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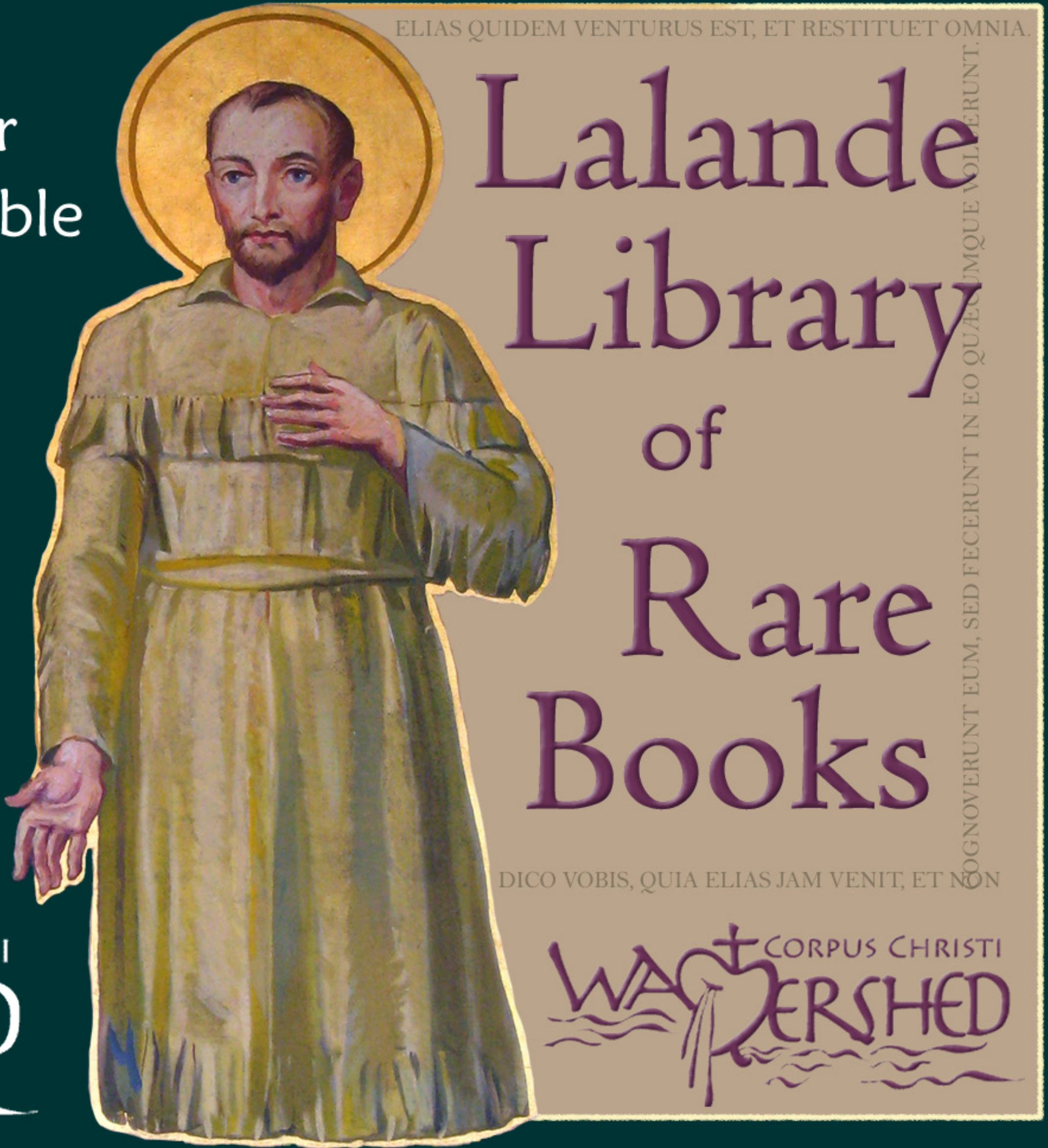

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A. So 1905 KYR632 gg LN

Solesmes #632

1905 : : *KYRIALE* : : Preface in LATIN : : * * Gregorian notation * *

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St. Mary's School

KYRIALE

SEU

ORDINARIUM MISSAE

Nº 632

Immaculate Conception Church
Valley Falls, Kansas

APPROBATIO

Praesens exemplar rhythmicis signis a Solesmensibus monachis ornatum typicae Vaticanae editioni de coetero plane conforme repertum est. In fidem, etc.

Ex Secretaria Sacrorum Rituum Congregationis, die 16 Novembris 1905.

✠ D. PANICI, Archiep. Laodicen.

S. R. C. Secret.

Revisione rite peracta a censoribus in cantu gregoriano peritis, praesens editio *rhythmicis signis a Solesmensibus monachis ornata* typicae Vaticanae plane conformis reperta est. Quod testamur.

IMPRIMATUR,

Tornaci, die 30 Octobris 1905.

✠ C. G. Epūs Tornacen.

In universam nostram excogitandi scribendique rhythmi rationem omnia iura vindicabimus.

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KYRIALE

SEU

ORDINARIUM MISSAE

CUM CANTU GREGORIANO

AD EXEMPLAR EDITIONIS VATICANAE

CONCINNATUM

ET

RHYTHMICIS SIGNIS

A SOLESMENSIBUS MONACHIS

DILIGENTER ORNATUM

TYPIS SOCIETATIS S. JOANNIS EVANG.

DESCLÉE, LEFEBVRE & Soc.

S. Sedis Apostolicae et S. Rituum Congregationis Typographi.

ROMAE — TORNACI.

1905.

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DECRETUM

Post Apostolicas litteras SS. D. N. Pii divina Providentia Pp. X, Motu Proprio datas die xxv Aprilis MCMIV, quibus decernitur nova committenda typis Vaticanis editio librorum, cantum gregorianum S. R. Ecclesiae proprium continentium, prout ab ipsomet Pontifice restitutus fuit, Commissio Pontificia, mandata et desideria eiusdem Pontificis adimplens, ipsam editionem summo studio ac diligentia paravit, atque perfecit.

Haec vero S. Rituum Congregatio, hanc ipsam editionem uti typicam ab omnibus habendam esse declarat atque decernit; ita ut in posterum melodiae gregorianae, in futuris huiusmodi librorum editionibus contentae, praedictae typicae editioni, nihil prorsus addito, dempto vel mutato, adamussim sint conformandae, etiamsi agatur de excerptis ex libris iisdem.

Nulli tamen fas erit librorum cantus gregoriani sic restituti, in totum vel ex parte editionem suscipere aut evulgare, nisi prius a S. Sede facultatem obtinuerit, normis servatis et instructionibus, quae in Decreto S. R. C. diei XI Augusti MCMV continentur.

Denique haec eadem S. Rituum Congregatio de mandato SSmi declarat vivissimum esse eiusdem Sanctitatis Suae desiderium, quod ubique locorum Ordinarii curent, ut quilibet libri hucusque editi cantum liturgicum referentes, etiamsi quocumque pontificio privilegio muniti, aut quavis adprobatione commendati, sensim sine sensu, quamprimum tamen, ab ecclesiis, etiam Regularium, romanum ritum sectantibus amoveantur, ita ut libri liturgici gregorianos concentus continentes ii tantummodo adhibeantur, qui, iuxta normas supradictas compositi, huic typicae editioni plane fuerint conformes.

Contrariis non obstantibus quibuscumque. Die 14 Augusti 1905.

A. CARD. TRIPEPI, *S. R. C. Pro-Praefectus.*

L. ✠ S.

† D. PANICI, ARCHIEP. LAODICEN., *Secretarius.*

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PROOEMIUM.

Duae nunc in usu sunt Gregoriani cantus notationes, nempe :

1. antiqua seu quadrata,

2. recentior altera.

Utramque, rhythmicis nostris signis ornatam, infra videre est.

I

Nomina, Figurae, Valores notarum praecipuarumque neumarum.

A. — NOTAE SIMPLICES.

In antiqua notatione, octo sunt simplicium notarum species, videlicet :

1. *Punctum quadratum :*
2. *Punctum inclinatum :*
3. *Virga :*
4. *Apostropha :*
5. *Oriscus :*

Hae *quinque* species una tantum figura in recentiore notatione exprimuntur, videlicet *nota*

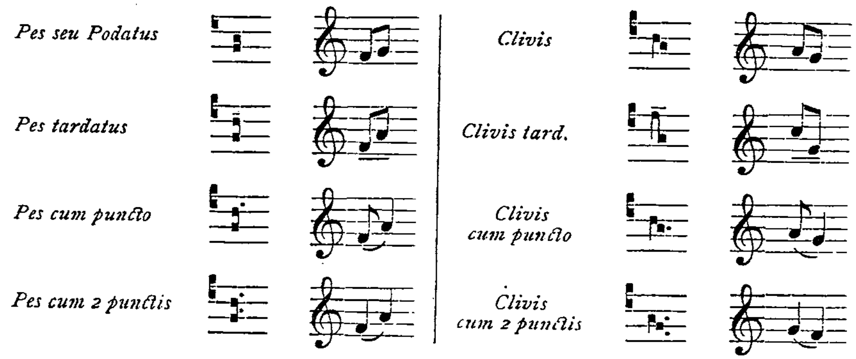
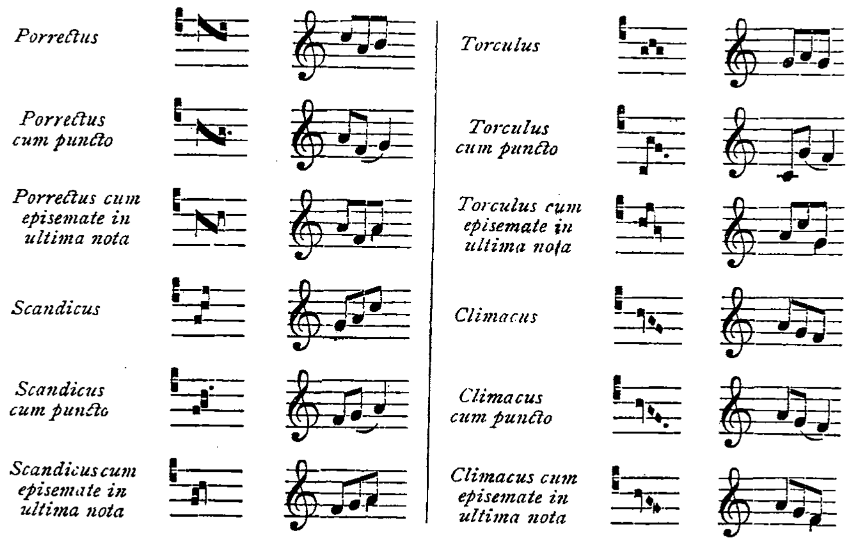
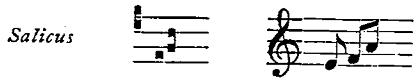
6. *Punctum quadratum cum episemate seu subdivisionis ictu :*
7. *Punctum inclinatum cum episemate :*

Haec duo puncta vertuntur in *notam* , episemate quidem ornatam : *vel*

8. *Quilisma :*

Quilisma vertitur in *notam* signo quidem ornatam : *vel*

N. B. — In antiqua notatione, punctum notae additum ( ) *moram vocis* significat notamque illam ferme duplicat. In recentiore autem notatione, nota hoc puncto instructa vertitur in

B. — Neumae duarum notarum.

C. — Neumae trium notarum.



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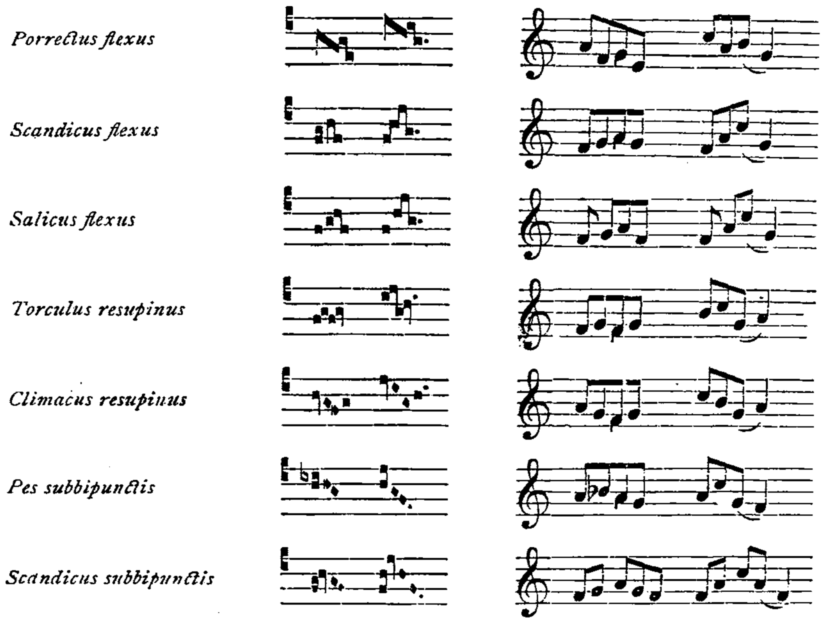
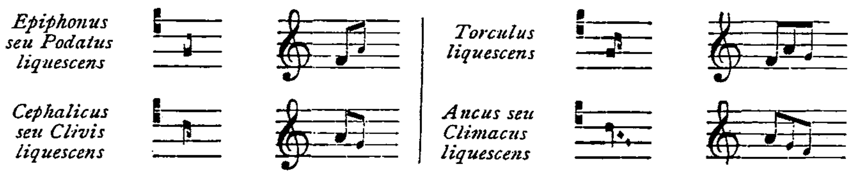
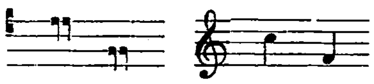
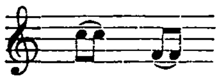
D. — Neumae quatuor notarum et amplius.

E. — Neumae semivocales seu liquescentes.

II

Animadversiones in elementa et sigla praecedentia.

1° *Punctum*, sive *quadratum*, sive *inclinatum*, notam immediate praecedentibus aut statim sequentibus graviorem designat.
Punctum inclinatum nunquam solum, sed aut *virgae* (vide *climacum*) aut praecedenti neumae (vide *podat. subbipunct.*) appositum reperies.
2° *Virga* quae contra punctum distinguitur, notam immediate praecedentibus aut statim sequentibus acutiorem indicat. Saepissime geminatur et musice sic vertitur :



aut duabus notulis sic agglutinatis :

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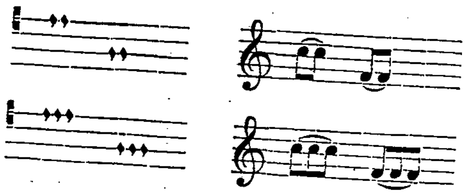
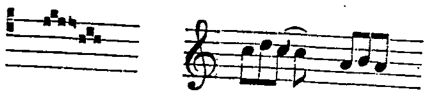
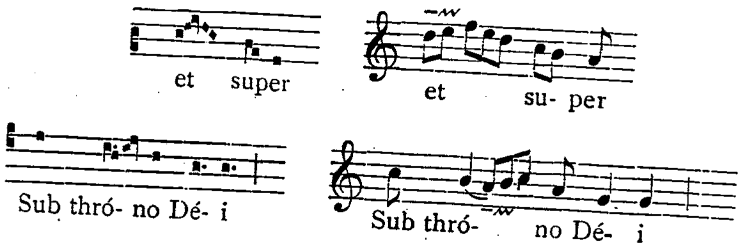
3° *Apostropha* nunquam sola adhibetur. Geminata, *distropha* dicitur; ter ducta, *tristropha;* sed nihil obstat quin amplius iteretur.

Distropha :

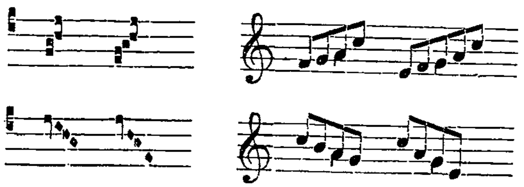
Tristropha :

Distrophae et *tristrophae* singulas notulas ab invicem, sicut in antiqua, ita in recentiore notatione, separavimus; eas tamen una tantum continua et aequabili vocis prolatione canendas esse denuntiant supra (⌒) aut infra (‿) ductae lineolae. Antiquitus patres nostros non continuo tenore cecinisse *distropham* et *tristropham*, sed singula earum elementa nonnulla vocis repatione notasse contenditur. Ubi tamen choraliter canitur, necesse est praedictas neumas uno tenore ab omnibus proferri, modice *crescendo* aut *decrescendo*, prout res postulat, vocem ducentibus.

4° *Oriscus* genus est *apostrophae.* Neumas claudit; sed plerumque continuis torculis interponitur. Canitur sicut *distropha* sed *piano.*

5° *Quilisma.* Notula haec denticulata nonnisi media inter alias adhibetur, nec a caeterarum notarum valore et tenore discrepat : sed praecedentem notam aut neumam modice protrahendam esse indicat. In musica translatione, brevi linea super notas ducta, mora illa indicatur. Ubi vero integram neumam sequitur *quilisma*, primae neumae nota est in quam praecise cadit productio; et in hoc casu, prior *podati* vel *clivis* notula pro geminata haberi potest : cf. infra, exemplum *sub thróno Déi.*



6° *Podatus* duobus notis constat quarum ima prior est proferenda.

7° *Porrectus* tribus notis constat. Summa pars lineae crassae in obliquum ductae primam notam indicat, secundam vero ima pars ejusdem lineae : nihil est ambigui circa tertiam.

8° *Scandicus, climacus.* Istae neumae, nomine non mutato, tribus notulis vel amplius constare possunt. v. gr. :

Episema, id est lineola notae adjuncta, rhythmicam ostendit subdivisionem.

9° *Salicus.* Quem noli, quaeso, cum scandico commiscere : illius primam notulam levissimum intervallum a secunda disjungit, in qua rhythmicam subdivisionem indicat.

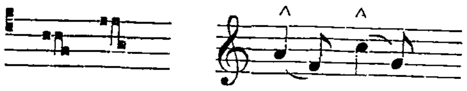
10° *Flexus.* Flexae dicuntur neumae quae in altum concludentes (*porrectus, scandicus*), alia subjuncta notula ad graviorem tonum flectuntur.

Resupinus. Resupinae dicuntur neumae quae in gravi concludentes (*torculus, climacus*), alia subjuncta notula ad altiorem tonum assurgunt.

Subpunctis dicitur neuma quae in altum concludens, inclinatis punctis perficitur. Si duo adsunt inclinata *puncta*, neuma *subbipunctis* dicitur : et si tria, *subtripunctis.*

11° *Notae semivocales,* signis tenuioribus designatae, reperiuntur tantummodo vel in fine illius syllabae quae cum altera insequenti conjunctim et more diphtongi effertur, v. gr. AU*tem*, EJ*us;* vel cum plures sibi junguntur consonantes. v. gr. : *o*MN*is.*

12° *Pressus* est si eodem gradu duae notae juxtaponuntur. Quae juxtapositio fit modis sequentibus :

a) per *punctum* ante clivem :

b) per juxtapositionem duarum neumarum, cum ultima nota prioris et prima nota posterioris in eodem gradu sunt sitae :

Podatus et Clivis :

Clivis et Clivis :

Climacus et Clivis :

Scandicus et Climacus :

Notae in cantu plano appositae tam arcte inter se copulantur ut nonnisi una remaneat nota, sed bivalens et a prima prolatione cum vigore quodam cantanda. Quod optime denuntiat, in recentiore notatione, nota ♩ cum signo ^

III

Pausae, morae vocis, respirationes.

Ex translatione nostra luculenter apparet omnes notas cantus plani exprimi eadem figura, scilicet ♪ recentioris musices. Ideo, si duae notae in eodem gradu sunt sitae (*distropha, oriscus*), sic musice vertantur ♩ vel ♫ et si tres (*tristropha*), hoc modo ♩. vel ♫♪ Revera, in syllabico cantu, *simplex nota idem valet ac syllaba cui incumbit*, sed notandum quod notula ♪ exprimit *prolationem ordinariam* syllabae.

Attamen positio syllabarum notarumque tum in dictione, tum in cantu, (praesertim in fine periodorum, membrorum, incisorum et fere omnium distributionum rhythmicarum), illarum valorem variat. Productio quaedam ultimae aut duarum ultimarum notarum (apud veteres, *mora vocis*) has distributiones distinguit, aut pausa quaedam iis accommodata.

Ut finem suum revera assequatur, notatio, imprimis singula incisa, singula periodi membra singulasque periodos lucide distinguere debet, et ubi sint *morae vocis*, diligenter indicare. Quod quanti sit momenti, nemo est qui dubitet, cum ipse rhythmus in hoc maxime constet ut distinctiones illae rite serventur. Necesse est ergo unamquamque rhythmicam divisionem proprio signo, quod sit ejus ponderi consentaneum, insigniri.

In hac igitur editione, ad *moras vocis* pausasque indicandas, in quadrata quidem notatione utimur *puncto*, quod notulae postcriptum, *moram vocis* in omni distinctione significat, sive incisis, sive membris, sive periodis, eamque cui adhaeret notulam quasi duplicat; in recentiore autem, utimur nota ♩.

His utentes signis, non tantum latine nescientibus auxilio esse volumus, sed etiam scientibus, dum accuratius subobscura quaedam loco enucleare conati sumus in quibus et ipsi haerere possent. Saepissime enim, in brevissimis praecipue concisionibus, *moram vocis* servare vel non, in eo qui cantat, totum positum est; quippe qui nulla praescriptione coactus, animo voluntati, studioque proprio obsequi possit. Age nunc, si solus erit, rem ex sua sententia judicabit; quid vero si contrarium accidit? et re ipsa, Grego-

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rianum carmen a canentium multorum choris plerumque funditur; ut omnium voces recte consentiant, certa opus est notatione quae normam constituat ad quam omnes pariter dirigantur. Nec ullo modo id Gregoriani cantus, quamvis libero molli flexibilique, rhythmo officere potest.

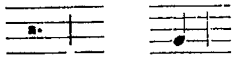
Quanti autem sit momenti unaquaeque distinctio, facile perspicies. Namque :

a. — Simplices *moras vocis* aut breves et minoris discriminis concisiones, quibus absolutis respirare non licet aut vix conceditur, *punctum* juxta notulam positum (aut nota ♩) tibi satis significabit.

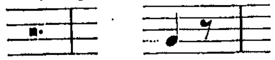
b. — *Incisa vero majoris* momenti, quae jam pro periodi membris haberi possunt, praeter punctum illud (aut notam ♩), *minima* linea (id est quarta pars lineae) tibi ostendet :

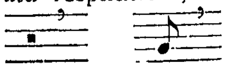
Quibus perfectis, si potes, melius erit non respirare. Quod si tibi nimium difficile videtur, tunc spiritum quasi raptim hauries, punctum vel, deficiente puncto, superiorem notulam, leviter minuendo.

c. — Quae autem proprie vereque *periodi membra* dicuntur et ex pluribus incisis constant, linea *minor* (id est dimidiata) tibi commonstrabit :



Hic plerumque respirationi indulgendum est, quod fit etiam punctum (aut notam ♩) paulo levius attingendo.

d. — *Periodus* denique, aut linea *majore* (ubi necesse habes spiritum ducere), aut (cum desinit carmen), *geminata* linea finitur. Hic vox diutius moratur : quod, in recentiore notatione, signo 𝄾 notatur, ante aut post lineam, prout res postulat, posito : 

e. — *Virgula* respirationi, e superiore notula sumptae, breve tempus concedit : 

f. — *Lineola* vero supra vel infra notam ponitur ut scias hanc notam paululum protrahendam esse. Illam similiter clivis aut podatus recipere potest; cujus tunc utraque nota, ut decet, paulo longius producenda est.

Nec parum mollitudinis ac venustatis melodiae afferunt ista minima; quæ ceterum non sunt a nobis excogitata, sed a *romaniana* notatione sumpta, qua nullam praestantiorem habemus.

g. — *Stellula* (*) verbis inserta notavimus locos ubi, inceptam a cantore periodum prosequente choro, in prioribus libris ponebatur linea *geminata*. Moras autem, si quae fieri debent, his locis non aliter quam ceteris indicavimus, scilicet per congruentia signa; nullam vero moram nonnunquam poscit melodia.

IV

Animadversiones in episemata et in ictus.

Gregorianum melos, ut norunt omnes, minime ex hoc numero constat, a recentioribus nuncupato : “ La mesure ”; cujus vis, illorum quidem sententia, in eo est praesertim ut “ sonus acriter percussus alterum leniter expressum sequatur ”; sed constat ex mera rhythmi simplicitate. Quae igitur illum in recentiore musica numerum notant, lineae vel ut dicunt “ Les barres de mesure ” abeant et mere rhythmicis quibusdam signis dent locum, necesse est. Quem persequentes finem, adhibuimus episemata.

Ex dissimilibus rebus miscetur et temperatur rhythmus. Quippe quem hisce omnibus constare manifestum sit : et quanta vi et quanto tempore et quam acuta voce et quo sono et quo *motu* praesertim, syllabae vel notulae proferantur. Hic de *motu* tantum noster brevis erit sermo.

Cum audis aliquem aliquid aut dicentem aut canentem, dum animum attendere velis, non potes quin, prima fronte, haec animadvertas.

Vix e quiete sua, ut ita dicam, excitata, vox in primam orationis syllabam provolavit, cum protinus ad secundam vel tertiam devolat ubi quasi paululum requiescere videtur; statim vero, eodem impetu, ultra in secundam vel tertiam syllabam fertur ab integro; rursus eam quasi considere credas; cito sed jam iterum longius evolavit; et sic progreditur, duas semel aut tres syllabas vicissim transiliens, donec tandem ad ultimam membri vel periodi perveniat, plus minus ibi consessura.

Ex hoc autem *motu*, ex hoc vocis incessu, vicissim provolantis considentisque, rhythmus maxime constat. (1)

Ipsum temporis momentum quo vox videtur quasi solum attingere, *depositionem* vel *ictum* nuncupabimus.

Adverte autem diligenter *haudquaquam inesse eamdem vim* in illis ictibus: major enim est in aliis, in aliis minor, in aliis minima, utpote quae posita sit et in syllaba ad quam referantur ictus, et in loco quem in neumis obtineant.

Vehementer igitur erres eamdem vim eis tribuendo quae in recentiore musica ictui tribuitur. Alii enim in hac sunt numeri, alii in gregoriano cantu qui, ut latine loquamur, mera rhythmi simplicitate gaudet. Sed haec in alio loco planius illustrari poterunt.

Hic satis habemus, brevissime tibi indicare quomodo in notatione nostra, quos supposuimus ictus, discernere possis.

Depositione seu rhythmico ictu afficiuntur :

1. — Omnes notae quae, a ceteris disjunctae, episemate (▪ vel ♪) ornantur; nec tibi sunt cum *virga* (▪) commiscendae cujus cauda multo longior est.

Quibus in notis, *ne ullam facias moram*, etiam atque etiam praecipiendum est.

(1) Si de his omnibus plura comperire velis, vide nostrum libellum cui titulus est « *Le Rythme Grégorien. Théorie et Pratique.* »

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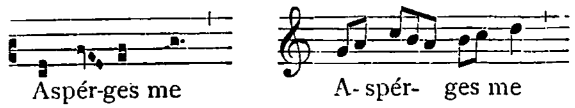
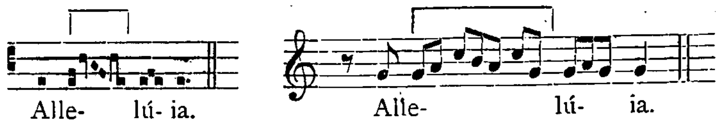
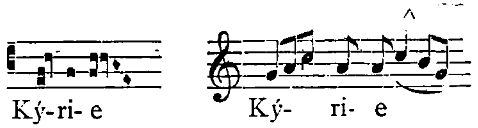
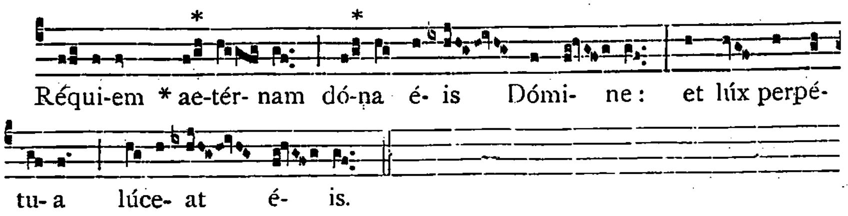
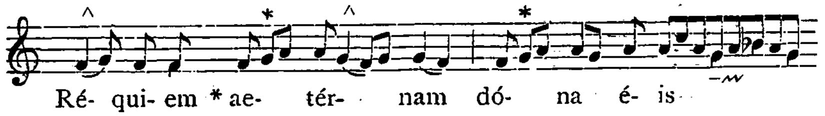
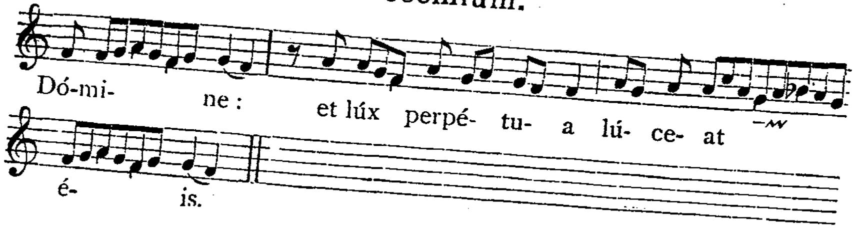
2. — Omnes notulae a quibus neumae initium faciunt,

a) sive singulae neumae ad unam syllabam referuntur :

b) sive neumae complures, quarum unaquaeque ex duabus aut tribus notulis constat, ad eamdem syllabam referuntur et sibi invicem ita arcte junguntur ut unam sed longiorem constituant :

ATTAMEN EXCIPIUNTUR : a) *Pressus*. Prior enim podati clivisque nota ictu caret, cum utriusque neumae posterior notula cum prima sequentis neumae ita conjungitur ut pressus efficiatur :

b) *Salicus*. In *salico* (▪▪ ♪♫) ictum accipere debet secunda notula. Hoc significatur parvo intervallo quod primam a secunda discernit. Prima cum antecedentibus cohaeret et arsim accipit. Cujus regulae duplex specimen habes in Introitu *Requiem aeternam :* syllabam *ae* scilicet in vocabulo *aeternam*, syllabamque *do* in *dóna*.

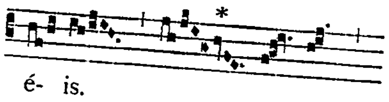




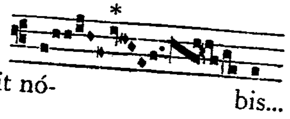
In istis duobus *salicis*, *sol* ictu feritur.

Ex nostris editionibus, veteres non satis *salicum* a *scandico* distinguunt : hoc vero in hisce recentioribus diligentissime curavimus. (Vide supra in *neumarum tabula*, in quo unus ab altero discrepet).

c) Prima cujuscumque neumae notula, quam proxime *antecedit* aut *subsequitur* ictus; scilicet :

— *Antecedit ictus.* Prima uniuscujusque neumae notula semper ictu caret, cum ipsa antecedentis neumae ultima ictu insignitur : ictus enim ictum continuo nunquam sectari potest :

Subsequitur ictus. Item de prima ad secundam neumae notulam ictus delabitur cum haec episemate ornatur :

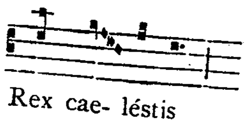
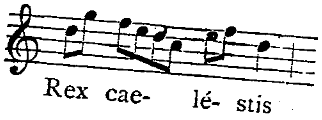
All. Díes sanctificátus illúxit nó-



ubi non consistit rhythmus in notula cui stellula imponitur : hanc enim proxime ictus antecedit et sequitur.

3. — Omnes quoque rhythmico ictu feriuntur notae quae sunt in neuma episemate insignitae,

a) sive in media neuma;

In hoc igitur exemplo

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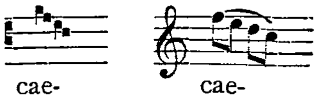
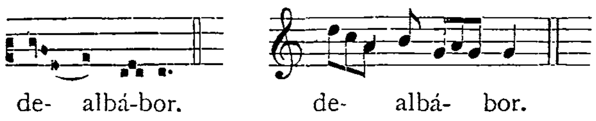
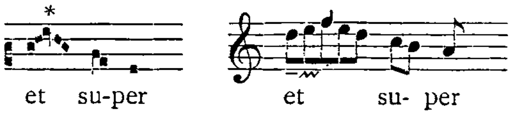
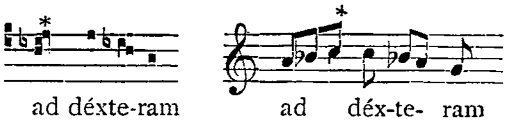
syllabam *cae* cantabis quasi scribatur :

Ut neuma tamen unum quid maneat, et inclinata puncta *virgae* principio positae semper subjiciantur, notularum illarum unaquaeque etiam nunc inclinati puncti speciem praebet; hanc autem, quae secundario ictu feritur, episemate ornavimus. In recentiore vero notatione, idem, ut videre est, assequimur per figuras quibus utimur.

b) Sive in fine neumae :

Ultima *climaci* nota (syllaba *de*) ictu feritur et cum sequenti syllaba *al* ita jungitur ut cum ea eamdem bipartitam divisionem efficiat; cujus reperiuntur exempla in Introitu *Requiem* quem supra vides, scilicet in prima linea ultima notula vocabuli *eis*, et in secunda linea ultima notula vocabuli *lux*.

4. — Virga quae neumas supereminet,

a) sive in media neuma :

b) sive in fine .

5. — Uniuscujusque pressus prior notula. Quod ex iis apparet quae de hac neuma supra diximus, p. x. V. gr. : *Kyrie*, p. xiij, in quo ultima podati nota *do* tibi *ictu* ferienda est.

6. — Omnes antiquae notationis notae quae puncto insigniuntur et duplicantur, et recentioris omnes

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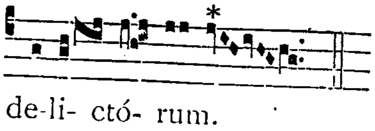
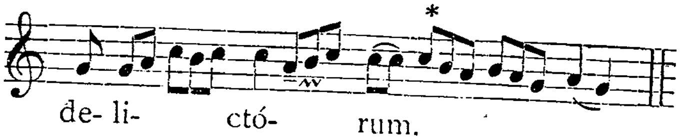
De **intervallis** tandem hoc unum te admonere liceat : In prioribus nostris editionibus *intervalla* inter neumas posita *moras vocis* significabant, ideoque maximi erant momenti; nunc vero fere nullius sunt quia puncto utimur. Jam ergo tibi pro nihilo ducenda erunt nisi :

a) in *salico :* hujus enim neumae proprium est levissimum intervallum quod priorem notulam ab altera disjungit;

b) in nonnullis locis ubi duae notulae quae aequaliter sonant, singulae sunt proferendae. De quo exemplum habes in Tractu *Absolve.*

Tunc levi ictu feries notam cui stellula imponitur.

Nunquam vero intervallum significat antecedenti notulae immorandum esse.

D. Andreas MOCQUEREAU
Prior Solesmensis.

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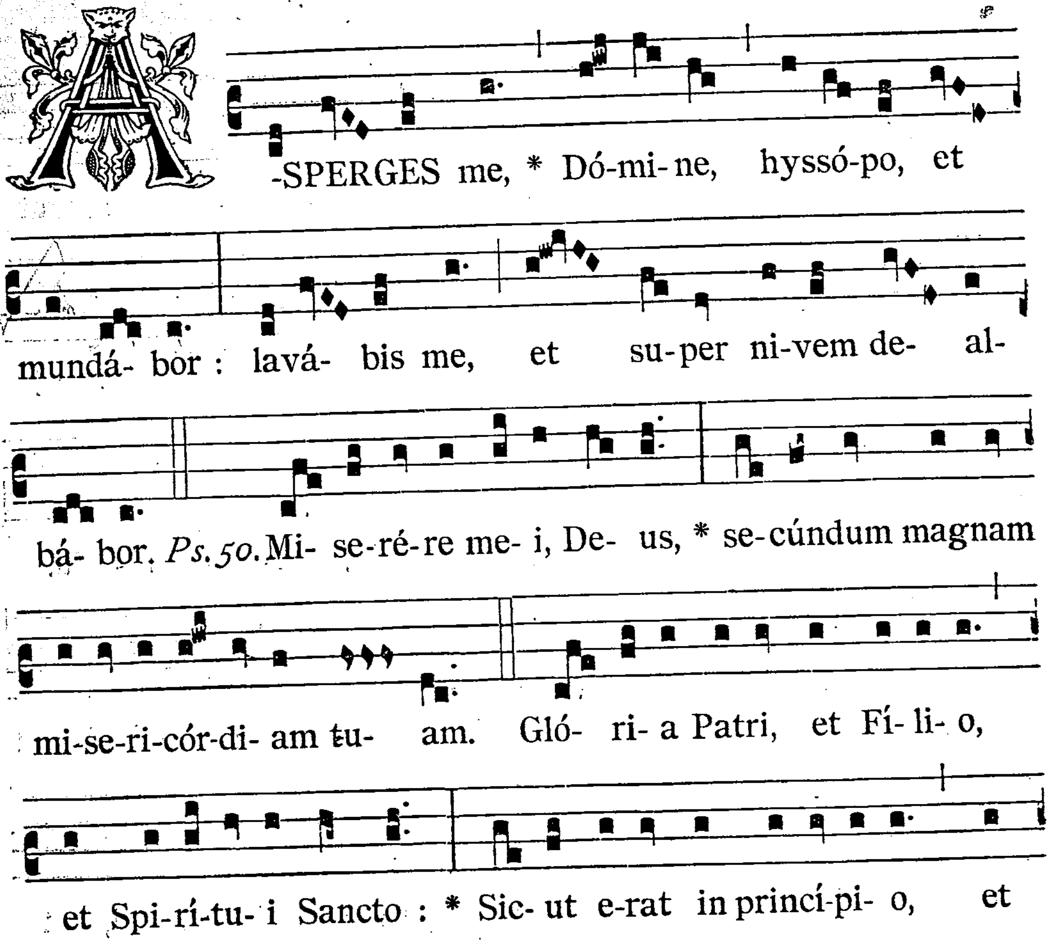
ORDINARIUM MISSAE

In Dominicis ad Aspersionem Aquae benedictae

EXTRA TEMPUS PASCHALE. ANT. 7.



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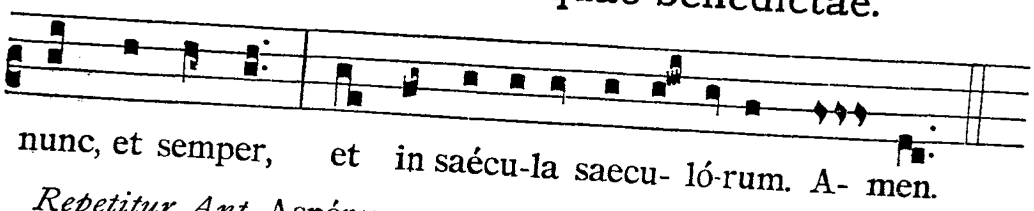
Ad Aspersionem Aquae benedictae.

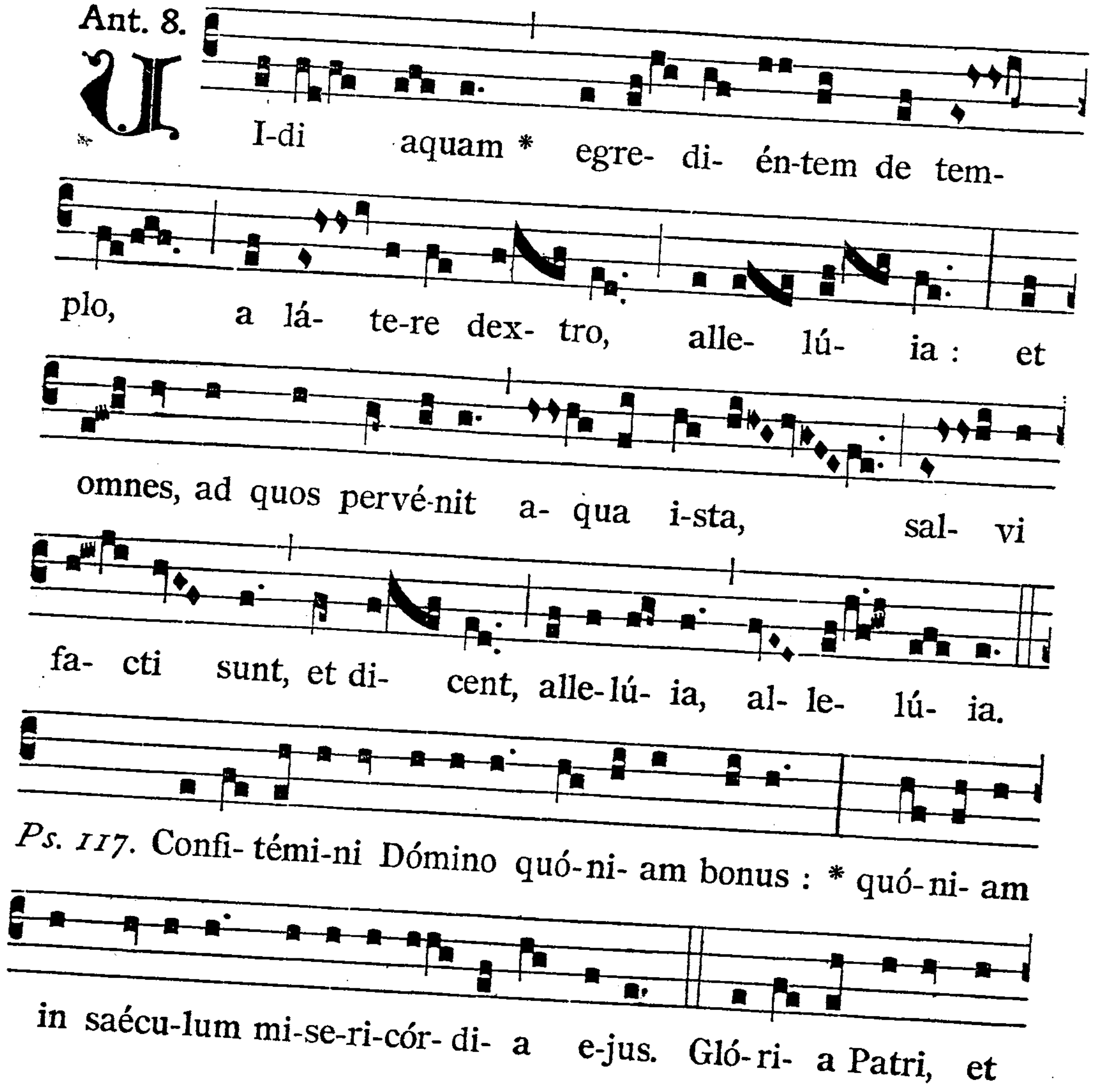


Repetitur Ant. Aspérges me.

¶ *In Dominica de Passione et in Dominica Palmarum non dicitur* Glória Patri, *sed post Psalmum* Miserére *repetitur immediate Antiphona* Aspérges me.

TEMPORE PASCHALI

Scilicet a Dominica Paschae usque ad Pentecosten inclusive.

Ant. 8.

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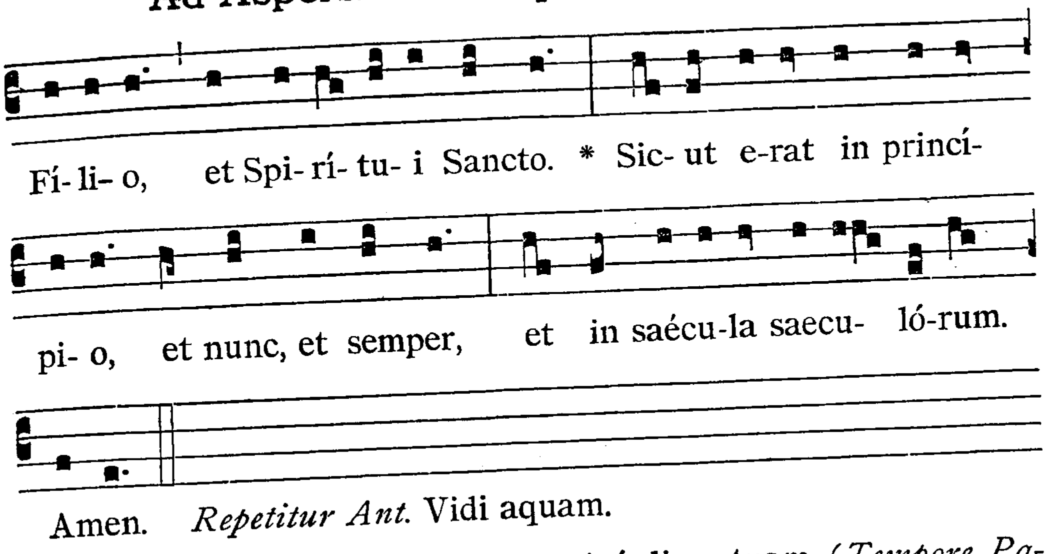


Repetitur Ant. Vidi aquam.

℣. Osténde nobis, Dómine, misericórdiam tuam. (*Tempore Paschali, additur :* Allelúia.)
℟. Et salutáre tuum da nobis. (*Temp. Pasch.* Allelúia.)
℣. Dómine exáudi oratiónem meam.
℟. Et clamor meus ad te véniat.
℣. Dóminus vobíscum.
℟. Et cum spíritu tuo.

Oratio.

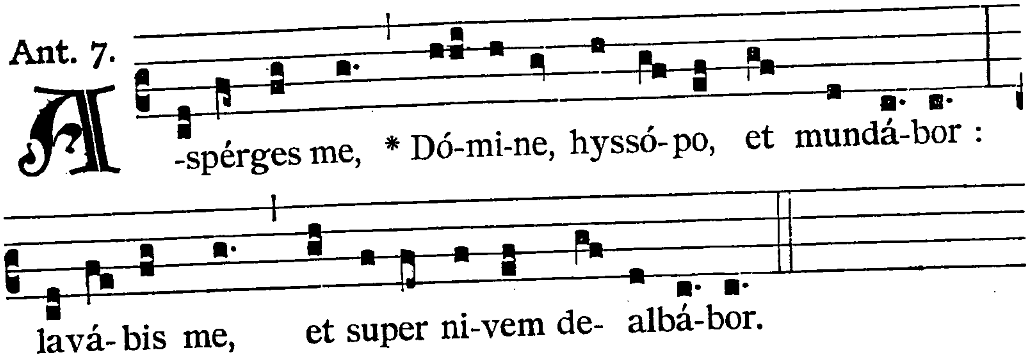
Orémus.

EXáudi nos, Dómine sancte, Pater omnípotens, aetérne Deus : et míttere dignéris sanctum Angelum tuum de caelis ; qui custódiat, fóveat, prótegat, vísitet, atque deféndat omnes habitántes in hoc habitáculo. Per Christum Dóminum nostrum. ℟. Amen.

ALII CANTUS *ad libitum.*

I.

Ant. 7.



Ps. Miserére, *ut supra.*

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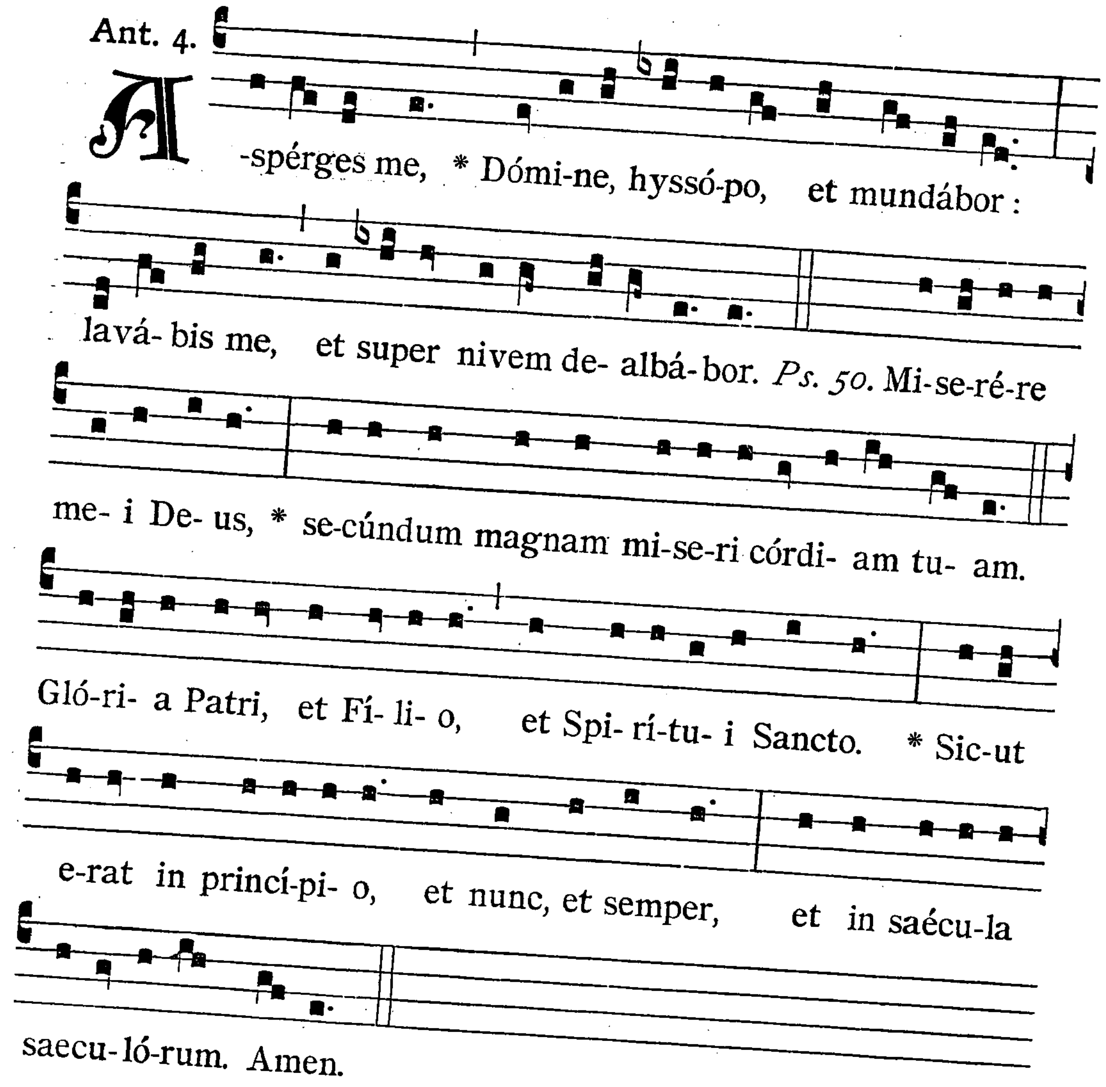
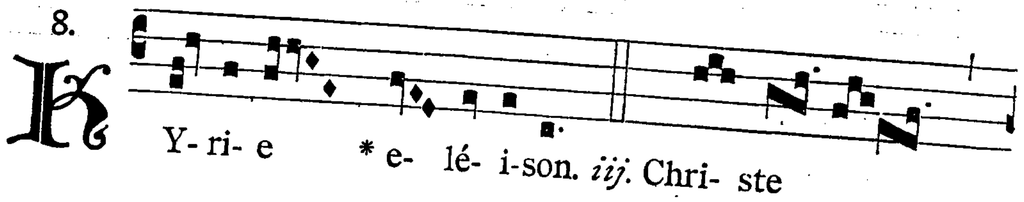
I. — Tempore Paschali.

