Jubilemus Domino

Luca Della Robbia
Cantorie: 1431-1438

Il Canto Gregoriano, raccomandato da papa Benedetto XVI, per una comunità parrocchiale è un modo per trovare una nuova dimensione spirituale nella tradizione. Non è il canto della nostalgia, ma il canto della "memoria" che, per dirla con il cardinale Martini, è il "luogo della profezia".
La tradizione, memoria e attualizzazione della fede, rende profetico, dunque interprete del presente e aperto al futuro, questo canto.

Progetto editoriale e coordinamento
M° Carlo Folchini

Selezione dei brani e consulenza musicale
M° Carlo Folchini

Progetto e realizzazione grafica
Ermanno Fenzi

Rovigo, Gennaio 2012

Sicut adipe et pinguedine repleatur anima mea,
et labiis exsultationis laudabit os meum.

Mi sazierò come a lauto convito,
e con voci di gioia ti loderà la mia bocca.

(salmo 62)

Melodie gregoriane

scelte per i principali momenti liturgici
raccolte e ordinate ad uso della
Schola gregoriana
"Maria Mater Gratiæ"
Duomo Concattedrale - Rovigo

Alla Beata Vergine delle Grazie
che si venera nel Duomo di Rovigo,
perchè insegni a rendere
un "MAGNIFICAT" la vita,
cantata per lodare
il Signore nella gioia,
e per amare i fratelli
con umile disponibilità

Presentazione

Da alcuni anni, e precisamente dal 13 settembre 2007, la Parrocchia della Basilica-Duomo di Rovigo, elevata alla dignità di Concattedrale dal Beato Giovanni Paolo II nel 1986, si è arricchita di una presenza necessaria che le mancava, e che ora le fa onore: la "**Schola Gregoriana**".

Un gruppo di appassionati cultori di Liturgia, guidati dal dott. Carlo Folchini, ha ripreso un cammino interrotto dai venti di una modernità, ben presto rivelatasi vuota di contenuti e forme che tenessero alto il livello di una partecipazione all'azione liturgica, definita dalla Chiesa sorella Ortodossa "*Divina Liturgia*".

Il recente passato ha avuto più a cuore la preoccupazione di fare liturgia con modelli musicali estemporanei, poco capaci di richiamare quel "*Divino*" che i secoli passati sono riusciti a testimoniare.

Senza nulla togliere alla bellezza di brani di musica sacra contemporanea, che andrebbero conosciuti anche dai più, è possibile affermare, senza tema di dubbio, che la musica e il canto gregoriano non hanno confronti. Educandosi all'ascolto e cantando quelle melodie, si affina lo spirito, si entra più facilmente in comunione con il Mistero che si celebra e si dà alla propria esperienza di vita una qualità più elevata.

Questo è lo scopo per cui è nata la "*Schola Gregoriana*" nella nostra parrocchia e che attraverso i suoi responsabili ha prodotto un testo che raccoglie un florilegio di canti che ossigenano l'anima e le fanno assaporare aria di Paradiso.

"**JUBILEMUS DOMINO**" : cantiamo al Signore , riempiendoci di gioia, è il titolo del testo, ma è anche un programma che troverà pienezza di esperienza, quando avranno inizio quei cieli nuovi e quella terra nuova di cui parla il libro dell'Apocalisse *(21,8).*

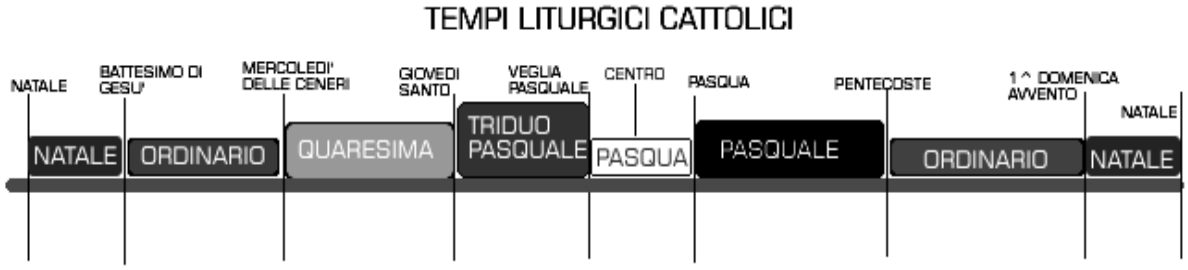
Per questa meravigliosa fatica, i complimenti e i ringraziamenti miei e quelli dell'intera comunità parrocchiale del Duomo.

Mons.Carlo Maria Santato
Arciprete della Basilica Concattedrale
di S.Stefano Papa e Martire
Duomo di Rovigo

INTRODUZIONE

Il libro che raccoglie i nostri canti gregoriani è nato sia dall'esigenza di mettere in ordine quelli che già conosciamo e quelli che, in futuro, vorremmo imparare, sia dal desiderio di conoscere meglio i Tempi Liturgici e la Liturgia. Il Gregoriano, infatti, fiorisce e si innerva nella Celebrazione della Messa e nell'ufficio divino dei Vespri e delle Ore.

Una prima conoscenza è relativa al TEMPO LITURGICO, che è il Mistero di Cristo nel Tempo della Chiesa.



Il grafico sopra riportato mette in evidenza la suddivisione del Tempo Liturgico; il Gregoriano segue passo passo questa suddivisione con testi e musica adeguata.

All'interno di questa suddivisione si celebrano anche le feste della Madonna e dei Santi e la celebrazione dei Defunti. Tutto questo è ben architettato in questa antologia.

All'interno della celebrazione singola, abbiamo un **PROPRIO** e un **ORDINARIO**: il Proprio varia a seconda della celebrazione e si divide in **INTROITO, SALMO RESPONSORIALE, ALLELUIA, OFFERTORIO, COMMUNIO**. Per quanto riguarda l'Alleluia e il Salmo responsoriale ci siamo riservati di affidarli a foglietti volanti, mentre abbiamo offerto una scelta mirata degli altri testi, privilegiando i grandi momenti liturgici.

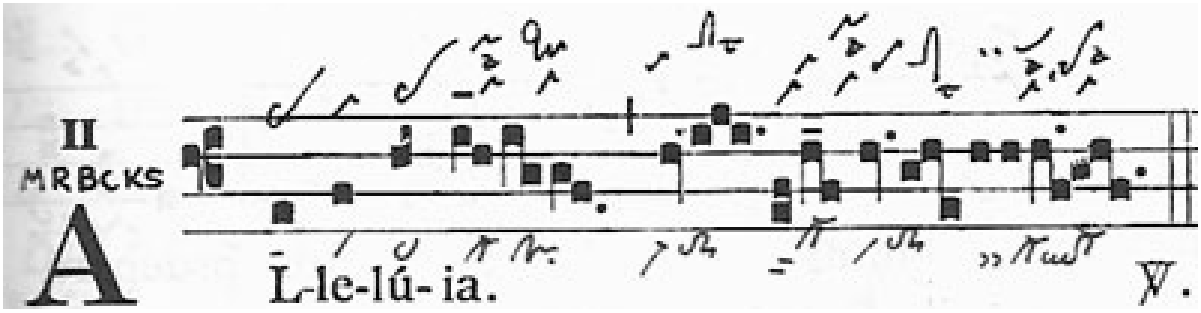
A ogni blocco ben caratterizzato abbiamo fatto seguire le **ANTIFONE** e gli **INNI** propri dell'Ufficio divino delle Ore e poi una serie di canti messi sotto la denominazione di "VARIA" dove sono andati a confluire i **GRADUALI** (sorta di salmi responsoriali che la celebrazione liturgica rinnovata da Paolo VI non recepisce più, ma che sono di altissima elevazione e di raffinata struttura musicale), **SEQUENZE, RESPONSORI, PROSE, ALLELUIA** (*es. Pentecoste*)che possono essere usati nella Liturgia.

La parte che è dedicata alla **MADONNA** conclude il proprio del tempo.

Seguono tre APPENDICI:

I. Nella prima abbiamo raccolto i canti della **NOVENA DI NATALE** con le famose antifone maggiori, dette antifone "**O**".

II. Nella seconda appendice, **KYRIALE**, abbiamo raccolto i formulari dell'Ordinario, cioè: canti dell' Aspersione con l'acqua, il Kyrie, il Gloria, il Sanctus e l'Agnus Dei.

III. La terza appendice è riservata alla **LITURGIA PER I DEFUNTI**.

Poiché questa raccolta sarà unica nel suo genere ed è fatta per noi, a nostra edificazione spirituale e per la nostra cultura, vorrei introdurvi all'***alfabeto*** del canto gregoriano, cioè a quello che propriamente si dice ***tecnica***.

Per comporre una buona pagina di italiano bisogna conoscere la lingua e bisogna educarsi alla lettura e all'ascolto di testi letterari (ecco la tecnica!)

Per conoscere il gregoriano bisogna conoscere le note, le linee, i gruppi melodici, la notazione neumatica. La notazione che abbiamo riportato qui è la così detta "*notazione vaticana*" o "*quadrata*", ma questa è l'ultimo stadio della notazione. Nelle origini era una notazione lineare, "*adiastematica*" (cioè in campo aperto, senza intervalli, senza altezza di suoni, c'erano solo gli accenti e per cantarla bisognava sapere a memoria la melodia) Quella che abbiamo oggi, ha conservato solo in parte la ricchezza di quella antica. Quella primitiva rudimentale, detta *neumatica,* è necessaria per interpretare i testi che oggi abbiamo in notazione vaticana.

Notazione adiastematica del Codice Angelica

Due sono le grandi scuole delle notazioni

neumatiche: **SAN GALLO,** in Svizzera e **METZ**, in Francia.
Prendo in considerazione San Gallo.

La sua origine è nell'oratoria, nel linguaggio ondeggiante c'è già una melodia incipiente: melodia fatta di accenti, di un alzare e abbassare la voce, fatta di intervalli che ne misurano l'intensità. Accento deriva da "ad cantus" cioè è strettamente legato al canto (la cantillazione, per esempio, della salmodia gregoriana). Stretto legame ancora esiste tra l'accento e il gesto della mano: tutti e due ubbidiscono ai sentimenti. Accento acuto e accento grave: questi sono, in fondo, i creatori dell'armonia della parola e del significato; così nel gregoriano: l'accento acuto è la virga "**/**" l'accento grave è il tractulus "**-**" (semplice, no?!); eppure la combinazione di questi due accenti ha dato origine a neumi complessi : monosonici, bisonici, trisonici.

Noi studiamo queste cose nella parte della Grammatica italiana che si chiama "fonetica". La parola che indica poi questi gruppi di suoni si chiama "**NEUMA**" che vuol dire "Nuntium" suono "Nuntium contra silentium" dicono i latini. Un suono udibile e anche visibile tale cioè da s-velare il senso nascosto del testo, la sua verità che è sempre una "a-letheia" cioè uno svelamento, che poi è ancora un velamento. Il neuma allora è una **icona**, un **volto**, in sintesi: **LITURGIA, TEOLOGIA** ed **ESEGESI** insieme.

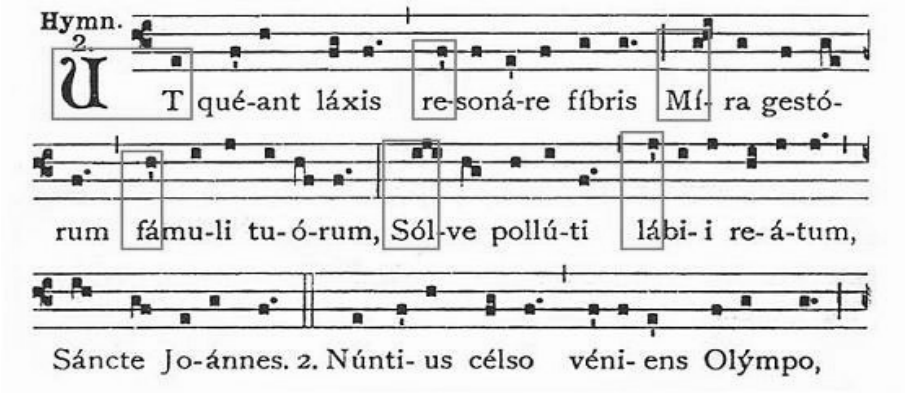
Chi ha scritto questi Neumi sulla Parola di Dio, perché è questa che cantiamo, ha seguito nel suo cammino spirituale e culturale quattro momenti di preghiera:

1. una *lectio* (ha letto il testo biblico)
2. una *meditatio* (ha meditato a lungo in silenzio la Parola)
3. una *oratio* (l'ha fatta diventare sua preghiera personale)
4. *contemplatio* (ha trasceso la Parola. Si è come svincolato dalla parola stessa per contemplare Chi sta dietro la Parola e che la Parola in qualche modo velava).

Ecco il percorso gregoriano!!!

Poi quelle note presero anche un nome quando furono messe sul rigo. Un rigo che prima fu di una corda solo (FA) e per distinguerla ebbe un color rosso. Poi se ne aggiunse un'altra col criterio che distasse una V^{a}

da quella e fu chiamata (DO) ed ebbe un color giallo. Poi furono quattro righi per contenere tutta l'ottava. Le note presero poi il nome da un inno in onore di San Giovanni Battista. ve lo scrivo e vi do la traduzione



***UT** queant laxis*
***RE**sonare fibris*
***MI**ra gestorum*
***FA**muli tuorum*
***SOL**ve polluti*
***LA**bii reatus*
***S**ancte **J**oannes*

(affinché possano risuonare nei cuori rappacificati le cose meravigliose delle tue gesta, purifica il peccato del labbro indegno del tuo devoto, o san Giovanni)

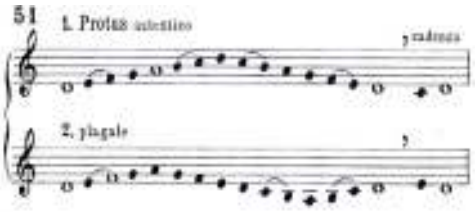
Al rigo e alle note è legato il nome di **Guido d'Arezzo**. Tutto questo va detto per capire quanta cura ci mettevano per salvare dall'oblio questi testi e per soccorrere la memoria che ormai impallidiva. Tutto è importante in quest'ottica, ma il rischio è che noi ci fermiamo qui, all'esteriorità, quello che importa invece è la passione creativa, solo così questi segni, questa storia, questa cura prende vita. Ed è la **LITURGIA** (la forma) che dà fuoco a tutta questa legna (la materia di nozioni tecniche o storiche) che abbiamo accumulato.

Si cominciarono a scrivere così i grandi lezionari; però ce n'era uno solo per tutto il coro, perché la pergamena costava ed era faticoso scriverlo a mano. Poi si disegnarono sugli incipit del canto, soprattutto dell'in-troito, delle stupende miniature.
Questo trattamento di riguardo era riservato solo al testo del canto gregoriano. Nel museo vescovile di Padova ci sono miniature attribuite a Giotto.

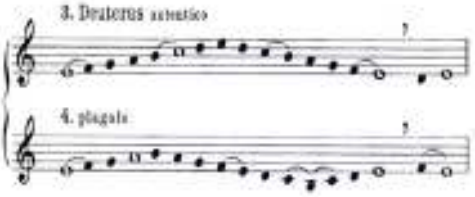
Una parola sui "MODI" Gregoriani

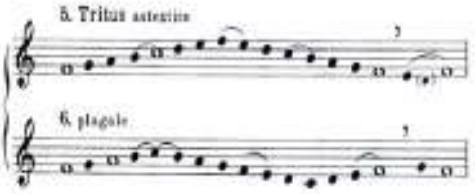
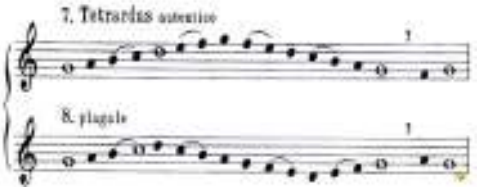
La nostra musica è una musica misurata e ci è sconosciuta la "modalità". Gli antichi, invece, organizzavano i suoni sui "modi" cioè di come i suoni si dispongono e si ripetono su una scala per gradi. Vediamo ad esempio "*In splendoribus*": sulla scala si dispongono cinque gradi di note: RE-FA-SOL-LA-DO . Tra questi gradi è ripetuto con insistenza tale da fare anche la base tra i gradi ascendenti e quelli discendenti **il secondo**. E' quello che vibra e ha il ruolo principale. La nota del "modo"

in questo caso è il FA. Quando nell'architettura la nota ha un ruolo predominante forte si dice che è "**MODALE**", le altre sono "ornamento" che non vuol dire "abbellimento" ma fanno da cassa armonica alla nota modale. Il **MODO** poi fa un tutt'uno in Gregoriano con i sentimenti e perciò parlare di modo è parlare anche dell'**ETHOS** che sta dentro il testo che cantiamo. I Modi sono quattro, ma poiché in ogni modo c'è una scala maggiore e una scala minore, i modi alla fine sono otto: **PROTUS - DEUTERUS – TRITUS – TETRARDUS** (primo,secondo,terzo,quarto) e per ognuno di questi avremo un **AUTENTICUS** e un **PLAGALIS** (maggiore, con carattere allegro – minore con carattere triste meditativo). Per ogni modo avremo una nota d'inizio e di fine (è soprattutto quella finale che indica il modo) che si chiama **TONICA** e ha funzione di riposo, di quiete. Una nota invece di conduzione dinamica che è detta **DOMINANTE** o **TENOR**



Protus autenticus: RE-mi–fa–sol–LA
(modo 1°)
Protus plagalis : RE–mi–FA
(modo 2°)



Deuterus autenticus :MI–fa–sol–la–si-DO
(modo 3°)
Deuterus plagalis: MI–fa–sol–LA
(modo 4°)

Tritus autenticus: FA–sol–la–si–DO
(modo 5°)
Tritus Plagalis: FA–sol–LA
(modo 6°)

Tetrardus autenticus: SOL–la–si–do–RE
(modo 7°)
Tetrardus plagalis: SOL–la–si-DO
(modo 8°)

La prima nota in maiuscolo è la Tonica e l'ultima in maiuscolo è la Dominante.

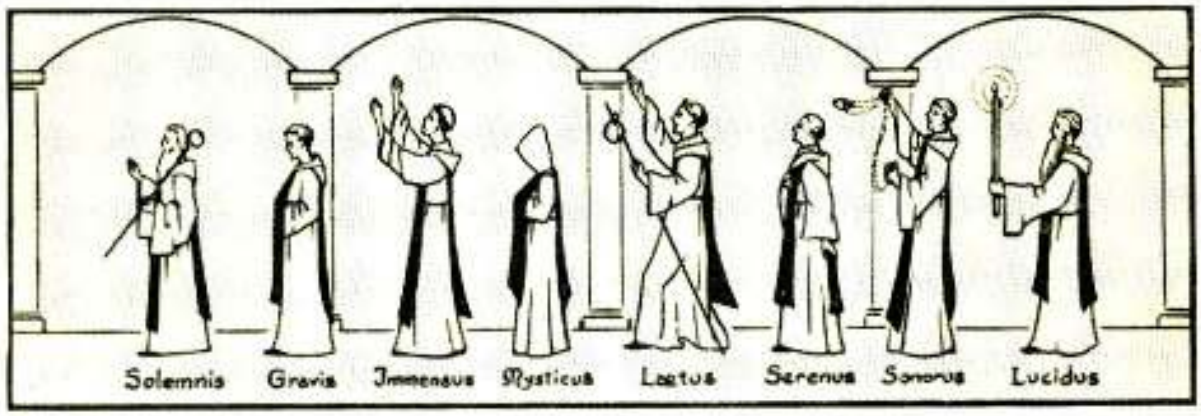
Guido d'Arezzo, commentando i modi gregoriani, parla di salti spezzati propri del Modo III; della voluttà del Modo VI, della loquacità del modo VII e della soavità del Modo VIII. Altri esprimono questo Ethos dei modi in altra maniera: il ***I è per tutti i sentimenti, il II è per le***

persone riflessive inclini alla tristezza, il III è adirato, il IV è sereno , il V per le persone gioiose, il VI per le persone che pregano, il VII per i giovani, l'VIII è per i sapienti e per i saggi, per quelli che hanno raggiunto la sapienza del cuore.

Ancora sui MODI perché credo sia qui lo snodo del misterioso che ha il canto Gregoriano. Dicono alcuni che***: Il I è lento e solenne; il II grave e cupo, il III procede per salti, è austero e sdegnoso, il IV (il modo per eccellenza) discreto, dolce e affettuoso, rifugge il chiasso, contemplativo, vero canto dell'anima, il V commuove per la sua esuberanza e modestia e per quel suo improvviso chiudersi in cadenza sulla finale, il VI ha un suono lacrimoso, il VII ricco di slanci espressivi, l'VIII dignitoso e quasi tonante.***

Ancora altre definizioni: ***Gravis; Tristis; Mysticus; Harmonicus; Lætus; Devotus; Angelicus; Perfectus.***

Noi lo abbiamo schematizzato nella fila dei monaci che manifestano i loro sentimenti gregoriani, però ricordiamo sempre che, nonostante tutto, rimaniamo sulla soglia di quel mondo sconosciuto di cui riusciamo a cogliere solo gli echi, echi di una spiritualità che Thomas Merton definiva "che sa di miracolo".



A QUALI ESIGENZE RISPONDEVA QUESTO CANTO, FIORITO NELLE CHIESE ROMANICHE NEL PIENO DELLA CRISTIANITÀ MEDIEVALE ?

La prima esigenza del canto è stata quella di alzare la voce, di comunicare in modo speciale una notizia importante. Una seconda esigenza è stata quella di memorizzare (Anche noi facciamo esperienza. Se noi non fossimo venuti a Gregoriano non sapremmo pregare con il *Domine convertere… De profundis… Deus Deus meus ad Te de luce vigilo… Introibo ad altare Dei…).* Con le parole, risuona dentro di noi l'Ethos del canto, il soffio vitale.

Ma nel cammino gregoriano siamo usciti anche da noi per vivere l'esperienza orante della Chiesa, cioè ci siamo accorti che vi sono stili diversi per ogni azione liturgica, che ogni tempo liturgico ha canti diversi, che dentro la stessa celebrazione ci sono stili diversi, che chi unifica tutti questi stili, fino a comporre un unico poema, è la Liturgia, vero corpo sonoro della Chiesa. I cantori gregoriani erano talmente immersi dentro questo clima che hanno dato ad ogni parola un rilievo particolare, la stessa sillaba viene tornita dentro un mirabile equilibrio di parti, come i capitelli delle colonne delle chiese romaniche.

Abbiamo imparato che la linea melodica, sebbene a una sola voce, non è povera, ma infinitamente espressiva. Abbiamo imparato che la stessa parola che vincola la melodia, a un certo punto non riesce più a contenerla e anche se è Parola di Dio, la musica l'abbandona e si libra in melismi, quasi un'anarchia di suoni; è il momento in cui la parola umana dimostra tutta la sua inadeguatezza a esprimere la forza contenuta dentro la Parola di Dio. Esempio di ciò è il versetto dell'Alleluia "*Veni Sancte Spiritus*" della domenica di Pentecoste. Il canto nasce nel silenzio, come la Parola che Dio pronuncia nasce nel silenzio eterno. Questa Parola compie una specie di parabola, passa in noi, e ritorna nel silenzio di noi e di tutto intorno.

Il fascino del canto dipende anche da tutto l'insieme: dall'architettura, dai gesti, dalle luci, dalle penombre, dai grandi rosoni centrali da dove piove la luce, da tutto quello che è Liturgia (è come per l'opera dentro un teatro). Ma anche fuori da questo contesto liturgico il gregoriano può dire qualcosa, perchè la sua struttura musicale ripercorre alcuni circuiti comportamentali ed emotivi elementari dell'anima. Antoine de Saint-Exupéry, autore de Il Piccolo Principe, scriveva che il gregoriano è "il filo di Arianna nel labirinto del pensiero umano".

I pericoli che dobbiamo evitare sono la sciatteria, il pressappochismo, l'eccessiva tecnica, il protagonismo: allora le note rimangono suoni vuoti. Oltre al nostro canto come di chi crede, c'è anche un beneficio laico del canto nella mistica che va alla ricerca del mistero della persona umana, la mistica che cerca di ricucire le lacerazioni individuali e sociali esasperate. Ancora la cura del profondo, il recupero del senso della vita e delle proprie facoltà creative mortificate dal consumismo e dall'immersione nei paradisi artificiali

Allora è la VOCE la protagonista del canto gregoriano. Noi siamo la nostra Voce. Pensate la potenza di questa affermazione e quanto sia vera. Curate allora la vostra voce, sentitela come strumento di manifestazione di lode e di gioia , di commozione e di pianto.

La VOCE ha un TIMBRO. Ricordate il Pascoli nella poesia l'Aquilone? "*... le voci della camerata/mia … una dolce, una acuta, una velata...*" *(vv. 37/39).* È il timbro che la distingue, come i colori (viola, azzurro, giallo, verde) e le infinite variazioni dello stesso timbro. Così gli strumenti musicali si distinguono dal timbro (tromba, violino, chitarra)

La VOCE ha un TONO. Pensate alla varietà di toni che usiamo: ad esempio, se io dico: *"è l'ora della partita"*. Può essere un'affermazione o un'enunciazione gioiosa, triste, accorata, dolorosa.
"è l'ora della partita?" semplice domanda o sorpresa, meraviglia, stupore, ansia.
"*è l'ora della partita!"* esclamazione, ma anche sorpresa, gioia, dolore, sdegno, tristezza.
Allora il tono è l'accento di passione. Il timbro è l'emissione di un suono, il tono è il sentimento interno, un'espressione dell'anima. Il **tono** lo posso combinare col **tempo**:
Tempo largo: il tono diventa malinconico, struggente e infonde nell'animo un senso di pianto.
Tempo veloce corsivo: il tono è festoso.

La VOCE ha perciò un RITMO: il ritmo è ripetizione di suoni, di movimenti a intervalli costanti di tempo. Il fluire dei suoni chiusi o aperti che si accordano o si scordano crea l'**armonia**

ALCUNE TRACCE DI INTERPRETAZIONE

Per ogni canto vorrei darvi una traccia di lettura, ma mi sarà impossibile, così provo a darvi di alcuni testi soltanto una spiegazione, il resto lo vivremo direttamente come lo Spirito ci suggerirà.

Canti di AVVENTO

Prima Domenica di Avvento: INTROITO, ***Ad Te Levavi,*** modo VIII, medita sul salmo 24 , motivo dominante la prima domenica di Avvento. E' un soliloquio dell'anima con Dio ed è architettato su una saldatura costante tra il SOL e il DO. Sul DO si attestano le due tristrofe delle sillabe "non" e "neque", da questa negazione nasce una visione serena della vita. Le costanti SOL–DO danno al brano un senso di sicurezza e solidità.
Tale visione trova conferma nel COMMUNIO, ***Dominus dabit benignitatem,*** salmo 84, salmo messianico in modo I, con due sentimenti contrastanti: uno, nel primo versetto, sale verso il DO e il RE oltre la

Dominante per magnificare la benignità di Dio, il secondo scende anche sotto la tonica al DO grave per dire che la terra produrrà il suo frutto. Il canto è solido nella sua certezza della benevolenza di Dio, che nutre e fa salire la linfa dalla terra, una terra che darà i suoi frutti. C'è uno stretto legame come di specchi rovesciati tra il Re sopra il rigo e il RE sotto il rigo. La prima parte è una scalata: FA-LA-RE (oltre il rigo) nella seconda parte è una discesa LA–FA-RE sotto il rigo. Il LA è la Dominante di questo modo.

Seconda Domenica di Avvento: INTROITO, ***Populus Sion ecce rex tuus veniet,*** dal profeta Isaia, non più un soliloquio ma un grande corale. Qui il modo VII ci dà tutte le sue risorse artistiche. Per quindici volte la melodia si attesta sul DO e per altrettante volte sale al RE ed esplode il canto su "*gloriam vocis suæ*" e digrada su "*Lætitia cordis vestri*". Ha tutta la forza dei bassorilievi, con le sillabe ben rifinite e sbalzate dallo sfondo.

Terza Domenica di Avvento: INTROITO, ***Gaudete,*** in modo I, che dà il nome alla domenica. La gioia è fatta di risonanze. Guardate come la melodia sale con timidi accenni fino a raggiungere il culmine in *Dominus prope est. Nihil solliciti sitis,* per poi farsi meditativa nel finale. Cerca di imitare lo stile di Paolo dalle cui lettere è tratto questo introito famoso: un turbine improvviso e una tenerezza finale, quasi un saluto. Ha tutto l'andamento di un manifesto di comportamento del cristiano, teso verso il Signore. La musica che lo sottende gli dà un' enfasi inusitata, gioiosa, universale.

Marko Rupnik: Natività

Quarta Domenica di Avvento: un INTROITO bellissimo sulle parole di Isaia: ***Rorate cæli desuper*** in modo I. Il rigo non riesce a contenere l'esplosione del canto. La melodia sale subito verso l'alto: DO–RE–LA (corda di recita)–DO e con una serie di quilisma e di porrectus raggiunge il RE oltre il rigo in "*Desuper*" e traduce in una serie di onomatopee tutto il suo percorso armonico dal cielo alla terra: cielo con "*desuper*", la pioggia con "*pluant*" e lo schiudersi della terra con"*aperiatur*" e la fatica del germogliare del seme che rompe l'oscura umidità della terra in "*germinet*" e fiorisce con la sua corolla in "*salvatorem*". Arte raffinata: in due righe di musica crea un capolavoro.

L'OFFERTORIO della quarta Domenica di Avvento è in modo VIII:
AVE MARIA. Tra tutti gli offertori che abbiamo scelto in questa raccolta, questo della quarta Domenica di Avvento merita una presentazione particolare.

Qui sono raccolti tutti i sentimenti che ciascuno vorrebbe offrire al "*Nome del bel Fior ch'io sempre invoco e mane e sera*" (*Dante.Paradiso,XXIII*). Conosciamo anche altre Ave Maria gregoriane, ma questa è la più alta espressione dell'arte e della devozione, forse non la più rasserenante, ma la più emozionante sì. È come raggiungere un'oasi o una vetta: ogni volta è una scoperta, ogni volta ci si ferma per respirare un'aria più pulita.

Ave: la "*circulata melodia*"(*id.*) prende avvio dal SOL (sua tonica) e con cadenza ritmica simmetrica vaga luminosa "*come a raggio di sol che puro mei per fratta nube già giardino di fior*"(*id.*) per posarsi sul Volto che più a Dio s'assomiglia.

Maria: "*e tutti gli altri lumi facean sonare il nome di Maria*"(*id*) in un abbandono lirico, il cantore gregoriano sale alla dominante DO con cinque ripercussioni sulla "RI" di Maria, come un trillo d'amore sul nome più caro, e la melodia scende con una curva melodica che assomiglia a una carezza. Memoria di tante annunciazioni artistiche gustate negli anni di studio da Beato Angelico a Simone Martini.

Gratia plena: un tocco e poi, via, per non sciupare il quadro appena dipinto

Dominus: moderna e bellissima linea melodica SOL–DO; DO–SOL inizia e chiude sulla tonica dopo aver raggiunto la dominante. È così bella che lo stesso melografo se ne innamora e la ripete come un'eco lontana.

Tecum: con tistrofa sul SOL e una clivis al RE; risale al SOL e sale al DO con un porrectus per ritornare al SOL nello sforzo di annodare terra e cielo: Madre (SOL– RE); Figlio di Dio (SOL-DO acuto).

Benedica tu in mulieribus: la melodia sale dal SOL al DO, poi ancora dal DO al RE–MI come un'osanna di trionfo "*Ciascun di quei candor in su si stese con la sua fiamma sì che l'alto affetto ch'elli avieno per Maria mi fu palese*"(*id*) In mulieribus poi c'è tutta la grazia femminile sfumata nel tocco dei semitoni SI-DO-SI) dopo un grazioso climacus (DO-SI-LA) ripetuto tre volte.

Fructus ventris tui: il tocco pudico e sommesso su fructus, in cui la melodia scende in un torculus sotto la tonica (SOL) per risalire con ventris tui, con un salicus e un porrectus. Gioiello di delicatezza e di

carezza umana e di venerazione religiosa davanti a una maternità. Troverà un' eco nelle parole di Gesù "*la donna quando partorisce è in doglia, ma poi gioisce perché è nato un uomo nel mondo*" (*Gv.16,21*)

Mi sono soffermato su questo offertorio perché sia sempre per noi una grande avventura di preghiera. Tralascio il commento al Communio "***Ecce Virgo***" della quarta Domenica di Avvento, anche questo tutto di intonazione mariana. In "Varia" vedrete antifone meravigliose e inni e poi, nella appendice I, la novena del Natale.

Fermiamoci un attimo, invece, sui canti gregoriani di Natale

Vi Proponiamo due introiti per il giorno di Natale, un communio, e poi, per l'Epifania, l'introito e il communio del giorno.
Tre sono le Messe di Natale con un alto significato teologico che il gregoriano naturalmente commenta. Nella notte è la nascita eterna del Verbo dal Padre, all'aurora è Cristo luce del mondo, nella Messa del giorno è la nascita di Cristo nel cuore dei credenti "*Tutti i confini della terra hanno visto la salvezza del nostro Dio*" così recita il communio del giorno.

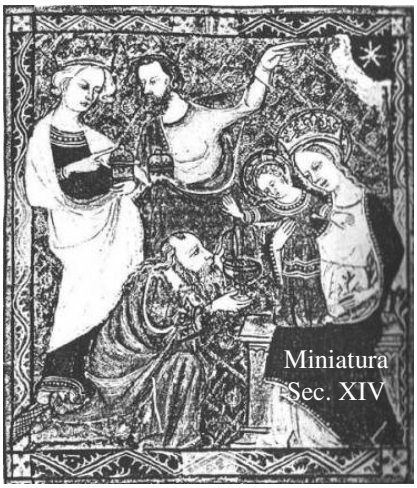
MESSA DELLA NOTTE – Introito- ***Dominus dixit ad me*** tratto dal salmo 2 e Communio, ***In splendoribus,*** tratto dal salmo 109 . Tutti e due salmi messianici. Come rendere questi due testi misteriosi? Si potrebbe dire che il compositore si è fermato sulla soglia e ha impostato due recitativi per dar rilievo alla declamazione. Il modo II del *Dominus dixit ad me* con corda di recita in FA, tiene la nota FA con distrofe e tristrofe in gioco con la tonica RE, quasi lontana eterna ninna nanna. Quello che colpisce è la estrema semplicità (anche questa, qualità divina). Una melodia immateriale, solo una vibrazione, un recitativo appena colorito da una o due percussioni, due modulazioni della voce a sottolineare la graziosità tutta umana del Bambino.

Stessa atmosfera nel Communio *In Splendoribus,* modo VI; il movimento che si percepisce è quello tutto materno di una culla. Tralascio il commento di ***Puer natus,*** introito del giorno, in modo VII, dove trionfa il Bambino della notte nel pieno giorno del suo rivelarsi. Tutto qui è perfetto: la varietà modale, la sobrietà delle modulazioni, la varietà dei ritmi, il giusto rilievo agli accenti delle parole. Perfetto!!! Capolavoro!!!

INTROITO dell'Epifania: solenne amplificazione della profezia di Malachia, ***Ecce advenit Dominator Dominus,*** in modo II; sulla

dominante FA si attestano le note dell'amplificazione regale ***Dominator, regnum, potestas.*** Ecco un'architettura degna di un re, si alza il sipario su una corte orientale che tanto aveva affascinato gli ebrei esuli a Babilonia, ed essi la attribuiscono subito al loro Dio. Anche il Gregoriano si fa interprete di questa manifestazione di potenza. E' infatti Epifania!!!

COMMUNIO ***Vidimus stellam*** in modo IV; anche qui fascino d'oriente, ma non più corti regali, bensì deserti e stelle e incedere ondeggiante di cammelli . Questo è espresso nella linea melodica iniziale in "vidimus", poi nello strano cadenzare su "stellam eius in oriente",ricondotto infine dentro i limiti del gregoriano, che celebra la realtà liturgica dell'Epifania in "et venimus cum muneribus" e alla fine soffuso di mistica adorazione con la classica conclusione gregoriana.

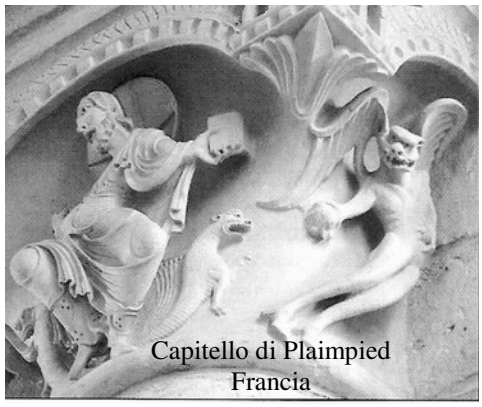

Miniatura Sec. XIV

Nei **"Varia"** sul Natale, oltre agli inni e alle antifone narrative delle lodi (non quelle dei Vespri, troppo teologiche), abbiamo inserito il canto natalizio per eccellenza, di origine inglese, a carattere responsoriale in modo VI, col si bemolle costante che dà la tonalità moderna in fa maggiore e lo rende cantabile e popolare; il rischio di travisarlo in musica mensurata è molto forte. Di antifone a forte contenuto teologico abbiamo inserito quelle del primo giorno dell'anno. Quanto agli inni abbiamo inserito il gioiello degli inni cristiani il "*Salvete flores martyrum*" di Prudenzio, poeta cristiano spagnolo del 405. Quanto a schema metrico è un dimetro giambico e la melodia è quella dell'inno di Natale. Il genere è sillabico, leggermente neumatico. Lo schema melodico si salda su se stesso, ripetendo alla fine la melodia iniziale.

QUARESIMA, PASSIONE, SETTIMANA SANTA

INTROITO "***Invocabit me et ego exaudiam eum*"**, in modo VIII, esprime col salmo 90 la fiducia nella protezione divina. Il modo è forte e solenne, grandioso e potente e lo si avverte nel giro della frase melodica, nel risalto degli accenti, nelle cadenze su "eum", che riporta sempre la melodia alla corda tonica SOL, ripetuto quattro volte. L'architettura del testo è la tensione verso la corda di recita DO, intesa come una costante per esprimere i concetti cui il testo si ispira. Già nel porrectus iniziale "invocabit me" l'accento è sul DO come pure con la tristrofa "exaudiam"; l'andamento melodico si fa più faticoso con "eripiam"per

poi rendersi trionfante in "glorificabo", nell'ultimo verbo "adimplebo" sente la difficoltà del compimento della promessa, non raggiunge più il Do ma scende al MI sotto il rigo, per risollevarsi e chiudere la sua tensione in una visione rappacificata sulla tonica SOL. (Grande testo, questo della prima domenica, frutto della maturazione dei secoli nella contemplazione delle Tentazioni del Signore. Non una pagina cupa, come può apparire la pagina del Vangelo o il tempo quaresimale, ma luminosa, in cui lo stesso Signore ci confida la sua fiducia nel Padre. D'altra parte, tra le antifone abbiamo inserito a commento quella che celebra questo tempo forte dell'anno liturgico: "*Ecce nunc tempus acceptabile, ecce nunc dies salutis*")


Capitello di Plaimpied
Francia

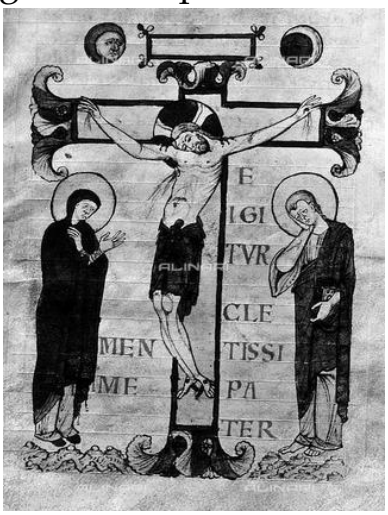
INTROITO ***"Tibi dixit cor meum",*** in modo III. Quello che distingue questo introito è la ripercussione di tristrofe, quasi un prolungamento di battiti; infatti le parole sono "Tibi dixit cor meum" e il cantore gregoriano lo ripete senza fine perché è il Volto di Dio che egli desidera contemplare. Ma un pes quadrato su "Quæsivi" e "requiram" rallenta e amplifica questo desiderio, a indicare la fatica del salire. Siamo nella domenica della Trasfigurazione, c'è la salita al monte dove, per un attimo, si rivela un Volto più bello del sole. Tutta l'impostazione di questo brano gregoriano è intessuta di forti palpitazioni del cuore.

INTROITO della terza domenica di Quaresima è "***Oculi mei semper ad Dominum***" in modo VII. Sembra il preludio di un oratorio di Bach, o la facciata di una cattedrale, che s'impongono alla visione e catturano l'attenzione. Uno slancio, uno scarto verso l'alto dalla tonica SOL alla dominante RE, insiste ripetutamente su "*Mei*" e ridiscende alla pre-tonica FA con la consapevolezza che l'interlocutore è il Signore *Dominum*, ma riprende la salita per affermare che quel Signore è l'autore della sua liberazione *quia ipse evellet de laqueo pedes meos* per accorgersi ancora della propria miseria e che tutto è Grazia, *miserere mei* cantato nei neumi discendenti. Grande introito fatto di focosa irruenza e di umile consapevolezza. Di solito il Vangelo che l'accompagna è quello della Samaritana. Infatti il Communio che chiude la celebrazione è ***Qui biberit aquam quam Ego do.***

E arriviamo al capolavoro gregoriano dell'INTROITO della IV domenica, ***Lætare Jerusalem,*** in modo V autentico, di aperta e larga cantabilità melodica.Trova varietà di accenti in una progressione di crescente esultanza su imperativi come *Lætare, Conventum facite, exultetis,*

satiemini, soprattutto quando si son superate le battute d'arresto per la tristezza passata. La gioia esplosa all'inizio si fa dolente con l'insistenza del si bemolle già nella parola *Lætitia* e prosegue nella *tristitia fuistis* (*Lætus* in latino non vuol dire gioia piena, la sua radice è in *lætamen* che è un impasto di vita e di morte, di rifiuto e di fecondità. Un'altra parola caratteristica è *exsultetis*, che è una danza, un saltare ripetuto, una pienezza di gesti gioiosi ripetuti. Tutto questo lo deduco da un verso famoso di Lucrezio nel De rerum natura "sicut pecudes persultant per pabula læta"*[I,14]*: è la descrizione della primavera) Perfetta è anche la struttura formale in A–B–A dell'introito.

INTROITO del Giovedì Santo è ***Nos autem gloriari*** introito di grande impatto emotivo, in modo IV plagale, con tonica in MI . La melodia ha una solida struttura formale in quattro frasi che si corrispondono A–B–B'–A'. Ha l'ampiezza di una proclamazione di intenti, di un'orazione che dà rilievo a certe parole portanti con il giro della melodia.



A = Nos autem gloriari oportet
B = In cruce Domini nostri Jesu Christi
B' = In quo est salus vita et resurrectio nostra
A' = Per quem salvati et liberati sumus

Inni della Quaresima e di Passione sono:

- ***Audi benigne conditor*** di Gregorio Magno (540-604)
- ***Vexilla Regis*** di Venanzio Fortunato (530-607)
- ***Crux fidelis*** di Venanzio Fortunato (530-607)
- ***Gloria laus*** di Teodulfo d'Orléans (750-821)

Attende Domine è il canto gregoriano proprio della Quaresima, di una commossa impostazione musicale. Vi si scoprono accenti di profonda umanità. Ricco di pathos nelle curve musicali e nelle cadenze.

GRADUALI di questo periodo abbiamo messo:
Christus factus est pro nobis e ***Lætatus sum in his quæ dicta sunt mihi***
Altri testi della Settimana santa ***Populе meus*** (Improperia del Venerdì Santo all'adorazione della Croce. Grande testo gregoriano).
Ubi caritas et amor (alla lavanda dei piedi del Giovedì Santo insieme alle antifone ***Mandatum novum*** e all' Inno ***Pange lingua gloriosi corporis mysterium*** e ***Verbum supernum prodiens (O salutaris Hostia)*** per la reposizione del Sacramento nell'altare dell'adorazione

PASQUA E TEMPO PASQUALE

INTROITO ***Resurrexi*** della Domenica di Pasqua in modo IV plagale minore. Non ci si riesce a spiegare come nella Messa più solenne dell'anno il cantore gregoriano intoni in minore l'annuncio della Resurrezione. In una raccolta come la nostra non si poteva ignorare questo introito tra i più misteriosi , così contrario al nostro sentire la Pasqua. Ma qui il gregoriano dà tutto il meglio di sé nell'interpretare il dialogo tra il Figlio e il Padre. Entra per così dire nel mistero di Dio e tenta di formulare un canto: il canto di Dio. Qui all'alta fantasia mancò possa, direbbe Dante. Il gregoriano, consapevole del suo ardire, lascia la parola scoperta dentro una modulata declamazione che non supera quasi mai le tre corde del modo IV. Un ambito ristretto, poche note per chi sa e vuole restare nell'intimità di Dio. Ma queste note vengono ripetute senza sosta perché non vuole rinunciare a esprimere l'indicibile. Nel mondo greco questo modo sarebbe il dorico costruito su un tetracordo MI FA SOL LA

Quasi modo geniti infantes è l'introito della seconda domenica di Pasqua "Come bambini appena nati" e la melodia che lo sostiene è semplice, fresca, trasparente come gli occhi di un bambino. Una melodia in modo VI, quasi orizzontale in principio, con un breve slancio su "rationabiles" e la discesa in DO su "concupiscite", poi la 3ª maggiore al 1° e 2° Alleluia e una 3ª minore sul 2° Alleluia. Non c'è bisogno d'altro per creare un capolavoro di eleganza e di grazia.

Jubilate Deo omnis terra, in modo VIII, per l'introito della terza Domenica di Pasqua un canto esuberante di gioia, senza scadere nel trionfalismo.

V***iri galilæi,*** altro introito del tempo pasquale, in modo VII.
Una tensione melodica verso l'alto (SOL-RE) anima questo introito tra i più suggestivi La spinta verso l'alto gliela dà la scalinata dalla tonica alla dominante del primo inciso. E il canto si fermerebbe sulla dominante e salirebbe ancora oltre se la legge del modo VII non lo costringesse a

declinare verso la tonica, cioè verso terra, con un equilibrio architettonico di salda e concreta vitalità.

E siamo all'introito di Pentecoste ***Spiritus Domini replevit orbem terrarum,*** in modo VIII, tratto dal libro della Sapienza. Un solenne arpeggiare RE-FA-LA per "Spiritus" in triade minore, ripreso efficacemente da FA-LA-DO nel 2° inciso per "replevit" in triade maggiore; lo spingersi oltre i confini del modo VIII e raggiungere l'ambito di una nona (Re grave - MI acuto) dà subito alla melodia una tale ampiezza di respiro, una tale vastità di orizzonti, da tradurre adeguatamente la visione biblica della Pentecoste. Straordinario di questa festa è anche il Communio ***Factus est repente de cælo sonus*** permeato di irruzione violenta e conturbante dello Spirito che sconvolge. E il gregoriano lo rende bene, con forza e con dolcezza**.**

Pascha nostrum. Un altro testo gregoriano fatto di soffusa intimità (è l'apostolo Paolo che parla ai suoi di Corinto e intuisce che quell'agnello che condividono nella cena, è Lui la nostra Pasqua: meraviglia e stupore per un ebreo che svela il segreto, nascosto da secoli in Dio, e che lui credeva di conoscere) Il Communio di Pasqua è perfetto nel suo raccontare questa scoperta della Verità: una Verità nascosta e che suscita meraviglia anche in noi, come a dire "Ma come?" E' uno dei Segreti di Dio che Giovanni nell'Apocalisse vedrà "L'Agnello ucciso fin dalla

creazione del mondo". Ecco, tutto questo si addensa nell'anima del compositore gregoriano, impegnato a tradurre in canto questo arcano di Dio. I porrectus che si succedono disegnano anche graficamente lo stare a tavola e i tre ultimi alleluia sono, nel loro rincorrersi e riprendersi sul tetragramma, espressione di sobrietà per una gioia che si fa rarefatta, meditativa.

Una parola sugli offertori, che sono i testi più difficili e più elaborati del gregoriano. Noi ne abbiamo raccolti 12, una piccola parte, ma è sempre un'avventura dello spirito impararli ed eseguirli. Ho sfiorato, per così dire, ***l'Ave Maria,*** offertorio della quarta domenica di Avvento**.** Del tempo quaresimale abbiamo scelto due offertori, uno semplice ***Mihi vivere Christus est*** e uno elaborato ***Meditabor.*** Nel tempo pasquale abbiamo collocato tre offertori, uno più delicato dell'altro: dal ***Lauda anima mea*** al ***Deus Deus meus*** al trionfante ***Jubilate Deo universa terra.*** Al tempo ordinario abbiamo affidato il canto a cinque offertori ***Domine convertere, De profundis, Desiderium animæ, In te speravi, Super flumina Babylonis.*** L'ultimo della nostra scelta appartiene alla Liturgia dei Defunti: ***Domine Jesu Christe,*** fonte di innumerevoli interpretazioni artistiche anche per i chiaroscuri drammatici che lo connotano.

Lauda anima mea Dominum, in modo IV plagale, scandito da tre verbi che ne formano la struttura: Lauda-Laudabo-Psallam. Col primo verbo all'imperativo, la melodia guadagna a fatica, dopo vari tentativi, la corda di recita. L'imperativo rivolto all'anima trova ostacoli nella sua ascesa verso la realizzazione, che però, al futuro Laudabo, quella promessa si fa certa e la melodia supera d'impeto la corda di recita per raggiungere con un MI la parola "Dominum", termine ultimo della lode. La consapevolezza della propria indegnità fa ricominciare da capo la salita

nella ripresa faticosa della vita. La vita è un cammino faticoso, ma la fiducia in Dio fa sì che l'ultimo verbo sia una danza, "Psallam", eseguito come una battuta ripercossa del piede sulla corda. Si abbandona col senso di un gioioso appagamento su "Deo meo quamdiu ero"., sorpreso il cantore di essere stato ammesso a lodare Dio.

Deus Deus meus ad Te de luce vigilo, modo II plagale, in due movimenti che si corrispondono, per finire con una sospensione come di attesa. Una serie di figure neumatiche del genere climacus ci fanno gioiosamente sospesi nell'attesa del giorno. L'apparire incerto della luce è ben delineato in questo canto dell'orante che veglia tutta la notte. La proporzione delle due parti ci offre un esempio luminoso di chiarezza e trasparenza. Il compositore, forse, non ha avuto le mie sensazioni componendo il testo, ma seguendo il suo estro artistico, elevava la sua cattedrale romanica di note, guardando il Rosone da dove pioveva la luce all'interno della cattedrale a illuminare il cammino e lasciando nella penombra il soffitto. È questa la suggestione del modo di RE con cui furono costruite le cattedrali. Gregoriano e cattedrali romaniche erano un tutt'uno : un miracolo di invenzione artistica.

E qui dovrei chiudere il mio cammino di introduzione, perché potrei stancare. Gli altri testi li vivremo e li commenteremo insieme dal vivo, anche perché nessuno mai riuscirà a venirne a capo, neppure il più consumato gregorianista.

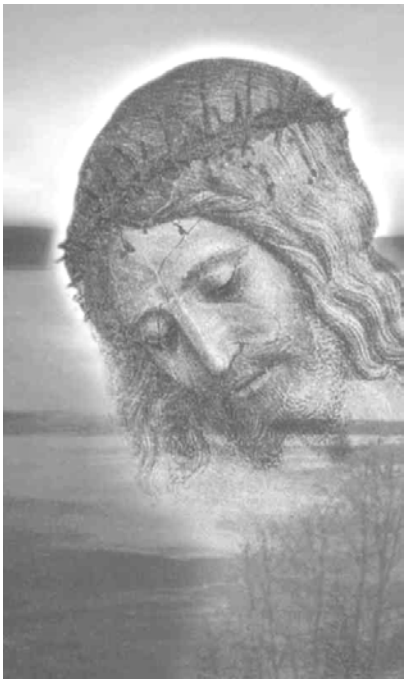
Ludwig Wittghenstein (filosofo tedesco 1889-1951) raccomandava, a chi voleva seguirlo nel cammino della filosofia, di fare come uno che sale in alta montagna: «getta via la scala, adesso è tutto tuo» o, come dice Dante: "omai per te ti ciba" *(Paradiso X, 25).*

C'è però un offertorio che mi preme di presentare ed è il ***"Super flumina Babylonis",*** salmo 136, il salmo degli esuli in Babilonia. Tutta la letteratura mondiale e l'arte musicale si sono cimentati nell'interpretazione di questo salmo, da Palestrina a Verdi, i poeti da Dante a Quasimodo, ma credo che l'offertorio che siamo per cantare sia il più grande di tutti: nelle sue accelerazioni, nei suoi riposi, nel suo lungo modulare all'infinito, è veramente il canto di chi è lontano e sogna il ritorno alla patria perduta.

C'è nel canto una dolcezza e uno struggimento, una potenza di ricordi che ti prende dentro e che non dimentichi più. Quando lo cantiamo facciamo nostri i sentimenti dei popoli sradicati dalle loro terre, di tutti i campi di concentramento del mondo, di tutte le lontananze. E anche i sentimenti di Gesù, che certamente avrà cantato e pianto su questo salmo

quando, piangendo sulla sua città, ricordò le sue premure "Oh quante volte ho cercato di proteggerti come la chioccia raduna e protegge i pulcini…" *(Mt. 23,37).*

Non possiamo, cantando questi brani, staccarci dai sentimenti di Cristo, ecco perché il Gregoriano è l'icona del suo Volto. Già l'introito della prima domenica di Quaresima o il Communio di Natale, o l'introito di Pasqua erano i sentimenti con cui Cristo si racconta a noi attraverso i Salmi.



Per la Liturgia dei Defunti ci confronteremo quando impareremo a conoscere questo stupendo insuperabile monumento dell'arte e della fede. Nulla è lasciato al sentimentalismo e tutto è guardato nella luce dell'eterno. Abbiamo salvato in questa raccolta il ***Dies iræ***, la sequenza che ormai non si esegue più nella Liturgia dei Defunti. E concludiamo tutto, anche il nostro libro, con ***In Paradisum,*** in modo VII, gioioso e trionfante, con un'apertura SOL-SI-DO–RE che ricorda l'attacco della Quinta sinfonia di Beethoven Do-Mi-Sol con un procedere tematico per intervalli di 3ª e di 5ª. La versione gregoriana è alla 5ª sopra con SOL–SI-RE. È il momento conclusivo della Liturgia e del canto gregoriano. Momento conclusivo anche del destino umano ed è un affidamento di teneri addii. Sembra dire "noi non possiamo fare altro che affidarti e allora

Per condurmi … sino al Signore
come una volta mi darai la mano
… … …
E solo quando m'avrà perdonato
Ti verrà desiderio di guardarmi
Ricorderai di avermi atteso tanto
E avrai negli occhi un rapido sospiro.

(G.Ungaretti, La Madre)

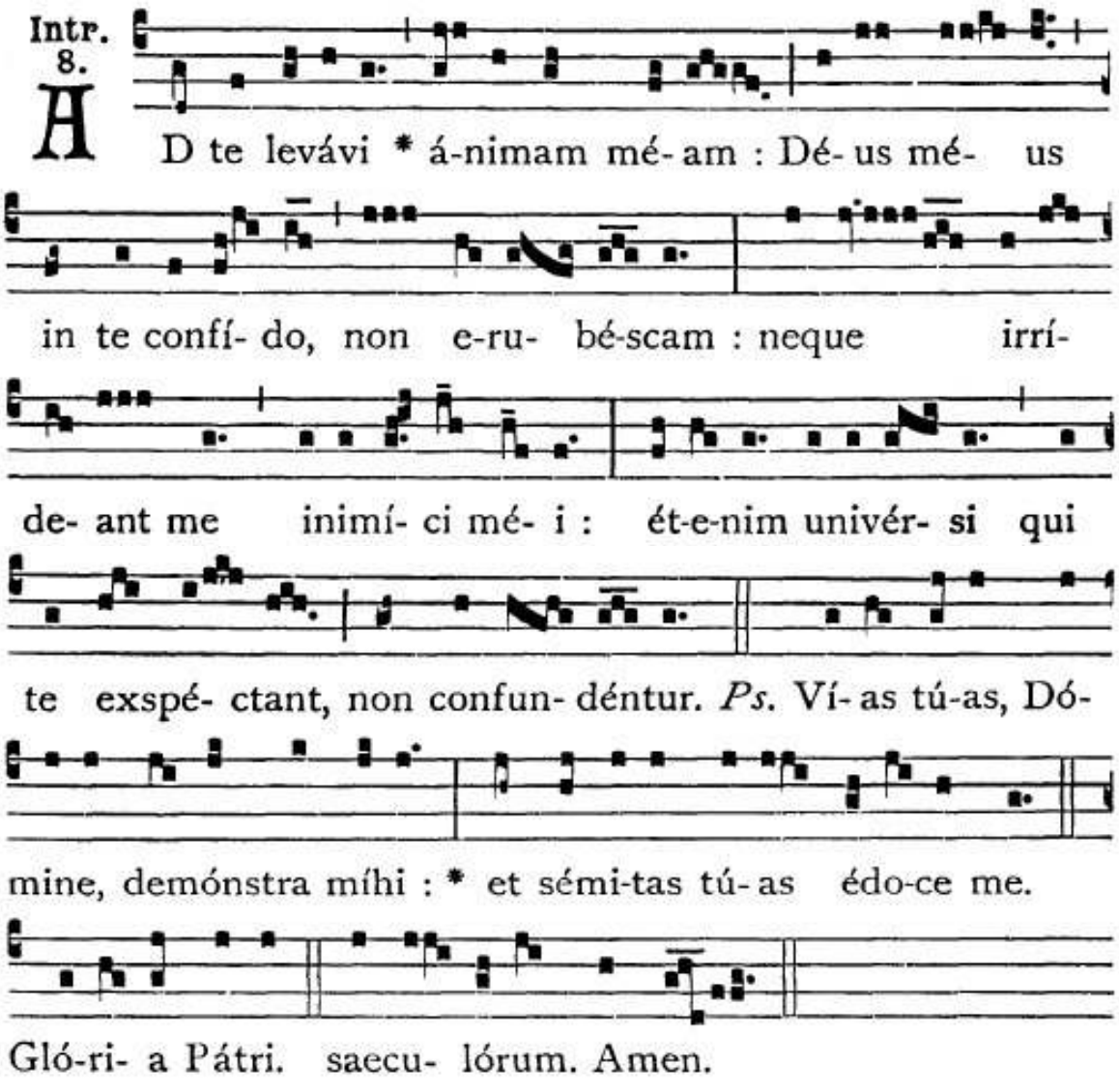
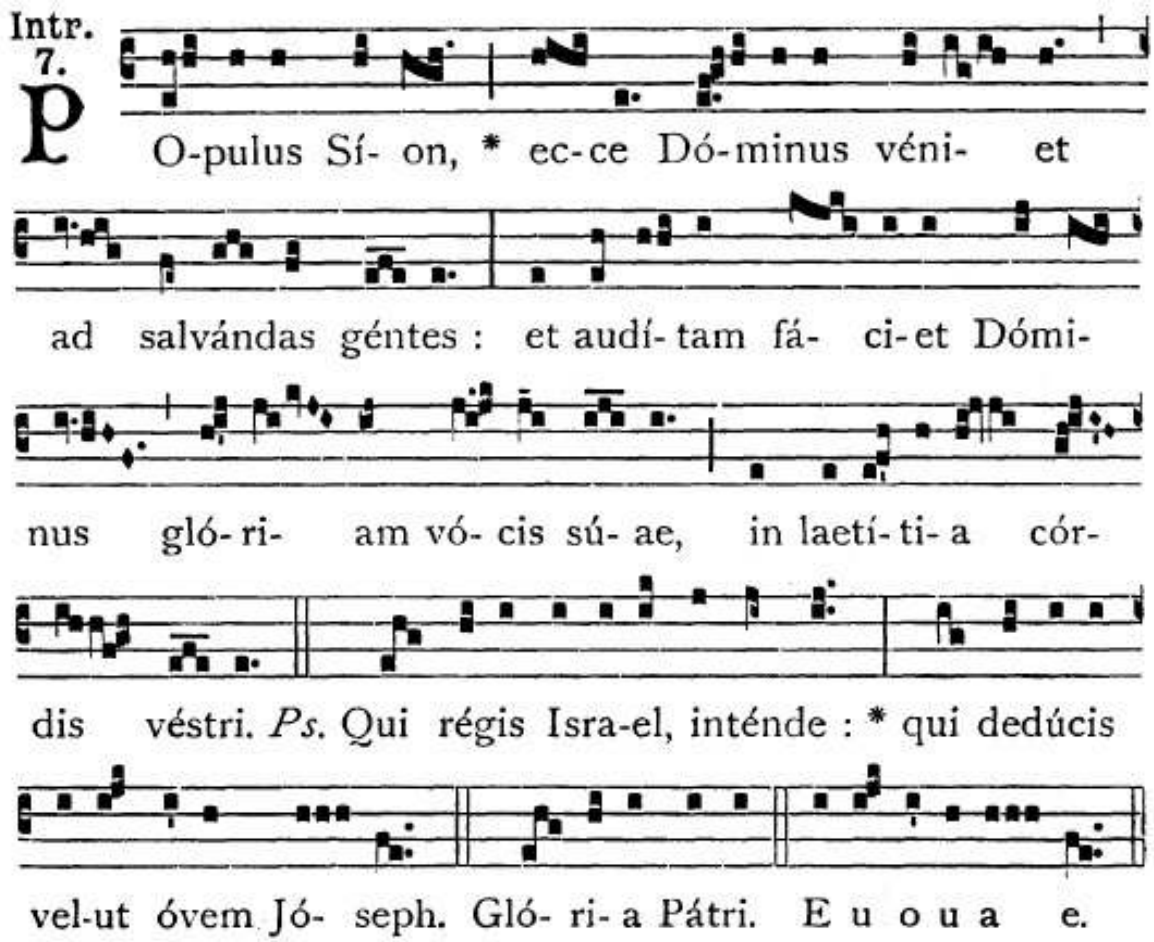
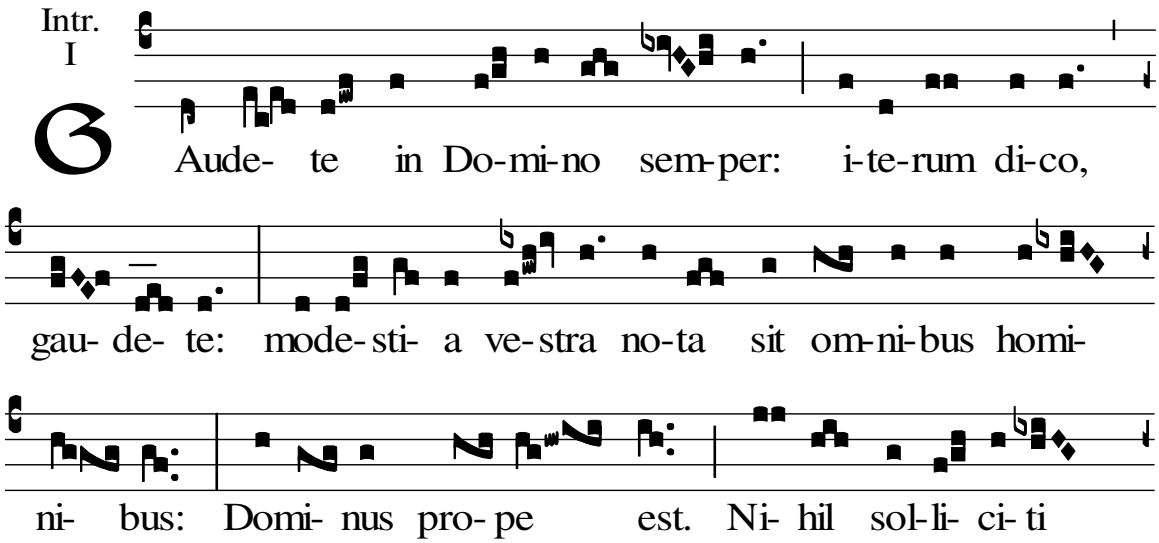
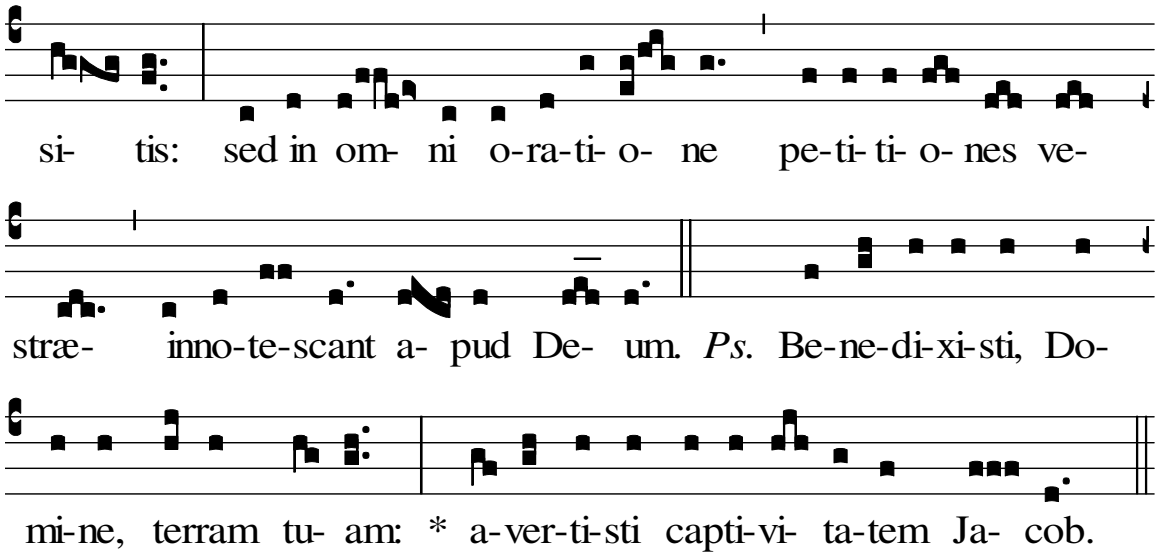
M° Carlo Folchini

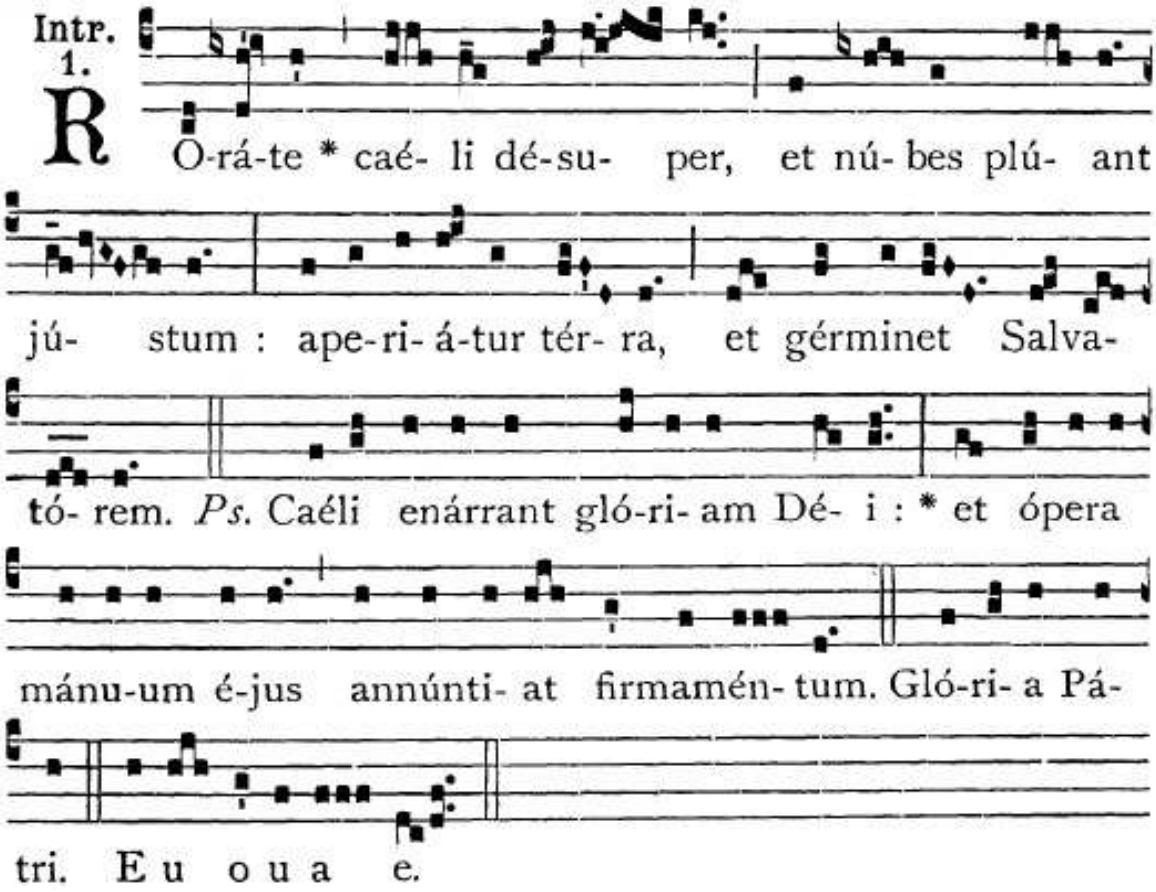
IL MISTERO DI CRISTO

NEL TEMPO DELLA CHIESA

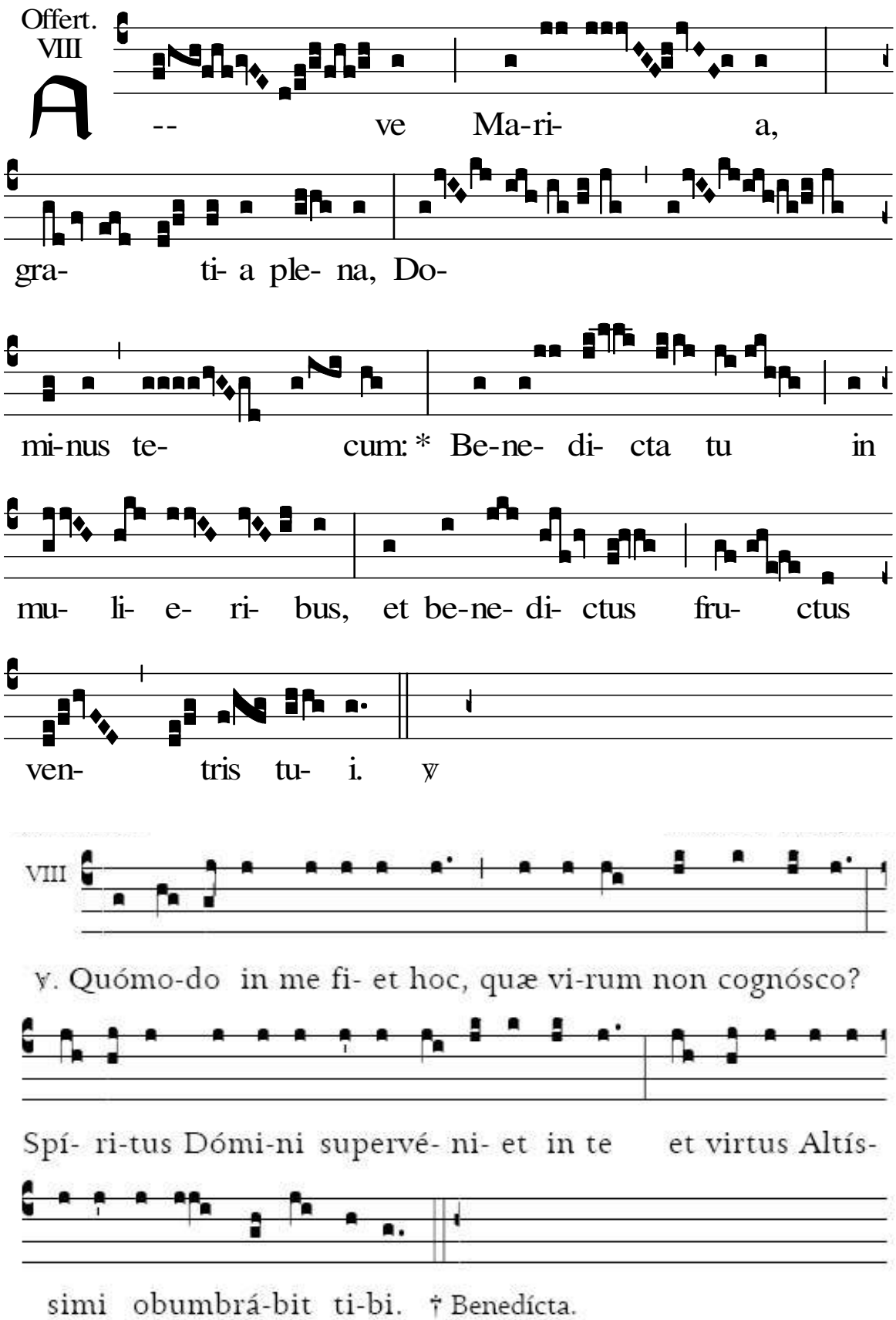
Tempo di Avvento

INTROITI

AD TE LEVAVI *Salmo 24* DOMENICA PRIMA

POPULUS SION *Isaia 30 – Salmo 79* DOMENICA SECONDA

GAUDETE *Filippesi, 4- Salmo 84* DOMENICA TERZA



RORATE CÆLI *Isaia 45- Salmo 18* DOMENICA QUARTA

OFFERTORI

AVE MARIA *Lc. 1,28* DOMENICA QUARTA



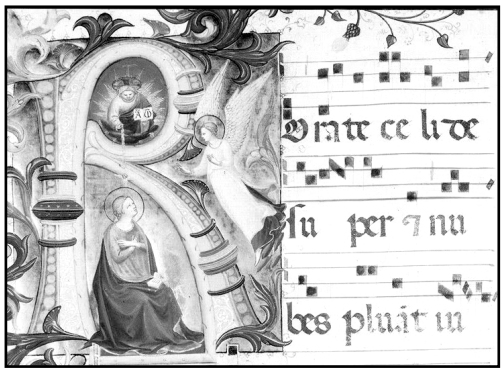
COMMUNI

DOMINUS DABIT *Salmo 84* DOMENICA PRIMA

I

D O-mi- nus * da- bit be-nigni-tá- tem: et ter- ra no-stra da- bit fructum su- um.

1. Complacu- ísti ti-bi, Dómi-ne, in terra tu- a, conver- tísti capti-vi- tá-tem Ja- cob. Dóminus.

2. Remi- sísti in-iqui-tá-tem ple-bis tu- æ, o-pe-ru- ísti omni- a peccá- ta e- ó- rum. Dóminus.

ECCE VIRGO *Isaia 7,14 – Salmo 18* DOMENICA QUARTA

Comm. I

Ecce virgo conci-pi- et, et pa- ri- et fi-

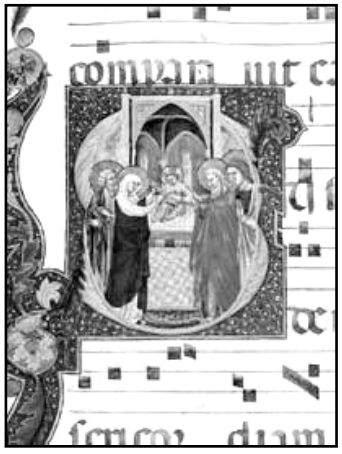
li- um: et vo-ca-bi- tur no-men e- jus Em-

ma- nu- el.

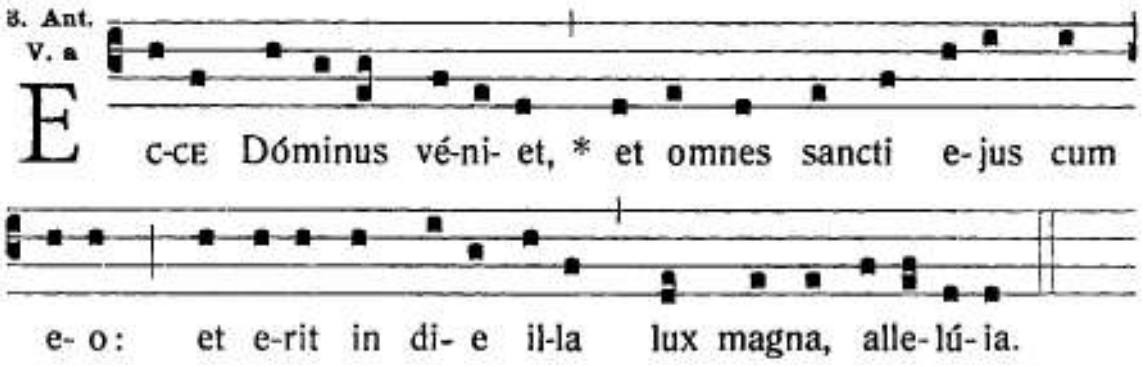
1. Cæ-li enárrant gló-ri- am De- i, et ópe-ra mánu- um

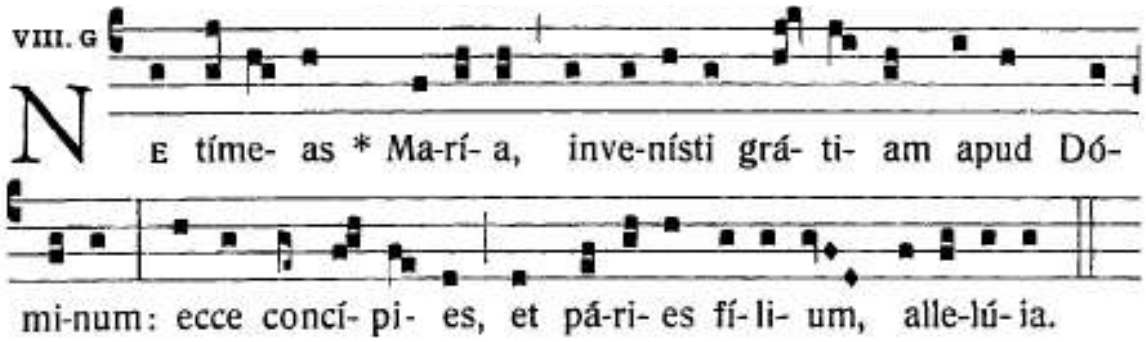
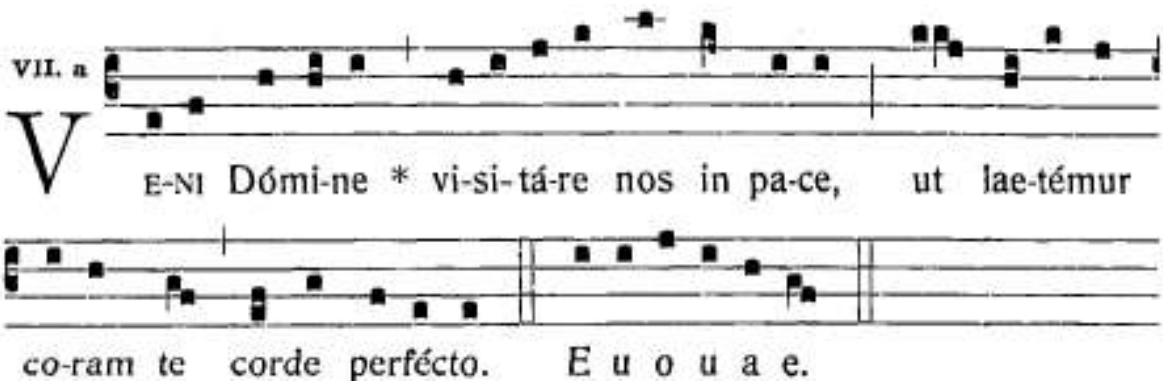
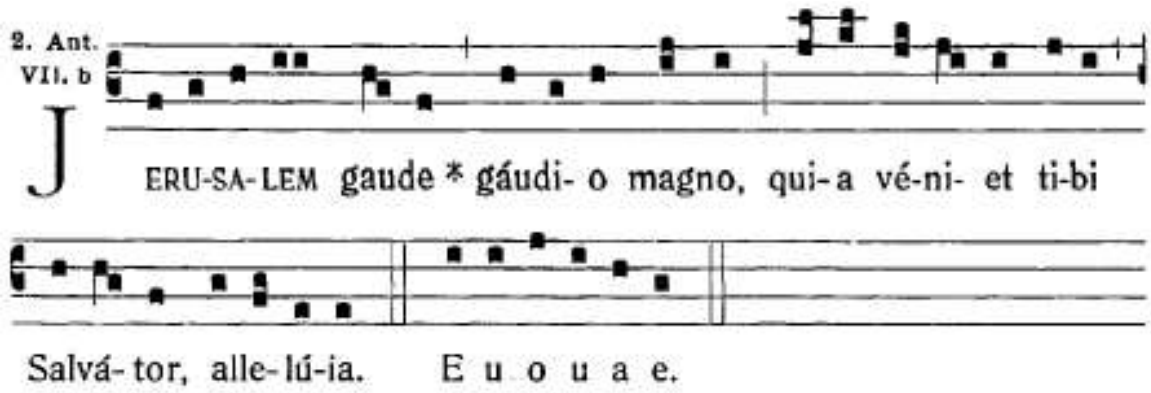
e-jus annúnti- at firmamén- tum. Ecce virgo.

2. Di- es di- é- i e-rúctat verbum, et nox nocti índi-cat

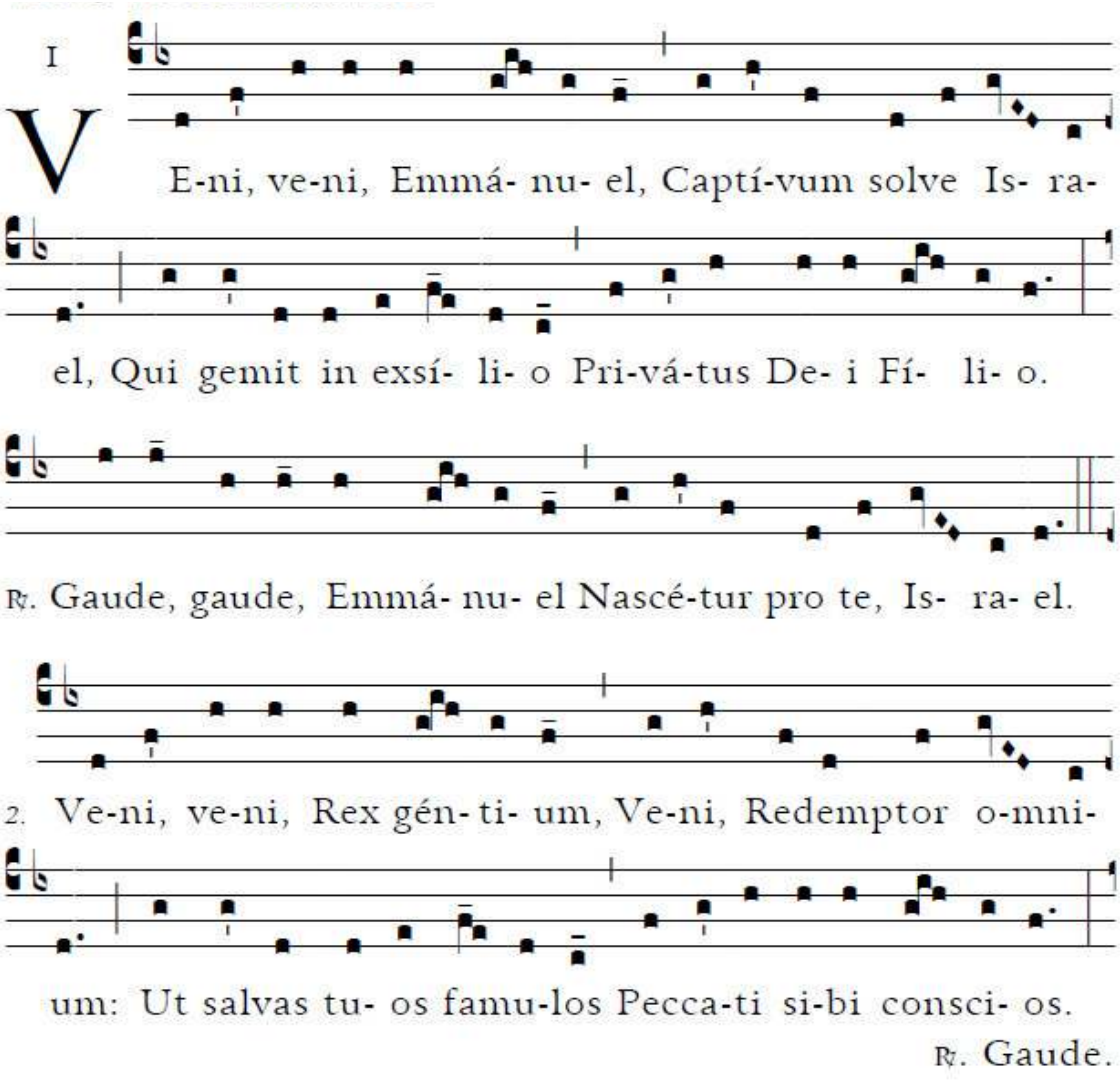
sci- énti- am. Ecce virgo.

ANTIFONE

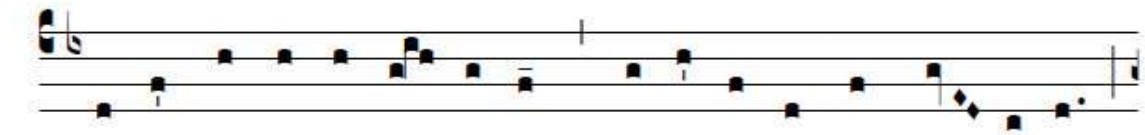
ECCE DOMINUS VENIET *Cf Zc 14,5.7* DOMENICA PRIMA



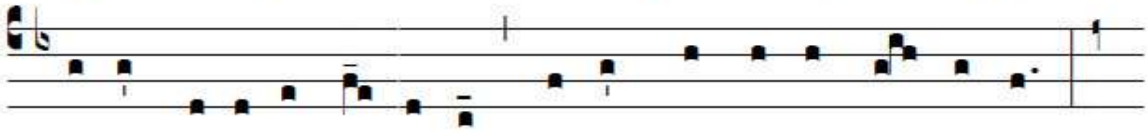
NE TIMEAS MARIA *Luca 1,30* DOMENICA PRIMA

VENI DOMINE *Cf Sal 105,4-5; Is 38,3* DOMENICA SECONDA

JERUSALEM GAUDE DOMENICA TERZA

INNI

VENI, VENI EMMANUEL *Anonimo XIII sec.*

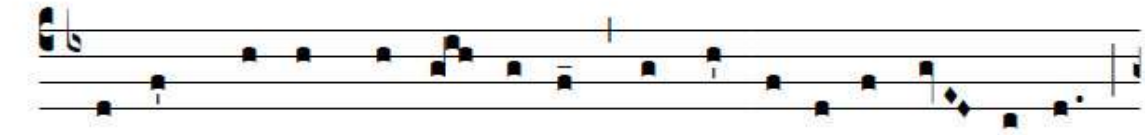


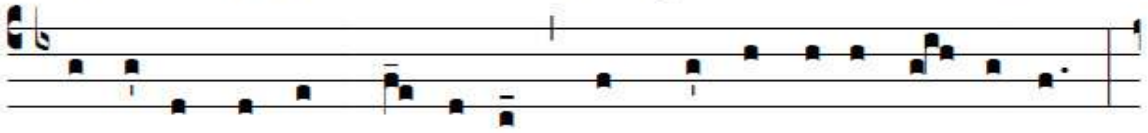


3. Ve-ni, ve-ni, O O- ri- ens, So-lá-re nos ad-vé- ni- ens:



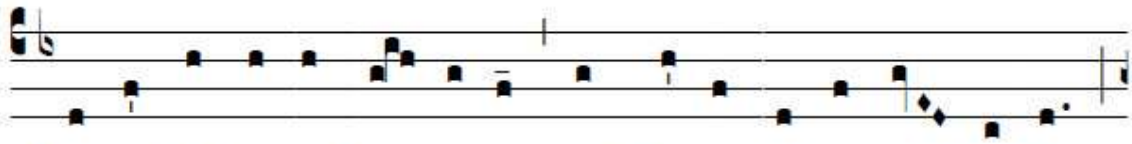
Noctis depélle né- bu-las, Di-rásque noctis té- nebras.

℟. Gaude.

4. Ve-ni, Cla-vis Da-ví di-ca, Regna reclude cæ- li-ca;

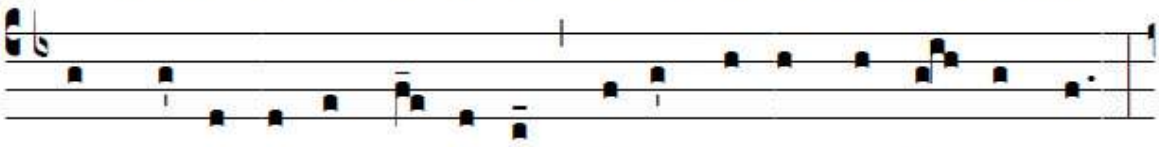


Fac i-ter tu-tum su-pé-rum, Et claude vi- as ín- fe-rum.

℟. Gaude.

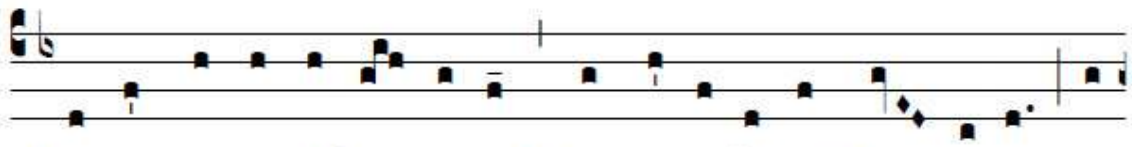


5. Ve-ni, O Jesse Vír- gu-la: Ex hostis tu- os ún- gu- la,

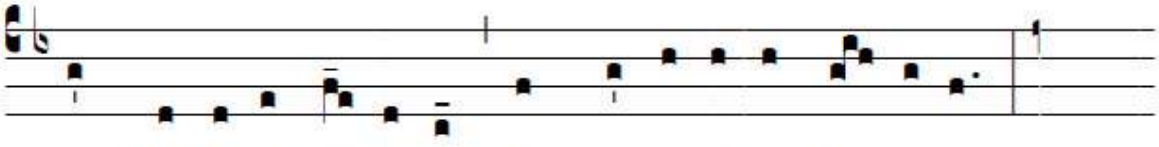


De spe-cu tu- os tár-ta- ri Educ, et antro bá- rathri.

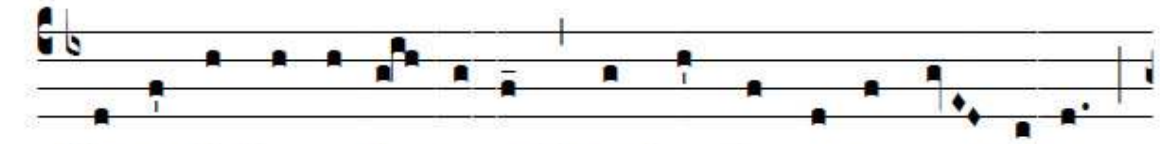
℟. Gaude.



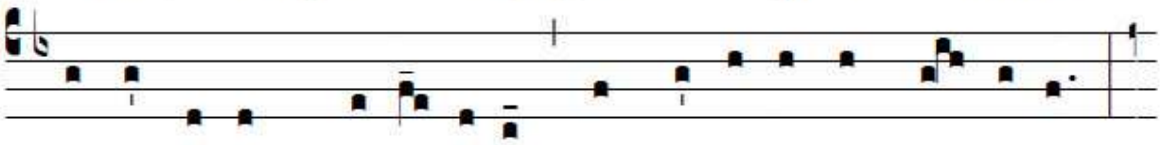
6. Ve-ni, ve-ni, Adó- na- i, Qui pópu-lo in Sí- na- i, Le-



gem de-dísti vér-ti-ce, In ma-jestá-te gló- ri- æ. ℟. Gaude.



7. Ve-ni, O Sa-pi- én- ti- a, Quæ hic dispo-nis o-mni- a:

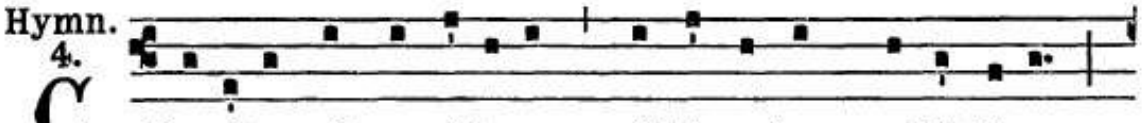


Ve-ni, vi- am prudénti- æ Ut do-ce- as et gló- ri- æ.

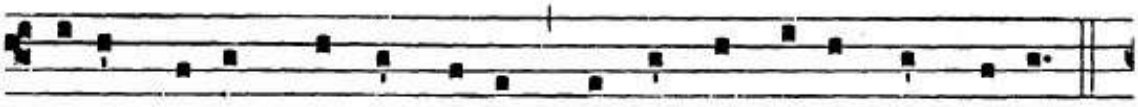
℟. Gaude.

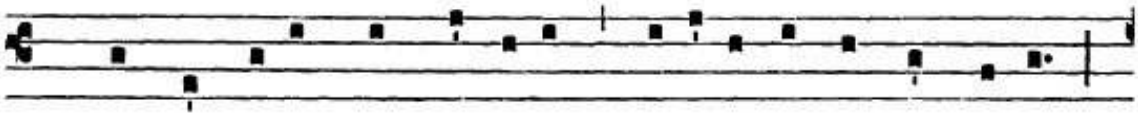
CREATOR ALME SIDERUM *Anonimo VII. Sec.*

Hymn. 4.

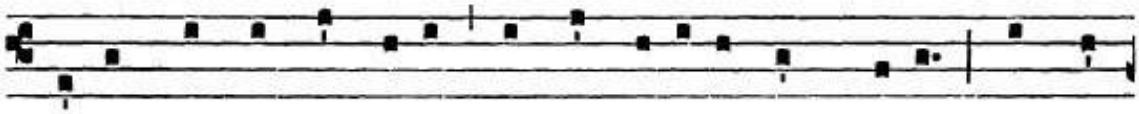


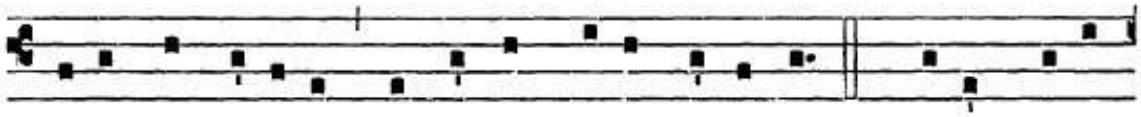
Re- átor álme síderum, Ætérna lux credénti- um,

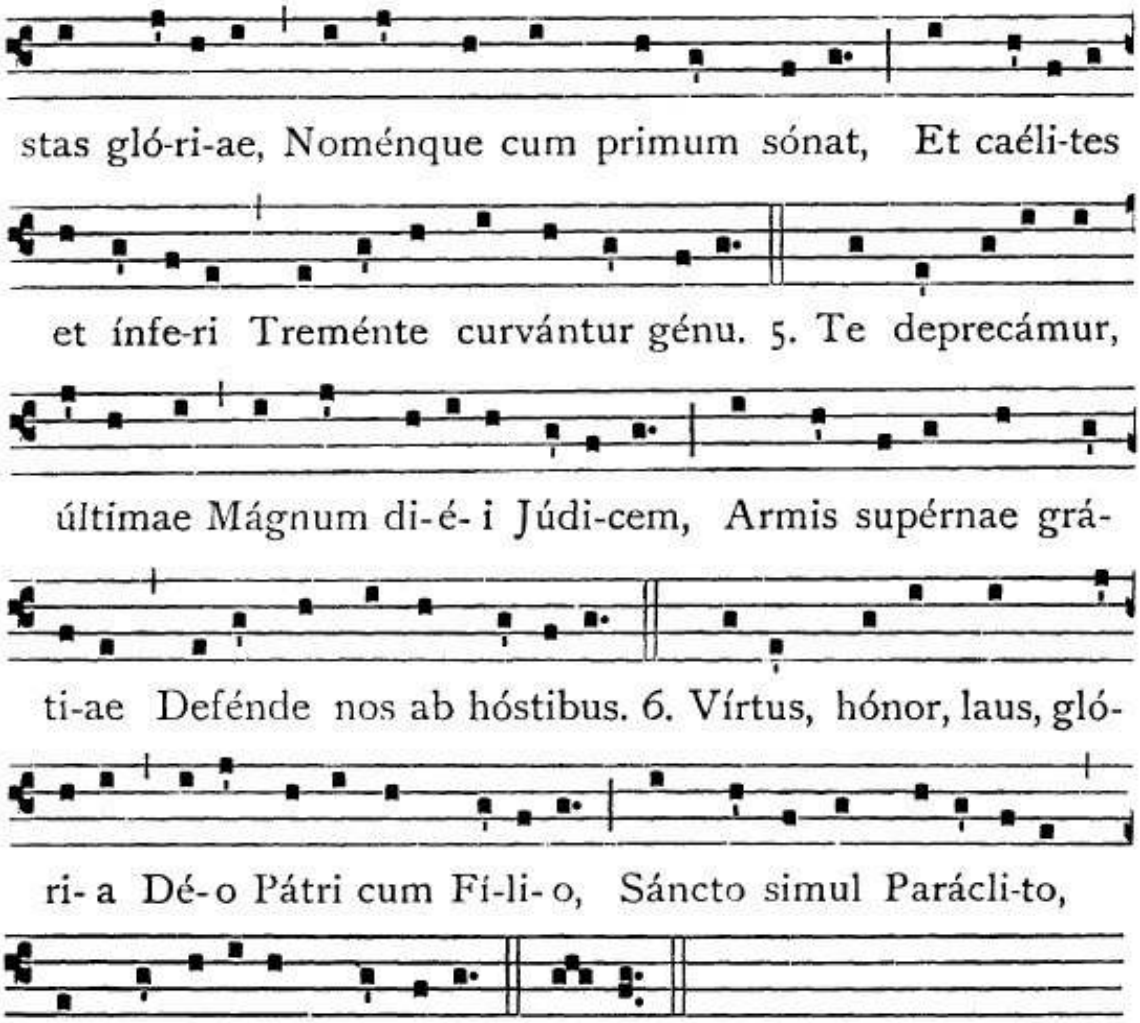


Jésu, Redémptor ómni- um, Inténde vó-tis súppli-cum.

2. Qui daémonis ne fráudibus Per-í-ret órbis, ímpe-tu

Amó-ris áctus, lánguidi Múndi medé-la fáctus es. 3. Com-



múne qui múndi né-fas Ut expi- áres, ad crúcem E Vír-

ginis sacrá-ri- o Intácta pródis víctima. 4. Cújus poté-

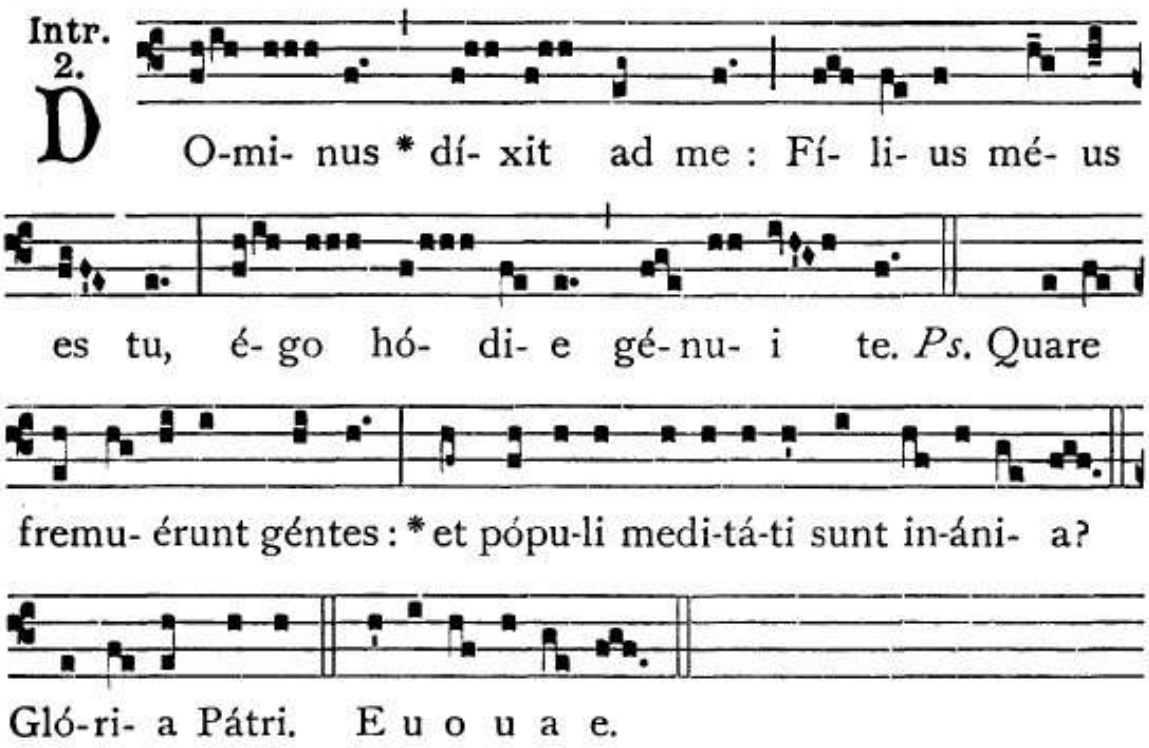

stas gló-ri-ae, Noménque cum primum sónat, Et caéli-tes
et ínfe-ri Treménte curvántur génu. 5. Te deprecámur,
últimae Mágnum di-é-i Júdi-cem, Armis supérnae grá-
ti-ae Defénde nos ab hóstibus. 6. Vírtus, hónor, laus, gló-
ri-a Dé-o Pátri cum Fí-li-o, Sáncto simul Parácli-to,
In saeculórum saécu-la. Amen.

VERE·TV·ES·REX·ABSCONDITVS

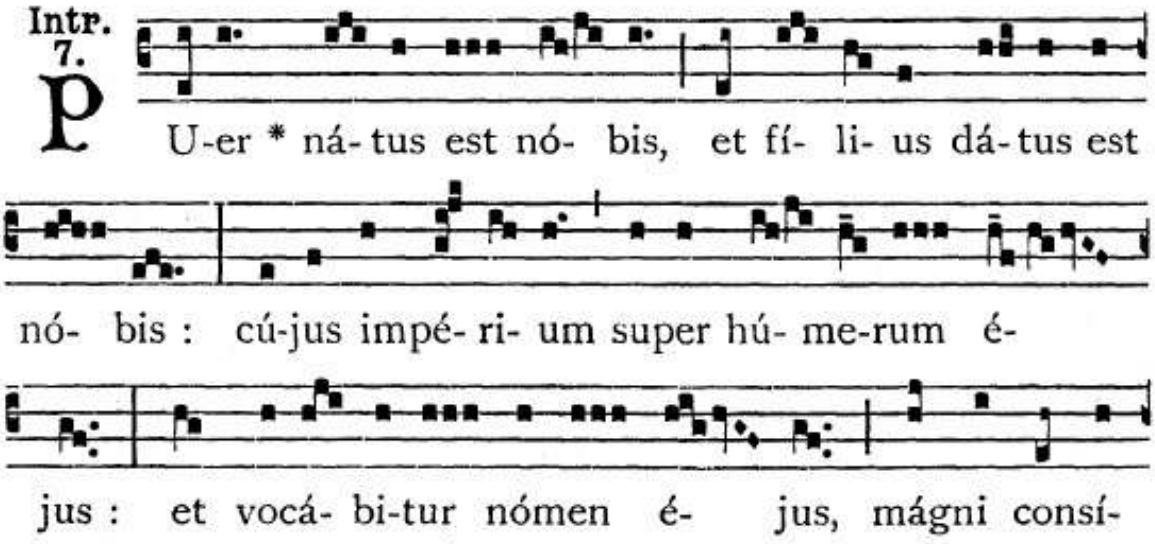
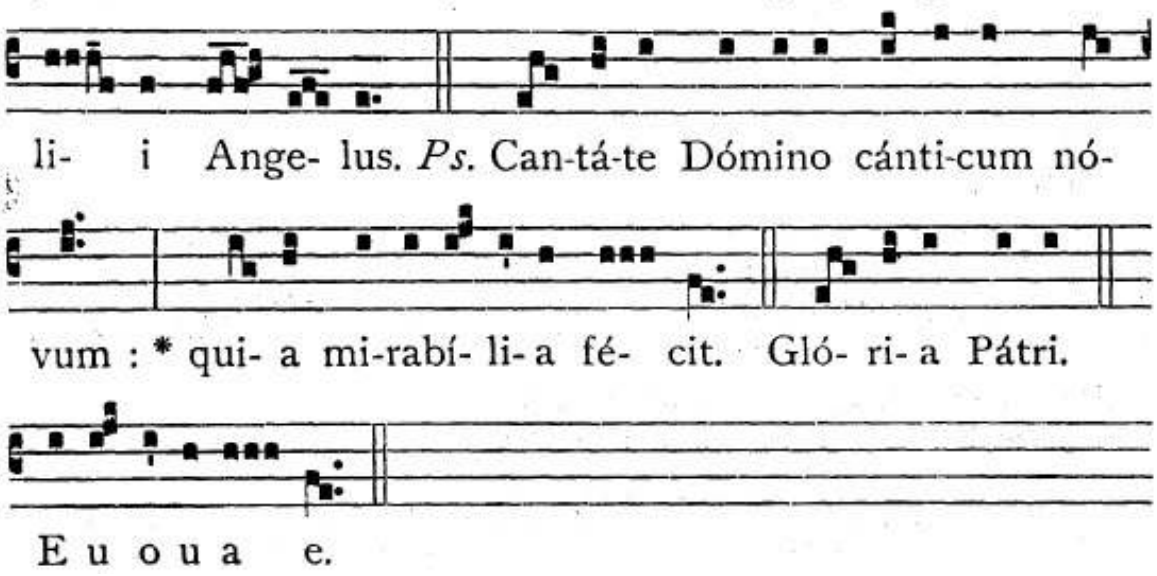
Tempo di Natale

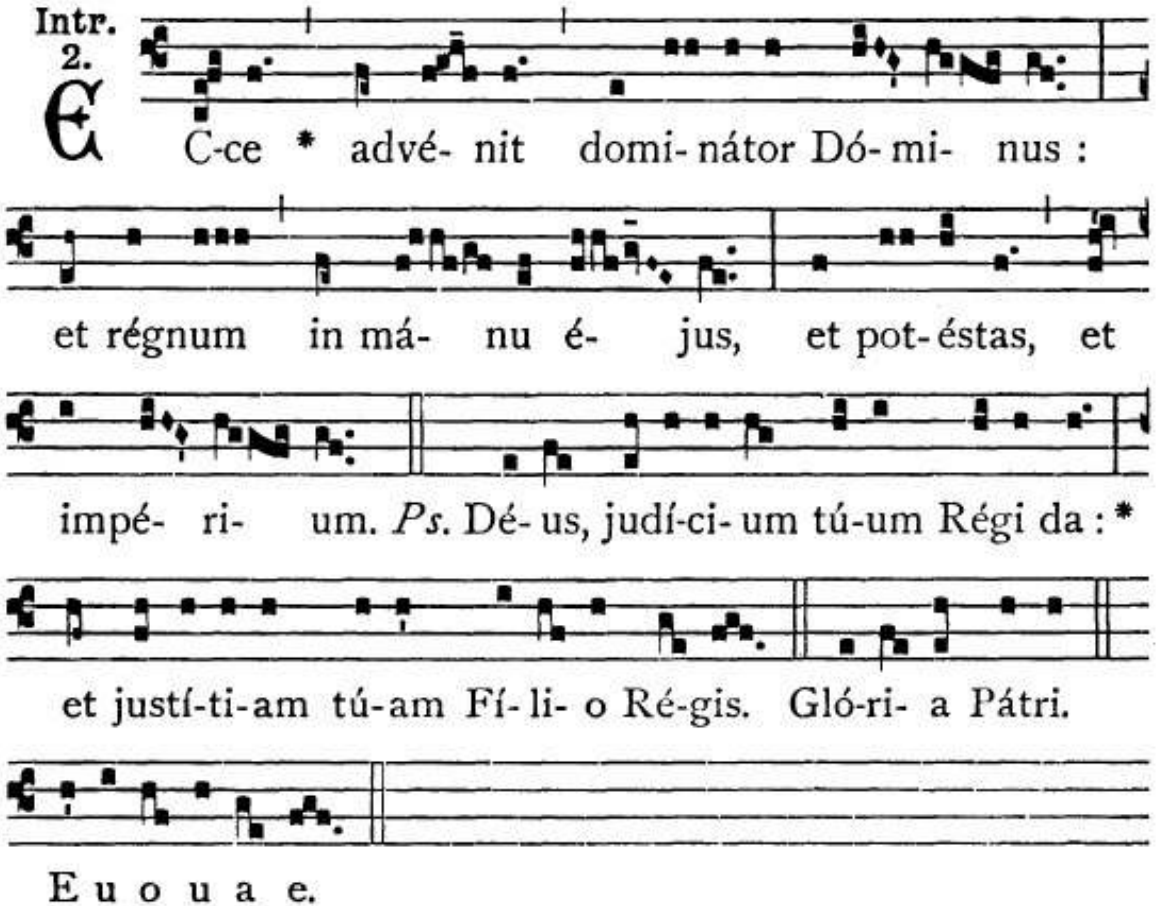
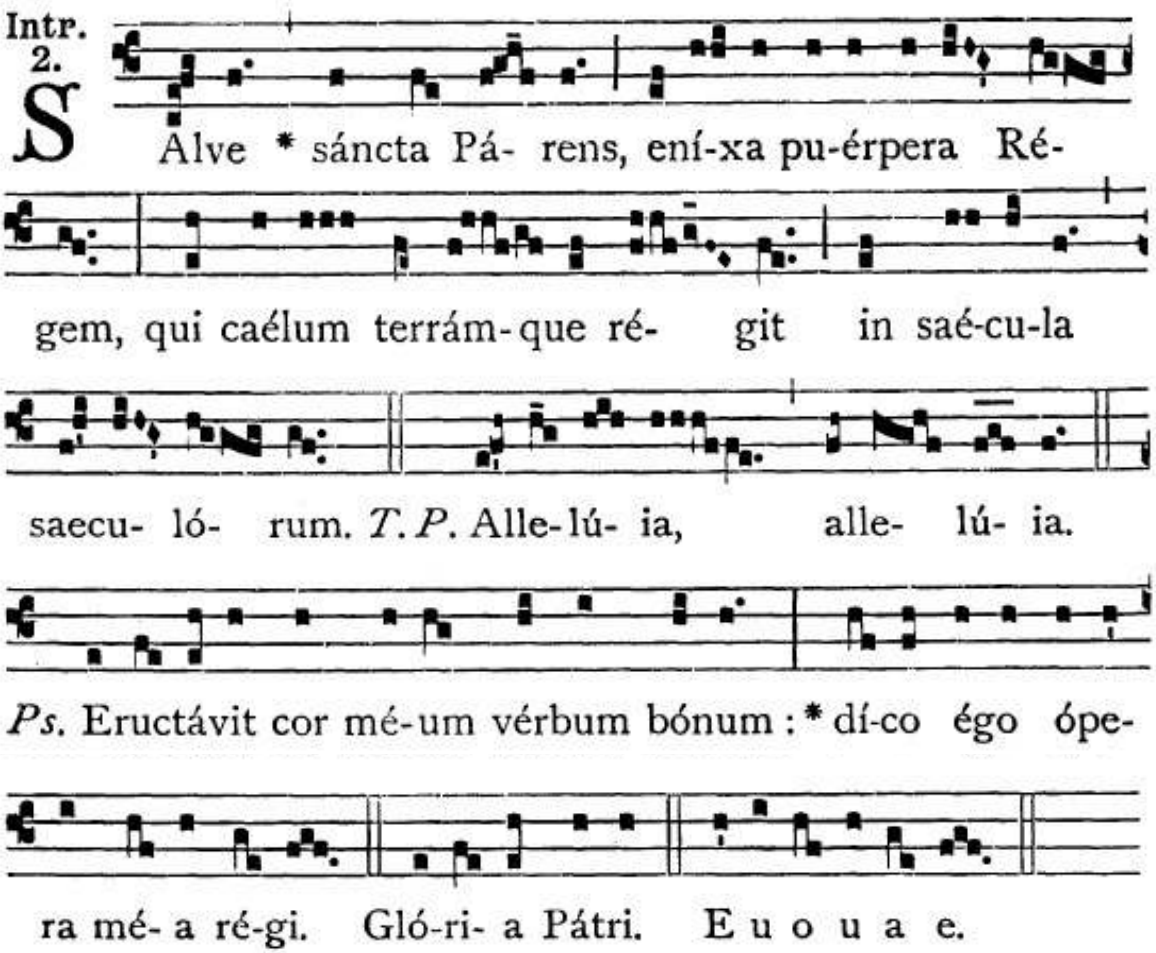
INTROITI

DOMINUS DIXIT *Salmo 2* — NATALE - NOTTE

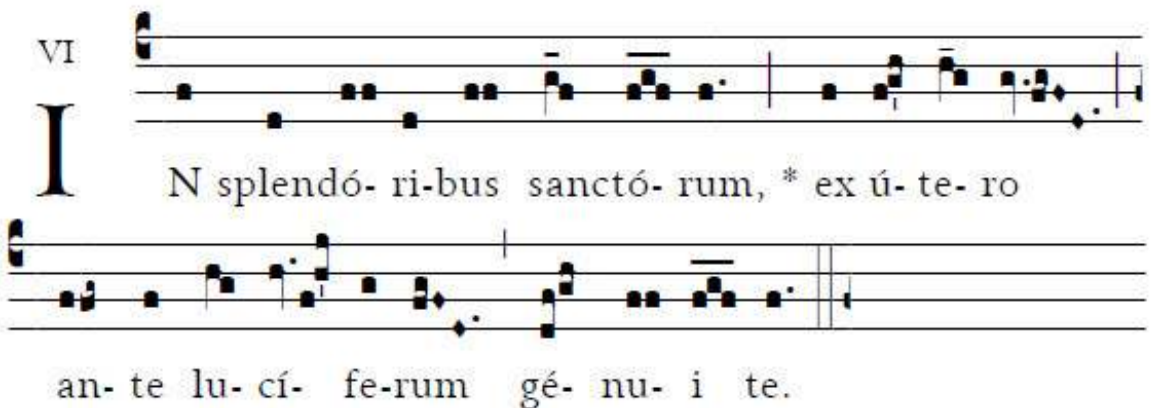


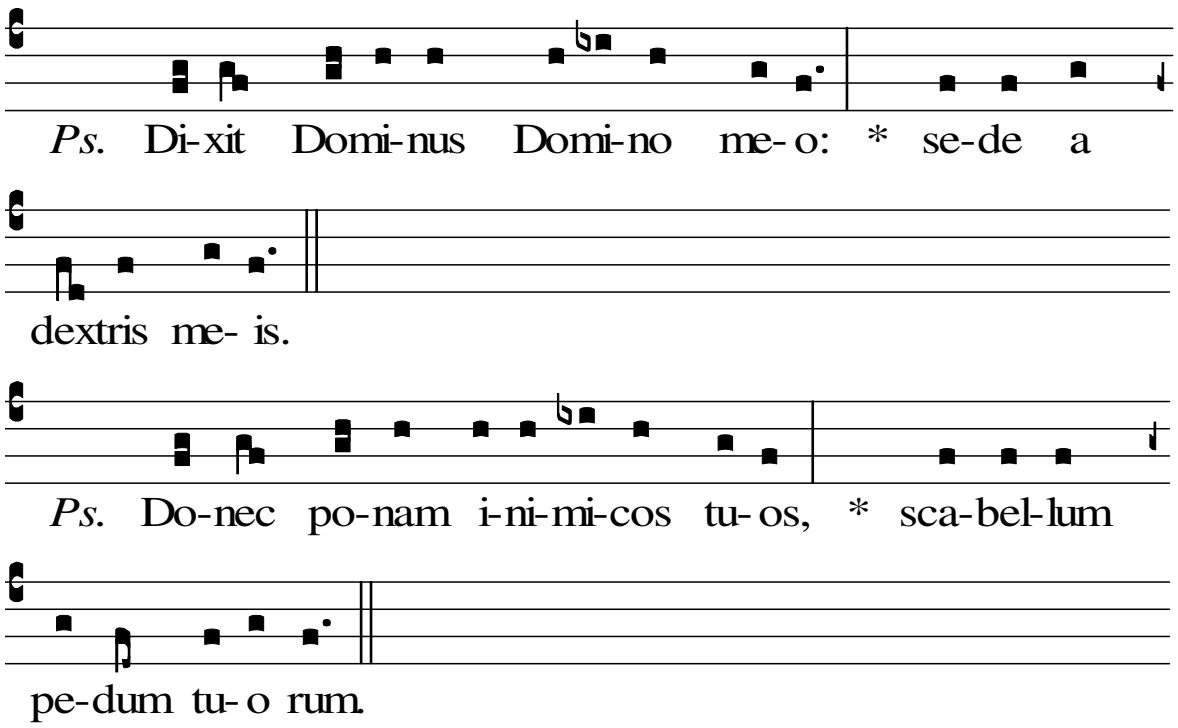
PUER NATUS *Isaia 9,6- Salmo 97* — NATALE – GIORNO



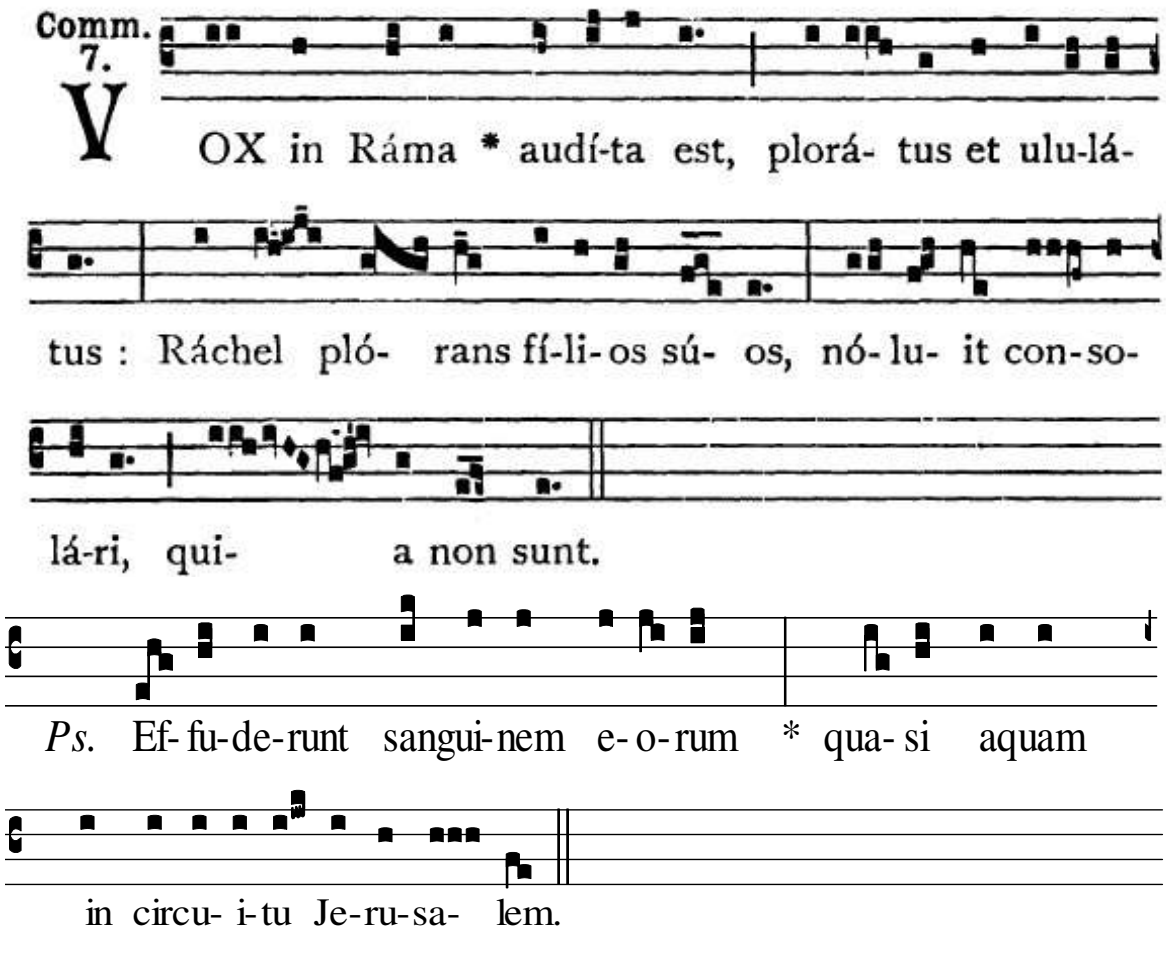
ECCE ADVENIT *Malachia 3,1 – Salmo 71* EPIFANIA

SALVE SANCTA PARENS *Sedulio –Salmo 44* MARIA SS.MADRE DI DIO

COMMUNIO

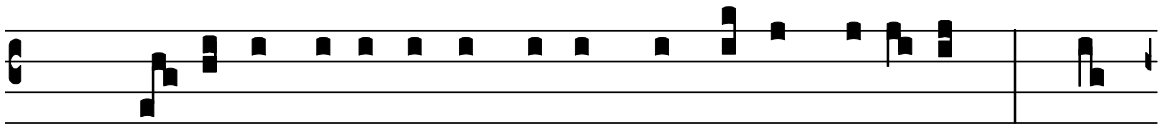
IN SPLENDORIBUS *Salmo 109* NATALE – NOTTE



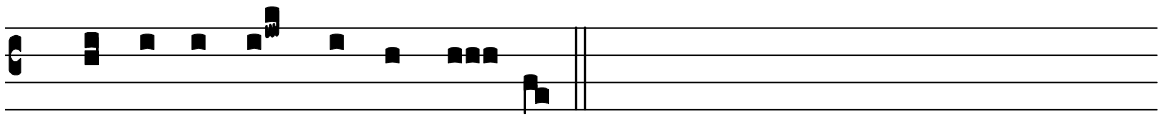


VOX IN RAMA *Matteo 2,18 – Salmo 78* SANTI INNOCENTI



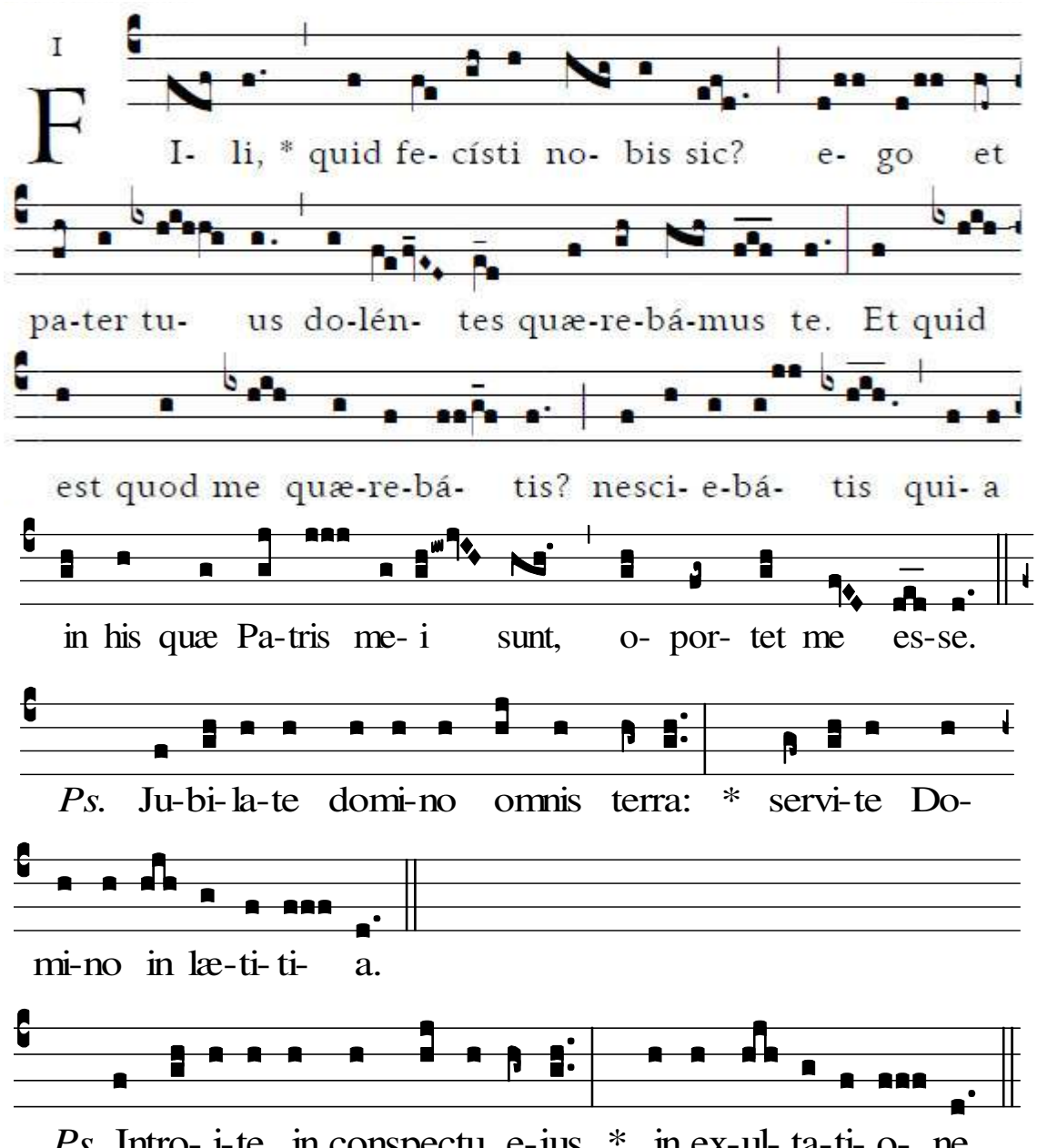


Ps. Vin-di-ca Domi-ne sangui-nem sancto-rum tu- o- rum * qui



ef-fu-sus est su-per ter- ram.

FILI QUID FECISTI *Luca 2,48- Salmo 99* SACRA FAMIGLIA



VIDIMUS STELLAM *Matteo. 2,2 Salmo 71* EPIFANIA

Comm. 4

V I- di- mus stel-lam e-jus in O- ri- ente, et ve-

nimus cum mu-ne-ri- bus ado-ra-re Domi- num.

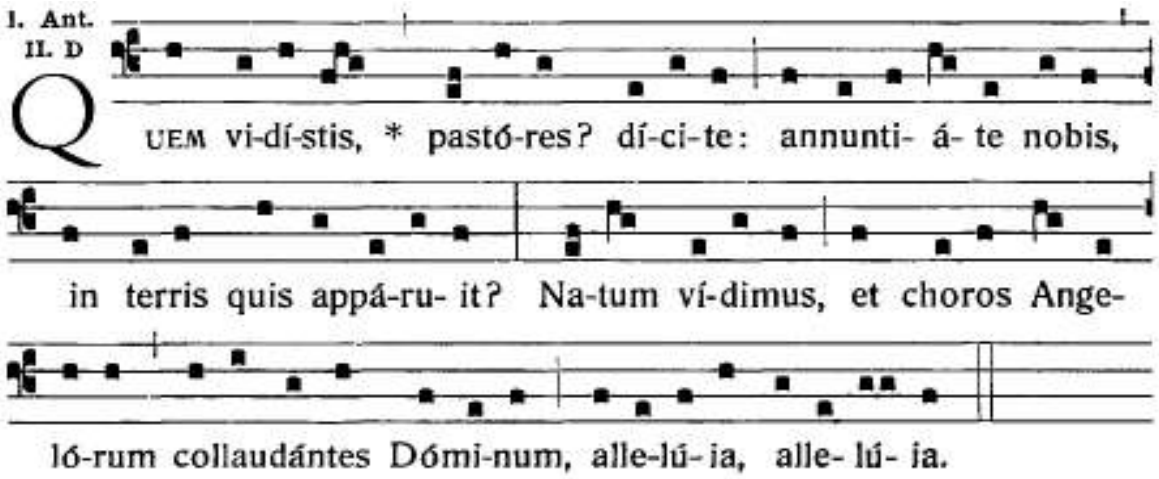
1. De- us, judí-ci- um tu- um re-gi da et justí-ti- am tu-

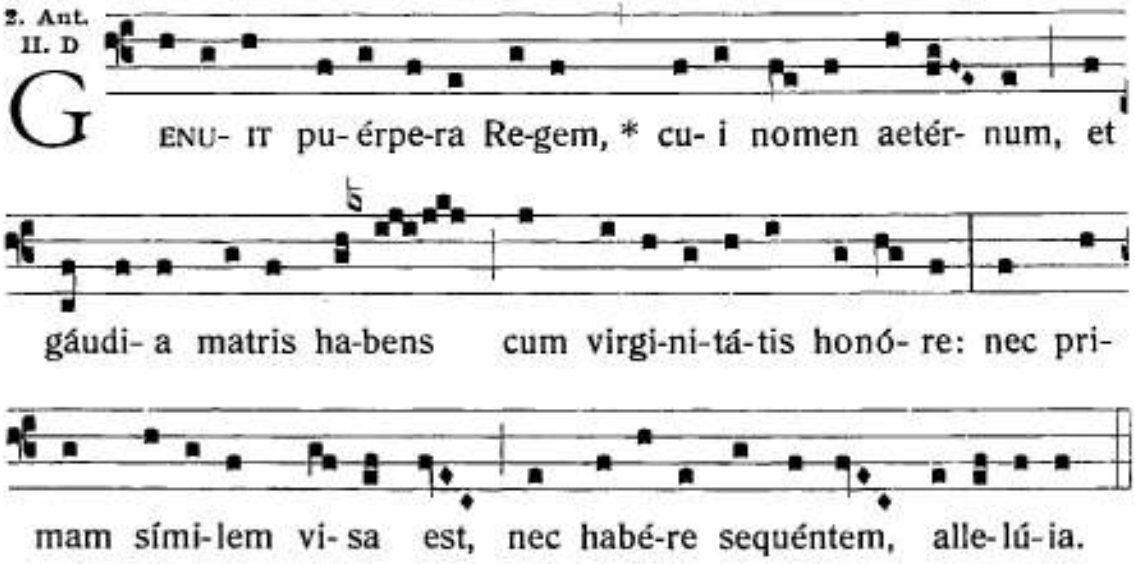
am fí- li- o re-gis. Vídimus.

6. Re- ges Tharsis et ínsu-læ mú- ne-ra óffe-rent, re- ges

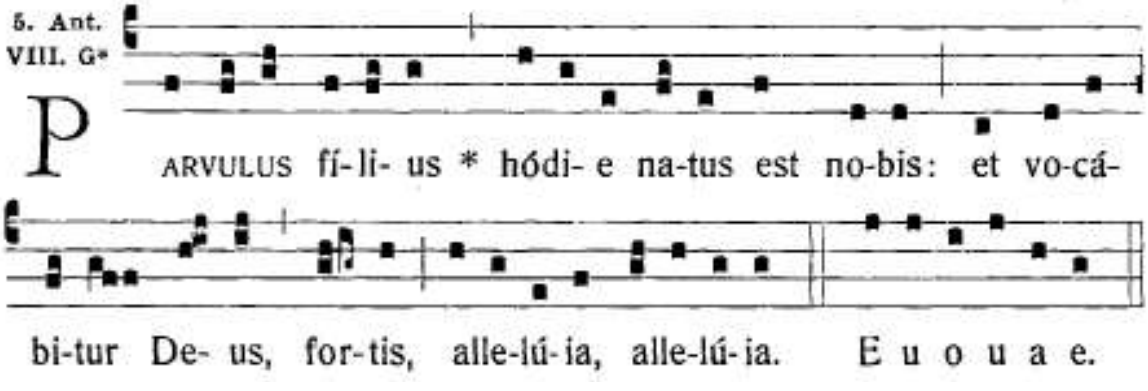
A-rabum et Saba dona addú-cent. Vídimus.

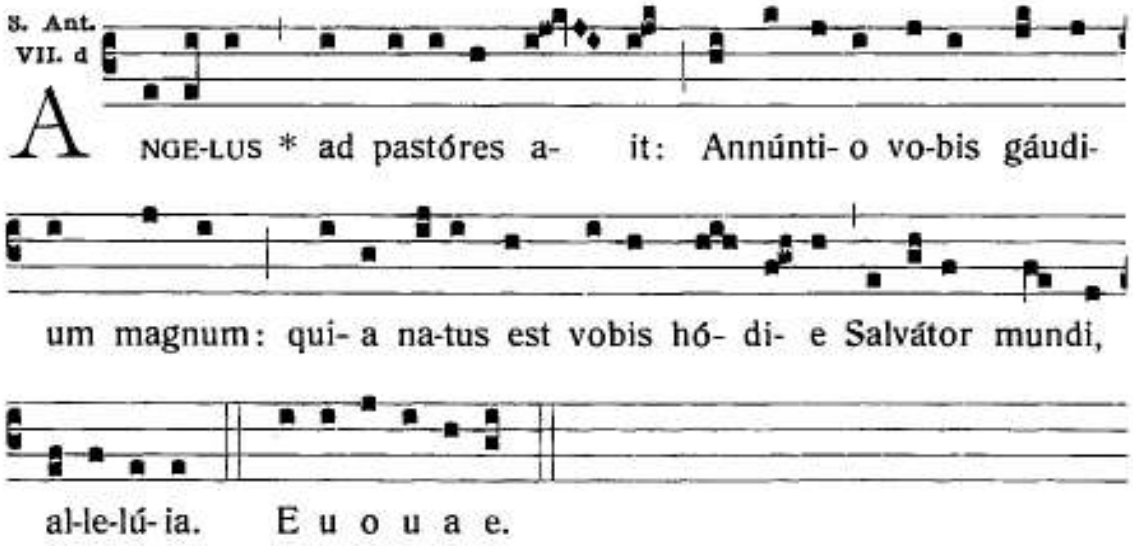
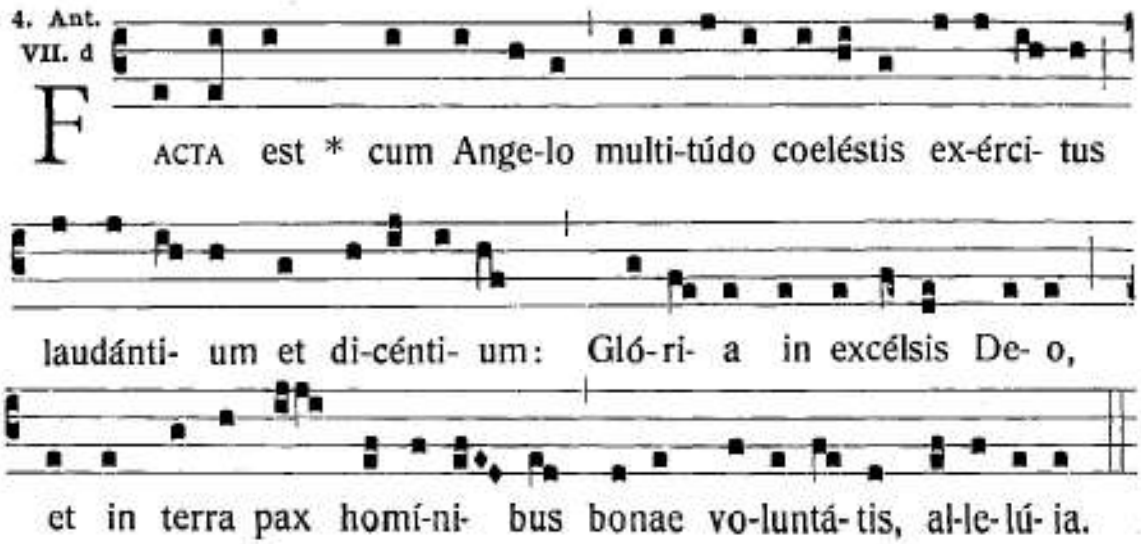
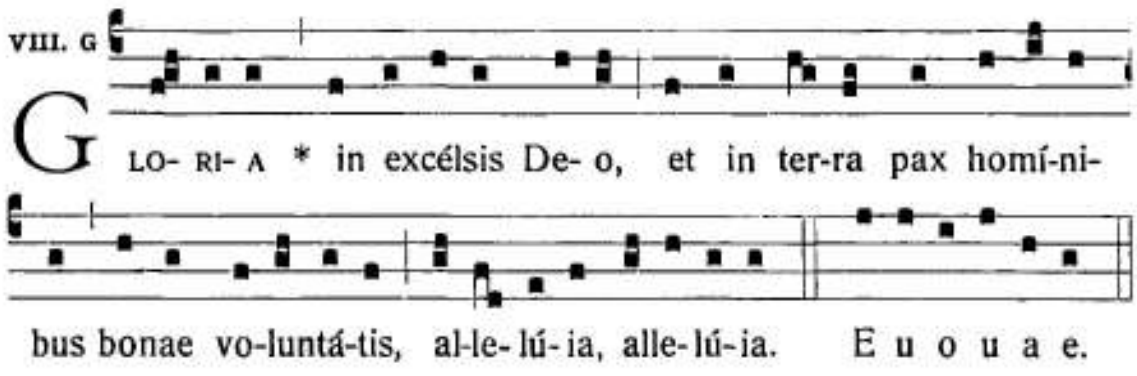
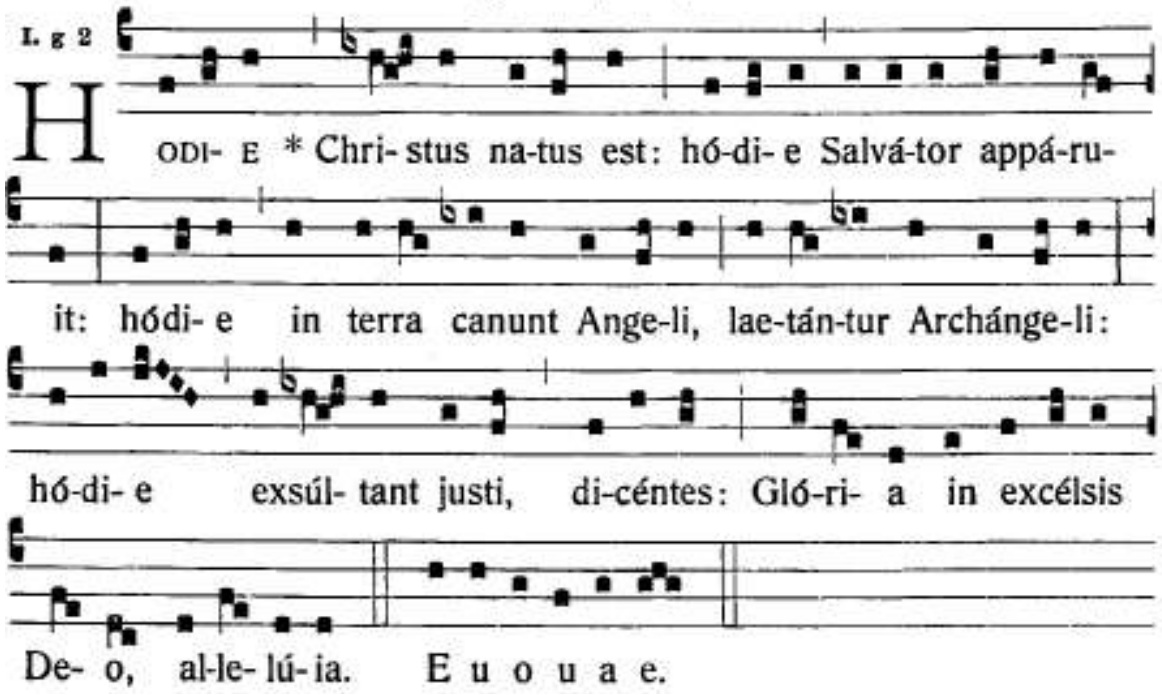
ANTIFONE

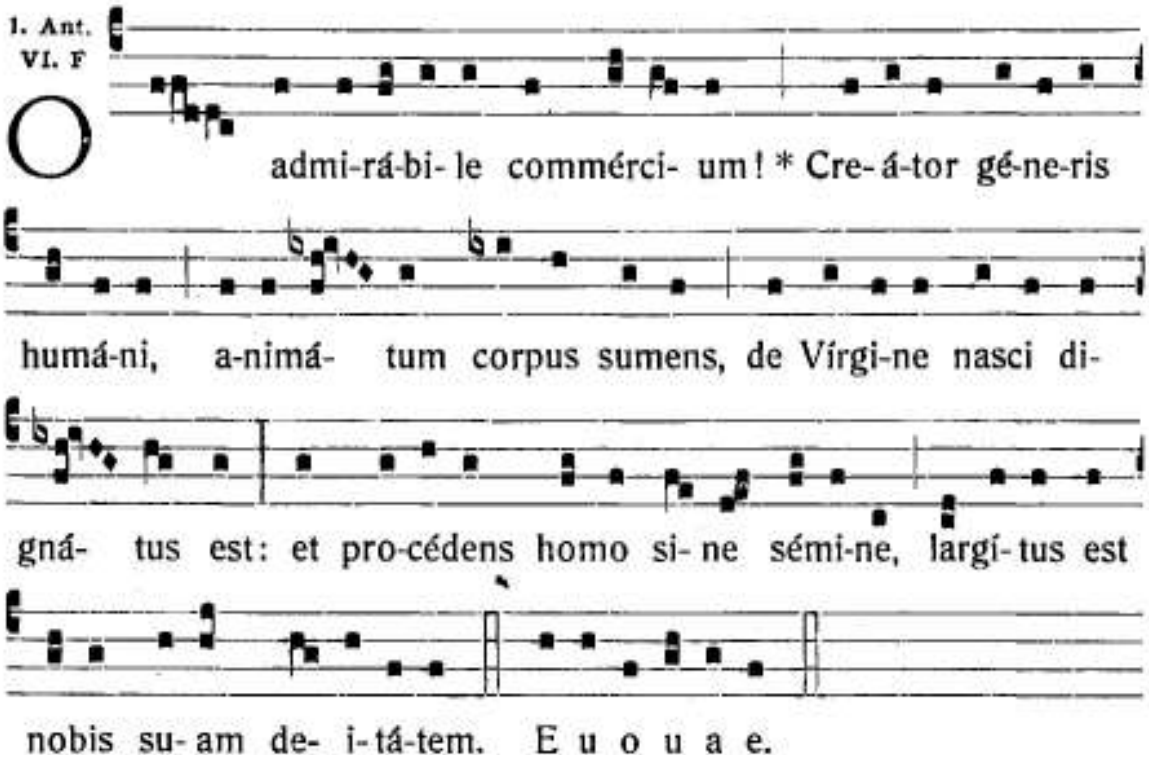
QUEM VIDISTIS — NATALE

GENUIT PUERPERA — NATALE

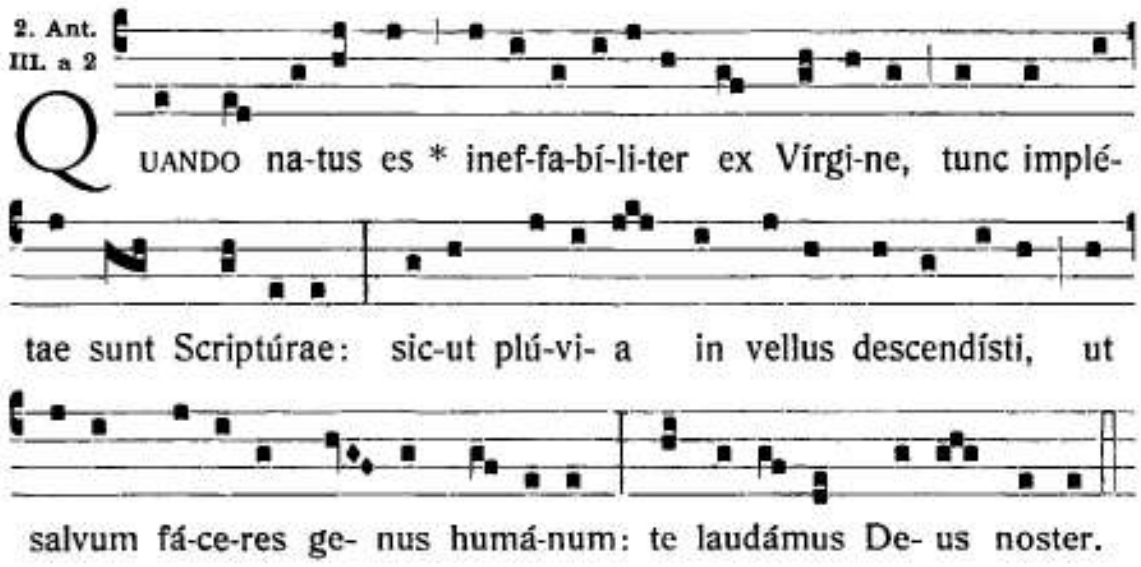
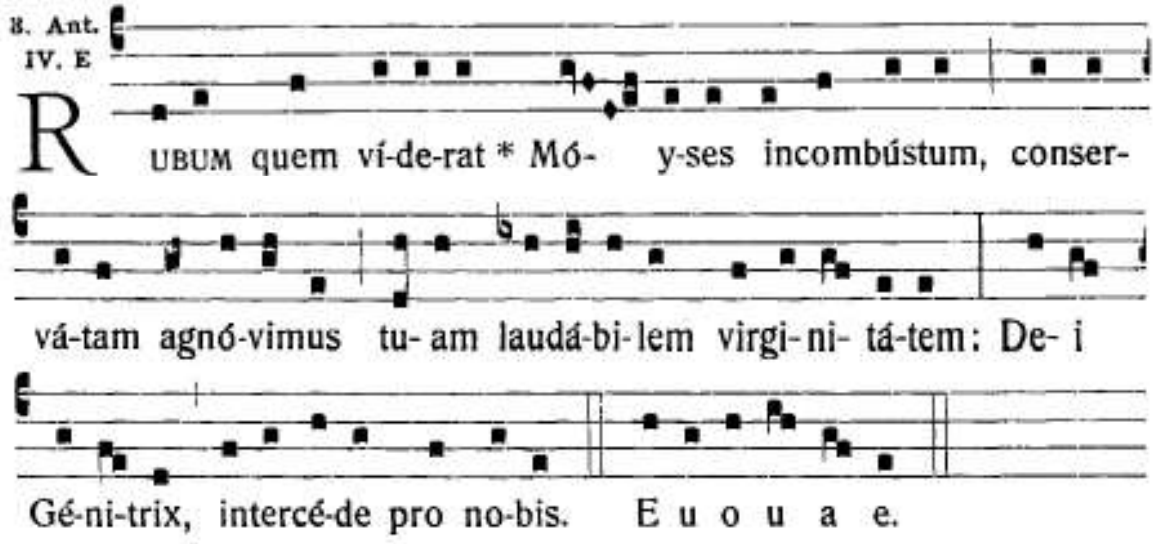
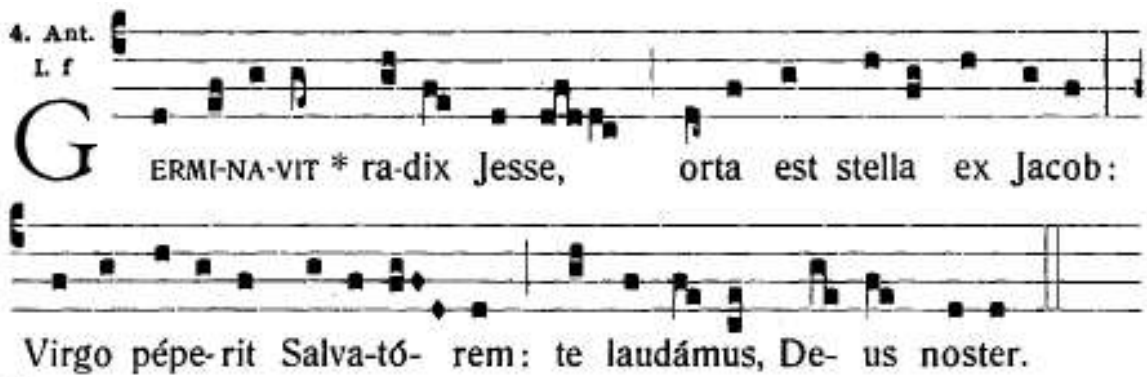
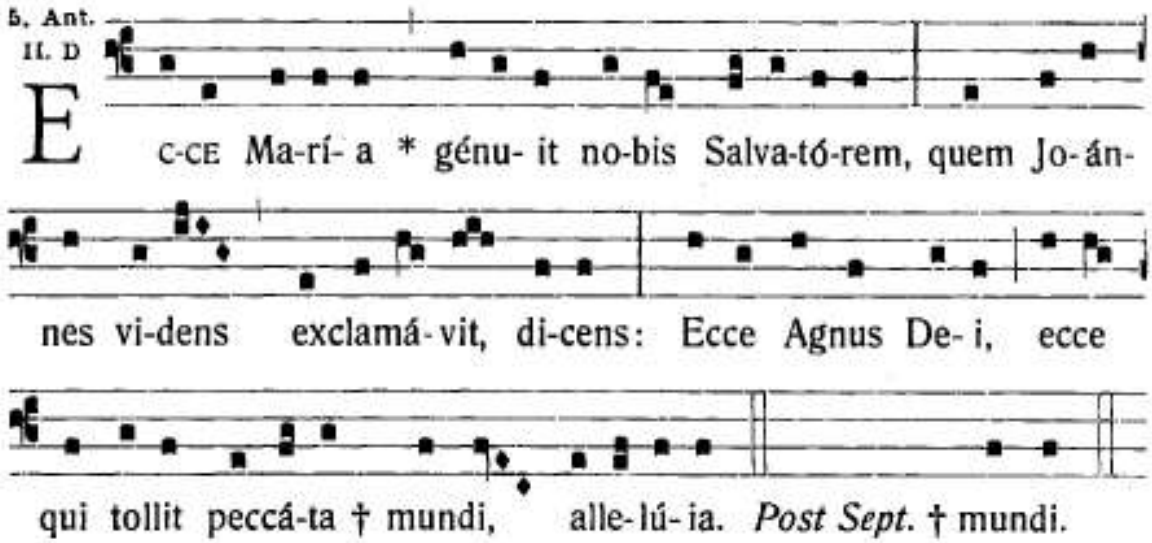
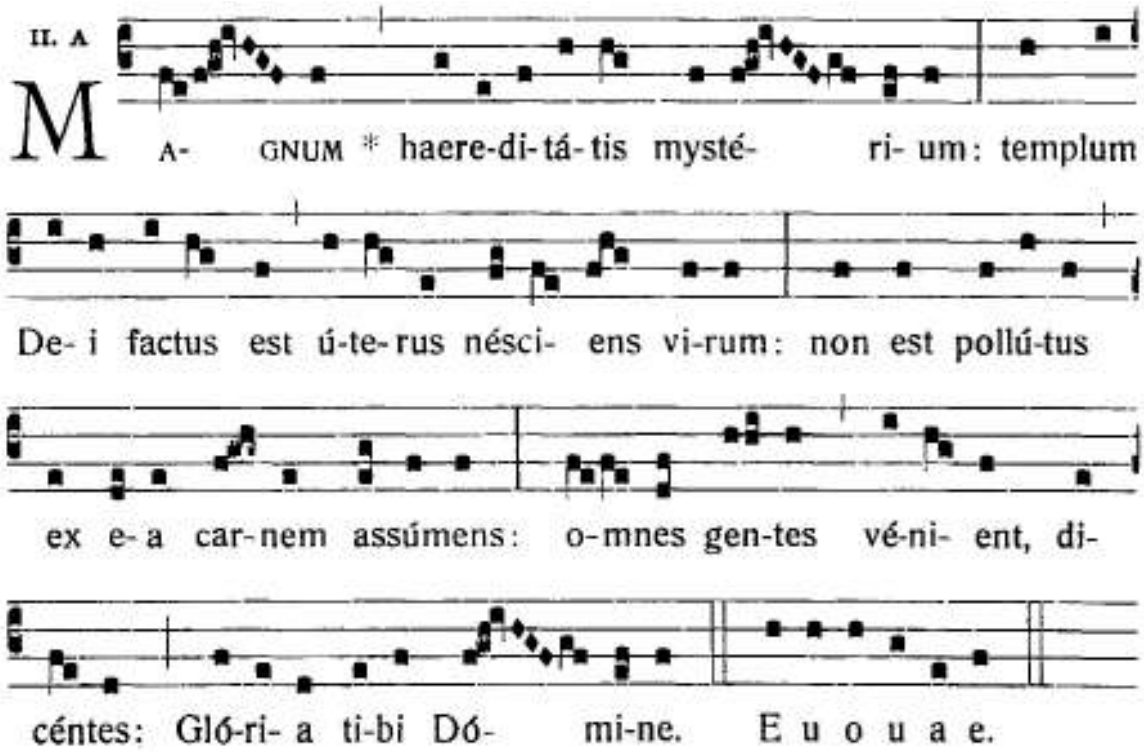


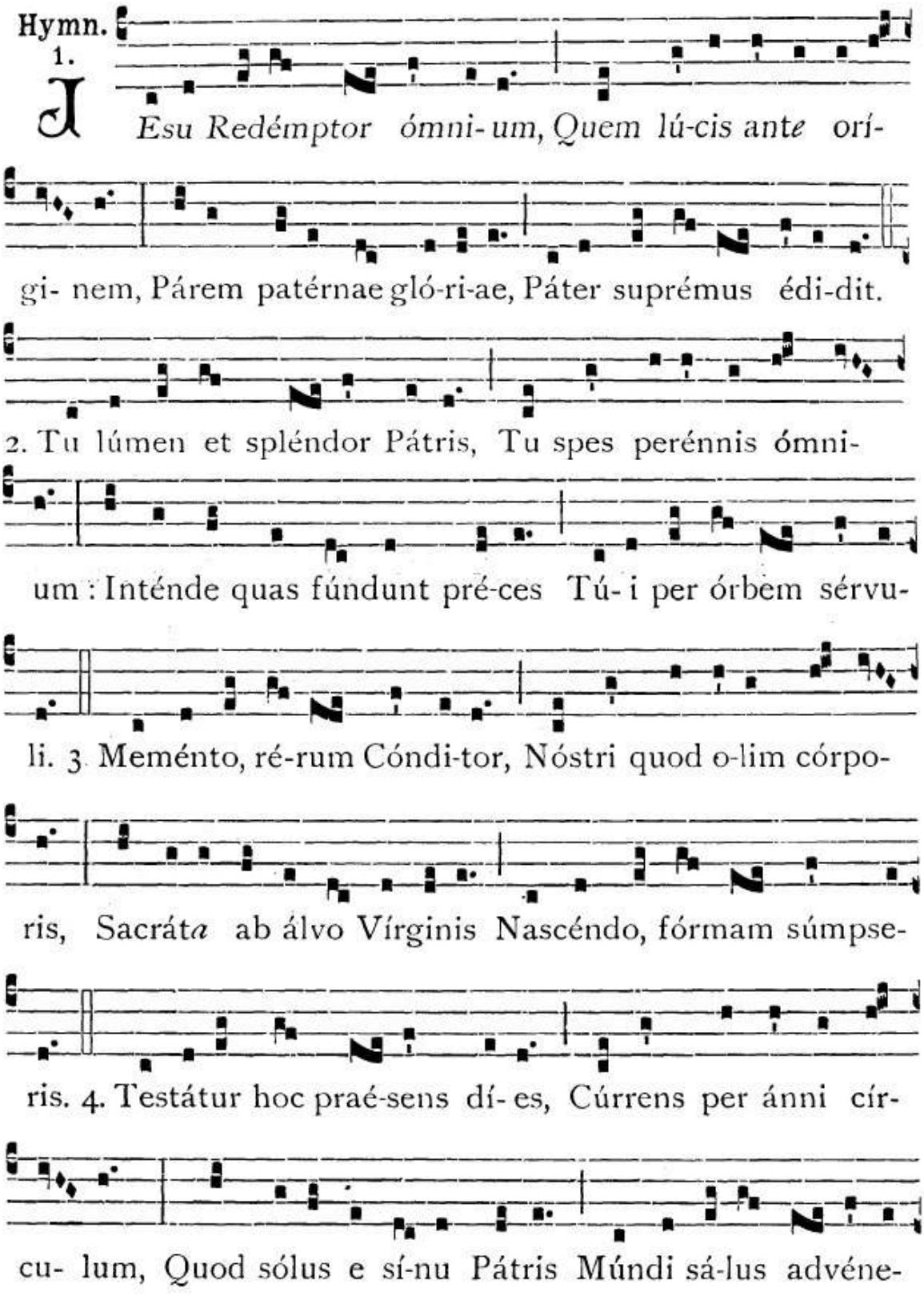
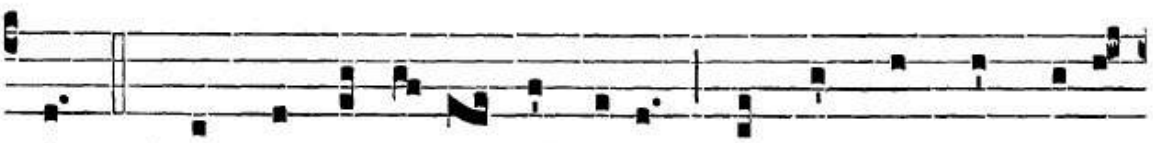
PARVULUS FILIUS *Is. 9,6* — NATALE



ANGELUS AD PASTORES *Luca 2,11* NATALE

FACTA EST *Luca 2,13* NATALE

GLORIA IN EXCELSIS *Luca 2,13* NATALE

HODIE CHRISTUS — NATALE

O ADMIRABILE COMMERCIUM — OTTAVA DI NATALE



QUANDO NATUS ES — OTTAVA DI NATALE

RUBUM QUEM VIDERAT — OTTAVA DI NATALE

GERMINAVIT RADIX JESSE — OTTAVA DI NATALE

ECCE MARIA GENUIT — OTTAVA DI NATALE

MAGNUM HÆREDITATIS — OTTAVA DI NATALE

INNI

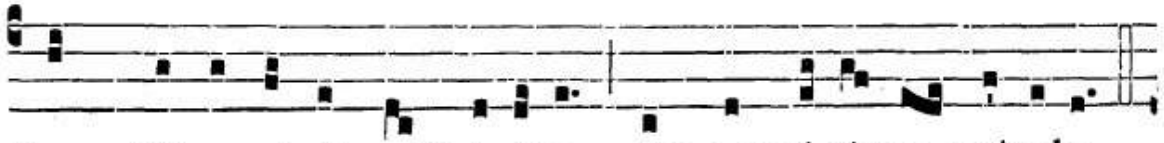
JESU REDEMPTOR OMNIUM — NATALE



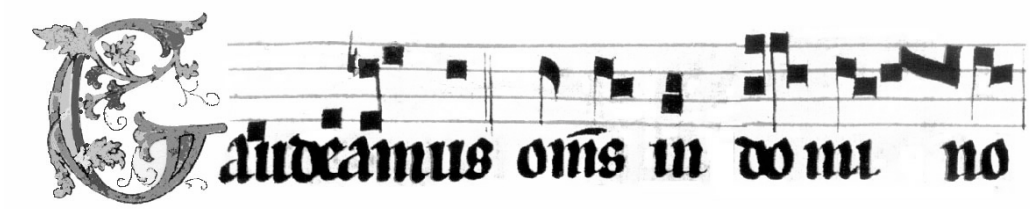
ris. 5. Hunc ástra, tél-lus, aéquora, Hunc ómne quod caélo

súb- est, Salú-tis auctó-rem nóvae Nóvo sa-lú-tat cántico.

