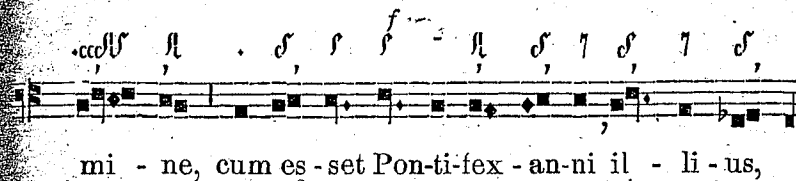
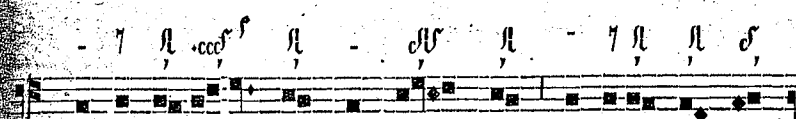
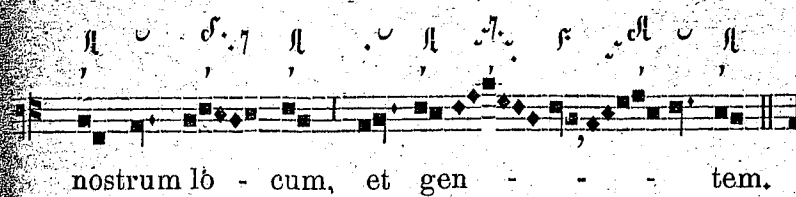
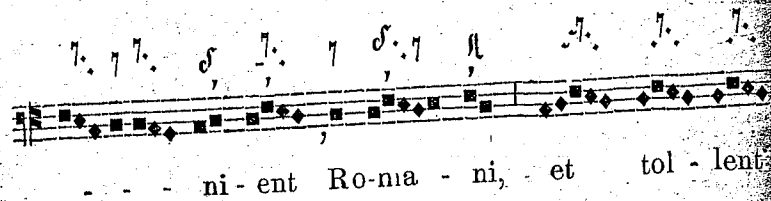
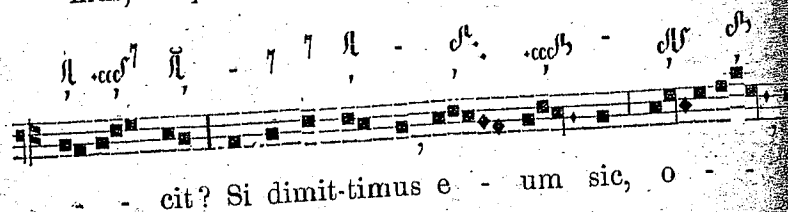
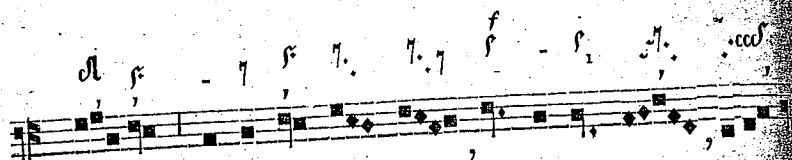
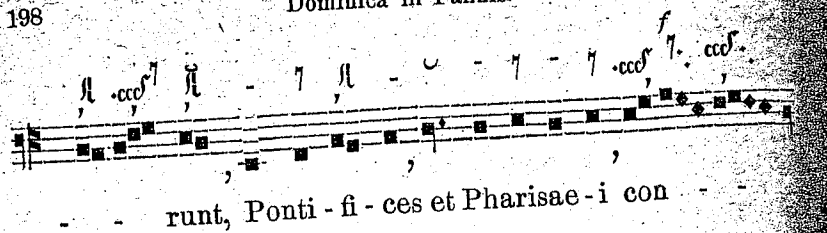
el: Ho-san-na in ex-celsis.

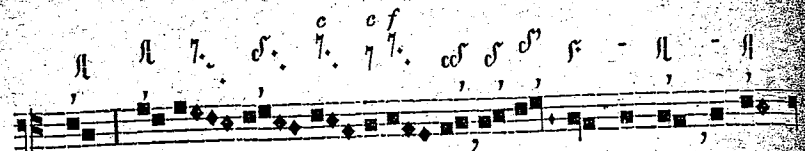
lectio libri Exodi: In diebus illis: Venerunt filii Israel. Deinde cantatur pro Graduali



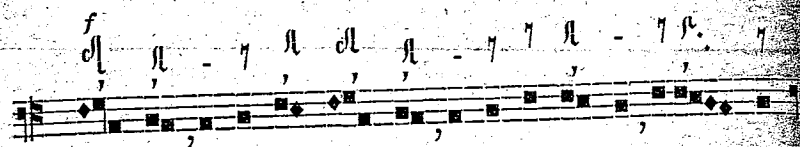
Responsorium.
Ton. II.

Col - le - - ge - -

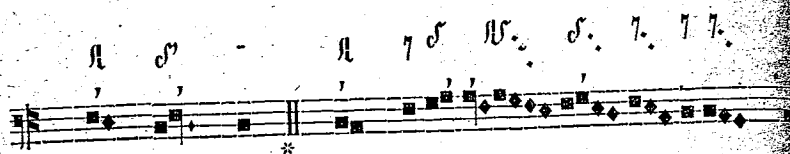




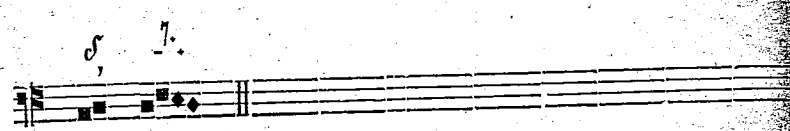
at. Ab il-lo ergo



di - e co-gi-ta - ve-runt in-ter-fi-ce-re e - um

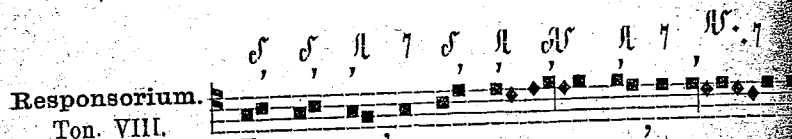


di - cen - tes. Et ve - - - -



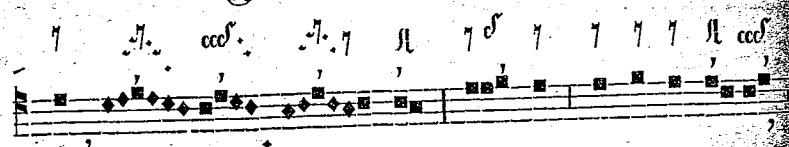
ni - ent.

Vel aliud

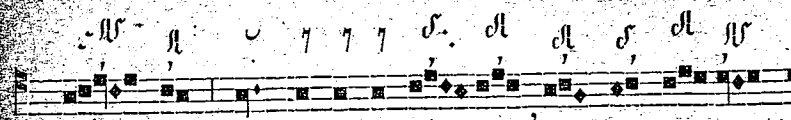


Responsorium.
Ton. VIII.

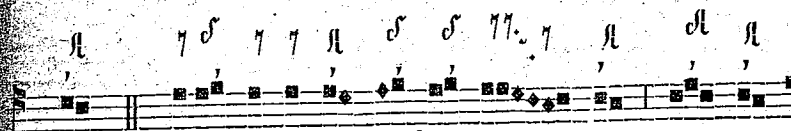
In monte O-li-ve - - ti o-ra -



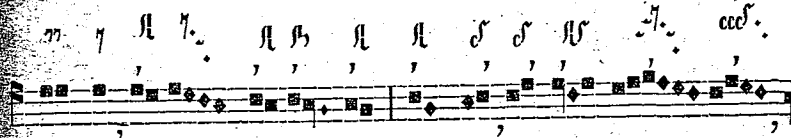
vit ad Pa - trem: Pa - ter, si fi - e - ri



po - test, tran-seat a me ca - lix i - -



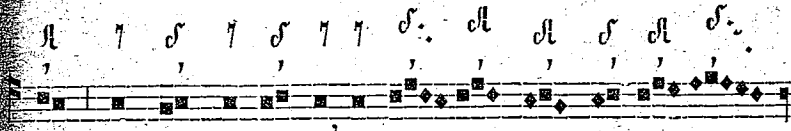
ste. Spi - ri-tus quidem promptus est, ca - ro



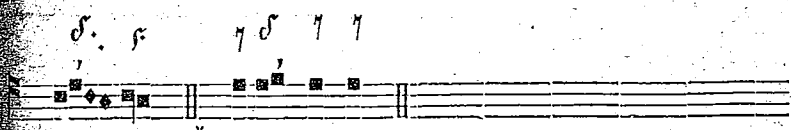
autem in - fir - ma: fi - at vo-lun-tas



tu - a. V. Vi-gi-la - te et o - ra -

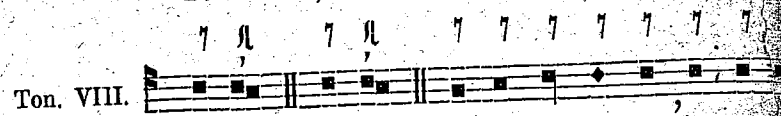


te, ut non in-tre-tis in ten - ta - ti - o - -

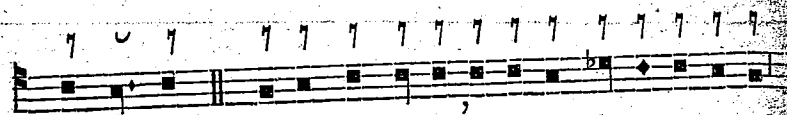


nem. Spi - ri-tus.

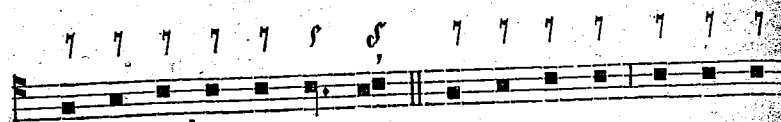
Finita Praefatione cantatur a Choro:



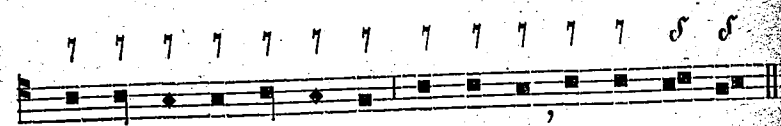
Sanctus, Sanctus, Sanctus Domi-nus De-us



Sa - ba-oth. Pleni sunt coeli, et terra glori-a tu-a,

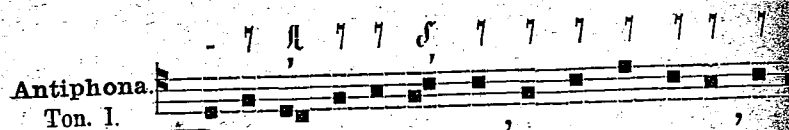


Hosan-na in excel-sis. Be-ne-dictus, qui ve-nit

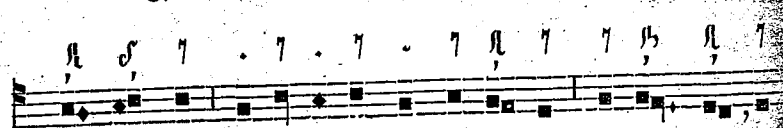


in no-mi-ne Domi-ni, Hosan-na in excel-sis.

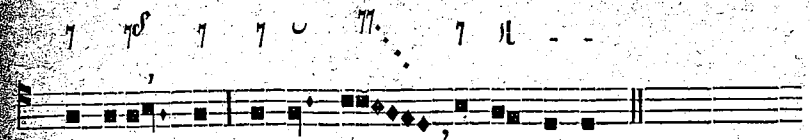
*Completa benedictione, cum Sacerdos incoeperit distribuere ramos,
Choro cantantur sequentes Antiphonae:*



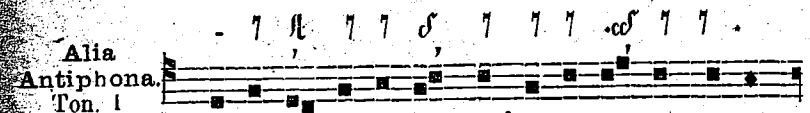
Pue-ri Hebraeo-rum portan-tes ramos o-



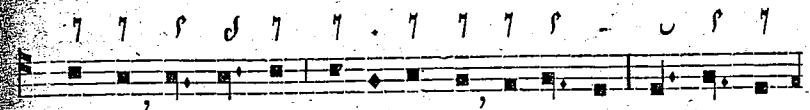
li - va-rum, ob-vi-a-verunt Domi-no, claman-tes et



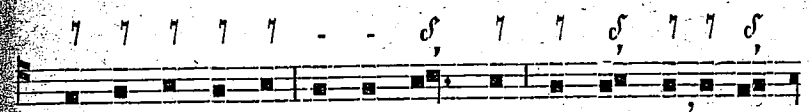
di-cen - tes: Hosan-na in excel-sis.



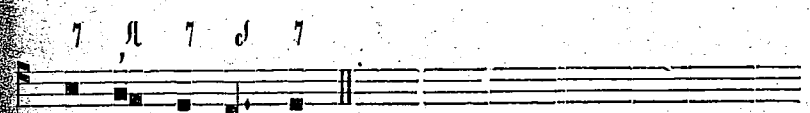
Pu-e-ri Hebraeo-rum vesti-menta proster-



nebant in vi-a, et clamabant di-centes: Hosan-na

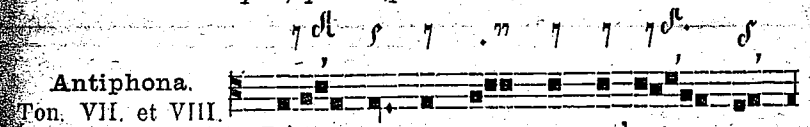


fi-li-o Da-vid: be-ne-di-ctus, qui ve-nit in no-

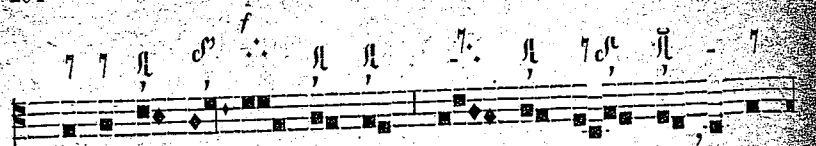


mi-ne Do-mi-ni.

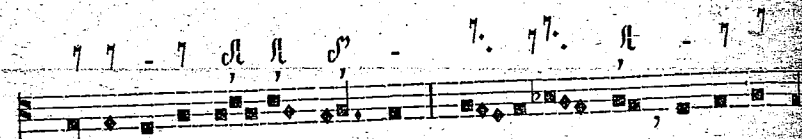
*Quae si non sufficiant repetantur, quousque ramorum distributio finiatur.
Postea fit Processio, et cantantur sequentes Antiphonae, vel omnes, vel
aliquae, quoadusque durat Processio.*



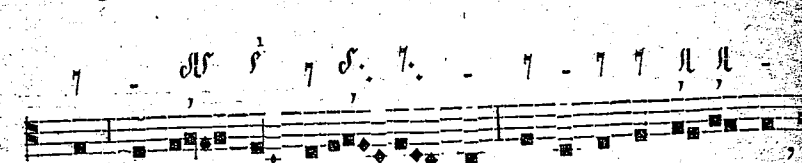
Qum ap-pro-pin-qua-ret Do - mi-



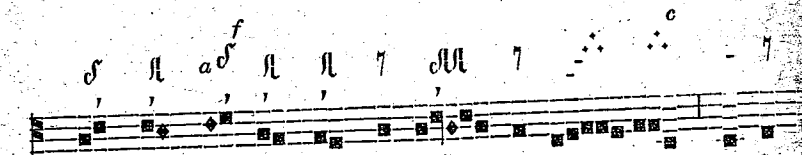
nus Je-ro - so - ly-mam, mi - sit du - os ex di-



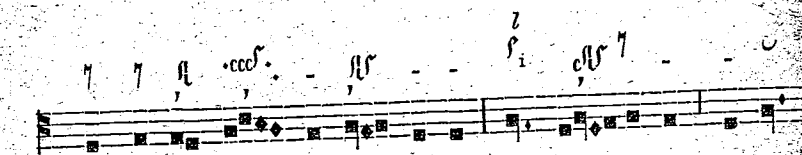
sci-pulis su - is, di - cens: I - - te in castel-



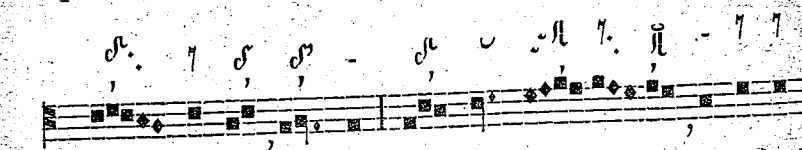
lum, quod con - tra vos est; et in-ve-ni-e - tis



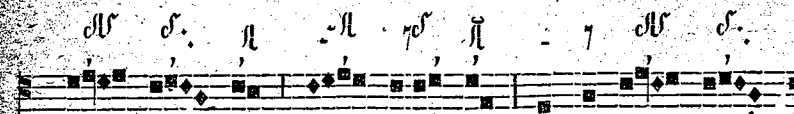
pul-lum a - si - nae al - li - ga-tum, su-per



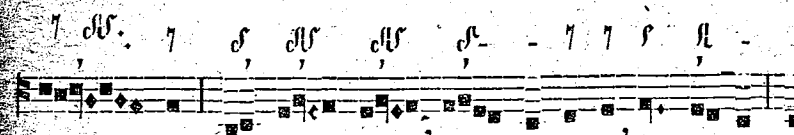
quem nullus ho - mi-num se-dit: sol-vi - te et ad-



du - ci-te mi - hi. Si quis vos in-ter-ro-



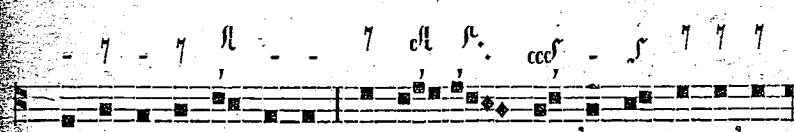
ga - ve - rit, di - ci - te: O-pus Do - mi -



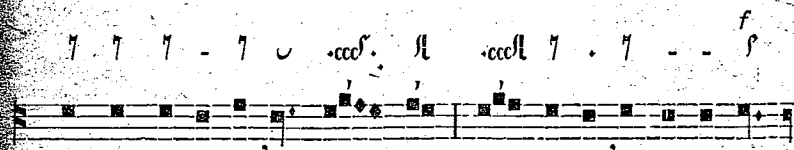
no est. Sol-ven - tes ad - duxerunt ad Jēsum;



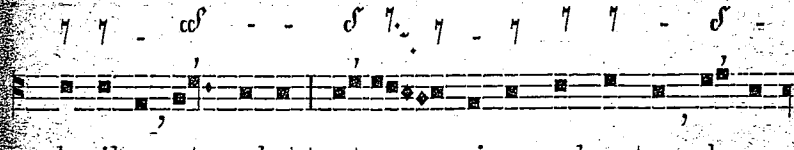
et im - po - su - e-runt il - li ve-stimenta su-a,



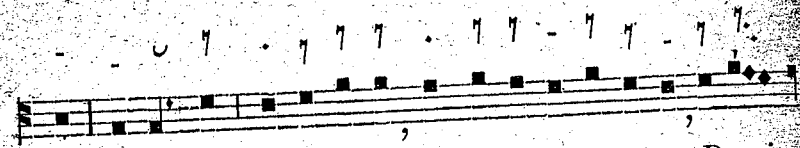
et sedit su-per eum: a - li - - i expandebant ve-



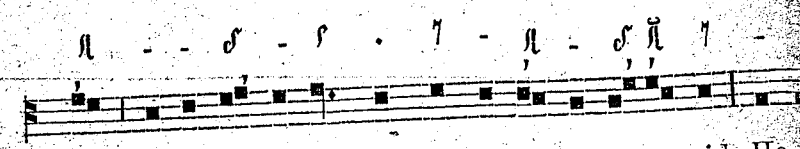
stimen-ta su-a in vi - a: a - li - i ramos de ar-



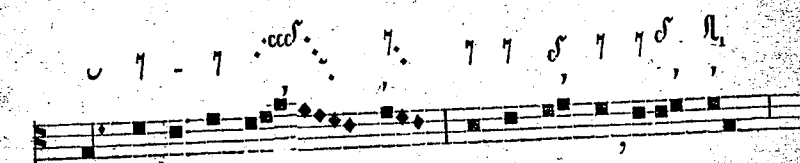
boribus sternebant: et qui sequeban-tur clama-



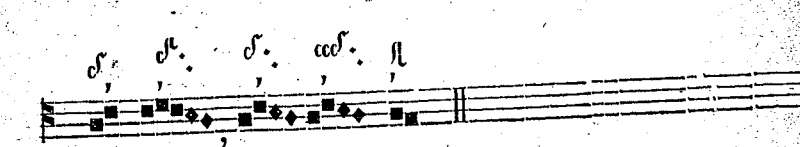
bant: Hosan-na, bene-dictus, qui venit in nomi-ne Domi-



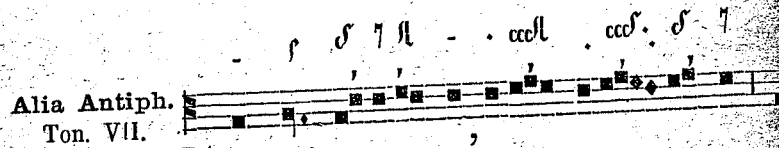
ni: Be-ne-dictum regnum patris nostri Da - vid: Ho-



san - na in ex-cel - sis: mi-se-re-re no - bis,

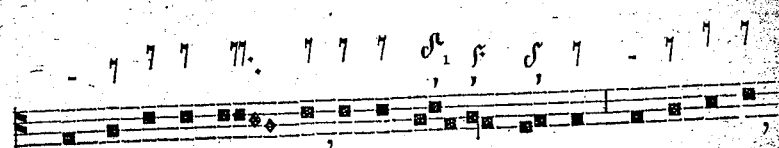


fi - li Da - - vid.

