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MAGYAR KIR. ZENE-AKADÉMIA 1875 KÖNYVTÁRA

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CHANTS COMMUNS

DES MESSES.

ZENEAKADÉMIA
LISZT MÚZEUM

MAGYAR KIR. ZENE-AKADÉMIA 1875 · ORSZÁGOS

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CHANTS COMMUNS

DES MESSES

D'APRÈS LE GRADUEL ROMAIN

PRÉPARÉ

PAR LE R. P. L. LAMBILLOTTE, S. J.

Édition manuelle, augmentée de plusieurs Messes usitées en France, de quelques chants pour les Saluts et du **Te Deum.**

ÉDITION EN NOTATION MODERNE

Contenant de plus une Messe à deux parties, en style grégorien,

Par le P. LAMBILLOTTE.

ZENEAKADÉMIA
LISZT MÚZEUM

PARIS

LIBRAIRIE D'ADRIEN LE CLERE ET Cie,

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Rue Cassette, 29, près Saint-Sulpice.

1858

MAGYAR KIR. ZENE-AKADEMIA
LISZT FERENC HAGYATÉKA

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LISZT MÚZEUM

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MAGYAR KIR. ZENE-AKADÉMIA

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A TOUS CEUX QUI FONT USAGE DE CE LIVRE.

Il en est de la musique sacrée comme de tous les autres arts qui servent à relever les solennités chrétiennes : si l'esprit de foi ne les vivifie, ils ressemblent à des êtres morts, dont le Seigneur ne tire plus aucune louange : *Non mortui laudabunt te, Domine.*

« Chantez sagement» dit encore le Roi Prophète : *Psallite sapienter.* Mais la sagesse a pour objet de nous faire estimer les choses dans leur sens et à leur valeur véritables: chanter *sagement* à l'Église, c'est donc le faire avec cette persuasion bien intime que l'on publie les louanges de Dieu, et qu'il faut traiter comme telles les saintes paroles que l'on prononce. Ceci n'est pas une pure spéculation : car non-seulement la valeur surnaturelle de votre action dépend de l'esprit dans lequel vous la faites, mais la bonne exécution même du chant sacré est grandement menacée si vous ne pratiquez le conseil du Psalmiste : *Psallite sapienter.*

En effet, chanter *sagement* les louanges de Dieu c'est leur donner toute l'importance qu'elles méritent. D'où il résulte que c'est un devoir pour vous de bien apprendre le chant, et de ne pas regretter le temps donné à cette étude. Telle était la sagesse de nos pères qui, n'ayant pas comme nous la facilité de se procurer des livres de chant, allaient plusieurs fois la semaine au monastère le plus voisin, prier les religieux de leur faire répéter l'office du dimanche.

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Chanter *sagement*, c'est chanter *pour Dieu*, dans toute la signification de ces mots. Gardons-nous, par conséquent, de mêler un vain amour-propre dans une si sainte action, de *forcer* notre voix pour dominer le chœur, ou de prendre si bas que personne ne puisse nous suivre. D'autant que ce serait pécher à la fois contre la modestie et contre le bon goût. Les hommes qui savent conduire un chœur ou un orchestre, n'y souffriront jamais qu'une voix, un instrument domine par-dessus les autres. Plusieurs personnes chantant ensemble doivent, autant que possible, égaliser leurs voix comme sont égalisés les sons d'un orgue : autrement l'effet d'ensemble est détruit. Les différentes parties d'un chœur doivent se fondre, comme se fondent les diverses couleurs qui produisent une même teinte.

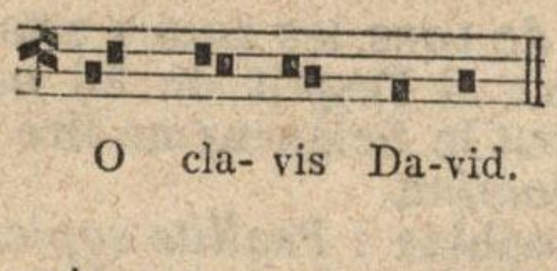
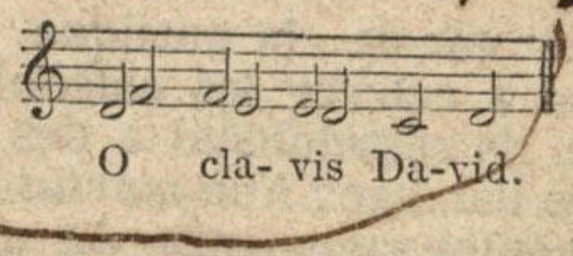
Chanter *sagement* enfin, c'est donner aux mélodies sacrées la juste gravité de mouvement qu'elles réclament suivant le degré de la fête, de peur de ressembler, par une précipitation inconvenante, à des mercenaires qui s'empressent d'en finir avec une corvée insipide.

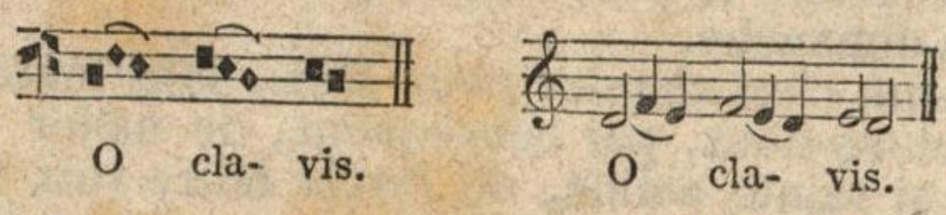
Nous pourrions aller plus loin et multiplier les conséquences; mais voici que déjà nous avons tiré de la leçon du Prophète les conditions préliminaires essentielles, que réclame plus que tout autre le chant qui vous est offert. 1° Se donner la peine d'en apprendre les règles, qui sont fort simples, mais qu'on ne saurait improviser ; 2° Chanter plutôt à demi-voix qu'à plein gosier; sans quoi vous ne pourrez jamais lier les notes sur une même syllabe, étant obligé de reprendre haleine avant chaque son, et vous donnerez aux brèves, qui sont presque toujours coulées, un son martelé qui défigure le chant; enfin chanter lentement quoique sans traîner. L'office romain n'est pas si long, qu'on ne puisse aisément l'exécuter avec la gravité convenable.

Rappelons maintenant en peu de mots quelques-unes des règles particulières au chant Grégorien.

I. Les *notes*, quant à l'intonation, aux diverses gammes qu'elles forment, aux degrés de la portée sur lesquels on les place, ne suivent point d'autres règles que celles admises partout dans les méthodes de plain-chant.

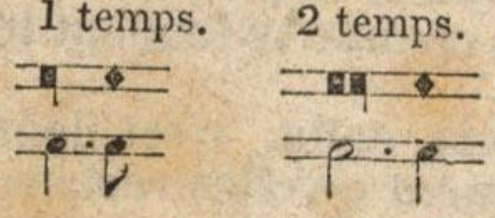
Quant à la *durée*; elles suivent quelques règles spéciales, que vous comprendrez facilement.

Supposons une phrase de chant composée de sons égaux en durée, sinon d'une égalité rigoureuse, au moins de celle que l'on donne aux notes *communes* dans le plain-chant ordinaire : par exemple :

En notation moderne.

En même temps que le chantre fait entendre ces notes, vous pourriez, par un mouvement régulier du pied ou de la main, frapper un coup pour chacune d'elles, à des intervalles égaux. Cela s'appelle *battre la mesure*, et dans notre exemple chaque note vaudrait un temps ou un *frappé* plus ou moins long suivant que le chantre irait plus ou moins vite.

Partant de là, nous prenons pour unité cette note *carrée* (▪) de l'ancienne notation, correspondant à la note *blanche* (𝅗𝅥) de la notation moderne. Si nous l'ajoutons une fois à elle-même, nous aurons une note double ▪▪ (en notation moderne, une ronde 𝅝) valant *deux temps* ou deux frappés. Si nous en prenons la moitié, nous aurons la brève ◆ (notation moderne, la noire ♩) qui, répétée deux fois, égalera le *temps* de la note carrée. C'est ainsi que, sans changer la mesure suivie tout à l'heure sur les mots *O Clavis*, nous pourrons chanter :

La valeur régulière de ces différents signes varie dans plusieurs cas:

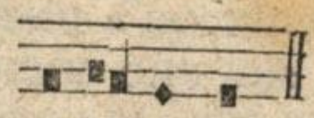
1° Dans certaines alliances de notes dont la durée totale égale soit un temps soit deux, mais dans lesquelles la brève ne dure plus que le quart de celle qui la précède.

Telles sont les formes suivantes :



2° Dans l'avant-dernière note d'un morceau ou d'une phrase musicale après laquelle le chœur doit changer, comme par exemple dans un *Kyrie*, un *Gloria*, un Répons.

On considère comme avant-dernière note la troisième avant-dernière,

lorsque l'avant-dernière est une brève, par exemple:

parce que cette brève est censée ne former qu'une seule note avec la précédente; et c'est pour cela qu'on l'appelle quelquefois note *survenante*.

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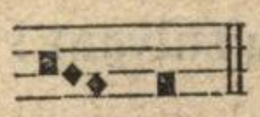
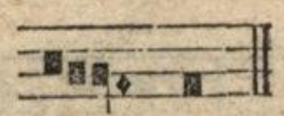
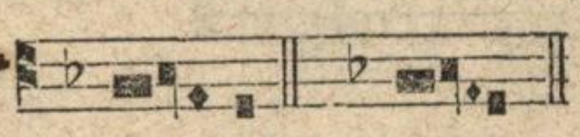
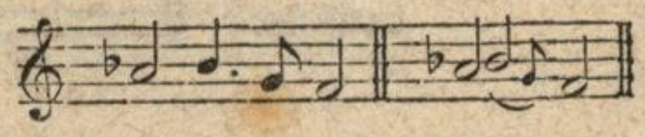
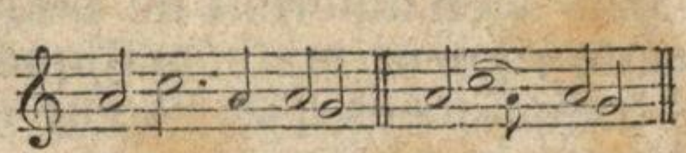
Si les deux notes avant-dernières étaient brèves, comme dans cette finale :  on pourrait les traiter toutes deux comme des communes ; mais il ne serait pas fautif de les faire rentrer dans le cas précédent et de dire : 

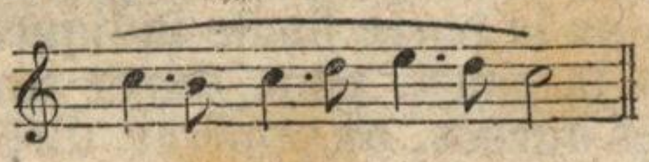
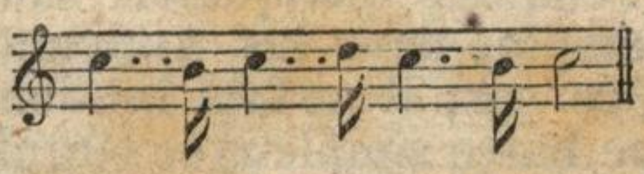
3° Dans le cas ou une note quelconque est accompagnée de cette note de passage appelée *petite note*, que l'on a rétablie dans le chant Grégorien pour se conformer à l'ancien usage et dont il nous faut dire quelques mots.

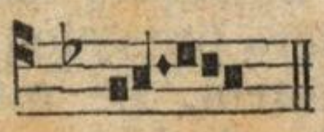
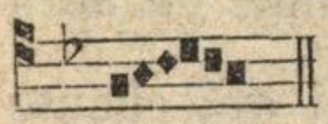
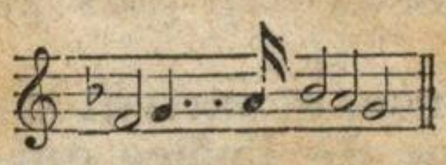
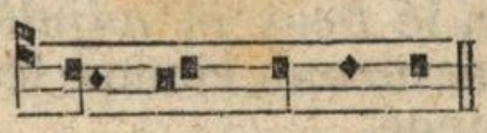
En règle générale, *la petite note prend la même valeur que la brève* ; seulement on la coule *plus légèrement* et jamais elle ne surmonte seule une syllabe de texte.

Ainsi, *quant aux valeurs*, ces passages sont équivalents :

Il en est de même de ceux-ci :



Mais, dans les uns et les autres, il faut éviter un défaut très-commun, chez les mauvais chanteurs ou instrumentistes, lequel consiste à faire les brèves plus brèves qu'elles ne sont.

Lorsque le compositeur a écrit par exemple :

Ils exécutent en disant :

ce qui défigure absolument la mélodie et la rend sautillante et triviale, de douce et noble qu'elle était.

Mieux vaudrait cent fois l'excès contraire : car on ne ferait rien contre le bon goût ni peut-être contre la pratique des anciens, en donnant à la petite note *la moitié* de la valeur de celle qu'elle accompagne ; en exécutant, par exemple, le trait suivant : comme s'il y avait :

Mais on irait certainement contre les bonnes traditions en le rendant comme il suit :

A moins toutefois que la petite note ne tombât sur le même degré que la note suivante, par exemple : car alors elle n'est plus qu'un simple *port de voix* qui peut passer presque inaperçu.

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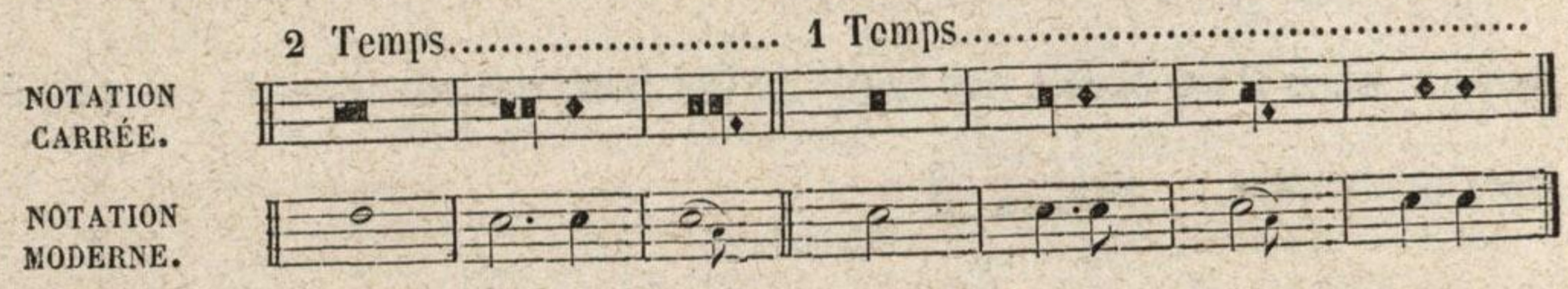
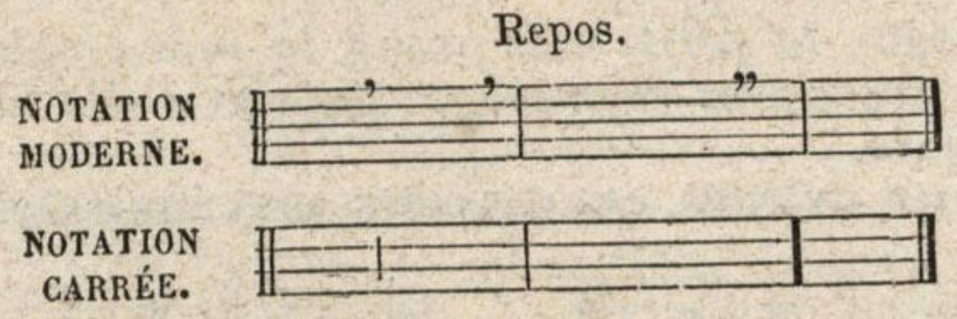
On fera bien cependant d'observer, même dans ce cas, la règle générale.

Rien de plus facile à saisir maintenant que le tableau suivant :

II. Sur les *repos* et *respirations*, qui sont dans le chant Grégorien de la plus haute importance, il suffit de transcrire ici un court passage de la méthode :



« Le chant Grégorien, comme tous les autres, a des pauses qu'il faut observer. Mais bien différent de notre musique actuelle, il ne les mesure pas avec cette rigueur mathématique que la nécessité de faire concorder les parties compliquées d'un chœur ou d'un orchestre a forcément introduite dans notre système.

» Les virgules placées entre les membres de la phrase musicale indiquent un léger repos, que l'on prolongera plus ou moins selon le sens des paroles et le besoin de la respiration, sans altérer sensiblement la marche du rhythme. La virgule avec barre indique un repos plus marqué; les deux virgules ou la barre finale indiquent que la phrase musicale est complète, et que la pause peut durer un peu plus longtemps. Si l'on voulait préciser les durées, on pourrait dire que le premier repos répond à la noire ; le second, à la blanche ; le troisième, à la ronde. Quant à la double barre, on l'emploie quelquefois sans que la phrase musicale soit complète, par exemple, dans les Antiennes, pour séparer les mots de l'intonation. Dans ce cas, il ne faut lui donner, en reprenant l'Antienne, que la valeur d'une barre simple avec virgule, ou moins encore, si elle est suivie presque immédiatement d'un autre repos. Tout ceci doit être appliqué aux signes correspondants de la notation carrée. »

Terminons en faisant observer que, *dans le plain-chant*, suivre une mesure, c'est-à-dire garder une allure régulière dans la durée des sons, ce n'est point marteler les notes, ni garder cette proportion rigoureuse que l'on garde dans la musique. Aussi, l'on éprouvera qu'après quelques jours d'exercice, il ne sera presque plus nécessaire que le maître de chœur *batte la mesure* au lutrin. Le morceau une fois commencé, avec un mouvement convenable s'achèvera tout naturellement comme on aura débuté.

La liberté sera encore beaucoup plus grande pour celui qui chante seul.

Enfin, la mesure rigoureuse, et surtout la mesure *battue*, n'ont aucune application dans les parties de l'office qui tiennent plutôt du langage que du chant : telles sont les *teneurs* des Psaumes d'Introït, le chant du *Credo* du dimanche, le *Deus in adjutorium*, le chant de la Préface. On obtiendrait en les *mesurant*, comme les Offertoires ou les Antiennes, un chant ridicule et guindé.

Ce que nous n'avons pu expliquer ici, se trouve développé plus au long dans les différentes méthodes qui ont été publiées pour l'usage des livres nouveaux.

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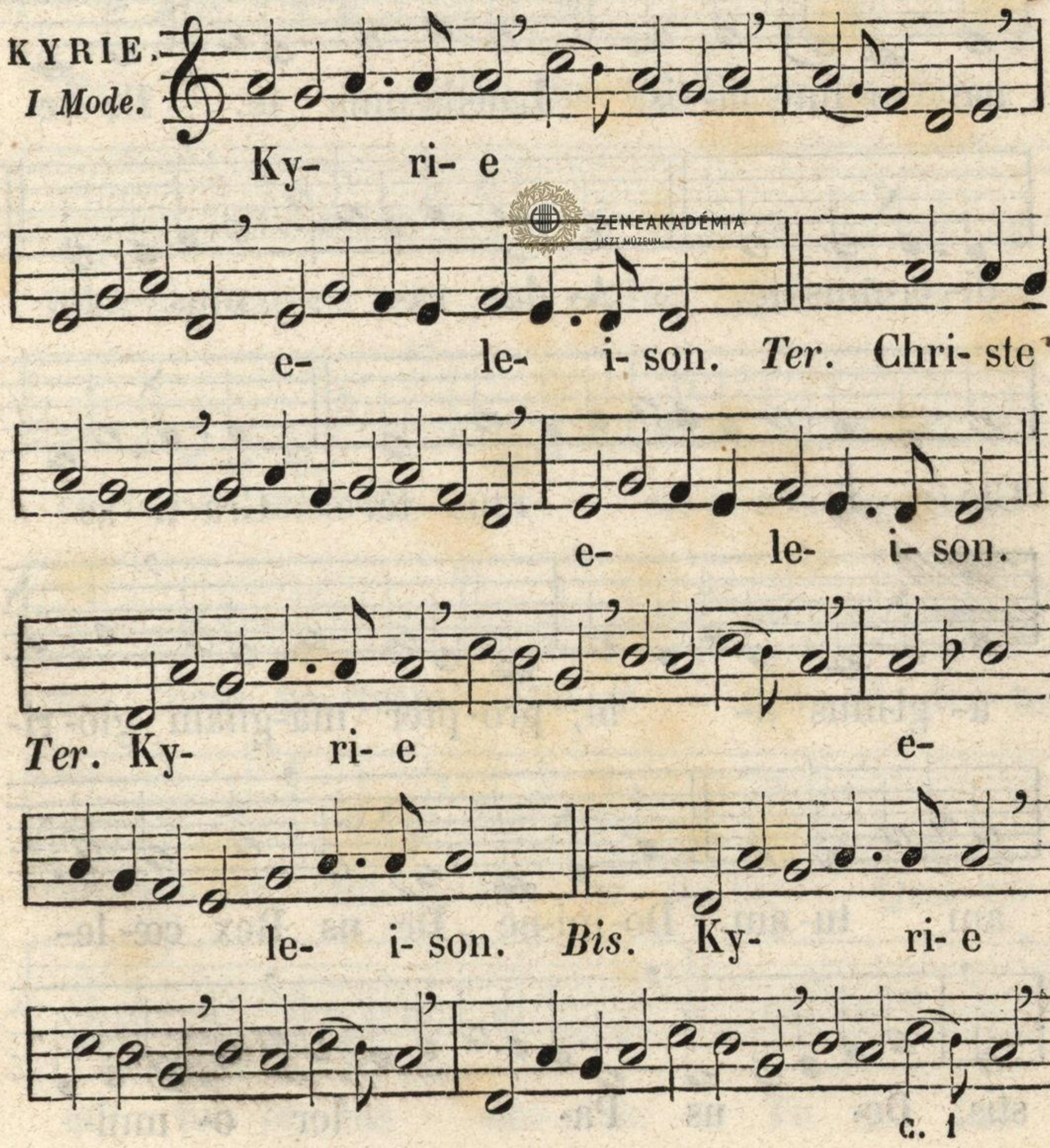
PP. CAPUCINORUM
REGYATEKE

ORDINAIRE DE LA MESSE

POUR LES DIFFÉRENTS TEMPS DE L'ANNÉE.

AUX FÊTES DOUBLES.

KYRIE.
I Mode.



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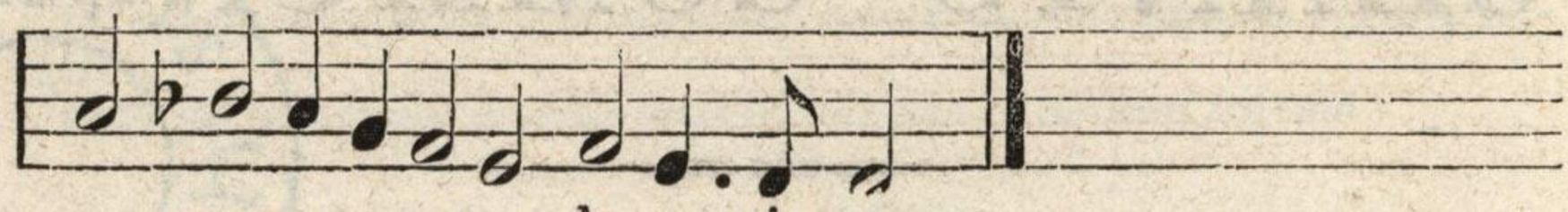
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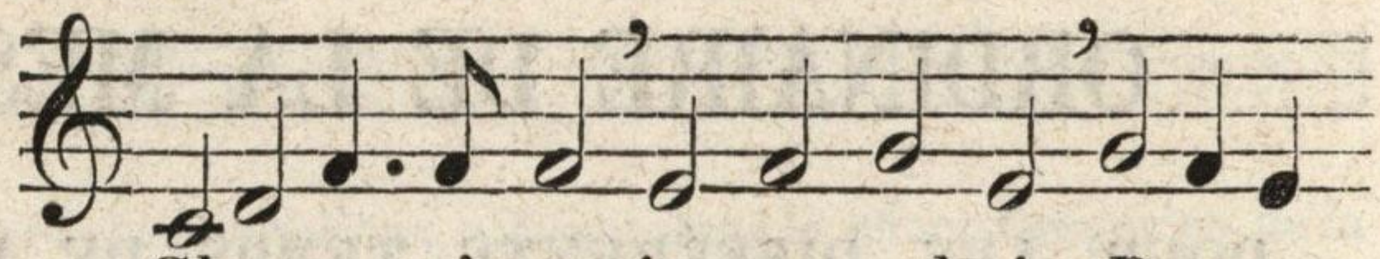
GLORIA.
IV Mode.

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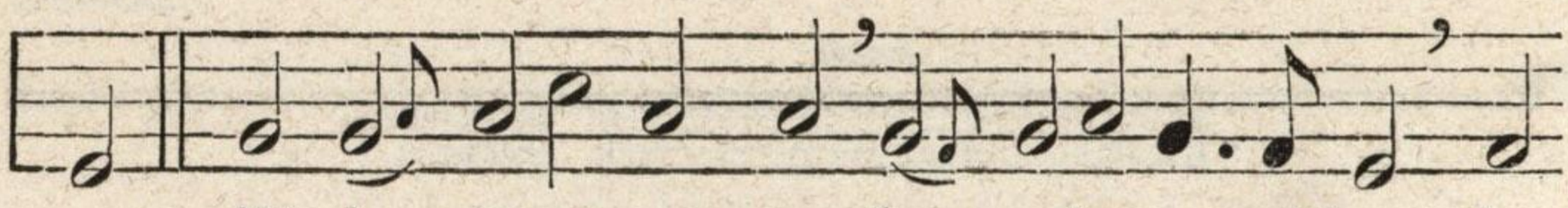
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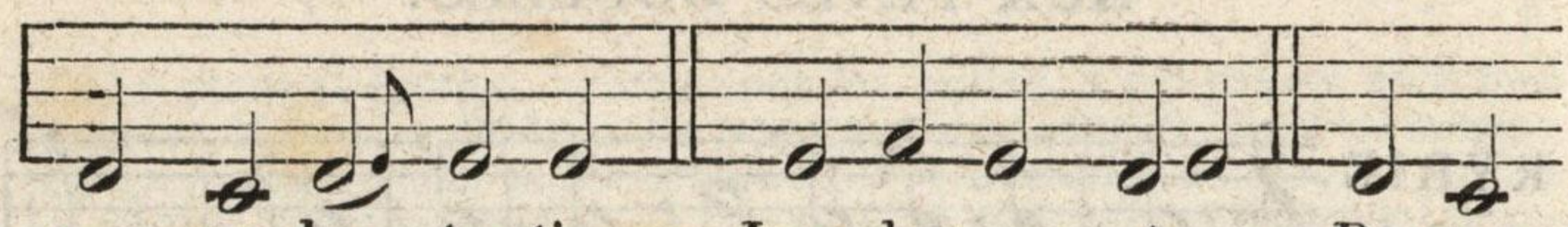
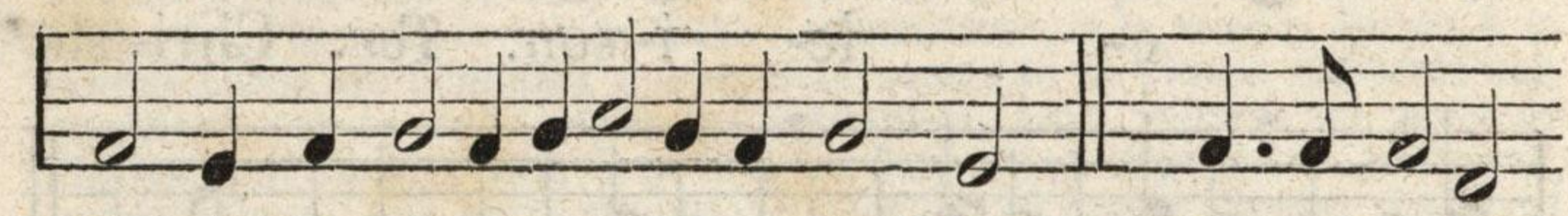
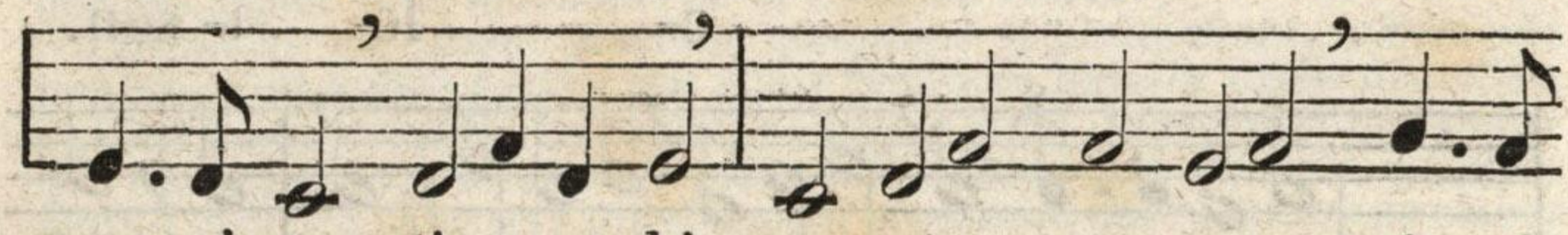

næ vo- lun- ta- tis. Lau-da-mus te. Be- ne-

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

Glo- ri- fi- ca- mus te. Gra- ti- as

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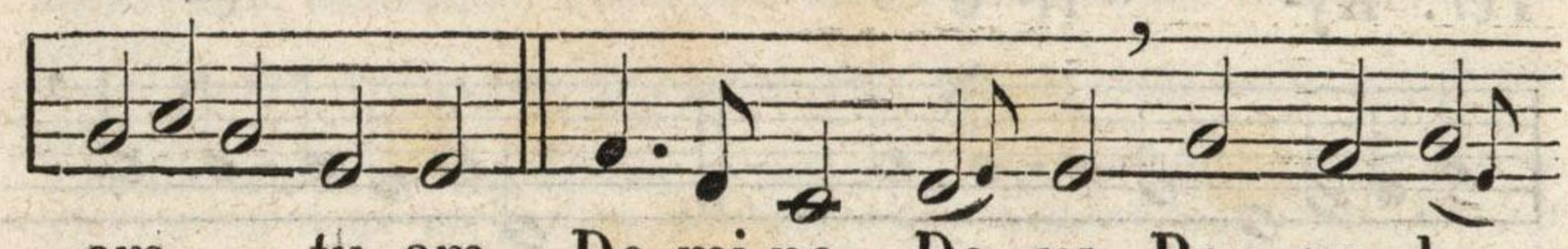

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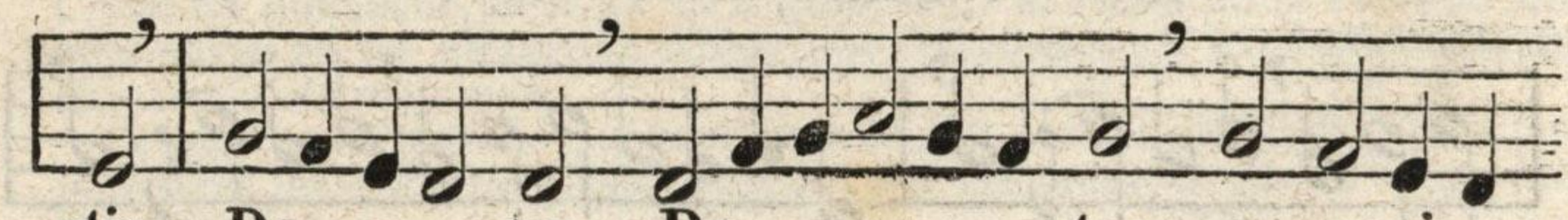
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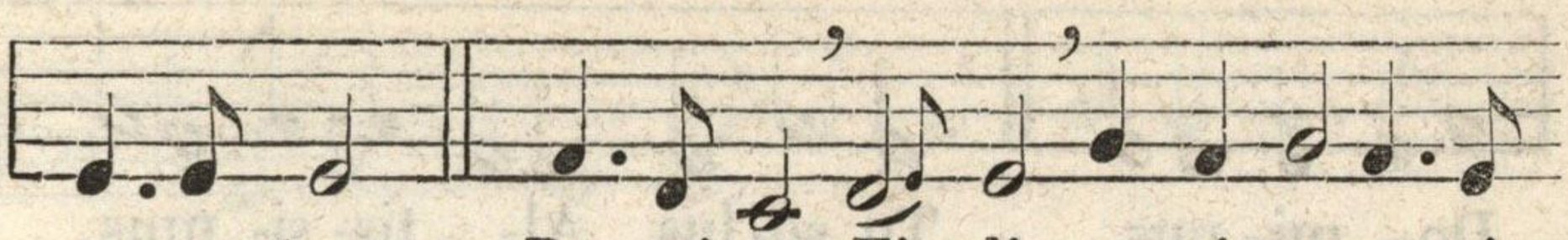
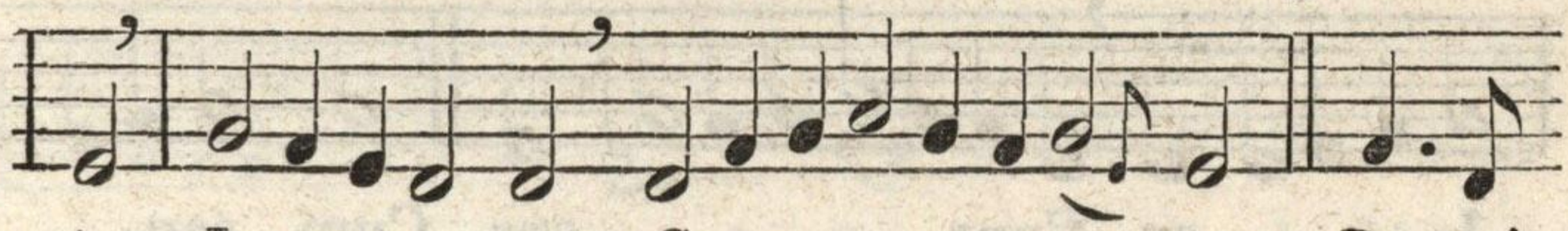


po- tens. Do- mi-ne Fi- li u- ni- ge- ni-

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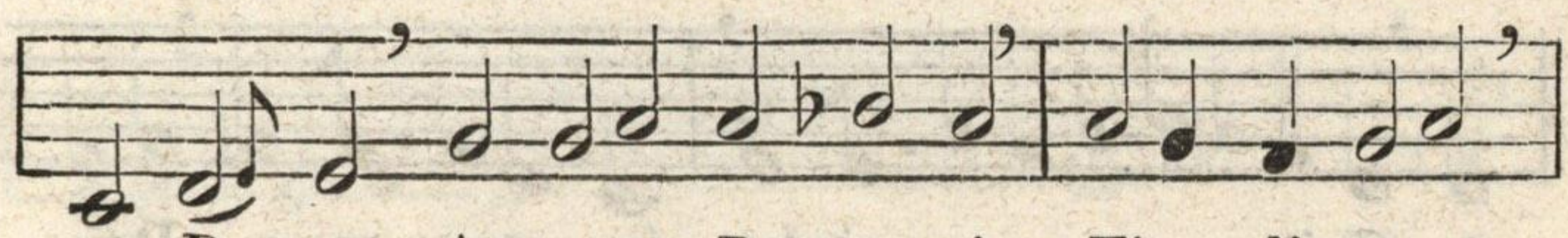

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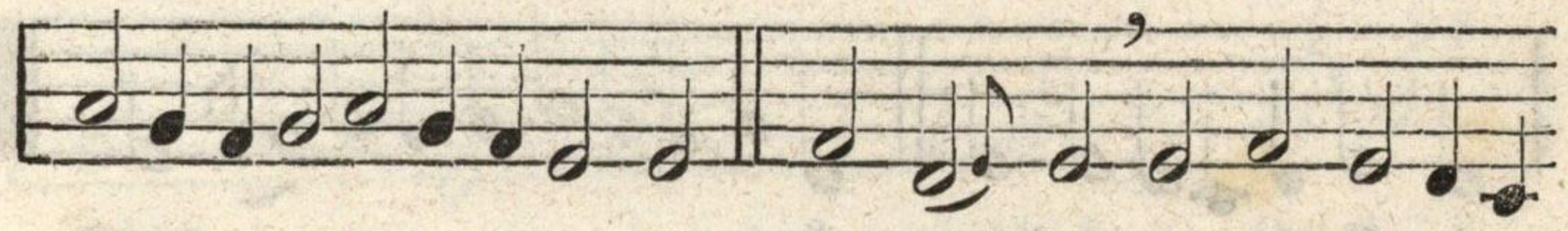
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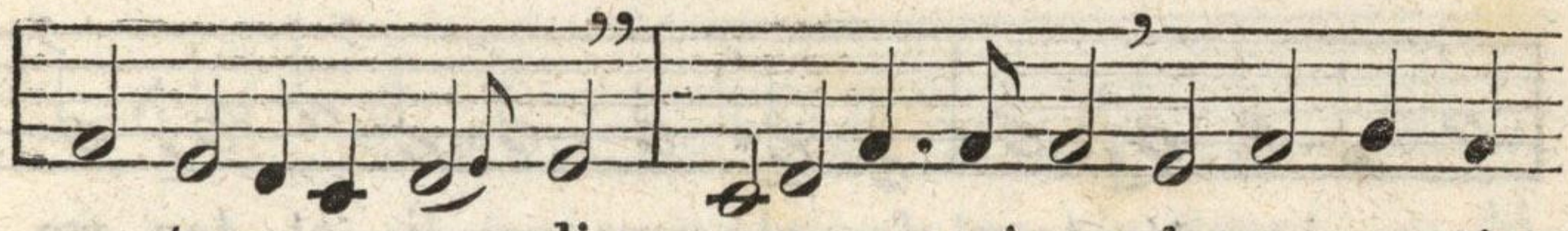
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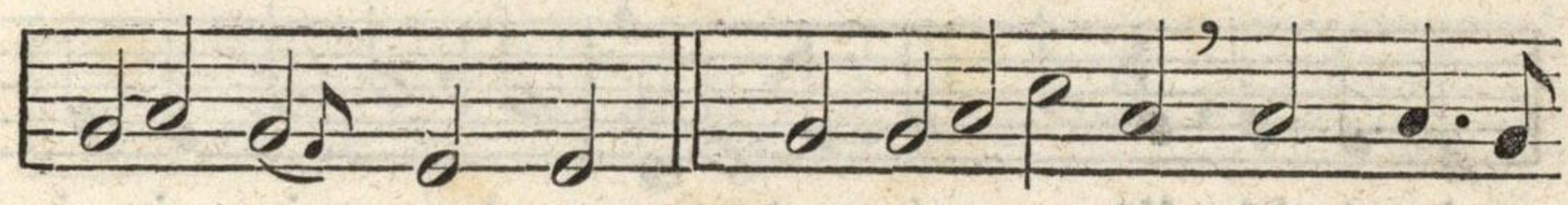
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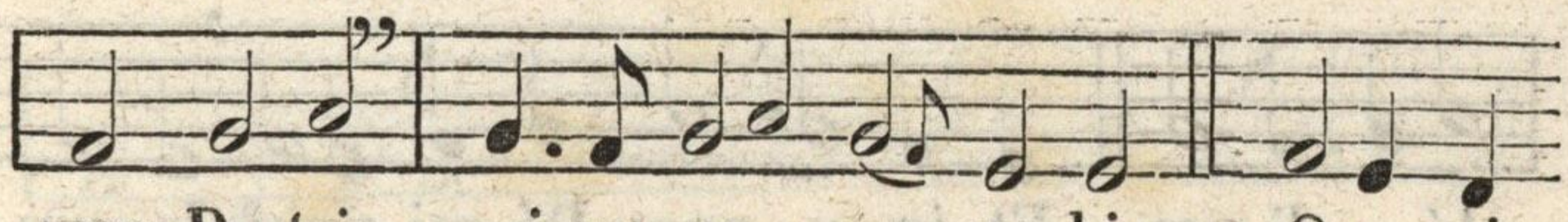
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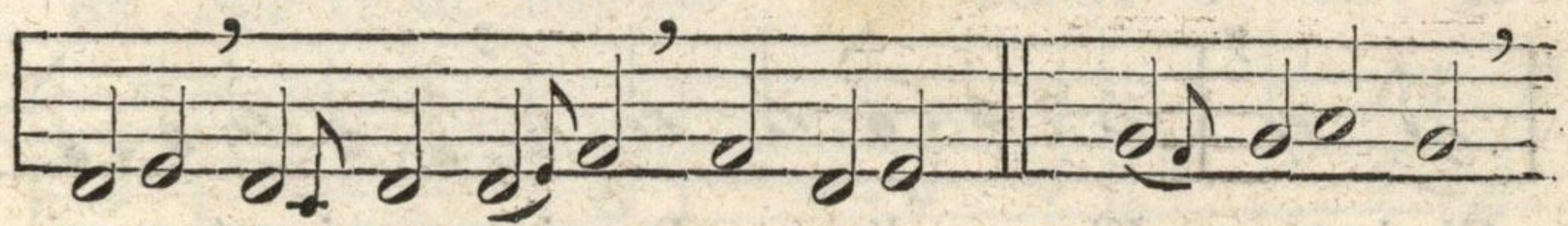
am tu so- lus san- ctus. Tu so- lus

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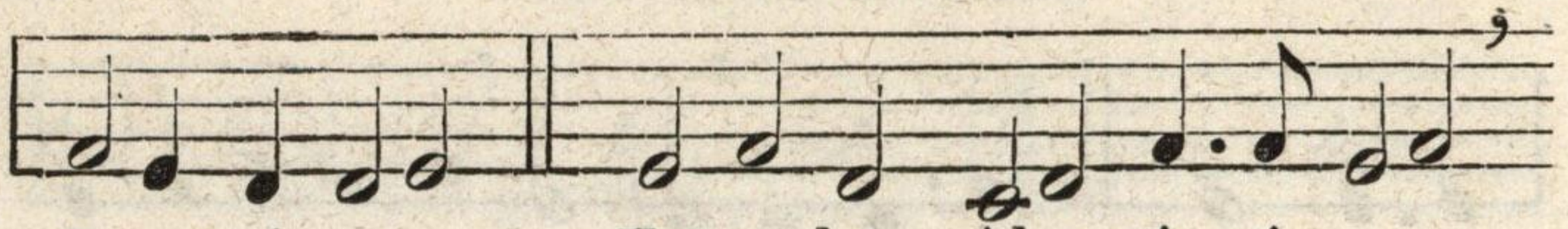
LISZT MÚZEUM

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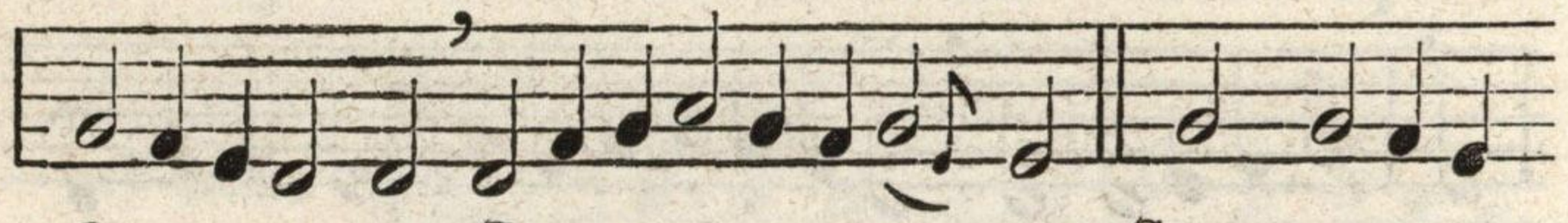

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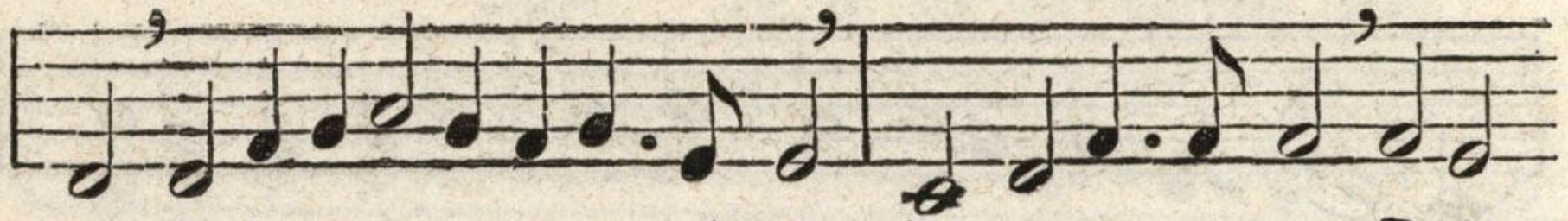
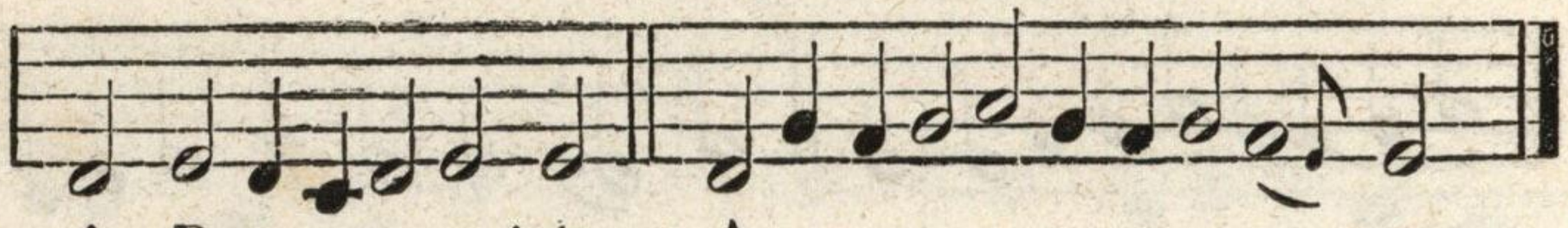
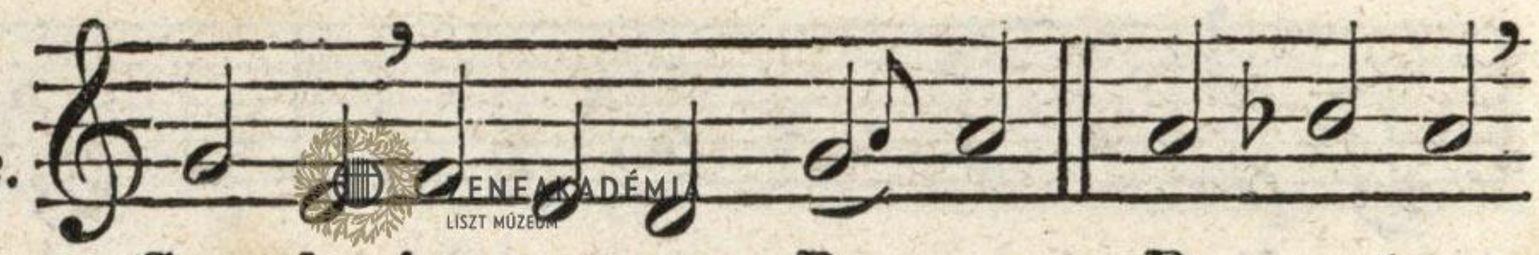
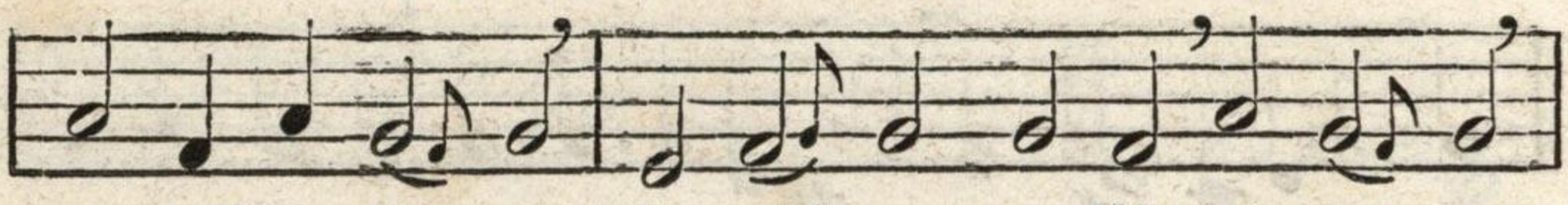

cto Spi- ri- tu, in glo- ri- a De-

i Pa- tris. A- men.

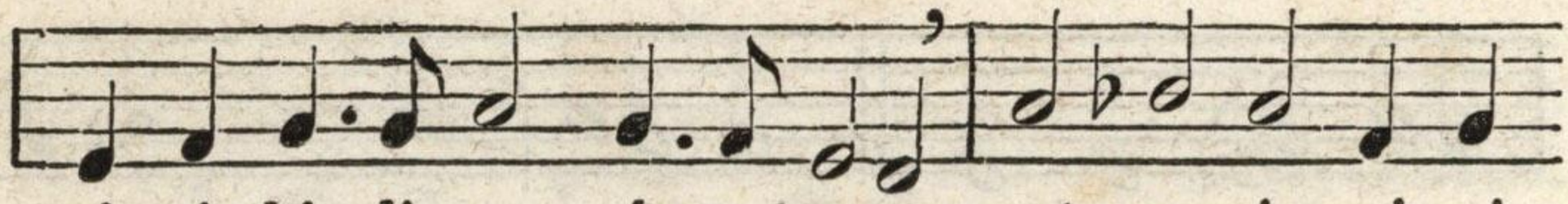
CREDO.
IV Mode.



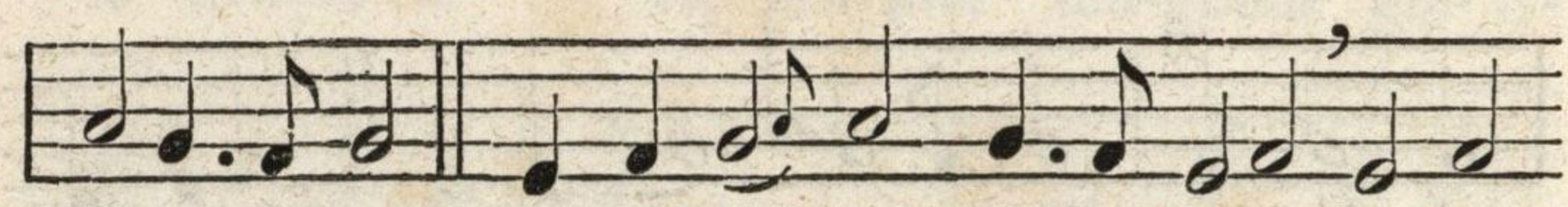
Cre- do in u-num De- um, Pa- trem



o- mni-po-tén-tem, fa- ctó-rem cœ- li et ter- ræ,



vi- si- bí- li- um ó- mni-um, et in- vi- si-



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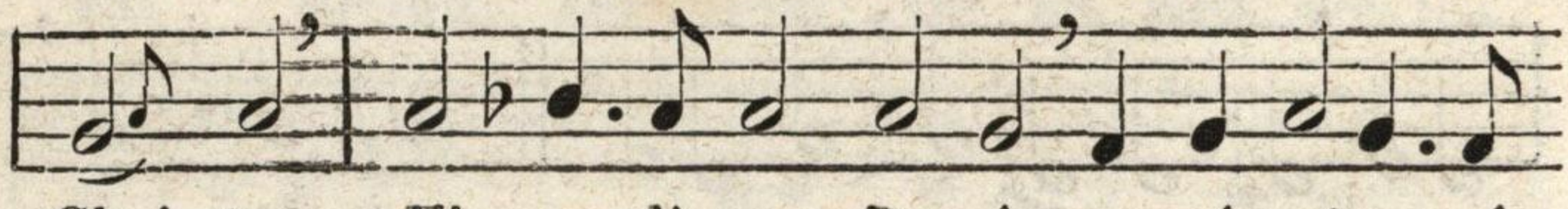
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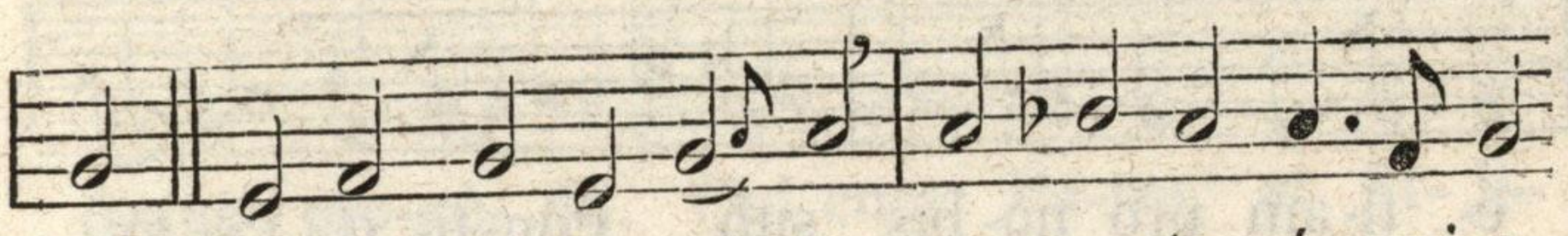
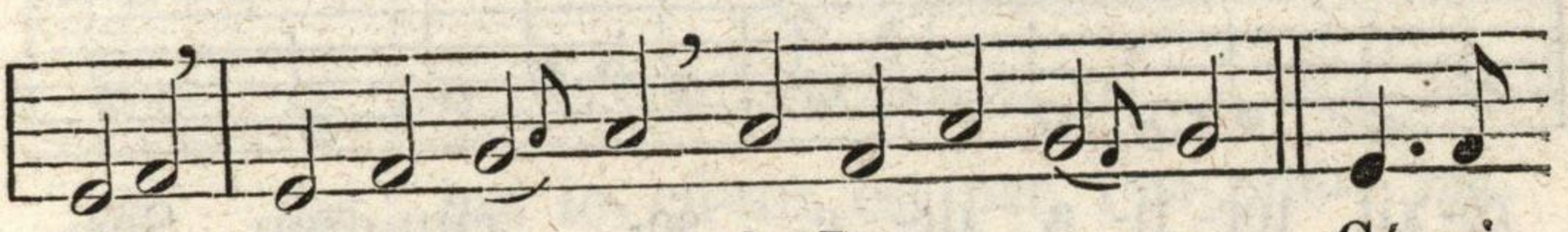
ZENEAKADÉMIA
LISZT MÚZEUM



tum. Et ex Pa-tre na-tum an- te ó- mni-a

sæ- cu- la. De-um de De- o, lumen de lú- mi-



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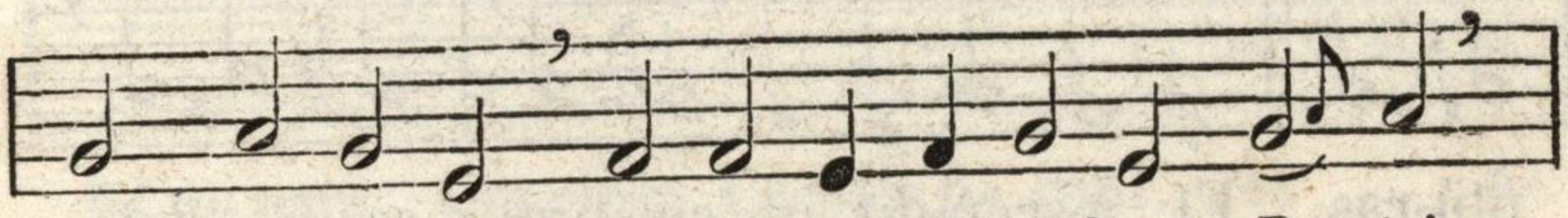
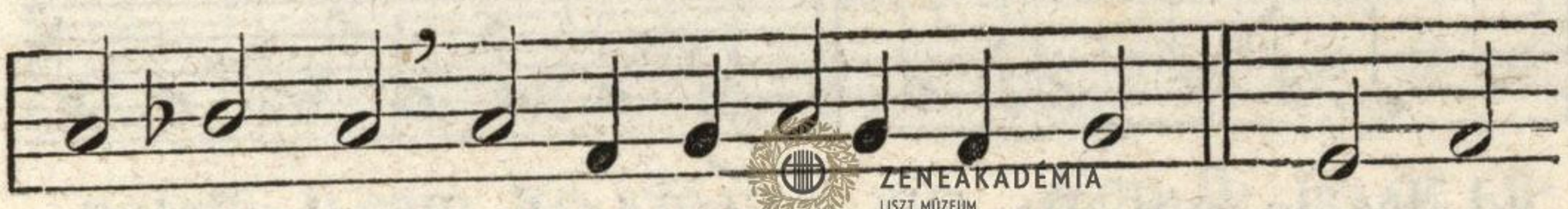
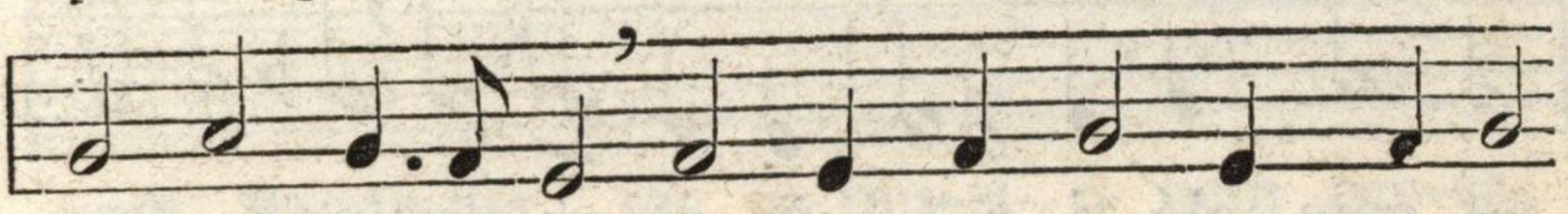
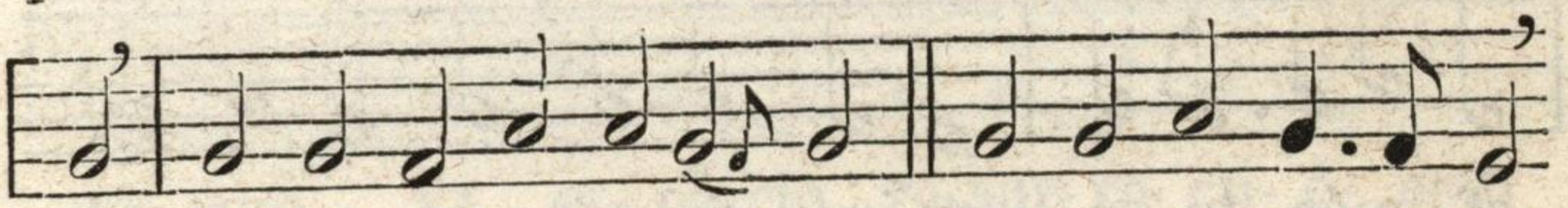
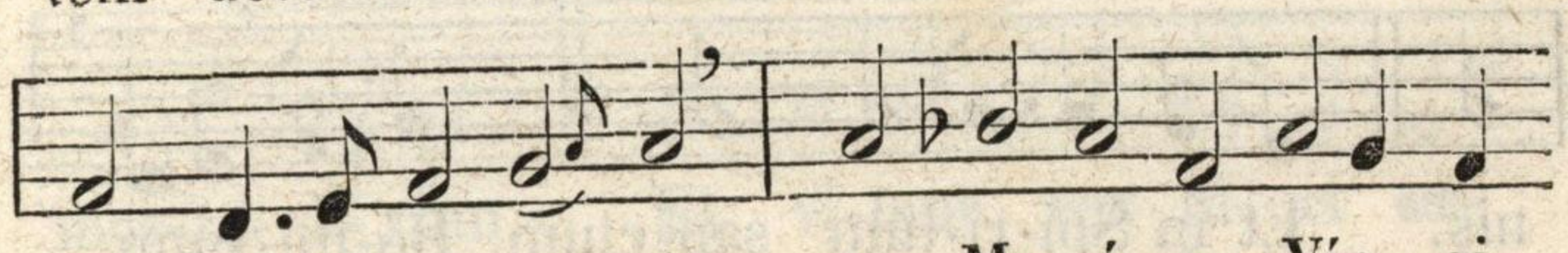
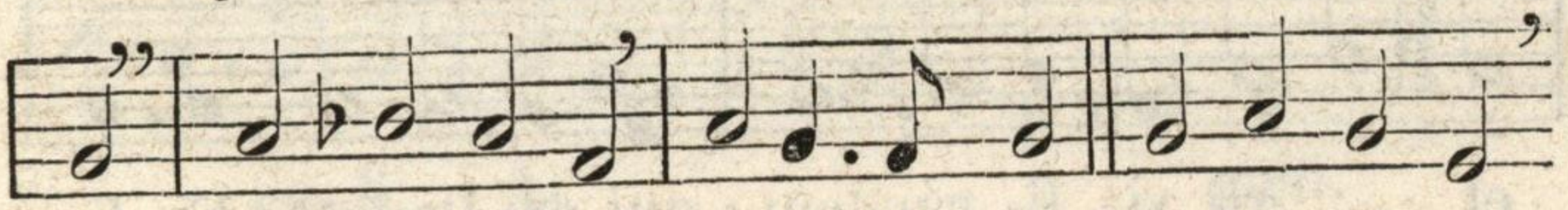
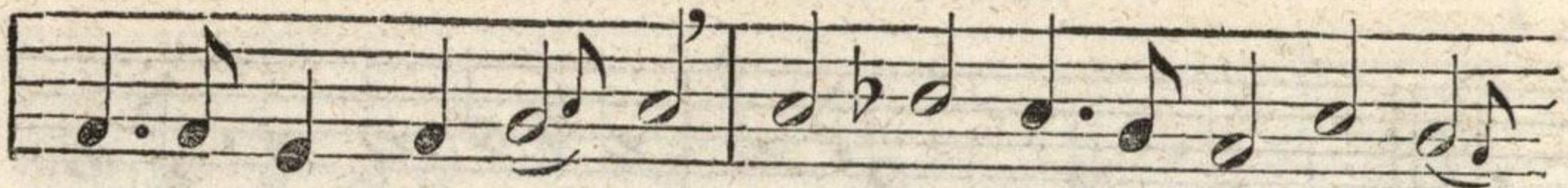
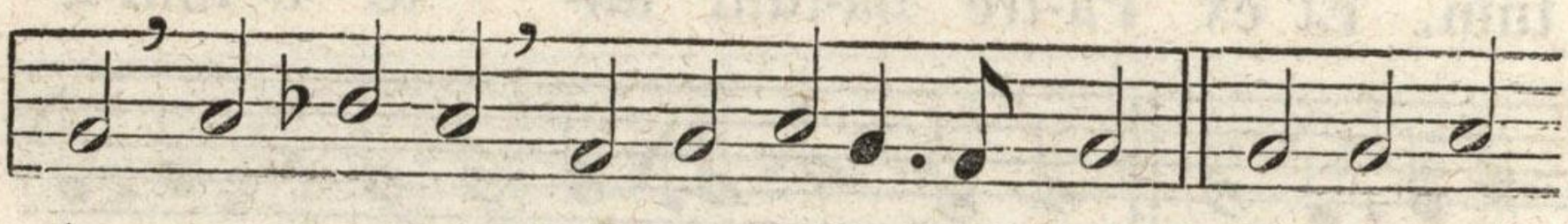
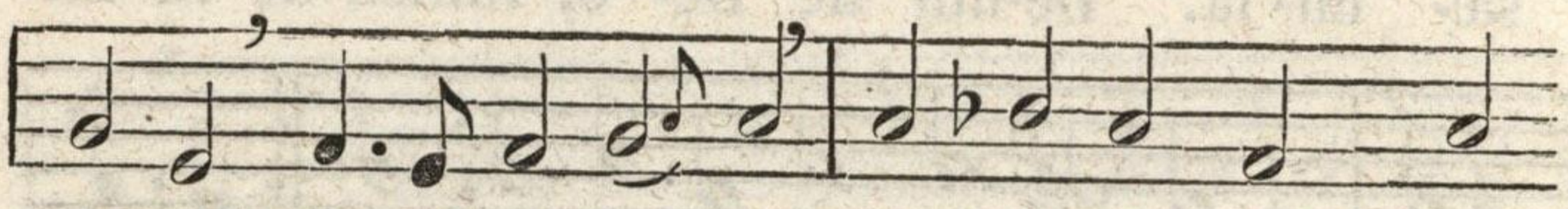
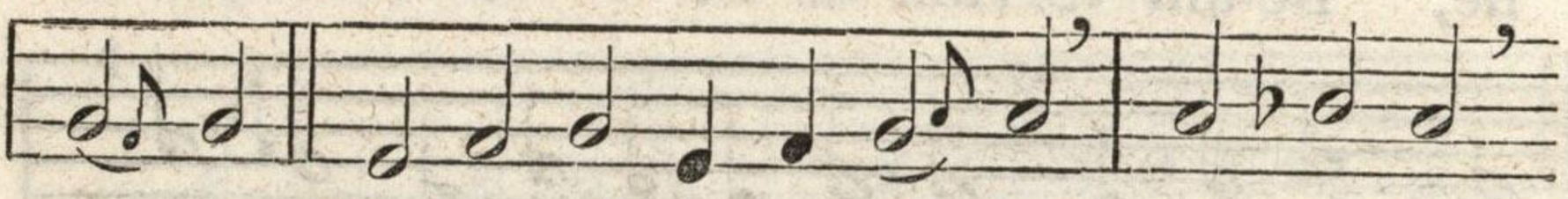

tum, non factum, con-substan-ti- á- lem Pa- tri :

per quem ó- mni- a fa- cta sunt. Qui pro-

pter nos hó-mi-nes, et pro- pter no-stram sa- lú-

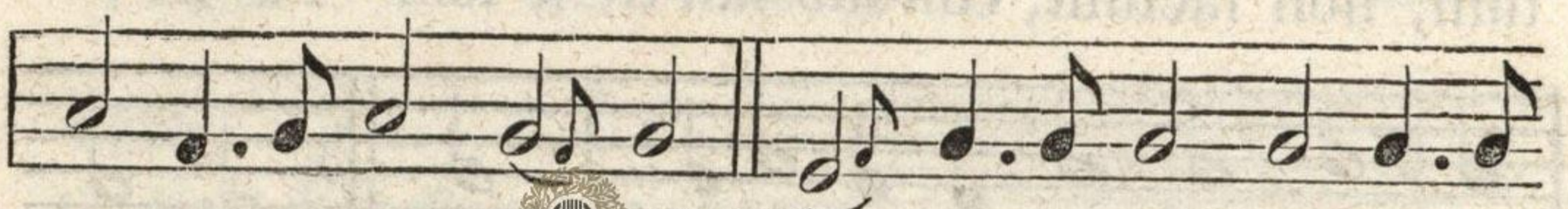


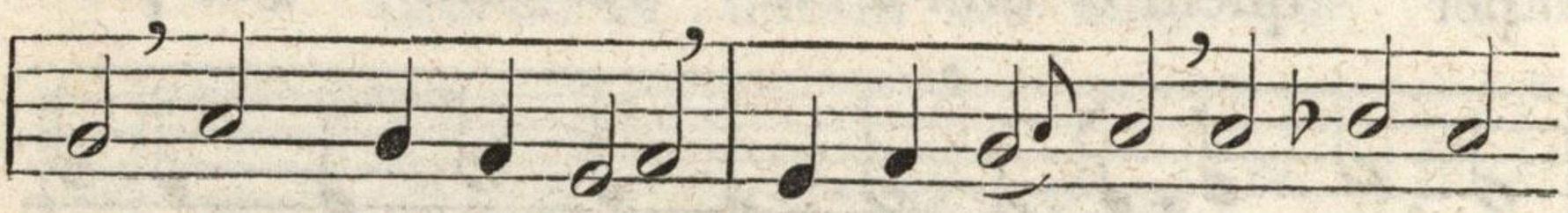
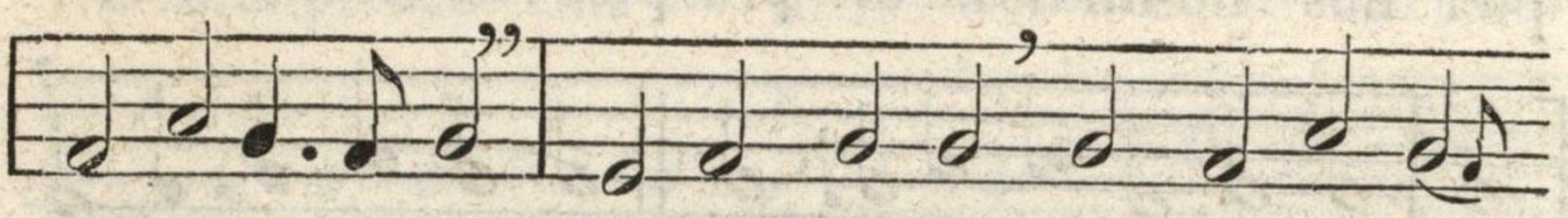
tem descéndit de cœ- lis. Et in- car- ná-tus est

de Spí- ri- tu san- cto ex Ma- rí- a Vír- gi-

ne : ET HO- MO FA- CTUS EST. Cru-ci- fí- xus

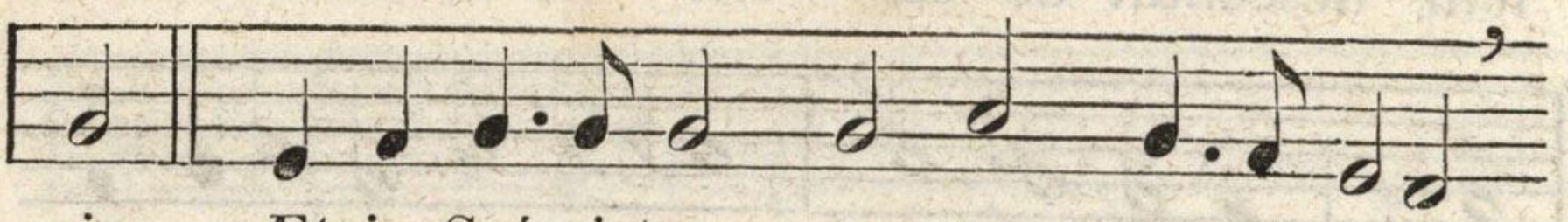
ZENEAKADÉMIA
LISZT MÚZEUM

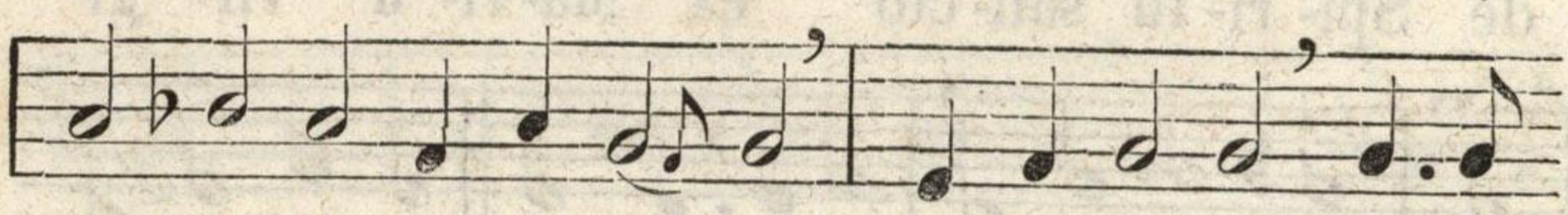


é- ti-am pro no- bis sub Pón- ti- o Pi- lá-

to: pas- sus, et se- púl- tus est. Et re-sur-

ré- xit tér- ti- a di- e, se- cún-dum Scri-

ptú-ras. Et a-scén-dit in cœ- lum: se- det

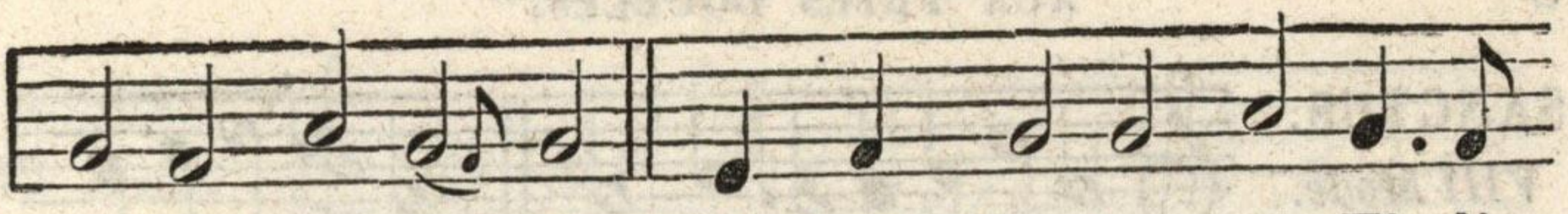


ad dex- te-ram Pa- tris. Et í- te-rum ven-tú-rus

est cum gló- ri- a, ju- di- cá- re vi- vos

et mór- tu- os; cu-jus re- gni non e- rit fi-

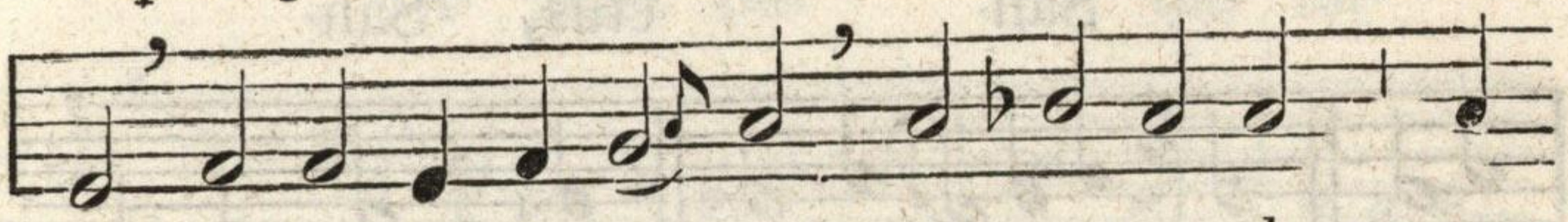


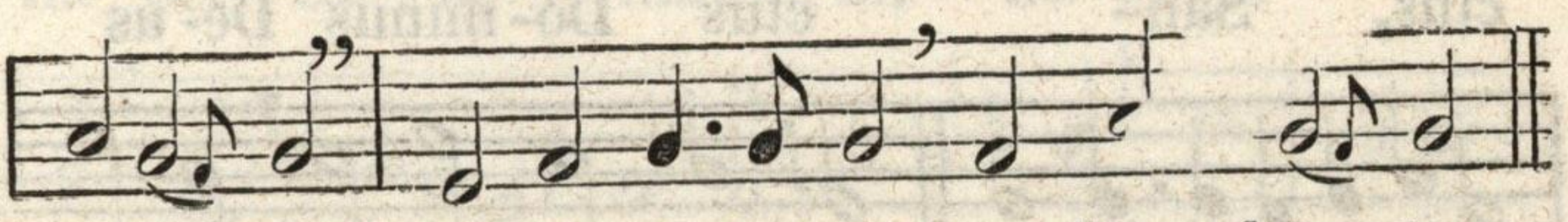
nis. Et in Spí- ri-tum san- ctum Dó- mi- num,

et vi- vi- fi- cán-tem: qui ex Pa-tre, Fi- li-

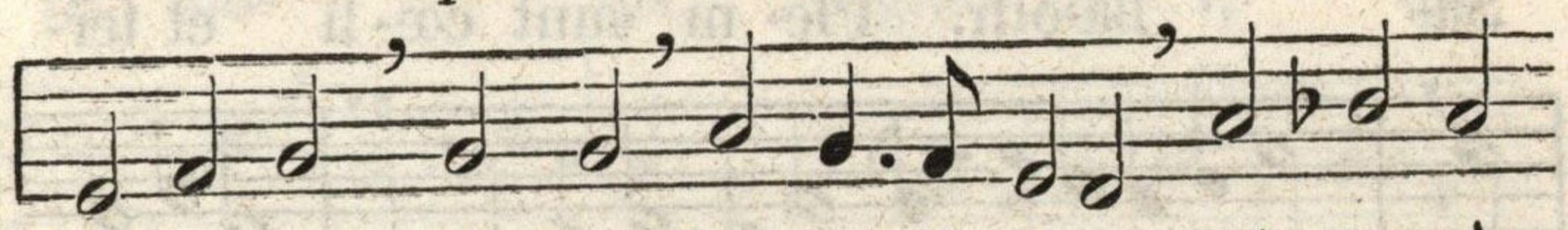
ZENEAKADÉMIA LISZT MÚZEUM

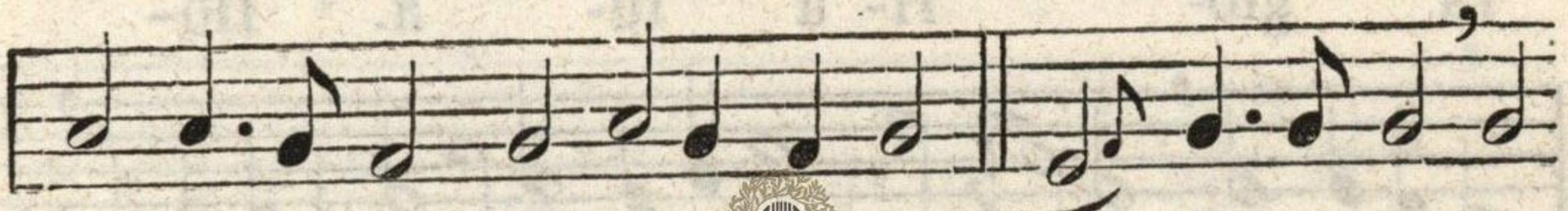


ó-que pro-cé- dit. Qui cum Pa-tre, et Fí- li-

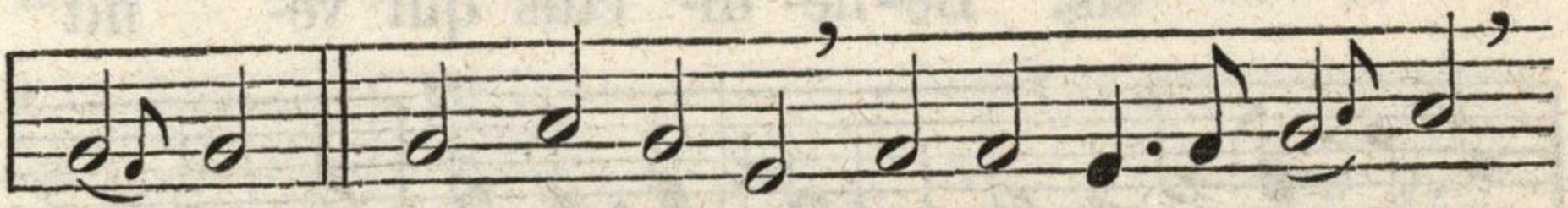


o si-mul a- do- rá- tur, et con-

cá- tur : qui lo- cú-tus est per Pro-phé- tas.

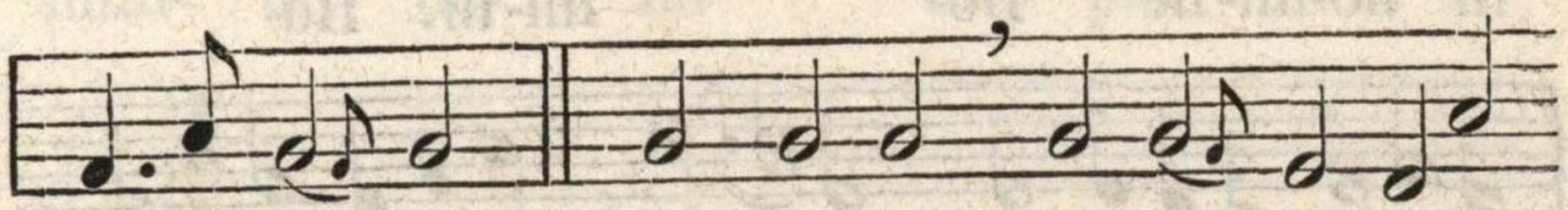


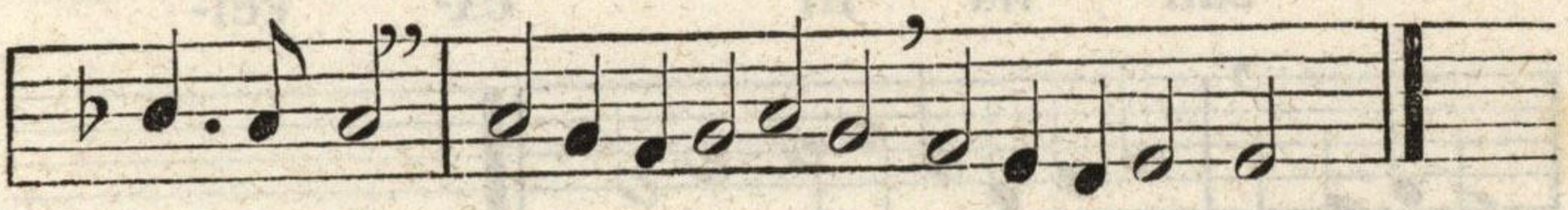
Et u-nam san-ctam Ca-thó- li- cam, et A-

po-stó- li-cam Ec- clé- si- am. Con-fí- te- or u-

num Ba-ptís-ma, in re- mis-si- ó- nem pec-ca-

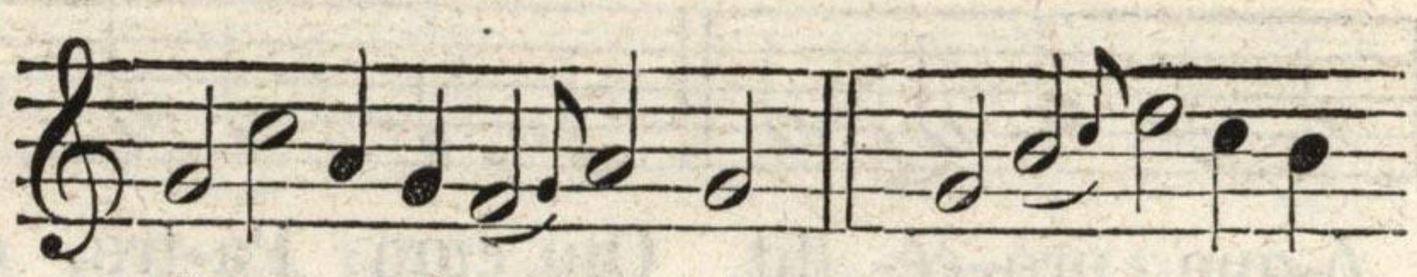
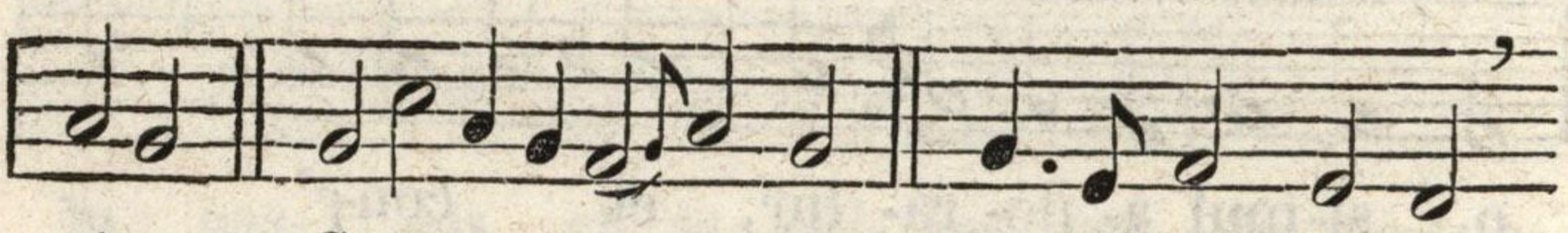


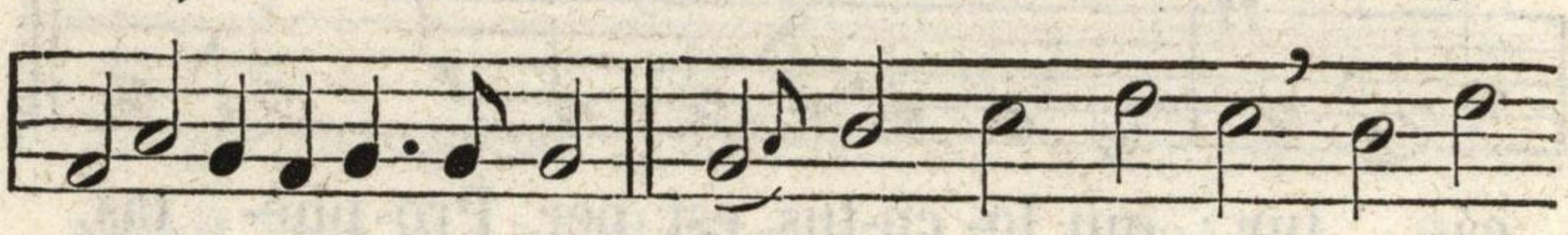
tó- rum. Et ex- pé-cto re-sur- re- cti- ó- nem

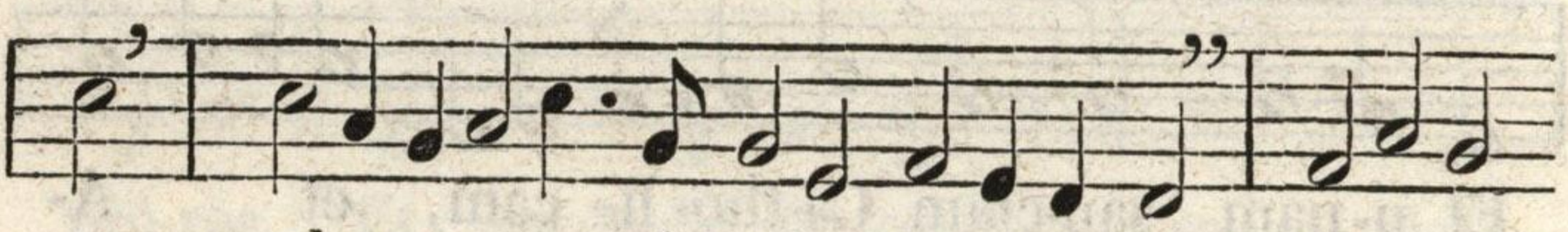


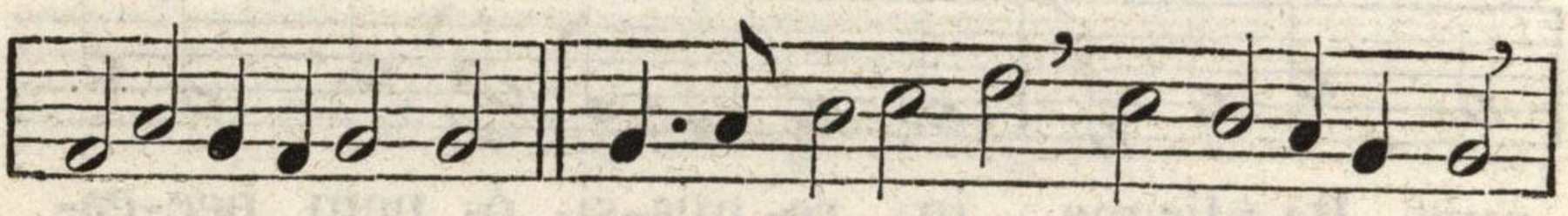
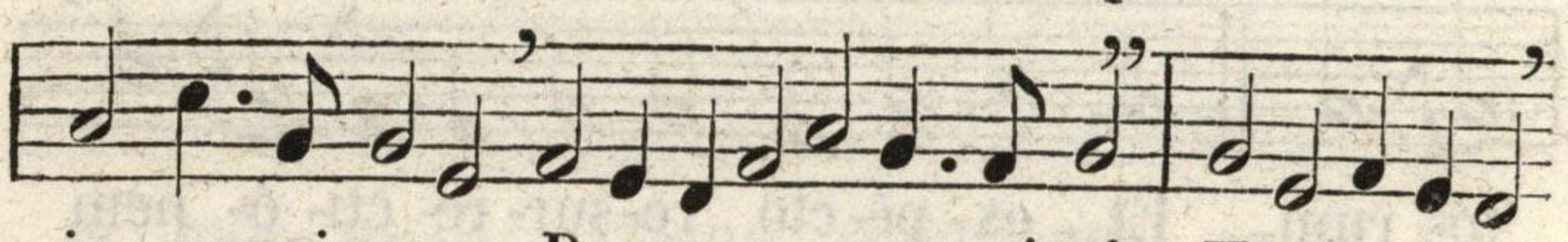
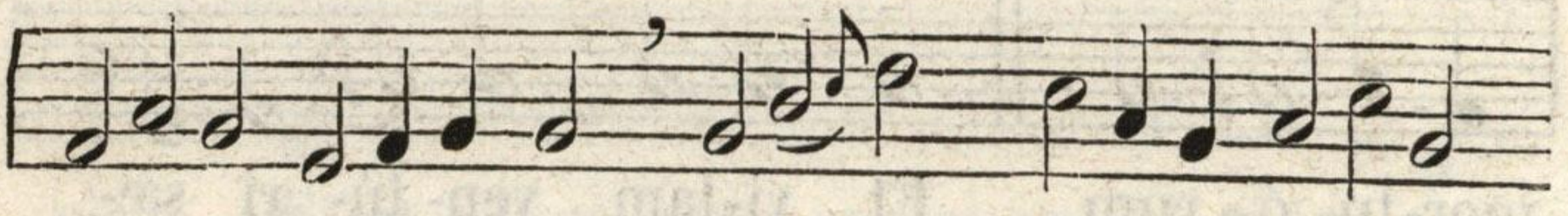
mor-tu- ó- rum. Et vi-tam ven- tú- ri sæ-

cu- li. A- men.