6. Et nos, be- á- ta quos sácri Rigávit únda sángui- nis,

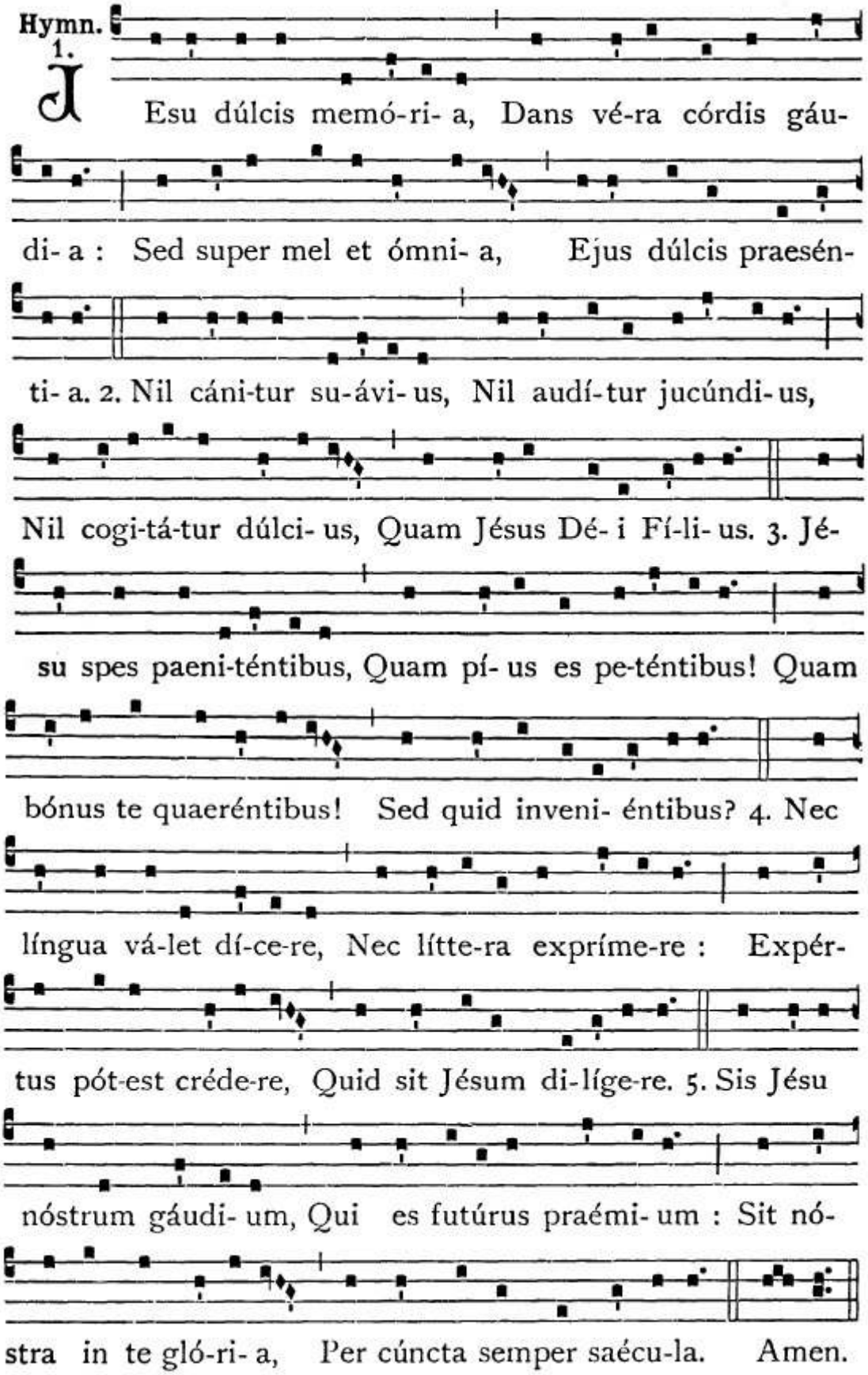
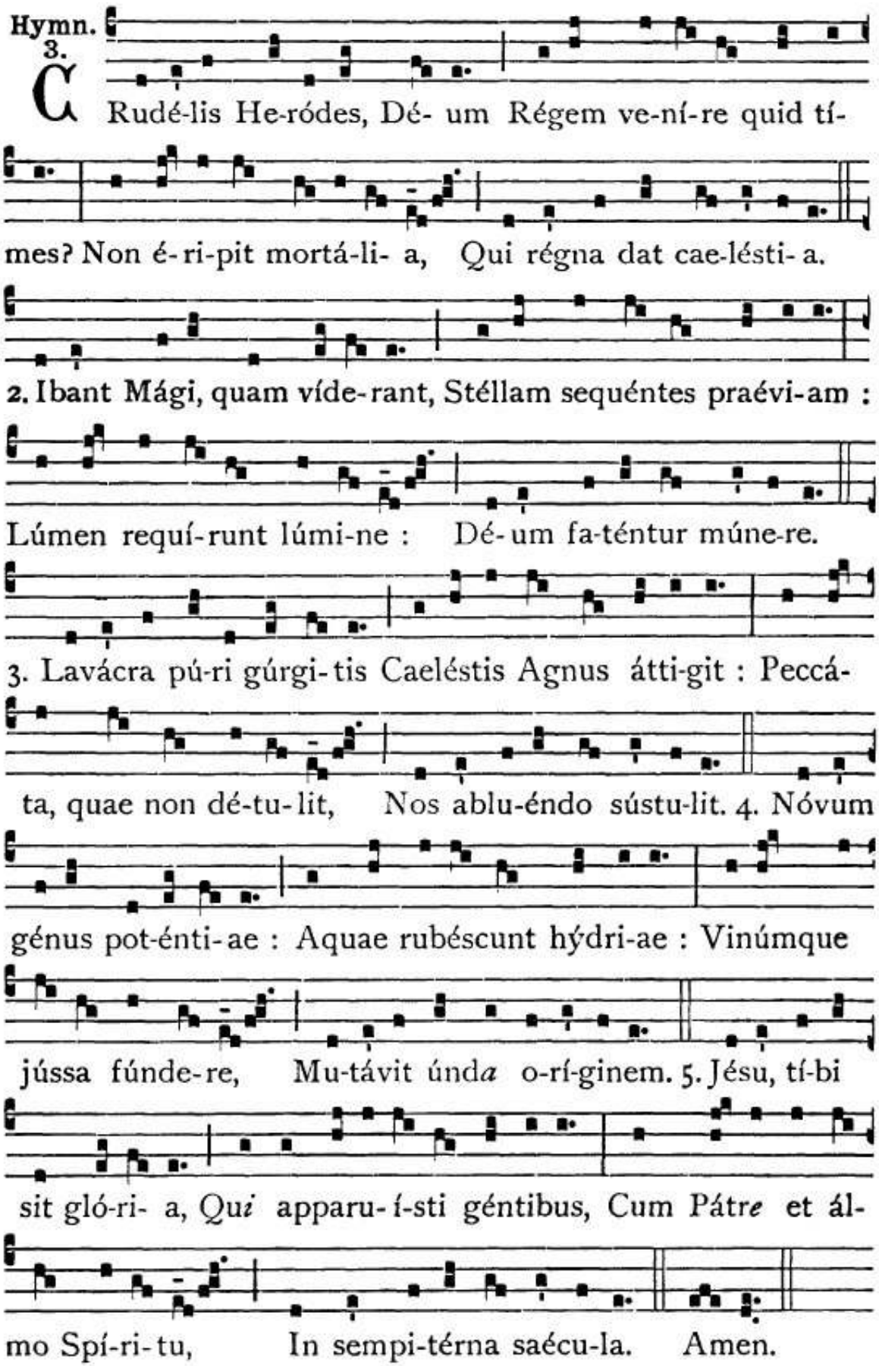
Natá-lis ob dí- em tú- i, Hýmni tribú- tum sólvimus.

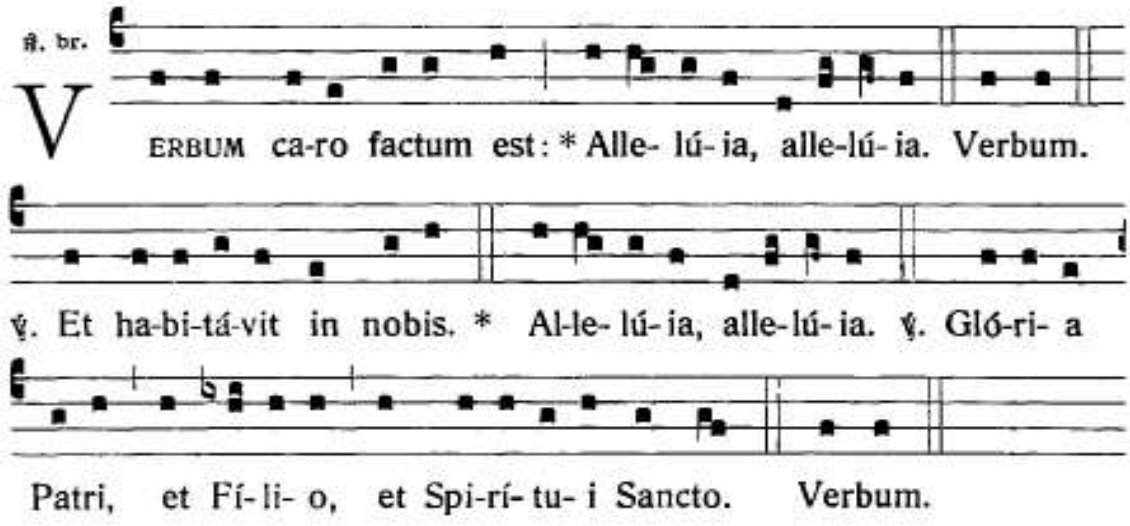
7. Jésu, tí-bi sit gló-ri- a, Qui nátus es de Vírgi- ne,

Cum Pátre et álmo Spí-ri-tu, In sempi-térna saécula.

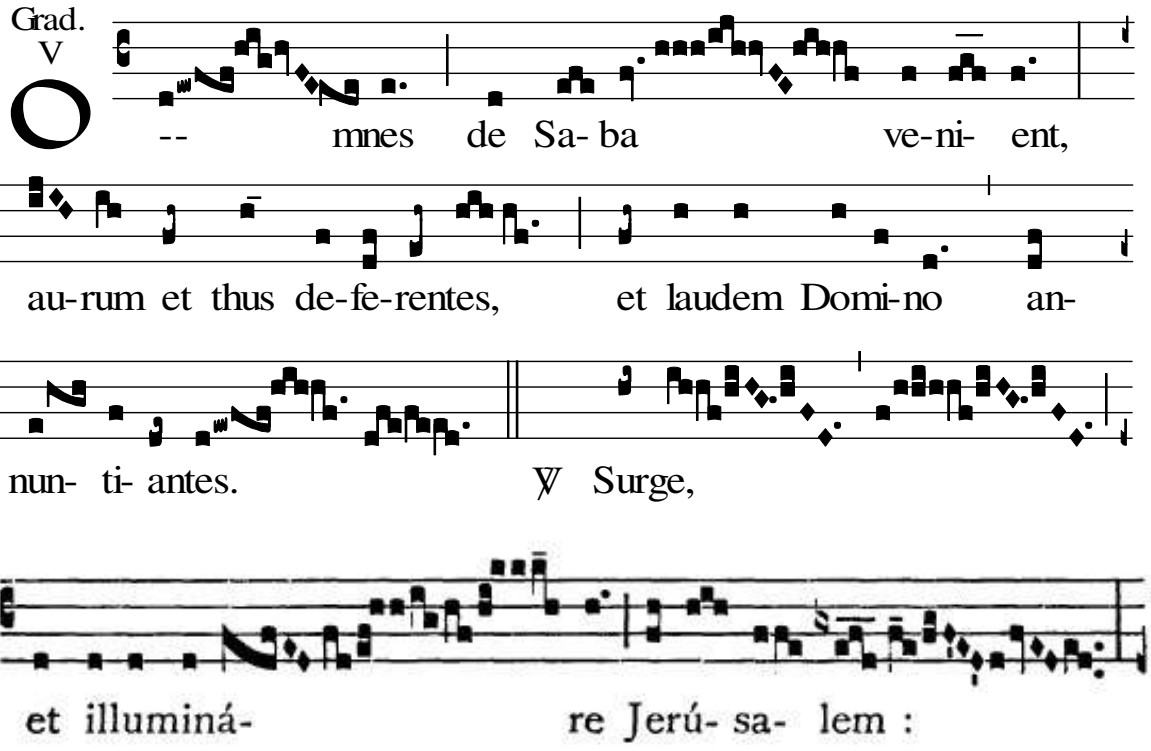
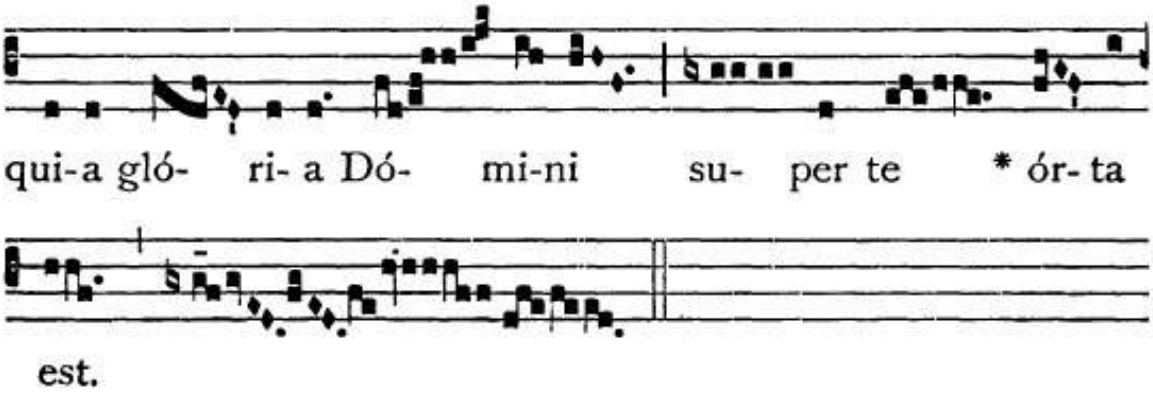
Amen.

SALVETE FLORES *Prudenzio* SS.INNOCENTI

I.

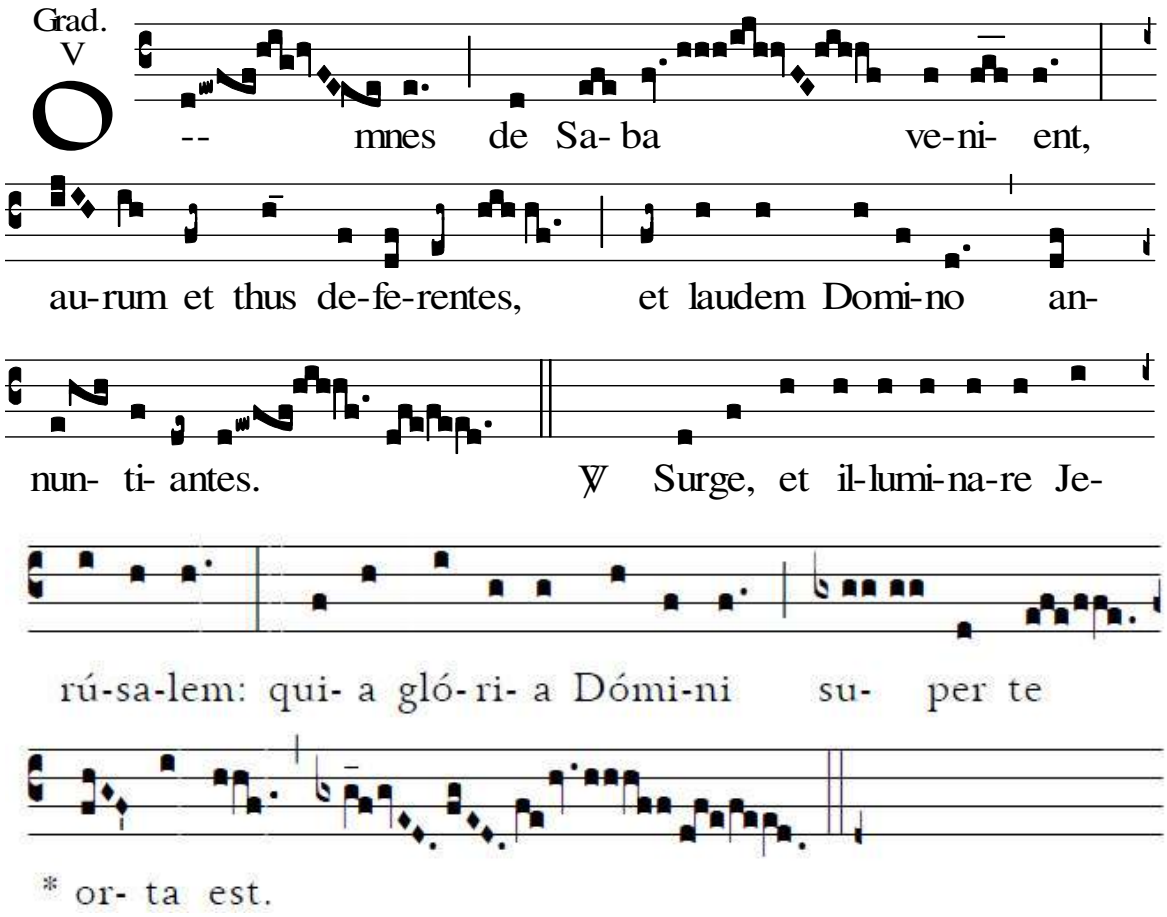
SALVE-TE flo- res Márty-rum, Quos lucis ipso in lí- mi- ne
Christi inse-cú-tor sústu-lit, Ceu turbo nascén-tes ro-sas. 2. Vos
prima Chri-sti víctima, Grex immo-la-tó-rum te-ner: A-ram
sub ipsam símpli-ces, Palma et co-ró-nis lú-di-tis. 3. Je-su, ti-
bi sit gló-ri-a, Qui na-tus es de Vír-gi- ne, Cum Patre et
almo Spí-ri-tu, In sempi-tér-na saécu-la. A-men.

JESU DULCIS MEMORIA *S.Bernardo* SS.NOME DI GESÙ

CRUDELIS HERODES — EPIFANIA

VARIE

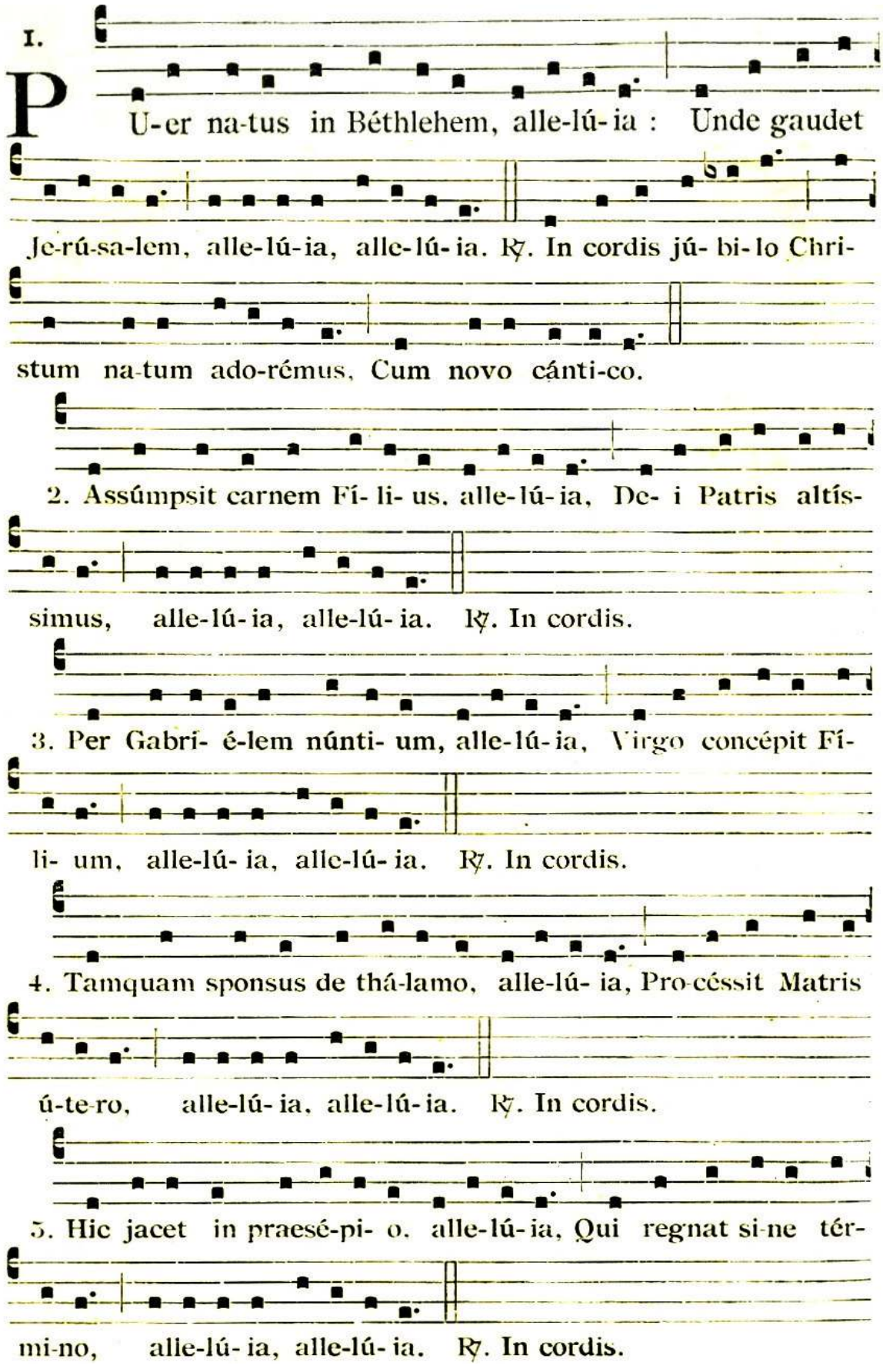
VERBUM CARO — RESPONSORIO

OMNES DE SABA VENIENT *Isaia 60* — GRADUALE



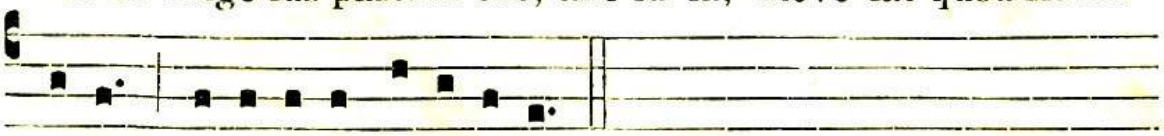
(*semplificato*)



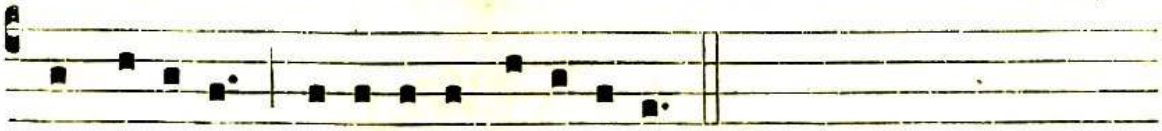
PUER NATUS IN BETHLEHEM



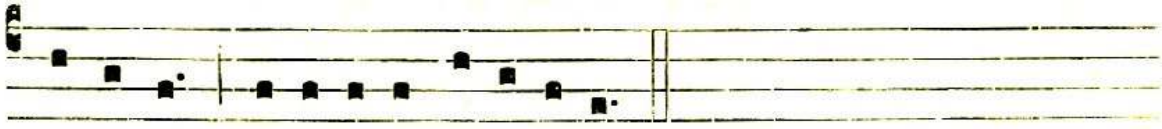
6. Et Ange-lus pastó-ri-bus, alle-lú-ia, Revé-lat quod sit Dó-



mi-nus, alle-lú-ia, alle-lú-ia. ℟. In cordis.

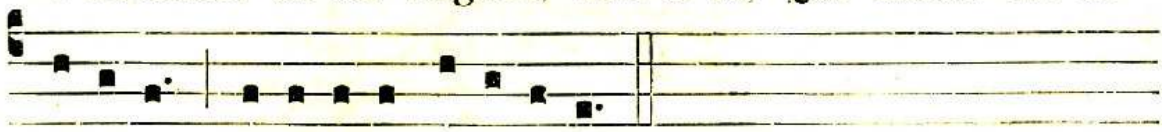
7. Re-ges de Saba vé-ni- unt, alle-lú-ia, Aurum, thus, myr-

rham óffe-runt, alle-lú-ia, alle-lú-ia. ℟. In cordis.

8. Intrántes domum ínvi-cem, alle-lú-ia, Novum sa-lú-tant



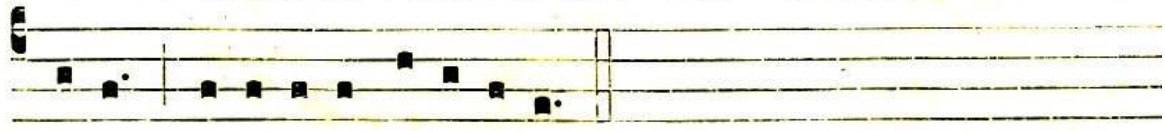
Prínci-pem, alle-lú-ia, alle-lú-ia. ℟. In cordis.

9. De Matre na-tus Vírgi-ne, alle-lú-ia, Qui lumen est de



lúmi-ne, alle-lú-ia, alle-lú-ia. ℟. In cordis.

10. Si-ne serpéntis vúlne-re, alle-lú-ia, De nostro ve-nit sán-

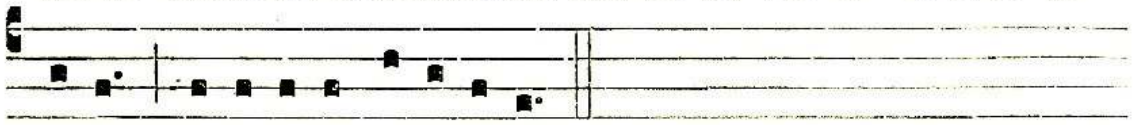


guine, alle-lú-ia, alle-lú-ia. ℟. In cordis.

11. In carne no-bis símí-lis, alle-lú-ia, Peccá-to sed dissími-

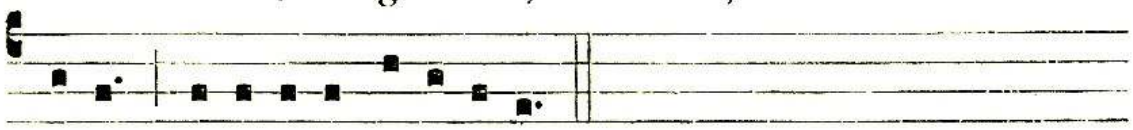
lis, alle-lú-ia, alle-lú-ia. ℟. In cordis.

12. Ut rédde-ret nos hómines, alle-lú-ia, De- o et si-bi sí-



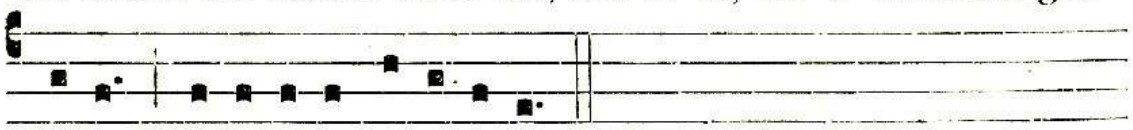
mi-les, alle-lú- ia, alle-lú-ia. ℟. In cordis.

13. In hoc na-tá-li gáudi- o, alle-lú- ia, Be-ne-di-cámus Dó-



mi-no, alle-lú-ia, alle-lú- ia. ℟. In cordis.

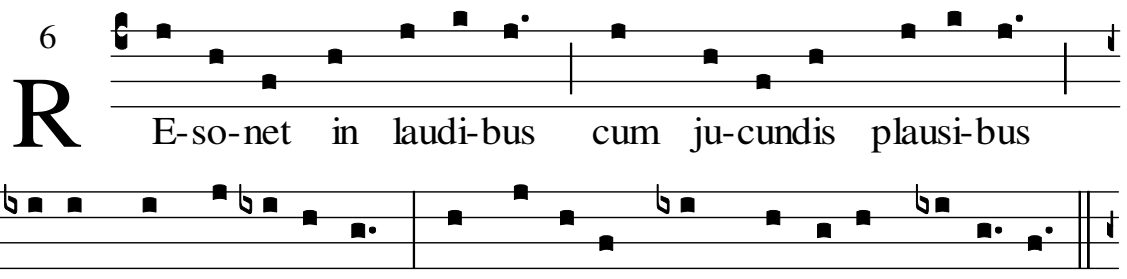
14. Laudé-tur sancta Trí-ni-tas, alle-lú- ia, De- o di-cámus grá-



ti- as, alle-lú-ia, alle-lú-ia. ℟. In cordis.

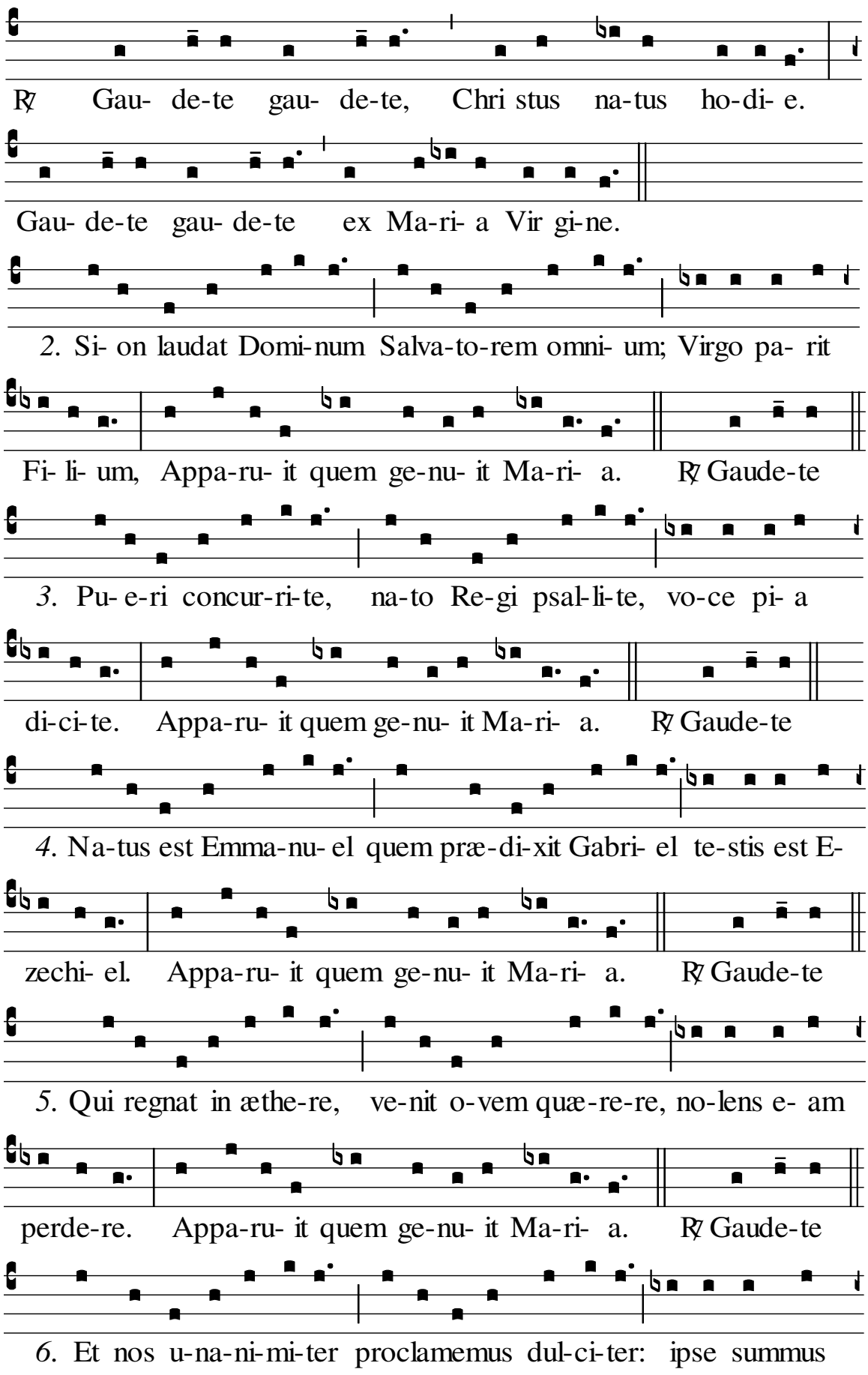
RESONET IN LAUDIBUS

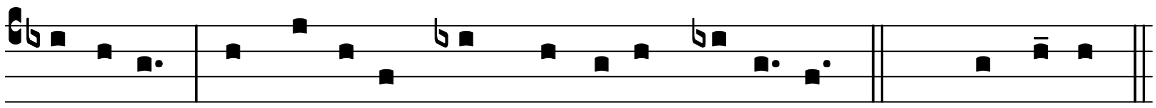
6



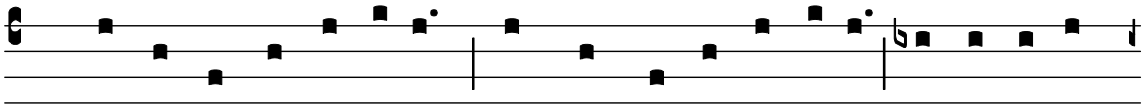
R E-so-net in laudi-bus cum ju-cundis plausi-bus

Si- on cum fi-de-li-bus. Appa-ru- it quem ge-nu- it Ma-ri- a.

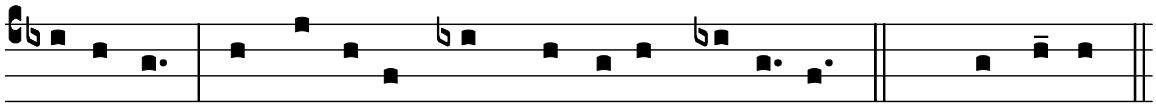

℣ Gau- de-te gau- de-te, Chri stus na-tus ho-di- e.
Gau- de-te gau- de-te ex Ma-ri- a Vir gi-ne.
2. Si- on laudat Domi-num Salva-to-rem omni- um; Virgo pa- rit
Fi- li- um, Appa-ru- it quem ge-nu- it Ma-ri- a. ℣ Gaude-te
3. Pu- e-ri concur-ri-te, na-to Re-gi psal-li-te, vo-ce pi- a
di-ci-te. Appa-ru- it quem ge-nu- it Ma-ri- a. ℣ Gaude-te
4. Na-tus est Emma-nu- el quem præ-di-xit Gabri- el te-stis est E-
zechi- el. Appa-ru- it quem ge-nu- it Ma-ri- a. ℣ Gaude-te
5. Qui regnat in æthe-re, ve-nit o-vem quæ-re-re, no-lens e- am
perde-re. Appa-ru- it quem ge-nu- it Ma-ri- a. ℣ Gaude-te
6. Et nos u-na-ni-mi-ter proclamemus dul-ci-ter: ipse summus



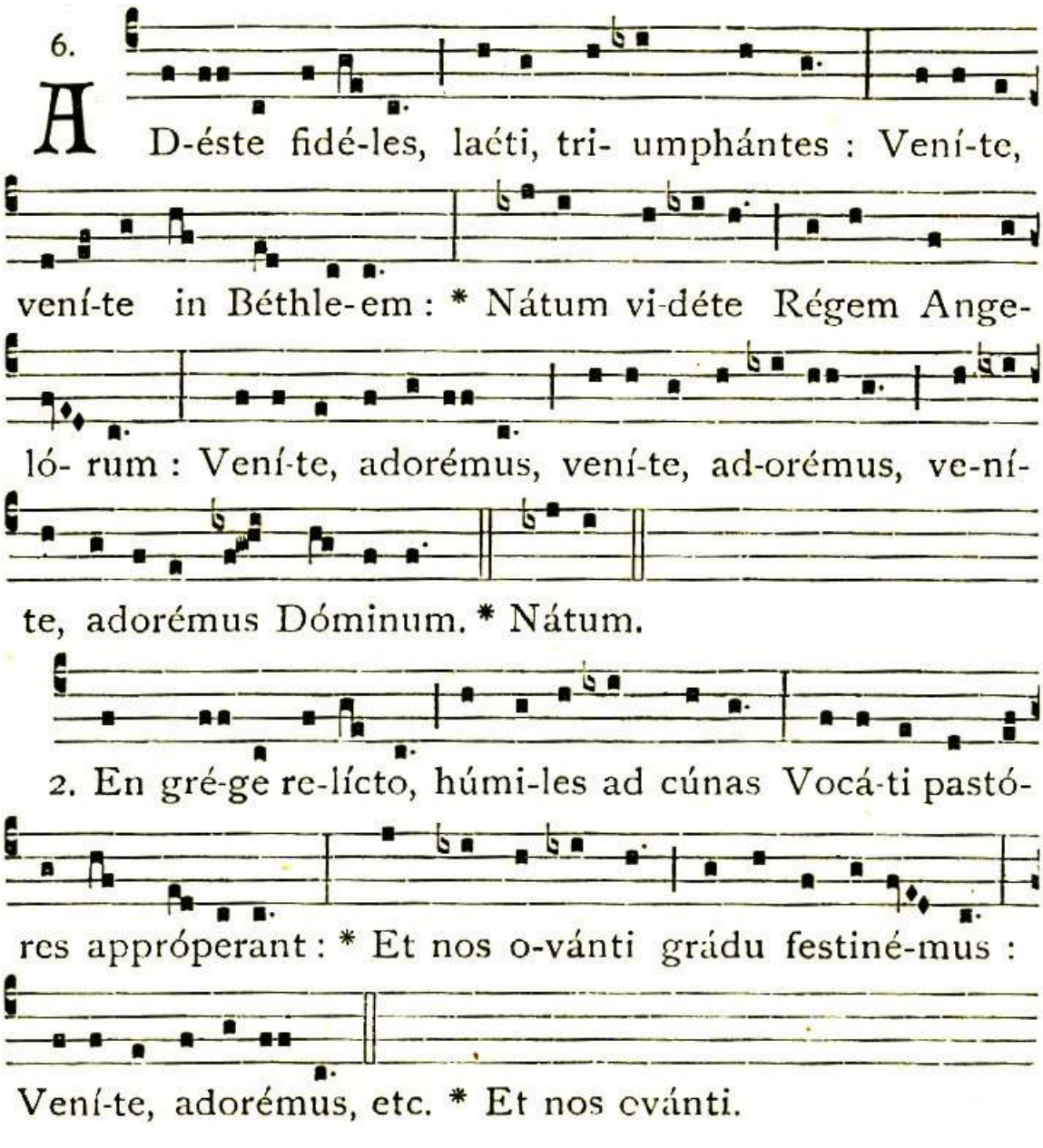
arbi-ter. Appa-ru- it quem ge-nu- it Ma-ri- a. ℟ Gaude-te



7. Ergo nostra conci- o cum sit ple-na gaudi- o be-ne-di-cat



Domi-no. Appa-ru- it quem ge-nu- it Ma-ri- a. ℟ Gaude-te

ADESTE FIDELES

6. A D-éste fidé-les, laćti, tri- umphántes : Veni-te, veni-te in Béthle-em : * Nátum vi-déte Régem Angeló- rum : Veni-te, adorémus, veni-te, ad-orémus, veni-te, adorémus Dóminum. * Nátum.

2. En gré-ge re-lícto, húmi-les ad cúnas Vocá-ti pastóres appróperant : * Et nos o-vánti grádu festiné-mus : Veni-te, adorémus, etc. * Et nos ovánti.

3. Aetérni Pa-réntis splendórem aetérnum Ve-látum

sub cárne vi-dé-bimus : * Dé- um infántem, pánnis in-

volú- tum : Vení-te, adorémus, etc. * Déum infántem.

4. Pro nó-bis egénum et foéno cubántem Pí- is fove-á-

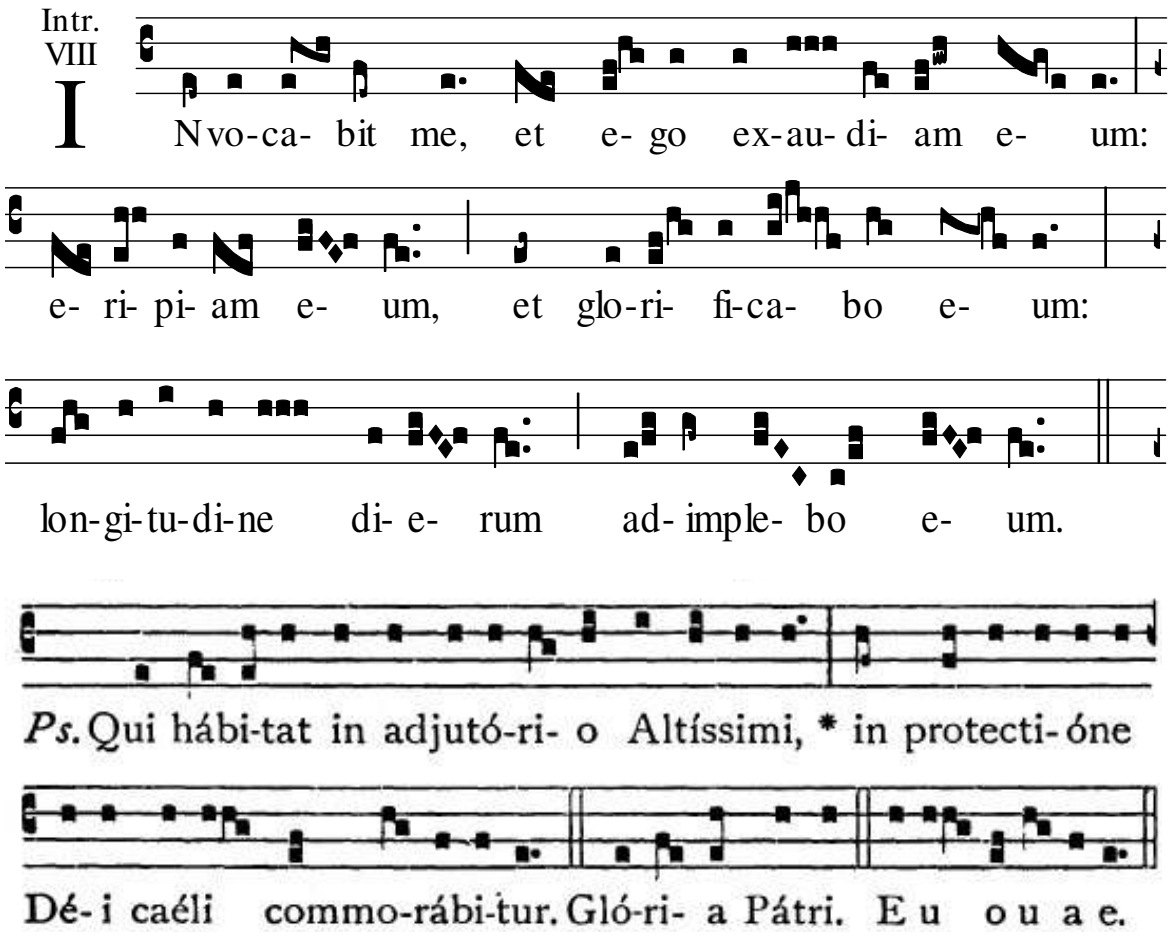
mus amplé-xibus : * Sic nos amántem quis non reda-

má- ret? Vení-te, adorémus, etc. * Sic nos.

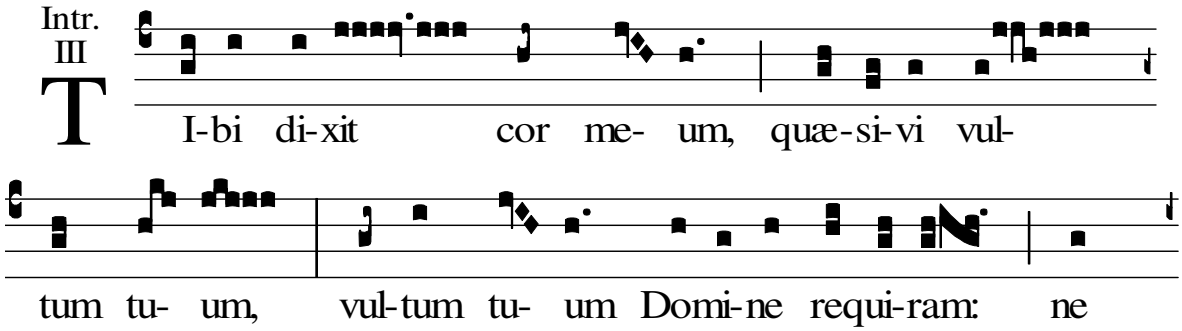
Tempo di Quaresima

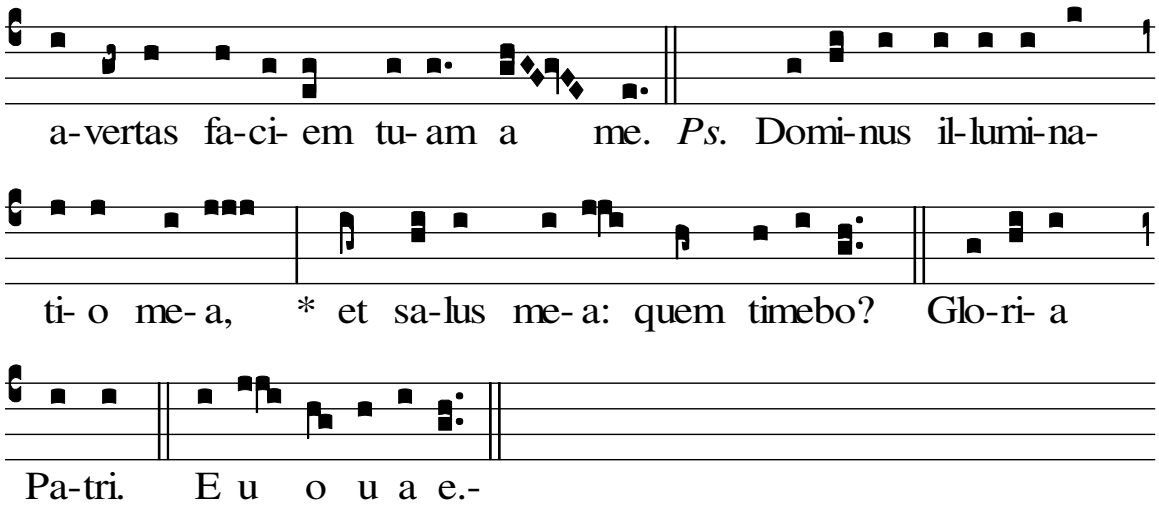
INTROITI

INVOCABIT ME *Salmo 90* — DOMENICA PRIMA

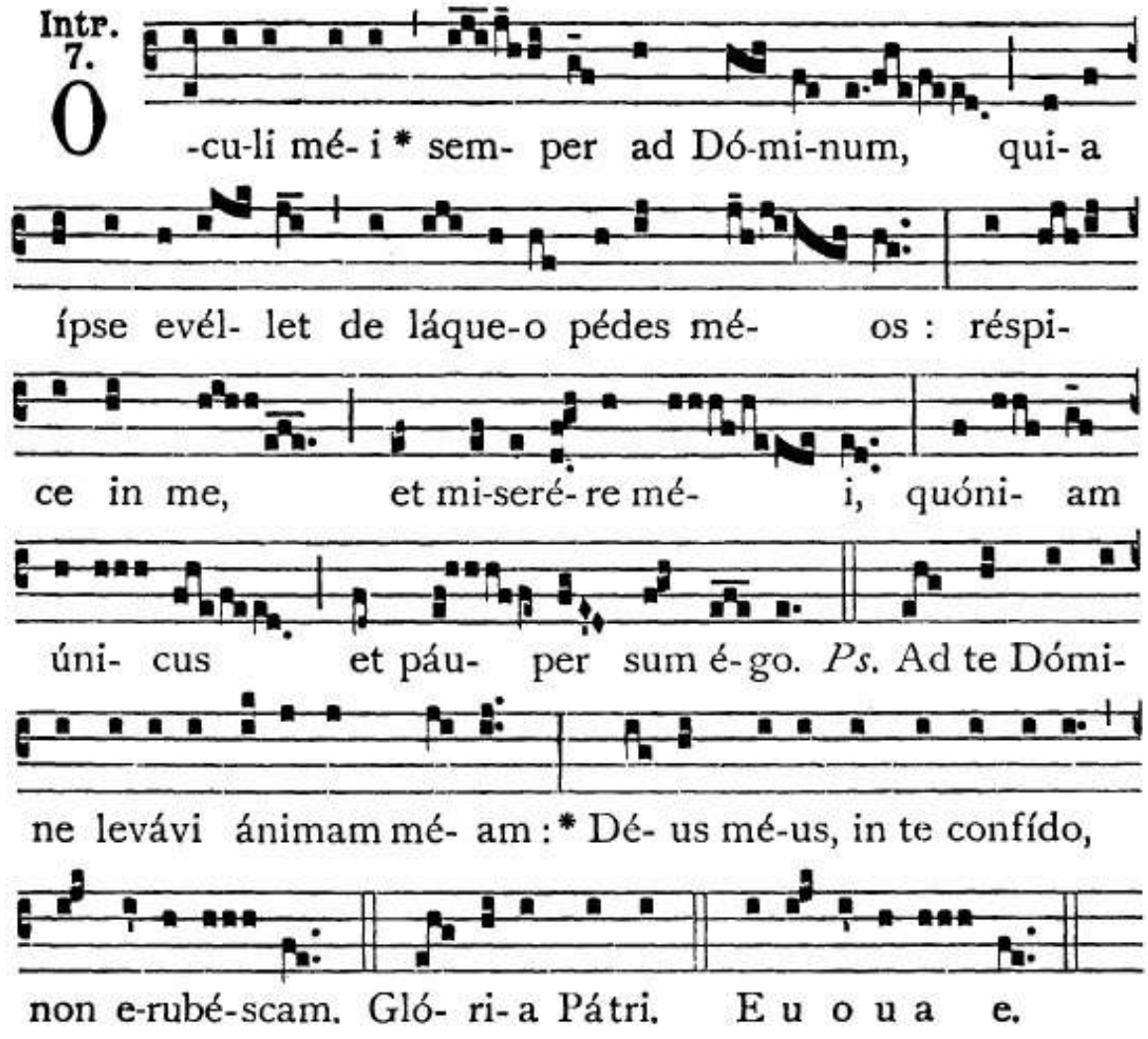


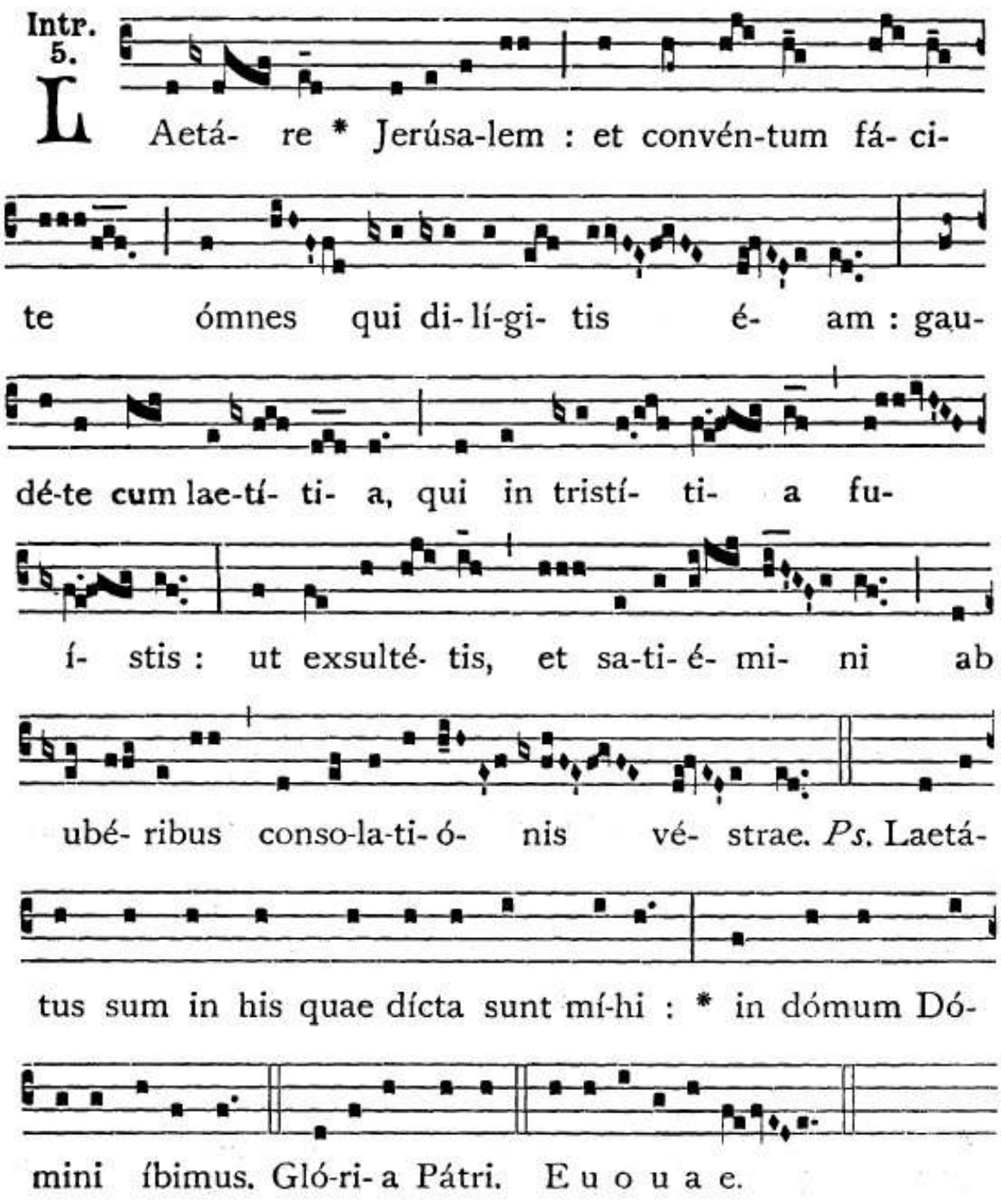
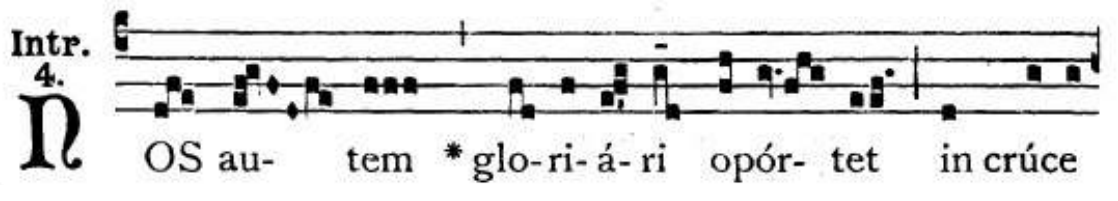
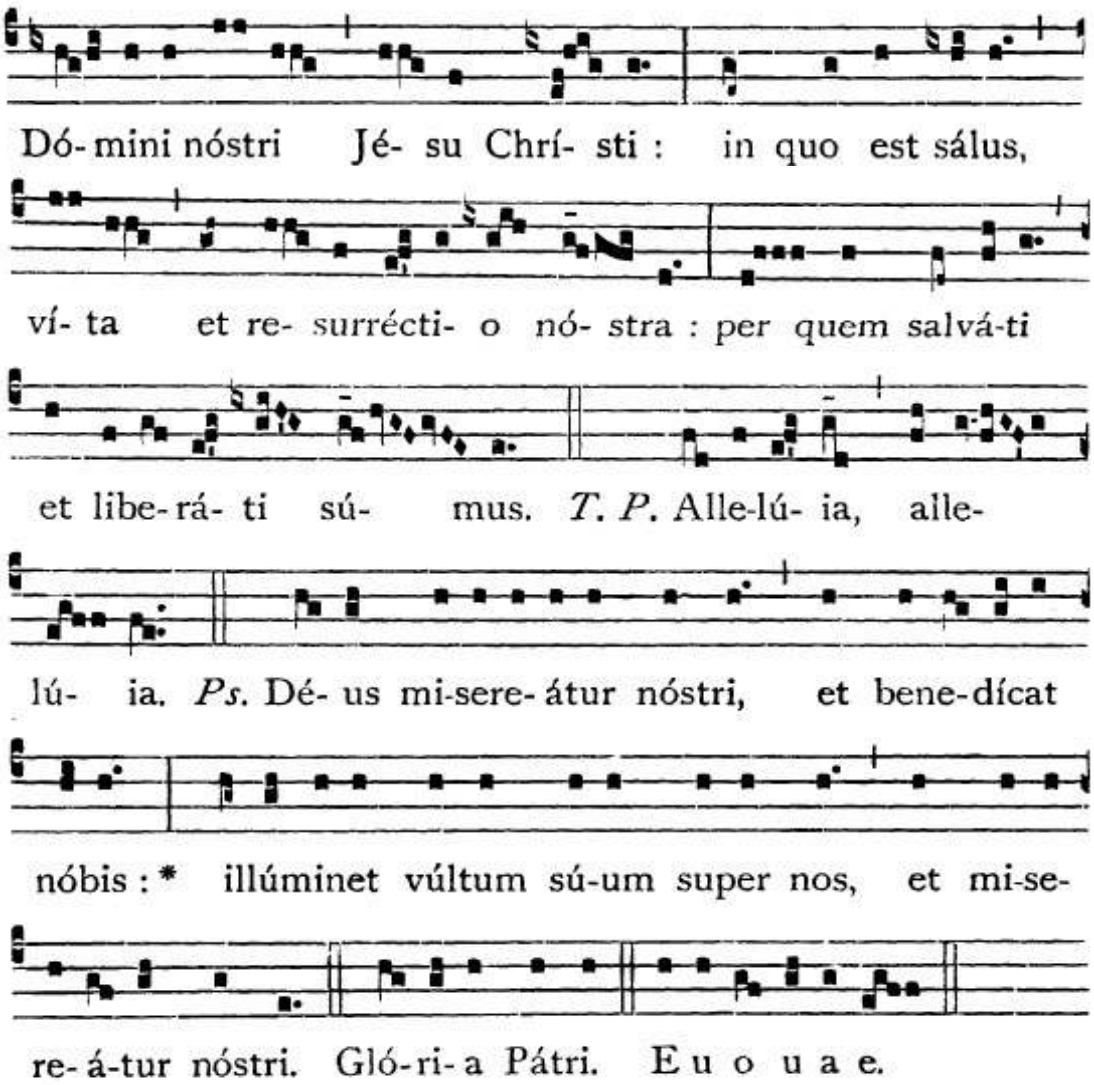
TIBI DIXIT *Salmo 26* — DOMENICA SECONDA





OCULI MEI *Salmo 24* DOMENICA TERZA

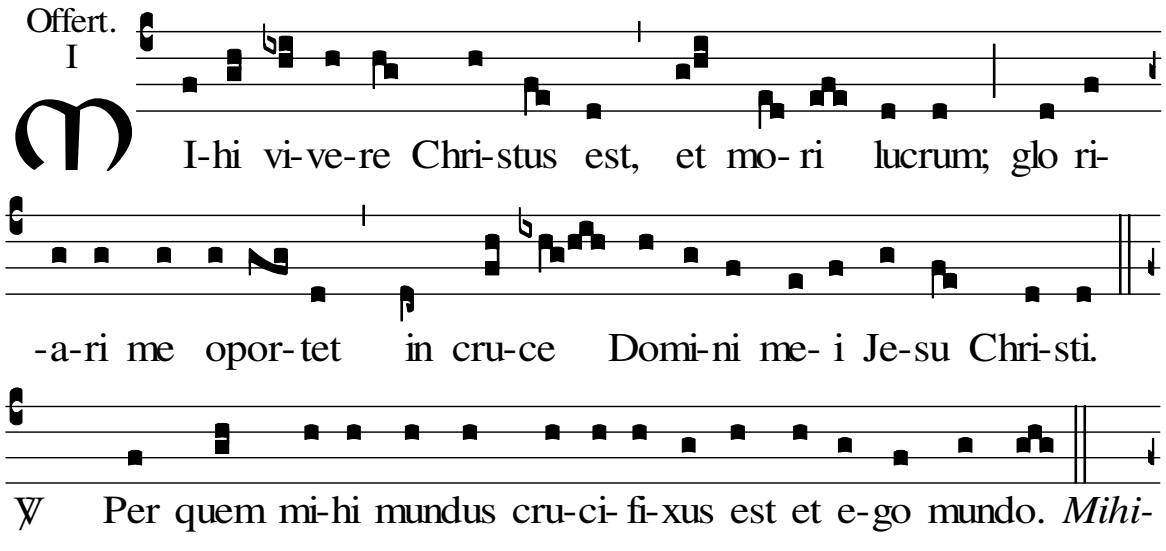


LÆTARE JERUSALEM *Isaia 66 – Salmo 121* DOMENICA QUARTA

NOS AUTEM GLORIARI *Galati 6,4 – Salmo 66* **GIOVEDÌ SANTO**



OFFERTORI

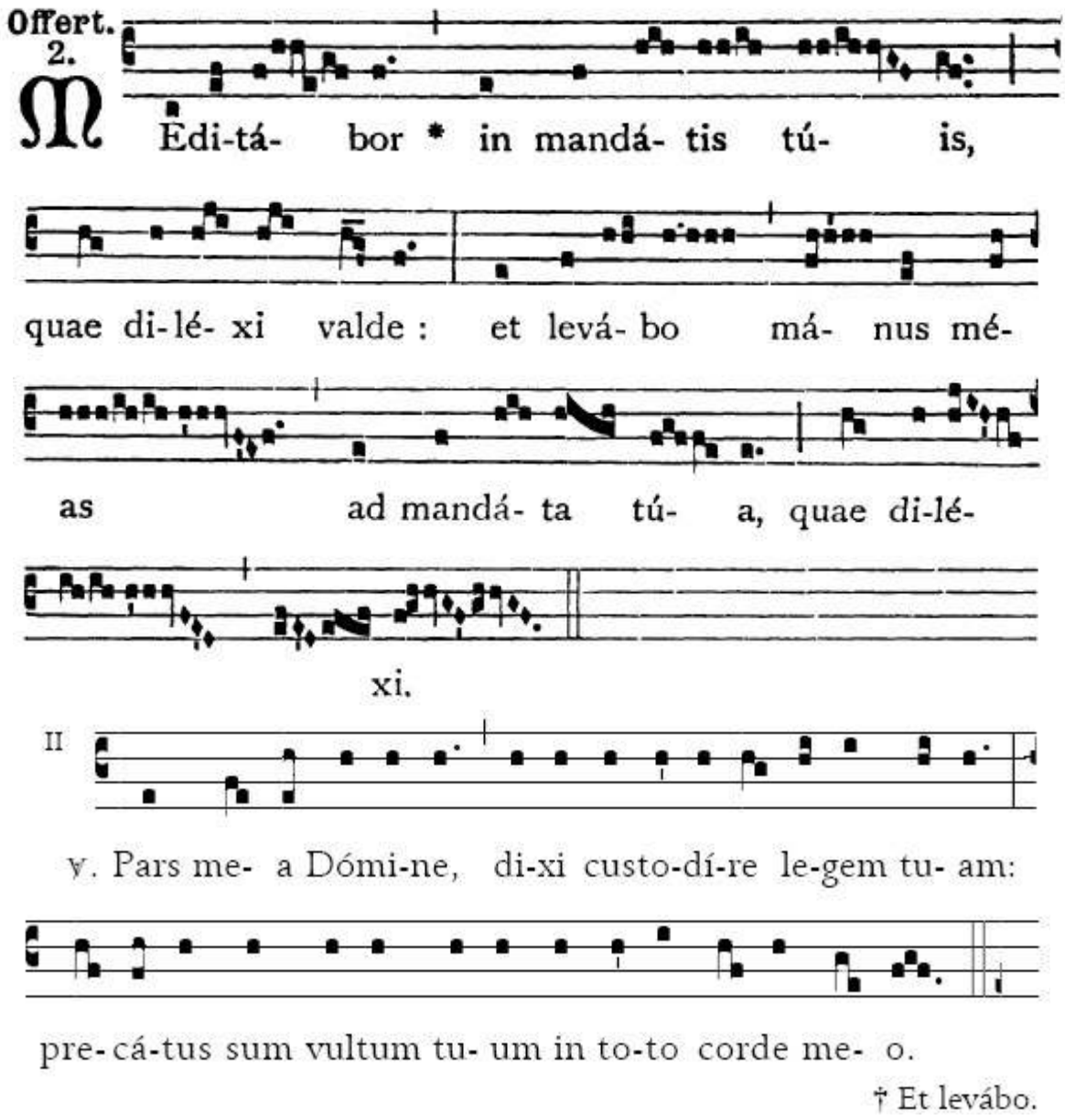
MIHI VIVERE CHRISTUS *Filippesi 1,21*

Offert. I



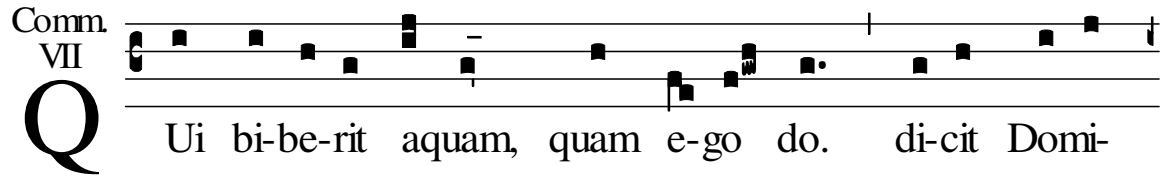
℣ Per quem mi-hi mundus cru-ci- fi-xus est et e-go mundo. *Mihi-*

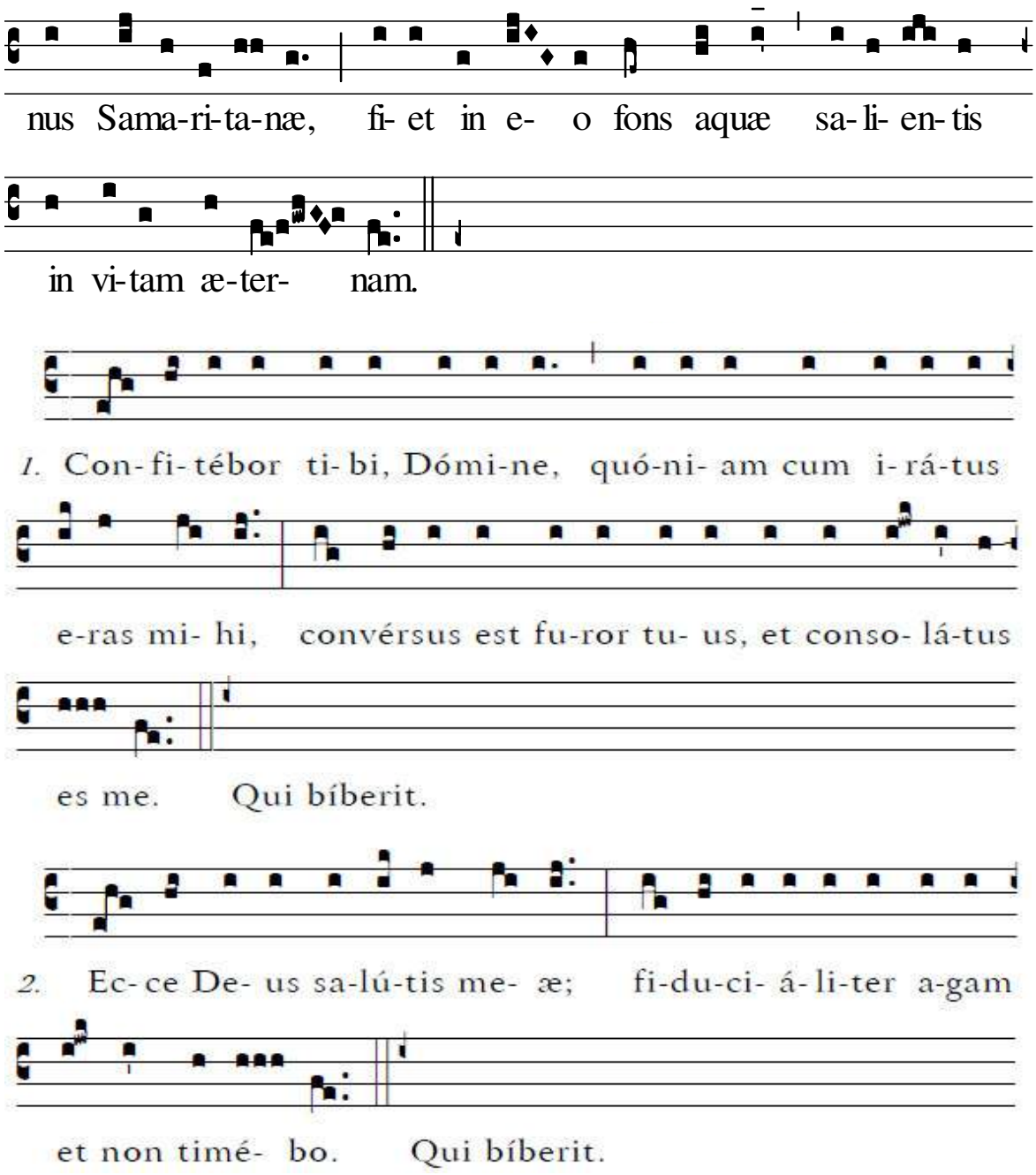
MEDITABOR *Salmo 118* DOMENICA TERZA

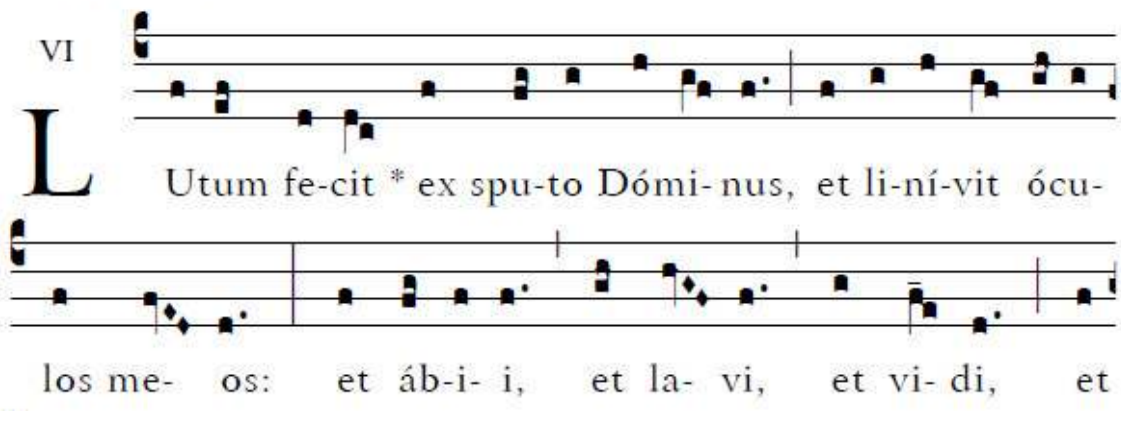


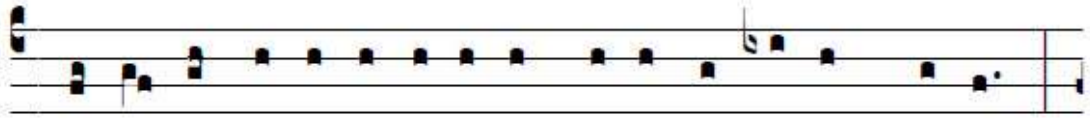
COMMUNIO

QUI BIBERIT *Gv 4,13 – Is. 12* DOMENICA TERZA

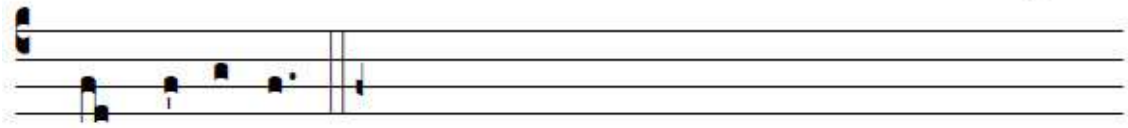


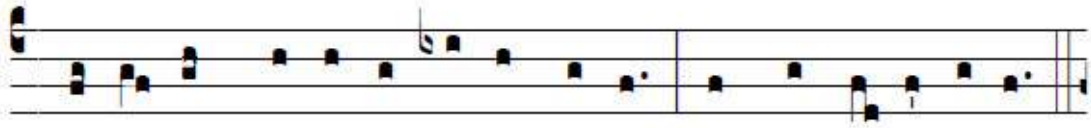


LUTUM FECIT EX SPUTO *Gv 9,6 – Salmo 26* DOMENICA QUARTA

cré-di-di De- o.



1. Dómi- nus il-lumi-ná-ti- o me- a et sa-lus me- a;

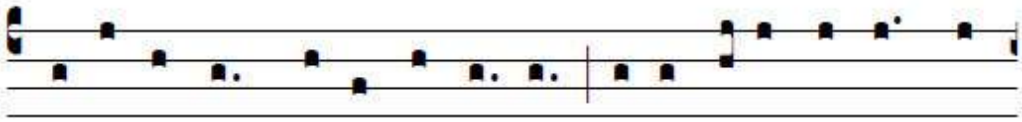


quem timé-bo? Lutum.

2. Dómi- nus pro-téctor vi-tæ me- æ; a quo tre-pi-dábo?

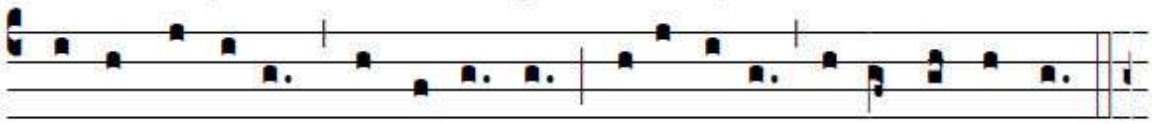
Lutum.

OPORTET TE FILI GAUDERE *Lc 15 – Salmo 31* DOMENICA QUARTA

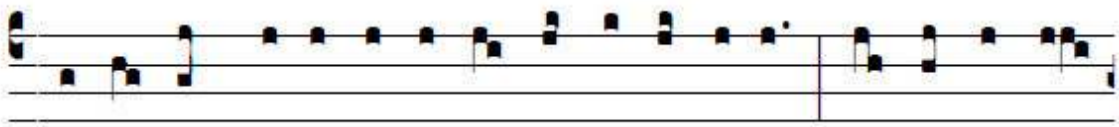
VIII



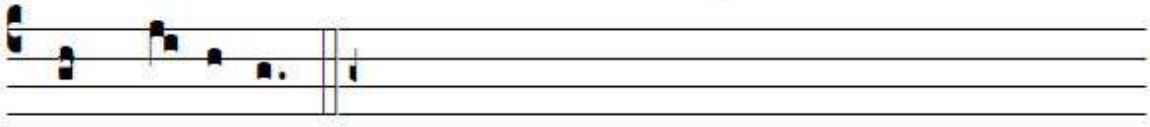
O - pórtet te * fi- li gaudé- re, qui- a frater tu- us mór-



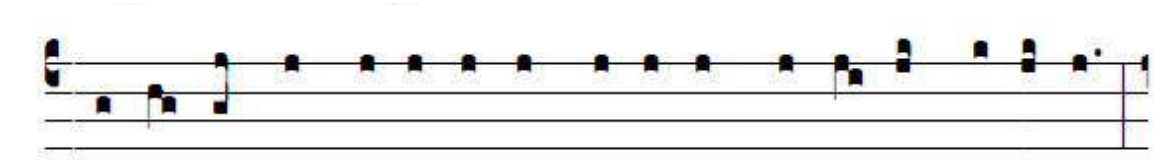
tu- us fú- e-rat, et re-ví- xit; per-í- e-rat, et invéntus est.

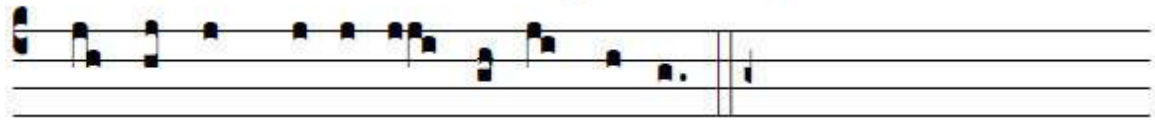


1. Be- á- tus, cu- i remíssa est in-íqui-tas, et obténtum



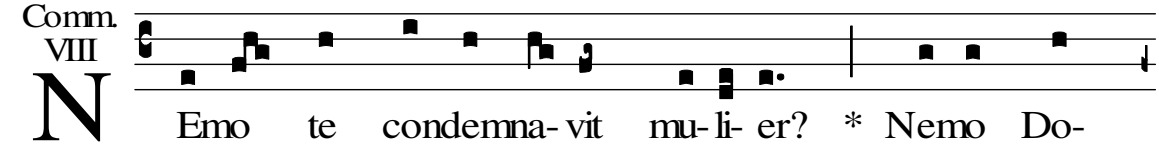
est peccá-tum. Opórtet.

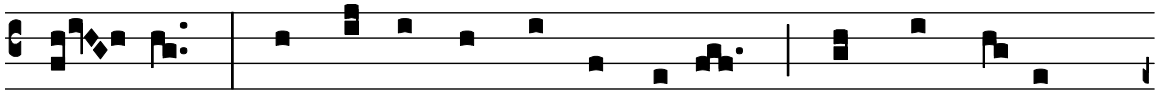


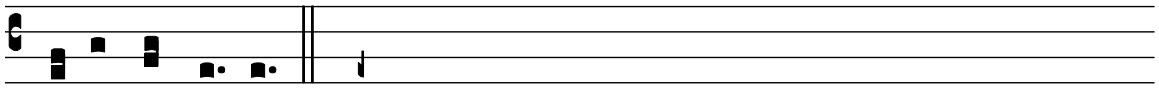
2. Be- á- tus vir, cu- i non impu-tá-vit Dómi- nus de-líctum,

nec est in spí-ri-tu e- jus do-lus. Opórtet.

NEMO TE CONDEMNAVIT *Gv 8* - *Salmo 31* — DOMENICA QUINTA

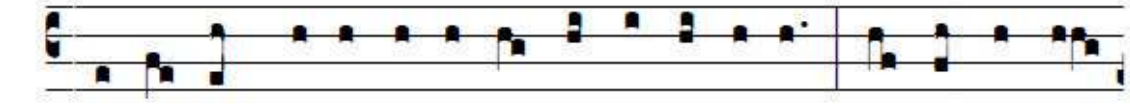
Comm. VIII



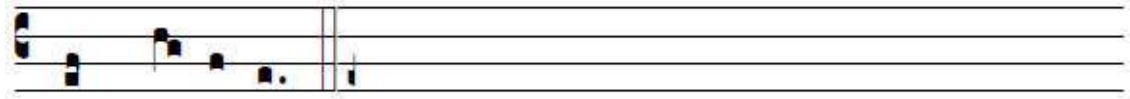
NEmo te condemna- vit mu- li- er? * Nemo Do-

mi- ne. Nec e-go te condemnabo: jam ampli- us



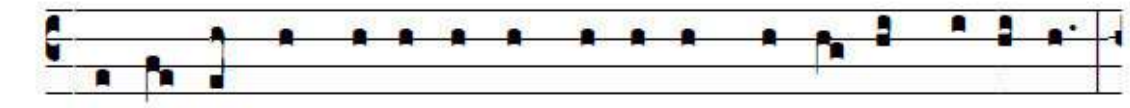
no- li pecca- re.



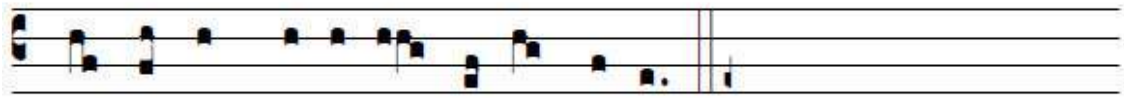
1. Be- á- tus, cu- i remíssa est in-íqui-tas, et obtéctum



est peccá-tum. Nemo.

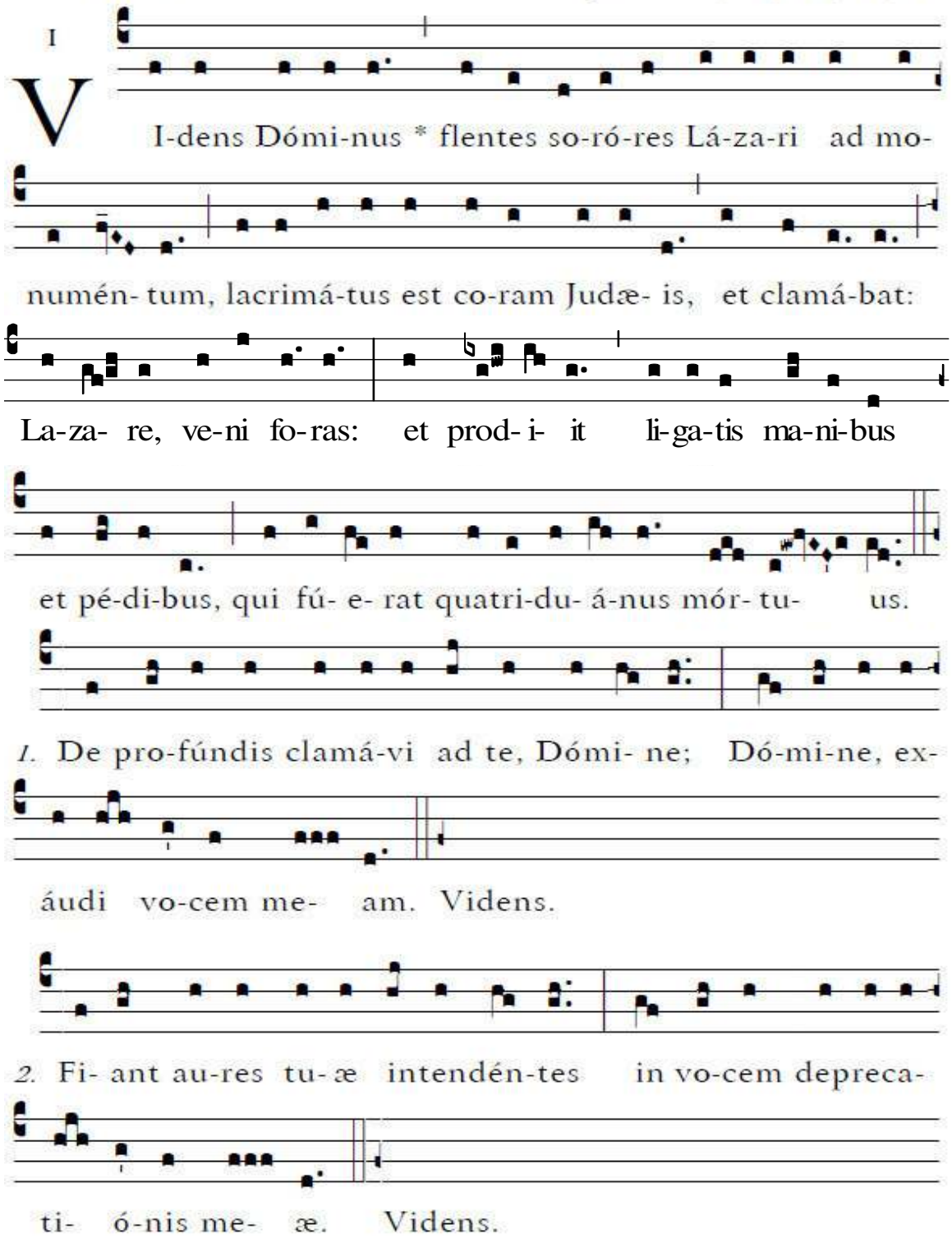


2. Be- á- tus vir, cu- i non impu-tá-vit Dómi- nus de-líctum,



nec est in spí-ri-tu e- jus do-lus. Nemo.

VIDENS DOMINUS FLENTES *Gv 11 – Salmo 129* DOMENICA QUINTA



I

V I-dens Dómi-nus * flentes so-ró-res Lá-za-ri ad mo-

numén- tum, lacrimá-tus est co-ram Judæ- is, et clamá-bat:

La-za- re, ve-ni fo-ras: et prod- i- it li-ga-tis ma-ni-bus

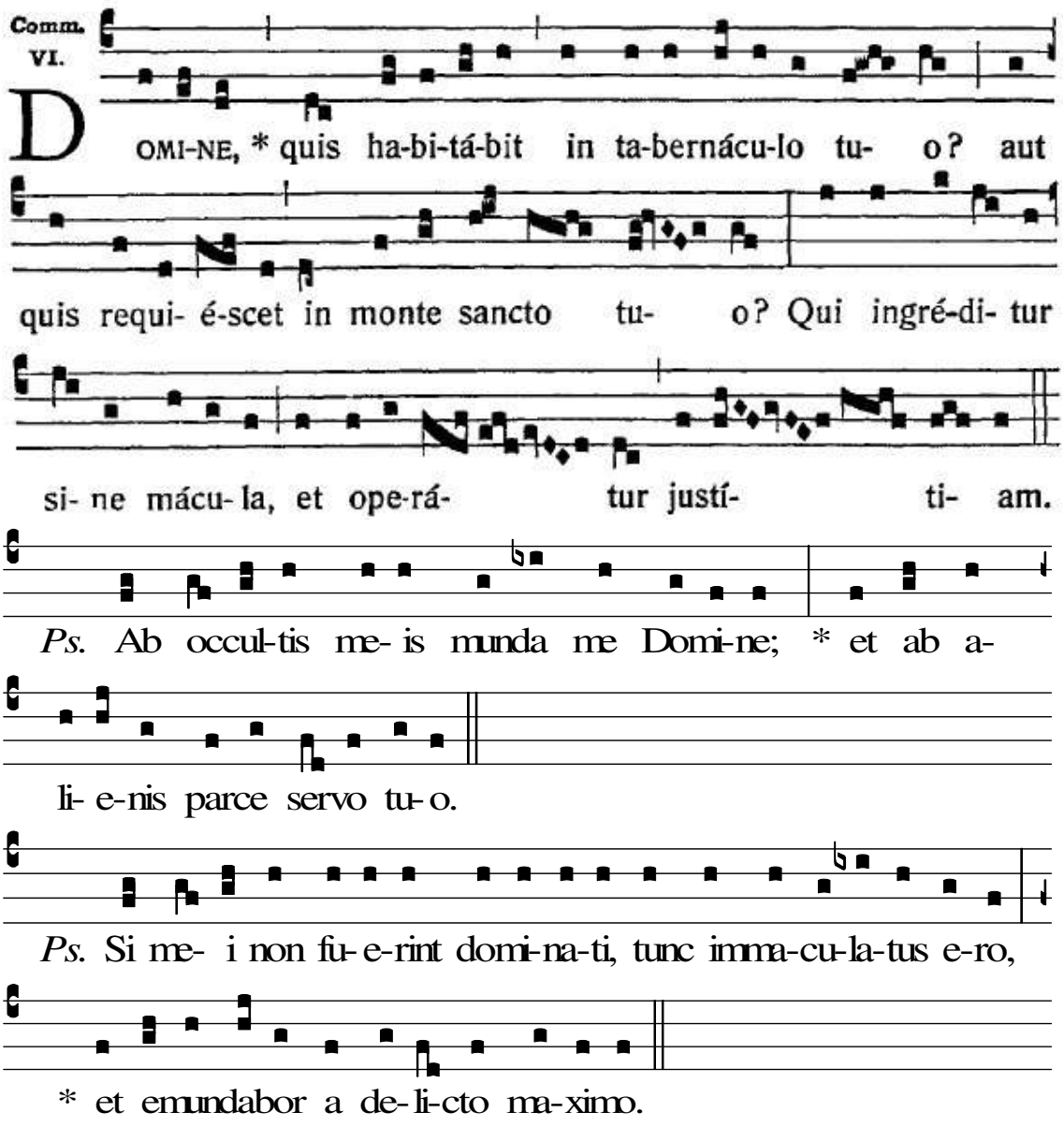
et pé-di-bus, qui fú- e- rat quatri-du- á-nus mór- tu- us.

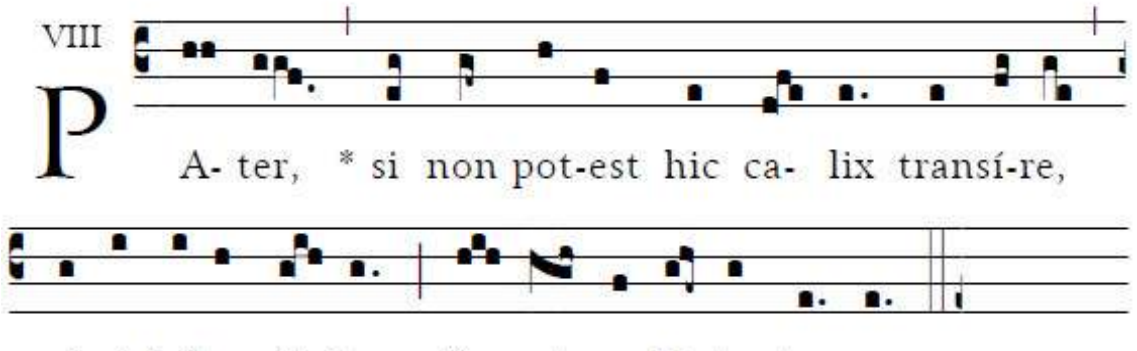
1. De pro-fúndis clamá-vi ad te, Dómi- ne; Dó-mi-ne, ex-

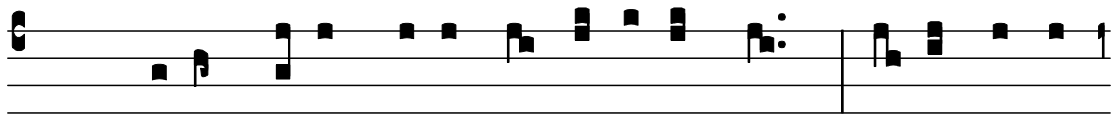
áudi vo-cem me- am. Videns.

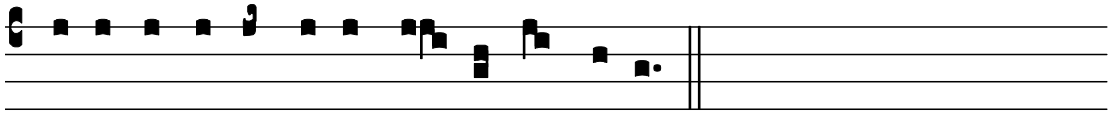
2. Fi- ant au-res tu- æ intendén-tes in vo-cem depreca-

ti- ó-nis me- æ. Videns.

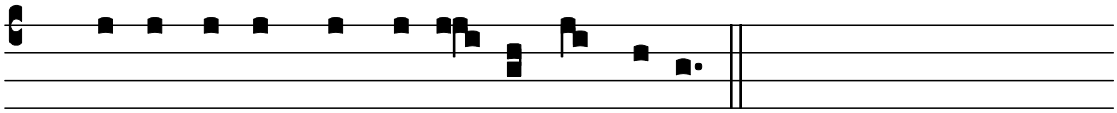
DOMINE QUIS HABITABIT *Salmo 14 - 18* — MARTEDÌ TERZA SETT.

PATER SI NON POTEST *Mt 26,42 – Ps. 21* — DOMENICA DELLE PALME





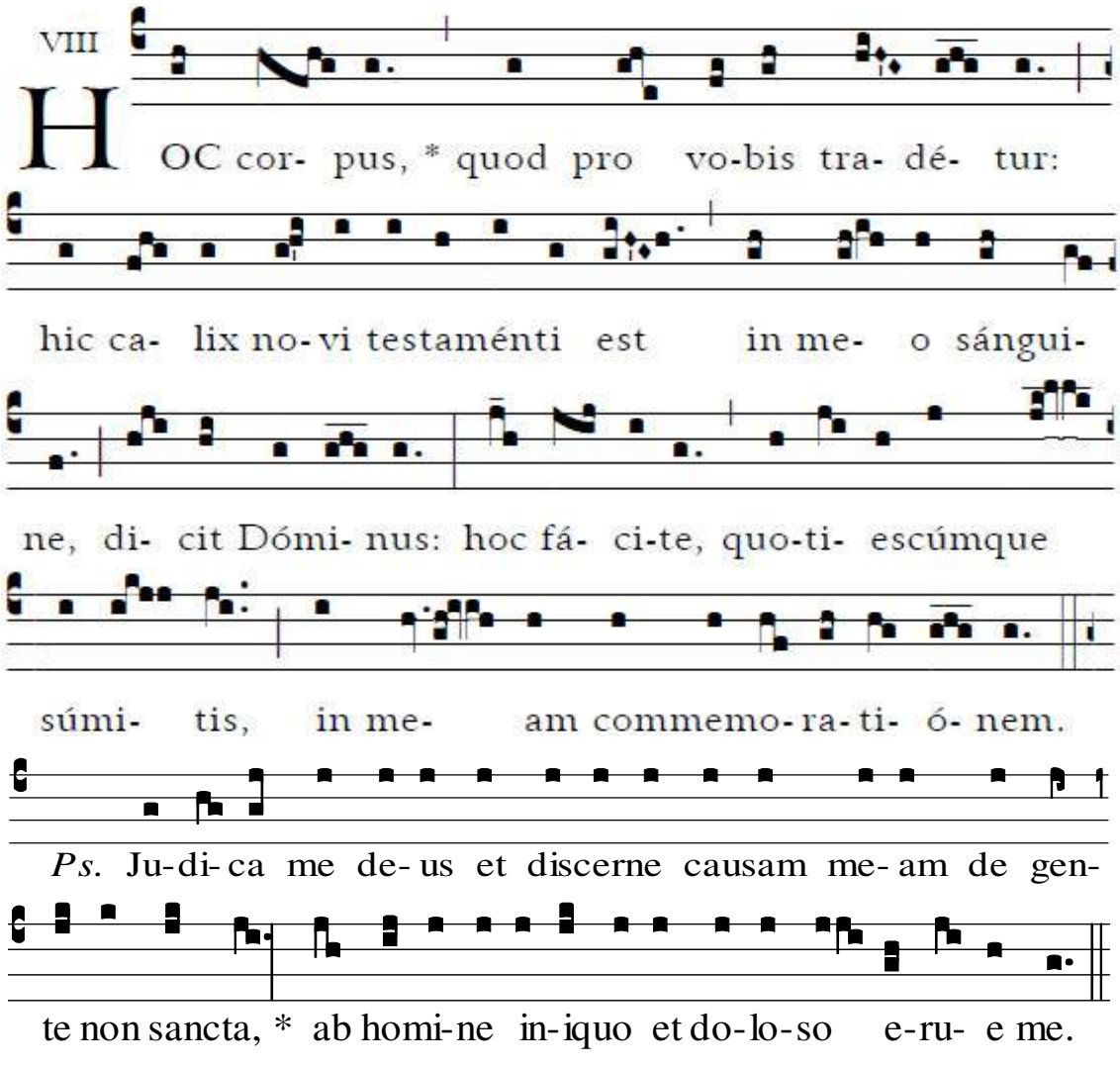
Ps. De- us De- us me- us re-spi ce in me: * qua- re me de-

re- liqui- sti longe a sa- lu- te me- a.

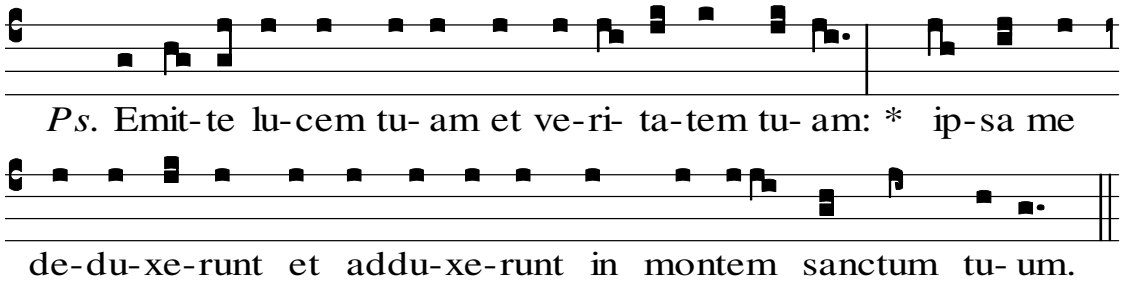
Ps. Fode- runt ma- nus me- as et pe- des me- os: * di- nu-



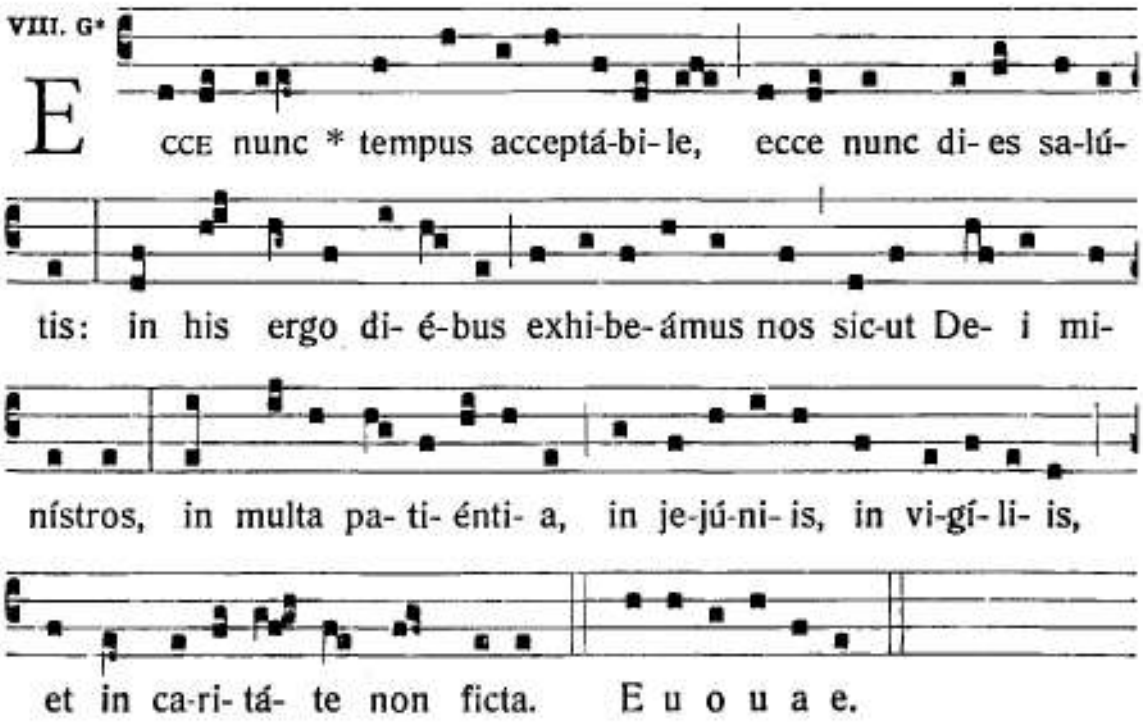
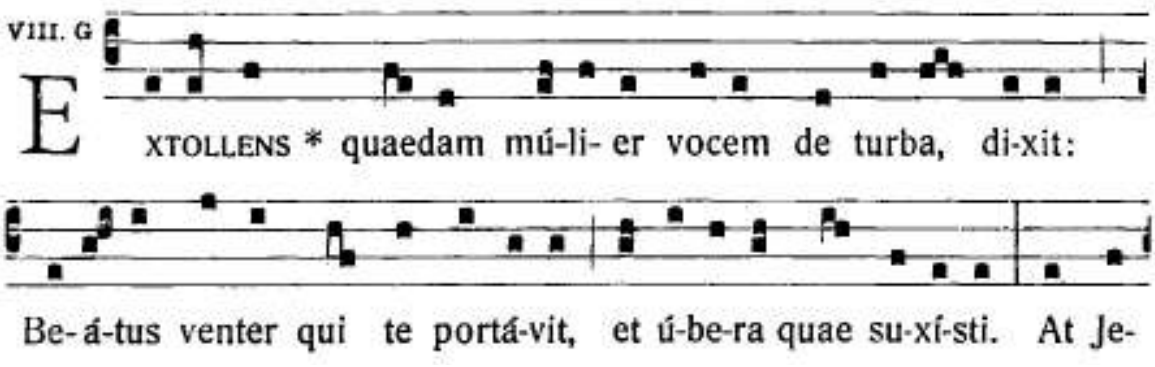
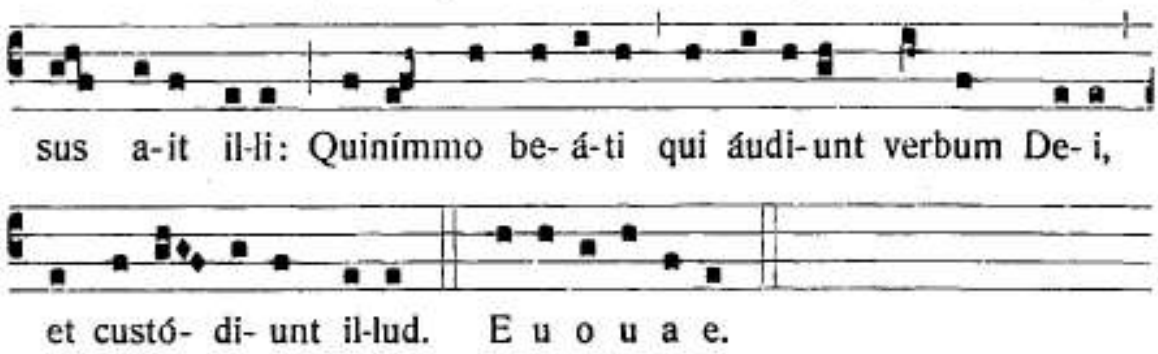
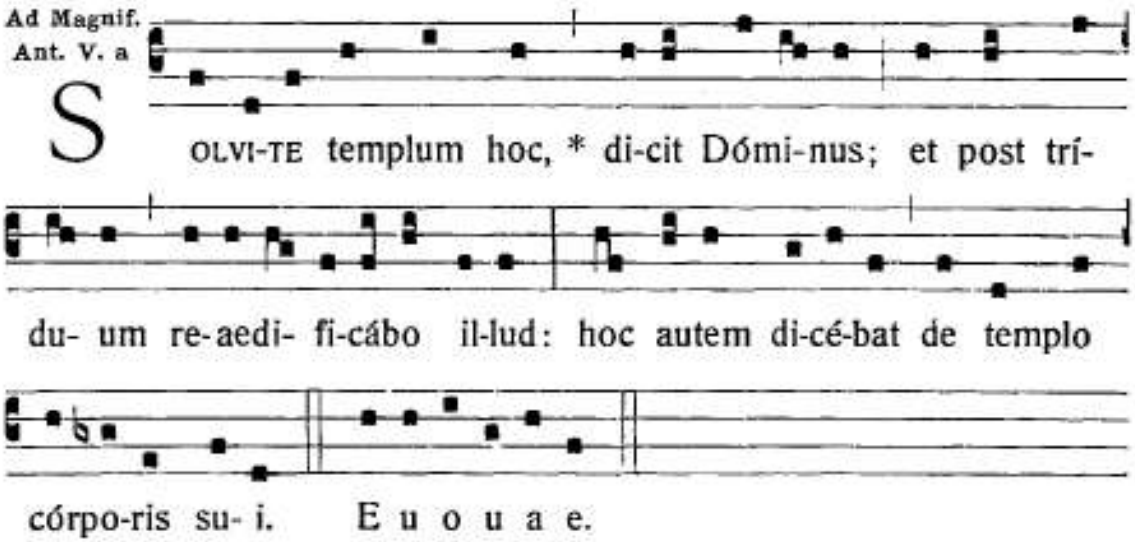
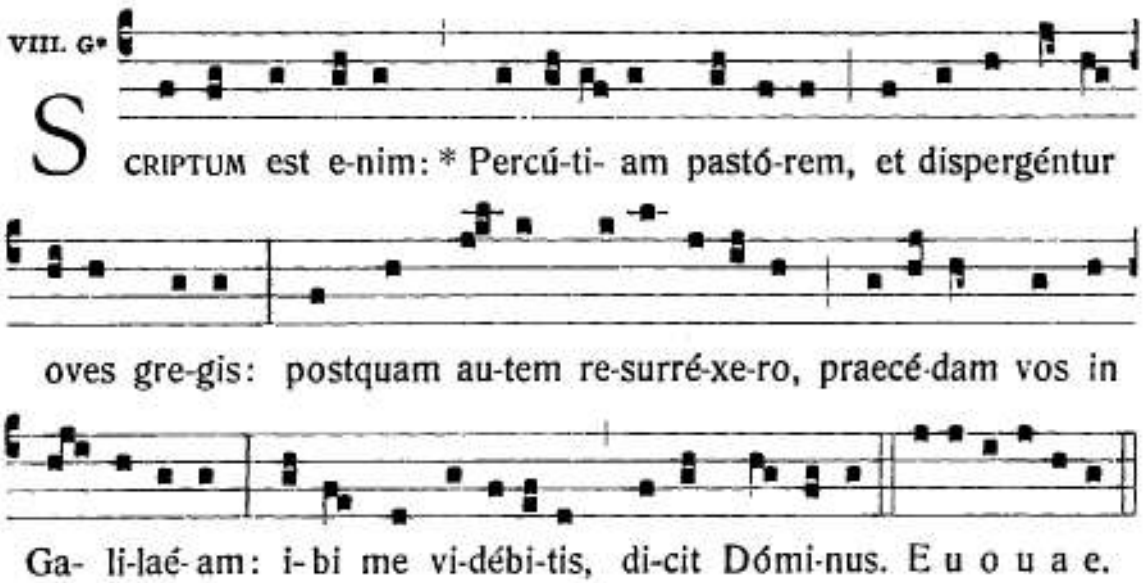
me- ra- ve- runt omni- a ossa me- a.

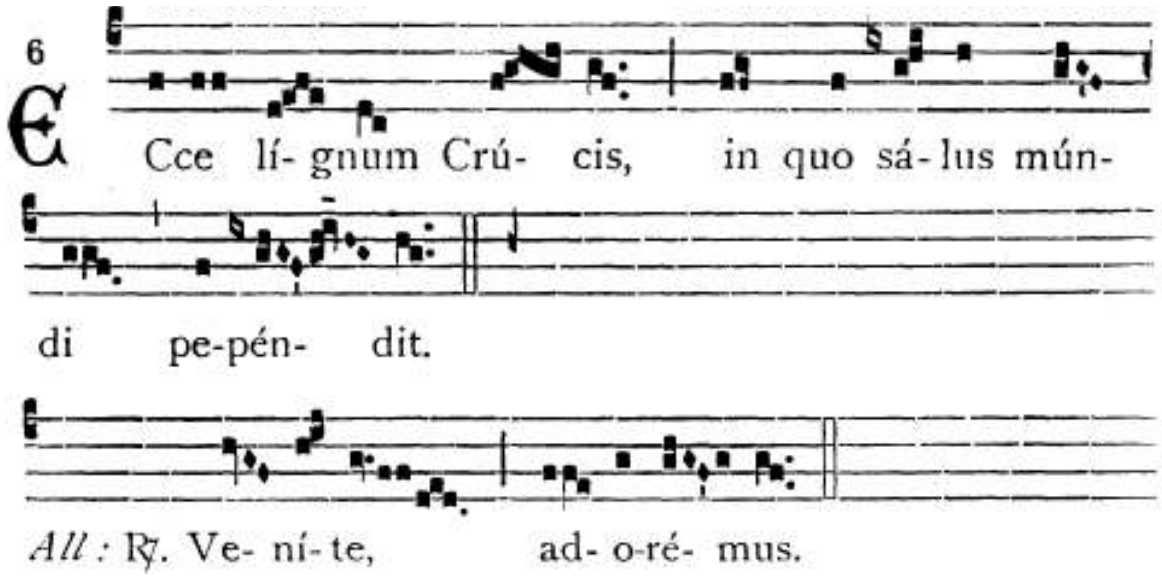
HOC CORPUS *1Cor 11 – Ps. 42* GIOVEDÌ SANTO

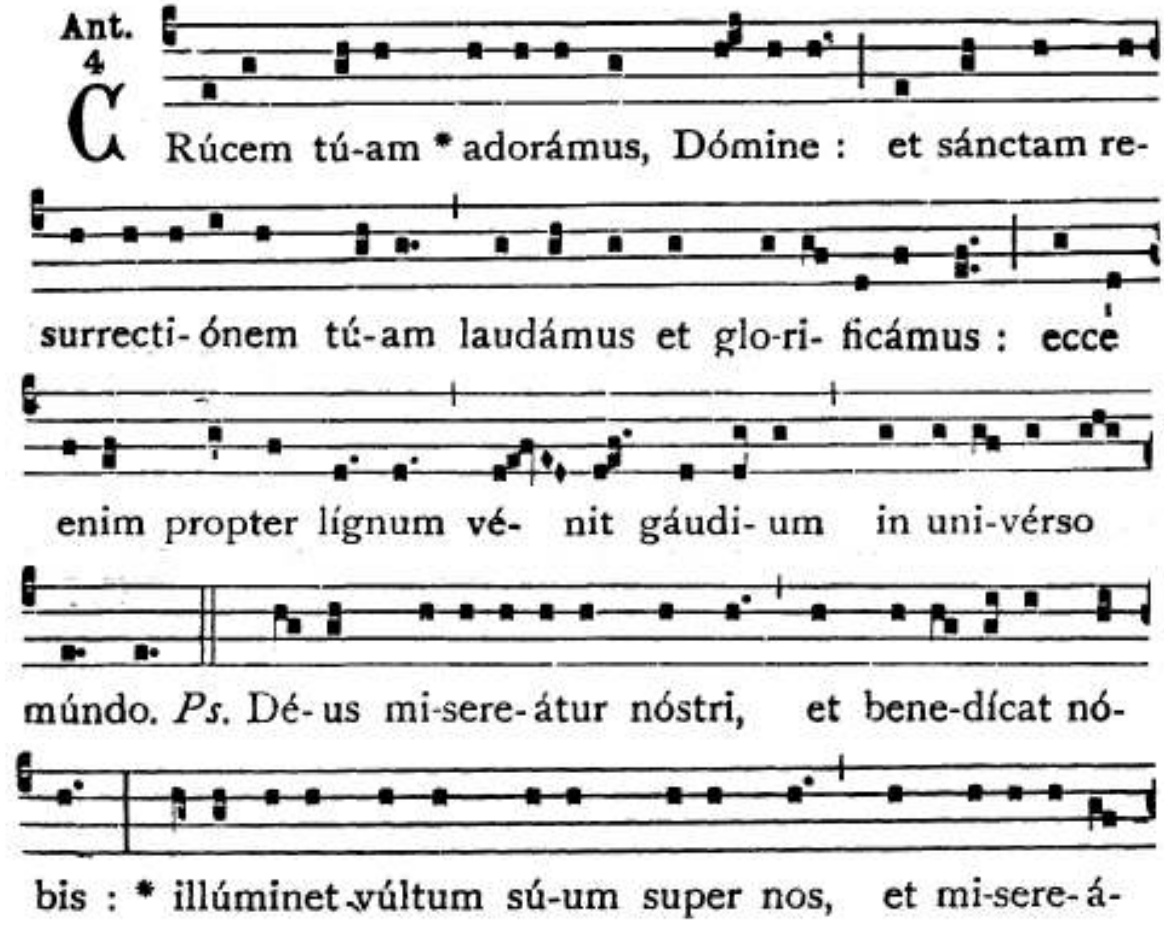
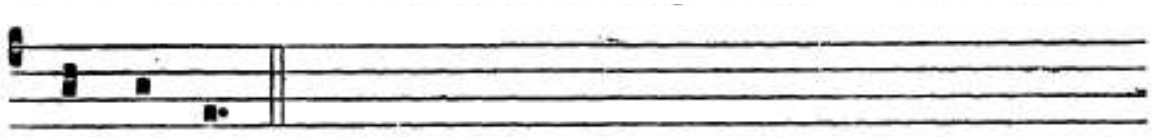




ANTIFONE

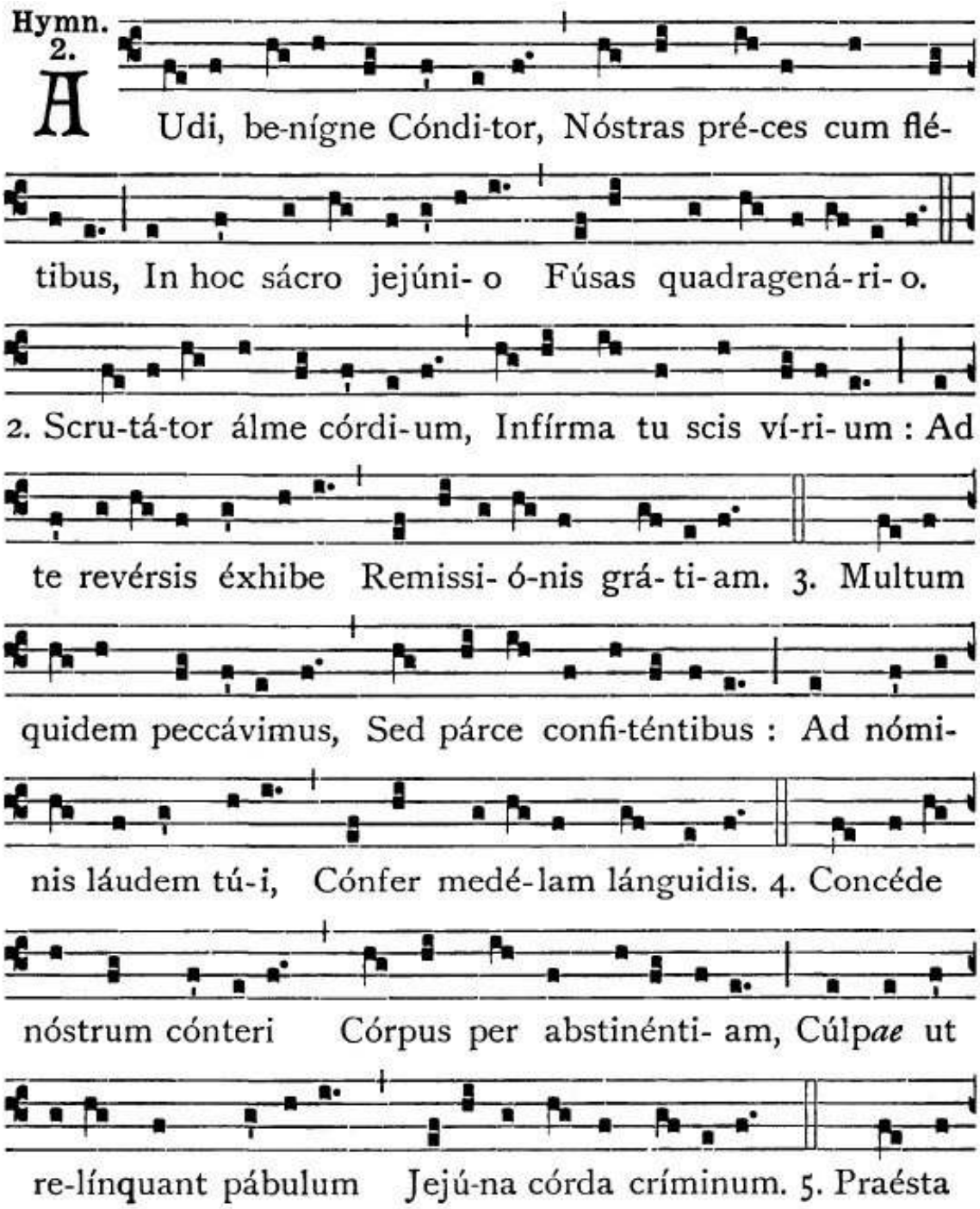
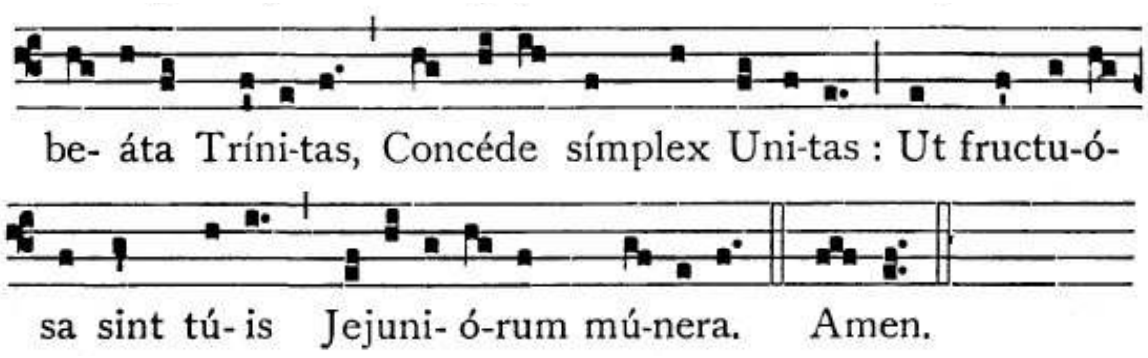
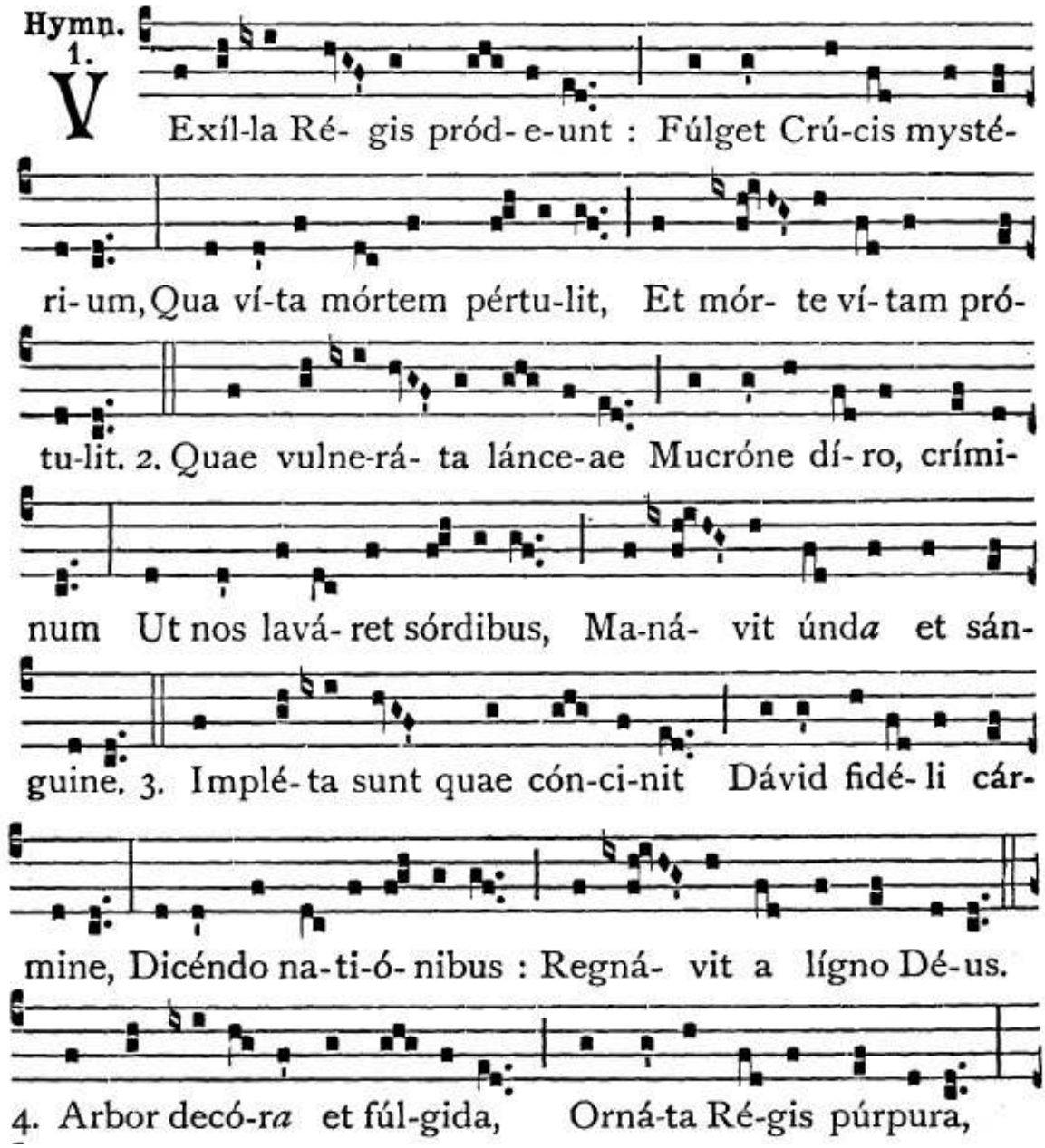
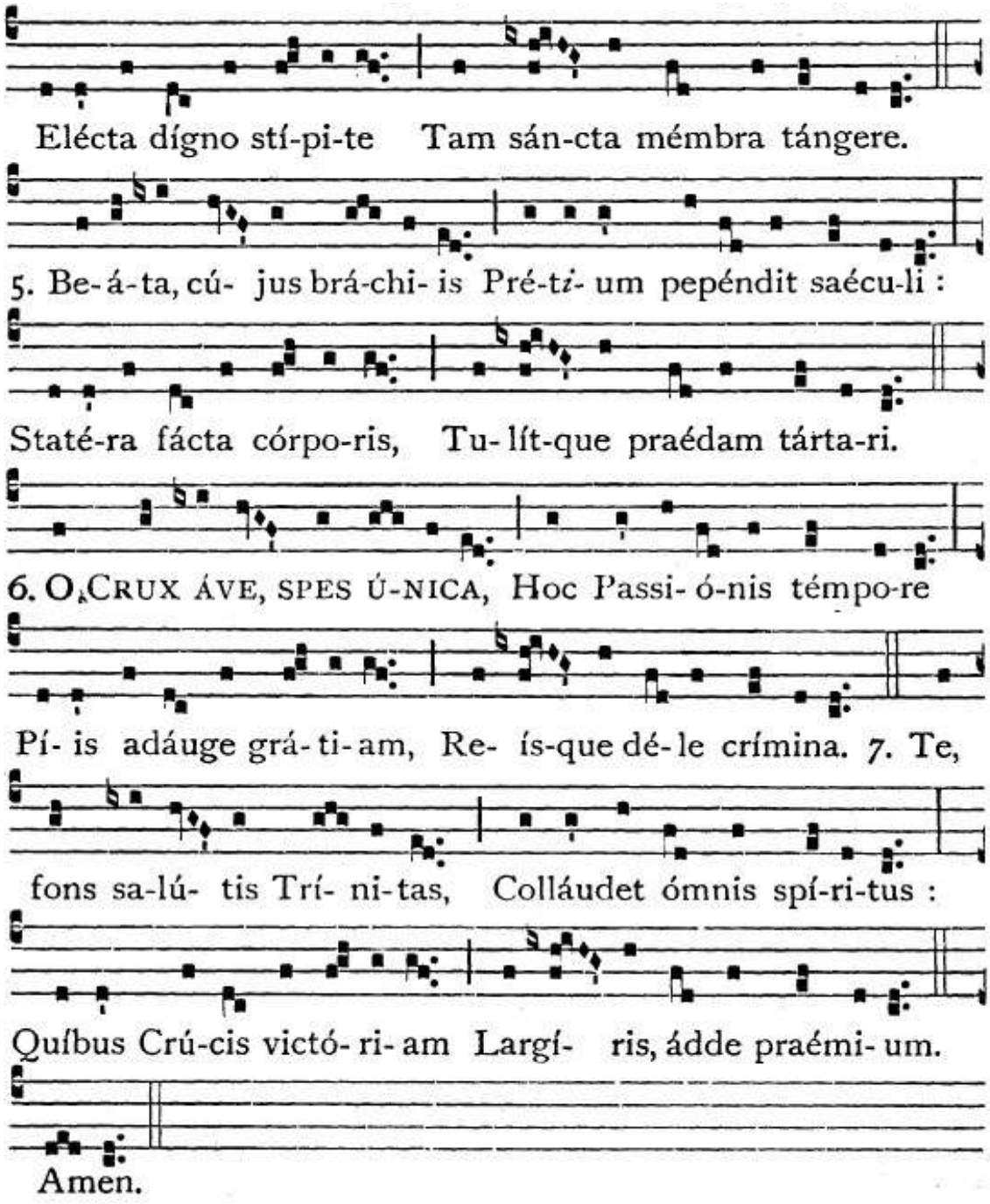
ECCE NUNC *2Cor. 6,2* — DOMENICA PRIMA

EXTOLLENS *Luca 11,27* — DOMENICA TERZA

SOLVITE TEMPLUM HOC *Gv 2,19* — FERIA II SETT. IV

SCRIPTUM EST *Mt 26,32* — DOMENICA DELLE PALME

ECCE LIGNUM — VENERDÌ SANTO



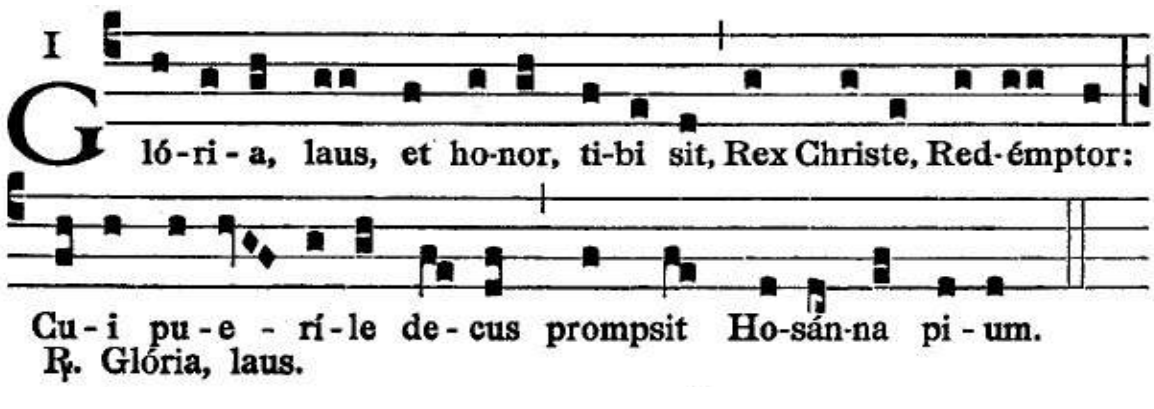
CRUCEM TUAM — VENERDÌ SANTO



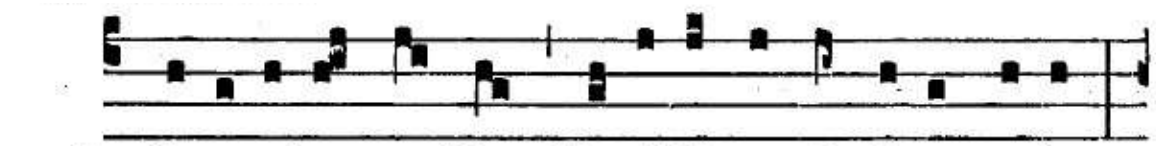
tur nóstri.

INNI

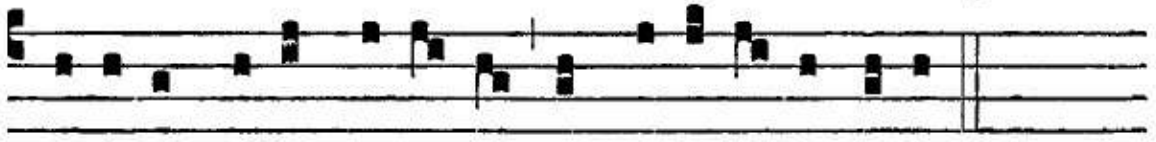
AUDI BENIGNE CONDITOR *(S.Gregorio M.)*

VEXILLA REGIS *(Venanzio Fortunato)*



GLORIA LAUS *(Teodulfo d'Orleans)*

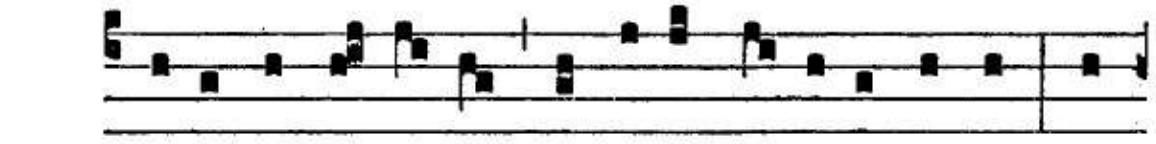




1 Is-ra-el es tu Rex, Da-ví-dis et ín-cli-ta pro-les:

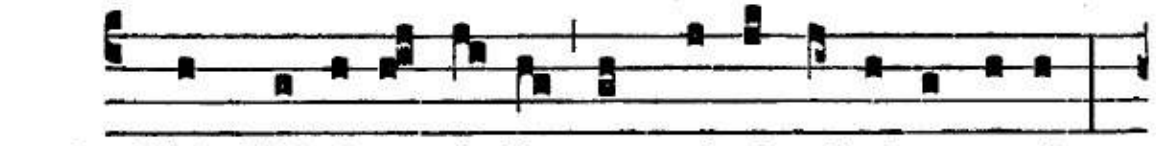


Nó-mi-ne qui in Dó-mi-ni, Rex be-ne-díc-te, ve-nis.
℟. Glória, laus.

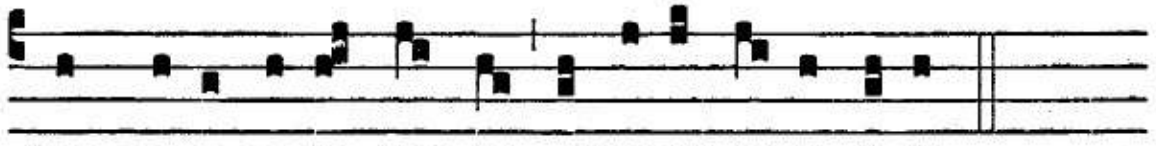


2 Cœ-tus in ex-cél-sis te laudat cæ-li-cus om-nis, Et

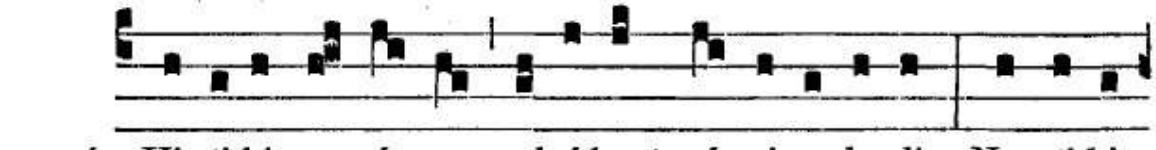
mortá-lis ho-mo, et cuncta cre-á-ta si-mul. ℟. Glória, laus.



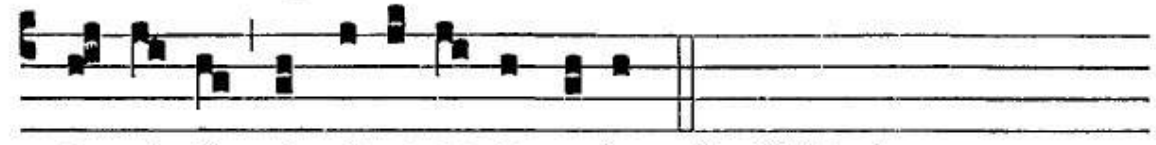
3 Plebs Hebráe-a ti-bi cum pal-mis ób-vi-a ve-nit:



Cum pre-ce, vo-to, hym-nis, ád-sumus ec-ce ti-bi.
℟. Glória, laus.