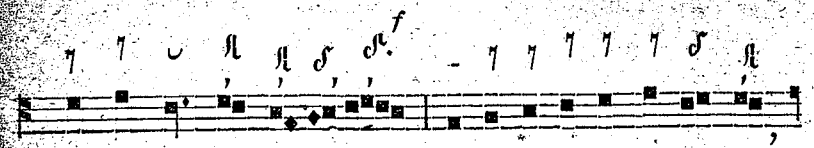


Alia Antiph.
Ton. VII.

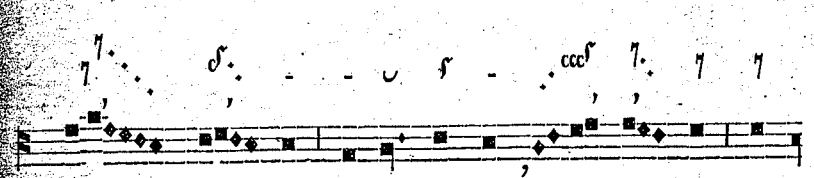
Quum au-dis - set po - pu - lus,



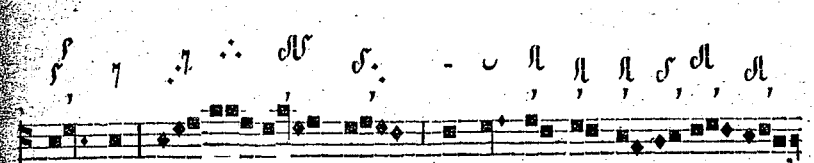
qui - a Jesus ve - nit Jero-so - lyam, acceperunt



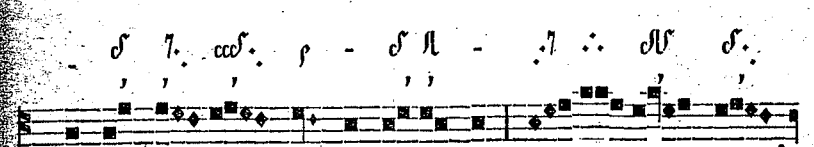
ramos pal-ma-rum: et e-xi-e-runt e-i ob-



vi - am, et cla-mabant pu - e - ri, di-



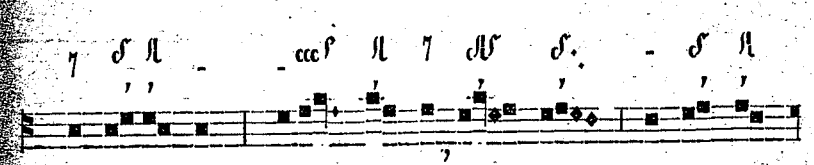
cen-tes: Hic est, qui ventu-rus est



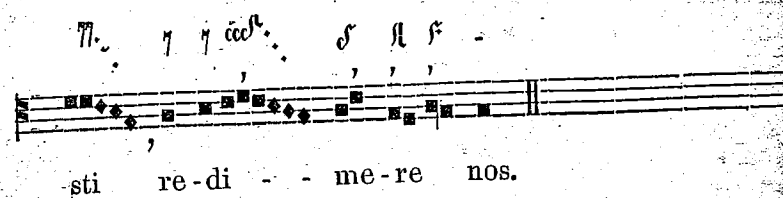
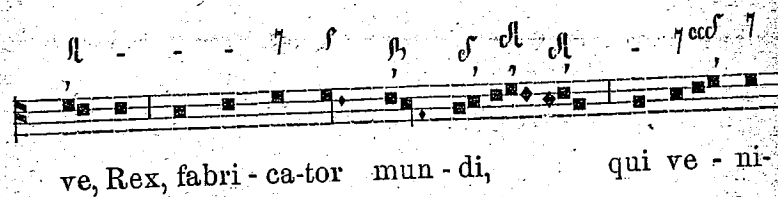
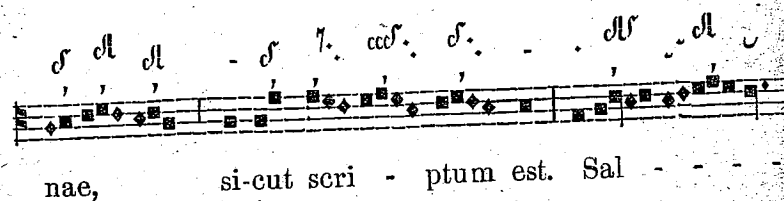
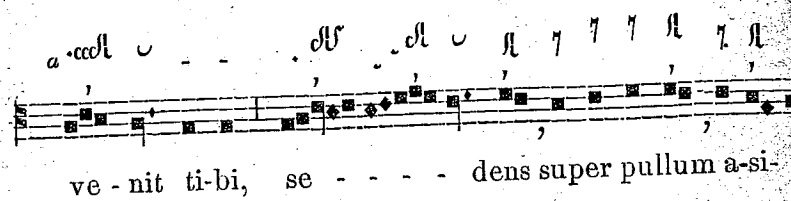
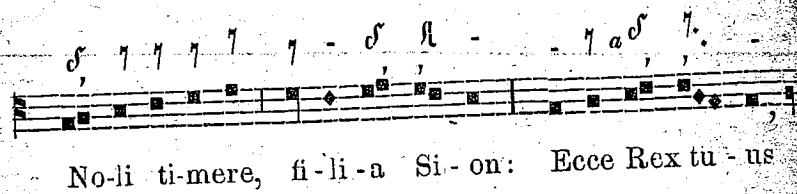
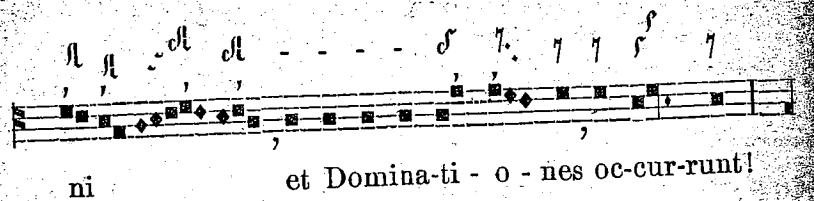
in sa - lu - - tem po-pu - li. Hic est



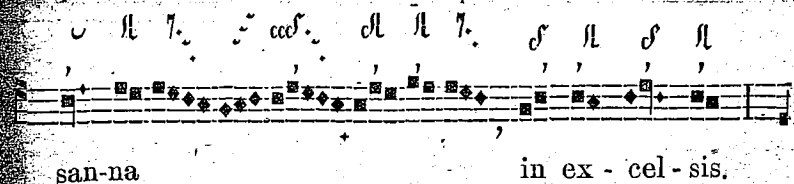
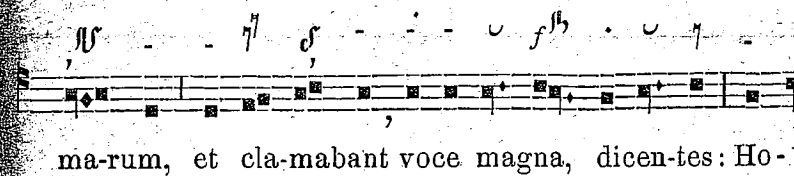
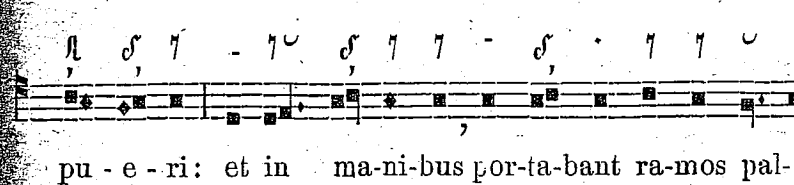
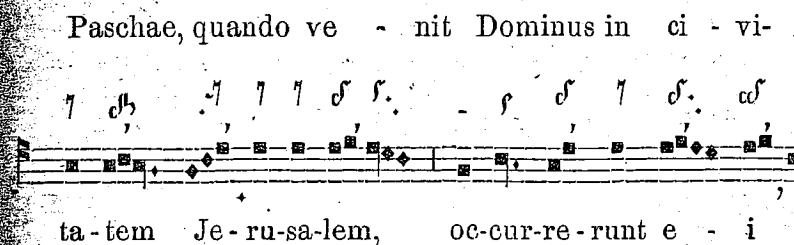
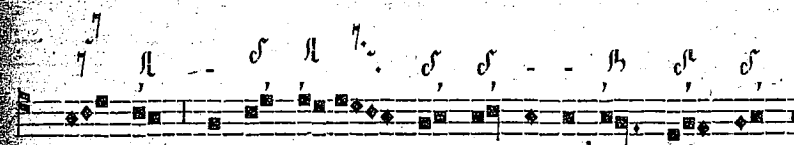
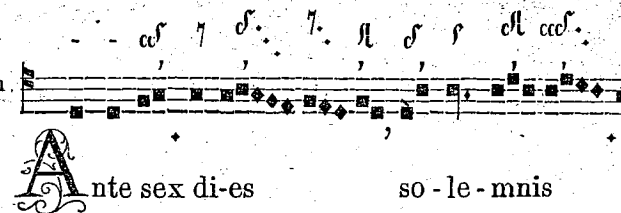
sa-lus no -stra, et re-dempti - o

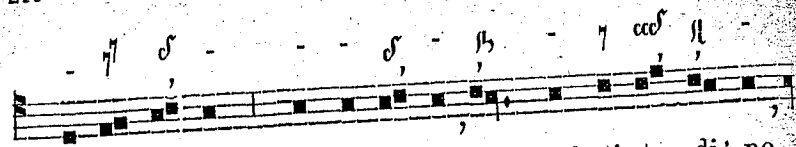


J-sra - el. Quan-tus est i - ste, cui Thro-

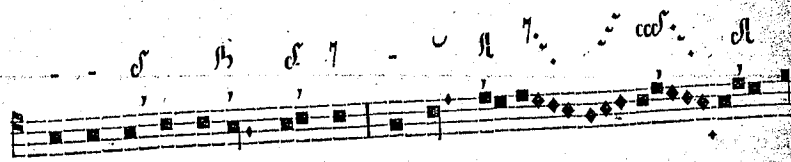


Alia Antiph.
Ton. VIII.

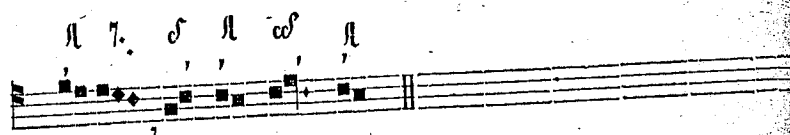




Be-ne-di-ctus, qui ve-ni-sti in mul-ti-tu-di-ne

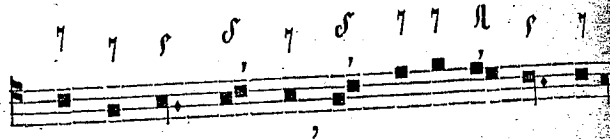


mi-se-ri-cordiae tu-ae: Hosan-na

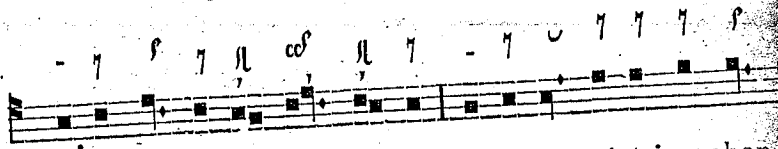


in ex-cel-sis.

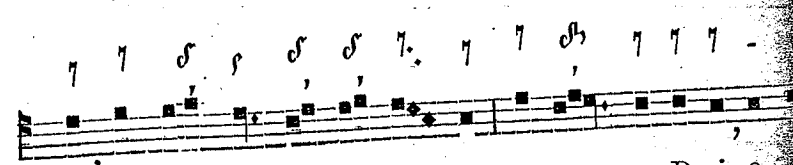
Alia Antiph.
Ton. VIII.



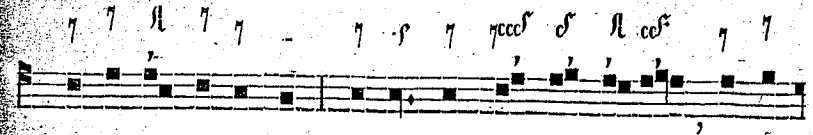
Que-
runt turbae cum flo-ri-bus et pal-



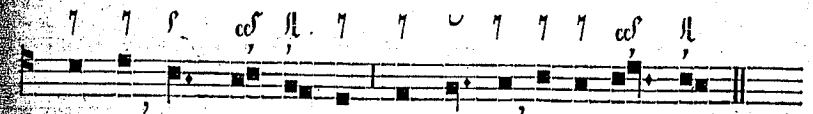
mis Redempto-ri ob-vi-am: et vi-cto-ri triumphan-



ti di-gna dant ob-se-qui-a: Fi-li-um De-i o

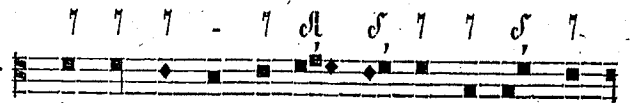


re Gentes praedicant: et in laudem Christi - voces

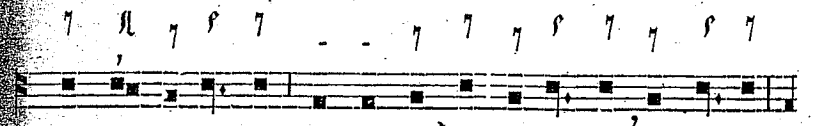


tonant per nu-bi-la: Ho-san-na in excel-sis.

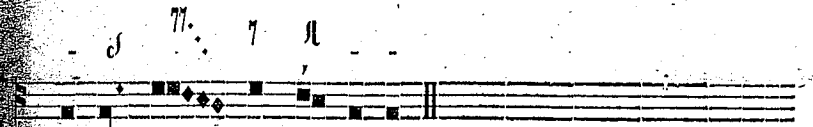
Alia Antiph.
Ton. VII.



Qum An-ge-lis et pu-e-ris fi-de-les

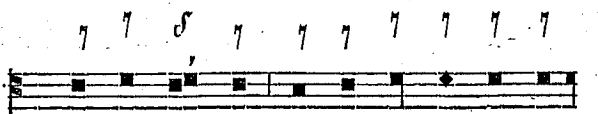


in-ve-ni-a-mur, trium-pha-to-ri mortis clamantes:

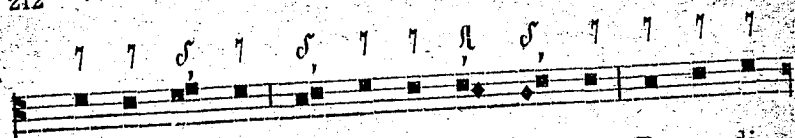


Hosan-na in ex-cel-sis.

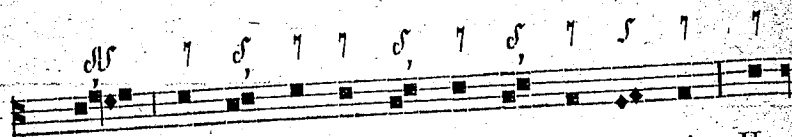
Alia Antiphona.
Ton IV.



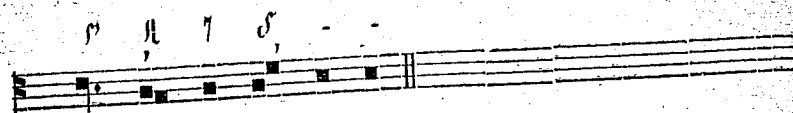
Turba multa, quae conve-ne-rat ad



di-em fe-stum, cla-ma-bat Do-mi-no; Be-ne-di-



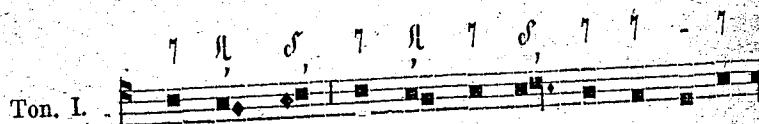
ctus, qui ve-nit in no-mi-ne Do-mi-ni: Ho-



san-na in ex-cel-sis.

In reversione Processionis, duo vel quatuor cantores intrant in ecclesiam, et clauso ostio stantes versa facie ad Processionem, incipiunt V. Gloria, laus, et decantant duos primos versus. Sacerdos vero cum aliis extra ecclesiam, repetit eosdem.

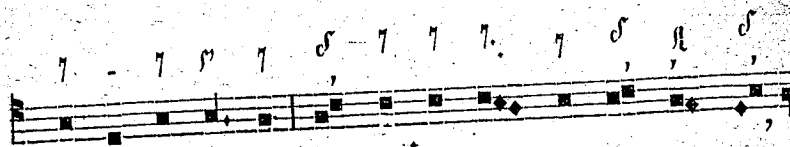
Deinde, qui sunt intus, cantant alios versus sequentes: vel omnes, vel partem, prout videbitur: et qui sunt extra, ad quoslibet duos versus respondent: Gloria, laus, sicut a principio.