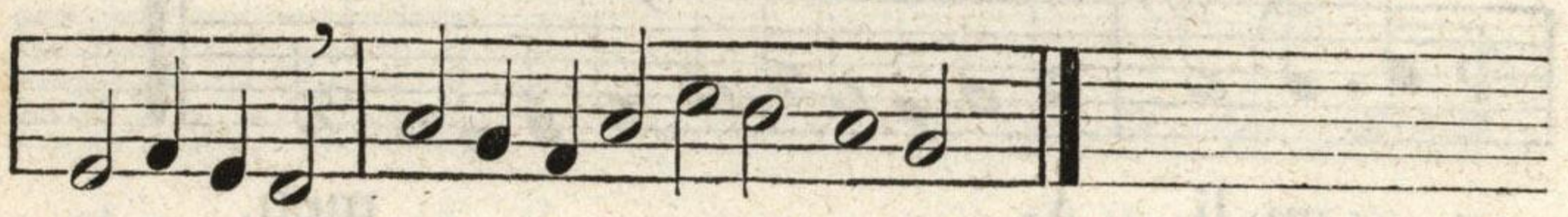
ZENEAKADÉMIA
LISZT MÚZEUM

SANCTUS.
VIII Mode.

San- ctus, San-

ctus, San- ctus Do-minus De- us



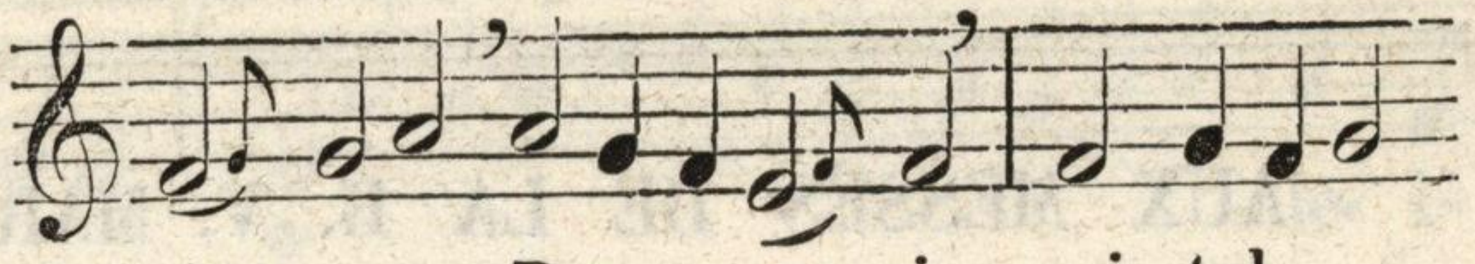
Sa- ba-oth. Ple- ni sunt cœ- li et ter-

ra glo- ri- a tu- a. Ho-

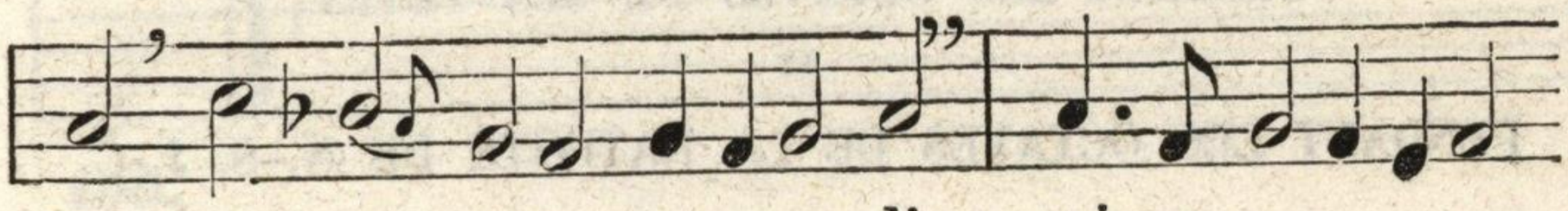
san- na in ex- cel-

sis. Be-ne- di- ctus qui ve- nit

in no-mi-ne Do- mi-ni. Ho-

san- na in ex- cel-

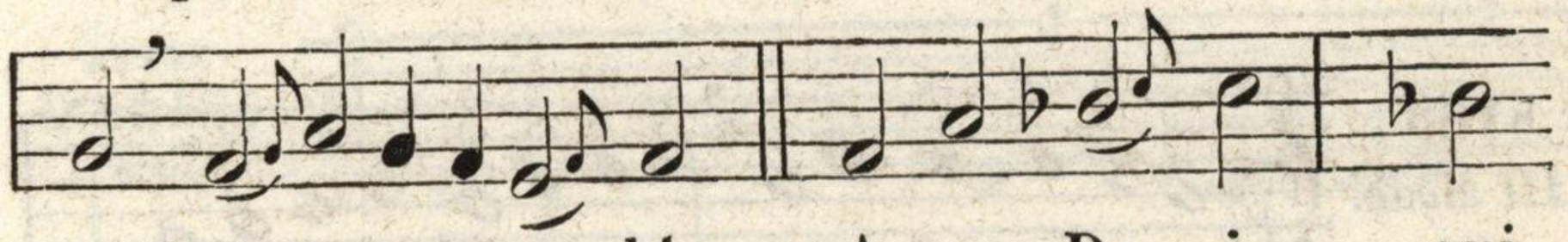
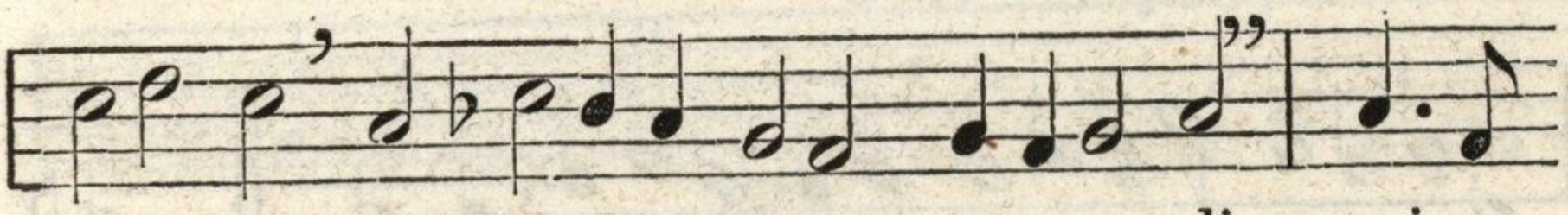
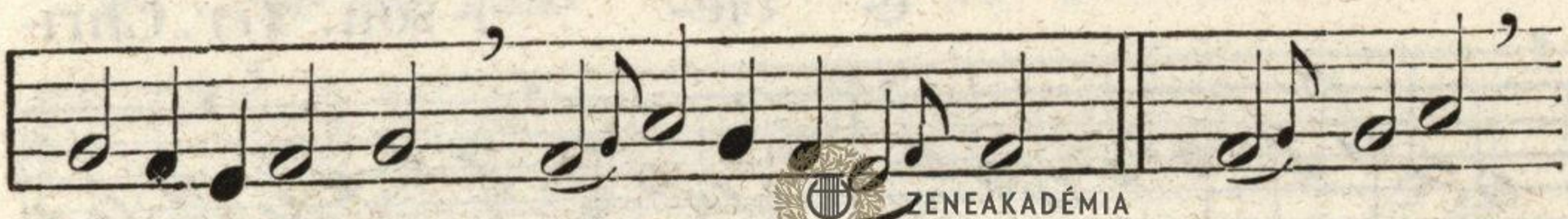


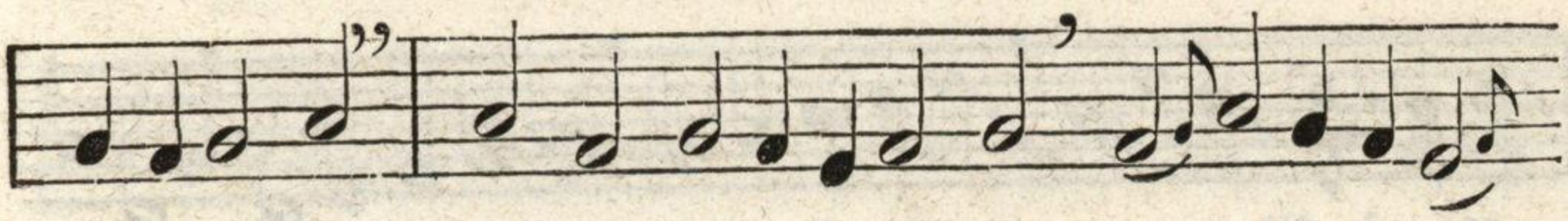
sis.

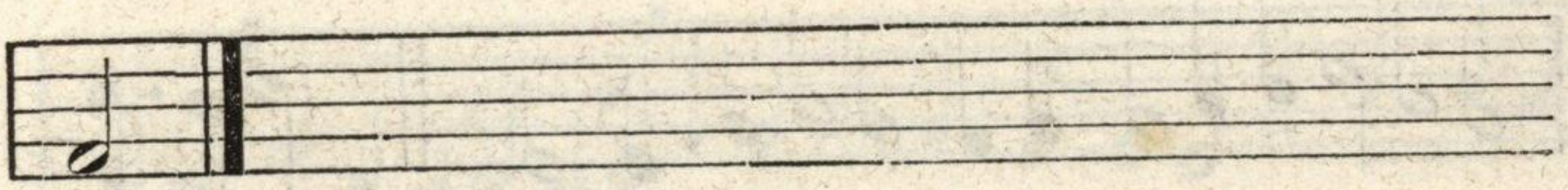
ZENEAKADÉMIA
LISZT MÚZEUM

AGNUS.
VI Mode.

A- gnus De- i, qui tol-



lis pec- ca- ta mun- di, mi- se- re-

re no- bis. A-gnus De- i, qui

tol- lis pec- ca- ta mun- di, mi- se-

re- re no- bis. A- gnus

De- i, qui tol- lis pec- ca- ta

mun- di, do- na no- bis pa-



cem.

ZENEAKADÉMIA
LISZT MÚZEUM

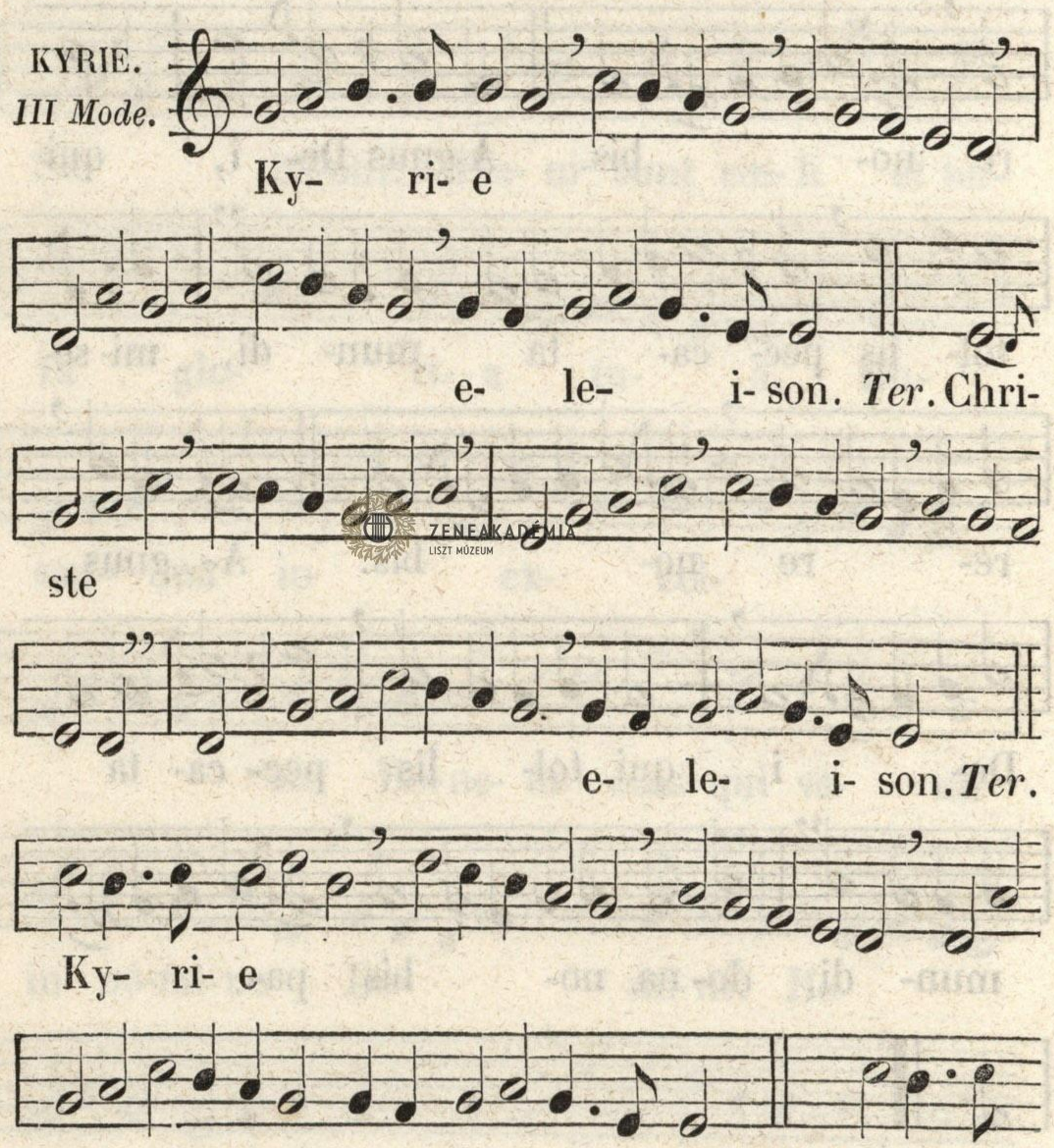
AUX MESSES DE LA B. V. MARIE,

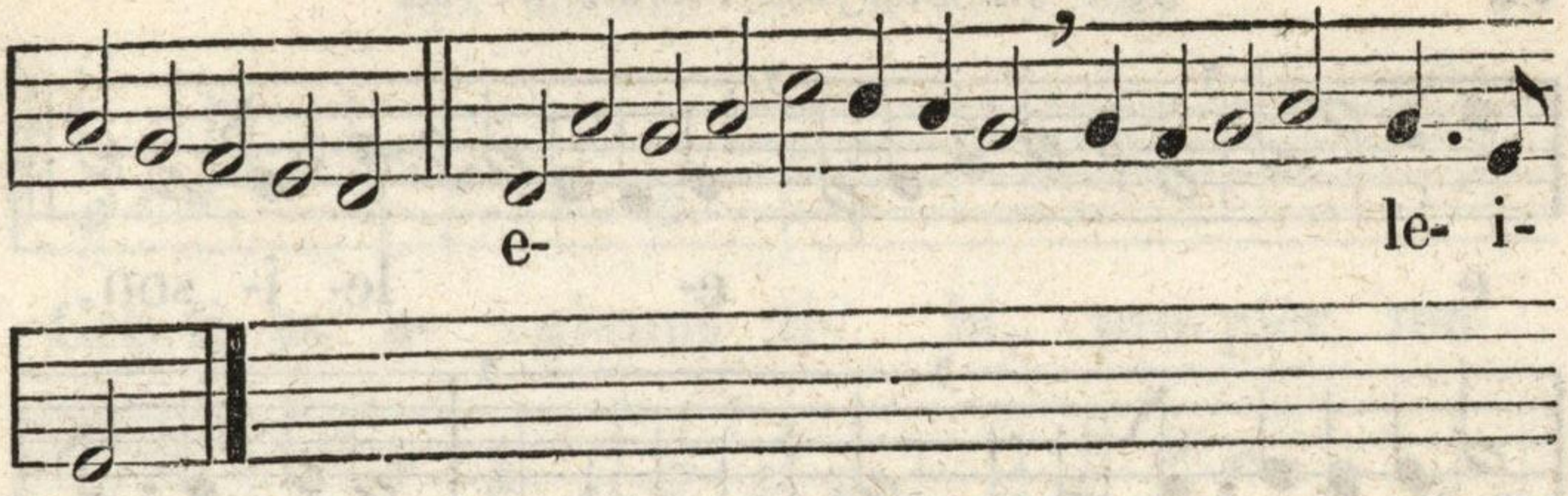
PENDANT LES OCTAVES DE SES FÊTES,

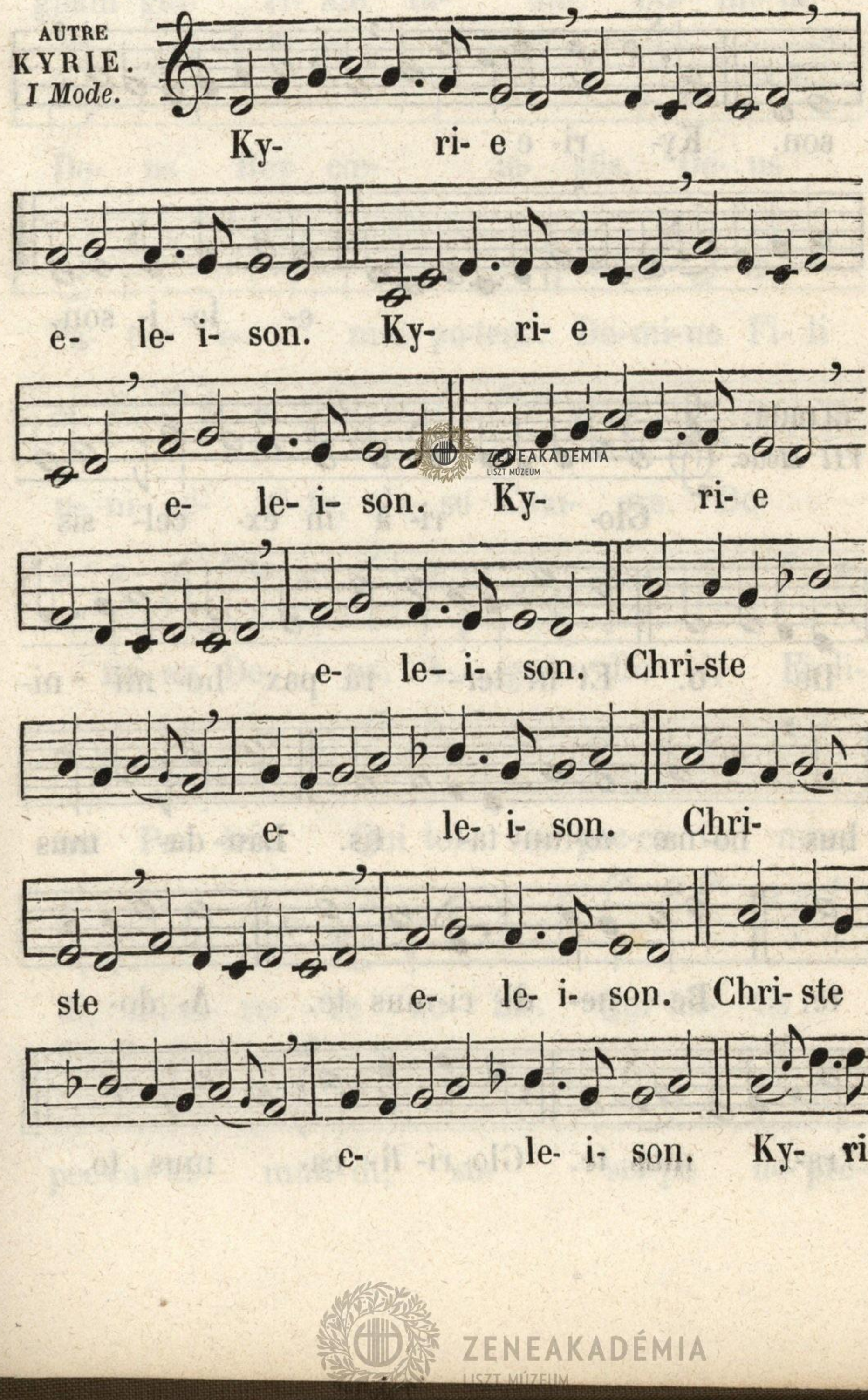
ET

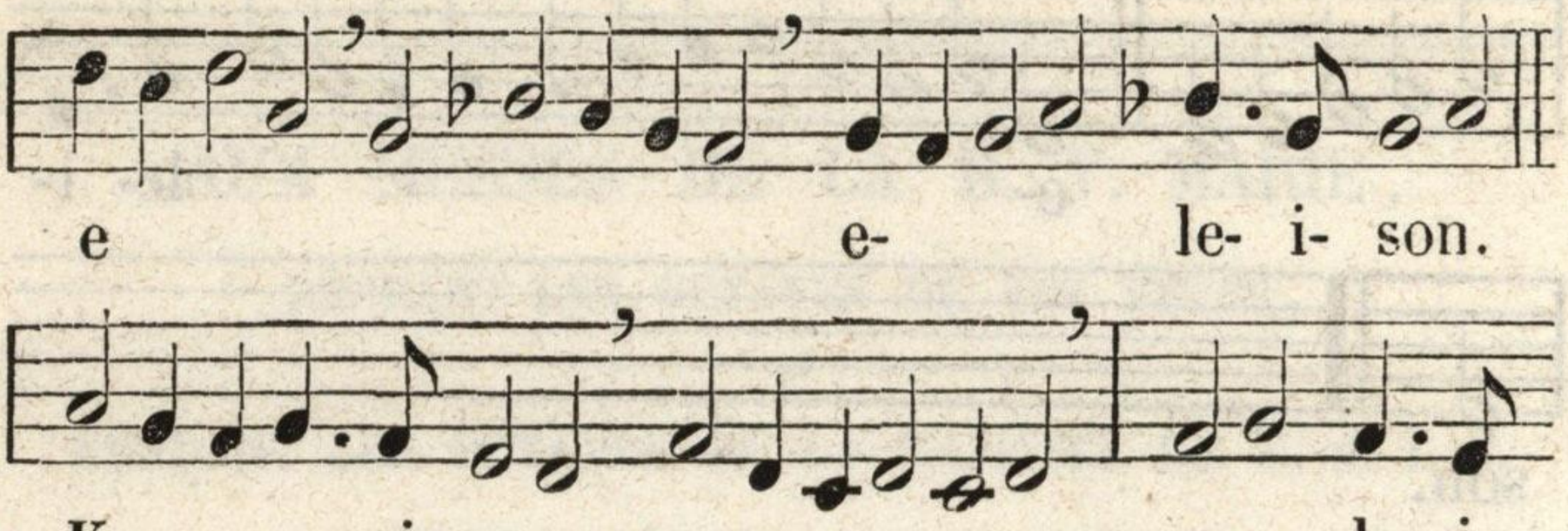
PENDANT LES OCTAVES DE LA NATIVITÉ DE N.-S. J.-C.

ET DE LA FÊTE DU SAINT SACREMENT.

KYRIE.
III Mode.

ZENEAKADÉMIA
LISZT MÚZEUM



AUTRE
KYRIE.
I Mode.

ZENEAKADÉMIA
LISZT MÚZEUM



e e- le- i- son.

Ky- ri- e e- le- i-

son. Ky- ri- e

e- le- i- son.

GLORIA.
VII Mode.

Glo- ri- a in ex- cel- sis

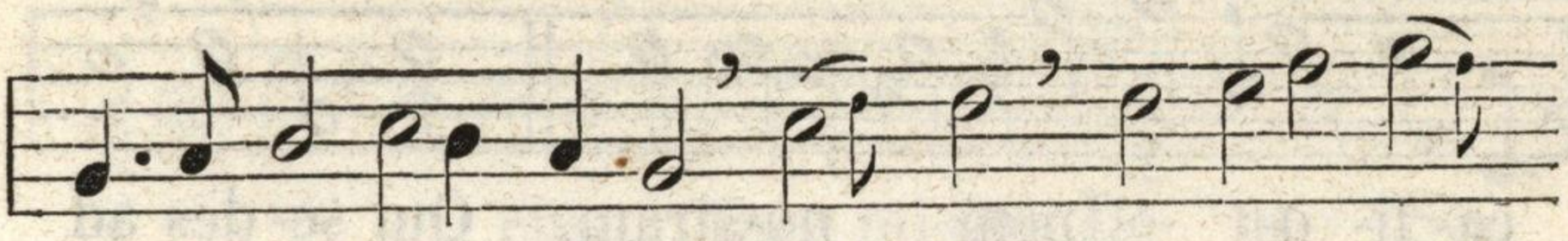
De- o. Et in ter- ra pax ho- mi- ni-

bus bo-næ vo-lun- ta- tis. Lau-da- mus

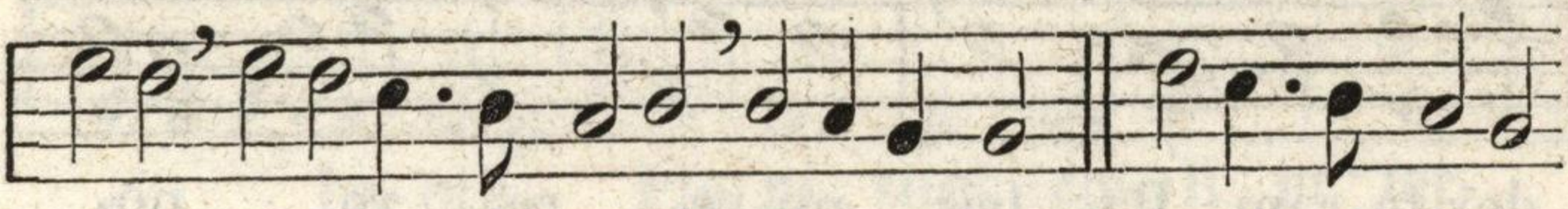
te. Be- ne- di- ci-mus te. A- do-

ra- mus te. Glo- ri- fi- ca- mus te.

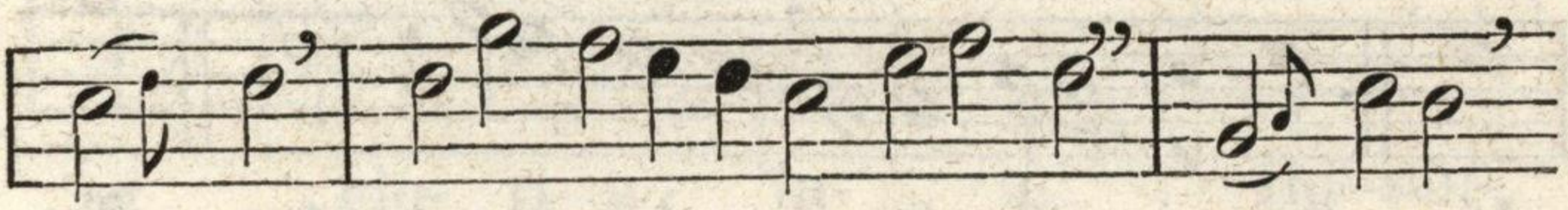
ZENEAKADÉMIA
LISZT MÚZEUM

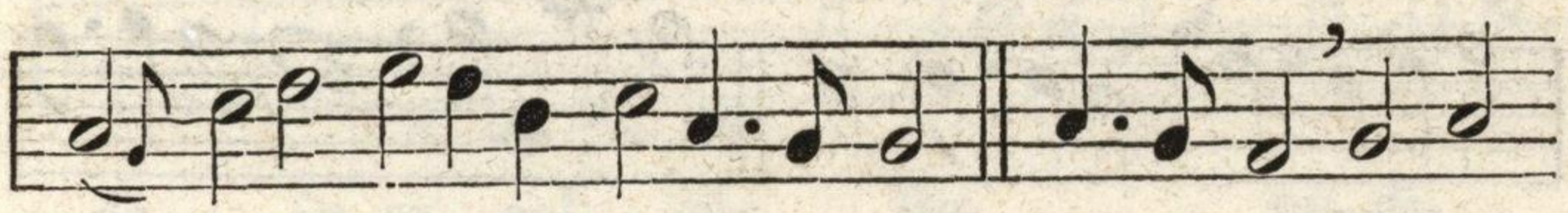


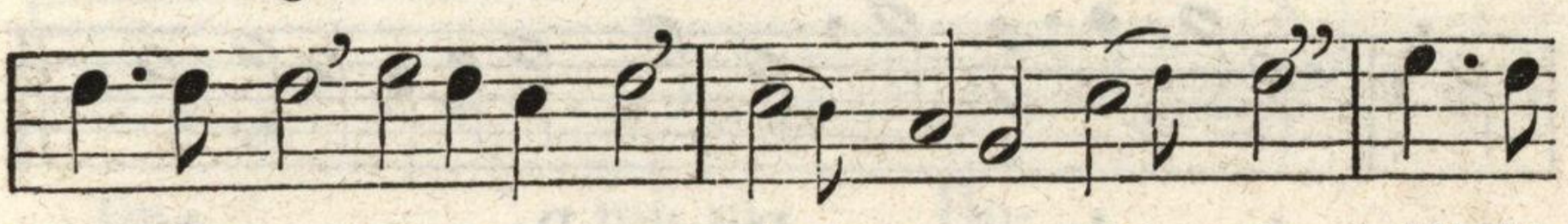
Gra- ti- as a- gi-mus ti- bi, pro- pter ma-

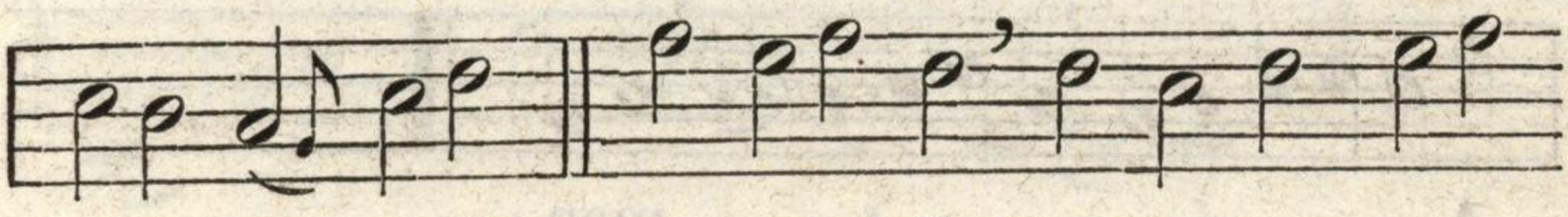


gnam glo- ri- am tu- am. Do- mi- ne

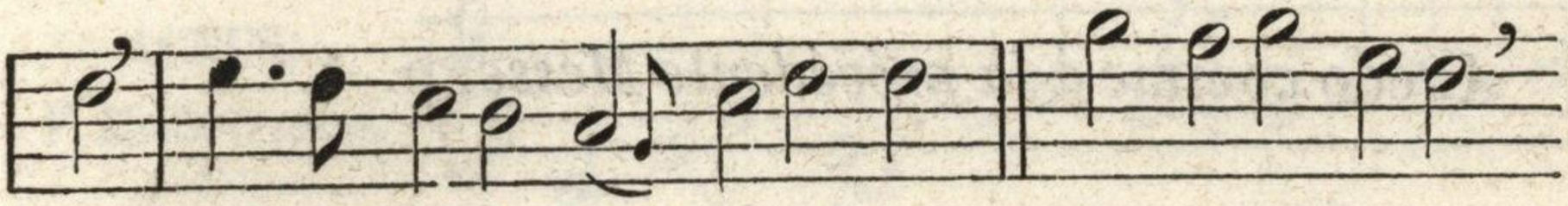


De- us Rex cœ- le- stis, De- us

Pa- ter o- mni- po-tens. Do-mi-ne Fi- li

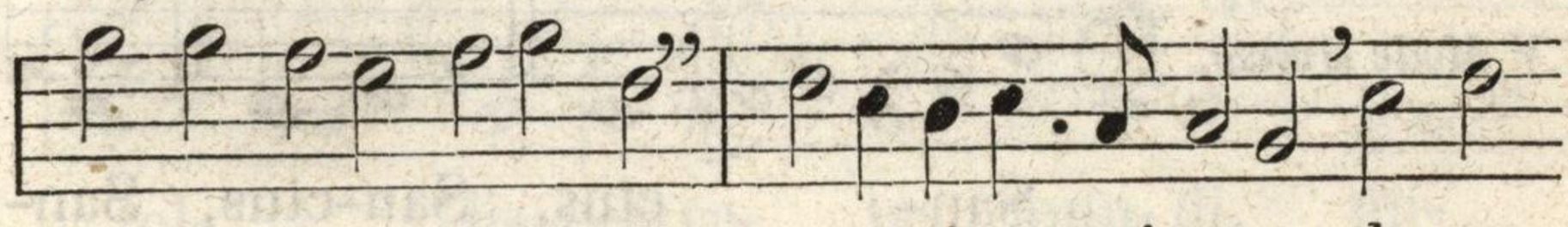
u- ni- ge- ni- te, Je- su Chri- ste. Do-

- mi- ne De- us, A- gnus De- i, Fi- li-



us Pa- tris. Qui tol- lis pec-ca- ta mun-

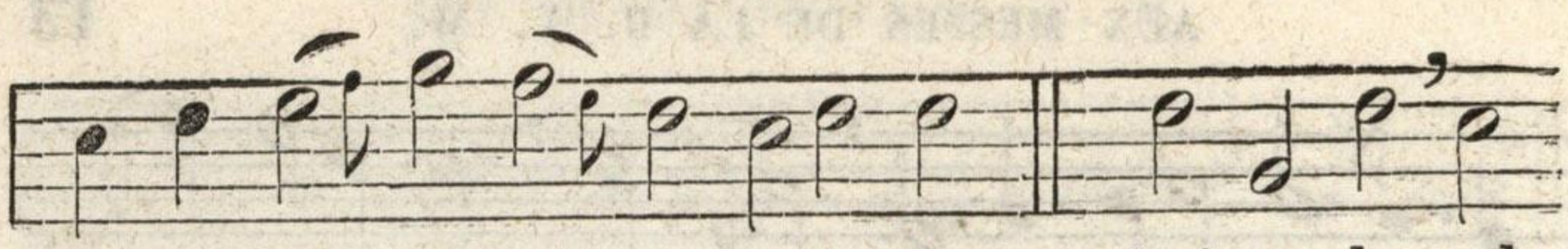


di, mi-se- re- re no- bis. Qui tol- lis

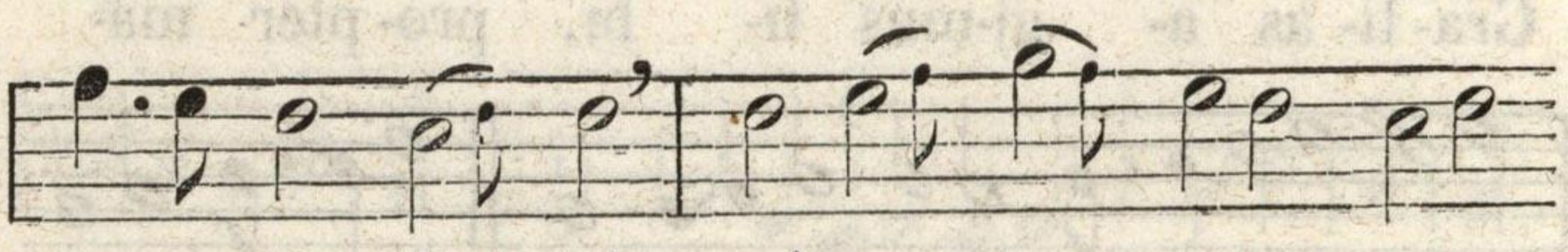


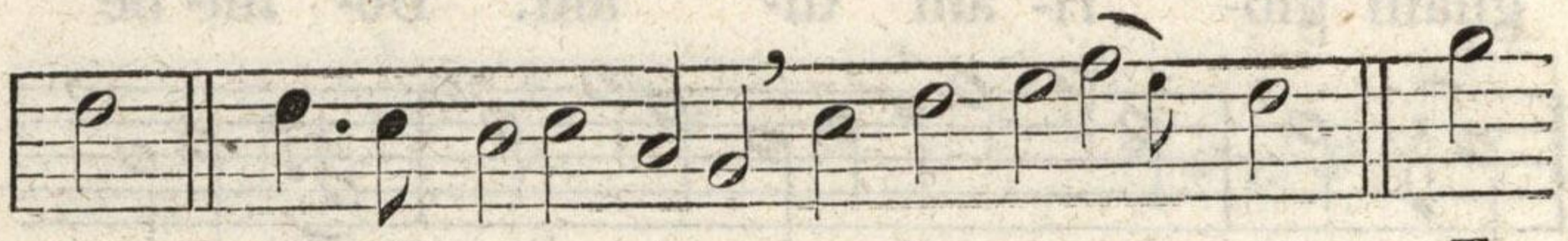
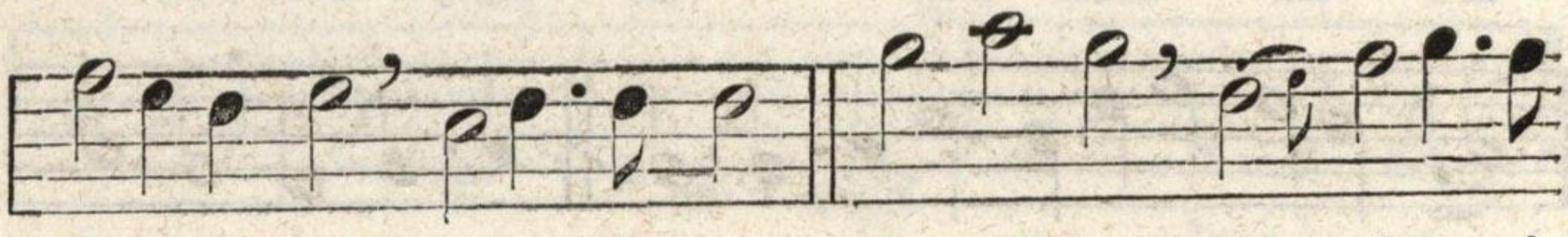
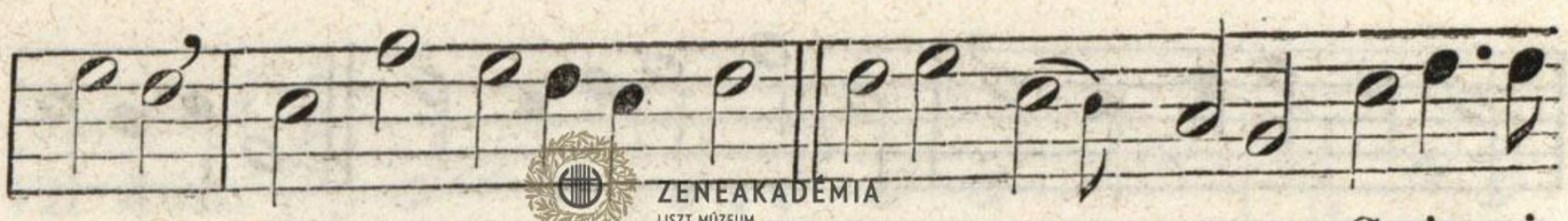
pec-ca- ta mun- di, su- sci-pe de- pre-

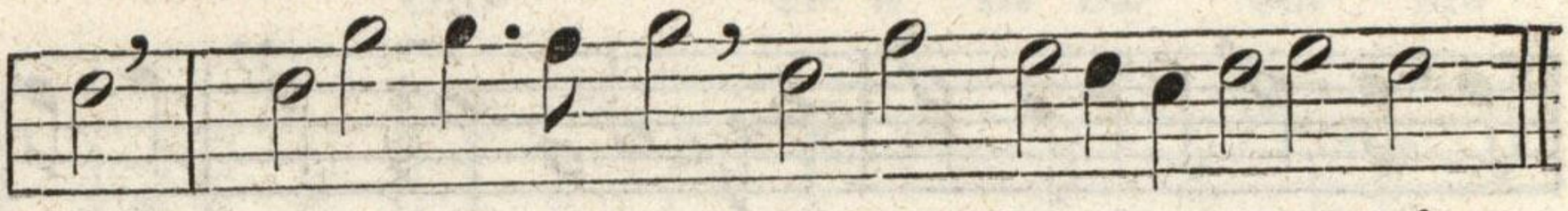
ZENEAKADÉMIA
LISZT MÚZEUM



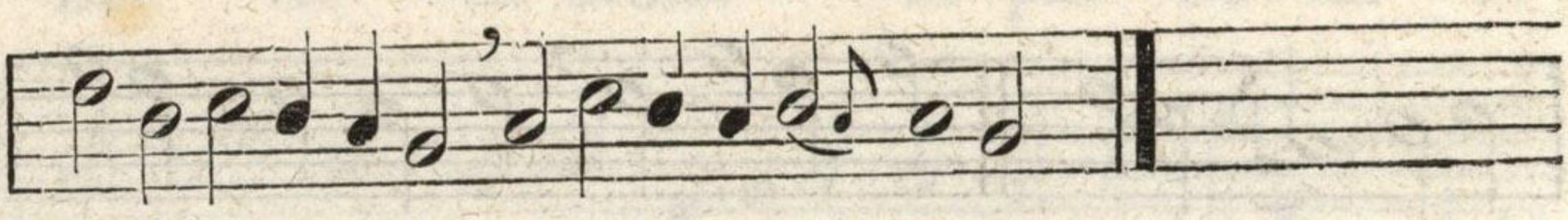
ca- ti- o- nem no-stram. Qui se- des ad



dex-te-ram Pa- tris, mi-se- re- re no-

bis. Quo-ni- am tu so-lus san- ctus. Tu

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

mus, Je- su Chri- ste. Cum san- cto Spi- ri-



tu, in glo- ri- a De- i Pa- tris.

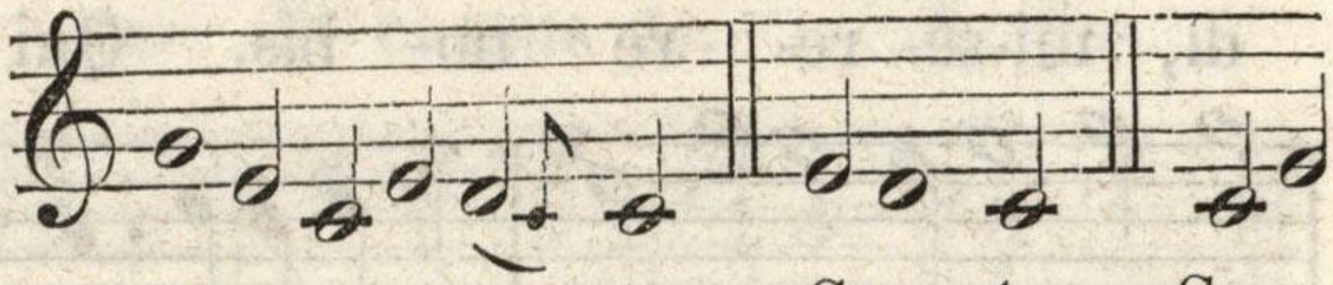


A- men.

Credo *comme à la précédente Messe*, p. 4.

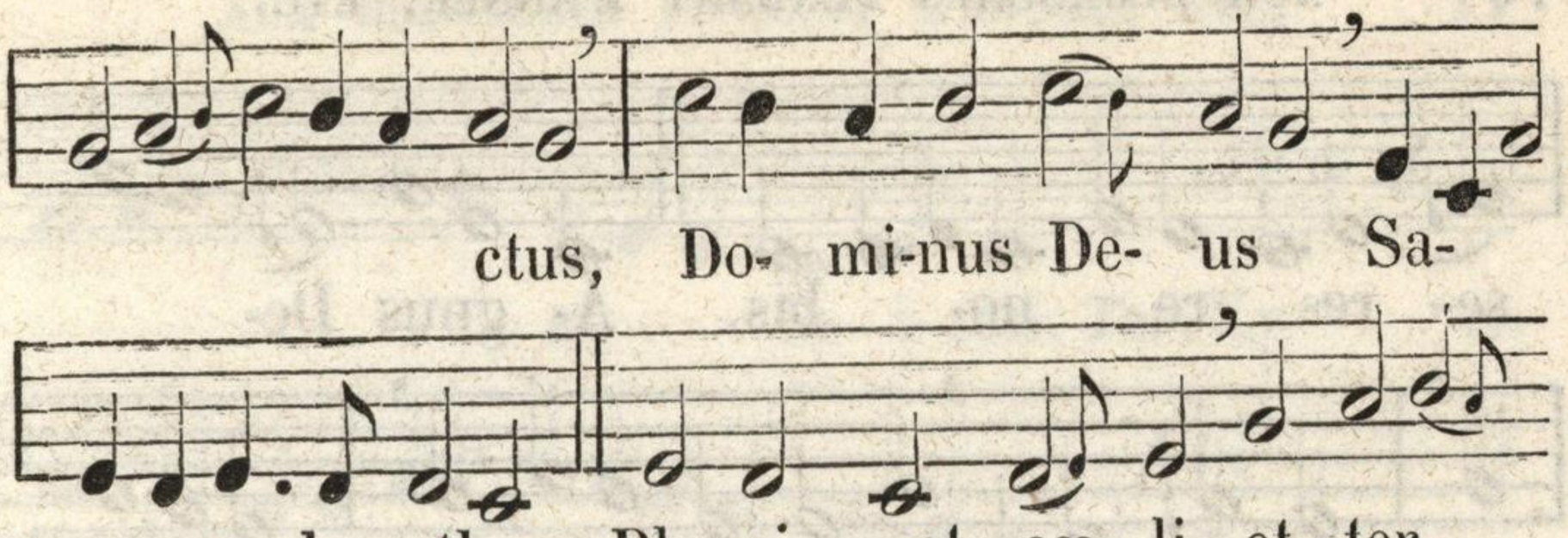
SANCTUS.

V Mode transp.



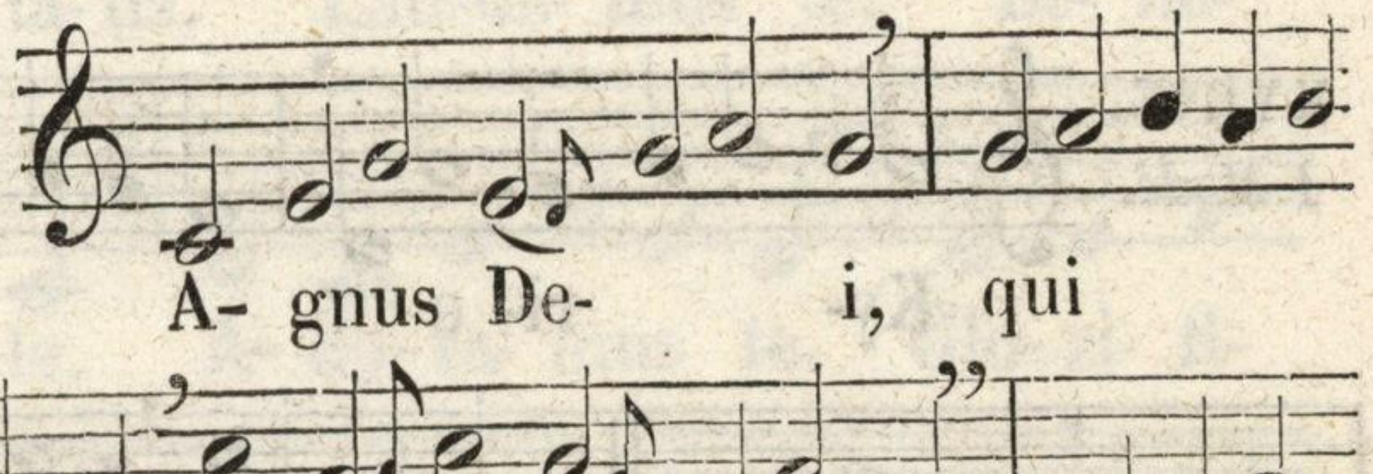
San- ctus, San-ctus, San-

ZENEAKADÉMIA
LISZT MÚZEUM

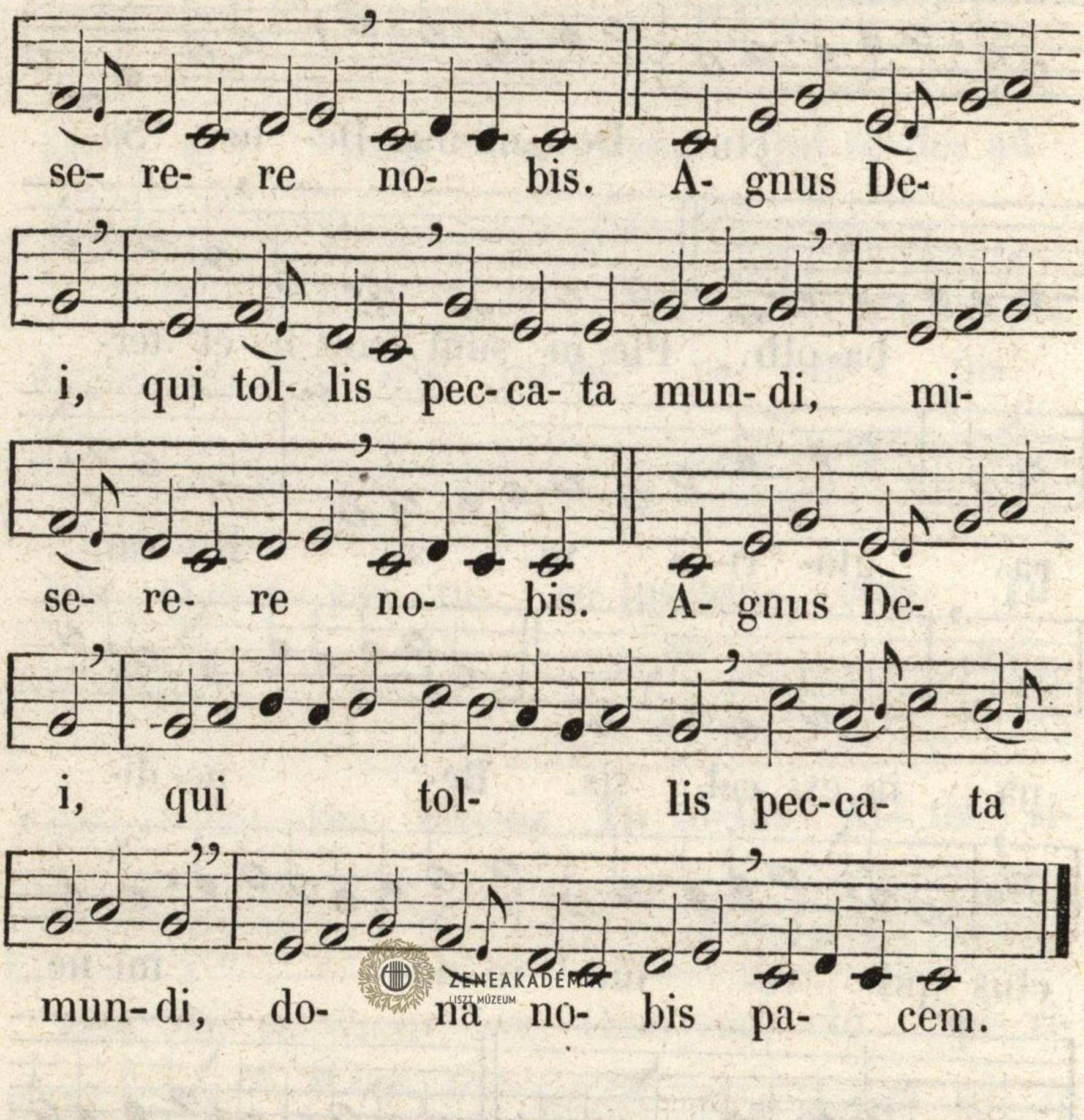


AGNUS.

V Mode transp.



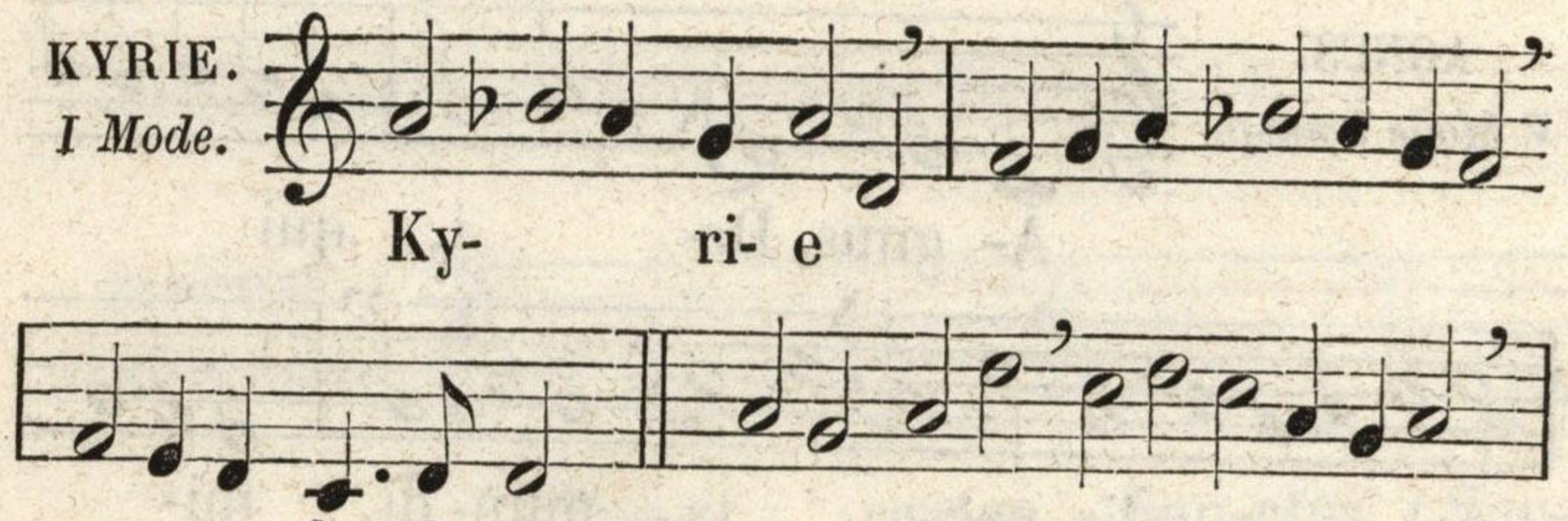
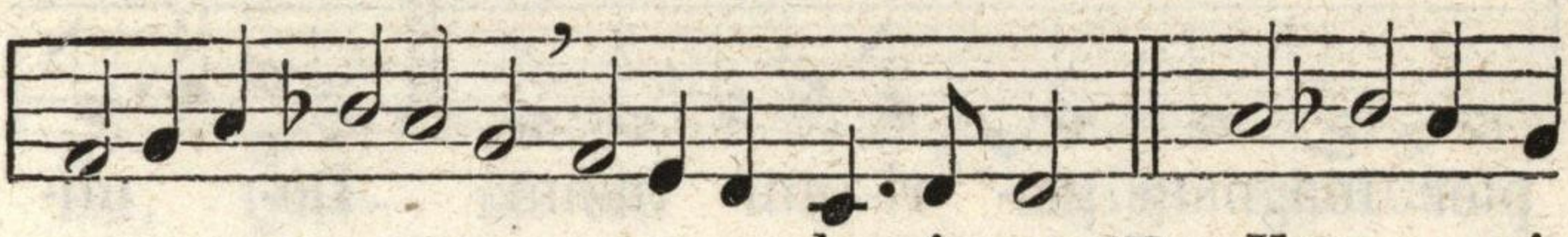
ZENEAKADÉMIA LISZT MÚZEUM

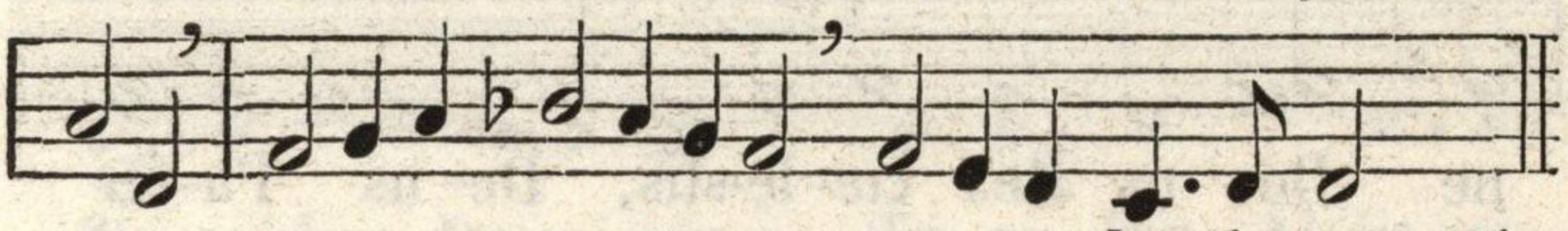


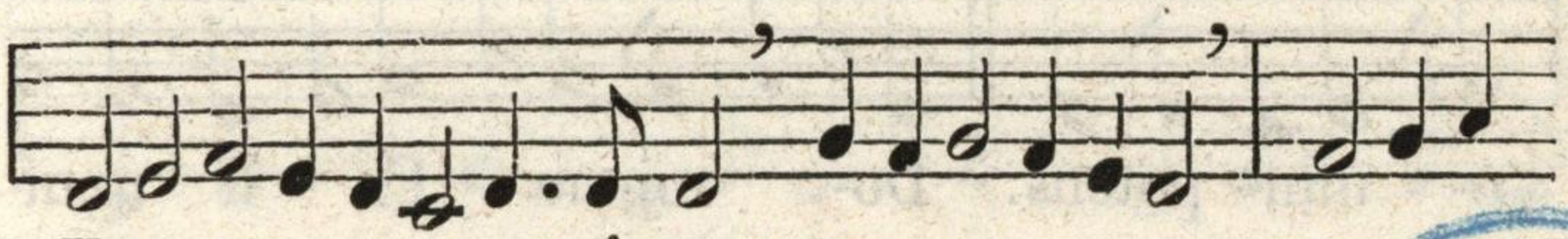
ZENEAKADÉMIA
LISZT MÚZEUM

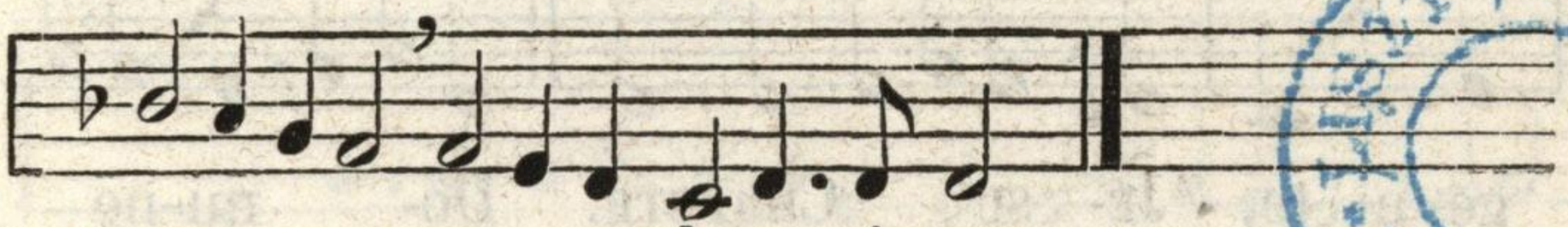
AUX DIMANCHES PENDANT L'ANNÉE

ET

PENDANT LES OCTAVES QUI NE SONT PAS DE LA B. V. M.

ZENEAKADÉMIA
LISZT MÚZEUM

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



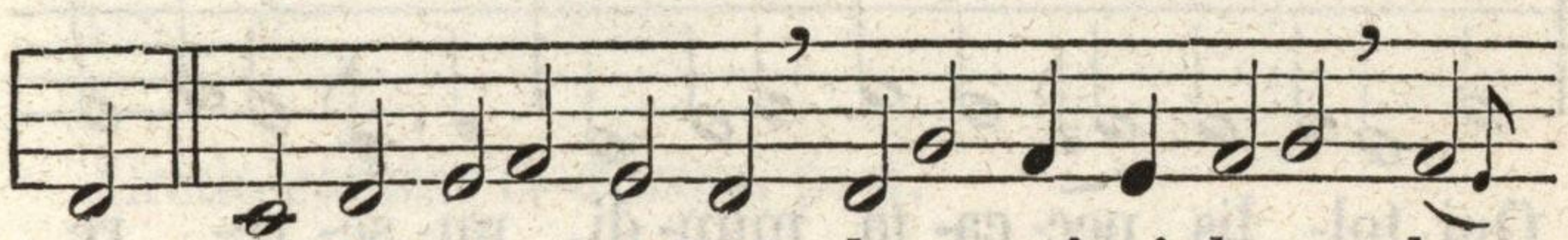
e le- i- son. *Bis*.

Ky- ri- e

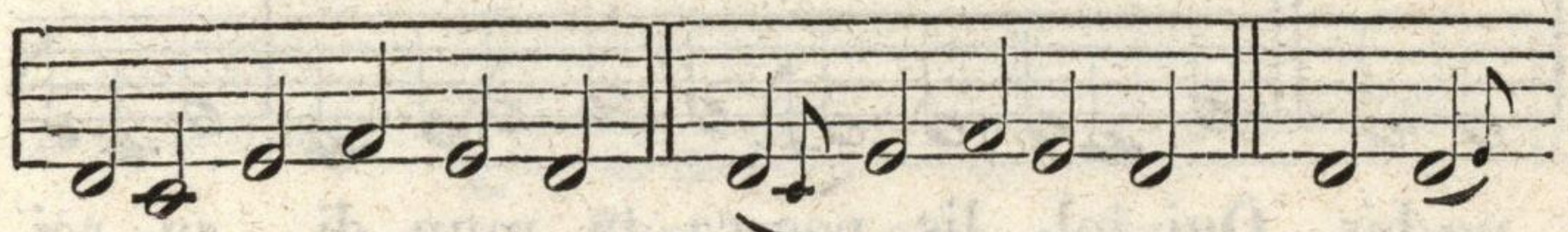


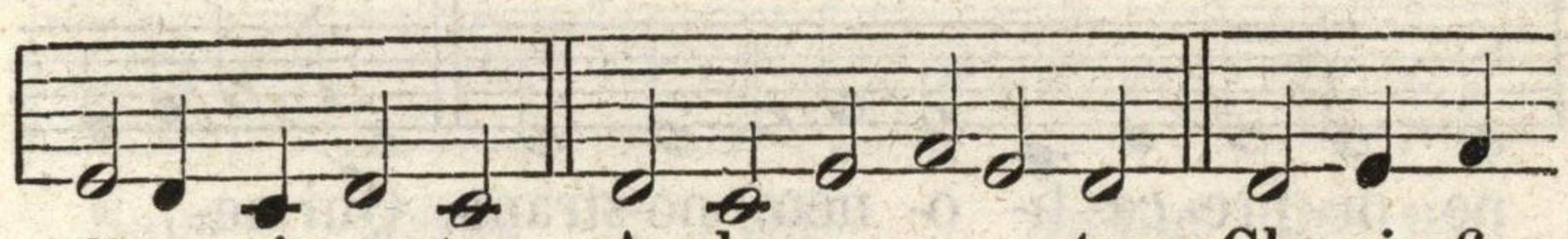
e- le- i- son.

GLORIA.
II Mode.

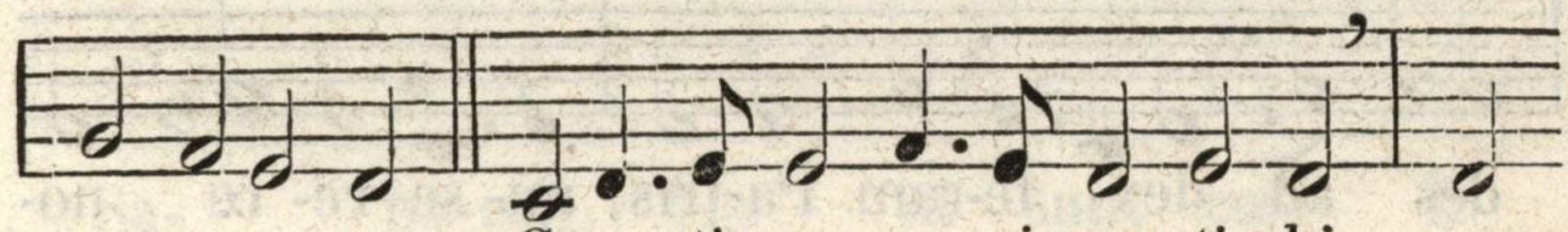
Glo- ri- a in ex- cel-sis De-



o. Et in ter- ra pax ho- mi- ni- bus bo-

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



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



ca- mus te. Gra- ti- as a- gi-mus ti- bi pro-

ZENEAKADÉMIA
LISZT MÚZEUM

pter magnam glo- ri- am tu-am. Do- mi-

ne De- us Rex cœ- le-stis, De- us Pa- ter

o- mni- potens. Do- mi- ne Fi- li u- ni-

ge- ni- te, JE- SU CHRI-STE. Do- mi-ne

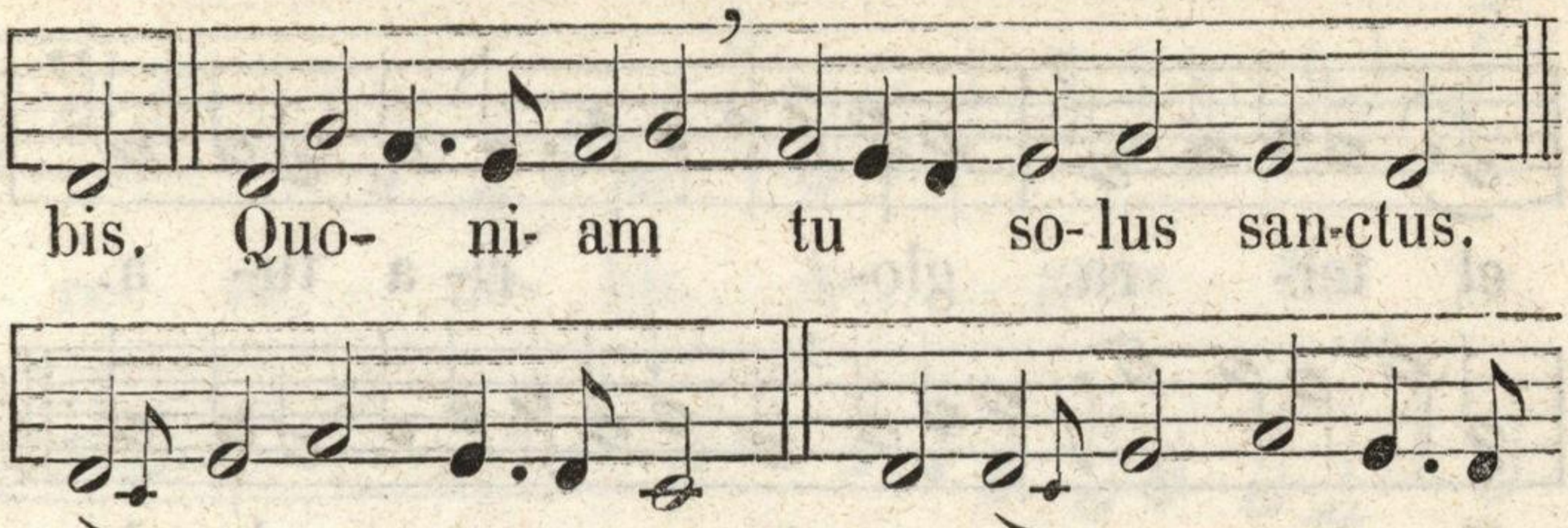
De- us, A-gnus De- i, Fi- li- us Pa-tris.

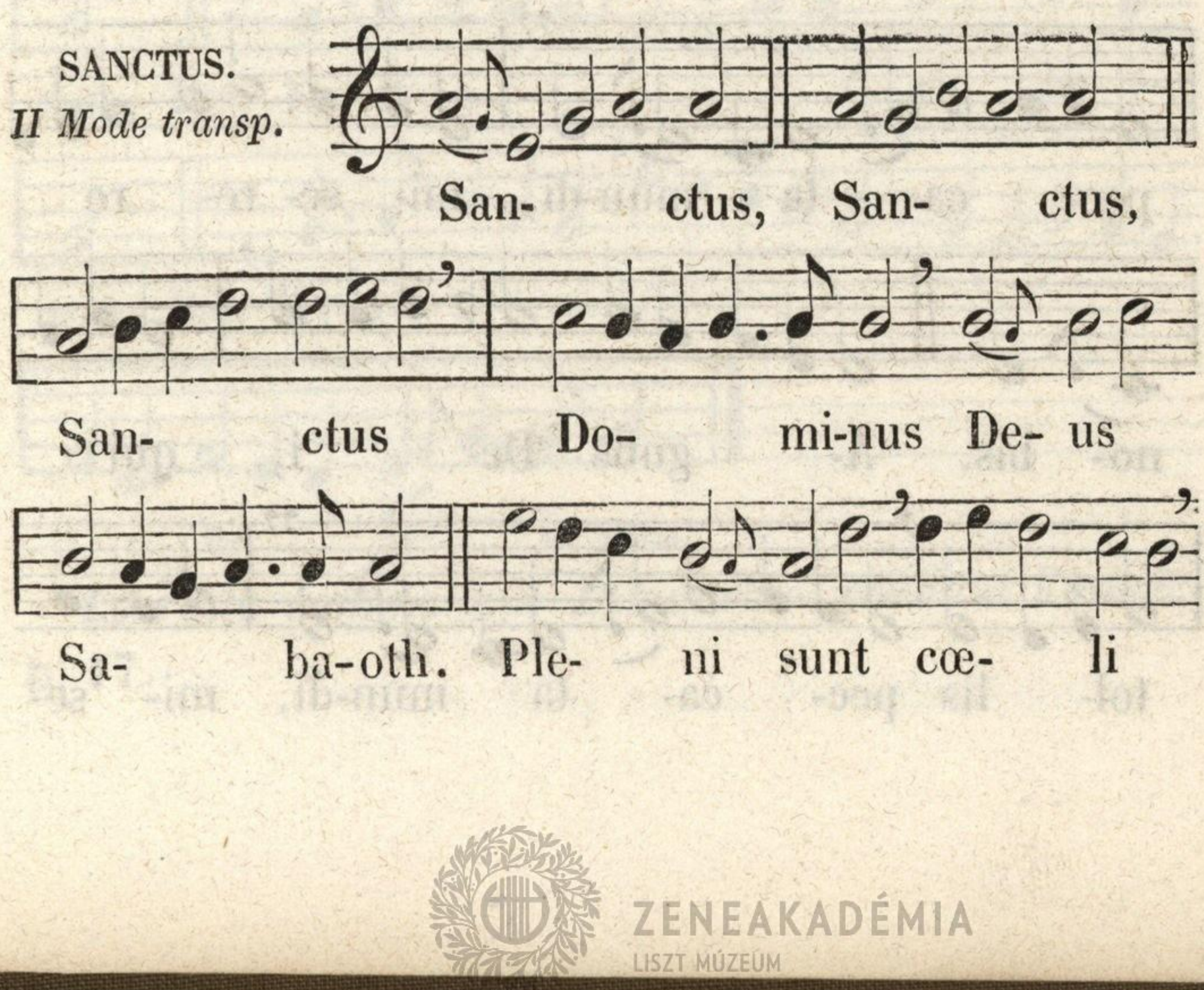
Qui tol- lis pec- ca- ta mun- di, mi- se- re- re

no-bis. Qui tol- lis pec-ca- ta mun- di, su- sci-

pe de- pre- ca- ti- o- nem no-stram. Qui se-

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

ZENEAKADÉMIA
LISZT MÚZEUM

Credo *comme ci-dessus*. p. 4.

SANCTUS.
II Mode transp.

ZENEAKADÉMIA
LISZT MÚZEUM

et ter- ra glo- ri- a tu- a.

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

Be- ne- di- ctus qui ve- nit in no- mi-

ne Do- mi- ni. Ho- san- na

in ex- cel- sis.

ZENEAKADÉMIA
LISZT MÚZEUM

AGNUS.
I Mode.

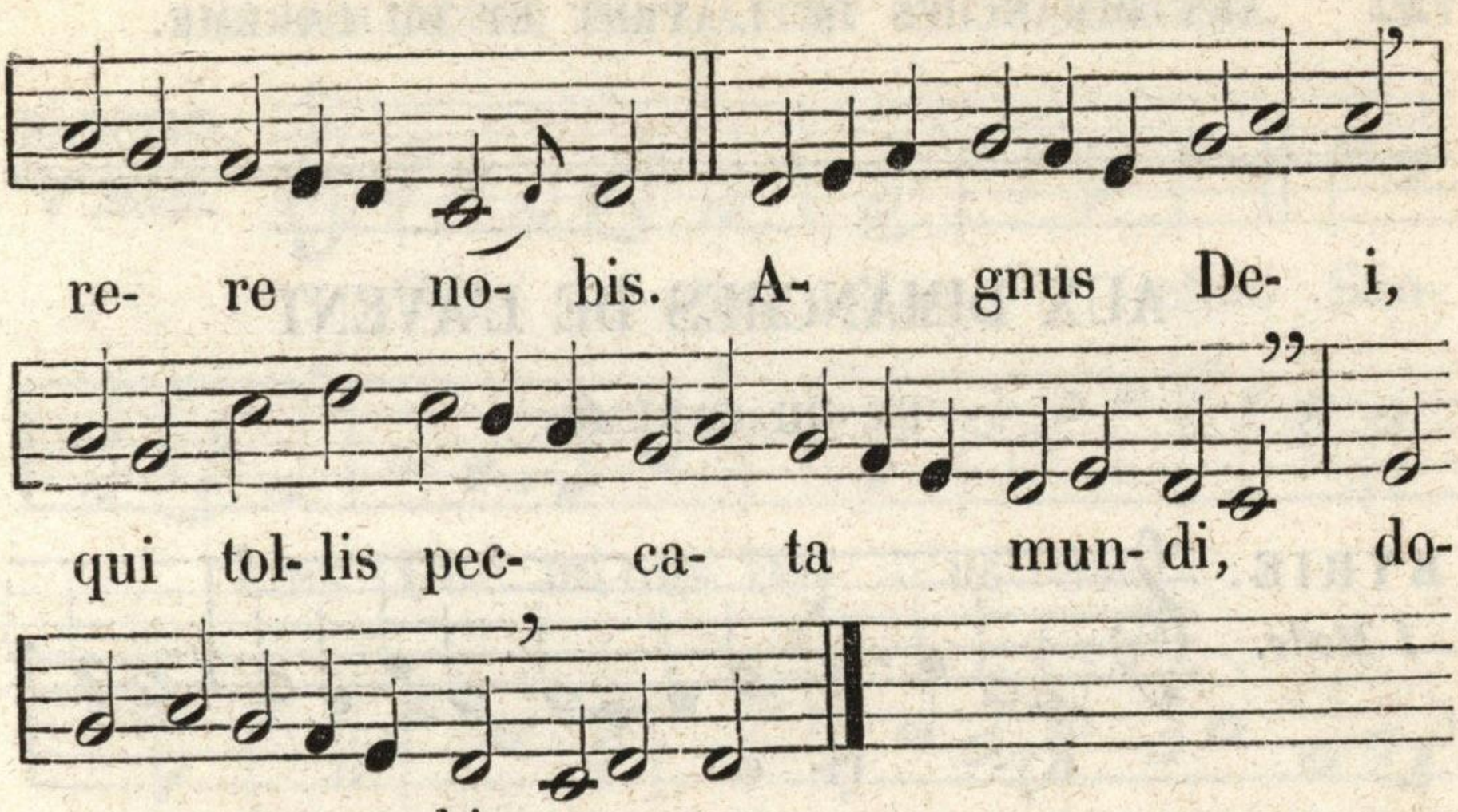
A- gnus De- i, qui tol- lis

pec- ca- ta mun- di, mi- se- re- re

no- bis. A- gnus De- i, qui

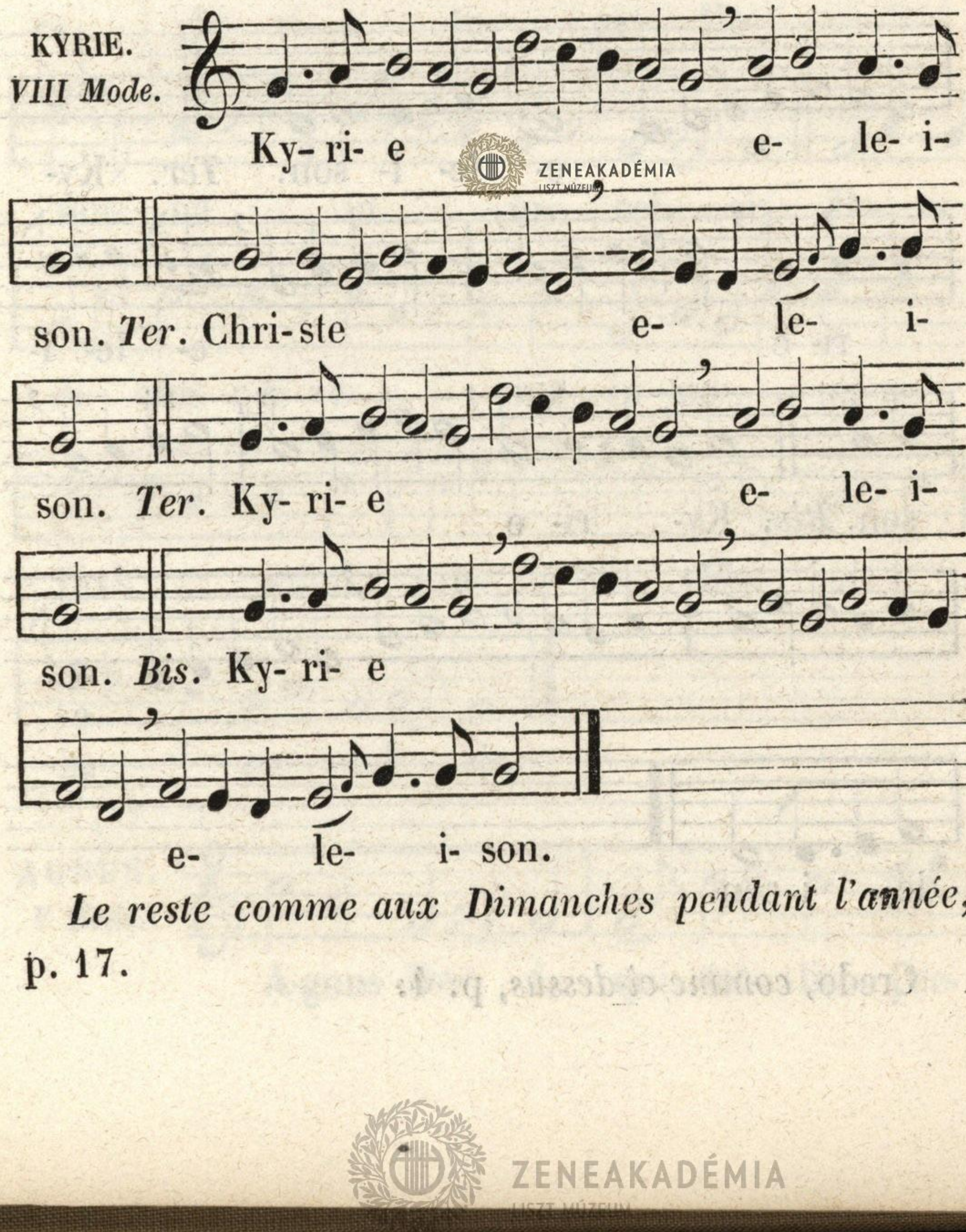
tol- lis pec- ca- ta mun- di, mi- se-

ZENEAKADÉMIA
LISZT MÚZEUM



AUX SEMI-DOUBLES.