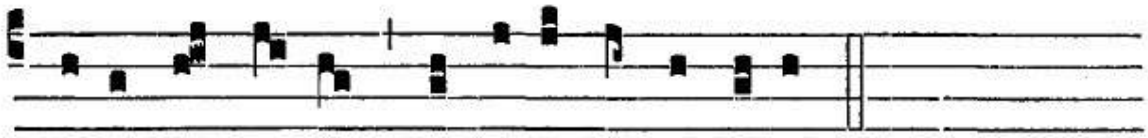


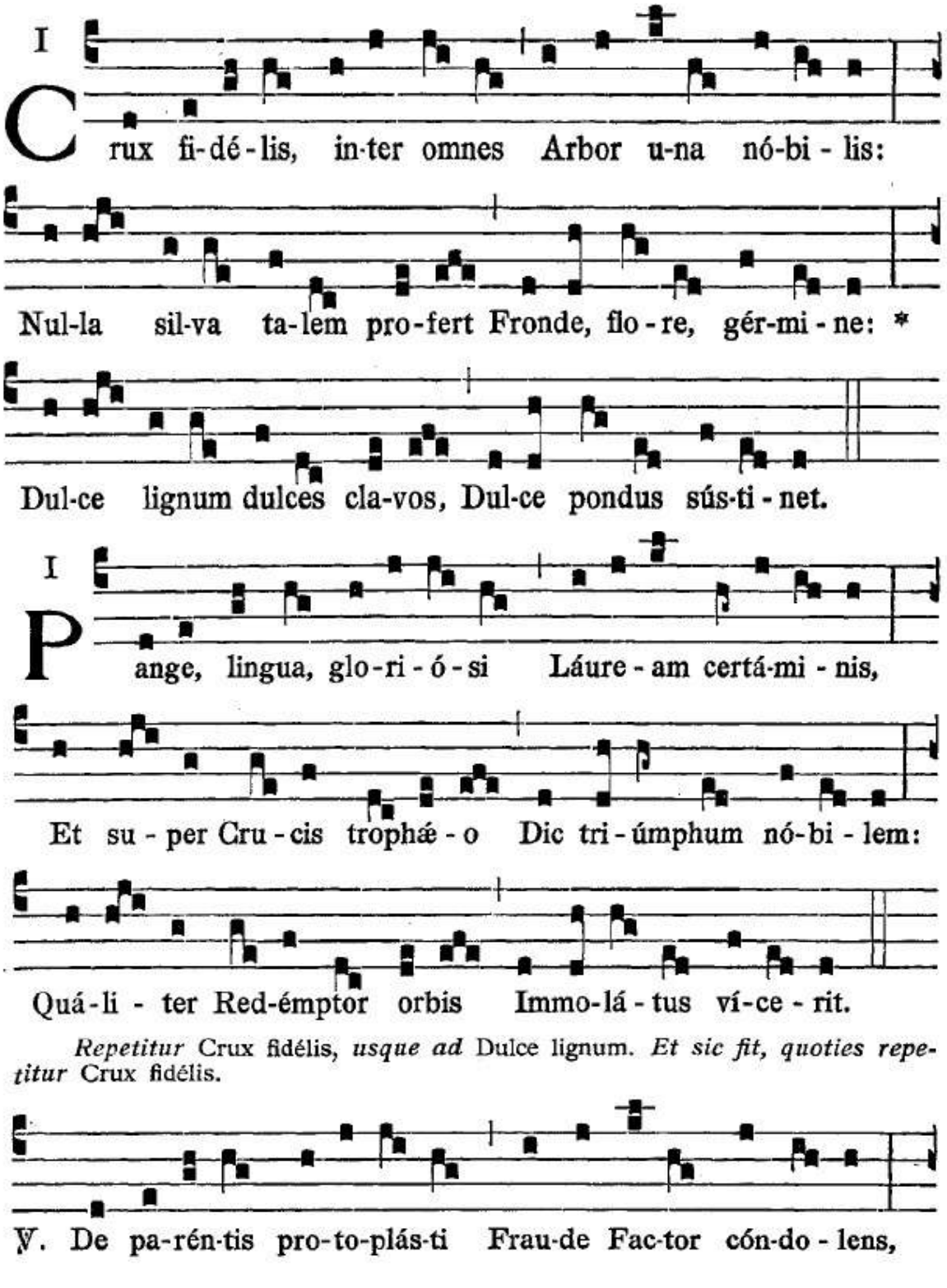
4 Hi ti-bi pas-sú-ro solvé-bant mú-ni-a laudis: Nos ti-bi

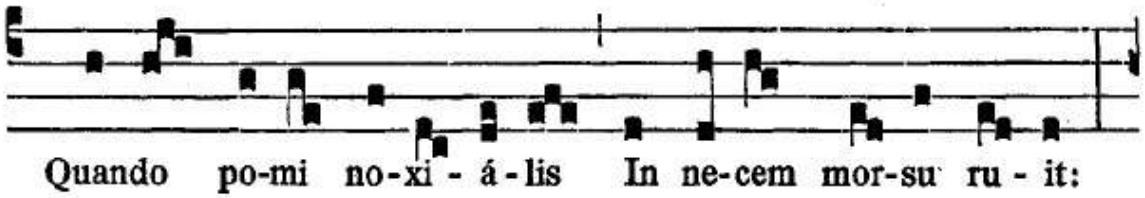


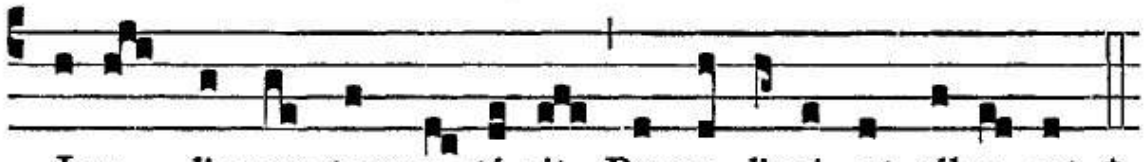
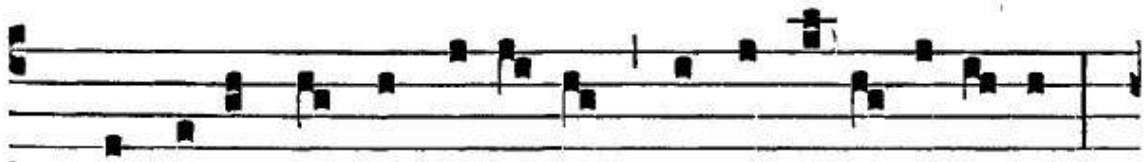
reg-nán-ti pán-gimus ec-ce me-los. ℟. Glória, laus.

5 Hi pla-cu-é-re ti-bi, plá-ce-at de-vó-ti-o nostra: Rex

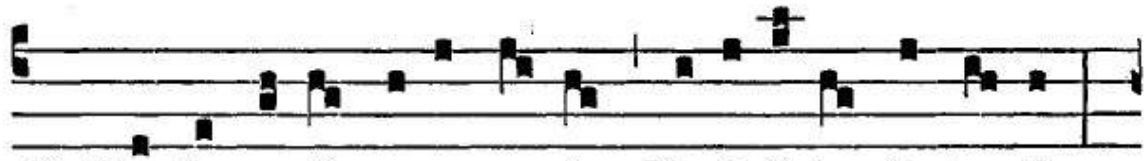


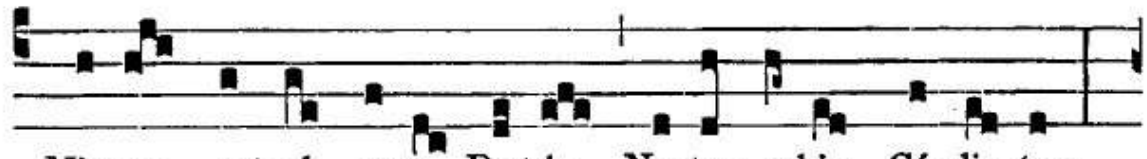
CRUX FIDELIS – PANGE LINGUA *(Venenzio Fortunato)*

Repetitur Crux fidélis, *usque ad* Dulce lignum. *Et sic fit, quoties repetitur* Crux fidélis.

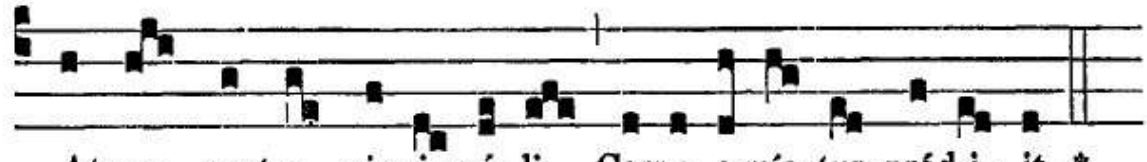

Quando po-mi no-xi - á - lis In ne-cem mor-su ru - it:

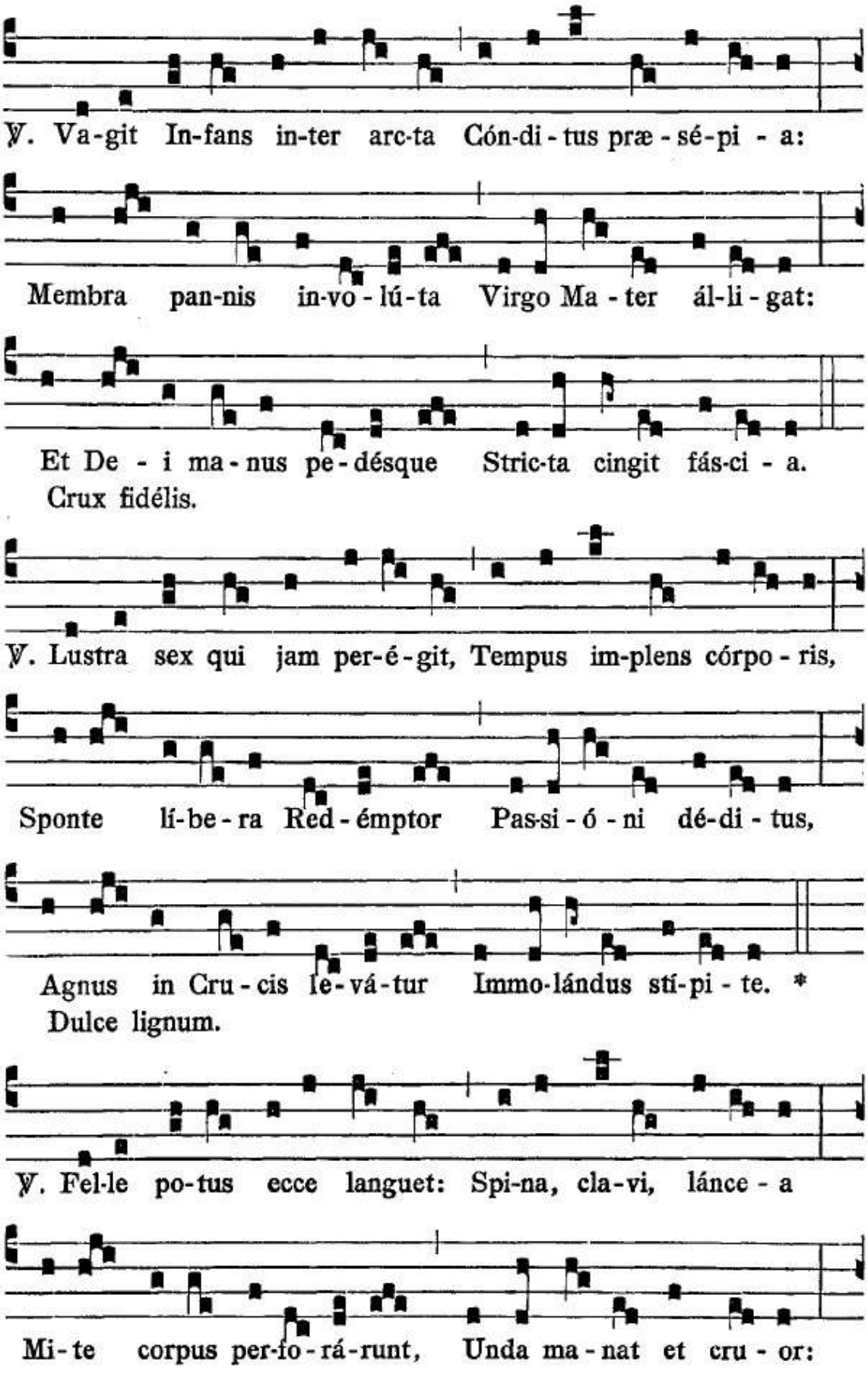

Ipse lig-num tunc no - tá-vit, Damna ligni ut sól-ve - ret. *
Dulce lignum.

℣. Hoc o-pus nos-træ sa-lú - tis Ordo de-po-pósce - rat;

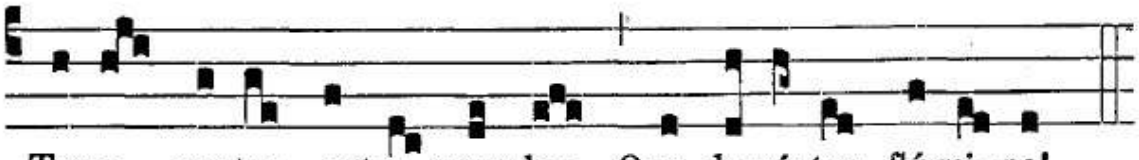
Mul-ti - fór-mis pro-di - tó-ris Ars ut ar-tem fál-le - ret:

Et me - dé-lam fer-ret inde, Hos-tis unde læ-se - rat.
Crux fidélis.

℣. Quando ve-nit ergo sa-cri Ple-ni-tú-do témpo - ris,

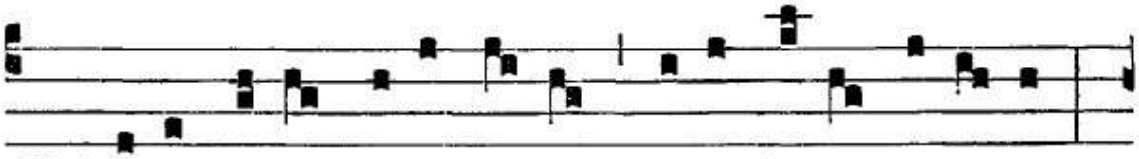

Mis-sus est ab arce Pa-tris Na-tus, orbis Cóndi - tor:

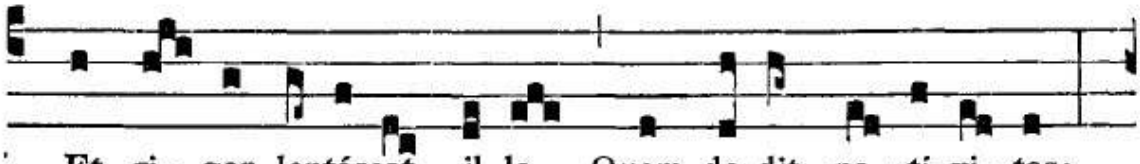

Atque ventre vir-gi - ná - li Carne a-míc-tus pród-i - it. *
Dulce lignum.

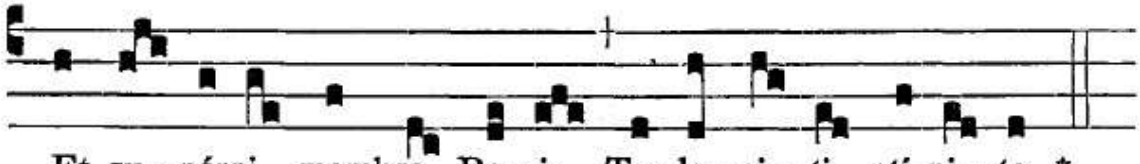

℣. Va-git In-fans in-ter arc-ta Cón-di-tus præ-sé-pi-a:
Membra pan-nis in-vo-lú-ta Virgo Ma-ter ál-li-gat:
Et De-i ma-nus pe-désque Stric-ta cingit fás-ci-a.
Crux fidélis.
℣. Lustra sex qui jam per-é-git, Tempus im-plens córpo-ris,
Sponte lí-be-ra Red-émptor Pas-si-ó-ni dé-di-tus,
Agnus in Cru-cis le-vá-tur Immo-lándus stí-pi-te. *
Dulce lignum.
℣. Fel-le po-tus ecce languet: Spi-na, cla-vi, lánce-a
Mi-te corpus per-fo-rá-runt, Unda ma-nat et cru-or:



Terra, pontus, astra, mun-dus, Quo la-vántur flú-mi-ne!
Crux fidélis.

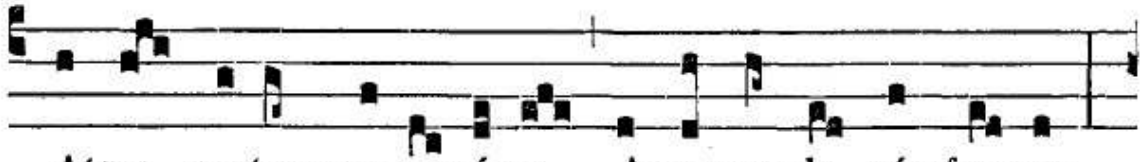


℣. Flec-te ra-mos, arbor al-ta, Tensa la-xa vís-ce-ra,

Et ri-gor lentéscat il-le, Quem de-dit na-tí-vi-tas:

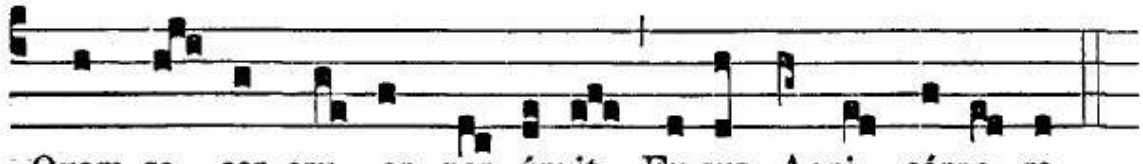


Et su-pérni membra Re-gis Tende mi-ti stí-pi-te. *
Dulce lignum.

℣. So-la digna tu fu-ís-ti Fer-re mundi Víc-ti-mam:

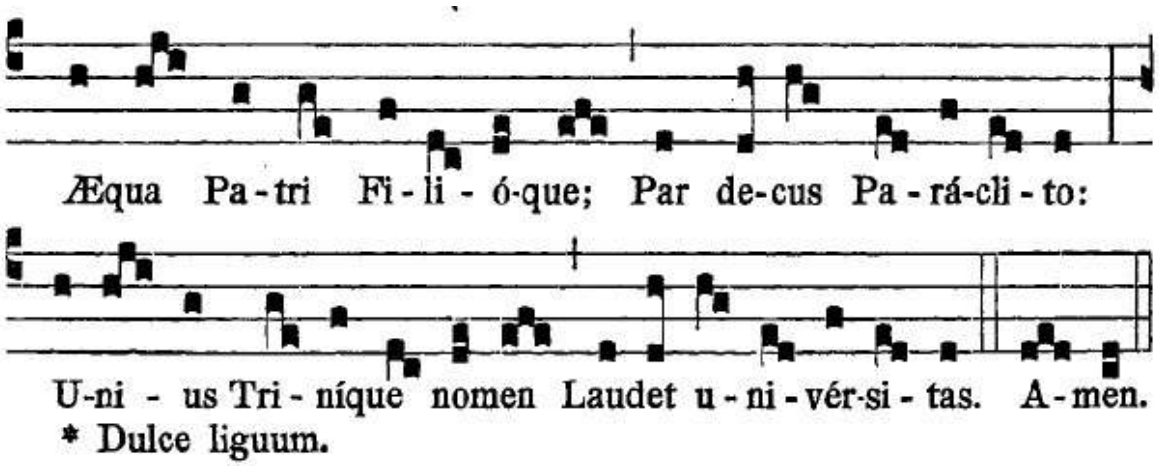


Atque portum præ-pa-rá-re Ar-ca mun-do náu-fra-go:



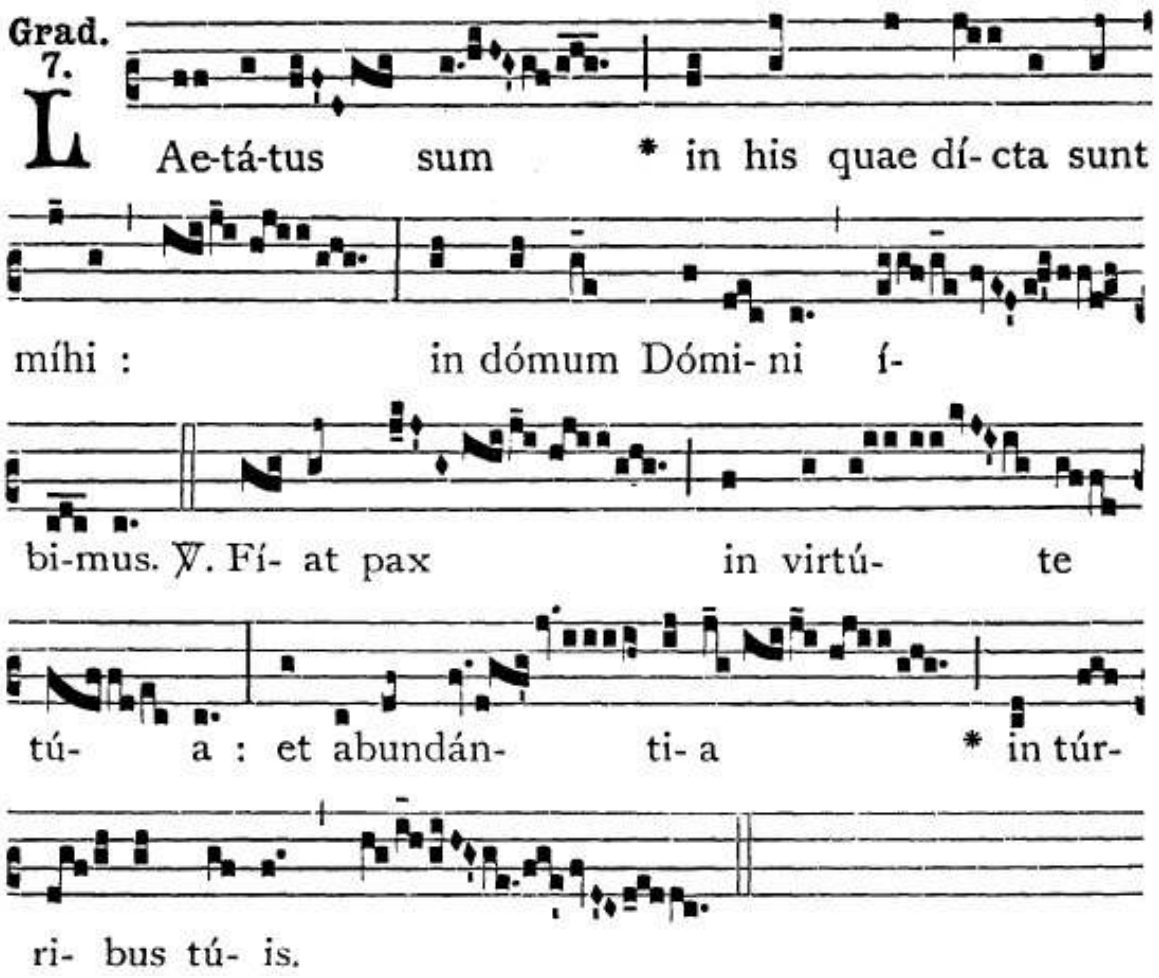
Quam sa-cer cru-or per-únxit, Fu-sus Agni córpo-re.
Crux fidélis.

℣. Sem-pi-tér-na sit be-á-tæ Tri-ni-tá-ti gló-ri-a:



VARIA

LÆTATUS SUM *Salmo 121* DOMENICA QUARTA



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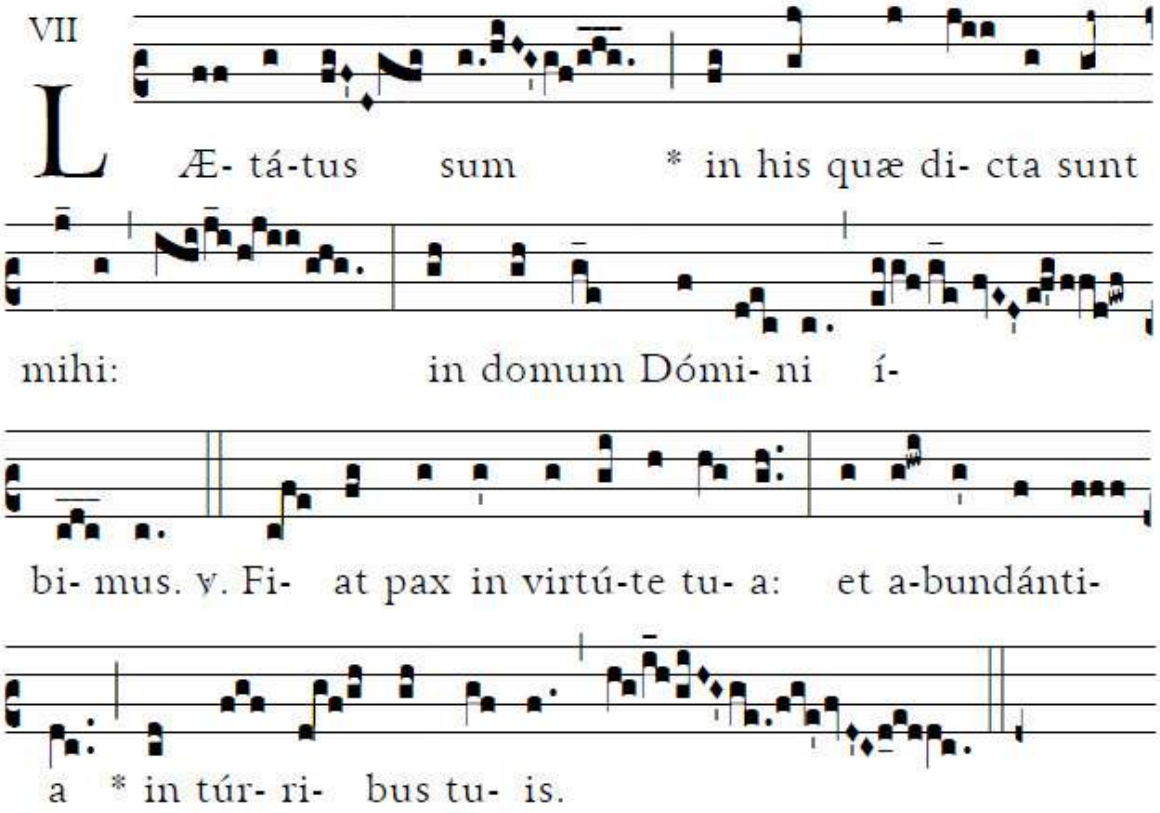
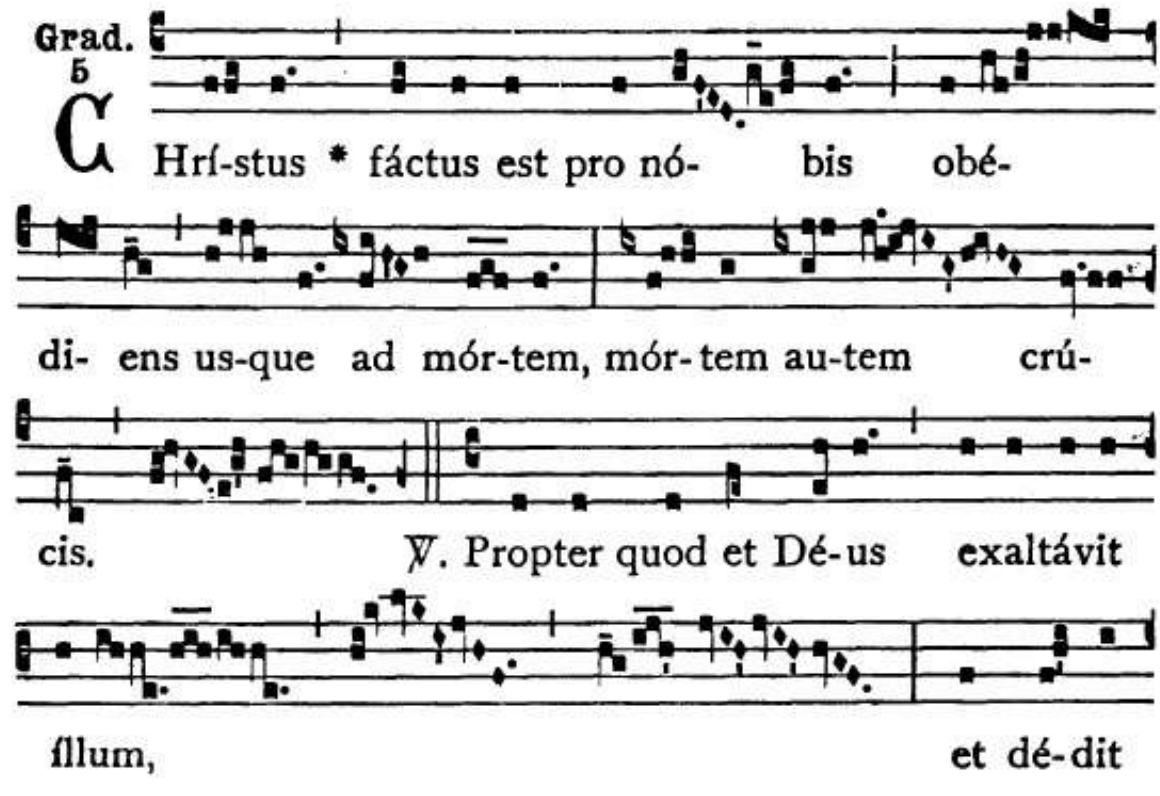
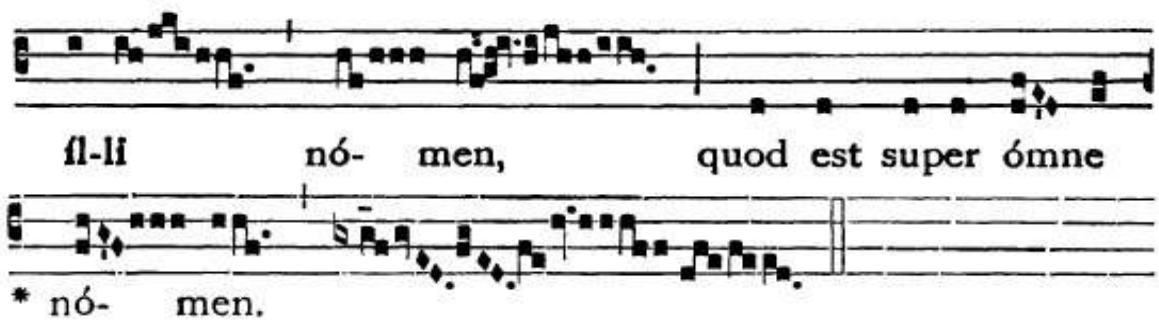


CHRISTUS FACTUS EST *Filippesi* DOMENICA DELLE PALME





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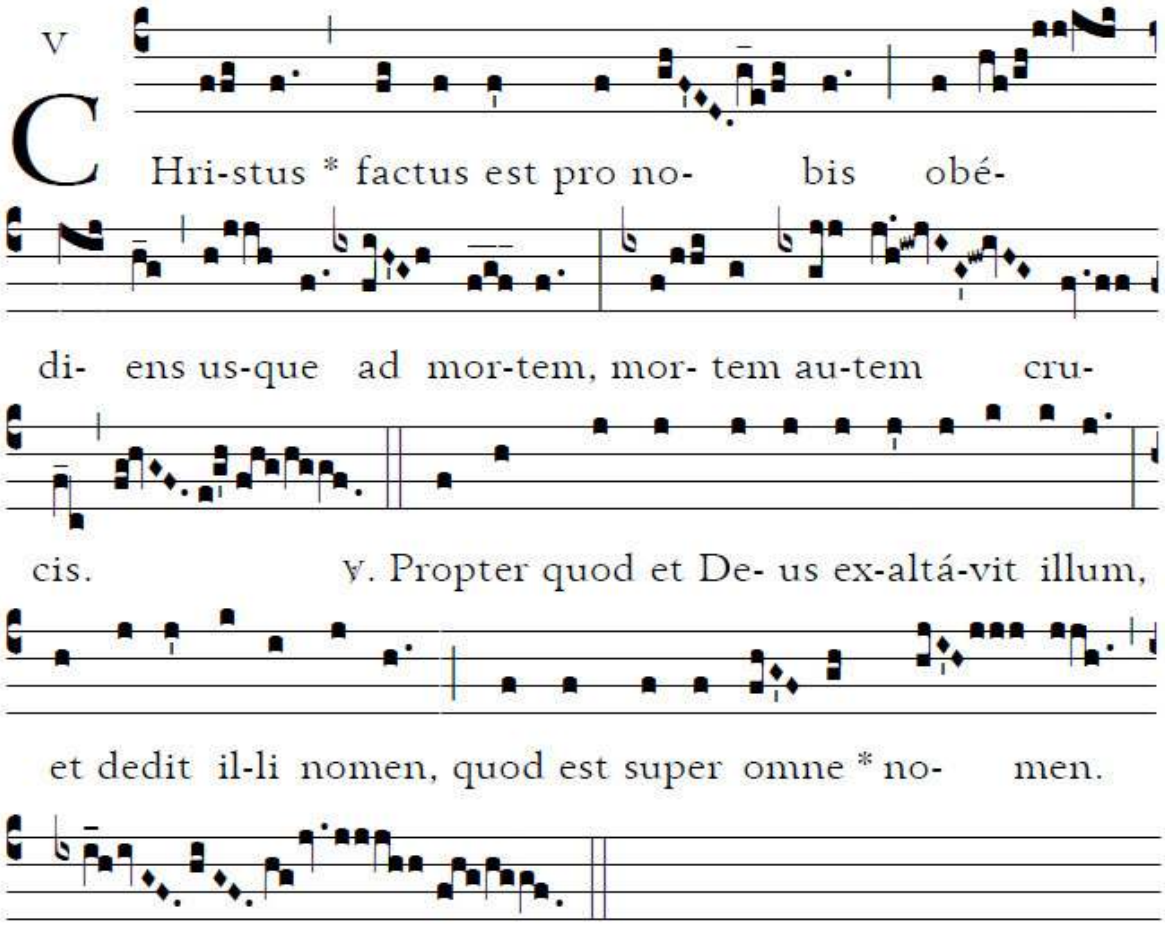
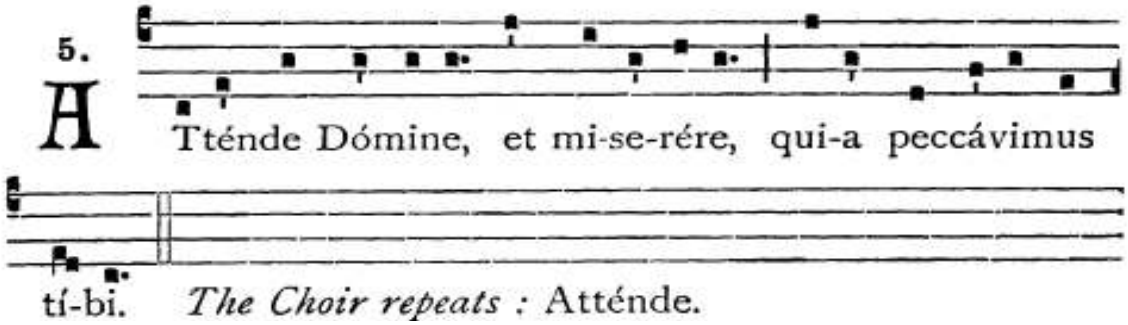
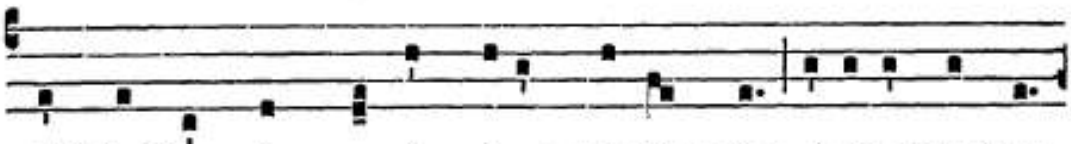
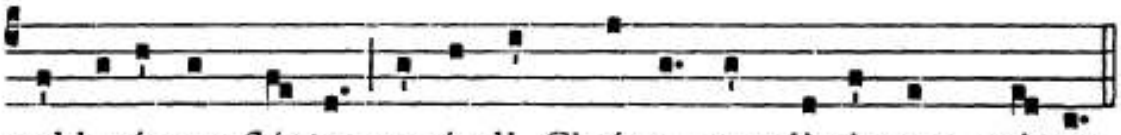
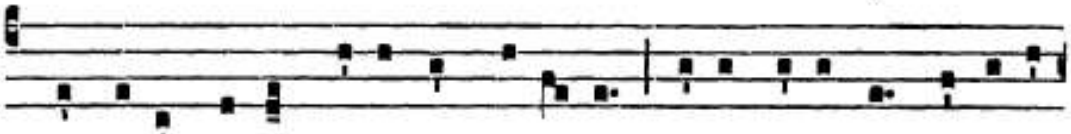


ATTENDE DOMINE



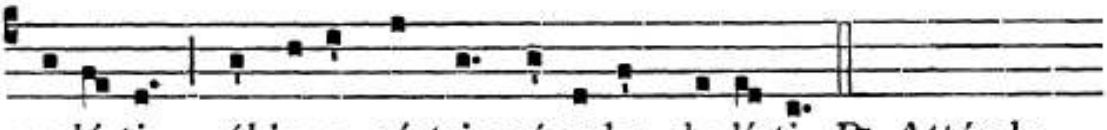
1. Ad te Rex súmme, ómni-um Redémptor, óculos nóstros

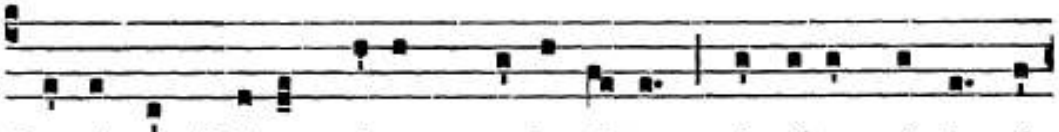


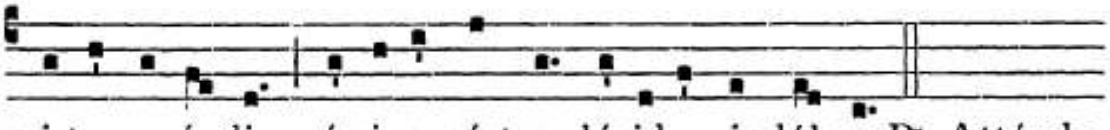
sublevámus fléntes : exáudi, Chríste, suppli-cántum pré-ces.
℟. Atténde.

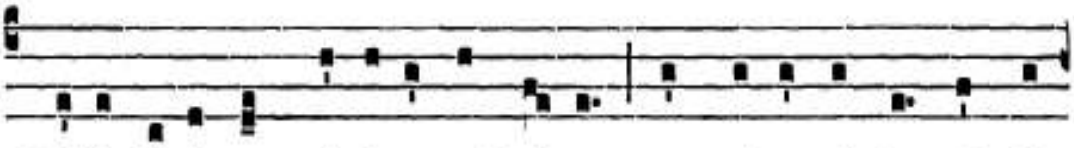


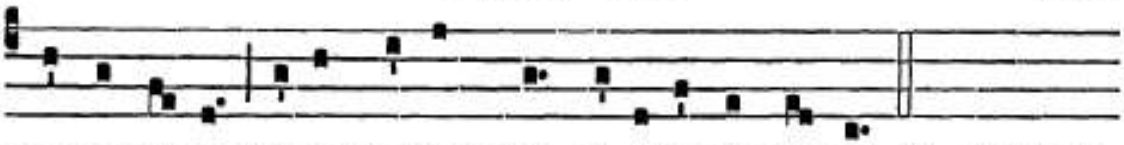
2. Déxtera Pátris, lápis angu-lá-ris, ví-a sa-lú-tis jánu-a



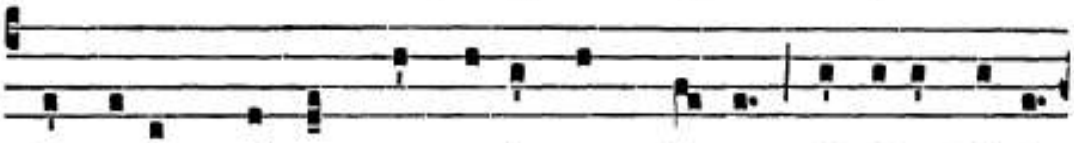
caeléstis, áblu-e nóstri mácu-las de-*lícti*. ℟. Atténde.

3. Rogámus, Dé-us, tú-am ma-jestá-tem : áuribus sácris gé-



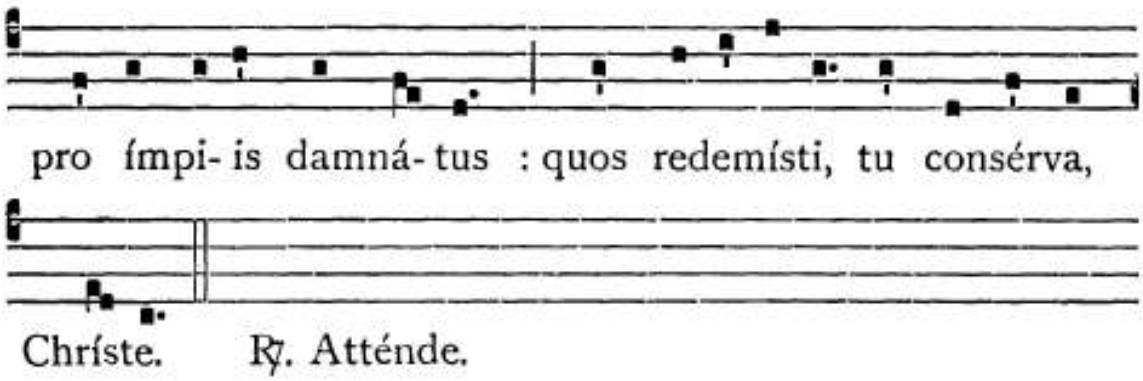
mi-tus exáudi : crímina nóstra plácidus indúlge. ℟. Atténde.

4. Tíbi fatémur crímina admíssa : contrí-to córde pándi-

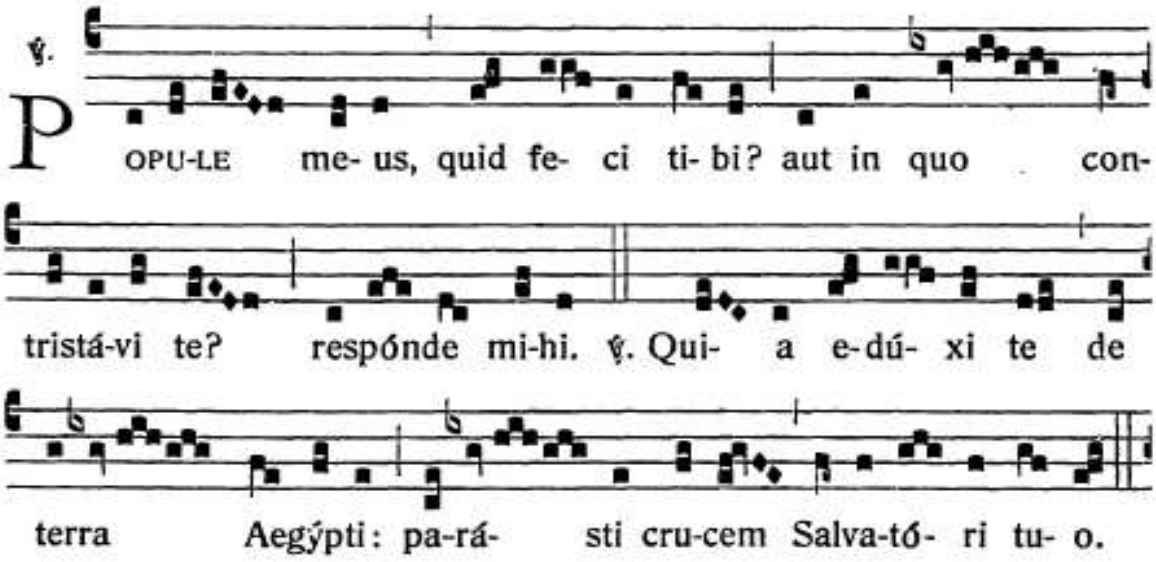


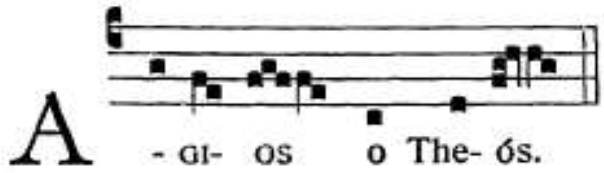
mus occúlta : tú-a Redémptor, pí-e-tas ignóscat. ℟. Atténde.



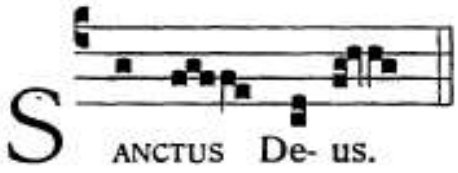
5. Innocens cáptus, nec repúgnans dúctus, téstibus fálsis



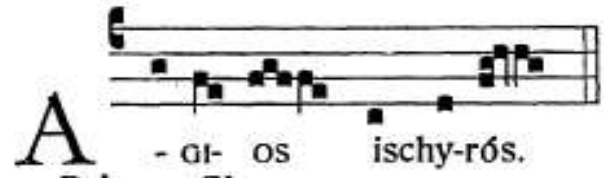
POPULE MEUS — IMPROPERIA

Unus Chorus cantat:



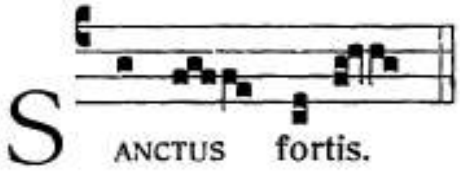
Alius Chorus respondet:



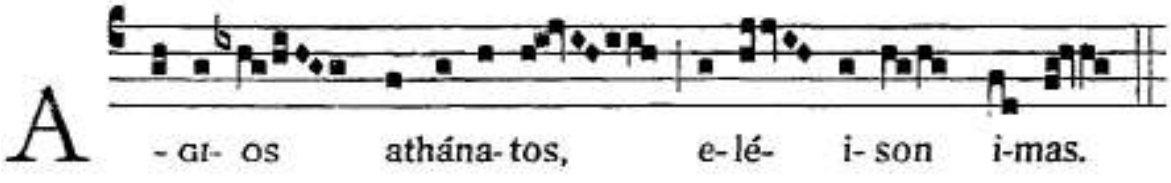
Primus Chorus:



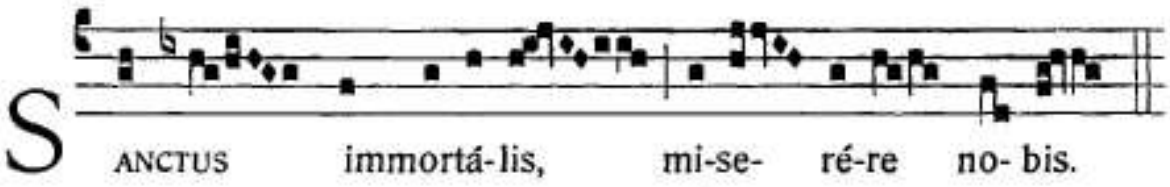
Secundus Chorus:

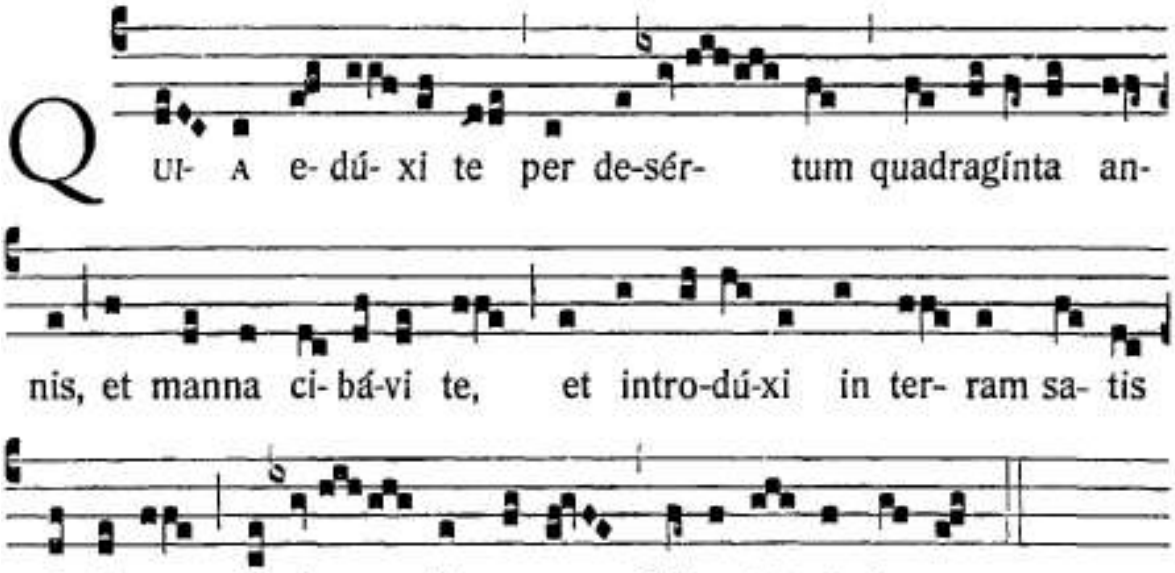


Primus Chorus:

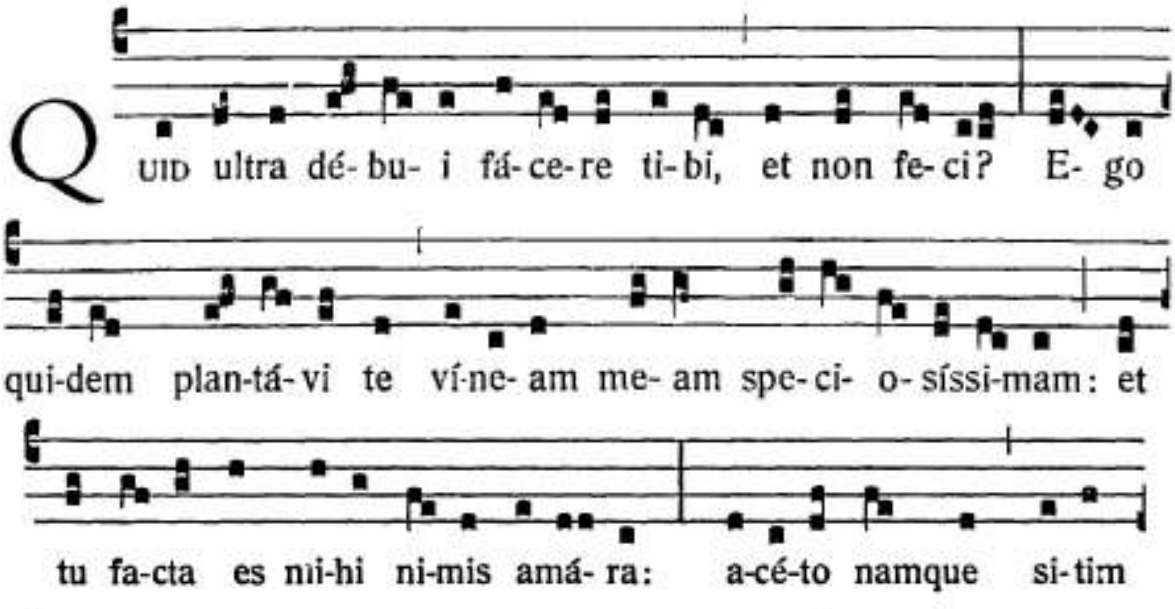


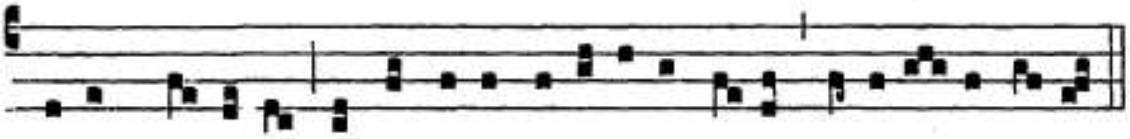
Secundus Chorus:



Postea duo de secundo Choro cantant:

Chori respondent alternatim: Agios o Theós, *etc.* Sanctus Deus, *etc. ita tamen ut primus Chorus semper repetat* Agios, *ut supra.*

Deinde duo de primo Choro cantant:

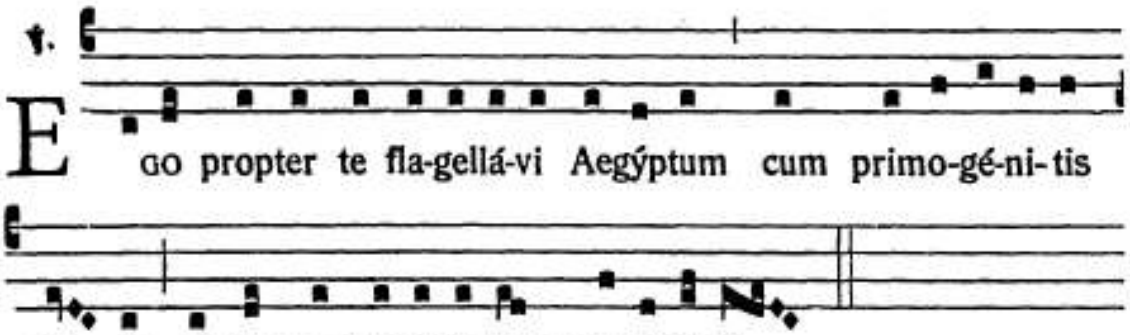




me- am po- tásti · et lánce- a perforásti la- tus Salva- tó- ri tu- o.

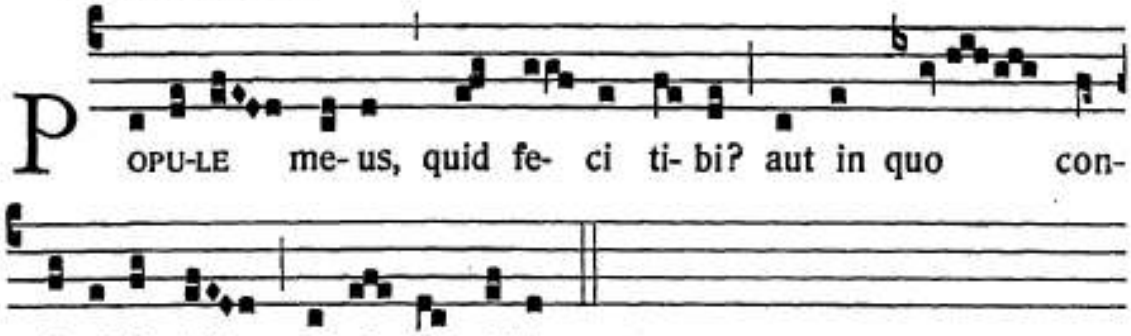
Item Chori alternatim respondent Agios o Theós, Sanctus Deus.

¶ *Versus sequentis Improperii a duobus Cantoribus alternatim cantantur, utroque Choro simul repetente post quemlibet versum:* Pópule meus, *ut infra.*

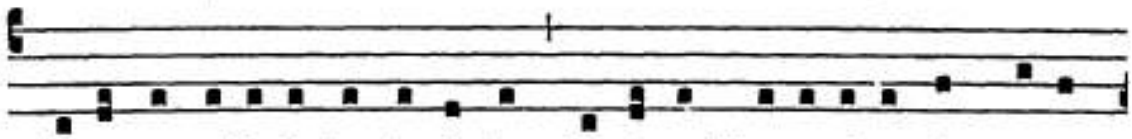
Duo de secundo Choro cantant:

℣.

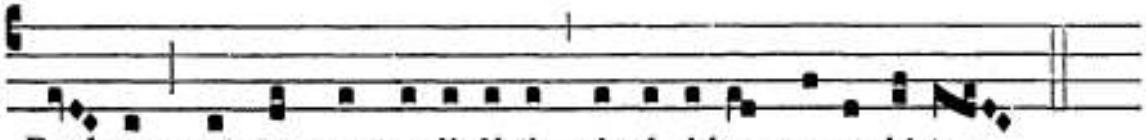
EGO propter te fla-gellá-vi Aegýptum cum primo-gé-ni- tis

su- is: et tu me flagel-lá- tum tra-di-dí-sti.

Chorus repetit:

POPU-LE me- us, quid fe- ci ti- bi? aut in quo con-

tristá-vi te? respónde mi-hi.

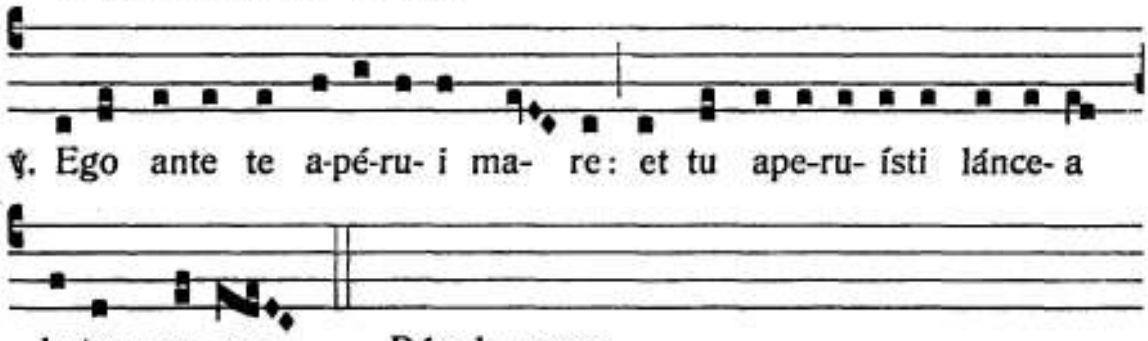
Duo de primo Choro:

℣. Ego te edú-xi de Aegýpto, demérso Pha-ra- óne in ma-re



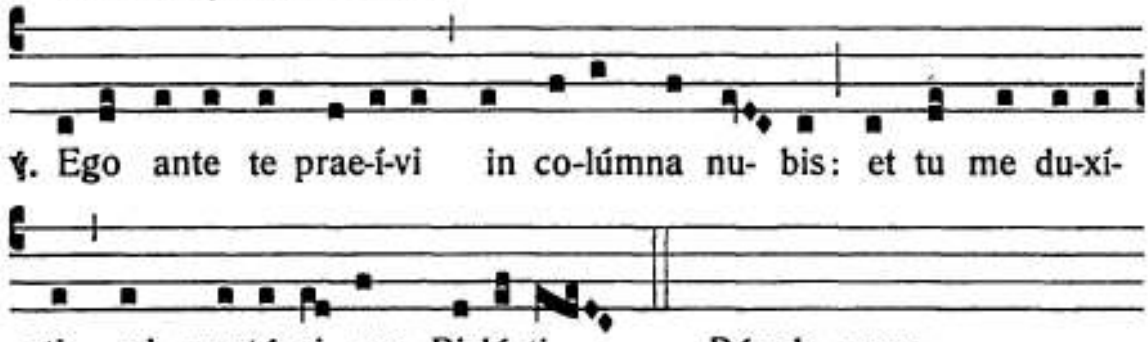
Ru- brum: et tu me tra-di-dísti princí-pi-bus sa-cerdó-tum.

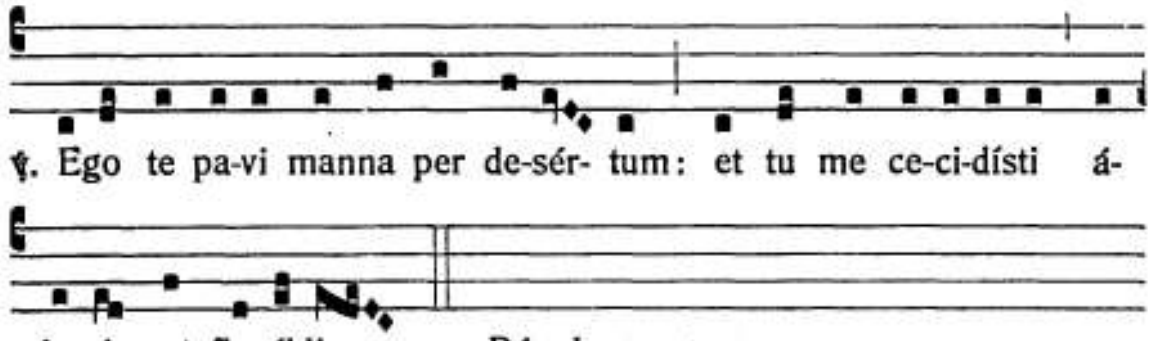
Chorus repetit: Pópule meus.

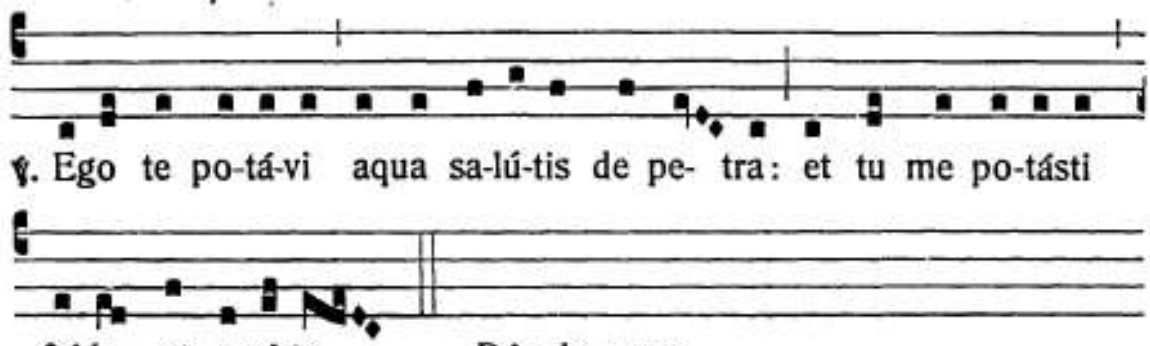
Duo de secundo Choro:

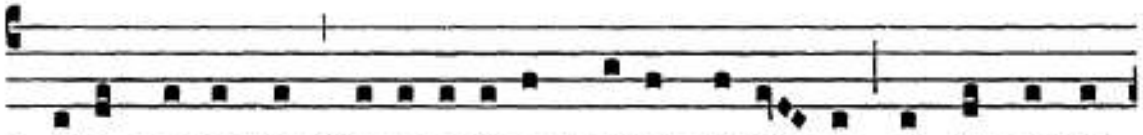


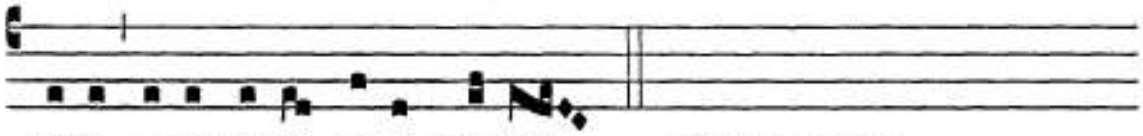
Duo de primo Choro:



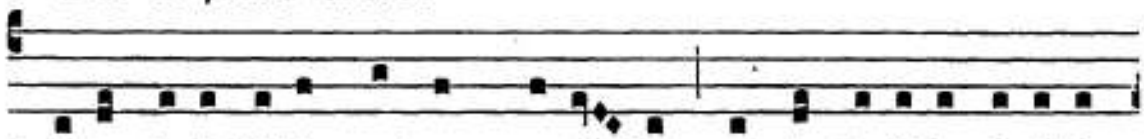
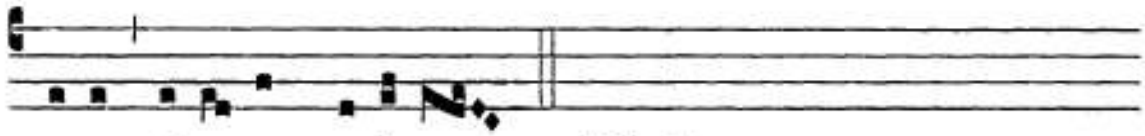
Duo de secundo Choro:

Duo de primo Choro:

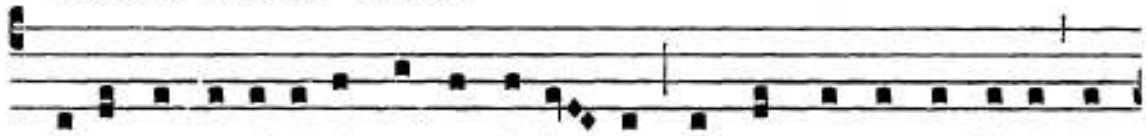


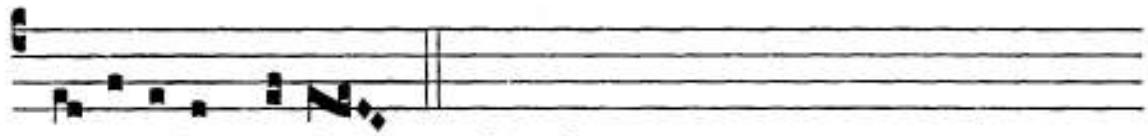
Duo de secundo Choro:

℣. Ego propter te Chananae-ó-rum reges percús- si: et tu percus-



sísti a-rúndi-ne caput me- um. Pópule meus.

Duo de primo Choro:

℣. Ego de-di ti-bi sceptrum re-gá- le: et tu de-dísti cá-pi-ti

me- o spí-ne- am coró-nam. Pópule meus.

Duo de secundo Choro:

℣. Ego te exal-tá-vi magna virtú- te: et tu me suspendísti in

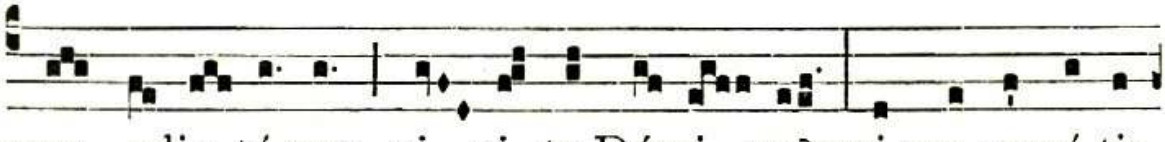


pa- tí-bu-lo cru-cis. Pópule meus.

MEDIA VITA RESPONSORIO

4.

Edi-a ví-ta * in mórte sú- mus: quem quæ-ri-



mus adju-tó-rem, ni- si te Dómi- ne? qui pro peccá-tis

nó- stris juste i-rá-sce- ris: * Sáncte Dé- us,

Sáncte fór-tis, Sáncte mi-sé-ricors Salvá- tor,

amáræ mórti ne trá- das nos. ℣. 1. In te spera-vé-

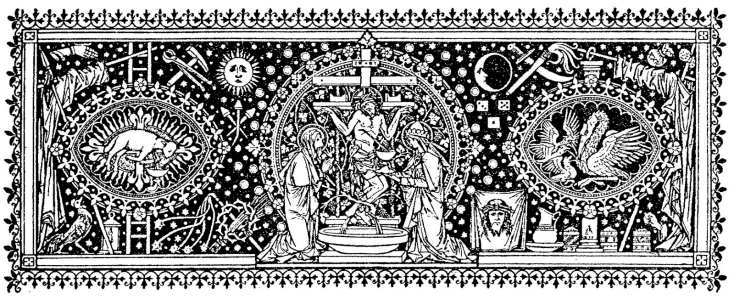
runt pátres nó- stri: spe- ravérunt, et liberá- sti é-

os. * Sáncte. ℣. 2. Ad te clama-vé- runt pátres nó-

stri: cla-mavérunt, et non sunt confú- si. * Sáncte.

Gló-ri-a Pá- tri, et Fí- li- o, et Spi-rítu- i Sán-

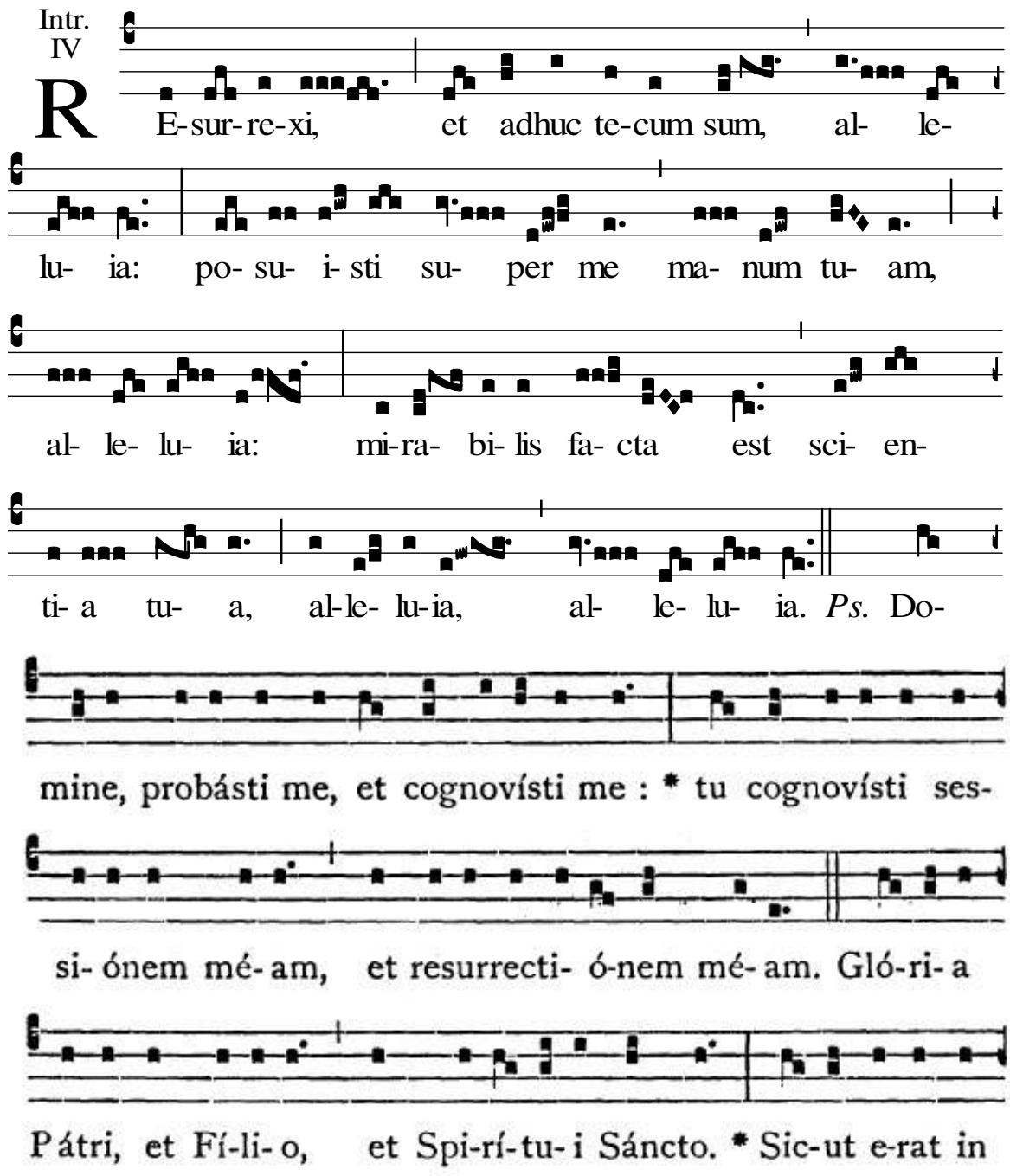
cto. * Sáncte.

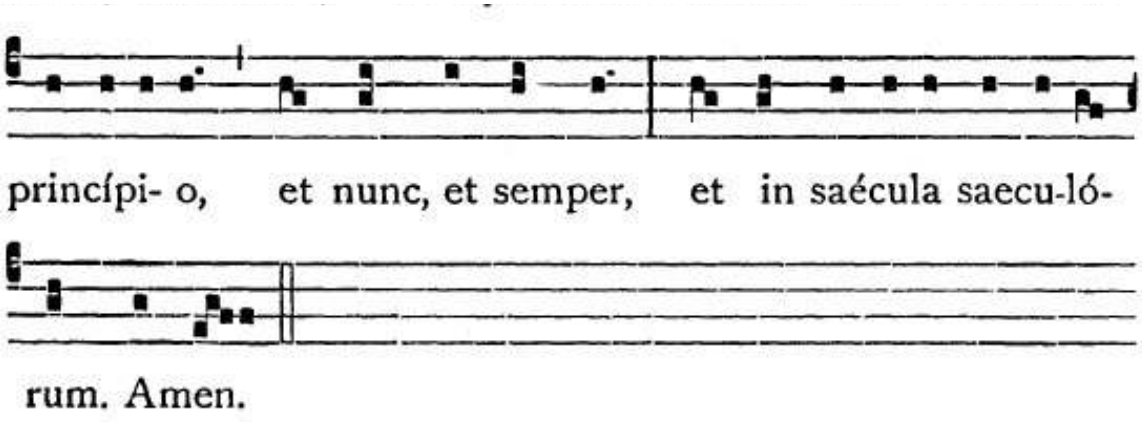


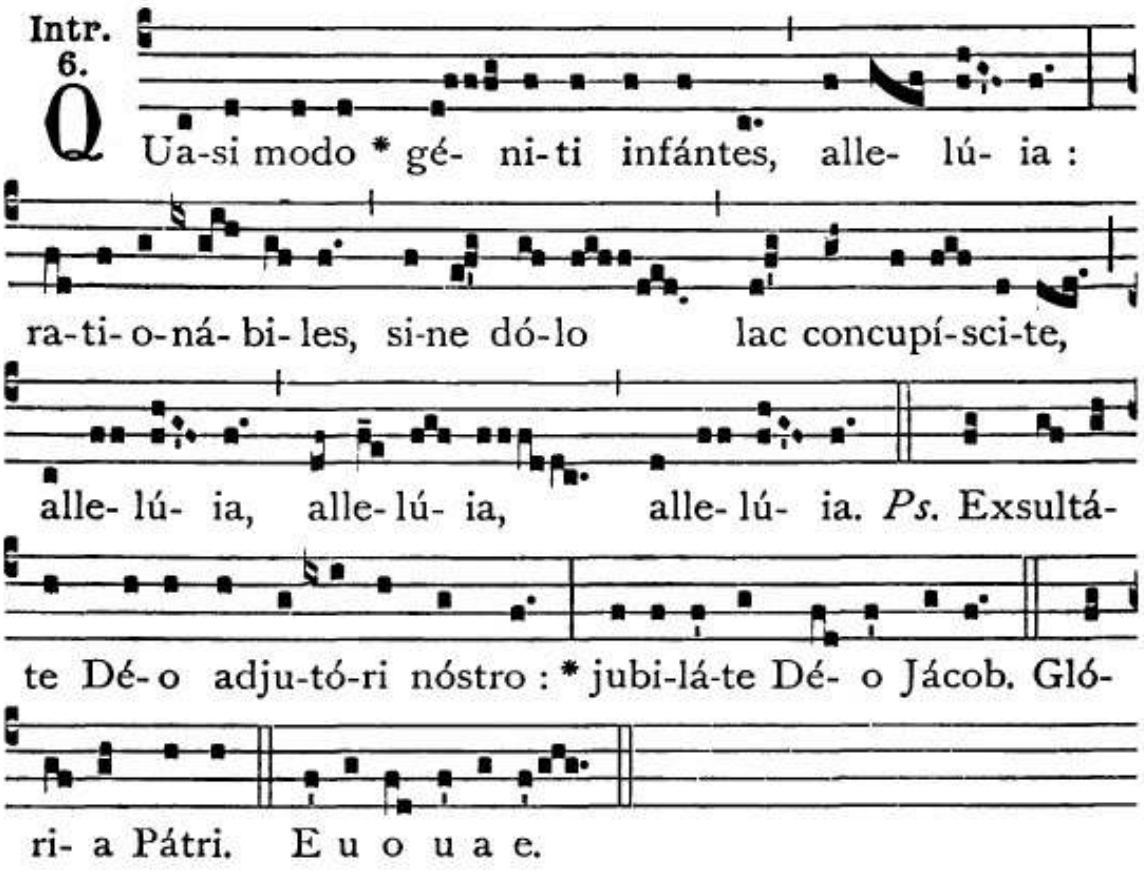
Tempo di Pasqua

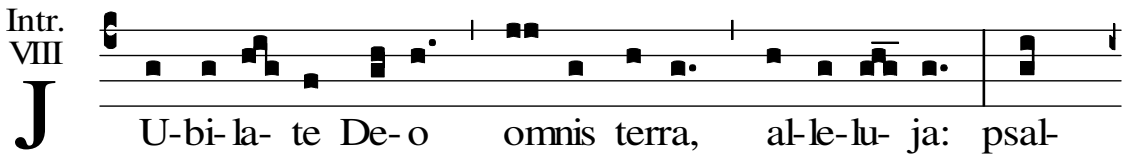
INTROITI

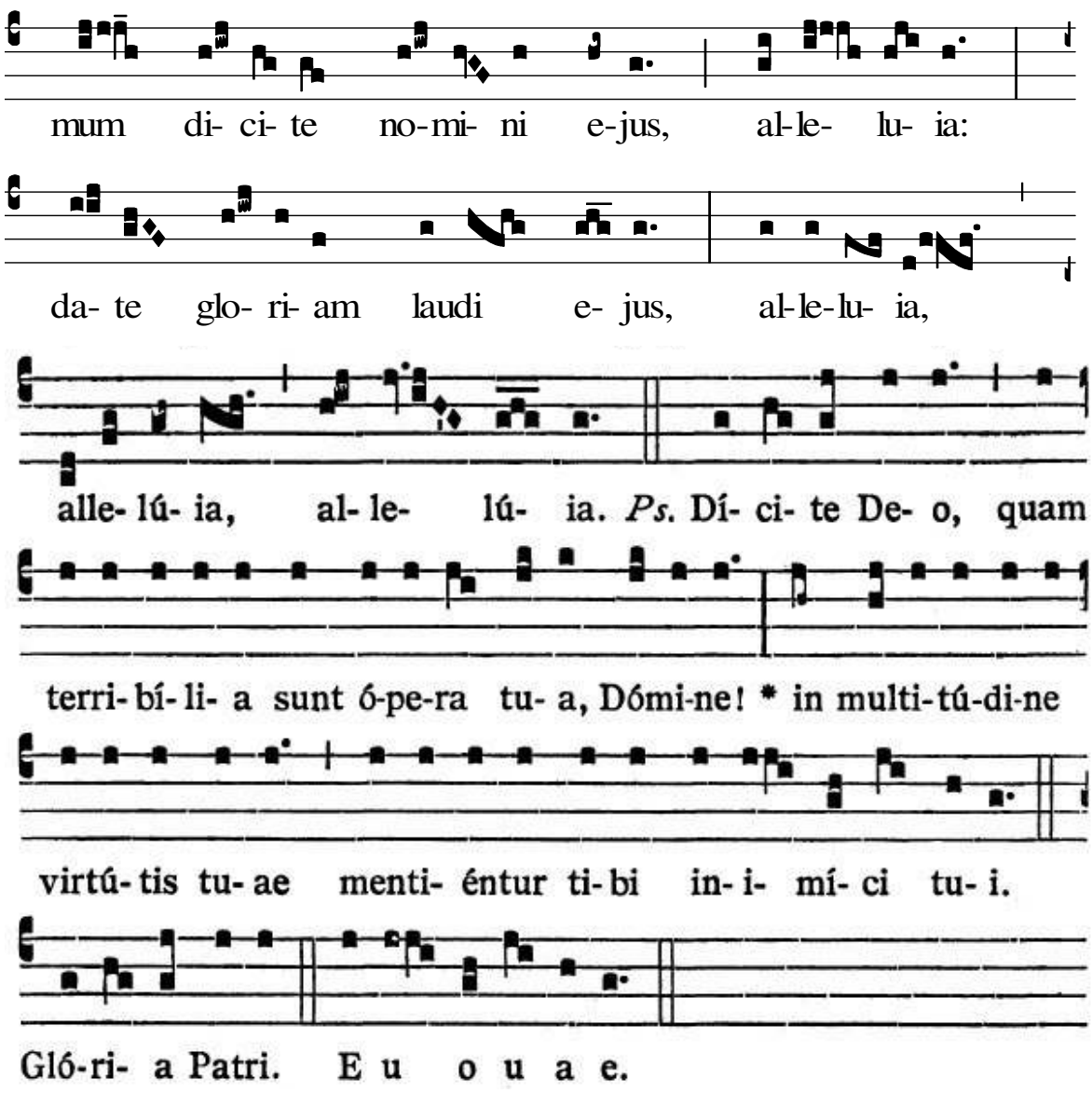
RESURREXI *Salmo 138* PASQUA



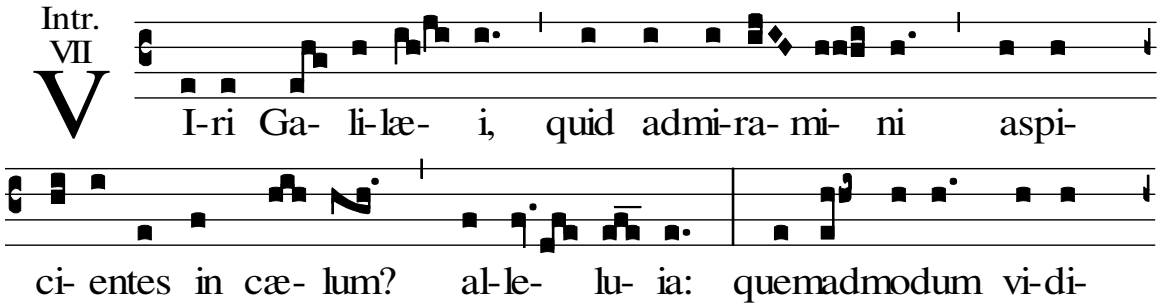


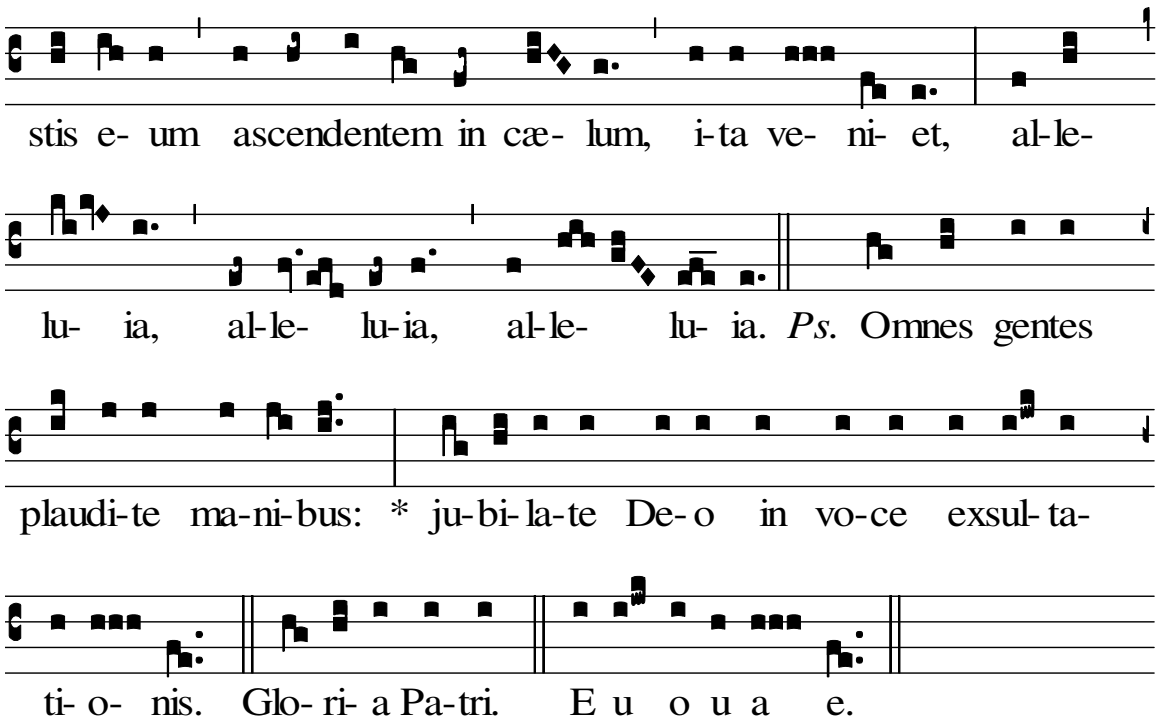
QUASI MODO *1Pt 2,2 - Ps. 80* — DOMENICA IN ALBIS

JUBILATE DEO *Salmo 65* — DOMENICA TERZA



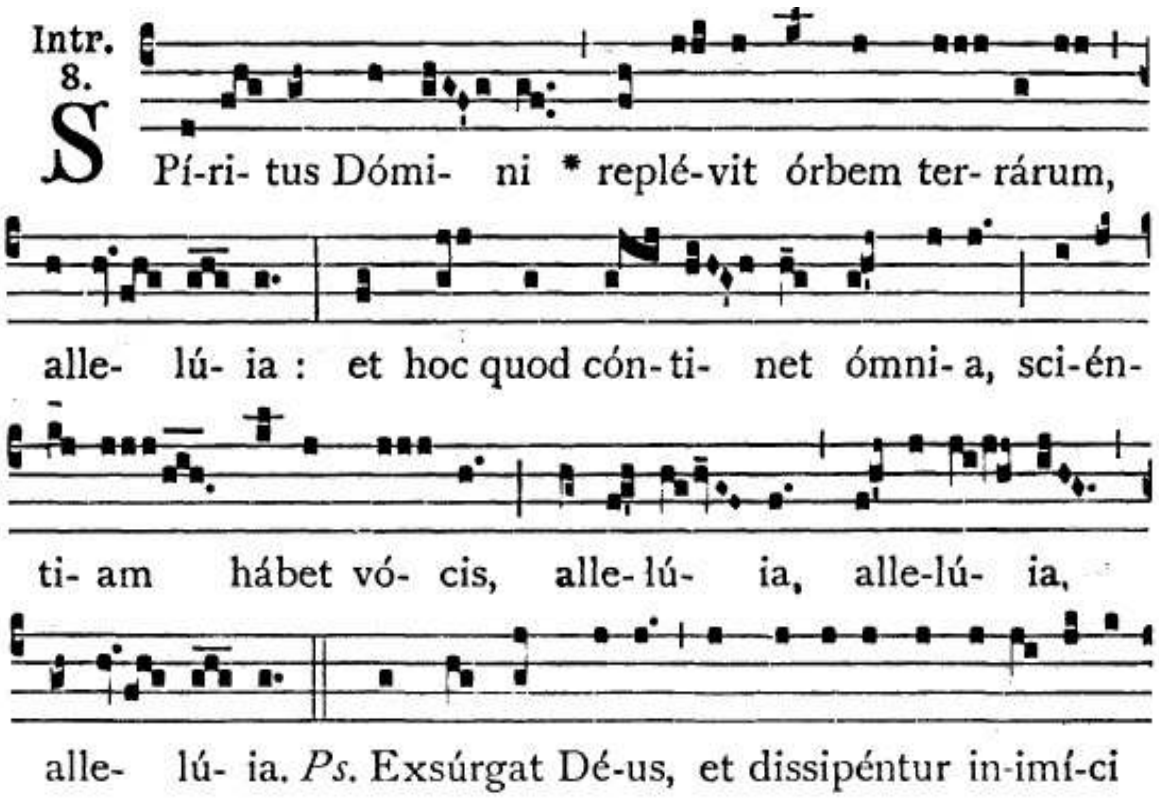


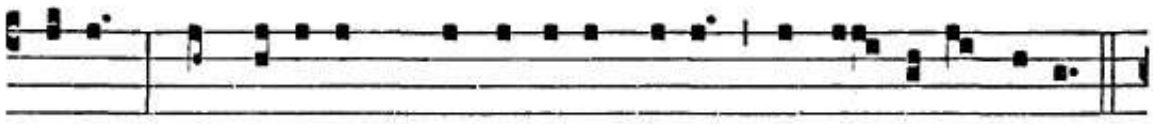
VIRI GALILÆI *At 1,11 – Ps. 46* ASCENSIONE

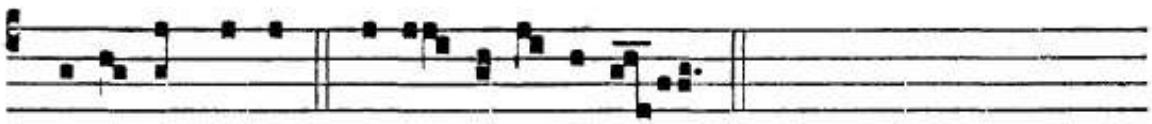




SPIRITUS DOMINI *Sapienza 1,7 – Ps- 67* PENTECOSTE

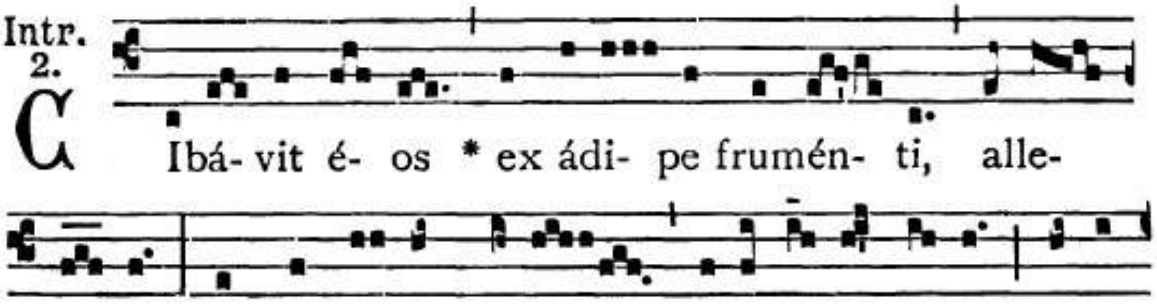




é-jus : * et fúgi-ant, qui odérunt é-um, a fá- ci- e é-jus.

Gló-ri- a Pátri. E u o u a e.

CIBAVIT EOS *Salmo 80* — CORPUS DOMINI

Intr. 2.



Ibá- vit é- os * ex ádi- pe fruмén- ti, alle-

lú- ia : et de pé-tra, mélle satu-rá-vit é- os, alle-

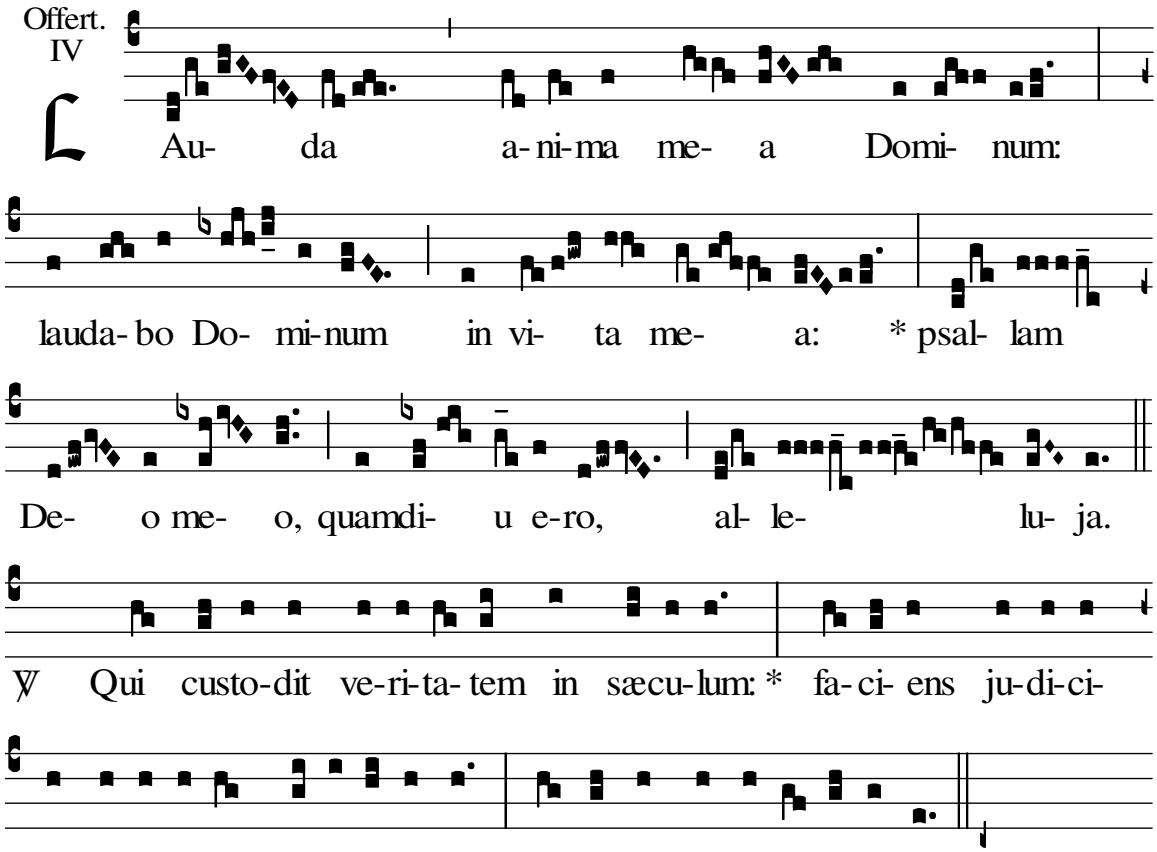
lú- ia, al-le-lú- ia, al-le- lú- ia. *Ps.* Exsultá-

te Dé-o adju-tó-ri nóstro : * ju-bi-lá-te Dé- o Já-cob.

Gló-ri- a Pátri. E u o u a e.

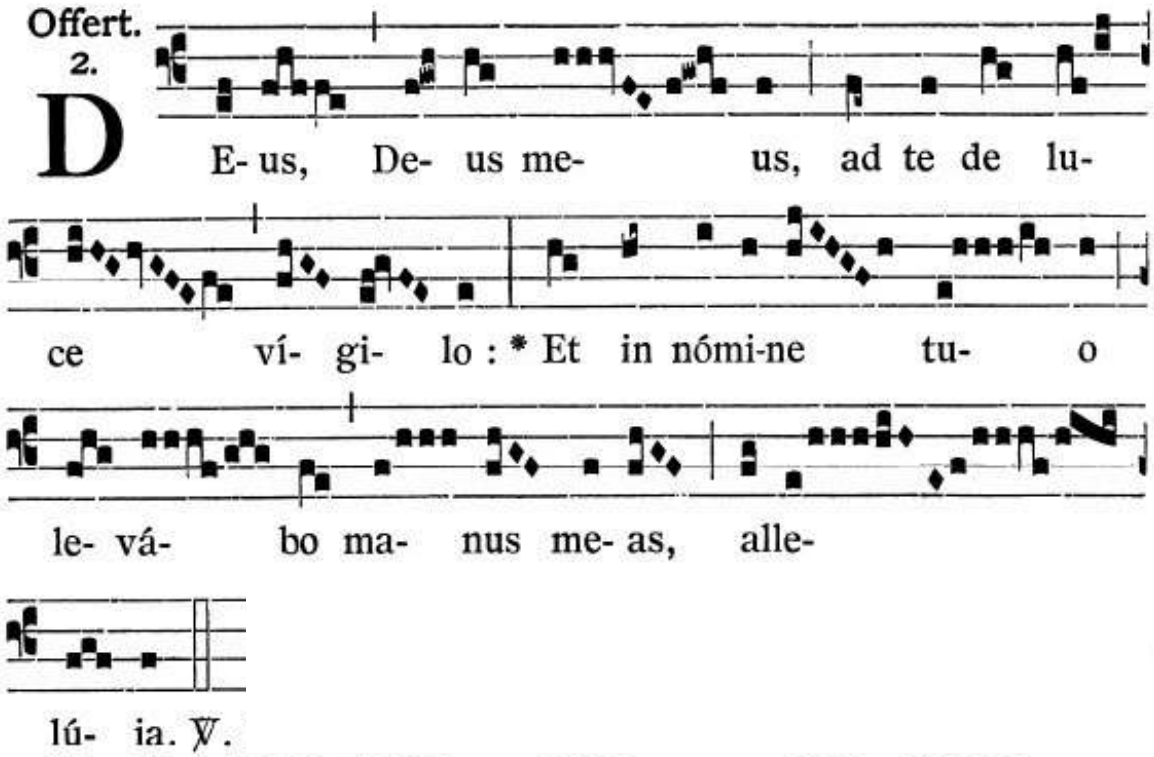
OFFERTORI

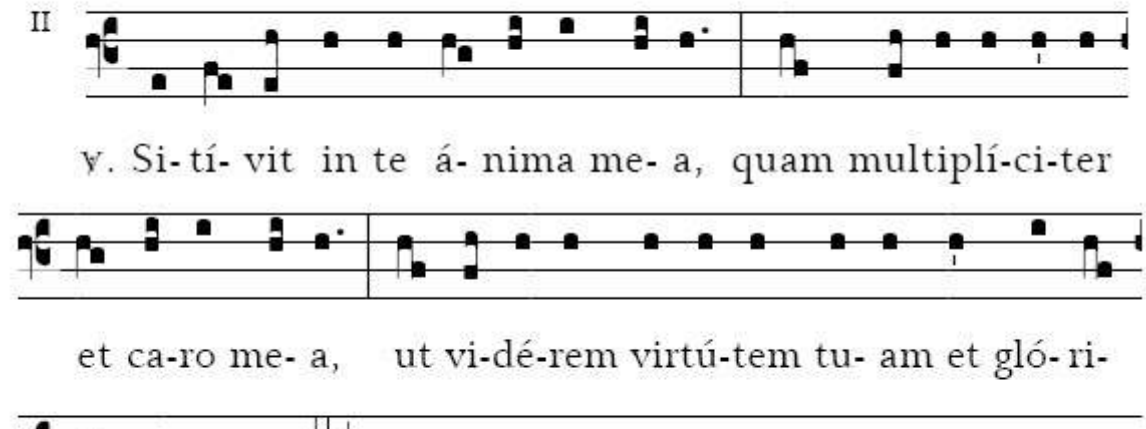
LAUDA ANIMA MEA *Salmo 145* DOMENICA TERZA

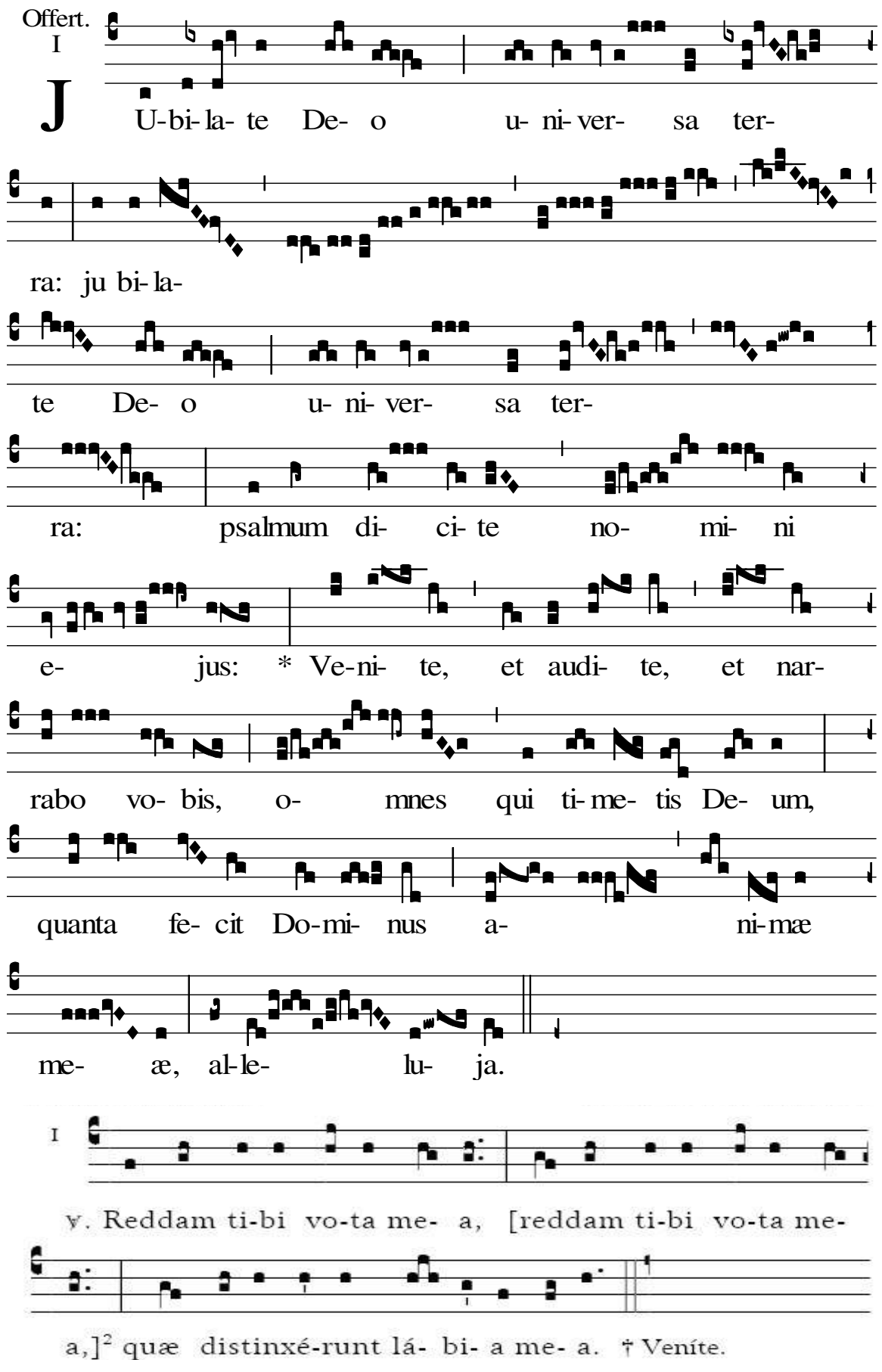


DEUS, DEUS MEUS *Salmo 62* DOMENICA QUARTA

Offert.
2.

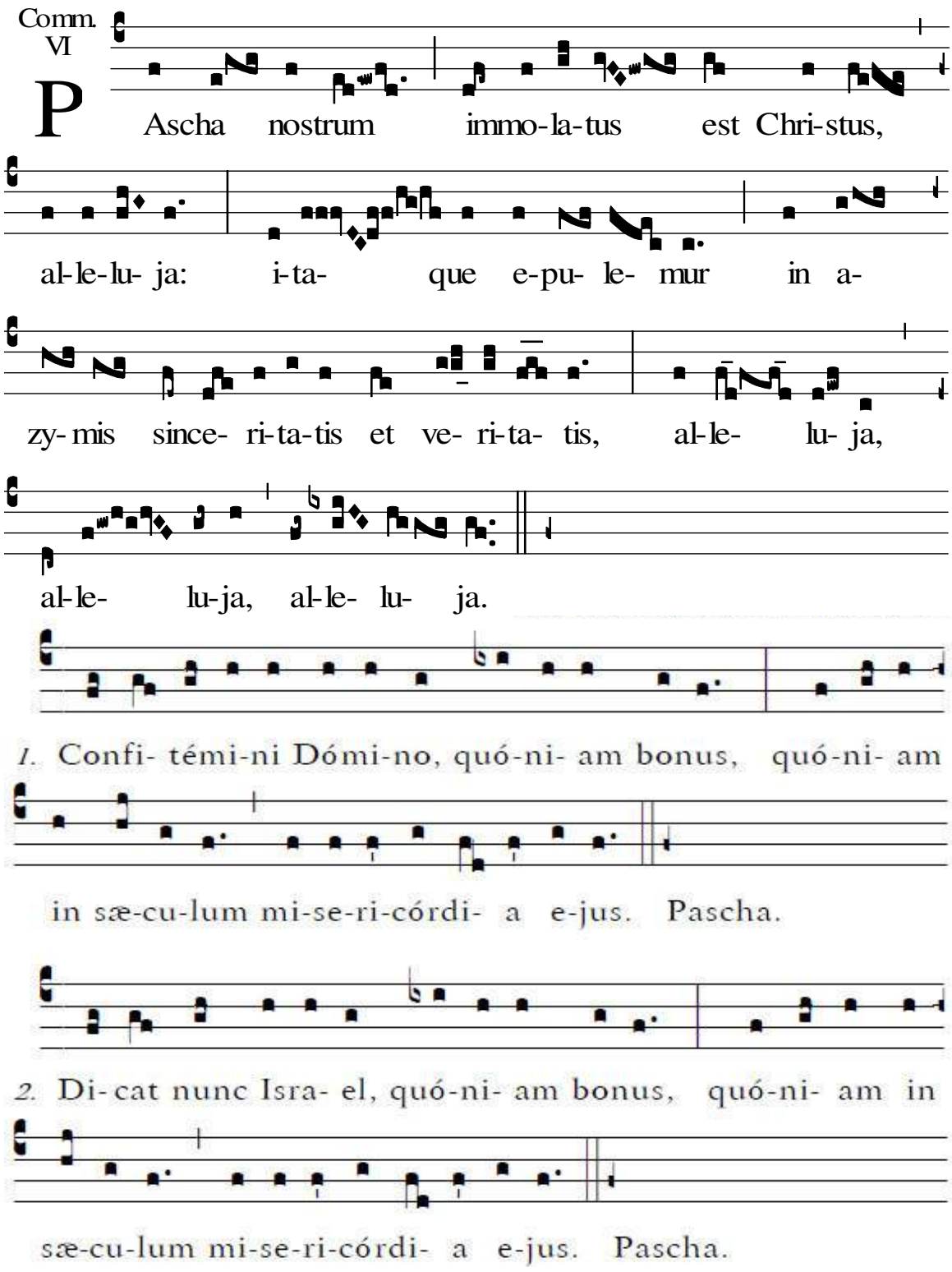


II

JUBILATE DEO *Salmo 65* — DOMENICA QUINTA



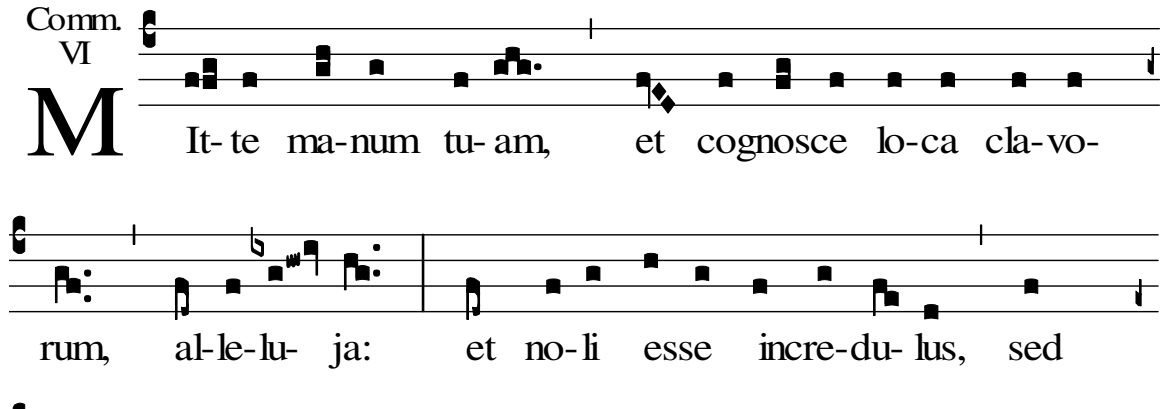
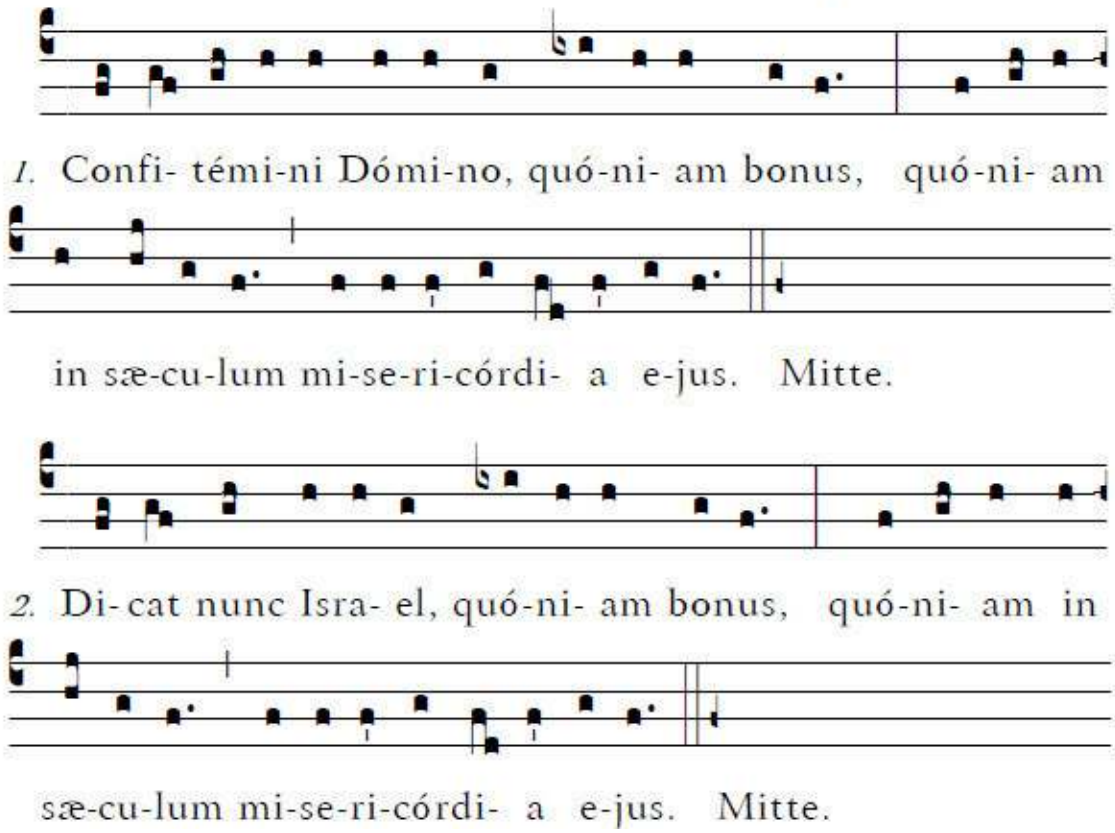
COMMUNIO

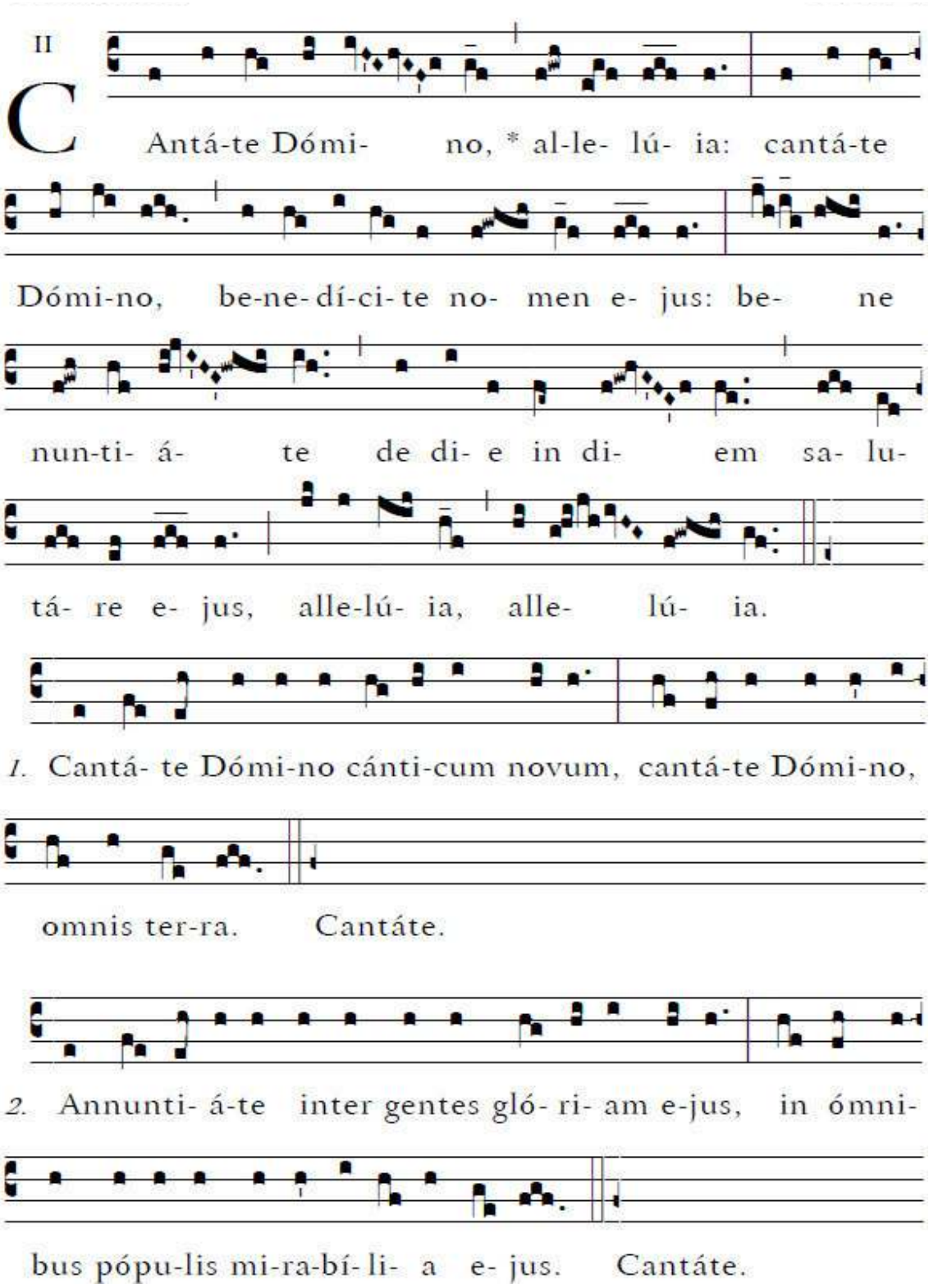
PASCHA NOSTRUM *1Cor 5,7.8 – Ps. 117* PASQUA

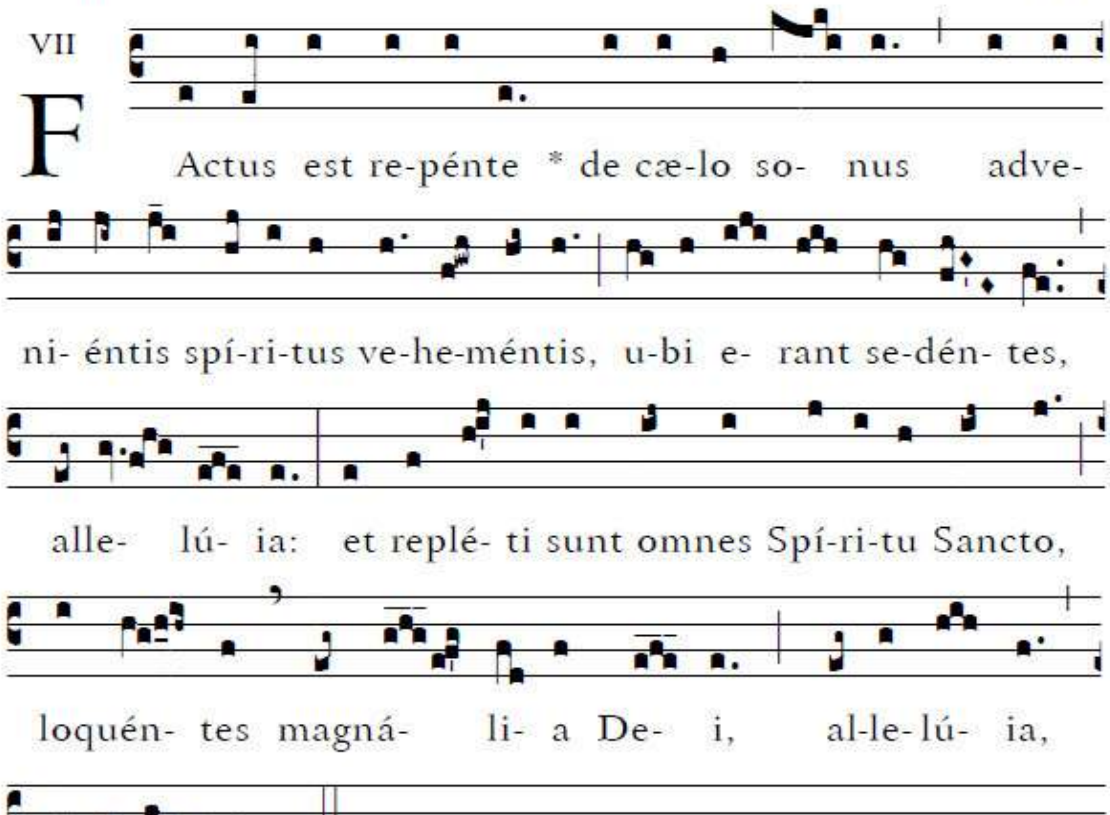
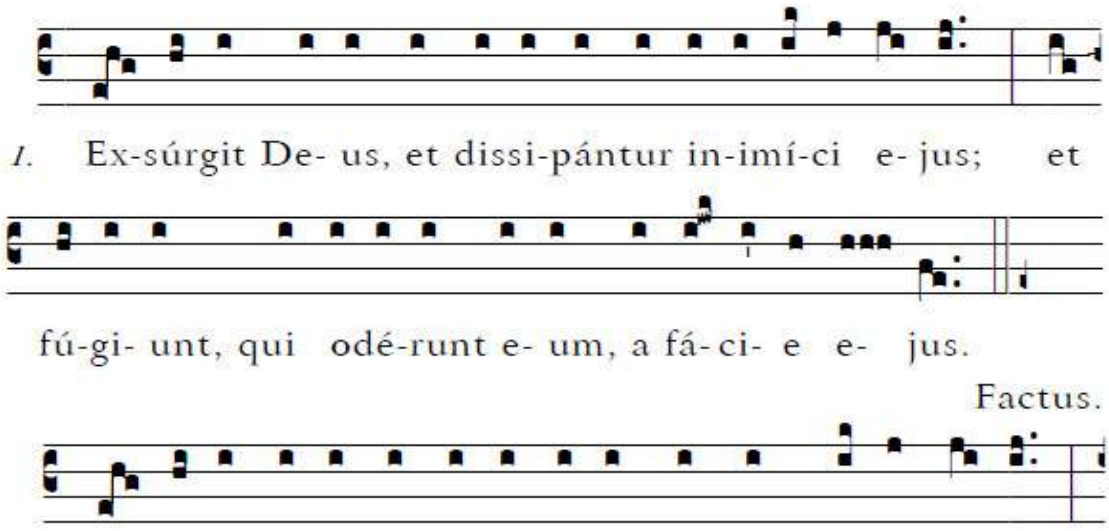
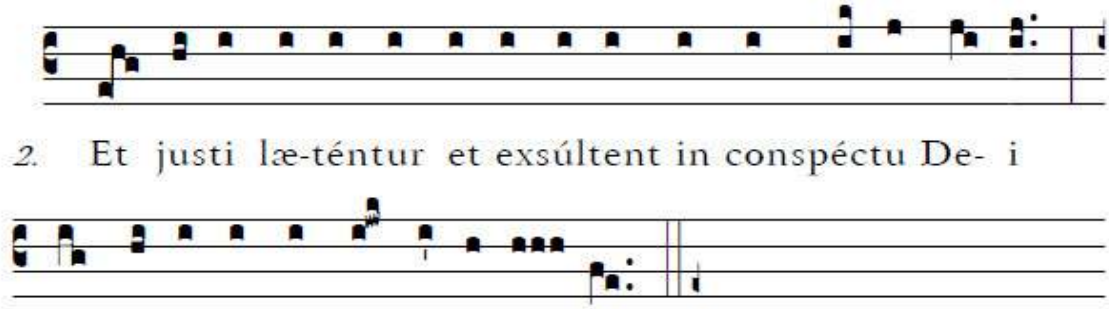


MITTE MANUM *Gv 20,27 – Ps.117* DOMENICA IN ALBIS

Comm. VI



CANTATE DOMINO *Salmo 95* DOMENICA TERZA

FACTUS EST REPENTE *At 2,2 – Ps.67* PENTECOSTE

VII



QUI MANDUCAT *Gv 6,57 – Ps.118* CORPUS DOMINI

VI

QUI mandú- cat carnem me- am, * et bi- bit sán-

gui-nem me- um, in me ma- net, et e- go in

e- o, di- cit Dómi- nus.

1. Be- á- ti imma-cu- lá-ti in vi- a, qui ámbu-lant in

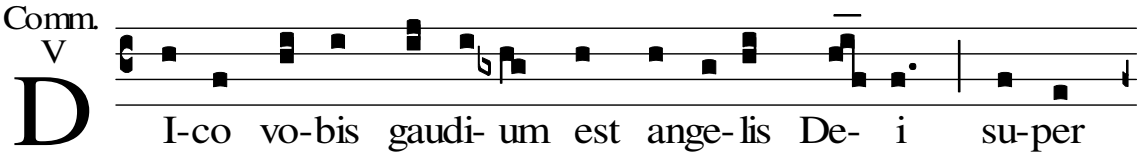
le- ge Dómi-ni. Qui mandúcat.

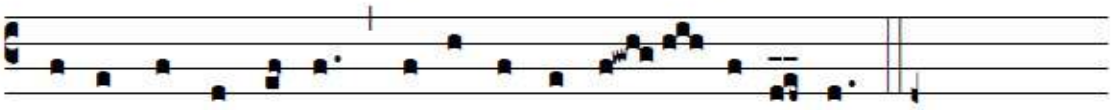
2. Be- á- ti, qui servant testimó-ni- a e- jus, in to-to cor-

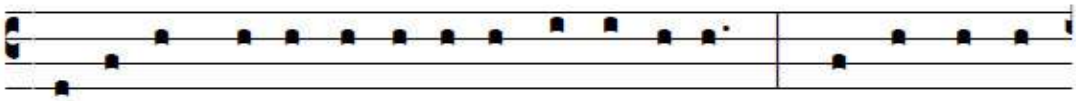
de exquí- runt e- um. Qui mandúcat.

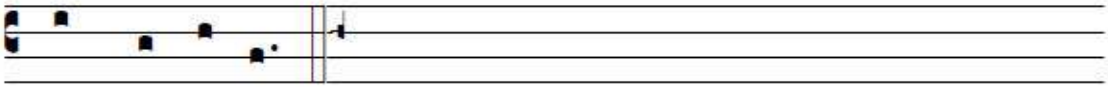
DICO VOBIS *Lc 15,10 – Ps. 31* SACRO CUORE

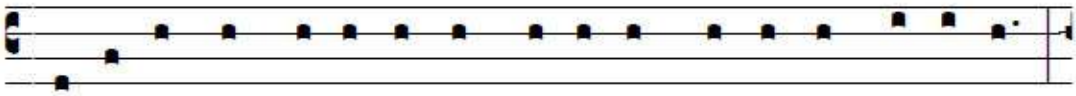
Comm. V

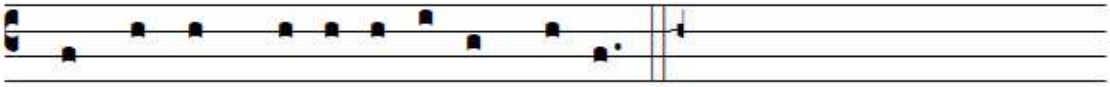




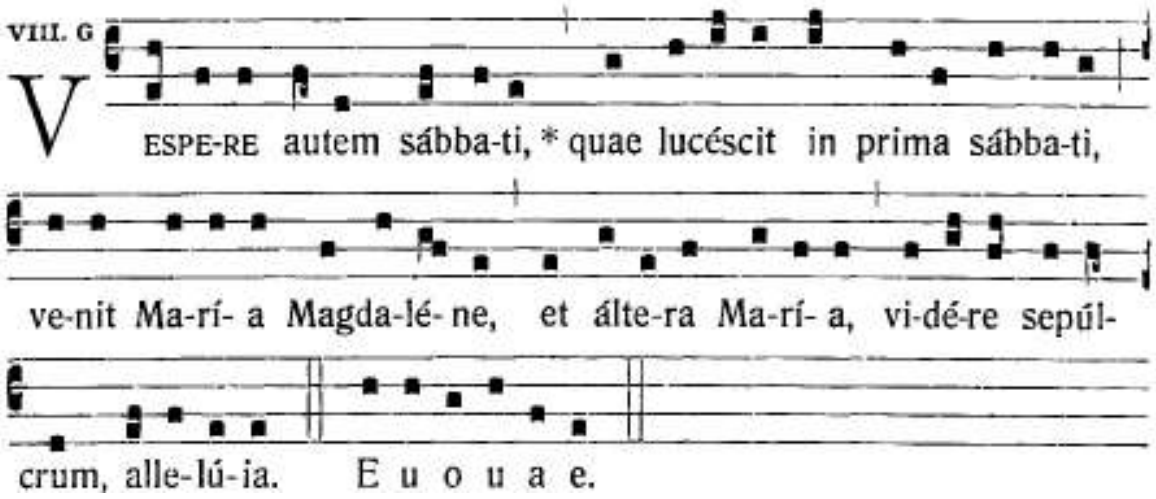
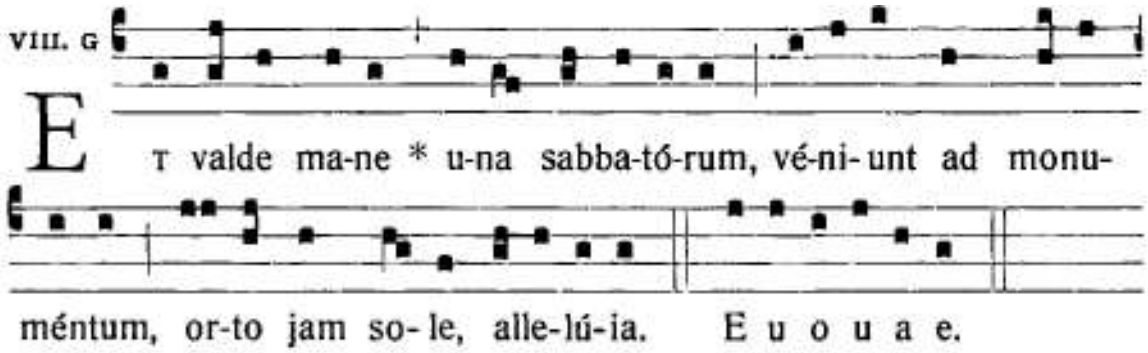
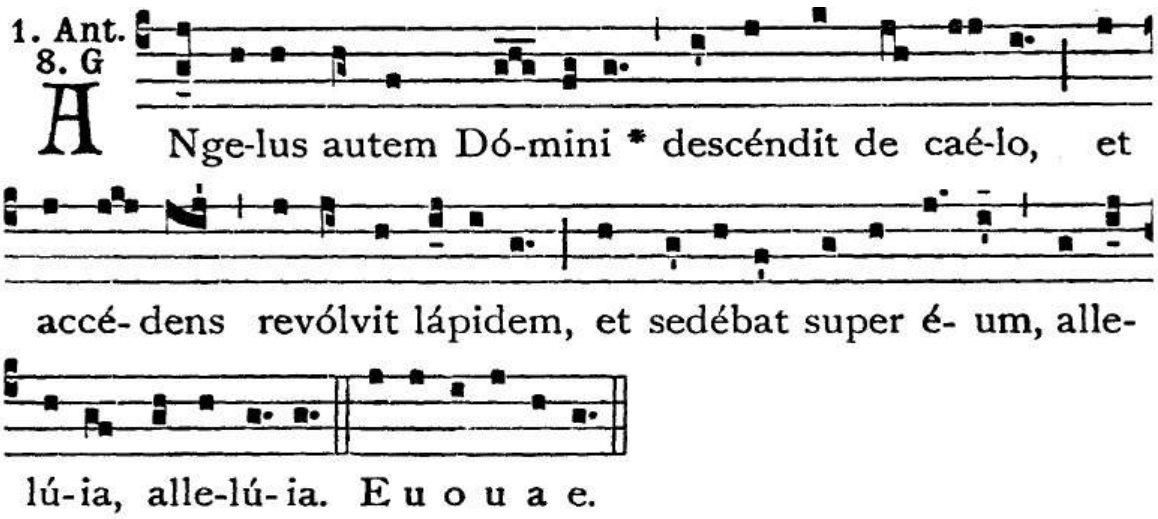
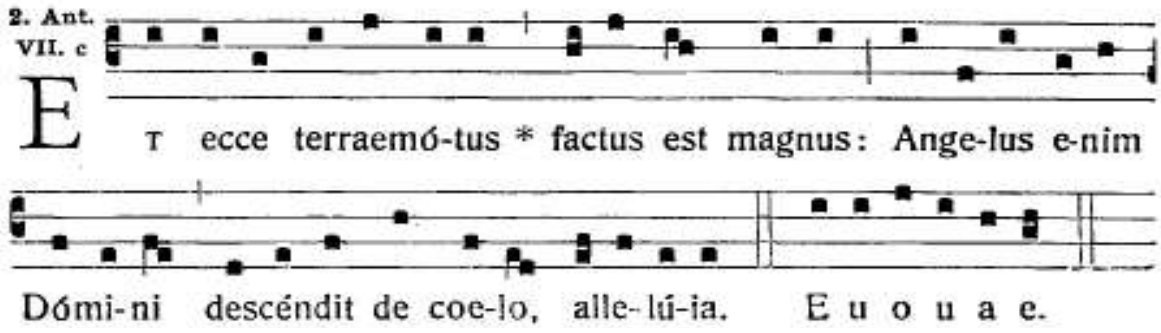
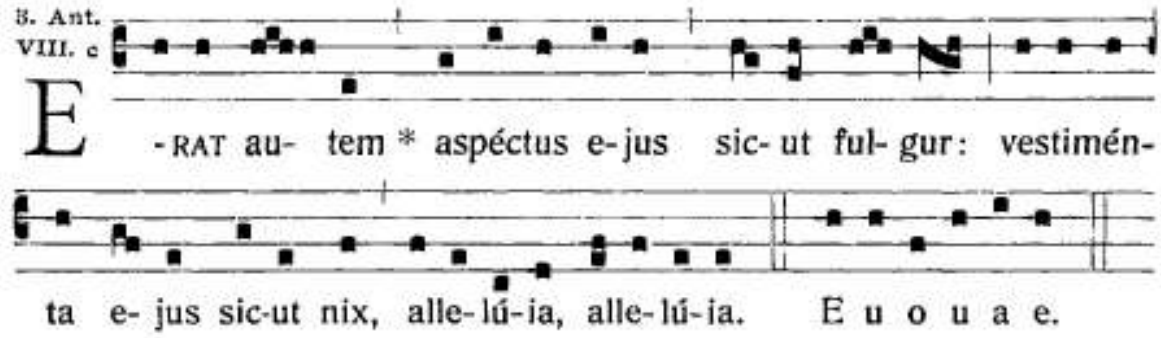
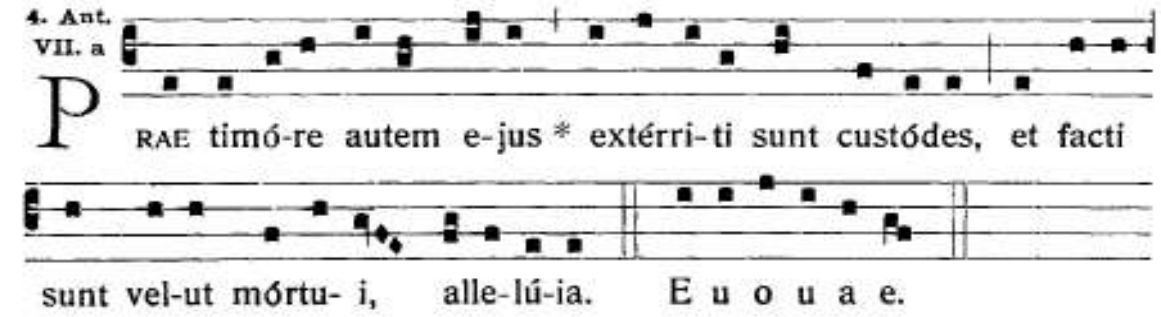
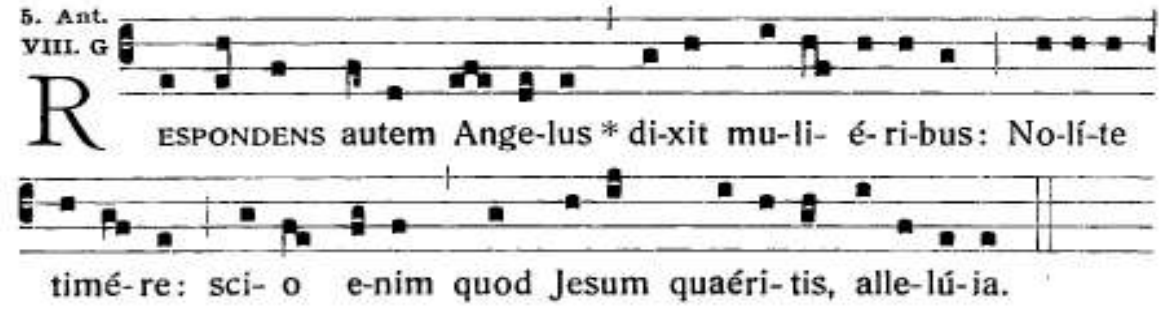
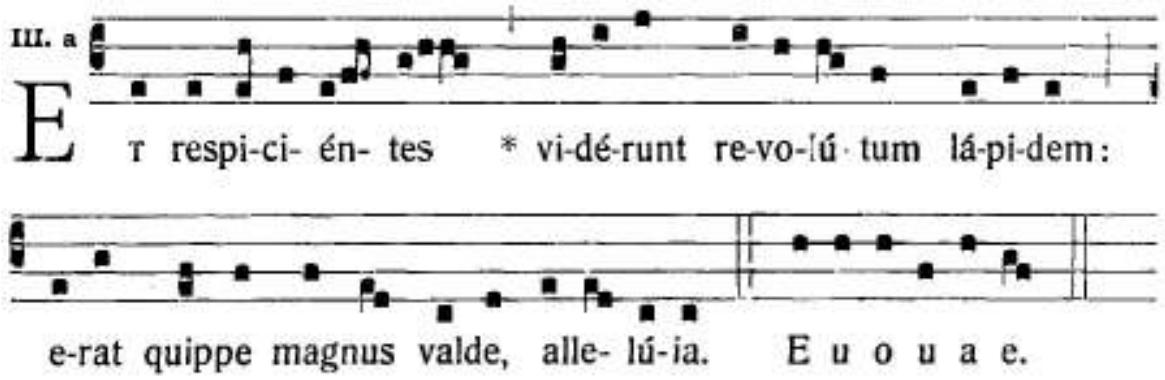


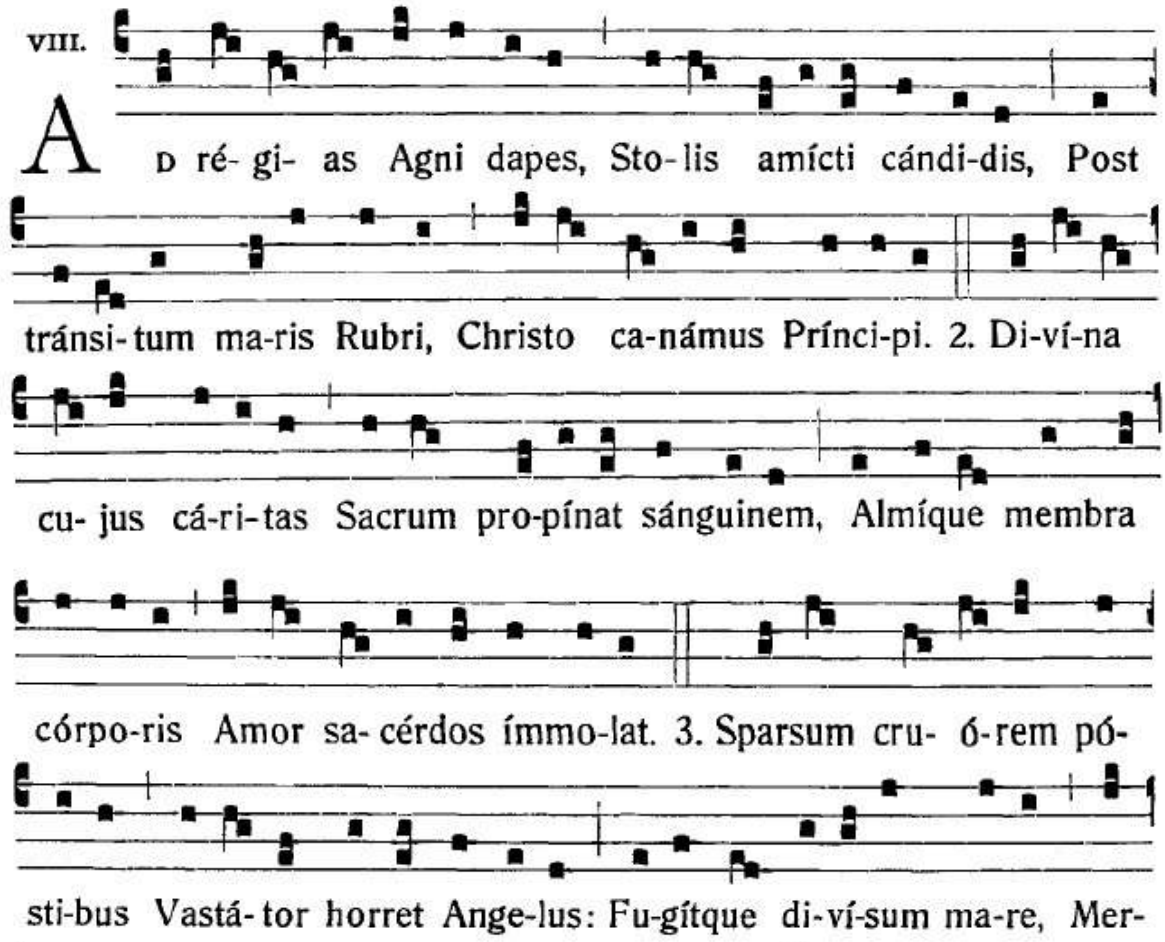
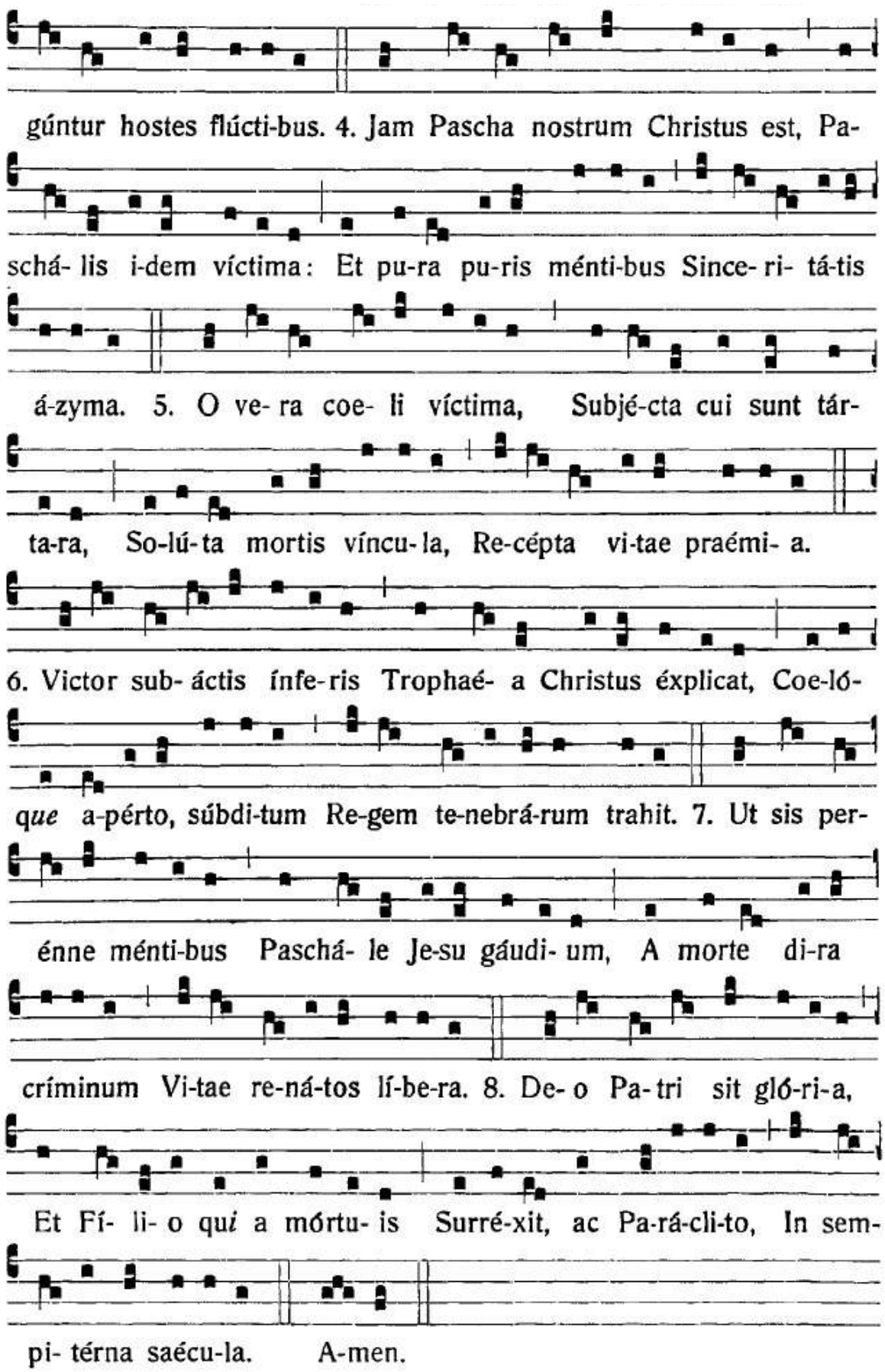


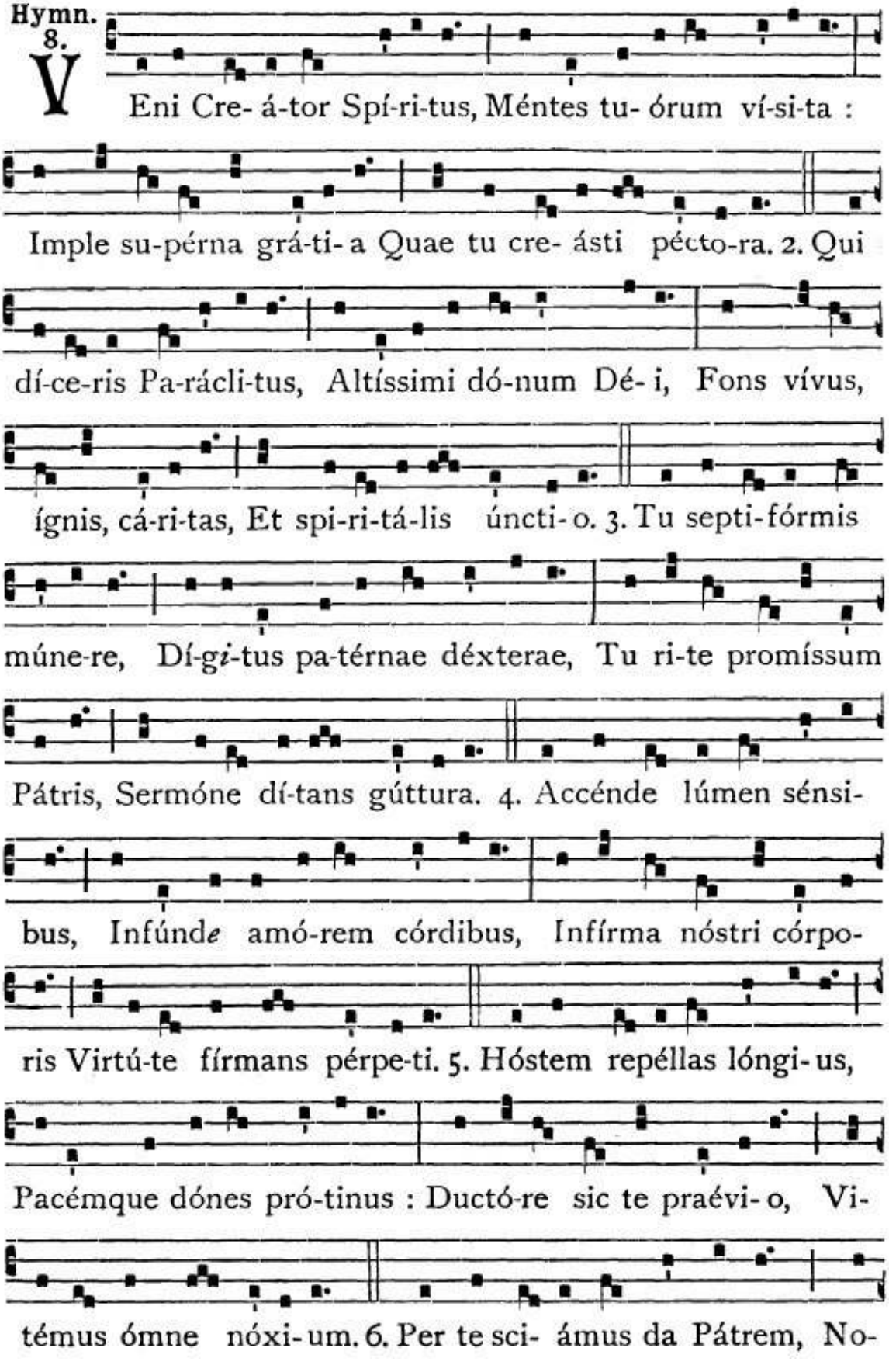
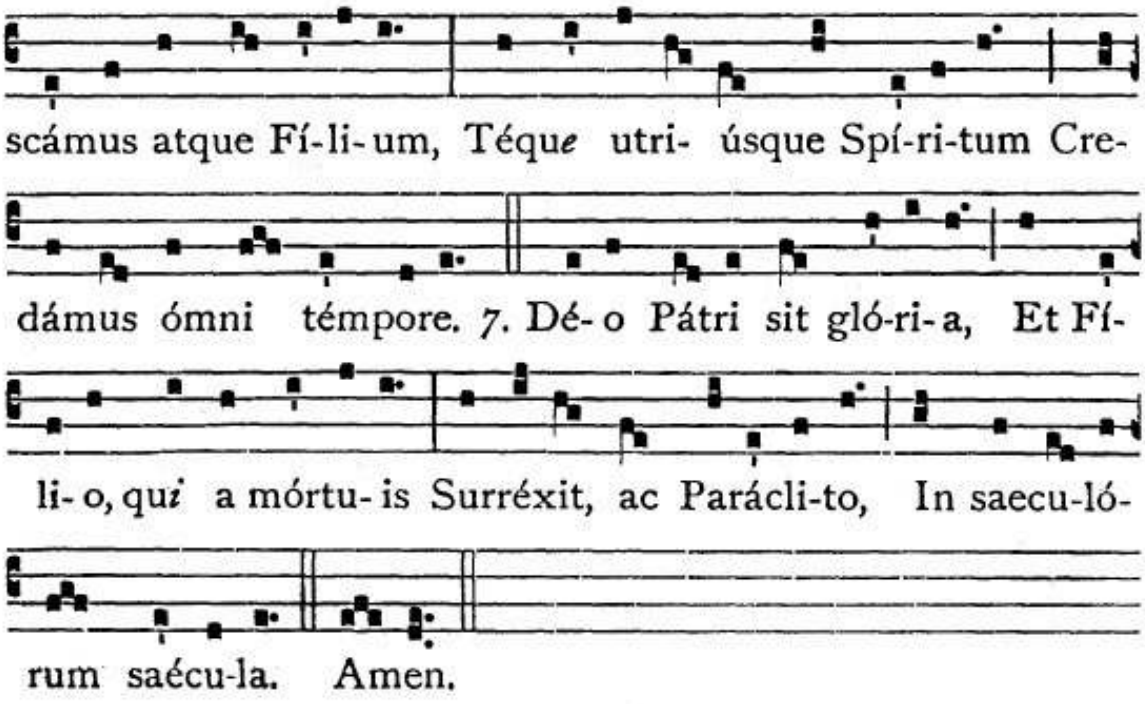
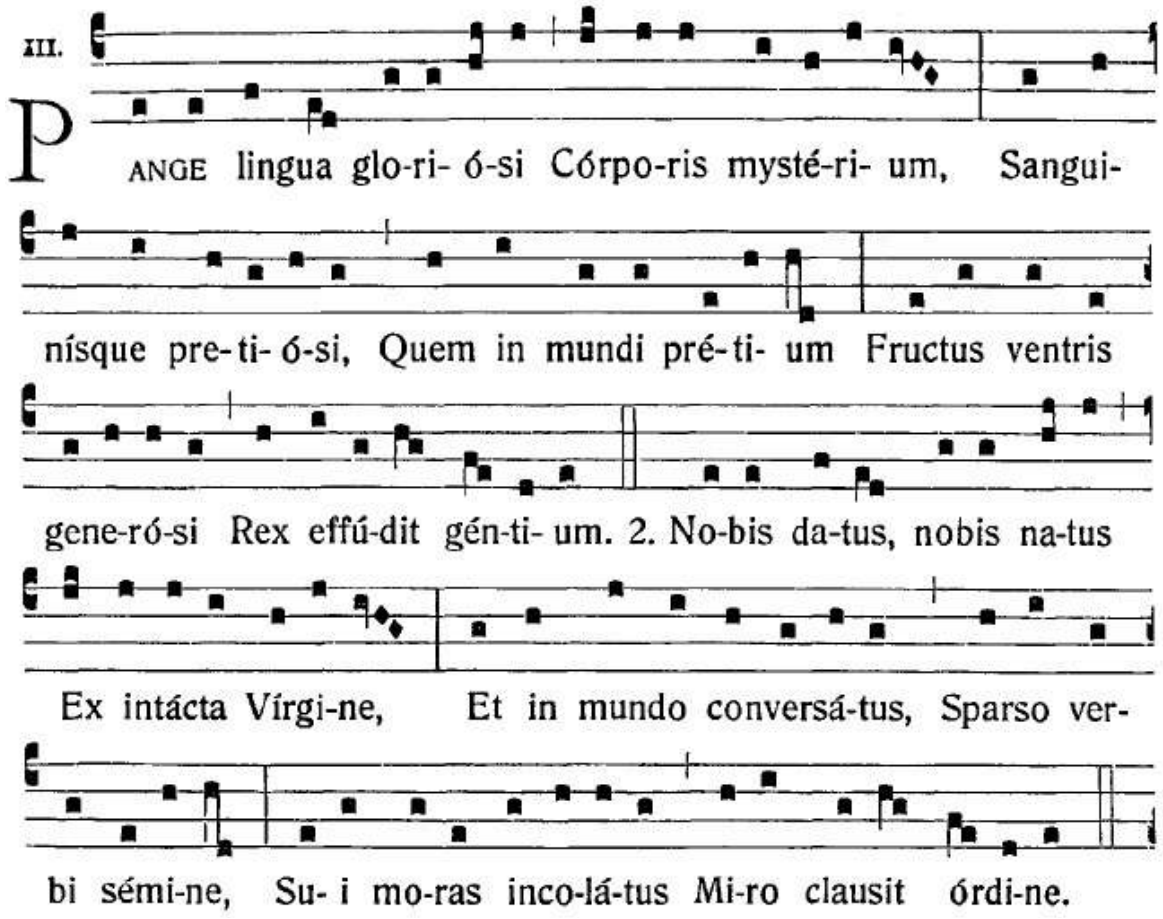
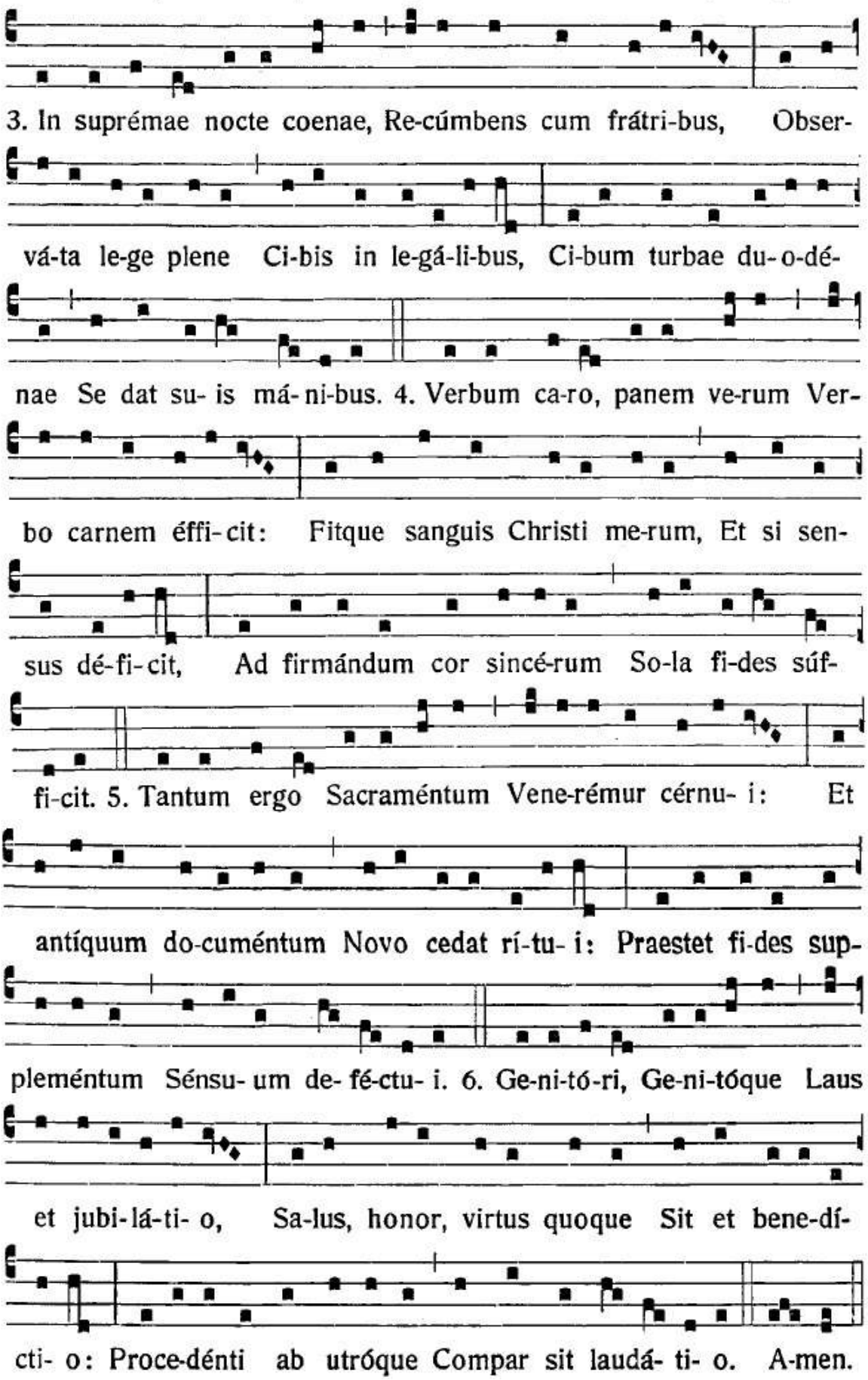




ANTIFONE

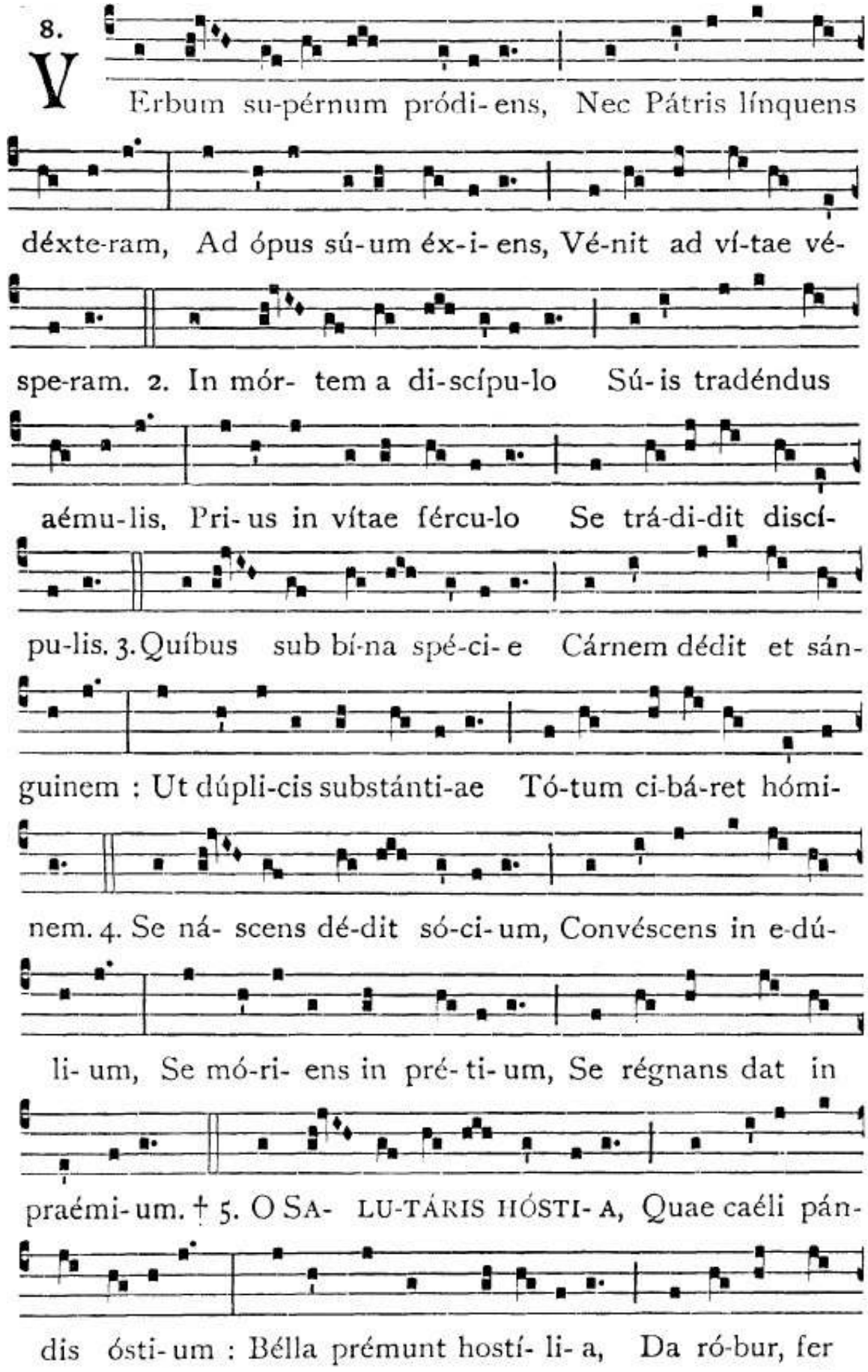
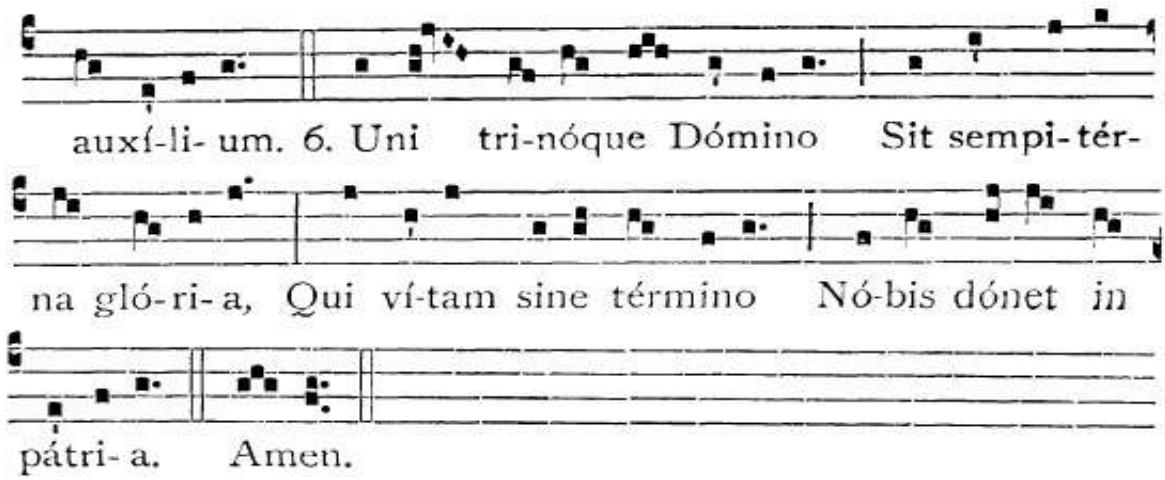
VESPERE AUTEM *Mt 28,1* — SABATO SANTO

ET VALDE MANE *Mc 16,2* — PASQUA

ANGELUS AUTEM DOMINI *Mt 28,2* — PASQUA

ET ECCE TERRÆMOTUS *Mt 28,2* PASQUA

ERAT AUTEM *Mt 28,3* PASQUA

PRÆ TIMORE *Mt 28,4* PASQUA

RESPONDENS AUTEM ANGELUS *Mt 28,5* PASQUA

ET RESPICIENTES *Mc 16,4* PASQUA

INNI

AD REGIAS AGNI DAPES *(S.Ambrogio)*


gúntur hostes flúcti-bus. 4. Jam Pascha nostrum Christus est, Pa-
schá- lis i-dem víctima: Et pu-ra pu-ris ménti-bus Since- ri- tá-tis
á-zyma. 5. O ve- ra coe- li víctima, Subjé-cta cui sunt tár-
ta-ra, So-lú-ta mortis víncu- la, Re-cépta vi-tae praémi- a.
6. Victor sub- áctis ínfe-ris Trophaé- a Christus éxplicat, Coe-ló-
que a-pérto, súbdi-tum Re-gem te-nebrá-rum trahit. 7. Ut sis per-
énne ménti-bus Paschá- le Je-su gáudi- um, A morte di-ra
críminum Vi-tae re-ná-tos lí-be-ra. 8. De- o Pa-tri sit gló-ri-a,
Et Fí- li- o qui a mórtu- is Surré-xit, ac Pa-rá-cli-to, In sem-
pi- térna saécu-la. A-men.