II.

I. — Tempore Paschali.

(Lux et origo)



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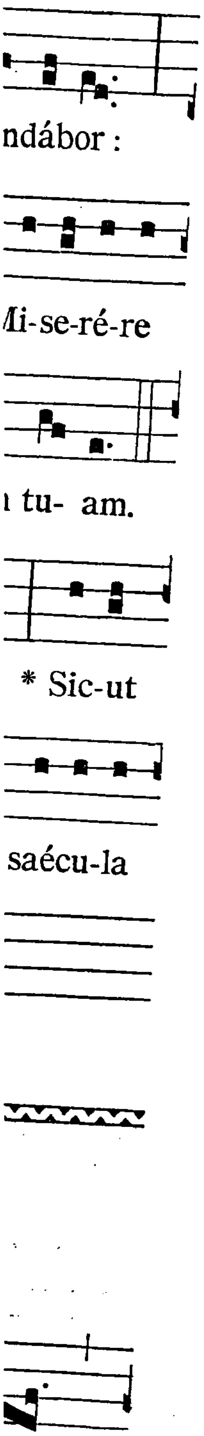

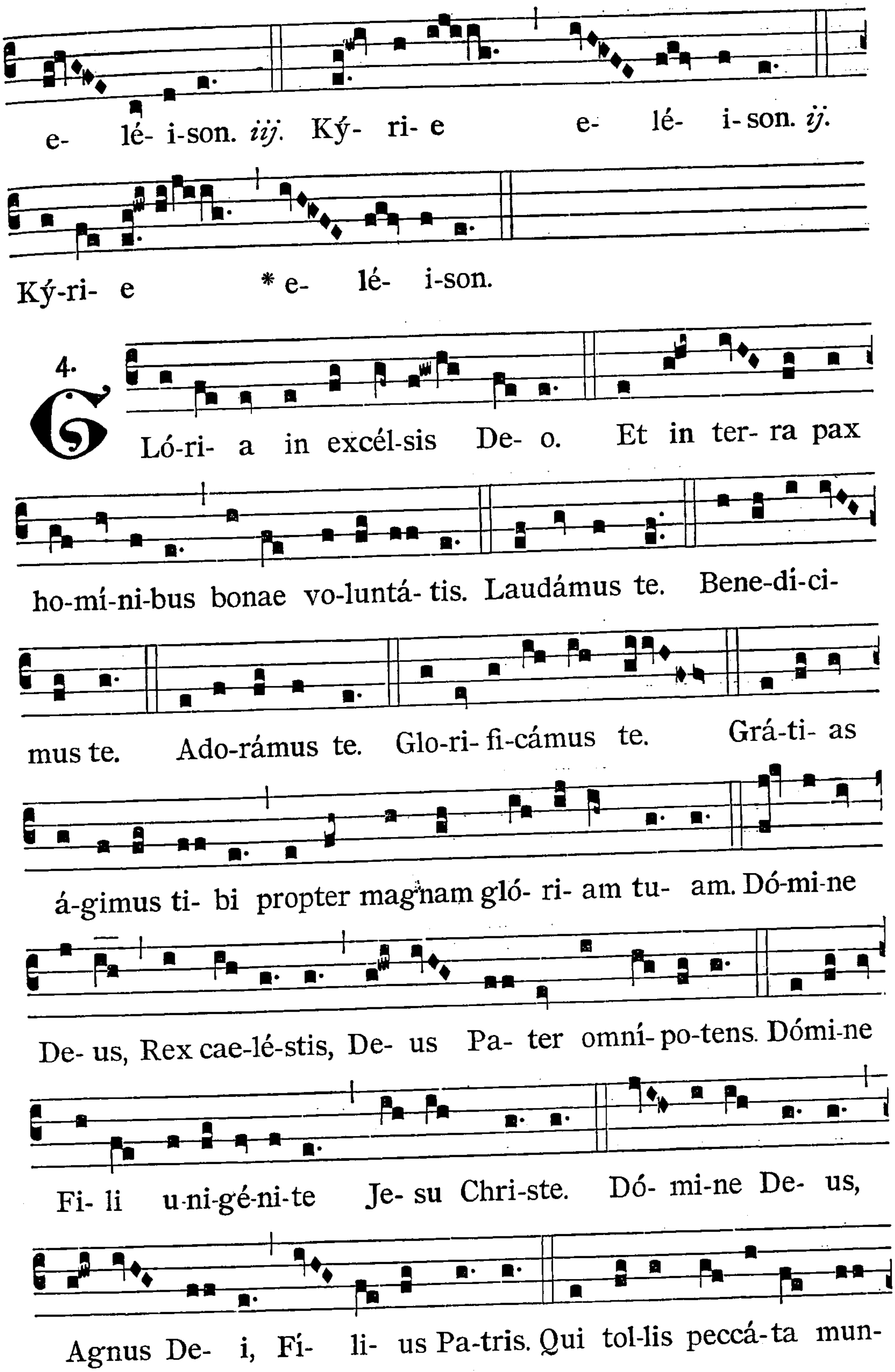

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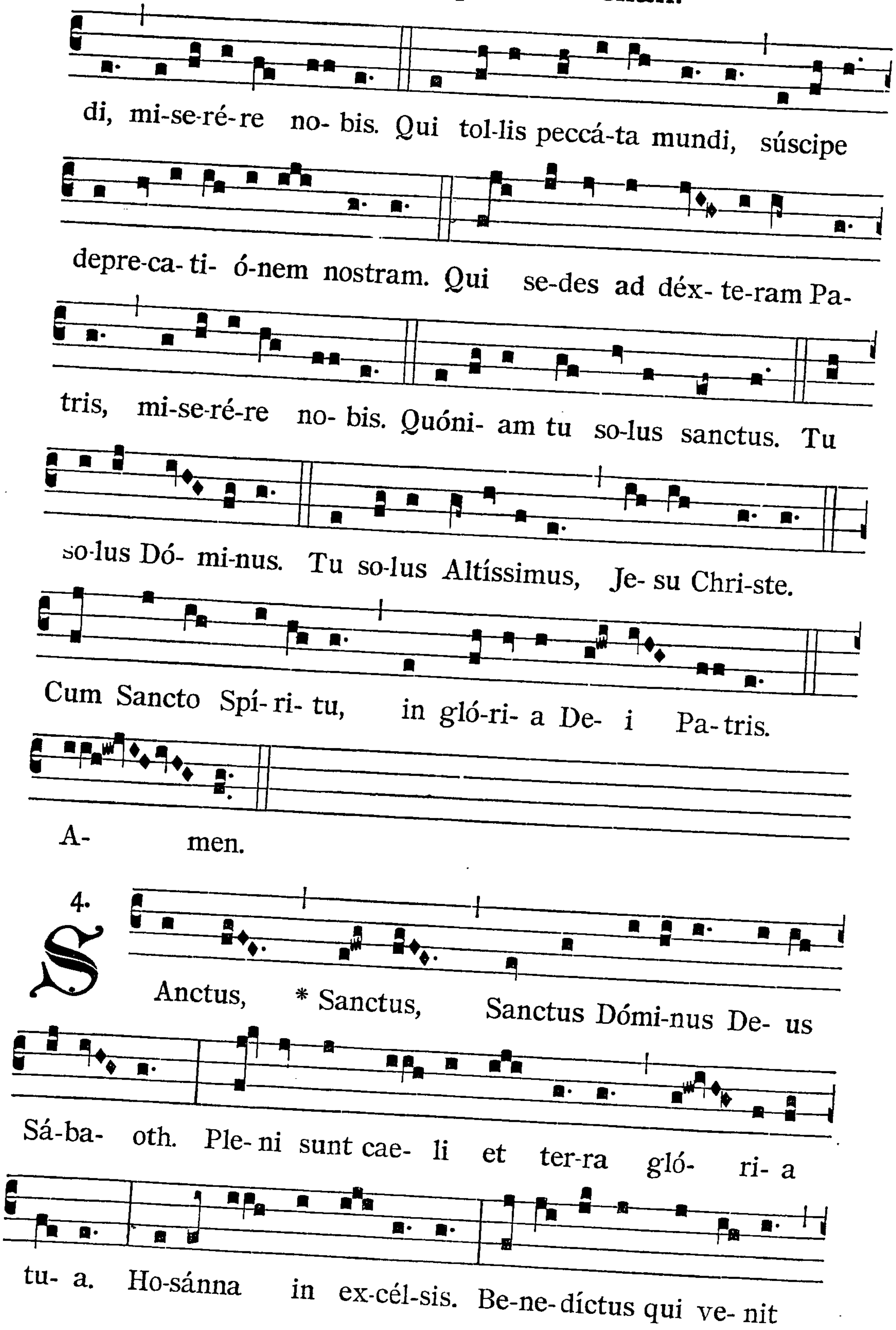
I. — Tempore Paschali.



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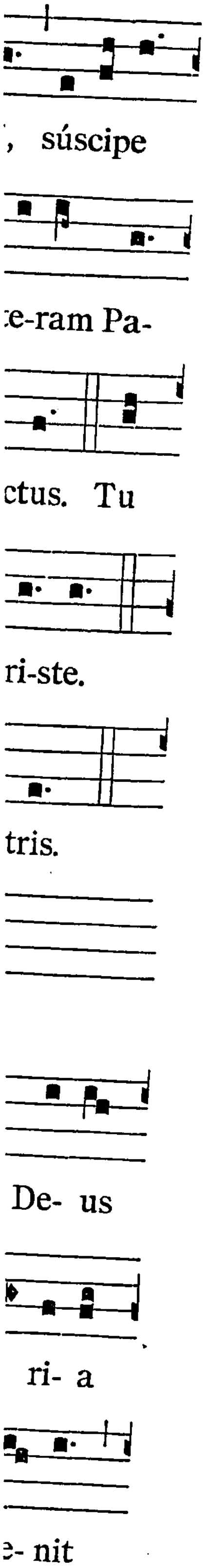
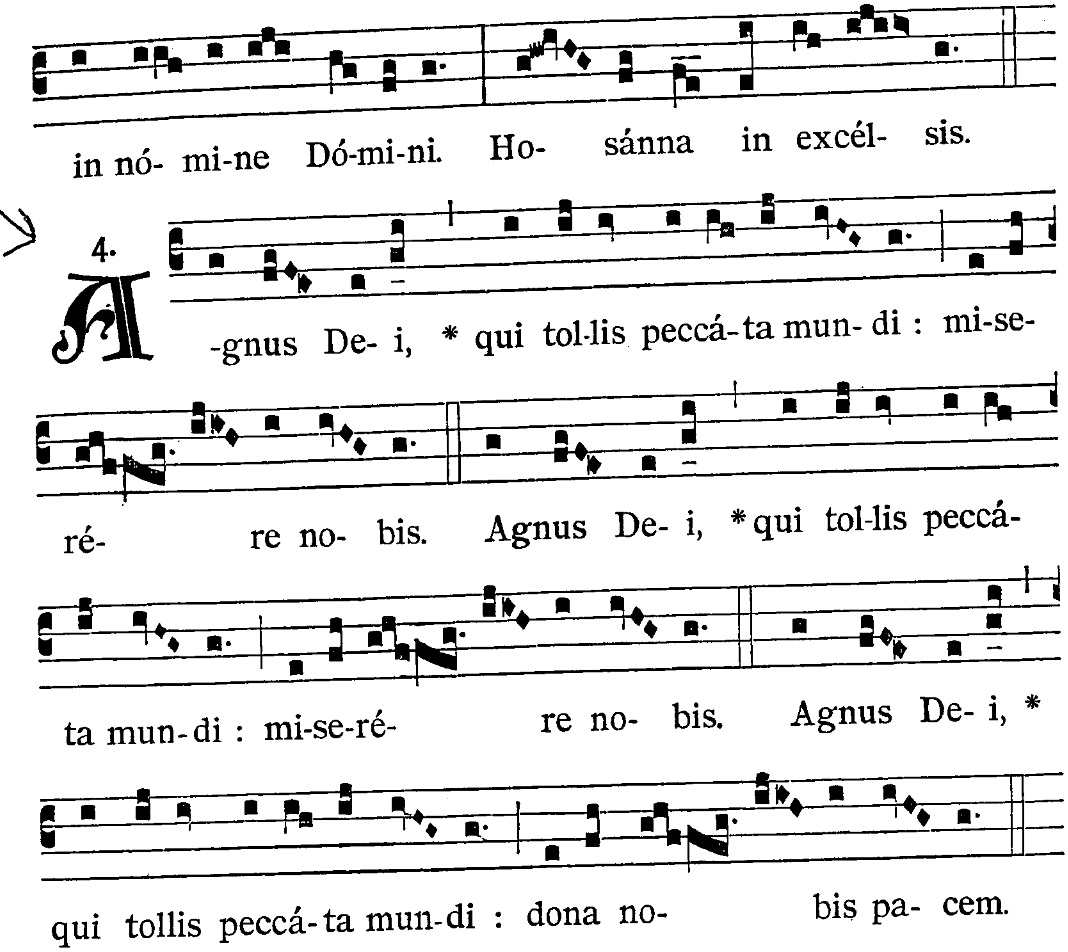
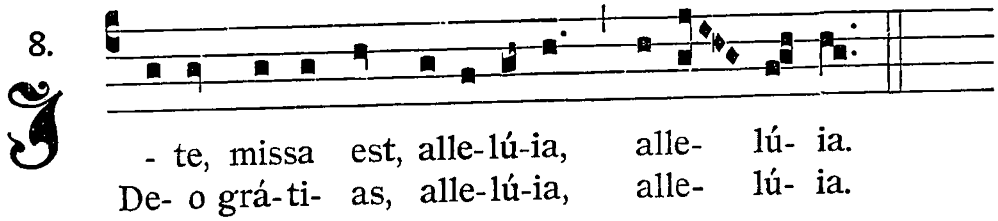


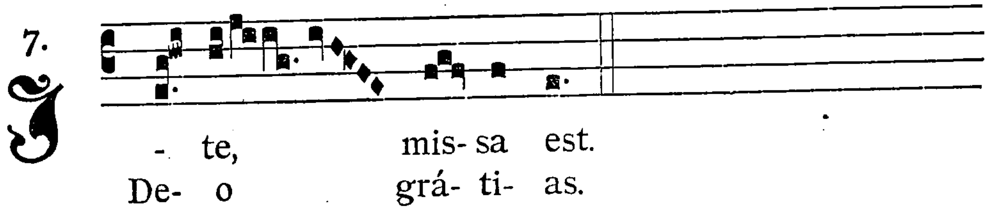
I. — Tempore Paschali.



A Missa Sabbati Sancti usque ad Sabbatum in Albis inclusive.



Ab Octava Paschae ad Sabbatum IV. Temporum Pentecostes inclusive.



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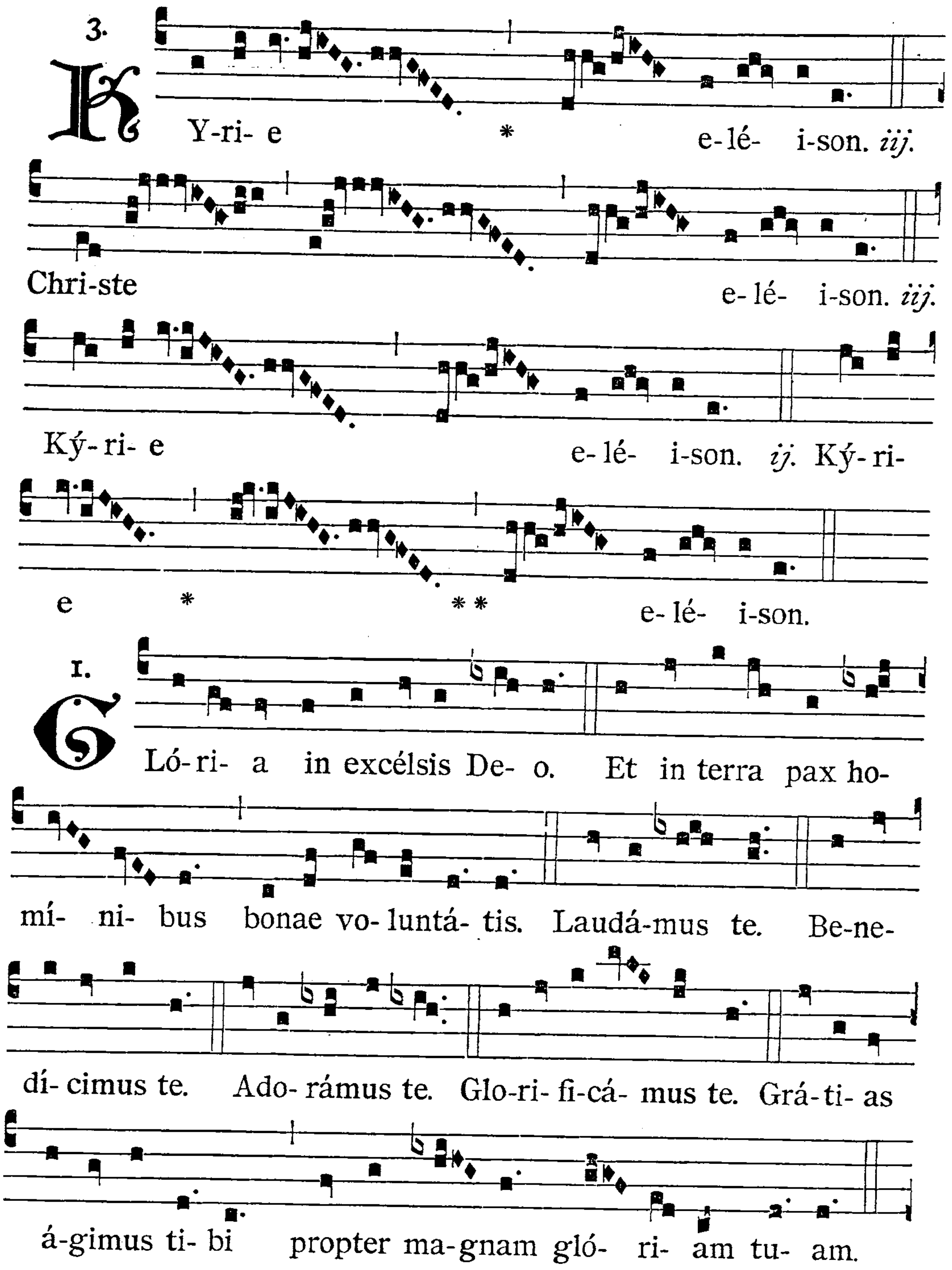
II. — In Festis Solemnibus. I.

(Kyrie fons bonitatis)

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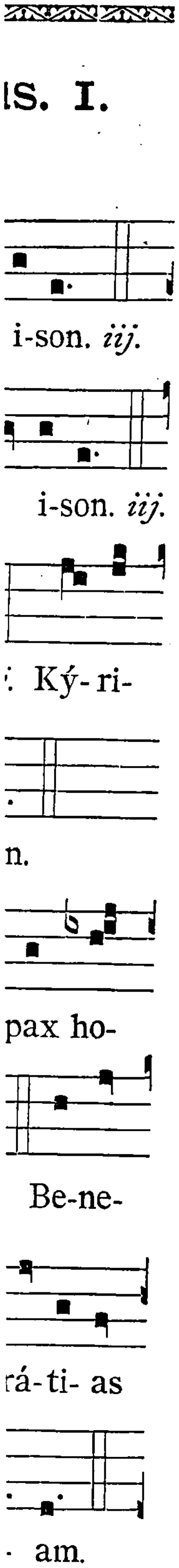

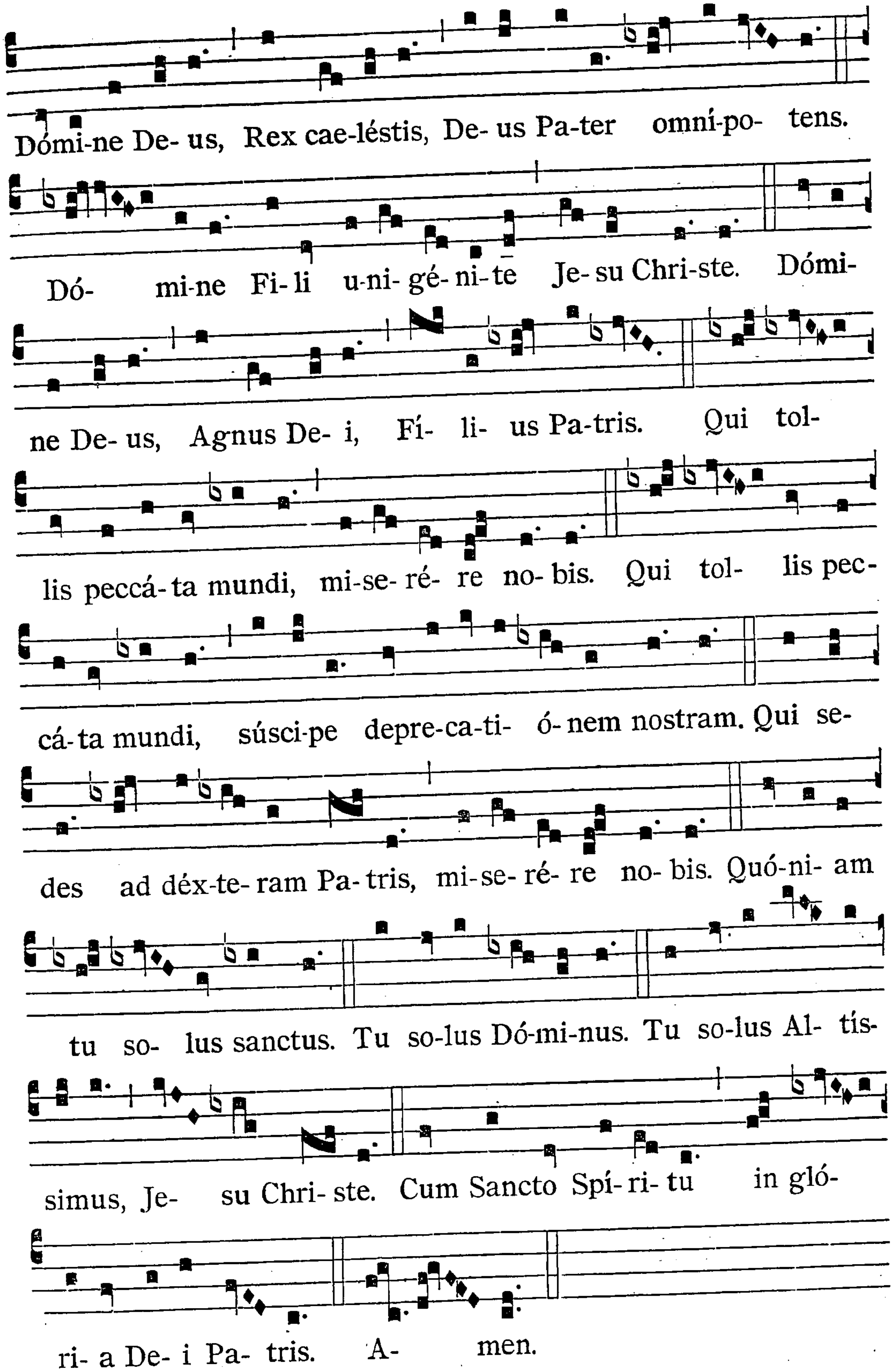

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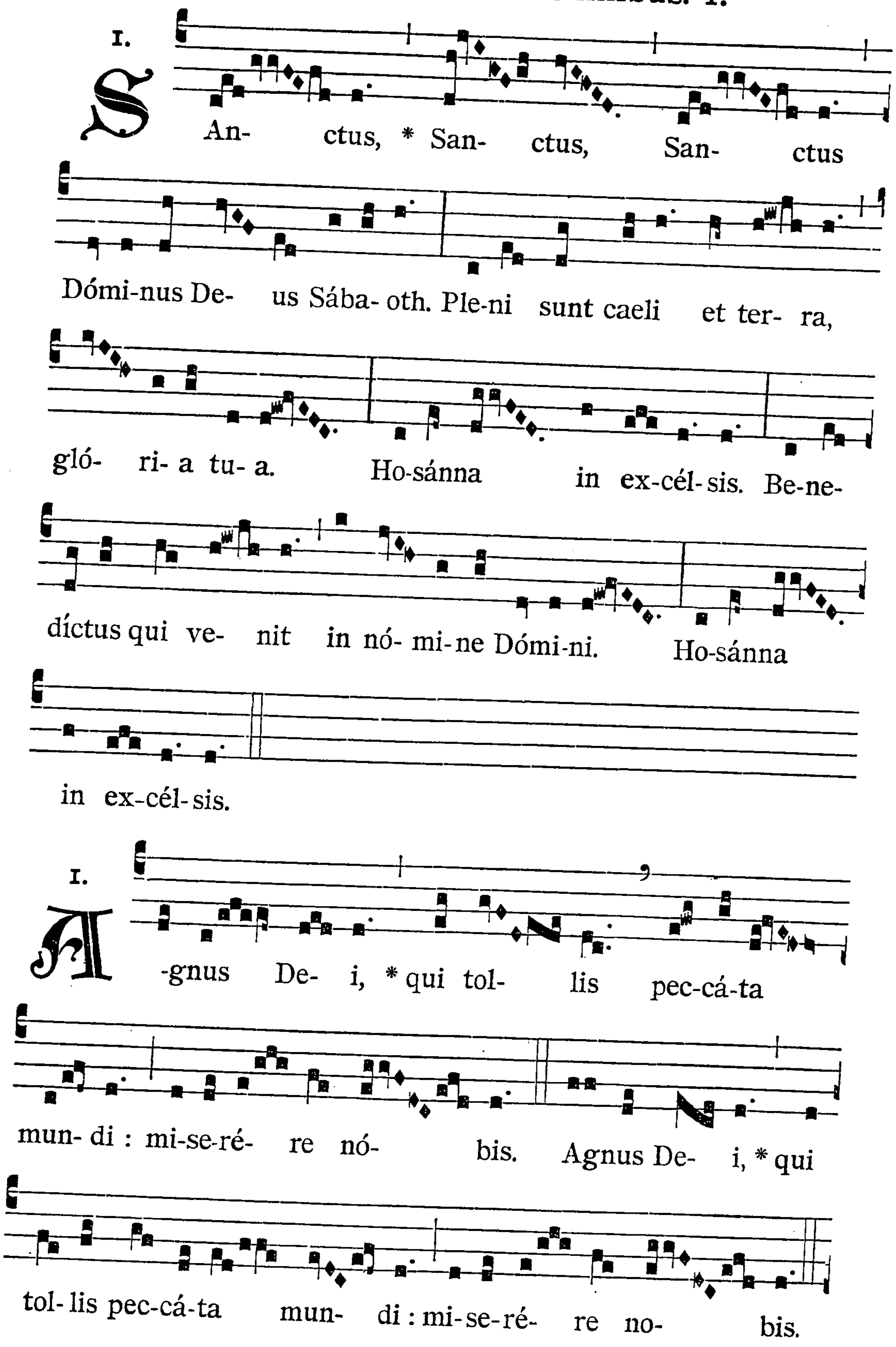
II. — In Festis Solemnibus. I.



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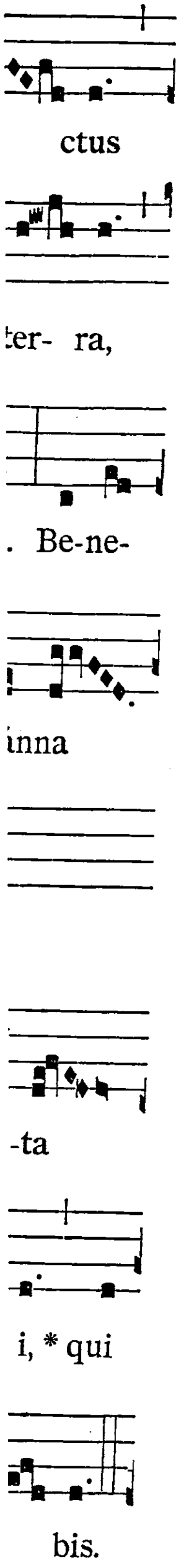
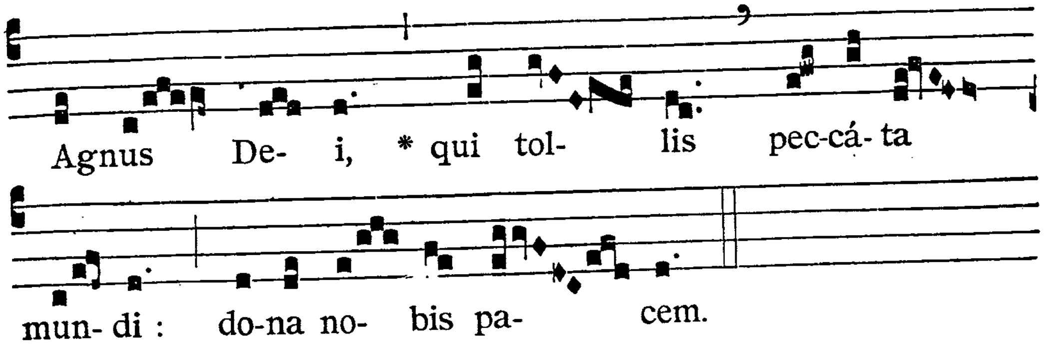
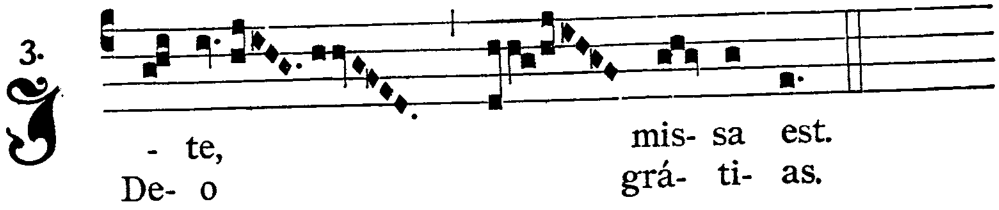
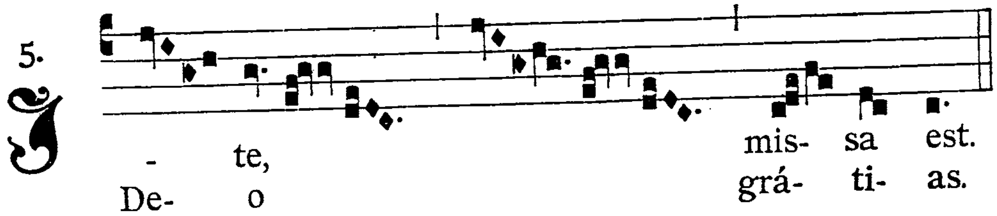
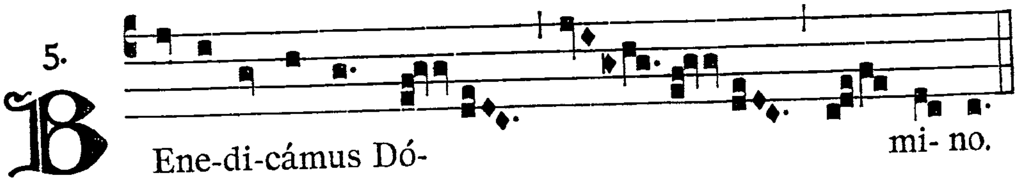


III. — In Festis Solemnibus. 2.

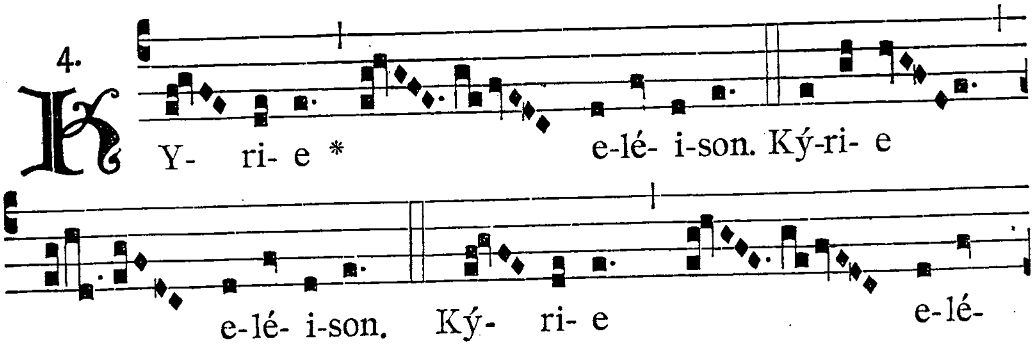




Vel secundum communiorem usum.



III. — In Festis Solemnibus. 2.

(Kyrie Deus sempiterne)



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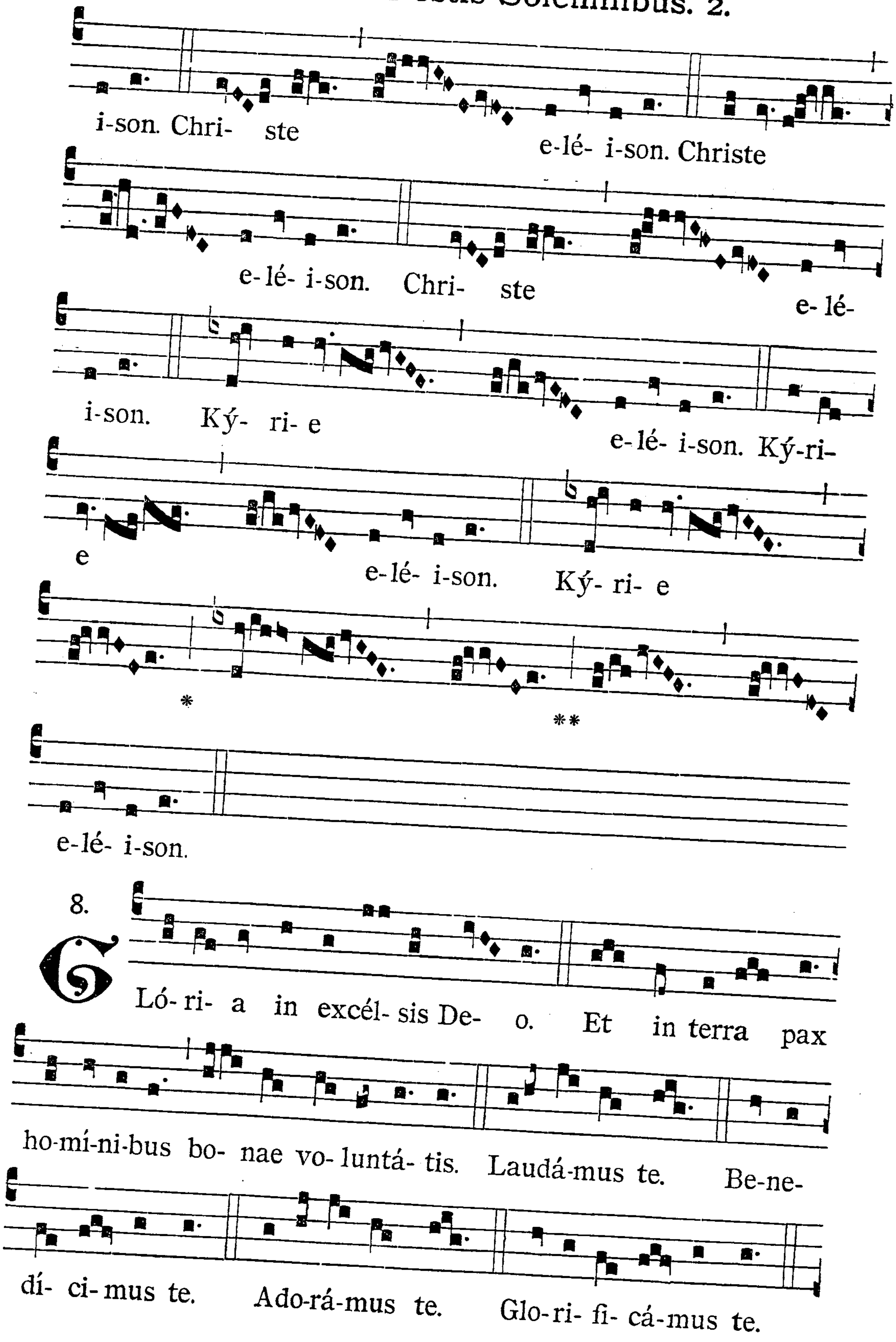

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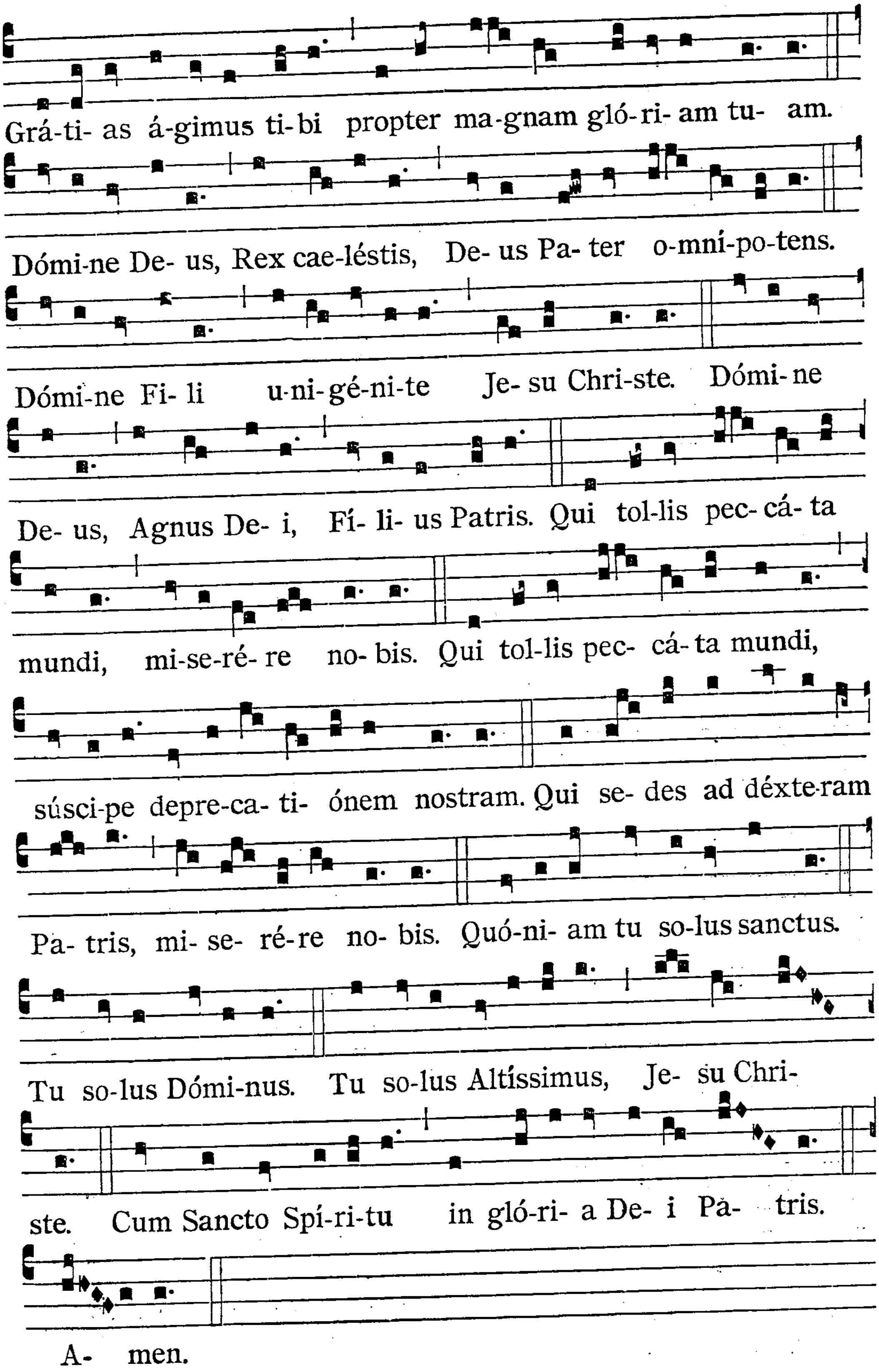
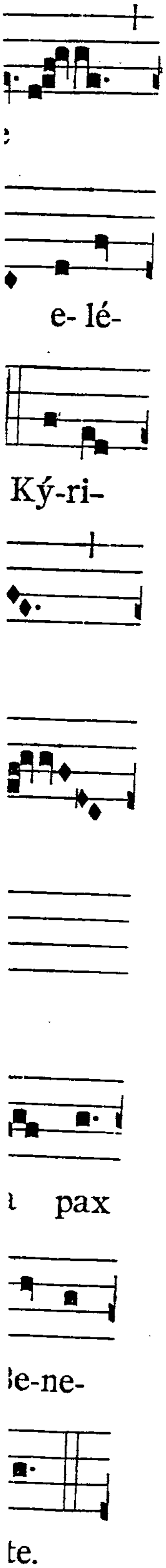

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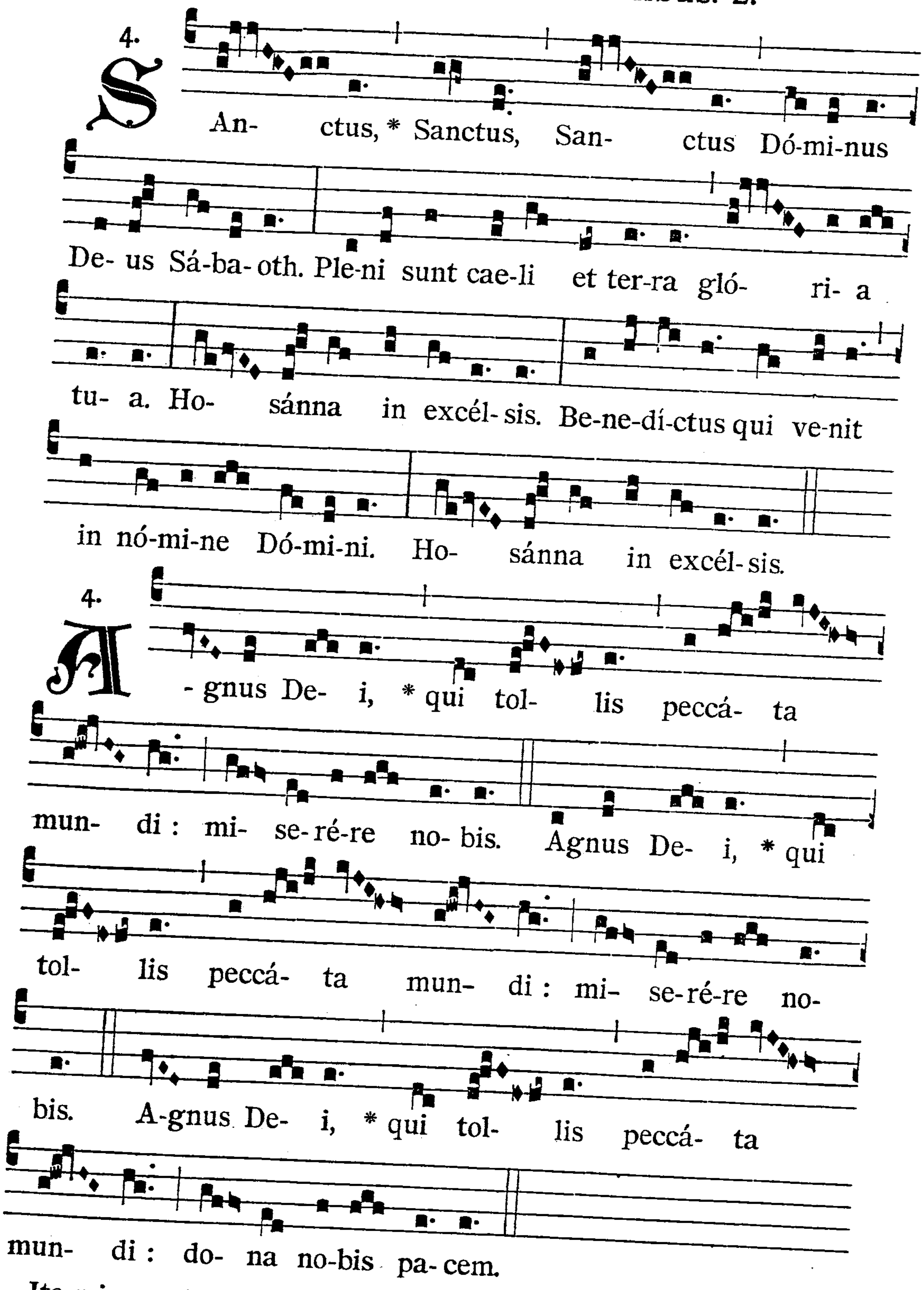

Ite missa est, *vel* Benedicámus Dómino, *ut in fine Missae praecedentis, secundum communiorem usum*

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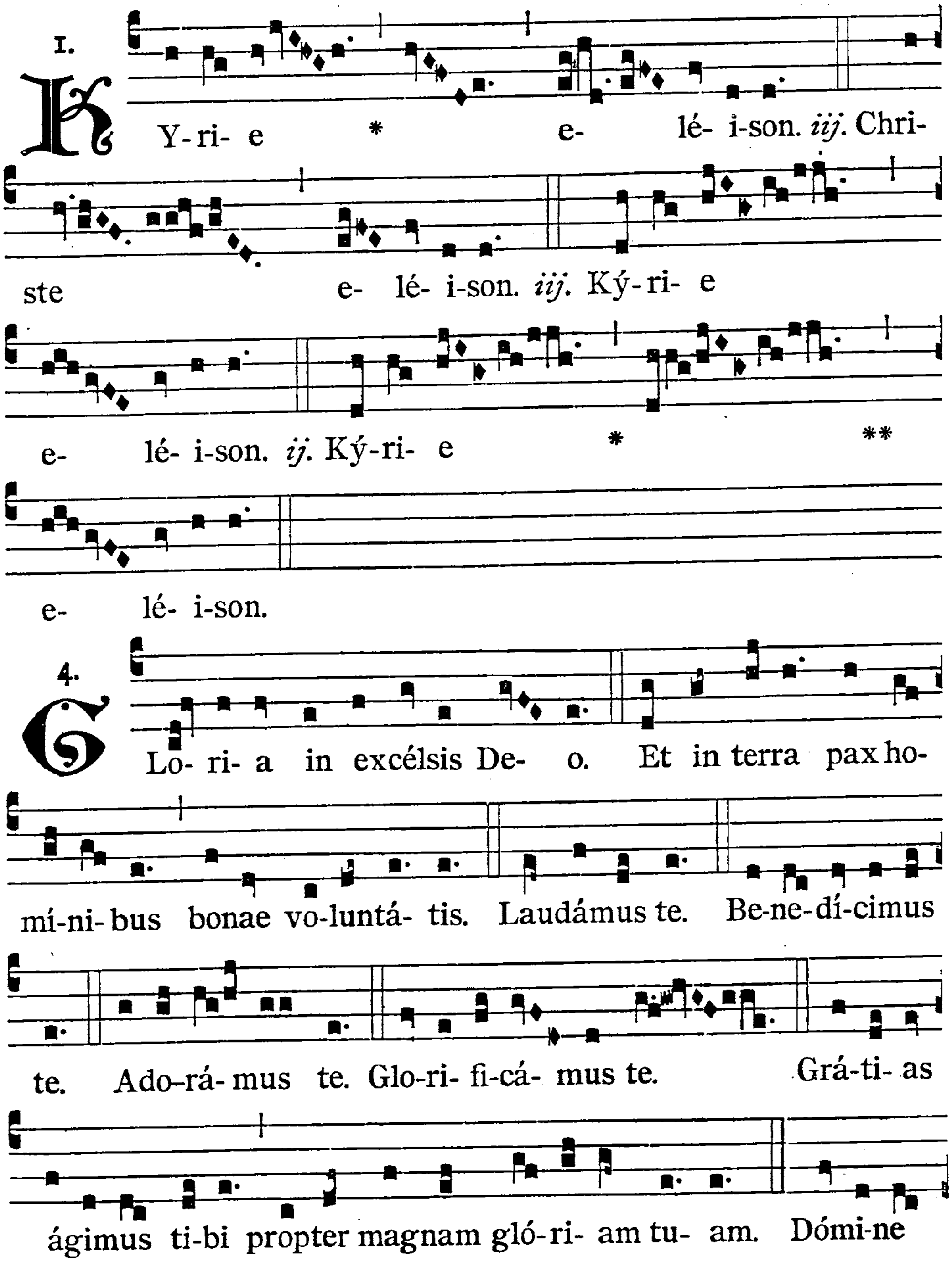
IV. — In Festis Duplicibus. I.

