GRADUALE ROMANUM

No 696

GRADUALE

SACROSANCTÆ ROMANÆ ECCLESIÆ

DE TEMPORE ET DE SANCTIS

SS. D. N. PII X. PONTIFICIS MAXIMI

IUSSU

RESTITUTUM ET EDITUM

AD EXEMPLAR EDITIONIS TYPICÆ CONCINNATUM

ET RHYTHMICIS SIGNIS A SOLESMENSIBUS MONACHIS

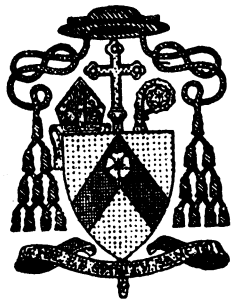
DILIGENTER ORNATUM

DESCLÉE & Socii

S. Sedis Apostolicae et Sacrorum Rituum Congregationis Typographi

PARISIIS - TORNACI - ROMÆ - NEO EBORACI

1961



CAROLUS MARIA HIMMER

DEI ET APOSTOLICÆ SEDIS GRATIA

EPISCOPUS TORNACENSIS

Omnibus has visuris salutem in Domino.

Cum juxta tenorem authenticorum S. R. C. decretorum et ad normam Canonis 1390, nulli typographo fas sit librorum liturgicorum in totum vel ex parte editionem suscipere vel evulgare, nisi prius eam Ordinarius loci declaratione munierit, qua de perfecta ejus concordantia cum archetypis Romanis exemplaribus constet; hinc est quod Nos dilectis Filiis Desclée et Sociis in hac nostra civitate Tornacensi, novam editionem parantibus, censores in cantu gregoriano peritos deputavimus, qui collatione facta diligentissime testarentur illam cum authentico suo Originali rite omnino convenire.

Oblatum vero opus absolutum cui titulus : *Graduale Sacrosanctae Romanae Ecclesiae de Tempore et de Sanctis, ad exemplar Editionis typicae concinnatum, et rhythmicis signis a Solesmensibus Monachis ornatum,* postquam, ex praedictorum censorum testimonio in scriptis obtento, fuimus legitime informati illud cum *Editione typica Vaticana necnon cum recentioribus S. R. C. decretis* ad amussim concordare, excusum approbavimus evulgandique licentiam dedimus, prout per praesentes approbamus ac licentiam damus.

In quorum fidem hasce litteras subsignavimus, sigilloque nostro ac Secretarii nostri chirographo muniri fecimus, Tornaci, die 30ª mensis aprilis anno MCMLXI.

L. † S.

+ Carolus Maria
Ep. Tornacen.

De mandato Exmi ac Rmi DD. Episcopi :
J. Hachez, Can. a Secret.

Omnia jura vindicabimus, tam in universam nostram excogitandi scribendique rhythmi rationem quam in carmina quæ non inveniuntur in vaticana editione sed ex Solesmensibus libris excerpta sunt.

Desclée & Socii.

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DECRETUM

Hanc Vaticanam Gradualis Sacrosanctae Ecclesiae Romanae Editionem, Sacra Rituum Congregatio, attentis atque confirmatis Decretis suis, datis diebus XI et XIV Augusti anni 1905, uti authenticam ac typicam declarat et decernit; quippe quae pro Missis de Tempore et de Sanctis, necnon et pro Missarum Ordinario, Cantum Gregorianum exhibet, prout is fuit a Sanctissimo Domino nostro Pio Papa X feliciter restitutus, ipsiusque jussu et auctoritate diligenter ac rite revisus et recognitus. Ea quidem fuit totius operis norma, quam varia plane instituerant et injunxerant documenta Pontificia, et perspicue rursus ac plenius exponit et inculcat Commentarium De ratione Editionis Vaticanae Cantus Romani, quod Graduali praemittitur.

Haec autem Editio, ut in usum apud omnes ecclesias hic et nunc deveniat ita sancitum est, ut ceterae quaelibet Cantus Romani Editiones, ad tempus tantummodo juxta Decreta praedicta toleratae, nullo jam in futurum jure gaudeant, quo typicae substitui possint.

Quo vero forma cantus aptius posset restitui, restitutae sunt etiam nonnullae hic illic quoad verba lectiones, quamvis ab hodierno textu Missalis alienae. Quarum restitutio, quum ab ipso Summo Pontifice, in audientia die XIV Martii anni 1906 Emo Cardinali Pro-Praefecto hujus Sacrae Congregationis indulta, expresse fuerit approbata atque praescripta, in futuris Gradualis Editionibus omnino erit observanda.

Juxta tenorem quoque utriusque Decreti suprascripti, ad eos tantum editores seu typographos, quibus id a Sede Apostolica conceditur, pertinet privilegium evulgandi eumdem Cantum, qui, quum sit vetus Ecclesiae Romanae patrimonium, ejusdem prorsus

exstat proprietas. Cautum est insuper, ne quid quovis praetextu editores praesumant addere, demere aut mutare, quod ipsius Cantus integritati atque uniformitati discrimen inferat. Qualiscumque igitur Editio Cantus Gregoriani ad usum liturgicum destinata, ut sit legitima, et ab Ordinario queat permitti, debet esse typicae huic omnino conformis, quoad ea praesertim, quibus sive in praefatis Decretis, sive in alio diei XIV Februarii anni 1906 specialiter provisum est.

Contrariis non obstantibus quibuscumque. Die VII Augusti 1907.

SERAPHINUS Cardinalis CRETONI

SACRORUM RITUUM CONGREGATIONIS *Praefectus.*

L. ✠ S.

† DIOMEDES PANICI, ARCHIEPISCOPUS LAODICEN.

SACRORUM RITUUM CONGREGATIONIS *Secretarius.*

DE RATIONE

EDITIONIS VATICANAE CANTUS ROMANI

Sancta Mater Ecclesia, cui divinitus commissum est animos fidelium ad sanctitatem omnem instituere, sacrae Liturgiae adjumentis in ejusmodi praeclarissimum finem semper ac feliciter est usa. In quo (ne varietas dissociaret animos, utque e contra unitas vigeret incolumis, quae mystico Christi corpori vigorem simul et decorem confert) traditiones majorum assiduis curis servare studuit; easque, si quando saeculorum lapsu obliteratae fuissent, perquirere diligenter fortiterque instaurare perpetuo conata est.

Jam inter ea, quae Liturgiam sacram maxime spectant ac veluti pervadunt splendoremque illi addunt atque efficacitatem, cantus sacer in primis adnumerandus est. Communi quippe experimento novimus, illum et divino cultui amplitudinem quamdam tribuere, animosque miris modis ad caelestia pertrahere. Quamobrem Ecclesia ejusdem cantus usum nullo tempore commendare destitit, assiduaque diligentia prosecuta est, ne a primaeva dignitate deficeret.

Quem ut quidem finem assequatur, necesse est cantum in Liturgia adhibendum iis instrui dotibus quibus unice sacer est et animorum utilitati accommodatus. Oportet nimirum religiosa gravitate in primis pollere; tum vero aptum esse christiani animi sensa suaviter ac pro veritate referre; catholicum praeterea esse, ut scilicet quarumcumque gentium, regionum, aetatum necessitati respondeat; demum simplicitatem cum artis perfectione conjungere.

Has porro dotes nullibi reperiri melius probatum est quam in Cantu gregoriano, *qui Ecclesiae Romanae proprius cantus est, quem unice a patribus hereditate accepit, cautissime in suis codicibus decursu aetatum custodivit, fidelibus uti suum commendat, cujusque*

usum in quibusdam liturgiae partibus absolute praescribit (Motu proprio XXII Nov. 1903, n. 3).

Utique, saeculorum lapsu, puritas gregoriani cantus detrimenti haud parum cepit. Idque exinde praesertim accidit, quod quae ejusdem cantus propriae sunt normae, patrum traditione acceptae, vel negligenter praeteritae vel oblivioni penitus mandatae sunt. Ex eo autem *spiritus*, quem vocamus, *liturgicus* itemque *precandi spiritus* retro ferri nimium visi sunt; simul vero concentuum sacrorum species ac veluti sapor, si non exstincta penitus, at certe sunt depravata.

Ast, quod faustum felixque sit, Pius X Pontifex Maximus, Decessorum suorum studia in hac re aemulatus, damna haec gregoriano cantui cavere ulterius decrevit ac porro instituit. Quamobrem, Motu proprio die XXII novembris anni MCMIII dato, *principia* (quod reformationis initium esse debebat) quibus cantus ecclesiasticus innititur, ac regitur, presse nitideque indicavit; praecipuas simul Ecclesiae praescriptiones collegit, contra abusus diversos qui decursu temporum in ipsum cantum irrepserunt. Accessit porro Decretum Congregationis sacrorum Rituum, die VIII Januarii MCMIV editum, quo cantus gregoriani instaurationi distinctius consulebatur.

Supererat tamen ut Ecclesia Romana, ceteraeque, quae illius ritum sequuntur, Ecclesiae codicibus instruerentur genuinas gregoriani cantus melodias exhibentibus. Cui necessitati prospexit provide ipse Summus Pontifex Pius X. Motu namque proprio die XXV aprilis MCMIV promulgato edixit : Gregorianas cantilenas in suam integritatem ac germanitatem restituendas, secundum antiquiorum codicum fidem; ita quidem ut legitimae traditionis decurrentium saeculorum haberetur ratio neque hodiernae liturgiae recepti usus praeterirentur.

Hisce veluti legibus ac normis usi, qui, Pontificis ejusdem nutu, hanc spartam adornandam susceperunt, recognoscendis codicibus appulerunt manum. Quod igitur initio occurrebat, antiquorum chirographa perquirenda sedulo ac volutanda susceperunt. Sapienti id plane consilio; hujusmodi enim codices, non solum vetustate ipsi sua se commendant, qua ab cantus gregoriani exordiis exigue dissociantur, sed praecipue quod iis aetatibus conscripti sunt, quum cantus ipse maxime floreret. Etenim, etsi cantilenae

alicujus remotior origo ac diuturnus usus apud majores ipsam efficerent dignam, quae in editionem novam curandam recipe-retur; quod tamen jus confert ut recipiatur, sapor est religiosae artis ac vis liturgicae precationis rite exprimendi.

In chirographis igitur versandis hoc primum prae oculis est habitum : non videlicet ut quidquid foret antiquius, id statim sola antiquitatis ratione admitteretur. Sed quoniam ecclesiastici cantus instauratio, non unice paleographicis rationibus inniti debebat, verum etiam ex historia, ex arte musica et gregoriana, atque adeo experientia sacraeque liturgiae legibus erat juvanda; haec omnia attendenda simul fuerunt; ne opus, antiquitatis scientia forte confectum, congruentia partium destitueretur, ac traditioni catholicae injustum haberetur, pluribus nempe saeculis jure defraudatis nonnihil boni aut etiam melioris in Ecclesiae patrimonium conferendi. Gregorianam namque quam dicimus traditionem intra aliquod annorum spatium coarctare nequaquam licet, sed omnia complectitur saecula, quae, majori minorive studio ac profectu, artem gregoriani cantus omnia excoluerunt. *Ecclesia*, inquit Summus Pontifex in memorato Motu proprio, *artium progressum indesinenter coluit eumque fovit, ad religionis usum omnia admittens quae bona et pulchra saeculorum decursu homo invenit, salvis liturgicis legibus.*

His ergo sapientibus normis, a SS. D. N. Pio PP. X traditis, praesens editionis opus perfectum est.

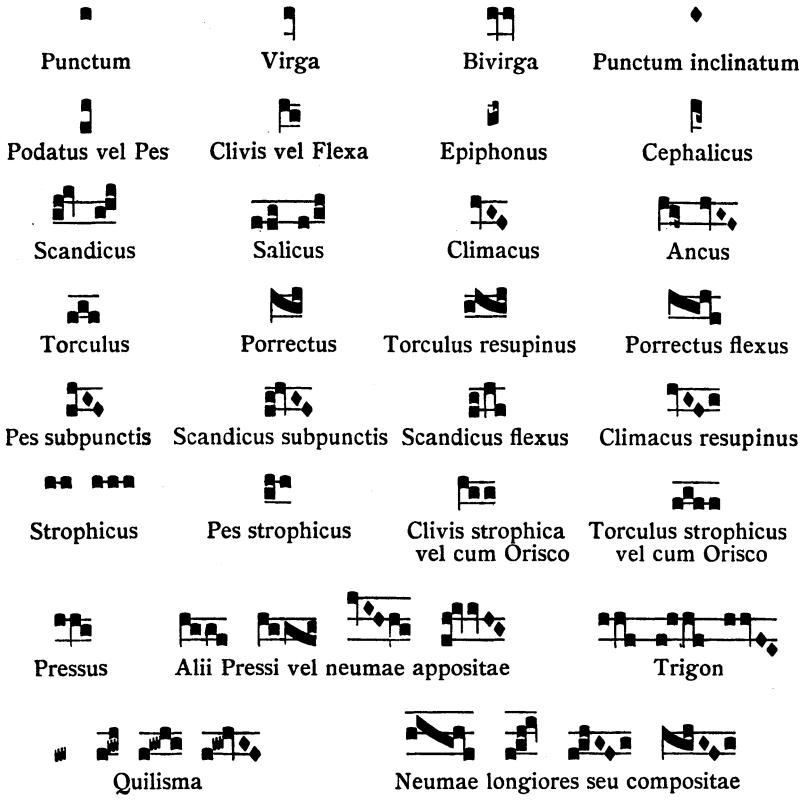
Equidem doctis quibusque viris libertatem relinquit Ecclesia determinandi cujuslibet gregorianae melodiae aetatem ac sortem, deque earum artificio dijudicandi. Unum hoc sibi reservat, Episcopis nempe et fidelibus sacri cantus textum exhibere ac praescriberĕ, qui, ad traditionis documenta diligenter restitutus, conferat ad congruum divini cultus splendorem, nec non ad animorum aedificationem.

Jam satis ostensum est supra, quomodo fuerit firmissime fundatum opus provide arreptum reddendi veteres Ecclesiae concentus legitimae suae integritati. Sed ut consulatur eorum commodis qui libris choralibus usuri sunt juxta praemissa editis, operae pretium est nonnulla hic addere de propriis cantus gregoriani notulis et figuris, simul ac de modo easdem recte interpretandi.

DE NOTULARUM CANTUS FIGURIS ET USU.

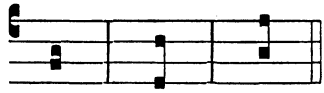
Ad rite cantandi rationem multum praestat ille notulas cantus figurandi ac praecipue conjungendi modus, qui a majoribus institutus et per totum medium aevum constanter et ubique servatus, hodiernis adhuc editoribus veluti norma commendatur.

Sequenti autem schemate oculis subjiciuntur notularum seu, ut aiunt, neumarum praecipuae figurae, simul cum earum nominibus :



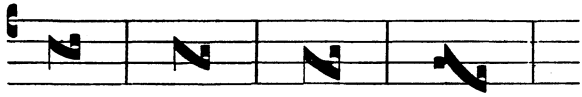
Ne quis forte in interpretandis hisce figuris erret aut haesitet, nonnulla primum sunt advertenda :

1°. Binae notulae ex quibus constat *podatus* sic intelligantur, ut inferior semper proferatur ante illam quae ipsi directo superstat.



fa sol re la sol ut

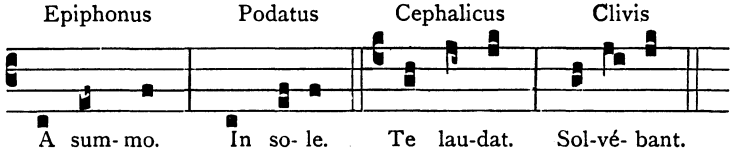
2°. Linea crassa *porrecti* in obliquum ducta pro duabus tantum ponitur notulis, ita quidem graphice copulatis, ut pro una habeatur pars summa hujus lineae, et ima pro altera.



la sol la la fa sol sol mi sol fa sol re mi

3°. Seminota, qua *cephalicus* et *epiphonus* desinunt, haud reperitur nisi in fine unius syllabae, quando simul, altera continuo succedente, occurrunt aut gemellae more diphtongi junctim efferendae vocales, v. g. AU*tem*, EJ*us*, *allel*UI*a;* aut plures contiguae consonantes, v. g. *o*MN*is sa*NCT*us*. Nam, ipsa cogente syllabarum natura, vox de una ad alteram limpide transiens tunc « liquescit »; ita ut in ore compressa « non finiri videatur », et quasi dimidium suae, non morae, sed potestatis amittat. (Cf. Guid., *Microl.*, c. XV).

Quando vero natura syllabarum exigit ut sonus non liquescat. sed « plenius proferatur », epiphonus locum cedit podato, et cephalicus clivi.



Aliquando duae notae, quae alteram superiorem seu virgam subsequuntur ad modum climaci, liquescunt vel saltem ultima earum; tunc ambae in minori charactere pinguntur aut in cephalicum virgae suppositum mutantur. Hujusmodi neuma climaco affinis vocatur *ancus*.

4°. Quando plures simplices notae, ut in strophico, aut in presso et huic consimilibus, sunt appositae, scilicet in eodem gradu ita dispositae, ut modico tantum inter se spatio distent, super his « vario tenore » immorandum est, habita quidem majoris vel minoris earumdem numeri ratione. In eo tamen inter se

discrepant *strophicus* et *pressus*, quod hic fortiori vel etiam, saltem ad libitum, « tremula voce » producendus; ille vero leniori, nisi validiorem ictum acutus requirat syllabae occurrentis accentus.

5°. Alia exsistit nota tremulae vocis, id est *quilisma;* quae etiam supervenit in cantu tamquam « flos melodicus », et dicitur *nota volubilis* et *gradata.* Qui has exprimere voces tremulas ac volubiles non didicit, vel in his exercitatus non solus cantat, simpliciter ictu quasi mordaciori feriat notam quae quilisma praecedit, ut subtilior fiat sonus ipsius quilismatis, potius quam velocior.

6°. Cauda qua pars summa climaci, clivis et porrecti insignitur, est de « proprietate » ipsius eorum figurae quam majores usu tradiderunt. Hujusmodi notula vehementiori saepius gaudet impulsu; non tamen quia caudata, sed quia ulli cum non sit ligata praecedenti, directo vocis ictu percutitur. Lineola quandoque de una notula ad alteram ducta, ad utramque ligandam simpliciter ponitur.

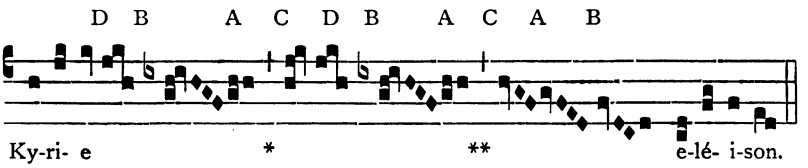
7°. Neque per se ad temporis rationem pertinent puncta inclinata, quae in aliquibus neumis superiorem subsequuntur notam, . Huic illa subdita fore ex suapte forma et ipso ordine obliquo demonstrantur; ac proinde connexis inter se vocibus sunt exprimenda.

Singulae autem neumae, qualicumque modo suae partes coalescant in scribendo, unum etiam in cantando corpus efficiunt; ita prorsus ut notulae quae primam excipiunt ex ipsa nasci videantur, cunctis quidem communi impetu deductis et effusis.

Eadem vero causa, cur notulae cujusque neumae in scripto et in cantu conjunguntur in unum, exigit ut ipsae neumae et visu et auditu distinguantur ab invicem : quod utique fit diverso modo pro diversis adjunctis.

1°. Quando plures neumae pluribus respondent syllabis, his articulate discretis, discernuntur et illae. Tunc neuma quaeque a syllaba cui addicitur indolem et potestatem ita mutuatur, ut majore impulsu efferatur neuma, si ipsa syllaba proprio sit fortior accentu : minore vero, si obscuriorem sonum natura syllabae requirat.

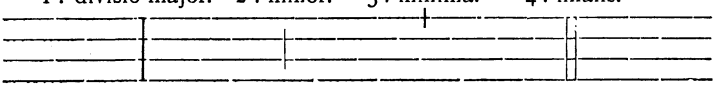
2°. Quando ad eamdem syllabam plurimae aptantur neumae, harum series in varias ita dividitur partes, ut aliae inter se vel omnino vel fere cohaerentes contigue decurrant (*Vide infra* A); aliae vero aut latiori spatio (B), aut lineola divisionis (C) separatae, per aliquam moram ultimae vocis in suo cursu tantisper suspendantur, cum facultate, si opus sit, spiritum raptim reficiendi. V. g.



Notandum est locum dari ampliori quidem morae, nulli vero respirationi, ubi occurrit notula caudata (D), quam excipit aliqua neuma sibi subjecta.

Juxta regulam « auream », in fine cujuslisbet neumae, quam immediate sequitur nova syllaba jam inchoatae dictionis, quantumvis interveniat spatium, nulla potest fieri pausa; nec prorsus mora ultimae vocis, nec a fortiori silentium, quod incongrue scinderet dictionem.

In omni cantu observandae sunt divisiones varii momenti, quas intellectus tam verborum quam modulorum exigit aut permittit. Ad hoc cantoribus auxilio sunt diversa quasi interpunctionis signa, in libris choralibus jam usitata pro diversa divisionum seu pausarum qualitate aut mensura; scilicet :



1°. Divisio seu pausa major, vel distinctionis, fit in ultimis vocibus cursum moderate tardando, et spiritum plene reficiendo.

2°. Pausa minor, id est subdistinctionis, dat locum paulisper immorandi, ac simul breviter respirandi copiam.

3°. Pausa minima in morula vocis constat, sinitque, si opus sit, aerem haustu brevissimo renovare. Si frequentius cantor desideret pulmonibus indulgere, tunc spiritum quasi subripiendo colligat, ubi rimulae habentur in oratione vel in cantu, ne scindantur unquam verba aut neumae.

4°. Duplex linea claudit vel cantum ipsum, vel ejus partem principalem.

Aliud quoque munus linea sic geminata communiter in libris choralibus implet; notat enim praeterea locum ubi post inceptum cantum chorus ipsum prosequitur, aut ubi vices cantandi mutantur. Sed quia signum hujusmodi in medias partes cantilenae inter-

jectum ejusdem saepius commissurae nocet, opportunius visum est ipsius loco in eumdem finem adhibere asteriscum *, ut apparet in superiori exemplo : *Kyrie eleison.*

Ibi autem et in similibus locis asteriscus simplex * apponitur, ubi is qui cantabat chorus silere debet, ut alter solus succinat : duplex vero **, ubi chorus uterque postea concinit, quatenus, ut decet, cantus conjunctis tunc omnium vocibus concludatur.

Sciendum est quod ♭ molle, quando ponitur, solum valet usque dum occurrerit ♮ quadratum, aut lineola divisionis, aut dictio nova.

His bene perspectis, oportet etiam eos, qui divinae laudi dant operam, cunctis esse instructos regulis cantus, easque diligenter observent; ita tamen ut semper voci mens concordet.

Primo igitur curandum est ut verba quae cantantur plane perfecteque intelligantur (Benedictus XIV). Cantus enim oportet ut litterae sensum non evacuet sed fecundet (S. Bernardus, *Ep. 312*).

In omni textu lectionis, psalmodiae vel cantus, accentus sive concentus verborum, in quantum suppetit facultas, non negligatur; quia exinde permaxime redolet intellectus *(Instituta Patrum).*

Maxima quoque adhibenda est cura ne inaequalitas cantionis cantica sacra vitiet. Non per momenta neuma quaelibet aut sonus indecenter protendatur aut contrahatur. Una qualitate cantemus, simul pausemus, semper auscultando. Si morose cantamus, longior pausa fiat. Ut in choro, quod maxime necesse est, voces omnes in unum exeant, enitatur humiliter unusquisque suam vocem inter sonum chori concinentis includere. Omnem vocum falsitatem, jactantiam seu novitatem detestemur, et quaecumque modos theatrales redolent. Neque imitemur eos qui levitate nimia praecipitant cantum, aut gravitate inepta syllabas fantur. Omnem vero cantum si morose ac propere psallimus, semper cum facultate vocum et rotunde suavi melodia peragamus (Hucbald. Nicetas, *Instituta Patrum).*

Haec de gremio sanctorum Patrum collegimus; quorum quidam hunc modum cantandi ab Angelis didicerunt; alii Spiritu Sancto rimante in cordibus eorum, per contemplationem perceperunt. Quam formam si diligenti studio imitari conamur, nos quoque subtilem percipiemus dulcedinem intellectus, canentes Deo in cordibus nostris, spiritu et mente *(Instituta Patrum).*

Quibus autem in Ecclesia Dei cantandi munus incumbit, eos etiam oportet esse bene instructos de ritibus officii sui. Quapropter infra sequuntur regulae praecipuae, ex iis quae referuntur ad Graduale. (cf. XXIII).

Hactenus Vaticanae Editionis proœmium. Cui, ad commodum cantorum, adjungere duximus regulas infra positas :

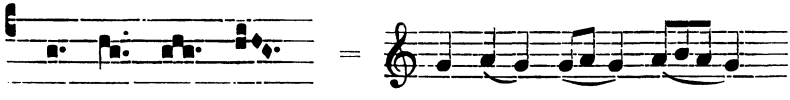
DE ALIQUIBUS REGULIS IN CANTU SERVANDIS EX LIBRIS SOLESMENSIBUS EXCERPTIS.

I. De notarum duratione et momento.

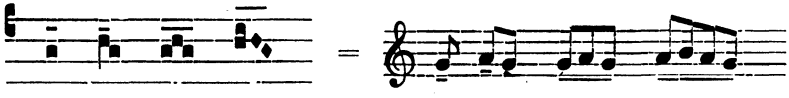
Omnes simplices gregorianae notulae, cujuscumque sint formae, sive singulae sive in neumis agglutinatae, idem valent ac « tempus primum et indivisibile » (πρῶτος χρόνος, apud Graecos) : ♪ scilicet in recentioris musices notatione. Haec notio de « temporis primi » definita duratione maximi refert, cum in ea tamquam in fundamento suo firmetur rhythmus.

Duo sunt vero signa quibus *punctum* et *virga* protrahuntur.

a) **Punctum-mora** (·) eam quam immediate sequitur notulam firme duplicat :



b) **Transversum episema** (-), quod simplicem notulam vel etiam neumam afficere potest, notulam vel singulas hujus neumae notulas paululum producendas esse indicat, quin duplicentur :



Quando transversum episema ultimam vel ultimas incisi aut membri notulas afficit, protractionis et morae unice est signum; si vero notulam vel neumam intra incisi aut membri tramitem afficit, plerumque affectus animi aliquantula soni protractione significat.

Ex seipsis, nec punctum-mora nec transversum episema intensitatem soni indicant.

N. B. — **Rectum episema** (1) nullatenus ad durationem nec ad intensitatem *ex seipso* attinet, sed est mere signum, typis quidem usurpatum quoties expedit, ad rhythmi divisionem seu rhythmicum ictum, de quo dicitur infra, designandum.

II. De rhythmo ejusque elementis.

1° De rhythmi partibus.

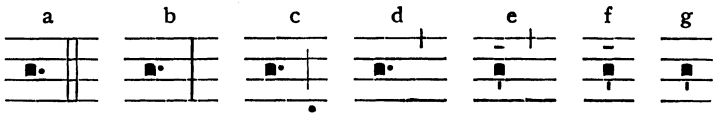
Rhythmus est, secundum S. Augustinum, « ars bene movendi », et, secundum Platonem, « ordinatio motus ». Haberi potest ut motus quidam ordinatus quo, velut ex operatione vere synthetica, omnes et singulae dictionis syllabae vel musices notulae connexae sunt et quasi concatenatae, aliae aliis subordinatae, ita ut unum quid efficiant, quod *periodus* vocatur.

Haec synthesis partibus constat, magis ac magis amplis velutque comprehensivis, seu motibus in se jam integris, mutua tamen connexione junctis, quos respective vocant « *pedes* », *incisa*, *membra* et *periodos*. Periodus membris, membrum incisis, incisum pedibus seu minimis partibus constituitur; et illae ipsae minimae partes duobus vel tribus simplicibus componuntur elementis, quae sunt « tempora prima et indivisibilia », de quibus supra.

Ideo, tamquam fundamentum rhythmicae syntheseos, subsunt semper minimae partes, seu minimi motus quoad essentiam constituti, id est, sublatione et remissione, seu juxta Antiquos *arsi* et *thesi* constantes. Unde assimilari potest rhythmus tum hominis incessui qui per continuos passus procedit, tum fluctui maris qui per undas progreditur, quippe cum passus hominis et undae maris impulsu quodam et depositione constent. Porro rhythmica thesis non est nisi depositio praecedentis impulsus, vel finis parvi motus et passus. Itaque nullo modo haec ad vim spectat, sed ad merum rhythmum seu motum.

At vero ipsa thesis illa, quae singulos rhythmicos passus concludit, et secundo aut tertio quoque simplici tempore recurrit, vocatur etiam « rhythmicus ictus »; et *rectum episema* est unice signum distinctivum, subter (vel rarius supra) notulam saepe additum, ut facilius discerni possit ubi sint in vocali motu illi ictus rhythmici.

Ita omnia et singula interpunctionis signa inter se ordinata sunt, simulque omnes et singuli rhythmi incessus clare distinguuntur [1], a minimo ad majorem :



a) finem indicat cantilenae;
b) » » periodi;
c) » » membri;
d et *e)* » » incisi majoris minorisve momenti;
f) » » incisi minimi (plerumque saltem);
g) » » passus rhythmici vel minimi motus.

Ad hanc scalam descrescentium signorum ordinatim constitutam nulla ex parte pertinet vis vel intensitas soni, haud amplius in ultimo casu, *g)* quam in *a)*. Unius enim ejusdemque ordinis sunt omnia et singula signa, ordinis scilicet motus proprie sumpti; omnia et singula non sunt nisi melodicae interpunctionis signa. Sic eorum munus est varias cantus distinctiones apte designandi, ita ut in mente clarescat ordo numerosus melodici incessus, quo pedes, incisa, membra et periodi ab invicem discernuntur, et de caetero in melodicam simul ac logicam unitatem coalescunt. Notandum quod, excepto transverso episemate, in antiquis codicibus nullum reperitur ex his signis ut sic.

2° De ictu rhythmico.

Ex his apparet ictum minime melodico accentu vel impulsu constare, nec ejus signum, rectum scilicet episema, majorem validioremque vocem requirere; ut supra dictum est, ictus non ad

[1] Virgula tantum respirationi e superiori notula sumptae breve tempus concedit.

vim spectat, sed ad merum rhythmum seu motum ordinatum, qui ex ipso carminis cursu notularumque sublatione et depositione proprie constat.

Ictus punctum denuntiat temporis quo, post praeviam sublationem, motus rhythmicus deponitur et quasi in terram recidit, ad ibi standum vel, e contra, ad ultro progrediendum. Nam, velut in hominis incessu aut in maris fluctibus, ex ipsa motus praecedentis remissione oriuntur jam primordia impulsionis immediate sequentis, ita ut in ea jungantur et coagmententur rhythmi subsequentes. Aliis verbis, ictus est vinculum et quasi compages, qua committuntur implexa omnia rhythmicae syntheseos elementa.

DE ICTUS RESPECTU AD INTENSITATEM. — Ictus, natura sua, nullam cum intensitate soni connexionem habet; syllabae cui assignatur colorem participat, cum acuta validior, cum paenultima vero vel finali remissior et dulcior. Coeteroquin intensitas, nedum cum unaquaque rhythmi minima parte renovetur, totius membri ambitum suo afficit complexu, ita ut omnia ejus elementa in unum aptius cohaereant.

DE ICTUS RESPECTU AD TONICUM ACCENTUM. — Veluti ab intensitate soni, ita et ab accentu tonico prorsus ictus discerni debet; cum acuta syllaba concurrit vel non concurrit, sicut cantilenae auctori complacuerit : nam, ut omnes norunt, « musica non subjacet regulis Donati ».

Cum autem natura sua nihil aliud sit quam thesis seu depositio rhythmi, et ejus sit unumquemque passum concludere, ictus cum ultima dictionis syllaba facilius convenit. E contra tonicus accentus, qui in latina lingua numquam in ultima syllaba invenitur, juxta Antiquos potius ad arsim pertinet. Et hoc maxime naturam suam decet, cum sit per se quoad tempus brevis, quoad melodiam acutus, quoad intensitatem potius moderatus et spiritualis : « Accentus, anima vocis »; unde accentus non debet violenter proferri, sed cum suavitate quadam ac temperamento, more avium suspensis alis ad ima volitantium.

DE ICTUS LOCO. — Juxta leges rhythmi naturales, quae apud Antiquos tam in poesi quam in musica servabantur, ictus *secundo aut tertio quoque simplici tempore* semper recurrit. Dum autem in mensurata musica, quae saeculis hodiernis praevaluit, ictus certo

et statuto intervallo recurrit, e contra in « rhythmo libero », qui est gregorianae cantilenae proprius rhythmus, *incertis intervallis* post secundum aliquando, nonnumquam post tertium tempus inveniri potest, ita ut binaria ternariis temporibus libere succedant, auctoris cantilenae arbitrio.

Ictu rhythmico gaudent :

1° omnes notulae **recto episemate** instructae :

2° omnes notulae quae soni distinctam **productionem** [1] requirunt, scilicet :

a) notulae *puncto-mora* instructae :

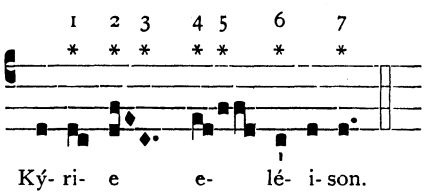
b) prima nota cujuscumque *pressus* :

c) nota quae *quilisma* praecedit :

3° **Prima nota cujuscumque neumae** : nisi tamen aliquem ictum, aliunde determinatum, immediate praecedat vel sequatur, cum ictus ictum continuo numquam sequatur.

N. B. — In syllabico cantu, ictus cum ultima dictionis syllaba, et item cum dactylicorum verborum accentu tonico facilius convenit, nisi aliter notetur vel aliud suggerat contextus.

In *Kyrie* sequenti *(Kyrie XIII)*, asterisco discerni potest quales notulae, juxta praecedentem regulam, ictu rhythmico afficiuntur :



[1] Notandum quod transversum episema (-) minime *ex seipso* rhythmicum ictum indicat, cum non soni materialem et quasi crassam durationem, sed potius levem motus variationem et quamdam vocis rotunditatem significet, quibus, ut supra dictum est, affectus animi exprimuntur.

Ictus 6 recto episemate indicatur (1°).
Ictus 3 et 7 puncto-mora indicantur (2° *a*).
Ictus 5 initio pressus indicatur (2° *b*).
Ictus 1, 2, 4 prima neumae notula indicantur (3°).

Ex quo apparet ictus rhythmicos persaepe sola neumatica notatione indicari, quin recto episemate signari indigeant; rectum episema notulis tantummodo additum est ubi ex notatione ipsa non satis dilucide ictus discerni potest. Unde ex se ictus rhythmici recto episemate signati neque aliis validiores neque majoris momenti sunt, sed simpliciter signo speciali instructi quo facilius discerni possint.

Singuli vero eorum momentum proprium habent, et ad incisi aut membri *generalem arsim vel thesim*, de quibus agitur infra, pertinent, juxta syllabam ad quam referuntur et locum quem in melodica linea obtinent.

3° De rhythmica synthesi.

Omnes rhythmi partes, — pedes scilicet, incisa, membra, periodi — concurrere debent in ordine ut rhythmicam synthesim efficiant, ad quam ordinantur et propter quam exstant. Quapropter singulae earum, ad unum intus redactae, mutua connexione committi debent.

Incisa enim, membra et periodi, quemadmodum minimi passus, arsi et thesi, majoris quidem momenti, constant, quas *protasim* et *apodosim* vocant. In inciso passibus, in membro incisis, in periodo membris constituuntur protasis et apodosis, et centro quodam determinantur ad quod illa tendit vel ex quo haec deducitur : quod centrum cum apice melodico plerumque convenit, et de caetero variis lineae intensivae crescentis vel decrescentis conversionibus clarius elucet. Quibus autem modis synthesis haec efficienda sit, apud probatos auctores qui de rhythmo et de cantu gregoriano scripserunt invenitur [1].

Denique omnes et singulae rhythmi partes, pro suo quaeque momento, signis et pausis quibusdam rite accommodatis distin-

[1] Cf. prae caeteris *Le Nombre Musical grégorien ou Rythmique grégorienne, théorie et pratique*, par le R. P. D. ANDRÉ MOCQUEREAU.

guuntur. De signis quidem in cantu gregoriano usurpatis, superius dictum est, p. xvii.

De pausis vero et respirationibus, haec breviter dicere juvabit :

in ictu rhythmico seu in fine minimi passus *(ibid., g)*, nec protractio nec respiratio fieri debet ;

in fine incisi, ultima nota aliquamdiu protrahitur *(f, e)*, vel duplicatur *(d)*, sed ibi respirare non licet aut vix conceditur ;

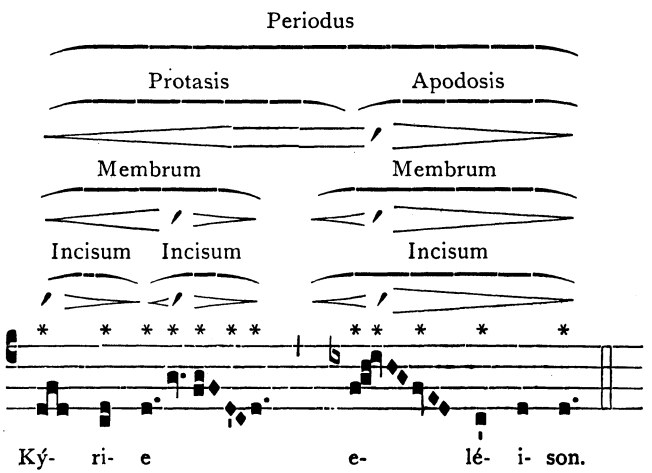
in fine membri *(c)*, plerumque respirationi indulgendum est, quod fit sub ultimae notae duratione ;

in fine periodi *(b)*, diutius moratur et interdum necesse est respirare : quod in recentiori notatione signo ℸ indicatur, ante aut post interpunctionis lineam posito, prout res postulat ;

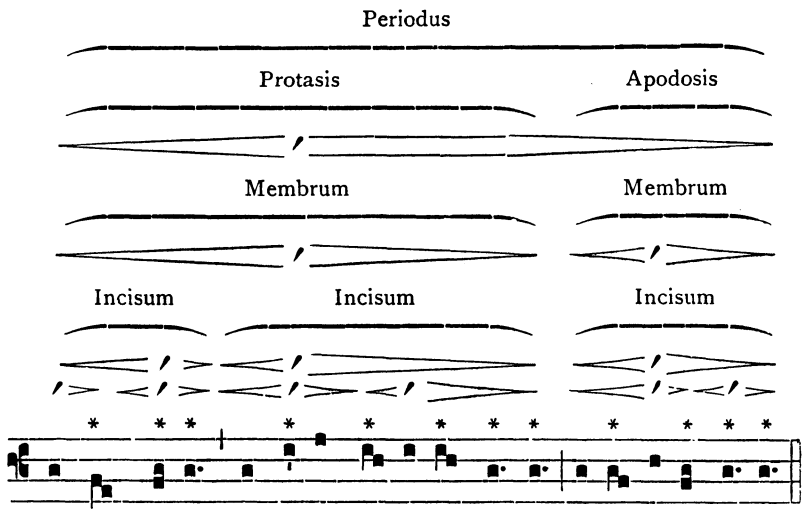
in fine tandem cantilenae *(a)*, aliquali remissione motus ultima pausa praeparatur.

Ut exemplo illustrentur monita superius data, proponuntur duae sequentes cantilenae, ex *Ordinario missae* excerptae, cum variis suae rhythmicae syntheseos elementis distincte distributis. Solius periodi protasis et apodosis hic expressa delineatae sunt ; in membris vero et incisis, crescentis vel decrescentis intensitatis signis implicite exprimuntur :

Kyrie XI.



Agnus Dei X.



Agnus De- i, qui tol-lis pec-cá- ta mun-di : mi- se- ré- re no- bis.

Servandae sunt praecedentes regulae in omnibus gregorianis Ecclesiae cantilenis : Antiphonis, Responsoriis, Hymnis, etc.

VARIATIONES IN PROPRIO SANCTORUM

Die 29 novembris, cantatur Missa de feria vel de S. Saturnino Mart., 392.

Die 18 januarii, cantatur Missa de feria, vel de S. Prisca Virg. et Mart., 412.

Die 3 maji, cantatur Missa de Feria, vel de SS. Martyribus, 491.

Die 28 junii, cantatur Missa de vigilia SS. Apostolorum, 530.

Die 6 julii, cantatur Missa de feria.

Die 1 augusti, cantatur Missa de feria vel de SS. Martyribus, 563.

Diebus 27 et 31 octobris, cantatur Missa de feria.

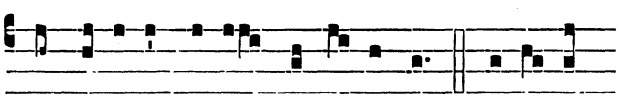
DE RITIBUS SERVANDIS IN CANTU MISSÆ

I. Accedente sacerdote ad altare, incipiunt cantores antiphonam ad Introitum. Quae in feriis et festis simplicibus intonatur ab uno cantore, usque ad signum appositum *; in aliis festis et in dominicis a duobus; sed in solemnitatibus a quatuor, ubi cantores suppetunt. Chorus vel schola prosequitur usque ad psalmum. Primam partem versus psalmi, usque ad asteriscum, et ℣. *Gloria Patri* ipsi cantores proferunt, versum absolvente universo choro. Postea repetitur, item ab omnibus, antiphona usque ad psalmum.

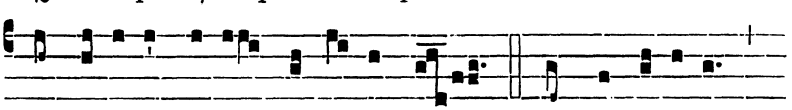
Si celebrans cum ministris introitum facit in ecclesiam per viam longiorem, nil prohibet quominus, decantata *antiphona ad Introitum cum suo versu*, plures alii eiusdem psalmi versus cantentur; quo in casu, post singulos vel binos versus repeti potest antiphona, et, quando celebrans ante altare advenerit, abrupto psalmo, si opus sit, cantatur *Gloria Patri*, et ultimo repetitur antiphona.

Quando antiphona ad Introitum, post versum psalmi resumenda est, terminatio ipsius versus sumitur a versu *Glória Patri*, si pro hac conclusione habeatur modulatio specialis. E. g. in Introitu *Ad te levavi ;*

Quando post ℣. antiphona non repetitur :



Quando post ℣. repetitur antiphona :



II. Chorus vel schola, finita antiphona, ter *Kyrie eleison*, ter *Christe eleison*, et iterum ter *Kyrie eleison*, alternatim cum cantoribus aut altero choro persolvit. Ultimum autem *Kyrie eleison* dividitur in duas vel etiam in tres partes ab asterisco simplici aut duplici distinctas. Si duae tantum sunt partes, ac proinde unus asteriscus, prima pars ab ipsis cantoribus aut a primo choro cantatur; altera vero ab omnibus. Si tres occurrunt partes et ideo asteriscus simplex ad primam divisionem et duplex ad alteram, tunc prima pars ad eosdem pertinet quos supra; secunda vero, quae primae partis melodiam repetit, cantatur ab altero choro; tertia demum conjunctis omnium vocibus absolvitur. Aliquando etiam quinque partes contingunt : tunc modus dividendi alternas cantandi vices similiter notatur per signum divisionis tum simplex tum duplex pluries interpositum, et satis intelligitur ex dictis.

III. Incipit solus celebrans clara voce *Gloria in excelsis Deo :* deinde chorus vel schola prosequitur *Et in terra pax hominibus*, etc., divisus quidem in duas partes invicem sibi respondentes, aut cantat alternatim cum cantoribus. Sequitur responsio chori ad *Dominus vobiscum.*

IV. Finita Epistola aut Lectione, ab uno vel a duobus inchoatur responsorium, quod dicitur Graduale, usque ad signum *, et cuncti, aut saltem cantores designati, prosequuntur debita cum attentione. Duo dicunt versum Gradualis, quem ab asterisco circa finem totus chorus absolvit; aut juxta ritum responsórialem, quando magis id videtur opportunum, post versum a solis cantoribus aut a cantore expletum, cuncti repetunt primam partem responsorii usque ad versum.

Si *Alleluia, alleluia* cum versu sunt dicenda, primum *Alleluia* cantatur ab uno vel a duobus usque ad signum *; chorus autem repetit *Alleluia* et subjungit neuma, seu jubilum, protrahens syllabam *a*. Cantores versum concinunt, qui ut supra occurrente asterisco a toto choro terminatur. Finito versu, cantor vel cantores repetunt *Alleluia* et chorus addit solum neuma.

Post Septuagesimam, omissis *Alleluia* et ℣. sequenti, dicitur Tractus, cujus versiculi alternatim cantantur a duabus sibi invicem respondentibus chori partibus, aut a cantoribus et universo choro.

Tempore Paschali, omittitur *Graduale* et ejus loco dicitur *Alleluia, alleluia* cum versu, ut supra. Sequitur statim unum *Alleluia*, quod ab uno vel duobus inchoatum usque ad neuma

absque repetitione absolvitur ab omnibus. Versus et unum *Alleluia* in fine cantantur modo supra descripto.

Sequentiae cantantur alternatim, aut a cantoribus et choro, aut a duabus chori partibus.

V. Finito Evangelio, celebrans intonat, si dicendum est, *Credo in unum Deum*, prosequente choro vel schola *Patrem omnipotentem*, et reliqua, conjunctim aut alternatim pro loci consuetudine.

VI. *Antiphona ad Offertorium* ab uno, duobus aut quatuor cantoribus intonatur, uti ad Introitum, et finitur ab omnibus.

Post antiphonam canere licet antiquos gregorianos modulos illorum versuum, qui olim post antiphonam decantabantur.

Si vero antiphona ad Offertorium a quodam psalmo desumpta sit, licet alios eiusdem psalmi versus decantare; quo in casu, post singulos vel binos versus psalmi, repeti potest antiphona, et, Offertorio expleto, psalmus clauditur cum *Gloria Patri*, et repetitur antiphona. Si vero antiphona e psalmo non sit desumpta, seligi potest alius psalmus solemnitati congruens. Cani tamen potest, expleta antiphona ad Offertorium, etiam aliqua cantiuncula latina, quae tamen huic Missae parti congruat, nec protrahatur ultra *Secretam*.

VII. Finita Praefatione chorus prosequitur *Sanctus*, etc.; *Sanctus* et *Benedictus*, si modulis gregorianis decantentur, continue canendi sunt, secus vero *Benedictus* post Consecrationem ponatur.

Dum Consecratio peragitur, omnis cantus cessare debet, et, ubi consuetudo viget, etiam sonus organi et cuiusvis musici instrumenti.

Consecratione peracta, nisi *Benedictus* adhuc sit canendus, sacrum suadetur silentium usque ad *Pater noster*.

VIII. Post responsionem ad *Pax Domini*, cantatur ter *Agnus Dei*, aut ab universo choro, inchoantibus uno vel duobus aut quatuor cantoribus unaquaque vice; vel alternatim, ita ut in fine ab omnibus decantetur : *Dona nobis pacem*, in Missa vero pro defunctis ultima tantum dictio : *sempiternam*.

IX. *Antiphona ad Communionem* per se canenda est — intonata ab uno, duobus aut quatuor cantoribus, ut ad Introitum dictum est, — dum sacerdos celebrans Sanctissimum Sacra-

mentum sumit. Si autem fideles communicandi sint, cantus eiusdem antiphonae inchoetur dum celebrans sacram Communionem distribuit. Si eadem antiphona ad Communionem e quodam psalmo desumpta sit, licet alios eiusdem psalmi versus decantare; quo in casu, post singulos vel binos versus, repeti potest antiphona, et, Communione expleta, psalmus clauditur cum *Gloria Patri*, et repetitur antiphona. Si vero antiphona non sit de psalmo, seligi potest psalmus solemnitati et actioni liturgicae congruens. [1]

Expleta autem antiphona ad Communionem, praesertim si fidelium Communio diu protrahitur, licet quoque aliam cantiunculam latinam, sacrae actioni congruam, decantare.

Sacerdos aut diaconus dicit *Ite Missa est*, vel *Benedicamus Domino*, et omnes eodem tono respondent *Deo gratias*.

Ad *Requiescant in pace* in Missa defunctorum respondetur *Amen*.

DE TEMPORE QUO INSTRUMENTORUM MUSICORUM SONUS PROHIBETUR.

(Instructio de musica sacra et sacra liturgia a S. R. C. promulgata die 3 septembris 1958).

1. Quoniam organi et magis quoque aliorum instrumentorum sonus *ornamentum* constituit sacrae Liturgiae, usus idcirco eorundem instrumentorum temperandus est secundum gradum laetitiae, qua singuli dies vel tempora liturgica distinguuntur.

2. In omnibus ergo actionibus liturgicis, excepta tantum Benedictione eucharistica, sonus organi omniumque aliorum instrumentorum musicorum prohibetur :

a) Tempore Adventus, id est a primis Vesperis dominicae primae Adventus usque ad Nonam vigiliae Nativitatis Domini;

[1] « Versus psalmorum et canticorum ad usum cantorum pro antiphonis ad Introitum et ad Communionem repetendis iuxta codices antiquos », Desclée & Cie, 1961, n° 839.

b) Tempore Quadragesimae et Passionis, id est a Matutino feriae quartae Cinerum usque ad hymnum *Gloria in excelsis Deo* in Missa solemni Vigiliae paschalis;

c) Feriis et sabbato quatuor temporum Septembris, si Officium et Missa de iis fiant;

d) In omnibus Officiis et Missis defunctorum.

3. Sonus aliorum instrumentorum, praeter sonum organi, prohibetur insuper in dominicis in Septuagesima, Sexagesima et Quinquagesima feriisque has dominicas sequentibus.

4. Pro diebus tamen temporibusque ut supra prohibitis, sequentes statuuntur exceptiones :

a) *Organi et aliorum instrumentorum sonus* permittitur diebus festis de praecepto et feriatis (exceptis dominicis) necnon festis patroni principalis loci, tituli vel anniversarii dedicationis ecclesiae propriae et tituli aut fundatoris familiae religiosae; vel si solemnitas aliqua extraordinaria occurrat;

b) *Organi* tantum aut *harmonii sonus* permittitur in dominicis tertia Adventus et quarta Quadragesimae; necnon feria quinta infra Hebdomadam sanctam in Missa chrismatis, et ab initio Missae solemnis vespertinae « in Cena Domini » usque ad finem hymni *Gloria in excelsis Deo ;*

c) Item *organi* tantum aut *harmonii sonus* permittitur in Missa et in Vesperis, solummodo ad cantum sustentandum.

Ordinarii locorum has prohibitiones vel permissiones, secundum probatas locorum aut regionum consuetudines, pressius determinare possunt.

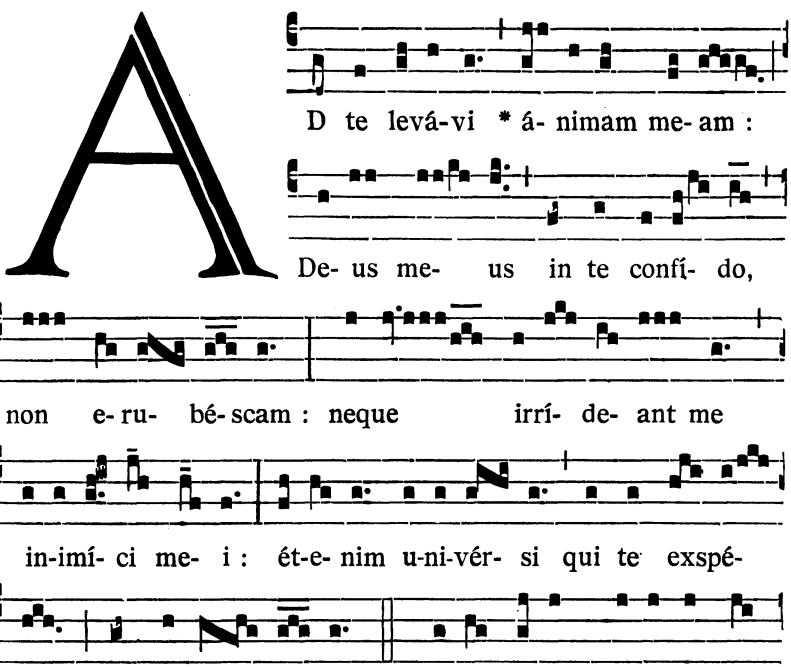
5. Per totum Triduum sacrum, id est a media nocte qua incipit feria quinta in Cena Domini usque ad hymnum *Gloria in excelsis Deo* in Missa solemni Vigiliae paschalis, organum et harmonium omnino taceant, et ne ad cantum quidem sustentandum adhibeantur, salvis exceptionibus, quae supra, n. 4 *b*, statuuntur.

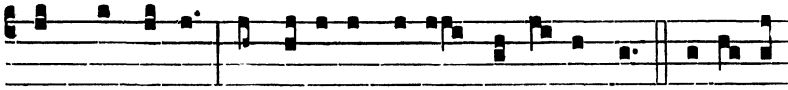
Sonus porro organi et harmonii hoc triduo prohibetur, sine ulla exceptione, et non obstante quacumque contraria consuetudine, etiam in piis exercitiis.

PROPRIUM
DE TEMPORE

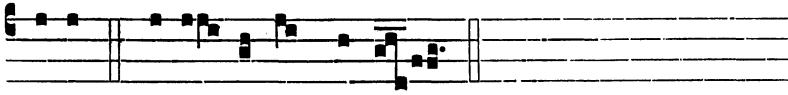
Dominica Prima Adventus.

Introitus. 8.





mónstra mi-hi: * et sémi-tas tu-as é-do-ce me. Gló-ri- a

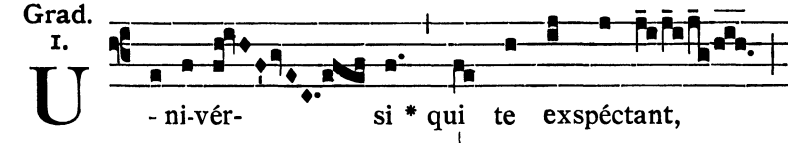


Patri. saecu- ló-rum. Amen.

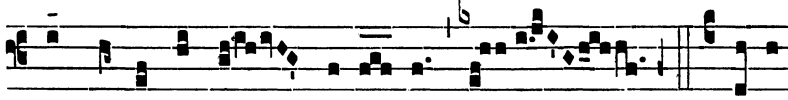
Quo finito, repetitur Ad te levávi, *usque ad Psalmum.*

¶ *Hic modus repetendi Introitum servatur per totum annum.*

Grad. I.

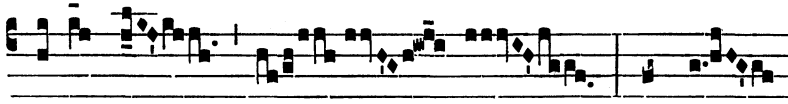


U -ni-vér- si * qui te exspéctant,

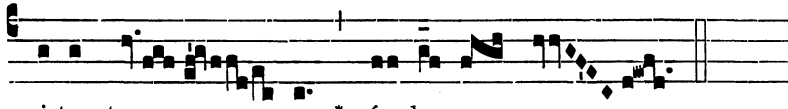


non confundéntur, Dómi- ne. ℣. Vi- as

tu- as, Dó-mi-ne,

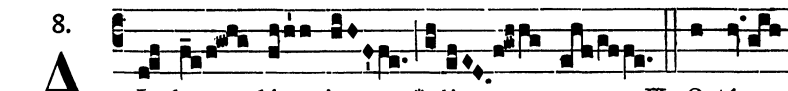


no-tas fac mi- hi: et sé-

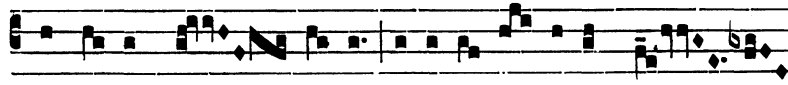


mi-tas tu- as * é- do-ce me.

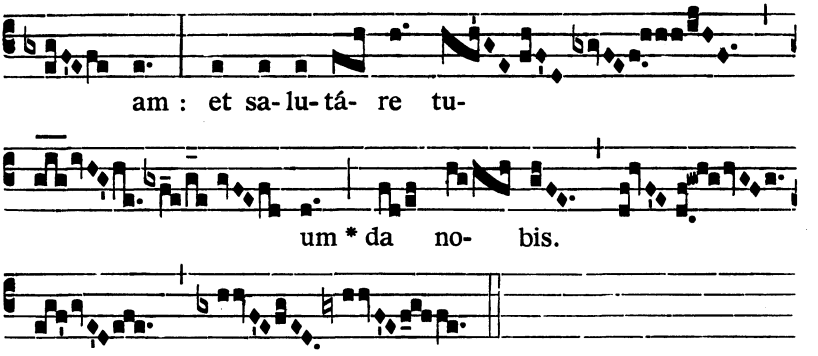
8.



A L- le- lú- ia. * *ij.* ℣. Ostén-

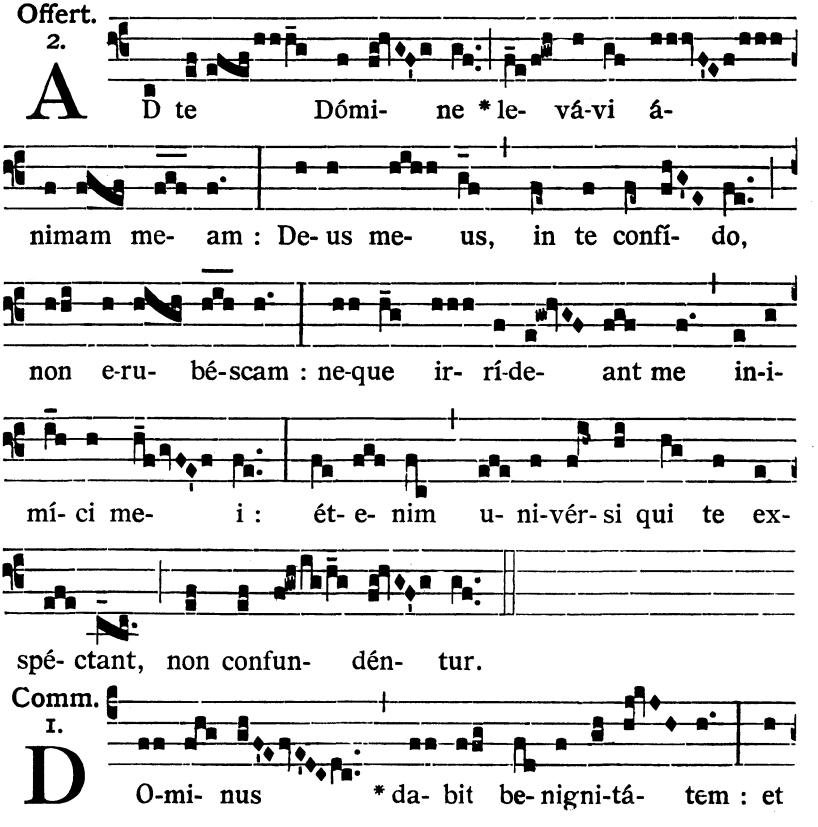


de no- bis Dó- mi- ne mi-se-ri- cór- di- am tu-

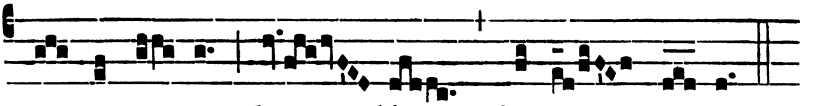


In Feriis Adventus, quando per hebdomadam resumitur Missa de Dominica, non dicitur Allelúia, *nec ℣. sequens, sed tantum Graduale.*

Offert. 2.

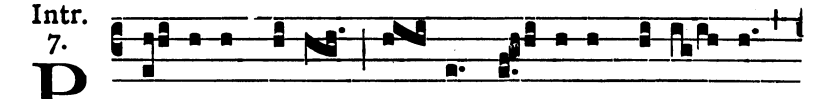


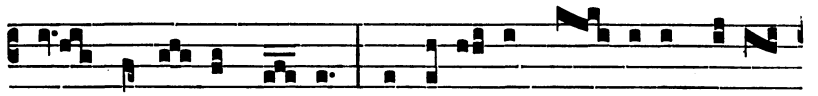
Comm. 1.

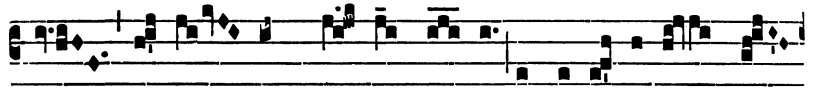


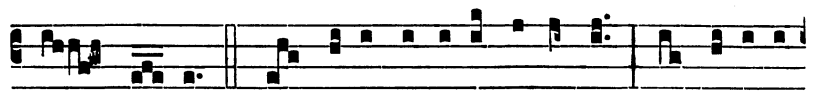
Dominica Secunda Adventus.

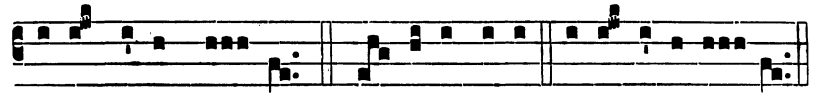
Intr. 7.



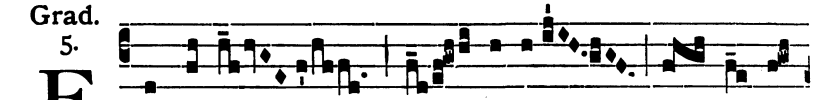


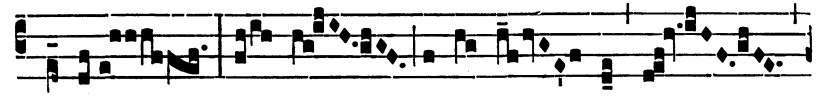


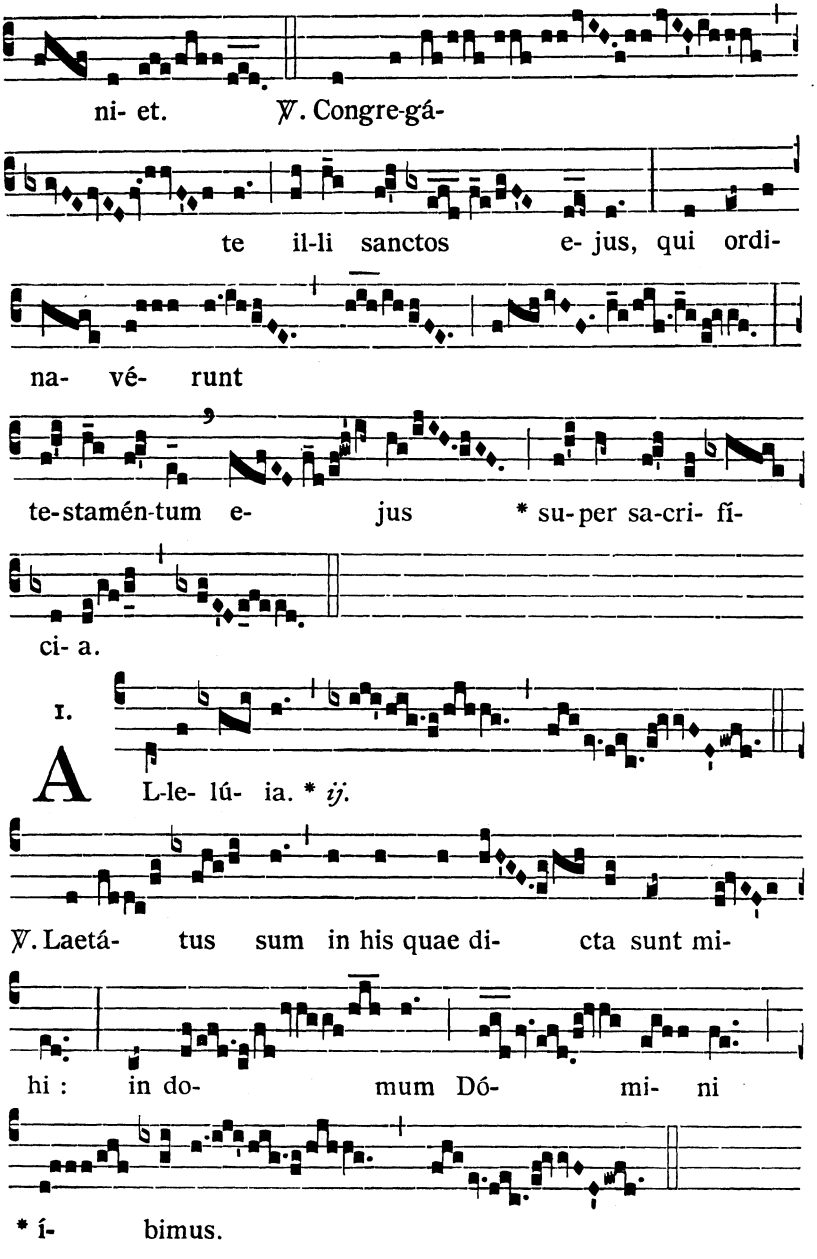




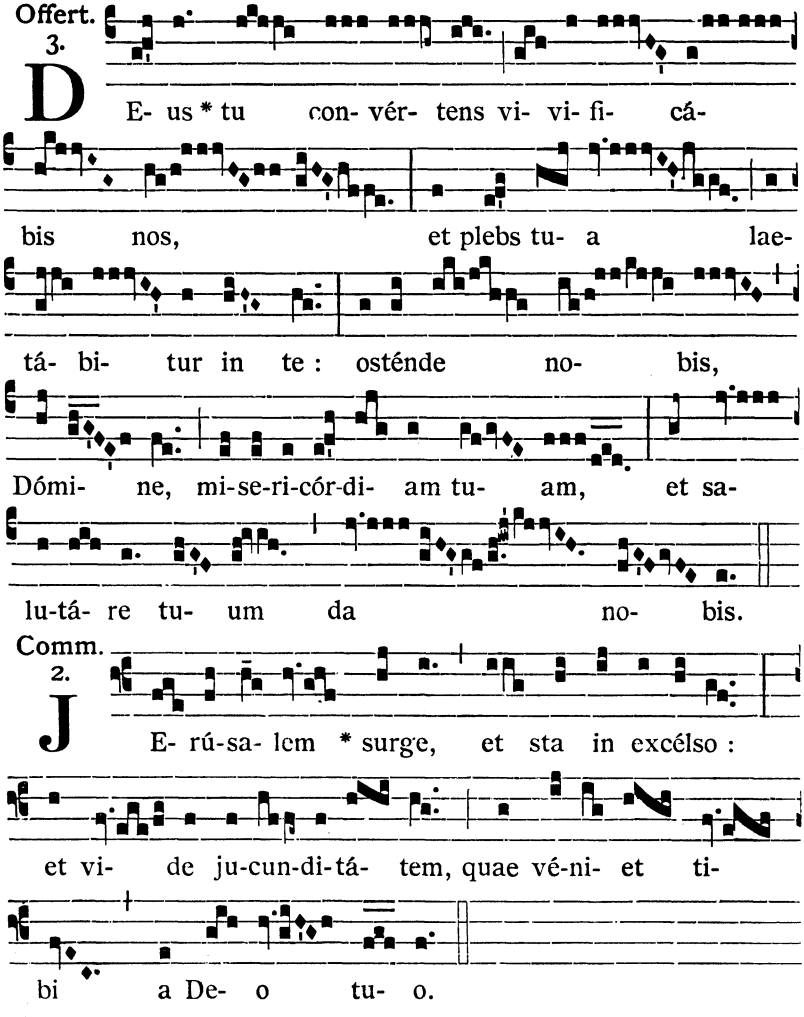
Grad. 5.






ni- et. ℣. Congre-gá-
te il-li sanctos e- jus, qui ordi-
na- vé- runt
te-stamén-tum e- jus * su-per sa-cri- fí-
ci- a.
I.
A L-le- lú- ia. * ij.
℣. Laetá- tus sum in his quae di- cta sunt mi-
hi : in do- mum Dó- mi- ni
* í- bimus.