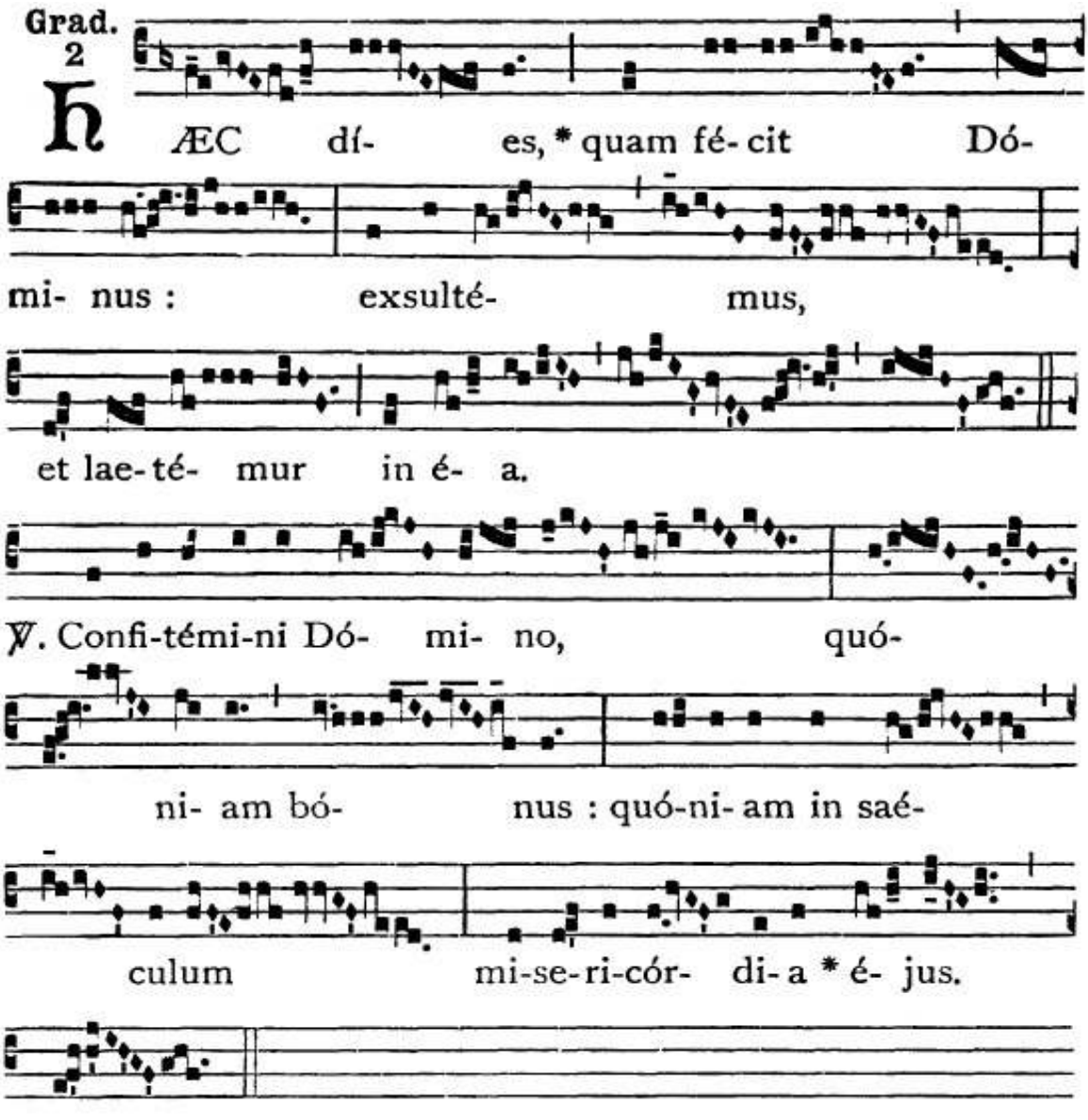
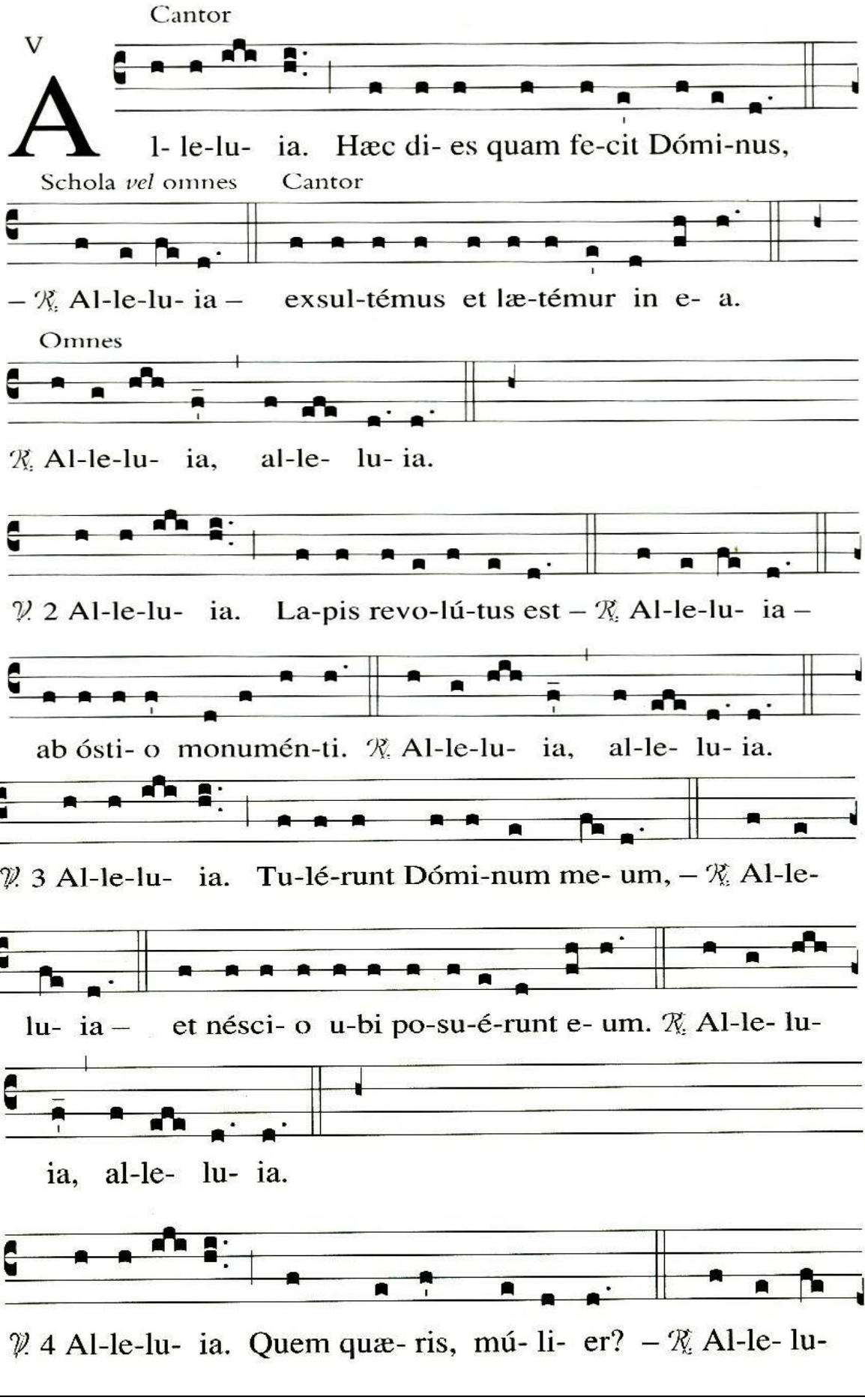
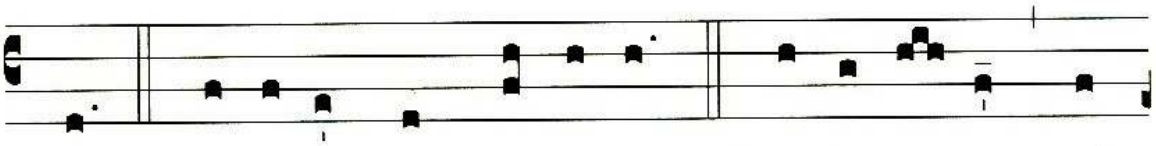
VENI CREATOR *(Mauro Rabano)*

PANGE LINGUA GLORIOSI CORPORIS *(S.Tommaso)*


3. In suprémae nocte coenae, Re-cúmbens cum frátri-bus, Obser-
vá-ta le-ge plene Ci-bis in le-gá-li-bus, Ci-bum turbae du-o-dé-
nae Se dat su- is má- ni-bus. 4. Verbum ca-ro, panem ve-rum Ver-
bo carnem éffi- cit: Fitque sanguis Christi me-rum, Et si sen-
sus dé-fi- cit, Ad firmándum cor sincé-rum So-la fi-des súf-
fi-cit. 5. Tantum ergo Sacraméntum Vene-rémur cérnu- i: Et
antíquum do-cuméntum Novo cedat rí-tu- i: Praestet fi-des sup-
pleméntum Sénsu- um de- fé-ctu- i. 6. Ge-ni-tó-ri, Ge-ni-tóque Laus
et jubi-lá-ti- o, Sa-lus, honor, virtus quoque Sit et bene-dí-
cti- o: Proce-dénti ab utróque Compar sit laudá- ti- o. A-men.

VERBUM SUPERNUM PRODIENS *(S.Tommaso)* CORPUS DOMINI

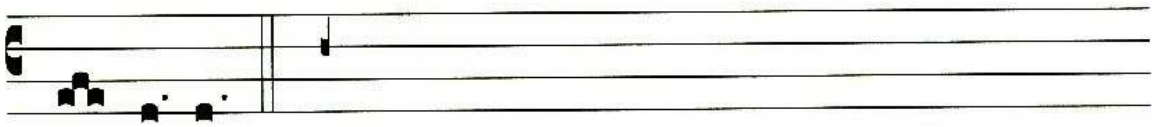
8.



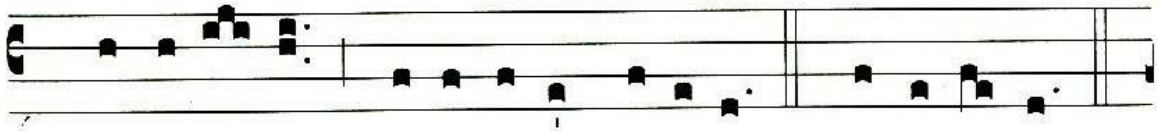
VARIA

HÆC DIES — PASQUA

ALLELUJA! LAPIS REVOLUTUS



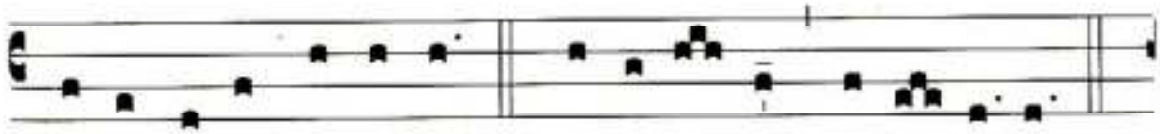
ia – Vi-véntem cum mór-tu- is? ℟. Al-le- lu- ia, al-



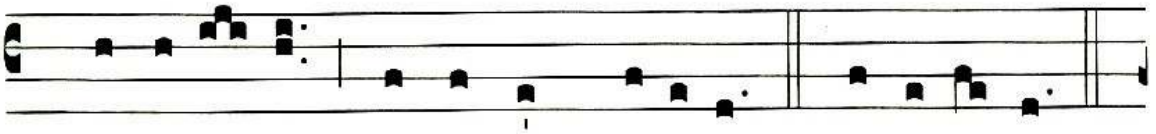
le- lu- ia.



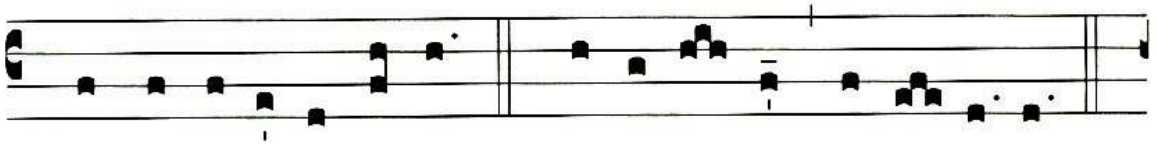
℣. 5 Al-le-lu- ia. No- li fle-re, Ma-rí- a: – ℟. Al-le-lu- ia –



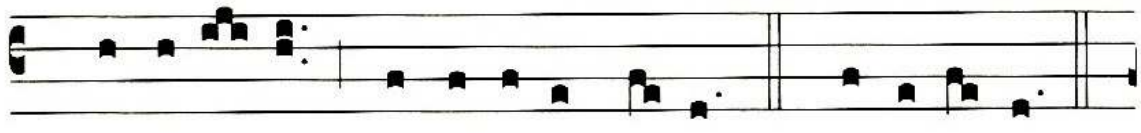
re-sur-ré-xit Dó-mi-nus. ℟. Al-le-lu- ia, al-le- lu- ia.



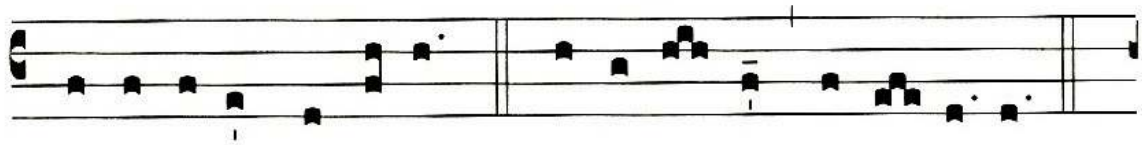
℣. 6 Al-le-lu- ia. Dic no- bis, Ma-rí- a: – ℟. Al-le-lu- ia –



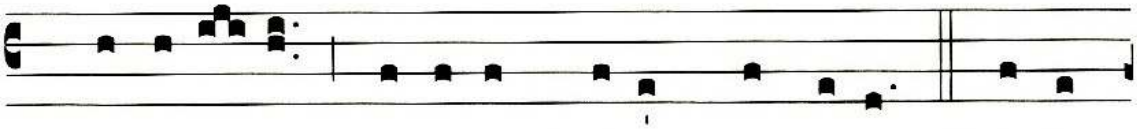
quid vi-dís-ti in vi- a? ℟. Al-le-lu- ia, al-le- lu- ia.



℣. 7 Al-le-lu- ia. Angé- li-cos tes-tes: – ℟. Al-le-lu- ia –

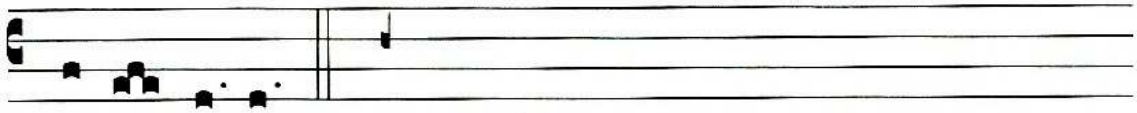


su-dá- ri- um et vestes. ℟. Al-le-lu- ia, al-le- lu- ia.



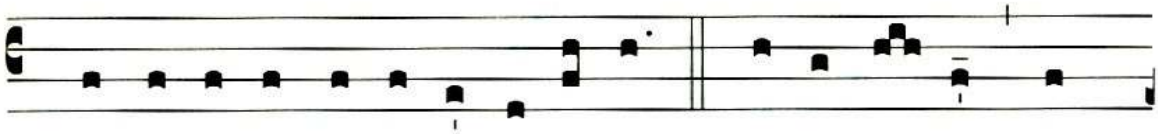
℣. 8 Al-le-lu- ia. Sur-ré-xit Christus, spes me- a; – ℟. Al-le-

lu- ia – præ-cé-det su- os in Ga-li- læ- am. ℟. Al-le-lu- ia,



al-le- lu- ia.

℣. 9 Al-le-lu- ia. Surré-xit de se-púlcro – ℟. Al-le-lu- ia –

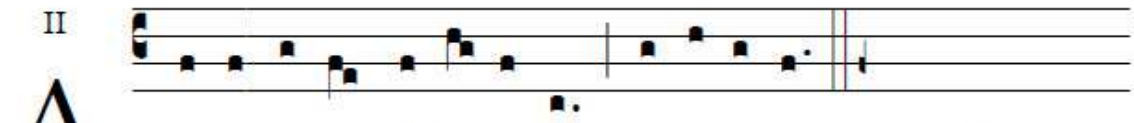


qui pro no-bis pe-péndit in ligno. ℟. Al-le- lu- ia, al-

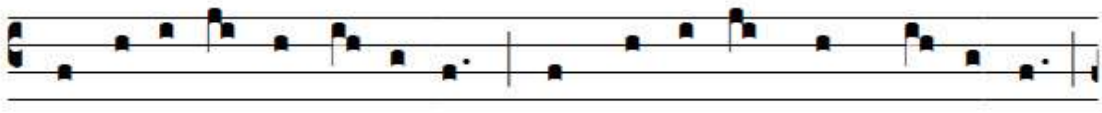
le- lu- ia.

ALLELUJA! O FILII ET FILIÆ

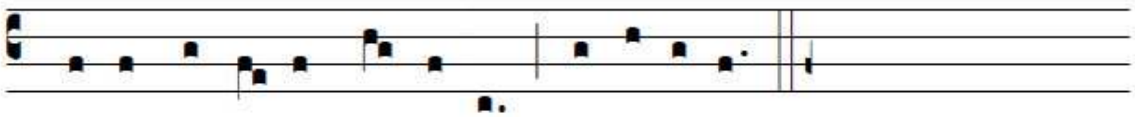
II



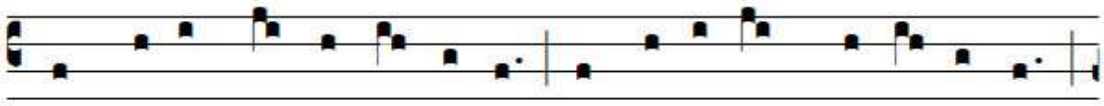
A L-le-lú-ia, alle- lú- ia, alle-lú-ia. *Repeat:* Allelúia.



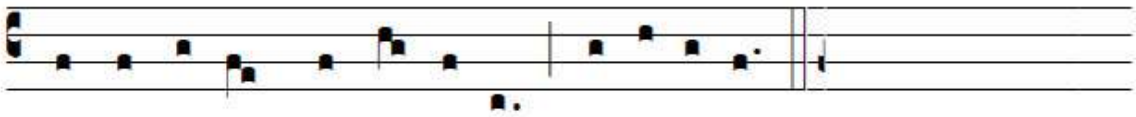
1. O fí- li- i et fí- li- æ, Rex cæ-léstis, Rex gló- ri- æ,



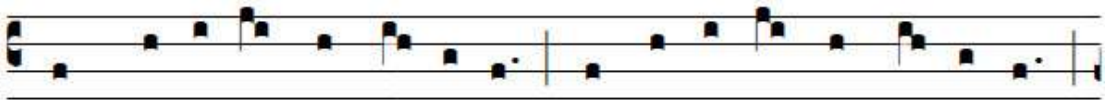
Morte surré-xit hó-di- e, alle-lú-ia. ℟. Allelúia.



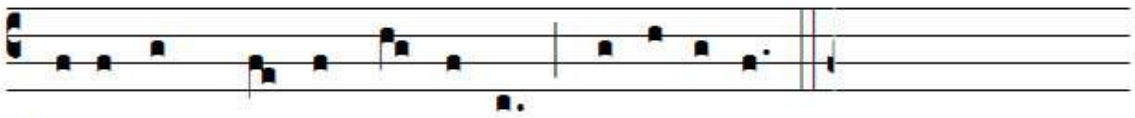
2. Et mane pri-ma sábba-ti, Ad ósti- um monuménti



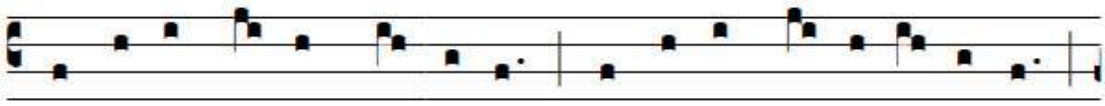
Accessé-runt discí- pu- li, alle-lú-ia. ℟. Allelúia.



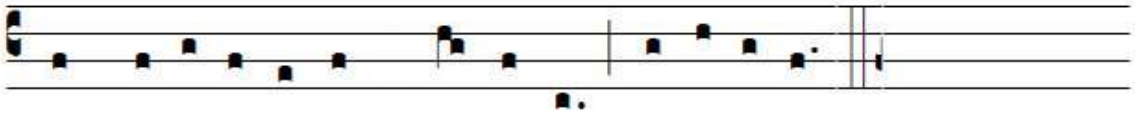
3. Et Ma-rí- a Magda- léne, Et Ja-co-bi et Sa- lóme,



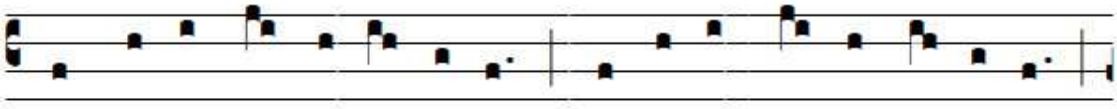
Vené-runt corpus únge- re, alle-lú-ia. ℟. Allelúia.



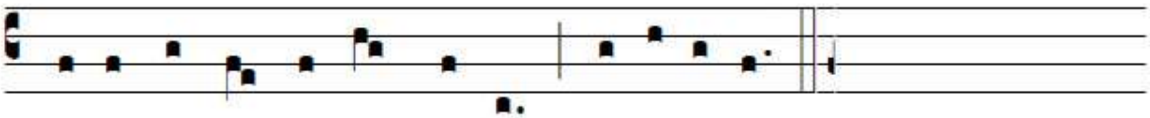
4. In albis se-dens Ange-lus Præ-dí-xit mu- li- é- ri-bus:



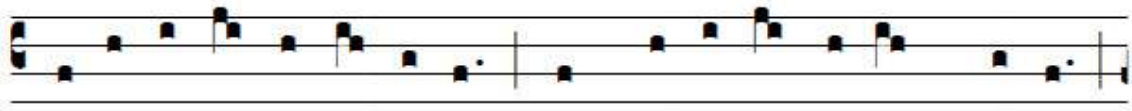
In Ga-li-læ-*a* est Dó-mi-nus, alle-lú-ia. ℟. Allelúia.



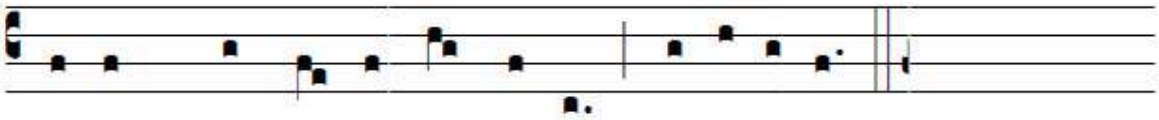
5. Et Jo- ánnes Apó-sto-lus Cu-cúrrit Pe-tro cí- ti- us,



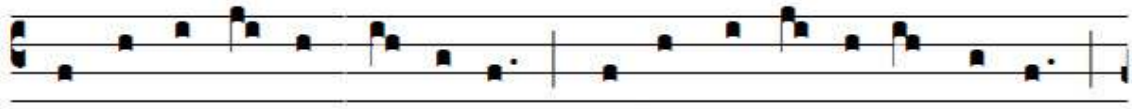
Monuménto ve-nit pri- us, alle-lú-ia. ℟. Allelúia.



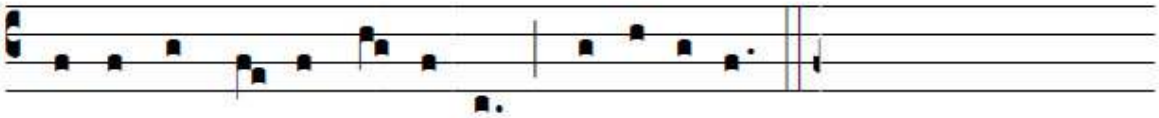
6. Discí-pu-lis astán-tibus, In mé-di- o sté-tit Christus,



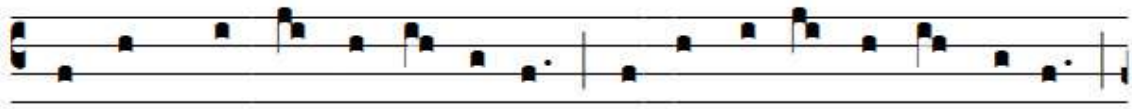
Di-cens: Pax vo- bis ómni-bus, alle-lú-ia. ℟. Allelúia.



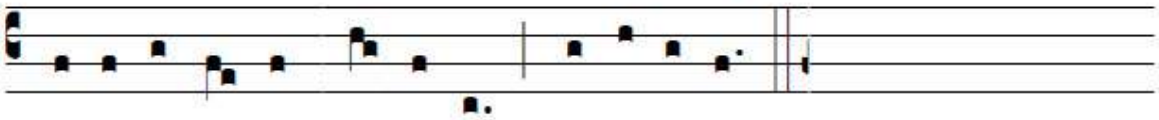
7. Ut intellé- xit Dí-dymus Qui- a surré- xe-rat Je-sus,



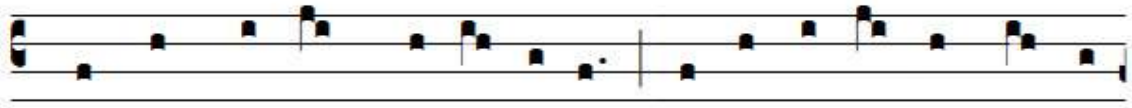
Remánsit fe- re dú-bi- us, alle-lú-ia. ℟. Allelúia.



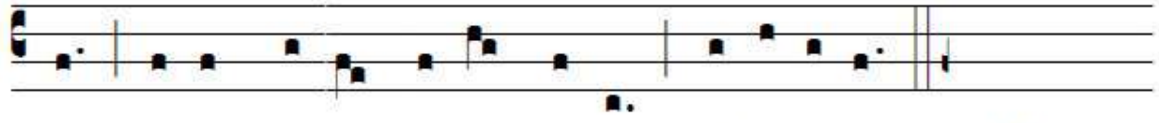
8. Vi-de, Thoma, vi-de la-tus, Vi-de pedes, vi-de manus,



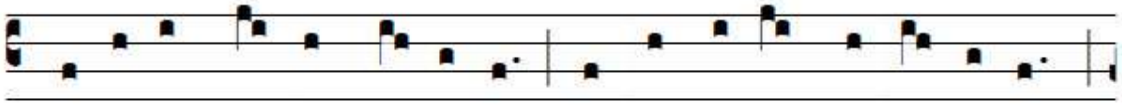
No-li esse incré-du-lus, alle-lú-ia. ℟. Allelúia.



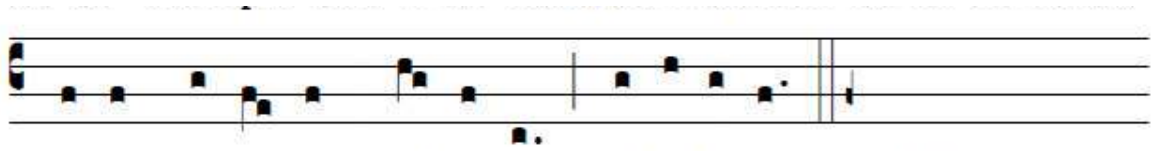
9. Quando Thomas Christi la-tus, Pe-des vi-dit atque ma-



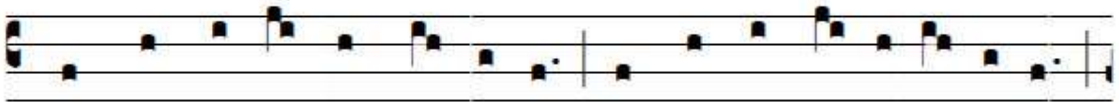
nus, Di-xit: Tu es De- us me- us, alle-lú-ia. ℟. Allelúia.



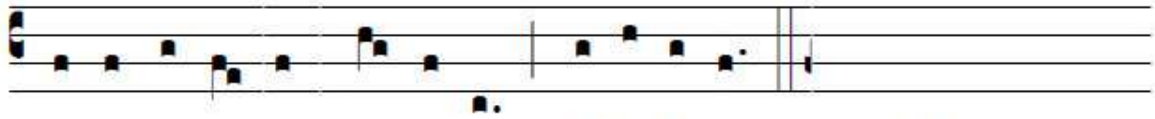
10. Be- á-ti qui non vi-dé-runt, Et fírmi-ter cre-di- dé-runt,



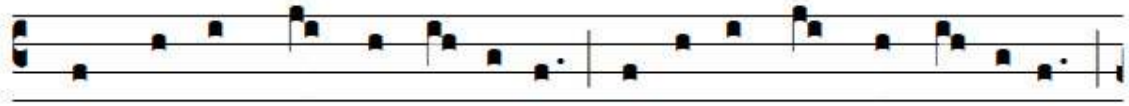
Vi-tam æ-térnam ha-bébunt, alle-lú-ia. ℟. Allelúia.

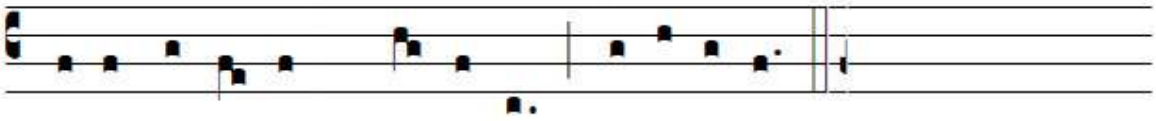


11. In hoc festo sanctís-simo Sit laus et ju-bi-lá-ti-o,

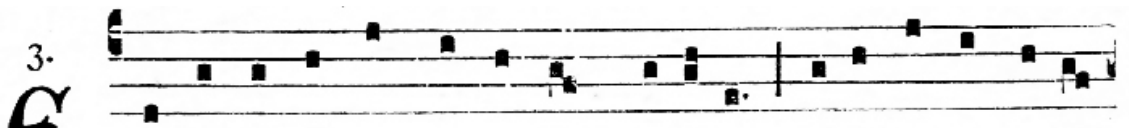


BENE-DI-CÁMUS DÓ-MINO, alle-lú-ia. ℟. Allelúia.

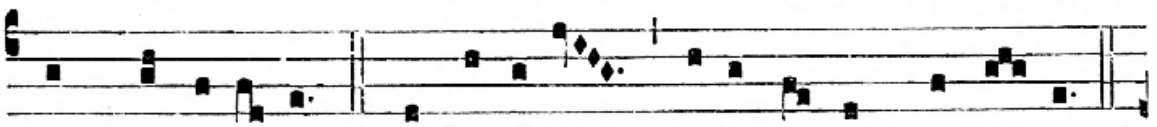


12. De qui-bus nos humíl-limas De-vó-tas atque dé-bi-tas

DE-O di-cámus GRÁ-TI-AS, alle-lú-ia. ℟. Allelúia.

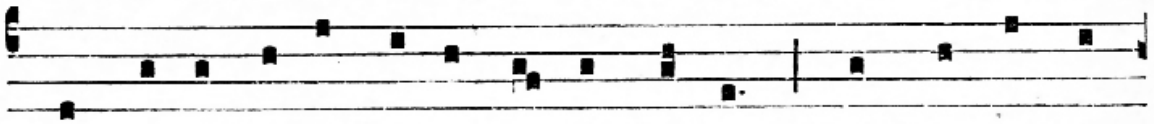
EXSULTEMUS

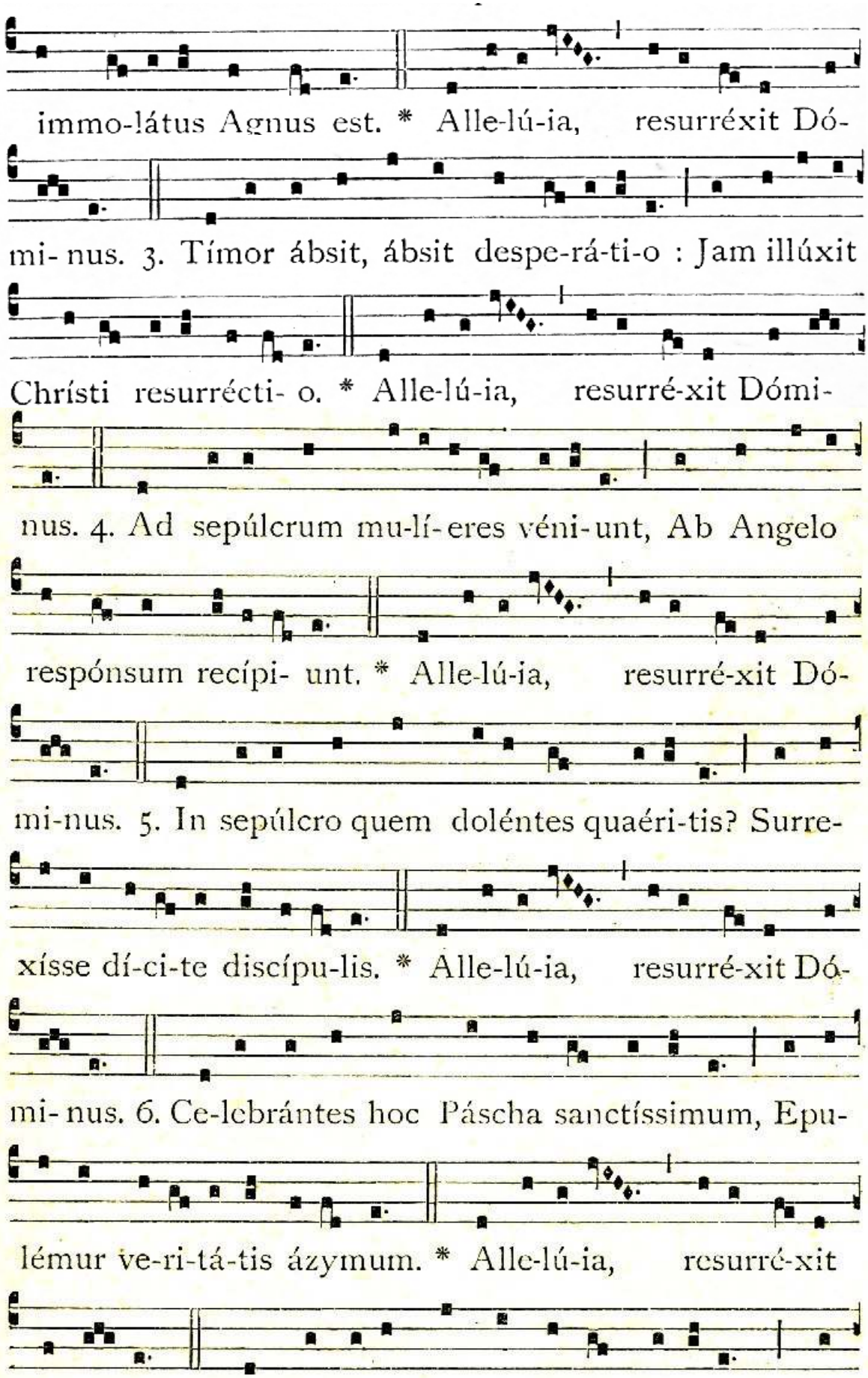
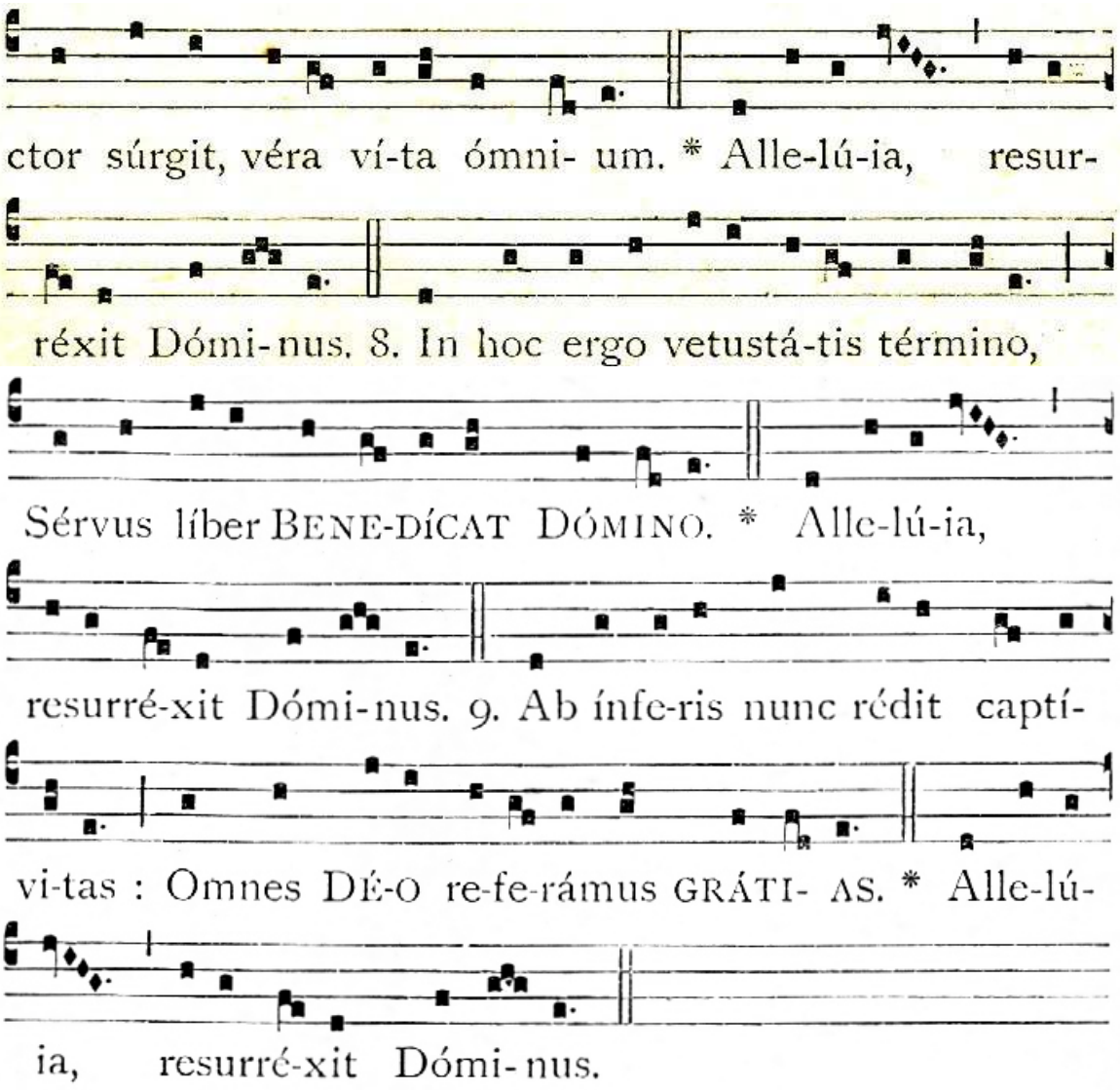
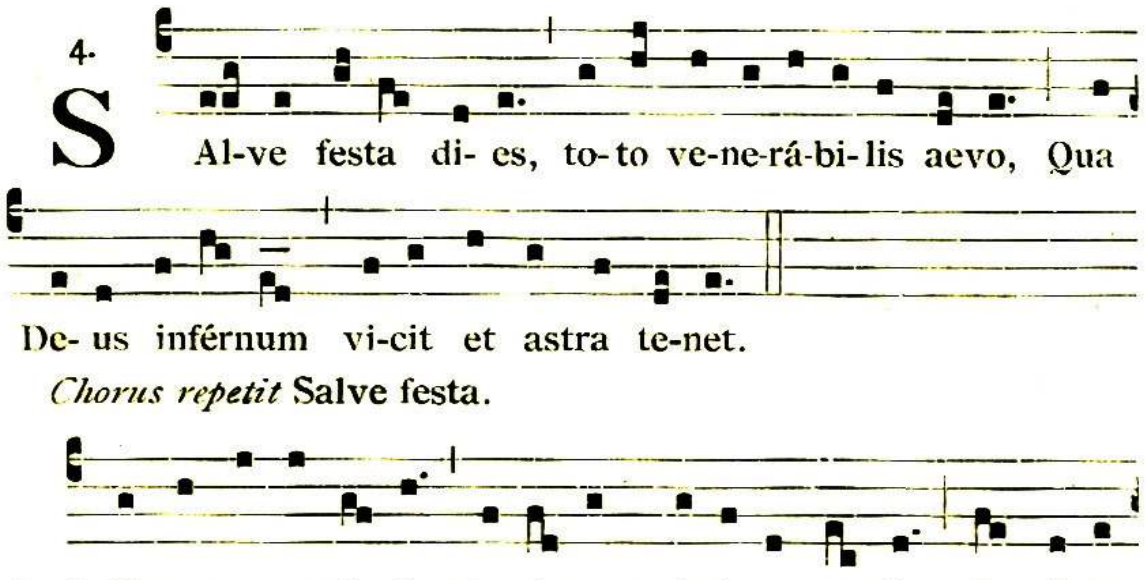


3. Exsultémus et laetémur hódi-e, Dí-es íste, dí-es



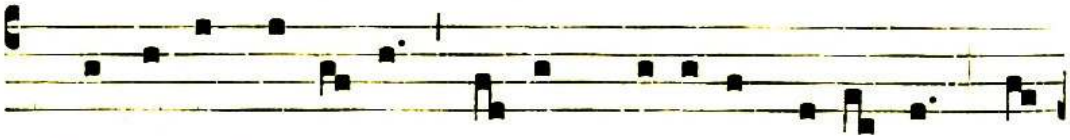
est laetí-ti-ae: * Alle-lú-ia, resurré-xit Dómi-nus.



2. Exsultándi et laetándi témpus est : Páscha nóstrum

immo-látus Agnus est. * Alle-lú-ia, resurréxit Dó-
mi-nus. 3. Tímor ábsit, ábsit despe-rá-ti-o : Jam illúxit
Christi resurrécti- o. * Alle-lú-ia, resurré-xit Dómi-
nus. 4. Ad sepúlcrum mu-lí-eres véni-unt, Ab Angelo
respónsum recípi- unt. * Alle-lú-ia, resurré-xit Dó-
mi-nus. 5. In sepúlcro quem doléntes quaéri-tis? Surre-
xísse dí-ci-te discípu-lis. * Alle-lú-ia, resurré-xit Dó-
mi-nus. 6. Ce-lebrántes hoc Páscha sanctíssimum, Epu-
lémur ve-ri-tá-tis ázymum. * Alle-lú-ia, resurré-xit
Dómi-nus. 7. Fermentátum expurgémus nóxi-um : Ví-

SALVE FESTA DIES *(Venanzio Fortunato)*

cum Dómi-no do-na re-dísse su- o. Salve.

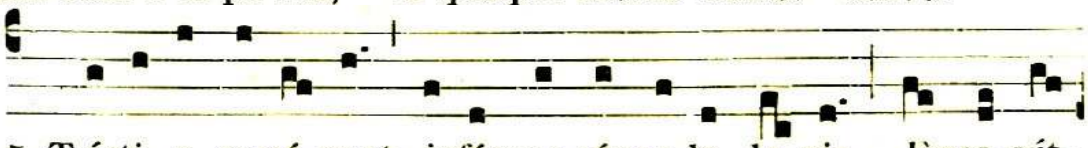
3. Namque tri- umphánti post trísti- a tárta-ra Chri-sto

Undique fronde nemus, grámi-na flo-re fa-vent. Salve.

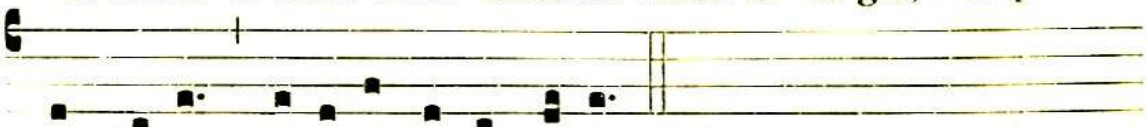


4. Qui ge-nus humá-num cernens mersísse pro-fúndo, Ut

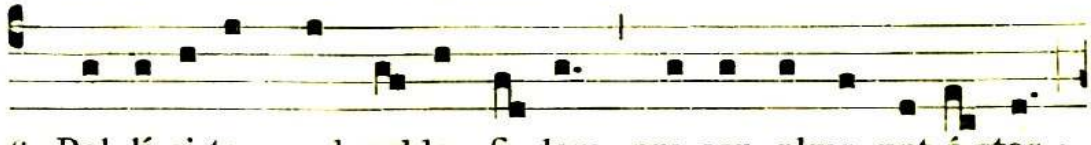
hómi-nem e-rí-pe-res, es quoque factus homo. Salve.



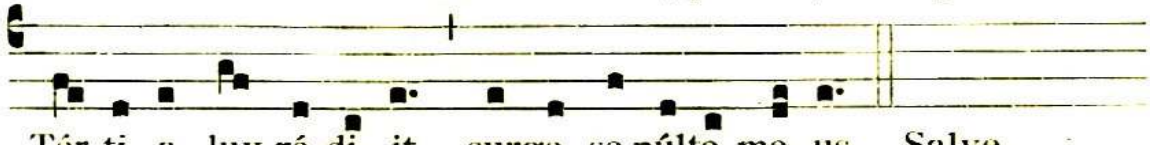
5. Trísti- a cessé-runt infér nae víncu-la le-gis, Expa-vít-



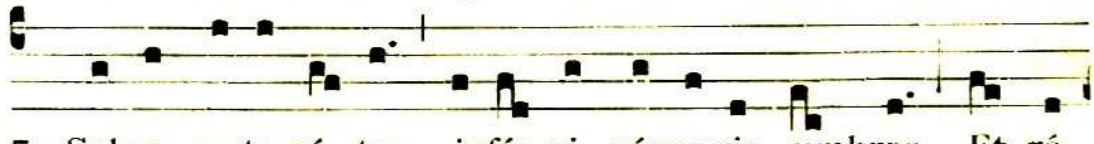
que chá- os lúmi-nis o-re premi. Salve.

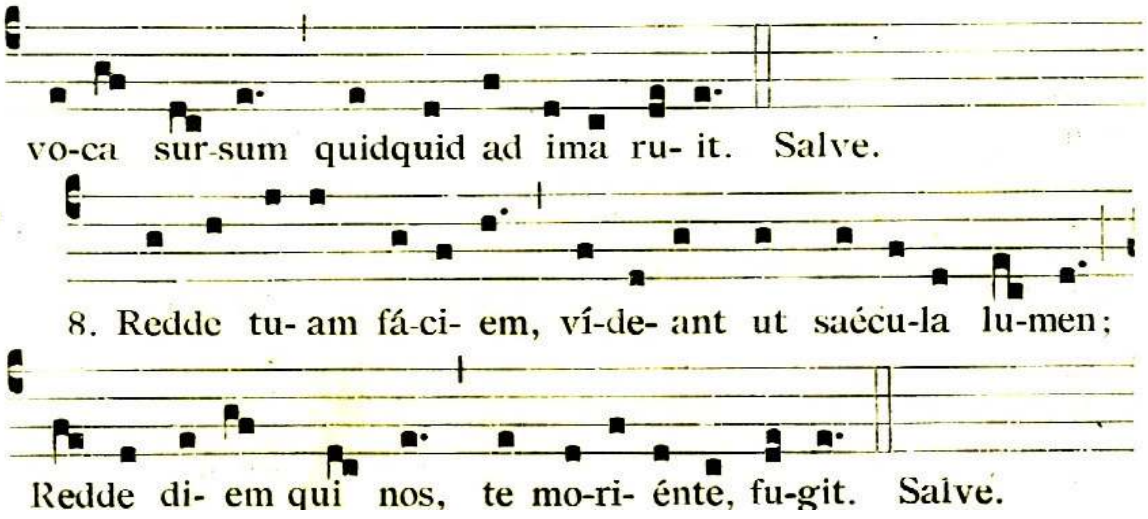


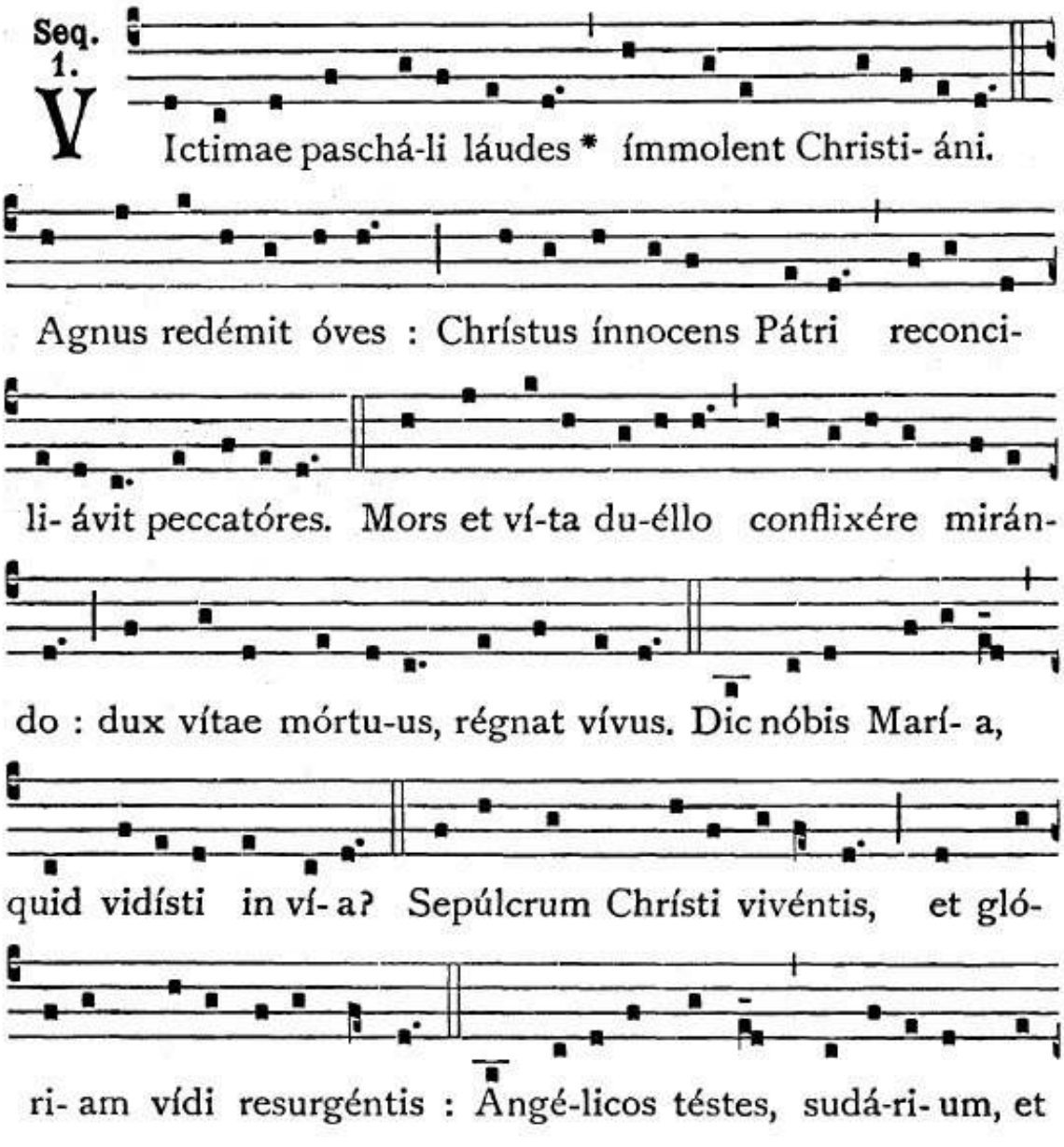
6. Pol-lí-ci-tam sed redde fi- dem, pre-cor, alma pot-é-stas :

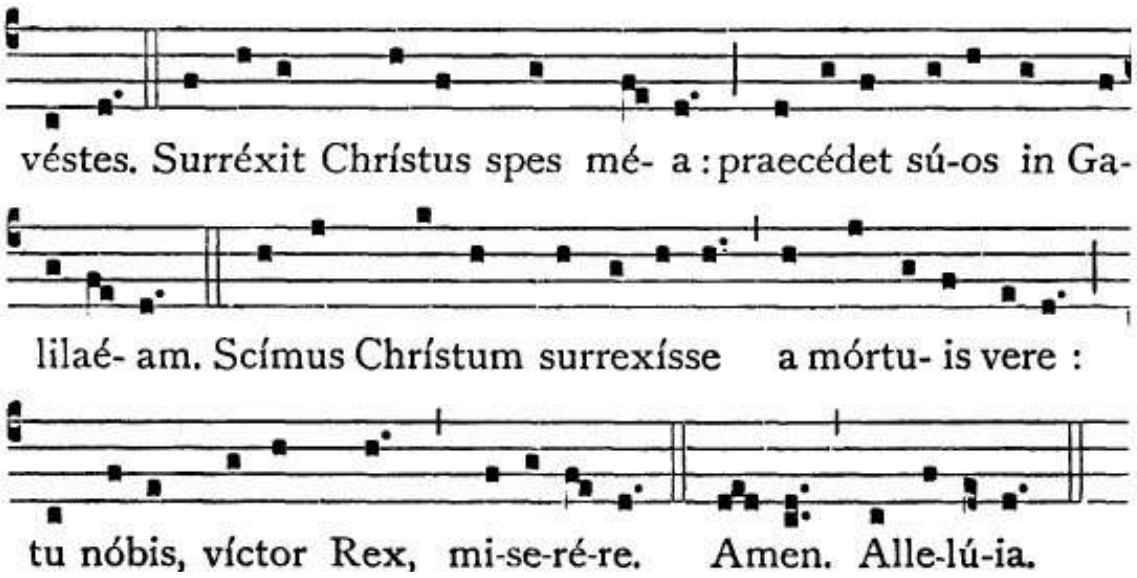


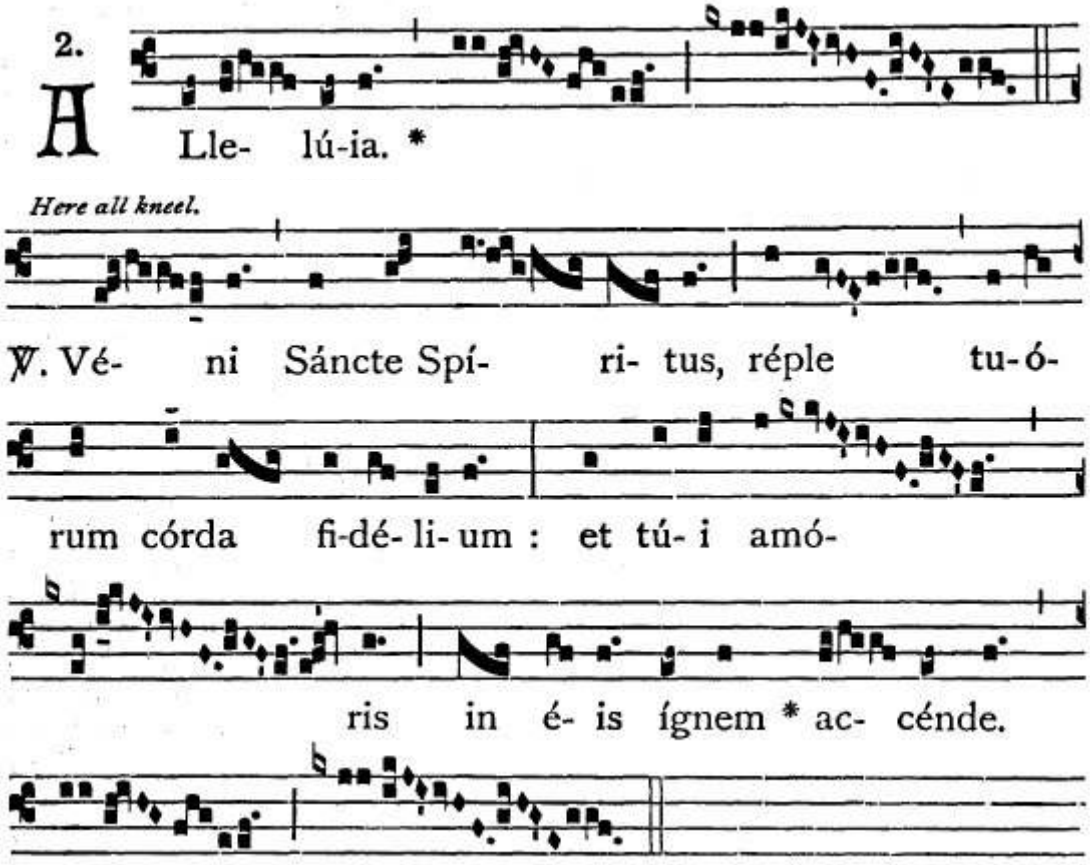
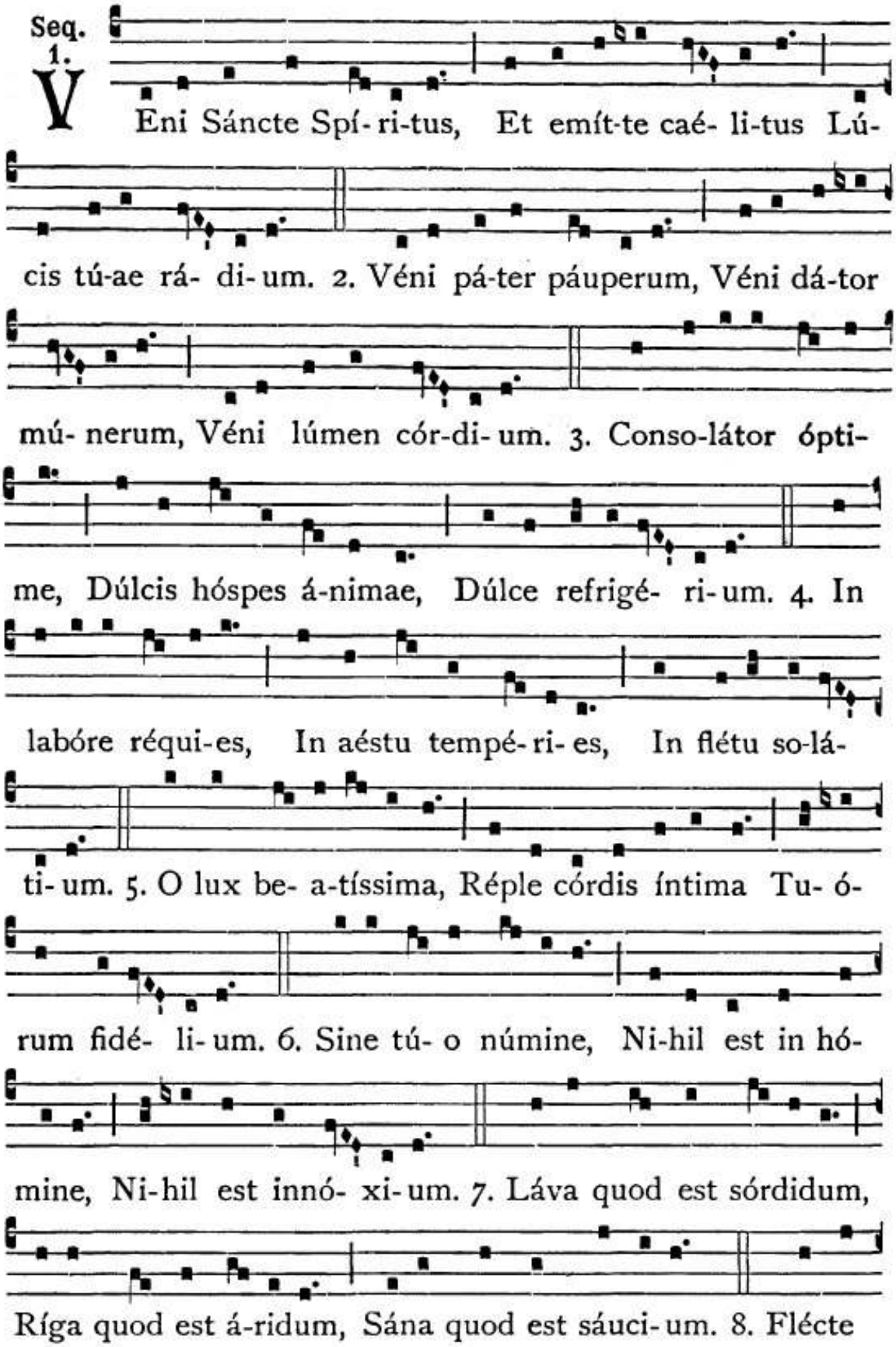
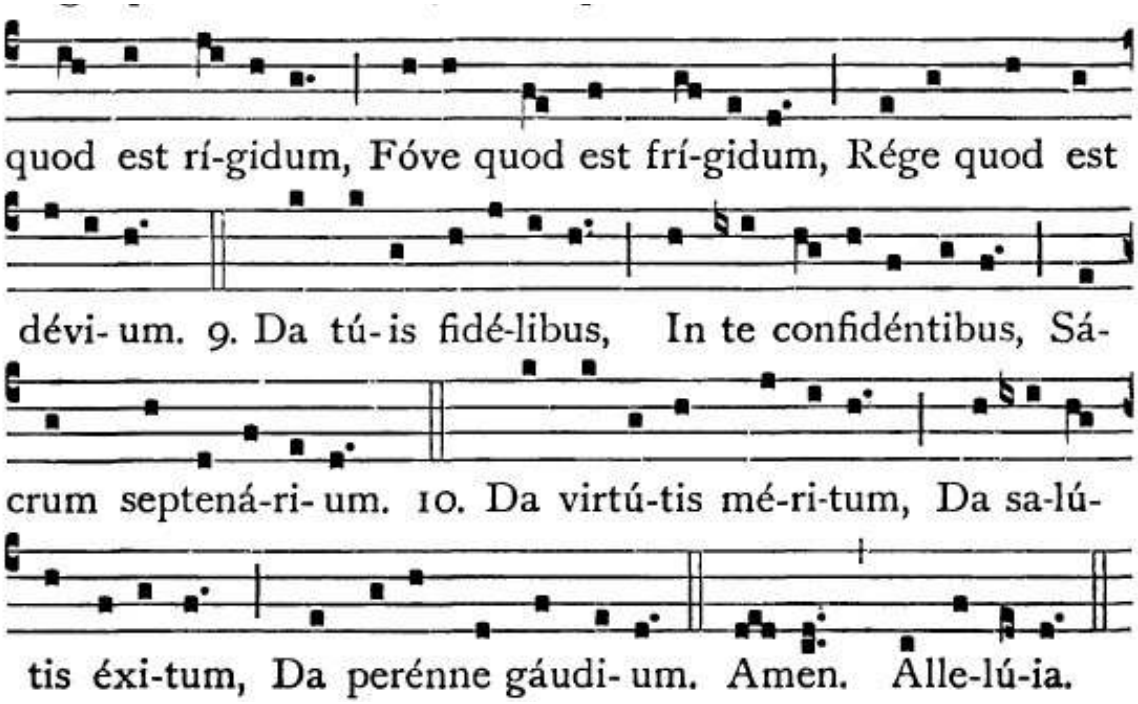
Tér-ti- a lux ré-di- it, surge se-púlte me- us. Salve.

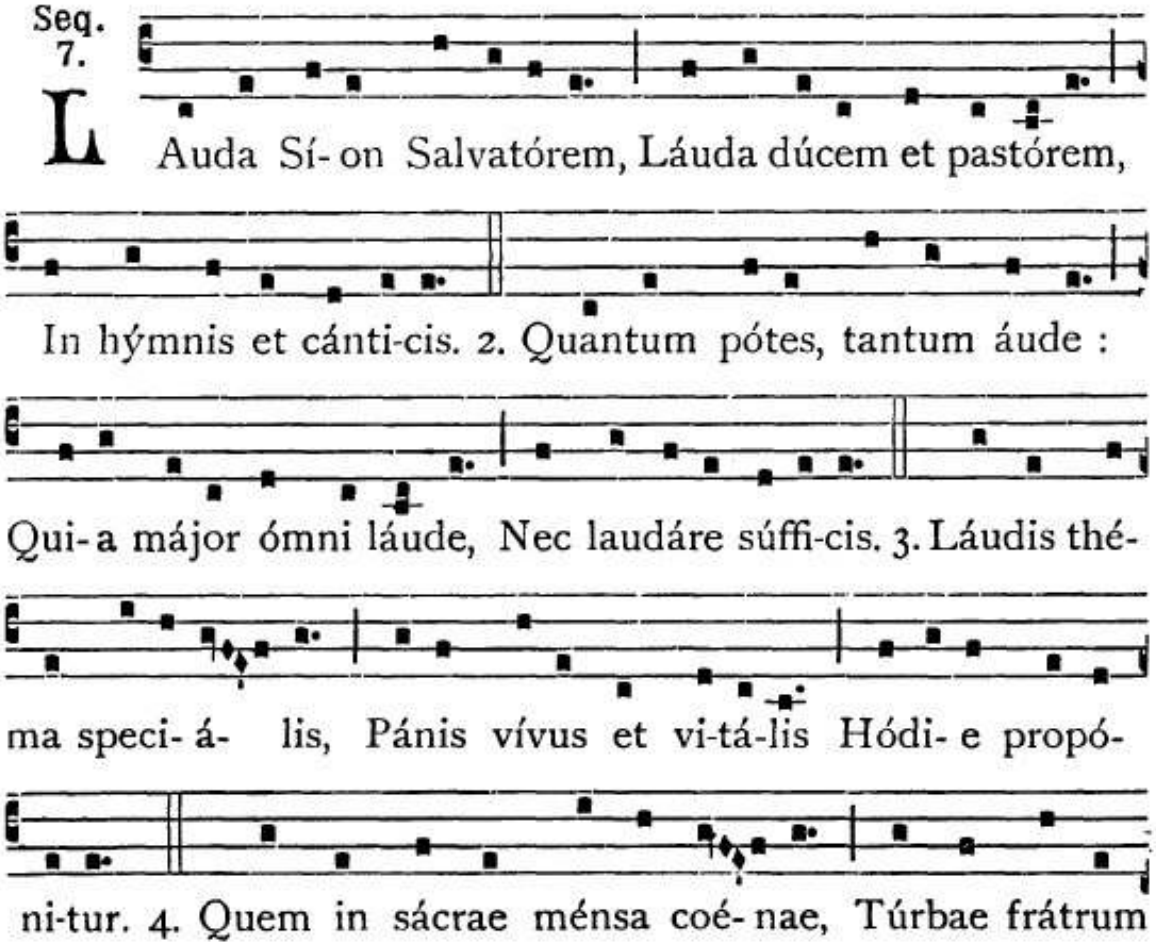


7. Solve ca-te-ná- tas infér-ni cárce-ris umbras, Et ré-

VICTIMÆ PASCALI *(Wipone sec. XI)*

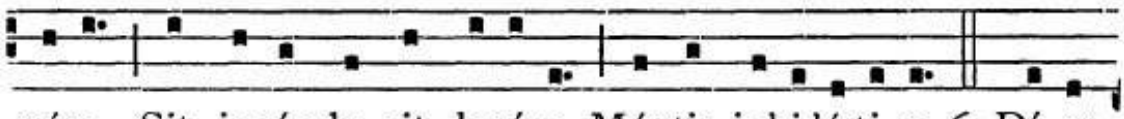


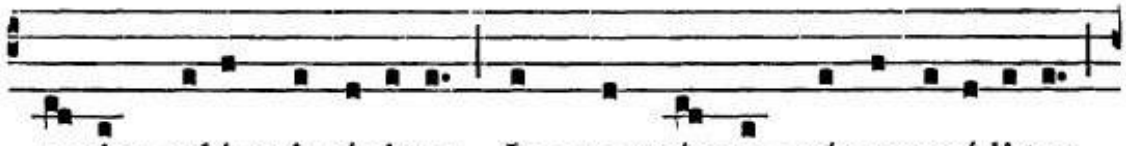


VENI SANCTE SPIRITUS *(versetto alleluja)* PENTECOSTE

VENI SANCTE SPIRITUS *(sequenza)(Stefano di Langhton)*

LAUDA SION *(S.Tommaso)*

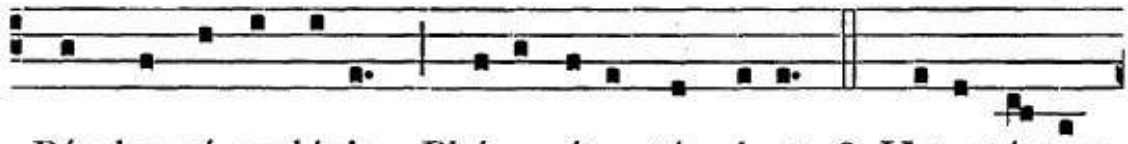


du-odénae Dátum non ambí-gitur. 5. Sit laus pléna, sit so-

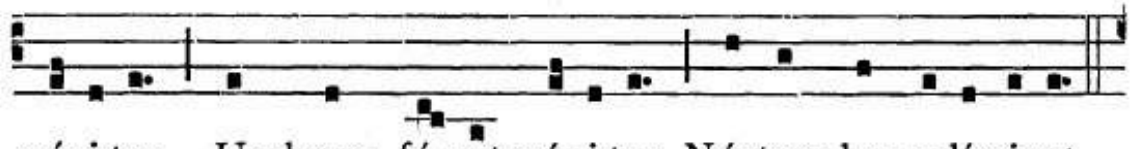


nóra, Sit jucúnda, sit decóra Méntis jubi-lá-ti- o. 6. Dí- es

e-nim solémnis ági-tur, In qua ménsae príma recó-li-tur

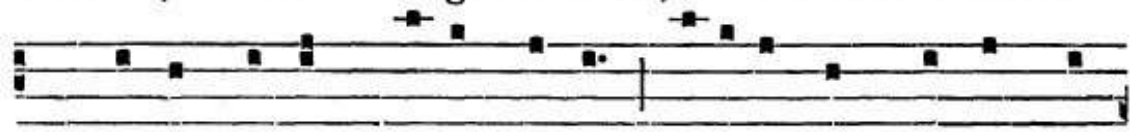
Húju̇s insti-tú-ti- o. 7. In hac ménsa nóvi Régis, Nóvum



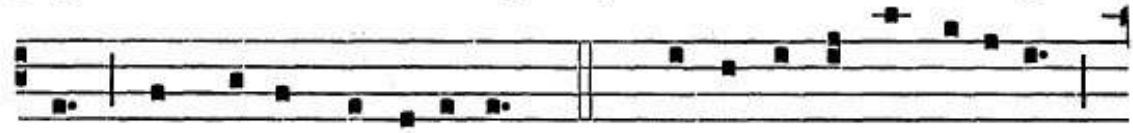
Páscha nóvae légis, Pháse vétus términat. 8. Vetustá- tem



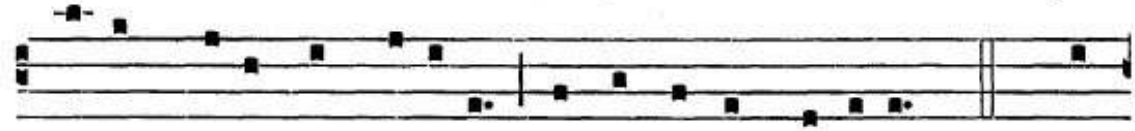
nóvi-tas, Umbram fú-gat vé-ri-tas, Nóctem lux e-líminat.



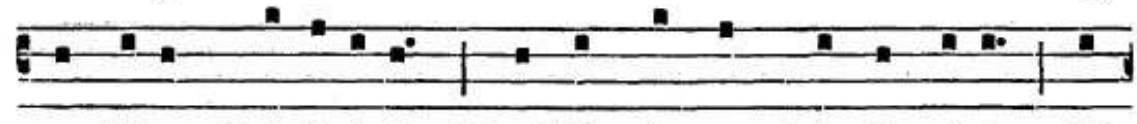
9. Quod in coéna Chrístus géssit, Faci- éndum hoc exprés-



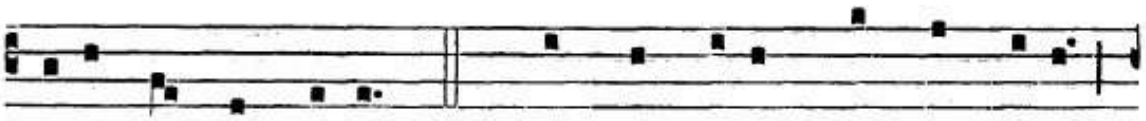
sit In sú- i memóri- am. 10. Dócti sácris insti-tútis,



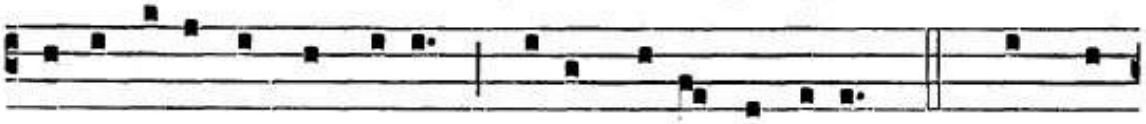
Pánem, vínum in sa-lútis Consecrámus hósti- am. 11. Dóg-



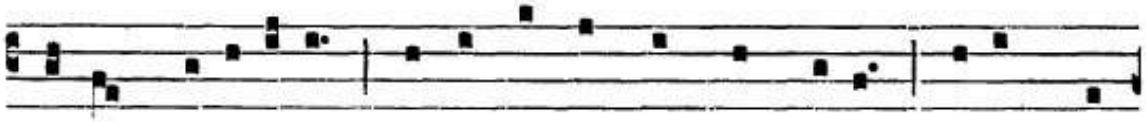
ma dátur christi- ánis, Quod in cárnem tránsit pánis, Et



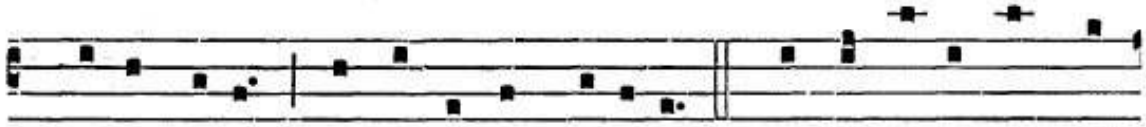
vínum in sánguinem. 12. Quod non cápis, quod non vídes,

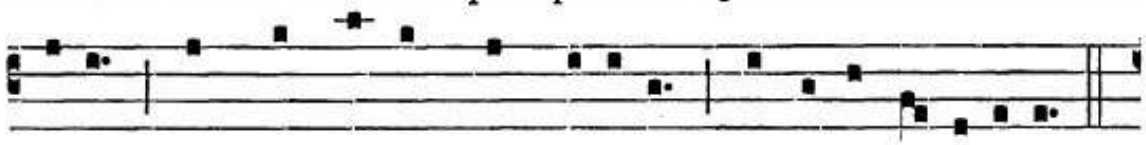


Animósa fírmat fídes, Praeter rérum órdinem. 13. Sub di-

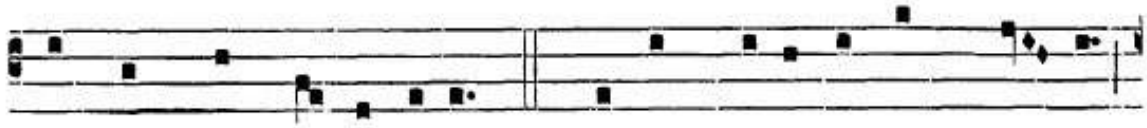


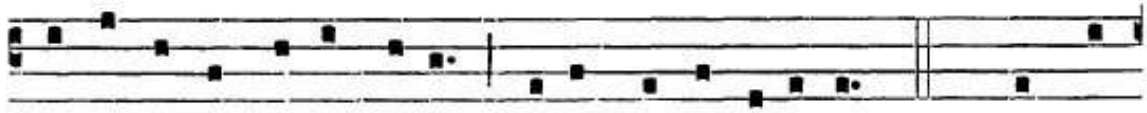
vérsis speci- ébus, Sígnis tantum, et non rébus, Látent res

exími-ae. 14. Cáro cíbus, sánguis pótus : Mánet tamen

Chrístus tótus Sub utráque spéci- e. 15. A suménte non con-



císus, Non confráctus, non diví-sus : Integer accípi-tur.

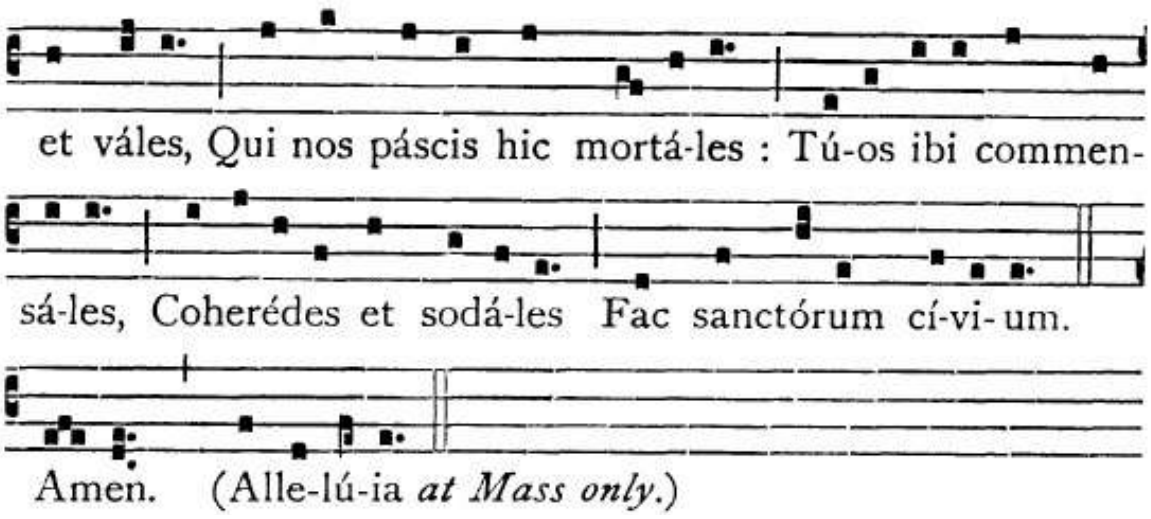
16. Súmit únus, súmunt mille : Quantum ísti, tantum ílle :

Nec súmptus consúmi-tur. 17. Súmunt bóni, súmunt má- li :

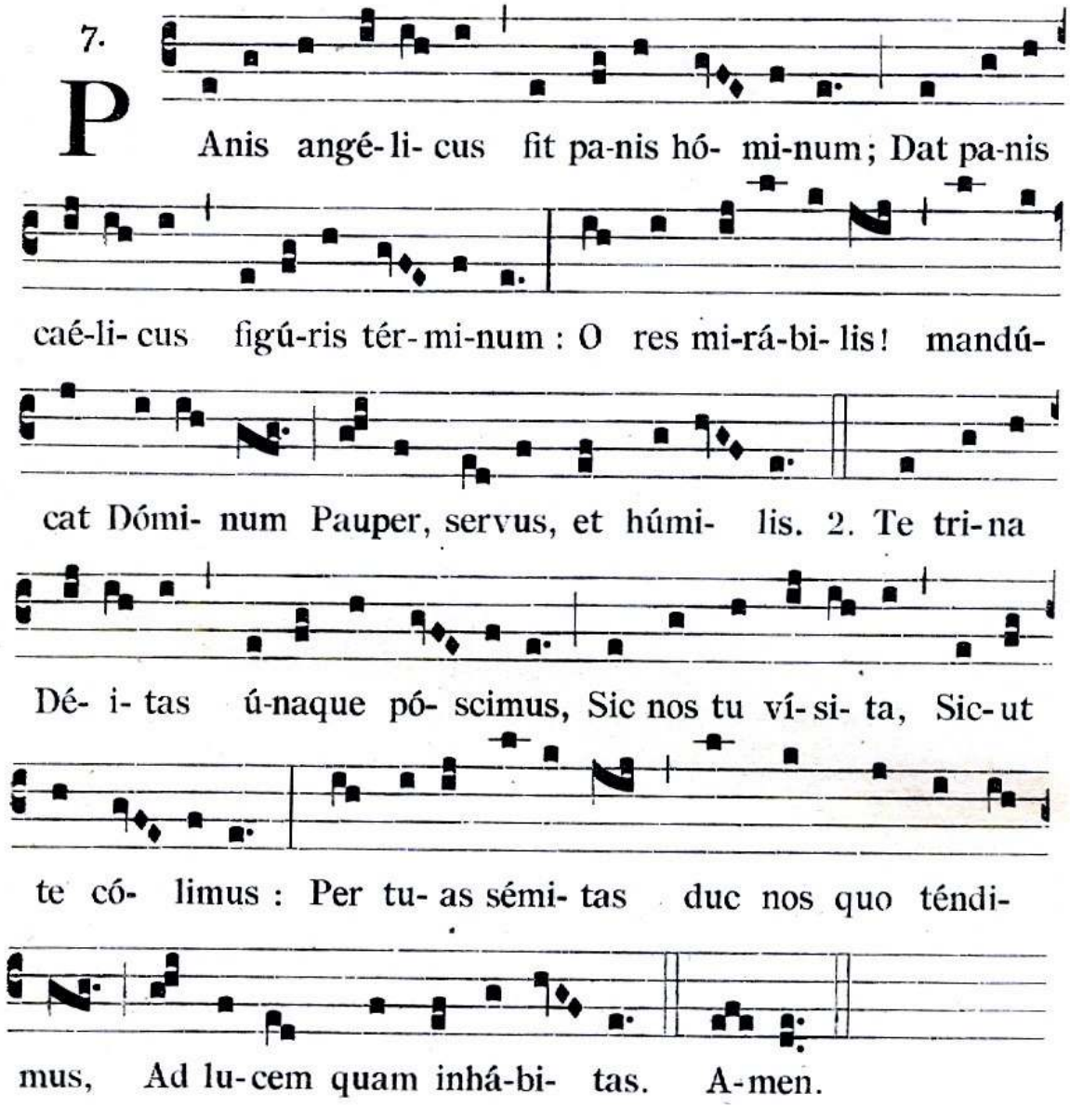


Sórte tamen inaequáli, Vítae vel intér-i-tus. 18. Mors est

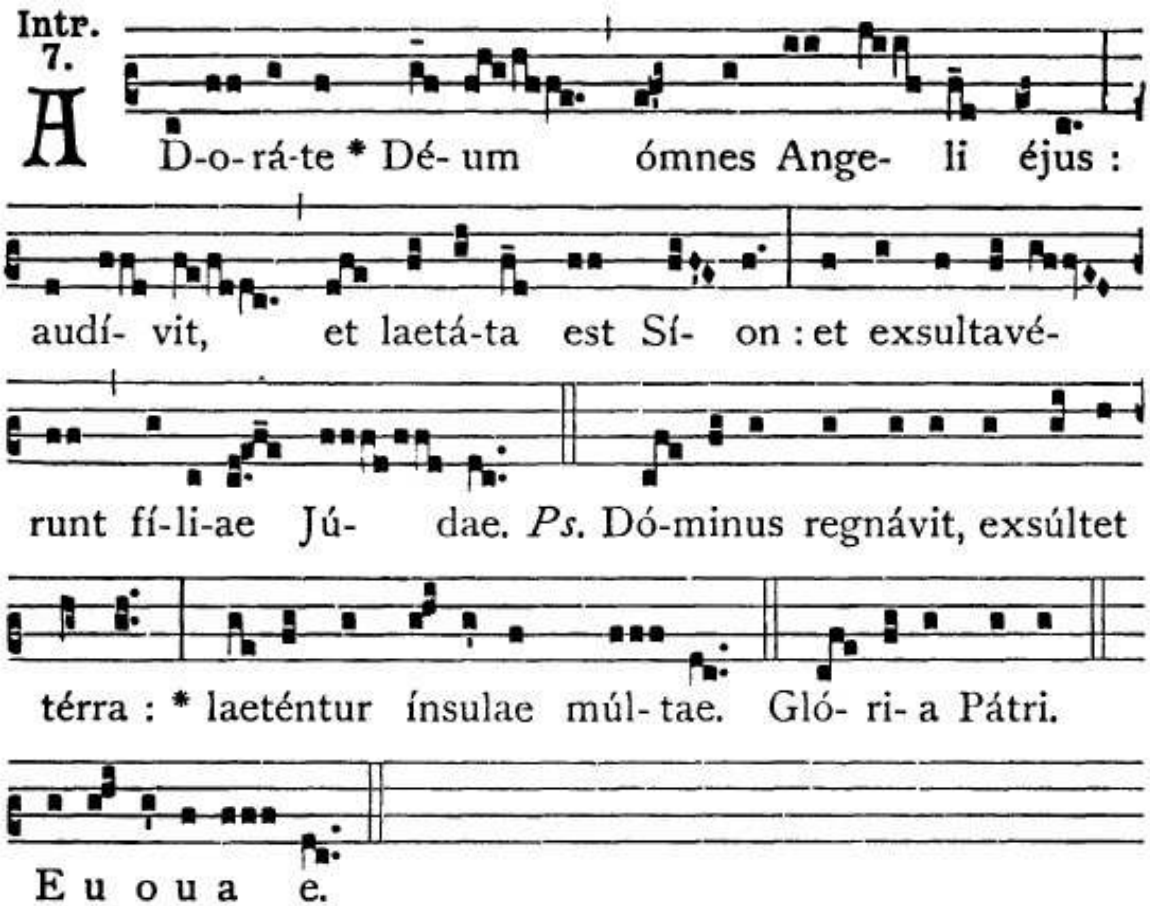
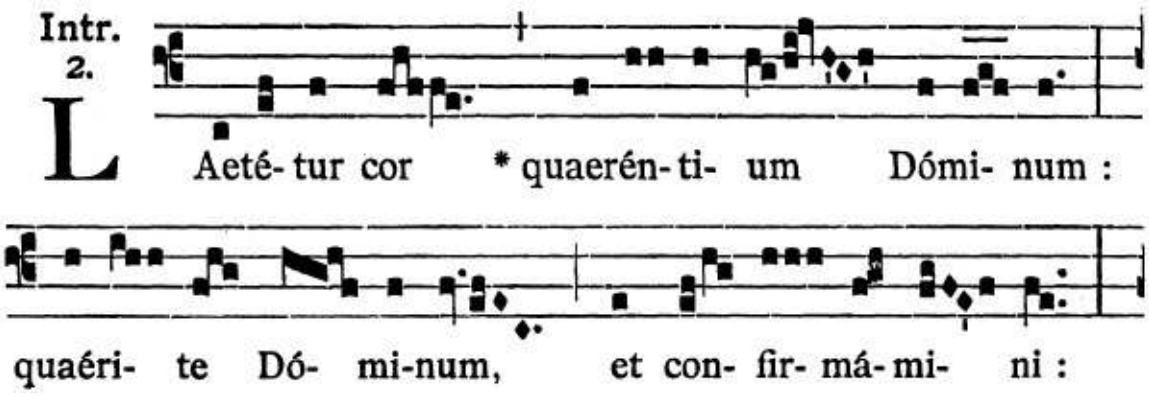
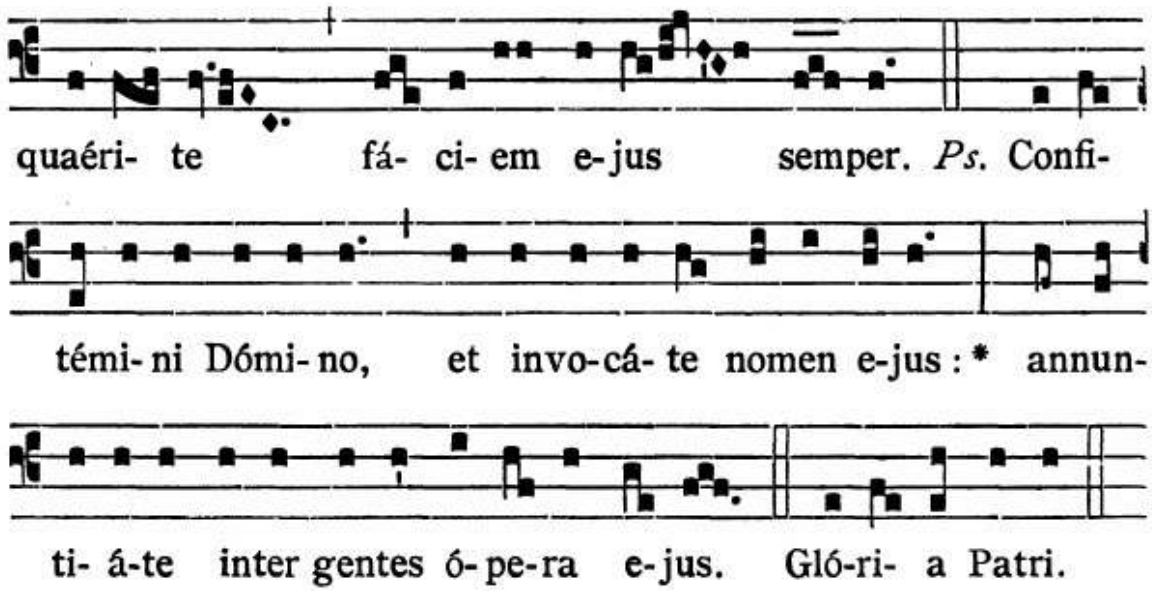
má-lis, ví-ta bó- nis : Víde pá-ris sumpti- ónis Quam sit dís-

par éxi-tus. 19. Frácto demum sacraménto, Ne vacílles, sed
meménto Tantum ésse sub fragménto, Quantum tó-to tégi-
tur. 20. Núlla ré- i fit scissúra : Sígni tantum fit fractúra,
Qua nec státus, nec statú-ra Signá-ti mi-nú- i-tur. 21. ECCE
PÁNIS ANGELÓRUM, Fáctus cíbus vi- atórum: Vere pánis fi-
li- órum, Non mitténdus cánibus. 22. In figú-ris praesigná-
tur, Cum Isa-ac immolá-tur, Agnus Páschae de-putátur,
Dátur mánna pátribus. 23. Bóne pástor, pánis vé-re, Jésu,
nóstri mi-se-rére : Tu nos pásce, nos tu-ére, Tu nos bó-
na fac vidére In térra vivénti- um. 24. Tu qui cúncta scis

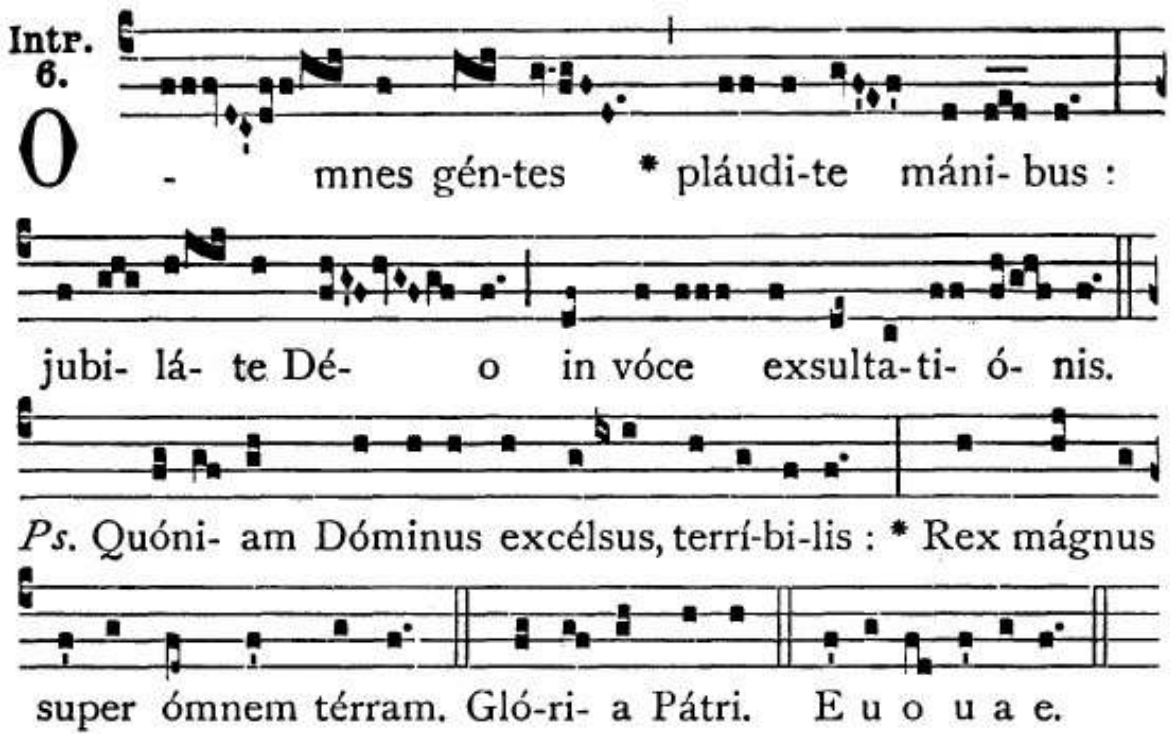


PANIS ANGELICUS *(S.Tommaso)*

Tempo Ordinario

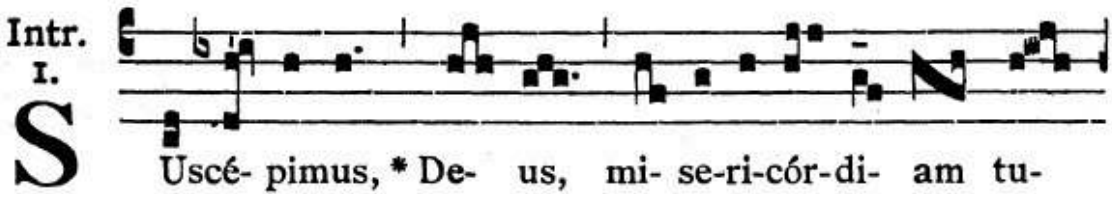
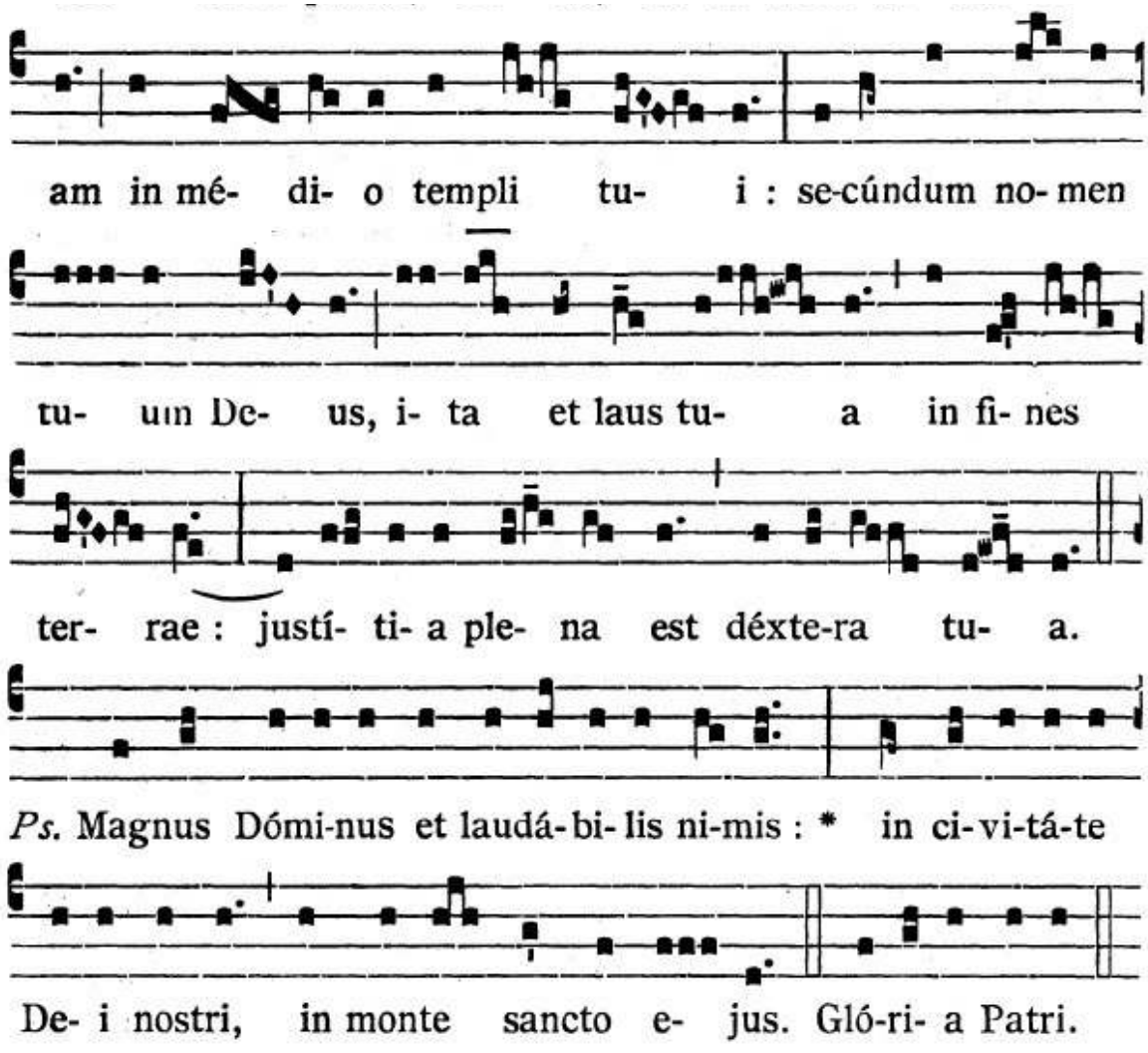
INTROITI

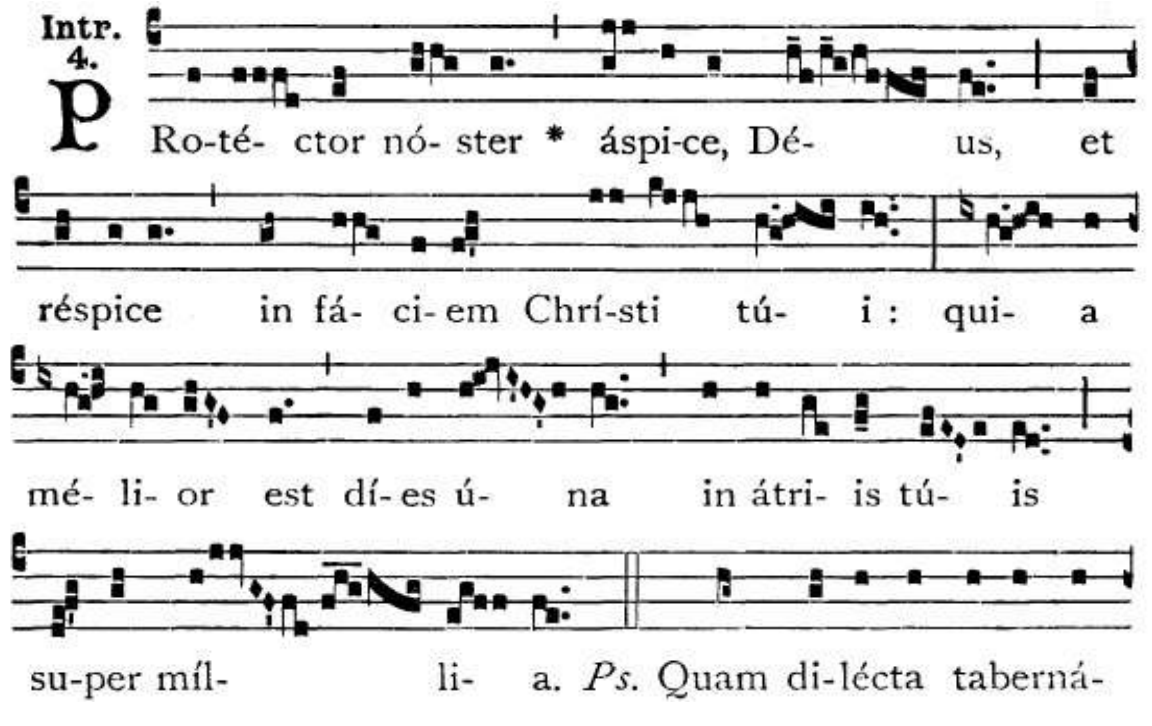
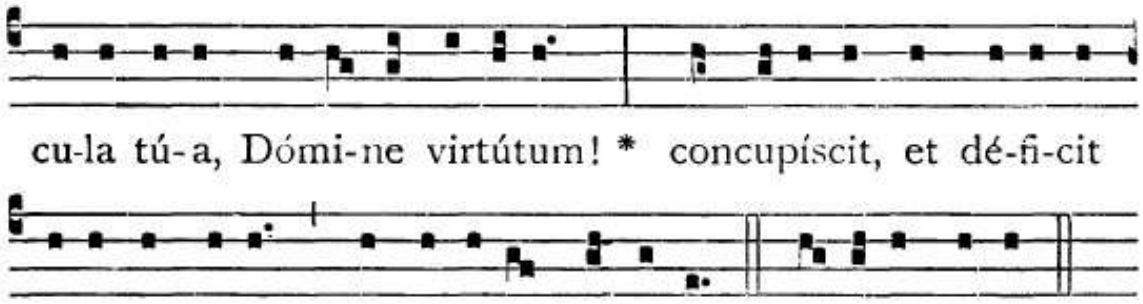
ADORATE DEUM *Salmo 96* — DOMENICA III T.O.

LÆTETUR COR *Salmo 104* — DOMENICA IV T.O.



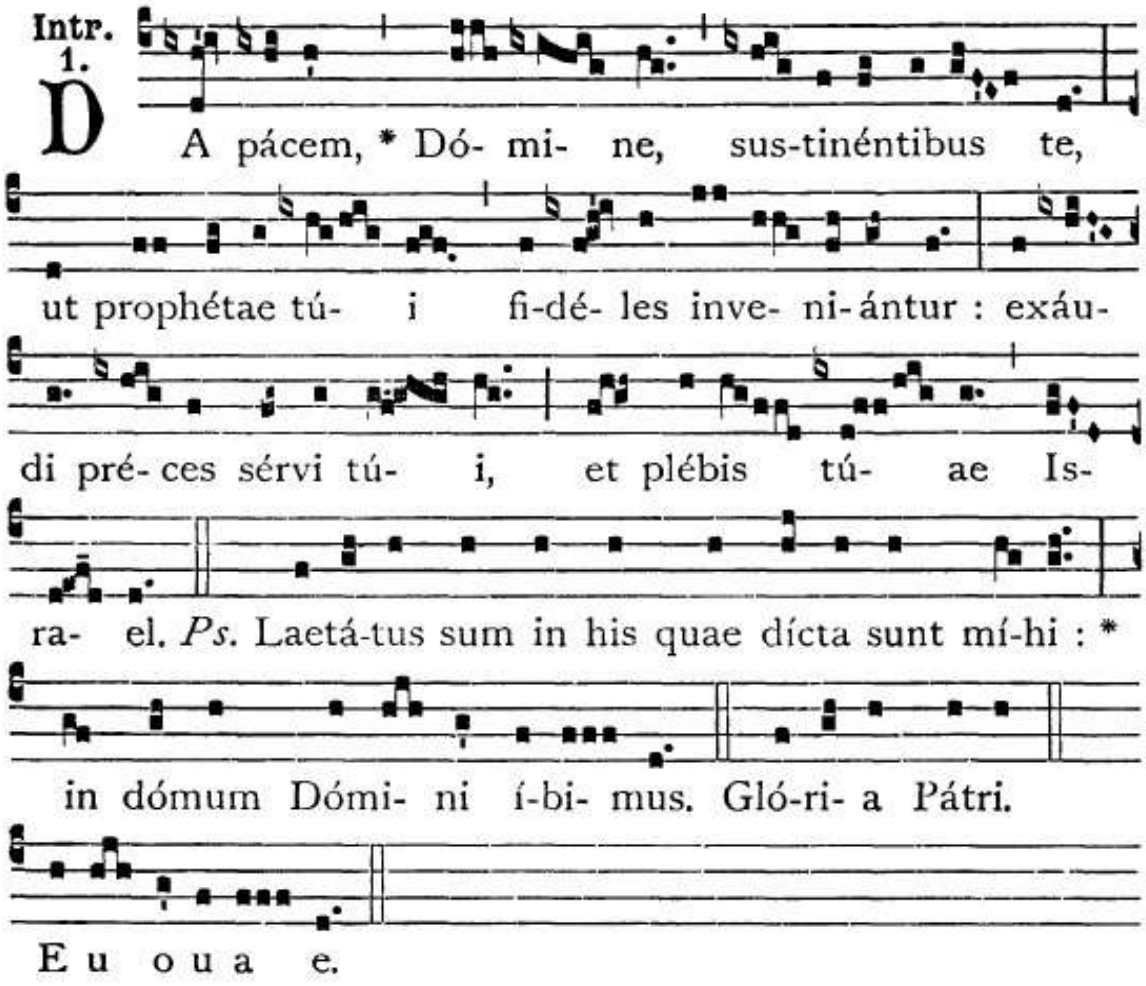
OMNES GENTES *Salmo 46* DOMENICA **XIII** T.O.

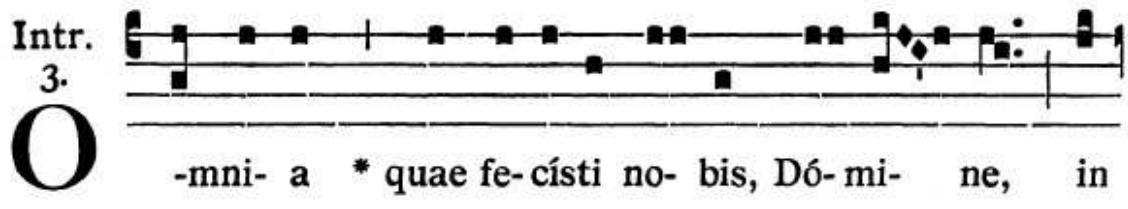
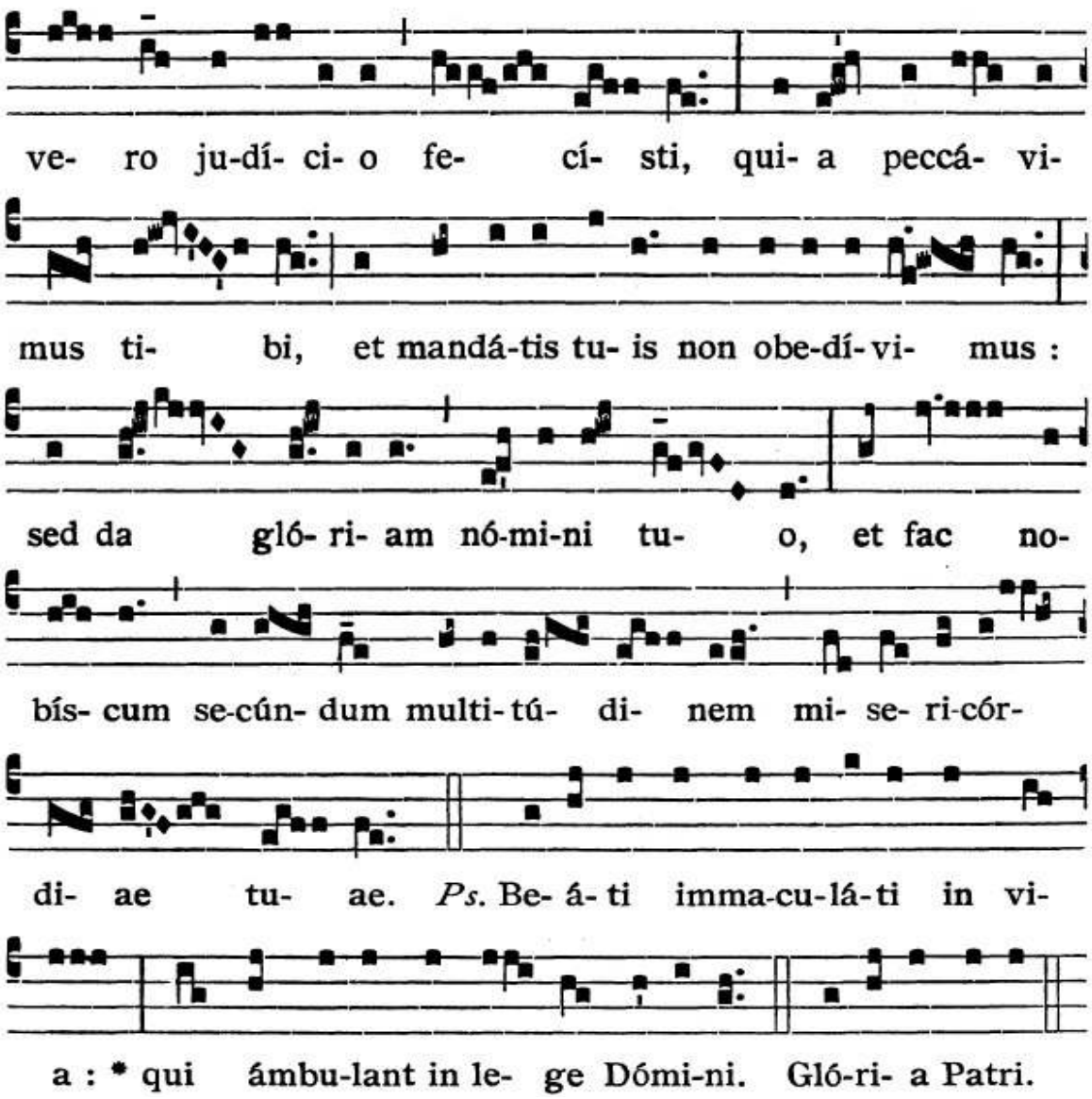


SUSCEPIMUS DEUM *Salmo 47* DOMENICA **XIV** T.O.

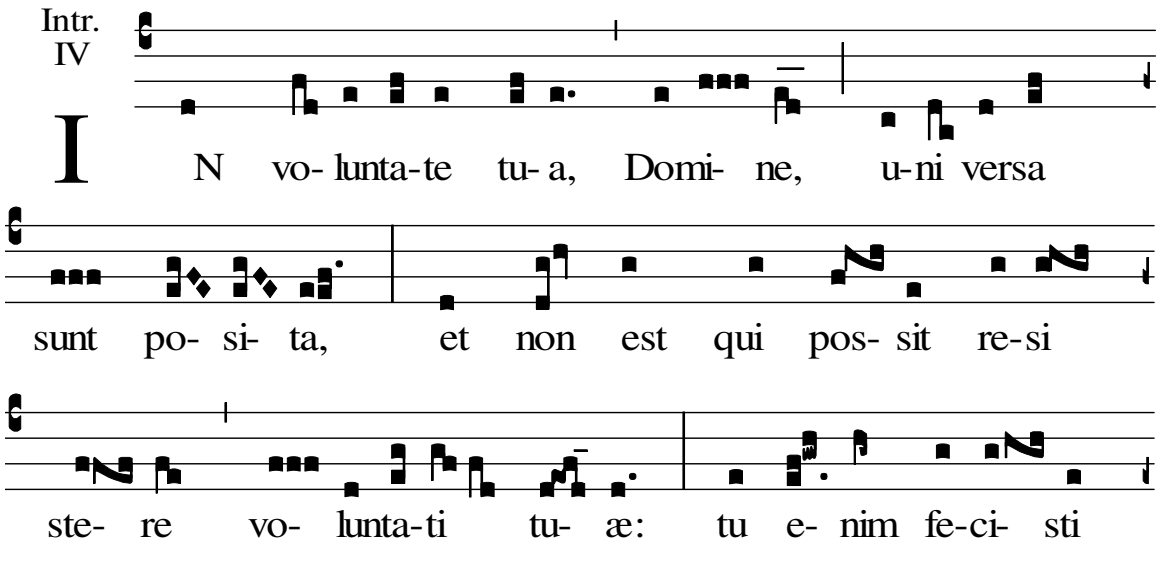


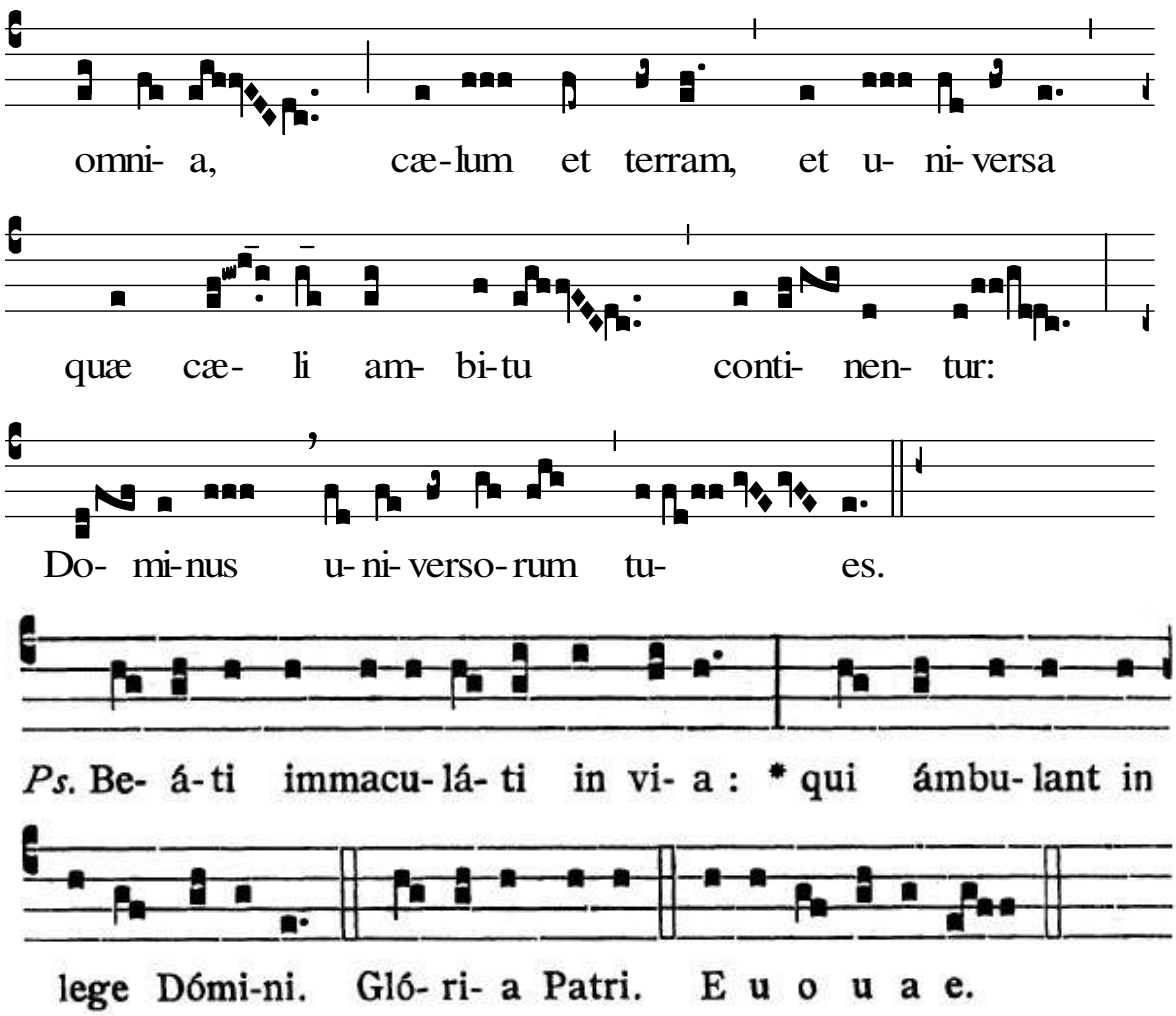
PROTECTOR NOSTER *Salmo 83* DOMENICA **XX** T.O.

DA PACEM *Siracide 35 Ps.121* DOMENICA **XXIV** T.O.

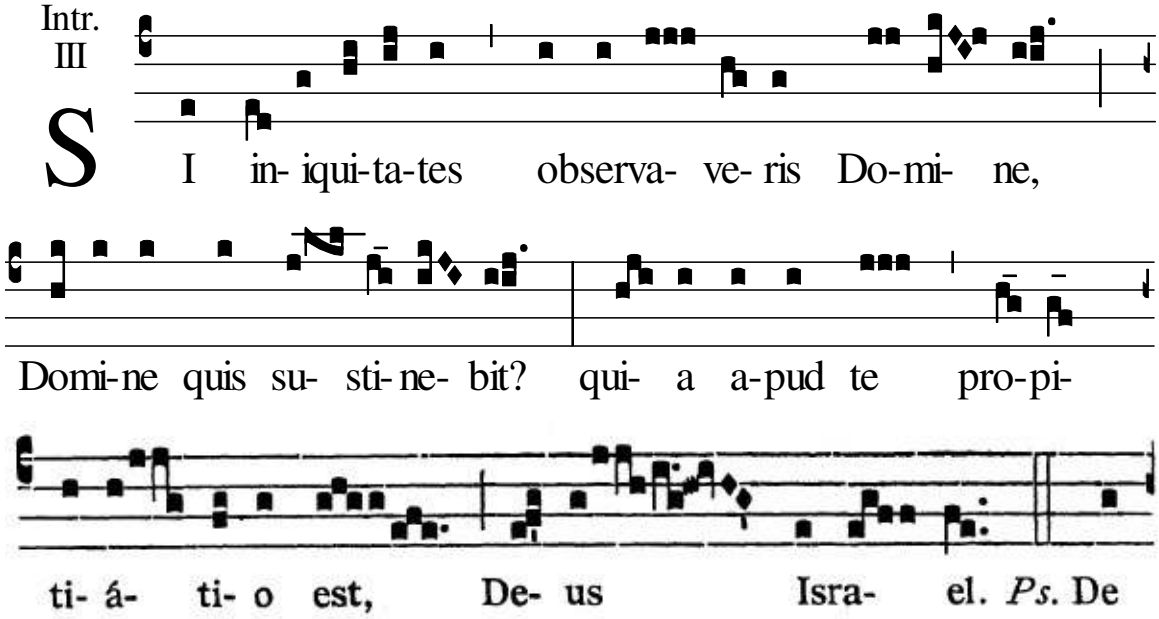
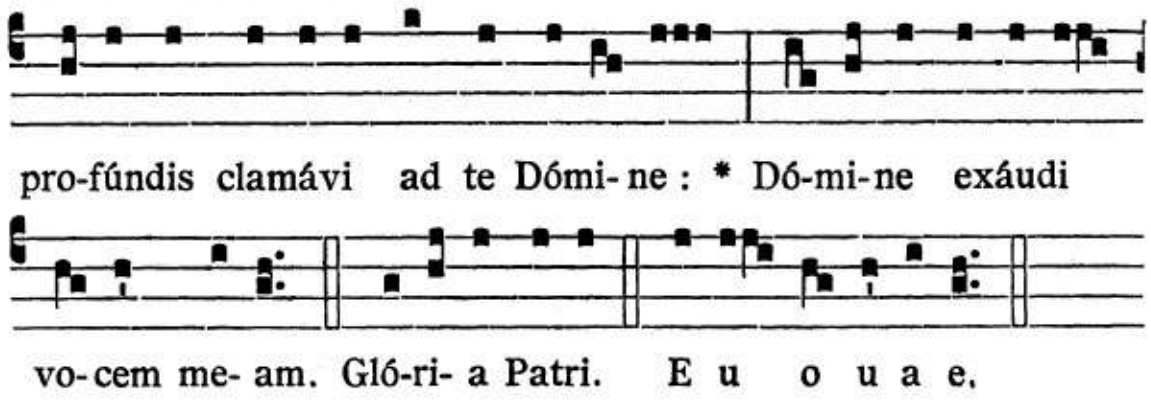
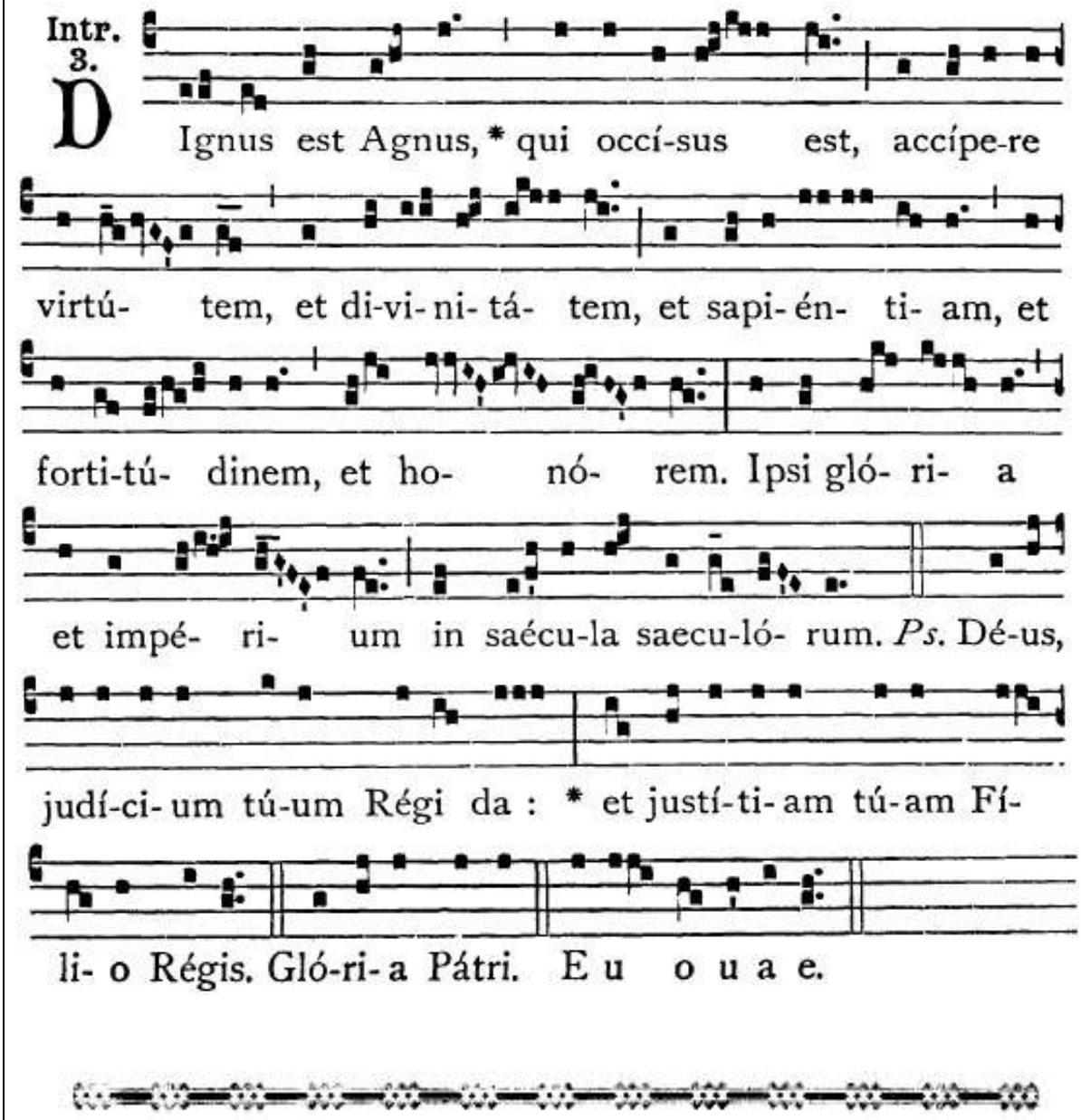


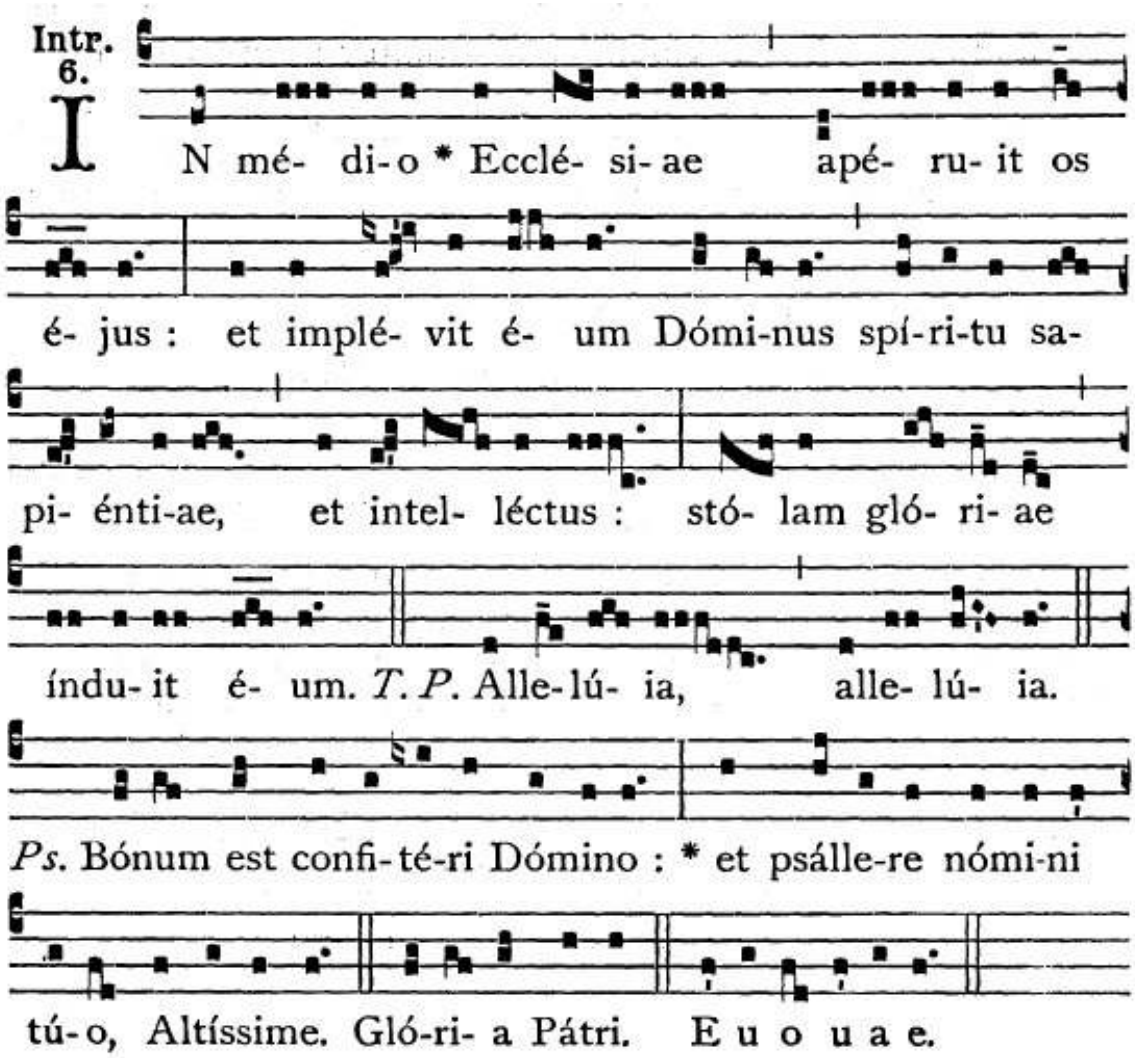
OMNIA QUÆ FECISTI *Dan 3,31 – Ps.118* DOMENICA **XXVI** T.O.



IN VOLUNTATE TUA *Est 4,17 – Ps.118* DOMENICA XXVII T.O.

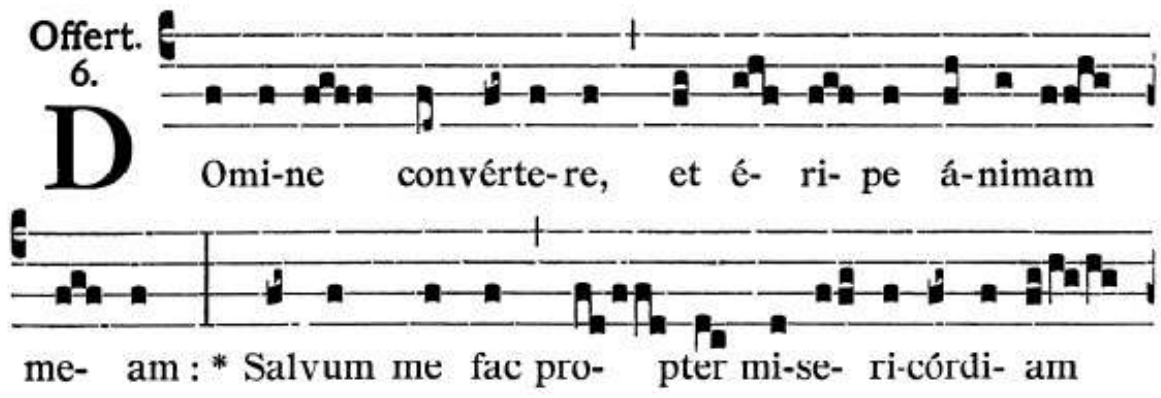
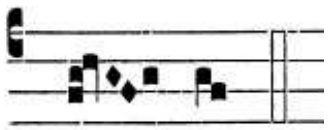




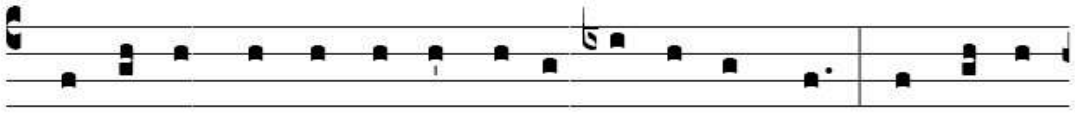
SI INIQUITATES *Ps. 129* — DOMENICA **XXVIII** T.O.

DIGNUS EST AGNUS *Ap 5,12 – Ps. 71* CRISTO RE

IN MEDIO ECCLESIÆ *Sir.15,5 – Ps. 91* COMUNE DOTTORI

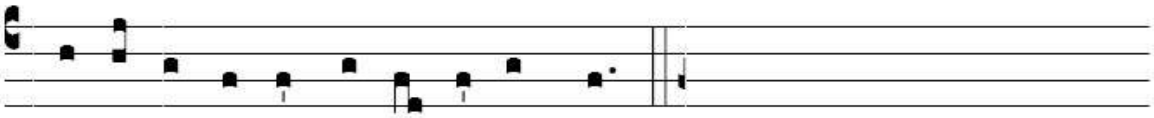


OFFERTORI

DOMINE CONVERTERE *Salmo.6* DOMENICA **VIII** T.O.



tu- am. ℣.

VI

℣. Dómi-ne, ne in i-ra tu- a árgu- as me: neque in



fu-ró-re tu- o corrí- pi- as me. ℟ Salvum.

IN TE SPERAVI *Salmo 30* — DOMENICA XIX T.O.

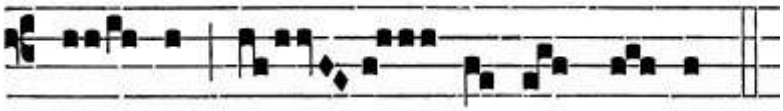
Offert.

2.

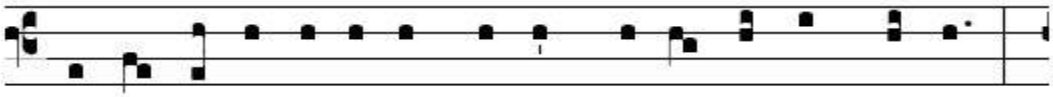
I

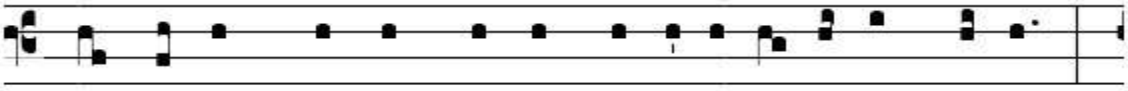
N te spe-rá- vi Dómi- ne : di-

xi : Tu es De- us me- us, * In má- ni-bus

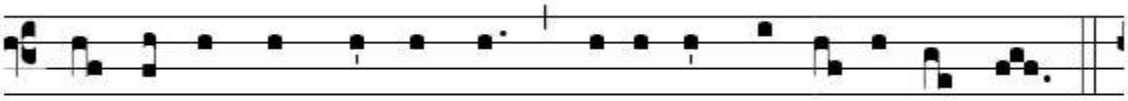


tu- is tém- po-ra me- a. ℣.