(Cunctipotens Genitor Deus)

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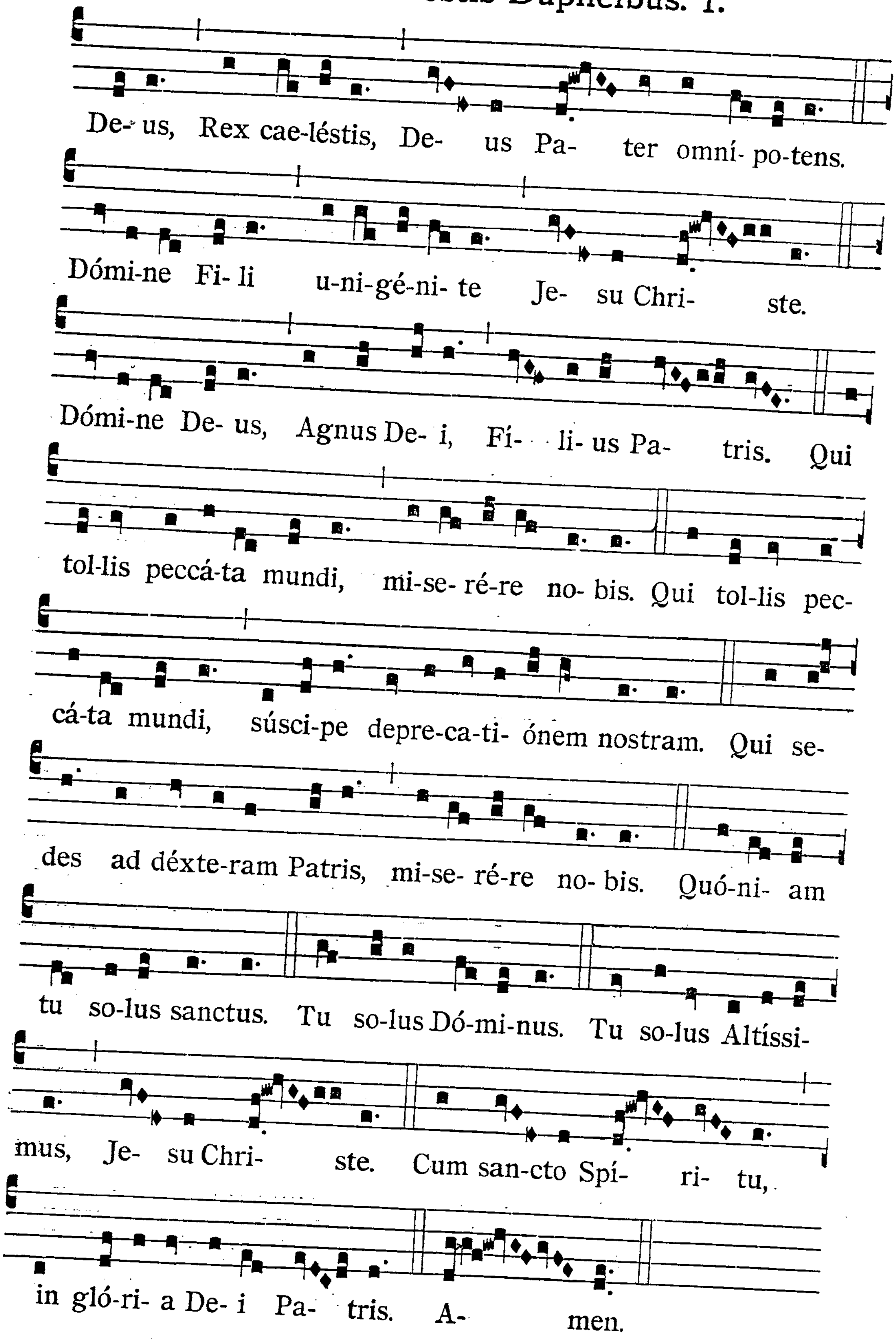
IV. — In Festis Duplicibus. I.



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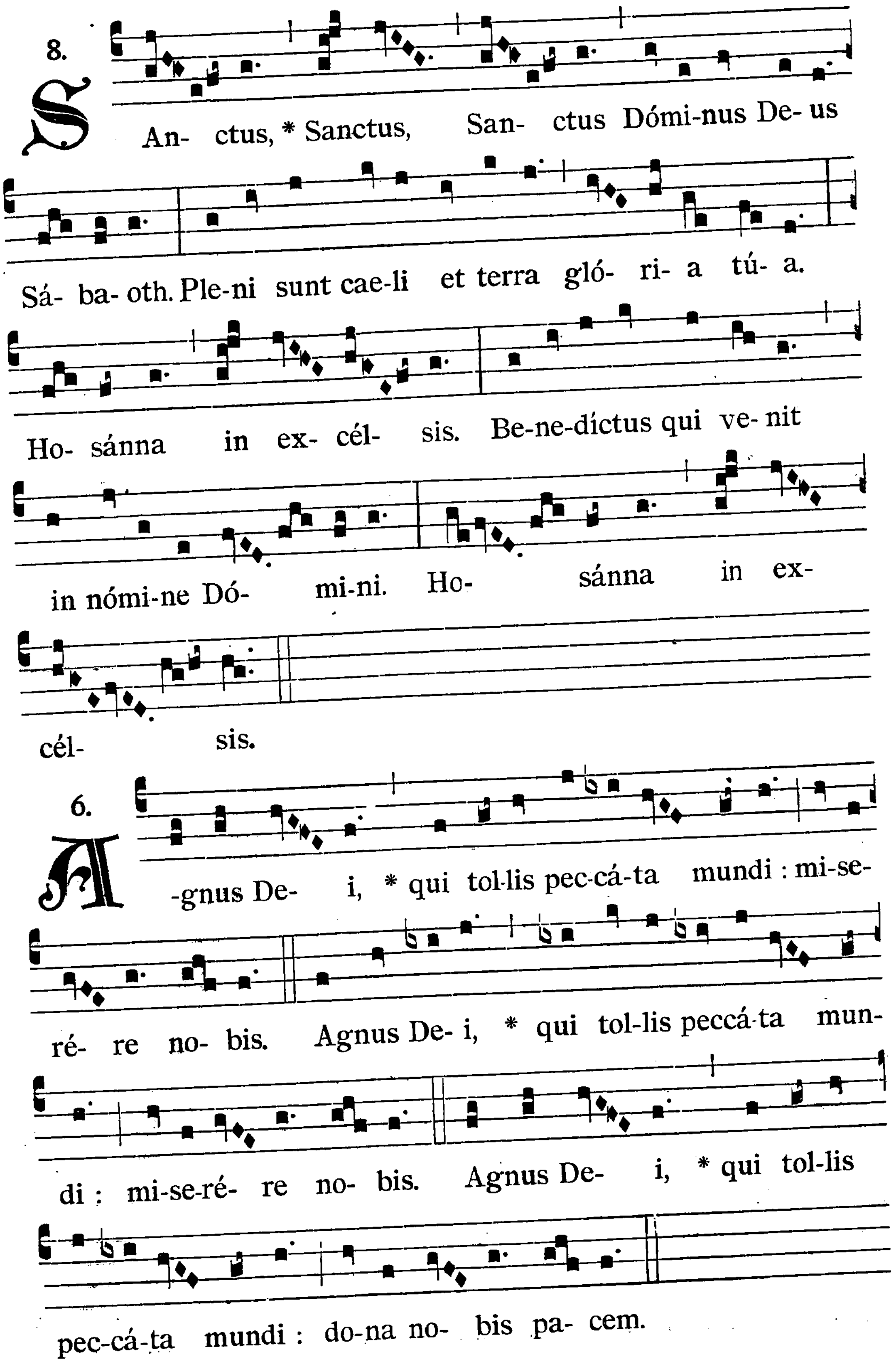
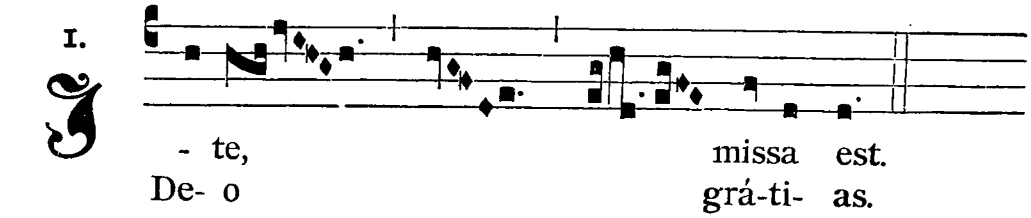
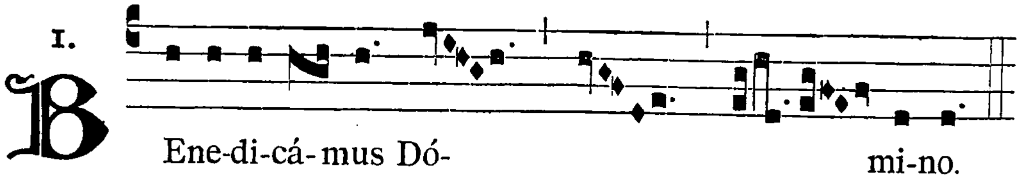
IV. — In Festis Duplicibus. I.

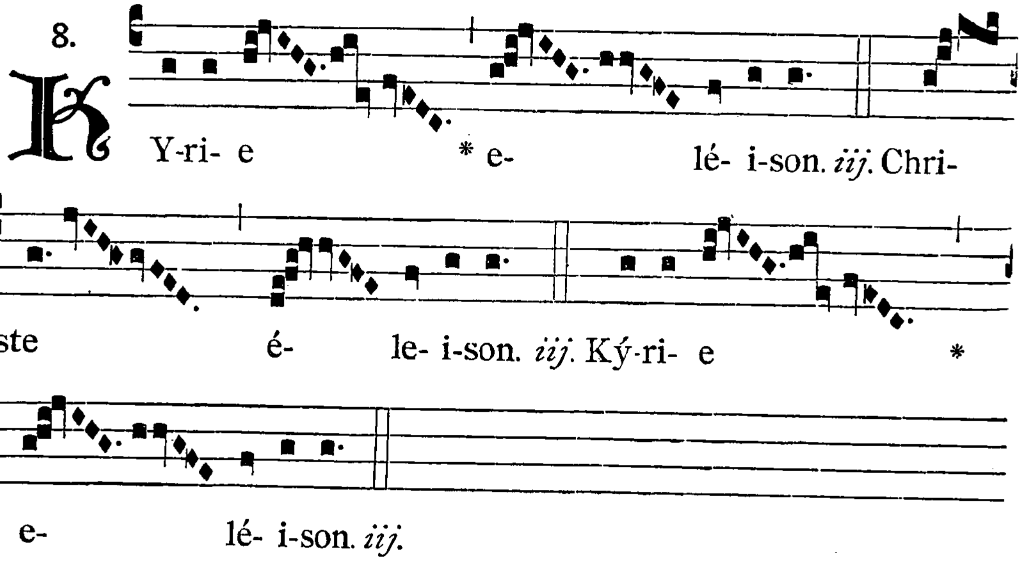
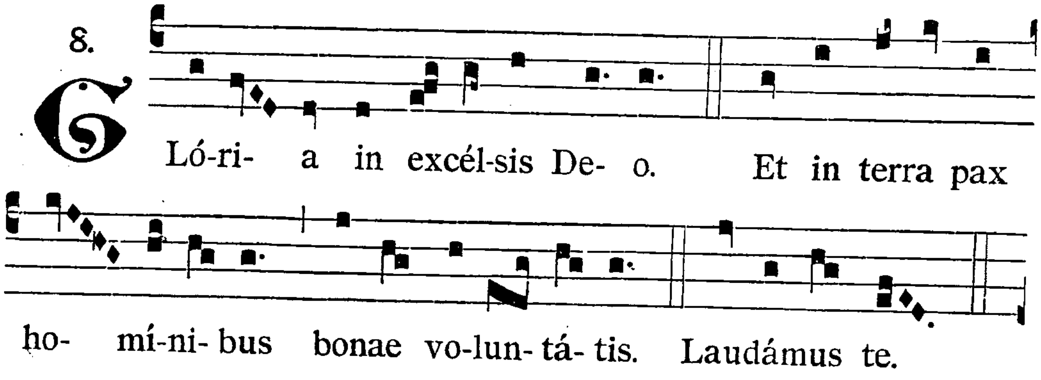






V. — In Festis Duplicibus. 2.

(Kyrie magnae Deus potentiae)



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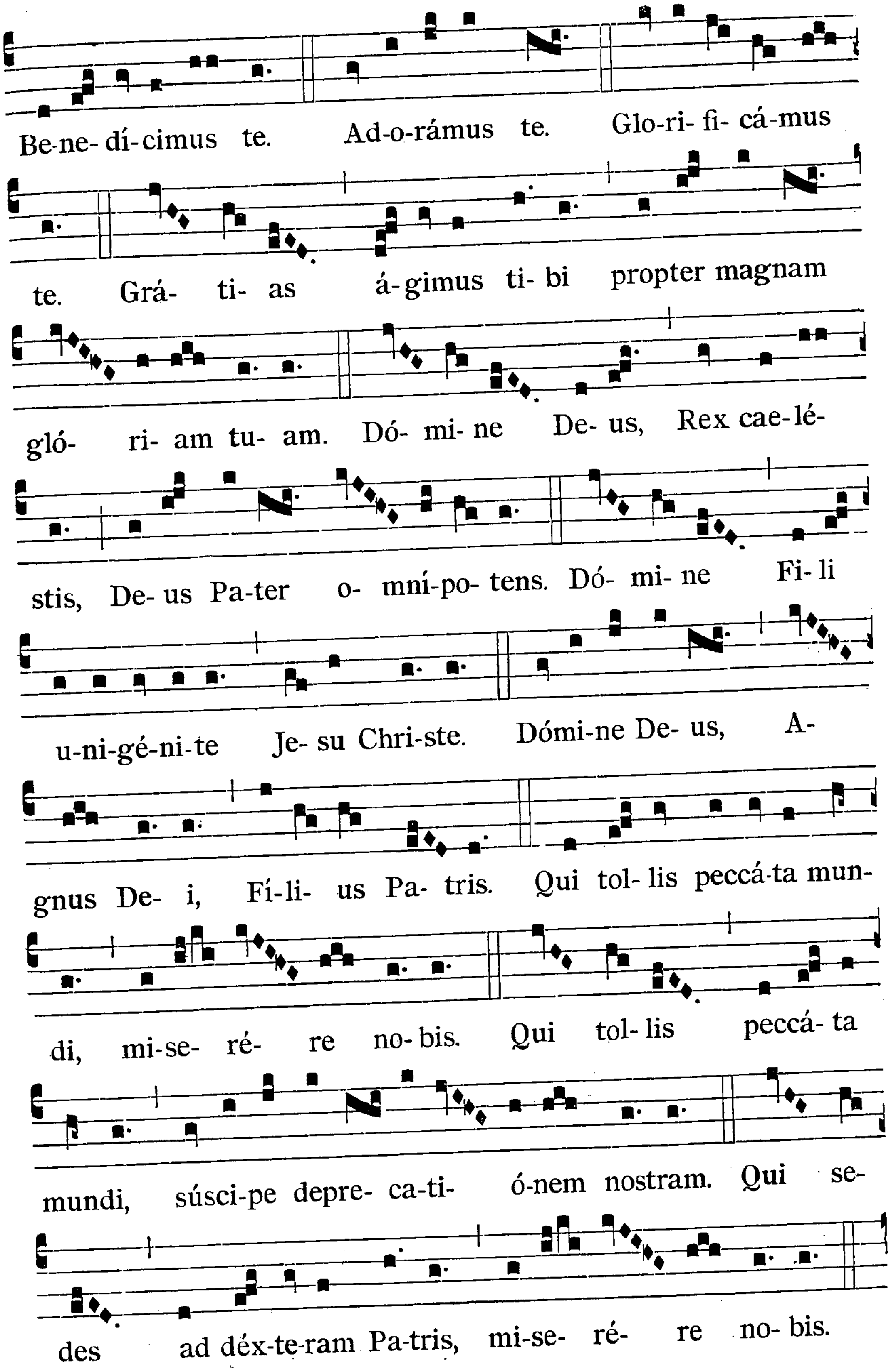
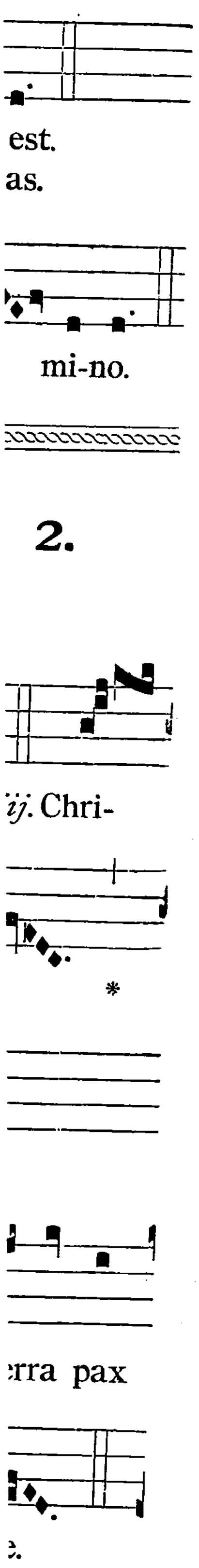
V. — In Festis Duplicibus. 2.



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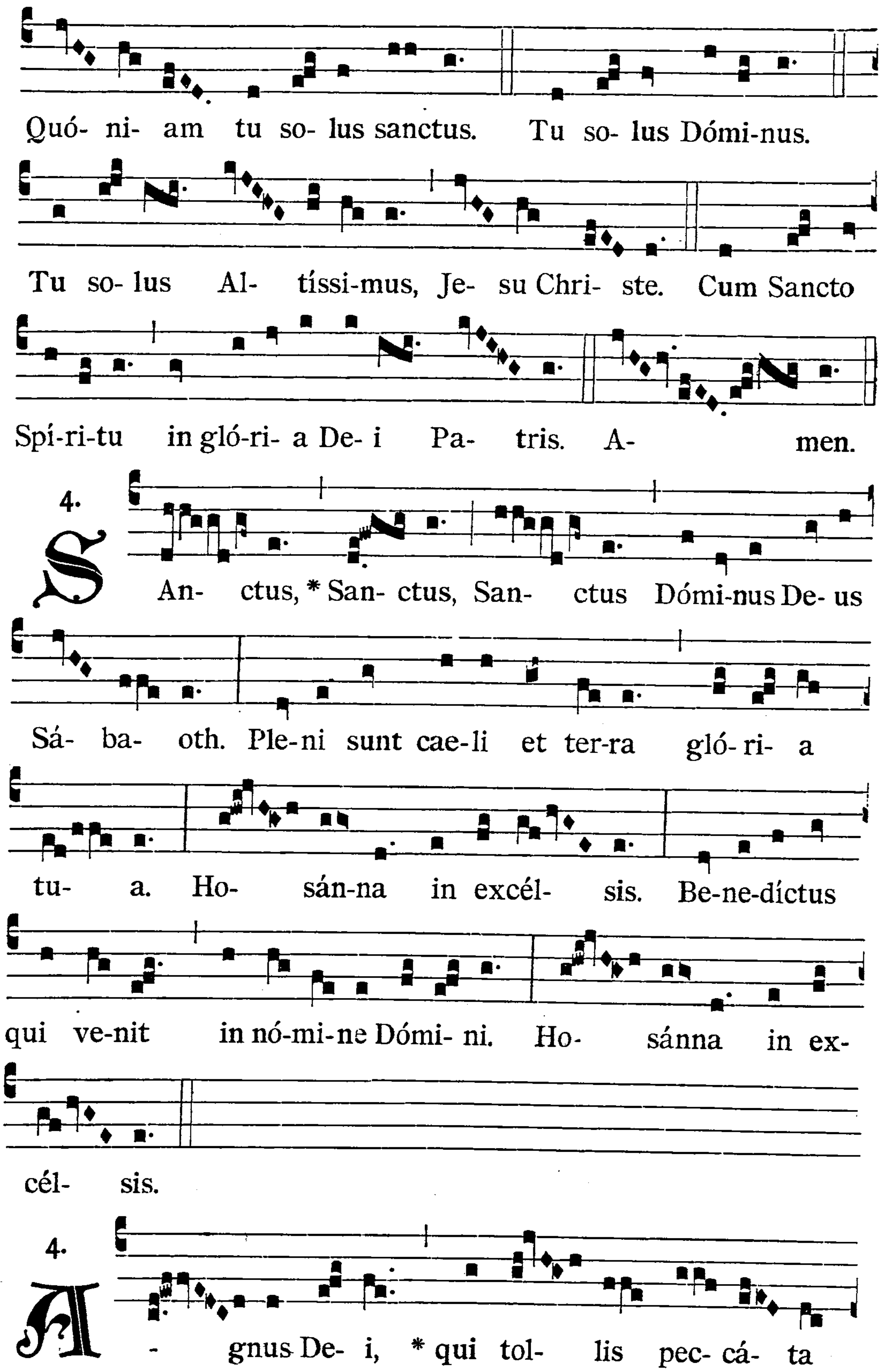
V. — In Festis Duplicibus. 2.

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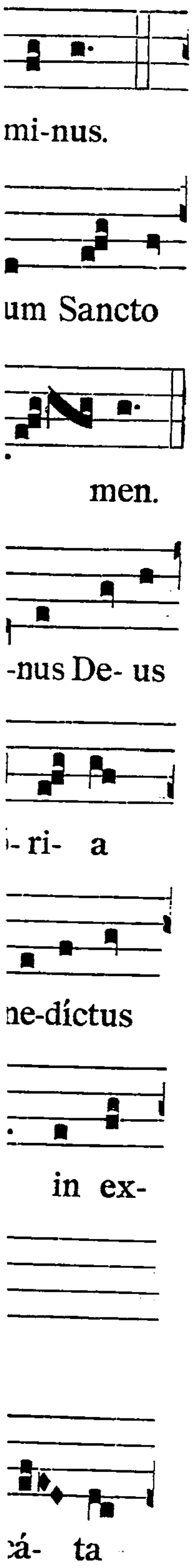
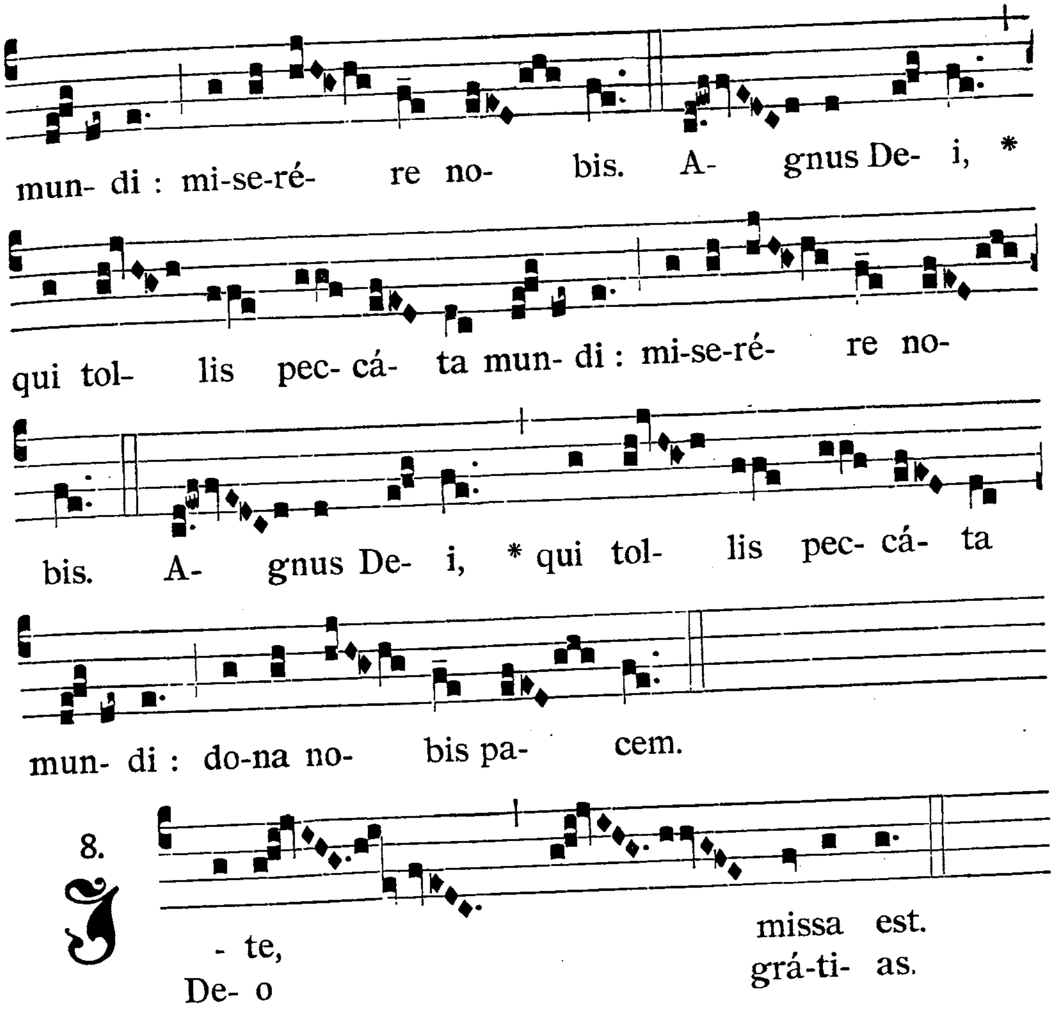
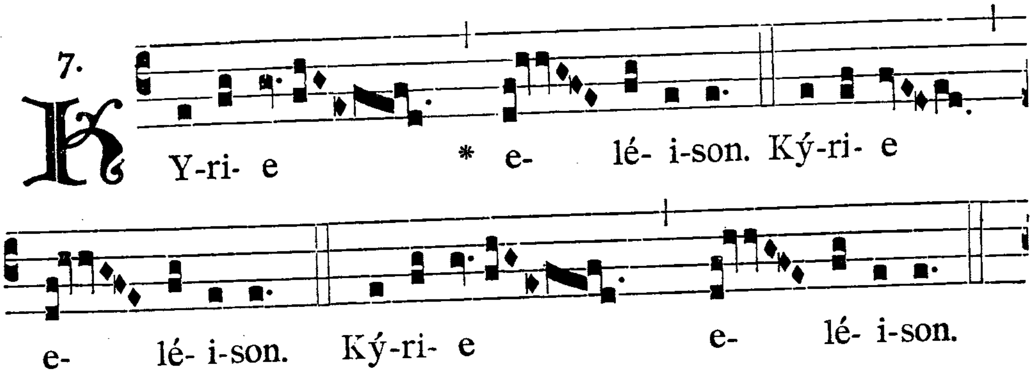



VI. — In Festis Duplicibus. 3.

(Kyrie Rex Genitor)



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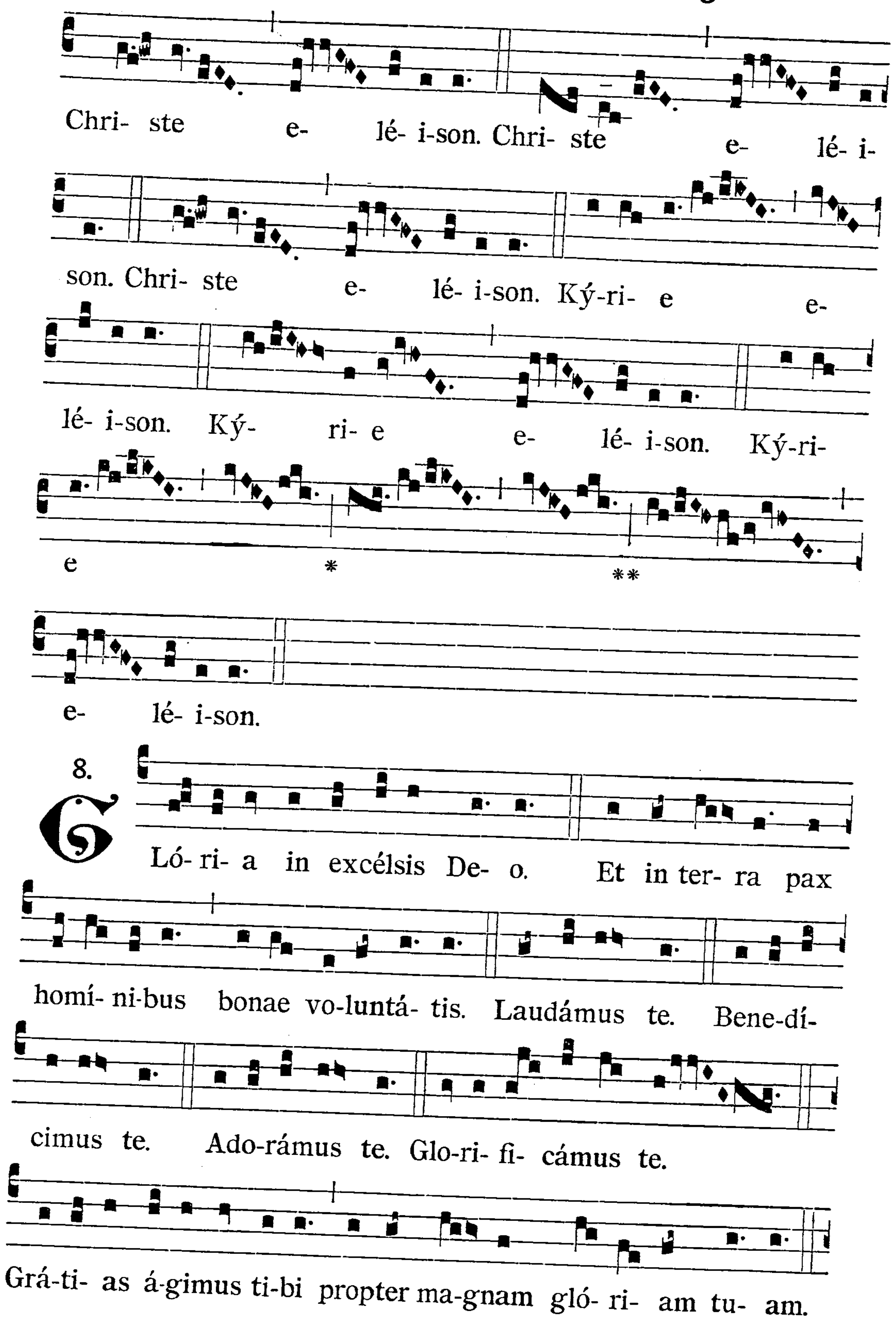
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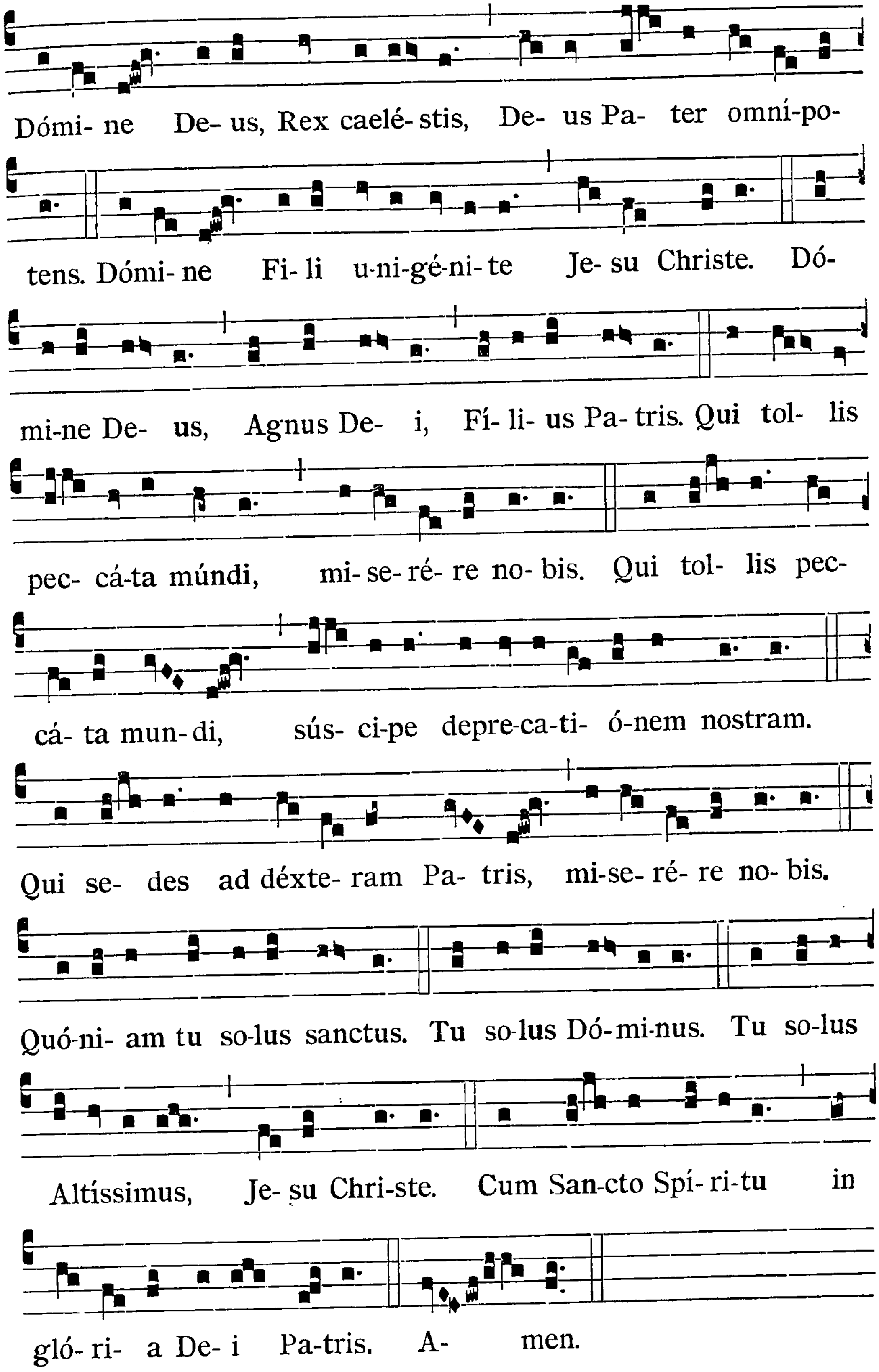
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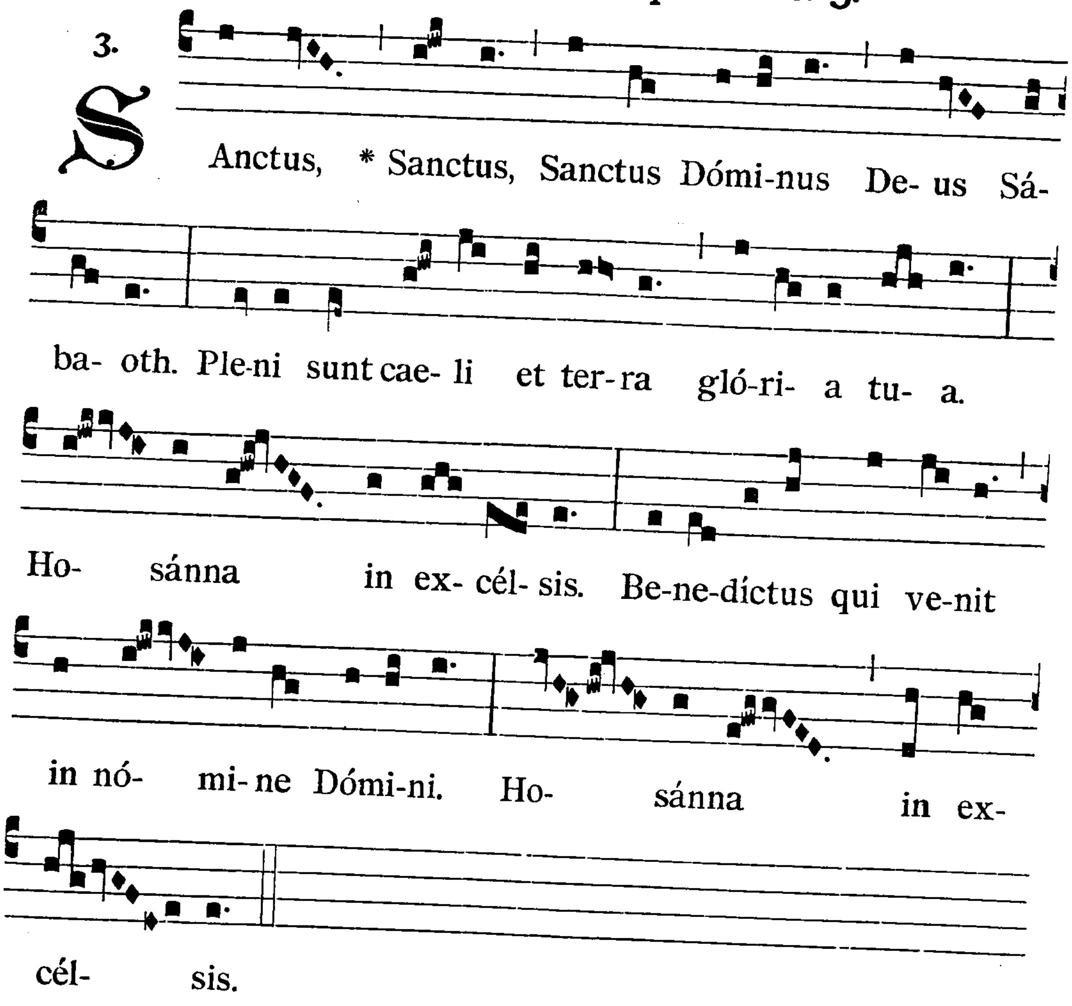
VI. — In Festis Duplicibus. 3.

3.

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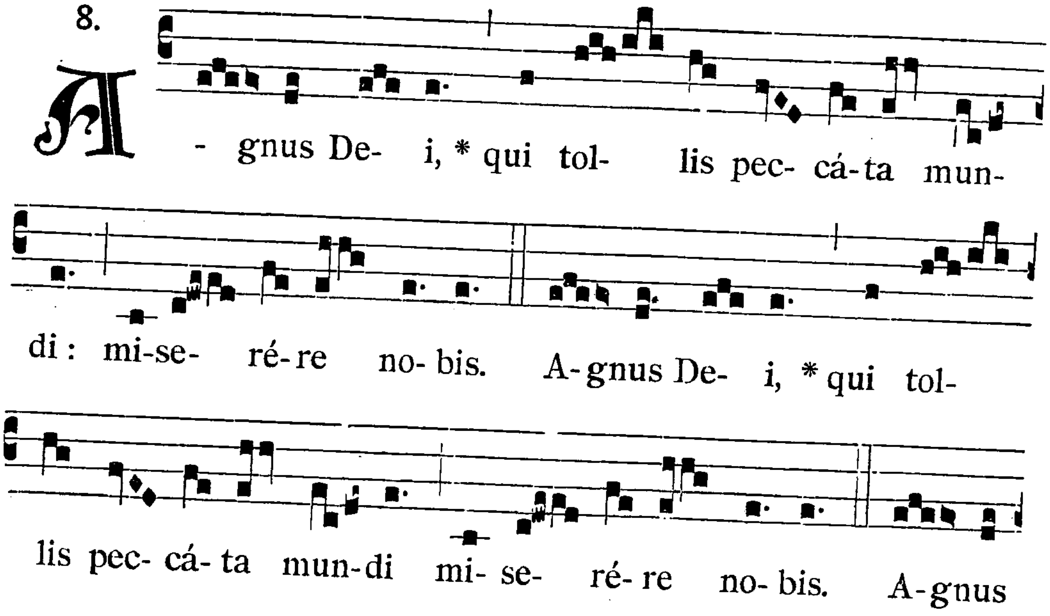
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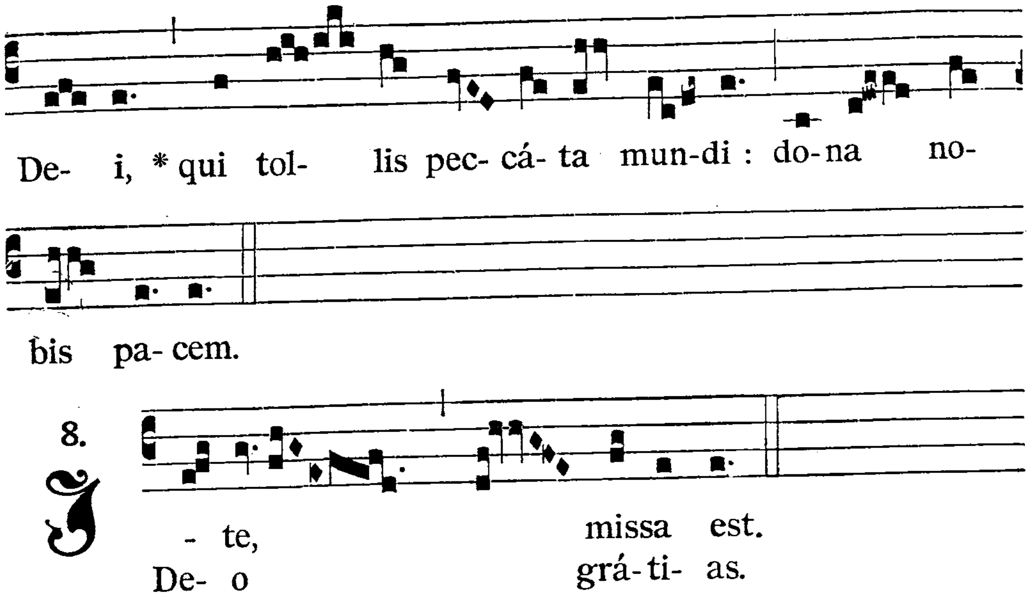
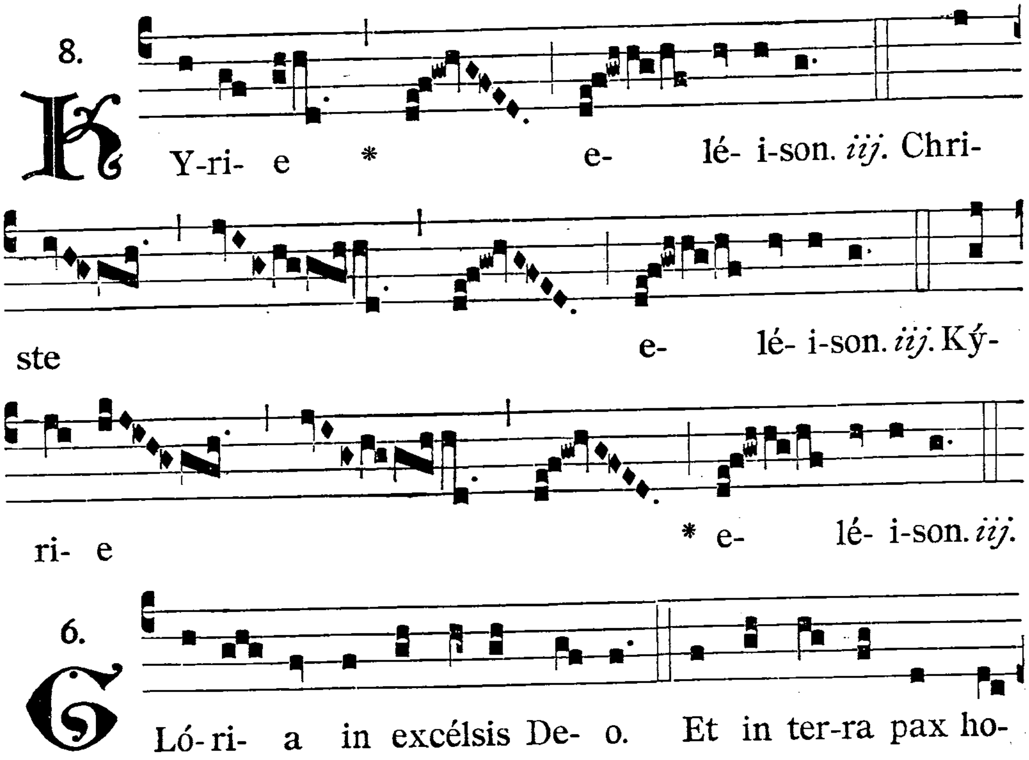

VII. — In Festis Duplicibus. 4.

(Kyrie Rex splendens)