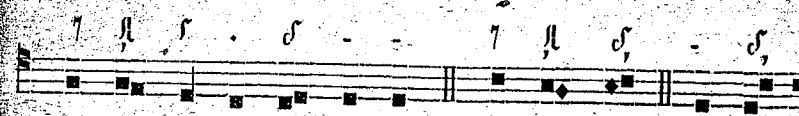
Ton. I.



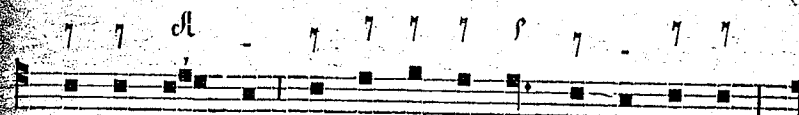
lo-ri-a, laus et ho-nor ti-bi sit Rex



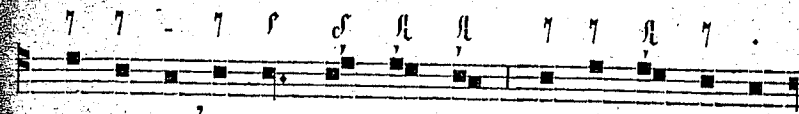
Christe Redemptor: Cu-i pu-e-ri-le de-cus



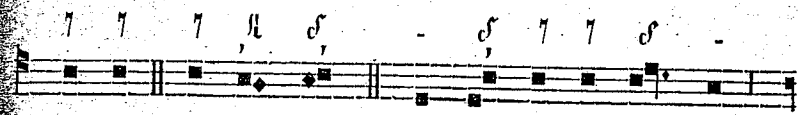
prompsit Ho-san-na pi-um. R. Glo-ri-a. V. I-sra-



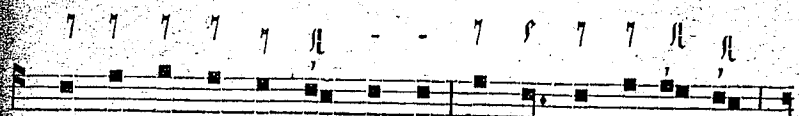
el es tu Rex, Da-vi-dis et in-cly-ta proles:



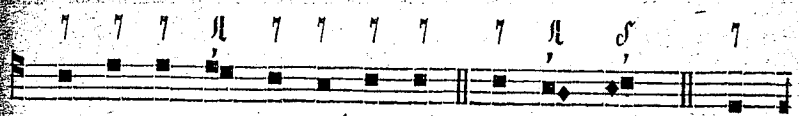
No-mi-ne qui in Do-mi-ni Rex be-ne-di-cte



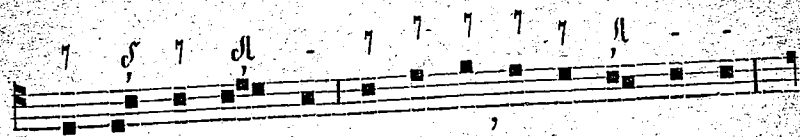
ve-nis. R. Glori-a. V. Coe-tus in ex-cel-sis



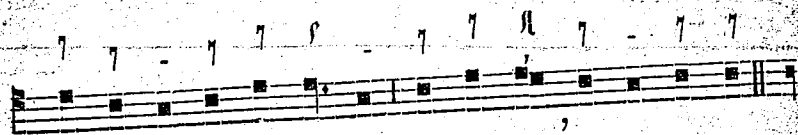
te lau-dat coe-li-cus omnis, Et morta-lis ho-mo,



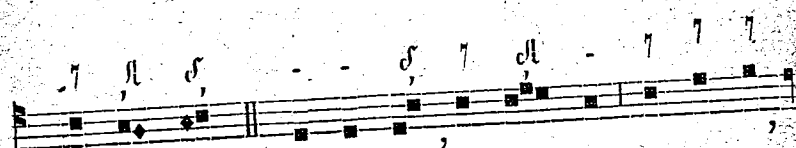
et cuncta cre-a-ta simul. R. Glori-a. V. Plebs



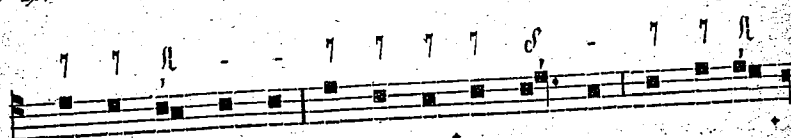
Hebrae-a ti - bi cum palmis ob-vi-a ve-nit:



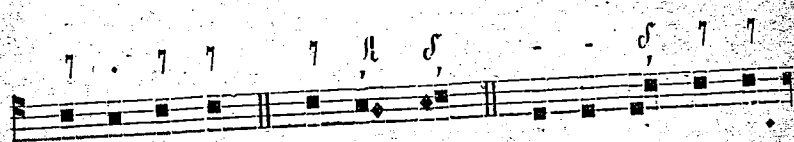
Cum pre-ce, vo-to, hymnis ad-su-mus ec-ce ti - bi.



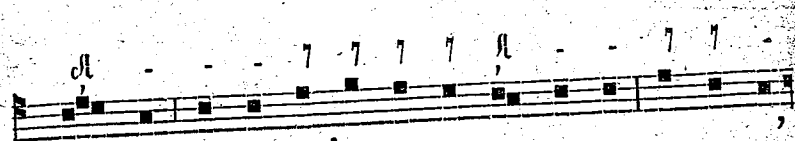
B. Glo-ri - a. V. Hi ti - bi pas-su - ro sol-ve-bant



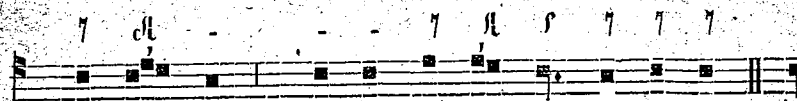
mu-ni - a lau-dis: Nos ti - bi reg-nan - ti pangi-mus



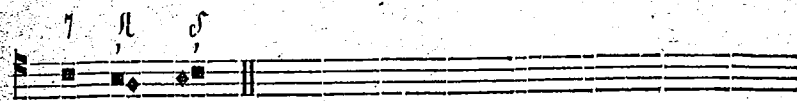
ec-ce me-los. B. Glo-ri - a. V. Hi pla-cu - e - re



ti - bi pla-ce-at de-vo-ti - o nostra: Rex bo-ne

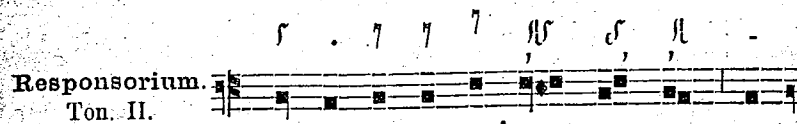


Rex cle - mens, cu - i bo - na cun - cta pla - cent.



B. Glo-ri - a.

Postea Processio intrat ecclesiam, cantando:

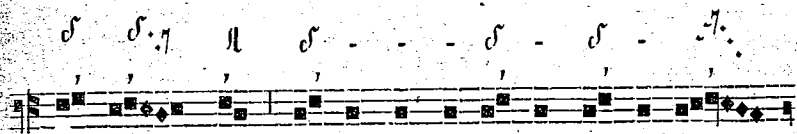


Responsorium.
Ton. II.

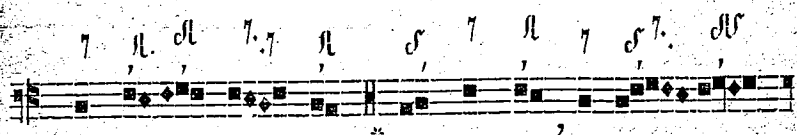
In-gre - di - en - te Do - mi - no in



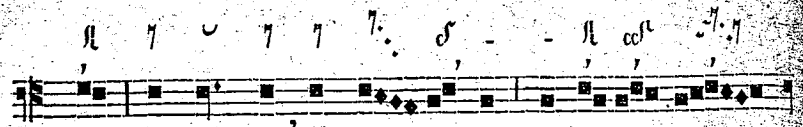
sanctam ci - vi - ta - tem, He-braeo - rum



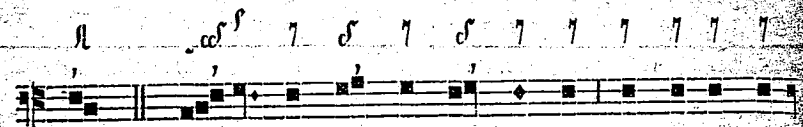
pu - e - ri re-sur-re - cti - o - nem vi - tae pro -



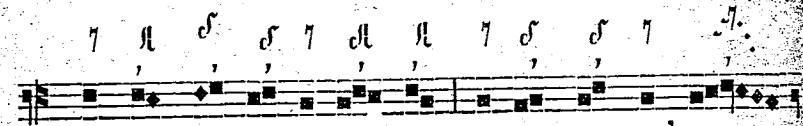
nun - ti - an - tes. Cum ra - mis pal - ma - - -



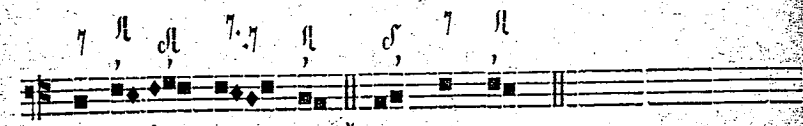
rum: Ho-san-na, cla-ma - bant, in ex - cel -



sis. V. Cum au - dis-set po - pulus, quod Jesus ve-

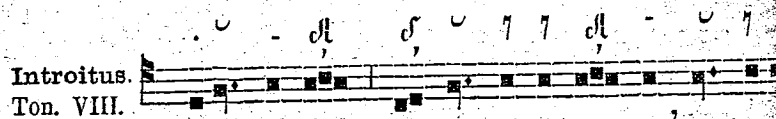


ni-ret Je-ro-so-ly-mam, e-xi - e-runt ob -



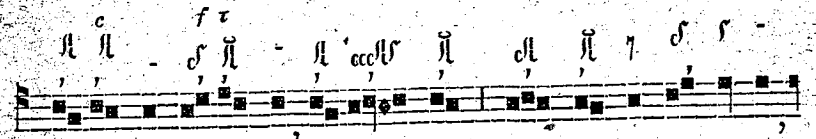
vi-am e - i: Cum ra-mis. *ut supra.*

Ad Missam.

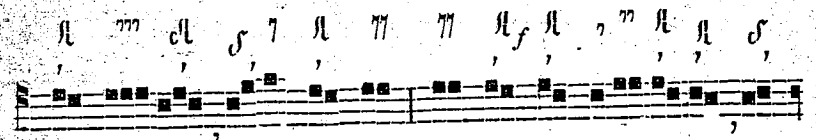


Introitus.
Ton. VIII.

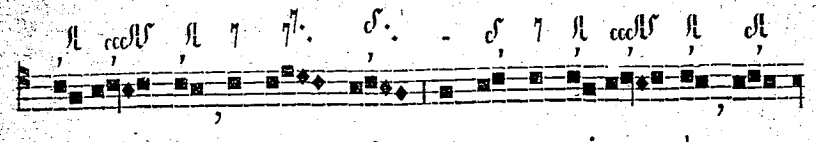
Do - mi-ne, ne lon-ge fa-ci-as au-xi-



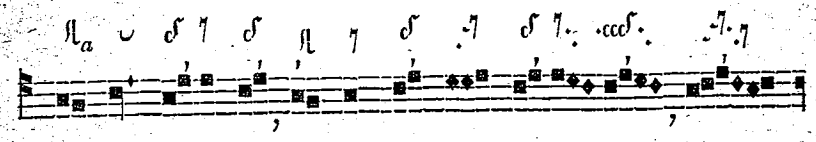
li - um tu - um a me, ad de-fen-si-o-nem



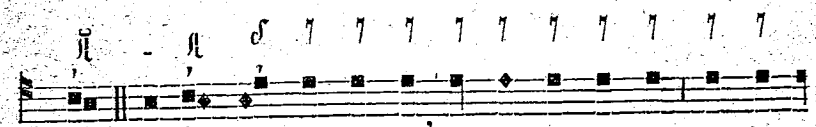
me-am a - spi-ce: li - be-ra me de



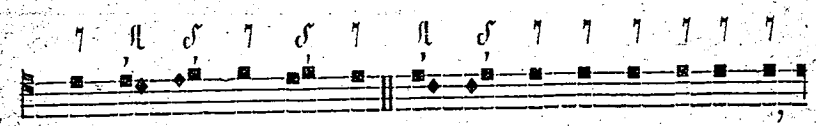
o - - re le-o - nis, et a corni - bus u -



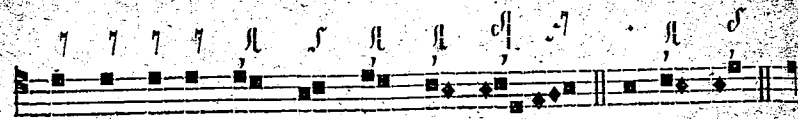
ni-cor-ni - um hu-mi-li - ta - tem me -



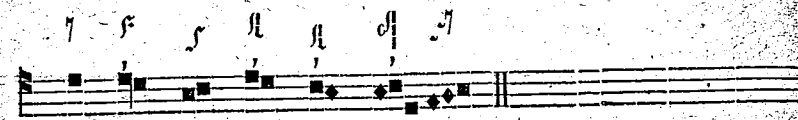
am. Ps. Deus De - us me-us, re-spi-ce in me, qua-re



me de-re-li - qui-sti? lon-ge a sa-lu-te me-a

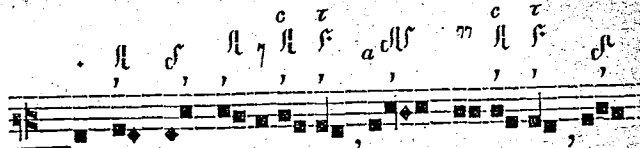


verba de-li-cto-rum me-o-rum. V. Glori-a.

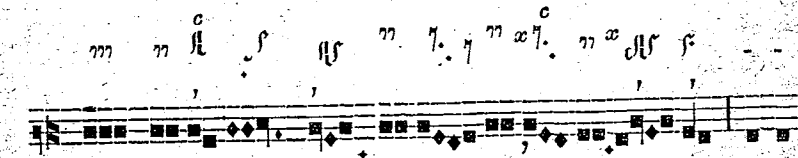


e v o v a e.

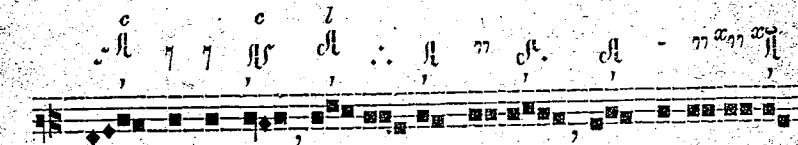
Graduale.
Ton. IV.



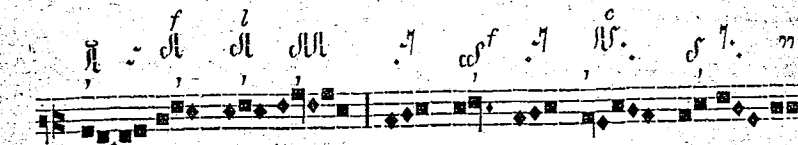
Te-nu-i-sti ma-num dex-



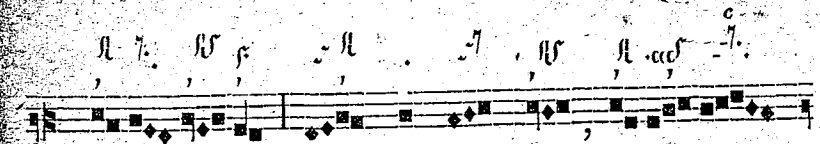
te-ram me-am: et in



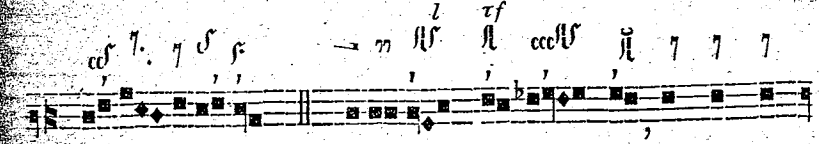
vo-lun-ta-te tu-a de-du-xi-



sti me; et cum glo-ri-a



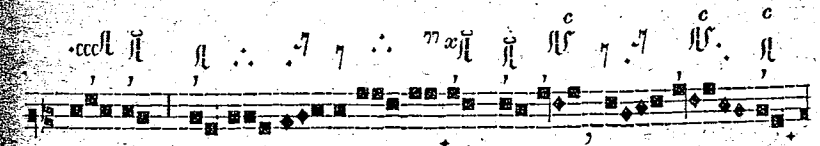
as-sum-psi-sti me.



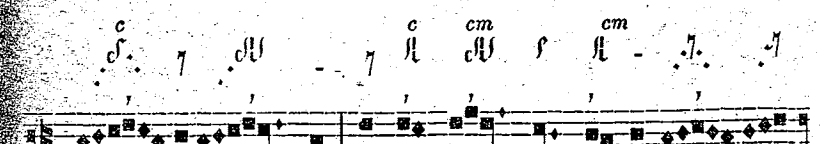
V. Quam bo-nus I-sra-el



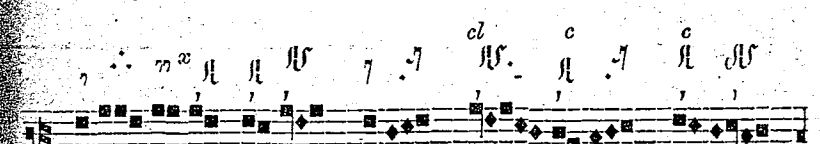
De-us



re-tis cor-



de! me-i au-tem pe-ne mo-



ti sunt pe-des;

pe-ne ef-fu - si sunt gres - sus me -

i: qui-a ze-la - vi in pec-ca-to - - -

ri - bus, pa - - -

- - - cem pec - ca-to - rum vi -

- - - dens.

Tractus.
Ton. II.

De - us

De-us me-us, re-spi-ce in me:

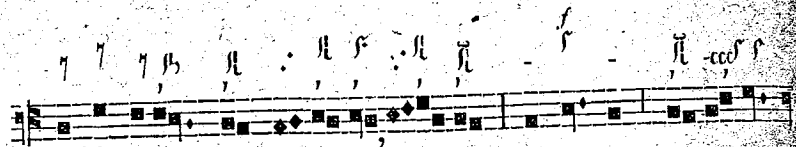
qua-re me de-re-li - qui - sti?

