

MÉTHODE

RELIÉ-CHANT

PAR LA FEMME

DES ARTS ET MÉTIERS DE FRANCE

Propriété

NOUVELLE ÉDITION, REVUE AVEC SOIN



LYON

LOUIS LESNE, IMPRIMEUR-LIBRAIRE

Grande rue Mercière 26

MAGASIN MAISON BUREAU

1872

LYON, IMPRIMERIE DE LOUIS LESNE.

MÉTHODE
DE
PLAIN-CHANT

PAR LA FEILLÉE

A L'USAGE

DES PRINCIPAUX DIOCÈSES DE FRANCE

NOTÉE, QUANT AU CHANT FIGURÉ, D'UNE MANIÈRE PLUS CONFORME
AUX PRINCIPES DE LA MUSIQUE

Par F. D. Aynès

NOUVELLE ÉDITION, REVUE AVEC SOIN



LYON

LOUIS LESNE, IMPRIMEUR - LIBRAIRE

Grande rue Mercière 26

ANCIENNE MAISON RUSAND

1842

MÉTHODE NOUVELLE

POUR APPRENDRE

LE PLAIN-CHANT.

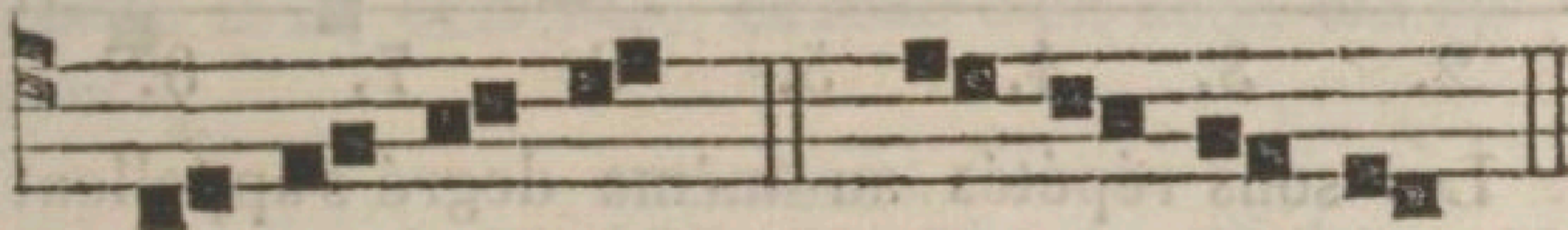
CHAPITRE PREMIER.

DU CHANT EN GÉNÉRAL.

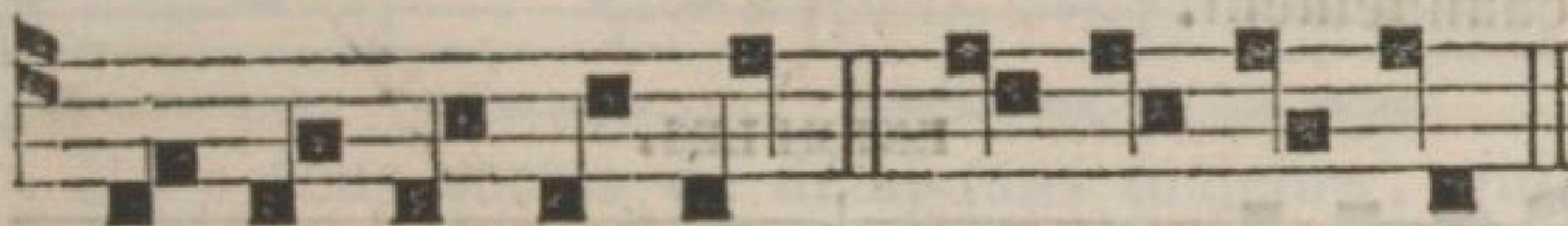
LE Chant en général est une liaison de sons qui forment des tons et des demi-tons, tant en haussant la voix qu'en la baissant, par degrés conjoints ou par intervalles.

EXEMPLES.

Degrés conjoints.



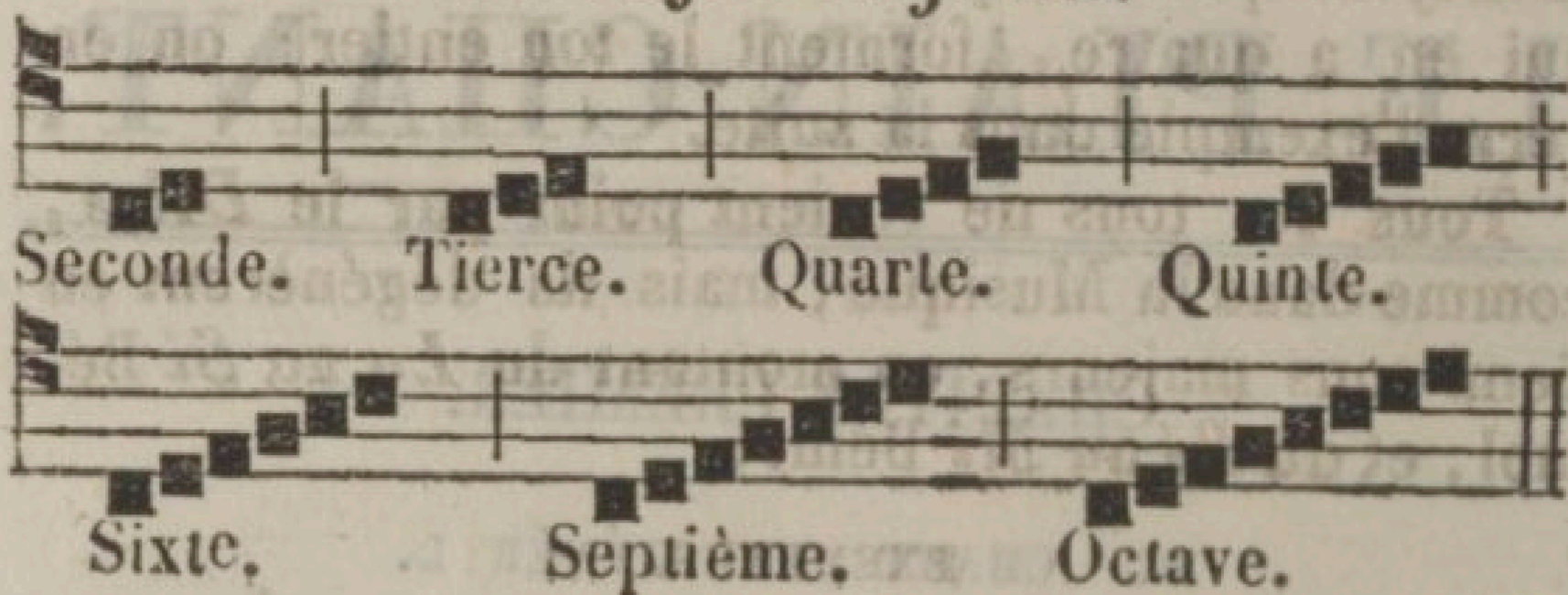
Intervalles.



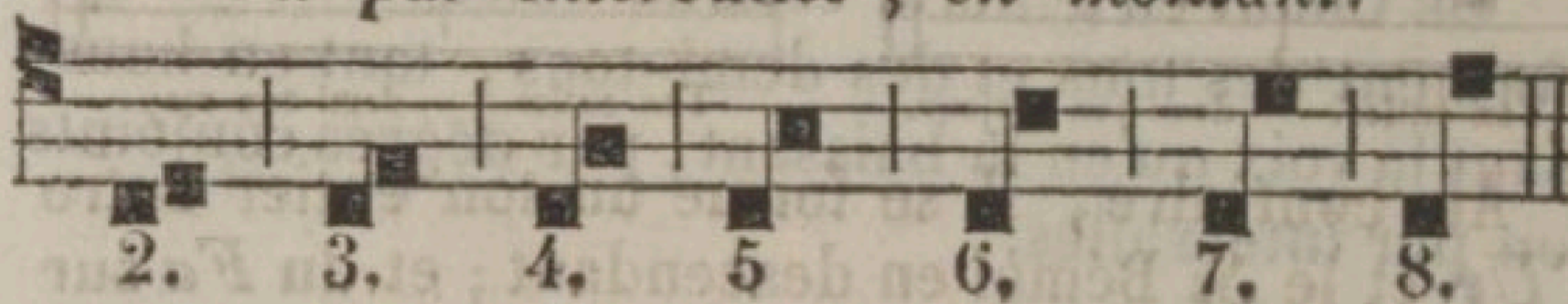
Ces degrés conjoints et ces intervalles se nomment accords, lesquels sont : la *Seconde*, composée de deux notes ou de deux degrés ; la *Tierce*, composée de trois notes ou de trois degrés ; la *Quarte*, composée de quatre notes ou de quatre degrés ; la *Quinte*, composée de cinq notes ou de cinq degrés ; la *Sixte*, composée de six notes ou de six degrés ; la *Septième*, peu usitée dans le Plain-Chant, composée de sept notes ou de sept degrés ; et l'*Octave*, qui est composée de huit notes ou de huit degrés.

EXEMPLES

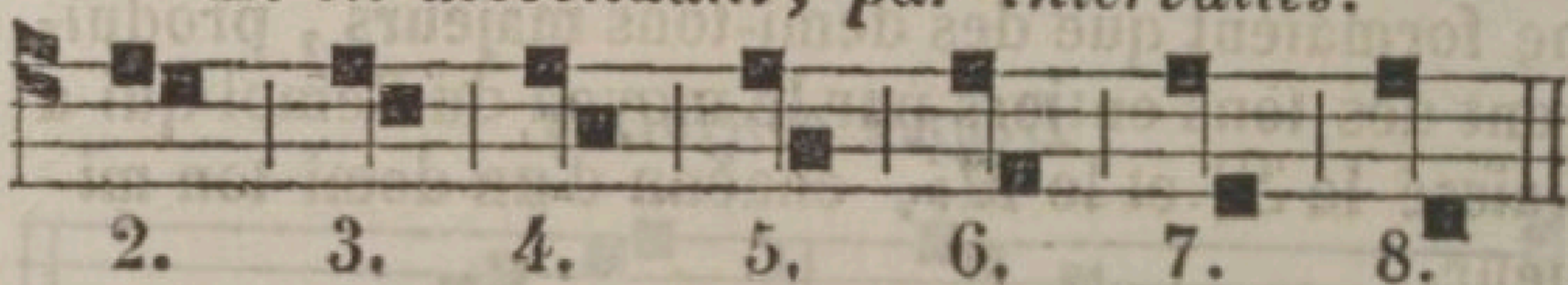
Par degrés conjoints.



Ou par intervalles, en montant.

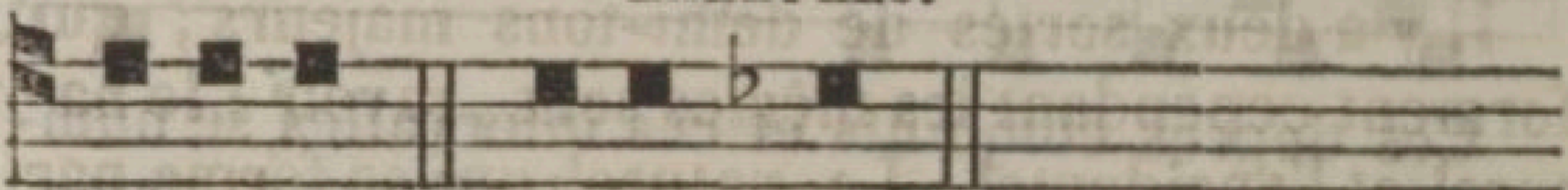


Et en descendant, par intervalles.



Les sons répétés au même degré s'appellent *Unissons*, à moins que le *Bémol* n'y apporte un changement.

EXEMPLES.

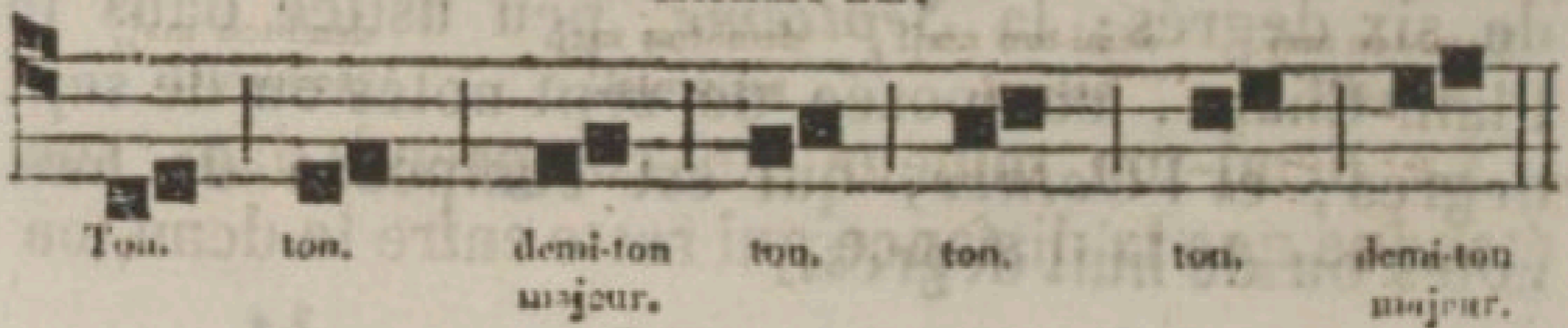


Unisson parfait.

Unisson manqué par la rencontre du Bémol qui a baissé le dernier Si d'un demi-ton mineur.

Dans l'étendue d'une *Octave* il y a cinq tons, et deux demi-tons majeurs, ce qui fait un peu plus de six tons.

EXEMPLE.



Ton.

ton.

demi-ton
majeur.

ton.

ton.

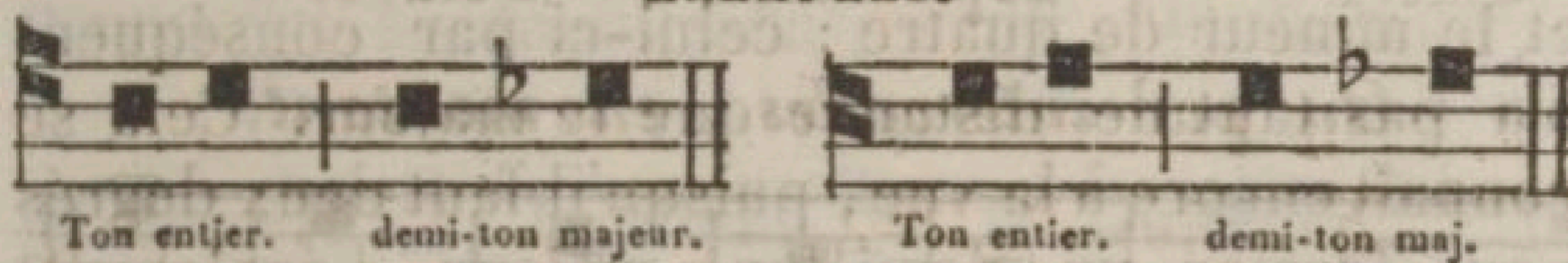
ton.

demi-ton
majeur.

Le ton est composé de neuf parties, dans lesquelles sont renfermés deux demi-tons différents : le majeur qui a cinq parties du ton, et le mineur qui en a quatre, forment le ton entier; on en verra l'exemple dans la suite.

Tous les tons ne varient point par le *Dièse*, comme dans la Musique; mais ils dégénèrent en demi-tons majeurs, en montant du *La* au *Si* Bémol, et du *Ré* au *Mi* Bémol.

EXEMPLES.

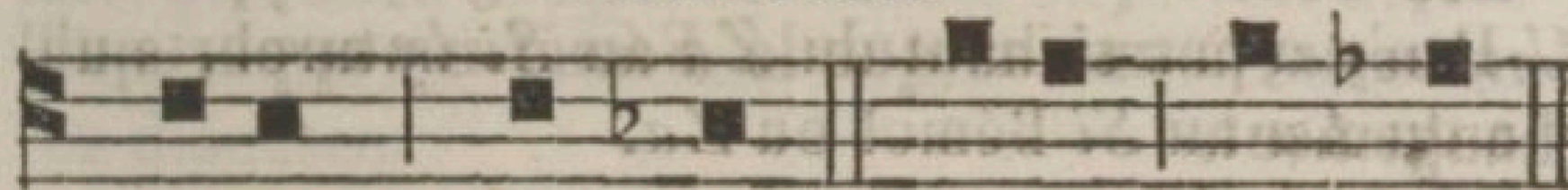


Ton entier. demi-ton majeur.

Ton entier. demi-ton maj.

Au contraire, il se forme un ton entier entre l'*Ut* et le *Si* Bémol en descendant; et du *Fa* sur le *Mi* Bémol; en sorte que *Ut Si*, et *Fa Mi*, qui ne formaient que des demi-tons majeurs, produisent des tons entiers par le moyen du Bémol qui a baissé le *Si* et le *Mi*, chacun d'un demi-ton mineur.

EXEMPLES.



Demi-ton maj.

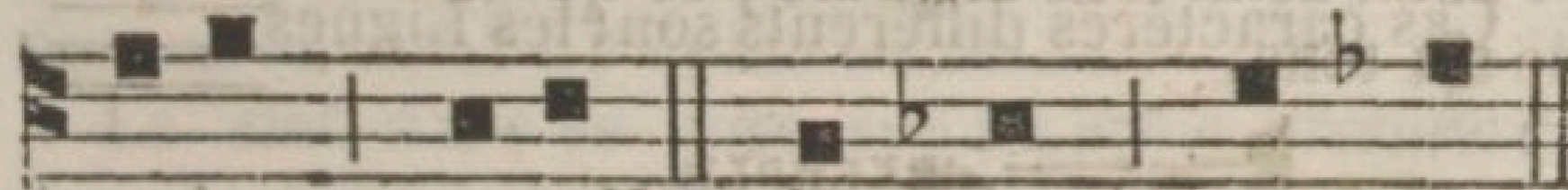
Ton entier.

demi-ton maj.

Ton entier.

Il y a deux sortes de demi-tons majeurs, qui forment cependant les mêmes sons, savoir : le naturel et l'accidentel. Le naturel qui se forme par *Si Ut*, ou par *Mi Fa*; et l'accidentel par le Bémol sur le *Si* après le *La*, ou sur le *Mi* après le *Ré*.

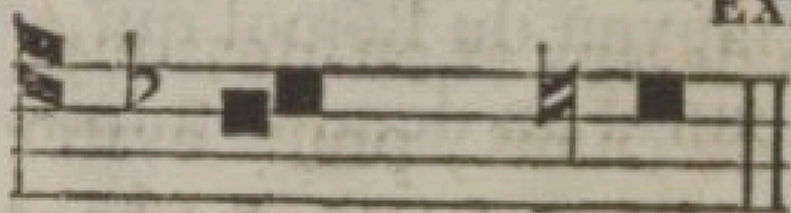
EXEMPLES.

Demi-ton maj.
naturel.demi-ton maj.
naturel.demi-ton maj.
accidentel.demi-ton maj.
accidentel.

Le demi-ton mineur ne comprend dans son étendue que la distance qui reste entre le demi-ton

majeur et le ton entier, tant en montant qu'en descendant. Comme, par exemple, du *La* au *Za* ou *Si* Bémol, il y a demi-ton majeur, et du *Za* au *Si* naturel, il n'y a qu'un demi-ton mineur : cela se rend sensible par le moyen d'un instrument que l'on nomme *Monochorde*; c'est-à-dire, qui n'a qu'une corde, dont la touche est divisée en neuf parties, qui forment le ton entier, et par lequel on distingue à l'oreille la différence de deux demi-tons, dont le majeur est composé de cinq parties, et le mineur de quatre : celui-ci par conséquent n'a pas tant de distance que le majeur. Cela se connaît encore à la vue, puisqu'il faut deux degrés pour former un demi-ton majeur, également comme pour un ton ; mais le demi-ton mineur se fait sur le même degré, et forme cependant deux sons différents.

EXEMPLE.



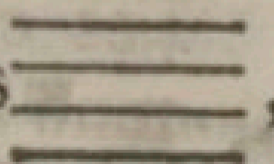
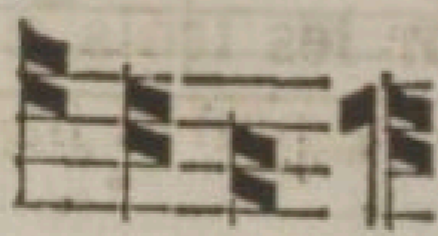

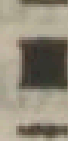
Demi-ton majeur. demi-ton mineur.
du *Za* au *Si*.







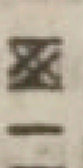

Le Bécarré, après le Bémol, remet le *Si* en son ton naturel, comme on le verra dans la suite.

Il n'y a pas si haut du *Za* au *Si* naturel, qu'il y a du *La* au *Si* Bémol ou *Za*.

CHAPITRE II.

DES CARACTÈRES DIFFÉRENTS QUI SERVENT A DÉCRIRE LE PLAIN-CHANT.

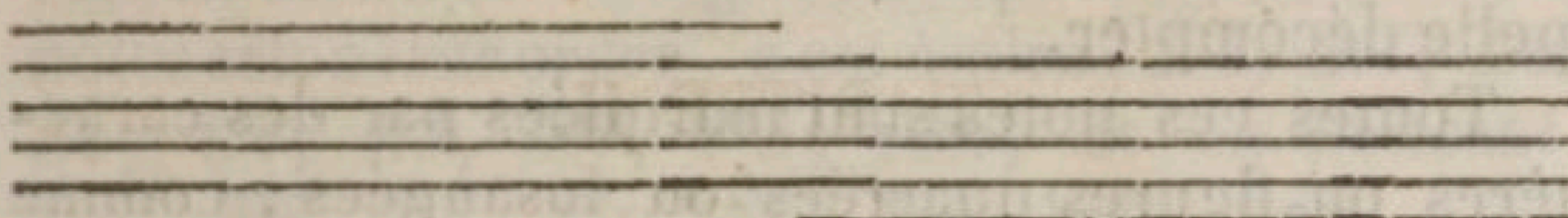
Ces caractères différents sont les Lignes ,
les Clefs , les Notes quarrées à queue , les Notes quarrées simples , la

Brève, qui est comme une losange ; la Rhomboïde, note longue en losange, qui contient un, deux et même trois espaces ou intervalles, pour faire la liaison du chant, comme les carrées jointes ensemble; mais on ne s'en sert plus, quoiqu'on en trouve quelquefois dans les vieux Antiphonaires; les petites Barres , les grandes Barres , les doubles Barres , le Bémol , le Bécarré , le Dièse , le Guidon , la Cadence \times (1).

§ I. DES LIGNES.

Les lignes sont au nombre de quatre, qui peuvent être augmentées au-dessus et au-dessous, selon l'étendue de la pièce de chant, pour éviter le changement de la clef, soit dans le Plain-Chant uni, soit dans le figuré, comme on le voit aujourd'hui dans les livres de chant de presque tous les diocèses.

EXEMPLE.



§ II. DES CLEFS.

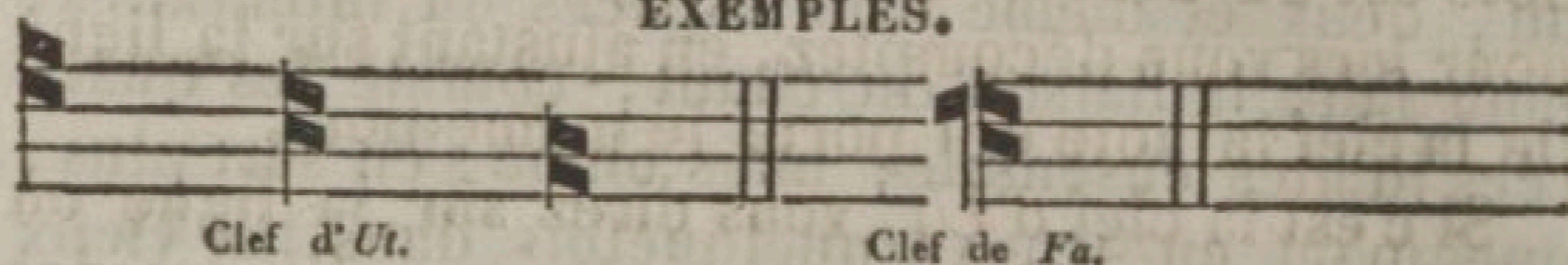
Les clefs sont deux figures différentes que l'on nomme la clef d'*Ut* et la clef de *Fa*.

La clef d'*Ut* se pose sur les trois premières lignes, commençant à compter par le haut.

(1) Nous parlerons des autres signes au chapitre du Plain-Chant figuré.

La clef de *Fa* peut aussi se poser sur les trois premières lignes ; mais elle n'est d'usage que sur la seconde.

EXEMPLES.



Clef d'Ut.

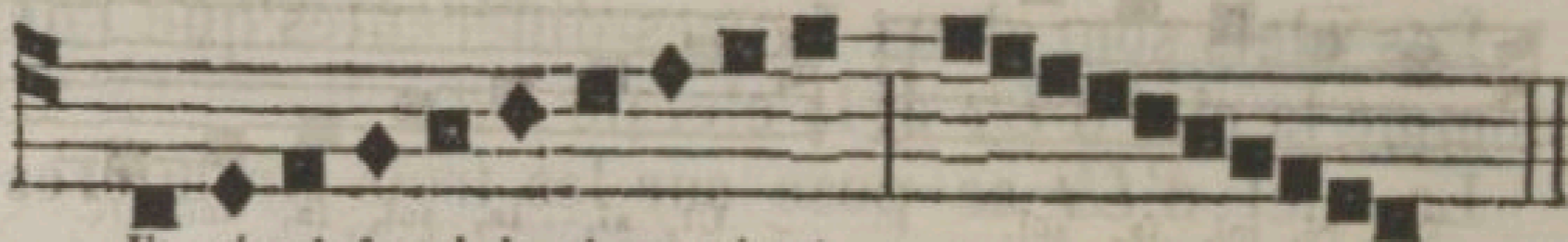
Clef de Fa.

De ces clefs dépend absolument la connaissance des notes, et c'est sur la ligne de leur position que l'on commence à décompter ; et l'on connaît cette ligne, parce qu'elle passe au milieu du corps de la clef, c'est-à-dire, pour la clef d'*Ut*, entre les deux quarrées, comme on le voit dans l'exemple ci-dessus. La ligne de la clef de *Fa* se connaît de la même manière.

§ III. DES NOTES.

Il y a sept notes dans le Plain-Chant, lesquelles sont, *Ut, Ré, Mi, Fa, Sol, La, Si*, que l'on redouble selon le besoin, en recommençant par *Ut, Ré, Mi*, etc., en montant ; mais en baissant, on les nomme en rétrogradant, *Ut, Si, La, Sol, Fa, Mi, Ré*, que l'on redouble aussi selon le besoin, en recommençant par *Ut*, et continuant, *Si, La, Sol*, etc. ; c'est ce qu'on appelle décompter.

Toutes ces notes sont marquées par des caractères ou figures quarrées ou losangées, comme l'on voit dans l'exemple suivant, ou séparées, ou jointes ensemble.



Ut, ré, mi, fa, sol, la, si, ut, ré, mi.

On voit, par cet exemple, que les notes se posent également sur les lignes et sur les espaces, c'est-à-dire, dans les interlignes.

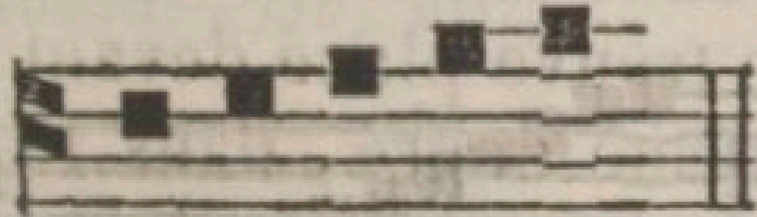
Lorsqu'on veut connaître une note, en quelque lieu qu'elle soit placée, il faut voir d'abord quelle est la clef, sur quelle ligne elle est posée, et si la note est au-dessus de cette ligne ou au-dessous; pour lors vous décomptez, en ajustant sur la ligne de la clef la note qui porte le même nom.

Si c'est la clef d'*Ut*, vous direz sur la ligne où elle est posée, *Ut*: vous continuerez l'ordre des notes comme ci-dessus, soit en montant, soit en descendant, en appliquant une de ces notes sur chaque ligne et sur chaque espace. Par exemple, si la note est au-dessus de la clef d'*Ut*, vous direz sur la même ligne, *Ut*; sur l'espace au-dessus, *Ré*; sur la ligne au-dessus, *Mi*; et ainsi des autres, en continuant toujours jusqu'à ce que vous soyez arrivé à la note dont vous voulez savoir le nom, et pour lors le nom que vous aurez prononcé dessus, sera celui de cette note.

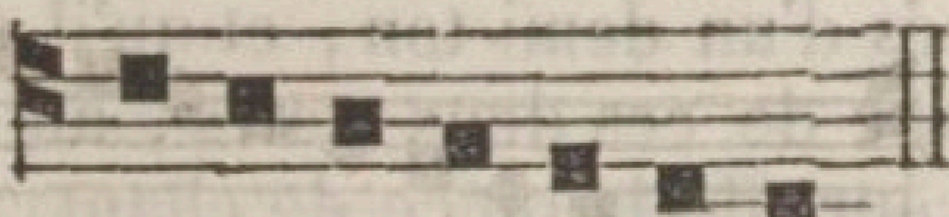
Si la note est au-dessous de la clef d'*Ut*, vous direz sur la même ligne de la clef, *Ut*; sur l'espace au-dessous, *Si*; sur la ligne au-dessous, *La*; et ainsi des autres, en suivant toujours l'ordre des notes, comme nous l'avons dit.

Si c'est la clef de *Fa*, on commence à décompter par *Fa* sur la même ligne de la clef, et l'on suit en montant de ligne en espace, en disant les notes selon leur ordre, c'est-à-dire, *Fa, Sol, La, Si, Ut, Ré, Mi, Fa*, etc., et en baissant, *Fa, Mi, Ré, Ut, Si, La, Sol*, etc.

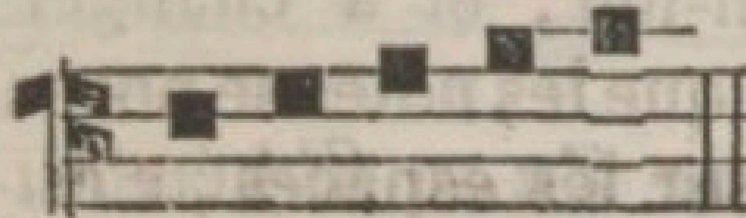
EXEMPLES.



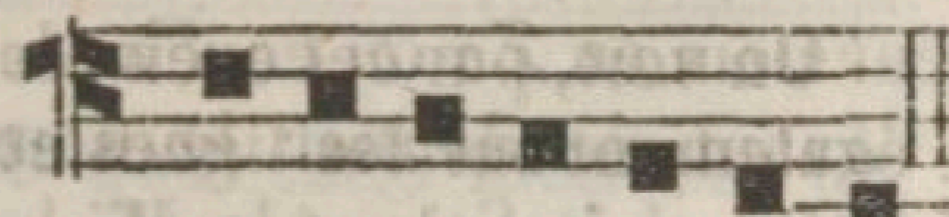
Ut, ré, mi, fa, sol.



Ut, si, la, sol, fa, mi, ré.



Fa, sol, la, si, ut.



Fa, mi, ré, ut, si, la, sol.

§ IV. DES BARRES.

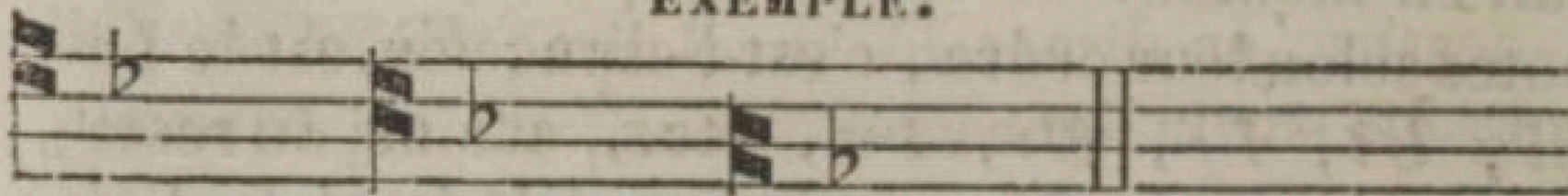
La barre que l'on emploie dans le Plain-Chant n'est autre chose qu'une ligne perpendiculaire que l'on place entre les notes, ou pour séparer les mots, comme c'est encore l'usage aujourd'hui dans presque tous les livres; ou pour marquer le repos, selon qu'il était pratiqué fort à propos dans certains anciens livres de chant, afin de ne pas fatiguer la respiration de ceux qui chantaient.

Les barres sont ou courtes, ou longues, ou doubles. Les courtes servent simplement à séparer les mots; les longues désignent une alternation de chant, ou bien dans les Proses et les Hymnes, elles marquent la fin du mètre; les barres doubles se placent à la fin de chaque pièce de chant et généralement pour séparer les Versets qui se chantent par différentes personnes, comme on peut le voir dans les *Kyrie* et *Gloria in Excelsis*.

§ V. DU BÉMOL.

Le bémol est continuels ou accidentel: il est continuels lorsqu'il est posé après toutes les clefs d'une pièce de chant, sur le *Si*, et non ailleurs.

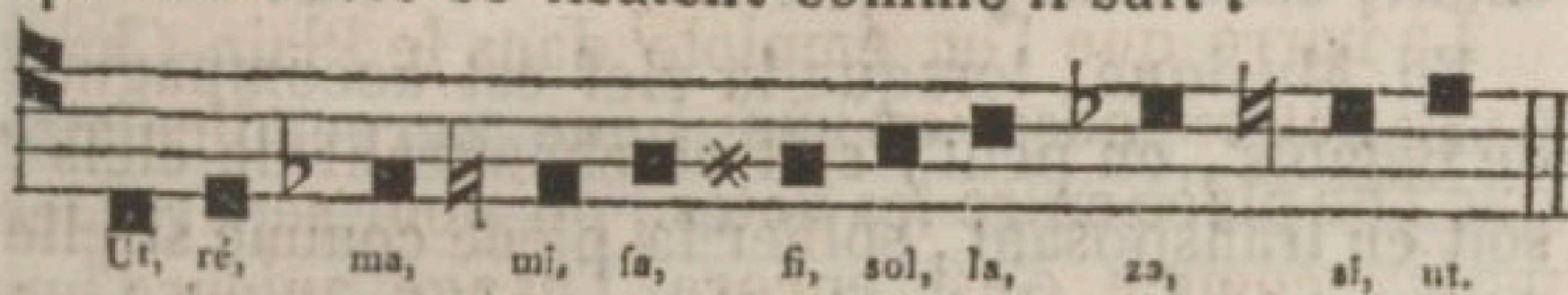
EXEMPLE.