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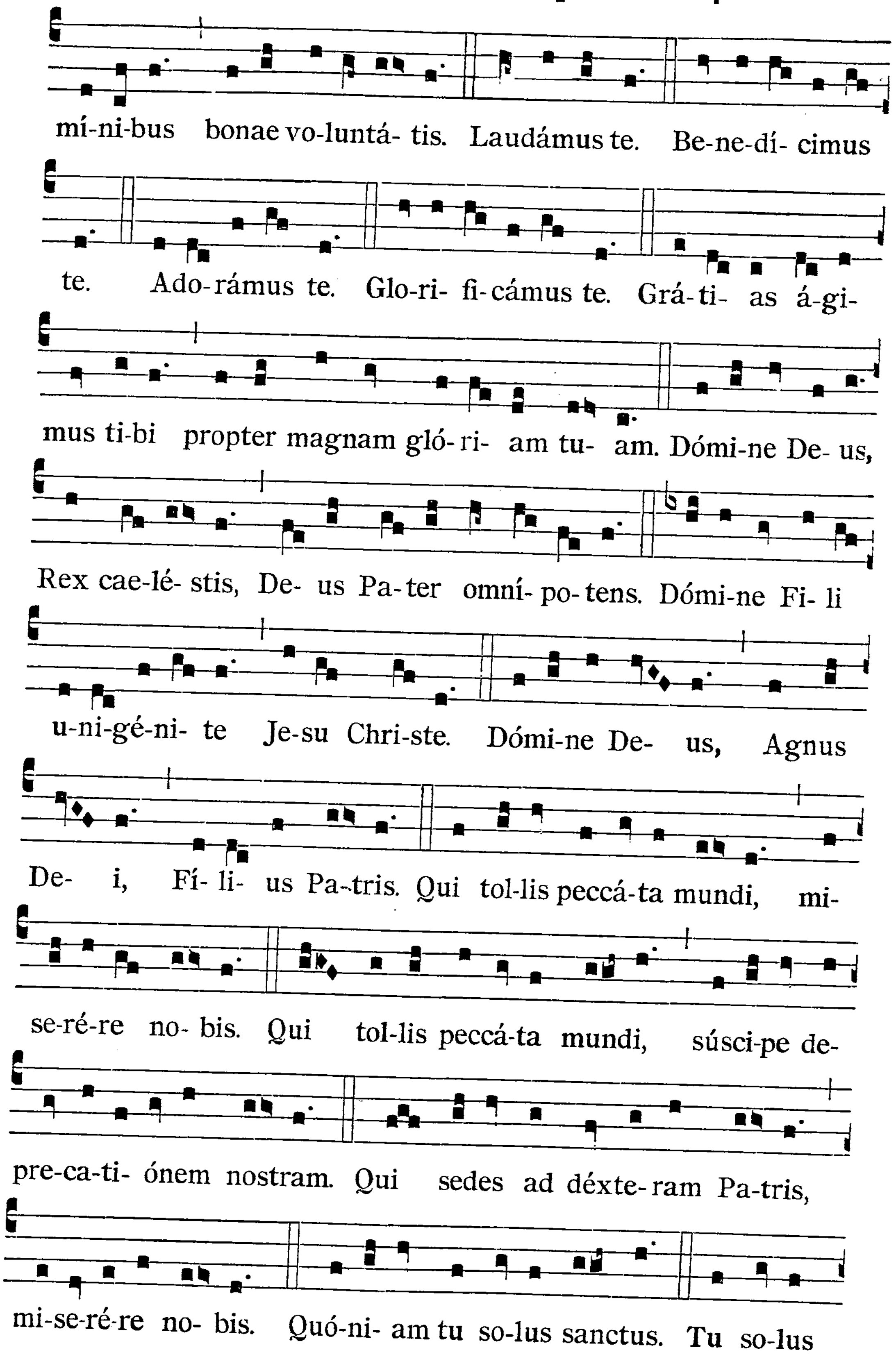
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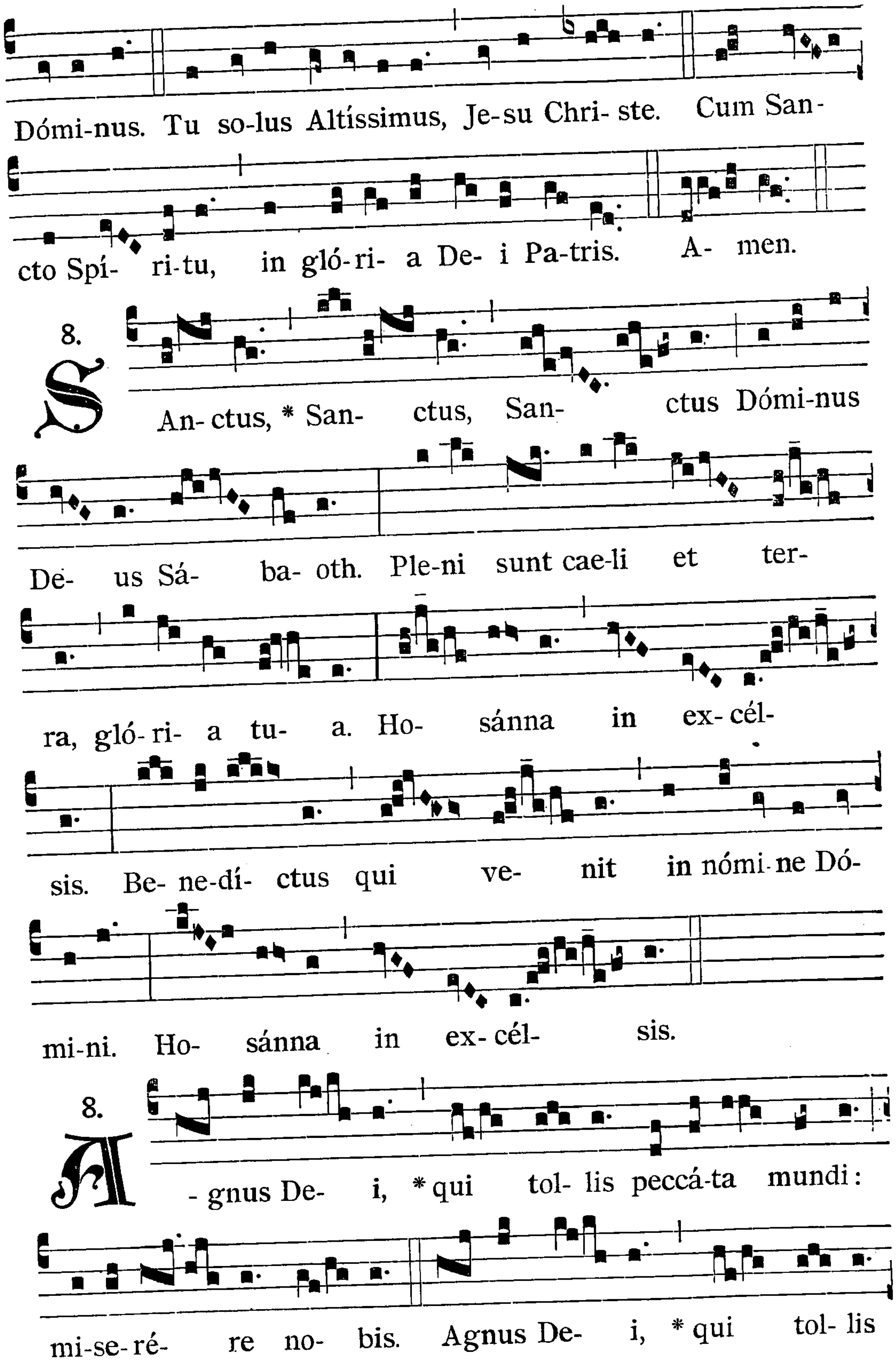
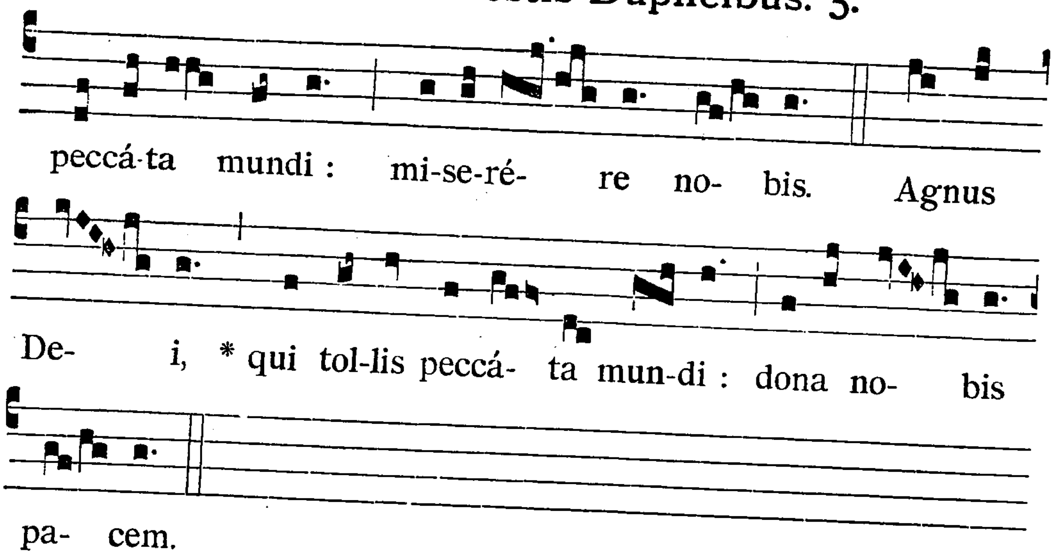
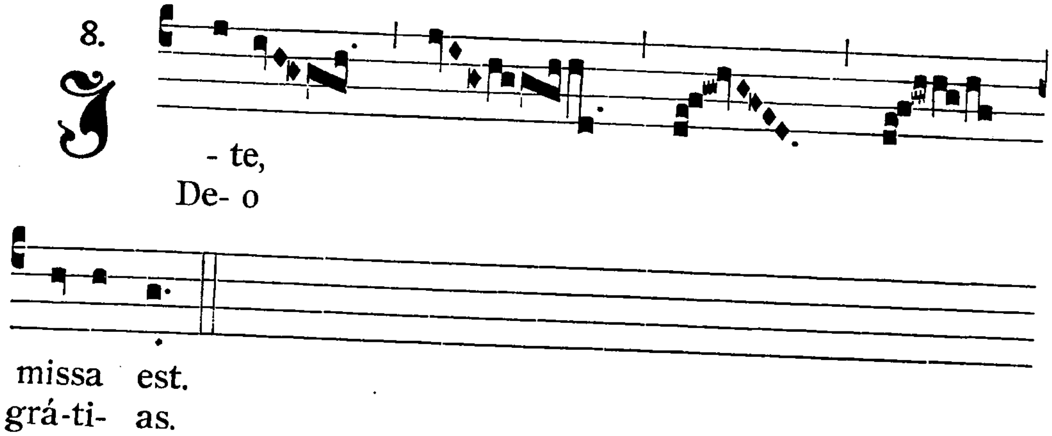
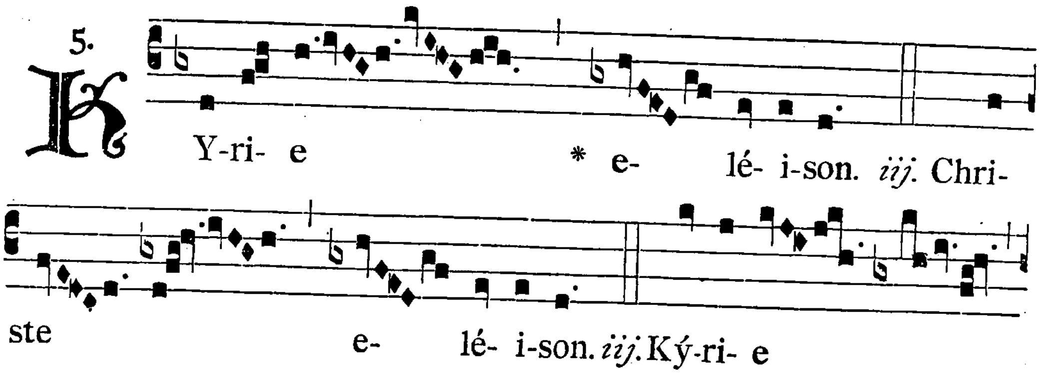


VIII. — In Festis Duplicibus. 5.



VIII. — In Festis Duplicibus. 5.

(de Angelis)



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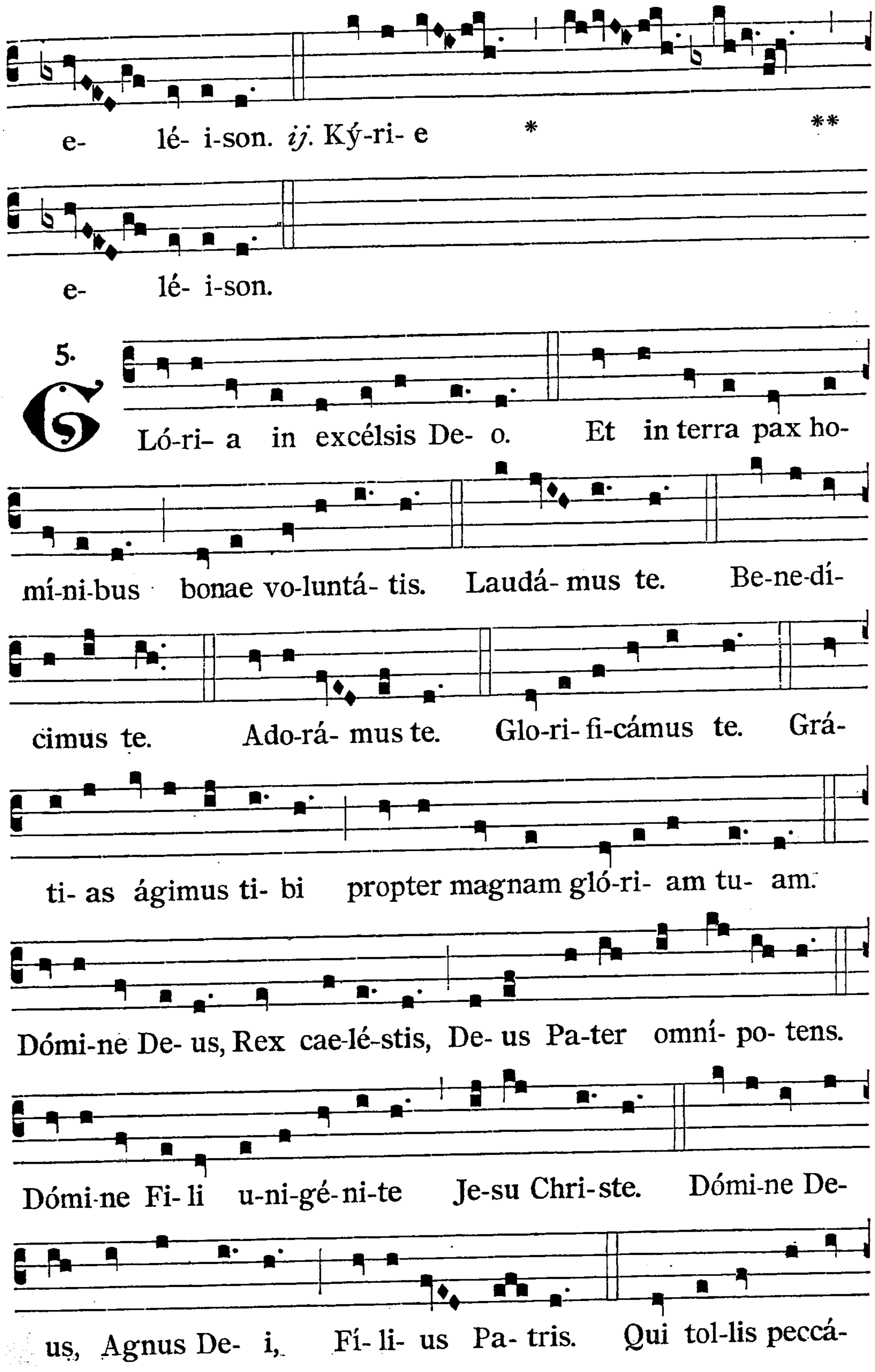
VIII. — In Festis Duplicibus. 5.

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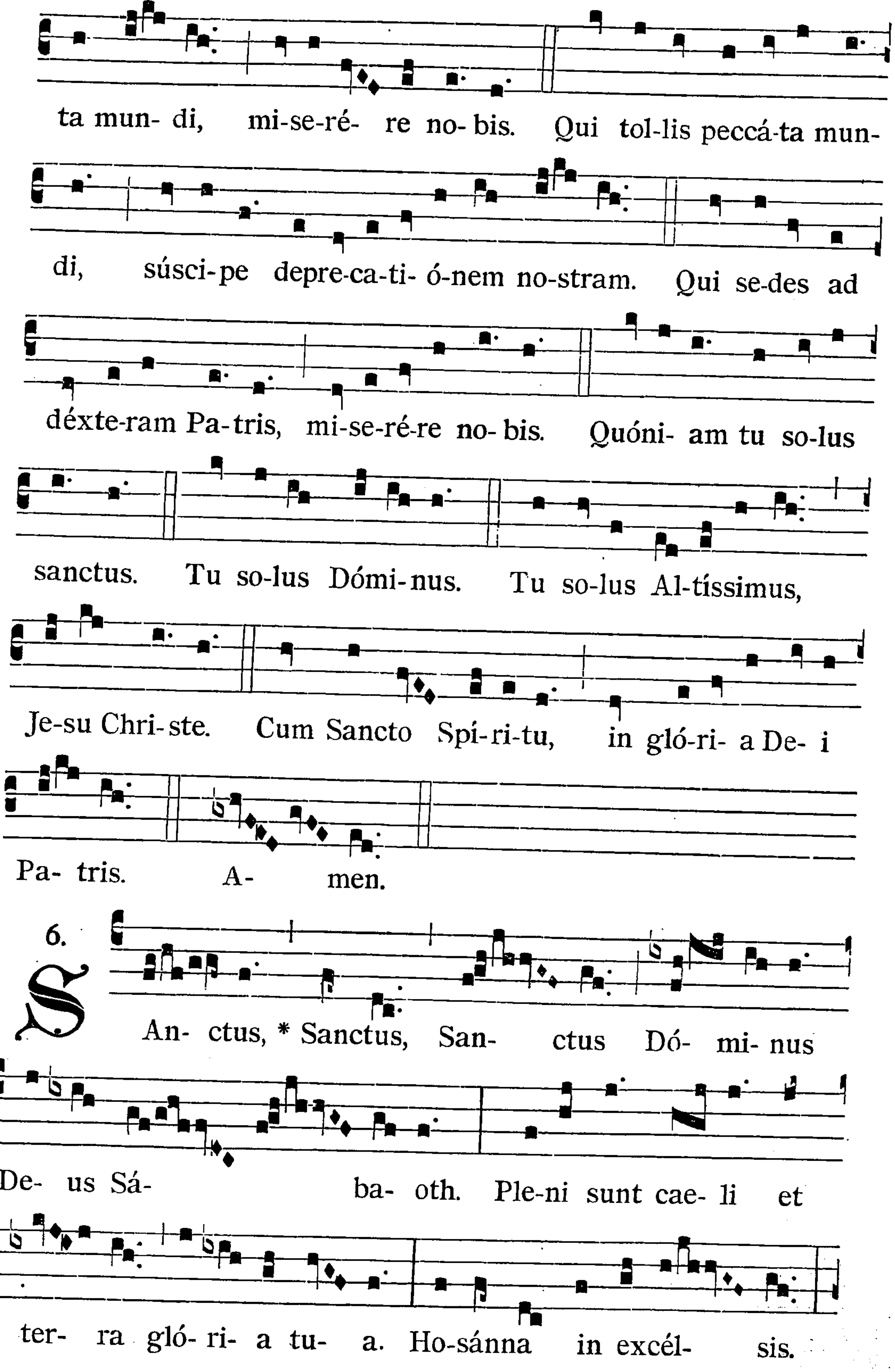
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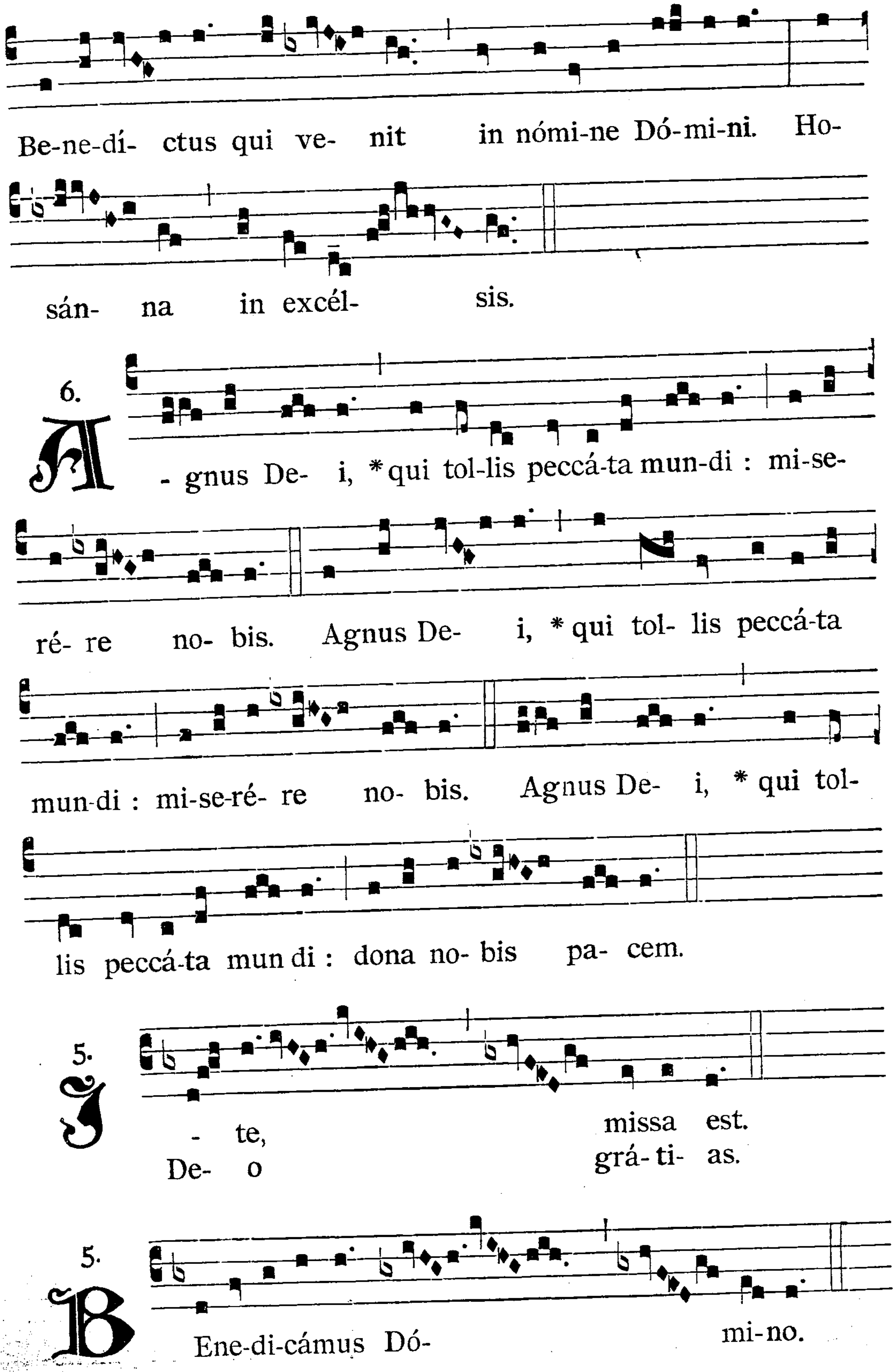

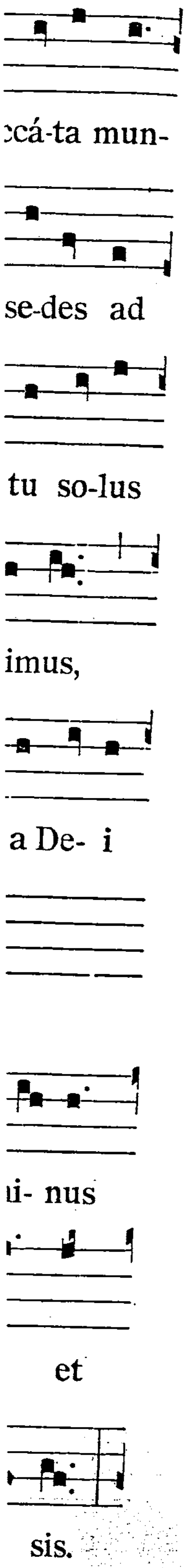

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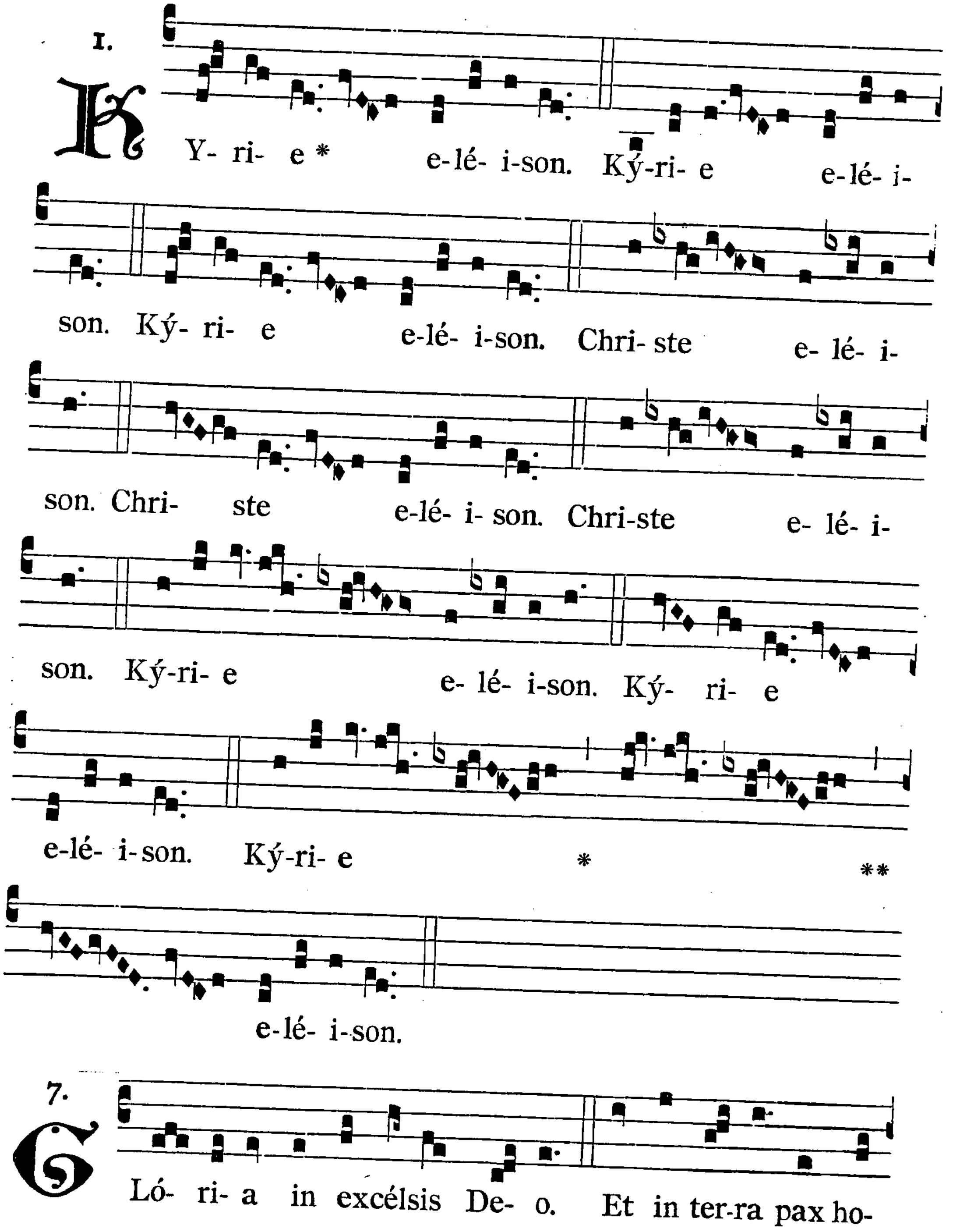
IX. — In Festis B. Mariae Virginis. I.

(Cum iubilo)



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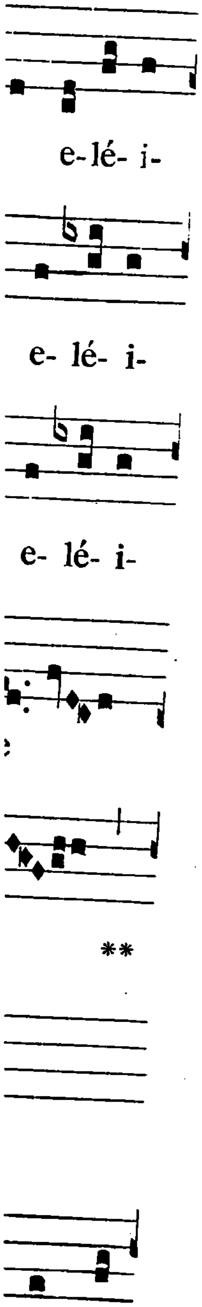
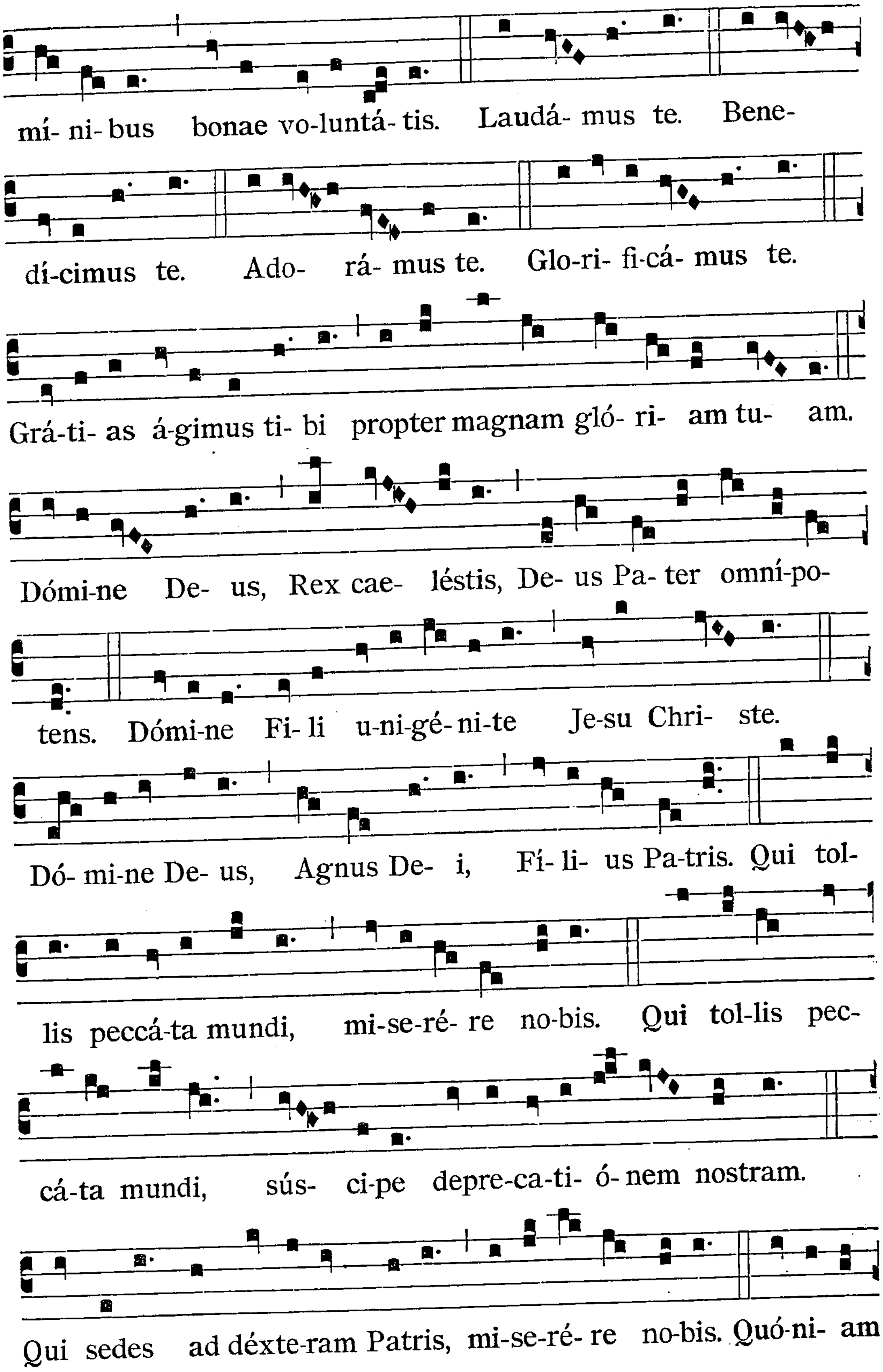
ginis. I.





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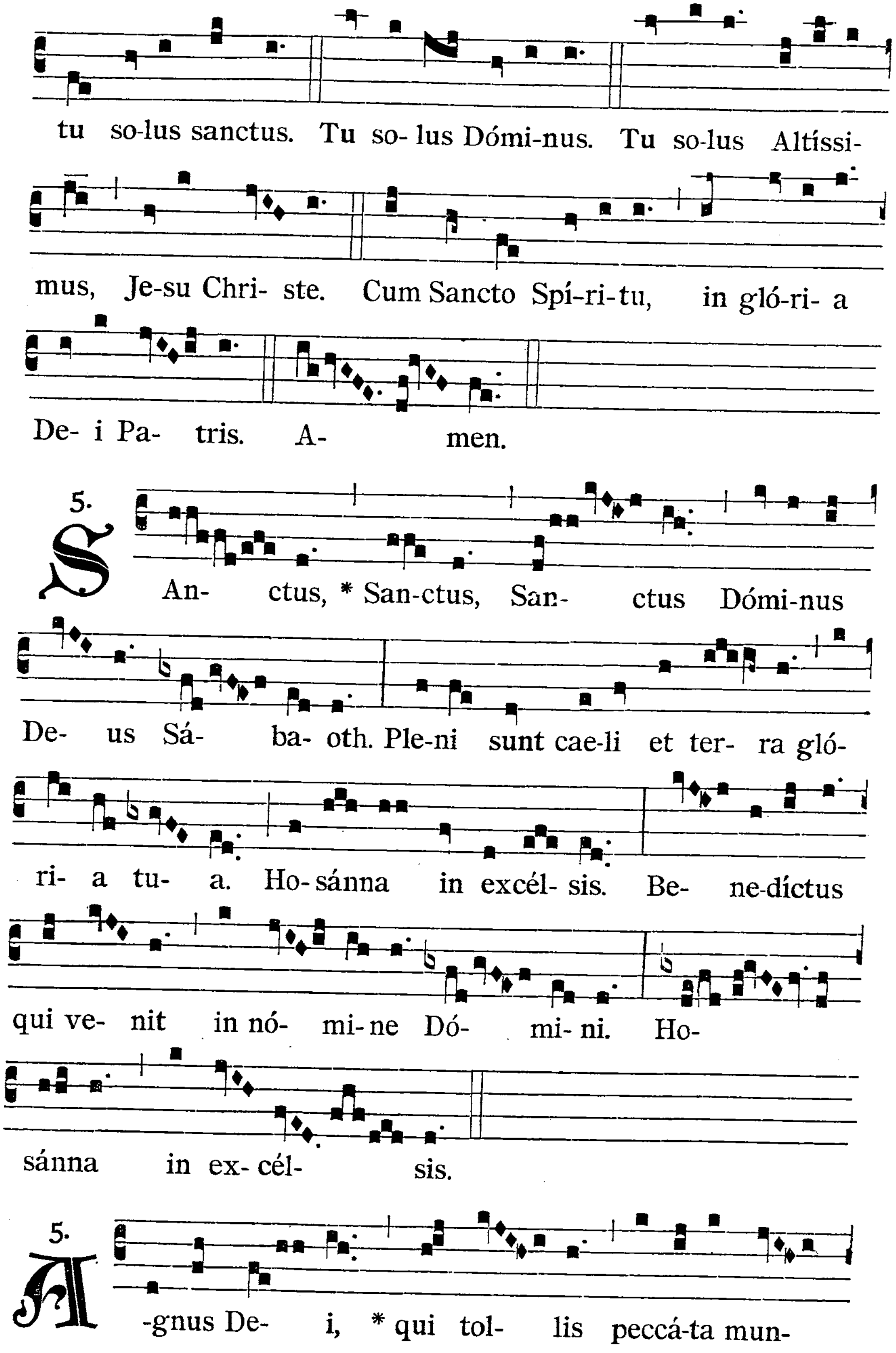
IX. — In Festis B. Mariae Virginis. I.



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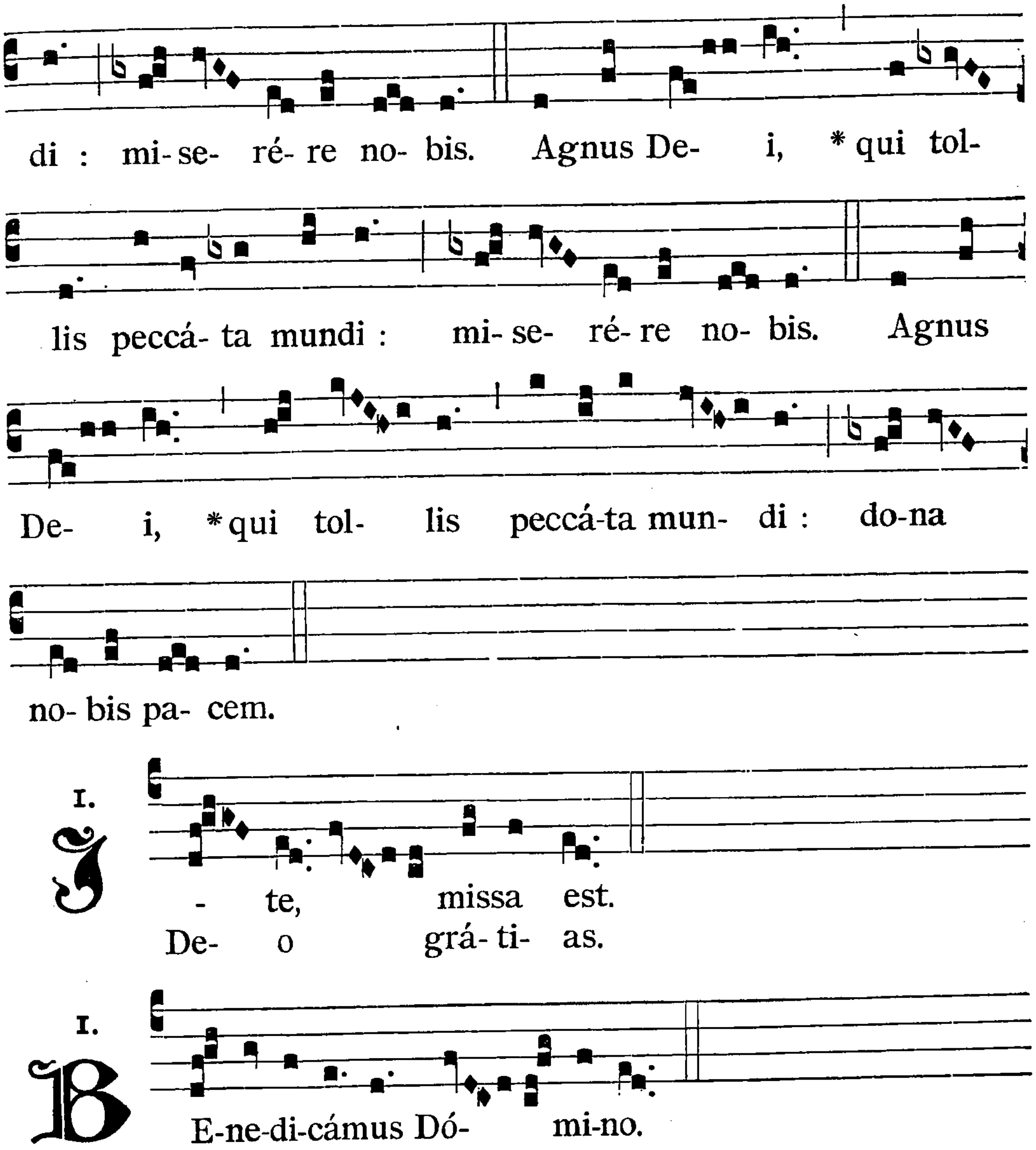
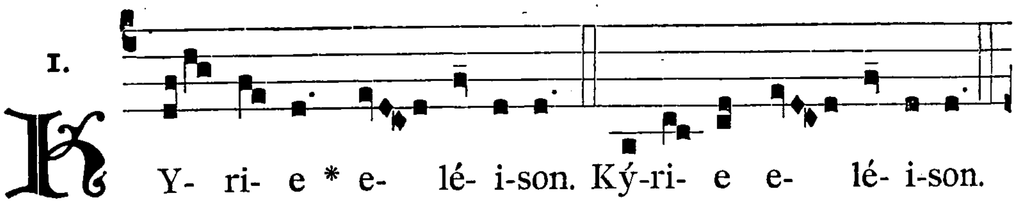


X. — In Festis B. Mariae Virginis. 2.

(Alme Pater)

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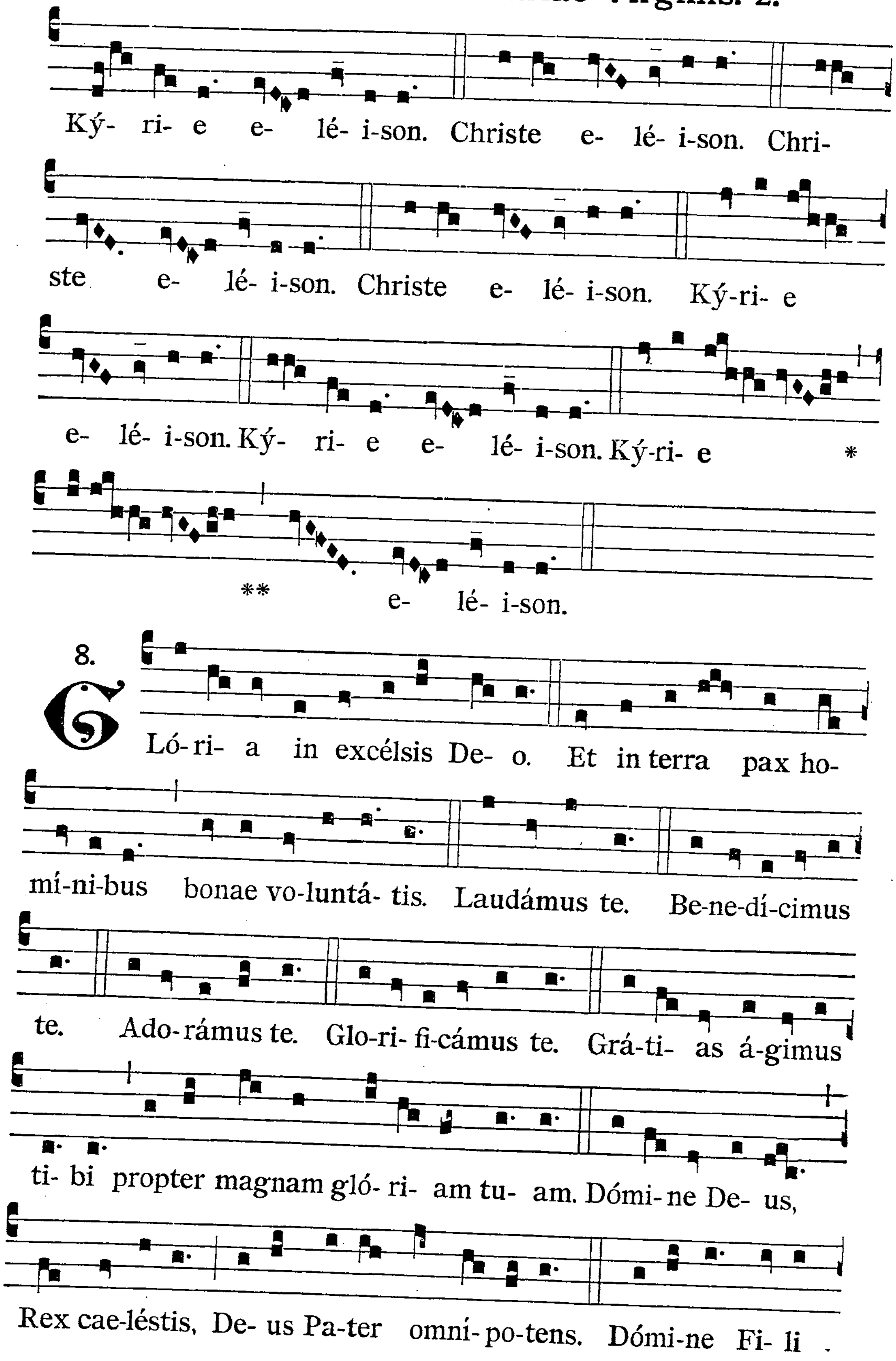
 X. — In Festis B. Mariae Virginis. 2.



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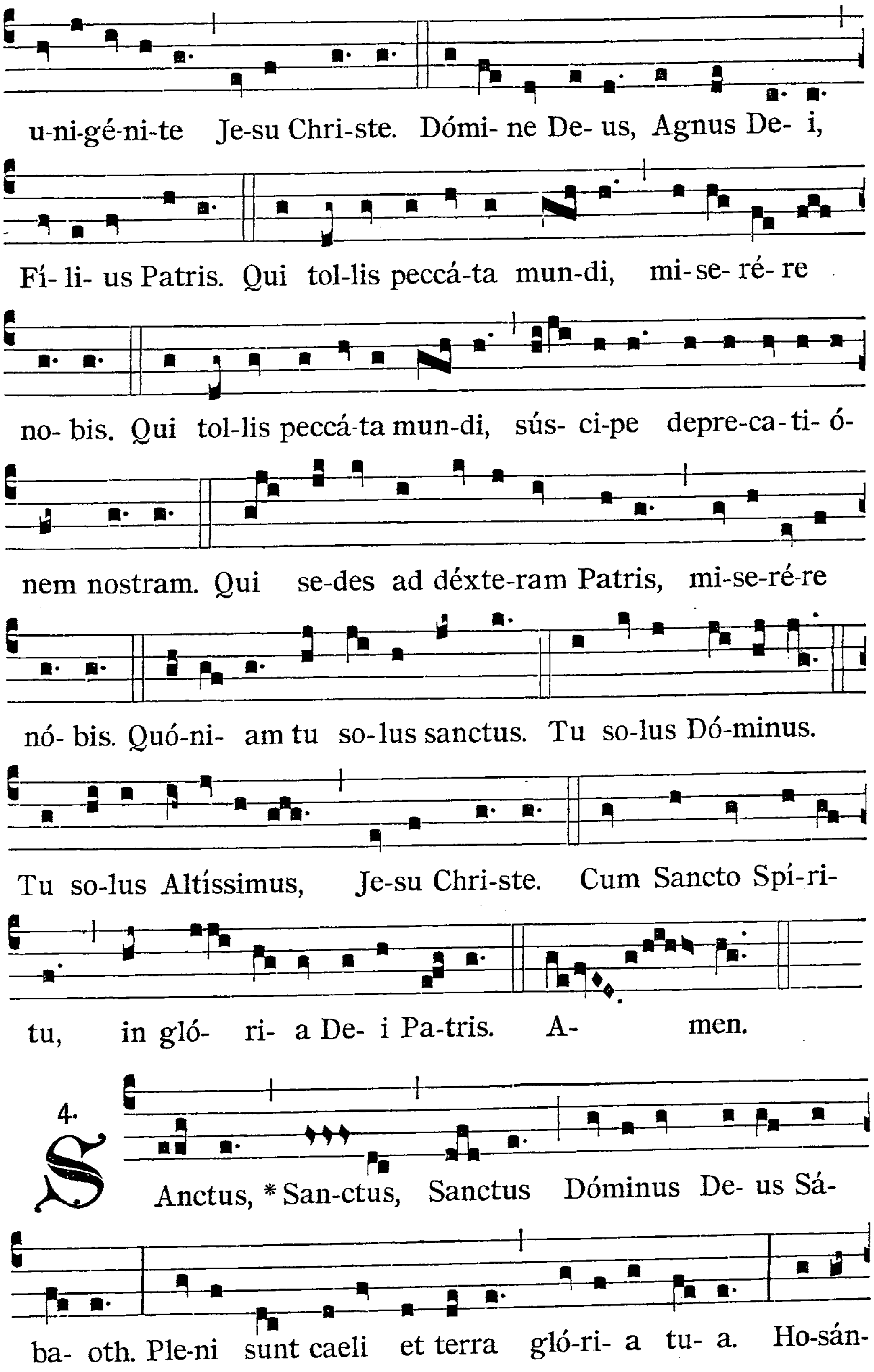
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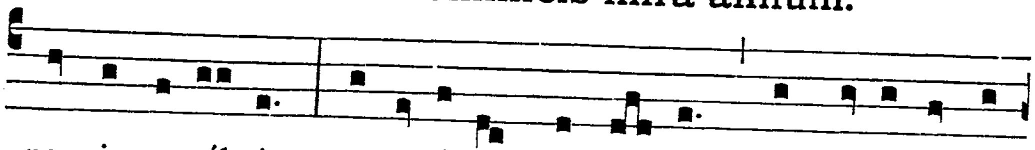

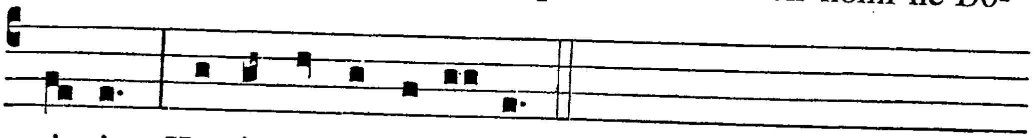

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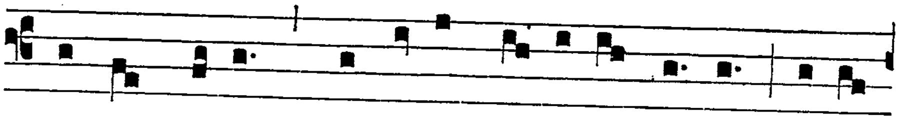
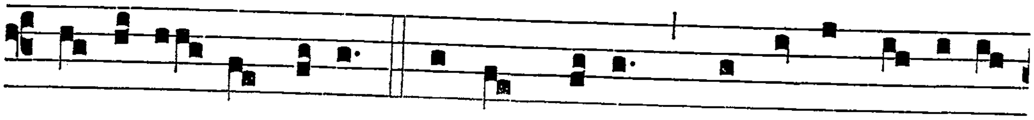
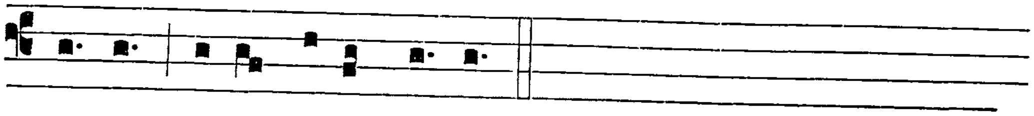




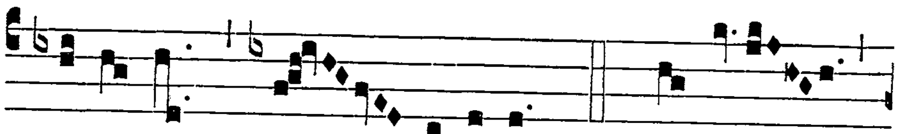


Ite missa est, *vel* Benedicámus Dómino, *ut in Missa praecedenti.*

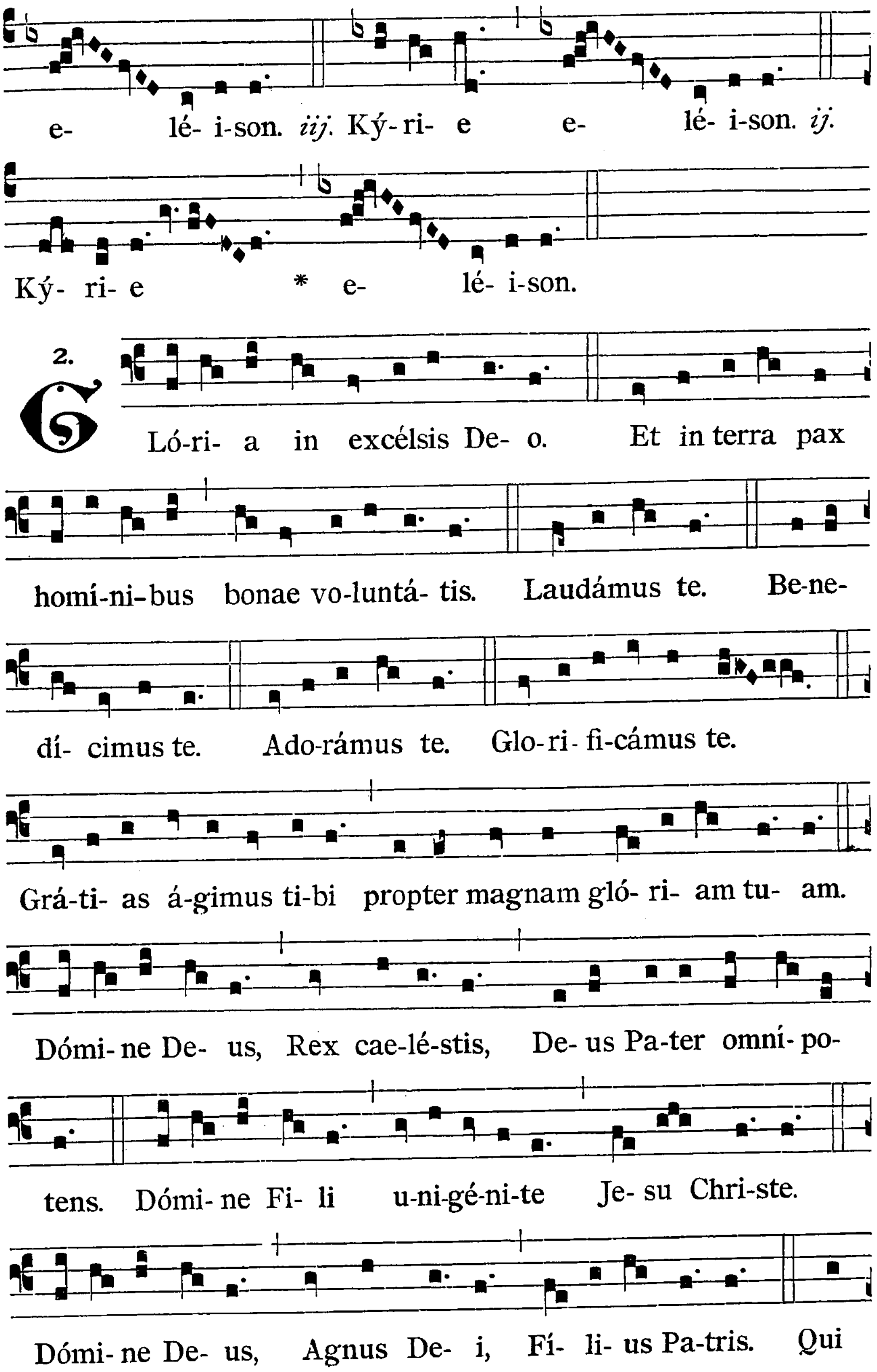
XI. — In Dominicis infra annum.