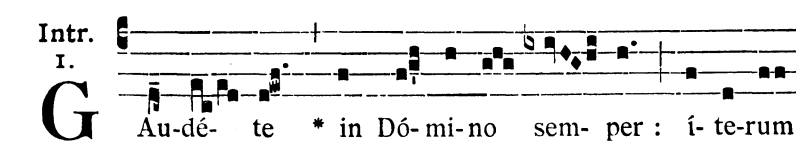
Offert. 3.

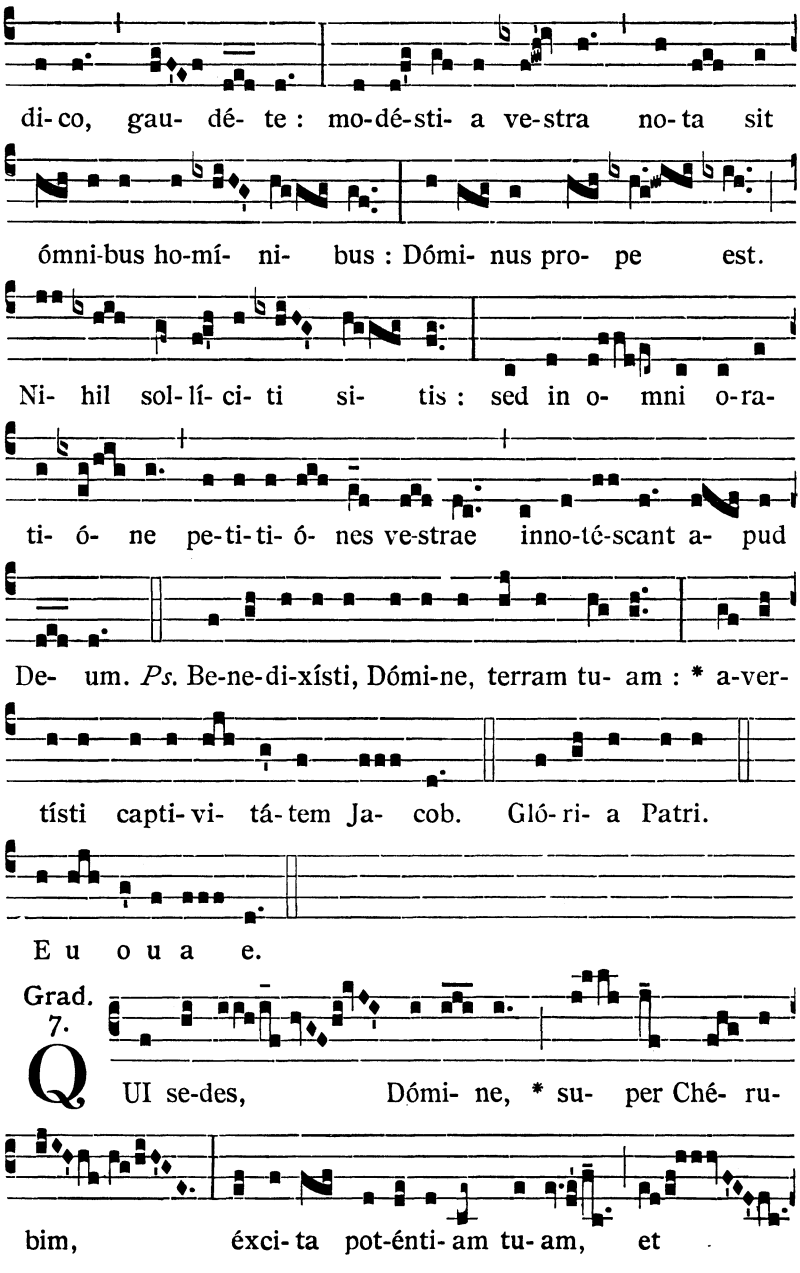


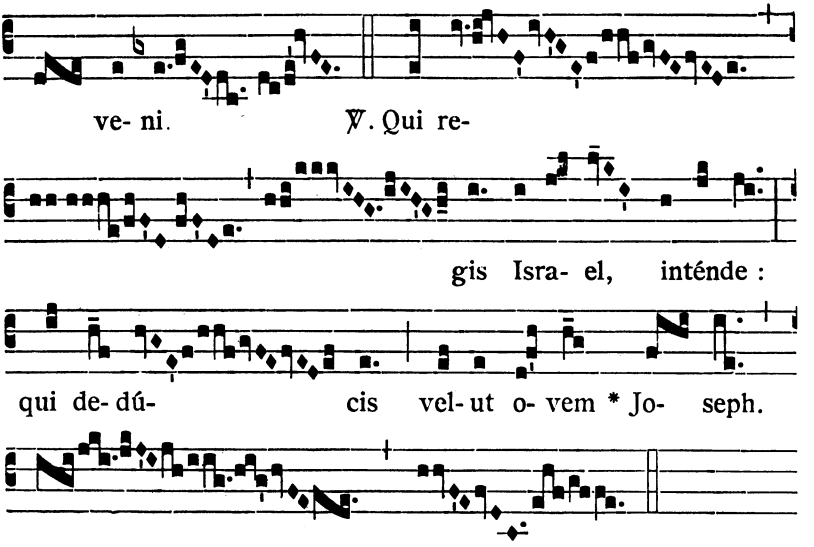
Comm. 2.

Dominica Tertia Adventus.

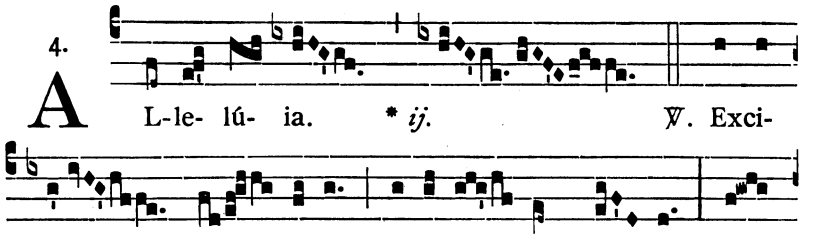
Intr. 1.




di-co, gau- dé- te : mo-dé-sti- a ve-stra no-ta sit
ómni-bus ho-mí- ni- bus : Dómi- nus pro- pe est.
Ni- hil sol-lí- ci- ti si- tis : sed in o- mni o-ra-
ti- ó- ne pe-ti-ti- ó- nes ve-strae inno-té-scant a- pud
De- um. *Ps.* Be-ne-di-xísti, Dómi-ne, terram tu- am : * a-ver-
tísti capti-vi- tá-tem Ja- cob. Gló-ri- a Patri.
E u o u a e.
Grad. 7.
Q UI se-des, Dómi- ne, * su- per Ché- ru-
bim, éxci-ta pot-énti-am tu-am, et

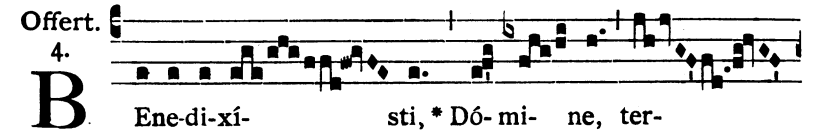

ve- ni. ℣. Qui re-
gis Isra- el, inténde :
qui de- dú- cis vel- ut o- vem * Jo- seph.

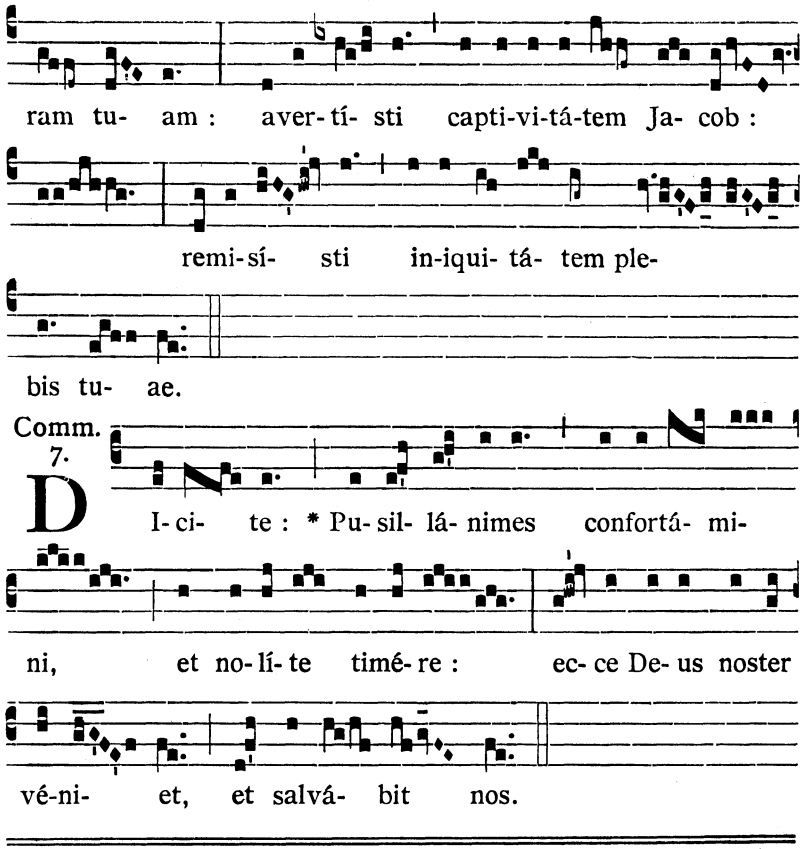
4.


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

Offert.

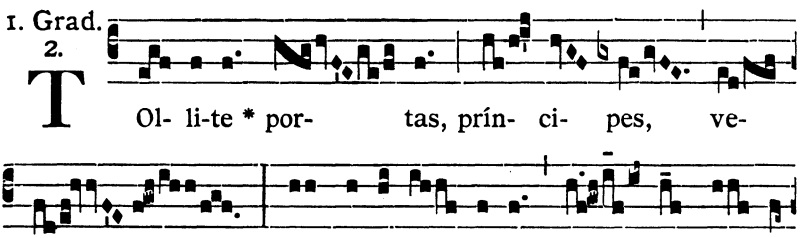
4.

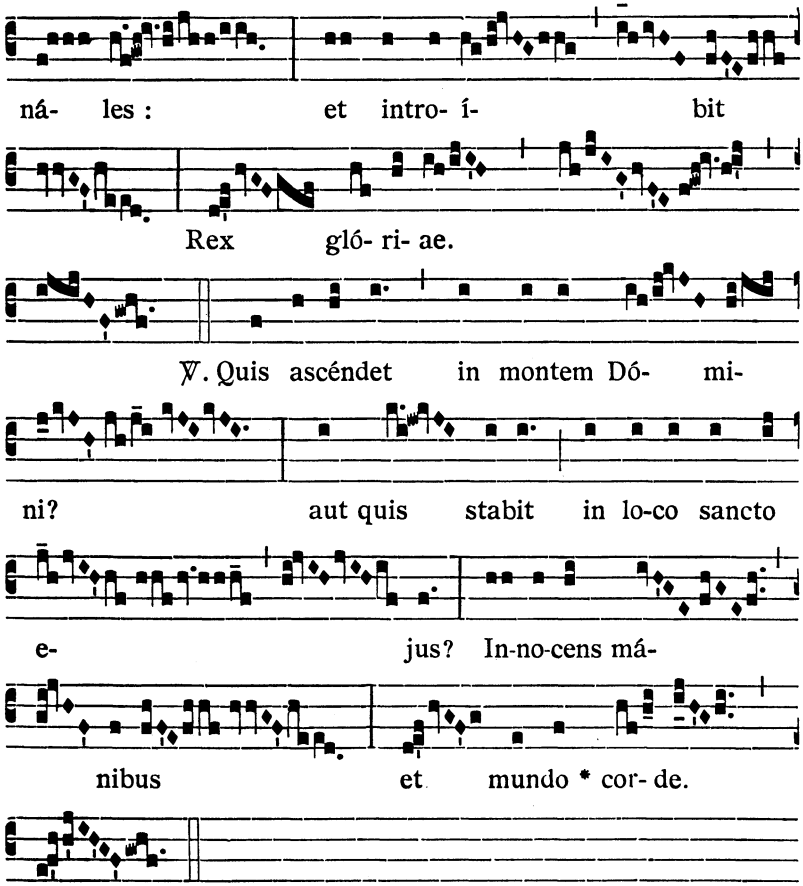

B
Ene-di-xí- sti, * Dó- mi- ne, ter-



Feria IV. Quatuor Temp. Adventus.

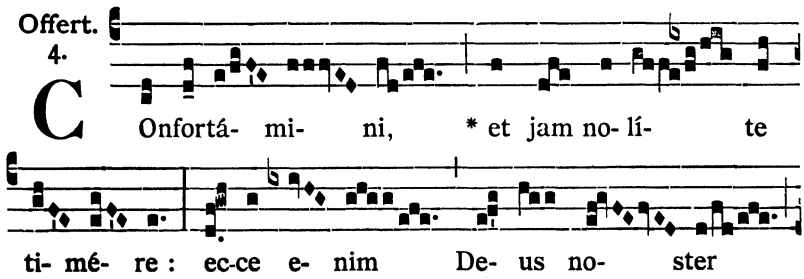
Introitus. Roráte, *ut infra, in Dominica IV. Adventus*, 21.

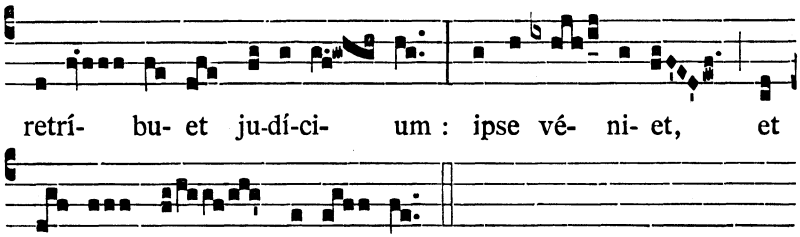




2. Graduale. Prope est, *ut infra, in Dom. IV. Adventus*, 21.

Offert. 4.

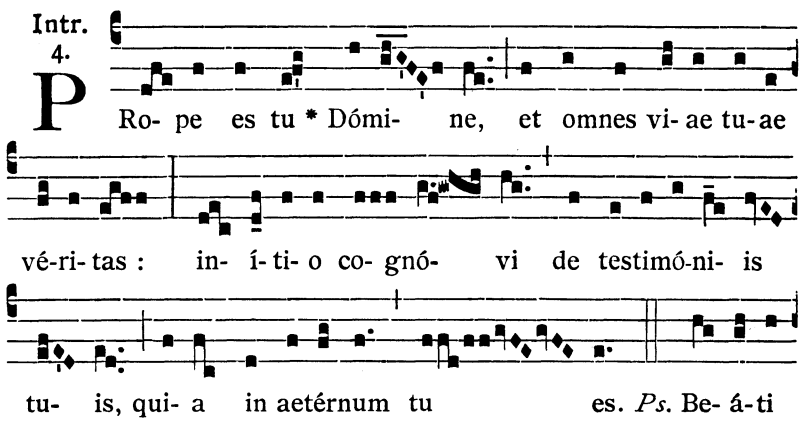




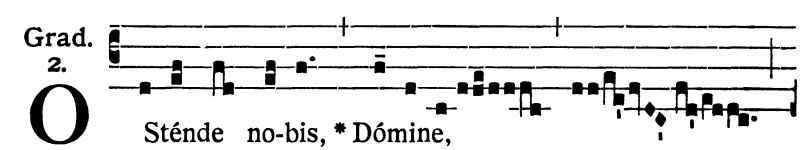
Communio. Ecce virgo, *ut infra, in Dom. IV. Adventus*, 23.

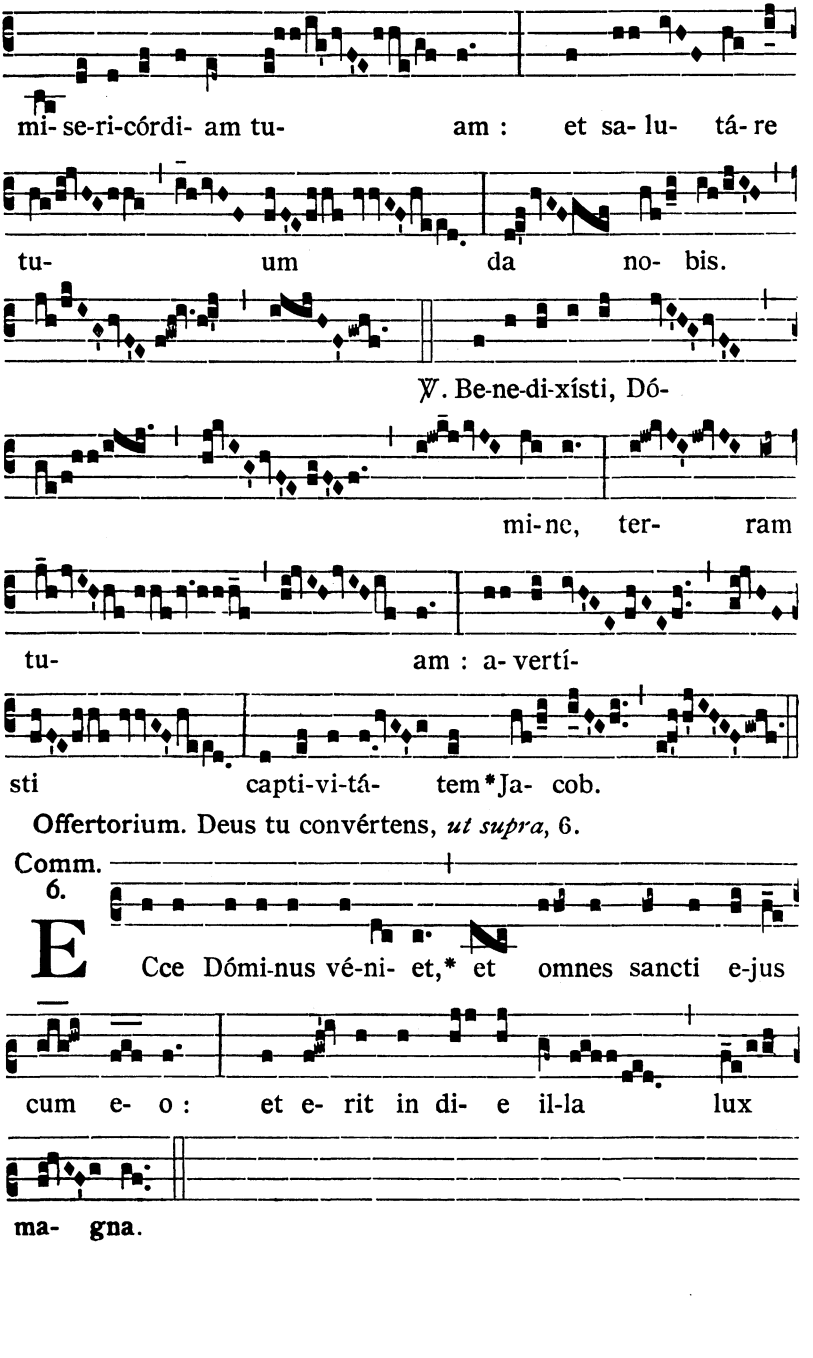
Feria VI. Quatuor Temp. Adventus.

Intr. 4.



Grad. 2.



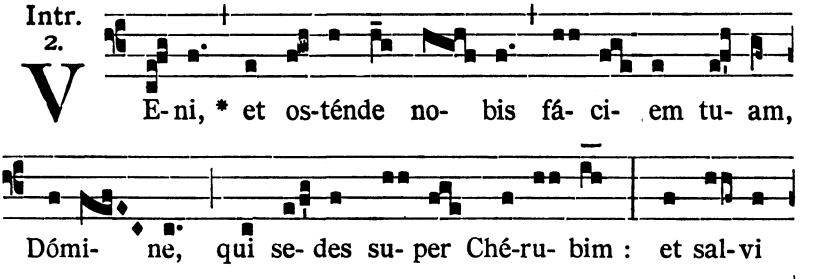


Offertorium. Deus tu convértens, *ut supra*, 6.

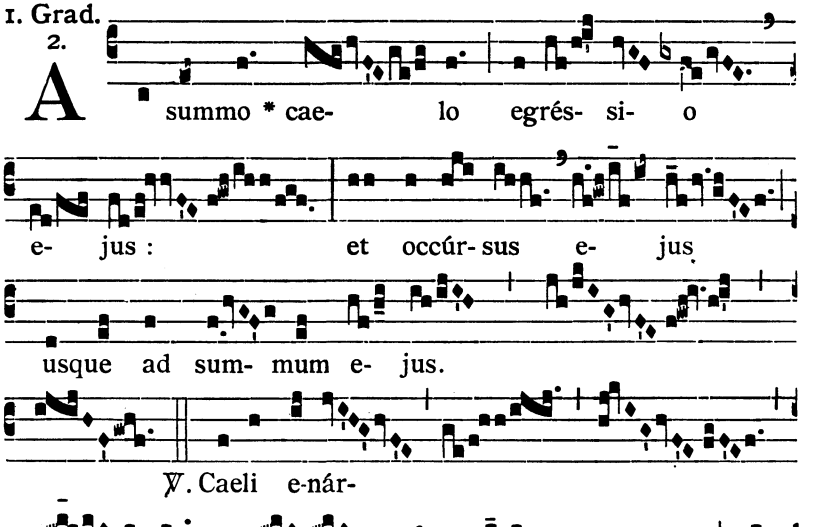
Comm. 6.

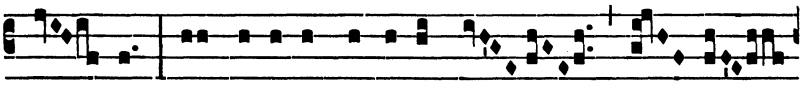
Sabbato Quatuor Temp. Adventus.

Intr. 2.

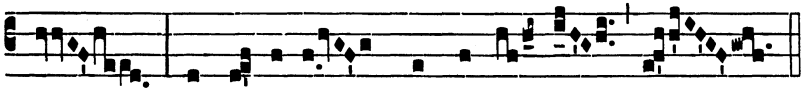


1. Grad. 2.



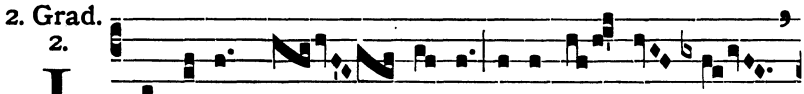


i : et ó-pe-ra má-nu-um e- jus



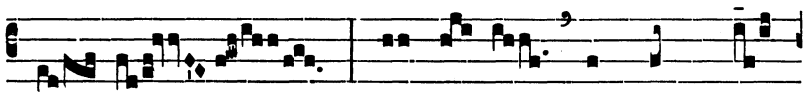
annúnti- at * firmamén- tum.

2. Grad.

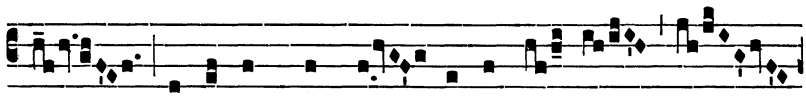


2.

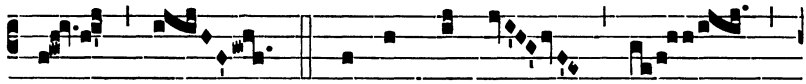
IN so-le * pó- su- it taberná- cu- lum



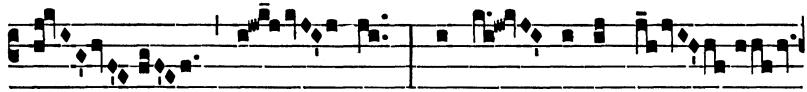
su- um : et i- pse tamquam spon-



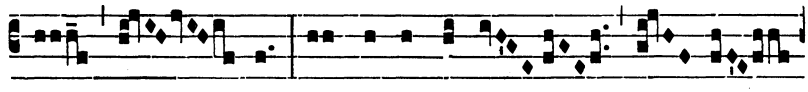
sus pro-cé-dens de thá- lamo su- o.



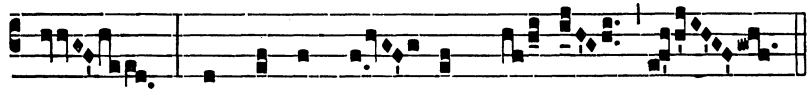
℣. A summo cae-



lo egrés- si- o e-

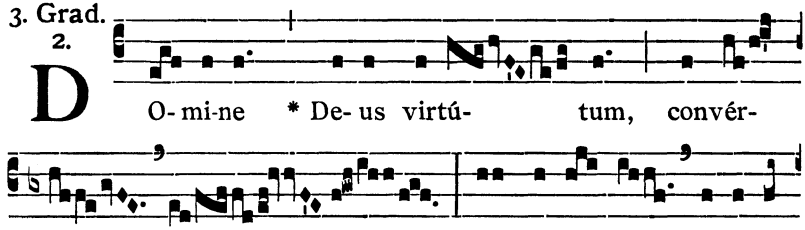


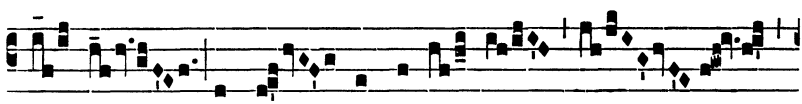
jus : et occúrsus e- jus

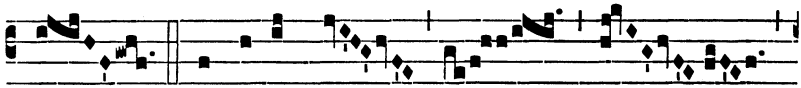


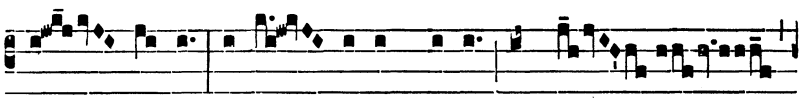
usque ad sum- mum * e- jus.

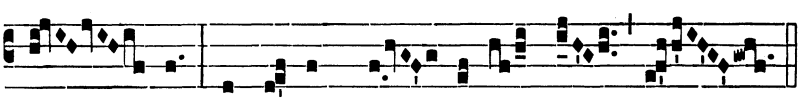
3. Grad.
2.



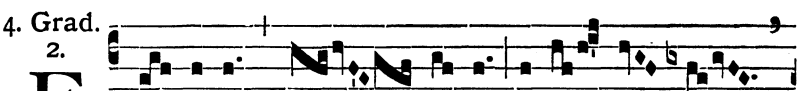


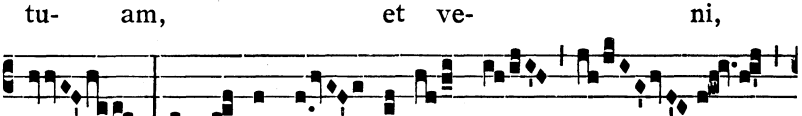


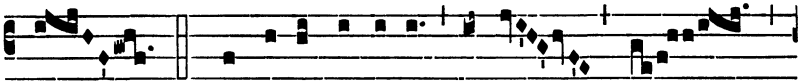




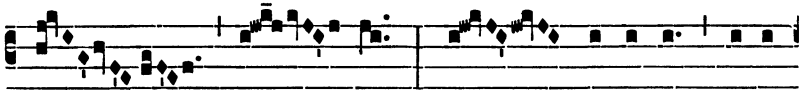
4. Grad.
2.



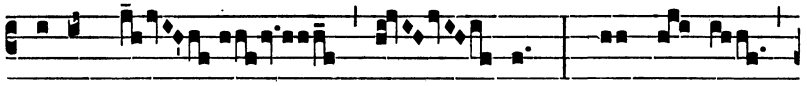




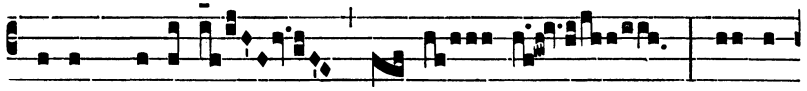
℣. Qui re-gis Isra-el, intén-



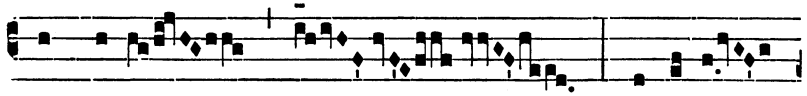
de: qui de-dú-cis vel-ut



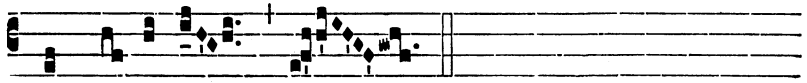
ovem Jo- seph: qui se- des



super Ché-ru-bim, ap-pá- re co- ram



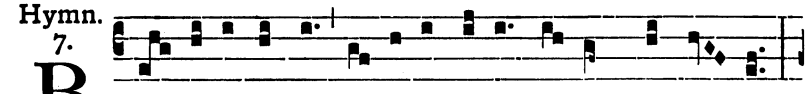
Ephra- im, Bénjamin,



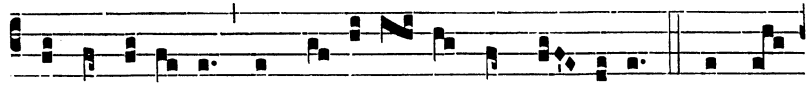
* et Ma-násse.

Post V. Lectionem.

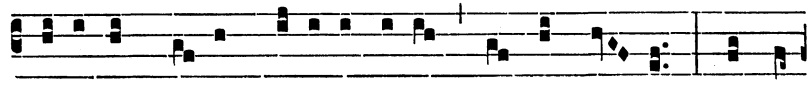
Hymn. 7.



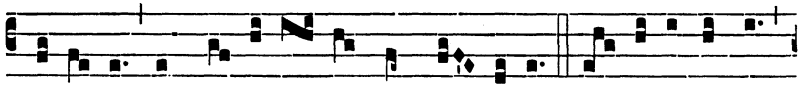
B E- ne-díctus es Dómi-ne De- us pa-trum nostró- rum.*



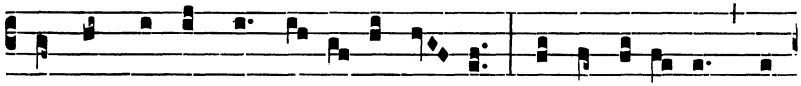
Et laudá-bi- lis et glo- ri- ó- sus in saé- cu-la. Et be-



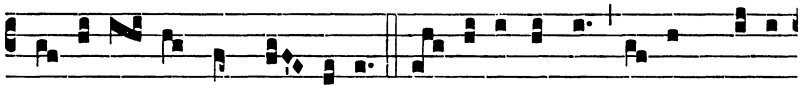
ne-díctum nomen gló-ri-ae tu-ae, quod est sanctum, * Et lau-



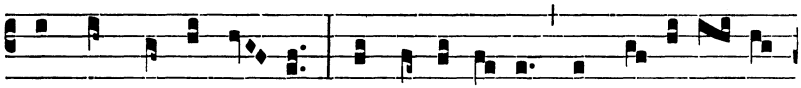
dá-bi- le et glo- ri- ó- sum in saé- cu-la. Be- ne-díctus es



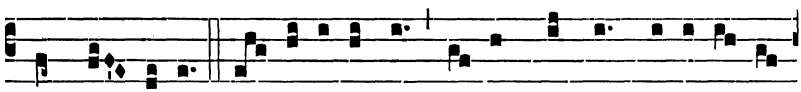
in templo sancto gló- ri- ae tu- ae. * Et laudá-bi- lis et



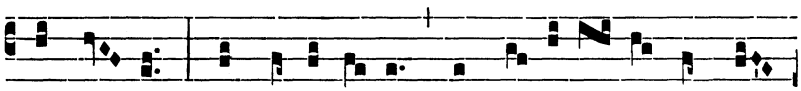
glo- ri- ó- sus in saé- cu-la. Be- ne-díctus es su-per thronum



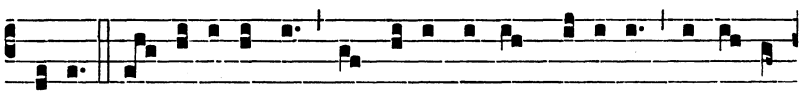
sanctum regni tu- i. * Et laudá-bi- lis et glo- ri- ó- sus



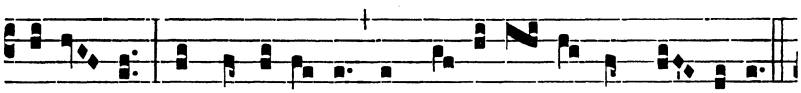
in saé- cu-la. Be- ne-díctus es su-per sceptrum di-vi-ni- tá-



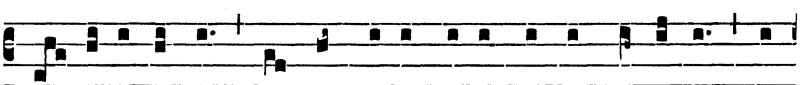
tis tu- ae. * Et laudá-bi- lis et glo- ri- ó- sus in saé-



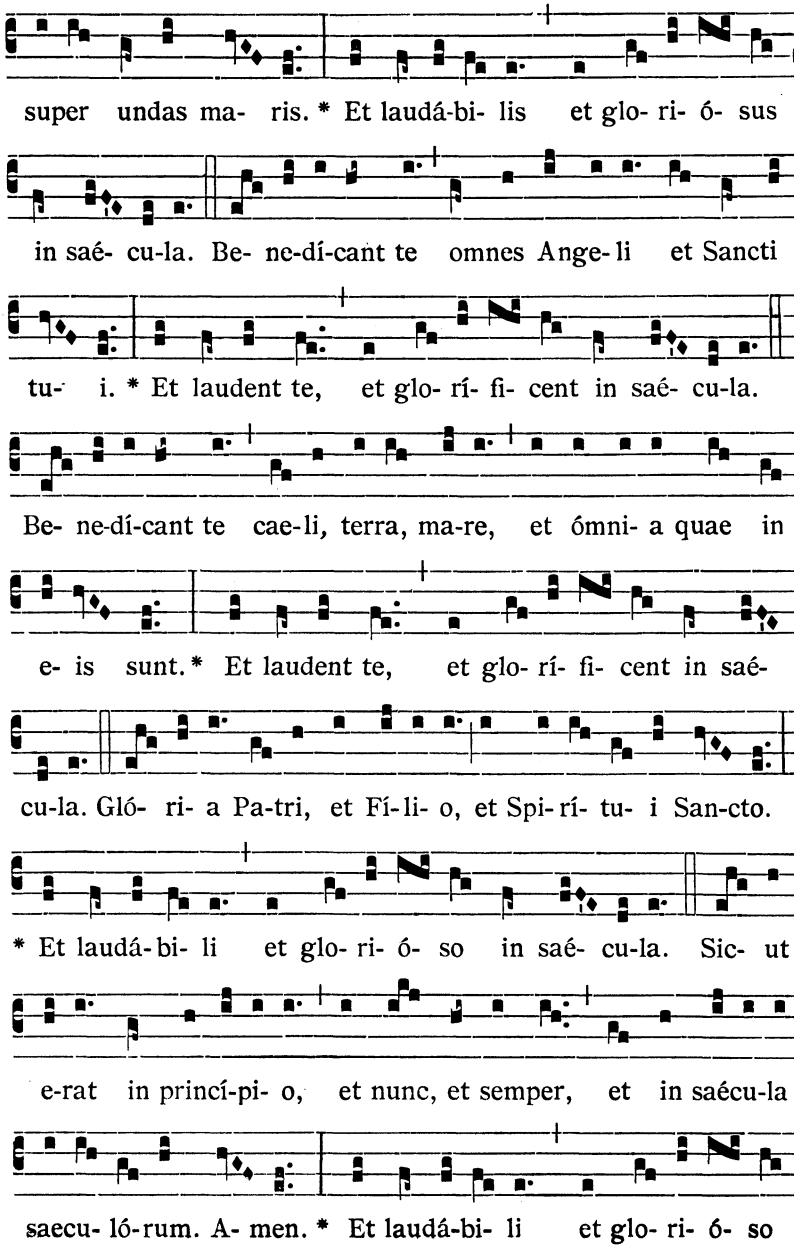
cu-la. Be- ne-díctus es qui sedes su-per Ché-ru-bim, íntu- ens

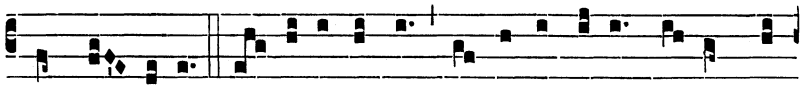


abýs- sos. * Et laudá-bi- lis et glo- ri- ó- sus in saé- cu-la.

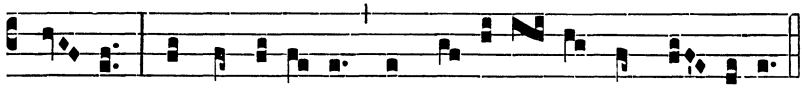


Be- ne-díctus es qui ámbu-las super pennas ventó-rum, et


super undas ma- ris. * Et laudá-bi- lis et glo- ri- ó- sus
in saé- cu-la. Be- ne-dí-cant te omnes Ange- li et Sancti
tu- i. * Et laudent te, et glo- rí- fi- cent in saé- cu-la.
Be- ne-dí-cant te cae-li, terra, ma-re, et ómni- a quae in
e- is sunt. * Et laudent te, et glo- rí- fi- cent in saé-
cu-la. Gló- ri- a Pa-tri, et Fí-li- o, et Spi- rí- tu- i San-cto.
* Et laudá- bi- li et glo- ri- ó- so in saé- cu-la. Sic- ut
e-rat in princí-pi- o, et nunc, et semper, et in saécu-la
saecu- ló-rum. A- men. * Et laudá-bi- li et glo- ri- ó- so



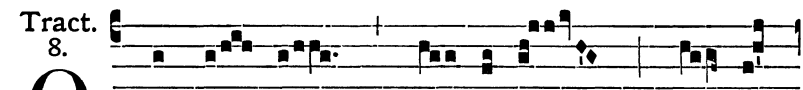
in saé- cu-la. Be- ne-díctus es, Dó-mi-ne De- us patrum no-



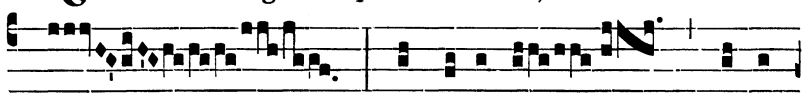
stró- rum, * Et laudá-bi- lis et glo- ri- ó- sus in saé- cu-la.

Post Epistolam.

Tract. 8.

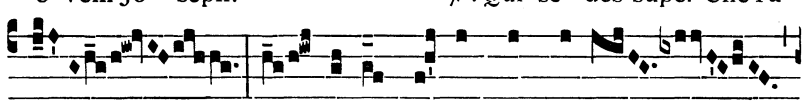


QUI re- gis * Is- ra- el, in- tén-

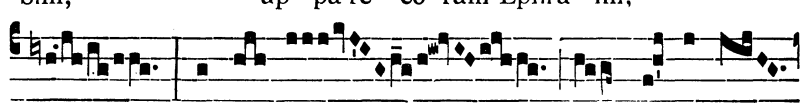


de : qui dedú- cis vel- ut

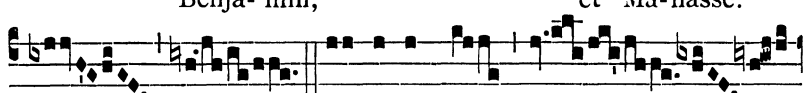
o- vem Jo- seph. ℣. Qui se- des super Ché-ru-



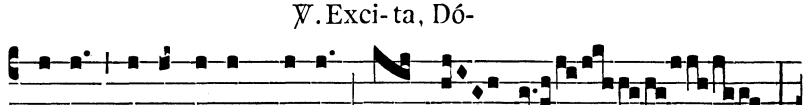
bim, ap- pá-re co- ram Ephra- im,



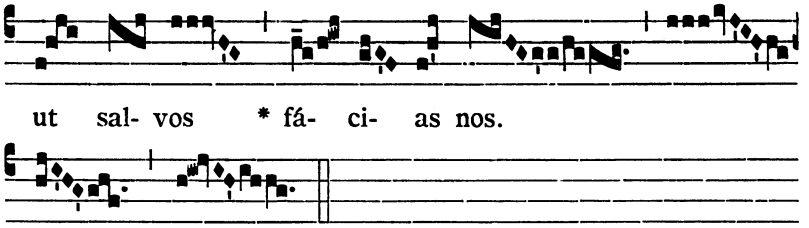
Bénja- min, et Ma-násse.



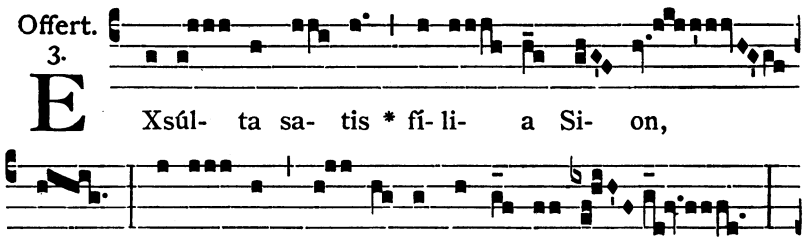
℣. Exci- ta, Dó-



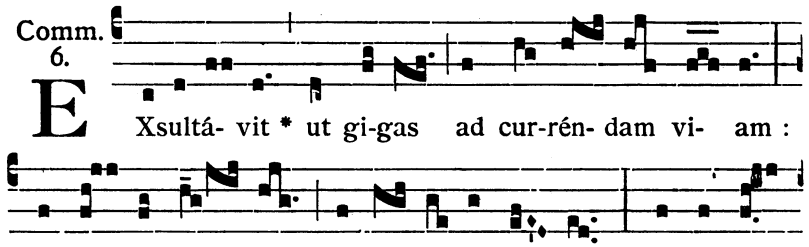
mi-ne, pot-énti- am tu- am, et ve- ni,



Offert. 3.

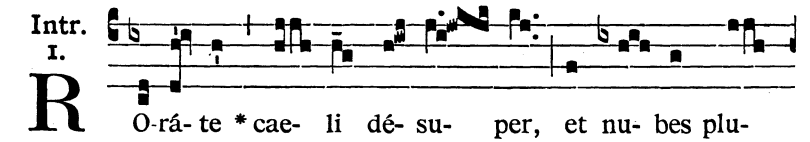


Comm. 6.

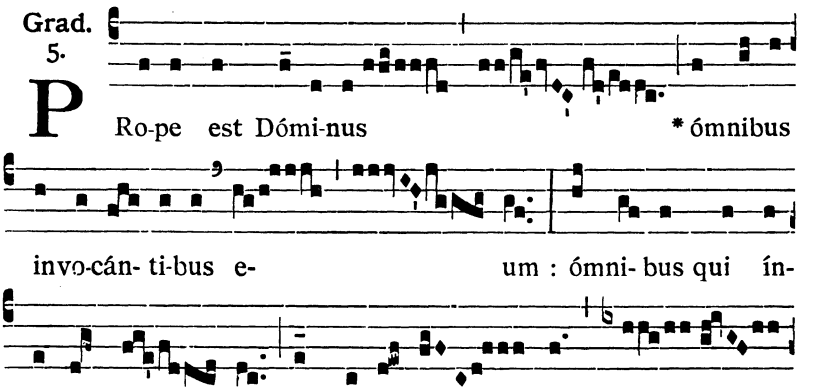


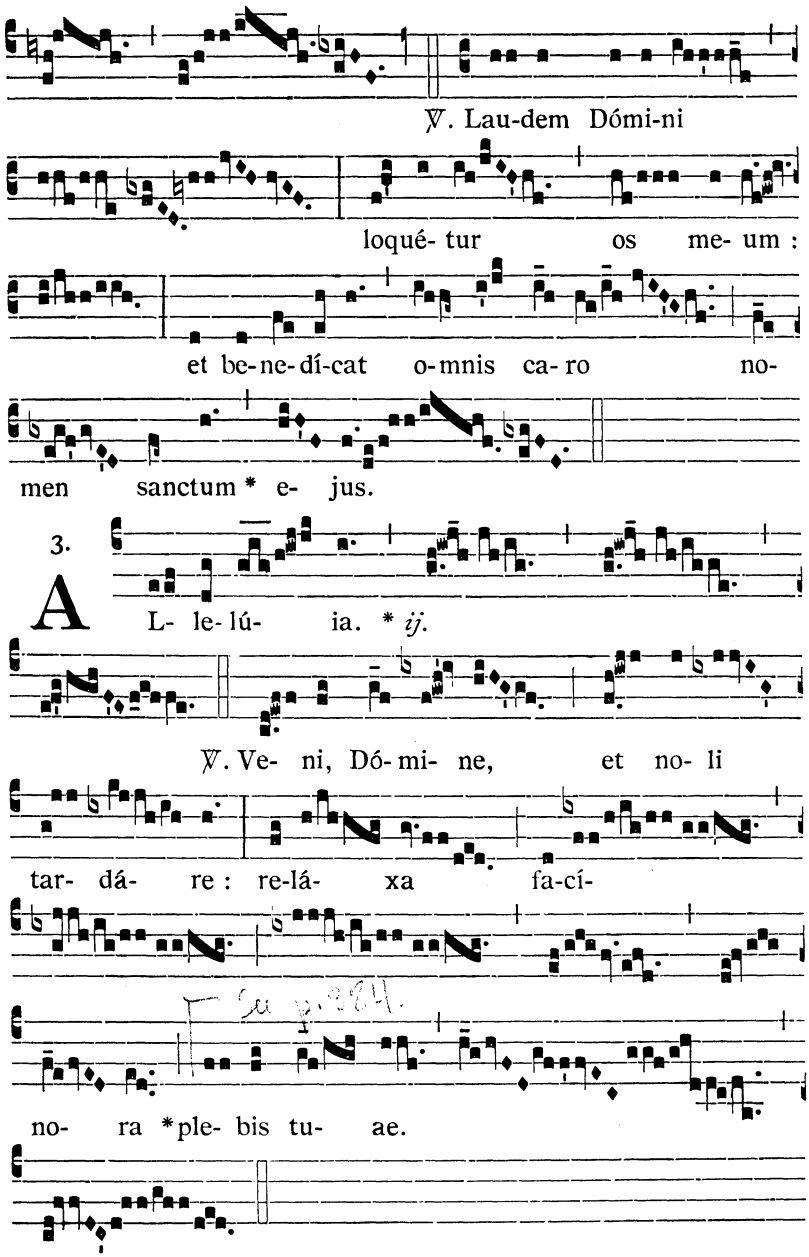
Dominica Quarta Adventus.

Intr. I.

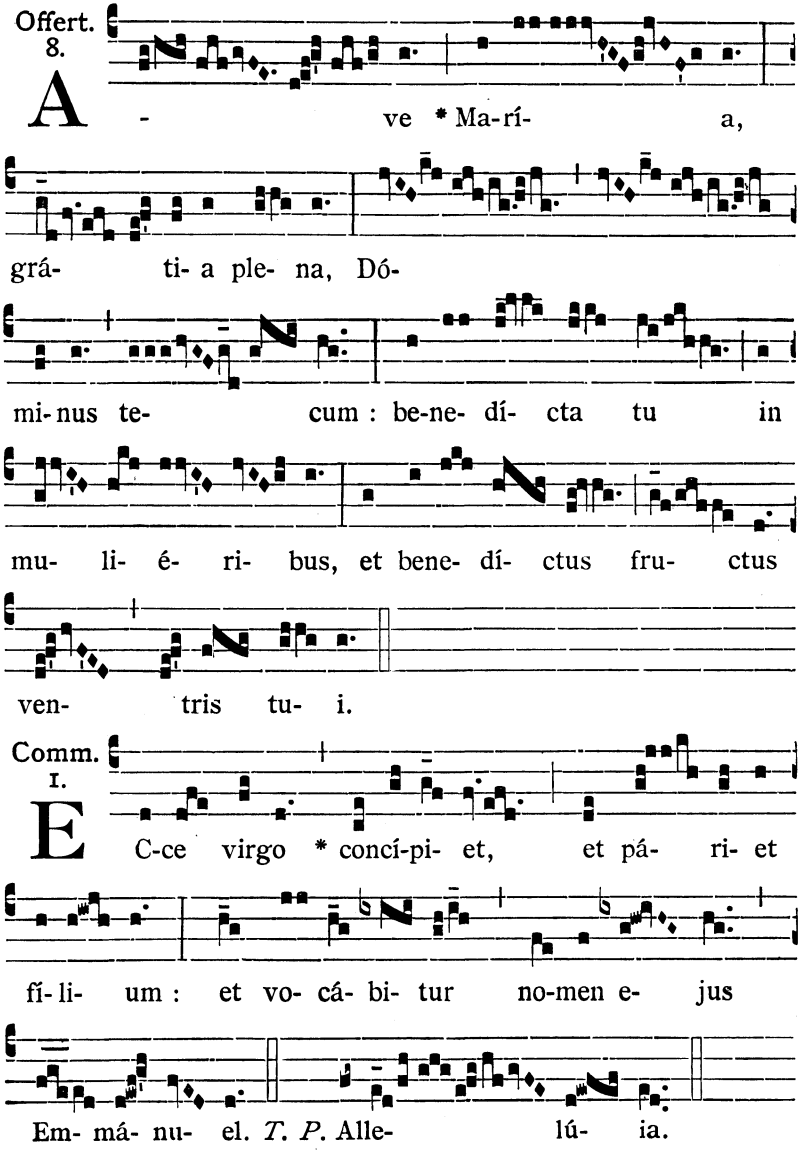


Grad. 5.




℣. Lau-dem Dómi-ni
loqué- tur os me- um :
et be-ne-dí-cat o-mnis ca-ro no-
men sanctum * e- jus.
3.
A
L- le-lú- ia. * ij.
℣. Ve- ni, Dó-mi- ne, et no- li
tar- dá- re : re-lá- xa fa-cí-
no- ra *ple- bis tu- ae.

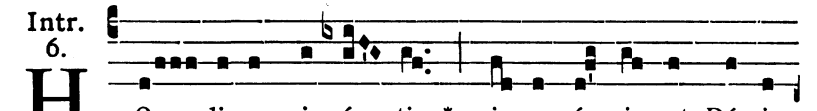
Offert. 8.

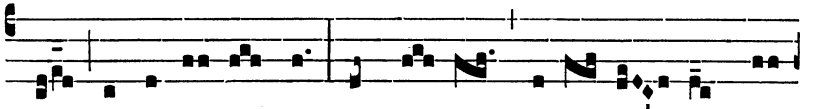


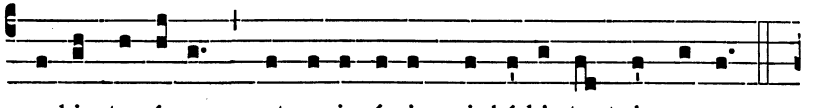
Comm. 1.

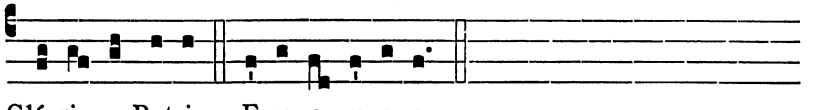
IN VIGILIA
NATIVITATIS DOMINI.

Intr. 6.

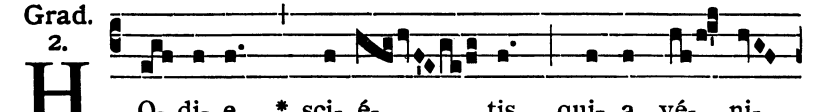


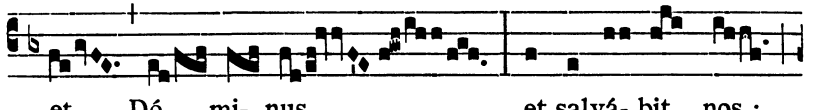


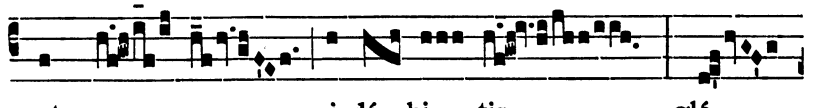


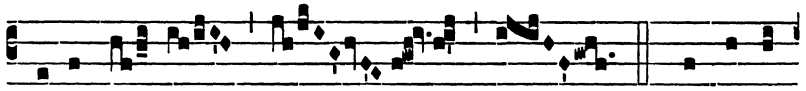


Grad. 2.

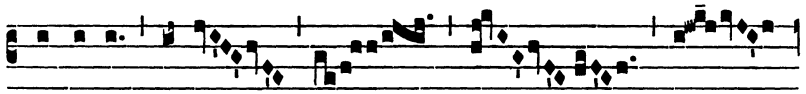




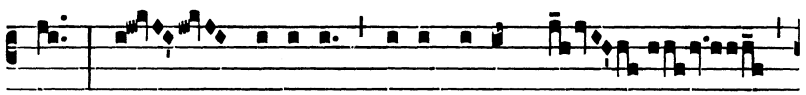




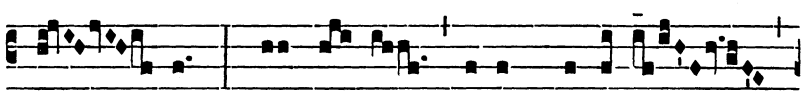
ri- am e- jus. ℣. Qui re-gis



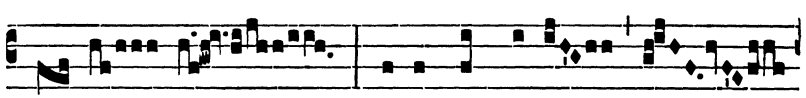
Isra- el, intén-



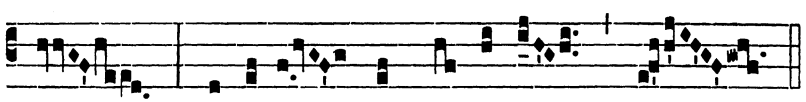
de : qui dedú-cis vel-ut ovem Jo-



seph : qui se- des super Ché-ru-bim,



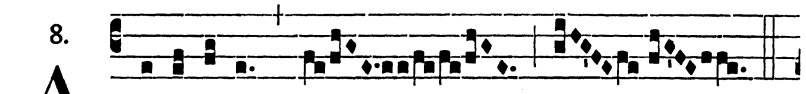
ap-pá- re co-ram Ephra- im,



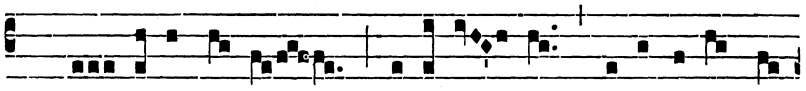
Bénjamin, * et Ma- násse.

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

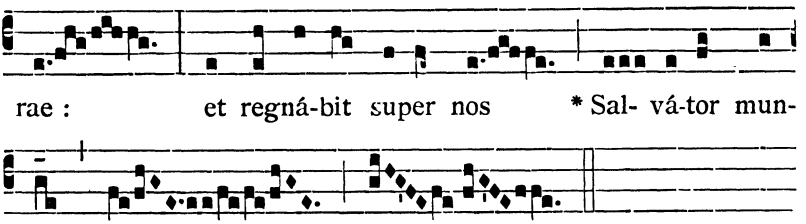
8.



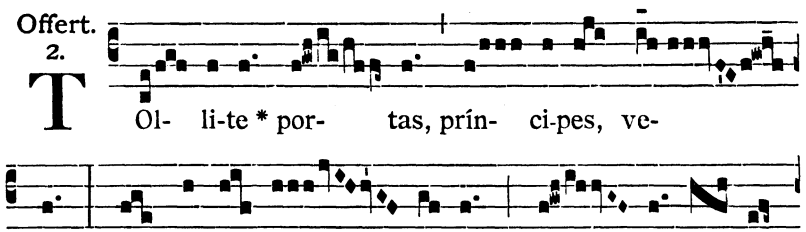
A L-le-lú-ia. * *ij.*



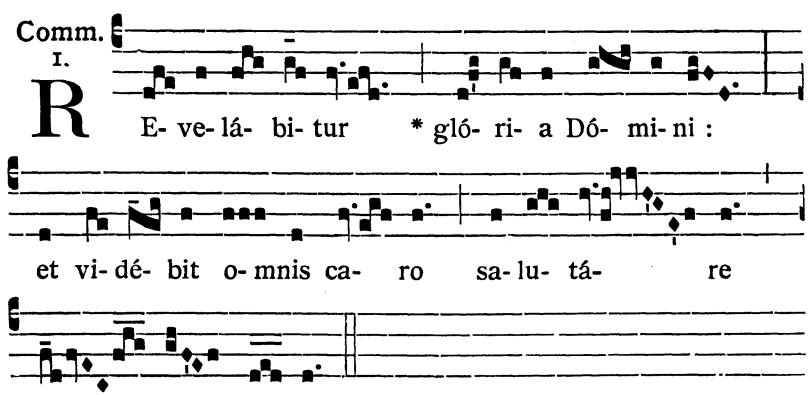
℣. Crá- sti-na di- e de-lé-bi- tur in-íqui-tas ter-



Offert. 2.



Comm. 1.

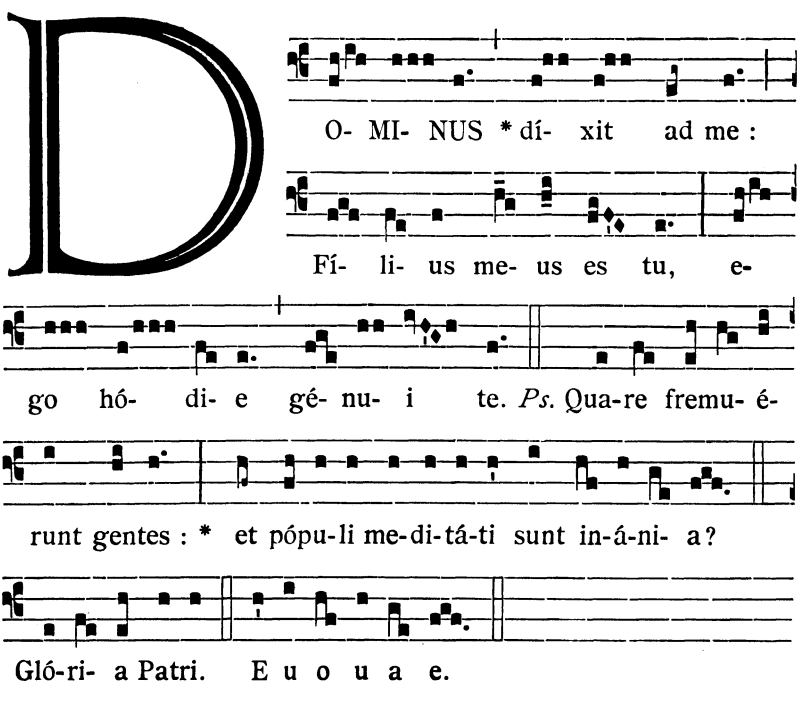


IN NATIVITATE DOMINI

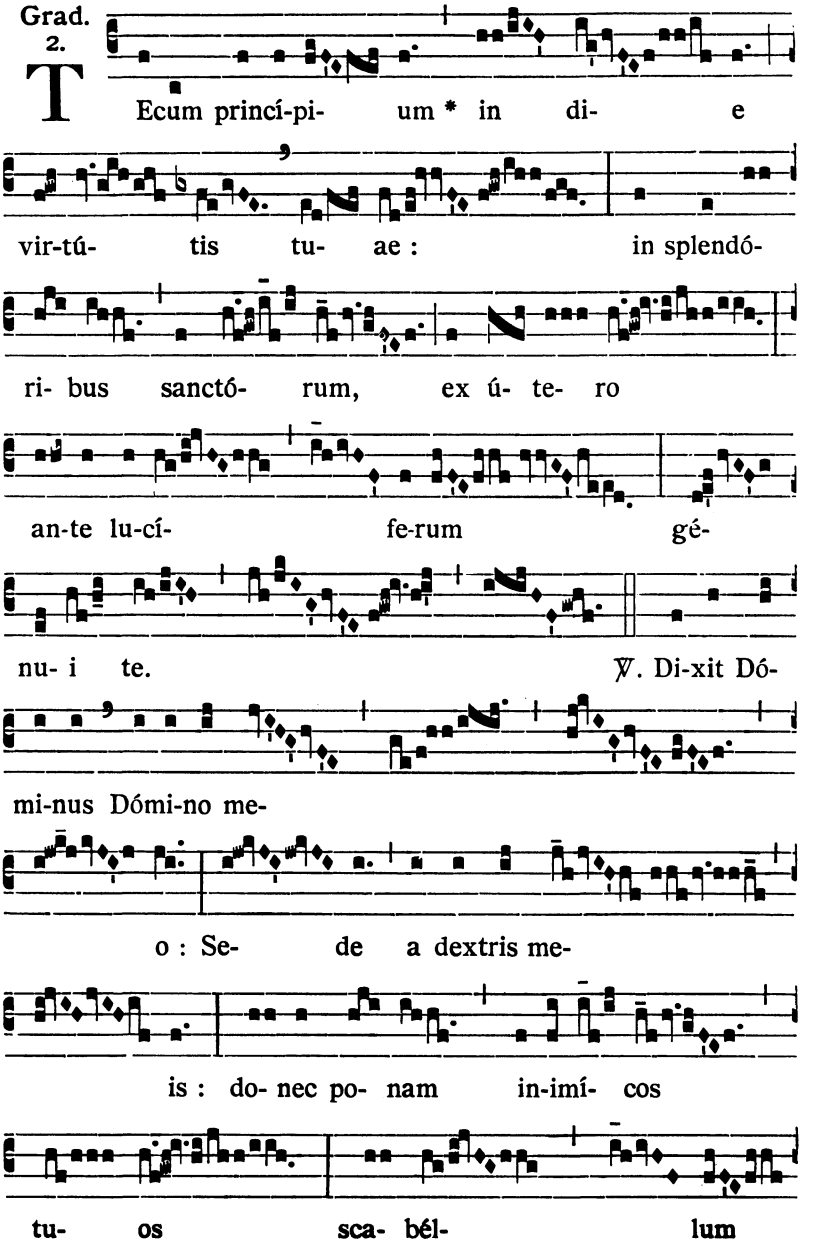
AD PRIMAM MISSAM.

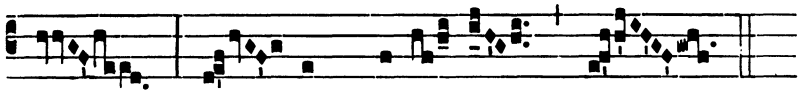
IN NOCTE.

Introitus. 2.