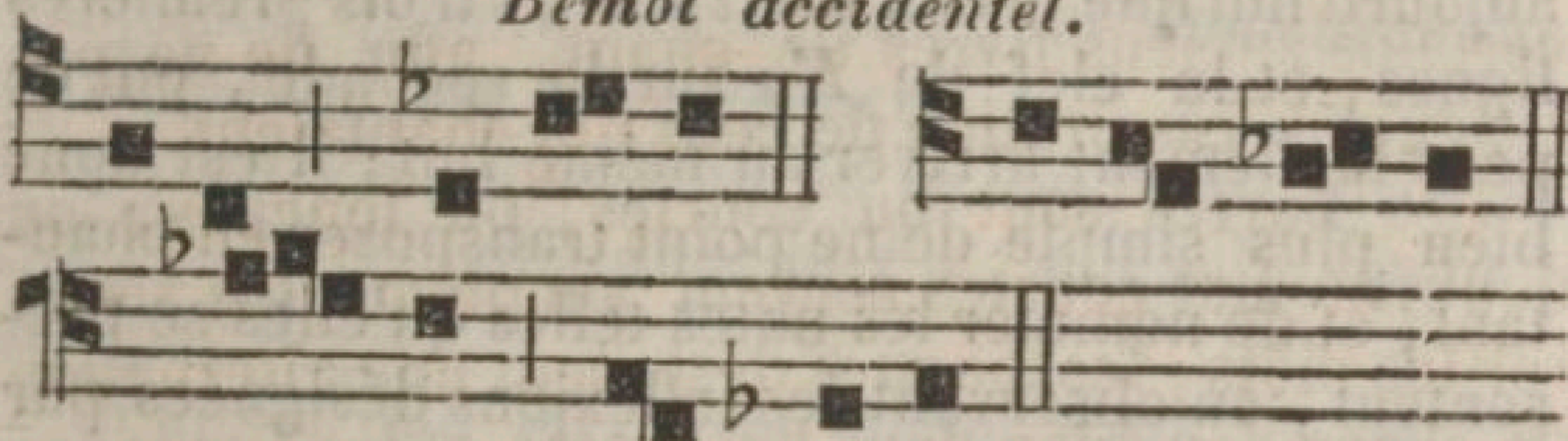
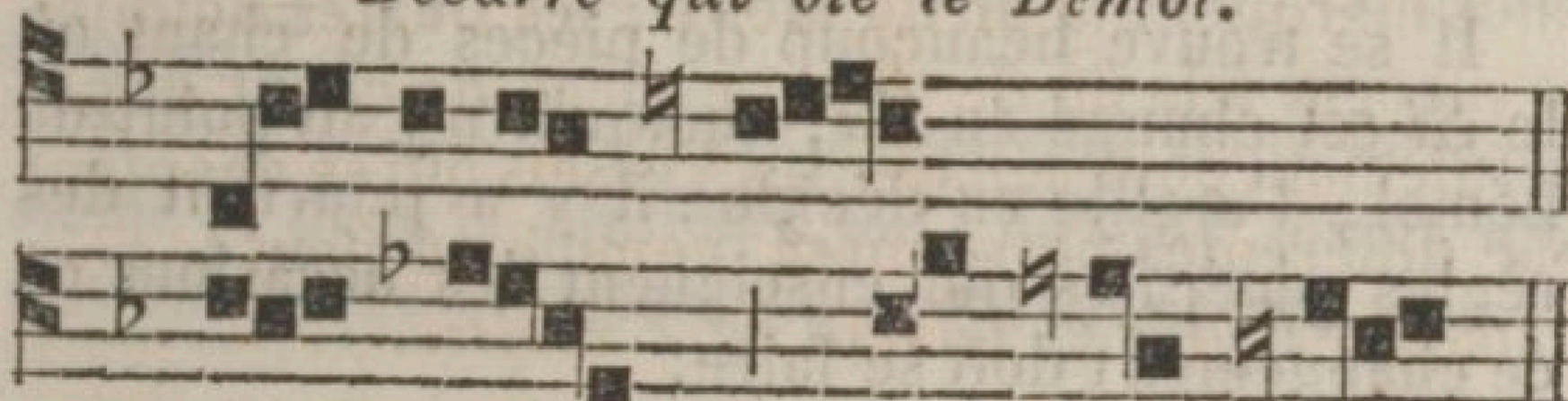
Le Bémol est accidentel, lorsque la modulation du chant demande que le *Si* ou le *Mi* soient baisés d'un demi-ton, et qu'il se trouve placé devant une de ces deux notes, au même degré, dans le cours de la pièce de chant: ce bémol sert à baisser le *Si* ou le *Mi* d'un demi-ton, et à changer leur nom en *Za* ou en *Fa*.

Avant de donner le nom de *Za* au *Si* bémol, on l'appelait *Sa*, et le *Mi* bémol se nommait *Fa*,

ensuite *Ma*. Le *Fa* dièse se nommait *Fi*, en sorte que les notes se lisaient comme il suit :



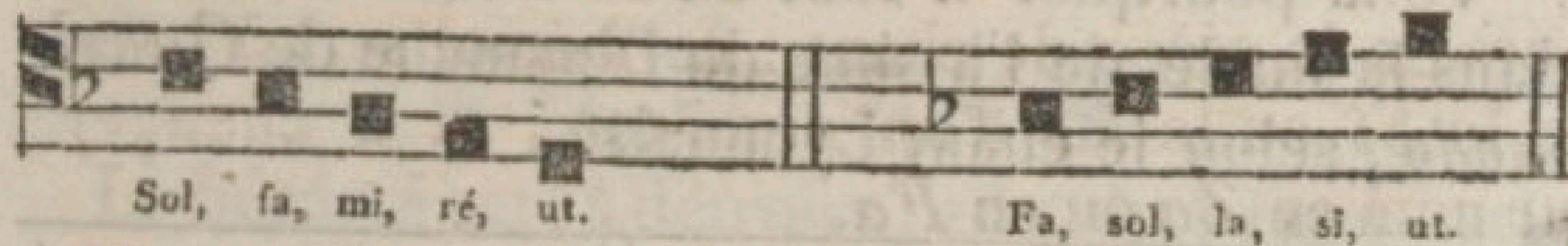
EXEMPLES.

Bémol accidentel.*Bécarre qui ôte le Bémol.*

Il faut remarquer que le bémol continuuel n'est d'usage qu'après la clef d'*Ut*, et non après la clef de *Fa*.

Quand le bémol est continuuel, on peut, si l'on veut, dire *Sol* sur la ligne de la clef, au lieu d'*Ut*, et continuer, en baissant, l'ordre des notes comme ci-dessus, en disant *Fa* sur l'espace où est le bémol, *Mi* sur la ligne au-dessous, et ainsi du reste; et, en montant, dire sur la ligne de la clef, *Sol*; sur l'espace au-dessus, *La*; et sur la ligne au-dessus, *Si*, etc.

EXEMPLE.



Il est inutile de dire que cette méthode de changer l'*Ut* en *Sol* est plus sûre que de dire *Za*

sur tous les *Si* qui se trouvent dans la pièce de chant, sans changer de clef.

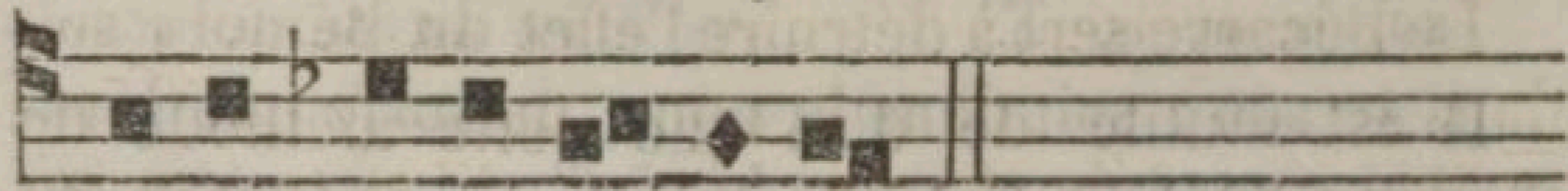
En Musique, lorsque la clef est accompagnée de bémols, on peut, soit en changeant de clefs, soit en transposant, solfier la pièce comme si elle était notée dans le ton le plus naturel, sans bémol ni dièse; mais en plain-chant, où l'on ne connaît aujourd'hui que la clef d'*Ut* sur les trois premières lignes, et la clef de *Fa* sur la seconde, on ne peut facilement arriver au même but; il est donc bien plus simple de ne point transposer en chantant, et de nommer les notes telles qu'elles se présentent, en observant les inflexions désignées par les *bémols* et les *bécarres*.

Il se trouve beaucoup de pièces de chant où le *Si* est changé en *Za*, quoiqu'il n'y ait point de bémol; l'oreille en décide: il y a pourtant des règles générales qui enseignent les occasions où ce changement doit se faire.

Les tons où se trouve le plus ordinairement cette difficulté, sont le premier, le second et le quatrième ton; elle se rencontre aussi dans le troisième et dans le huitième, mais plus rarement. Le cinq et le six ont ordinairement leur bémol marqué après la clef, à moins qu'ils ne soient transposés, ou que dans le cinquième il ne soit que dans une partie de la pièce de chant.

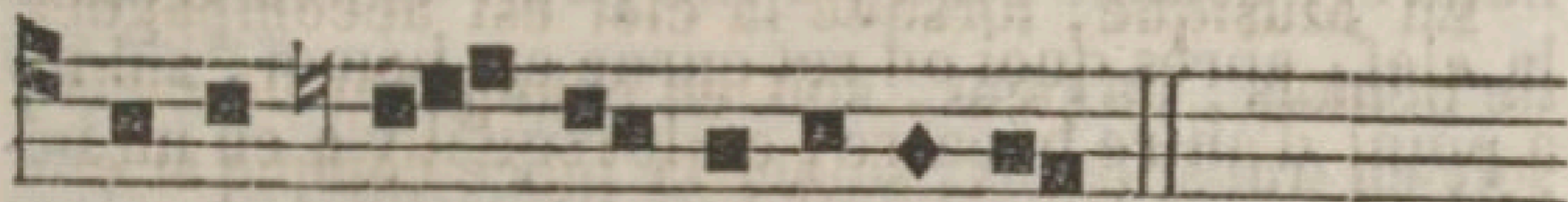
La règle générale est donc que l'on doit changer le *Si* en *Za*, lorsque ce *Si* se trouve entre deux *La*, pourvu que ce dernier *Si* ne conduise point aussitôt dans l'*Ut*.

Voilà pourquoi il faut un *Si* bémol ou un *Za* dans la finale de l'hymne du Dimanche de *Quasimodo*, selon le chant Lyonnais.



Za.

Dans l'exemple suivant, pour le chant parisien, il ne faut point de *Za*, parce que le *Si* conduit à l'*Ut*.



On dit *Za*, quand le *Si* est immédiatement précédé d'un *Fa*, par intervalles ou par degrés conjoints, pourvu que ce soit pour demeurer sur le même ton, ou pour tomber.

On dit *Za*, lorsqu'après le *La*, ou après le *Sol*, le *Si* retombe dans le *Fa*, soit subitement, soit par degrés.

Si après que le *Si* est tombé dans le *Sol*, il vient un *La* pour retomber dans le *Fa*, ce *Si* se nomme *Za*.

L'oreille décide du reste, surtout dans le troisième et dans le huitième ton, lorsque toutes les circonstances ci-dessus ne se trouvent pas.

EXEMPLE.

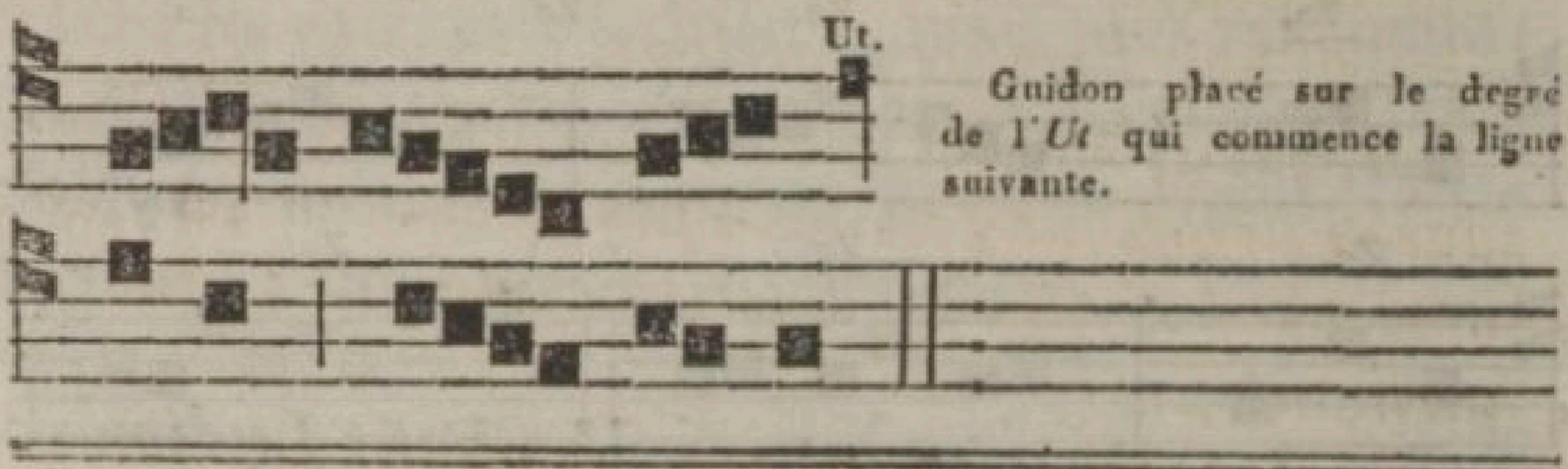
§ VI. DU BÉCARRE.

Le bécarre sert à détruire l'effet du bémol, soit dans le son, soit dans le nom; de sorte que lorsqu'il y a un bémol après la clef, s'il se trouve sur

le *Si* bémol un bécarre dans le cours de la pièce, vous rendrez à ce *Si* bémol son nom et son ton naturel, comme s'il n'y a vait point de bémol après la clef; après quoi on ret ourne en bémol, s'il n'y a point d'autre bécarre; et lorsqu'il y a eu un bémol accidentel sur un *Si* dans le cours de la pièce de chant, si tout de suite il se rencontre un Bécarre sur un autre *Si* qui le suit immédiatement, le bémol précédent n'a plus de force, ce dernier *Si* retient son ton et son nom, et l'on continue en *Si*, à moins qu'il ne revienne un bémol, ou que les règles ci-dessus pour les *Za* ne donnent occasion au changement.

§ VII. DU GUIDON:

Le guidon n'est autre chose qu'une demi-note que l'on place à la fin d'une ligne, pour annoncer le ton de la note qui commence la ligne suivante; c'est pourquoi celui qui chante ne doit jamais négliger d'avoir attention à ce guidon, afin de n'être pas surpris en tournant les yeux sur la ligne suivante. Ce guidon ne se chante point.



CHAPITRE III.

DES TONS RÉGULIERS.

IL y a huit tons ou modes dans le Plain-Chant: ces tons servent à faire distinguer les différentes modulations du Plain-Chant, et cette variation est pour exprimer les passions de l'âme dans les choses spirituelles.

Il y en a de graves , de tristes , de mystiques , de joyeux , ainsi qu'on le verra dans la suite : les uns conviennent à certaines paroles , et les autres à d'autres.

Il y a quatre tons principaux , qui sont le premier , le troisième , le cinquième et le septième , que l'on nomme *impairs* , et dont les *pairs* tirent leur source.

Ces pairs sont : le deuxième , le quatrième , le sixième et le huitième : les impairs se nomment aussi *tons supérieurs* , parce qu'ils ont leur portée en haut , et les pairs se nomment *inférieurs* , parce que leur étendue est en bas.

Le premier ton est nommé par les anciens *Chant Dorique* , parce que les Doriens s'en servaient dans les choses graves et sérieuses : *Primus gravis*.

Le second ton est nommé par les anciens *Chant sous-Dorique* , dont les Doriens se servaient dans la tristesse : *Secundus tristis*.

Le troisième est nommé par les anciens *Chant Phrygique* , parce que les Phrygiens s'en servaient pour exprimer leur joie : cependant il est appelé aujourd'hui *Tertius mysticus*.

Le quatrième est nommé par les anciens *Chant sous-Phrygique* , et les Phrygiens s'en servaient pour exciter en eux des larmes de joie : *Quartus harmonicus*.

Le cinquième ton est appelé *Chant Lydien* par les anciens : les Lydiens s'en servaient pour s'exciter à la tristesse et aux larmes , c'est pourquoi ils le nommaient le *Mode pleureux* ; cependant on lui donne le nom de *Joyeux* , parce qu'on le rend triste ou joyeux quand on veut : *Quintus lætus*.

Le sixième est nommé *Chant sous-Lydien* par les anciens ; on l'appelle aujourd'hui *Sextus devotus*.

Le septième est nommé par les anciens *Mixolydien*, et aujourd'hui, *Septimus angelicus*.

Le huitième est nommé par les anciens *Chant* ou *Mode sous-Mixolydien*, et à présent, *Octavus perfectus*.

Outre ces huit tons réguliers, il y en a d'autres qui en dépendent, mais qui sont différents par leur modulation irrégulière, et par leur transposition.

Il y en a aussi que l'on nomme *Mixtes*, parce qu'ils tirent leur modulation et leur étendue de l'impair et du pair.

Chaque ton se connaît par sa finale, qui est la note qui finit la pièce de chant; celle qui termine le Verset des Répons n'est point la finale, quoique la pièce soit finie, mais c'est celle de la réclame.

On doit aussi connaître la dominante, qui est la note sur laquelle roule davantage la pièce de chant, et non pas celle qui est la plus haute. †

Quoique cette règle soit bonne, on ne laisserait pas quelquefois de s'y tromper, si l'on n'avait pas égard à la modulation du chant et à son étendue, soit au-dessus, soit au-dessous de la finale.

Il faut remarquer qu'une même finale sert à deux tons différents.

Pour connaître plus facilement les tons, il faut savoir que les impairs peuvent aller à plus de huit notes au-dessus de leur finale, et une seule au-dessous; et que les pairs ne peuvent aller qu'à cinq ou six notes au-dessus de leur finale, mais peuvent en avoir trois ou quatre au-dessous, et même plus.

Lorsqu'une pièce de chant va plus de six notes au-dessus de sa finale, et plus d'une au-dessous, elle tient de l'impair et du pair; pour lors ce ton est appelé *Mixte*, et est regardé comme impair.

Il y a des pièces de chant dont on a de la peine

à connaître le ton, parce que toute l'étendue n'y est pas observée, comme dans les Antiennes, surtout celles qui sont courtes : on appelle ces sortes de tons, *tons douteux* ; mais après avoir trouvé la finale, il faut avoir égard à la modulation du chant.

La modulation consiste en certaines notes affectées à chaque ton, ainsi que nous allons le voir, après avoir mis en ordre les finales et les dominantes des tons réguliers.

	Finale.	Dom.	Abrégé.	Finale.	Dom.
Le premier,	Ré,	La.	Prim.	Ré,	La.
Le second,	Ré,	Fa.	Sec.	Ré,	Fa.
Le troisième,	Mi,	Ut.	Tert.	Mi,	Ut.
Le quatrième,	Mi,	La.	Quart.	Mi,	La.
Le cinquième,	Fa,	Ut.	Quint.	Fa,	Ut.
Le sixième,	Fa,	La.	Sext.	Fa,	La.
Le septième,	Sol,	Ré.	Sept.	Sol,	Ré.
Le huitième,	Sol,	Ut.	Oct.	Sol,	Ut.

Notes essentielles de tous les tons réguliers qui entrent le plus dans la modulation du chant.

The image displays eight musical staves, each representing a different tone. Each staff begins with a clef and a key signature. The notes are marked with squares and flags, indicating their positions on the staff. The tones are labeled as follows:

- Premier ton.
- Second ton.
- Troisième ton.
- Quatrième ton.
- Cinquième ton.
- Sixième ton.
- Septième ton.
- Huitième ton.

On connaît aussi la détermination d'un ton dans un *Introït*, par le verset du Psaume qui le suit. On la connaît dans un *Graduel*, dans un *Alleluia* et dans un *Répons*, parce que leur verset commence ordinairement par la dominante, ou par quelque note qui y conduit bientôt.

CHAPITRE IV.

DES TONS IRRÉGULIERS.

PARMI les tons irréguliers, les uns sont simplement irréguliers, les autres sont simplement transposés; plusieurs sont irréguliers et transposés tout à la fois.

Le premier ton, ordinairement noté avec la clef d'*Ut* sur la première ligne, a pour finale *Ré* et pour dominante *La*. Il peut se transposer avec la clef d'*Ut* sur la troisième ligne, et alors il a pour finale *La* et pour dominante *Mi*.

Le second ton, ordinairement noté avec la clef de *Fa*, a pour finale *Ré* et pour dominante *Fa*. On le transpose avec la clef d'*Ut* sur la seconde ligne, et alors sa finale est *La* et sa dominante *Ut*.

Le troisième ton a pour finale *Mi* et pour dominante *La*. On ne le transpose jamais.

Le quatrième ton, ordinairement noté avec la clef d'*Ut* sur la première ligne, a pour finale *Mi* et pour dominante *La*. On le transpose avec la clef d'*Ut* sur la troisième ligne, dans l'invitatoire du jour de Noël, selon le chant Parisien et Lyonnais, et alors sa finale est *Si* et sa dominante *Mi*. Plus ordinairement le quatrième ton se transpose avec la clef d'*Ut* sur la seconde ligne; alors la finale est *La* et la dominante *Ré*.

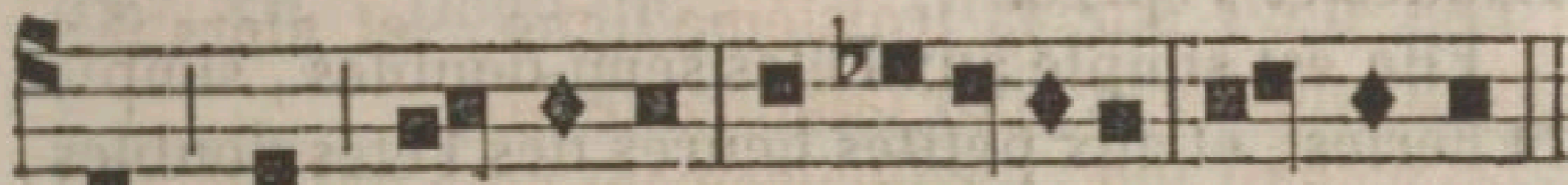
Le cinquième ton, qui naturellement devrait être noté avec la clef d'*Ut* sur la quatrième ligne en descendant, et avoir pour finale *Ut* et pour dominante *Sol*, se transpose toujours avec la clef d'*Ut* sur la seconde ligne. Alors sa finale est *Fa* et sa dominante *Ut*. Cependant le Graduel Romain offre des exemples du cinquième ton ayant pour finale *Ut* avec la clef sur la première ligne en des-

cendant. Tel est le second *Alleluia* de la messe de la Dédicace, pour le temps de Pâques.

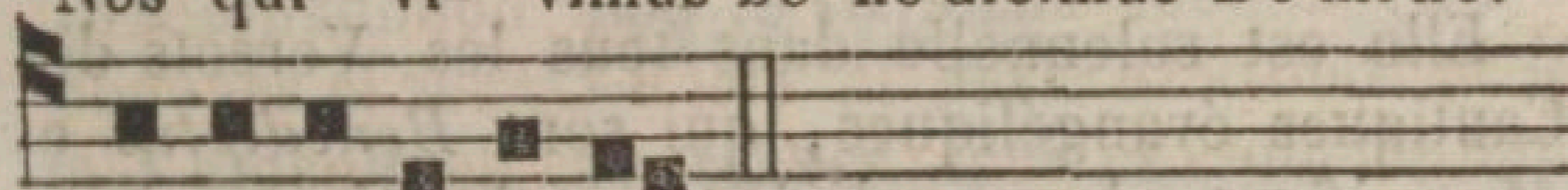
Le sixième ton, qui ordinairement a pour finale *Fa* et pour dominante *La*, se transpose avec la clef d'*Ut* de la première à la troisième ligne : alors la finale est *Ut* et la dominante *Mi*.

Le septième ton, avec la clef d'*Ut* sur la seconde ligne, a pour finale *Sol* et pour dominante *Ré*. Il ne se transpose jamais.

Dans le chant Romain, ce ton est irrégulier à l'Antienne *Nos qui vivimus*, des Vêpres du Dimanche.

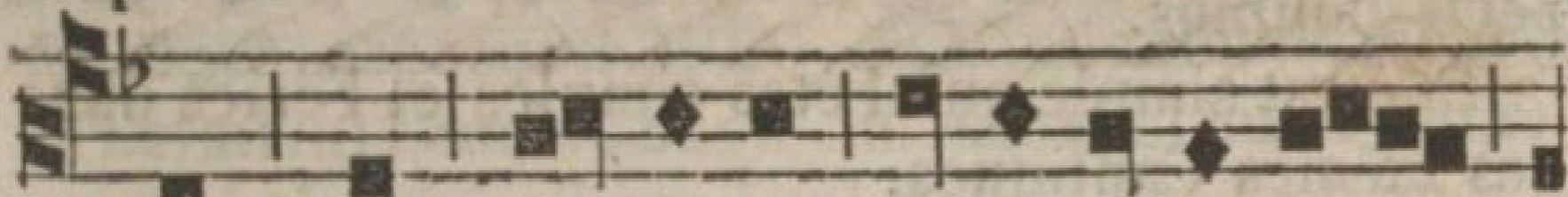


Nos qui vi- vimus be-ne-dicimus Do-mi-no.

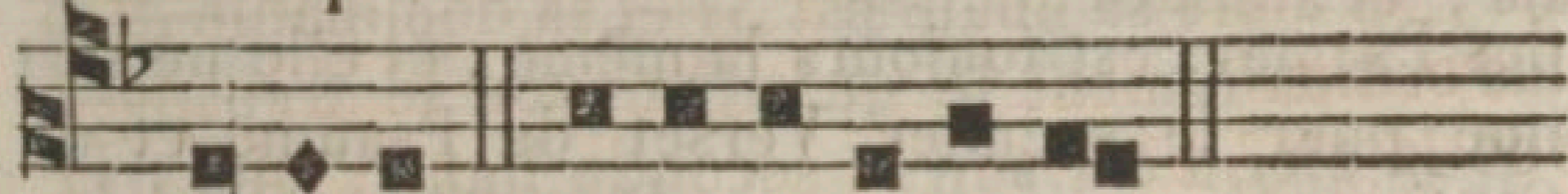


e u o u a e.

Dans le chant Parisien et Lyonnais, cette Antienne, ainsi que la Psalmodie, sont transportées au premier ton et se chantent ainsi :



Nos qui vi- vimus be-ne-di-cimus



Do-mi-no. 1. A.

La clef d'*Ut* sur la troisième ligne est pour le Parisien, l'autre avec le bémol est pour le Lyonnais.

De tous ces tons, tant réguliers qu'irréguliers et transposés, dépendent les différentes intonations des Psaumes ; ils en règlent aussi la médiation : mais la finale varie selon que commencent ces tons dans les Antiennes : et c'est ce que nous verrons, après avoir parlé de l'intonation et de la médiation.

CHAPITRE V.

DE LA MANIÈRE DE PSALMODIER RÉGULIÈREMENT.

§ I. De l'Intonation.

DANS le chant Romain on divise l'intonation en solennelle et en simple. Elle est solennelle dans toutes les Fêtes de première et de seconde classe, et même aux Fêtes doubles-mineures, à Matines, Laudes et Vêpres.

Elle est simple aux Fêtes semi-doubles, simples et Féries, et aux petites heures des Fêtes doubles, et dans l'office des Morts.

Elle est solennelle dans tous les Versets des Cantiques évangéliques, qui sont *Benedictus* et *Magnificat*, lorsque la Fête est double, excepté à Complies, à *Nunc dimittis*, où elle est simple.

Elle est solennelle au premier Verset seulement de ces deux Cantiques évangéliques, aux Fêtes semi-doubles.

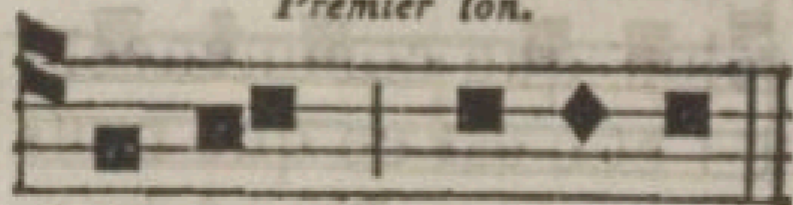
Elle est simple aux Fêtes simples et Féries dans ces mêmes Cantiques.

Dans le chant Parisien et autres, l'intonation des Psaumes est toujours la même, et elle ne sert que pour le premier Verset du Psaume et du Cantique.

INTONATIONS

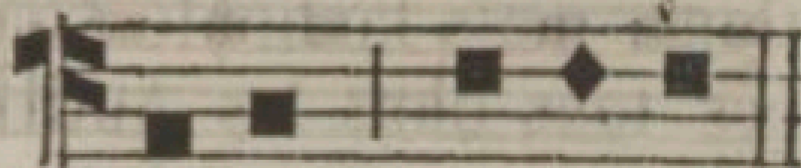
Du chant Romain pour les Fêtes doubles.

Premier ton.



Di-xit Domi-nus.

Second ton.



Di-xit Domi-nus.

Troisième ton.

Di-xit Domi-nus.

Quatrième ton.

Di-xit Domi-nus.

Cinquième ton.

Di-xit Domi-nus.

Sixième ton.

Di-xit Domi-nus.

Septième ton.

Di-xit Domi-nus.

Huitième ton.

Di-xit Domi-nus.

INTONATIONS

Pour les Fêtes semi-doubles, simples, Feries et petites Heures.

Premier ton.

Di-xit Domi-nus.

Second ton.

Di-xit Domi-nus.

Troisième ton.

Di-xit Domi-nus.

Quatrième ton.

Di-xit Domi-nus.

Cinquième ton.

Di-xit Domi-nus.

Sixième ton.

Di-xit Domi-nus.

Septième ton.

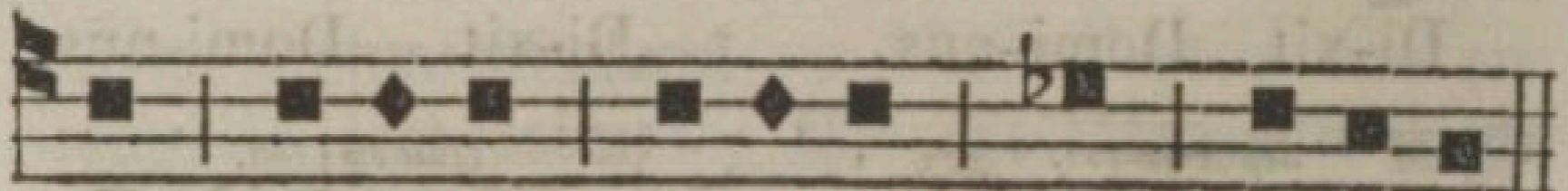
Di-xit Do-mi-nus.

Huitième ton.

Di-xit Do-mi-nus.

L'intonation des tons transposés et irréguliers se fait comme aux réguliers, quoique notés sur différentes clefs.

Intonation du huitième irrégulier.



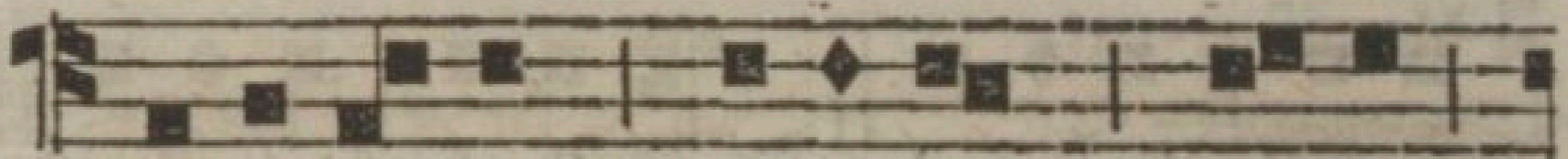
In e-xi-tu Is-ra-el de Ægypto.

Intonation solennelle de *Benedictus* et de *Magnificat*, pour les second et huitième tons, aux Fêtes doubles et semi-doubles.

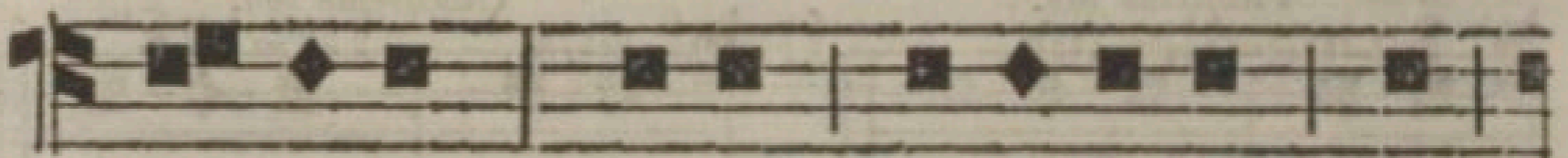
Second ton.

Intonation.

Médiation.

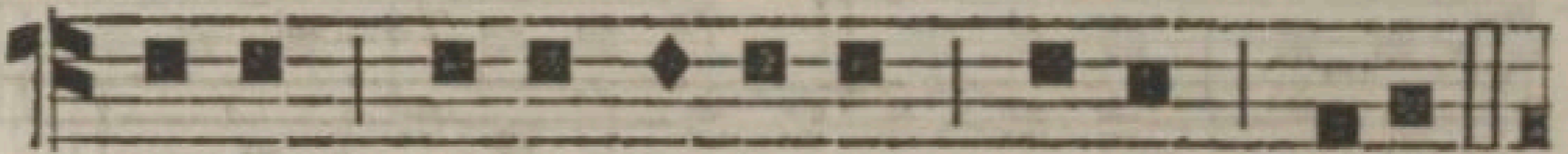


Be-ne-dic-tus Domi-nus De-us

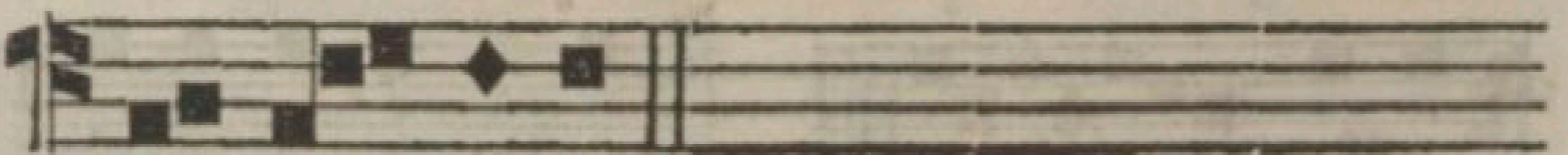


Is-ra-el, qui-a vi-si-ta-vit et

Terminalson.



fe-cit redempti-o-nem ple-bis su-æ.



Mag-ni-fi-cat.

Aux Fêtes doubles on continue les autres Versets comme le suivant :

Et e-re-xit cornu sa-lu-tis

Dans le second verset.

no-bis, etc. Et e-xul-ta-vit, etc.

Aux Simples, Feries et Offices des Morts.

Be-ne-dictus Domi-nus De-us Is-ra-el.

Le huitième ton se dit comme le second.

Magni-fi-cat.

Intonation.

Médiation.

Be-ne-dic-tus Domi-nus De-us

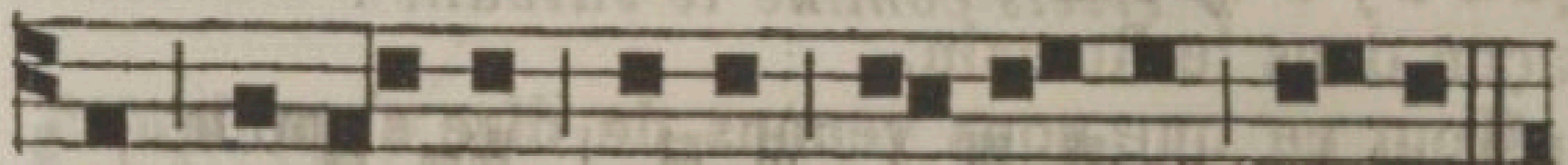
Is-ra-el, qui-a vi-si-ta-vit et

Terminaison.

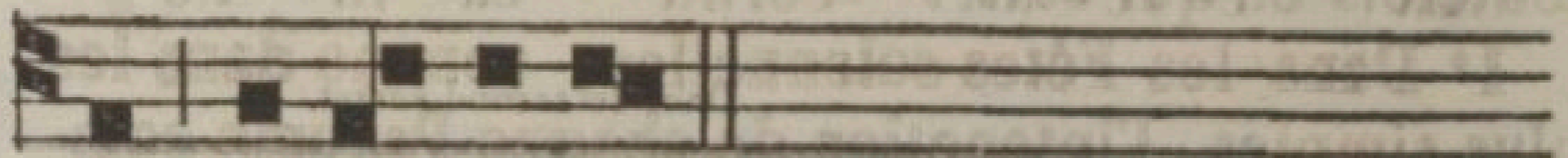
fe-cit redempti-o-nem plebis su-æ.

Mag-ni-fi-cat.