V. Lon - - - - - ge a sa-lu-te

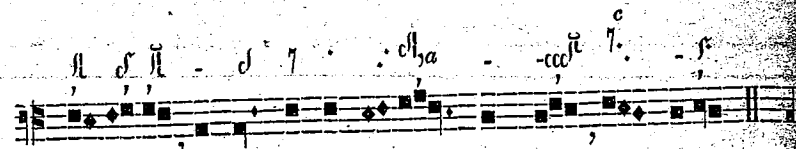
me - a ver - ba de-li -

cto - rum me-o - - - - - rum. De-us

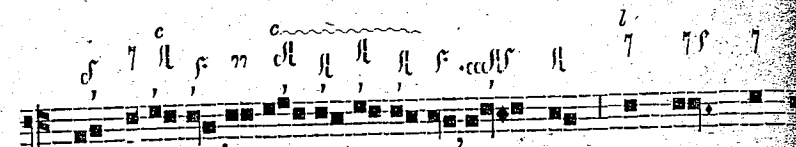
me - us cla - ma - - - - bo per di - em,



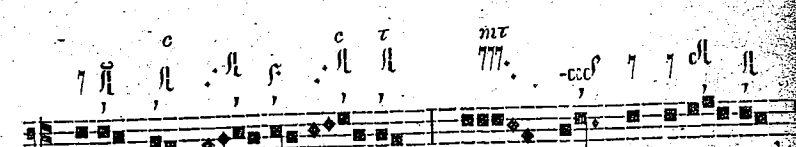
nec exau - di - es: in nocte, et



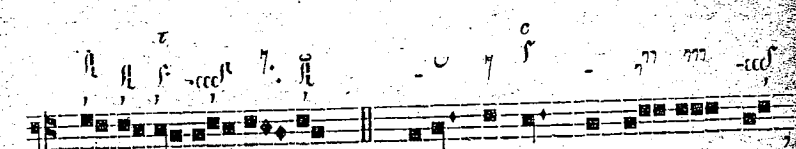
non ad in - si - pi - en - ti - am mi - hi.



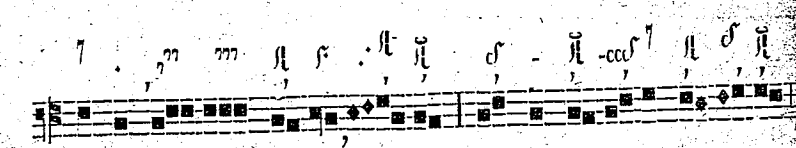
V. Tu au - - - - - tem in san - cto



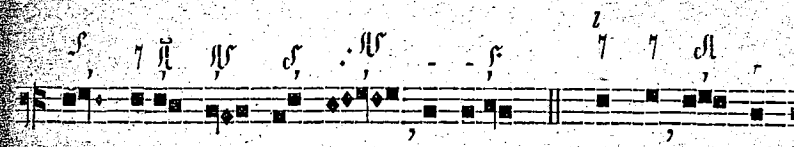
ha - bi - tas, laus I - sra - el.



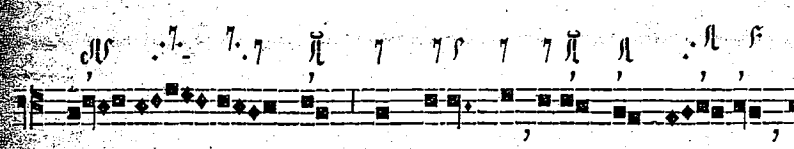
V. In te spe - ra - ve - runt



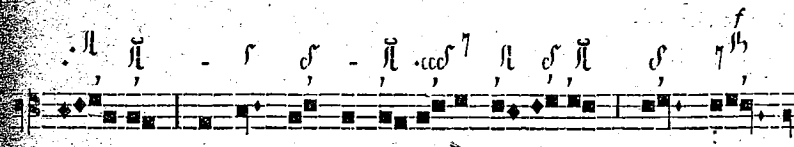
patres no - stri: spe - ra - ve - runt,



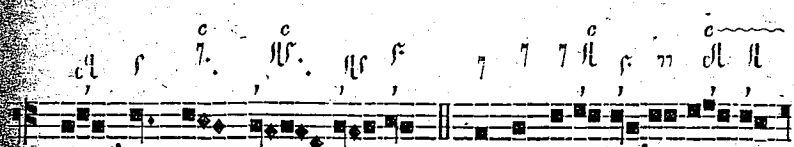
et li - be - ra - sti e - os. V. Ad te cla - ma -



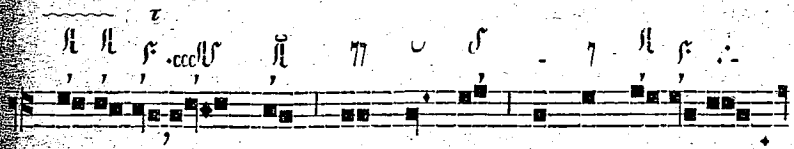
ve - - - - - runt, et sal - vi fa - cti sunt:



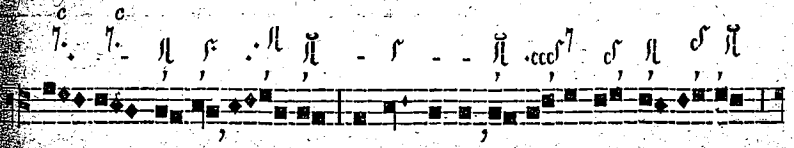
in te spe - ra - ve - runt, et non



sunt con - fu - si. V. E - go au - - - - -



- - - - - tem sum ver - mis, et non ho -



- - - - - mo: opprobrium ho - mi - num,

et ab-je-cti-o ple - bis.

V. Omnes qui vi - de - bant me, asperna-ban -

tur me: lo-cu - ti sunt la - bi - is,

et mo-ve-runt ca - put. V. Spe-ra - vit in

Do-mi - no, e - ri - pi - at e - um:

salvum fa-ci - at e - um, quoni-am vult e -

um. V. I - psi ve - ro con-si - de - ra - ve -

runt, et conspe - xe - runt me:

di-vi-se-runt si - bi ve-stimenta me - a,

et super vestem me - am mi - se-runt sor -

tem. V. Li - be - ra me

de o - re le - o

nis: et a cor-ni - - - bus u -
 ni-cor-ni - um hu-mi - li - ta - tem me -
 am. V. Qui ti-me - tis Do - mi - num, lau-da-te
 e - - - um: u - ni - versum semen Ja -
 cob, ma - gni - fi - ca - te e - um. V. Annun -
 ti - a - bi - tur Do-mi - no ge-ne - ra - ti - o ven -

tu - ra: et annun-ti - a - bunt coe -
 li ju - sti - ti - am e - - - -
 - - - jus. V. Po - pu - lo qui na - sce - tur,
 quem fe - cit Do - mi - nus.
 Offertorium.
 Ton. VIII.
Im - pro - pe - ri - um ex - pe - cta - vit
 cor - me - um, et mi - se - ri - am:

et sus-ti - nu - i qui si - mul mecum con-tri - sta -
re - tur, et non fu - it: con - so - lan -
tem me quae - si - vi, et non
in - ve - ni: et de - de - runt in
e - scam me - am fel, et in - si - ti - me -
a po - ta - ve - runt me a - ce -

to.

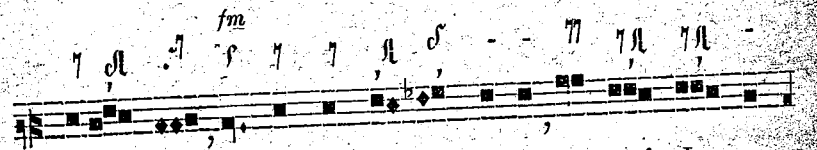
Communio
Ton. VIII.

Pa-ter, si non po-est hic ca-lix tran-
si - re, ni - si bibam il - lum: fi - at vo - lun -
tas tu - a.

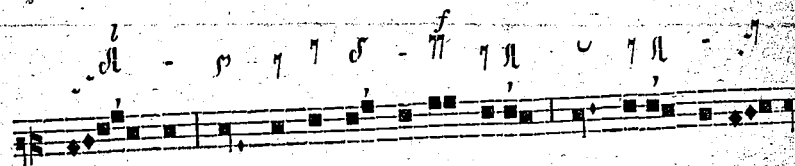
Feria V. in Coena Domini.

Introitus.
Ton. IV.

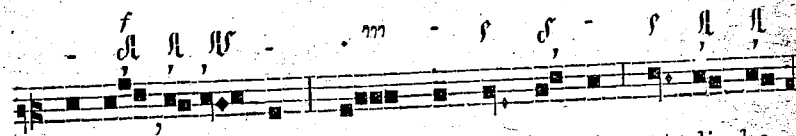
Nos au - tem glo - ri - a - ri o -



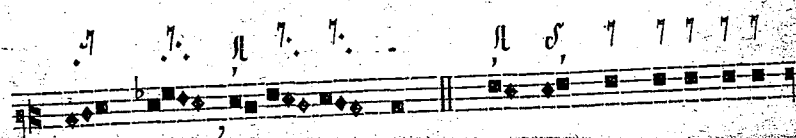
por - tet in cruce Do - mini no - stri Je - su



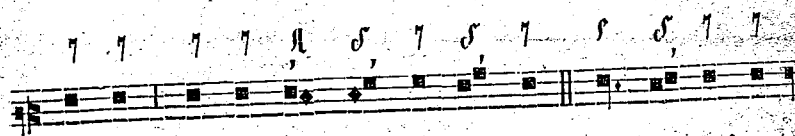
Chri - sti: in quo est sa-lus, vi - ta, et re - surre-



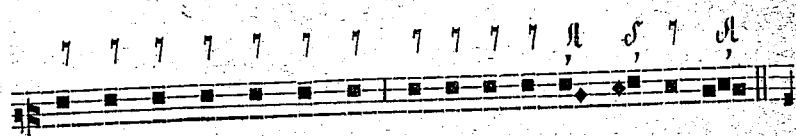
cti - o no - stra: per quem sal - va-ti, et li - be-



ra - ti su - - mus. Ps. De - us mi - sere - atur



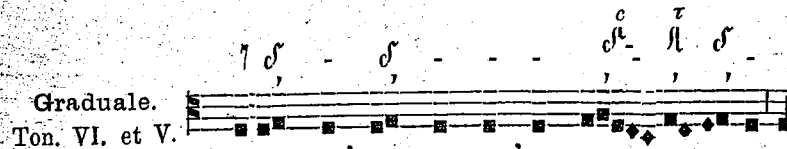
no - stri, et be - ne - di - cat no - bis: il - lu - mi - net



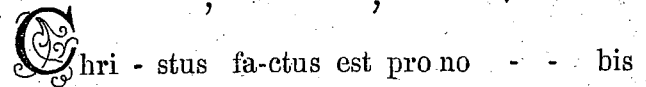
vultum su - um su - per nos, et mise - re - a - tur no - stri.



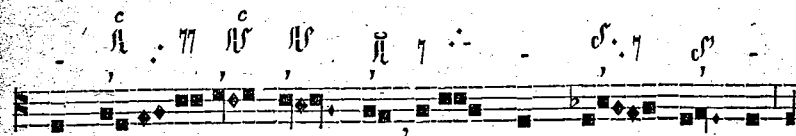
Nos au - - tem.



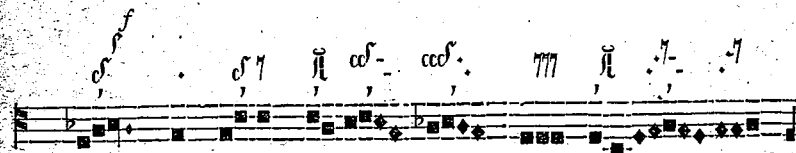
Graduale.
Ton. VI. et V.



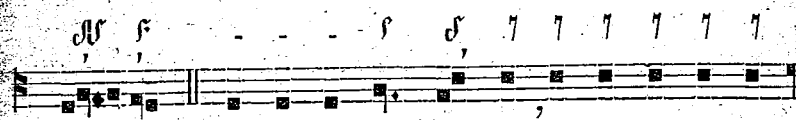
Chri - stus fa - ctus est pro no - - bis



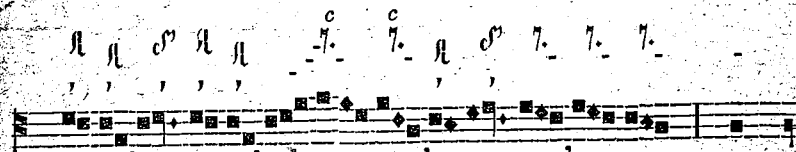
o - be - - di - ens u - sque ad mor - tem,



mor - tem au - tem cru - cis.



V. Propter quod et De - us e - xal - ta - vit il -



lum: et

de - dit il - li no - men,
quod est su - per o - mne no - - - men.

Offertorium: „Dextera Domini“, pag. 106.

Communio
Ton. II.

Do - mi - nus Je - sus, postquam coe - na - vit

cum di - sci - pu - lis su - is, la - vit pe - des e - o - rum

et a - it il - lis: Sci - - tis quid fe - ce - rim

vo - bis e - go Do - mi - nus et Ma - gi - ster?
e - xemplum de - di vo - bis, ut et vos i - ta
fa - ci - a - tis.

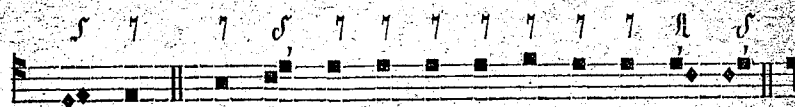
Finila Missa, fit Processio usque ad locum praeparatum, ubi Sacramentum pro crastino servandum est. Interea dum fit Processio, cantatur Hymnus „Pange lingua gloriosi Corporis mysterium“. Postea in Choro dicuntur Vesperae sine cantu. Et sacerdos cum ministris denudet Altaria, legendo Antiph. „Diviserunt sibi“ cum toto Psalmo „Deus, Deus meus respice in me“.

Post denotationem Altarium conveniunt Clerici ad faciendum Mandatum. Diaconus cantat Evangelium „Ante diem festum Paschae“. Inter lotionem pedum haec subscripta cantantur:

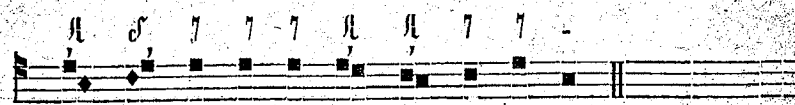
Antiphona.
Ton. III.

Man - datum no - vum do vo - bis: ut di - li -

ga - tis in - vi - cem, si - cut di - le - xi vos, di - cit Do -

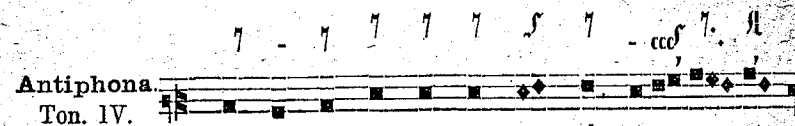


mi-nus. *Ps.* Be-a - ti im-ma-cu-la - ti in vi - a:



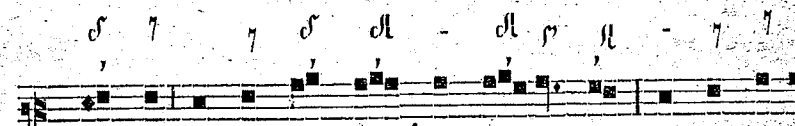
qui am-bulant in le - ge Do-mi-ni.

Et repetitur immediate Antiph. „Mandatum novum“. Et sic aliae Antiphonae, quae habent Psalmos vel Versus, repetuntur. Et de quolibet Psalmo dicitur tantum primus Versus.

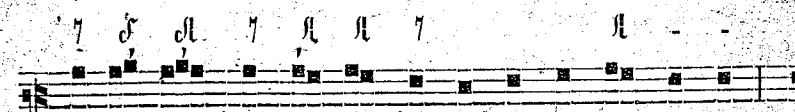


Antiphona
Ton. IV.

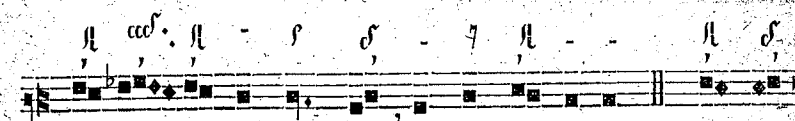
Postquam surrexit Do-mi - nus a



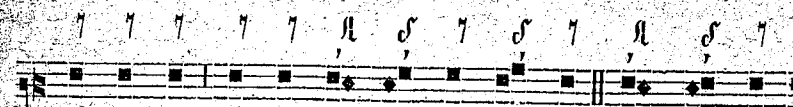
coe-na, mi-sit a - quam in pel - vim, et coepit



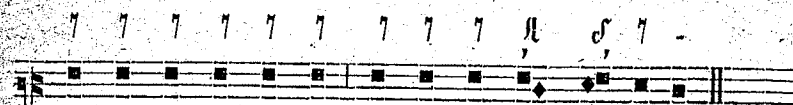
la - va - re - pe-des di-sci - pu - lorum su - o - rum:



hoc e - xemplum re - li - quit e - is. *Ps.* Magnus

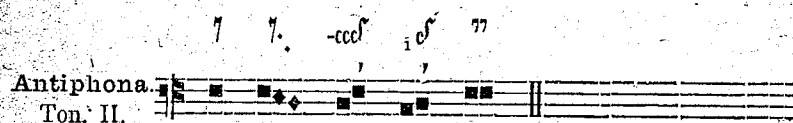


Do-mi-nus, et lau-da - bi - lis ni - mis: in ci - vi



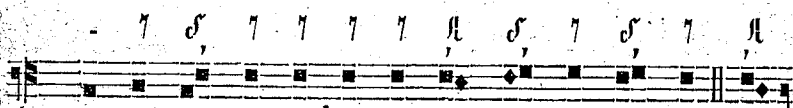
ta - te De-i no-stri, in monte san - cto e - jus.

Repetitur Antiph. „Postquam surrexit“.

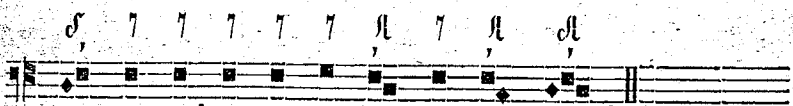


Antiphona
Ton. II.

Do - mi - nus Je - sus, ut supra pag. 232.



Ps. Be - ne - di - xi - sti, Do-mi - ne, ter - ram tu - am: a -



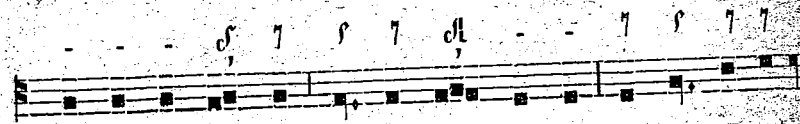
ver - ti - sti ca - pti - vi - ta - tem Ja - cob.

Repetitur Antiph.: „Dominus Jesus“.

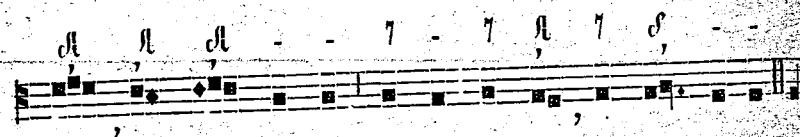


Antiphona
Ton. V.

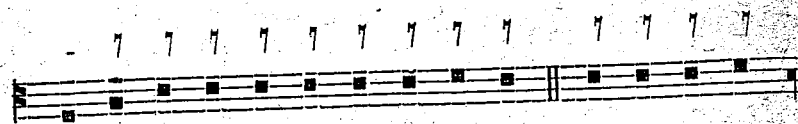
Domi-ne, tu mi - hi la - vas pe - des?