KYRIE.
VIII Mode.



Le reste comme aux Dimanches pendant l'année, p. 17.

ZENEAKADÉMIA LISZT MÚZEUM

AUX DIMANCHES DE L'AVENT

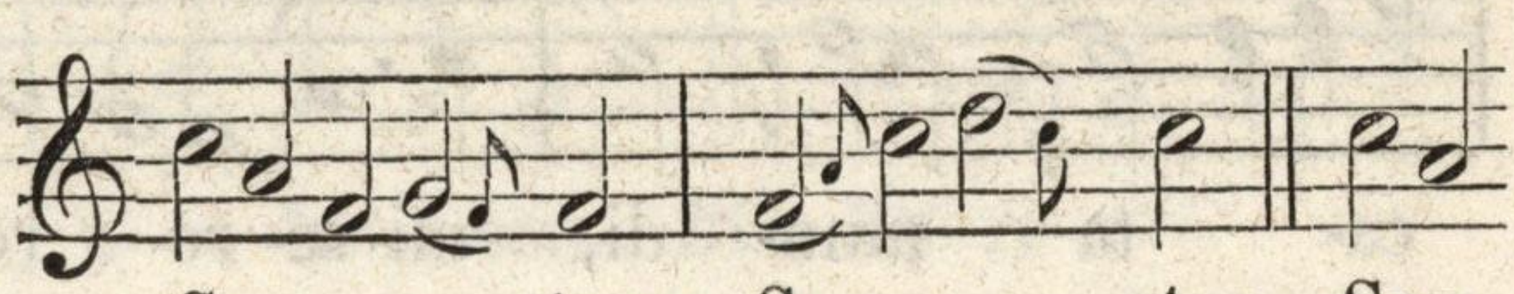
ET DU CARÊME.

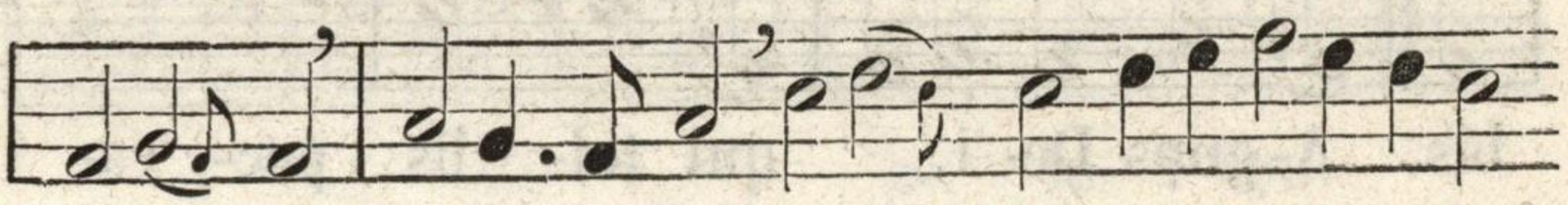
KYRIE.
I Mode.

ZENEAKADÉMIA
LISZT MÚZEUM

Credo, *comme ci-dessus*, p. 4.

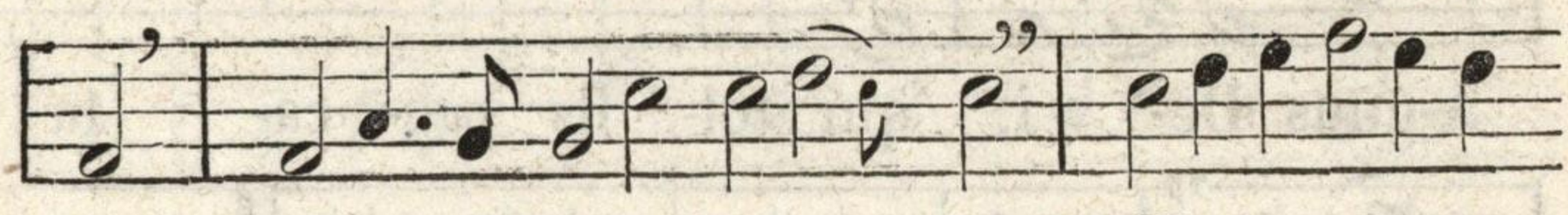
ZENEAKADÉMIA
LISZT MÚZEUM

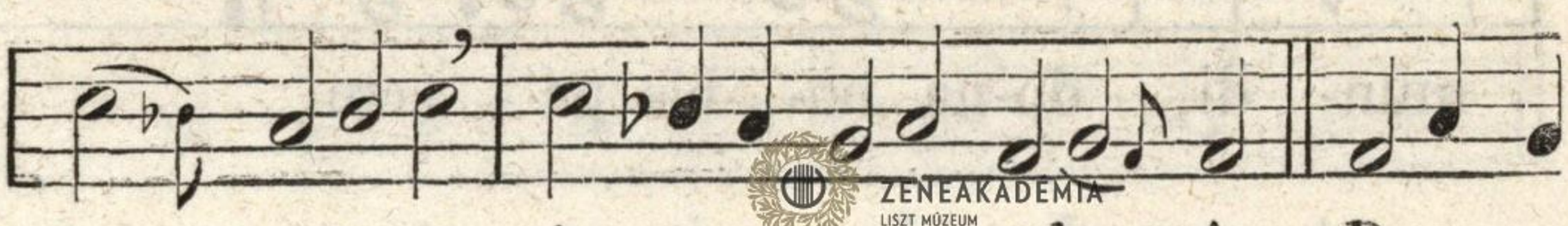
SANCTUS.
V Mode.

San- ctus, San- ctus, San-

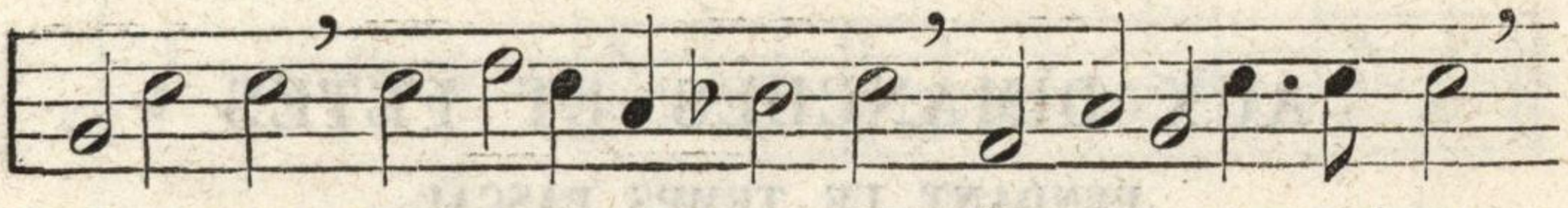


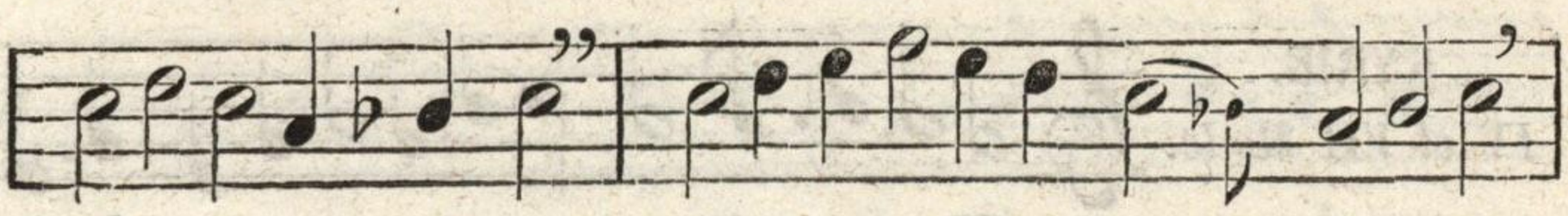
ctus Do- mi-nus De- us Sa-

ba-oth. Ple-ni sunt cœ- li et ter-

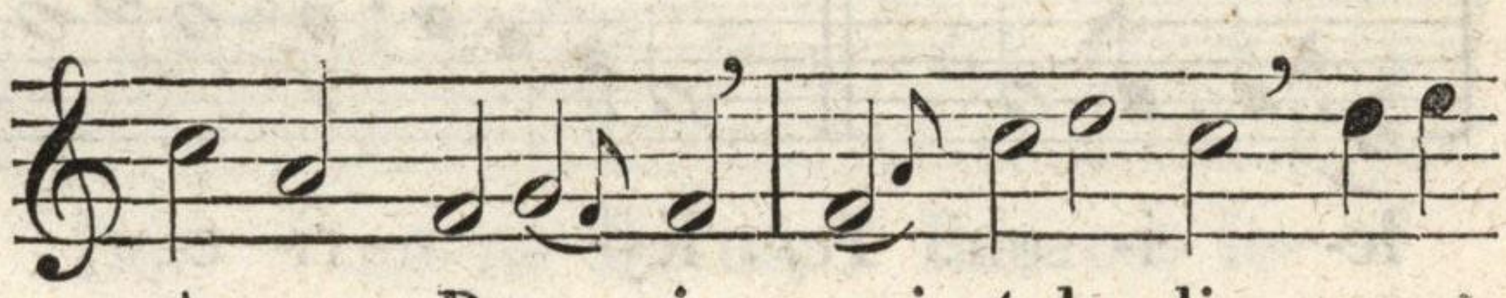


ra glo- ri- a tu- a. Ho-

san- na in ex- cel- sis. Be- ne-

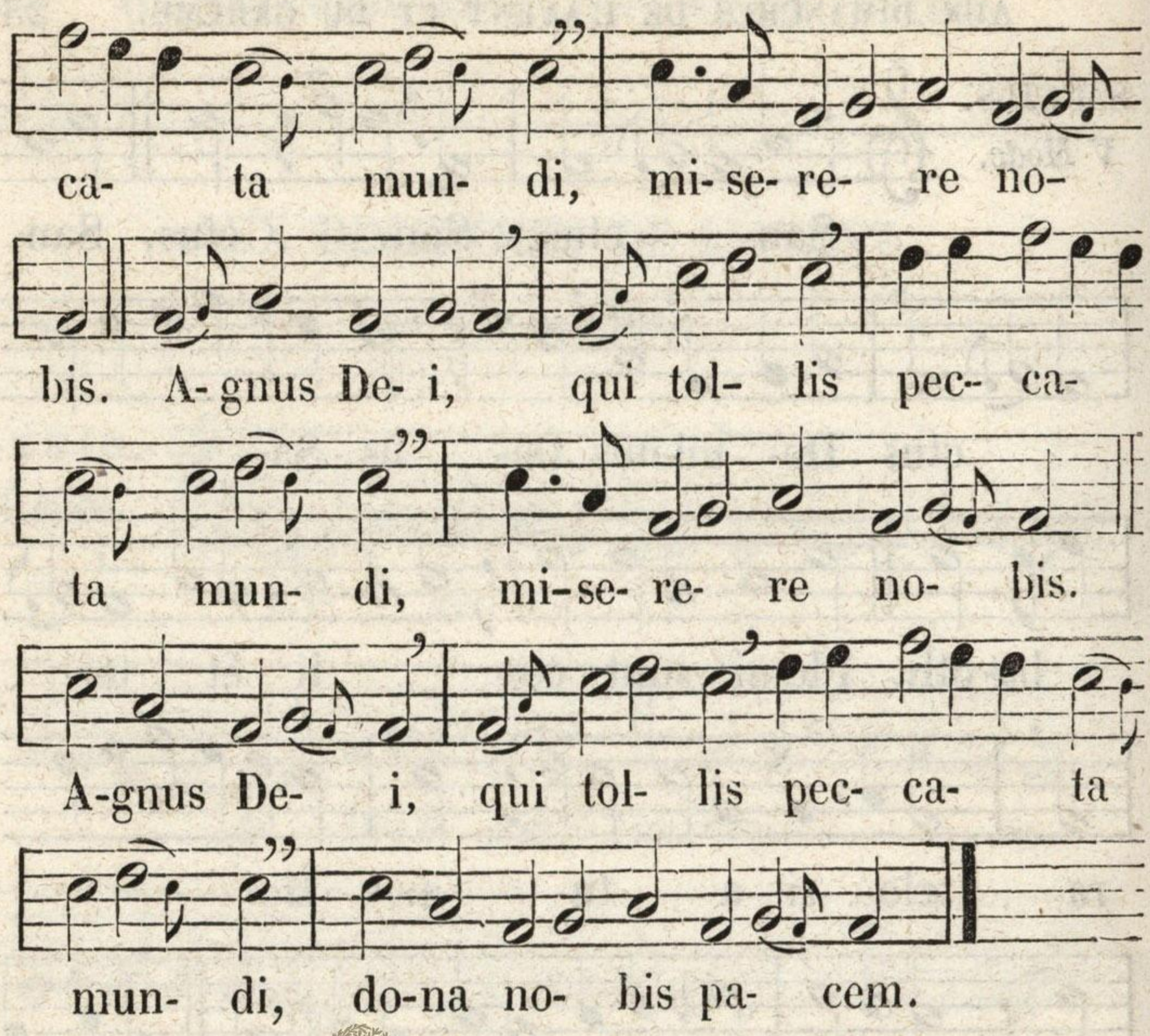


di- ctus qui ve- nit in no- mi- ne

Do- mi-ni. Ho- san- na

in ex- cel- sis.

AGNUS.
V Mode.

A-gnus De- i, qui tol- lis pec-

ZENEAKADÉMIA
LISZT MÚZEUM

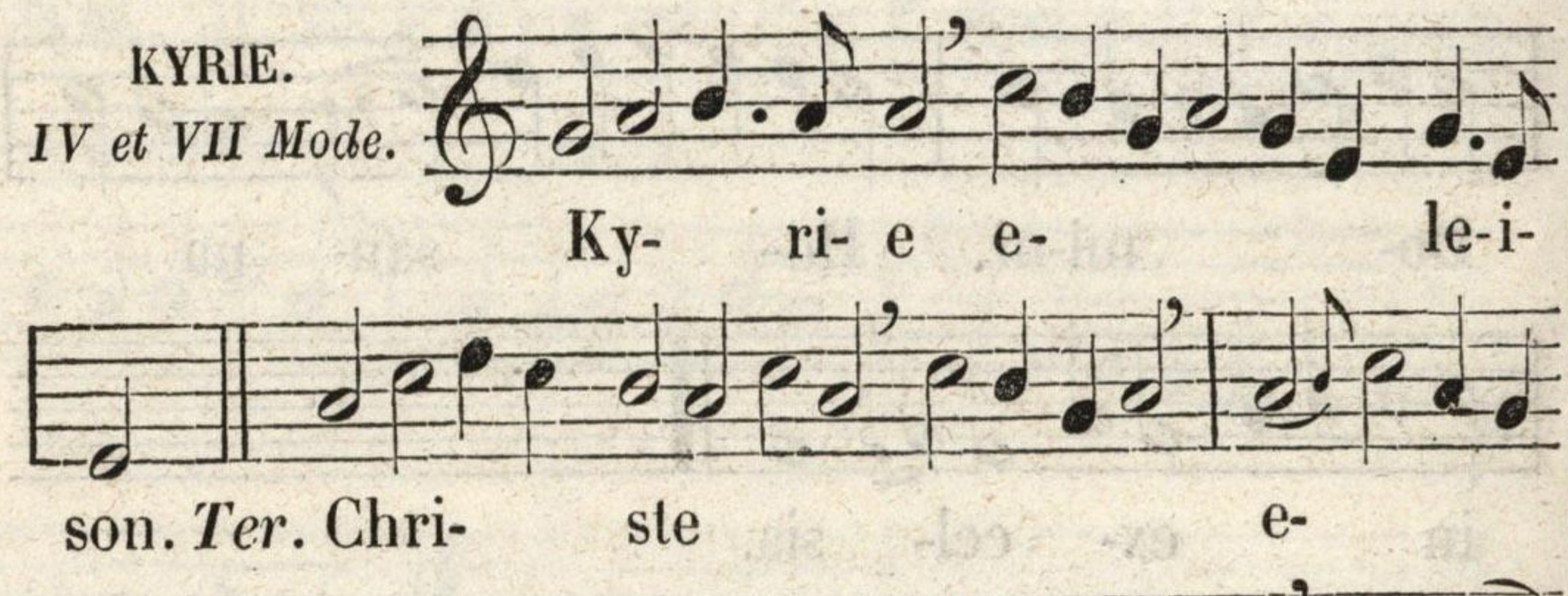


ZENEAKADÉMIA
LISZT MÚZEUM

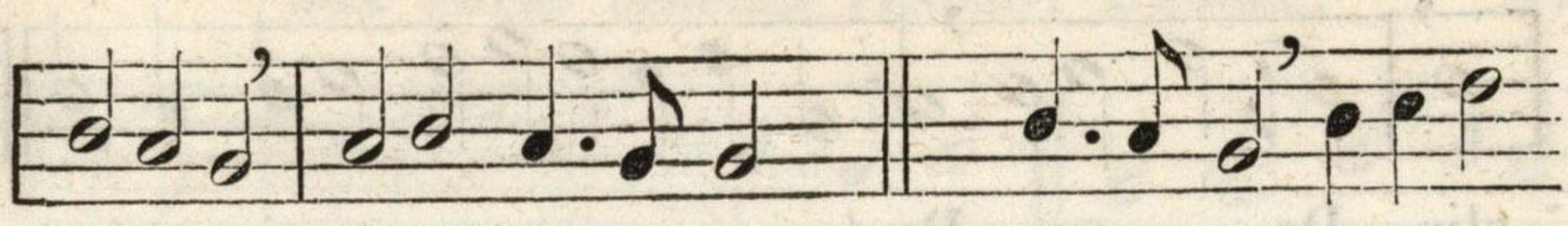
AUX DIMANCHES ET FÊTES

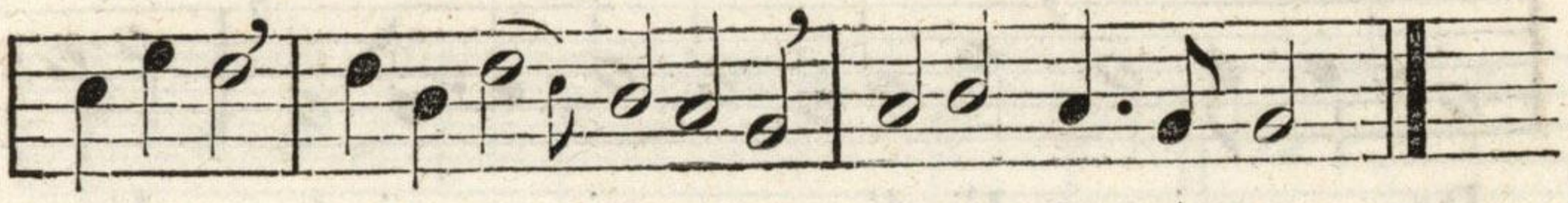
PENDANT LE TEMPS PASCAL.

KYRIE.
IV et VII Mode.



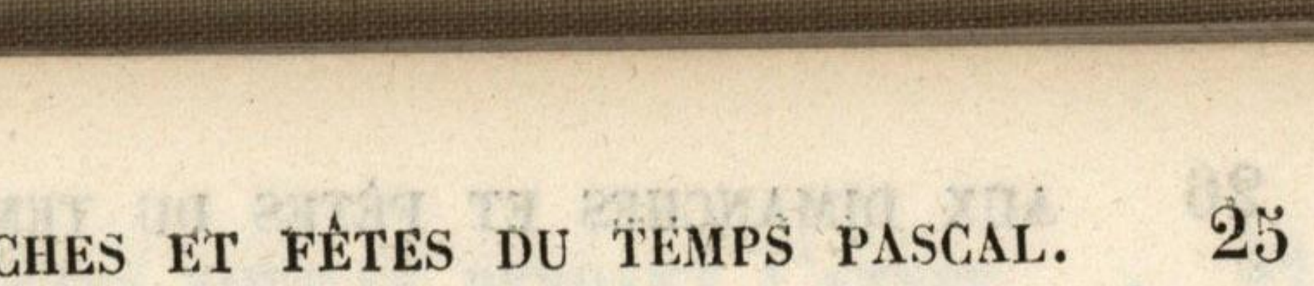
ZENEAKADÉMIA
LISZT MÚZEUM



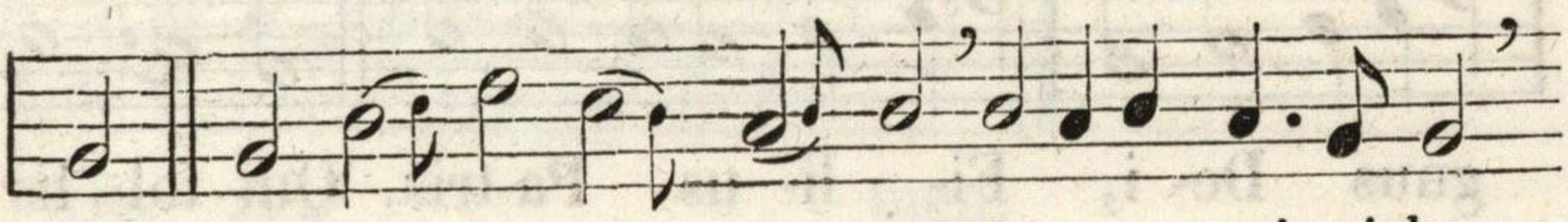
e- le- i-son. *Bis*. Ky- ri- e

e- le- i- son.

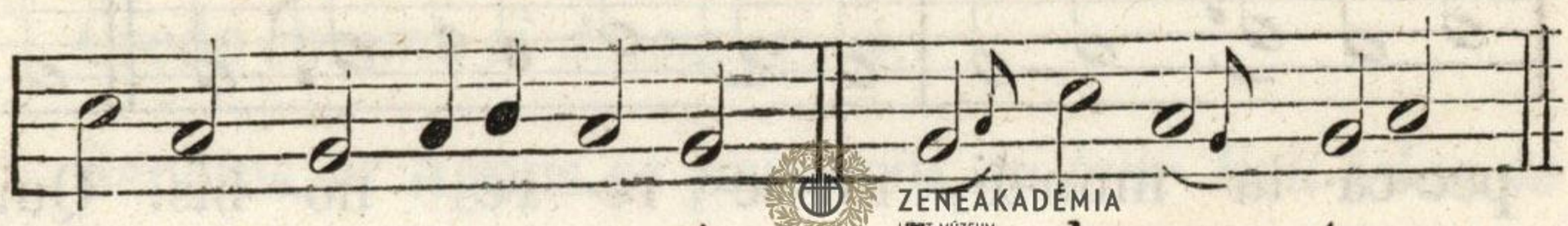
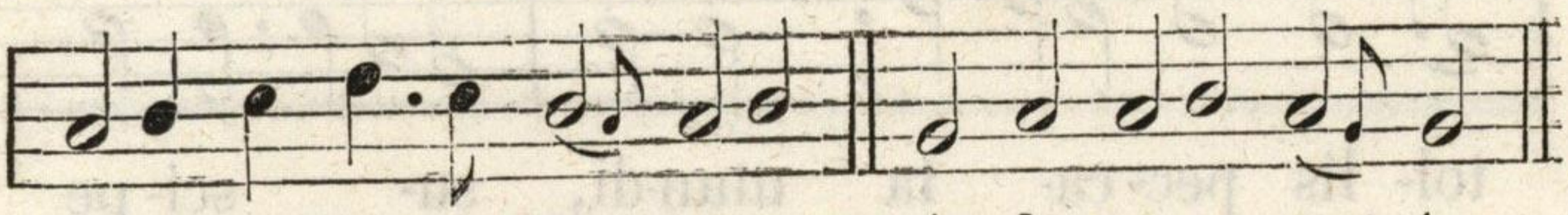
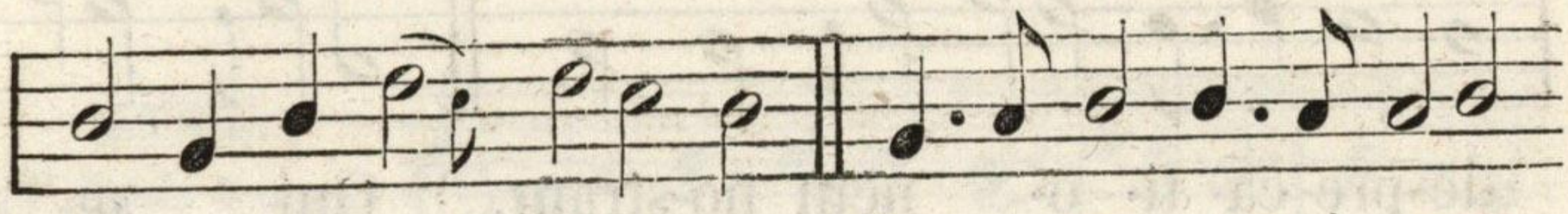
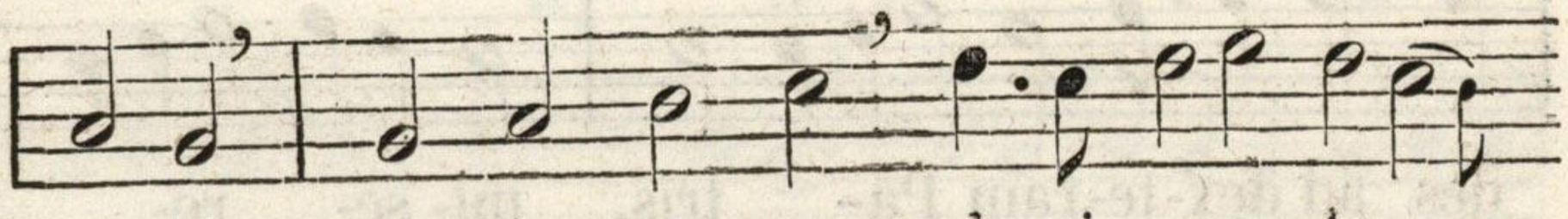
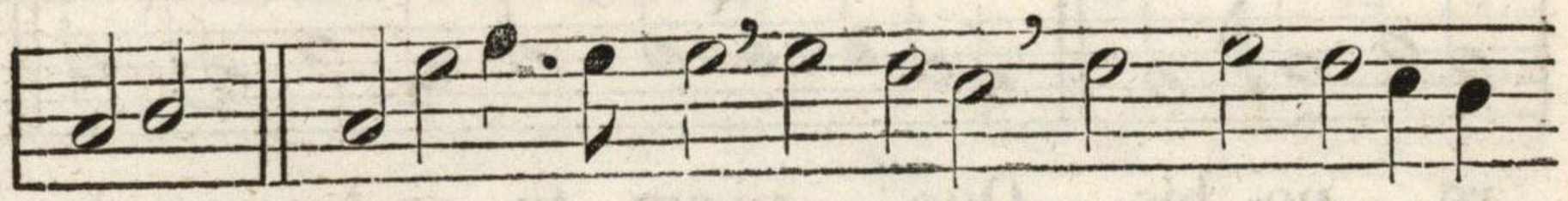
GLORIA.

IV Mode transp.

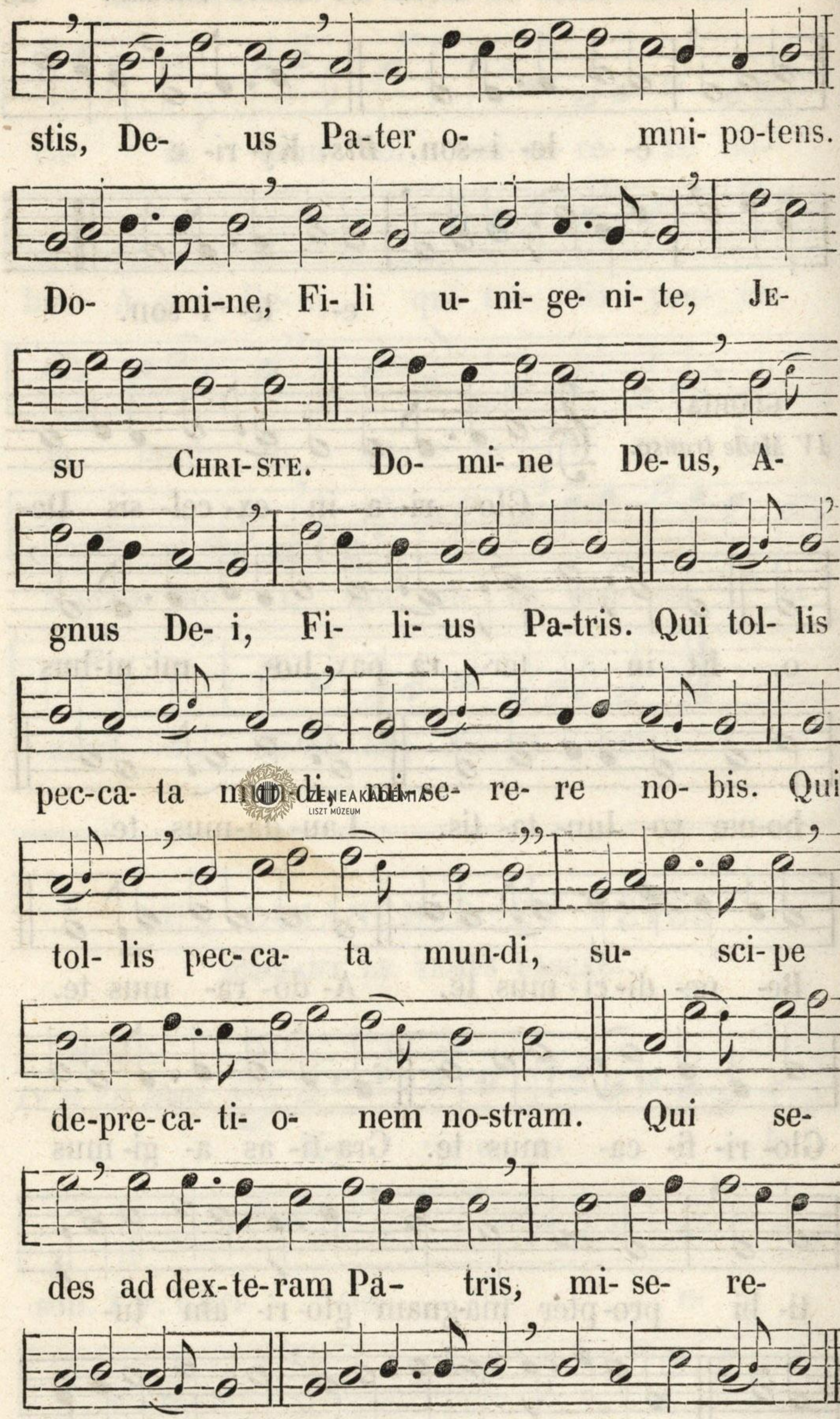


Glo- ri- a in ex- cel- sis De-

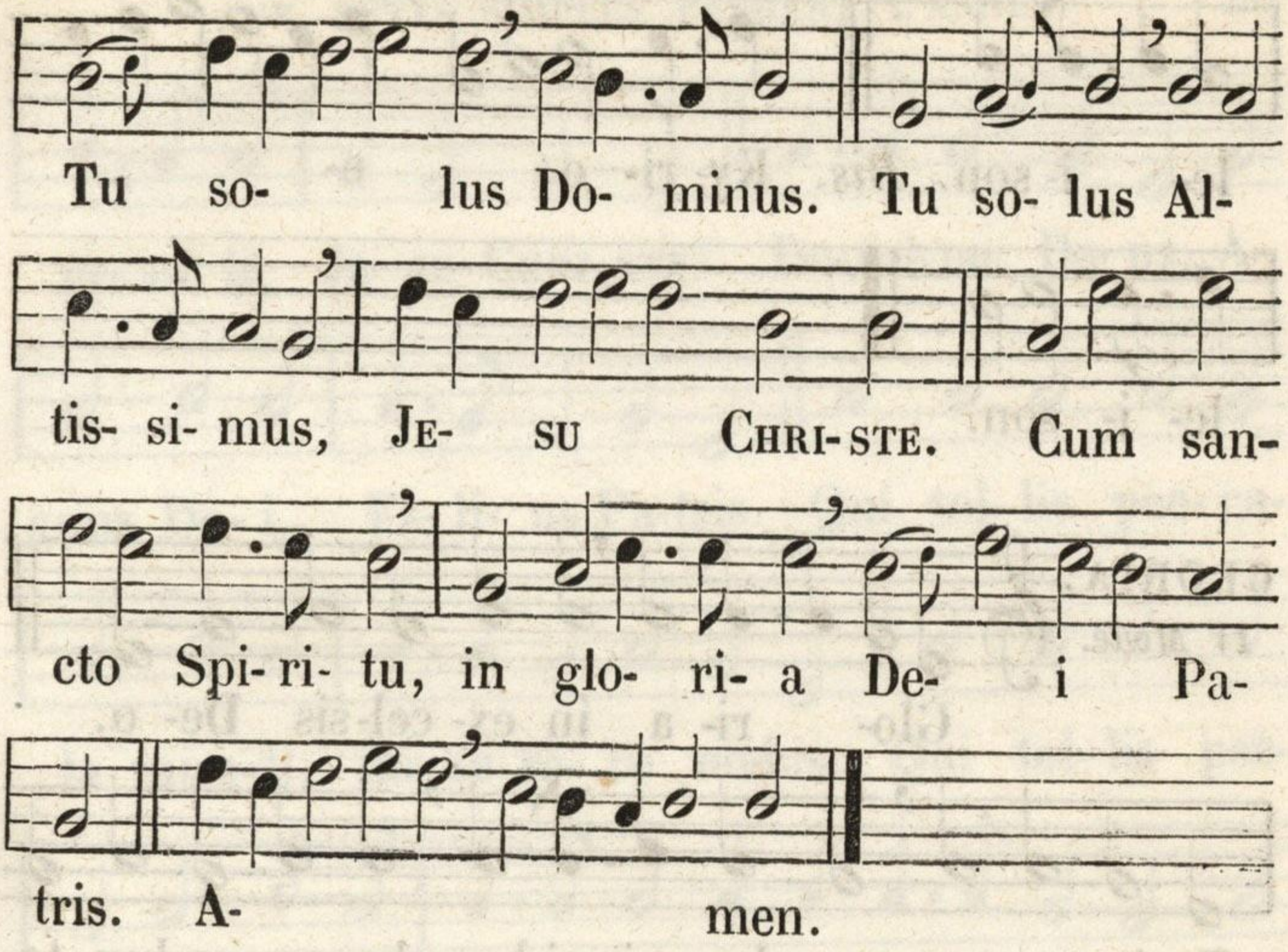


o. Et in ter- ra pax ho- mi- ni-bus

bo-næ vo- lun- ta- tis. Lau- da-mus te.

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

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

ti- bi pro-pter ma-gnam glo- ri- am tu-

am. Do- mi- ne De- us, Rex cœ- le-

ZENEAKADÉMIA
LISZT MÚZEUM



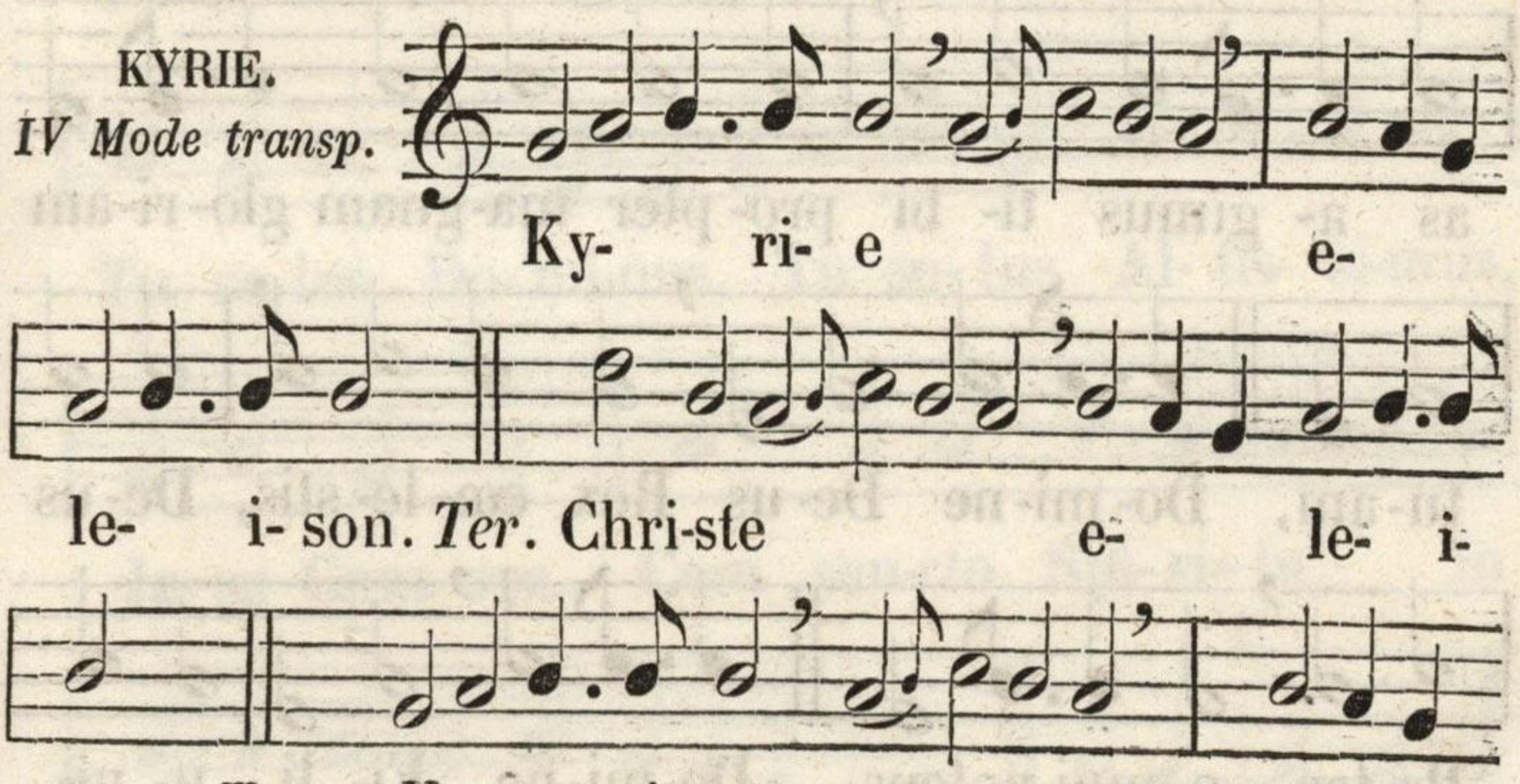
ZENEAKADÉMIA
LISZT MÚZEUM

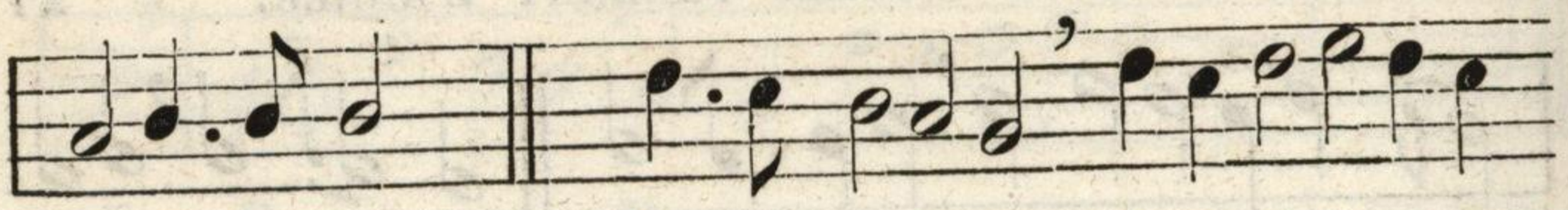


Credo *comme ci-dessus*, p. 4.

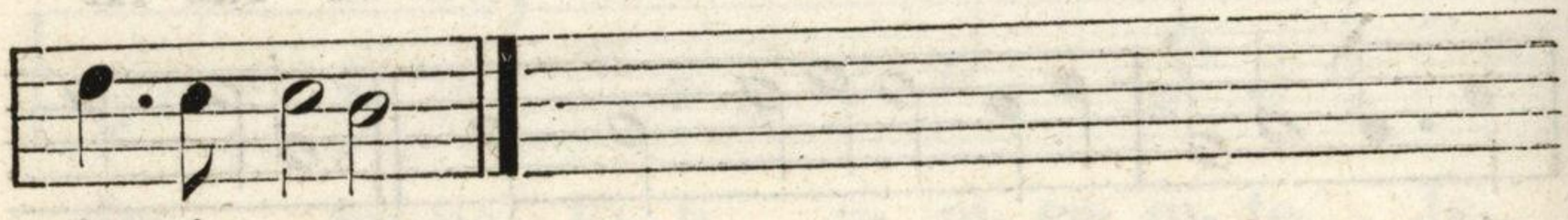
Sanctus *et* Agnus *se prennent en leur lieu selon le degré des Offices.*

AUX FÊTES SIMPLES PENDANT L'ANNÉE.

KYRIE.
IV Mode transp.

ZENEAKADÉMIA
LISZT MÚZEUM

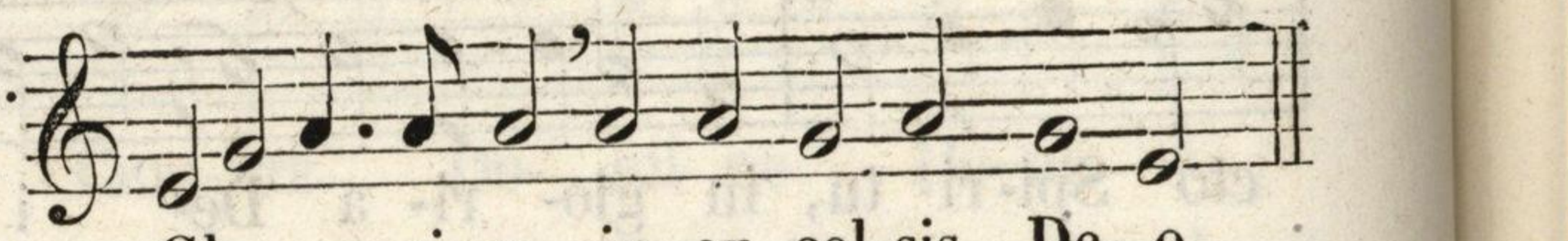


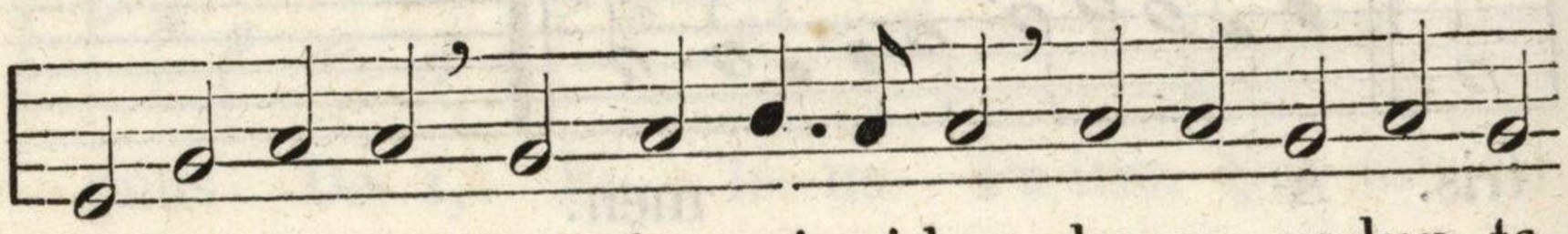
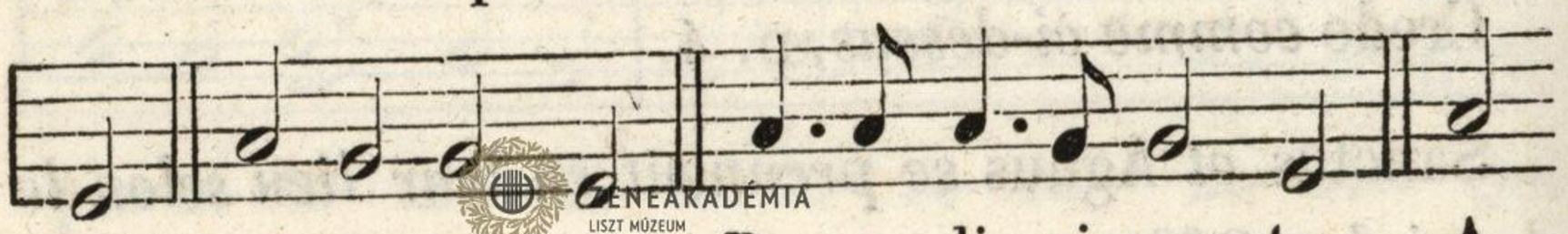
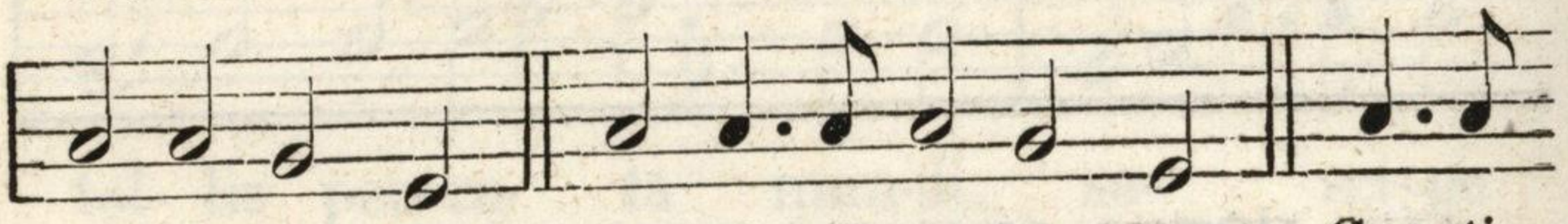
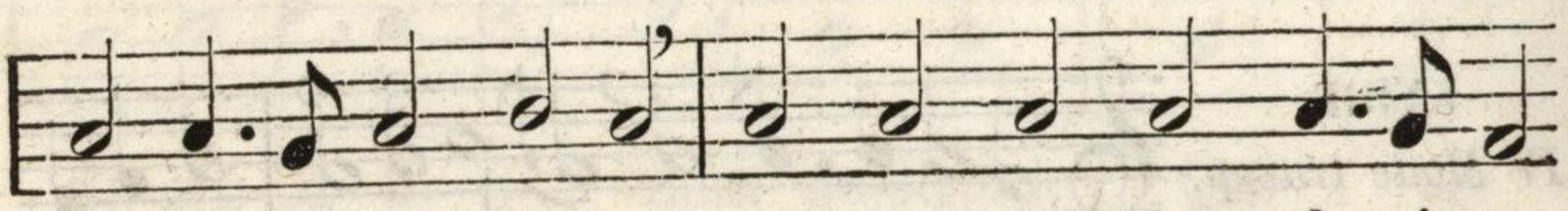
le- i- son. *Bis.* Ky- ri- e e-

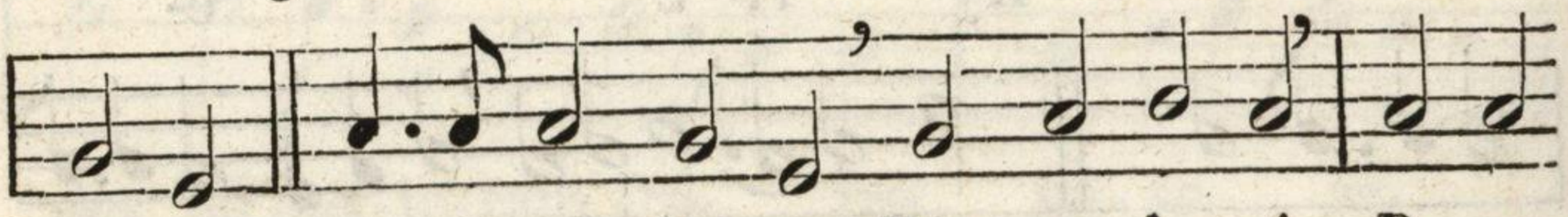


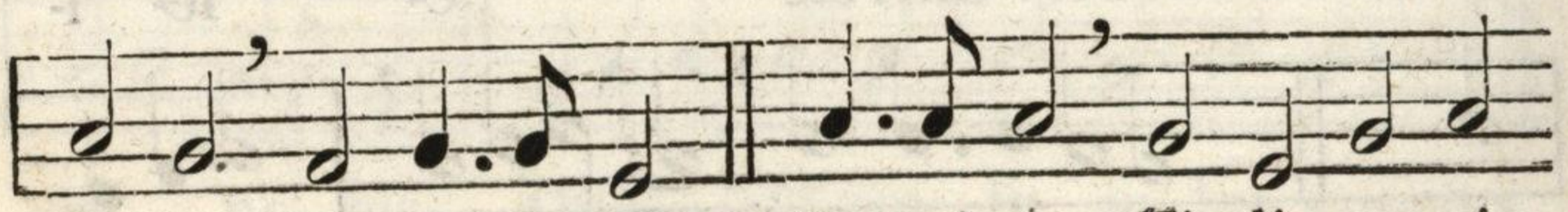
le- i- son.

GLORIA.
IV Mode.



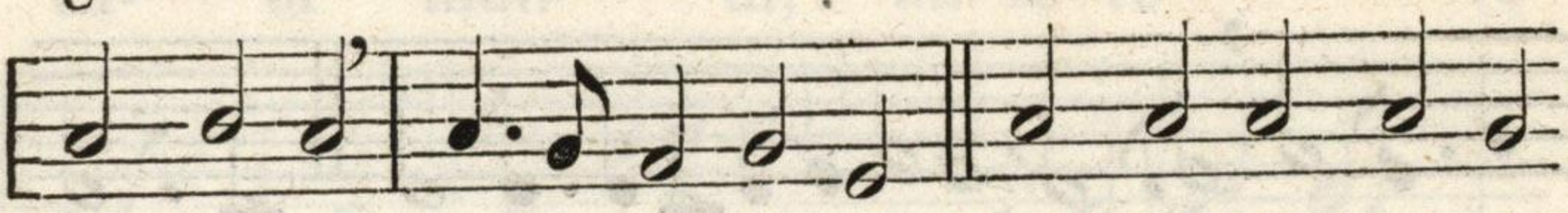
Glo- ri- a in ex- cel-sis De- o.

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

tis. Lau-damus te. Be- ne- di- ci-mus te. A-

do- ra-mus te. Glo- ri- fi- ca-mus te. Gra- ti-

as a- gimus ti- bi pro- pter ma-gnam glo- ri-am



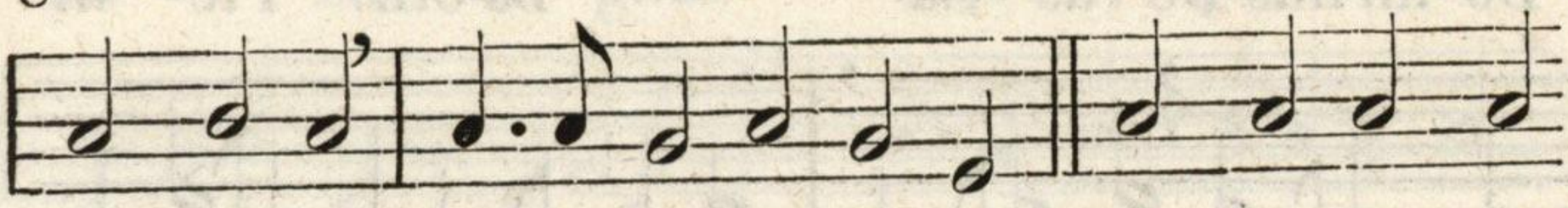
tu-am, Do- mi- ne De- us Rex cœ- le- stis, De- us

Pa- ter o- mni-potens. Do- mi- ne Fi- li u- ni-

ZENEAKADÉMIA
LISZT MÚZEUM

ge- ni te JE- SU CHRI- STE. Do-mi-ne De- us, A-



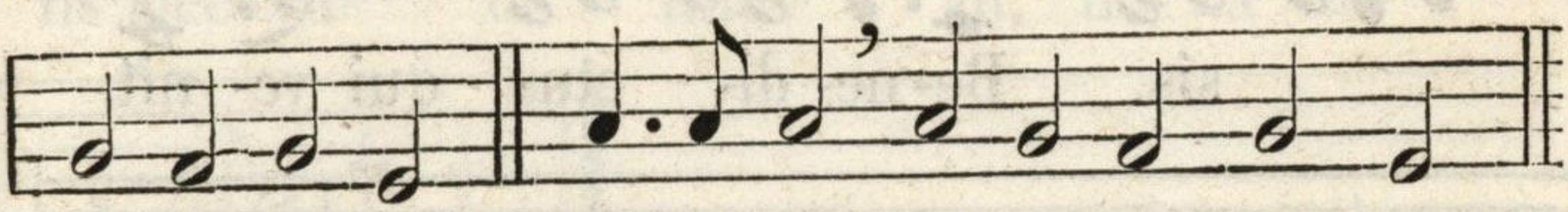
gnus De- i, Fi- li- us Pa-tris. Qui tol- lis pec- ca-



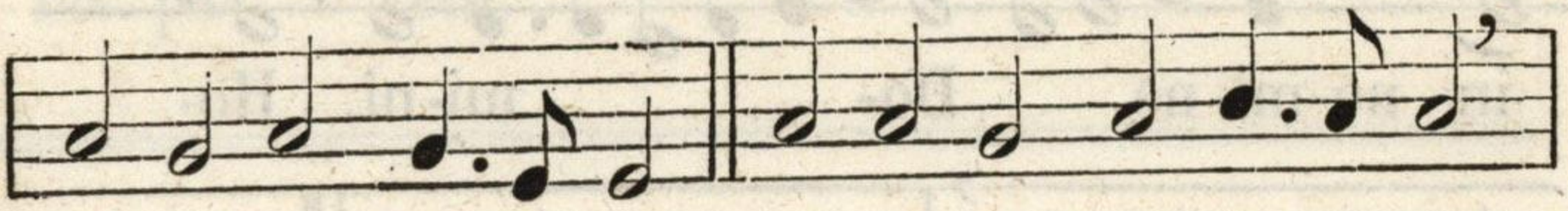
ta mun-di, mi- se- re- re no-bis. Qui tol- lis pec-

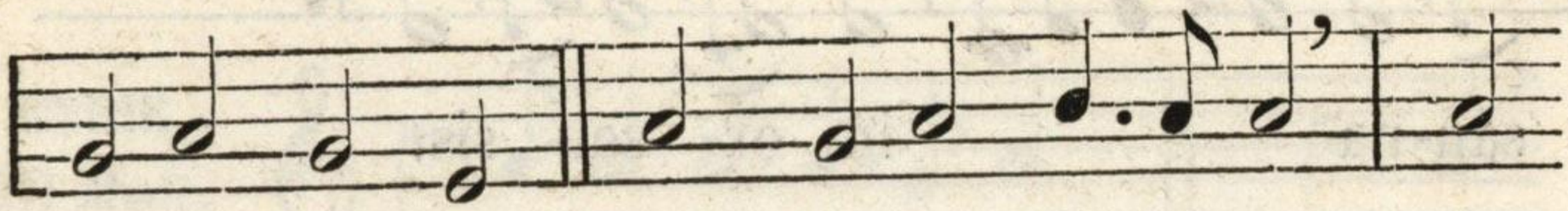
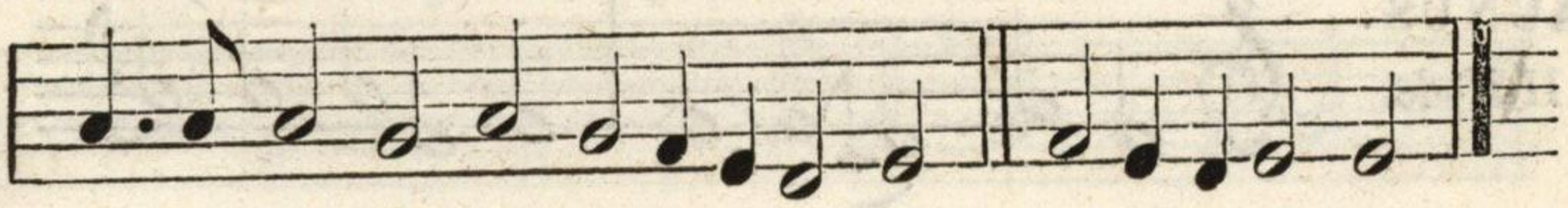
ca- ta mun-di, sus- ci- pe de-pre- ca- ti- o-nem no-

stram. Qui se-des ad dex- te-ram Pa-tris, mi- se-

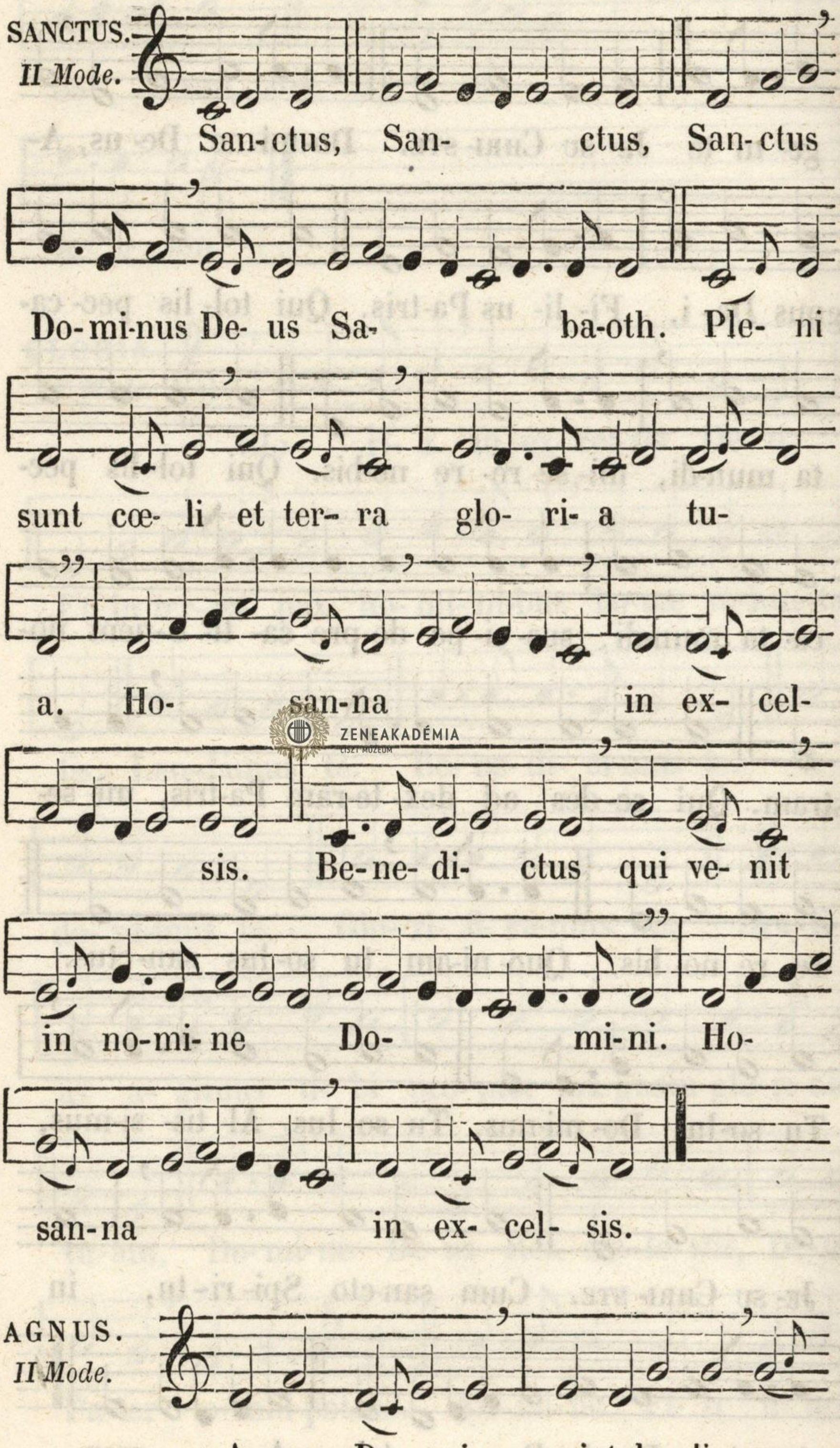


re- re no- bis. Quo- ni-am tu so- lus san-ctus.



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

JE- SU CHRI- STE. Cum san-cto Spi- ri- tu, in

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

ZENEAKADÉMIA
LISZT MÚZEUM

SANCTUS.
II Mode.

San-ctus, San- ctus, San-ctus

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

sunt cœ- li et ter- ra glo- ri- a tu-

a. Ho- san-na in ex- cel-

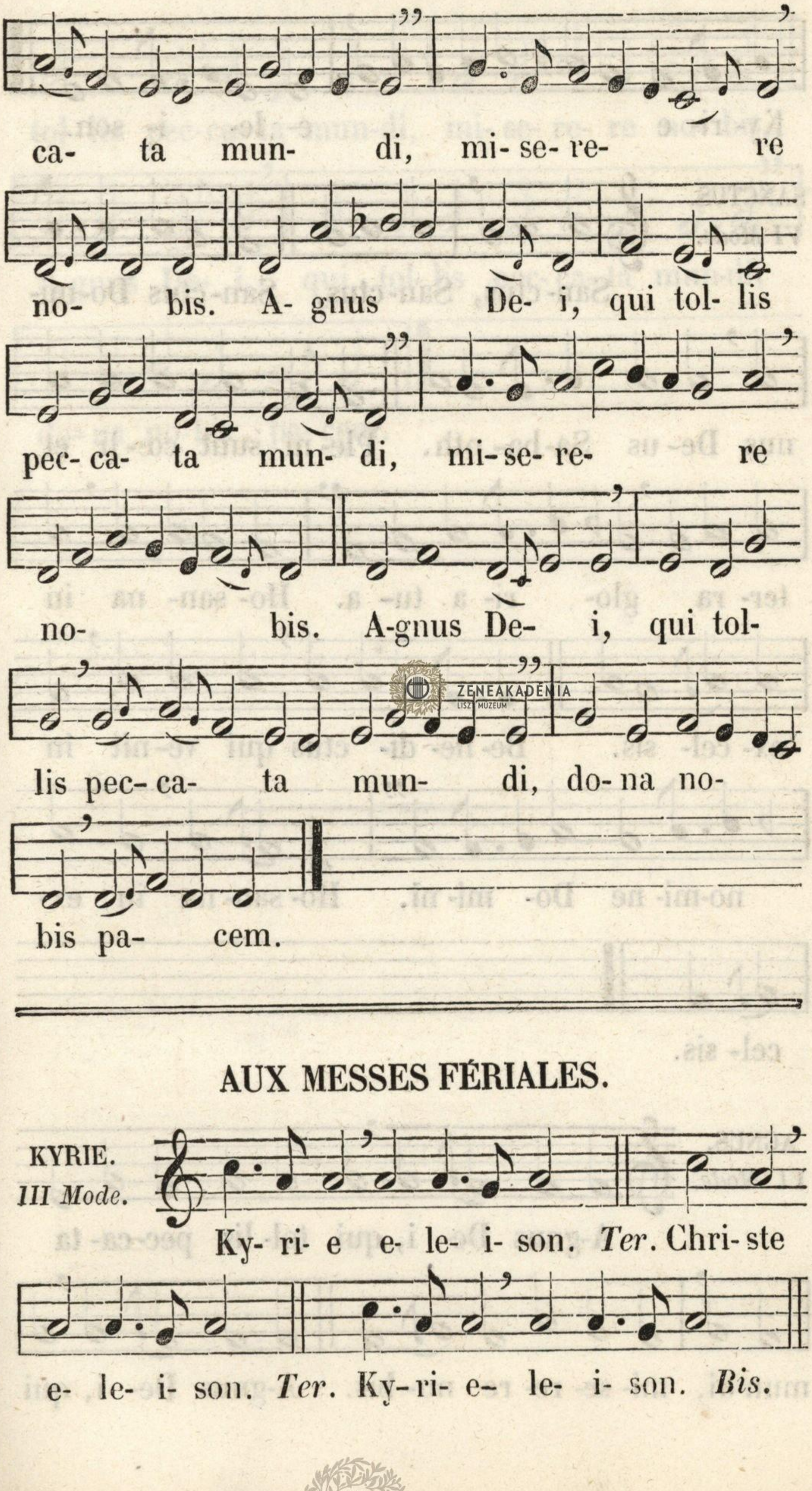
sis. Be-ne- di- ctus qui ve- nit

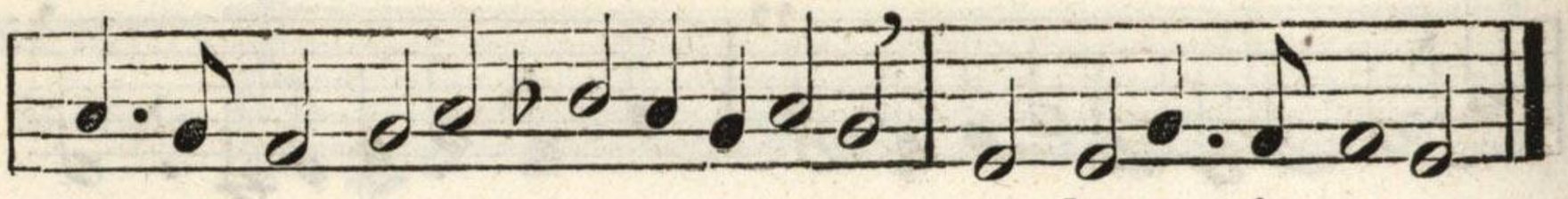
in no-mi- ne Do- mi-ni. Ho-

san-na in ex- cel- sis.

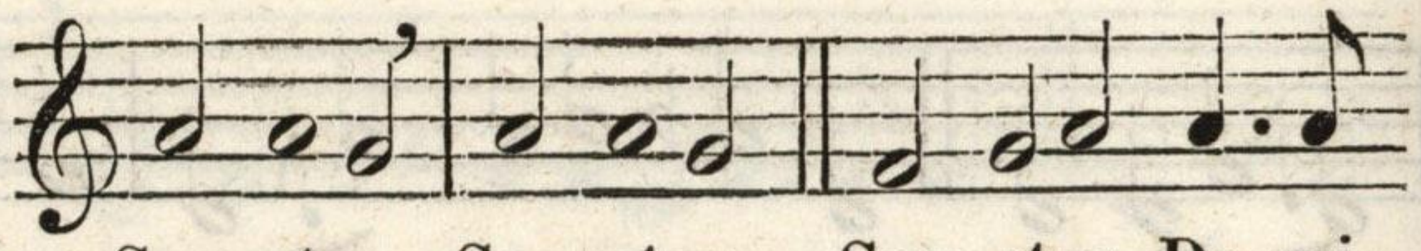
AGNUS.
II Mode.

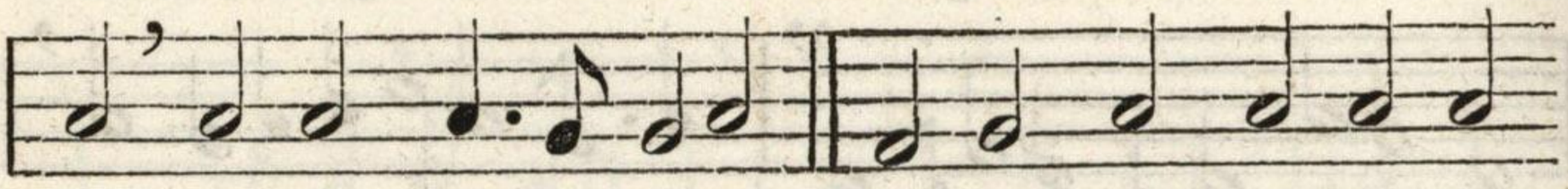
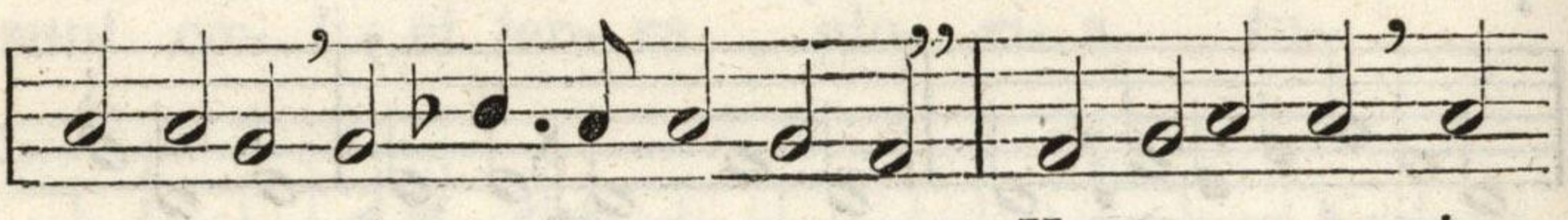
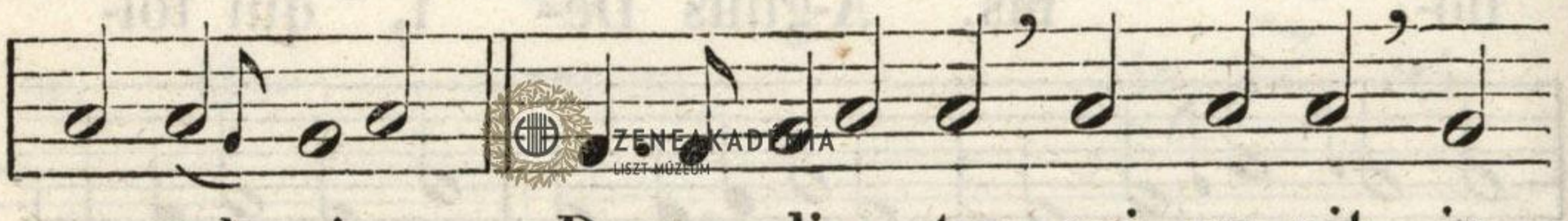
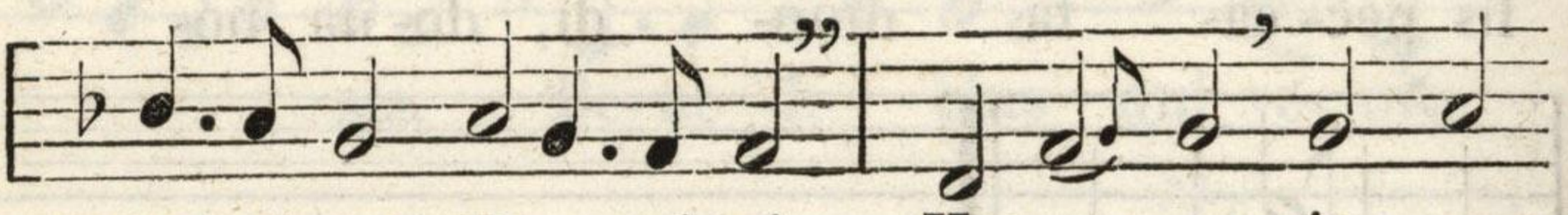
A-gnus De- i, qui tol- lis pec-

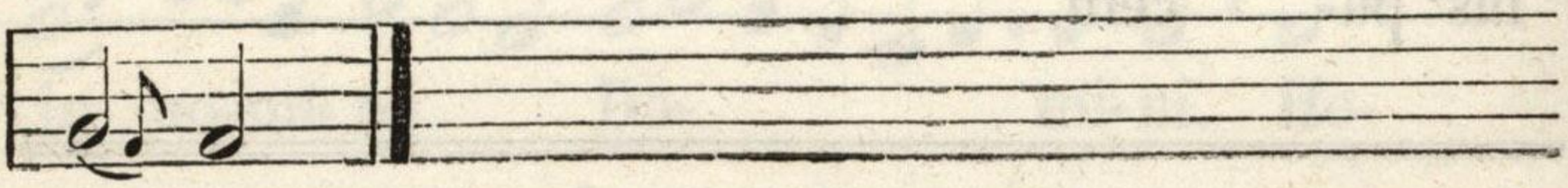
ZENEAKADÉMIA
LISZT MÚZEUM

AUX MESSES FÉRIALES.

ZENEAKADÉMIA
LISZT MÚZEUM

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

SANCTUS.
VI Mode.

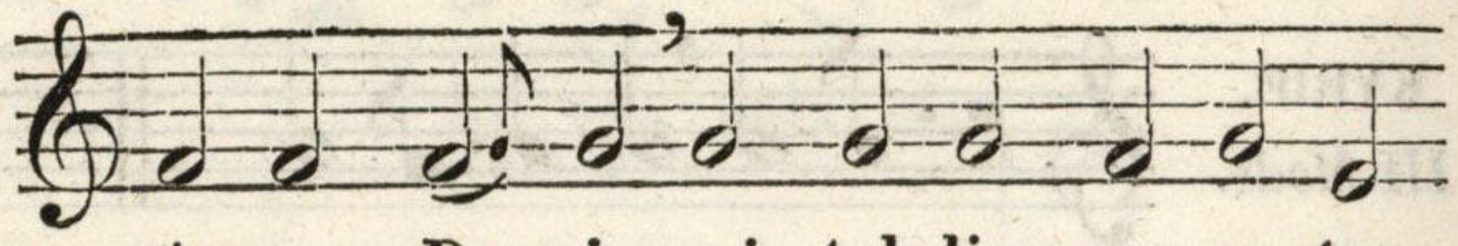


San- ctus, San- ctus, San- ctus Do- mi-

nus De- us Sa- ba- oth. Ple- ni sunt cœ- li et

ter- ra glo- ri- a tu- a. Ho- san- na in

ex- cel- sis. Be- ne- di- ctus qui ve- nit in

no-mi- ne Do- mi- ni. Ho- san- na in ex-

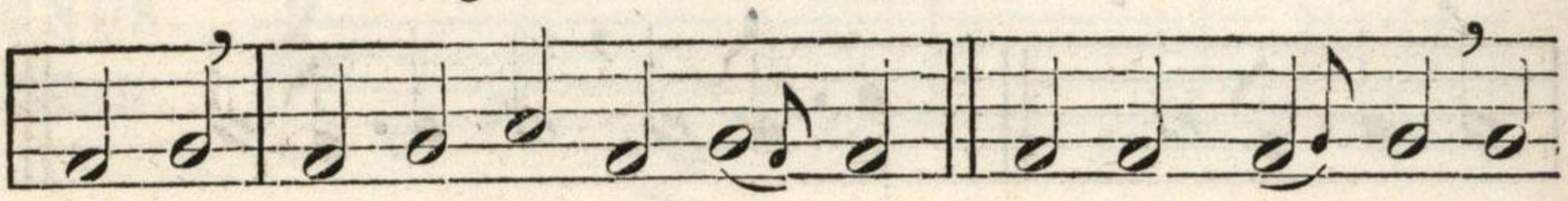


cel- sis.

AGNUS.
VI Mode.



A-gnus De- i, qui tol- lis pec- ca- ta



mun-di, mi- se- re- re no- bis. A-gnus De- i, qui

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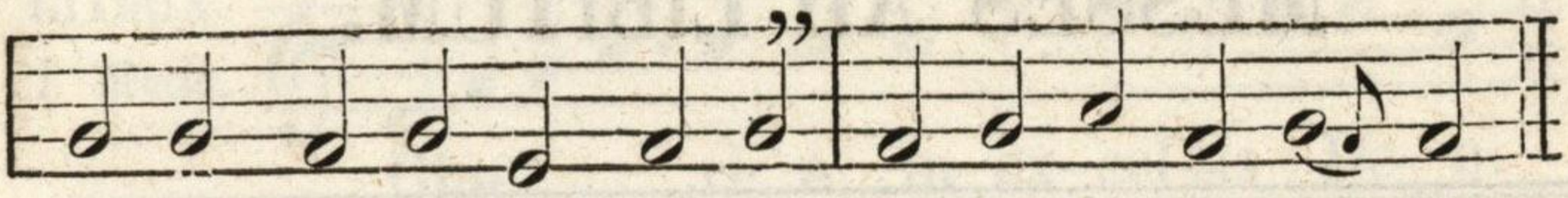
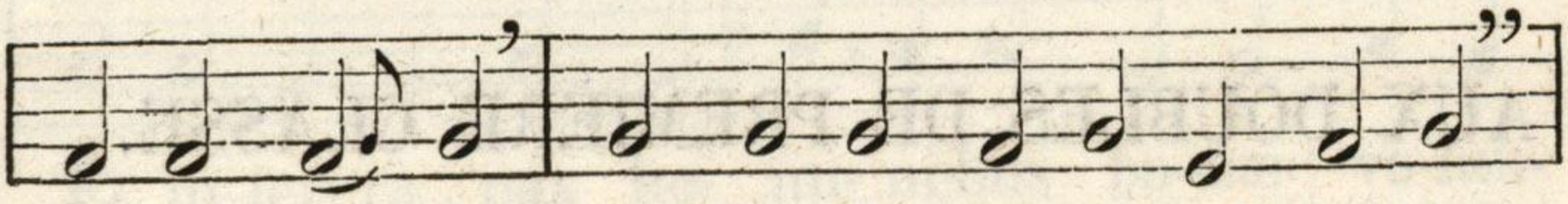
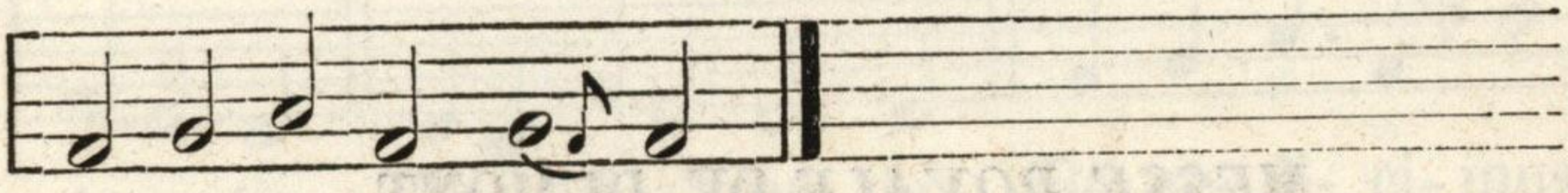
LISZT MÚZEUM



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



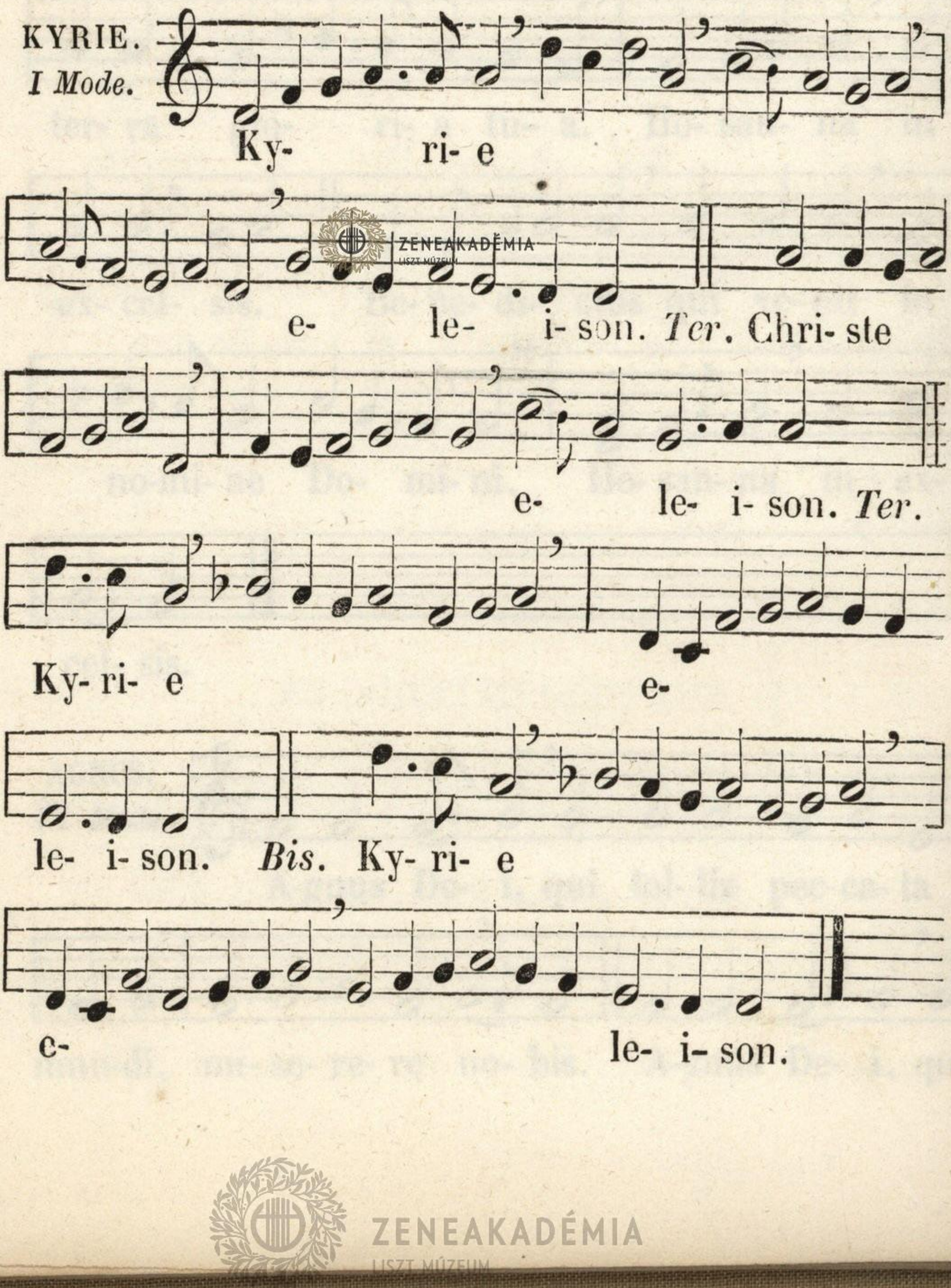
A-gnus De- i, qui tol- lis pec- ca- ta mun-di,

do- na no-bis pa- cem.

ZENEAKADÉMIA
LISZT MÚZEUM

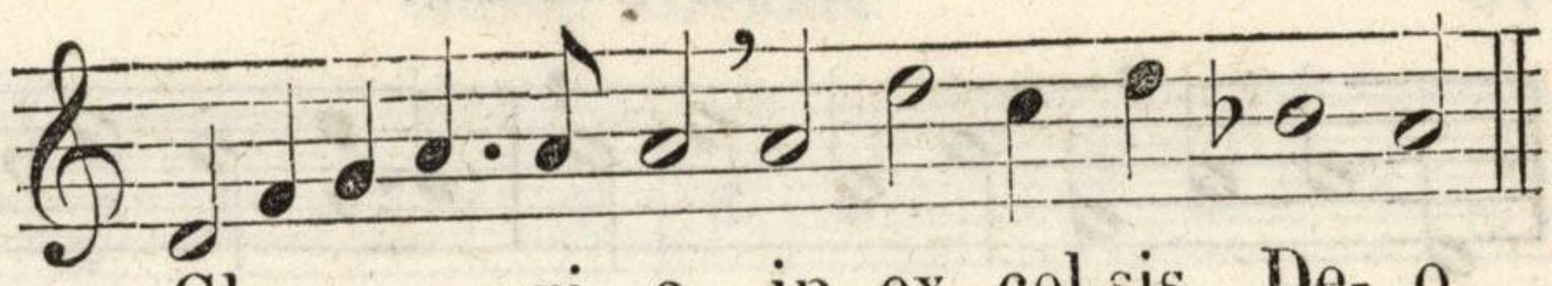
ZENEAKADÉMIA
LISZT MÚZEUM

MESSES AD LIBITUM.

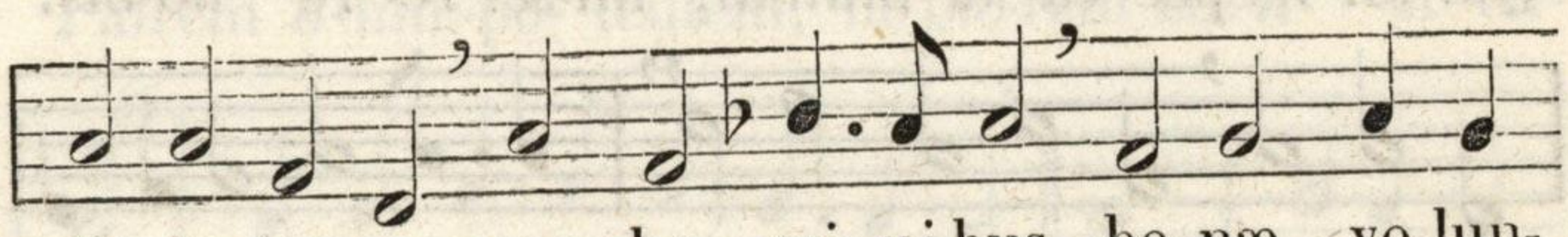
AUX DOUBLES DE PREMIÈRE CLASSE.