Aux Fêtes doubles on continue :

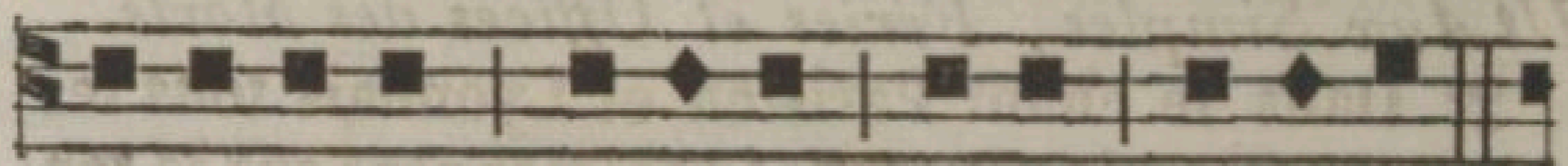


Et e-re-xit cornu sa-lu-tis no-bis.

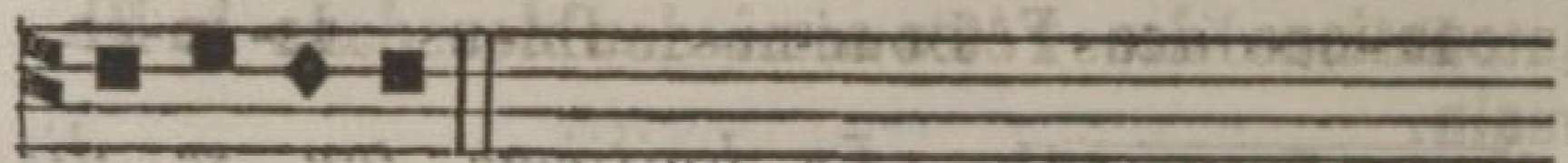


Et e-xul-ta-vit, etc.

Aux Simples, Feries et Offices des Morts.



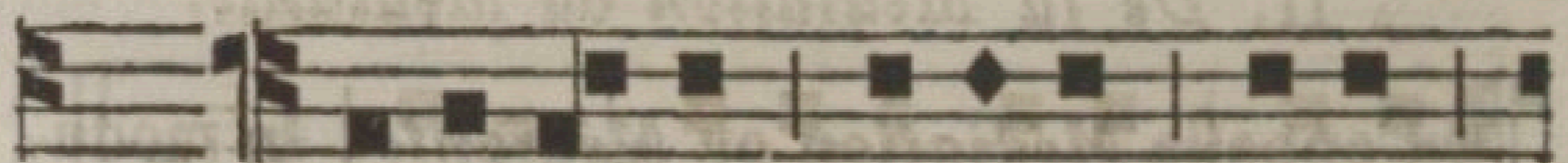
Be-ne-dictus Domi-nus De-us Is-ra-el.



Magni-fi-cat.

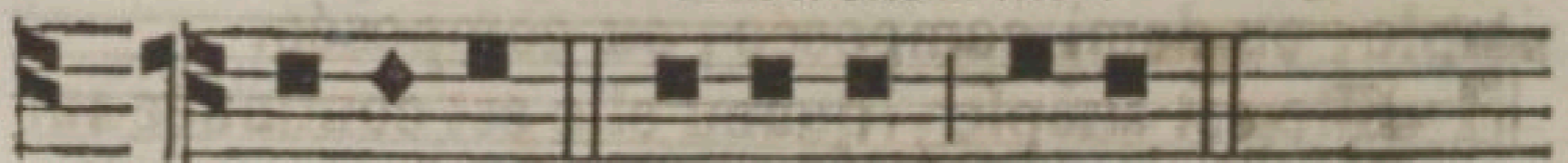
Cette médiation solennelle ci-dessus a ordinairement lieu dans le Romain; cependant il se trouve des livres Romains où elle se fait comme dans les Psaumes. Il faut suivre l'usage des lieux; mais l'intonation doit toujours être la même dans le second ton et dans le huitième.

EXEMPLES.



Be-ne-dic-tus Domi-nus De-us

Dans le second verset.



Is-ra-el. Sa-lu-tis no-bis.

On a placé ici les médiations et les terminaisons de ces deux Cantiques avec leur intonation, parce qu'il n'y a qu'eux seuls qui se chantent de cette façon dans le Romain.

Tout ce que nous venons de dire s'applique à peu près au chant Parisien et Lyonnais. Observez toutefois ce qui suit :

1° Dans les Fêtes solennelles, comme dans les plus simples, l'intonation de chaque Psaume commence, à Paris et à Lyon, ainsi qu'il est marqué pour les Fêtes doubles dans le Romain. Seulement, au septième ton, on ne descend pas au *Si* sur la première syllabe, et l'on passe de suite au second *Ut*.

2° Dans le chant Parisien et Lyonnais tous les autres versets des Psaumes commencent sur le ton de la dominante, de la même manière que les intonations des Fêtes semi-doubles dans le Romain.

3° Il ne faut pas même en excepter les autres versets des Cantiques *Benedictus*, *Magnificat* et *Nunc dimittis*, lesquels commencent tous ainsi que ceux des autres Psaumes. Seulement on suivra, pour le second et le huitième ton, la médiation marquée dans le Romain.

On trouvera ci-après les modulations de chaque ton pour le chant Parisien, le Lyonnais et le Viennois.

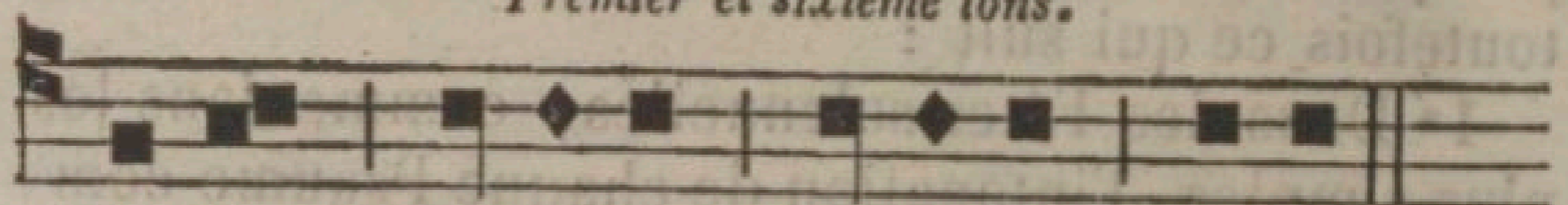
§ II. De la Médiation ou Médiante.

On appelle *Médiation* ou *Médiante*, la modulation de la moitié d'un verset, marquée ordinairement par un astérisque (*). Cette médiation est simple, ou demi-composée, ou composée.

1° Elle est simple, quand elle est continuée sur la même note, sans sortir de la dominante : telles

sont, pour le Romain, les médiantes du premier et du sixième ton, et pour le Parisien et le Lyonnais, les médiantes seulement du sixième ton en *F*.

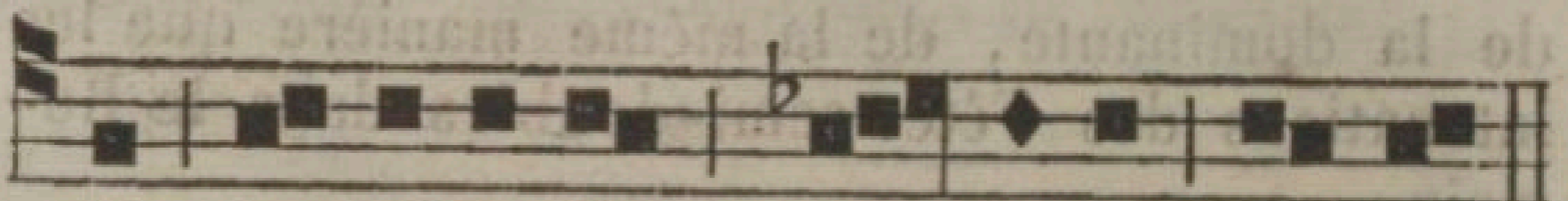
EXEMPLE POUR LE ROMAIN.

Premier et sixième tons.

Di-xit Domi-nus Domi-no me-o. *

Aux Fêtes solennelles, les médiantes du premier et du sixième ton cessent quelquefois d'être simples dans le Romain, seulement pour les Cantiques.

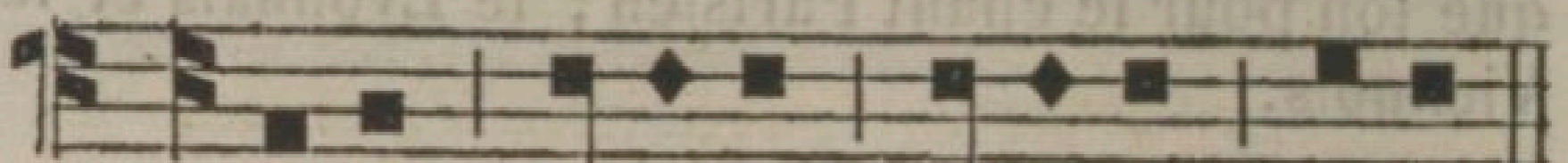
EXEMPLE.



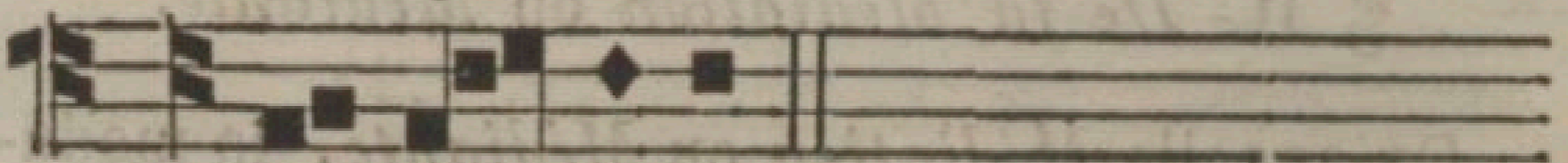
Et e-xulta-vit spi-ri-tus me-us. *

2. La médiane est demi-composée, lorsque la pénultième syllabe est relevée d'une note au-dessus de la dominante.

EXEMPLES.

Second et huitième tons.

Di-xit Domi-nus Domi-no me-o. *



Mag-ni-fi-cat.

Si la moitié du verset est terminée par un monosyllabe, ou par un mot, soit grec, soit hébreu, indéclinable, alors c'est la dernière syllabe qui est relevée d'un ton au-dessus de la dominante.

EXEMPLES.

In Ephra-ta. * Je-ru-sa-lem. * Si-on. *

Qui po-tens est. * Lo-cu-tus sum. *

Dans le Parisien et le Lyonnais la médiante est demi-composée, soit que l'inflexion d'une note se fasse au-dessous de la dominante, comme dans le premier ton, soit que cette inflexion se fasse au-dessus de la dominante, comme dans le second, le troisième, le cinquième et le huitième ton.

EXEMPLE

Pour le premier ton.

Di-xit Domi-nus Domi-no me-o : *

Se-de à dextris me-is.

Remarquez cependant que, suivant les principes de Lebeuf, on doit rendre simple la médiante du premier ton, lorsqu'elle se termine par un monosyllabe, ou par un mot, soit grec, soit hébreu, non déclinable.

EXEMPLES.

Cre-di-di propter quod lo-cu-tus sum. *

e u o u a e.

Memen-to, Domi-ne, Da-vid. *

e u o u a e.

3° La médiate est composée lorsque les avant-dernières syllabes s'élèvent de deux notes au-dessus ou au-dessous de la dominante, ou bien encore lorsque la modulation s'abaisse seulement d'une note, pour s'élever ensuite d'une note au-dessus de la dominante.

EXEMPLES.

Pour le Romain et le Parisien.

Septième ton.
Domi-no me-o. *

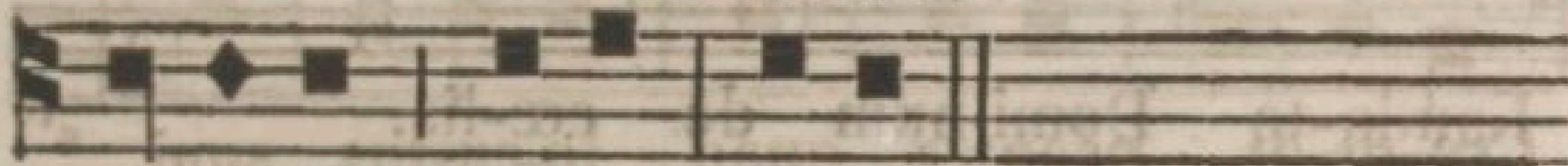
Quatrième ton.
Domi-no me-o. *

Huitième ton irrégulier du Romain, premier ton en A du Parisien.

Ju-dæ-a sancti-fi-ca-ti-o e-jus. *

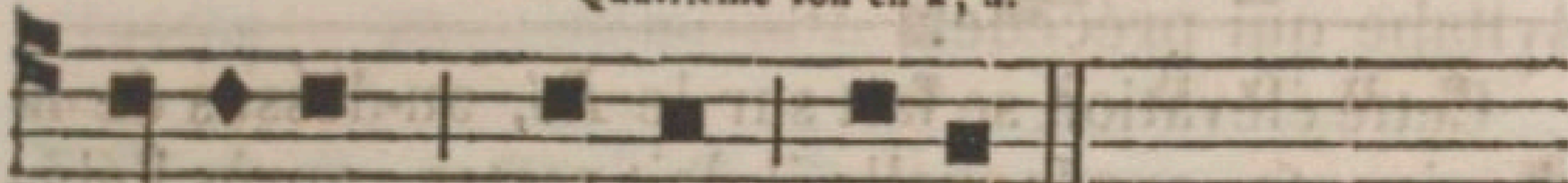
Pour le Parisien et le Lyonnais.

Second ton en A.



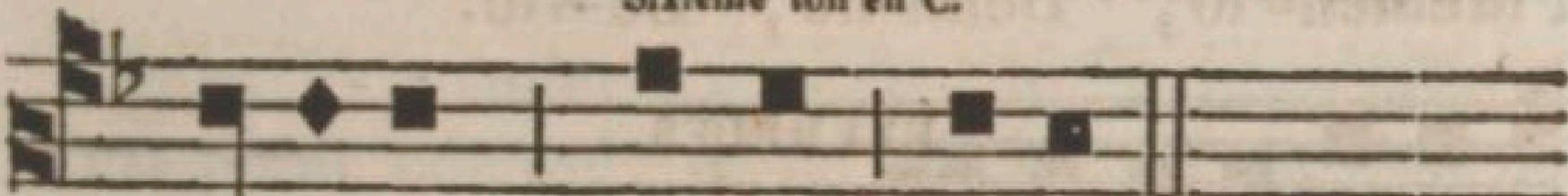
Domi-num omnes gentes. *

Quatrième ton en a, a.



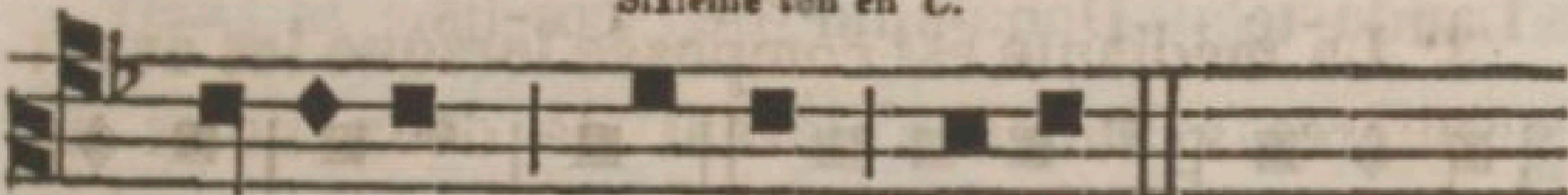
Domi-num, omnes gentes. *

Sixième ton en C.



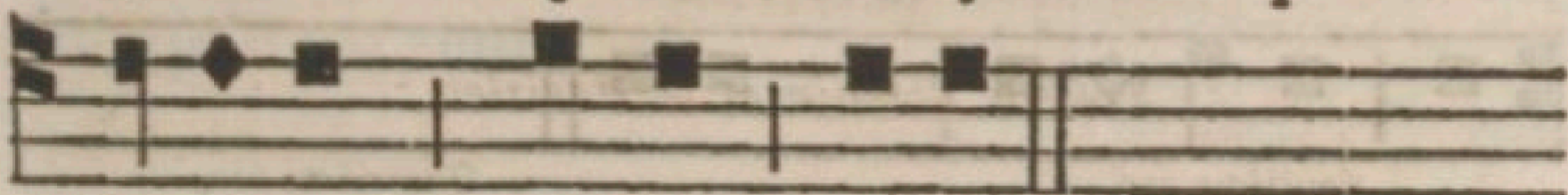
Domi-num, omnes gentes. *

Sixième ton en C.



Domi-num, omnes gentes. *

Dans le troisième ton, la médianté demi-composée ne se prend pas sur l'avant-dernière syllabe, comme dans le premier, le second et le cinquième ton ; mais elle se prend deux syllabes auparavant.

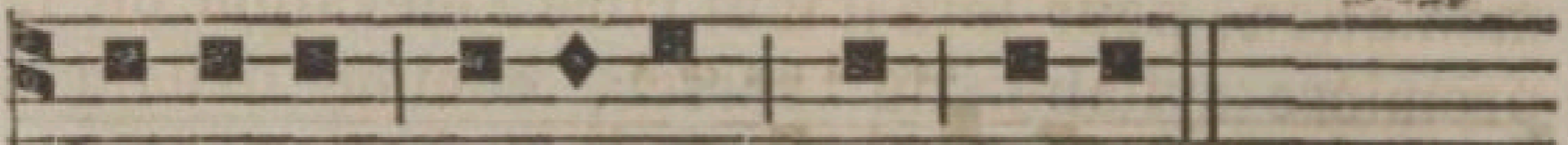


Domi-num, omnes gentes. *

Comme dans presque toutes les églises on varie sur la manière de psalmodier, il est à propos de poser des règles invariables, desquelles on ne puisse point s'écarter. Le troisième et le septième ton sont les seuls qui présentent quelques difficultés.

Dans le troisième ton il ne faut jamais élever la médianté sur la dernière syllabe d'un mot.

EXEMPLE.



Lauda-te Domi-num de cœ-lis.

Mais il faut l'élever sur la pénultième; et si cette pénultième est une brève, il faut l'élever sur la syllabe qui précède.

Cette élévation se fait sur le *Ré*, au-dessus de la dominante, sur laquelle il doit rester, après l'élévation, au moins trois syllabes, sans y comprendre les brèves et les monosyllabes.

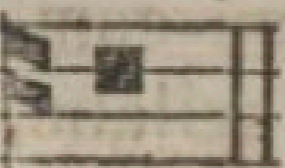
EXEMPLES.



Lauda-te Domi-num de cœ-lis.



Domi-ni be-ne-dictum. Qui ti-met Domi-



La syllabe *mi* n'est point comptée, parce que c'est une brève.

num.

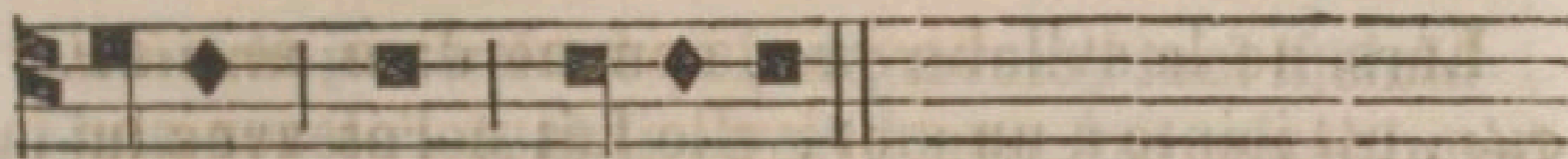


In Eccle-si-a Sancto-rum.

Ici il y a quatre syllabes de reste après l'élévation, parce que l'on ne peut élever sur le *Ré* la syllabe *si* du mot *Ecclesia*, qui est brève, non plus que la dernière syllabe qui est *a*.

Il faut remarquer que s'il n'y a pas assez de notes pour commencer un verset de Psaume, il faut laisser après l'élévation trois syllabes au moins, sans comprendre les brèves, et il ne faut pas élever sur la dernière syllabe d'un mot, ainsi

que nous l'avons dit, parce que les monosyllabes ne sont comptés que lorsqu'ils sont à la fin de la médiation; pour lors il faut faire l'élévation de la première syllabe du verset, comme dans ces exemples.



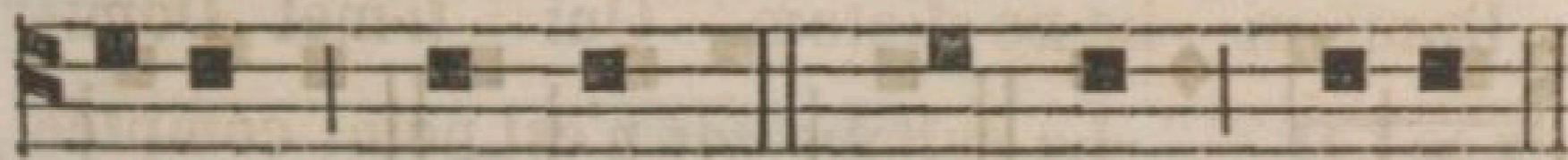
Justus es, Do-mi-ne.



Domi-ni est sa-lus.

Dans le premier exemple, le monosyllabe *es* n'est point compté, et la syllabe *mi* de *Domine* n'est pas non plus comptée, parce qu'elle est brève.

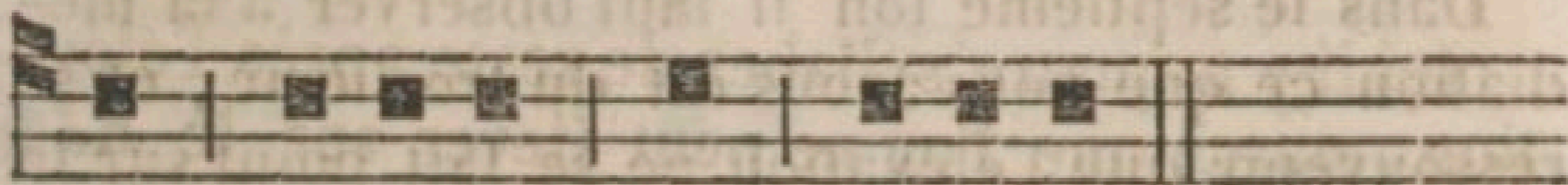
Dans le second exemple, la syllabe *mi* de *Domini* ne sert de rien, non plus que le monosyllabe *est*. C'est comme s'il y avait :



Justus.... Do...ne, ou Do...ni..... sa-lus.

On peut faire l'élévation sur un monosyllabe lorsqu'il est seul.

EXEMPLE.



Non confundar in æ-ternum.

Deux monosyllabes de suite sont regardés comme un mot de deux syllabes, que l'on appelle *dissyllabes*; pour lors on ne peut pas faire l'élévation sur le dernier, mais sur le premier.

EXEMPLE.

Do-mi-ne De-us, in te spe-ra-vi.

The musical notation consists of a single staff with a treble clef. It features a series of notes and rests, with vertical bar lines indicating the end of each syllable. A diamond-shaped note is placed above the first syllable 'Do'.

Lorsque la syllabe *que*, comme dans *omnibus-que*, est jointe à un mot, elle fait corps avec lui, et n'est point regardée comme un monosyllabe.

Il n'en est pas de même des mots, soit grecs, soit hébreux, indéclinables, ni des monosyllabes, où il suffit qu'il reste deux syllabes après l'élévation, y compris les brèves, parce que, dans la médiation seulement, au troisième comme au septième ton, la dernière syllabe de ces mots et le monosyllabe valent deux syllabes.

EXEMPLES.

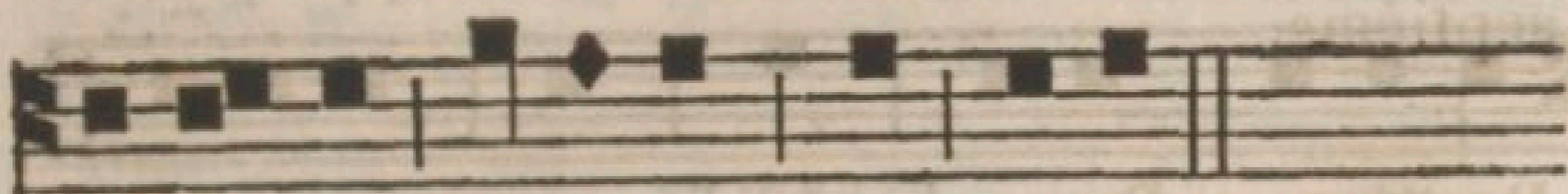
De-us Is-ra-el. Si-cut mons Si-on.

In Ephra-ta. Qui po-tens est. Indu-tus est. Lo-cu-tus sum.

The examples are presented as three separate musical staves. Each staff shows the rhythmic placement of notes and rests for the corresponding Latin text. The first example has a diamond-shaped note above 'De'. The second example has a diamond-shaped note above 'Ephra'. The third example has a diamond-shaped note above 'Lo'.

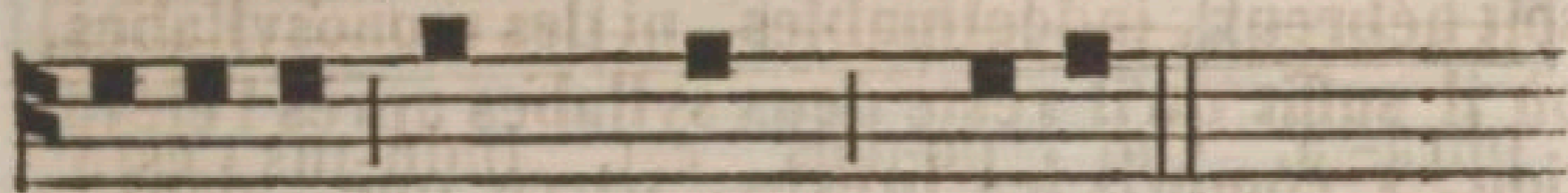
Dans le septième ton il faut observer à la médiation ce que nous avons dit du troisième, et se ressouvenir que l'élévation ne se fait point sur la dernière syllabe d'un mot, et qu'il faut prendre ses mesures pour qu'il reste au moins trois syllabes après l'élévation pour finir cette médiation, sans y comprendre les brèves ni les monosyllabes, à moins qu'il n'y ait deux de ces derniers, qui pour lors valent un seul mot de deux syllabes.

EXEMPLE.



Lauda- te Domi-num de cœ-lis.

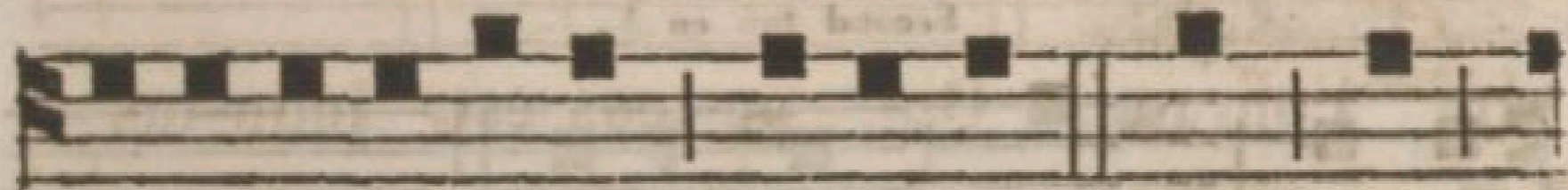
La syllabe *mi* de *Dominum* ne sert de rien, parce qu'elle est brève; et le mot *de* n'est point compté, parce que c'est un monosyllabe. C'est comme s'il y avait :



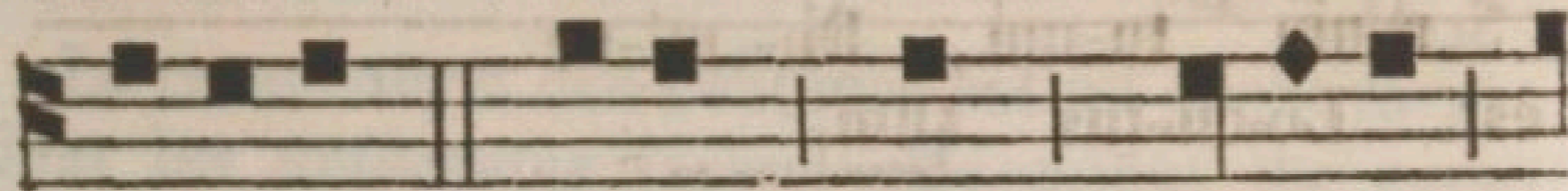
Lauda-te Do..... num..... cœ-lis.

Il ne doit y avoir sur l'élévation qu'une seule syllabe qui porte accent, la brève n'étant point comptée; et s'il reste plus de trois syllabes qui portent accent après l'élévation, il en faut mettre plusieurs sur l'élévation, en sorte qu'il n'en reste que deux pour finir la médiation sur les dernières notes.

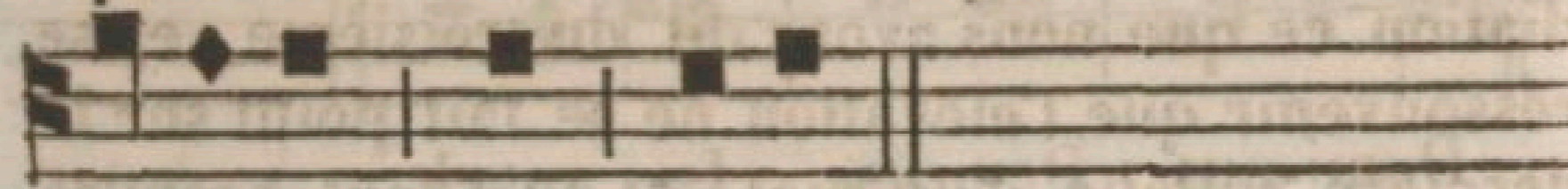
EXEMPLES.



Mi-se-ra-ti-o-num tu-a-rum. In te



spe-ra-vi. Justus es, Do-mi-ne.

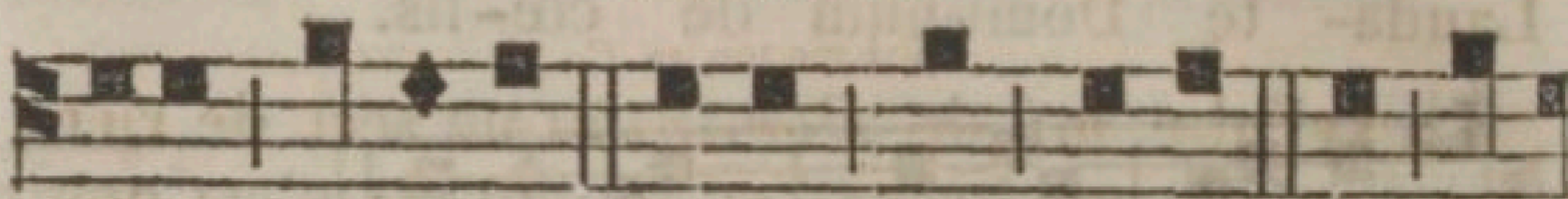


Domi-ni est sa-lus.

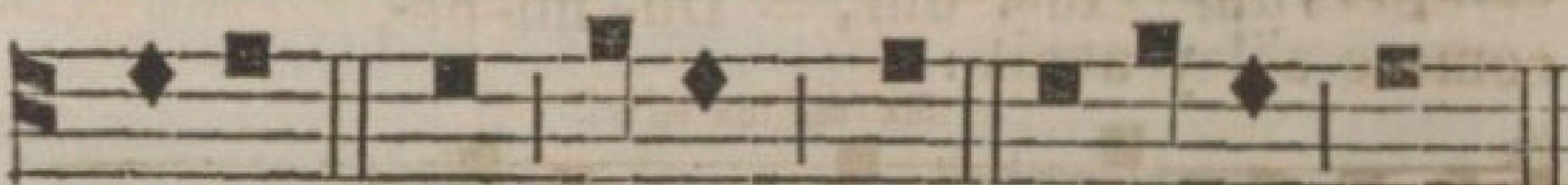
Nous avons dit, au sujet de la médiation du troisième ton, que le monosyllabe à la fin vaut deux syllabes; également la dernière syllabe des mots grecs et hébreux en vaut deux.

Toutes les règles qui regardent le troisième, pour la médiation, doivent être appliquées au septième.

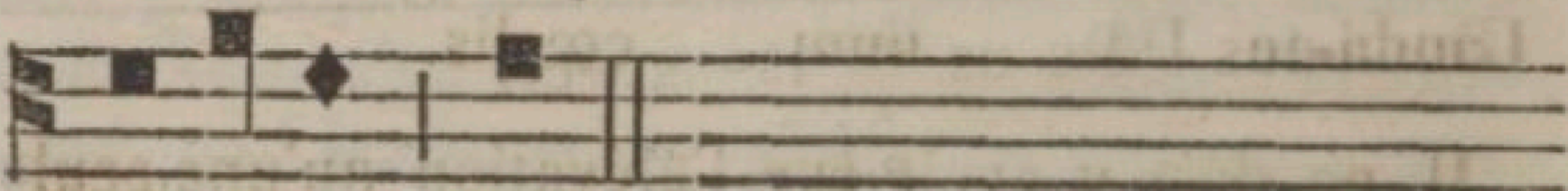
EXEMPLES.



De-us Is-ra-el. Si-cut mons Si-on. In E-



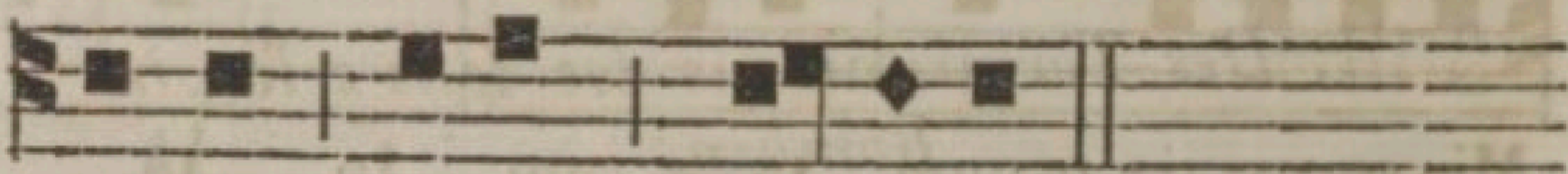
phra-ta. Qui po-tens est. Indu-tus est.



Lo-cu-tus sum.

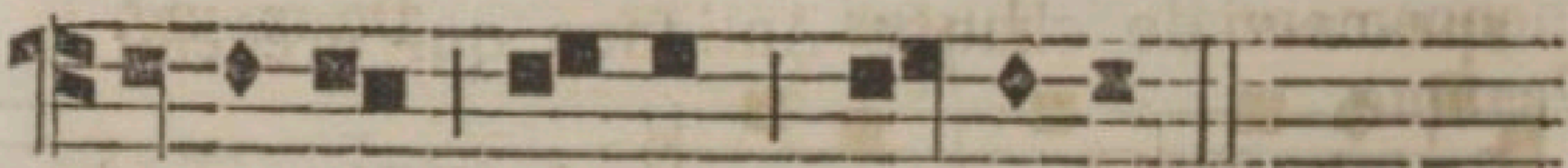
Avant de terminer le paragraphe des médiantes, il est à propos de rappeler ici toutes celles en usage à Paris et à Lyon, pour les cantiques évangéliques seulement. Or, ces médiantes ne varient que dans les tons pairs.

Second ton en A.



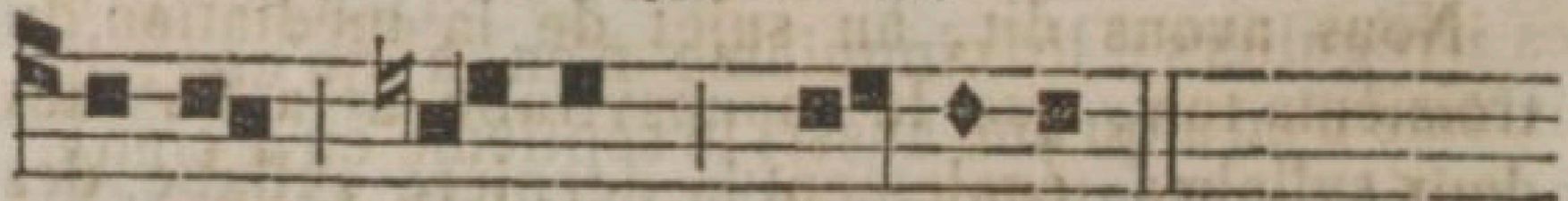
Servum tu-um, Do-mi-ne.

Second ton en D.