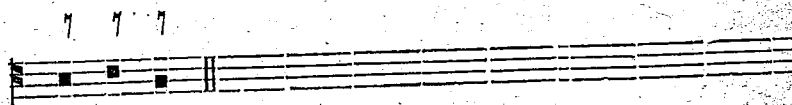
Respon-dit Je-sus et di-xit e-i: Si non la-ve-



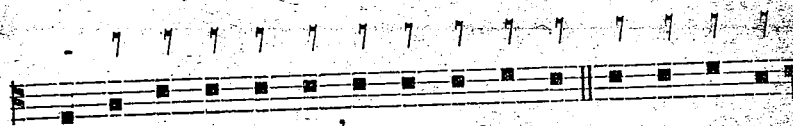
ro ti-bi pedes, non ha-be-bis par-tem mecum.



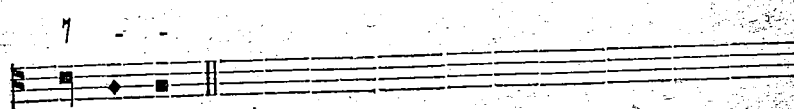
V. Venit er-go ad Si-monem Petrum, et di-xit e-



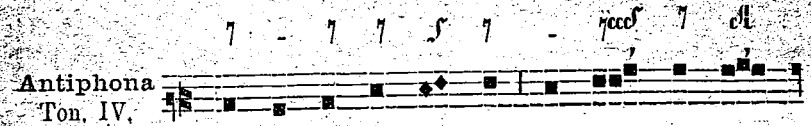
i Petrus. *Repetitur Antiph.: „Domine, tu mihi“.*



V. Quod e-go fa-ci-o tu ne-scis modo: sci-es autem

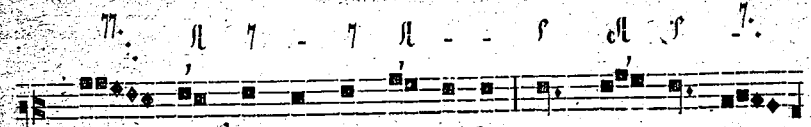


po-ste-a. *Tertio repetitur Antiph.: „Domine, tu mihi“.*

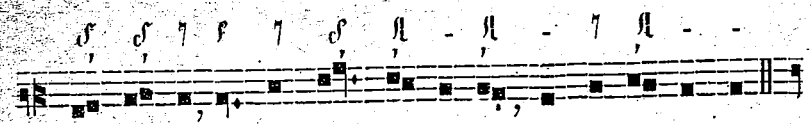


Antiphona
Ton. IV.

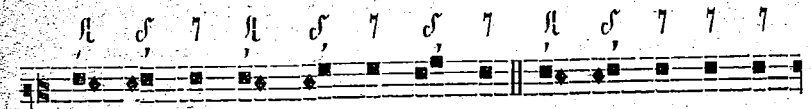
Si e-go Do-mi-nus, et Ma-gi-ster



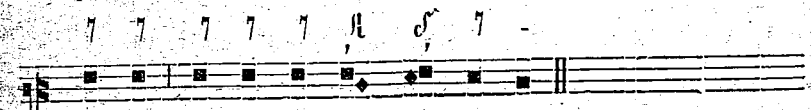
ve-ster la-vi vó-bis pedes: quanto ma-gis



de-be-tis al-ter al-te-ri-ús la-va-re pe-des?

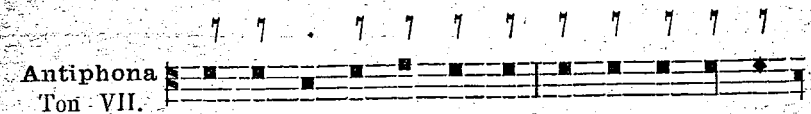


Ps. Au-di-te haec o-mnes Gentes: au-ri-bus per-ci-



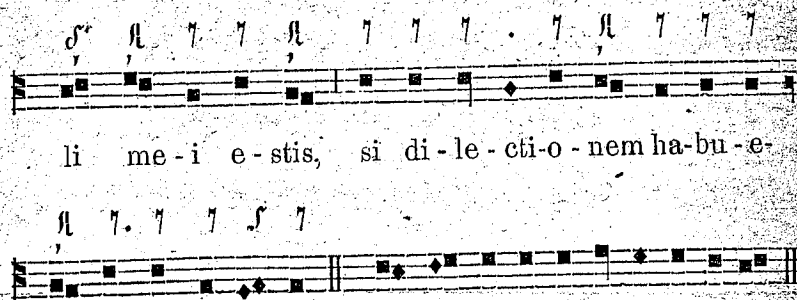
pi-te, qui ha-bi-ta-tis or-bem.

Repetitur Antiph.: „Si ego Dominus“.



Antiphona
Ton. VII.

In hoc cognoscent o-mnes, qui-a dis-ci-pu-

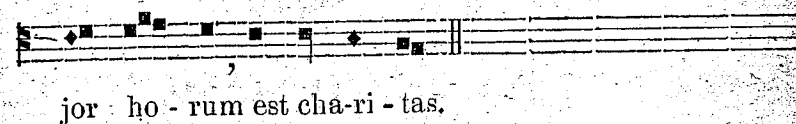
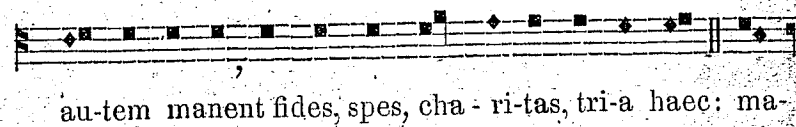
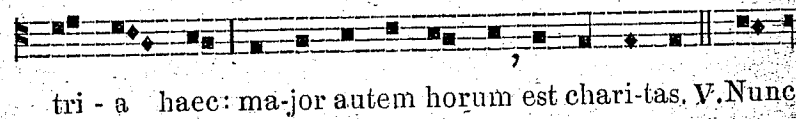


ri-tis ad invicem. V. Di-xit Jesus disci-pu-lis su-is.

Repetitur Antiph.: „In hoc cognoscent“.

Antiphona.
Ton. VII.

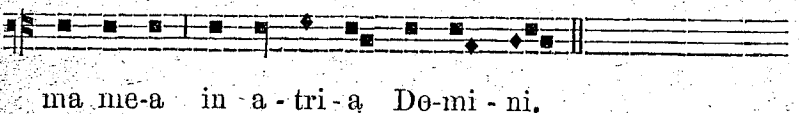
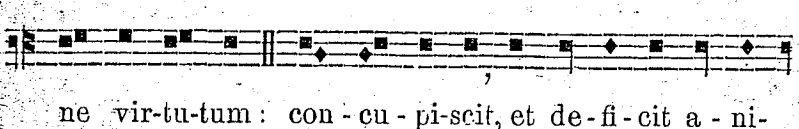
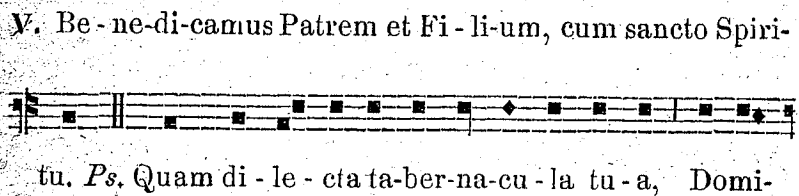
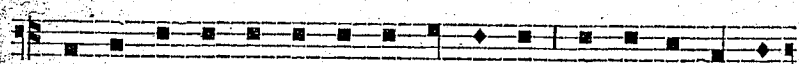
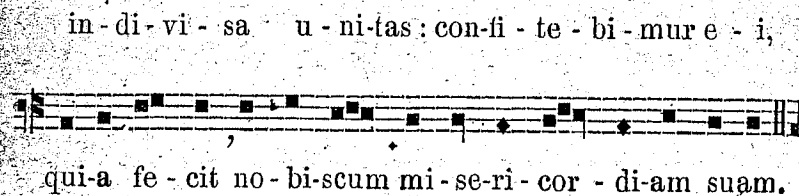
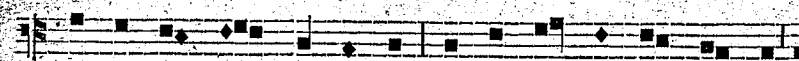
Mane-ant in vo-bis fi-des, spes, cha-ri-tas,



Repetitur Antiph.: „Maneant in vobis“.

Antiphona
Ton II.

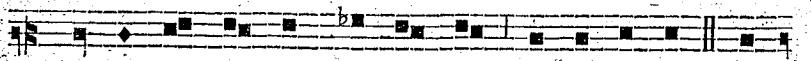
Bene-di-cta sit san-cta Tri-ni-tas at-que

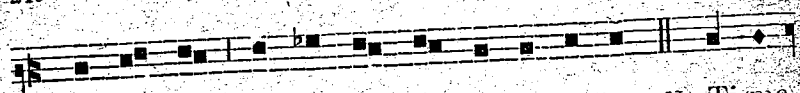


Repetitur Antiph.: „Benedicta sit“.

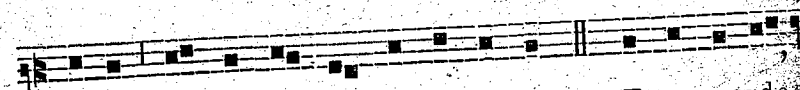
Antiphona
Ton. VI.

U-bi chari-tas et a-mor, Deus i-bi est.

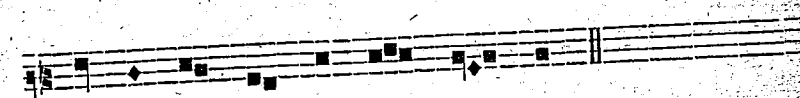




sul-te-mus, et in i--pso ju-cundemur. V. Ti-me-

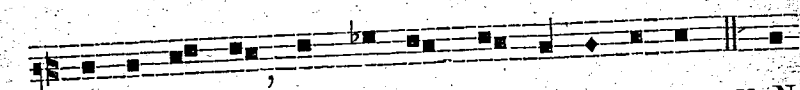


a-mus, et a-me-mus Deum vivum. V. Et ex corde

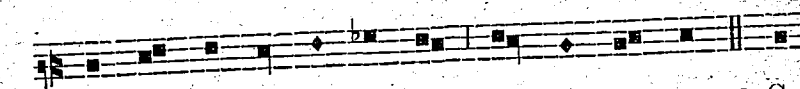


di-li-ga-mus nos sin-ce-ro.

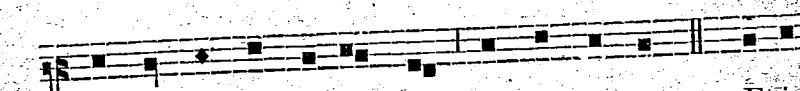
Et repet. Antiph.: „Ubi charitas“.



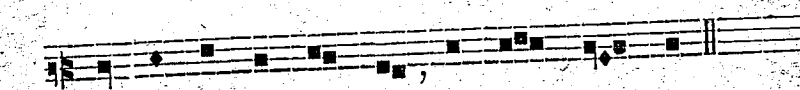
V. Simul er-go cum in u-num congregamur. V. Ne



nos men-te di-vi-da-mur, ca-ve-a-mus. V. Ces-

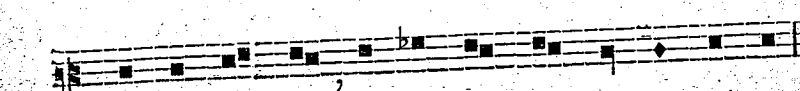


sent jur-gi-a ma-li-gua, ces-sent-li-tes. V. Et in

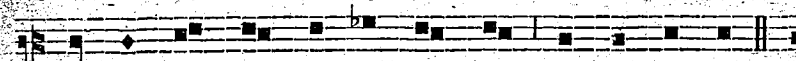


me-di-o no-stri sit Chri-stus De-us.

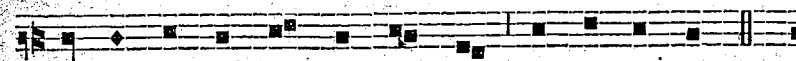
Et repetitur Antiph.: „Ubi charitas“.



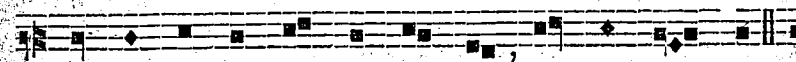
V. Si-mul quo-que cum be-a-tis vi-de-a-mus.



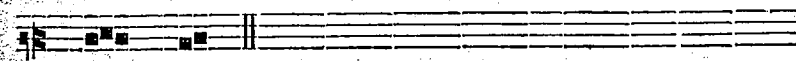
V. Glo-ri-an-ter vultum tu-um, Chri-ste De-us.



V. Gaudium, quod est im-mensum at-que probum.



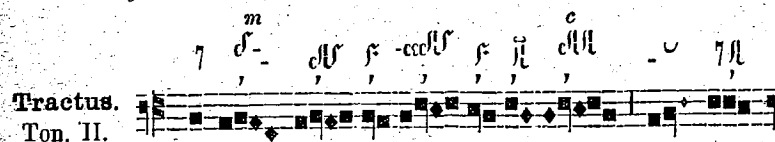
V. Sae-cu-la per in-fi-ni-ta sae-cu-lo-rum.



A-men.

Feria sexta in Parasceve.

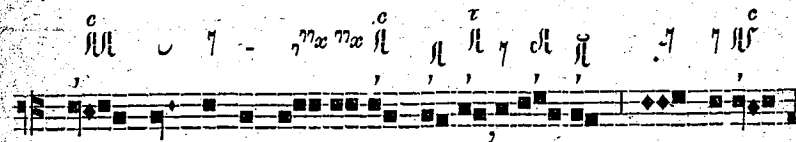
Finita prima Prophetia: „Haec dicit Dominus! In tribulatione sua mane consurgent ad me“, cantatur sequens.



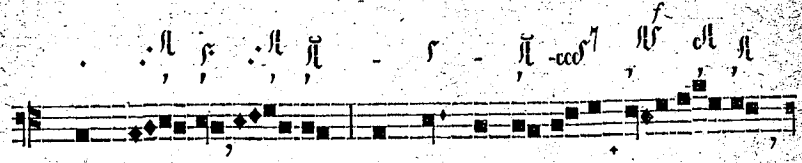
Tractus. Ton. II.



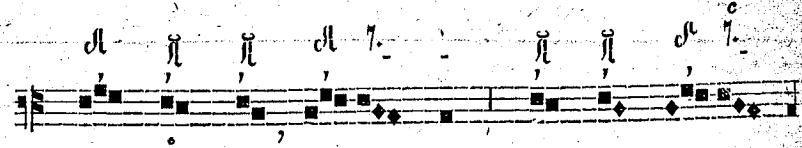
omi - ne, au - di-



vi au-ditum tu - - um, et li -



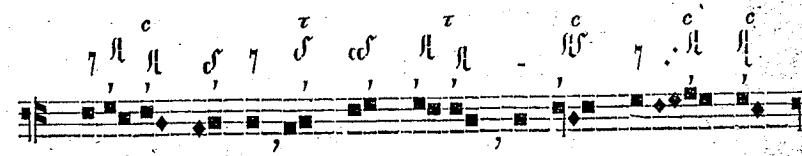
mu - i: con - si - de - ra - vi



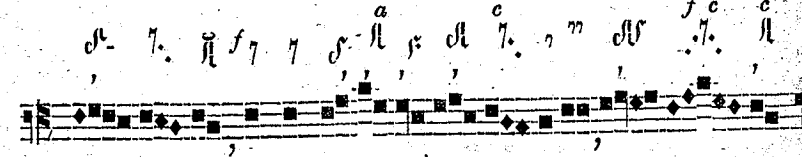
o - pe - ra tu - a, et ex - pa -



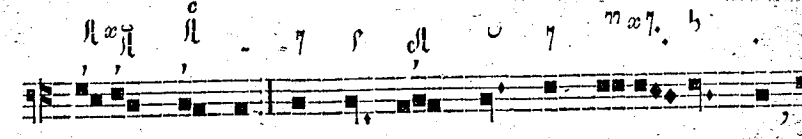
vi. V. In me -



di - o du - o - rum a - ni - ma - li -



um in - no - te



sceris: dum ap - pro - pin - qua - ve - rint

GRADUALE

NORMAN CANTUS S. GREGORII

Gründe der Herausgabe Resultate und Nutzen Betreffs der Mitglieder des Vereins zur Erforschung alter Choral-Handschriften nach den ältesten und zuverlässigsten Quellen

herausgegeben und herausgegeben

Wich. Hermanns

Verlag des Vereins zur Erforschung alter Choral-Handschriften, Bonn, unter der Leitung des Generalsekretärs Herrn Dr. W. Schuler, für die Choral- und Organ-Gelehrten am Institut für Kirchenmusik, Bonn, im Verlage des Verlagsbuchhandlung von J. Neumann, Neudamm, Berlin, 1882.

V. Lieferung

Leipzig, 1882.

Commissions-Verlag von F. W. Barth's Buch- u. Verlags-handlung

GRADUALE

ad

NORMAN CANTUS S. GREGORII.

auf

Grund der Forschungs-Resultate und unter Beihilfe
der Mitglieder des Vereins zur Erforschung alter Cho-
ral-Handschriften nach den ältesten und zuverlässig-
sten Quellen

bearbeitet und herausgegeben

von

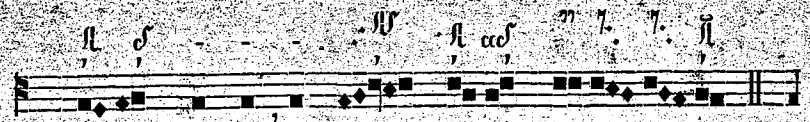
Mich. Hermesdorff,

Präsident des Vereins zur Erforschung alter Choral-Handschriften, Dom-O-
rganist und Musik-Director, Lehrer des Gesanges an der Dom-Musikschule, so-
wie des Chorals und liturg. Gesanges am bischöflichen Priester-Seminare, Prä-
sident des Diöcesan-Cäcilien-Vereins Trier.

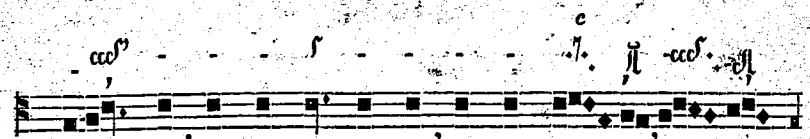
A. Lieferung.

Leipzig, 1882.

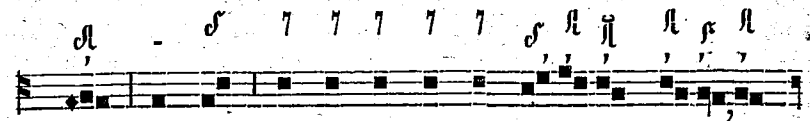
Commissions-Verlag von Frz. Wagner's Buch- u. Verlagshandlung.



Do - mi-ni in - vo - ca - bo.