(Orbis factor)

1.



http://ccwatershed.org

XI. — In Dominicis infra annum.

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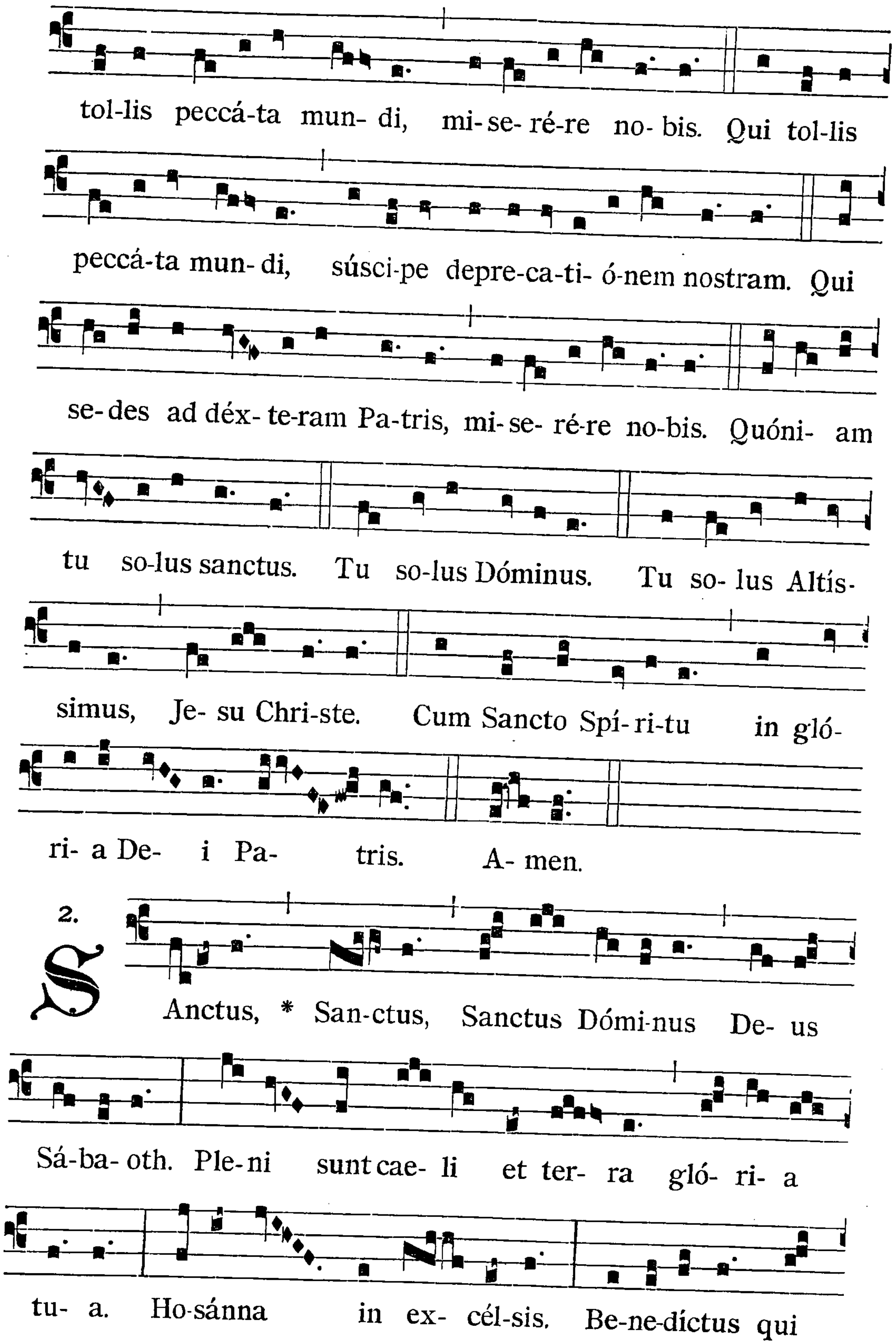
XI. — In Dominicis infra annum.



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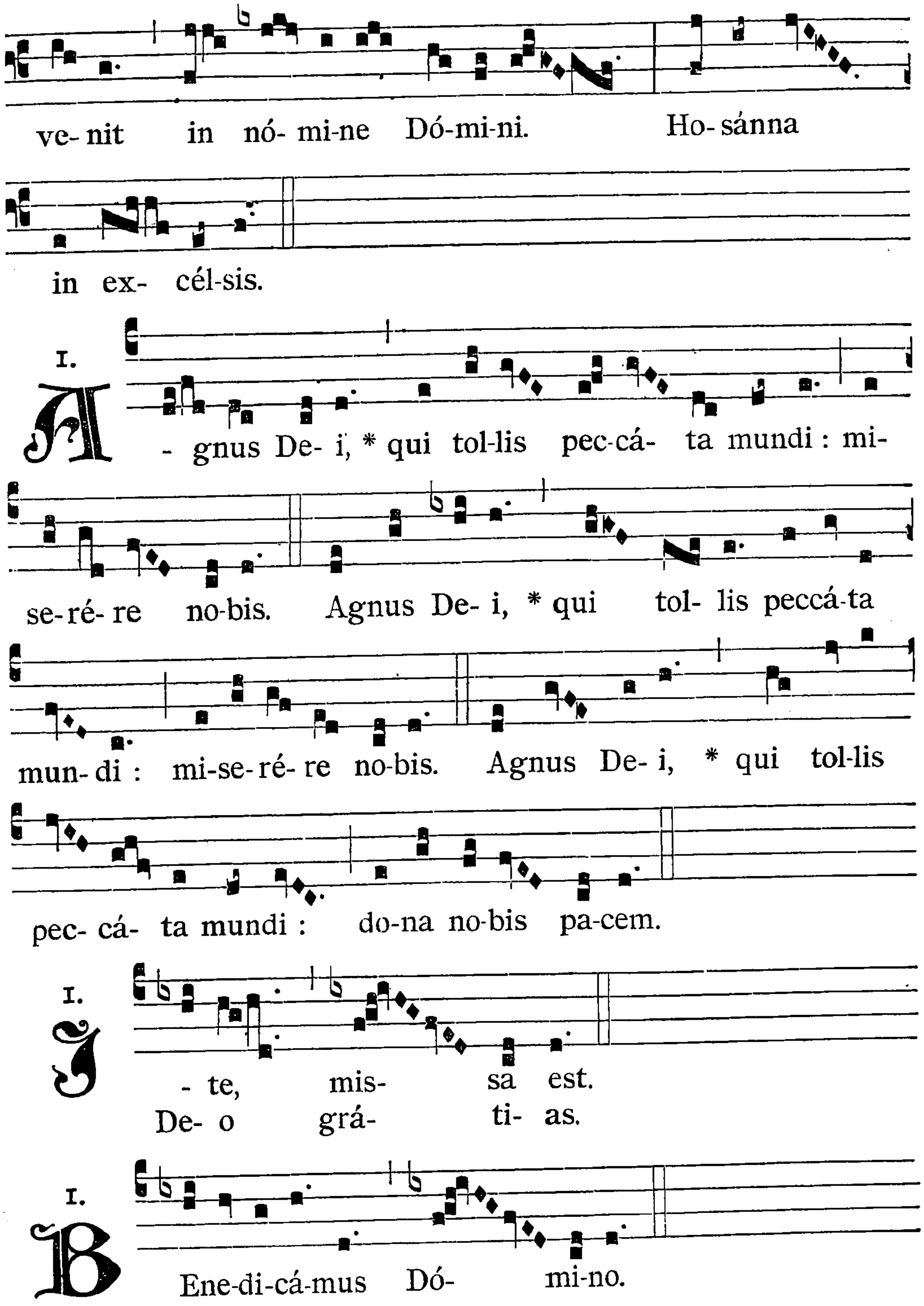
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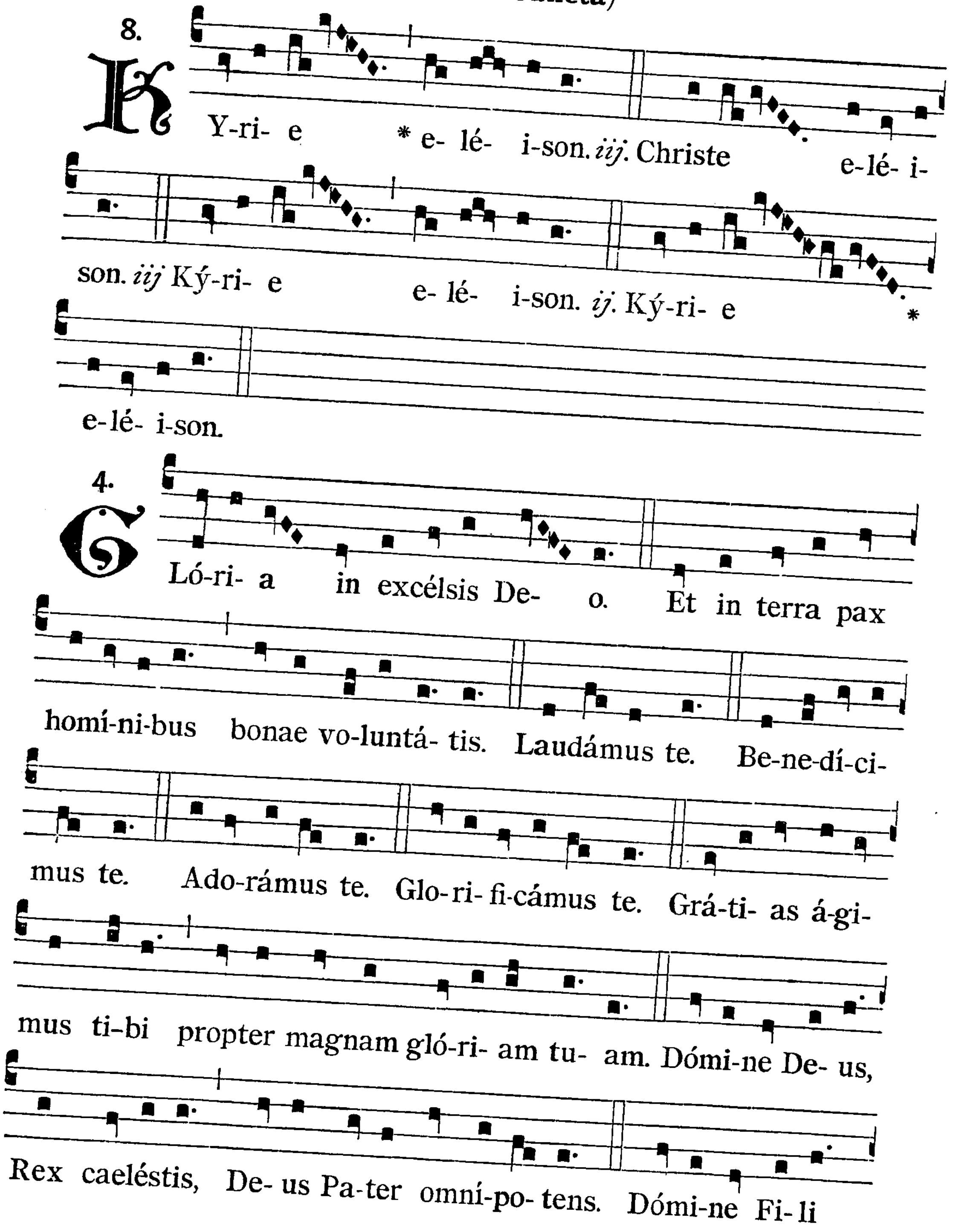
XII. — In Festis Semiduplicibus. I.

(Pater cuncta)



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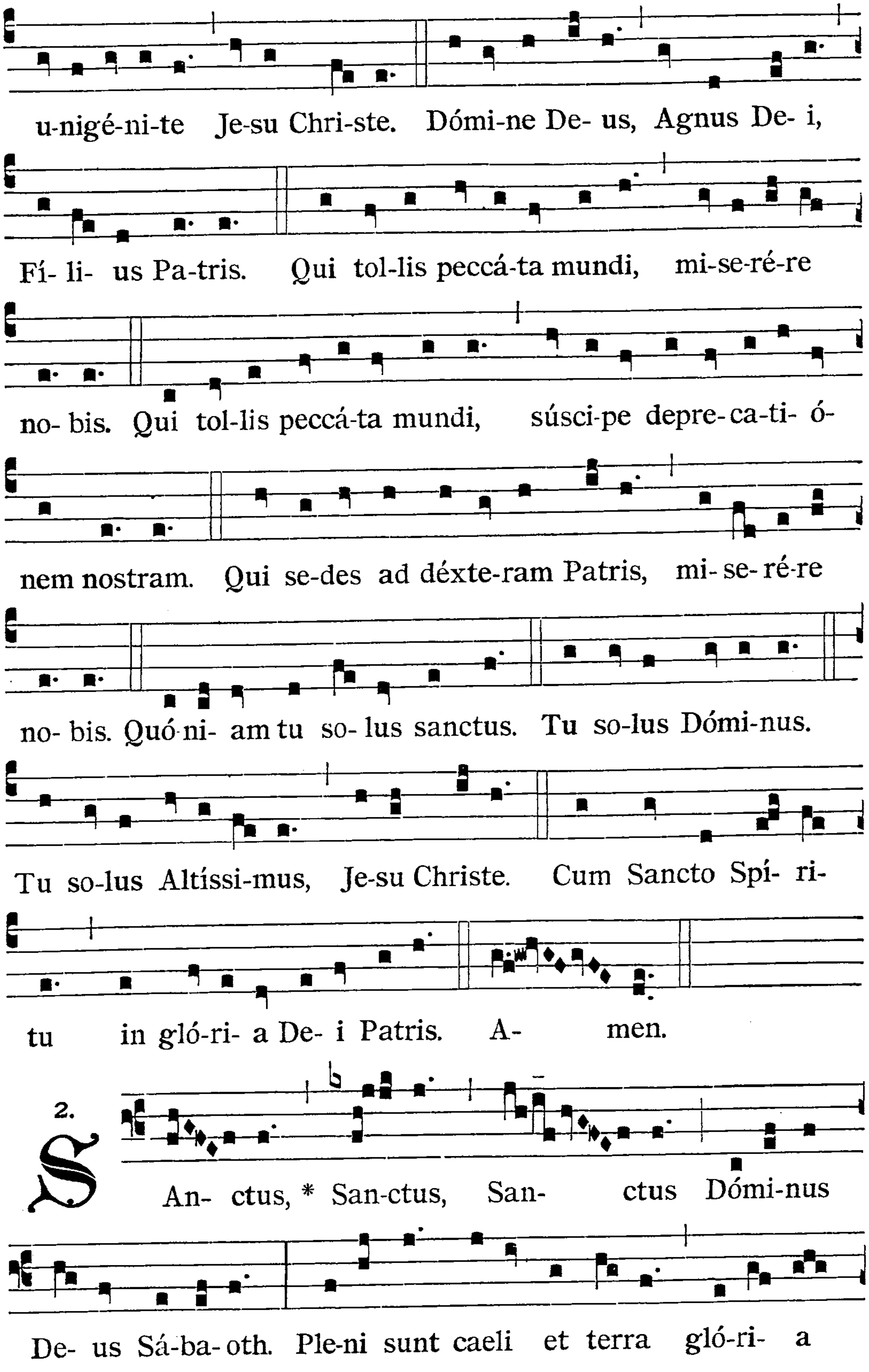
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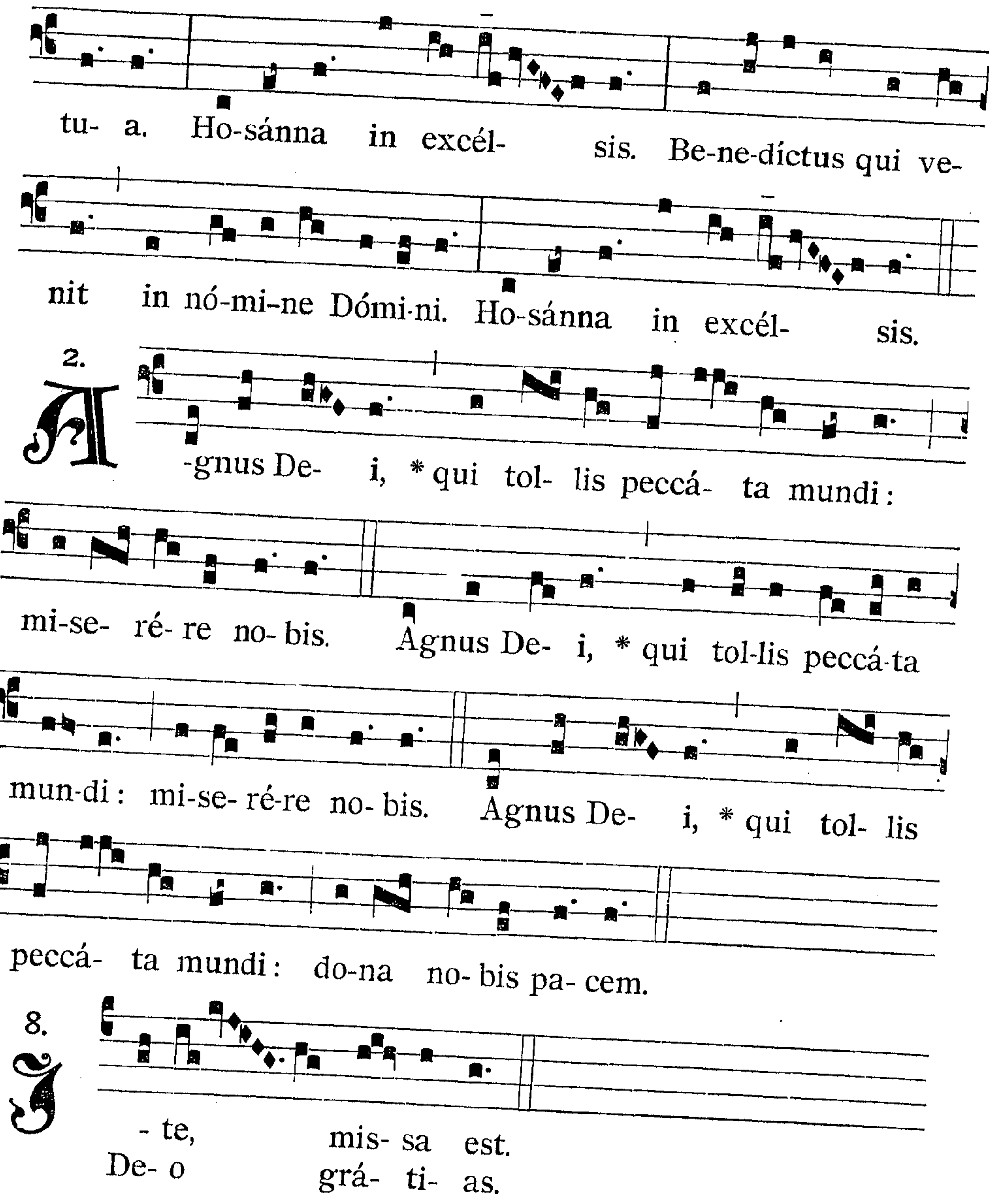
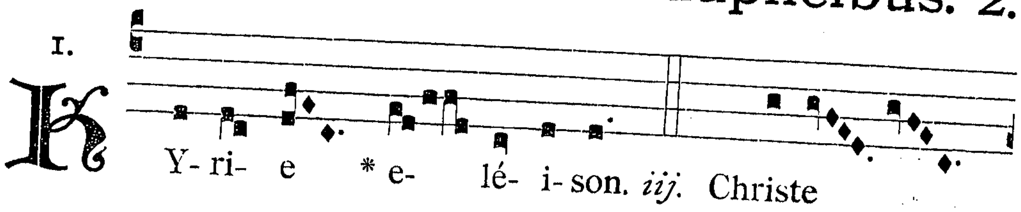

XIII. — In Festis Semiduplicibus. 2.



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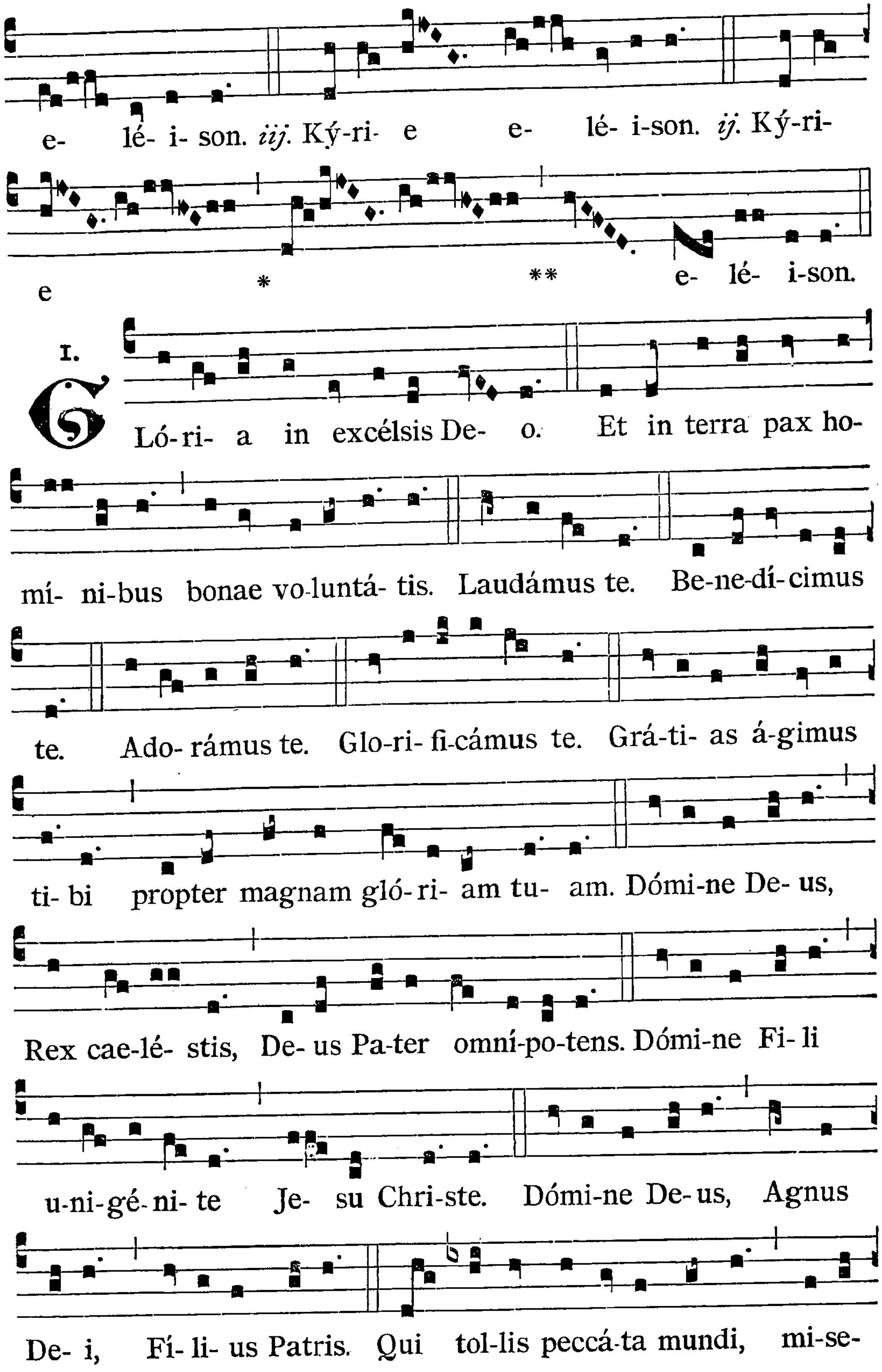
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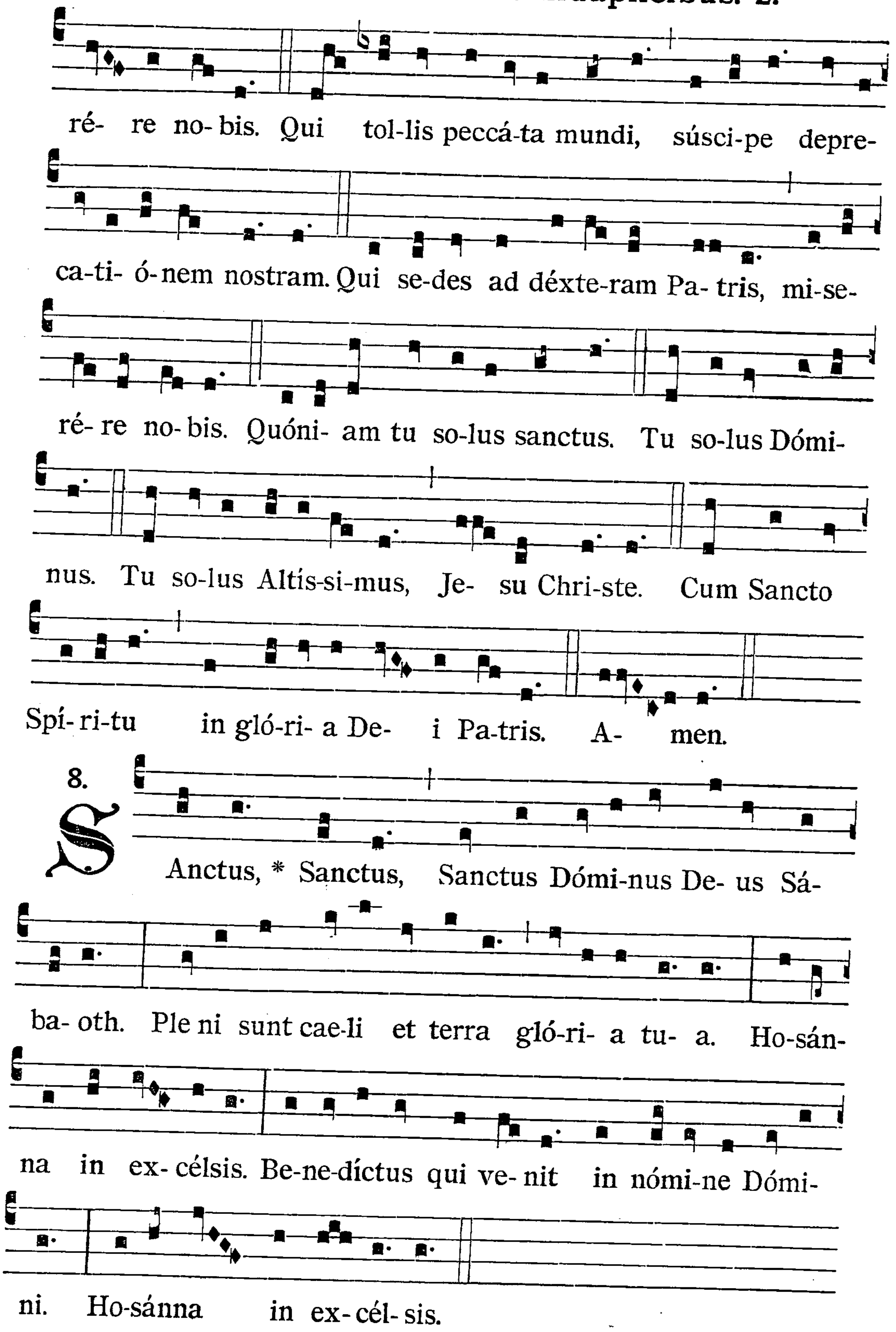
XIII. — In Festis Semiduplicibus. 2.

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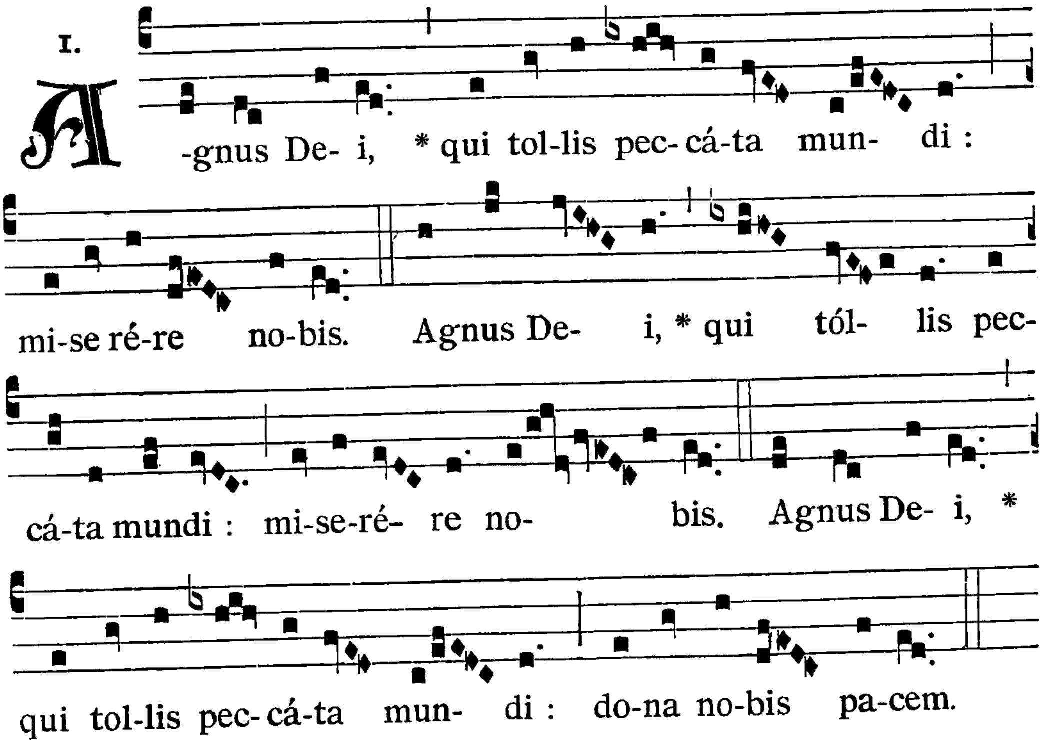
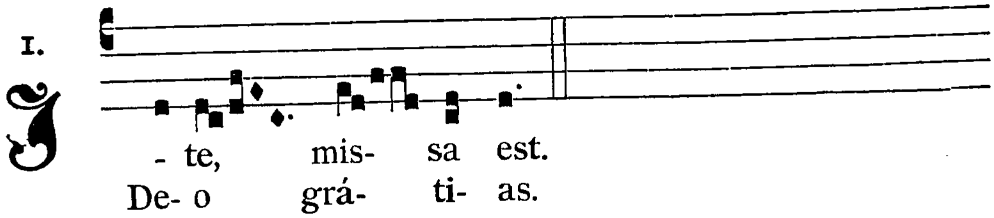
I.

I.



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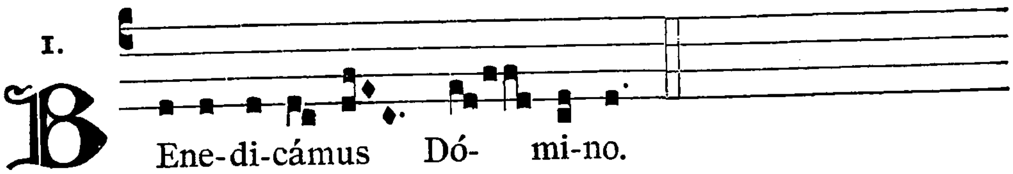
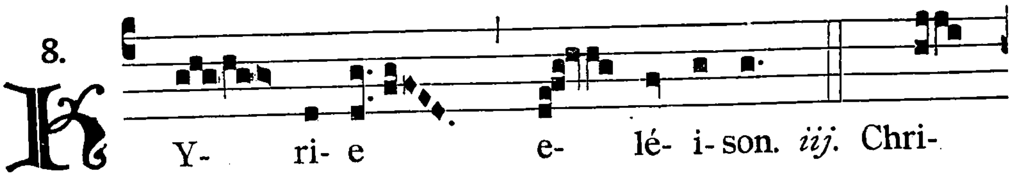


XIV. — Infra Octavas

quae non sunt de B. Maria Virgine.

(Jesu Redemptor)

8.



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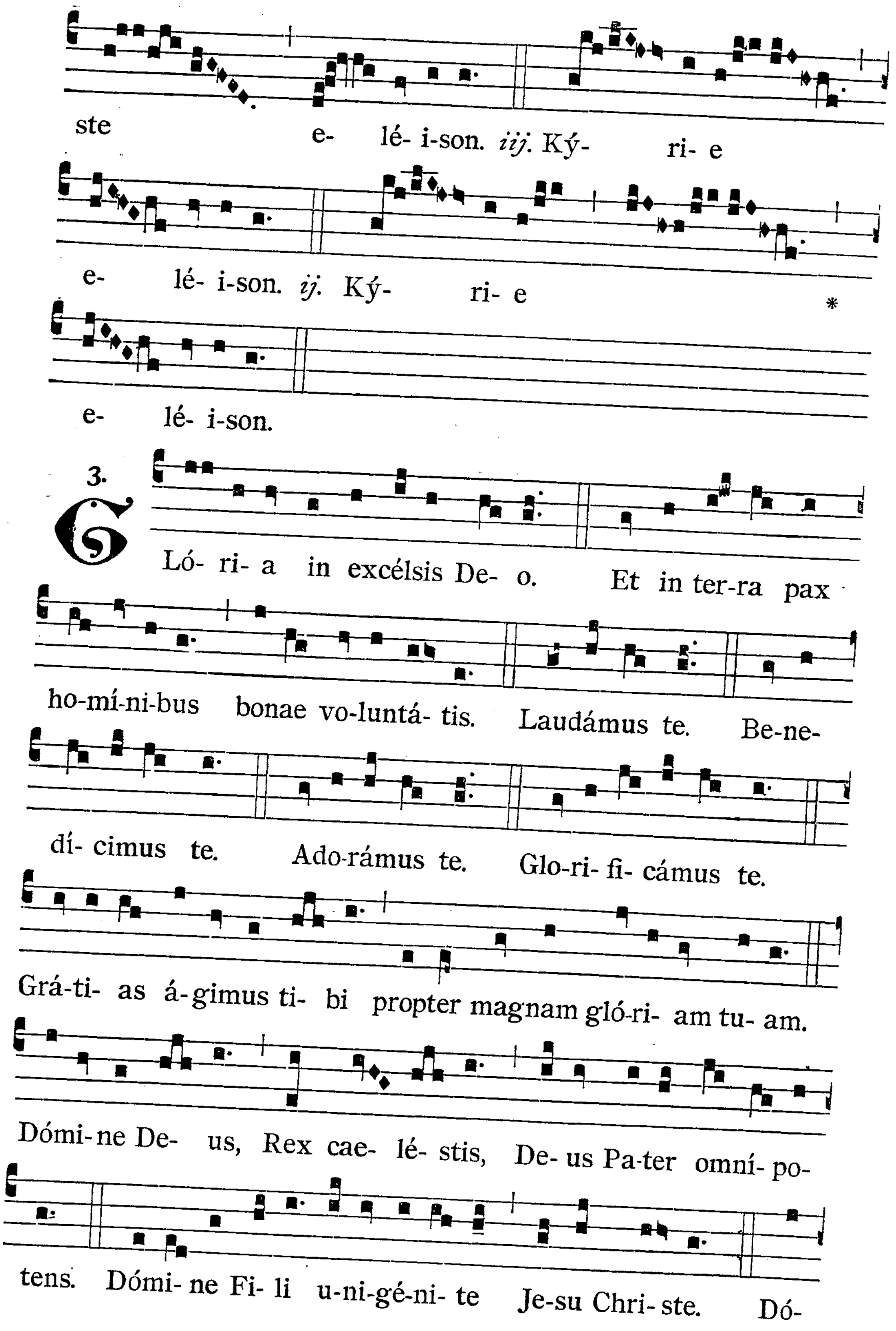
XIV. — Infra Octavas.

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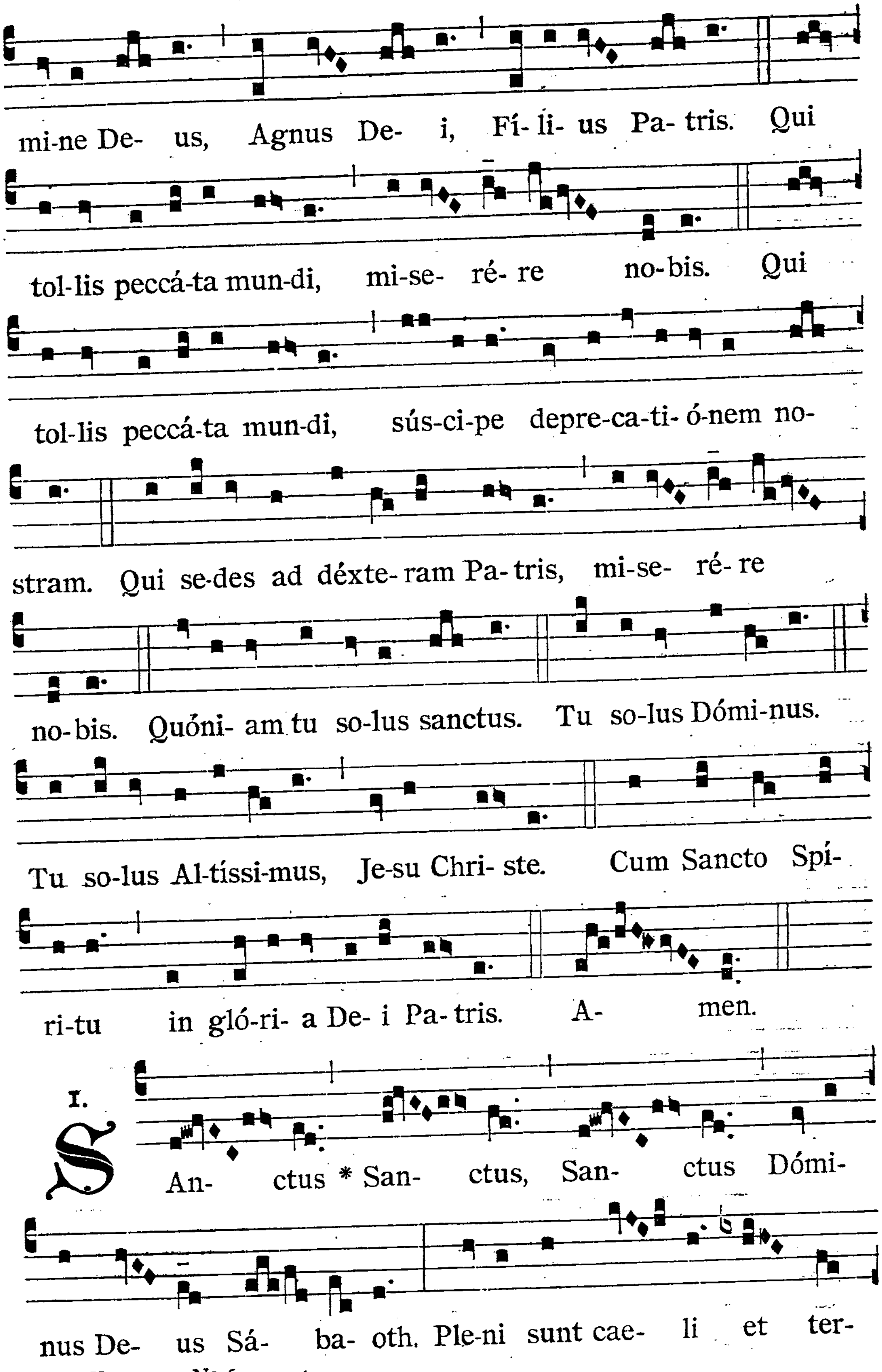
KYRIALE. No 632. — 4

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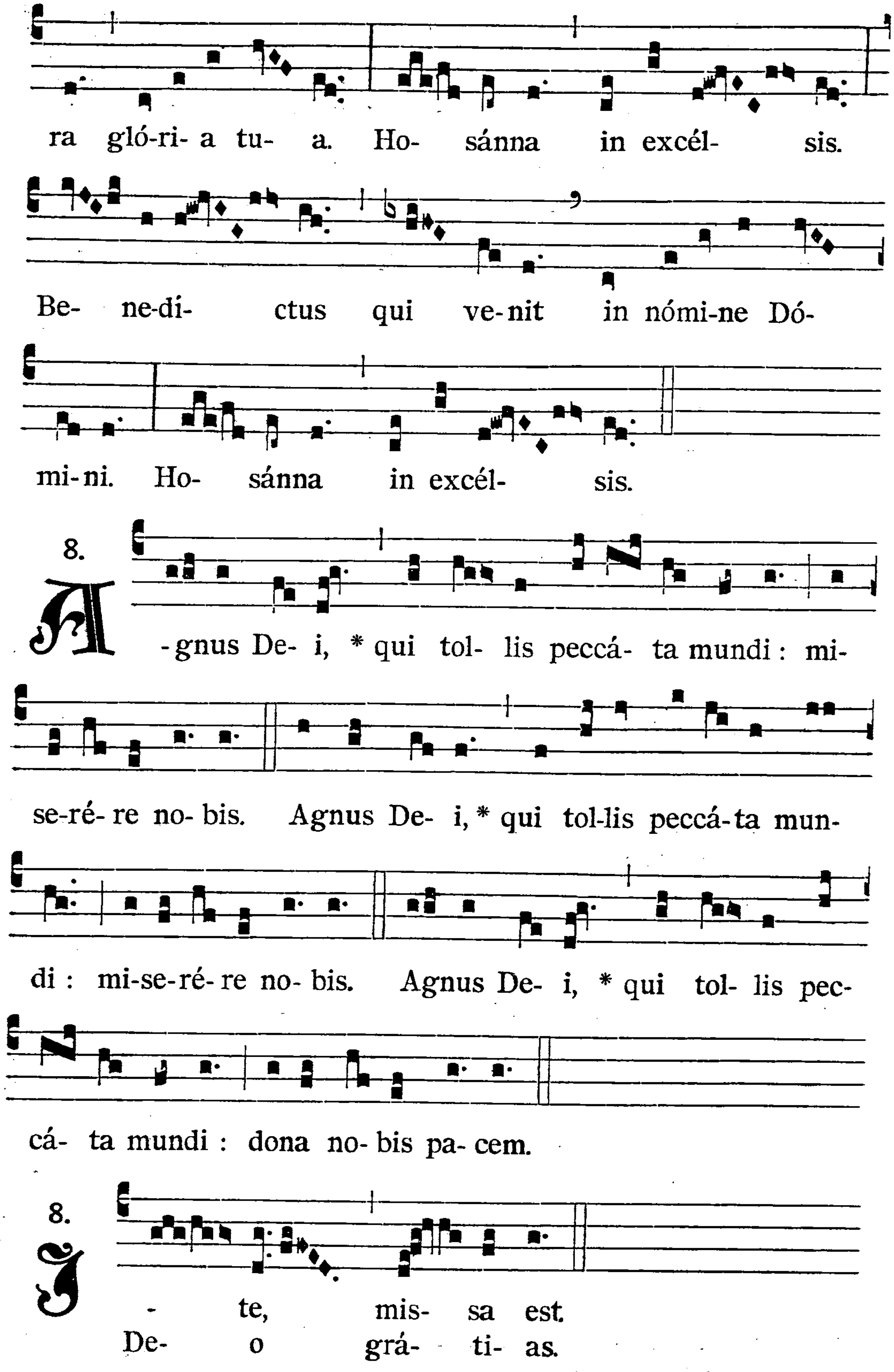
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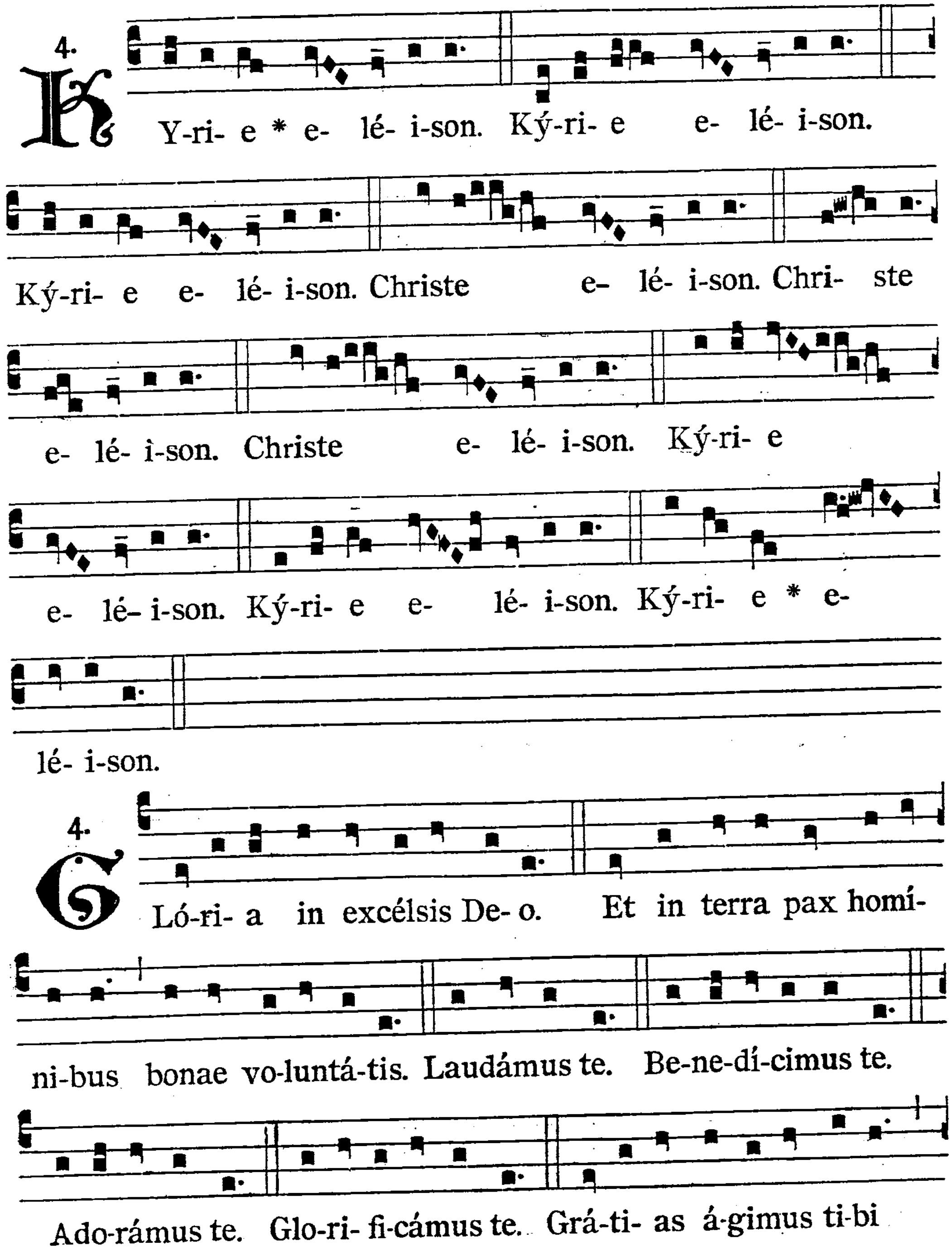
XV. — In Festis Simplicibus.

