

ACCOMPAGNEMENT D'ORGUE

DES

CHANTS LITURGIQUES

ERNEST GAGNON

ACCOMPAGNEMENT D'ORGUE

DES

CHANTS  
LITURGIQUES

EN USAGE DANS LA

PROVINCE ECCLÉSIASTIQUE DE QUÉBEC.

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# PRÉFACE

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Ce n'est pas sans hésitation que j'ai entrepris l'ouvrage que je présente aujourd'hui au public, avec l'autorisation de Sa Grandeur Monseigneur l'Archevêque de Québec. Si je n'avais pas très souvent entendu le chant liturgique affreusement maltraité par des accompagnateurs n'ayant aucune notion de l'harmonie, je n'aurais jamais songé à reprendre l'œuvre accomplie par d'autres, à ajouter un volume aux ouvrages de même nature qui sont déjà entre les mains des organistes, mais dont on se refuse généralement à faire usage.

Le travail que je viens de terminer n'est pas fait cependant pour contenter tout le monde. On jugera, en certains endroits, qu'il est trop grégorien ; ailleurs, qu'il l'est trop peu.

Je ne blâmerai pas cette dernière appréciation, mais je veux exposer ici le motif des concessions auxquelles j'ai cru devoir consentir.

Un fait indéniable, c'est que nos organistes ne veulent pas, pour la plupart, s'en tenir aux seules notes de l'échelle diatonique, aux seuls accords parfaits avec premier renversement dans l'accompagnement du plain-chant. On se sert bien de l'estimable ouvrage de M. l'abbé Lagacé, par exemple, mais seulement pour lire la mélodie, que l'on trouve toute transcrite en notation moderne, et non pour suivre l'accompagnement, que chacun fait à sa manière, le plus souvent en accumulant les fausses relations et en enfreignant les règles les plus élémentaires de l'harmonie.

Puisque l'on veut absolument du genre chromatique et de l'harmonie dissonante dans l'accompagnement du plain-chant, j'ai pensé qu'il était permis de céder un peu devant cette détermination persistante, afin d'obtenir, au moins, que, dans cet accompagnement, les règles qui régissent la composition et la succession des accords soient toujours respectées.

Tout d'abord j'ai cru qu'il fallait faire une distinction, au point de vue de l'accompagnement, entre l'antique chant grégorien strict, qui se rattache à la réforme de la fin du sixième siècle, et ce que les théoriciens appellent plain-chant musical, pièces du dix-septième siècle où les modes de la tonalité moderne sont manifestement accusés. Puis, en examinant les choses de plus près, je me suis convaincu que certains chants, appartenant à une période intermédiaire, étaient susceptibles de recevoir une harmonisation spéciale, tenant de la tonalité ancienne et de la tonalité moderne.

Comme il s'agit d'appliquer rétroactivement l'harmonie aux chants de la mélodie grégorienne, il importe de se rendre compte de ce qu'étaient ces chants aux principales époques de l'histoire de la musique, et jusqu'à quel point ils ont gardé leur caractère primitif. Cet examen conduit nécessairement à des conclusions pratiques.

Il n'est pas nécessaire d'être très versé dans l'histoire de l'art musical pour comprendre que l'on n'a pas dû passer d'un seul bond d'une tonalité à l'autre, sans aucune transition.

M. l'abbé Camille Roy, de l'Université Laval, a signalé — à propos de littérature — ce qu'il y a de conventionnel dans ces divisions catégoriques, absolues, que des historiens établissent quelquefois entre certaines périodes de la vie des peuples. "L'humanité, dit-il, évolue sans cesse par des transformations qui ne sont ni si brusques, ni si radicales. Et c'est pourquoi il ne peut vraiment exister ce fossé sans fond, dont aucun pont ne relierait les bords, que l'on a voulu creuser ou imaginer entre la Renaissance et le moyen âge".

Ce qui est vrai pour la littérature l'est également pour l'art musical et les autres arts. Gounod, dans plusieurs de ses œuvres, et notamment dans son oratorio de la *Rédemption*, s'est inspiré des procédés de l'époque intermédiaire à laquelle je viens de faire allusion, et a su unir les deux tonalités — grégorienne et moderne — avec un rare bonheur, de même que, dans son *Château Frontenac*, M. Bruce Price a su fondre en un tout harmonieux les traits particuliers de l'art architectural du moyen âge et de celui de la Renaissance.

J'ai, dans ce travail, traité les mélodies se rattachant à la période la plus ancienne de nos chants liturgiques avec une harmonie presque exclusivement diatonique et consonnante ; j'ai traité les chants qui m'ont paru appartenir à la période intermédiaire en empruntant à la tonalité moderne les traits particuliers du ton qui, dans chaque cas, se rapproche davantage du mode initial grégorien, les accords dissonants n'apparaissant encore ici que dans une proportion fort restreinte ; enfin, j'ai traité le plain-chant musical avec les ressources de l'échelle chromatique et de l'harmonie moderne, mais sans ouvrir la porte à toutes les modulations, ce qui eût fait perdre à la mélodie le calme majestueux et la solennelle grandeur qui la caractérisent. \*

\* On remarquera que j'ai presque toujours armé les clefs sans tenir compte de la "modalité" grégorienne. Il arrive souvent que, dans certains chants, un mode antique se confond presque avec un mode musical ayant avec lui d'évidentes affinités. En armant les clefs de la manière qui se rapproche davantage de la musique moderne, dans ces pièces à allure mixte, et même dans d'autres pièces, j'ai eu pour but de ne pas désorienter les exécutants peu versés dans les principes de la tonalité ancienne.

Pour éviter les surcharges, je n'ai indiqué ni le degré de sonorité des pièces, ou de leurs divers passages, ni le doublement des notes fondamentales au pédalier, laissant ainsi une marge suffisante à l'initiative des organistes.

J'ai indiqué les *longues*, les *communes* et les *brèves* du plain-chant par des *rondes*, des *blanches* et des *noires*. Il faudra bien se garder cependant de donner à chacune de ces "valeurs de notes" une durée précise, comme dans la musique proprement dite. Le rythme du plain-chant n'est pas mesuré : ainsi que l'a dit un auteur, c'est un rythme "qui se devine plutôt qu'il ne s'apprend". On arrivera à de bons résultats en ayant soin de toujours se bien pénétrer du sens des textes liturgiques que l'on doit accompagner.

Voilà les grandes lignes dans lesquelles j'ai voulu me renfermer. De quelle manière ai-je évolué dans ces limites ? C'est ce qu'il m'est impossible de dire avec précision, parce qu'ici je n'ai eu à suivre ou plutôt à m'efforcer de suivre aucune loi autre que cette loi non écrite, cet instinct inné, ce "sentiment exquis des convenances" qu'on appelle le goût.

On me fera observer que le goût n'est pas le partage de tout le monde ; qu'il peut être sûr ou douteux ; qu'il peut être éclairé ou faussé par l'éducation. A cela je n'ai rien à répondre, si ce n'est que je m'incline par avance devant l'opinion des autres dans l'appréciation de mon travail. Cette appréciation appartient, en définitive, au public, qui, lui, saura bien me faire mon procès "de toute autorité".

L'ouvrage que je viens de terminer a pour but d'aider les organistes non suffisamment préparés à donner au chant grégorien une harmonisation convenable. Mais il faut que ces organistes suivent cette harmonisation à la lettre. Ce que je redoute, de la part de quelques-uns, c'est qu'ils se contentent de lire la mélodie, et s'aventurent à y ajouter cette affreuse harmonisation de leur cru qui change les heures pieuses des offices religieux en heures de souffrance, d'irritation, j'allais dire de scandale.

Ce travail est comme une digue que je veux établir pour arrêter le flot envahissant du mauvais goût et de la moderne barbarie. Il représente, dans ma pensée, le maximum des concessions permises. Puisse-t-il contribuer à la bonne exécution du chant liturgique en ce pays ! Et si, plus tard, les organistes pour qui il a été fait deviennent disposés à accepter des concessions moindres que celles auxquelles j'ai cru devoir me prêter, je désire qu'il ne soit plus considéré que comme une œuvre de transition, un simple degré permettant d'atteindre à un niveau plus élevé.

ERNEST GAGNON,

*Ancien organiste de la cathédrale de Québec.*

QUÉBEC, 8 DÉCEMBRE 1903.

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# Asperges me, Domine

(ASPERSION DE L'EAU BÉNITE PENDANT L'ANNÉE)

ANTIENNE.

A - - sper - - ges me, Do - - - mi - ne, - hys - so - - po,

et mun - da - - - bor : la - - va - - - bis me,

et su - - per ni - - vem de - - al - - - - - ba - - - bor.

Ps.

Mi - - - se - re - - re me - - - i, De - - us,



se - - cun - - dum mag-nam mi-se-ri-cor - - di-am tu - - - am.

Glo - - ri-a Pa-tri, et Fi-li-o, et Spi-ri - - tu-i San - cto.

Sic - - ut e-rat in prin-ci-pi-o, et nunc et sem - - per,

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

# OSTENDE NOBIS, DOMINE

Ÿ. Ostende nobis, Domine,

misericordiam tū - am.

Ÿ. Domine,

R. Et salutare tuum

da

no - bis.

R. Et clamor meus

exaudi orationem me - am.

Ÿ. Dominus vobiscum.

ad te

ve - niat.

R.

Et

cum

spi -

ri -

tu

tu -

o.

## OREMUS

R. A - men.

R. A - - - men.

R. A - - - men.

R. A - - - men.

## Vidi Aquam

(ASPERSION DE L'EAU BÉNITE PENDANT LE TEMPS PASCAL)

Vi

-

-

di

a

-

quam

e

gre

-

di

en

tem

de

tem - - plo, a la - - te - re dex - - - tro,

al - - le - lu - - - ia: et o - - - mnes ad quos

per - ve - - nit a - - qua i - - - - - - - - - sta,

sal - - - - vi fa - - - - cti sunt, et di - - - - cent

al - le - lu - ia, al - le - lu - ia.

Ps.

Con - fi - 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.

V.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

R.

Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,

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

(On répète VIDI AQUAM jusqu'au psaume CONFITEMINI.)

**OSTENDE NOBIS, DOMINE**

V. Ostende nobis, Domine, misericordiam tuam, al - le - lu - ia.

R. Et salutare tuum da nobis, al - le - lu - ia. Et cum Spi - ri - tu tu - o. A - men.

**GAUDETE**

(INTROIT POUR LE TROISIÈME DIMANCHE DE L'AVENT)

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

i - te - rum di - co, gau - de - te: mo - de - sti - a

ve - - - - - stra no - ta sit o - - mni - bus ho - mi -

- - - - ni - bus: Do - mi - nus e - - nim pro - - - - pe est.

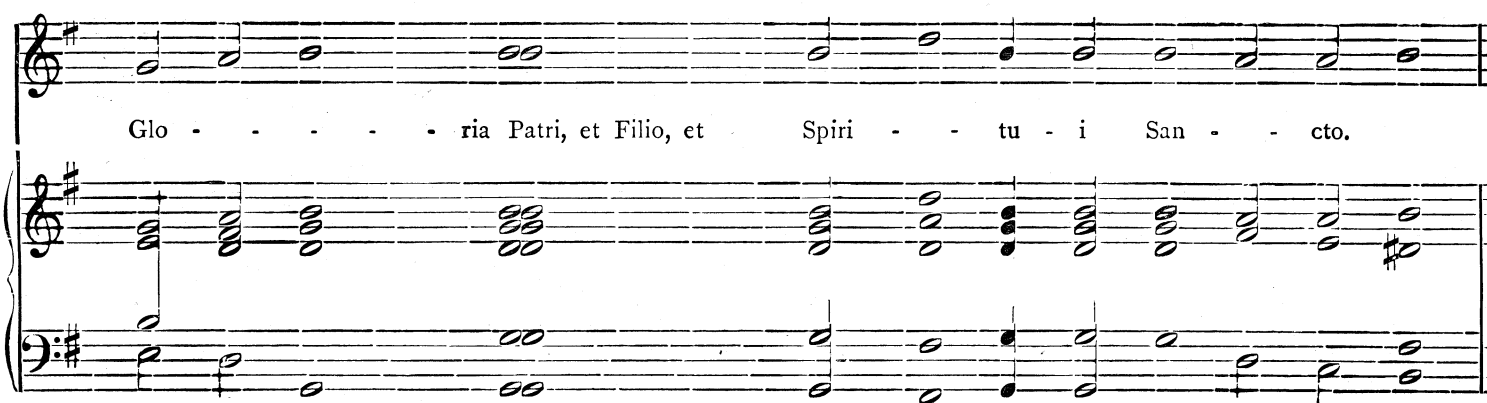
Ni - - - - - hi sol - li - - - - ci - ti si - - - - - tis;

sed in o - - mni o - ra - - ti - o - - - - - de,

pe - ti - ti - o - - nes ve - - stæ in - no - te - - xant a - - - -

Ps.  
pud De - - um. Be - - ne - dixisti, Domine, ter - - ram tu - - am:

a - ver - - tisti captivi - - ta - - - - - tem Ja - - cob.



Glo - - - - - ria Patri, et Filio, et Spi - - tu - i San - - cto.



Si - cut erat in principio, et nunc, et sem - - - per,



Et in sæcula sæ - - cu - lo - - rum. A - - - men.

## DOMINUS DIXIT AD ME

(INTROIT DE LA MESSE DE MINUIT)



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



us es tu, e - - - go ho - - di - e

Ps.

ge - - - nu - i - - te. Qua - re fre - mu - e - runt gen - tes:

et 'po - - puli medi - ta - ti sunt i - na - - ni - a.

Glo - ri - a Patri, et Filio, et Spi - - ri - - tu - i San - - cto.

Sic - ut erat in principio, et nunc, et sem - - per,

et in sæcula sæ - cu - lo - rum. A - - - - men.

## PUER NATUS EST NOBIS

(INTROIT DE NOEL ET DE LA CIRCONCISION)

Pu - - er na - - - tus est no - - - bis, et Fi - - -

li - us da - - - - tus est no - - - bis: cu - jus im -

pe - - - ri - um su - per 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 can - - - ti - cum no - - vum :

qui - - a mira - bi - - - - li - a fe - - cit.

Glo - - - ri - a Patri, et Filio, et Spiri - - - tu - i San - - cto.

Sic - - ut erat in principio, et nunc, et sem - - per,

et in sæcula sæ - - - cu - lo - - rum. A - - - men.

## SEDERUNT PRINCIPES

(INTROIT DE LA FÊTE DE S. ETIENNE, PREMIER MARTYR)

Se - - - de - - - runt prin - ci - pes, et ad - -

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line contains the lyrics 'Se - - - de - - - runt prin - ci - pes, et ad - -'. The piano accompaniment consists of chords and single notes in both hands.

ver - - sum me lo - que - ban - - tur; et i - - ni - - - qui

The second system of the musical score. The vocal line continues with the lyrics 'ver - - sum me lo - que - ban - - tur; et i - - ni - - - qui'. The piano accompaniment continues with similar harmonic support.

per - - se - cu - - - ti sunt me: ad - ju - va me,

The third system of the musical score. The vocal line contains the lyrics 'per - - se - cu - - - ti sunt me: ad - ju - va me,'. The piano accompaniment continues.

Do - - mi - ne De - - us me - - us; qui - a ser - vus tu - - - us

The fourth system of the musical score. The vocal line contains the lyrics 'Do - - mi - ne De - - us me - - us; qui - a ser - vus tu - - - us'. The piano accompaniment concludes the system.

ex - er - ce - ba - - - - - tur in tu - - - - is

ju - sti - fi - ca - - ti - o - - - - - ni - bus.

Ps.

Be - a - - ti immacu - - la - - ti in vi - - - a :

qui am - - bu - lant in le - - - - ge Do - - mi - ni.

Glo - - - ri - a Patri, et Filio, et Spi - ri - - tu - i San - - cto.

Sic - - ut e - rat in principio, et nunc, et sem - - per,

et in sæcula sæ - - cu - lo - - rum. A - - men.

### EX ORE INFANTUM

(INTROIT DE LA FÊTE DES SS. INNOCENTS)

Ex o - - - - re in - - fan - - ti - um, De - - us,



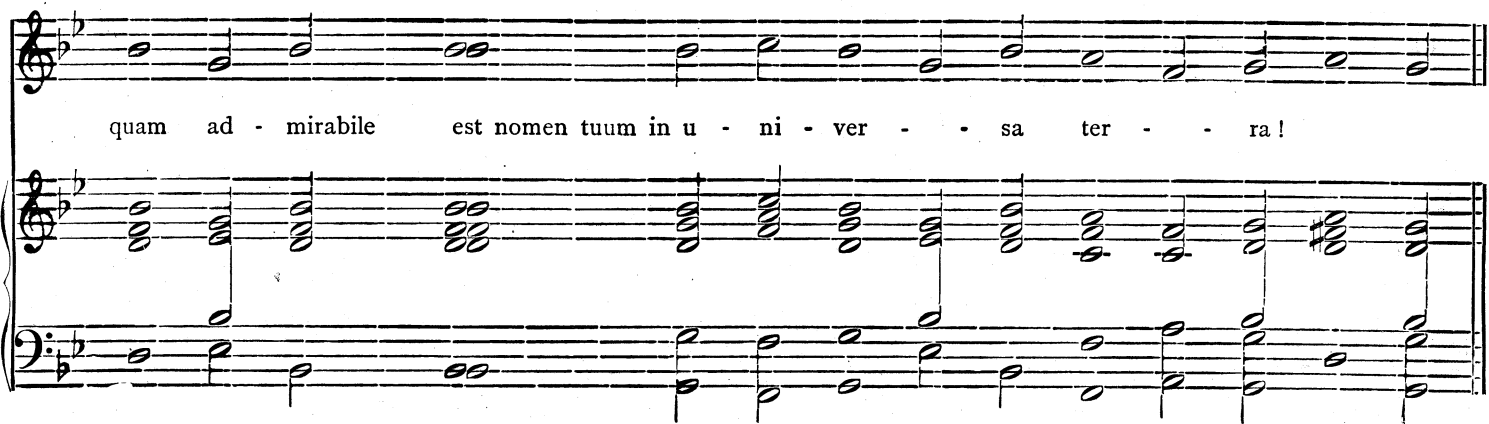
et lac - ten - - ti - um per - - fe - ci - - - sti



lau - - - dem prop - ter i - - ni - mi - - - cos



Ps.  
tu - - - - os. Do - mi - ne, Do - - - mi - nus no - ster :



quam ad - mirabile est nomen tuum in u - ni - ver - - sa ter - - ra !



Glo - - ri - a      Patri, et Filio, et   Spi - - ri - - tu - i   San - - cto.

The first system of the musical score for 'Gloria'. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are 'Glo - - ri - a      Patri, et Filio, et   Spi - - ri - - tu - i   San - - cto.'

Sic - ut      erat in principio,      et      nunc,      et      sem - - per,

The second system of the musical score. The vocal line continues with the lyrics 'Sic - ut      erat in principio,      et      nunc,      et      sem - - per,'. The piano accompaniment provides harmonic support.

et in      sæcula      sæ - cu - lo - - rum.      A - - men.

The third system of the musical score. The vocal line concludes with 'et in      sæcula      sæ - cu - lo - - rum.      A - - men.' The piano accompaniment ends with a final chord.

## GAUDEAMUS

(INTROIT DE LA FÊTE DE S. THOMAS DE CANTORBÉRY)

Gau - de - a - - mus      o - mnes      in      Do - - - - - mi - no,

The musical score for the 'GAUDEAMUS' section. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are 'Gau - de - a - - mus      o - mnes      in      Do - - - - - mi - no,'.

di - em fe - stum ce - le - bran - tes sub ho - no - - - re

be - a - ti Tho - mæ mar - ty - ris : de cu - jus pas - si - o - - - ne

gau - dent An - - - - ge - li, et col - lau - - - - dant

Fi - - li - um De - - - - i. E - xul - - - - tate,

Ps.

ju - - sti, in Do - mi - no: re - ctos de - - cet col - lau - da - - ti - o.

Glo - - - ri - a Patri, et Filio, et Spi - ri - tu - i San - - cto.

Sic - ut erat in principio, et nunc, et sem - - per,

et in sæcula sæ - - cu - lo - - rum. A - - men.

## ECCE ADVENIT

(INTROIT POUR LE JOUR DE L'ÉPIPHANIE)

Ec - - - - ce ad - ve - - - - nit do - - mi - na - tor

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

Do - - - - - mi - nus : et re - gnum in ma - -

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a half rest before 'mi - nus :'. The piano accompaniment features a more active texture with many beamed sixteenth notes in the right hand.

- - - - - nu e - - - - - jus, et po - tes - -

The third system of the musical score. The vocal line continues with a half rest before 'nu'. The piano accompaniment maintains its rhythmic pattern of chords and moving lines.

tas, et im - pe - - - - - ri - um.

The fourth system of the musical score. The vocal line concludes with a half rest before 'tas, et'. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

Ps.

De - us, ju - di - ci - um tu - um Re - gi da :

et ju - stitiam tuam Fi - li - o Re - gis.

Glo - ri - a Patri, et Filio, et Spi - ri - tu - i San - cto.

Sic - ut erat in principio, et nunc, et sem - per,



et in sæcula sæ - cu - lo - - rum. A - - men.

## IN EXCELSO THRONO

(DANS L'OCTAVE DE L'ÉPIPHANIE)

INTROIT.



In ex - cel - - so thro - - no vi - di se - de - - re vi - - rum,



quem a - - do - - - rat mul - ti - tu - - do An - ge - lo - - - - rum



psal - len - - tes in u - - - - num: ec - - ce cu - jus

im - - pe - - - - - ri - i no - - - - men est

Ps.

in æ - - ter - - - - - num. Ju - - bi - la - - te De - o,

o - - mnis ter - - ra: ser - vi - - te Domi - no in læ - - ti - ti - a.

Glo - - ri - a Patri, et Filio, et Spi - - ri - - tu - i San - - cto.



Sic - ut erat in principio, et nunc, et sem - - per,



et in sæcula sæ - - cu - lo - - rum. A - men.

### IN NOMINE JESU

(S. NOM DE JÉSUS)

INTROIT.



In no - - mi - ne Je - - su o - - mne ge - nu - fle - -



cta - - - tur coe - le - - sti - um, ter - - re - - - stri - um,





in - fer - no - - - - rum; et o - - - mnis lin - - - gua



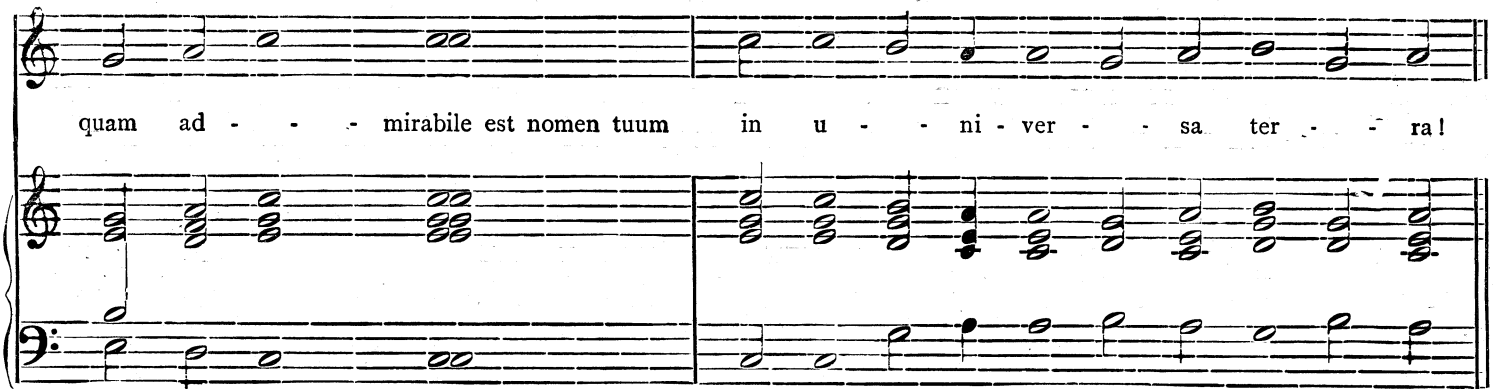
Con - fi - - te - a - - - tur qui - - a Do - - mi - nus Je - sus



Chri - - - - stus in glo - - ri - a est De - - - i



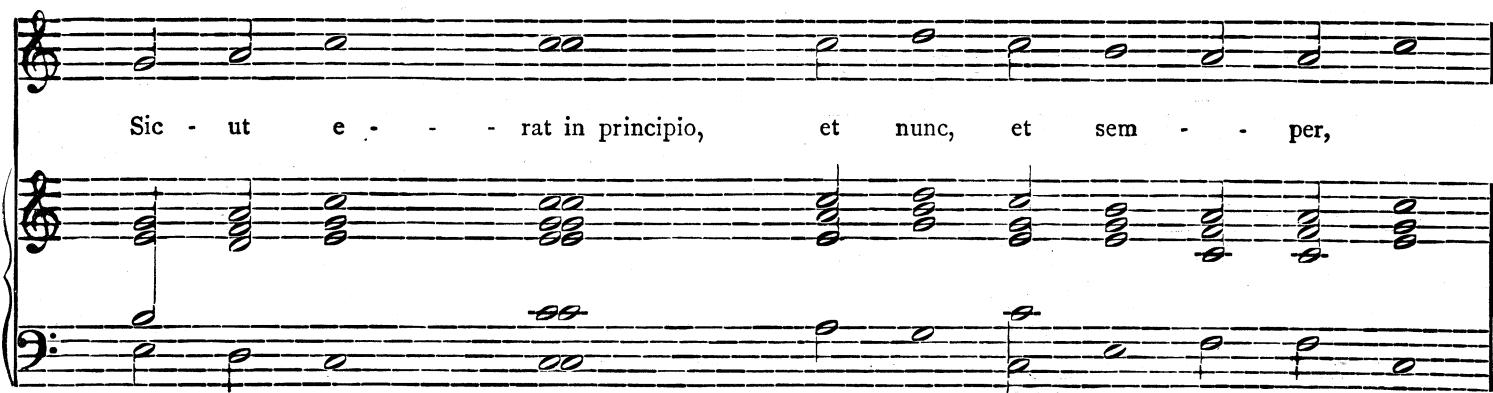
Ps.  
Pa - - - - - tris. Do - - mi - ne, Do - mi - nus no - - - ster,



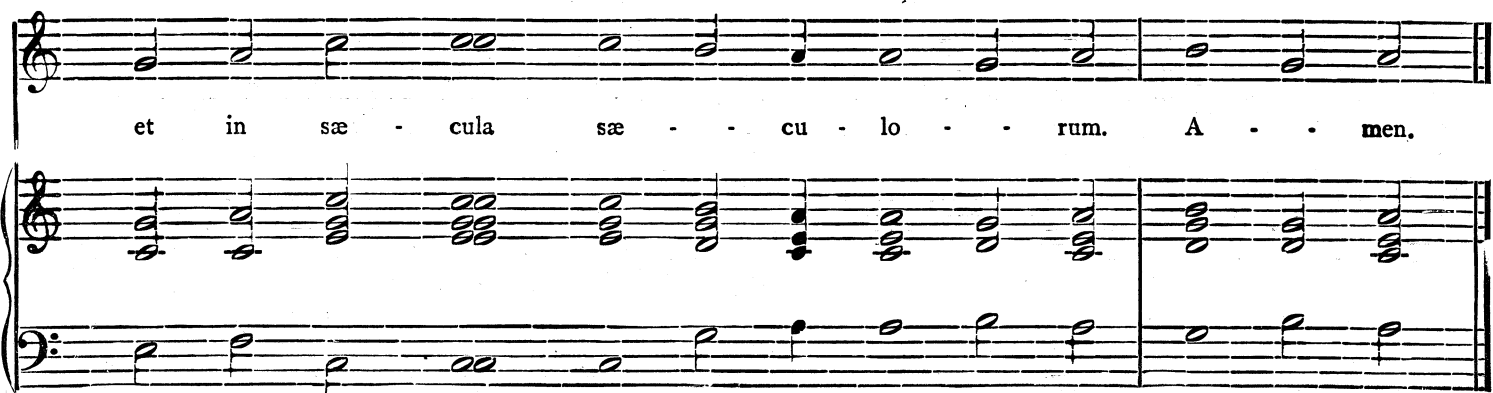
quam ad - - - mirabile est nomen tuum in u - - ni - ver - - sa ter - - ra!



Glo - - - ri - a Patri, et Filio, et Spi - ri - tu - i San - - cto.



Sic - ut e - - - rat in principio, et nunc, et sem - - per,



et in sæ - cula sæ - - cu - lo - - rum. A - - - men.

(SEPT DOULEURS DE LA STE VIERGE)

INTROIT.

The musical score is written for a vocal part and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The tempo is marked 'Allegretto'. The lyrics are 'Sta - - bant jux - ta cru - - cem Je - - su ma - - - - ter'. The vocal line begins with a whole note 'Sta', followed by a half note 'bant', then a quarter note 'jux', a quarter note 'ta', a half note 'cru', a half note 'cem', a quarter note 'Je', a quarter note 'su', a half note 'ma', and finally a half note 'ter'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

Sta - - bant jux - ta cru - - cem Je - - su ma - - - - ter

[illegible]

The image shows a musical score for a vocal piece, likely a setting of the 'Ave Maria' by Franz Schubert. The score is written on two staves: a vocal staff (treble clef) and a piano accompaniment staff (grand staff, with treble and bass clefs). The key signature is one sharp (F#), indicating D major or B minor. The time signature is 4/4. The lyrics are written below the vocal staff: 'jus, Ma - ri - a Cle - - o - phæ, et - Sa - lo - - - me, et Ma - ri -'. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

TEMPS PASCAL.

a Mag - da - - le - ne. Al - - le - - lu - - - ia,

The image shows a musical score for the song "Ave Maria" by Franz Schubert. It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system contains the vocal melody and the beginning of the piano accompaniment. The second system continues both parts. The lyrics are written below the vocal line: "al - le - lu - ia. Mu - lier, ecce filius tuus,". The piano part features a flowing, arpeggiated accompaniment in the right hand and a more rhythmic bass line in the left hand. The piece concludes with a double bar line.

di - - xit Je - - sus: Ad di - scipulum autem: Ec - - ce ma - ter tu - - a.

Gloria Patri, et Filio, et Spiritui Sancto.

Sic - ut erat in principio, et nunc, et sem - per,

et in sæcula sæ - - - cu - lo - - rum. A - - - men.

## LÆTARE, JERUSALEM

(QUATRIÈME DIMANCHE DU CARÊME)

INTROIT.

Læ - ta - - - re, Je - - ru - - sa - lem, et con - ven - - tum

fa - - - ci - te, o - - - mnes qui di - li - - gi - tis e - - -

am : gau - de - te cum læ - ti - - - ti - a, qui in - tri - sti - ti - a

fu - i - - - stis, ut ex - ul - te - - tis, et sa - ti - e - - -

mi - ni ab u - - be - - - - - ri - bus con - so - la - -

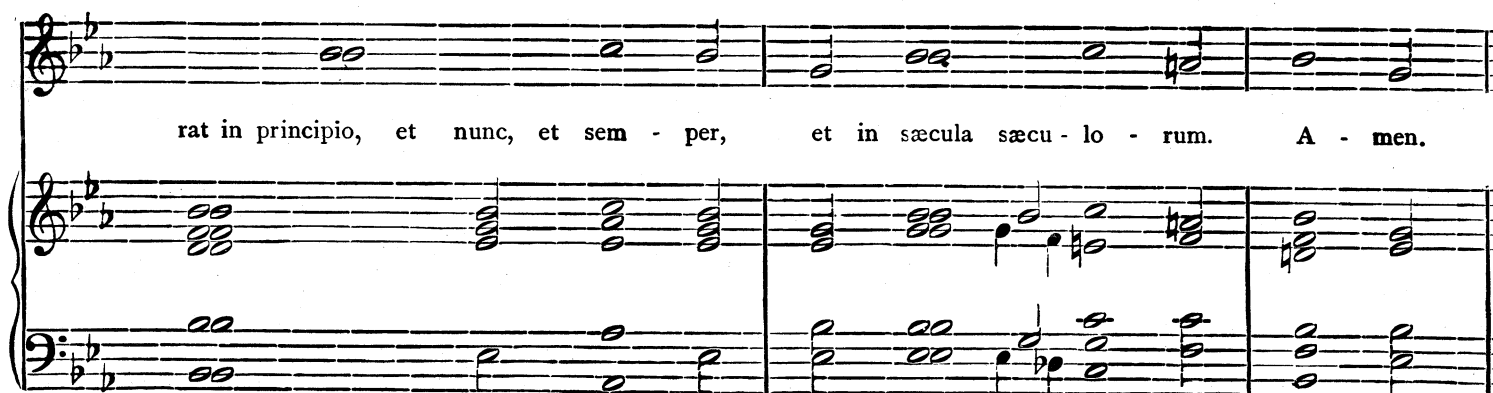
ti - o - - - - - nis ve - - - - - stræ.

Ps.

Læ - ta - tus sum in his quæ dicta sunt mi - hi: in Do - mum Do - mi - ni i - bi - mus.



Glo - ri - a Patri, et Filio, et Spiritui San - cto. Sic - ut e -



rat in principio, et nunc, et sem - per, et in sæcula sæcu - lo - rum. A - men.

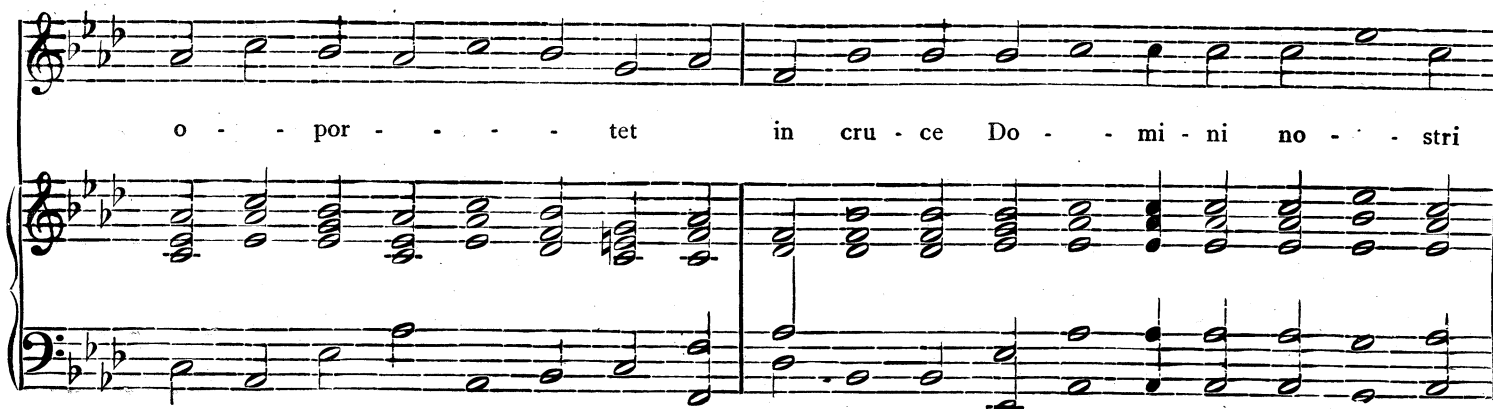
## NOS AUTEM GLORIARI

(JEUDI-SAINT)

INTROIT.



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



o - - por - - - - - tet in cru - ce Do - - mi - ni no - - - stri

Je - - su Chri - . . . sti: in quo est sa - - lus, vi - - ta,

et re - sur - re - - cti - o no - - stra: per quem sal - va - - ti

et li - be - ra - - - ti su - - - - - mus.

**TEMPS PASCAL.**

Al - - le - lu - - ia, al - le - - - - - lu - - ia.



Ps.

De - - us misereatur nostri, et bene - di - - cat no - - bis: il - - lu - -

minet vultum suum super nos, et misere - a - - tur no - stri. Glo - - ri - a

Patri, et Filio, et Spi - - ri - - tu - i San - - cto. Sic - - ut erat in principio,

et nunc, et sem - per, et in sæcula sæcu - lo - rum. A - men.

## RESURREXI

(INTROIT POUR LE JOUR DE PAQUES)

Re - sur - - re - - - xi, et ad - huc te - cum sum

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

al - - le - - lu - - - ia: po - - su - i - - - sti su - -

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a half rest at the beginning of the system. The piano accompaniment continues with chords and a bass line.

- - - per me ma - num tu - - - am, al - - le - - lu - - - ia:

The third system of the musical score. The vocal line begins with a half rest. The piano accompaniment continues with chords and a bass line.

mi - ra - - - - bi - lis fa - - - - - cta est

The fourth system of the musical score. The vocal line begins with a half rest. The piano accompaniment continues with chords and a bass line.

sci - - en - - ti - a tu - - - a, al - - le - - lu - - ia,

Ps.

al - - le - - lu - - ia. Do - mi - ne, probasti me, et cog - -

no - vi - - sti me: tu cog - - novisti sessionem meam et resurrecti-o - nem me - am.

Glo - ri - a Patri, et Filio, et Spi - ri - tu - i San - cto. Sic - ut erat in principio,

et nunc, et sem - per, et in sæcula sæculo - rum. A - men.

### QUASIMODO GENITI

(INTROIT POUR LE DIMANCHE DE LA QUASIMODO)

Qua - si - mo - - do ge - - ni - ti in - fan - tes, al - le - - - lu - - - ia

ra - - ti - o - - na - - - bi - le, si - - ne do - - - - lo,

lac con - - cu - pi - - sci - te, al - - le - lu - - - ia,

Ps.

al - le - lu - - ia, al - le - lu - - ia. Ex - - ul - - ta - - te Deo

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

ad - ju - to - ri no - stro: ju - bi - la - - te De - - o Ja - - cob.

The second system continues the musical score with the same vocal and piano parts. The lyrics continue below the vocal staff.

Glo - - ri - a Patri, et Filio, et Spi - ri - tu - i San - cto. Si - cut

The third system of the musical score continues the composition. The lyrics are written below the vocal staff.

erat in principio, et nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men.

The fourth and final system of the musical score on this page concludes the hymn. The lyrics are written below the vocal staff.

## ADJUTOR ET PROTECTOR

(PATRONAGE DE S. JOSEPH)

INTROIT.



Ad - - ju - - tor et pro - tec - - tor no - - ster est Do - -



- - - mi - nus: in e - - - o læ - - ta - -



bi - tur cor no - - strum: et in no - - - mi - ne



san - - cto e - - jus spe - - ra - - - vi - mus,

al - le - lu - - ia al - - le - - - - -

Ps.

lu - - - - - ia. Qui re - gis Israel, in - ten - de :

Qui de - ducis velut o - vem Jo - seph. Glo - ri - a Patri, et Filio, et Spiritui San - cto.

Sic - ut erat in principio, et nunc, et sem - per, et in sæcula sæcu - - lo - rum. A - men.

## EXULTET GAUDIO

(FÊTE DE LA STE FAMILLE)

INTROIT.

E - xul - - - tet gau - - - di - o Pa - - ter ju - - -

sti gau - - de - at et Pa - ter tu - - us et Ma - - - ter

tu - - a, et ex - ul - - tet qui ge - nu - it te.

Ps.

Quam di - lec - ta ta - ber - na - cu - la tu - a, Do - mi - ne vir - tu - tum :  
 Glo - ri - a etc.  
 Sic - ut erat etc.



Con - cu - pis - cit et de - fi - cit a - ni - ma me - a in a - tri - a Do - mi - ni.