II

℣. Il-lú-mi-na fá-ci- em tu- am super servum tu- um



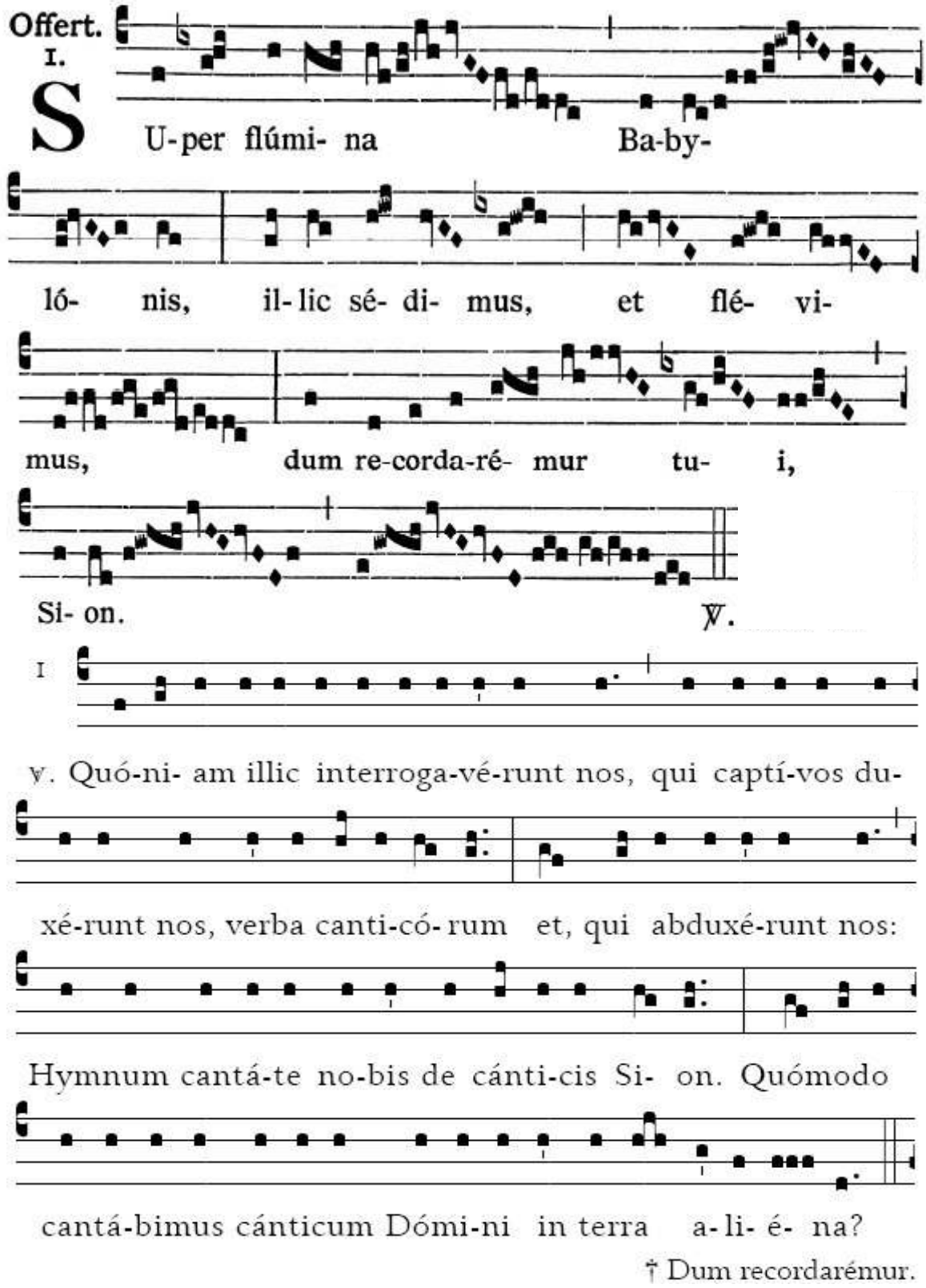
et salvum me fac propter mi-se-ri-córdi- am tu- am:



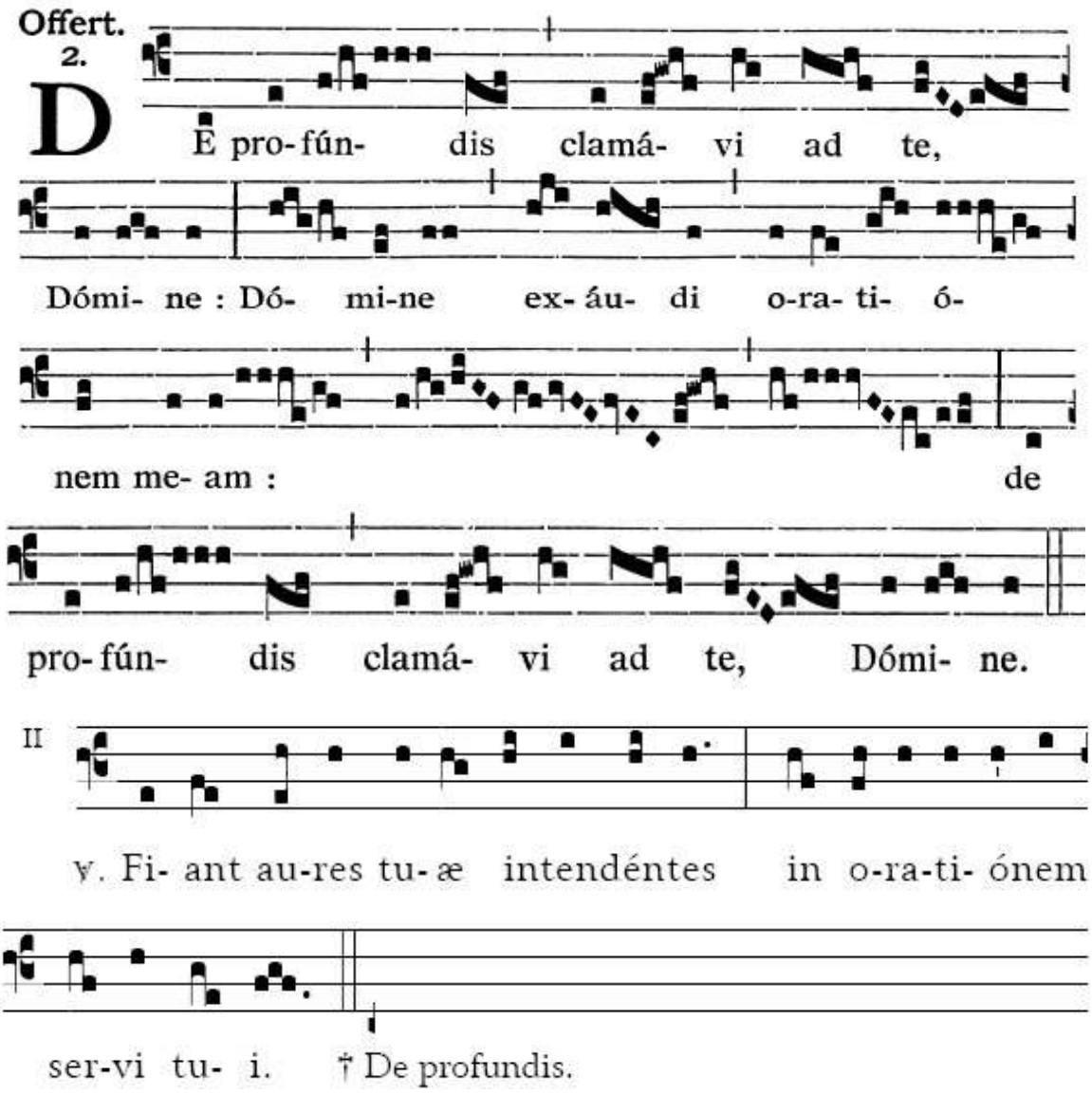
Dó-mi-ne, non confúndar, quóni- am invo-cá-vi te.

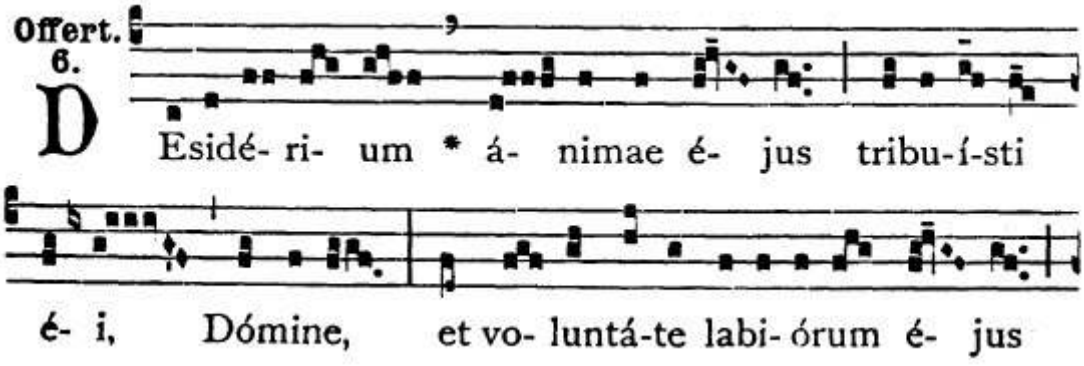
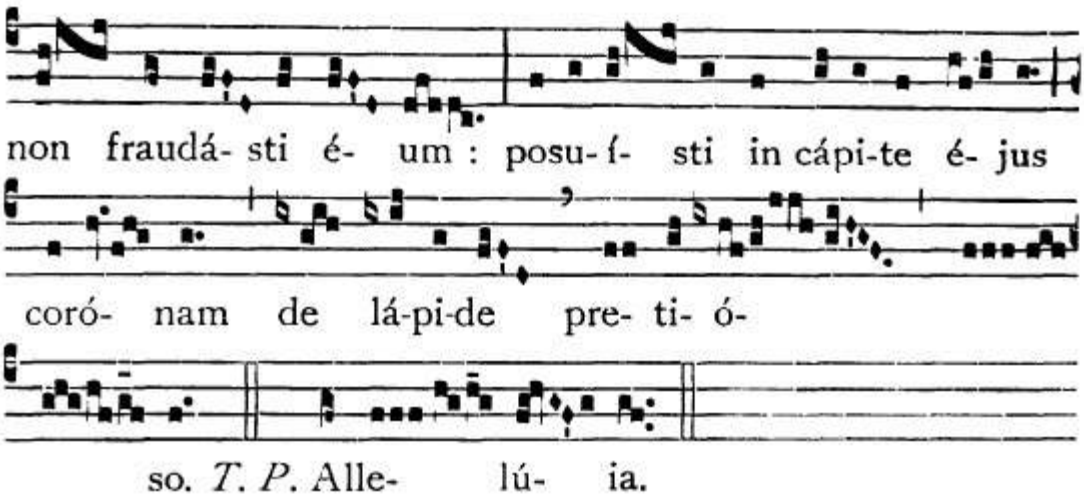
℟ In mánibus.

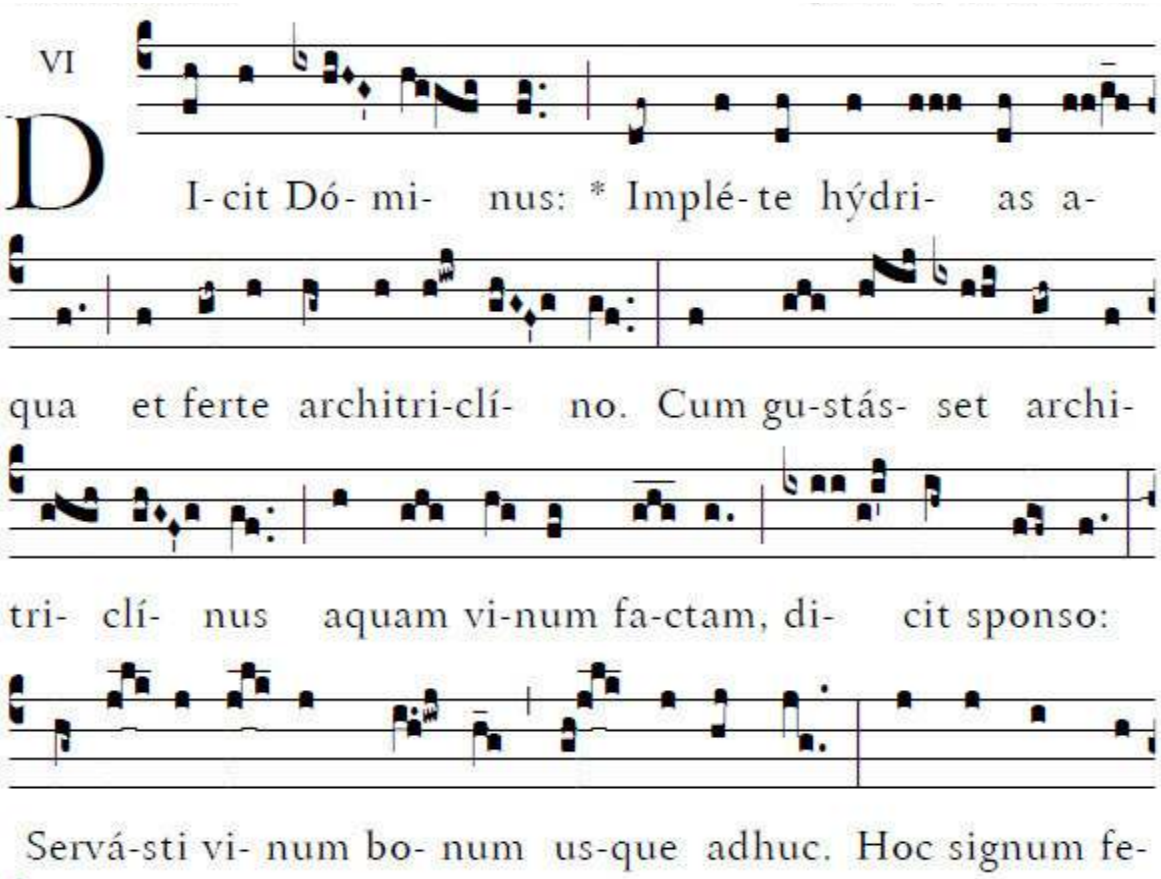
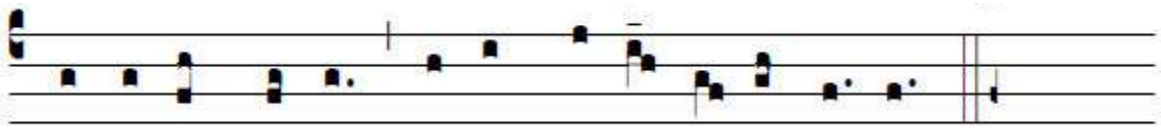
SUPER FLUMINA *Salmo 137* DOMENICA **XXVI** T.O.

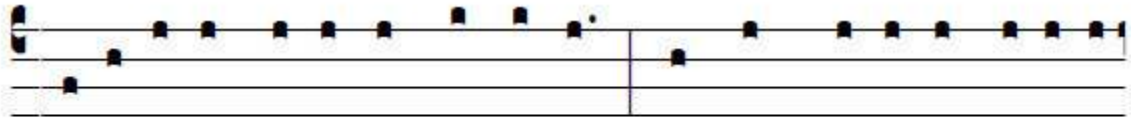
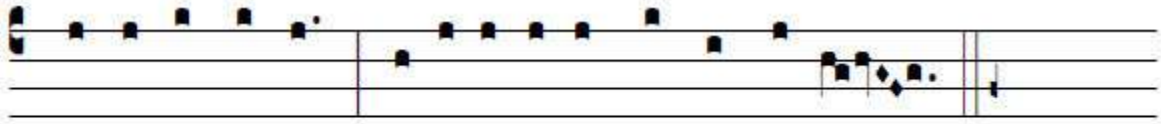


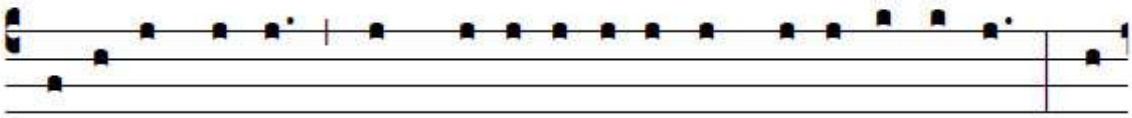
DE PROFUNDIS *Salmo 129* — DOMENICA **XXXIII** T.O.



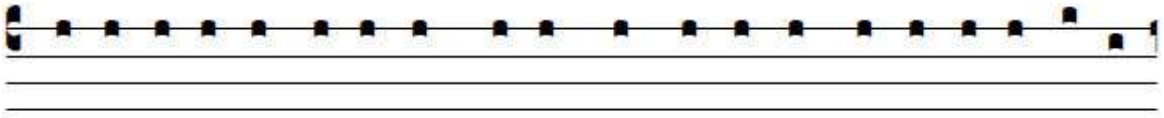
DESIDERIUM ANIMÆ *Salmo 20* — COMUNE DEGLI ABATI

COMMUNIO

DICIT DOMINUS IMPLETE *Gv 2,7 – Ps. 65* DOMENICA **II** T.O.



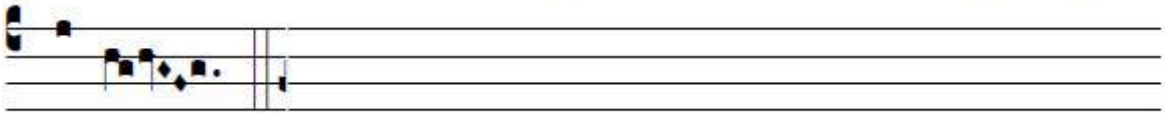
cit Je-sus primum co-ram discí- pu- lis su- is.

1. Jubi-lá-te De- o, omnis terra, psalmum dí-ci-te glóri- æ

nómi-nis e-jus, glori-fi-cá-te laudem e-jus. Dicit.



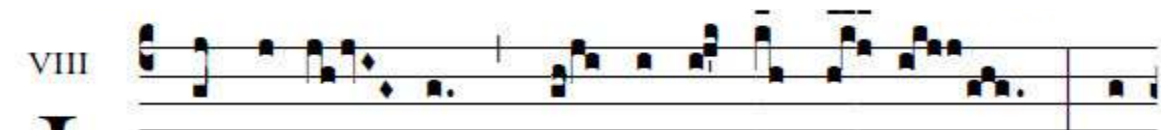
2. Dí-ci-te De- o: Quam terri-bí-li- a sunt ópe-ra tu- a. Præ



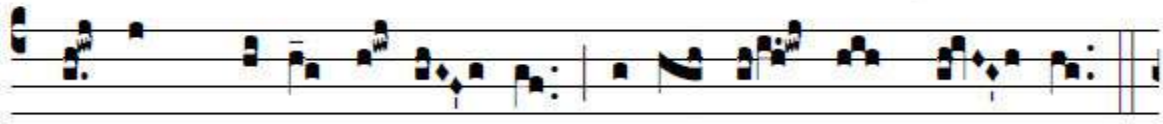
multi-túdi-ne virtú-tis tu-æ blandi- éntur ti-bi in-imí-ci



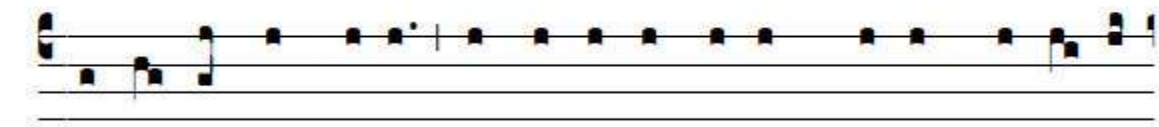
tu- i. Dicit.

INTROIBO *Salmo 42* DOMENICA **V** T.O.

VIII

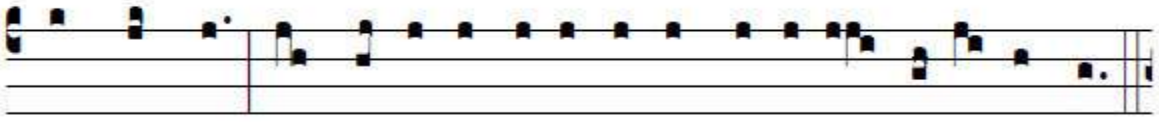
I Ntro- í- bo * ad altá- re De- i, ad



De- um qui læ- tí- fi- cat juven-tú- tem me- am.

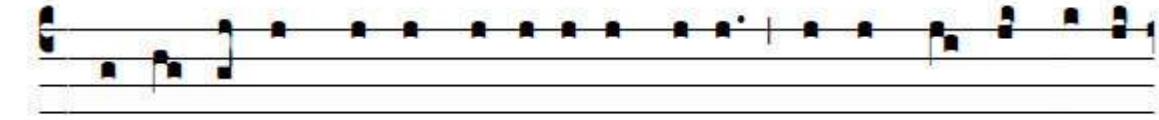


1. Jú-di- ca me, De- us, et discérne causam me- am de gente

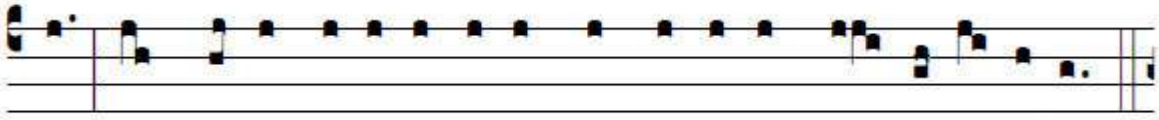


non sancta; ab hómi-ne iníquo et do-lóso é-ru- e me.

Introíbo.



2. Qui- a tu es De- us re-fúgi- i me- i; qua-re me reppu-lí-

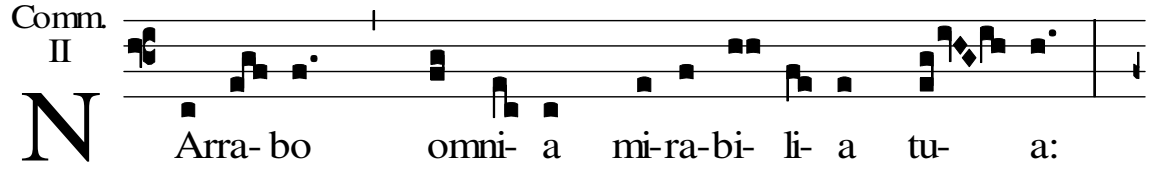


sti, et qua-re tristis incédo, dum afflí-git me in-imí-cus?

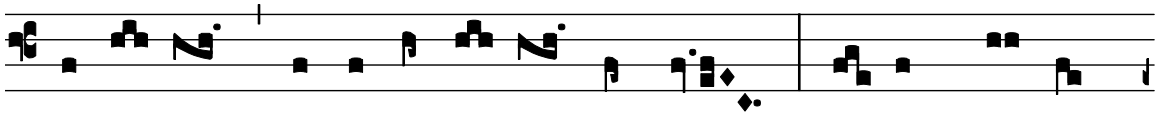
Introíbo.

NARRABO *Salmo 9* — DOMENICA **VII** T.O.

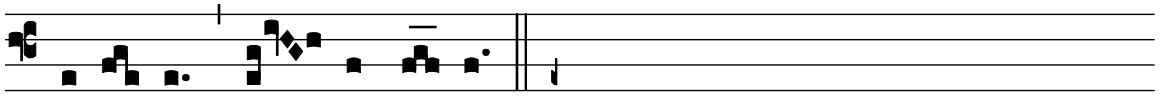
Comm. II



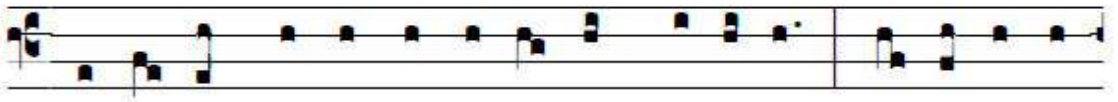
NArra- bo omni- a mi-ra-bi- li- a tu- a:

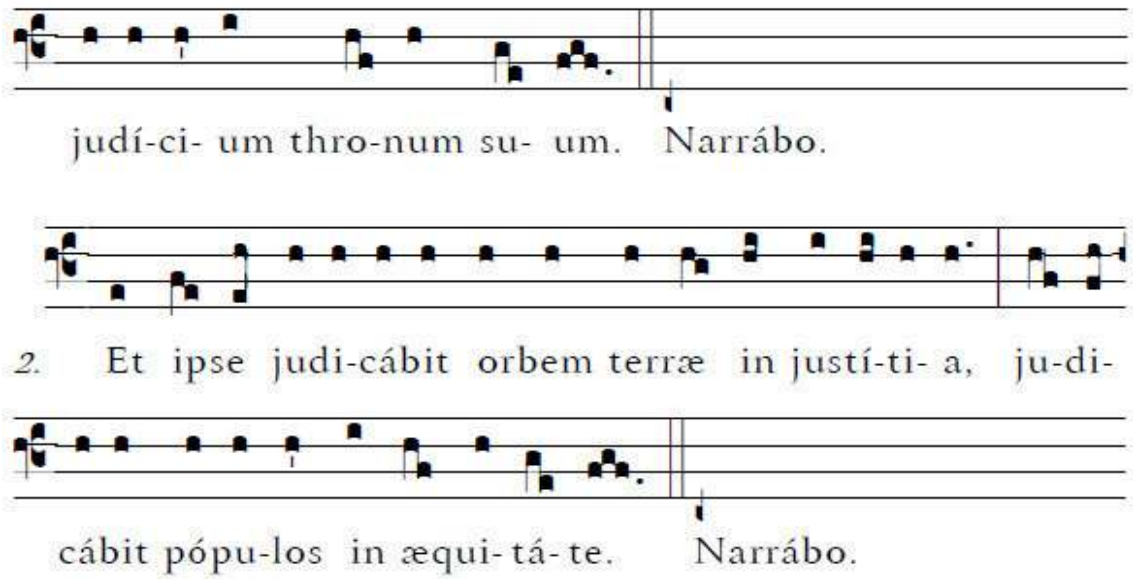


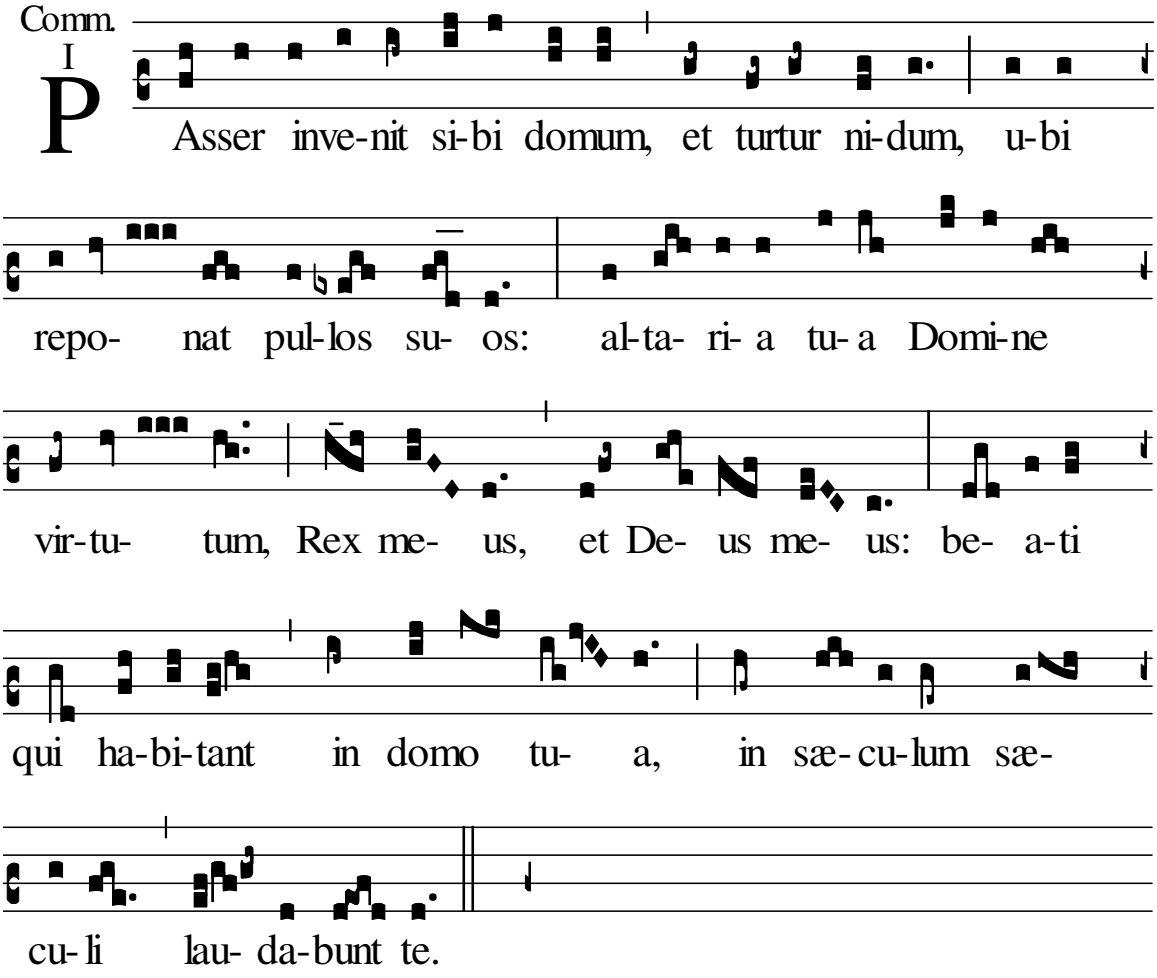
læ-ta- bor, er exsul-ta- bo in te: psal- lam no- mi-

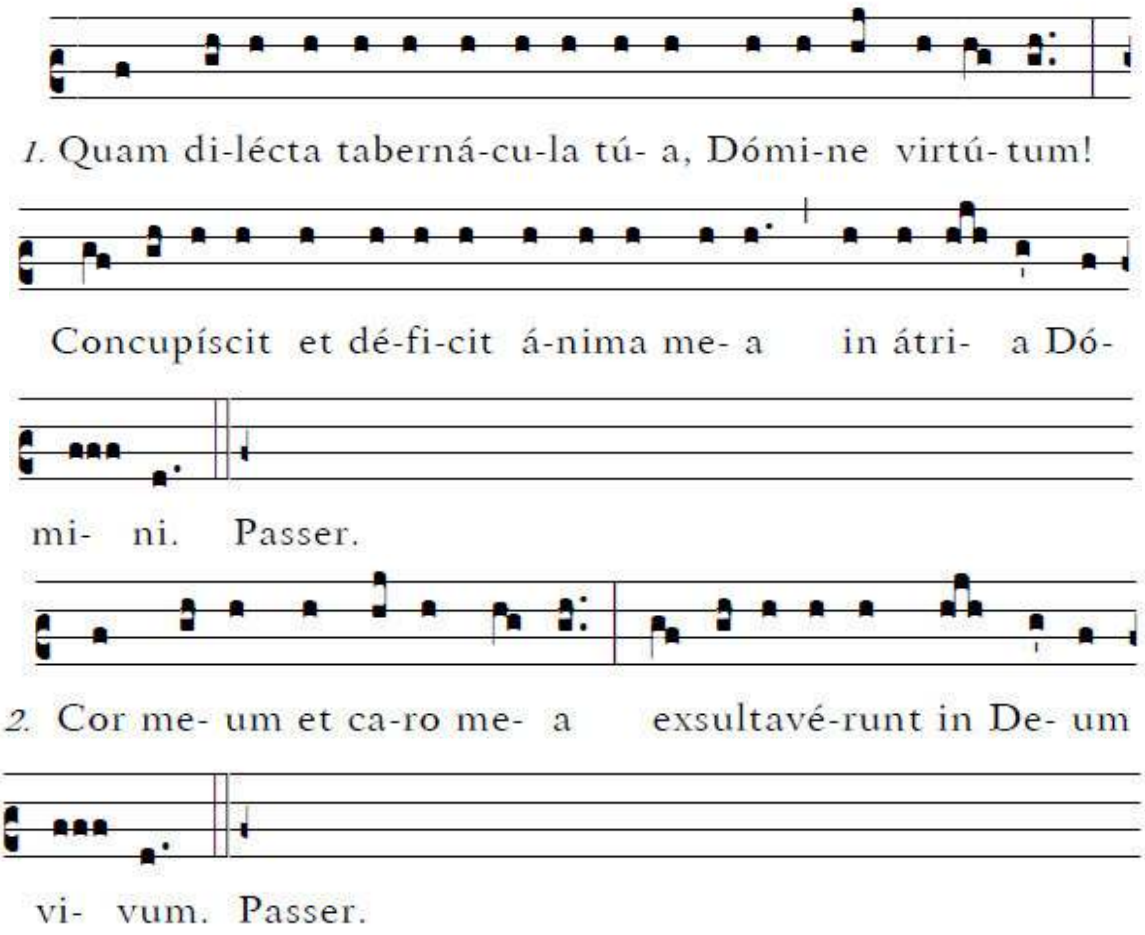


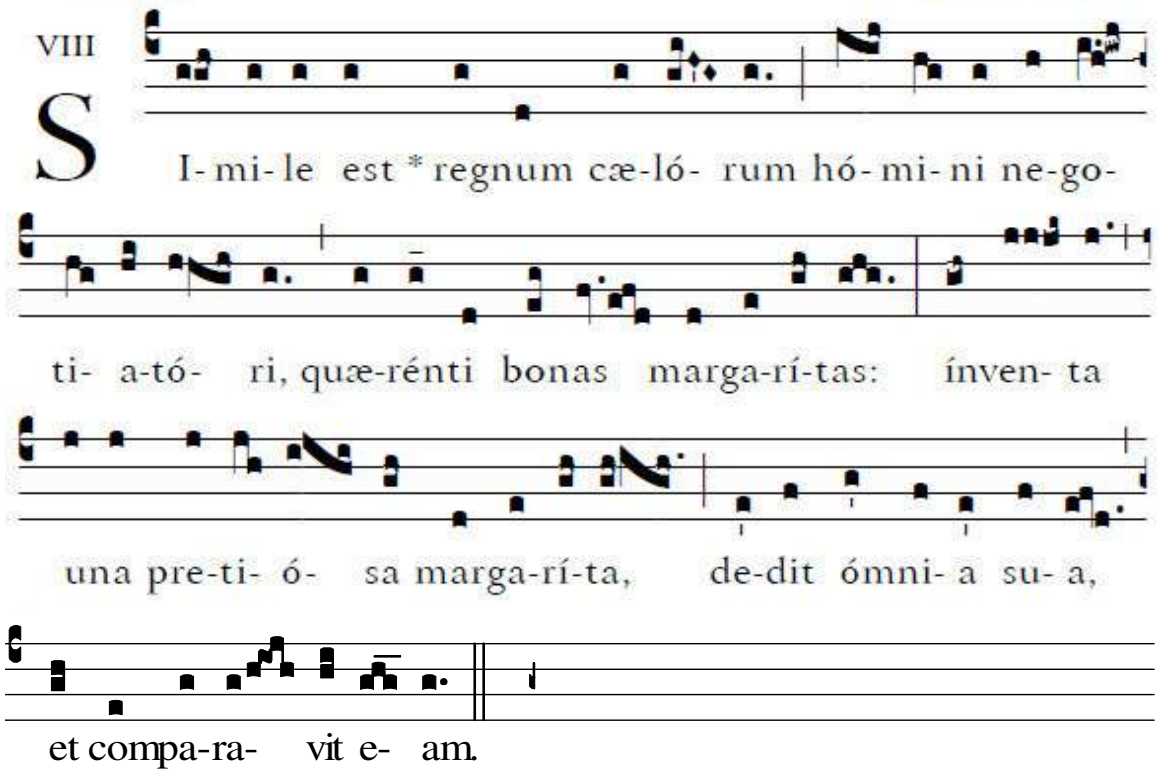
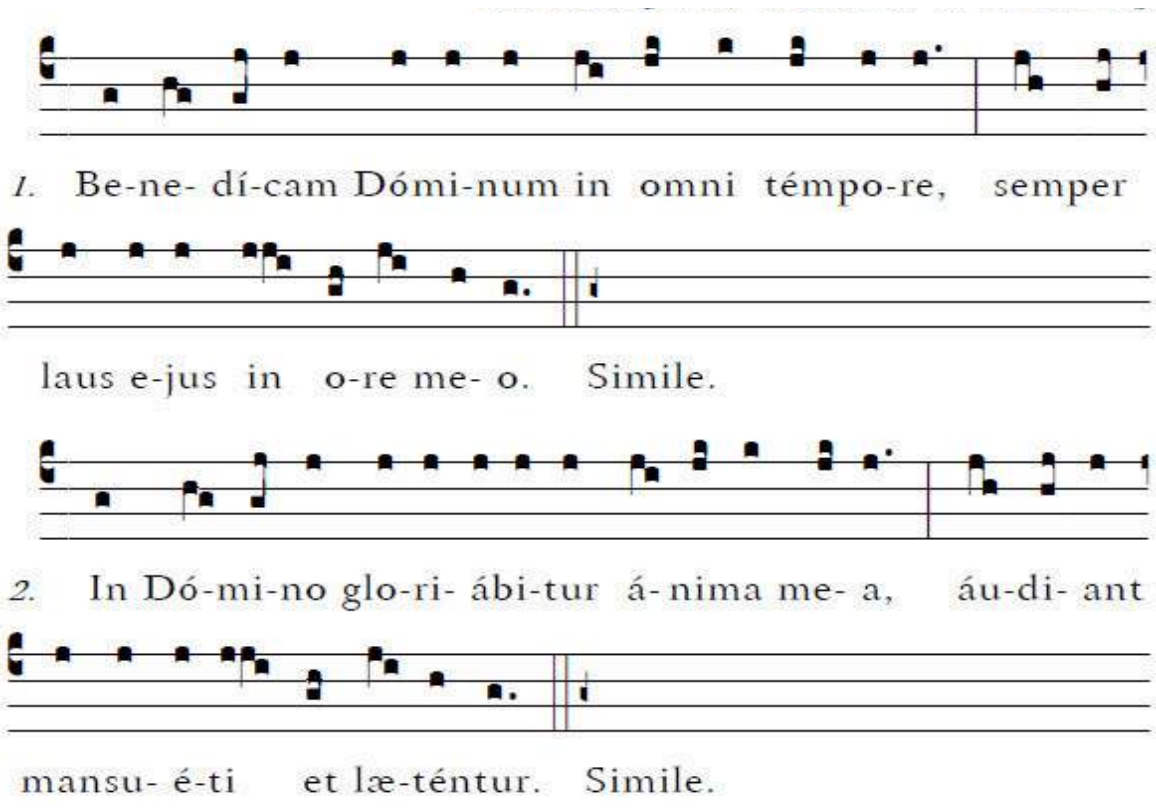
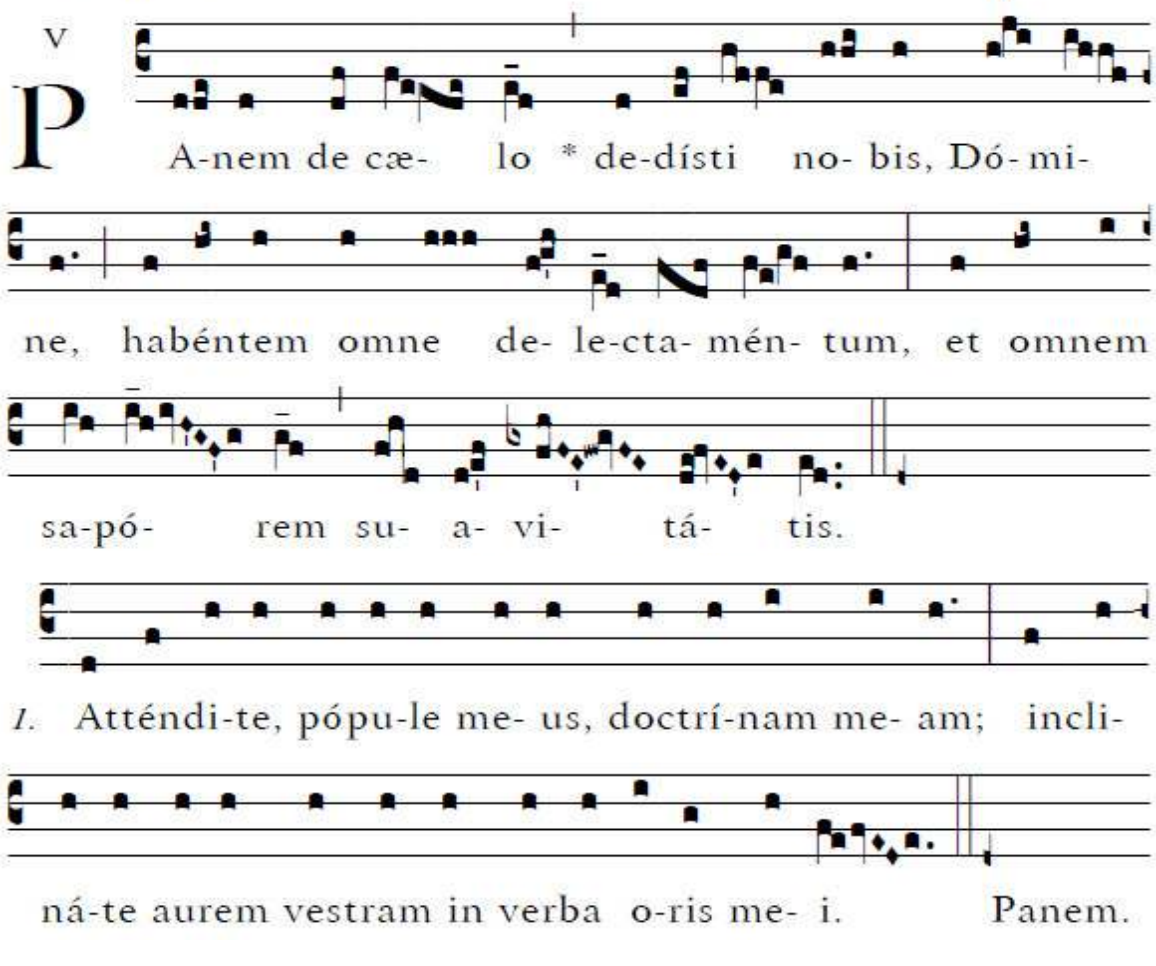
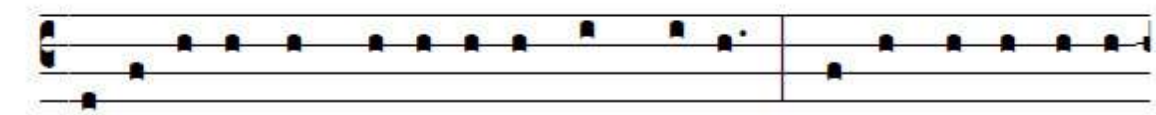
ni tu- o, Al- tis-si- me.



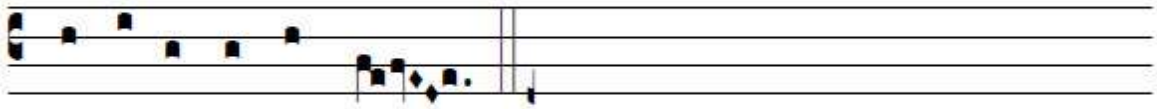
1. Dómi- nus au-tem in æ-térnum sedé-bit, pa-rá-vit in

PASSER INVENIT *Salmo 83* DOMENICA XV T.O.





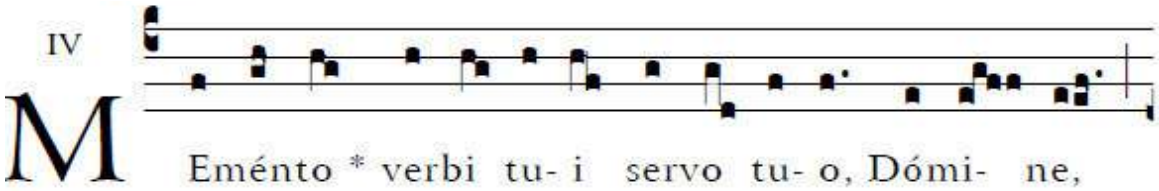
SIMILE EST REGNUM *Mt.13,45 – Ps.33* DOMENICA **XVII** T.O.

PANEM DE CÆLO *Sap.16,20 – Ps.77* DOMENICA **XVIII** T.O.



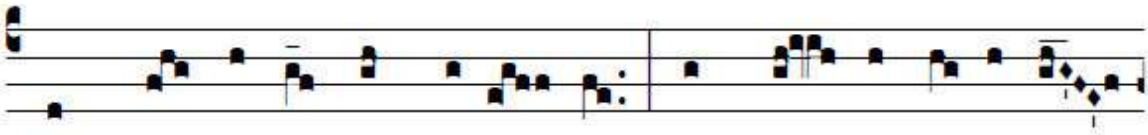
2. Apé-ri- am in pa-rábo-lis os me- um, é-loquar arcána



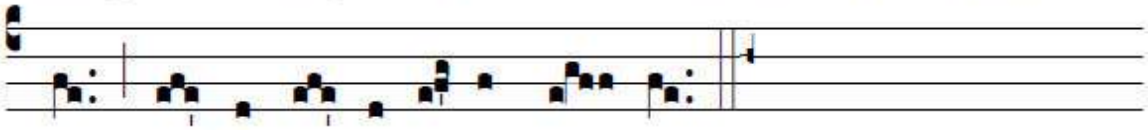
æ-tá-tis antíquæ Panem.

MEMENTO VERBI TUI *Salmo 118* DOMENICA **XXVI** T.O.

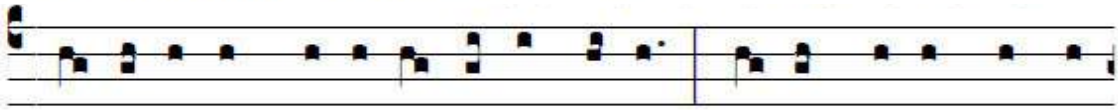
IV

Eménto * verbi tu- i servo tu- o, Dómi- ne,



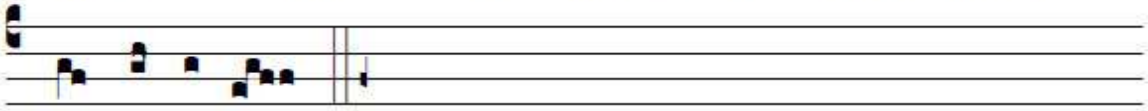
in quo mi-hi spem dedí- sti: hæc me conso-lá-ta



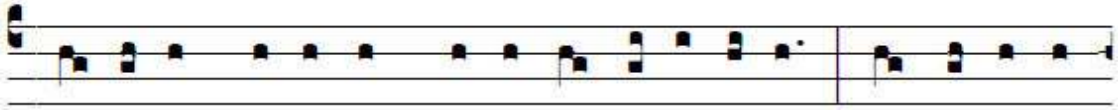
est in humi- li-tá-te me- a.



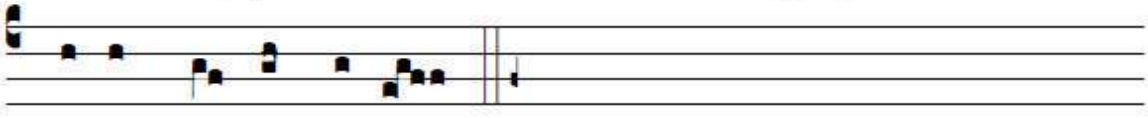
1. Be- á-ti immacu-lá- ti in vi- a, qui ámbu-lant in le-



ge Dómi-ni. Meménto.



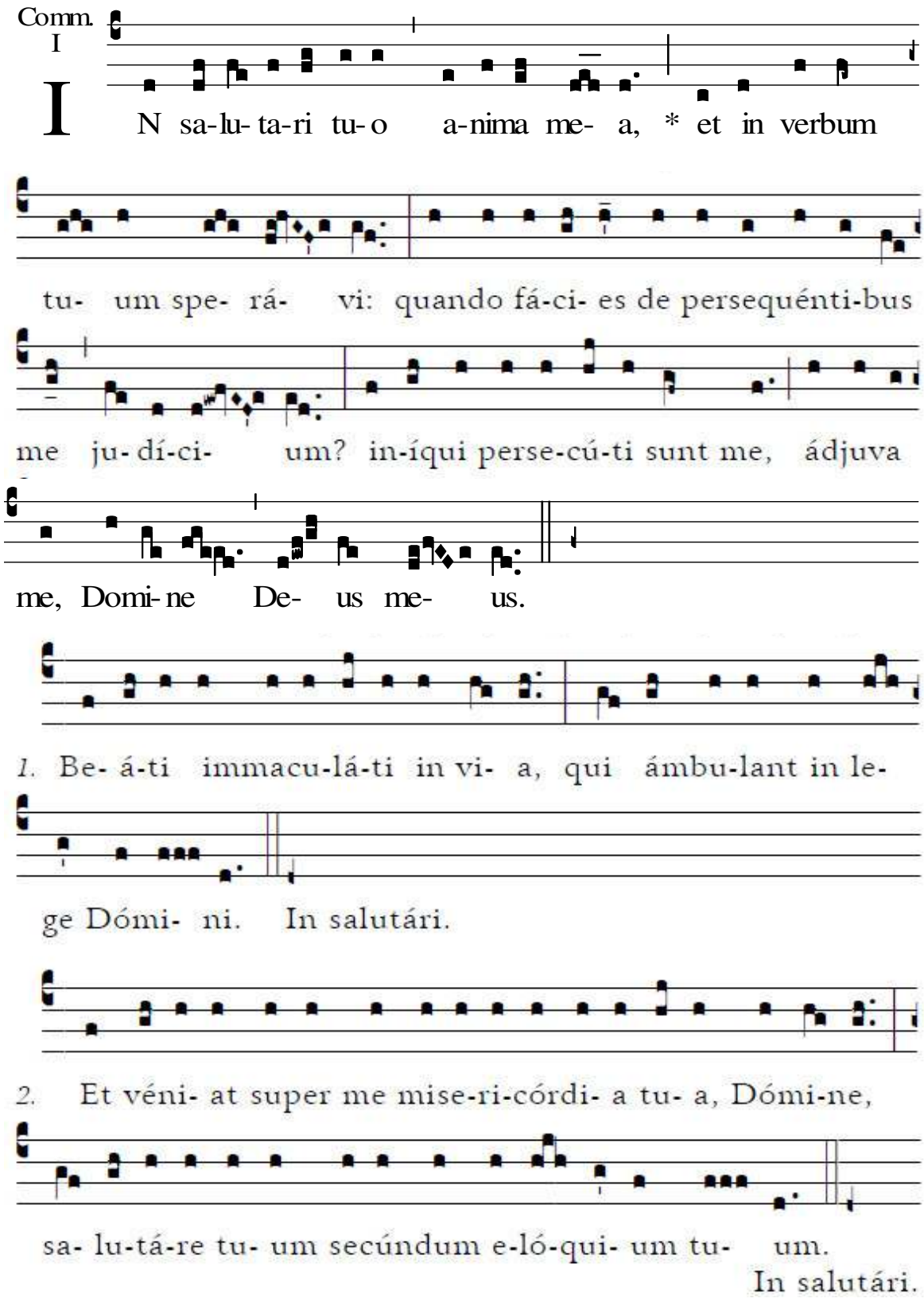
2. Be- á-ti, qui servant testimó- ni- a e-jus, in to-to cor-



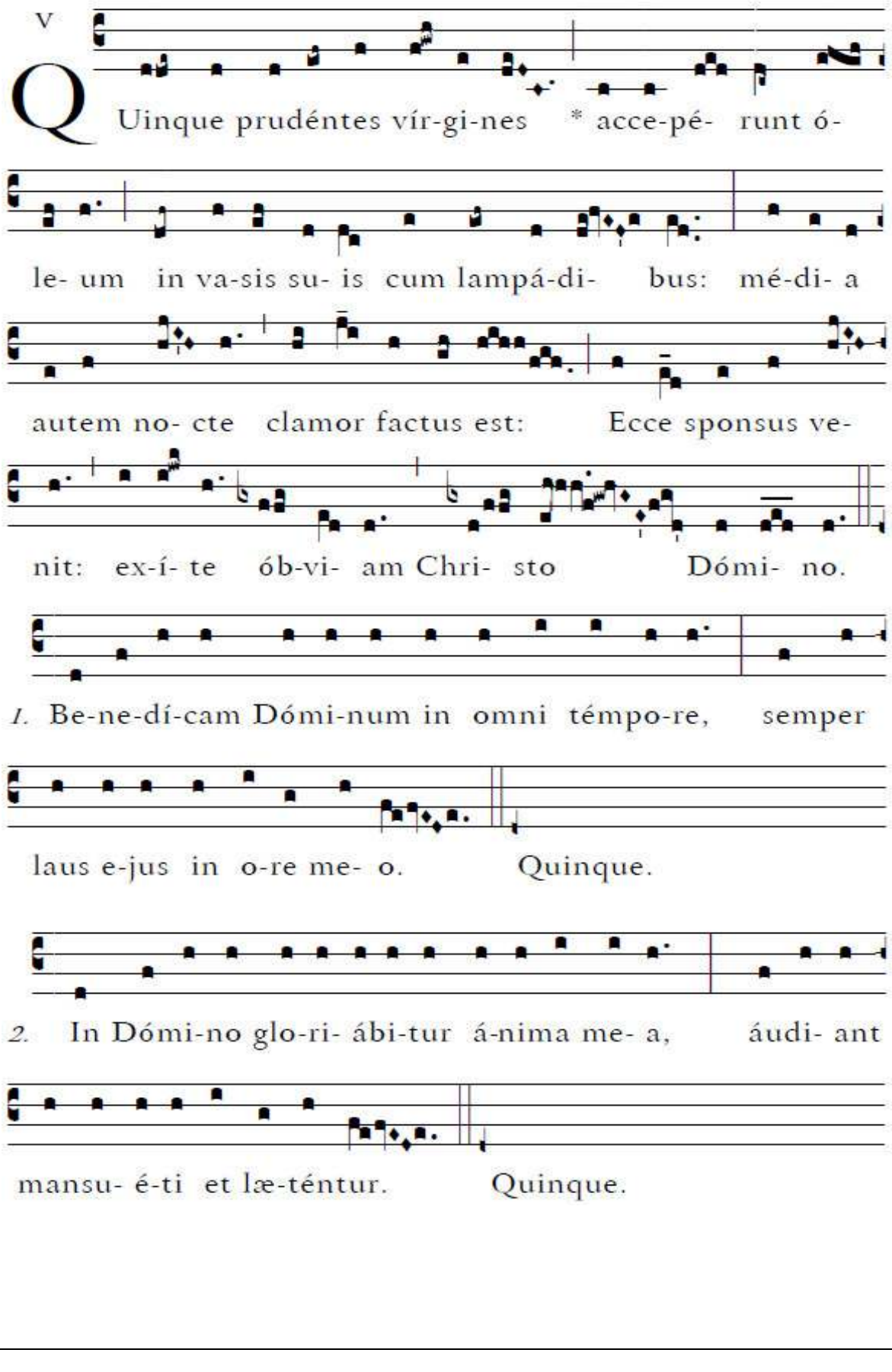
de exquí- runt e- um. Meménto.

IN SALUTARI TUO *Salmo 118* — DOMENICA XXVII T.O.

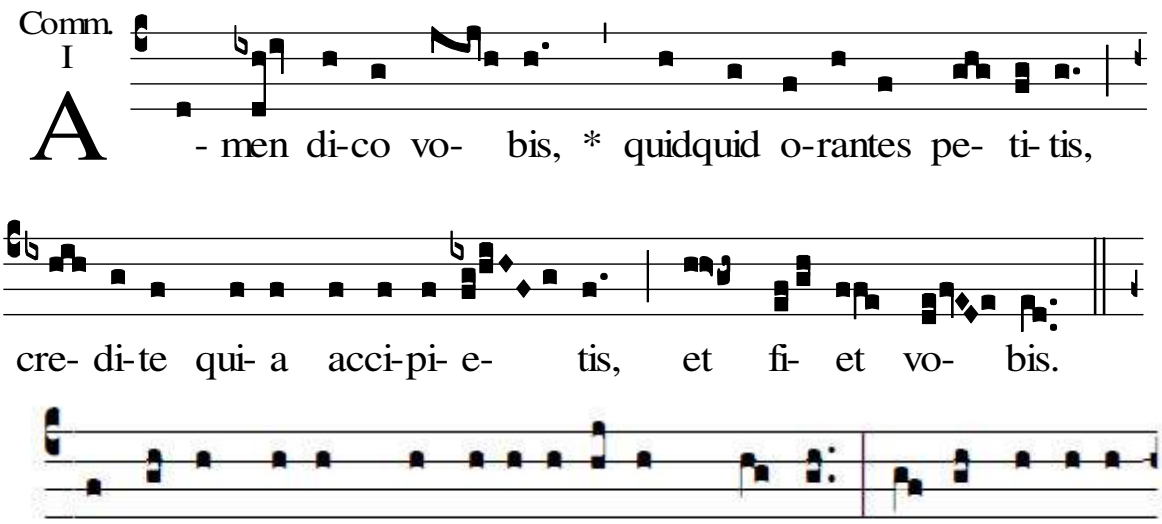
Comm. I

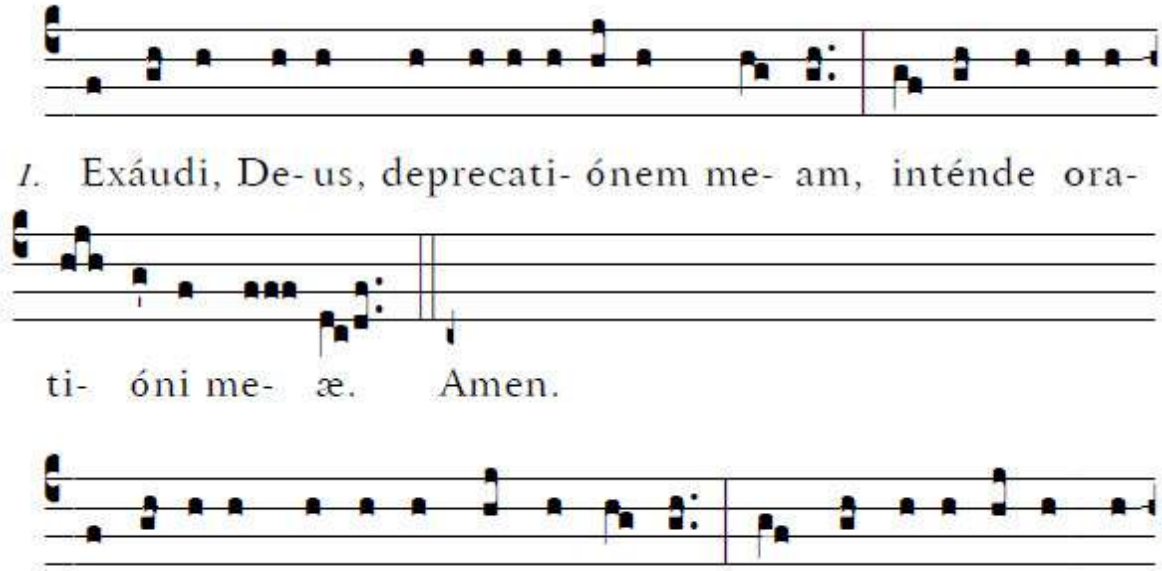
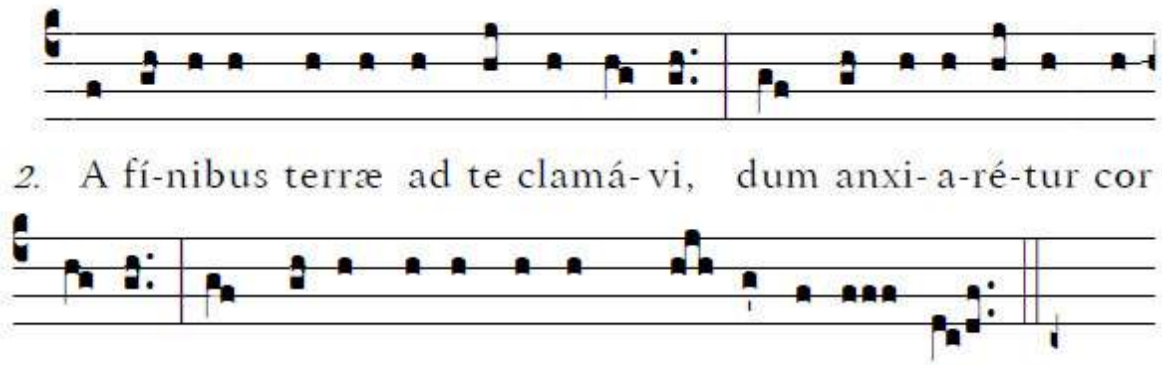


QUINQUE PRUDENTES *Mt.25,4 – Ps.33* DOMENICA XXXII T.O.

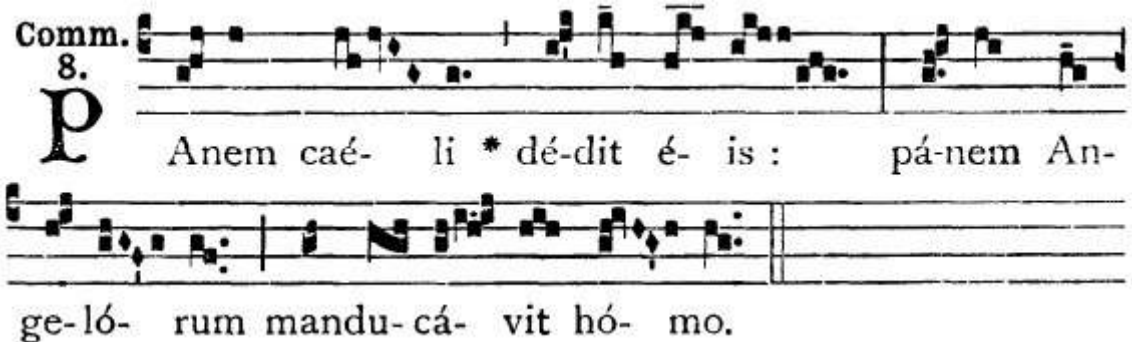


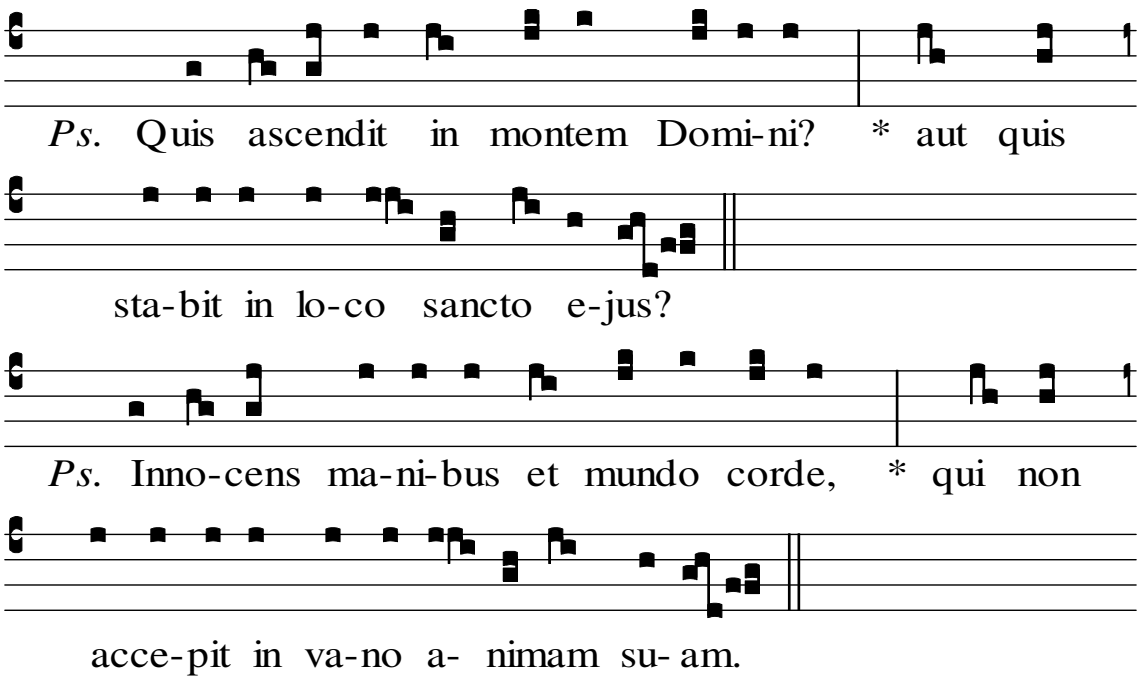
AMEN DICO VOBIS *Mc.11,24 – Ps.60* DOMENICA **XXXIII** T.O.



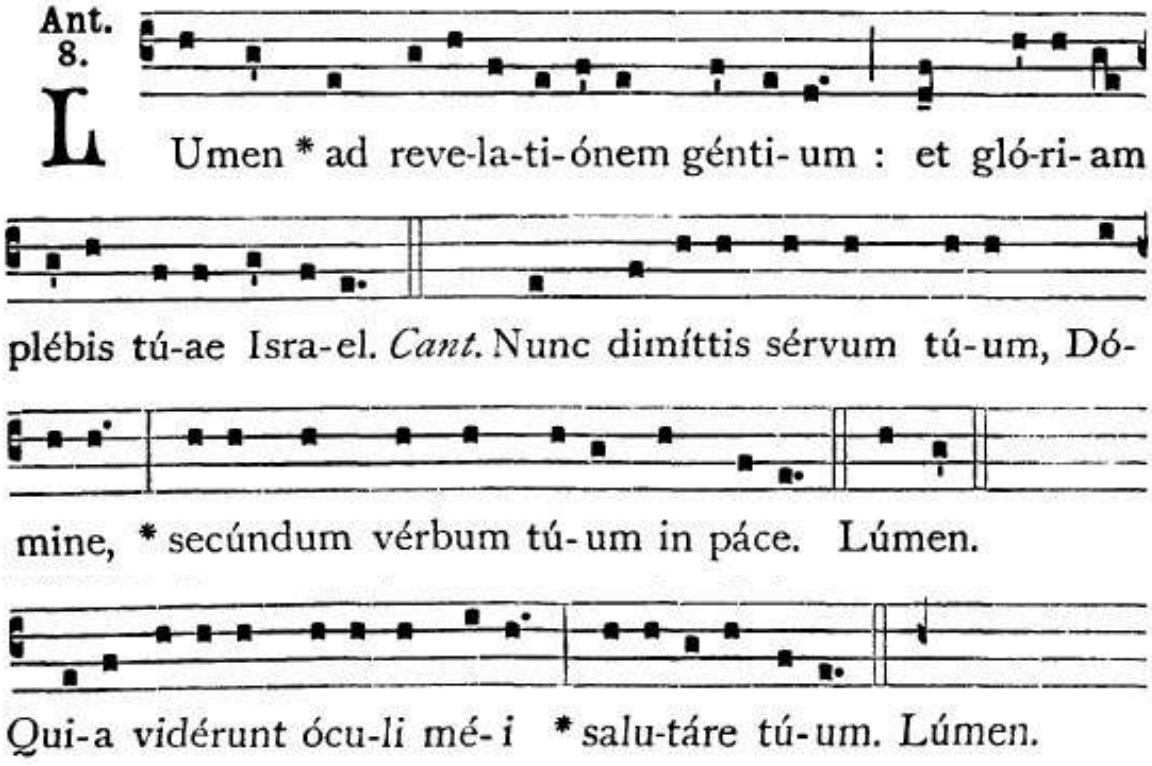
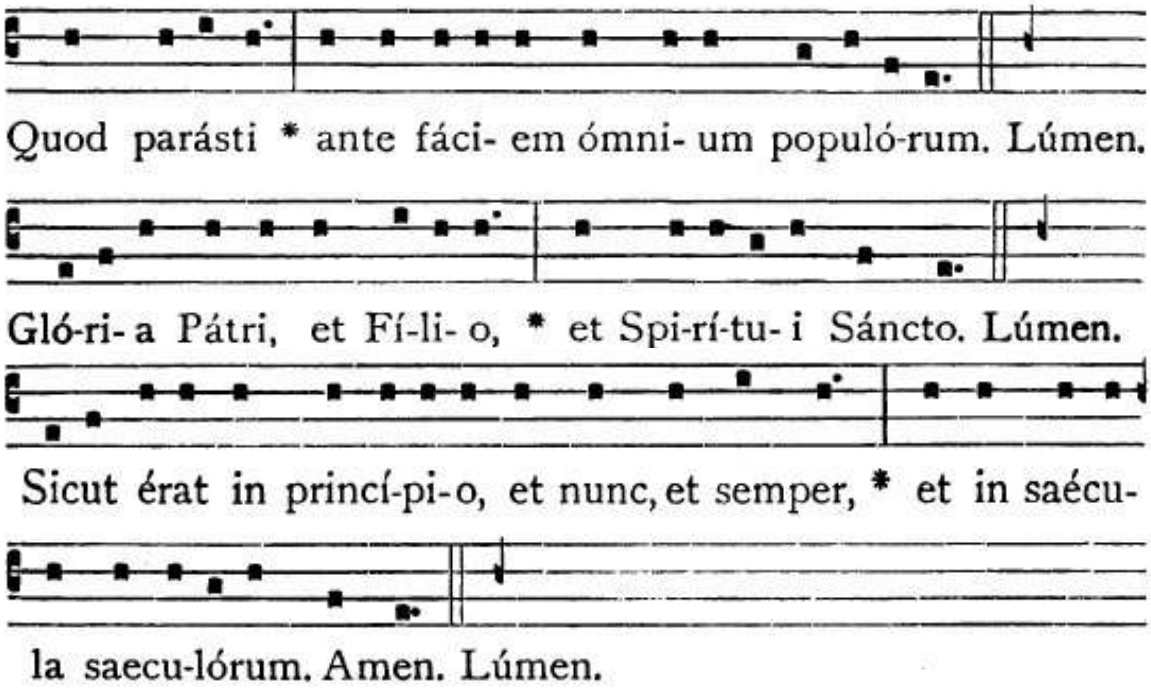


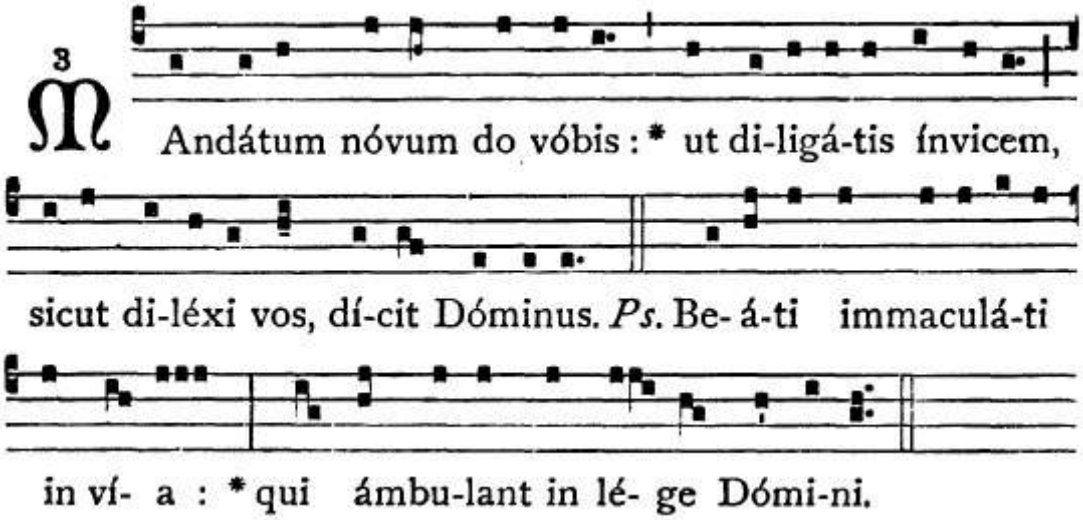
PANEM CÆLI *Ps. 77,24.25 e Ps.23.3* S.LUIGI GONZAGA

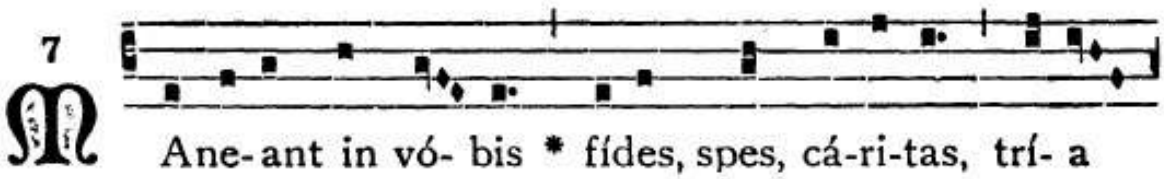
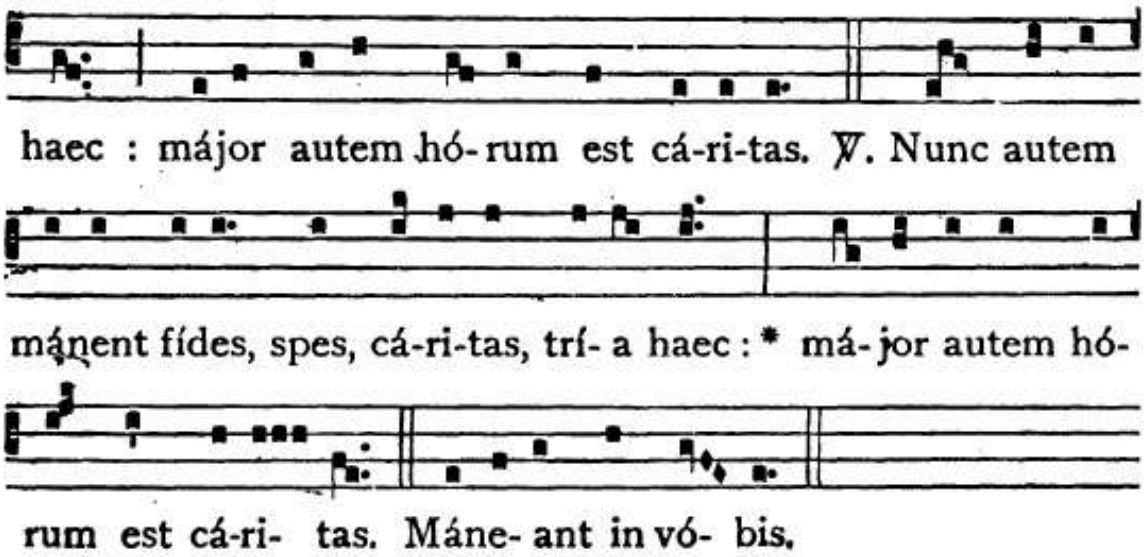


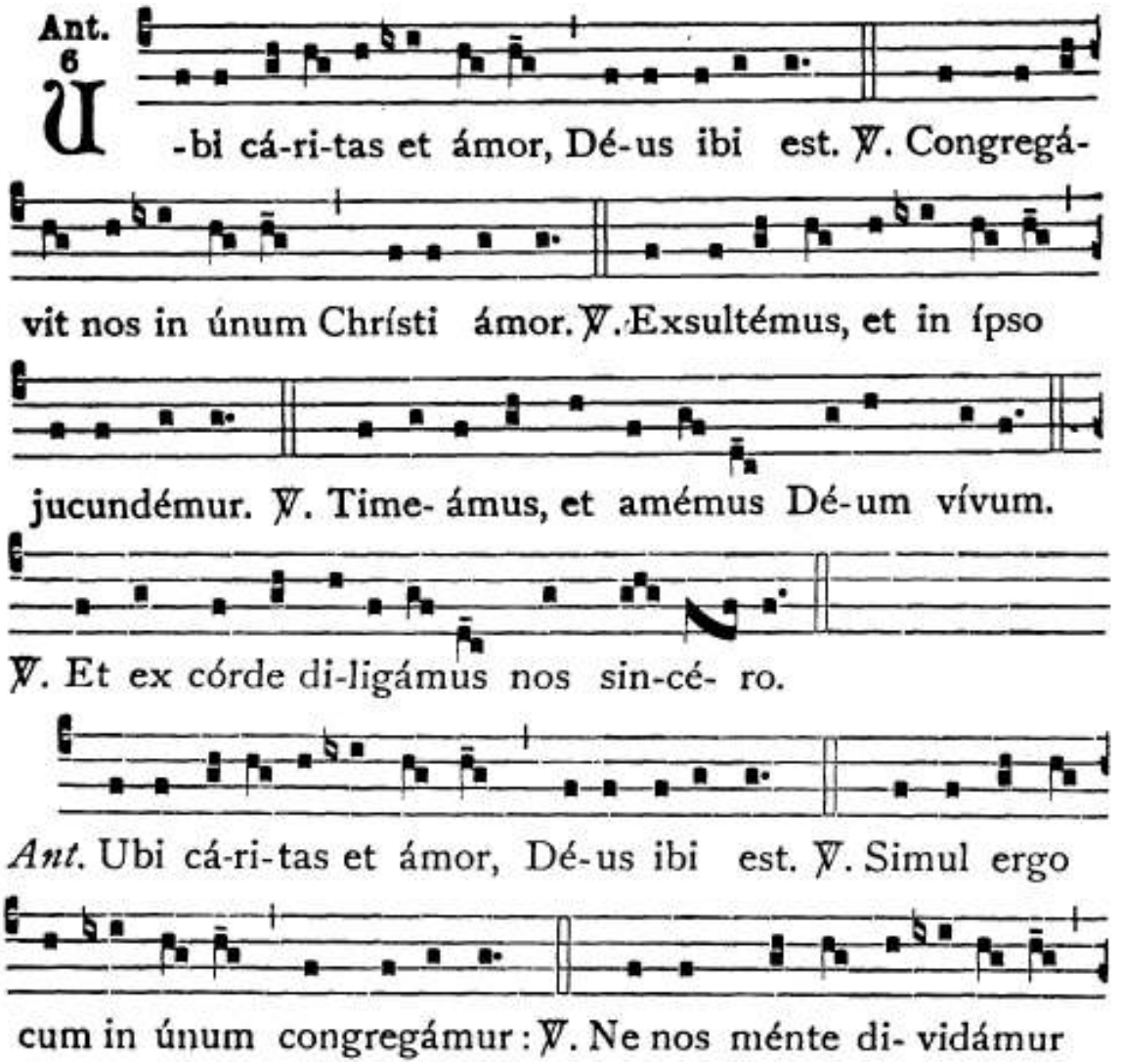
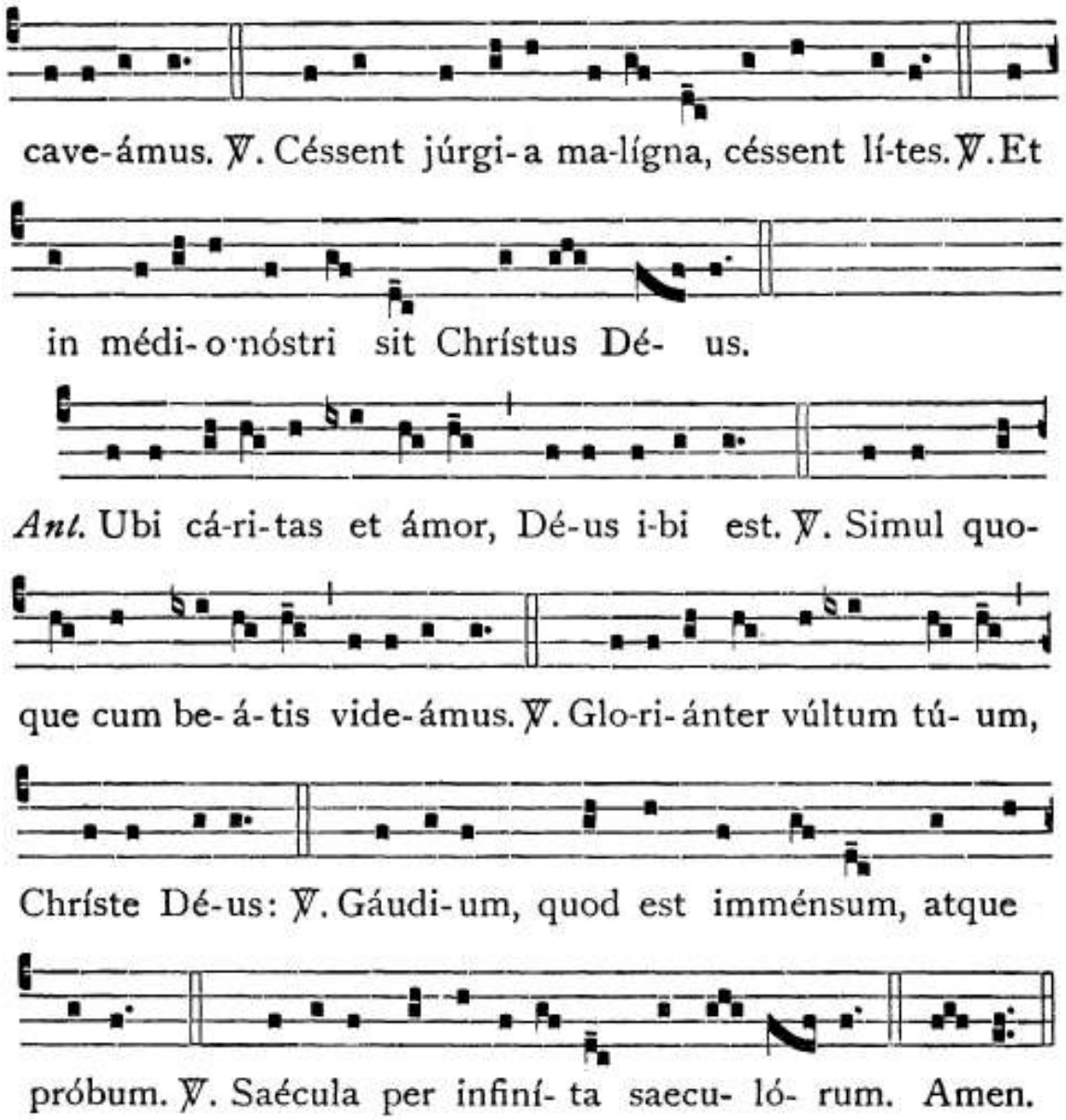
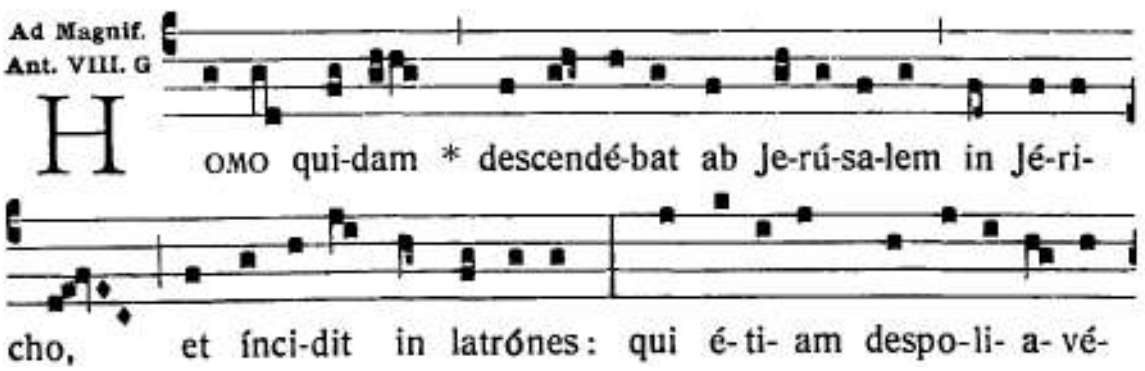
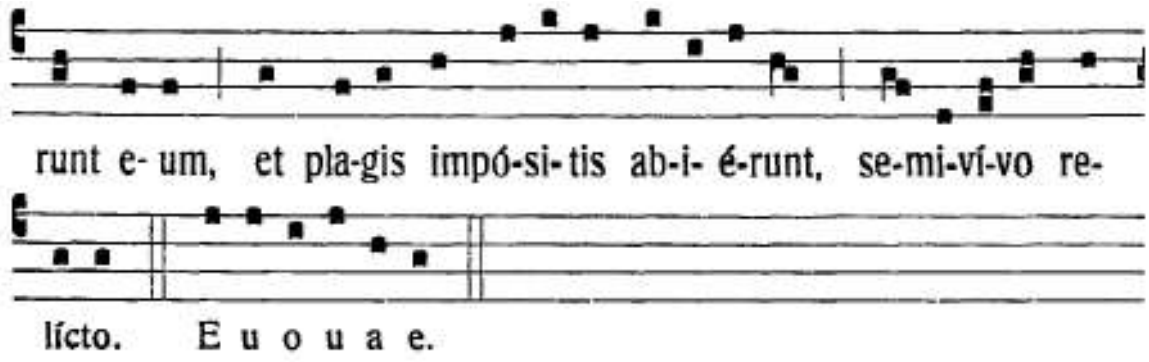


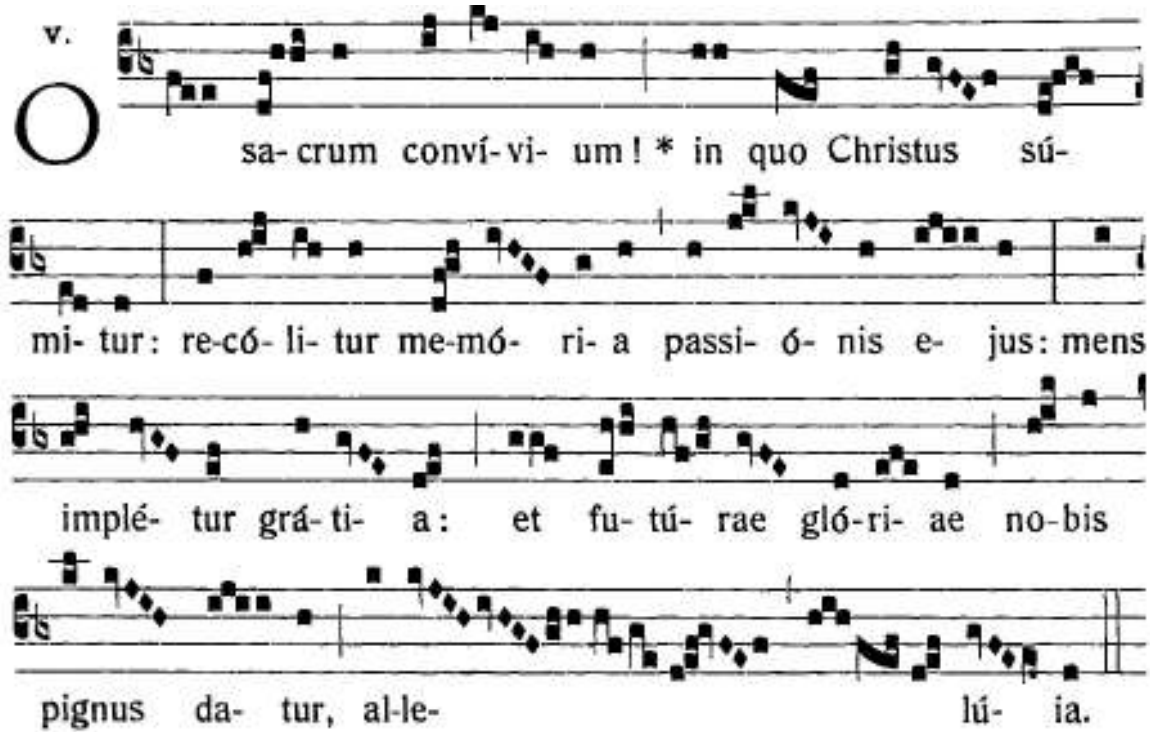
ANTIFONE

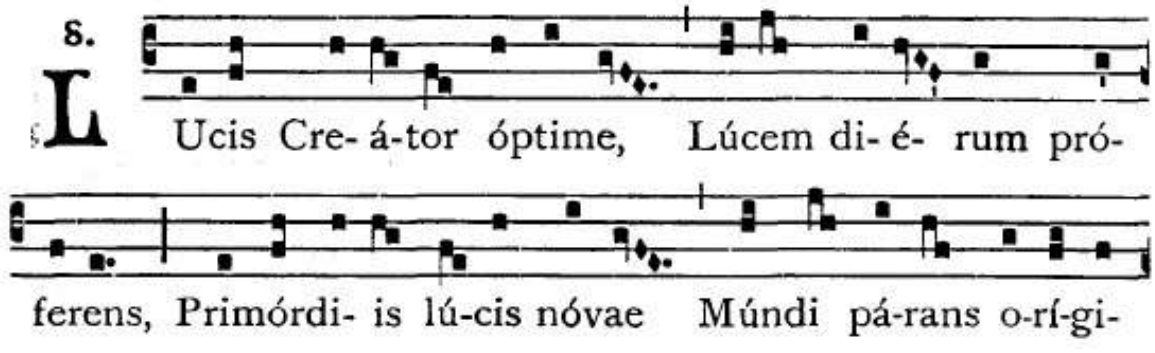
LUMEN AD REVELATIONEM *Lc.2,32* PRESENTAZIONE DI GESÙ



MANDATUM NOVUM *Gv.13,34* — GIOVEDÌ SANTO

MANEANT IN VOBIS *1Cor 13,13* — GIOVEDÌ SANTO

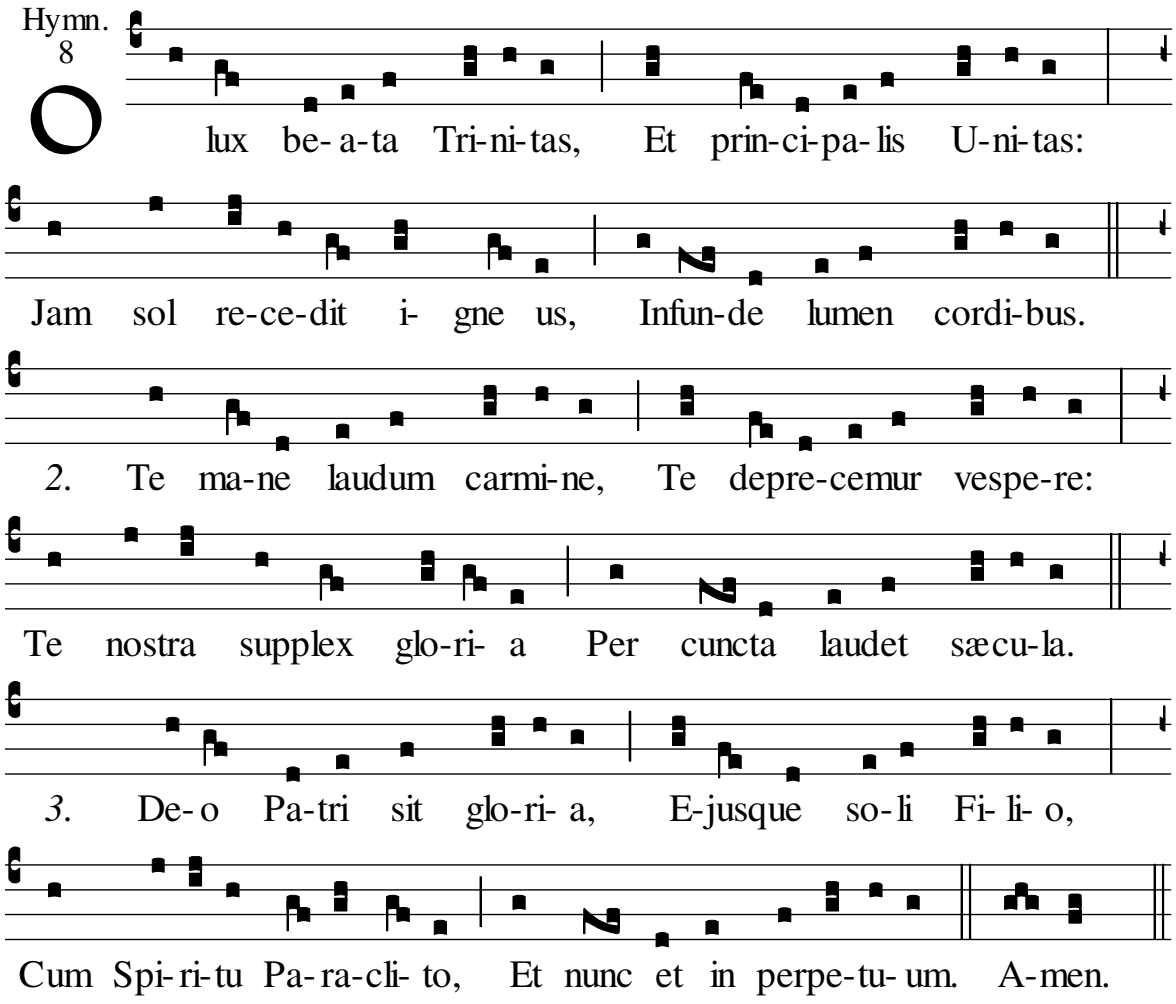


UBI CARITAS *(S.Paolino II d'Aquileia 750-802)* GIOVEDÌ SANTO

HOMO QUIDAM DESCENDEBAT *Lc 10,37* DOMENICA **XXI** T.O.



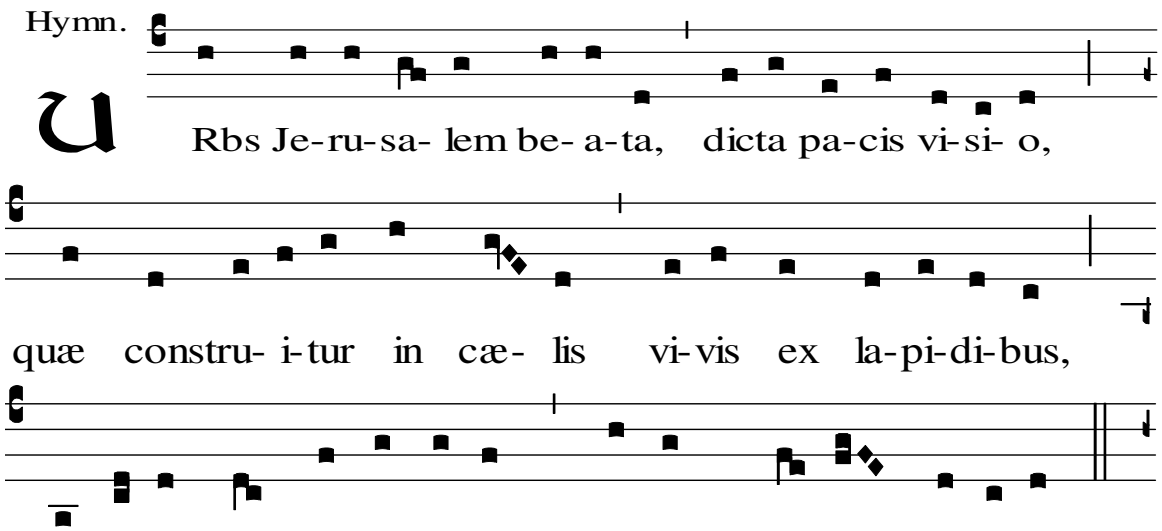
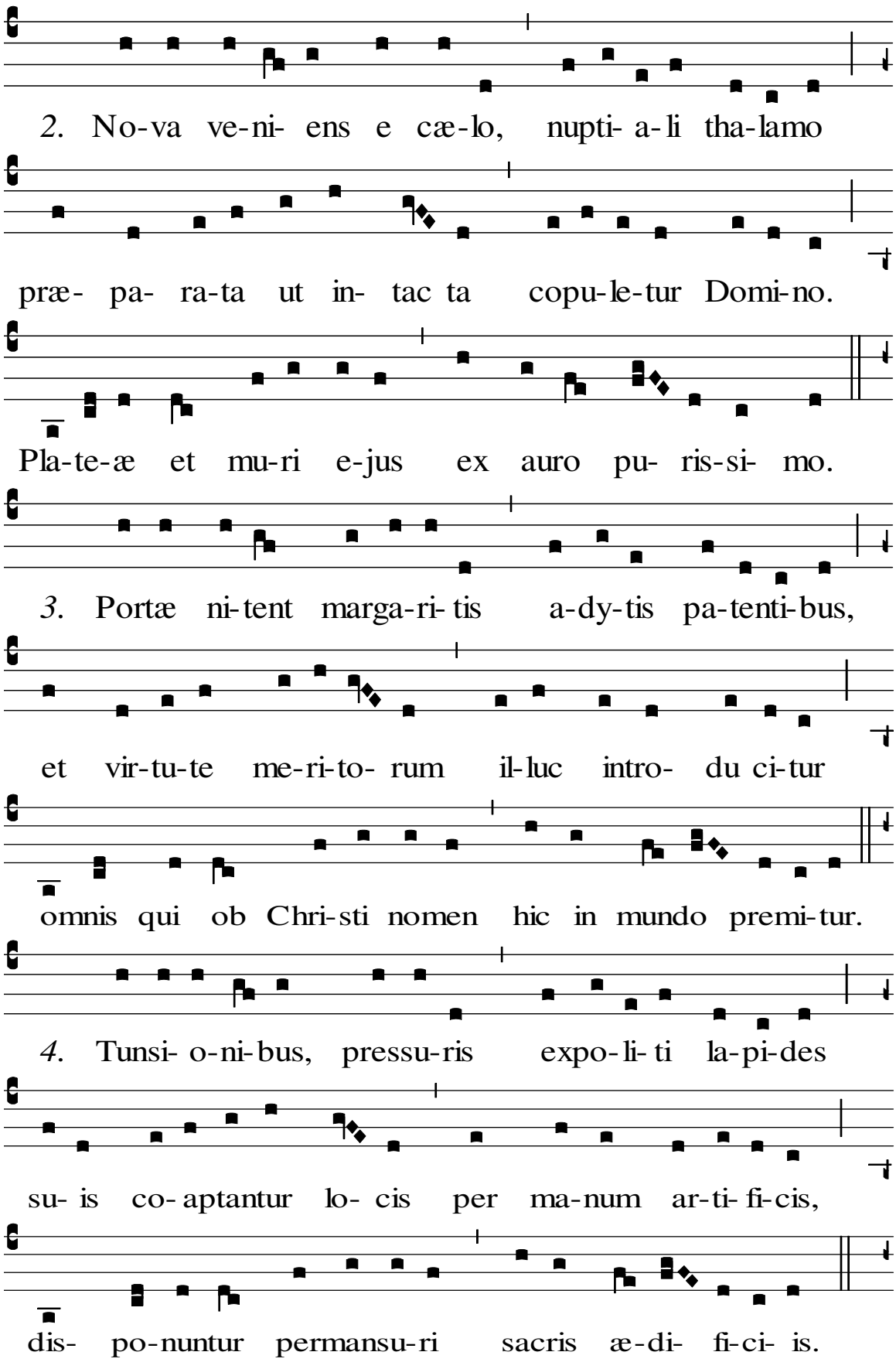
O SACRUM CONVIVIUM *(S.Tommaso)* CORPUS DOMINI

INNI

LUCIS CREATOR OPTIME *(S.Gregorio Magno)*

nem : 2. Qui máne júnctum véspe-ri Dí- em vocá- ri
praéci-pis : Illábi-tur tétrum chá-os, Audi préces cum
flé-tibus. 3. Ne mens gravá-ta crímine, Vítae sit éxsul
múnere, Dum nil per-énne cógi-tat, Se-séque cúlpis íl-
ligat. 4. Caeléste púlset ósti- um, Vi-tá-le tól- lat praé-
mi- um : Vi-témus ómne nóxi- um, Purgémus ómne péssi-
mum. 5. Praésta, Pá-ter pi- íssime, Patríque cómpar Uni-
ce, Cum Spí-ri- tu Pa-rácli-to, Régnans per ómne saé-
cu-lum. Amen.

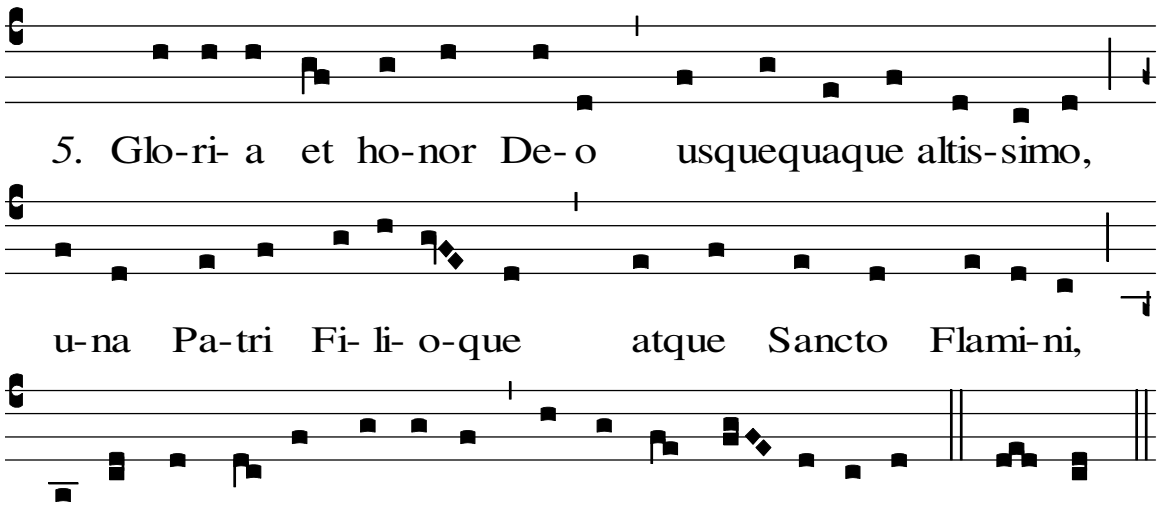
O LUX BEATA TRINITAS *(S.Ambrogio)*



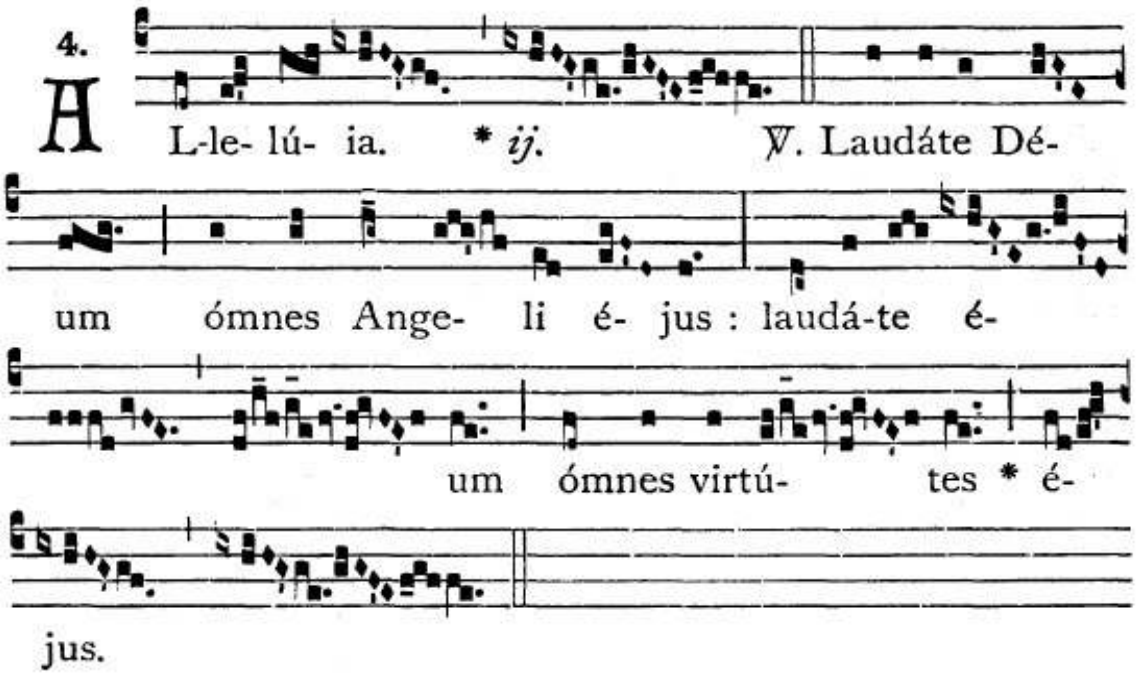
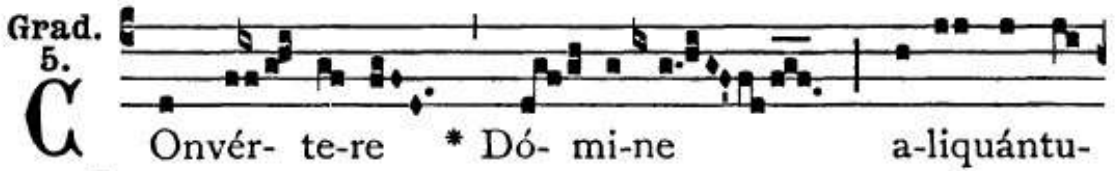
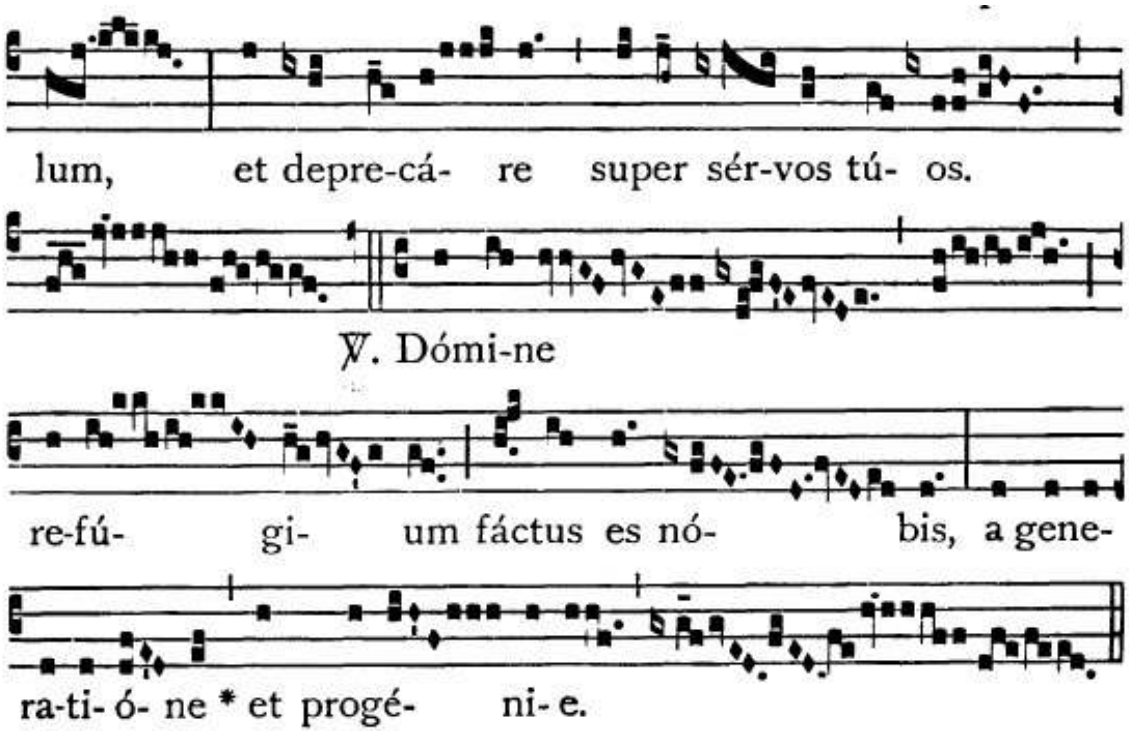
CÆLESTIS URBS JERUSALEM



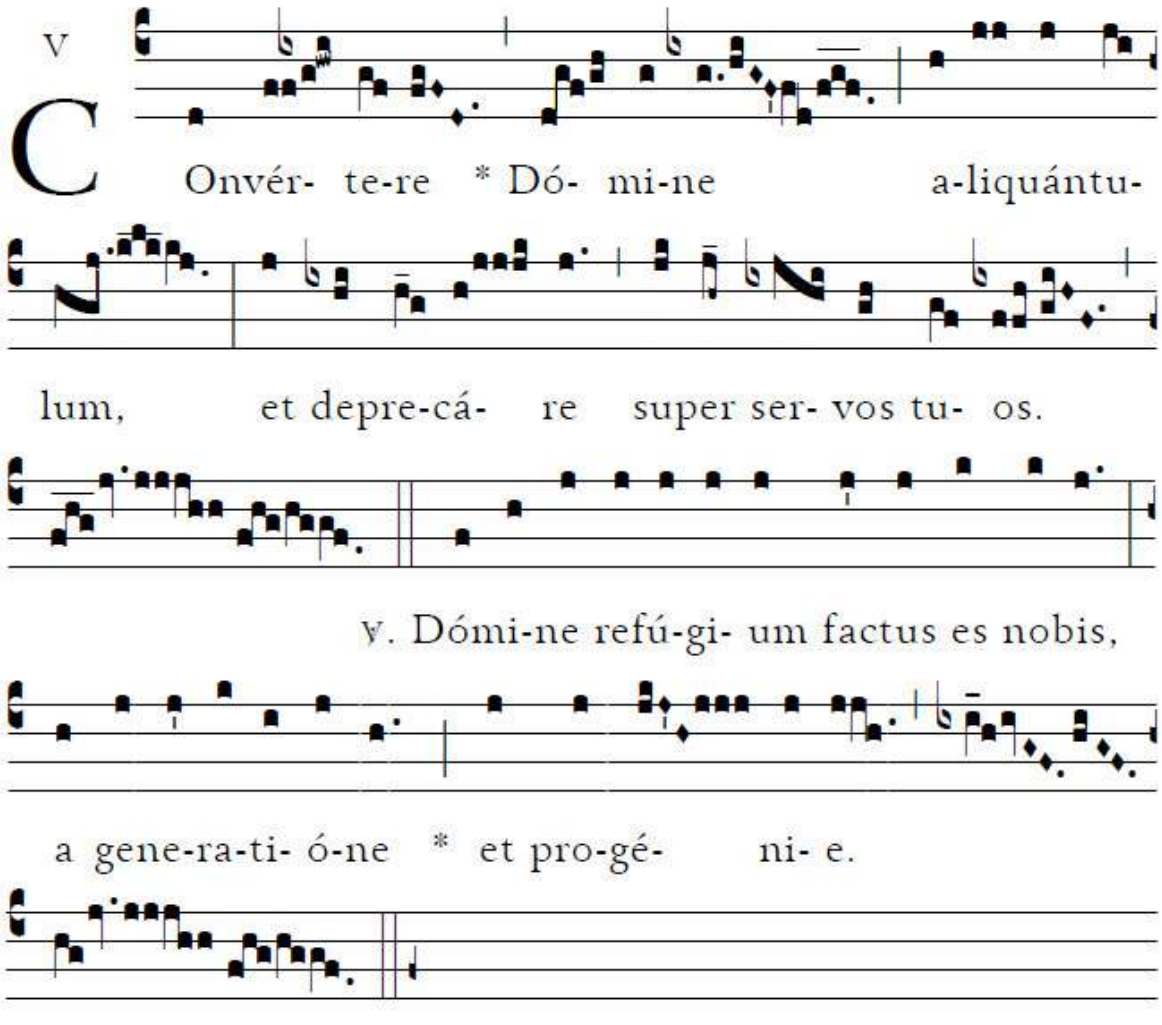
2. No-va ve-ni- ens e cæ-lo, nupti- a-li tha-lamo
præ- pa- ra-ta ut in- tac ta copu-le-tur Domi-no.
Pla-te-æ et mu-ri e-jus ex auro pu- ris-si- mo.
3. Portæ ni-tent marga-ri- tis a-dy-tis pa-tenti-bus,
et vir-tu-te me-ri-to- rum il-luc intro- du ci-tur
omnis qui ob Chri-sti nomen hic in mundo premi-tur.
4. Tunsi- o-ni-bus, pressu-ris expo-li- ti la-pi-des
su- is co- aptantur lo- cis per ma-num ar-ti- fi-cis,
dis- po-nuntur permansu-ri sacris æ-di- fi-ci- is.



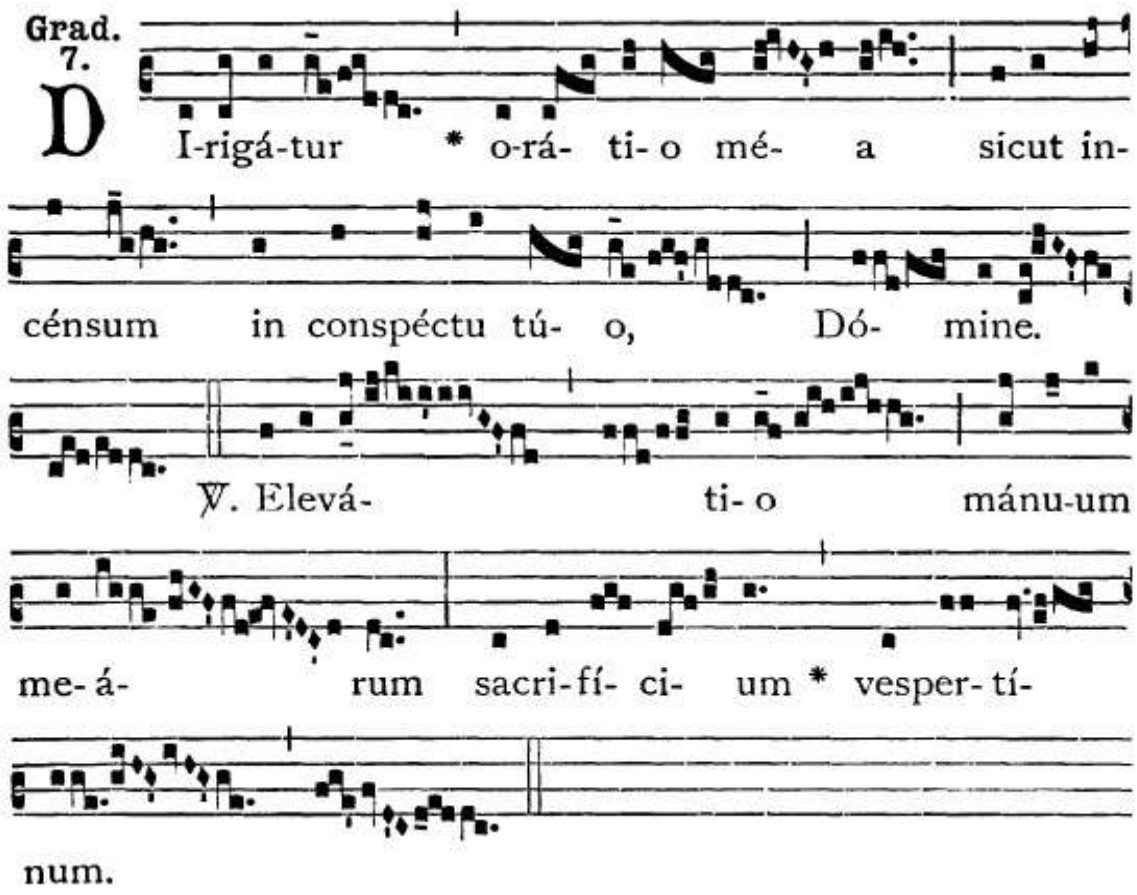
VARIE

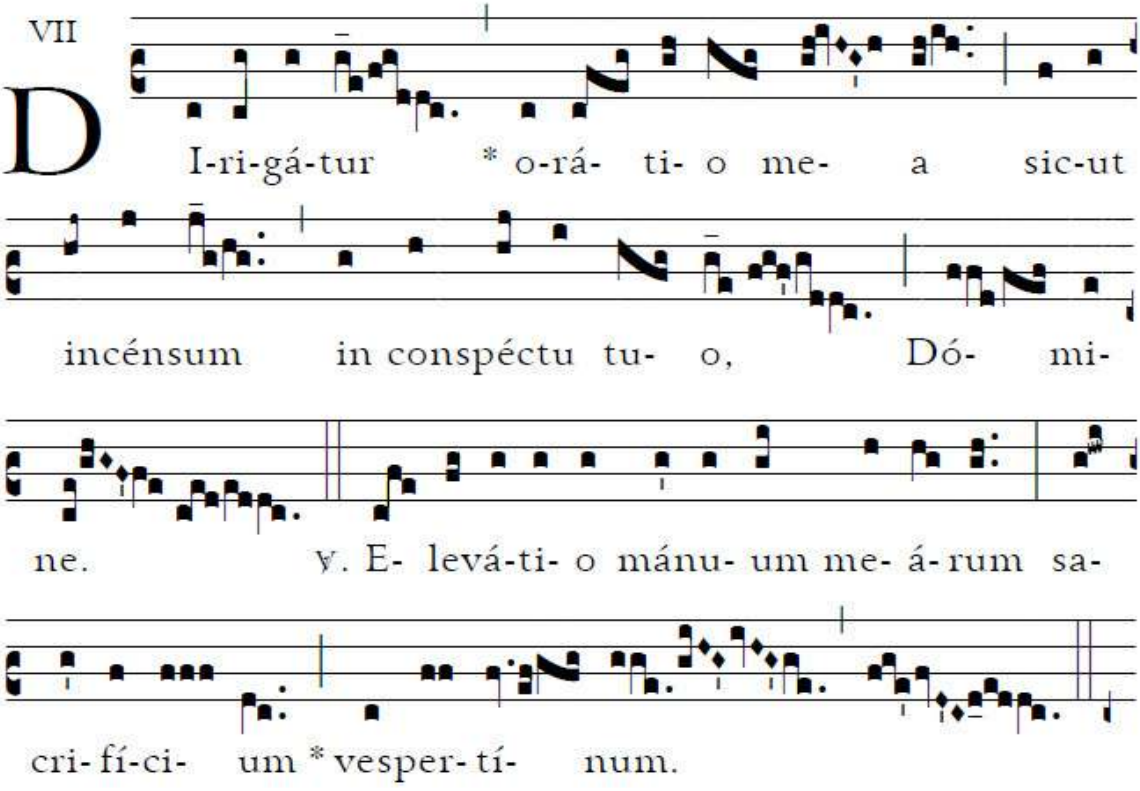
LAUDATE DEUM *(versetto alleluja)* DOMENICA **II** T.O.

CONVERTERE DOMINE *Salmo 90* GRADUALE **XII** T.O.



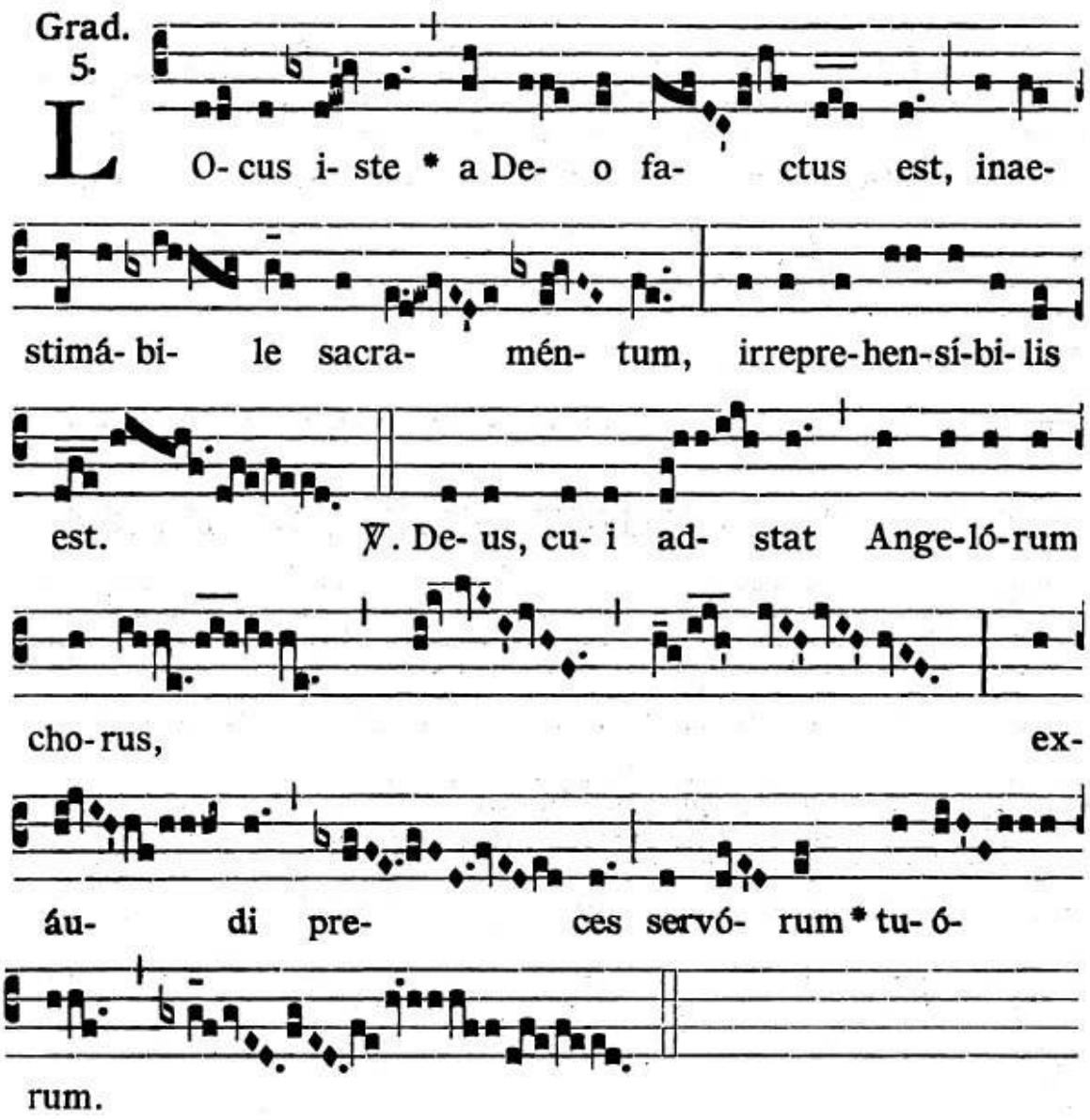
(*semplificato*)



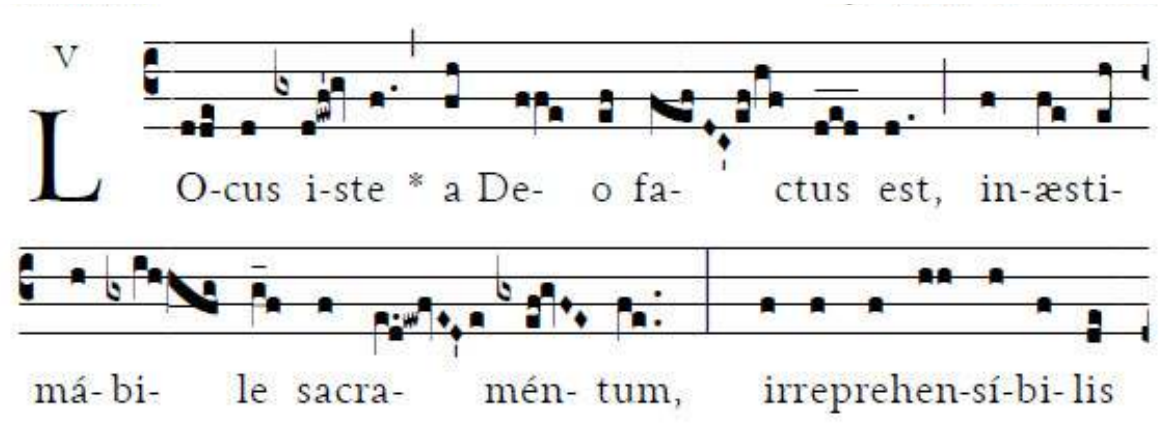
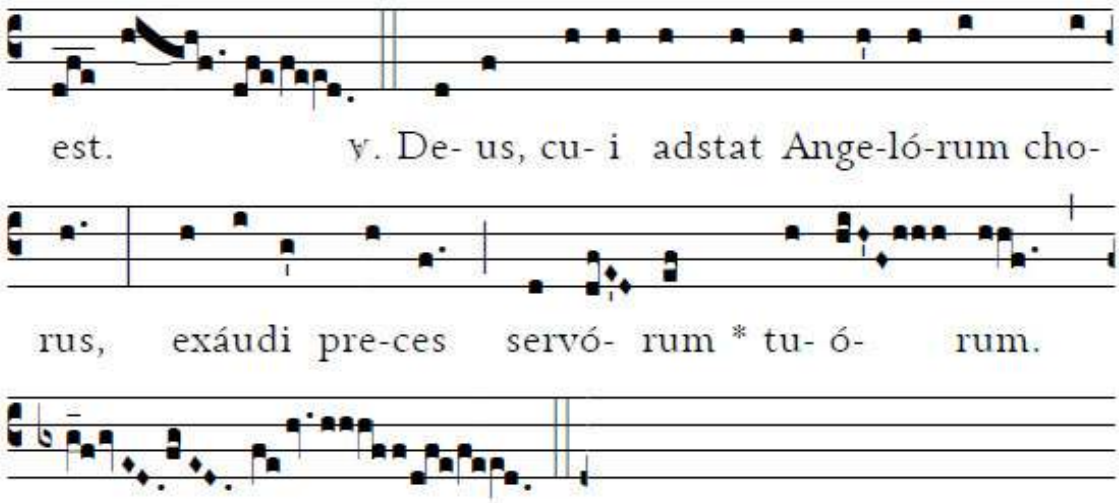
DIRIGATUR *Salmo 140* GRADUALE **XXV** T.O.

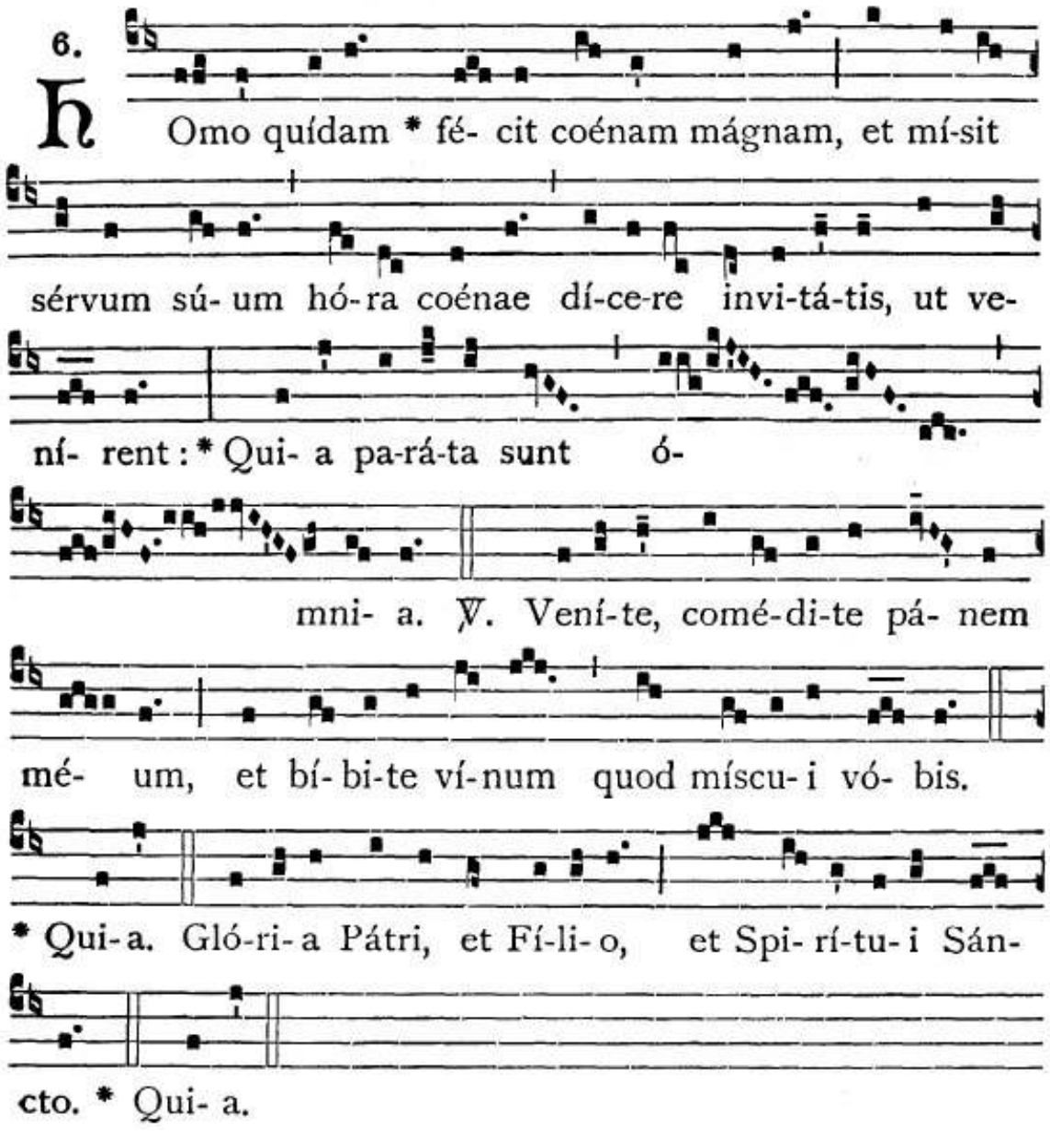


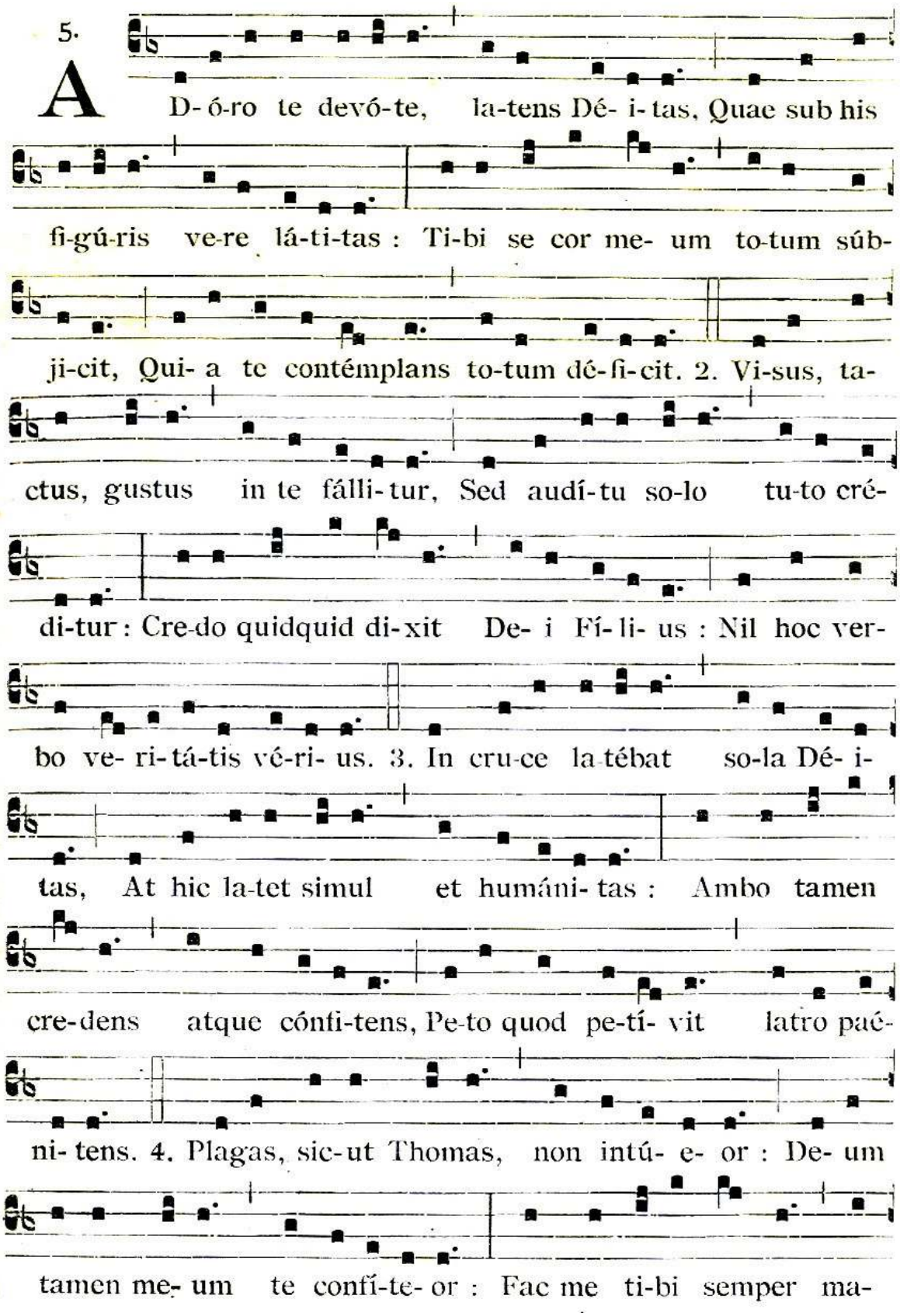
(*semplificato*)

LOCUS ISTE *Gen. 28,17* GRADUALE DEDICAZIONE CHIESA

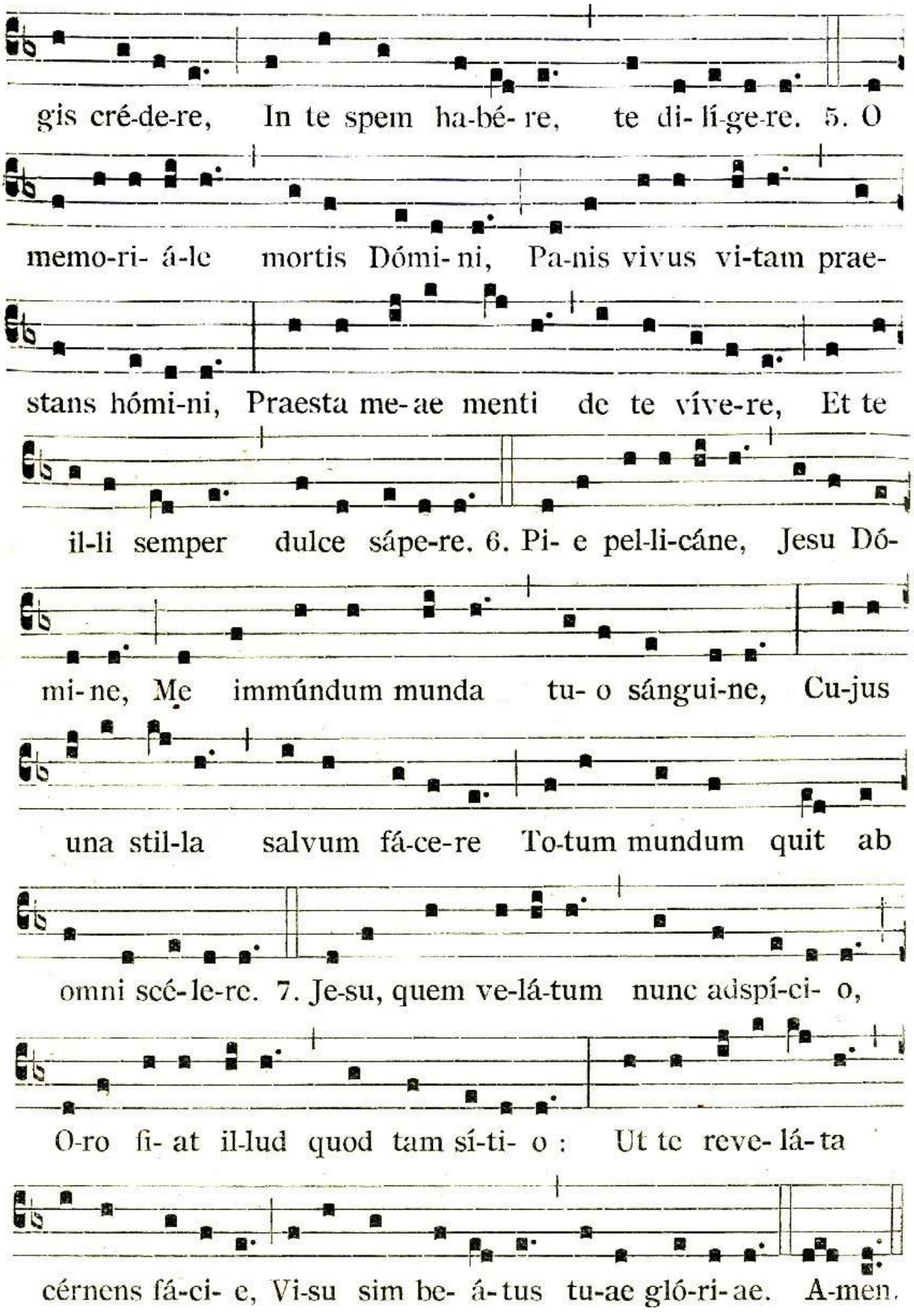


(*semplificato*)

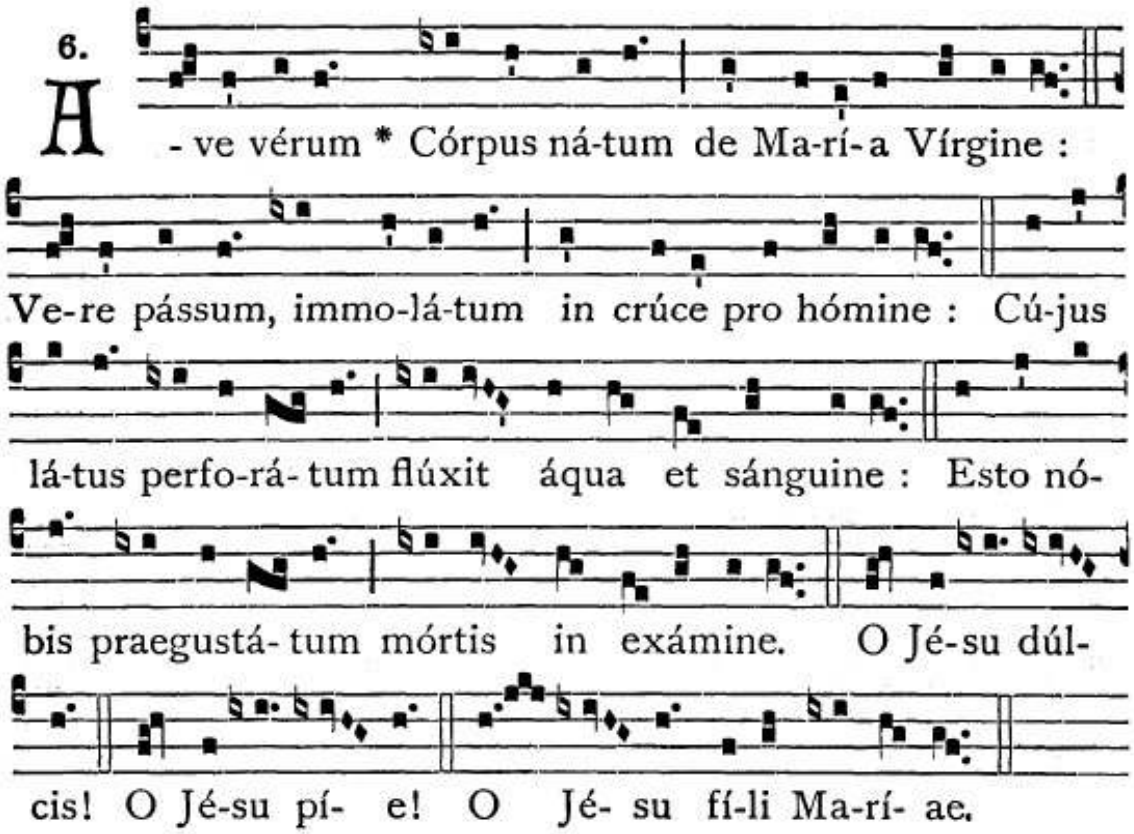


HOMO QUIDAM FECIT CŒNAM *Lc.14,16* RESPONSORIO

ADORO TE DEVOTE *(S.Tommaso)*

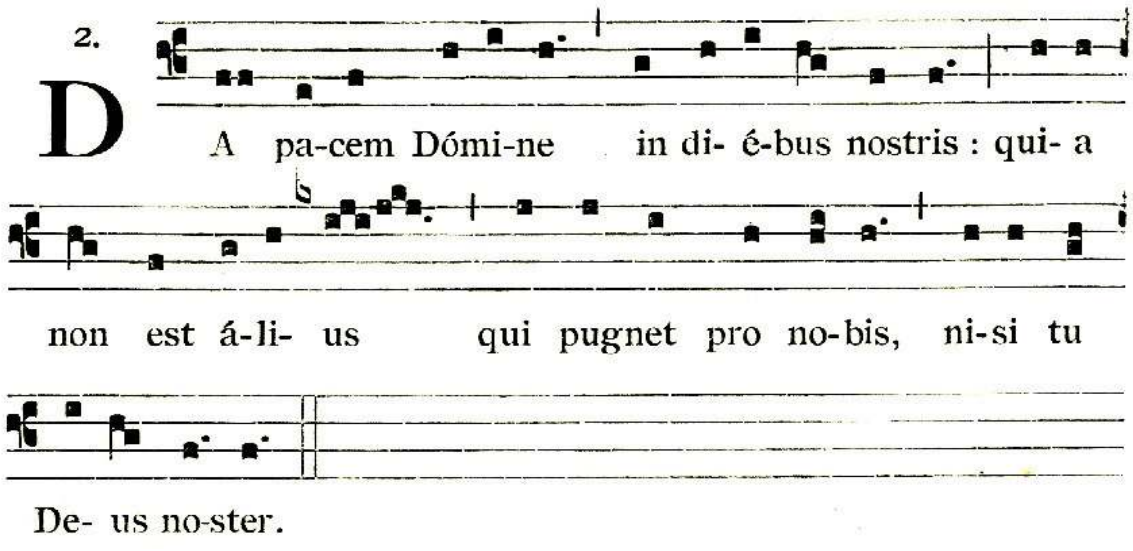



gis cré-de-re, In te spem ha-bé- re, te di- lí-ge-re. 5. O
memo-ri- á-le mortis Dómi- ni, Pa-nis vivus vi-tam prae-
stans hómi-ni, Praesta me-ae menti de te víve-re, Et te
il-li semper dulce sápe-re. 6. Pi- e pel-li-cáne, Jesu Dó-
mi- ne, Me immúndum munda tu- o sángui-ne, Cu-jus
una stil-la salvum fá-ce-re To-tum mundum quit ab
omni scé-le-re. 7. Je-su, quem ve-lá-tum nunc adspí-ci- o,
O-ro fi- at il-lud quod tam sí-ti- o : Ut te reve- lá- ta
cérnens fá-ci- e, Vi-su sim be- á- tus tu-ae gló-ri- ae. A-men.

AVE VERUM CORPUS *(Innocenzo VI – 1362)*

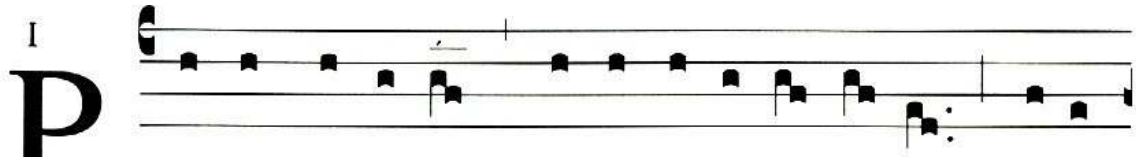


DA PACEM DOMINE

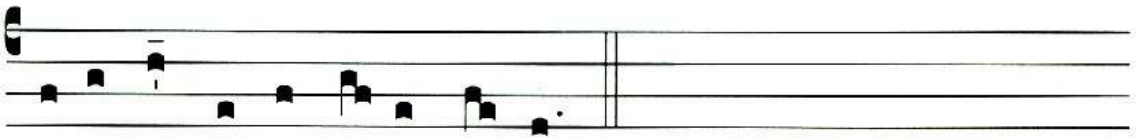


PARCE DOMINE *Gl 2,17*

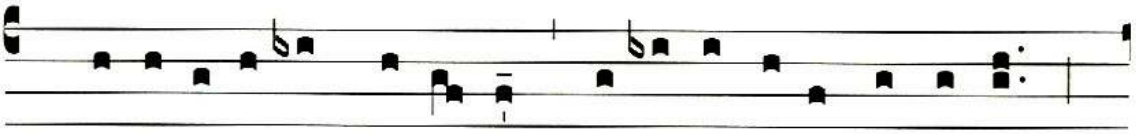
I



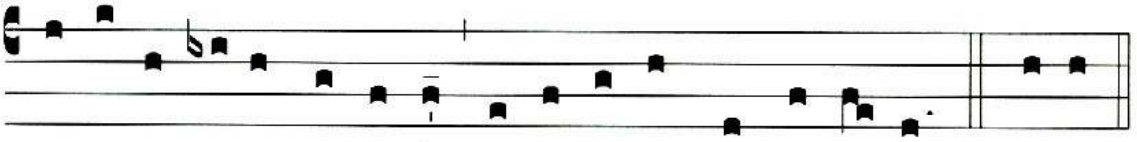
Par-ce, Dó-mi-ne, par-ce pó-pu-lo tu- o: ne in



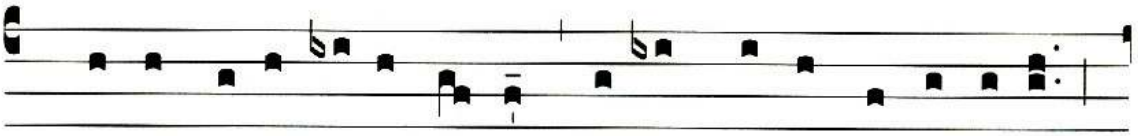
æ-térnum i- ras-cá- ris no- bis. *Repetitur:* Parce, Dómine.



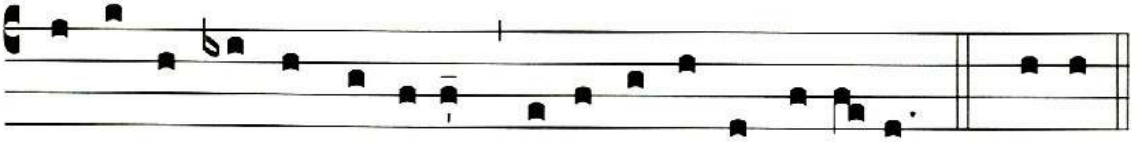
1. Flectámus i- ram víndi- cem, plo-rémus ante Iú- di-cem;



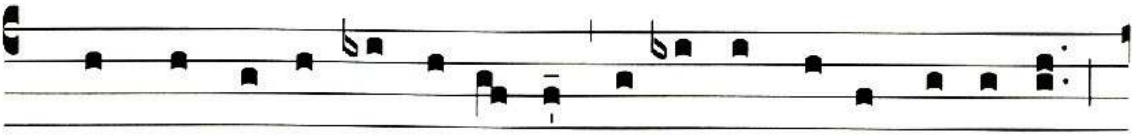
clamémus o-re súppli-ci, di-cámus omnes cérnu- i. ℟. Parce.



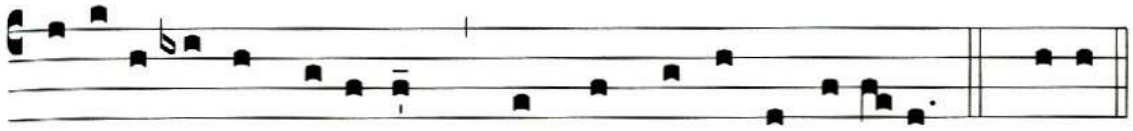
2. Nostris ma-lis offén-di-mus tu- am De- us clemén-ti- am.



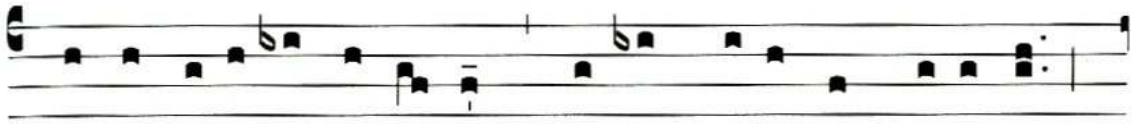
Effúnde no-bis dé-super remíssor indulgénti- am. ℟. Parce.



3. Dans tempus ac-cep-tá-bi- le, da la-cri-má-rum rí-vu- lis

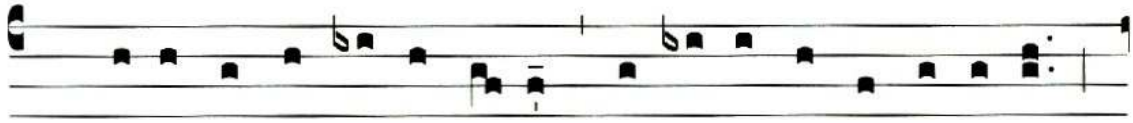


lavá-re cordis víctimam, quam læt*a* a-dú-rat cá-ri-tas. ℟. Parce.

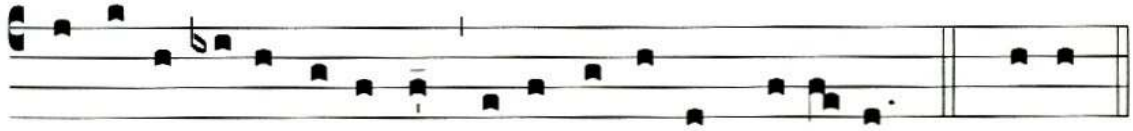


4. Audi, benígne Cóndi- tor, nostras preces cum flé-ti-bus

in hoc sacro ie-iú-ni- o fu-sas quadrage-ná-ri- o. ℟. Parce.