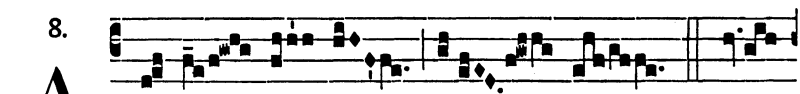


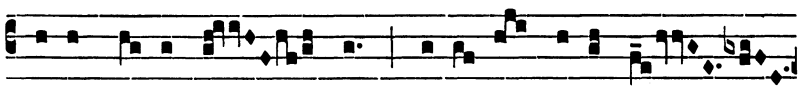
Grad. 2.

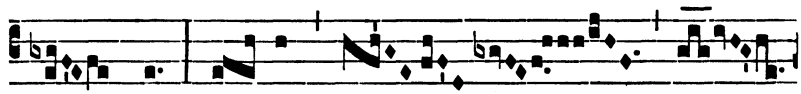

Tecum princí-pi- um * in di- e
vir-tú- tis tu- ae : in splendó-
ri- bus sanctó- rum, ex ú- te- ro
an-te lu-cí- fe-rum gé-
nu- i te. ℣. Di-xit Dó-
mi-nus Dómi-no me-
o : Se- de a dextris me-
is : do- nec po- nam in-imí- cos
tu- os sca- bél- lum

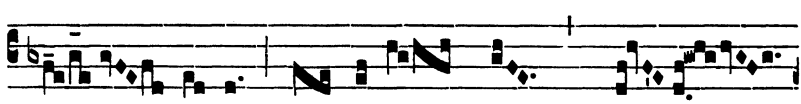

pe- dum * tu- ó- rum.

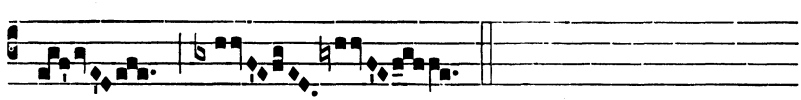
8.


A L- le- lú- ia. * ij. ℣. Dó-


mi-nus di- xit ad me : Fí- li- us me- us es

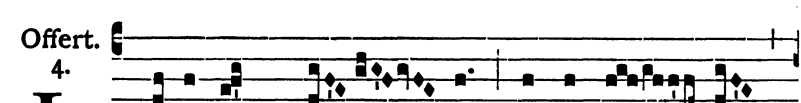

tu, e- go hó-

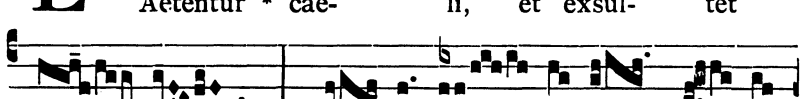

di- e * gé- nu- i te.

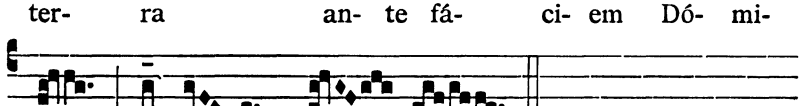


Offert.

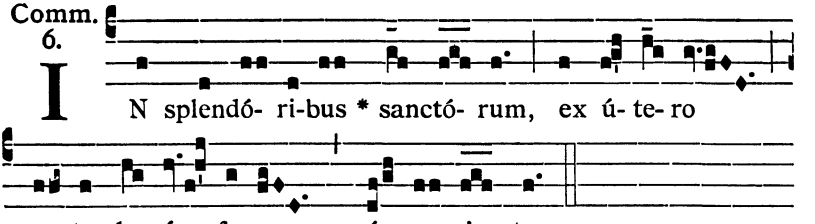
4.


L Aeténtur * cae- li, et exsúl- tet


ter- ra an- te fá- ci- em Dó- mi-


ni : quó-ni- am ve- nit.

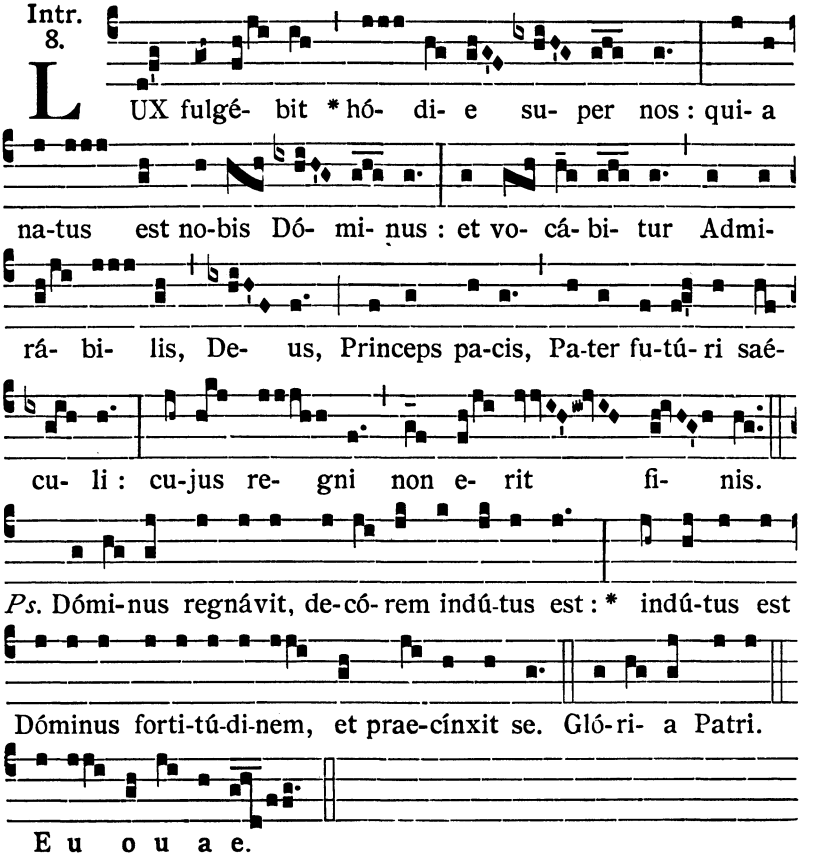
Comm. 6.



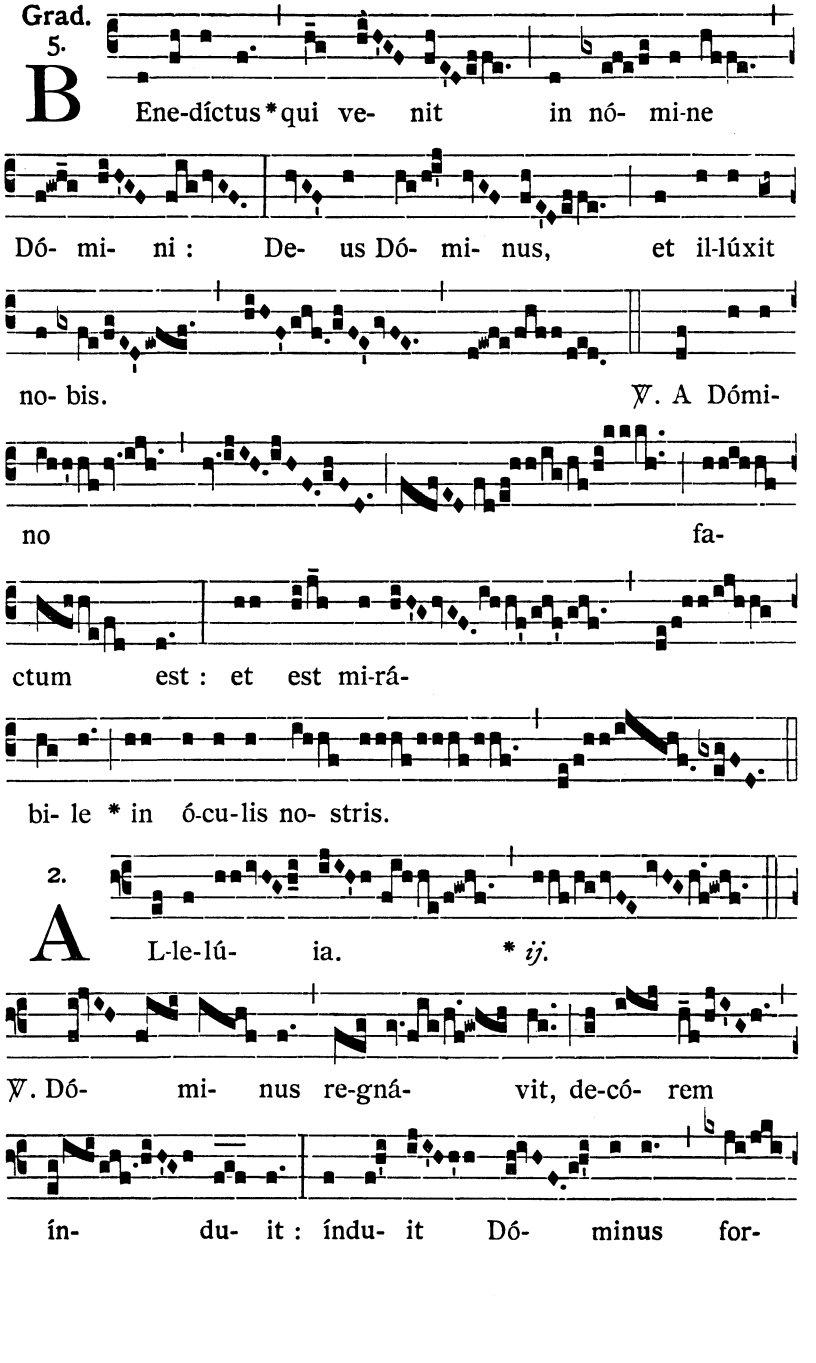
AD SECUNDAM MISSAM.

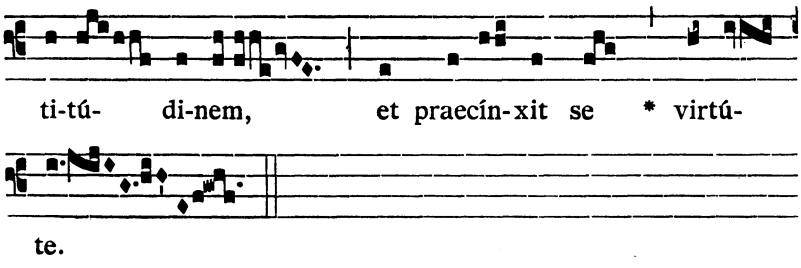
IN AURORA.

Intr. 8.

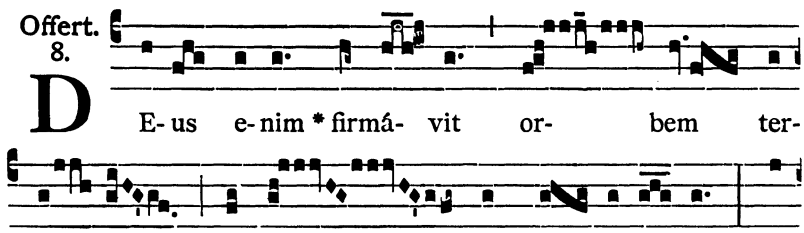


Grad. 5.

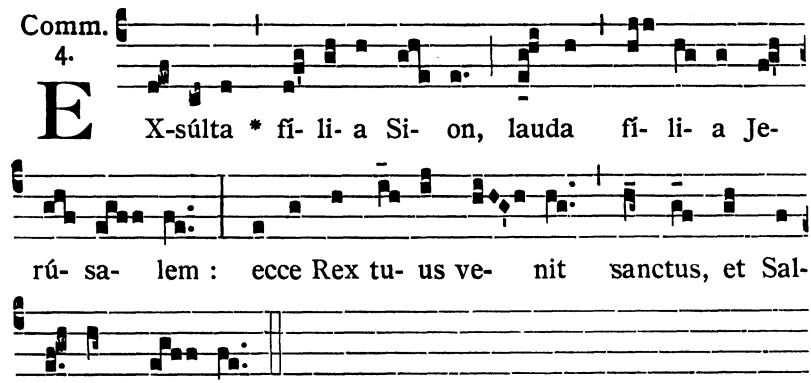

B
Ene-díctus * qui ve- nit in nó- mi-ne
Dó- mi- ni : De- us Dó- mi- nus, et il-lúxit
no- bis. ℣. A Dómi-
no fa-
ctum est : et est mi-rá-
bi- le * in ó-cu-lis no- stris.
2.
A
L-le-lú- ia. * ij.
℣. Dó- mi- nus re-gná- vit, de-có- rem
ín- du- it : índu- it Dó- minus for-



Offert. 8.



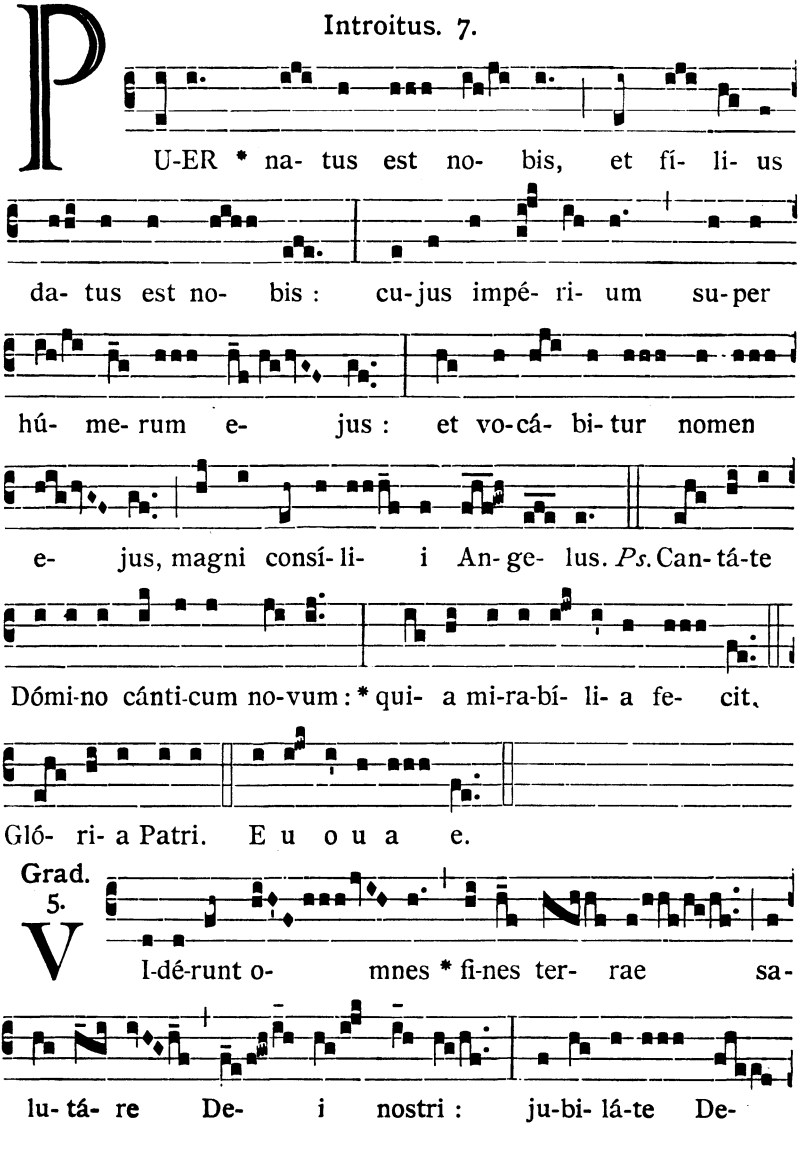
Comm. 4.

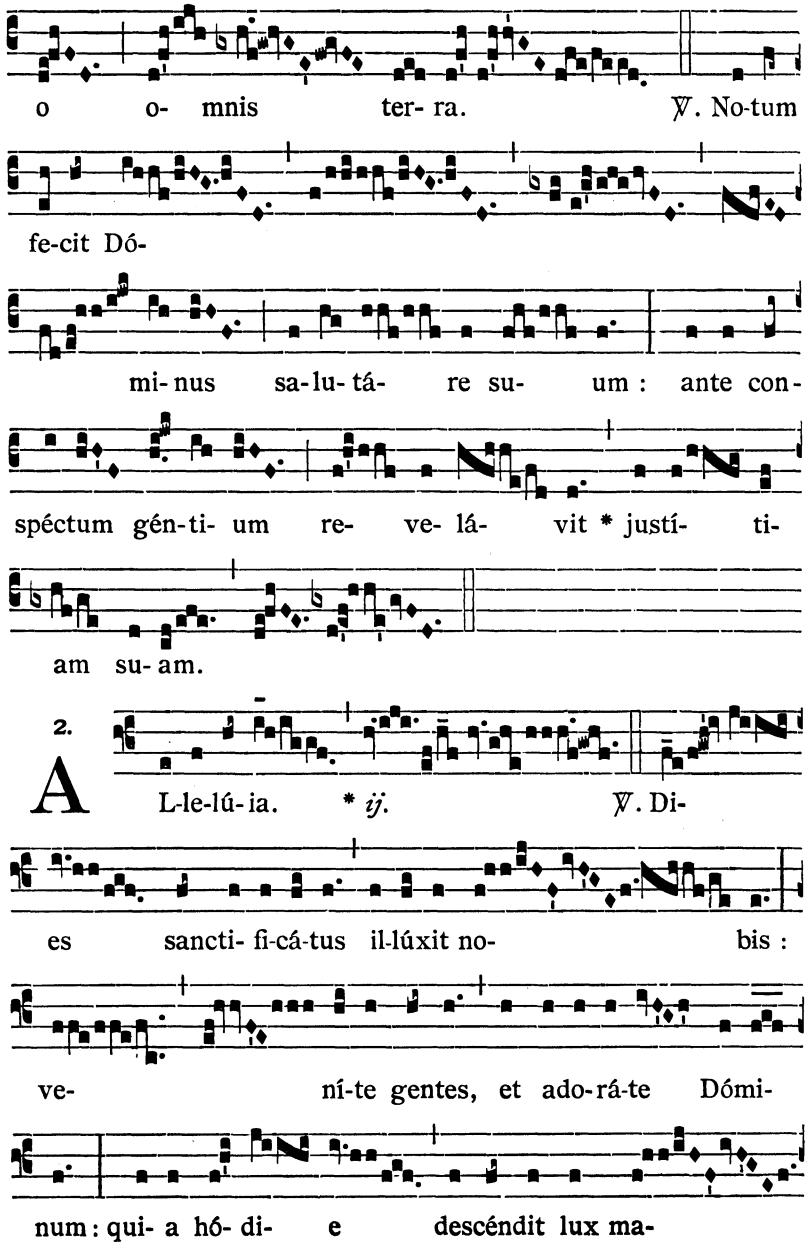


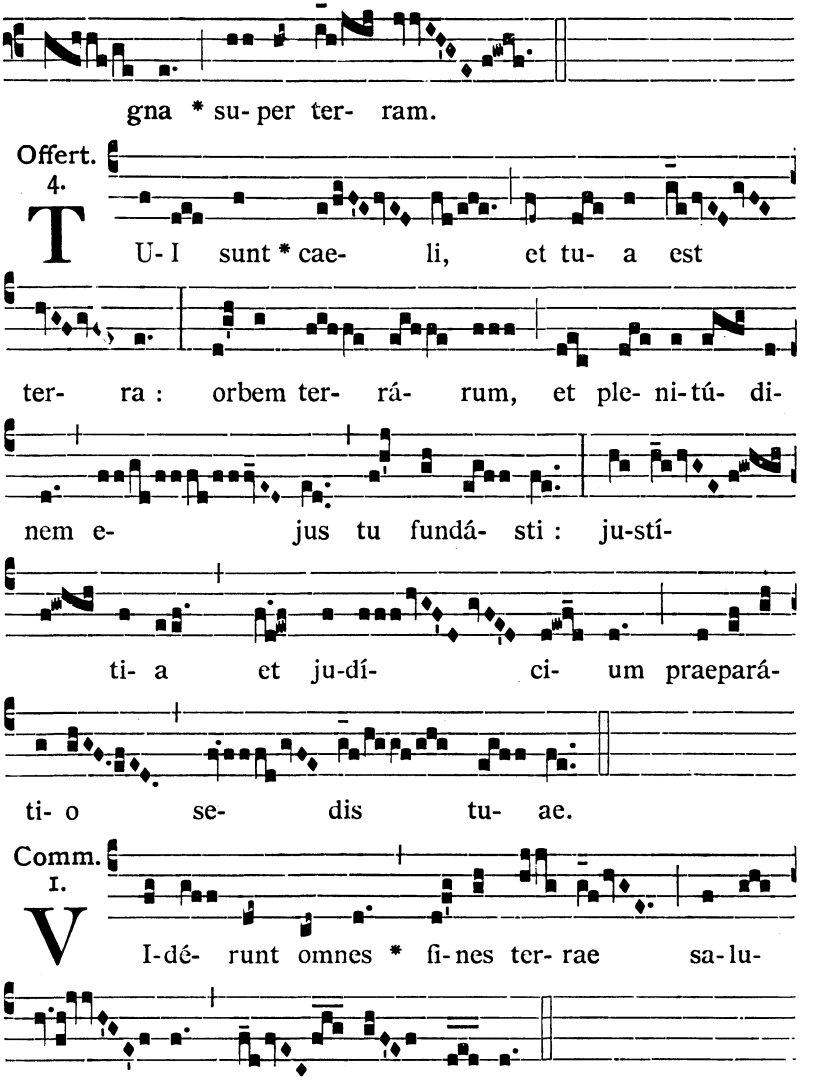
AD TERTIAM MISSAM.

IN DIE.

Introitus. 7.

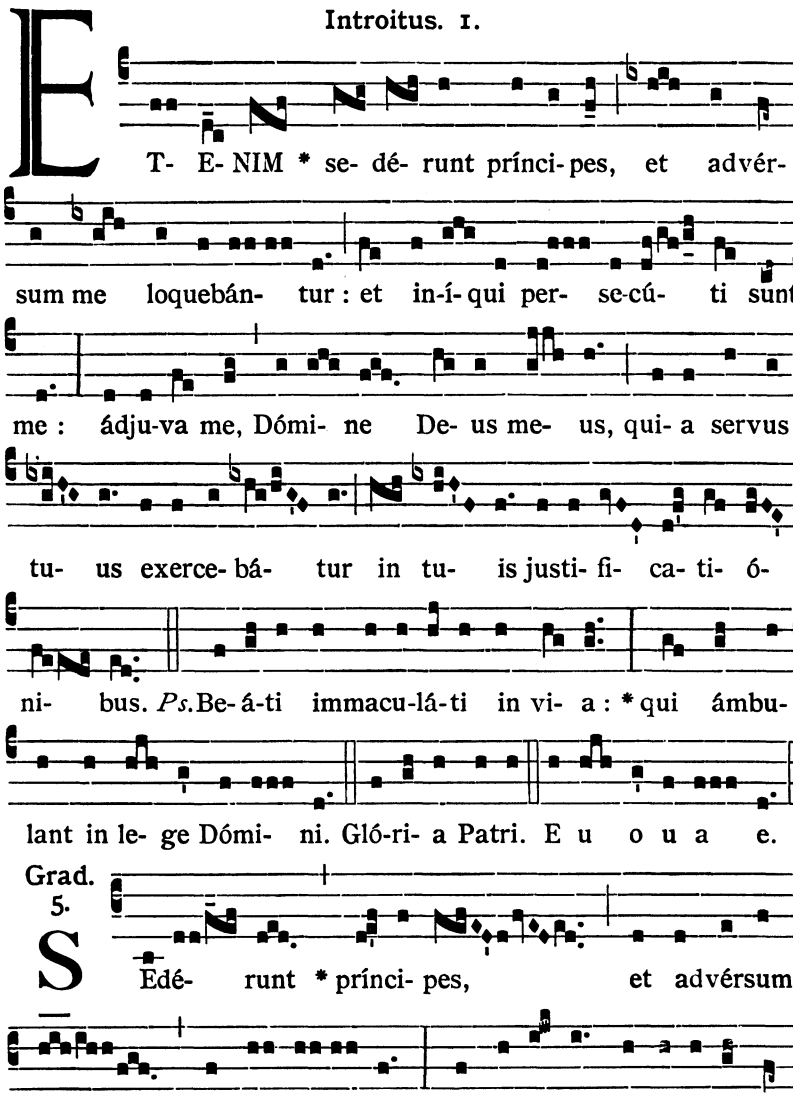


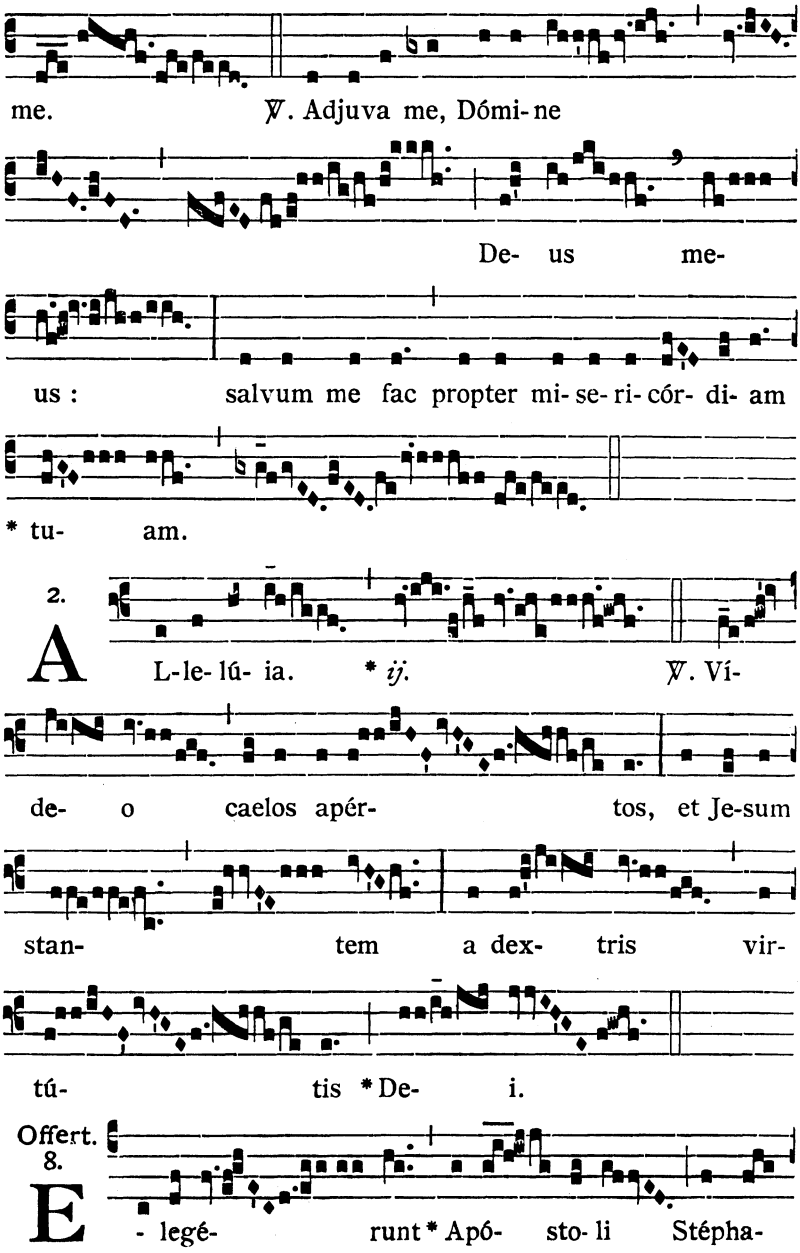

o o- mnis ter- ra. ℣. No-tum
fe-cit Dó-
mi- nus sa-lu- tá- re su- um : ante con-
spéctum gén-ti- um re- ve- lá- vit * justí- ti-
am su- am.
2.
A L-le-lú- ia. * ij. ℣. Di-
es sancti- fi-cá-tus il-lúxit no- bis :
ve- ní-te gentes, et ado-rá-te Dómi-
num : qui- a hó- di- e descéndit lux ma-

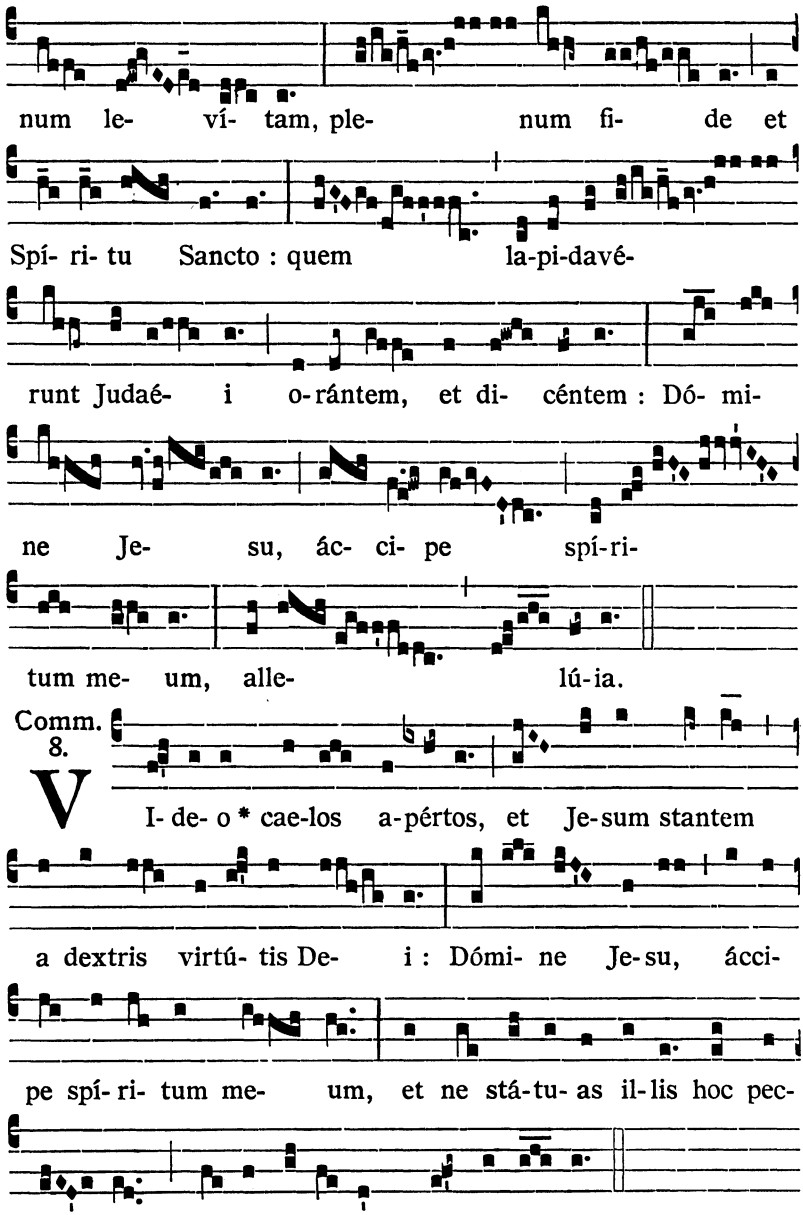

gna * su- per ter- ram.
Offert. 4.
T U- I sunt * cae- li, et tu- a est
ter- ra : orbem ter- rá- rum, et ple- ni- tú- di-
nem e- jus tu fundá- sti : ju-stí-
ti- a et ju-dí- ci- um praeparáti- o se- dis tu- ae.
Comm. 1.
V I-dé- runt omnes * fi- nes ter- rae sa- lu-
tá- re De- i no-stri.

Sancti Stephani.

Introitus. 1.



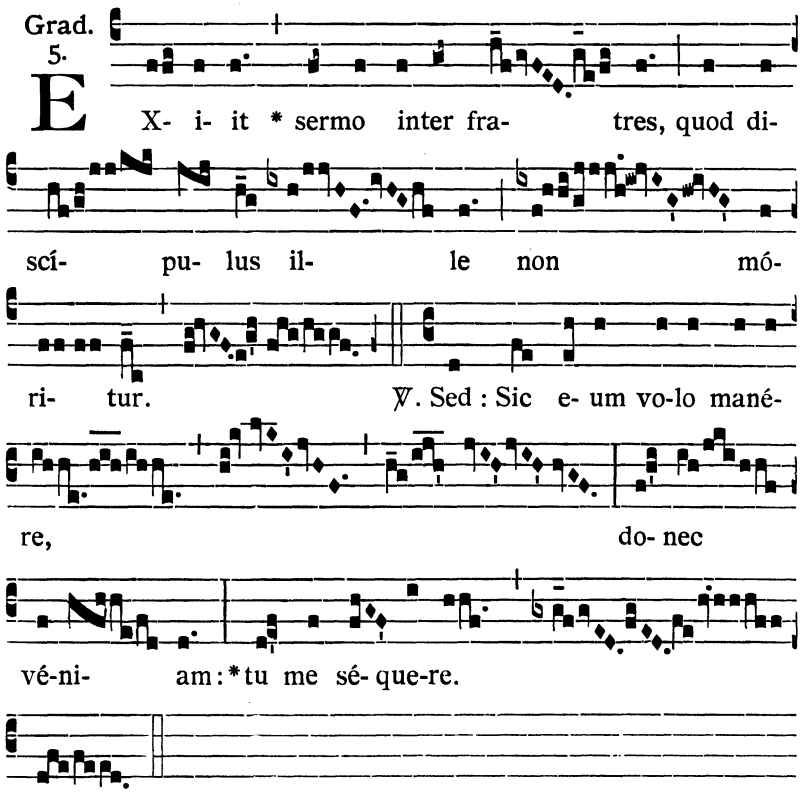

me. ℣. Adjuva me, Dómi-ne
De- us me-
us : salvum me fac propter mi-se-ri-cór- di- am
* tu- am.
2.
A L-le-lú- ia. * ij. ℣. Ví-
de- o caelos apér- tos, et Je-sum
stan- tem a dex- tris vir-
tú- tis * De- i.
Offert.
8.
E - legé- runt * Apó- sto- li Stépha-


num le- ví- tam, ple- num fi- de et
Spí- ri- tu Sancto : quem la-pi-davé-
runt Judaé- i o-rántem, et di- céntem : Dó- mi-
ne Je- su, ác- ci- pe spí-ri-
tum me- um, alle- lú-ia.
Comm. 8.
V
I- de- o * cae-los a-pértos, et Je-sum stantem
a dextris virtú- tis De- i : Dómi- ne Je-su, ácci-
pe spí- ri- tum me- um, et ne stá-tu- as il-lis hoc pec-
cá- tum, qui- a nésci- unt quid fá- ci- unt.

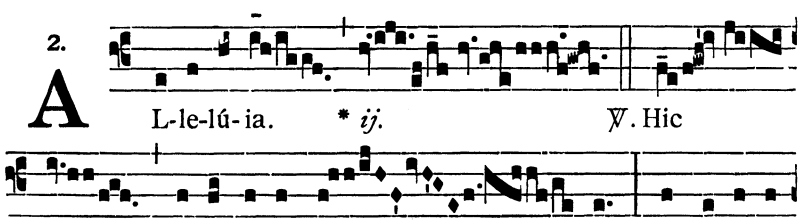
Sancti Joannis.

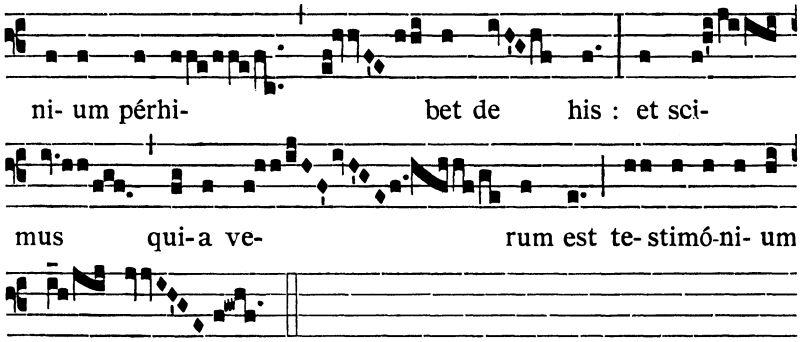
Introitus. In médio, *ut in Communi Doctorum*, [38].

Grad. 5.



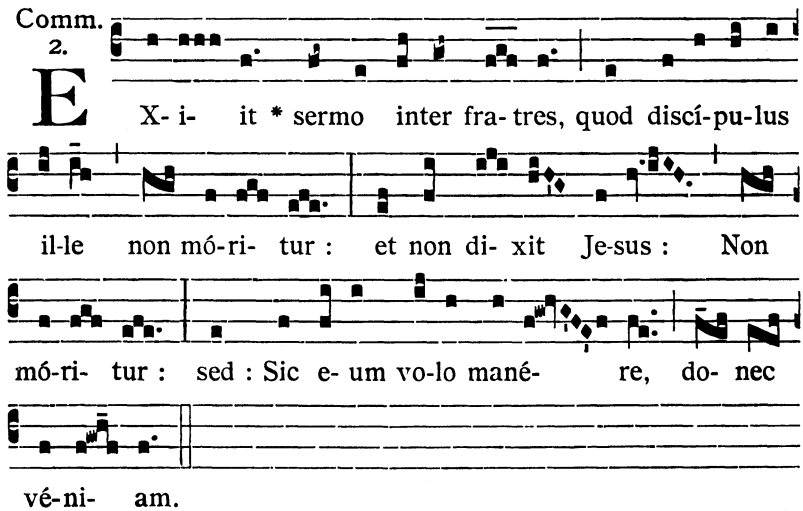
2.





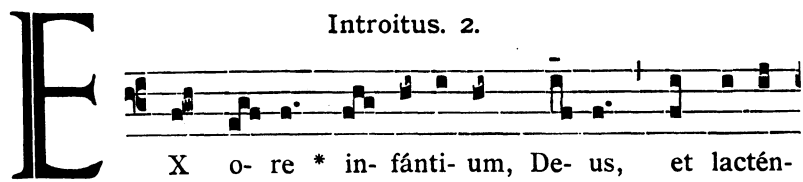
Offertorium. Justus ut palma, *ut in Communi Doctorum*, [41].

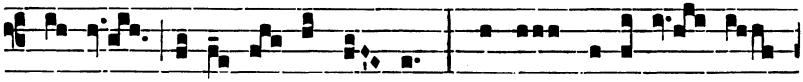
Comm. 2.



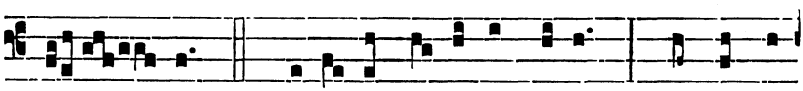
Sanctorum Innocentium.

Introitus. 2.

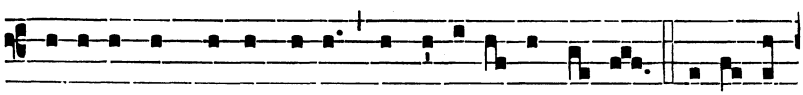




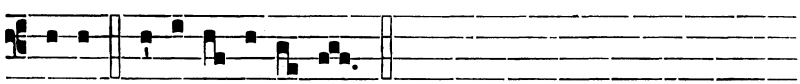
ti- um perfe- cí- sti lau- dem propter in-imí- cos



tu- os. *Ps.* Dómi- ne Dó-mi-nus noster : * quam admi-



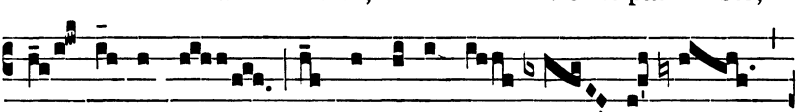
rá-bi-le est nomen tu- um in u-ni-vérsa ter-ra! Gló- ri- a



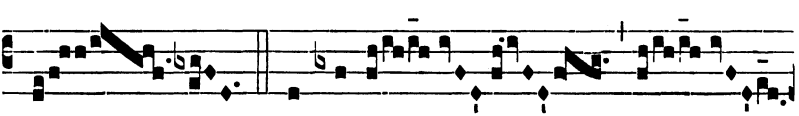
Patri. E u o u a e.

Grad. 5.

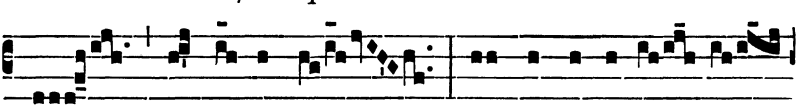
A - nima no- stra, * sic- ut pas- ser,



e- répta est de láque- o ve- nán- ti- um.

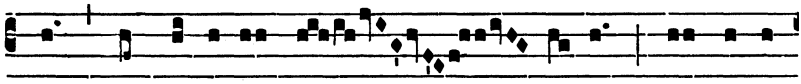


℣. Láque- us

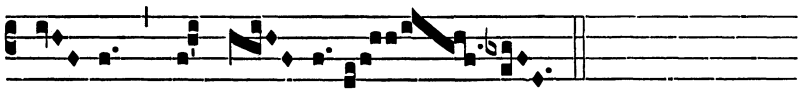


contrí- tus est, et nos li-be-rá-

ti su- mus : ad-ju-tó-ri- um no-

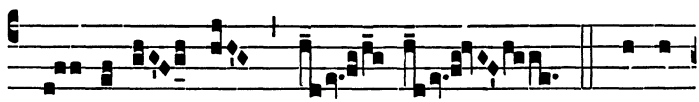


strum in nómi-ne Dó- mi- ni, qui fe- cit

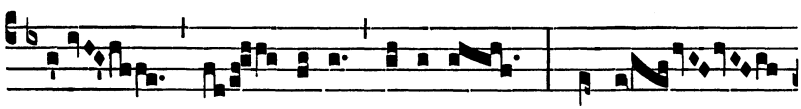


cae- lum * et ter- ram.

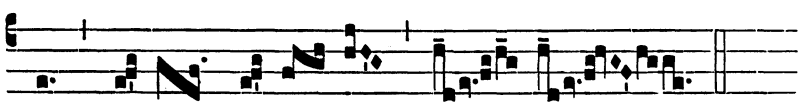
4.



A L- le-lú- ia. * *ij.* ℣. Laudá-



te pú- e-ri Dómi-num, laudá-

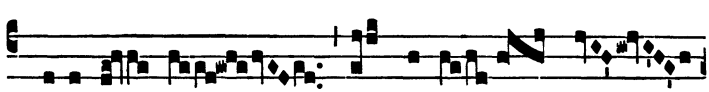


te no-men * Dó-mi- ni.

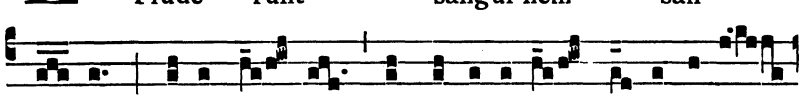
In Missis votivis post Septuagesimam, omissis Allelúia, *et* ℣. *sequenti, dicitur :*

Tract.

8.



E Ffudé- runt * sángui-nem san-



ctó- rum, vel-ut a- quam, in circú- i- tu Je-rú-sa-lem.

℣. Et non

e- rat qui se- pe- lí-

ret. ℣. Víndi-ca, Dó- mi- ne, sángui-nem

sanctó- rum tu- ó- rum,

qui ef-fú- sus est * su-per ter- ram.

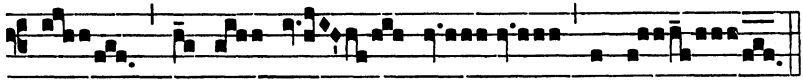
Tempore autem paschali omittitur graduale, et ejus loco dicitur : Allelúia, allelúia. ℣. Laudáte, púeri. 42. *Deinde :* Allelúia. ℣. Sancti tui, Dómine. [19].

Offert. 2.

A -nima * no- stra, sic- ut pas-

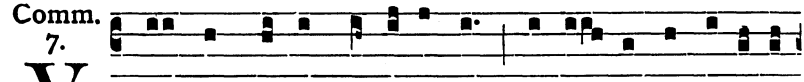
ser, e-répta est de lá- que- o ve-

nán- ti- um : láque- us contrí- tus est, et

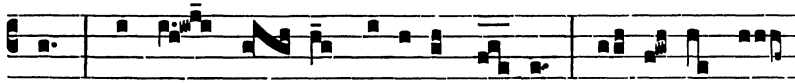


nos li-be- rá- ti sumus.

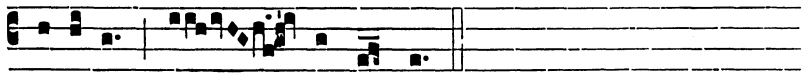
Comm. 7.



VOX in Rama * audí-ta est, plo-rá- tus et u-lu-lá-



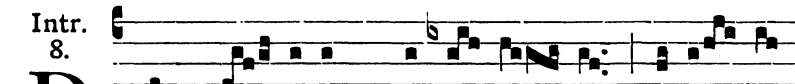
tus : Rachel plo- rans fí-li- os su- os, nó- lu- it con-



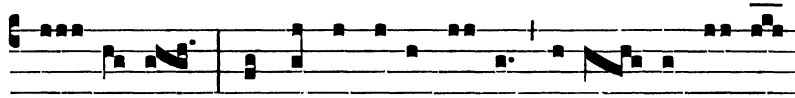
so-lá-ri, qui- a non sunt.

Dominica infra Octavam Nativitatis.

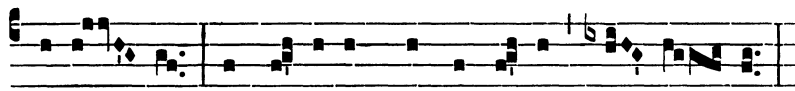
Intr. 8.



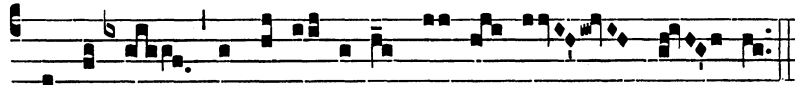
DUM mé- di- um * si- lén- ti- um tené- rent



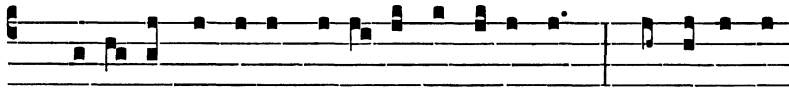
ó- mni- a, et nox in su- o cur-su mé-di- um i- ter



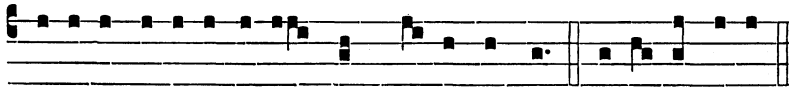
habé- ret, omní- pot-ens sermo tu- us, Dó- mi- ne,



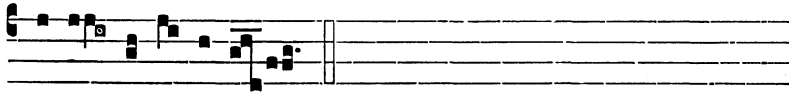
de cae- lis a regá- li-bus sé- di- bus ve- nit.



Ps. Dómi-nus regnávit, de-có-rem indú-tus est: * indú-tus est



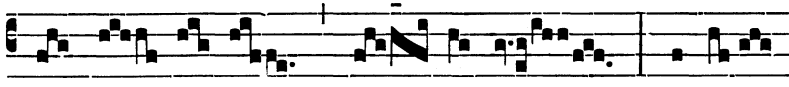
Dóminus forti-tú-di-nem, et prae-cínxit se. Gló-ri- a Patri.



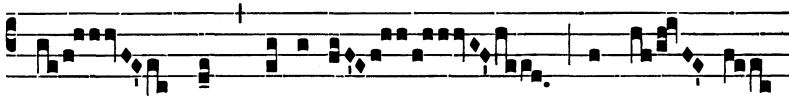
E u o u a e.

Grad. 3.

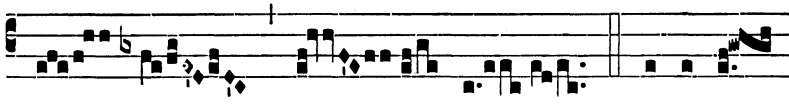
S Pe- ci- ó-sus * for- ma



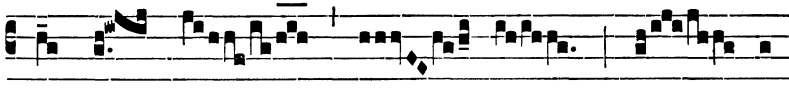
prae fí- li- is hó- mi- num : dif-fú-



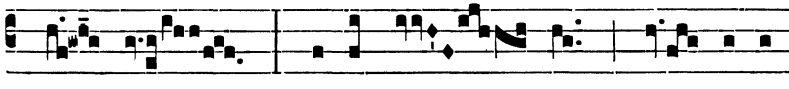
sa est grá-ti- a in lá- bi-



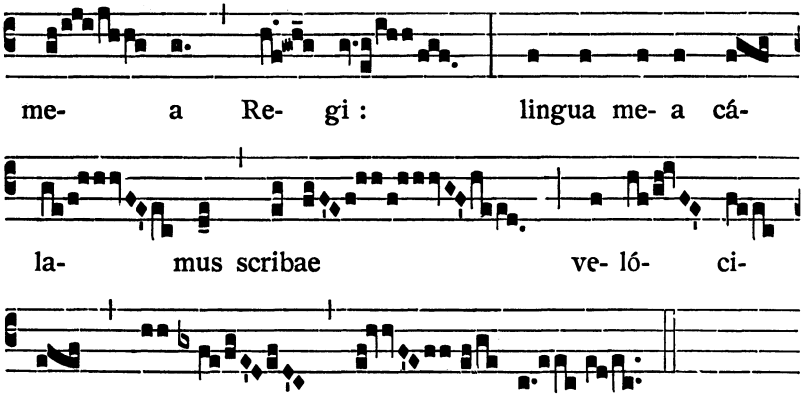
is tu- is. ℣. E-ructá-



vit cor me- um ver- bum



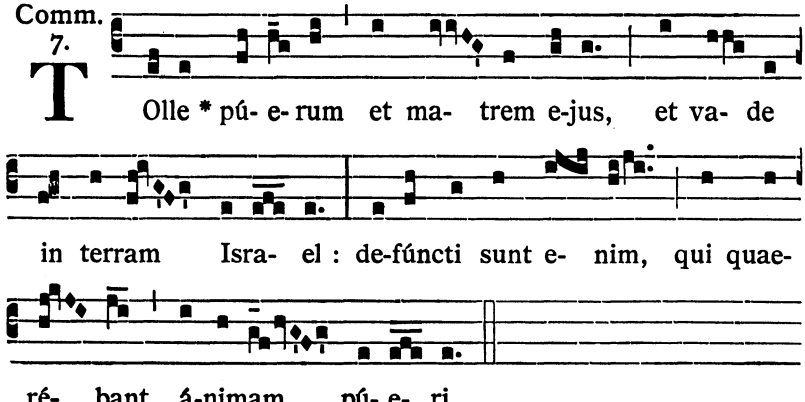
bo- num : di-co e- go ó- pe-ra



Allelúia, allelúia. ℣. Dóminus regnávit. 31.

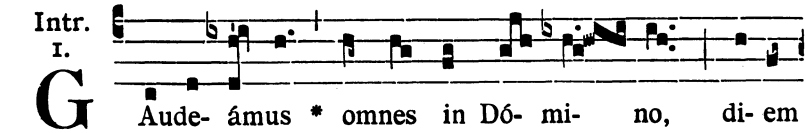
Offertorium. Deus enim firmávit. 32.

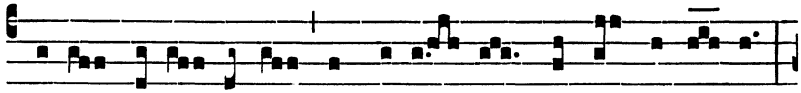
Comm. 7.



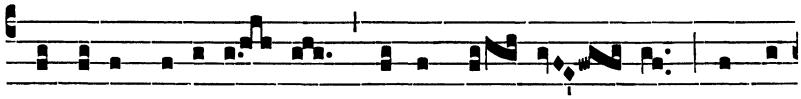
S. Thomae Episcopi et Martyris.

Intr. I.

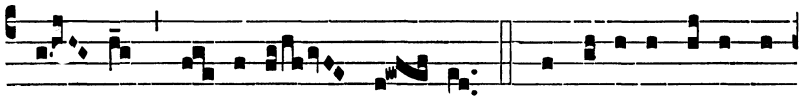




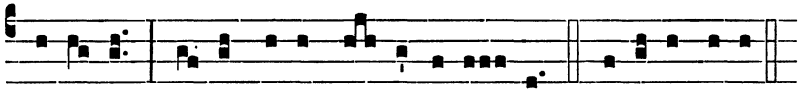
festum ce- le- brántes sub honó- re Thomae Márty- ris :



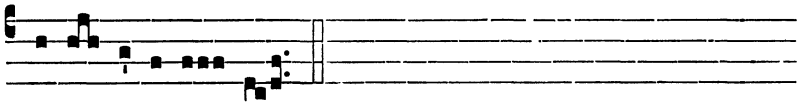
de cu-jus passi- ó- ne gaudent An- ge- li, et col-



láu- dant Fí- li- um De- i. *Ps.* Exsultá-te justi in

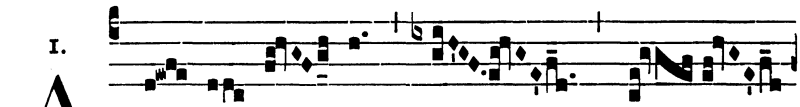


Dómi-no : * rectos de-cet col- laudá-ti- o. Gló-ri- a Patri.



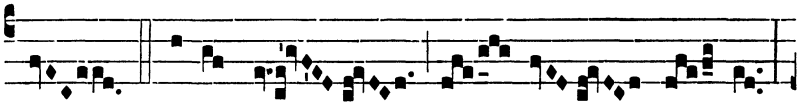
E u o u a e.

Graduale. Ecce sacérdos magnus, *ut in Communi Confessoris Pontificis*, [32].

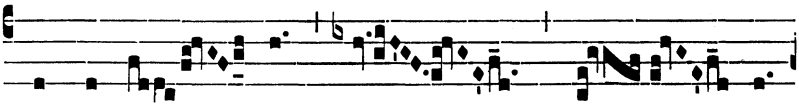


I.

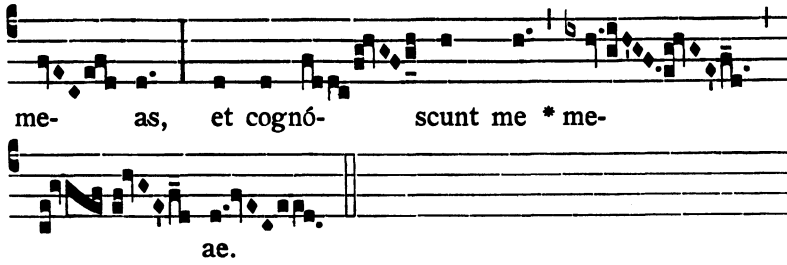
A L- le- lú- ia. * *ij.*



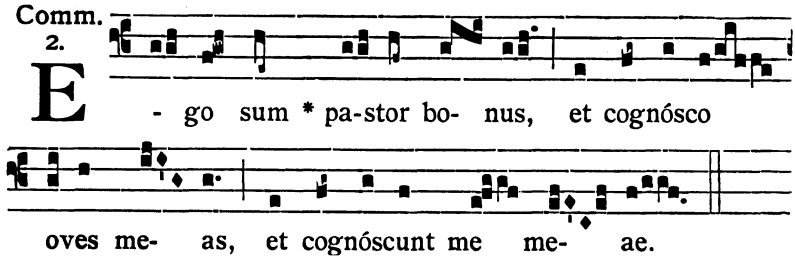
℣. Ego sum pa- stor bo- nus :



et cognó- sco o- ves



Offertorium. Posuísti. [14].



De Octava Nativitatis Domini.

Missa. Puer natus est, *ut in die*, 33.

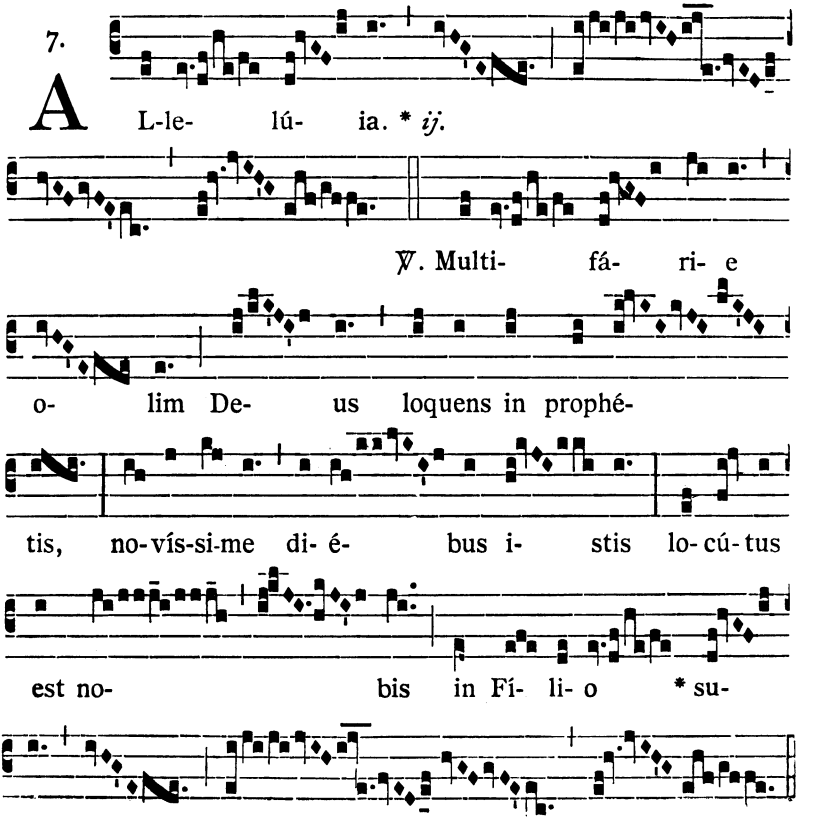
S. Silvestri I. Papae et Confessoris.

Missa. Si díligis me. [21].

Die 1 Januarii.

IN OCTAVA NATIVITATIS DOMINI

Introitus. Puer natus est. 33.
Graduale. Vidérunt. 33.



Offertorium. Tui sunt caeli. 35.

Communio. Vidérunt. 35.

De dominica, si occurrat a die 2 ad diem 5 januarii, nihil fit; ejus locum tenet festum Ss.mi Nominis Jesu, cum omnibus juribus et privilegiis dominicae.

Diebus ferialibus a 2 ad 5 januarii Missa dicitur ut die 1 januarii, cum Glória, *sine* Credo.

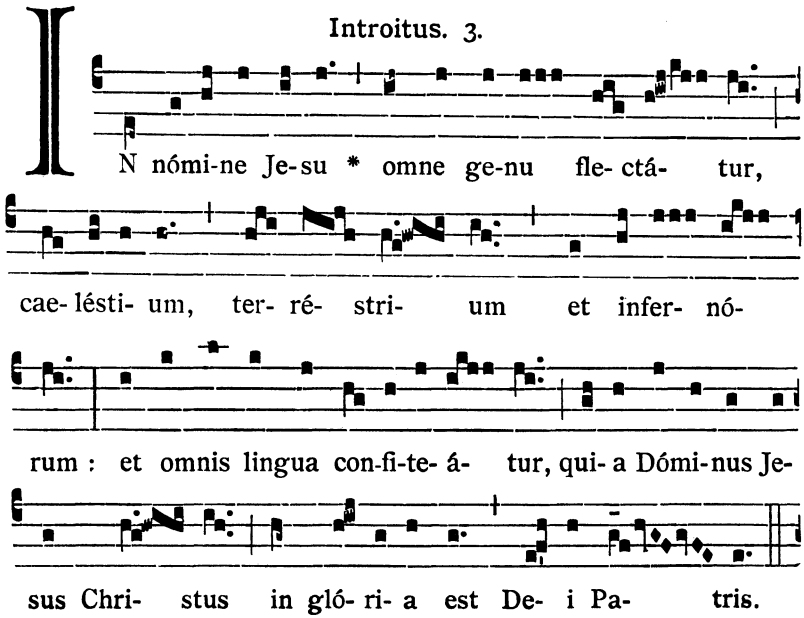
Dominica

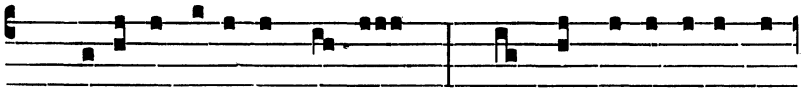
a die 2 ad diem 5 januarii occurrenti vel, si haec defecerit,

die 2 januarii.

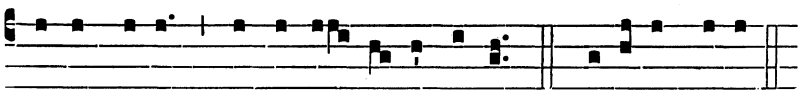
SANCTISSIMI NOMINIS JESU.

Introitus. 3.

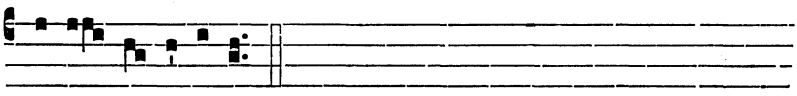




Ps. Dómi-ne Dómi-nus no-ster : * quam admi- rá-bi-le est

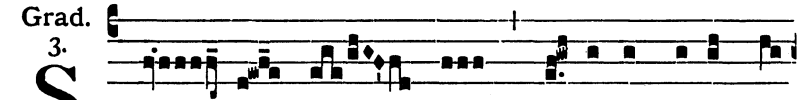


nomen tu-um in u-ni- vér-sa terra. Gló-ri- a Patri

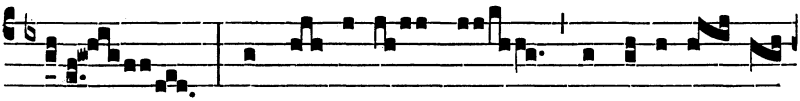


E u o u a e.

Grad. 3.

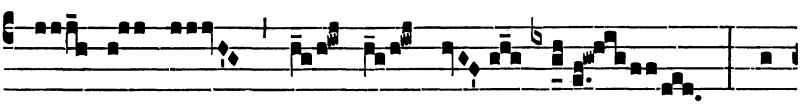


S Al- vos fac nos, * Dó-mi-ne De- us no-

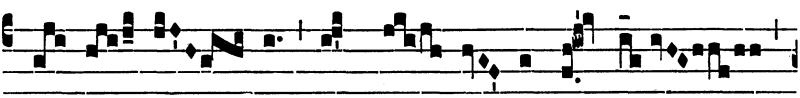


ster, et cóngrega nos de na-ti- ó- ni-

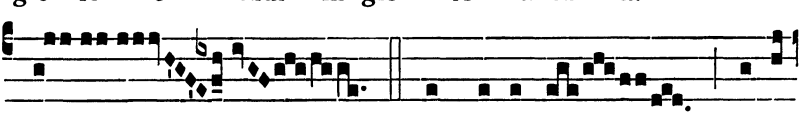
bus : ut confi- te- ámur



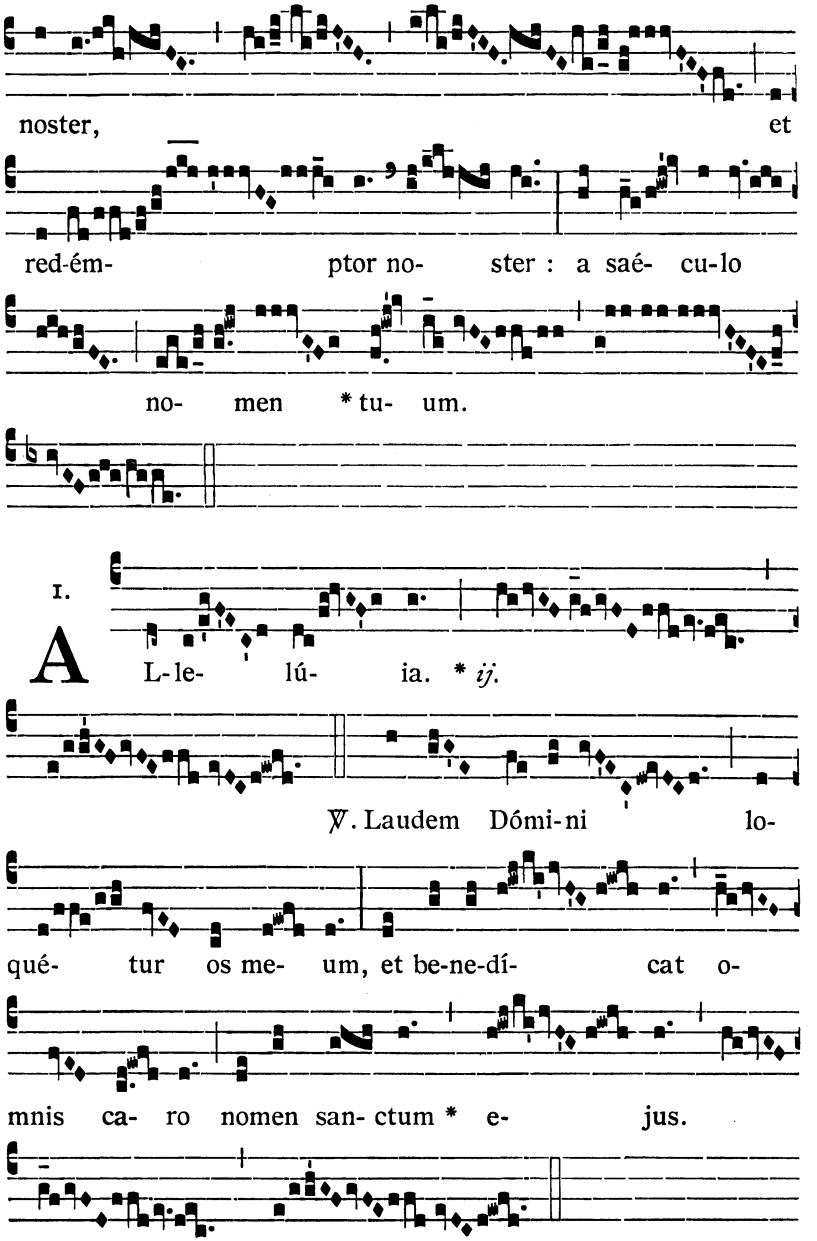
nó- mi- ni san- cto tu- o, et



glo- ri- é- mur in gló- ri- a tu- a.