(Dominator Deus)



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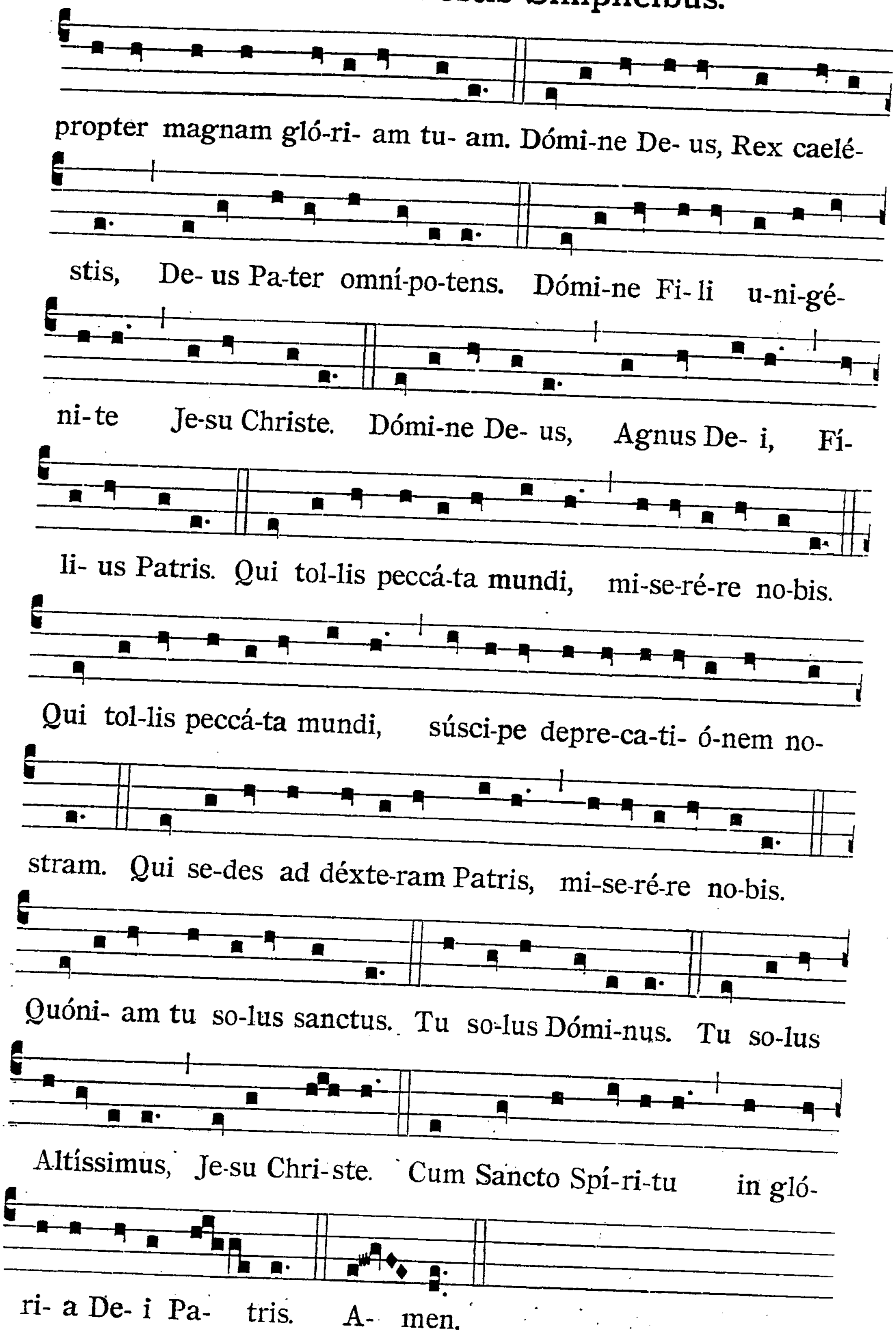
XV. — In Festis Simplicibus.



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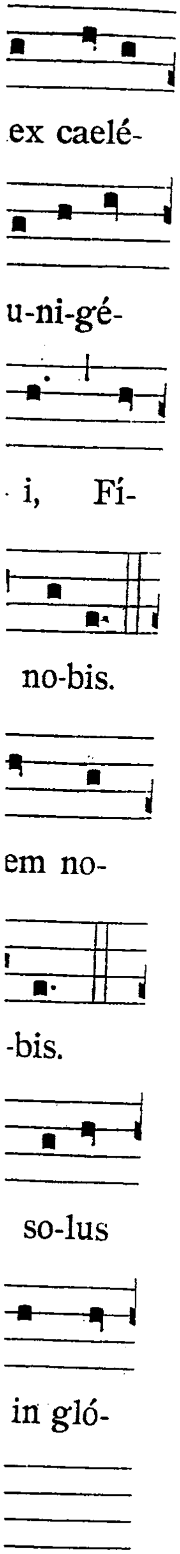
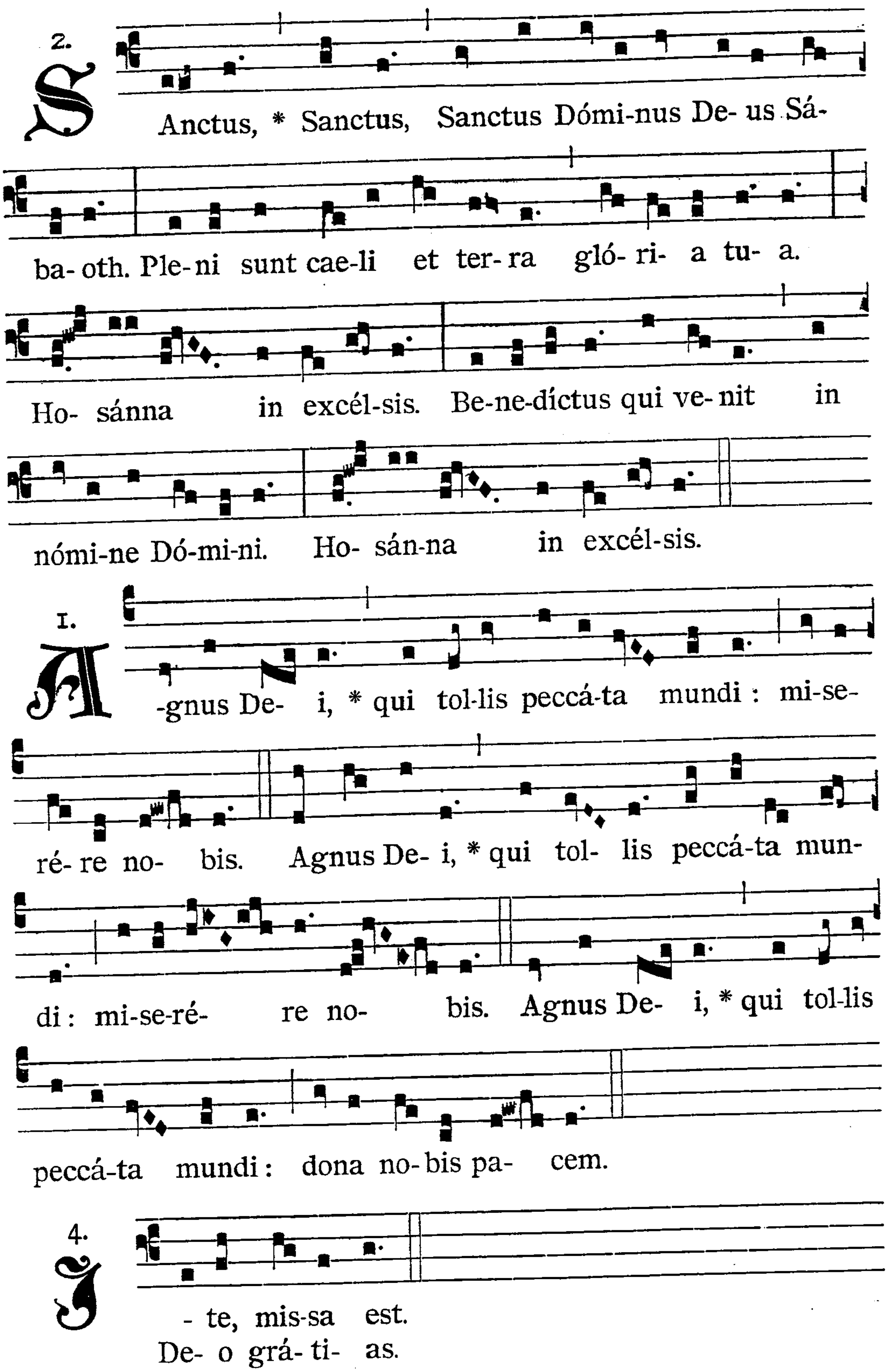
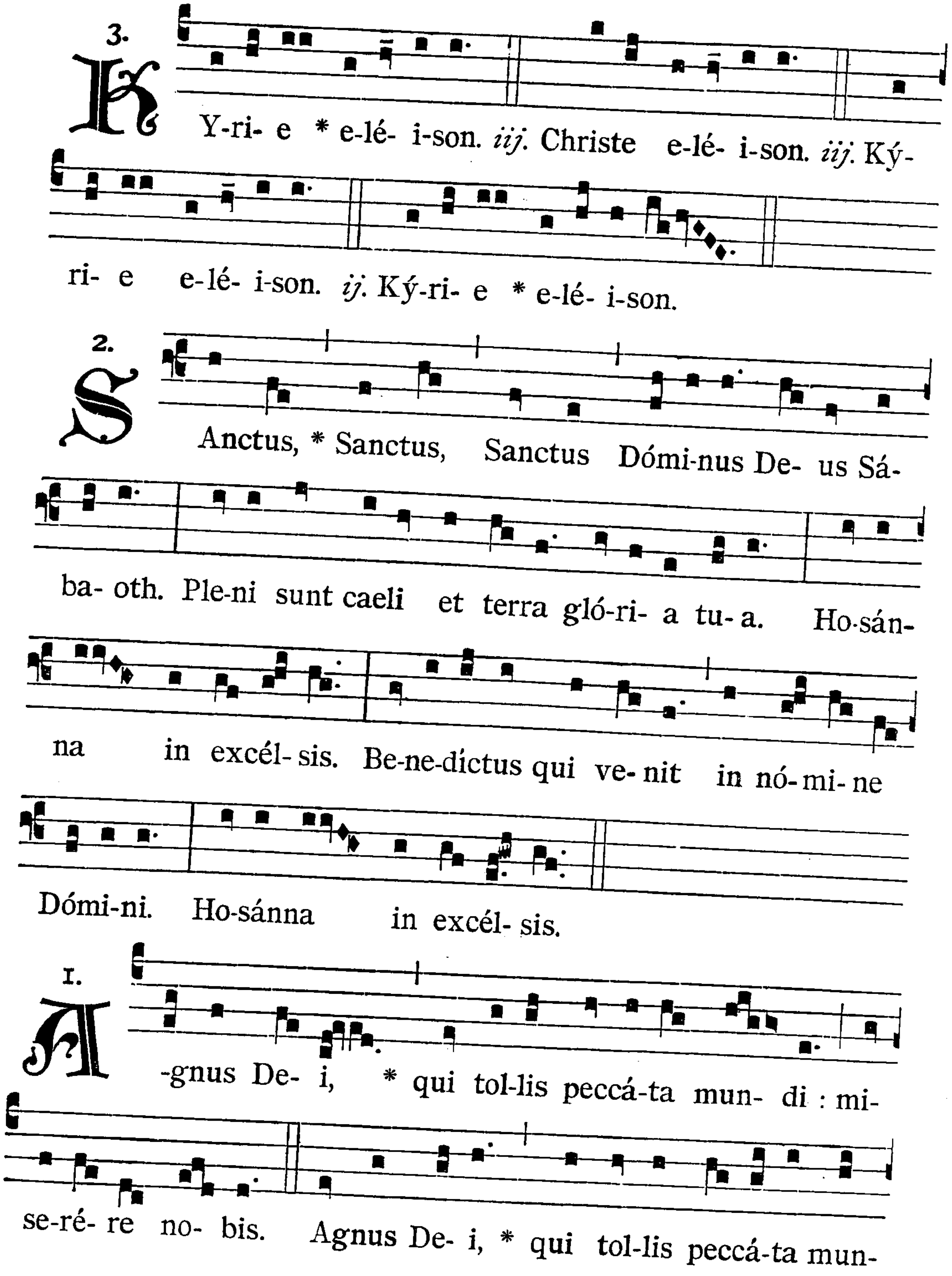




http://ccwatershed.org

XVI. — In Feriis per annum.

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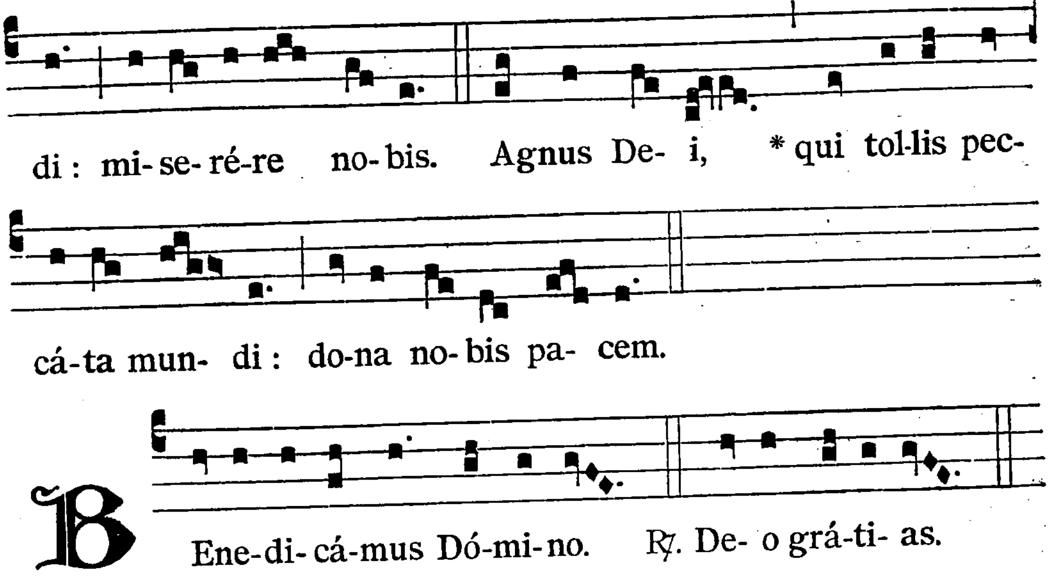
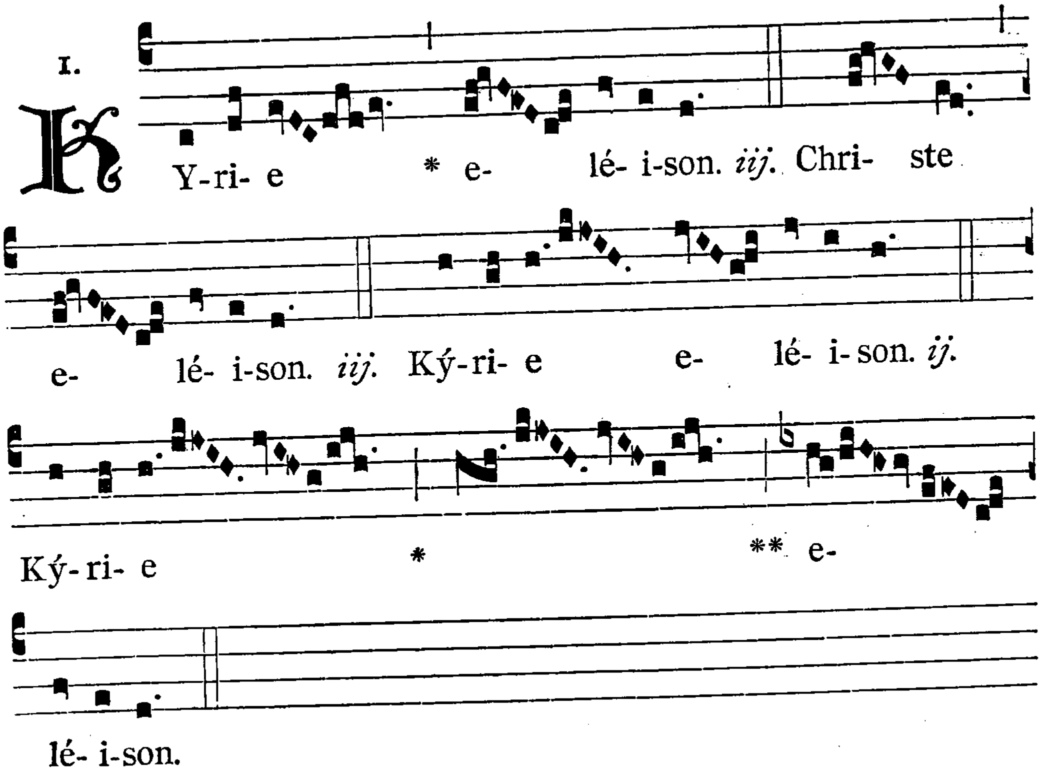
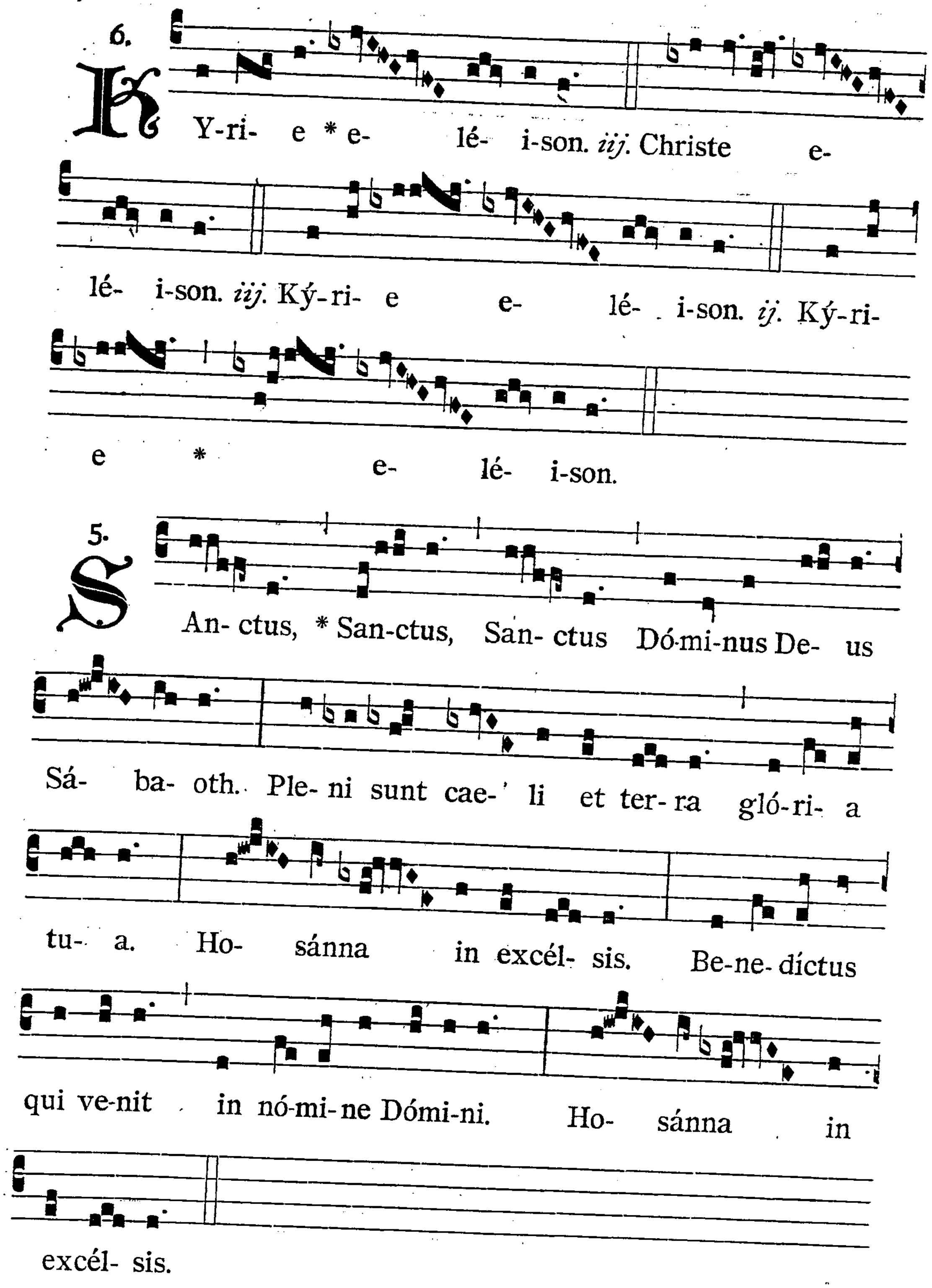

XVII. — In Dominicis Adventus et Quadragesimae.



http://ccwatershed.org

 XVII. — In Dominicis Adventus et Quadrag.

Vel, ubi moris est :



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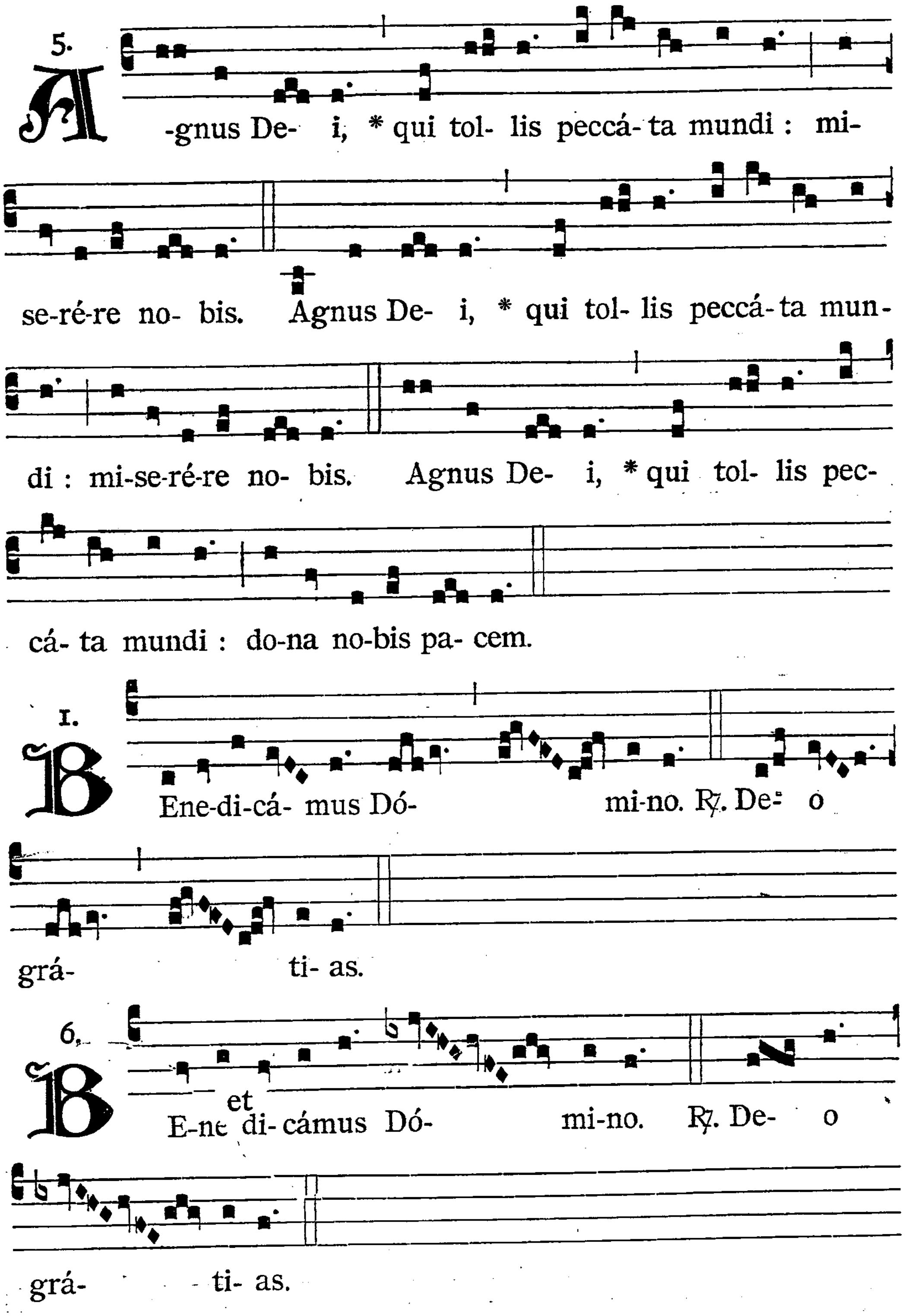
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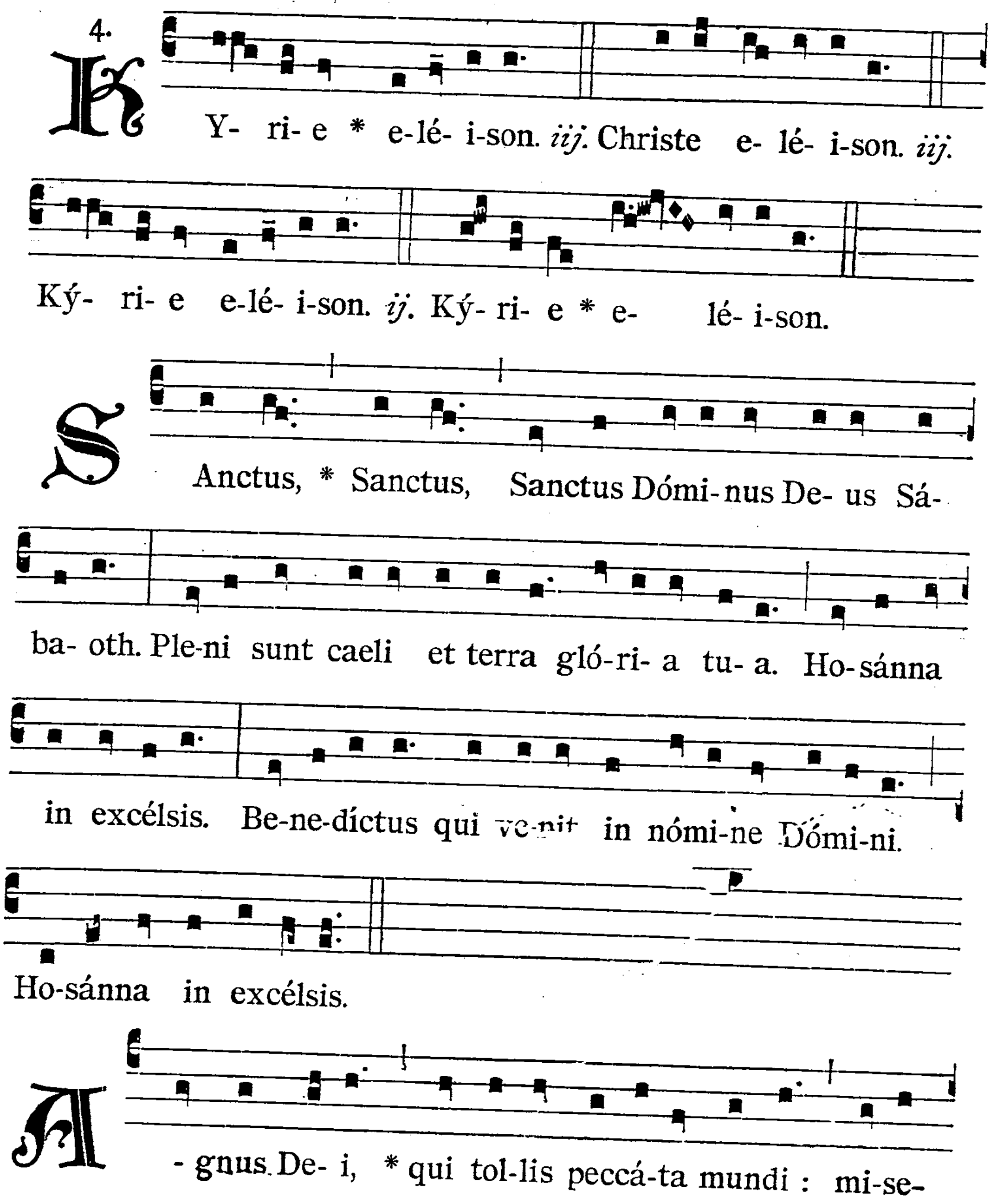
XVIII. — In Feriis Adventus et Quadragesimae.

In Vigiliis, Feriis IV Temporum et in Missa Rogationum.

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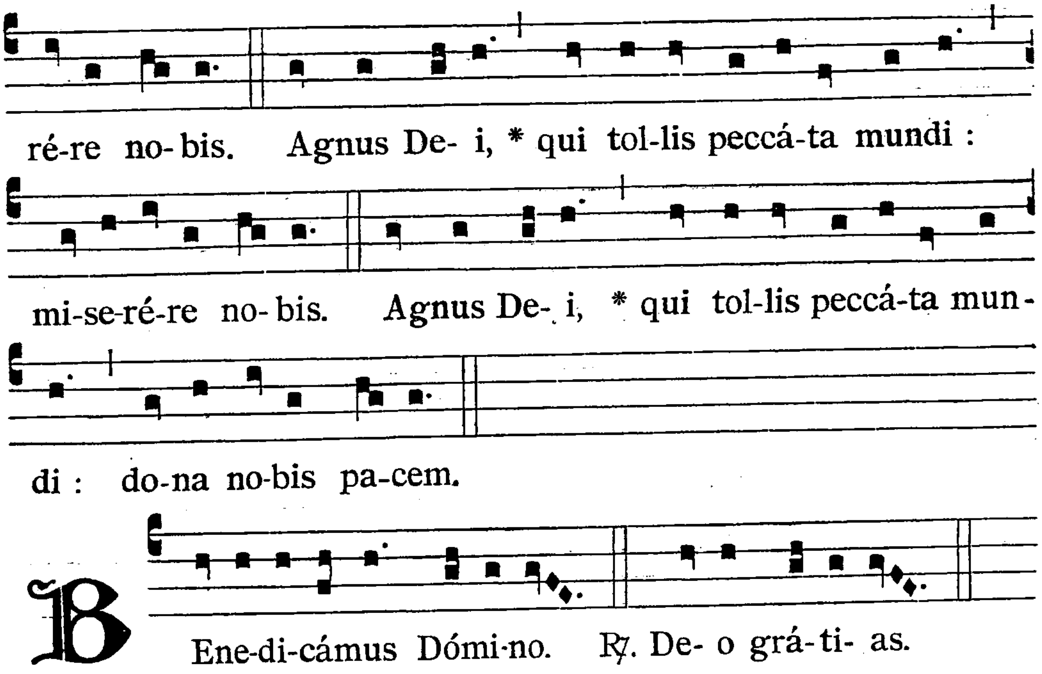
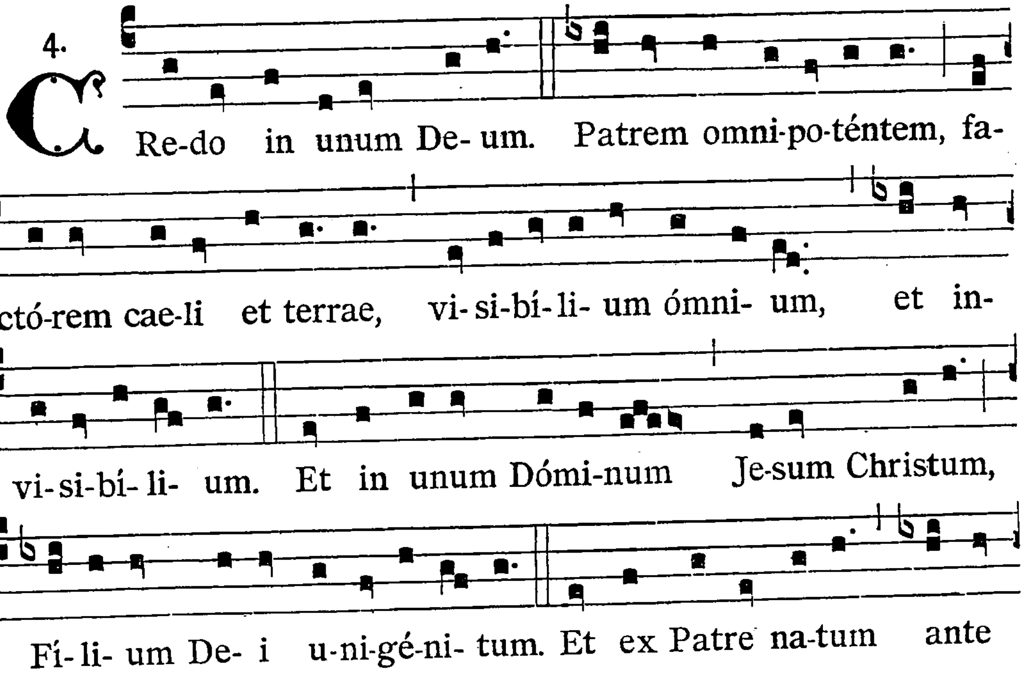


Credo.

I.

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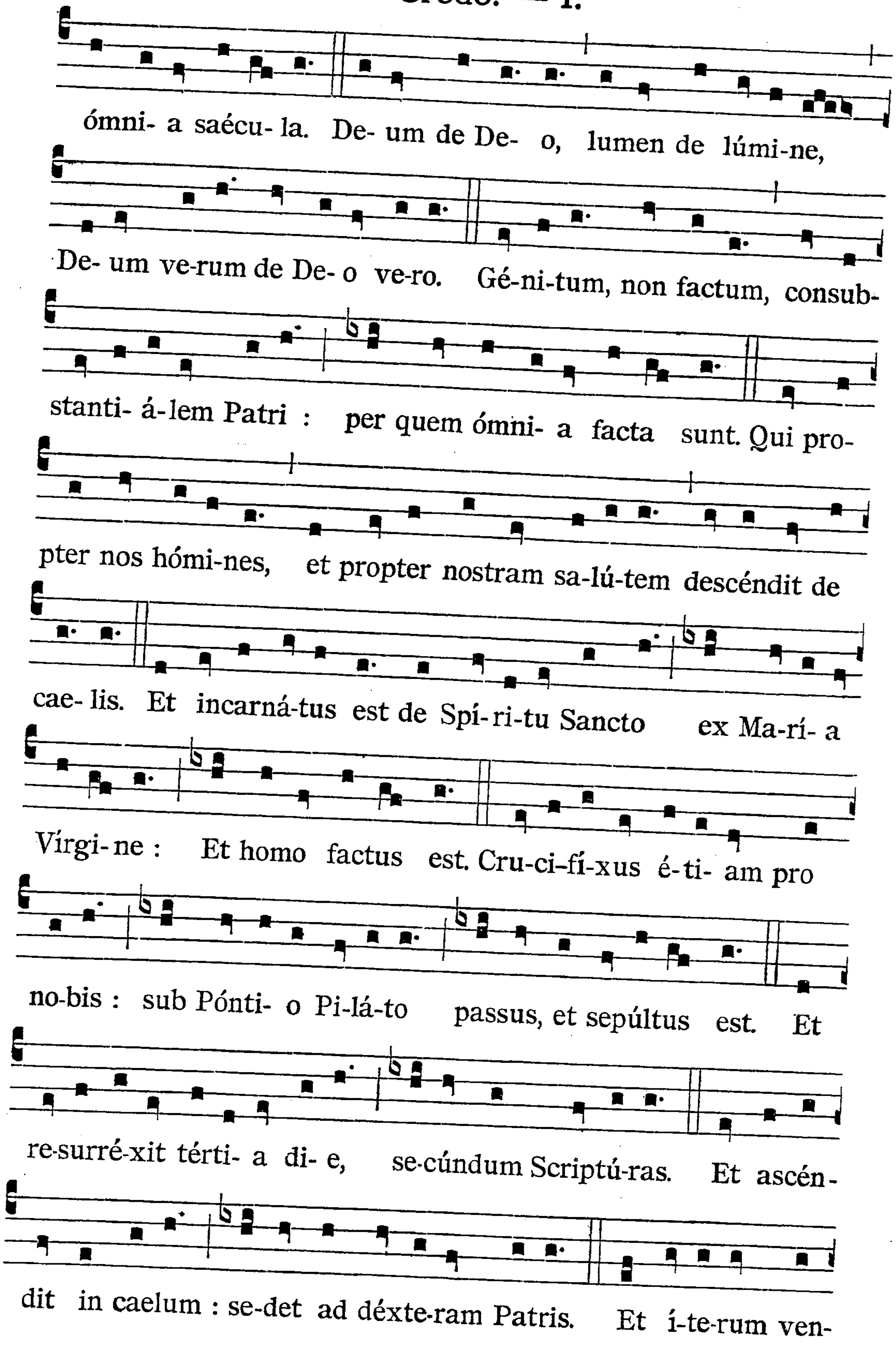
Credo. — I.



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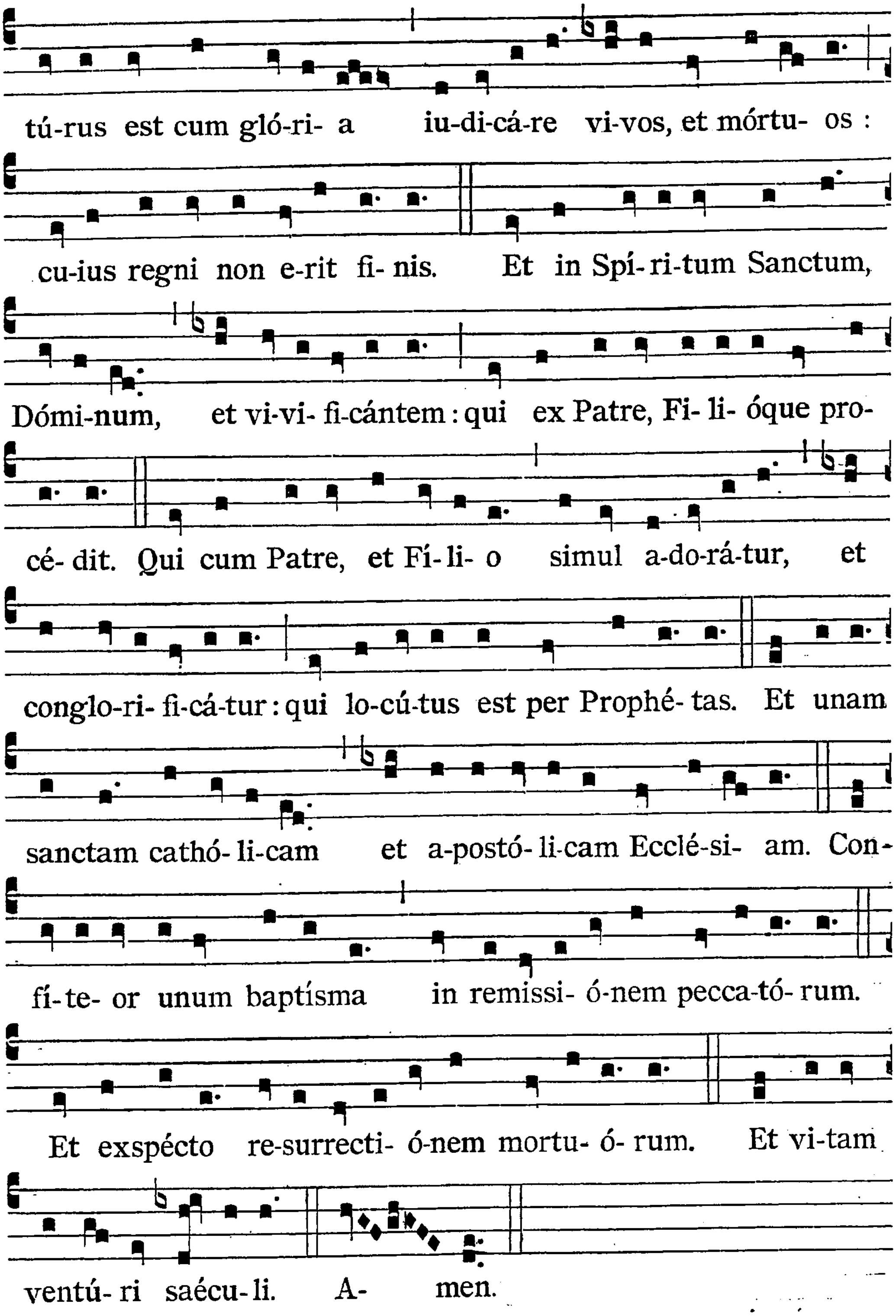

¶ *Praeter praecedentem tonum authenticum, alii subsequentes usu iam recepti assumi possunt.*

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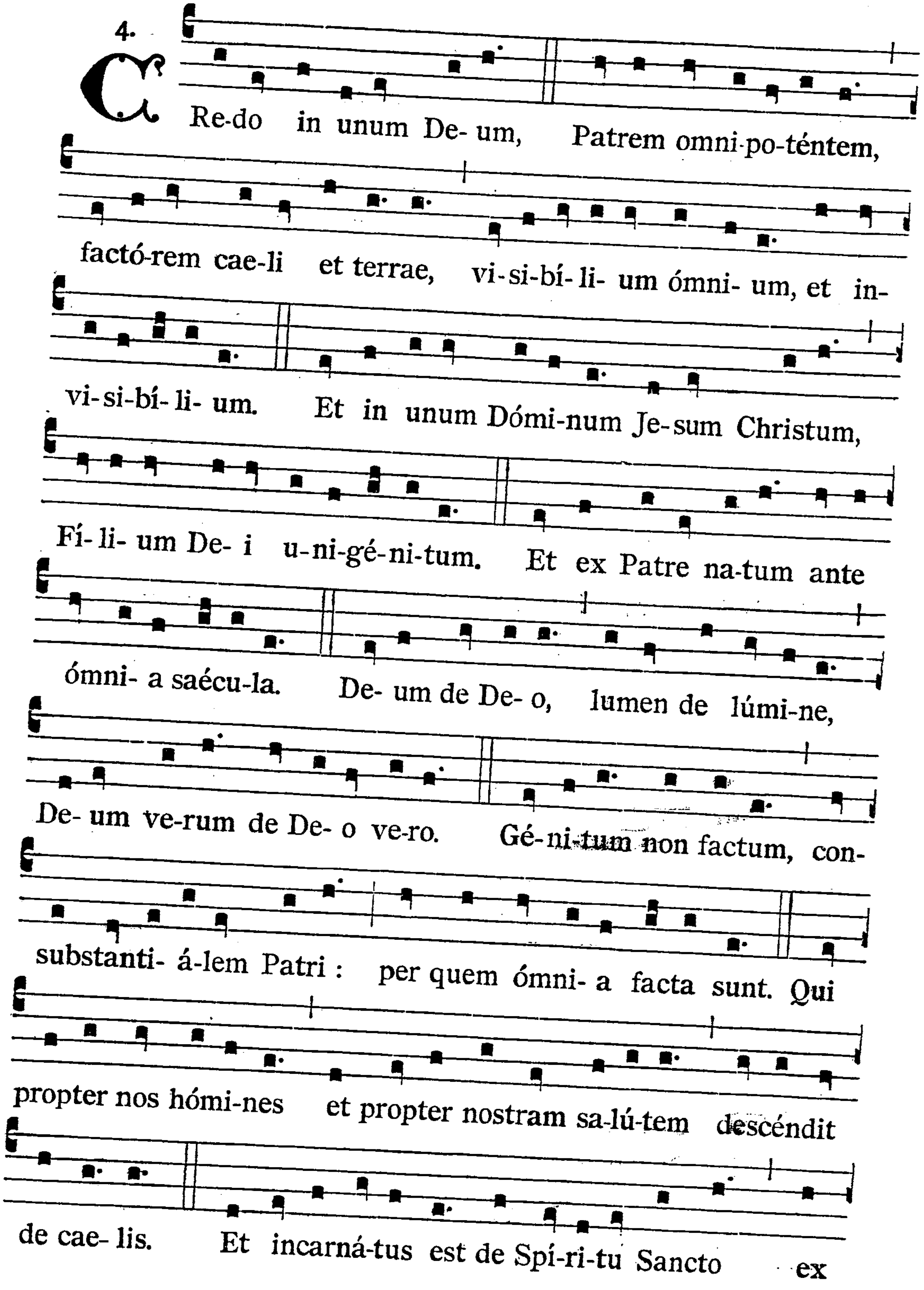
II.



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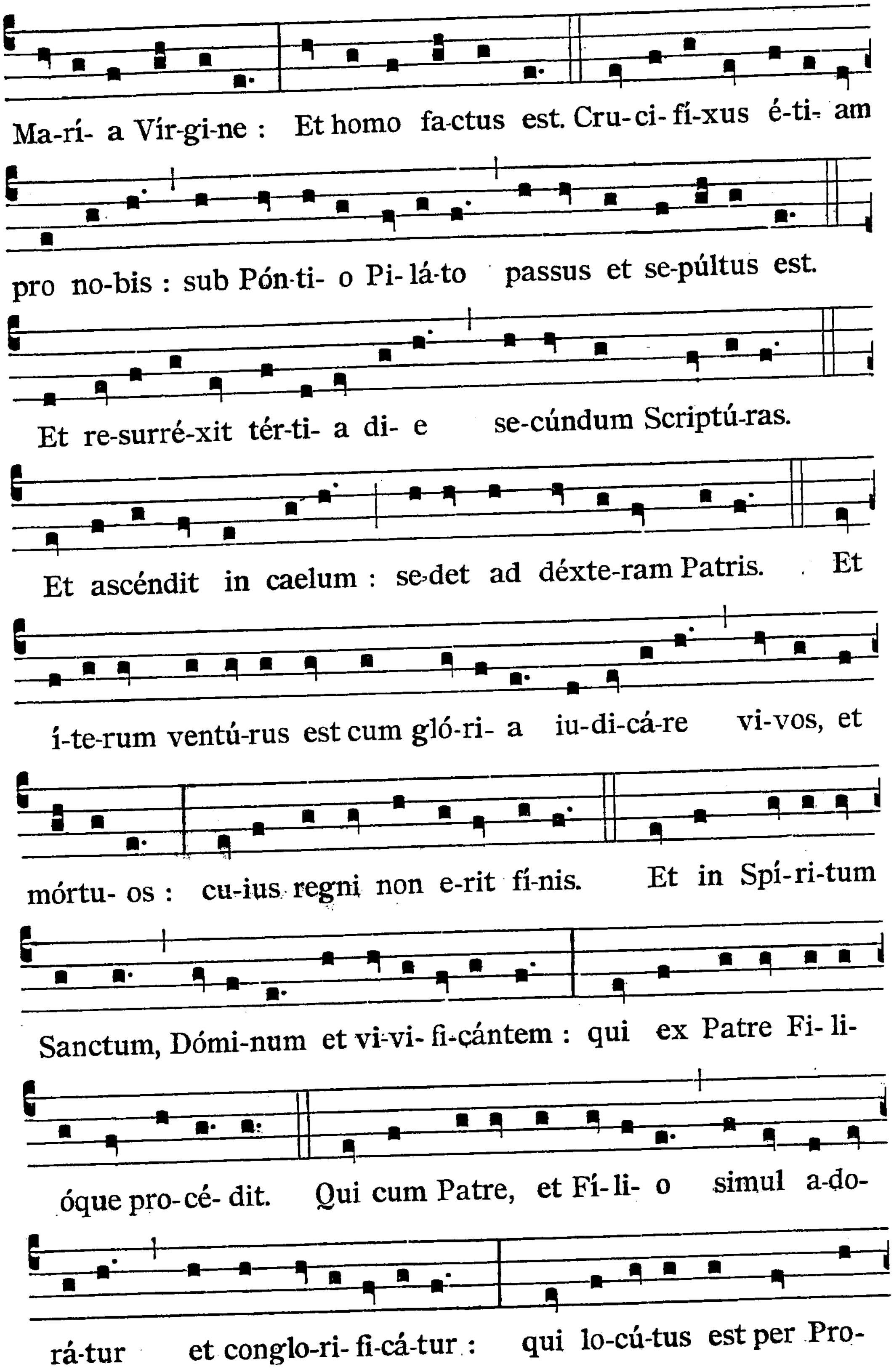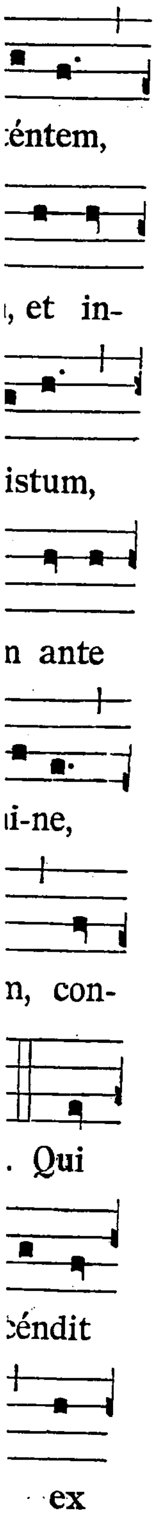

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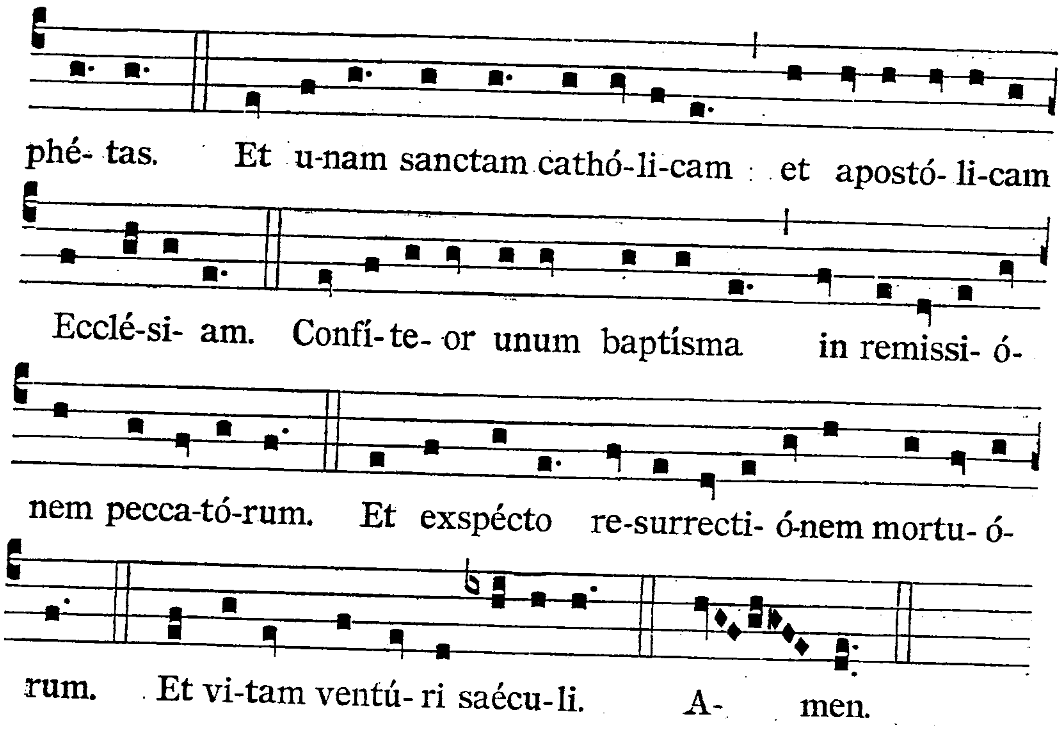
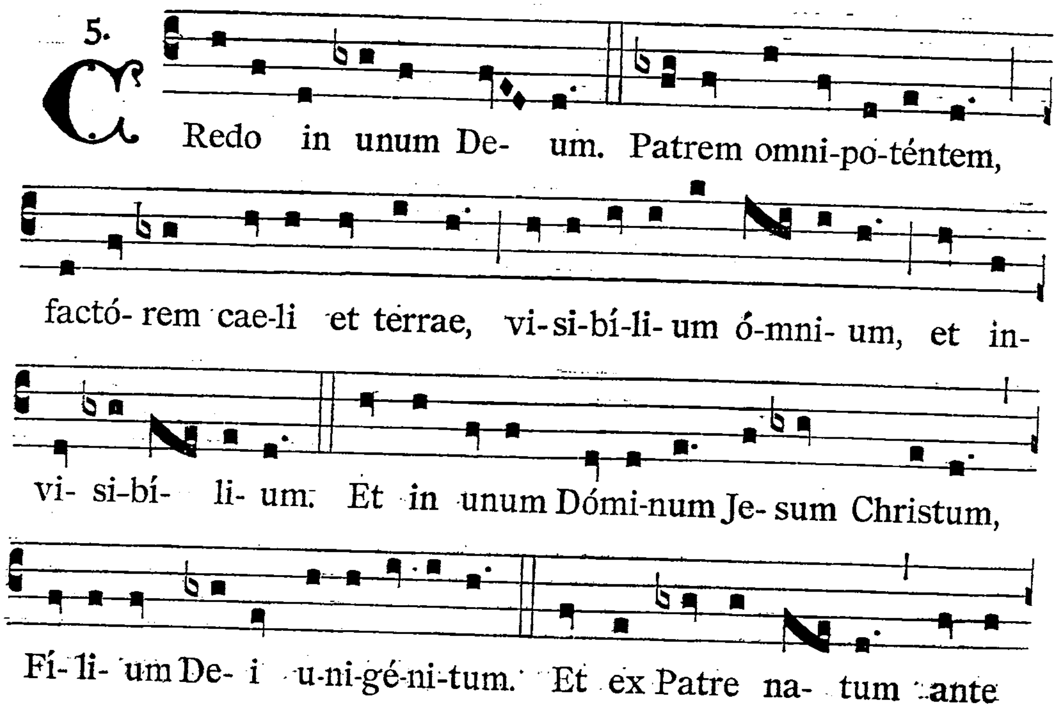
Credo. — III.