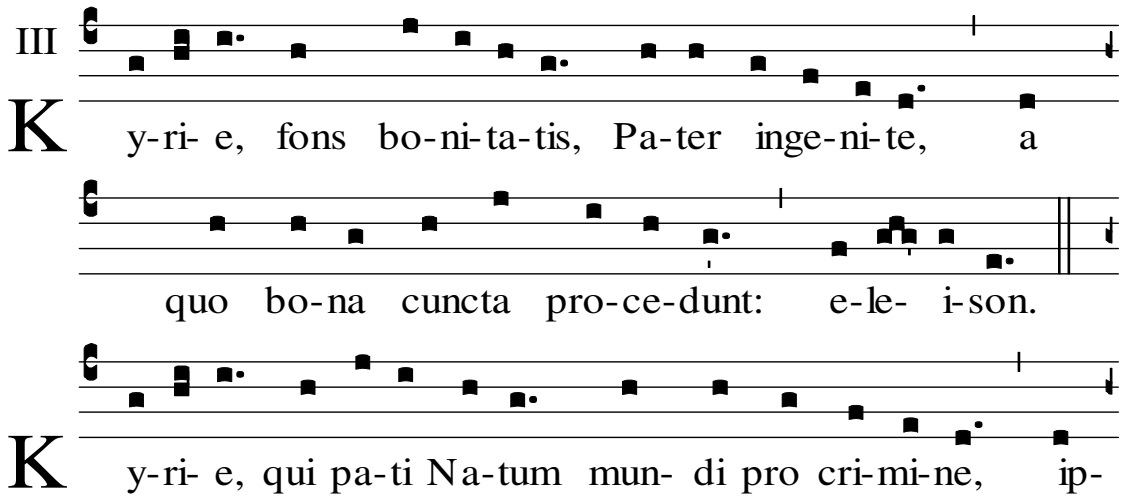


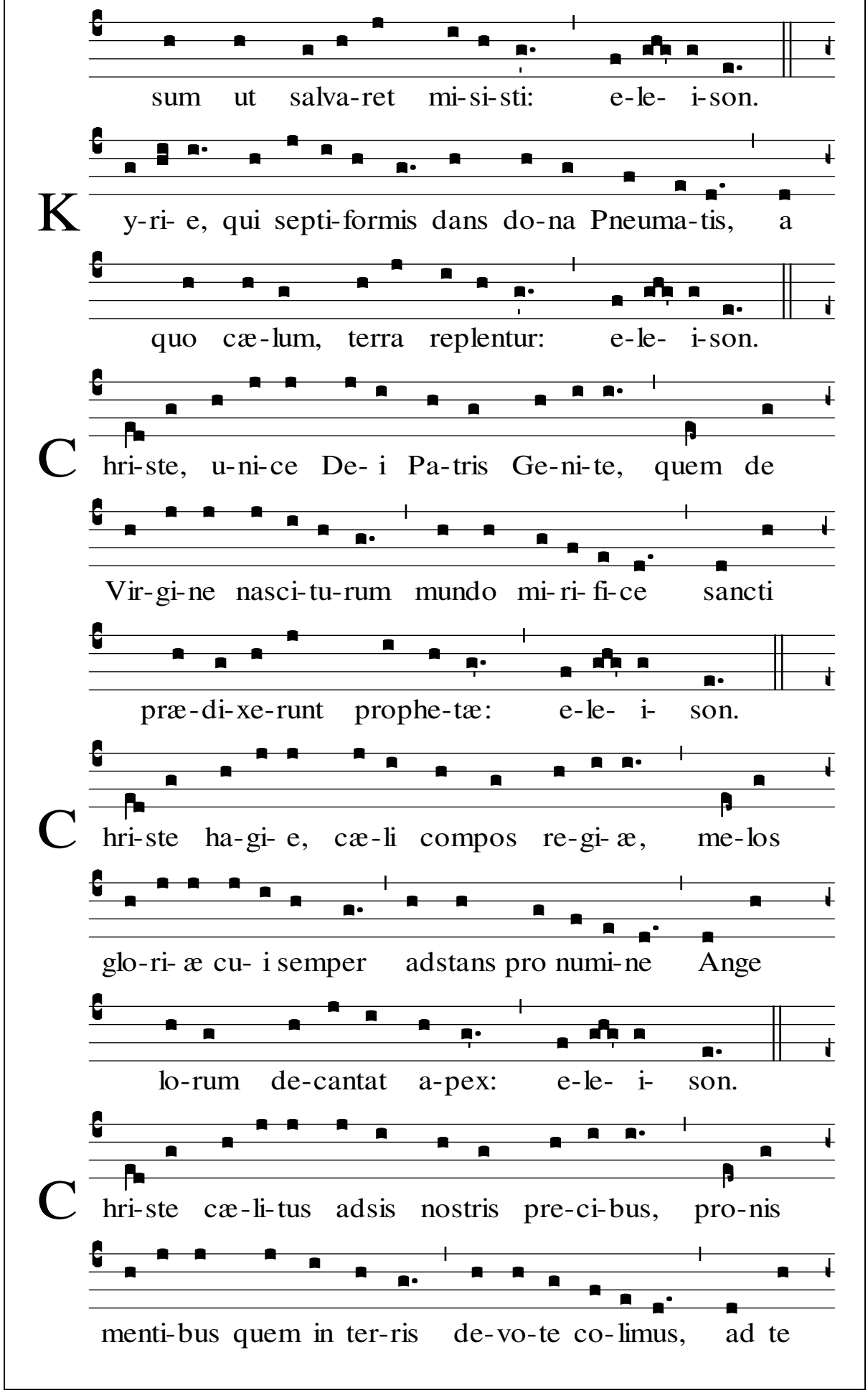
5. Scru-tá- tor al-me cór-di- um, in-fírma tu scis ví- ri- um;

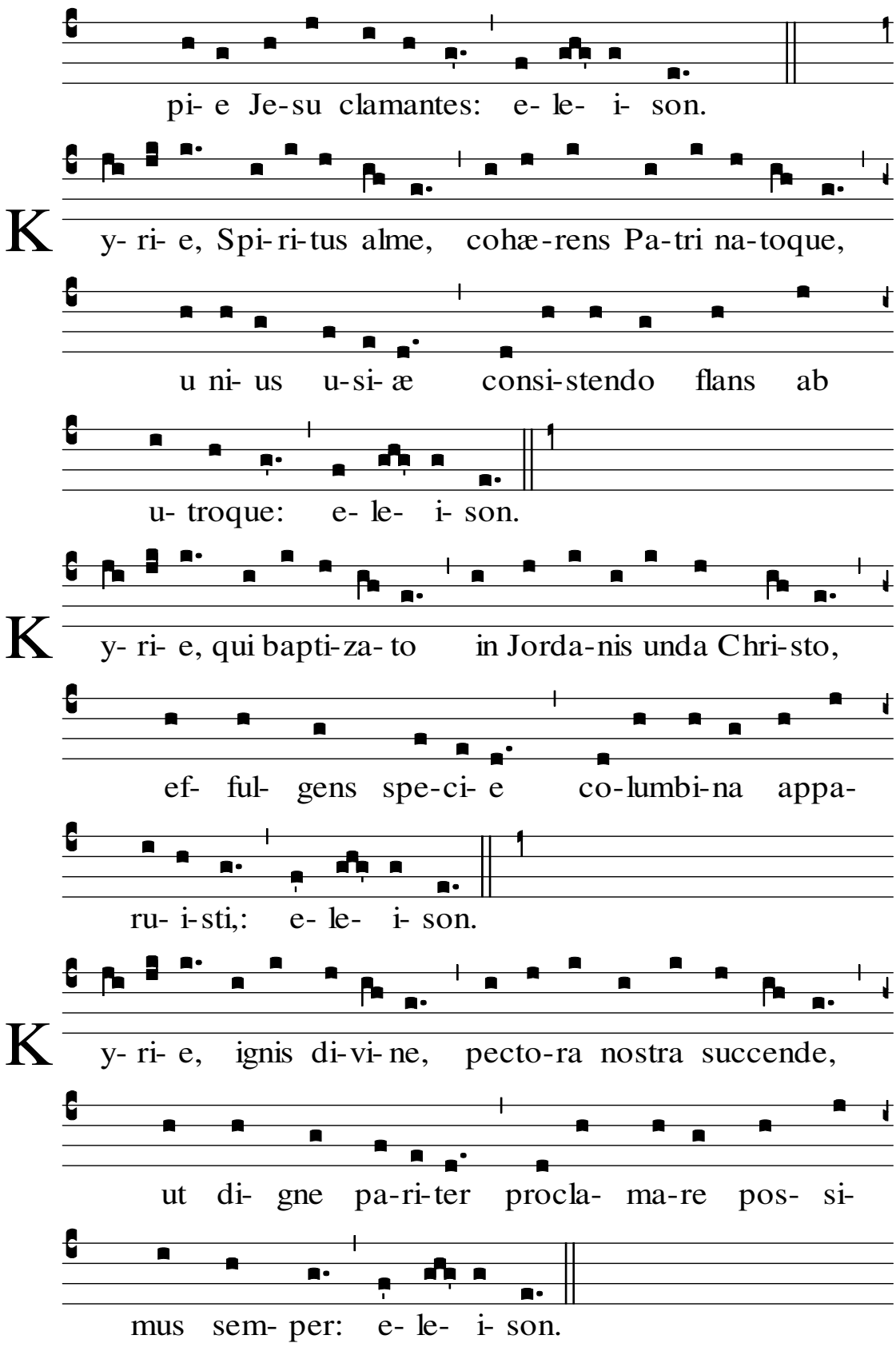


ad te re-vérsis éxhi-be remis-si- ó-nis grá-ti- am. ℟. Parce.

KYRIE FONS BONITATIS *Tutilone 913* TROPO




sum ut salva-ret mi-si-sti: e-le- i-son.
K y-ri- e, qui septi-formis dans do-na Pneuma-tis, a
quo cæ-lum, terra replentur: e-le- i-son.
C hri-ste, u-ni-ce De- i Pa-tris Ge-ni-te, quem de
Vir-gi-ne nasci-tu-rum mundo mi-ri- fi-ce sancti
præ-di-xe-runt prophe-tæ: e-le- i- son.
C hri-ste ha-gi- e, cæ-li compos re-gi- æ, me-los
glo-ri- æ cu- i semper adstans pro numi-ne Ange
lo-rum de-cantat a-pex: e-le- i- son.
C hri-ste cæ-li-tus adsis nostris pre-ci-bus, pro-nis
menti-bus quem in ter-ris de-vo-te co-limus, ad te


pi- e Je-su clamantes: e- le- i- son.
K y- ri- e, Spi-ri-tus alme, cohæ-rens Pa-tri na-toque,
u ni- us u-si- æ consi-stendo flans ab
u- troque: e- le- i- son.
K y- ri- e, qui bapti-za- to in Jorda-nis unda Chri-sto,
ef- ful- gens spe-ci- e co-lumbi-na appa-
ru- i-sti,: e- le- i- son.
K y- ri- e, ignis di-vi-ne, pecto-ra nostra succende,
ut di- gne pa-ri-ter procla- ma-re pos- si-
mus sem- per: e- le- i- son.

PATER NOSTER *Mt. 6,9*

P A-ter noster, qui es in cæ- lis: Amen. sancti- fi-ce-tur no-

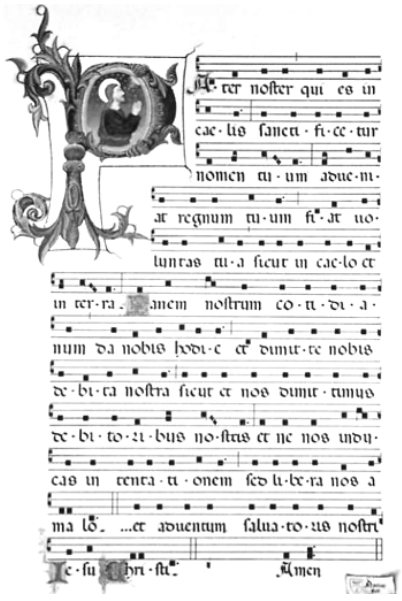
men tu- um: Amen. adve-ni- at regnum tu- um: Amen.

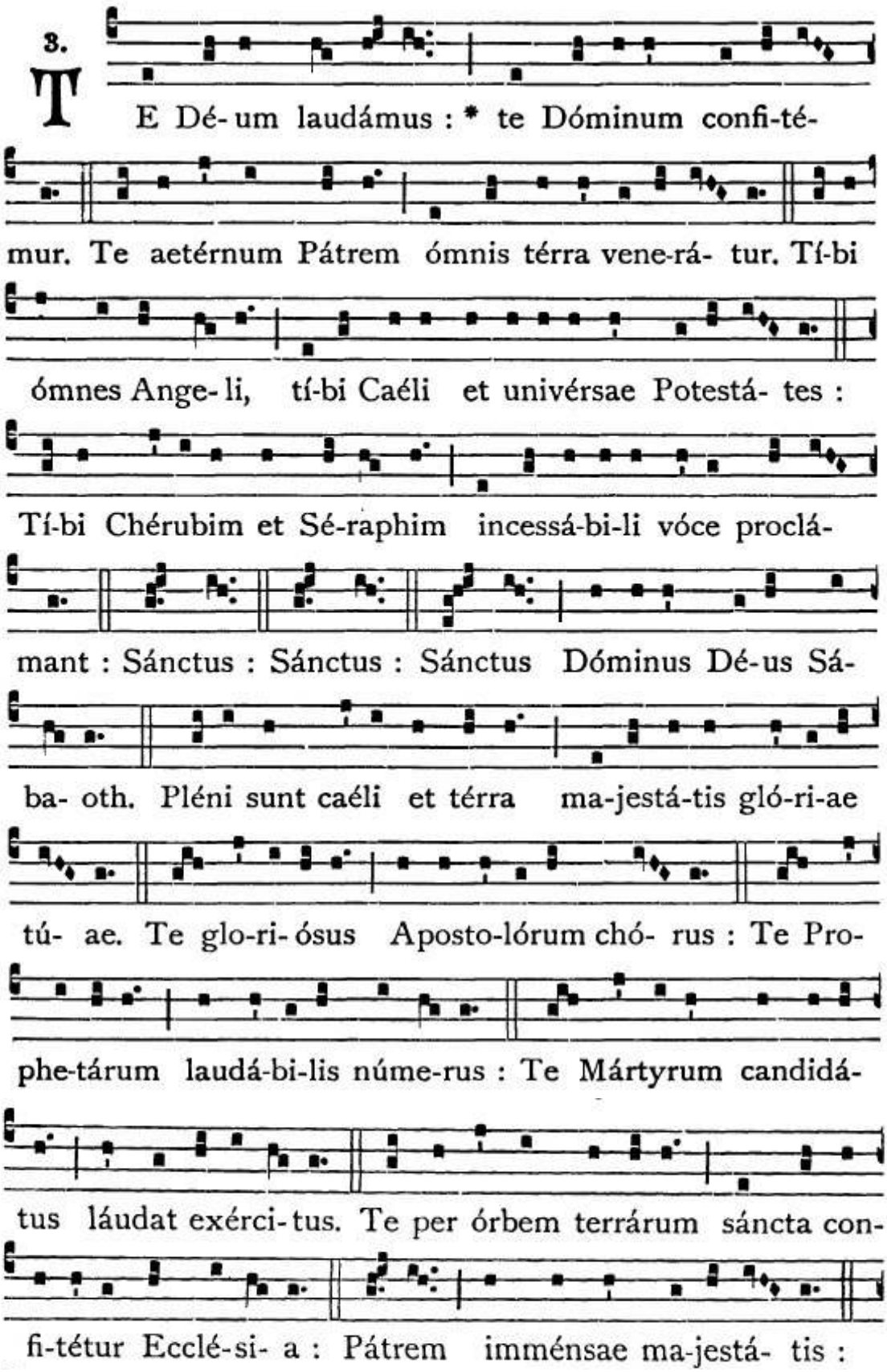
fi- at vo-luntas tu- a si-cut in cæ-lo, et in ter-ra. Amen.

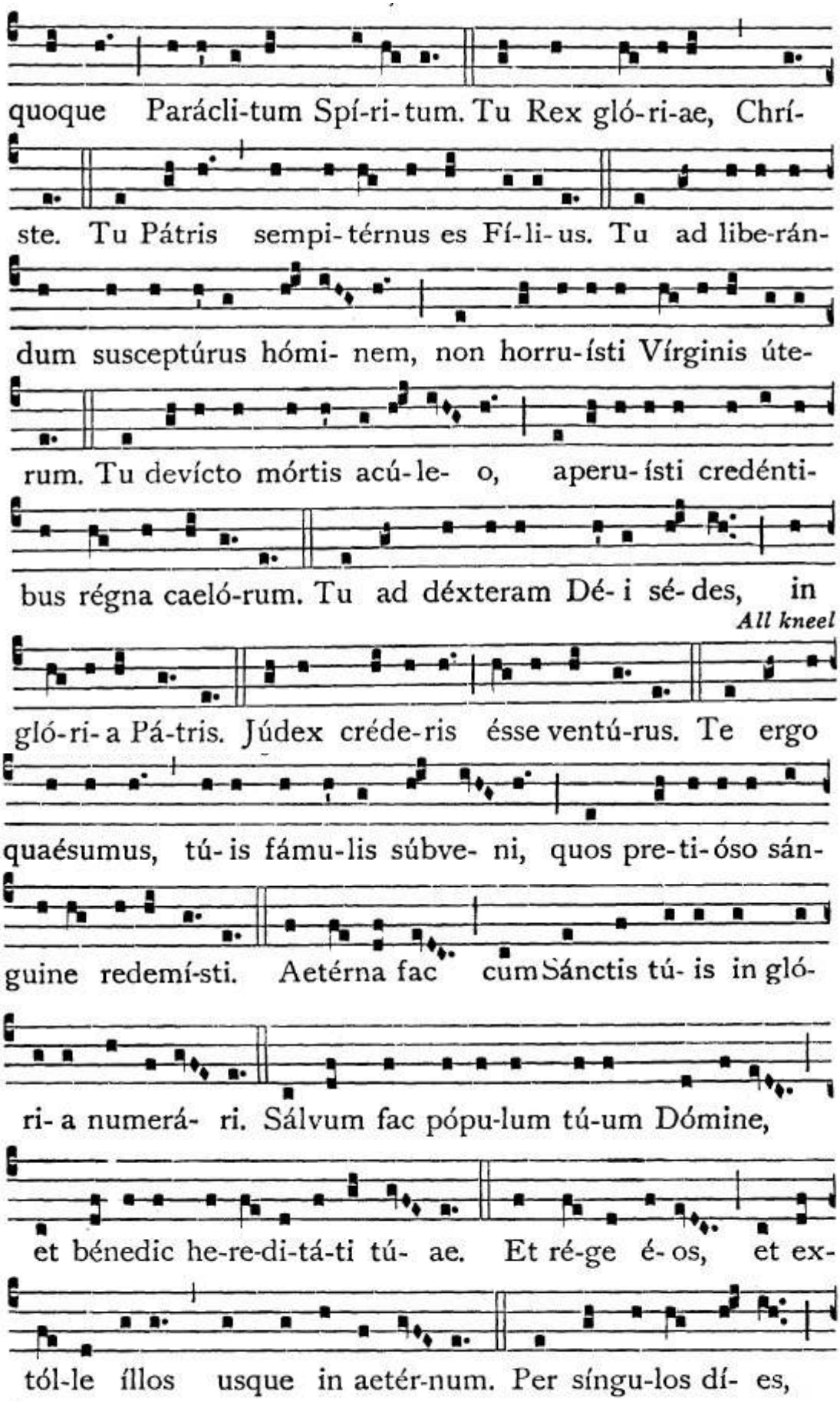
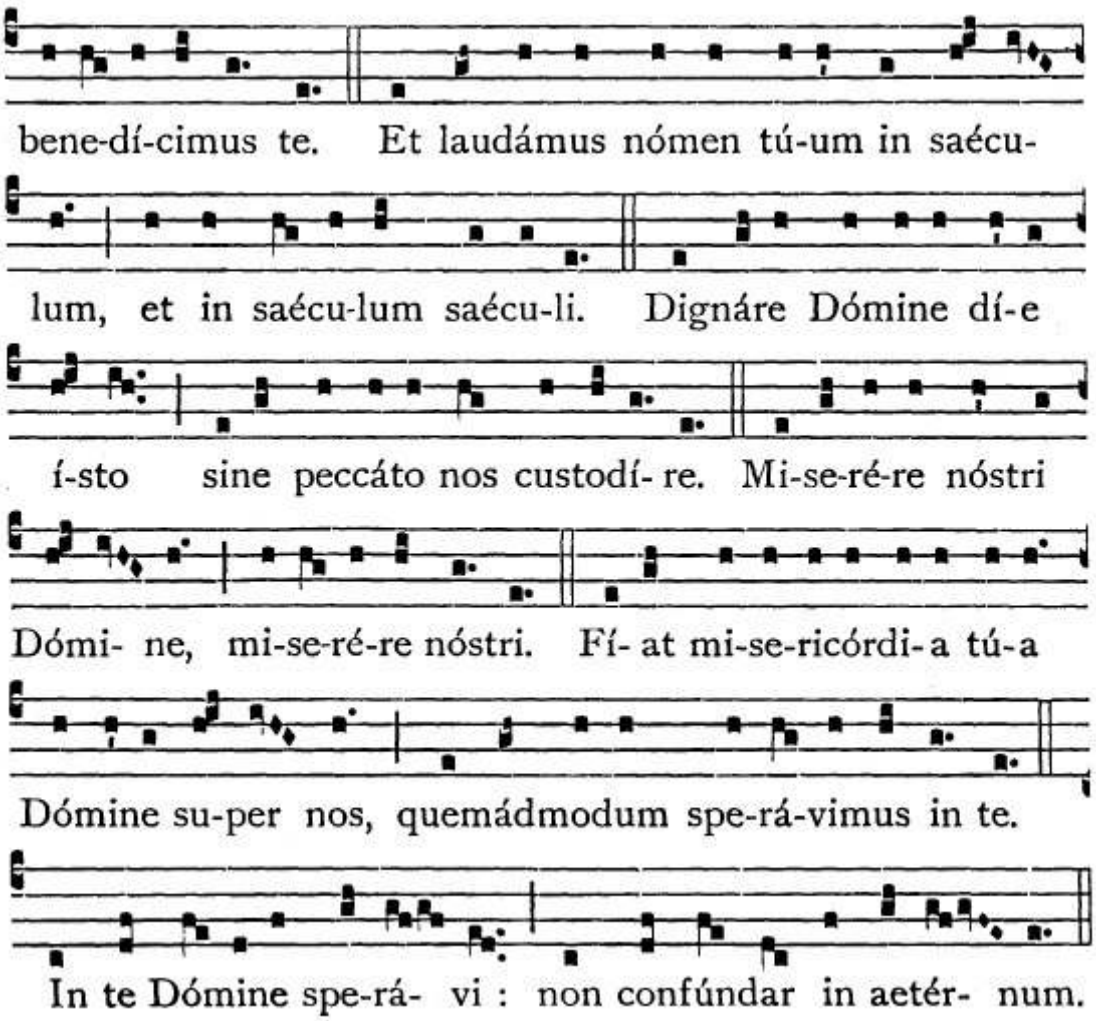
Pa-nem nostrum co-ti-di- a-num da no-bis ho-di- e: Amen.

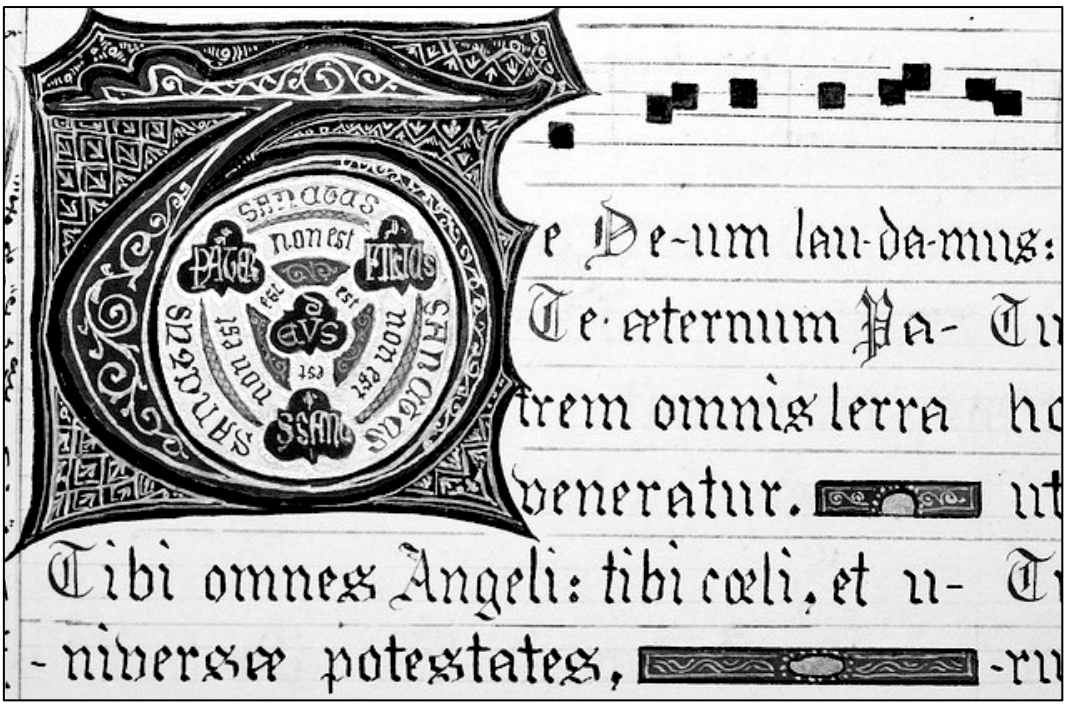
et di-mit-te no-bis de-bi-ta nostra sic-ut et nos di-mit-timus

de-bi-to-ri-bus no-stris: Amen. et ne nos indu-cas in ten-

ta-ti- o-nem; sed li-be-ra nos a ma- lo.

TE DEUM LAUDAMUS *(Niceta sec.IV)*

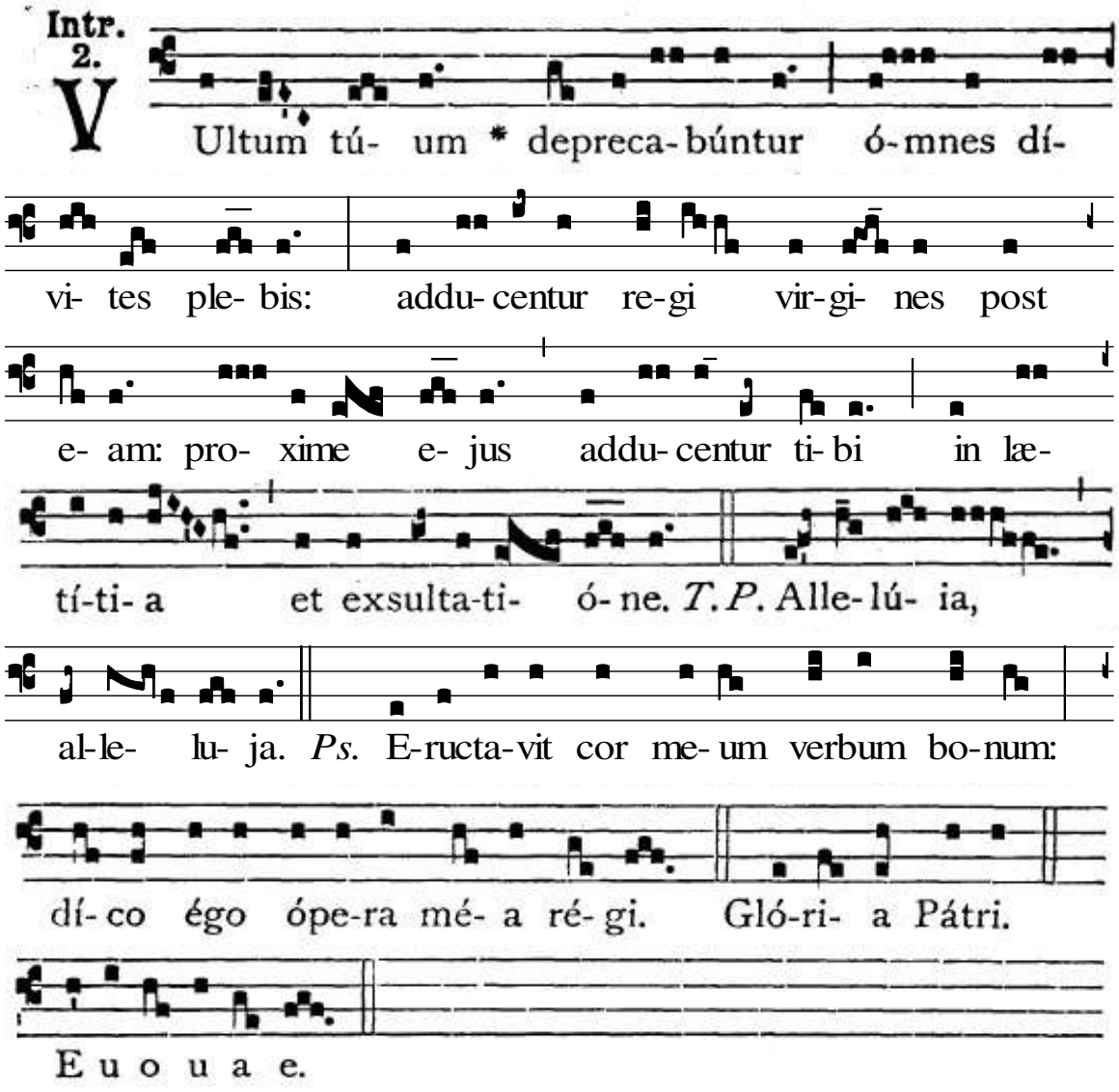



quoque Parácli-tum Spí-ri-tum. Tu Rex gló-ri-ae, Chrí-
ste. Tu Pátris sempi-térnus es Fí-li-us. Tu ad libe-rán-
dum susceptúrus hómi- nem, non horru-ísti Vírginis úte-
rum. Tu devícto mórtis acú-le- o, aperu-ísti credénti-
bus régna caeló-rum. Tu ad déxteram Dé- i sé- des, in
All kneel
gló-ri- a Pá-tris. Júdex créde-ris ésse ventú-rus. Te ergo
quaésumus, tú- is fámu-lis súbve- ni, quos pre-ti-óso sán-
guine redemí-sti. Aetérna fac cum Sánctis tú- is in gló-
ri- a numerá- ri. Sálvum fac pópu-lum tú-um Dómine,
et bénedic he-re-di-tá-ti tú- ae. Et ré-ge é- os, et ex-
tól-le íllos usque in aetér-num. Per síngu-los dí- es,

bene-dí-cimus te. Et laudámus nómen tú-um in saécu-
lum, et in saécu-lum saécu-li. Dignáre Dómine dí-e
í-sto sine peccáto nos custodí- re. Mi-se-ré-re nóstri
Dómi- ne, mi-se-ré-re nóstri. Fí- at mi-se-ricórdi- a tú-a
Dómine su-per nos, quemádmodum spe-rá-vimus in te.
In te Dómine spe-rá- vi : non confúndar in aetér- num.

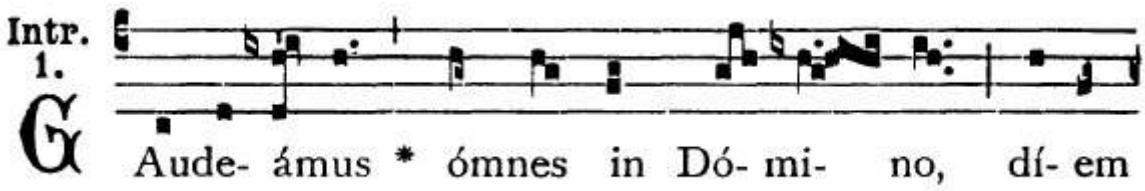

SANCTUS
SANCTUS
SANCTUS
DOMINUS
DEUS
SABAOTH
PLENI SUNT CAELI ET TERRA GLORIA TUA
e De-um lau-da-mus:
Te æternum Pa- Tu
trem omnis terra ho
veneratur.
Tibi omnes Angeli: tibi cæli, et u- Ti
-niversæ potestates,

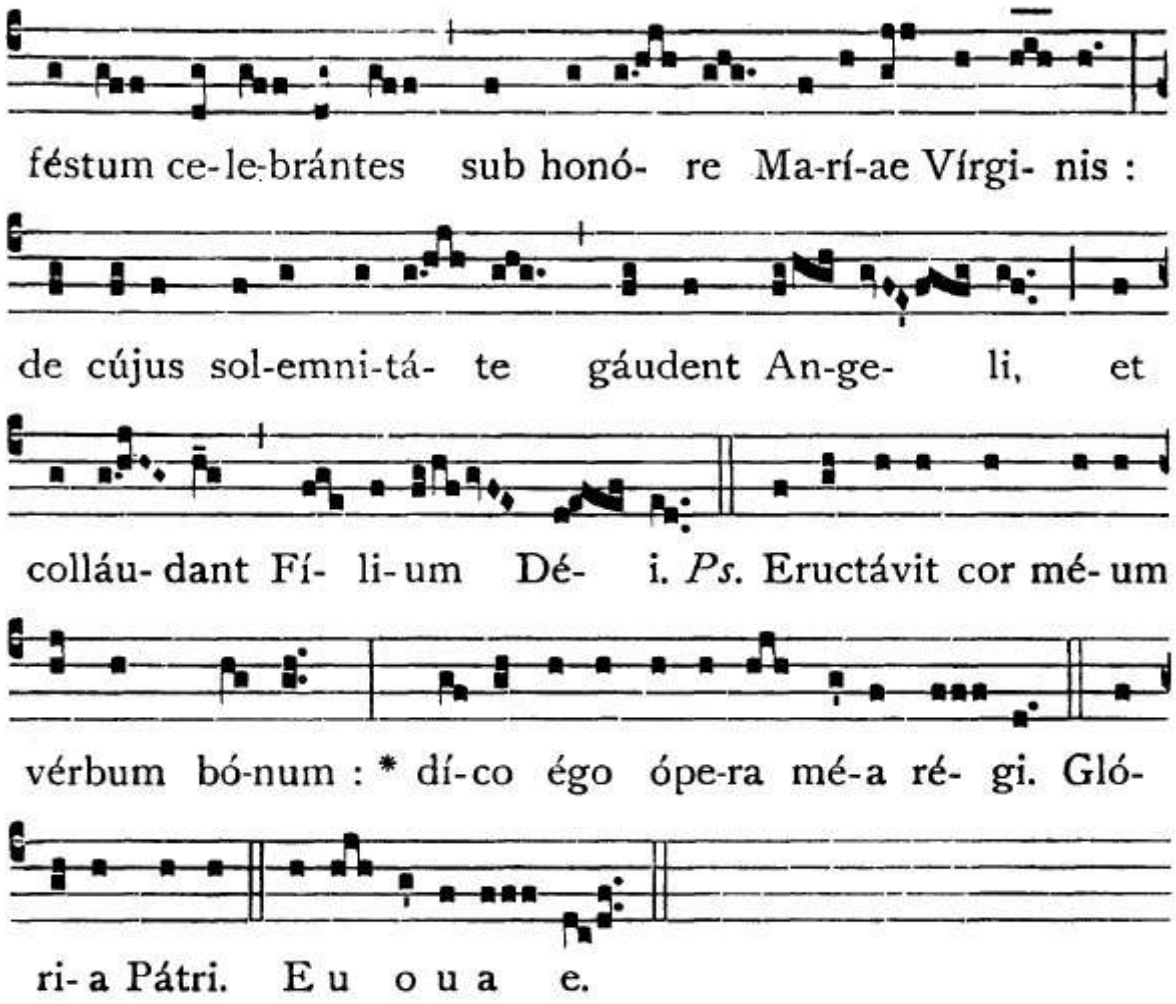
LA BEATA VERGINE MARIA
NELLA CELEBRAZIONE DEL MISTERO DI CRISTO

VULTUM TUUM *Salmo 44* — INTROITO

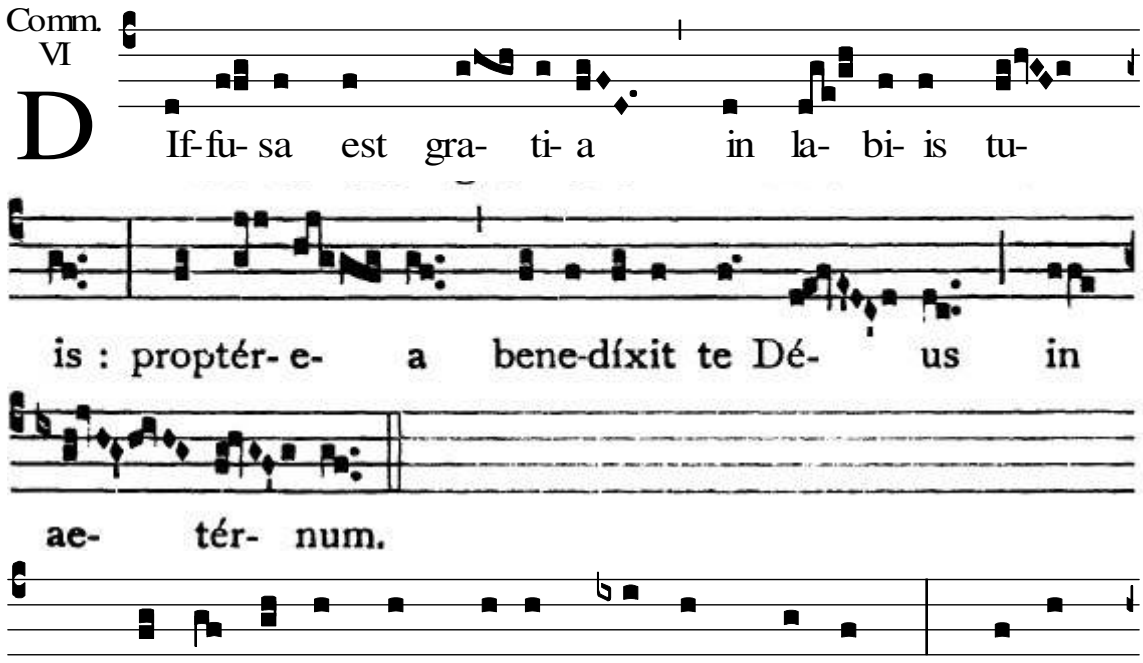
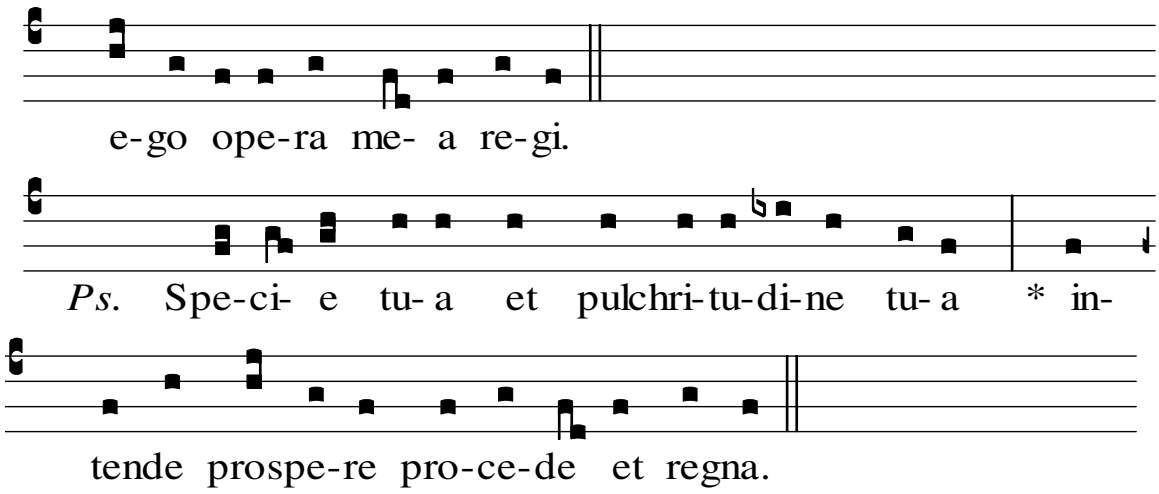


GAUDEAMUS — INTROITO



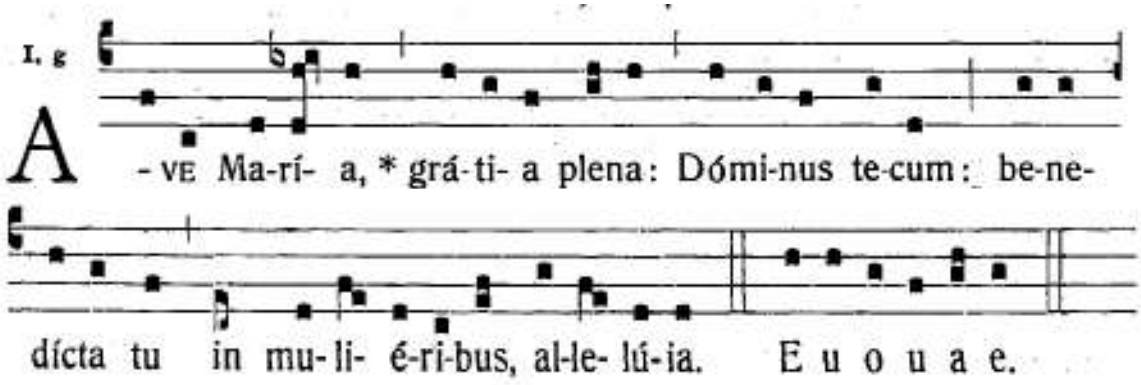


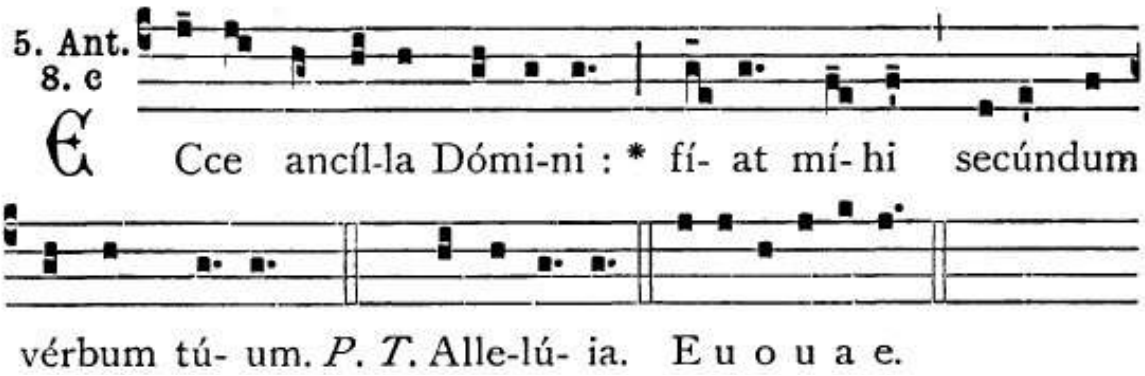
DIFFUSA EST GRATIA *Salmo 44* COMMUNIO

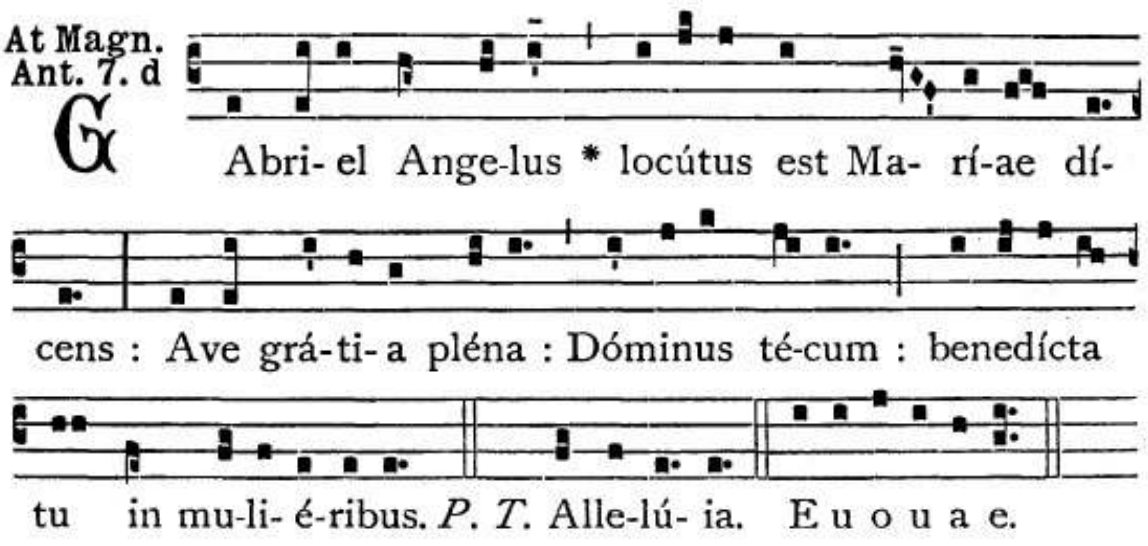


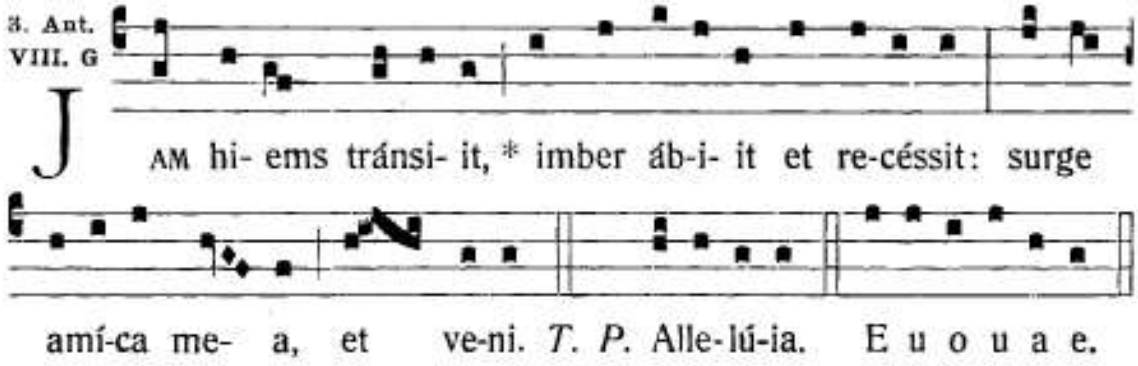
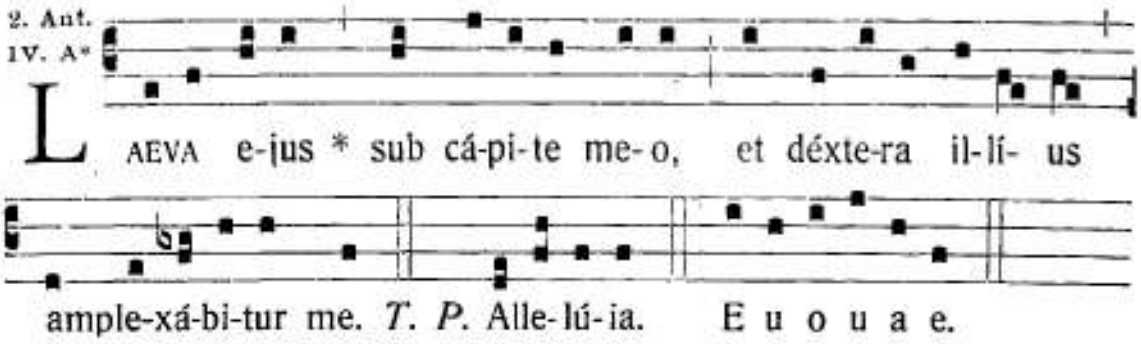
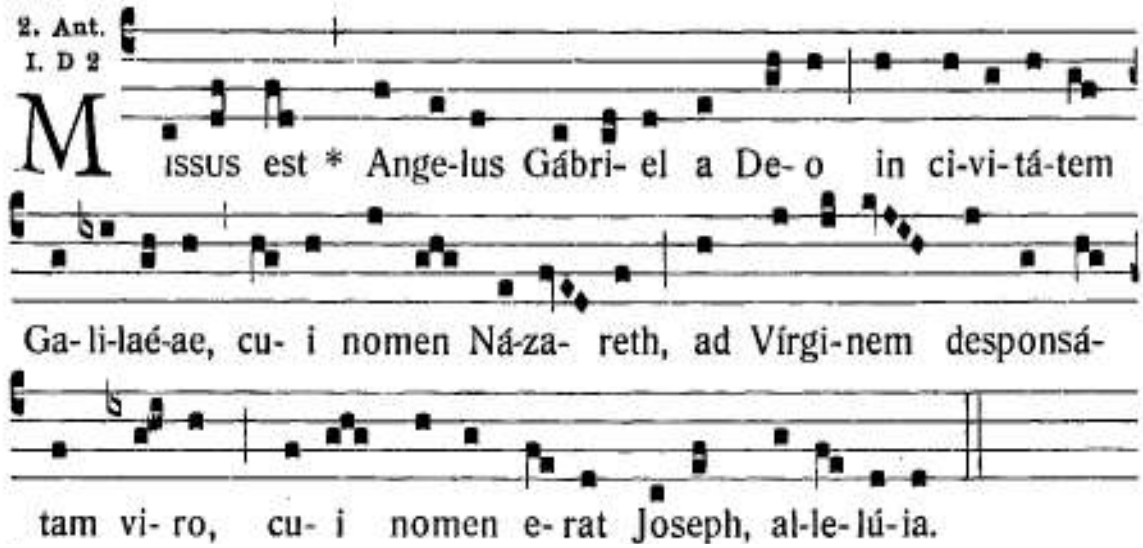
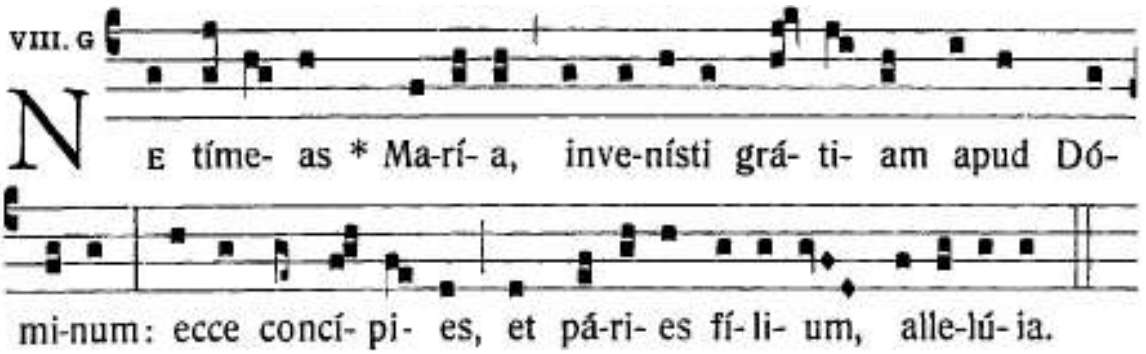
ANTIFONE

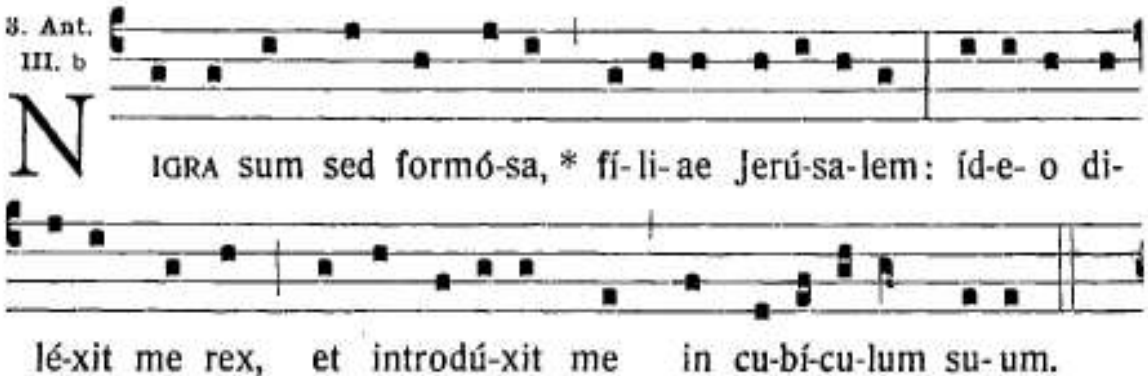
AVE MARIA *Lc. 1,28*



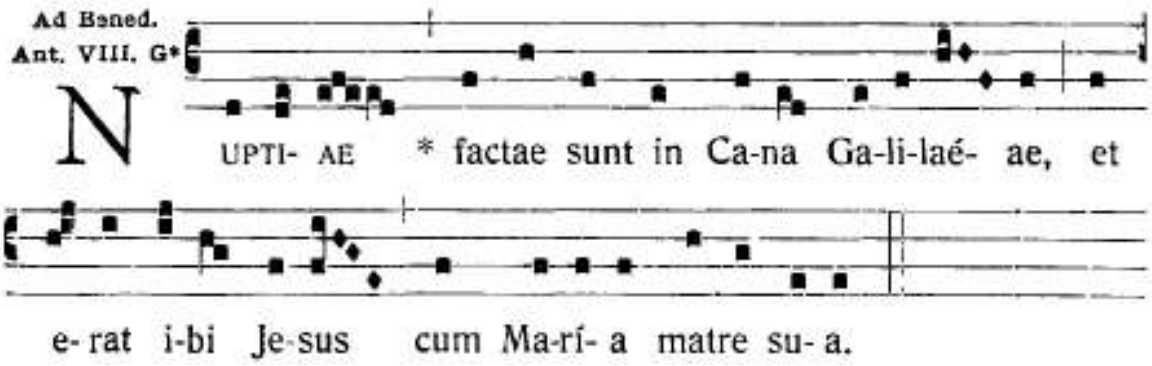
ECCE ANCILLA DOMINI *Lc. 1,38*

GABRIEL ANGELUS *Lc. 1,28*

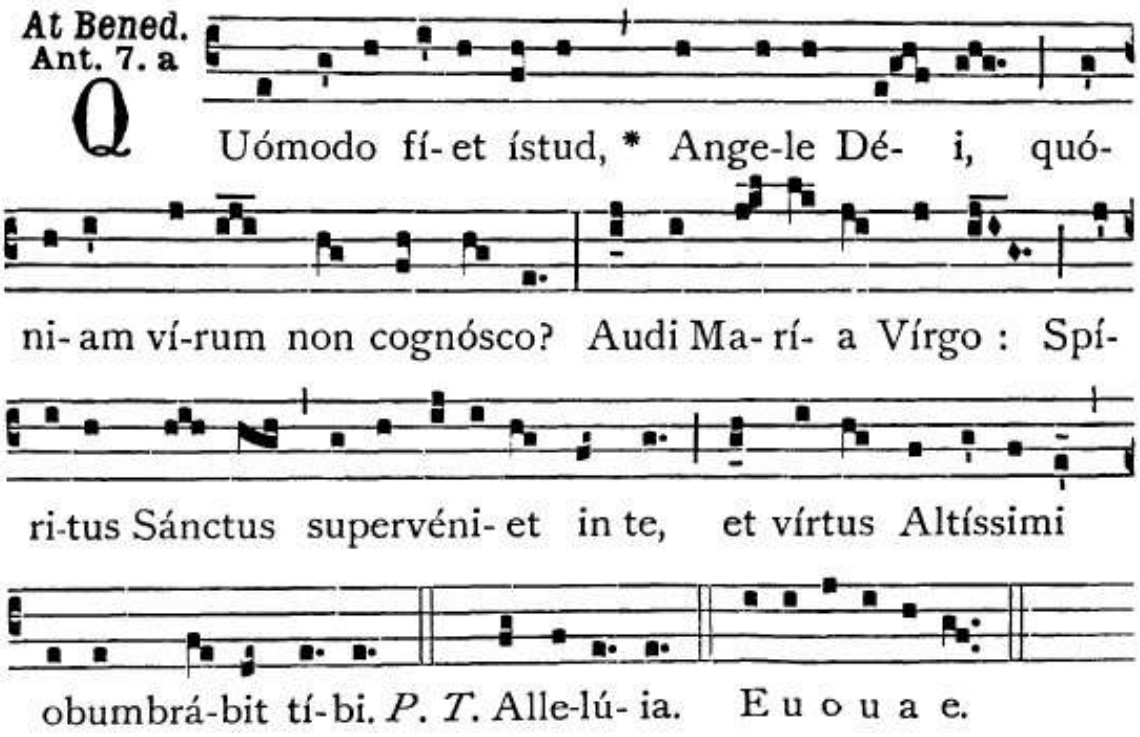
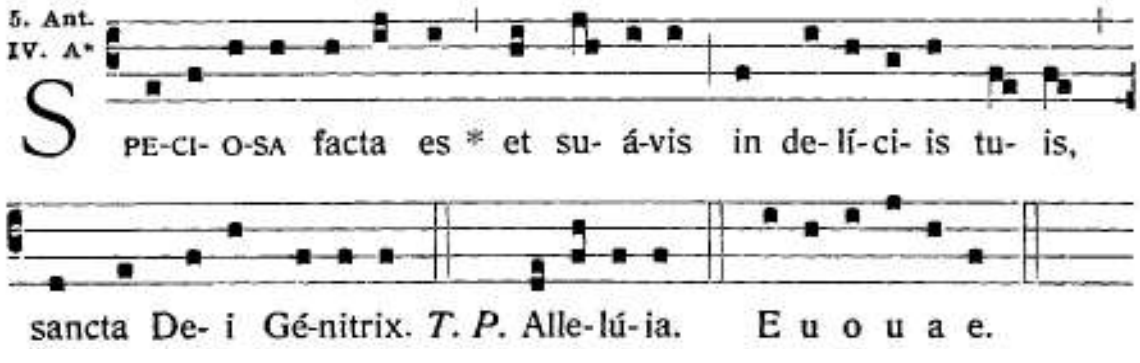


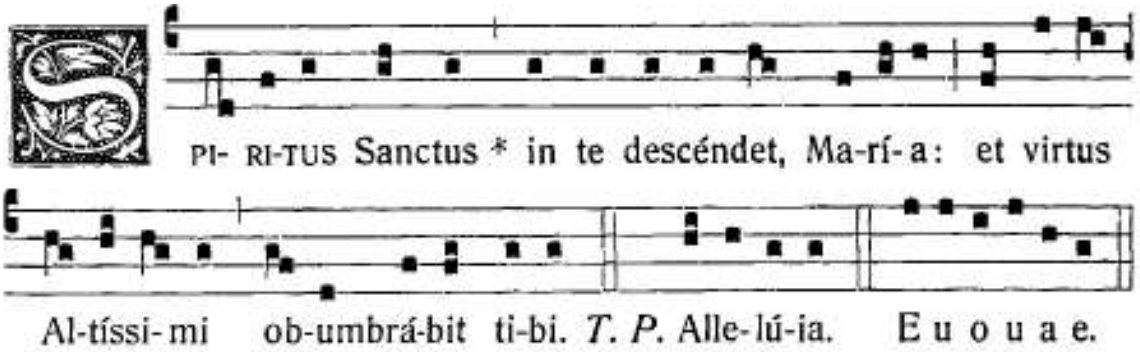
JAM HIEMS *Ct 2,11*

LÆVA EJUS *Ct. 2,6*

MISSUS EST ANGELUS *Lc. 1,26*

NE TIMEAS MARIA *Lc. 1,30*

NIGRA SUM *Ct. 1,5*

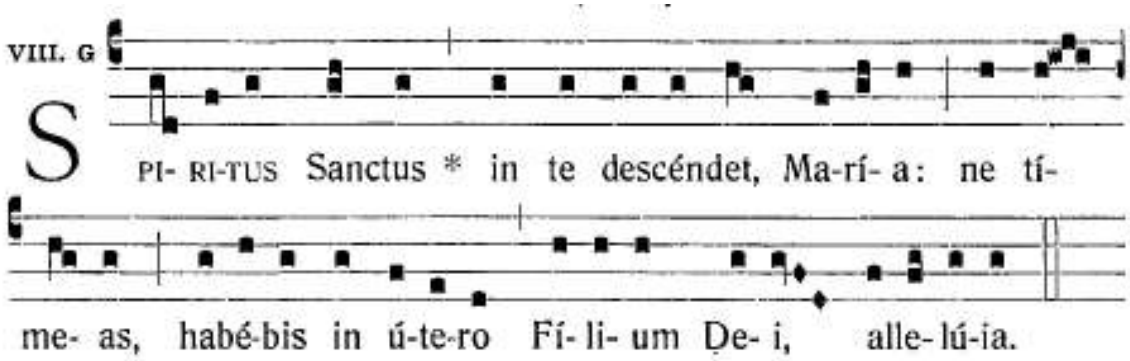
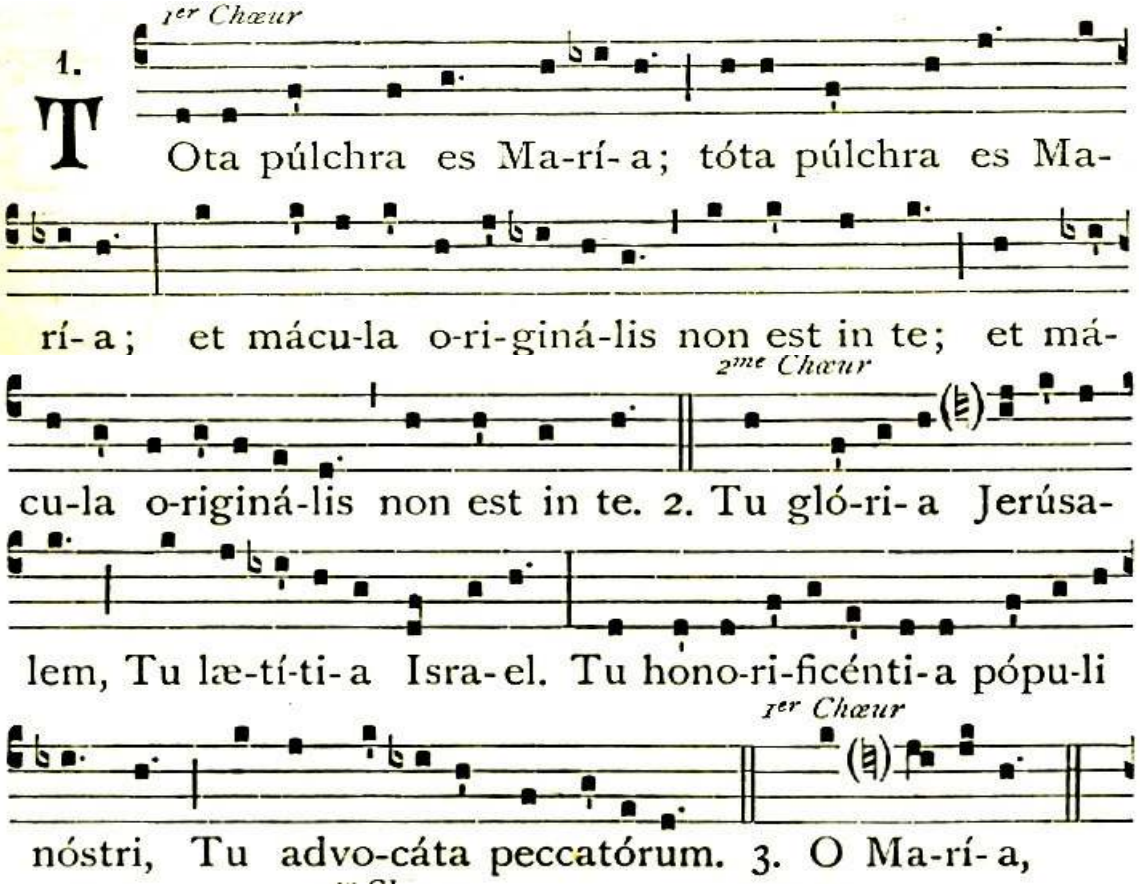
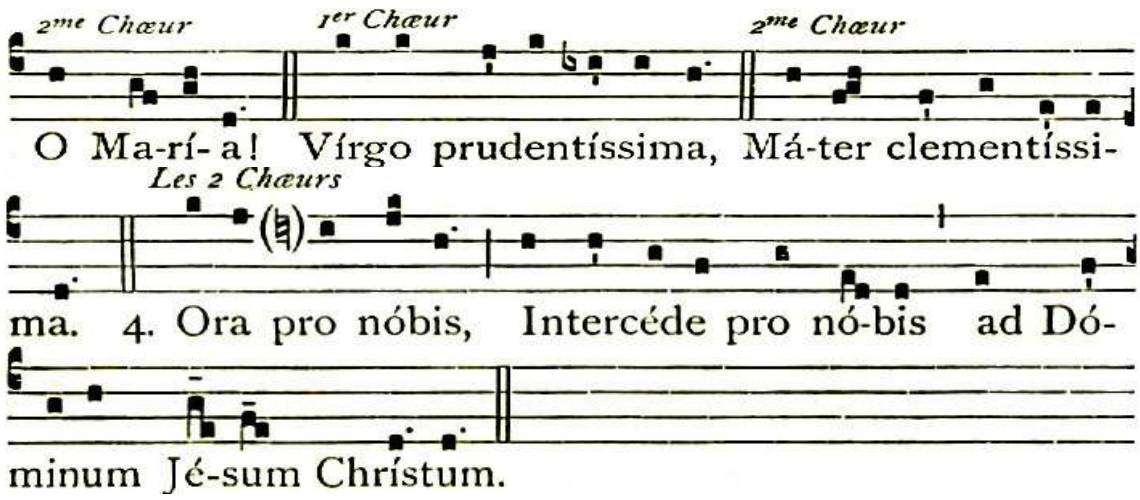
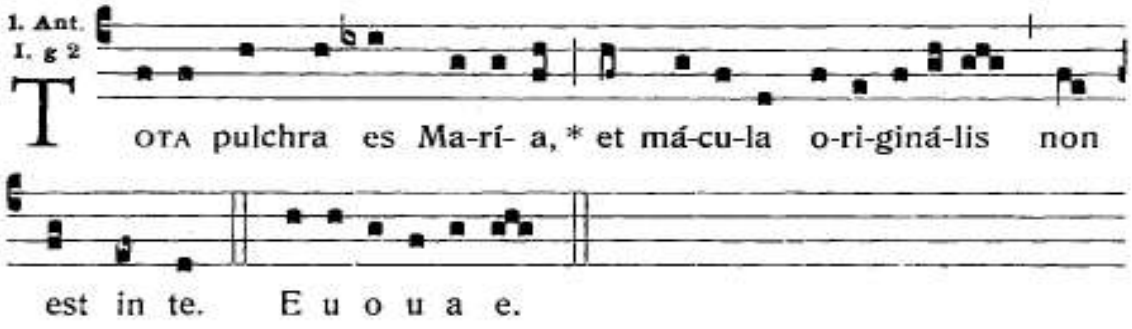
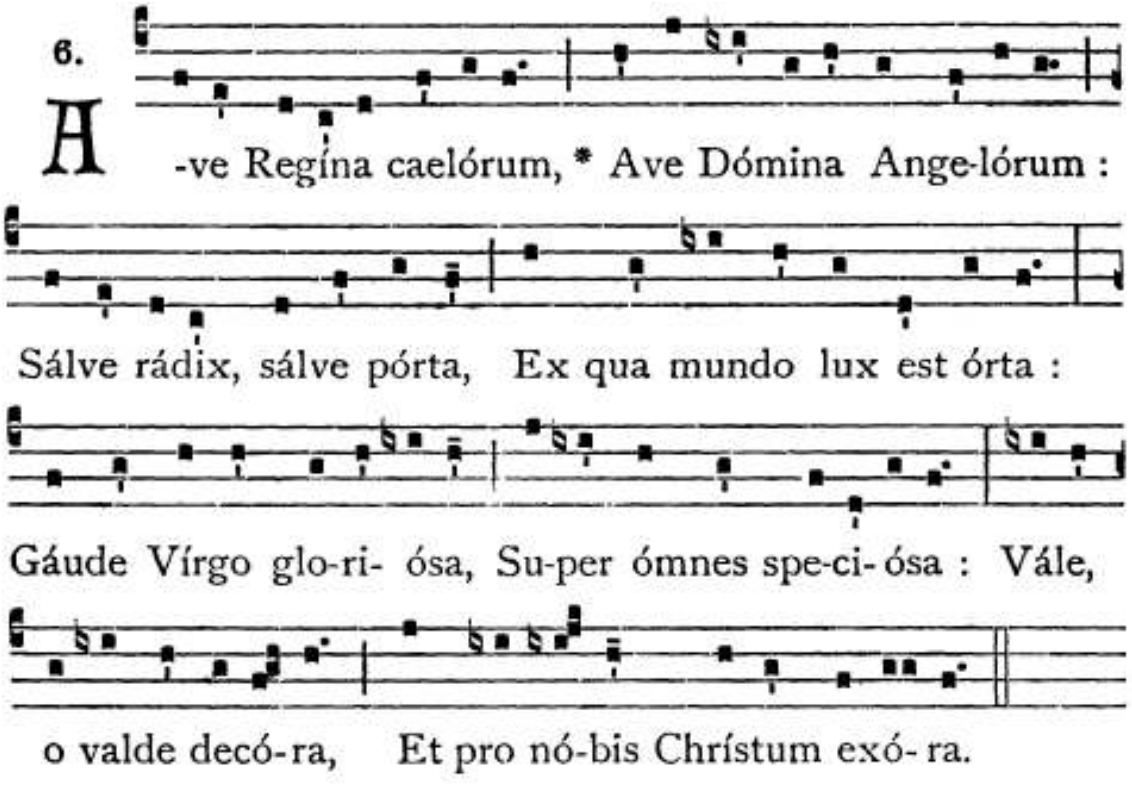
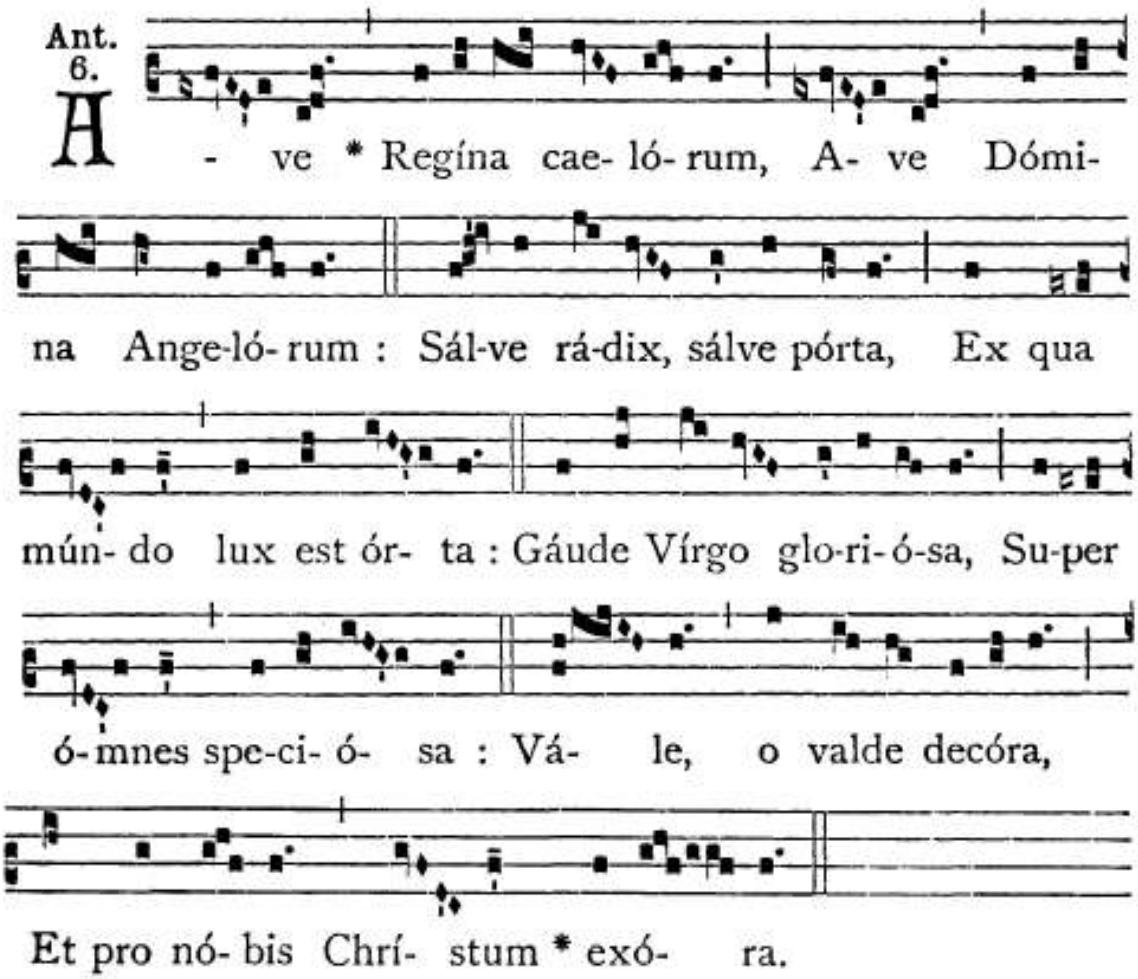
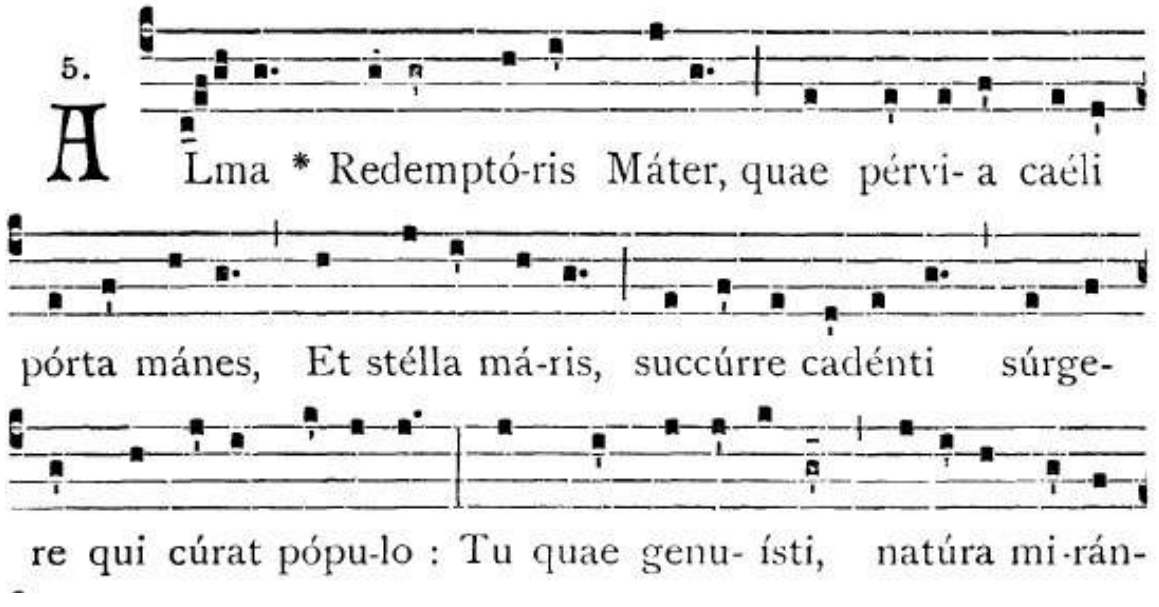
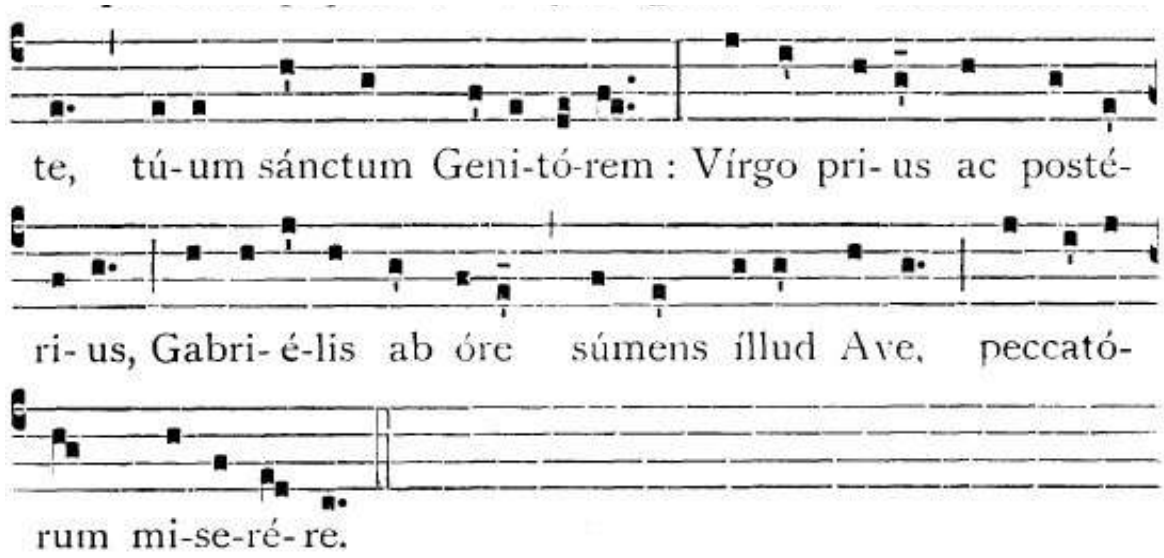


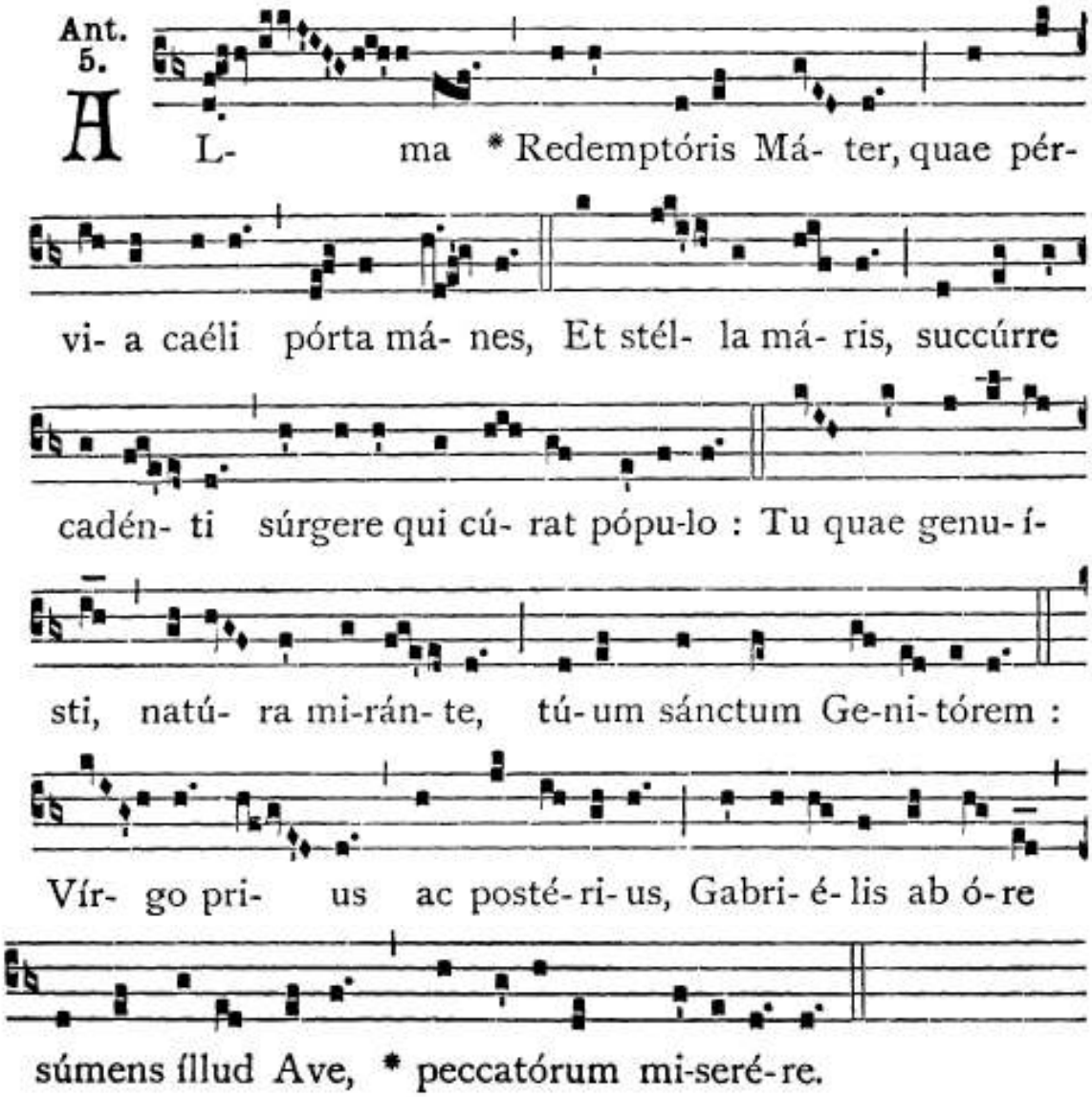
NUPTIÆ *Gv 2,1*



QUOMODO FIET *Lc 1,34*

SPECIOSA

SPIRITUS SANCTUS *(Annunciazione)(Lc.1,35)*



SPIRITUS SANCTUS *(Dom.I Avvento)(Lc.1,35)*

TOTA PULCHRA *Ct 4,7*

(simplex)

AVE REGINA CÆLORUM

AVE REGINA CÆLORUM *(SOLENNE)*

ALMA REDEMPTORIS *(Ermanno di Reichenau sec. XI)*



ALMA REDEMPTORIS *(SOLENNE)*

REGINA CÆLI *(Gregorio V sec X)*

6.

R Egína caéli * laetáre, alle-lú-ia : Qui- a quem me-

ru- ísti portáre, alle-lú-ia : Resurréxit, sic-ut dixit, alle-

lú-ia : Ora pro nó-bis Dé-um, alle-lú- ia.

REGINA CÆLI *(SOLENNE)*

Ant. VI.

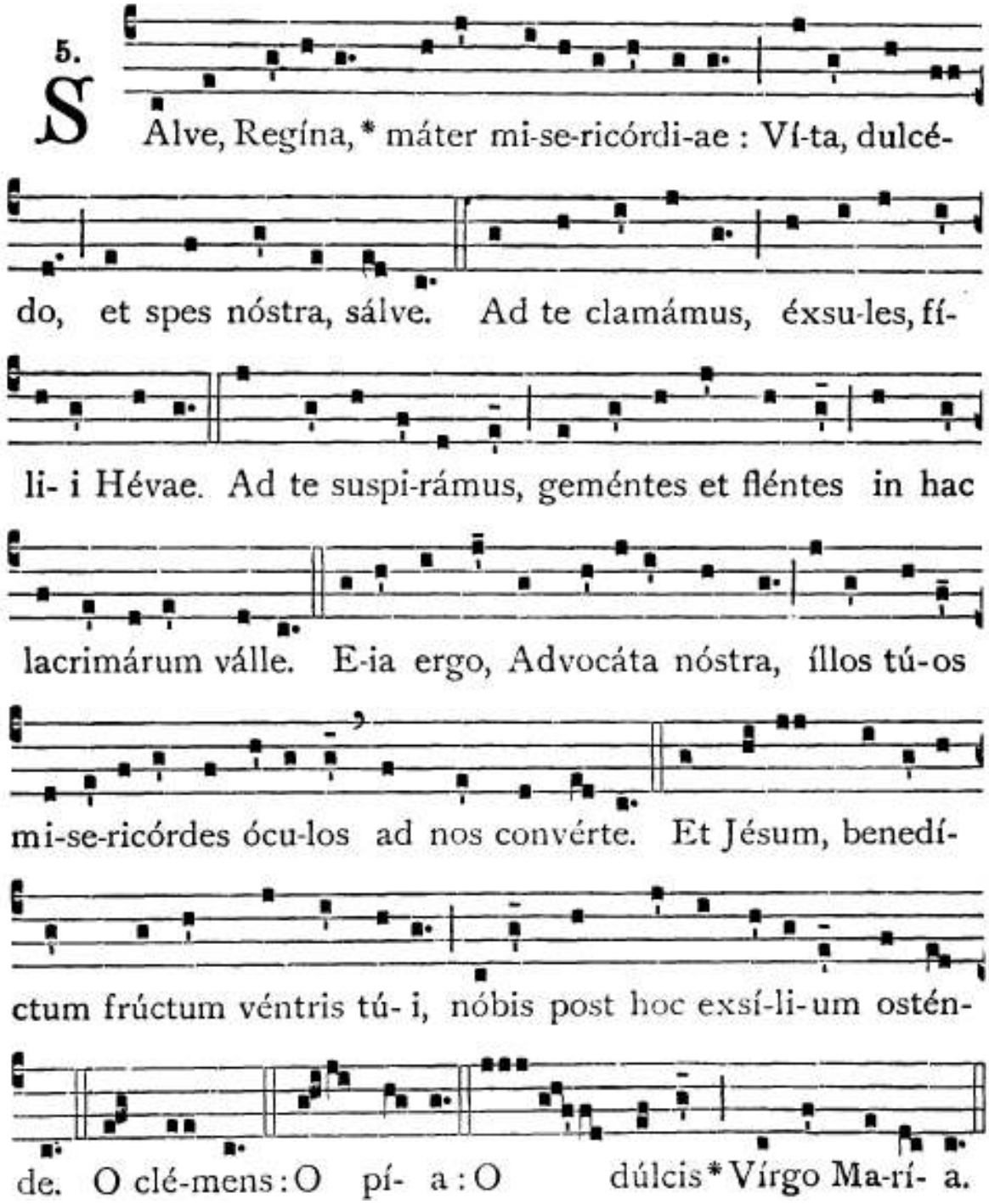
R E-GINA coe-li * lae-tá- re, al-le- lú-ia: Qui-a

quem me- ru- í-sti por- tá- re, alle-

lú-ia: Re-surré- xit, sic-ut di-xit, al-le- lú-ia: O-ra pro no-

bis De- um, alle- * ** lú- ia.

SALVE REGINA *(Ermanno di Reichenau Sec.XI)*



SALVE REGINA *(SOLENNE)*

Ant. 1

S Al- ve, Re gi- na, ma-ter mi- se-ri-cordi- æ.

Vi- ta dulce- do et spes nostra, sal-ve. Ad te clama-mus,

exsu-les, fi- li- i He-væ. Ad te suspi-ra-mus gementes

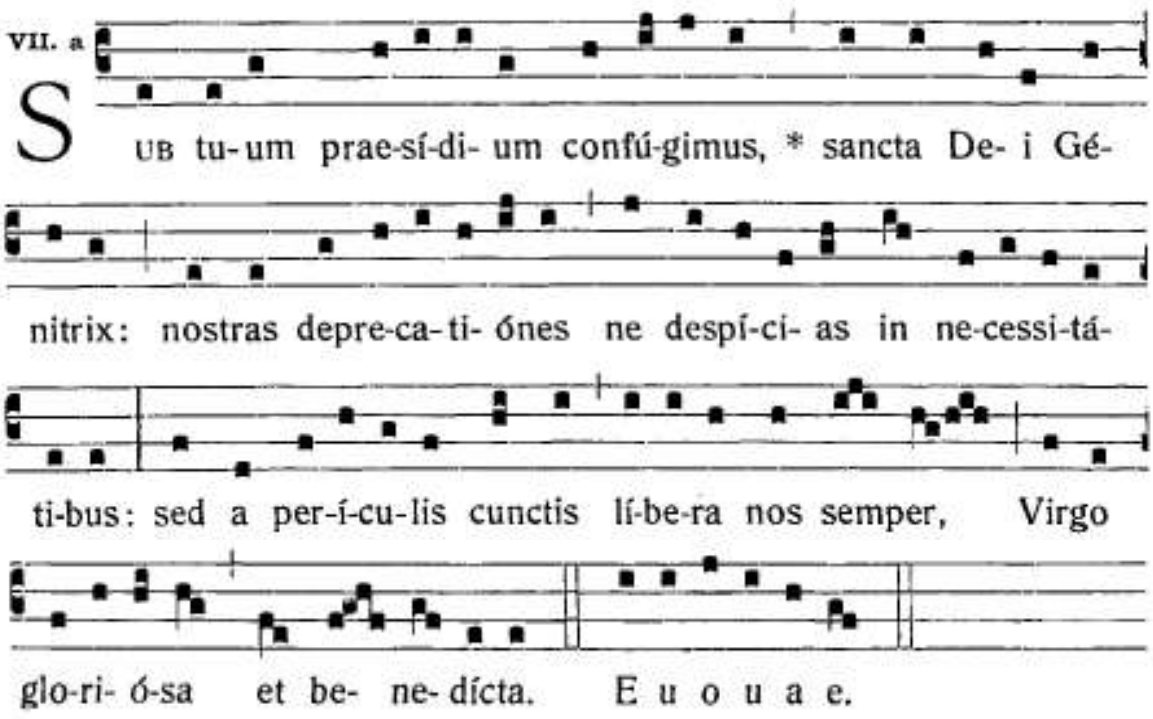
et flentes in hac lacrima-rum val-le. E- ia ergo, advo-ca-

ta nostra, il-los tu- os mi-se-ri-cor-des o-cu-los ad nos

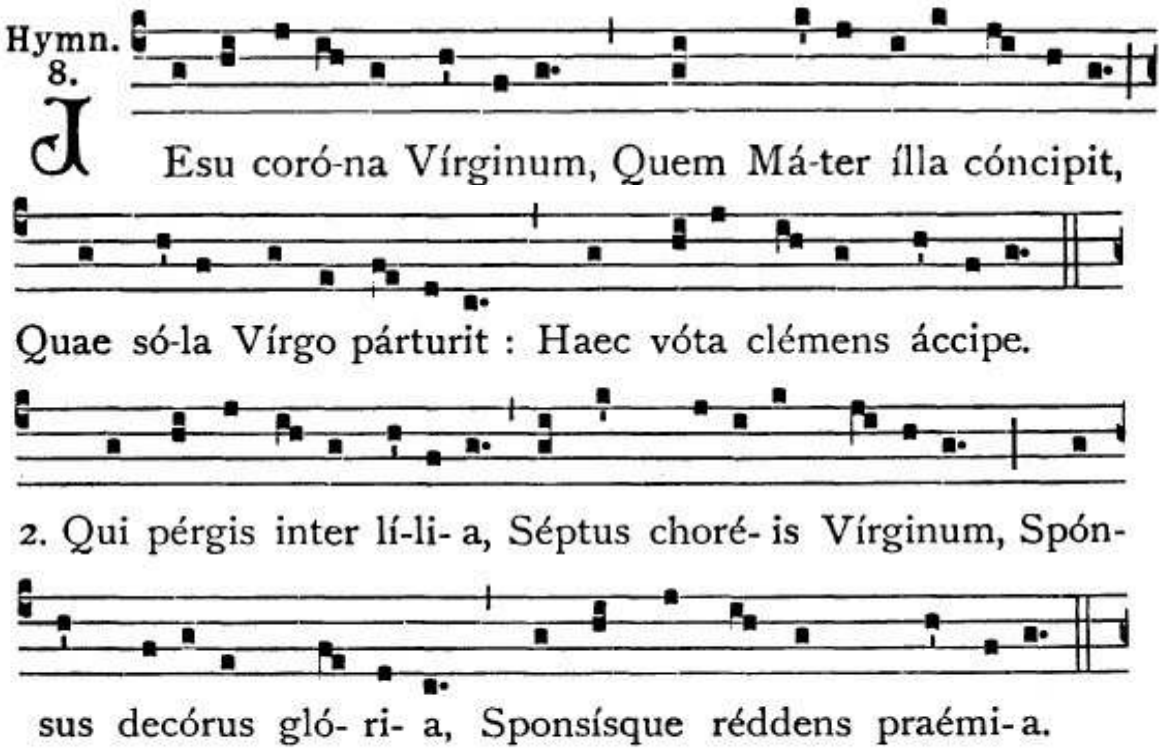
conver- te. Et Je-sum, be-ne-di- ctum fructum ventris tu- i,

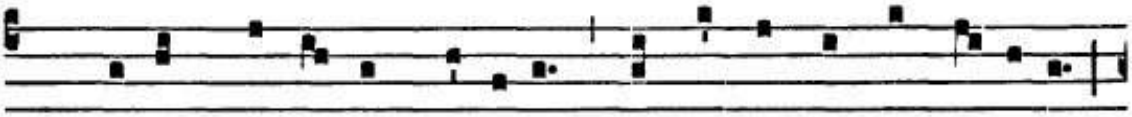
no- bis post hoc ex-i- li- um ostende. O cle- mens! O

pi- a! O dul cis Virgo Ma- ri- a.

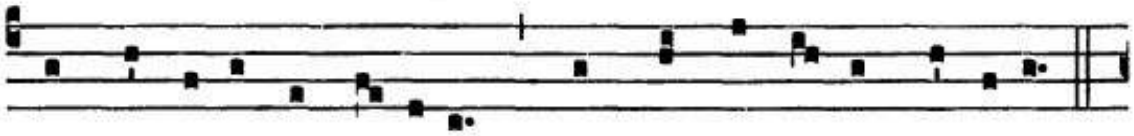
SUB TUUM PRÆSIDIUM *(Sec. III)*

INNI

JESU CORONA VIRGINUM *(S.Ambrogio)*

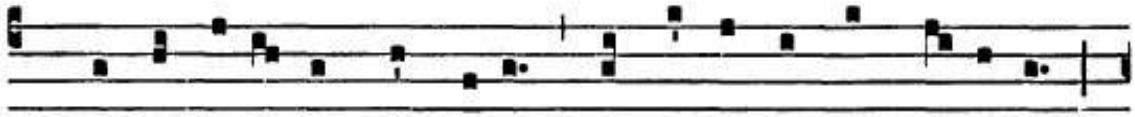


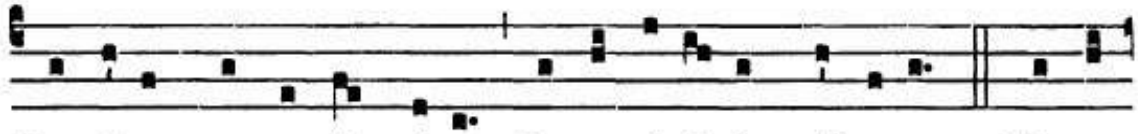


3. Quocúmque téndis, Vírgines Sequúntur, atque láudibus



Post te canéntes cúrsi-tant, Hymnósque dúlces pérsonant.



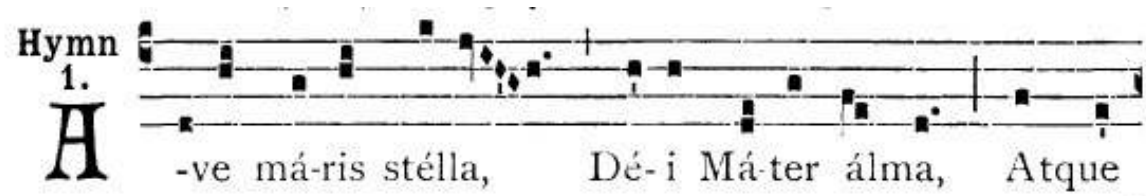
4. Te deprecámur súppli-ces, Nóstris ut áddas sénsibus,

Nescí-re prorsus ómni- a Corrupti- ó-nis vúlnera. 5. Vírtus,

hónor, laus, gló-ri- a Dé- o Pátri cum Fí- li- o, Sáncto

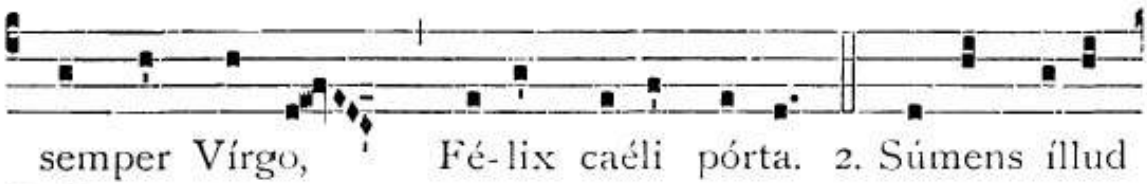
simul Pa-rácli-to, In saeculó-rum saécu-la. Amen.

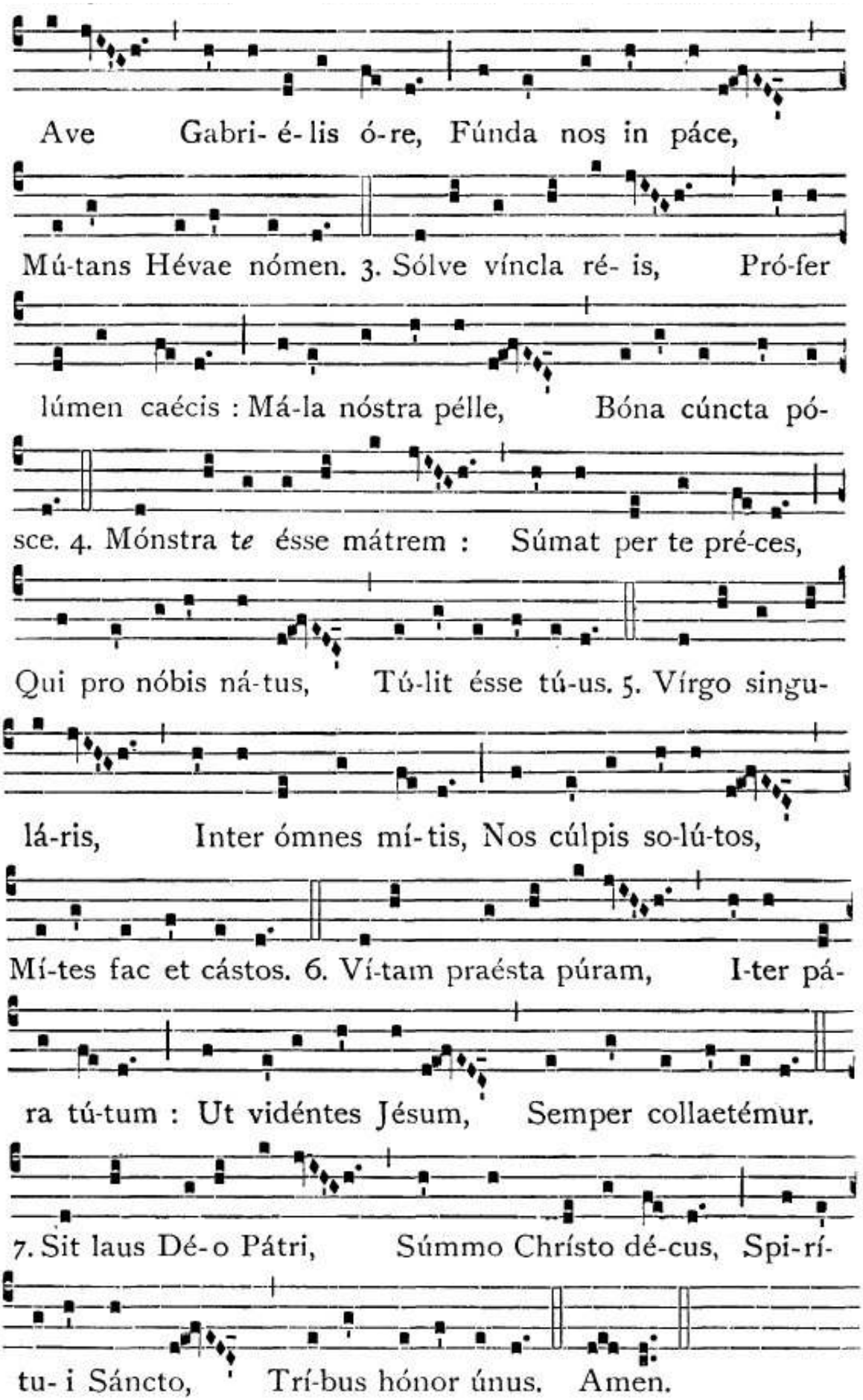
AVE MARIS STELLA *(Venanzio Fortunato 530-609)*

Hymn
1.

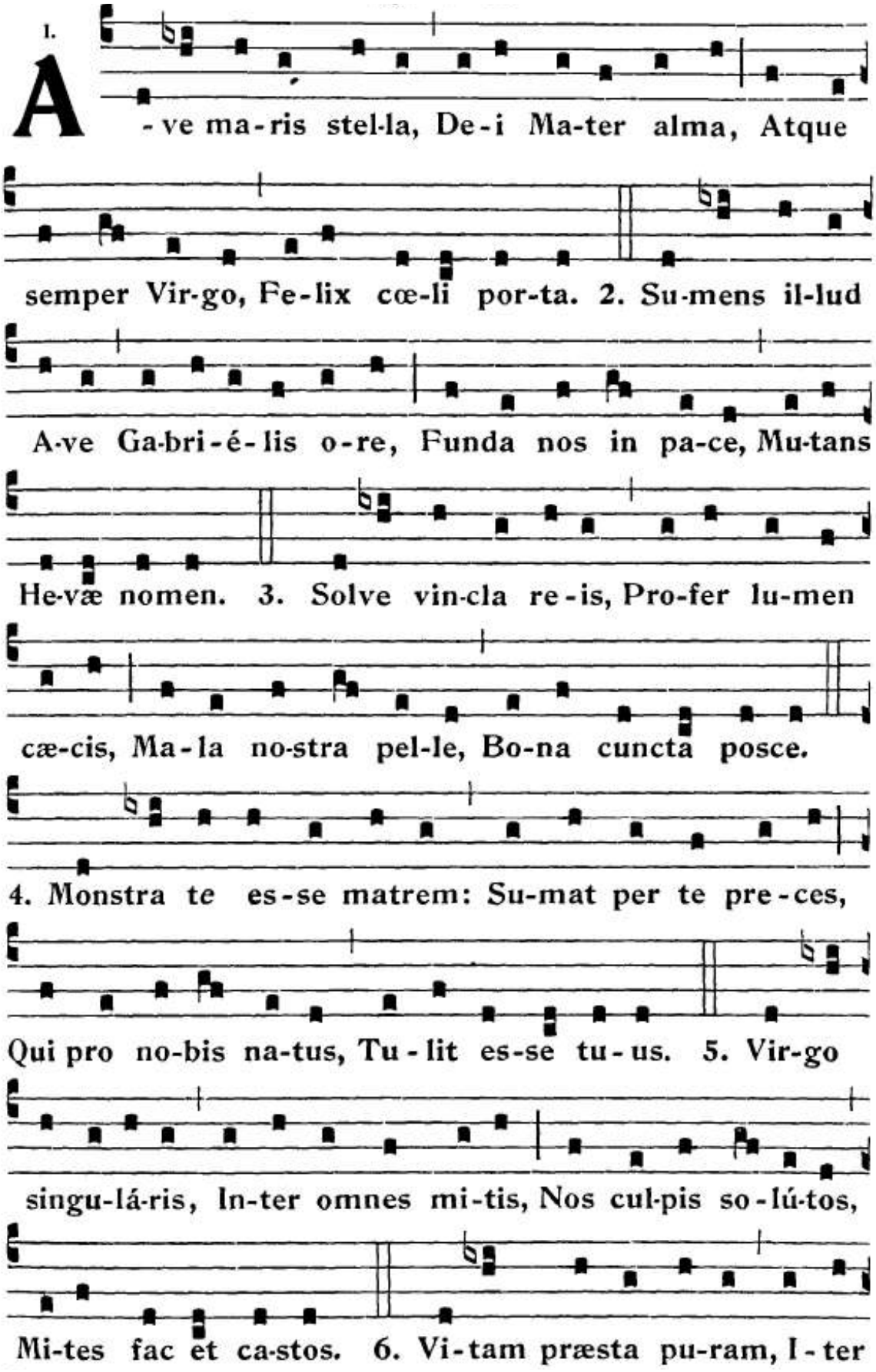
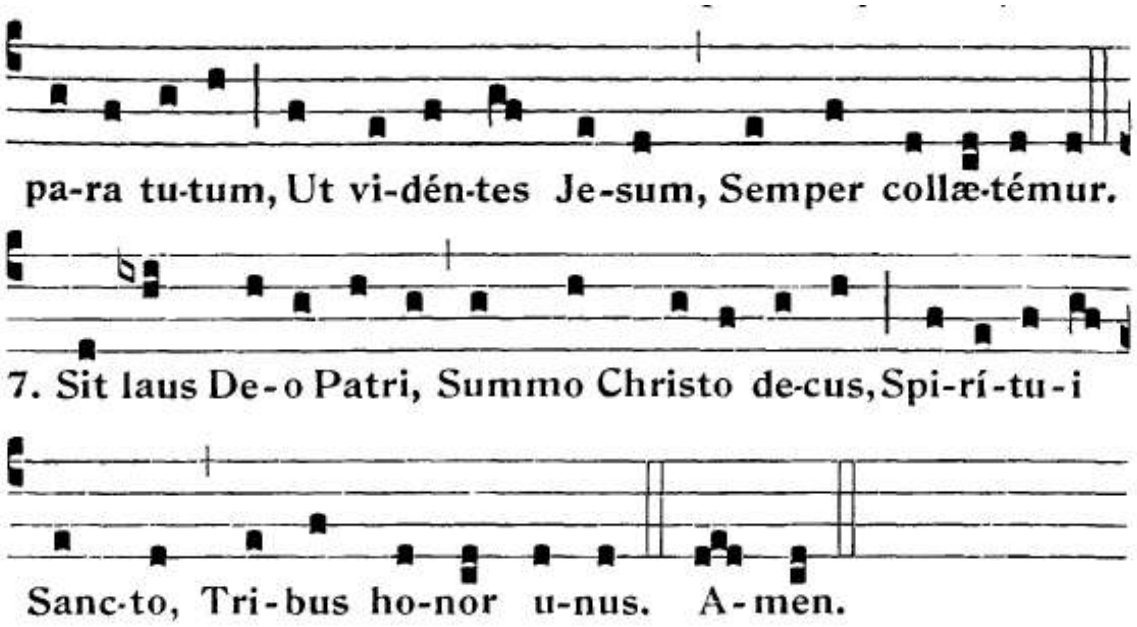


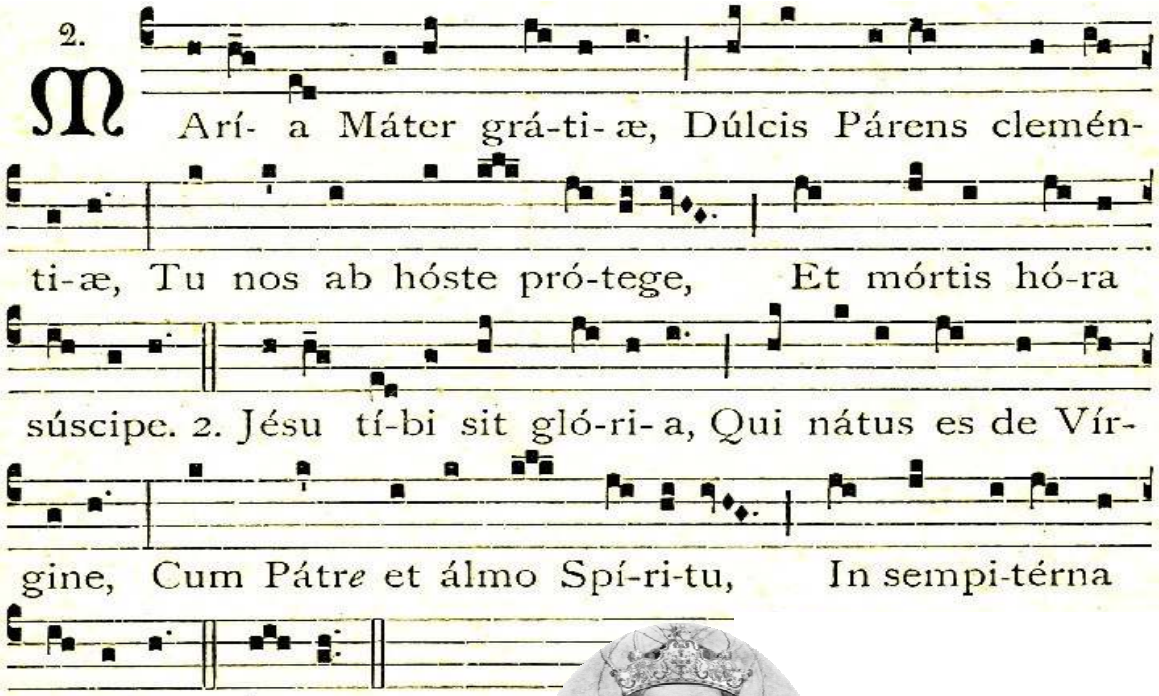
A -ve má-ris stélla, Dé- i Má-ter álma, Atque



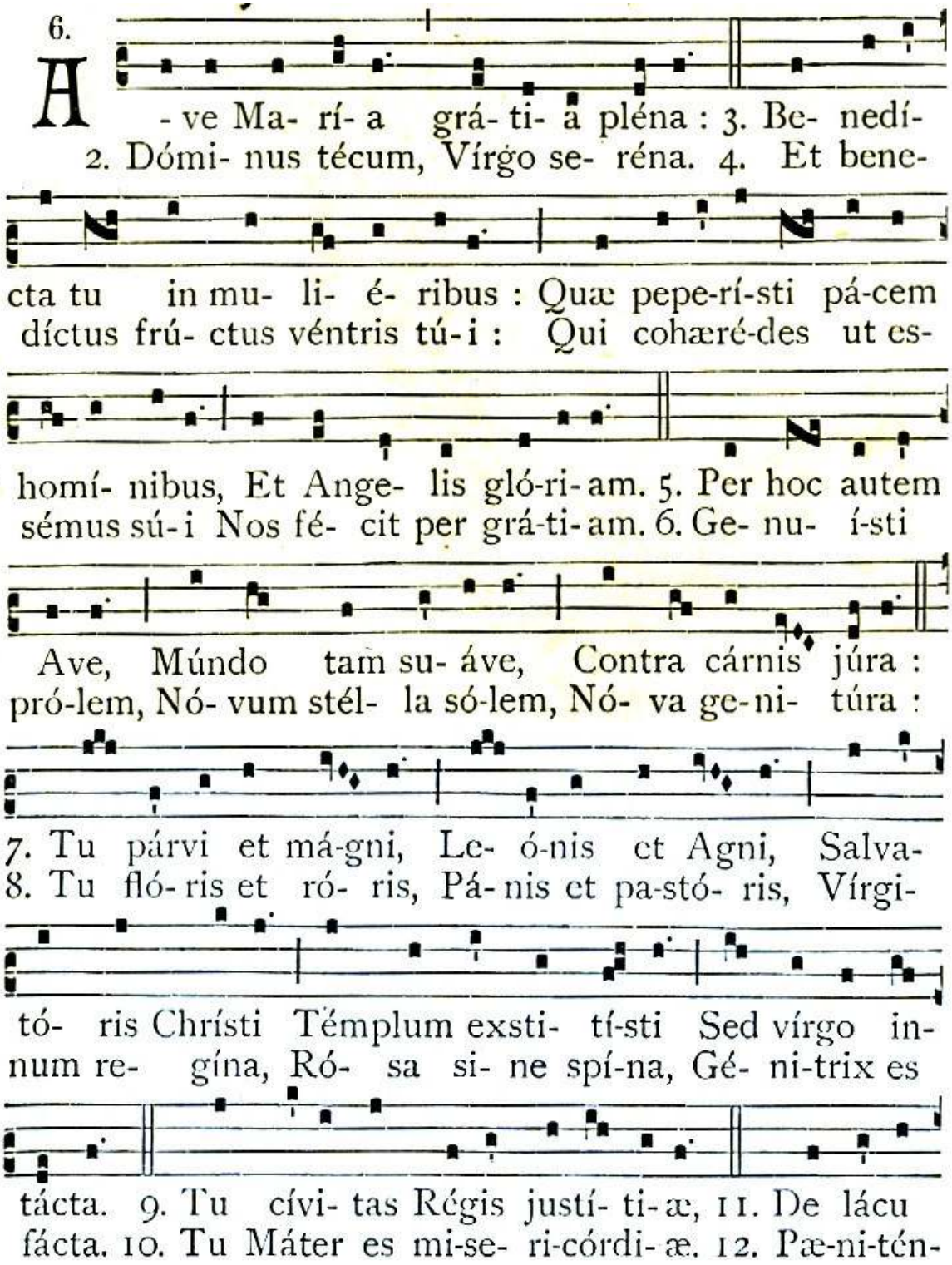
semper Vírgo, Fé- lix caéli pórta. 2. Súmens íllud

Ave Gabri- é- lis ó-re, Fúnda nos in páce,
Mú-tans Hévae nómen. 3. Sólve víncla ré- is, Pró-fer
lúmen caécis : Má-la nóstra pélle, Bóna cúncta pó-
sce. 4. Mónstra te ésse mátrem : Súmat per te pré-ces,
Qui pro nóbis ná-tus, Tú-lit ésse tú-us. 5. Vírgo singu-
lá-ris, Inter ómnes mí-tis, Nos cúlpis so-lú-tos,
Mí-tes fac et cástos. 6. Ví-tam praésta púram, I-ter pá-
ra tú-tum : Ut vidéntes Jésum, Semper collaetémur.
7. Sit laus Dé- o Pátri, Súmmo Chrísto dé-cus, Spi-rí-
tu- i Sáncto, Trí-bus hónor únus. Amen.

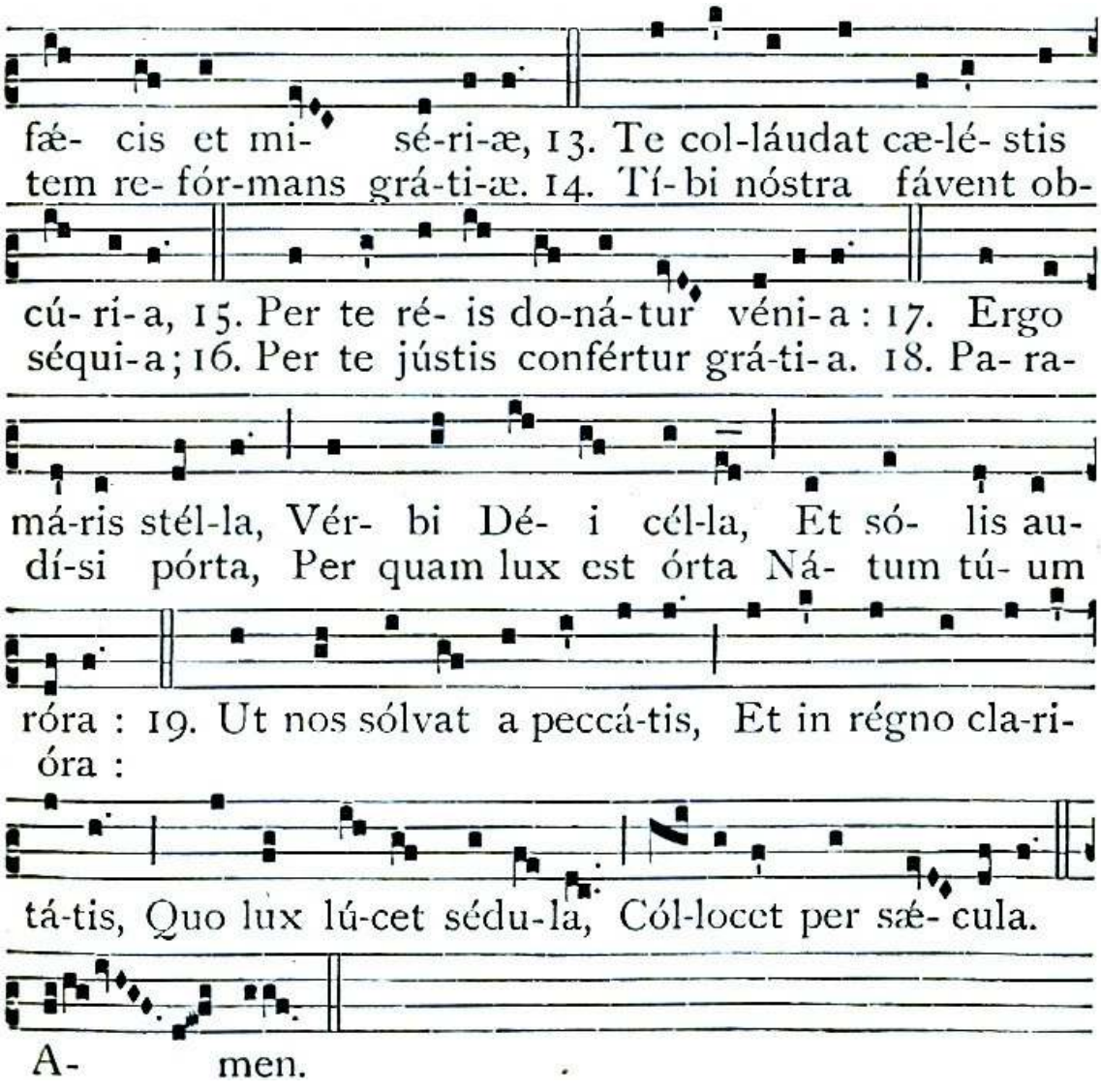
AVE MARIS STELLA *(ALTRO MODO)*

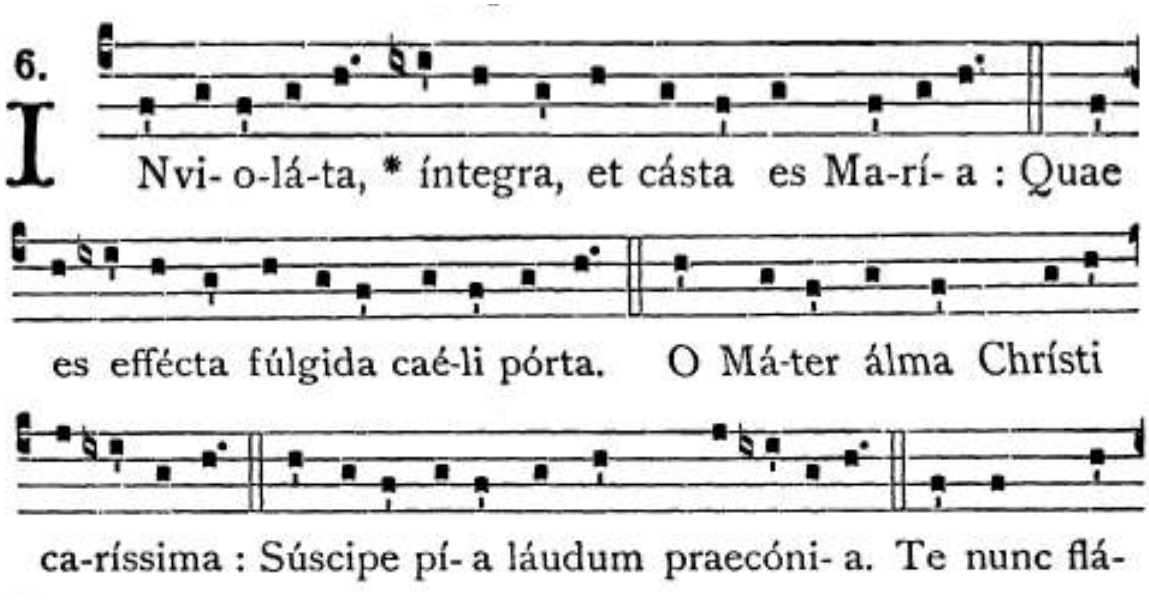
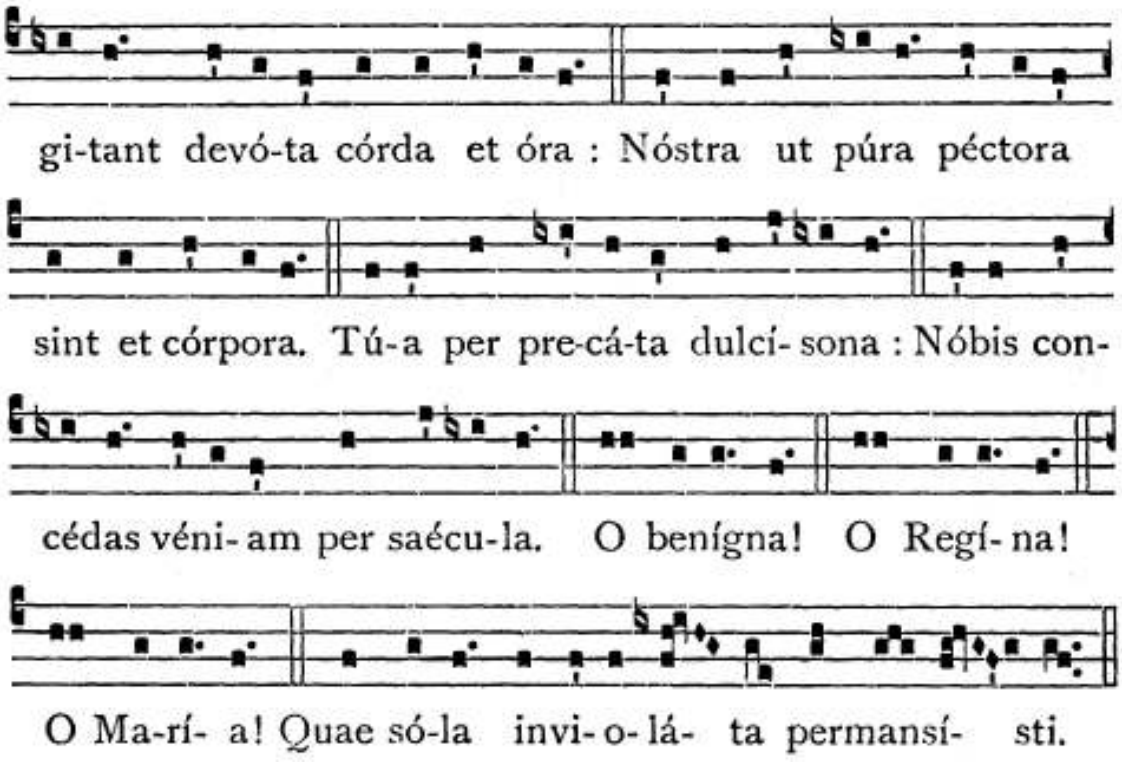
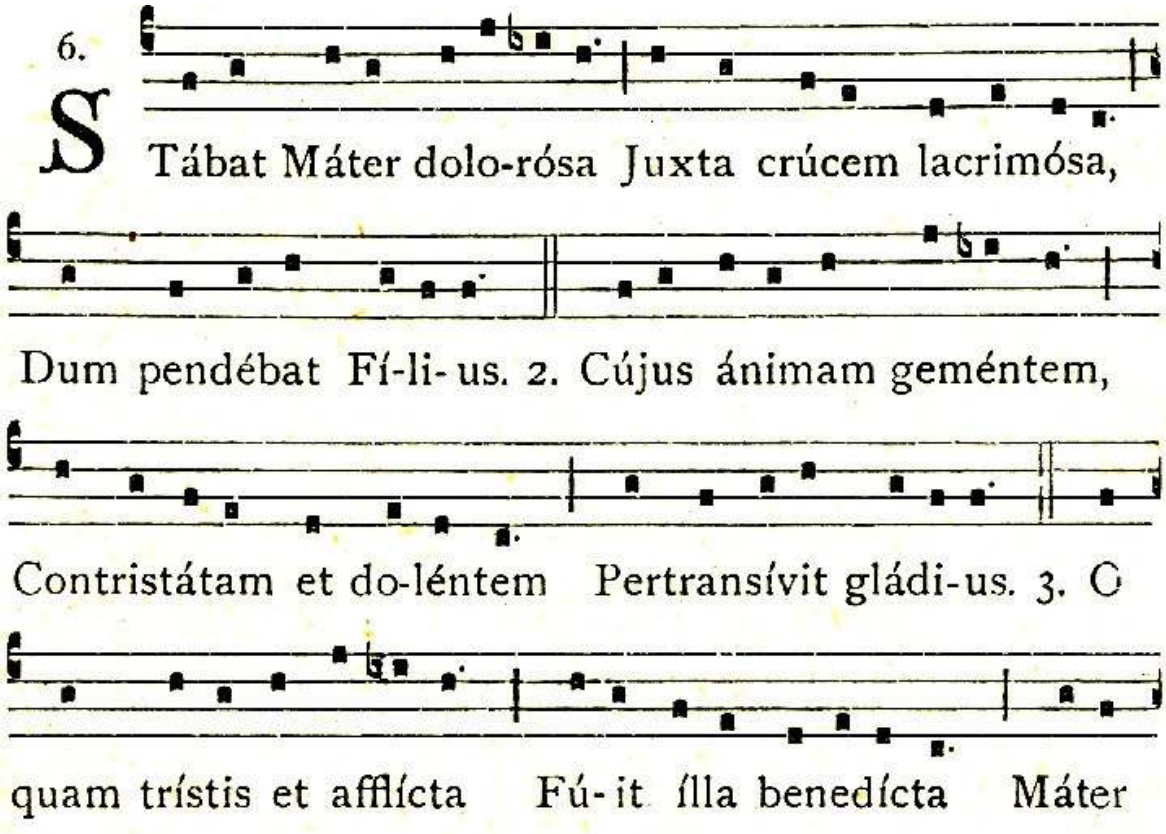
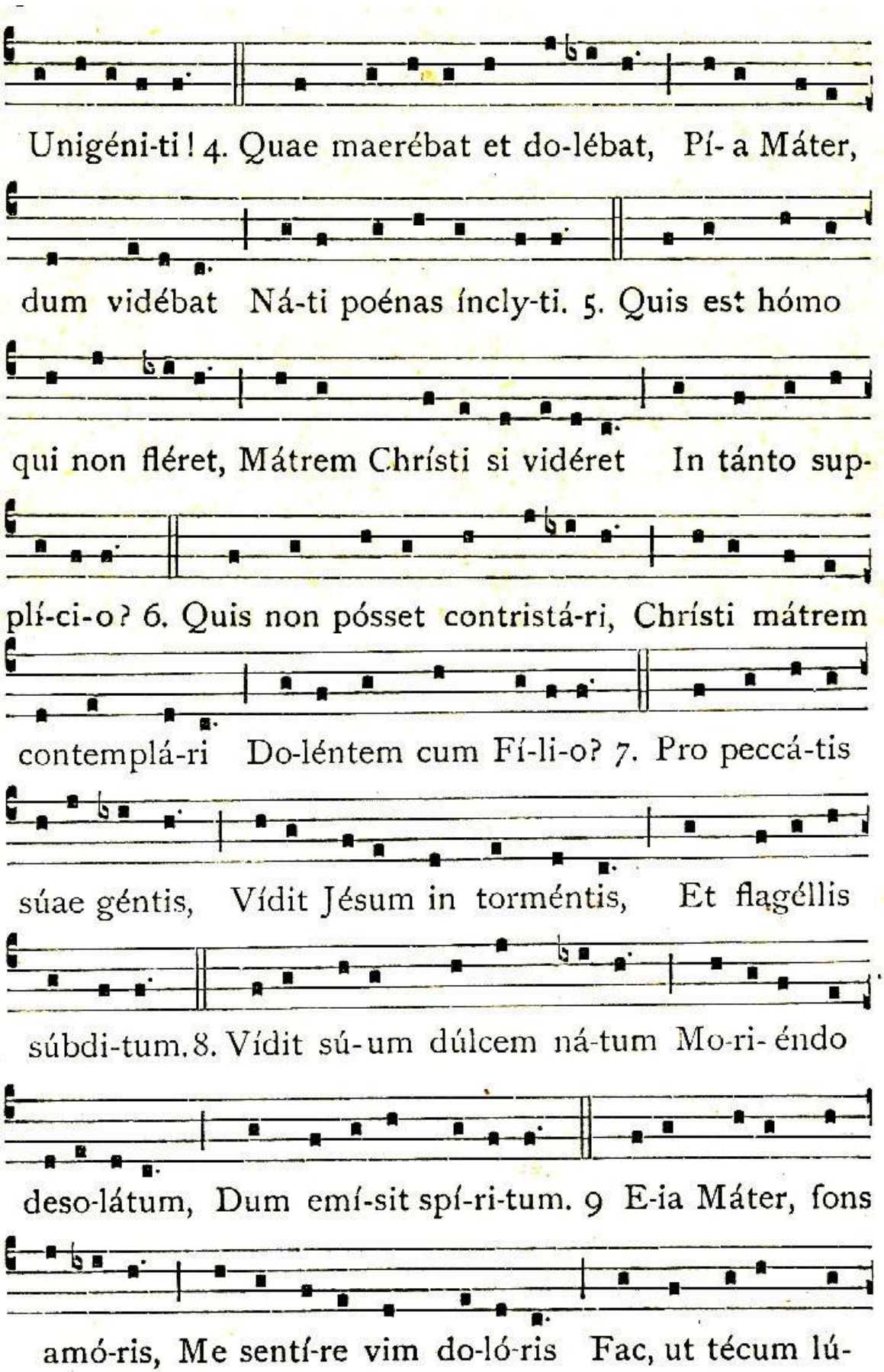
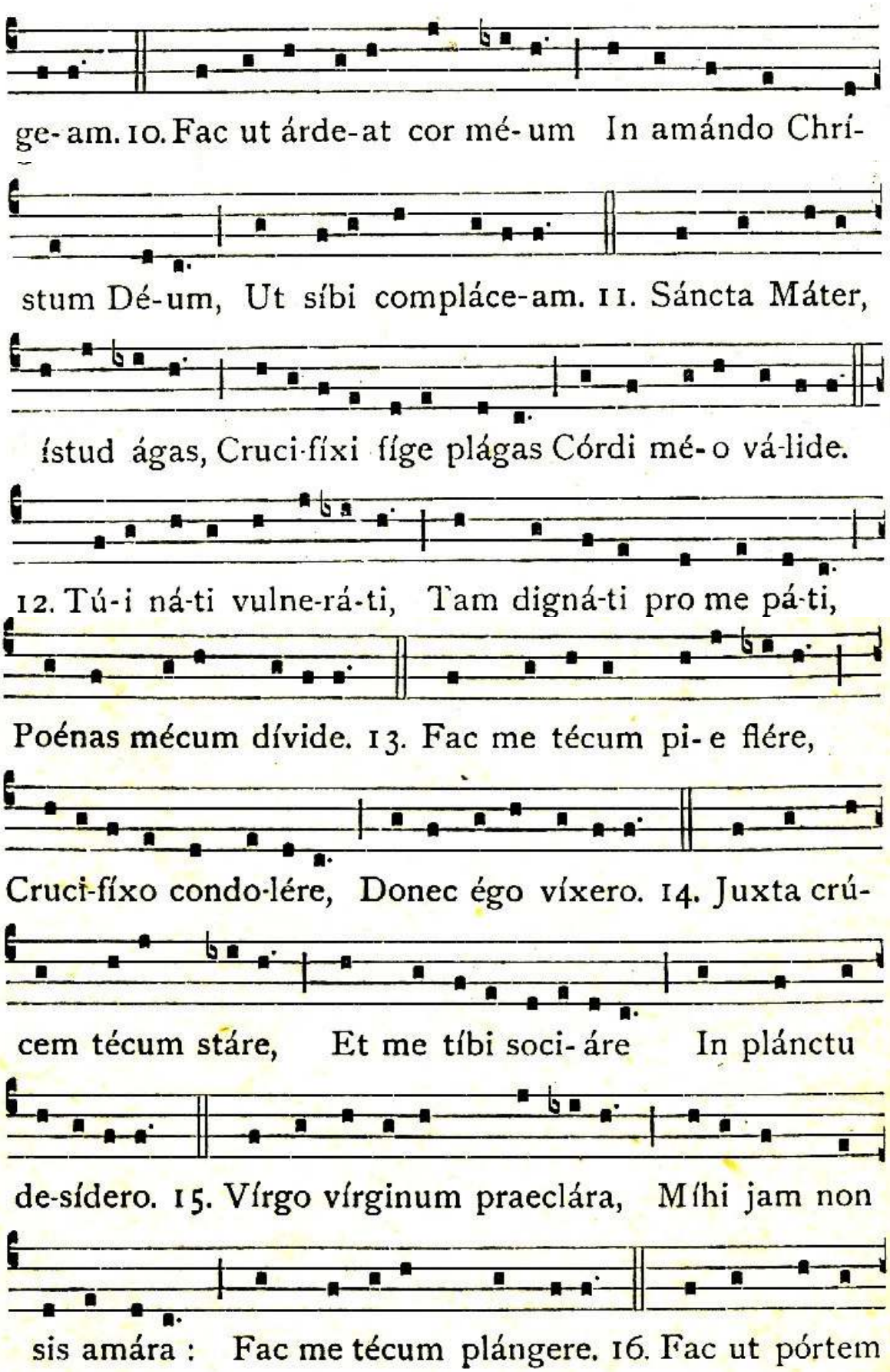


MARIA MATER GRATIÆ

SEQUENZE

AVE MARIA




fæ- cis et mi- sé-ri-æ, 13. Te col-láudat cæ-lé- stis
tem re- fór-mans grá-ti-æ. 14. Tí- bi nóstra fávent ob-
cú- ri- a, 15. Per te ré- is do-ná-tur véni- a : 17. Ergo
séqui- a ; 16. Per te jústis confértur grá-ti- a. 18. Pa- ra-
má-ris stél-la, Vér- bi Dé- i cél-la, Et só- lis au-
dí-si pórta, Per quam lux est órta Ná- tum tú- um
róra : 19. Ut nos sólvat a peccá-tis, Et in régno cla-ri-
óra :
tá-tis, Quo lux lú-cet sédu-la, Cól-locet per sæ- cula.
A- men.

INVIOLATA

6.
I Nvi- o-lá-ta, * íntegra, et cásta es Ma-rí- a : Quae
es effécta fúlgida caé-li pórta. O Má-ter álma Chrísti
ca-ríssima : Súscipe pí- a láudum praecóni- a. Te nunc flá-

STABAT MATER *(Jacopone da Todi)*

Unigéni-ti! 4. Quae maerébat et do-lébat, Pí- a Máter,
dum vidébat Ná-ti poénas íncly-ti. 5. Quis est hómo
qui non fléret, Mátrem Chrísti si vidéret In tánto sup-
plí-ci-o? 6. Quis non pósset contristá-ri, Chrísti mátrem
contemplá-ri Do-léntem cum Fí-li-o? 7. Pro peccá-tis
súae géntis, Vídit Jésum in torméntis, Et flagéllis
súbdi-tum. 8. Vídit sú-um dúlcem ná-tum Mo-ri-éndo
deso-látum, Dum emí-sit spí-ri-tum. 9 E-ia Máter, fons
amó-ris, Me sentí-re vim do-ló-ris Fac, ut técum lú-

ge-am. 10. Fac ut árde-at cor mé-um In amándo Chrí-
stum Dé-um, Ut síbi compláce-am. 11. Sáncta Máter,
ístud ágas, Cruci-fíxi fíge plágas Córdi mé-o vá-lide.
12. Tú-i ná-ti vulne-rá-ti, Tam digná-ti pro me pá-ti,
Poénas mécum dívide. 13. Fac me técum pi-e flére,
Cruci-fíxo condo-lére, Donec égo víxero. 14. Juxta crú-
cem técum stáre, Et me tíbi soci-áre In plánctu
de-sídero. 15. Vírgo vírginum praeclára, Míhi jam non
sis amára : Fac me técum plángere. 16. Fac ut pórtem

Chrísti mórtem, Passi-ónis fac consórtem, Et plágas re-

có-lere. 17. Fac me plágis vulne-rá-ri, Fac me crúce ine-

bri-á-ri, Et cru-óre Fí-li-i. 18. Flámmis ne úrar suc-

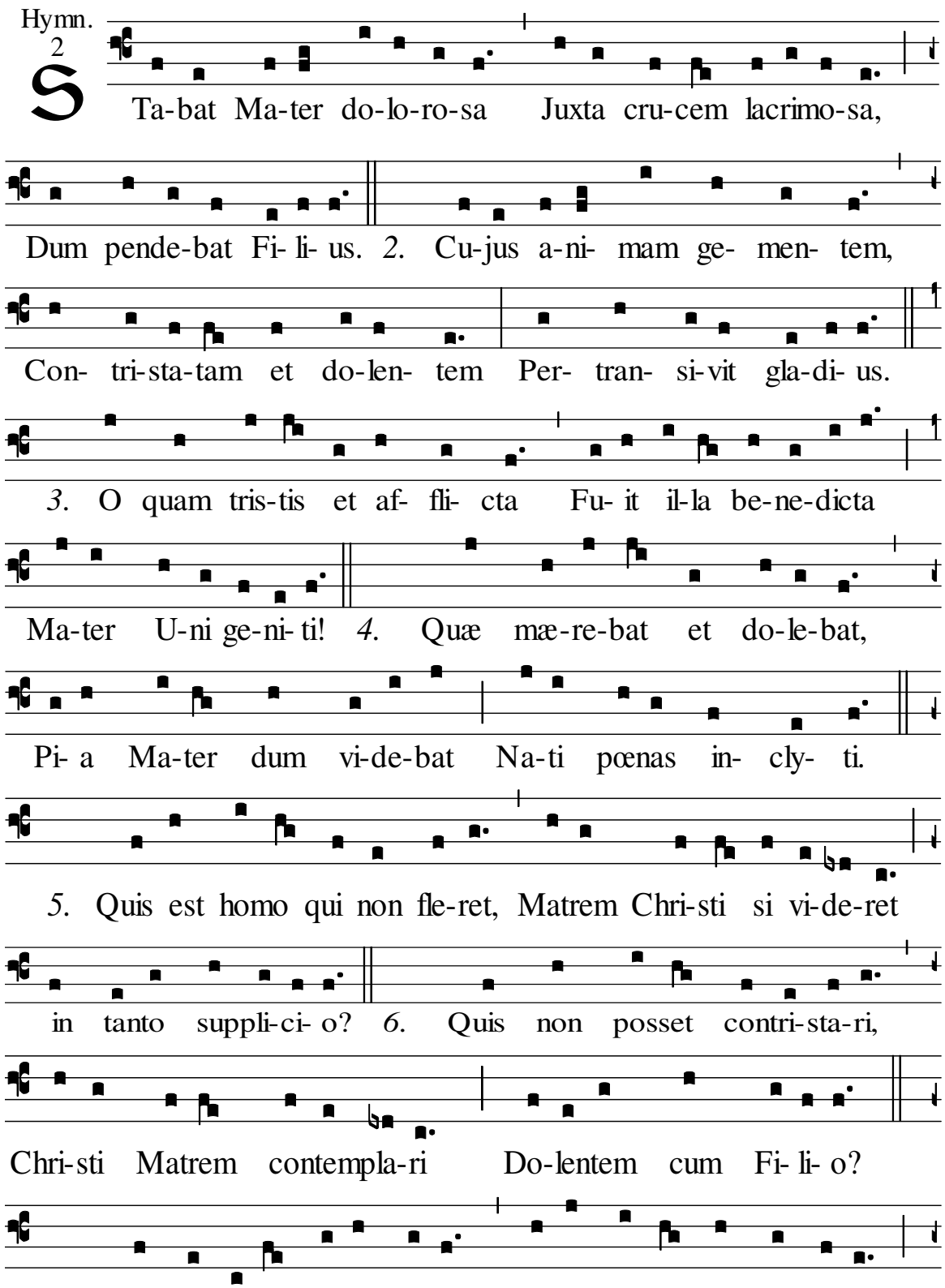
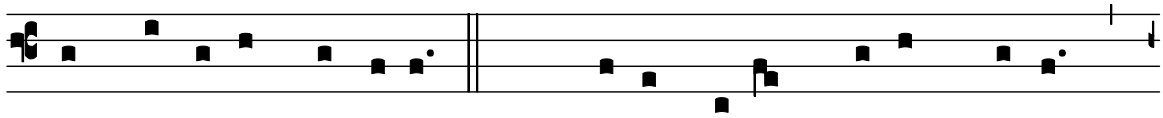
cénsus. Per te, Vírgo, sim defénsus In di-e judí-

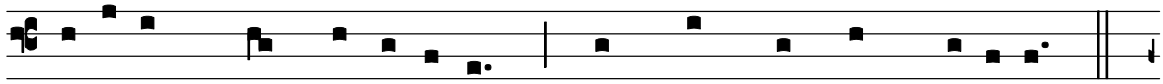
ci-i. 19. Chríste, cum sit hinc ex-í-re, Da per Mátrem

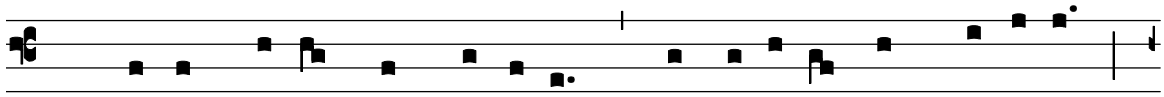
me vení-re Ad pálmam victó-ri-ae. 20. Quando córpus

mo-ri-étur, Fac ut ánimae donétur Paradí-si gló-ri-a.

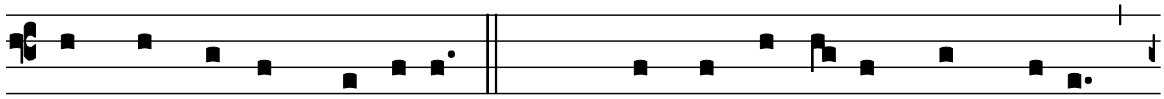
Amen.

STABAT MATER *(ALTRO MODO)*



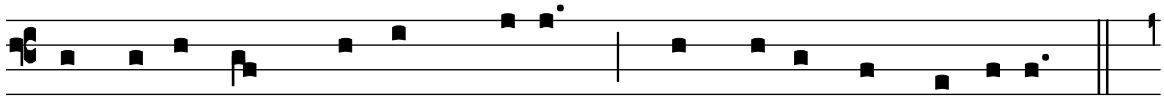
Et fla-gel-lis subdi-tum. *8.* Vi-dit su- um dulcem na-tum

Mo-ri- en- do de-so-la-tun, Dum e- mi- sit spi- ri-tum.



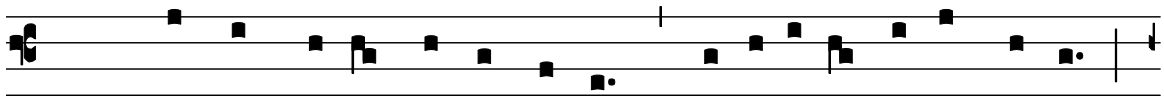
9. E-ja Ma-ter, fons amo-ris, Me senti-re vim do-lo-ris



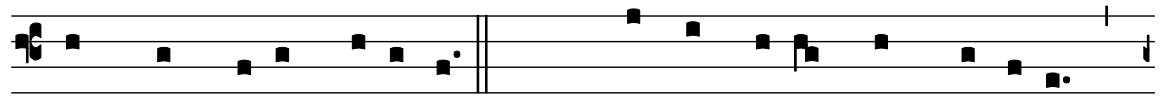
Fac, ut te-cum lu-ge- am. *10.* Fac ut arde- at cor me- um



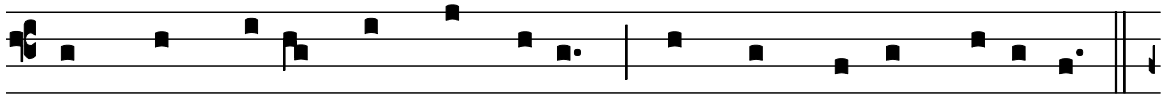
In amando Chri-stum De- um, Ut si-bi compla-ce- am.



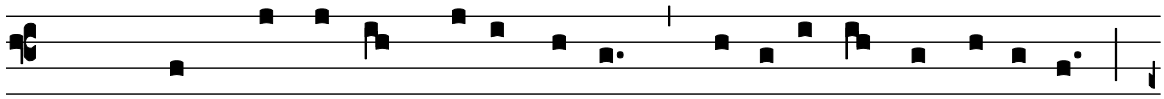
11. Sancta Ma-ter, i-stud a-gas, Cru-ci- fi-xi fi-ge pla-gas

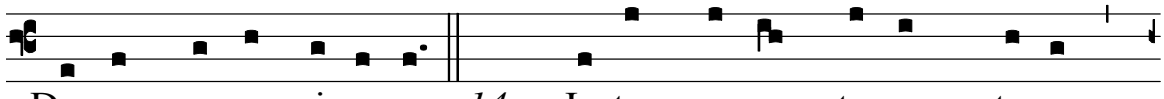
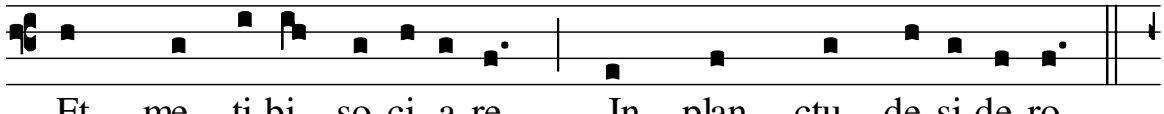


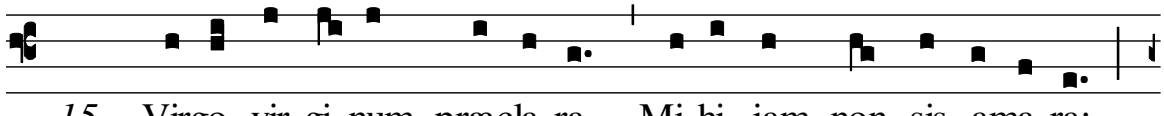
Cor- di me- o va-li-de. *12.* Tu- i na-ti vul- ne-ra-ti,



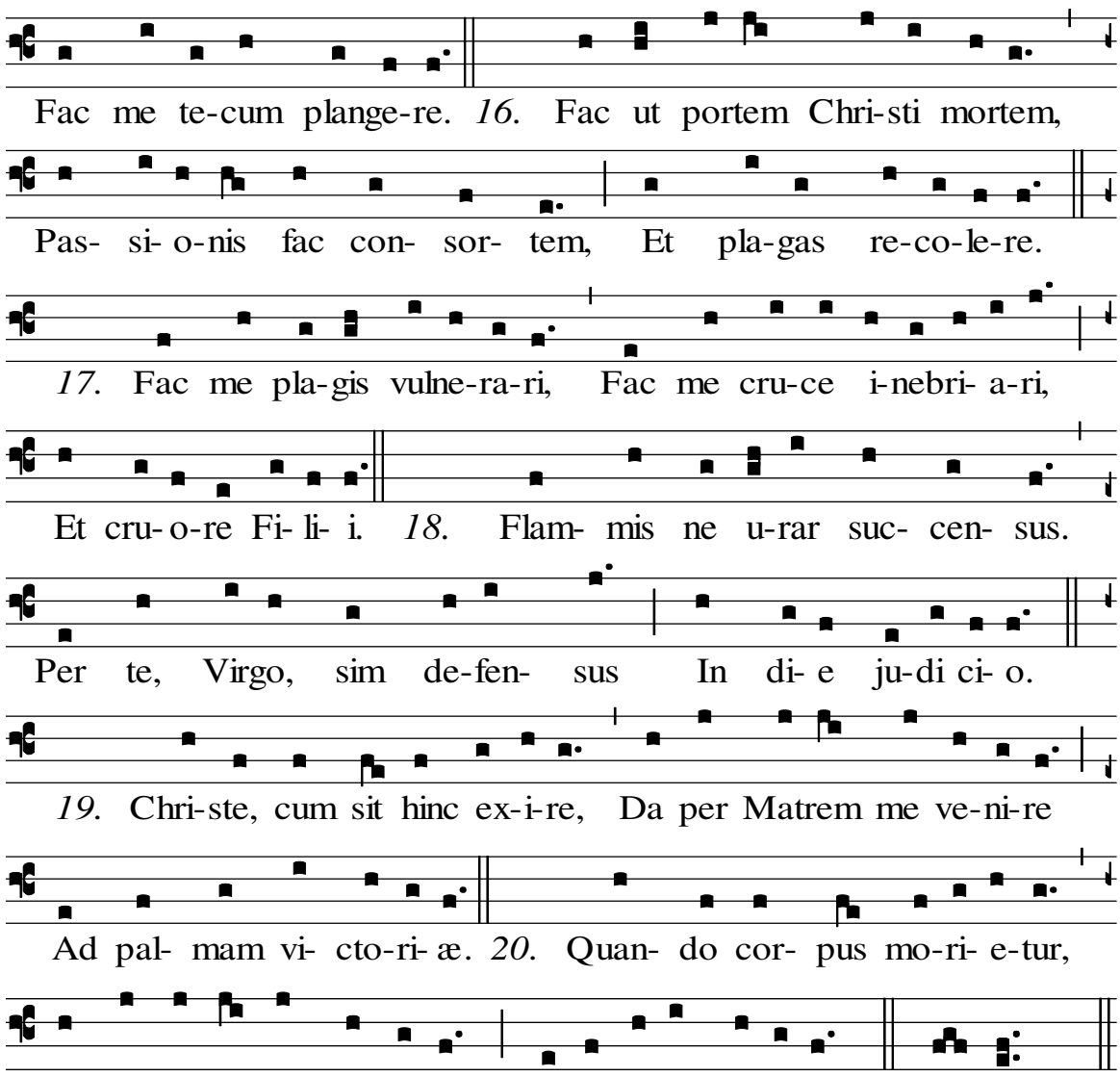
Tam di- gna-ti pro me pa-ti, Pœ- nas me-cum di-vi-de.