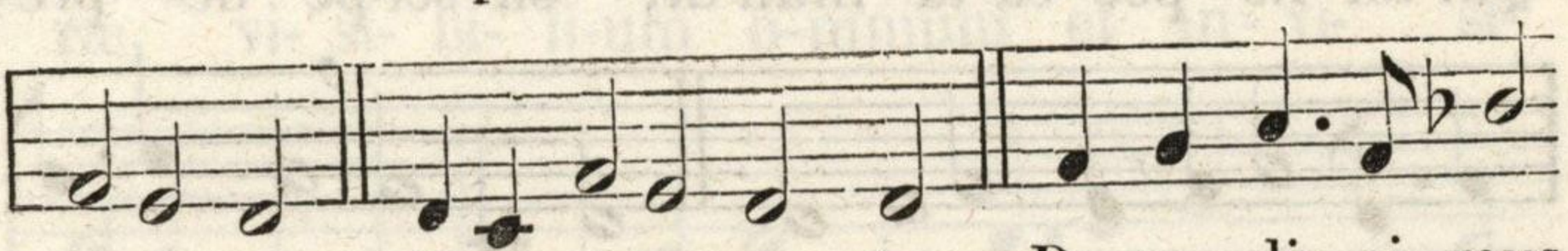
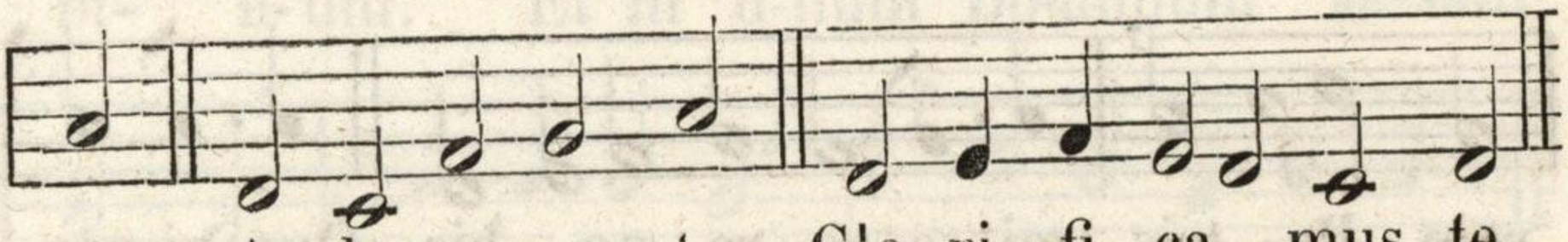
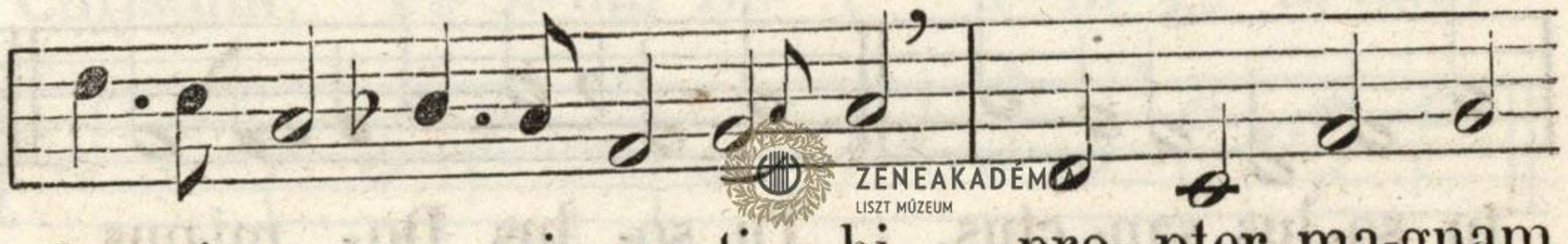
MESSE ROYALE DE DUMONT.

ZENEAKADÉMIA
LISZT MÚZEUM

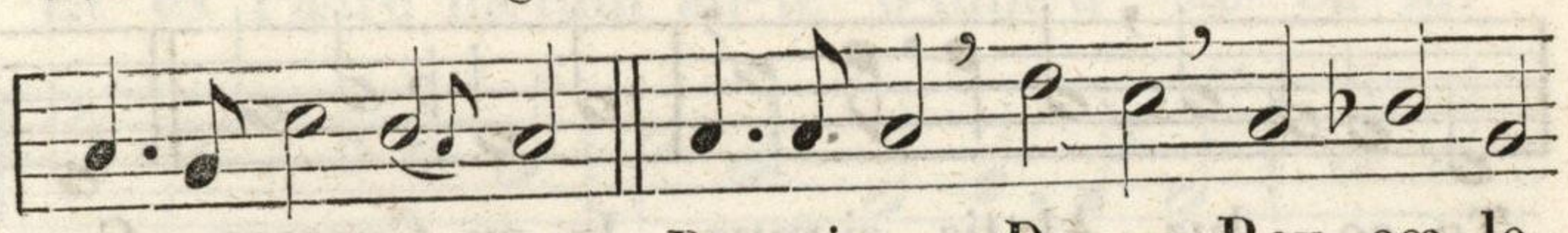
GLORIA.
I Mode.

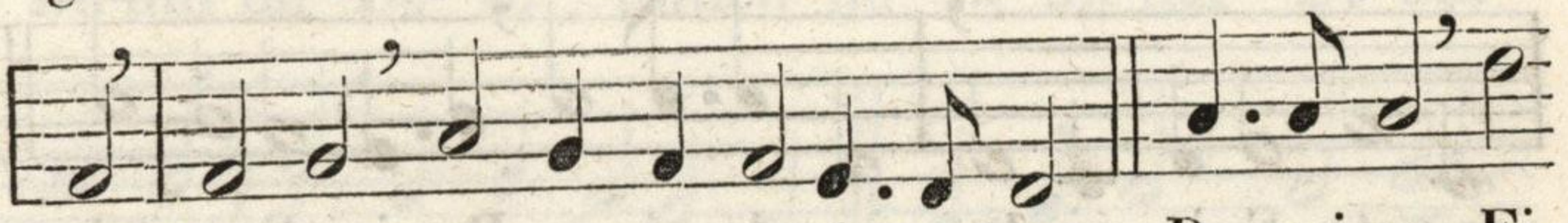
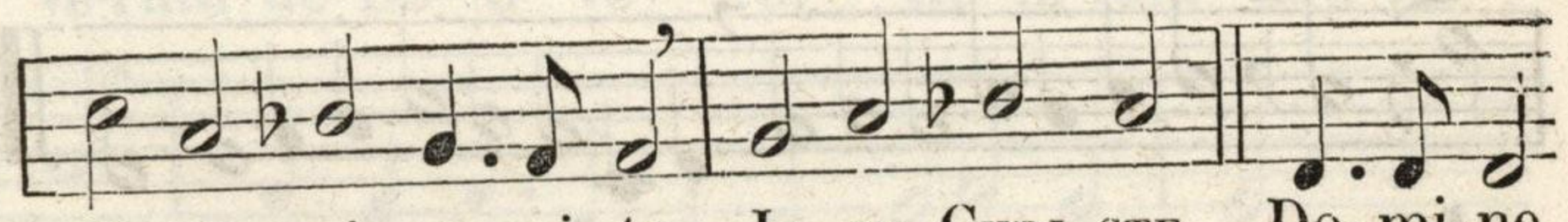


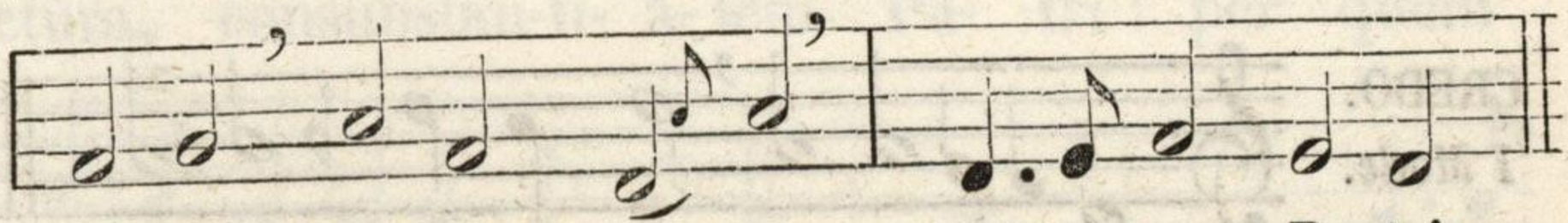
Glo- ri- a in ex- cel-sis De- o.



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

ta- tis. Lau- da- mus te. Be- ne- di- ci- mus

te. A- do- ra-mus te. Glo- ri- fi- ca- mus te.

Gra- ti- as a- gi-mus ti- bi pro- pter ma-gnam

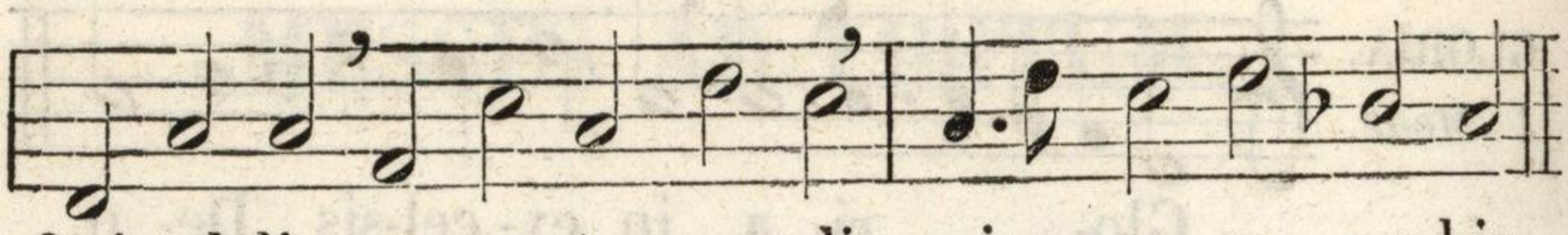


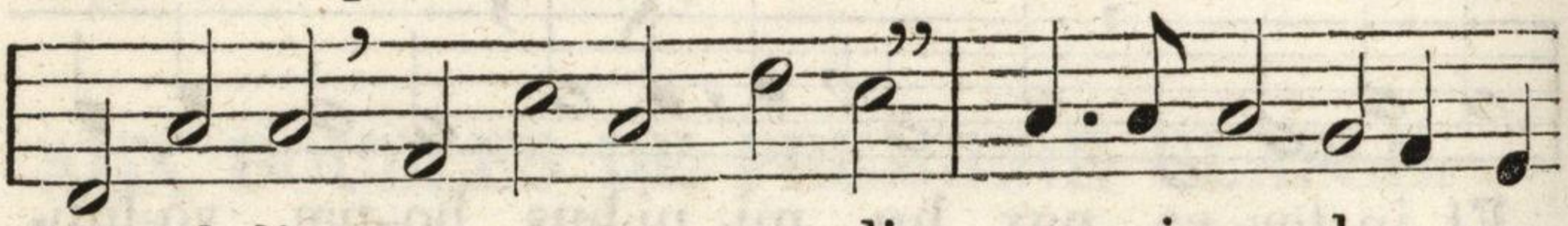
glo- ri- am tu- am. Do-mi-ne De- us Rex cœ- le-

stis, De- us Pa-ter o- mni- po-tens. Do- mi-ne Fi-

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



De- us, A-gnus De- i, Fi- li- us Pa-tris.

ZENEAKADÉMIA
LISZT MÚZEUM



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

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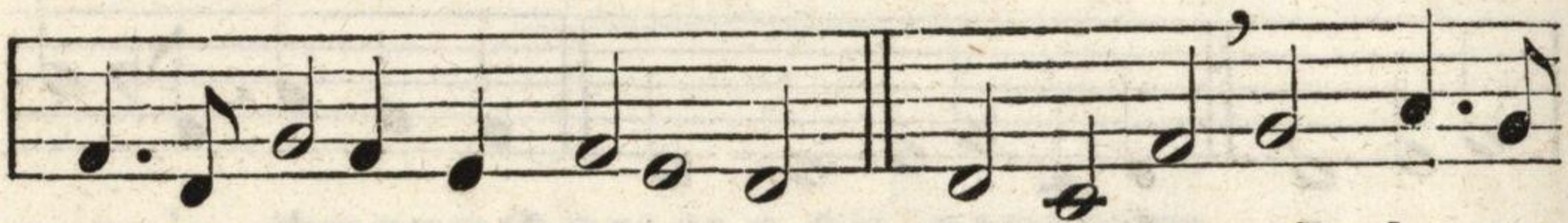
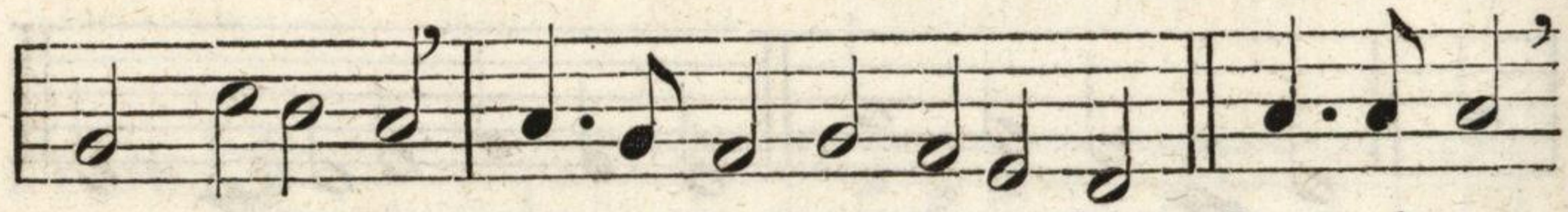
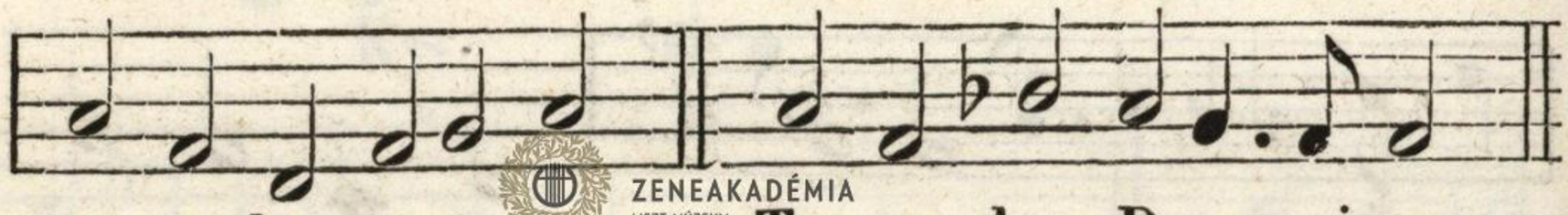
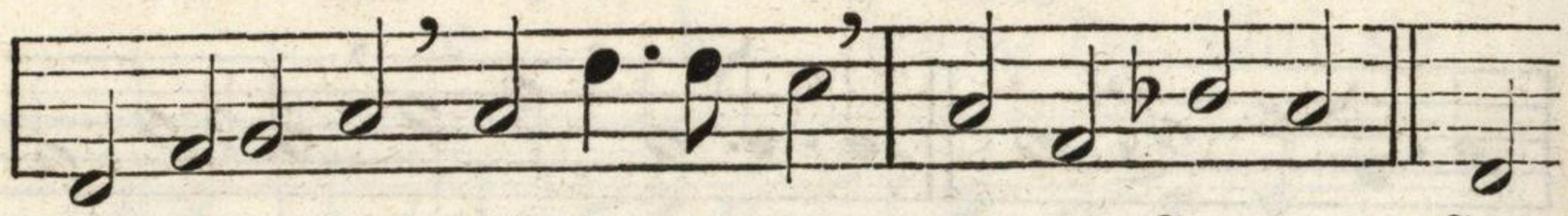
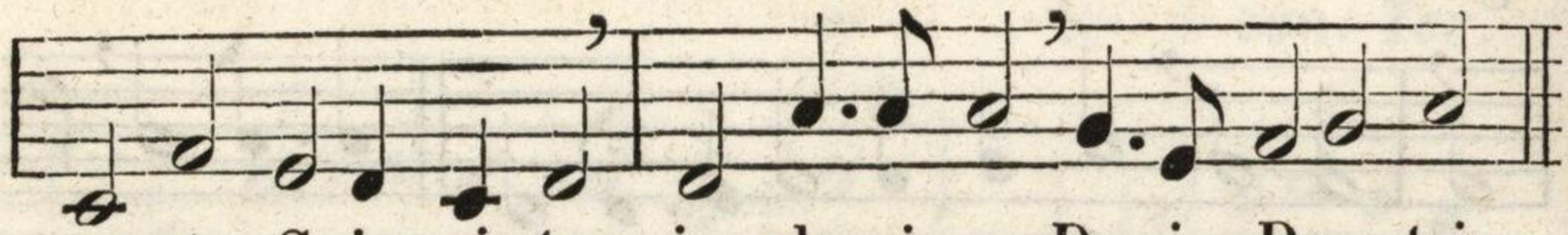
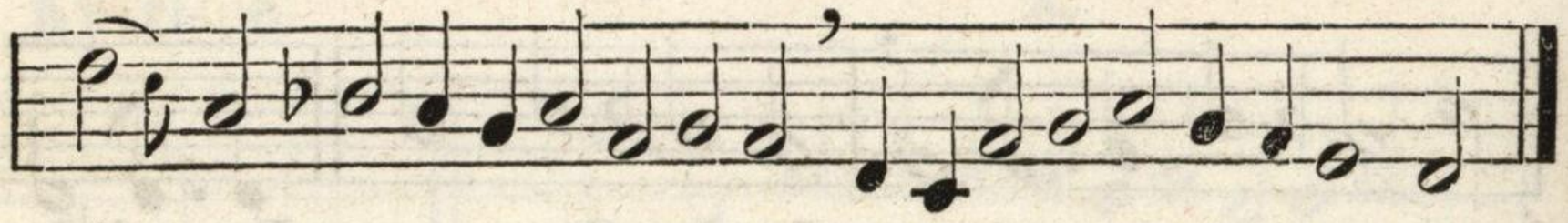
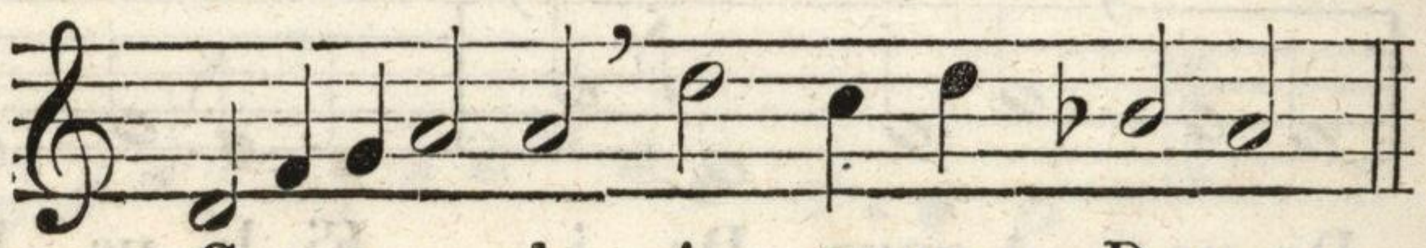
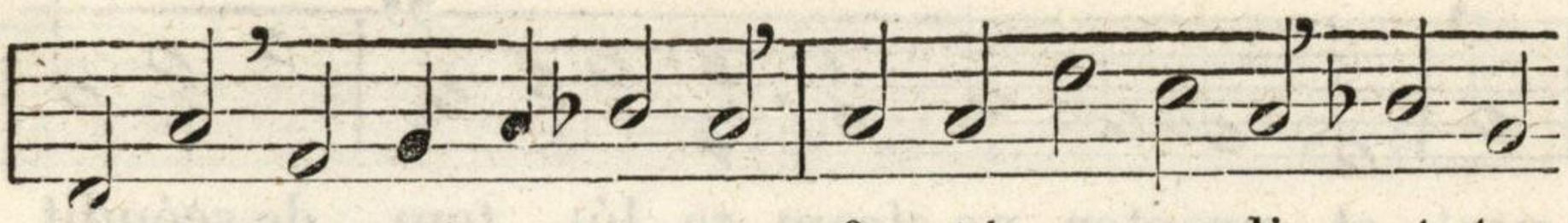

ca- ti- o- nem no- stram. Qui se-des ad dex-te-

ram Pa- tris, mi- se- re- re no- bis. Quo-ni- am

tu so- lus san- ctus. Tu so- lus Do- mi-nus.

Tu so- lus Al- tis- si-mus, Je- su Christe. Cum

san-cto Spi- ri- tu, in glo-ri- a De- i Pa- tris.

A- men.

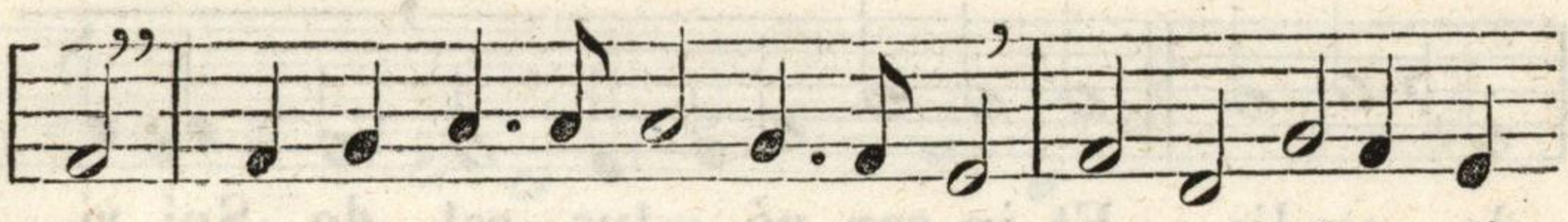
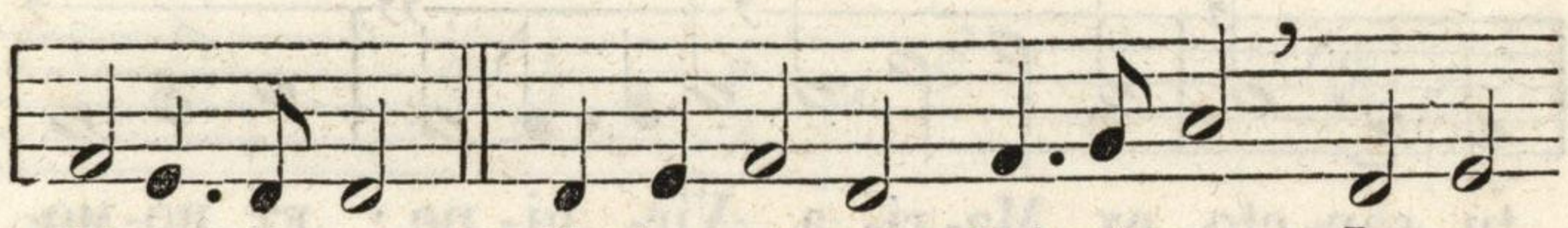
CREDO.
I Mode.

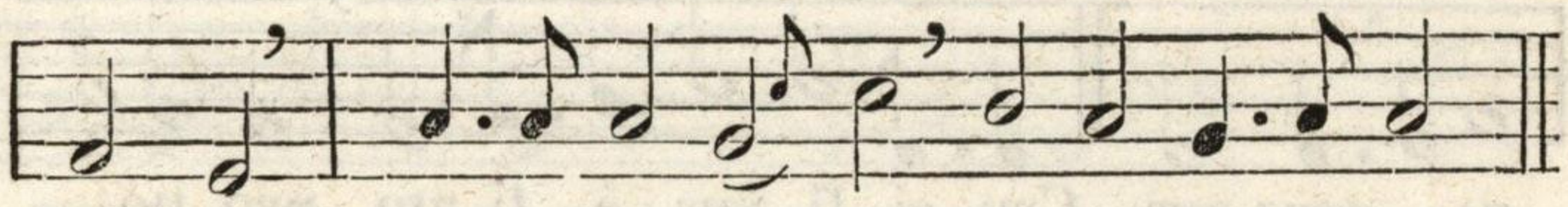


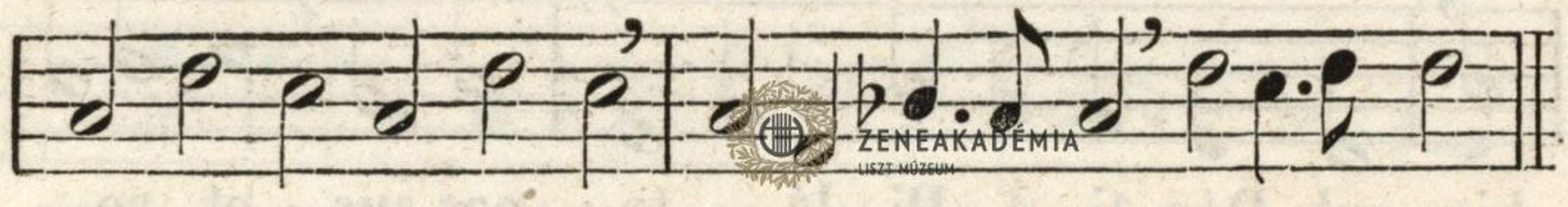
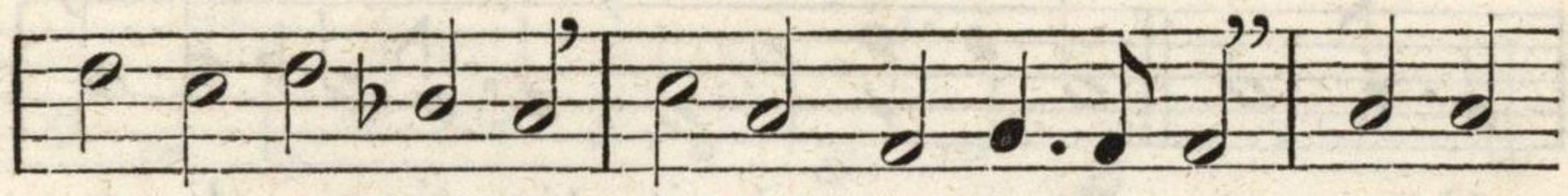
Cre- do in u-num De-um,

ZENEAKADÉMIA
LISZT MÚZEUM

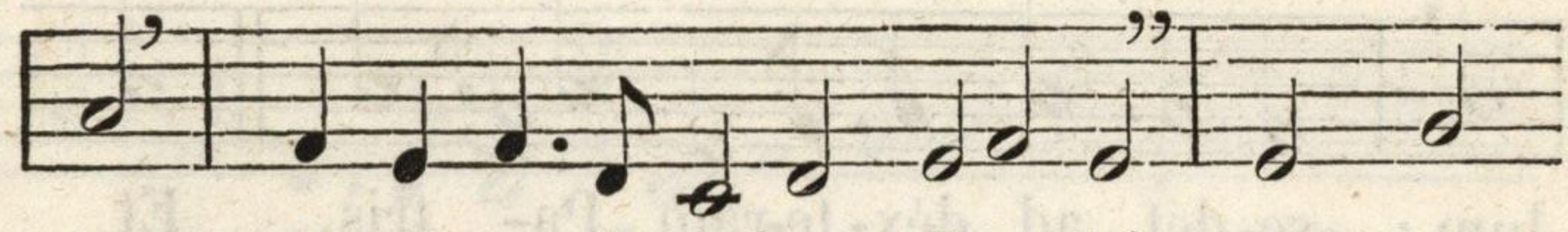


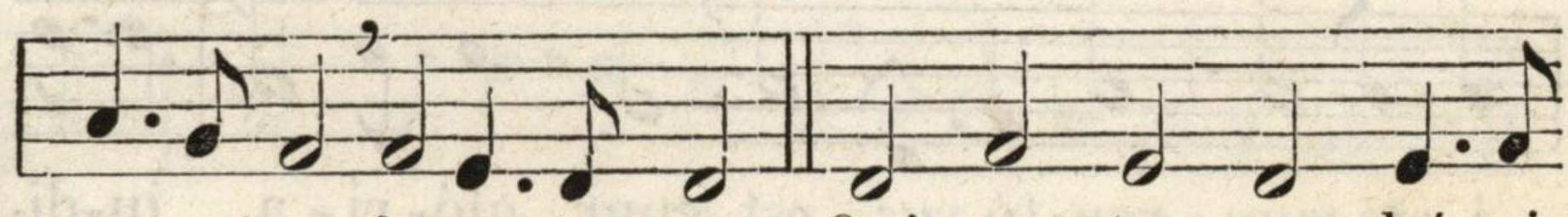
Patrem o-mni-po- ténтem, fa-ctó-rem cœ-li et ter-

ræ, vi- si- bí- li-um ó-mnium et in- vi- si-

bí- li-um. Et in u-num Dó-minum Je-sum



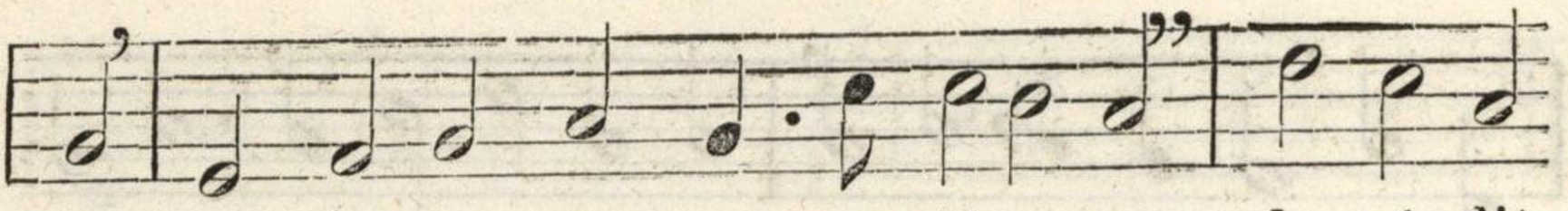
Christum; Fí- li-um De- i u- ni- gé- ni-tum.

Et ex Pa-tre na-tum an- te ó-mni- a sæ- cu- la.

De-um de De- o, lumen de lú- mi-ne, De-um

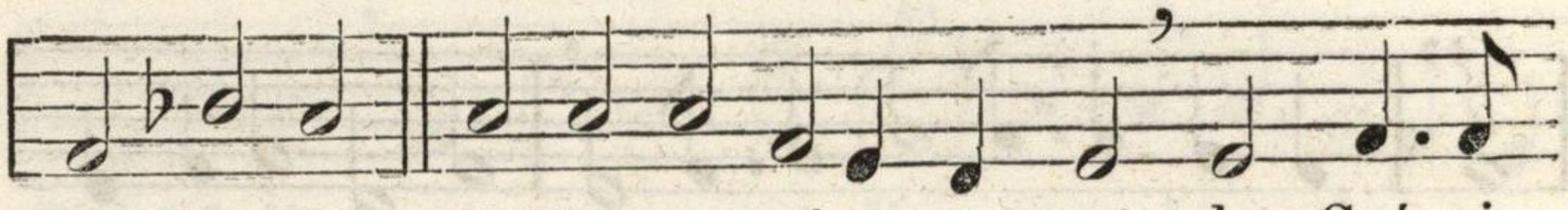
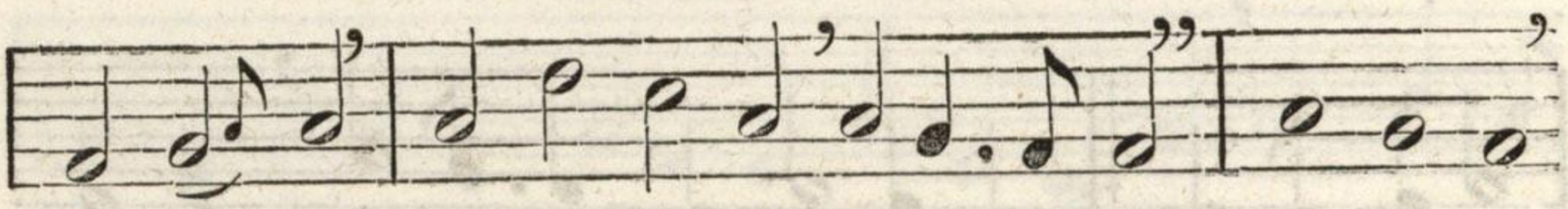
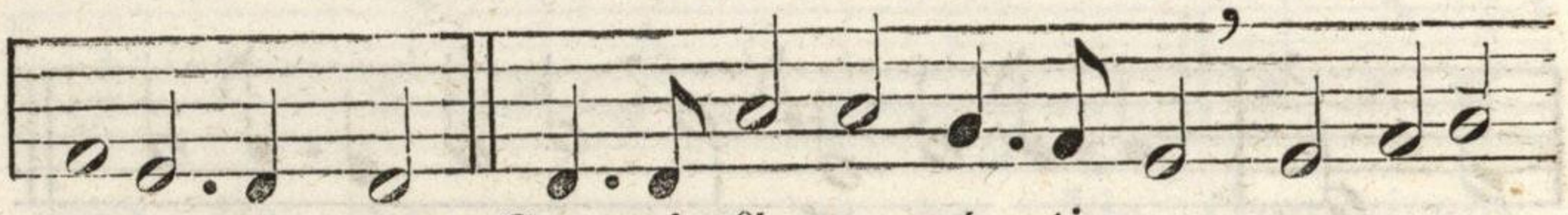
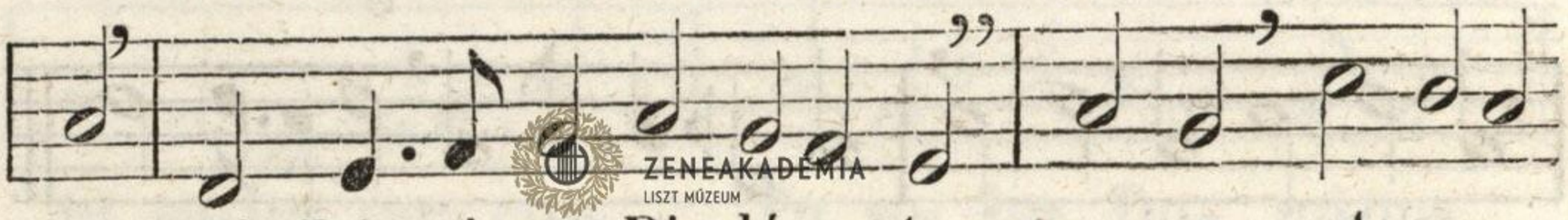
ve-rum de De- o ve- ro. Gé- ni-tum non fa-

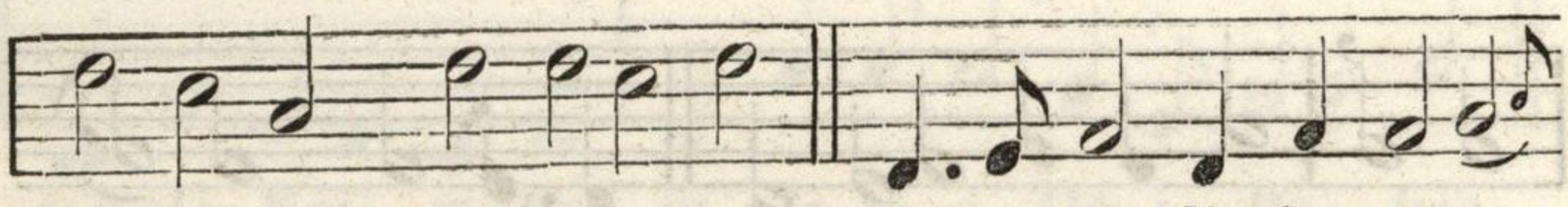
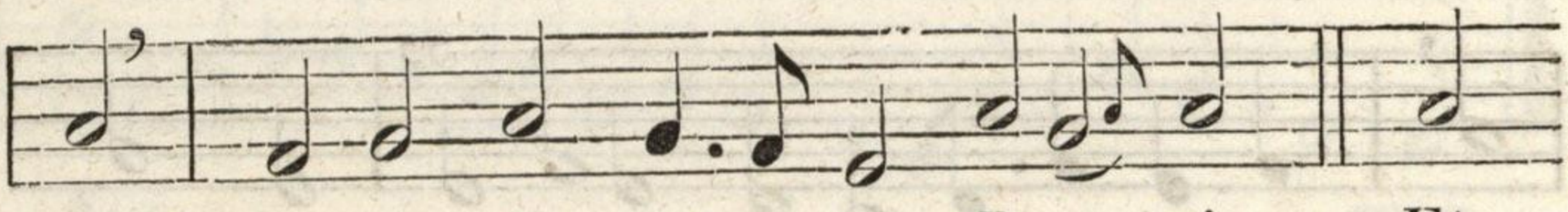
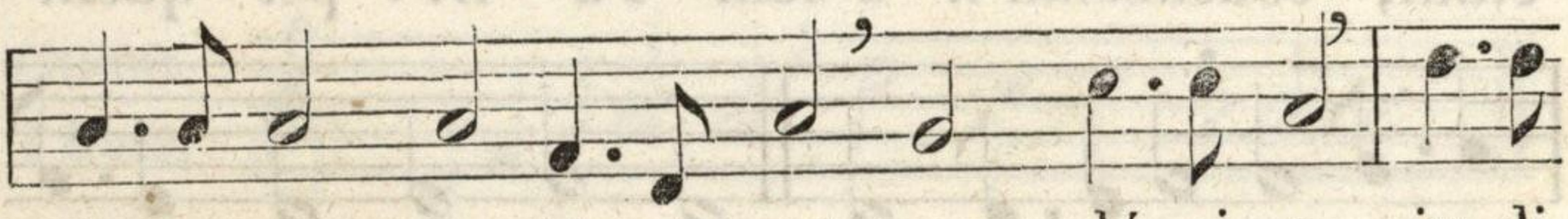


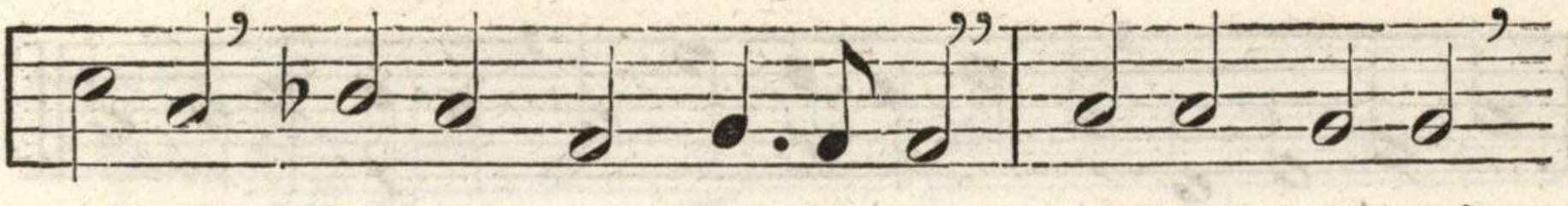
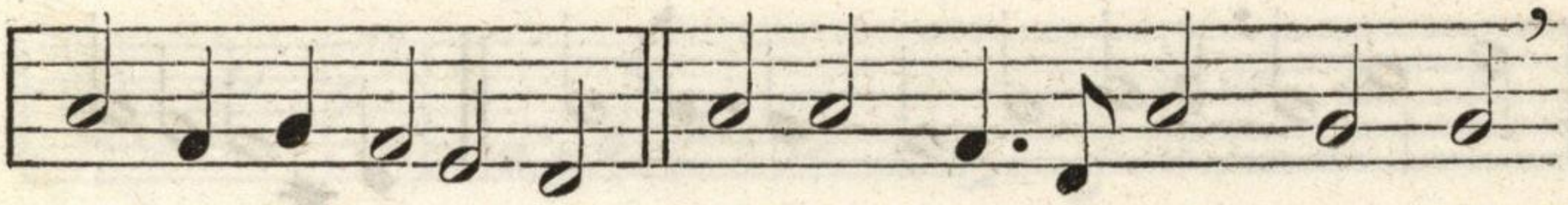
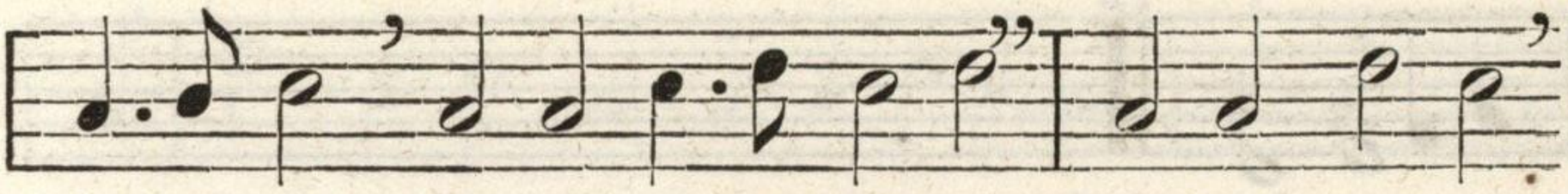
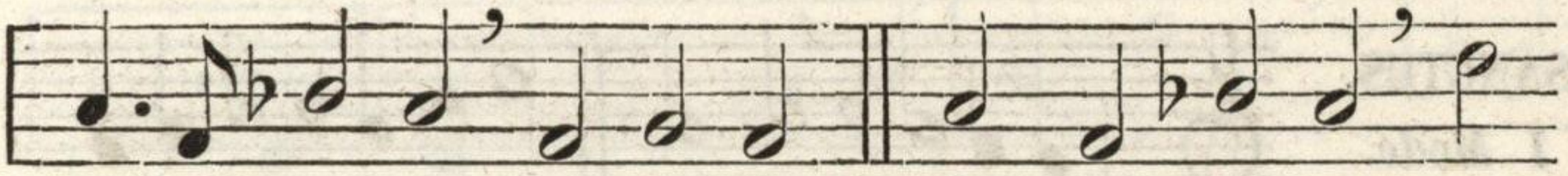
ctum, consubstan-ti- á- lem Pa- tri : per quem

ó- mni-a fa- cta sunt. Qui pro-pter nos hó-mi-

ZENEAKADÉMIA
LISZT MÚZEUM

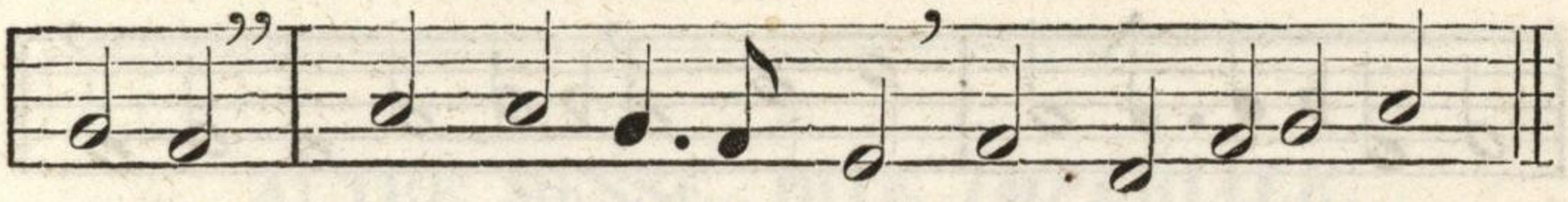


nes, et propter no-stram sa- lú- tem de-scéndit

de cœ-lis. Et in-car- ná- tus est de Spí- ri-

tu san-cto ex Ma-rí- a Vír- gi- ne: ET HO-MO

FA- CTUS EST. Cru- ci- fí- xus é- ti-am pro no-

bis sub Pón-ti- o Pi- lá- to: pas-sus, et se-

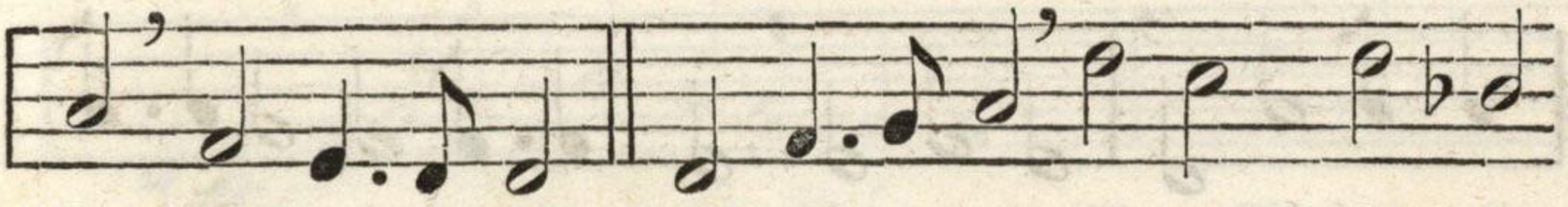
púl-tus est. Et re-sur-ré-xit tér- ti- a di- e,

se-cúndum Scri-ptú- ras. Et a-scén-dit in cœ-

lum: se-det ad déx-te-ram Pa- tris. Et

í- te-rum ven-tú-rus est cum gló-ri-a, ju-di-

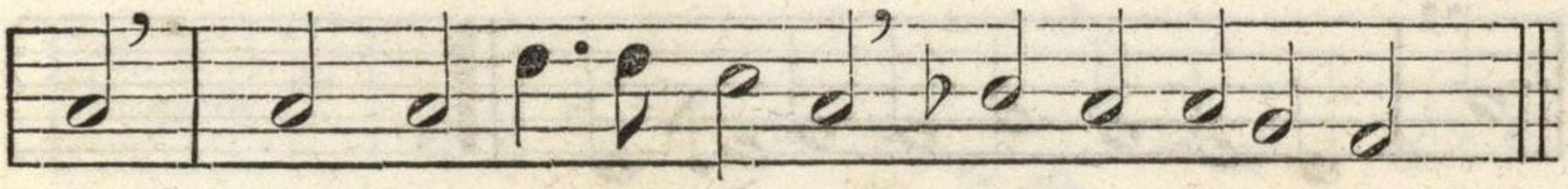
ZENEAKADÉMIA
LISZT MÚZEUM

cá- re vi-vos et mór-tu- os : cu-jus re-gni

non e- rit fi- nis. Et in Spí- ri-tum san·ctum,

Dó-mi·num, et vi- vi- fi- cántem : qui ex Pa-tre,

Fi- li- ó- que pro-cé- dit. Qui cum Pa-tre, et

Fí- li- o si-mul a- do- rá-tur, et conglo- ri-fi-



cá-tur : qui lo- cú-tus est per Pro-phé- tas.

Et u-nam sanctam Ca-thó-li-cam, et A- po-stó-li-

cam Ec-clé- si-am. Con- fí- te- or u- num Ba-ptís-



ma, in re-mis-si- ó-nem pec-ca- tó- rum.

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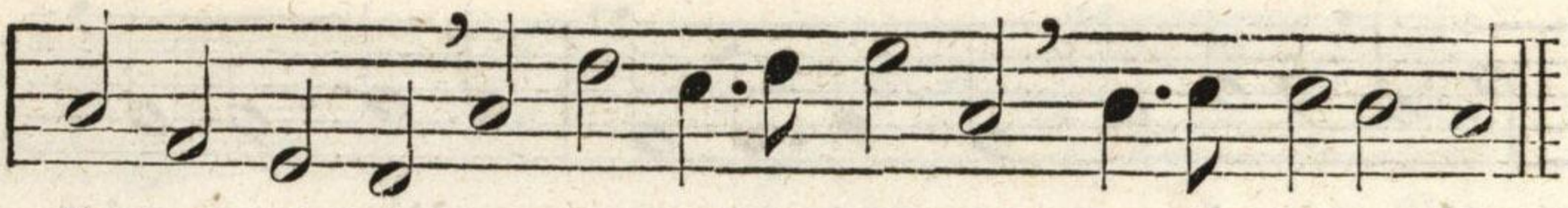
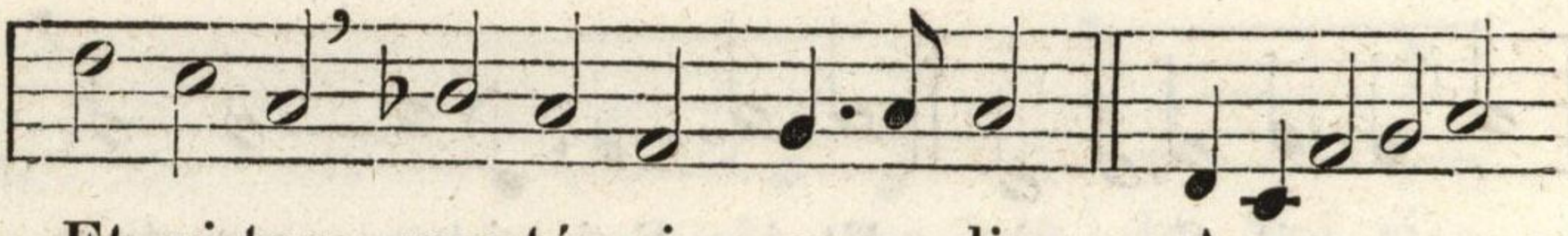
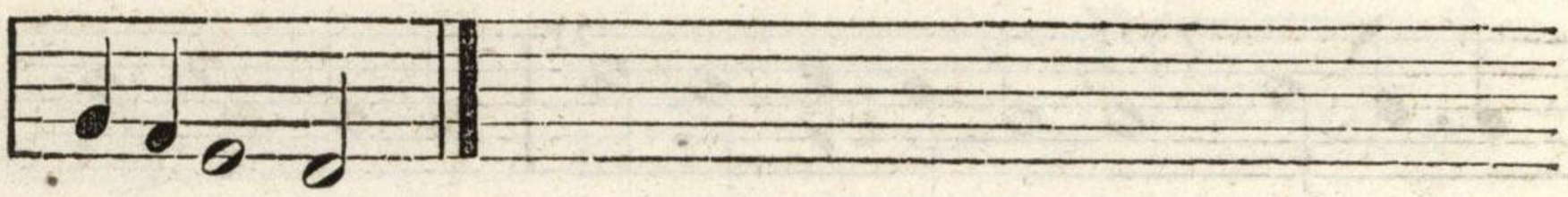
LISZT MÚZEUM

Et ex- pé- cto re-sur- re-cti ó-nem mortu- ó- rum.

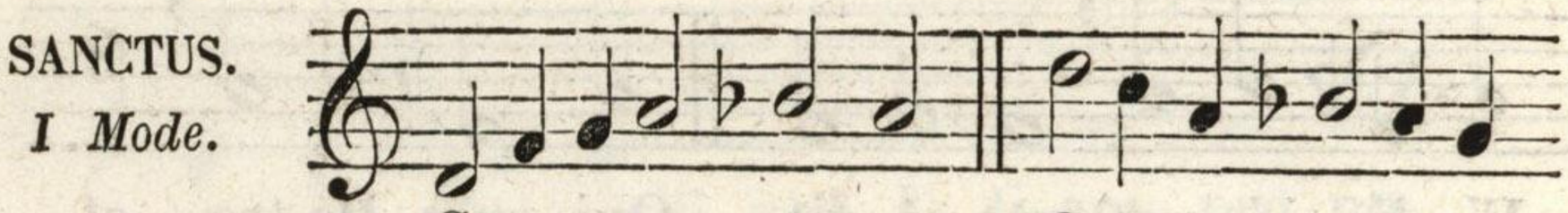


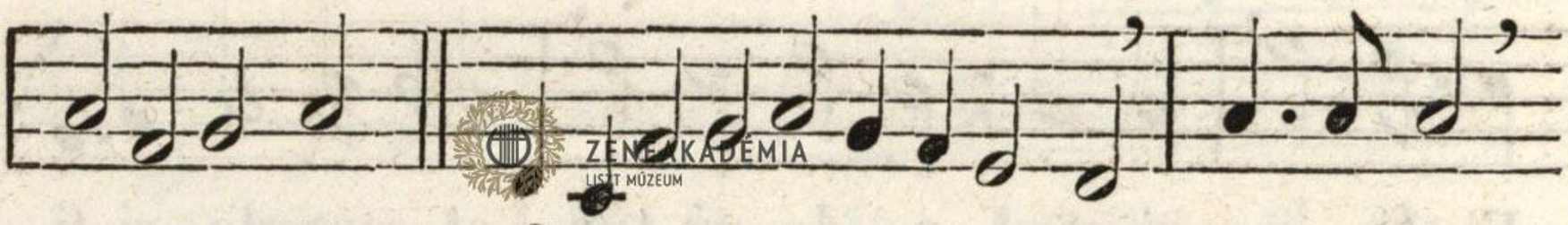
Et vi-tam ven-tú- ri sæ- cu- li. A-

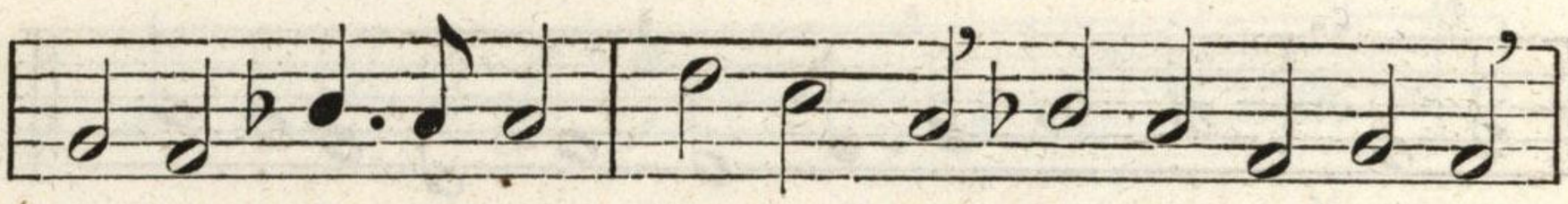


men.

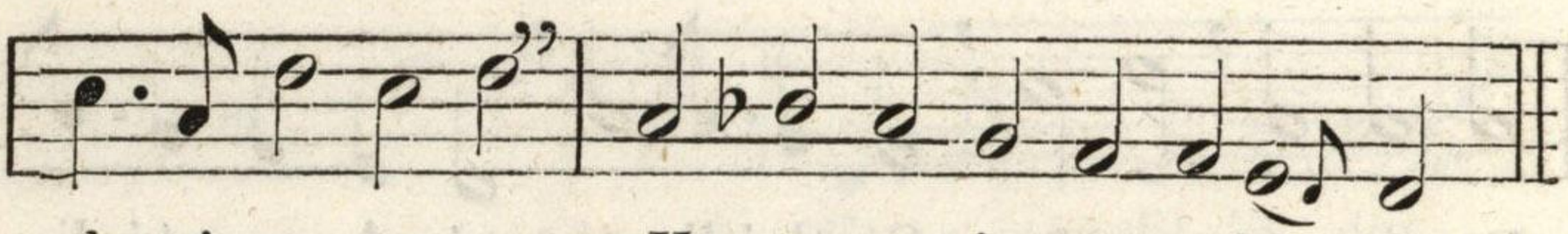
SANCTUS.
I Mode.

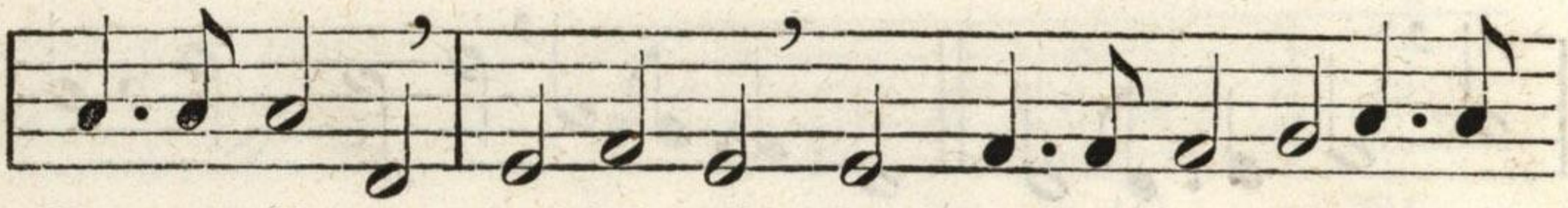


San- ctus, San-

ctus, San- ctus Do-minus



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



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

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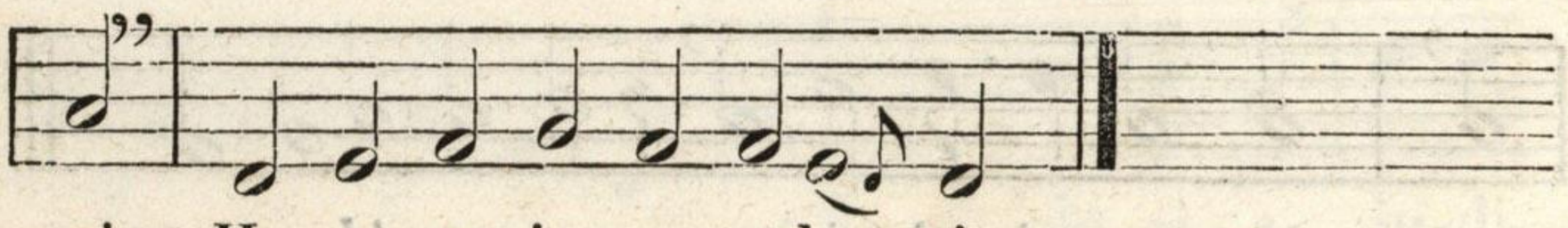
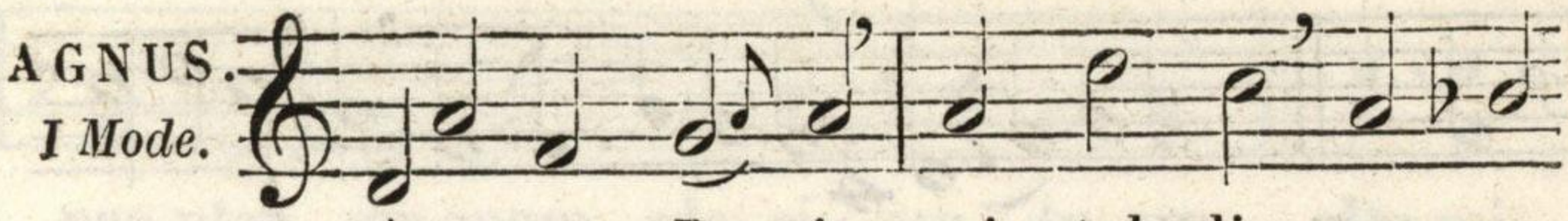

ni. Ho-san-na in ex- cel- sis.

ZENEAKADÉMIA
LISZT MÚZEUM

AGNUS.
I Mode.



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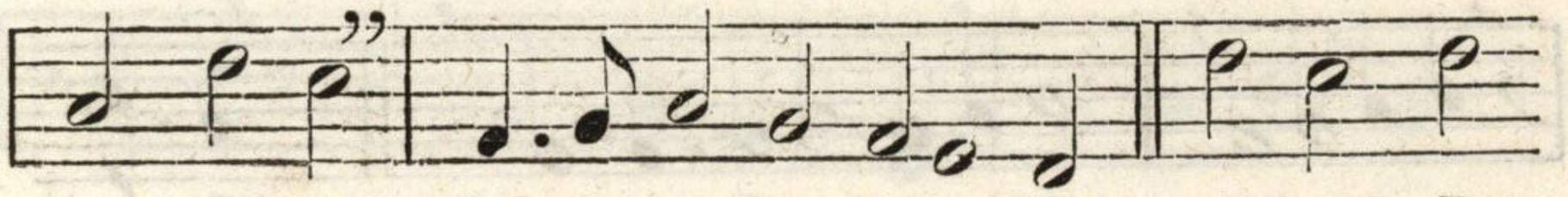
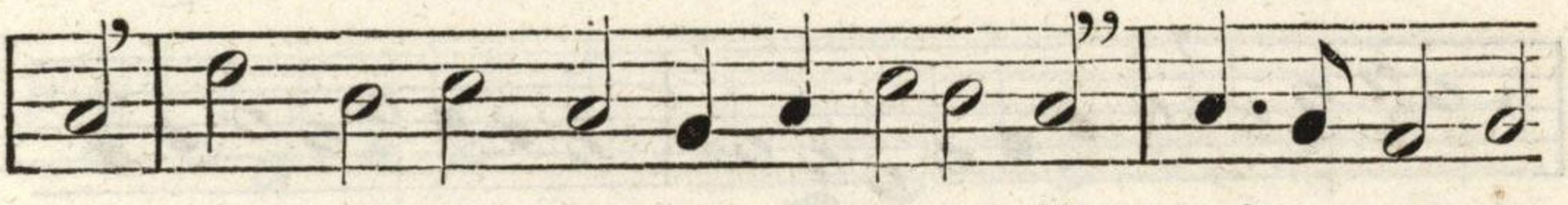
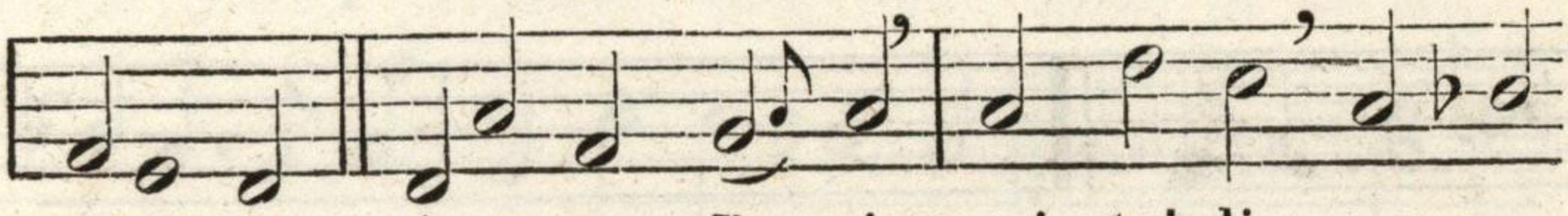
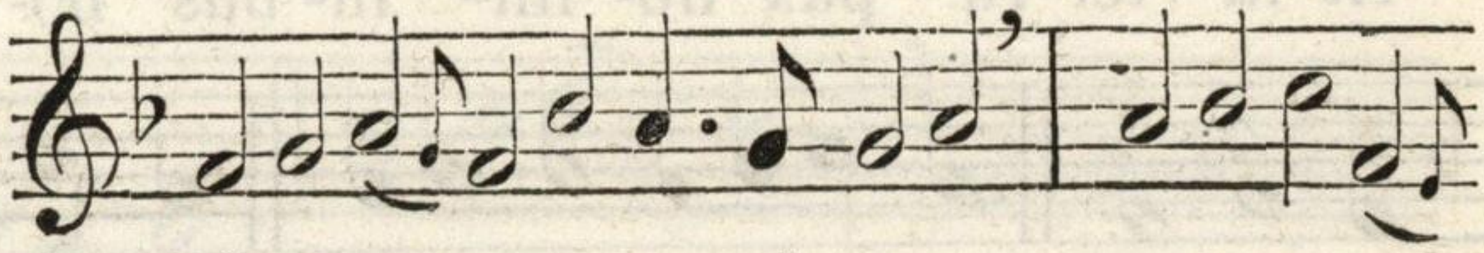
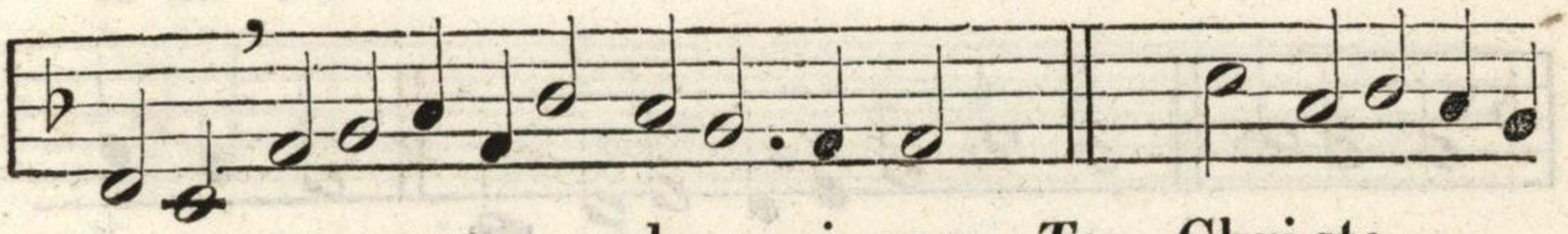

ta mun-di, mi- se- re- re no- bis. A- gnus De-

i, qui tol- lis pec- ca- ta mun-di, mi-se- re- re

no- bis. A- gnus De- i, qui tol- lis pec- ca-

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

AUTRE MESSE, DITE *IMPÉRIALE*.

KYRIE.
VI Mode.

Ky- ri- e, e-

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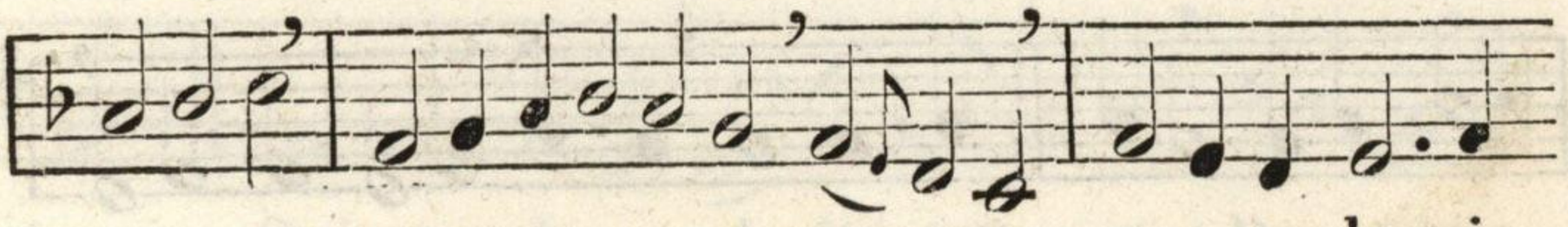
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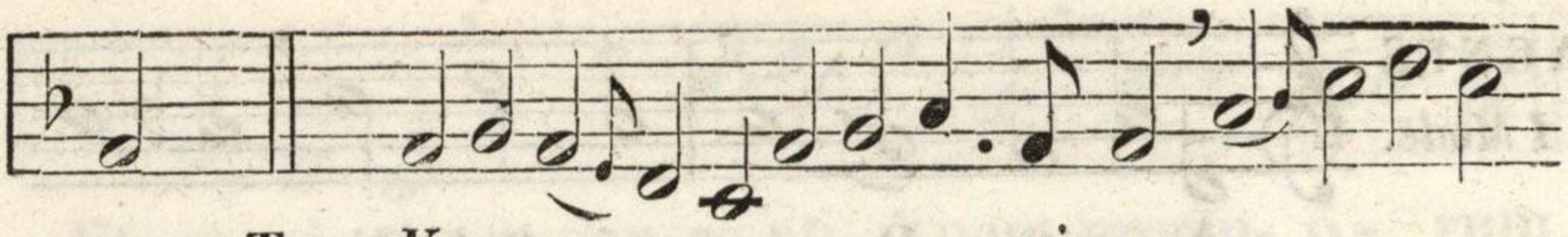
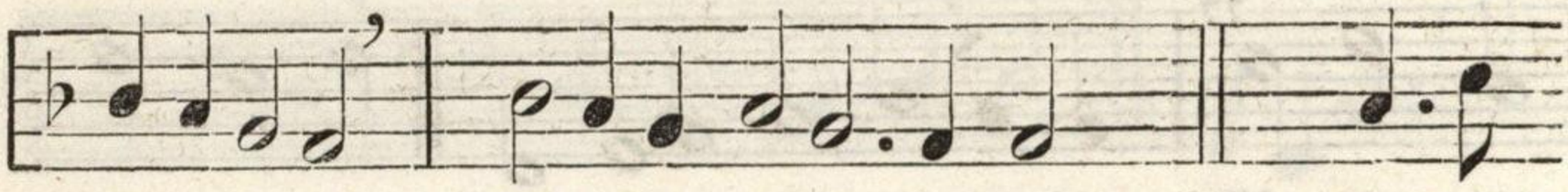
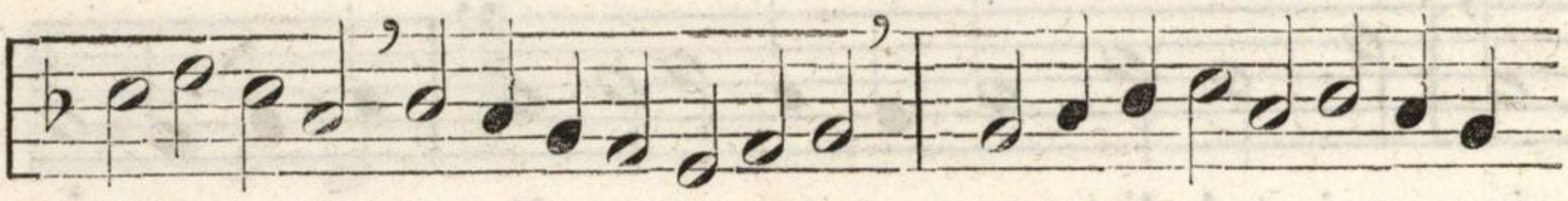
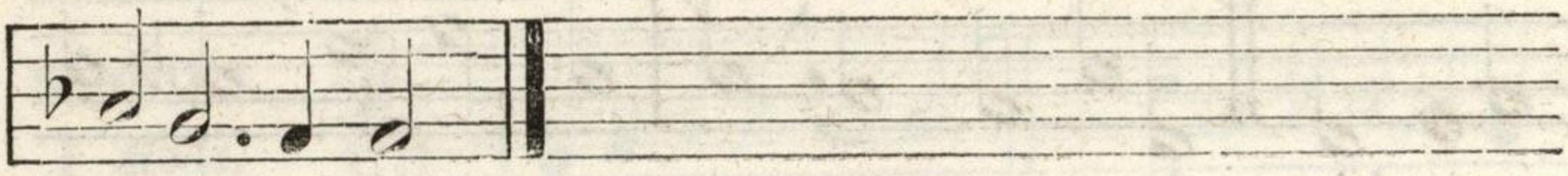

son. *Ter.* Ky- ri- e,

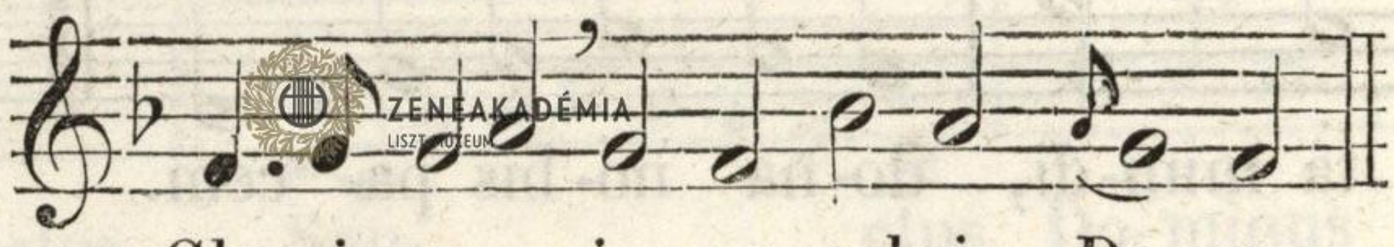


e- le- i- son. *Bis.* Ky- ri-

e, e-

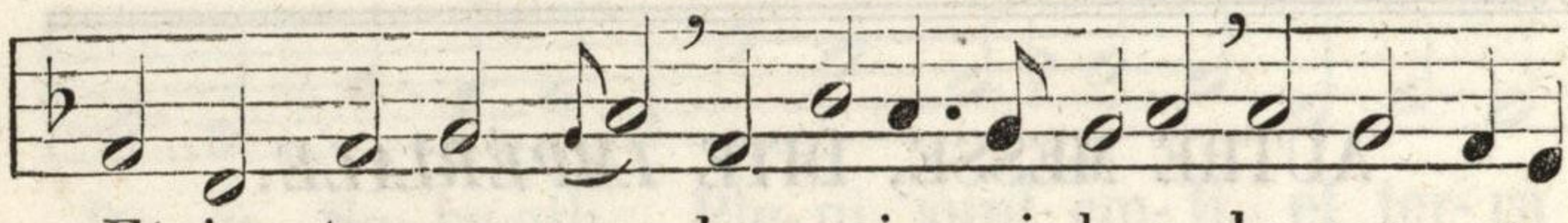


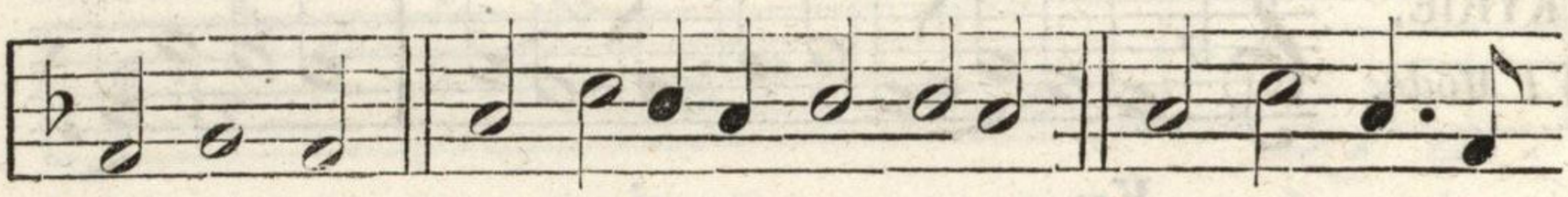
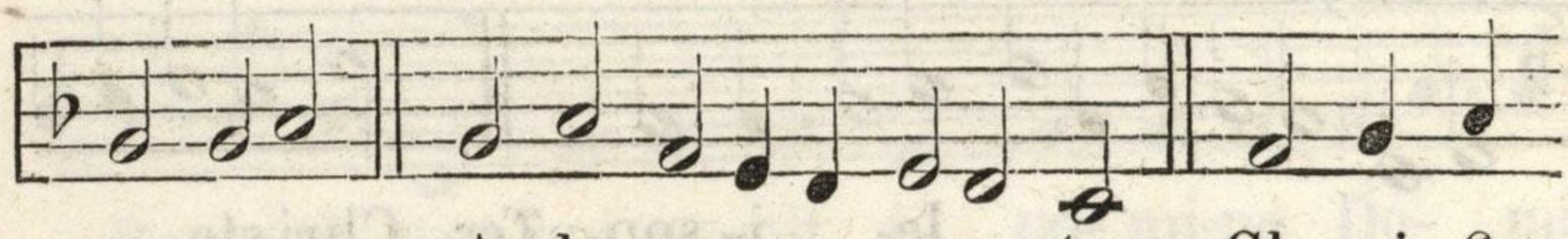
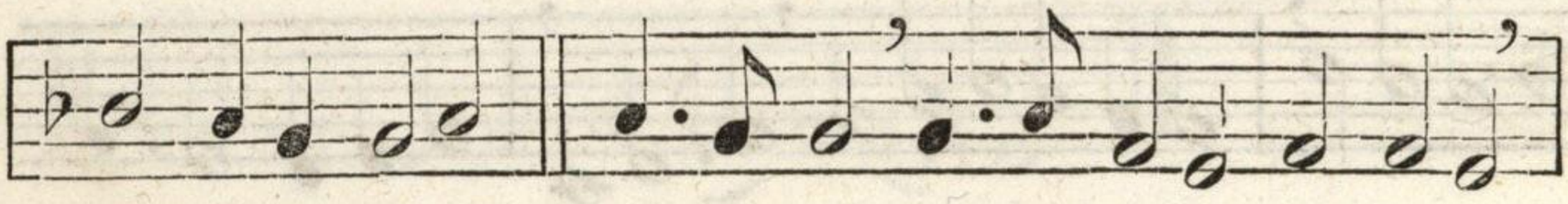
le- i- son.

GLORIA.
VI Mode.

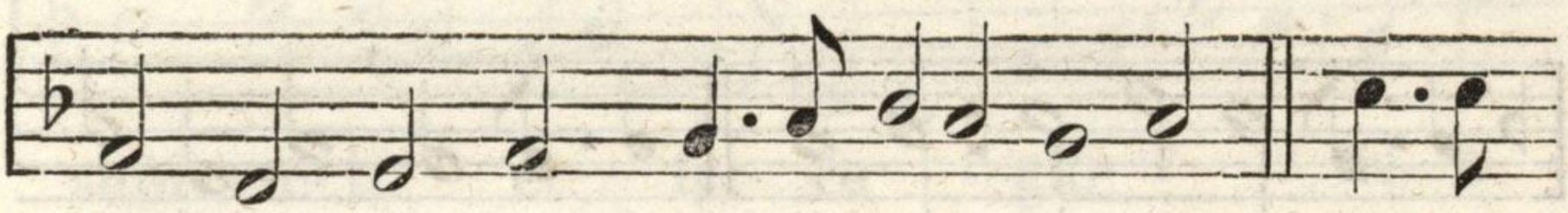


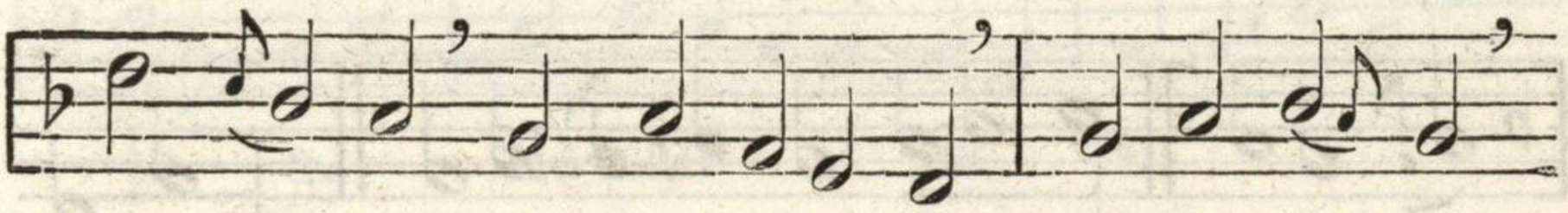
Glo- ri- a in ex- cel-sis De- o.

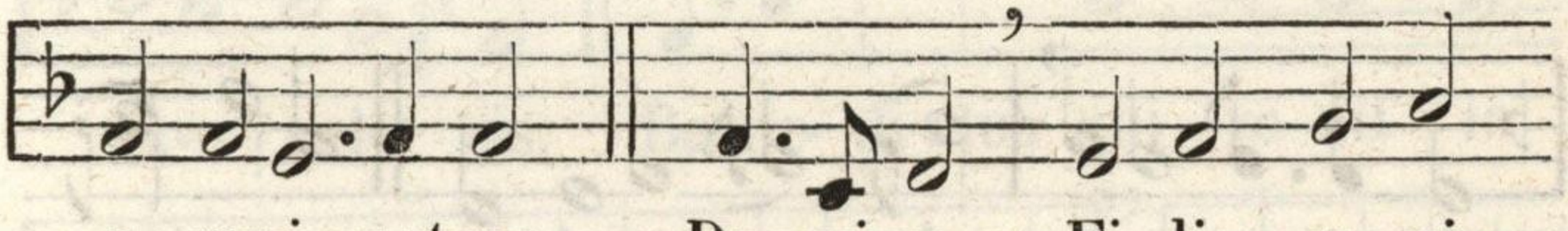


Et in ter- ra pax ho- mi- ni- bus bo- næ vo-

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

mus te. A- do- ra- mus te. Glo- ri- fi-

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

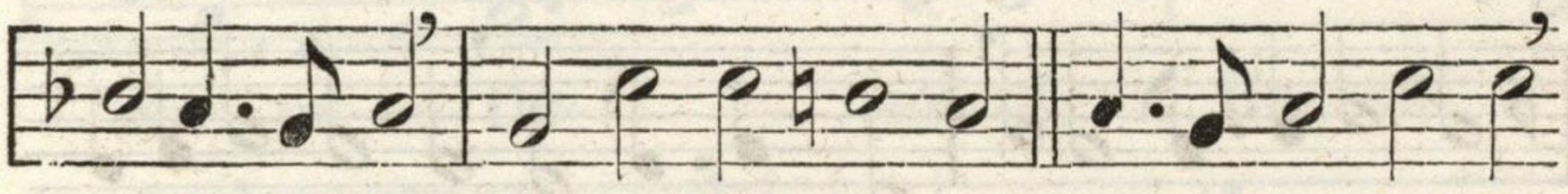
ZENEAKADÉMIA
LISZT MÚZEUM

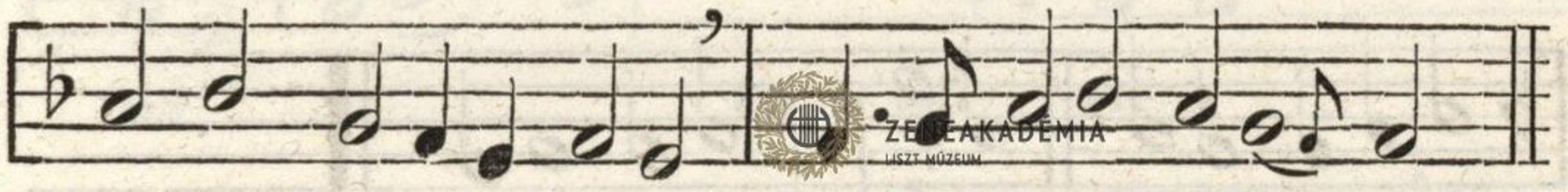


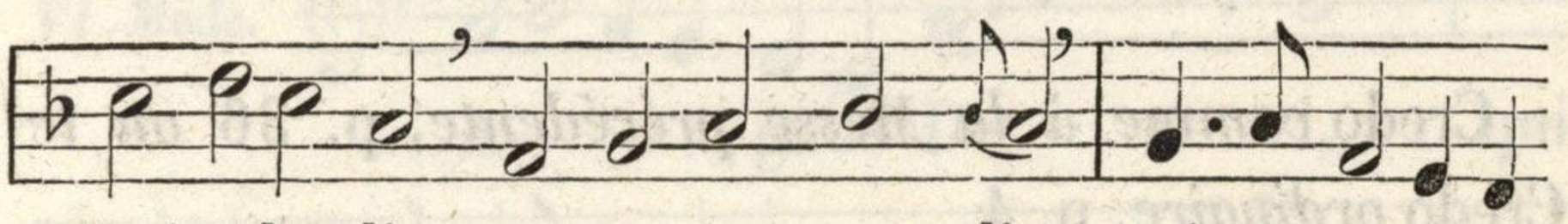
pro-pter ma-gnam glo- ri- am tu-am, Do-mi-

ne De- us, Rex cœ- le- stis, De- us Pa- ter



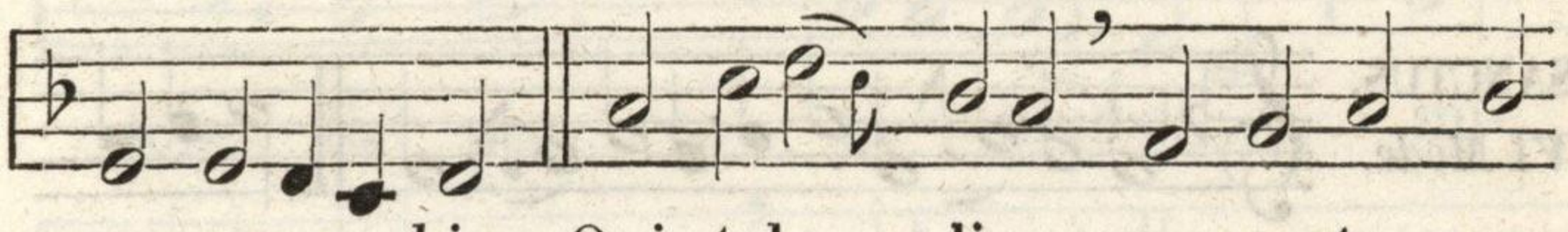
o- mni- potens. Do- mi-ne Fi- li u- ni-



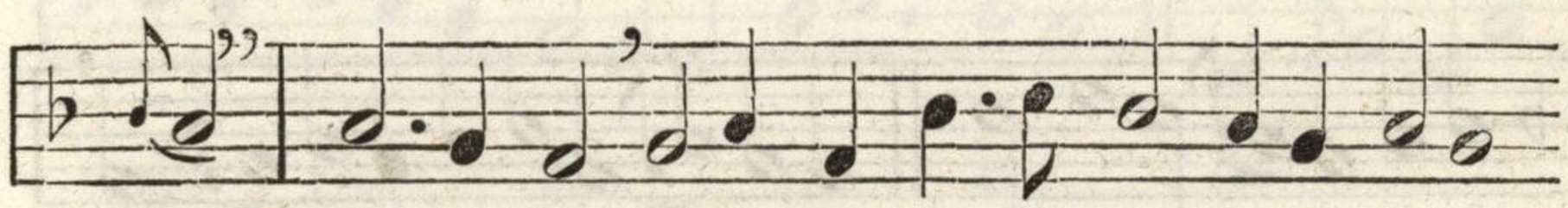
ge- ni-te, Je- su Chri- ste. Do- mi-ne De-us,

A-gnus De- i, Fi- li- us Pa- tris.