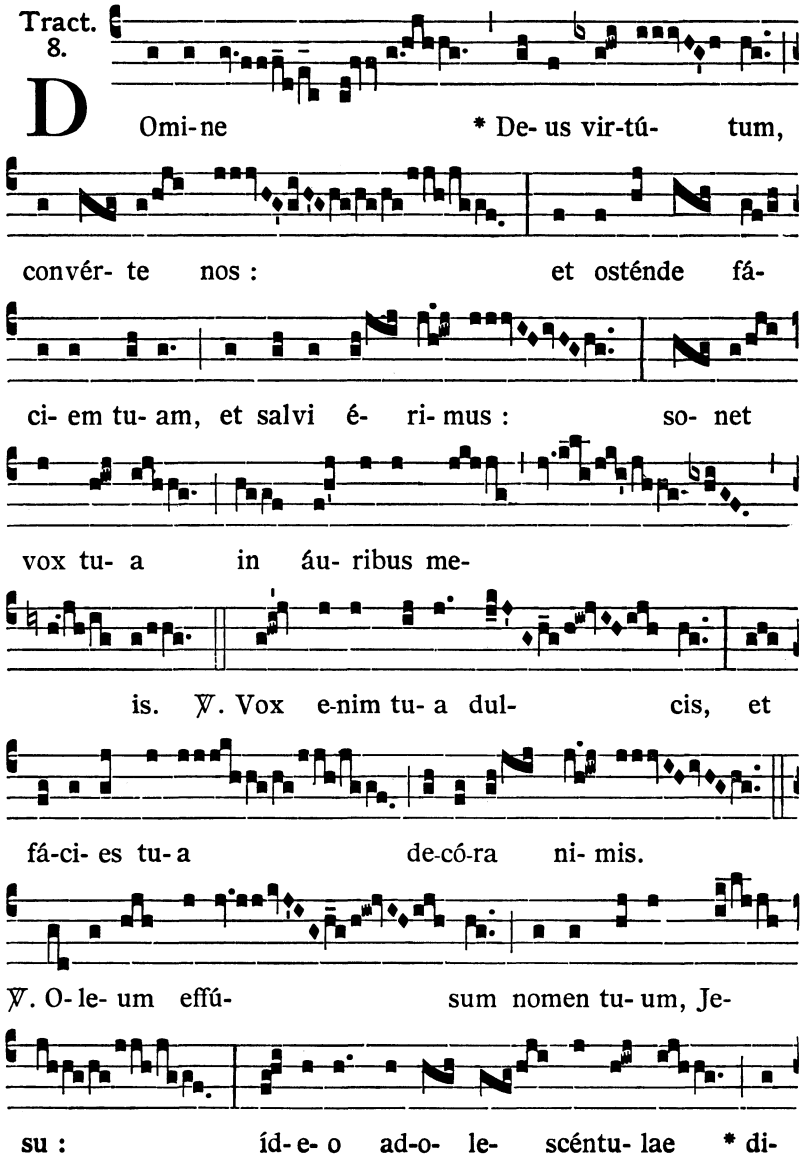


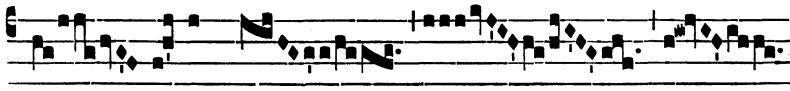
℣. Tu, Dómi-ne, pa-ter


noster, et
red-ém- ptor no- ster : a saé- cu-lo
no- men * tu- um.
I.
A L-le- lú- ia. * ij.
℣. Laudem Dómi-ni lo-
qué- tur os me- um, et be-ne-dí- cat o-
mnis ca- ro nomen san- ctum * e- jus.

Post Septuagesimam, in Missis votivis, omissis Allelúia *et* ℣. *sequenti, dicitur :*

Tract. 8.

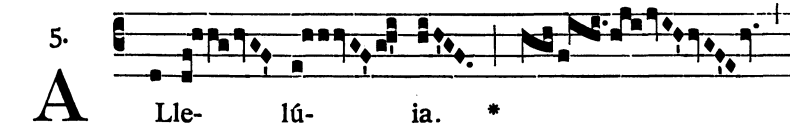




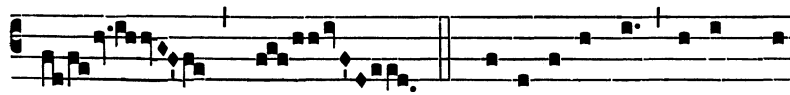
le- xé-runt te.

Tempore Paschali in Missis votivis : Allelúia, allelúia. ℣. Laudem Dómini. *ut supra ; deinde :*

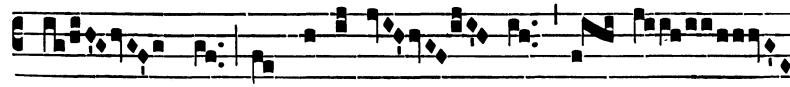
5.



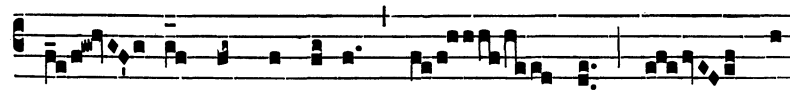
A Lle- lú- ia. *



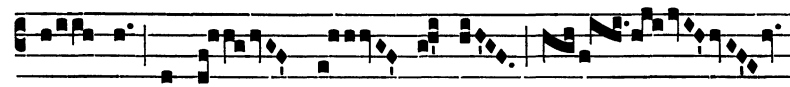
℣. Exaltábo te, De- us me-



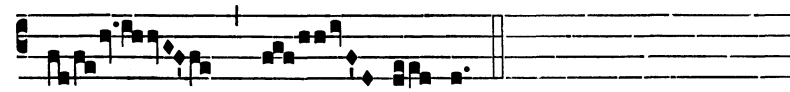
us Rex, et bene-dí- cam nó- mi-



ni sancto tu- o Je- su, in saé-

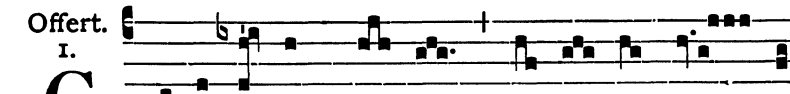


cu- lum et in saé- cu- lum * saé-

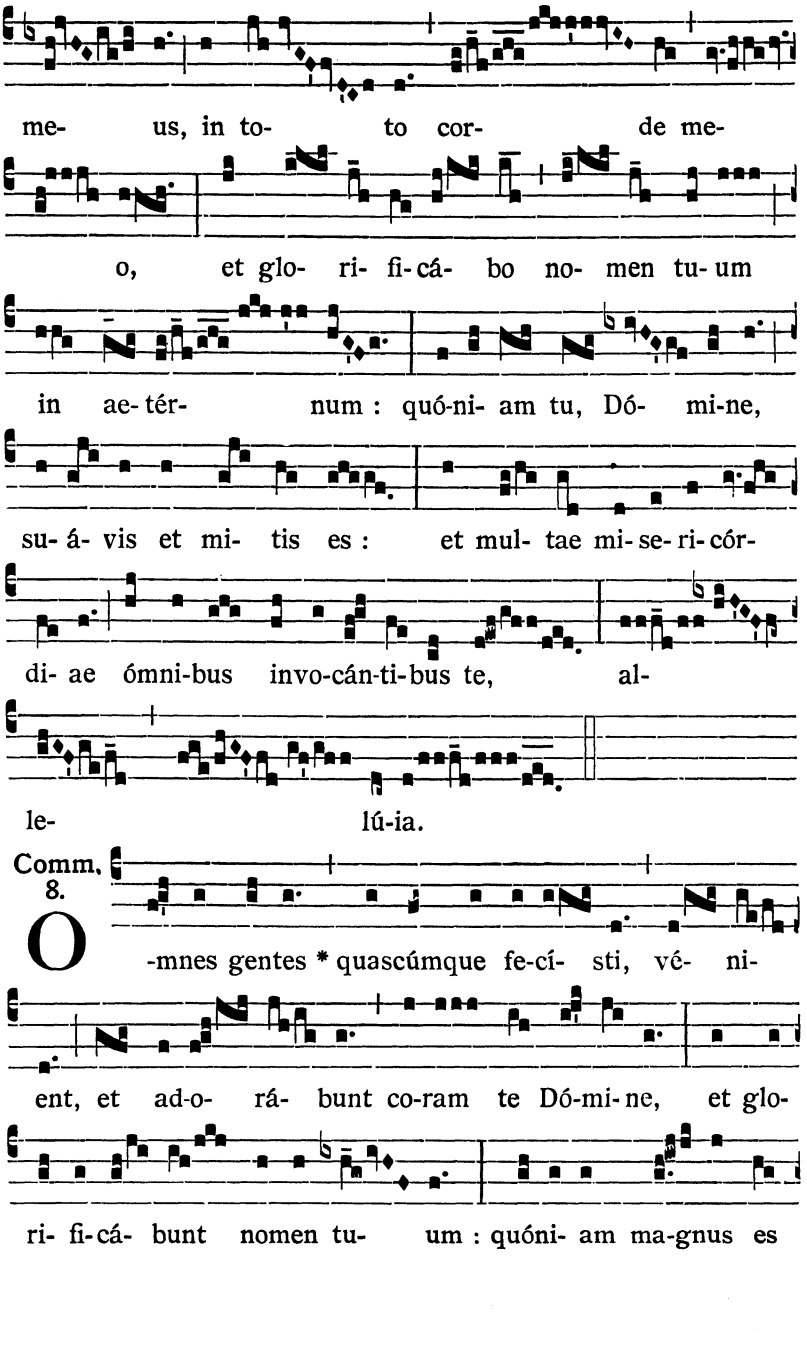


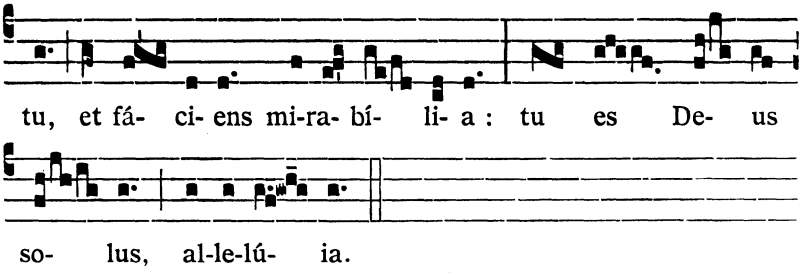
cu- li.

Offert. I.



C Onfi- té- bor * ti- bi, Dó- mi- ne De- us


me- us, in to- to cor- de me-
o, et glo- ri- fi-cá- bo no- men tu-um
in ae-tér- num : quó-ni- am tu, Dó- mi-ne,
su-á- vis et mi- tis es : et mul- tae mi-se-ri-cór-
di- ae ómni-bus invo-cán-ti-bus te, al-
le- lú-ia.
Comm. 8.
O -mnes gentes * quascúmque fe-cí- sti, vé- ni-
ent, et ad-o- rá- bunt co-ram te Dó-mi-ne, et glo-
ri- fi-cá- bunt nomen tu- um : quóni- am ma-gnus es



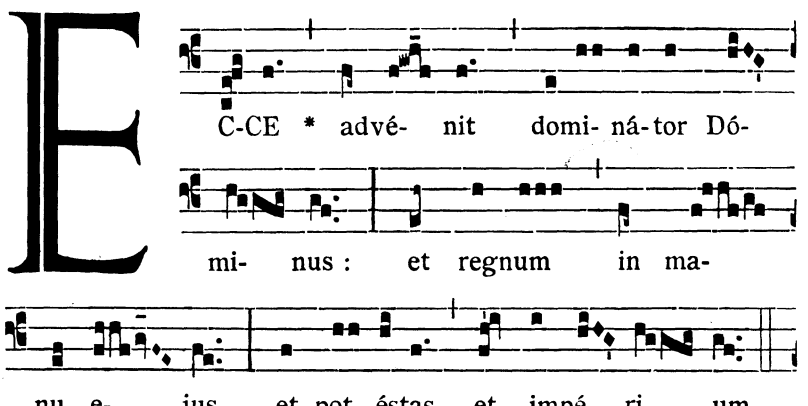
Die 5 januarii

S. Telesphori, Papae et Martyris.

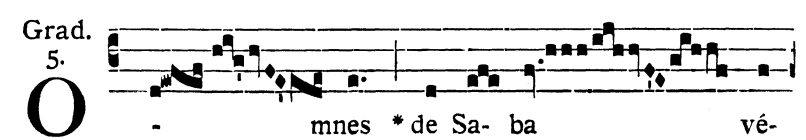
Missa. Si díligis me. [21]

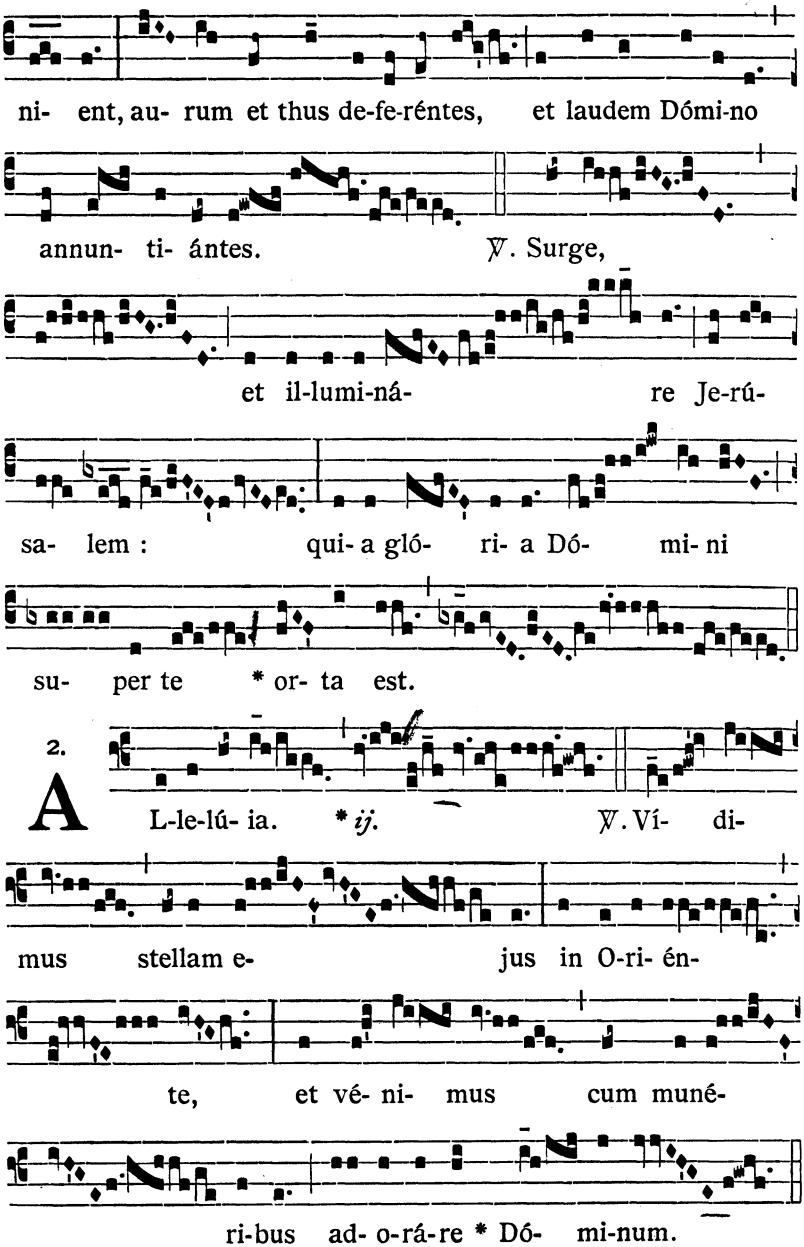
IN EPIPHANIA DOMINI

Introitus. 2.

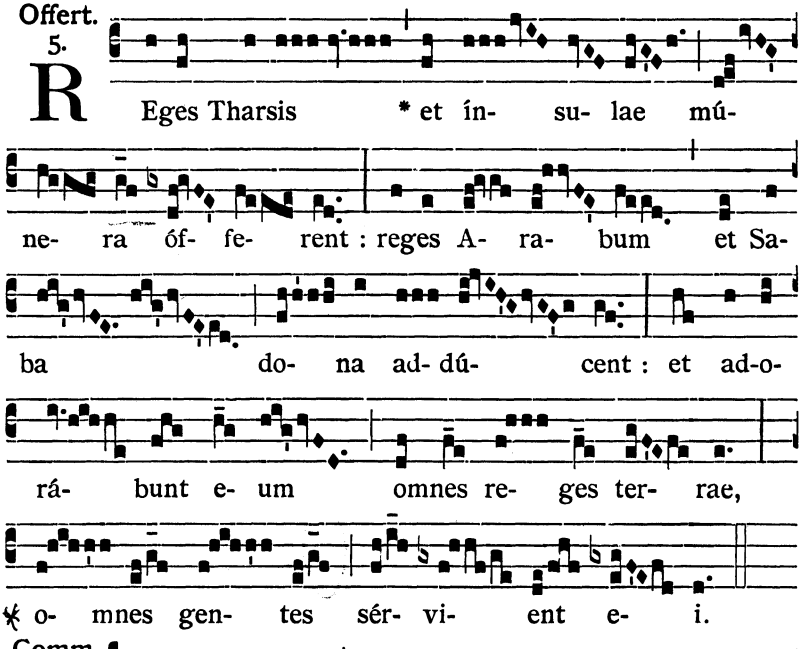


Grad. 5.

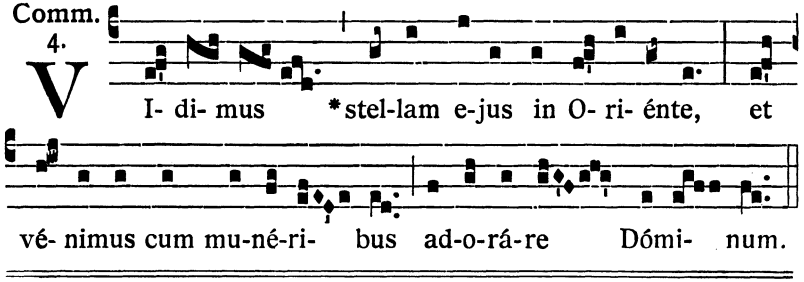



ni- ent, au- rum et thus de-fe-réntes, et laudem Dómi-no
annun- ti- ántes. ℣. Surge,
et il-lumi-ná- re Je-rú-
sa- lem : qui- a glór- ri- a Dó- mi- ni
su- per te * or- ta est.
2.
A L-le-lú- ia. * ij. ℣. Ví- di-
mus stellam e- jus in O-ri- én-
te, et vé- ni- mus cum muné-
ri-bus ad- o-rá-re * Dó- mi-num.

Offert. 5.



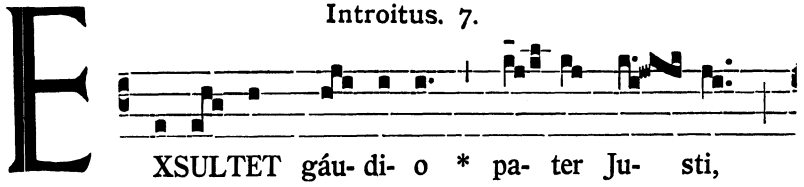
Comm. 4.

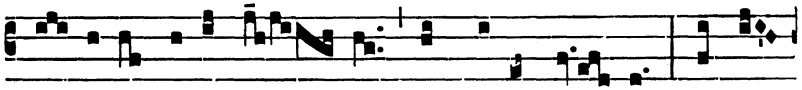


Dominica I. post Epiphaniam.

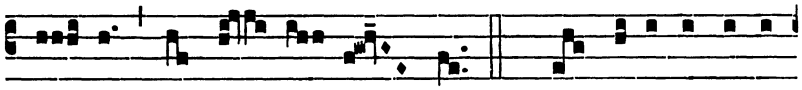
SANCTÆ FAMILIÆ

Introitus. 7.

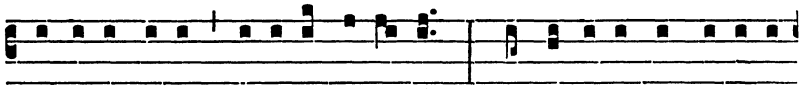




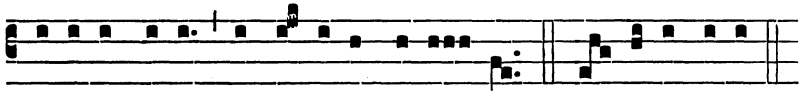
gáu-de- at Pa-ter tu- us et Ma-ter tu- a, et ex-



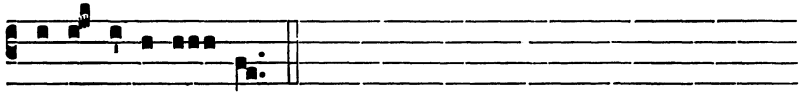
súl- tet quae gé- nu- it te. *Ps.* Quam di-lécta ta-ber-



ná-cu-la tu- a, Dómi-ne virtú-tum! * concu-píscit et dé-fi-cit

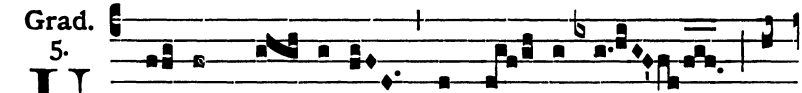


á-nima me- a in á-tri- a Dómi- ni. Gló- ri- a Patri.

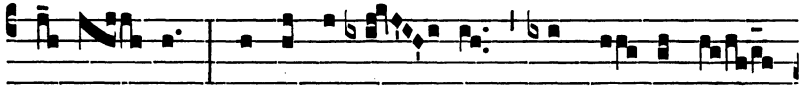


E u o u a e.

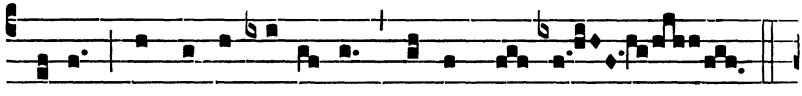
Grad. 5.



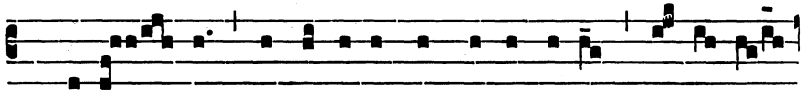
U - nam pé- ti- i * a Dó- mi- no, hanc



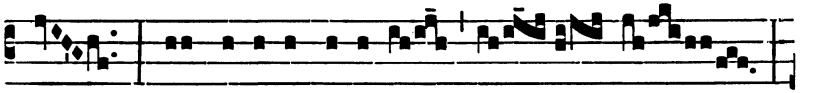
requí- ram : ut inhá- bi- tem in do- mo Dó-



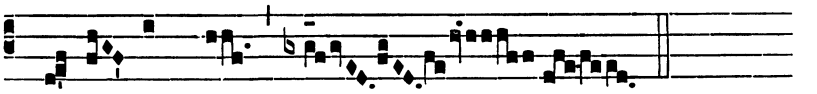
mi-ni ómni-bus di- é-bus vi-tae me- ae.



℣. Be- á- ti qui há-bi-tant in domo tu- a, Dó-mi- ne :



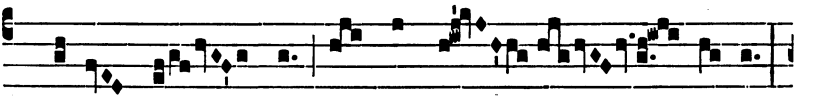
in saécu-la saecu-ló- rum



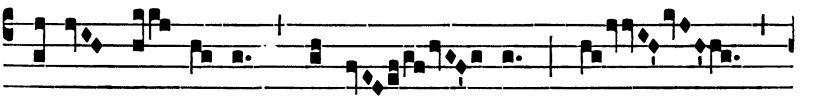
* laudá- bunt te.

8.

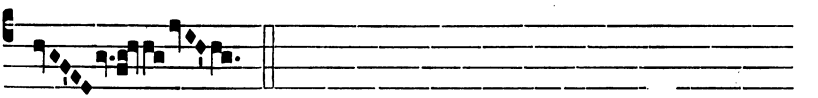
A L-le- lú-ia.* *ij.*



℣. Ve-re tu es Rex abscón- di-tus,

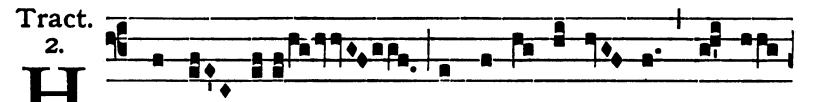


De- us Is- ra- el * Salvá- tor.

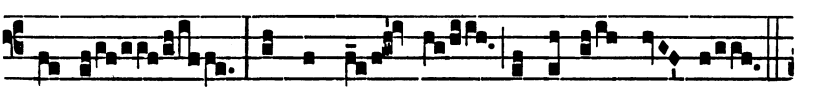


In Missis votivis post Septuagesimam, omissis Allelúia *et* ℣. *sequenti, dicitur :*

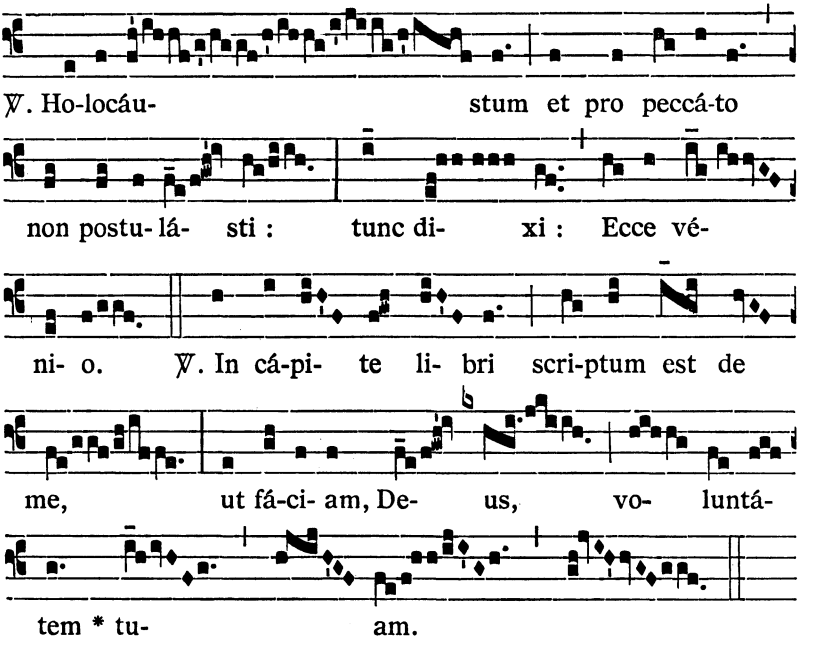
Tract. 2.



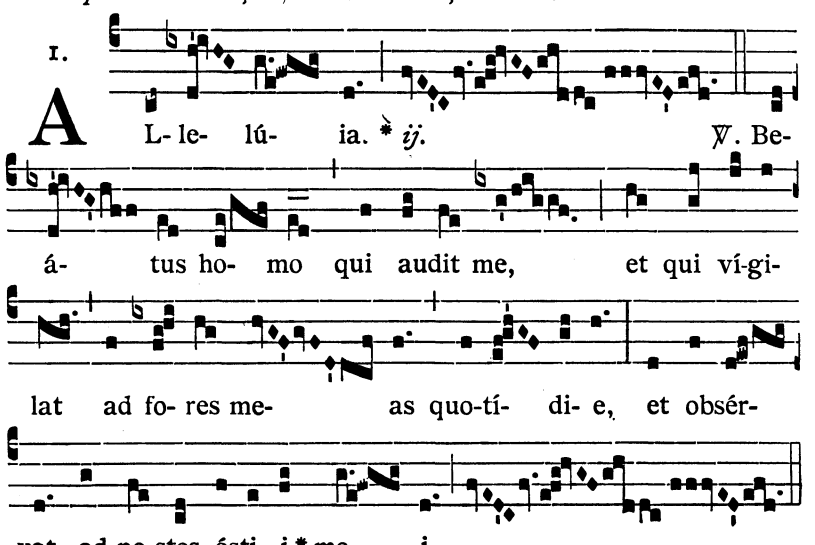
H Osti- am * et obla-ti- ó- nem no- lu-

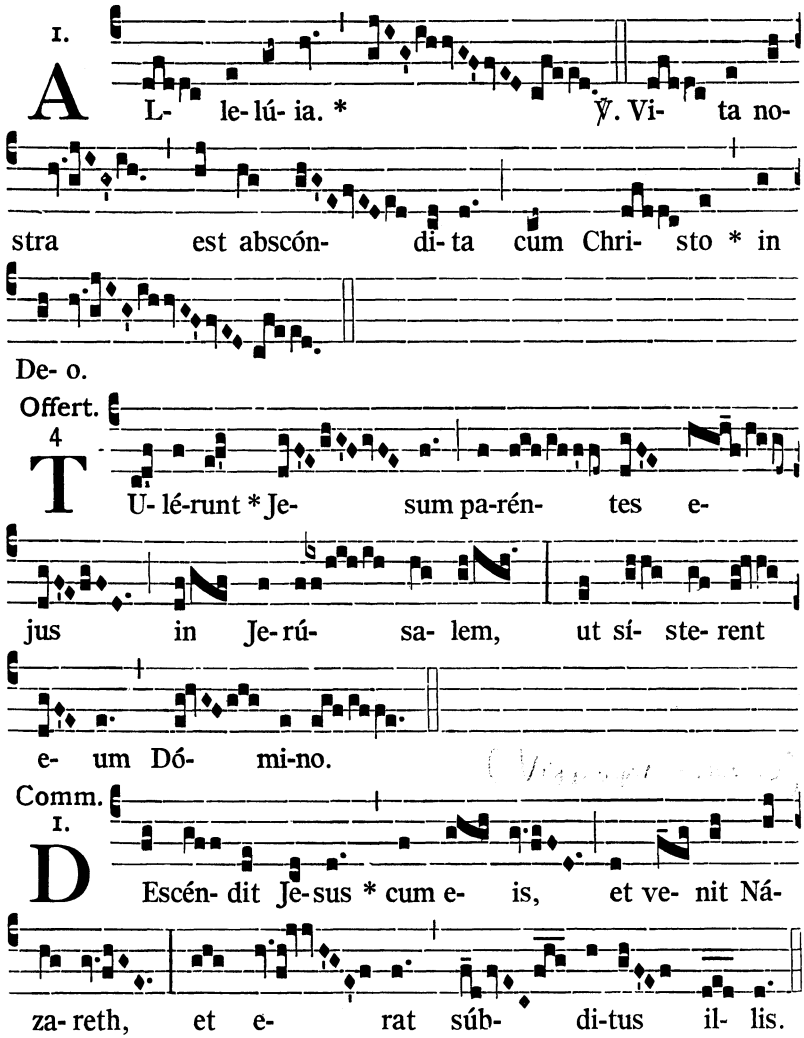


í-sti, corpus au- tem aptásti mi- hi.



Tempore Paschali, omisso Graduali, dicitur :





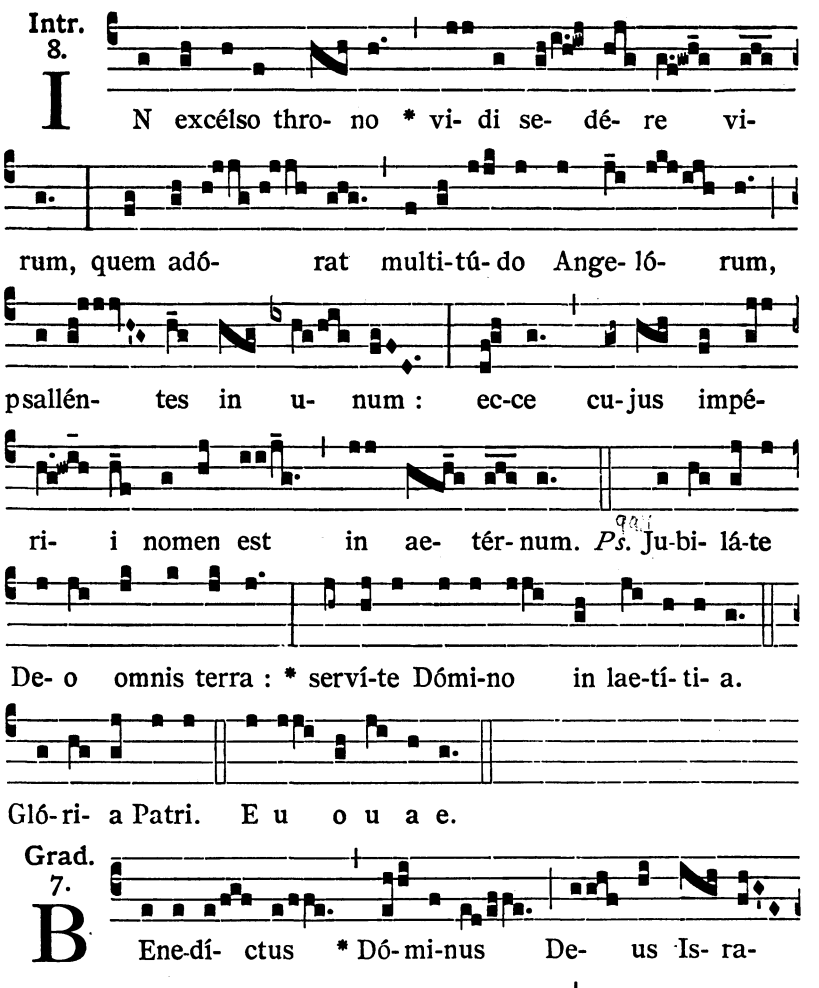
De dominica I post Epiphaniam suo die nihil fit, sed ejus locum tenet festum Sanctae Familiae Jesu, Mariae, Joseph, cum omnibus juribus et privilegiis dominicae.

Diebus ferialibus a 7 ad 12 januarii ante dominicam I post Epiphaniam occurrentibus, dicitur Missa de festo Epiphaniae; post eandem dominicam vero Missa de eadem dominica In excélso throno *ut infra, p.* 64, *cum* Glória, *sine* Credo.

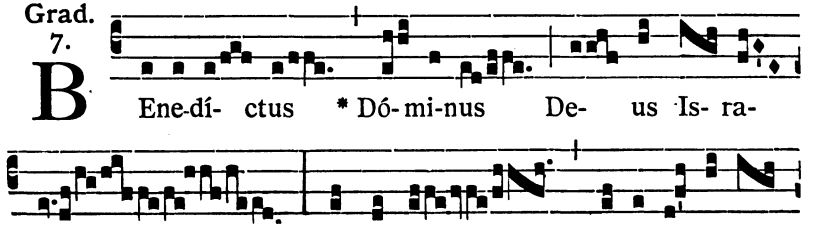
Missa
Dominicae I. post Epiphaniam.

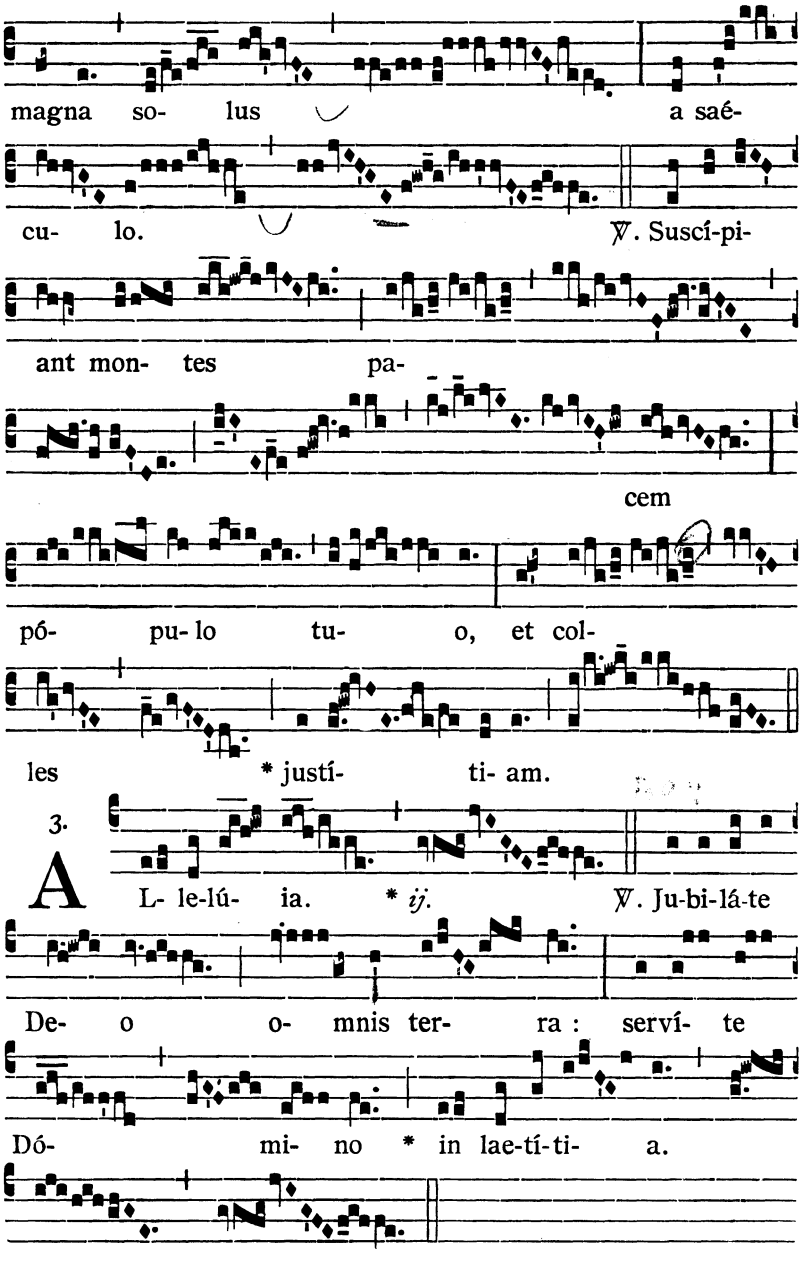
Haec Missa dicenda est diebus ferialibus hebdomadae sequentis.

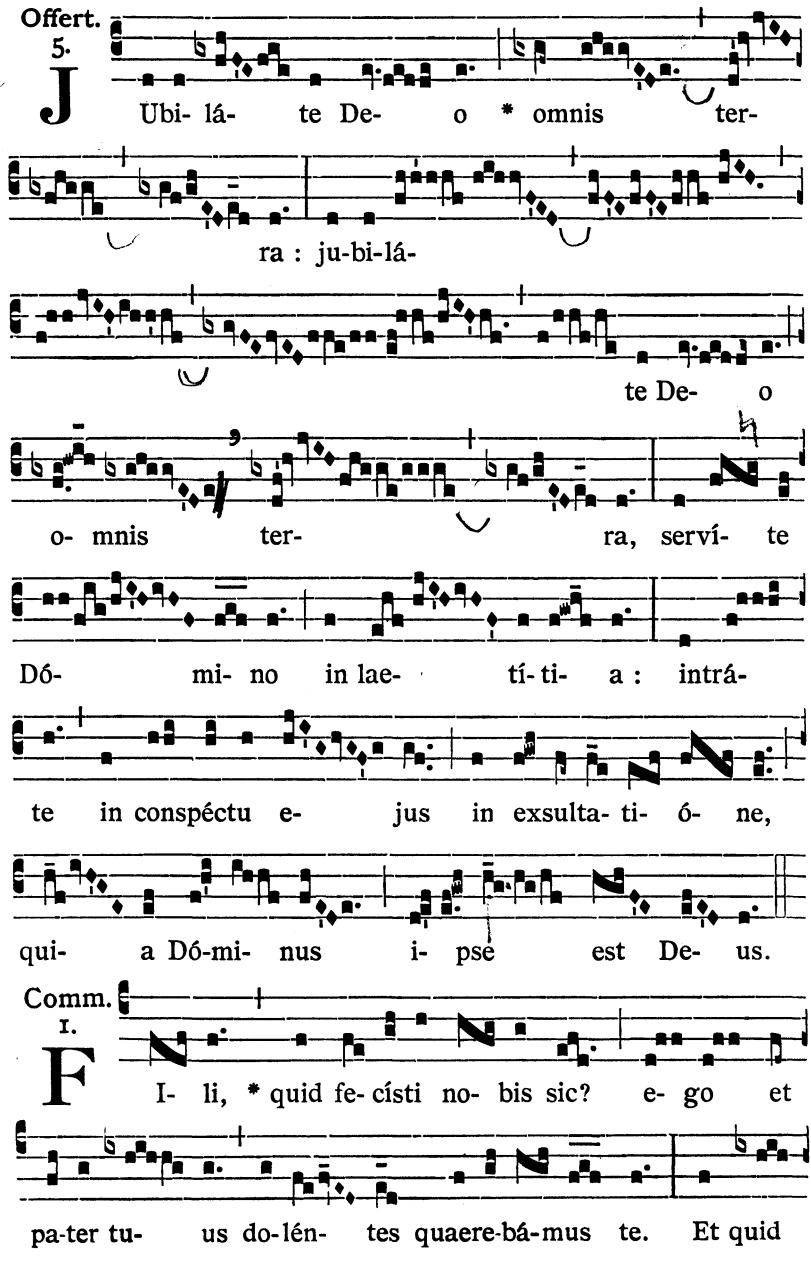
Intr. 8.

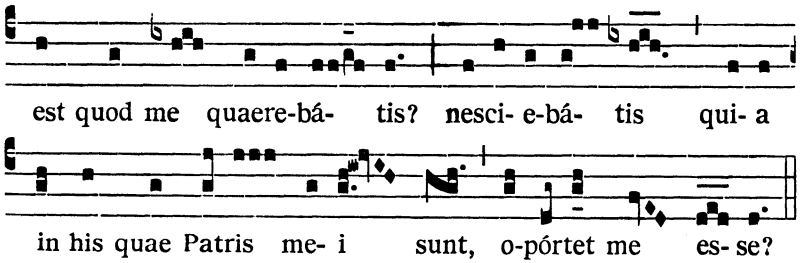


Grad. 7.




magna so- lus a saé-
cu- lo. ℣. Suscí-pi-
ant mon- tes pa-
cem
pó- pu- lo tu- o, et col-
les * justí- ti- am.
3.
A L- le-lú- ia. * ij. ℣. Ju-bi-lá-te
De- o o- mnis ter- ra : serví- te
Dó- mi- no * in lae-tí-ti- a.


Offert.
5.
Ubi- lá- te De- o * omnis ter-
ra : ju-bi-lá-
te De- o
o- mnis ter- ra, serví- te
Dó- mi- no in lae- tí- ti- a : intrá-
te in conspéctu e- jus in exsulta- ti- ó- ne,
qui- a Dó-mi- nus i- pse est De- us.
Comm.
1.
I- li, * quid fe- císti no- bis sic? e- go et
pa-ter tu- us do-lén- tes quaere-bá-mus te. Et quid



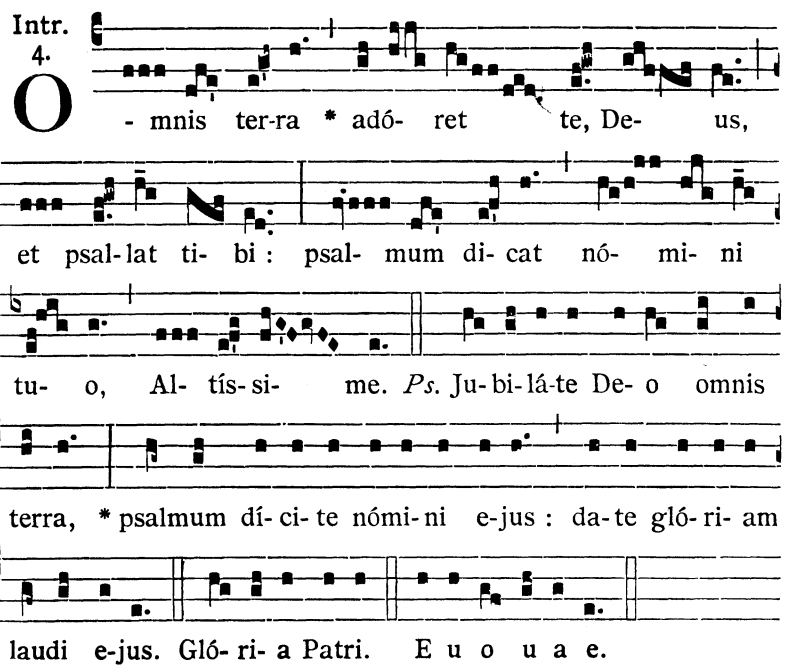
Pro commemoratione **S. Hygini Papae et Mart.** *dicitur Missa* Si díligis me. [2¹].

13 jan. **COMM. BAPTISMATIS D. N. J. C.**

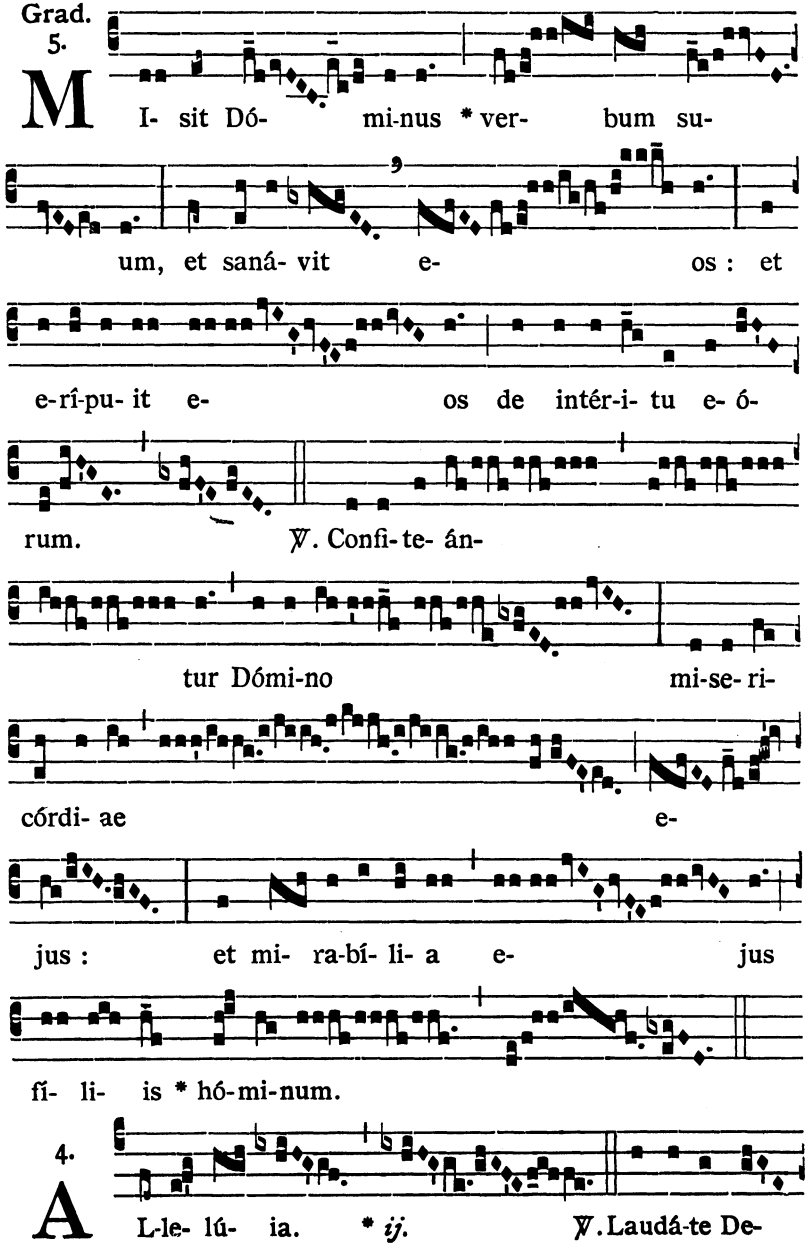
Missa ut in die Epiphaniae, 57.

Dominica II. post Epiphaniam.

Intr. 4.

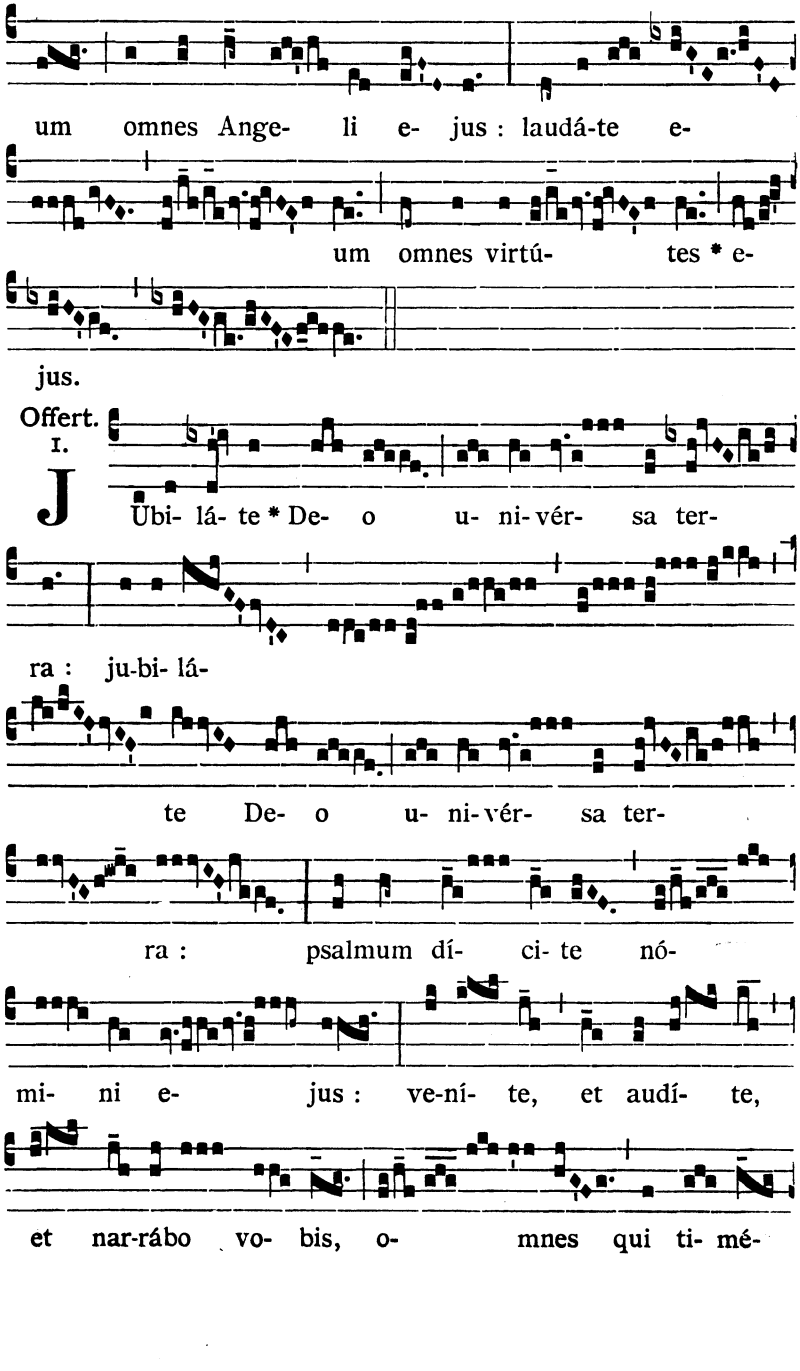


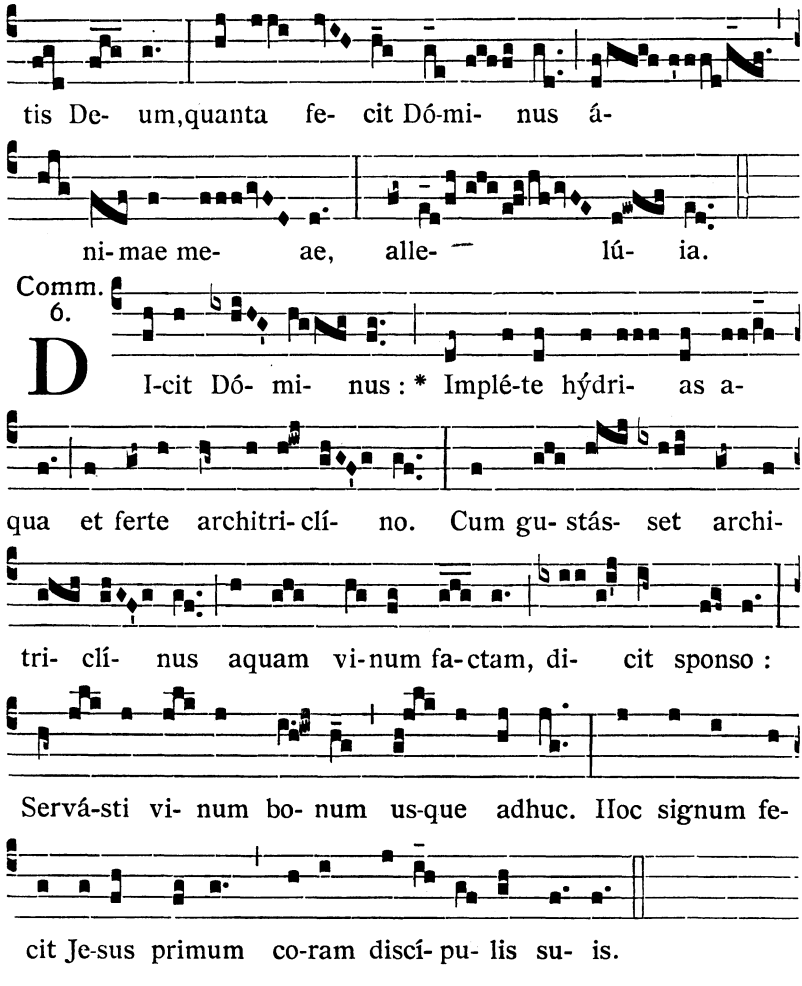
Grad. 5.


M I- sit Dó- mi-nus * ver- bum su-
um, et saná- vit e- os : et
e-rí-pu- it e- os de intér-i- tu e- ó-
rum. ℣. Confi- te- án-
tur Dómi-no mi-se- ri-
córdi- ae e-
jus : et mi- ra-bí- li- a e- jus
fí- li- is * hó-mi-num.

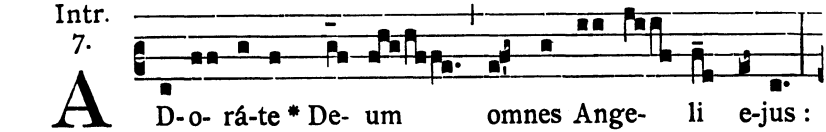
4.

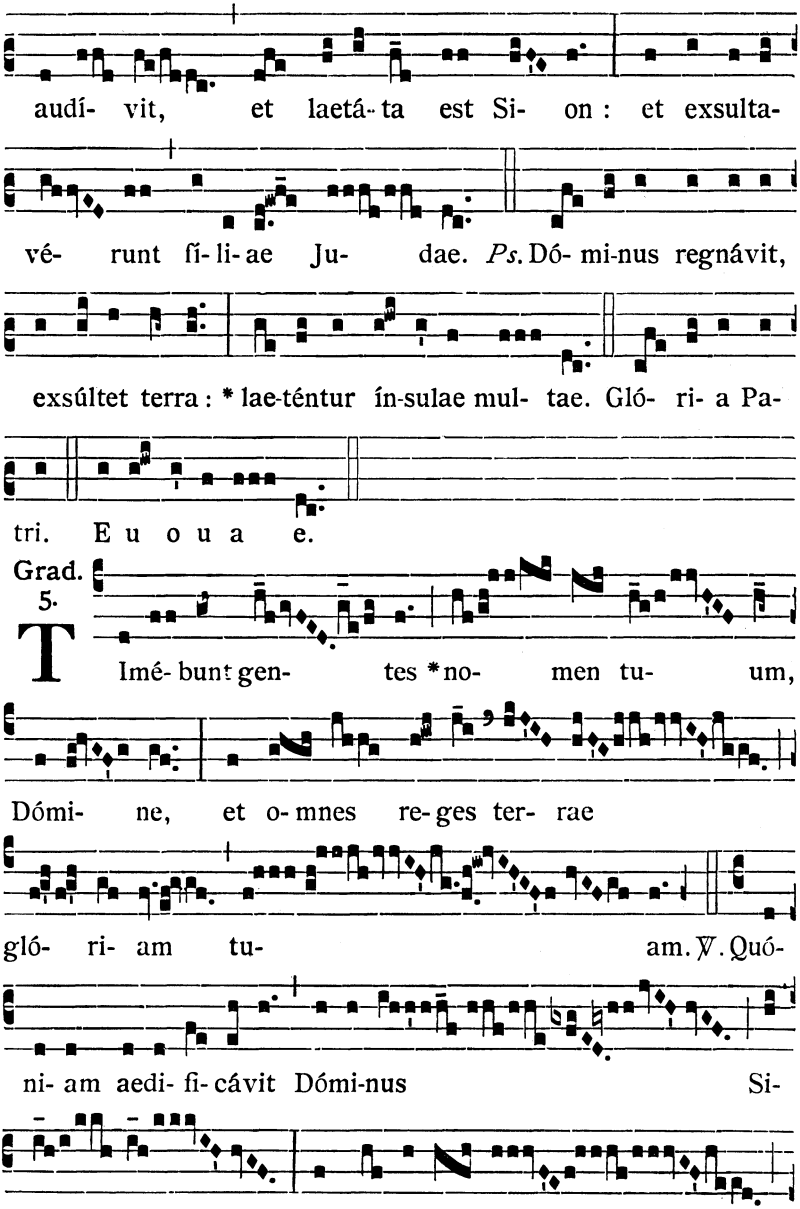
A L-le- lú- ia. * ij. ℣. Laudá-te De-

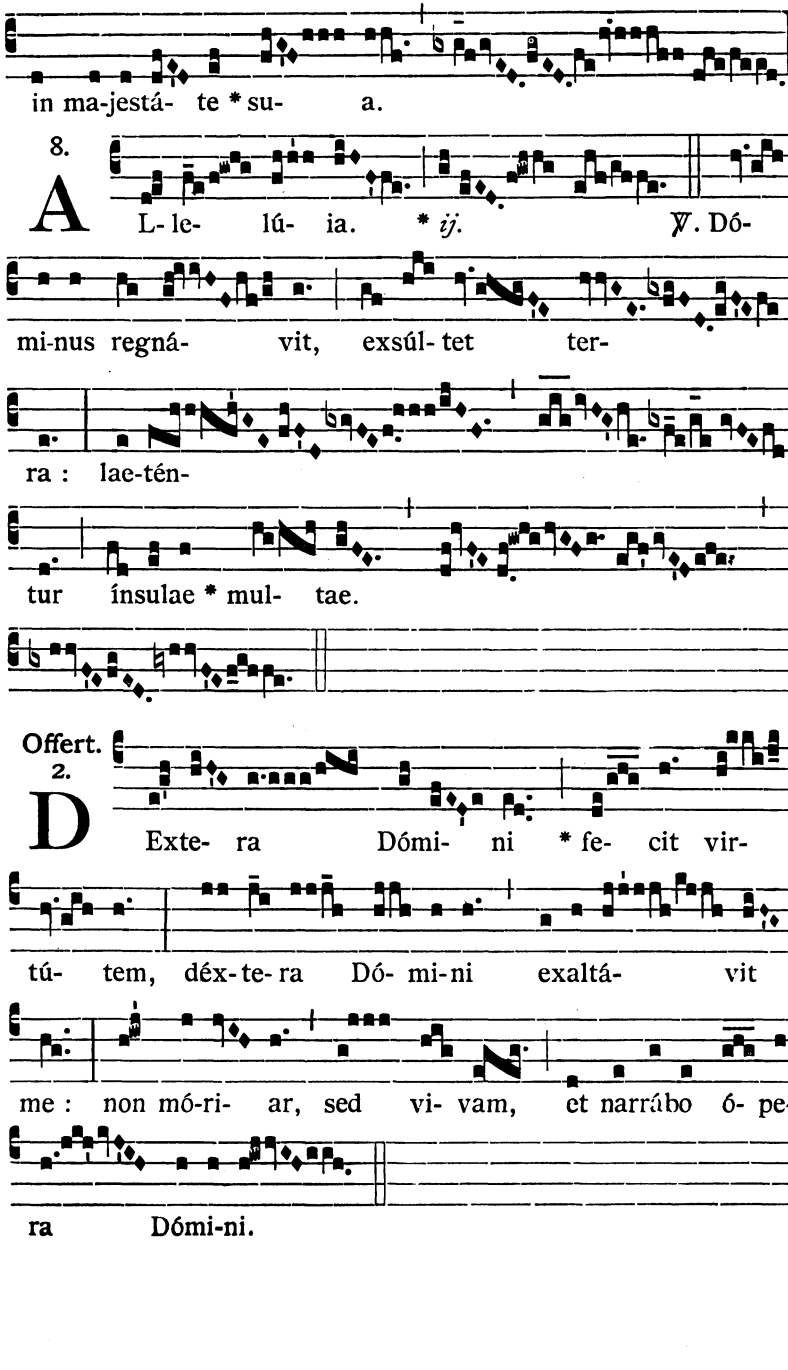

um omnes Ange- li e- jus : laudá-te e-
um omnes virtú- tes * e-
jus.
Offert.
I.
Ubi- lá- te * De- o u- ni- vér- sa ter-
ra : ju-bi- lá-
te De- o u- ni- vér- sa ter-
ra : psalmum dí- ci- te nó-
mi- ni e- jus : ve-ní- te, et audí- te,
et nar-rábo vo- bis, o- mnes qui ti- mé-



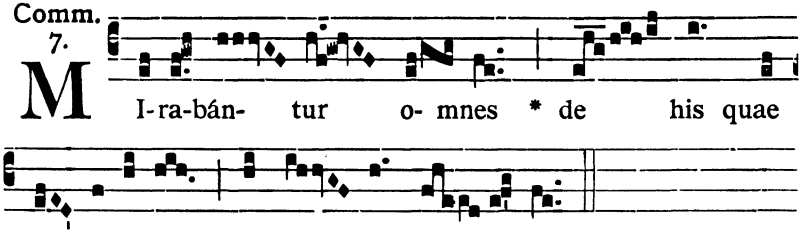
Dominica III. post Epiphaniam.




audí- vit, et laetá- ta est Si- on : et exsulta-
vé- runt fí- li- ae Ju- dae. *Ps.* Dó- mi-nus regnávit,
exsúltet terra : * lae-téntur ín-sulae mul- tae. Gló- ri- a Pa-
tri. E u o u a e.
Grad. 5.
T Imé- bunt gen- tes * no- men tu- um,
Dómi- ne, et o- mnes re- ges ter- rae
gló- ri- am tu- am. ℣. Quó-
ni- am aedi- fi- cávit Dómi-nus Si-
on, et vi- dé- bi- tur


in ma-jestá- te * su- a.
8.
A
L- le- lú- ia. * ij. ℣. Dó-
mi-nus regná- vit, exsúl- tet ter-
ra : lae-tén-
tur ínsulae * mul- tae.
Offert.
2.
D
Exte- ra Dómi- ni * fe- cit vir-
tú- tem, dex- te- ra Dó- mi- ni exaltá- vit
me : non mó-ri- ar, sed vi- vam, et narrábo ó- pe-
ra Dómi-ni.

Comm. 7.