III.

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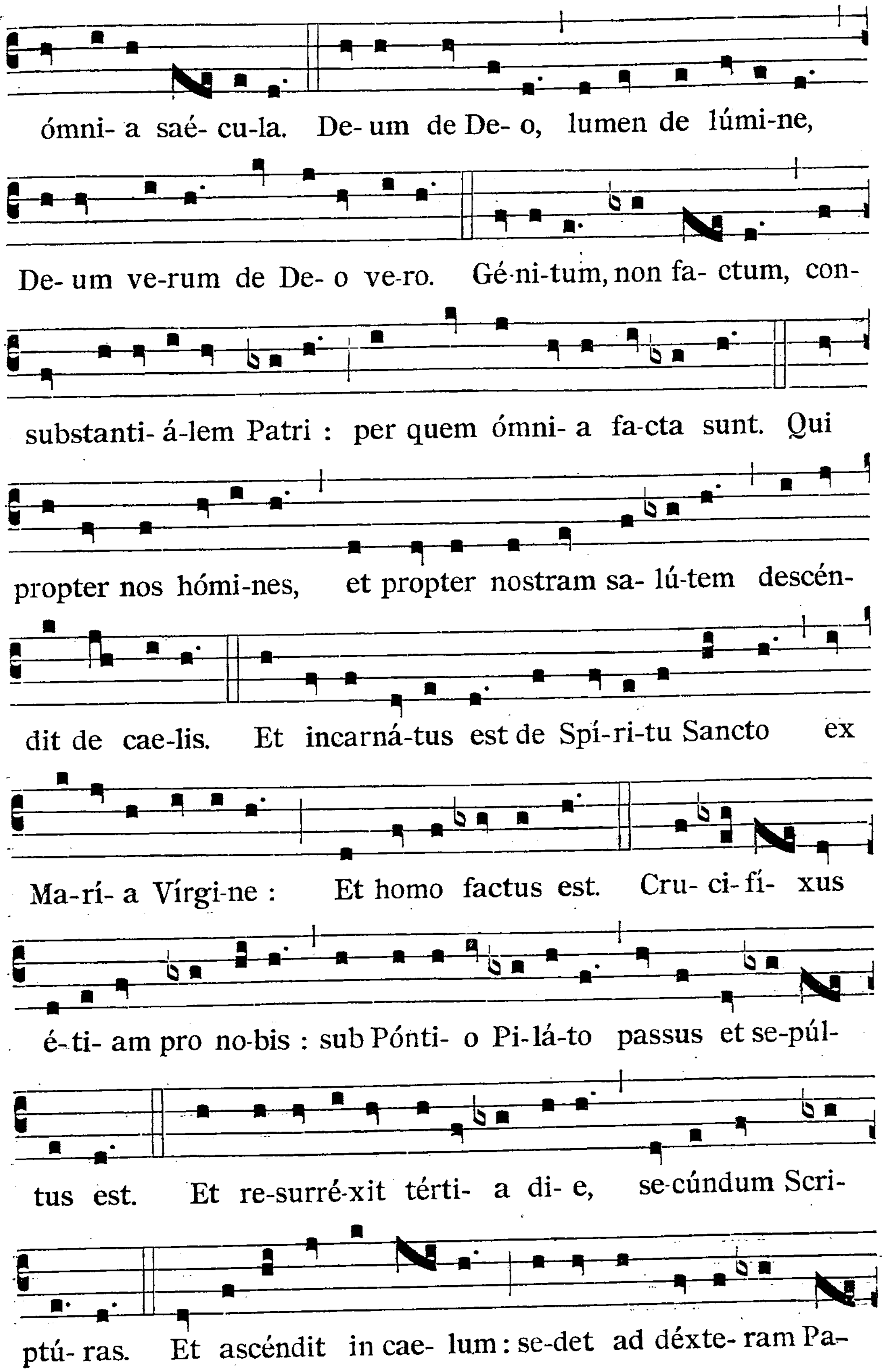
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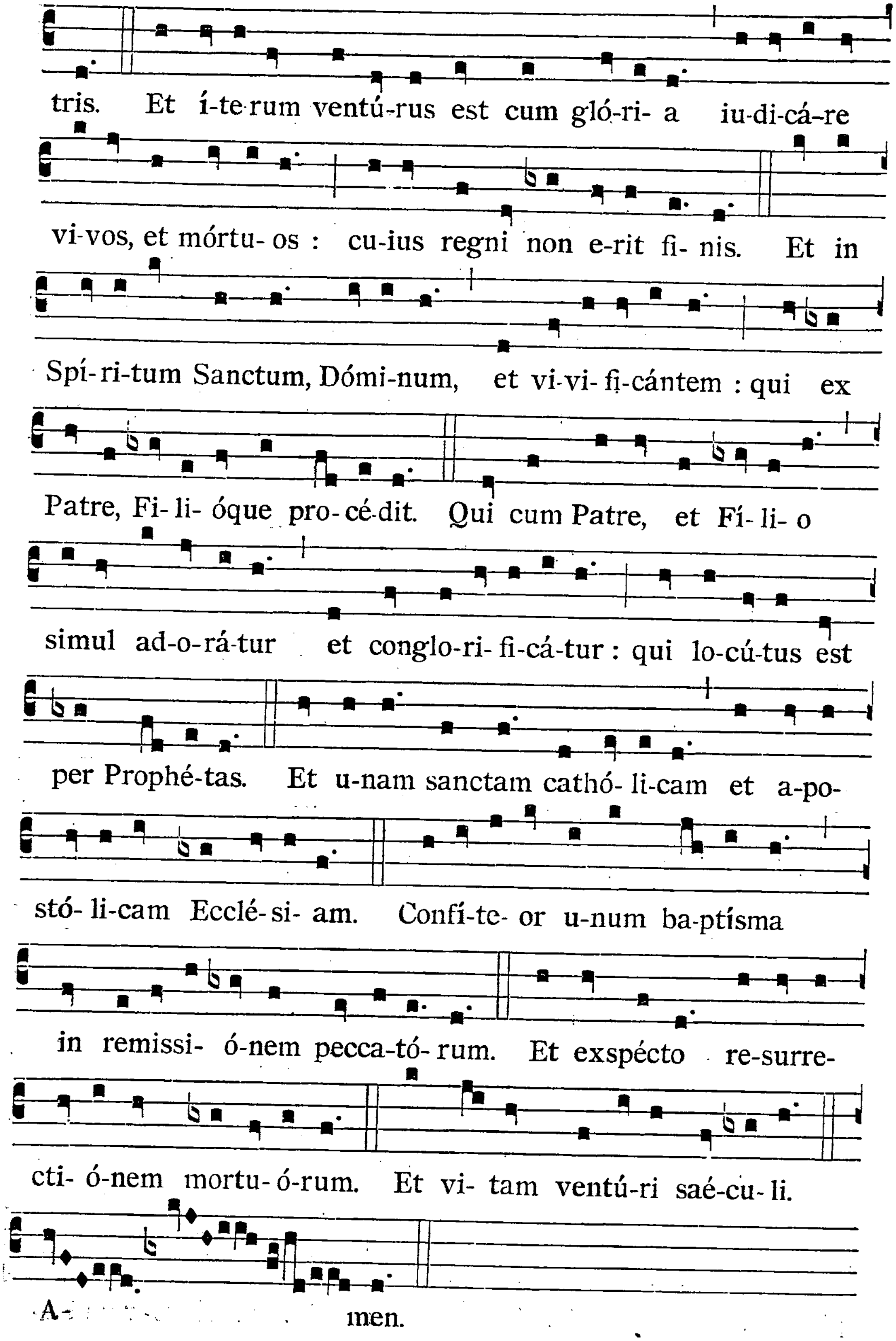
Credo. — III.



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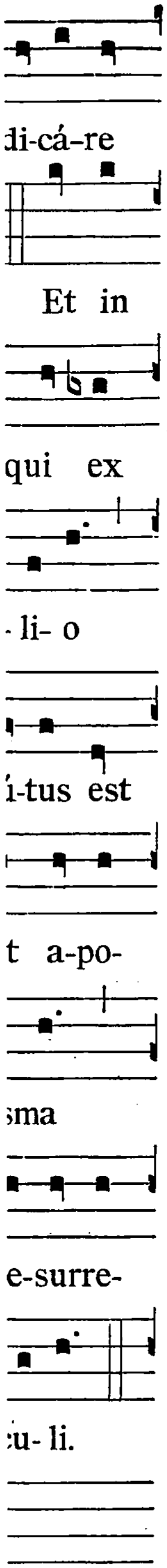

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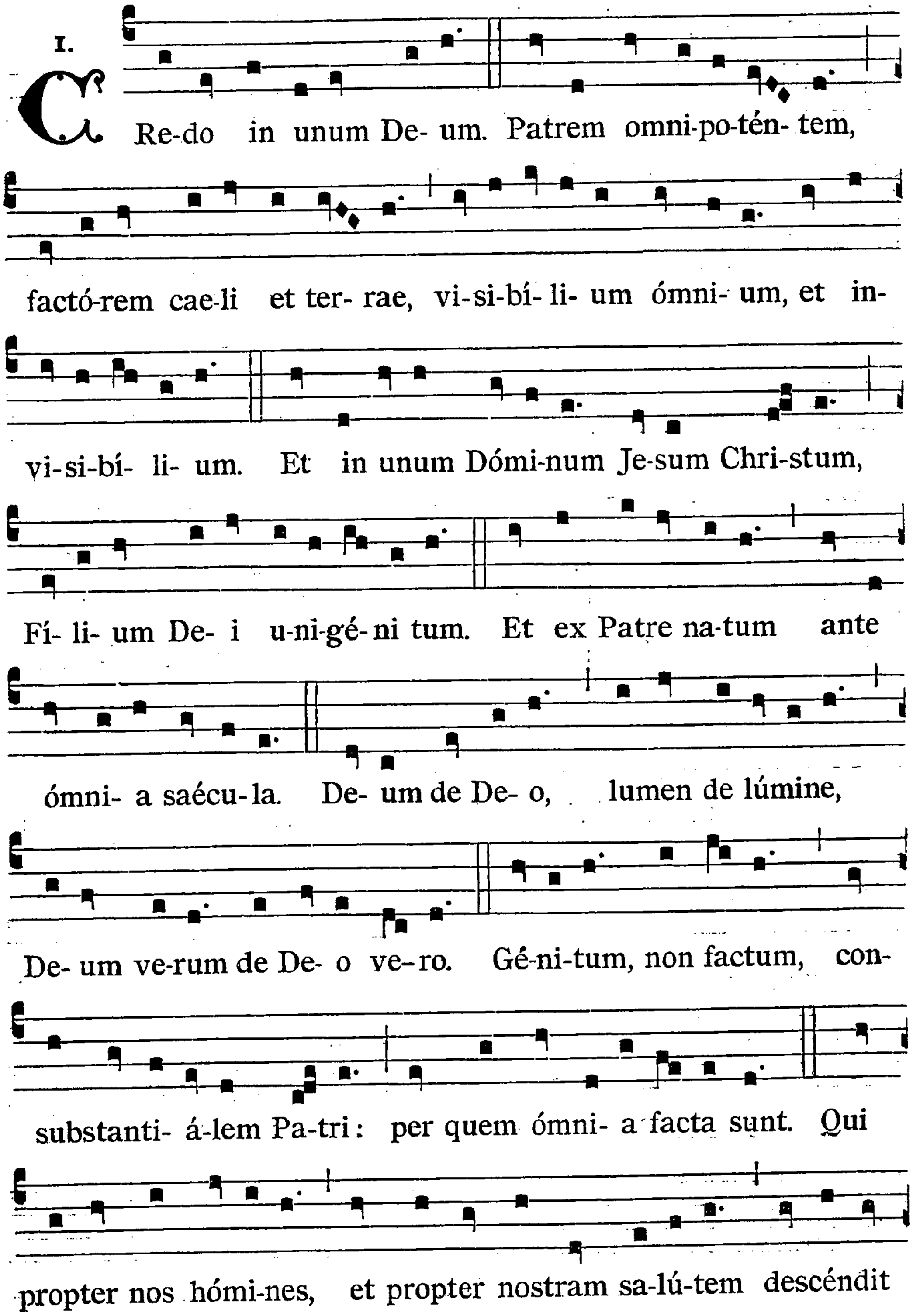

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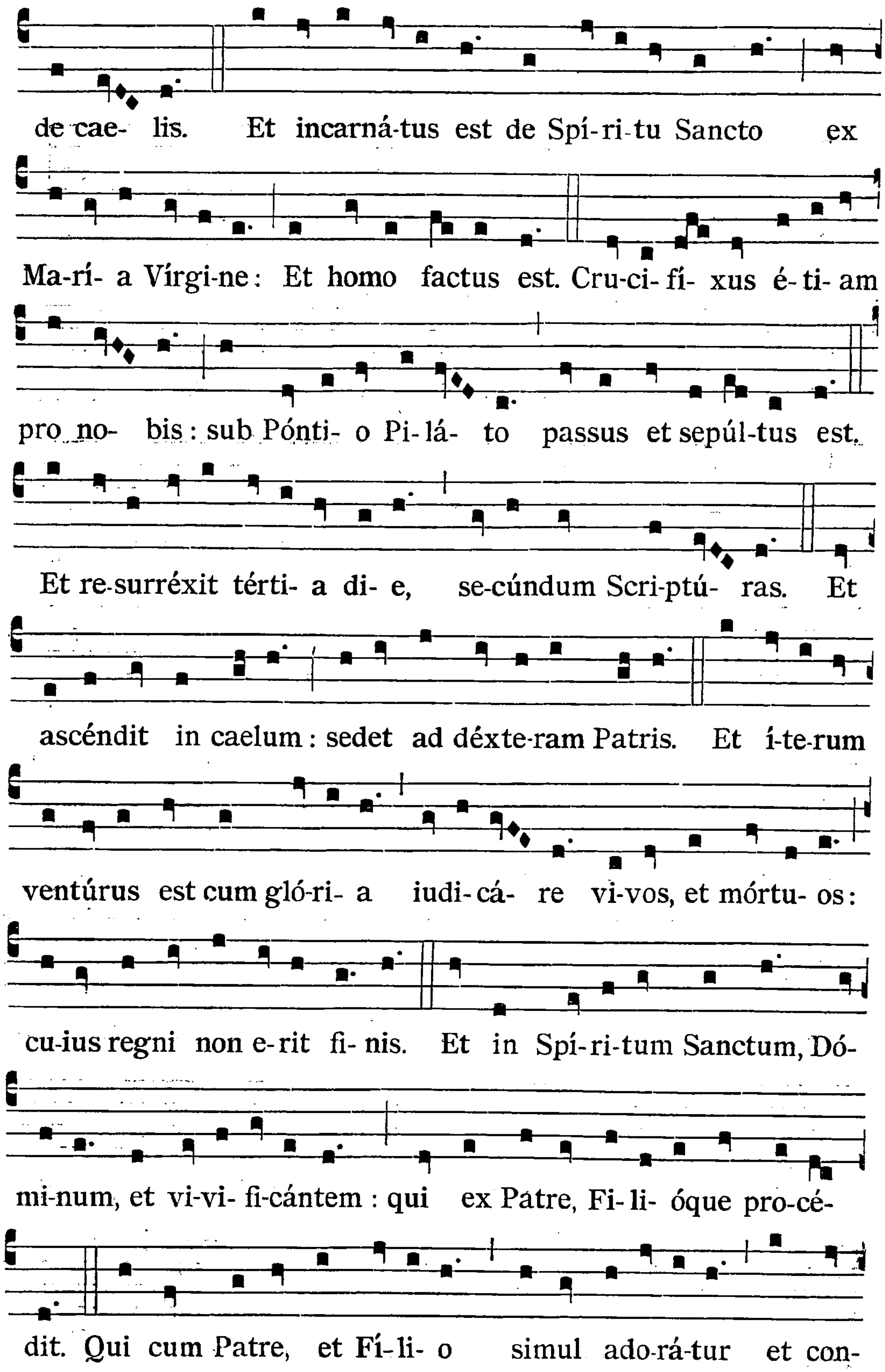

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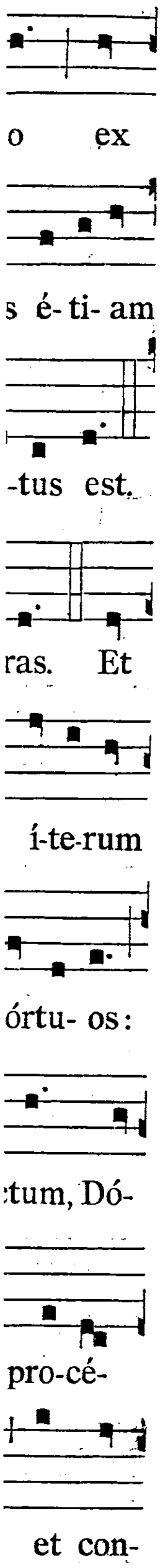

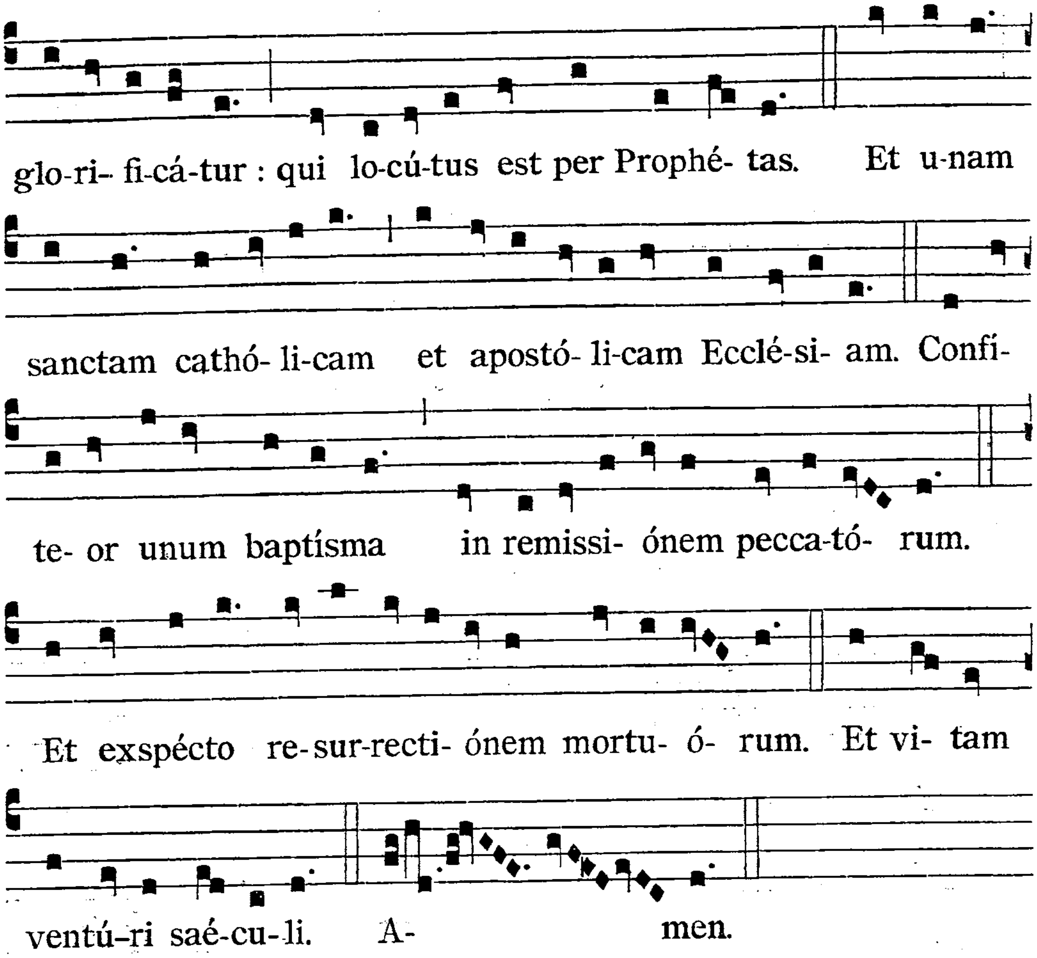

¶ *Qualislibet cantus huius Ordinarii superius in una Missa positus adhiberi potest etiam in alia; itemque licet, pro qualitate Missae aut gradu solemnitatis, aliquis assumi ex iis qui subsequuntur.*

*

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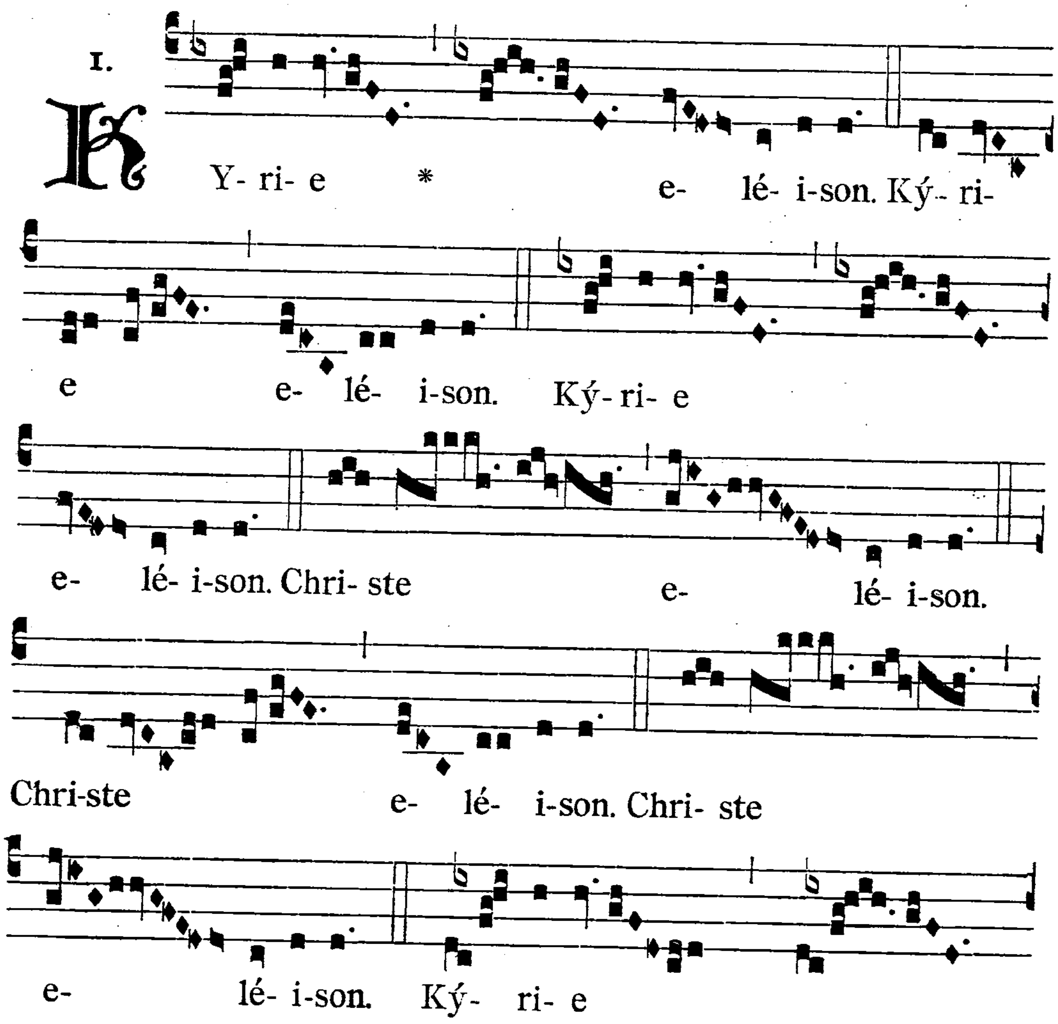
CANTUS AD LIBITUM

Kyrie.

I.

(Clemens Rector)



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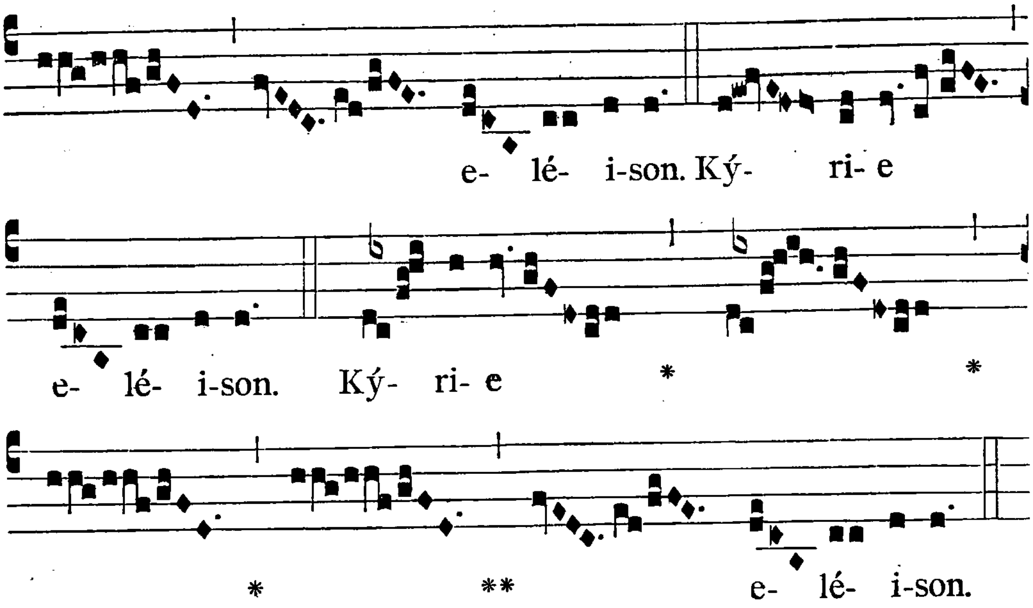
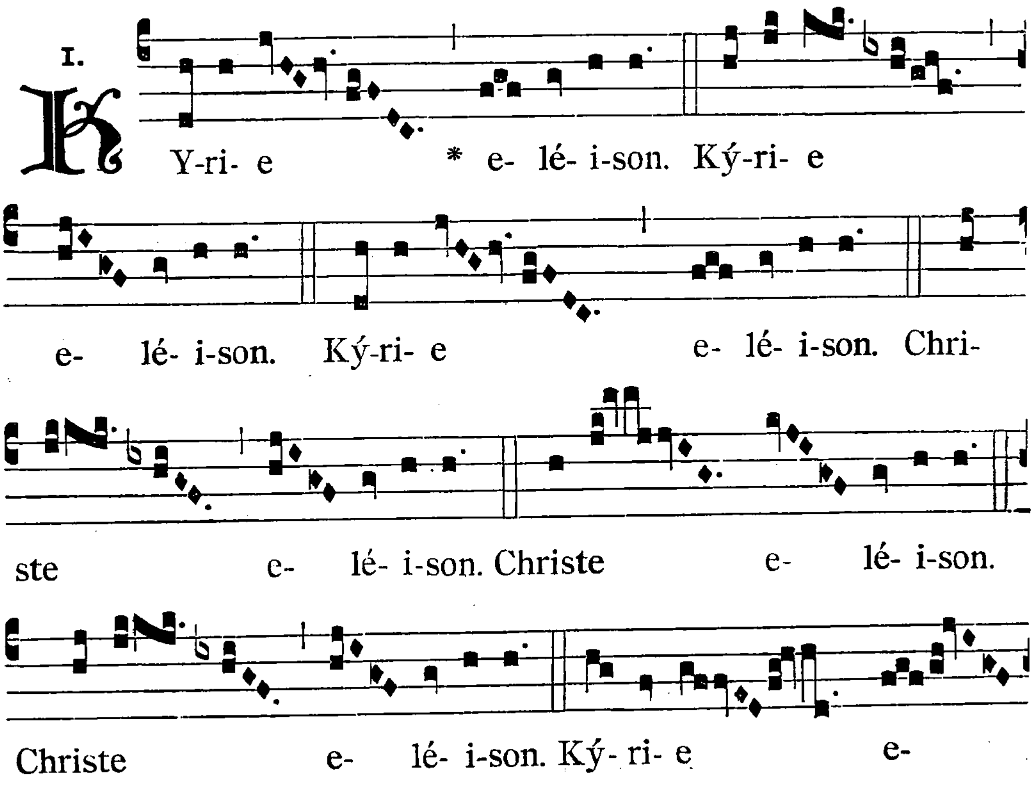
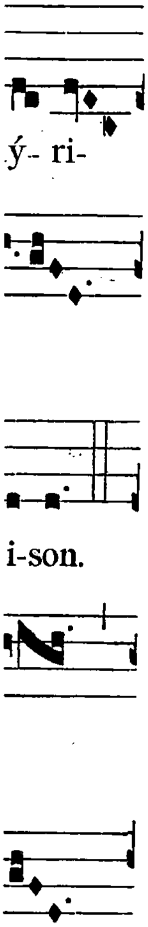


II.

(Summe Deus)





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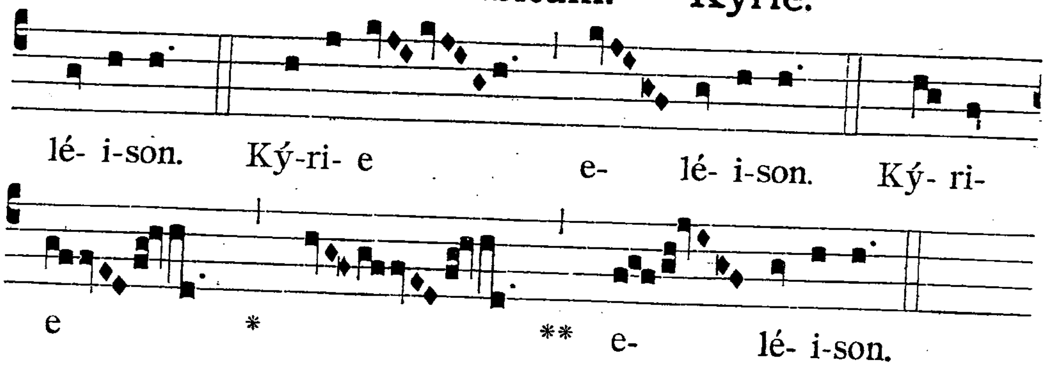
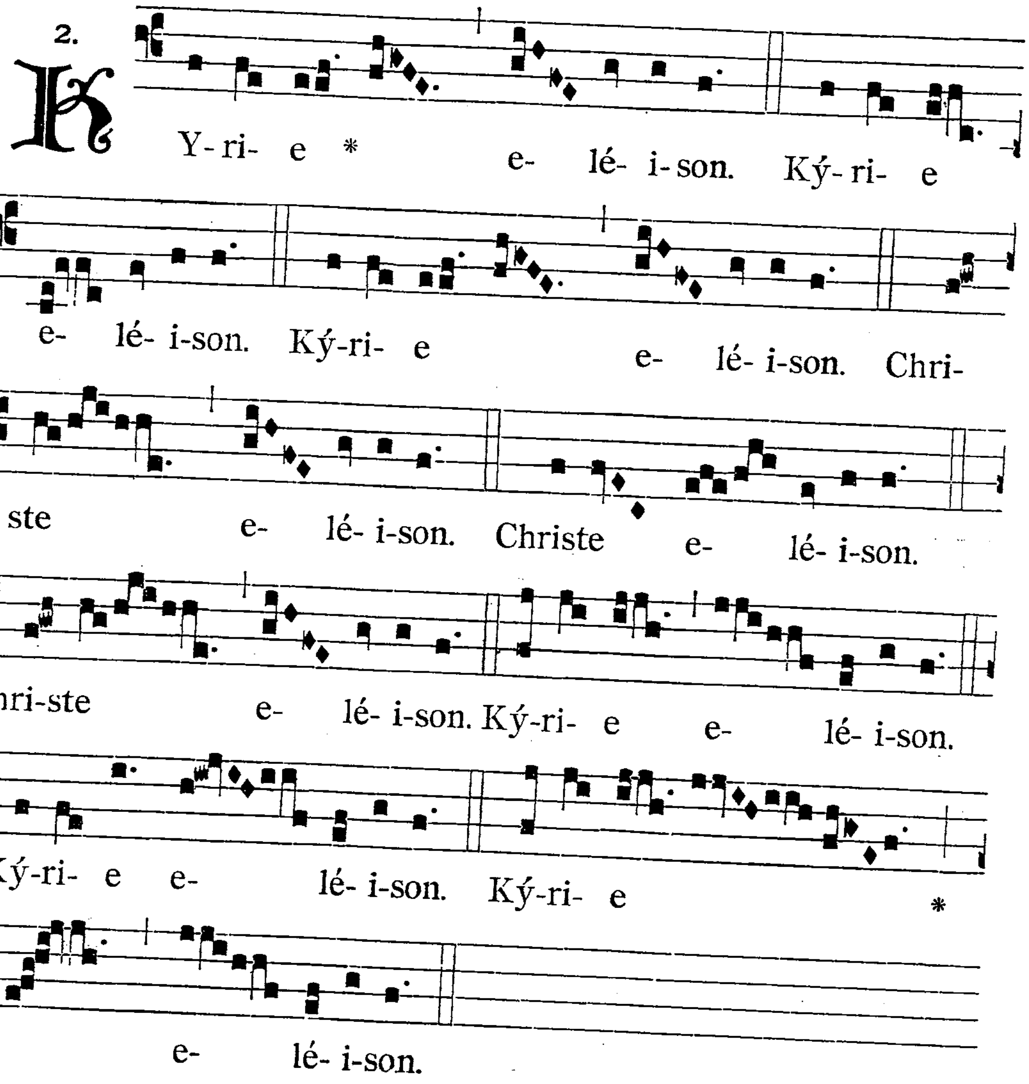
Cantus ad libitum. — Kyrie.



III.

(Rector cosmi pie)

2.



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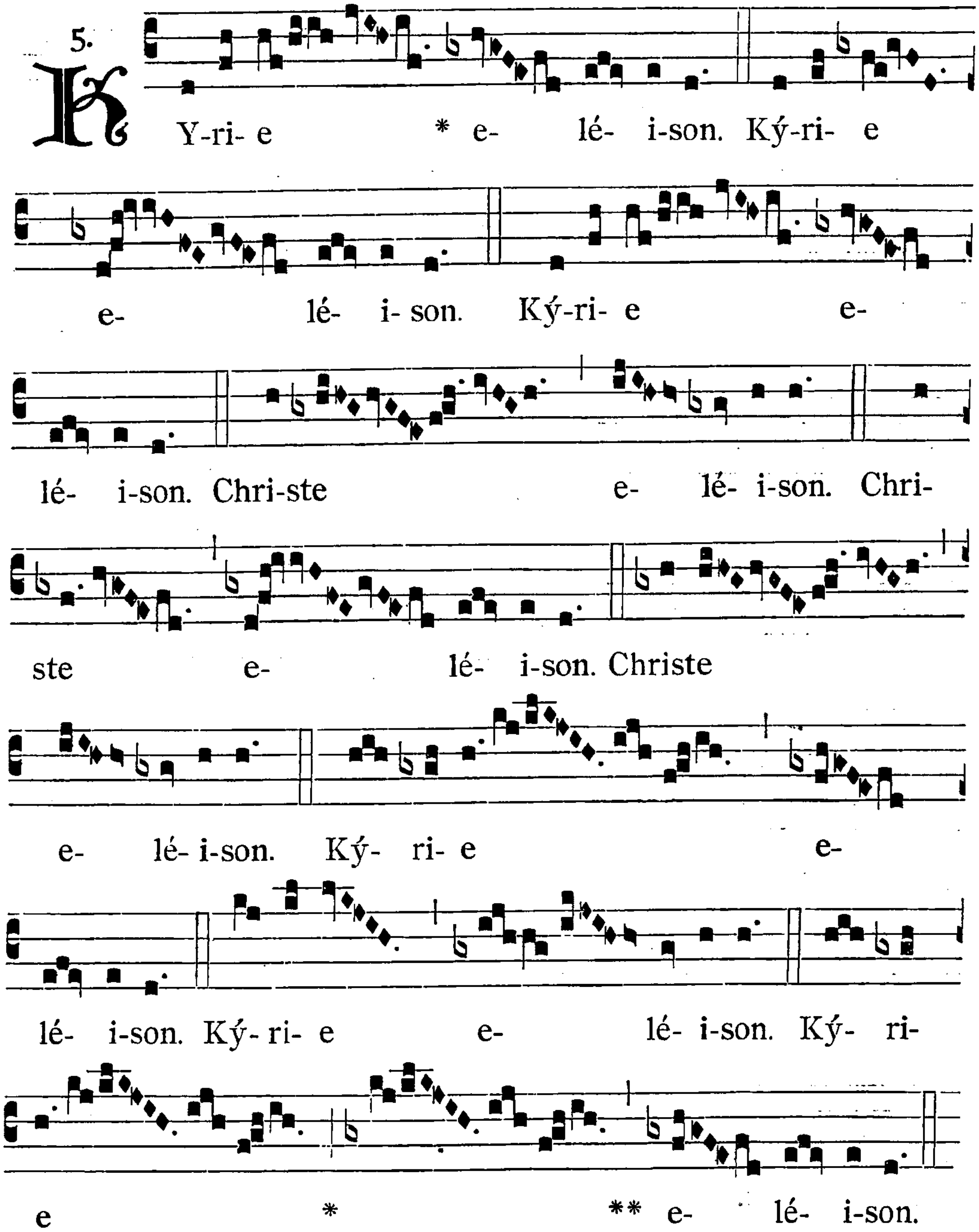
IV.

(Kyrie altissime)



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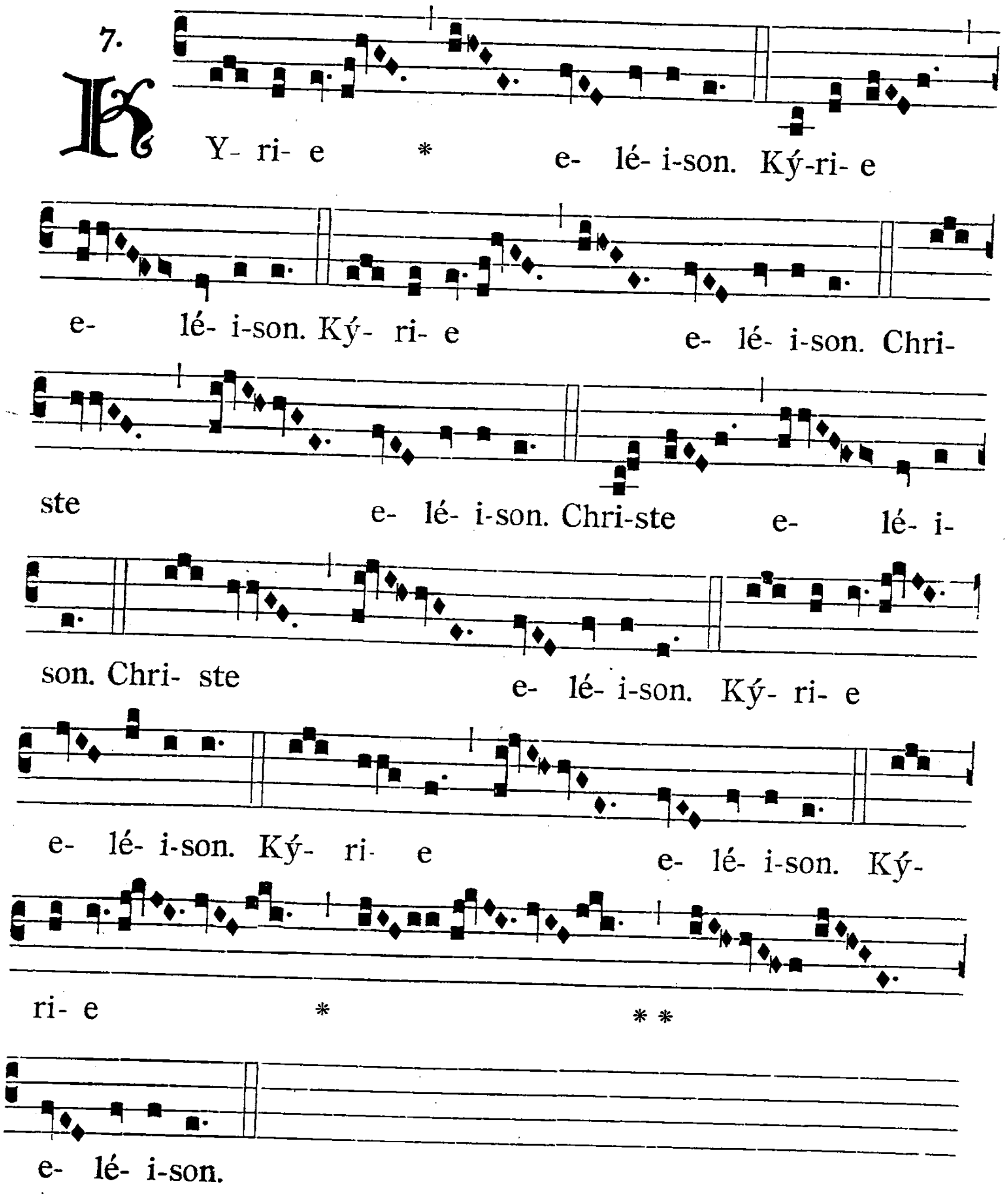
V.

(Conditor Kyrie omnium)

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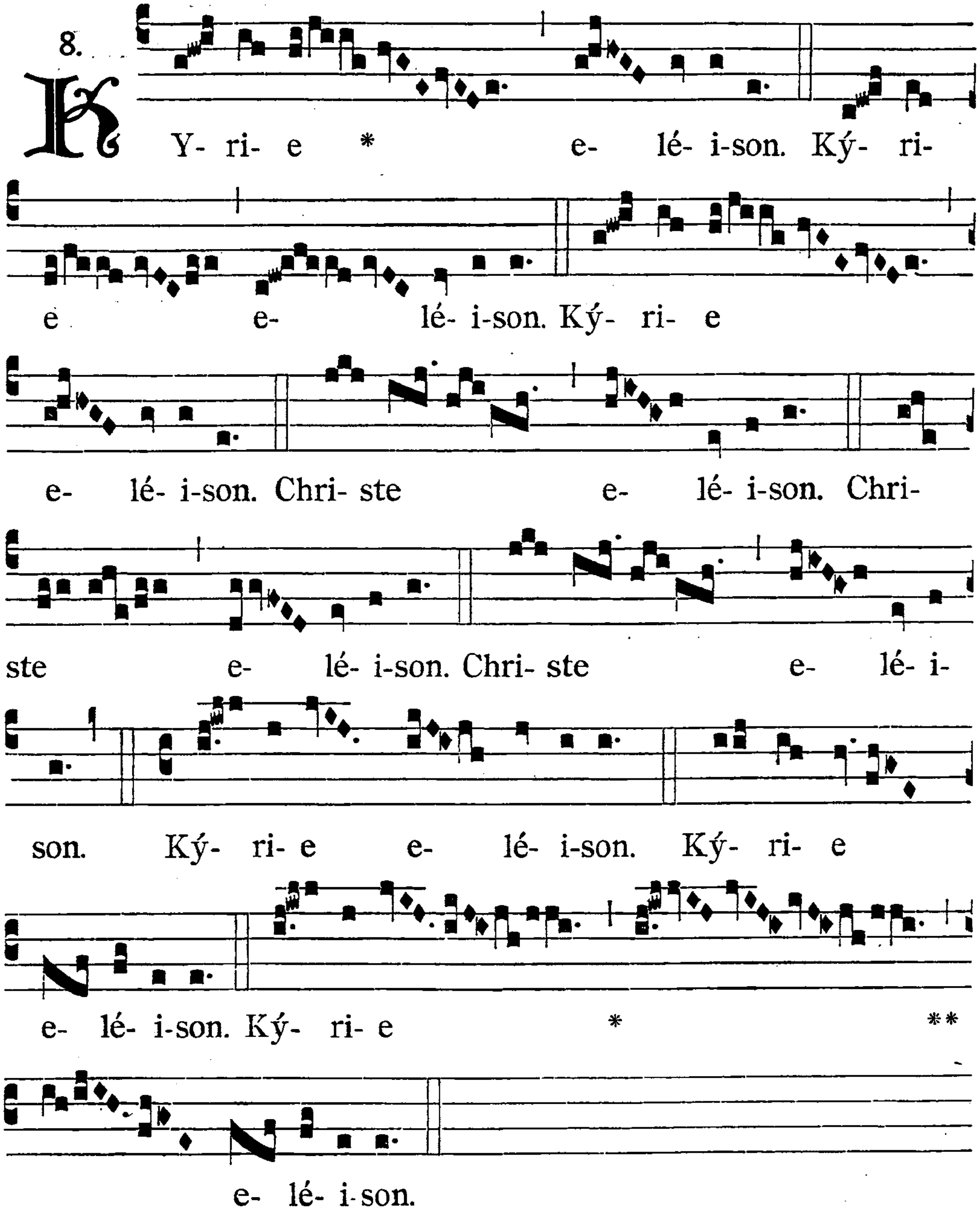
VI.