Qui tol- lis pec-ca- ta mun- di, mi- se- re-



re no- bis. Qui tol- lis pec-ca- ta mun-



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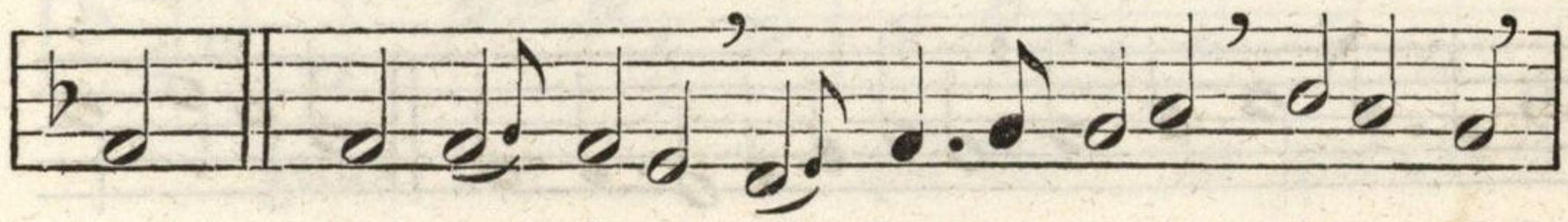
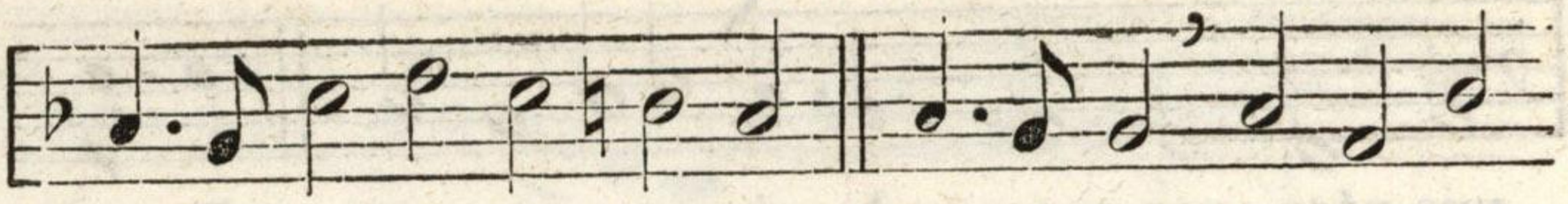
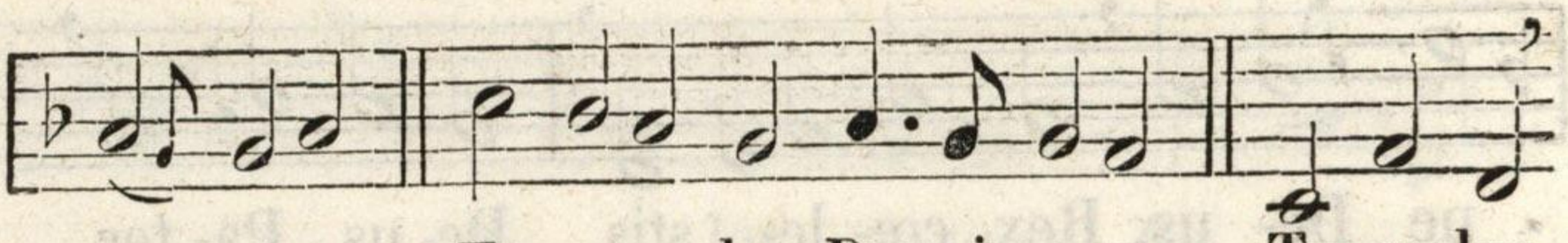
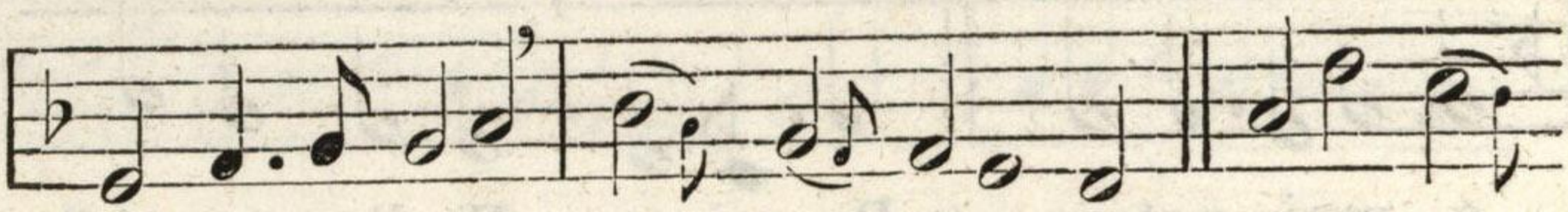

stram. Qui se- des ad dex-te- ram Pa- tris,

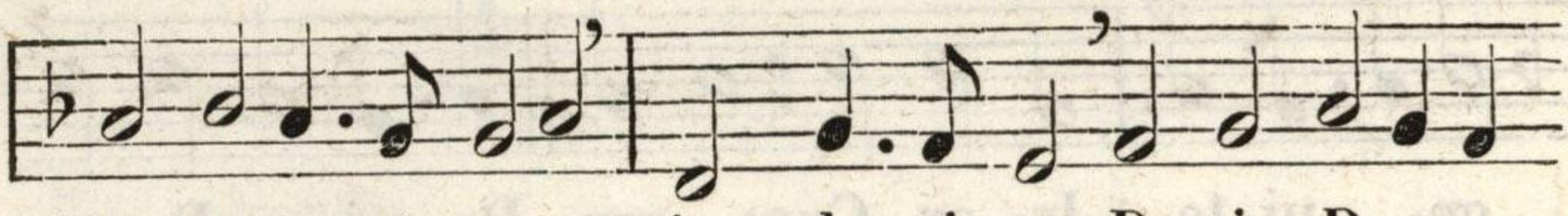
ZENEAKADÉMIA
LISZT MÚZEUM

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

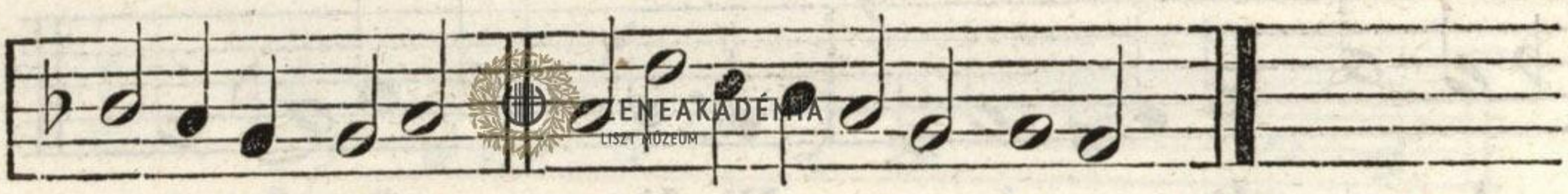


san-ctus. Tu so- lus Do-mi- nus. Tu so-lus

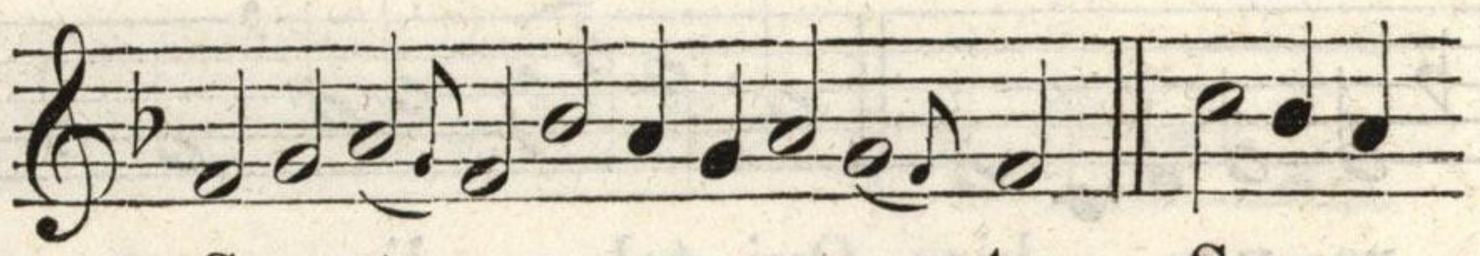
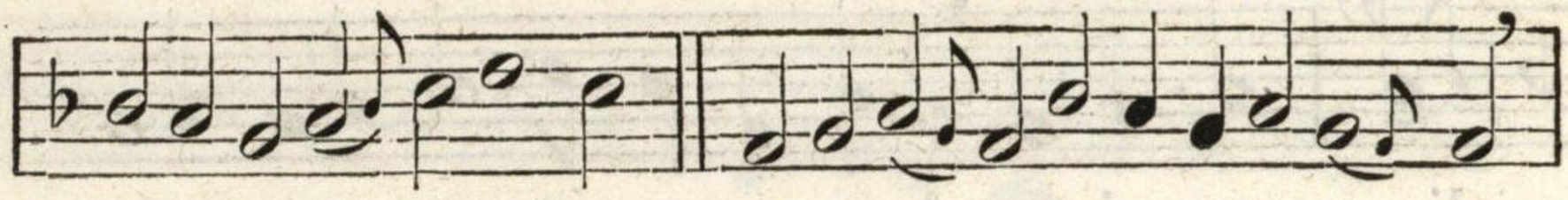
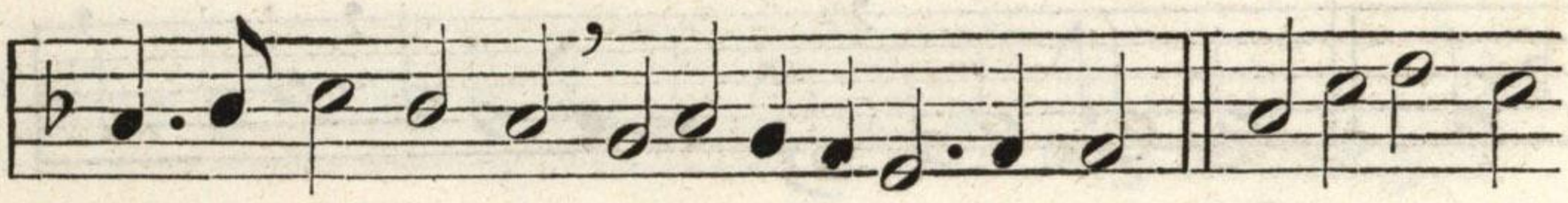


al- tis- si- mus, JE- SU CHRI-STE. Cum san-

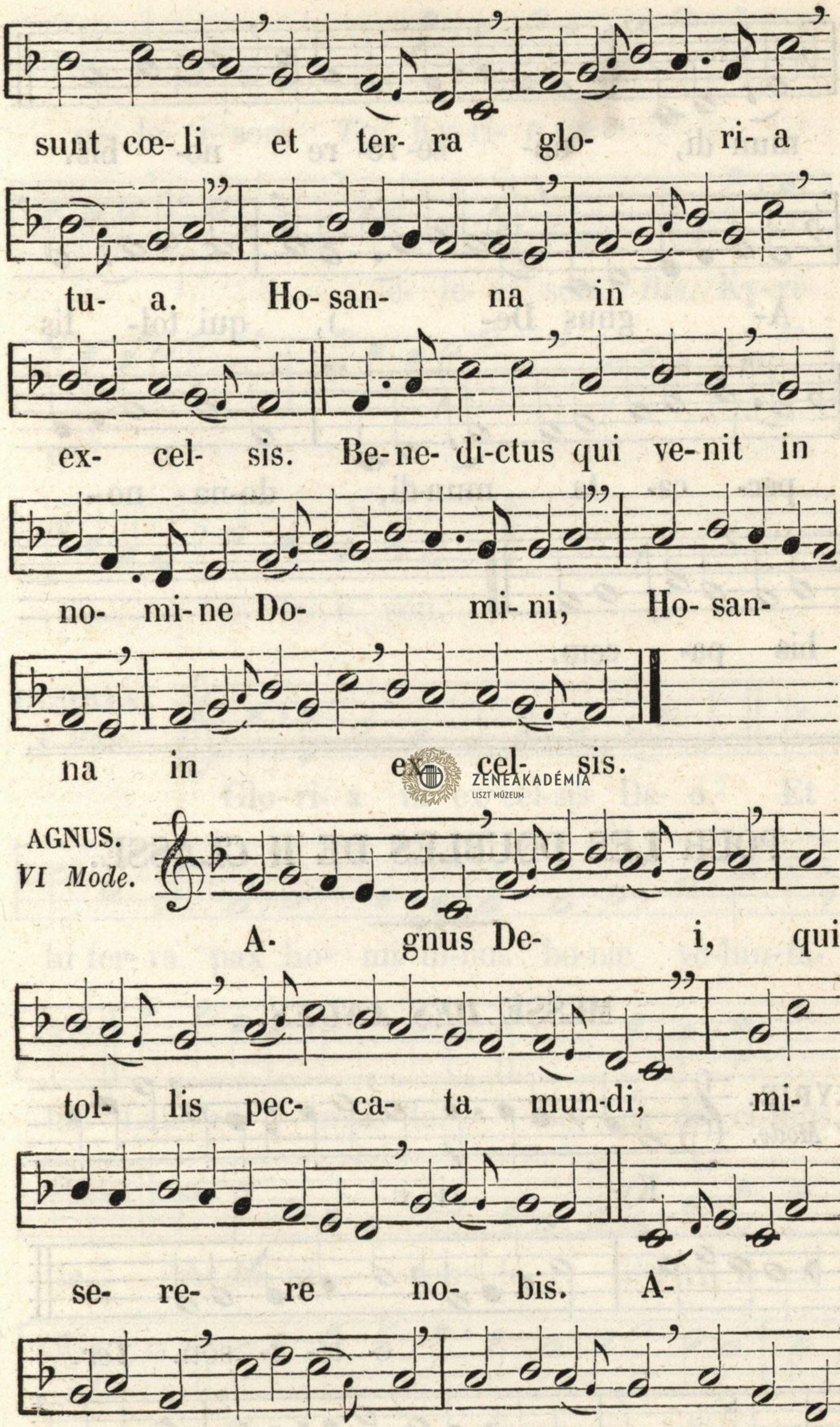


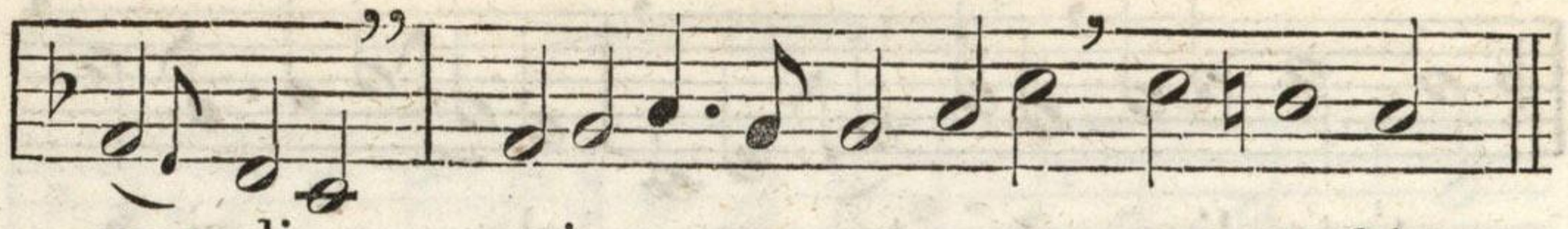
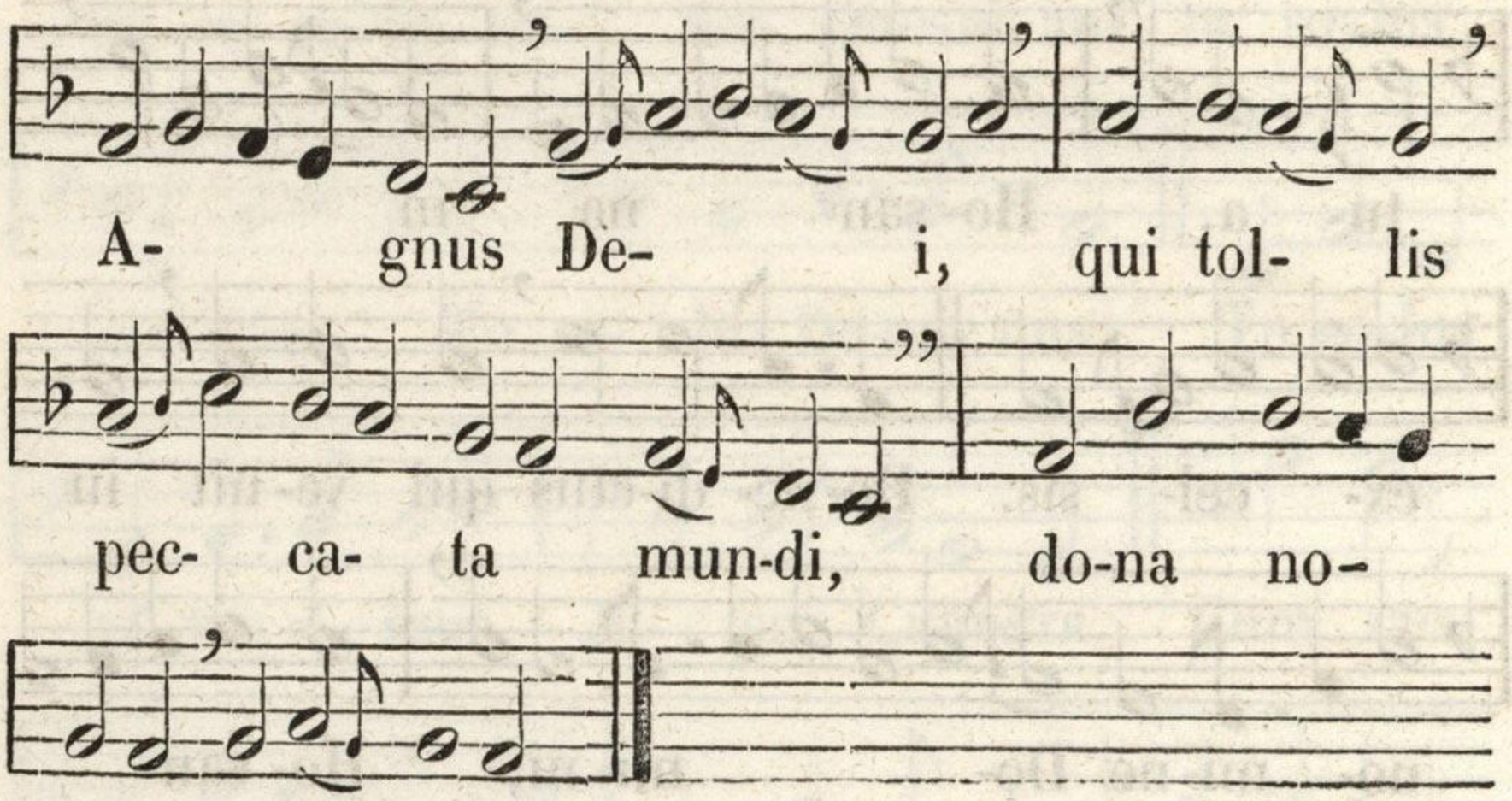
cto Spi- ri- tu, in glo-ri- a De- i Pa-

tris. A- men.

Credo *comme à la Messe précédente*, p. 36 *ou le* Credo *ordinaire*, p. 4.

SANCTUS.
VI Mode.

San- ctus, San-

ctus, San- ctus,

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

ZENEAKADÉMIA
LISZT MÚZEUM

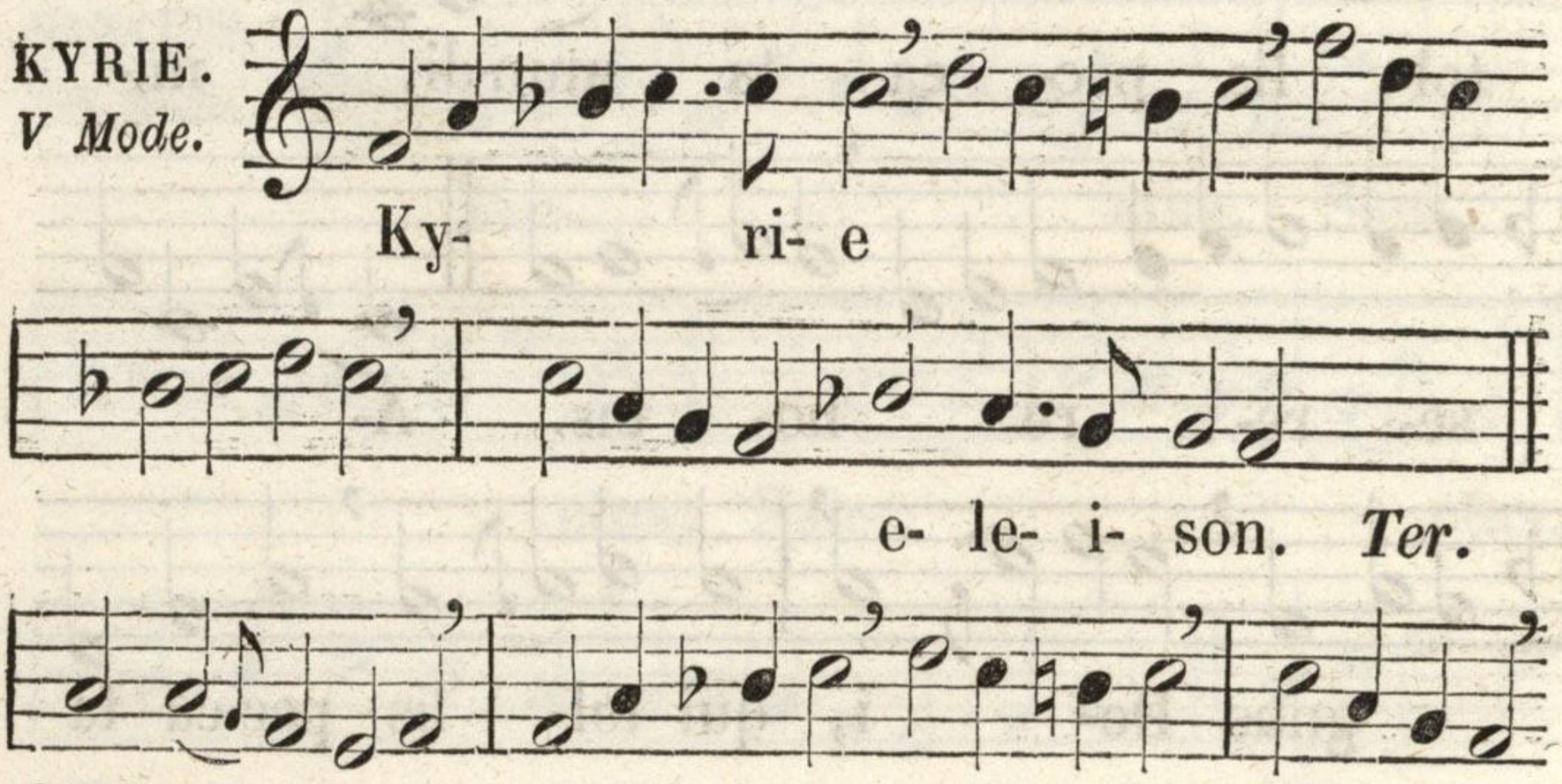


ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM

POUR LES DOUBLES DE II CLASSE.

MESSE *DES ANGES.*



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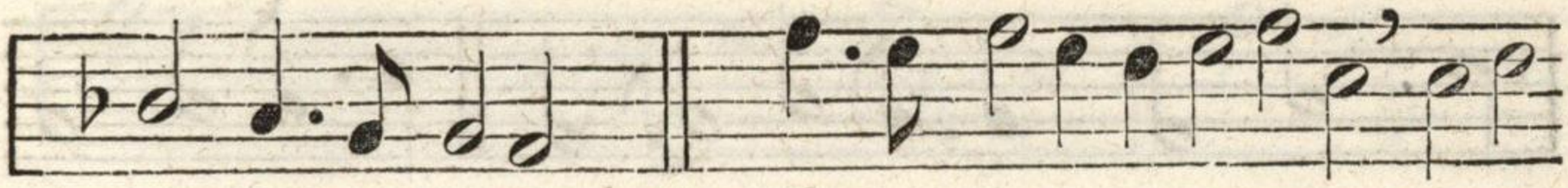
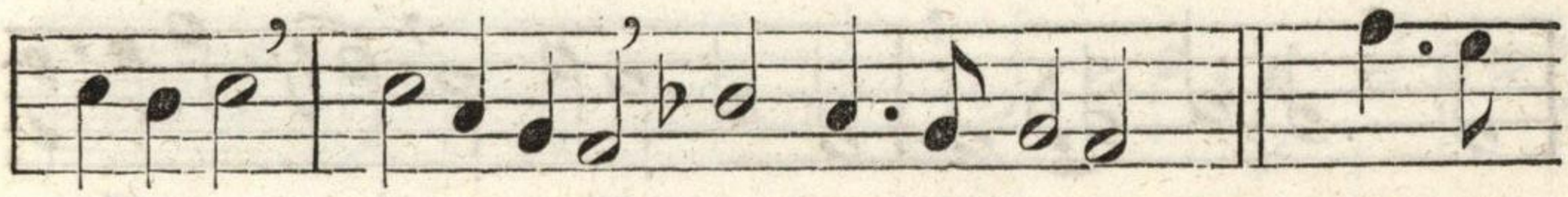
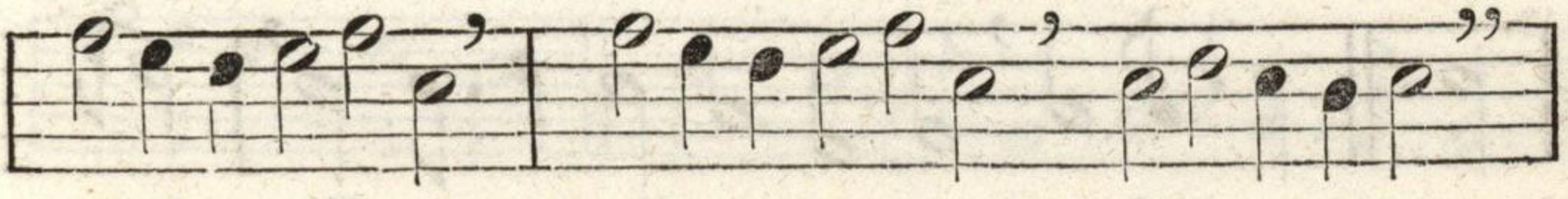
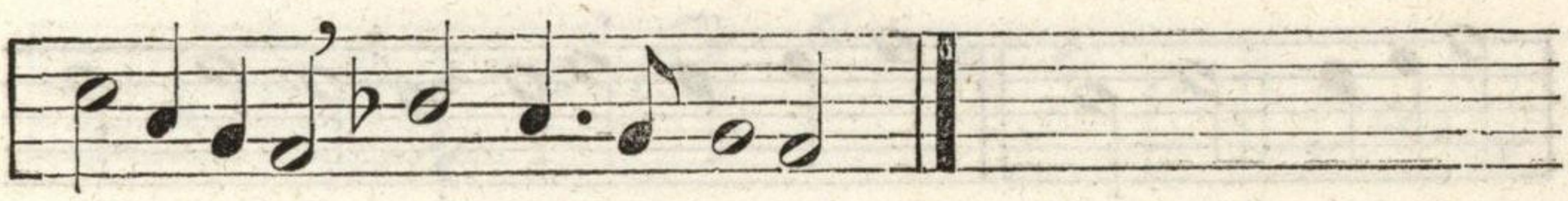
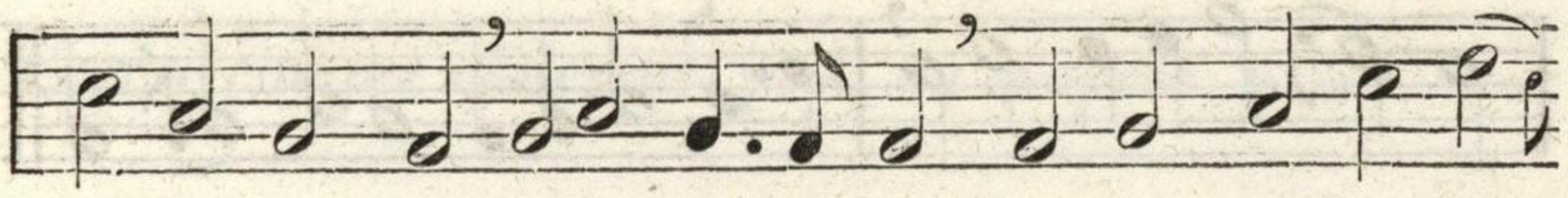
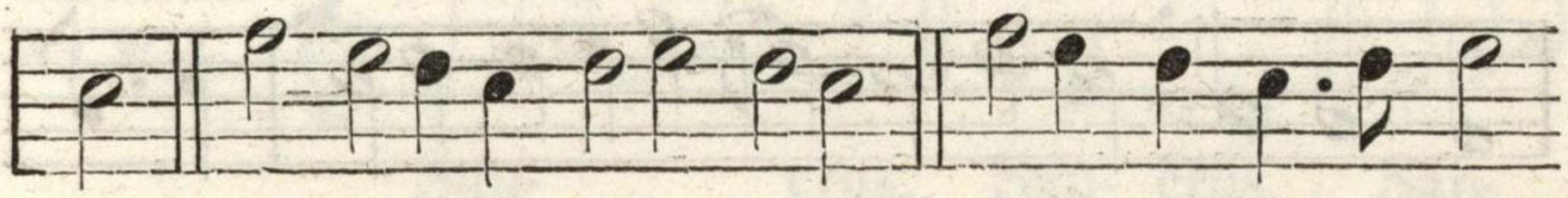
LISZT MÚZEUM

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

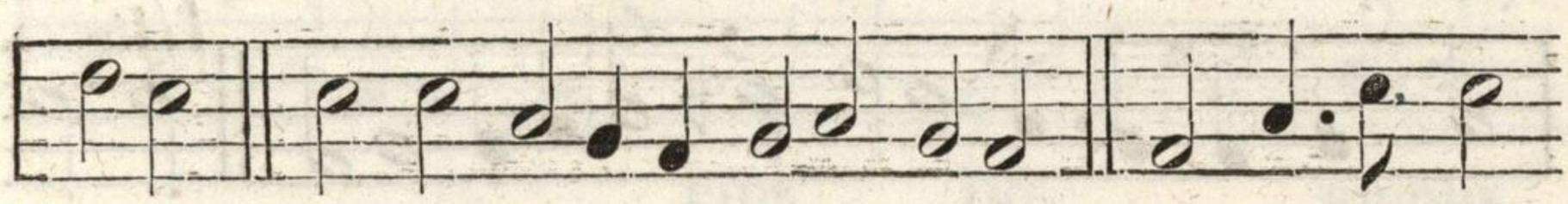
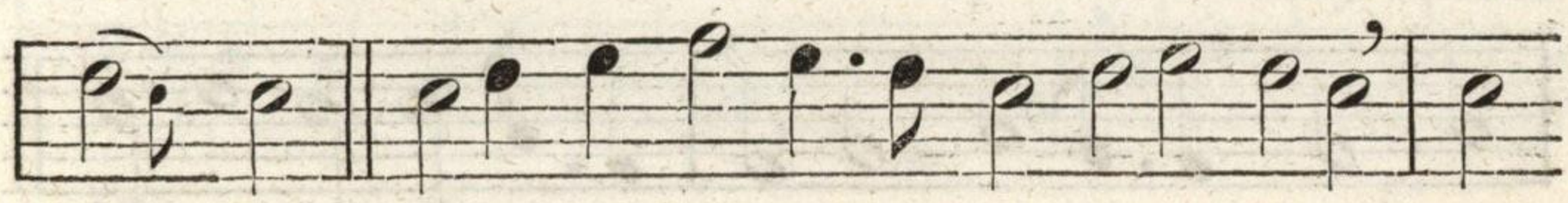


e- le- i- son. *Bis*. Ky- ri-

e

e- le- i- son.

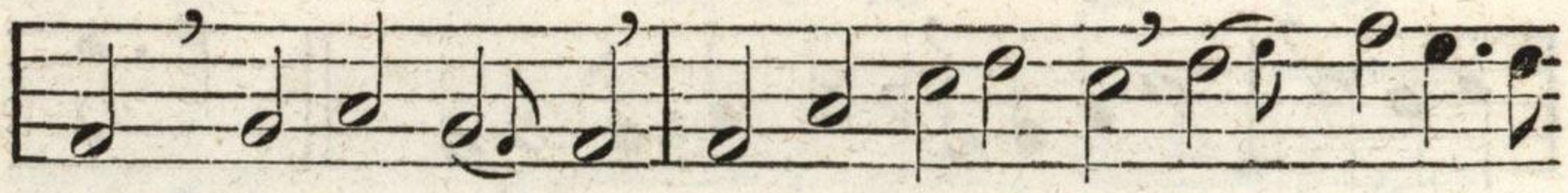
GLORIA.
V Mode.

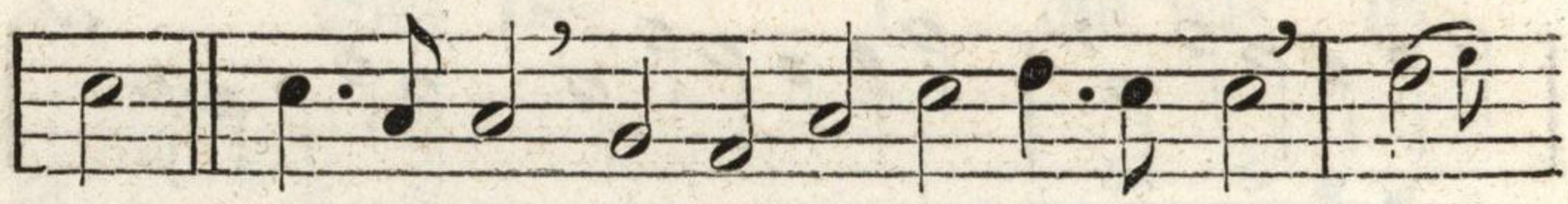
Glo- ri- a in ex- cel- sis De- o. Et

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

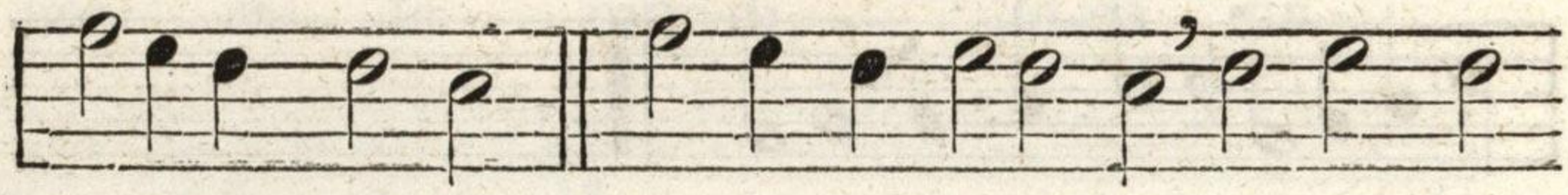
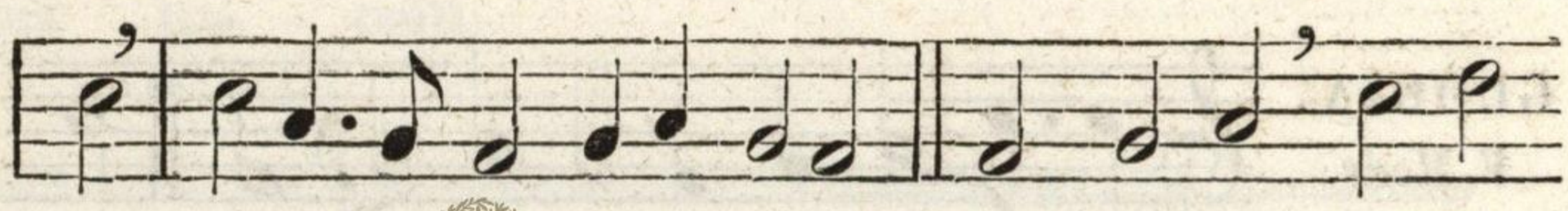


tis. Lau-da- mus te. Be- ne- di- ci-mus

te. A- do- ra- mus te. Glo- ri- fi- ca-

mus te. Gra- ti- as a- gi-mus ti- bi pro-

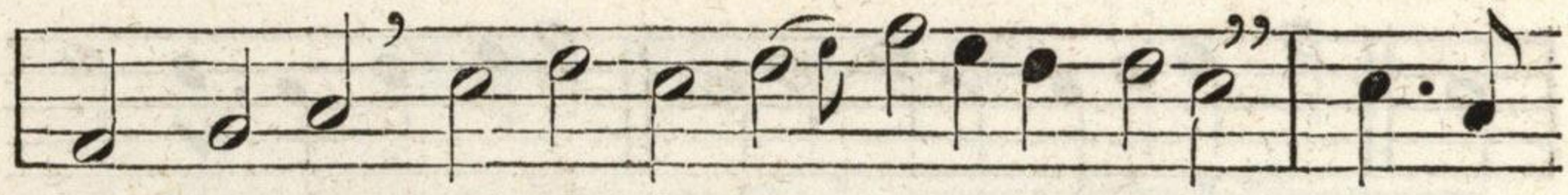
ZENEAKADÉMIA
LISZT MÚZEUM

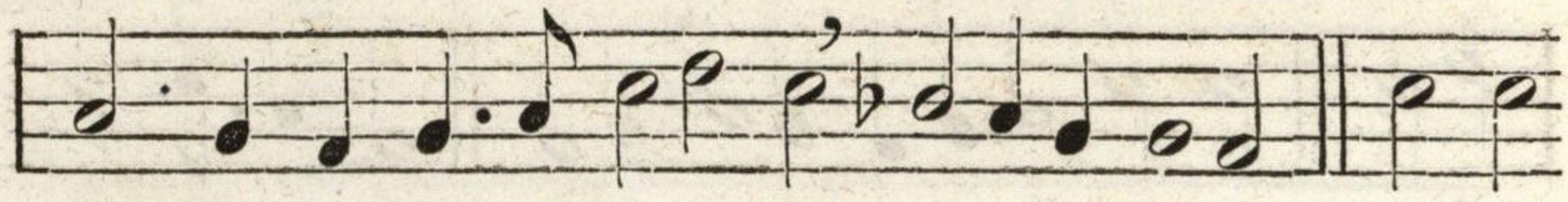
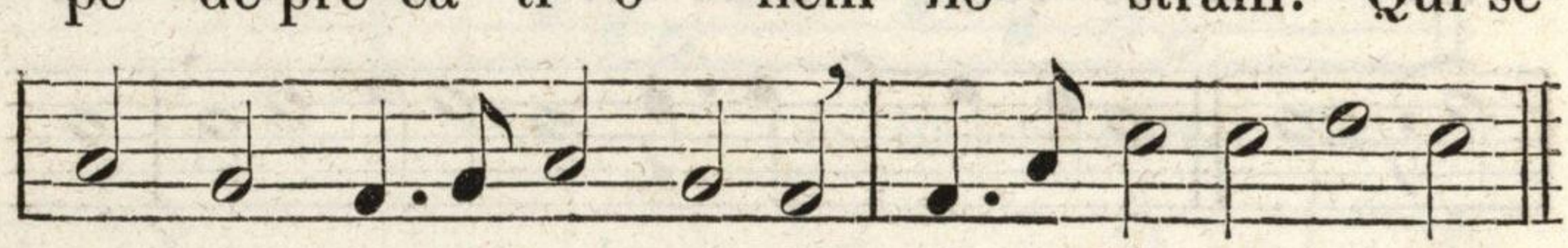
pter ma-gnam glo- ri-am tu- am. Do-mi-ne De-

us, Rex cœ- le- stis, De-us Pa- ter o- mni-po-



tens. Do-mi-ne Fi- li u- ni- ge- ni- te, Je-

su Christe. Do-mi-ne De- us, A-gnus De-

i, Fi- li- us Pa- tris. Qui tol-lis pec-ca-

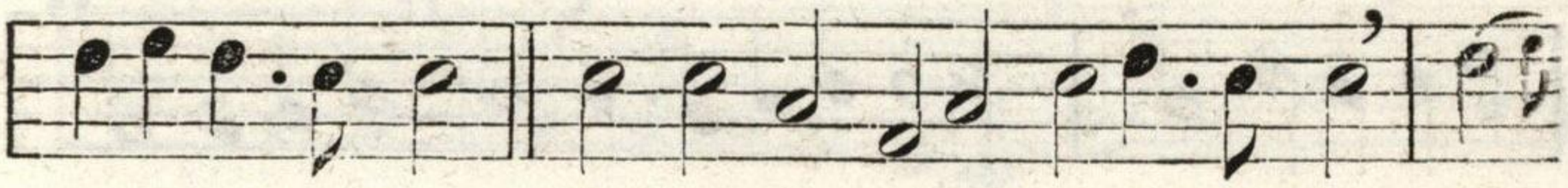
ta mun- di, mise- re- re no- bis.



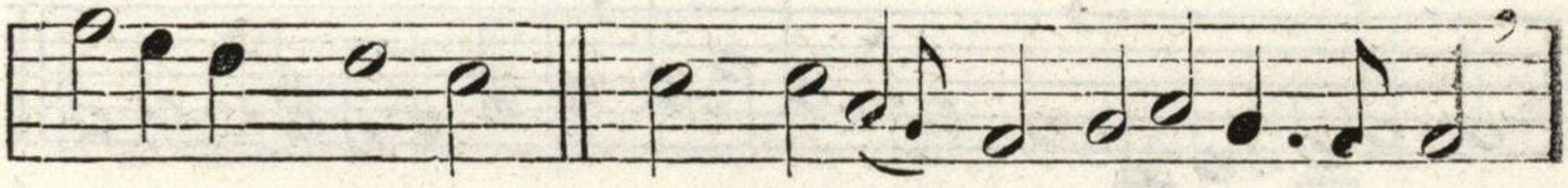
Qui tol- lis pec-ca- ta mun- di, su- sci-

pe de-pre-ca- ti- o- nem no- stram. Qui se-

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

ZENEAKADÉMIA
LISZT MÚZEUM

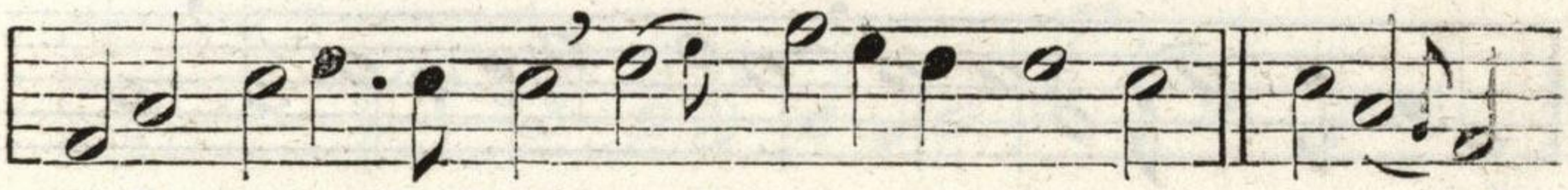
Quo- ni- am tu so- lus san- ctus. Tu so- lus



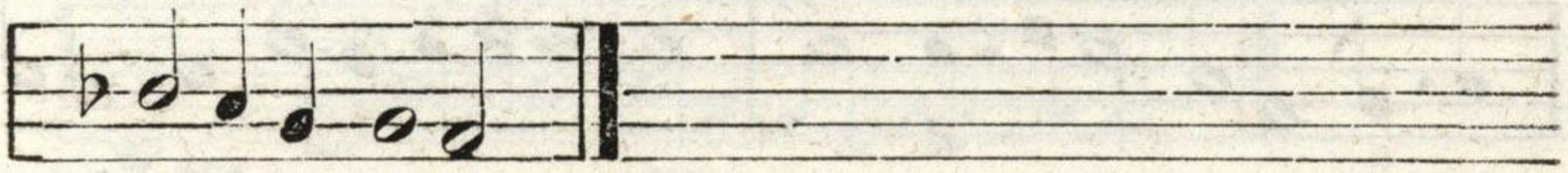
Do- mi-nus. Tu so-lus al- tis- si-mus, Je-



su Chri-ste. Cum san- cto Spi- ri-tu,



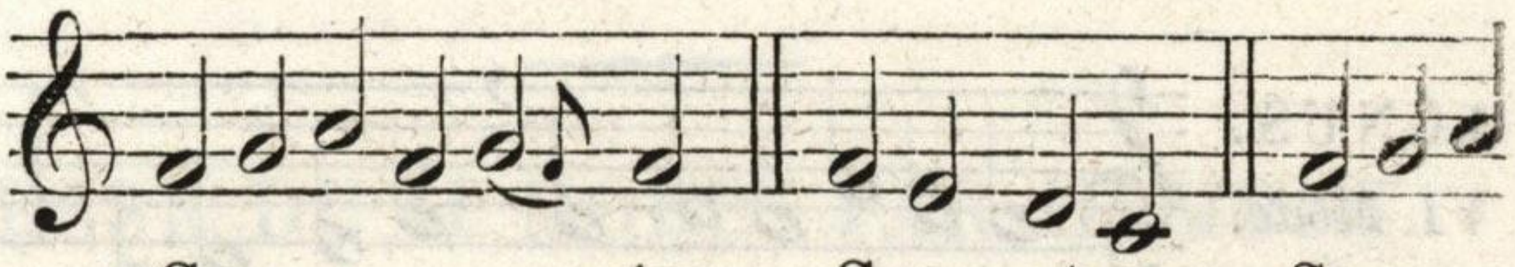
in glo- ri- a De- i Pa-tris. A-



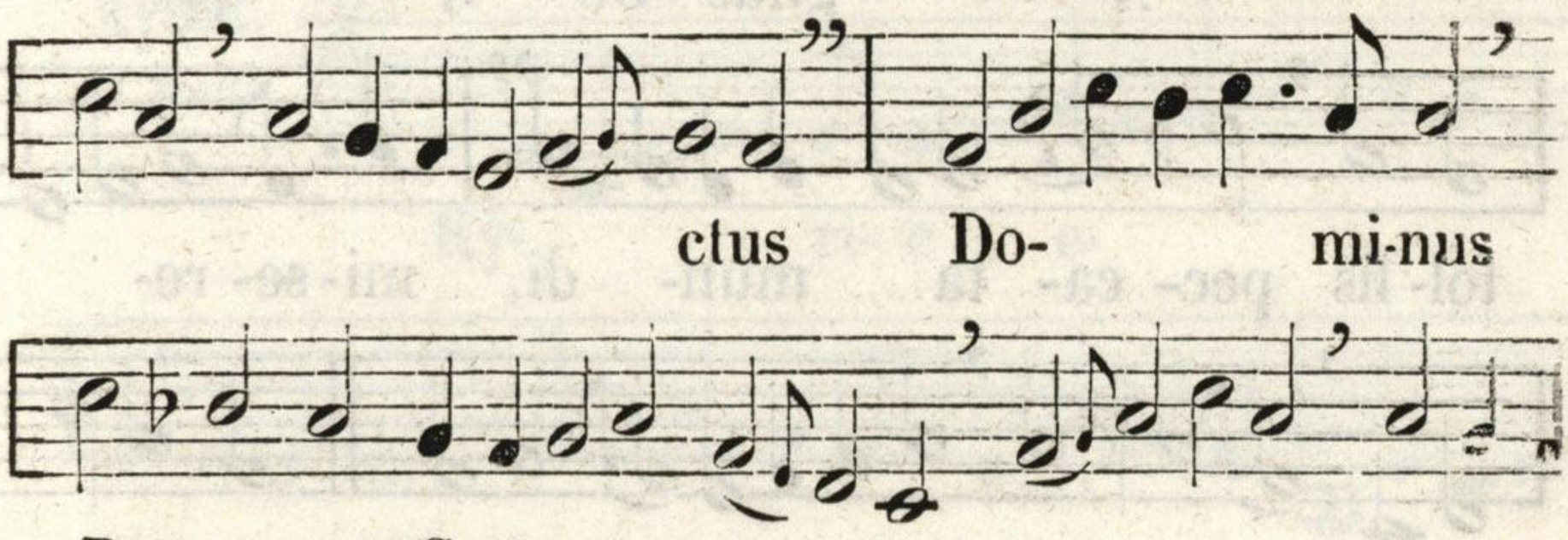
men.

Credo *comme ci-dessus*, p. 4, *ou ci-après*, p. 59.

SANCTUS.
VI Mode.

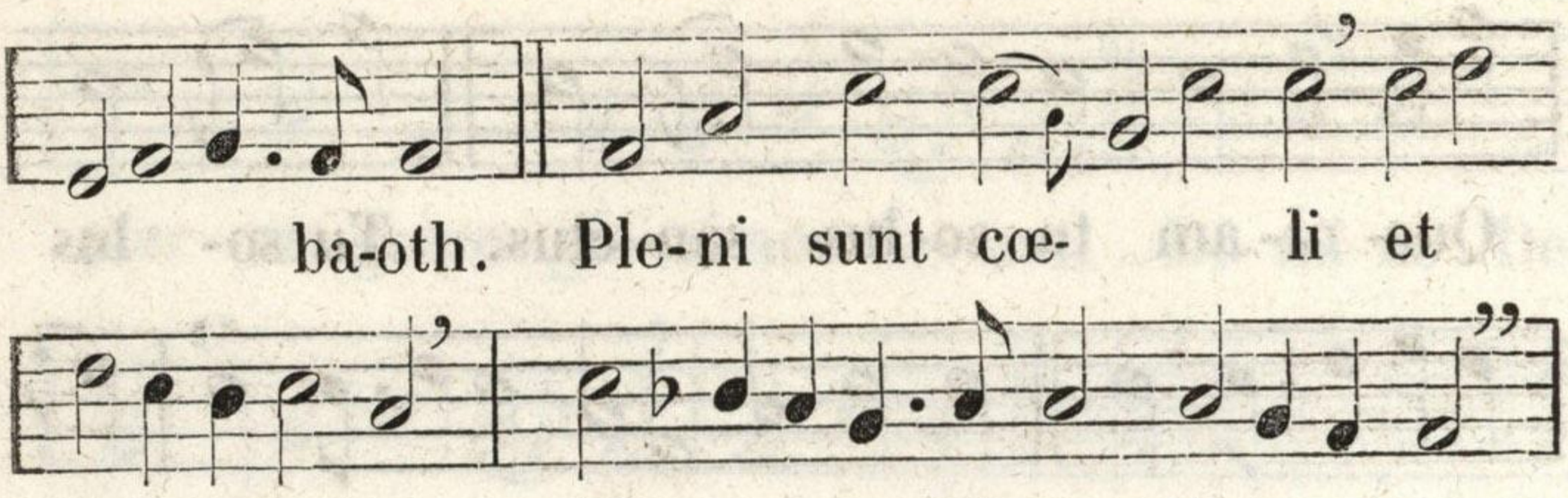


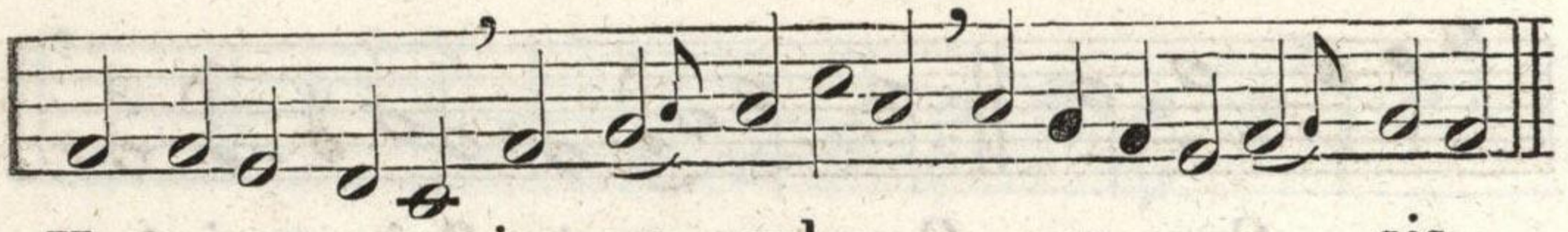
San- ctus, San- ctus, San-

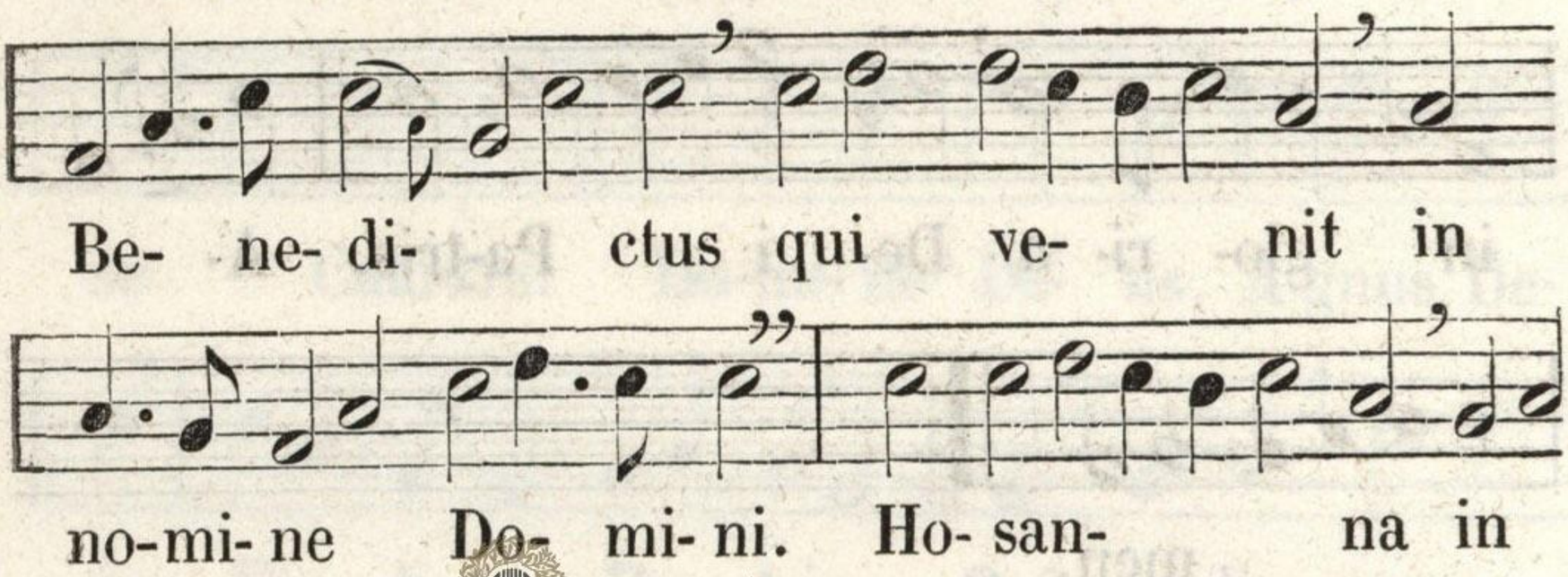


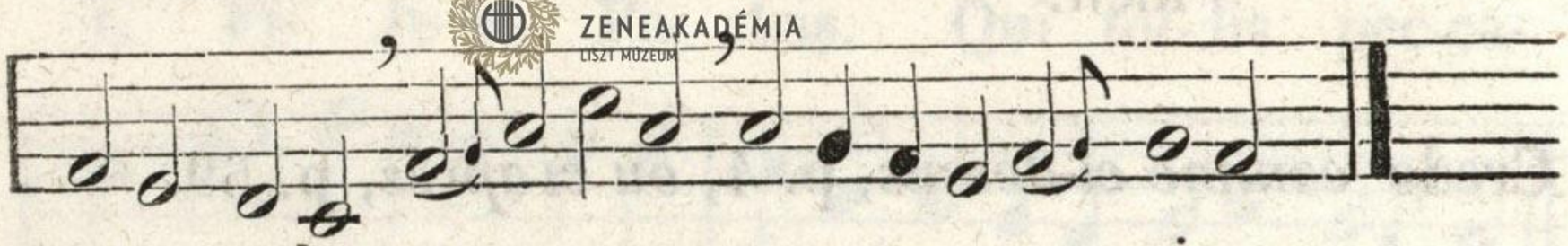
ctus Do- mi-nus

De- us Sa-

ZENEAKADÉMIA
LISZT MÚZEUM

ba-oth. Ple-ni sunt cœ- li et ter- ra glo- ri- a tu- a.

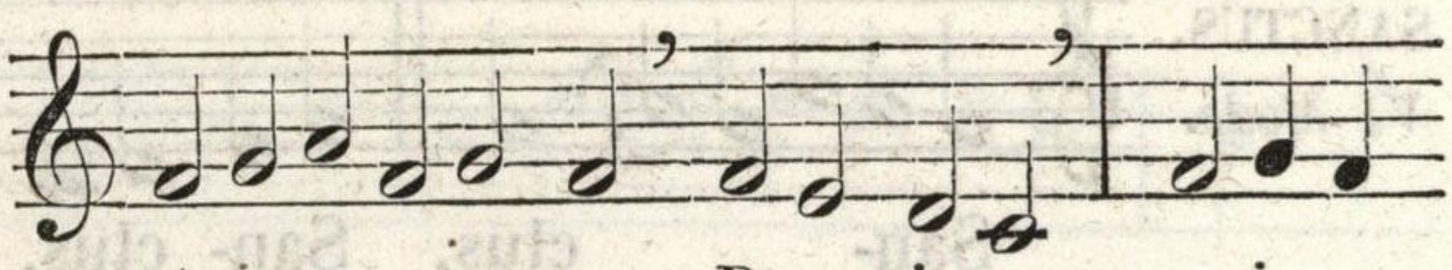


Ho- san- na in ex- cel- sis.

Be- ne- di- ctus qui ve- nit in no-mi- ne Do- mi- ni. Ho- san- na in

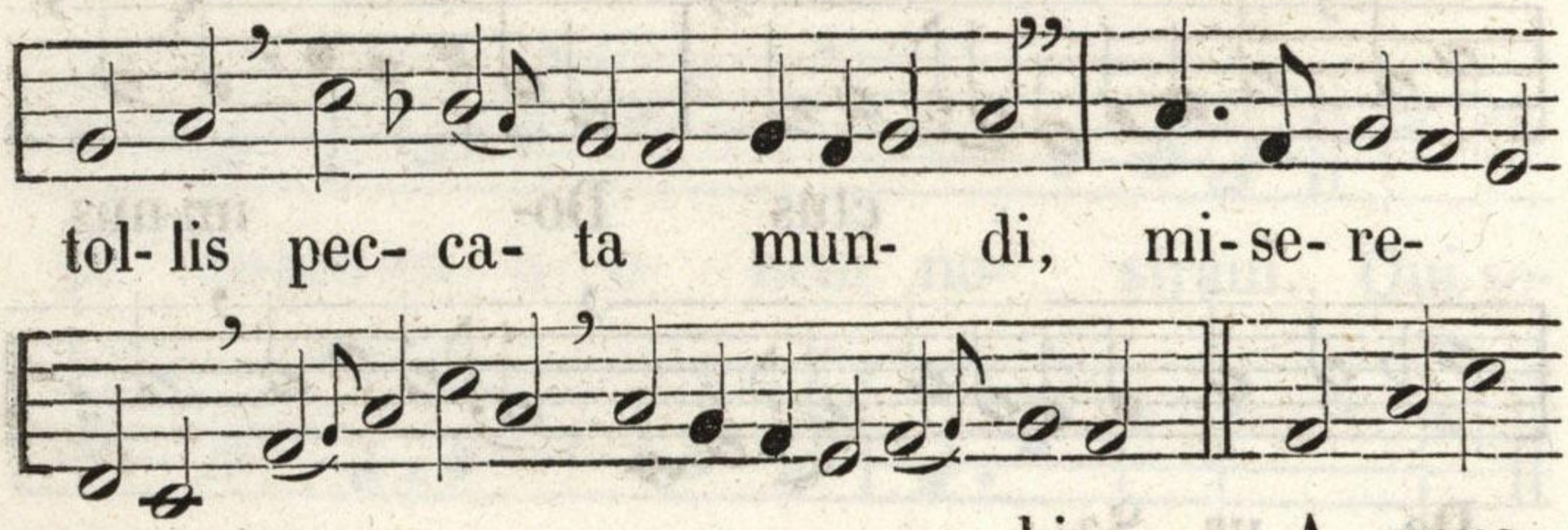


ex- cel- sis.

AGNUS.
VI Mode.

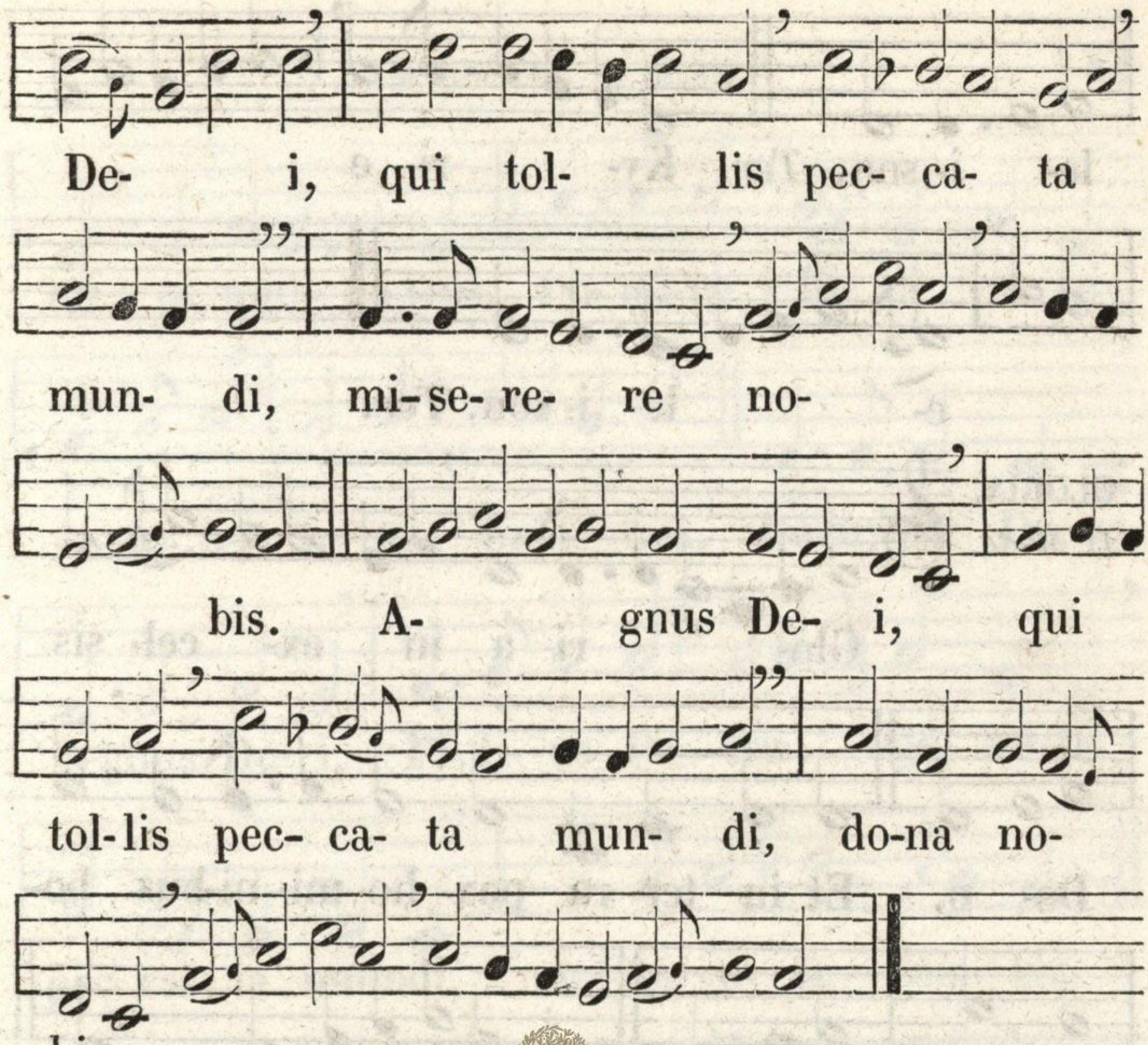


A- gnus De- i, qui tol- lis pec- ca- ta mun- di, mi- se- re-



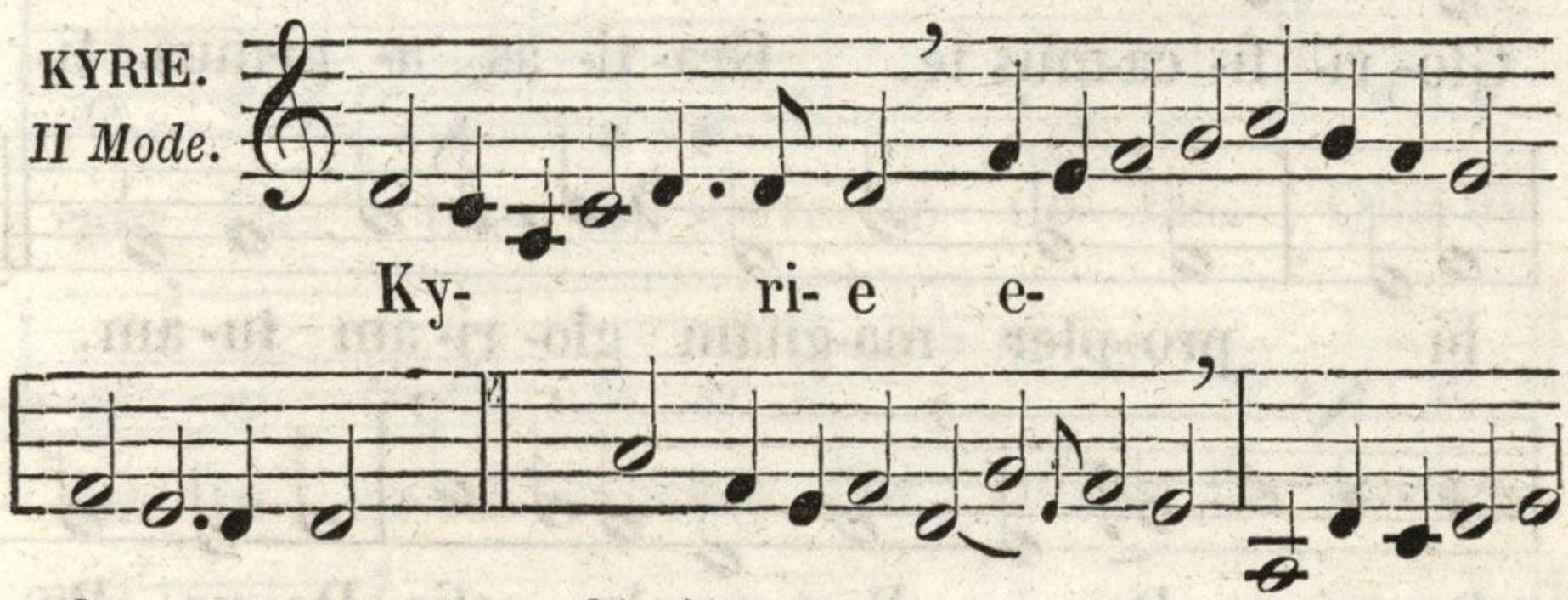
re no- bis. A- gnus

ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM

POUR LES DOUBLES MAJEURS.

MESSE DU II MODE, PAR DUMONT.

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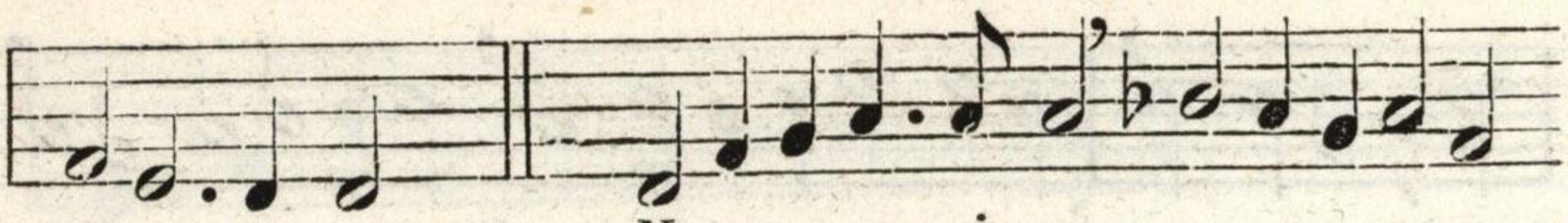
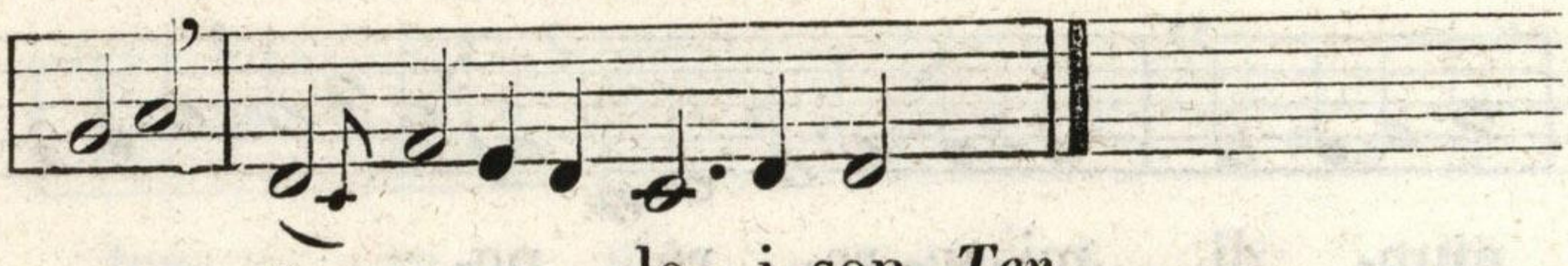
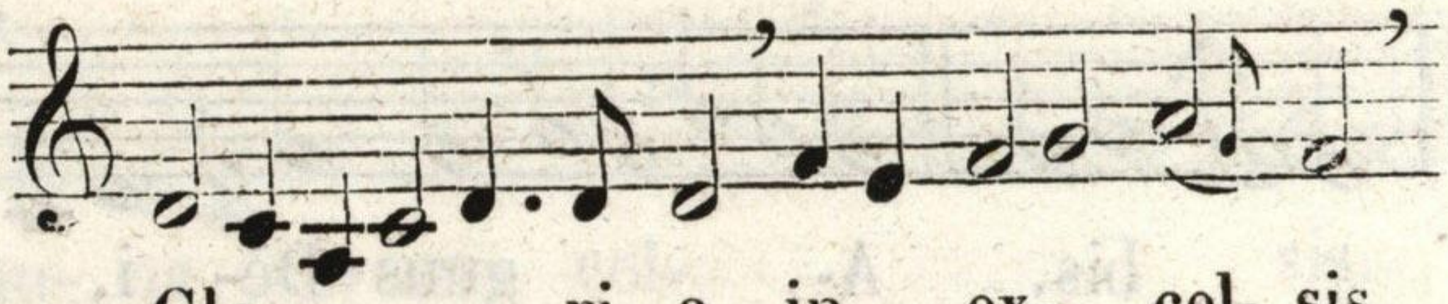
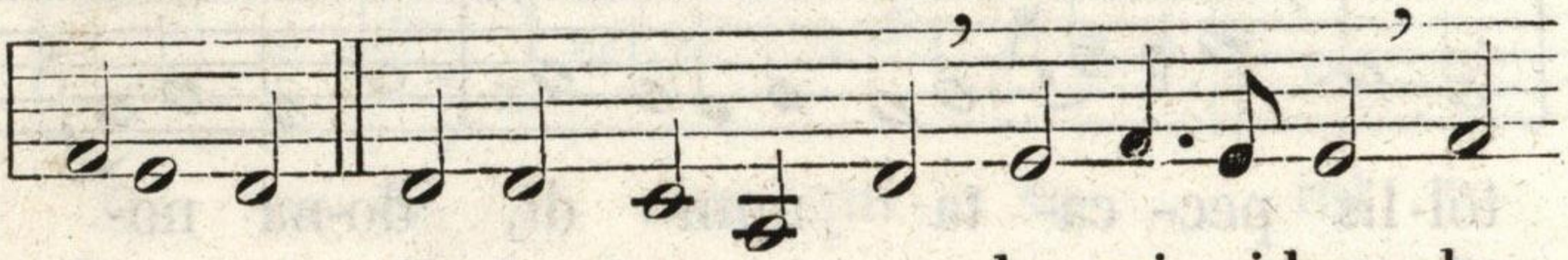
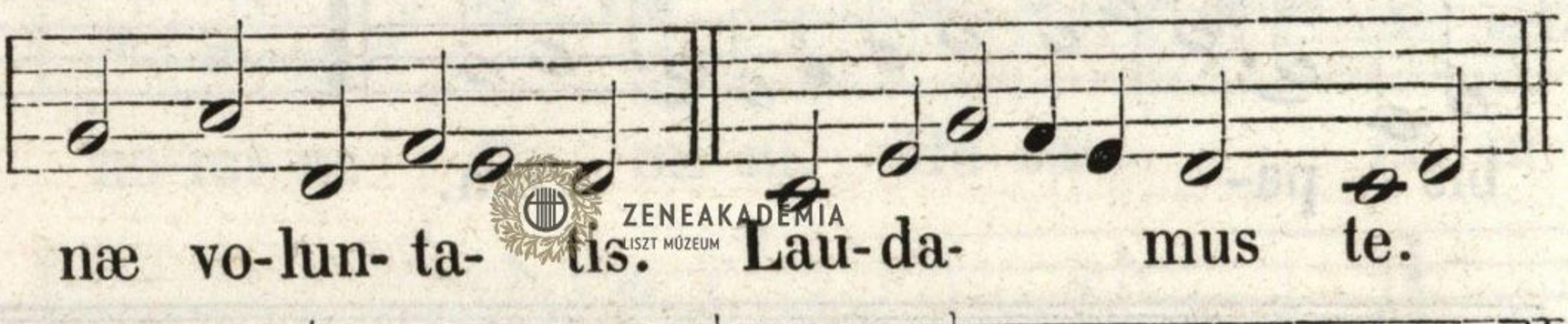
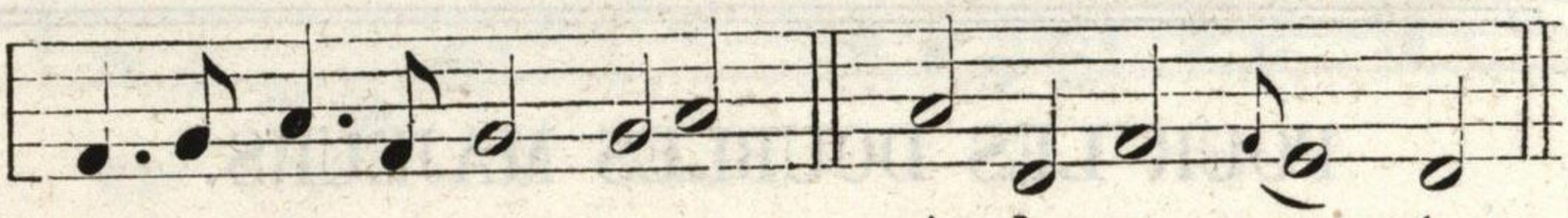
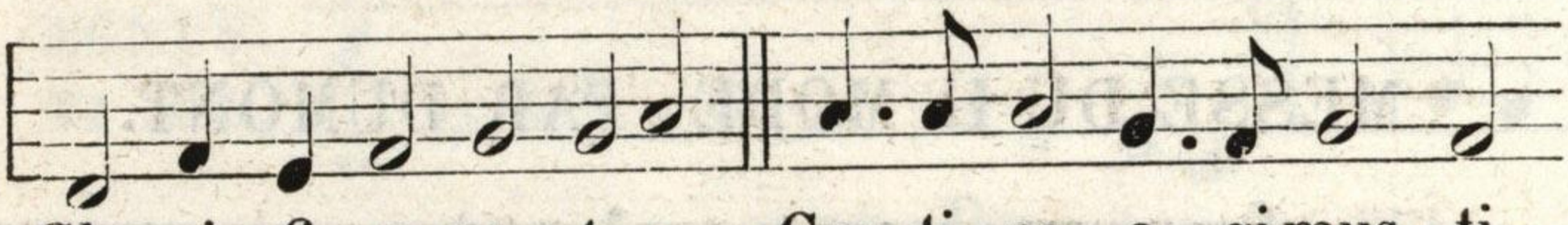
LISZT MÚZEUM

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

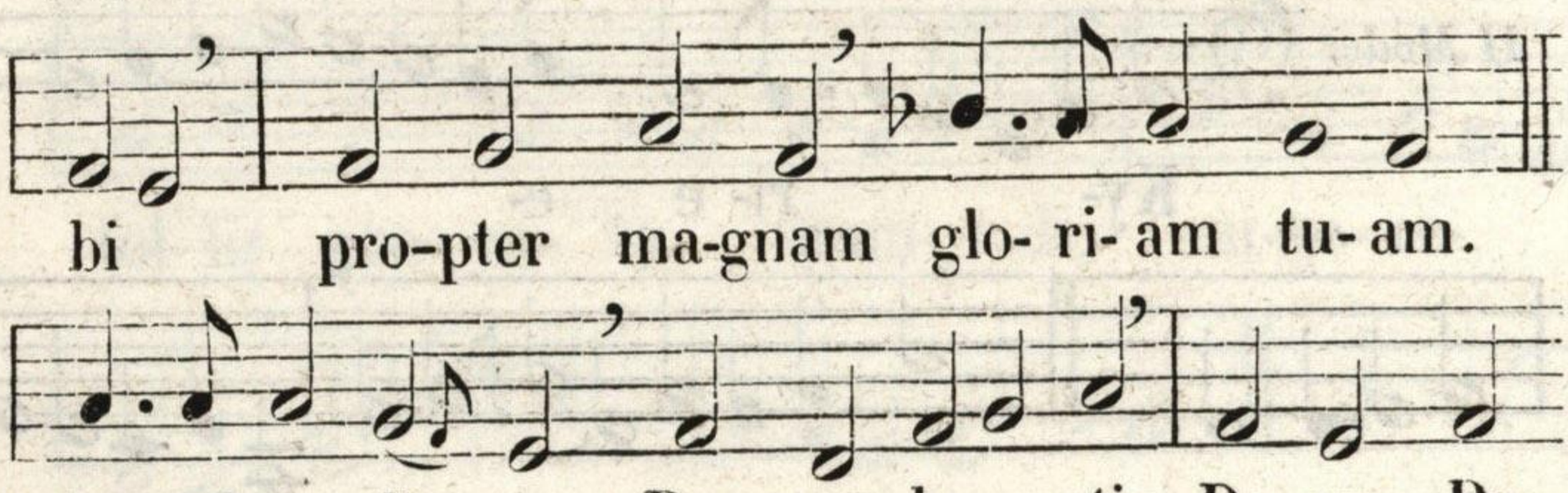


e- le- i- son. *Ter.*

GLORIA.
II Mode.



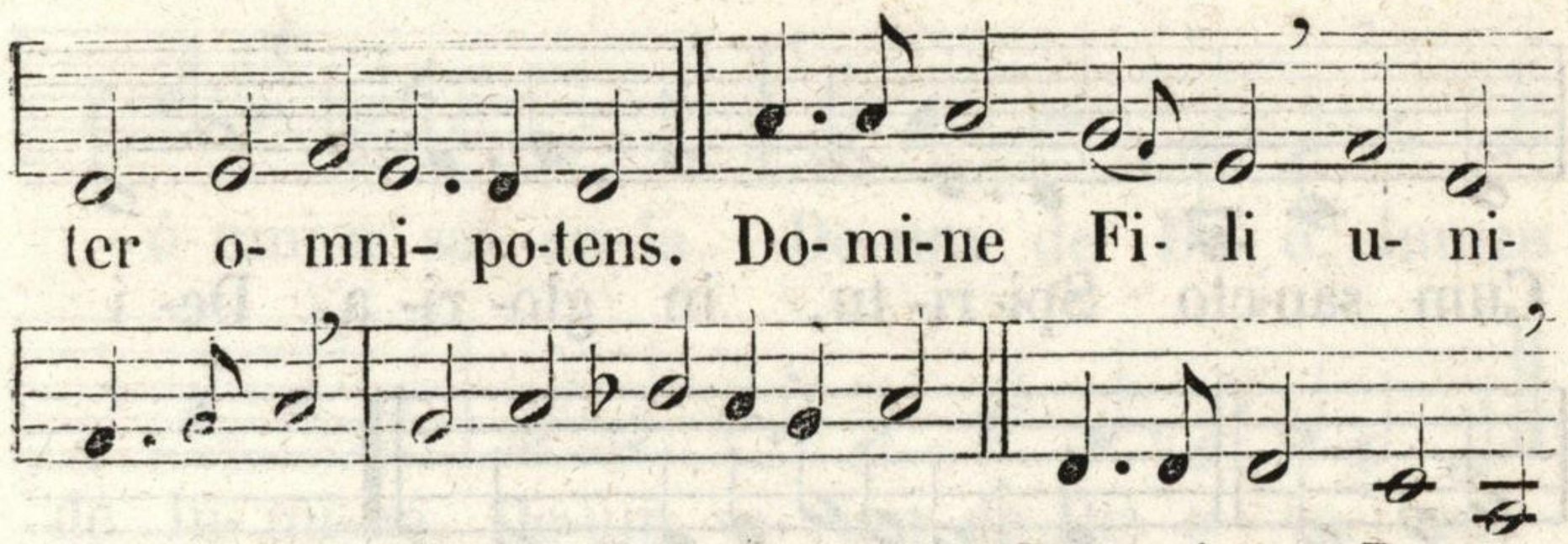
Glo- ri- a in ex- cel- sis

De- o. Et in ter- ra pax ho- mi- ni-bus bo-

næ vo-lun- ta- tis. Lau-da- mus te.

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

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



bi pro-pter ma-gnam glo- ri- am tu- am.