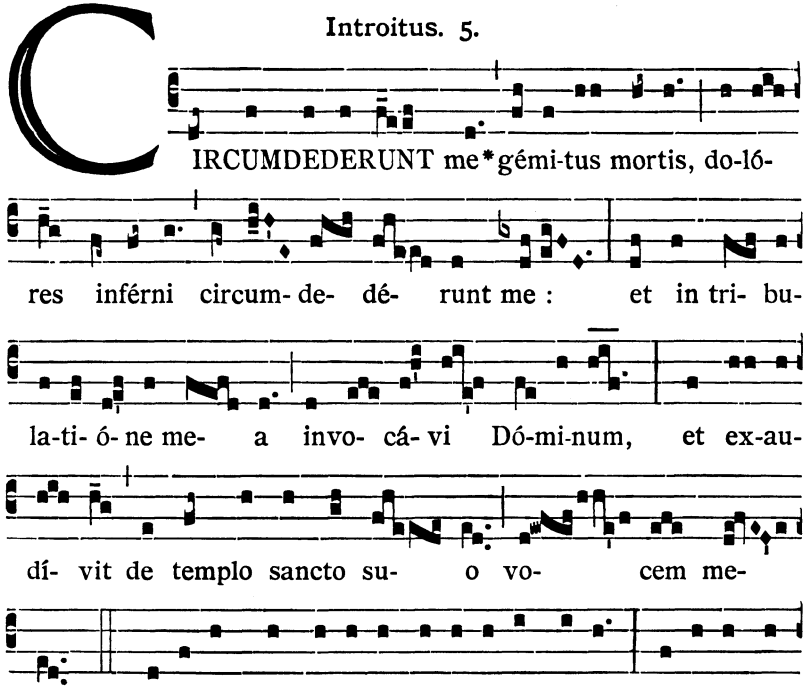


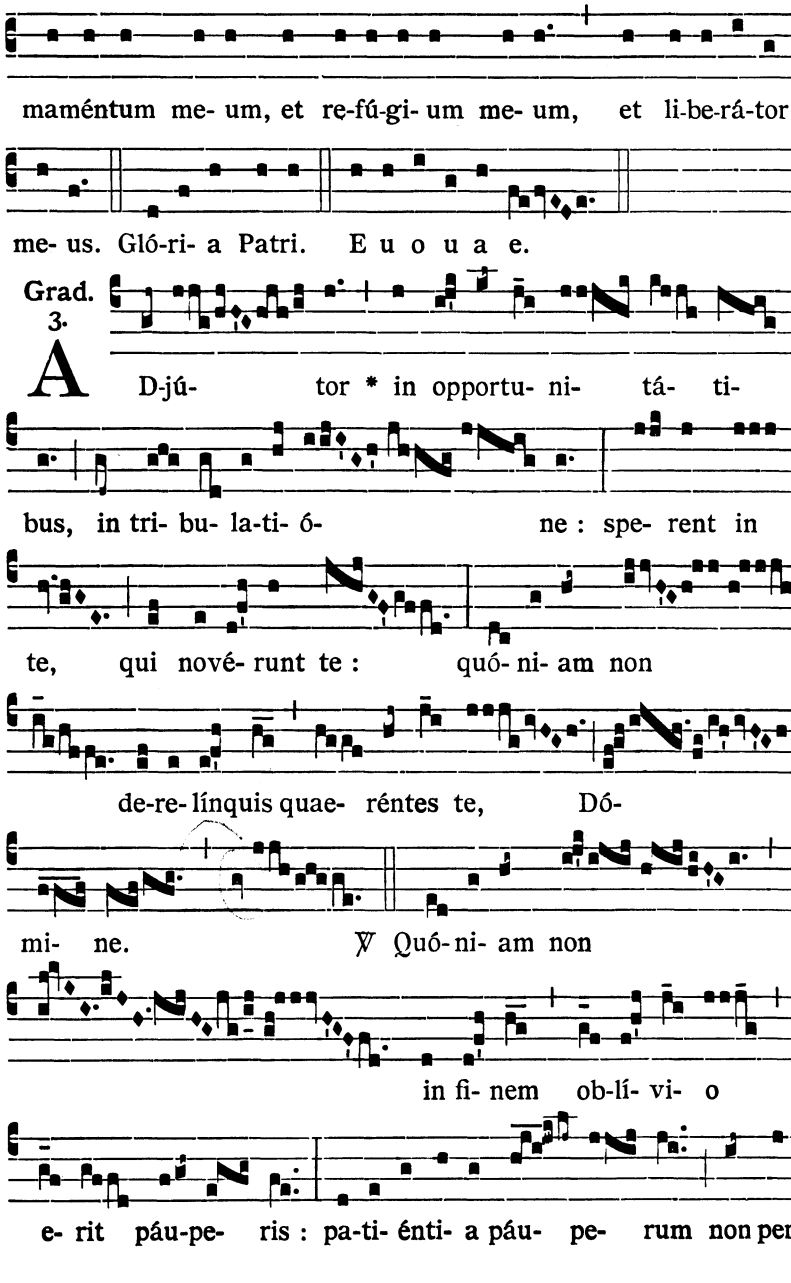
Dom. IV., V. et VI. post Epiphaniam.

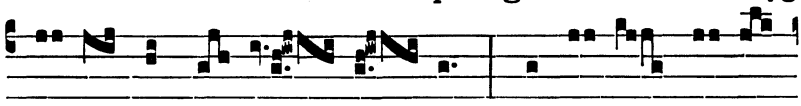
Omnia ut in Dominica praecedenti.

Dominica in Septuagesima.

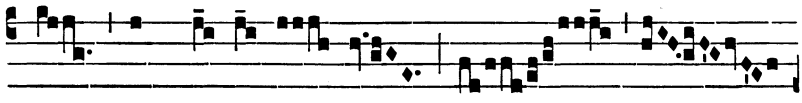
Introitus. 5.



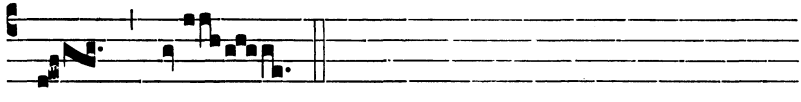

maméntum me- um, et re-fú-gi- um me- um, et li-be-rá-tor
me- us. Gló-ri- a Patri. E u o u a e.
Grad. 3.
A D-jú- tor * in opportu- ni- tá- ti-
bus, in tri- bu- la-ti- ó- ne : spe- rent in
te, qui nové- runt te : quó- ni- am non
de-re- línquis quae- réntes te, Dó-
mi- ne. ℣ Quó- ni- am non
in fi- nem ob-lí- vi- o
e- rit páu-pe- ris : pa-ti- énti- a páu- pe- rum non per-



í- bit in ae- tér- num : exsúr-ge, Dó- mi-

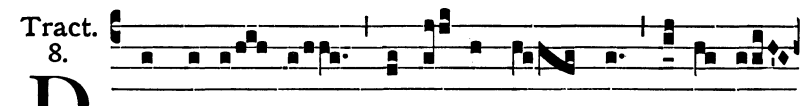


ne, non praevá- le- at * ho-

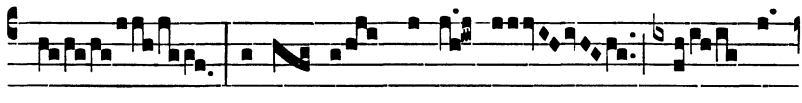


mo.

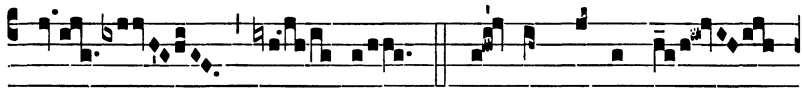
Tract. 8.



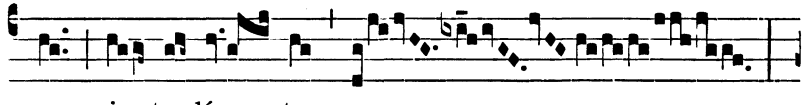
D E pro-fún- dis * clamá- vi ad te, Dómi- ne :



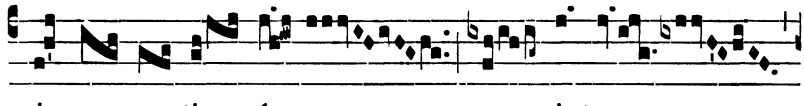
Dómi- ne, exáu-di vo- cem



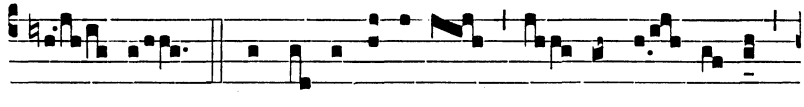
me- am. ℣. Fi- ant aures tu-



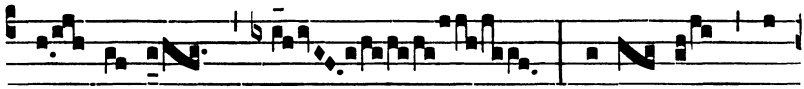
ae in- tendén- tes



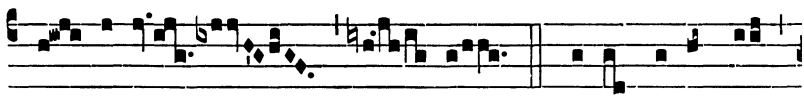
in o- ra- ti- ó- nem ser- vi tu-



i. ℣. Si in- iqui-tá-tes ob- servá- ve- ris,

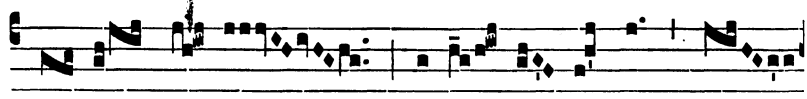


Dó- mi- ne : Dómi- ne, quis

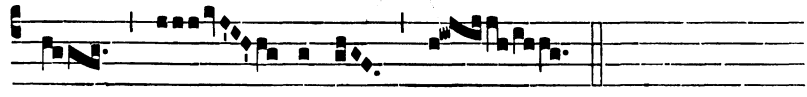


sus- ti-né- bit? ℣. Qui- a apud te

pro- pi- ti- á-ti- o est, et propter

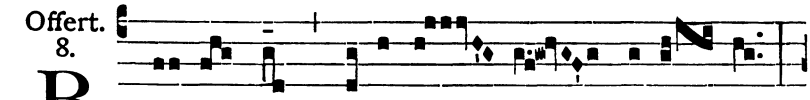


le- gem tu- am sustí- nu- i te, * Dó-

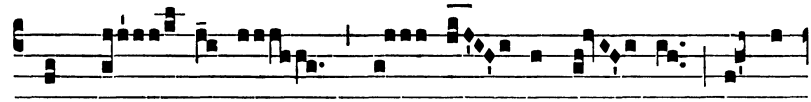


mi-ne.

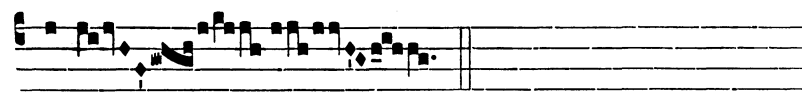
Offert. 8.



B O- num est * confi- té- ri Dómi- no,

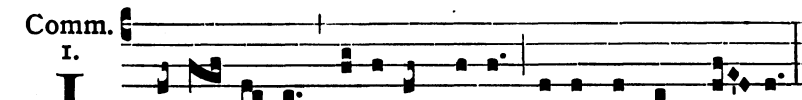


et psál- le- re nó- mi- ni tu- o, Al- tís-

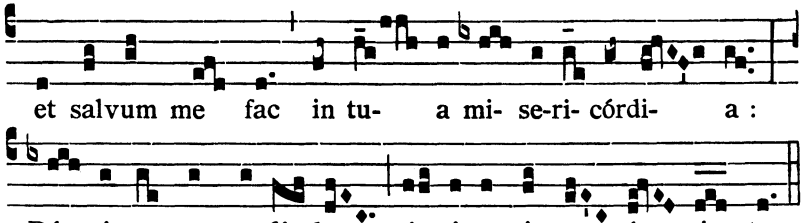


sime.

Comm. I.

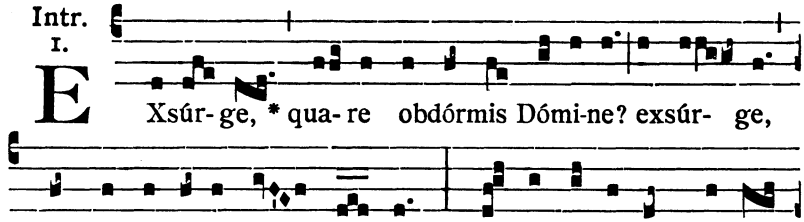


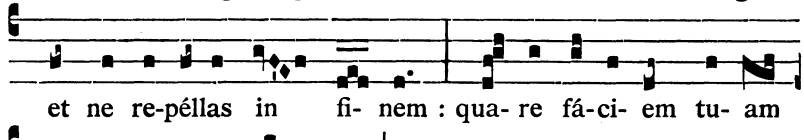
I L-lú- mi- na * fá-ci- em tu- am super servum tu- um,

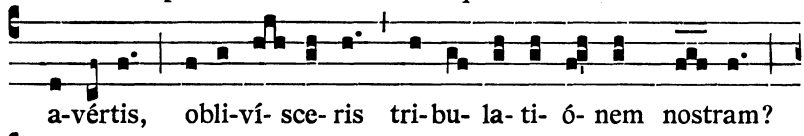


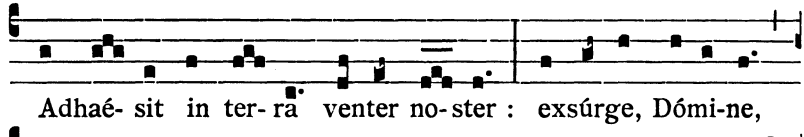
Dominica in Sexagesima.

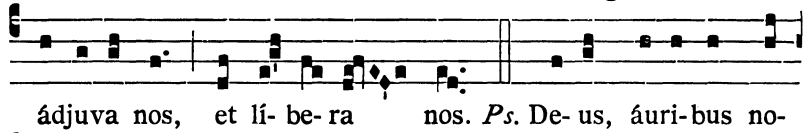
Intr. I.

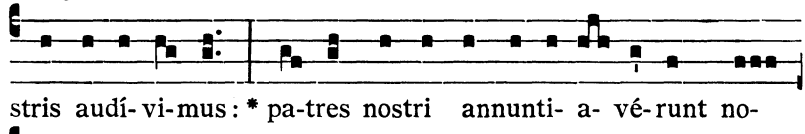


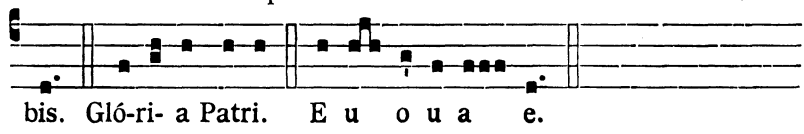




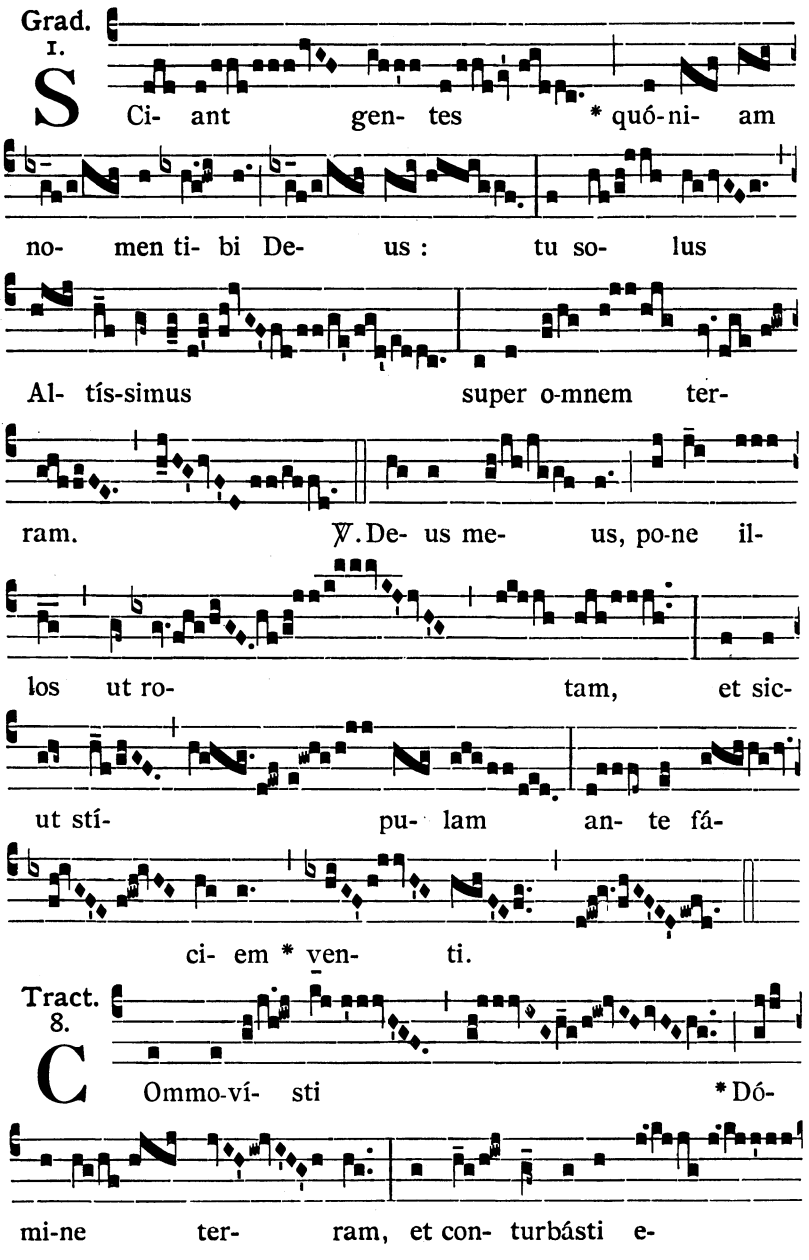




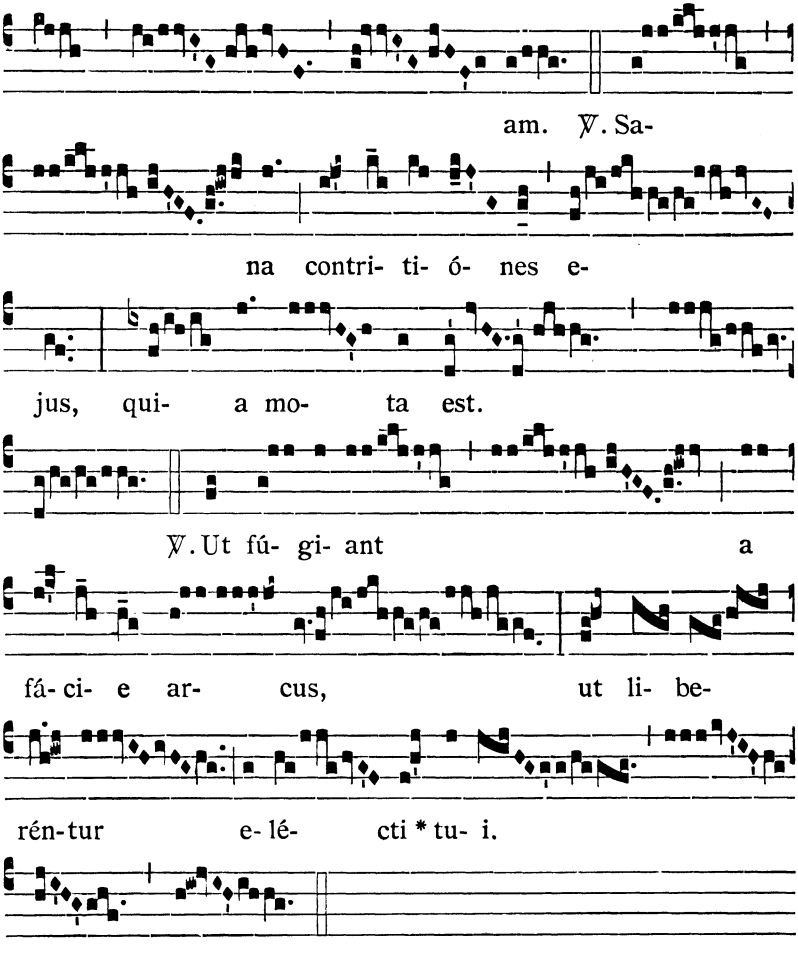




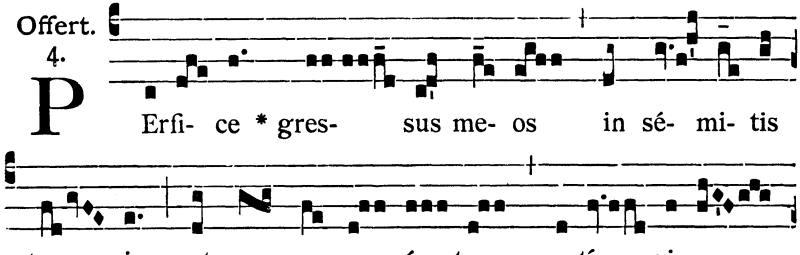
Grad. I.

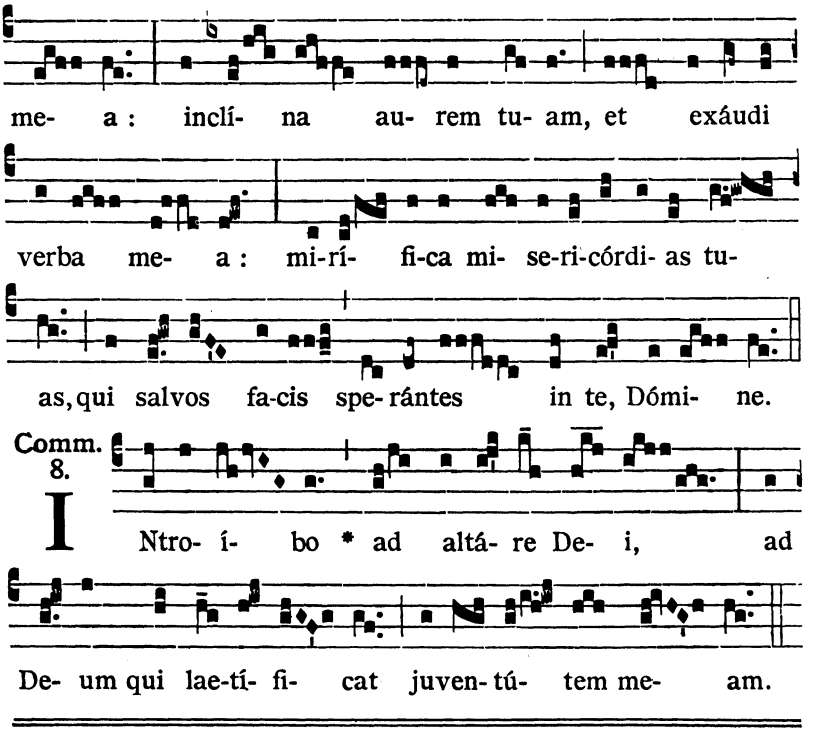


Tract. 8.

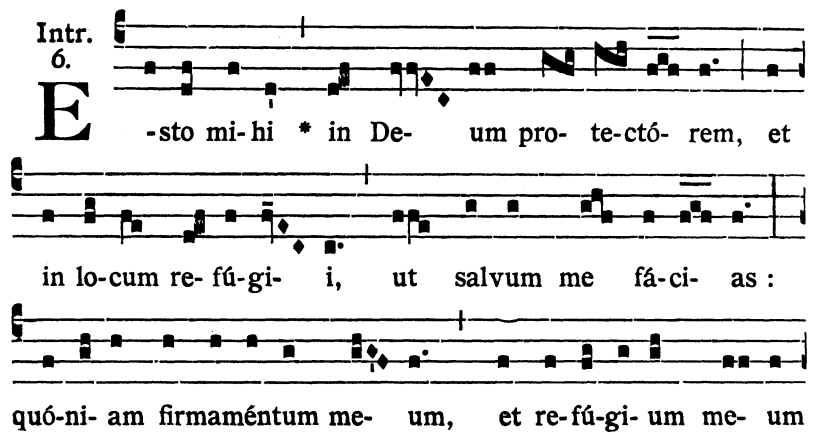

am. ℣. Sa-
na contri- ti- ó- nes e-
jus, qui- a mo- ta est.
℣. Ut fú- gi- ant a
fá- ci- e ar- cus, ut li- be-
rén-tur e- lé- cti * tu- i.

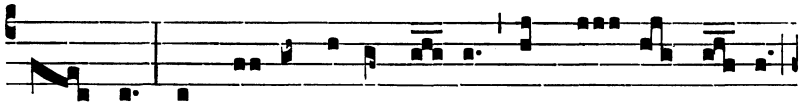
Offert. 4.

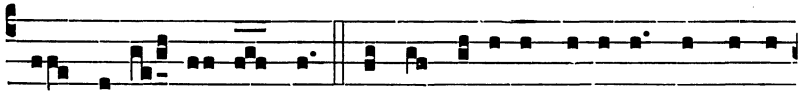

P
Erfi- ce * gres- sus me- os in sé- mi- tis
tu- is, ut non mo-ve- án- tur vestí- gi- a

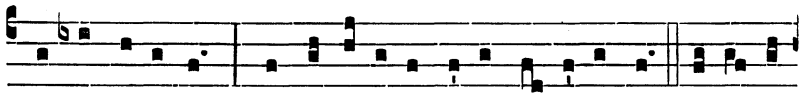


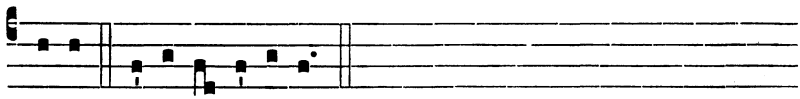
Dominica in Quinquagesima.



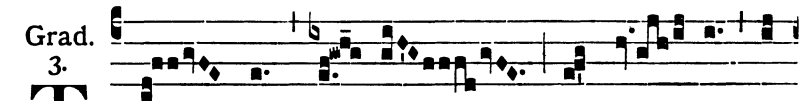

es tu : et pro-pter nomen tu- um dux mi- hi e- ris,

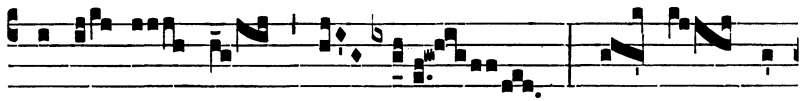

et e-nú- tri- es me. *Ps.* In te Dómi-ne spe-rávi, non confún-

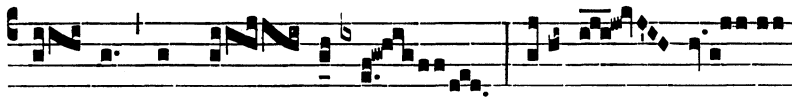

dar in aetérnum : * in justí- ti- a tu-a lí- be-ra me. Gló-ri- a

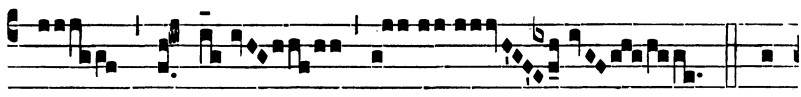

Patri. E u o u a e.

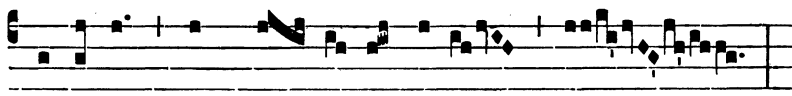
Grad. 3.

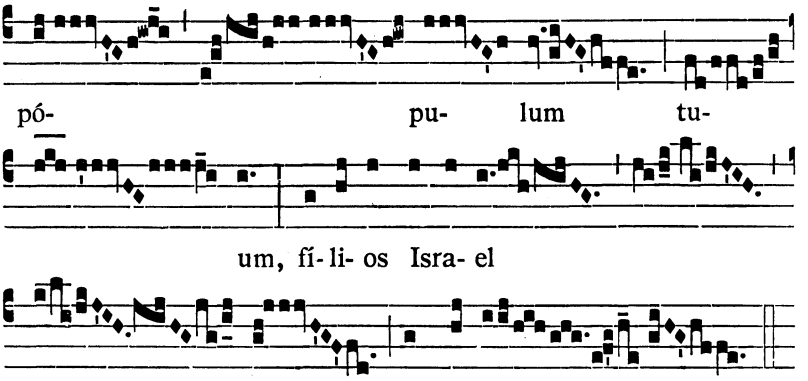

T Ū es * De- us, qui fa- cis mi-


ra-bí- li- a so- lus : no- tam fe-

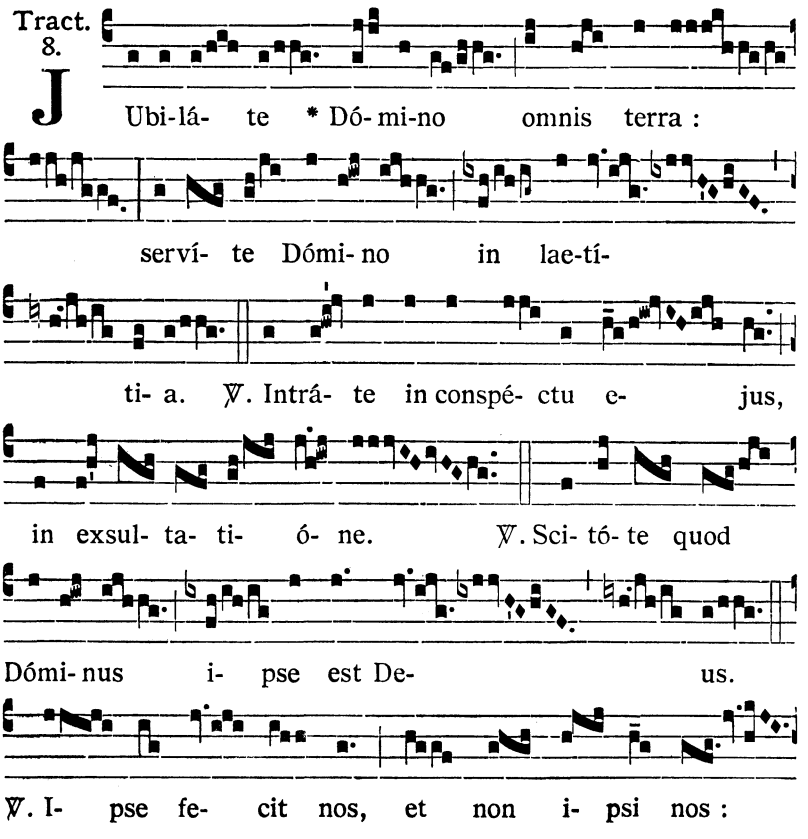

cí- sti in gén- ti-bus vir- tú- tem

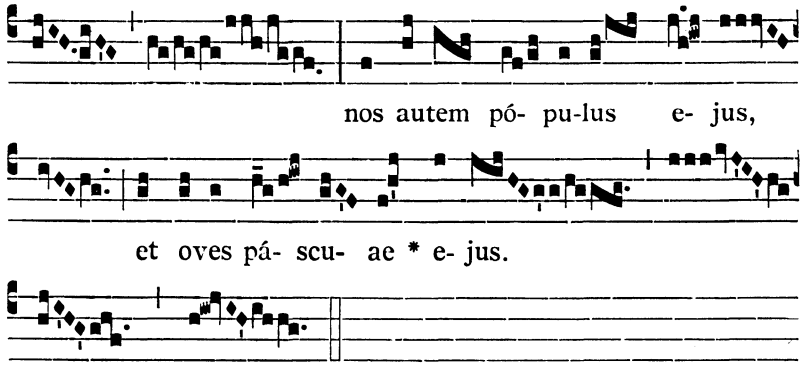

tu- am. ℣. Li-


be-rásti in brá- chi- o tu- o

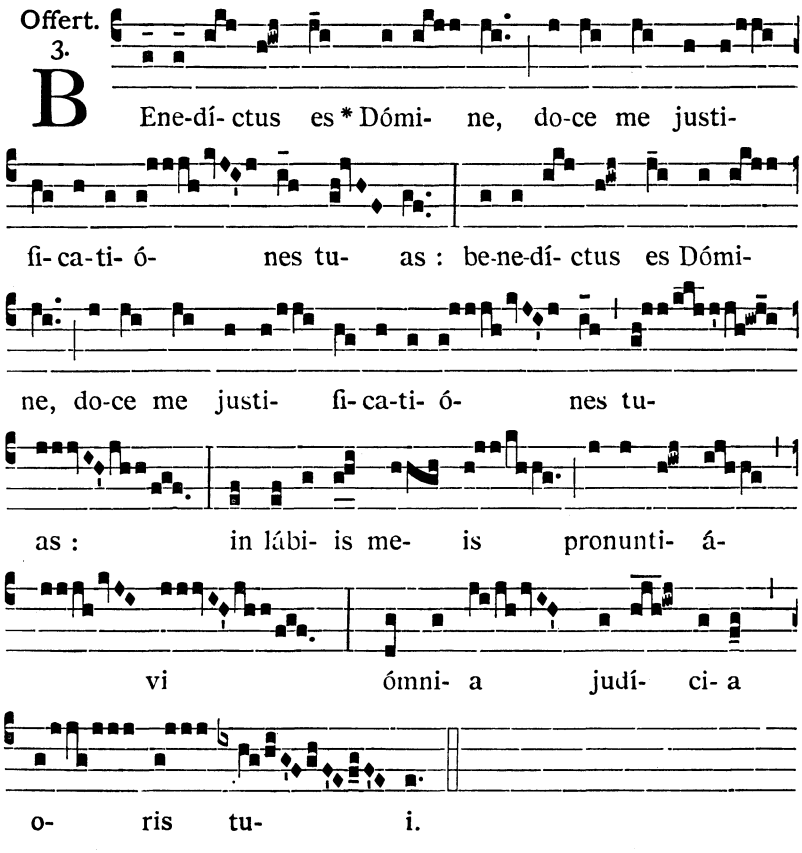

pó- pu- lum tu-
um, fí- li- os Isra- el
* et Jo-seph.

Tract. 8.

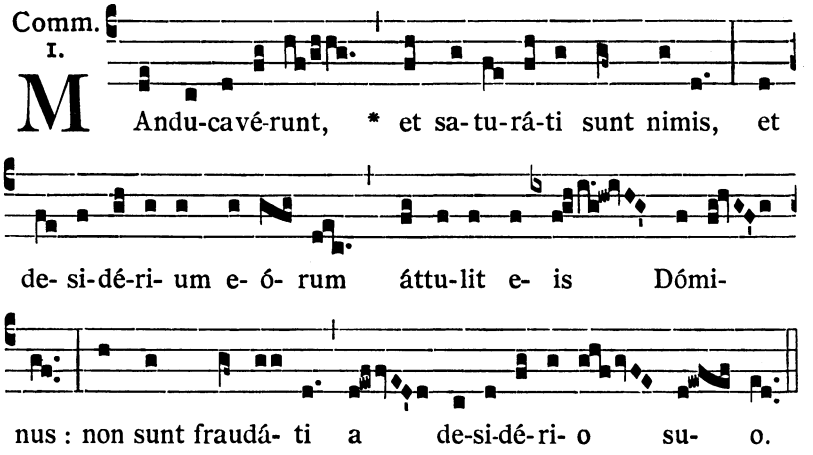

J Ubi-lá- te * Dó- mi-no omnis terra :
serví- te Dómi- no in lae-tí-
ti- a. ℣. Intrá- te in conspé- ctu e- jus,
in exsul- ta- ti- ó- ne. ℣. Sci- tó- te quod
Dómi- nus i- pse est De- us.
℣. I- pse fe- cit nos, et non i- psi nos :


nos autem pó- pu-lus e- jus,
et oves pá- scu- ae * e- jus.

Offert. 3.


Ene-dí- ctus es * Dómi- ne, do-ce me justi-
fi- ca-ti- ó- nes tu- as : be-ne-dí- ctus es Dómi-
ne, do-ce me justi- fi-ca-ti- ó- nes tu-
as : in lábi- is me- is pronunti- á-
vi ómni- a judí- ci- a
o- ris tu- i.

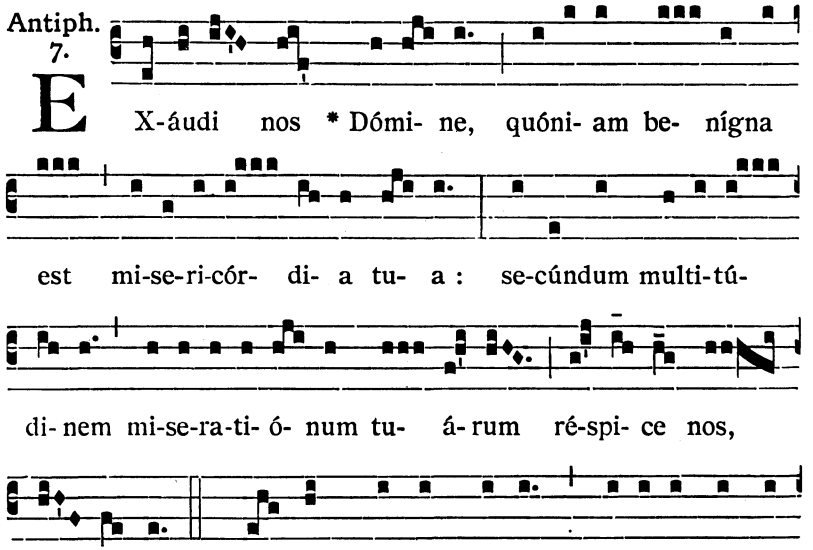
Comm. 1.

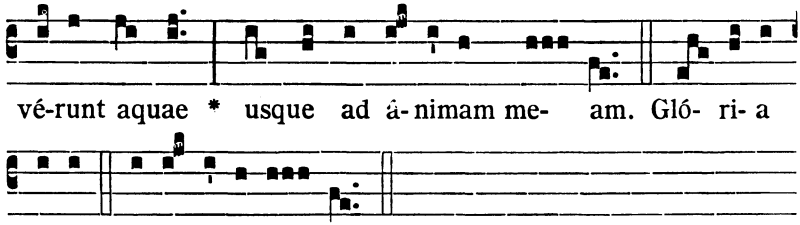


Feria Quarta Cinerum.

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

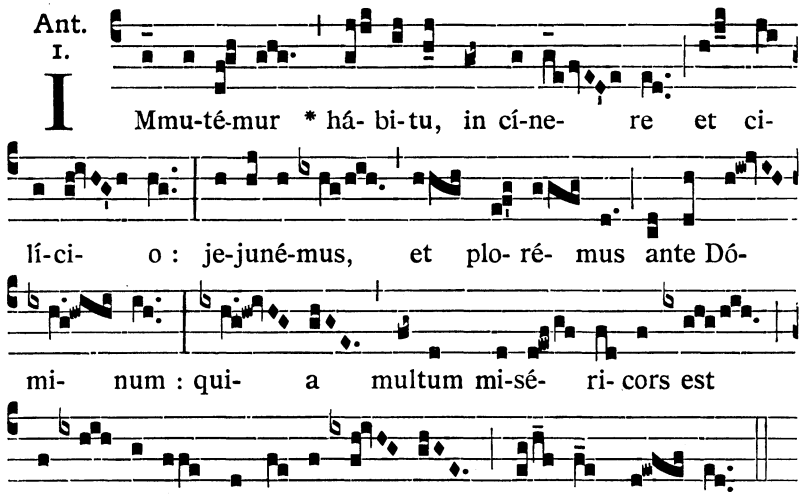
Antiph. 7.

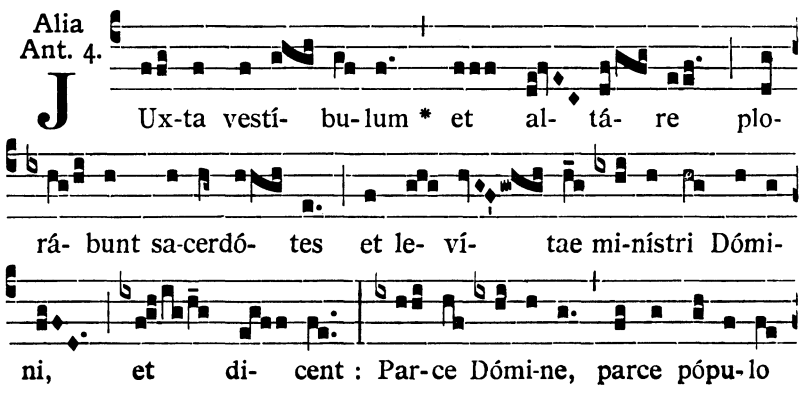


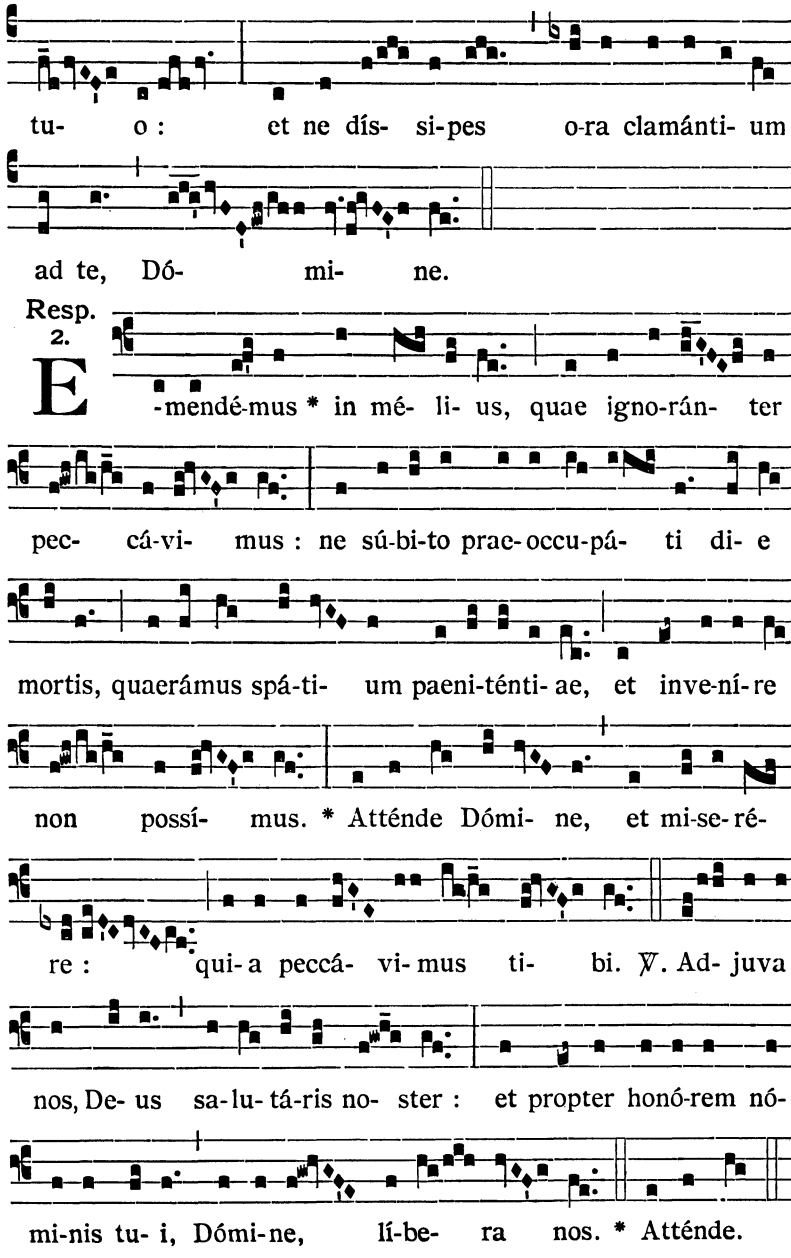


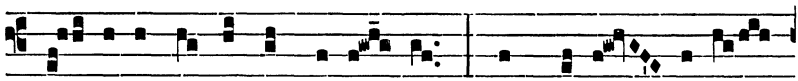
Repetitur Ant. Exáudi nos.

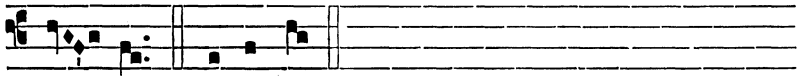
Post benedictionem Cinerum cantatur statim a Choro :





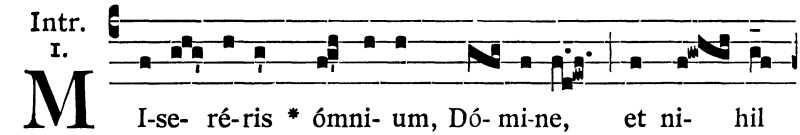

tu- o : et ne dís- si-pes o-ra clamánti- um
ad te, Dó- mi- ne.
Resp. 2.
E -mendé-mus * in mé- li- us, quae igno-rán- ter
pec- cá-vi- mus : ne sú-bi-to prae-occu-pá- ti di- e
mortis, quaerámus spá-ti- um paeni-ténti- ae, et inve-ní-re
non possí- mus. * Atténde Dómi- ne, et mi-se-ré-
re : qui-a peccá- vi-mus ti- bi. ℣. Ad- juva
nos, De- us sa-lu-tá-ris no- ster : et propter honó-rem nó-
mi-nis tu- i, Dómi-ne, lí-be- ra nos. * Atténde.

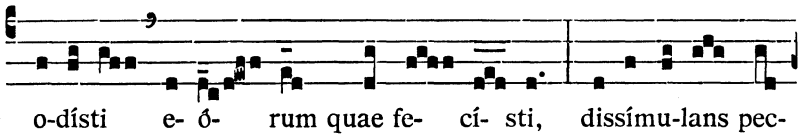


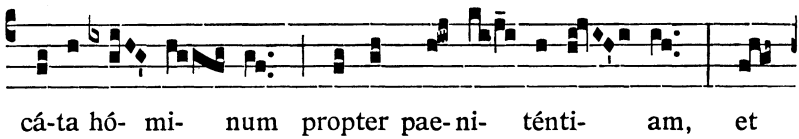


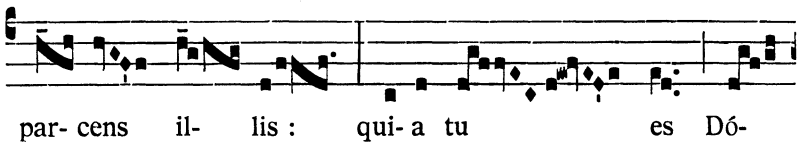
AD MISSAM.

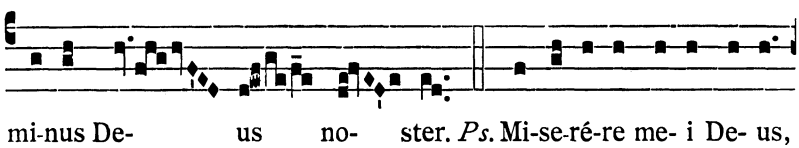
Intr. I.

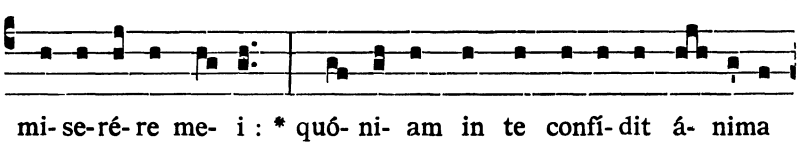


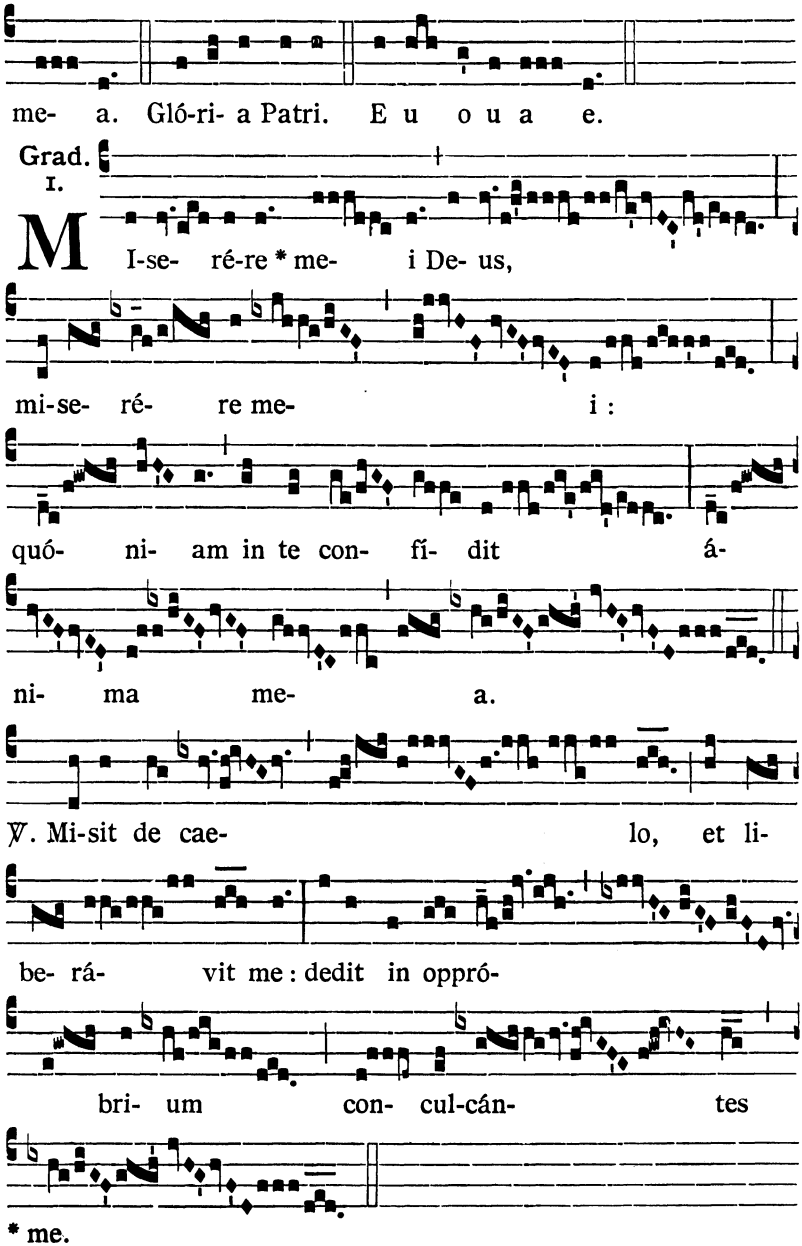






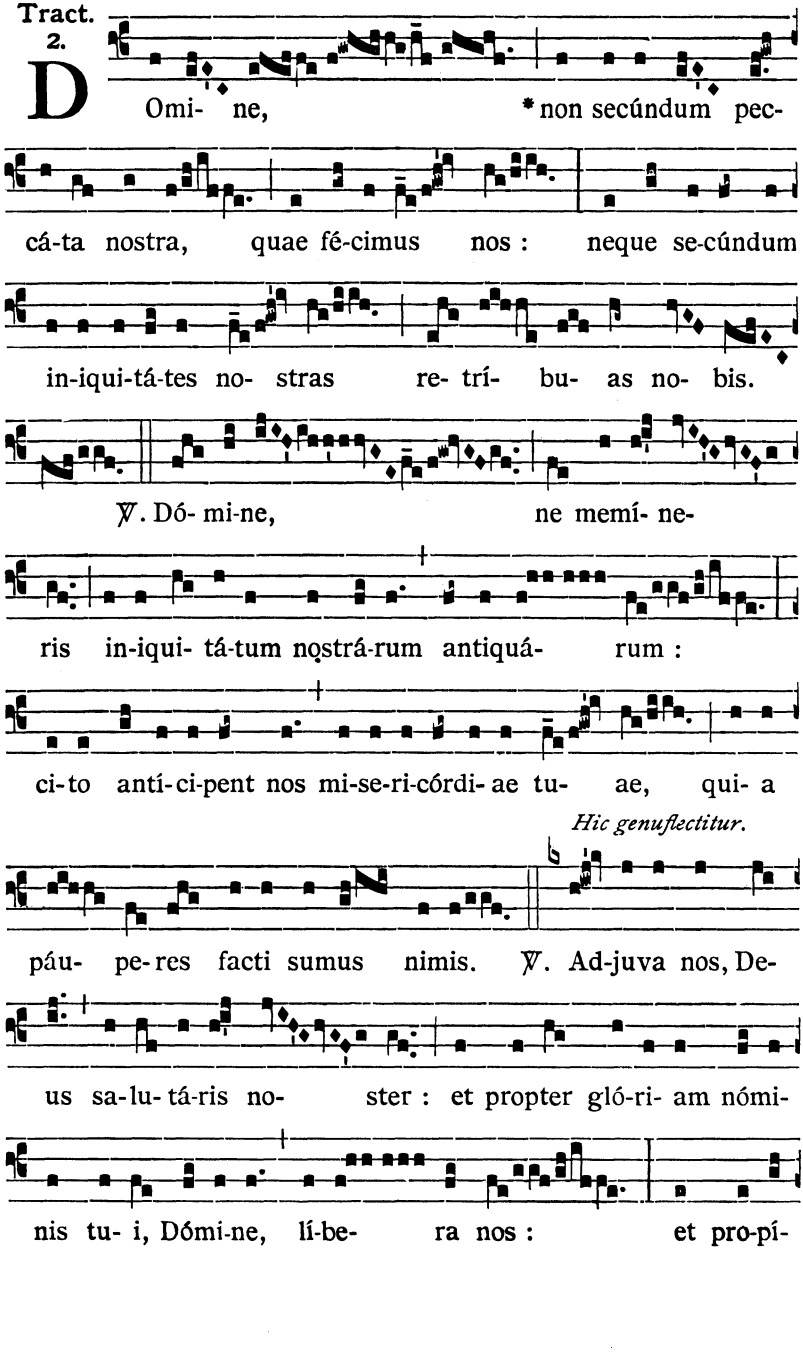


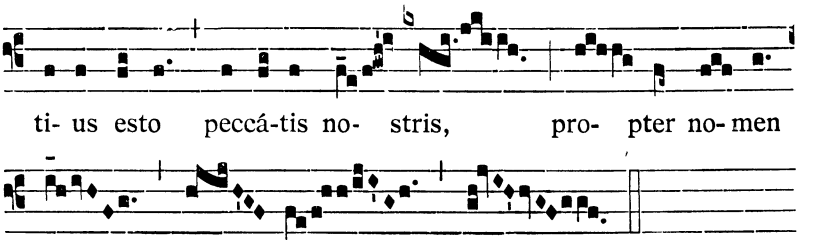



me- a. Gló-ri- a Patri. E u o u a e.
Grad.
I.
M I-se- ré-re * me- i De- us,
mi-se- ré- re me- i :
quó- ni- am in te con- fí- dit á-
ni- ma me- a.
℣. Mi-sit de cae- lo, et li-
be- rá- vit me : dedit in oppró-
bri- um con- cul-cán- tes

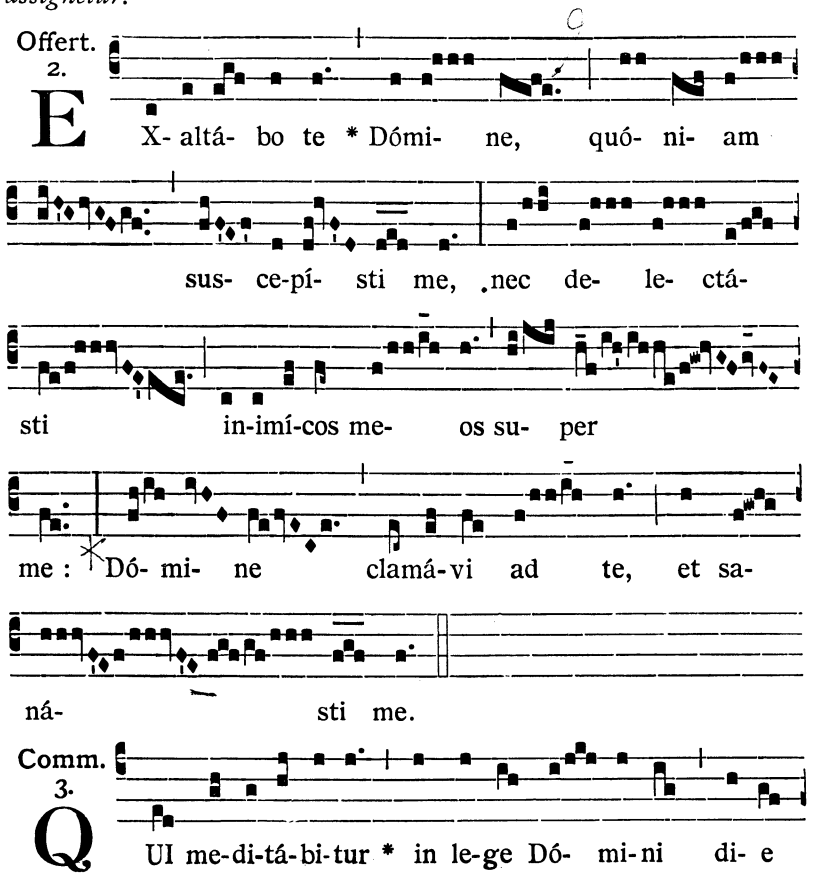
* me.

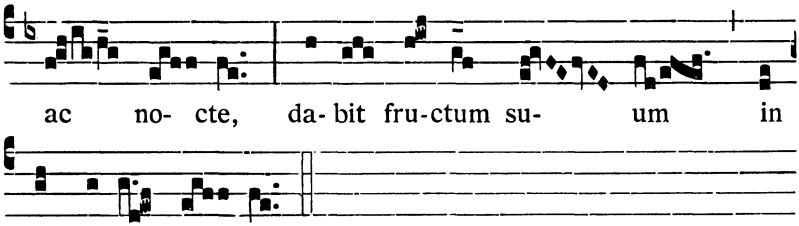
Tract. 2.


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



Supradictus Tractus ab hac die dicitur Feria secunda, quarta, et sexta, usque ad Feriam quartam Majoris Hebdomadae, nisi proprius assignetur.



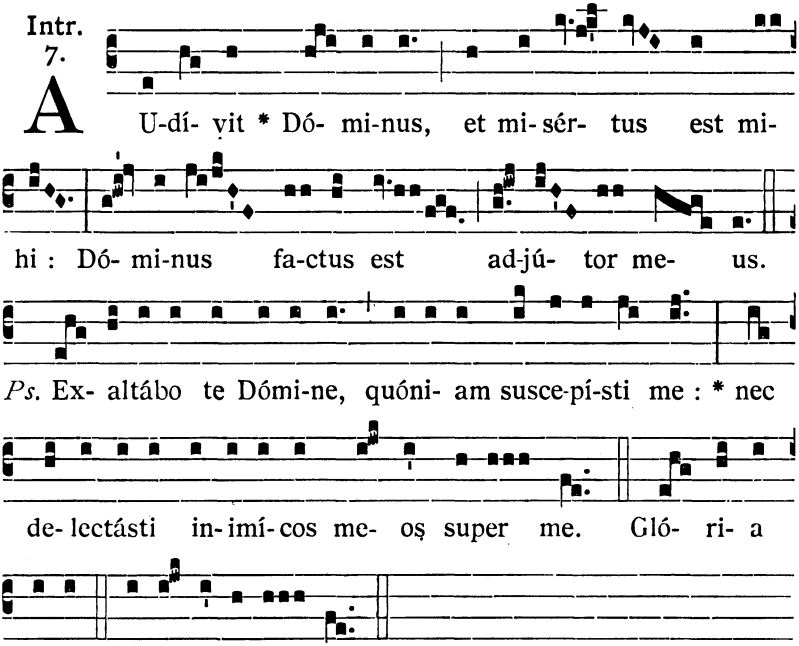


Feria Quinta.

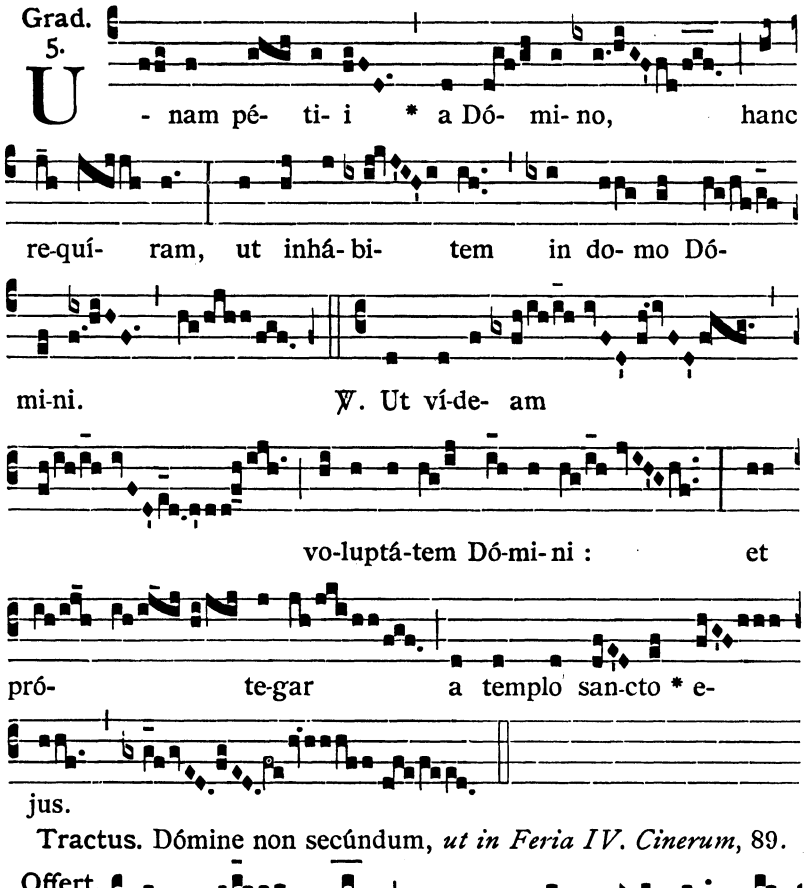
Introitus. Dum clamárem, *ut in Dominica X. post Pentec.*, 344.
Graduale. Jacta cogitátum, *ut in Dominica III. post Pentec.*, 328.
Offertorium. Ad te Dómine levávi, 3.
Communio. Acceptábis, *ut in Dominica X. post Pentec.*, 347.

Feria Sexta.

Intr. 7.

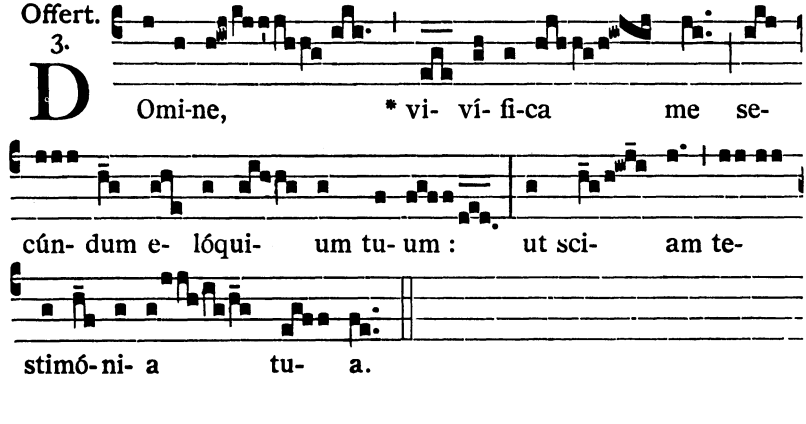


Grad. 5.

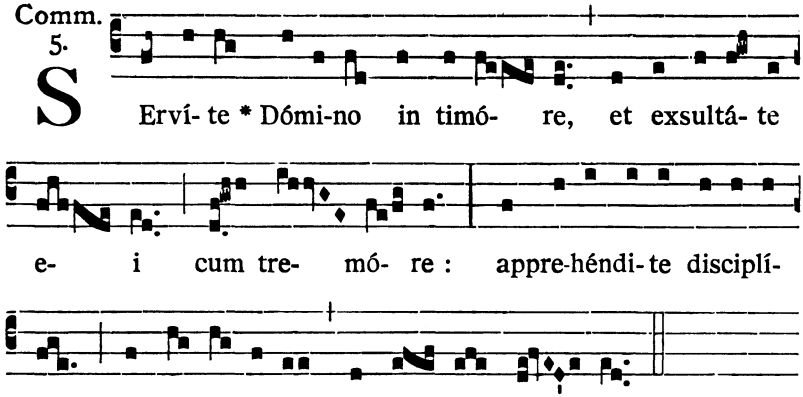


Tractus. Dómine non secúndum, *ut in Feria IV. Cinerum*, 89.

Offert. 3.



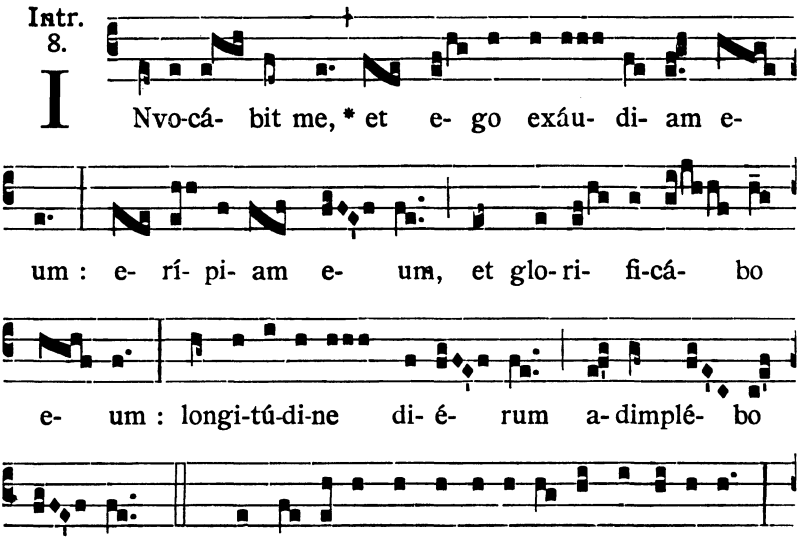
Comm. 5.

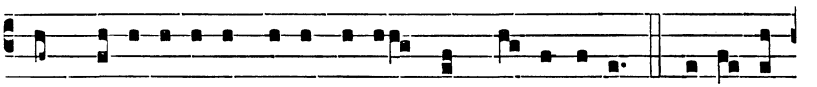


Sabbato *resumitur Missa Feriae praecedentis, praeter Tractum, qui omittitur.*

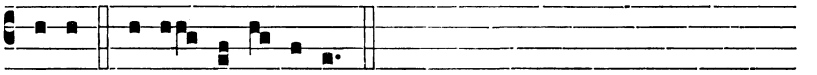
Dominica I. in Quadragesima.