## VIRI GALILÆI

(LE JOUR DE L'ASCENSION)

Vi - ri Ga - - - li - læ - - - i, quid ad - mi - ra - - - mi - ni a -

spi - - ci - en - tes in coe - - lum? al - le - - - lu - - - ia,

quem - ad - mo - dum vi - di - stis e - um a - scen - den - tem in coe - - lum

i - ta ve - - ni - et al - le - lu - . . . ia, al - - le . . .

lu - - ia, al - le . . . - lu - - - ia. O - - mnes gentes,

plau - - di - te ma - ni - bus: ju - - bi - la - te Deo in voce ex - ul - - . . .

ta - ti - o - - nis. Glo - . . . ri - a Patri, et Filio, et Spi - ri - . . . tu - i

San - cto. Sic - - ut erat in principio, et nunc, et sem - per,

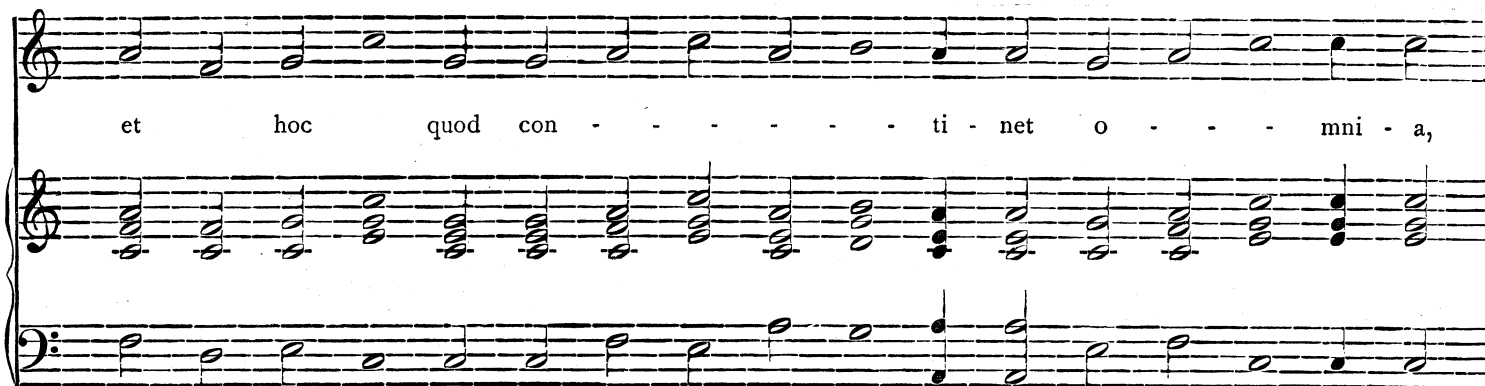
et in sæcula sæ - - - cu - lo - - rum. A - - men.

### SPIRITUS DOMINI

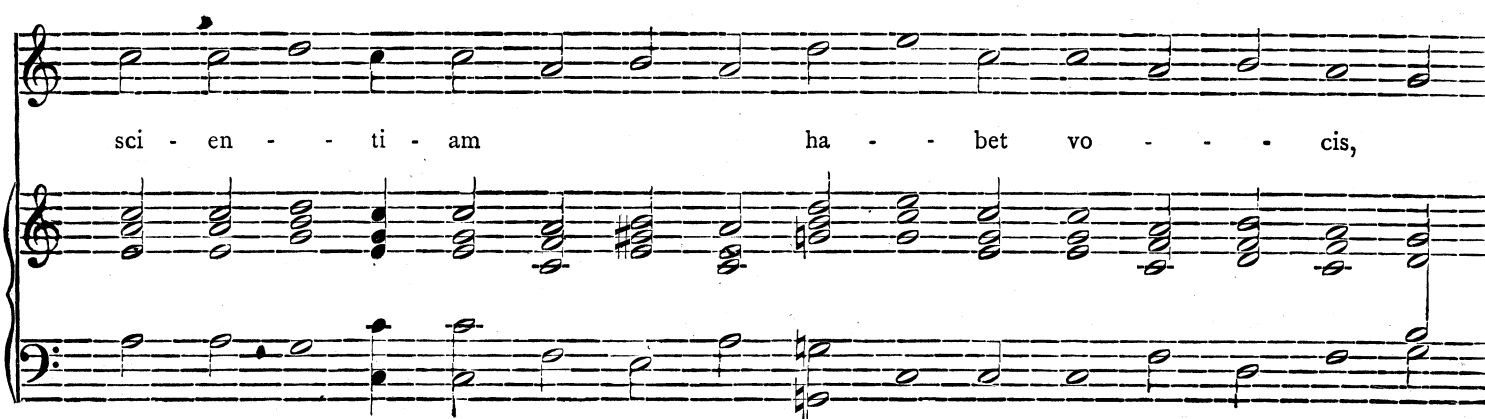
(LE JOUR DE LA PENTECOTE)

Spi - - - ri - tus Do - - - - mi - ni re - - ple - -

vit or - - bem ter - ra - - rum, al - le - - - lu - - - ia.



et hoc quod con - - - ti - net o - - - mni - a,



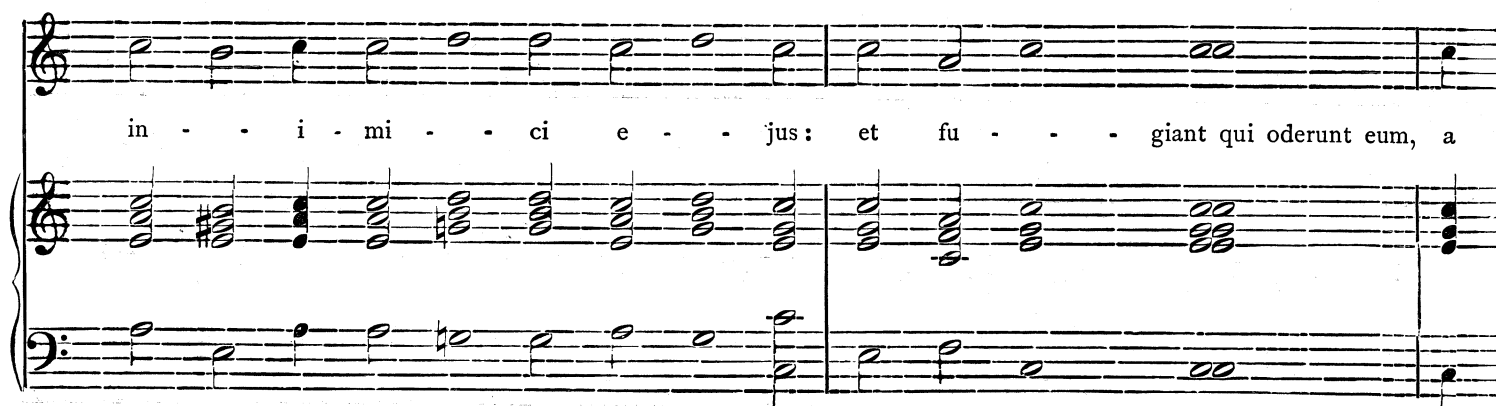
sci - en - - ti - am ha - - bet vo - - - cis,



al - le - - lu - - - ia, al - le - lu - - - ia,



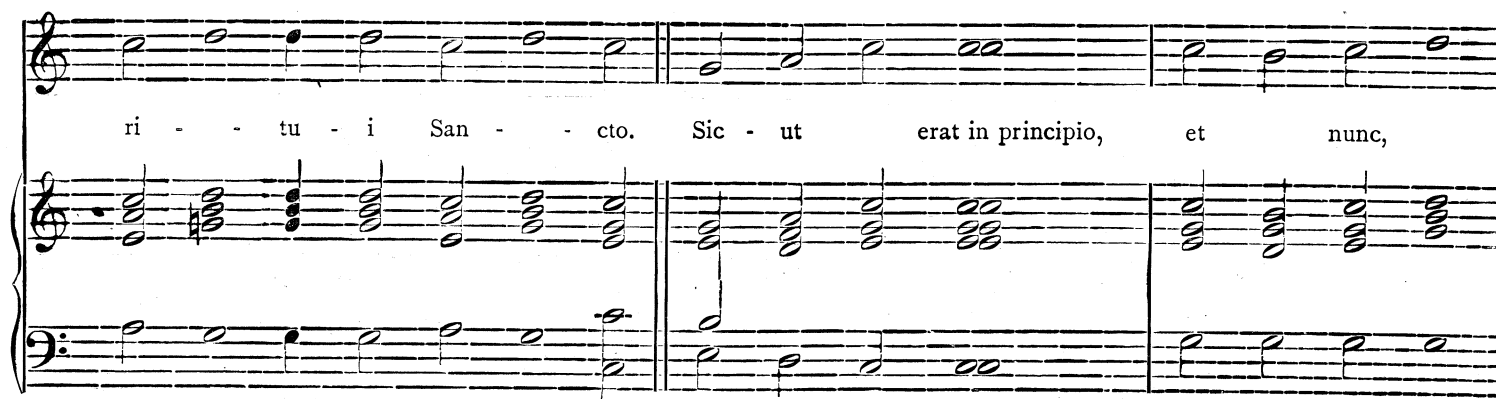
Ps.  
al - le - - lu - - - ia. Ex - ur - gat Deus, et dissipentur



in - - i - mi - - ci e - - jus: et fu - - - giant qui oderunt eum, a



fa - - ci - e e - - jus. Glo - - ri - a Patri, et Filio, et Spi - -



ri - - tu - i San - - cto. Sic - ut erat in principio, et nunc,



et sem - - per, et in sæcula sæ - - cu - lo - - rum. A - men.

## BENEDICTA SIT

(FÊTE DE LA TRÈS SAINTE TRINITÉ)

Be - ne - di - - - - cta sit San - - cta Tri - - ni - tas,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half note 'Be', followed by quarter notes 'ne', 'di', and a half rest, then a half note 'cta', a quarter rest, a half note 'sit', a quarter rest, a half note 'San', a quarter rest, a half note 'cta', a quarter rest, a half note 'Tri', a quarter rest, a half note 'ni', and a quarter note 'tas'.

at - que in - - di - - vi - - sa u - - - - - ni - tas :

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'at', a quarter rest, a half note 'que', a quarter rest, a half note 'in', a quarter rest, a half note 'di', a quarter rest, a half note 'vi', a quarter rest, a half note 'sa', a quarter rest, a half note 'u', a quarter rest, a half note 'ni', and a quarter note 'tas' followed by a colon.

Con - fi - te - - - - bi - mur e - - - i, qui - a fe - cit no - bis - - -

The third system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'Con', a quarter rest, a half note 'fi', a quarter rest, a half note 'te', a quarter rest, a half note 'bi', a quarter rest, a half note 'mur', a quarter rest, a half note 'e', a quarter rest, a half note 'i', a quarter rest, a half note 'qui', a quarter rest, a half note 'a', a quarter rest, a half note 'fe', a quarter rest, a half note 'cit', a quarter rest, a half note 'no', a quarter rest, a half note 'bis', and a quarter rest.

- - - - cum mi - se - - ri - cor - - di - am su - - - -

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a half rest, a quarter rest, a half note 'cum', a quarter rest, a half note 'mi', a quarter rest, a half note 'se', a quarter rest, a half note 'ri', a quarter rest, a half note 'cor', a quarter rest, a half note 'di', a quarter rest, a half note 'am', a quarter rest, a half note 'su', and a quarter rest.

## TEMPS PASCAL.

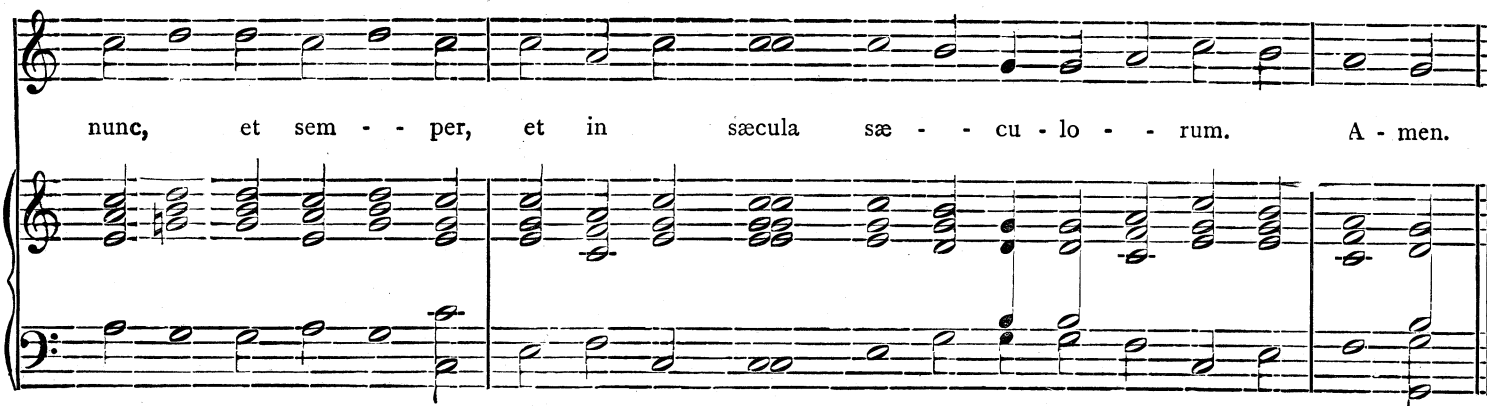
- - am. Al - le - - lu - - - ia, al - le - - lu - - - ia.

## Ps.

Do - - mi - ne Do - - mi - nus no - - ster, quam ad - mirabile est nomen tuum in

u - - ni - ver - - sa ter - ra. Glo - - ri - a Patri, et Filio, et

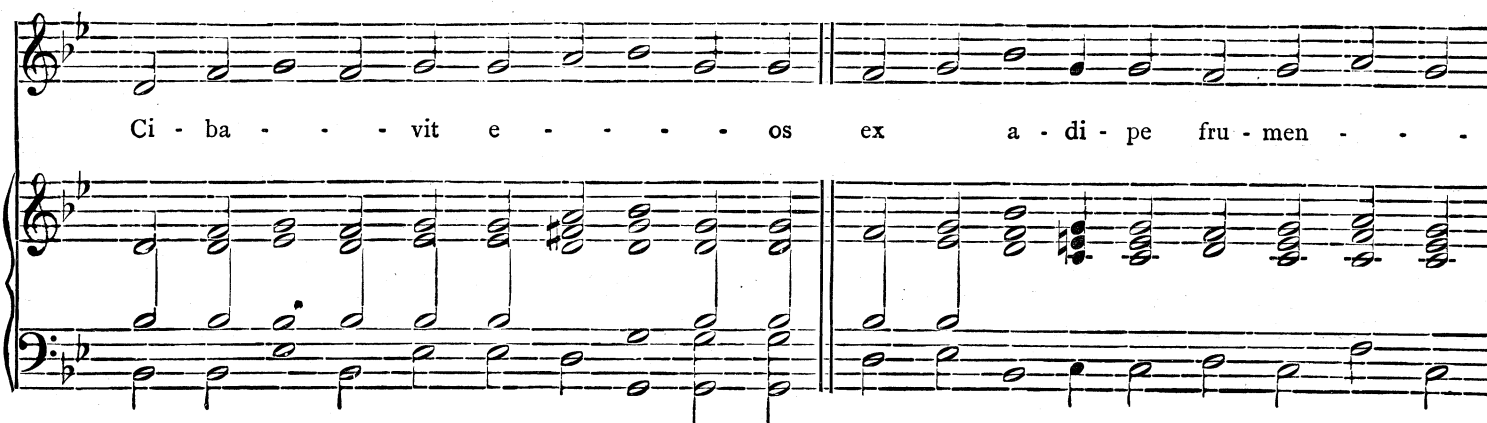
Spi - - ri - - tu - i San - - cto. Si - cut erat in principio, et



nunc, et sem - - per, et in sæcula sæ - - cu - lo - - rum. A - men.

### CIBAVIT EOS

(LE JOUR DE LA FÊTE-DIEU)



Ci - ba - - - vit e - - - - os ex a - di - pe fru - men - - .



- - - ti, al - - le - - - lu - - - ia, et de pe - - - .



- tra, mel - - le sa - tu - ra - vit e - - os, al - - le - - lu - .



ia, al - le - lu - ia, al - le -

Ps.

lu - ia. Ex - ul - ta - te Deo ad - ju - to - ri

no - stro: Ju - bi - la - te De - o Ja - cob. Glo - ri - a Patri, et Filio, et

Spi - ri - tu - i San - cto. Sic - ut erat in principio, et nunc,

et sem - per, et in sæcula sæ - cu - lo - - rum. A - - men.

### MISEREBITUR

(SACRÉ CŒUR DE JÉSUS)

Mi - se - re - - bi - tur se - cun - - dum mul - ti - tu - - di - nem

mi - se - ra - - ti - o - - num su - - a - - - rum: non e - - nim hu -

mi - - li - a - - vit ex cor - - de su - - o, et ab - je - - cit



fi - - - li - os ho - - mi - num: bo - nus est Do - - mi - nus

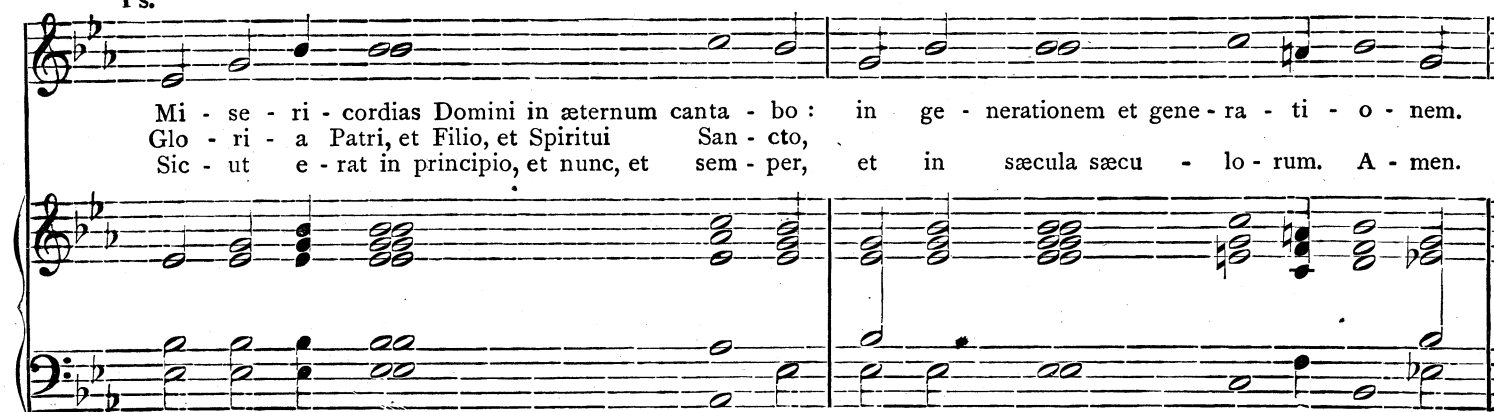


spe - ran - - ti - bus in e - - um, a - ni - mæ quæ - ren - - - ti



il - - - lum, al - le - lu - - ia, al - - - le - - lu - - - ia.

Ps.



Mi - se - ri - cordias Domini in æternum canta - bo : in ge - nerationem et gene - ra - ti - o - nem.  
Glo - ri - a Patri, et Filio, et Spiritui San - cto,  
Sic - ut e - rat in principio, et nunc, et sem - per, et in sæcula sæcu - lo - rum. A - men.

## GAUDENS GAUDEBO

(L'IMMACULÉE CONCEPTION)

Gau - - dens gau - - de - bo in Do - - mi - no, et e - xui - ta -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line contains the lyrics 'Gau - - dens gau - - de - bo in Do - - mi - no, et e - xui - ta -'. The piano accompaniment consists of chords and single notes in both hands.

- - - - - bit a - - ni - ma me - - a in De - - - -

The second system continues the musical piece. The vocal line has the lyrics '- - - - - bit a - - ni - ma me - - a in De - - - -'. The piano accompaniment continues with similar chordal textures.

- o me - - o: qui - a in - - du - it me ve - sti - men - tis sa - lu - - tis,

The third system of music shows the vocal line with the lyrics '- o me - - o: qui - a in - - du - it me ve - sti - men - tis sa - lu - - tis,'. The piano accompaniment provides harmonic support with sustained chords.

et in - du - men - to ju - - sti - ti - æ cir - - cum - - de - dit me

The fourth and final system on this page shows the vocal line with the lyrics 'et in - du - men - to ju - - sti - ti - æ cir - - cum - - de - dit me'. The piano accompaniment concludes the system with sustained chords.

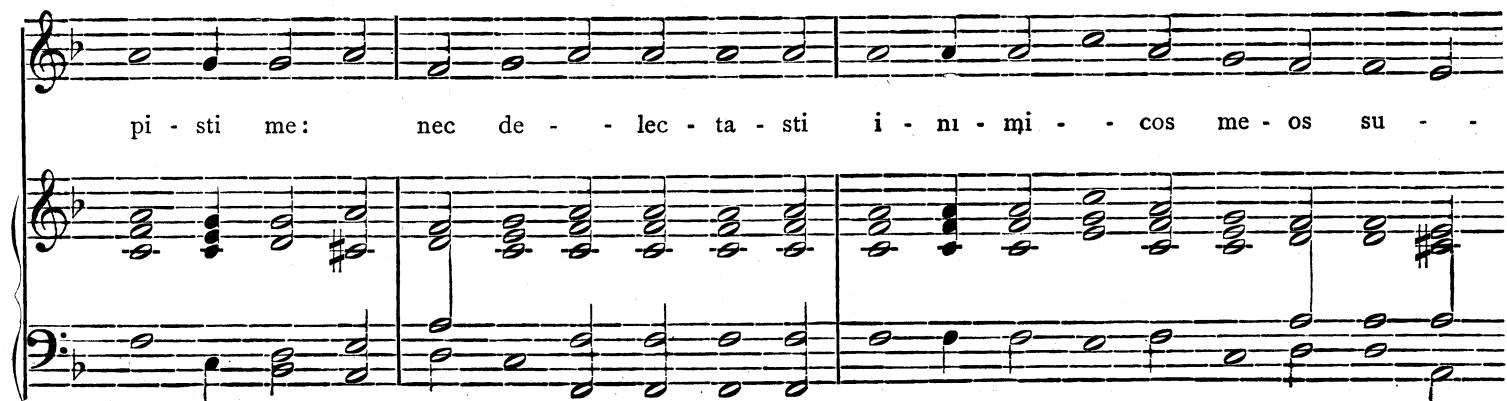


qua - - si spon - sam or - na - tam mo - ni - li - bus su - . . .

Ps.



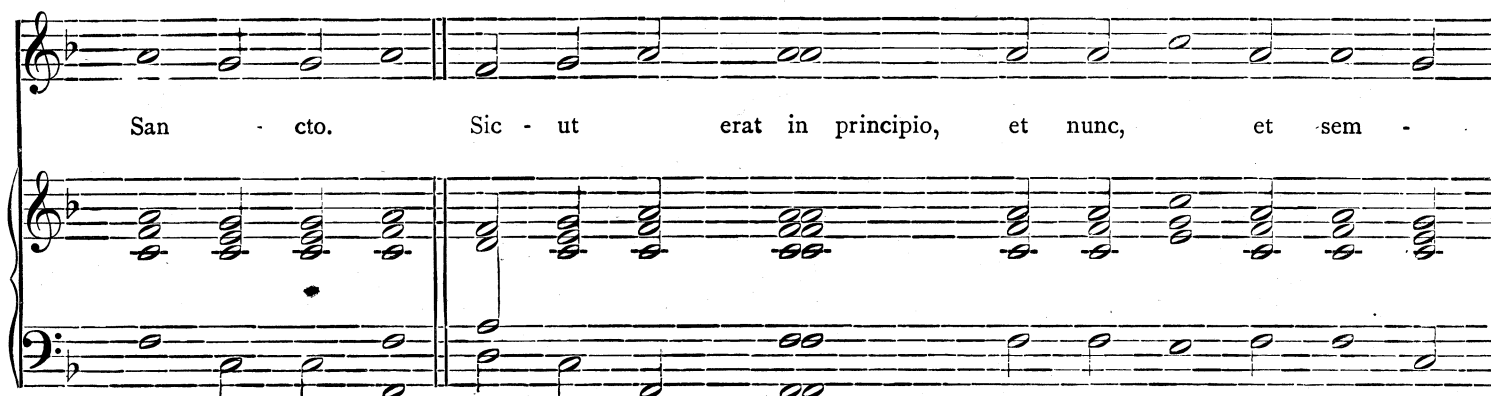
is. Ex - al - ta - bo te, Do - mi - ne, quo - ni - am su - - sce -



pi - sti me: nec de - - lec - ta - sti i - ni - mi - - cos me - os su - -



per me. Glo - - - ri - a Patri, et Filio, et Spi - ri - - tu - i



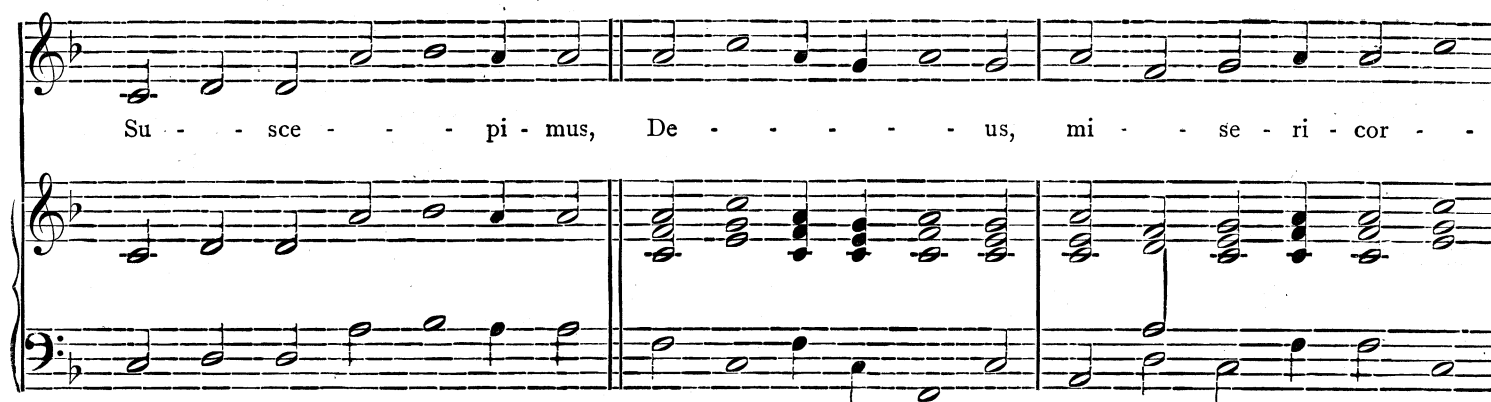
San - cto. Sic - ut erat in principio, et nunc, et sem -



per, et in sæcula sæ - - cu - lo - - rum. A - - men.

## SUSCEPIMUS

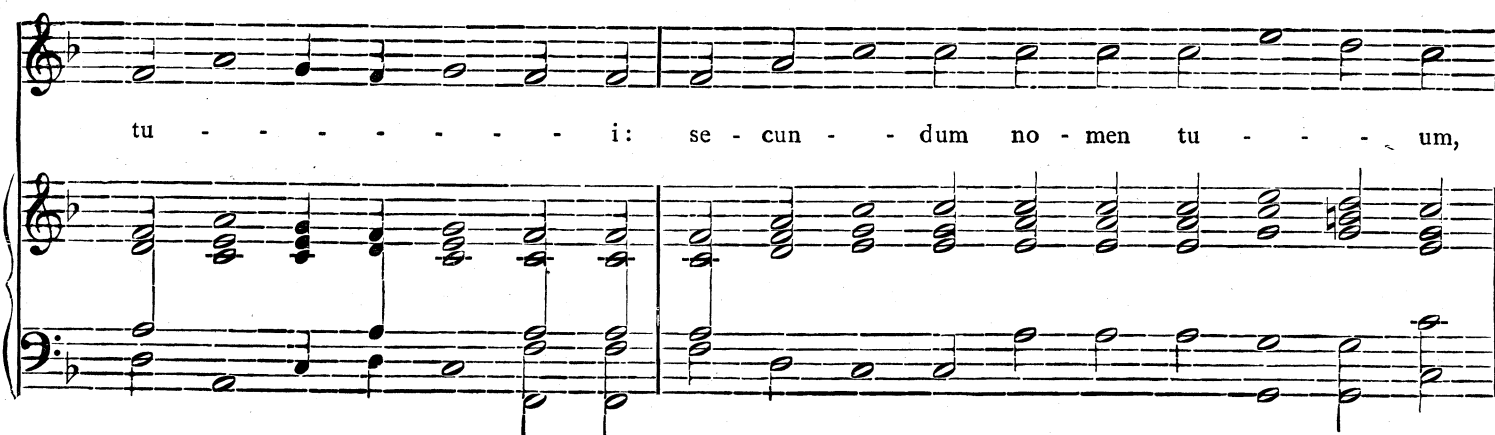
(PURIFICATION DE LA STE VIERGE)



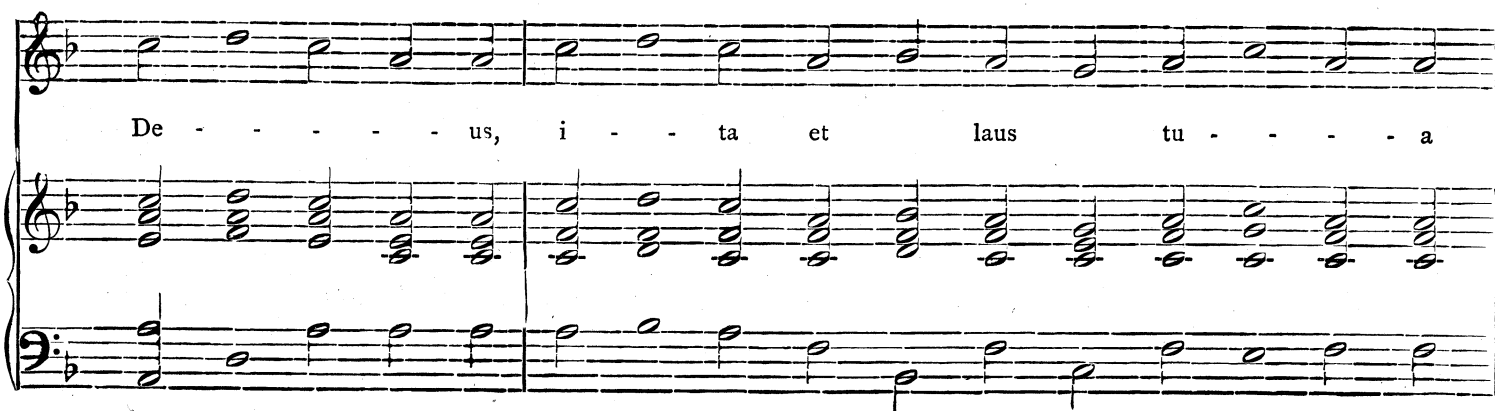
Su - - sce - - pi - mus, De - - - - us, mi - - se - ri - cor - -



di - am tu - - - - am in me - - - di - o tem - - pli



tu - - - - i: se - cun - - dum no - men tu - - - - um,



De - - - - us, i - - ta et laus tu - - - - a



in fi - - - - nes ter - - - - - ræ: ju - sti - -



ti - a ple - - na est dex - - te - ra tu - - - - a.

Ps.

Mag - nus Dominus, et lau - da - - bi - lis ni - - mis : in - ci - -

vitae Dei nostri, in mon - - te san - cto e - - jus. Glo - - ria Patri, et Filio, et Spi-

ri - - tu - i San - - cto. Sic - ut erat in principio, et nunc

et sem - - per, et in saecula sae - - cu - lo - - rum. A - men.



## BENEDICITE DOMINUM

(MESSE VOTIVE DES SAINTS ANGES)

Be - ne - di - - ci - te Do - - mi - num, o - mnes An - - ge - li e - - jus :

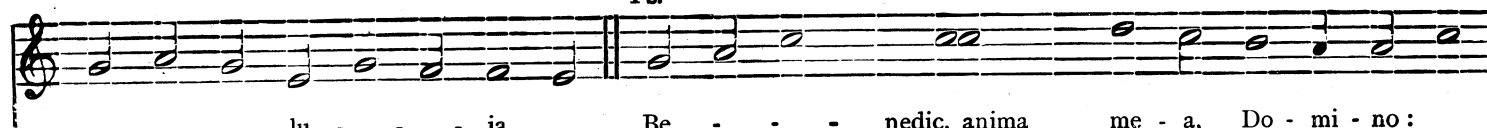
po - ten - - tes vir - tu - - te, qui fa - - ci - tis ver - bum e - - .

jus, ad au - - di - en - - dam vo - - cem ser - - mo - - - num

## TEMPS PASCAL.

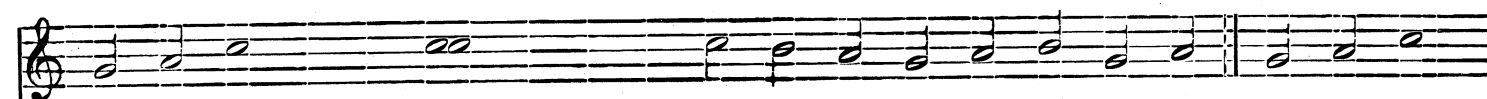
e - - - jus. Al - - le - lu - - - ia, al - - - le - .

Ps.

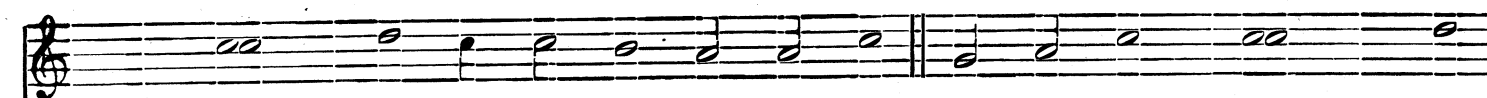
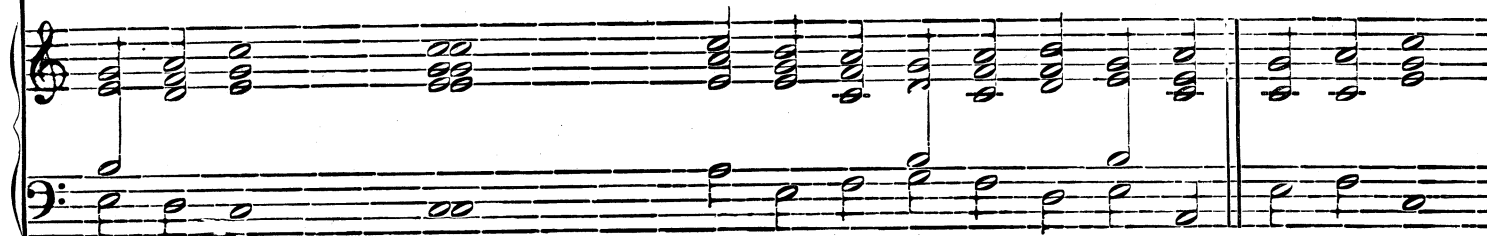


lu - ia.

Be - nedic, anima me - a, Do - mi - no :



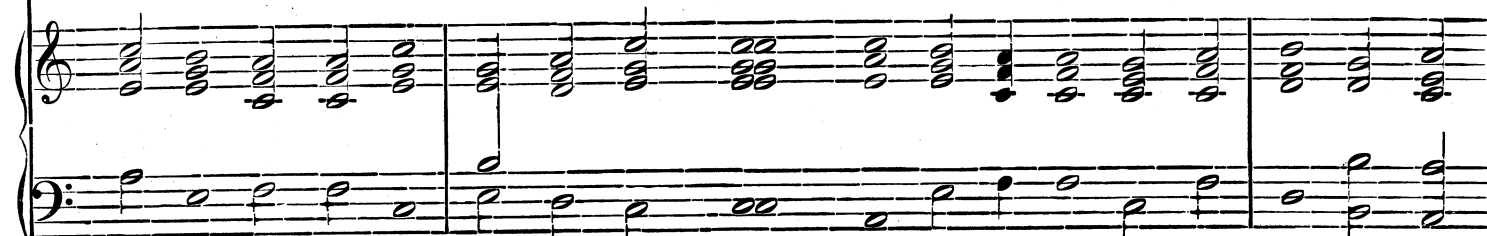
Et o - mnia quæ intra me sunt, nomi - ni san - cto e - jus. Glo - ria



Patri, et Filio, et Spi - ri - tu - i San - cto. Sic - ut erat in principio, et nunc,



et sem - per, et in sæcula sæ - cu - lo - rum. A - men.



## JUSTUS UT PALMA FLOREBIT

(MESSE D'UN CONFESSEUR NON PONTIFE)

INTROIT.

Ju - - - stus ut pal - ma flo - re - - - bit, sic - ut

ce - drus Li - - ba - ni mul - ti - pli - ca - - - bi - tur:

plan - ta - - tus in do - - mo Do - - mi - ni, in a - tri - is do - - mus

T. P.

De - - - i no - - - stri. Al - le - lu - ia, al - - le - -

Ps.

lu - . . . . . ia. Bo - . . . num est confi - te - . . ri

Do - mi - no: Et psal - . . lere nomini tu - . . . o, Al - tis - . . si - me. Gloria, etc.

### VULTUM TUUM

(MESSE DES VIERGES NON MARTYRES)

Vul - tum tu - . . . . um de - pre - ca - bun - . . tur o - mnes di - . .

. . vi - tes ple . . bis: ad - du - cen - . . tur Re . . gi

vir - - - gi - nes post e - am: pro - xi - mæ e - - - jus

ad - du - cen - tur ti - - bi in læ - ti - ti - a

et ex - ul - - ta - - - - ti - o - - - ne.

## TEMPS PASCAL.

Al - le - lu - - - ia, al - - le - - - - lu - - - ia.

Ps.

E - ru - cta - - vit cor meum ver - bum bo - - num: Di - co e - go o - pe - ra

me - - a re - - gi. Glo - - ri - a Patri, et Filio, et Spi - -

ri - - tu - i San - - cto. Sic - ut erat in principio, et nunc, et

sem - - per, et in sæcula sæ - cu - lo - - rum. A - - - - men.

(S. PHILIPPE ET S. JACQUES, APÔTRES)

et tu de coe . . lo ex - au - di . . . sti e . . . . .

[illegible]

de - cet col - - - lau - da - - ti - o. Glo - - ria Patri, et Filio, et Spi

ri - - tu - i San - cto. Sic - ut erat in principio, et nunc, et



## SINITE PARVULOS

(S. JEAN-BAPTISTE DE LA SALLE)

Si - - - ni - te par - - vu - los ve - ni - - - re ad me,

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

et ne pro - hi - - bu - e - - ri - tis e - - - - -

The second system of the musical score. The vocal line continues with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simpler bass line in the left hand.

os: ta - - li - um est e - - nim reg - num

The third system of the musical score. The vocal line continues with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simpler bass line in the left hand.

T. P.  
De - - - i. Al - - le - - lu - - - ia, al - le - - -

The fourth system of the musical score, marked 'T. P.' (Tutti). The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simpler bass line in the left hand.

Ps.

lu - - - ia. Qui ti - - me - tis Dominum, lau - da - - te e - - um :  
 Glo - - - ria Patri, et Filio, et Spi - ri - - tui San - cto,  
 Sic - ut e - rat in principio, et nunc, et sem - per,

u - ni - - ver - sum se - men Ja - cob, glo - ri - fi - - - ca - te e - - um.  
 et in sæcula sæ - - culo - rum. A - men.