Do-mi-ne De- us, Rex cœ- le- stis, De- us Pa-

ZENEAKADÉMIA
LISZT MÚZEUM



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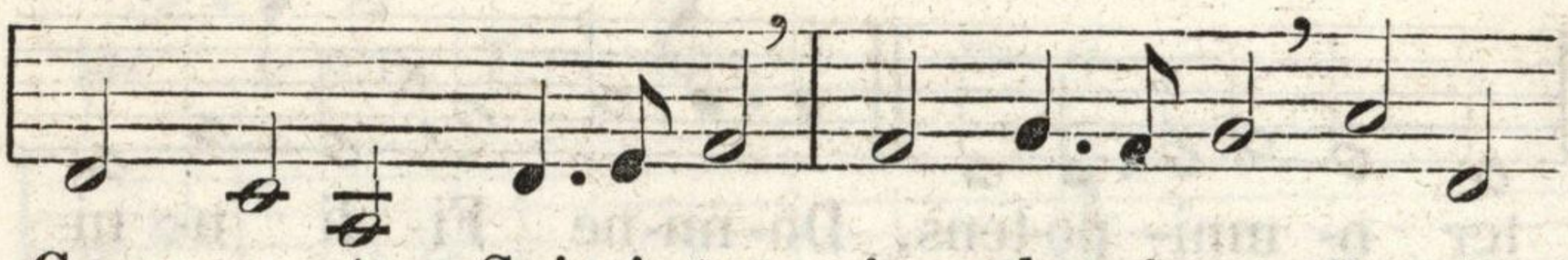
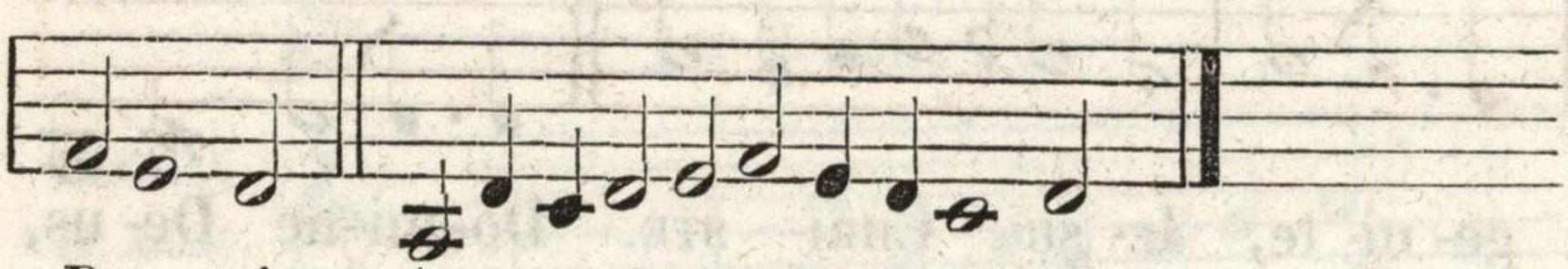
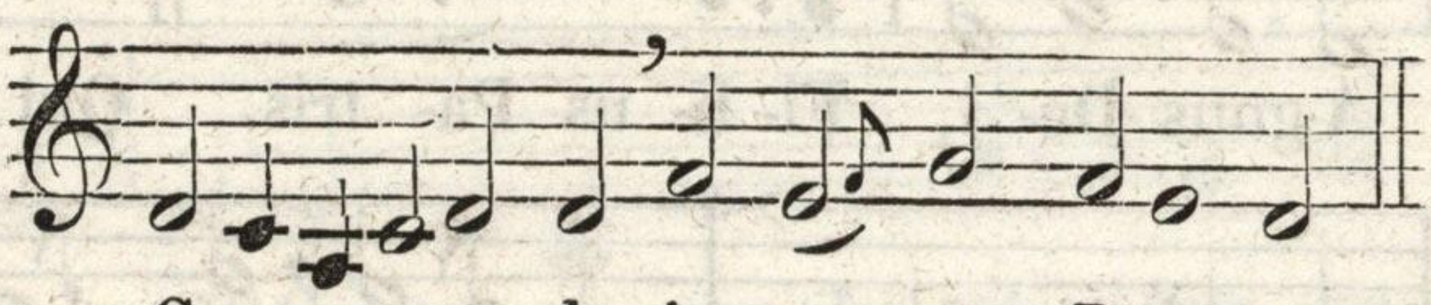
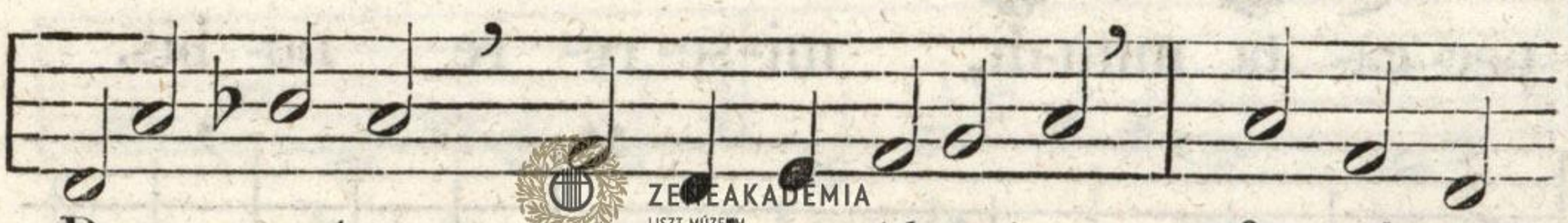
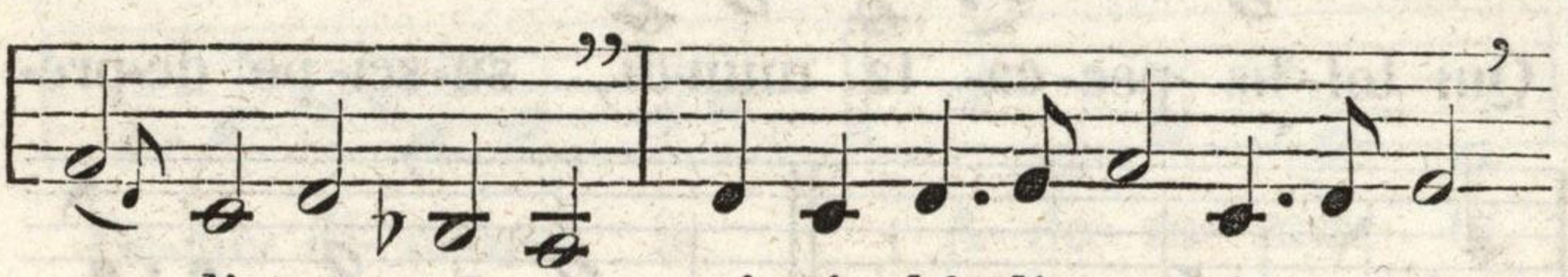
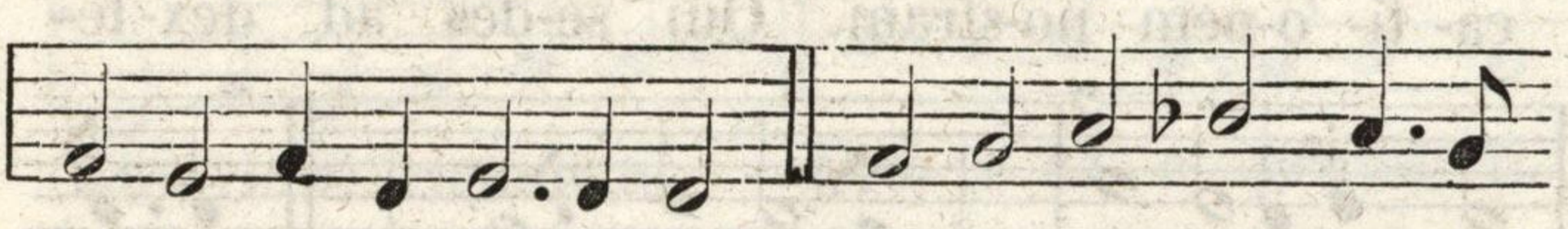
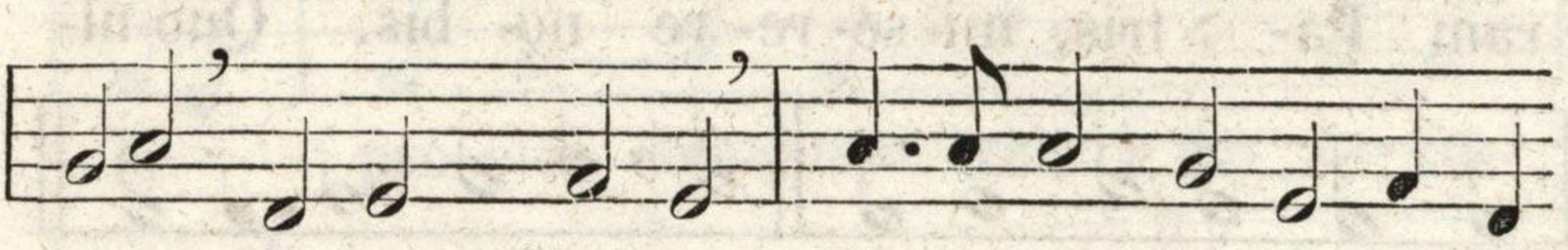
LISZT MÚZEUM

Cum san-cto Spi- ri- tu, in glo- ri- a De- i

Pa- tris. A- men.

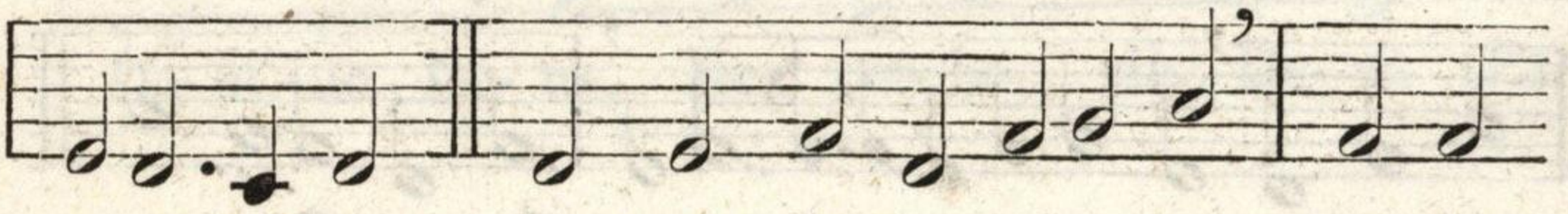
CREDO.
II Mode.



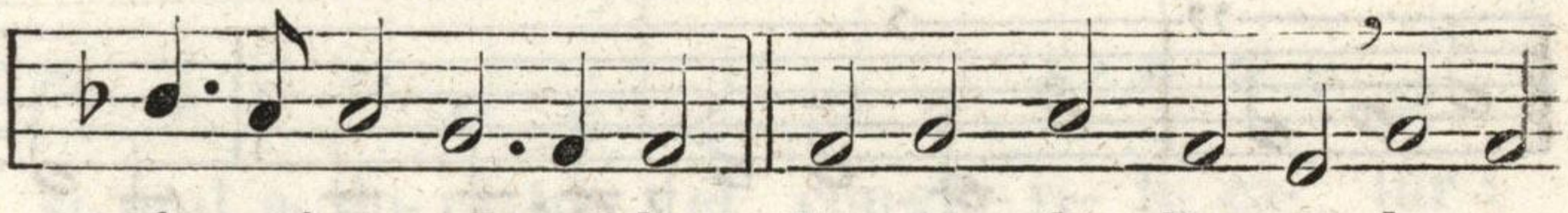
Cre- do in u- num De- um,

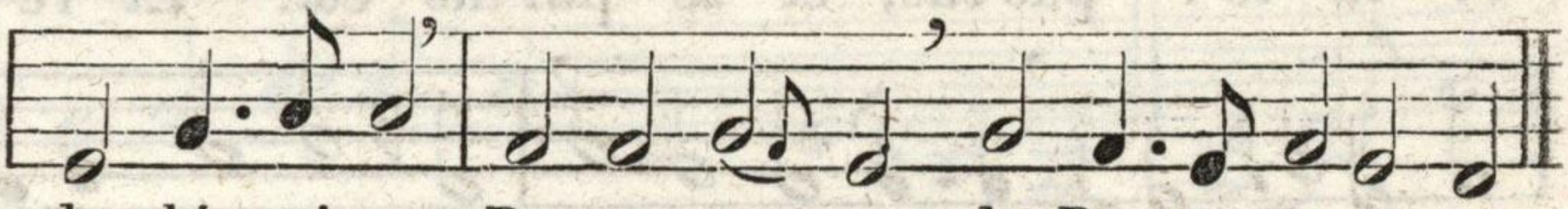


Pa- trem ó-mni-po- tén- tem, fa-ctó-rem

cœ- li et ter-ræ, vi- si- bí- li-um ó-mnium

et in- vi- si- bí- li-um. Et in u- num Dó-mi-

num Je-sum Christum, Fí- li- um De- i u- ni-

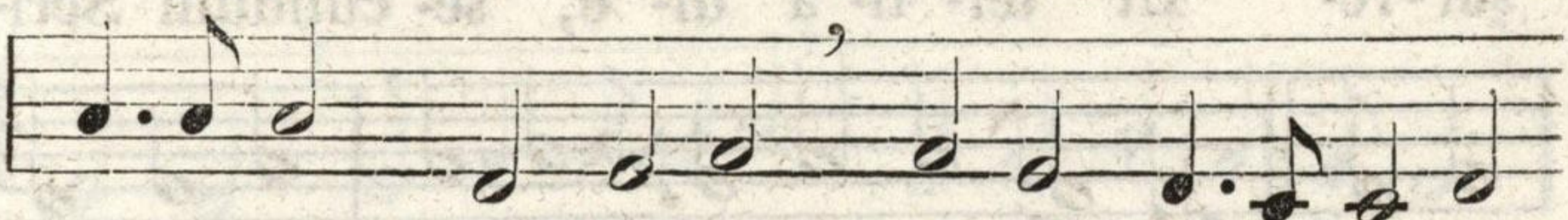


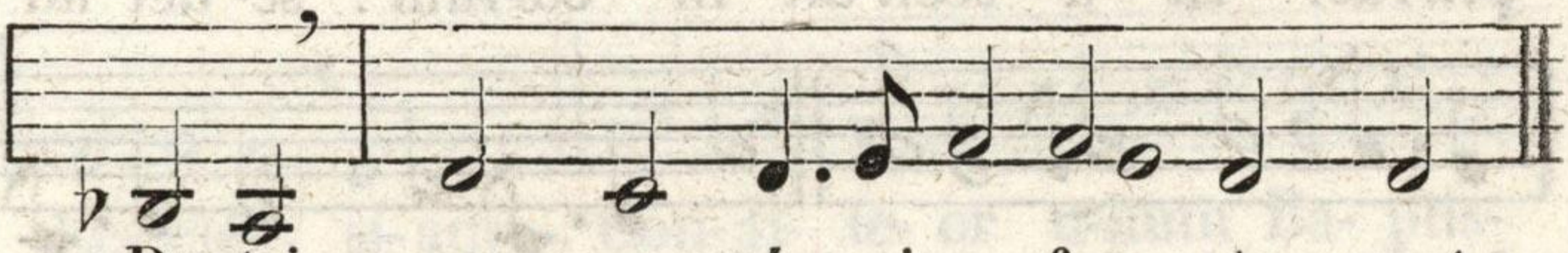
gé- ni-tum. Et ex Pa-tre na- tum an- te

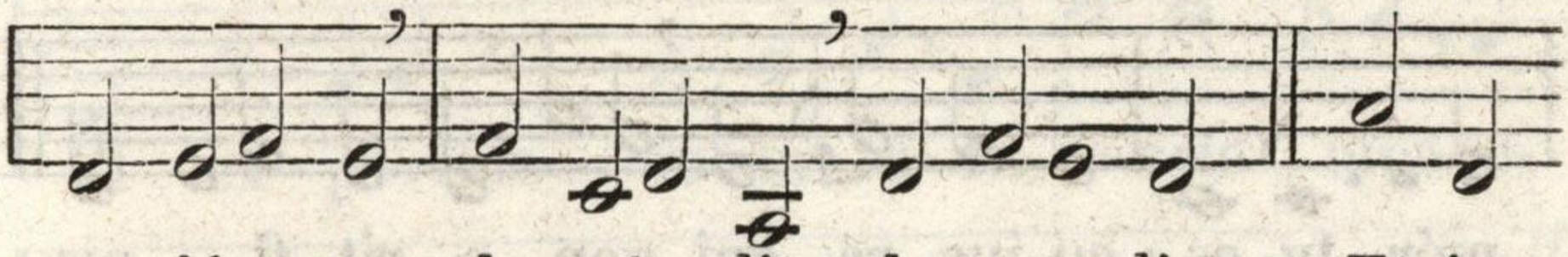
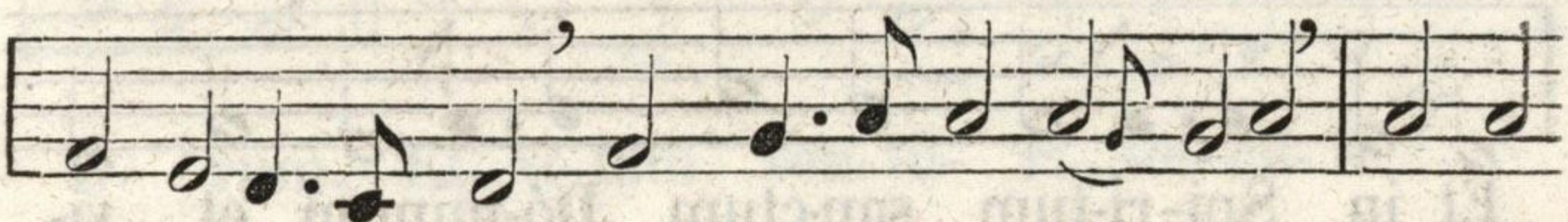
ZENEAKADÉMIA
LISZT MÚZEUM

ó- mni-a sæ- cu-la. De-um de De- o, lumen

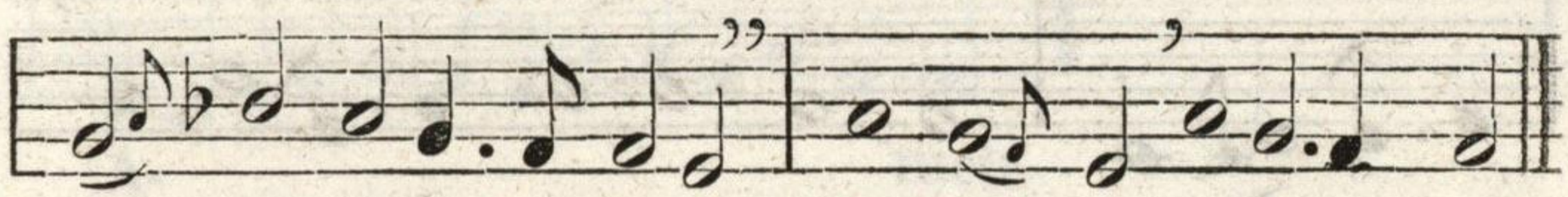


de lú- mi-ne, De-um ve- rum de De- o ve- ro.

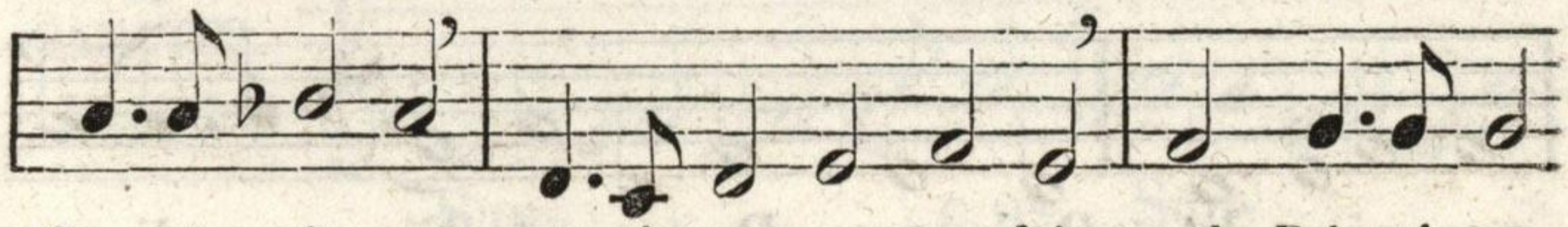


Gé- ni-tum non factum, consub- stan-ti- á- lem

Pa- tri : per quem ó-mni- a fa- cta sunt.

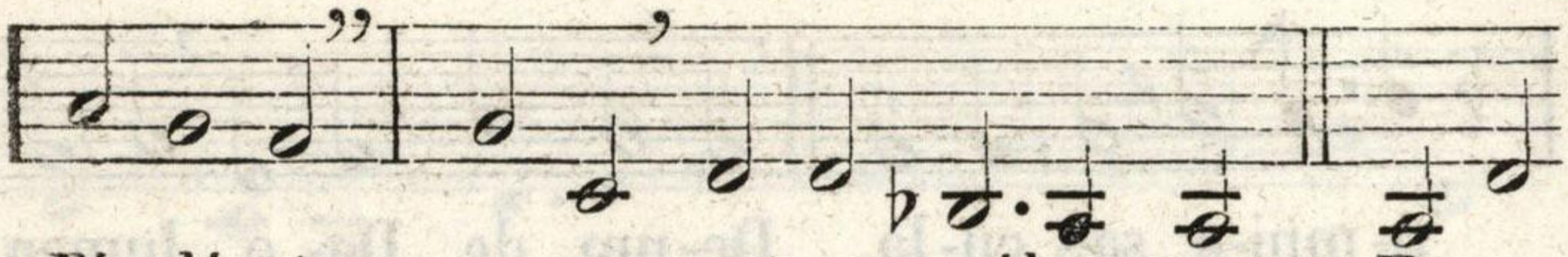
Qui propter nos hó-mi- nes, et propter no-stram

sa- lú- tem de- scén- dit de cœ- lis. Et in-

car- ná- tus est de Spí- ri- tu san- cto ex Ma-

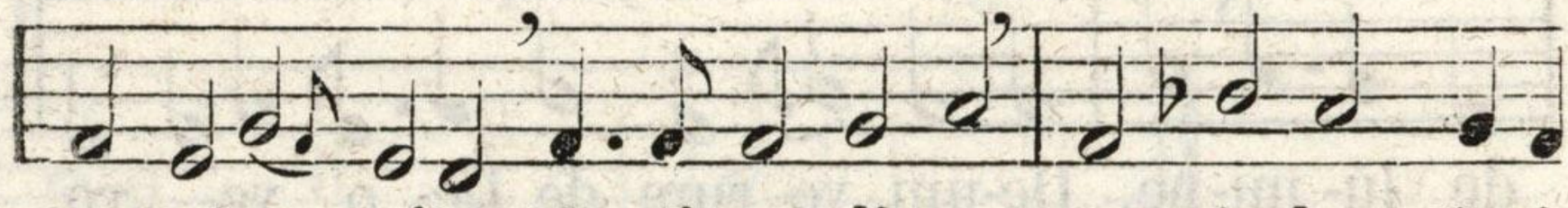


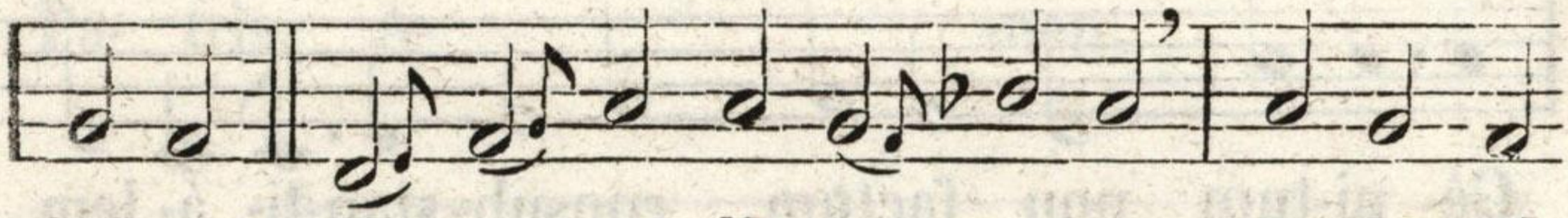
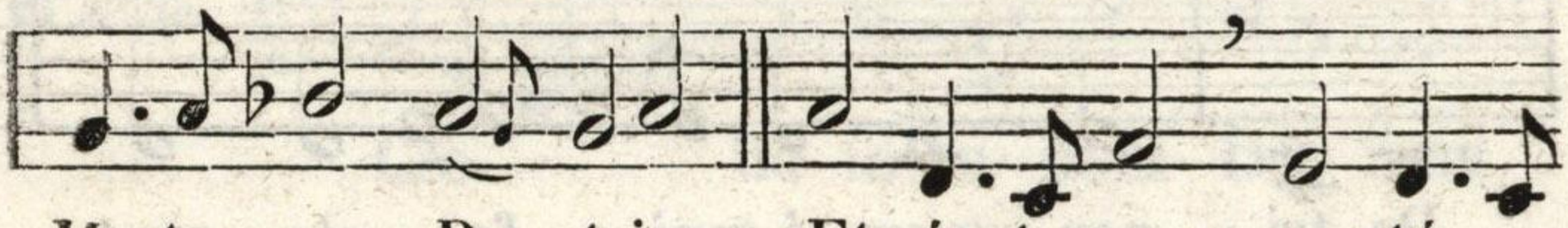
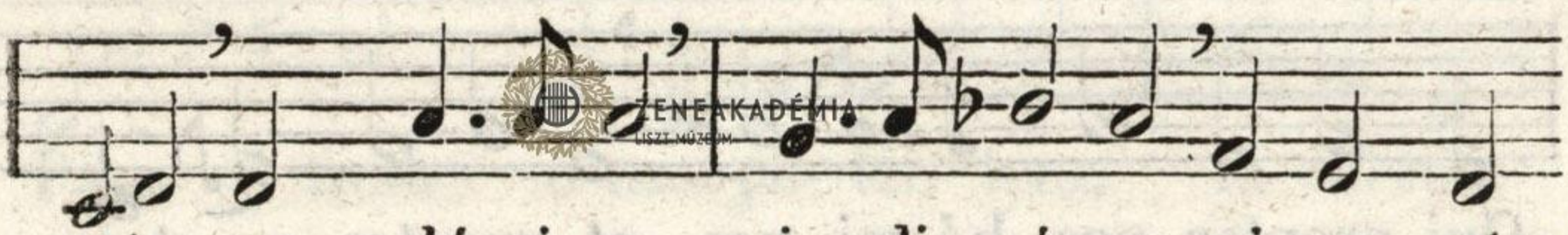
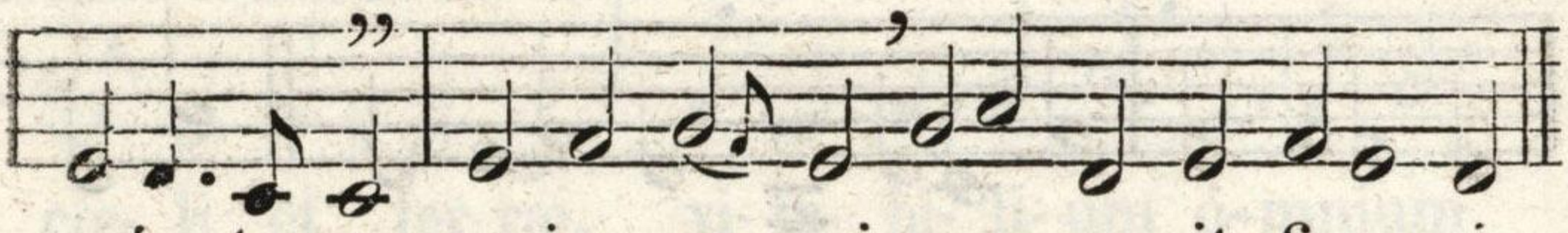
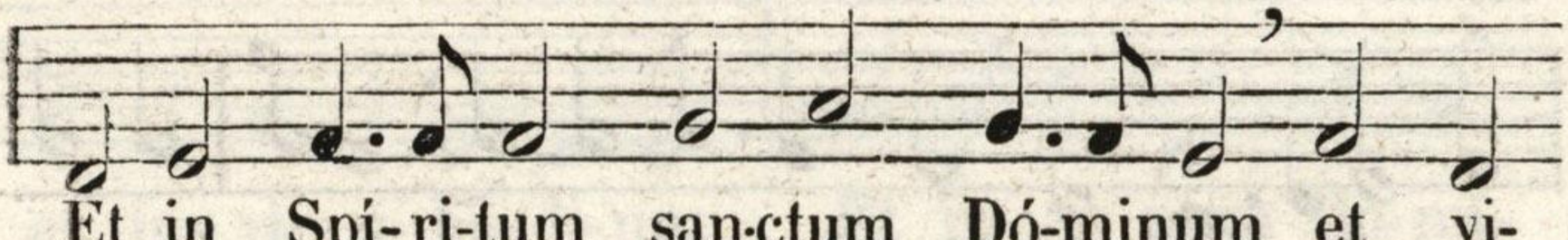
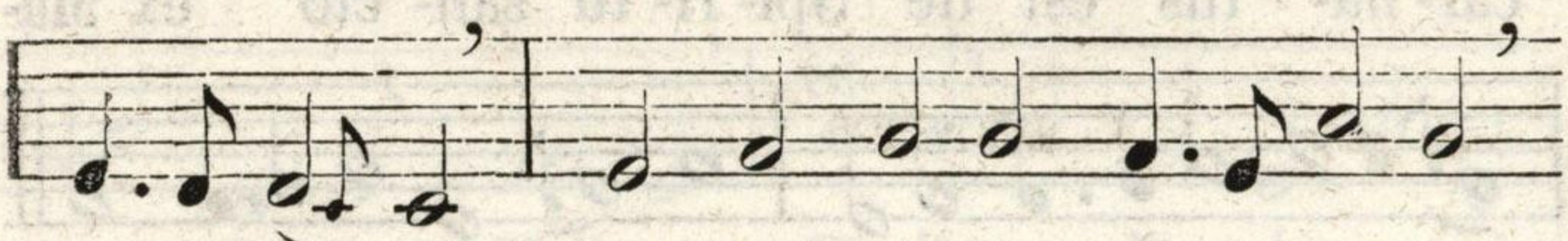
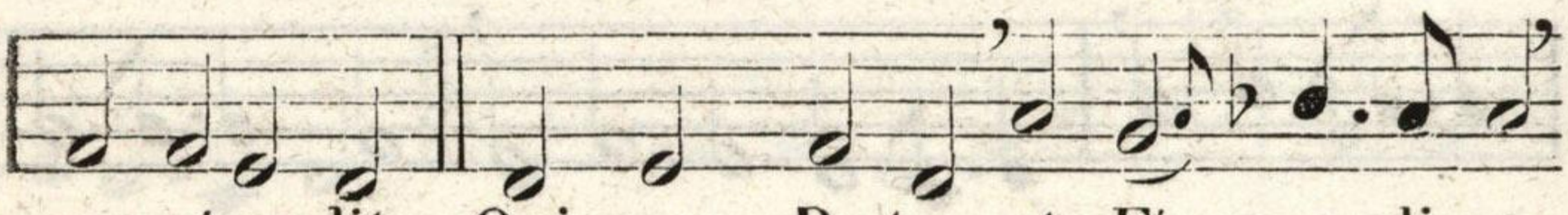
rí- a Vír- gi- ne : ET HO- MO FA- CTUS EST.



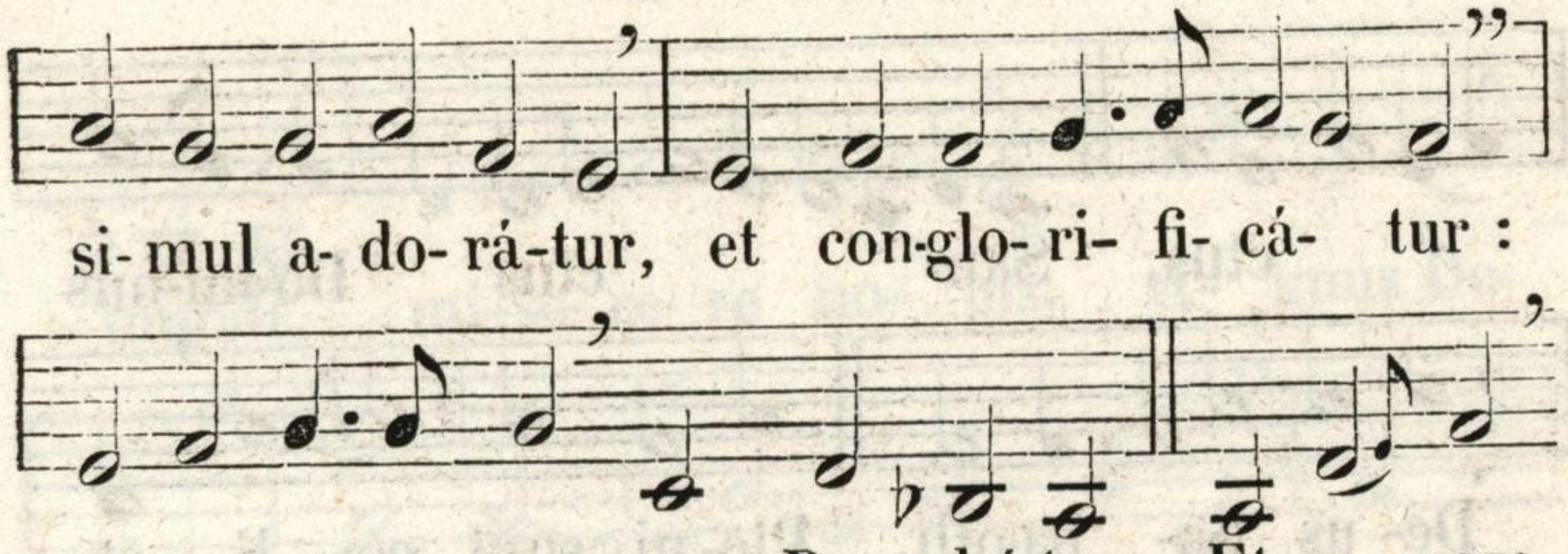
Cru-ci- fí- xus é- ti- am pro no- bis sub Pón-ti- o

ZENEAKADÉMIA
LISZT MÚZEUM

Pi- lá- to : pas-sus, et se- púl-tus est. Et re-

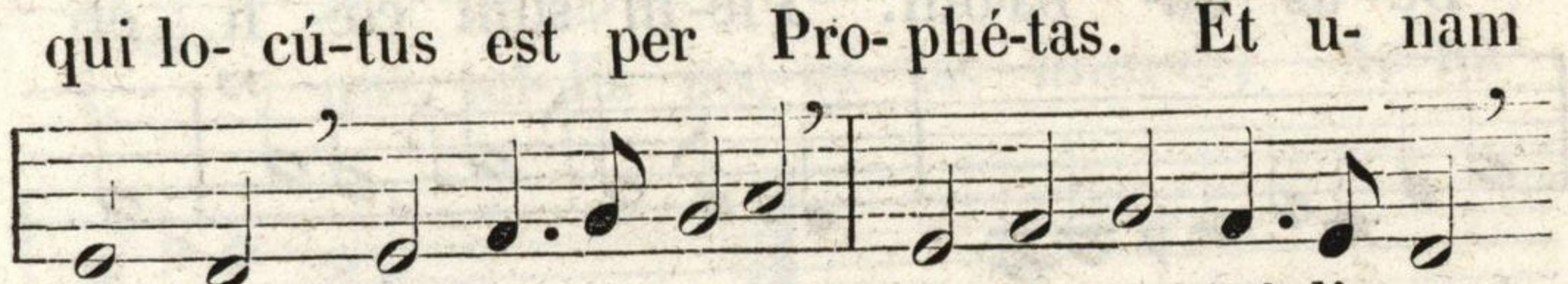


sur-ré- xit tér- ti- a di- e, se- cúndum Scri-

ptú-ras. Et a- scén-dit in cœ-lum : se- det ad

déx-te- ram Pa- tris. Et i- te-rum ven-tú-rus

est cum gló-ri- a, ju- di- cá- re vi-vos et

mór- tu- os : cu-jus re- gni non e- rit fi- nis.

Et in Spí-ri-tum san-ctum Dó-minum et vi-

vi- fi- cán-tem : qui ex Pa-tre, Fi- li- ó- que

pro- cé- dit. Qui cum Pa-tre, et Fi- li- o

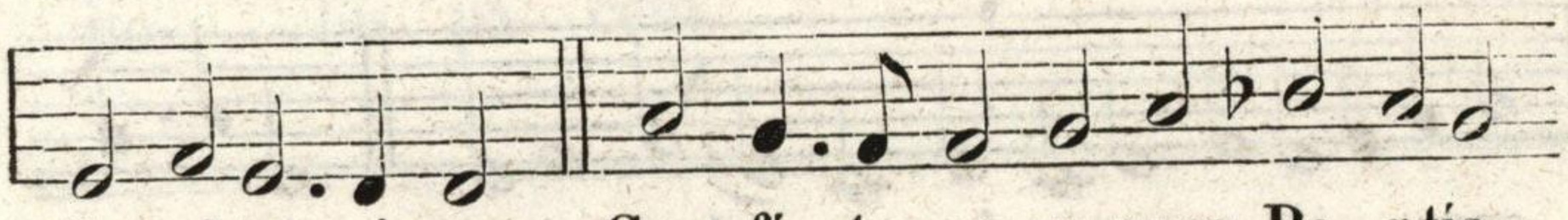
ZENEAKADÉMIA
LISZT MÚZEUM

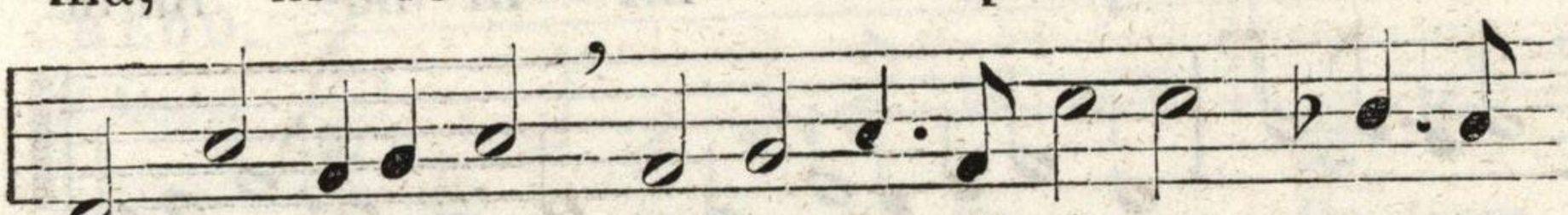


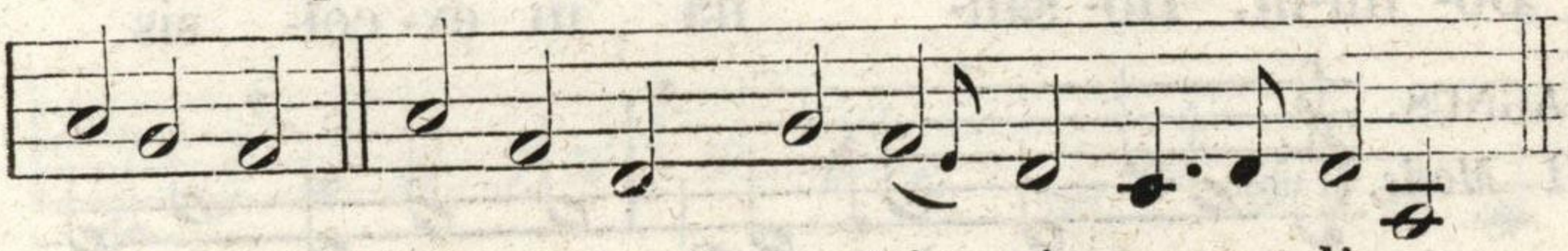
si- mul a- do- rá-tur, et con-glo- ri- fi- cá- tur :

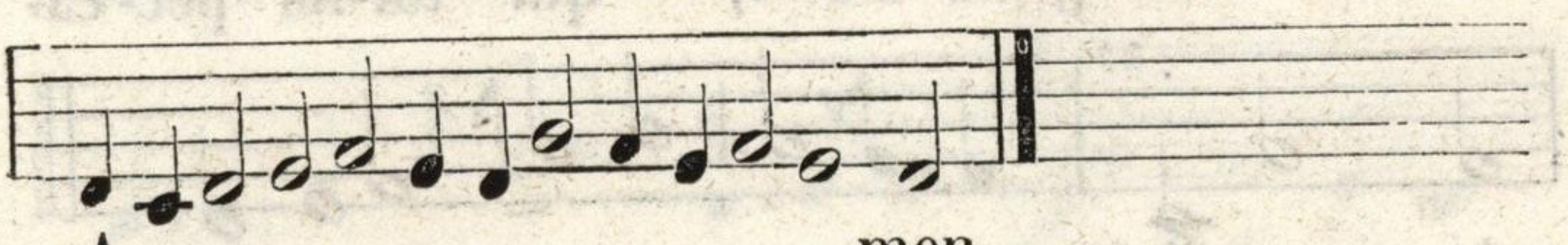


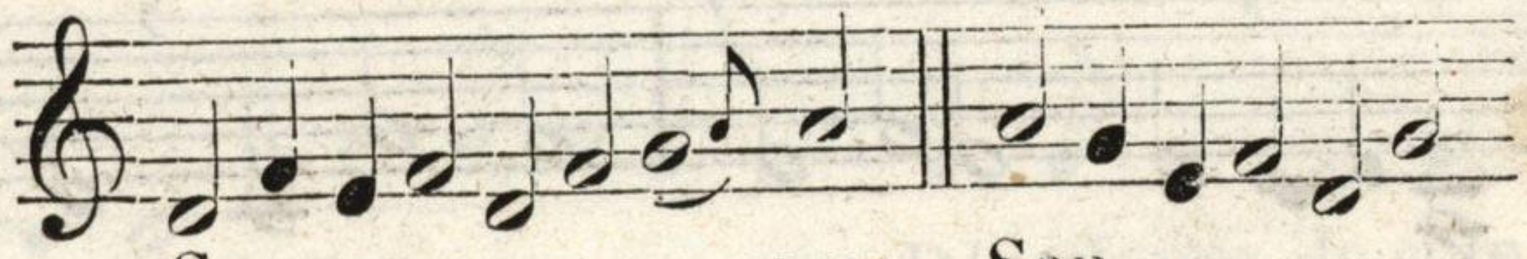
qui lo- cú-tus est per Pro- phé-tas. Et u- nam

San-ctam, Ca-thó- li- cam, et A- po-stó- li- cam

Ec- clé- si-am. Con- fí- te- or u-num Ba- ptís-

ma, in re-mis-si- ó-nem pec-ca- tó- rum.

Et ex- pé- cto re-sur- re- cti ó-nem mor-tu-



ó- rum. Et vi-tam ven-tú- ri sæ- cu- li.

A- men.

SANCTUS.
II Mode.

San- c us, San-

ZENEAKADÉMIA
LISZT MÚZEUM

ctus, San- ctus Do-mi-nus

De- us Sa- ba-oth. Ple-ni sunt cœ- li et

ter- ra glo- ri- a tu- a. Ho-

san- na in ex- cel- sis. Be- ne-

di- ctus qui ve- nit in no- mi-ne

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

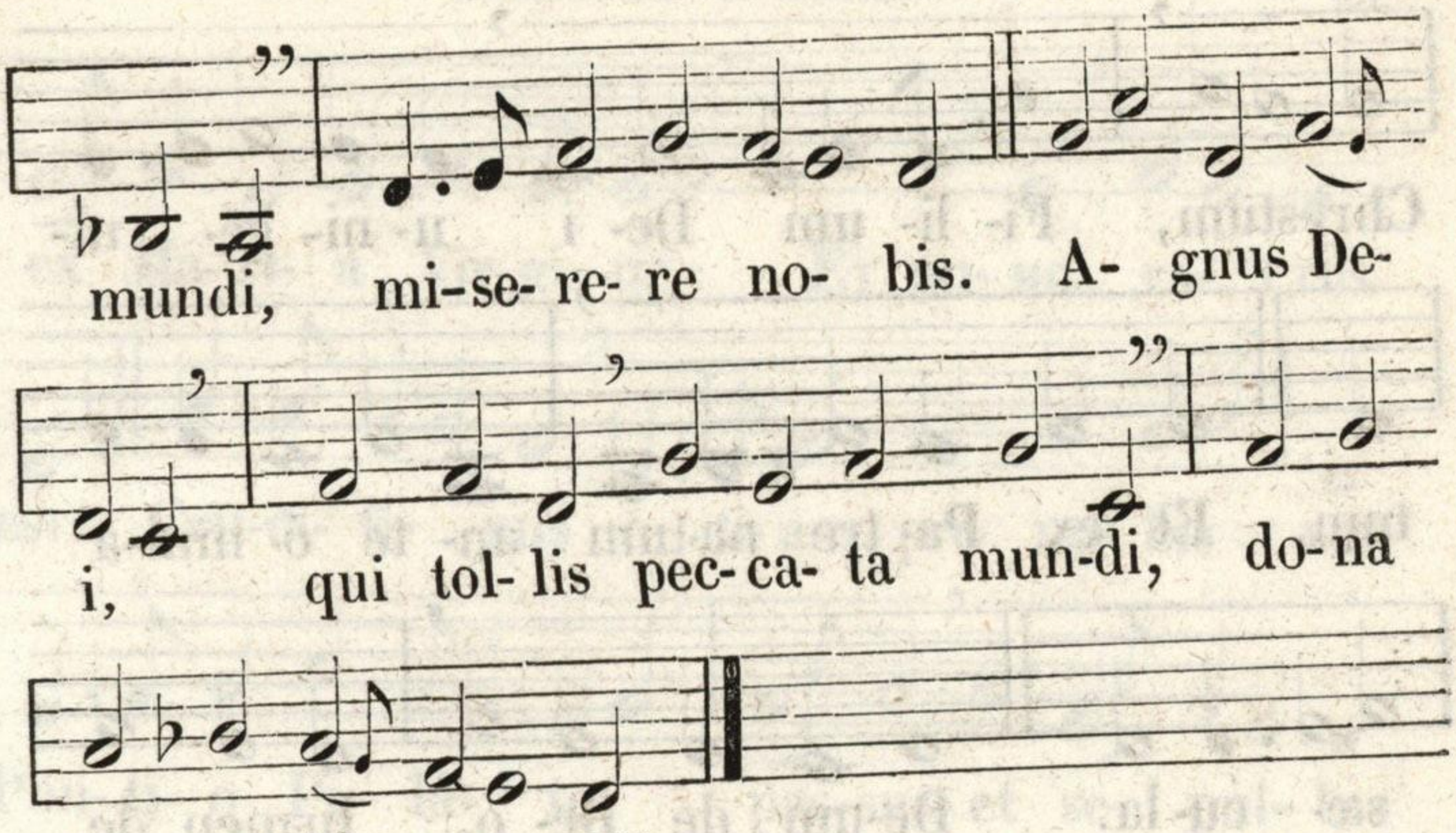
AGNUS.
II Mode.

A- gnus De- i, qui tol-lis pec- ca-

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

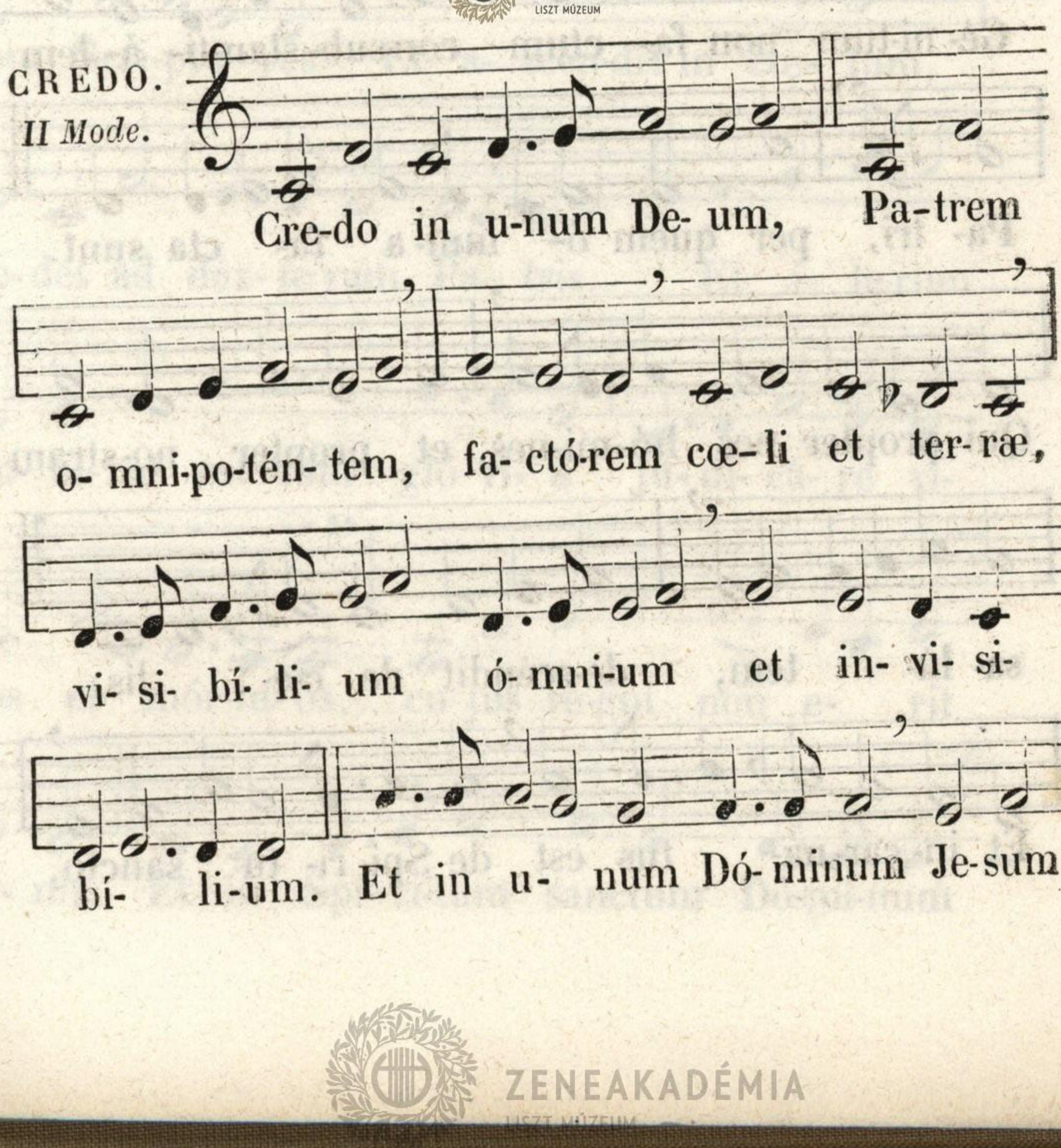
A- gnus De- i, qui tol-lis pec- ca- ta

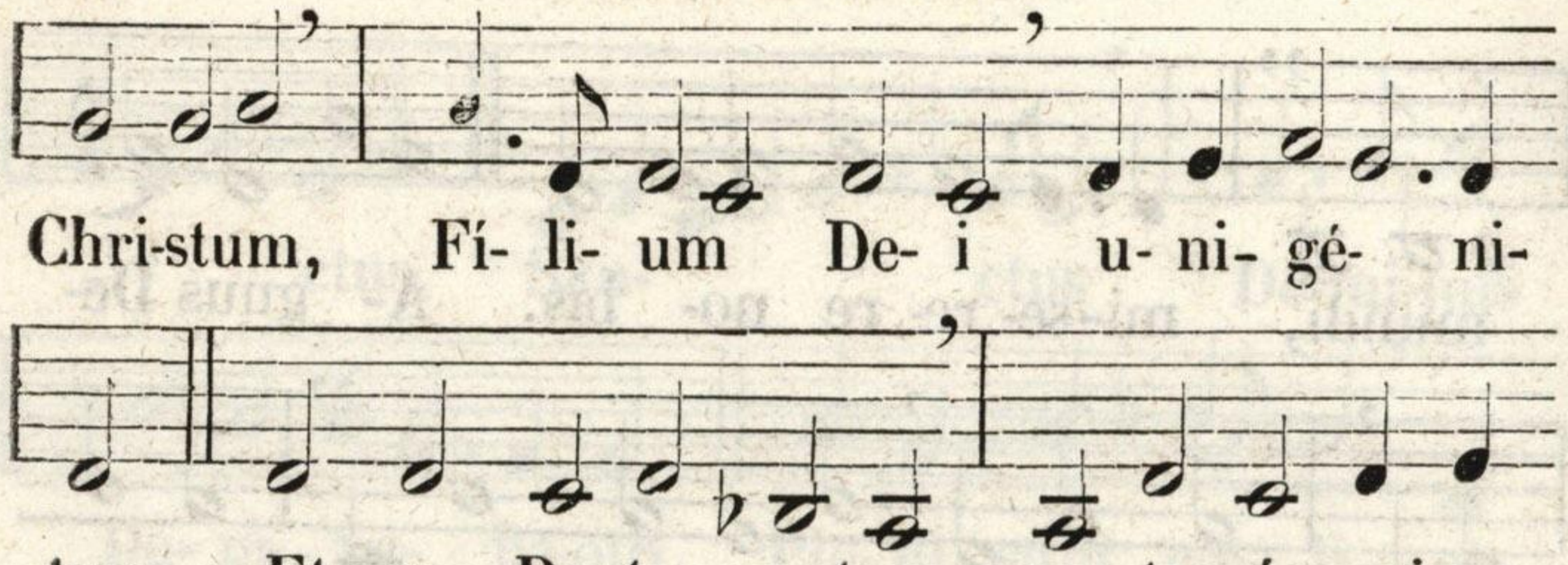
ZENEAKADÉMIA
LISZT MÚZEUM



CREDO DU II MODE,

QUE L'ON PEUT INSÉRER DANS L'UNE DES MESSES PRÉCÉDENTES.

ZENEAKADÉMIA
LISZT MÚZEUM

ZENEAKADÉMIA
LISZT MÚZEUM



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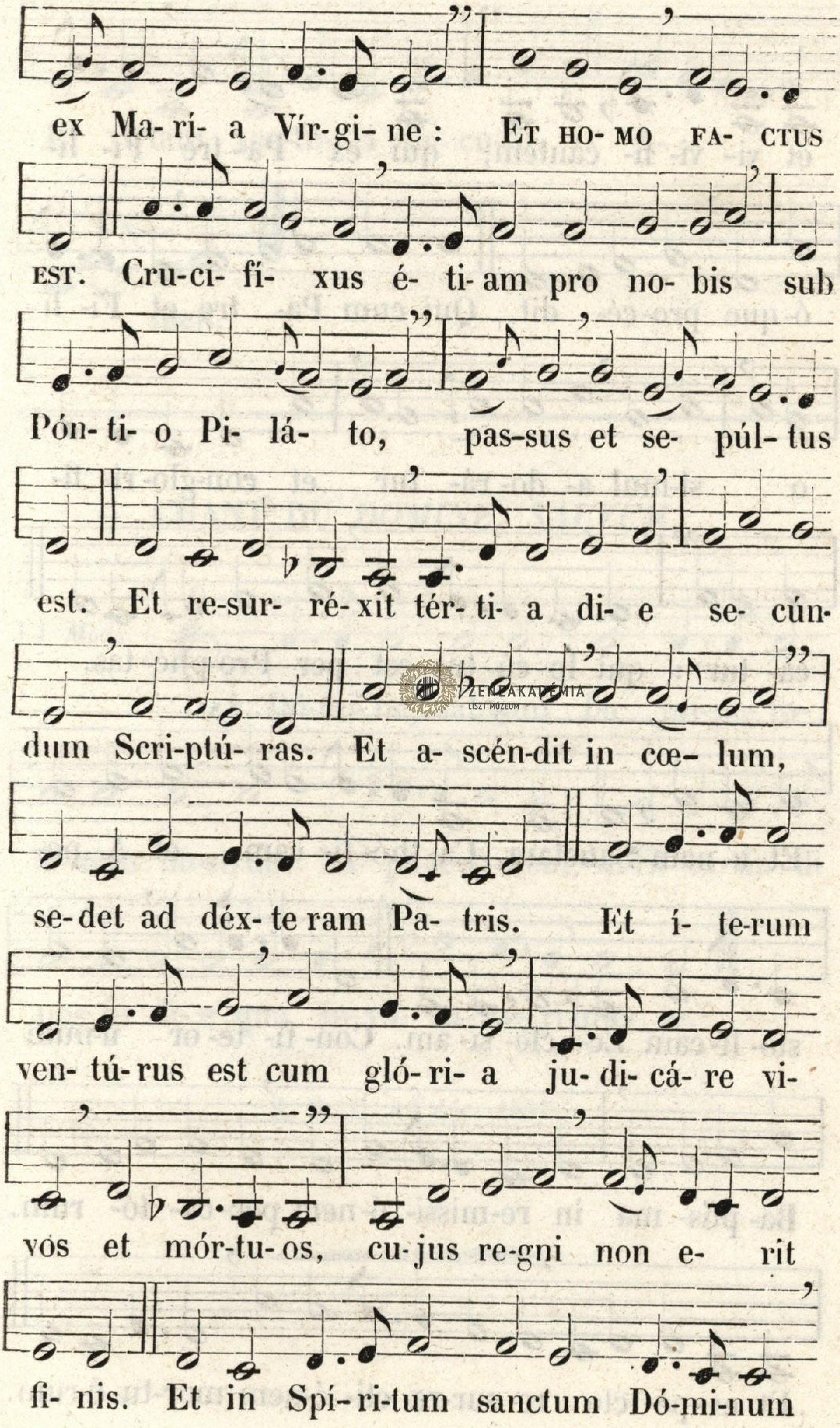
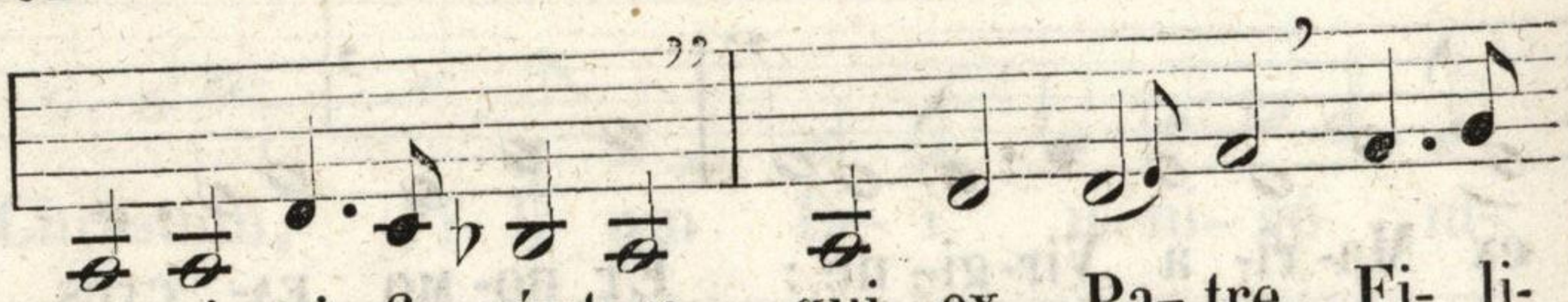
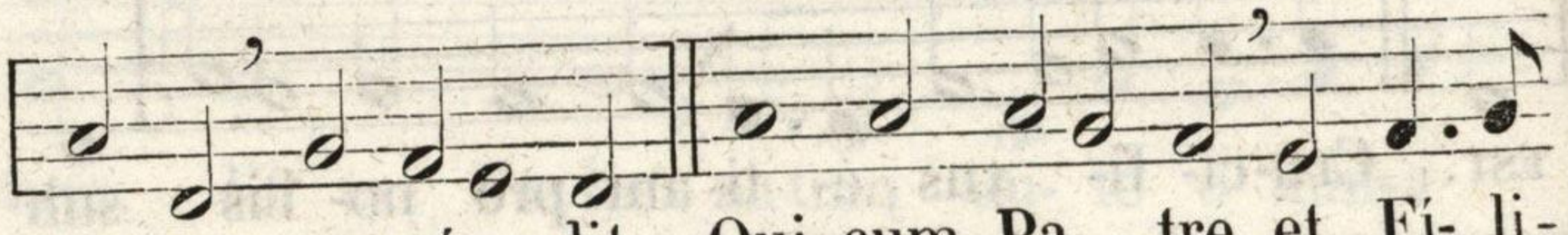
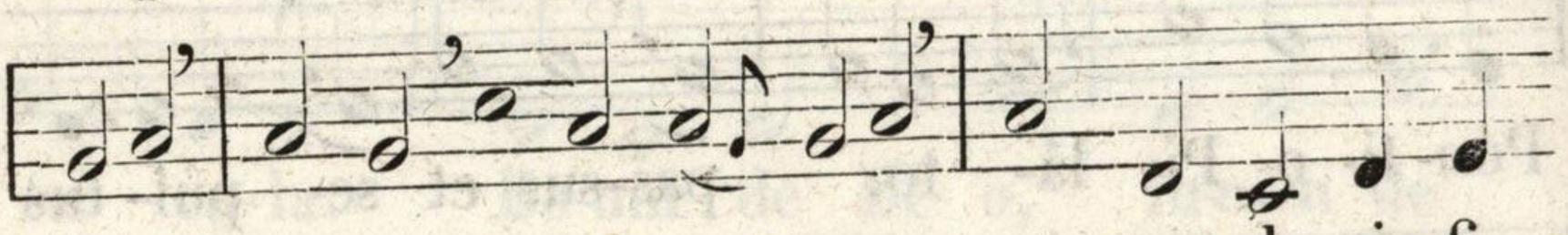
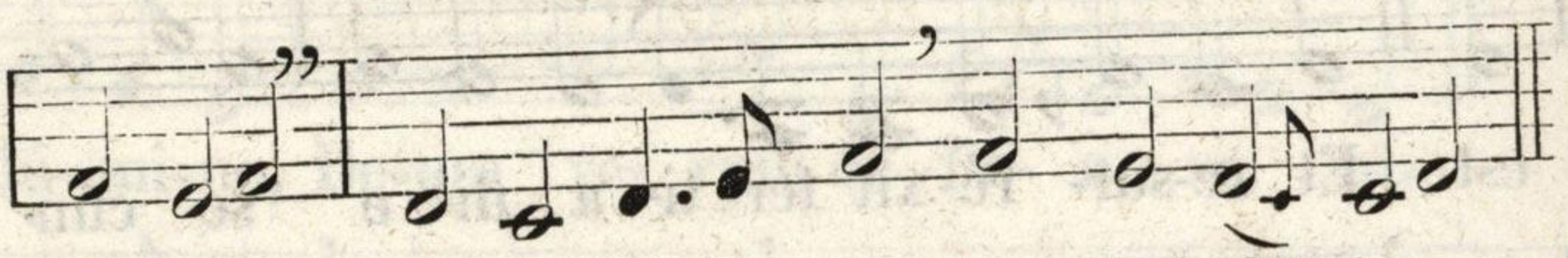
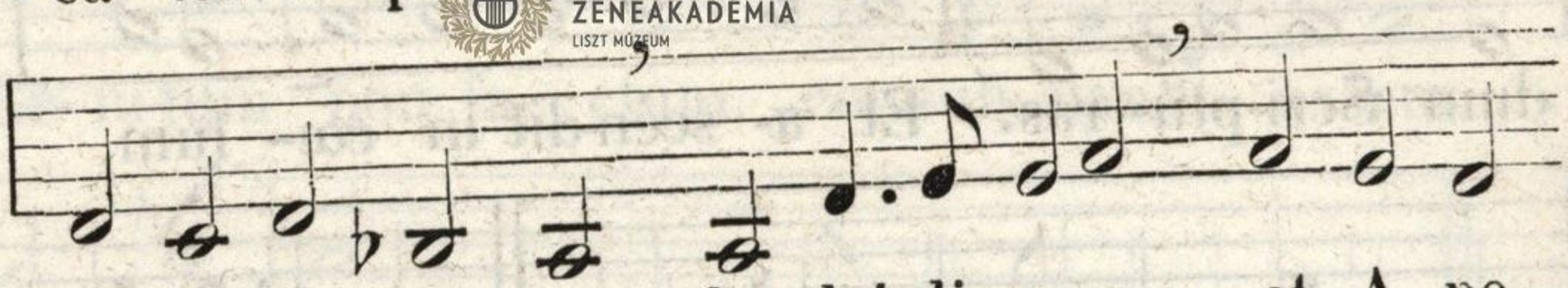
LISZT MÚZEUM

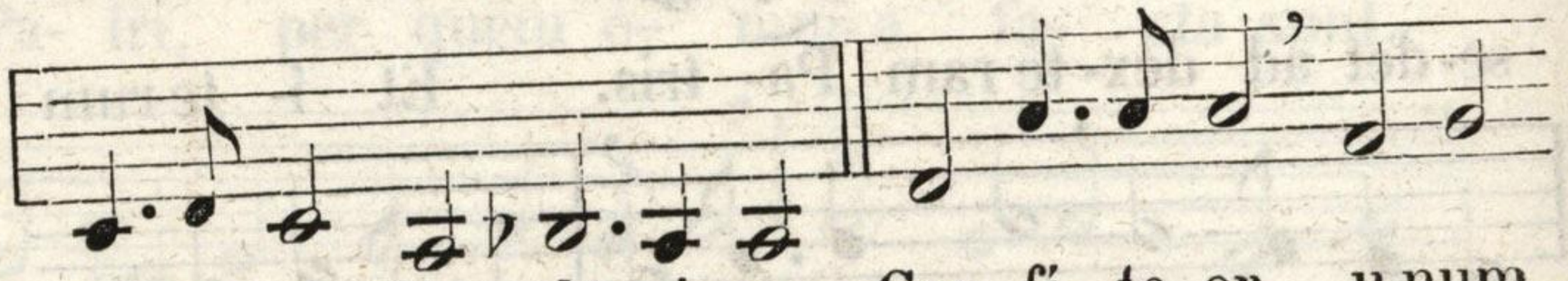

ex Ma-rí- a Vír-gi- ne : Et ho- mo fa- ctus
est. Cru-ci- fí- xus é- ti- am pro no- bis sub
Pón- ti- o Pi- lá- to, pas-sus et se- púl- tus
est. Et re-sur- ré- xit tér- ti- a di- e se- cún-
dum Scri-ptú- ras. Et a- scén-dit in cœ- lum,
se- det ad déx- te ram Pa- tris. Et í- te-rum
ven- tú- rus est cum gló- ri- a ju- di- cá- re vi-
vos et mór-tu- os, cu- jus re-gni non e- rit
fi- nis. Et in Spí- ri-tum sanctum Dó-mi-num



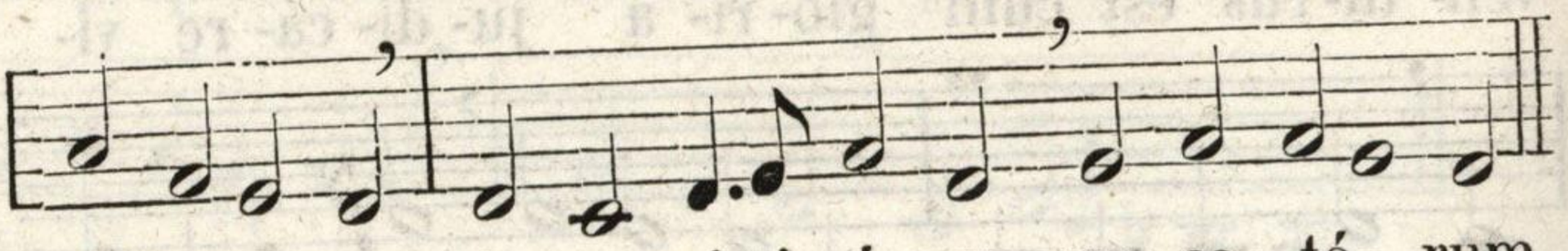
et vi- vi- fi- cántem, qui ex Pa- tre Fi- li-

ó- que pro-cé- dit. Qui cum Pa- tre et Fí- li-

o si-mul a- do- rá- tur et con-glo- ri- fi-

cá- tur : qui lo- cú- tus est per Pro-phé- tas.

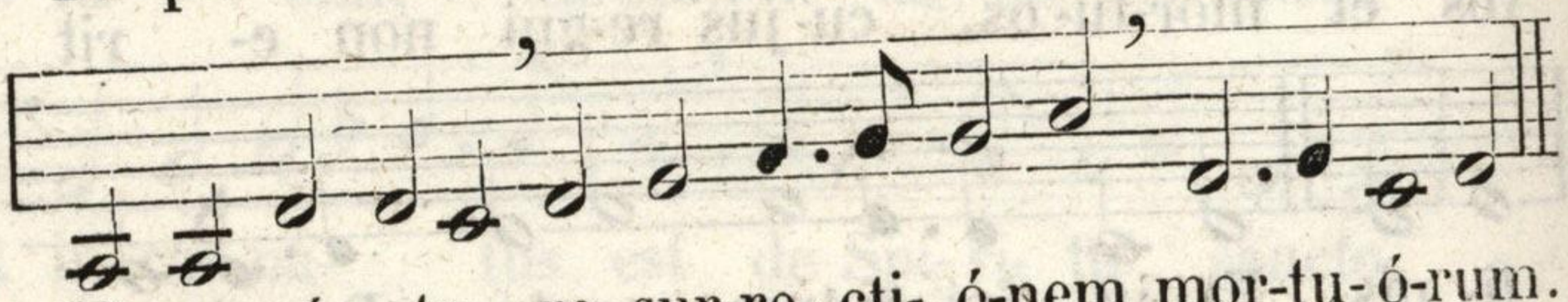


Et u- nam Sanctam, Ca- thó- li- cam, et A- po-

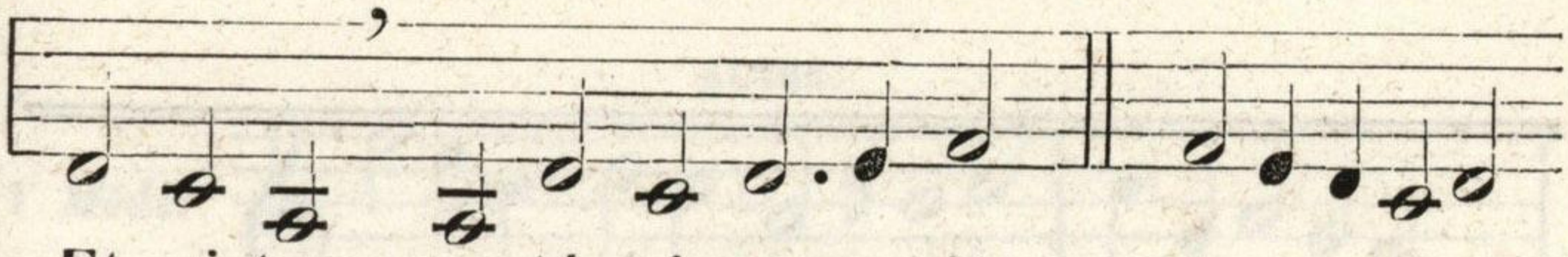


stó- li- cam Ec- clé- si- am. Con- fí- te- or u-num

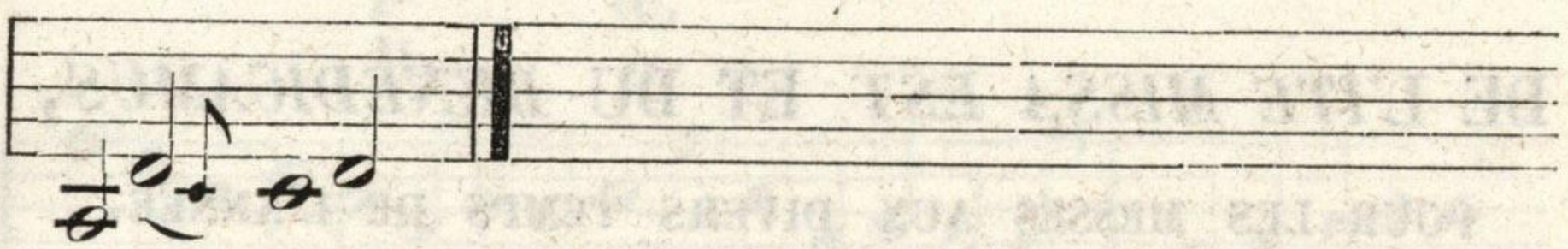


Ba- ptís- ma in re-missi- ó-nem pec- ca- tó- rum.

Et ex- pé- cto re- sur-re- cti- ó-nem mor-tu- ó-rum.

ZENEAKADÉMIA
LISZT MÚZEUM

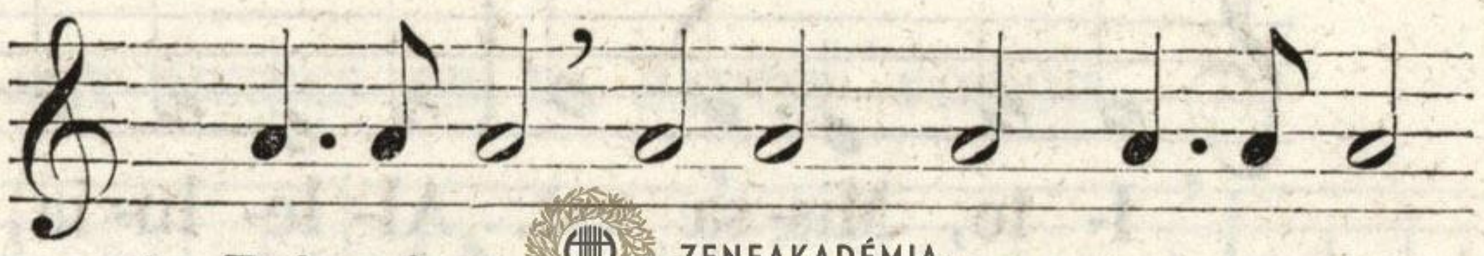
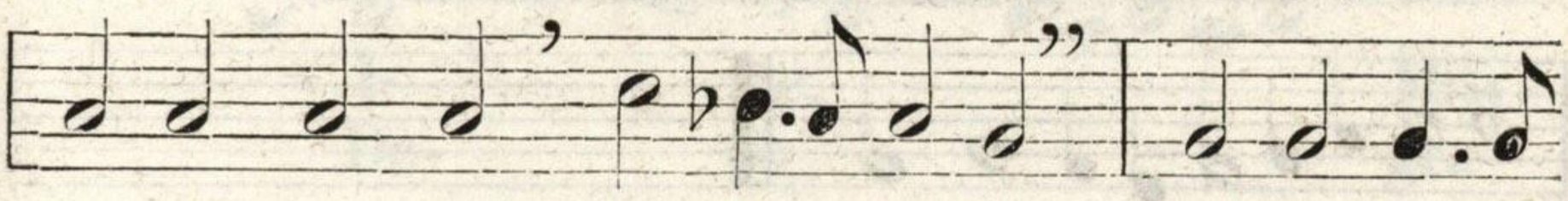


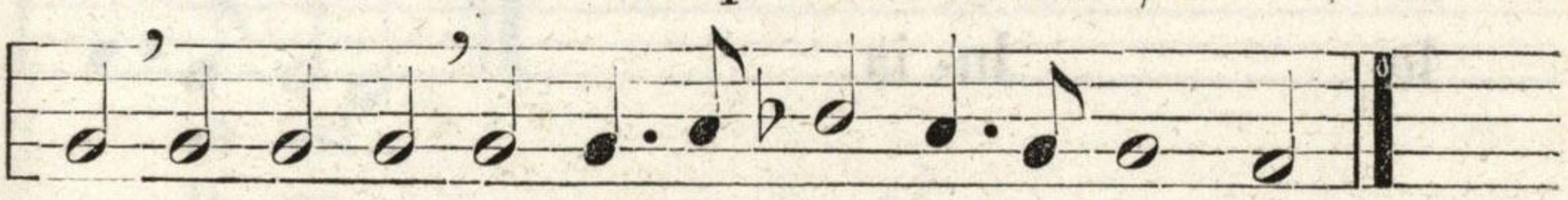
Et vi-tam ven-tú- ri sæ- cu- li. A-



men.

CHANT DU *DOMINE, SALVUM.*

VI Mode.

℣. Dó-mi- ne, sal-vum fac im-pe- ra-

tó- rem no-strum Na- po-le- ó- nem, ℟. Et ex- áu- di



nos in di- e qua in-vo- ca- vé- ri-mus te.

S. R. C. 19 déc. 1857.

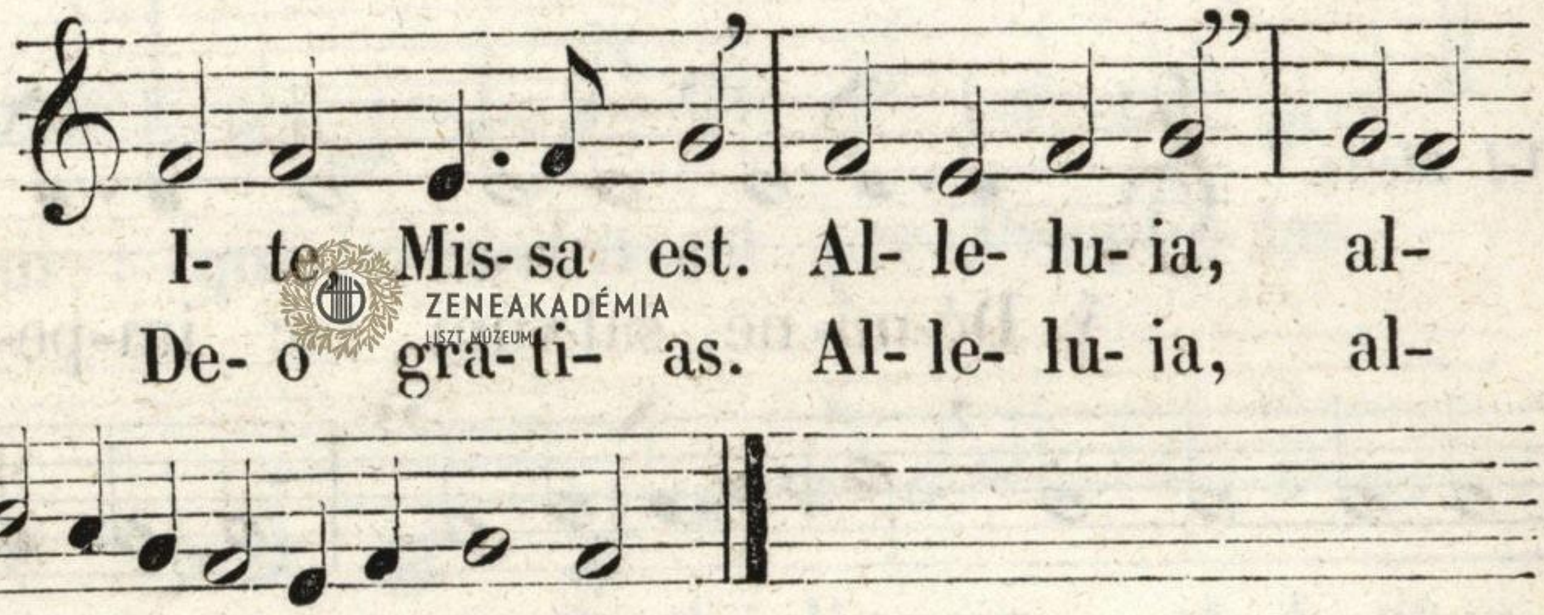
ZENEAKADÉMIA
LISZT MÚZEUM

CHANTS

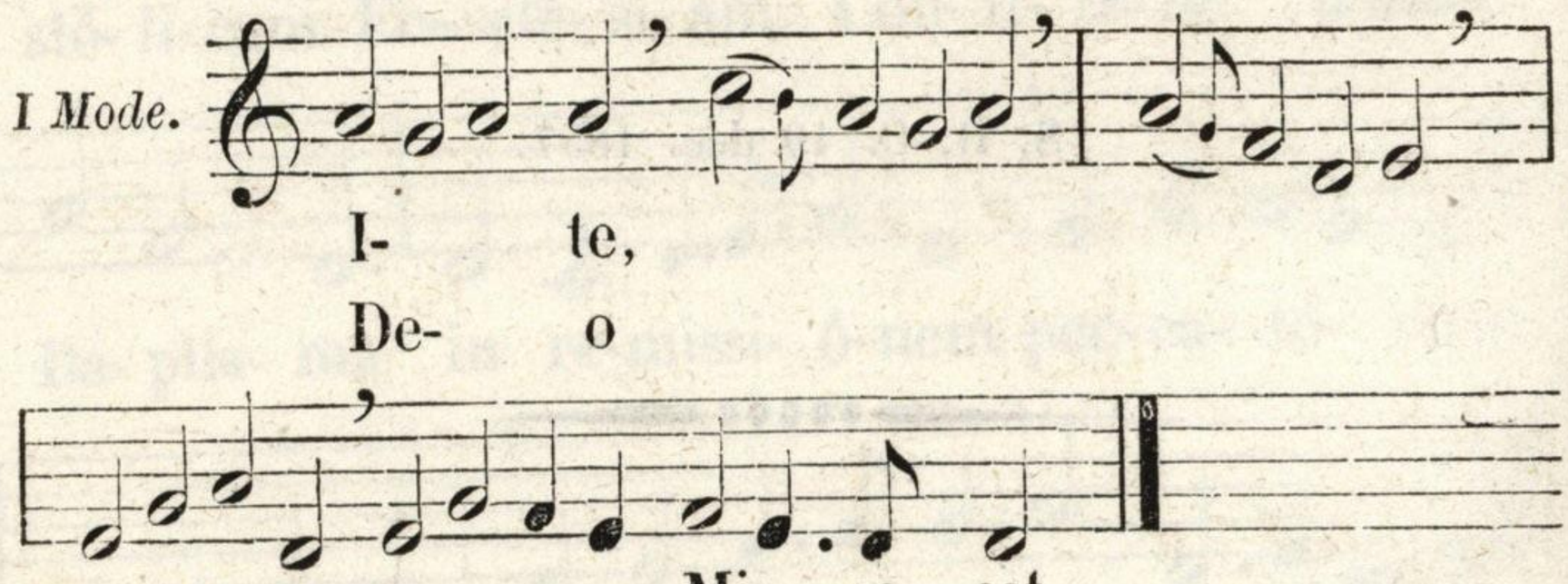
DE L'*ITE MISSA EST* ET DU *BENEDICAMUS*,

POUR LES MESSES AUX DIVERS TEMPS DE L'ANNÉE.

DEPUIS LE SAMEDI SAINT JUSQU'AU SAMEDI DE QUASIMODO INCLUSIVEMENT.