Intr. 8.



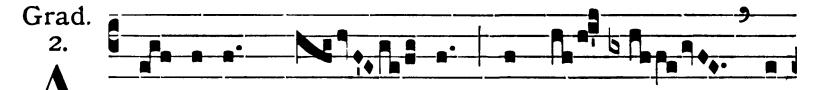


in pro-tecti- óne De- i cae-li commo- rá- bi-tur. Gló-ri- a

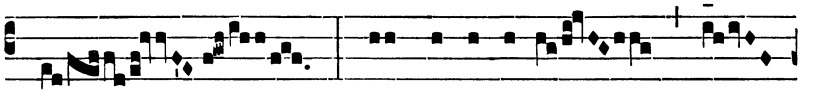


Patri. E u o u a e.

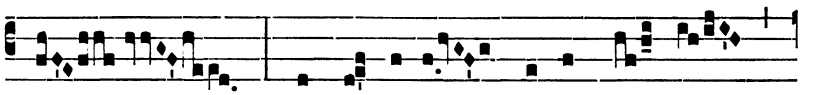
Grad. 2.



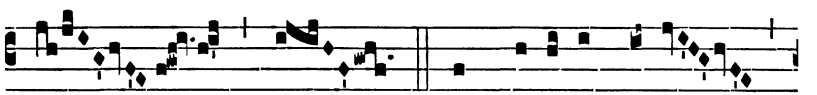
A N- ge- lis * su- is mandá- vit de



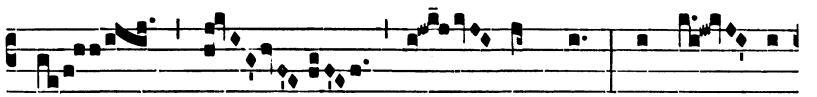
te, ut custó-di- ant



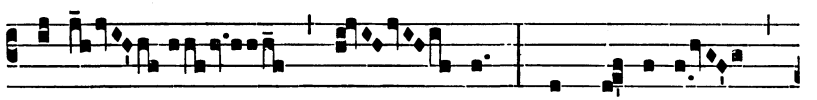
te in ómnibus vi- is tu- is.



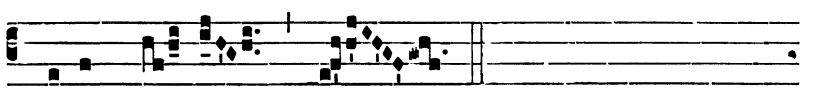
℣. In má-ni-bus portá-



bunt te, ne un- quam

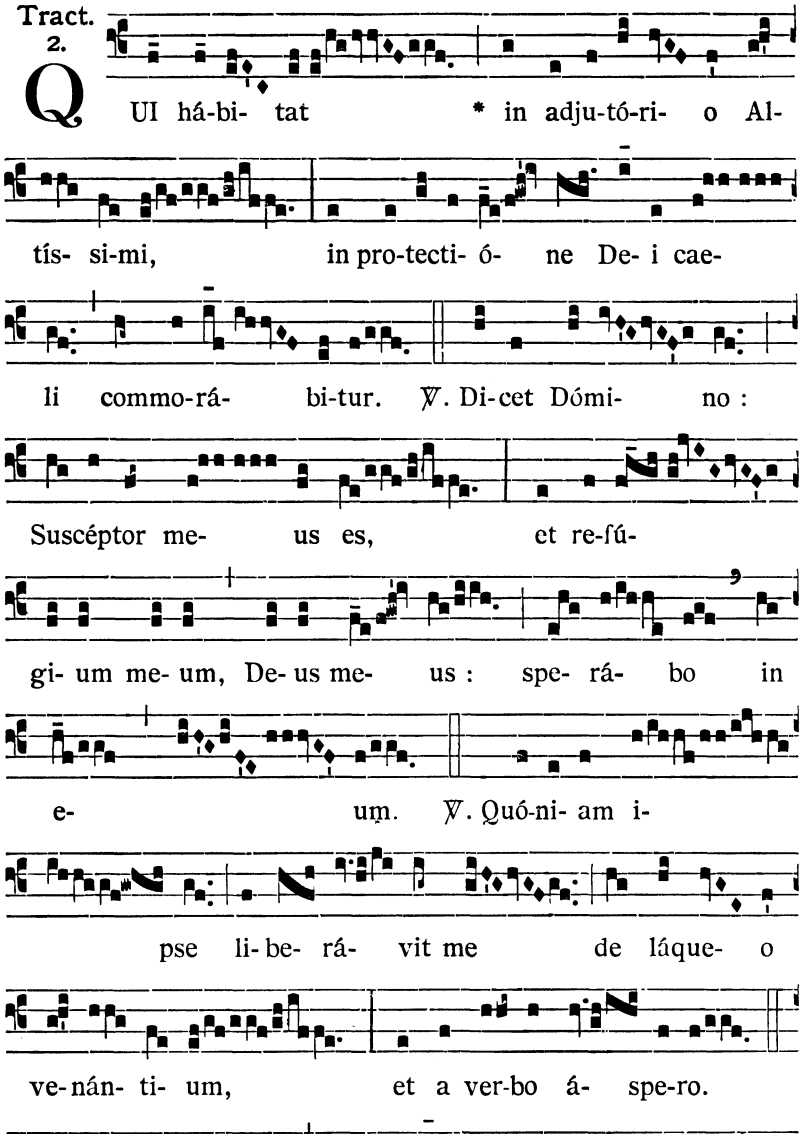


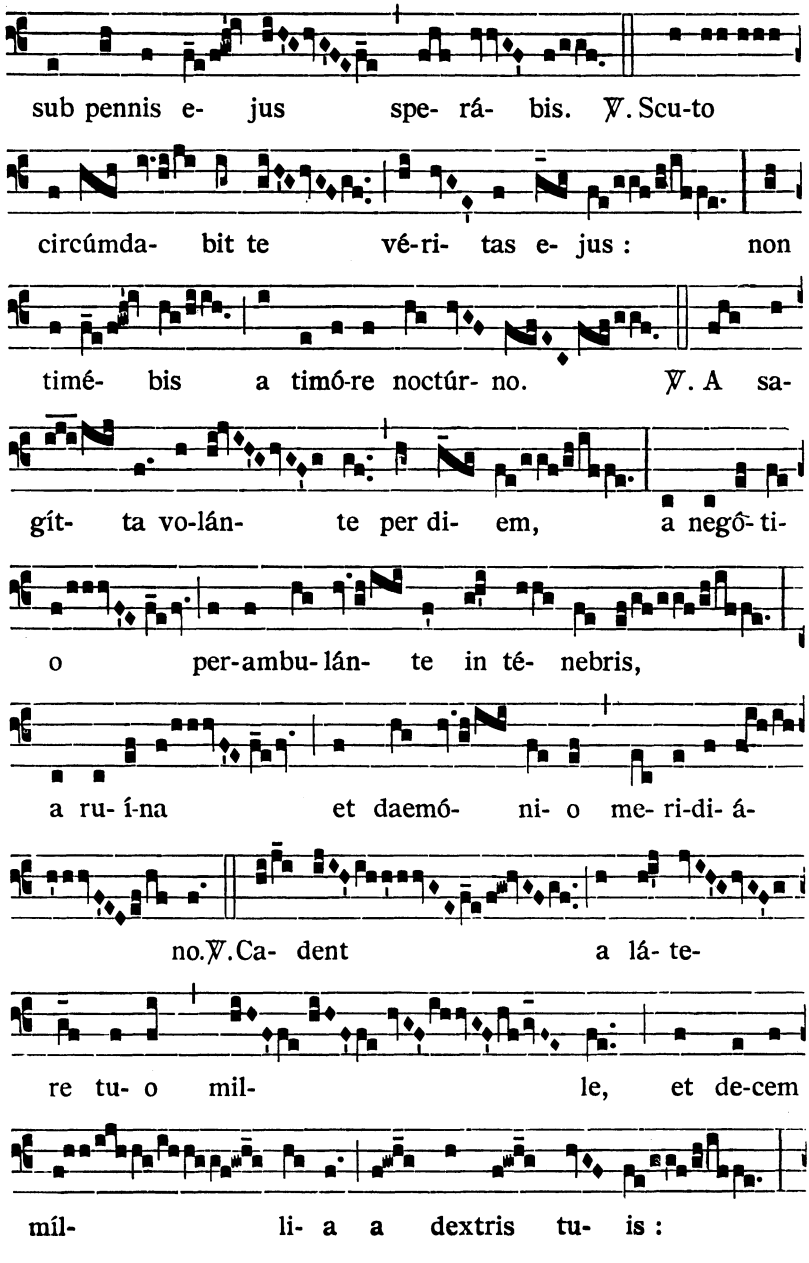
offén- das ad lá- pi-dem

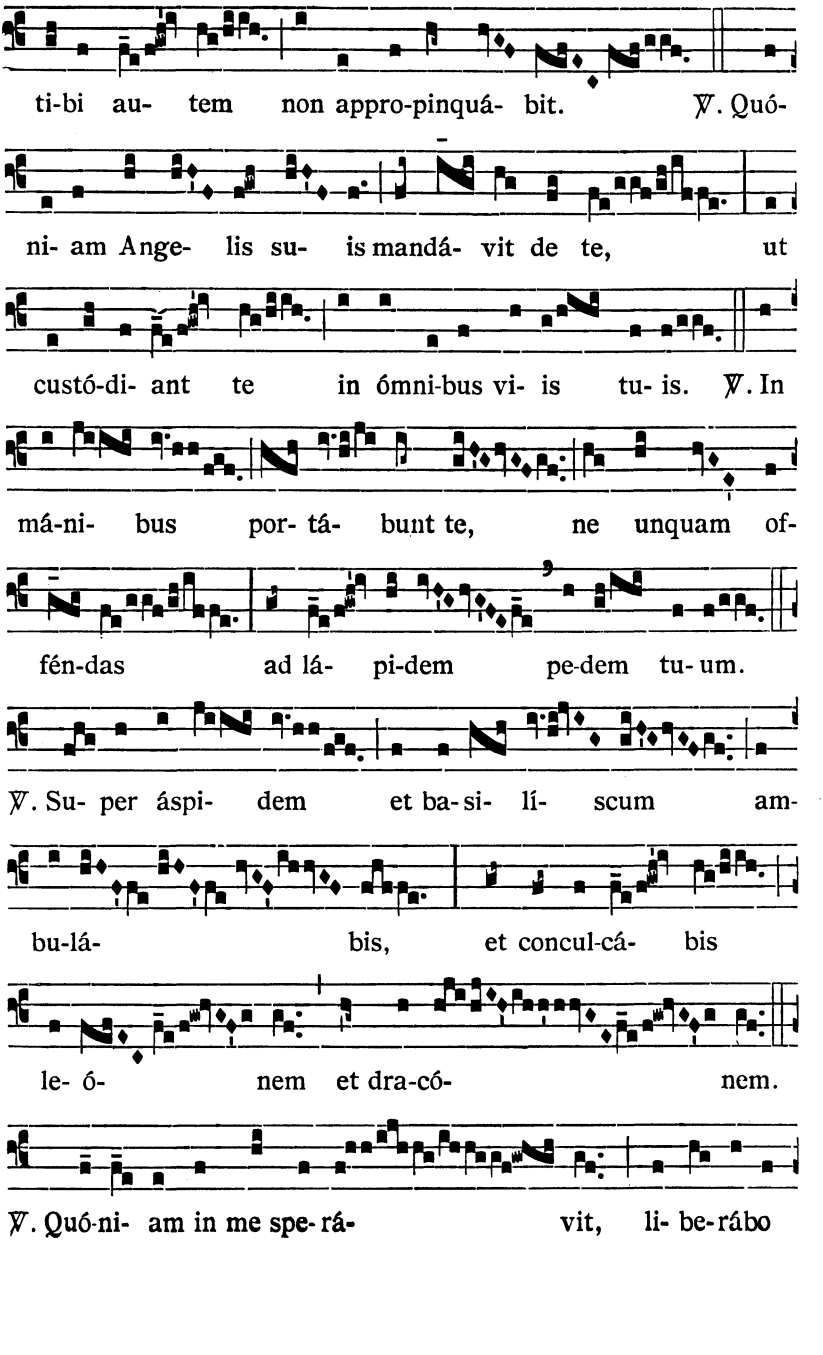


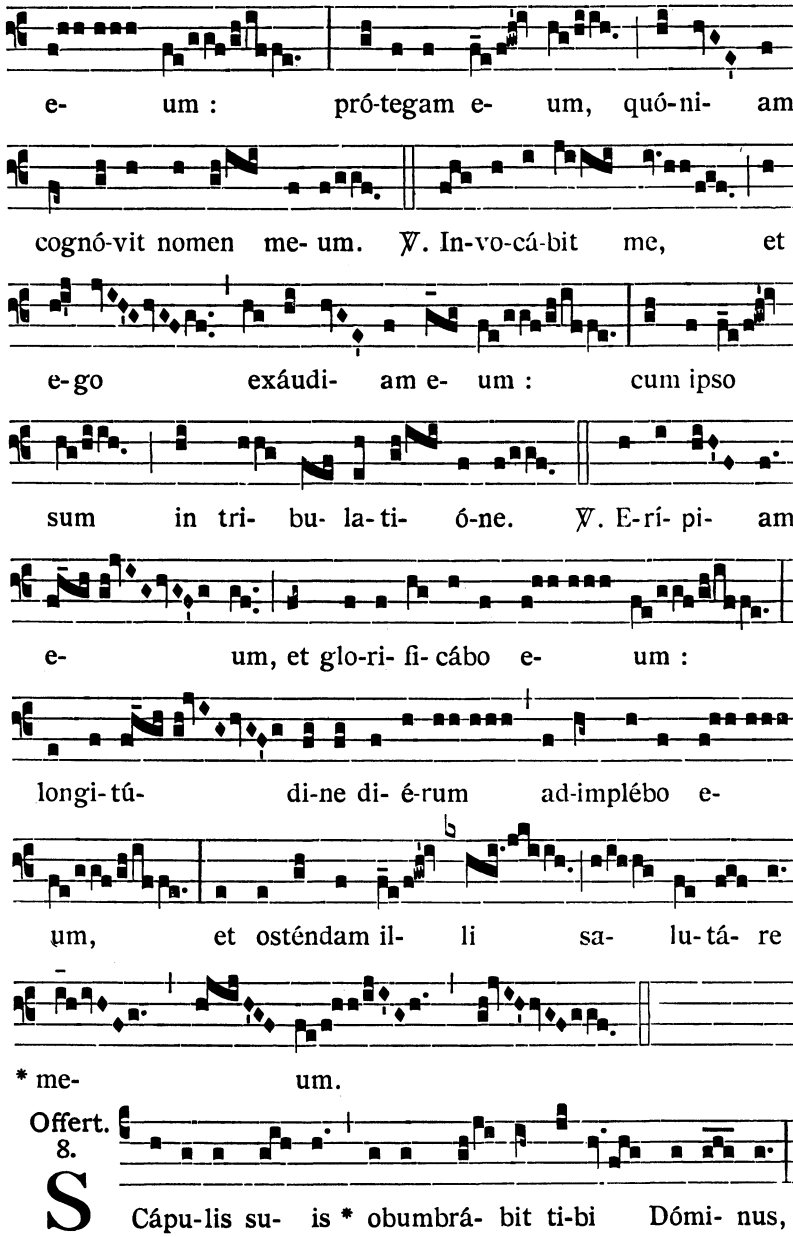
* pedem tu- um.

Tract. 2.


QUI há-bi- tat * in adju-tó-ri- o Al-
tís- si-mi, in pro-tecti- ó- ne De- i cae-
li commo-rá- bi-tur. ℣. Di-cet Dómi- no :
Suscéptor me- us es, et re-fú-
gi- um me- um, De- us me- us : spe- rá- bo in
e- um. ℣. Quó-ni- am i-
pse li- be- rá- vit me de láque- o
ve-nán- ti- um, et a ver-bo á- spe-ro.
℣. Scápu- lis su- is ob-umbrá- bit ti- bi, et

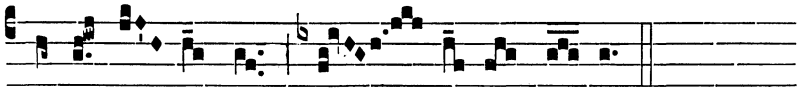

sub pennis e- jus spe- rá- bis. ℣. Scu-to
circúmda- bit te vé-ri- tas e- jus : non
timé- bis a timó-re noctúr- no. ℣. A sa-
gít- ta vo-lán- te per di- em, a negô- ti-
o per-ambu-lán- te in té- nebris,
a ru- í-na et daemó- ni- o me- ri-di- á-
no. ℣. Ca- dent a lá- te-
re tu- o mil- le, et de-cem
míl- li- a a dextris tu- is :


ti-bi au- tem non appro-pinquá- bit. ℣. Quó-
ni- am Ange- lis su- is mandá- vit de te, ut
custó-di- ant te in ómni-bus vi- is tu- is. ℣. In
má-ni- bus por- tá- bunt te, ne unquam of-
fén-das ad lá- pi-dem pe-dem tu- um.
℣. Su- per áspi- dem et ba- si- lí- scum am-
bu-lá- bis, et concul-cá- bis
le- ó- nem et dra-có- nem.
℣. Quó-ni- am in me spe-rá- vit, li- be-rábo

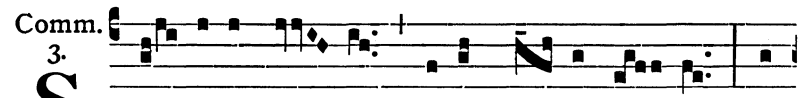

e- um : pró-tegam e- um, quó-ni- am
cognó-vit nomen me- um. ℣. In-vo-cá-bit me, et
e-go exáudi- am e- um : cum ipso
sum in tri- bu- la-ti- ó-ne. ℣. E-rí- pi- am
e- um, et glo-ri- fi-cábo e- um :
longi-tú- di-ne di- é-rum ad-implébo e-
um, et osténdam il- li sa- lu-tá- re
* me- um.

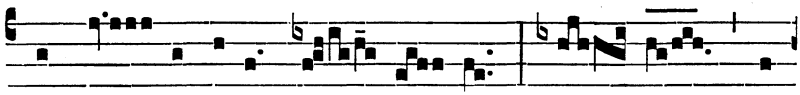
Offert. 8.

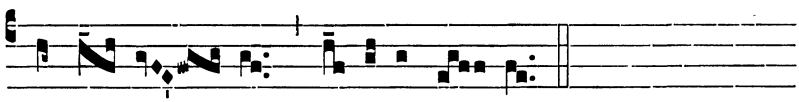
S Cápu-lis su- is * obumbrá- bit ti-bi Dómi- nus,



Comm. 3.

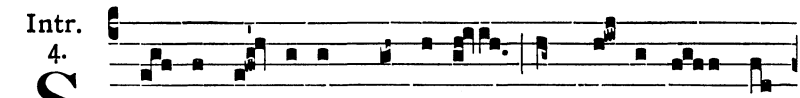


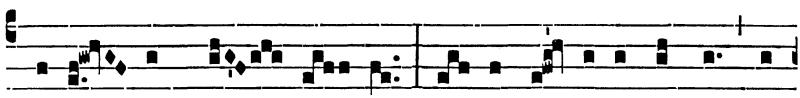


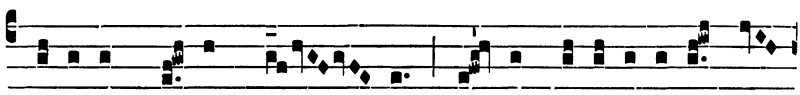


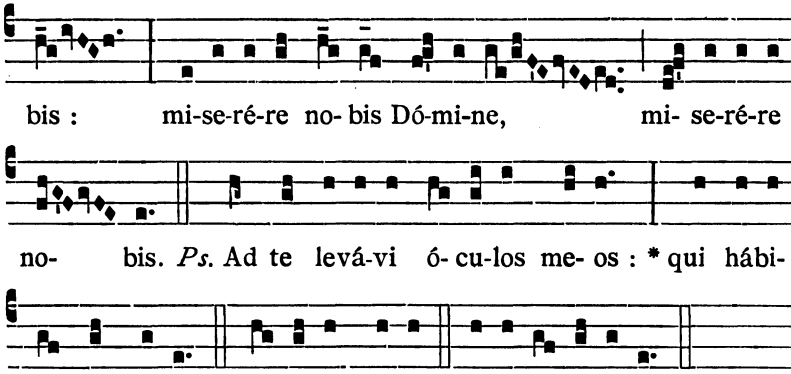
Feria Secunda.

Intr. 4.



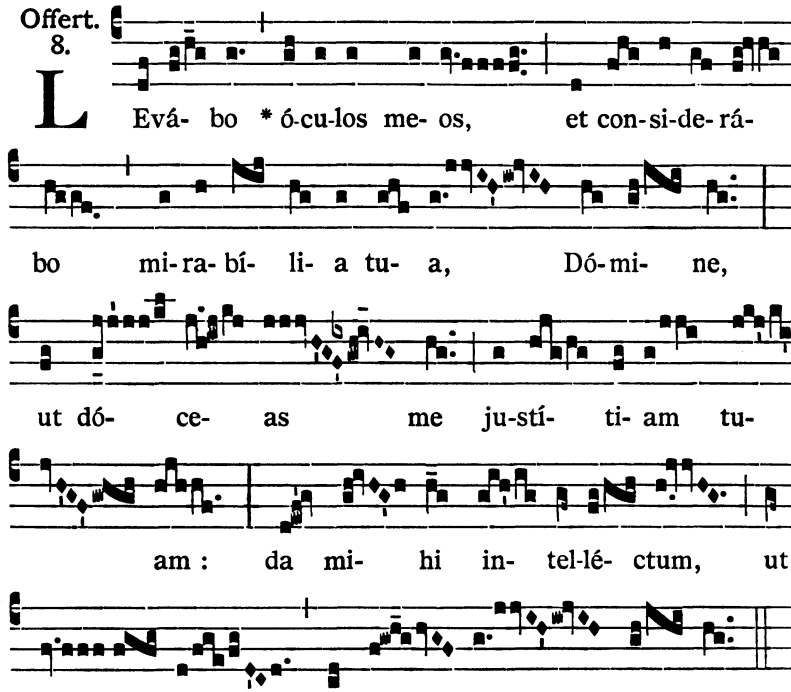




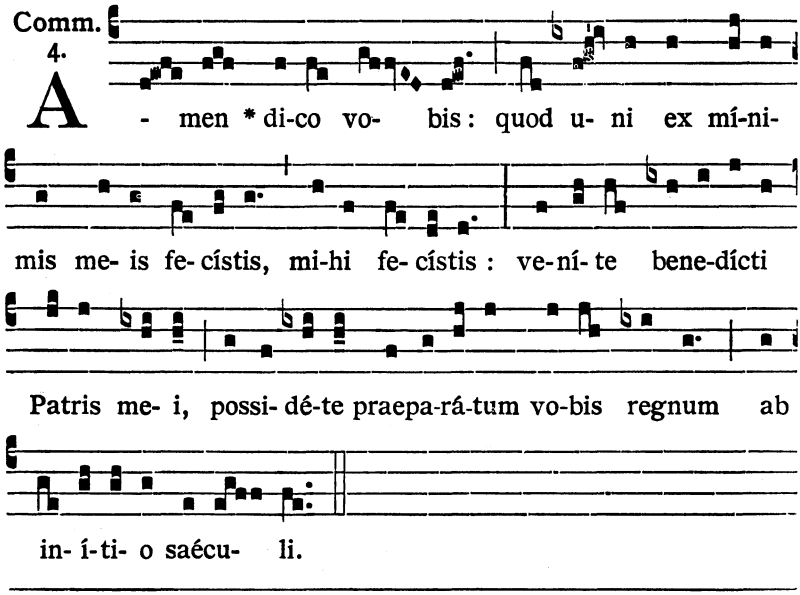


Graduale. Protéctor noster, *ut in Sabbato Quatuor Temp.*, 108.
Tractus. Dómine non secúndum, *ut in Feria IV. Cinerum*, 89.

Offert. 8.

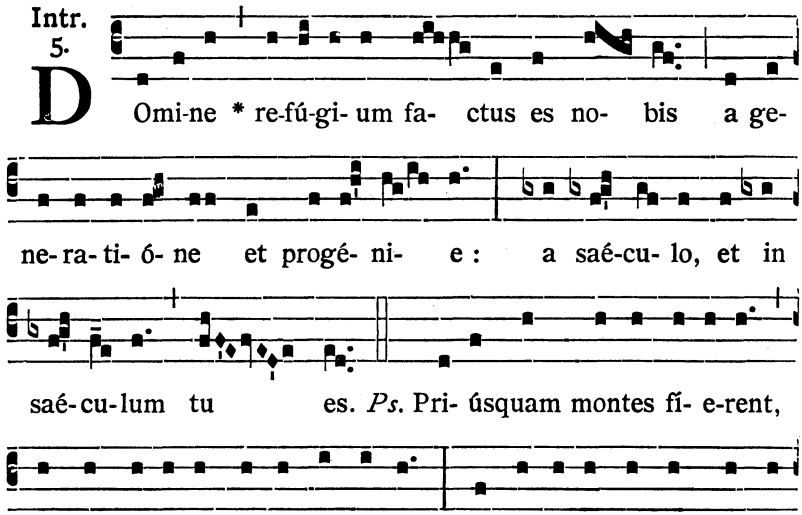


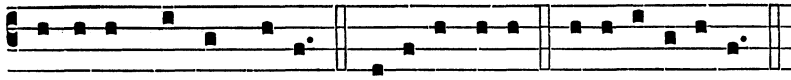
Comm. 4.



Feria Tertia.

Intr. 5.



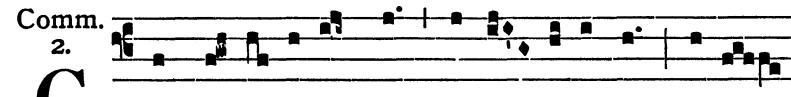


saécu-lum tu es De- us. Gló-ri- a Patri. E u o u a e.

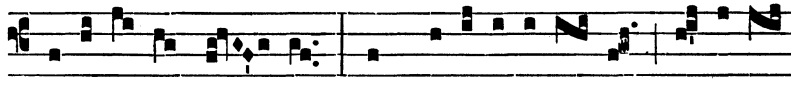
Graduale. Dirigátur, *ut in Sabbato Quatuor Temp. Quadrag.*, 109.

Offertorium. In te sperávi, *ut in Dom. XIII. post Pentec.*, 356.

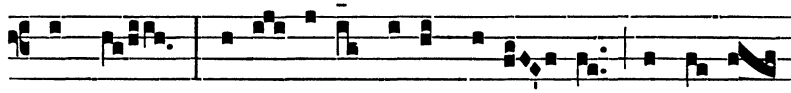
Comm. 2.



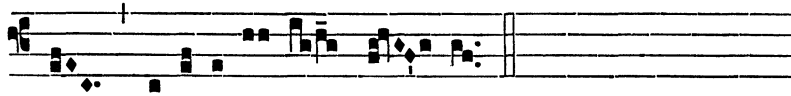
CUM invo- cá-rem te, * exau- dísti me, De- us



justí- ti- ae me- ae : in tri-bu-la-ti- ó- ne di- la-tá-



sti me : mi-se- ré- re mi-hi Dómi- ne, et exáu-



di o-ra-ti- ó- nem me- am.

Feria IV. Quatuor Temporum Quadrag.

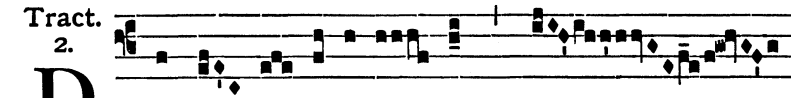
Introitus. Reminíscere, *ut in Dom. II. Quadragesimae*, 111.

Post primam Lectionem.

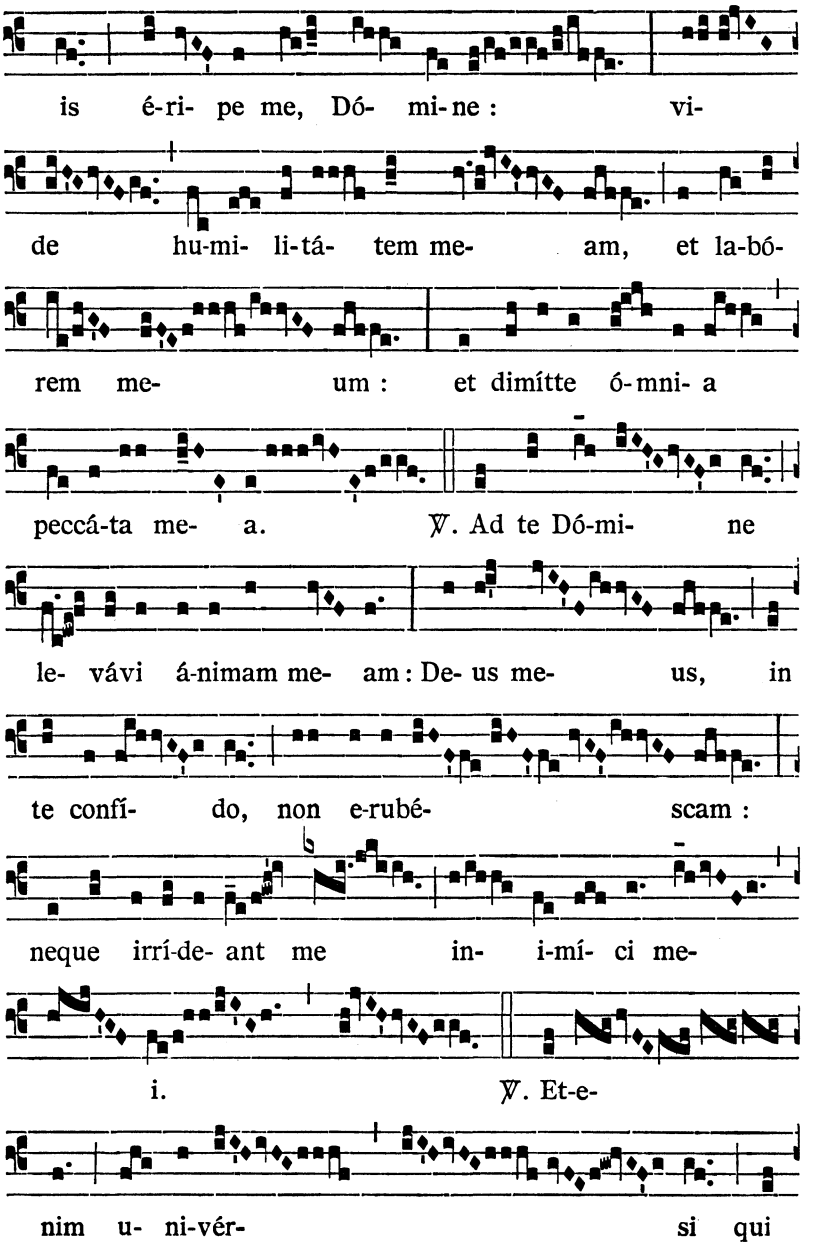
Graduale. Tribulatiónes, *ut in Dom. II. Quadragesimae*, 112.

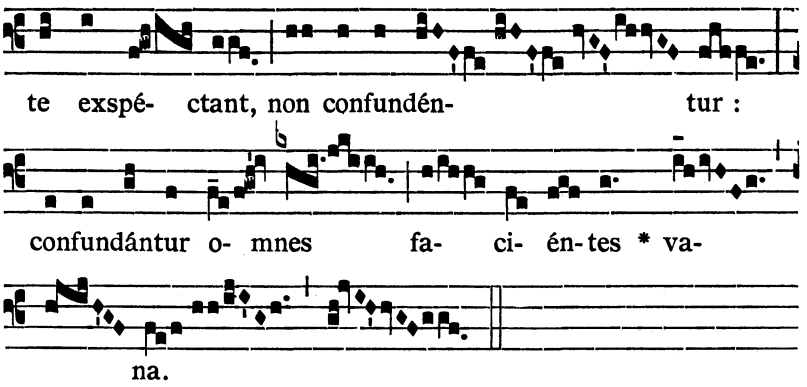
Post Epistolam.

Tract. 2.



DE ne- ces- si-tá- ti- bus * me-


is é-ri- pe me, Dó- mi-ne : vi-
de hu-mi- li-tá- tem me- am, et la-bó-
rem me- um : et dimítte ó-mni- a
peccá-ta me- a. ℣. Ad te Dó-mi- ne
le- vávi á-nimam me- am : De- us me- us, in
te confí- do, non e-rubé- scam :
neque irrí-de- ant me in- i-mí- ci me-
i. ℣. Et-e-
nim u- ni-vér- si qui

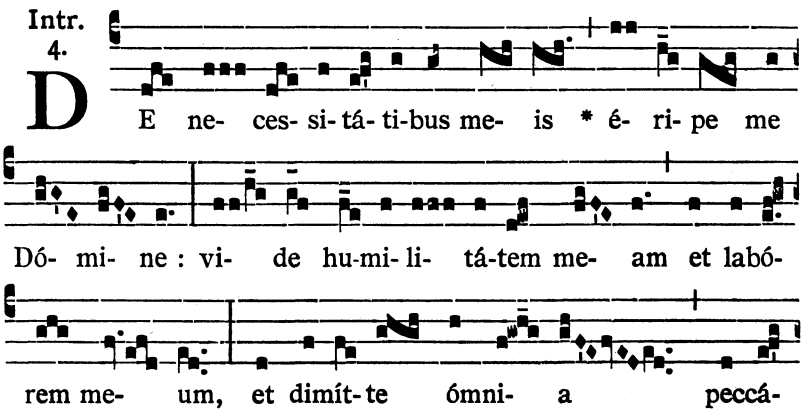


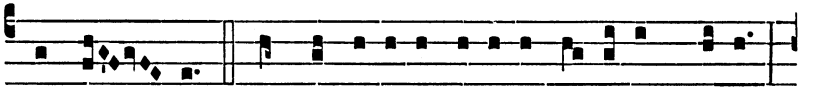
Offertorium. Meditábor, *ut in Dom. II. Quadragesimae*, 114.
Communio. Intéllige, *ut in Dom. II. Quadragesimae*, 114.

Feria Quinta.

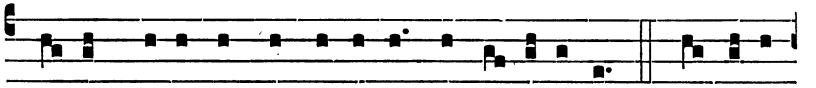
Introitus. Conféssio, *ut in Festo S. Laurentii, die 10. Augusti*, 578.
Graduale. Custódi me, *ut in Dom. X. post Pentec.*, 345.
Offertorium. Immíttet, *ut in Dom. XIV. post Pentec.*, 359.
Communio. Panis quem ego, *ut in Dom. XV. post Pentec.*, 362.

Feria VI. Quatuor Temporum Quadrag.

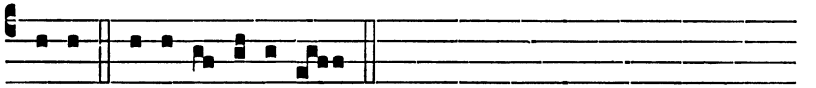




ta me- a. *Ps.* Ad te Dómi-ne levá-vi á-nimam me-am: *

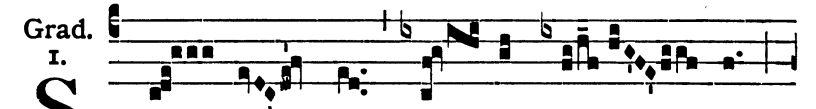


De- us me-us in te confí-do, non e-rubéscam. Gló- ri- a

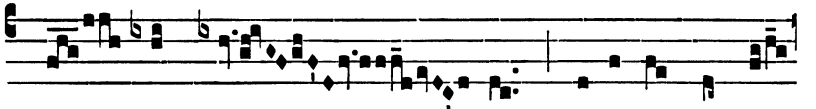


Patri. E u o u a e.

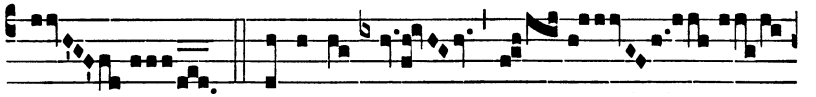
Grad. 1.



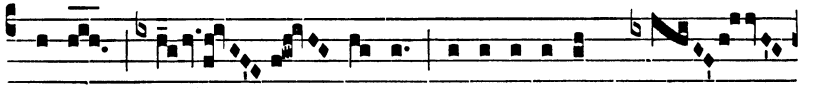
S Al- vum fac * ser- vum tu- um,



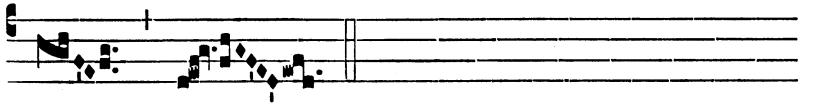
De- us me- us, spe-rántem in te.



℣. Auri-bus pér-



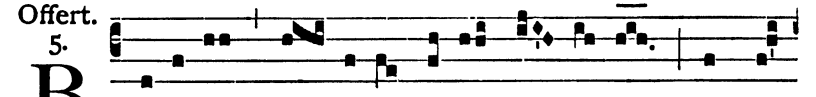
ci-pe Dó- mi-ne o-ra-ti- ó-nem * me-



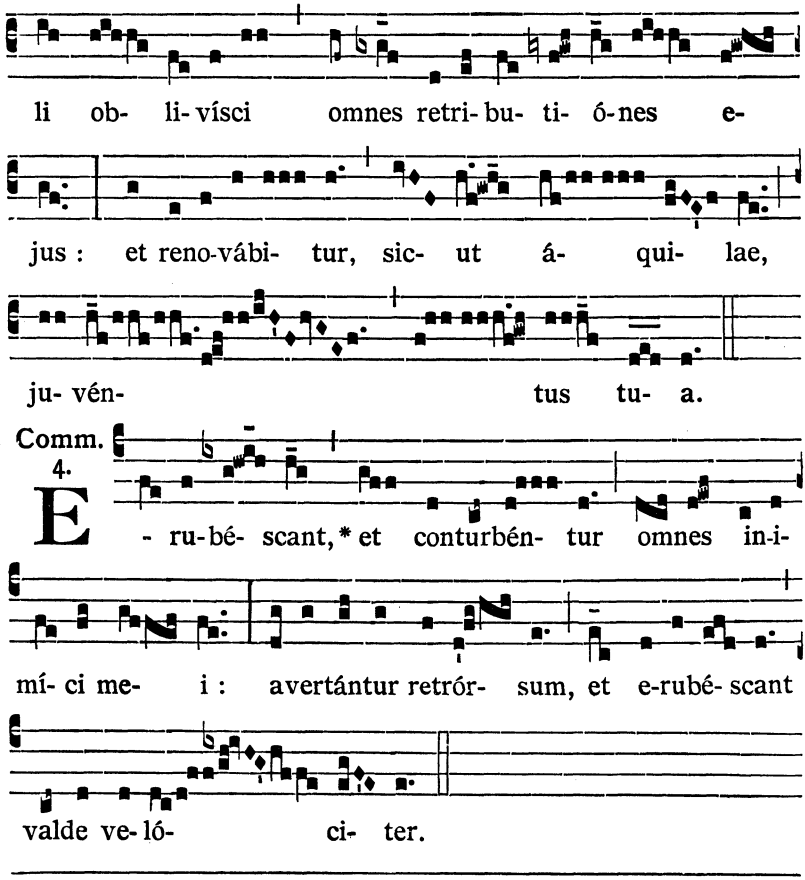
am.

Tractus. Dómine non secúndum, 89.

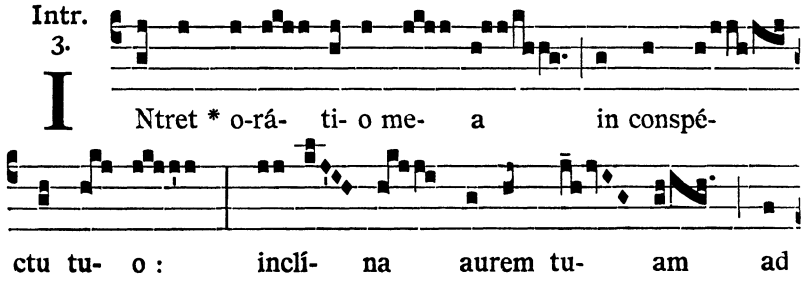
Offert. 5.

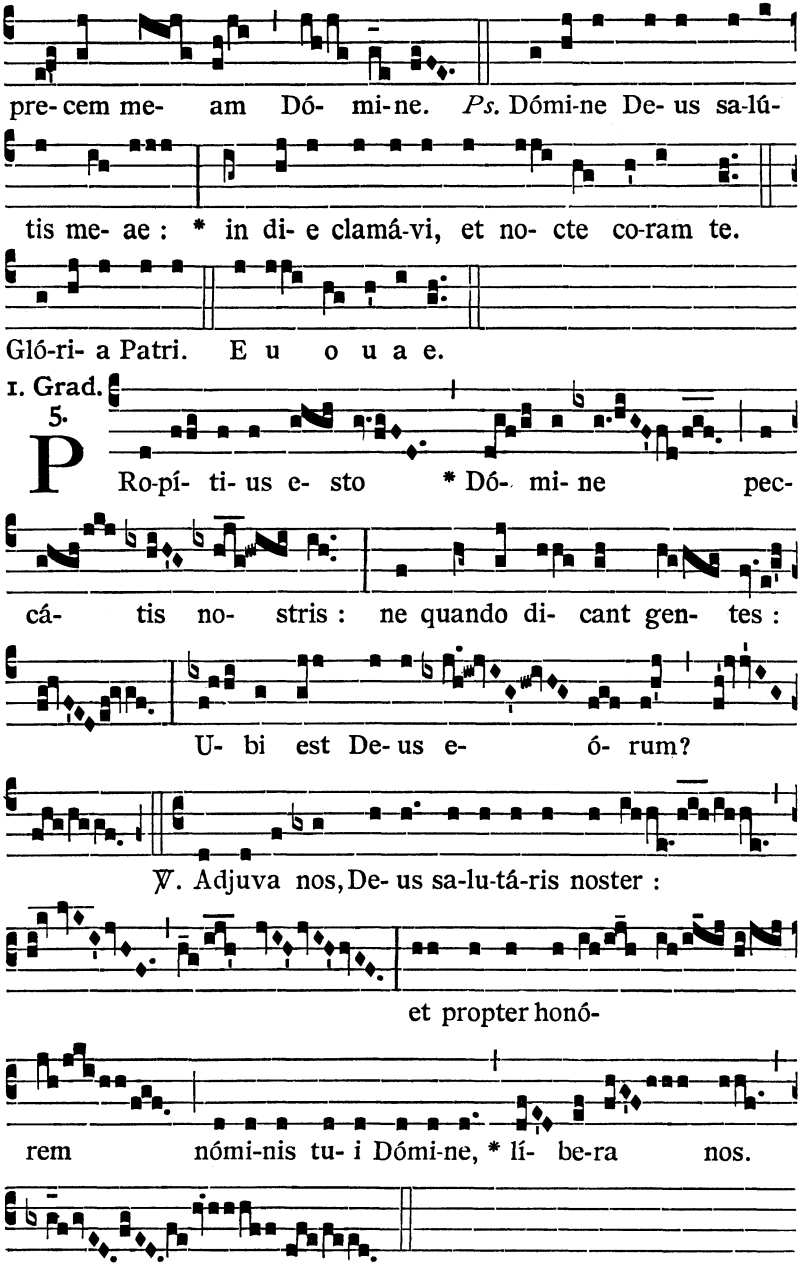


B Ene-dic * á- nima me- a Dó- mi-no, et no-

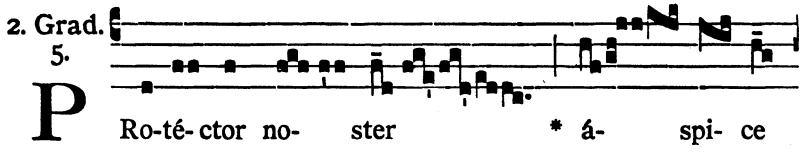


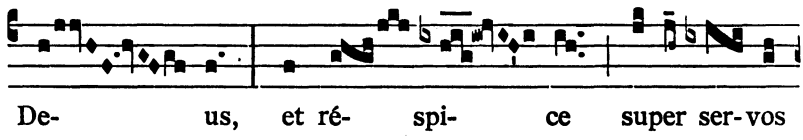
Sabbato Quatuor Temporum Quadrag.

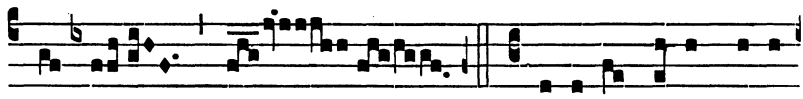


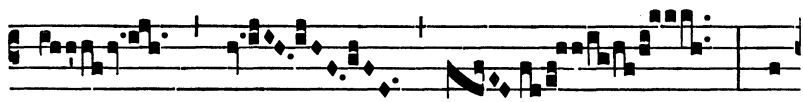

pre- cem me- am Dó- mi- ne. *Ps.* Dómi-ne De- us sa-lú-
tis me- ae : * in di- e clamá-vi, et no- cte co-ram te.
Gló-ri- a Patri. E u o u a e.
1. Grad.
5.
P
Ro-pí- ti- us e- sto * Dó- mi- ne pec-
cá- tis no- stris : ne quando di- cant gen- tes :
U- bi est De- us e- ó- rum?
℣. Adjuva nos, De- us sa-lu-tá-ris noster :
et propter honó-
rem nómi-nis tu- i Dómi-ne, * lí- be-ra nos.

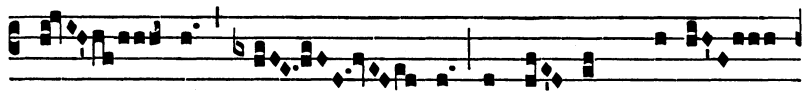
2. Grad.
5.

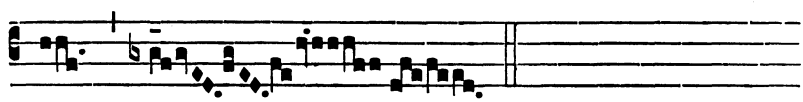




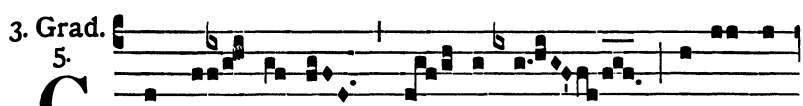


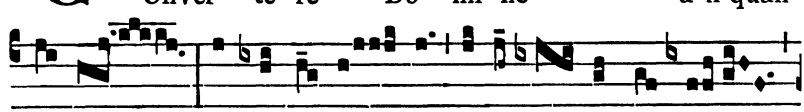


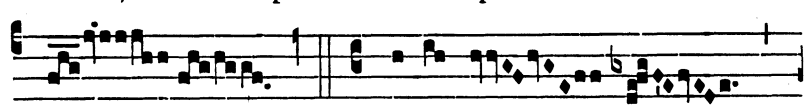


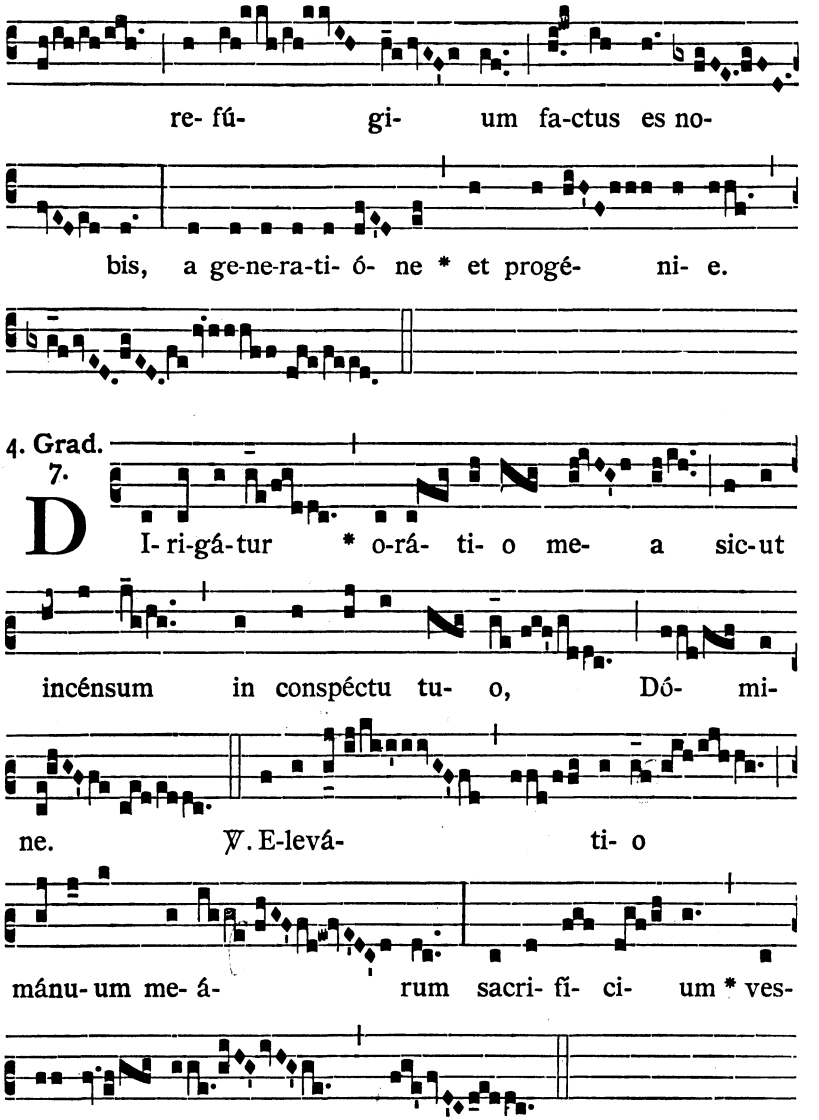


3. Grad.
5.



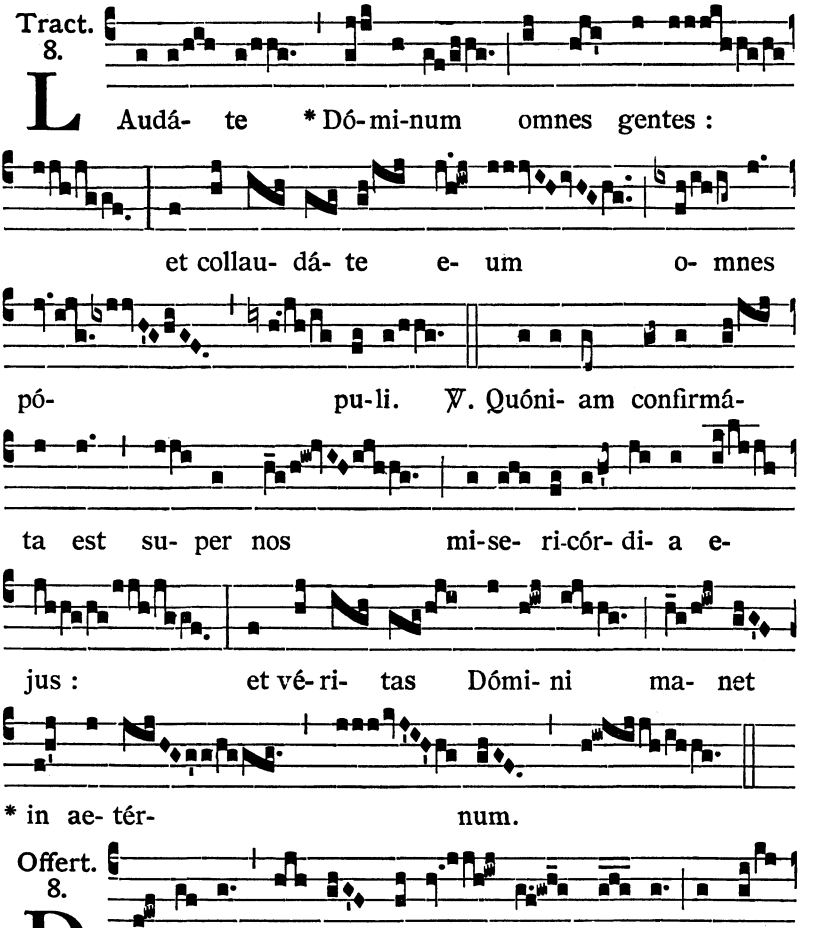




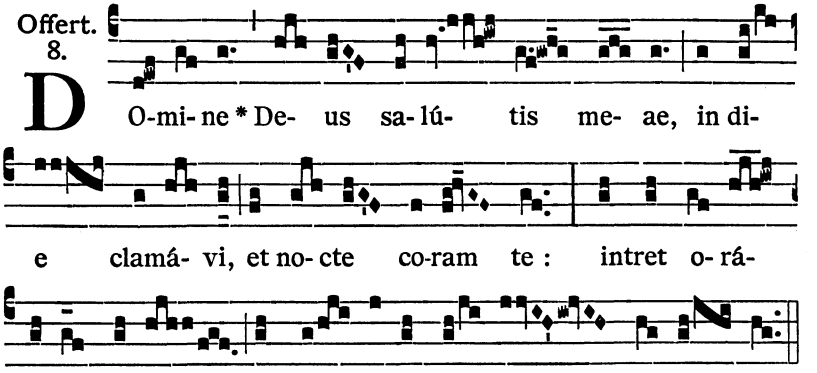


Post V. Lectionem, Hymnus Benedíctus es, *ut in Sabbato Quatuor Temporum Adventus*, 16.

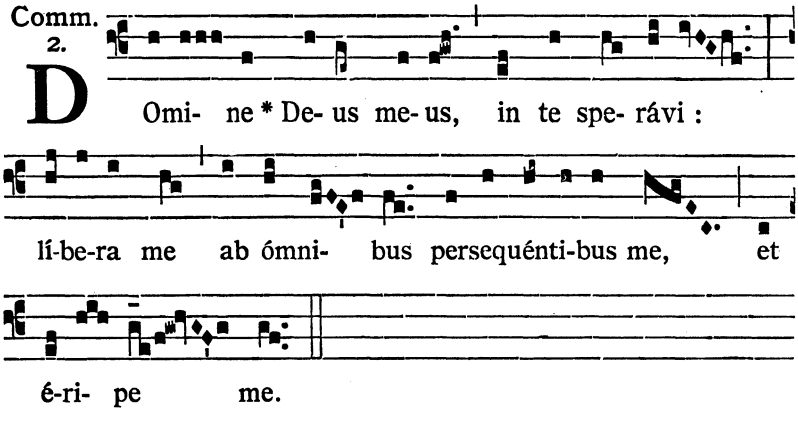
Tract. 8.



Offert. 8.

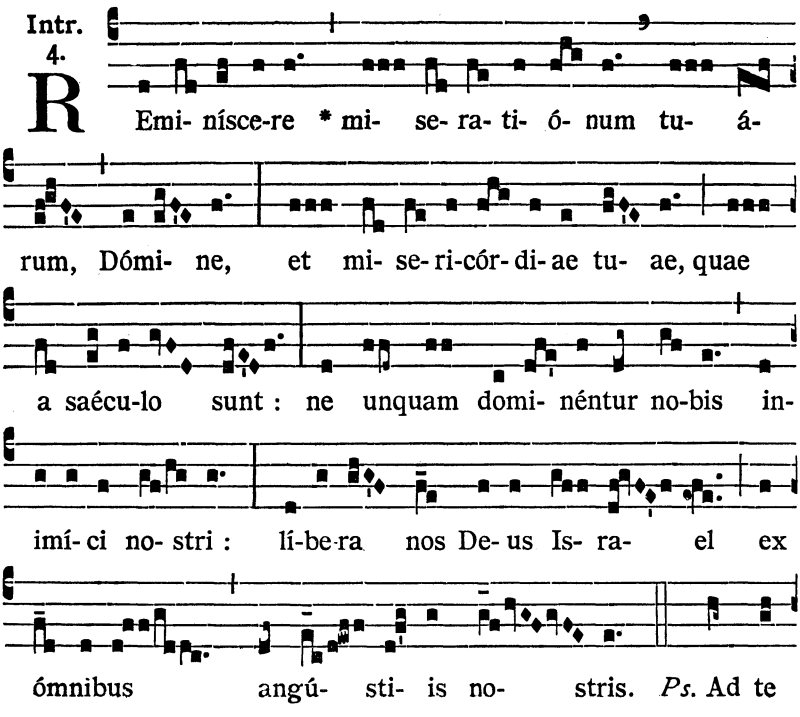


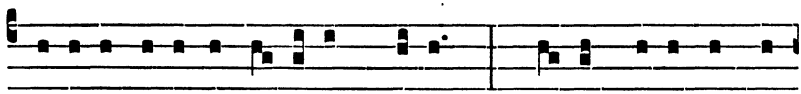
Comm. 2.



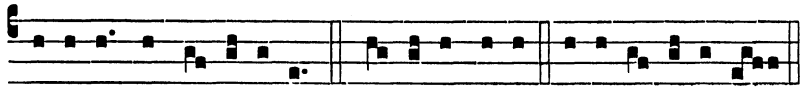
Dominica II. in Quadragesima.

Intr. 4.



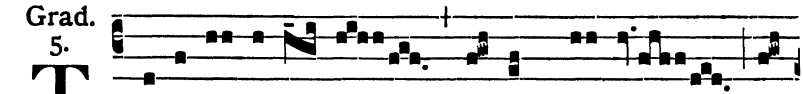


Dómi-ne levá-vi á-nimam me- am : * De- us me-us in te

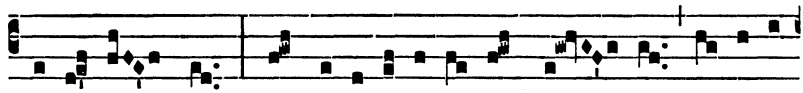


confí-do, non e-rubéscam. Gló-ri- a Patri. E u o u a e.

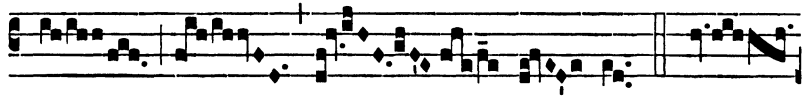
Grad. 5.



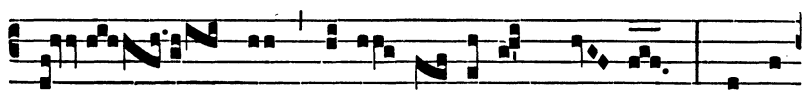
T Ri-bu-la- ti- ó- nes * cor-dis me- i di-



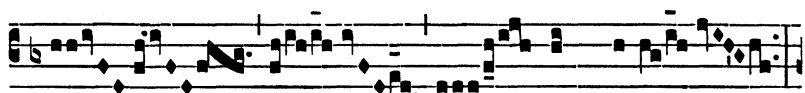
la-tá-tae sunt : de ne-cessi-tá- ti-bus me- is é- ri-pe



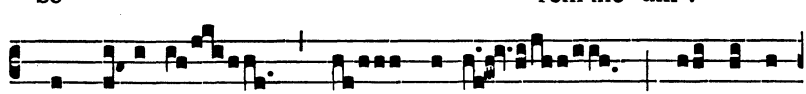
me, Dó- mi- ne. ℣. Vi-



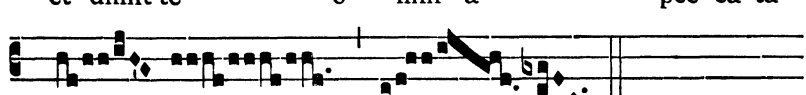
de humi- li- tá-tem me- am, et la-



bó- rem me- um :

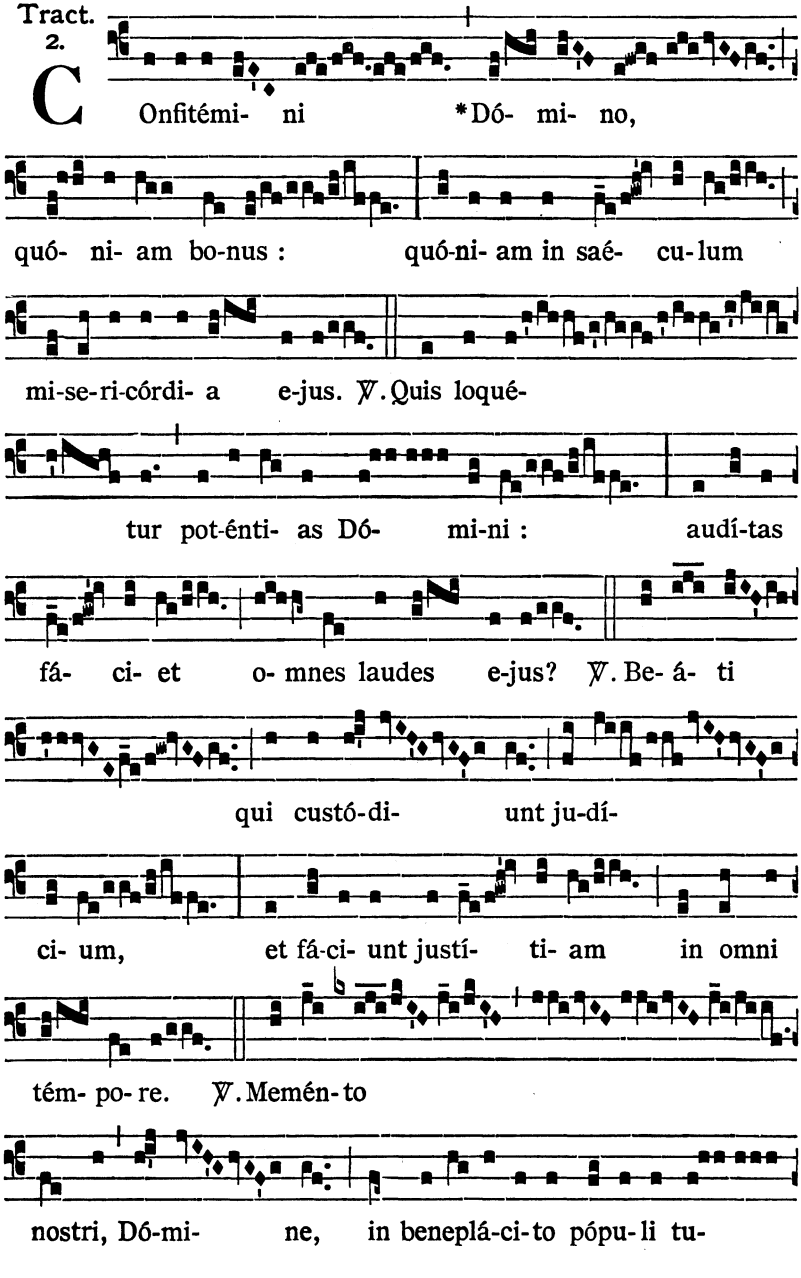


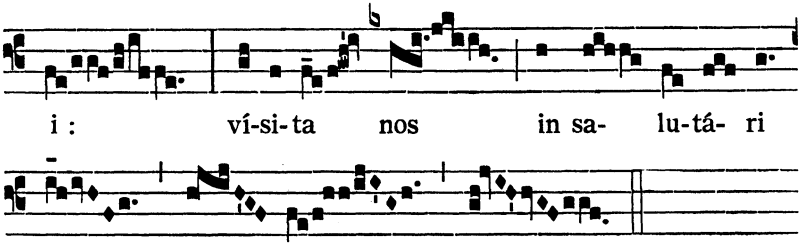
et dimít-te ó- mni- a pec- cá- ta



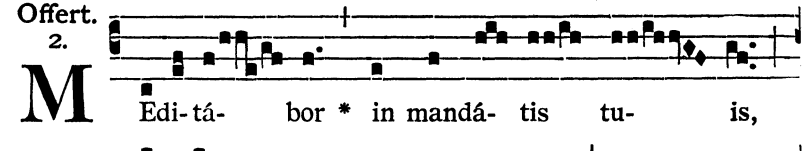
* me- a.

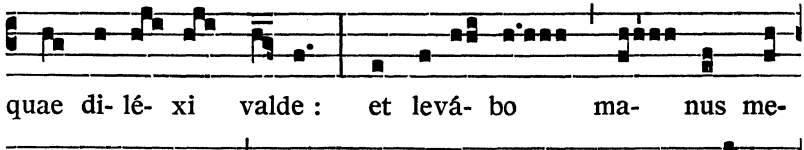
Tract. 2.

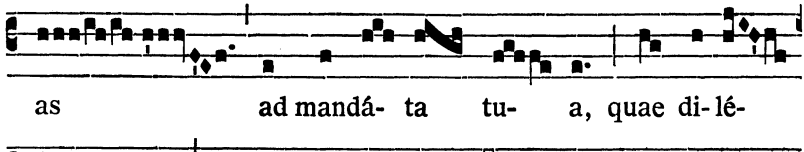

Confitémini *Dómino,
quóniam bonus : quóniam in saéculum
misericórdia ejus. ℣. Quis loquétur poténtias Dómini : audítas
fáci et omnes laudes ejus? ℣. Beáti
qui custódiunt judícium, et fáciunt justítiam in omni
témpore. ℣. Memén-to
nostri, Dómine, in beneplácito pópuli tu-

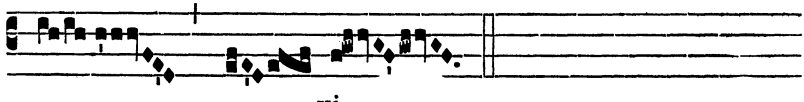


Offert. 2.