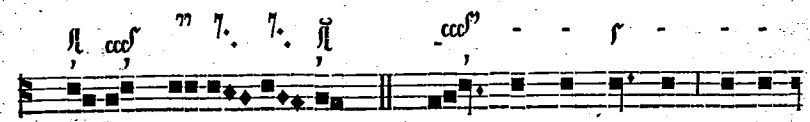
V. Da - te magni - tu - dinem de - o no -



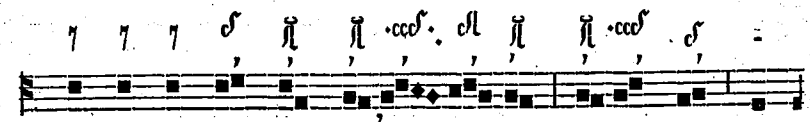
stro: De - us, ve - ra o - pe - ra e - - jus,



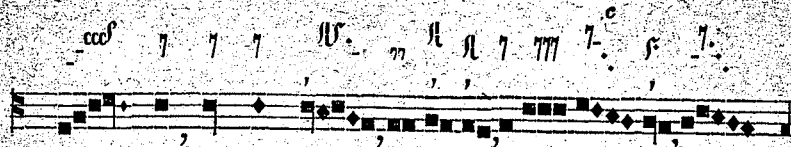
et o - mnes vi - ae e - jus ju - di -



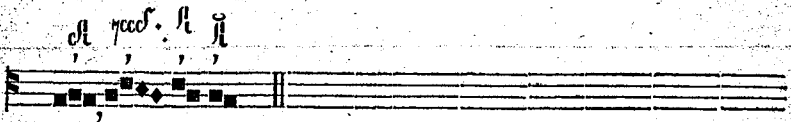
ci - a. V. De - us fi - de - lis, in quo



non est i - ni - qui - tas: ju - stus, et



san - ctus Do-mi - nus.

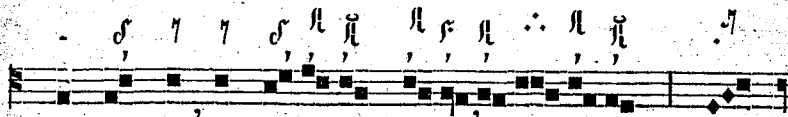


Dum Sacerdos descendit ad benedictionem fontis, cantatur sequens

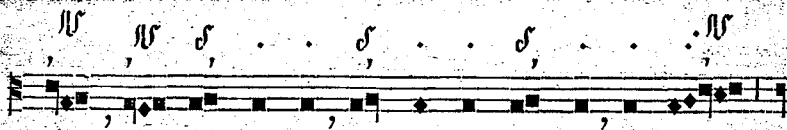
Tractus.
Ton. VIII.



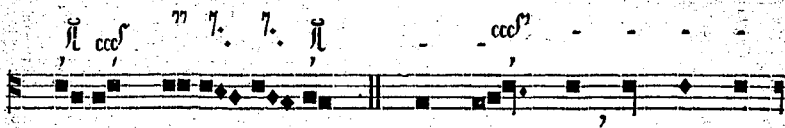
Sicut cer - vus de - si - de - rat



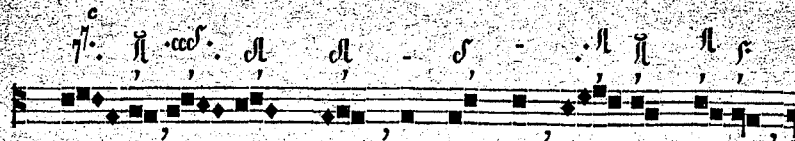
ad fon - tes a - qua - rum: i -



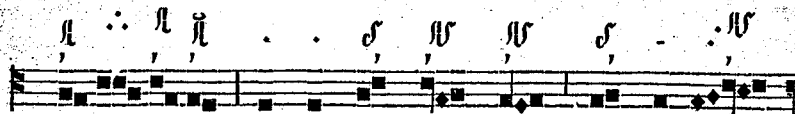
ta de - si - de - rat a - ni - ma me - a ad te,



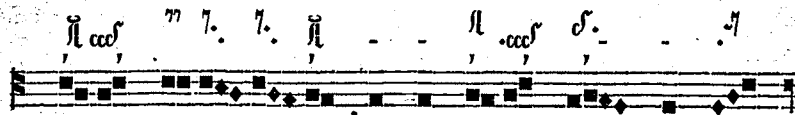
De - us. V. Si - ti - vit a - ni - ma



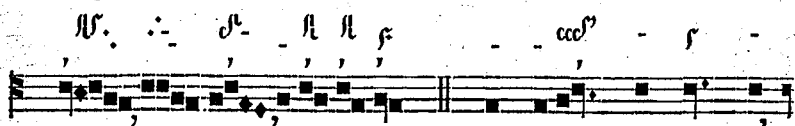
me - - - a ad De - um vi - - vum:



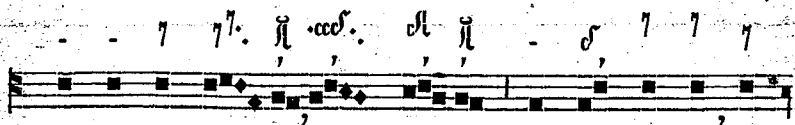
quando ve - ni - am, et ap - pa -



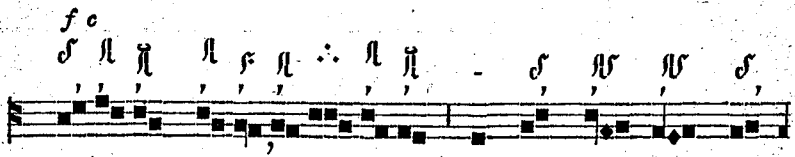
re - bo an - te fa - ci - em De -



i V. Fu - e - runt mi - hi



la - crymæ me - - - ae pa - nes di - e ac



no - - cte, dum di - ci - tur mi -

hi per sin - gu - los di - es: u -

bi est De - us tu - us?

Finita benedictione fontis, revertentibus Sacerdote et ministris ad Altare, cantantur Litaniae a duobus Cantoribus, et Chorus idem simul repetit, ut dicitur infra.

Ubi vero non est fons baptismalis, finita ultima Prophetia cum sua Oratione, Celebrans casulam deponit, et cum ministris ante Altare procumbit: et aliis omnibus genuflexis, cantantur Litaniae in medio Chori a duobus Cantoribus, utroque Choro idem simul respondente.

Ky-ri-e e-le-i-son. Christe e-le-i-son.

Ky-ri-e e-le-i-son. Christe au-di nos. Christe

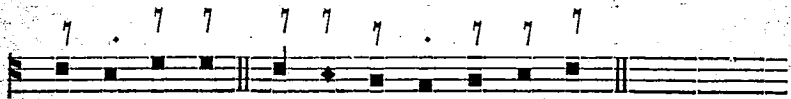
ex-au-di nos. Pa-ter de cœ-lis De-us, mi-se-re-
Fili Redemptor mundi De-us, mi-se-re-
Spi-ri-tus san-cte De-us, mi-se-re-
Sancta Trinitas, unus De-us, mi-se-re-
re no-bis. Sancta Ma-ri-a, o-ra pro no-bis.
re no-bis.
re no-bis.
re no-bis.

Sancta Dei Genitrix, ora.	Omnes sancti Martyres, orate.
Sancta Virgo Virginum, ora.	Sancte Silvester, ora.
Sancte Michael, ora pro nobis.	Sancte Gregori, ora.
Sancte Gabriel, ora.	Sancte Augustine, ora.
Sancte Raphael, ora.	Omnes sancti Pontifices et Confessores, orate.
Omnes sancti Angeli et Ar- changeli, orate pro nobis.	Omnes sancti Doctores, orate.
Omnes sancti beatorum Spi- rituum ordines, orate.	Sancte Antoni, ora.
Sancte Joannes Baptista, ora.	Sancte Benedicte, ora.
Sancte Joseph, ora.	Sancte Dominice, ora.
Omnes sancti Patriarchæ et Prophetæ, orate.	Sancte Franciscæ, ora.
Sancte Petre, ora.	Omnes sancti Sacerdotes et Levitæ, orate.
Sancte Paule, ora.	Omnes sancti Monachi et Ere- mitæ, orate.
Sancte Andrea, ora.	Sancta Maria Magdalena, ora.
Sancte Joannes, ora.	Sancta Agnes, ora.
Omnes sancti Apostoli et Evangelistæ, orate.	Sancta Cæcilia, ora.
Omnes sancti Discipuli Do- mini, orate.	Sancta Agatha, ora.
Sancte Stephane, ora.	Sancta Anastasia, ora.
Sancte Laurenti, ora.	Omnes sanctæ Virgines et Viduæ, orate.
Sancte Vincenti, ora.	Omnes Sancti et Sanctæ Dei, intercedite pro nobis.



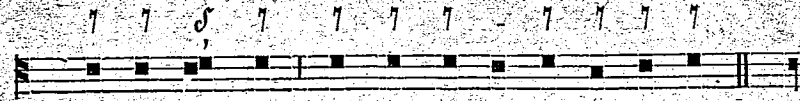
Propi-ti-us e-sto, parce nobis, Do-mi-ne.
Propi-ti-us e-sto, e-xaudi nos, Do-mi-ne.

Ab omni malo, libera nos, Domine.	Per crucem et passionem tu- am, libera.
Ab omni peccato, libera.	Per mortem et sepulturam tuam, libera.
A morte perpetua, libera.	Per sanctam resurrectionem tuam, libera.
Per mysterium sanctæ in- carnationis tuæ, libera.	Per admirabilem ascensio- nem tuam, libera.
Per adventum tuum, libera.	Per adventum Spiritus sancti Paracleti, libera.
Per nativitatem tuam, libera.	In die iudicii, libera.
Per baptismum et sanctum jejunium tuum, libera.	

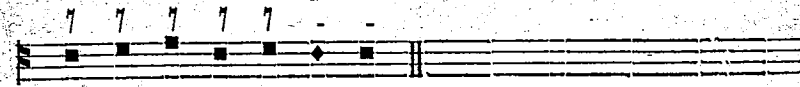


Pecca-to-res, te ro-gamus, au-di nos.

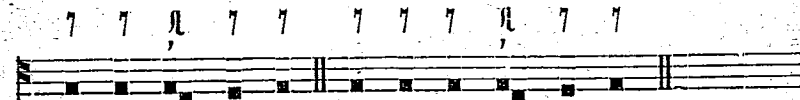
Ut nobis parcas, te rogamus.	Ut nosmetipsos in tuo sancto servitio confortare et con- servare digneris, te rogam.
Ut Ecclesiam tuam sanctam regere et conservare digne- ris, te rogamus.	Ut omnibus benefactoribus nostris sempiterna bona re- tribuas, te rogamus.
Ut dominum Apostolicum, et omnes Ecclesiasticos ordines in sancta religione conser- vare digneris, te rogamus.	Ut fructus terræ dare et con- servare digneris, te rogam.
Ut inimicos sanctæ Ecclesiæ humiliare digneris, te ro- gamus.	Ut omnibus fidelibus defun- ctis requiem aeternam do- nare digneris, te rogamus.
Ut regibus et principibus Christianis pacem et veram concordiam donare digneris, te rogamus.	Ut nos exaudire digneris, te rogamus audi nos.



Agnus De - i, qui tol - lis pecca - ta mundi,
Agnus De - i, qui tol - lis pecca - ta mundi,
Agnus De - i, qui tol - lis pecca - ta mundi,



par - ce no - bis, Domi - ne.
e - xau - di nos, Domi - ne.
mi - se - re - re no - bis.



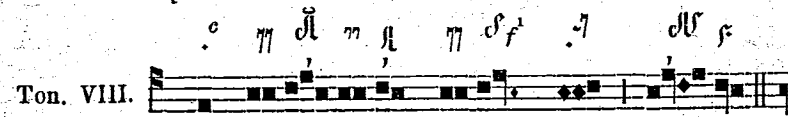
Christe au - di nos. Christe e - xau - di nos.

Hic cantores solemniter incipiunt:



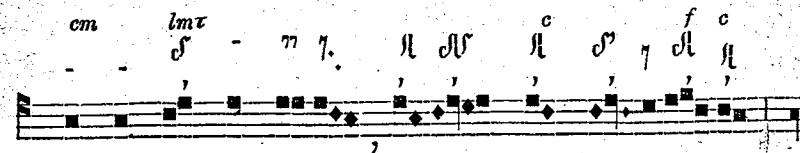
Ky - ri - e

Finita Epistola Celebrans incipit:



A

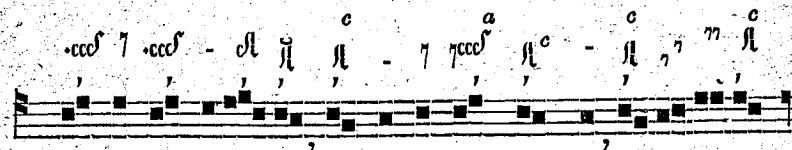
l - le - - - lu - ja.



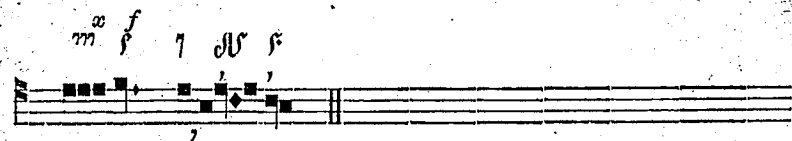
V. Confi - te - mi - ni Do - mi - no,



quo - ni - am bo - nus: quo - - - ni - am



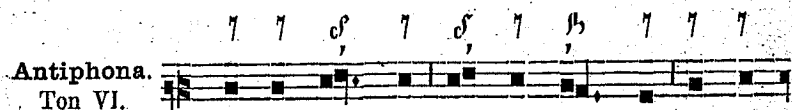
in sæ - cu - lum mi - se - ri - cor - di - a e - - -



- - - jus.

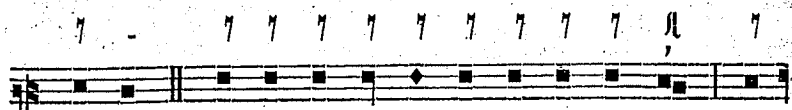
Deinde dicitur **Tractus**: „Laudate dominum“, pag. 169.

Non dicitur „Credo“ nec *Offertorium*, nec „Agnus Dei“, nec *Post-communio*. Post *sumptionem Sacramenti*, pro *Vesperis in Choro cantatur*

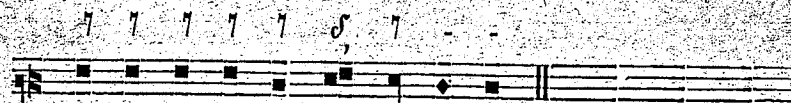


Antiphona.
Ton VI.

Al - le - lu - ja, al - le - lu - ja, al - le -



lu - ja. *Ps.* Lau - da - te Do - minum omnes gentes: lau -



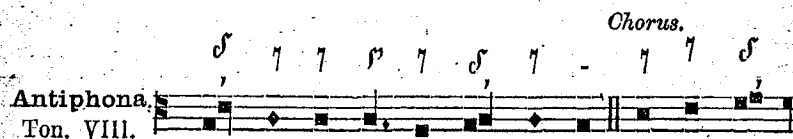
da - te e - um omnes po - pu - li.

Quoniam confirmata est super nos misericordia ejus: *
et veritas Domini manet in æternum.

Gloria Patri et Filio, * et Spiritui sancto.

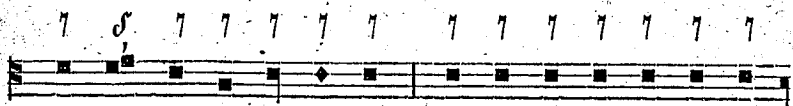
Sicut erat in principio, et nunc et semper, * et in sæcula
sæculorum. Amen. *Repetitur Antiphona.*

*Capitulum, Hymnus et Versus non dicuntur, sed statim Celebrans
in cantu incipit Antiphonam ad Magnificat, et prosequitur Chorus: „Quæ
lucescit“.*

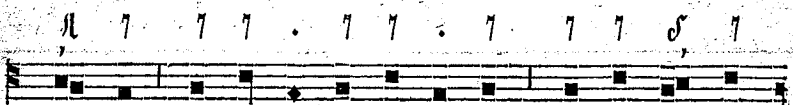


Antiphona.
Ton. VIII.

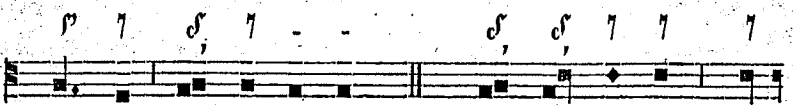
Ve - spe - re autem sab - ba - ti, quæ lu - ce -



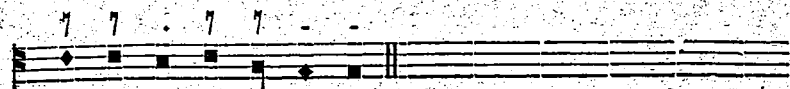
scit in pri - ma sab - ba - ti: ve - nit Ma - ri - a Mag - da -



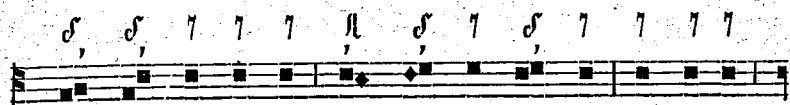
le - ne, et al - te - ra Ma - ri - a, vi - de - re se -



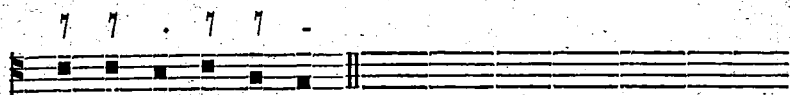
pulchrum, al - le - lu - ja. *Cant.* Ma - gni - fi - cat * a -



ni - ma me-a Do-mi-num.



Et e - xul-ta - vit spi - ri - tus me - us.* in De-o



sa - lu - ta - ri me - o.

Quia respexit — humilitatem ancillæ suæ: * ecce enim ex hoc — beatam me dicent — omnes generationes.

Quia fecit mihi — magna, qui potens est: * et sanctum nomen ejus.

Et misericordia ejus — a progenie in progenies, * timentibus eum.

Fecit potentiam — in brachio suo: * dispersit superbos — mente cordis sui.

Deposuit — potentes de sede: * et exaltavit humiles.

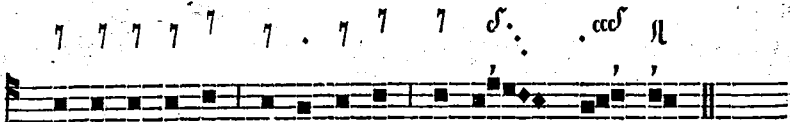
Esurientes — implevit bonis: * et divites — dimisit inanes.

Suscepit — Israel puerum suum: * recordatus — misericordiæ suæ.

Sicut locutus est — ad patres nostros: * Abraham, — et semini ejus in sæcula.

Gloria Patri &c.

Repetita Antiphona et dicta Oratione, Diaconus cantat:

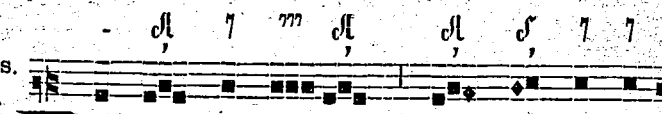


I - te missa est, al - le - lu - ja, al - le - lu - ja.

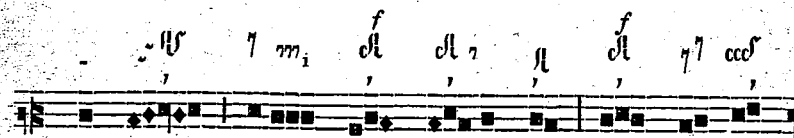
Dominica Resurrectionis.

Introitus.

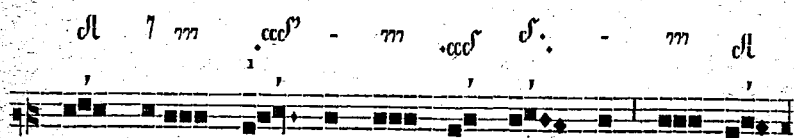
Ton. IV.