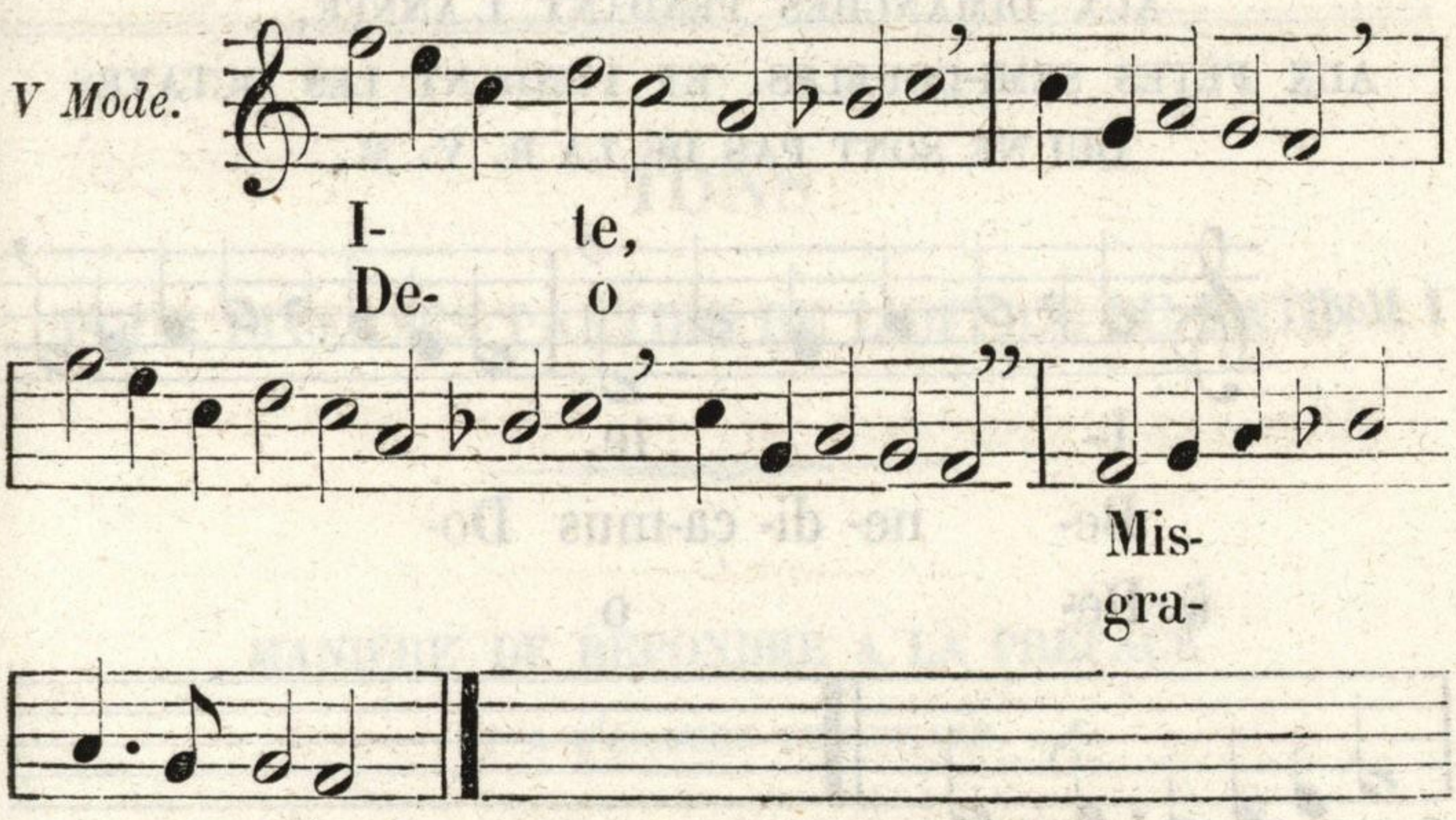


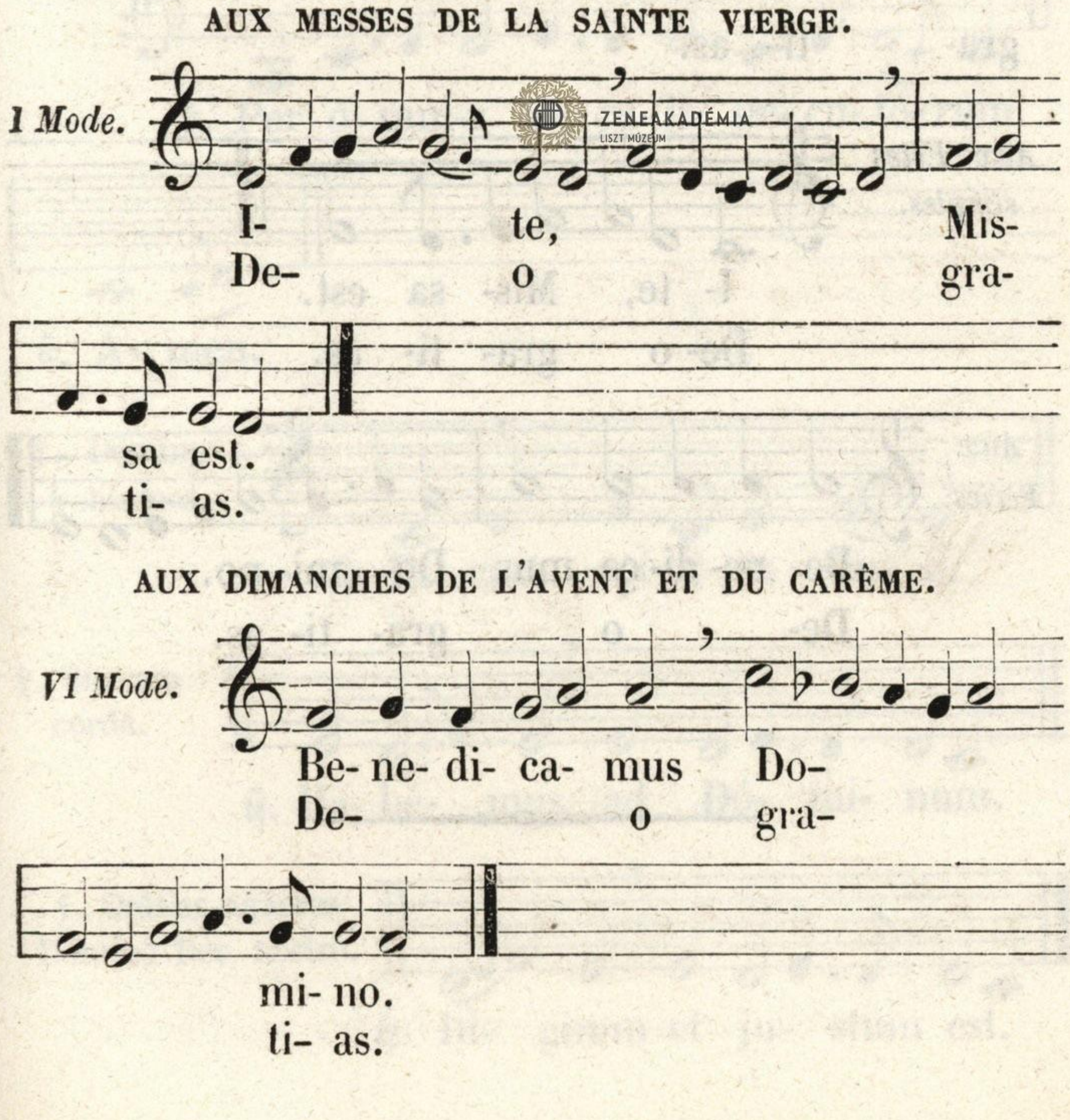
AUX FÊTES DOUBLES.



ZENEAKADÉMIA
LISZT MÚZEUM

AUTRE.

V Mode.

AUX MESSES DE LA SAINTE VIERGE.

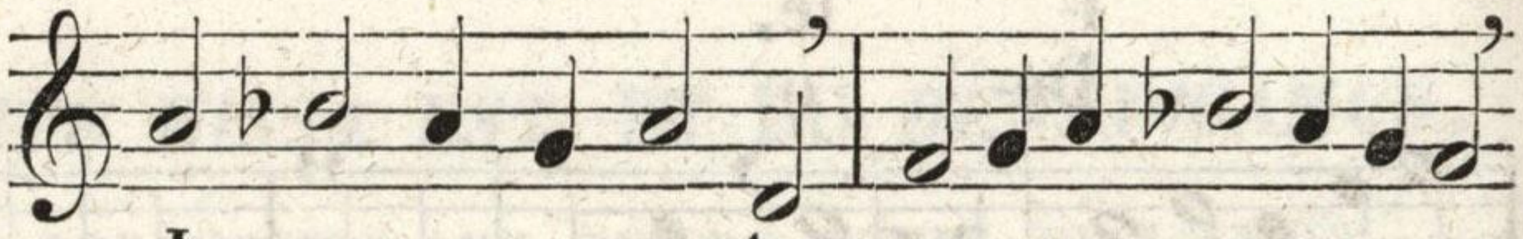
I Mode.

AUX DIMANCHES DE L'AVENT ET DU CARÊME.

VI Mode.

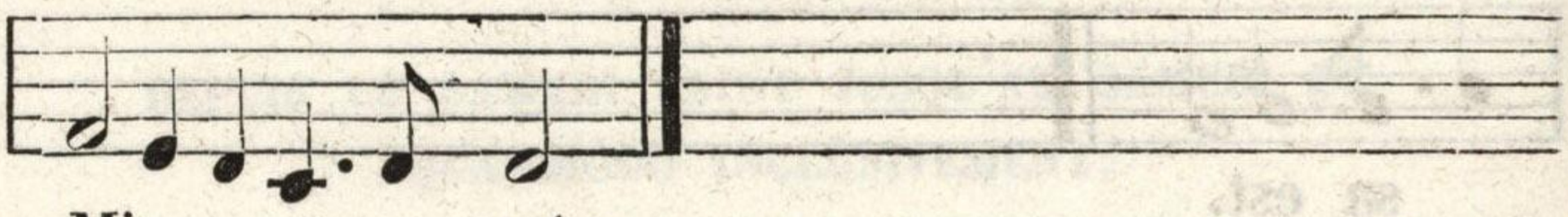
ZENEAKADÉMIA
LISZT MÚZEUM

AUX DIMANCHES PENDANT L'ANNÉE, AUX FÊTES SEMI-DOUBLES, ET PENDANT LES OCTAVES QUI NE SONT PAS DE LA B. V. M.

I Mode.

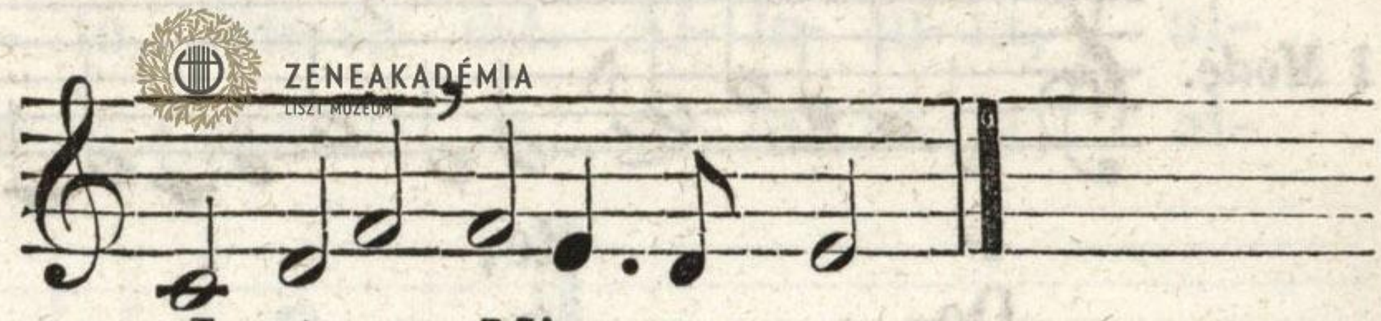


I- te,
Be- ne- di- ca-mus Do-
℟. De- o



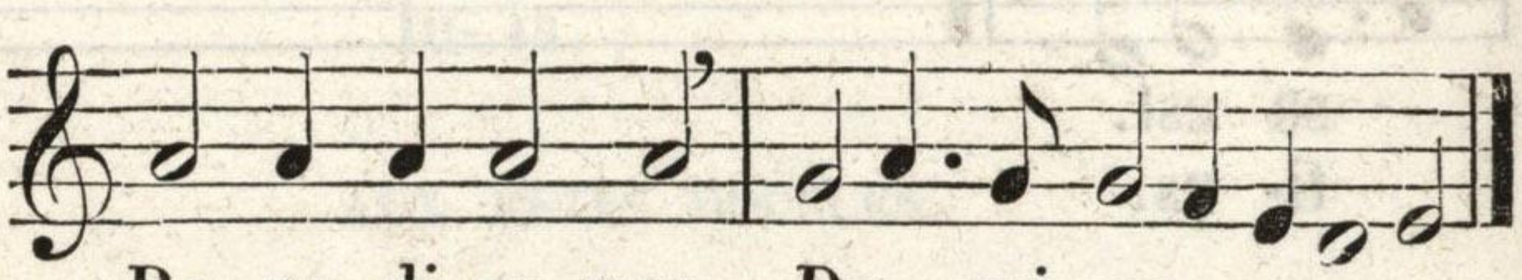
Mis- sa est.
mi- no.
gra- ti- as.

Aux Fêtes simples.



I- te, Mis- sa est.
De- o gra- ti- as.

Aux Féries.



Be- ne- di- ca- mus Do- mi- no.
De- o gra- ti- as.

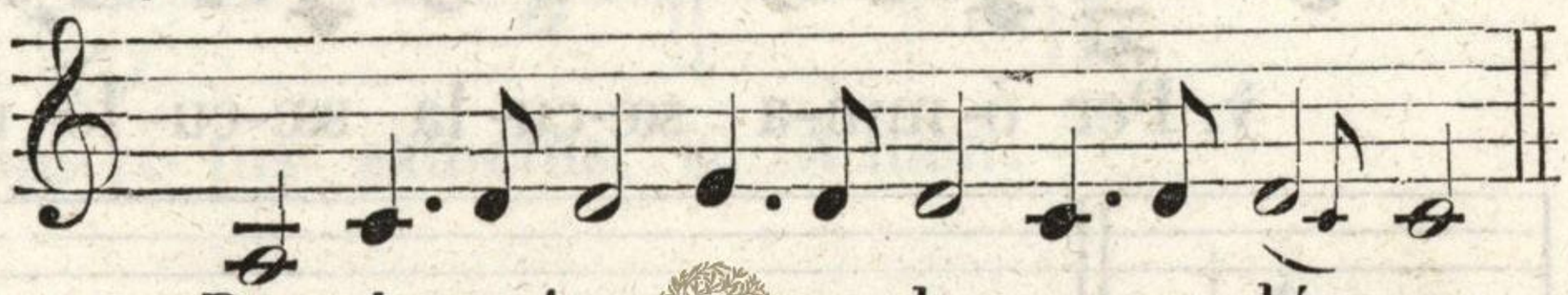
ZENEAKADÉMIA
LISZT MÚZEUM

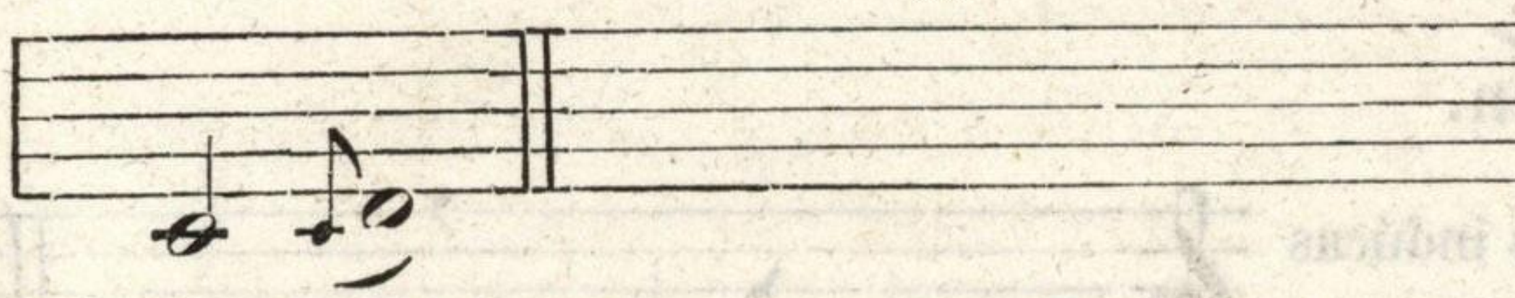
TONS

POUR DIVERSES PARTIES DE L'OFFICE DU MATIN.

MANIÈRE DE RÉPONDRE A LA PRÉFACE

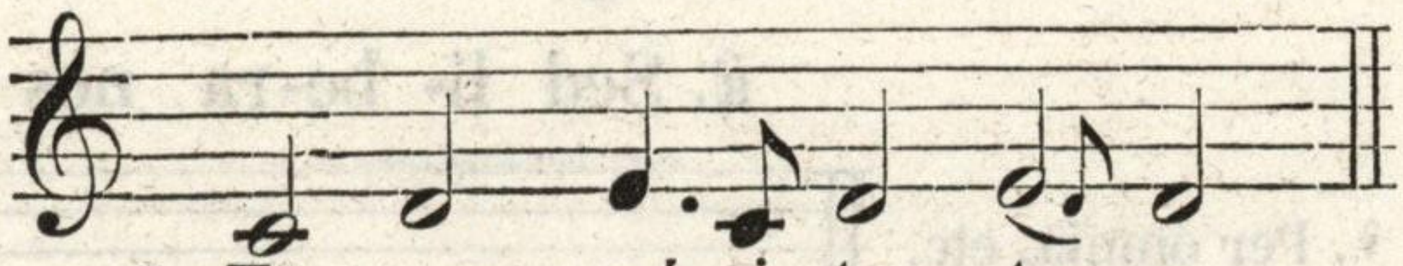
ET A L'ORAISON DOMINICALE.

Préface.

℣. Per ó- mni-a sæ- cu- ló- rum.



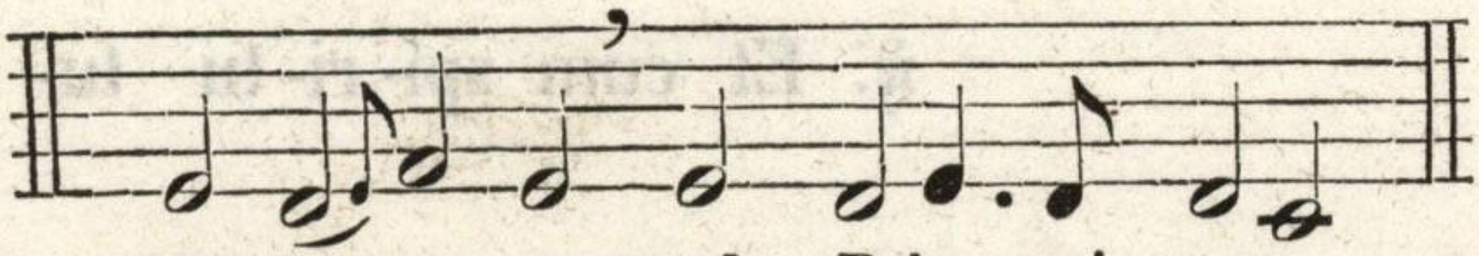
℟. A- men.

℣. Dóminus vobíscum.

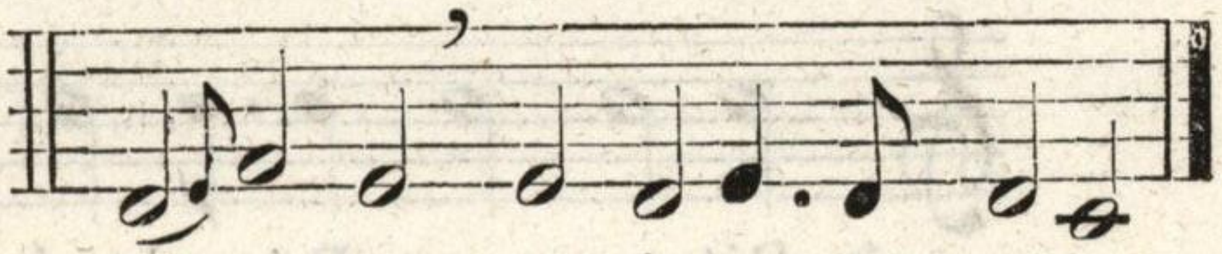


℟. Et cum spí-ri- tu tu- o.

℣. Sursum corda.

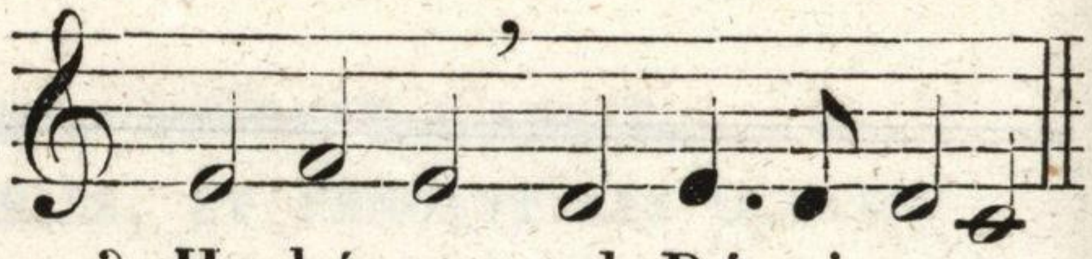


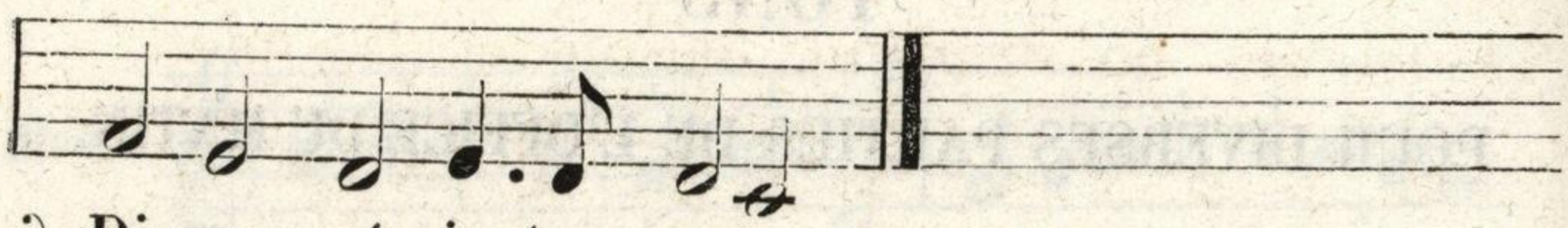
℟. Ha- bé- mus ad Dó- mi- num.

℣. Grátias agámus Dómino Deo nostro.

℟. Di- gnum et ju- stum est.

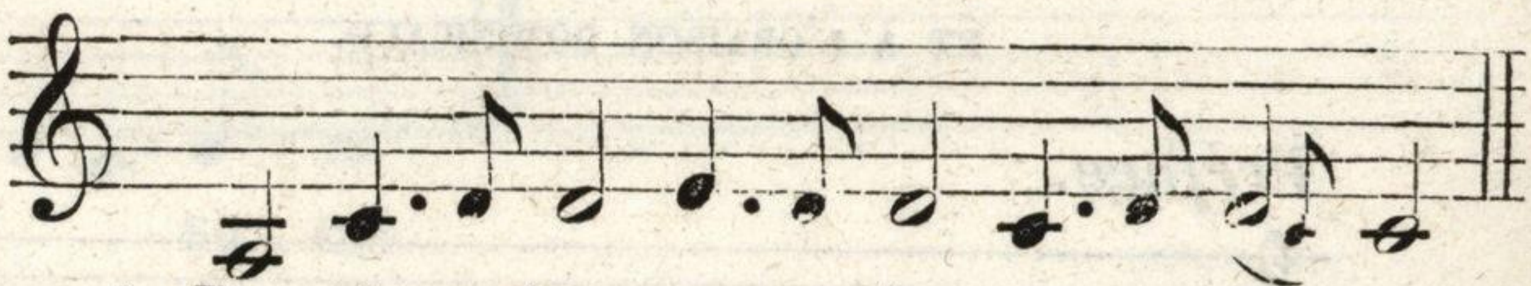
ZENEAKADÉMIA
LISZT MÚZEUM

Aux Féries
et aux Messes des Morts.

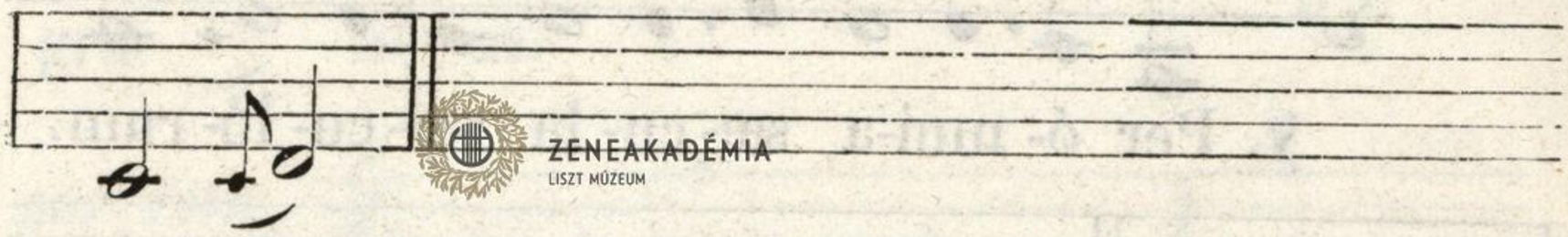


℟. Ha- bémus ad Dó-mi- num.

℟. Dignum et justum est.

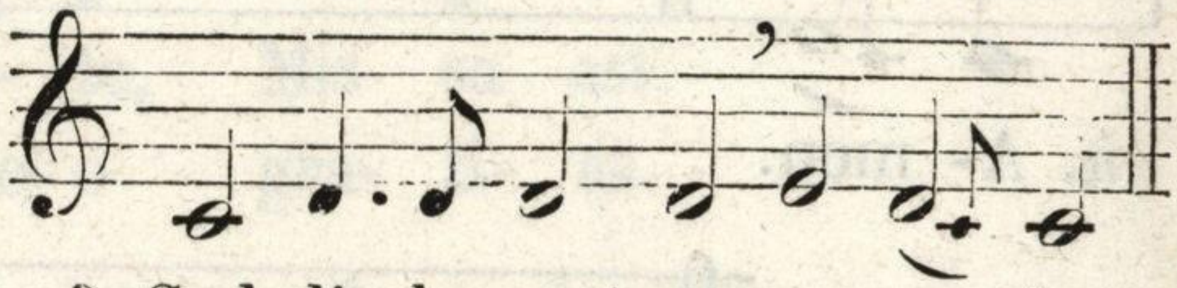
ORAISON DOMINICALE.



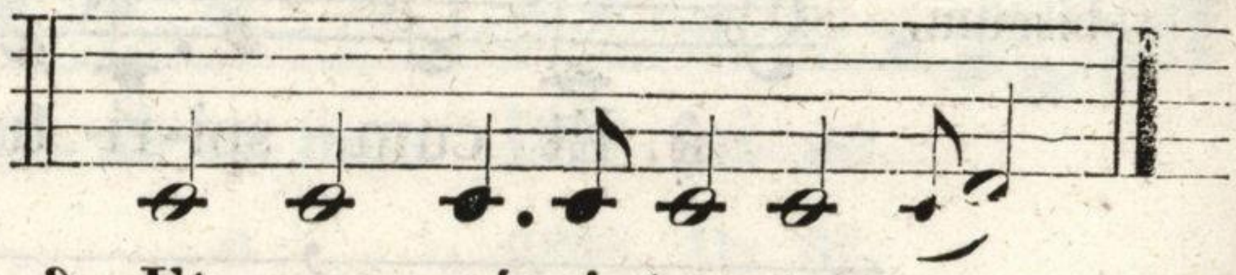
℣. Per ó- mni-a sæ-cu- la sæ-cu- ló- rum.



℟. A- men.

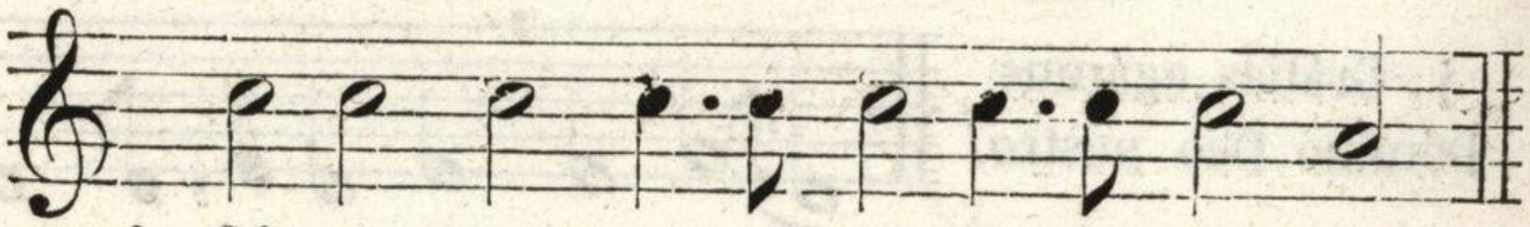
...Et ne nos indúcas
in tentatiónem.

℟. Sed lí- be-ra nos a ma- lo.

℣. Per ómnia, etc.

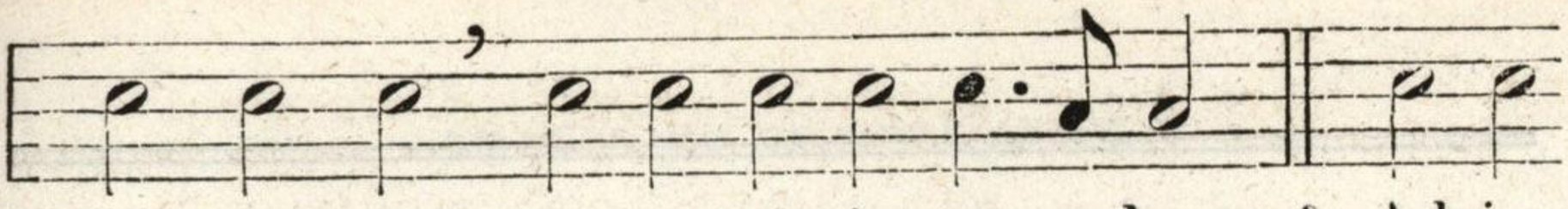


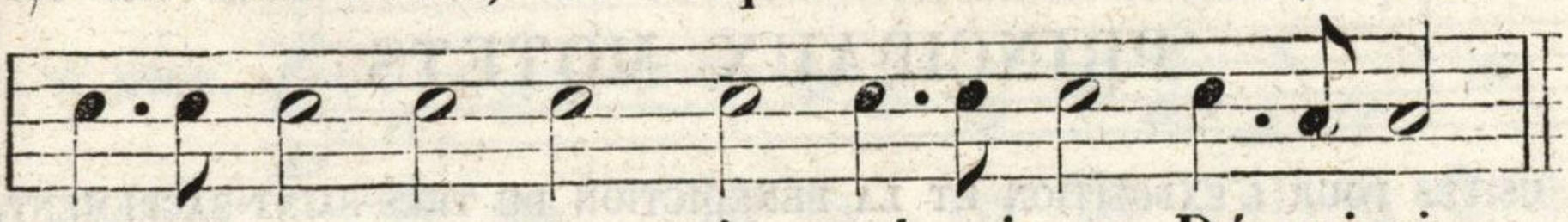
℟. Et cum spí- ri- tu tu- o.

TON DE LA BÉNÉDICTION PONTIFICALE.

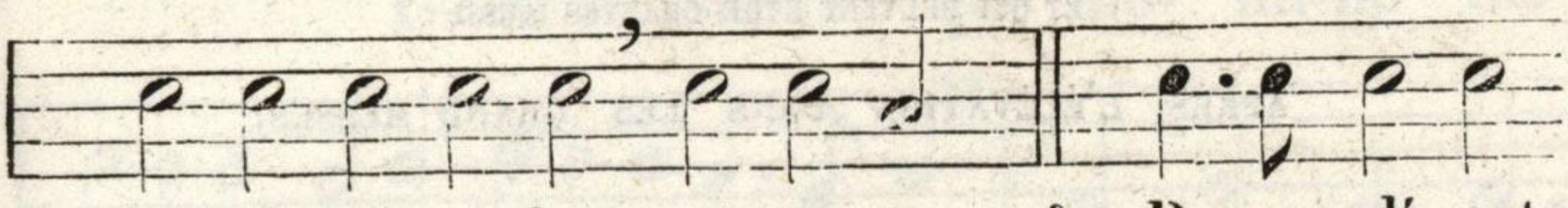


℣. Sit no- men Dó- mi- ni be- ne- dí- ctum.

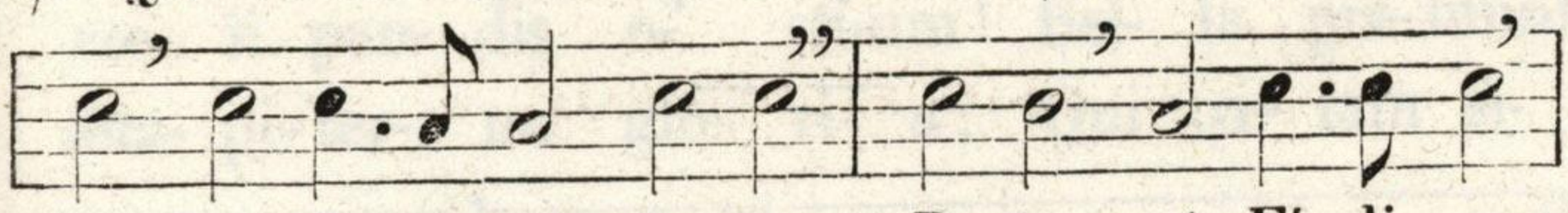
ZENEAKADÉMIA
LISZT MÚZEUM

℟. Ex hoc nunc, et us-que in sæ- cu-lum. ℣. Ad-ju-



tó- ri- um no- strum in nó- mi- ne Dó- mi-ni.



℟. Qui fe- cit cœ-lum et terram. ℣. Be- ne- dí- cat



vos o- mnípo-tens De- us, Pa-ter, et Fí- li- us,

et Spí- ri- tus san-ctus. ℟. A- men.

ZENEAKADÉMIA
LISZT MÚZEUM

ZENEAKADÉMIA
LISZT MÚZEUM

PRINCIPAUX MOTETS

USITÉS POUR L'EXPOSITION ET LA BÉNÉDICTION DU TRÈS-SAINT-SACREMENT,

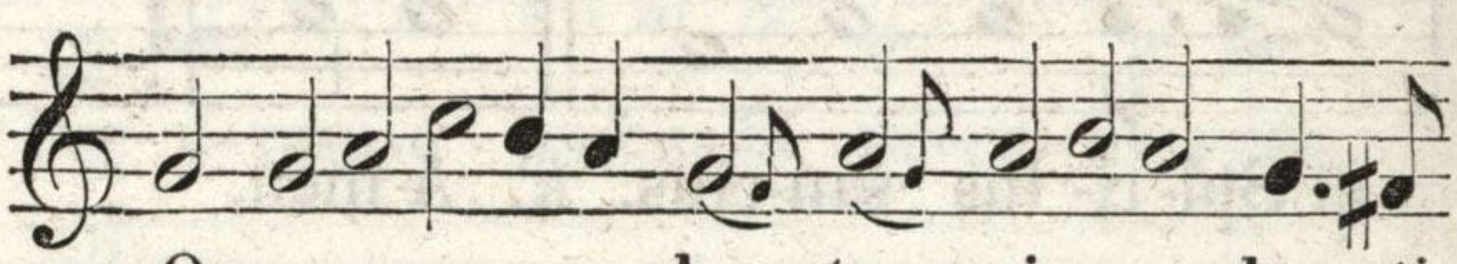
ET QUI PEUVENT ÊTRE CHANTÉS AUSSI

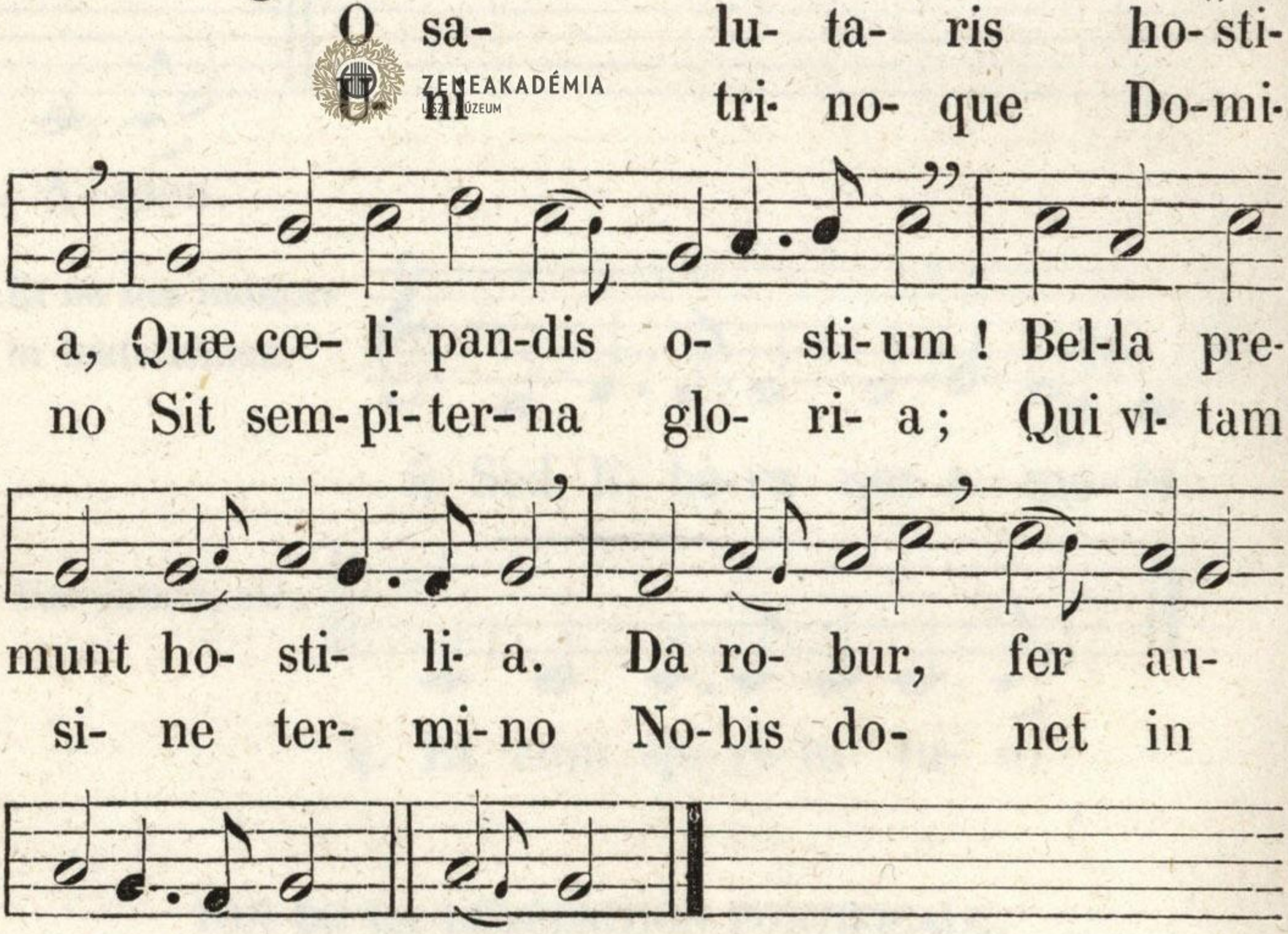
APRÈS L'ÉLÉVATION DANS LES GRAND'MESSES.

S. R. C., 14 ap. 1753.

O SALUTARIS.

VIII MODE.

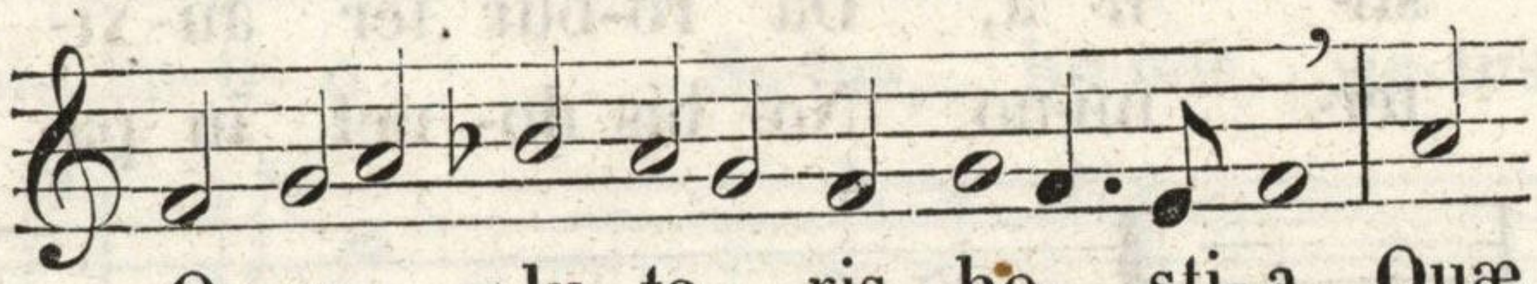


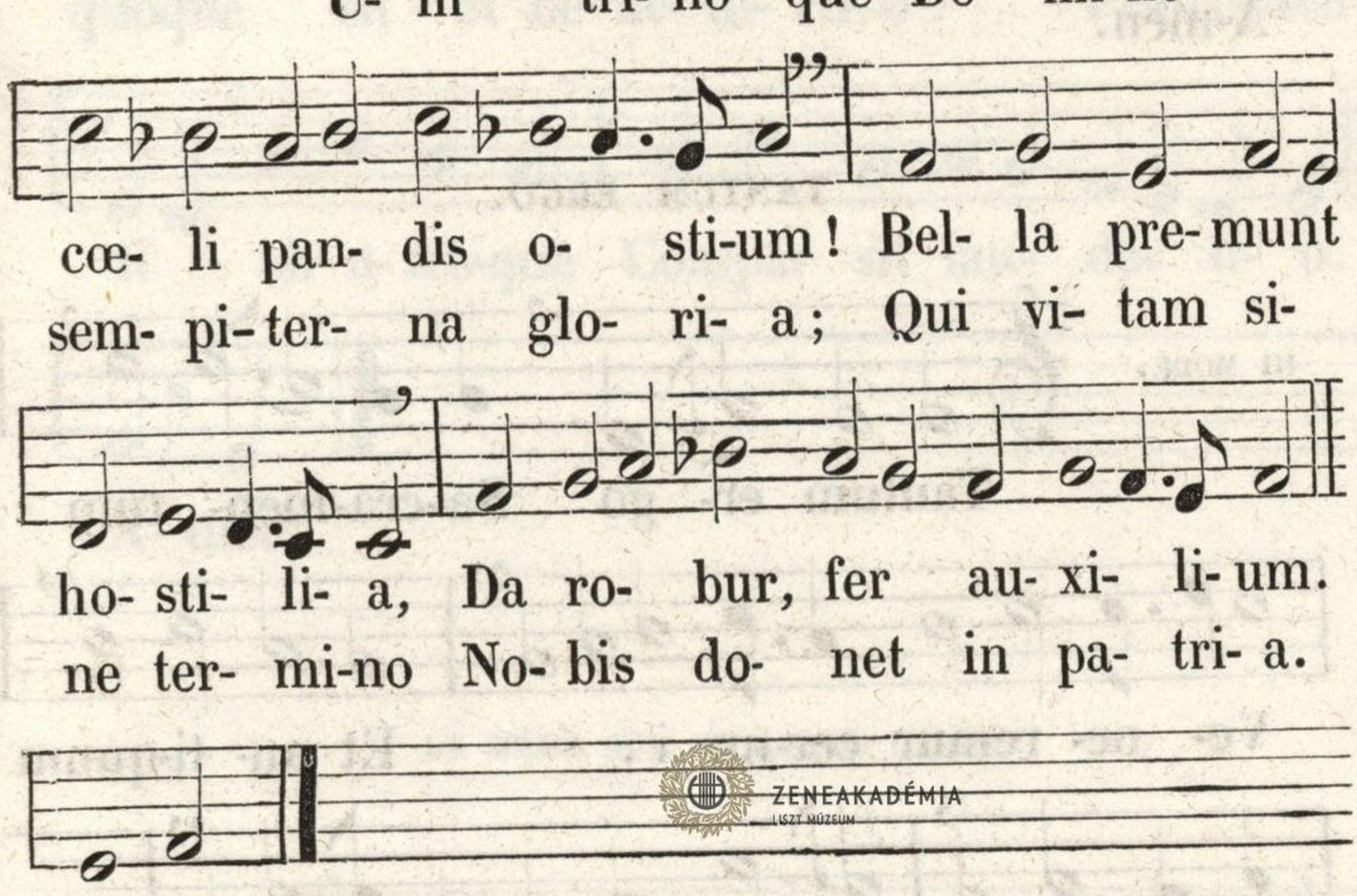
O sa- lu- ta- ris ho- sti-
a, Quæ cœ- li pan-dis o- sti-um ! Bel-la pre-
munt ho- sti- li- a. Da ro- bur, fer au-
xi- li-um.

no Sit sem-pi-ter-na glo- ri- a; Qui vi- tam
si- ne ter- mi-no No-bis do- net in
pa- tri- a. A- men.

ZENEAKADÉMIA
LISZT MÚZEUM

LE MÊME SUR UN AUTRE CHANT.

VI MODE.



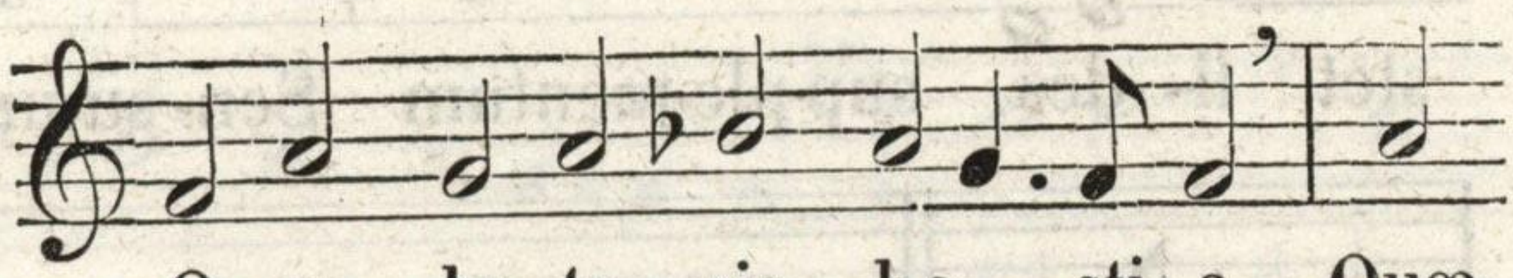
O sa- lu- ta- ris ho- sti- a, Quæ
U- ni tri- no- que Do- mi-no Sit

cœ- li pan- dis o- sti-um! Bel- la pre-munt
sem- pi-ter- na glo- ri- a; Qui vi- tam si-

ho- sti- li- a, Da ro- bur, fer au- xi- li-um.
ne ter- mi-no No- bis do- net in pa- tri- a.

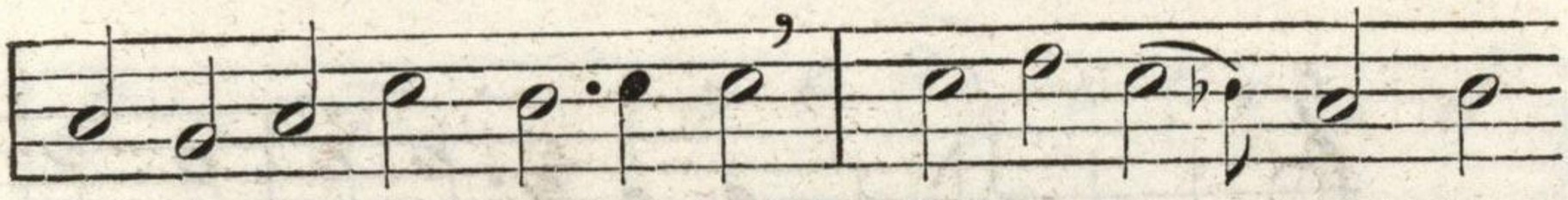
A-men.

LE MÊME SUR UN AUTRE CHANT.

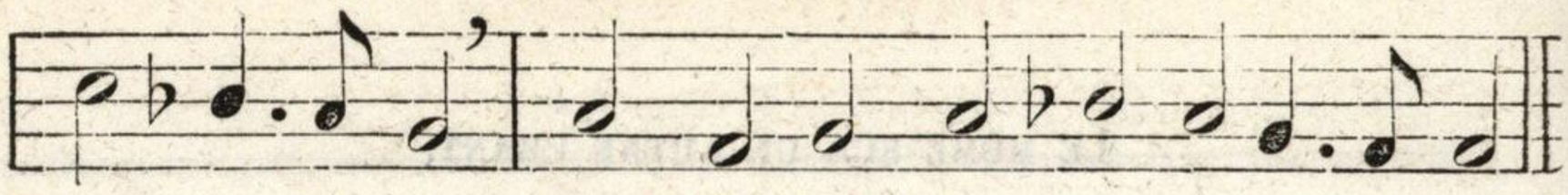
V MODE.

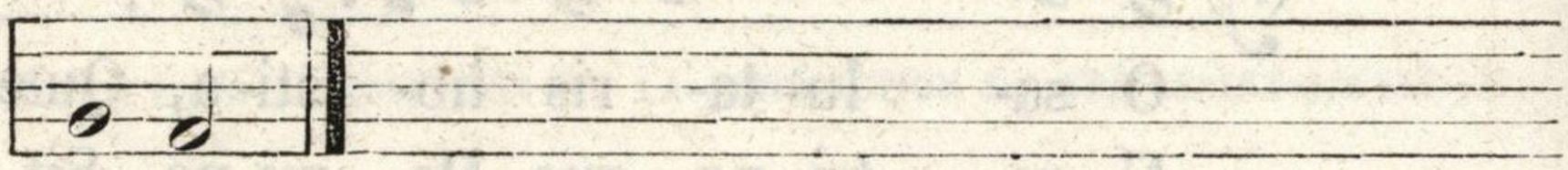


O sa- lu- ta- ris ho- sti- a, Quæ
U- ni tri-no- que Do- mi-no Sit



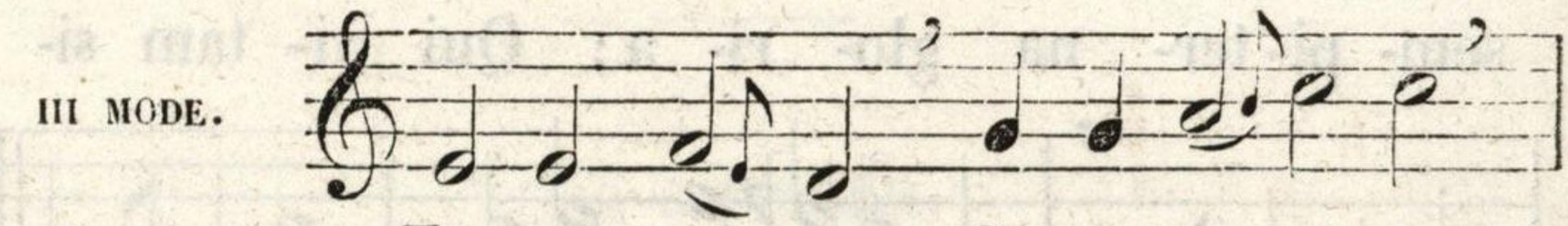
cœ- li pan-dis o– sti- um! Bel- la pre- munt ho-
sem-pi-ter- na glo- ri- a; Qui vi- tam si- ne

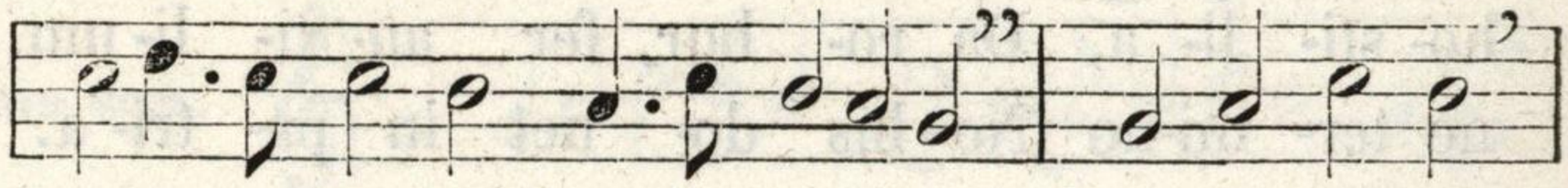
ZENEAKADÉMIA
LISZT MÚZEUM

sti- li- a, Da ro-bur fer au- xi- li-um.
ter- mi-no No- bis do- net in pa- tri- a.

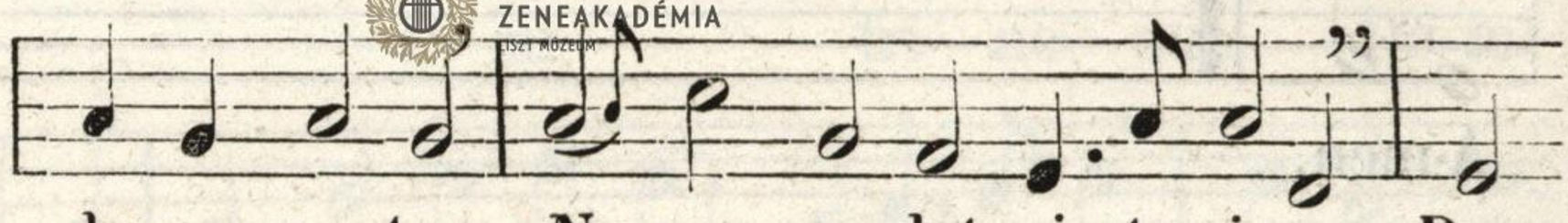
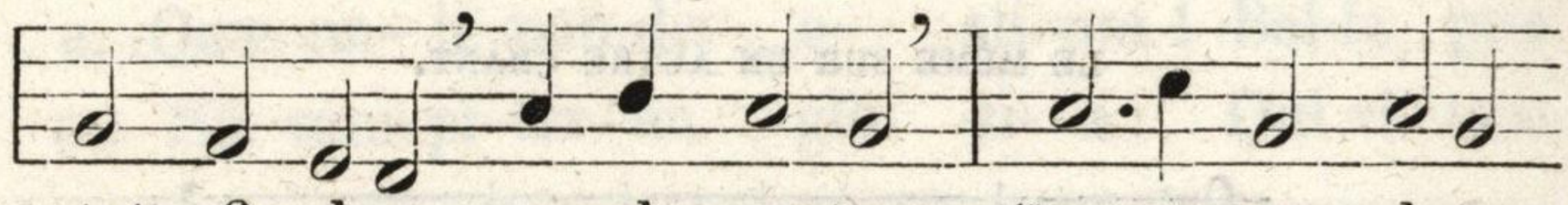


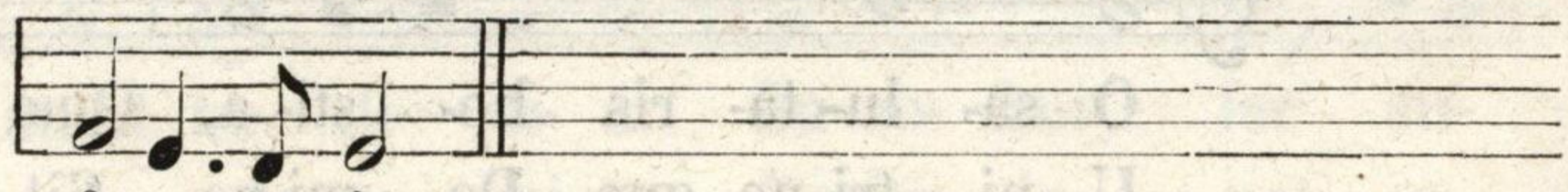
A-men.

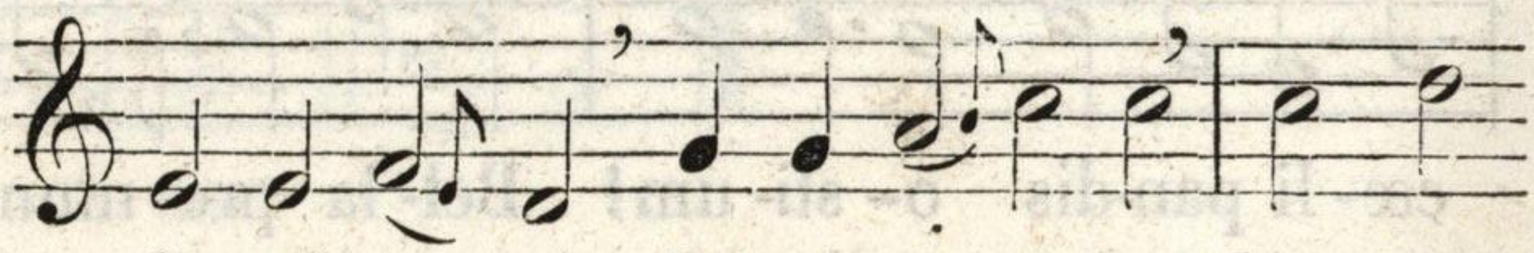
TANTUM ERGO.

III MODE.

Tantum er- go Sa-cra-men- tum

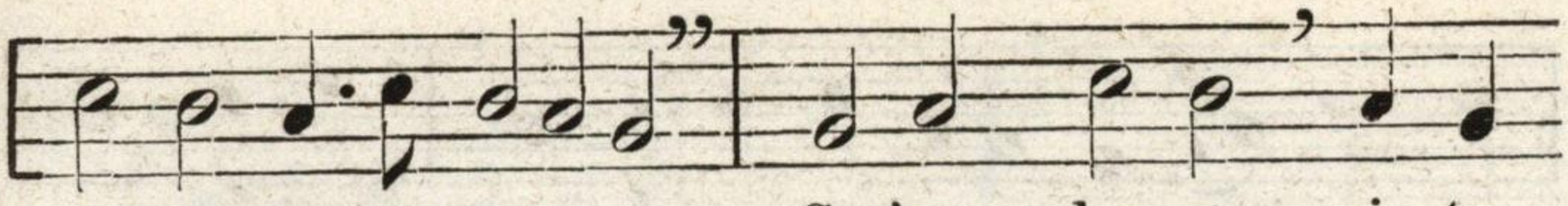


Ve- ne- remur cer-nu- i : Et an- ti-quum

do- cu-men-tum No- vo ce-dat ri- tu- i : Præ-

stet fi- des sup-ple-mentum Sen- su-um de-

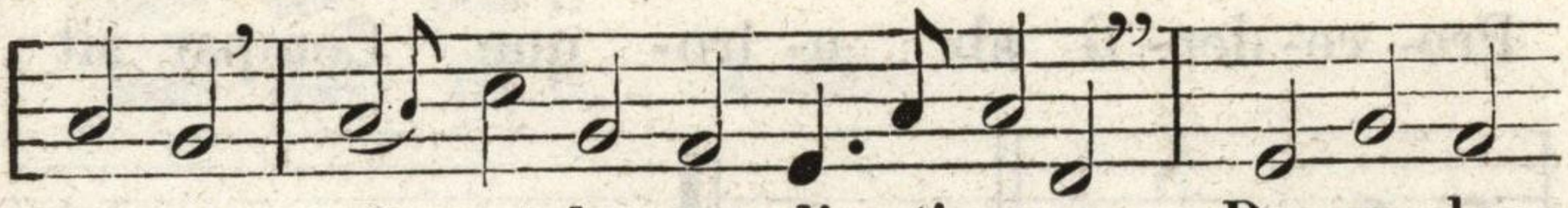


fe- ctu- i.

Ge- ni- to- ri, Ge- ni- to- que Laus et

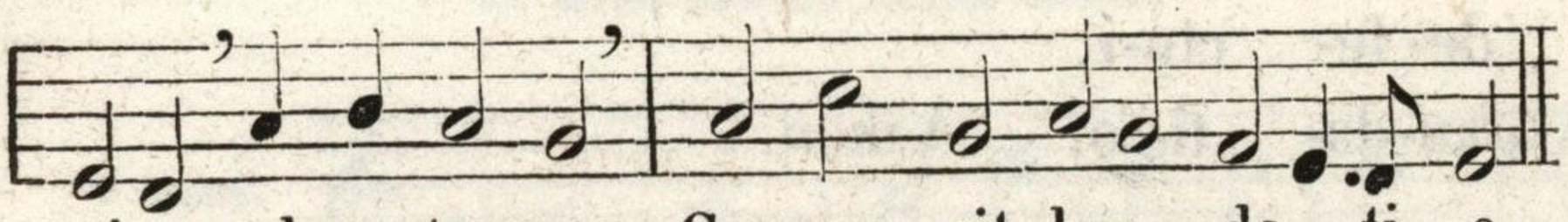
ZENEAKADÉMIA
LISZT MÚZEUM



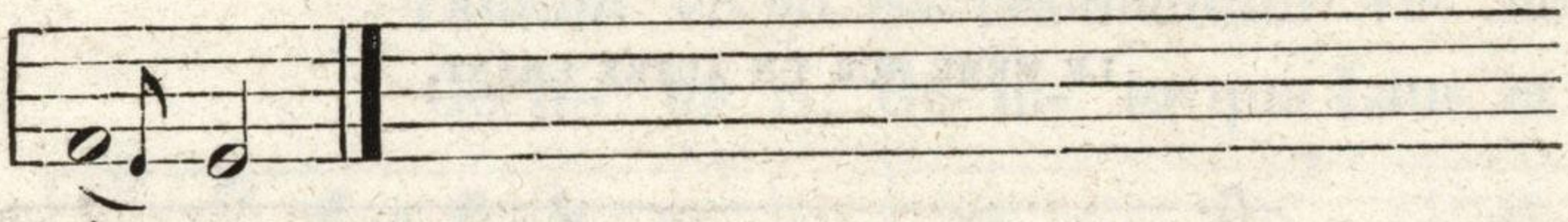
ju- bi- la- ti- o : Sa-lus, ho-nor, vir- tus



quoque sit et be- ne- di- cti- o : Pro-ce- den-



ti ab u- tro-que Compar sit lau- da- ti- o.

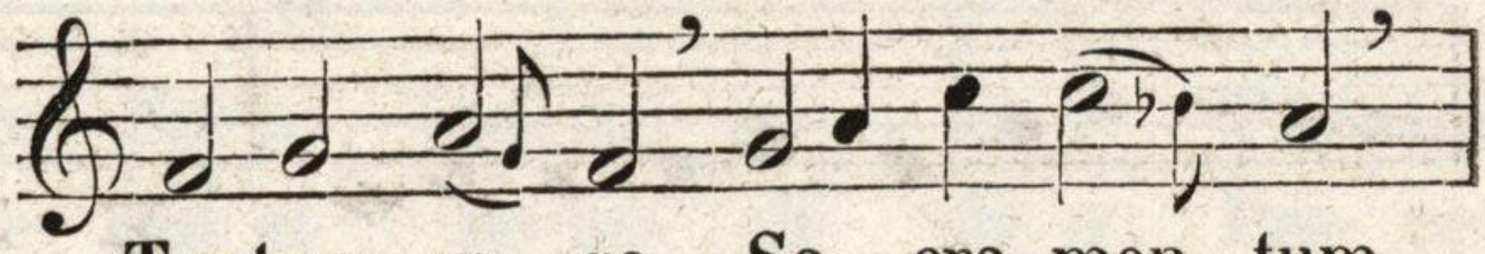


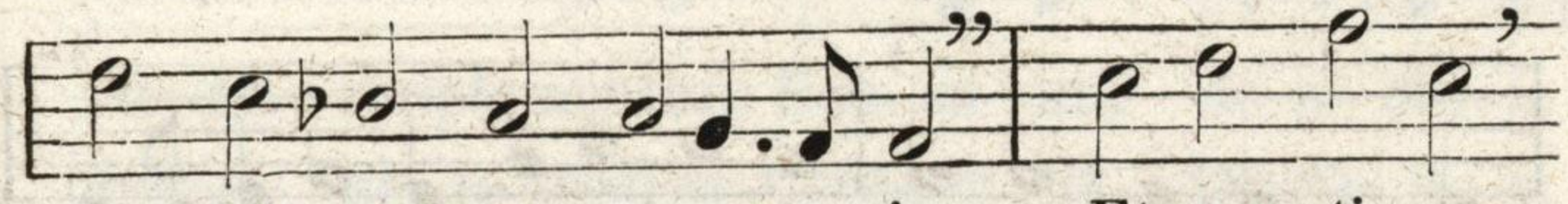
A- men.

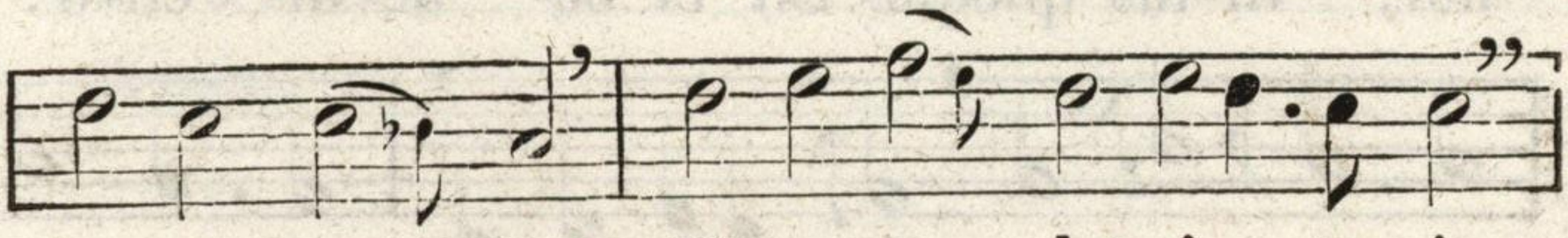
LE MÊME SUR UN AUTRE CHANT.

ZENEAKADÉMIA
LISZT MÚZEUM

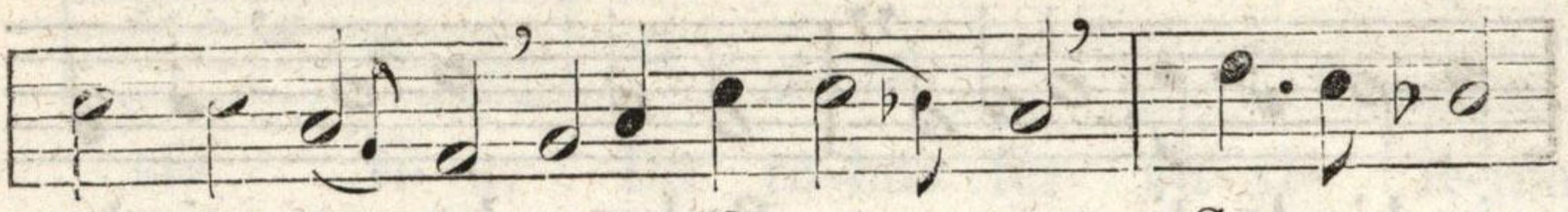
V MODE.



Tantum er- go Sa- cra- men- tum
Ge- ni- to- ri, Ge- ni- to- que

Ve- ne- re- mur cer- nu- i : Et an- ti-quum
Laus et ju- bi- la- ti- o : Sa-lus, ho-nor,



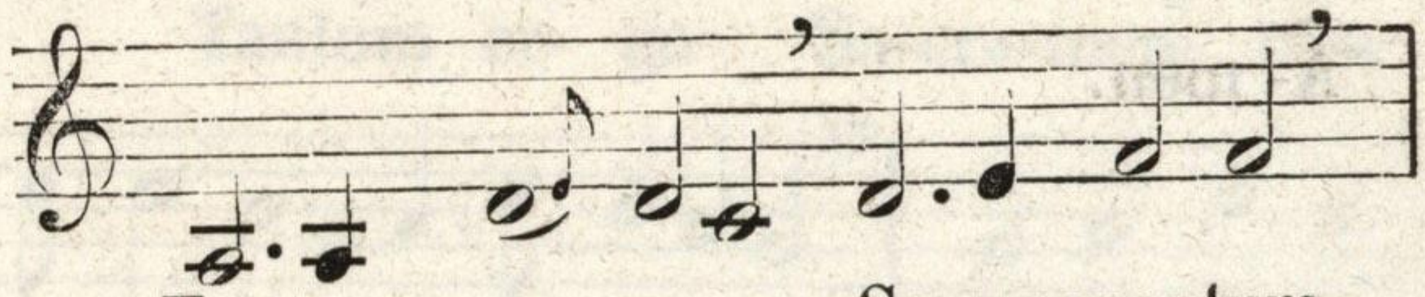
do- cu- men- tum No-vo ce- dat ri- tu- i :
vir-tus quo- que Sit et be- ne- di- cti- o :

ZENEAKADÉMIA
LISZT MÚZEUM

Præ-stet fi- des sup- ple- men- tum Sen-su- um
Pro- ce- den- ti ab u- tro- que Compar sit

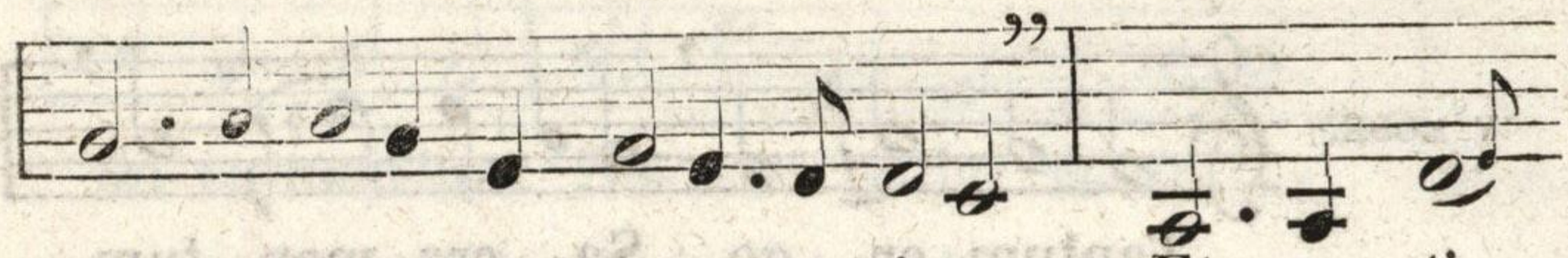
de- fe- ctu-i.
lau-da- ti- o. A-men.

LE MÊME SUR UN AUTRE CHANT.

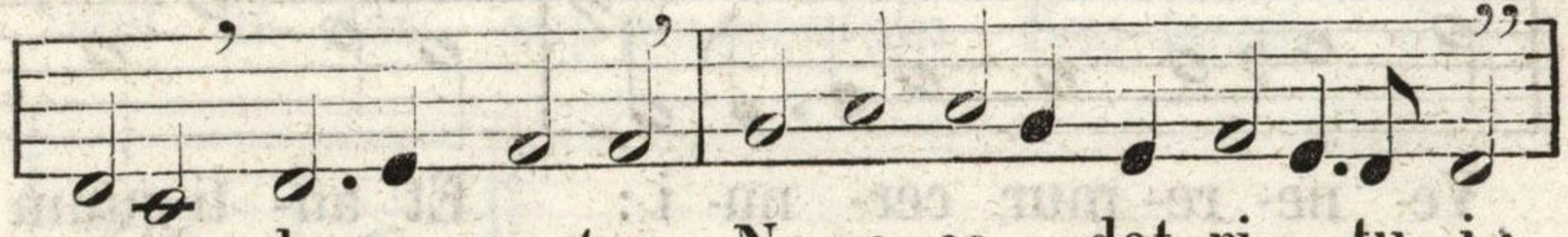
II MODE.

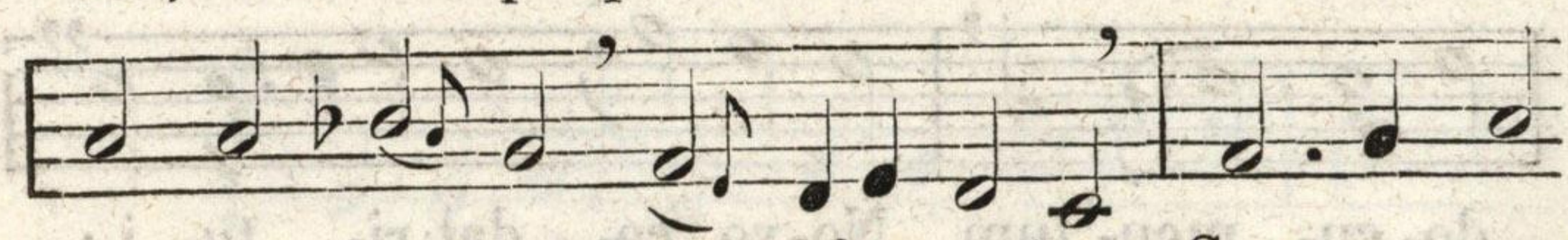


Tantum er- go Sa-cra-mentum
Ge- ni- to- ri ge- ni- to- que

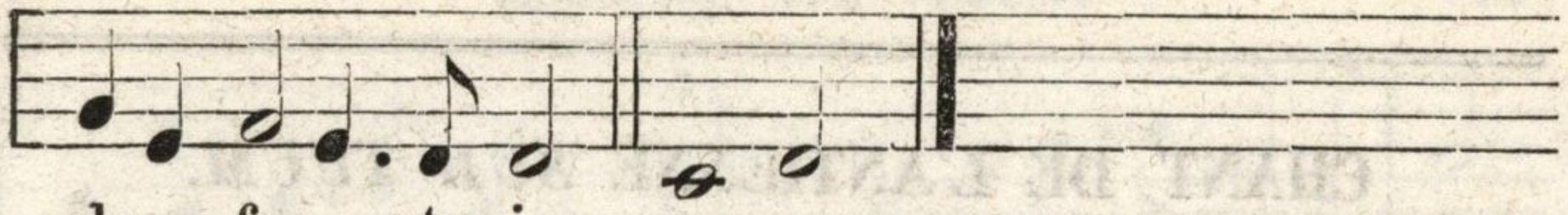


Ve- ne- re- mur cer- nu- i: Et an- ti-
Laus et ju- bi- la- ti- o: Sa- lus, ho-



quum do- cu-mentum No-vo ce- dat ri- tu- i:
nor, vir-tus quoque Sit et be- ne- di- cti- o:

Præ- stet fi- des sup- ple-mentum Sen- su- um
Pro- ce- den- ti ab u- tro-que Com-par sit

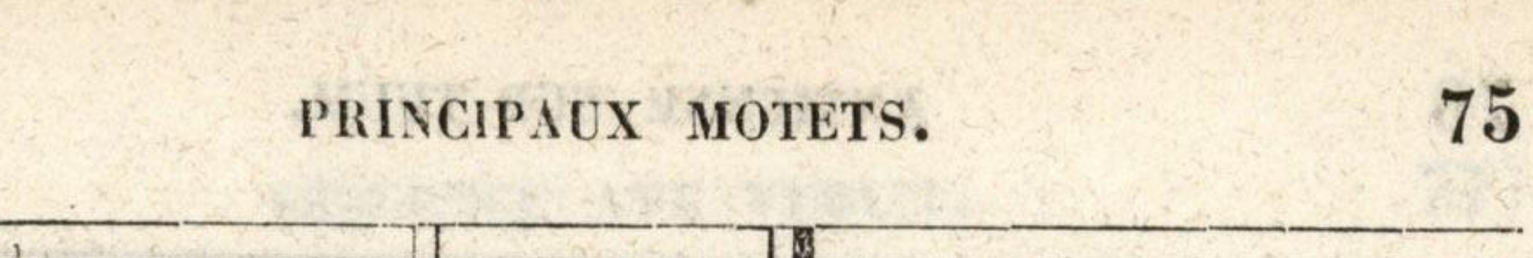
ZENEAKADÉMIA
LISZT MÚZEUM

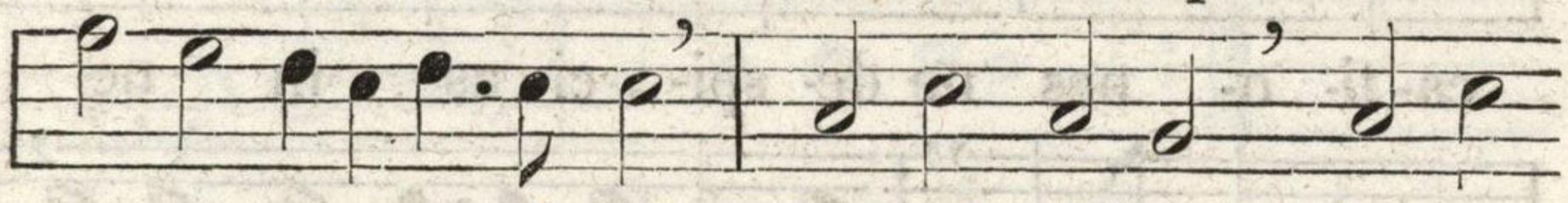


de- fe- ctu- i.
lau- da- ti- o. A-men.

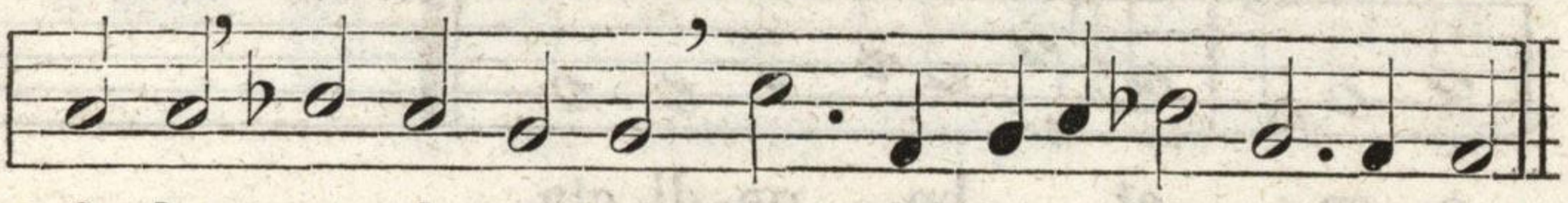
LE MÊME SUR UN AUTRE CHANT.

V MODE.

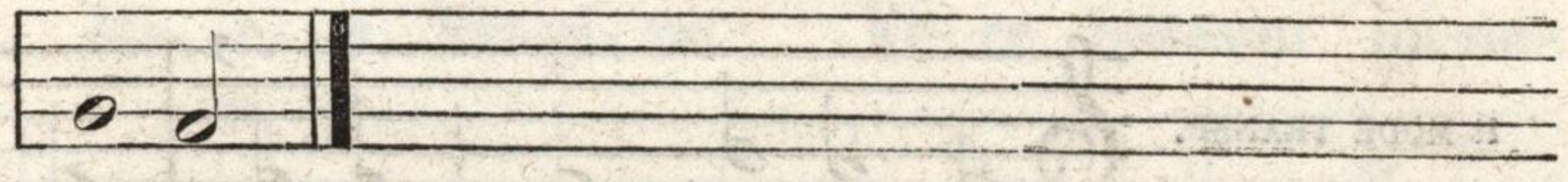


Tantum er- go Sa- cra-mentum Ve- ne-
Ge- ni- to- ri, Ge- ni- to- que Laus et

re-mur cer- nu- i: Et an- ti-quum do- cu-
ju- bi- la- ti- o: Sa- lus, ho-nor, vir- tus

mentum No- vo ce- dat ri- tu- i: Præ-stet
quo-que Sit et be- ne- di- cti- o: Pro- ce-



fi- des supplementum Sen- su- um de- fe- ctu- i.
den-ti ab u- tro-que Com-par sit lau-da- ti- o.

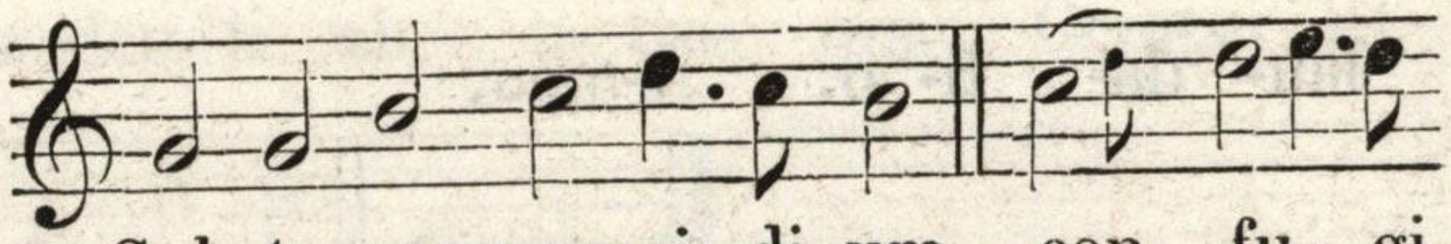


A-men.

ZENEAKADÉMIA
LISZT MÚZEUM

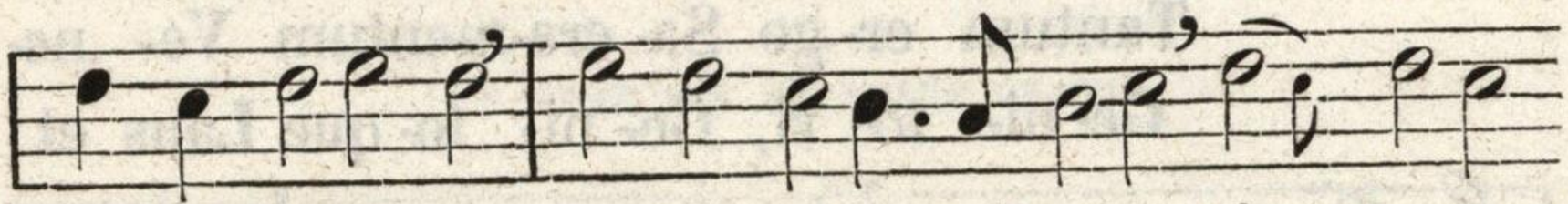
CHANT DE L'ANTIENNE *SUB TUUM.*

ANTIPH.
VII MODE.

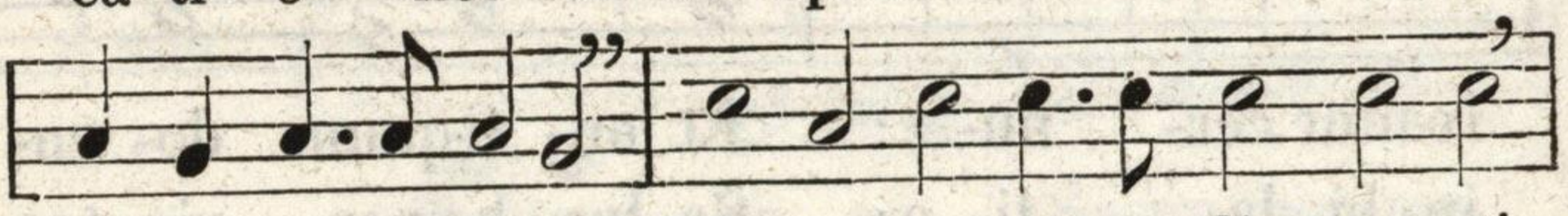


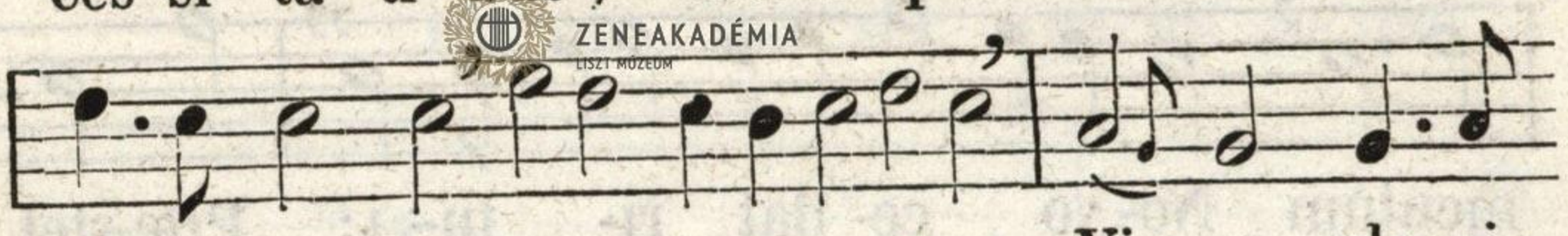
Sub tu-um præ-si- di-um con- fu- gi-

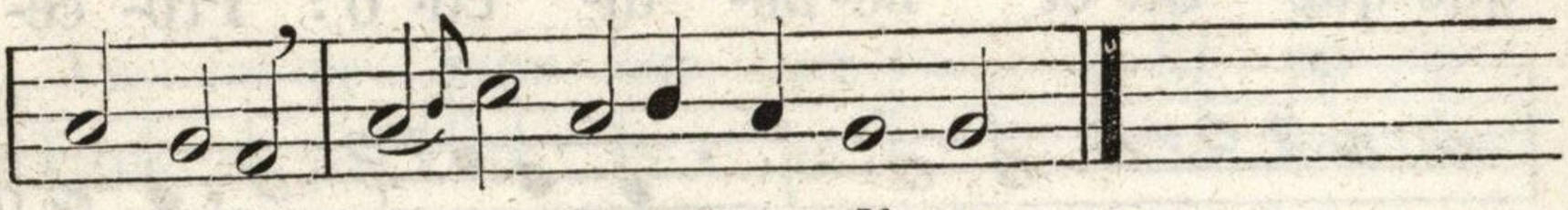
mus, san-cta De- i Ge-ni-trix: nostras de-pre-



ca-ti- o- nes ne de- spi- ci- as in ne-



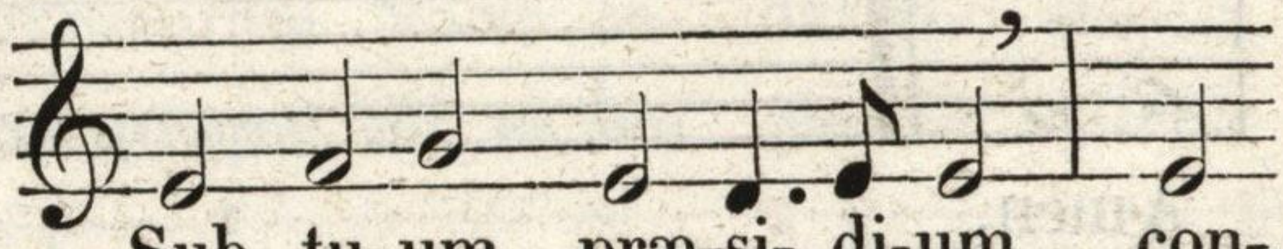
ces- si- ta- ti- bus ; sed a pe- ri- cu- lis cun-ctis

li- be- ra nos sem- per, Vir- go glo- ri-

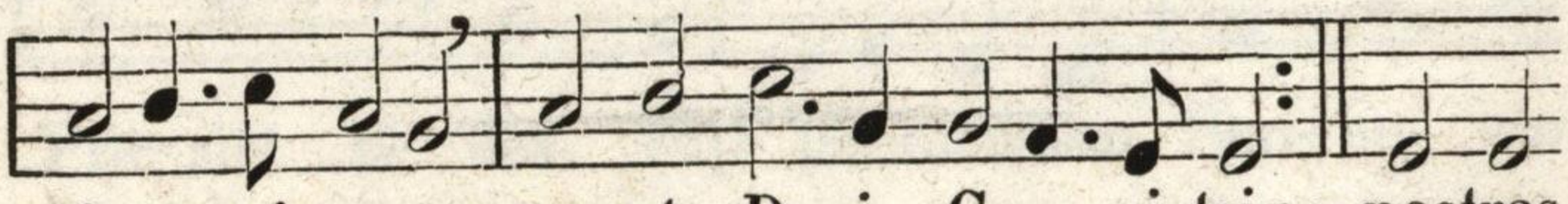


o- sa et be- ne-di- cta.