## DE VENTRE MATRIS MEÆ

(FÊTE DE S. JEAN-BAPTISTE)

De ven - - - - tre ma - - - tris me - - - - æ vo - ca - - vit me

Do - - mi - nus no - - - - mi - ne me - - - - o :

et po - su - it os me - - - um ut gla - di - um a - - cu - - - tum :

sub te - gu - men - to ma - nus su - - æ pro - te - - - - - xit me,

et po - - su - it me qua - si sa - git - - - tam e - -

Ps.  
lec - - - - - tam. Bo - - - num est confi - - te - - ri  
Glo - - - ria Patri, et Filio, et Spi - ri - - tui  
Sic - ut erat in principio, et nunc, et

Do - mi - no, et psal - lere nomini tu - - - o. Al - tis - - si - me.  
 San - - cto. et in sæcula sæ - - culo - - rum. A - - - men.  
 sem - - per,

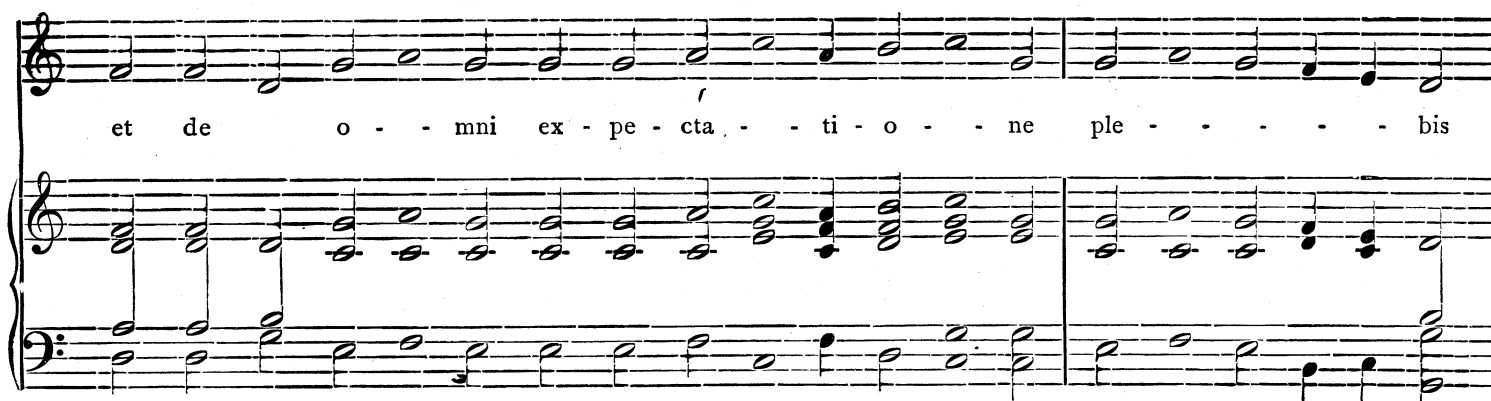
## NUNC SCIO VERE

(INTROIT DE LA FÊTE DE S. PIERRE ET S. PAUL)

Nunc sci - - o ve - - - - re qui - a mi - - - sit

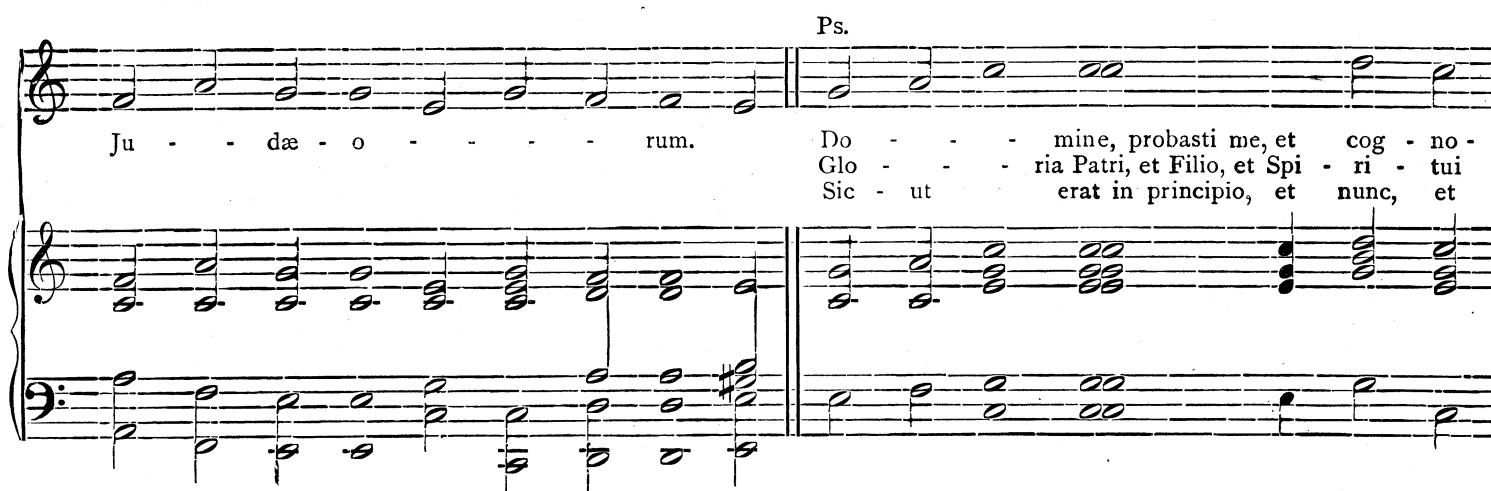
Do - - - mi - nus An - ge - lum su - - - - - um : et e -

ri - - - pu - it me de ma - nu He - ro - - - - - dis,



et de o - - mni ex - pe - cta - - ti - o - - ne ple - - - - bis

Ps.



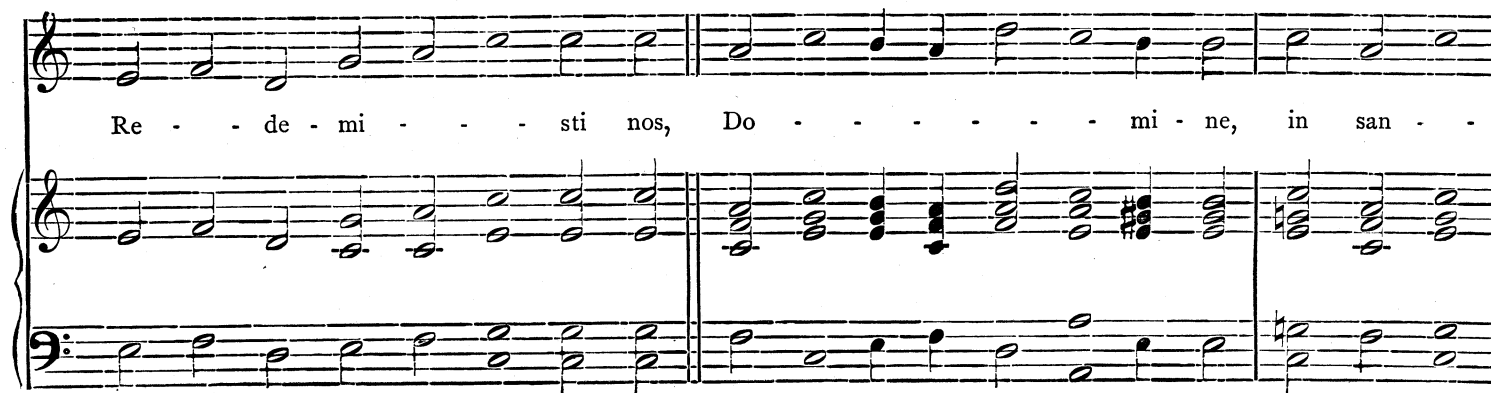
Ju - - dæ - o - - - - rum. Do - - - mine, probasti me, et cog - no -  
Glo - - - ria Patri, et Filio, et Spi - ri - tui  
Sic - ut erat in principio, et nunc, et



vi - sti me: Tu cog - novisti sessionem meam, et resurre - - cti - o - - nem me - am.  
San - - cto. et in sæcula sæ - - cu - lo - - rum. A - men.  
sem - - per,

## REDEMISTI NOS

(INTROIT DE LA FÊTE DU PRÉCIEUX SANG)



Re - - de - mi - - - sti nos, Do - - - - mi - ne, in san - -



gui - ne tu . . . . . o, ex o . . mni tri . . bu,



et lin - . . gua, et po . . . . . pu - lo, et na . .



ti - o . . . . . ne: et fe . . ci . . . . . sti



nos De . . . o no . . . . . stro reg . .

Ps.

- num. Mi - se - - ricordias Domini in æ - ter - num can - ta - - bo :  
Glo - - - ria Patri, et Filio, et Spi - ri - - tui San - - cto,  
Sic - ut e - rat in principio, et nunc, et sem - - per,

in ge - - nerationem et generationem annuntiabo veritatem tuam in o - - re me - o.  
et in sæ - - culo - - rum. A - men.

## TERRIBILIS EST

(INTROIT POUR LA DÉDICACE D'UNE ÉGLISE)

Ter - ri - - bi - lis est lo - cus is - - - te: hic do - - - mus

De - - - i est et por - ta cœ - li; et vo - ca - -

bi - tur au - - la De - - - i. Al - le -

Ps.

lu - - ia, al - - le - - - - lu - - ia. Quam di - lec - ta tabernacula tua,

Do - - mi - ne vir - tu - - tum! Con - cu - pi - - scit, et deficit anima mea in

a - - tri - a Do - - mi - ni. Glo - ri - a Patri, et Filio, et



Spi - - ri - - tu - i San - - cto. Sic - ut erat in principio, et nunc, et

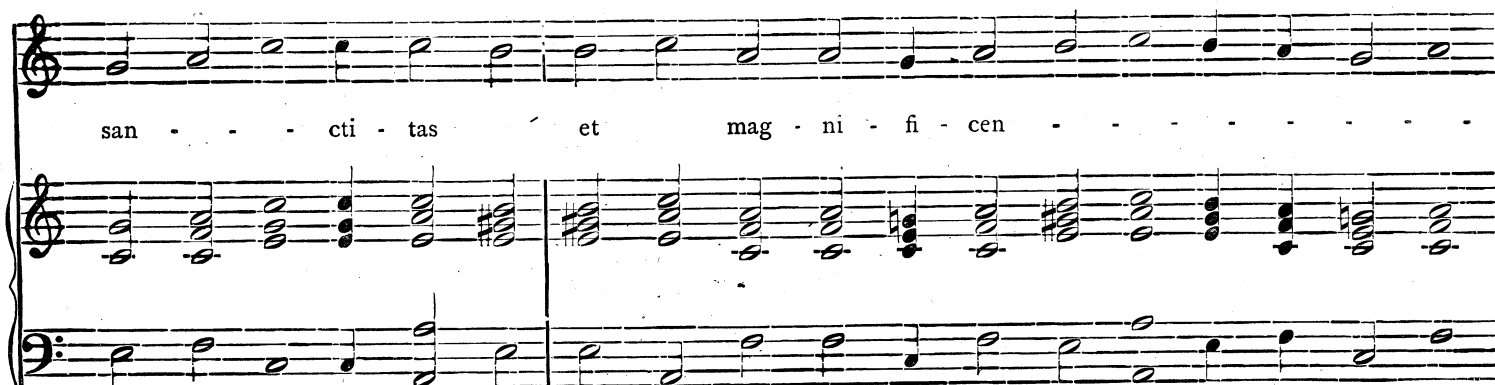
sem - per, et in sæcula sæ - cu - lo - - rum. A - - men.

### CONFESSIO

(INTROIT DE LA FÊTE DE S. LAURENT)

Con - - fes - - si - o et pul - - chri - tu - - do

in con - spe - - - - - ctu e - - - - - jus :



san - - - cti - tas et mag - ni - fi - cen - - - - -



ti - a in san - - cti - fi - ca - - ti - o - - - - ne



Ps.  
e - - - - - jus. Can - ta - - - te Domi - no, can - ti - cum no - -  
Glo - - - - - ria, etc.  
Sic - ut erat, etc.



vum : can - ta - - - te Domi - no, o - - - mnis ter - ra.

## OMNIS GLORIA EJUS

(INTROIT POUR LA FÊTE DU CŒUR TRÈS PUR DE MARIE)

O - - mnis glo - - ri - a e - - jus fi - li - æ Re - - gis ab

The first system of music features a vocal line on a single treble staff and a piano accompaniment on grand staff (treble and bass staves). The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

in - - - tus in - - - fim - - bri - is au - - re - is cir - -

The second system continues the musical piece. The vocal line has a half rest at the beginning, followed by eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines.

cum a - mi - - cta va - - ri - e - - ta - - - ti - bus :

The third system of music. The vocal line starts with a half rest, followed by eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines.

ad - du - cen - - - tur Re - - gi vir - - gi - nes post e - - -

The fourth and final system on this page. The vocal line begins with a half rest, followed by eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines.

am, pro - - xi - mæ e - - jus af - fe - ren - - - - - tur

Ps.

ti - - - - - bi. E - ru - cta - vit cor me - um ver - bum  
Glo - - - ria, etc.  
Sic - - - ut erat, etc.

bo - num : di - co e - go o - pe - ra me - - a Re - - gi.

## SALVE SANCTA PARENS

(INTROIT POUR LES MESSES VOTIVES DE LA STE VIERGE)

Sal - - - - - ve, San - - - cta pa - - - - - rens, e - - - ni - -

xa pu - er - - pe - ra Re - - - - gem, qui cœ - - lum

ter - ram - - - - que re - - - - git in sæ - - cu - la

T. P.

sæ - - cu - lo - - - - rum. Al - le - lu - - - ia, al - le -

Ps.

lu - - - - - ia. E - ru - cta - - vit cor meum ver - - bum

bo - - num: Di - co ego o - pe - ra me - - a Re - - gi. Glo - -

ri - a Patri, et Filio, et Spi - - ri - - tu - i San - - cto. Sic - ut erat in principio,

et nunc, et sem - per, et in sæcula sæ - cu - lo - rum. A - men.

## GAUDENS GAUDEBO IN DOMINO

(INTROIT DE LA FÊTE DU TRÈS SAINT RÉDEMPTEUR)

Gau - - dens gau - - de - bo in Do - - mi - no et ex - ul -



ta - - - bit a - - ni - ma me - - a in De - - - o



me - - o: qui - a in - - - du - it me ve - sti - men - tis sa - lu - - tis



et in - du - men - to ju - sti - - - ti - æ cir - - cum de - - dit me.

Ps.



Mi - se - - ri - cor - di - as Do - mi - ni in æ - ter - - num can - ta - - bo:

in ge - ne - ra - ti - o - nem et ge - ne - ra - ti - o - - nem. Glo - - ri - a, etc.

## GAUDEAMUS

(INTROIT POUR LA FÊTE DE L'ASSOMPTION)

Gau - de - a - - - mus o - mnes in Do - - - - -

mi - no, di - - em fe - stum cœ - - le - - bran - - tes sub ho -

no - - - - re be - a - - tæ Ma - ri - - æ Vir - - gi - nis :



de - cu - - jus As - sump - ti - o - - - ne gau - dent An - - - -

ge - li, et col - lau - - - dant Fi - - li - um

Ps.  
De - - - - i. E - ru - cta - vit cor me - um ver - bum bo - num:

di - co e - go, o - pe - ra me - - a Re - - - gi. Glo - - ria Patri, et Filio, et Spi-

ri - - tu - i San - - cto. Sic - ut erat in principio, et nunc, et

sem - - per, et in sæcula sæ - - cu - lo - - rum. A - - men.

### LOQUEBAR

(COMMUN D'UNE VIERGE ET MARTYRE)

#### INTROIT.

Lo - - que - bar de te - sti - mo - - ni - is tu - - - - is

in con - spe - ctu re - - - gum, et non con - fun - de - bar :

et me - di - ta - - bar in man - da - - tis tu - - is, quæ di - - le - - xi

TEMPS PASCAL.

ni - - - - - mis. Al - - le - - lu - - - ia,

Ps.

al - - le - - - - - lu - - - ia, Be - a - ti immaculati in vi - a :

Qui ambulant in le - ge Do - mi - ni. Glo - ri - a Patri, et Filio, et Spiritui San - cto, } et in sæcula sæcu - lo - rum. A - men.  
Sic - ut erat in principio, et nunc, et sem - per, }

## Cibavit

MESSE VOTIVE DU SAINT SACREMENT

INTROÏT.

Ci - ba - vit e - os ex a - di - pe frumen - ti: et de pe -

- tra, mel - le sa - tu - ra - vit e - os.

AU TEMPS PASCAL.

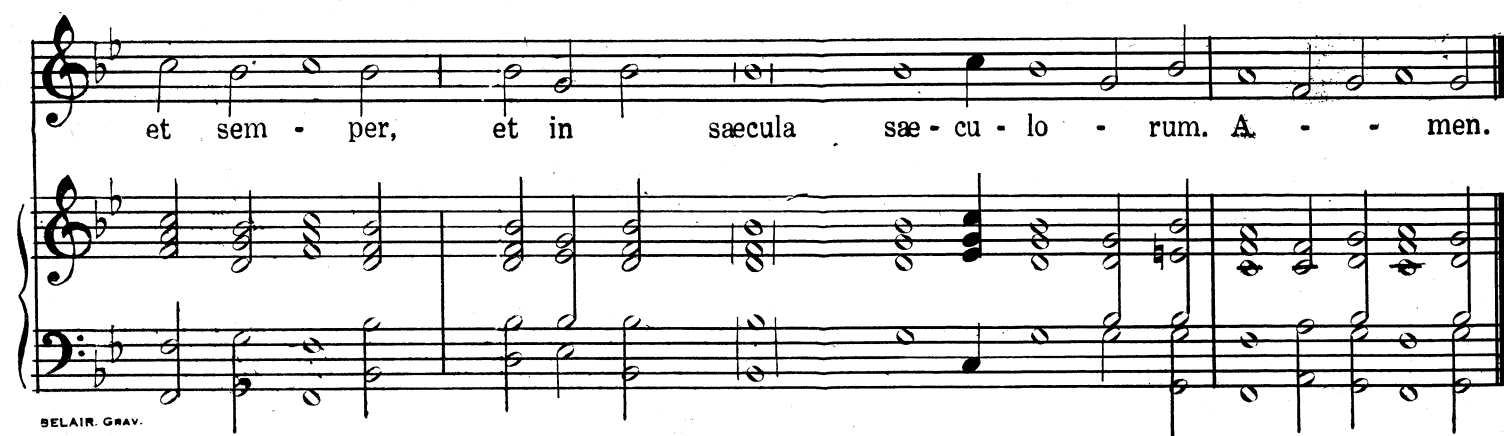
Ps.

Al - le - lu - ia, al - le - lu - ia. Ex - ul - ta - te Deo adju - to -

- ri nos - tro. ju - bi - la - te De - o Ja - cob. Glo - ri - a Patri, et Filio et



Spi - ri - tu - i Sanc - to. Sic - ut erat in principio, et nunc,



et sem - per, et in saecula sae - cu - lo - rum. A - - men.

BELAIR. GRAV.

## Offertoire de la Messe des Morts

Do - - mi - ne Je - su Chri - ste, Rex glo - - - -

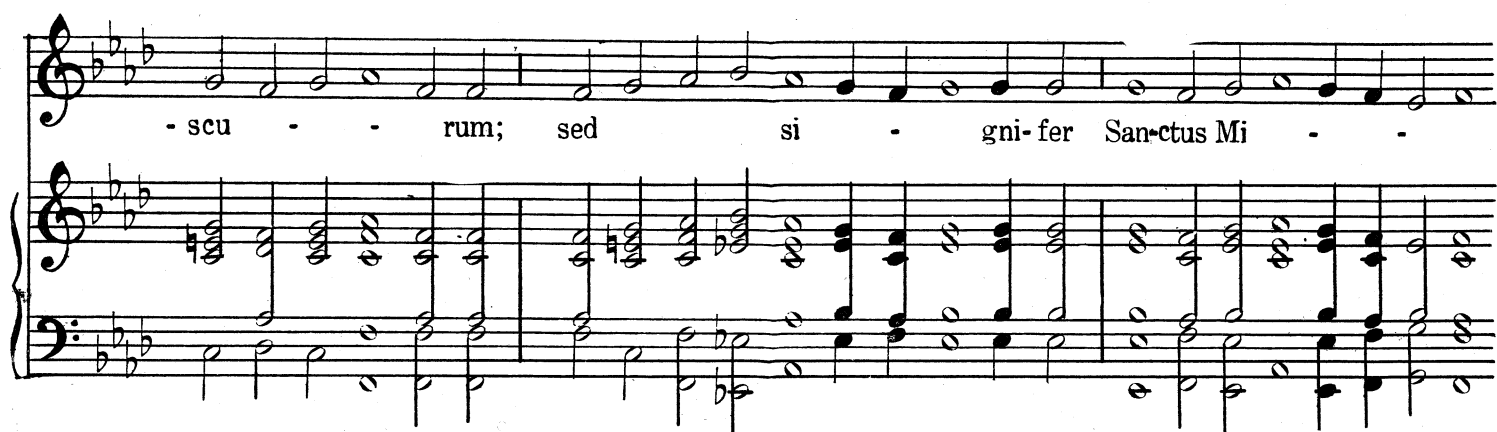
- - - ri - æ, li - be - ra a - ni - mas om - ni - um fi - de - li -

- um de - func - to - rum de poe - nis in - fer - - ni,

et de profundo la - - cu: li - be - ra e - os de o - re le - o - - - -



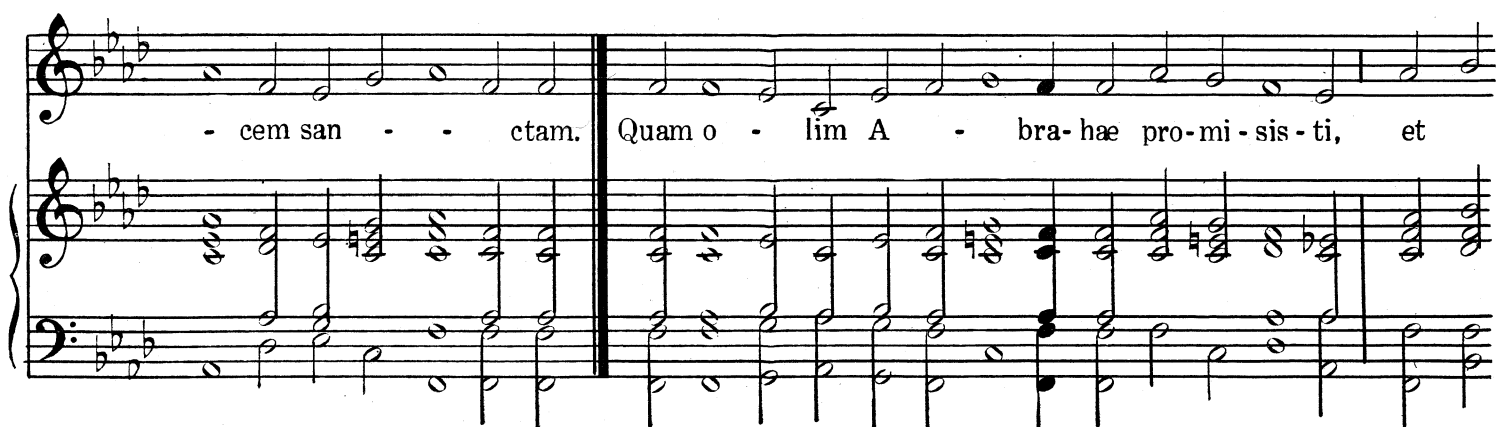
- nis, ne ab-sor-be-at e-as tar - - ta-rus, ne ca - dant in ob -



- scu - - rum; sed si - gni-fer Sanctus Mi - -



- cha-el re-pre-sen - tet e - - as in lu -



- cem san - - ctam. Quam o - lim A - bra-hæ pro-mi-sis-ti, et

se - - - mi - ni e - - jus. Ho - sti - as et

pre - ces ti - bi, Do - mi - ne, lau - des of - fe - - ri - mus:

tu sus - ci - pe pro a - ni - ma - bus il - lis qua - rum

ho - di - e me - mo - ri - am fa - ci - mus: fac e - as, Do - mi - ne,





de mor-te trans - i - re ad vi - tam. Quam o - lim A -



- bra-hæ pro-mi - sis - ti, et se - mi - ni e - jus.

BELAIR. GRV.

## REPONS DE LA PREFACE

SOPRANO

A - men. Et cum Spi - ri - tu tu - - o. Ha - be - - - mus

ALTO

A - men. Et cum Spi - ri - tu tu - - o. Ha - be - - - mus

TÉNOR

A - men. Et cum Spi - ri - tu tu - - o. Ha - be - - - mus

BASSE

A - men. Et cum Spi - ri - tu tu - - o. Ha - be - - - mus

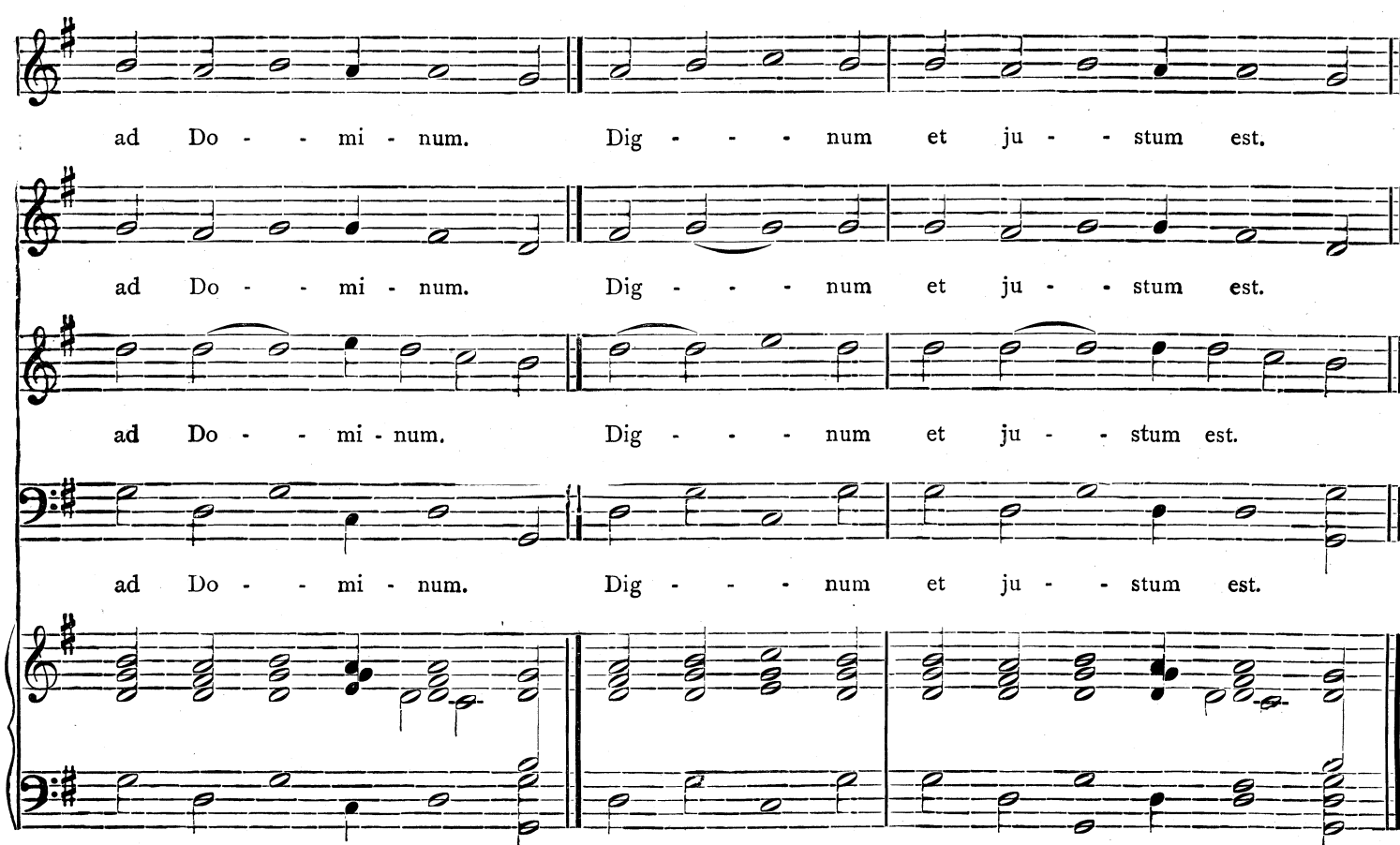


ad Do - - mi - num. Dig - - - num et ju - - stum est.

ad Do - - mi - num. Dig - - - num et ju - - stum est.

ad Do - - mi - num. Dig - - - num et ju - - stum est.

ad Do - - mi - num. Dig - - - num et ju - - stum est.



# Messe Royale ou du Premier Ton

*Plain-chant musical composé par Henri Dumont, maître de chapelle de Louis XIV*

## KYRIE

3 fois.

Ky - ri - e - - - e - - - le - i - son.

The first system of the Kyrie consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a half note 'Ky', followed by a dotted half note 'ri', a quarter note 'e', and then a series of dotted lines indicating a long note. This is followed by a half note 'e', another series of dotted lines, and then a half note 'le' followed by a dotted half note 'i' and a quarter note 'son'. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady rhythm of eighth and sixteenth notes, with some chords and single notes.

3 fois.

Chri - ste - - - e - - - le - i - son.

The second system of the Kyrie follows the same format as the first. The vocal line begins with a half note 'Chri', followed by a dotted half note 'ste', a quarter note 'e', and then a series of dotted lines. This is followed by a half note 'e', another series of dotted lines, and then a half note 'le' followed by a dotted half note 'i' and a quarter note 'son'. The piano accompaniment continues with the same rhythmic pattern as the first system.

2 fois.

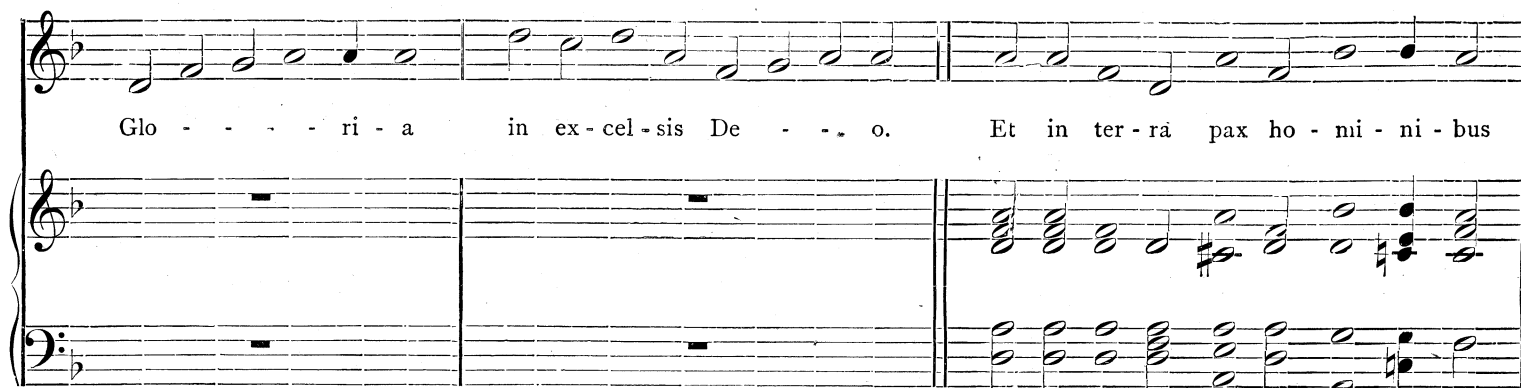
Ky - ri - e - - - e - - - le - i - son.

The third system of the Kyrie follows the same format. The vocal line begins with a half note 'Ky', followed by a dotted half note 'ri', a quarter note 'e', and then a series of dotted lines. This is followed by a half note 'e', another series of dotted lines, and then a half note 'le' followed by a dotted half note 'i' and a quarter note 'son'. The piano accompaniment continues with the same rhythmic pattern.

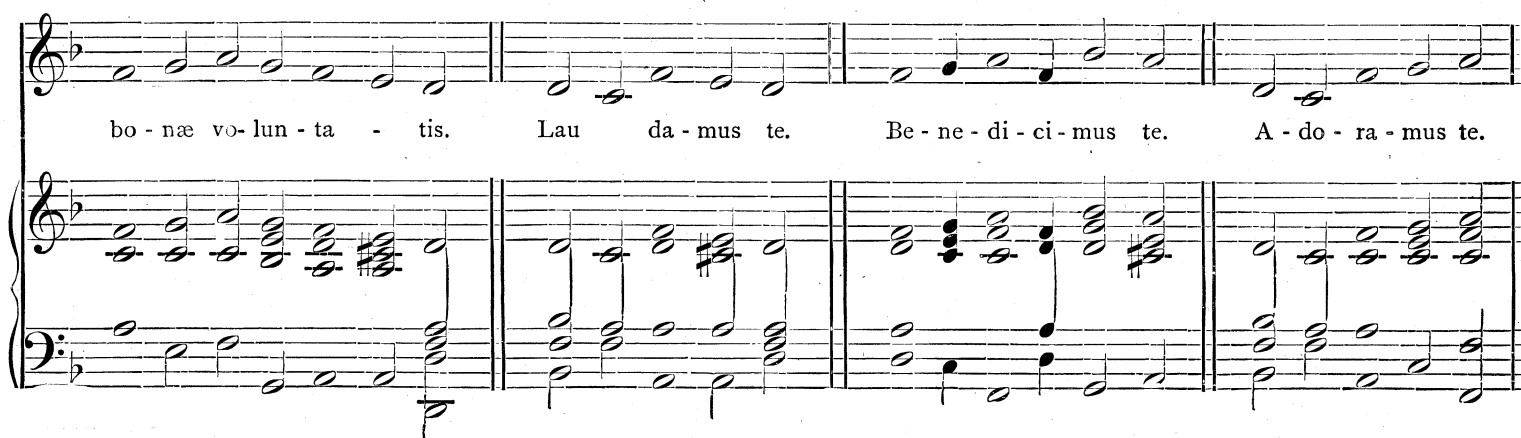
Ky - ri - e - - - e - - - le - i - son.

The fourth system of the Kyrie follows the same format. The vocal line begins with a half note 'Ky', followed by a dotted half note 'ri', a quarter note 'e', and then a series of dotted lines. This is followed by a half note 'e', another series of dotted lines, and then a half note 'le' followed by a dotted half note 'i' and a quarter note 'son'. The piano accompaniment continues with the same rhythmic pattern.

## GLORIA



Glo - - - ri - a in ex - cel - sis De - - o. Et in ter - ra pax ho - ni - ni - bus



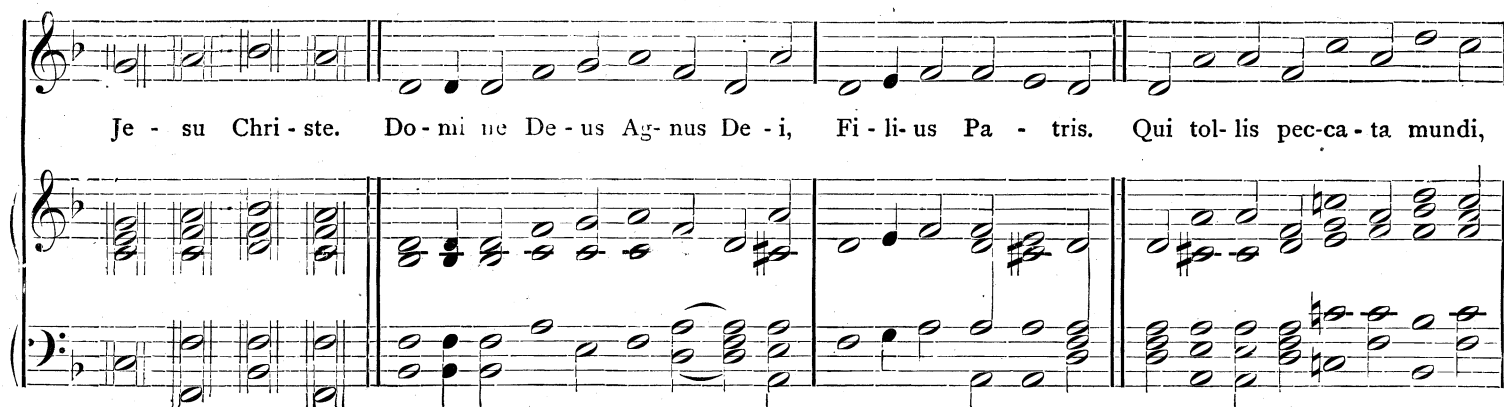
bo - næ vo - lun - ta - tis. Lau da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.



Glo - ri - fi - ca - - mus te. Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am tu - am.



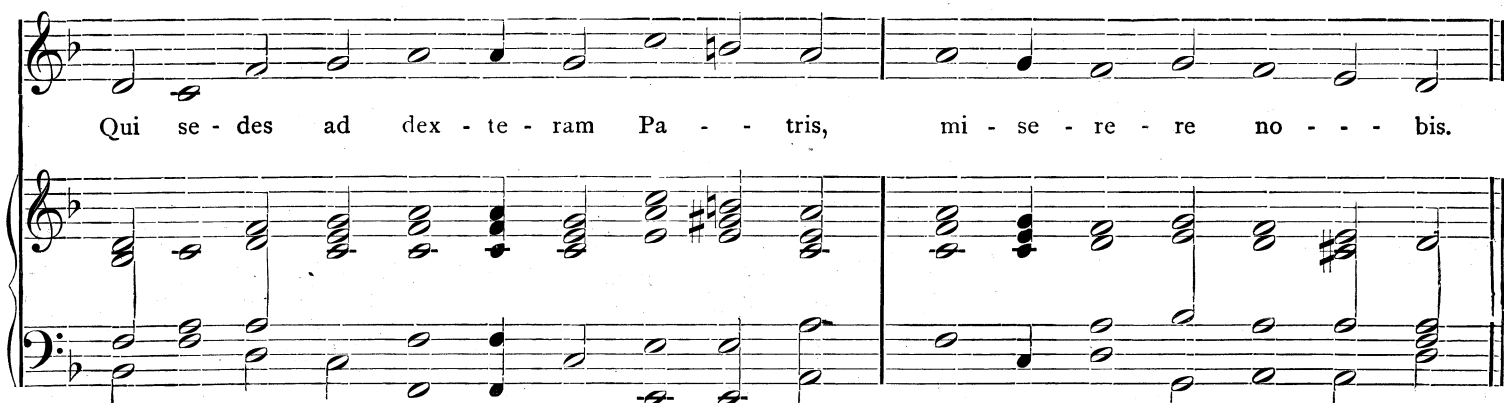
Do - mi - ne De - us Rex cœ - les - tis, De - us Pa - ter om - ni - potens. Do - mi - ne Fi - li u - ni - ge - ni - te,



Je - su Chri - ste. Do - mi ne De - us Ag - nus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mundi,



mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mundi, sus - ci - pe de - pre - ca - ti - o - nem no - stram.



Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.



Quo - ni - am tu so - lus Sanc - tus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus.