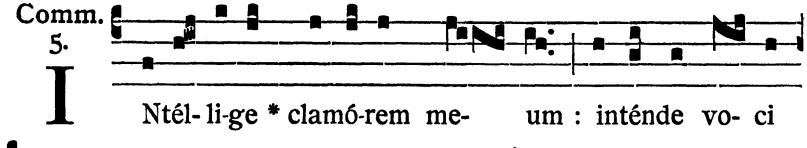


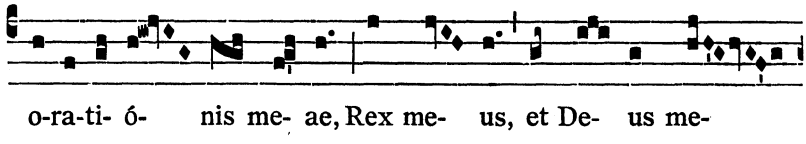


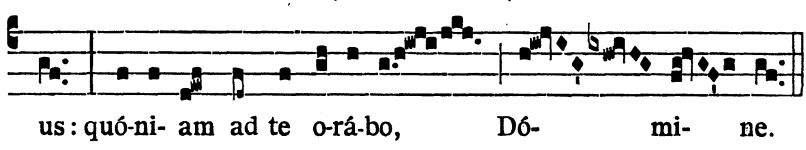




Comm. 5.

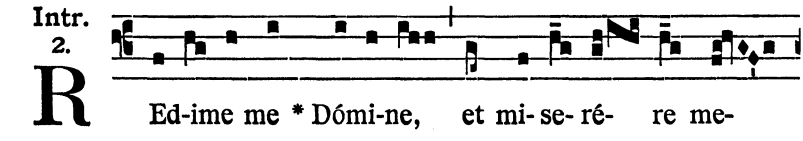




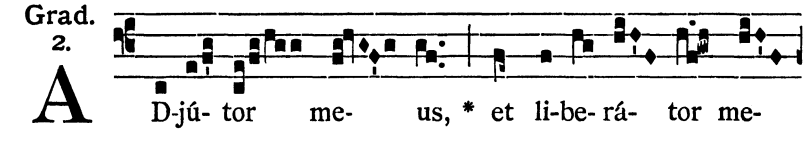


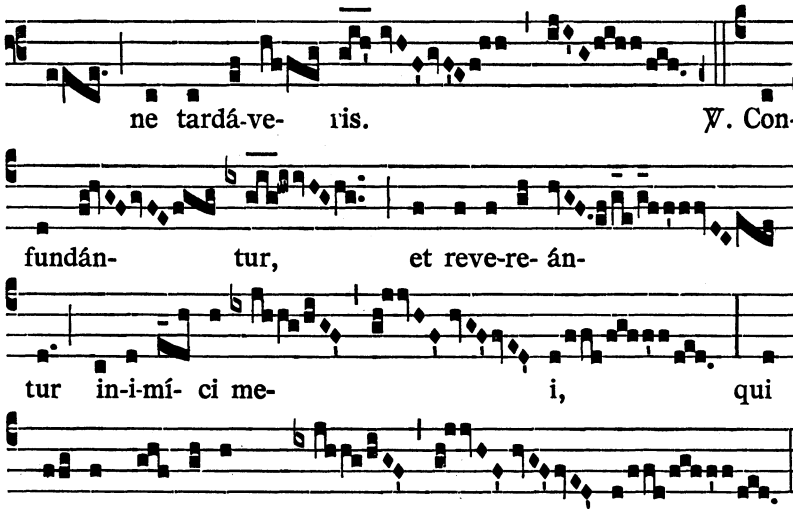
Feria Secunda.

Intr. 2.



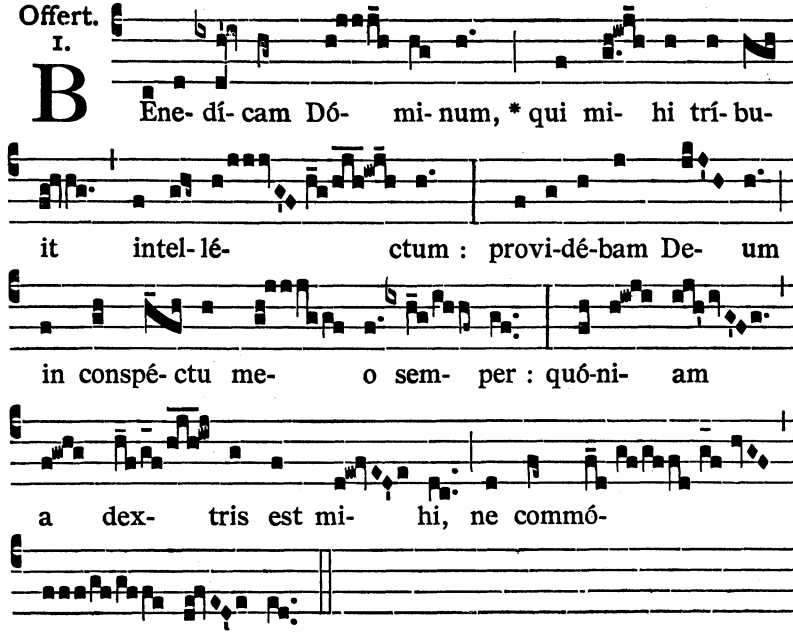
Grad. 2.



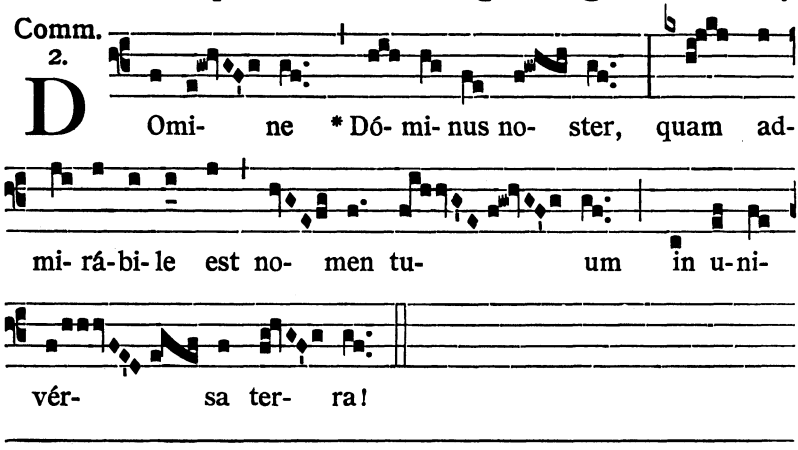


Tractus. Dómine non secúndum. 89.

Offert. I.

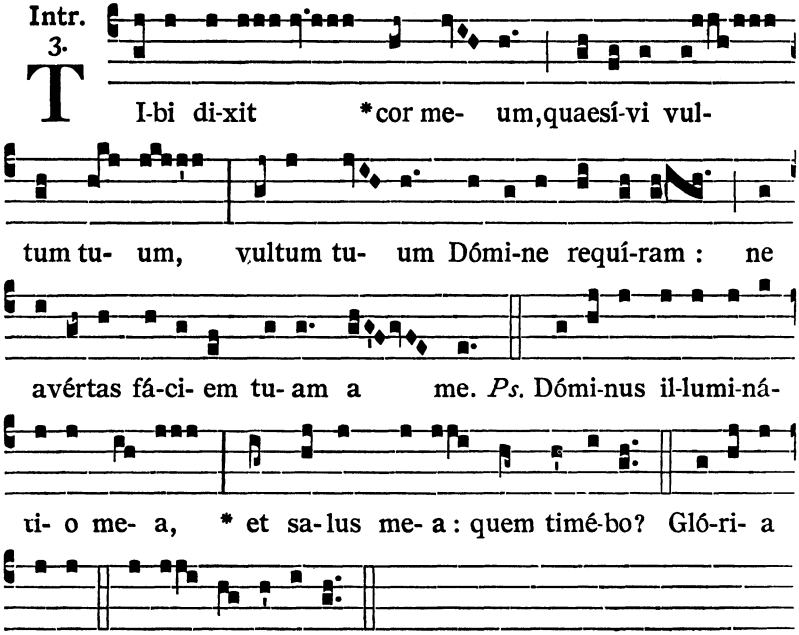


Comm. 2.



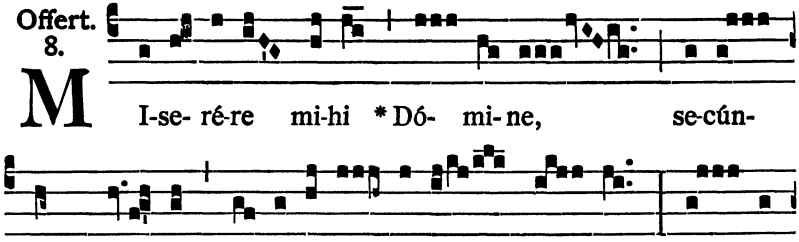
Feria Tertia.

Intr. 3.

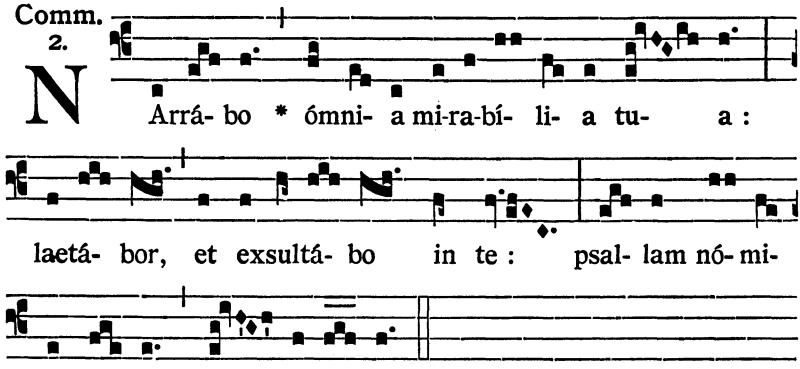


Graduale. Jacta cogitátum, *ut in Dom. III. post Pentecosten*, 328.

Offert. 8.

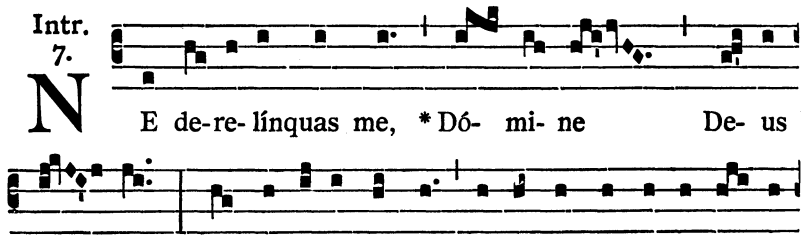


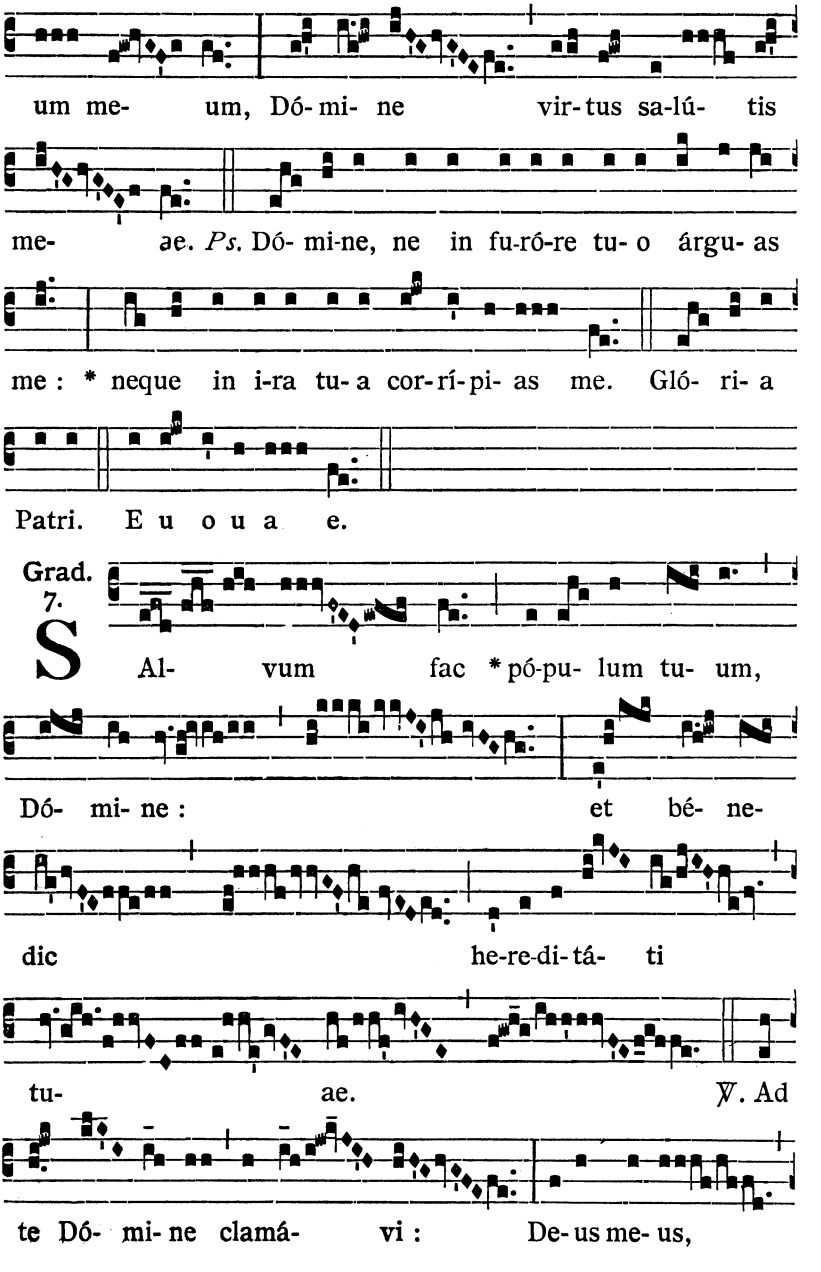
Comm. 2.

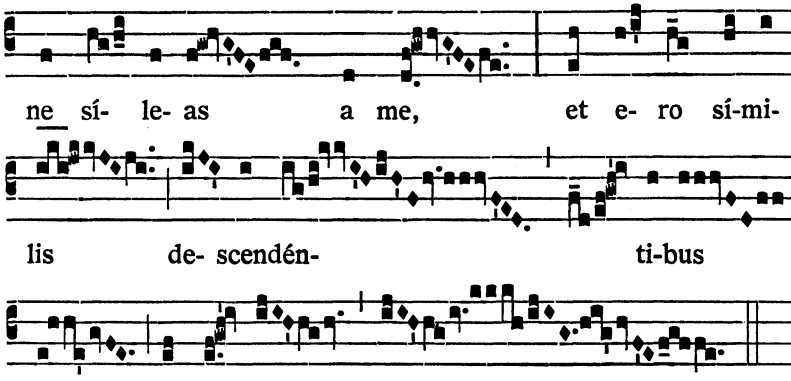


Feria Quarta.

Intr. 7.




um me- um, Dó- mi- ne vir- tus sa-lú- tis
me- ae. *Ps.* Dó- mi-ne, ne in fu-ró-re tu- o árgu- as
me : * neque in i-ra tu- a cor-rí-pi- as me. Gló- ri- a
Patri. E u o u a e.
Grad. 7.
S Al- vum fac * pó-pu- lum tu- um,
Dó- mi- ne : et bé- ne-
dic he-re-di-tá- ti
tu- ae. ℣. Ad
te Dó- mi- ne clamá- vi : De- us me- us,

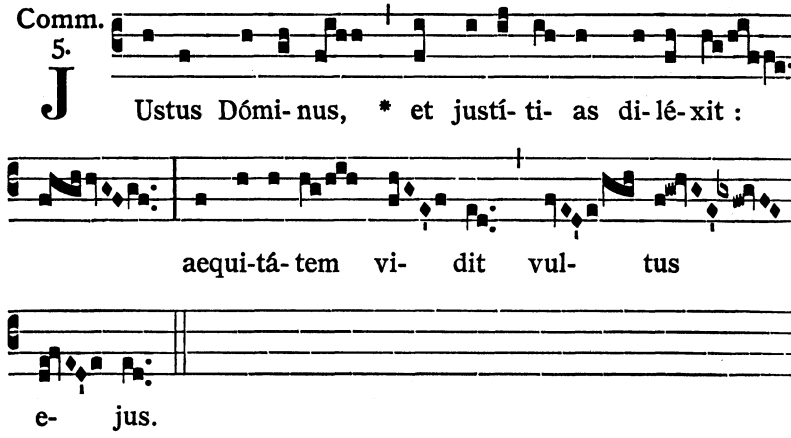


* in la- cum.

Tractus. Dómine non secúndum. 89.

Offertorium. Ad te Dómine levávi. 3.

Comm. 5.



Feria Quinta.

Introitus. Deus in adjutórium, *ut in Dom. XII. post Pentec.*, 350.

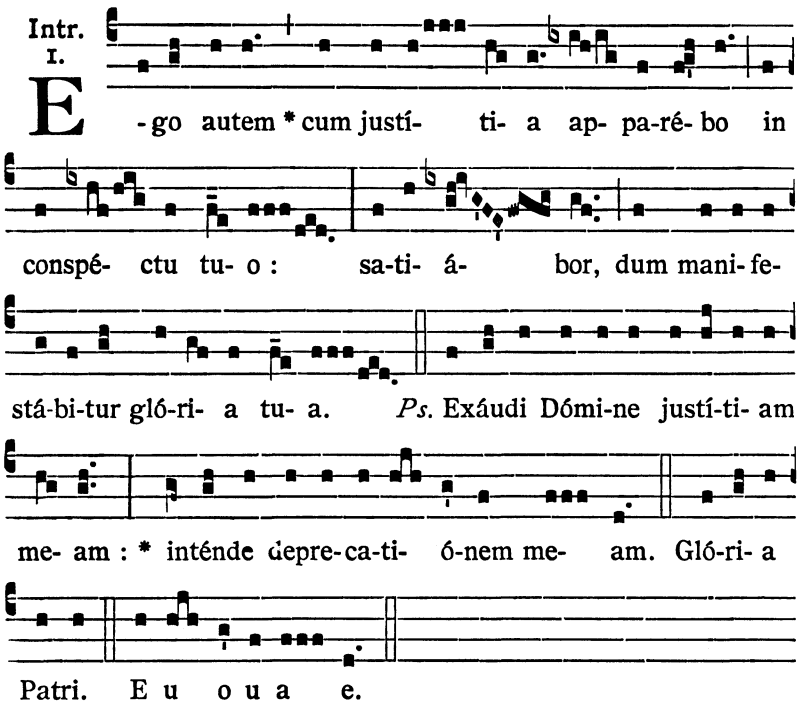
Graduale. Propítius esto, *ut supra*, 107.

Offertorium. Precátus est, *ut in Dominica XII. post Pentec.*, 352.

Communio. Qui mandúcat, *ut in Dominica IX. post Pentec.*, 344.

Feria Sexta.

Intr. I.

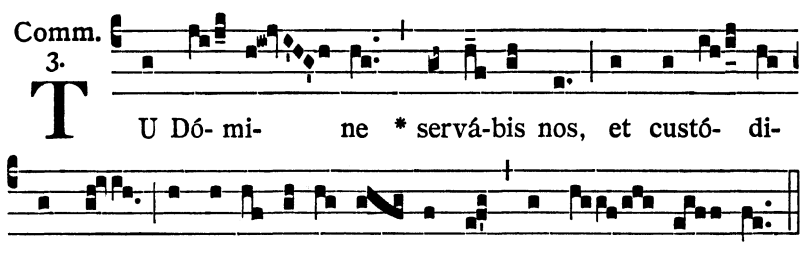


Graduale. Ad Dóminum, *ut in Dominica II. post Pentec.*, 321.

Tractus. Dómine non secúndum, 89.

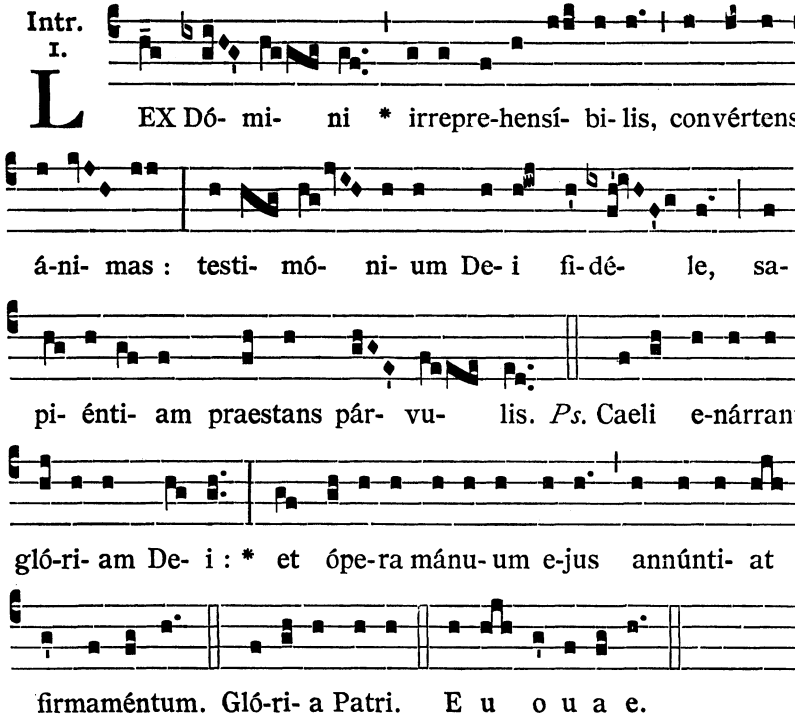
Offertorium. Dómine in auxílium, *ut in Dominica XVI. post Pentecosten*, 364.

Comm. 3.



Sabbato.

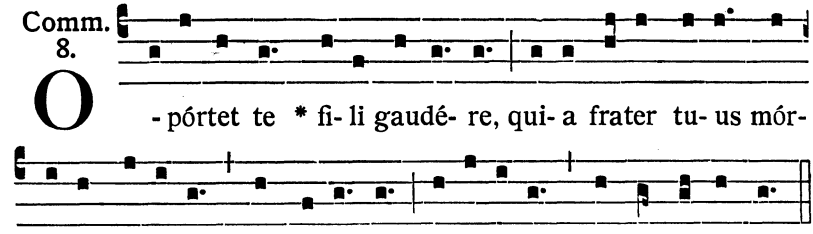
Intr. I.



Graduale. Bonum est confitéri, *ut in Dom. XV. post Pentec.*, 360.

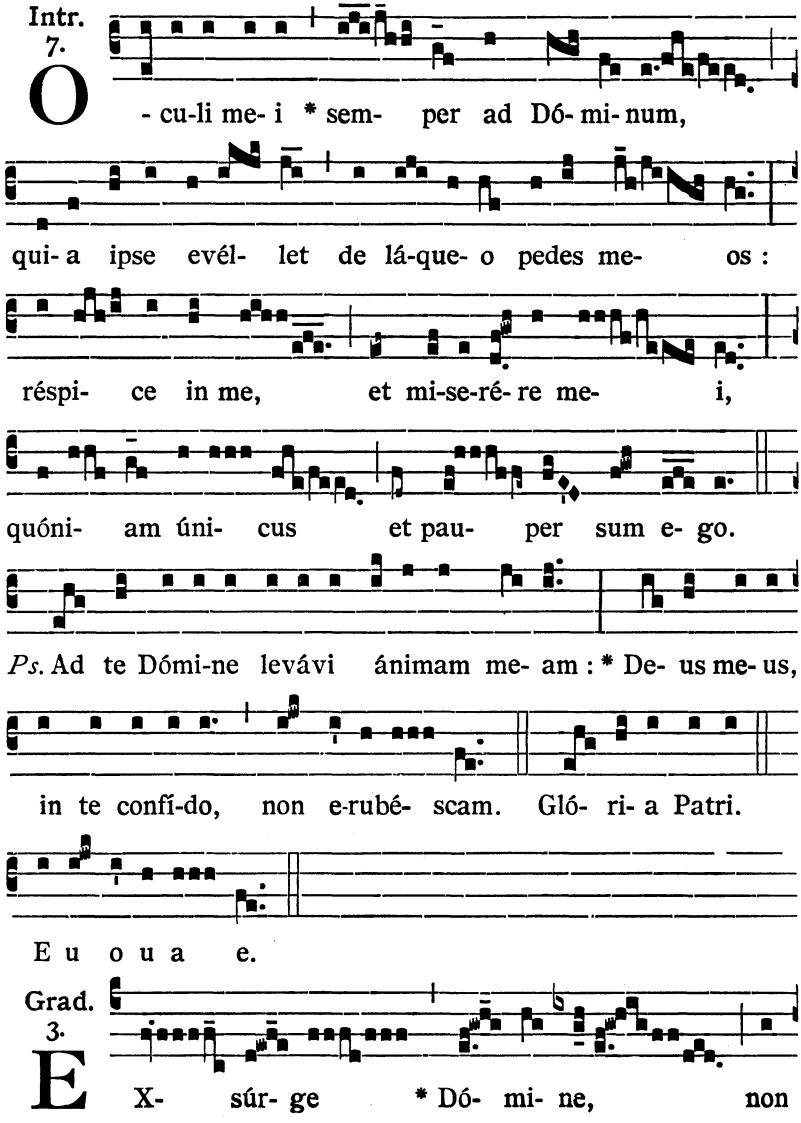
Offertorium. Illúmina, *ut in Dominica IV. post Pentecosten*, 331.

Comm. 8.

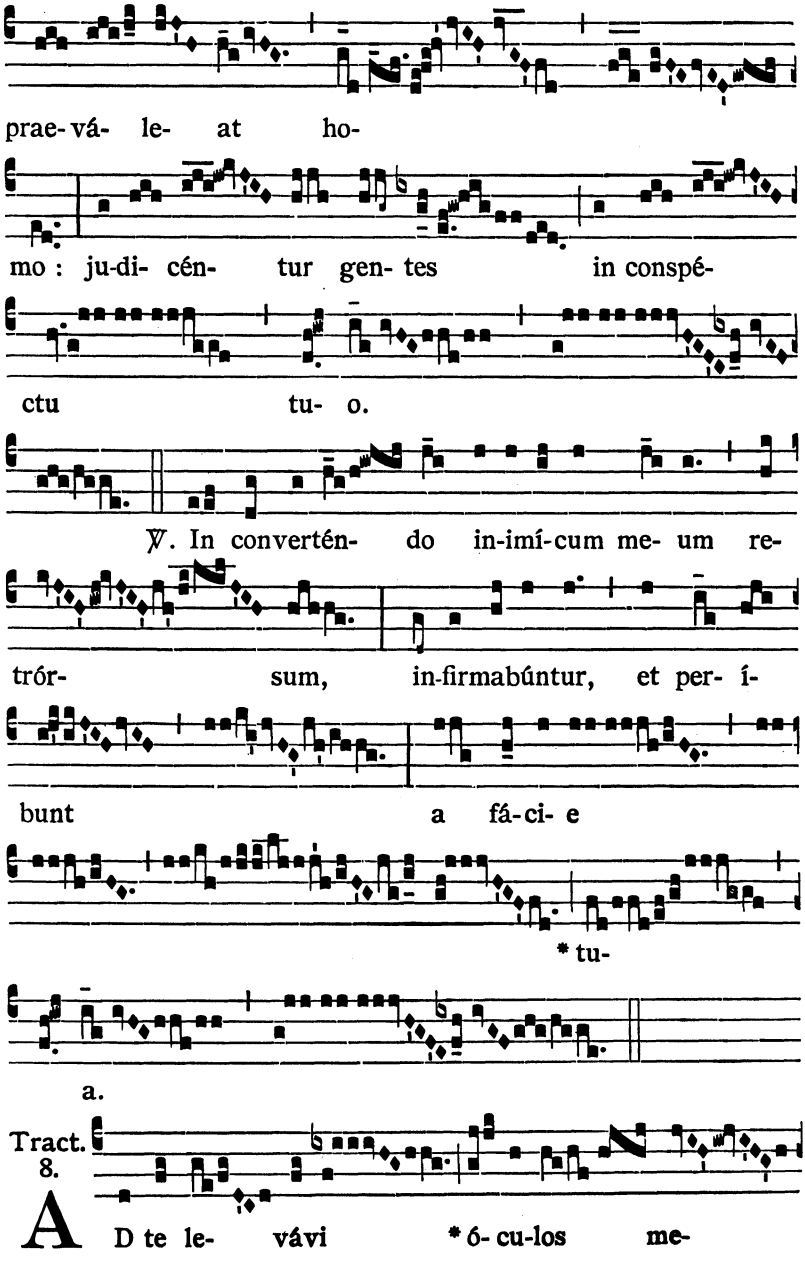


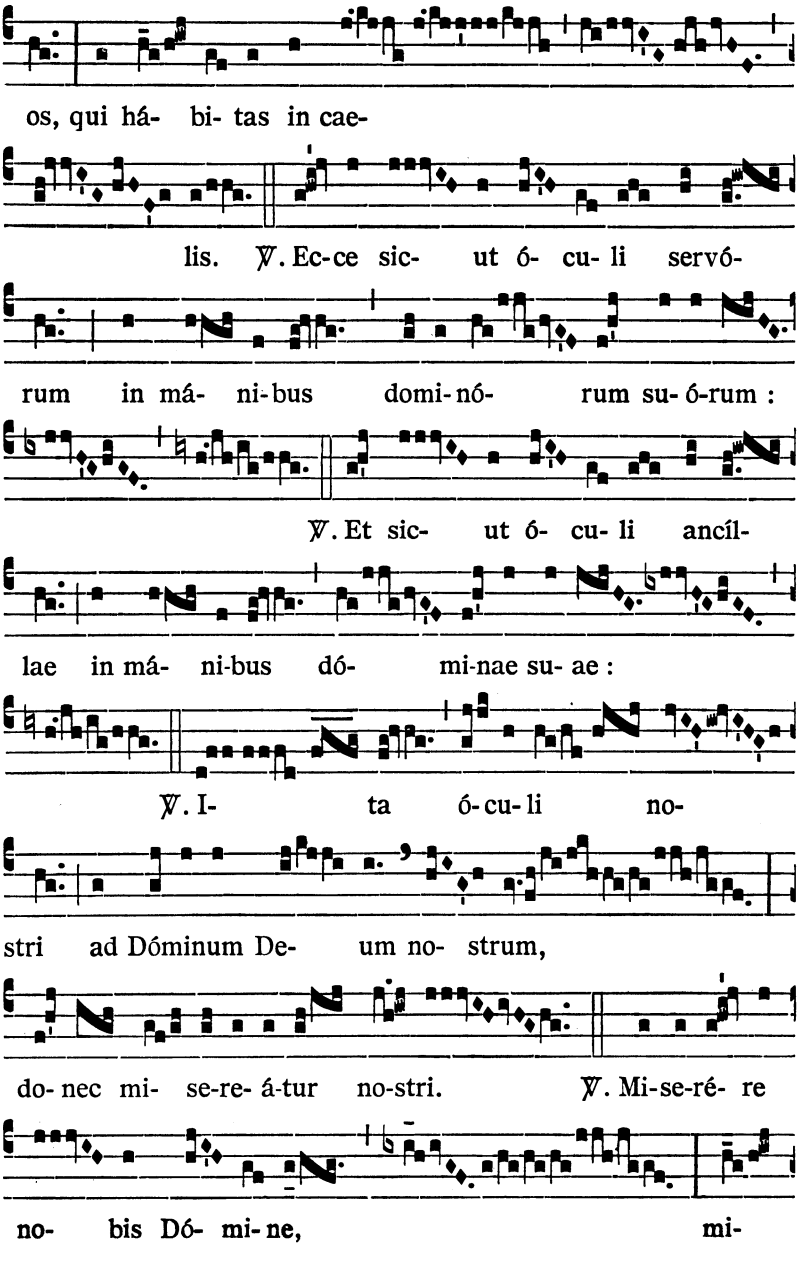
Dominica III. in Quadragesima.

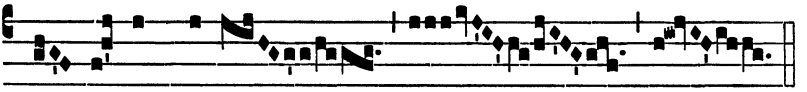
Intr. 7.



Grad. 3.


prae-vá- le- at ho-
mo : ju-di- cén- tur gen- tes in conspé-
ctu tu- o.
℣. In convertén- do in-imí-cum me- um re-
trór- sum, in-firmabúntur, et per- í-
bunt a fá-ci- e
* tu-
a.
Tract.
8.
A D te le- vávi * ó- cu-los me-

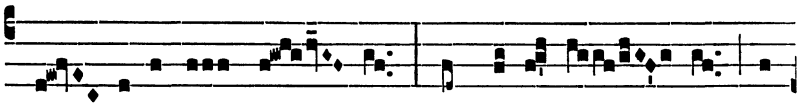

os, qui há- bi- tas in cae-
lis. ℣. Ec-ce sic- ut ó- cu- li servó-
rum in má- ni-bus domi-nó- rum su- ó-rum :
℣. Et sic- ut ó- cu- li ancíl-
lae in má- ni-bus dó- mi-nae su- ae :
℣. I- ta ó-cu-li no-
stri ad Dóminum De- um no- strum,
do- nec mi- se-re- á-tur no-stri. ℣. Mi-se-ré- re
no- bis Dó- mi-ne, mi-



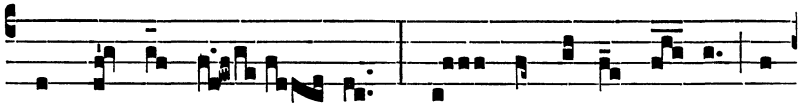
se- ré- re * no-bis.

Offert. 4.

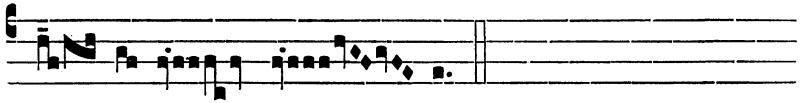
Ustí- ti- ae Dómi- ni * re- ctae, lae-



ti- fi-cántes cor- da, et dulci- ó- ra su-

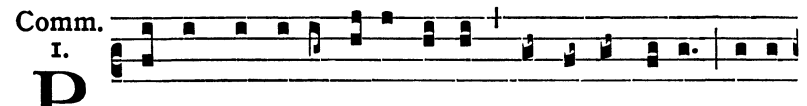


per mel et fa- vum : nam et servus tu- us cu-

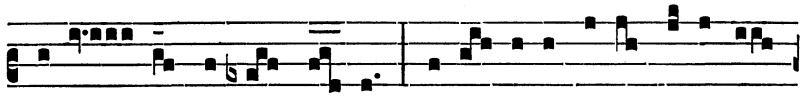


stó- di- et e- a.

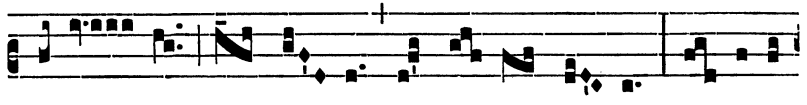
Comm. 1.



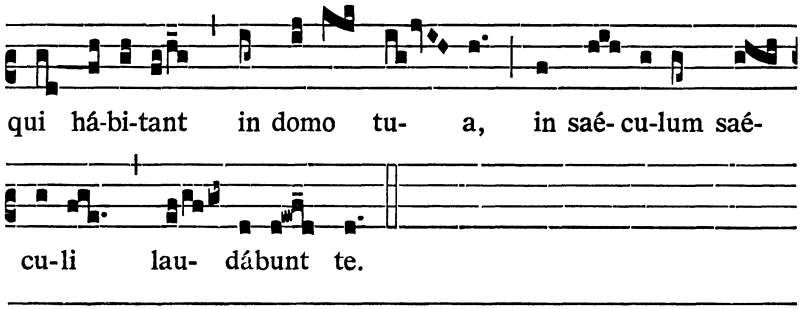
Asser * invé-nit si-bi domum, et turtur ni-dum, u-bi



repó- nat pul-los su- os : altá- ri- a tu- a Dómi-ne

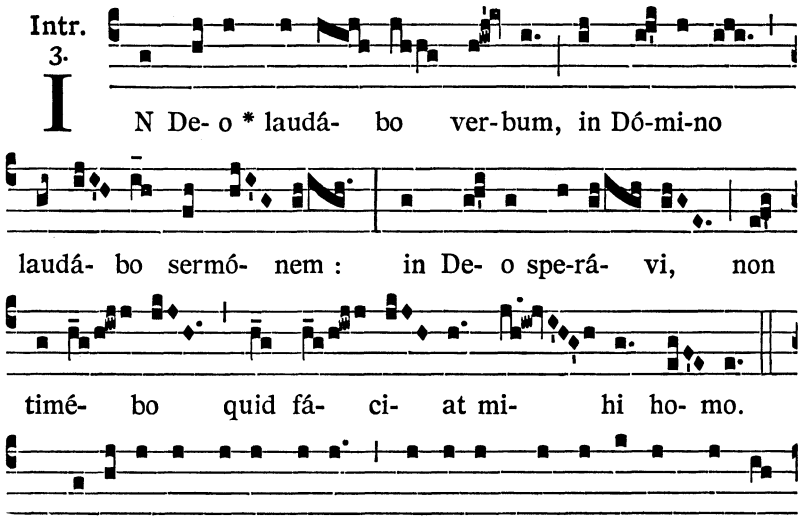


virtú- tum, Rex me- us, et De- us me- us : be- á-ti

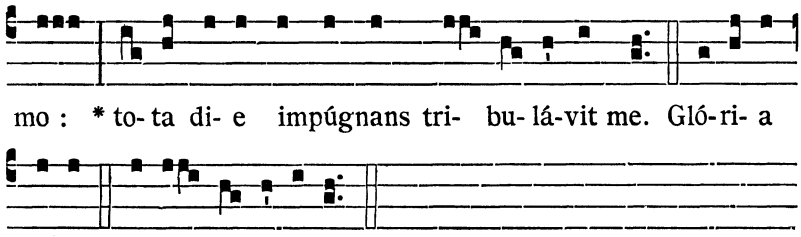


Feria Secunda.

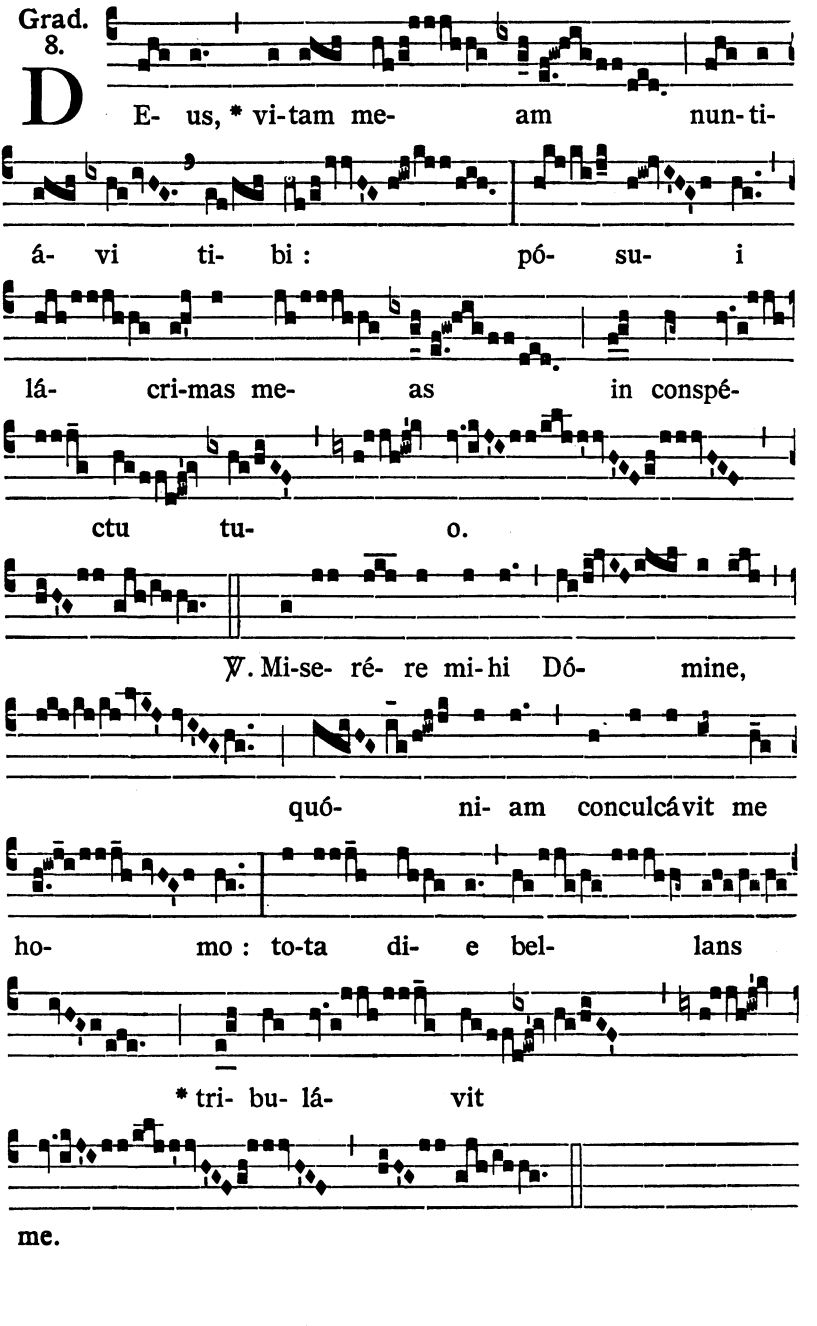
Intr. 3.



Ps. Mi-se-ré-re me- i De- us, quó-ni- am conculcá-vit me ho-

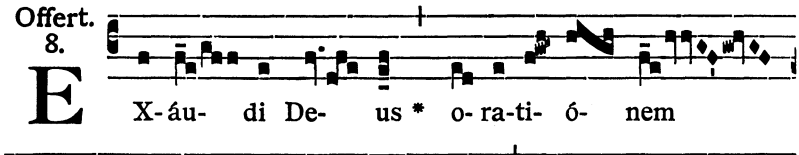


Grad. 8.

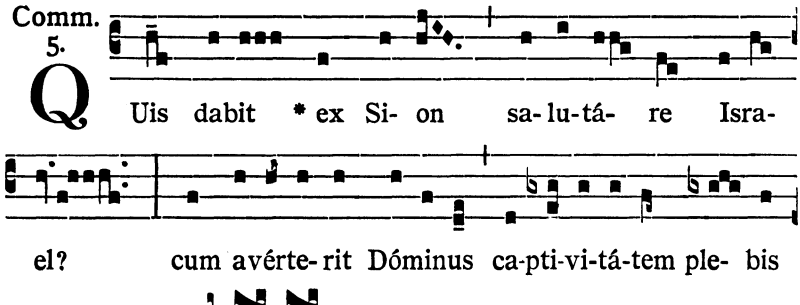

D
E- us, * vi-tam me- am nun-ti-
á- vi ti- bi : pó- su- i
lá- cri-mas me- as in conspé-
ctu tu- o.
℣. Mi-se- ré- re mi-hi Dó- mine,
quó- ni- am conculcávit me
ho- mo : to-ta di- e bel- lans
* tri- bu- lá- vit
me.

Tractus. Dómine non secúndum. 89.

Offert. 8.

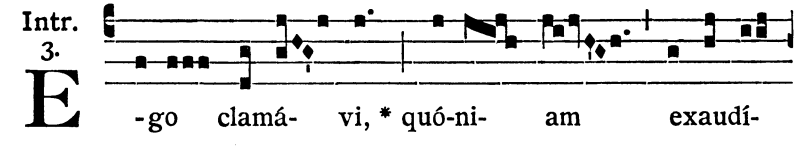


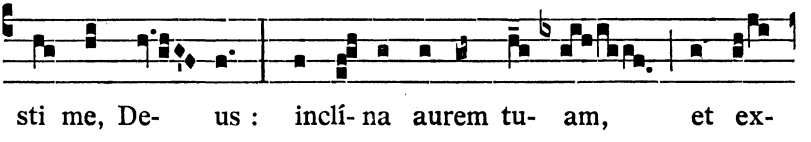
Comm. 5.

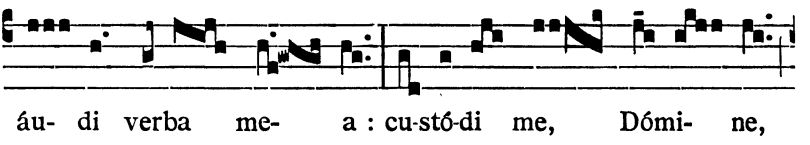


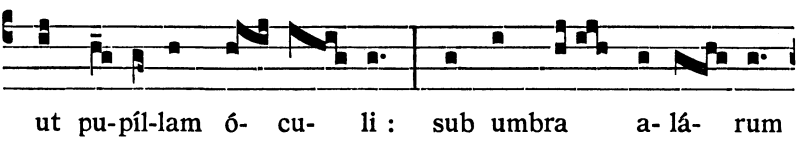
Feria Tertia.

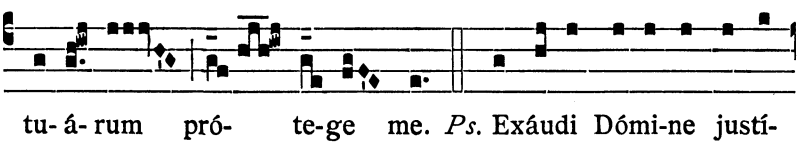
Intr. 3.

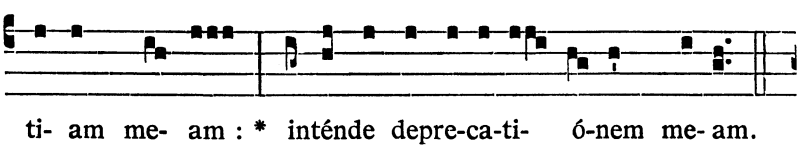


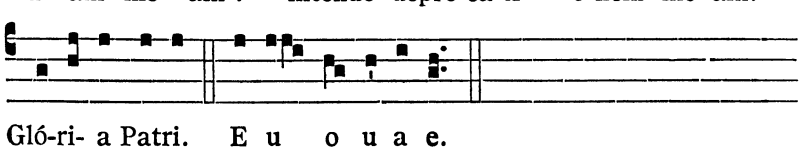




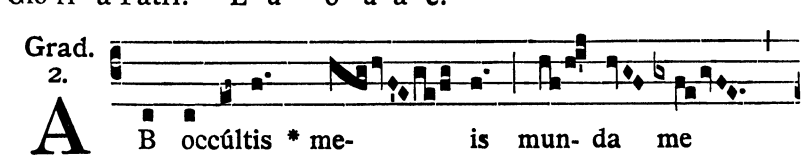


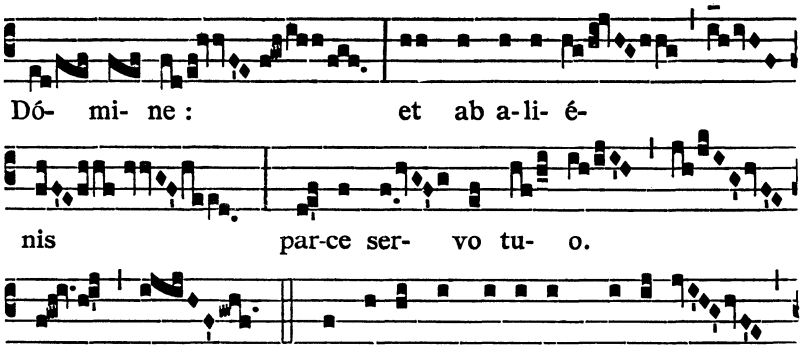




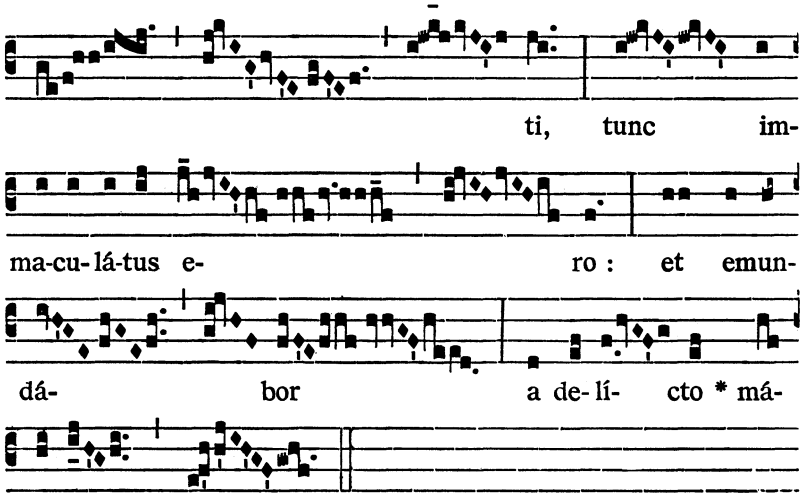


Grad. 2.





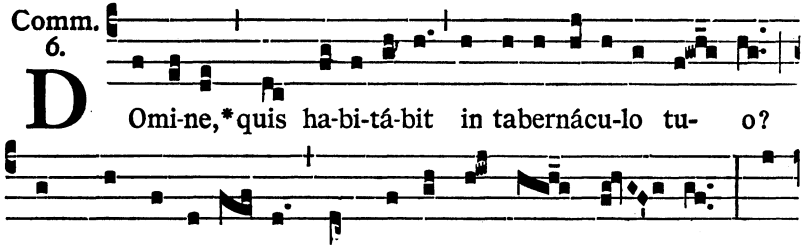
℣. Si me- i non fú- e-rint domi-ná-

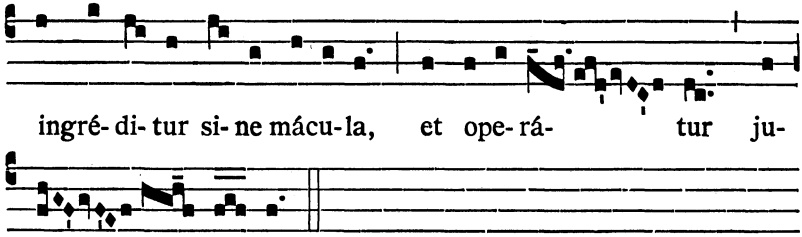


ximo.

Offertorium. Déxtera Dómini. 72.

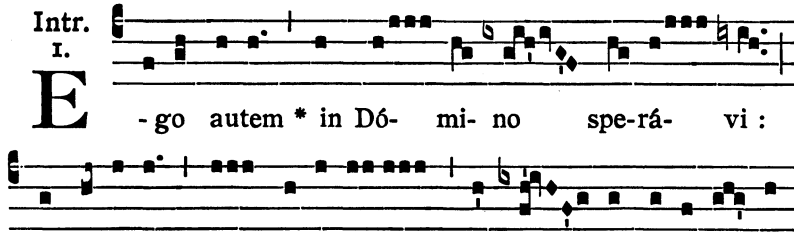
Comm. 6.

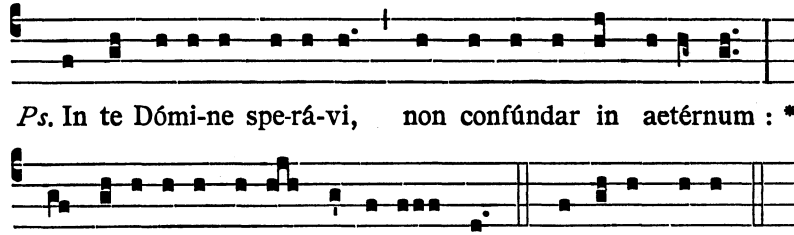


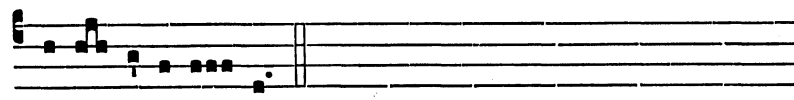


Feria Quarta.

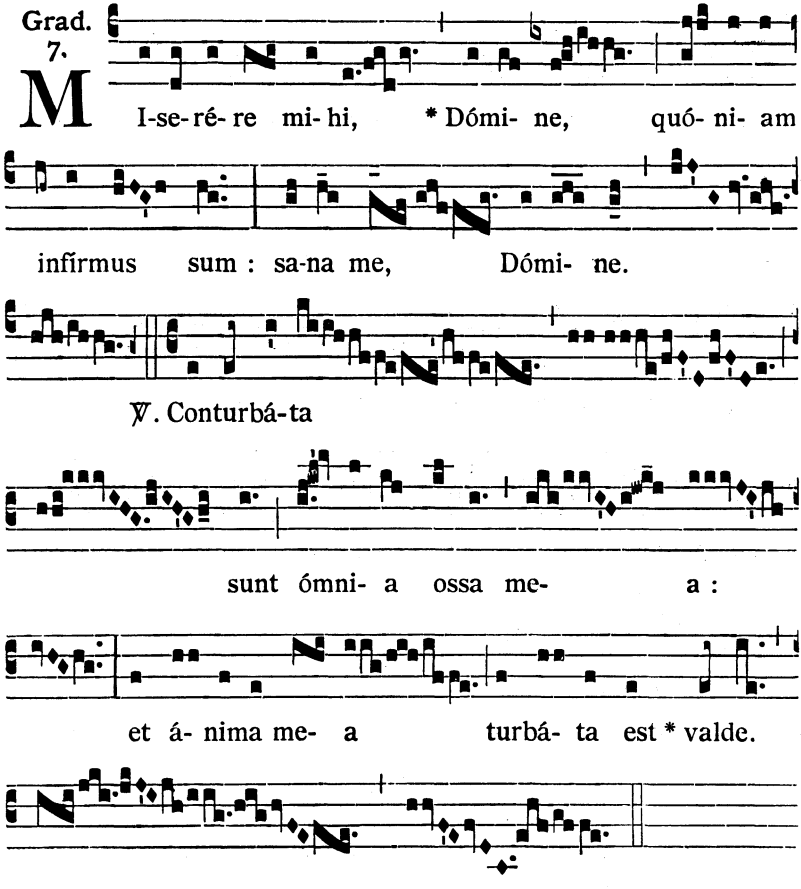
Intr. I.





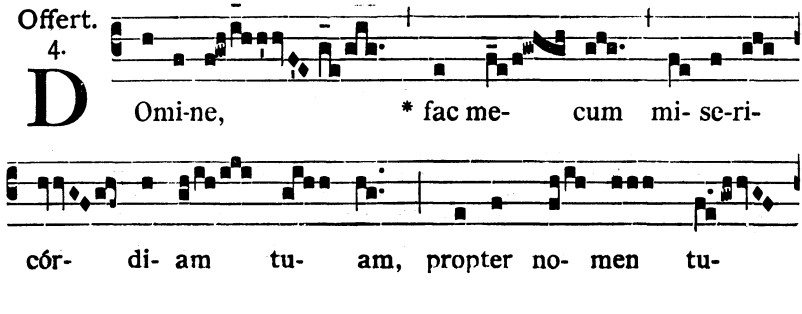


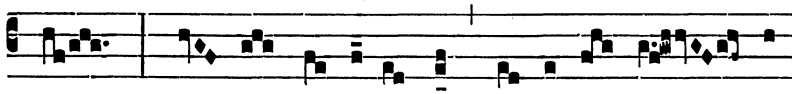
Grad. 7.



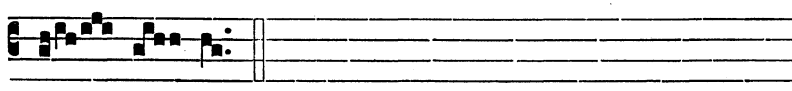
Tractus. Dómine non secúndum. 89.

Offert. 4.



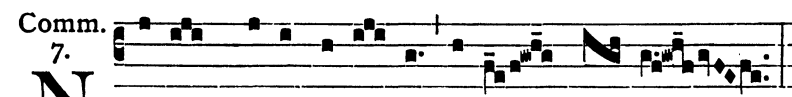


um : qui- a su- á-vis est mi- se- ri- cór- di-

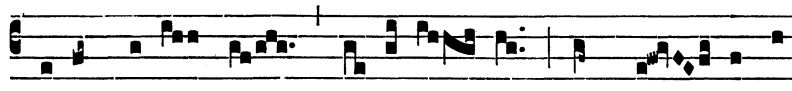


a tu- a.

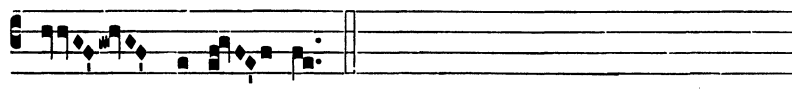
Comm. 7.



NO-tas * mi-hi fe-cí- sti vi- as vi- tae :



ad-implé-bis me lae-tí- ti- a cum vul- tu tu-



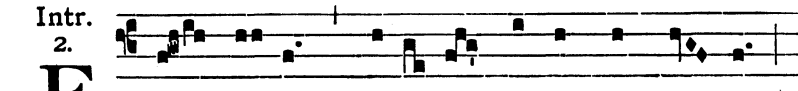
o, Dómi- ne.

Feria Quinta.

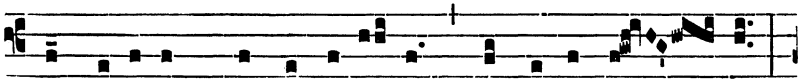
Introitus. Salus pópuli, *ut in Dominica XIX. post Pentec.*, 375.
Graduale. Oculi ómnium, *ut in Festo Corporis Christi*, 314.
Offertorium. Si ambulávero, *ut in Dom. XIX. post Pentec.*, 376.
Communio. Tu mandásti, *ut in eadem Dominica*, 377.

Feria Sexta.

Intr. 2.

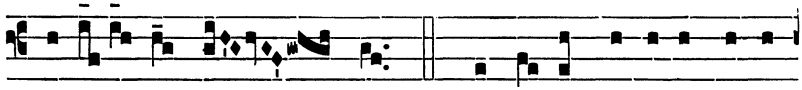


FAC me- cum, * Dómi- ne, signum in bo- num :



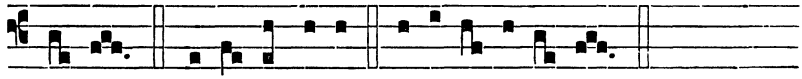
ut ví-de- ant qui me odé- runt, et confundán- tur :

quó-ni- am tu Dó- mi- ne adju-vísti me, et con-



so-lá- tus es me. *Ps.* Inclí-na Dómi-ne aurem

tu- am, et exáudi me : * quó-ni- am in-ops et pauper sum

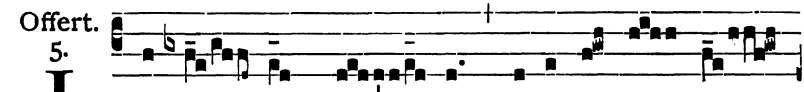


e-go. Gló-ri- a Patri. E u o u a e.

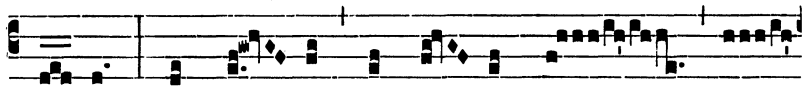
Graduale. In Deo sperávit, *ut in Dominica XI. post Pentec.*, 348.

Tractus. Dómine non secúndum. 89.

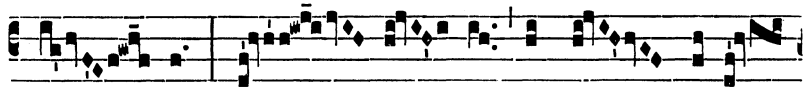
Offert. 5.



I N- tén- de * vo- ci o-ra- ti- ó- nis



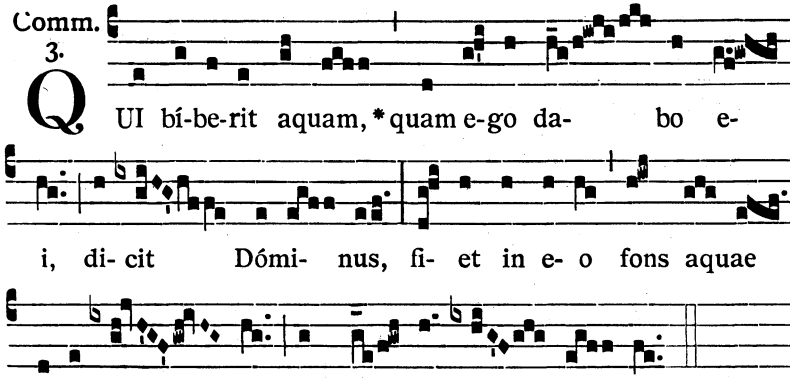
me- ae, Rex me- us, et De- us me-



us: quó- ni- am ad te o-rá-

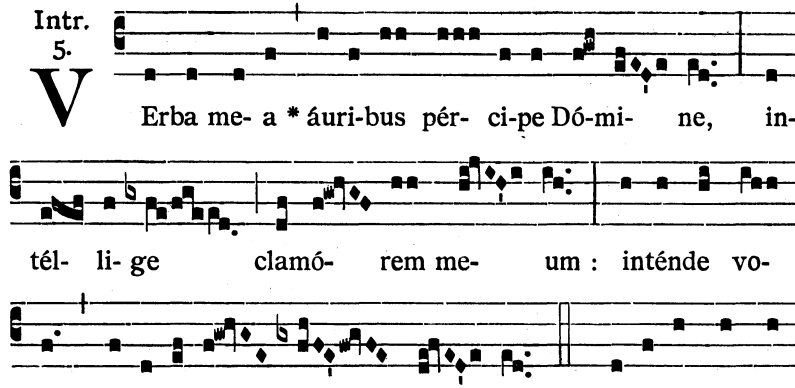
bo, Dó- mi- ne.

Comm. 3.

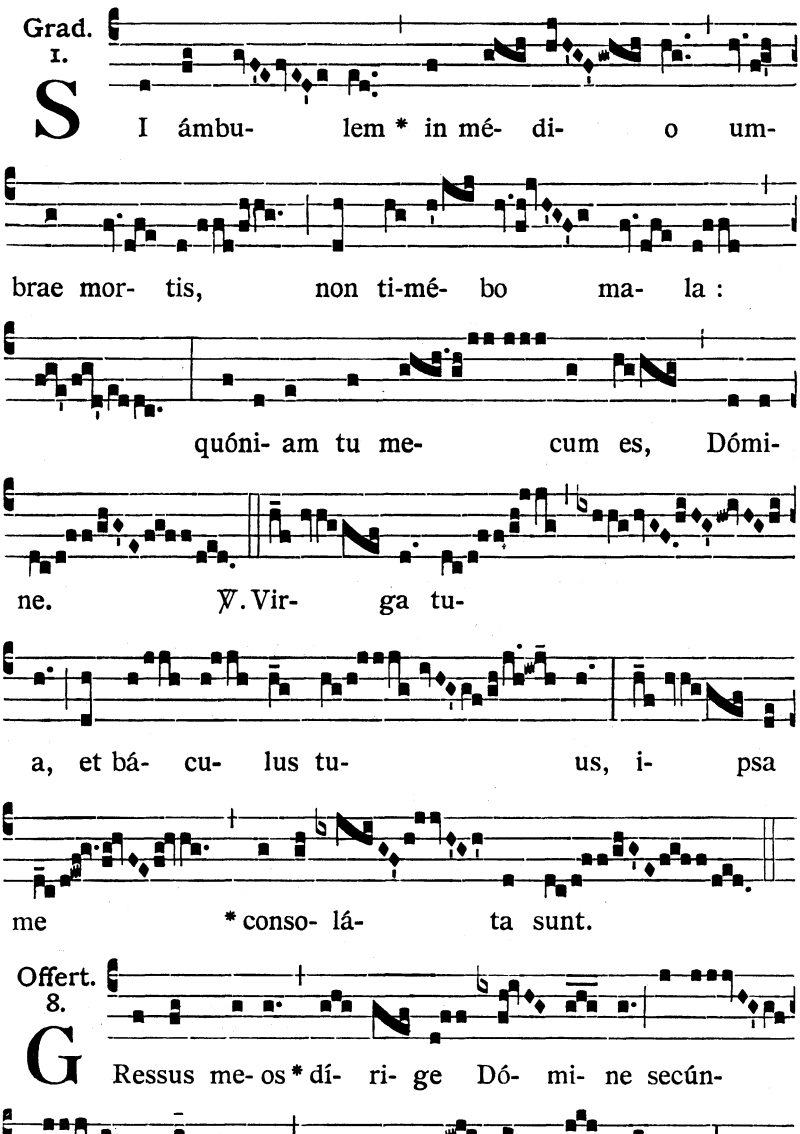


Sabbato.

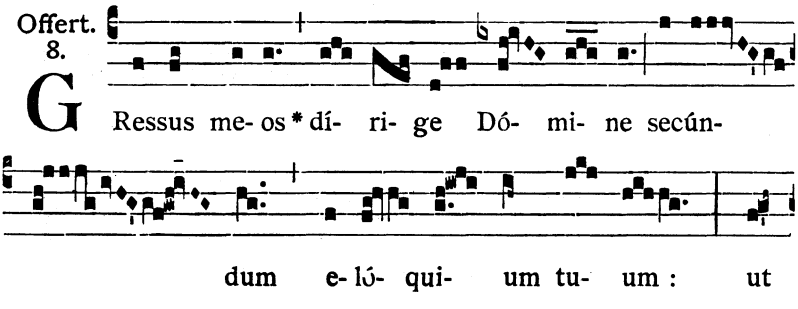
Intr. 5.