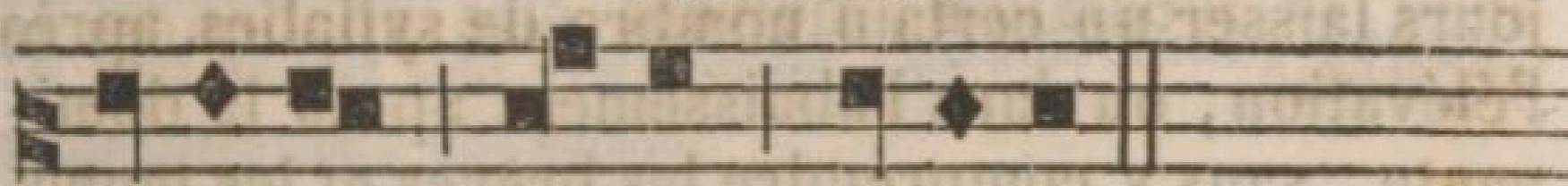
Domi-nus De-us Is-ra-el.

Quatrième ton.



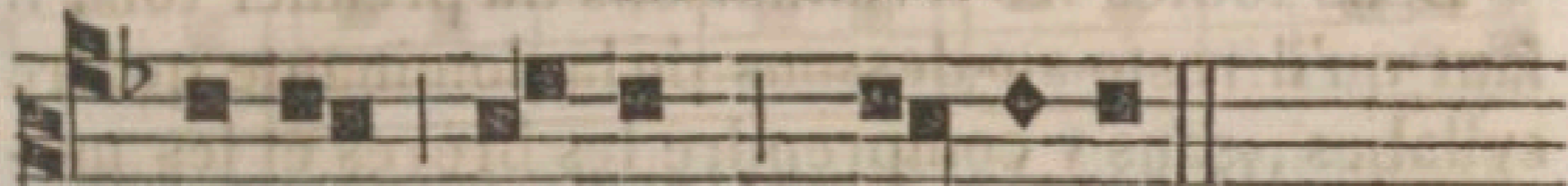
Servum tu-um, Do-mi-ne.

Sixième ton en C.



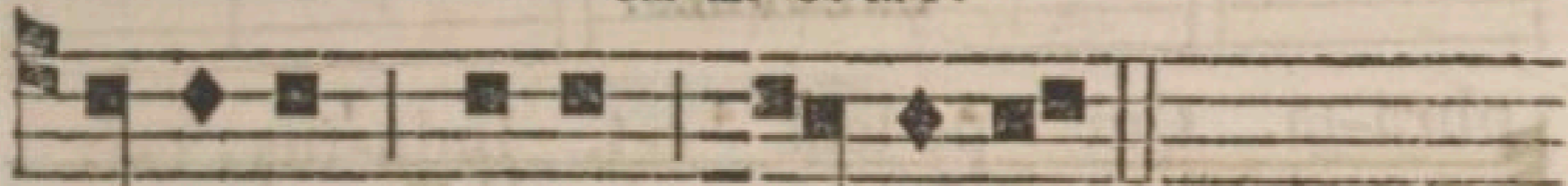
Domi-nus De-us Is-ra-el.

Sixième ton en C.



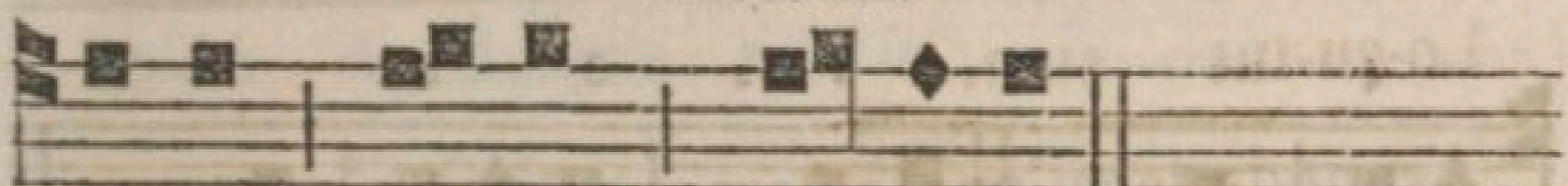
Servum tu-um, Do-mi-ne,

Sixième ton en F.

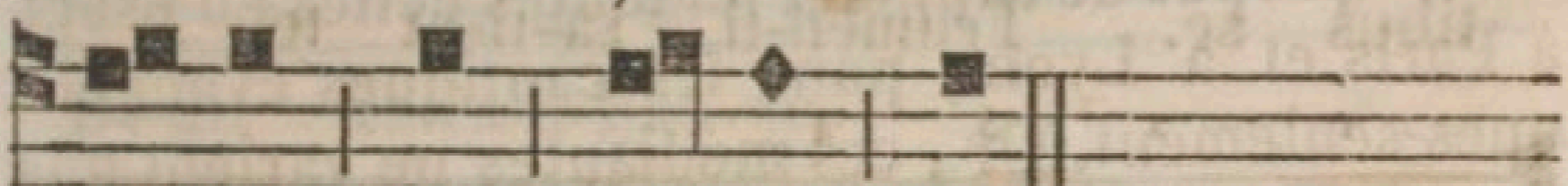


Domi-nus De-us Is-ra-el.

Huitième ton.



Servum tu-um, Do-mi-ne.



Mag-na qui po-tens est.

§ III. Des Terminaisons des tons selon le Romain.

La terminaison des Psaumes est un chant varié, dont les différentes façons dépendent du commencement de chaque Antienne qui précède le Psaume.

La plupart des tons en ont de différentes; le premier en a sept; le second n'en a qu'une; le troisième, quatre; le quatrième, cinq, y compris les irréguliers; le cinquième n'en a qu'une; le sixième n'en a qu'une aussi; le septième en a cinq; le huitième régulier en a deux, et le huitième irrégulier en a une.

Pour bien former ces terminaisons, il faut toujours laisser un certain nombre de syllabes après l'élévation, ou dans l'abaissement après la dominante, sans y comprendre les brèves et les monosyllabes.

Dans toutes les terminaisons du premier ton, il faut qu'il reste au-dessous de la dominante quatre syllabes, sans y comprendre les brèves et les monosyllabes.

EXEMPLES.

Sede à dextris me-is. Dedit timen-

tibus se. Frumen-ti sa-ti-at te.

Spe-ra-vimus in te.

Ces deux monosyllabes *in te* valent un mot de deux syllabes.

C'est comme s'il y avait :

De-dit timenbus Frumenti

sa..... at.... Spe-ra....mus in te.

Les autres syllabes ne servent de rien.

Il est facile d'ajuster ces mêmes paro les sur les autres terminaisons de ce ton, parce que le nombre des notes qui sont dans l'abaissement depuis la dominante, est égal.

Deuxième ton.

Dans la terminaison du second ton, il ne faut laisser dans l'abaissement, après la dominante, que trois syllabes, sans y comprendre les brèves et les monosyllabes.

EXEMPLES.

1 2 3

Se-de à dextris me-is.

1 2 3

De-dit timen-ti-bus se.

Troisième ton.

Dans la première terminaison du troisième ton, il faut laisser dans l'abaissement, après la dominante, quatre syllabes, sans y comprendre les brèves et les monosyllabes.

EXEMPLES.

1 2 3 4

Se-de à dextris me-is.

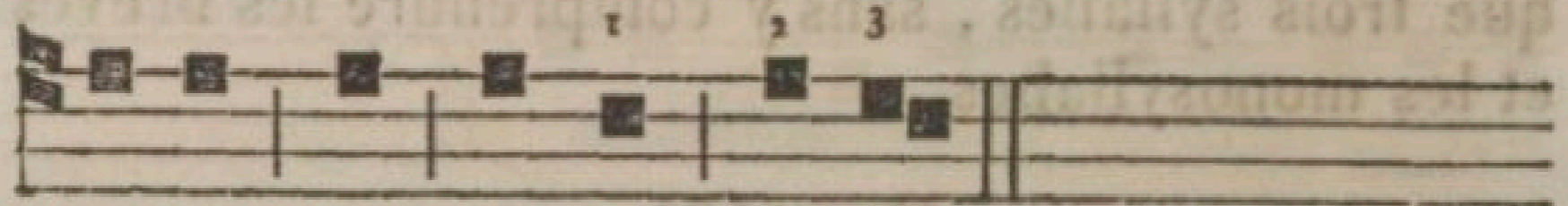
1 2 3 4

De-dit ti-men-tibus se.

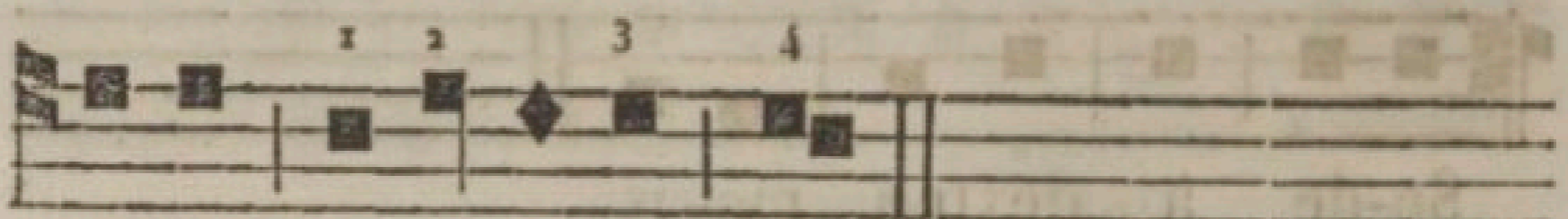
Il faut faire ici les mêmes réflexions sur les syllabes de *Dedit timentibus se*, qu'au premier ton.

A la seconde terminaison, il ne faut laisser dans l'abaissement, après la dominante, que trois syllabes, sans compter les brèves et les monosyllabes.

EXEMPLES.

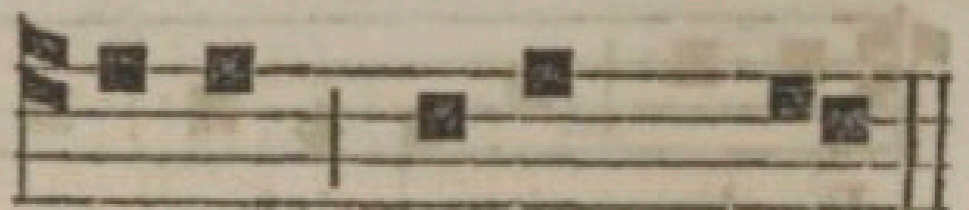


Se-de à dextris me-is.



De-dit timen-tibus se.

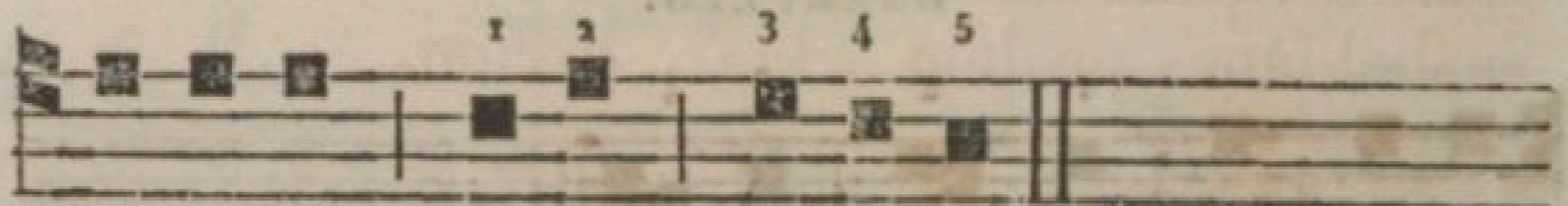
Comme s'il y avait :



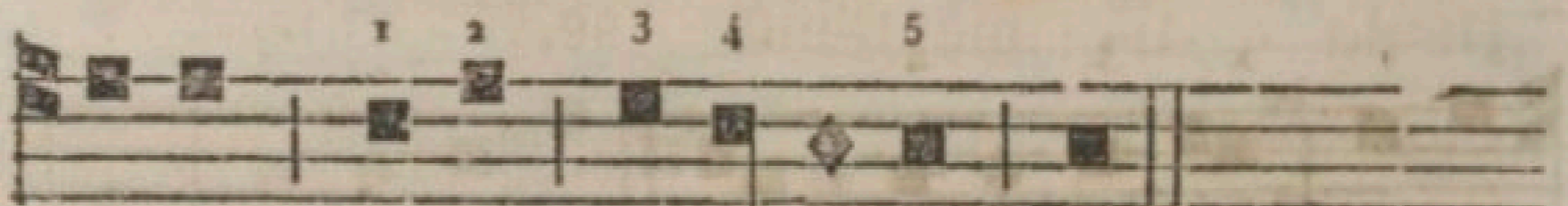
De-dit timen....bus

Dans la troisième terminaison de ce ton il faut laisser dans le premier abaissement, après la dominante, cinq syllabes, sans compter les brèves et les monosyllabes.

EXEMPLES.



Scabel-lum pedum tu-o-rum.



Escam de-dit timen-ti-bus se.

Frumenti sa-ti-at te.

A la quatrième terminaison il n'y a que trois syllabes dans l'abaissement après la dominante.

EXEMPLES.

Se-de à dextris me-is.

De-dit timen-ti-bus se.

Quatrième ton.

Il faut dans la terminaison du quatrième ton cinq syllabes, dont la première est placée dans l'abaissement, après la dominante, sur le *Sol*, sans compter les brèves et les monosyllabes.

EXEMPLES.

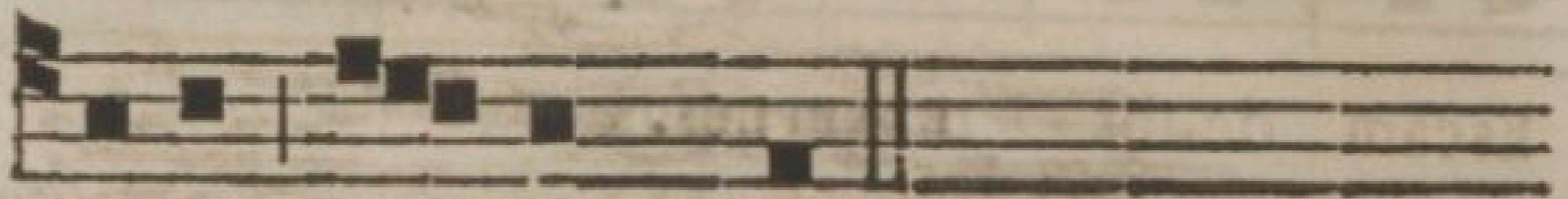
Scabel-lum pe-dum tu-o-ram.

De-dit ti-menti-bus se.

et non pas

Escam de-dit ti-men-ti-bus se.

Parce qu'il faut que la dernière syllabe qui porte accent, tombe nécessairement dans la finale de la terminaison, puisque le monosyllabe qui est le dernier mot, n'est compté pour rien; ainsi dans ce ton il faut que la syllabe *bus* soit appuyée sur *Mi*, qui est la finale, et c'est comme s'il y avait :

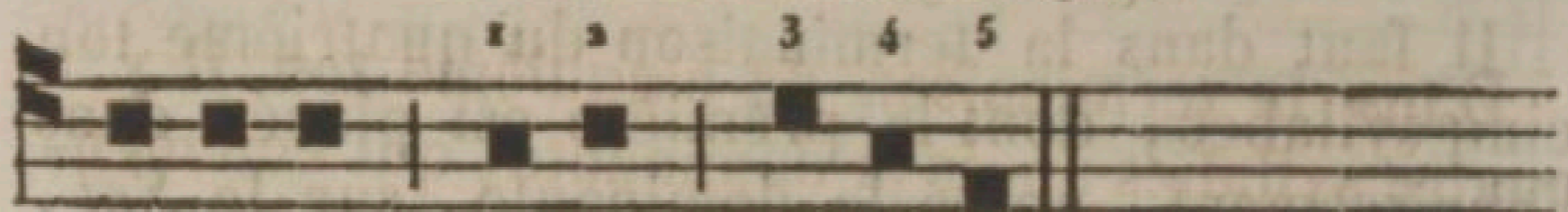


De-dit ti- men.... bus.

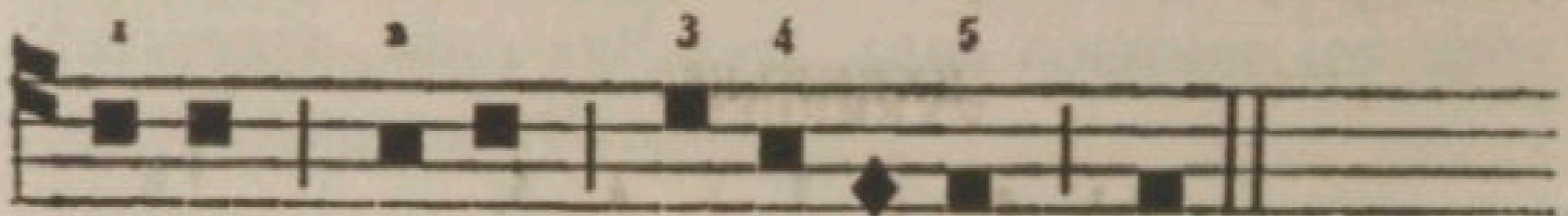
La seconde, la troisième et la cinquième terminaison ont encore cinq syllabes dans l'abaissement après la dominante; mais la quatrième terminaison ne tombe de la dominante dans le *Sol* qu'à la dernière syllabe.

EXEMPLES.

II. Terminaison. Quatrième irrégulier.

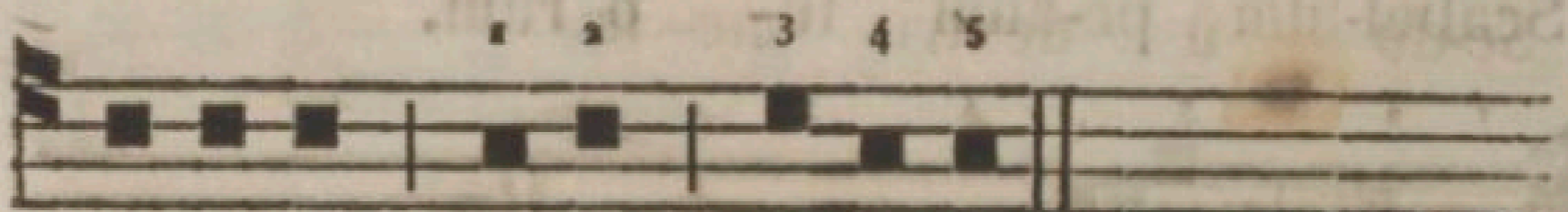


Sca-bellum pe-dum tu-o-rum.

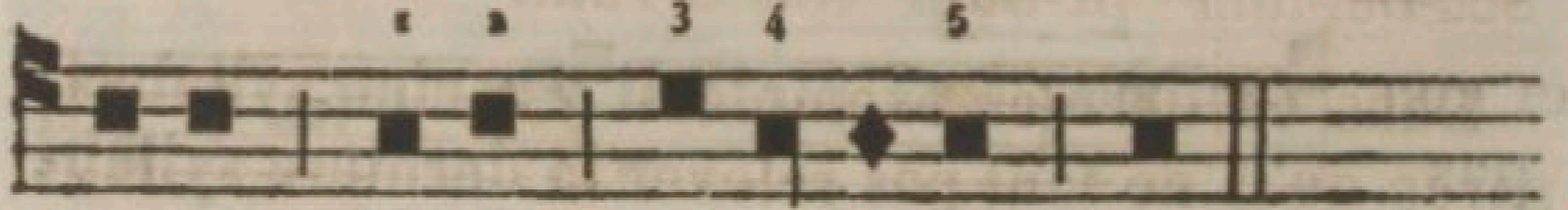


Escam de-dit timen-ti-bus se.

III. Terminaison.

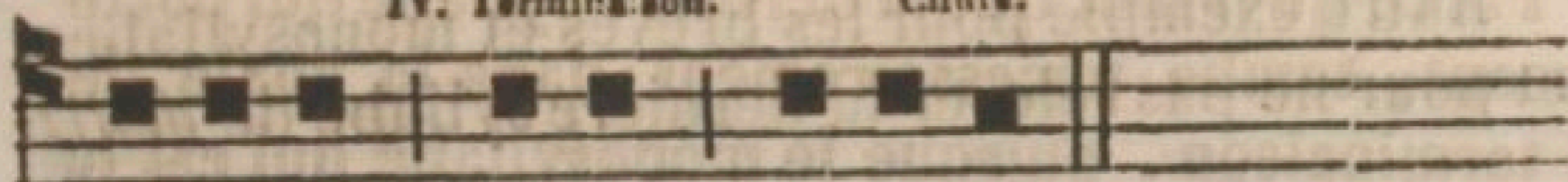


Sca-bellum pe-dum tu-o-rum.



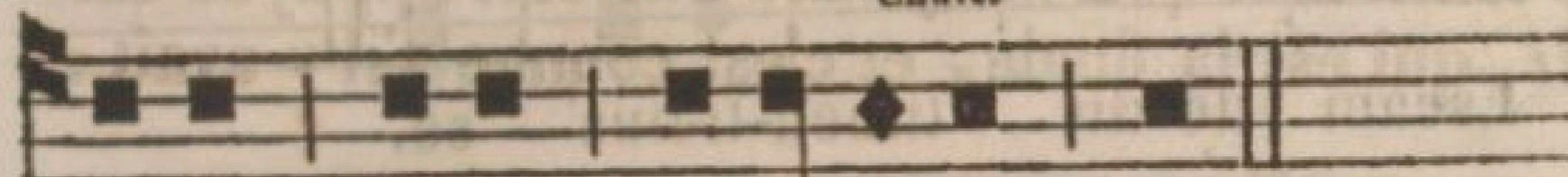
Escam de-dit timen-ti-bus se.

IV. Terminaison. Chute.



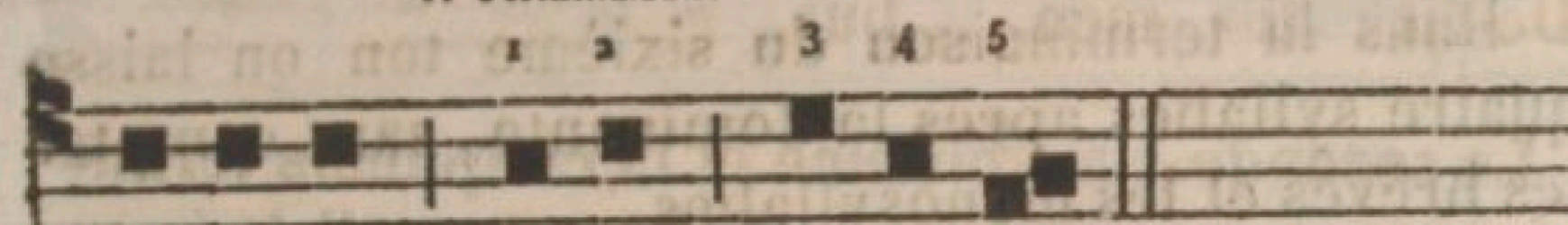
Sca-bel-lum pe-dum tu-o-rum.

Chute.

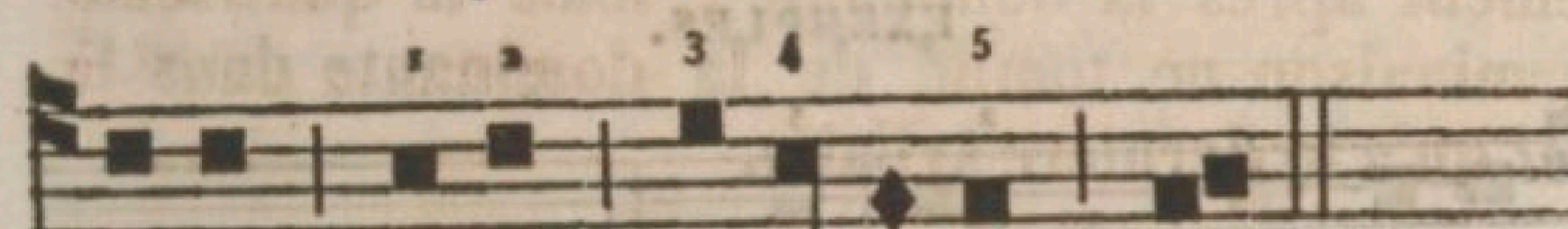


Escam de-dit timen-ti-bus se.

V. Terminaison.



Sca-bel-lum pe-dum tu-o-rum.

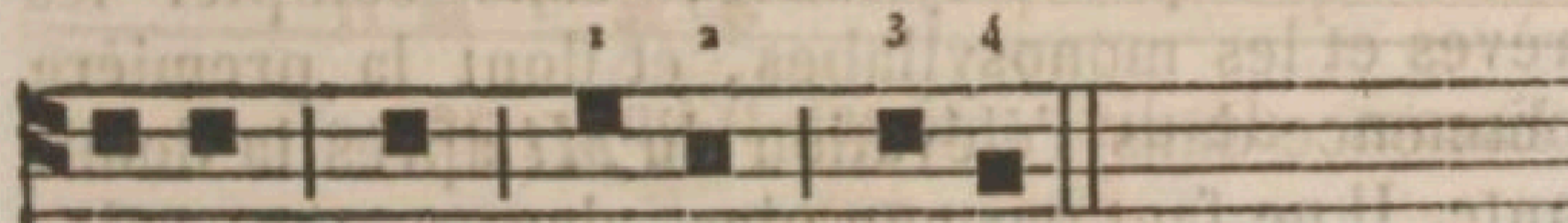


Escam de-dit timen-ti-bus se.

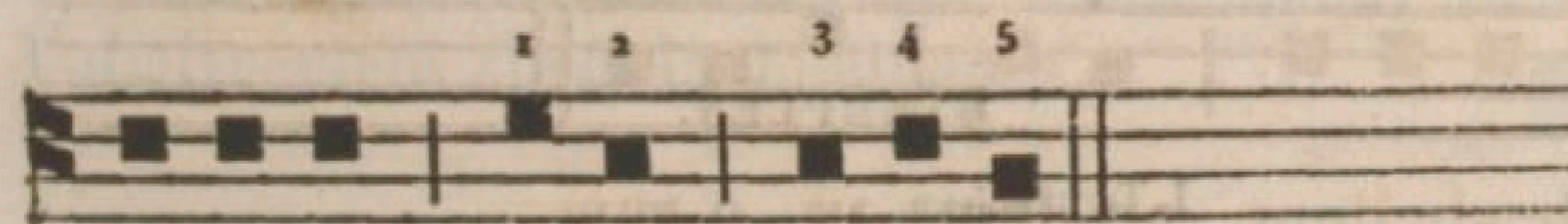
Cinquième ton.

Dans la terminaison du cinquième ton il y a quatre syllabes après la dominante, qui commencent dans l'élévation du *Ré*, sans compter les brèves et les monosyllabes.

EXEMPLES.



Se-de à dextris me-is.



Sca-bel-lum pe-dum tu-o-rum.

Dans ce dernier exemple il y a cinq syllabes, parce qu'il ne faut pas relever la dernière syllabe de *pedum*; ce qui serait contre les règles.

Autre exemple pour les brèves et monosyllabes, et pour ne pas relever la dernière syllabe de *dedit*.

Escam de-dit timen-ti-bus se.

Sixième ton.

Dans la terminaison du sixième ton on laisse quatre syllabes après la dominante, sans compter les brèves et les monosyllabes.

EXEMPLES.

Se-de à dextris me-is.

De-dit ti-men-ti-bus se.

Septième ton.

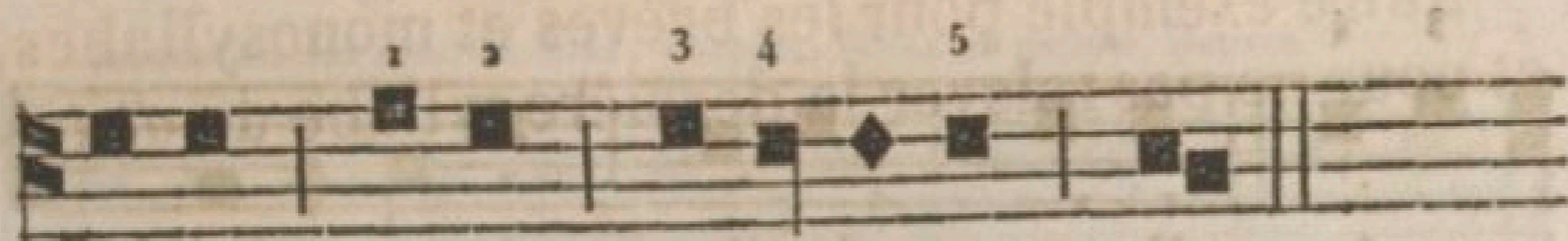
Dans toutes les terminaisons du septième ton il faut laisser quatre syllabes, sans compter les brèves et les monosyllabes, et dont la première commence dans l'élévation du *Mi* après la dominante. Il ne faut pas non plus, dans ce ton, relever la dernière syllabe d'un mot.

EXEMPLES.

I. Terminaison.

Sca-bel-lum pe-dum tu-o-rum.

A dextris...me-is.

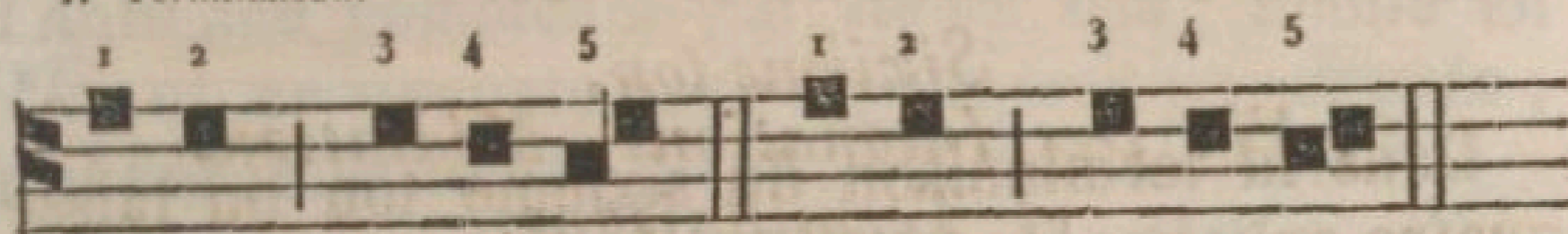


Escam de-dit timen-ti-bus se.

A dextris..... me- is.

II. Terminaison.

II. Terminaison.

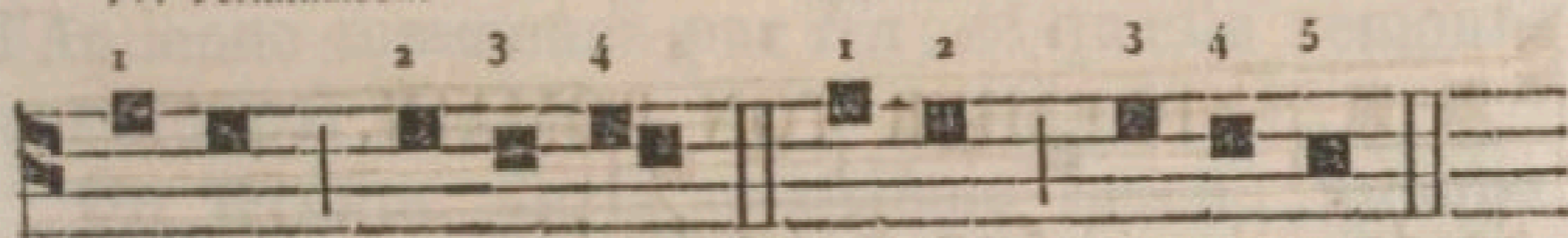


Pe-dum tu- o-rum. Pedum tu- o-rum.

Dextris..... me- is. Dextris me- is.

IV. Terminaison.

V. Terminaison.



Pedum tu- o-rum. Pe-dum tu- o-rum.

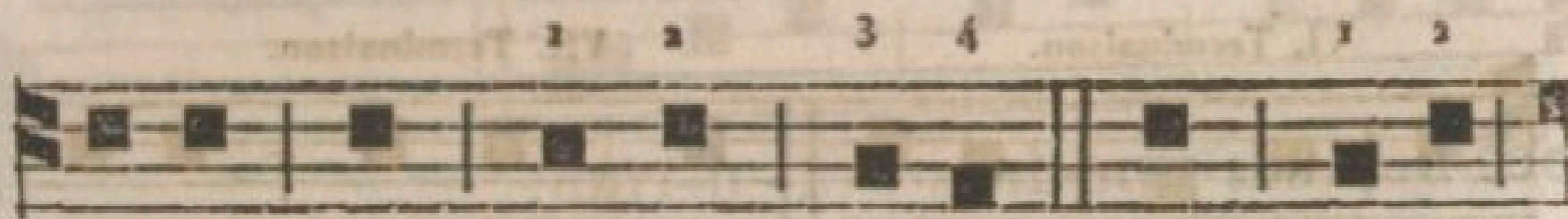
Dextris..... me- is. Dextris..... me- is.

Dans tous ces exemples il paraît cinq syllabes ,
parce qu'on ne peut relever la dernière syllabe
de *pedum* ; mais la terminaison est juste dans les
exemples de ces mots : à *dextris meis*.

Huitième ton.

Dans les deux terminaisons du huitième ton
on laisse quatre syllabes , qui commencent dans
l'abaissement après la dominante.

EXEMPLES.



Se-de à dextris me- is. A dextris

3 4

me-is. Escam de-dit timen-ti-bus
se. De-dit timen-ti-bus se.

§ IV. *Des Intonations, Médiations
et Terminaisons.*

Toutes les intonations, médiations et terminaisons différentes des tons réguliers et irréguliers se trouvent réunies ici.

PREMIER TON ROMAIN.

Aux Fêtes doubles.

Intonation.

Di-xit Do-mi-nus Do-mi-no

Médiation. I. Terminaison.

me-o : Se-de à dextris me-is.

II. Terminaison. III. Terminaison.

A dextris me-is. A dextris me-is.

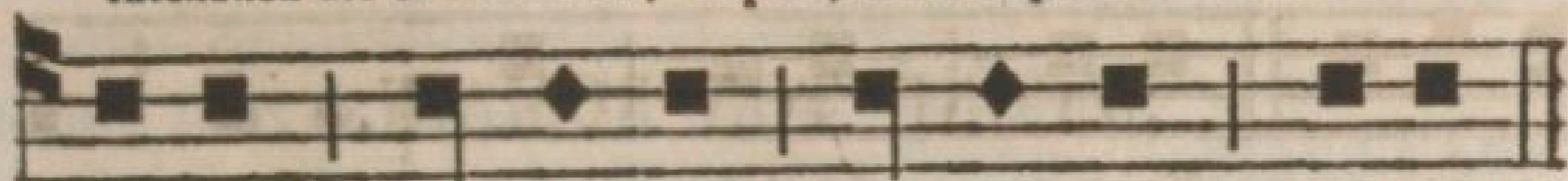
IV. Terminaison. V. Terminaison.

A dextris me-is. A dextris me-is.

VI. Terminaison. VII. Terminaison.

A dextris me-is. A dextris me-is.

Intonation des semi-doubles, simples, séries et petites Heures.



Di- xit Do- mi- nus Do- mi- no me- o.

On termine de la première façon, lorsque l'Antienne commence par *Ré* en bas, tombe en *Ut*, et ne remonte pas aussitôt, soit par degrés, soit par intervalles, jusqu'au *Sol* ni au *La*.

On termine de la seconde façon, lorsque l'Antienne commence par *Ré*, et qu'elle monte par degrés jusqu'au *Sol* ou jusqu'au *La*.

On termine de la troisième façon, lorsque l'Antienne commence par *Fa*, et qu'elle remonte aussitôt par degrés.

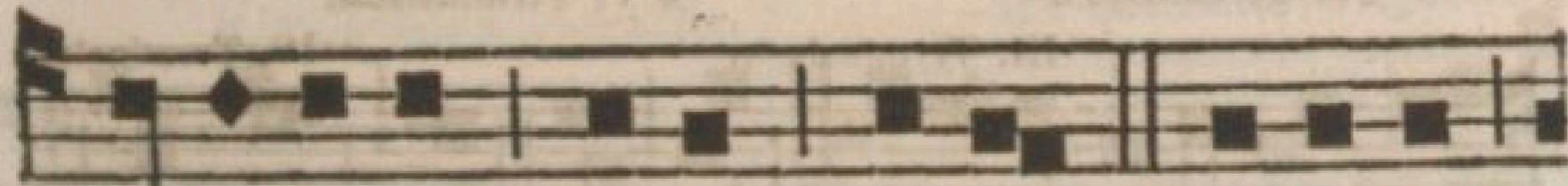
On termine de la quatrième façon, lorsque l'Antienne commence par *Ré* et monte tout d'un coup au *La* par intervalles.