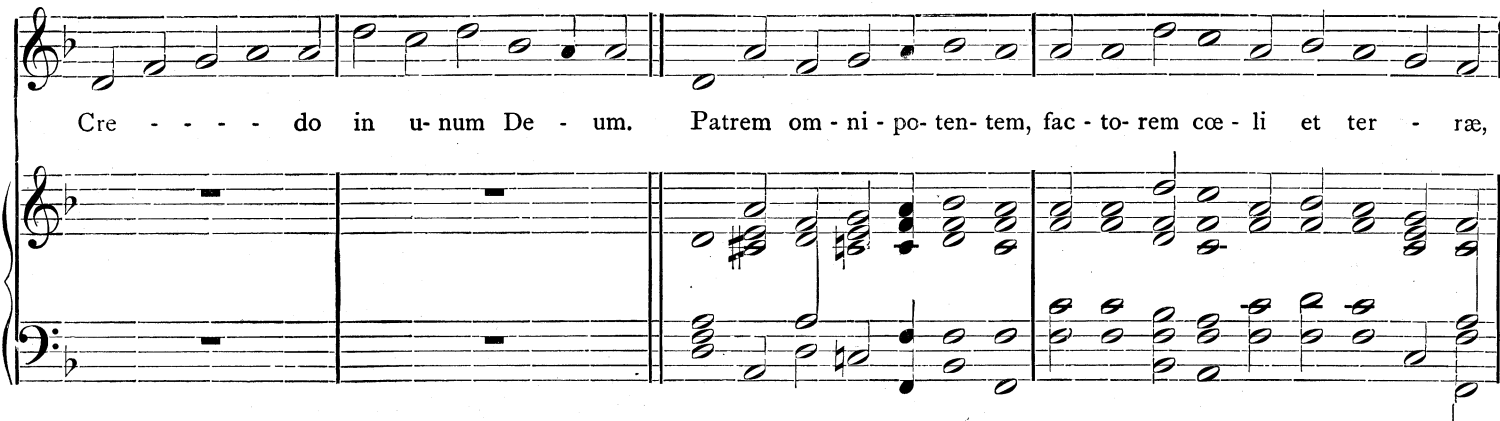


Je - su Chri - ste. Cum San-cto Spi - ri - tu in glo - ri - a De - i Pa - - tris.

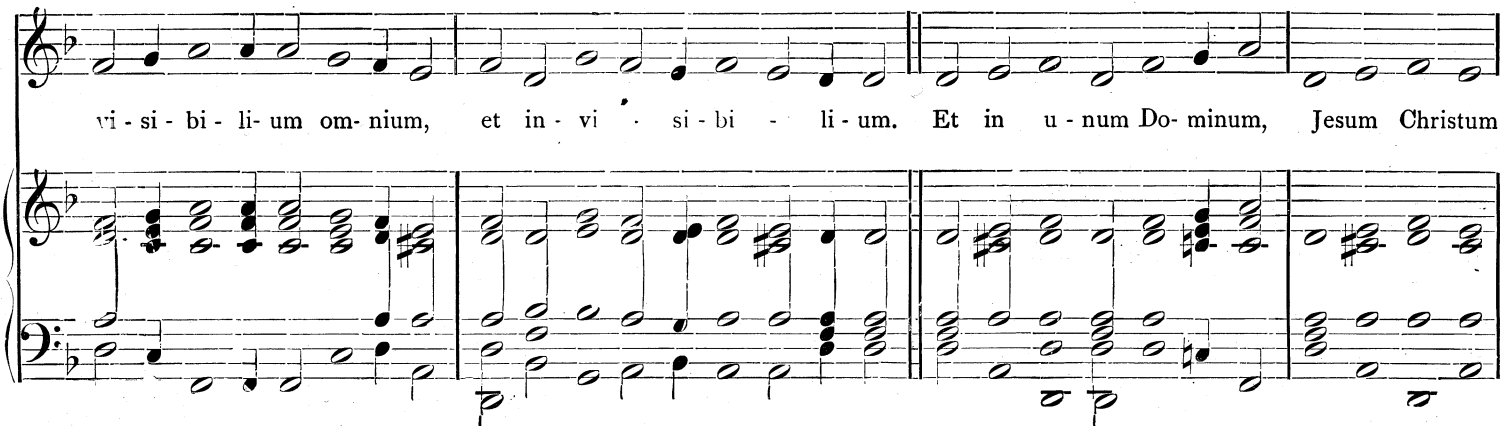


A - - - - - men.

### CREDO



Cre - - - - do in u-num De - um. Patrem om - ni - po-ten-tem, fac - to-rem cœ - li et ter - ræ,



vi - si - bi - li - um om - nium, et in - vi - si - bi - li - um. Et in u - num Do - minum, Jesum Christum



Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre natum an te om - ni - a sæ - cu - la.



De - um de De - o, lu - men de lu - mi - ne, De - um verum de De - o ve - ro. Ge - ni - tum non fac - tum



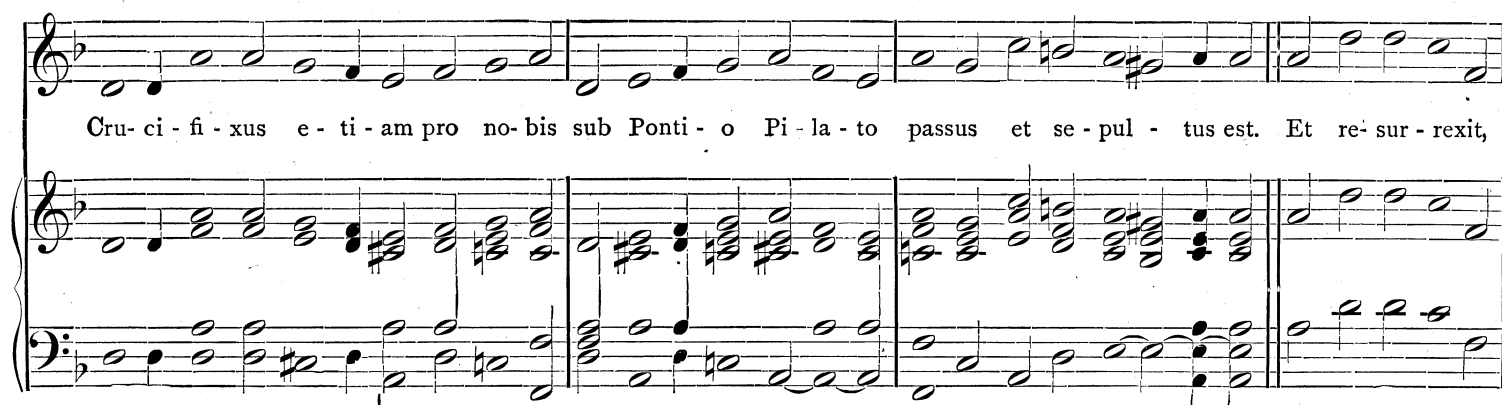
consub - stan ti - a - lem Pa - tri per quem om - ni - a fac - ta sunt. Qui propter nos ho - mi - nes



*Lent.*  
et propter nostram sa - lu - tem, des - cendit de coe - - - - lis. Et in - car - na - tus est



de Spi - ri - tu San - cto, ex Ma - ri - a Vir - - gi - ne, Et ho - mo fac - - tus est.



Cru - ci - fi - xus e - ti - am pro no - bis sub Ponti - o Pi - la - to passus et se - pul - tus est. Et re - sur - rexit,



ter - ti - a di - e se - cundum Scrip - tu - ras. Et as - cen - dit in coe - lum se - det ad dex - teram Pa - tris.



Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os, cu - jus regni

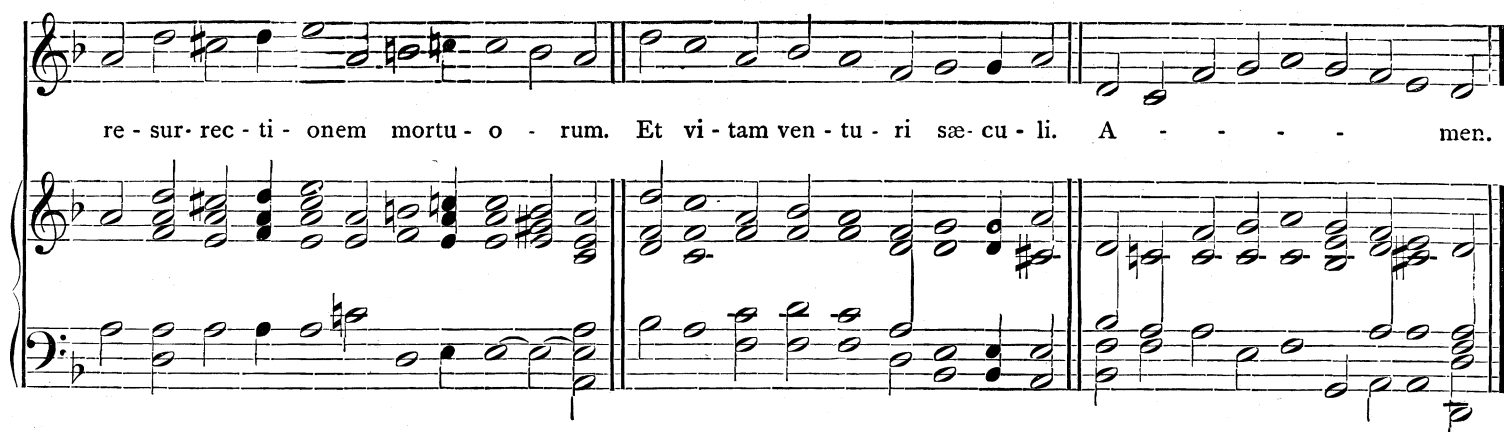


non e - rit fi - nis. Et in Spi - ri - tum Sanctum Do - minum et vi - vi - fi - can - tem qui ex Pa - tre

Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur

qui lo - cu - tus est per Pro - phe - tas. Et unam Sanctam Ca - tho - li - cam et A - pos - to - licam Ec - cle - si - am.

Con - fi - te - or u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum. Et ex - pec - to,



re - sur - rec - ti - onem mortu - o - rum. Et vi - tam ven - tu - ri sæ - cu - li. A - - - - - men.

# SANCTUS



Sanc - - - - - tus. Sanc - - - - - tus. Sanc - - - - - tus.



Do-mi-nus De-us Sa-baoth. Ple-ni sunt cœ-li et ter-ra, glo-ri-a tu-a, Ho-sanna in ex-cel-sis.



Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, Ho-san-na in ex-cel-sis.

## AGNUS DEI

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

The first system of the musical score for 'AGNUS DEI'. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are 'Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.' The piano accompaniment starts with a bass clef and a key signature of one flat. The first measure of the piano part is a whole note chord of B-flat, D, and F.

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

The second system of the musical score for 'AGNUS DEI'. It continues the vocal and piano parts from the first system. The vocal line and piano accompaniment are consistent in notation and key signature.

Ag - - nus De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - cem.

The third system of the musical score for 'AGNUS DEI'. The vocal line and piano accompaniment conclude this section with the lyrics 'do - na no - bis pa - cem.' The piano part ends with a final chord in the bass clef.

## Messe du Second Ton

(Henri Dumont)

## KYRIE

3 fois.

Ky - - - ri - e e - - - le - - i - son.

The musical score for the 'KYRIE' section. It consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are 'Ky - - - ri - e e - - - le - - i - son.' The piano accompaniment is on two staves (treble and bass) with a key signature of one flat. The first measure of the piano part is a whole note chord of B-flat, D, and F.

3 fois

Chri - - ste - - - - e - - - - le - i - son.

2 fois

Ky - - - ri - e - - - e - - - - - le - i - son.

Ky - - - ri - e - - - e - - - - - le - i - son.

## GLORIA

Glo - ri - a in ex - cel - sis De - - - - o. Et in ter - ra pax ho - mi - ni - bus,

bo - næ vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.

A - do - - ra - - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi,

prop - ter mag - nam glo - ri - am tu - am. Do - mi - ne De - - us, Rex cœ - les - tis,

*Lent.*  
De - us Pa - ter om - - ni - potens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

Do - mi ne De - us, Ag - nus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mundi,

mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mundi, sus - ci - pe de - pre - ca - ti - o - nem nostram.

*f*  
Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus Sanctus.

Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - - - - men.

## CREDO

Cre - - - - do in u - num Deum. Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in unum Do - - - - minum,

Je - sum Chri - stum Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - trẽ - na - tum

an - te om - ni - a sæ - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum

de De - o ve - ro. Ge - ni - tum non fac - tum con - sub - stan ti - a - lem Pa - tri,

per quem om - ni - a fac - ta sunt. Qui propter nos ho - mi - nes, et propter nostram sa - lu - tem,

*Lent.*  
des - cen - - - dit de cœ - - - lis. Et in - car - na - - tus est de Spi - ri - tu San - cto,



ex Ma - ri - - a Vir gi - ne, Et ho - mo fac - - tus est. Cru - ci - fi - xus

e - ti - am pro no - bis sub Ponti - o Pi - la - to passus et se - pul - tus est. Et re - sur - re - xit,

ter - ti - a di - e se - cun - dum Scrip - tu - ras. Et as - cen - dit in coe - lum se - det ad dex - te - ram Pa - tris.

Et i - terum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os,

cu- jus reg- ni non e- rit fi - nis. Et in Spi- ri- tum Sanctum Do- minum et vi - vi - fi - can - tem

qui ex Pa - tre Fi - li - o - que pro- ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur,

et conglo - ri - fi - ca - tur qui lo - cu - tus est per Pro - phe - tas. Et unam San - ctam Ca - tho - li - cam

et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - tis - ma,

in re-mis-si-o-nem pec-ca-to-rum. Et ex-pec-to, re-sur-rec-ti-o-nem mor-tu-o-rum.

Et vi-tam ven-tu-ri sæ-cu-li. A-men.

### SANCTUS

Sanc-tus. Sanc-tus. Sanctus Do-mi-nus De-us Sa-baoth.

Ple-ni sunt cœ-li et ter-ra, glo-ri-a tu-a, Ho-san-na in ex-cel-sis.

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, Ho - san - na in ex - cel - sis.

### AGNUS DEI

Ag - nus De - i, qui tol - lis pec - ca - ta mun - - di, mi - se - re - re no - bis.

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - - bis

Ag - nus De - i, qui tol - lis pec - ca - ta mun - - di, do - na no - bis pa - cem.

## Messe du Sixième Ton

(Henri Dumont)

## KYRIE

3 fois.

Ky - ri - e - - - e - - - le - i - son.

3 fois.

Chri - ste - - - e - - - le - i - son.

2 fois.

Ky - ri - e - - - e - - - le - i - son.

Ky - ri - e - - - e - - - le - i - son.

## GLORIA

Glo - - ri - a in ex-cel - sis De - o. Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis.

The first system of the musical score for 'GLORIA'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in treble and bass clefs. The lyrics are: 'Glo - - ri - a in ex-cel - sis De - o. Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis.'

Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.

The second system of the musical score. The vocal line continues with the lyrics: 'Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.'

Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cœ - les - tis,

The third system of the musical score. The vocal line continues with the lyrics: 'Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cœ - les - tis,'.

De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

The fourth system of the musical score. The vocal line continues with the lyrics: 'De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste.'

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di,

mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem nostram.

Qui se - des ad dex - te - ram Pa - - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus Sanctus.

Tu so - lus Do - - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - - - - men.

## CREDO

Cre - - - do in u - num De - um. Patrem om - ni - po - tentem, fac - to - rem cœ - li et ter - ræ,

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u - num Do - mi - num,

Je - sum Chri - stum Fi - li - um De - i u - ni - ge - - ni - tum. Et ex Pa - tre na - tum



an - te om - ni - a sæ - cu - la De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum

de De - o ve - ro. Ge - ni - tum non factum con - substan - ti - a - lem Pa - tri, per quem om - ni - a fac - ta sunt.

Qui prop - ter nos ho - mi - nes, et prop - ter nos - tram sa - lu - tem, des - cen - dit de cœ - lis.

Et in - car - na - tus est de Spi - ri - tu Sancto, ex Ma - ri - a Vir - gi - ne, Et Ho - mo fac - tus est.

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.

Et re - sur - re - xit, ter - ti - a di - e se - cundum Scrip - tu - ras. Et as - cen - dit in coelum

se - det ad dex - teram Patris. Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vivos et mortu - os,

cu - jus reg - ni non e - rit fi - nis. Et in Spi - ri - tum Sanctum Do - minum et vi - vi - fi - can - tem

qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur,

et con - glo - ri - fi - ca - tur qui lo - cu - tus est per Pro - phe - tas. Et u - nam Sanctam Ca - tho - li - cam

et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum.

Et ex - pec - to, re - surrec - ti - o - nem mortu - o - rum. Et vitam ven - tu - ri sæ - cu - li. A - - - men.

## SANCTUS

Sanc - - - - - tus. Sanc - - - - - tus.

The first system of music for 'SANCTUS' features a vocal melody in G major (one sharp) and piano accompaniment. The vocal line consists of two measures, each with a half note followed by a dotted half note. The piano accompaniment consists of two measures, each with a half note followed by a dotted half note. The lyrics are 'Sanc - - - - - tus. Sanc - - - - - tus.'

Sanc - - - - - tus Do - mi - nus De - us Sa - ba - oth.

The second system of music continues the vocal melody and piano accompaniment. The vocal line consists of two measures, each with a half note followed by a dotted half note. The piano accompaniment consists of two measures, each with a half note followed by a dotted half note. The lyrics are 'Sanc - - - - - tus Do - mi - nus De - us Sa - ba - oth.'

Ple - ni sunt coe - li et ter - - ra, glo - ri - a tu - a, Ho - san - na in ex - cel - - sis.

The third system of music continues the vocal melody and piano accompaniment. The vocal line consists of two measures, each with a half note followed by a dotted half note. The piano accompaniment consists of two measures, each with a half note followed by a dotted half note. The lyrics are 'Ple - ni sunt coe - li et ter - - ra, glo - ri - a tu - a, Ho - san - na in ex - cel - - sis.'

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, Ho - san - - - na in ex - cel - - sis.

The fourth system of music continues the vocal melody and piano accompaniment. The vocal line consists of two measures, each with a half note followed by a dotted half note. The piano accompaniment consists of two measures, each with a half note followed by a dotted half note. The lyrics are 'Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, Ho - san - - - na in ex - cel - - sis.'

## AGNUS DEI

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

The first system of the musical score for 'AGNUS DEI'. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#). The lyrics are: 'Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.'

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - - se - re - re no - bis.

The second system of the musical score for 'AGNUS DEI'. It continues the vocal and piano parts from the first system. The lyrics are: 'Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - - se - re - re no - bis.'

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - cem.

The third system of the musical score for 'AGNUS DEI'. It concludes the piece with the lyrics: 'Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - cem.'

## Messe des Anges

(AUX DOUBLES MAJEURS ET MINEURS)

## KYRIE

3 fois.

Ky - - ri - e - - - - - e - - - le - i - son

The musical score for the 'KYRIE' section. It consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The lyrics are: 'Ky - - ri - e - - - - - e - - - le - i - son'. The section is marked to be repeated three times ('3 fois.').

3 fois.

Chri - ste

e - - - - le - i - son.

2 fois.

Ky - ri - e

e - - - - le - i - son.

Ky - ri - e

e - - - - le - i - son.

## GLORIA

Glo - ri - a in ex - cel - sis De - o.

Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis.

Lauda - - mus te. Be-ne-di-ci-mus te. A-do-ra - - mus te. Glo - ri-fi-ca-mus te.

Gra-ti-as a - - gimus ti - - - bi, propter magnam glo-ri-am tu-am. Do-mi-ne De-us, Rex coe-les-tis,

De - us Pa - ter om - - ni - - - potens. Do-mi-ne Fi-li u-ni-ge - ni-te,

Je - su Christe. Do-mi-ne De - us, Ag - nus De - - i, Fi-li-us Pa - - tris.

Qui tol - lis pec - ca - ta mun - - - di, mi - se - re - re no - - - bis.

Qui tol - lis pec - ca - ta mun - - - di, sus - ci - pe de - pre - ca - ti - o - nem nos - - - tram.

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus Sanctus.

Tu so - lus Do - - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.



Cum Sancto Spi - - ri - tu in glo - ri - a De - i Pa - - - tris. A - - - men.

## CREDO

Cre - do in u - num De - um. Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ,

vi - si - bi - li - um om - - - ni - um, et in - vi - si - bi - - - - - li - um..

Et in unum Do - minum, Jesum Christum Fi - li - um De - i u - ni - ge - nitum. Et ex Pa - tre na - tum

an - te om - ni - a sæ - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um verum de De - o ve - ro.

Ge - ni - tum non fac - - - tum con - substan - ti - a - lem Pa - tri, per quem om - ni - a fac - ta sunt.

Qui propter nos ho - mines, et propter nostram sa - lu - tem, des - cen - dit de cœ - lis. Et in - car - na - tus est

de Spi - ri - tu Sancto, ex Ma - ri - a Vir - gi - ne, Et Ho - mo fac - tus est. Cru - ci - fi - - - xus

e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - - - tus est.

Et re - sur - re - xit, ter - ti - a di - e se - cundum Scriptu - ras. Et as - cendit in coe - - - - lum

se - det ad dex - te - ram Pa - - - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,

ju - di - ca - - re vi - vos et mor - tu - os, cu - jus reg - ni non e - rit fi - nis.

Et in Spi-ri-tum Sanctum Do-minum et vi-vi-fi-can - tem qui ex Pa-tre Fi-li-o-que pro-ce-dit.

Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur, et conglo-ri-fi-ca-tur qui lo-cu-tus est per Prophe-tas.

Et unam Sanctam Ca-tho-li-cam et A-pos-to-licam Ec-cle-si-am. Con-fi-te-or u-num bap-tis-ma,

in re-mis-si-o-nem pec-ca-to-rum. Et expec-to, re-surrec-ti-onem mor-tu-orum. Et vi - - - tam

ven- tu - - - ri sæ- cu - li. A - - - - - men.

## SANCTUS

Sanc - - - tus. Sanc - tus. Sanc - - - - - tus

Do - - - - mi - nus De - - - us Sa - - - - -

- - - - - baoth. Ple - ni sunt cœ - - - li et ter - - - ra,

gio - - - ri - a tu - - - a, Ho - sanna in ex - cel - - - - - sis

This system features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "gio - - - ri - a tu - - - a, Ho - sanna in ex - cel - - - - - sis".

Be - ne - dic - - - tus qui ve - - - nit in no - mi - ne Do - mi - ni,

This system continues the vocal melody and piano accompaniment. The lyrics are: "Be - ne - dic - - - tus qui ve - - - nit in no - mi - ne Do - mi - ni,".

Hosan - - - - - na in ex - - - - - cel - - - - - sis.

This system concludes the Gloria section. The lyrics are: "Hosan - - - - - na in ex - - - - - cel - - - - - sis.".

### AGNUS DEI

Ag - - - - - nus De - i, qui tol - - - - - lis

This system begins the Agnus Dei section with a vocal melody and piano accompaniment. The lyrics are: "Ag - - - - - nus De - i, qui tol - - - - - lis".

pec - - - - ca - - ta mun - - di, mi - sere - re no - - - - - bis.

Ag - - nus De - - - i, qui tol - - - - lis pec - ca - ta mun - - di,

mi - se - re - - - re no - - - - - bis.

Ag - - - - nus De - i, qui tol - - - - - lis.

KYRIE

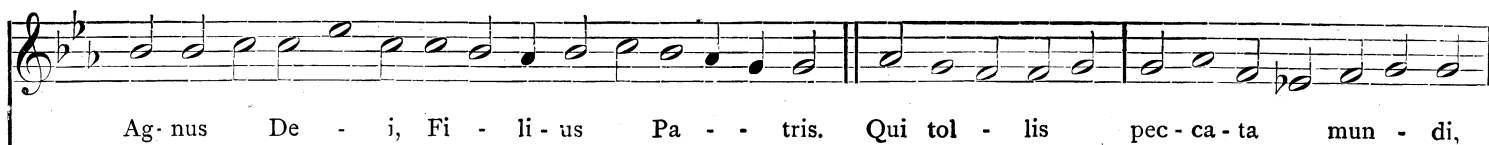
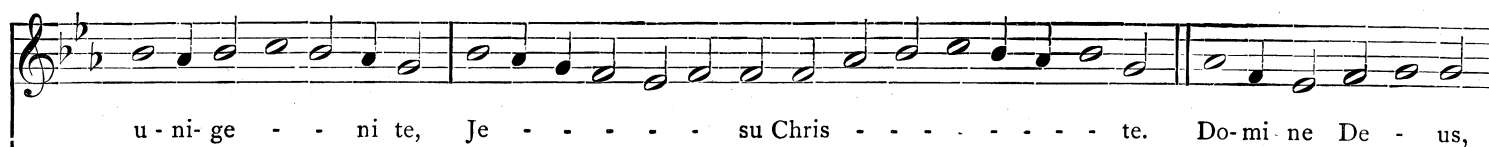
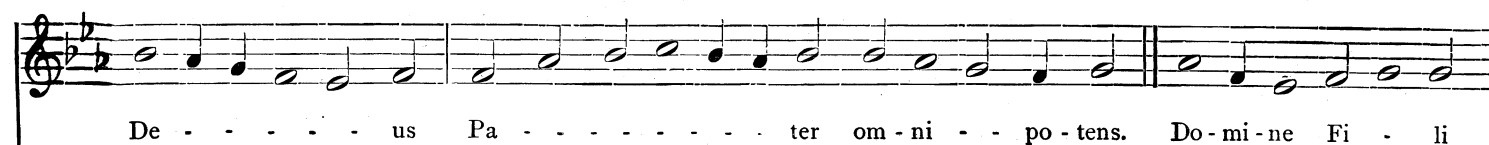
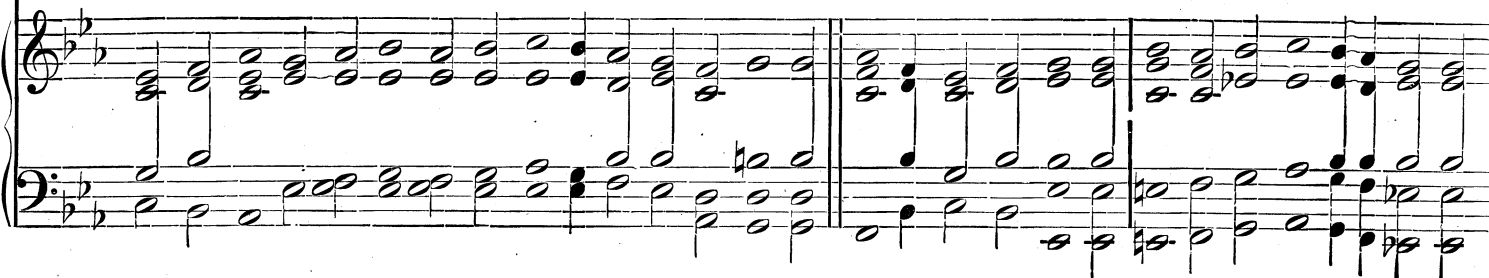
3 fois.

3 fois.

2 fois.



Musical score for the Kyrie eleison. The vocal line is in G major, starting on a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, 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F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D364, E364, F#364, G364, A364, B364, C365, D365, E365,



mi-se-re - - re no - bis. Qui tol - lis pec-ca-ta mun - di, sus - - ci-pe

de-pre-ca-ti-o - - - nem nos - tram. Qui se - - - des ad dex-te-ram Pa - - tris,

mi-se-re - - - re no - bis. Quo - ni-am tu so - lus Sanctus.

Tu so - - - - lus Do - - mi-nus. Tu so - lus Al - tis - - si-mus,

Je - - - su Chri - - - ste. Cum Sanc - - to Spi - - - ri - tu

in glo - ri - a De - i Pa - - - tris. A - - - - - men.

### CREDO

Cre - do in u - num De - um. Pa - trem om - ni - po - ten - - tem, fac - to - rem coe - li et ter - rae,

vi - si - bi - li - um om - ni - um, et in - vi - - si - bi - - li - um. Et in u - num Do - minum,

Je - sum Chris - - tum Fi - li - um De - - - i u - ni - ge - - ni - tum.

Et ex Pa - - - tre na - - - tum an - te om - ni - a sæ - - cu - la

De - um de De - o, lu - men de lu - - mi - ne, De - um ve - - - rum

de De - o ve - - - ro. Ge - - ni - tum non fac - tum con - sub - stan - ti - a - lem Pa - tri,

per quem om - ni - a fac - ta sunt. Qui prop - ter nos ho - - mi - nes,

et prop - ter nostram sa - lu - tem, des - cen - - - - - dit de coe - - lis.

Et in - car - - na - tus est de Spi - ri - tu Sancto, ex Ma - ri - a Vir - - gi - ne,

Et Ho - - mo fac - tus est. Et Ho - mo, Ho - mo fac - - tus est.

Cru - ci - fi - xus e - ti - am pro no - - - bis sub Pon - ti - o Pi - la - - - - to

pas - sus et se - pul - - tus est. Et re - sur - re - xit ter - ti - a di - - - e,

se - cun - - - dum Scrip - tu - - ras. Et as - cen - dit in coe - - - - - lum,

se - det ad dex - te - ram Pa - - - tris. Et i - te - rum ven - tu - rus est

cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os, cu - jus reg - - ni

non, non e - - - rit fi - - - nis. Et in Spi - ri - tum Sanctum Do - mi - num

et vi - vi - - fi - can - tem qui ex Pa - tre Fi - li - o - - que pro - ce - - dit.

Qui cum Pa - - - tre et Fi - - - li - o si - mul a - - - do - ra - tur,



et con - glo - ri - fi - ca - - tur qui lo - cu - - tus est per Pro - phe - - - tas.

Et u - nam Sanctam Ca - tho - - li - cam et A - pos - to - li - cam Ec - cle - si am.

Con - fi - te - or u - num bap - tis - - ma, in re - mis - si - o - - nem pec - ca - to - - rum.

Et ex - pec - to, re - sur - rec - ti - o - - - - - nem

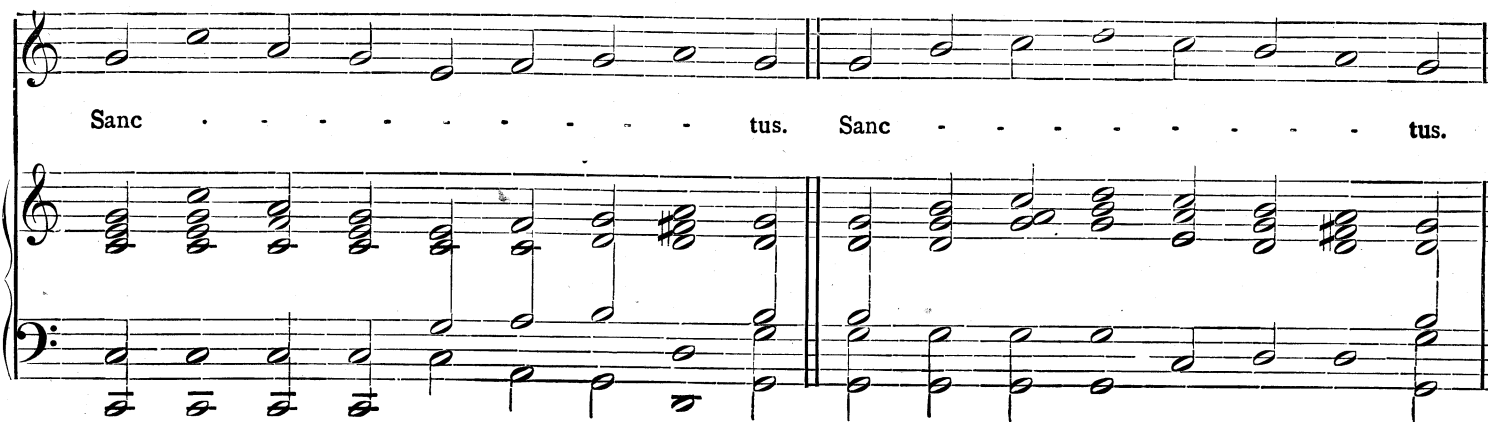


mor - tu - o - - - - rum. Et vi - tam ven - ta - ri sæ - - cu - li.

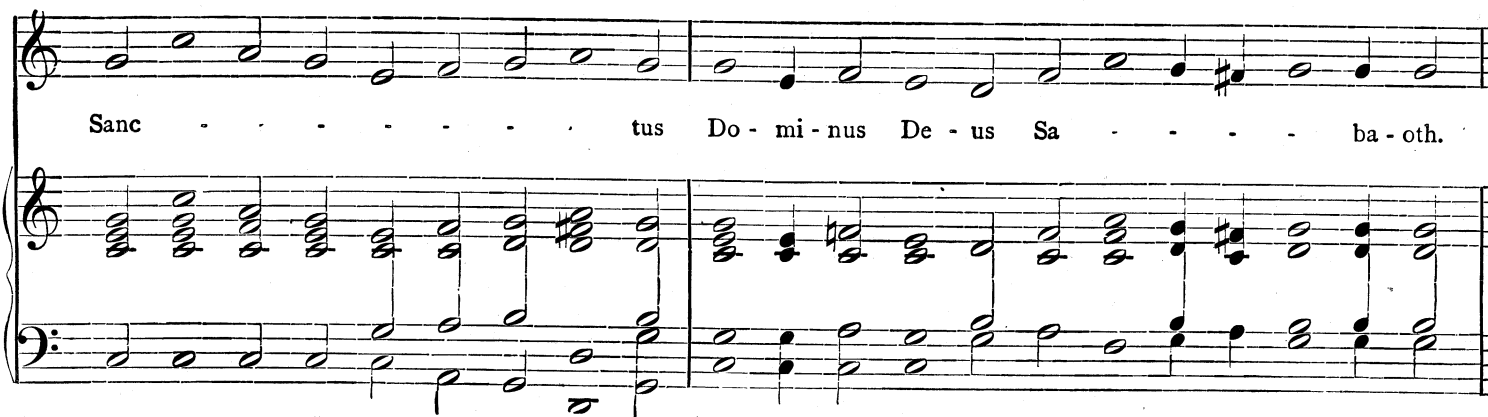


A - - - - - men. A - - men.

### SANCTUS



Sanc - - - - - tus. Sanc - - - - - tus.



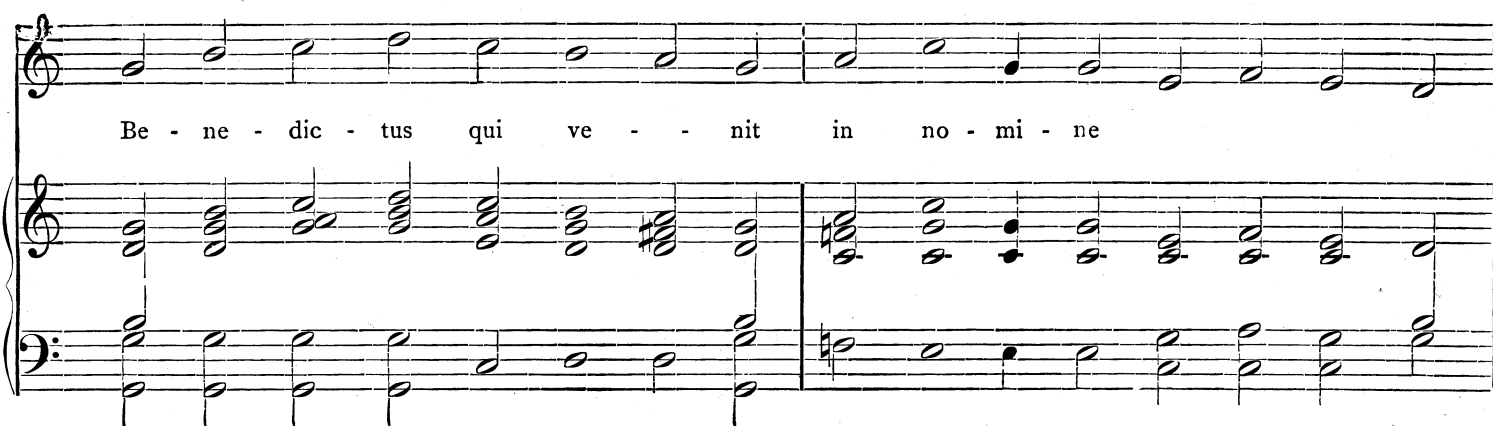
Sanc - - - - - tus Do - mi - nus De - us Sa - - - - - ba - oth.



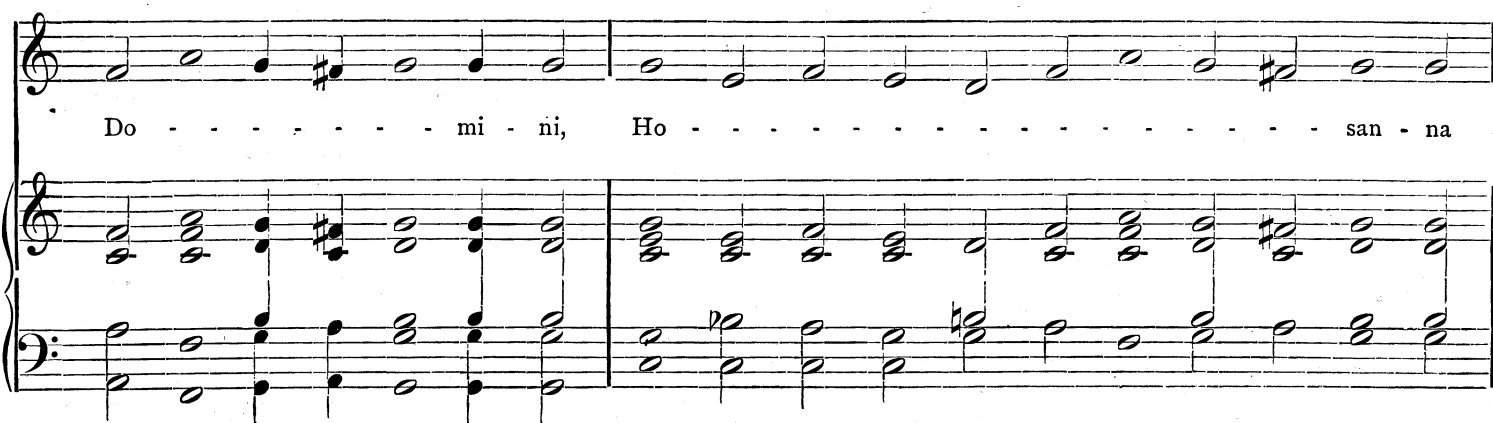
Ple - ni sunt cœ - li et ter - - - ra, glo - ri - a tu - - - a, Ho - - san - na



in ex - - - cel - - - - - sis.



Be - ne - dic - tus qui ve - - - nit in no - mi - ne



Do - - - - - mi - ni, Ho - - - - - san - na

in ex - - - cel - - - sis.

### AGNUS DEI

Ag - nus De - - - i, qui tol - - lis pec - ca - ta mun - - - di,

mi - se - re - - - re no - - - - - bis. Ag - nus De - i, qui tol - lis

pec - ca - ta mun - - - di, mi - se - re - - - - - re no - - - - - bis.

Ag - nus De - - - i, qui tol - - lis, pec - ca - ta mun - - di,

This system contains the first two staves of the 'Agnus Dei' section. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, also in F# major. The lyrics are 'Ag - nus De - - - i, qui tol - - lis, pec - ca - ta mun - - di,'.

do - na no - - - - bis pa - - - - - cem.

This system contains the next two staves of the 'Agnus Dei' section. The vocal line continues with the lyrics 'do - na no - - - - bis pa - - - - - cem.' The piano accompaniment continues with chords and moving lines in both hands.

## Aux Messes du St Sacrement et de la Ste Vierge

### KYRIE

Ky - - - ri - e e - - - - le - i - son, Ky - - ri - e

This system contains the first two staves of the 'Kyrie' section. The key signature changes to three flats (Bb, Eb, Ab). The vocal line begins with 'Ky - - - ri - e e - - - - le - i - son, Ky - - ri - e'. The piano accompaniment is in Bb major/Ab minor.

e - - - le - i - son. Ky - - - ri - e e - - - - le - i - son.

This system contains the next two staves of the 'Kyrie' section. The vocal line continues with 'e - - - le - i - son. Ky - - - ri - e e - - - - le - i - son.' The piano accompaniment continues with harmonic support for the vocal melody.

Chri - ste - - - e - - - le - i - son. Chri - - - ste

e - - - le - i - son. Christe - - - e - - - le - i - son.

Ky - - ri - e - - - e - - - le - i - son.

Ky - - - ri - e e - - - le - i - son.

Musical score for the first system of the 'Kyrie' section. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with the lyrics 'Ky - - - ri - e'. The piano accompaniment consists of chords and single notes in both hands.