AUTRE MANIÈRE DE CHANTER LA MÊME ANTIENNE.

II MODE TRANSP.



Sub tu-um præ-si- di-um con-

fu- gi- mus, san-cta De- i Ge- ni-trix: nostras

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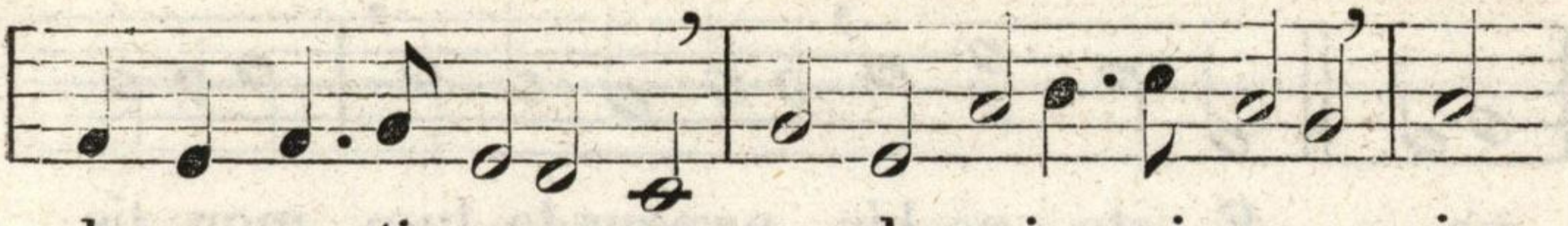
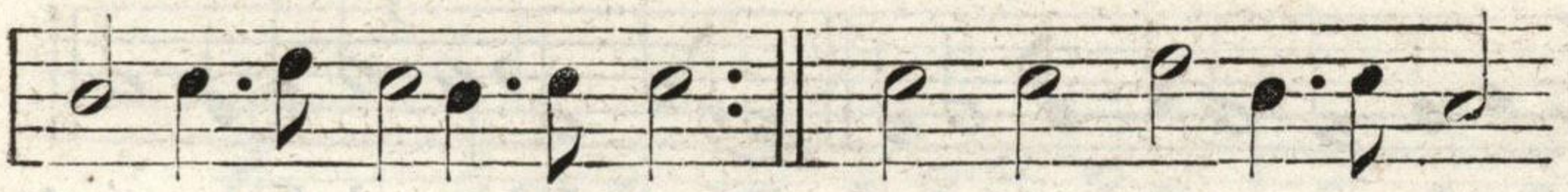
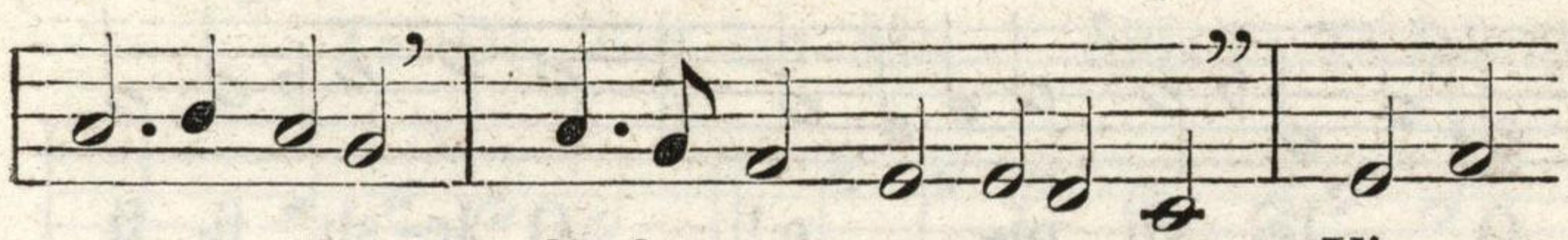
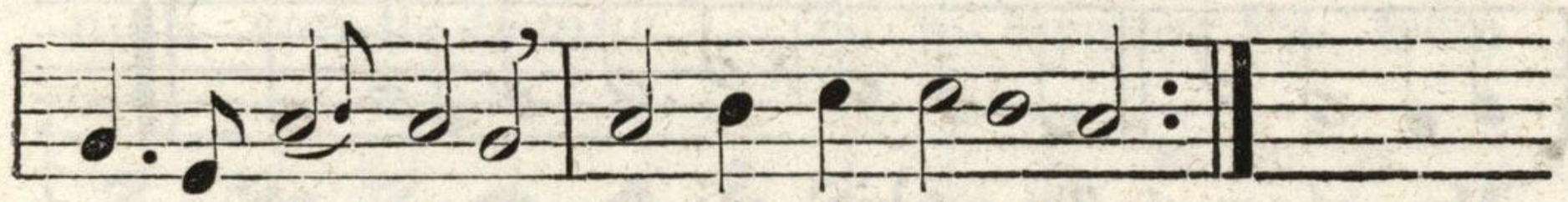
LISZT MÚZEUM



de-pre-ca- ti- o- nes ne de- spi- ci- as in

ne- ces- si- ta- ti-bus : sed a pe- ri- cu- lis

cun- ctis li- be- ra nos sem- per, Vir- go

glo- ri- o- sa et be- ne- di- cta.

On ne reprend point **SUB TUUM.**

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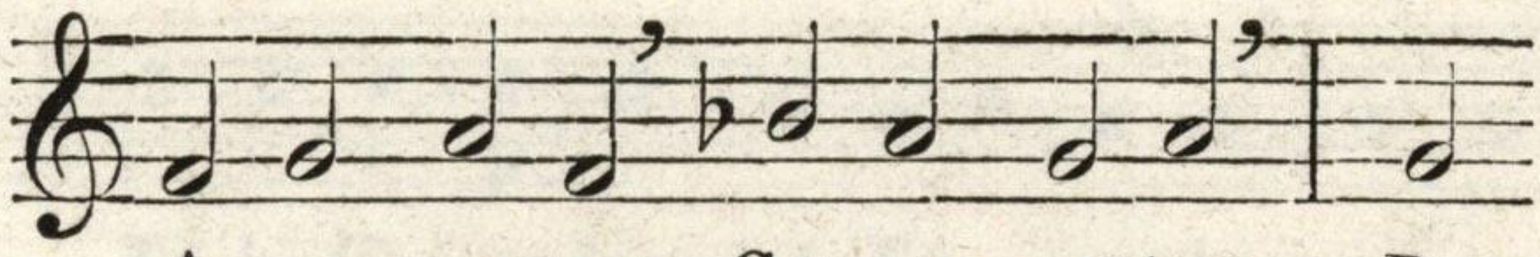
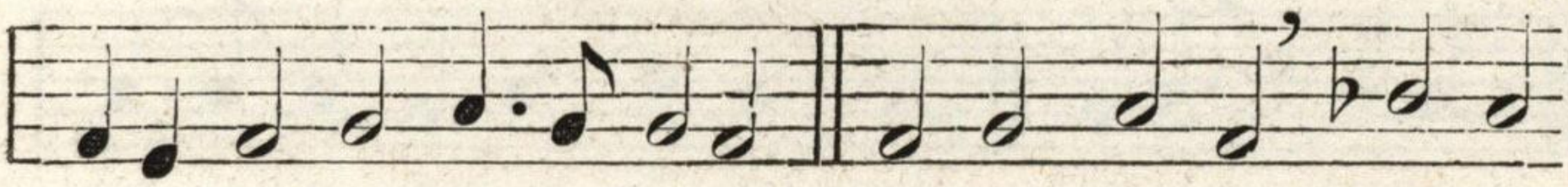
LISZT MÚZEUM

SÉQUENCE.

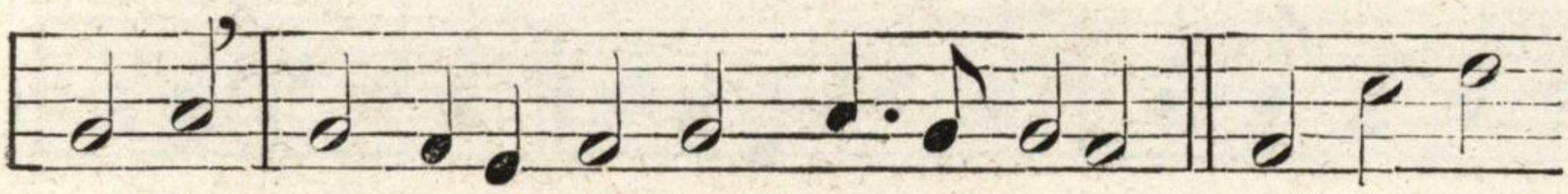
VI MODE.



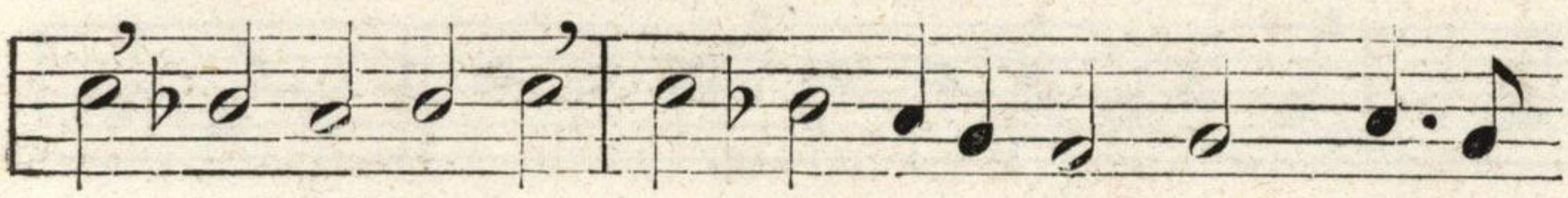
A- ve, ve-rum Cor-pus na-tum De



Ma- ri- a Vir-gi- ne ; Ve- re pas-sum im-mo-



la-tum in cru- ce pro ho-mi- ne ; Cu-jus la-



tus per-fo- ra tum un- da flu- xit cum san-gui-

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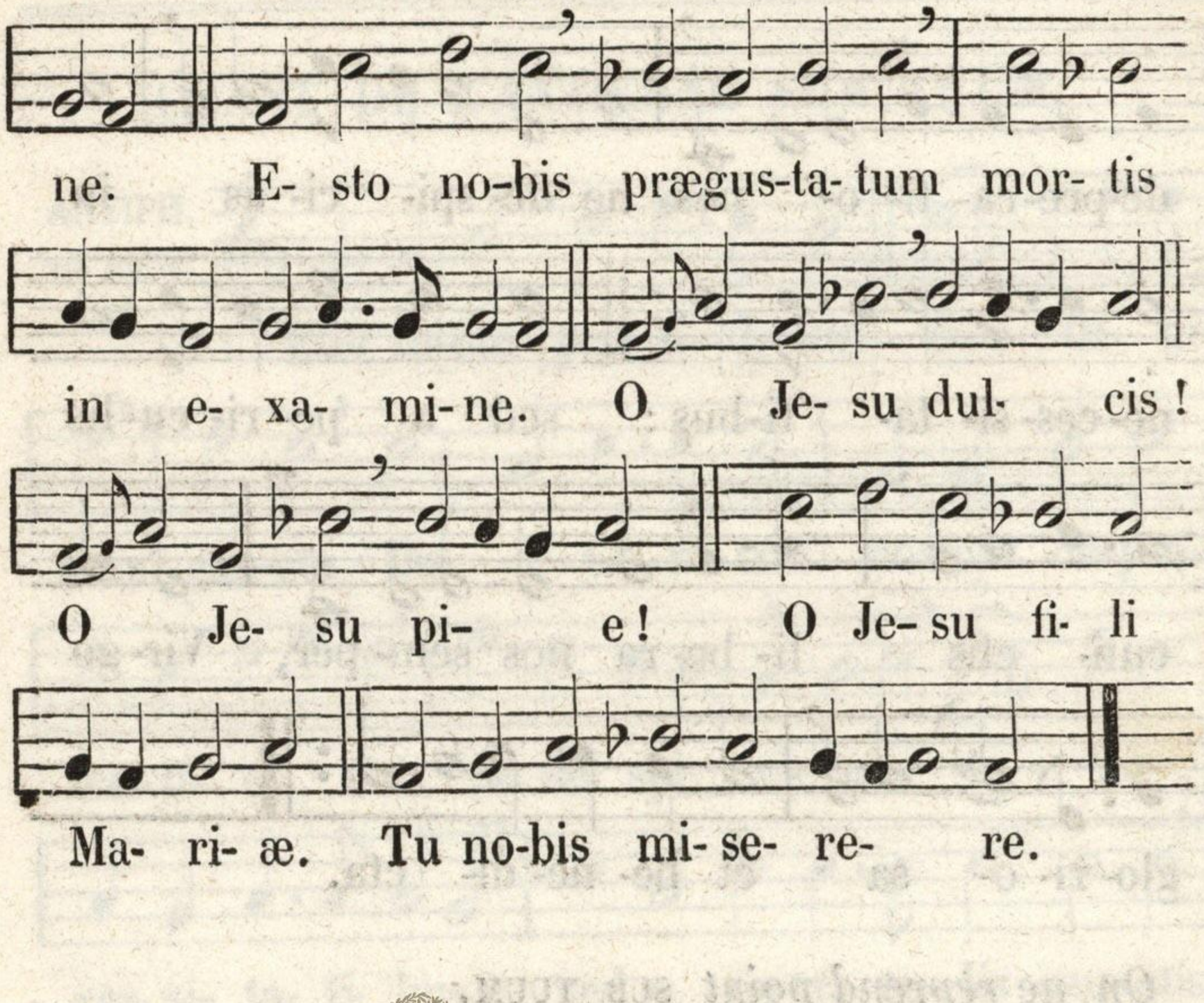
LISZT MÚZEUM



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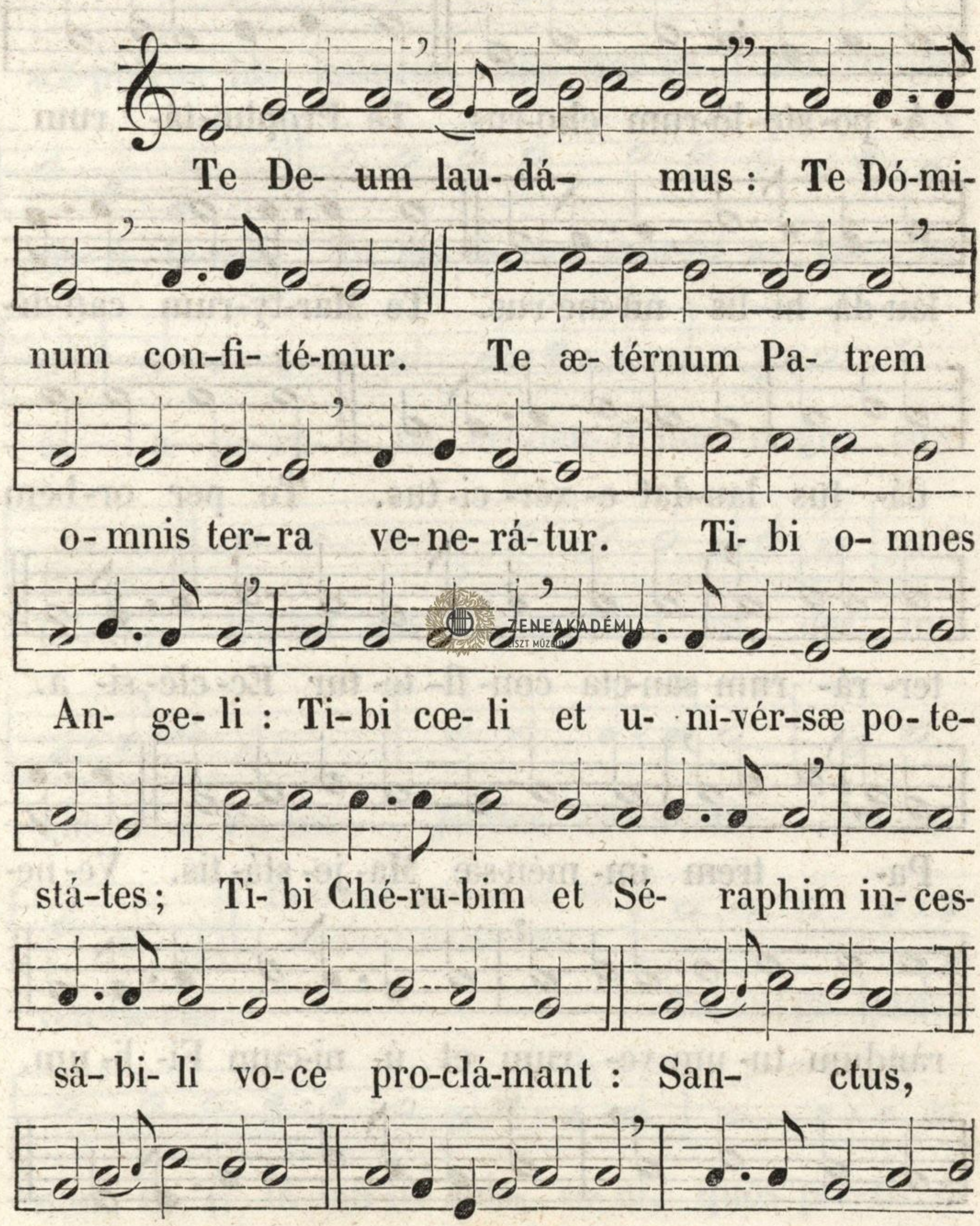
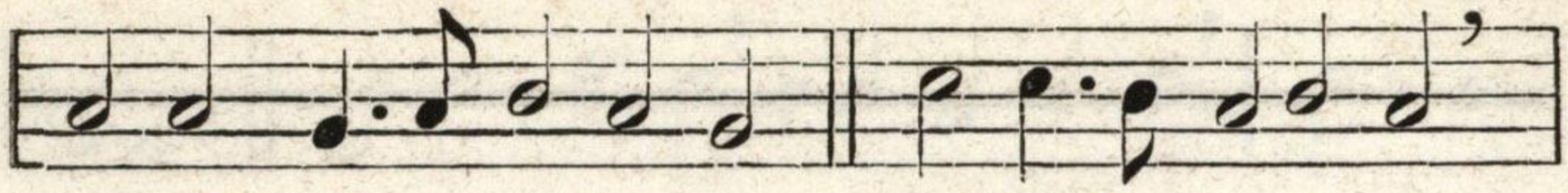
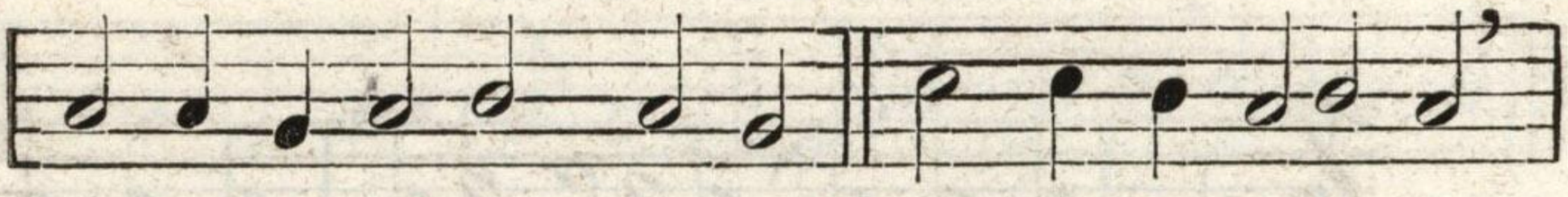
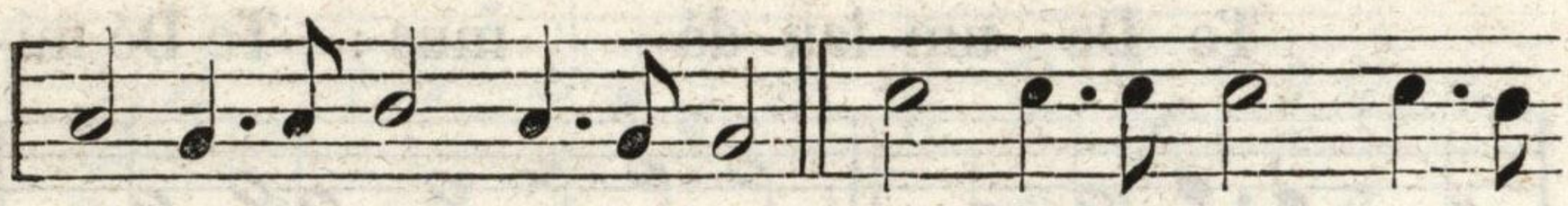
LISZT MÚZEUM

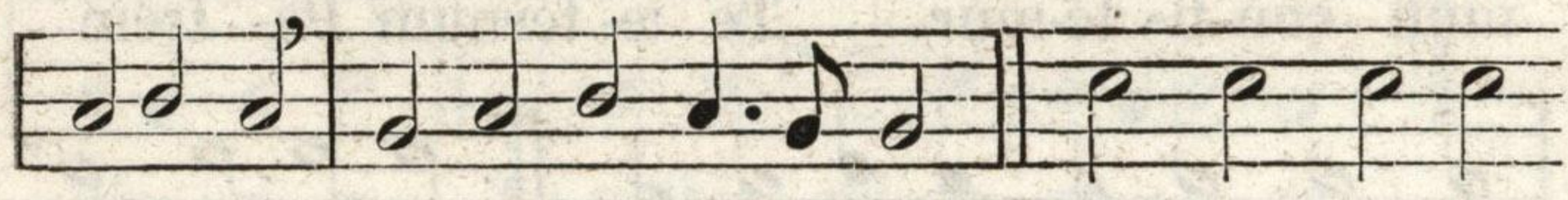
HYMNE *TE DEUM.*

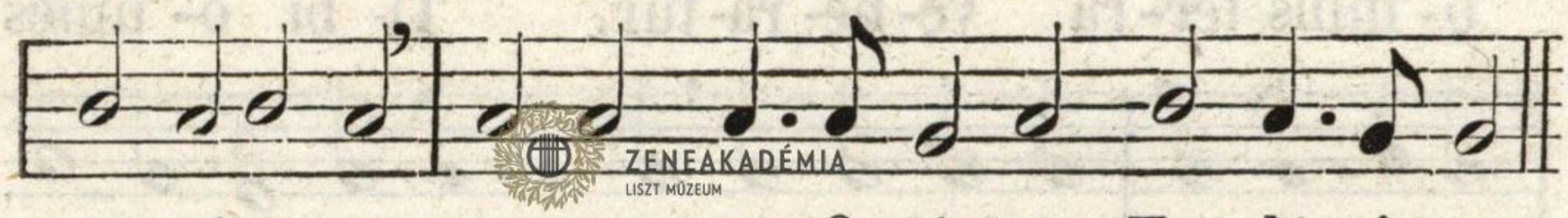


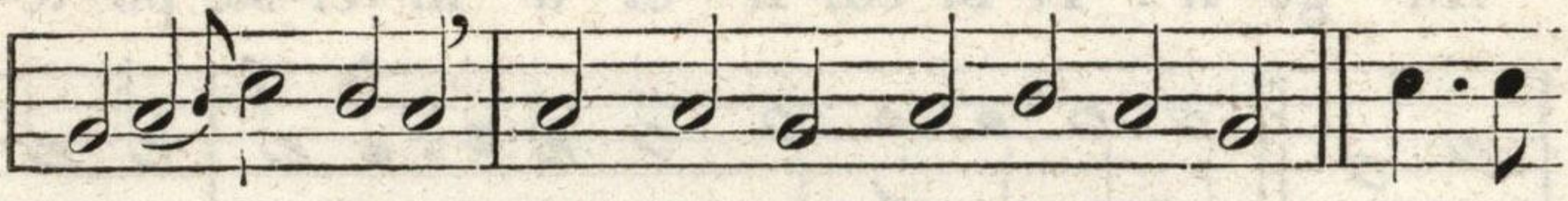
ZENEAKADÉMIA
LISZT MÚZEUM



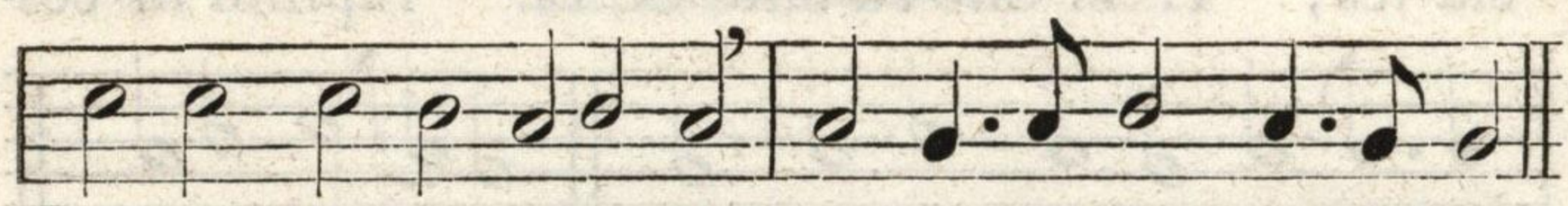
stá- tis gló-ri- æ tu- æ. Te glo-ri- ó- sus

A- po-sto-ló-rum cho-rus. Te Prophe-tá- rum

lau-dá- bi- lis nú-me-rus. Te Már-ty-rum can-di-

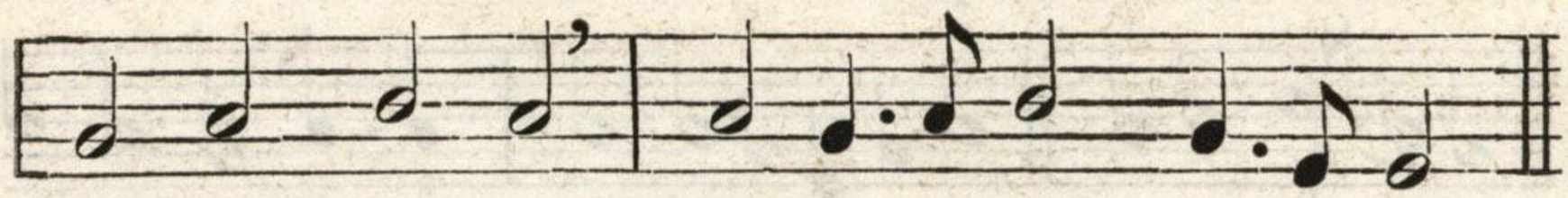
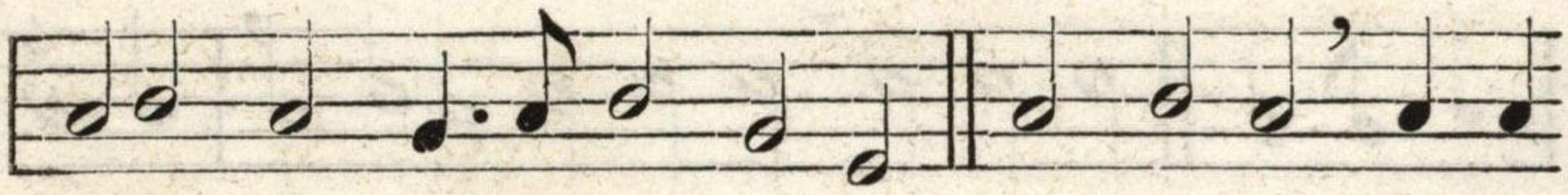


dá- tus lau-dat e- xér- ci- tus. Te per or-bem

ter- rá- rum san-cta con- fi- té- tur Ec- clé- si- a.



Pa- trem im- mén-sæ Ma- je- stá- tis. Ve- ne-



rándum tu- um ve- rum et ú- ni-cum Fí- li- um.

San-ctum quo-que Pa- rá- cli-tum Spí- ri-tum.

Tu Rex gló- ri- æ, Christe. Tu Pa-tris sem-pi-

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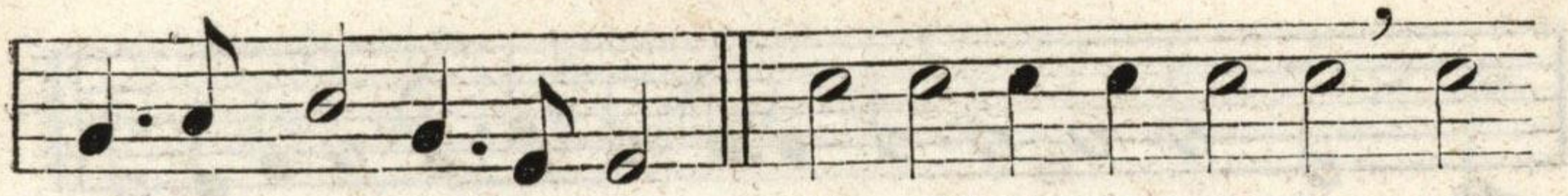
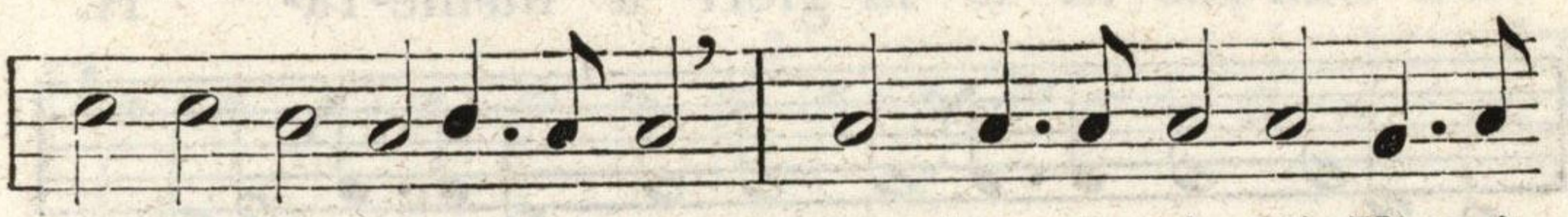
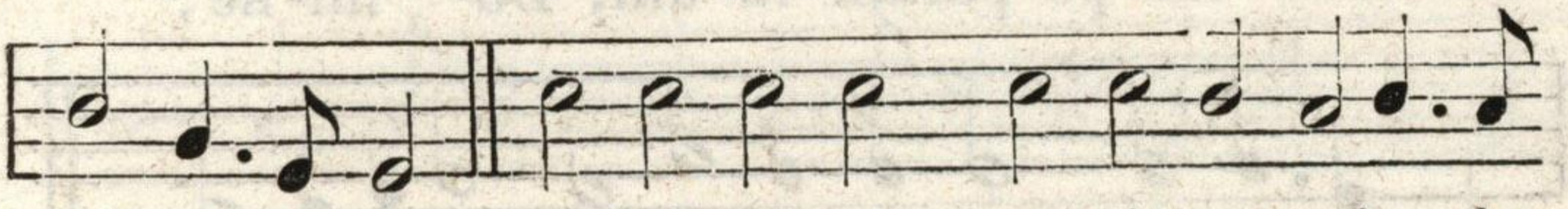
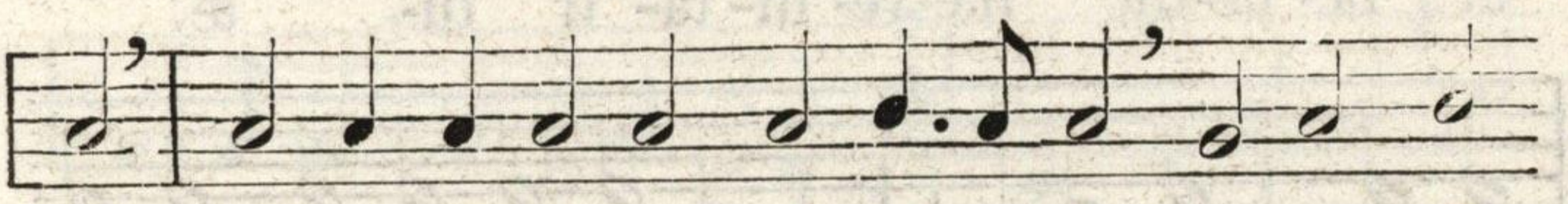

tér-nus es Fí-li- us. Tu ad li- be-rándum su-

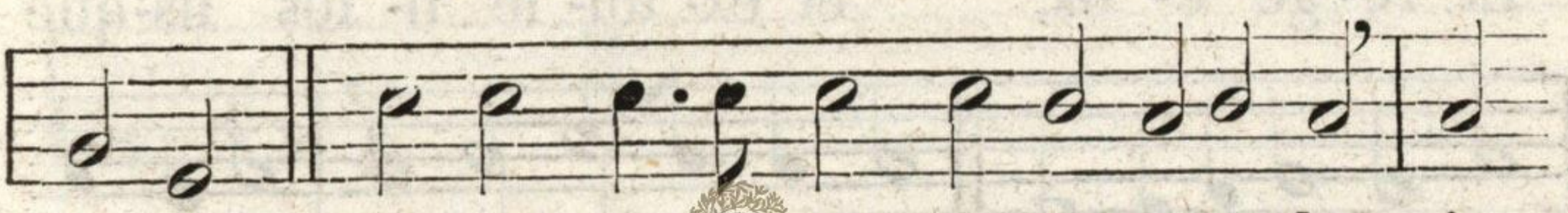
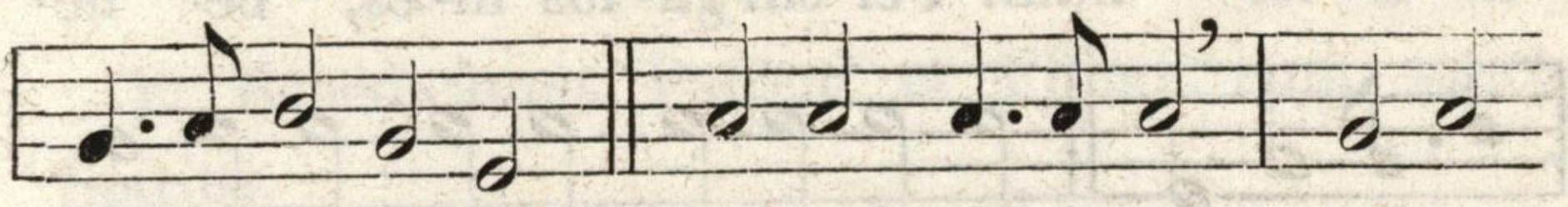
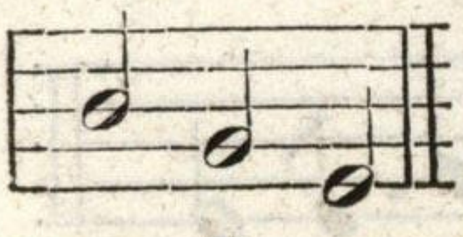
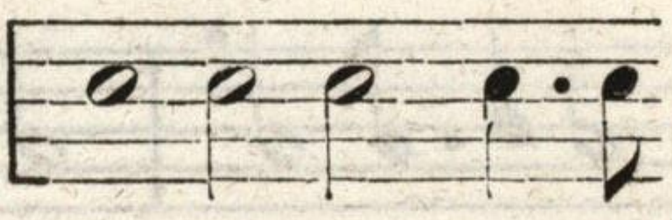
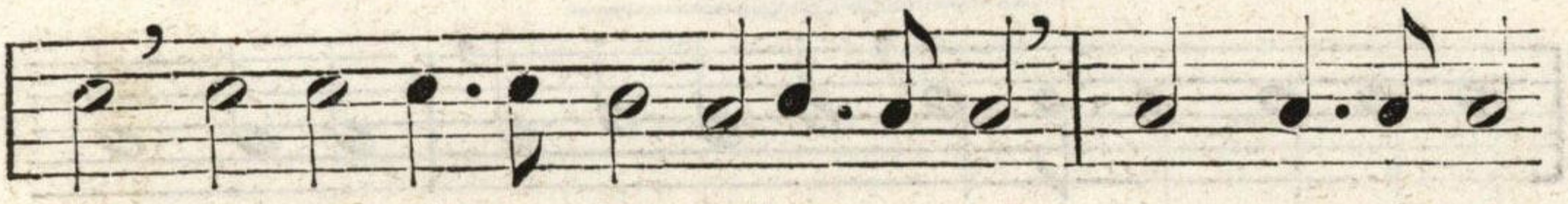
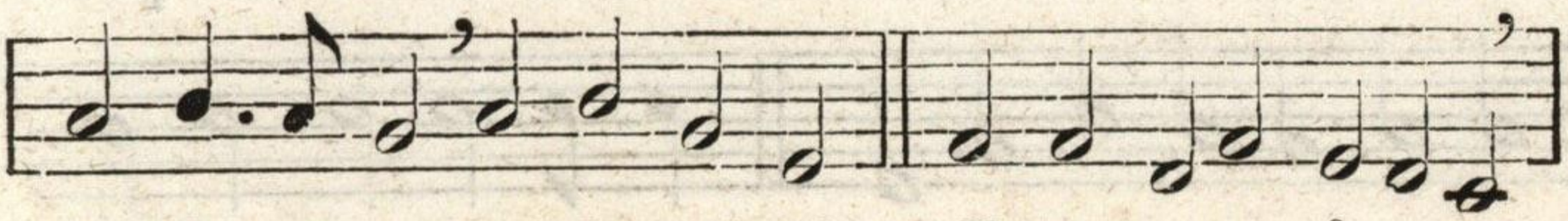


sce-ptúrus hó- minem, non hor-ru- í- sti Vír-gi-



nis ú- te-rum. Tu, de- ví- cto mor-tis a- cú- le-



o, a- pe- ru- í- sti cre-dén- ti- bus re-gna cœ-

ló-rum. Tu ad déx- te-ram Dei se- des, in

gló- ri- a Pa-tris. Ju-dex cré-de-ris es- se

Le verset suivant se dit à genoux et lentement.

ven-tú-rus. Te er- go quæsu-

mus, tu- is fá-mu-lis súb- ve-ni, quos pre-ti- ó-

so sán-gui-ne re- de- mí- sti. Æ- tér- na fac

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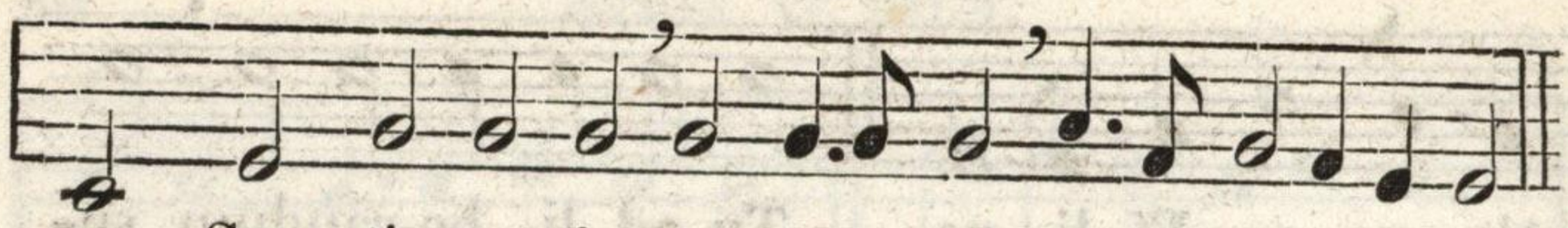
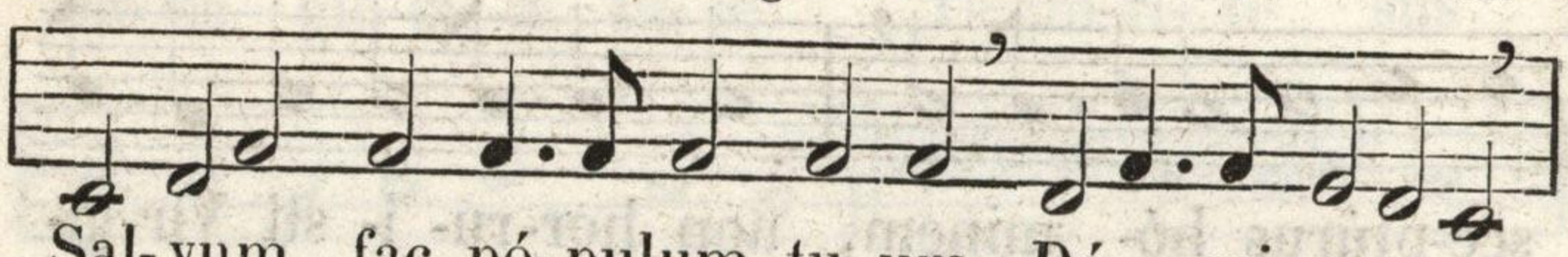
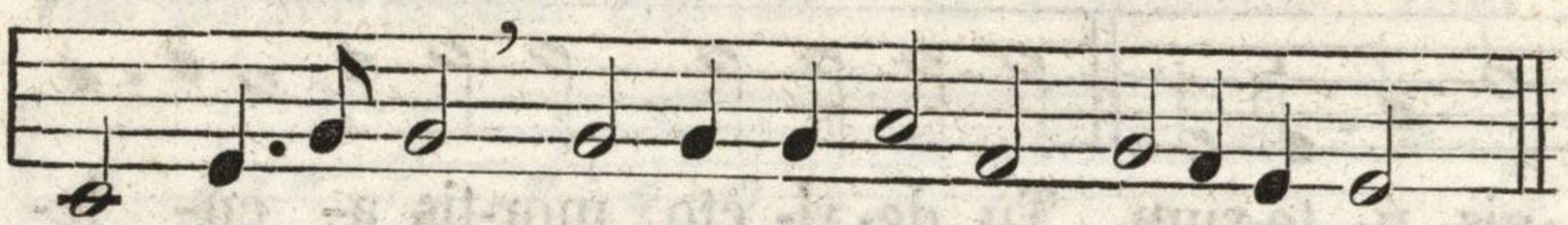
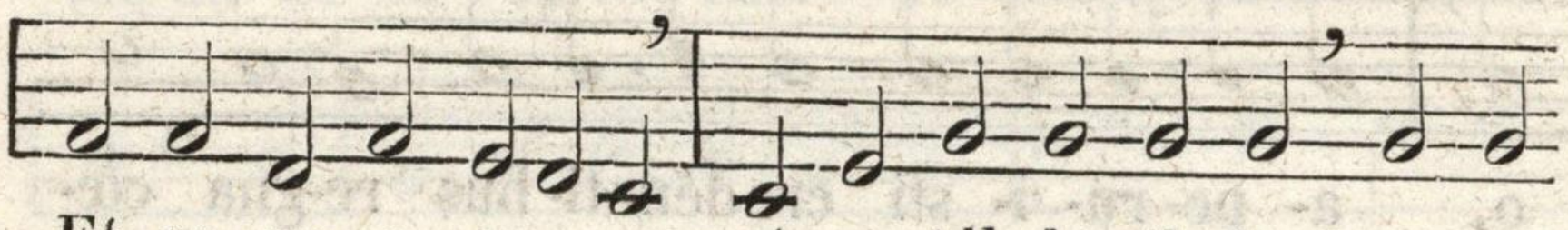
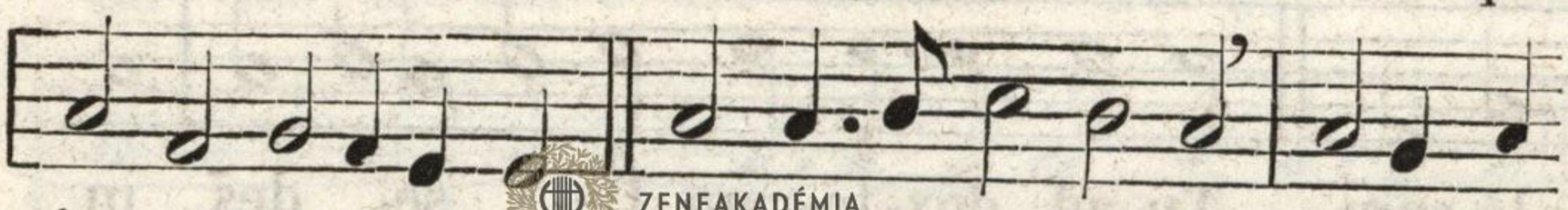
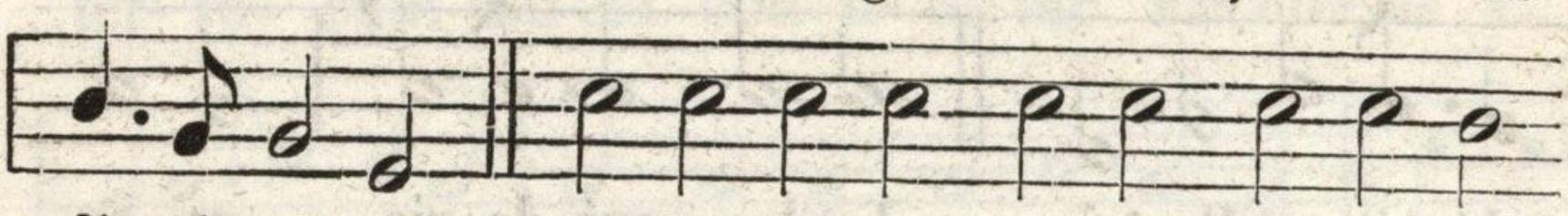
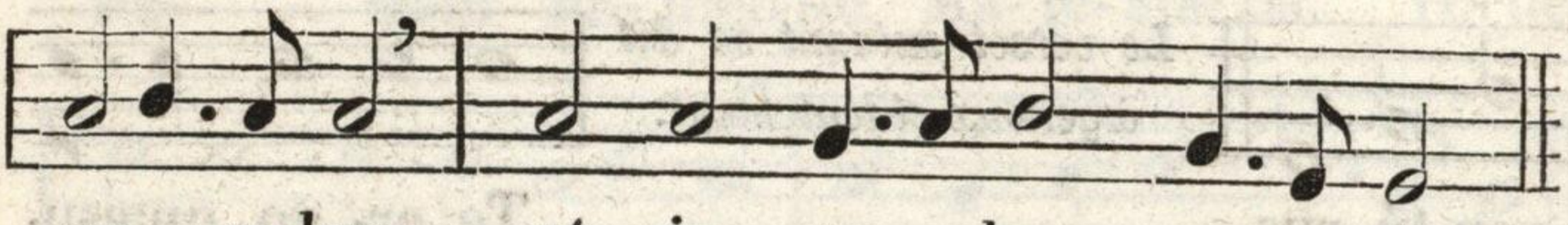

cum San-ctis tu- is in glóri- a nu-me-rá- ri.



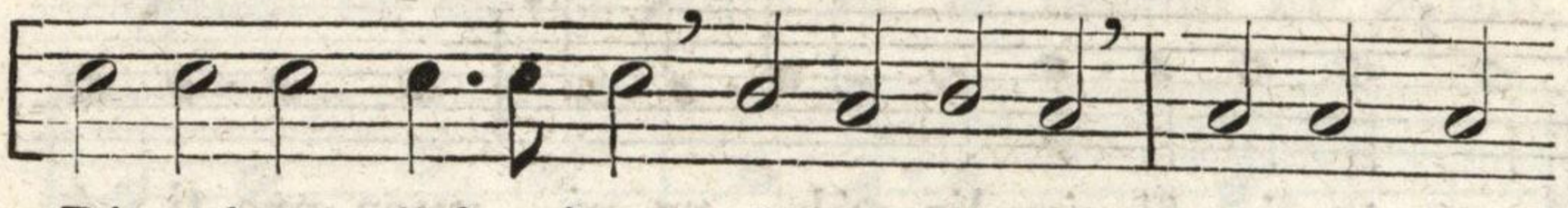
Sal-vum fac pó-pulum tu-um, Dó- mi-ne;

et bé- ne-dic hæ-re- di-tá- ti tu- æ.

Et re- ge e- os, et ex- tól- le il- los us-que

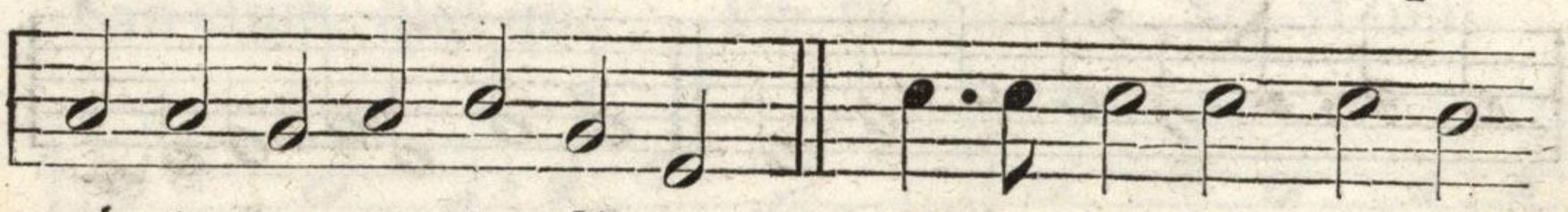


in æ- tér- num. Per sín-gu- los di- es, be- ne-

di- ci-mus te. Et lau-dá-mus nomen tu- um in



sæ- cu-lum, et in sæ- culum sæ- cu- li.



Di-gná-re, Dó- mi- ne, di- e i- sto, si- ne pec-

cá- to nos cu-sto- dí- re. Mi- se- ré- re no-stri,

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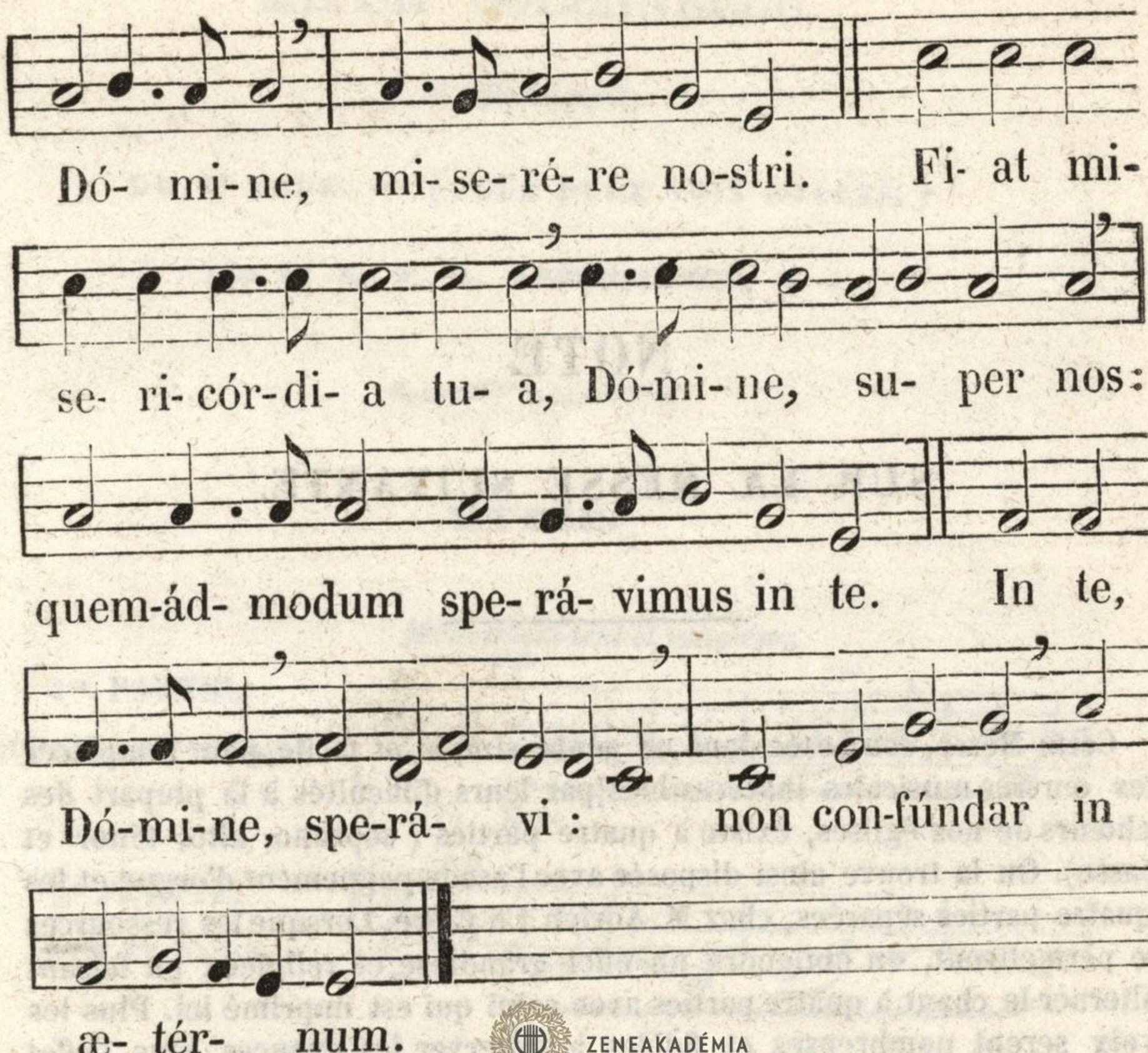
LISZT MÚZEUM

℣. Benedicámus Patrem et Fílium cum sancto Spíritu.

℟. Laudémus et superexaltémus eum in sæcula.

ZENEAKADÉMIA
LISZT MÚZEUM

NOTE

SUR LA MESSE SUIVANTE.

Cette Messe, composée dans un genre simple et facile, pour remplacer des œuvres musicales inaccessibles par leurs difficultés à la plupart des chœurs de nos églises, existe à quatre parties (soprano, alto, ténor et basse). On la trouve ainsi disposée avec l'accompagnement d'orgue et les quatre parties séparées, chez M. Adrien Le Clere. Lorsque les ressources le permettront, on obtiendra un effet grandiose et religieux en faisant alterner le chant à quatre parties avec celui qui est imprimé ici. Plus les voix seront nombreuses et fidèles à observer les nuances, plus l'effet produit sera parfait.

ZENEAKADÉMIA
LISZT MÚZEUM

MESSE SOLENNELLE

En style Grégorien.

DU Ve MODE. — (POUR DEUX VOIX ÉGALES.)

PAR LE R. P. L. LAMBILLOTTE. S. J.

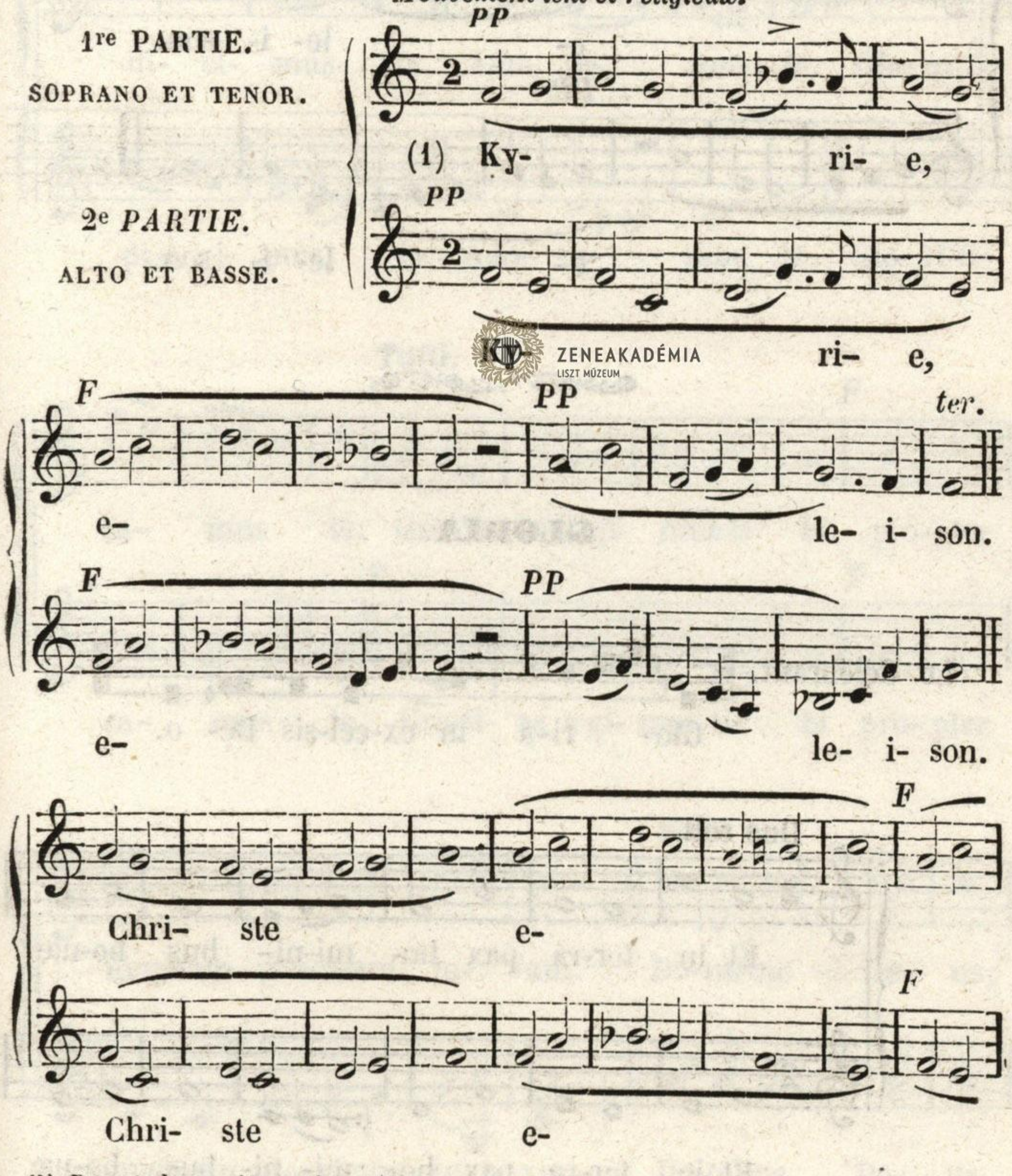
KYRIE.

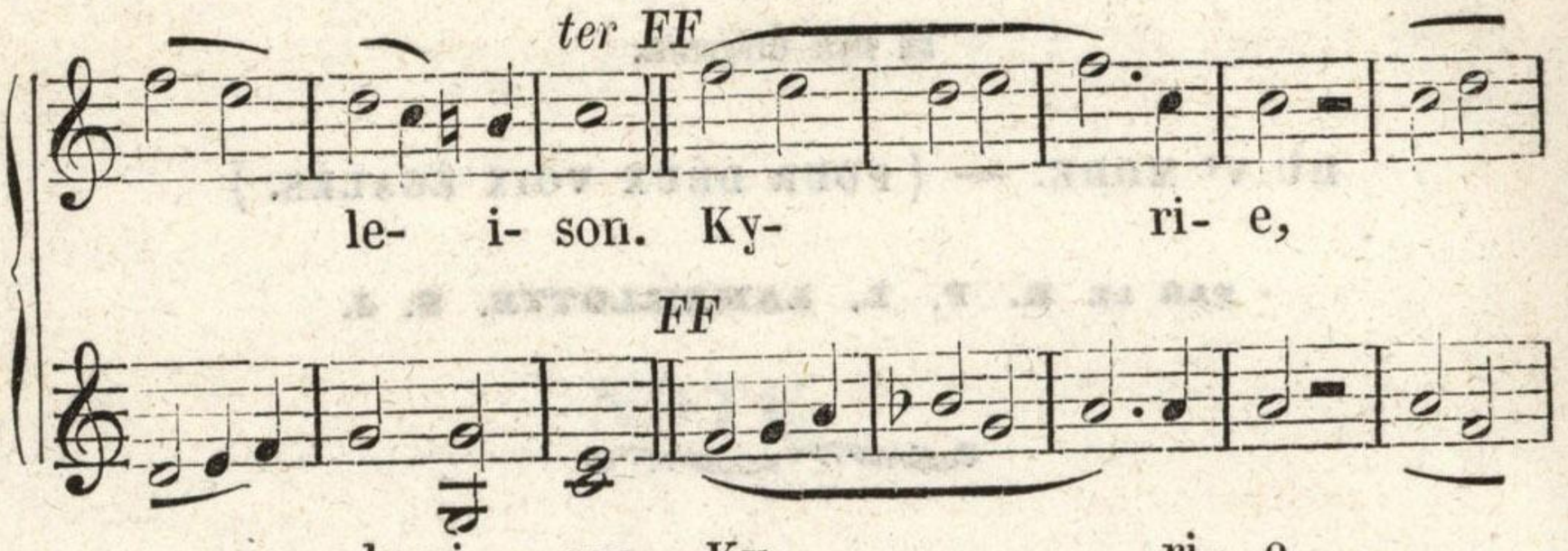
Mouvement lent et religieux.

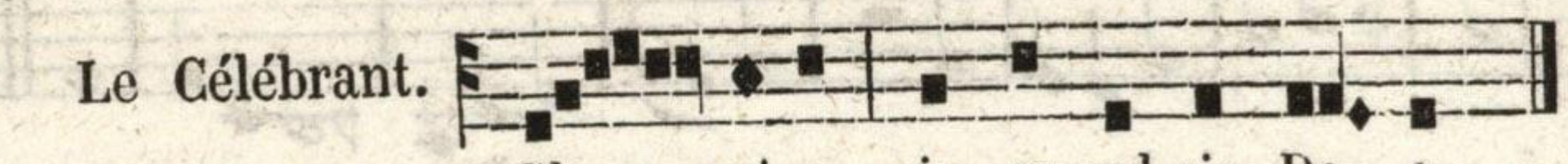
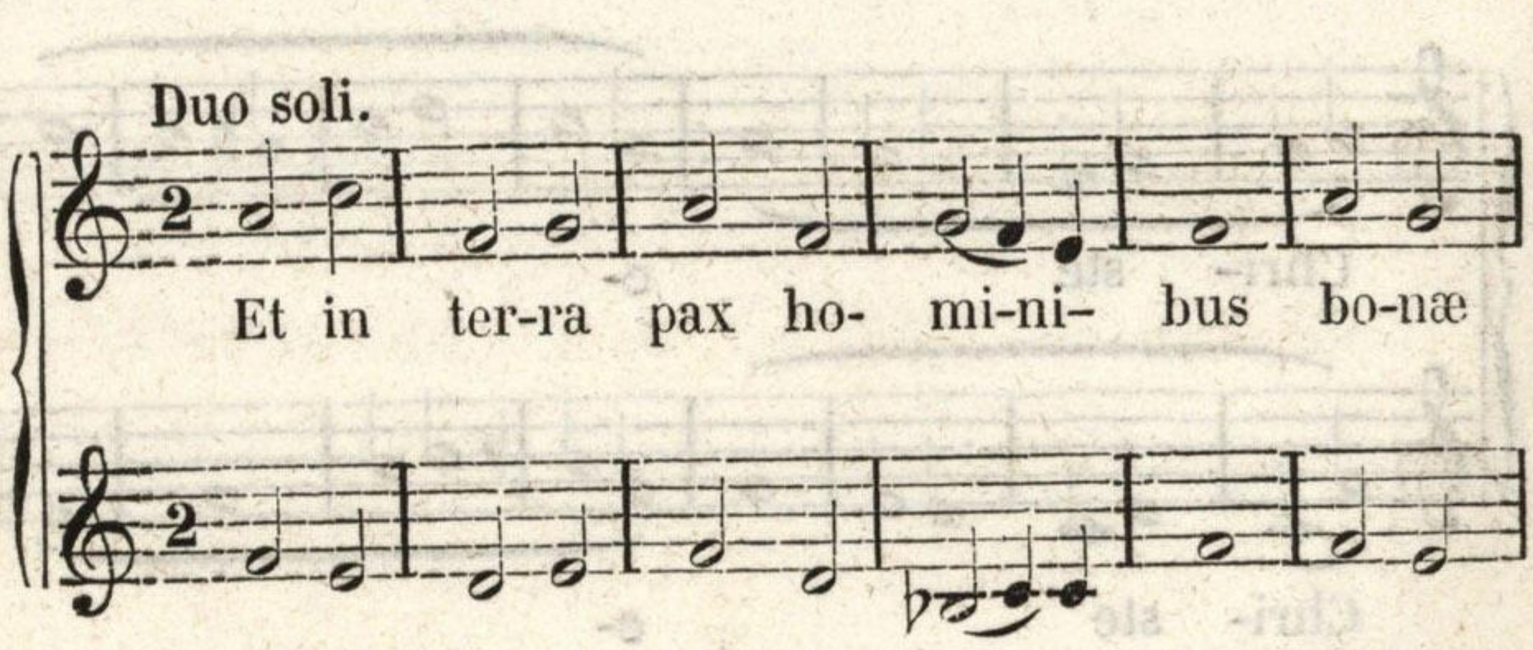
1re PARTIE.

SOPRANO ET TENOR.

2e *PARTIE.*

ALTO ET BASSE.

(1) *Duo et chœur alternativement.*

ZENEAKADÉMIA
LISZT MÚZEUM

ZENEAKADÉMIA
LISZT MÚZEUM

GLORIA.



ZENEAKADÉMIA
LISZT MÚZEUM

Tutti. Duo.

vo-lun- ta- tis. Lau- da- mus te. Be-ne-

vo-lun- ta- tis. Lau- da- mus te. Be-ne-

Tutti. Soli.

di- ci- mus te. Ado- ra- mus te. Glo- ri-fi-

di- ci- mus te. Ado- ra- mus te. Glo- ri-fi-

ZENEAKADÉMIA
LISZT MÚZEUM

Tutti.

P *F*

ca- mus te. Gra-ti- as a-gi- mus ti- bi pro-pter

P *F*

ca- mus te. Gra-ti- as a-gi- mus ti- bi pro- pter

Soli.

magnam glo-ri-am tu- am. Do–mi-ne De- us,

magnam glo-ri-am tu- am. Do-mi-ne De- us,

ZENEAKADÉMIA
LISZT MÚZEUM

Rex cœ- les- tis, De- us Pa- ter om- ni- po-

Rex cœ- les- tis, De-us Pa- ter om- ni- po-

Tutti. PP

tens. Do-mi-ne Fi li u- ni- ge- ni- te, Je-

PP

tens. Do-mi-ne Fi-li u- ni- ge- ni- te, Je-

ZENEAKADÉMIA
LISZT MÚZEUM

Soli.

su Chri- ste. Domine Deus, Agnus De- i

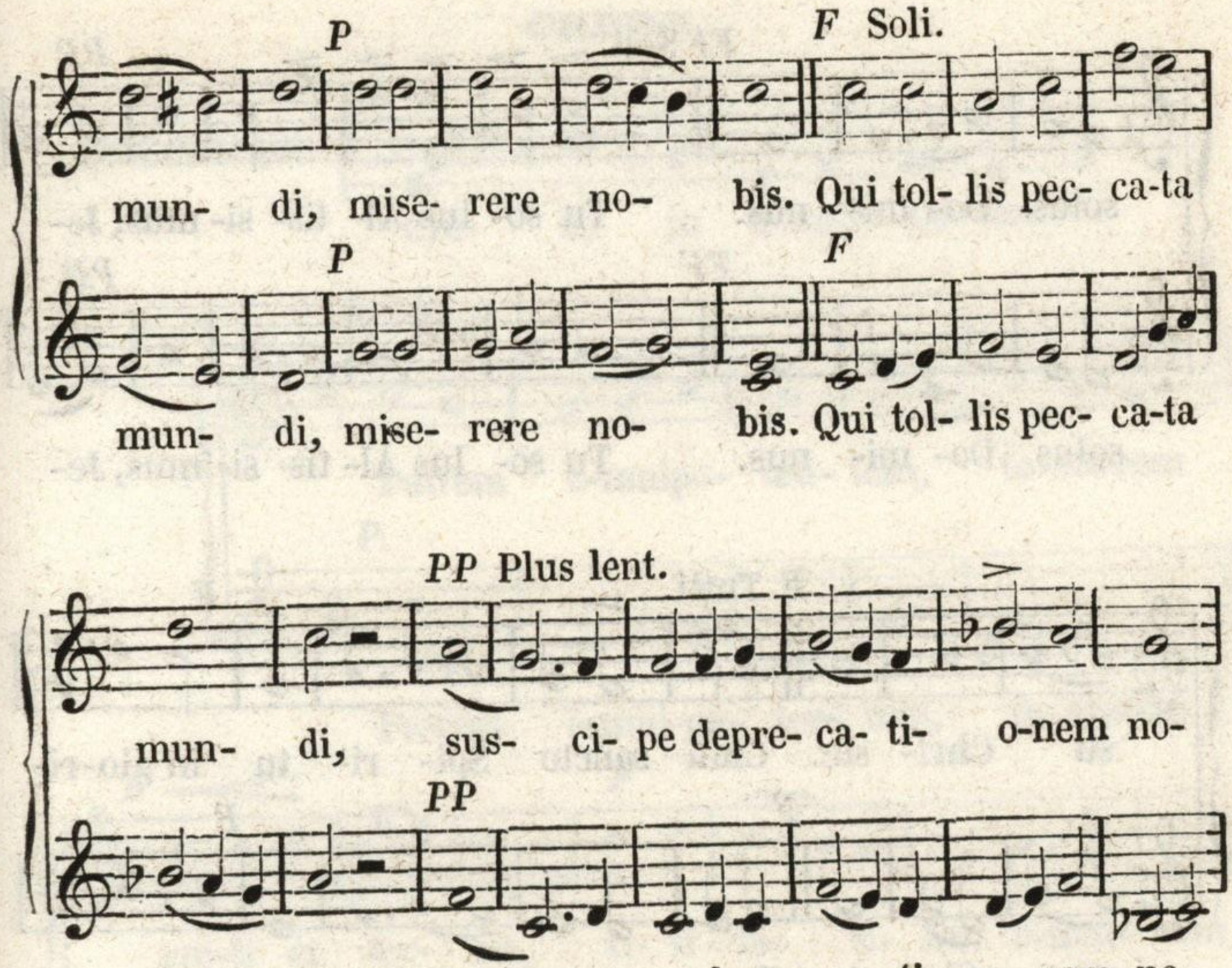
su Chri-ste. Domine Deus, Agnus De- i

Tutti. F

Fi- li- us Pa- tris. Qui tol- lis pec- ca- ta

F

Fi- li- us Pa- tris. Qui tol- lis pec- ca- ta

ZENEAKADÉMIA
LISZT MÚZEUM

ZENEAKADÉMIA
LISZT MÚZEUM

FF Soli. *PP*

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

FF *PP*

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

F Tutti. *F*

su Chri- ste. Cum sancto Spi- ri- tu in glo-ri-

F *F*

su Chri- ste. Cum sancto Spi- ri- tu in glo-ri-

ZENEAKADÉMIA
LISZT MÚZEUM

FF Soli.

a De- i Pa- tris. A men.

FF

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

PP

A- men.

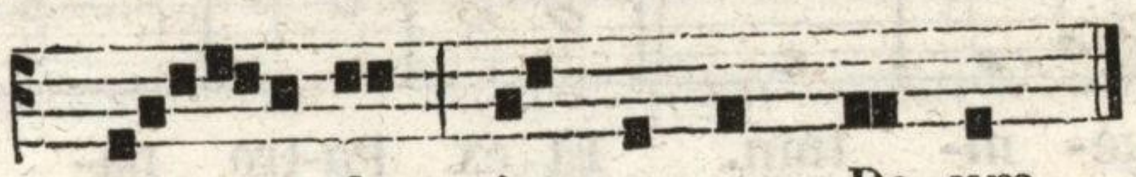
PP

A- men.

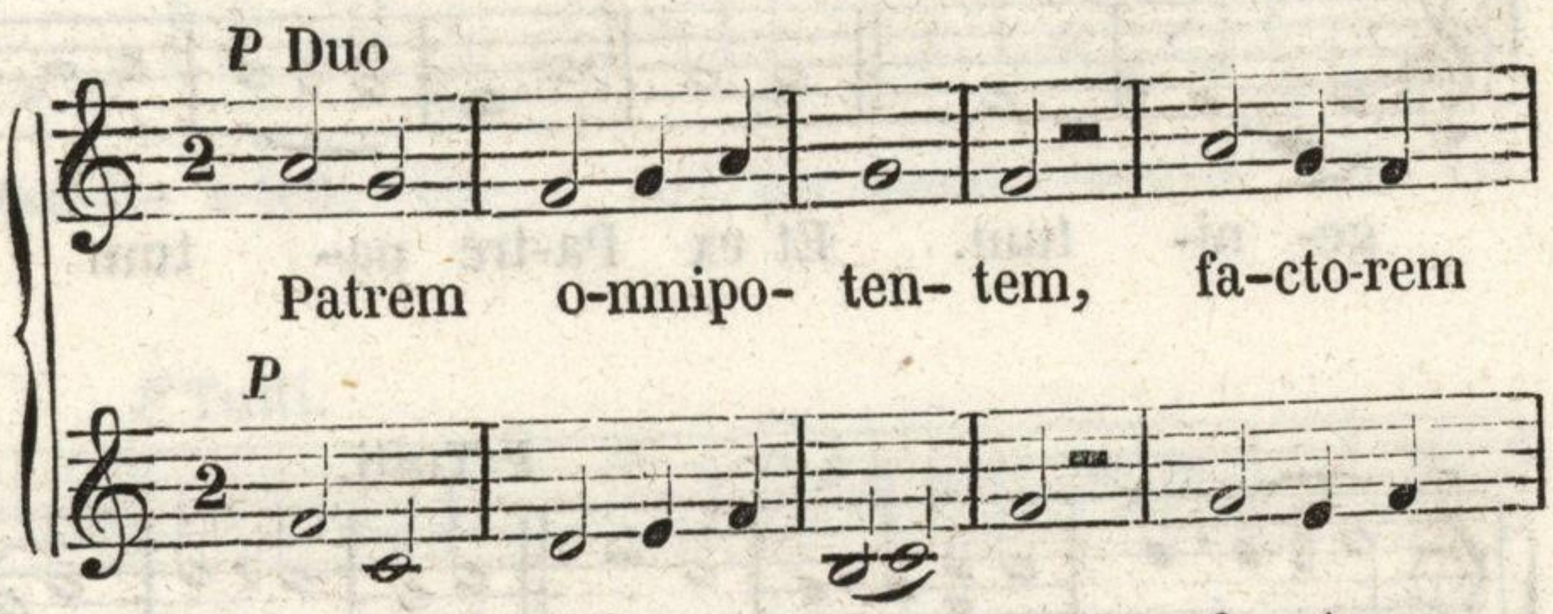
ZENEAKADÉMIA
LISZT MÚZEUM

CREDO.

Le Célébrant.



Cre- do in u-num De-um.

P Duo

Patrem o-mnipo- ten- tem, fa-cto-rem

P

Patrem o-mni-po- ten- tem, fa- ctorem

F *F*

cœ-li et ter- ræ, vi- si - bi- li- um o-mni- um

F *F*

ZENEAKADÉMIA LISZT MÚZEUM

cœ-li et ter- ræ, vi- si- bi- li- um o-mni- um

Tutti.

F

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

F

et in- vi-si- bi- li- um. Et in unum Do- mi-

PP

num Je- sum Chris- tum, Fi-li-um De-i u- ni-

PP

num Je- sum Chris- tum, Fi-lium De-i u- ni.

ZENEAKADÉMIA LISZT MÚZEUM

Duo. *F*

ge- ni- tnm. Et ex Pa-tre na- tum an- te

F

ge- ni- tum. Et ex Pa-tre na- tum an- te

P Tutti.

o- mni- a sæ- cu- la. De- um de De- o,

P

o- mni- a sæ-cu- la. De- um de De- o,

ZENEAKADÉMIA
LISZT MÚZEUM

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

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

P *F* Duo. *F*

de De- o ve- ro. Ge-ni- tum non fa-ctum, con-

P *F*

de De- o ve- ro. Ge-ni- tum non fa-ctum, con-

ZENEAKADÉMIA
LISZT MÚZEUM

PP

substan-ti- a-lem Pa- tri, per quem omni-a fa- cta

PP

substan-ti- a-lem Pa- tri, per quem omni-a fa- cta

F Tutti.

sunt. Qui pro- pter nos ho- mi- nes et propter

F

sunt. Qui pro- pter nos ho- mi- nes et propter

ZENEAKADÉMIA
LISZT MÚZEUM

PP Duo Lent.

nostram sa-lu- tem, de-scen-dit de cœ-lis. Et in-car-

PP

nostram sa-lu- tem de-scen- dit de cœ-lis. Et in-car-

na- tus est de Spi-ri- tu san- cto ex Ma- ri-a

na- tus est de Spi-ri- tu san- cto ex Ma- ri-a

ZENEAKADÉMIA
LISZT MÚZEUM

1° Tempo Tutti

F

Vir- gi- ne, ET HO-MO FA- CTUS EST. Cru- ci-

F

Vir- gi- ne, ET HO-MO FA- CTUS EST. Cru- ci-

P F

fi- xus e- ti- am pro no- bis sub Pon- ti-

P F

fi- xus e- ti- am pro no- bis sub Pon- ti-

ZENEAKADÉMIA LISZT MÚZEUM

P

o Pi- la- to, pas-sus et se- pul- tus est.

P

o Pi- la- to, pas-sus et se- pul- tus est.

F Duo. FF P

Et re-sur- re- xit ter- ti- a di- e

F FF P

Et re-sur- re- xit ter- ti- a di- e

ZENEAKADÉMIA LISZT MÚZEUM

F Tutti

se- cun- dum Scri- ptu- ras. Et a- scen-dit in

F

se- cun- dum Scri- ptu- ras. Et a- scen-dit in

PP *F*

cœ- lum, se-det ad dex- te- ram Pa- tris.

PP *F*

cœ- lum, se-det ad dex-te- ram Pa- tris.

ZENEAKADÉMIA
LISZT MÚZEUM

Soli. *F*

Et i- te- rum ven- tu-rus est cum glo- ri- a ju-di-

F

Et i- te- rum ven- turus est cum glo-ri- a ju- di-

P *F*

ca- re vi- vos et mortu- os cu-jus re-gni

P *F*

ca- re vi- vos et mor tu- os cu-jus re-gni

ZENEAKADÉMIA
LISZT MÚZEUM

F *P* Tutti.

non e- rit fi- nis. Et in Spi-ri-tum sanctum

F *P*

non e- rit fi- nis. Et in Spi-ri-tum sanctum

F

Do- mi-num et vi- vi- fi- can- tem, qui ex

F

Do- mi-num et vi- vi-fi- can- tem, qui ex

ZENEAKADÉMIA LISZT MÚZEUM

F Soli.

Pa- tre Fi- li- o- que pro- ce- dit. Qui cum

F

Pa- tre Fi- li- o- que pro- ce- dit. Qui cum

PP

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

PP

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

ZENEAKADÉMIA LISZT MÚZEUM

F

et con- glo-ri- fi- ca- tur, qui lo- cu-tus est

F

et con- glo-ri- fi- ca- tur, qui lo- cu-tus est

PP F Tutti.

per Pro-phe- tas. Et u-nam Sanctam, Ca- tho- li-

PP F

per Pro-phe- tas. Et u-nam Sanctam, Ca- tho-li-

ZENEAKADÉMIA
LISZT MÚZEUM

P Soli.

cam et A-pos- to- li- cam Ec- cle- si- am. Con-

P

cam et A-pos- to- li- cam Ec- cle- si- am. Con-

fi- te- or u- num Ba- ptis- ma in re- mis- si-

fi- te- or u- num Ba- ptis- ma in re- mis- si-

ZENEAKADÉMIA
LISZT MÚZEUM

P Tutti.

o- nem pecca- to- rum. Et ex- pe- cto

P

o- nem pecca- to- rum. Et ex- pe- cto

FF *PP*

re- sur- re- cti- o- nem mortu- o- rum.

FF *PP*

re- sur- re- cti- o- nem mortu- o- rum.

ZENEAKADÉMIA
LISZT MÚZEUM

FF Soli. *P* Tutti.

Et vi- tam ven- tu- ri sæ- cu- li. A-

FF *P*

Et vi- tam ven- tu- ri sæ- cu- li. A-

men.

men.

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LISZT MÚZEUM

SANCTUS.

P Soli. *F* Tutti.

San- ctus, San-

P *F*

San- ctus, San-

P

ctus, San-ctus Do- mi- nus De- us

P

ctus, San-ctus Do- mi- nus De- us

FF T

sa- ba- oth. Ple-ni sunt cœli et ter- ra

FF

sa- ba- oth. Ple-ni sunt cœli et ter- ra

P *FF*

glo- ri- a tu- a. Ho-san- na in ex- cel-

P *FF*

glo- ri- a tu- a. Ho-san- na in- ex- cel-

ZENEAKADÉMIA
LISZT MÚZEUM

FF Soli.

sis. Be- ne- di- ctus qui ve- nit

FF

sis. Be–ne- di- ctus qui ve- nit

FF Tutti.

in no-mi- ne Do-mi- ni. Ho- san-na in ex- cel- sis.

FF Tutti.

in no-mi– ne Do-mi- ni. Ho- san-na in ex- cel- sis.

ZENEAKADÉMIA LISZT MÚZEUM

AGNUS.

P Soli.

A- gnus De- i, qui tol-lis pec-

P

A- gnus De- i, qui tol-lis pec-

F

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

F

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

ZENEAKADÉMIA LISZT MÚZEUM

P *F*

A- gnus De- i qui tol-lis pec- ca-ta mun- di

P *F*

A- gnus De- i qui tol-lis pec- ca-ta mun- di

P Soli

mi-se- re-re no- bis. A- gnus De-

P Soli

mi-se- re-re no- bis. A- gnus De-

F *P* *Lento* Tutti

i qui tol-lis pec- ca- ta mun- di, Do-na

F *P*

i qui tol-lis pec- ca- ta mun- di, Do-na

no-bis pa- cem.

no-bis pa- cem.

ZENEAKADÉMIA
LISZT MÚZEUM

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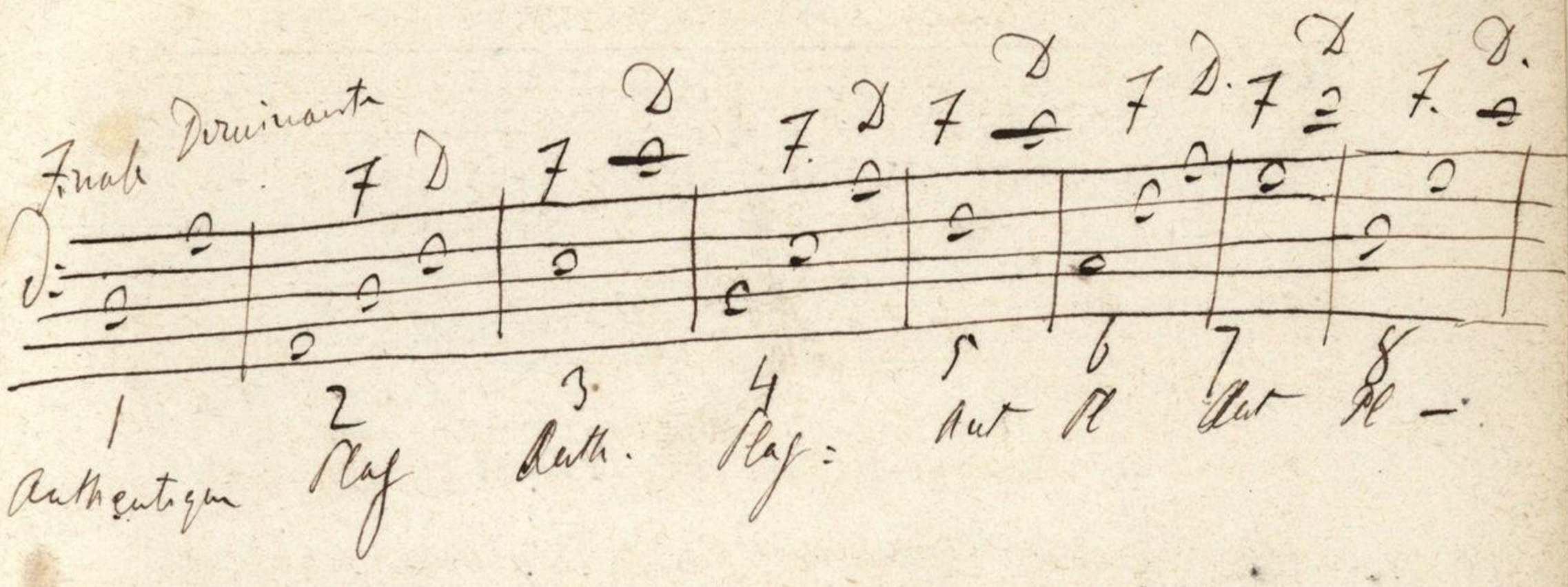
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Z. 77.

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