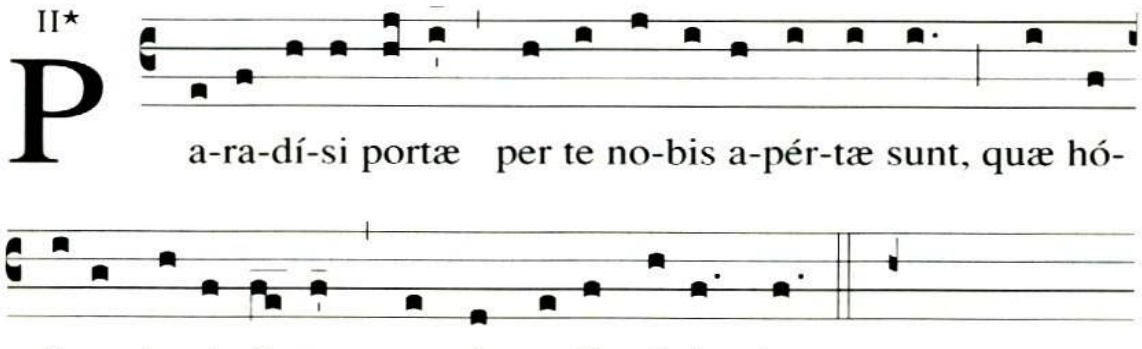
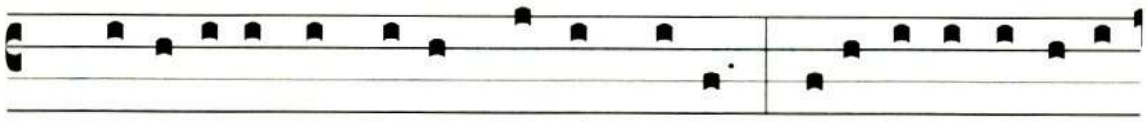
13. Fac me te-cum pi- e fle-re, Cru-ci- fi-xo condo-le-re,

Do-nec e-go vi-xe-ro. *14.* Juxta cru-cem te-cum sta-re,

Et me ti-bi so-ci- a-re In plan- ctu de-si-de-ro.



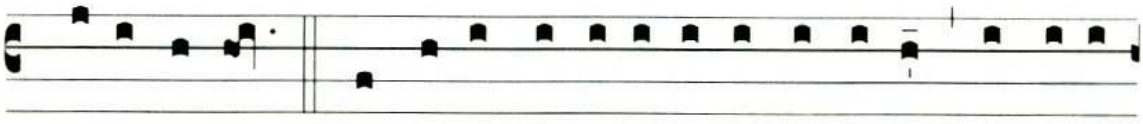
15. Virgo vir-gi- num præcla-ra, Mi-hi jam non sis ama-ra:



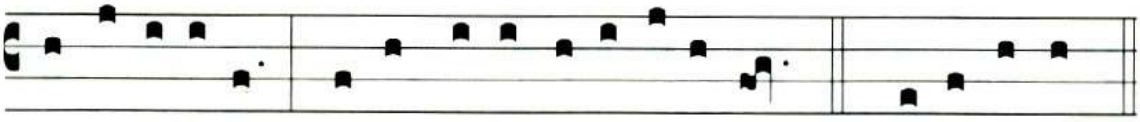
VARIE

PARADISI PORTÆ



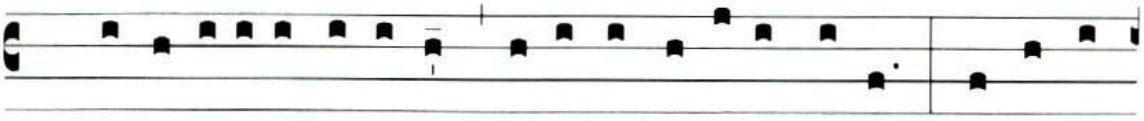
1. ℣. E-ructávit cor me-um verbum bonum: dico e-go ó-pe-ra



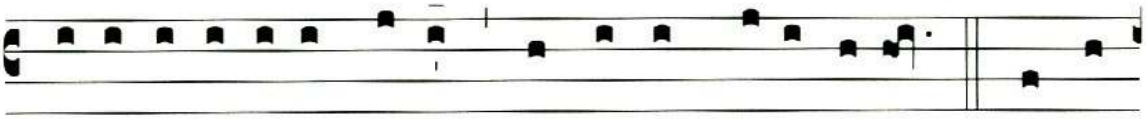
me- a Re-gi. ℣. Adsti-tit Re-gí-na a dextris tu- is in vestí-



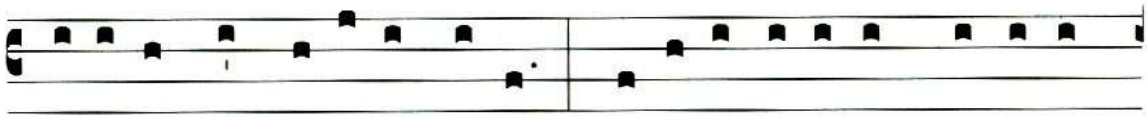
tu de-aurá-to: circúmda-ta va-ri- e-tá- te. *Ant*. Pa-ra-dí- si.



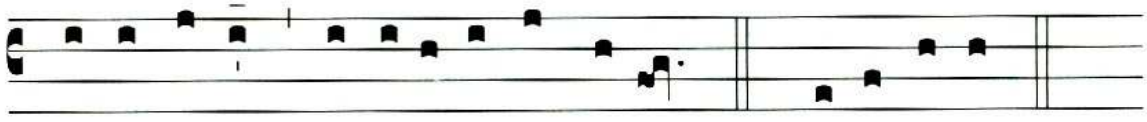
2. ℣. Audi fí-li-a, et vi-de, et inclí-na aurem tu-am: et o-bli-



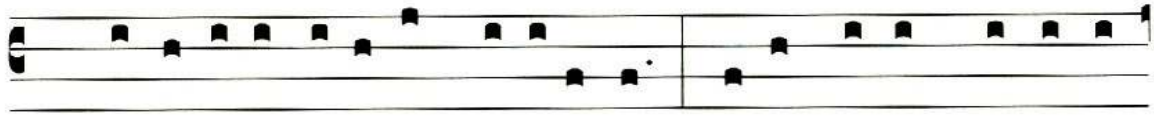
vísce-re pópu-lum tu- um et domum patris tu- i. ℣. Et con-



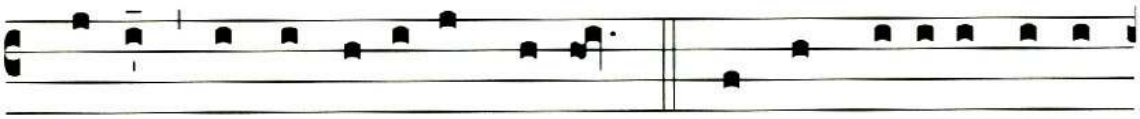
cupíscet Rex decó-rem tu-um: quó-ni-am ipse est Dómi-nus



De- us tu- us, et ado-rá-bunt e-um. *Ant*. Pa-ra-dí- si.

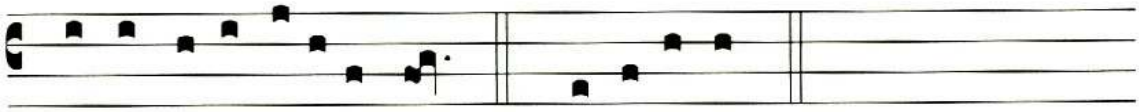


3. ℣. Et fí- li-æ Ty-ri in muné-ri-bus vultum tu- um depre-ca-

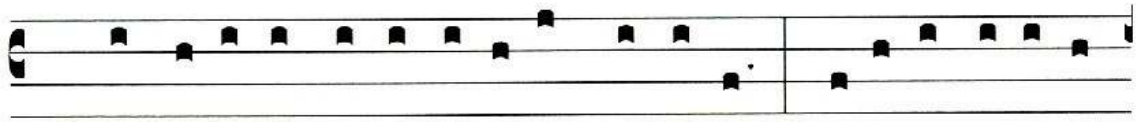


búntur: omnes dí-vi-tes ple-bis. ℣. Omnis gló-ri- a e-ius

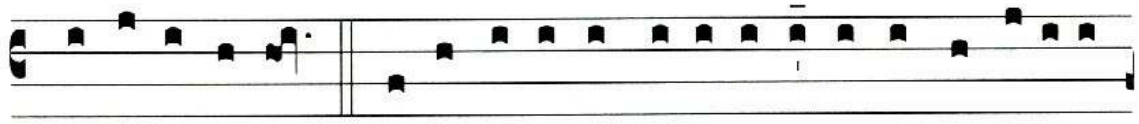
fí- li- æ Regis ab intus: in fímbri- is áure- is circum-a-



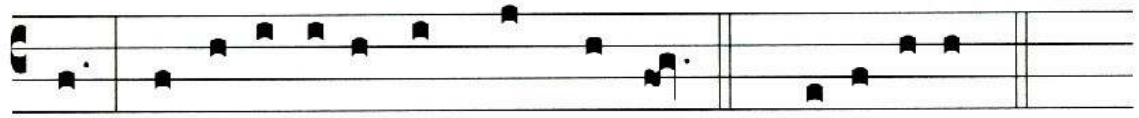
míc-ta va-ri- e-tá-ti-bus. *Ant.* Pa-ra-dí-si.



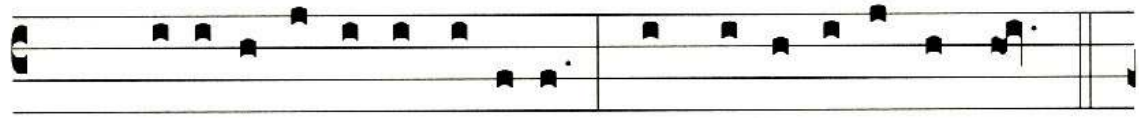
4. ℣. Adducéntur Re-gi vírgi-nes post e- am: próximæ e-ius af-



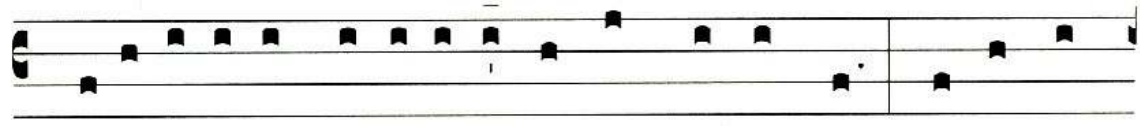
fe-réntur ti-bi. ℣. Affe-réntur in læ-tí- ti- a et exsul-ta-ti-ó-



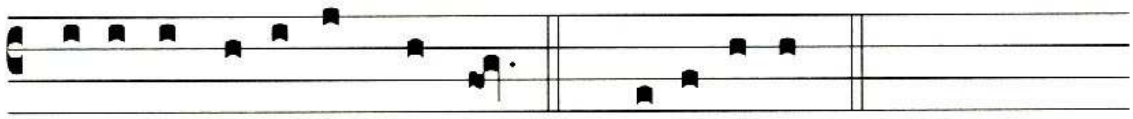
ne: adducéntur in templum Re-gis. *Ant.* Pa-ra-dí-si.



5. ℣. Gló-ri- a Pa-tri, et Fí- li- o, et Spi- rí- tu- i Sancto.



℣. Sicut e-rat in princí-pi- o, et nunc, et semper, et in sæ-



cu-la sæ-cu-ló-rum. Amen. *Ant*. Pa-ra-dí-si.

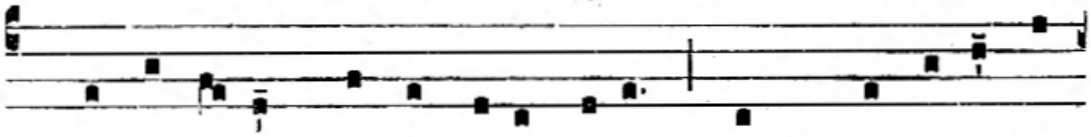
SALVE MATER

5.

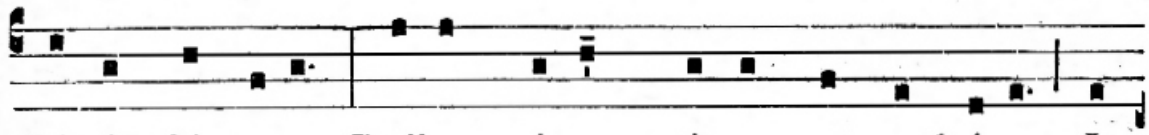
S Alve máter mi-se-ricórdi-ae, Máter Dé-i, et má-

ter véni-ae, Máter spé-i, et máter grá-ti-ae, Máter plé-

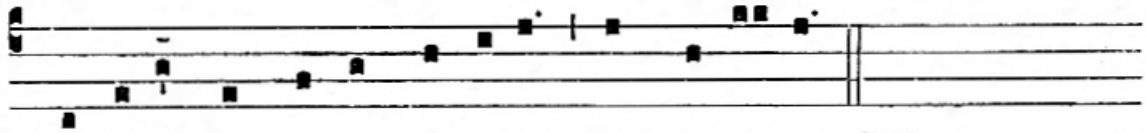
na sánctae laetí-ti-ae, O Ma-rí- a! *Repetitur* Sálve máter.



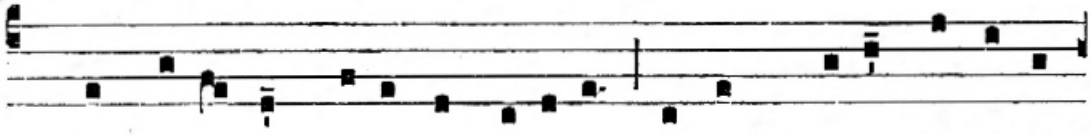
2. Sálve fé-lix Vírgo pu-érpera : Nam qui sédet in



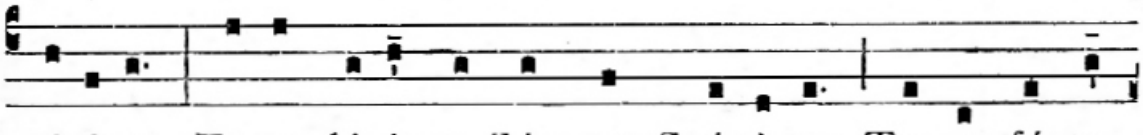
Pátris déxtera, Caélum régens, térram et aethéra, In-



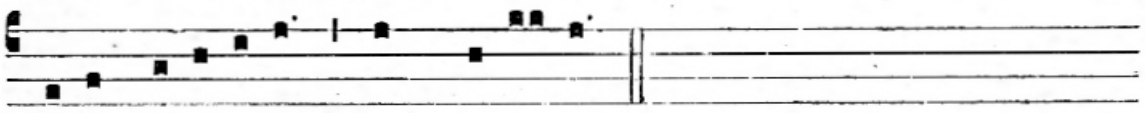
tra tú-a se cláusit víscera, O Ma-rí- a! Sálve.

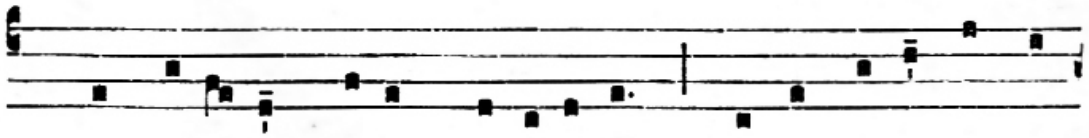
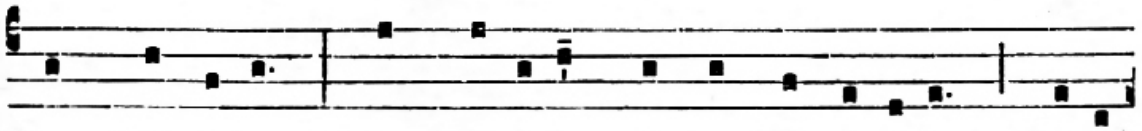


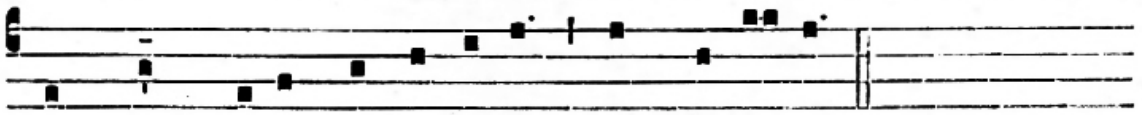
3. Te cre-á-vit Páter ingénitus, Obumbrávit te Uni-



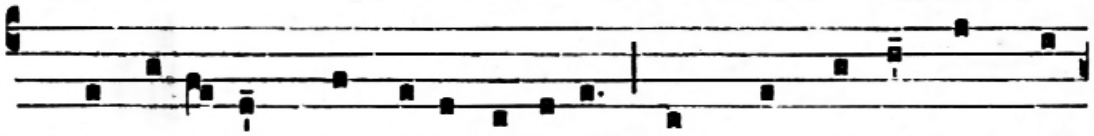
génitus, Fecundávit te Sánctus Spí-ri-tus, Tu es fácta



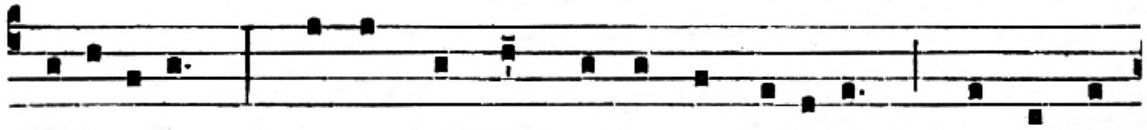
tóta divíni-tus, O Ma-rí- a! Sálve.

4. Te cre-á-vit Dé-us mi-rábi-lem, Te respéxit ancíl-

lam húmi-lem, Te quaesívit spónsam amábi-lem, Tíbi



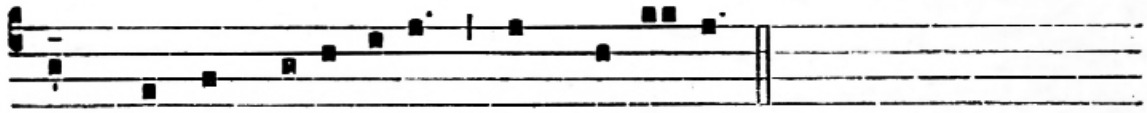
nunquam fécit consími-lem, O Ma-rí- a! Sálve.



5. Te be-á-tam laudáre cúpi-unt Omnes jústi, sed non

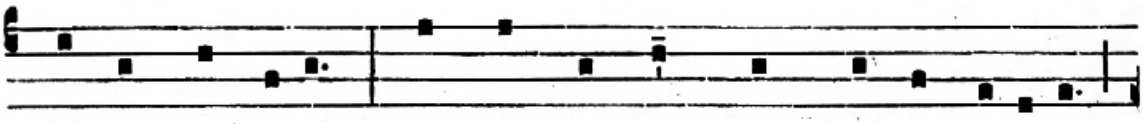


suffíci-unt; Múltas láudes de te concípi-unt, Sed in íl-

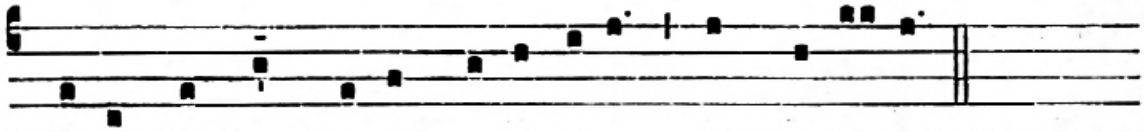


lis prorsus de-fí-ci-unt, O Ma-rí- a! Sálve.

6. Esto, Má-ter, nóstrum so-lá-ti-um; Nóstrum ésto, tu

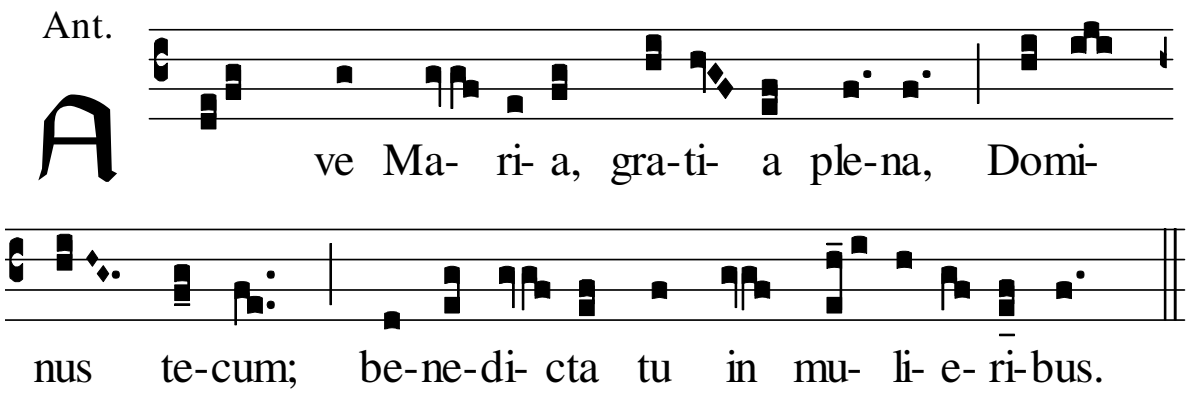


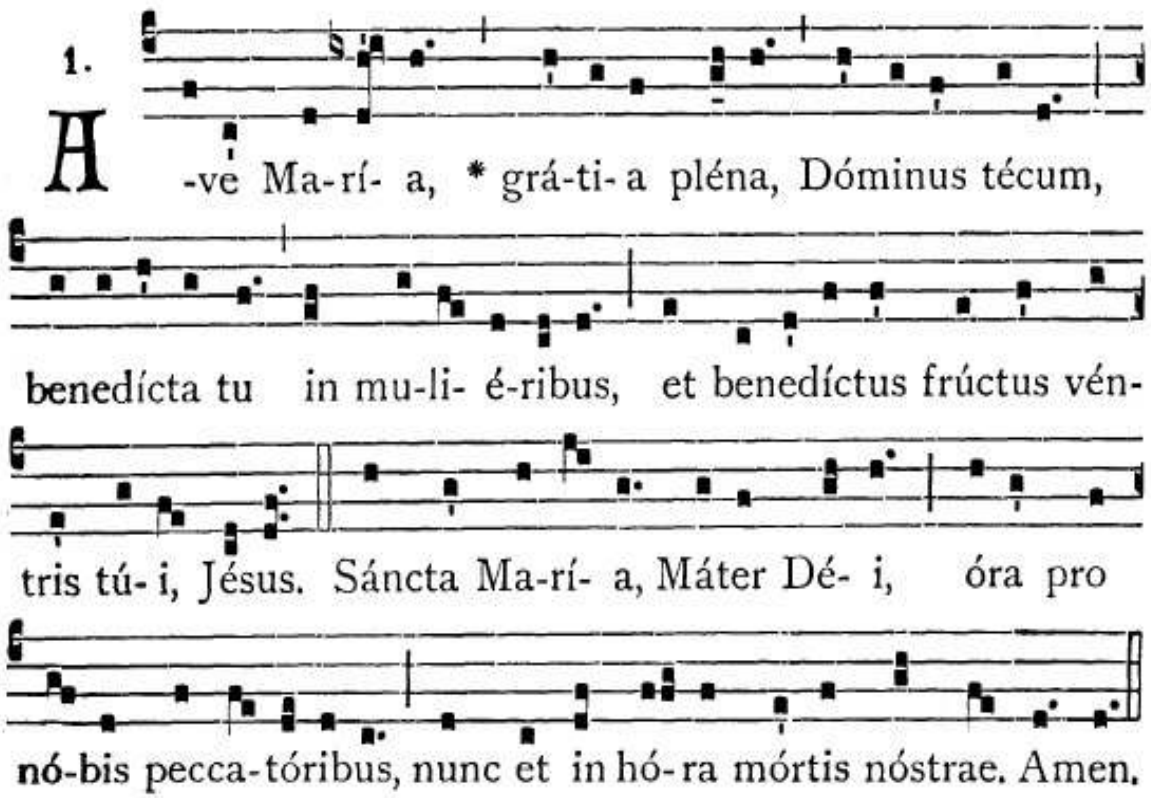
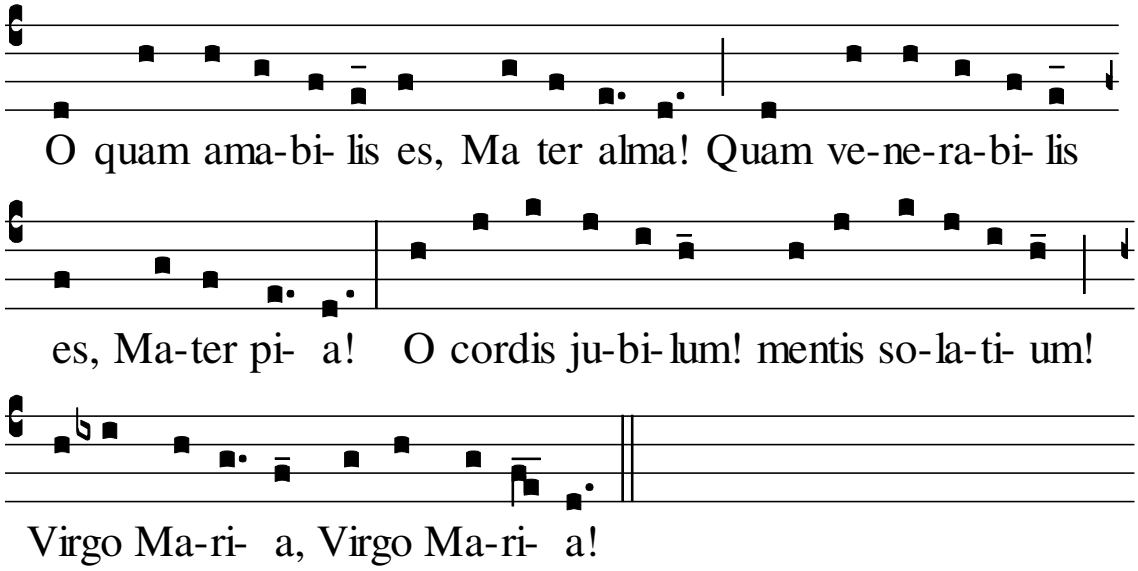
Vírgo, gáudi-um; Et nos tandem post hoc exsí-li-um,



Laétos júnge chó-ris caelésti-um, O Ma-rí- a! Sálve.

AVE MARIA *(Invitatorio)*



AVE MARIA *(Prosa)*

O QUAM AMABILIS

O quam laudabilis es, Mater alma!
Quam honorabilis es. Mater pia!
Tu fons es gratiæ, Misericordiæ.
Virgo Maria, Virgo Maria!

1) O quam amabilis es, bone Jesu! / Quam delectabilis es, pie Jesu!
O cordis jubilum! Mentis solatium! / O bone Jesu, o bone Jesu!

2) Quam admirabilis es, bone Jesu! / Quam honorabilis es, pie Jesu!
O cordis jubilum…

3) Quam venerabilis es, bone Jesu! / Semper laudabilis es, pie Jesu!
O cordis jubilum …

4) Gregi fidelium da, bone Jesu! / Salutis exitum, o pie Jesu!
Post vitæ terminum, perenne gaudium / Da, bone Jesu! O bone Jesu

APPENDICE I

LA NOVENA DEL SANTO NATALE

INVITATORIUM

V-VII

R egem ventúrum Dóminum, ve-ní-te ad-o-ré-mus.

Repetitur: Regem.

1. Iucundá-re, fí- li- a Si- on, et exsúl-ta sa-tis, fí- li- a Ie-

rú-sa-lem: ecce Dóminus vé-ni- et, et e- rit in di- e il-la

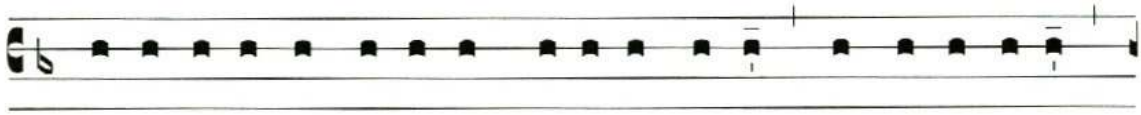
lux magna, et stil-lábunt montes dul-cé-di-nem, et colles

flu-ent lac et mel qui-a vé-ni-et Prophé- ta magnus, et

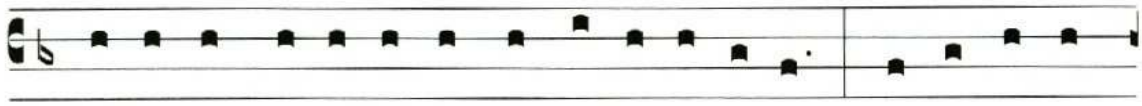
ip-se re-no-vá- bit | Ie- rú-sa-lem. ℟. Re-gem.

2. Ecce vé-ni- et De- us et homo de domo David se-dé-re in

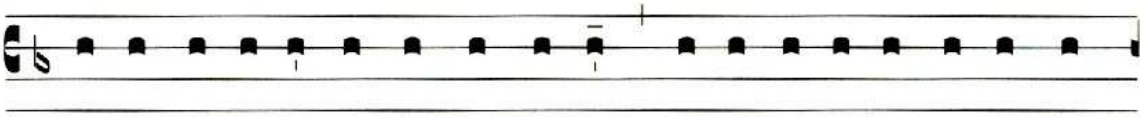
throno, et vidé-bi-tis et gaudé-bit | cor vestrum. ℟. Re-gem.

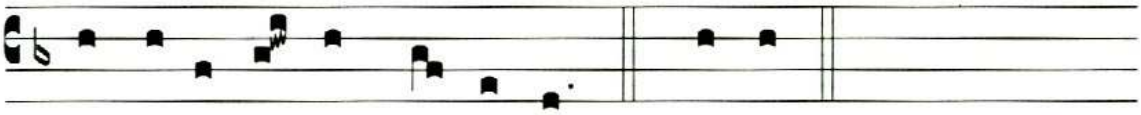


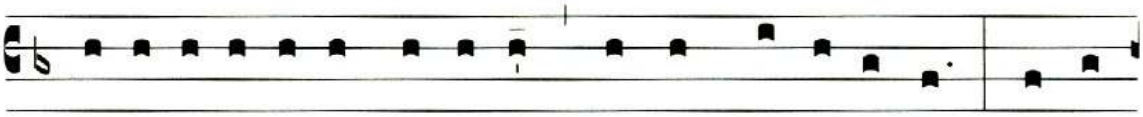
3. Ecce vé-ni- et Dóminus protéctor noster, Sanctus I-sra-el



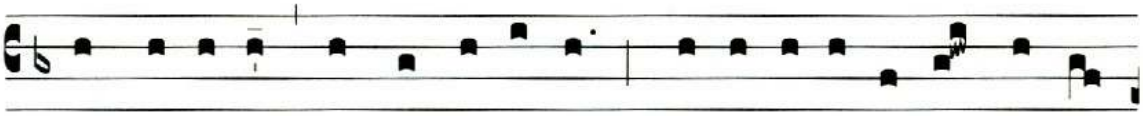
co-ró-nam regni ha-bens in cá-pi- te su- o, et do-mi-ná-



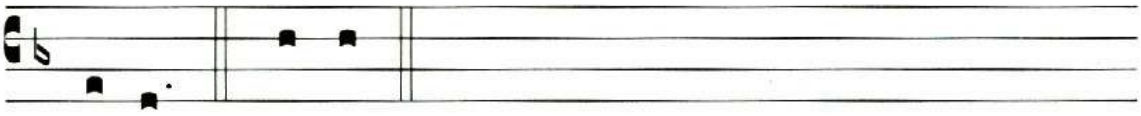
bi-tur a ma-ri usque ad ma-re, et a flúmi-ne usque ad

tér-minos or- bis | ter- rá- rum. ℟. Re-gem.



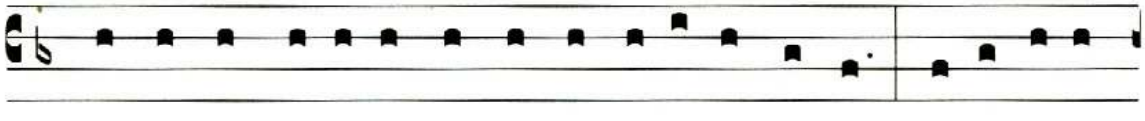
4. Ecce appa-ré-bit Dómi-nus, et non men-ti- é- tur: si mo-



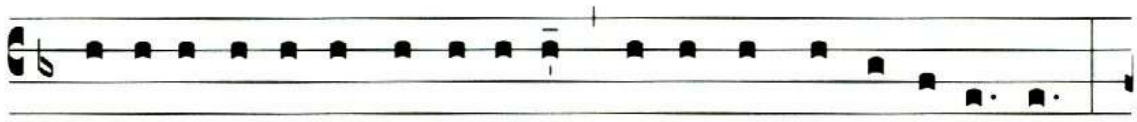
ram fé-ce-rit exspéc-ta e- um, qui- a vé-ni- et et non tar-



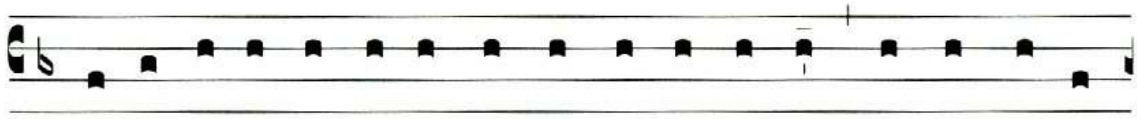
dá-bit. ℟. Re-gem.



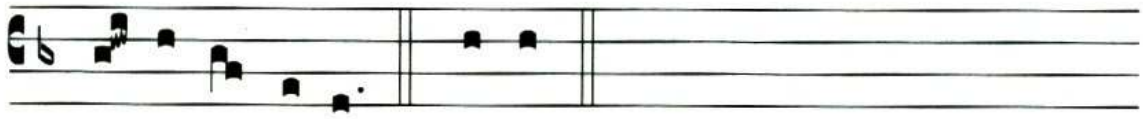
5. Descéndet Dóminus sic-ut plú-vi- a in vel-lus: o- ri- é-tur



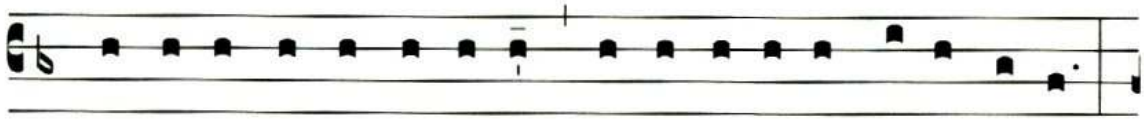
in di-é-bus e-ius ius-tí- ti- a, et ab-un-dán-ti- a pa- cis,



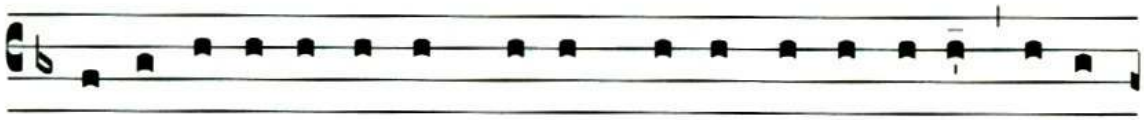
et ad-o-rá-bunt e- um omnes re-ges ter-ræ, omnes gentes



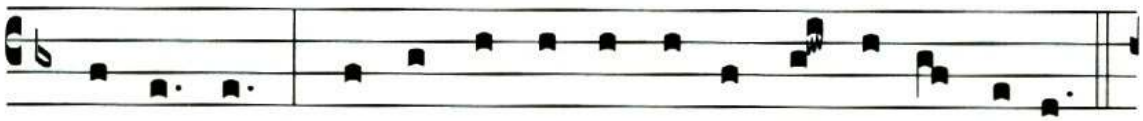
sér-vi- ent e- i. ℟. Re-gem.



6. Na-scé-tur no-bis párvu-lus et vo-cá-bi-tur De-us for-tis:

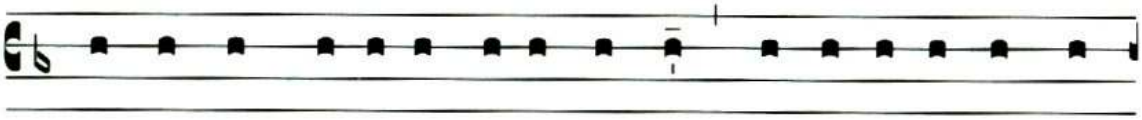


ip-se se-dé-bit su-per thronum Da-vid Pa-tris su- i, et im-



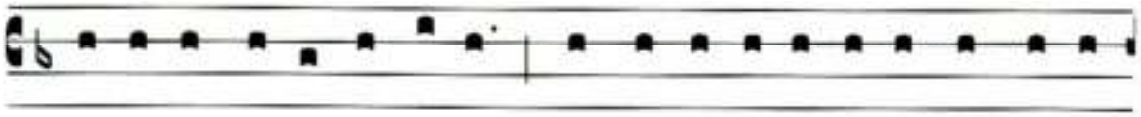
pe- rá- bit, cu- ius pot- és-tas su-per hú-me-rum e-ius.

℟. Re-gem.

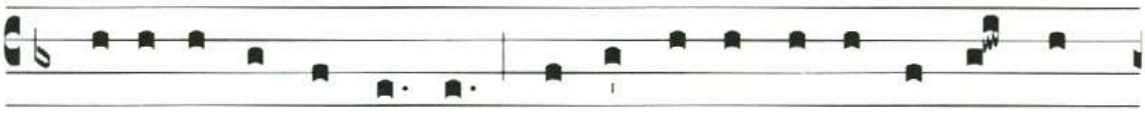


7. Bé-thle-hem, cí-vi-tas De- i summi, ex te éx- i- et Do-

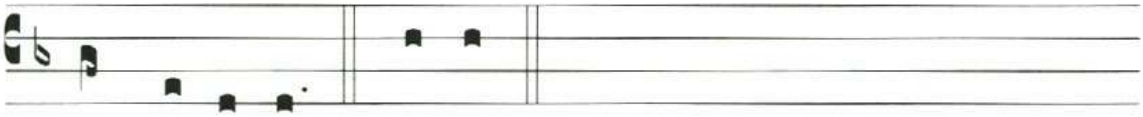
mi-ná-tor I-sra-el, et egréssus e-ius sic-ut a princí-pi- o



di- é-rum æ-ter-ni- tá- tis, et magni- fi-cá-bi-tur in mé-di-

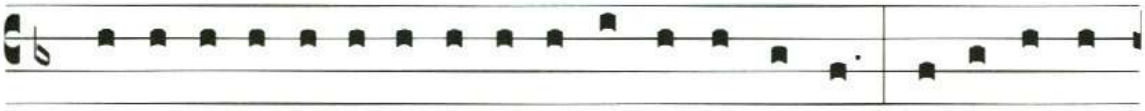


o u-ni-vér-sæ ter- ræ, et pax e- rit in ter-ra nos- tra

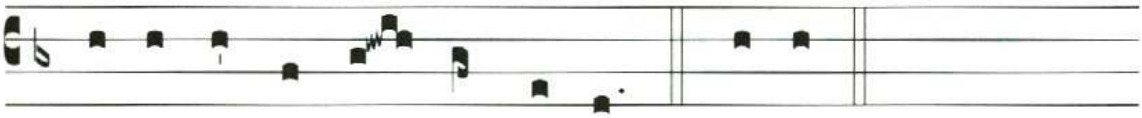


dum vé-ne- rit. ℟. Re-gem.

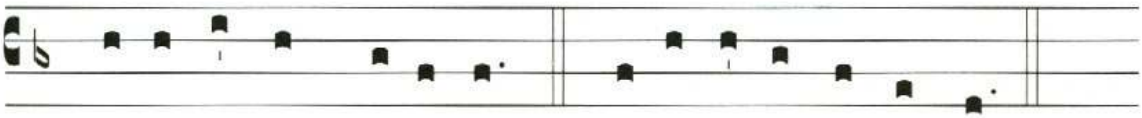
In vigilia Nativitatis



8. Crás-ti-na di- e de-lé-bi-tur in-í-qui-tas ter-ræ, et regná-bit

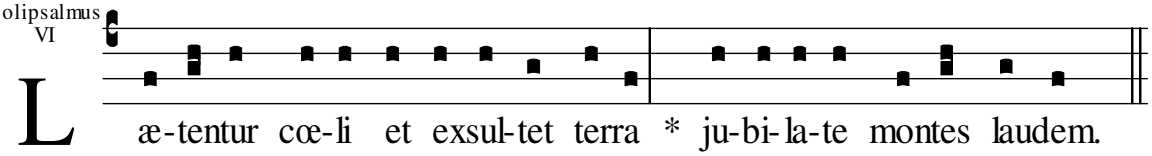


su-per nos Sal-vá- tor mun-di. ℟. Re-gem.



9. Pro-pe est iam Dómi-nus. ℟. Ve-ní- te ad- o- ré-mus.

Polipsalmus VI



Erumpant montes jucun*di*tatem, * et *col*les justi*ti*am.

- Quia Dominus nos*ter* veniet * et pauperum suorum *mi*sere*bi*tur.

Rorate cœli desuper, et nubes plu*ant* justum * aperiatur terra et germinet *Sal*vatorem.

- Memento no*stri*, Do*mi*ne, * et visita nos in salu*ta*ri tuo.

Ostende nobis, Domine, misericordi*am* tuam, * et salutare *tu*um da nobis.

- Emitte, Agnum, Domine, dominato*rem* terræ * de petra deserti ad montem *fi*liæ Sion.

Veni ad liberandum nos, Domine Deus *vir*tutum, * ostende faciem tuam, et *sal*vi e*ri*mus.

- Veni, Domine, visitare nos *in* pace, * ut lætemur coram te *cor*de perfecto.

Ut cognoscamus, Domine, in terra vi*am* tuam, * in omnibus gentibus salu*ta*re tuum.

- Excita, Domine, potentiam tuam, *et* veni, * ut salvos *fa*cies nos.

Veni, Domine, et noli *tar*dare, * relaxa facinora *ple*bi tuæ.

- Utinam dirumperes cœlos, et *de*scen*de*res, * a facie tua *mon*tes deflu*e*rent.

Veni, et ostende nobis faciem tu*am*, Do*mi*ne, * qui sedes *su*per Cher*u*bim.

- Gloria Patri *et* Filio, * et Spiri*tu*i Sancto.

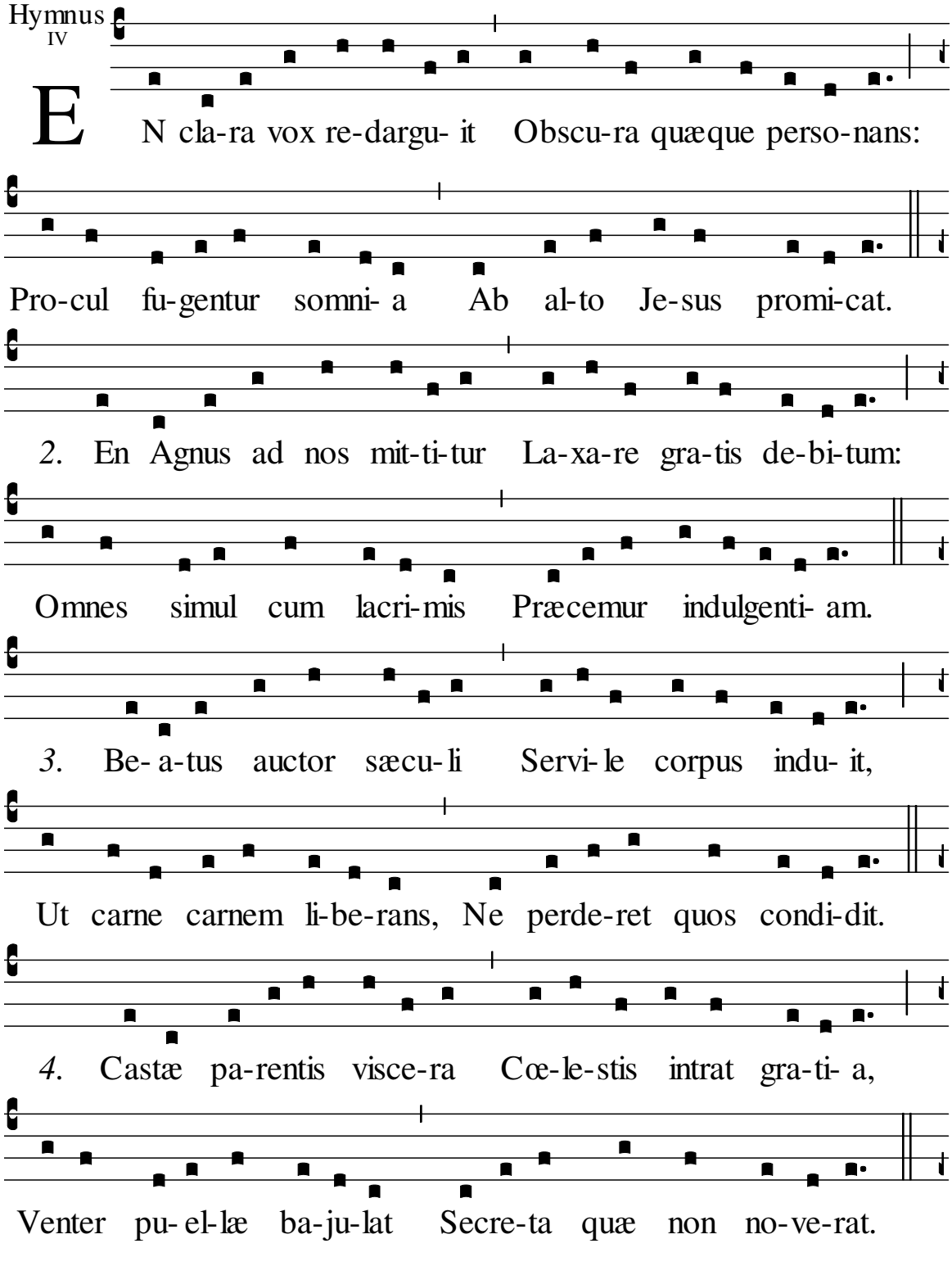
Sicut erat in principio et nunc *et* sempre, * et in sæcula sæcu*lo*rum. Amen.

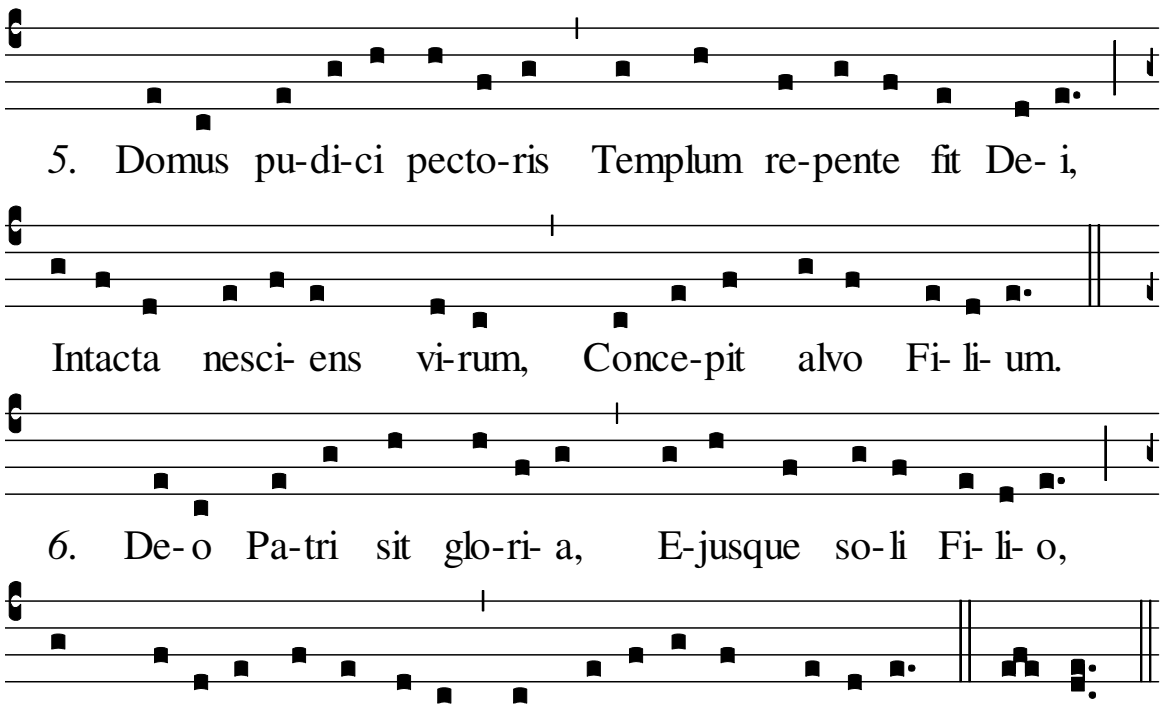
CAPITULUM

Præcursor pro nobis ingreditur Agnus sine macula secundum ordinem Melchisedech, Pontifex factus in æternum, et in sæculum sæculi. Ipse est Rex justitiæ, cuius generatio non habet finem.

℟. Deo gratias.

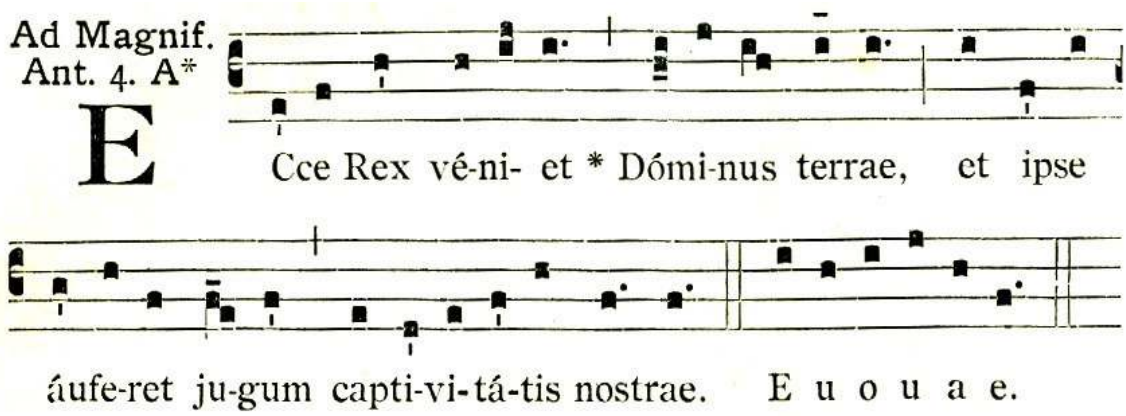
HYMNUS

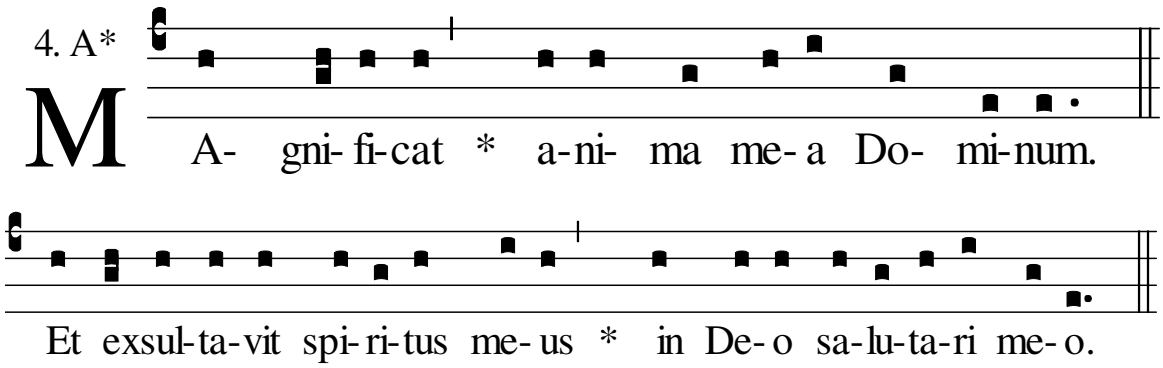




℣ Rorate cœli desuper et nubes pluant Justum.
℟ *Aperiatur terra et germinet Salvatorem.*

ANTIPHONÆ AD MAGNIFICAT

Die 16 decembris

MAGNIFICAT



Quia respexit humilitatem an*cil*læ suæ: * ecce enim ex hoc beatam me dicent omnes ge*ne*rationes.

- Quia fecit mihi ma*gna* qui po*ten*s est * et san*ctum* nomen ejus.

Et misericordia ejus a progenie *in* proge*ni*es * ti*men*tibus eum.

- Fecit potentiam in bra*chi*o suo: * dispersit superbos men*te* cordis sui.

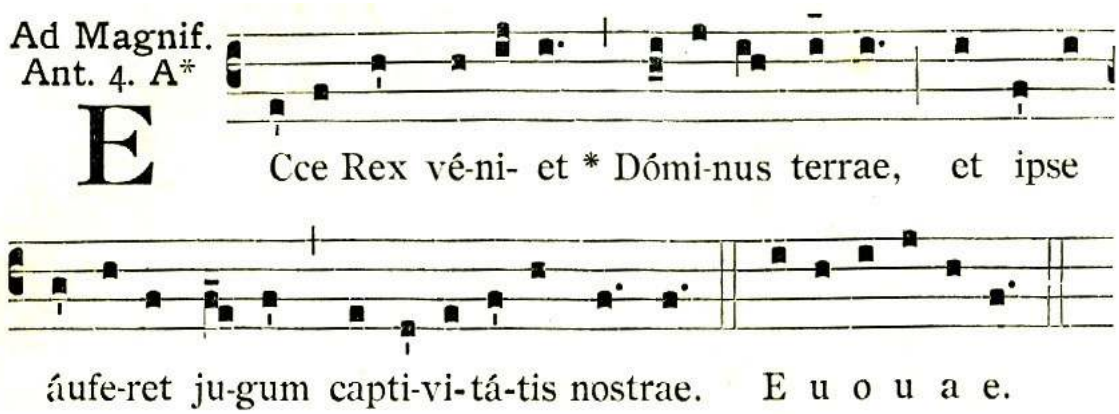
Deposuit poten*tes* de sede, * et ex*al*tavit hu*mi*les.

- Esurientes im*ple*vit bonis, * et divites di*mi*sit inanes.

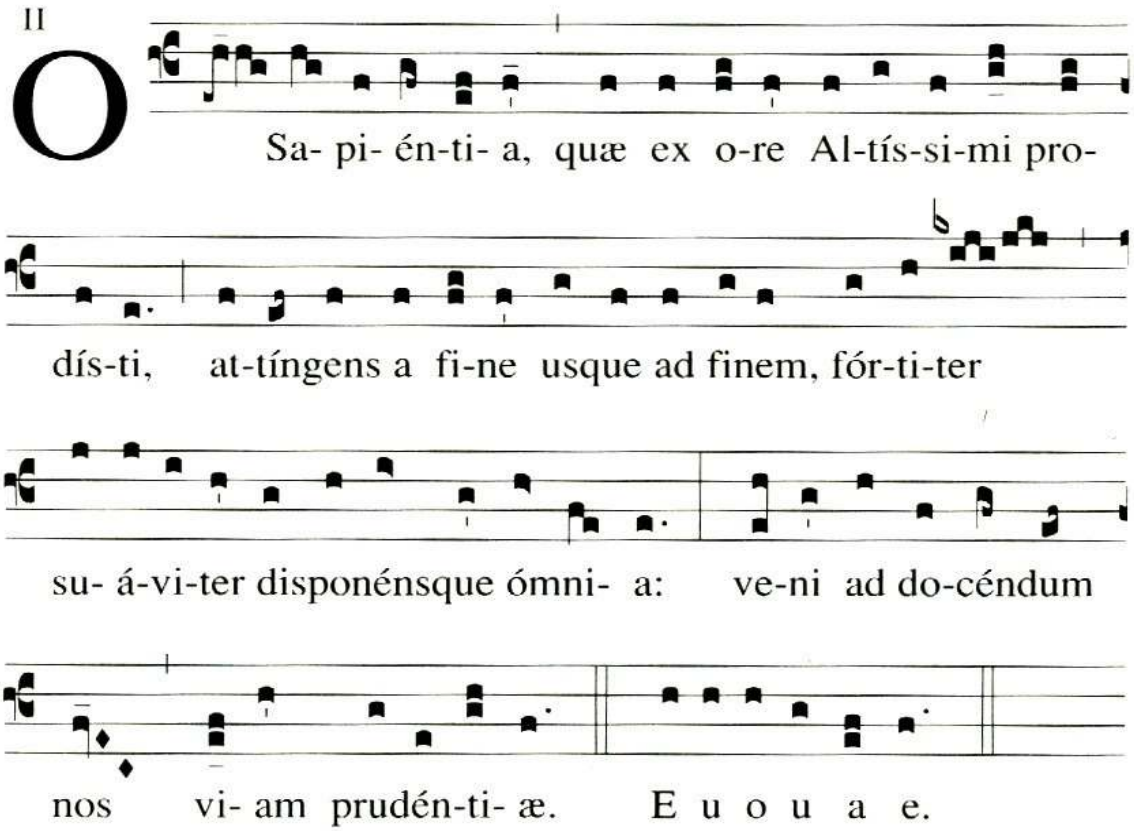
Suscepit Israël pu*e*rum suum, * recordatus miseri*cor*diæ suæ.

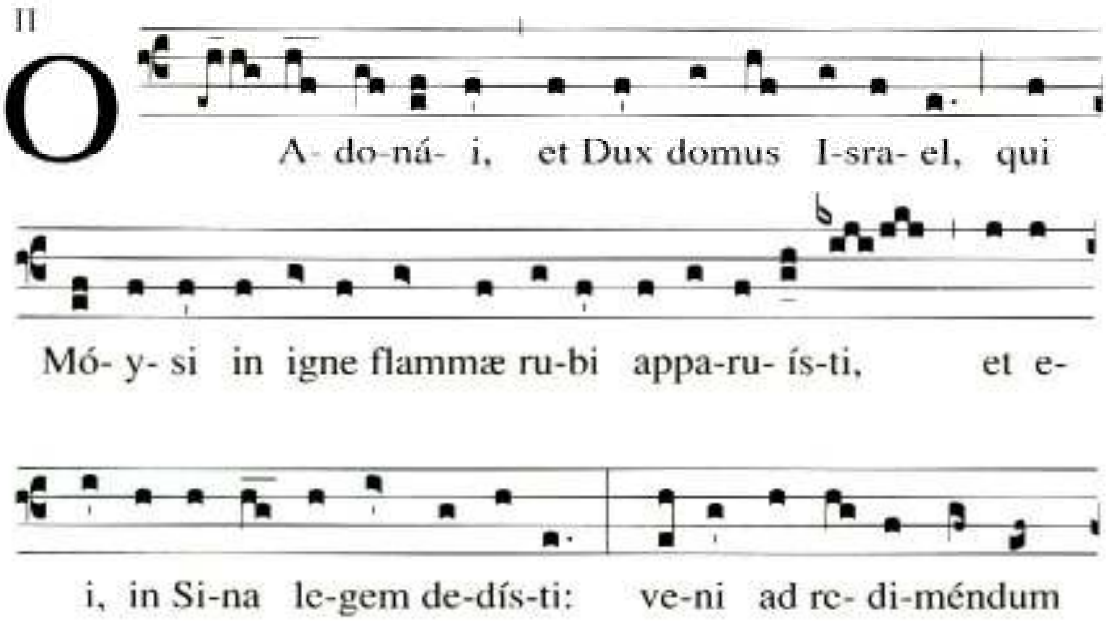
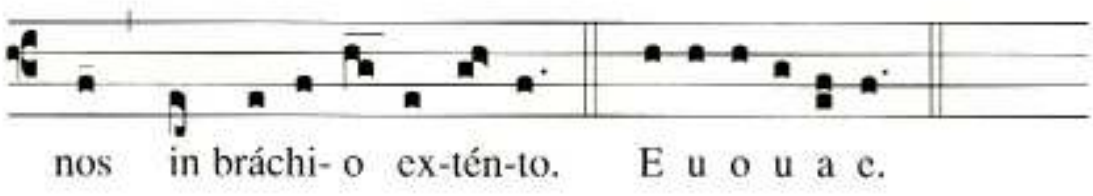
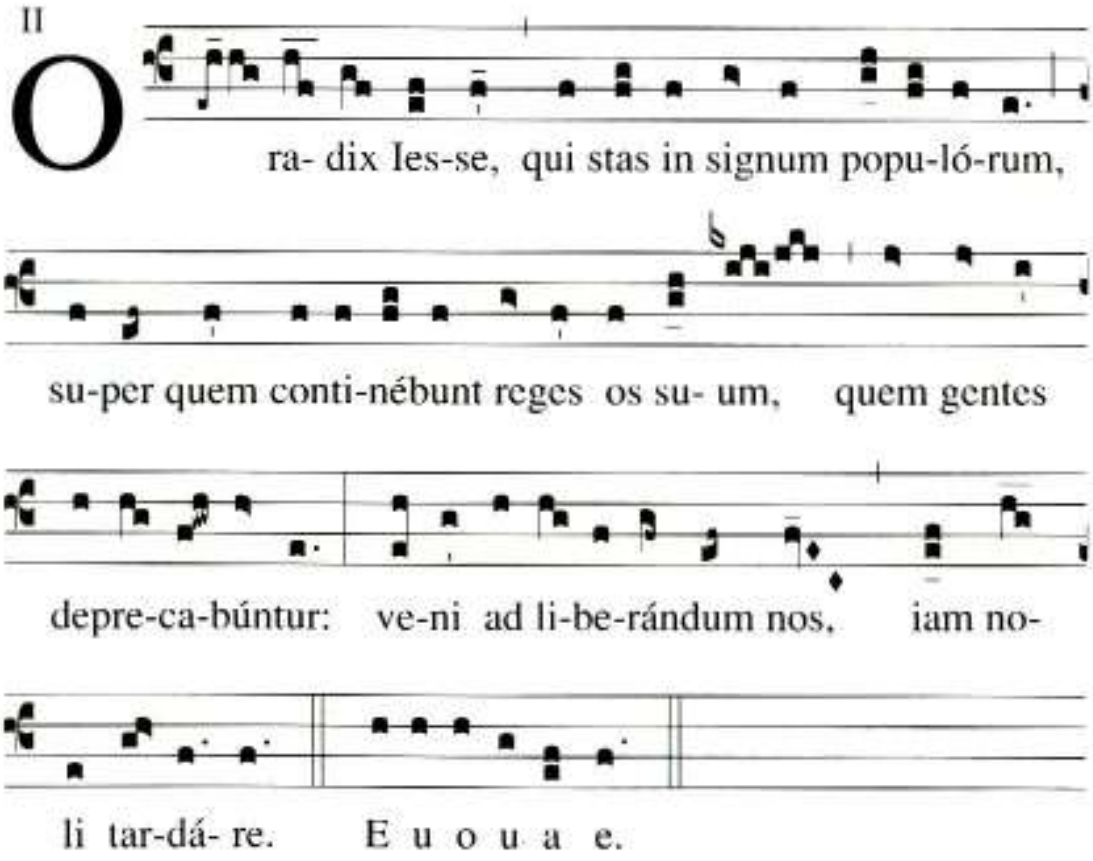
- Sicut locutus est ad *pa*tres nostros, * Abraham, et semini *e*jus in sæ*cu*la.

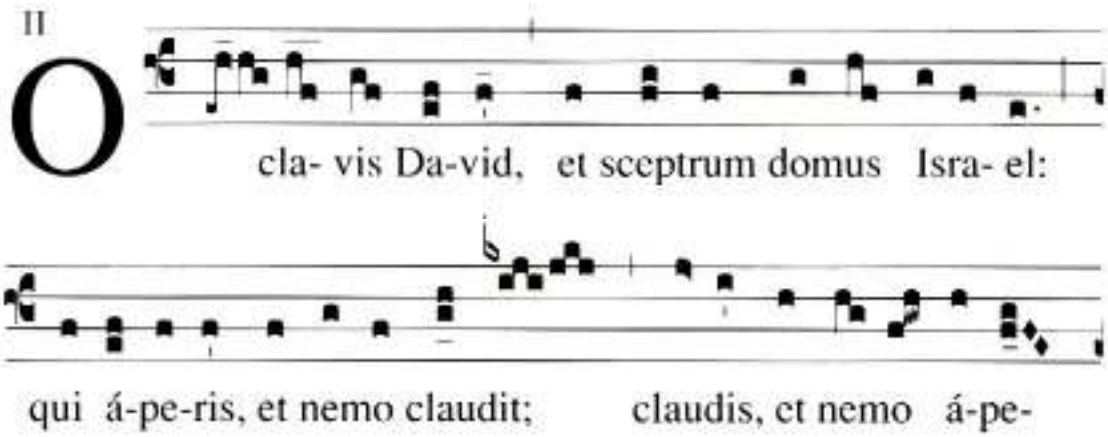
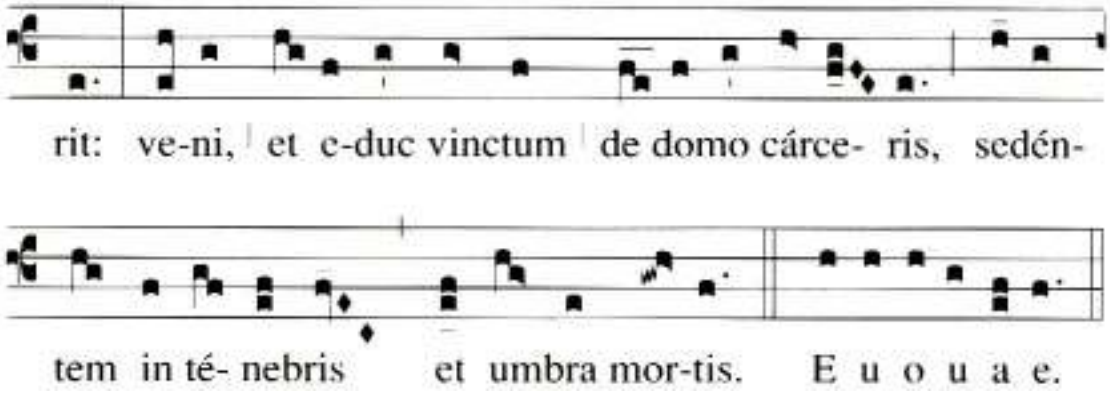
Gloria Pa*tri* et Fi*li*o, * et Spi*ri*tui Santo.

- Sicut erat in principio et *nunc* et semper * et in sæcula sæ*cu*lorum. Amen.

ANTIPHONÆ MAJORES

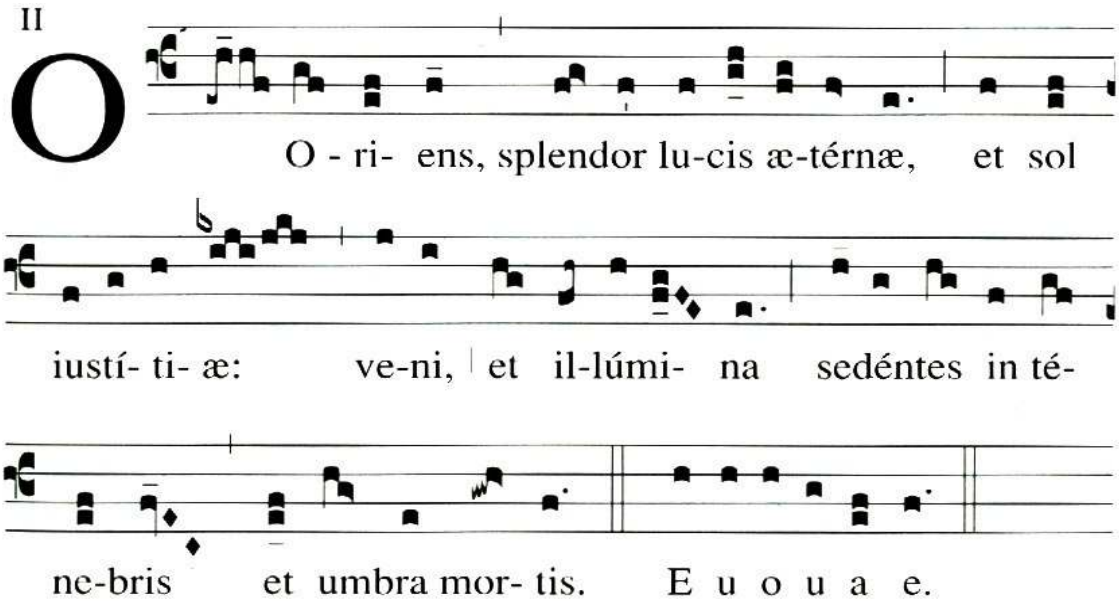
Die 17 decembris

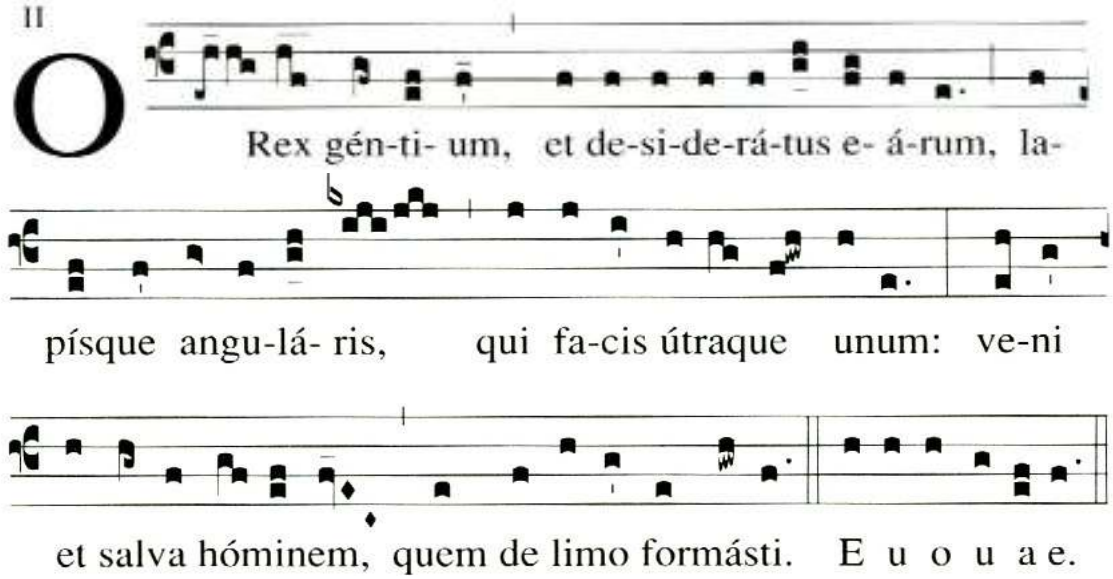
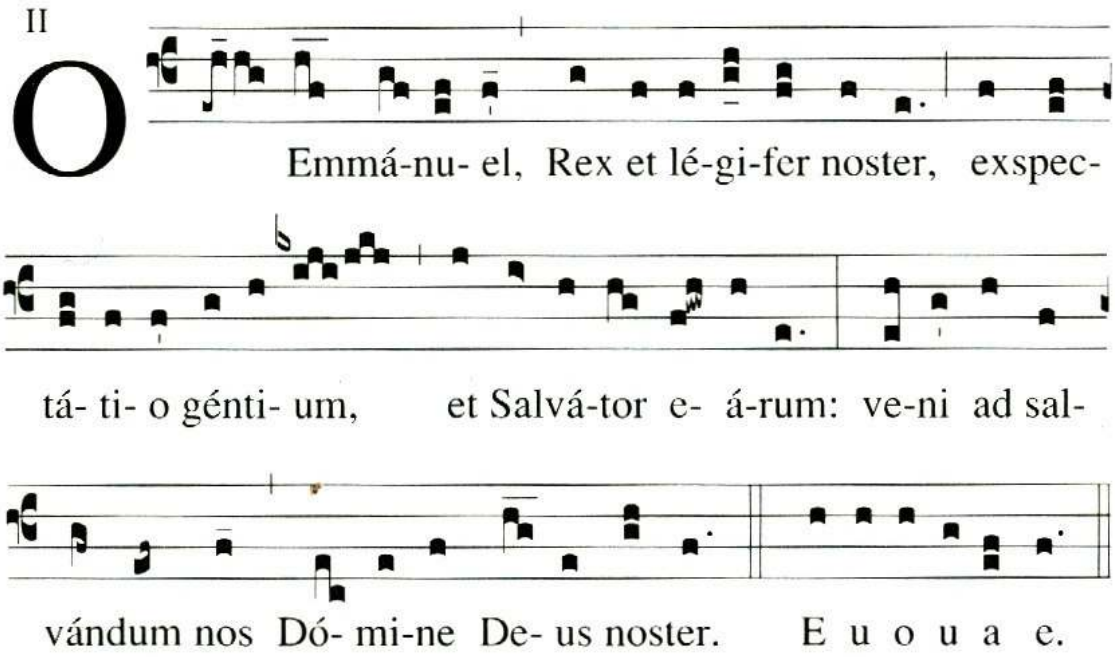


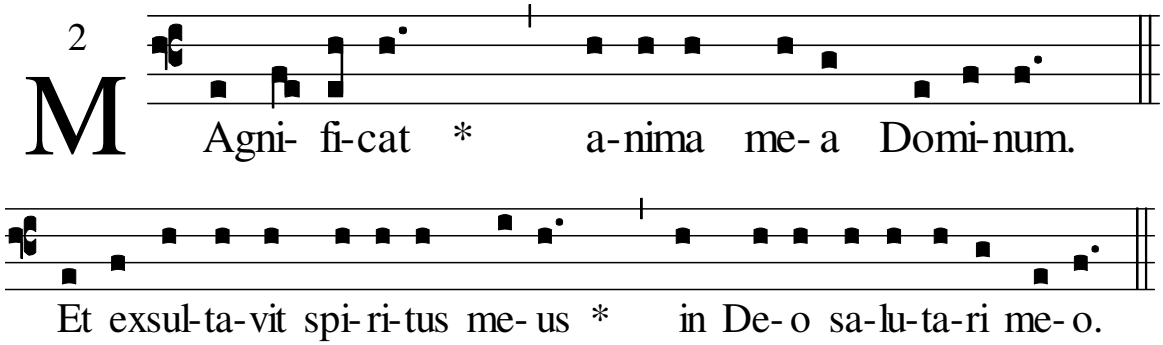
Die 18 decembris

Die 19 decembris

Die 20 decembris



Die 21 decembris



Die 22 decembris

Die 23 decembris

MAGNIFICAT



Quia respexit humilitatem ancillæ *su*æ: * ecce enim ex hoc beatam me dicent omnes genera*ti*ones.

- Quia fecit mihi magna qui *po*tens est * et sanctum no*men* ejus.

Et misericordia ejus a progenie in pro*ge*nies * timenti*bus* eum.

- Fecit potentiam in brachio *su*o: * dispersit superbos mente cor*dis* sui.

Deposuit potentes de *se*de, * et exalta*vit* hu*mi*les.

- Esurientes implevit *bo*nis, * et divites dimisit *i*nanes.

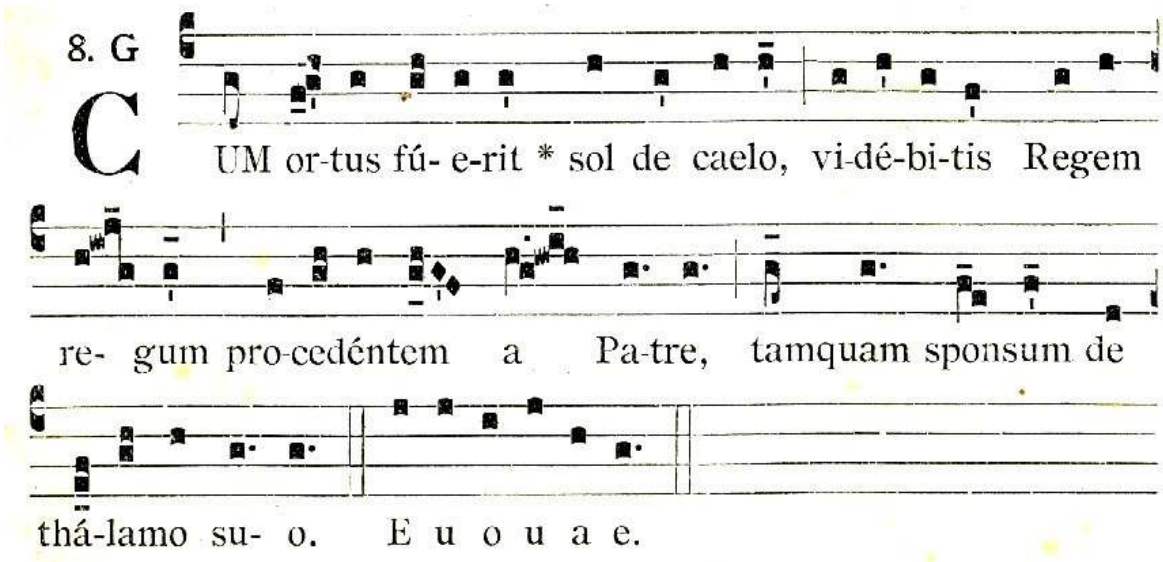
Suscepit Israël puerum *su*um, * recordatus misericordiæ suæ.

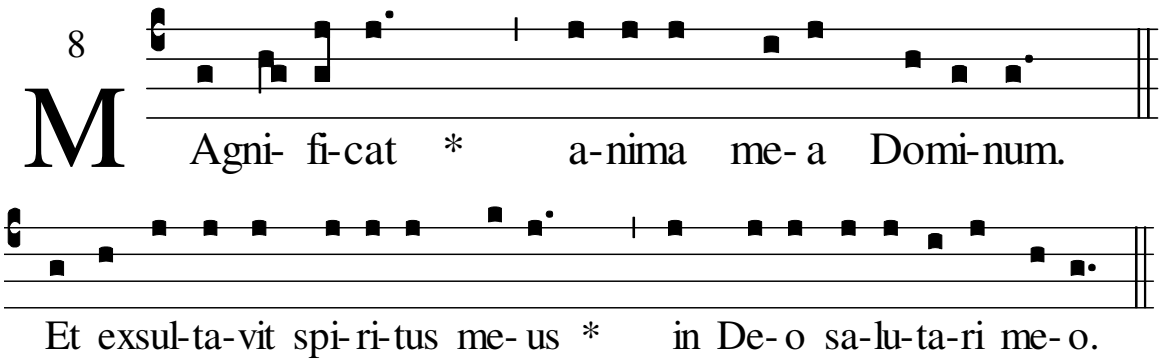
- Sicut locutus est ad patres *no*stros, * Abraham, et semini ejus *in* sæcula.

Gloria Patri et *Fi*lio, * et Spiritu*i* Santo.

- Sicut erat in principio et nunc et *sem*per * et in sæcula sæculo*rum*. Amen.

Repetitur antiphona propria ad Magnificat

Die 24 decembris

MAGNIFICAT



Quia respexit humilitatem ancillæ *su*æ: * ecce enim ex hoc beatam me dicent omnes gene*ra*tiones.

- Quia fecit mihi magna qui *po*tens est * et sanctum *no*men ejus.

Et misericordia ejus a progenie in pro*ge*nies * timen*ti*bus eum.

- Fecit potentiam in brachio *su*o: * dispersit superbos mente *cor*dis sui.

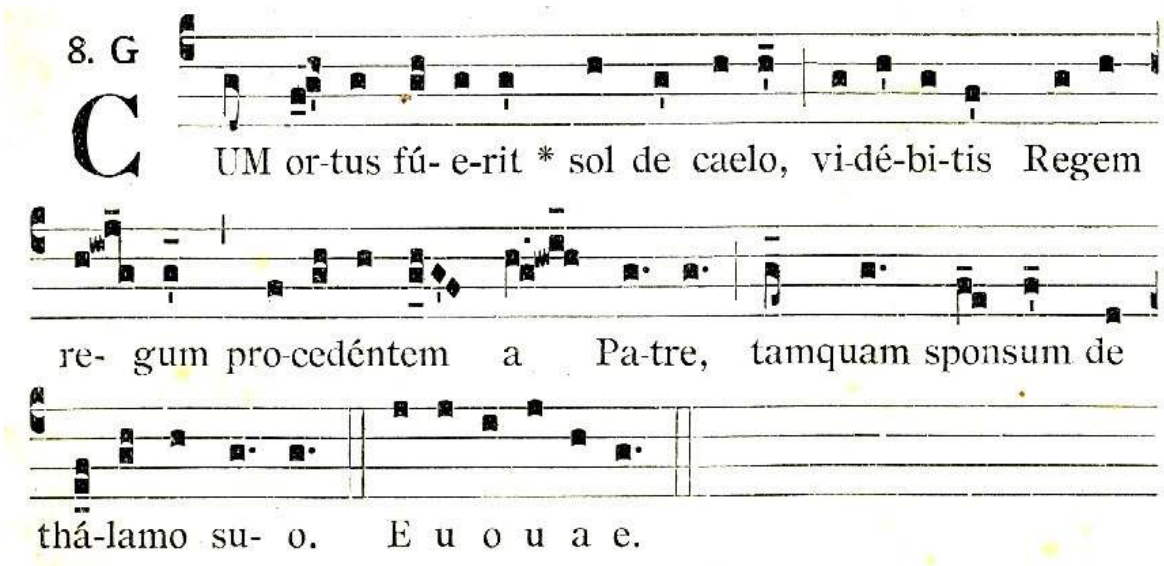
Deposuit potentes de *se*de, * et exal*ta*vit humiles.

- Esurientes implevit *bo*nis, * et divites dimi*sit* inanes.

Suscepit Israël puerum *su*um, * recordatus misericor*di*æ suæ.

- Sicut locutus est ad patres *no*stros, * Abraham, et semini e*jus* in sæcula.

Gloria Patri et *Fi*lio, * et Spiri*tu*i Santo.

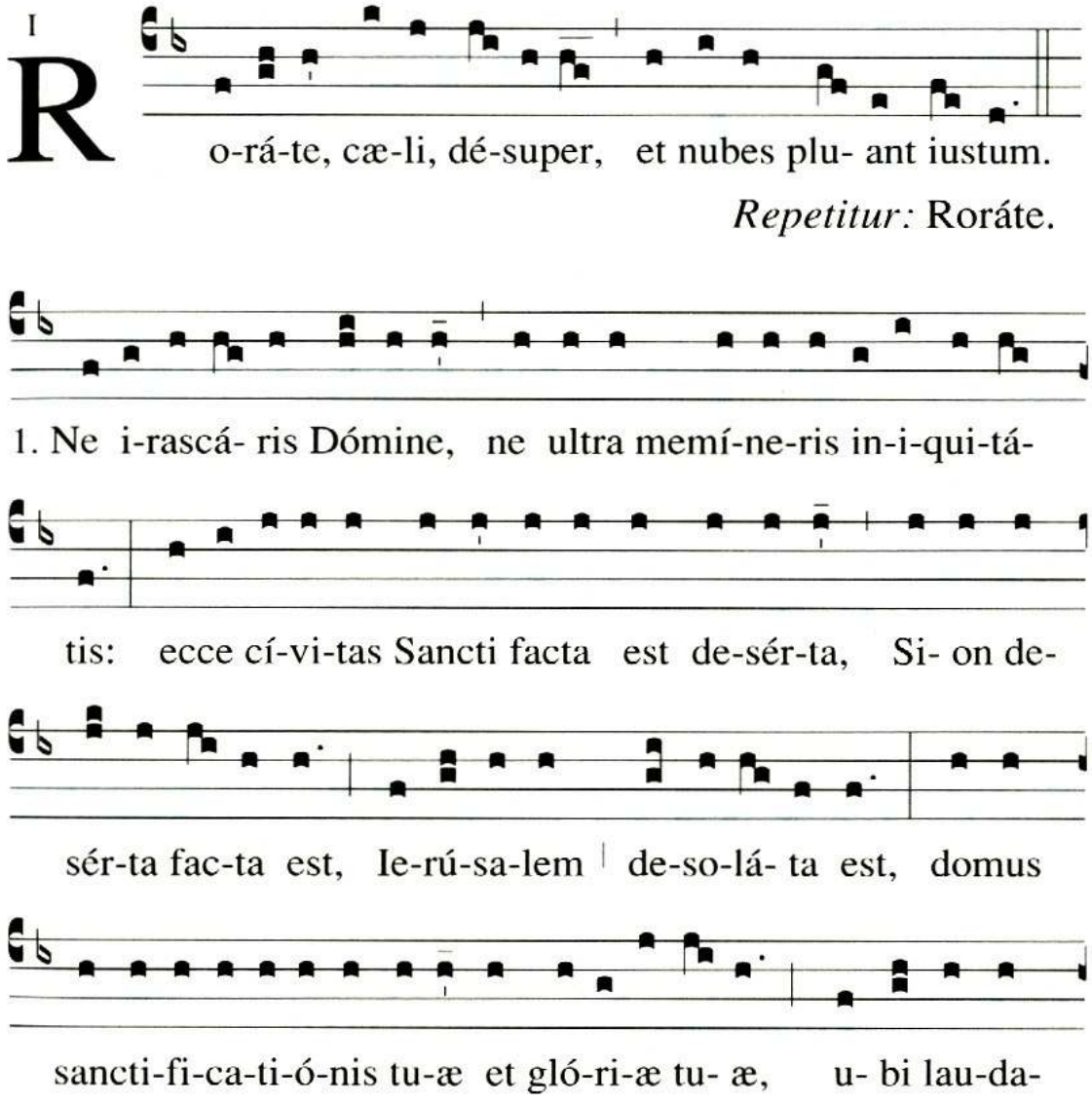
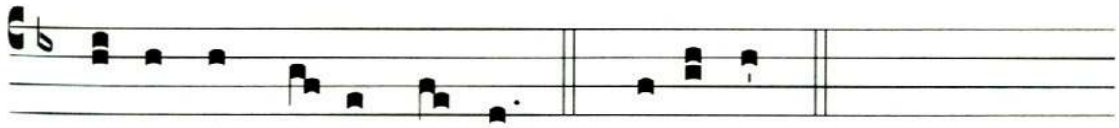
- Sicut erat in principio et nunc et *sem*per * et in sæcula sæcu*lo*rum. Amen.

℣ Dominus vobiscum
℟ Et cum spiritu tuo

OREMUS

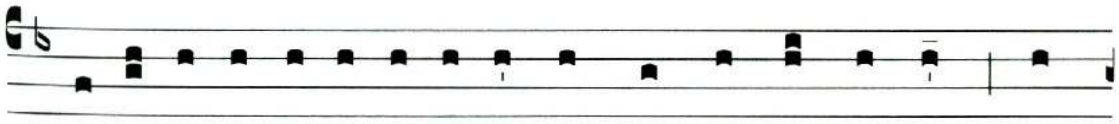
Festina, quæsumus, Domine, ne tardaveris, et auxilium nobis supernæ virtutis impende, ut adventus tui consolationibus subleventur, qui in tua pietate confidunt. Qui vivis et regnas cum Deo Patre in unitate Spiritus Sancti, Deus, per omnia sæcula sæculorum.

℟ Amen.
℣ Benedicamus Domino
℟ Deo gratis.

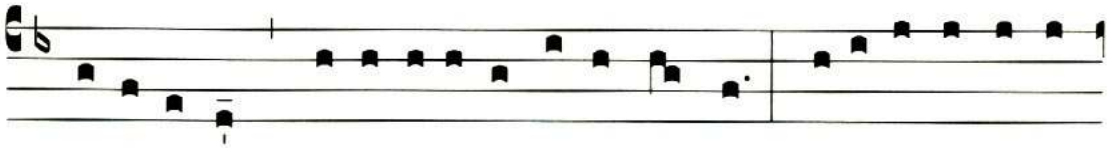
RORATE, CÆLI



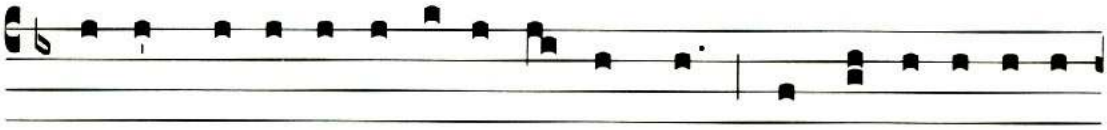
vé-runt te | pa-tres nos-tri. ℟. Ro-rá- te.



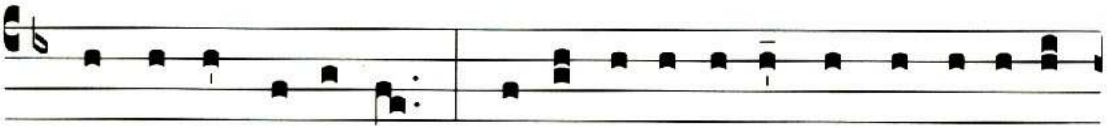
2. Peccá-vimus et fac-ti sumus tamquam immúndus nos, et



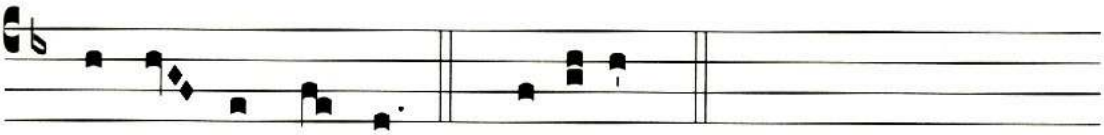
ce-cí-dimus qua-si fó-li-um u-ni-vér- si; et in-i-qui-tá-tes

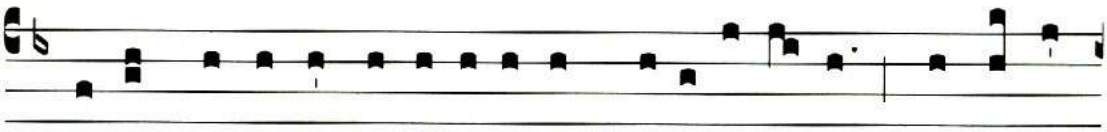
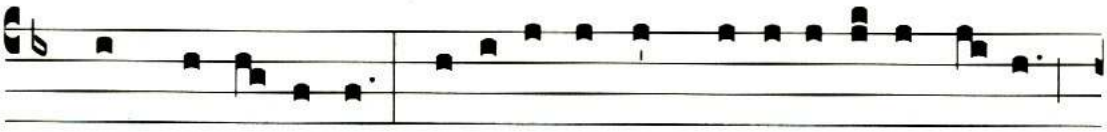
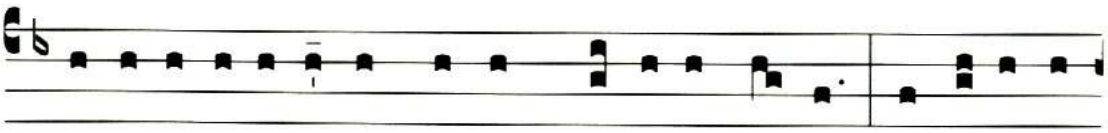


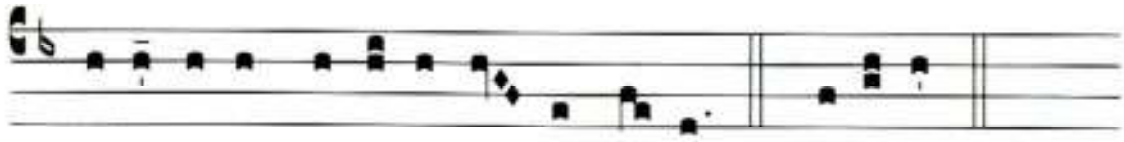
nostræ qua-si ventus abstu-lé- runt nos; abscondís-ti fá-ci-



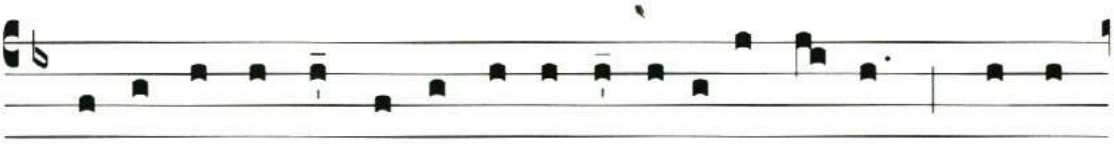
em tu- am a no-bis, et al- li-sís-ti nos in ma-nu in-i-

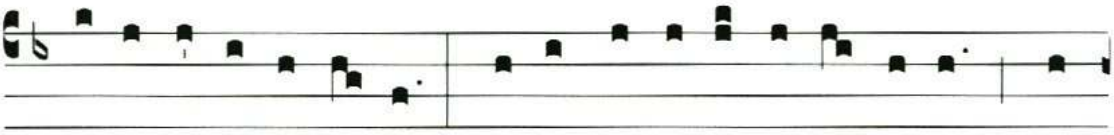


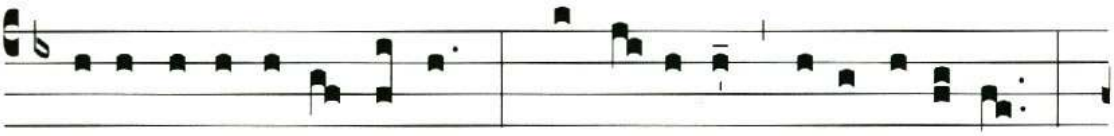
qui- tá- tis nos-træ. ℟. Ro-rá-te.

3. Vi-de Dó-mi-ne afflic-ti-ó-nem pópu-li tu- i, et mit-te

quem missú-rus es: emít-te Agnum domina-tórem terræ,

de petra desér-ti ad montem | fí- li- æ Si- on: ut áufe-rat



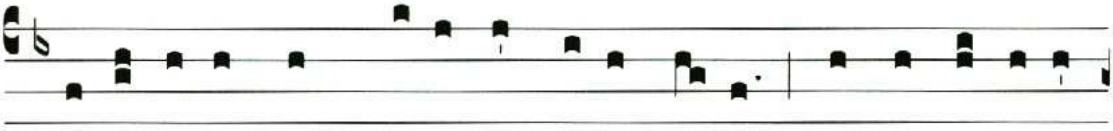
ipse iugum cap-ti-vi-tá- tis nostræ. ℟. Ro-rá-te.



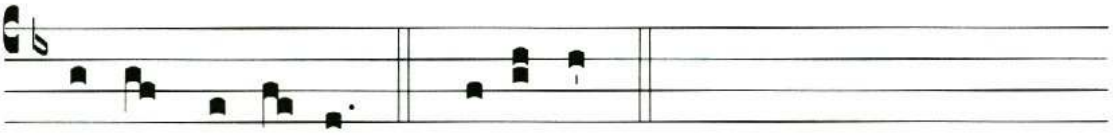
4. Conso- lá-mi- ni, conso- lá-mi-ni pópu-le me- us: ci- to

vé-ni- et sa-lus tu- a: qua-re mæ-ró-re consú-me-ris, qui-



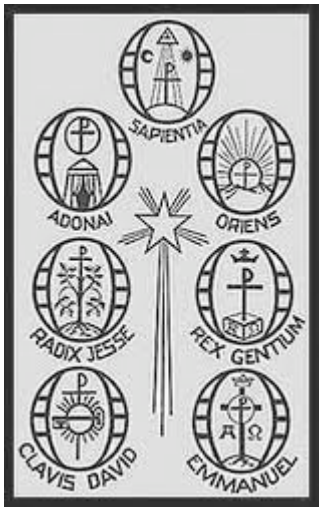
a innová-vit te do-lor? Sal-vá-bo te, no-li timé-re,



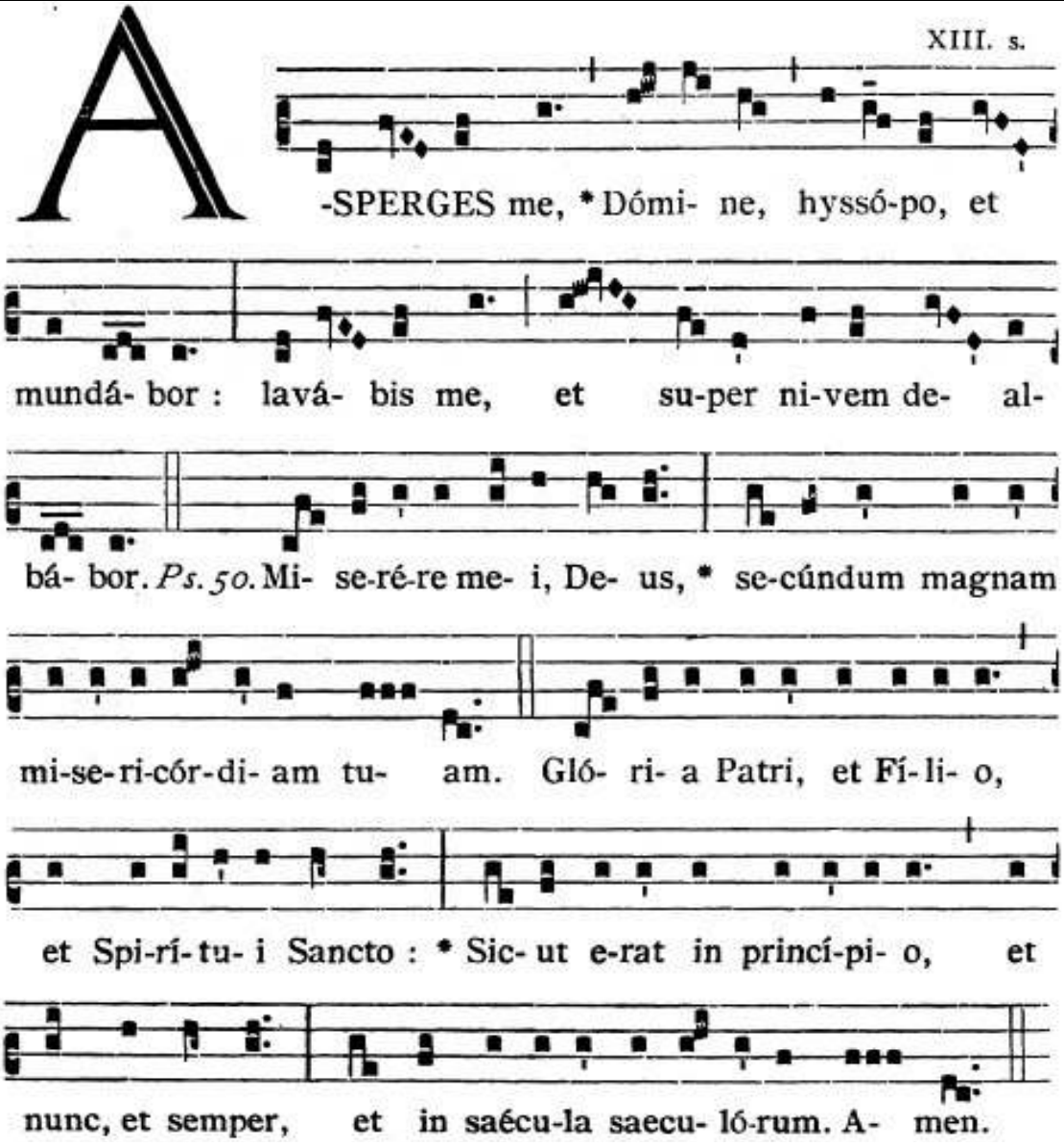
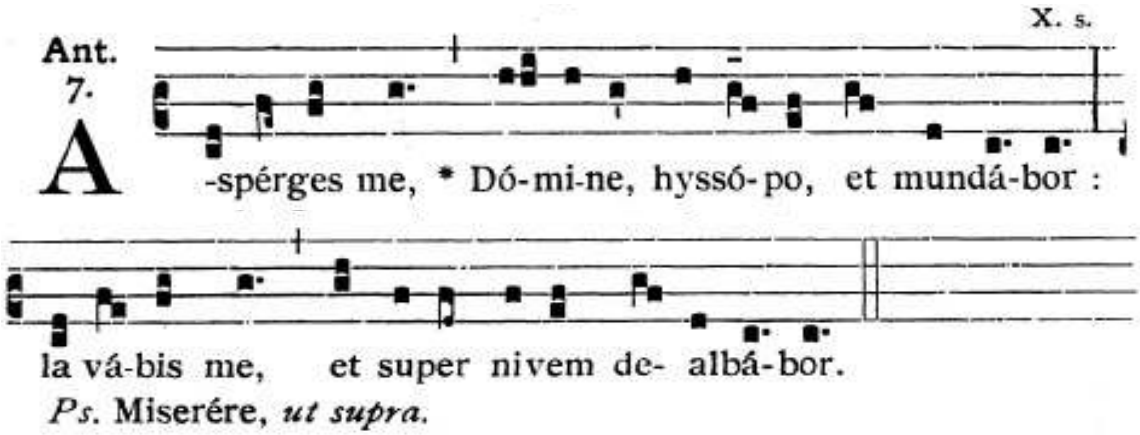
e-go e-nim sum Dómi-nus De-us tu- us, Sanctus I-sra-el,

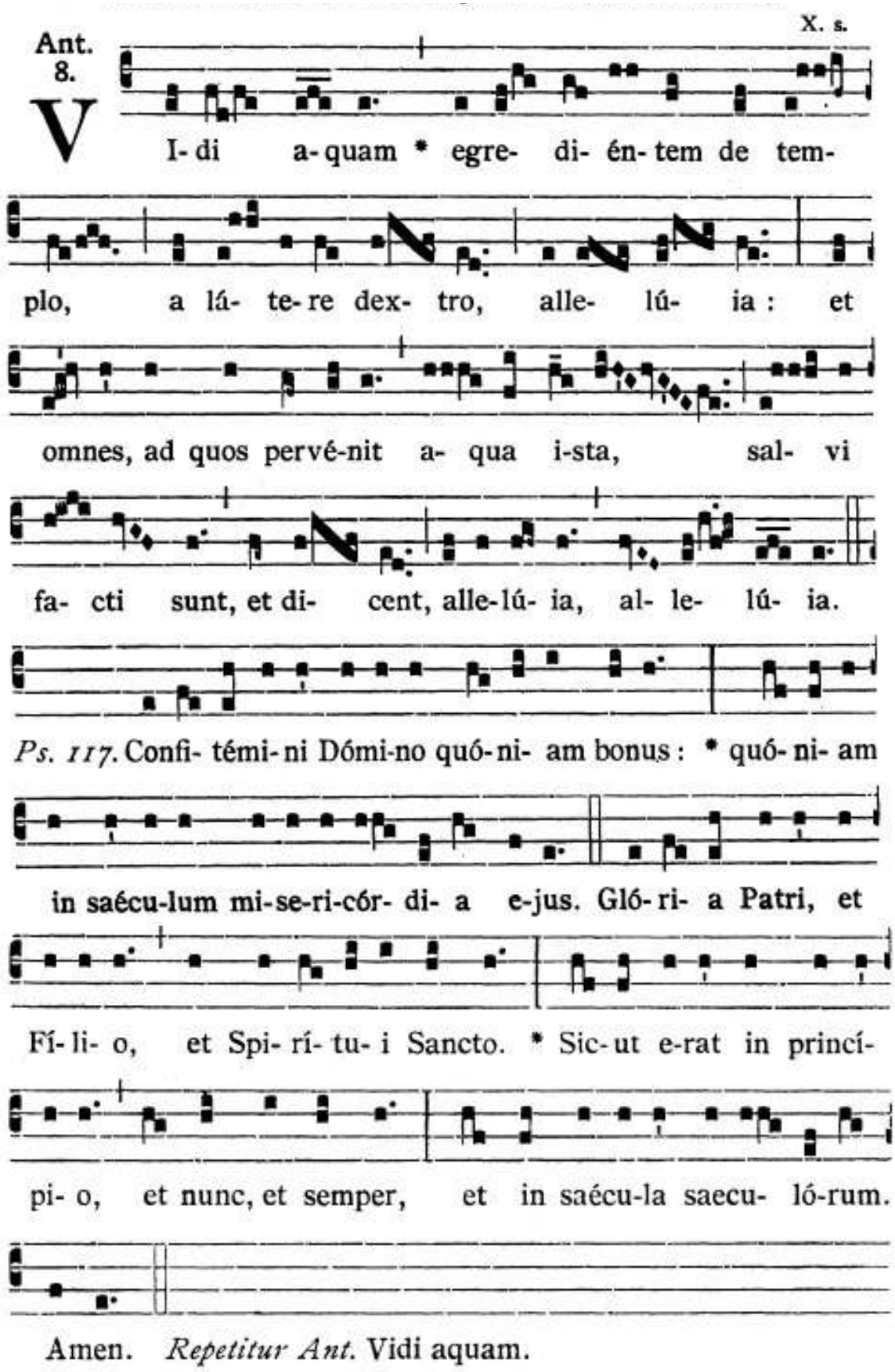


re-démptor tu- us. ℟. Ro-rá- te.



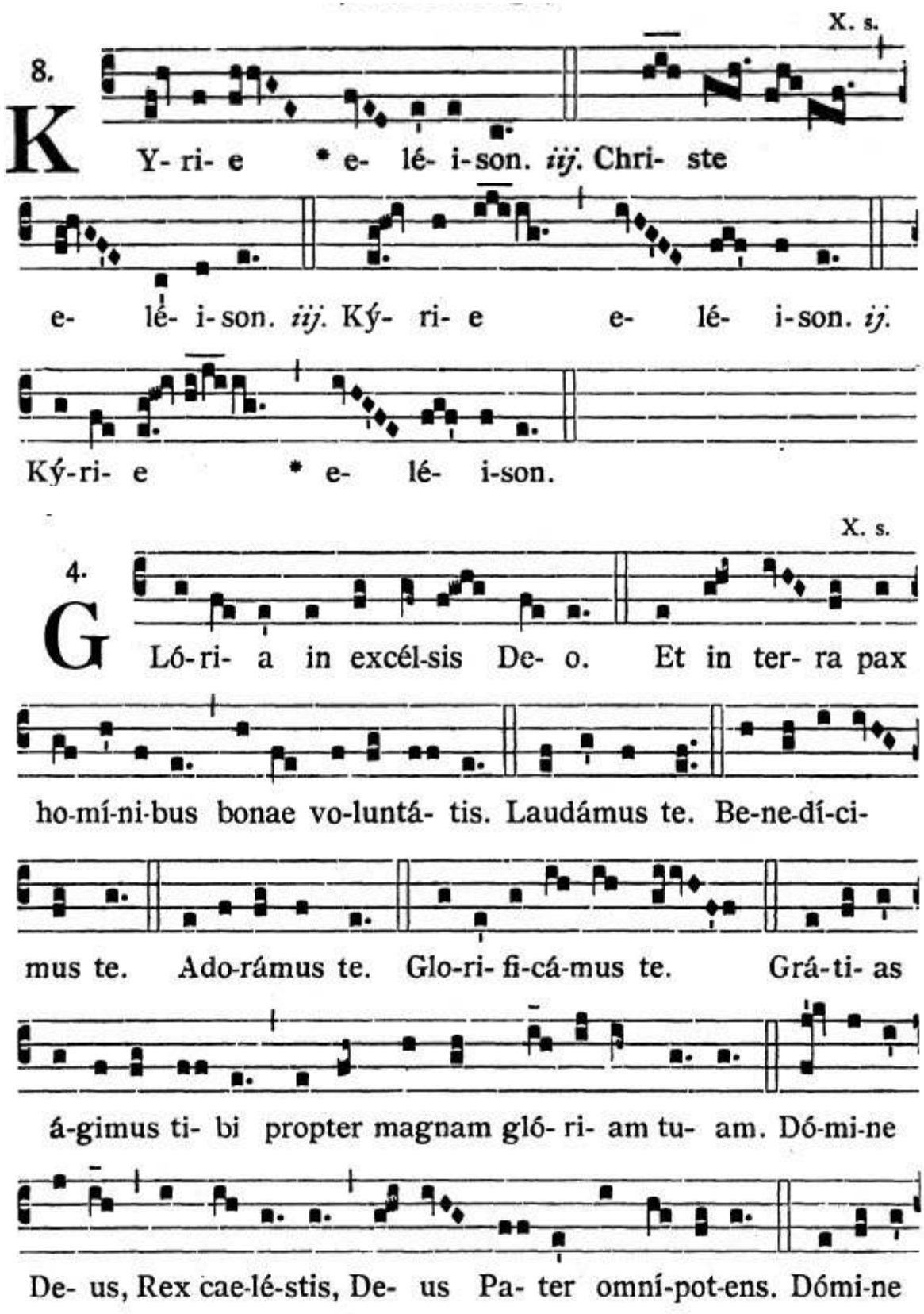
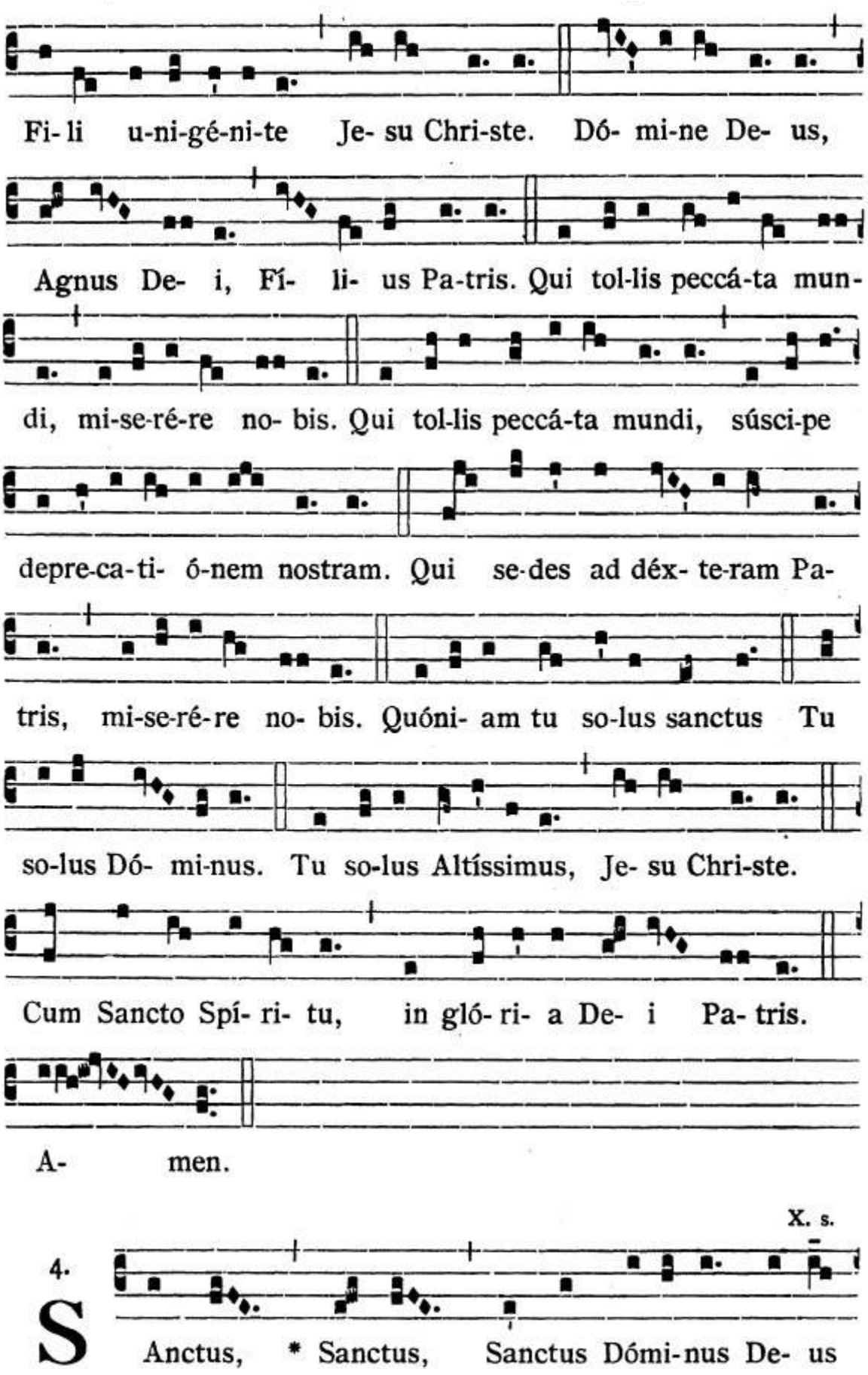
APPENDICE II

ALL'ASPERSIONE DELL'ACQUA BENEDETTA

ALTRO CANTO

VIDI AQUAM

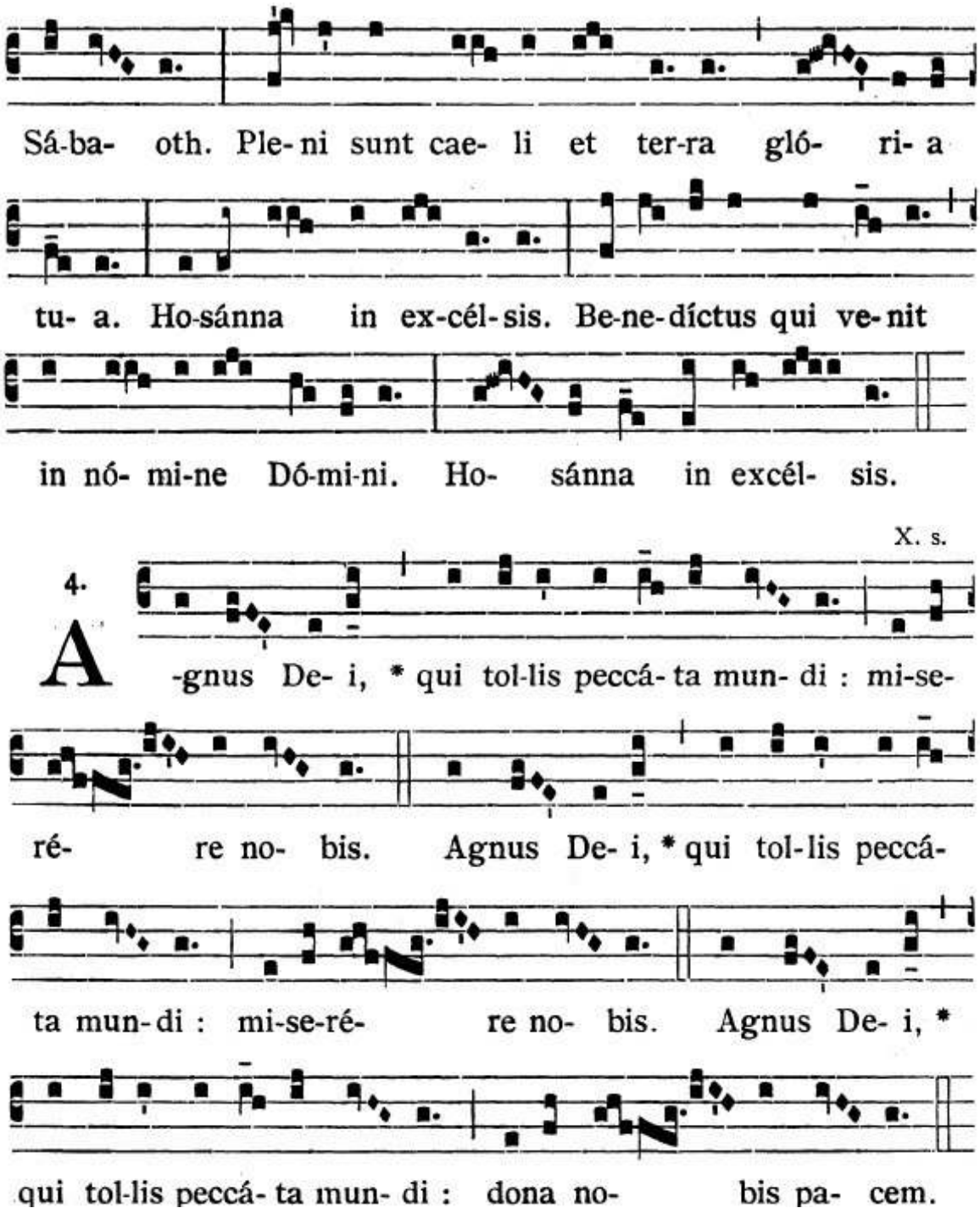

X. s.
Ant. 8.
V I- di a- quam * egre- di- én- tem de tem-
plo, a lá- te- re dex- tro, alle- lú- ia : et
omnes, ad quos pervé-nit a- qua i-sta, sal- vi
fa- cti sunt, et di- cent, alle-lú- ia, al- le- lú- ia.
Ps. 117. Confi- témi- ni Dómi-no quó-ni- am bonus : * quó- ni- am
in saécu-lum mi-se-ri-cór- di- a e-jus. Gló- ri- a Patri, et
Fí- li- o, et Spi- rí- tu- i Sancto. * Sic- ut e-rat in princí-
pi- o, et nunc, et semper, et in saécu-la saecu- ló-rum.
Amen. Repetitur Ant. Vidi aquam.

KYRIALE

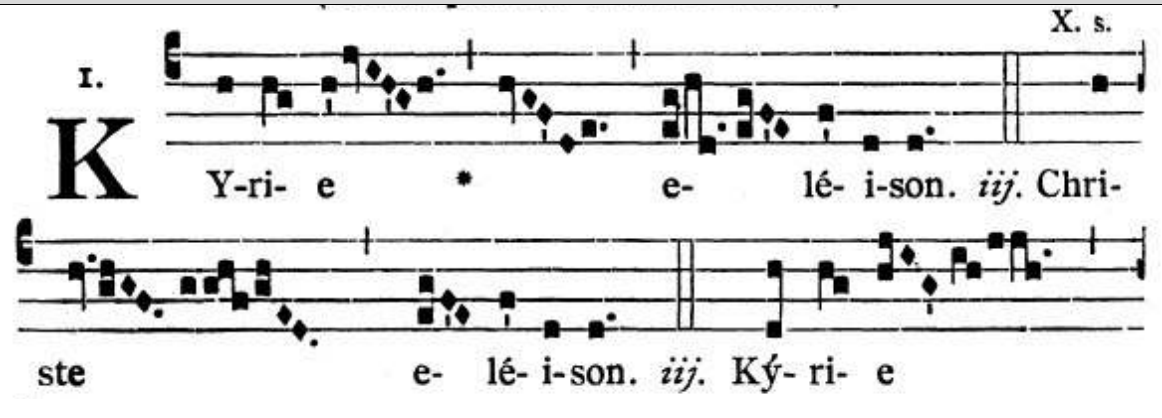
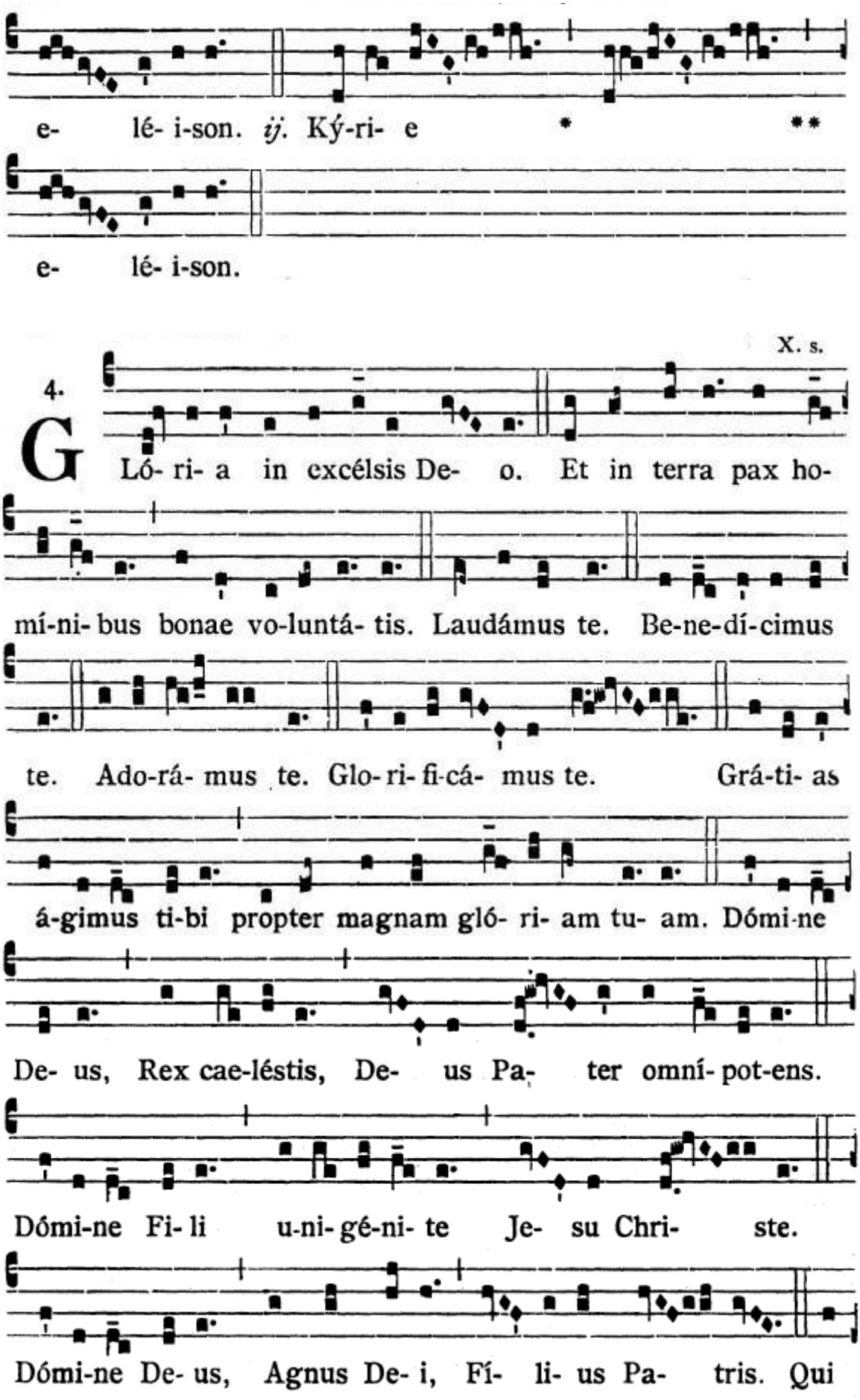
LUX ET ORIGO - I

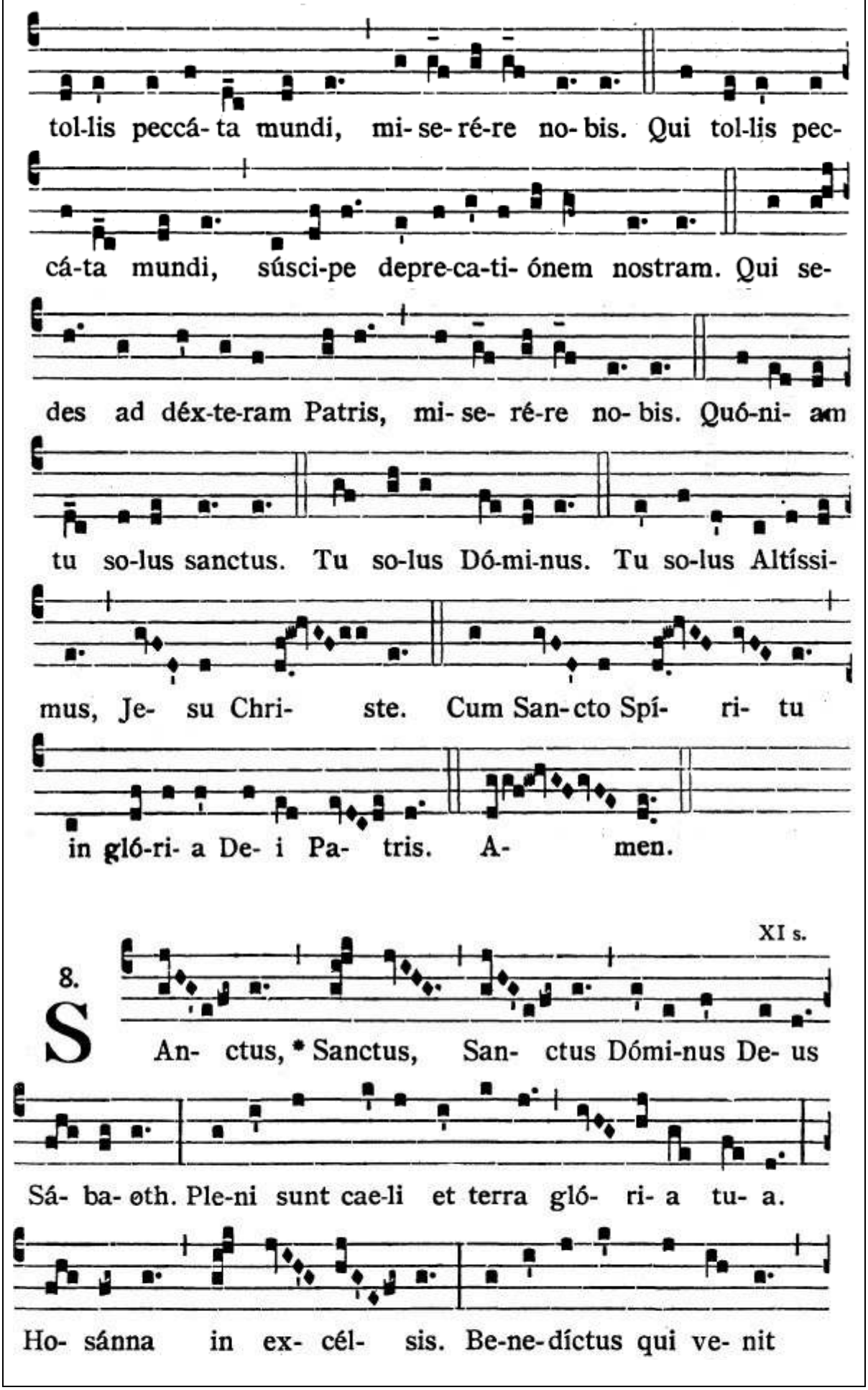
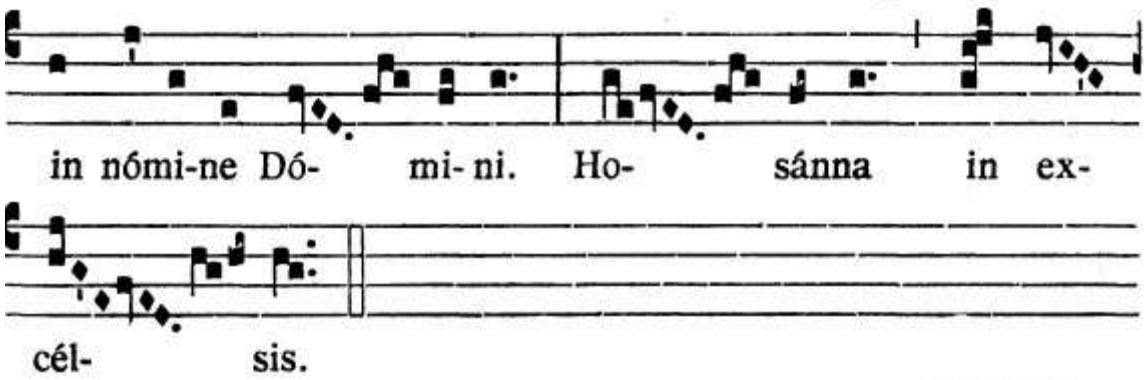


Fi- li u-ni-gé-ni-te Je- su Chri-ste. Dó- mi-ne De- us,
Agnus De- i, Fí- li- us Pa-tris. Qui tol-lis peccá-ta mun-
di, mi-se-ré-re no- bis. Qui tol-lis peccá-ta mundi, súsci-pe
depre-ca-ti- ó-nem nostram. Qui se-des ad déx- te-ram Pa-
tris, mi-se-ré-re no- bis. Quóni- am tu so-lus sanctus Tu
so-lus Dó- mi-nus. Tu so-lus Altíssimus, Je- su Chri-ste.
Cum Sancto Spí- ri- tu, in gló- ri- a De- i Pa- tris.
A- men.
X. s.
4.
S
Anctus, * Sanctus, Sanctus Dómi-nus De- us

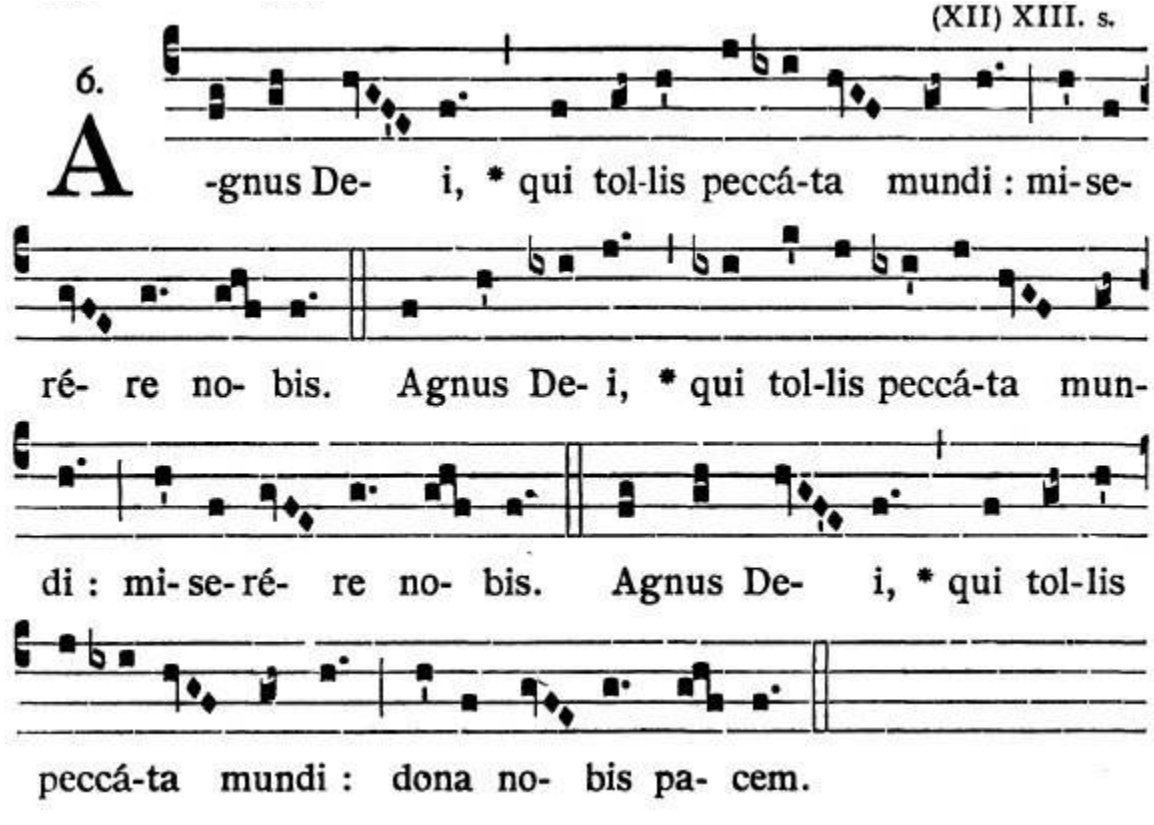


CUNCTIPOTENS GENITOR DEUS - IV



e- lé- i-son. ij. Ký-ri- e * **
e- lé- i-son.
X. s.
4.
G Ló- ri- a in excélsis De- o. Et in terra pax ho-
mí-ni- bus bonae vo-luntá- tis. Laudámus te. Be-ne-dí-cimus
te. Ado-rá- mus te. Glo- ri- fi-cá- mus te. Grá-ti- as
á-gimus ti-bi propter magnam gló- ri- am tu- am. Dómi-ne
De- us, Rex cae-léstis, De- us Pa- ter omní- pot-ens.
Dómi-ne Fi- li u-ni- gé-ni- te Je- su Chri- ste.
Dómi-ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui

tol-lis peccá- ta mundi, mi- se- ré-re no- bis. Qui tol-lis pec-
cá-ta mundi, súsci-pe depre-ca-ti- ónem nostram. Qui se-
des ad dex-te-ram Patris, mi- se- ré-re no- bis. Quó-ni- am
tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Altíssi-
mus, Je- su Chri- ste. Cum San-cto Spí- ri- tu
in gló-ri- a De- i Pa- tris. A- men.
XI s.
8.
S An- ctus, * Sanctus, San- ctus Dómi-nus De- us
Sá- ba- øth. Ple-ni sunt cae-li et terra gló- ri- a tu- a.
Ho- sánna in ex- cél- sis. Be-ne-díctus qui ve- nit

(XII) XIII. s.

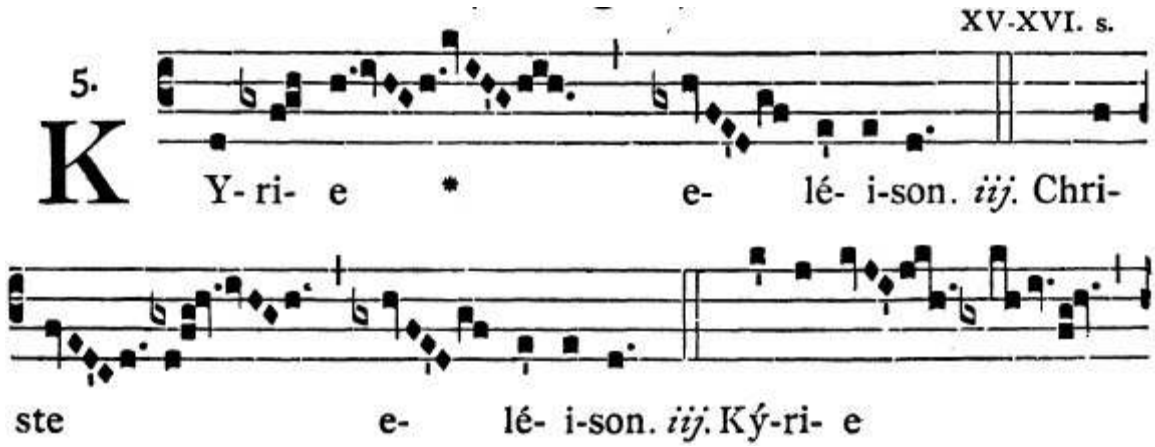
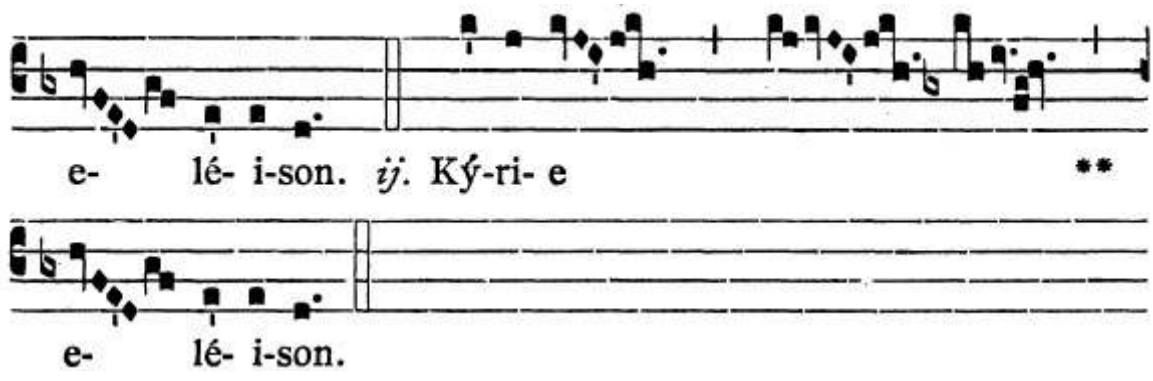
6.



DE ANGELIS - VIII

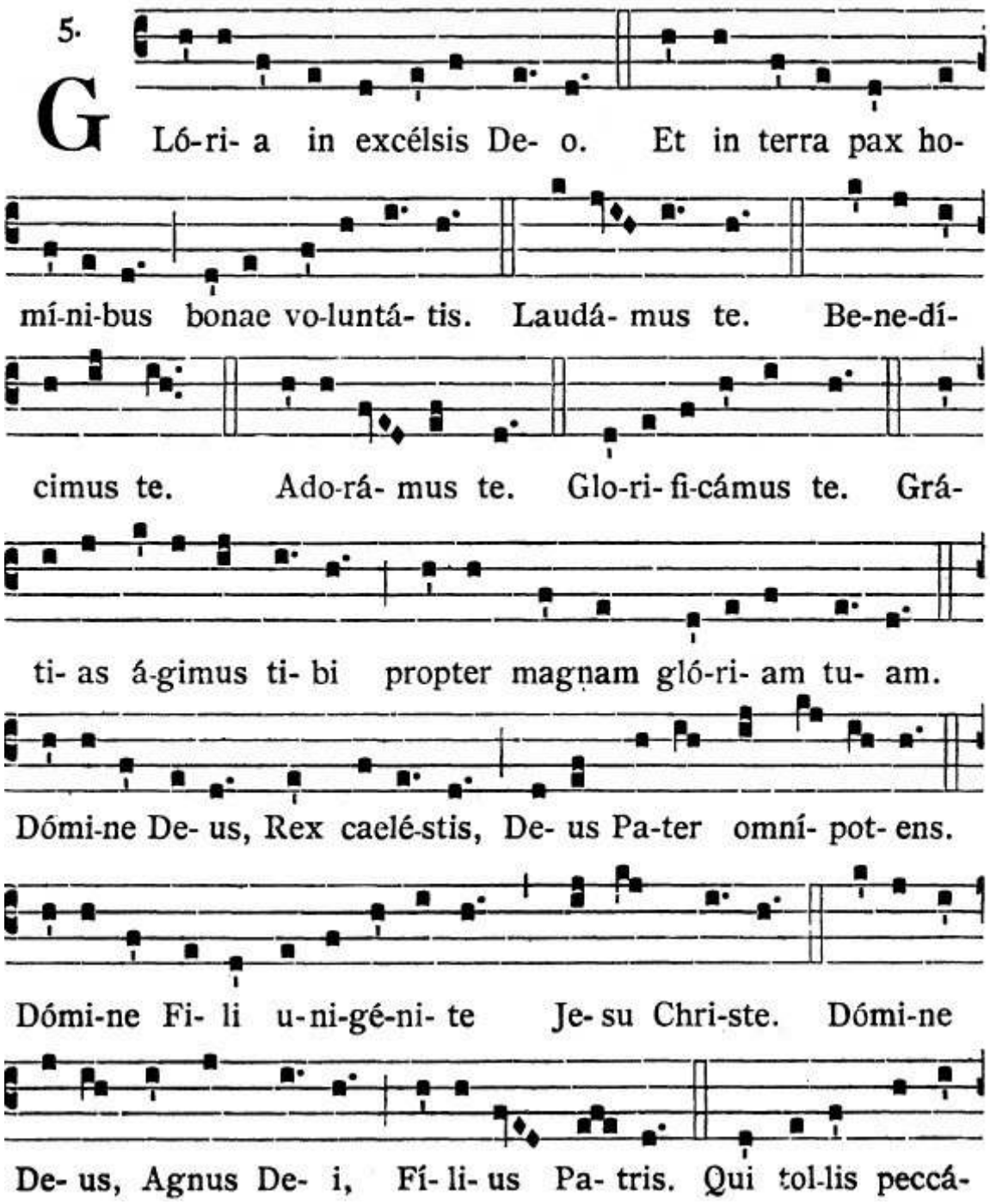
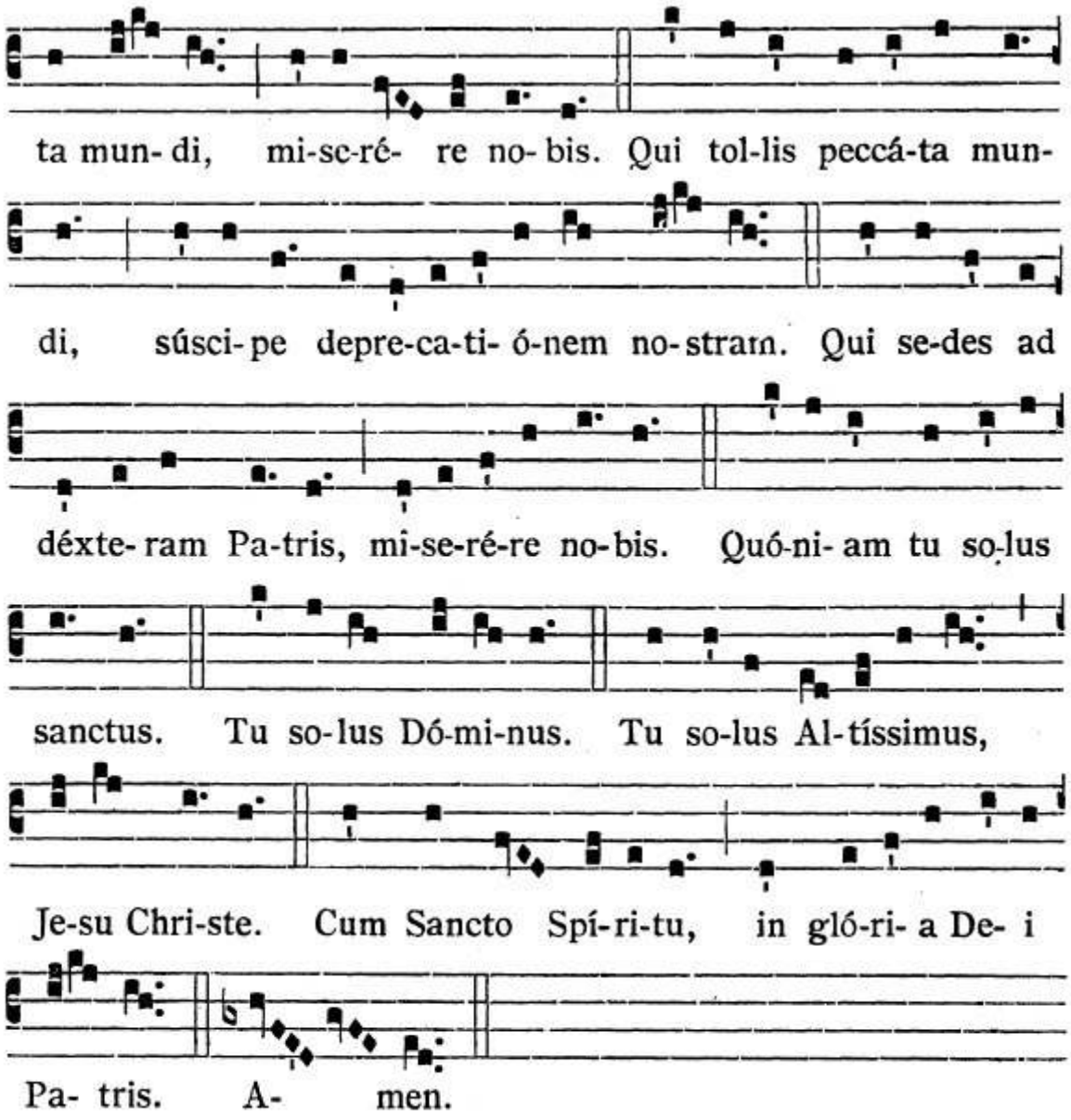
XV-XVI. s.

5.

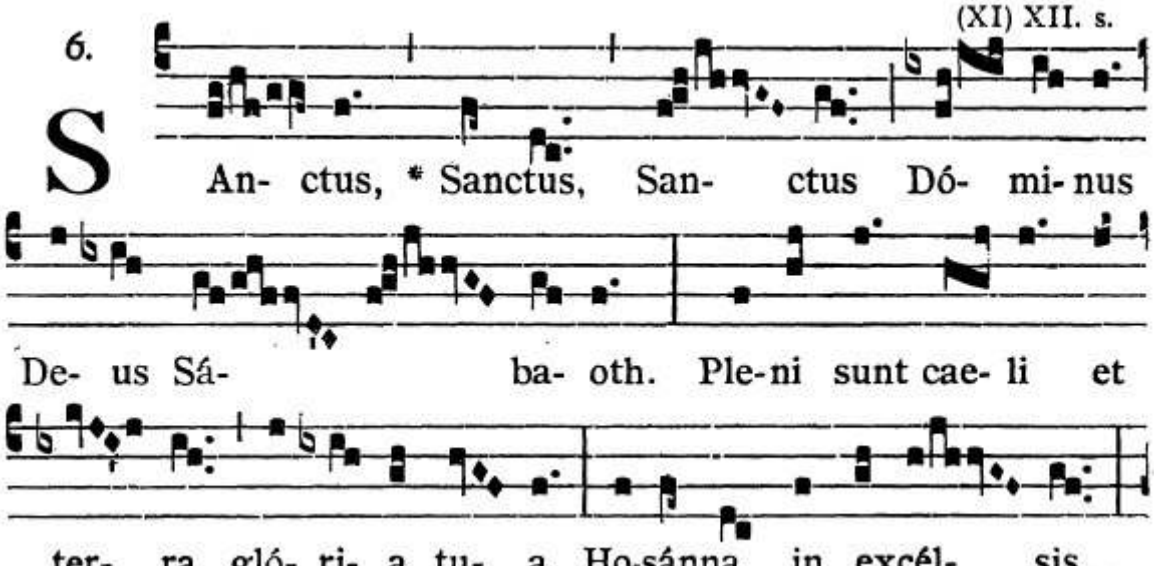


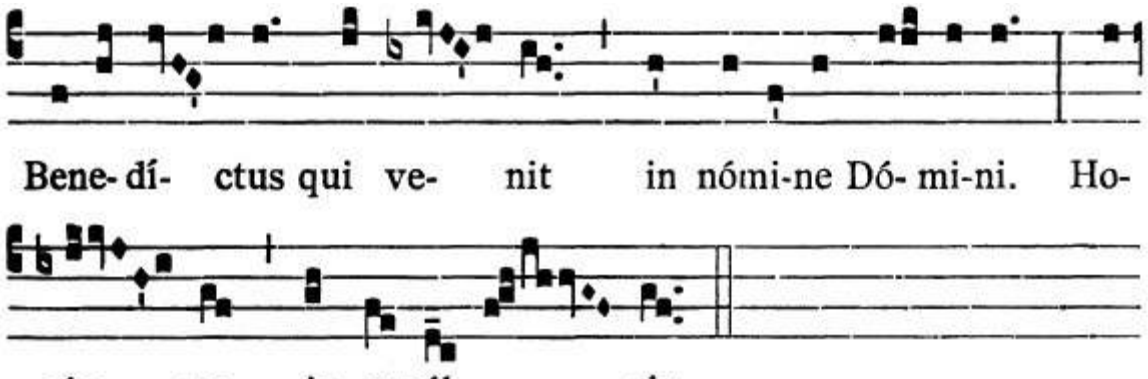
e- lé- i-son. ij. Ký-ri- e **
e- lé- i-son.