Musical score for the second system of the 'Kyrie' section. It continues the vocal line and piano accompaniment from the first system. The vocal line has a long rest followed by the lyrics 'e - - - - - le - i - son.'.

Musical score for the third system of the 'Kyrie' section. It continues the vocal line and piano accompaniment. The vocal line has a long rest followed by the lyrics 'e - - - - - le - i - son.'.

## GLORIA

Musical score for the first system of the 'Gloria' section. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three flats. The vocal line begins with the lyrics 'Glo - - - - ri - a in ex - - cel - o sis De - - - o. Et in ter - - - ra'. The piano accompaniment consists of chords and single notes in both hands.

pax ho - - mi - - ni - bus bo - næ vo - lun - ta - - - tis. Lau - da - - mus te.

Be - ne - di - - - ci - mus te. A - do - ra - - - - mus te. Glo - ri - fi - ca - - - mus te.

Gra - ti - as a - gi - mus ti - bi, prop - ter mag - nam glo - - ri - am tu - - - - am.

Do - mi - ne De - - us, Rex cœ - - - - les - - tis,



De - - - - us Pa - - ter om - - - - ni - - - - po - tens.

Do - mi - ne Fi - li u - ni - ge - - ni - te, Je - su Chri - - - ste.

Do - - - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - - tris.

Qui tol - - lis pec - ca - ta mun - - di, mi - se - re - - - re no - - - bis.

Qui tol - - lis pec - ca - ta mun - - di, sus - - - ci - pe

de - pre - ca - ti - o - - - - - nem nos - tram. Qui se - des ad dex - te - ram Pa tris,

mi - - se - re - - - re no - bis. Quo - ni - am tu so - lus Sanc - tus.

Tu so - - - - lus Do - - mi - nus. Tu so - lus Al - - tis - - - - si - mus,

Je - su Chri - - ste. Cum Sanc - - to Spi - - ri - tu in glo - ri - a

De - i Pa - - - - tris. A - - - - - men.

## CREDO

Cre-do in u-num De - um. Patrem om - ni - po - ten - - tem, fac - to - rem coe - li et ter - - ræ,

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - - li - um. Et in u - num Do - mi - num,

Je - sum Chri - - - stum Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum

an - te om - ni - a sæ - cu - la. De - um de De - o, lu - men de lu - - mi - ne, De - um ve - rum

de De - o ve - - ro. Ge - ni - tum non fac - tum con - sub - stan - ti - a - lem Pa - tri,

per quem om - ni - a fac - ta sunt. Qui propter nos ho - mi - nes, et prop - ter nos - tram sa - lu - tem,

des - cendit de cœ - - lis. Et in - car - na - tus est de Spi - ri - tu Sancto, ex Ma - ri - a Vir - gi - ne,

*Lento.*

Et Ho - mo fac - - tus est. Cru - ci - fi - - xus e - ti - am pro no - - bis

sub Pon - ti - o Pi - la - - - to pas - sus et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e,

se - cundum Scrip - tu - - - ras. Et as - cen - dit in cœ - lum, se - det ad dex - te - ram Pa - tris.

Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - - re vi - vos et mor - tu - os,

cu - jus reg - ni non e - rit fi - nis. Et in Spi - ri - tum Sanctum Do - mi - num et vi - vi - fi - can - tem

qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur,

et con - glo - ri - fi - ca - - tur qui lo - cu - - tus est per Pro - phe - - tas.

Et u - nam Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am.

Con - fi - te - or u - num bap - tis - - - ma, in re - mis - si - o - nem pec - ca - to - - rum.

Et ex - pec - to, re - sur - rec - ti - o - nem mor - tu - o - - - rum. Et vi - - tam

ven - tu - ri sæ - - cu - li. A - - - - - men.

## SANCTUS

Sanc - - - - - tus. Sanc - - - - - tus.

Sanc - - - - - tus Do - - mi- nus De - - - - - us Sa - ba - oth.

Ple - - - ni sunt coe - - - li et ter - - - - - ra,

glo - - - - - ri - a tu - - - - - a, Ho - - - san - na



in ex - cel - sis. Be - ne - dic - tus qui ve - - - nit in no - - - mi - ne

Do - - - - mi - ni, Ho - - - san - - na in ex - cel - sis.

### AGNUS DEI

Ag - - - nus De - - i, qui tol - - - - - lis

pec - ca - ta mun - - - - di, mi - - se - re - - - re no - - - - bis.

*2 fois.*

Ag - - - nus De - - - i, qui tol - - - lis pec - ca - - - ta mun - - di,

do - - - na no - - - bis pa - - - - - cem.

## Aux Dimanches dans le Temps Pascal

### KYRIE

Ky - - - ri - e e - - - - - le - i - son.

Chri - - - ste - - - - - e - - - - - le - i - son.

2 fois.

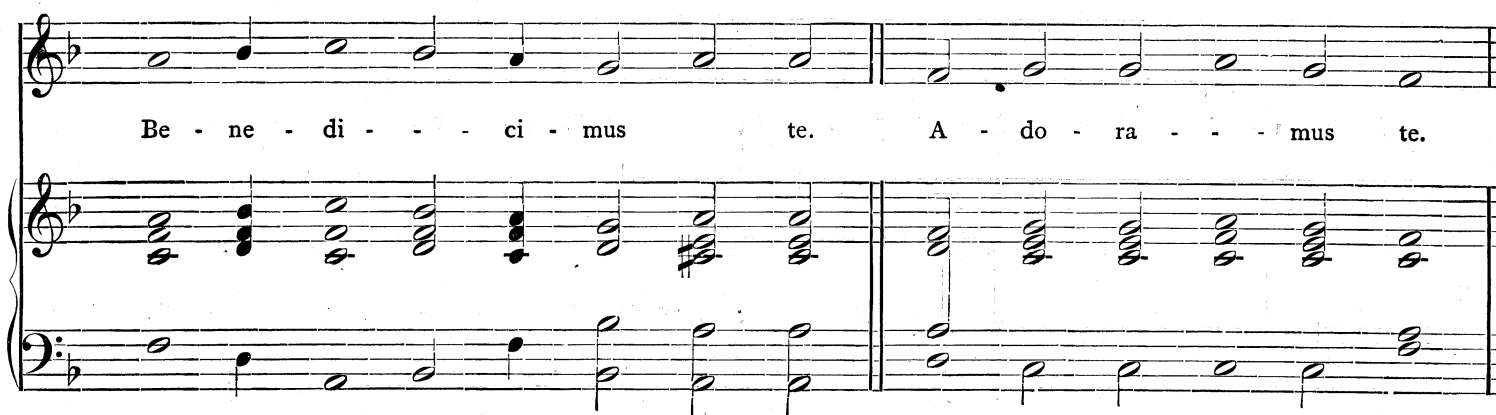
Ky - - - ri - e e - - - - - le - - i - son.

Ky - ri - e e - - - - - le - - i - son.

## GLORIA

Glo - ri - a in ex - - cel - - - sis De - o. Et in ter - - - - - ra

pax ho - - mi - ni bus bo - næ vo - lun - - ta - tis. Lau - - da - mus te.



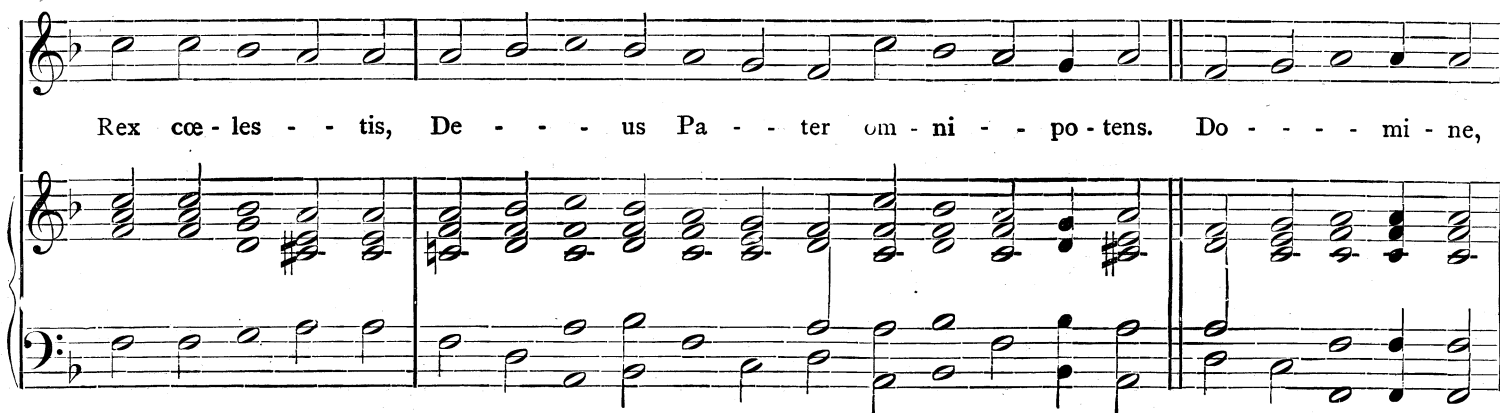
Be - ne - di - - - ci - mus te. A - do - ra - - - mus te.



Glo - ri - fi - ca - - mus te. Gra - - ti - as a - gi - mus ti - - bi,



prop - ter mag - nam glo - - - ri - am tu - - am. Do - - - - mi - ne, De - - us,



Rex coe - les - - tis, De - - - us Pa - - ter om - ni - - po - tens. Do - - - - mi - ne,



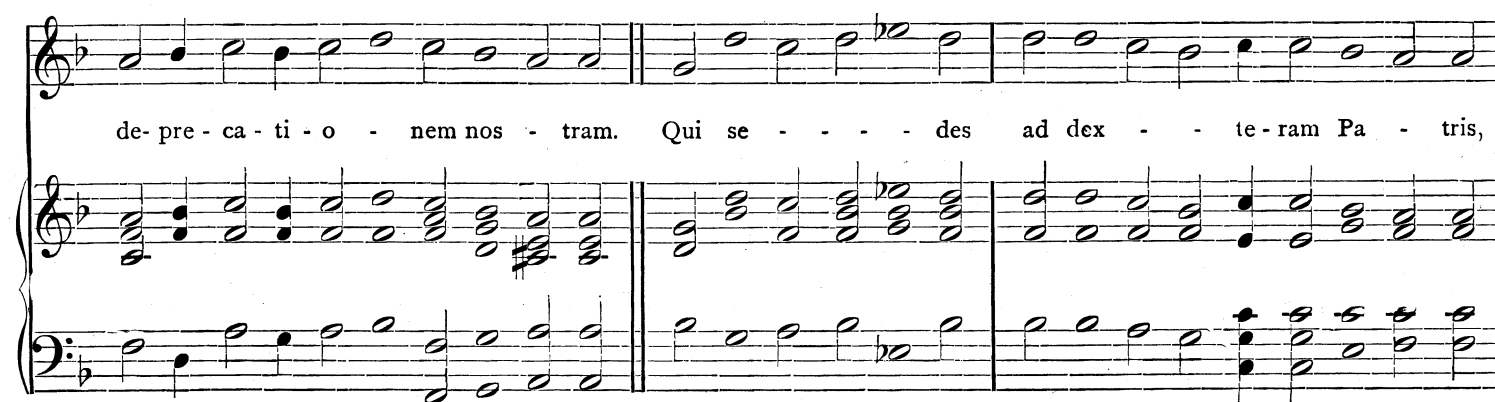
Fi - li u - ni - ge - - ni - te, Je - - su Chri - ste. Do - - - mi - ne De - us,



Ag - - - nus De - i, Fi - - li - us Pa - tris. Qui tol - - lis pec - ca - - ta mun - di,



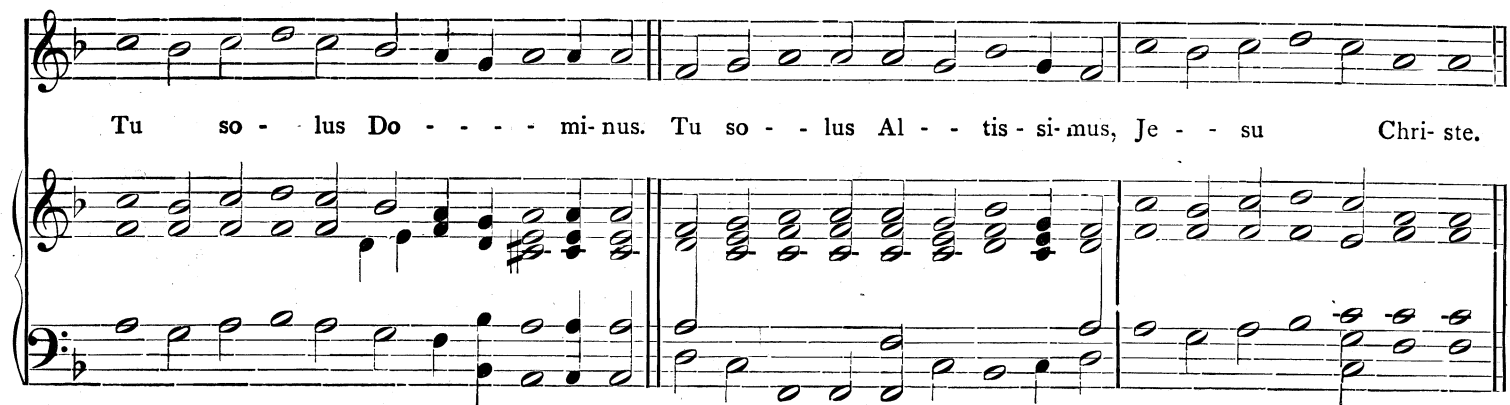
mi - - se - re - re no - bis. Qui tol - - lis pec - ca - - ta mun - di, sus - - - ci - pe



de - pre - ca - ti - o - - nem nos - tram. Qui se - - - - des ad dex - - te - ram Pa - tris,



mi - se - re - - - re no - - bis. Quo - - ni - am tu so - - lus Sanc - - tus.



Tu so - - lus Do - - - mi - nus. Tu so - - lus Al - - tis - si - mus, Je - - su Chri - ste.

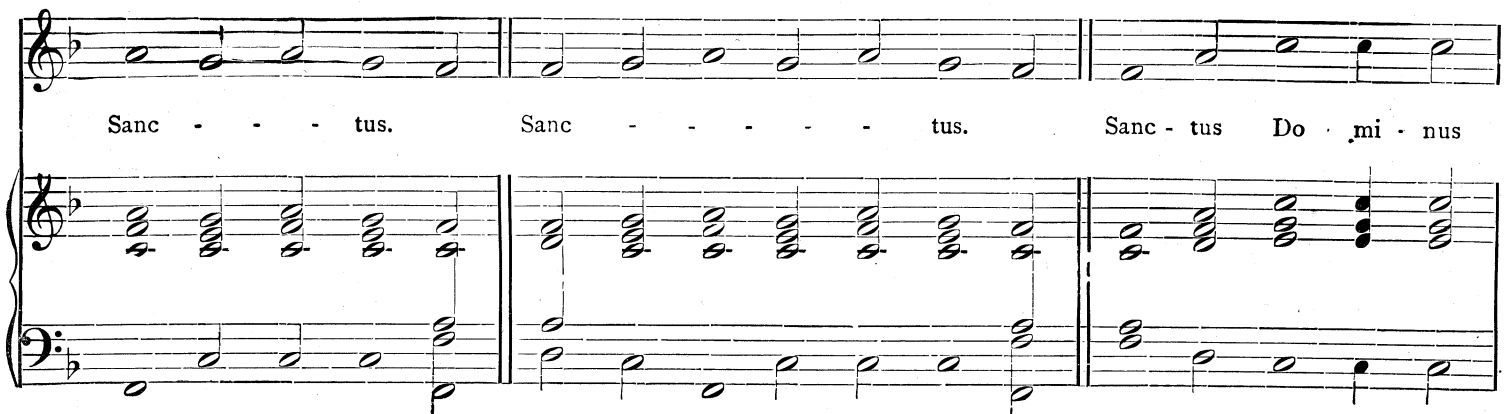


Cum Sanc - to Spi - ri - tu in glo - ri - a De - - - i Pa - tris. A - - - men

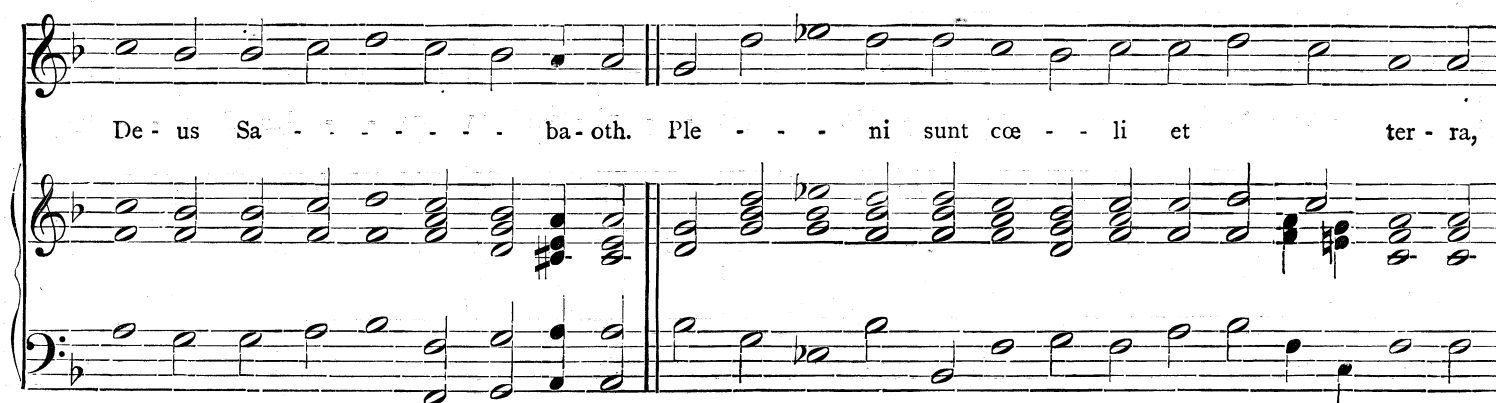
### CREDO

Comme aux Messes de la Sainte Vierge.

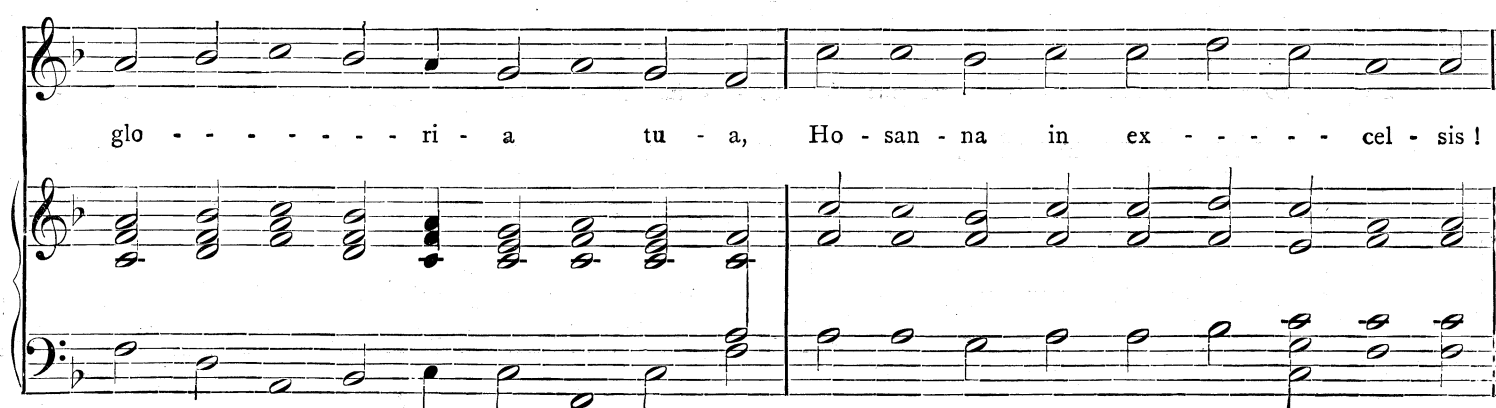
### SANCTUS



Sanc - - - tus. Sanc - - - tus. Sanc - tus Do - mi - nus



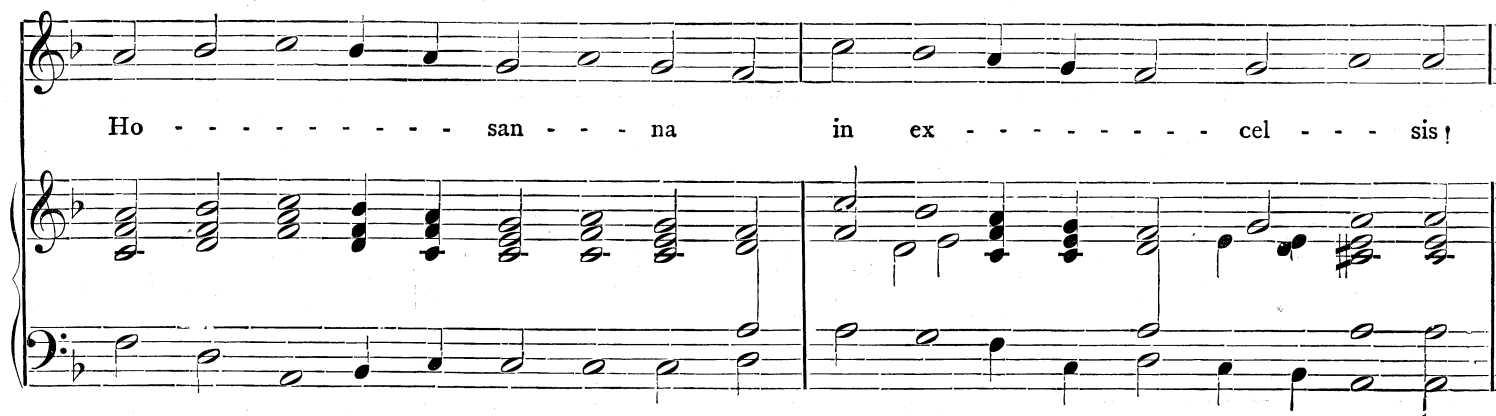
De - us Sa - - - - - ba - oth. Ple - - - ni sunt coe - - li et ter - ra,



glo - - - - - ri - a tu - a, Ho - san - na in ex - - - - - cel - sis !



Be - ne - dic - - - - - tus qui ve - - nit in no - - mi - ne Do - - mi - ni.



Ho - - - - - san - - - na in ex - - - - - cel - - - sis !

## AGNUS DEI

Ag - - - nus De - - - i, qui tol - - lis pec - ca - ta mun - - - - di,

The first system of the musical score for 'Agnus Dei'. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The vocal line begins with a half note 'Ag', followed by three dotted half notes 'nus', then a half note 'De', followed by three dotted half notes 'i', then a quarter note 'qui', followed by a dotted half note 'tol', then a dotted half note 'lis', then a quarter note 'pec', followed by a dotted half note 'ca', then a quarter note 'ta', then a dotted half note 'mun', and finally a dotted half note 'di'. The piano accompaniment consists of chords and single notes in both hands, with a key signature of one flat and a common time signature.

mi - - - - se - re - - - - re no - - - bis.

The second system of the musical score. The vocal line continues with a dotted half note 'mi', followed by four dotted half notes 'se', then a dotted half note 're', then a dotted half note 're', and finally a dotted half note 'no', followed by a dotted half note 'bis'. The piano accompaniment continues with chords and single notes in both hands.

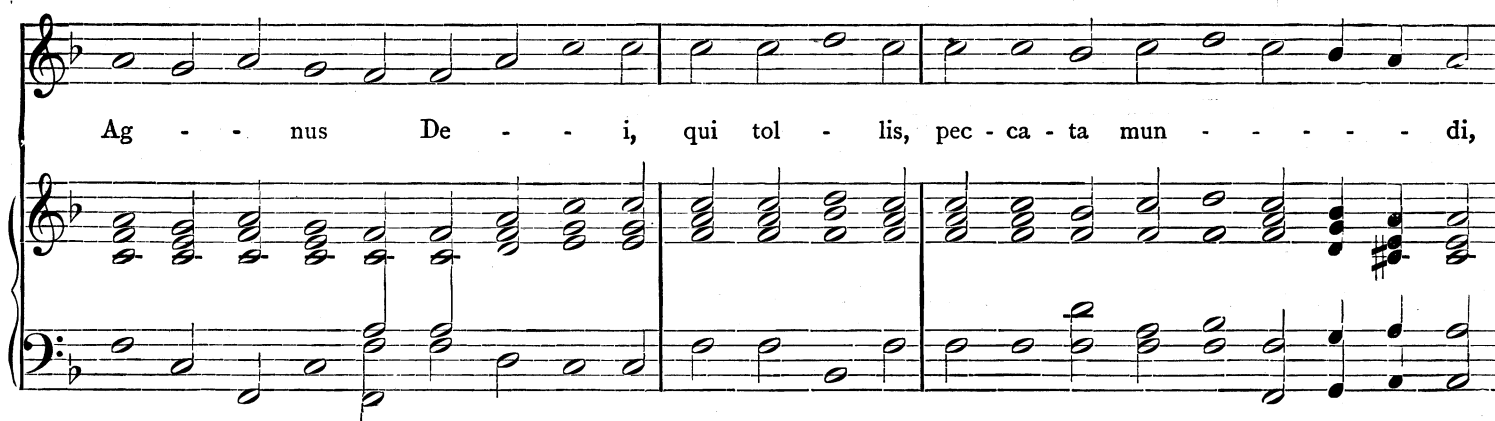
Ag - nus De - - - - i, qui tol - - lis pec - ca - ta mun - - - - di,

The third system of the musical score. The vocal line begins with a half note 'Ag', followed by three dotted half notes 'nus', then a half note 'De', followed by three dotted half notes 'i', then a quarter note 'qui', followed by a dotted half note 'tol', then a dotted half note 'lis', then a quarter note 'pec', followed by a dotted half note 'ca', then a quarter note 'ta', then a dotted half note 'mun', and finally a dotted half note 'di'. The piano accompaniment continues with chords and single notes in both hands.

mi - - - - se - re - - - - re no - - - bis.

The fourth system of the musical score. The vocal line continues with a dotted half note 'mi', followed by four dotted half notes 'se', then a dotted half note 're', then a dotted half note 're', and finally a dotted half note 'no', followed by a dotted half note 'bis'. The piano accompaniment continues with chords and single notes in both hands.





Ag - - nus De - - i, qui tol - lis, pec - ca - ta mun - - - - di,



do - - - na no - - - - - bis pa - - - cém.

### Aux Dimanches pendant l'Année

#### KYRIE



Ky - - - ri - e e - - - - - le - - - i - son. *3 fois.*



Chri - - ste e - - - - - le - - - i - son. *3 fois*

2 fois.

Ky - - - ri - e e - - - le - - i - son.

This system features a vocal melody in G major on a treble clef staff, with lyrics 'Ky - - - ri - e e - - - le - - i - son.' below it. The piano accompaniment is on a grand staff (treble and bass clefs), consisting of arpeggiated chords in the right hand and sustained chords in the left hand.

Ky - - - ri - e e - - - le - - i - son.

This system continues the vocal melody and piano accompaniment from the first system, maintaining the same musical structure and lyrics.

## GLORIA

Glo - - - ri - a in ex - cel - sis De - o. Et in ter - - ra pax

The 'Gloria' section begins with a key signature change to A major (two sharps). The vocal melody is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are 'Glo - - - ri - a in ex - cel - sis De - o. Et in ter - - ra pax'.

ho - - mi - ni bus bo - - næ vo - lun - ta - tis. Lau - - da - mus te. Be - ne - di - ci - mus te.

This system continues the 'Gloria' section with the same key signature and musical style. The lyrics are 'ho - - mi - ni bus bo - - næ vo - lun - ta - tis. Lau - - da - mus te. Be - ne - di - ci - mus te.'

A - do - ra-mus te. Glo - ri - fi - ca - - mus te. Gra - ti - as a - gi-mus ti - bi,

prop - ter mag - - nam glo - - ri - am tu - - - - am. Do - - - - - mi - ne,

De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po - tens. Do - - - - - mi - ne,

Fi - - li u - ni - ge - - ni - te, Je - su Chri - ste. Do - - - - - mi - ne

De - us, Ag-nus De - i, Fi - - li - us Pa - - tris. Qui tol - - lis pec - ca - ta mun - - di,

mi - se - re - re no - bis. Qui tol - - lis pec - ca - ta mun - - di, sus - - - ci - pe

de - pre - ca - ti - o - nem nos - tram. Qui se - - - des ad dex - te - ram Pa - tris,

mi - se - re - re no - bis. Quo - - - - ni - am tu so - lus Sanc - tus.

Tu so - - - lus Do - - - mi-nus. Tu so - - - lus Al - - - tis - si - mus,

Je - su Chri - ste. Cum Sanc - - to Spi - ri - tu in glo - ri - a De - - - i

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

## CREDO

Cre - do in u - num De - um. Pa - trem om - ni - po - ten - - tem, fac - to - rem coe - li et ter - rae,

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u - num Do - mi - num,

Je - sum Christum, Fi - - - li - um De - i u - ni - ge - - ni - tum. Et ex Pa - tre na tum

an - te om - ni - a sæ - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum

de De - o ve - - ro. Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri,

per quem om-ni - a fac - ta sunt. Qui prop-ter nos ho-mi - nes, et prop-ter nostram sa - lu - tem,

des - - cen - dit de coe - - lis. Et in - car - na - tus est de Spi - ri - tu Sanc - to,

ex Ma - ri - a Vir - gi - ne, Er HO - MO FAC - TUS EST.

Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la - - - to

pas - - sus et se - pul - - tus est. Et re - sur - re - xit ter - ti - a di - e,

se - - cundum Scriptu - - ras. Et as - cen - dit in cœ - lum, se - - det ad dex - te - ram Pa - - tris.

Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - - vos et mor - - ti - o ;,

cu - jus reg - ni non e - rit fi - - - nis. Et in Spi - ri - tum Sanc - tum Do - mi - num



et vi - vi - fi - can - - tem qui ex Pa - tre Fi - li - o - que pro - ce - - - dit.

Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo - ri - fi - ca - - - tur;

qui lo - cu - tus est per Pro - phe - - tas. Et u - nam Sanc - tam Ca - tho - li - cam

et A - pos - to - li - cam Ec - cle - - si - am. Con - - fi - te - or u - num bap - tis - ma,

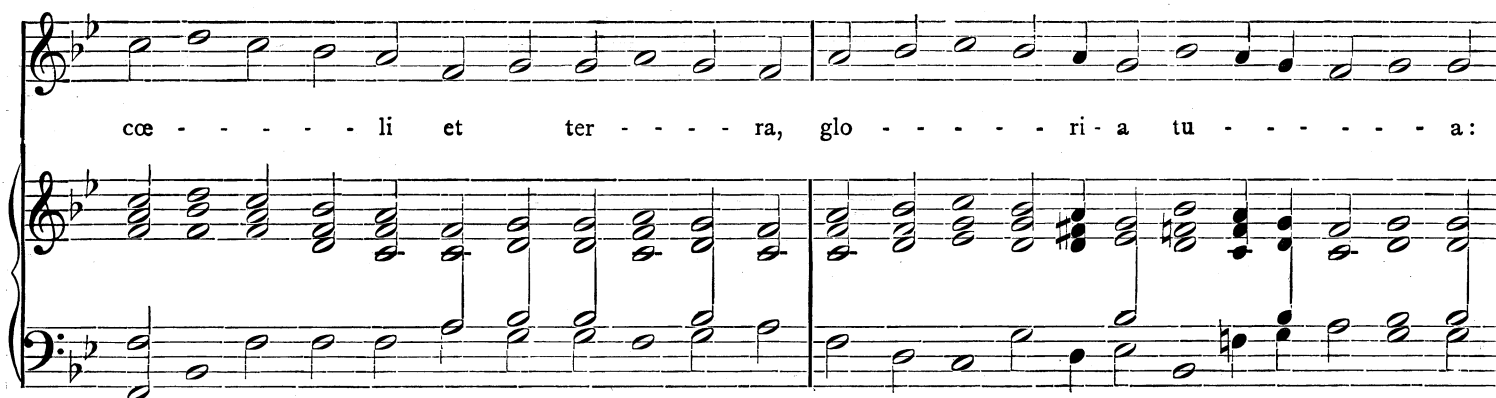
in re-mis-si-o-nem pec-ca-to - - rum. Et ex-pec-to re-sur-rec-ti-o-nem mor-tu-o - - rum.

Et vi-tam ven-tu-ri sæ - - - cu-li. A - - - - - men.

### SANCTUS

Sanc - - - tus. Sanc - - - tus. Sanc - - - tus Do - - - mi-nus

De - - - us Sa - - - - - ba-oth. Ple - - - - - ni sunt



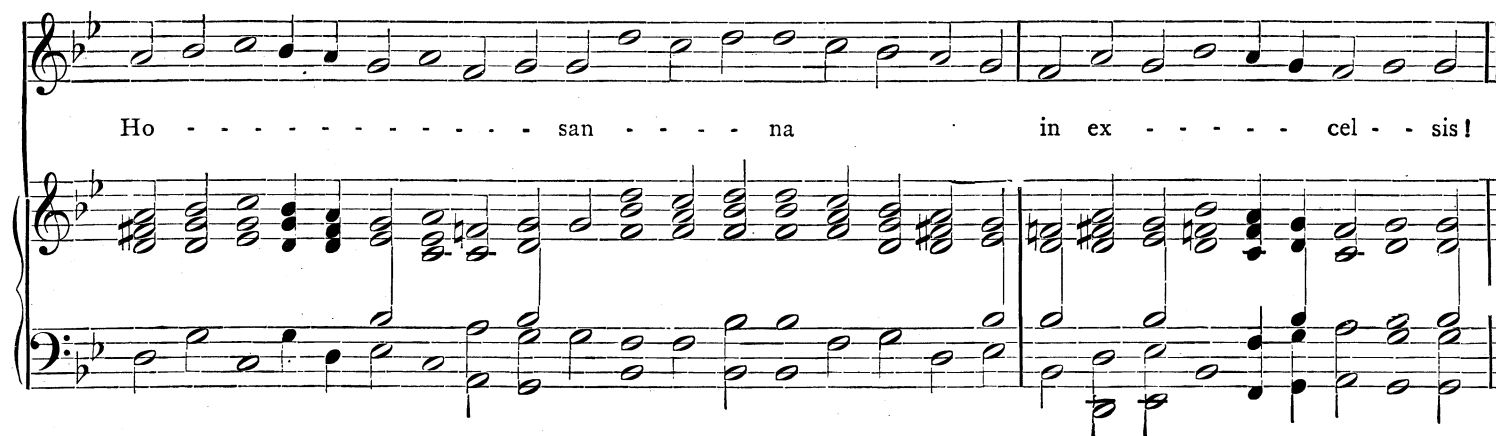
coe - - - - li et ter - - - - ra, glo - - - - ri - a tu - - - - a:



Ho - - - - san - - - - na in ex - - - - - cel - - - - sis!



Be - ne - dic - tus qui ve - - nit in no - - mi - ne Do - - - - mi - ni:



Ho - - - - - san - - - - na in ex - - - - - cel - - sis!

## AGNUS DEI

Ag - - nus De - i, qui tol - - - - lis pec - - - ca - - - ta mun - - di,

mi - se - re - - - - - re no - - bis. Ag - - - nus De - - - i,

qui tol - - - - lis pec - - - - ca - - - - ta mun - - di,

mi - se - re - - - - - re no - - bis. Ag - - - - nus De - - i,

qui tol - lis pec - - - ca - - - - ta mun - - di, do - - na no - - bis pa - cem.

## Aux Dimanches de l'Avent et du Carême

### KYRIE

Ky - - - ri - e e - - - - - le - i - son. 3 fois.

Chri - - - ste e - - - - - le - i - son. 3 fois

Ky - - ri - e e - - - - - le - i - son. 2 fois.

Ly - - ri - e

e - - - - - le - i - son.

(On ne chante pas le GLORIA.)

## CREDO

Comme aux Dimanches pendant l'Année.

## SANCTUS

Sanc - - - - - tus. Sanc - - - - - tus. Sanc - - - - - tus

Do - mi - nus De - - - us Sa - - - - - ba - oth.

Ple - ni sunt coe - - - li et ter - - - ra glo - ri - a tu - - - a:

Ho - - - - - san - na in ex - - cel - - - sis!

Be - - ne - dic - - tus qui ve - - - nit in no - mi - ne Do - - - - - mi - ni:

Ho - - - - - san - - na , in ex - - cel - - - - - sis !

**AGNUS DEI**

Ag - nus De - - - i, qui tol - - lis pec - - ca - - - - - ta mun - - di,

mi - se - re - - re no - - - - - bis. Ag - - - - - nus De - - - - i,

qui tol - - lis pec - - ca - - - - - ta mun - - di,





mi - se - re - - - re no - - - - - bis. Ag - nus De - - - i, qui tol - - lis

pec - - ca - - - - - ta mun - - di, do - na no - - bis pa - - - - - cem.

## Office des Morts. — Sépulture des Adultes

### EXULTABUNT DOMINO

ANT.



Ex - ul - ta - bunt Do - mi - no. Mi - se - rere mei, De - us, secundum magnam misericor - di - am tu - am.

APRÈS LE PSAUME.



Ex - ul - ta - - - bunt Do - mi - no os - - - sa hu - - - mi - li - a - - - - ta.

## SUBVENITE

RÉPONS.

Sub - ve - ni - - - te, San - cti De - - - i; oc - cur - - - - ri - te,

The first system of the musical score for 'SUBVENITE'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line consists of a single melodic line with lyrics underneath. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

An - - - - - ge - li Do - mi - ni: ★ Sus - ci - pi - en - tes a - nimam e - - jus.

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a repeat sign before the final phrase. The piano accompaniment continues with similar harmonic texture.

† Of - fe - ren - tes e - - am in con - spe - ctu Al - - - - - tis - - si - mi.

The third system of the musical score. The vocal line begins with a cross symbol (†) before the first phrase. The piano accompaniment continues to support the vocal melody.

✠ Sus - ci - - pi - at te Chri - - - stus, qui vo - ca - - vit te,

The fourth system of the musical score. The vocal line begins with a cross symbol (✠) before the first phrase. The piano accompaniment continues to support the vocal melody.

et in si - num A - bra-hæ An - - - ge - li de - du - - - - - cant te.

**A**  
★ Sus - ci - pi - en - tes, etc. ✕ Re - qui - em æ - - - ter - - - - - nam

do - - - - na e - i, Do - - mi - ne: et lux per - pe - - - tu - a

**B**  
lu - - - ce - at e - - - - - i. ✚ Of - fe - ren tes e - - am, etc.

# Messe des Morts

## REQUIEM

INTROIT.

Re - qui - em æ - - - ter - - - nam do - - na e - - - - is,

Do - - - - mi - ne: et lux per - pe - - - tu - a

lu - - ce - at e - - - - is.

Ps.

Te de - - cet hym - nus, De - us in Si - on, et ti - - - bi red - de - tur vo - tum



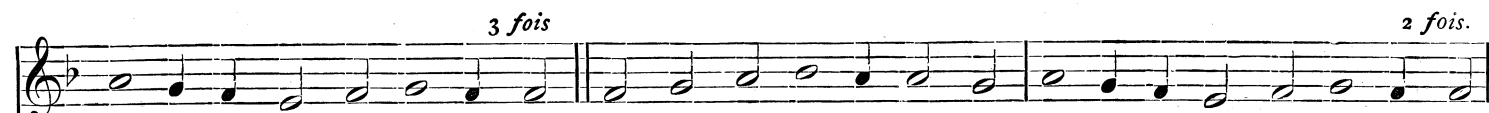
in Je - ru - sa - lem : ex - au - di o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et.