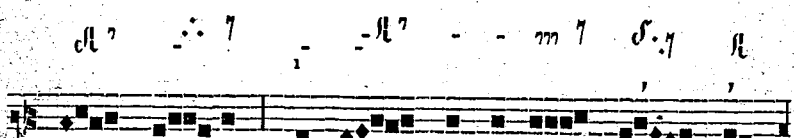
Re - sur - re - xi, et ad-huc te-



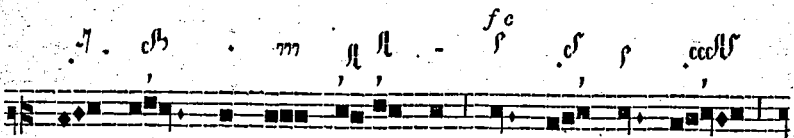
cum sum, al - le - lu - ja: po - su - i -



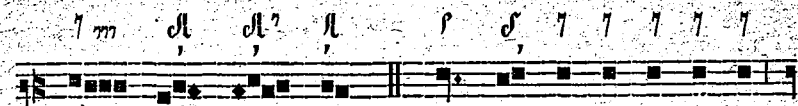
sti su - per me ma-num tu - am, al - le -



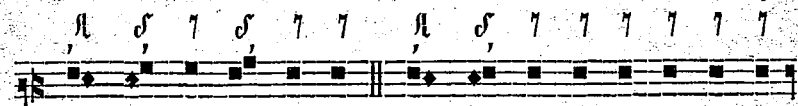
lu - ja: mi - ra - bi - lis fa - cta est



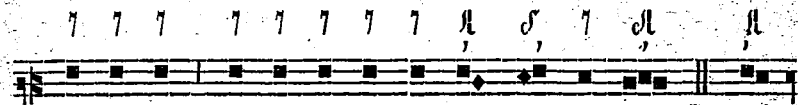
sci - en - ti - a tu - a, al - le - lu - ja,



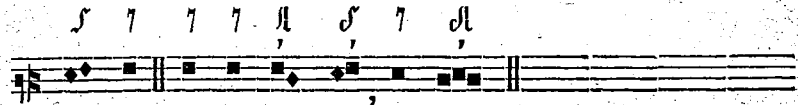
al - le - lu - ja: Ps. Do - mi - ne proba - sti me,



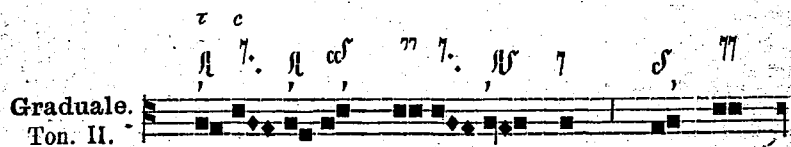
et co - gnovi - sti me: tu co - gno - vi - sti ses - si - o -



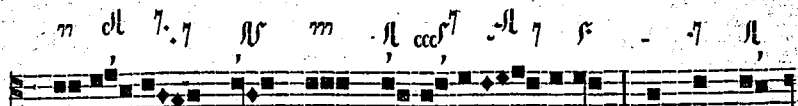
nem meam, et re - sur - re - cti - o - nem me - am. V. Glo -



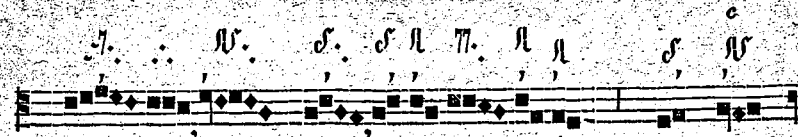
ri - a. e - v - o - v - a - e.



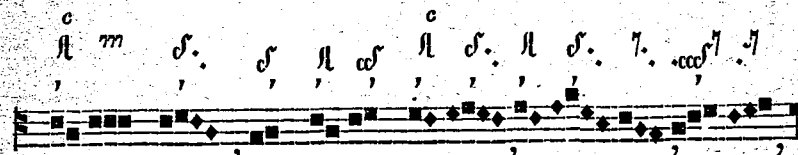
Haec di - es, quam fe -



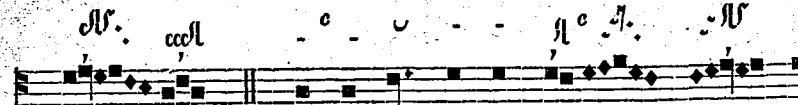
cit Do - mi - nus: ex - sul - te -



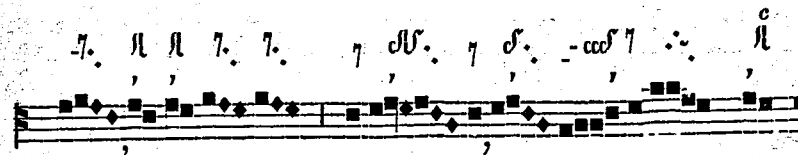
- - - - mus, et lae -



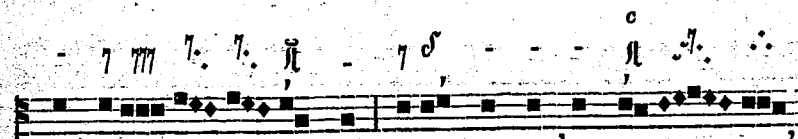
te - mur in e - a.



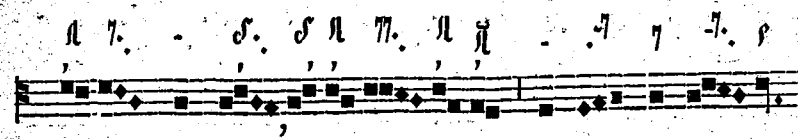
V. Con - fi - te - mi - ni Do - - mi -



no, quo - - - - ni -



am bo - - - - nus: quo - ni - am in sae - - -



- - - cu - lum mi - se - ri - cor -

di-a e - jus.

Alleluja.
Ton. VII.

Al-le-lu - - ja.

V. Pascha no -

strum im-mo-la - - -

tus

est.

Sequentia.
Ton. I. et II.

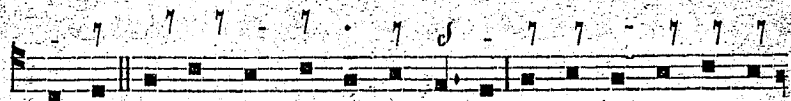
Victi-mæ Paschali laudes immolent Christi-

a-ni. Agnus re-de-mit o-ves: Christus innocens Pa-

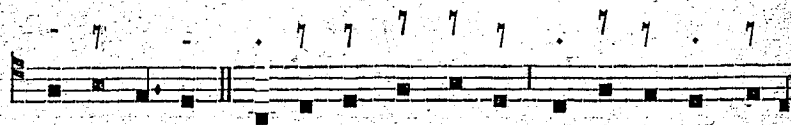
tri re-con-ci-li-a-vit pec-ca-to-res. Mors et vi-ta

du-el-lo con-fli-xe-re miran-do: dux vitæ mortu-us

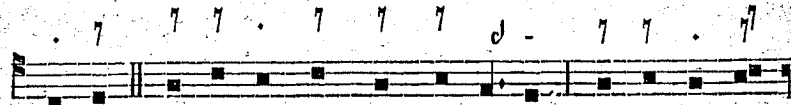
regnat vivus. Dic no-bis Ma-ri-a, quid vi-di-sti in



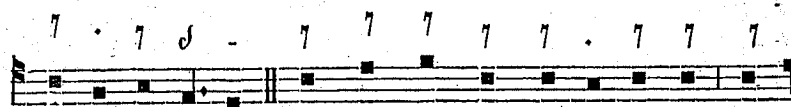
vi - a? Sepulchrum Christi viventis: et glo - riam vi - di



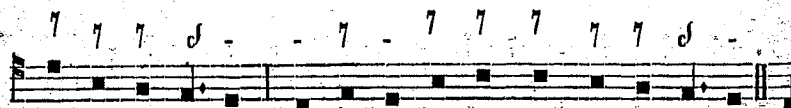
re - surgentis. An - ge - li - cos te - stes, su - da - ri - um et



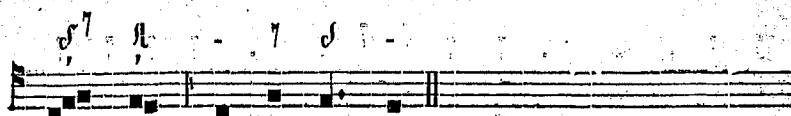
ve - stes. Surre - xit Christus spes mea: præ - ce - det vos



in Ga - li - laeam. Sci - mus Christum sur - re - xis - se a

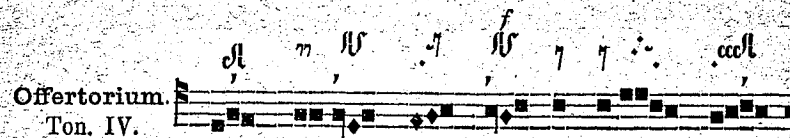


mortu - is ve - re: tu no - bis, victor Rex, mi - se - re - re.



A - men. Al - le - lu - ja.

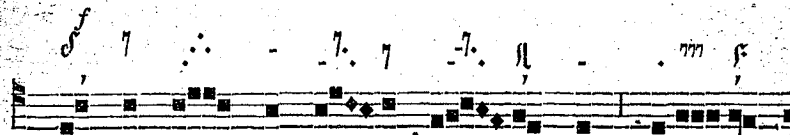
Offertorium.
Ton. IV.



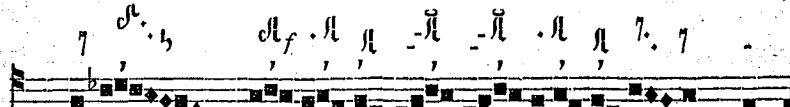
Ter - ra tre - mu - it et qui -



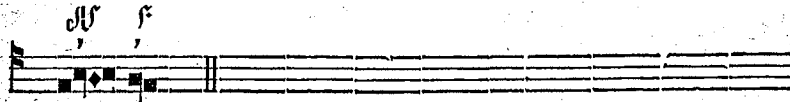
e - vit, dum re - sur - ge - ret



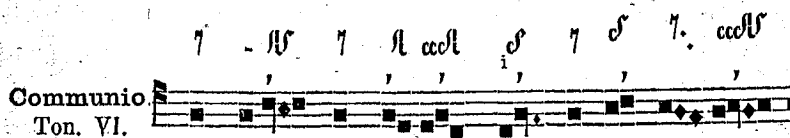
in ju - di - ci - o De - us, al -



le - - - - - lu -

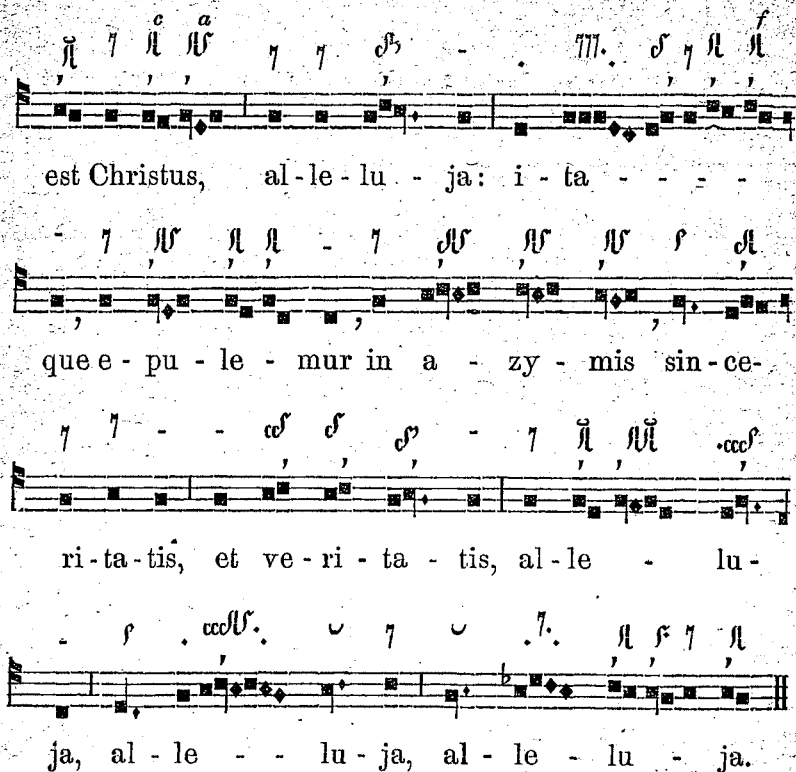


ja.



Communio.
Ton. VI.

Pa - scha no - strum im - mola - tus

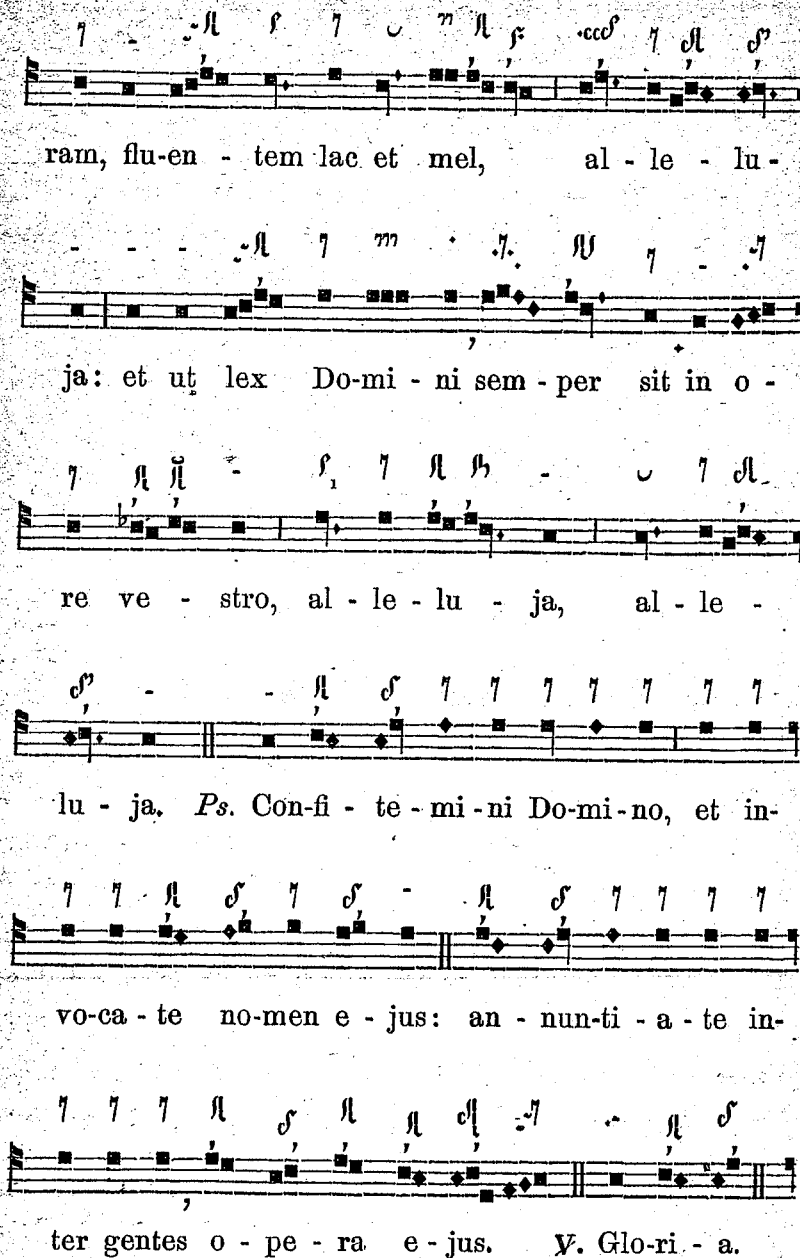


est Christus, al-le-lu - ja: i - ta - - -
 que e - pu - le - mur in a - zy - mis sin-ce-
 ri-ta-tis, et ve-ri-ta - tis, al-le - lu -
 ja, al - le - - lu - ja, al - le - lu - ja.

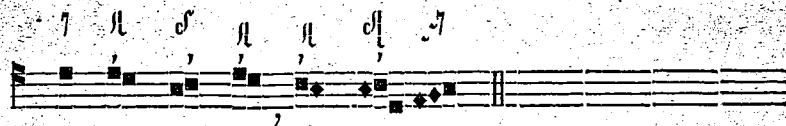
Feria secunda

Introitus.
Ton. VIII.

Intro-du - xit vos Do-mi-nus in ter-

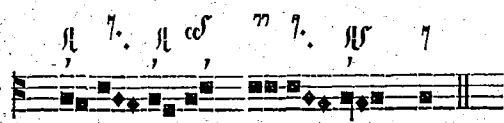


ram, flu-en - tem lac et mel, al - le - lu -
 ja: et ut lex Do-mi - ni sem - per sit in o -
 re ve - stro, al - le - lu - ja, al - le -
 lu - ja. *Ps.* Con-fi - te - mi - ni Do-mi-no, et in-
 vo-ca - te no-men e - jus: an - nun-ti - a - te in-
 ter gentes o - pe - ra e - jus. *V.* Glo-ri - a.



e v o v a e.

Graduale.
Ton. II.



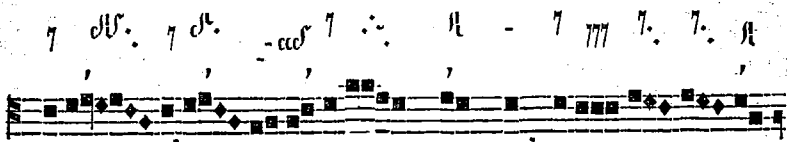
pag. 289.



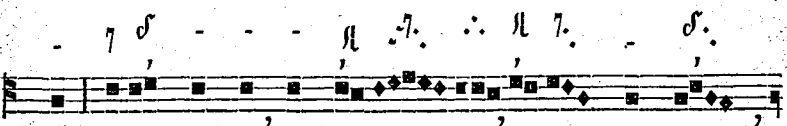
Hæc di - - - es, &c.



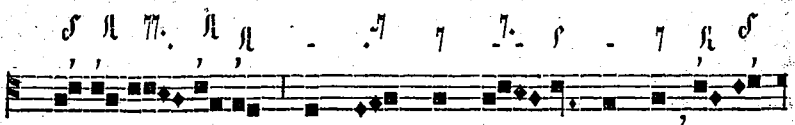
V. Di-cat nunc I - sra - - - el,



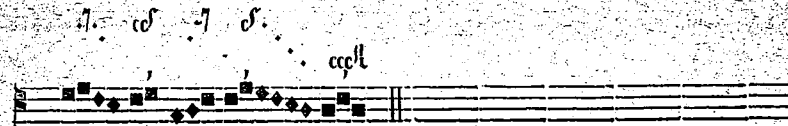
quo - - - ni-am bo - - -



nus: quo - ni-am in sæ - - - cu-lum

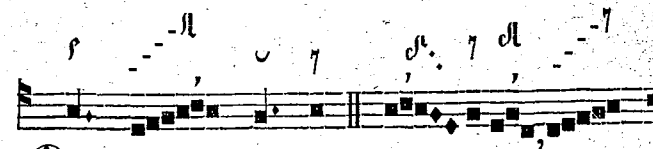


mi-se - ri - cor - di - a e -

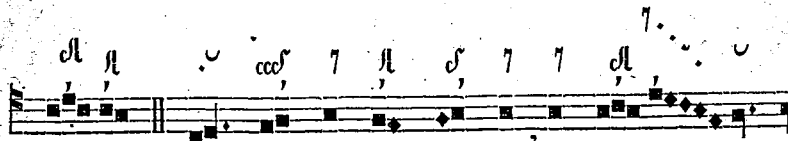


jus.