(Te Christe Rex supplices)



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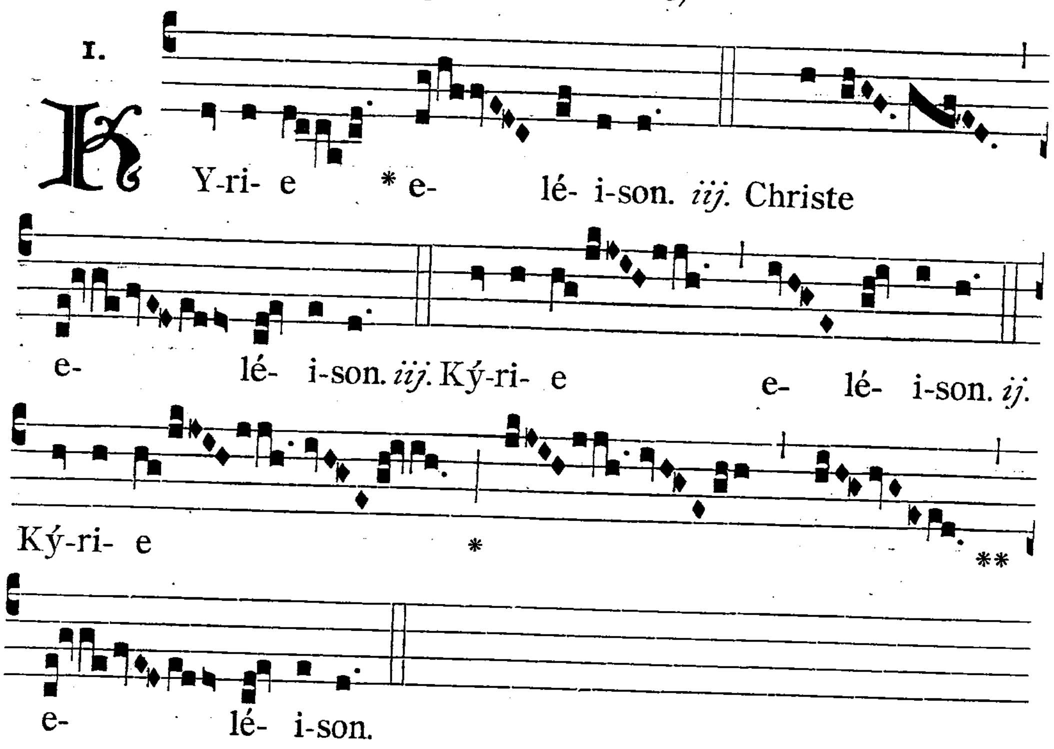
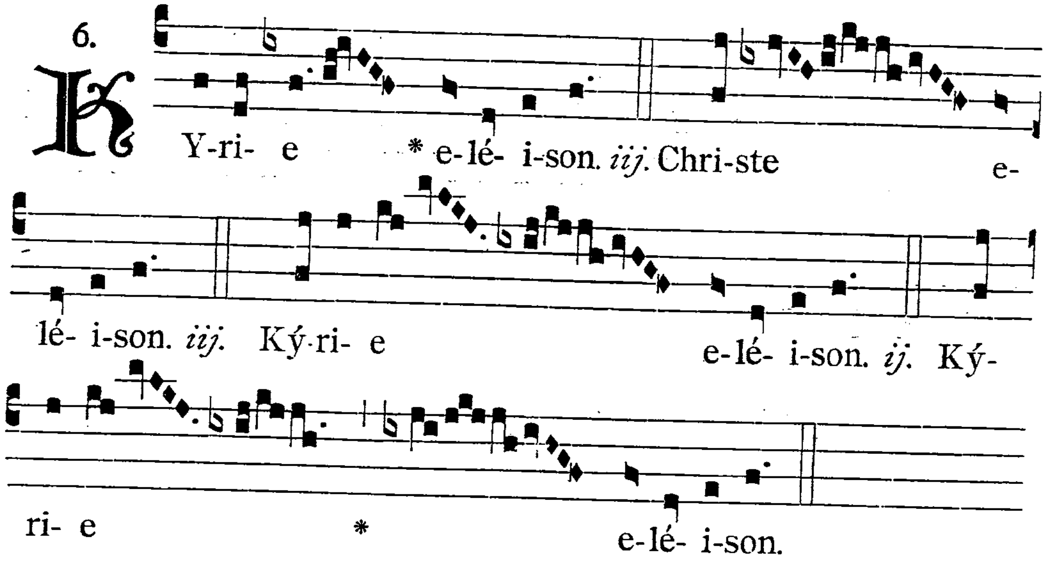
VII.

(Splendor aeterne)



VIII.

(Firmator sancte)



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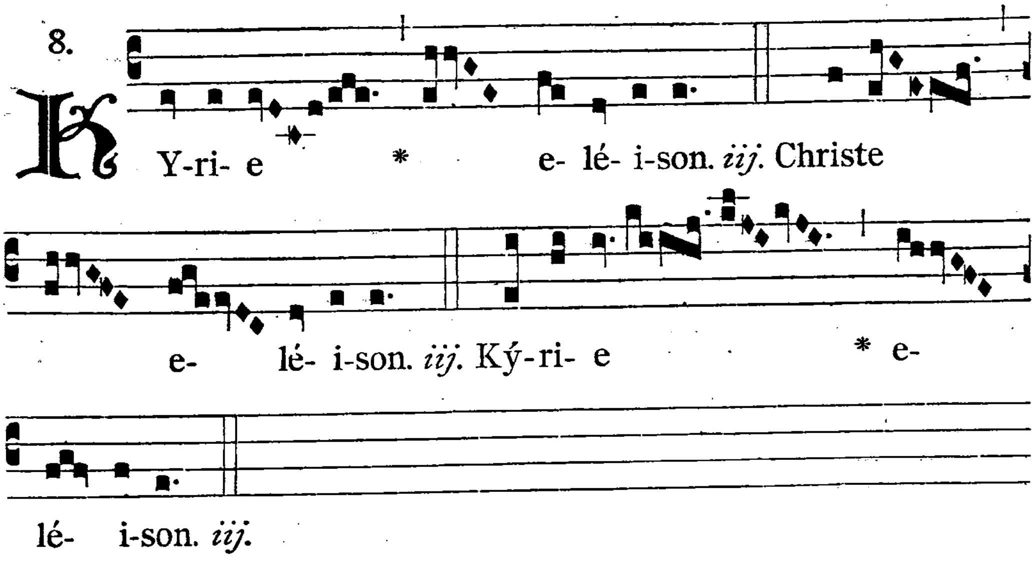
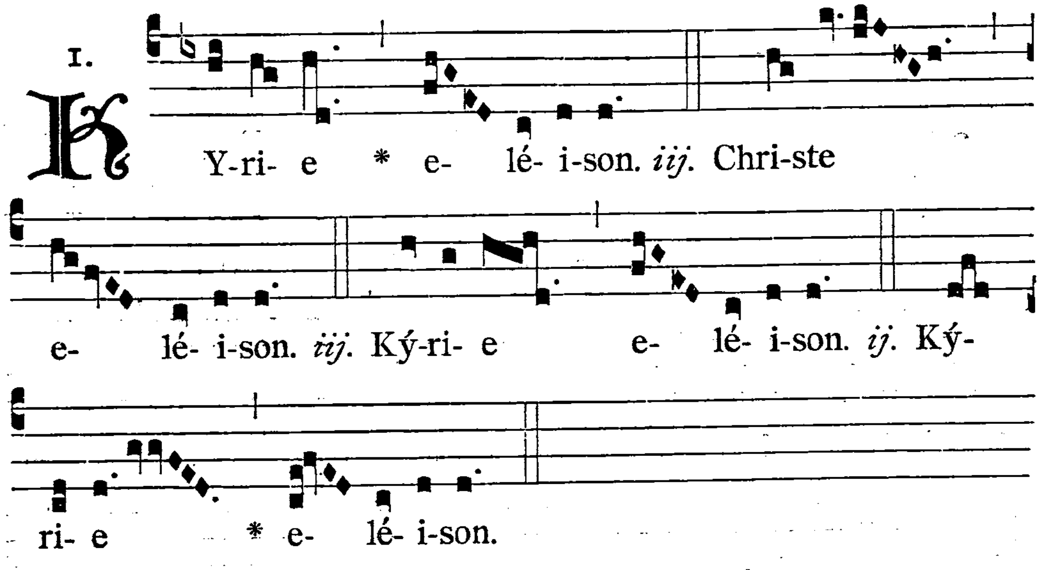
IX.

(O Pater excelse)



X.

(In Dominicis per annum.)

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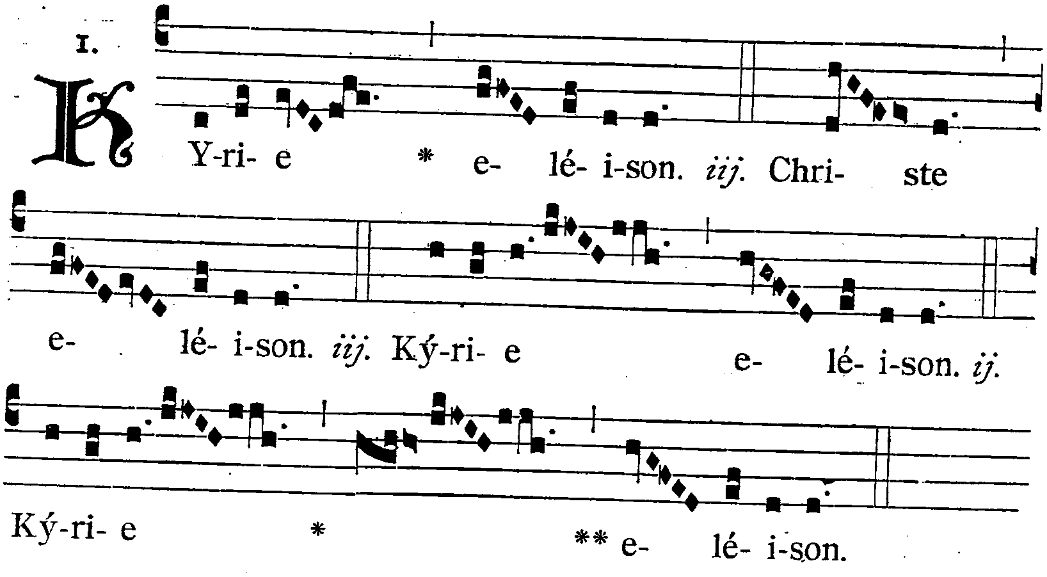
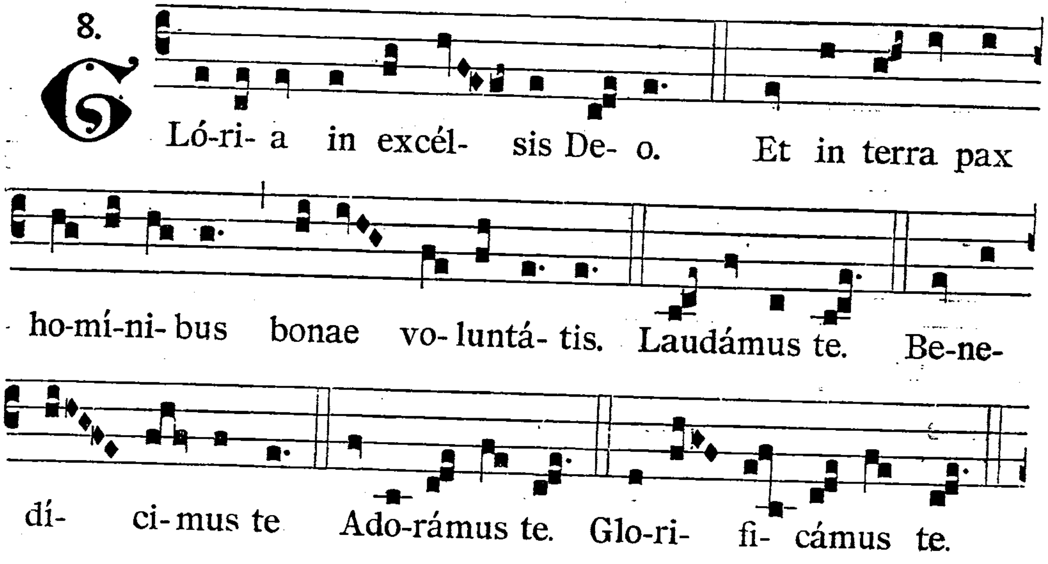
XI.

(In Dominicis Adventus et Quadragesimae.)



Gloria.

I.

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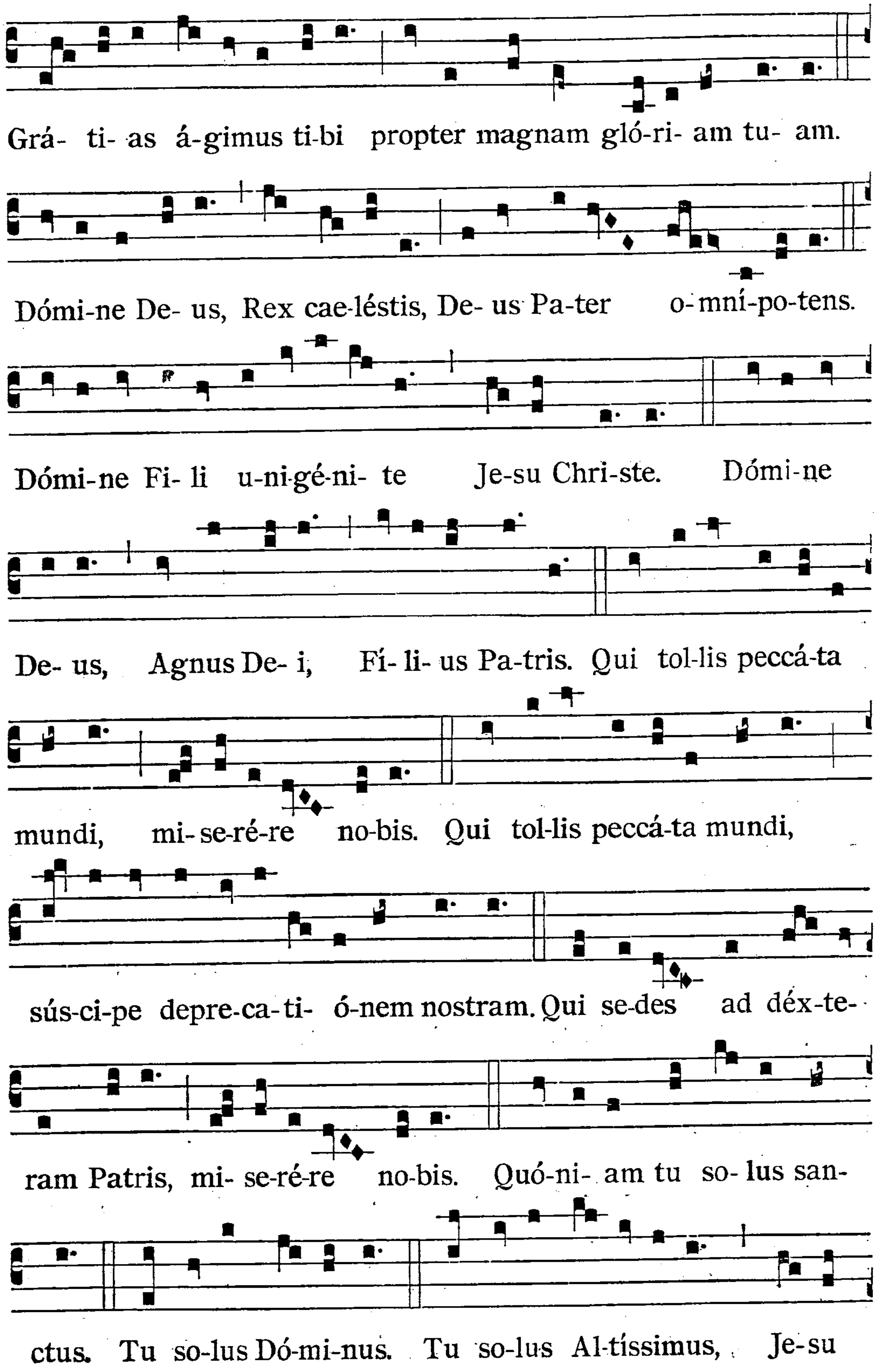
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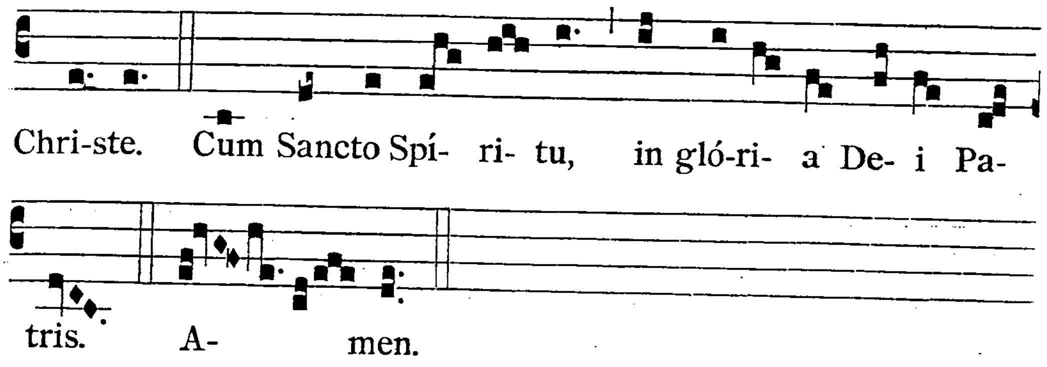

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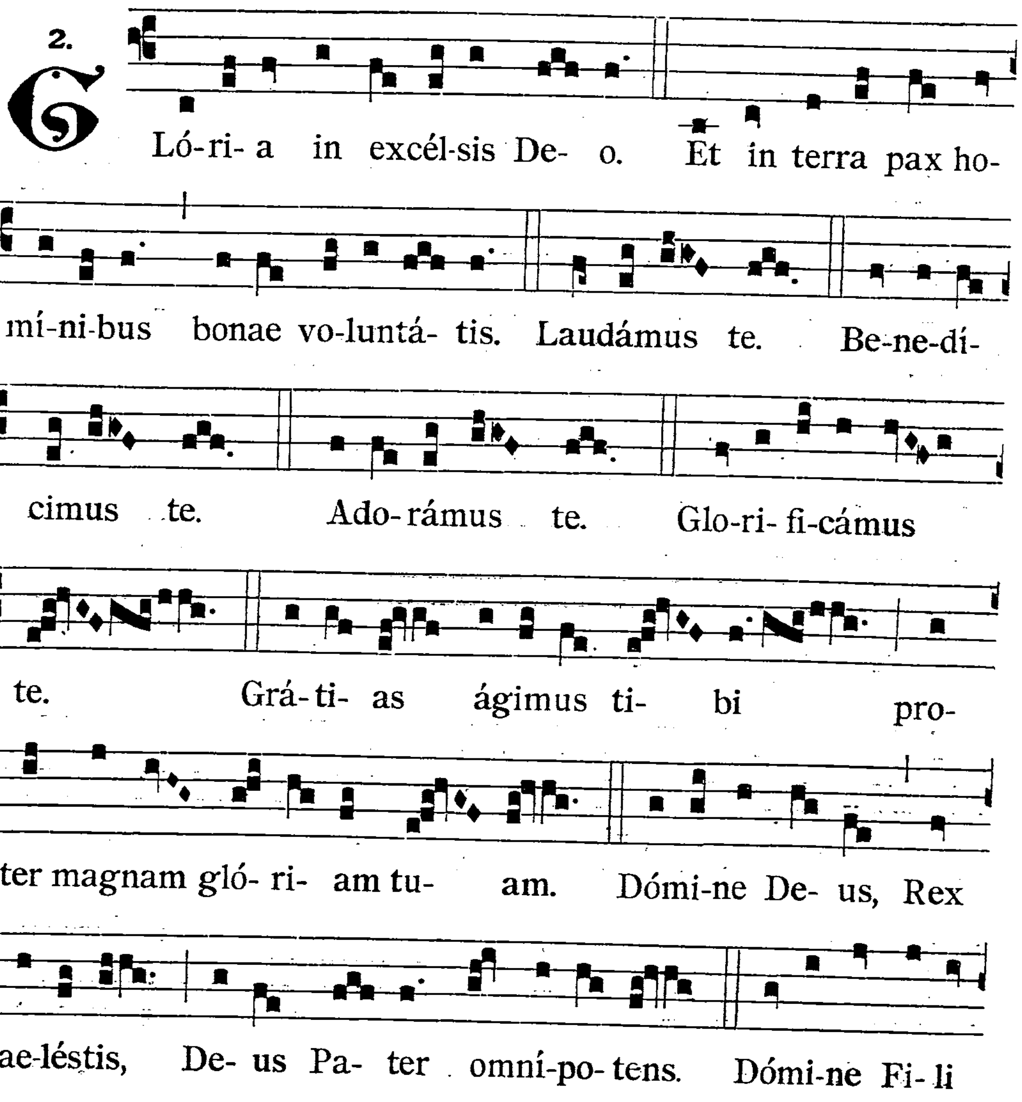
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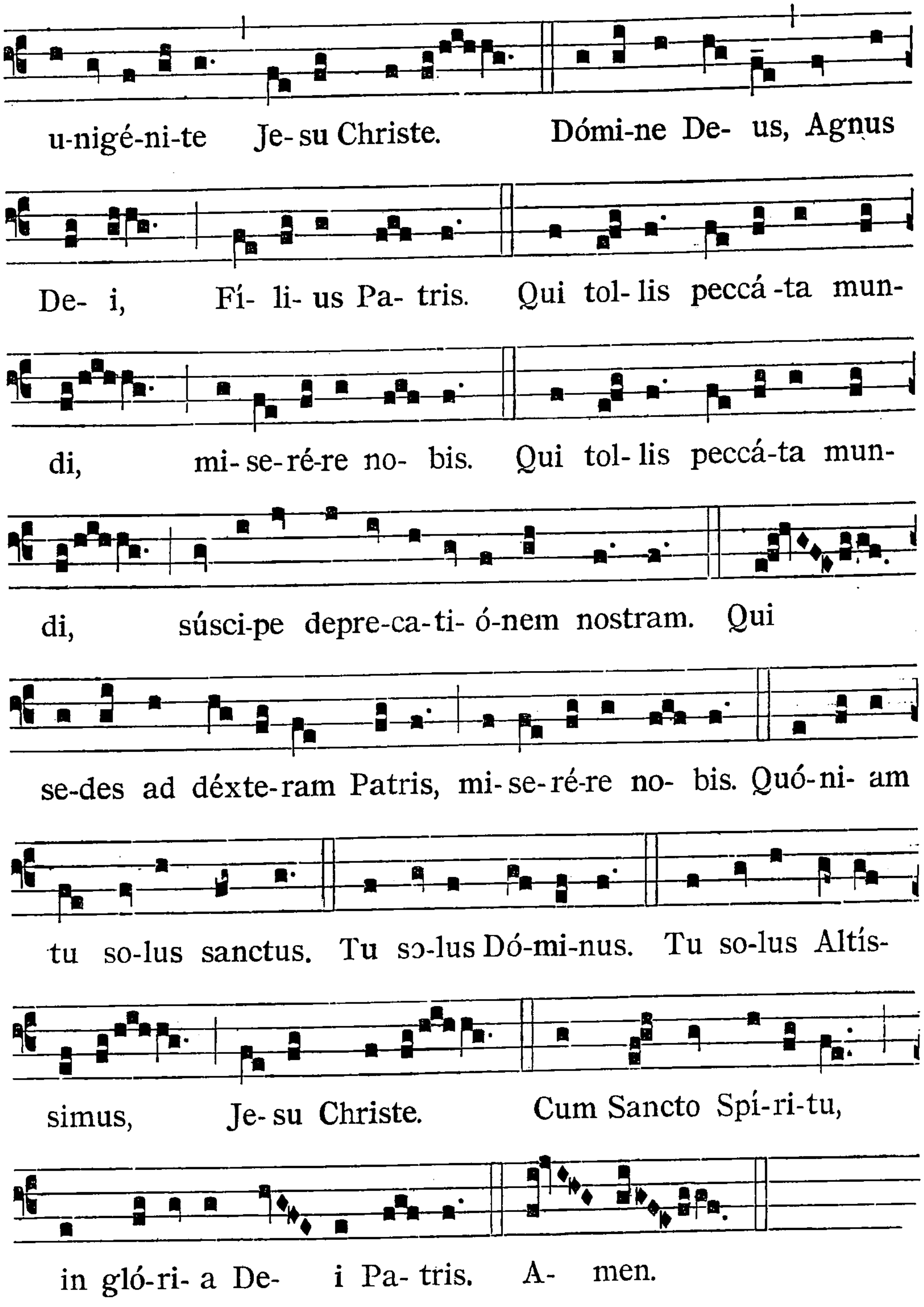
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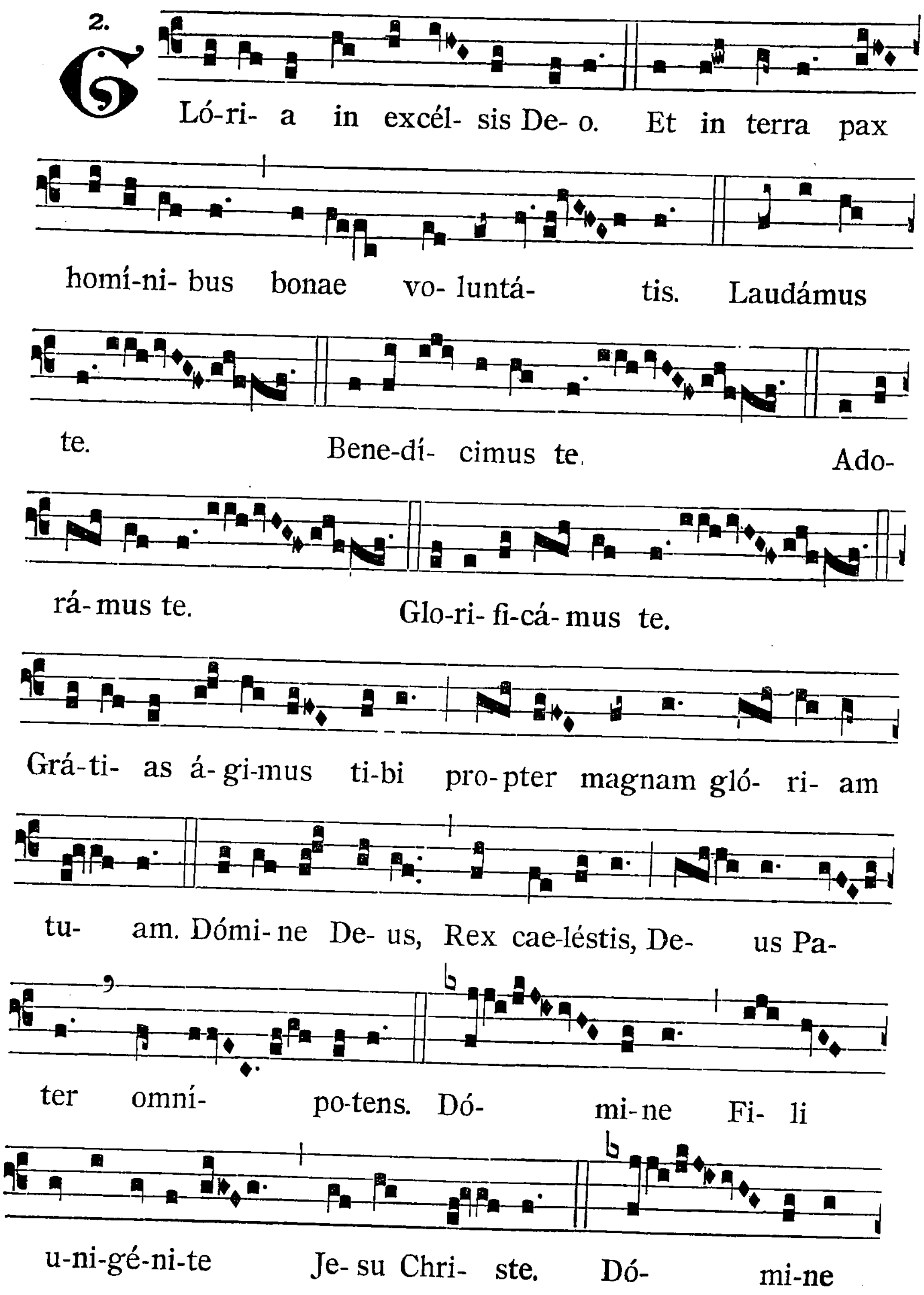
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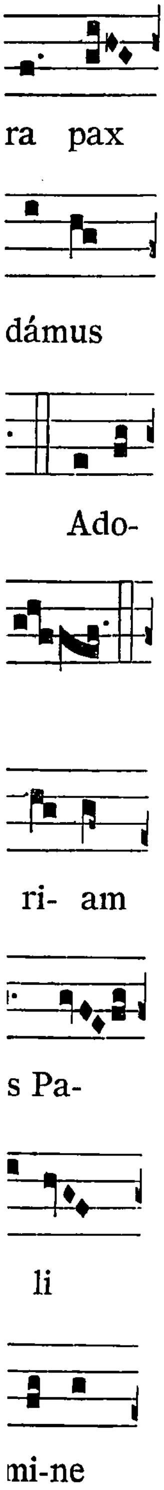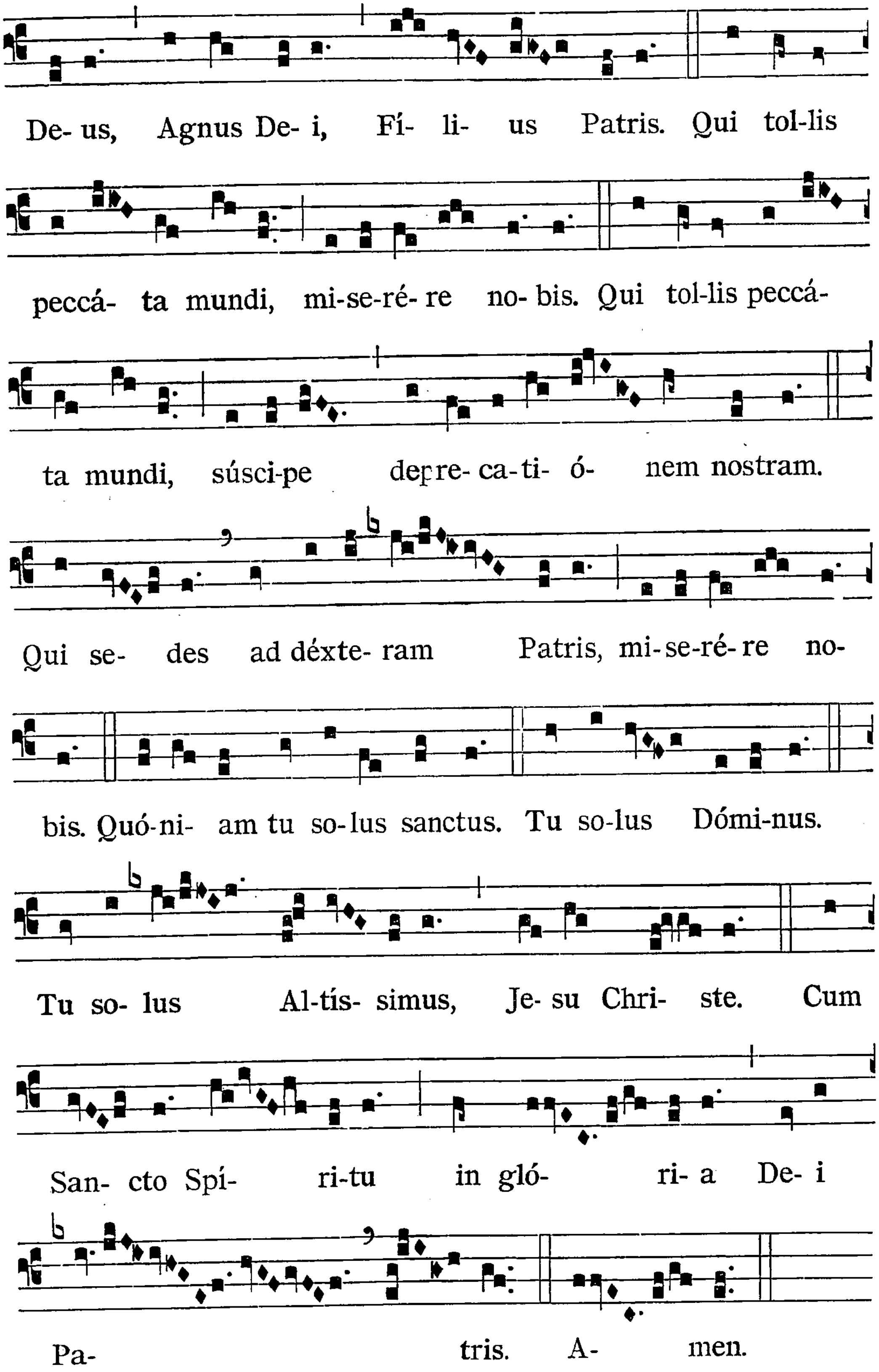

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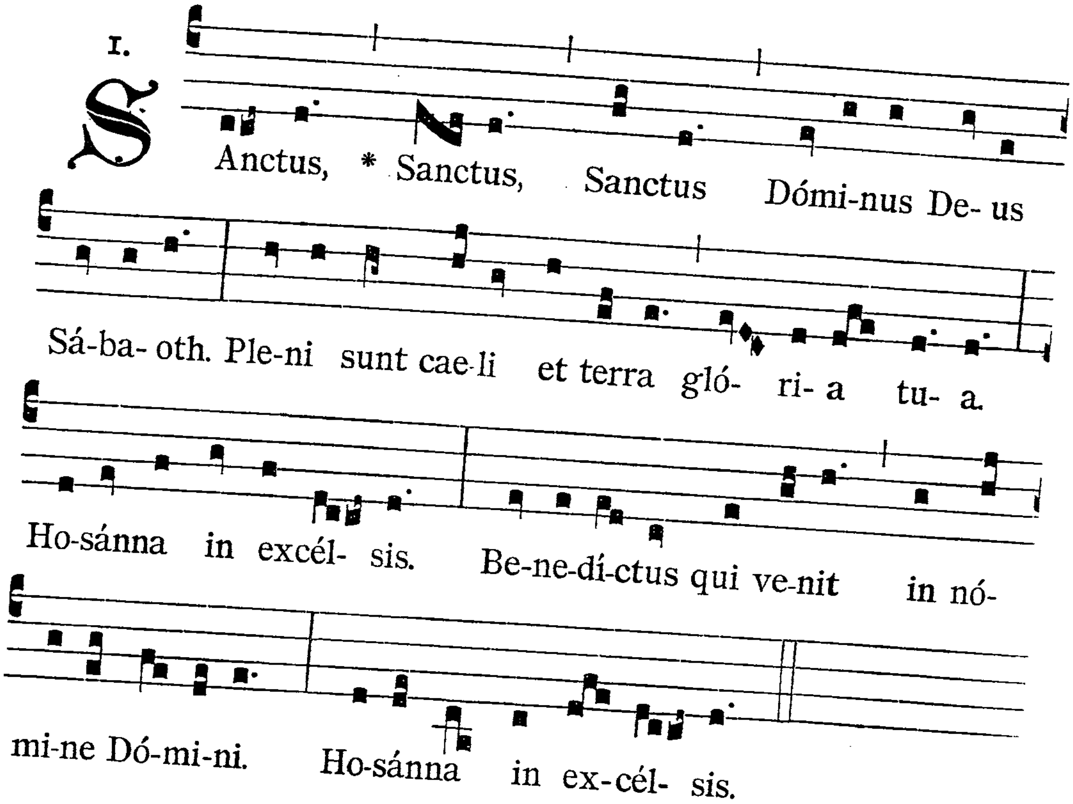
Sanctus

I.

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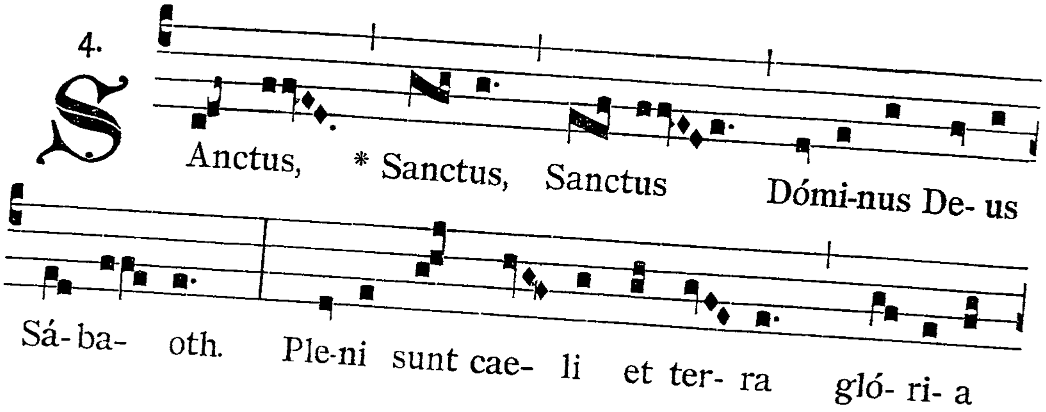

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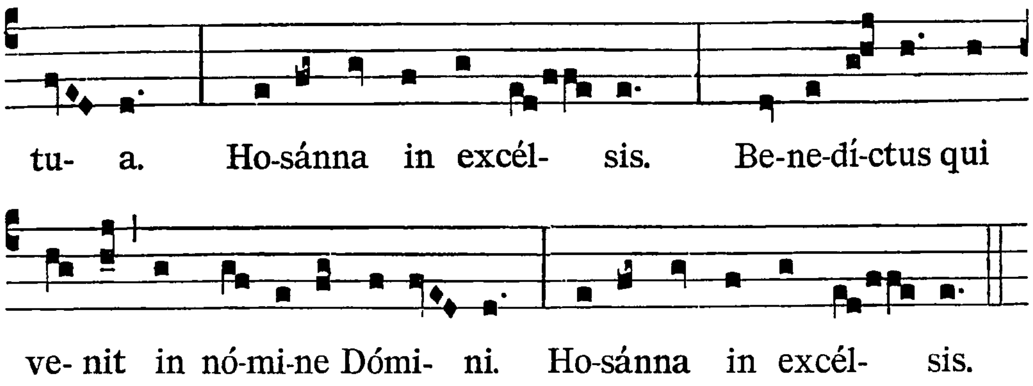

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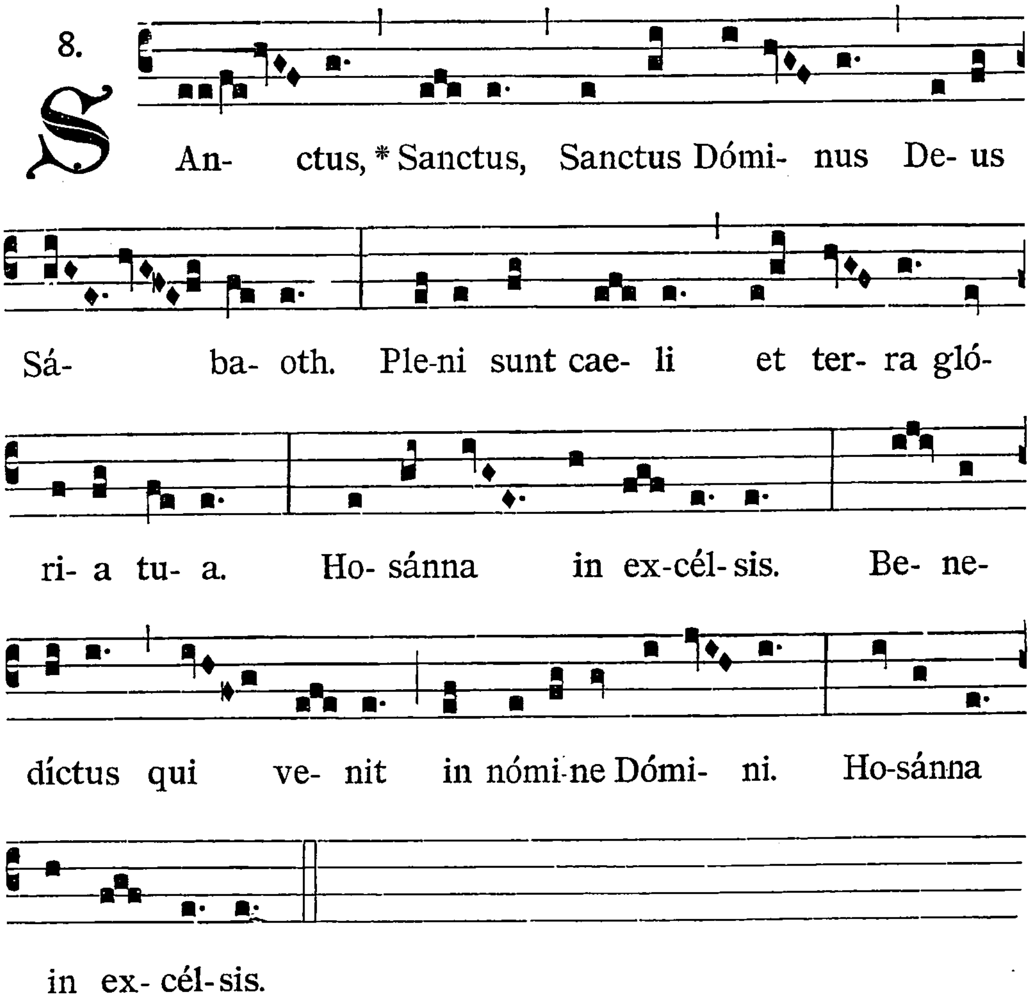

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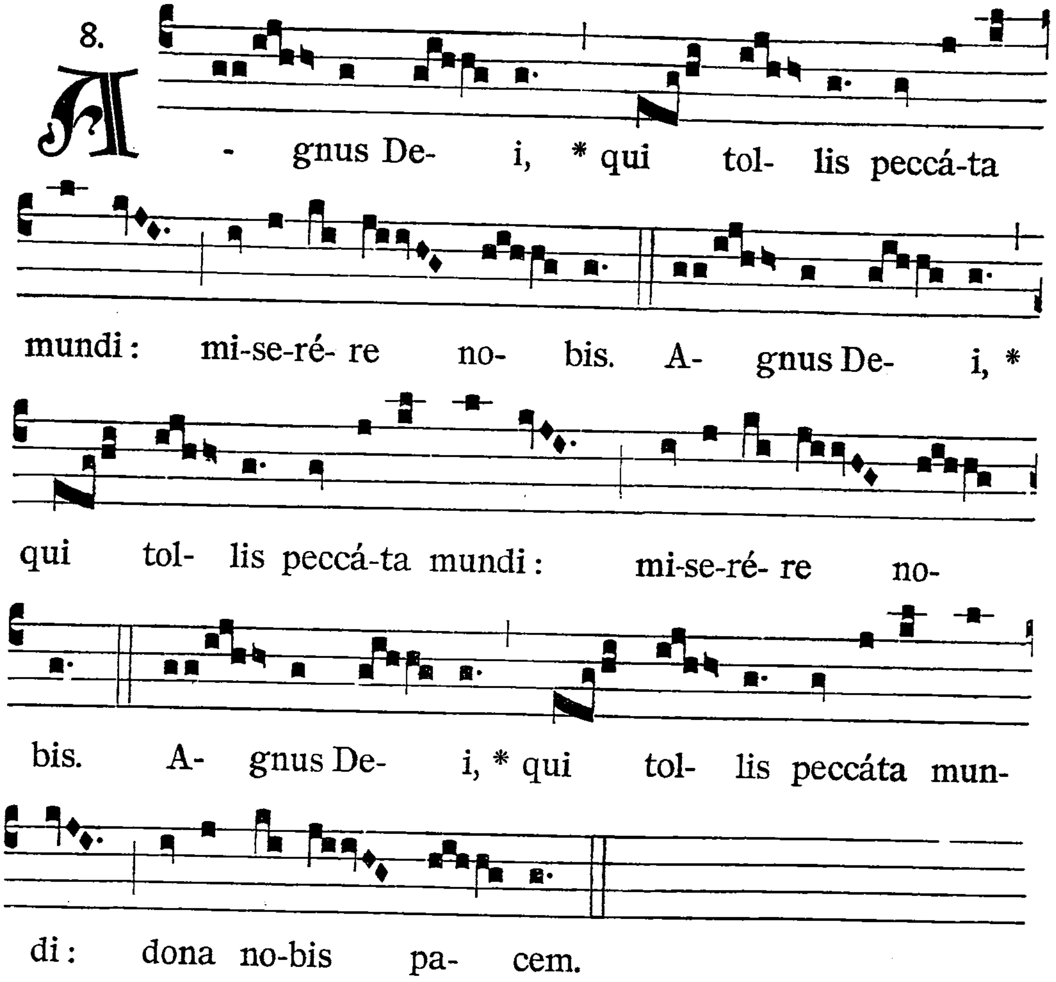
Agnus.

I.

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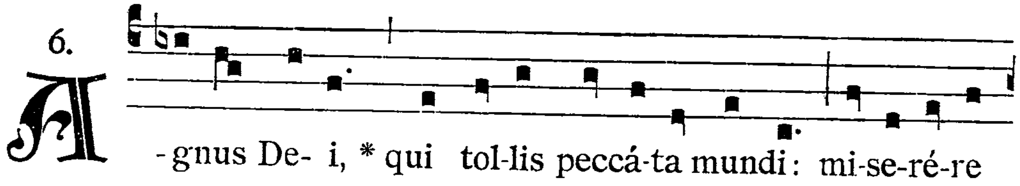

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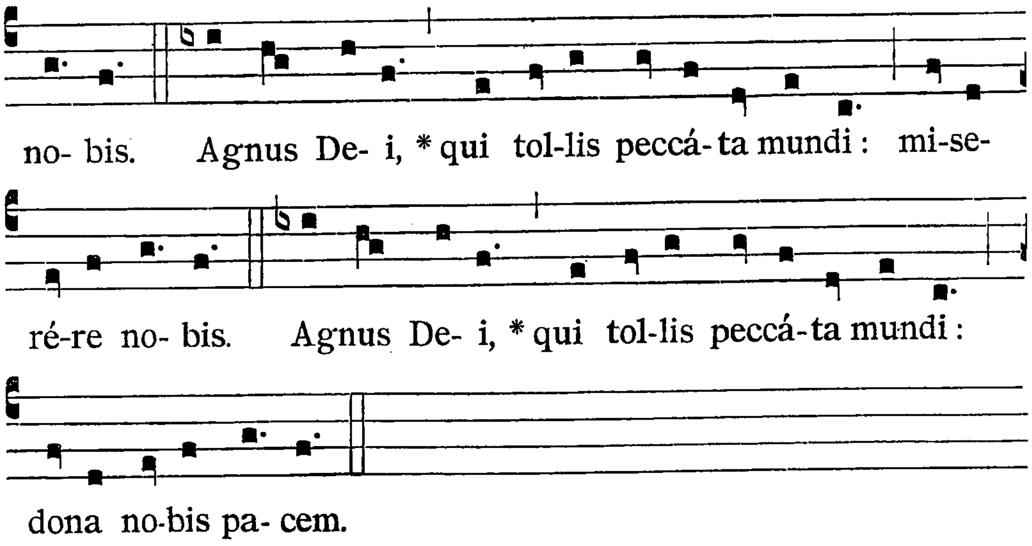
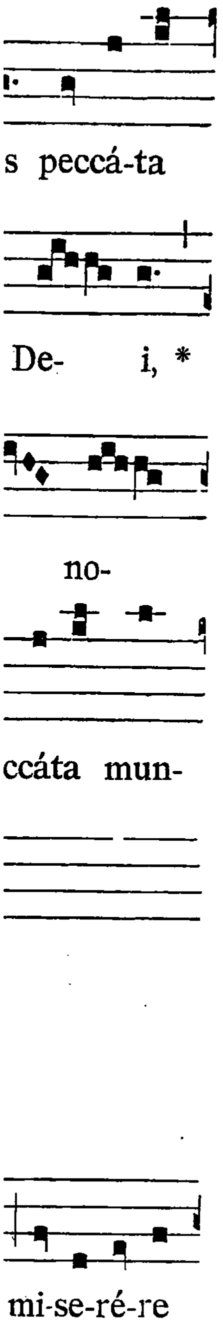

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Immaculate Conception Church
Valley Falls, Kansas

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SALVE PATER SALVATORIS

1. Salve pater Salvatoris Salve custos Redemptoris , Joseph ter amabilis! Salve sponse Matris Dei, Salve hospes Jesu mei, Joseph ter mirabilis.

2. Jesu oculis vidisti, Et in brachi-is tulisti suavis O felicitas! Genis genas admovisti, Oscula dans accepisti, Felix O suavitas.

3. O mi Joseph plus amande, Et prae cunctis honorande O flos pudicitiae! Tibi tanta sors est data, Quanta nulli est collata Ab auc tore gratiae.

4. Per Mariae tuae Matris, Preces et Josephi patris, Jesu tu nos ad juva, Ut possimus te videre, Et Aeternum possidere In cae lesti patria.