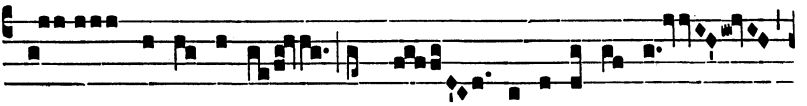


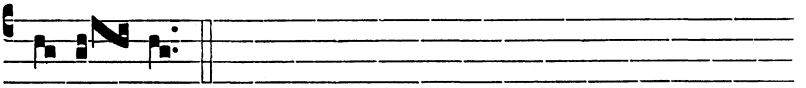
Grad. I.



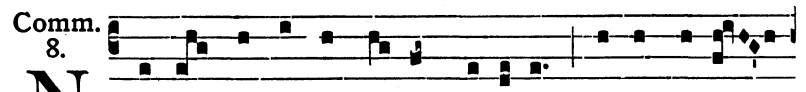
Offert. 8.

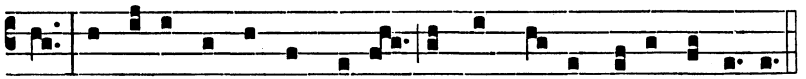






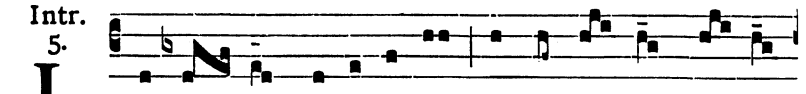
Comm. 8.

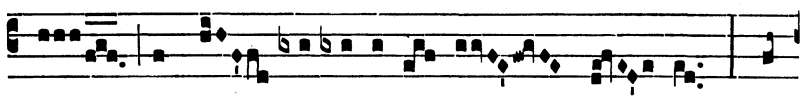


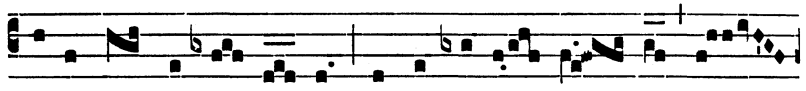


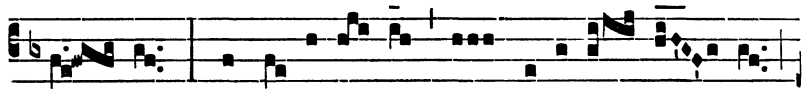
Dominica IV. in Quadragesima.

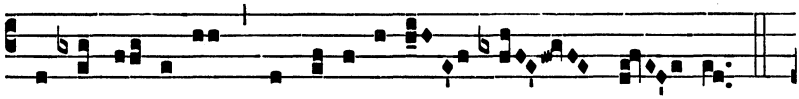
Intr. 5.



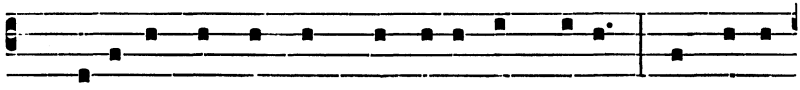




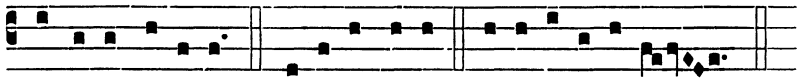




ab u-bé- ri-bus conso-la-ti- ó- nis ve- strae.

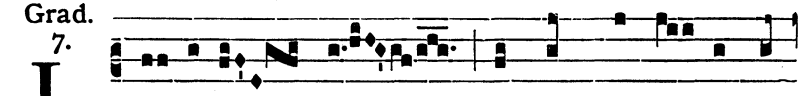


Ps. Laetá-tus sum in his quae dicta sunt mi-hi : * in domum

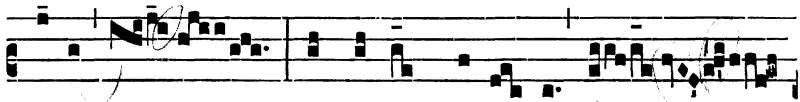


Dómi-ni í-bimus. Gló-ri- a Patri. E u o u a e.

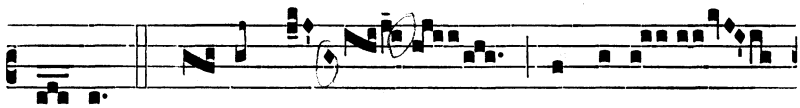
Grad. 7.



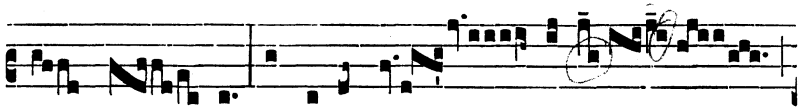
L Ae- tá-tus sum * in his quae di- cta sunt



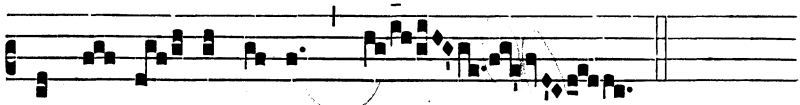
mi-hi : in domum Dómi- ni í-



bi- mus. ℣. Fi- at pax in virtú-

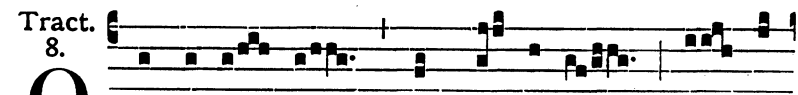


te tu- a : et abundán- ti- a

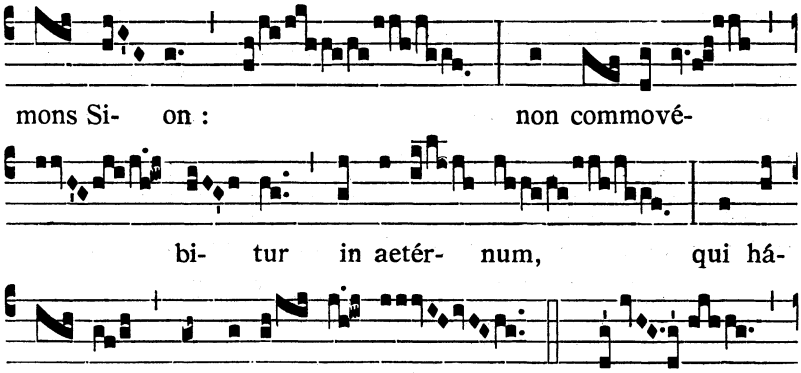


* in túr- ri- bus tu- is.

Tract. 8.

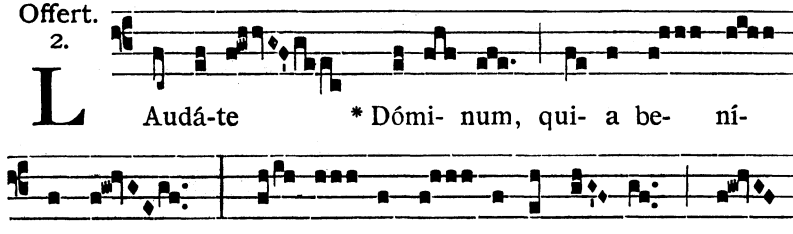


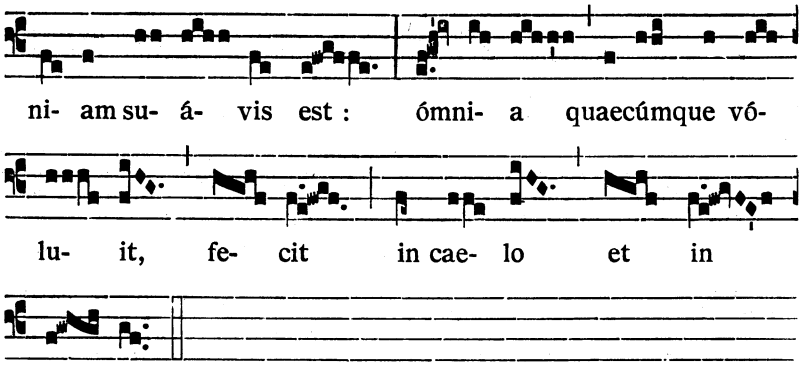
Q UI confí- dunt * in Dó- mi- no, sic- ut


mons Si- on : non commové-
bi- tur in aetér- num, qui há-
bi- tat in Je-rú- sa- lem. ℣. Mon-
tes in circú- i-tu e- jus :
et Dómi- nus in circú- i-tu pópu- li
su- i, ex hoc nunc et us-que
* in saé-cu-lum.

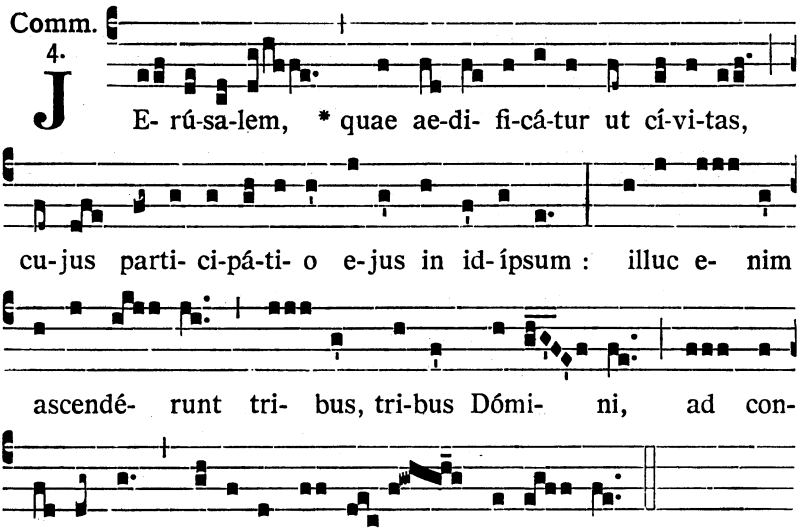
Offert.

2.


L Audá-te * Dómi- num, qui- a be- ní-
gnus est : psál- li- te nó- mi- ni e- jus, quó-

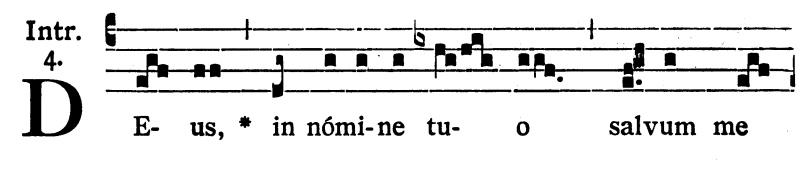


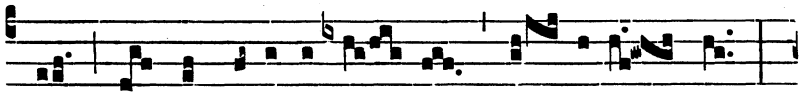
Comm. 4.

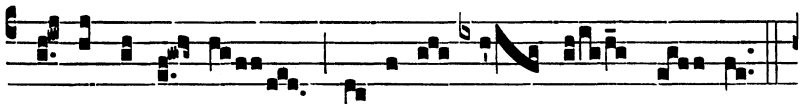


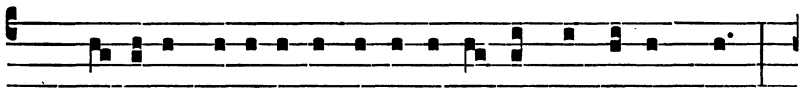
Feria Secunda.

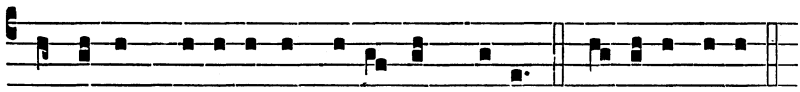
Intr. 4.

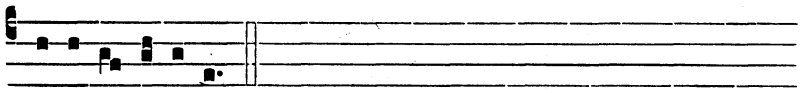




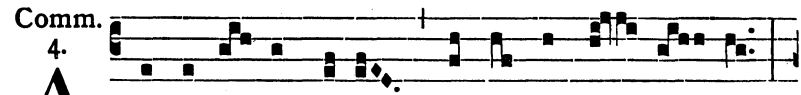


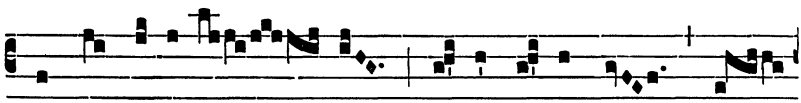


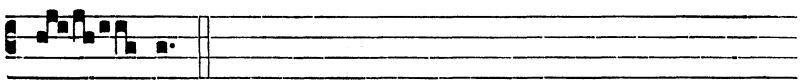




Graduale. Esto mihi, *ut in Dominica VIII. post Pentecosten*, 339.
Tractus. Dómine non secúndum, 89.
Offertorium. Jubiláte Deo omnis terra, 66.

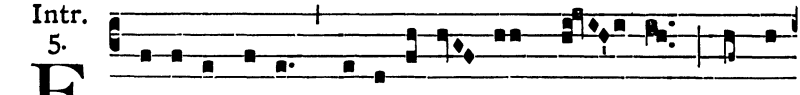


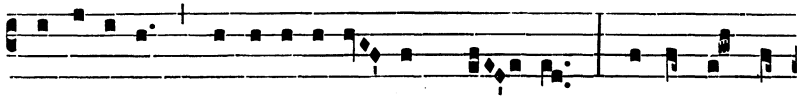


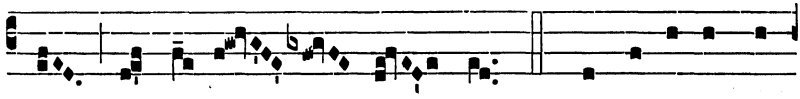


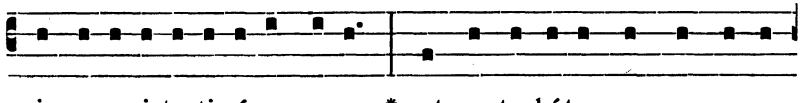
Feria Tertia.

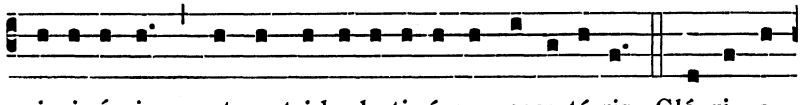
Intr. 5.

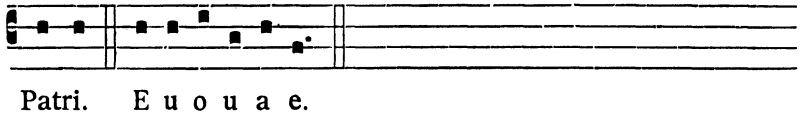




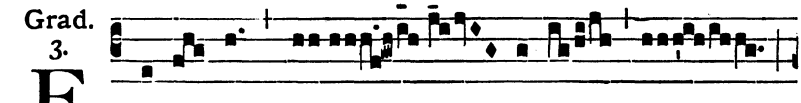


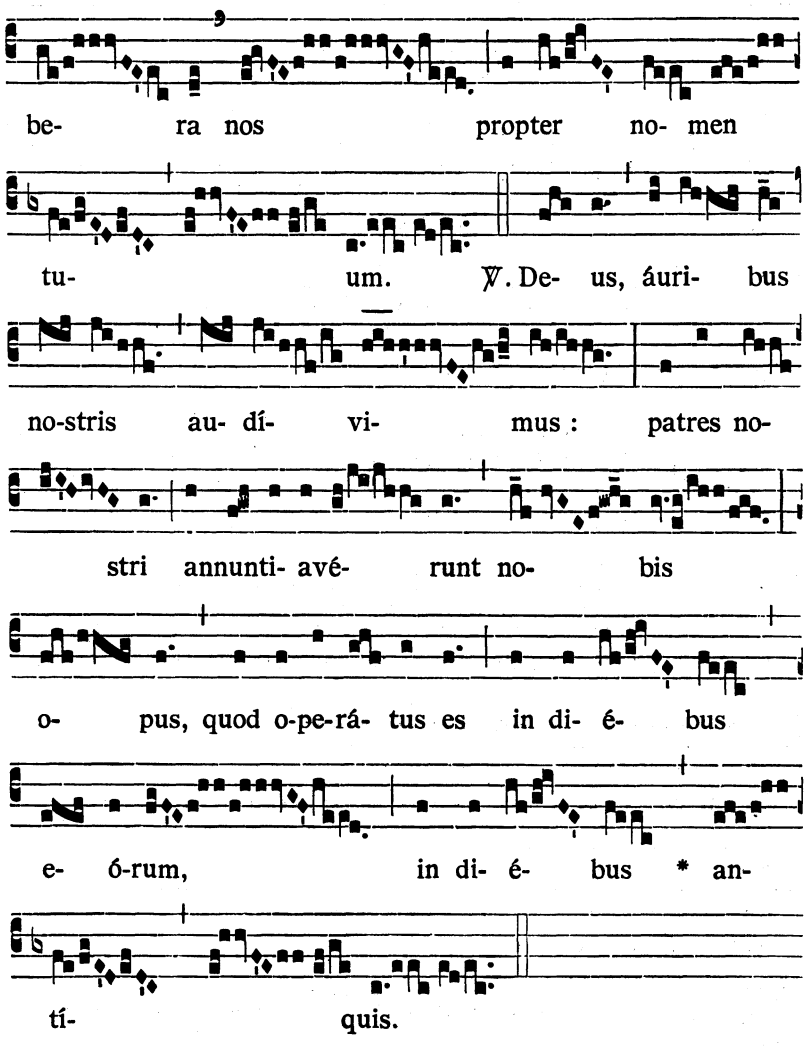






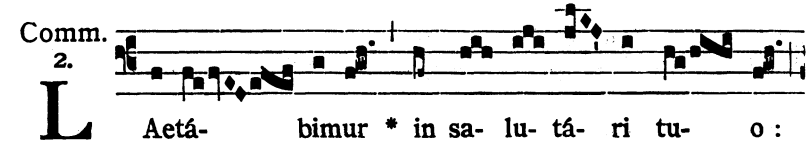
Grad. 3.

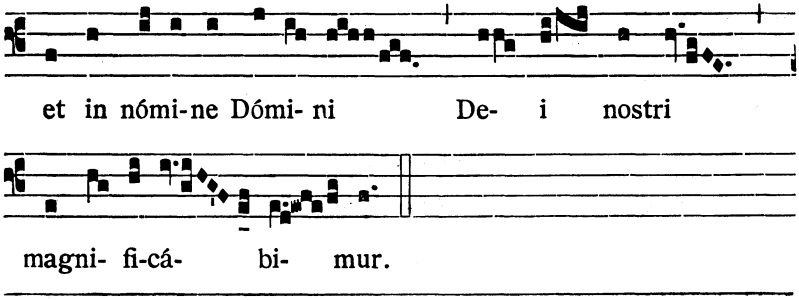




Offertorium. Exspéctans, *ut in Dominica XV. post Pentec.*, 362.

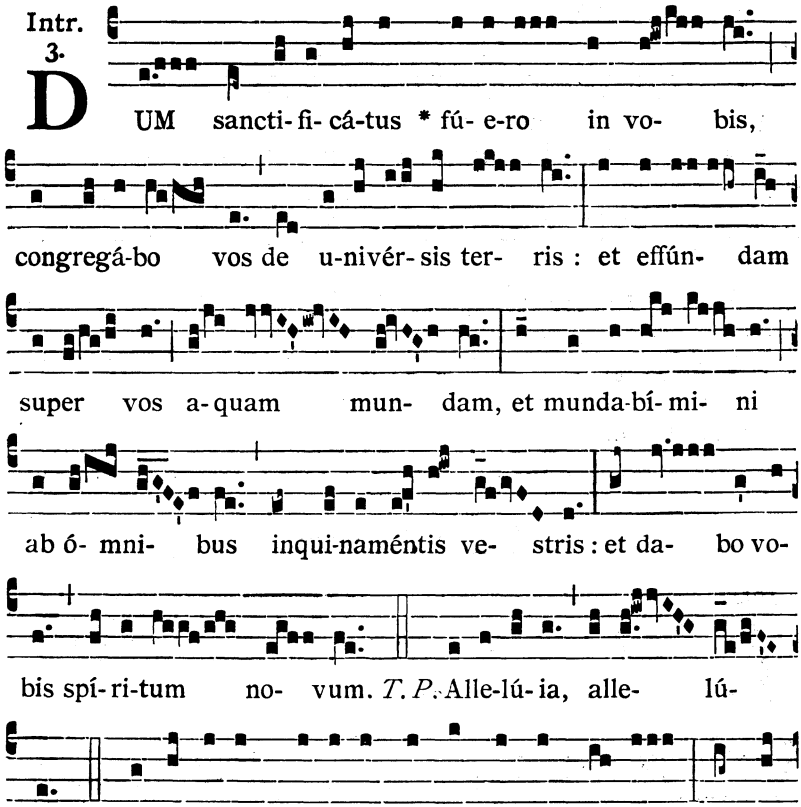
Comm. 2.

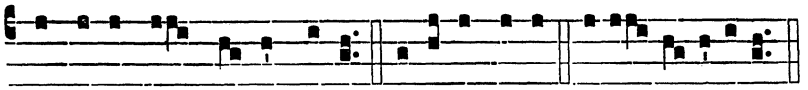




Feria Quarta.

Intr. 3.





laus e-jus in o- re me- o. Gló-ri- a Patri. E u o u a e.

Post Lectionem.

I. Graduale. Veníte fílii, *ut in Dominica VII. post Pentec.*, 336.

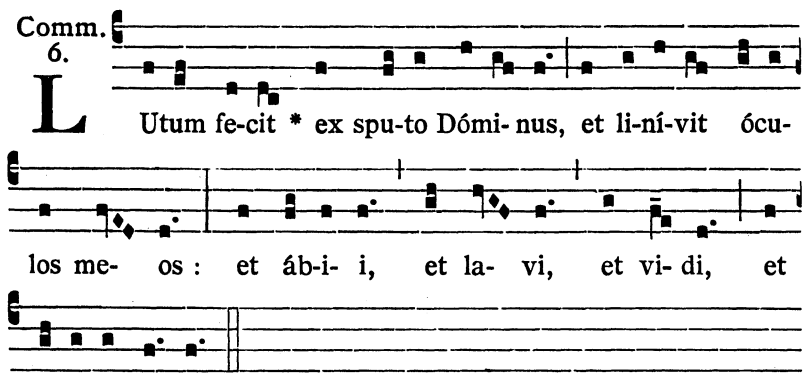
Post Epistolam.

II. Graduale. Beáta gens, *ut in Domin. XVII. post Pentec.*, 366.

Tractus. Dómine non secúndum. 89.

Offertorium. Benedícite gentes, *ut in Dominica V. post Pascha, omisso* Allelúia. 272.

Comm. 6.



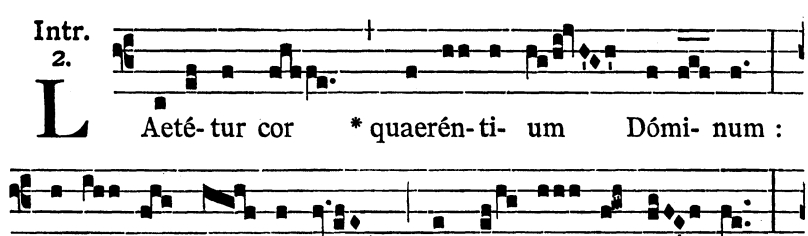
L Utum fe-cit * ex spu-to Dómi- nus, et li-ní-vit ócu-

los me- os : et áb-i- i, et la- vi, et vi- di, et

cré-di-di De- o.

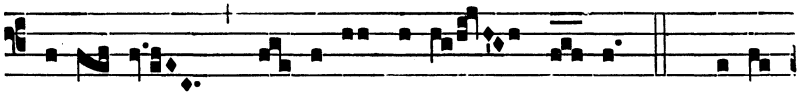
Feria Quinta.

Intr. 2.

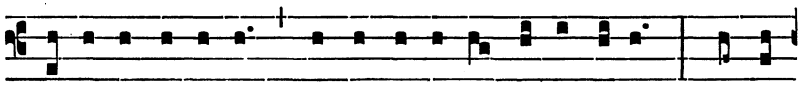


L Aeté- tur cor * quaerén- ti- um Dómi- num :

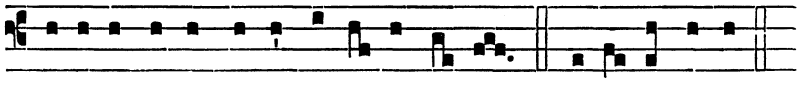
quaéri- te Dó- mi-num, et con- fir- má- mi- ni :



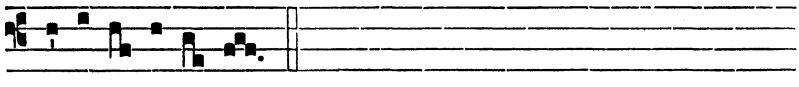
quaéri- te fá- ci- em e- jus semper. *Ps.* Confi-



témi- ni Dómi- no, et invo-cá- te nomen e-jus: * annun-



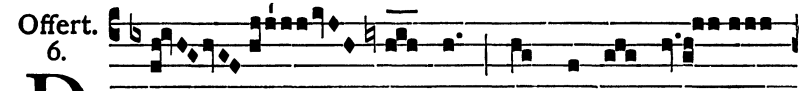
ti- á-te inter gentes ó- pe-ra e-jus. Gló-ri- a Patri.



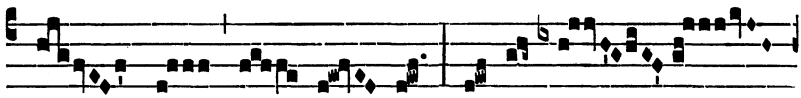
E u o u a e.

℣ Graduale. Réspice Dómine, *ut in Dom. XIII. post Pentec.*, 354.

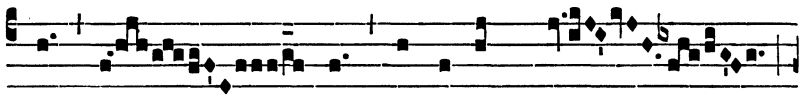
Offert. 6.



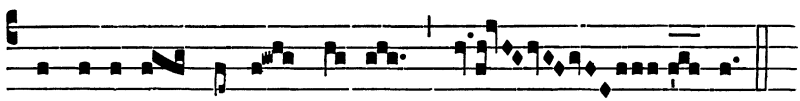
D O- mi- ne, * ad adju- ván-



dum me fe- stí- na: con-fun-dán-



tur o- mnes advérsum me,

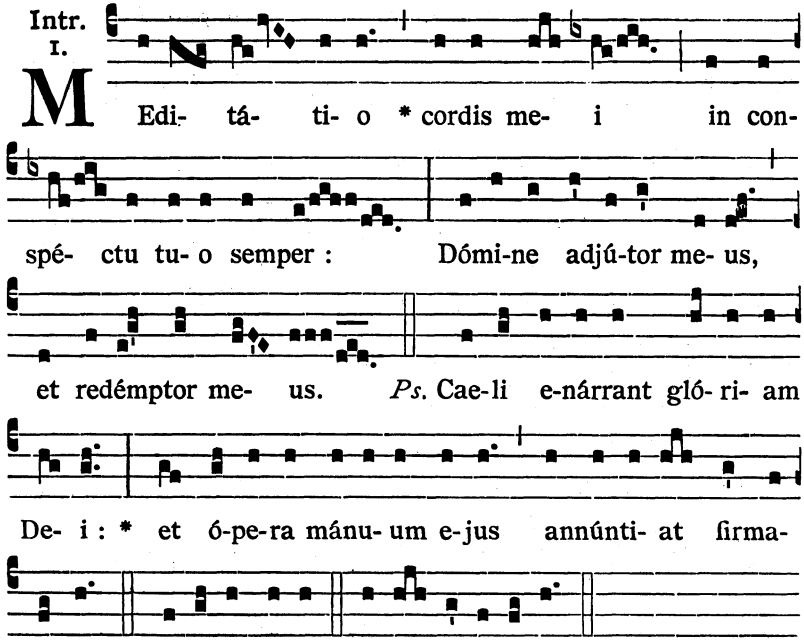


qui có-gi-tant servis tu- is ma- la.

Communio. Dómine, memorábor, *ut in Dominica XVI. post Pentecosten*, 365.

Feria Sexta.

Intr. I.

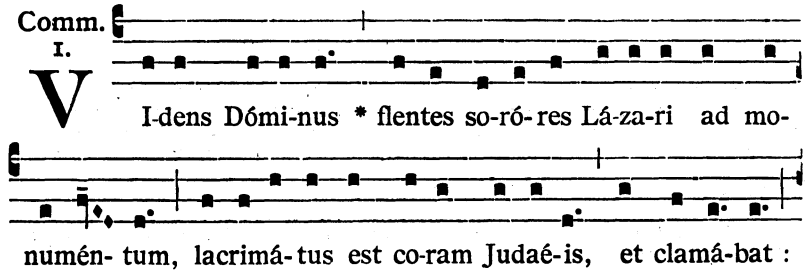


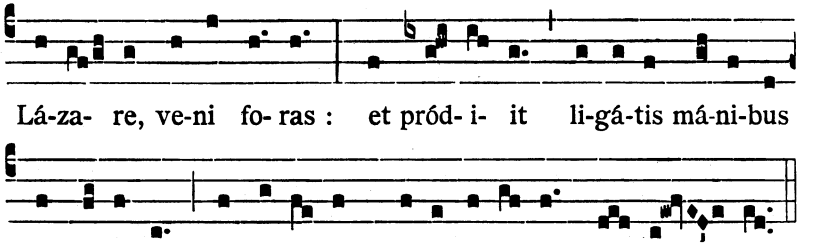
Graduale. Bonum est confídere, *ut in Dominica XIV. post Pentecosten*, 358.

Tractus. Dómine non secúndum. 89.

Offertorium. Pópulum húmilem, *ut in Dominica VIII. post Pentecosten*, 341.

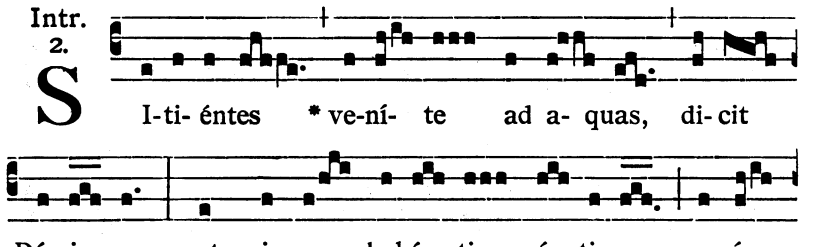
Comm. I.



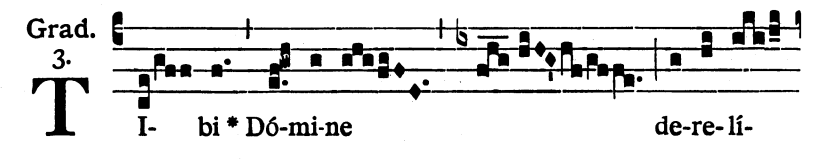


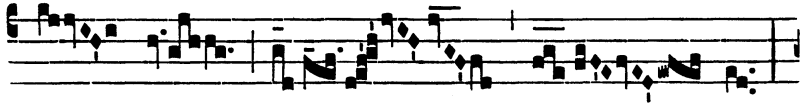
Sabbato.

Intr. 2.

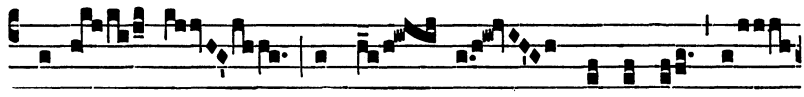


Grad. 3.

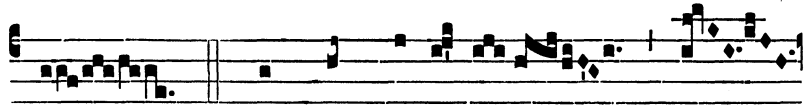




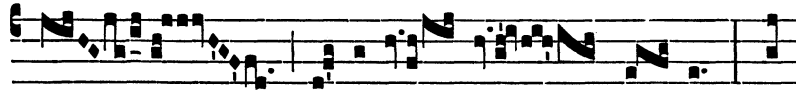
ctus est pau- per :



pu-píl- lo tu e- ris adjú-tor.

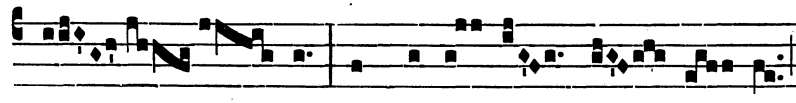


℣. Ut quid Dó-mi-ne

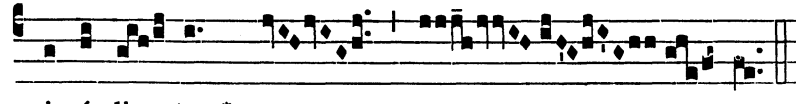


re- cessí- sti lon- ge, dé-

spi-cis in opportu-ni- tá- ti- bus, in tri- bu- la- ti-

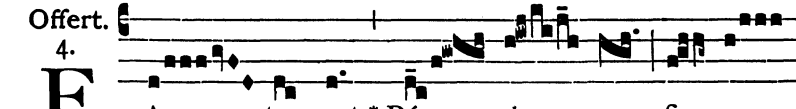


ó- ne? dum su-pér- bit ím- pi- us,

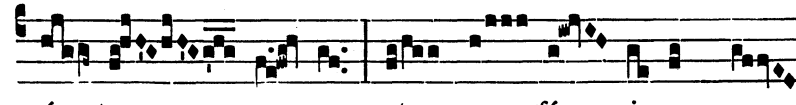


incéndi- tur * pau- per.

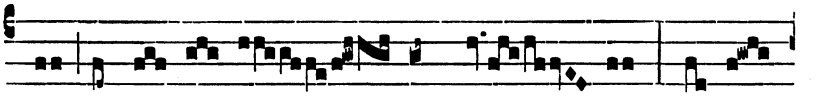
Offert. 4.



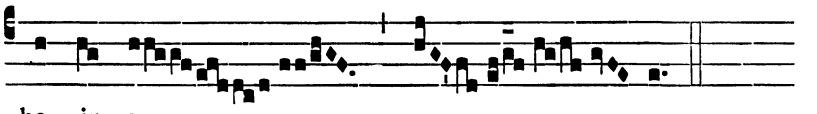
A- ctus est * Dó- mi- nus fir-ma-



mén- tum me- um, et re- fú- gi- um me-

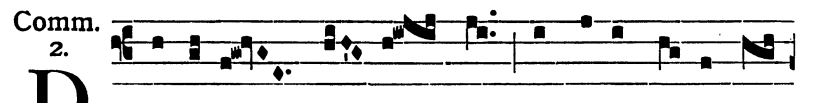


um, et li- be- rá- tor me- us : spe- rá-

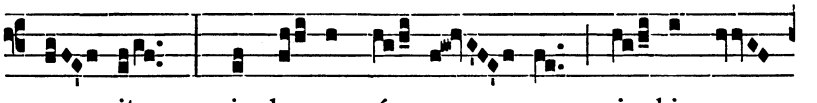


bo in e- um.

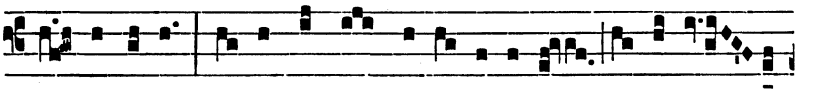
Comm. 2.



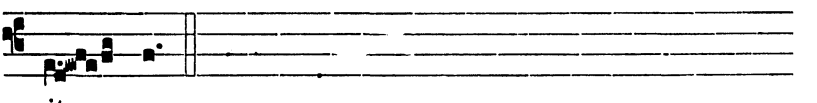
D Omi-nus * re- git me, et ni-hil mi- hi dé-



e- rit : in lo- co pá-scu- ae i- bi me



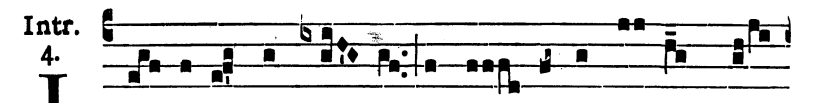
col- lo- cávit : su-per aquam re- fe-cti- ó-nis e-du-cá-



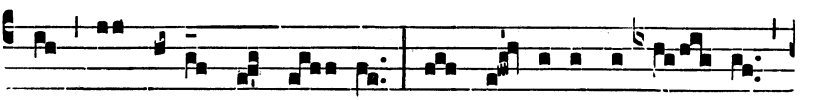
vit me.

DOMINICA I PASSIONIS

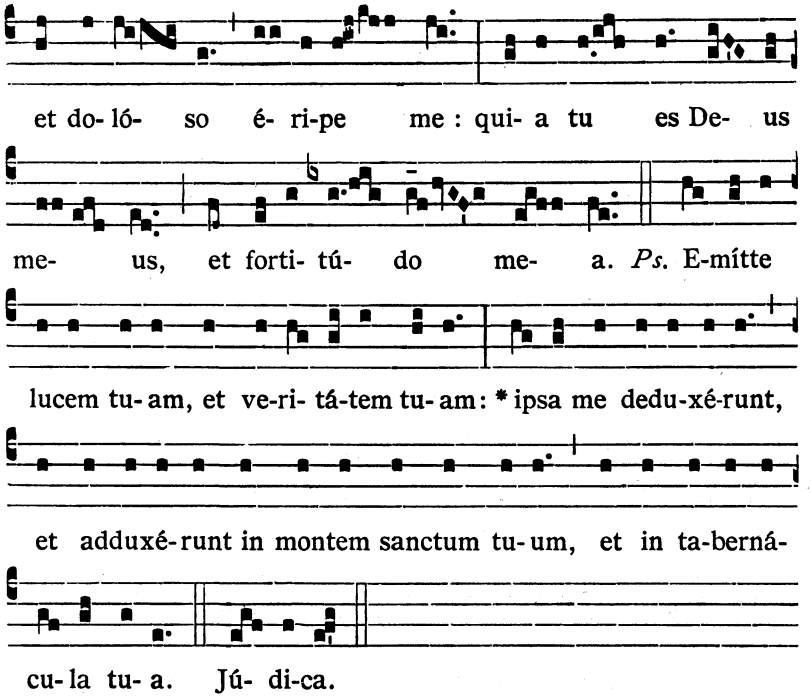
Intr. 4.



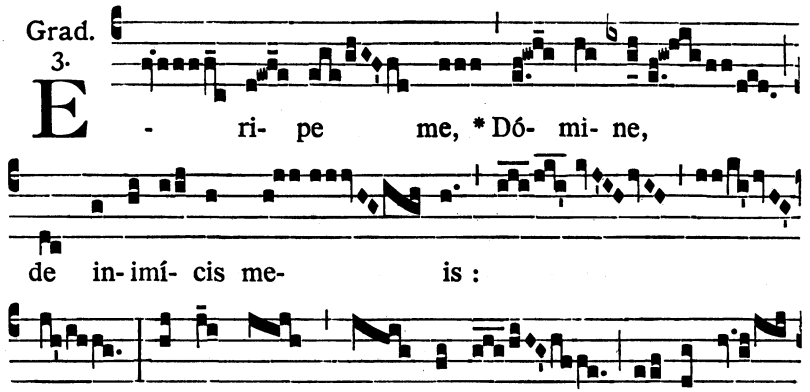
J U- di-ca me * De- us, et dis- cérne cau-sam me-

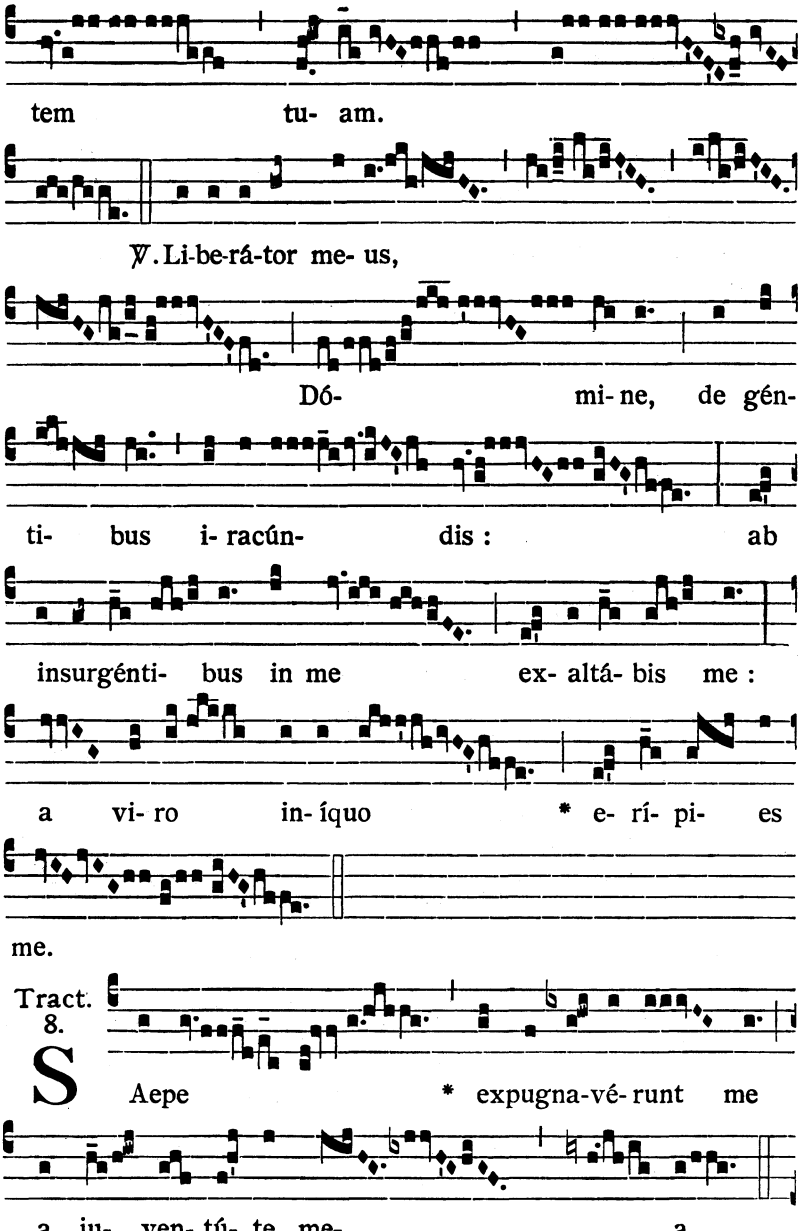


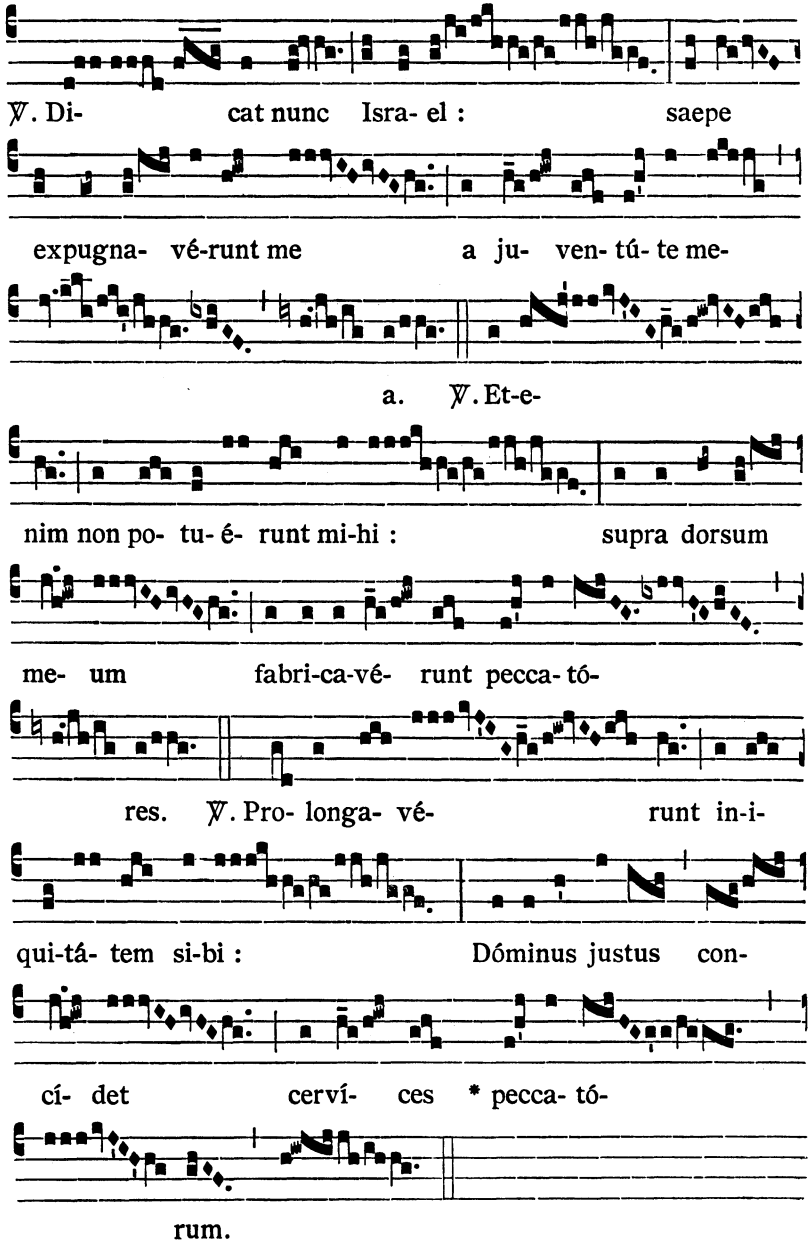
am de gente non san- cta : ab hó- mi-ne in- í- quo



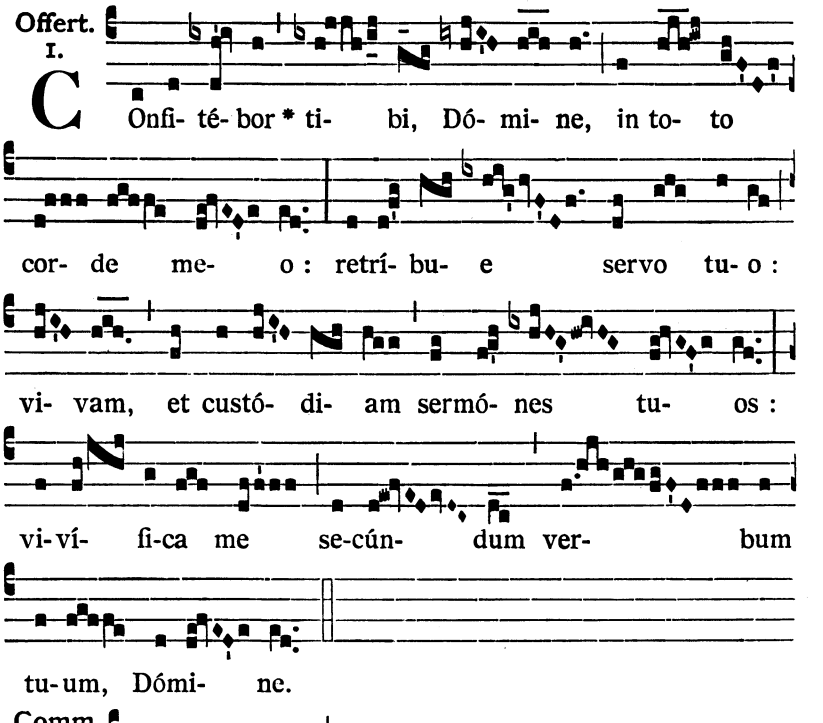
Non dicitur Glória Patri *ad Introitum usque ad Pascha, nisi in Missa de Festo, si occurrerit : sed finito Psalmo, absolute repetitur Introitus usque ad Psalmum.*



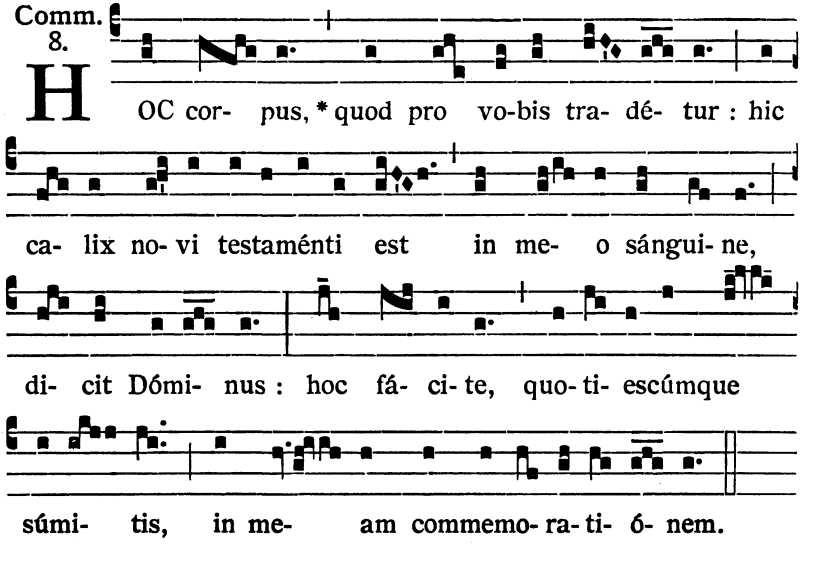

tem tu- am.
℣. Li-be-rá-tor me- us,
Dó- mi- ne, de gén-
ti- bus i- racún- dis : ab
insurgénti- bus in me ex- altá- bis me :
a vi- ro in- íquo * e- rí- pi- es
me.
Tract.
8.
S
Aepe * expugna-vé- runt me
a ju- ven- tú- te me- a.


℣. Di- cat nunc Isra- el : saepe
expugna- vé-runt me a ju- ven- tú- te me-
a. ℣. Et-e-
nim non po- tu- é- runt mi-hi : supra dorsum
me- um fabri-ca-vé- runt pecca- tó-
res. ℣. Pro- longa- vé- runt in-i-
qui-tá- tem si-bi : Dóminus justus con-
cí- det cervi- ces * pecca- tó-
rum.

Offert. I.

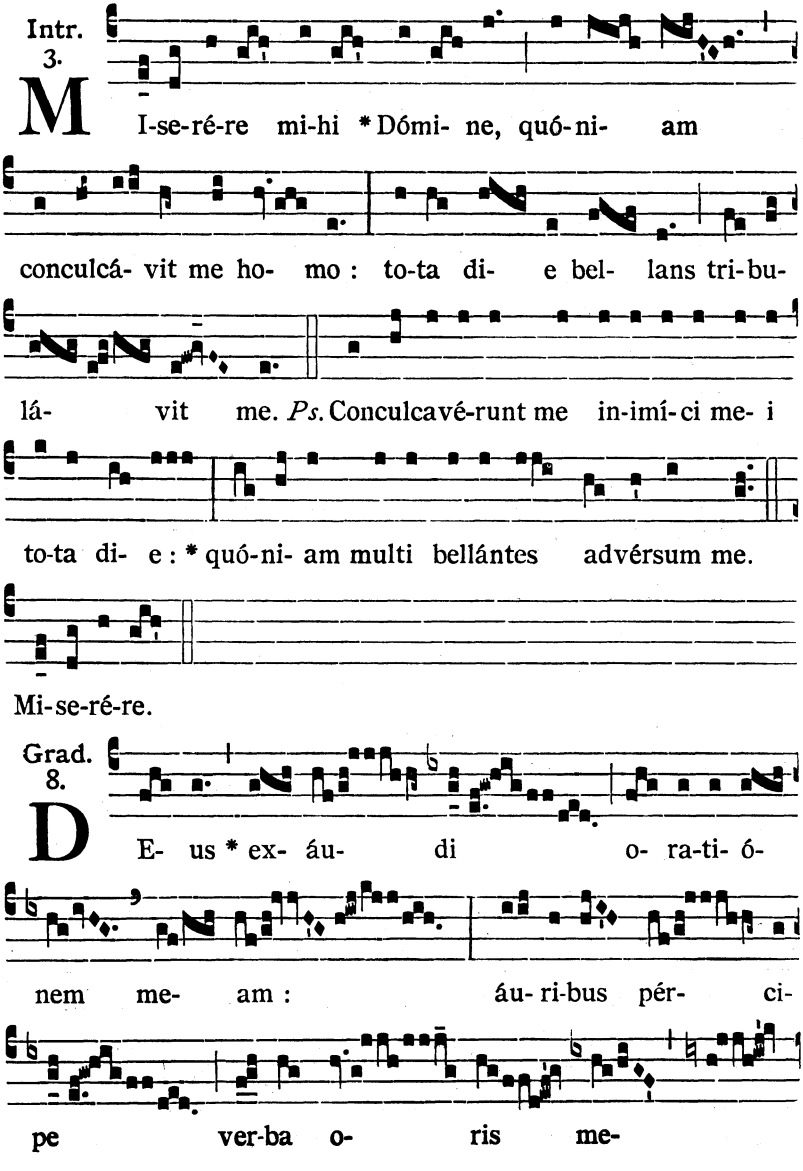


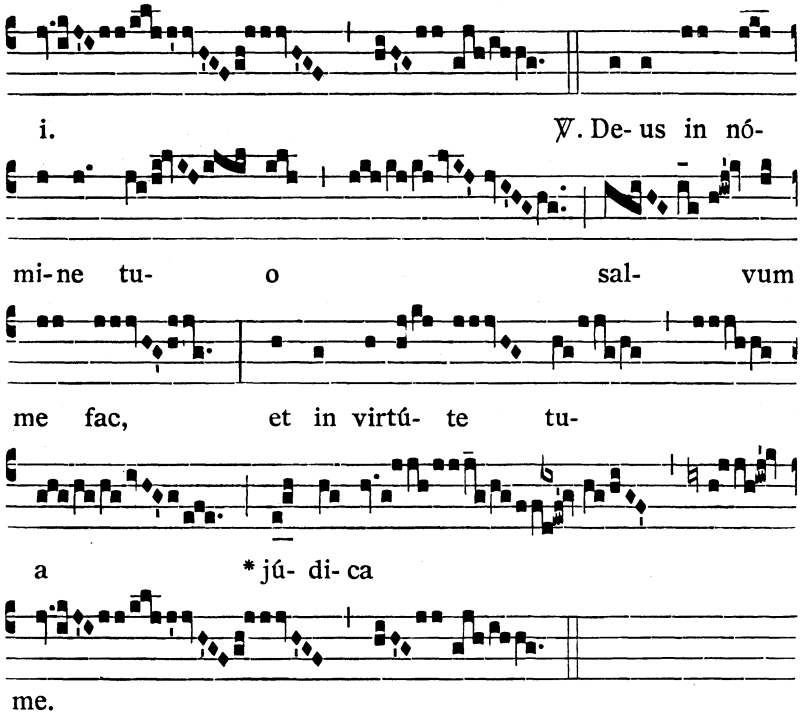
Comm. 8.



Feria Secunda.

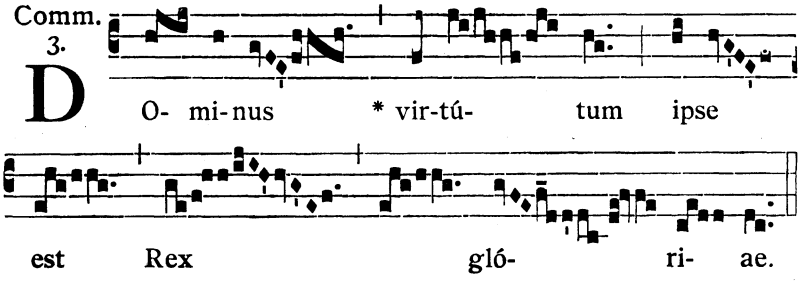
Intr. 3.





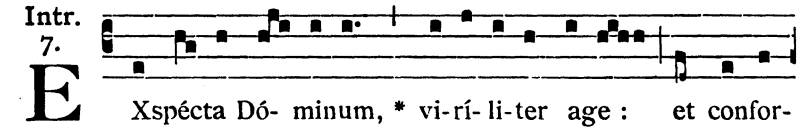
Tractus. Dómine non secúndum. 89.

Offertorium. Dómine convértere, *ut in Dominica II. post Pentecosten*, 322.

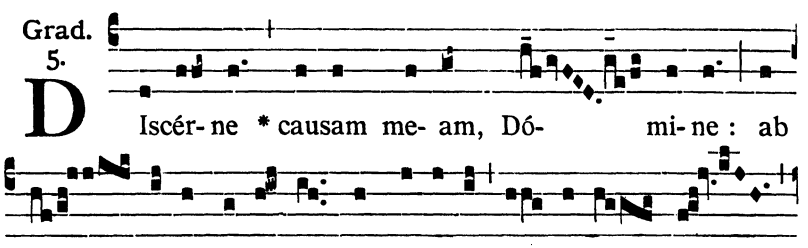


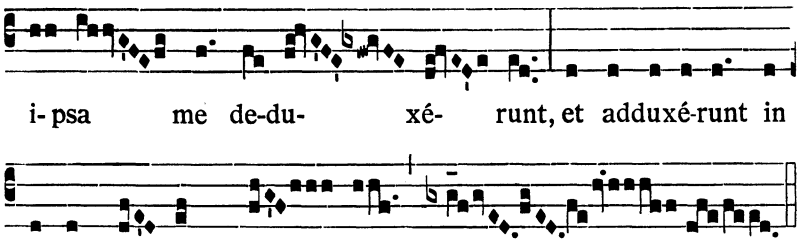
Feria Tertia.

Intr. 7.

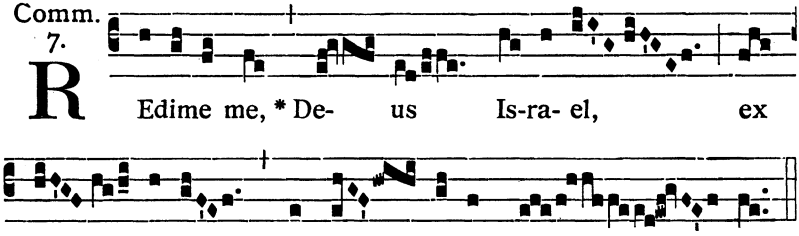


Grad. 5.

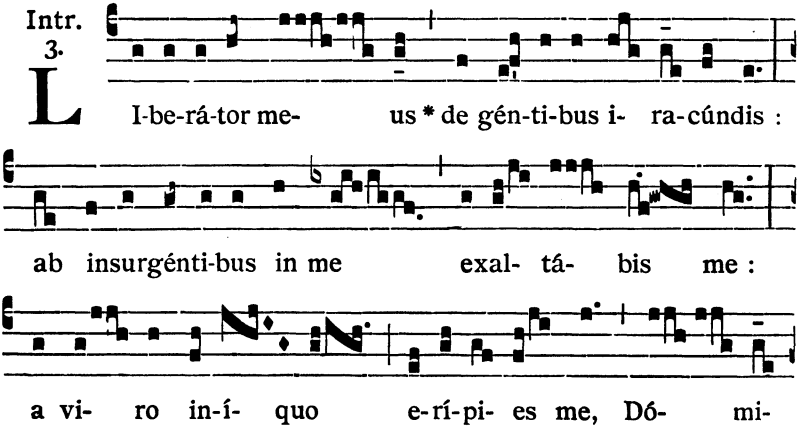


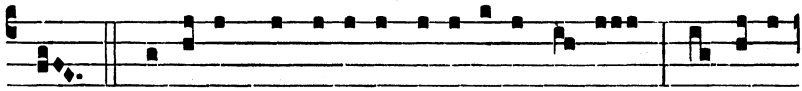


Offertorium. Sperent in te, *ut in Dominica III. post Pentec.*, 329.

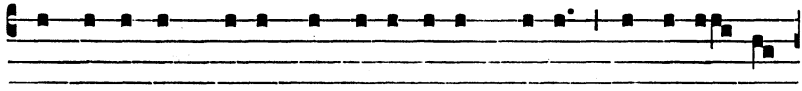


Feria Quarta.

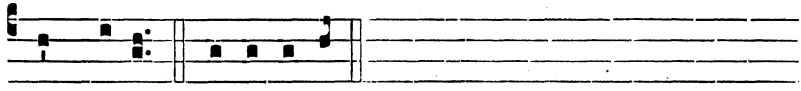




ne. *Ps.* Dí-li-gam te Dómi-ne, forti-túdo me- a : * Dó-mi-nus

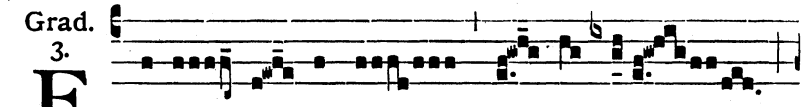


firmaméntum me- um, et re-fú-gi- um me- um, et li-be- rá-

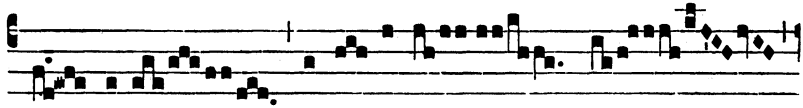


tor me- us. Li-be-rá-tor.

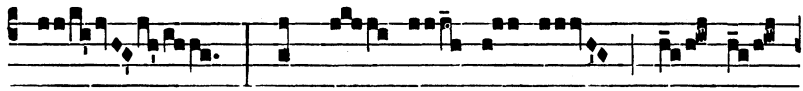
Grad. 3.



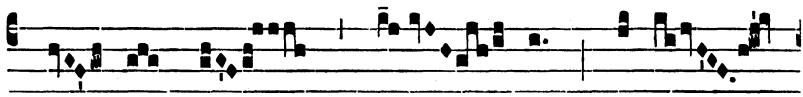
E X- al- tá- bo te, * Dó- mi- ne,



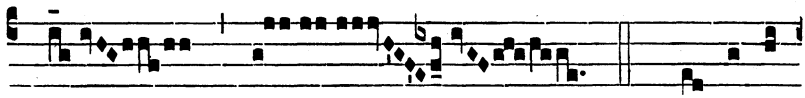
quó- ni- am susce- písti me :



nec de- le- ctá- sti in- i-

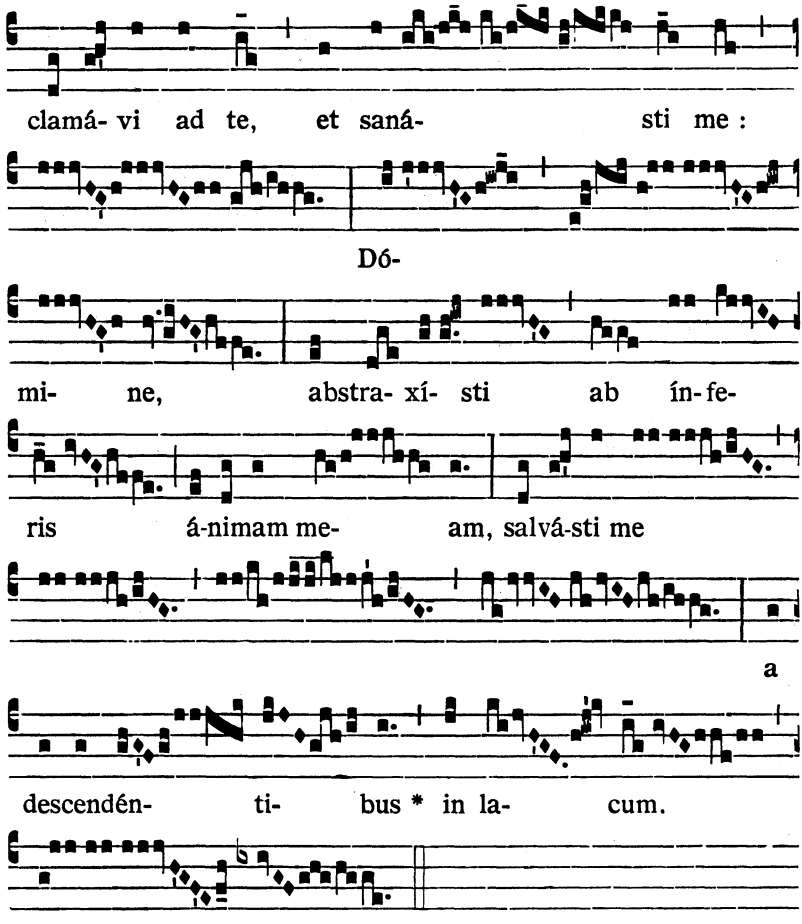
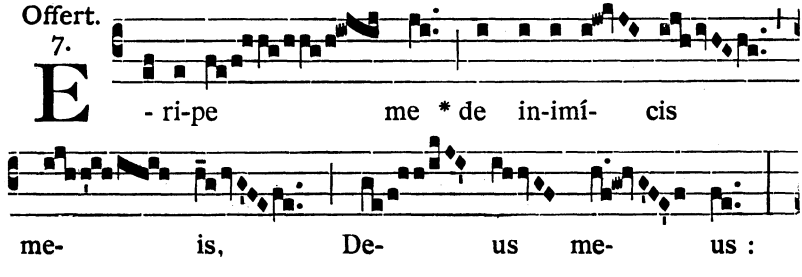


mí- cos me- os su-per



me. ℣. Dó-mi-ne

De- us me- us,



Tractus. Dómine non secúndum. 89.