On termine de la cinquième façon, lorsque l'Antienne commence par *Fa*, *La*.

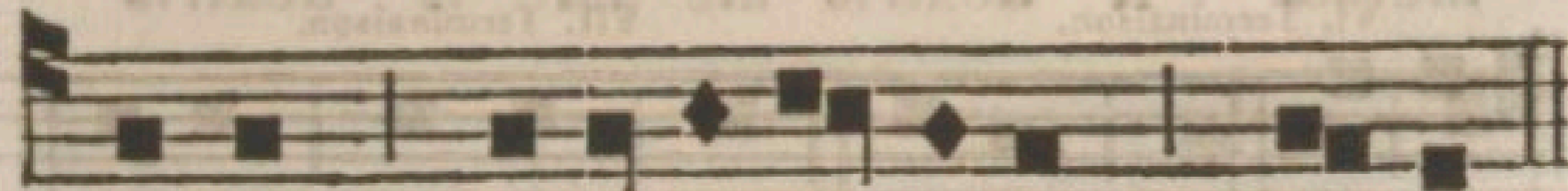
On termine de la sixième façon, lorsque l'Antienne commence par *La*; mais c'est pour les séries et pour les petites Heures.

On termine de la septième façon dans quelques diocèses, et c'est aussi pour les séries et pour les petites Heures.

A ce ton appartiennent la médiation et la terminaison suivantes, en usage à Avignon pour le psaume pénitentiel *Miserere*.



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



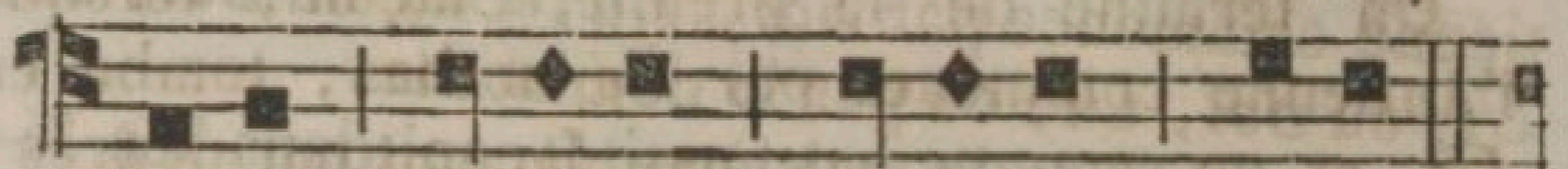
mag-nam mi-se-ri-cor-di-am tu-am.

SECOND TON ROMAIN.

Aux Fêtes doubles.

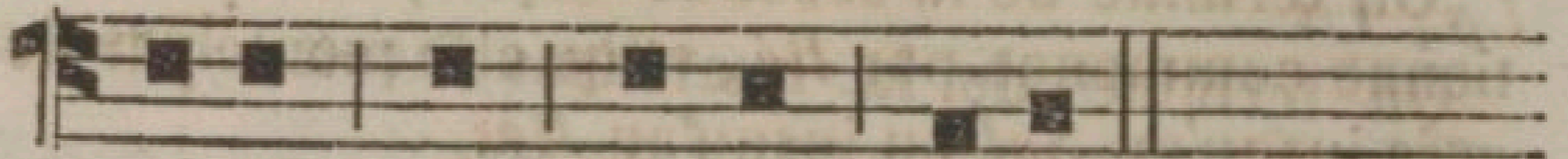
Intonation.

Médiation.



Di-xit Do-mi-nus Do-mi-no me-o :

Terminaison.



Sede à dextris me-is.

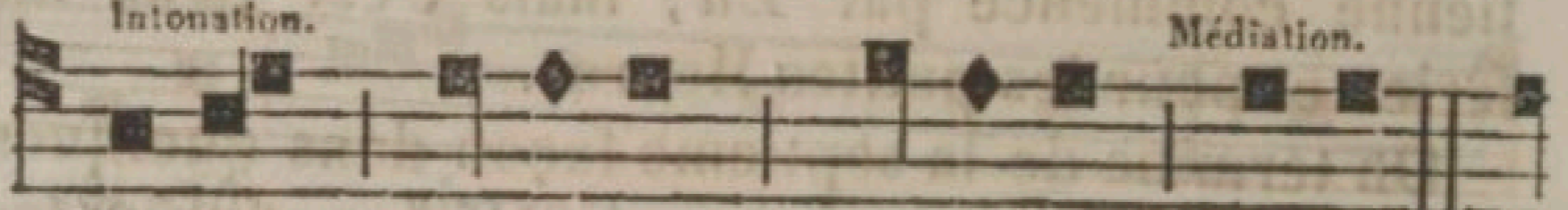
Aux semi-doubles, simples, séries, aux petites Heures et à l'office des Morts, l'intonation des Psaumes se fait tout droit sur le *Fa*.

TROISIÈME TON ROMAIN.

Aux Fêtes doubles.

Intonation.

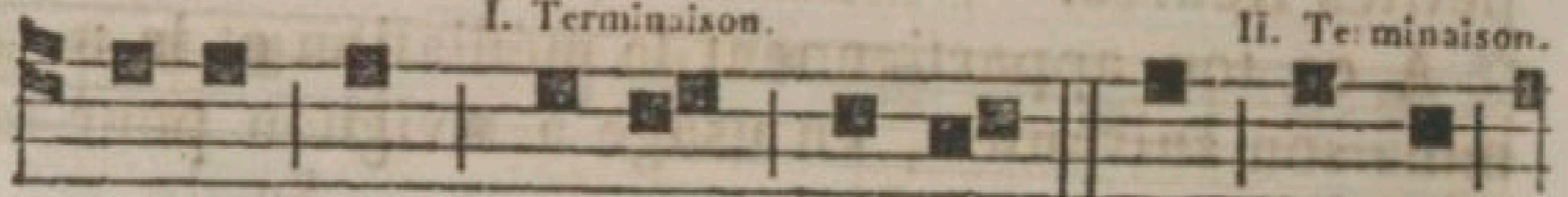
Médiation.



Di-xit Domi-nus Domi-no me-o :

I. Terminaison.

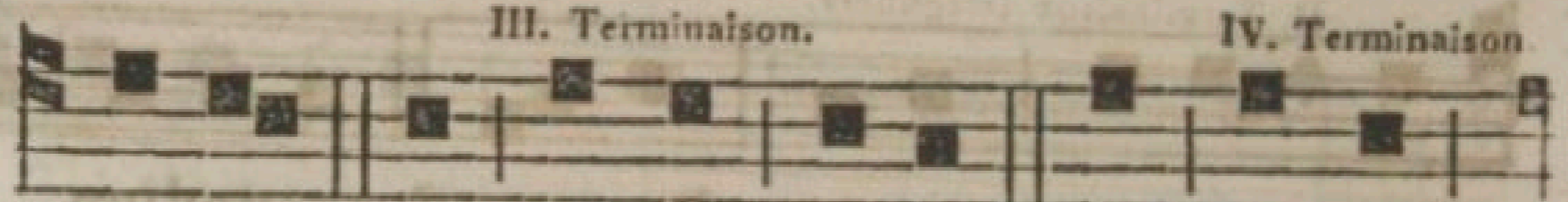
II. Terminaison.



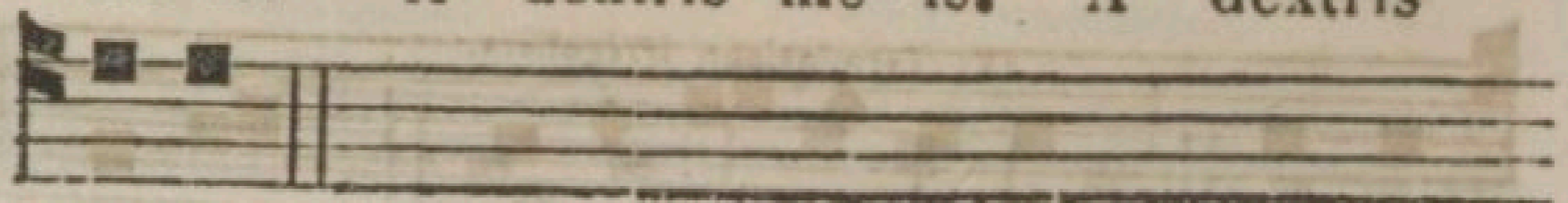
Se-de à dextris me-is. A dextris

III. Terminaison.

IV. Terminaison.



me-is. A dextris me-is. A dextris



me-is.

Aux semi-doubles et fêtes inférieures, on entonne tout droit sur le degré de l'*Ut*.

On termine de la première façon, lorsque l'Antienne commence par *Mi, Ré, Sol, La, Ut*.

On termine de la seconde façon, lorsque l'Antienne commence par *Sol, La, Ut*; ou *Sol, Si, Ut*; ou *Sol, Ut*; ou par la dominante.

On termine de la troisième façon dans les fêtes, quoique l'Antienne commence par *Sol, La, Ut*.

On termine de la quatrième façon, lorsque l'Antienne commence par *La, Ut*.

QUATRIÈME TON ROMAIN.

Aux Fêtes doubles.

Intonation.

Médiation.

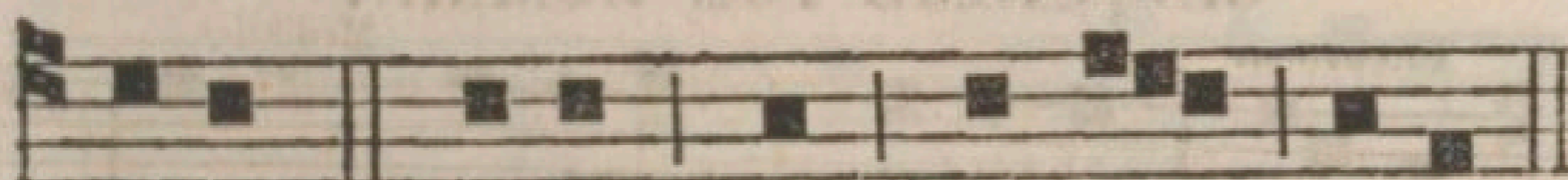


Di-xit

Do-mi-nus

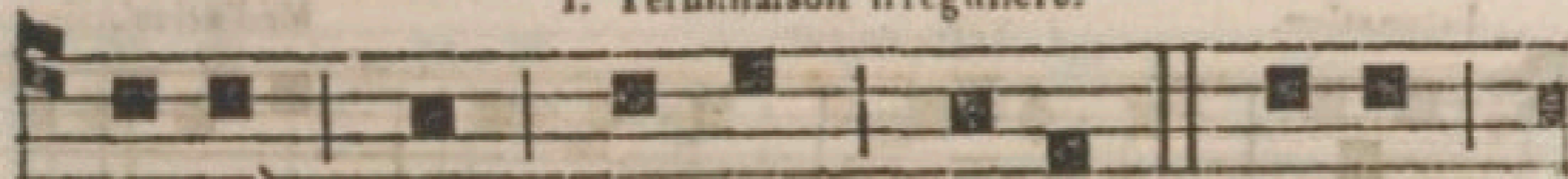
Do-mi-no

Terminaison.



me-o : * Se-de à dextris me-is.

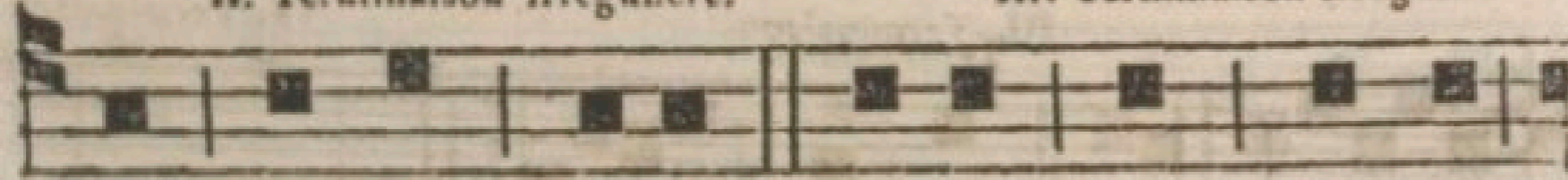
I. Terminaison irrégulière.



Se-de à dextris me-is. Se-de

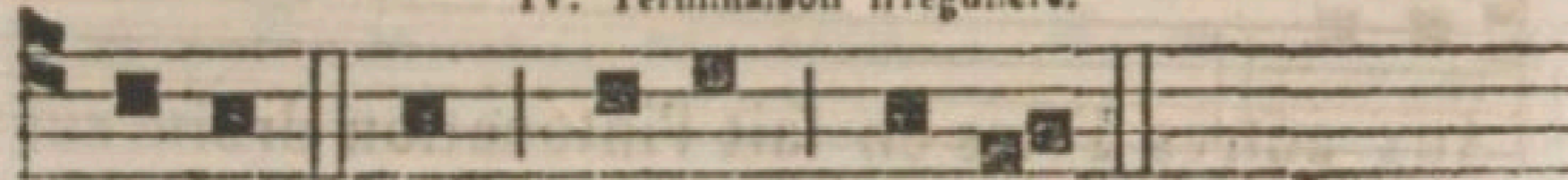
II. Terminaison irrégulière.

III. Terminaison irrégulière.



à dextris me-is. Se-de à dextris

IV. Terminaison irrégulière.



me-is. A dextris me-is.

Cette dernière terminaison tient le troisième lieu dans le Psautier.

Aux semi-doubles, etc., l'intonation est droite sur le *La*.

La seconde et la quatrième terminaison irrégulière ci-dessus, se trouvent dans le Psautier, et dans un ancien Antiphonaire Romain; mais on ne les voit point en usage dans aucun de ces livres: on s'en sert dans quelques diocèses.

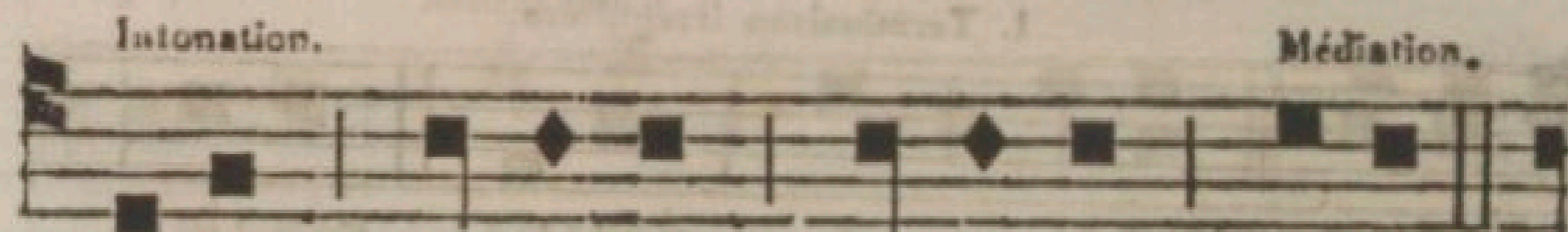
Le quatrième régulier a toujours la même terminaison dans le Romain.

On termine de la première façon irrégulière, lorsque l'Antienne commence par *Ré, Mi, Sol, La*; ou par *Sol, La, Ut, Ré*, sur la clef d'*Ut* sur la seconde ligne.

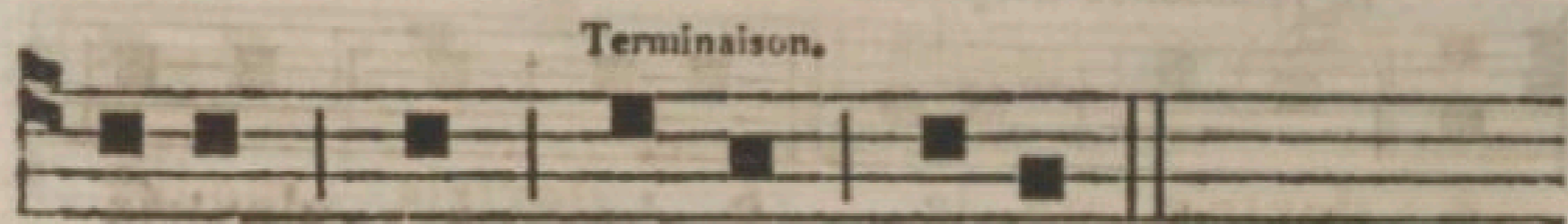
On termine de la troisième façon, lorsque l'Antienne commence par *Mi, Sol, La*; ou par *Sol, Sol, La*.

CINQUIÈME TON ROMAIN.

Aux Fêtes doubles.



Di-xit Do-mi-nus Do-mi-no me-o :



Se-de à dex-tris me-is.

Aux autres Fêtes on fait l'intonation droite sur l'*Ut*.

SIXIÈME TON ROMAIN.

Aux Fêtes doubles.

Intonation. Médiation.

Di-xit Do-mi-nus Do-mi-no me-o :

Terminaison.

Se-de à dextris me-is.

Aux autres Fêtes on fait l'intonation droite sur le *La*.

SEPTIÈME TON ROMAIN.

Aux Fêtes doubles.

Intonation. Médiation.

Di-xit Do-mi-nus Do-mi-no

I. Terminaison.

me-o : * Se-de à dextris me-is.

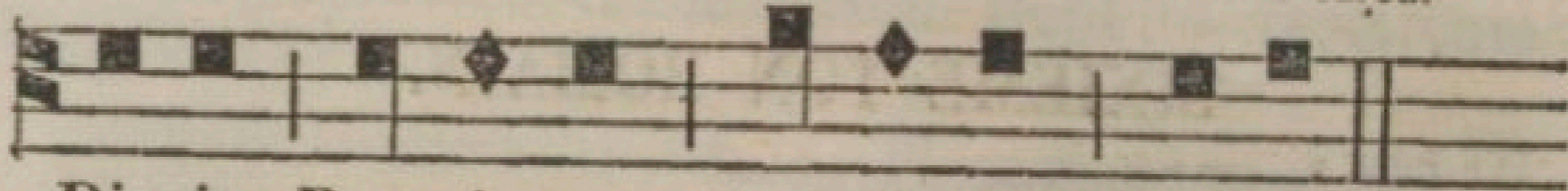
II. Terminaison. III. Terminaison

A dextris me-is. A dextris me-is.

IV. Terminaison. V. Terminaison.

A dextris me-is. A dextris me-is.

Aux autres Fêtes inférieures on fait l'intonation de cette façon.



Di-xit Do-mi-nus Do-mi-no me-o.

On termine de la première façon, lorsque l'Antienne commence par *Sol* d'en bas, pour aller par degrés à la dominante.

On termine de la seconde façon, lorsque l'Antienne commence par *Sol, Ré*.

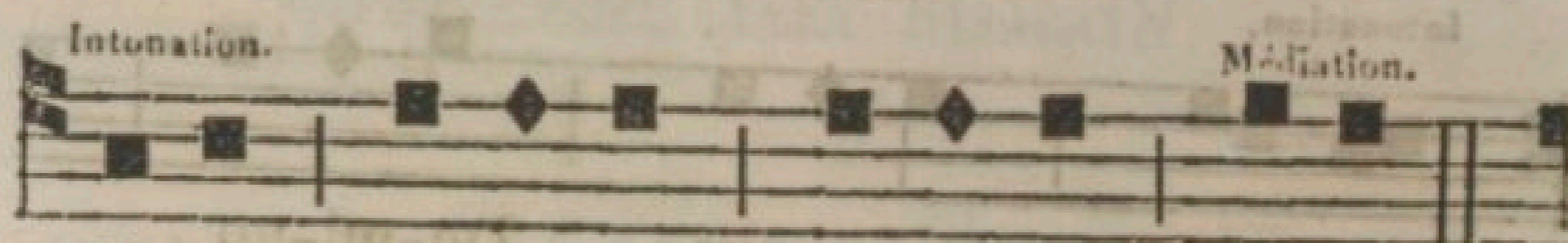
On termine de la troisième façon, lorsque l'Antienne commence par *Ré*.

On termine de la quatrième façon, lorsque l'Antienne commence par *Ut*.

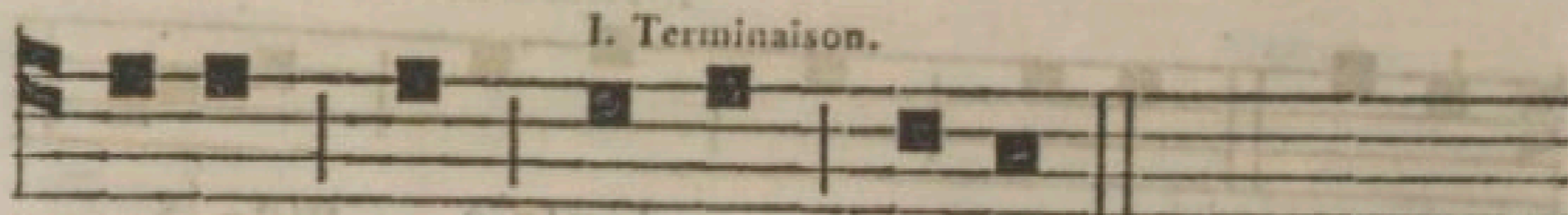
On termine de la cinquième façon, lorsque l'Antienne commence par *Si*.

HUITIÈME TON ROMAIN.

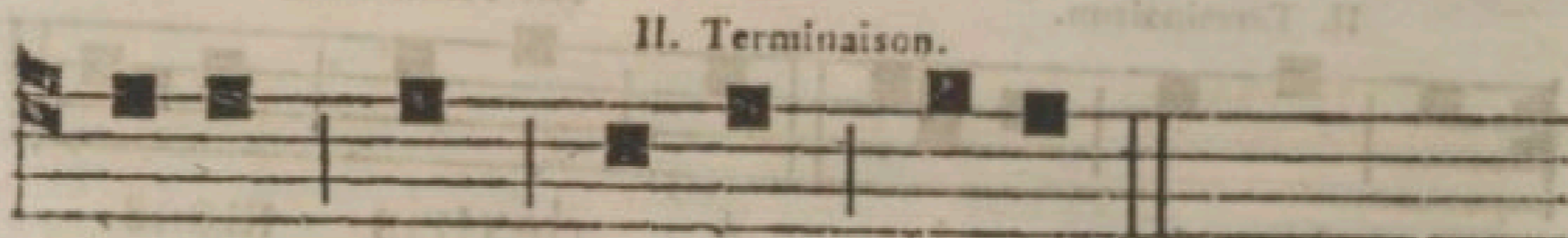
Aux Fêtes doubles.



Di-xit Do-mi-nus Do-mi-no me-o :



Se-de à dextris me-is.



Se-de à dextris me-is.

On termine de la première façon, de quelque manière que commence l'Antienne, excepté lorsqu'elle commence par *Ut* d'en haut.

On termine de la seconde façon , lorsque l'An-
tienne commence par *Ut* d'en haut.

Aux Fêtes inférieures l'intonation se fait droite
sur l'*Ut*.

Huitième ton irrégulier.

Intonation. Médiation. Terminaison.

In e-xi-tu Is-ra-el de Æ-gypto , *

domûs Ja-cob de po-pu-lo barba-ro.

Detailed description: The musical notation is on a four-line staff. It is divided into three sections: 'Intonation' (two measures), 'Médiation' (two measures), and 'Terminaison' (two measures). The notes are represented by squares and diamonds. The lyrics are written below the staff, with a star above the final note of the first line.

Lorsqu'il se trouve avant la terminaison un mot
hébreu , grec , barbare , indéclinable ou monosyl-
labe , il faut relever la dernière syllabe dans le *La*.

EXEMPLE.

Is-ra-el po-testas e-jus.

Detailed description: The musical notation is on a four-line staff. It shows the intonation and mediation for the words 'Is-ra-el', 'po-testas', and 'e-jus'. The notes are represented by squares and diamonds.

Lorsque ce même mot , *Israel* , se trouve à la
médiation , on relève la première syllabe dans le
Za ou *Si* bémol , la seconde dans le *Sol* , et la
troisième dans le *La*.

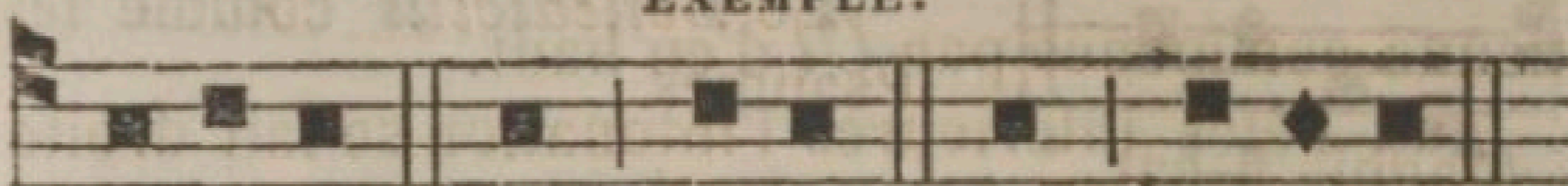
EXEMPLE

Be-ne-di-xit domu-i Is-ra-el. *

Detailed description: The musical notation is on a four-line staff. It shows the intonation and mediation for the words 'Be-ne-di-xit', 'domu-i', and 'Is-ra-el'. The notes are represented by squares and diamonds. A star is placed above the final note of the third line.

Tous les autres mots latins , après la médiation ,
se font en relevant dans le *La* , pour retomber
dans le *Sol*.

EXEMPLE.



Jorda-nis. Et col-les. A fa-ci-e.

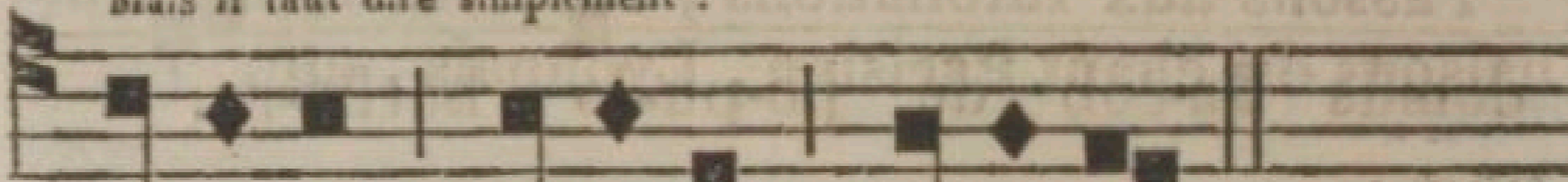
Il faut prendre garde de relever la dernière syllabe du mot dans le *La*,

EXEMPLE.



O-pe-ra, ni O-pe-ra.

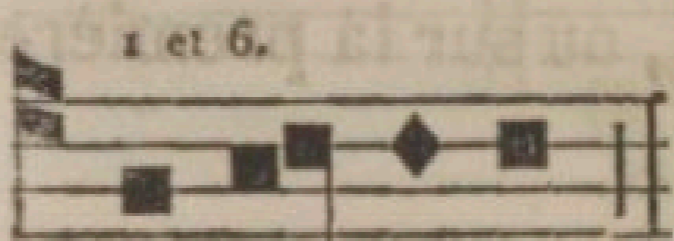
Mais il faut dire simplement :



O-pe-ra ma-nu-um ho-mi-num.

Il reste à marquer les intonations différentes du *Magnificat*.

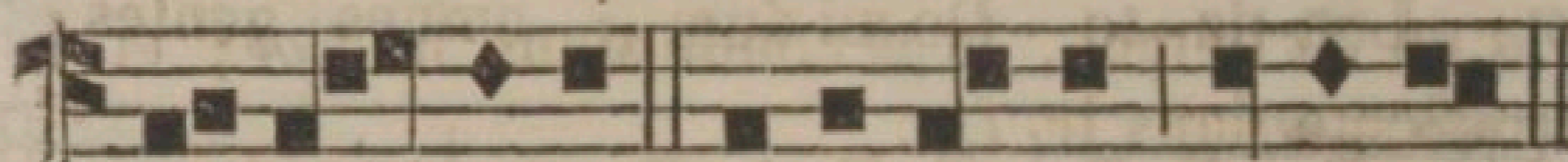
Aux premier et sixième tons, le *Magnificat* s'entonne de la même façon.



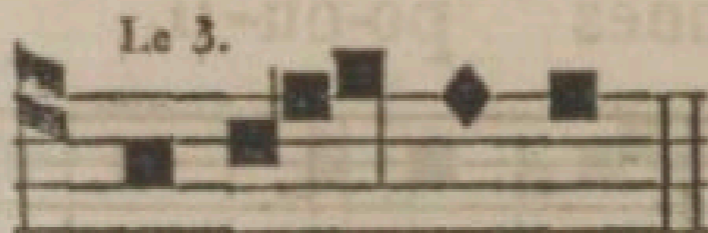
Le *Benedictus* s'entonne comme les Psaumes.

Magni-fi-cat. *

Le 2 et le 8 de la même façon.

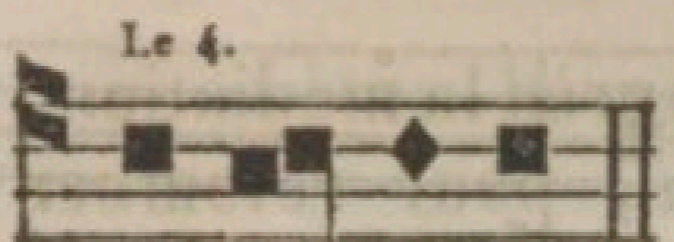


Mag-ni-fi-cat. * Be-ne-dic-tus Do-mi-nus.



Le *Benedictus* comme les Psaumes.

Magni-fi-cat. *



Le *Benedictus* comme les Psaumes.

Magni-fi-cat. *

La 5.



Magni-fi-cat. *

Le *Benedictus* comme les
Psaumes.

La 7.



Mag-ni-fi-cat. *

Be-ne-dictus.

Aux Simples et aux Feries.

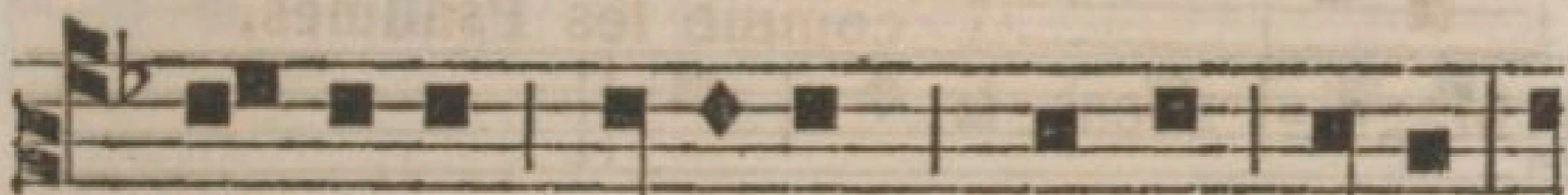
Mag-ni-fi-cat. *

Le *Benedictus* comme
les Psaumes.

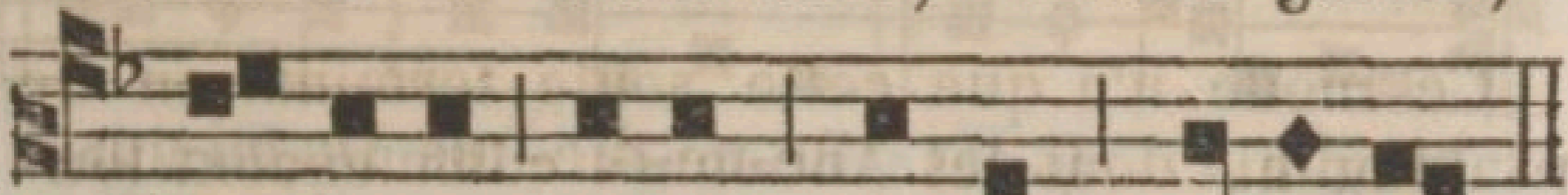
Passons aux Intonations, Médiations et Terminaisons du chant Parisien, Lyonnais, etc.

PREMIER TON.

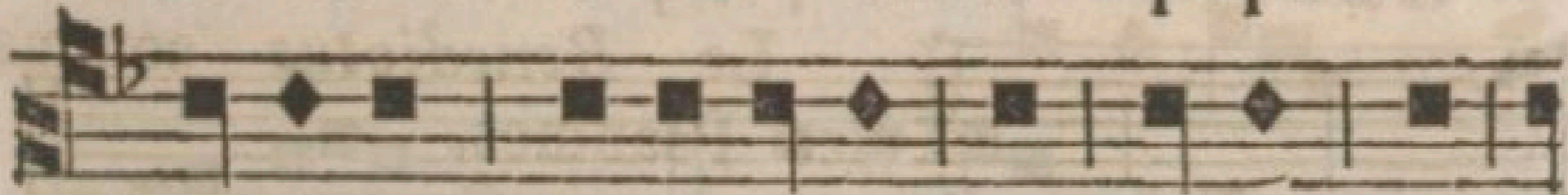
Ce ton se termine en *Ré* ou en *La*. Sa première modulation est désignée par la lettre A. C'est cette modulation qui forme le huitième ton irrégulier du chant Romain. On le note indifféremment avec la clef d'*Ut* sur la troisième ligne, ou sur la première avec le *Si* bémol.



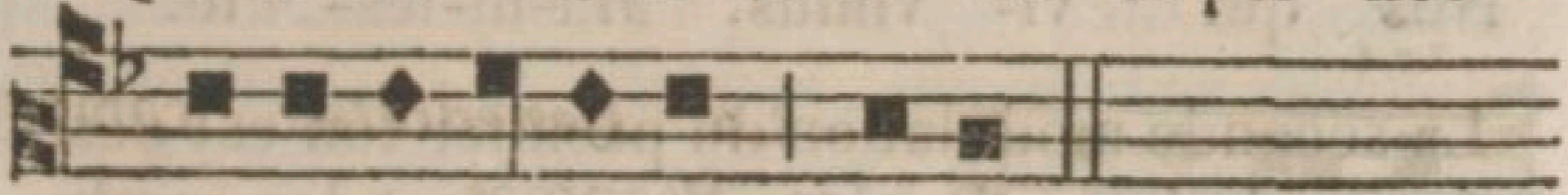
Lau-da-te Do-mi-num, omnes gentes; *



lau-da-te e-um omnes po-pu-li.



Quo-ni-am confir-ma-ta est su-per nos



mi-se-ri-cordi-a e-jus, * etc.

Et in se-cu-la se-cu-lo-rum. Amen.

Pour les Cantiques.

A
Paris.

Mag-ni-fi-cat * a-nima.

A
Lyon.

Mag-ni-fi-cat. * Et in se-cu-la.

A
Sens.

In e-xi-tu Is-ra-el de Æ-gypto. *

Dans les monosyllabes et mots hébreux non déclinables.

Ad-ji-ci-at Domi-nus su-per vos. *

Be-ne-di-xit domu-i Is-ra-el. *

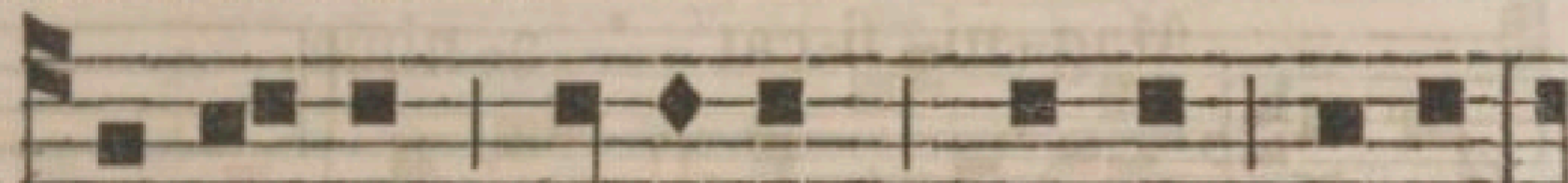
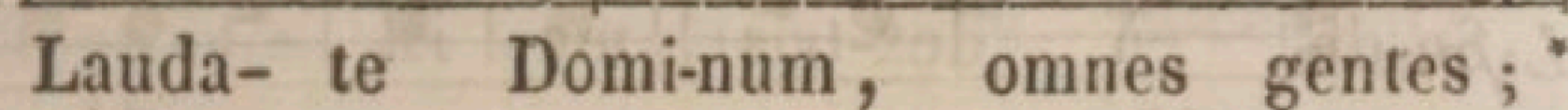
Magna qui po-tens est. *

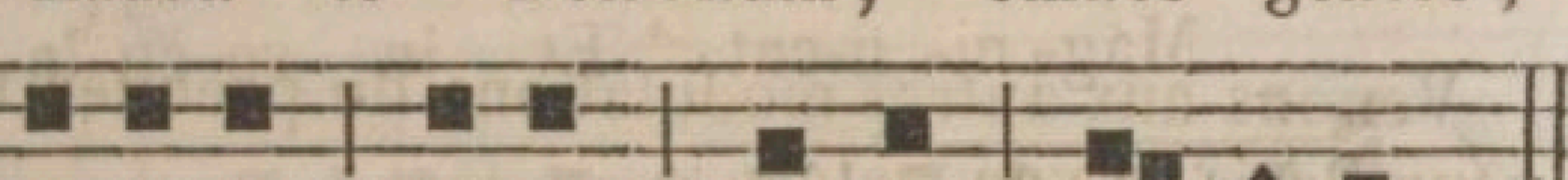
Ce mode n'a que cette seule terminaison de psalmodie, dont les Antiennes commencent toutes comme il suit, ou à peu près.