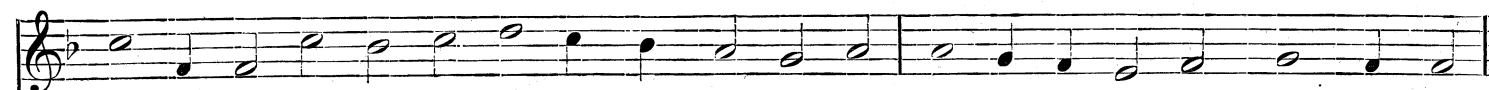
## KYRIE



Ky - - - ri - e e - - - le - i - son. Chri - ste



e - - - le - i - son. Ky - - - ri - e e - - - le - i - son.

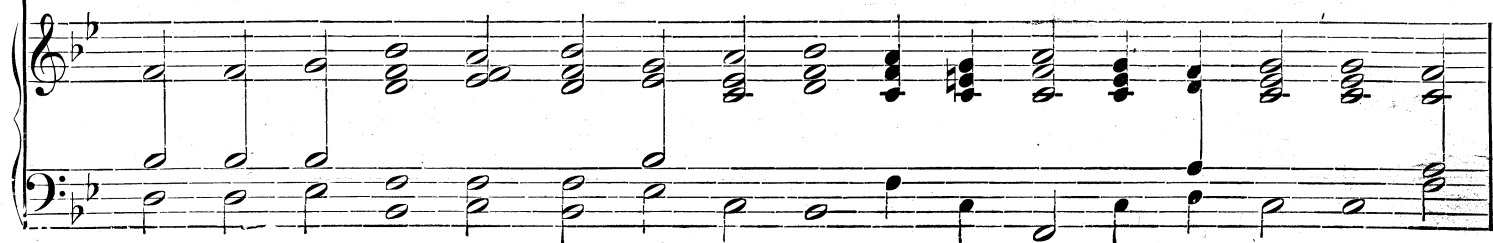
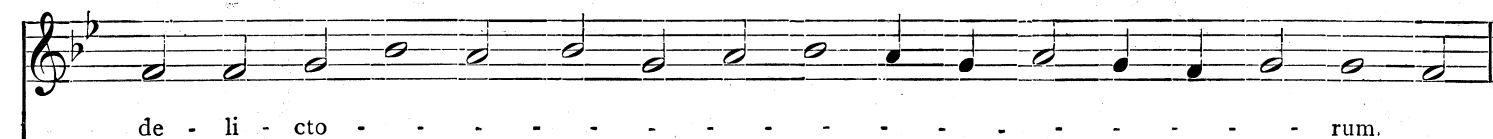


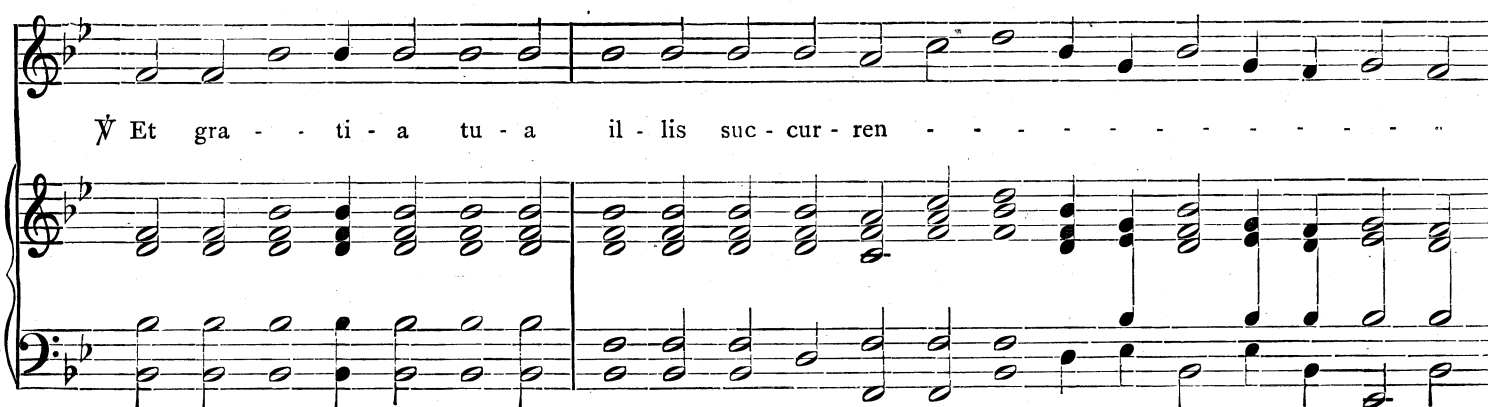
Ky - ri - e e - - - le - i - son.



## ABSOLVE, DOMINE

(TRAIT)





Ÿ Et gra - - ti - a tu - a il - lis suc - cur - ren - - - - -



- - - - - te, me - re - an - - tur e - va - - - - - de - re



ju - di - - ci - um ul - - - - ti - o - - - - - nis.



Ÿ Et lu - - cis æ - ter - - - - - næ

be - a - ti - tu - - - - di - ne per - - - - - fru - i.

## DIES IRÆ

(PROSE)

Di - es i - ræ, di - es il - la, Sol - vet sæ - - clum in fa - vil - la,  
 Quan - tus tre - mor est fu - tu - rus, Quan - do ju - - dex est ven - tu - rus,

Tes - te Da - vid cum Si - bil - la. Tu - ba mi - rum Spar - gens so - num,  
 Cunc - ta Stric - te dis - cus - su - rus! Mors stu - pe - bit, et na - tu - - ra,

Per se - pul - chra re - gi - o - num, Co - - get, om - - - nes an - te thro - num.  
 Cum re - sur - get cre - a - tu - ra, Ju - - di - can - - ti res - pon - su - ra.



Li - ber scrip - tus pro - fe - re - - tur, In quo to - tum con - ti - ne - tur,  
Ju - dex er - - go cum se - de - - bit, Quid - quid la - tet ap - pa - re - bit:

Un - de mun - dus ju - di - ce - tar. Quid sum mi - ser tunc dic - tu - rus?  
Nil i - nul - tum re - ma - ne - bit, Rex tre - men - dæ ma - jes - ta - tis,

Quem pa - - tro - - num ro - ga - tu - rus? Cum vix jus - tus sit se - cu - rus?  
Qui sal - - van - - dos sal - vas gra - tis, Sal - va me, fons pi - e - ta - tis.

Re - cor - da - re, Je - - su pi - - e, Quod sum cau - sa tu - æ vi - æ:  
Quæ - - rens me se - di - - sti las - sus; Re - de - mis - ti, cru - cem pas - sus:

Ne me per - - das il - la di - e. Ju - ste Ju - dex ul - ti - o - nis,  
 Tan - tus la - - bor non sit cas - sus. In - ge - mi - sco tan - quam re - us:

Do - - num fac re - mis - si - o - nis: An - te di - en ra - ti - o - nis.  
 Cul - - pat ru - bet vul - tus me - us: Sup - pli - can - ti par - ce, De - us.

Qui Ma - ri - am ab - sol - vi - sti, Et la - - tro - - nem ex - au - di - sti,  
 Pre - ces me - æ non sunt di - gnæ: Sed tu bo - - nus fac be - ni - gne,

Mi - hi . quo - que spem de - di - sti. In - ter o - ves lo - - cum præ - - sta,  
 Ne per - - en - ni cre - mer i - gne. Con fu - ta - tis ma - - le - di - - ctis,

Et ab hæ - dis me se - que - stra, Sta - - tu - ens in par - te dex - tra.  
Flam - mis a - cri - bus ad - di - ctis, Vo - - ca me cum be - ne - di - ctis.

O - - ro sup - - plex et ac - cli - - nis, cor con - tri - tum qua - si ci - nis,

Ge - re cu - ram me - i fi - nis. La - cry - mo - - sa di - - es il - - la,

Qua re - sur - get ex fa - vil - la. Ju - di - can - dus ho - mo re - - us:

*Lent.*

Hu - ic er - - go par - - - - ce De - us. Pi - e Je - su, Do - mi - ne,

Do - na e - - - - is re - qui - em. A - - - - - men.

**SANCTUS**

Sanc - tus. Sanc - tus. Sanc - tus Do - mi - nus De - us Sa - ba - oth.

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a: Ho - san - - na in ex - cel - - sis!



Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni: Ho - san - na in ex - cel - sis!

### AGNUS DEI



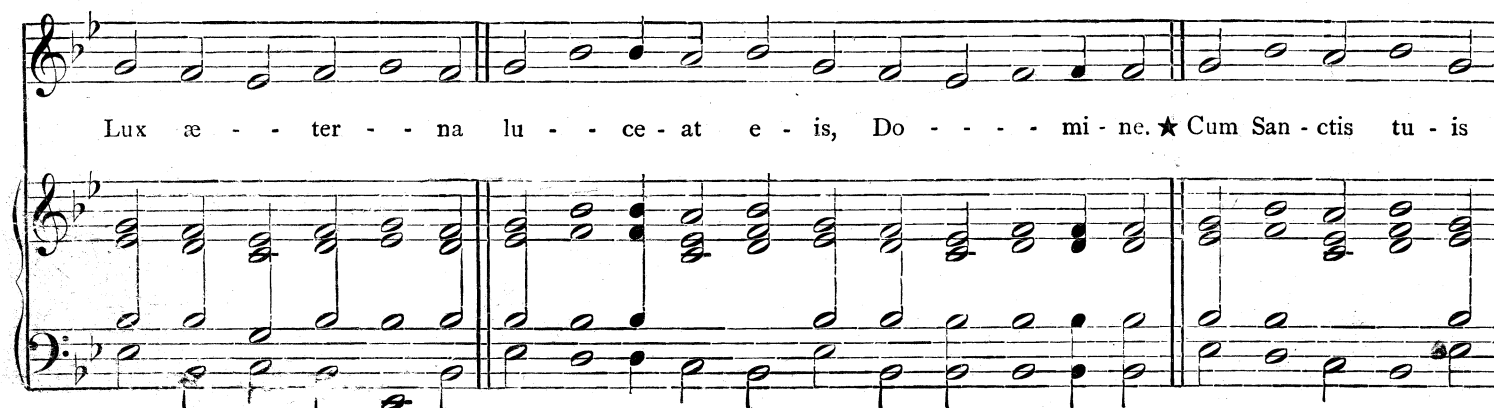
A - gnus De - - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em. *2 fois.*



A - gnus De - - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em, sem - pi - ter - nam.

### LUX ÆTERNA

(COMMUNION)



Lux æ - - ter - - na lu - - ce - at e - is, Do - - - - mi - ne. ★ Cum San - ctis tu - is

in æ - ter - - - - num, qui - a pi - - us es. √ Re - qui - em æ - ter - nam

do - na e - is, Do - mi - ne: et lux per - pe - tu - a lu - - ce - at e - is. ★ Cum San - ctis.

## LIBERA (1)

Li - be - ra, li - be - ra me, Do - mi - ne, de mor - te æ - ter - na in di - e il - la tre - men - da:

Quan - do cœ - li mo - ven - di sunt, et ter - ra: Dum ve - ne - ris ju - di ca - re

♯

sæ - cu - lum per i - gnem. Tremens fa - ctus sum e - go, et ti - - - - me - o,

dum dis - cus - si - o ve - - ne - rit, at - - - que ven - - tu - - - - ra i - - - ra.

Quan - do cœ - li no - ven - di sunt, et ter - ra: Dum ve - ne - ris ju - di - ca - re

sæ - cu - lum per i - gnem. Di - es il - la, di - - - es i - - - ræ,

ca - la - mi - ta - - - tis et mi - - - se - - - ri - æ, di - es ma - gna,

et a - ma - ra val - - - de. Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gnem.

Re - qui - em æ - ter - nam do - na e - - - - is, Do - - mi - ne:

et lux per - pe - - - tu - a lu - - - ce - at e - - - - is.

*On répète le LIBERA etc. jusqu'au verset TREMENS etc.*



## LIBERA (2)

Li - be - ra me Do - - - - - mi - ne,

de mor - - te æ - - ter - - - na, in di - e il - - - la

tre - men - - - - da, ★ Quan - do cœ - - li mo - ven - - - di sunt

et ter - - - - ra. † Dum ve - - - -

ne - ris ju - di - ca - - - - re sæ - - - cu - lum

♩.

per ig - - - nem. Tre - mens fac - tus sum e - go, et

ti - - - - me - o dum di - scus - si - o ve - - ne - rit at - - -

♩.

que ven - - tu - - - ra i - - - ra. ★ Quan - do etc. Di - es il - la

di - - es i - - ræ, ca - la - mi - ta - - tis et mi - se - - .

ri - æ di - es mag - na et a . . ma - ra val . . . de. † Dum etc.

Ÿ.

Re - qui - em æ - ter - nam do - na e . . . . is Do . . mi - ne

et lux per - - pe - tu - a lu . . ce - at e . . . . is.

*On répète LIBERA jusqu'au Ÿ. TREMENS.*

## KYRIE ELEISON DE L'ABSOUTE

Ky - ri - e e - le - i - son. Chri - ste e - le - i - son.

Ky - ri - e e - le - i - son. Pater noster, etc.

## IN PARADISUM

(ANTIENNE)

In pa - ra - di - sum de - du - cant te An - ge - li: in tu - o

ad - ven - tu su - sci - pi - ant te mar - ty - res,

et per - du - cant te in ci - vi - ta - tem san - - ctam Je - - ru - sa - lem,

Cho - - rus An - - ge - lo - - rum te su - - sci - pi - at et cum La - -

za - ro quon - dam pau - pe - re æ - ter - nam ha - be - as re - - qui - em.

**EGO SUM**

(ANTIENNE)

E - go sum re - sur - re - - cti - o et vi - - ta: qui cre - - dit in me,

e - ti - am - si mor - tu - us fu - e - rit, vi - - - - vet: et o - mnis,

qui vi - vit et cre - dit in me, non mo - ri - e - tur in æ - ter - - - num.

## O SALUTARIS

(MOTET POUR LA MESSE DES MORTS)

O sa - - lu - ta - - ris Ho - sti - a sa - cra, In - te - ger ho - - mo, De - i - tas

ve - - ra. Fons et o - ri - - go pri - ma sa - lu - - tis, Par - ce de - fun - ctis.

## PIE JESU DOMINE

3 fois.

Musical score for 'PIE JESU DOMINE'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The melody is simple and hymn-like, with a final repeat sign. The lyrics are: Pi - e Je - su Do - mi - ne, do - na e - - - is re - qui - em. Sem - pi - ter - - nam.

Pi - e Je - su Do - mi - ne, do - na e - - - is re - qui - em. Sem - pi - ter - - nam.

## JESU, SALVATOR MUNDI

Musical score for 'JESU, SALVATOR MUNDI'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The melody is simple and hymn-like, with a final repeat sign. The lyrics are: Jesu, Sal - va - tor mun - di, ex - au - - di pre - ces sup - pli - cum. Noctem ver - te - runt in di - em, et rur - sum post tene - bras spe - ro lu - - cem.

Jesu, Sal - va - tor mun - di, ex - au - - di pre - ces sup - pli - cum.  
Noctem ver - te - runt in di - em, et rur - sum post tene - bras spe - ro lu - - cem.

Musical score for 'JESU, SALVATOR MUNDI'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The melody is simple and hymn-like, with a final repeat sign. The lyrics are: Mi - se - re - mi - ni me - i, mi - se - re - mi - ni me - i, sal - tem vos a - mi - - ci me - i;

Mi - se - re - mi - ni me - i, mi - se - re - mi - ni me - i, sal - tem vos a - mi - - ci me - i;

Musical score for 'JESU, SALVATOR MUNDI'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The melody is simple and hymn-like, with a final repeat sign. The lyrics are: qui - a ma - nus Do - mi - ni te - - - ti - - - git me.

qui - a ma - nus Do - mi - ni te - - - ti - - - git me.

## O MERITUM PASSIONIS !

O me - ri - tum pas - si - o - nis, Sum - mæ mi - se - ra - ti - o - nis

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line consists of two measures of music, each with a full note. The piano accompaniment consists of two measures of music, each with a full note in the bass and a half note in the treble.

O pas - si - o - nis me - ri - tum! O pas - si - o - nis me - ri - tum!

The second system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line consists of two measures of music, each with a full note. The piano accompaniment consists of two measures of music, each with a full note in the bass and a half note in the treble.

Um - bram præ - bens con - tra æ - stum di - vi - na - lis ul - ti - o - nis,

The third system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line consists of two measures of music, each with a full note. The piano accompaniment consists of two measures of music, each with a full note in the bass and a half note in the treble.

O me - ri - tum pas - si - o - nis.

The fourth system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line consists of two measures of music, each with a full note. The piano accompaniment consists of two measures of music, each with a full note in the bass and a half note in the treble.



## EGO SUM RESURRECTIO ET VITA

Adagio.

HAENDEL.

*p*

E - go sum re - sur - rec - ti - o et vi - - - ta: E - go sum re - sur -

E - go sum re - sur - rec - ti - o et vi - - - ta: E - go sum re - sur -

*3*

rec - ti - o et vi - - - - - ta: Qui cre - - dit in me, e - ti -

rec - ti - o et vi - - - - - ta: Qui cre - - dit in me, e - ti -

am si mor - tu - us fu - e - rit, vi - vet, vi - vet, vi - - - - - vet:

am si mor - tu - us fu - e - rit, vi - vet, vi - vet, vi - - - - - vet:

*f*

Et om - nis qui vi - vit et cre - dit in me, non mo - ri -

Et om - nis qui vi - vit et cre - dit in me, non mo - ri -

*f*

*sempre adagio.*

e - tur in æ - ter - - - num. Et om - - nis qui vi - vit, qui

e - tur in æ - - ter - - - num. Et om - - nis qui vi - vit, qui

*p*

*f* *p* *dim.*

vi - vit et cre - dit in me, non mo - ri - e - tur in æ - ter - - num.

vi - vit et cre - dit in me, non mo - ri - e - tur in æ - ter - - num.

*f* *p* *dim.*

## MISEREMINI MEI

CHŒUR.

Mi - se - re - mi - ni me - i, mi - se - re - mi - ni me - i, sal - tem vos,

The musical score for the chorus is written for voice and piano. The voice part is on a single staff in G major (one sharp) and 4/4 time. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

a - mi - ci me - i, sal - - - tem vos, a - mi - ci me - i.

This block continues the chorus. The vocal line and piano accompaniment follow the same pattern as the first system, with the piano part providing harmonic support through chords and moving lines.

*On répète le chœur : MISEREMINI.*

SOLO.

Qui - a ma - nus Do - mi - ni te - - - ti - git me, te - ti - git me.

The solo section begins with a single vocal line on a staff. The piano accompaniment continues with the same texture as in the chorus, supporting the soloist's melody.

*On répète MISEREMINI.*

Re - qui - em æ - ter - - nam do - - na e - is Do - mi - ne: et lux per - pe - tu - a

The final system of the page shows the continuation of the solo part. The vocal line concludes with a final note, and the piano accompaniment provides a harmonic ending.

lu - ce - at e - - is, et lux per - pe - - tu - a lu - ce - a. e - - - is.

*On répète MISEREMINI.*

## STABAT MATER

(PROSE DE N.-D. DES SEPT DOULEURS)

Sta - bat Ma - ter do - lo - ro - sa, Jux - ta cru - cem la - cry - mo - sa, Dum pen - de - bat Fi - li - us.

Cu - jus a - ni - mam ge - men - tem, Con - tris - ta - tam et do - len - tem, Per - tran - si - vit gla - di - us.

O quam tris - tis et af - flic - ta, Fu - it il - la be - ne - dic - ta, Ma - ter U - ni - ge - ni - ti!

Quæ mœ - re - bat et do - le - bat, Pi - a Ma - ter, dum vi - de - bat, Na - ti pœ - nas in - cly - ti.

*Répéter ces diverses formules jusqu'à la fin de la Prose.*

A . . . . . men.

## LAUDA SION

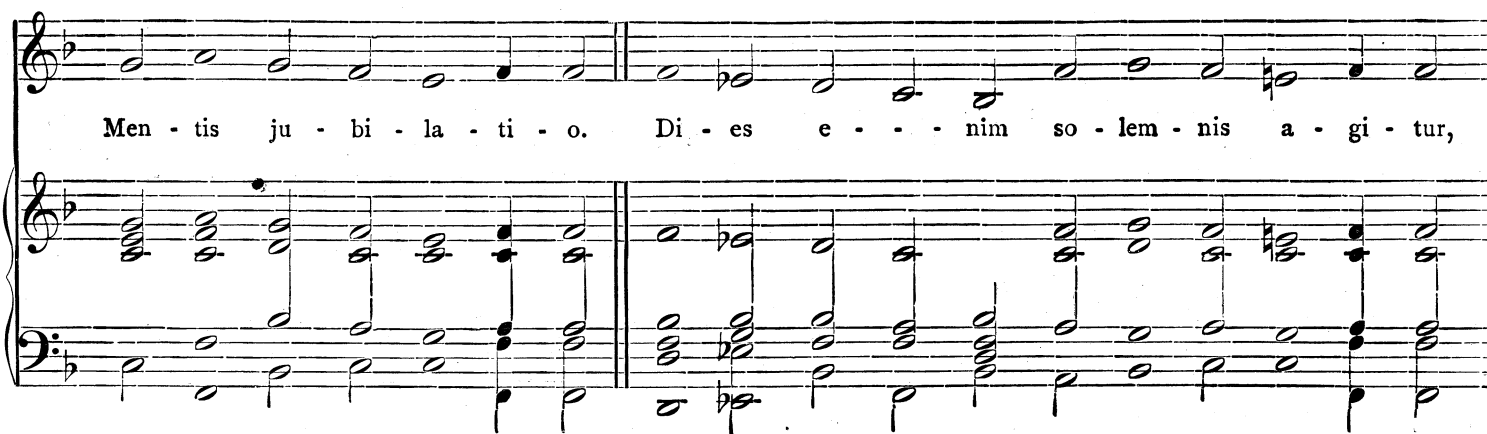
(PROSE DE LA FÊTE - DIEU)

Lau - da Si - on Sal - va - to - rem, Lau - da du - cem et pas - to - - rem In hym - nis et can - ti - cis.  
Quan - tum po - tes, tan - tum au - de: Qui - a ma - jor om - ni lau - - de, Nec lau - da - re suf - fi - cis.

Lau - dis the - ma spe - ci - a - - - - lis, Pa - nis vi - vus et vi - ta - lis.  
Quem in sa - cræ men - sa cœ - - - - - næ, Tur - bæ fra - trum du - o - de - næ.



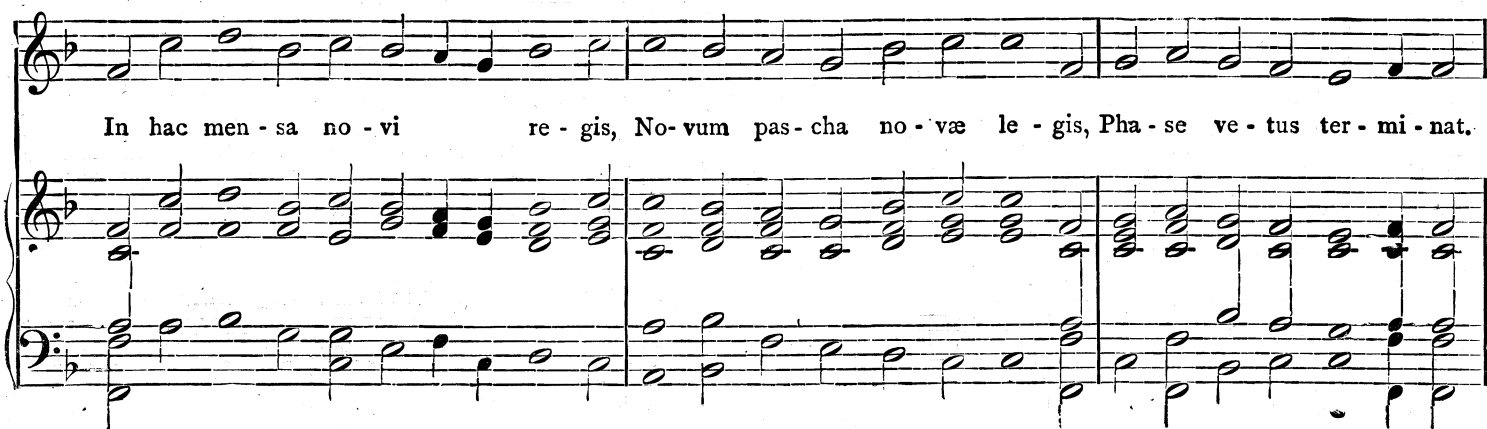
Ho - di - e pro - po - ni - tur. Sit laus ple - na, sit so - - - no - ra, sit ju - cun - da, sit de - co - ra  
Da - tum non am - bi - gi - tur.



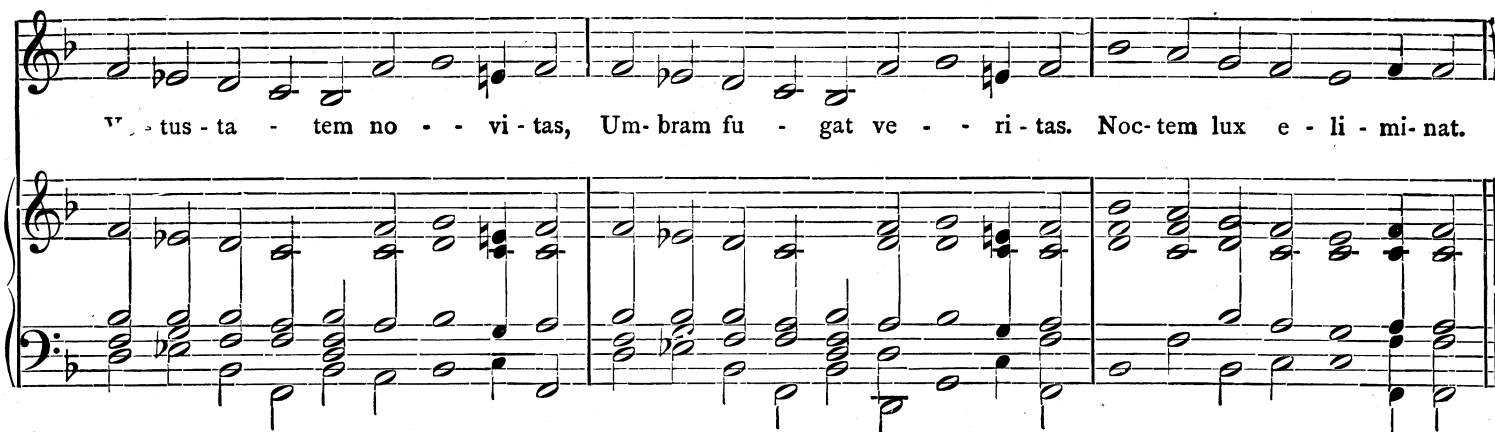
Men - tis ju - bi - la - ti - o. Di - es e - - - nim so - lem - nis a - gi - tur,



In qua men - - - sæ pri - ma re - co - li - tur. Hu - jus ins - ti - tu - ti - o.



In hac men - sa no - vi re - gis, No - vum pas - cha no - væ le - gis, Pha - se ve - tus ter - mi - nat.



Vir - tus - ta - tem no - vi - tas, Um - bram fu - gat ve - ri - tas. Noc - tem lux e - li - mi - nat.



Quod in coe - na Chris - tus ges - sit, Fa - ci - en - dum hoc ex - pres - sit In su - i me - mo - ri - am.  
Doc - ti sa - cris ins - ti - tu - tis, Pa - nem, vi - num in sa - lu - tis Con - se - cra - mus h - s - ti - am.



Dog - ma da - tur Chris - ti - a - nis, Quod in car - nem tran - sit pa - nis Et vi - num in san - gui - nem.  
Quod non ca - pis, Quod non vi - des, A - ni - mo - sa fir - mat fi - des Præ - ter re - rum or - di - nem.



Sub di - ver - sis spe - ci - e - bus, Si - gnis tan - tum et non re - bus,  
Ca - ro ci - bus san - guis po - tus, Ma - net ta - men Chri - stus to - tus

La - tent res ex - i - mi - æ. A su - men - te non con - ci - sus, Non con - frac - tus, non di - vi - sus,  
 Sub u - tra - que spe - ci - æ. Su - mit u - nus, su - munt mil - le, Quantum is - ti, tan - tum il - le,

In - te - ger ac - - - ci - pi - tur. Su - munt bo - ni, su - munt ma - - - li,  
 Nec sump - tus con - - - su - mi - tur. Mors est ma - lis, vi - ta bo - - - nis;

Sor - te ta - men in æ - qua - li, Vi - tæ vel in - ter - i - tus. Frac - to de - mum sa - cra - men - to,  
 Vi - de pa - ris sump - ti - o - nis, Quam sit dis - par ex - i - tus. Nul - la re - i fit scis - su - ra:

Ne va - cil - les, sed me - men - to Tantum es - se sub frag - men - to Quantum to - to te - gi - tur.  
 Si - gni tan - tum fit frac - tu - ra Qua nec sta - tus, nec sta - tu - ra Si - gna - ti mi - - nu - i - tur.



## ECCE PANIS.

Ec - ce Pa - nis An - ge - lo - rum, Fac - tus ci - bus vi - a - to - rum:  
In fi - gu - ris præ - si - gna - tur, Cum I - sa - ac im - mo - la - tur:

Ve - re pa - nis fi - - - li - o - rum, Non mit - ten - dus ca - ni - bus.  
Ag - nus Pas - chæ de - - - pu - ta - tur, Da - tur man - na pa - tri - bus.

## BONE PASTOR.

Bo - ne Pas - tor, pa - nis ve - - - re, Je - su nos - tri mi - se - - - re - re:  
Tu qui cunc - ta scis et va - - - les, Qui nos pas - cis hic mor - - - ta - les:

Tu nos pas - ce, nos tu - e - re: Tu nos bo - na fac vi - de - re  
Tu - os i - bi com - men - sa - les, Co - hæ - re - des et so - da - les

In ter - ra vi - ven - ti - um. A - - - - - men.  
Fac san - cto - - - rum ci - vi - um.

AU TEMPS PASCAL.

Al - le - - - - - lu - - - - - ia.

## VICTIMÆ PASCHALI LAUDES

(PROSE DE LA FÊTE DE PAQUES)

Vic - ti - mæ pas - cha - li lau - des. Im - mo - lent Chris - ti - a - ni. A - gnus re - de - mit o - ves:

Chri - stus in - no - cens Pa - tri Re - con - ci - li - a - vit pec - ca - to - res. Mors et vi - ta du - el - lo

Con - fi - xe - re mi - ran - do: Dux vi - tæ mor - tu - us Re - gnat vi - vus. Dic no - bis, Ma - ri - - a,

Quid vi - dis - ti in vi - a? Se - pulchrum Chri - sti vi - ven - tis, Et glo - ri - am vi - di re - sur - gen - tis.

An - ge - li - cos tes - tes, Su - da - ri - um et ves - tes. Sur - re - xit Chri - stus, spes me - a:

Præ - ce - det vos in Ga - li - læ - - am. Sci - mus Chri - stum sur - re - xis - se

A mor - tu - is ve - re: Tu no - bis, vic - tor Rex, mi - se - re - - - re.

A - - - - - men. Al - - le - - lu - - - ia.

# VENI SANCTE SPIRITUS

(PROSE DE LA PENTECOTE)

Ve - ni, san - cte Spi - ri - tus, Et e - mit - te cœ - li - tus Lu - cis tu - æ ra - di - um.  
Ve - ni, Pa - ter pau - pe - rum: Ve - ni, Da - tor mu - ne - rum: Ve - ni, Lu - men cor - di - um.

Con - so - la - tor op - ti - me, Dul - cis hos pēs a - ni - mæ, Dul - ce re - fri - ge - ri - um.  
In la - bo - re re - qui - es, In æs - tu tem - pe - ri - es, In fle - tu so - la - ti - um.

O lux be - a - tis - si - ma, Re - ple cor - dis in - ti - ma Tu - o - rum fi - de - li - um.  
Si - ne tu - o nu - mi - ne, Ni - hil est in no - mi - ne, Ni - hil est in - no - xi - um.

La - va quod est sor - di - dum, Ri - ga quod est a - ri - dum, Sa - na quod est sau - ci - um.  
Flec - te quod est ri - gi - dum, Fo - ve quod est fri - gi - dum, Re - ge quod est de - vi - um.

Da tu - is fi - de - li - bus, In te con - fi - den - ti - bus, Sa - crum Sep - te - na - ri - um.  
Da vir - tu - tis me - ri - tum, Da sa - lu - tis ex - i - tum, Da per - en - ne gau - di - um.

A - - - - - men. Al - - - - - le - - - - - lu - - - - - ia.

## O CRUX ! AVE

SOPRANO

O Crux ! a - ve, Spes u - - - ni - ca,

ALTO

O Crux ! a - ve, Spes u - - - ni - ca,

TÉNOR

O Crux ! a - ve, Spes u - - - ni - ca,

BASSE

O Crux ! a - ve, Spes u - - - ni - ca,

Hoc pas - si - o - - nis tem - - po - re; Pi - is ad au - -

Hoc pas - si - o - - nis tem - - po - re; Pi - is ad au - -

Hoc pas - si - o - - nis tem - - po - re; Pi - is ad au - -

Hoc pas - si - o - - nis tem - - po - re; Pi - is ad au - -

ge gra - - ti - am, Re - is - que de - le cri - mi - na. A - - - men.

ge gra - - ti - am, Re - is - que de - le cri - mi - na. A - - - men.

ge gra - - ti - am, Re - is - que de - le cri - mi - na. A - - - men.

ge gra - - ti - am, Re - is - que de - le cri - mi - na. A - - - men.

**CHRISTUM REGEM**

(INVITATOIRE)

Chri - stum Re - - - gem ad - o - re - - mus, do - - mi - nan -

- - - - - tem gen - - - - ti - bus, qui

se man - du - can . . . ti - bus dat

Spi - ri - tus pin - gue . . . di - nem.

Ps.

Ci - ba - vit nos ex a - di - pe fru - men - ti;

et de pe - tra, mel - le sa - tu - ra - vit nos.



Glo - - ri - a      Patri et Filio,      et Spi - - ri - - tu - i      Sanc - - to  
Si - - cut      erat in principio      et      nunc      et      sem - - per

et      in      sæcula sæcu - - lo - - rum.      A - men.

*On répète CHRISTUM REGEM jusqu'au Psaume.*

### PANGE LINGUA

(HYMNE)

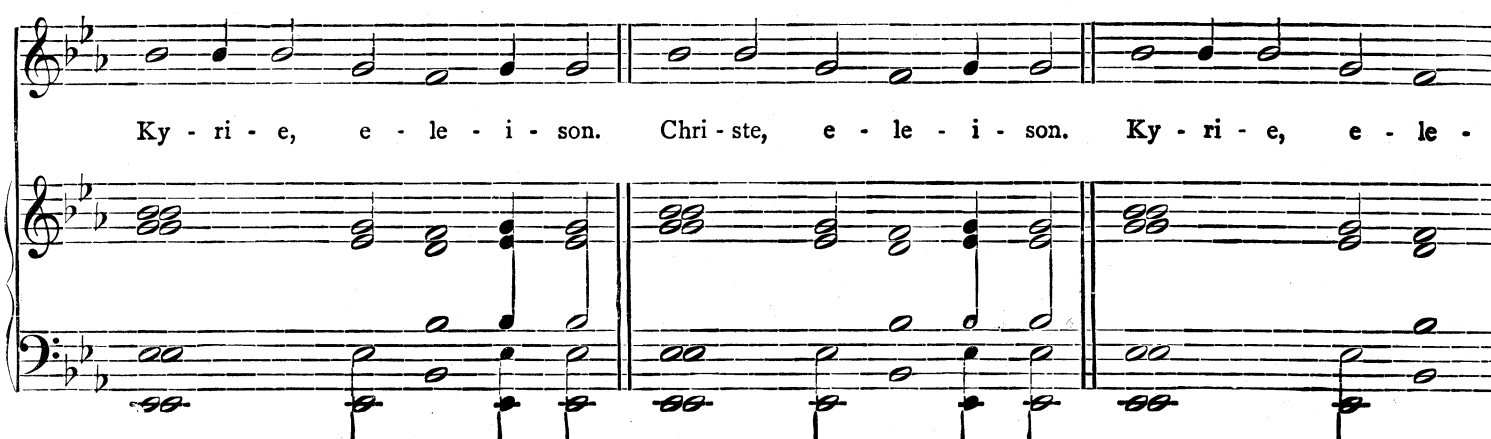
Pan - ge lin - gua,      glo - ri - o - si      Cor - po - ris mys - te - ri - um,

San - gui - nis - que pre - ci - o - si,      Quem in mun - di pre - ti - um      Fru - ctus ven - tris



ge - ne - ro - i Rex ef - fu - dit gen - ti - um. A - - - - - men.

## LITANIES DES SAINTS



Ky - ri - e, e - le - i - son. Chri - ste, e - le - i - son. Ky - ri - e, e - le -



- i - son. Chri - ste, au - di nos. Chri - ste, ex - - au - di nos.



*7 fois.*  
Pater de cœlis De - - us, Mi - se - re - re no - bis. Fili Redemptor etc.

3 fois.

Sancte Micha - el, O - ra pro no - bis. Sancte Gabriel etc., etc., etc.

18 fois

Omnes sancti Angeli et Archan - ge - li, O - ra - te pro no - bis. Omnes sancti beatorum etc.  
Inter - cedi - te pro no - bis.

23 fois.

Pro - pi - ti - us es - to, Par - ce no - bis Do - mi - ne. Ab omni malo,  
Pro - pi - ti - us es - to. Ex - au - di nos Do - mi - ne. Libera nos Domine, etc.

17 fois.

Pec - ca - to - res, Te ro - ga - mus au - di - nos. Ut nobis parcas, etc., etc., etc.

A - gnus De - - i, qui tol - lis pec - ca - ta mun - di, Par - ce no - bis

This system consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time, featuring a melody of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Do - mi - ne. Chri - ste, au - di nos. Ky - ri - e e - le - i - son.

This system continues the vocal and piano parts. It includes a repeat sign for the piano accompaniment. Above the vocal line, the words "3 fois" and "2 fois" are written above specific notes, indicating repeated phrases.

Ky - ri - e e - le - i - son.

This system concludes the 'Agnus Dei' section. It features a final vocal phrase and a piano accompaniment that ends with a double bar line.

### TE DEUM

Te De - um lau - da - - mus: Te Do - mi - num con - fi - te - mur. Te æ - ter - num Pa - trem

This system begins the 'Te Deum' section in D major (two sharps). The vocal line starts with a melodic phrase, followed by a piano accompaniment with chords and a bass line.

om - nis ter - ra ve - ne - ra - tur. Ti - bi om - nes an - - ge - li: ti - bi coe - li

et u - ni - ver - sæ Po - tes - ta - tes. Ti - bi Che - ru - bim et se - - ra - phim

in - ces - sa - bi - li vo - ce pro - cla - mant: San - - - - ctus,

San - - - - ctus. San - - - - ctus, Do - mi - nus De - us Sa - ba - oth.

Ple - ni sunt cœ - li et ter . - ra ma - jes - ta - tis glo - ri - æ tu - æ. Te glo - ri - o - - sus

A - pos - to - lo - rum cho - rus. Te Pro - phe - ta - - rum lau - da - bi - lis nu - me - rus.

Te mar - ty - rum can - di - da - tus lau - dat ex - er - ci - tus. Te per or - bem ter - ra - rum

San - cta con - fi - te - tur Ec - cle - si - a. Pa - - - trem im - men - sæ ma - jes - ta - tis.

Ve - ne - ran - dum tu - um ve - - rum et u - ni - cum Fi - li - um.