Alleluja.
Ton. VIII.



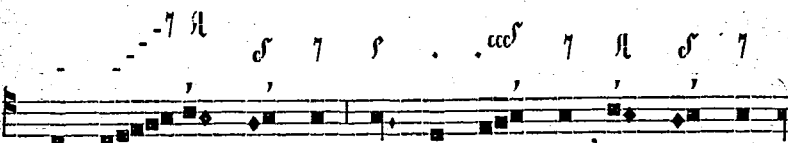
Al - le - - lu - ja.



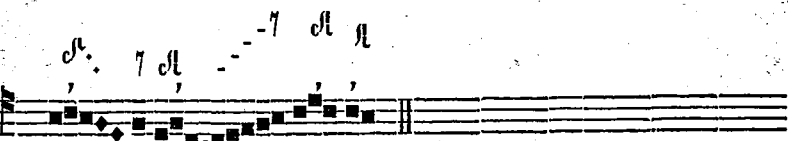
V. An - ge - lus Do - mi - ni de - scen - - -



dit de cœ - lo: et ac - ce - - dens re - vol - -



vit la - - pi - dem, et se - de - bat su - per e -



um.

Sequentia: „Victimae Paschali“ cum Alleluja in fine, ut supra in Dominica Paschae, pag. 289.

Offertorium.
Ton. VIII.

An - ge - - - lus Do - - - mi -

ni de - scen - - - - dit de

coe - - - - lo, et di - - - - xit

mu - li - e - - - - ri - bus: Quem quæ - -

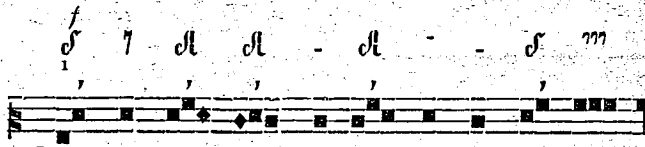
- - - ri - tis, sur-re - - - - xit si -

cut di - - - xit, al - le - - - -
lu - ja.

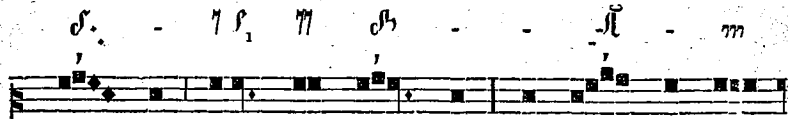
Surre - xit Do - mi - nus, et ap -
pa - ru - it Pe - tro, al - - - - le - - - -
lu - ja.

Feria tertia.

Introitus.
Ton. VII.



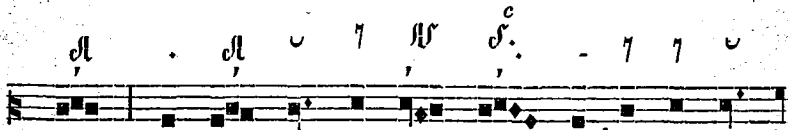
A - qua sa - pi - en - ti - æ po - ta - vit



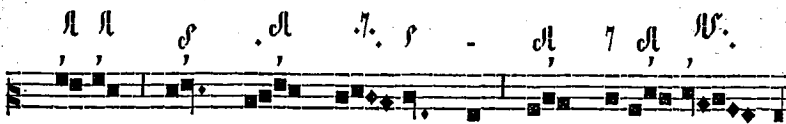
e - os, al - le - lu - ja: fir - ma - bi - tur



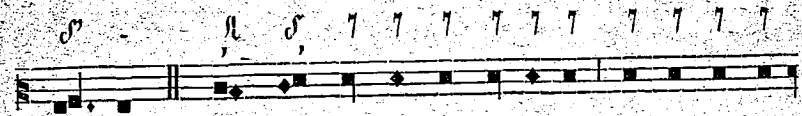
in il - lis, et non flē - cte - tur, al - le - lu -



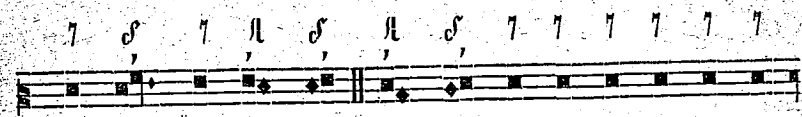
ja: et e - xal - ta - bit e - os in æ - ter -



num, al - le - lu - ja, al - le - - -



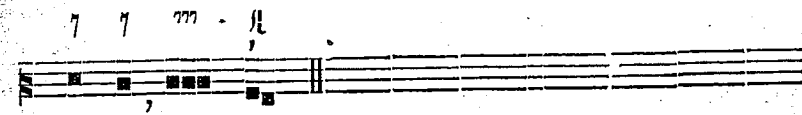
lu - ja. Ps. Cor - fi - te - mi - ni Domino, et in - vo - ca -



te no - men e - jus: an - nun - ti - a - te in - ter gen -

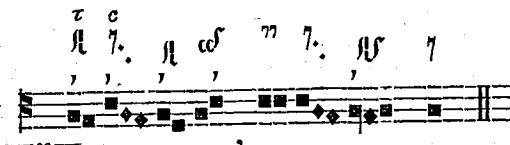


tes o - pe - ra e - jus. V. Glo - ri - a. e v



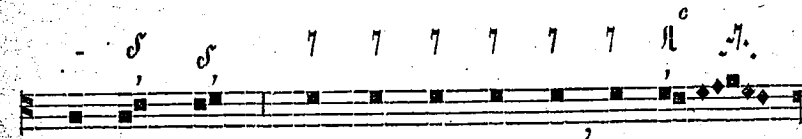
o v a e

Graduale.
Ton. II.



pag. 286.

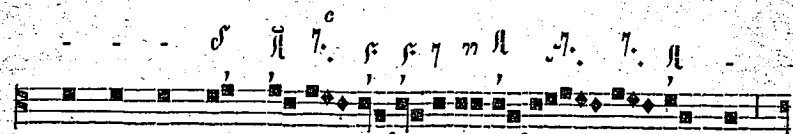
Gracias agas di - - es. &c.



V. Di - cant nunc, qui re - dempti sunt a Do - -



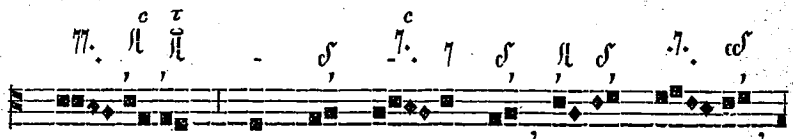
mi - no: quos re - de - mit de



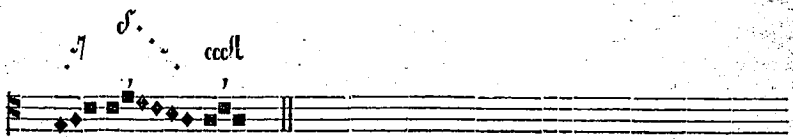
ma - nu i - ni - mi - - - - - ci,



et de re - gi - o - - - - - ni - bus

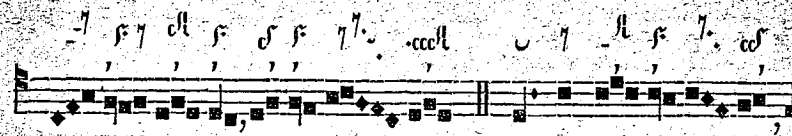


con - gre - ga - vit e - os.

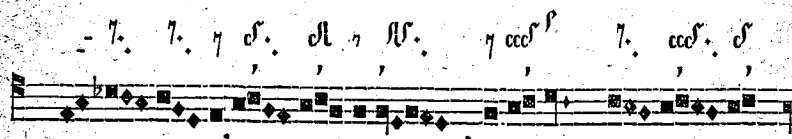


Alleluja.
Ton. I.

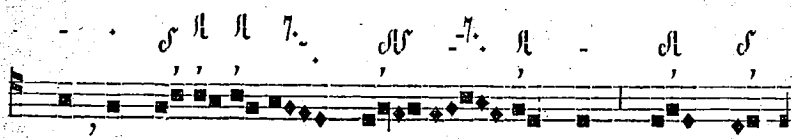
Al-le-lu - ja.



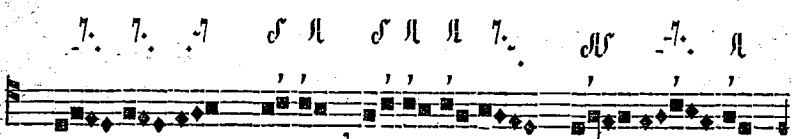
V. Surre-xit



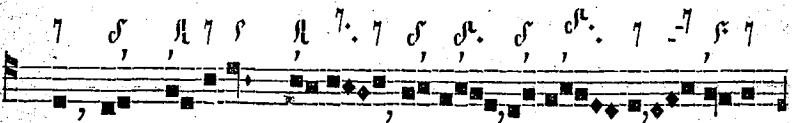
Do - mi - - -



nus de se - - - pul - - - cro, qui pro



no - - - bis pe - - - - pen - - -



dit in li - - gno.



Sequentia: .Victimae Paschali^a, cum Allcluja in fine, ut supra in Dominica Paschae, pag. 289.

Offertorium
Ton. IV.

In-to-nu - it de coe - - lo

Do - - - - mi - nus, et Al-tis - si -

mus de - dit vo - - - - cem su - am:

et ap - pa - ru - e - runt fon - tes a - qua -

rum, al-le - - - - - lu - ja.

Communio
Ton. VII.

Si con-sur - re - xistis cum Chri - sto,

quæ sur - sum sunt quæ - ri - te, u - bi Chri -

stus est in de - xte - ra De - i se - - dens,

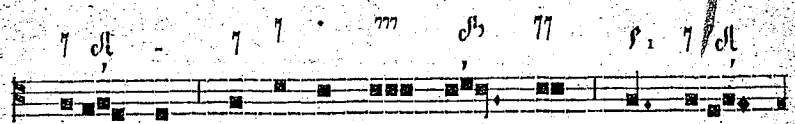
al - le - lu - ja: quæ sur - sum sunt sa - pi -

te, al - le - - - - lu - ja.

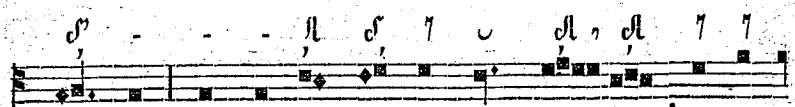
Feria quarta.

Introitus.
Ton. VII.

Ve - ni - te be - ne - di - cti Pa - tris



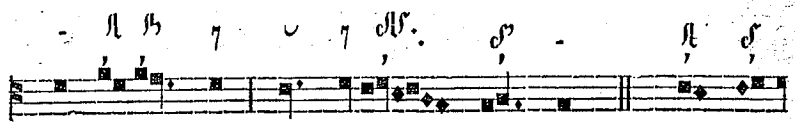
me - i, perci - pi - te re - gnum, al - le -



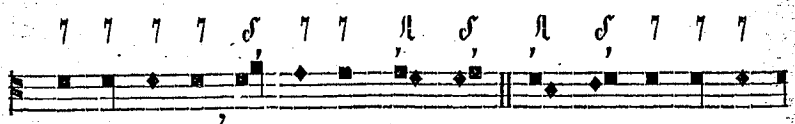
lu - ja: quod vo - bis pa - ra - tum est ab o -



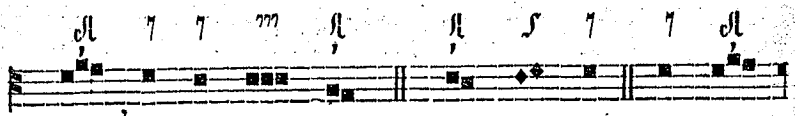
ri - gi - ne mun - di, al - le - lu - ja, al -



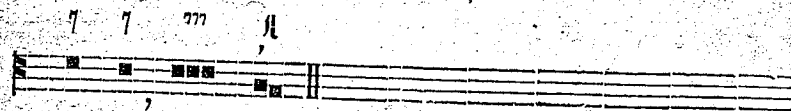
le - lu - ja, al - le - lu - ja. Ps. Can - ta -



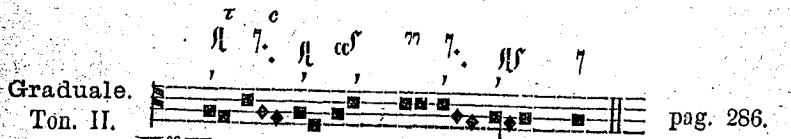
te Do - mi - no can - ticum no - vum: can - ta - te Do - mi -



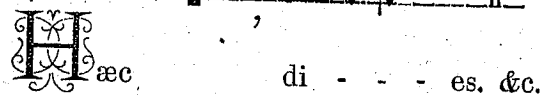
no o - mnis ter - ra. V. Glo - ri - a. e v



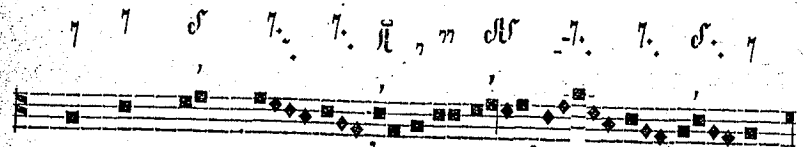
o v a e.



Graduale. Ton. II. pag. 286.



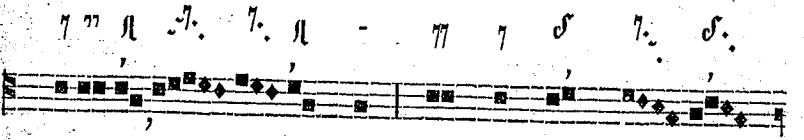
Hæc di - - - es. &c.



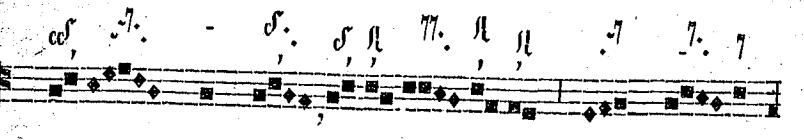
V. De - xte - ra Do - - - - -



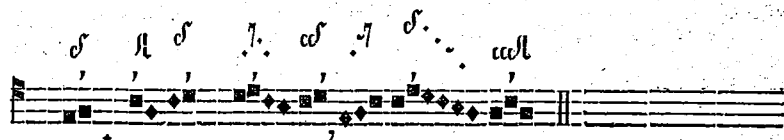
- - - mi - ni fe - - - cit vir - tu - - -



- - - tem, de - xte - ra do - - -



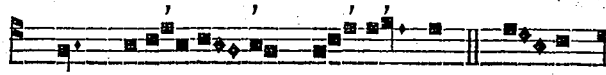
- - - mi - ni ex - al -



ta - vit me.

u - si 7. 7. 7. 7. 7. 7.

Alleluja.
Ton. VIII.



Al - le - - - lu - ja.



V. Sur - re - - - xit Do - mi - nus



ve - - - - re, et ap - pa - - - ru - it



Pe - - tro.

Sequentia: „Victimae Paschali“ cum Alleluja in fine, pag. 289.

- 7 7 7. 7 7 7 7

Offertorium.
Ton. VIII.

Portas coe - li ap - pe - ru -

Von demselben Verfasser sind erschienen und bei ihm direct sowie durch alle Buchhandlungen zu beziehen:

Graduale juxta usum Eccl. Cath. Trevirensis dispositum. Quod ex veteribus Codd. originalibus accuratissime conscriptum et novis interim ordinatis seu indultis Festis auctum cum approbatione Superiorum in lucem edit Mich. Hermesdorff, Presb. Dioc. Trev. 53 Bogen 8o 4 Mark 50 Pfg.

Das vorstehende Graduale ist nach den besten und ältesten Pergament-Handschriften der trierischen Chorbücher bearbeitet und bietet damit für alle Freunde des Choralgesanges das höchste Interesse.

Antiphonale juxta usum Eccl. Cath. Trevirensis dispositum. Quod ex veteribus Codd. originalibus accuratissime conscriptum et novis interim ordinatis seu indultis Festis auctum cum approbatione Superiorum in lucem edit Mich. Hermesdorff, Presb. Dioc. Trev. 64 Bogen 8o 4 Mark 50 Pfg.

Dieses ebenfalls nach den ältesten Pergament-Handschriften bearbeiteten Antiphonale sind nicht nur die Vespersänge für alle Tage und Feste des Jahres, sondern auch die Gesänge zu den Stunden der Prim, Terz, Sext, Non, Complet und das vollständige Officium der drei letzten Tage der Charwoche enthalten. Es ist also ein vollständiges Diurnale mit Noten und darum in liturgischer und musikalischer Beziehung gleich interessant.

Praefationes in cantu Trevirensi, quas accuratissime conscriptas publicè offert Mich. Hermesdorff, Presbyter Dioc. Trev. 8 Bogen gr. Folio. Schwarz und Rothdruck 1 Mark 50 Pfg.

Nach alten Missal-Incunabeln mit Vergleichung der letzten trierischen Missal-Ausgaben von 1608 und 1610 bearbeitet bieten dieselben für die Freunde des Chorales und seiner Geschichte ebenfalls großes Interesse. Das Format ist so gewählt, dass dieselben dem römischen Missale in jedem beliebigen Formate beigegeben werden können. Der Druck ist mit neuen scharfen Typen in Roth und Schwarz, auf starkem Papier in eleganter Ausstattung hergestellt.

Kyriale sive Ordinarium Missae pro diversitate temporis et festorum per annum. Accedent Missae Defunctorum, Antiph. ad aspersionem aquae benedictae, Missae votivae de Ss. Sacramento et de b. M. Virg. variae Cantiones sacrae ad Elevationem, ad Benedictionem etc. 21 Bogen gr. Folio. Schwarz und Rothdruck. 6 Mark gebunden 9 Mark.

Dieses Kyriale enthält die gewöhnlichen Messgesänge, wie sie in den Pergament-Handschriften des 13., 14. und 15. Jahrhunderts und theilweise in noch älteren Neumen-Handschriften vorkommen.

Harmonia cantus choralis, enthaltend den trierischen Choral in vierstimmiger Harmonisirung nach den neu erschienenen trierischen Chorbüchern bearbeitet von Mich. Hermesdorff, Priester der Dioc. Trier, Dom-Organist und Lehrer des Gesanges am Bischof, Priester-Seminar daselbst, Trier, Fr. Lintz'sche Buchhandlung. Sechs Abtheilungen nebst einem Supplementheft. 11 Mark 80 Pfg.

Vorstehendes Werk bildet eine sorgfältig gearbeitete Orgelbegleitung zu allen Theilen des Graduale und Antiphonale, welche so eingerichtet ist, dass nach ihr zugleich alle Choralstücke (Messen, Offertorien, Hymnen, Psalmen, Magnificat u. s. w.) durch einen vierstimmigen Sängerkhor ausgeführt werden können. Von diesem Werke werden die einzelnen Abtheilungen auch einzeln abgegeben und zwar:

- I. Abtheilung: Kyriale zu 2 Mark.
- II. Hymnarium zu 2 Mark.
- III. Vesperale zu 2 Mark.
- IV. Introitus zu 2 Mark.
- V. u. VI. Alleluja, Tractus und Offertorien zu 2 Mark.
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