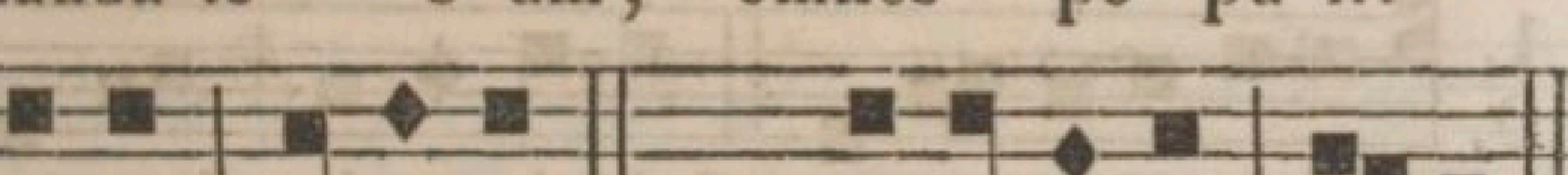
Nos qui vi-vimus. Ma-ni-fes-tè.

La seconde modulation du premier ton est désignée par la lettre D, ensuite viennent les modu-

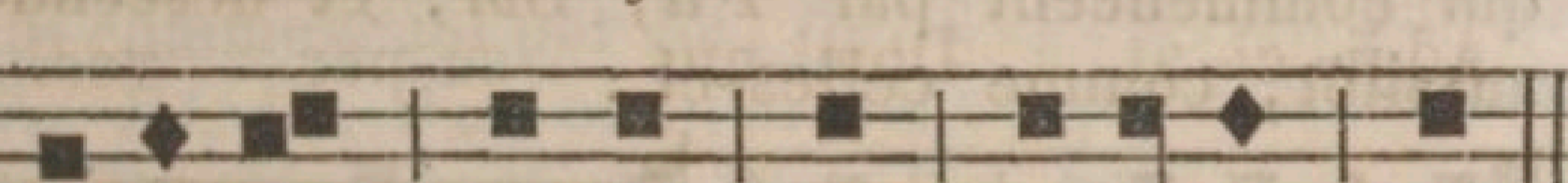
lations en *D* italique, en *J*, en *f* ou *f*, en *g*, et en *a* ou *a*. Il est à propos de remarquer ici que dans tous les tons on emploie les lettres majuscules pour indiquer les modulations qui se terminent par la finale de l'Antienne : les petites lettres, au contraire, indiquent que la psalmodie ne finit pas comme l'Antienne.

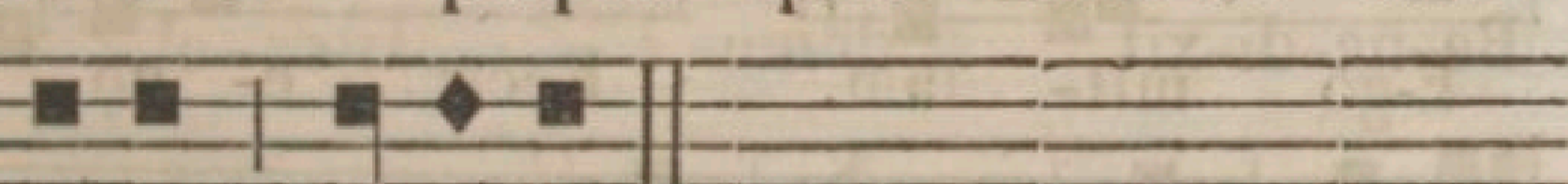
1. 
 D. 
 Lauda- te Domi-num, omnes gentes ; *


 lauda-te e-um, omnes po- pu-li.

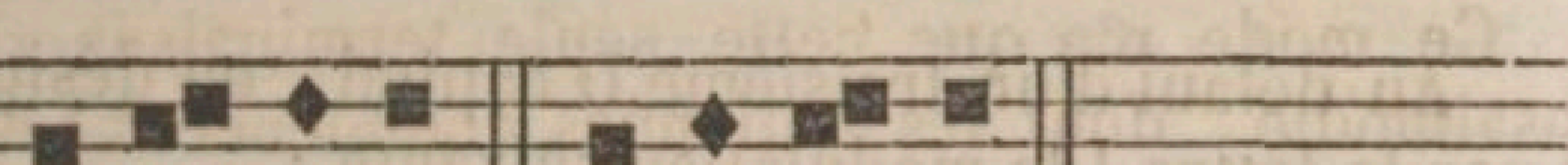

 Me- a Do-mi-no, * etc. Spi-ri-tu-i Sancto.

Dans les monosyllabes et mots hébreux.


 Cre-di-di propter quod lo-cu-tus sum. *


 De-us Is-ra-el.

Pour les Cantiques.

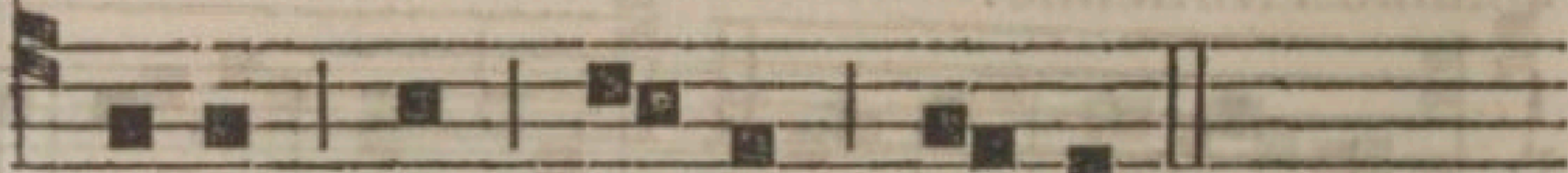

 Magni- fi-cat. Be-ne-dic-tus.

Dans le chant Viennois cette modulation est désignée par *D* italique, et la médiane n'éprouve jamais aucune inflexion, ainsi que dans le Romain, ou même dans le Parisien, quand il se rencontre à la fin soit un monosyllabe, soit un mot hébreu non décliné. Dans le même chant Viennois il y a

une modulation en D qui ressemble à la précédente, mais dont la médiane est particulière à ce chant.

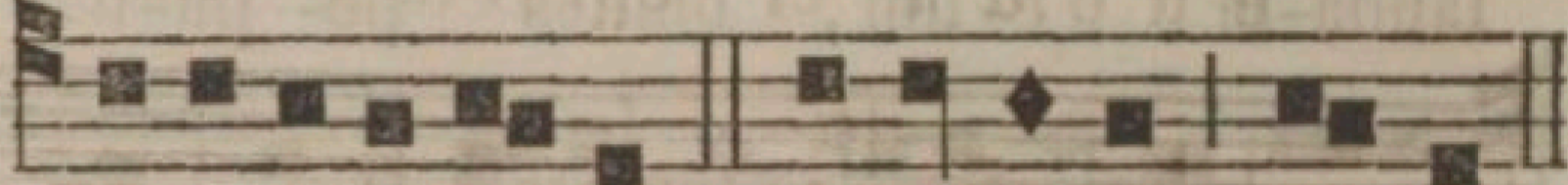
1. D. 

Di-xit Do-mi-nus Do-mi-no me-o :



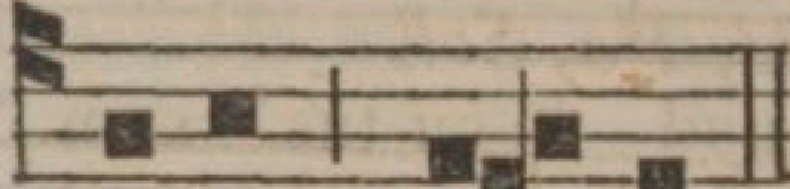
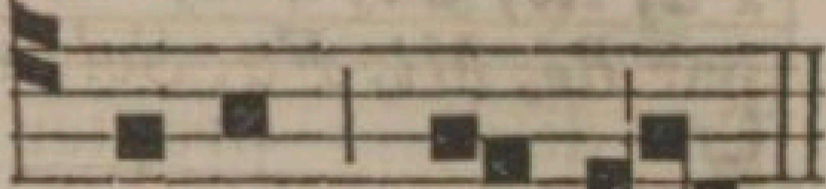
Se-de à dex-tris me-is.

Venons aux autres modulations du premier ton pour Paris, Lyon, etc.

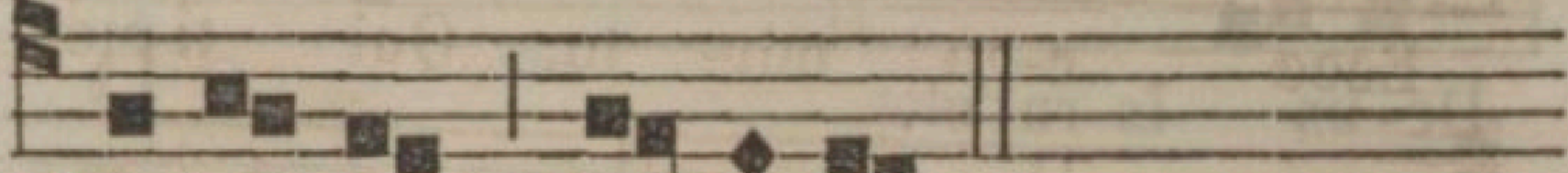
1. D. 

e u o u a e. Spi-ri-tu-i Sanc-to.

Cette modulation est régie par les Antiennes qui commencent par *Fa*, *Sol*, et descendent aussitôt, comme celles-ci :

E-go mit-tam. Ecce e-go.



Lauda-te Do-mi-num.

Au défaut d'un troisième D capital, on désigne par la lettre J la modulation suivante :

1. J. 

e u o u a e. Jus-ti-ti-à



tu-à ju-di-ca me.

Cette modulation est régie par les Antiennes commençant en *Ut, Ré*, pourvu que le chant ne s'élève pas aussitôt au *La*.

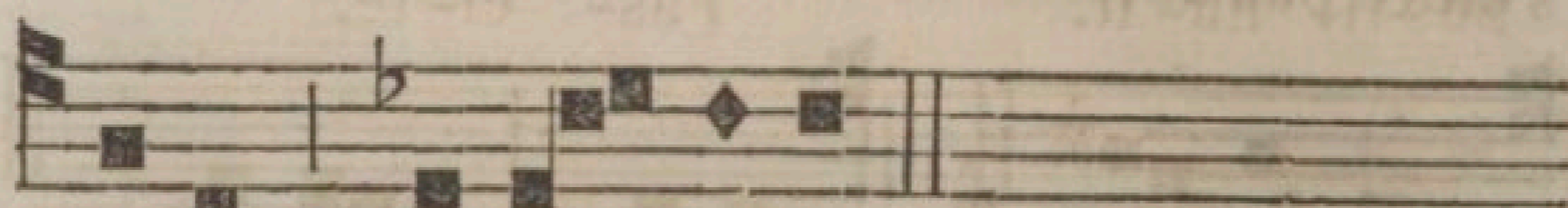
Beth-le-em. Si-cut ter-ra.
 Repromis-si-o-nem. Quis as-cen-dit.
f ou *f.* e u o u a e. Spi-ri-tu-i Sancto.
 Frumenti sa-ti-at te.

La modulation précédente exige des Antiennes qui commencent par *Ré, Ré, Ut, Fa*, ou par *Ré, Fa, Ré, Ut, Fa*; ou bien celles qui commencent par *Ré, Mi, Fa, Sol*, et *Ré, Fa, Sol*.

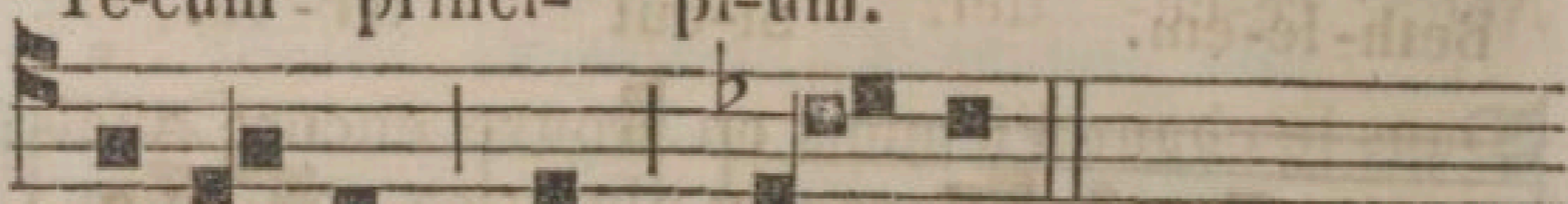
Ecce e-go mit-to. Qui ti-met
 Do-mi-num. Consur-ge. In-ven-ti sunt.
 1.
 g. e u o u a e. Lu-ci-ferum genu-i te.

Avec cette modulation il faut des Antiennes dont les commencements soient *Ut, Ré, Ré, La*, ou *Fa, Ut, Ré, La*, ou *Fa, Ré, Fa, Ut, Ré, La*, ou tous autres semblables, pourvu qu'après

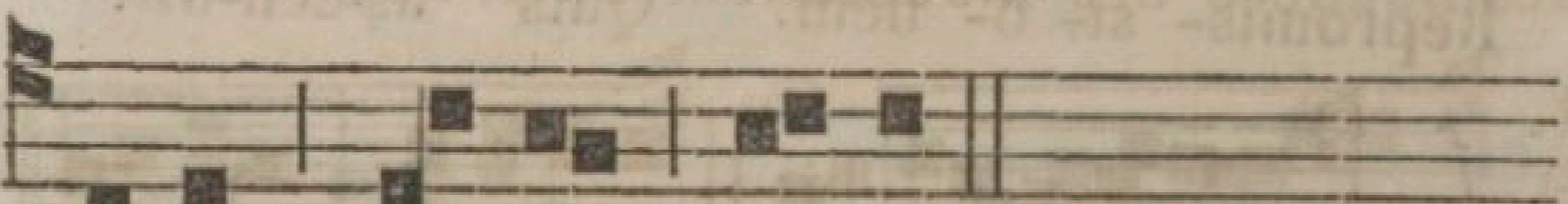
avoir atteint la corde *La*, on ne retombe point sur la corde *Ré* avant la fin de l'intonation. Telles sont les suivantes :



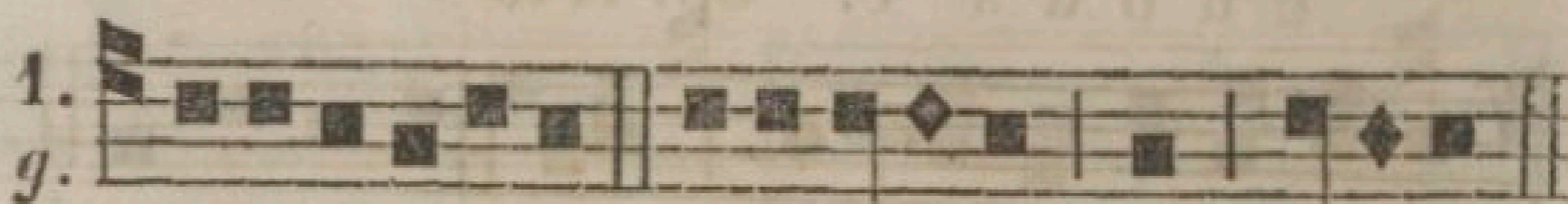
Te-cum - princi- pi-um.



Di-ee- bat ad Je- sum.

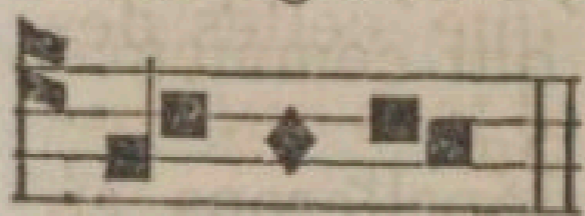


De-dit vo- cem su- am.

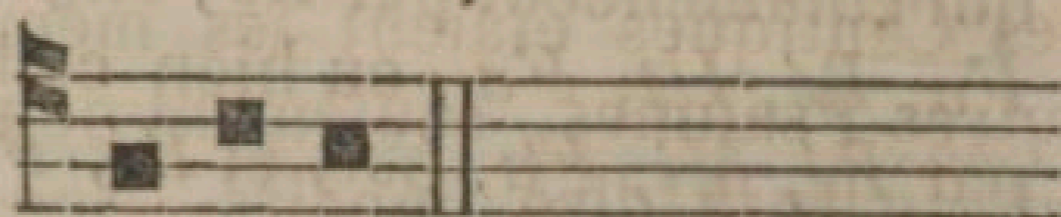


e u o u a e. Exaltabi-tur in glo-ri-a.

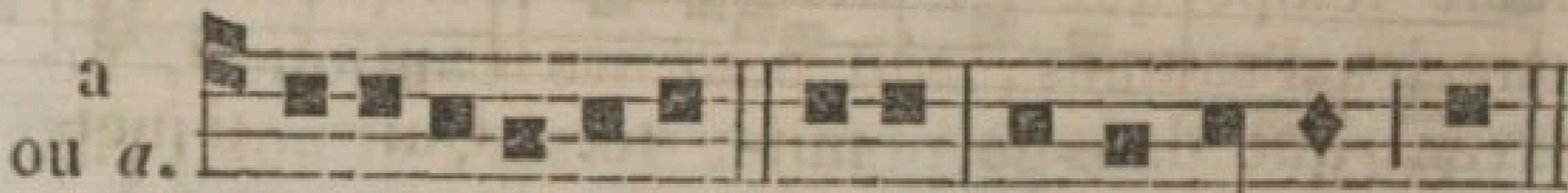
Les Antiennes qui commencent par *Fa*, *La*, *Sol*, régissent cette modulation, comme :



Vo- lu- it.

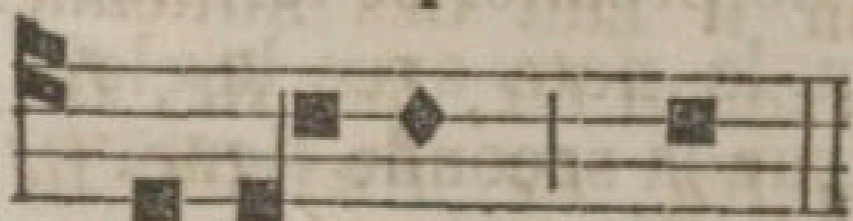


Ha- bemus.

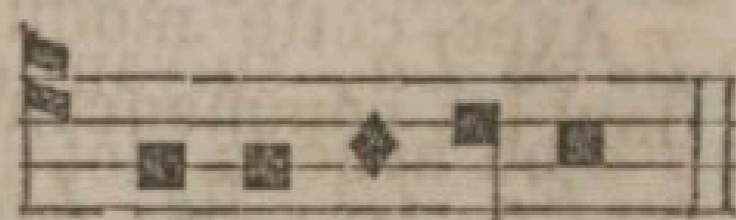


e u o u a e. Dedit timen-ti-bus se.

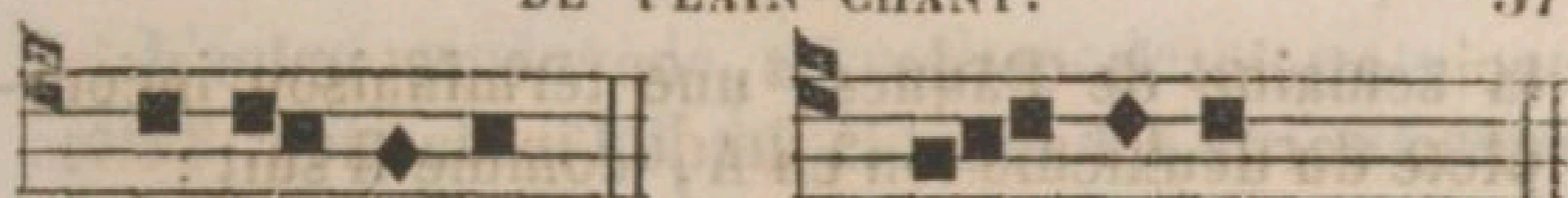
Avec cette modulation il faut des commencements en *Ré*, *La*, pourvu que dans l'imposition on ne retombe point au *Ré*; ou bien les commencements suivants *Fa*, *Sol*, *La*, ou *Fa*, *La*, *Sol*, *Fa*, ou *La*, *Sol*, *Fa*. Telles sont les Antiennes ci-après :



A- per- ti sunt.

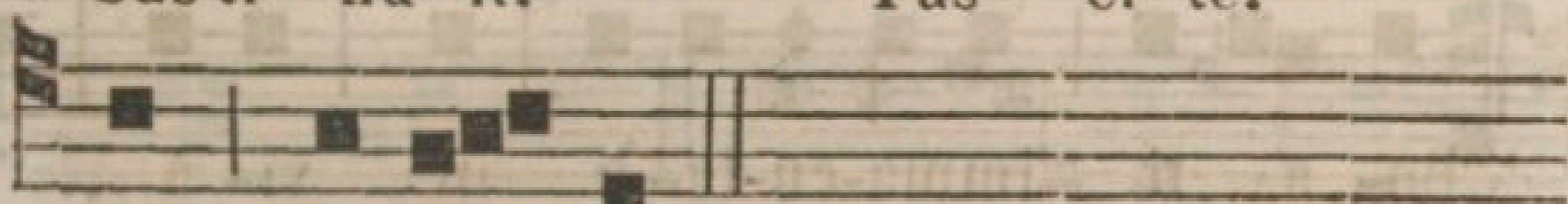


Il- lu- mi- na- re.



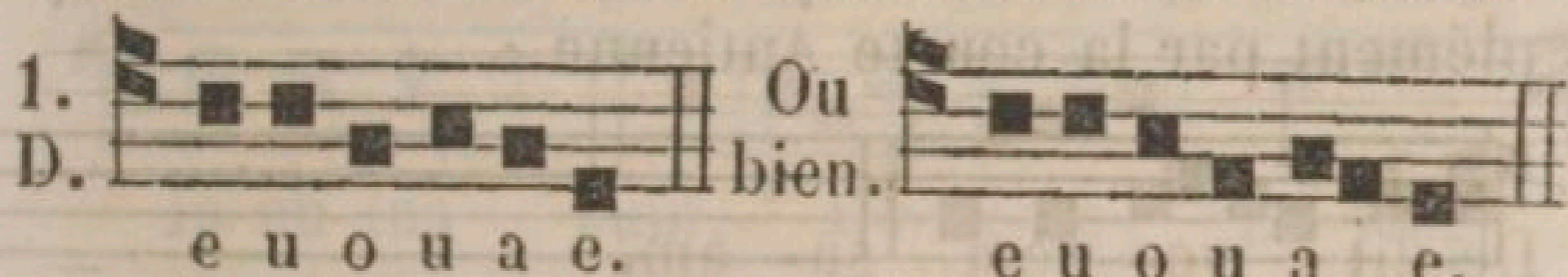
Sus-ti- nu- it.

Pas- ci- te.



Non re-ce- det.

Dans le chant Viennois on trouve encore quelques autres modulations, ou plutôt ce ne sont que des nuances des modulations du chant Parisien.



1.

D.

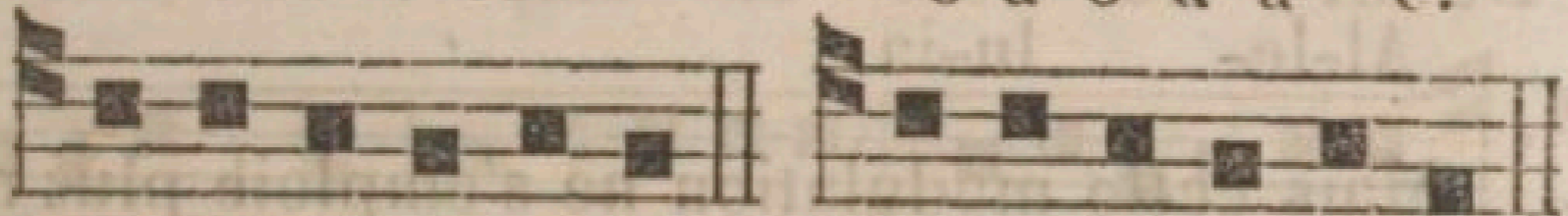
Ou

bien.

e u o u a e.

e u o u a e.

1. f.



e u o u a e.

e u o u a e.

Nous avons dit plus haut que dans le chant de Paris et de Lyon, les intonations et médiations des Cantiques étaient les mêmes que celles des autres Psaumes, seulement pour les tons *authentiques*, c'est-à-dire impairs. Nous rappellerons en même temps que les intonations marquées, soit pour les Psaumes, soit pour les Cantiques, ne servent que dans le premier verset, et non dans les autres. Dans le Romain et dans le Viennois on observe à chaque verset des Cantiques l'intonation du premier verset, lorsque l'office est solennel.

SECOND TON.

Le second ton ainsi que le premier se termine en *Ré* ou *La*, suivant qu'on le note avec la clef de *Fa* ou avec la clef d'*Ut* sur la seconde ligne.

Dans le chant Parisien on avait conservé, pour les Psaumes de Complies et des petites Heures de

la semaine de Pâques, une terminaison incomplète du deuxième ton en A, comme il suit :

Be- a- ti imma-cu-la-ti in vi-à.... *

In le-ge Do-mi-ni.

Cette Psalmodie suspendue recevait son complément par la courte Antienne :

Al-le- lu-ia.

Mais cette modulation ne s'emploie plus maintenant, et il n'y a en A que la suivante pour toutes les Antiennes notées avec la clef d'Ut sur la deuxième ligne.

2.
A.

Lauda- te Do-minum, omnes gentes ; *

e- um omnes po-pu-li. Cre-di-di

quod lo-cu-tus sum. *

Pour les Cantiques.

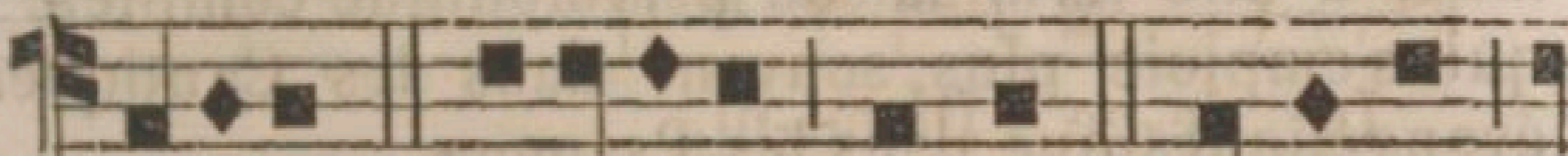
Nunc di-mittis servum tu-um, Do-mine. *

Magna qui po-tens est. Magni-fi-cat. *

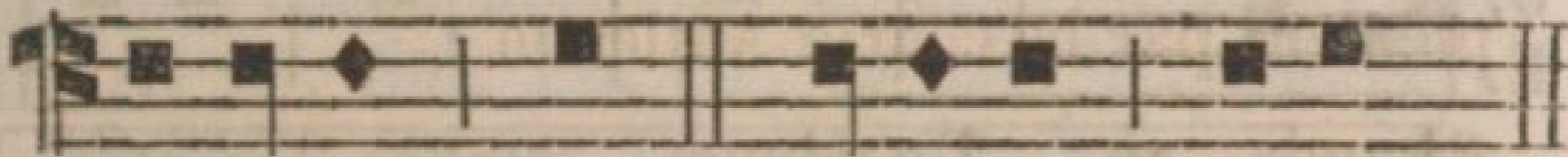
L'autre espèce de second mode se note toujours avec la clef de *Fa*, et n'a qu'une seule terminaison en *D*.



Laudate...omnes gentes, * ... e-um, omnes

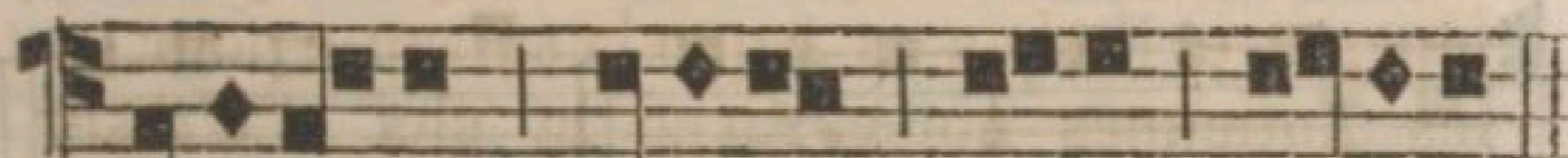


populi. Spi-ri-tu-i Sancto. Cre-di-di....



lo-cu-tus sum. * Do-mi-ne, Da-vid. *

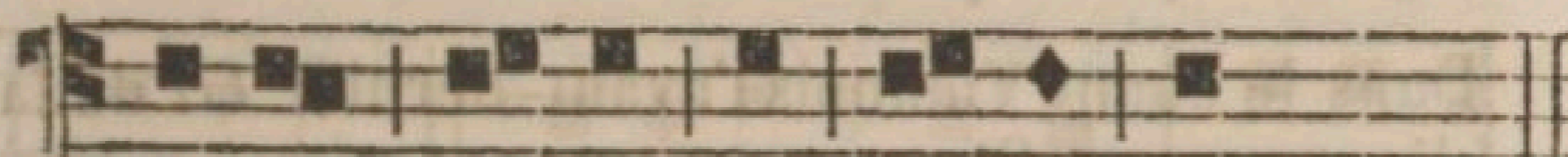
Pour les Cantiques Évangéliques.



Benedic-tus Dominus De-us Is-ra-el. *

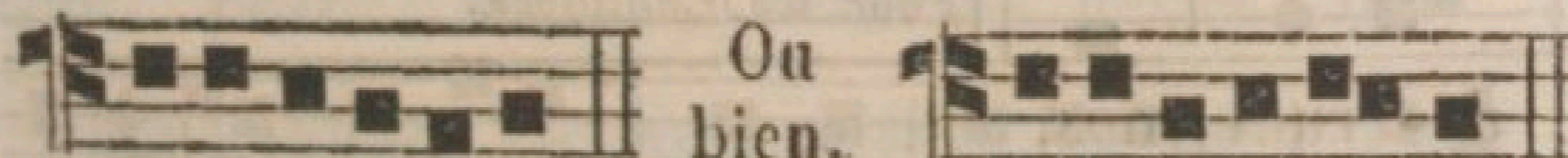


Magni- si-cat * a- nima.



Mi-hi mag-na qui po- tens est. *

Dans le chant Viennois l'intonation est la même pour les deux modulations en *A* et en *D*. La dernière a deux nuances de plus.



e u o u a e.

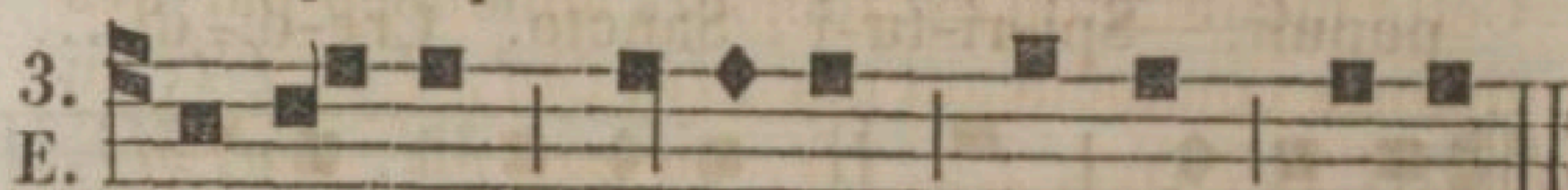
e u o u a e.



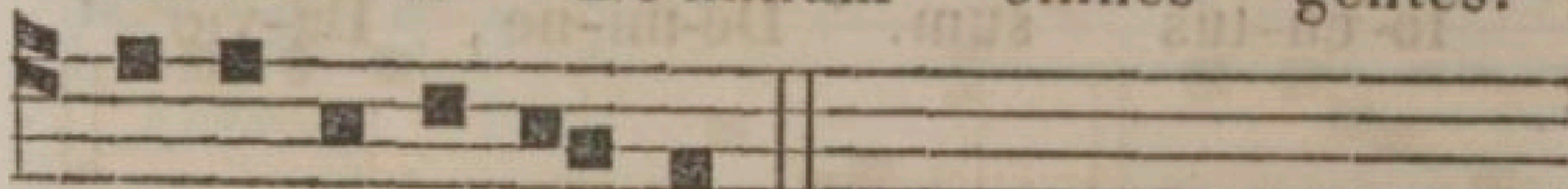
e u o u a e.

TROISIÈME TON.

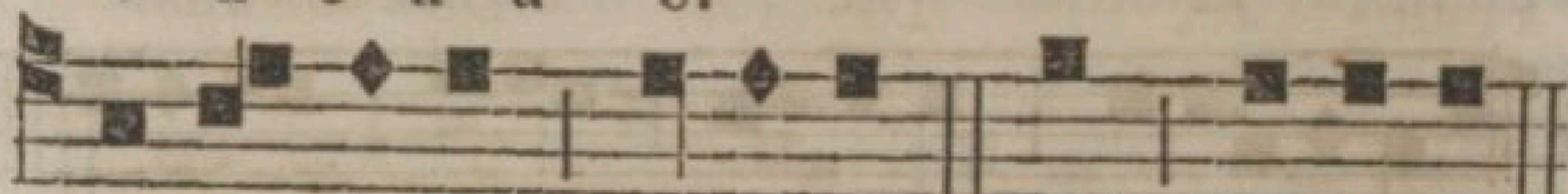
Le troisième ton est terminé en *Mi*, c'est-à-dire, sur la corde E. Ce chant du troisième mode a une terminaison psalmodique complète, qui s'emploie plus souvent dans les Cantiques évangéliques que dans les Psaumes.



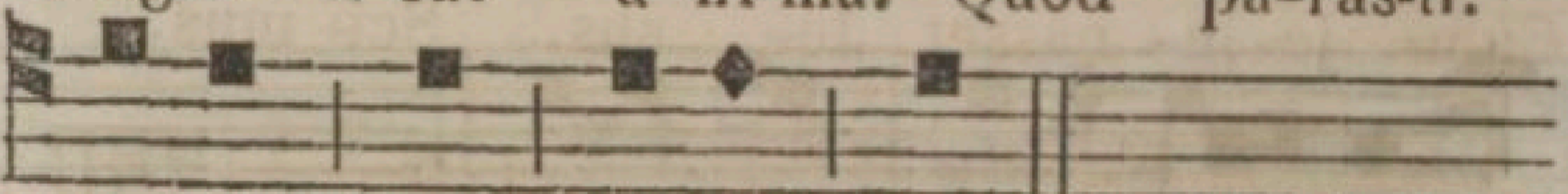
Lauda- te Do-minum omnes gentes. *



e u o u a e.