San - ctum quo - que Pa - ra - cli - tum Spi - ri - tum. Tu Rex glo - ri - æ, Chri - ste.

Tu Pa - tris sem - pi - ter - nus es Fi - li - us. Tu, ad li - be - ran - dum

sus - cep - tu - rus ho - - mi - nem, non hor - ru - is - ti Vir - gi - nis u - te - rum.

Tu, de - vic - to mor - tis a - cu - le - o, a - pe - ru - i - sti cre - den - ti - bus reg - na cœ - lo - rum.

Tu, ad dex - te - ram De - i - se - - des in glo - ri - a Pa - tris. Ju - dex cre - de - ris

es - se ven - tu - rus. Te er - go quæ - su - mus, tu - is fa - mu - lis sub - - ve - ni,

Quos pre - ti - o - so san - gui - ne re - de - mis - ti. Æ - ter - na fac cum san - ctis tu - is



in glo - ri - a nu - me ra . . ri Sal - vum fac po - pu - lum tu - um Do . . . mi - ne,

Et be . . ne - dic hæ - re - di - ta . . ti tu . . æ. Et re - ge e . . . os,

et ex - tol - le il - los us - que in æ - ter . . num. Per sin - gu - los di - es

be - ne - di . . ci - mus te. Et lau - da - mus no - men tu - um in sæ . . cu - lum,

et in - sæ - cu - lum sæ - cu - li. Dig - na - re, Do - mi - ne, di - e i - - sto,

si - ne pec - ca - to nos cus - to - di - re. Mi - se - re - re nos - tri, Do - mi - ne,

mi - se - re - re nos - tri. Fi - at mi - se - ri - cor - di - a tu - a, Do - mi - ne, su - per nos,

Quem - ad - mo - dum spe - ra - vi - mus in te. In te Do - mi - ne

spe - ra - - vi non con - - fun - - dar in æ - - ter - - num.

**BENEDICAMUS PATREM**

Benedicamus Patrem et Filium cum San - cto Spiritu.  
Laudamus et super exaltemus eum in sæcu - la.

**BENEDICAMUS DOMINO**

Be - ne - di - ca - mus Do - - - - -  
De - - - - - o

gra - - - - - mi - no.  
ti - as.

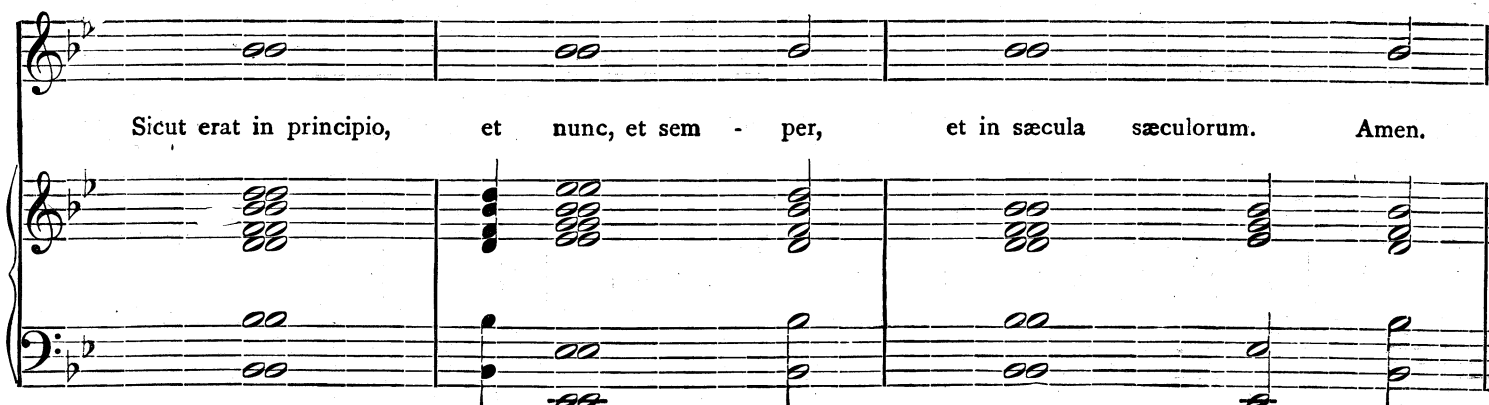
## Les Vêpres du Dimanche



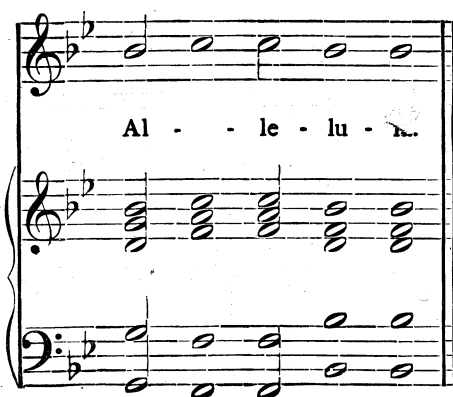
De - us, in ad - ju - to - ri - um me - um in - ten - de.



Domine, ad adjuvan - dum me festina. Gloria Patri, et Filio, et Spiritui San - cto.

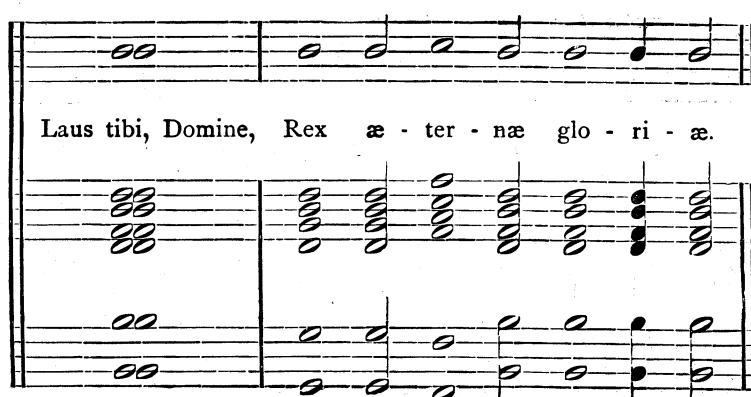


Sicut erat in principio, et nunc, et sem - per, et in sæcula sæculorum. Amen.



Al - le - lu - ia.

Depuis la *Septua-*  
*gésime* jusqu'au  
*Jeudi - Saint*, au  
lieu de ALLE-  
LUIA, on dit:



Laus tibi, Domine, Rex æ - ter - næ glo - ri - æ.

## PSAUMES

## FORMULE DU PREMIER MODE

*Intonation.* *1re finale.*

Di - xit Dominus Domino me - o : Sede a dex - tris me - is.

*2e finale.* *3e finale.* *4e finale.* *5e finale.*

dex - tris me - - is. dex - tris me - - is. dex - tris me - is. dex - tris me - - is.

*6e finale.* *7e finale.* *8e finale.*

dex - tris me - is. dex - tris me - - is. dex - tris me - - is.

## FORMULE DU DEUXIÈME MODE

*Intonation.* *1re teneur.* *médiane.* *2de teneur.* *finale.*

Di - xit Do - minus Domino me - o : Sede a dex - tris me - is. Ma - gni - fi - cat.

## FORMULE DU TROISIÈME MODE

*Intonation.**1re finale.*

Di - xit Dominus Do - mi - no me - o : Sede a dex - tris me - is.

*2e finale.**Autre finale.*

dex - tris me - is. dex - tris me - is. Ma - gni - - fi - cat.

## FORMULE DU QUATRIÈME MODE

*Intonation.**1re finale.*

Di - xit Dominus Do - mi - no me - o : Sede a dex - tris me - is.

*2e finale.**3e finale.*

dex - tris me - is. dex - tris me - is. Ma - - gni - - fi - cat.

## FORMULE DU CINQUIÈME MODE

*1re finale.* *2e finale.*

Di - xit Dominus Domino me - o : Sede a dex - tris me - is. dex - tris me - is. Ma - gni - fi - cat.

## FORMULE DU SIXIÈME MODE

*Intonation.*

Di - xit Dominus Domino me - o : Sede a dex - tris me - is. Ma - gni - - fi - cat.

## FORMULE DU SEPTIÈME MODE

*1re finale.* *2e finale.*

Di - xit Do - mi - nus Do - mi - no me - o : Sede a dex - tris me - is. dex - tris me - is.

*3e finale.* *4e finale.* *5e finale.* *6e finale.*

dex - tris me - is. dex - tris me - is. dex - tris me - is. dex - tris me - is. Ma - - gni - fi - cat.

## FORMULE DU HUITIÈME MODE

*Intonation.*                      *1re finale.*                      *2e finale.*

Di - xit Dominus Domino me - o : Sede a dex - tris me - is.    dex - tris me - is.    Ma - gni - fi - cat.

FORMULE SUPPLÉMENTAIRE DU PREMIER MODE  
(Premier ton irrégulier)

In exitu Israël de E - gyp - to : Domus Jacob de po - pu - lo bar - ba - ro.

## FORMULE SUPPLÉMENTAIRE DU CINQUIÈME MODE

Di - xit Do - mi - nus Do - mi - no me - o : Sede a dex - tris me - is.

## FORMULE SUPPLÉMENTAIRE DU SIXIÈME MODE

Di - xit Do - mi - nus Do - mi - no me - o : Se - de a dex - tris me - is.



## FORMULE SUPPLÉMENTAIRE.—CINQUIÈME ET SIXIÈME MODES

Di - xit Dominus Do - mi - no me - o: Se - de a dex - tris me - is.

## AUTRE FORMULE SUPPLÉMENTAIRE DU SIXIÈME MODE

Dixit Dominus Domi - - no me - o: Sede a dex - tris me - is.

## FORMULE SUPPLÉMENTAIRE DU HUITIÈME MODE

Di - xit Do - mi - nus Do - mi - no me - o: Se - de a dex - tris me - is.

Do - nec po - nam i - ni - mi - cos tu - os: Sca - bel - lum pe - dum tu - - o - rum.

## DOMINE SALVUM

Domine sal - vum fac re - gem, Et exaudi nos in die qua in - vo - ca - ve - ri - mus te.

## MISERERE MEI, DEUS

Miserere me - i, De - - us: secundum magnam mi - se - ri - cor - di - am tu - am.

**Hymnes de l'Office du Soir**  
**DIMANCHES DE L'AVENT**

Cre - a - tor al - me si - de - rum, Æ - ter - na lux cre - den - ti - um.

Je - su, Re - demp - tor om - ni - um, In - ten - de vo - tis sup - pli - cum. A - - - men.

## NOEL

Je - su, Re - - demp - - - tor om - ni - um, Quem lu - cis an -

The musical score for 'NOEL' is written in G major (one sharp) and 4/4 time. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: 'Je - su, Re - - demp - - - tor om - ni - um, Quem lu - cis an -'.

te o - ri - - - gi - nem, Pa - rem pa - ter - - næ glo - ri - æ,

The musical score continues with the lyrics: 'te o - ri - - - gi - nem, Pa - rem pa - ter - - næ glo - ri - æ,'. The piano accompaniment consists of chords and moving lines in both hands.

Pa - ter su - - pre - - - mus e - di - dit. A - - - - men.

The musical score concludes the 'NOEL' section with the lyrics: 'Pa - ter su - - pre - - - mus e - di - dit. A - - - - men.' The piano accompaniment provides harmonic support throughout.

## EPIPHANIE

Cru - de - lis He - - ro - des, De - um Re - gem ve - ni - - re

The musical score for 'EPIPHANIE' is written in G major (one sharp) and 4/4 time. It features a vocal melody on a single staff and a piano accompaniment on a grand staff. The lyrics are: 'Cru - de - lis He - - ro - des, De - um Re - gem ve - ni - - re'.

quid ti - mes? Non e - ri - pit mor - ta - li - a,

qui reg - na dat coe - les - ti - a. A - - - - - men.

### SAINT NOM DE JESUS

Je - au, dul - cis me - mo - ri - a, Dans ve - ra

cor - di gau - di - a, Sed su - per mel et o - mni - a

E - jus dul - cis prae - sen - ti - a. A - - - - - men.

**LA SAINTE FAMILLE**  
(TROISIÈME DIMANCHE APRÈS L'ÉPIPHANIE)

O lux be - a - ta cœ - li - tum, Et sum - ma spes mor - ta - li - um,

Je - su o cu - i do - me - sti - ca, Ar - ri - sit or - to ca - ri - tas. A - - - - - men.

**AUX DIMANCHES DU CAREME**

Au - di, be - ni - gne con - di - tor, Nos - tras pre - ces cum fle - ti - bus,

In hoc sa - cro je - ju - ni - o Fu - sas qua - dra - ge - na - ri - o. A . . . men.

## LE DIMANCHE DE LA PASSION

(Voir, plus haut, *O Crux, ave!*)

Ve - xil - - la Re - - - gis pro - - - de - unt: Ful - get Cru - cis

mys - te - - ri - um, Qua vi - ta mor - - tem per - - - tu - lit,

et mor - te vi - - tam pro - - tu - lit. A . . . men.

## PAQUES

ANTIENNE.

Hæc di . . . es. Quam fe . . .

cit Do . . . mi - nus : ex - ul .

te . . . mus et læ . . .

te . . . mur in e . . . a.

## QUASIMODO

Ad Re - - gi - - as Ag - - ni da - pes, Sto - lis a - mi - cti can - di - dis,

Post trans - i - tum ma - ris Ru - bri, Chri - sto ca - na - mus Prin - ci - pi. A - - - men.

## PENTECOTE

Ve - ni Cre - - a - - tor Spi - - - ri - tus Men - tes tu - o - - rum

vi - - - si - ta Im - ple su - - per - na gra - - ti - a,





Quæ tu cre - - a - - sti pec - to - ra. A - - - - men.

## TRINITE



Jam sol re - ce - dit ig - - ne - us: Tu lux per -



en - nis U - - ni - tas, Nos - tris, be - - a - ta Tri - - - ni - tas,



In - fun - - - de a - mo - rem cor - - di - bus. A - - - - men.

## SACRE CŒUR DE JESUS

Au - ctor be - a - te sæ - - cu - li, Chri - ste Re - demp - tor om - ni - um,

The musical score for 'SACRE CŒUR DE JESUS' features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in two sharps. The first system of music covers the vocal line and the piano accompaniment for the first two measures of the vocal phrase.

Lu - men Pa - tris de lu - mi - ne, De - us - que ve - rus de De - o. A - - - - men.

The second system of music continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment continues for the first two measures of the second phrase.

## CHAIRE DE S. PIERRE A ROME

Quod - cum - que in or - - be Ne - xi - bus re - - vin - xe - ris, E - rit

The musical score for 'CHAIRE DE S. PIERRE A ROME' features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in two sharps. The first system of music covers the vocal line and the piano accompaniment for the first two measures of the vocal phrase.

re - vinc - - - tum, Pe - tre, in ar - ce si - - de - rum: Et quod re - sol - vit hie

The second system of music continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment continues for the first two measures of the second phrase.

po - tes - - tas tra - - di - ta, E - rit so - lu - - tum coe - li in al - to ver - - ti - ce:

In fi - ne mun - - di ju - di - ca - - bis sæ - cu - lum. A - - - - men.

## CONVERSION DE ST PAUL

E - - gre - - gi - e Doc - - tor Pau - - le, mo - - res ins - tru - e,

Et nos - - tra te - - - cum pec - - tora in coe - lum tra - he,

ve - la - ta dum me - ri - di - em cer - - nat fi - des,

Et so - lis ins - tar so - la re - gnet cha - - ri - tas. A - - - - men.

### APPARITION DE S. MICHEL ARCHANGE

Te splen - - dor et vir - - tus Pa - tris, Te, vi - - ta,

Je - - - su, cor - di - um, Ab o - ri qui pen - dent tu - o,

Lau - da - mus in - - - ter An - - ge - los. A - - - - men.

## S. VENANT

Mar - tyr De - i Ve - nan - ti - us, Lux et de - cus Ca - mer - ti - um, Tor - to - re

vic - - to et ju - - di - ce, Læ - tus tri - um-phum con - - ci - nit. A - - - - men.

## NOTRE DAME AUXILIATRICE

Sæ - pe dum Chri - sti po - pu - lus cru - en - - tis Hos - tis

in - fen - si pre - me - re - tur ar - - mis, Ve - nit Ad - ju - trix

pi - a Vir - go, cœ - - lo Lap - sa se - re - no. A - - - - - men.

### STE JULIENNE

Cœ - les - - tis A - - gni nup - - ti - as, O Ju - - li - a - -

na dum pe - tis Do - mum pa - ter - - num de - - se - ris,



Cho - rum - - que du - - cis Vir - - gi - num. A - - - - - men.

### ST JEAN-BAPTISTE



Ut que - ant la - - xis re - so - na - re fi - bris



Mi - ra ges - to - rum fa - mu - li tu - o - rum, Sol - ve pol - lu - ti



la - bi - i re - a - tum, San - cte Jo - an - nes. A - - - - - men.

## S. PIERRE ET S. PAUL

De - co - ra lux æ - ter - ni - ta - tis au - re - am

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: De - co - ra lux æ - ter - ni - ta - tis au - re - am.

Di - em be - a - - - tis ir - ri - ga - vit i - gni - bus,

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: Di - em be - a - - - tis ir - ri - ga - vit i - gni - bus,

A - pos - to - lo - - rum quæ co - ro - - nat Prin - ci - pes,

The third system of the musical score. The lyrics are: A - pos - to - lo - - rum quæ co - ro - - nat Prin - ci - pes,

Re - is - que in as - tra li - be - ram pan - dit vi - am. A - - - - men.

The fourth system of the musical score, concluding the piece. The lyrics are: Re - is - que in as - tra li - be - ram pan - dit vi - am. A - - - - men.



## STE MARIE-MAGDELEINE

Pa - ter su - per - - ni lu - - mi - nis, Cum Mag - da - le - nam res - - pi - cis,

The musical score for the first system of 'STE MARIE-MAGDELEINE' is written in G major (one sharp) and 4/4 time. It features a vocal line on a single treble staff and a piano accompaniment on grand staff (treble and bass staves). The vocal line consists of quarter and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Flammas a - mo - ris ex - ci - tas, Ge - lu - que sol - vis pec - to - ris. A - - - men.

The second system of the musical score continues the vocal and piano parts. The vocal line ends with a final note on a half note. The piano accompaniment concludes with a series of chords in the right hand and a final bass note in the left hand.

## SEPT DOULEURS DE LA STE VIERGE

O quot un - dis la - cry - ma - rum, Quo do - lo - - re vol - vi - tur,

The musical score for the first system of 'SEPT DOULEURS DE LA STE VIERGE' is written in D minor (two flats) and 4/4 time. It features a vocal line on a single treble staff and a piano accompaniment on grand staff. The vocal line uses a mix of quarter and eighth notes. The piano accompaniment has a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

Luc - tu - o - sa de cru - en - - to Dum re - vul - sum sti - pi - ae,

The second system of the musical score continues the vocal and piano parts. The vocal line ends with a final note on a half note. The piano accompaniment concludes with a series of chords in the right hand and a final bass note in the left hand.

Cer - nit ul - nis in - cu - ban - tem Vir - go ma - ter Fi - li - u - n! A - - - men.

### PURETE DE LA STE VIERGE

Præ - cla - - ra cus - tos vir - - gi - num, In - tac - ta Ma - ter Nu - mi - nis,

Cœ - les - tis au - læ ja - nu - a, Spes nos - tra, cœ - li gau - di - um. A - - - men.

### S. JEAN DE CANTI

Gen - tis Po - lo - næ glo - ri - a, Cle - ri - que splen - dor no - - -



bi - lis, De - - - cus ly - cœ - i, et pa - tri - æ Pa - - - - ter,



Jo - an - - nes in - - - - cly - te. A - - - - - men.

### S. RAPHAEL



Ti - bi, Chri - ste, splen - dor Pa - tris, Vi - ta vir - tus cor - di - um;



In con - spec - tu An - ge - lo - rum, Vo - tis, vo - ce psal - li - mus:

Al - ter - nan - tes con - cre - pan - do Me - los da - mus vo - ci - bus. A - - - - men.

The first system of the musical score for 'LA TOUSSAINT'. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are 'Al - ter - nan - tes con - cre - pan - do Me - los da - mus vo - ci - bus. A - - - - men.' The piano accompaniment consists of chords and moving lines in both hands.

## LA TOUSSAINT

Pla - - - ca - re Chri - - ste ser - - vu - lis, Qui - - -

The second system of the musical score. The vocal line continues with the lyrics 'Pla - - - ca - re Chri - - ste ser - - vu - lis, Qui - - -'. The piano accompaniment continues with similar harmonic support.

bus Pa - tris cle - men - ti - am Tuæ ad tri - bu - nal gra - -

The third system of the musical score. The vocal line continues with the lyrics 'bus Pa - tris cle - men - ti - am Tuæ ad tri - bu - nal gra - -'. The piano accompaniment continues with similar harmonic support.

ti - æ Pa - tro - - na Vir - go pos - tu - lat. A - - - - men.

The fourth system of the musical score. The vocal line concludes with the lyrics 'ti - æ Pa - tro - - na Vir - go pos - tu - lat. A - - - - men.' The piano accompaniment concludes with similar harmonic support.

## COMMUN DES APOTRES

E - - xul - - tet or - - bis gau - di - is : Cœ - lum re - sul - -

The first system of the musical score for 'COMMUN DES APOTRES'. It features a vocal line in G major (one sharp) and a piano accompaniment in G major. The vocal line consists of a single melodic line with lyrics. The piano accompaniment consists of two staves, treble and bass, with chords and moving lines. The system ends with a double bar line.

tet lau - - - di - bus : A - pos - to - lo - - rum glo - ri - am

The second system of the musical score for 'COMMUN DES APOTRES'. It continues the vocal and piano parts from the first system. The vocal line has lyrics. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line.

Tel - - lus et as - - tra con - - - ci - nunt. A - - - men.

The third system of the musical score for 'COMMUN DES APOTRES'. It continues the vocal and piano parts. The vocal line has lyrics. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line.

## COMMUN DES APOTRES AU TEMPS PASCAL

Tri - - - stes e - - rant A - po - - - sto - li De Chri -

The first system of the musical score for 'COMMUN DES APOTRES AU TEMPS PASCAL'. It features a vocal line in D major (two sharps) and a piano accompaniment in D major. The vocal line consists of a single melodic line with lyrics. The piano accompaniment consists of two staves, treble and bass, with chords and moving lines. The system ends with a double bar line.

sti a - cer - bo fu - - ne - re, Quem mor - te cru - - de - lis - si - ma

Ser - vi ne - ca - - rant im - - - pi - i. A - - - - - men.

### COMMUN D'UN MARTYR

De - us tu - - o - rum mi - - li - tum Sors et co - -

ro - - na, præ - - mi - um, Lau - - - des ca - - nen - tes

Mar - ty - ris Ab - sol - ve ne - xu cri - mi - nis. A - - - men.

## COMMUN DE PLUSIEURS MARTYRS

San - cto - rum me - ri - tis in - cly - ta gau - di - a Pan - ga -

mus so - ci - i, ges - ta - que for - ti - a: Glis - cens fert a - ni - mus

pro - me - re can - ti - bus Vic - to - rum ge - nus op - ti - mum. A - - - - men.

## COMMUN D'UN CONFESSEUR PONTIFE

(No. 1)

Is - te con - fes - sor Do - mi - ni, co - len - tes Quem pi - e lau - dant po - pu - li per or - bem,

The first system of the musical score for 'COMMUN D'UN CONFESSEUR PONTIFE' (No. 1). It features a vocal line on a single staff and a piano accompaniment on grand staff (treble and bass staves). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Is - te con - fes - sor Do - mi - ni, co - len - tes Quem pi - e lau - dant po - pu - li per or - bem,'.

Hac di - e læ - tus me - ru - it be - a - tas Scan - de - re se - des. A - - - men.

The second system of the musical score for 'COMMUN D'UN CONFESSEUR PONTIFE' (No. 1). It continues the vocal and piano parts. The lyrics are: 'Hac di - e læ - tus me - ru - it be - a - tas Scan - de - re se - des. A - - - men.'

## AUTRE CHANT

(No. 2)

Is - te con - fes - sor Do - mi - ni, co - len - tes Quem pi - e lau - dant

The first system of the musical score for 'AUTRE CHANT' (No. 2). It features a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Is - te con - fes - sor Do - mi - ni, co - len - tes Quem pi - e lau - dant'.

po - pu - li per or - - bem, Hac di - e læ - tus me - ru - it be - a - tas

The second system of the musical score for 'AUTRE CHANT' (No. 2). It continues the vocal and piano parts. The lyrics are: 'po - pu - li per or - - bem, Hac di - e læ - tus me - ru - it be - a - tas'.

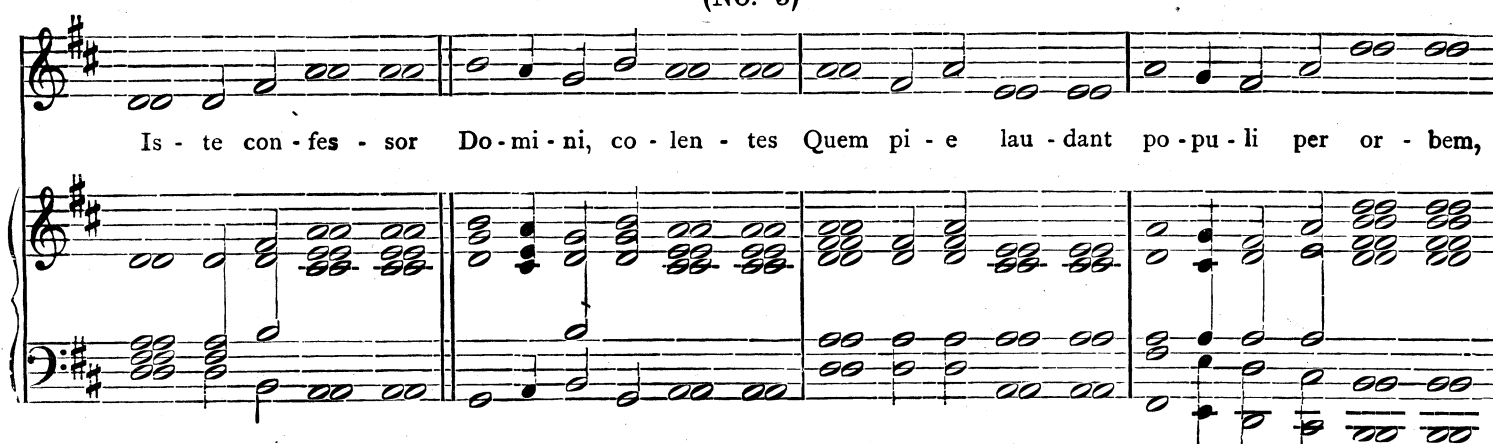




Scan - de - re se - - des. A - . . . . . men.

**AUTRE CHANT**

(No. 3)



Is - te con - fes - sor Do - mi - ni, co - len - tes Quem pi - e lau - dant po - pu - li per or - bem,



Hac di - e læ - tus me - ru - it be - a - tas Scan - de - re se - des. A - . . . . . men.

**DEDICACE D'UNE EGLISE**

Cœ - le - - stis Urbs Je - ru - - sa - lem, Be - a - ta pa - cis 'vi - - si - o,

Quæ cel - - sa de vi - ven . . ti - bus Sa - xis ad as - tra tol - le - ris, Spon - sæ - .

que ri - - tu cin - ge - ris Mil - le An - ge - lo - rum mil - li - bus. A . . . men.

### HYMNE DE LA STE VIERGE

A - ve, ma - ris stel - la, De - i ma - ter al - ma, At - que sem - per Vir - - go,

Fe - lix cœ - li por - ta Fe - lix cœ - li por - ta. A . . . . men.

## HYMNE DES DIMANCHES PENDANT L'ANNEE

Lu - cis Cre - a - tor op - ti - me, Lu - cem di - e - rum pro - fe - rens, Pri - mor - di - is

lu - cis no - vœ, Mun - di pa - rans o - ri - gi - nem. A - men.

## BENEDICAMUS DOMINO

AUX FÊTES ET SOLENNITÉS DE PREMIÈRE CLASSE

Be - ne - di - ca - mus Do  
De - o

gra - ti - as. mi - no.

## AUX FÊTES ET SOLENNITÉS DE DEUXIÈME CLASSE

Be - ne - di - ca - - - - - mus Do - - - - - mi - no.  
De - - - - - o gra - - - - - ti - as.

The musical score for this section is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, 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B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, 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## AUX DIMANCHES DANS LE TEMPS PASCAL

Be - ne - di - ca - - - mus Do - - - - - mi - no.  
De - - - - - o gra - - - - - ti - as.

This musical system features a vocal melody on a single staff and a piano accompaniment on grand staff (treble and bass staves). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are 'Be - ne - di - ca - - - mus Do - - - - - mi - no. De - - - - - o gra - - - - - ti - as.'

## AUX DIMANCHES PENDANT L'ANNÉE

Be - - - ne - di - - - ca - - - - - mus  
De - - - - - o

This system continues the musical piece with the same vocal and piano parts. The lyrics are 'Be - - - ne - di - - - ca - - - - - mus De - - - - - o'.

Do - - - - - mi - no.  
gra - - - - - ti - as.

This system continues the musical piece with the same vocal and piano parts. The lyrics are 'Do - - - - - mi - no. gra - - - - - ti - as.'

## DEPUIS LE SAMEDI-SAINT JUSQU'AU SAMEDI DE LA QUASIMODO

*Benedicamus Domino et Ite Missa est*

Benedicamus Do - mi - no, } al - le - lu - ia, al - le - - - - lu - - - - ia.  
Ite Mis - sa est, }  
Deo gra - ti - as, }

This system begins a new section with a key signature change to two sharps (F# and C#). It features a vocal melody and piano accompaniment. The lyrics are 'Benedicamus Do - mi - no, } al - le - lu - ia, al - le - - - - lu - - - - ia. Ite Mis - sa est, } Deo gra - ti - as, }'.

## Grandes Antiennes de la Ste Vierge

## ALMA REDEMPTORIS MATER

Al - - - - - na

The first system of music features a vocal line in G major (one sharp) and a piano accompaniment. The vocal line consists of a single melodic phrase with a long dotted line indicating a sustained note. The piano accompaniment is in a simple, homophonic style.

Re - demp - to - - ris Ma - - ter quæ per - - - vi - a coe - - - li

The second system continues the vocal melody and piano accompaniment. The vocal line has a more complex rhythmic pattern with eighth and sixteenth notes. The piano accompaniment provides a steady harmonic foundation.

por - - - - - ta ma - - - - - nes.

The third system continues the musical setting. The vocal line maintains its melodic flow, and the piano accompaniment remains consistent in style and tempo.

Et stel - - - - - la ma - - - - - ris, suc - cur - re ca - den - - ti,

The fourth system concludes the musical setting. The vocal line ends with a final melodic phrase, and the piano accompaniment provides a concluding harmonic support.

Sur - ge - re qui cu - - - rat, po - - pu - lo: Tu

quæ ge - - - nu - i - - sti, na - tu - - - ra mi - ran - - te,

tu - - um san - ctum ge - . ni - to - - rem. Vir - - - - go,

pri - - - - us ac po - - - ste - - - - ri - us,

Ga - bri - e - - - - lis ab o - - - - re

su - - mens il - - lud A - ve, pec - ca - to - rum mi - se - re - - - re.

### AVE, REGINA CÆLORUM

A - - - - ve, Re - gi - - na cœ - - lo - - - rum.

A - - - - ve, Do - mi - na An - - ge - lo - - - rum;



Sal . . . . . ve, ra . . . . . dix, sal - ve por - - ta,

Ex qua mun - . . . . do lux est or - . . . . ta.

Gau - . . . de, Vir - go glo - ri - o - . . sa, Su - . . . per om - . . . nes

spe - ci - o . . . sa. Va - . . . . . le, o val - de de - co - . . ra,

Et pro no - - bis Chri - - - stum ex - - - o - - - ra.

**REGINA CÆLI**

Re - gi - na cœ - - li, læ - ta - - - - -

- - - re, al - - le - - lu - - - ia. Qui - a quem

me - - ru - i - - sti por - - - - - ta - - re,

al - le - lu - ia. Re - sur - re - xit si - cut

di - xit, al - le - lu - ia. O - ra pro

no - bis De - um, al - le

lu - ia.

## SALVE, REGINA

*Lent.*

Sal - - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - æ; vi - ta dul - ce - do,

The first system of the musical score for 'Salve, Regina'. It features a vocal line in G major (one sharp) and a piano accompaniment. The tempo is marked 'Lent.'.

et spes no - stra, sal - ve. Ad te cla - ma - mus ex - u - les fi - li - i E - - væ.

The second system of the musical score. The vocal line continues with the lyrics 'et spes no - stra, sal - ve. Ad te cla - ma - mus ex - u - les fi - li - i E - - væ.'

Ad te sus - pi - ra - - mus ge - men - - tes et fien - - - tes,

The third system of the musical score. The vocal line continues with the lyrics 'Ad te sus - pi - ra - - mus ge - men - - tes et fien - - - tes,'.

in hac la - cry - ma - rum val - - - le. E - - ia er - - - - go,

The fourth system of the musical score. The vocal line continues with the lyrics 'in hac la - cry - ma - rum val - - - le. E - - ia er - - - - go,'.

ad - vo - ca - - ta no - - stra il - los tu - os mi - se - ri - cor - des o - cu - los

ad nos con - ver - - te. Et Je - - sum be - - ne - di - - ctum

fru - ctum ven - tris tu - i, no - bis post hoc - e - xi - li - um os - ten - de.

O cle - mens! O pi - a! O dul - cis Vir - go Ma - ri - - - a!

## SALVE REGINA

DE SAINT FRANÇOIS

Sal - ve Re - gi - - na, Ma - ter mi - se - ri - cor - di - æ: vi - ta dul - ce - - do,

The first system of the musical score for 'Salve Regina' by Saint Francis. It features a vocal line in G major (one sharp) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef, both in G major. The lyrics are: 'Sal - ve Re - gi - - na, Ma - ter mi - se - ri - cor - di - æ: vi - ta dul - ce - - do,'.

et spes no - stra sal - - ve. Ad te cla - ma - mus ex - u - les fi - li - i E - - væ.

The second system of the musical score. The vocal line continues with the lyrics: 'et spes no - stra sal - - ve. Ad te cla - ma - mus ex - u - les fi - li - i E - - væ.' The piano accompaniment continues with chords and moving lines in the right and left hands.

Ad te sus - pi - ra - - mus ge - men - tes et flen - tes, in hac la - cry - ma - rum val - - le,

The third system of the musical score. The vocal line continues with the lyrics: 'Ad te sus - pi - ra - - mus ge - men - tes et flen - tes, in hac la - cry - ma - rum val - - le,'. The piano accompaniment continues with chords and moving lines in the right and left hands.

Ei - a er - go, ad - vo - ca - ta no - stra, il - los tu - - - os

The fourth system of the musical score. The vocal line continues with the lyrics: 'Ei - a er - go, ad - vo - ca - ta no - stra, il - los tu - - - os'. The piano accompaniment continues with chords and moving lines in the right and left hands.

mi - se - ri - cor - des o - cu - los ad nos con - ver - te.

Et Je - sum be - ne - di - ctum fru - ctum ven - tris tu - i no - bis

post hoc ex - i - li - um os - ten - de. O cle - mens!

O pi - a! O dul - cis Vir - go Ma - ri - a!

# RORATE, CÆLI, DE SUPER

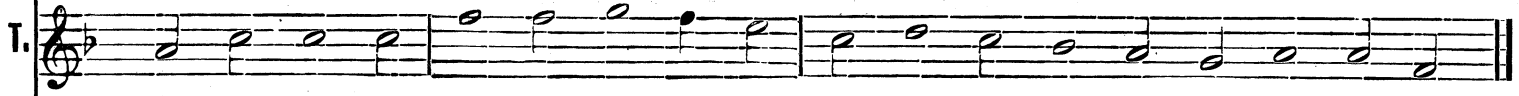
PRIÈRE POUR LE TEMPS DE L'AVENT



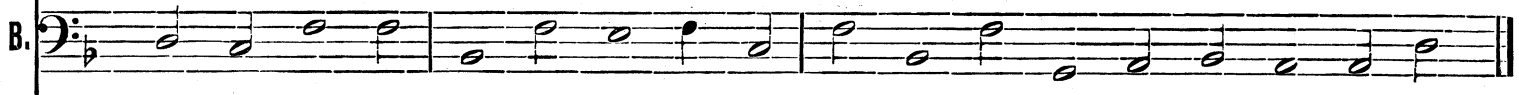
Ro - ra - - te, cœ - li, de su - per : et nu - bes plu - - ant ju - - stum.



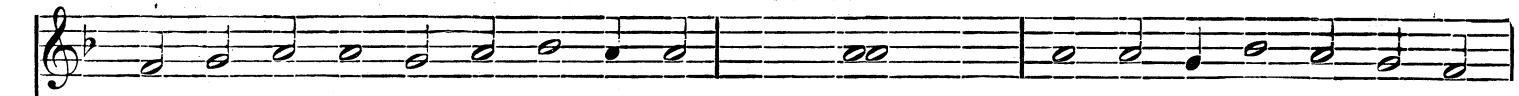
Ro - ra - - te cœ - li, de su - per : et nu - bes plu - - ant ju - - stum.



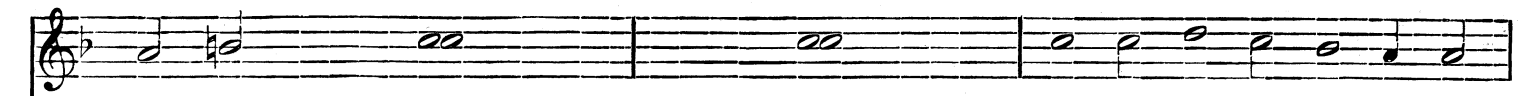
Ro - ra - : te, cœ - li, de su - per : et nu - bes plu - - ant ju - - stum.



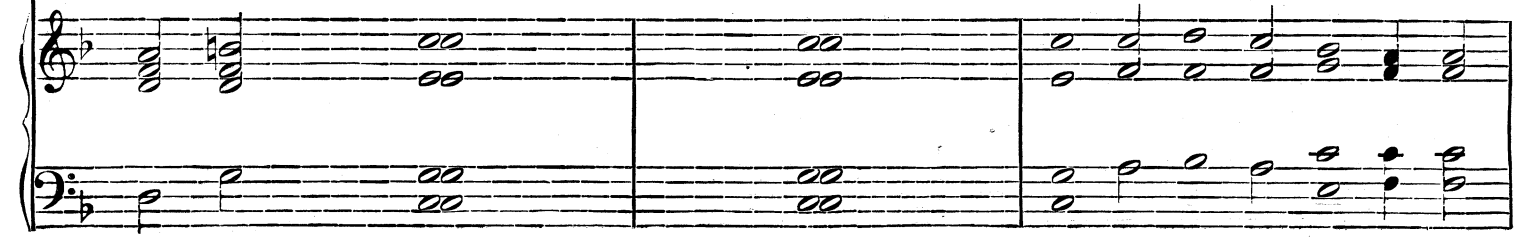
Ro - ra - - te, cœ - li, de su - per : et nu - bes plu - - ant ju - - stum.