XVI. s.

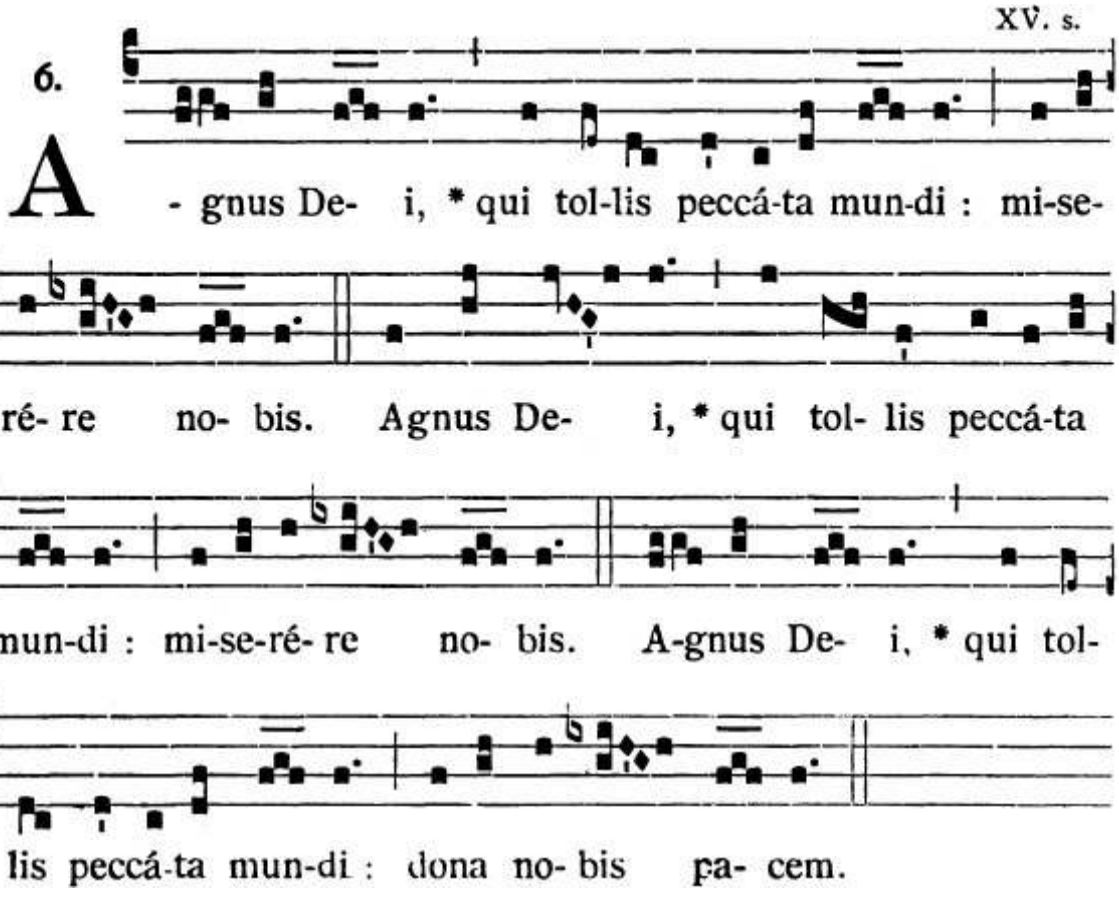
5.

Ló-ri- a in excélsis De- o. Et in terra pax ho-
mí-ni-bus bonae vo-luntá- tis. Laudá- mus te. Be-ne-dí-
cimus te. Ado-rá- mus te. Glo-ri- fi-cámus te. Grá-
ti- as á-gimus ti- bi propter magnam gló-ri- am tu- am.
Dómi-ne De- us, Rex caelé-stis, De- us Pa-ter omní- pot- ens.
Dómi-ne Fi- li u-ni-gé-ni- te Je- su Chri-ste. Dómi-ne
De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol-lis peccá-

ta mun- di, mi-sc-ré- re no- bis. Qui tol-lis peccá-ta mun-
di, súsci- pe depre-ca-ti- ó-nem no-stram. Qui se-des ad
déxte- ram Pa-tris, mi-se-ré-re no-bis. Quó-ni- am tu so-lus
sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tíssimus,
Je-su Chri-ste. Cum Sancto Spí-ri-tu, in gló-ri- a De- i
Pa- tris. A- men.

6. (XI) XII. s.


S An- ctus, * Sanctus, San- ctus Dó- mi- nus
De- us Sá- ba- oth. Ple-ni sunt cae- li et
ter- ra gló- ri- a tu- a. Ho-sánna in excél- sis.

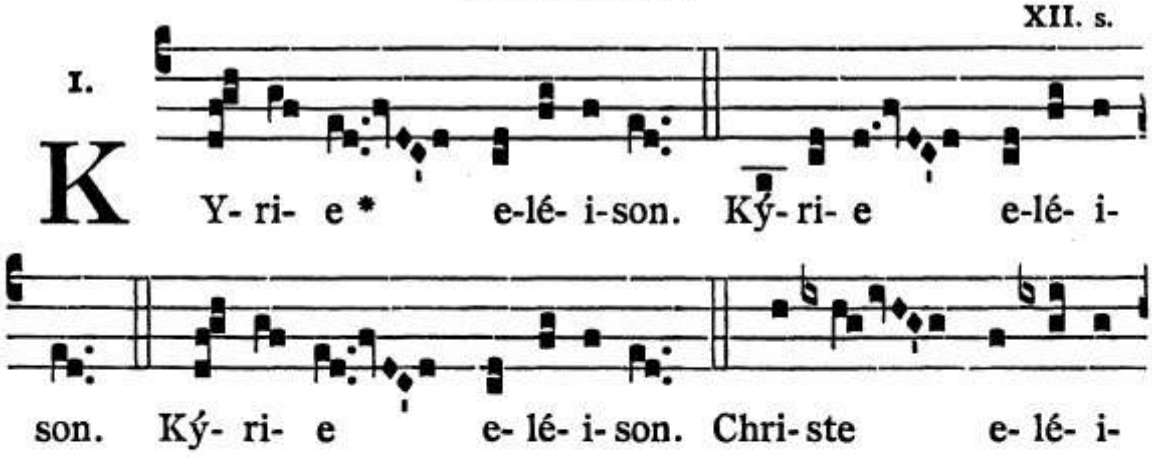
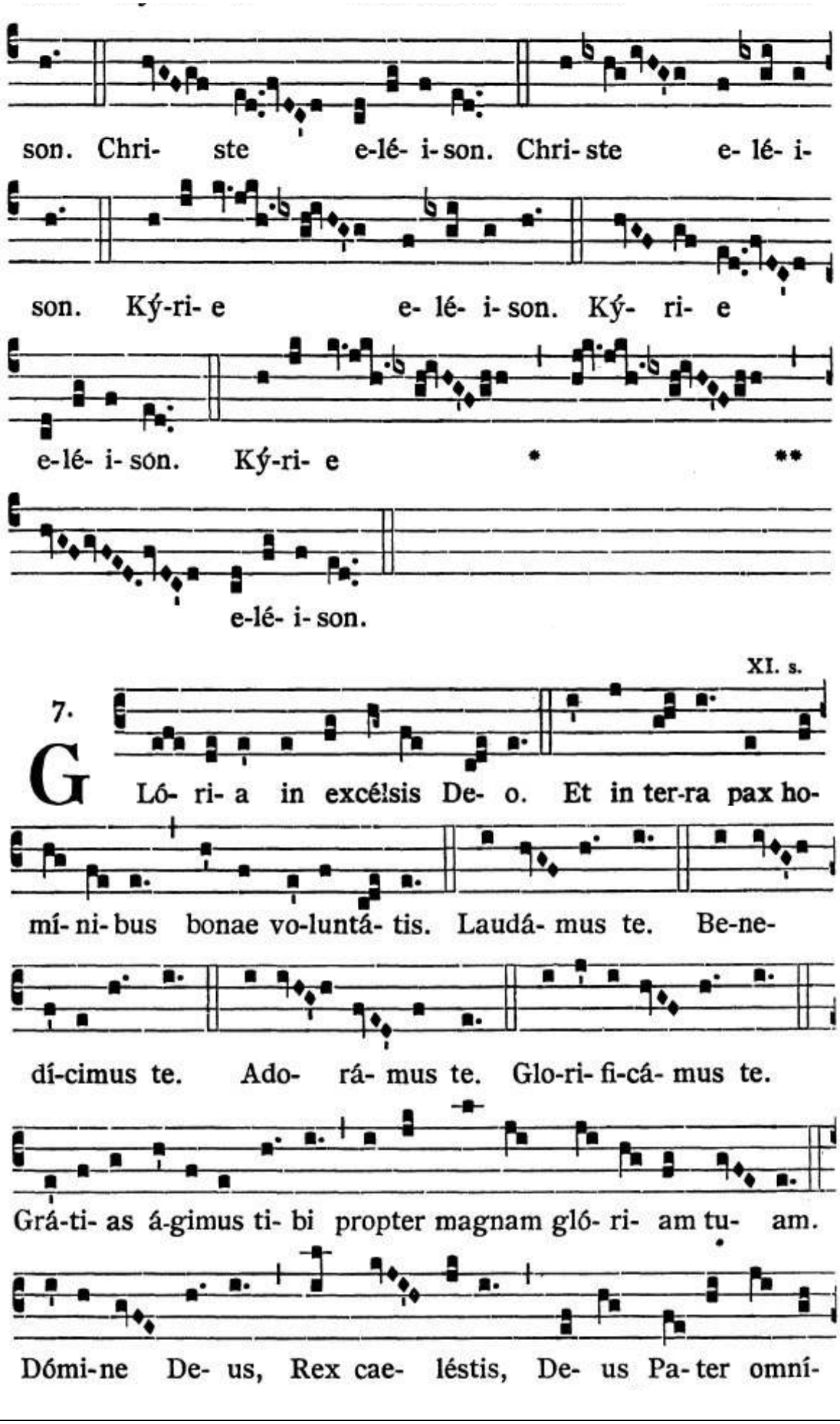


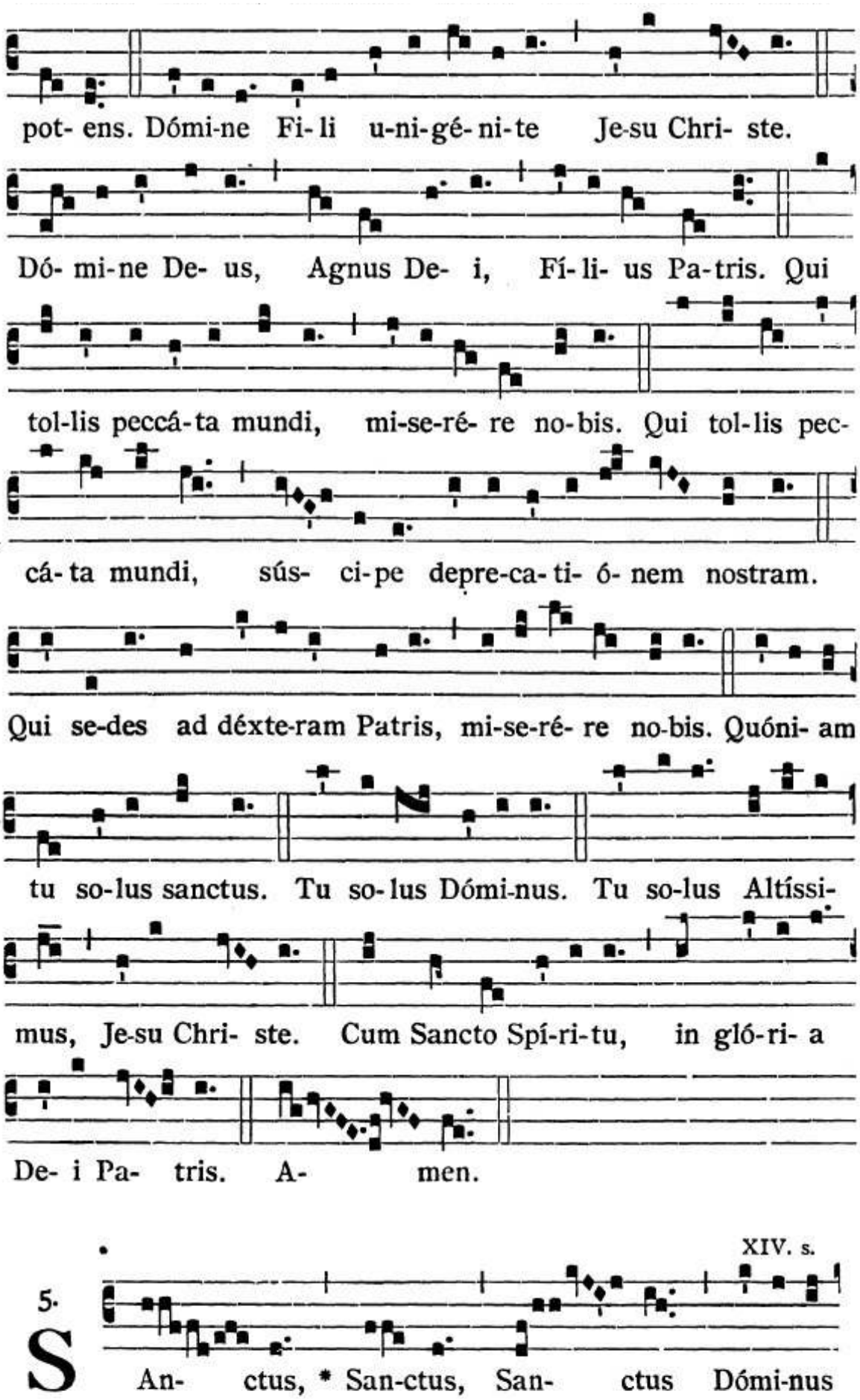
XV. s.

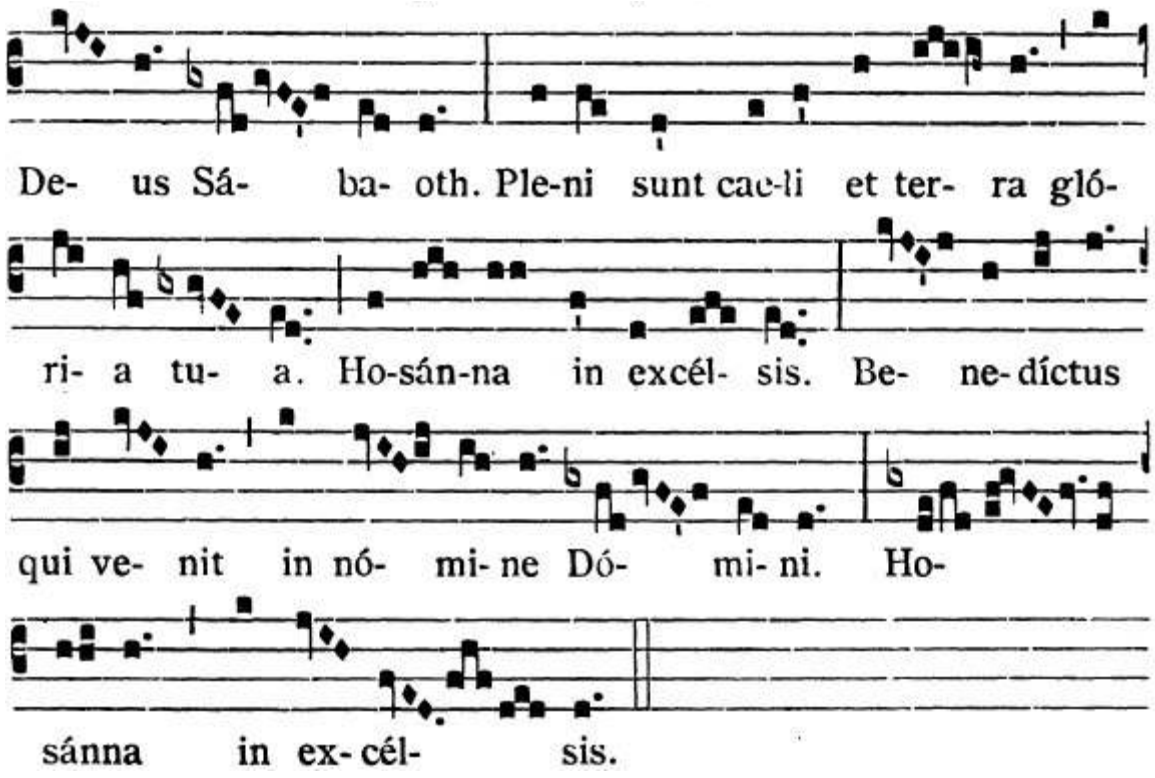
6.

CUM JUBILO - IX

XII. s.

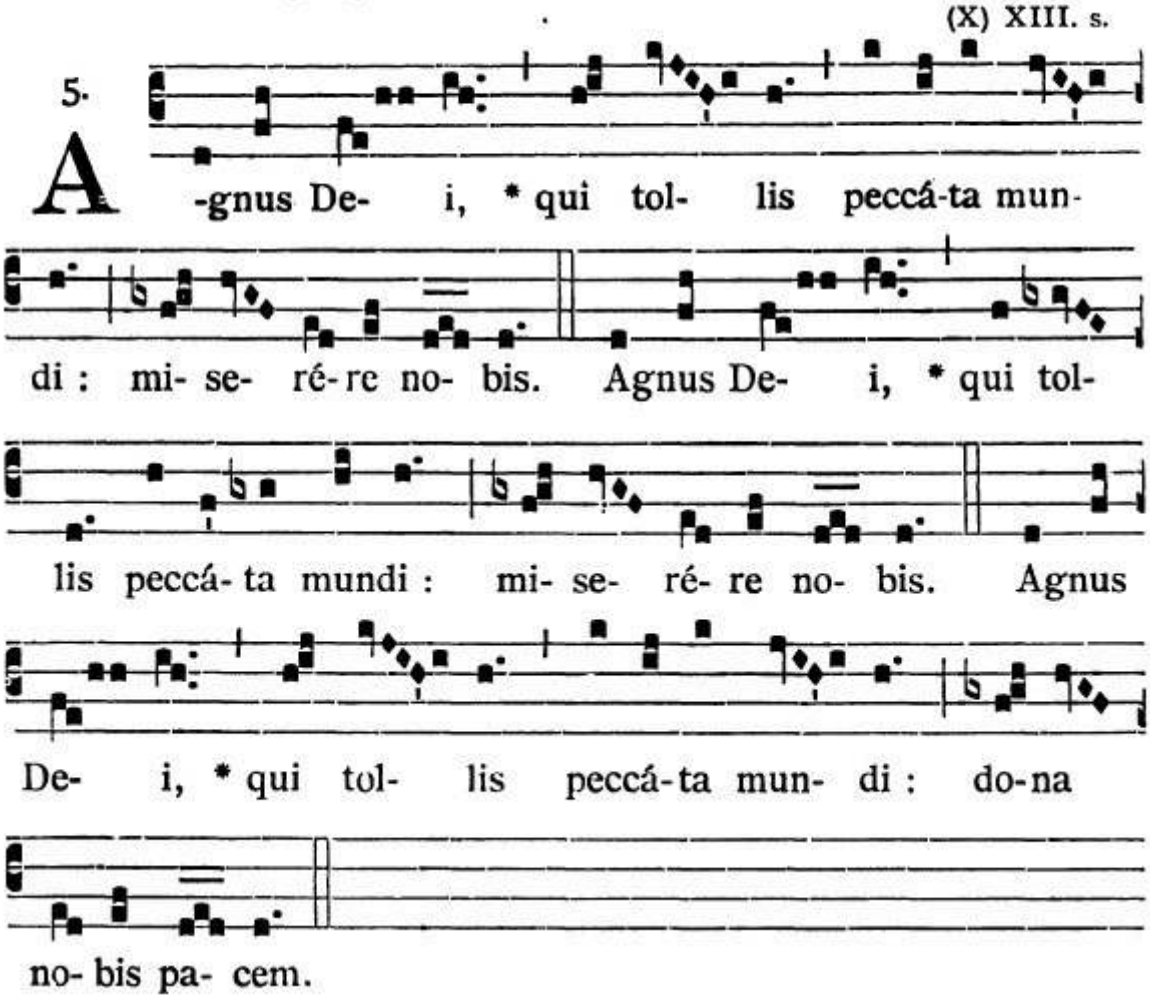
I.



son. Chri- ste e-lé- i-son. Chri- ste e- lé- i-
son. Ký-ri- e e- lé- i- son. Ký- ri- e
e-lé- i- son. Ký-ri- e * **
e-lé- i- son.
XI. s.
7.
G Ló- ri- a in excélsis De- o. Et in ter-ra pax ho-
mí- ni- bus bonae vo-luntá- tis. Laudá- mus te. Be-ne-
dí-cimus te. Ado- rá- mus te. Glo-ri- fi-cá- mus te.
Grá-ti- as á-gimus ti- bi propter magnam gló- ri- am tu- am.
Dómi-ne De- us, Rex cae- léstis, De- us Pa- ter omní-

pot- ens. Dómi-ne Fi- li u-ni-gé- ni-te Je-su Chri- ste.
Dó- mi-ne De- us, Agnus De- i, Fí- li- us Pa-tris. Qui
tol-lis peccá-ta mundi, mi-se-ré- re no-bis. Qui tol-lis pec-
cá- ta mundi, sús- ci-pe depre-ca- ti- ó- nem nostram.
Qui se-des ad déxte-ram Patris, mi-se-ré- re no-bis. Quóni- am
tu so-lus sanctus. Tu so- lus Dómi-nus. Tu so-lus Altíssi-
mus, Je-su Chri- ste. Cum Sancto Spí-ri-tu, in gló-ri- a
De- i Pa- tris. A- men.
XIV. s.
5.
S
An- ctus, * San-ctus, San- ctus Dómi-nus


De- us Sá- ba- oth. Ple-ni sunt cae-li et ter- ra gló-
ri- a tu- a. Ho-sán-na in excél- sis. Be- ne-díctus
qui ve- nit in nó- mi- ne Dó- mi- ni. Ho-
sánna in ex- cél- sis.

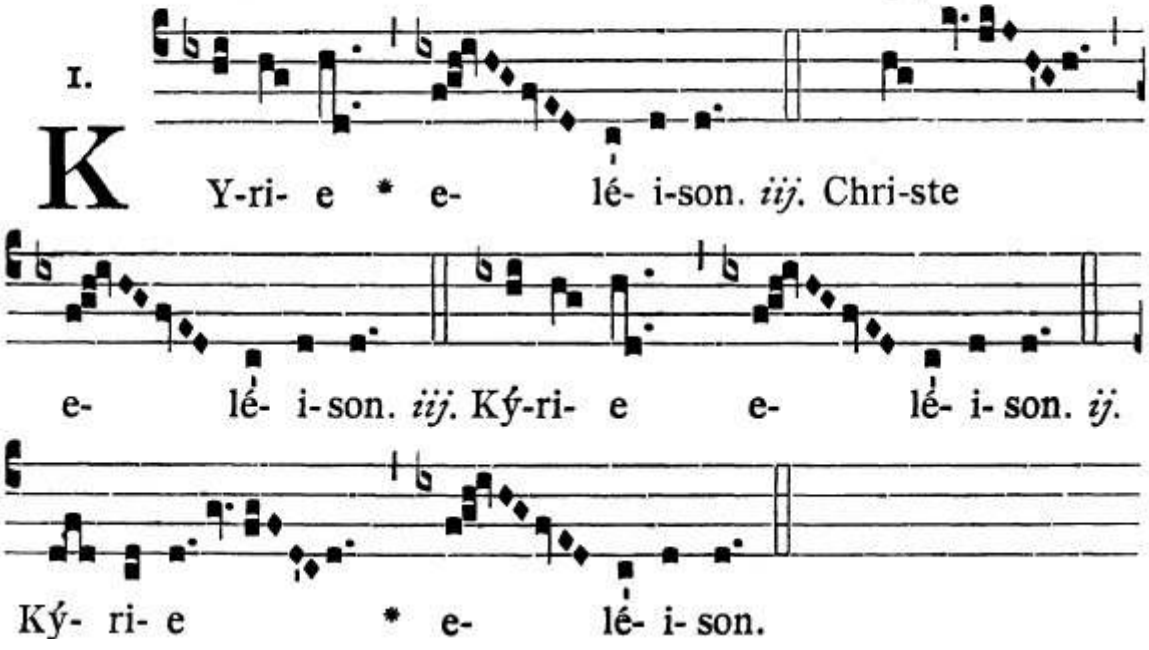
(X) XIII. s.

5.

A -gnus De- i, * qui tol- lis peccá-ta mun-
di : mi- se- ré-re no- bis. Agnus De- i, * qui tol-
lis peccá- ta mundi : mi- se- ré- re no- bis. Agnus
De- i, * qui tol- lis peccá-ta mun- di : do-na
no- bis pa- cem.

ORBIS FACTOR - XI

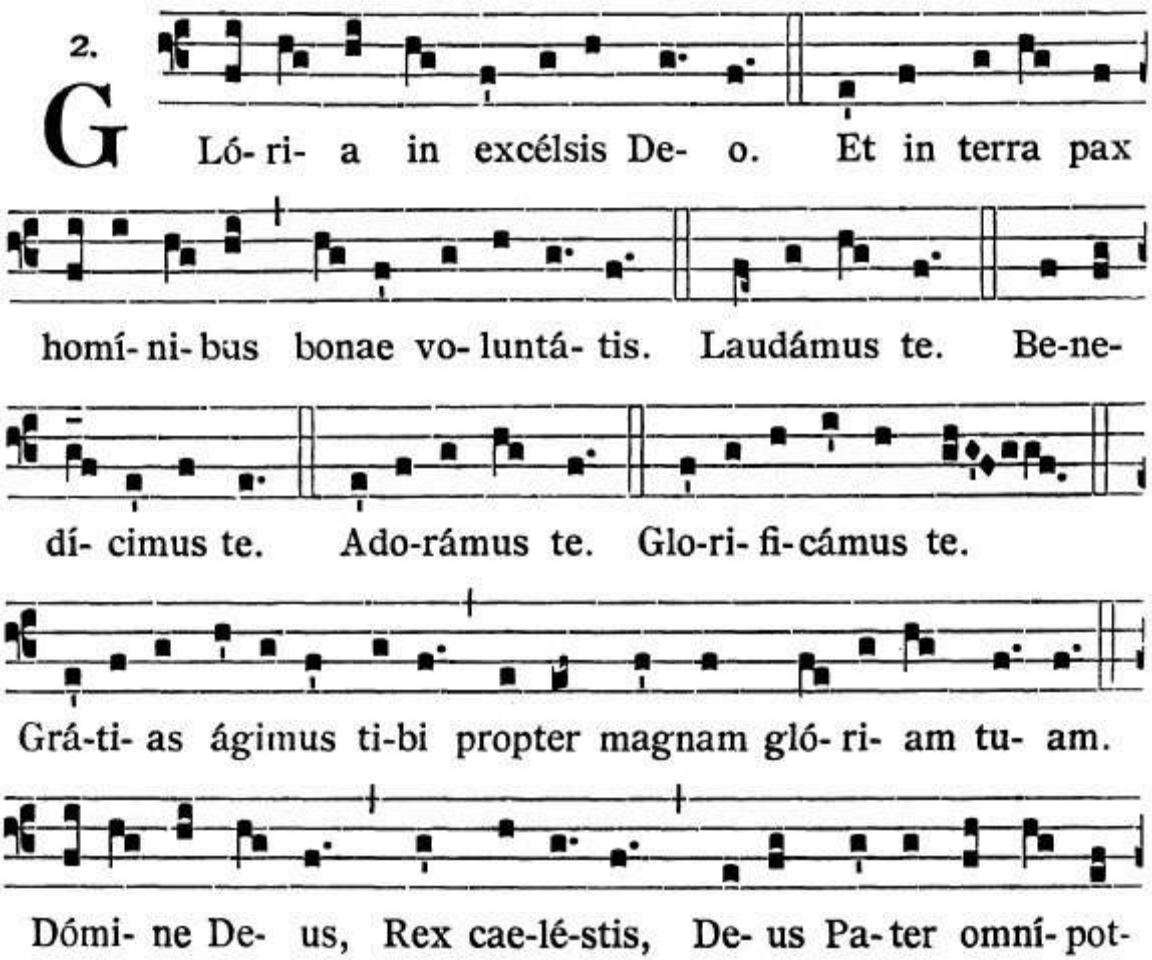
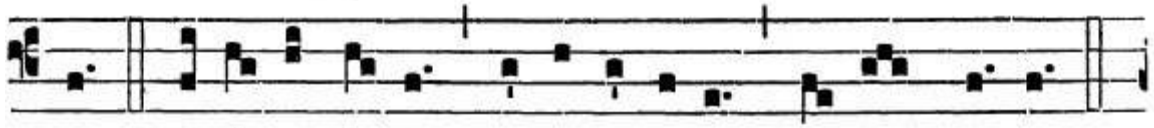
(X) XIV-XVI. s.

1.



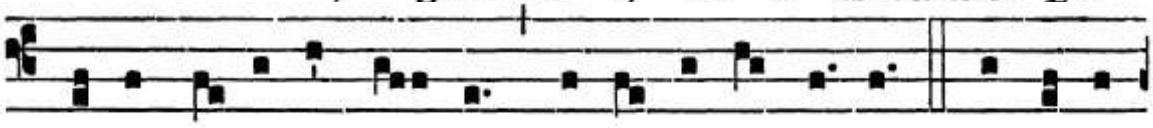
X. s.

2.

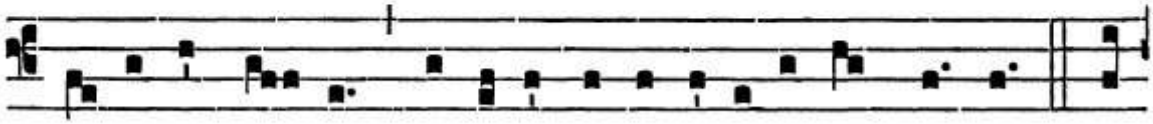


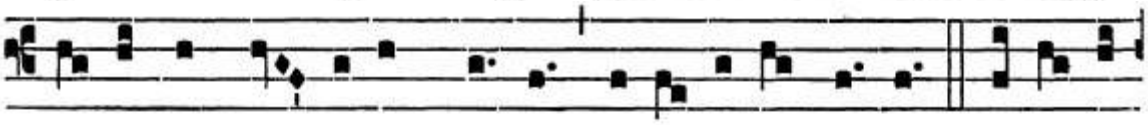
ens. Dómi- ne Fi- li u-ni-gé-ni-te Je- su Chri-ste.

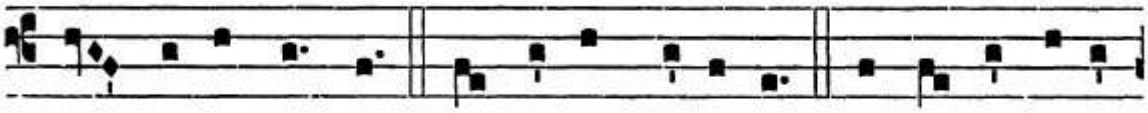
Dómi- ne De- us, Agnus De- i, Fí- li- us Pa-tris. Qui



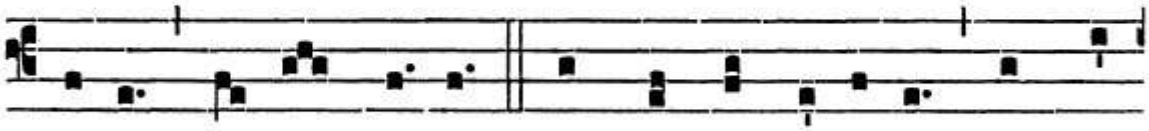
tol-lis peccá-ta mun- di, mi- se- ré- re no- bis. Qui tol-lis

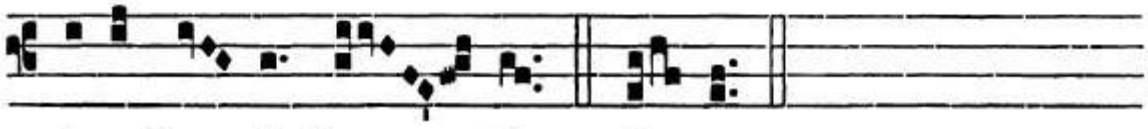


peccá-ta mun-di, súsci-pe depre-ca-ti- ó-nem nostram. Qui

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

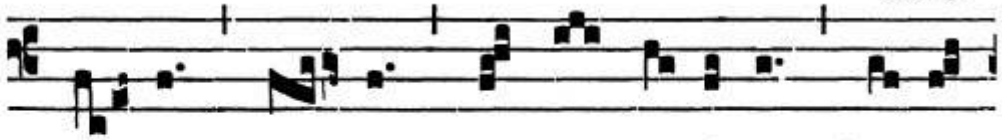


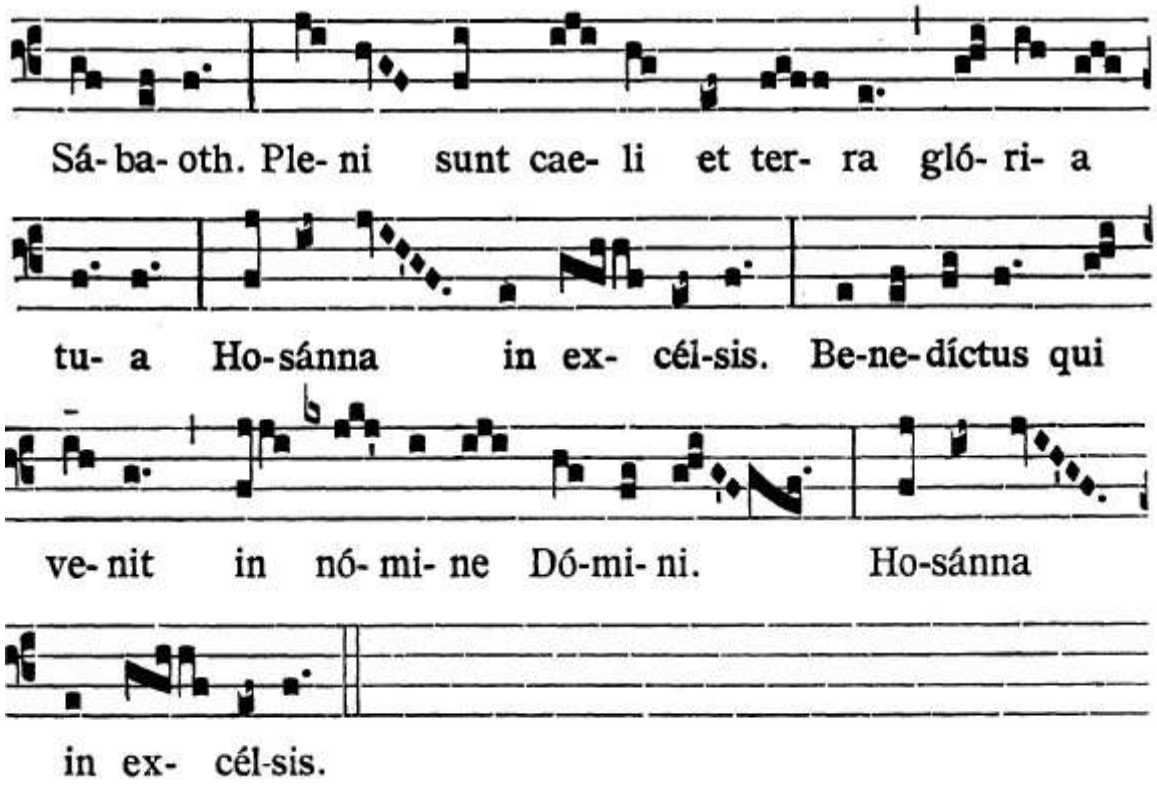
tu so-lus sanctus. Tu so-lus Dómi-nus. Tu so- lus Altís-



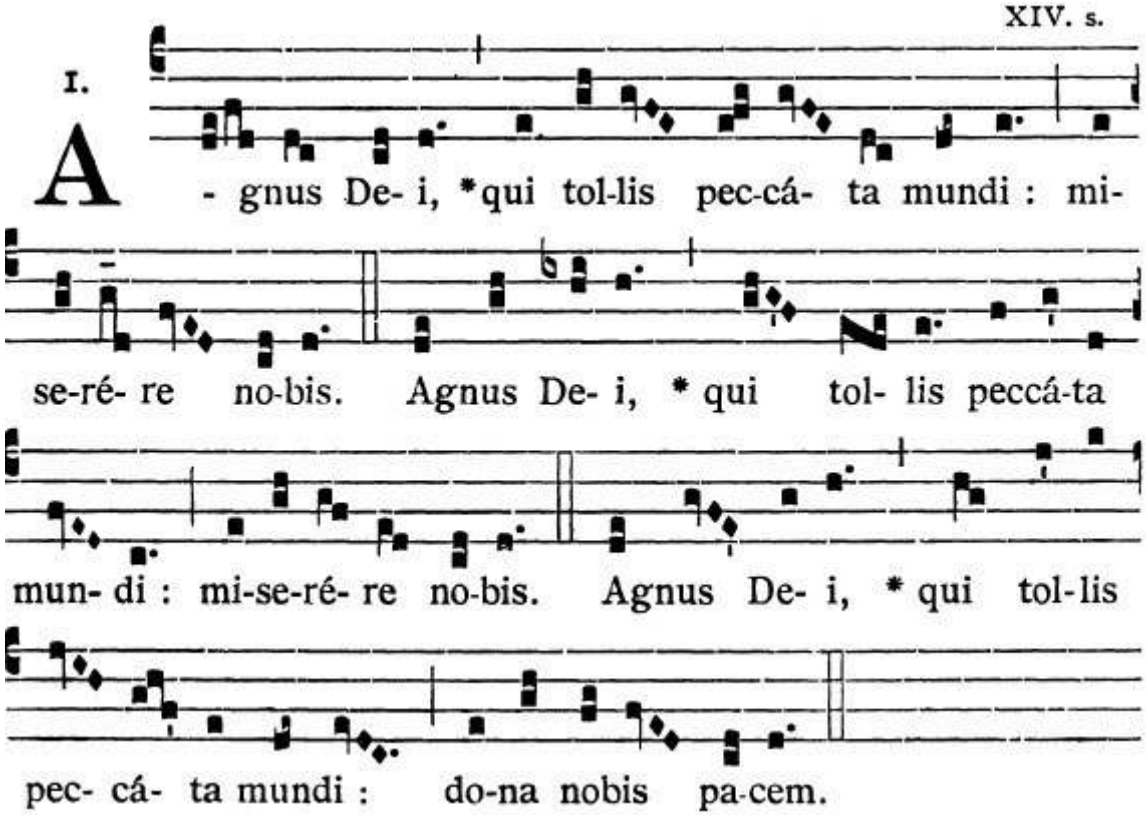
simus, Je- su Chri-ste. Cum Sancto Spí- ri- tu, in gló-

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

XI. s.

2.

S Anctus, * San-ctus, Sanctus Dó-mi-nus De- us


Sá- ba- oth. Ple- ni sunt cae- li et ter- ra gló- ri- a
tu- a Ho- sánna in ex- cél-sis. Be-ne-díctus qui
ve- nit in nó- mi- ne Dó-mi- ni. Ho-sánna
in ex- cél-sis.

XIV. s.

I.

A - gnus De- i, *qui tol-lis pec-cá- ta mundi : mi-
se-ré- re no-bis. Agnus De- i, * qui tol- lis peccá-ta
mun- di : mi-se-ré- re no-bis. Agnus De- i, * qui tol-lis
pec- cá- ta mundi : do-na nobis pa-cem.

PATER CUNCTA - XII

XII. s.

8.

K Y-ri- e * e- lé- i-son. *iij.* Christe e-lé- i-

son. *iij.* Ký-ri- e e- lé- i-son. *ij.* Ký-ri- e *

e-lé- i-son.

XII. s.

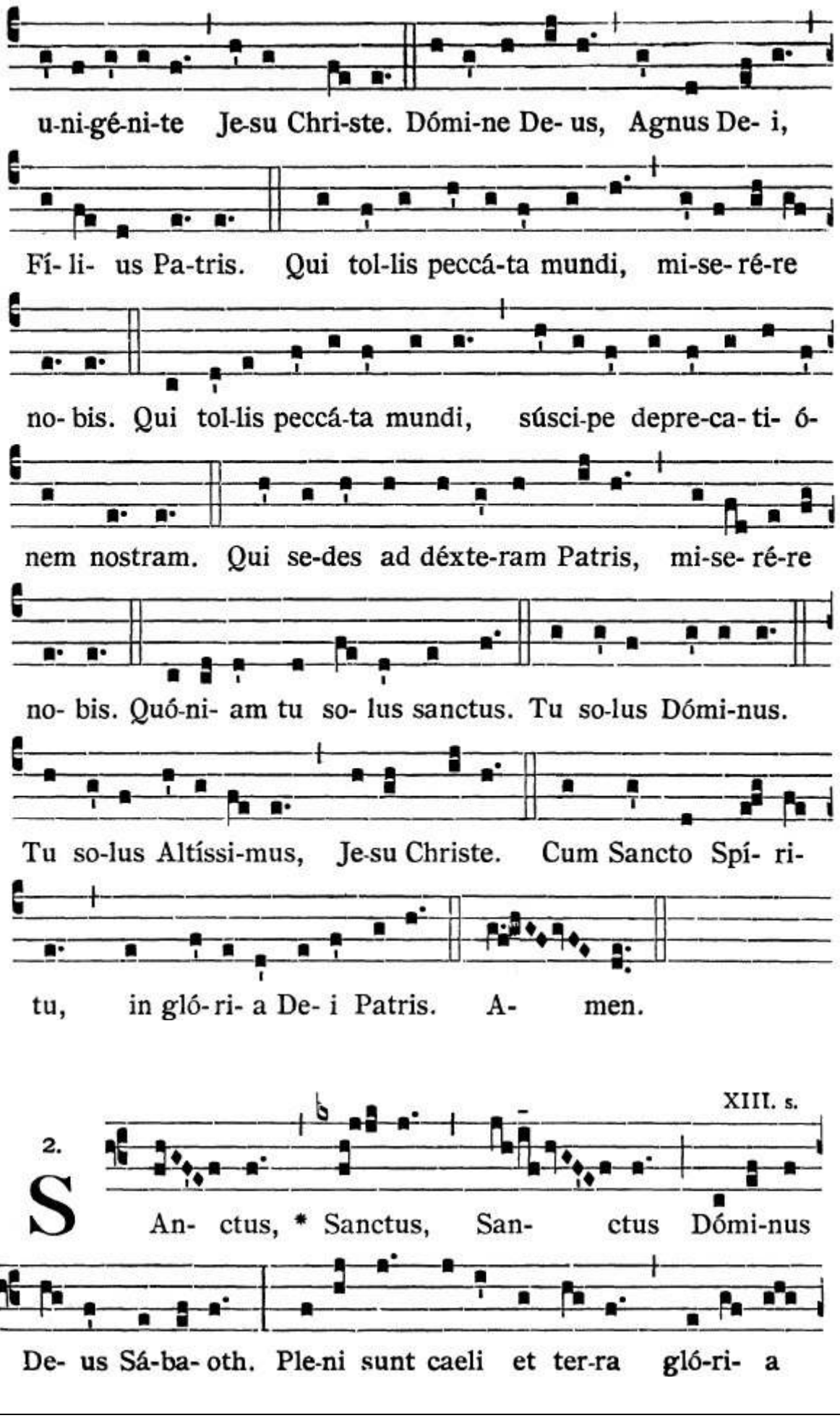
4.

G Ló- ri- a in excélsis De- o. Et in terra pax

homí-ni-bus bonae vo-luntá- tis. Laudámus te. Bene-dí-ci-

mus te. Ado-rámus te. Glo-ri- fi-cámus te. Grá-ti- as ági-

mus ti-bi propter magnam gló-ri- am tu- am. Dómi-ne De- us,

Rex caeléstis, De- us Pa-ter omní-pot- ens. Dómi-ne Fi- li

u-ni-gé-ni-te Je-su Chri-ste. Dómi-ne De- us, Agnus De- i,
Fí- li- us Pa-tris. Qui tol-lis peccá-ta mundi, mi-se- ré-re
no- bis. Qui tol-lis peccá-ta mundi, súsci-pe depre-ca- ti- ó-
nem nostram. Qui se-des ad déxte-ram Patris, mi-se- ré-re
no- bis. Quó-ni- am tu so- lus sanctus. Tu so-lus Dómi-nus.
Tu so-lus Altíssi-mus, Je-su Christe. Cum Sancto Spí- ri-
tu, in gló- ri- a De- i Patris. A- men.
XIII. s.
2.
S
An- ctus, * Sanctus, San- ctus Dómi-nus
De- us Sá-ba- oth. Ple-ni sunt caeli et ter-ra gló-ri- a

tu- a. Ho- sánna in excél- sis. Be-ne-díctus qui ve-

nit in nó-mi-ne Dómi-ni. Ho-sánna in excél- sis.

XI. s.

2. A -gnus De- i, * qui tol- lis peccá- ta mundi :

mi- se- ré- re no- bis. Agnus De- i, * qui tollis peccá-ta

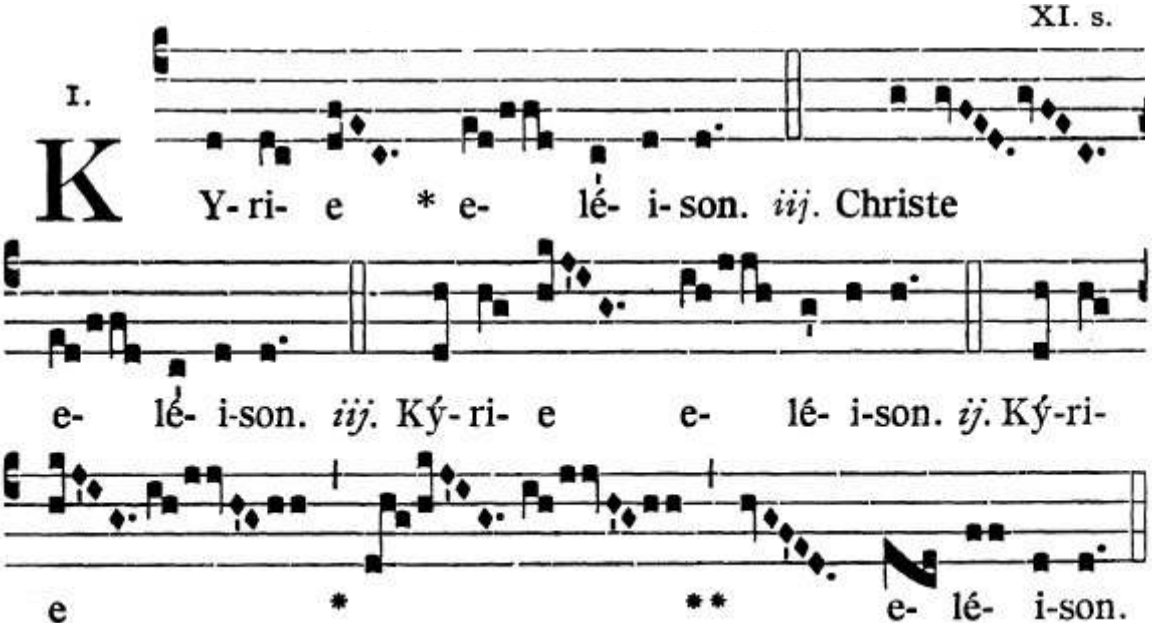
mun-di : mi-se- ré-re no- bis. Agnus De- i, * qui tol- lis

peccá- ta mundi : do-na no-bis pa- cem.

STELLIFERI CONDITOR ORBIS - XIII

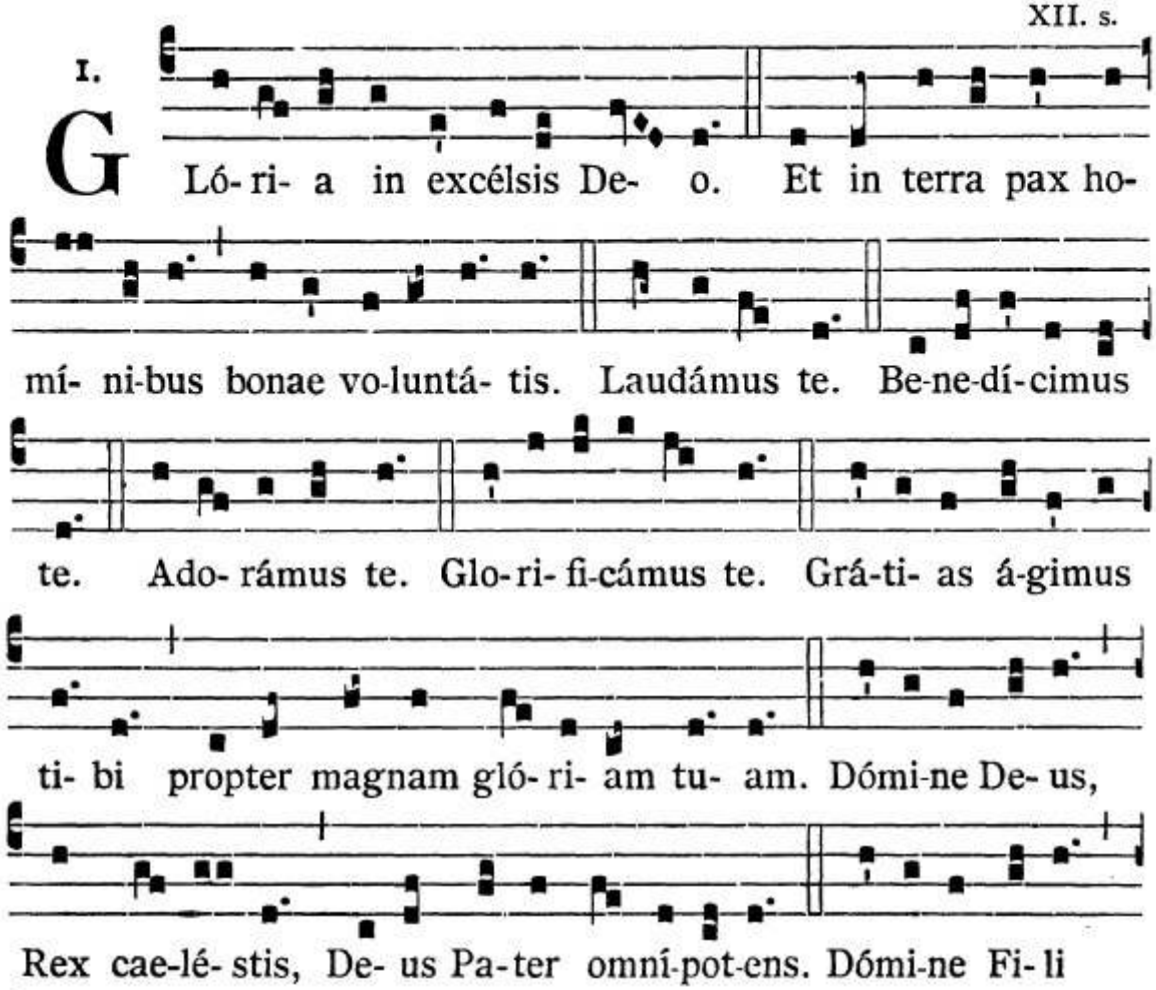
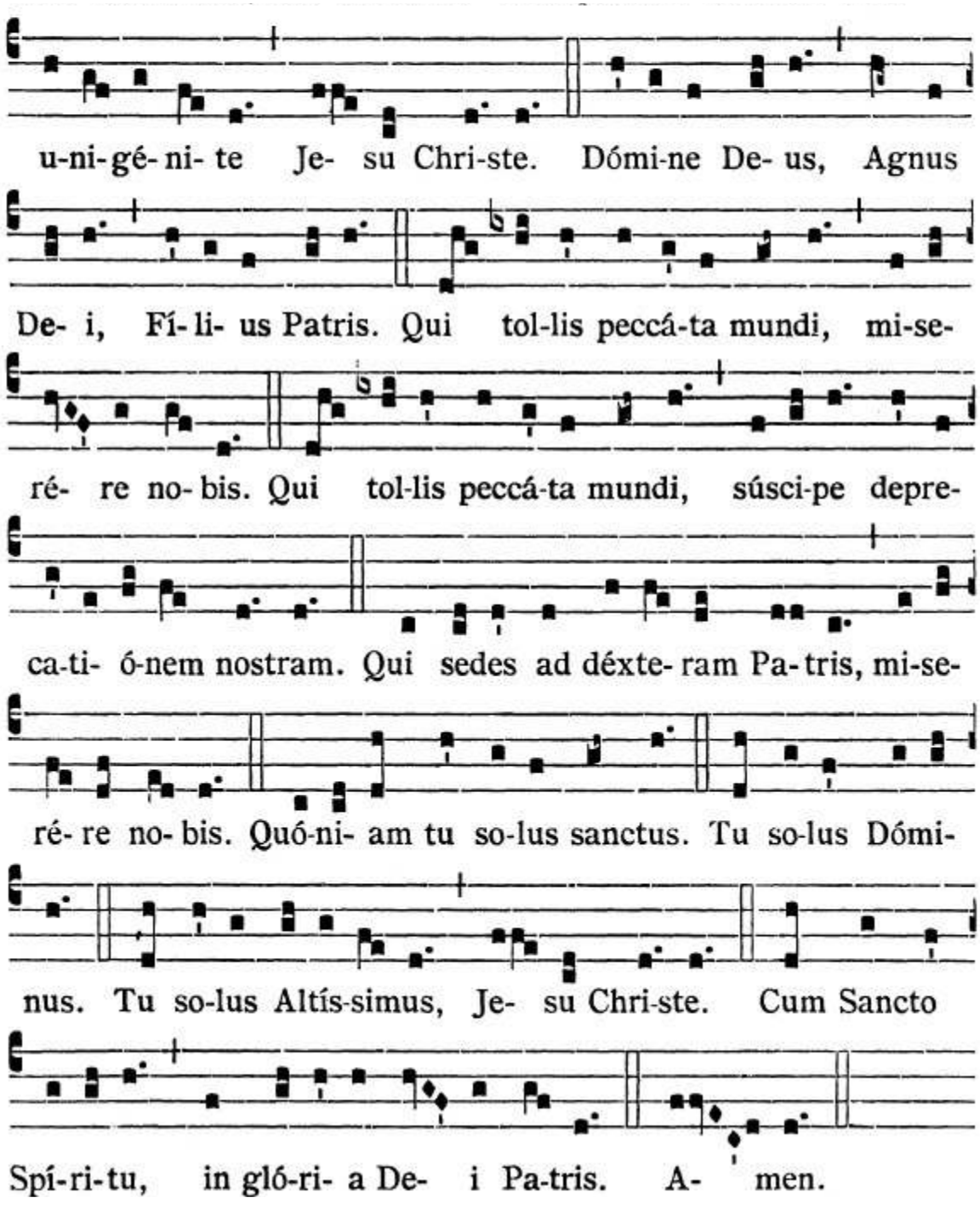
XI. s.

I.



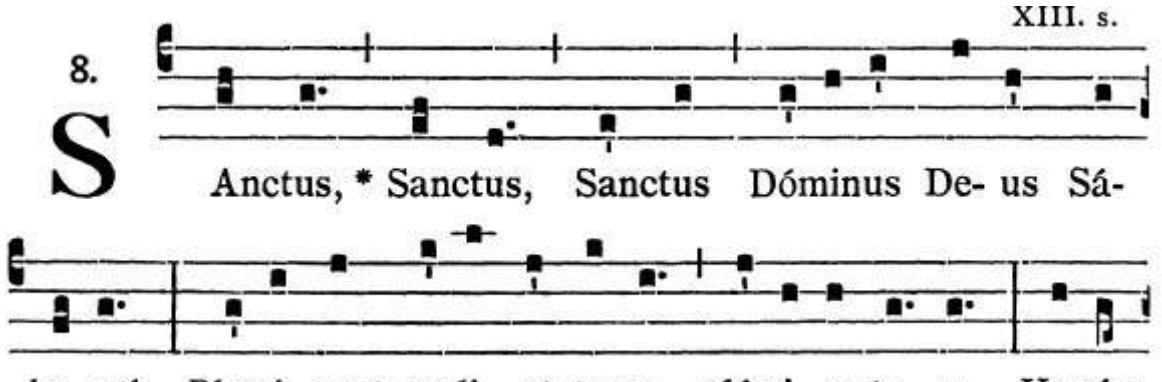
XII. s.

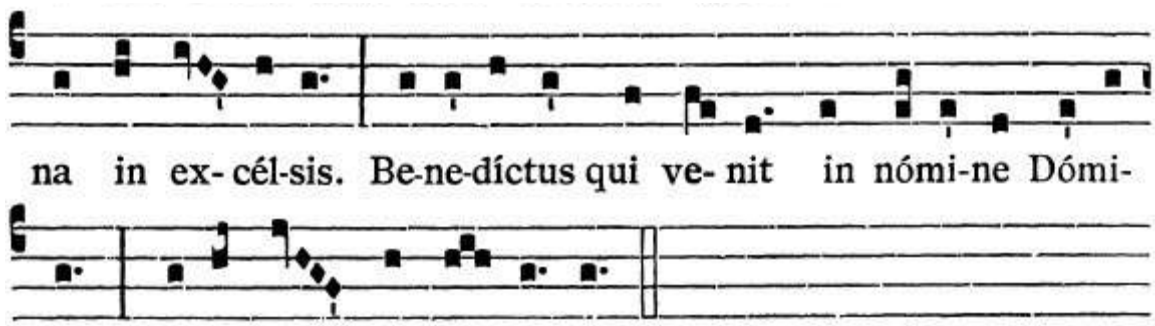
I.

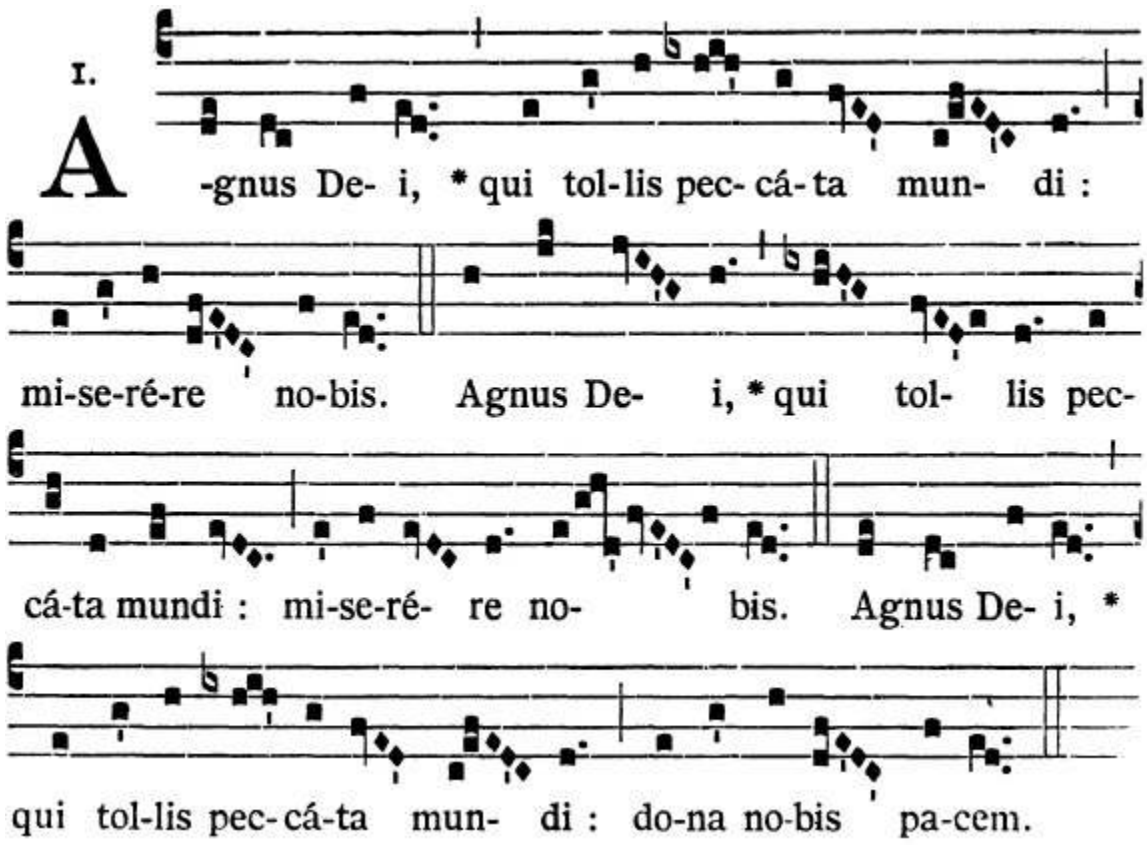


u-ni-gé-ni- te Je- su Chri-ste. Dómi-ne De- us, Agnus
De- i, Fí- li- us Patris. Qui tol-lis peccá-ta mundi, mi-se-
ré- re no- bis. Qui tol-lis peccá-ta mundi, súsci-pe depre-
ca-ti- ó-nem nostram. Qui sedes ad déxte- ram Pa- tris, mi-se-
ré- re no- bis. Quó-ni- am tu so-lus sanctus. Tu so-lus Dómi-
nus. Tu so-lus Altís-simus, Je- su Chri-ste. Cum Sancto
Spí-ri-tu, in gló-ri- a De- i Pa-tris. A- men.

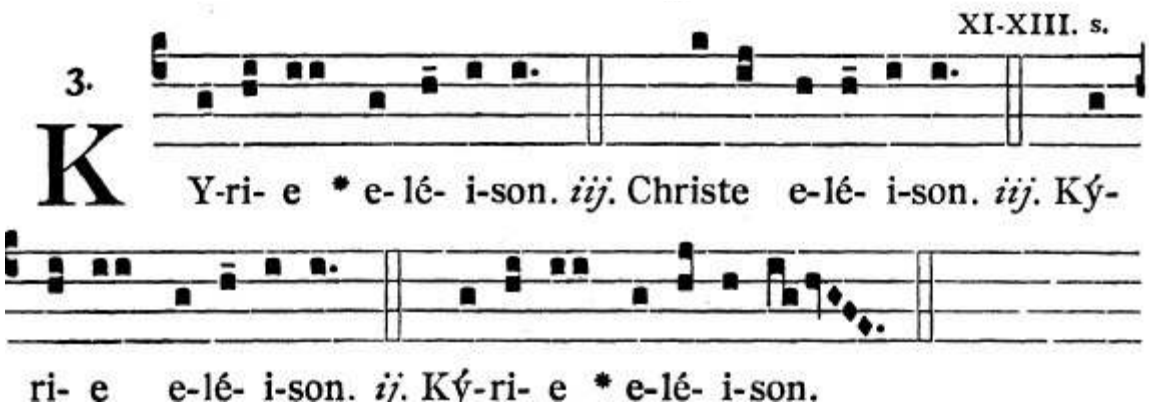
8. XIII. s.


S
Anctus, * Sanctus, Sanctus Dóminus De- us Sá-
ba- oth. Ple-ni sunt caeli et terra gló-ri- a tu- a. Ho-sán-

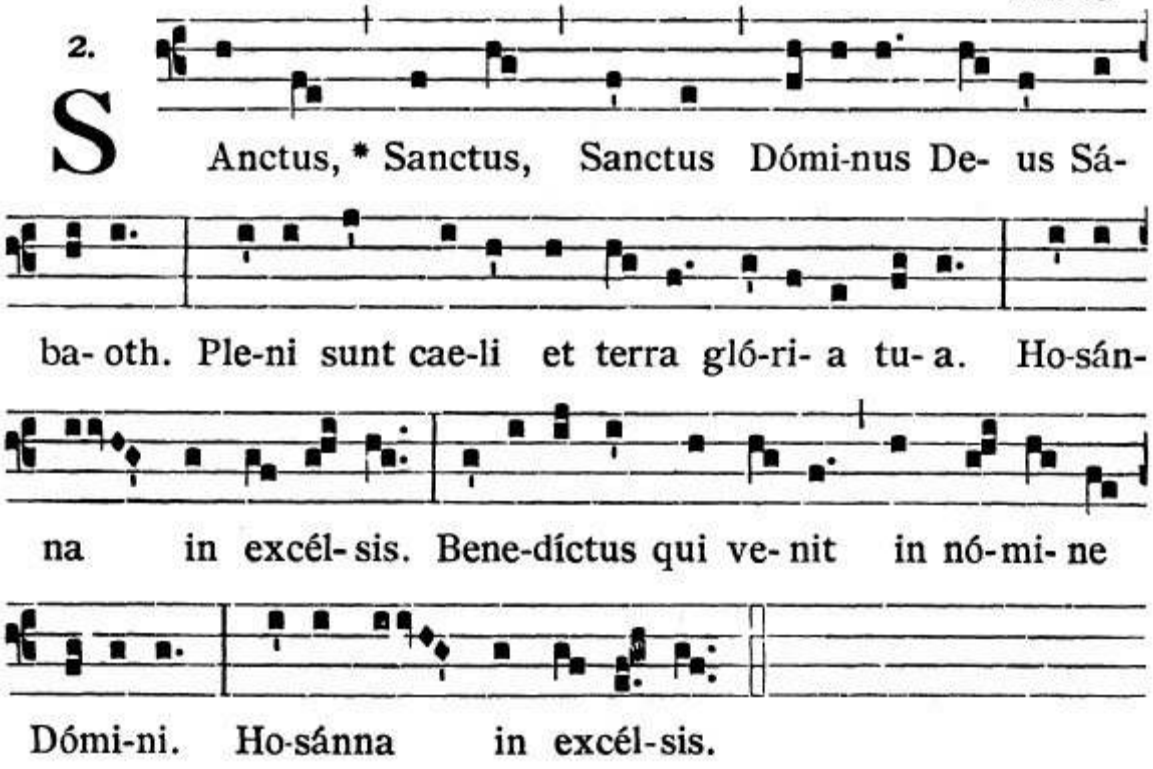

na in ex- cél-sis. Be-ne-díctus qui ve- nit in nómi-ne Dómi-
ni. Ho-sánna in ex-cél-sis.

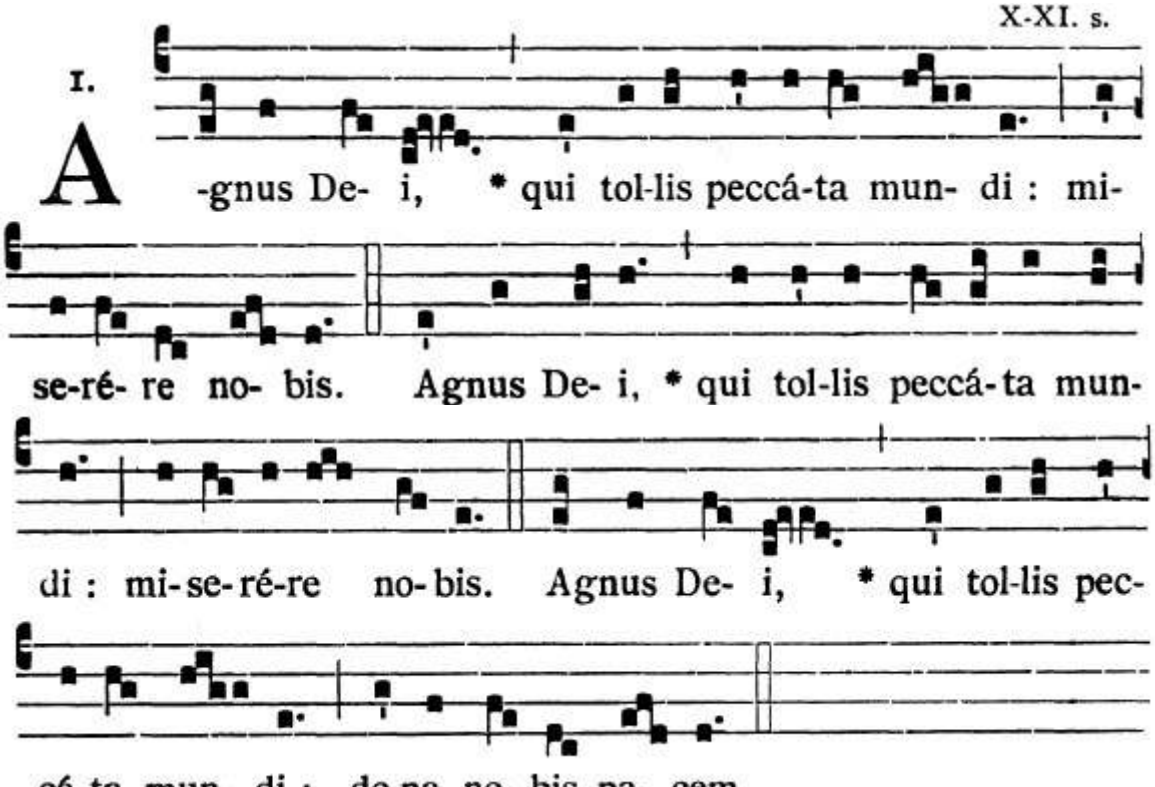

1.
A -gnus De- i, * qui tol-lis pec- cá- ta mun- di :
mi-se-ré-re no-bis. Agnus De- i, * qui tol- lis pec-
cá-ta mundi : mi-se-ré- re no- bis. Agnus De- i, *
qui tol-lis pec-cá-ta mun- di : do-na no-bis pa-cem.

PER ANNO - XVI

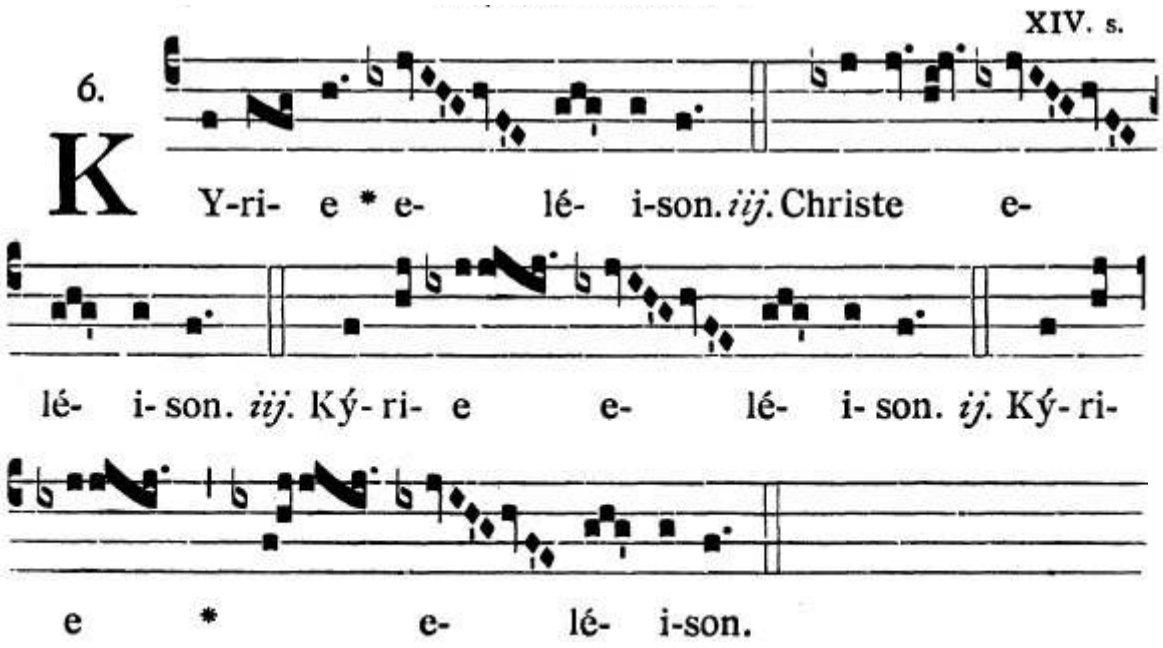

XI-XIII. s.
3.
K Y-ri- e * e-lé- i-son. *iij.* Christe e-lé- i-son. *iij.* Ký-
ri- e e-lé- i-son. *ij.* Ký-ri- e * e-lé- i-son.

XIII. s.

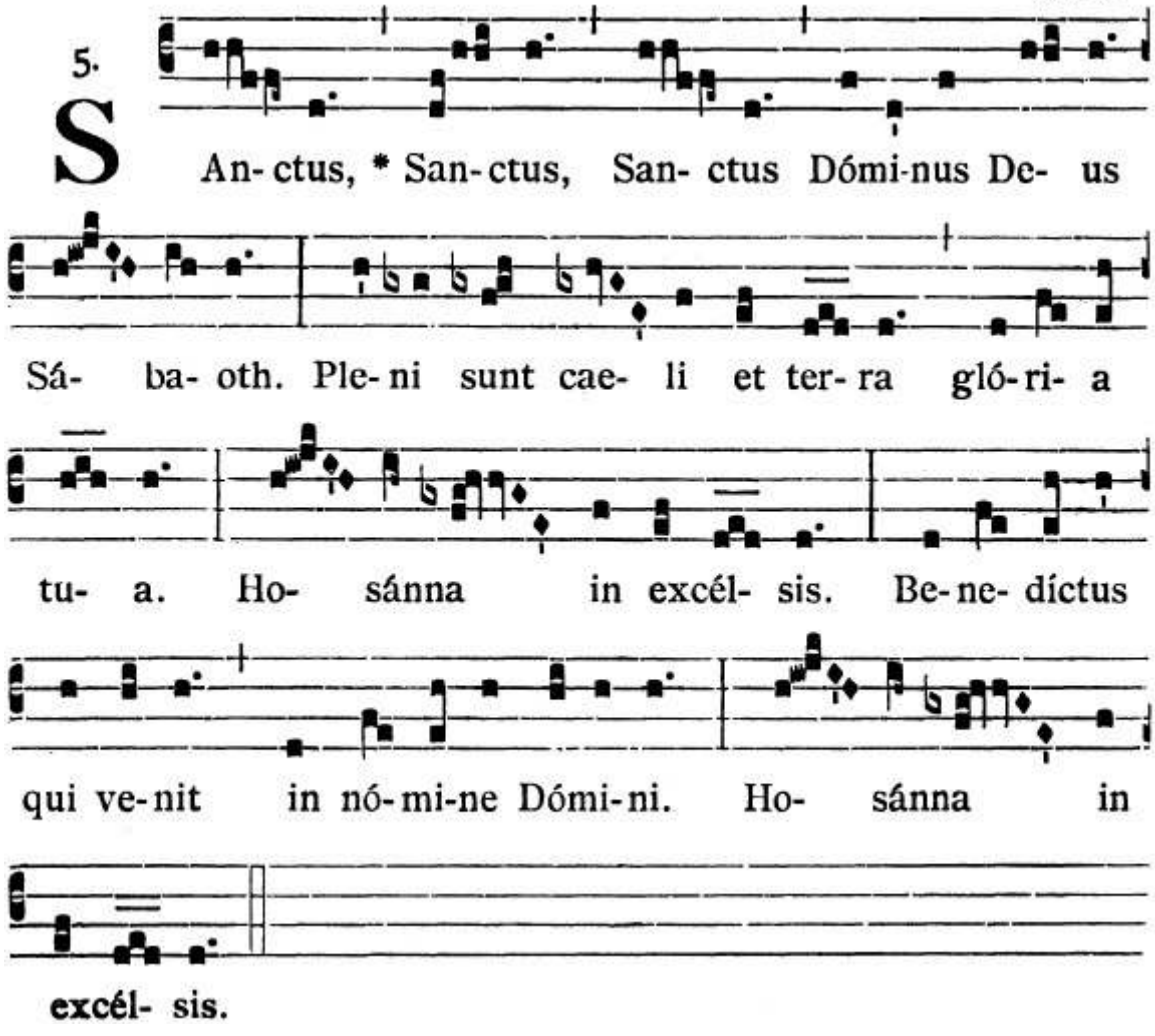
2.

X-XI. s.

1.

AVVENTO E QUARESIMA - XVII

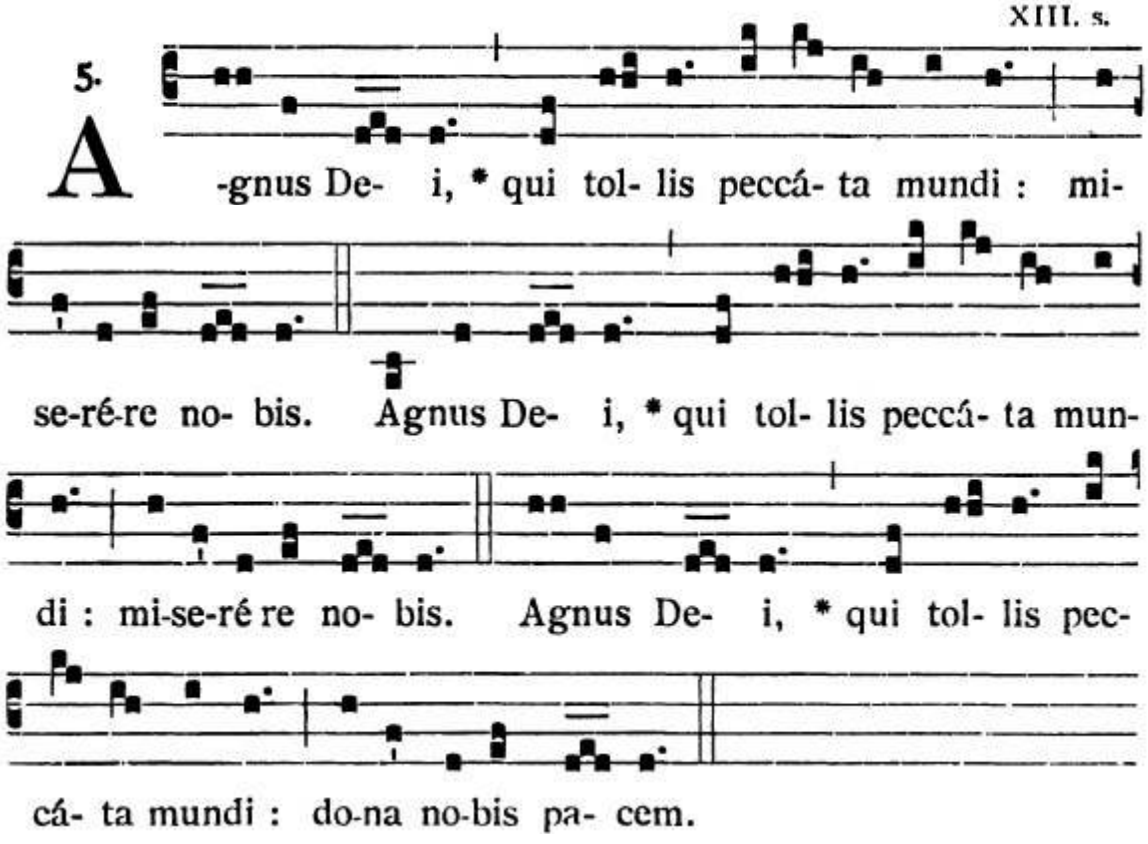
XIV. s.

6.

XI. s.

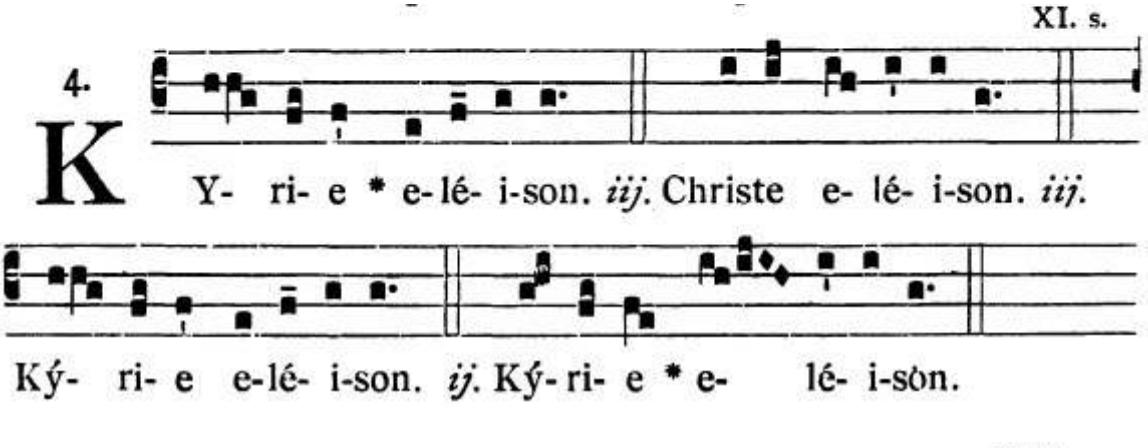
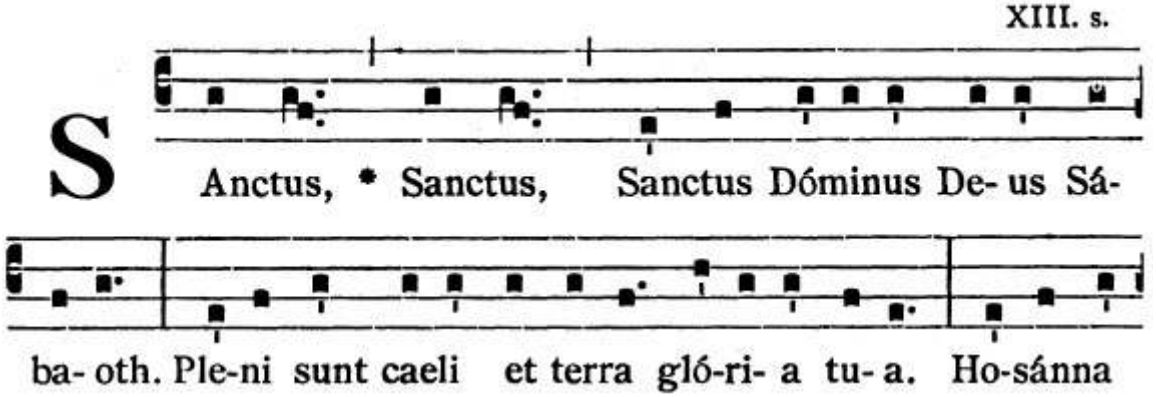
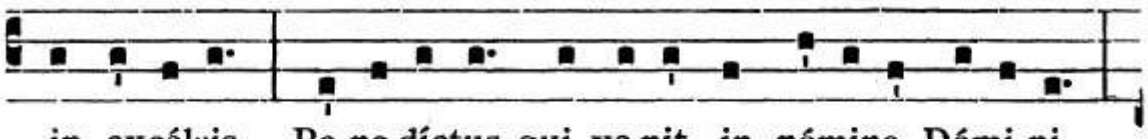
5.



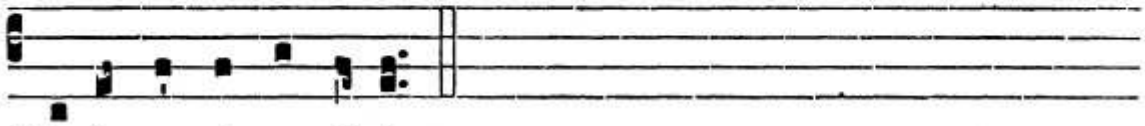
XIII. s.

5.

NELLE FERIE DI AVVENTO E QUARESIMA - XVIII

XI. s.

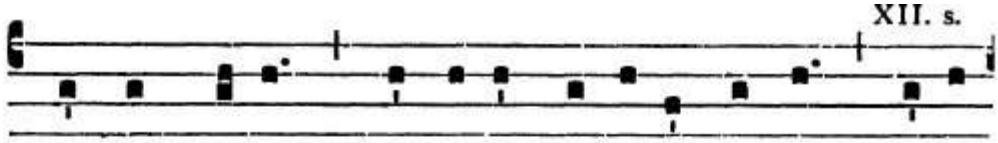
4.

XIII. s.



in excélsis. Be-ne-díctus qui ve-nit in nómine Dómi-ni.

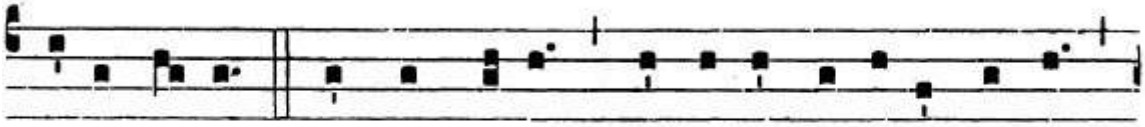


Ho-sánna in excélsis.

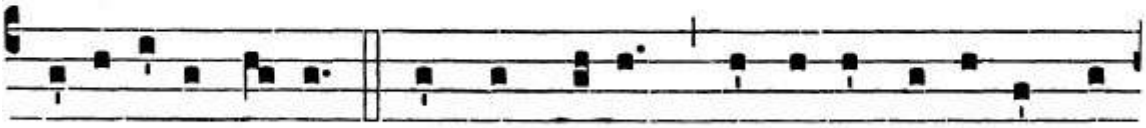
XII. s.



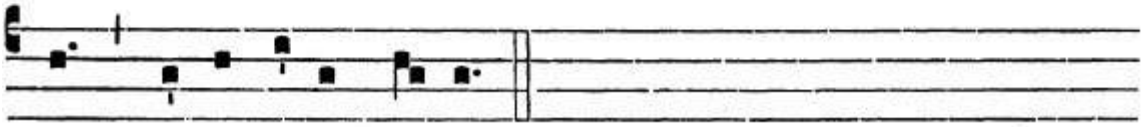
A -gnus De- i, * qui tol-lis peccá-ta mundi : mi-se-



ré-re no- bis. Agnus De- i, * qui tol-lis peccá-ta mundi :

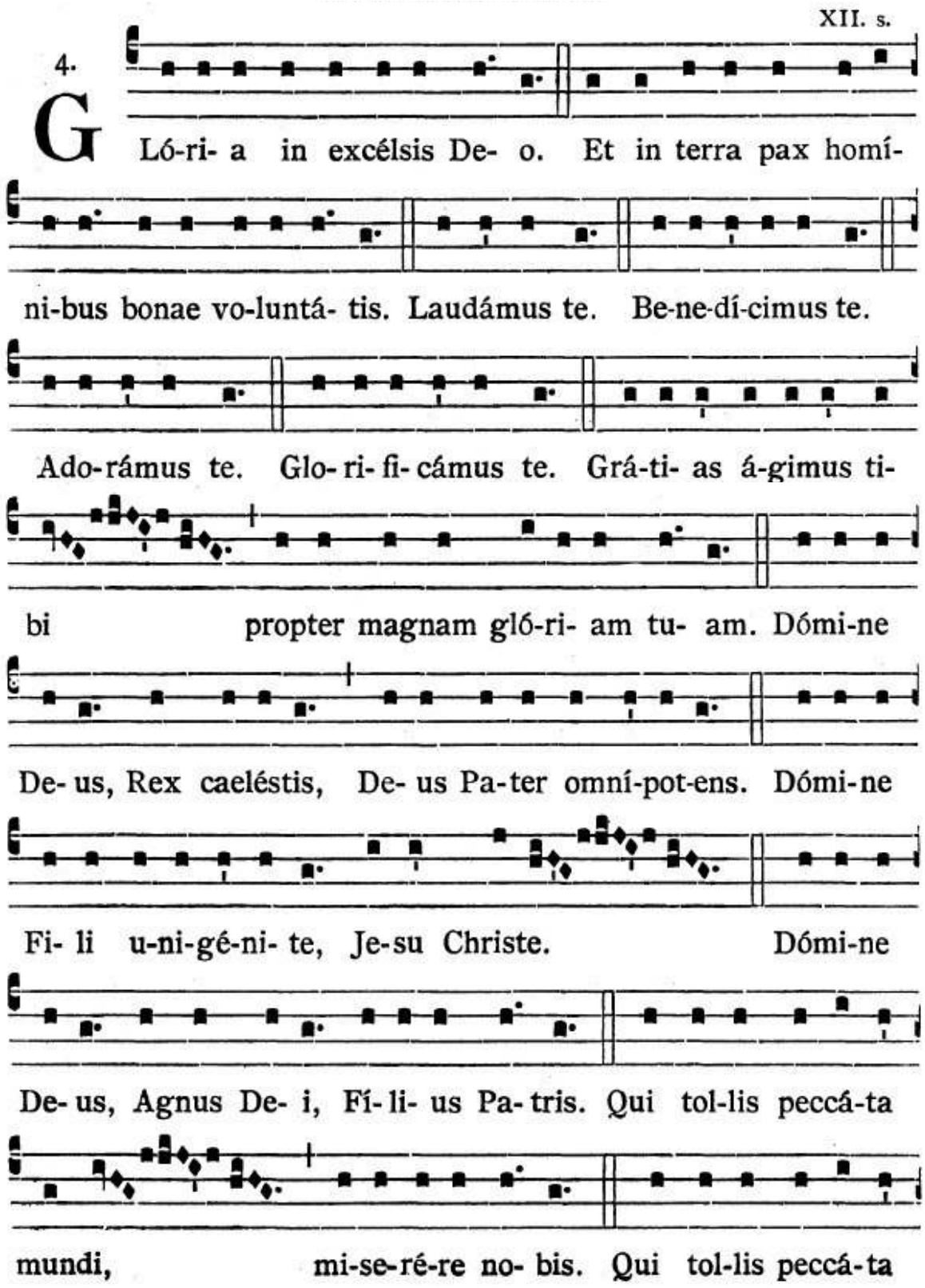


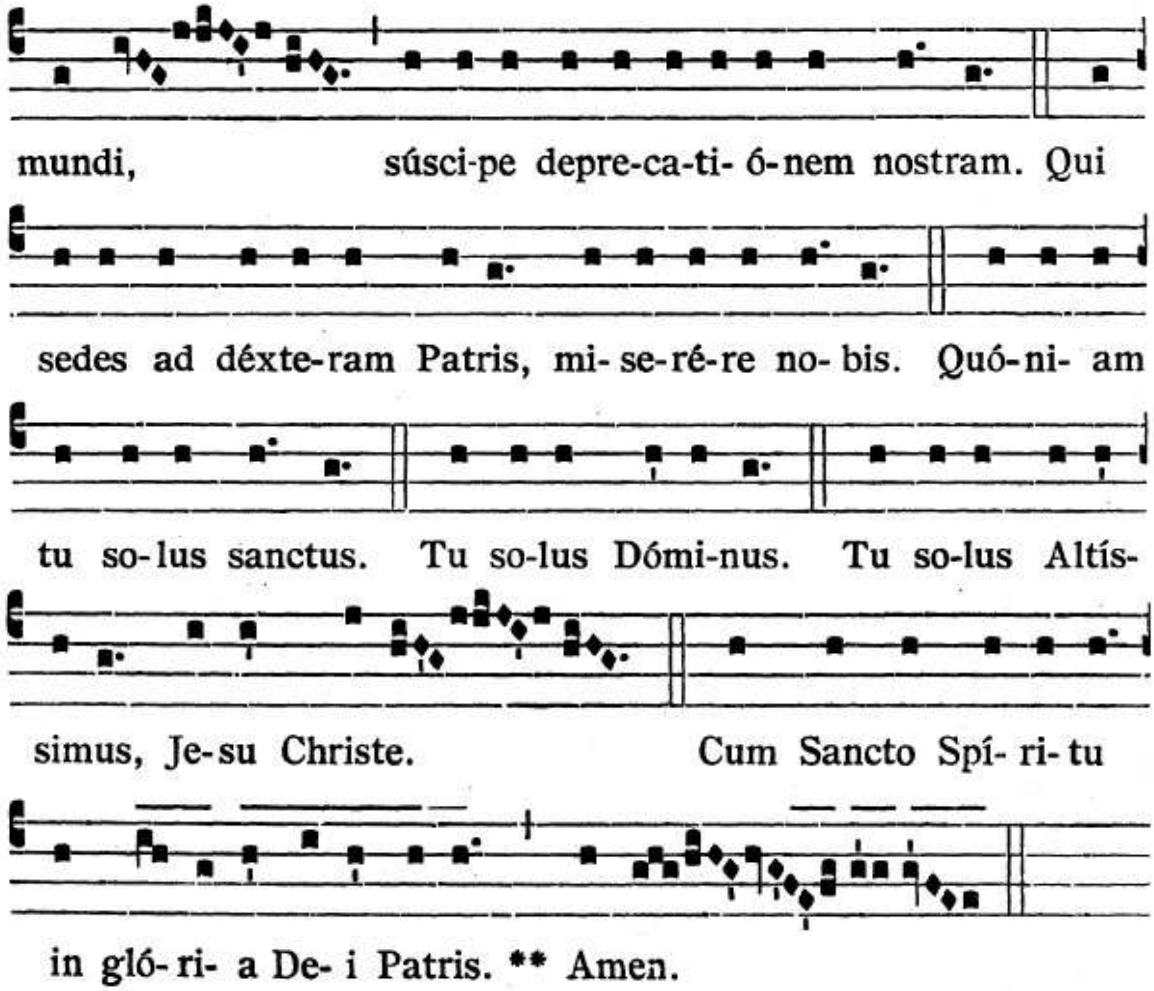
mi-se-ré-re no- bis. Agnus De- i, * qui tol-lis peccá- ta mun-



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

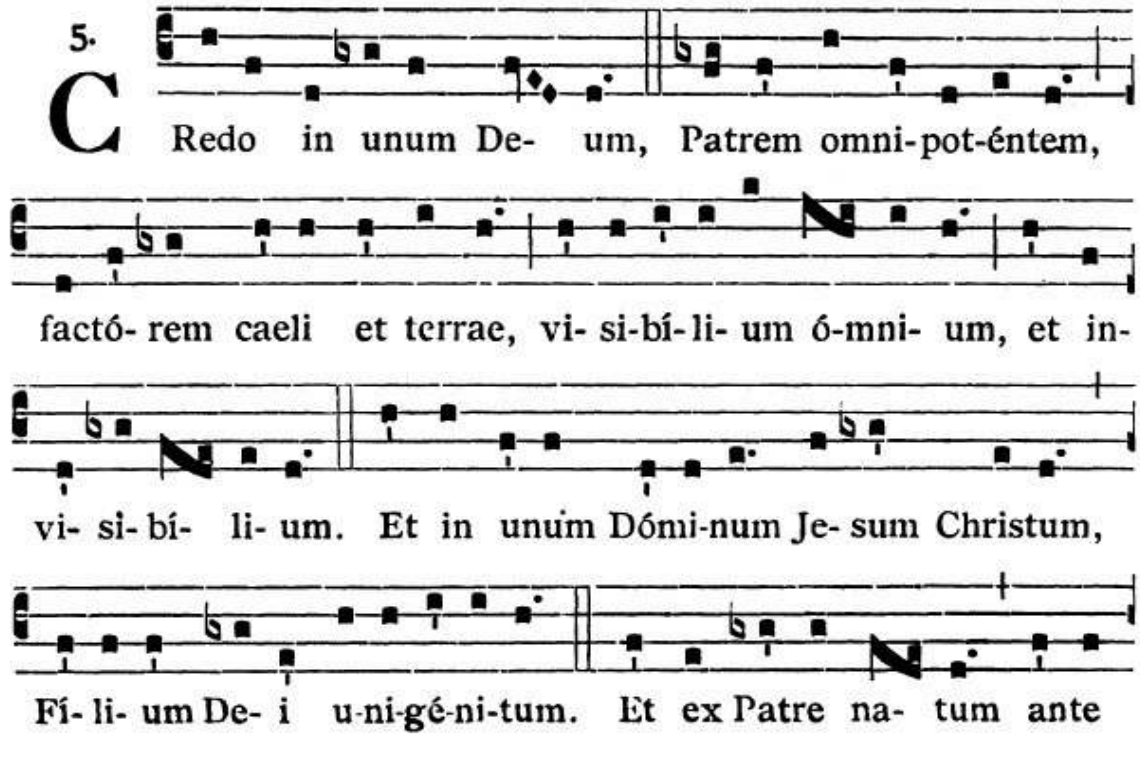
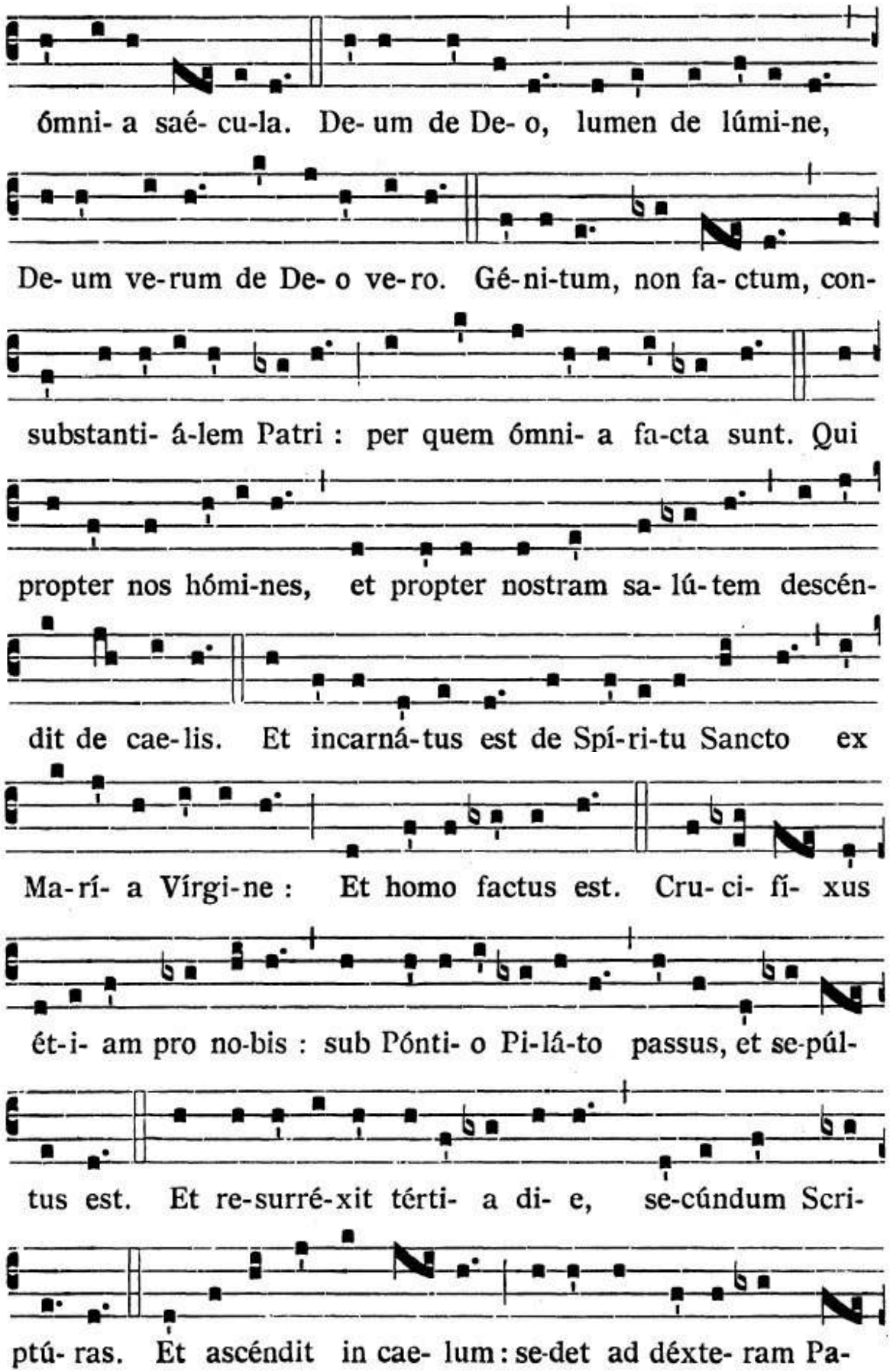
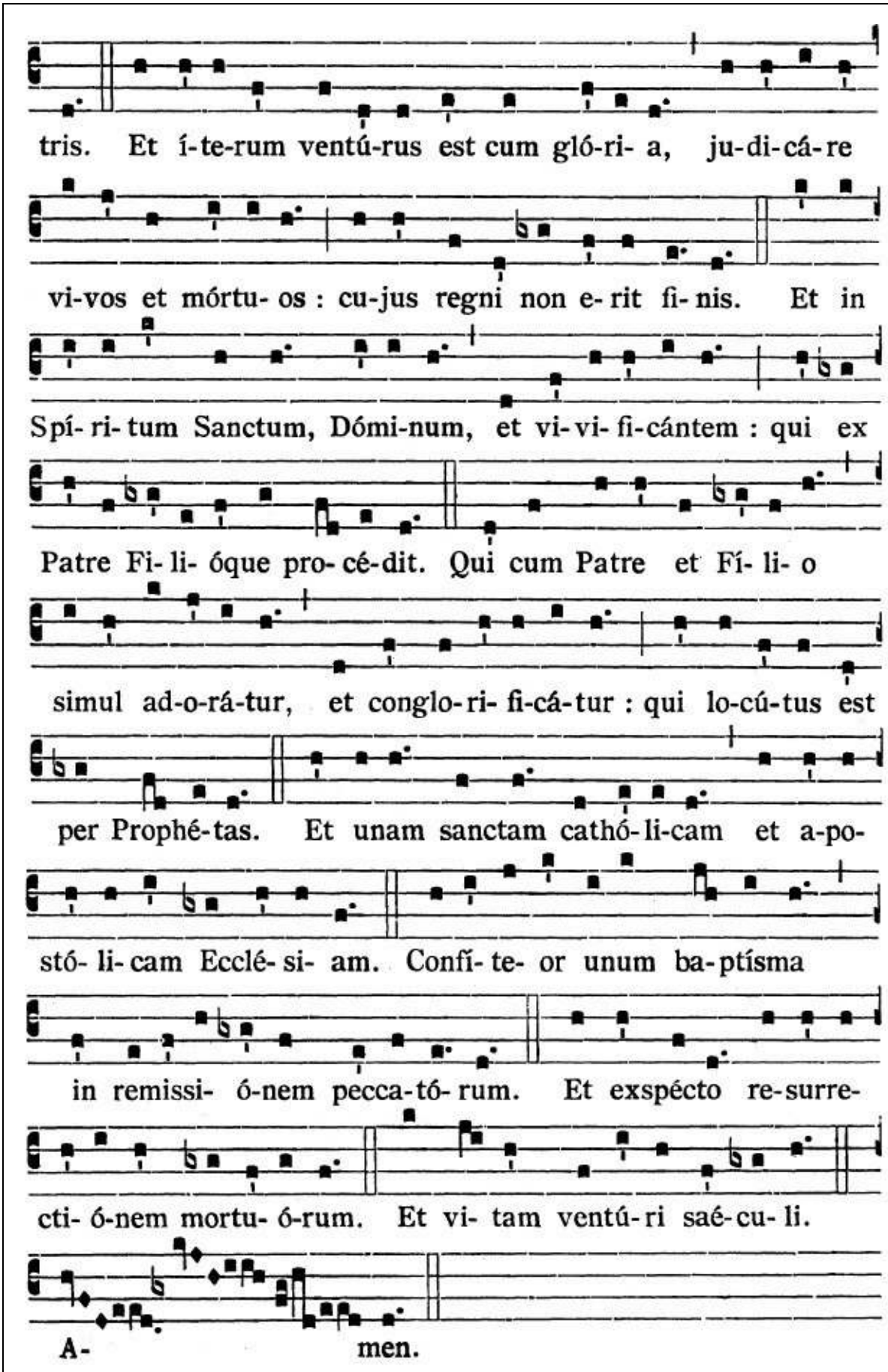
GLORIA IV - MORE AMBROSIANO





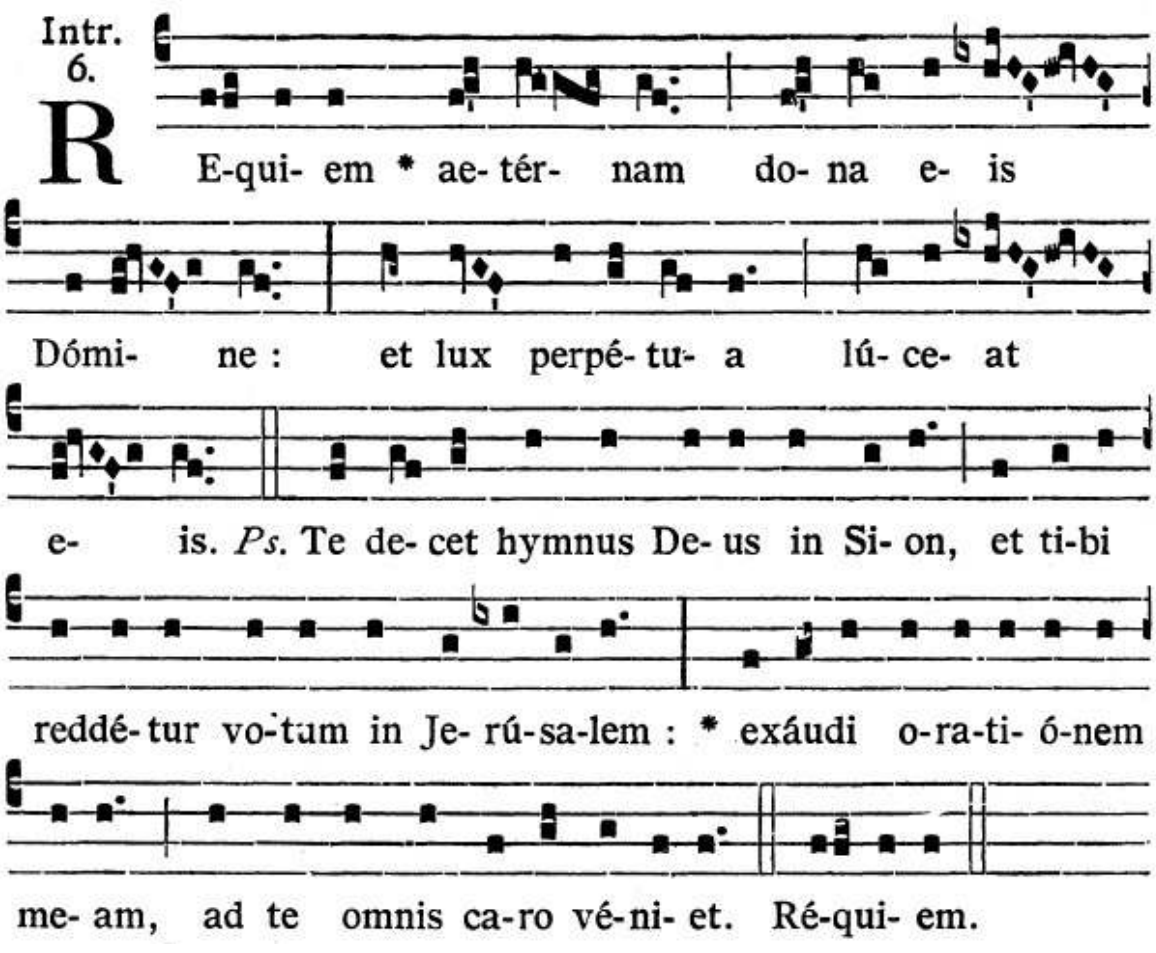
CREDO III

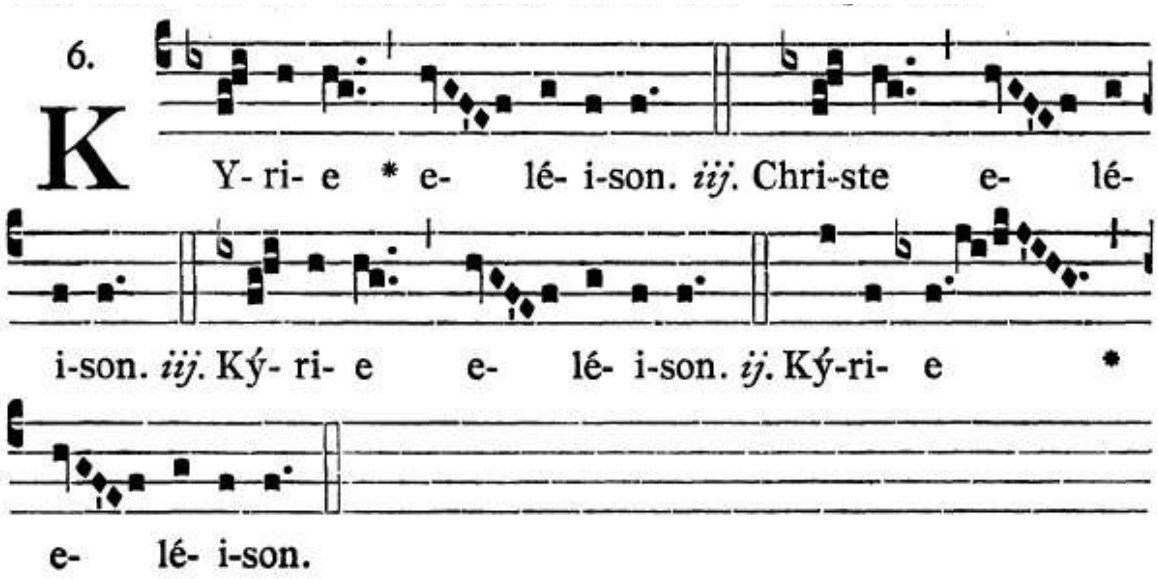
XVII. s.

5.

ómni- a saé- cu-la. De- um de De- o, lumen de lúmi-ne,
De- um ve-rum de De- o ve-ro. Gé-ni-tum, non fa- ctum, con-
substanti- á-lem Patri : per quem ómni- a fa-cta sunt. Qui
propter nos hómi-nes, et propter nostram sa- lú- tem descén-
dit de cae-lis. Et incarná-tus est de Spí-ri-tu Sancto ex
Ma-rí- a Vírgi-ne : Et homo factus est. Cru- ci- fí- xus
ét-i- am pro no-bis : sub Pónti- o Pi-lá-to passus, et se-púl-
tus est. Et re-surré-xit térti- a di- e, se-cúndum Scri-
ptú- ras. Et ascéndit in cae- lum : se-det ad déxte- ram Pa-

tris. Et í-te-rum ventú-rus est cum gló-ri- a, ju-di-cá-re
vi-vos et mórtu- os : cu-jus regni non e- rit fi- nis. Et in
Spí- ri- tum Sanctum, Dómi-num, et vi- vi- fi-cántem : qui ex
Patre Fi- li- óque pro- cé-dit. Qui cum Patre et Fí- li- o
simul ad-o-rá-tur, et conglo- ri- fi-cá-tur : qui lo-cú-tus est
per Prophé-tas. Et unam sanctam cathó- li-cam et a-po-
stó- li- cam Ecclé- si- am. Confí- te- or unum ba-ptísma
in remissi- ó-nem pecca-tó- rum. Et exspécto re-surre-
cti- ó-nem mortu- ó-rum. Et vi- tam ventú- ri saé- cu- li.
A- men.

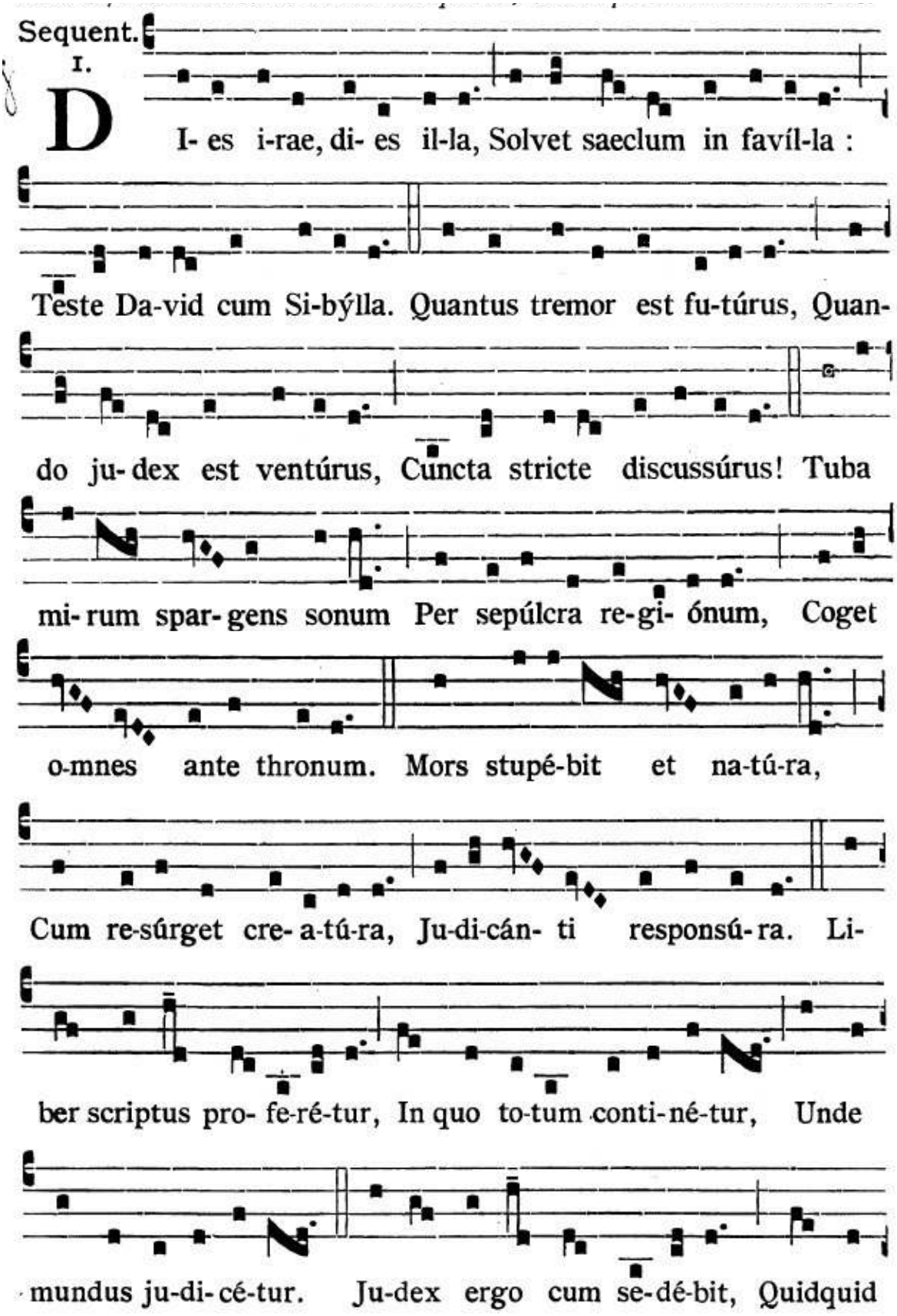
APPENDICE III

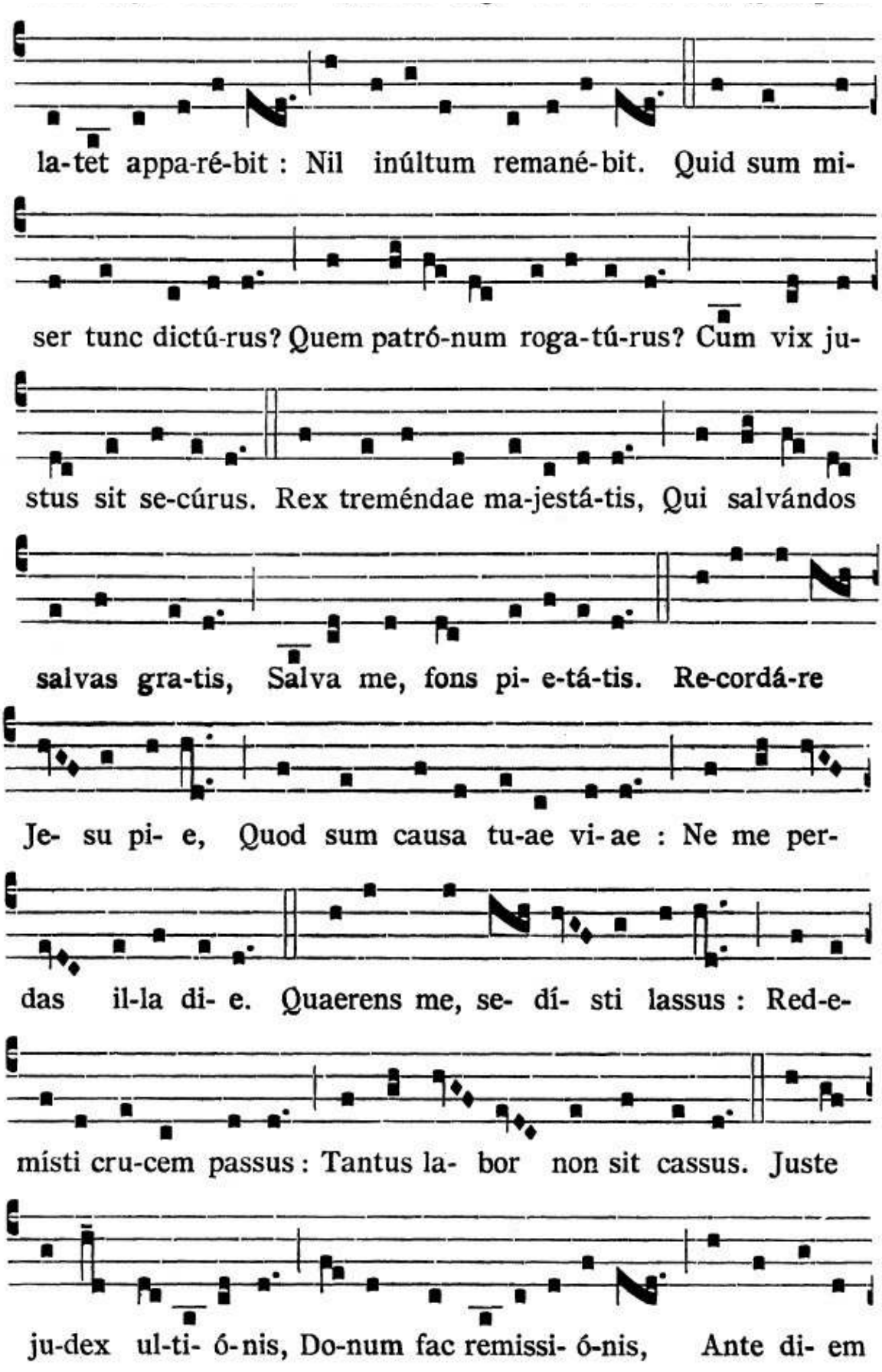
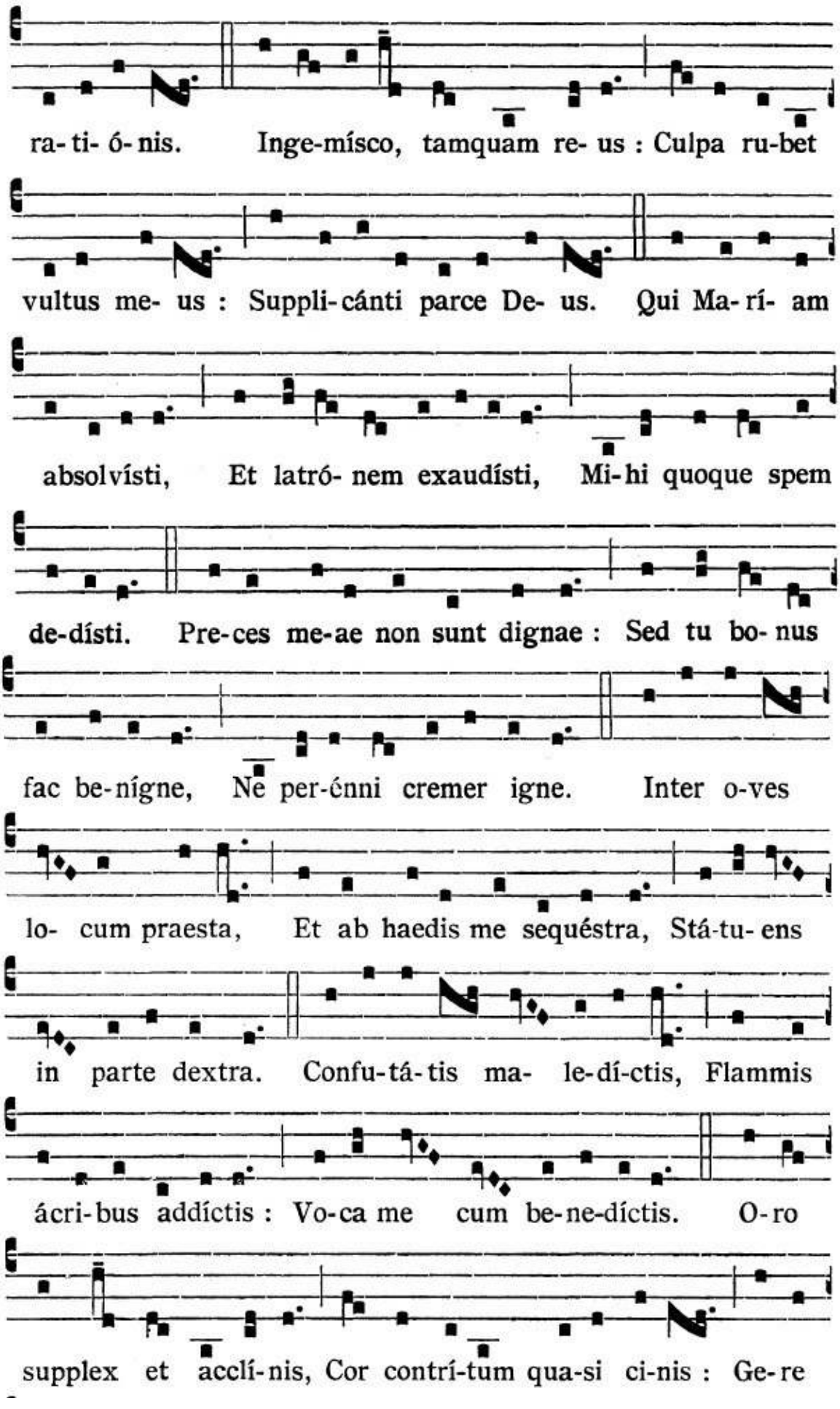
Messa per i defunti

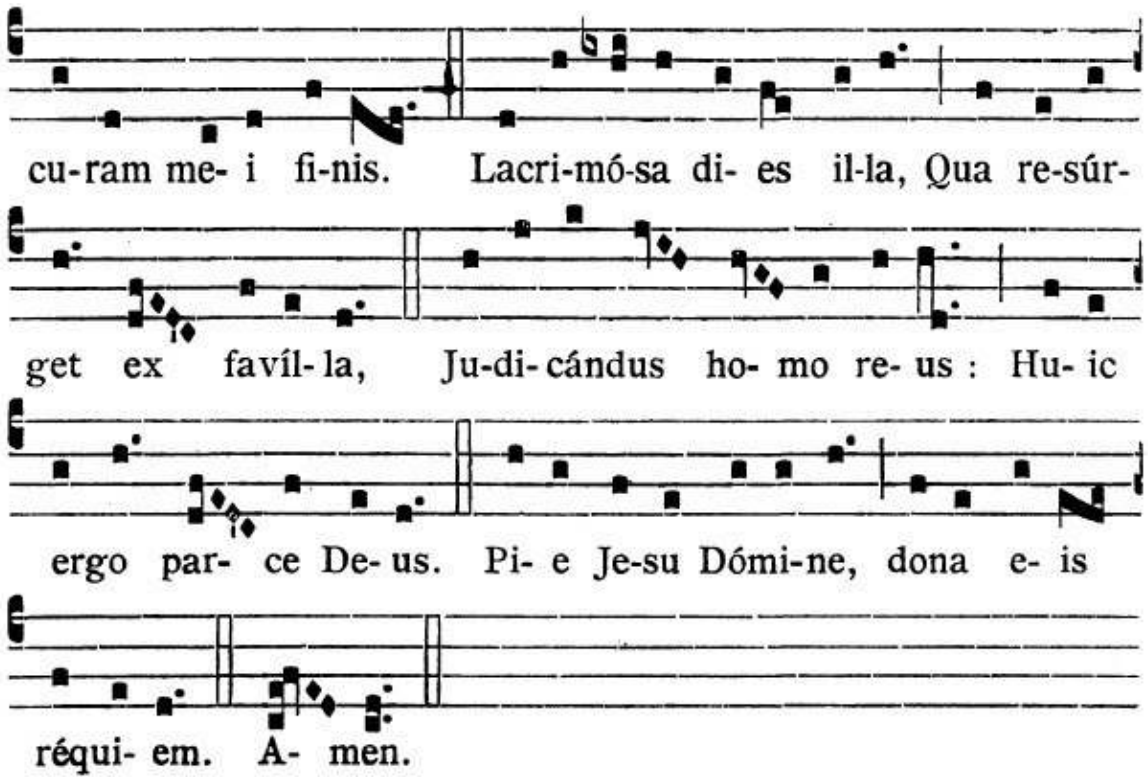


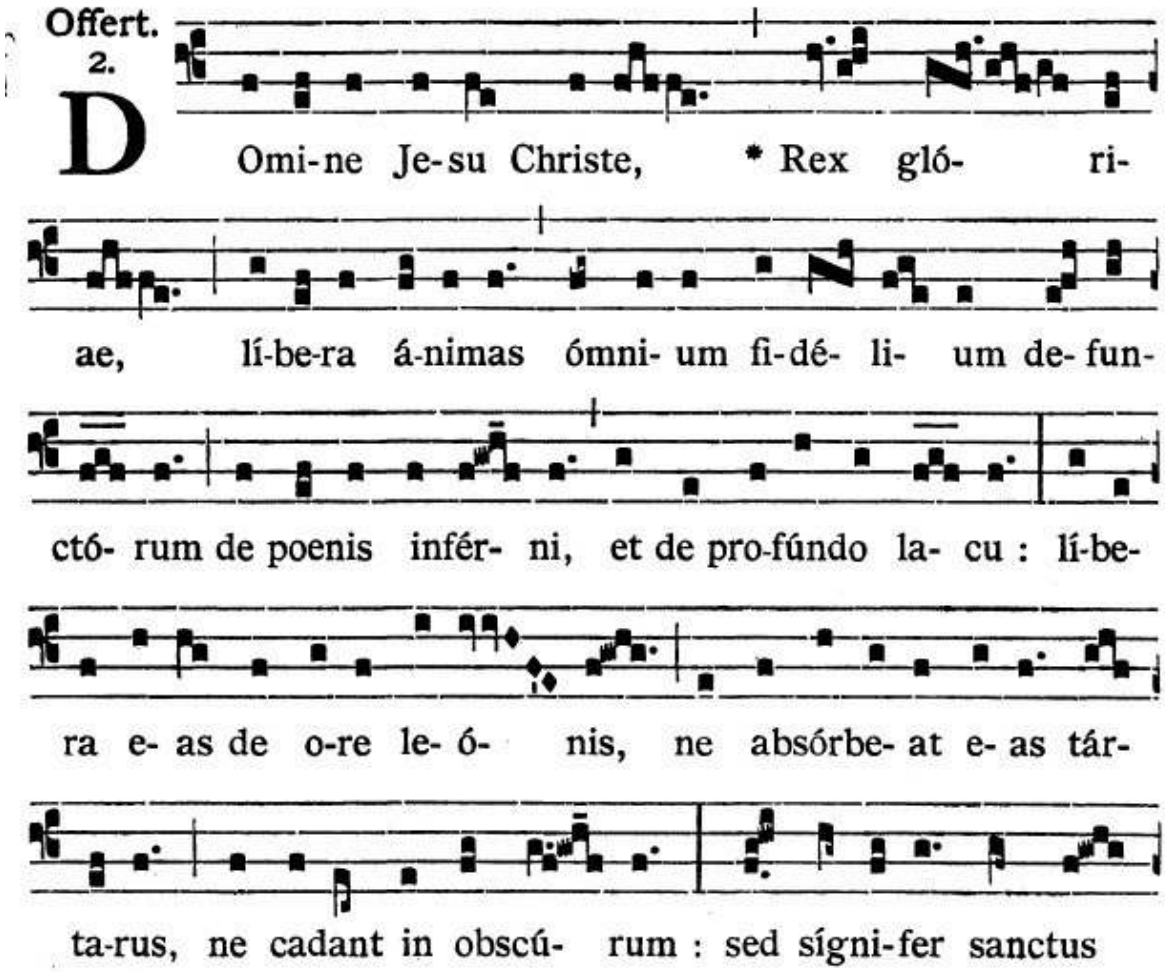
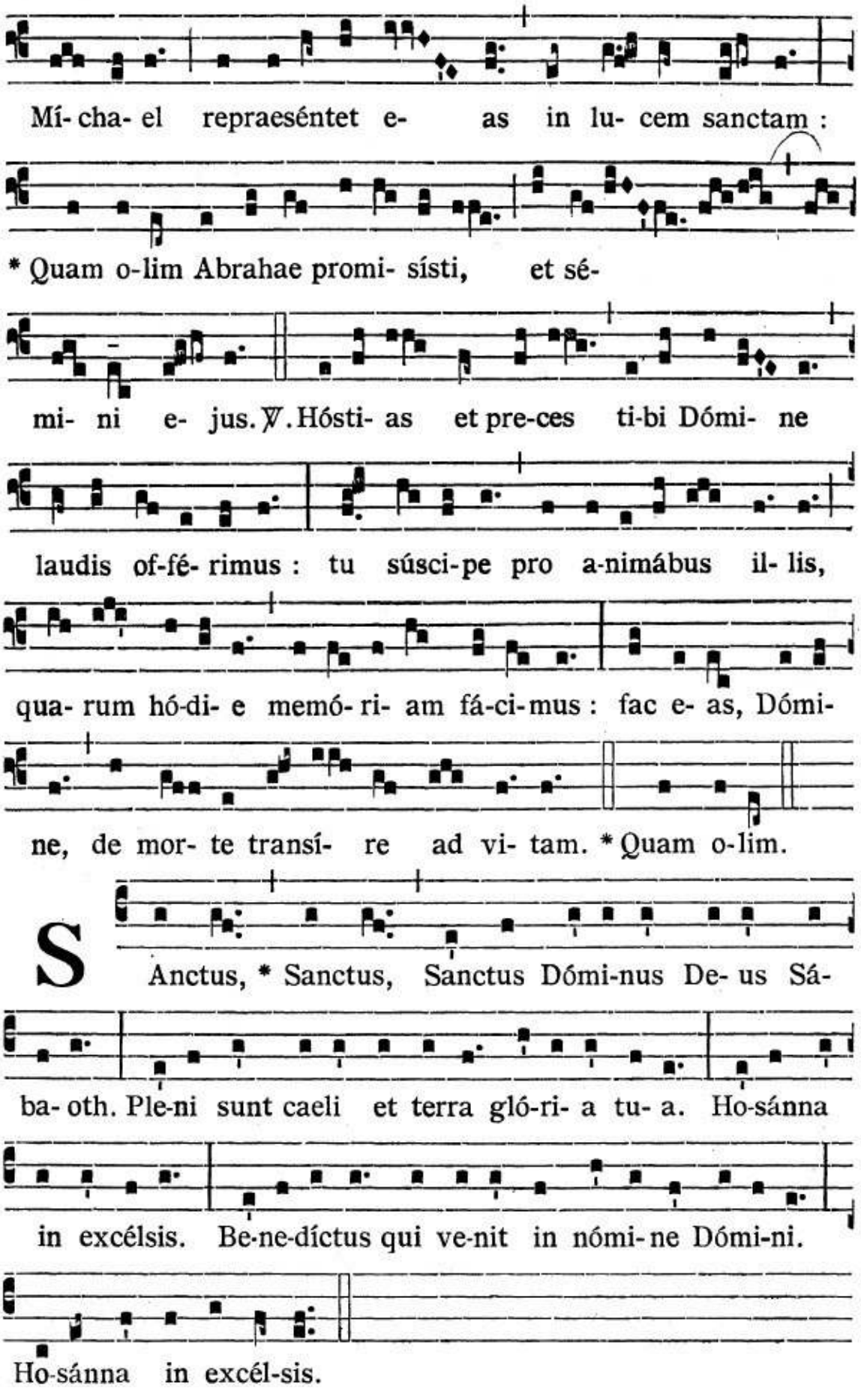
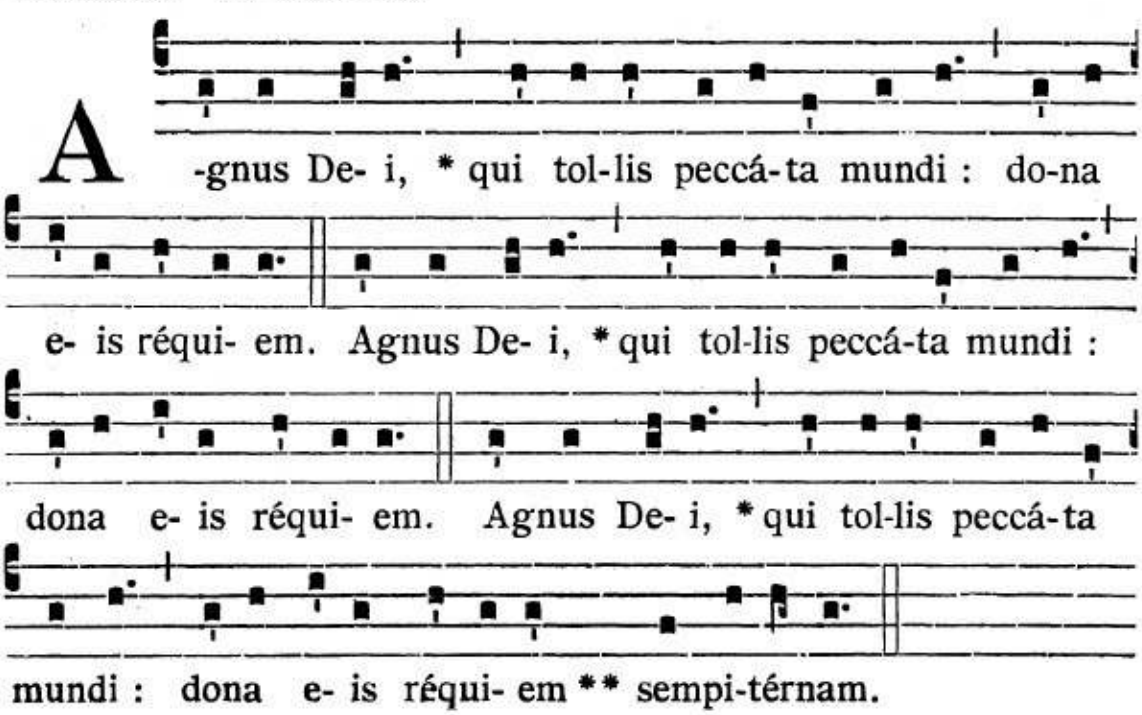


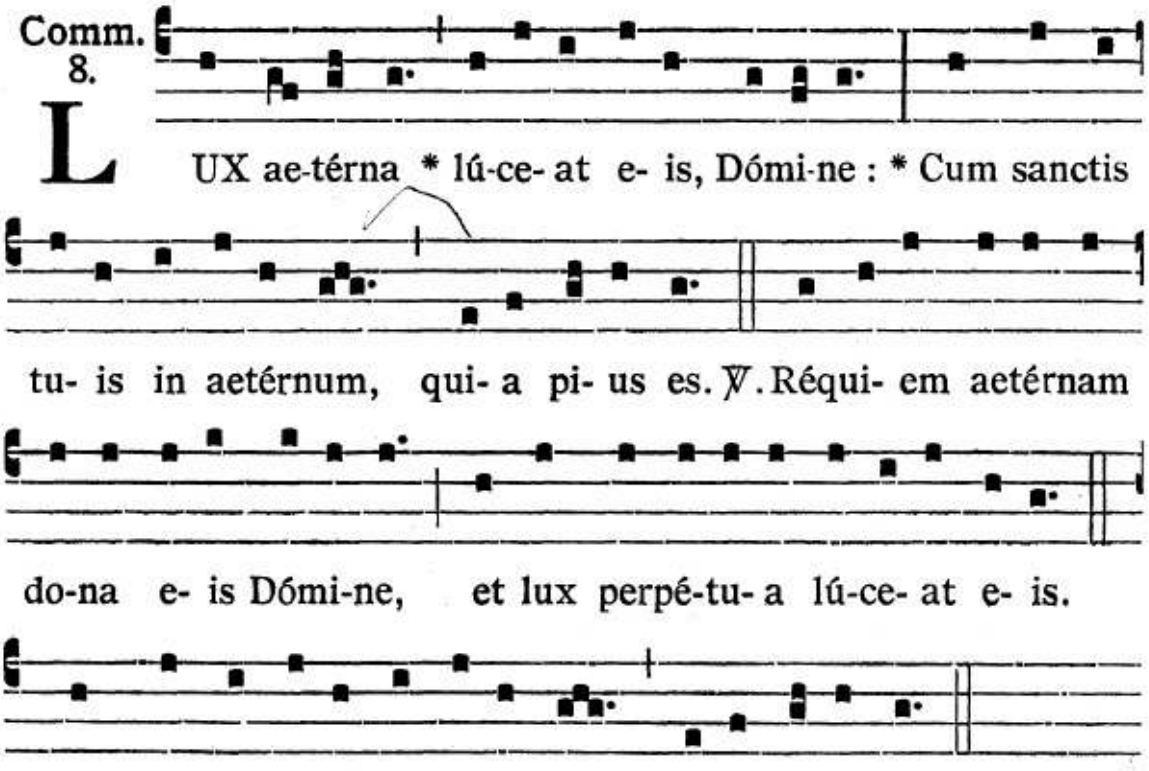
Sequent.

I.

Dies iræ, dies illa, Solvet sæclum in favílla :
Teste David cum Sibýlla. Quantus tremor est futúrus, Quando judex est ventúrus, Cuncta stricte discussúrus! Tuba
mirum spargens sonum Per sepúlcra regiónum, Coget
omnes ante thronum. Mors stupébit et natúra,
Cum resúrget creatúra, Judicánti responsúra. Li-
ber scriptus proferétur, In quo totum continétur, Unde
mundus judicétur. Judex ergo cum sedébit, Quidquid

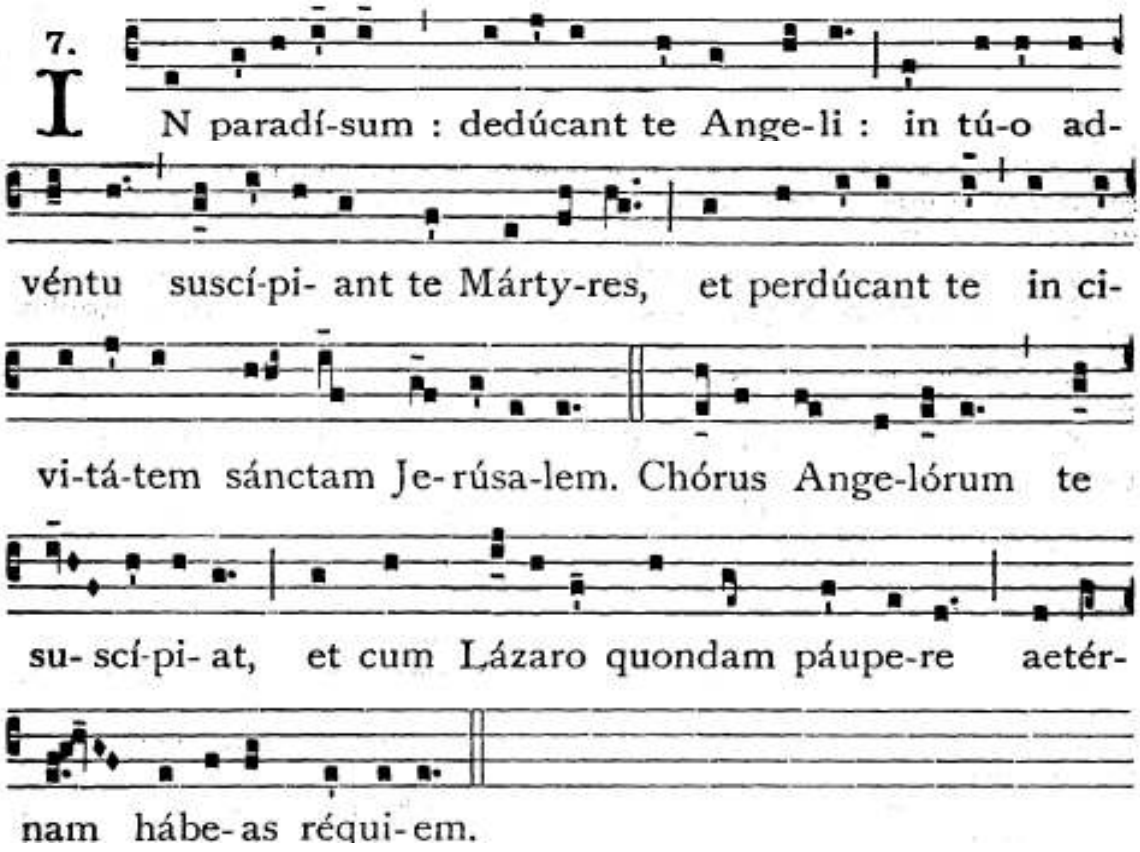

la-tet appa-ré-bit : Nil inúltum remané-bit. Quid sum mi-
ser tunc dictú-rus? Quem patró-num roga-tú-rus? Cum vix ju-
stus sit se-cúrus. Rex treméndae ma-jestá-tis, Qui salvándos
salvas gra-tis, Salva me, fons pi- e-tá-tis. Re-cordá-re
Je- su pi- e, Quod sum causa tu-ae vi-ae : Ne me per-
das il-la di- e. Quaerens me, se- dí- sti lassus : Red-e-
místi cru-cem passus : Tantus la- bor non sit cassus. Juste
ju-dex ul-ti- ó-nis, Do-num fac remissi- ó-nis, Ante di- em

ra- ti- ó- nis. Inge-músco, tamquam re- us : Culpa ru-bet
vultus me- us : Suppli-cánti parce De- us. Qui Ma-rí- am
absolvísti, Et latró- nem exaudísti, Mi-hi quoque spem
de-dísti. Pre-ces me-ae non sunt dignae : Sed tu bo- nus
fac be-nígne, Ne per-énni cremer igne. Inter o-ves
lo- cum praesta, Et ab haedis me sequéstra, Stá-tu- ens
in parte dextra. Confu-tá-tis ma- le-dí-ctis, Flammis
ácri-bus addíctis : Vo-ca me cum be-ne-díctis. O-ro
supplex et acclí-nis, Cor contrí-tum qua-si ci-nis : Ge-re


cu-ram me- i fi-nis. Lacri-mó-sa di- es il-la, Qua re-súr-
get ex favíl-la, Ju-di-cándus ho- mo re- us : Hu- ic
ergo par- ce De- us. Pi- e Je-su Dómi-ne, dona e- is
réqui- em. A- men.

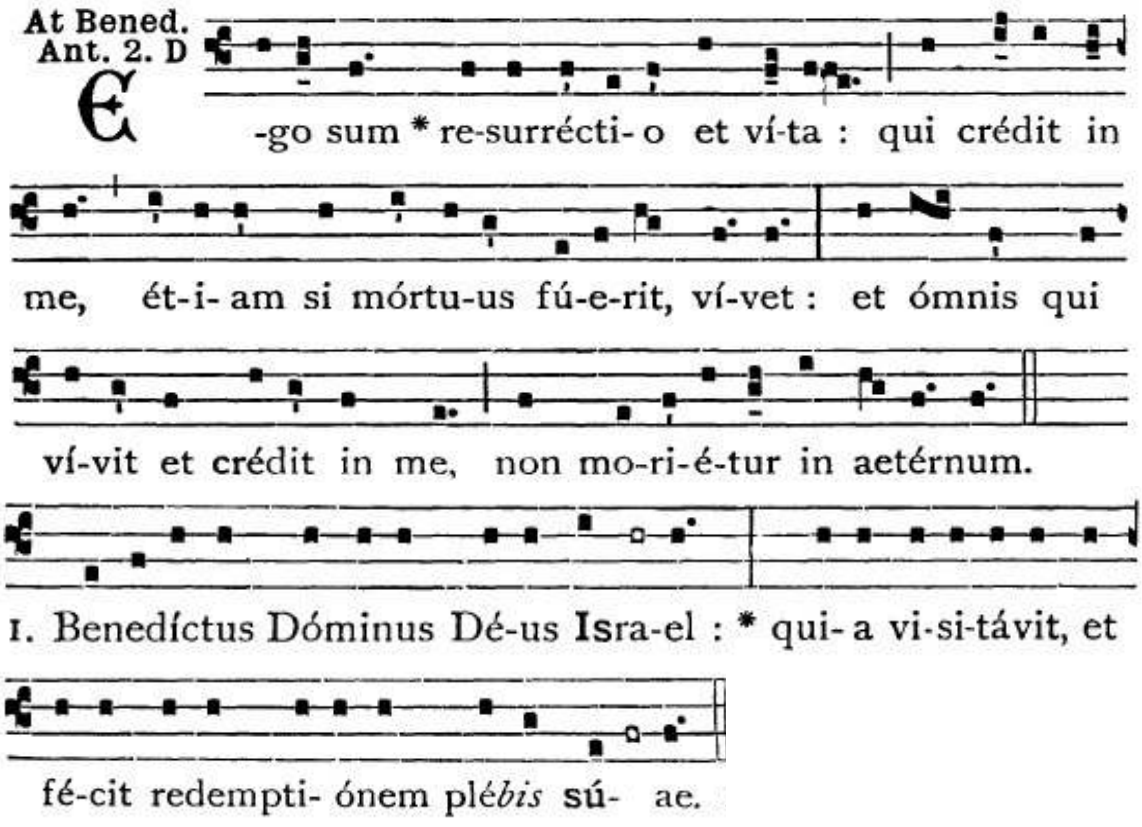
Offert.
2.

D
Omi-ne Je-su Christe, * Rex gló- ri-
ae, lí-be-ra á-nimas ómni- um fi-dé- li- um de- fun-
ctó- rum de poenis infér- ni, et de pro-fúndo la- cu : lí-be-
ra e- as de o-re le- ó- nis, ne absórbe- at e- as tár-
ta-rus, ne cadant in obscú- rum : sed sígni-fer sanctus

Mí- cha- el repraeséntet e- as in lu- cem sanctam :
* Quam o-lim Abrahae promi- sísti, et sé-
mi- ni e- jus. ℣. Hósti- as et pre-ces ti-bi Dómi- ne
laudis of-fé- rimus : tu súsci-pe pro a-nimábus il- lis,
qua- rum hó-di- e memó- ri- am fá-ci-mus : fac e- as, Dómi-
ne, de mor- te transí- re ad vi- tam. * Quam o-lim.
S Anctus, * Sanctus, Sanctus Dómi-nus De- us Sá-
ba- oth. Ple-ni sunt caeli et terra gló-ri- a tu- a. Ho-sánna
in excélsis. Be-ne-díctus qui ve-nit in nómi- ne Dómi-ni.
Ho-sánna in excél-sis.

A -gnus De- i, * qui tol-lis peccá-ta mundi : do-na
e- is réqui- em. Agnus De- i, * qui tol-lis peccá-ta mundi :
dona e- is réqui- em. Agnus De- i, * qui tol-lis peccá-ta
mundi : dona e- is réqui- em ** sempi-térnam.


Comm. 8.
L UX ae-térna * lú-ce- at e- is, Dómi-ne : * Cum sanctis
tu- is in aetérnum, qui- a pi- us es. ℣. Réqui- em aetérnam
do-na e- is Dómi-ne, et lux perpé-tu- a lú-ce- at e- is.
* Cum sanctis tu- is in aetérnum, qui- a pi- us es.

IN PARADISUM



EGO SUM



BENEDICAMVS DOMINO.

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