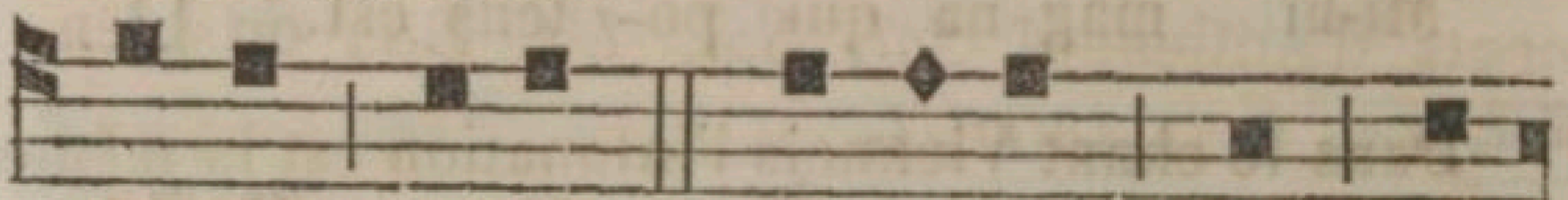


Magni- fi-cat * a-ni-ma. Quod pa-râs-ti. *

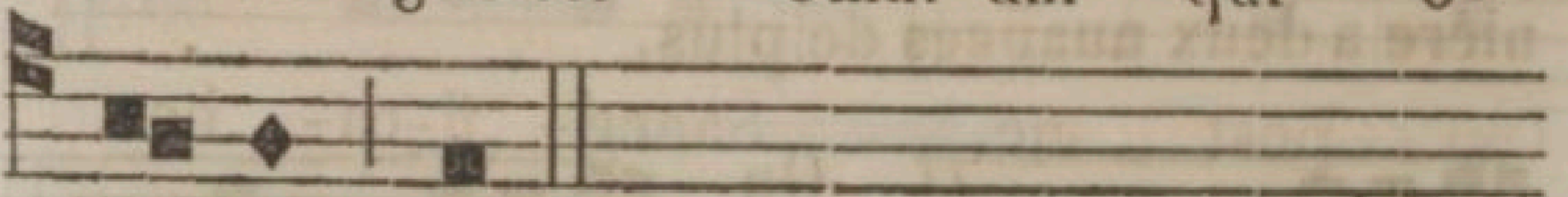


Magna qui po-tens est. *

Dans le chant Viennois l'avant-dernier *Ut* de la médiate est un *Si*.

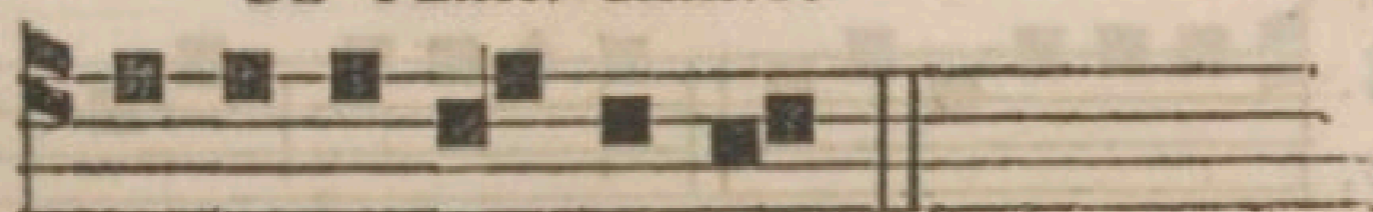


Omnes gentes. * Omni-um qui o-

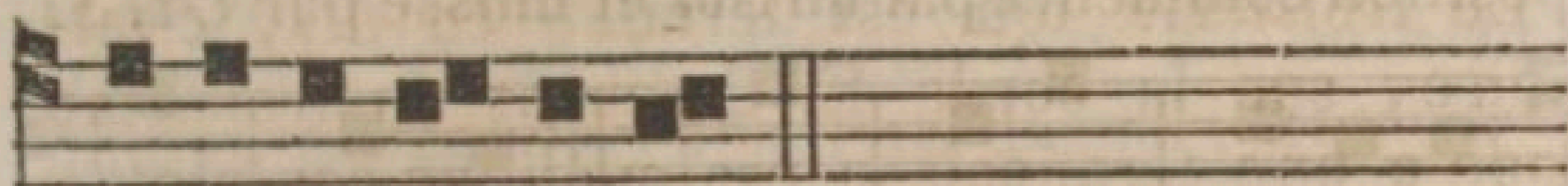


de- runt nos.

Cette terminaison complète s'emploie pour toutes les Antiennes du troisième mode qui n'ont aucun des commencements attribués aux autres modulations de ce ton.

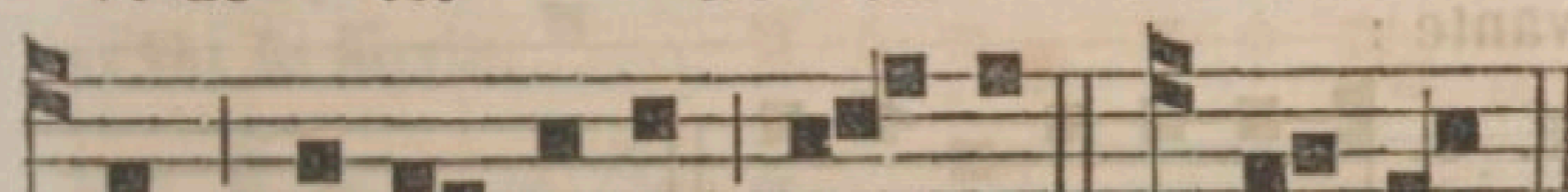
3. a ou a. 
 e u o u a e.

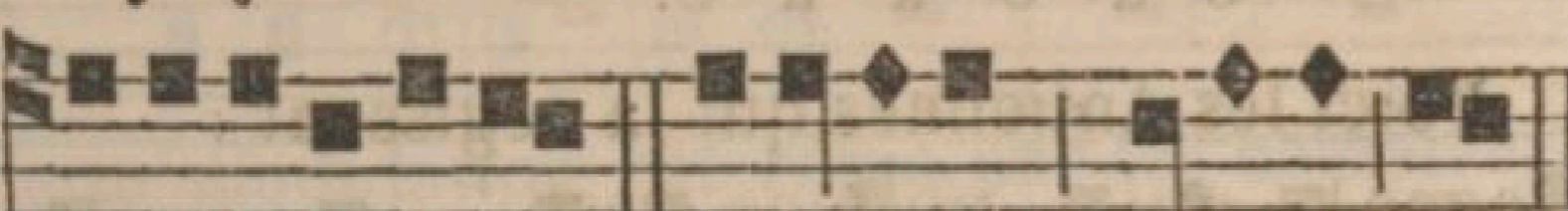
Dans le chant Viennois.


 e u o u a e.

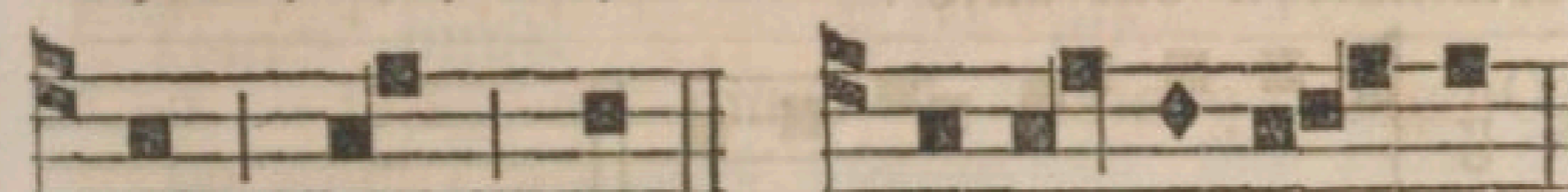
Cette modulation est toujours annoncée par des Antiennes commençant par *Mi, Sol, La, Ut*, ou par *Mi, Ré, Sol, La, Ut*, ou par *Mi, Fa, Mi, Ré, Sol, La*, ou par *Mi, Fa, Ré, Sol*.


 Vi-de- te. Di- cit Do- mi-nus.

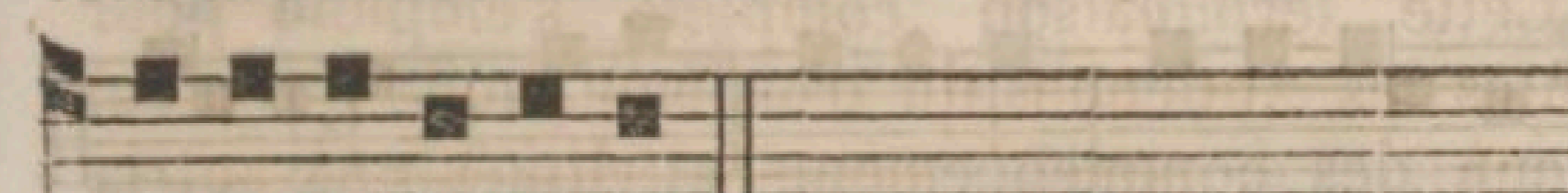

 Cum je-ju- nasset Je- sus. Sci- mus.

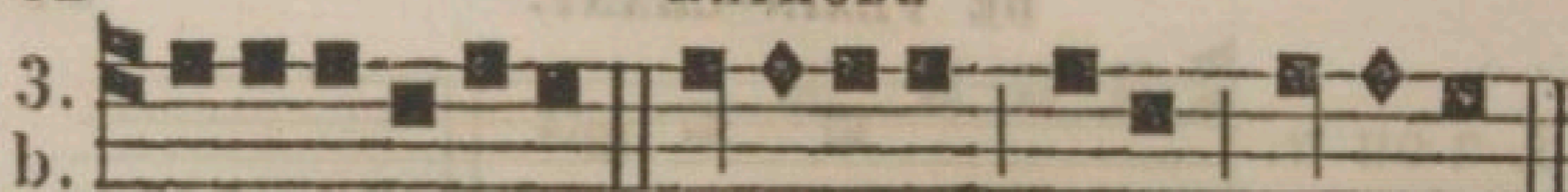
3. à ou à. 
 e u o u a e. Lu-ci-ferum genu-i te.

Cette modulation est régie par les commencements d'Antiennes *Sol, Sol, Ut, La*, ou bien *Sol, La, Sol, La, Ut*.


 Qui post me. Sancti- fi-ca- bo.

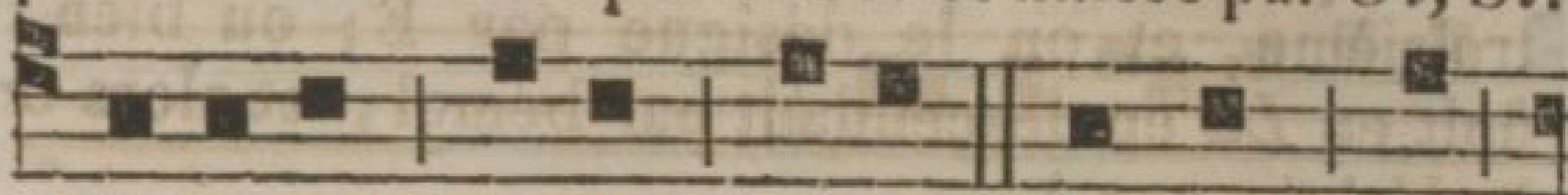
Dans le chant Viennois cette modulation a encore la nuance suivante :


 e u o u a e.

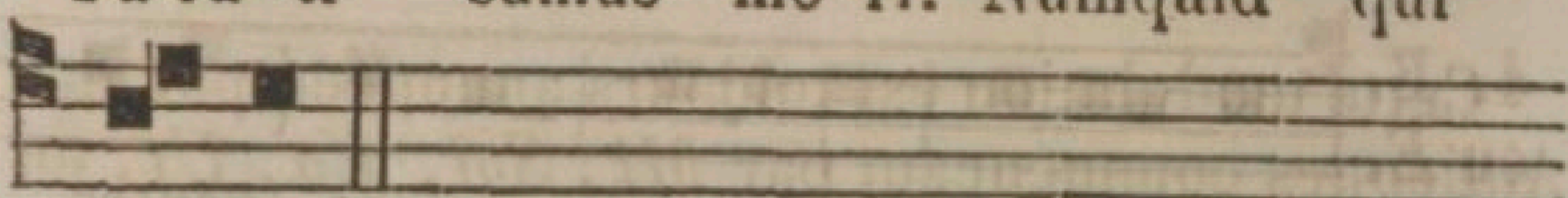


e u o u a e. Libe-ravit e-am Dominus.

Cette terminaison exige une Antienne dont l'imposition commence par un *Sol* et finisse par *Ut, Si*.

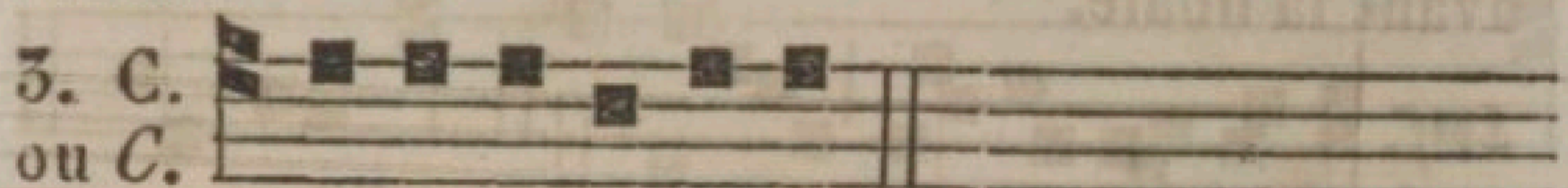


Pa-ra-ti sumus mo-ri. Numquid qui



dor-mit.

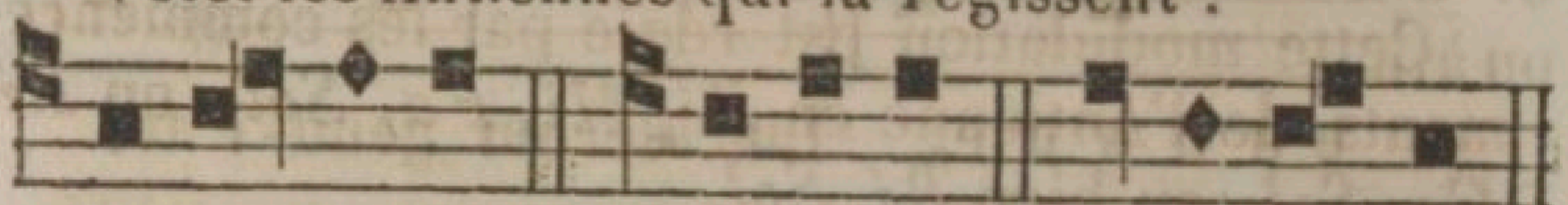
Si l'imposition commence par *Sol, La, Ut*, ou par *La, Ut*, sans qu'il y ait abaissement avant la fin de l'imposition ; ou bien si le commencement est *Ut*, alors la Psalmodie a la modulation suivante :



3. C.
ou C.

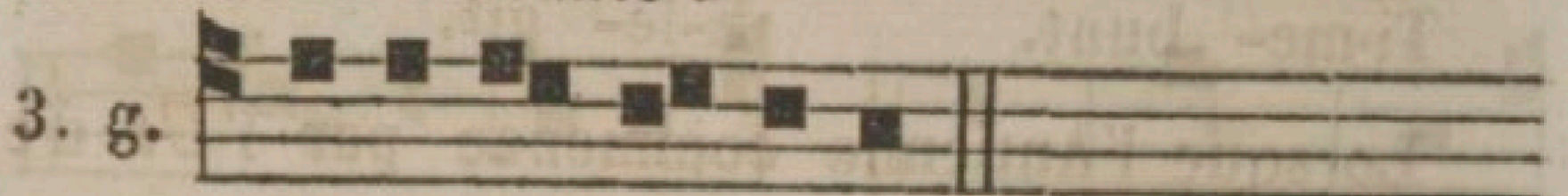
e u o u a e.

Voici les Antiennes qui la régissent :



Il-lu-mi-na. Pla-ce-bo. Ir-ru-e-runt.

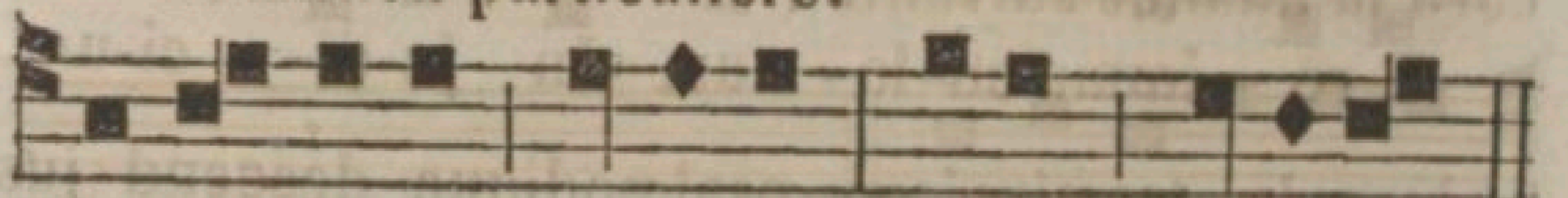
Dans le chant Viennois on trouve encore la terminaison suivante :



3. g.

e u o u a e.

A Sens les Cantiques du troisième mode ont une médiation particulière.



Be-ne-dictus Domi-nus De-us Is-ra-el.

QUATRIÈME TON.

Le quatrième ton se termine en *Mi*, comme le troisième, et on le désigne par *E*; ou bien il finit en *La* en descendant par bémol, et alors on le désigne par *A*.

4. E.
ou E.




Lauda- te Dominum, omnes gentes.



e u o u a e. Spi-ri-tu- i sanc-to.


A Sens on ajoute un *Fa* à la syllabe *sanc*, avant la finale.

4. f.
ou f.




e u o u a e.

Cette modulation est régie par les commencements de l'Antienne en *Ré*, *Mi*, *Fa*, *Sol*, ou *Ré*, *Fa*, *Sol*, ou bien *Ré*, *Sol*.



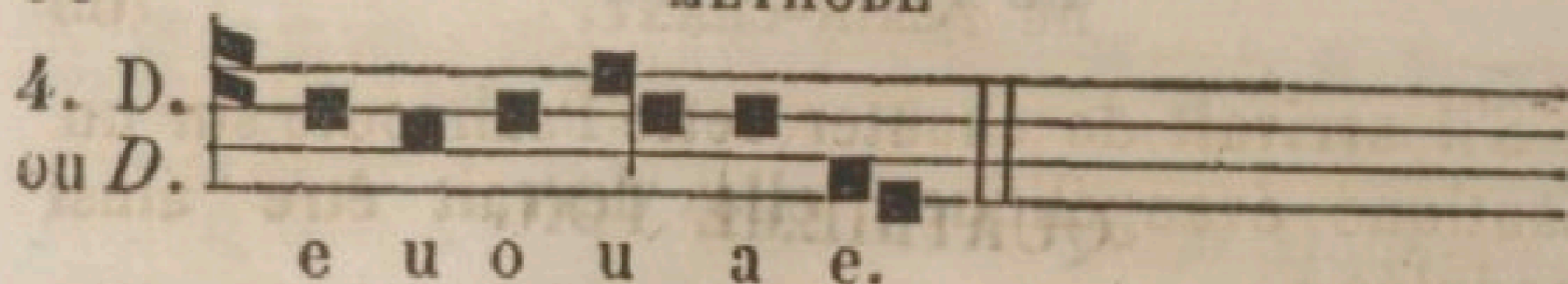
Ti-me- bunt. E-le- git.

Lorsque l'Antienne commence par l'*Ut* d'en bas, comme :



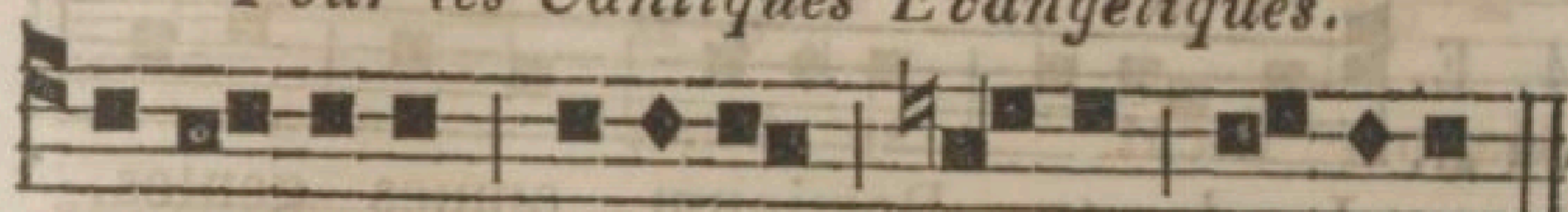
E-ro imma-cu-la- tus. In ju-di- ci-um.

alors la terminaison psalmodique descend jusqu'au *Ré*.

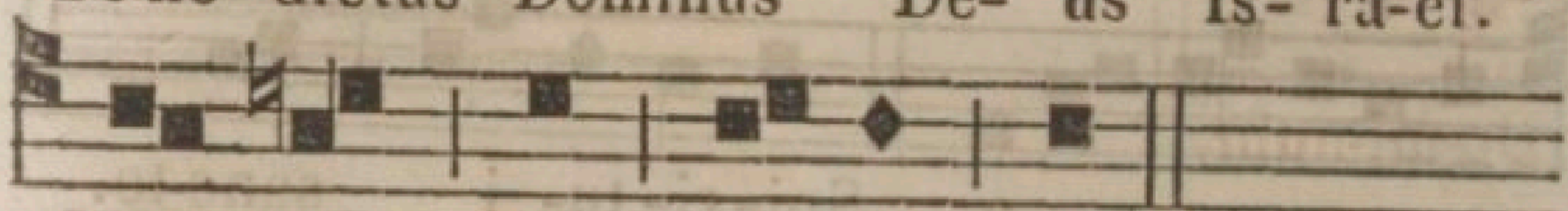


Comme cette terminaison est plus que complète, on a cru pouvoir la désigner par une majuscule, quoique la finale ne soit pas comme celle de l'Antienne.

Pour les Cantiques Evangéliques.

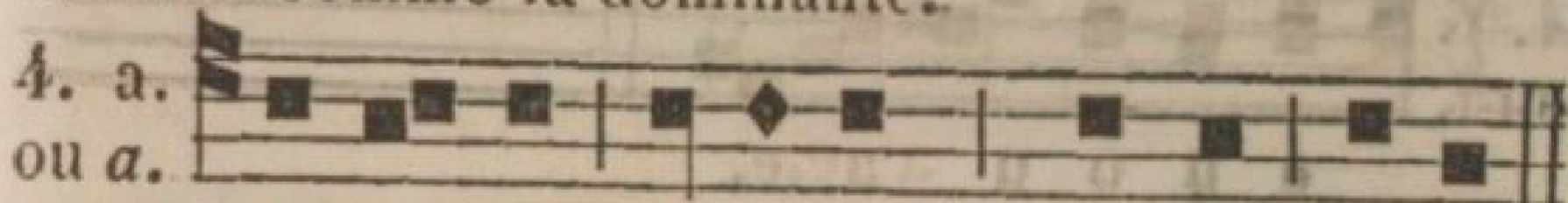


Be-ne-dictus Dominus De-us Is-ra-el. *

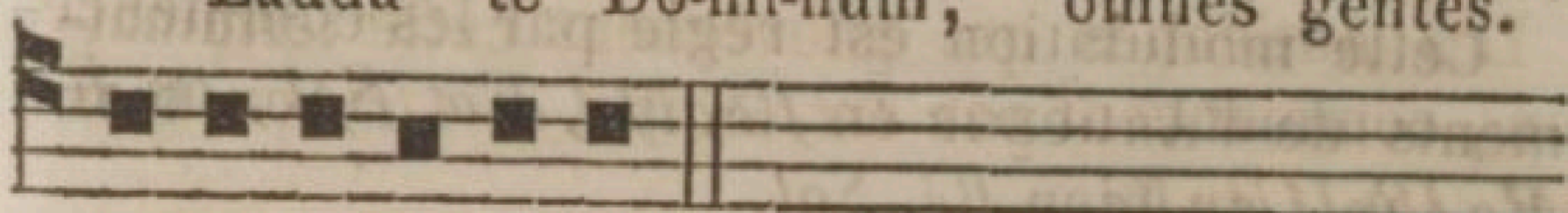


Mag-na qui po-tens est. *

On trouve encore une Psalmodie qui dépend de cette première espèce du quatrième mode : elle se termine comme la dominante.

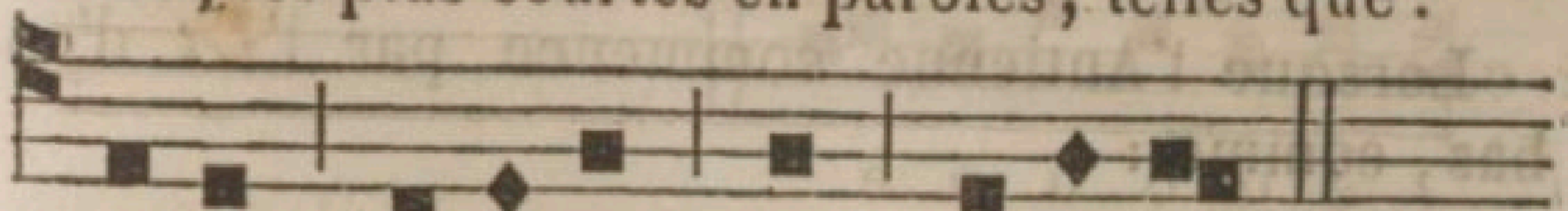


Lauda-te Do-mi-num, omnes gentes. *



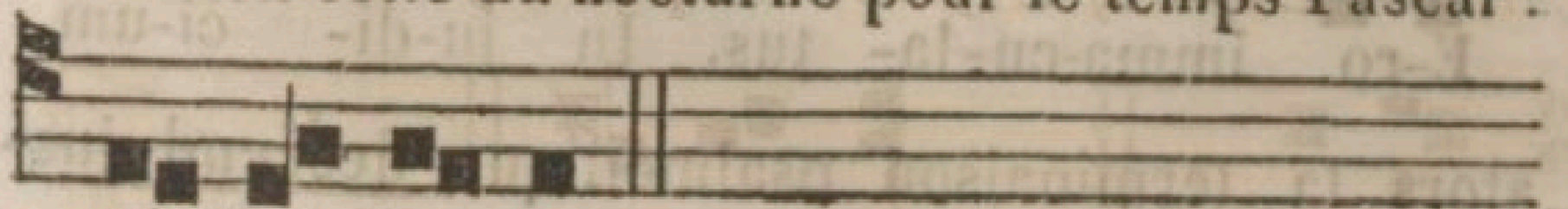
e u o u a e.

Les Antiennes qui y sont attachées et qui la régissent, sont ordinairement celles du quatrième mode, les plus courtes en paroles, telles que :



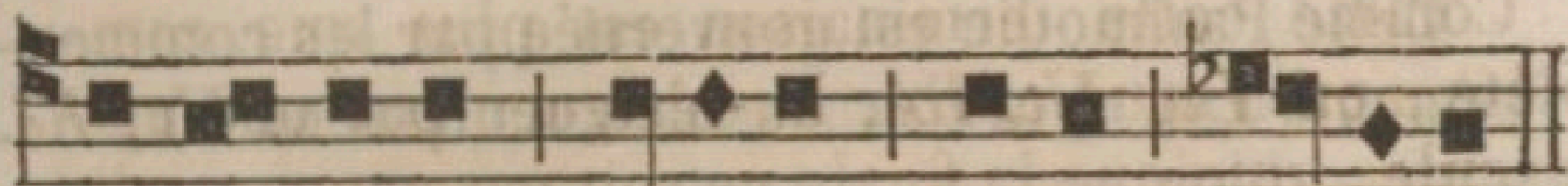
Spe-ret Is-ra-el in Do-mi-no.

Ou bien celle du nocturne pour le temps Pascal :

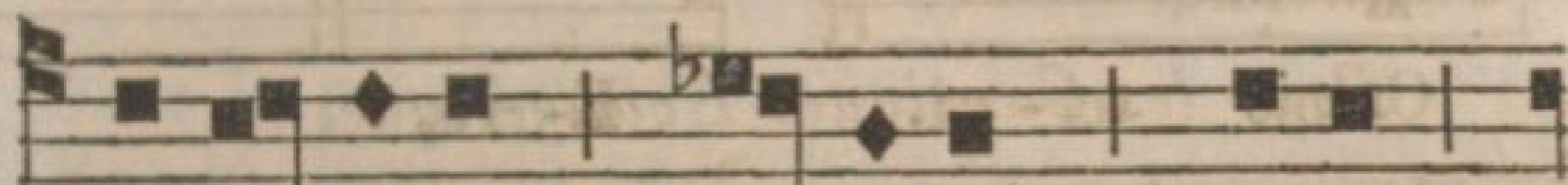


Al-le-lu-ia.

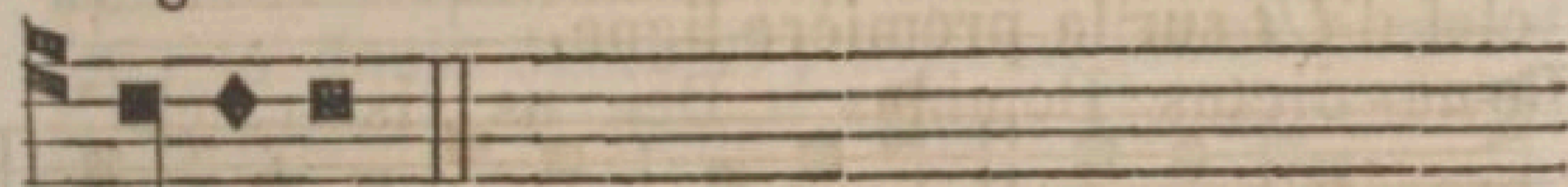
S'il arrivait de chanter cette Psalmodie sur un Cantique évangélique, elle devrait être ainsi modulée :



Be-ne- dictus Dominus De-us Is- ra-el. *

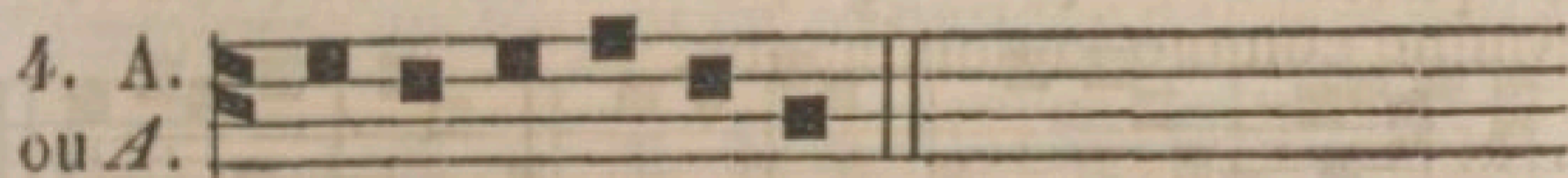


Magni- fi-cat * a- nima me- a



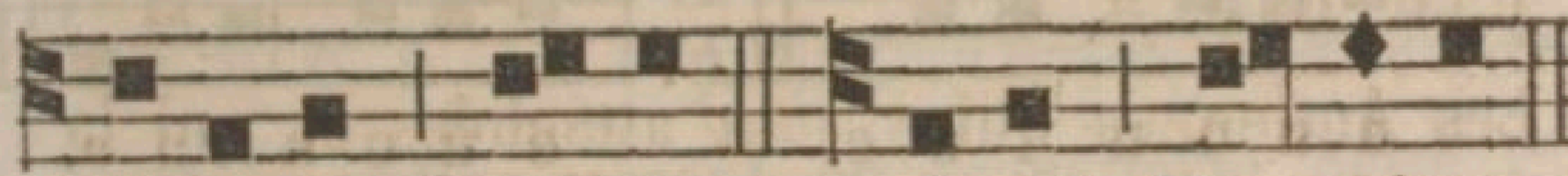
Do-mi-num.

La seconde espèce du quatrième mode se note avec la clef d'*Ut* sur la seconde ligne ; sa finale est *La* et sa dominante *Ré*.



e u o u a e.

Les Antiennes qui gouvernent cette terminaison, commencent par *Ut, Sol, La, Ut*, ou bien *Sol, La, Ut, Ré*.

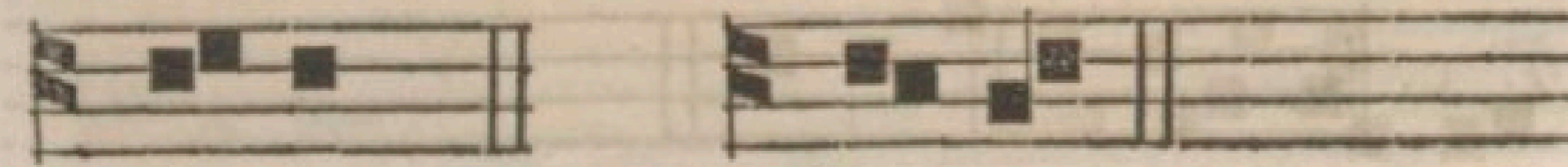


Læ-tentur cœ- li. A-pud Do- minum.



e u o u a e.

Cette modulation exige une Antienne commençant par *Ut, Ré, Ut*, ou bien par *Ut, Si, La, Ut*.



E- go.

Jus- tus.

4. d.
ou d.

e u o u a e.

Cette Psalmodie est gouvernée par les commencements *La, Ut, Ré*, ou bien seulement *Ut, Ré*.

Omnis ter-ra. E-ro.

Cette modulation se note pareillement avec la clef d'*Ut* sur la première ligne.

Fi-de-li-a. De-dit ti-menti-bus se.

Les médiantes de cette deuxième espèce du quatrième mode se font comme dans la première espèce.

Servum tu-um, Do-mine. * Quod parâs-ti. *

Dans le chant Viennois les modulations du quatrième ton se font comme il suit :

4. E. 4. E.

e u o u a e. e u o u a e.

Ou bien

e u o u a e. e u o u a e.

4. g. 4. A.

e u o u a e. e u o u a e.

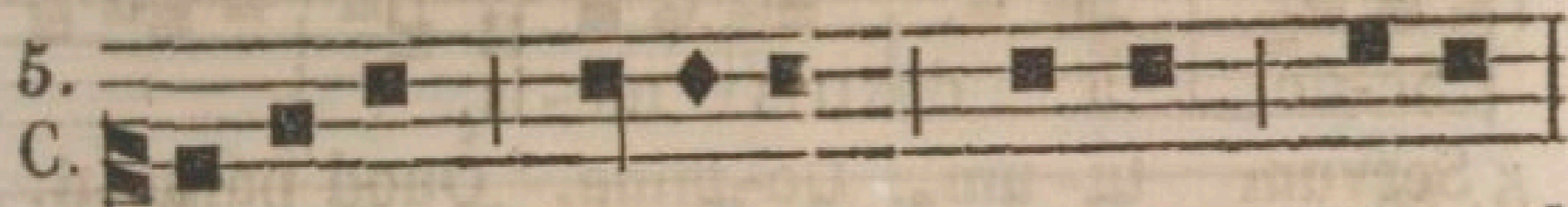
4. c.

e u o u a e.

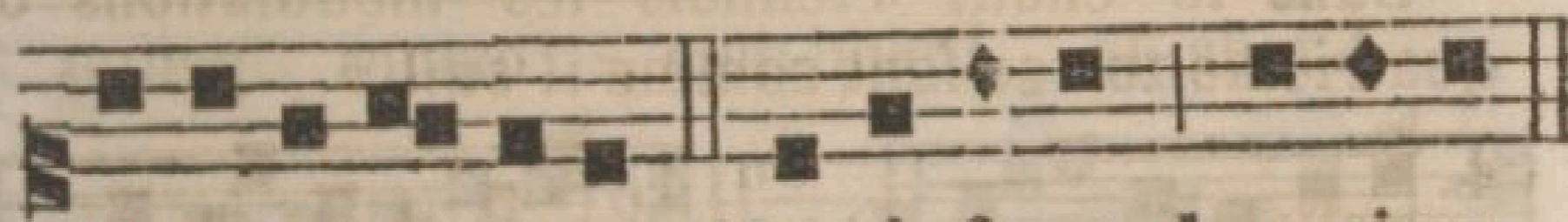
CINQUIÈME TON.

Les quatre tons dont nous avons parlé peuvent être appelés tons *mineurs*, parce qu'il se trouve un demi-ton dans la tierce au-dessus de la finale. Dans le premier et le second ton, la finale étant *Ré*, le demi-ton se trouve entre la seconde et la troisième corde; dans le troisième et le quatrième ton, la finale étant *Mi*, le demi-ton se trouve de la première à la seconde corde. Les quatre derniers modes se nommeront donc tons *majeurs*, parce que la tierce au-dessus de la corde finale est une tierce majeure.