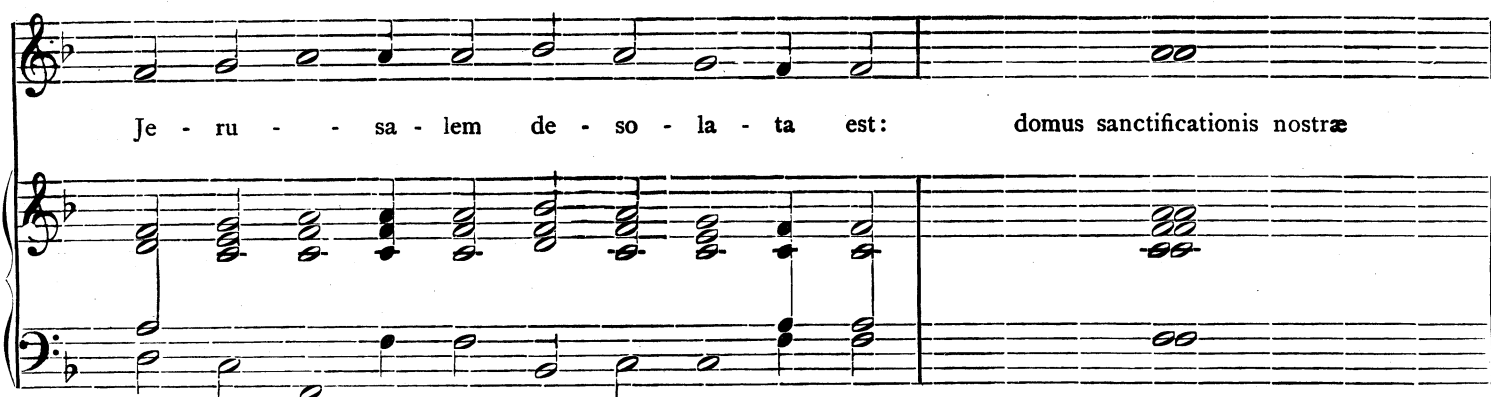
Ne i - ras - ca - - ris, Do - mi - ne; ne ultra memineris i - ni - qui - ta - tis no - stræ.



Ec - ce civitas sancti tui facta est deserta Si - on de - ser - ta fac - ta est :





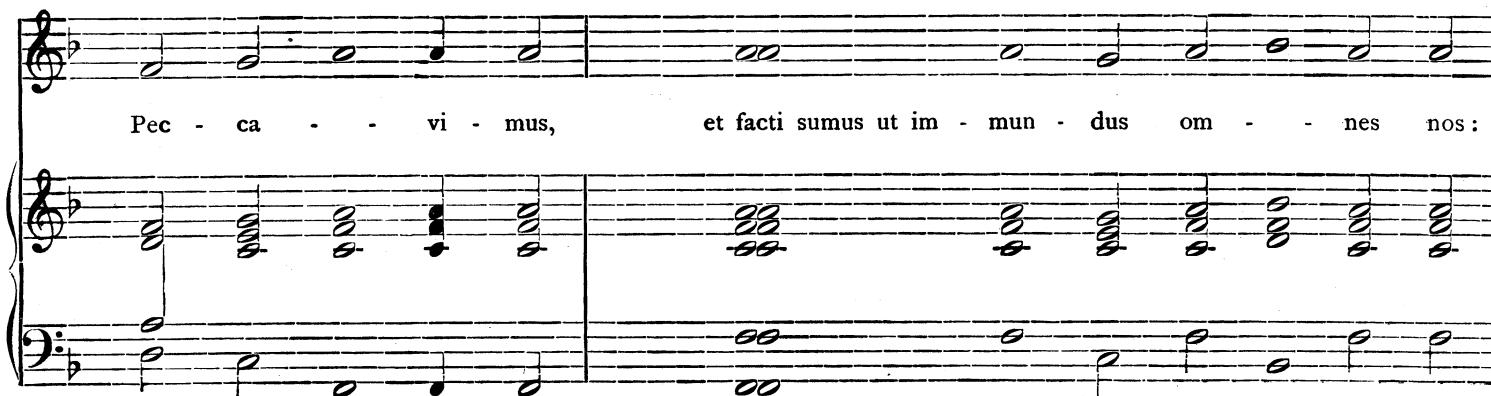


Je - ru - sa - lem de - so - la - ta est: domus sanctificationis nostræ

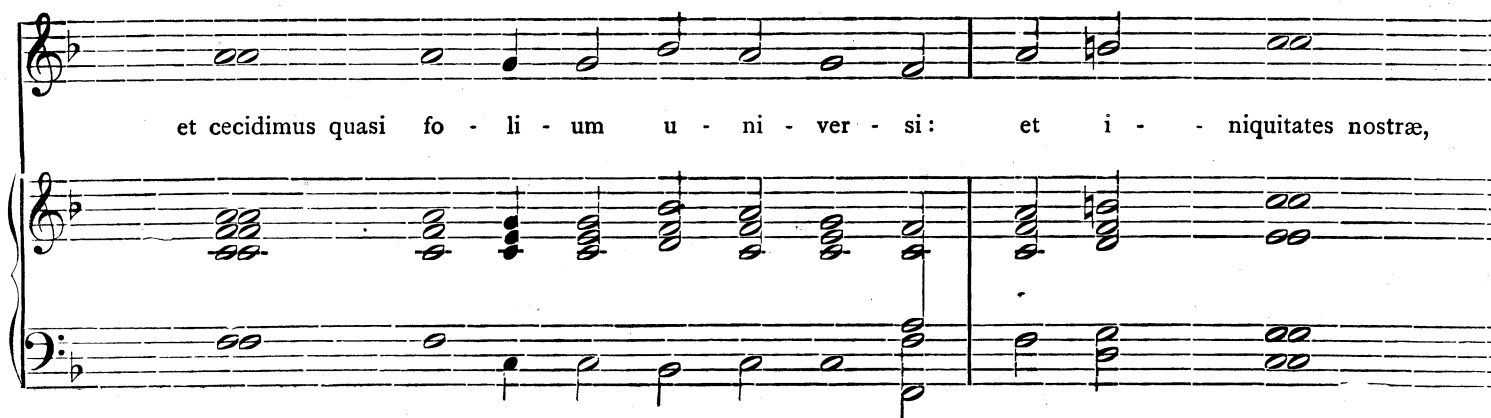


et glo - ri - æ no - stræ, u - bi lau - da - ve - runt te pa - tres no - stri.

(On répète RORATE.)



Pec - ca - vi - mus, et facti sumus ut im - mun - dus om - nes nos:



et cecidimus quasi fo - li - um u - ni - ver - si: et i - ni - quitates nostræ,

quasi ven - tus ab - stu - le - runt nos. ab - scon - disti faciem tu - am a no - bis.

et al - - lisisti nos in manu i - ni - qui - ta - - tis no - - stræ.

(On répète RORATE.)

Vi - de, Do - mi - ne, afflictionem po - pu - li tu - i, et mit - te quem mis - su - rus es:

e - mit - te Agnum domina - to - rem ter - ræ, de petra deserti ad mon - tem

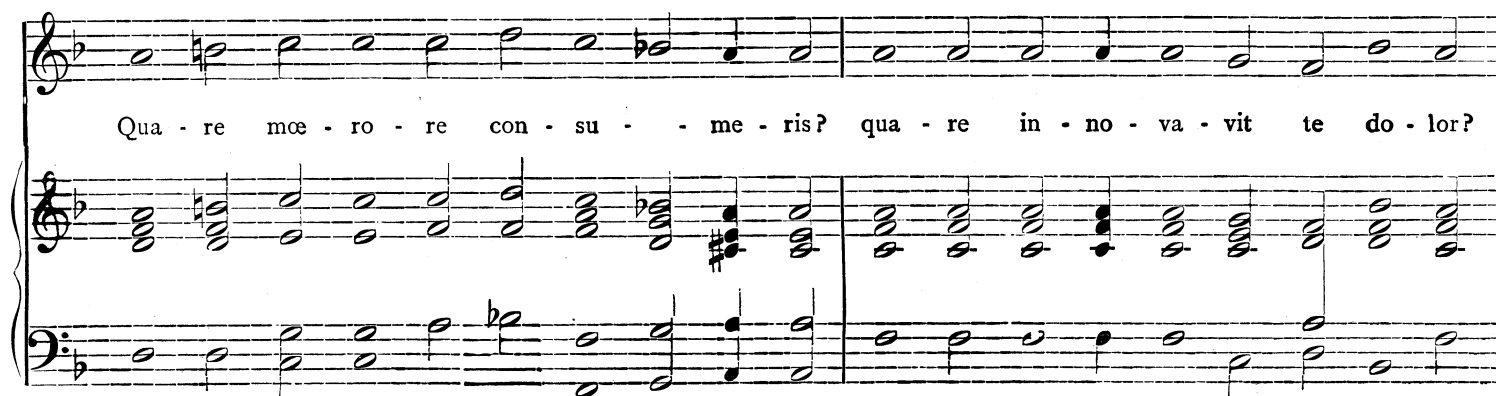


fi - li - æ Si - on; ut au - - ferat ipse jugum cap - ti - vi - ta - - tis no - - stræ.

(On répète RORATE.)



Con - so - la - mi - ni, consolamini, po - pu - le me - us: ci - to ve - ni - et sa - lus tu - a.



Qua - re mœ - ro - re con - su - - me - ris? qua - re in - no - va - vit te do - lor?



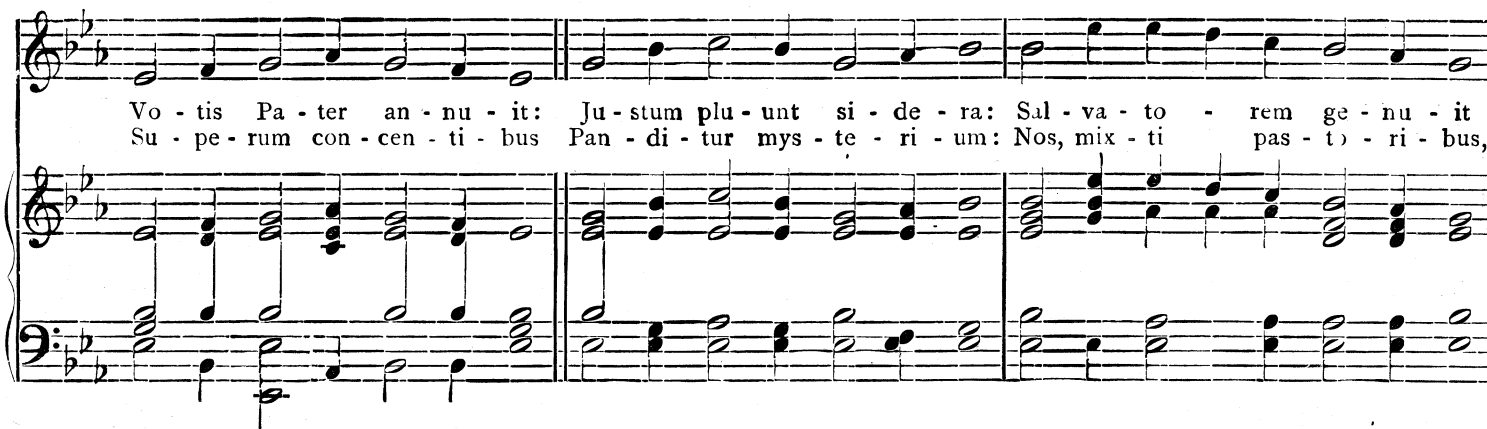
Sal - va - bo te; no - li ti - me - re: e - go e - nim sum Do - mi - nus



De - us tu - us, San - - ctus Is - ra - el, Re - demp - - tor tu - - us.

(On répète RORATE.)

### PROSE DE LA FETE DE NOEL



Vo - tis Pa - ter an - nu - it: Ju - stum plu - unt si - de - ra: Sal - va - to - rem ge - nu - it  
Su - pe - rum con - cen - ti - bus Pan - di - tur mys - te - ri - um: Nos, mix - ti pas - ti - ri - bus,



In - tac - ta pu - er - pe - ra: Ho - mo De - us nas - ci - tur. Tu lu - men de lu - mi - ne,  
Cin - ga - mus præ - se - pi - um In quo Chri - stus ster - ni - tur. Tan - tus es! et su - pe - ris,



An - te so - lem fun - de - ris: Tu Nu - men de Nu - mi - ne, Ab æ - ter - no gi - gne - ris,  
Quæ te pre - mit cha - ri - tas! Se - di - bus de - la - be - ris: Ut sur - gat in - fir - mi - tas,

Pa - tri par pro - ge - ni - es. Quæ no - cens de - bu - - e - ram,  
In - fir - mus hu - mi ja - ces. Cœ - lum cu - - i re - , gi - a,

In - no - cens ex e - - que - ris: Tu le - gi, quam spre - - ve - ram,  
Sta - bu - lum non res - - pu - is: Qui do - nas im - pe - - ri - a,

Le - gi - fer sub - ji - - ce - ris: Sic do - ces ju - sti - ti - am.  
Ser - vi for - mam in - - du - is: Sic ter - ris su - per - bi - am.

No - bis ul - tro si - - mi - lem Te præ - bes in om - - ni - bus,  
Cum æ - gris con - fun - - de - ris, Mor - bi la - bem nes - - ci - ens:



De - bi - li - bus de - bi - lem, Mor - ta - lem mor - ta - li - bus: Hic tra - his nos vin - cu - lis.  
Pro pec - ca - to pa - te - ris: Pec - ca - tum non fa - ci - ens: Hoc u - no dis - si - mi - lis



Sum - me Pa - ter, Fi - li - um Qui mit - tis ad ho - mi - nem: Gra - ti - æ prin - ci - pi - um,  
Cu - jus i - gne coe - li - tus Cha - ri - tas ac - cen - di - tur, Ad - es, al - me Spi - ri - tus:



Sa - lu - tis o - ri - gi - nem, Da Je - sum co - gno - sce - re. A - - - - men.  
Qui pro no - bis nas ci - tur, Da Je - sum di - li - ge - re.

### ADESTE FIDELES

(CANTIQUÉ)



A - des - te fi - de - les, Loe - ti tri - um - phan - tes, Ve - ni - te, ve -

ni - te in Beth - le - em. Na - tum vi - de - te,

Re - gem an - ge - lo - rum. Ve - ni - te a - do - re - mus, Ve -

ni - te a - do - re - mus; Ve - ni - te a - do - re - mus Do - mi - num.

### PROSE DE L'EPIPHANIE

Ad Je - sum ac - cur - ri - te, Cor - da ves - tra sub - di - te Re - gi no - vo gen - ti - um.  
Stel - la fo - ris præ - di - cat, In - tus fi - des in - di - cat Re - demp - to - rem om - ni - um.

Huc af - fer - te mu - ne - ra Vo - lun - ta - te li - be - ra, Sed mu - ne - ra cor - di - um.  
Hæc e - rit gra - tis - si - ma Sal - va - to - ri vic - ti - ma, Men - tis sa - cri - fi - ci - um.

Of - fert au - rum cha - ri - tas, Et myr - rham aus - te - ri - tas, Et thus de - si - de - ri - um.  
Au - ro rex a - gno - sci - tur, Ho - mo myr - rha co - li - tur, Thu - re De - us gen - ti - um.

Ju - dæ - a gau - den - ti - bus Non in - vi - de gen - ti - bus Re - te - ctum my - ste - ri - um.  
Post cus - to - des o - vi - um, Se Ma - gi fi - de - li - um Jun - gunt in con - sor - ti - um.

Qui Ju - dæ - os ad - vo - cat Chri - stus gen - tes con - vo - cat  
Beth - le - em fit ho - di - e To - ti - us Ec - cle - si - æ



In u - num tu - gu - ri - um. Re - gnet Chri - stus cor - di - bus, Et vic - tis re - bel - li - bus,  
Nas - cen - tis ex - or - di - um.

This system contains the first two staves of music. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are written below the vocal staff.

Pro - fe - rat im - pe - ri - um. A - - - - - men.

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same key and time signature.

### AVE VERUM

(PROSE POUR LES SALUTS DU ST SACREMENT)

A - - - ve, ve - rum cor - pus na - - - tum de Ma - ri - a

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same key and time signature.

Vir - - gi - ne. Ve - - - re pas - sum, im - mo - la - - - tum

This system contains the final two staves of music on this page. The vocal line continues with the lyrics. The piano accompaniment continues with the same key and time signature.

in Cru - ce pro ho - - mi - ne. Cu - jus la - tus per - fo - ra -

- - - tum un - da flu - xit et san - - - gui - ne.

Es - to no - bis prae - gu - sta - - - tum mor - tis in ex - - -

a - - - mi - ne. O dul - - - cis! O

pi - - - æ! O Je - - - - su,

Fi - li Ma - ri - - æ! A - - - - - men.

**INVOLATA**

(PROSE DE LA STE VIERGE)

In - vi - o - la - ta, in - te - gra et cas - ta es, Ma - ri - a. Quæ es ef - fec - ta

ful - gi - da coe - li por - ta. O Ma - ter al - ma Chri - sti ca - ris - - si - ma!

Sus - ci - pe pi - a lau - dum prae - co - - ni - a. No - stra ut pu - ra pec - to - ra

sint et cor - - po - ra. Te nunc fla - gi - tant de - vo - ta cor - da et o - ra.

Tu - a per pre - ca - ta dul - ci - - so - na. No - bis con - ce - das ve - ni - am

per sæ - - cu - la. O be - ni - gna! O Re - gi - na! O Ma - ri - a!

Quæ so - la in - vi - o - la - - ta per man - - si - - - - sti.

**TOTA PULCHRA ES, MARIA**

(PROSE)

To - ta pul - chra es, Ma - ri - a. To - ta pul - chra es, Ma - ri - - a.

Et ma - cu - la o - ri - gi - na - lis non est in te. Et ma - cu - la o - ri - gi - na - lis

non est in te. Tu glo - ri - a Je - - ru - sa - lem. Tu læ - ti - ti - a Is - ra - el.



Tu ho - no - ri - fi - cen - ti - a po - pu - li no - stri. Tu ad - vo - ca - ta



pec - ca - to - rum. O Ma - - ri - - a! O Ma - - ri - - a! Vir - go pru - den - tis - si - ma.



Vir - go cle - men - tis - si - ma. O - ra pro no - - bis. In - ter - ce - de pro no - bis



ad Do - mi - num Je - sum Chri - - - stum. A - - - - - men.

**O GLORIOSA VIRGINUM**

(HYMNE)

O glo - ri - o - sa Vir - - gi - num, Su - bli - mis in - -

ter si - - de - ra, Qui te cre - a - vit par - - vu - lum

Lac - ten - - te nu - tris u - - be - re. A - - - - - men.

The musical score for 'O GLORIOSA VIRGINUM' is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in French. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line.

**O FILII ET FILIÆ**

CANTIQUE DE PAQUES

Chœur à l'unisson.

Al - le - lu - ia! al - le - - lu - ia! al - le - lu - - ia!

The musical score for 'O FILII ET FILIÆ' is written for a choir (unison) and piano. It consists of two systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The key signature is two flats (Bb, Eb), and the time signature is 3/4. The lyrics are in French. The first system ends with a double bar line. The second system ends with a double bar line.

SOPRANO



O fi - li - i et fi - - li - æ, Rex cœ - le - stis, Rex glo - - ri -

ALTO



O fi - li - i et fi - - li - æ, Rex cœ - le - stis, Rex glo - - ri -

TÉNOR

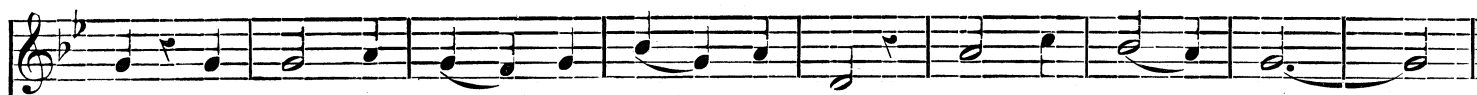


O fi - li - i et fi - - li - æ, Rex cœ - le - stis, Rex glo - - ri -

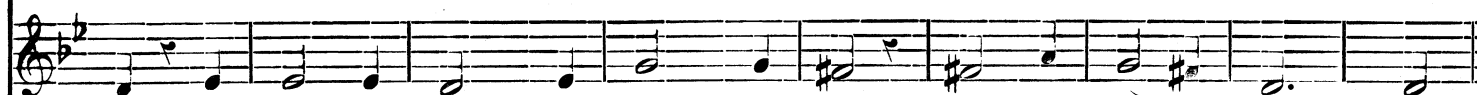
BASSE



O fi - li - i et fi - - li - æ, Rex cœ - le - stis, Rex glo - - ri -



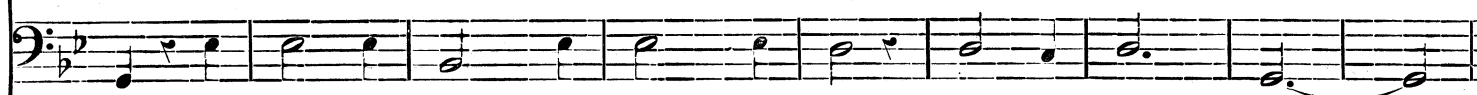
æ, Mor - te sur - re - - xit ho - - di - e. Al - le - lu - - ia!



æ, Mor - te sur - re - - xit ho - - di - e. Al - le - lu - - ia!



æ, Mor - te sur - re - - xit ho - - di - e. Al - le - lu - - ia!



æ, Mor - te sur - re - - xit ho - - di - e. Al - le - lu - - ia!





## SANCTA MATER, ISTUD AGAS

(STROPHE DE LA PROSE *Stabat Mater*)

SOPRANO  
San-cta Ma-ter, is-tud a-gas, Cru-ci-fi-xi fi-ge pla-gas Cor-di me-o va-li-de.

ALTO  
San-cta Ma-ter, is-tud a-gas, Cru-ci-fi-xi fi-ge pla-gas Cor-di me-o va-li-de.

TÉNOR  
San-cta Ma-ter, is-tud a-gas, Cru-ci-fi-xi fi-ge pla-gas Cor-di me-o va-li-de.

BASSE  
San-cta Ma-ter, is-tud a-gas, Cru-ci-fi-xi fi-ge pla-gas Cor-di me-o va-li-de.

The piano accompaniment consists of two staves, treble and bass, in G major (one sharp). The melody is simple and homophonic, following the vocal lines. The right hand plays chords and single notes, while the left hand provides a steady bass line with some harmonic support.

## O INTERIORA

(ANTIENNE DU S. SACREMENT)

O in-te-ri-o-ra san-cta! O bo-ni-tas in-fi-ni-ta!

O cha-ri-tas im-men-sa! O dul-ce-do in-ef-fa-bi-lis!

The piano accompaniment for "O Interiora" is in B-flat major (two flats). It features a more complex texture than the first piece, with the right hand playing dense chords and the left hand providing a rhythmic foundation with eighth and sixteenth notes. The overall mood is more solemn and reverent.

O i - ma - go Pa - tris per - fe - ctis - - si - ma! O a - mor sem - per u - - rens!

ca - - pe nos, vi - vi - fi - ca nos, ab - - sor - - be nos, trans - for - - ma nos,

con - - sum - - ma nos, ut in te sem - per vi - - va - - mus,

mo - - - ve - a - - - mur, et si - mus ad glo - ri - am De - - i,

Al - - le - lu - - ia, al - - - le - lu - - - ia.

**COR JESU SACRATISSIMUM**

Cor Je - - su sa - cra - tis - - si - mum, mi - se - re - - re no - - bis.

Cor Je - - su ab in - gra - tis ho - mi - ni - bus di - la - ce - ra - tum

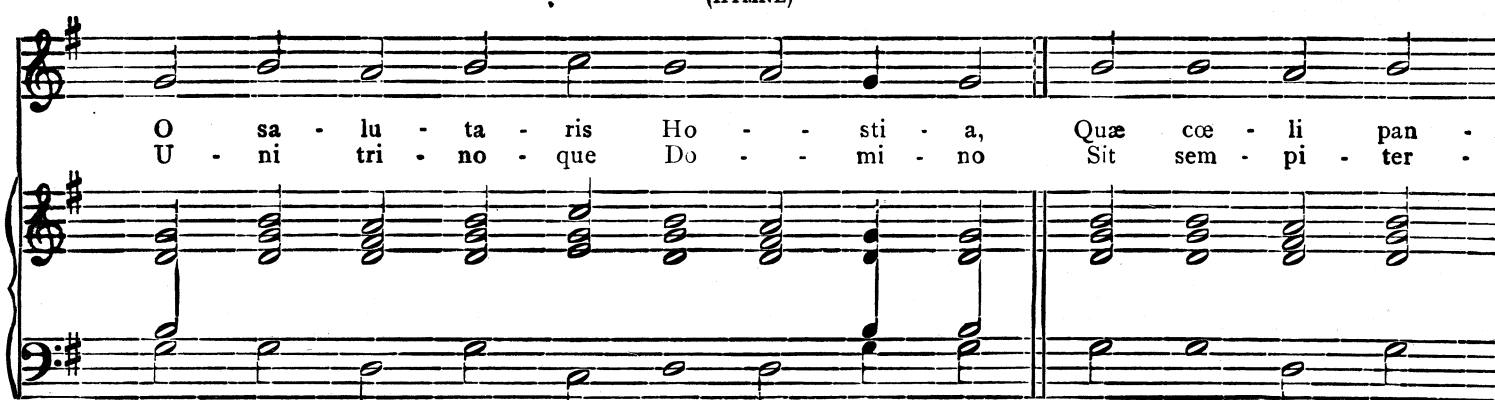
par - - - ce no - - bis. Cor Je - su fla - grans a - mo - re no - stri



in - flam - ma cor no - strum a - mo - re tu - - i.

## O SALUTARIS HOSTIA !

(HYMNE)



O sa - lu - ta - ris Ho - - sti - a, Quæ cœ - li pan -  
U - ni tri - no - que Do - - mi - no Sit sem - pi - ter .



dis o - sti - um, Bel - la pre - - munt ho - sti - - li - a  
na glo - ri - a, Qui vi - tam si - ne ter - - mi - no



Da ro - bur fer au - xi - - li - um. A - - - - - men !  
No - bis do - net in pa - - - tri - a.

## O SALUTARIS HOSTIA !

(AUTRE AIR)

O sa - lu - ta - ris ho - sti - a, Quæ cœ - li pan - dis o - sti - um:  
U - ni - tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri - a,

Bel - la pre - munt ho - sti - li - a; Da - ro - bur,  
Qui vi - tam si - ne ter - mi - no No - bis do -

fer au - xi - li - um. A - men.  
net in pa - tri - a.

## PANIS ANGELICUS

(HYMNE)

Pa - nis An - ge - li - cus fit pa - nis ho - mi - num; Dat pa - nis cœ - li - cus  
Te tri - na De - i - tas u - na - que po - sci - mus, Sic nos tu vi - si - ta,

fi - gu - ris ter - mi - num. O res mi - ra - bi - lis! man - du - cat Do - mi - num  
 sic - ut te co - li - mus. Per tu - as se - mi - tas duc - nos quo ten - di - mus,

Pau - - - per ser - vus et hu - mi - lis. A - - - - - men.  
 Ad lu - cem quam in - ha - bi - tas.

# PANIS ANGELICUS

(AUTRE AIR)

Pa - nis An - ge - - li - cus fit pa - - nis ho - mi - num; Dat  
 Te tri - na De - - i - tas u - - na - - que po - sci - mus, Sic

pa - - nis coe - - li - cus fi - gu - - ris ter - - mi - num;  
 nos tu vi - - si - ta, sic - ut te co - - li - mus;

O res mi-ra-bi-lis! man-du-cat Do-mi-num Pau-per,  
Per tu-as se-mi-tas duc nos quo ten-di-mus, Ad lu-cem,

pau-per lu-cem, Ser-vus et hu-mi-lis. A-men.  
ad lu-cem, lu-cem quam in-ha-bi-tas.

### ADORO TE (1)

A-do-ro te de-vo-te, la-tens De-i-tas, Quæ sub his fi-gu-ris  
Je-su, quem ve-la-tum nunc a-spi-ci-o, O-ro fi-at il-lud,

ve-re la-ti-tas: Ti-bi se-cor me-um to-tum sub-ji-cit,  
quod tam si-ti-o, Ut te re-ve-la-ta cer-nens fa-ci-e,

Qui - a te con - tem - - plans to - tum de - fi - cit.  
Vi - su sim be - a - - tus tu - æ glo - ri - æ. A - - - - men.

## ADORO TE (2)

A - do - ro te de - vo - te, la - tens De - i - as, Quæ sub his  
Je - su quem ve - la - tum nunc a - spi - ci - o O - ro fi - .

fi - gu - ris ve - re la - - ti - tas: Ti - bi se - cor me - um  
at il - lud, quod tam si - - ti - o, Ut te re - ve - la - ta

to - tum sub - - ji - cit, Qui - a te con - tem - plans to - tum de - - fi - cit.  
cer - nens fa - - ci - e, Vi - su sim be - a - tus tu - æ glo - - ri - æ.



## CHŒUR.

A - ve Je - su, Pa - stor fi - de - - li - um, Ad - au - ge

fi - dem om - ni - um in te cre - den - - ti - um.

## ADORO TE (3)

## SOLO.

A - do - - ro te, a - do - ro te de - vo - te, la - tens De - i - tas,  
Je - su, Je - - su, Je - su quem ve - - la - tum nunc a - - spi - ci - o

la - tens De - i - tas Quæ sub his fi - gu - ris, sub his fi - gu - - ris  
nunc a - - spi - ci - o, O - ro fi - at il - lud, o - ro fi - at il - lud,

ve - re, ve - re, ve - re la - ti - tas: Ti - bi se cor me - um  
quod tam, quod tam, quod tam si - ti - o, Ut te re - ve - la - ta

to - tum sub - ji - cit, Qui - a te con - tem - plans to - tum de - fi - cit,  
cer - nens fa - ci - e, Vi - su sim be - a - tus tu - æ glo - ri - æ,

qui - a te con - tem - plans to - tum de - fi - cit, to - tum,  
vi - su sim be - a - tus tu - æ glo - ri - æ, tu - æ,

*Lent.*

to - tum de - fi - cit. A - men, a - men, a - men.  
tu - æ glo - ri - æ.

## O SACRUM CONVIVium

(ANTIENNE DU S. SACREMENT)

O sa - - - - - crum con - - vi - - - vi - um in quo

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: O sa - - - - - crum con - - vi - - - vi - um in quo.

Chri - - - - - stus su - - - - - mi - tur : re - co - - - - -

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: Chri - - - - - stus su - - - - - mi - tur : re - co - - - - -.

li - tur me - - - - - mo - - - - - ri - a pas - - - - -

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: li - tur me - - - - - mo - - - - - ri - a pas - - - - -.

si - o - - - - nis e - - - - - jus : mens im - - - - - ple - - - - - tur

The fourth system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: si - o - - - - nis e - - - - - jus : mens im - - - - - ple - - - - - tur.

gra . . . . . ti - a: et fu . . . tu . . . . . ræ

glo . . . . . ri - æ no . . . bis pi . . . . . gnus da . . . tur.

Al - le . . . . . lu . . . . . ia.

### PARCE, DOMINE

Par - ce, Do - mi - ne, par - ce po - pu - lo . . . o:

3 fois.

Ne in æ - ter - num i - ras - ca - ris no - bis.

**PARCE, DOMINE**

(AUTRE CHANT)

Par - ce, Do - mi - ne, par - ce po - pu - lo tu - o, Ne in æ - ter - num

i - ras - ca - ris no - bis. Par - ce, Do - mi - ne, par - ce po - pu - lo tu - o;

Ne in æ - ter - num i - ras - ca - ris no - bis. Par - ce, Do - mi - ne,

par - ce po - pu - lo tu - o; Ne in æ - ter - num i - ras - ca - ris no - bis.

## TANTUM ERGO (1)

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur  
Ge - ni - to - ri, ge - ni - to - que, Laus et ju - bi -

cer - nu - i: Et an - ti - quum do - cu - men - tum No - vo  
la - ti - o, Sa - lus ho - nor, vir - tus quo - que, Sit et

ce - dat ri - tu - i: Præ - stet fi - des sup - ple - men - tum  
be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que

Sen - su - um de - fec - tu - i. A - - - - - men.  
Com - par sit lau - da - ti - o.

## TANTUM ERGO (2)

Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur  
Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - i: Et an - ti - quum do - cu - men - tum  
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que,

No - vo ce - dat ri - tu - i: Præ - stet fi - des sup - ple -  
Sit et be - ne - dic - ti - o: Pro - ce - den - ti ab u -

men - tum Sen - su - um de - fec - tu - i. A - - - - - men.  
tro - que Com - par sit lau - da - ti - o.

## TANTUM ERGO (3)

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur cer - nu - i:  
Ge - ni - to - ri, ge - ni - to - que Laus et ju - bi - la - ti - o,

Et an - ti - quum do - cu - men - tum No - vo ce - dat ri - tu - i:  
Sa - lus, ho - nor vir - tus quo - que, Sit et be - ne dic - ti - o:

Præ - stet fi - des sup - ple - men - tum, Præ - stet fi - des  
Pro - ce - den - ti ab u - tro - que, Pro - ce - den - ti



sup - ple - men - tum Sen - su - um de - fec - tu - i. A - - - - men.  
ab - u - tro - que Com - par sit lau - da - ti - o.

## TANTUM ERGO (4)

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur cer - nu - i,  
Ge - ni - to - ri, ge - ni - to - que, Laus et ju - bi - la - ti - o.

Et an - ti - quum do - cu - men - tum No - vo ce - dat ri - tu - i: Præ - stet fi - des  
Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - dic - ti - o: Pro - ce - den - ti

sup - ple - men - tum Sen - su - um de - fec - tu - i. A - - - - men.  
ab - u - tro - que Com - par sit lau - da - ti - o.

## TANTUM ERGO (4)

A QUATRE VOIX

SOPRANO

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur  
Ge - ni - to - ri, ge - ni - to - que, Laus et ju - bi -

ALTO

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur  
Ge - ni - to - ri, ge - ni - to - que, Laus et ju - bi -

TÉNOR

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur  
Ge - ni - to - ri, ge - ni - to - que, Laus et ju - bi -

BASSE

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur  
Ge - ni - to - ri, ge - ni - to - que, Laus et ju - bi -

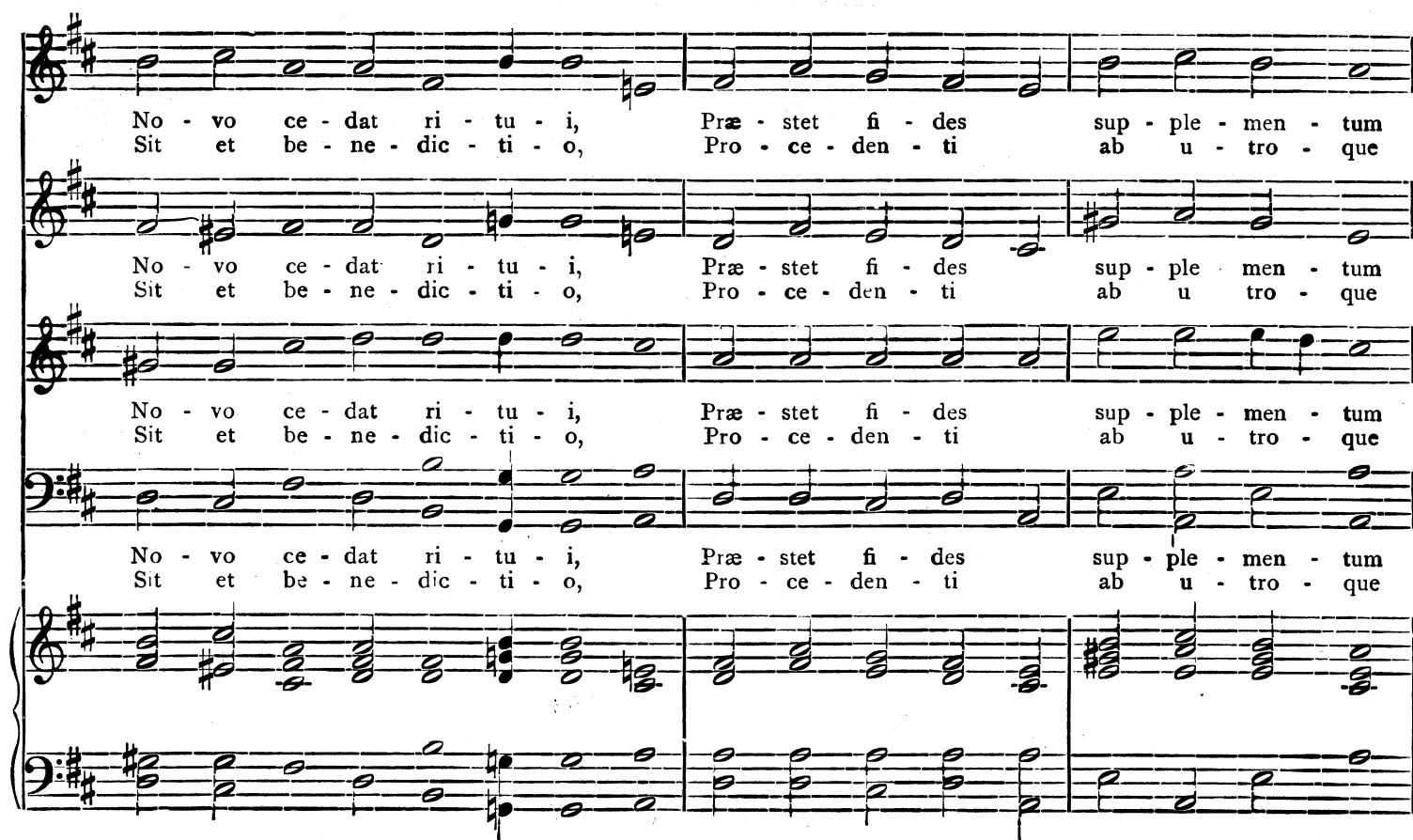


cer - nu - i, Et an - ti - quum do - cu - men - tum  
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que,

cer - nu - i, Et an - ti - quum do - cu - men - tum  
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que,

cer - nu - i, Et an - ti - quum do - cu - men - tum  
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que,





No - vo ce - dat ri - tu - i,      Præ - stet fi - des      sup - ple - men - tum  
Sit et be - ne - dic - ti - o,      Pro - ce - den - ti      ab u - tro - que

No - vo ce - dat ri - tu - i,      Præ - stet fi - des      sup - ple - men - tum  
Sit et be - ne - dic - ti - o,      Pro - ce - den - ti      ab u - tro - que

No - vo ce - dat ri - tu - i,      Præ - stet fi - des      sup - ple - men - tum  
Sit et be - ne - dic - ti - o,      Pro - ce - den - ti      ab u - tro - que

No - vo ce - dat ri - tu - i,      Præ - stet fi - des      sup - ple - men - tum  
Sit et be - ne - dic - ti - o,      Pro - ce - den - ti      ab u - tro - que



Sen - su - um de - fec - tu - i.      A - - - - - men.  
Com - par sit lau - da - ti - o.      A - - - - - men.

Sen - su - um de - fec - tu - i.      A - - - - - men.  
Com - par sit lau - da - ti - o.      A - - - - - men.

Sen - su - um de - fec - tu - i.      A - - - - - men.  
Com - par sit lau - da - ti - o.      A - - - - - men.

Sen - su - um de - fec - tu - i.      A - - - - - men.  
Com - par sit lau - da - ti - o.      A - - - - - men.

*ADDENDUM*

HYMNE DU COMMUN DES APÔTRES—(AUTRE AIR)

## EXULTET ORBIS GAUDIIS

E - xul - tet or - bis gau - di - is: Cœ - lum re - sul - tet

The first system of music features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a half note, followed by quarter notes, and ends with a half note. The piano accompaniment consists of chords and single notes in the right and left hands.

lau - di - bus. A - po - sto - lo - rum glo - ri - am, Tel - lus et

The second system continues the vocal melody and piano accompaniment. The vocal line includes a half note, quarter notes, and a half note. The piano accompaniment continues with chords and single notes.

a - - - stra con - - - ci - nunt. A - - - - - men.

The third system concludes the piece. The vocal line ends with a half note. The piano accompaniment ends with a final chord in the right hand and a half note in the left hand.

A. M. D. G.

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