Le cinquième ton a des Antiennes terminées en *Ut*, et on le désigne par la lettre C; des Antiennes terminées en *Fa*, et on le désigne par la lettre F.

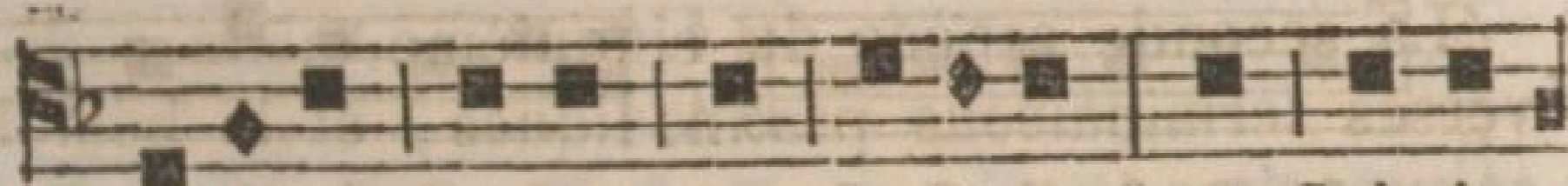


Lauda-te Do-mi-num, omnes gentes.*

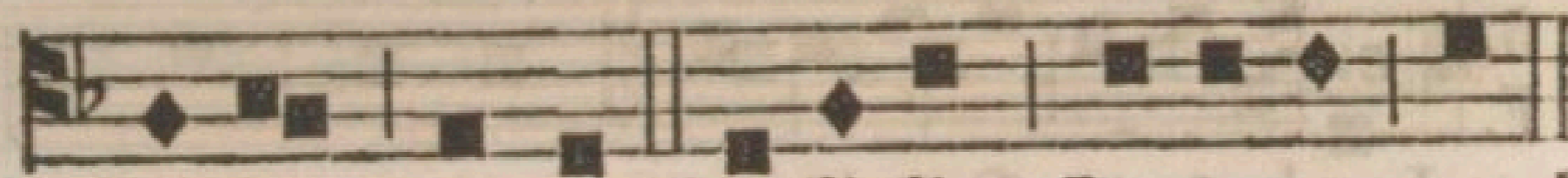


e u o u a e. Magni-fi-cat * a-ni-ma.

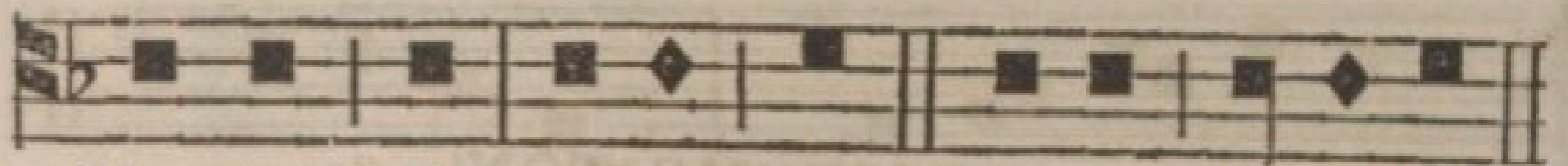
Mais ordinairement on transporte cette clef de C ou d'*Ut*, et l'on se sert de la clef d'*Ut* sur la seconde ligne, avec un bémol qui en est censé inséparable.



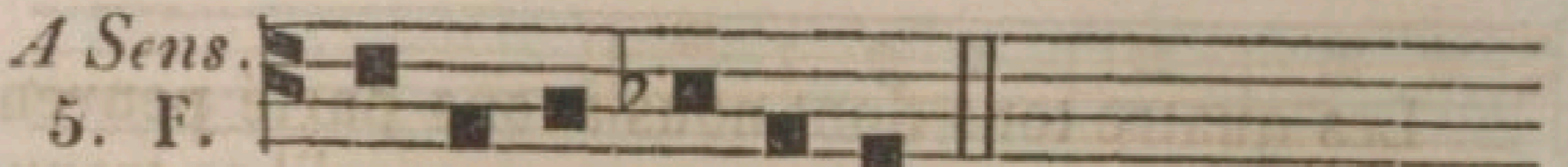
Glo-ri-a Pa-tri, et Fi-li-o,* et Spi-ri-



tu-i Sancto. Cre-di-di... Lo-cu-tus sum.*



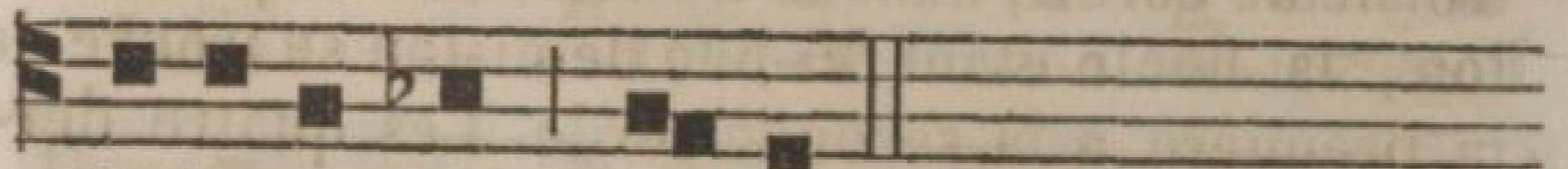
Magna qui po-tens est. * De-us Is-ra-el. *



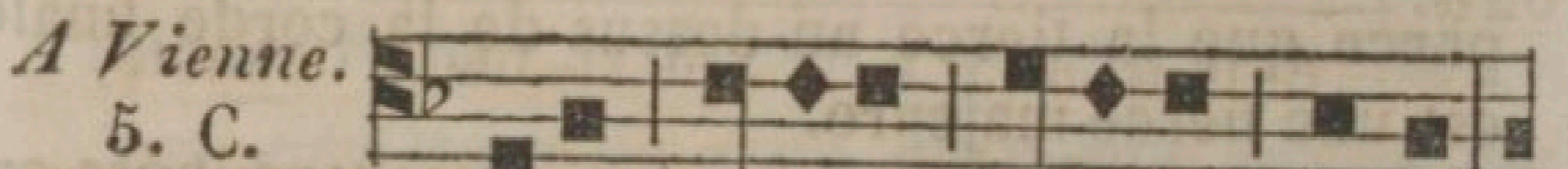
5. F.

e u o u a e.

Dans les Cantiques évangéliques on lie les deux avant-dernières notes de la finale, au lieu de celles qui précèdent.

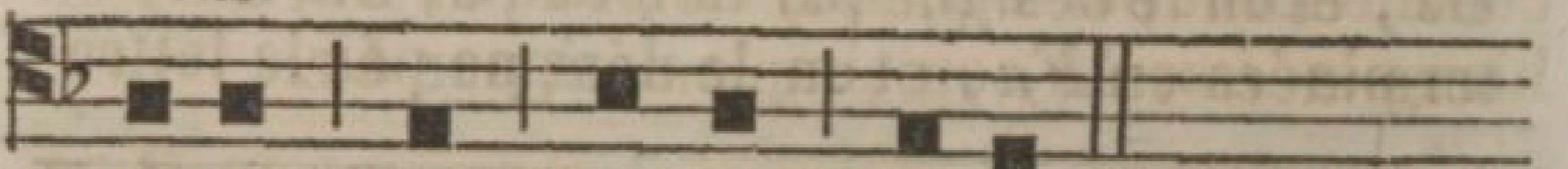


Sa-lu-ta-ri me-o.

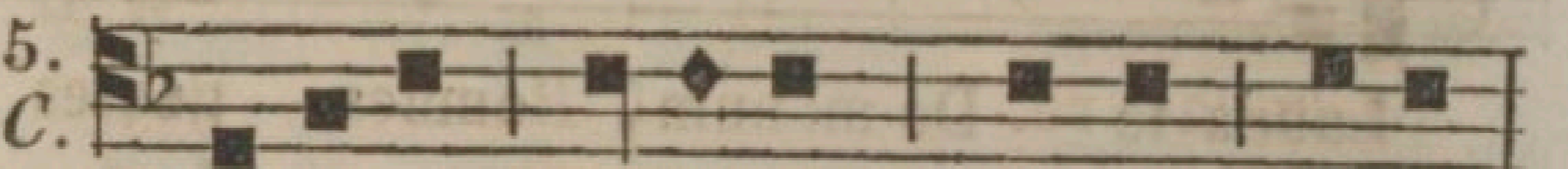


5. C.

Di-xit Dominus Domino me-o : *

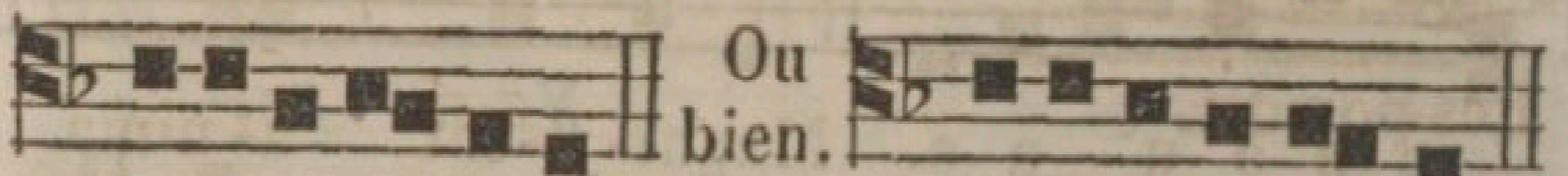


Se-de à dextris me-is.



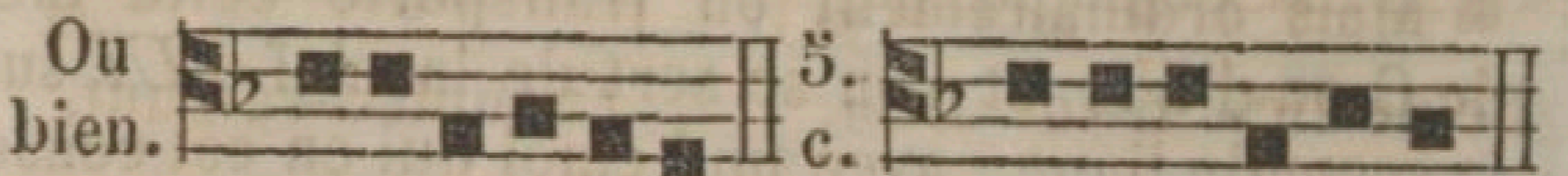
C.

Lauda-te Do-mi-num, omnes gentes. *



e u o u a e.

e u o u a e.



e u o u a e.

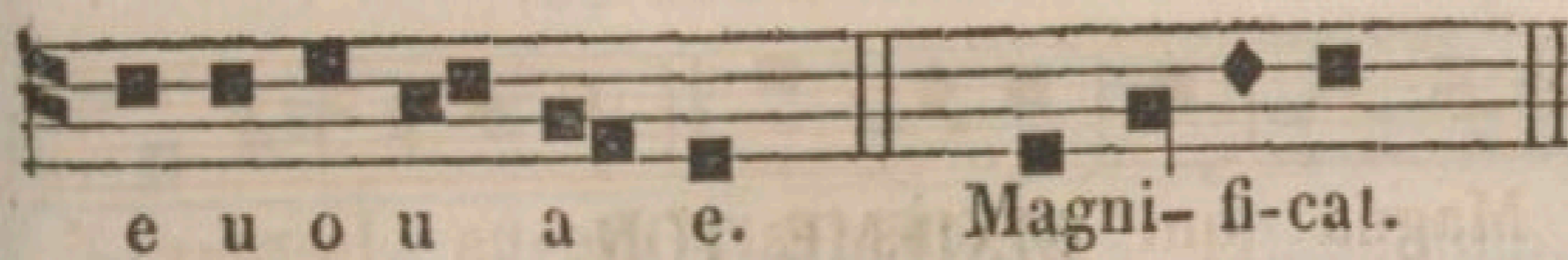
e u o u a e.

La seconde espèce du cinquième mode a diverses terminaisons psalmodiques, et le bémol se supprime.

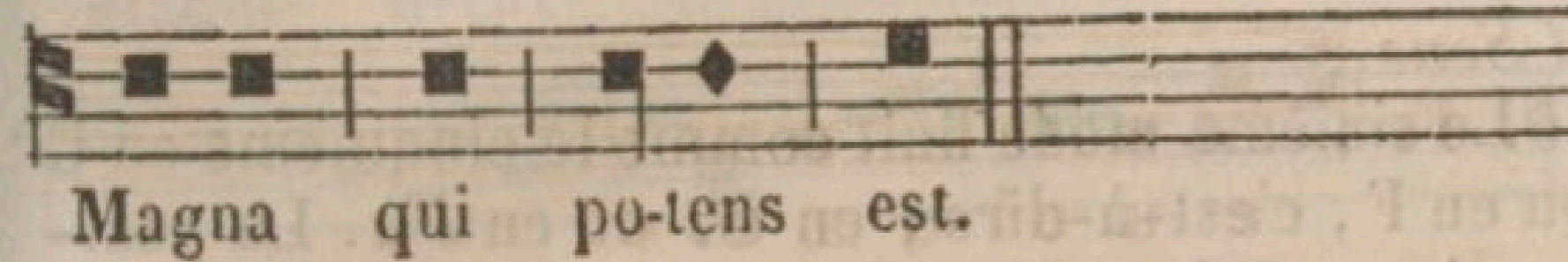


F.

Lauda-te Do-minum; omnes gentes. *



e u o u a e. Magni- fi- cat.



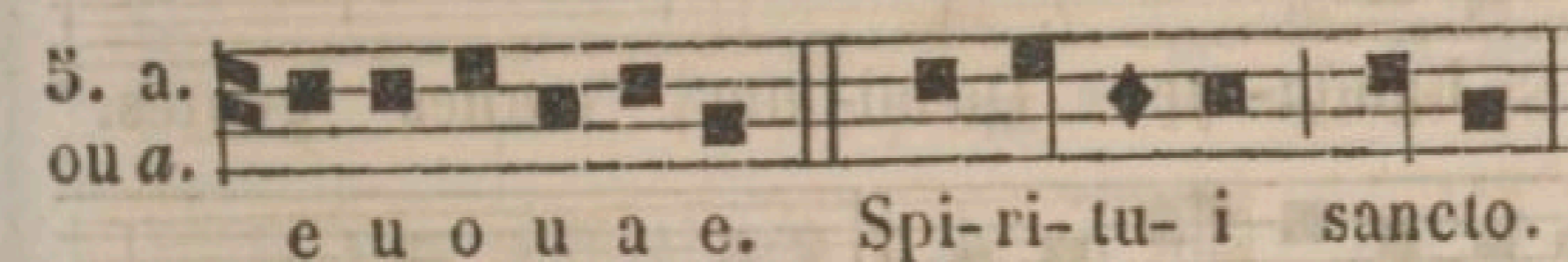
Magna qui po- tens est.

Ses Antiennes commencent toutes ainsi :



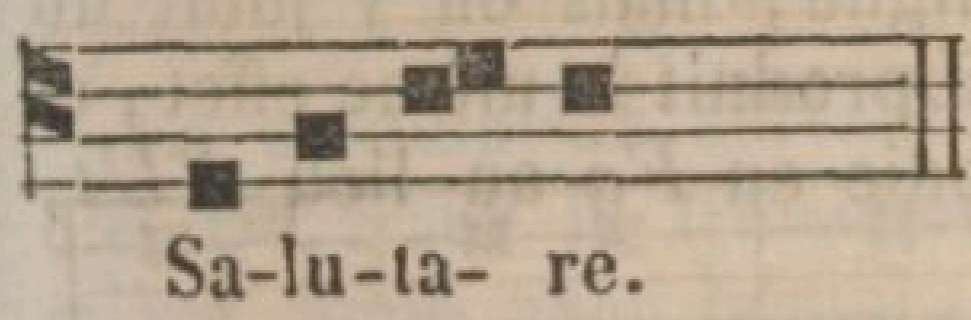
Posses- si- o- nes. Fi- bi De- us. Ve- nit.

5. a.
ou a.

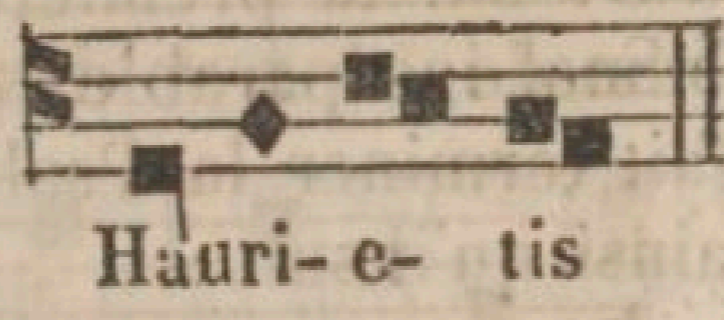


e u o u a e. Spi- ri- tu- i san- cto.

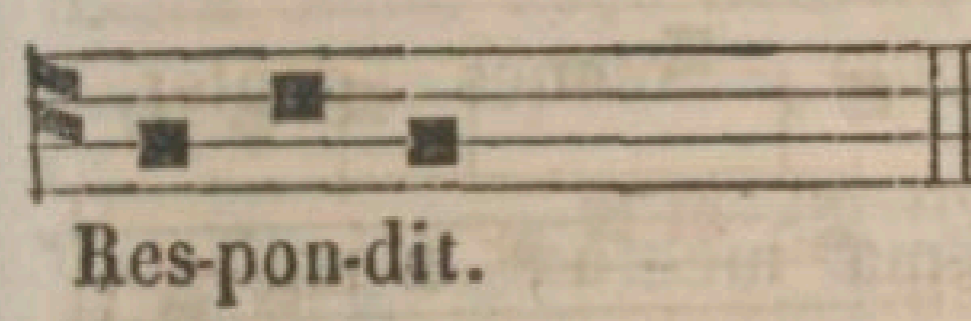
Les Antiennes qui régissent cette modulation commencent par *Fa, La, Ut*, ou par *La, Fa*, ou bien par *La, Ut*, ou simplement par *Ut*.



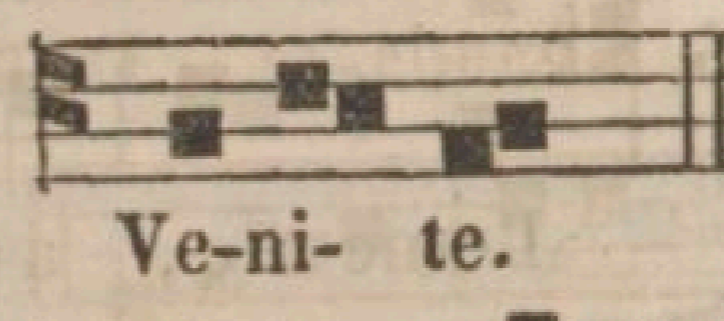
Sa- lu- ta- re.



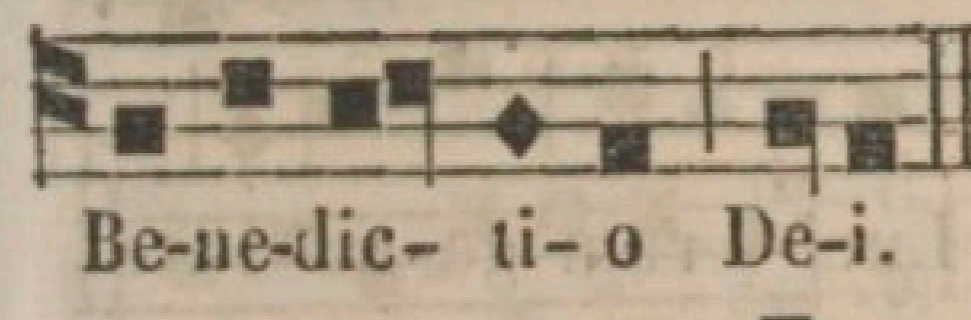
Hauri- e- tis



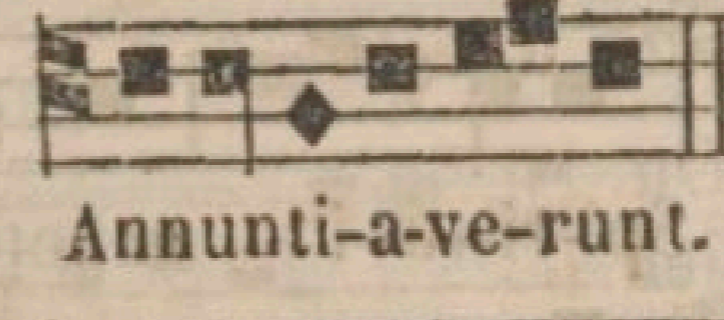
Res- pon- dit.



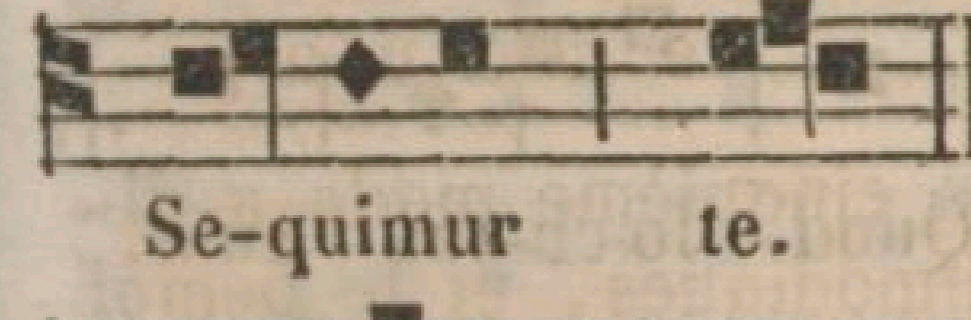
Ve- ni- te.



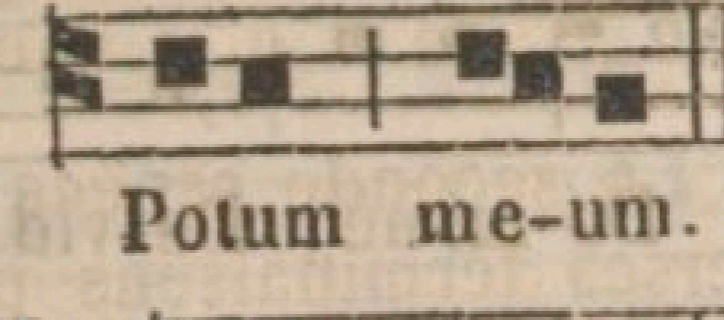
Be- ne- dic- ti- o De- i.



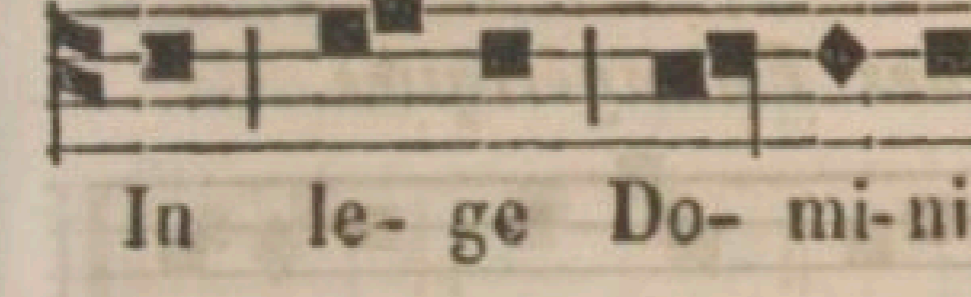
Annunti- a- ve- runt.



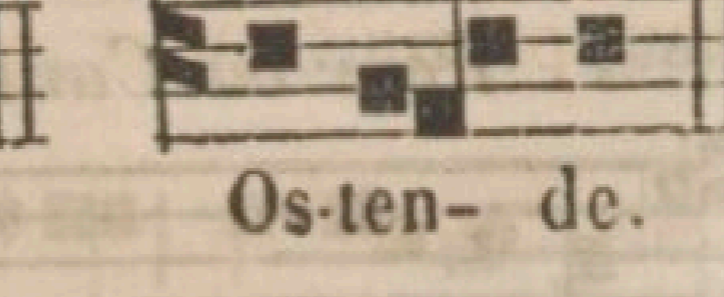
Se- quimur te.



Potum me- um.



In le- ge Do- mi- ni.



Os- ten- de.

SIXIÈME TON.

Le sixième mode finit comme le cinquième en C ou en F, c'est-à-dire, en *Ut* ou en *Fa*. La psalmodie en C devrait toujours être notée avec la clef d'*Ut* sur la troisième ligne, afin de correspondre à la lettre qui l'indique.

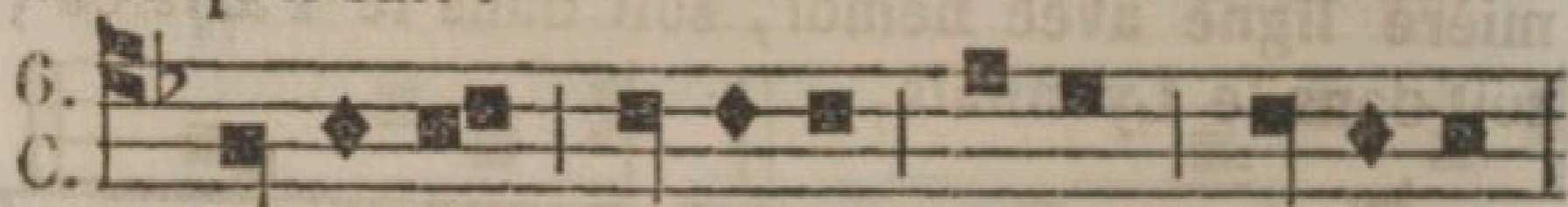
6. 

C. *Lauda- te Do-mi-num, omnes gentes.**

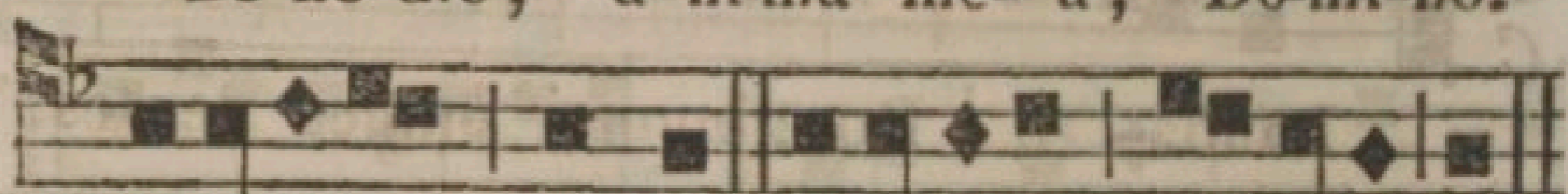


e u o u a e.

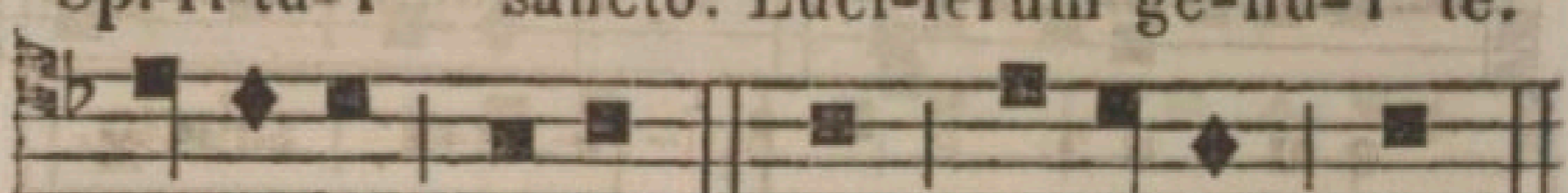
Plus ordinairement on note ce ton avec la clef d'*Ut* sur la première ligne, mais on y joint un bémol inséparable, qui produit le même effet, et fait terminer la Psalmodie en *Fa* au lieu d'*Ut*; ainsi qu'il suit :

6. 

C. *Be-ne-dic, a-ni-ma me-a, Do-mi-no.**

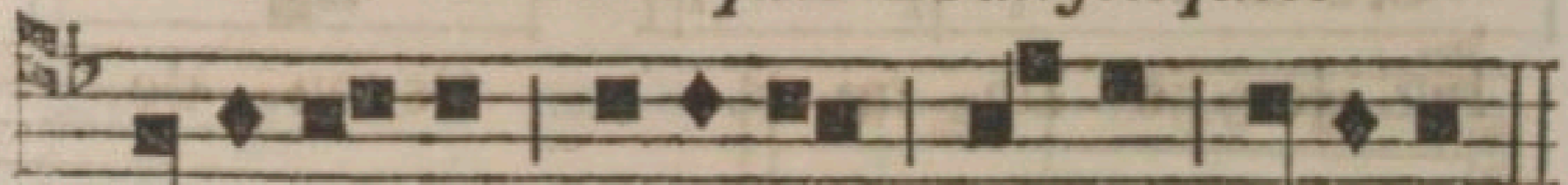


Spi-ri-tu-i sancto. Luci-ferum ge-nu-i te.

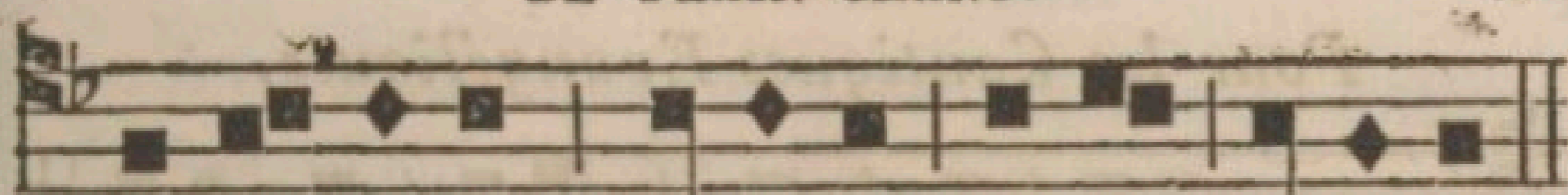


Do-mi-ne, Da-vid. Quod lo-cu-tus sum.**

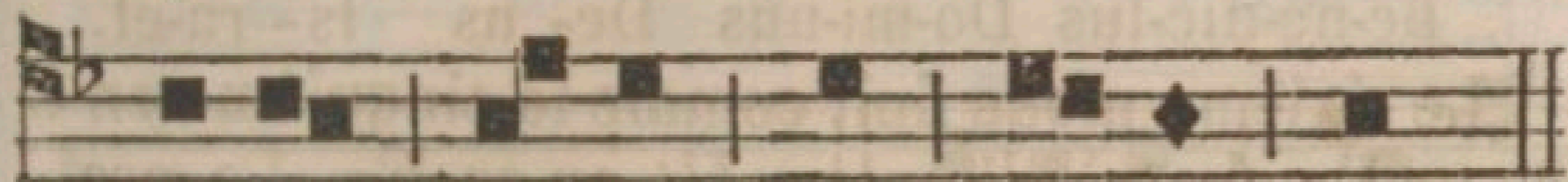
Pour les Cantiques Evangéliques.



*Be-ne-dic-tus Dominus De-us Is-ra-el.**

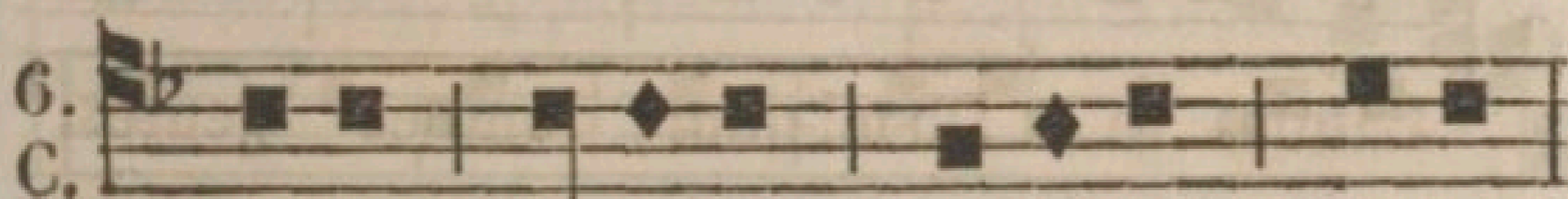


Magni- si-cat * a-ni-ma me-a. Do-minum.

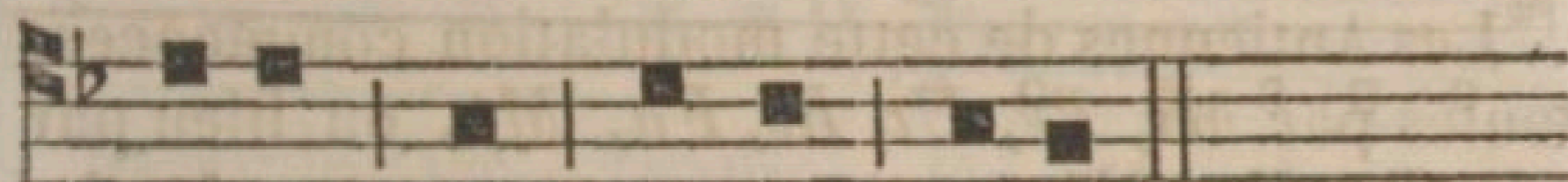


Mi-hi mag-na qui po-tens est. *

Dans le chant de Vienne et de Sers, le sixième mode en C ou *Ut* a une modulation de plus, comme il suit :

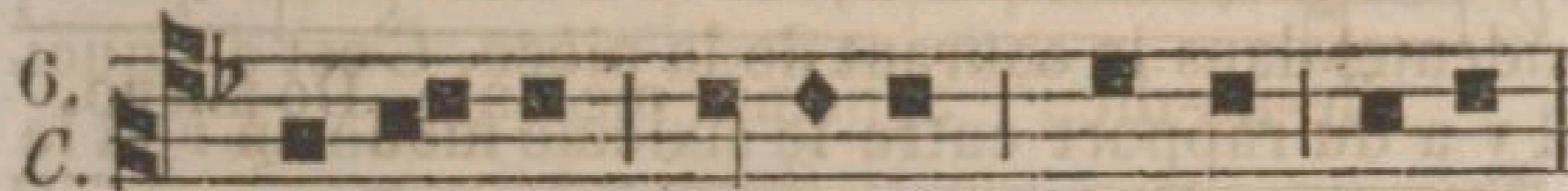


Di-xit Do-mi-nus Do-mi-no me-o ; *



Se-de à dextris me-is.

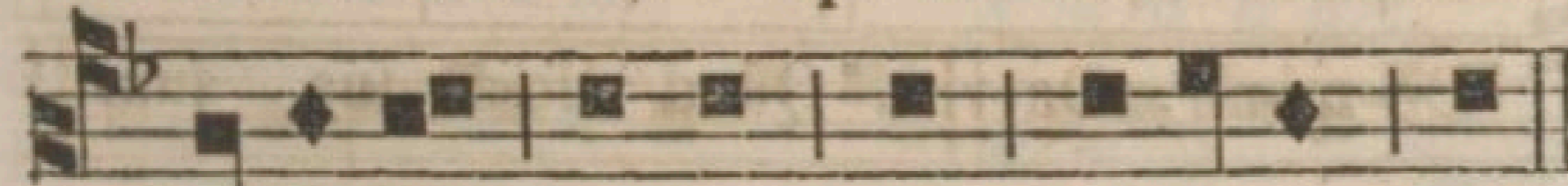
La modulation suivante se note aussi avec la clef d'*Ut* sur la troisième ligne, ou sur la première ligne avec bémol, soit dans le Parisien, soit dans le Lyonnais.



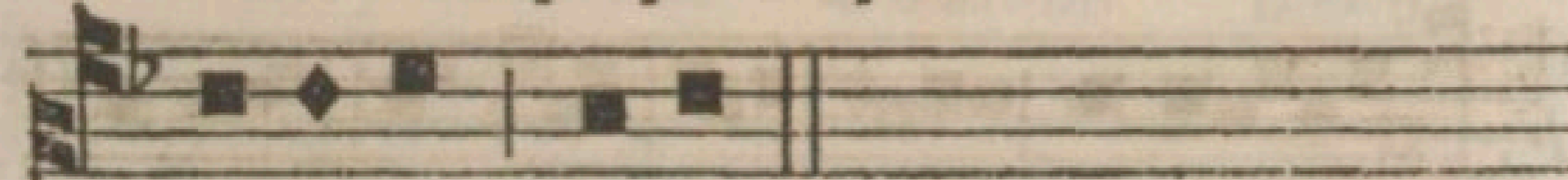
Lauda-te Do-minum, omnes gentes. *



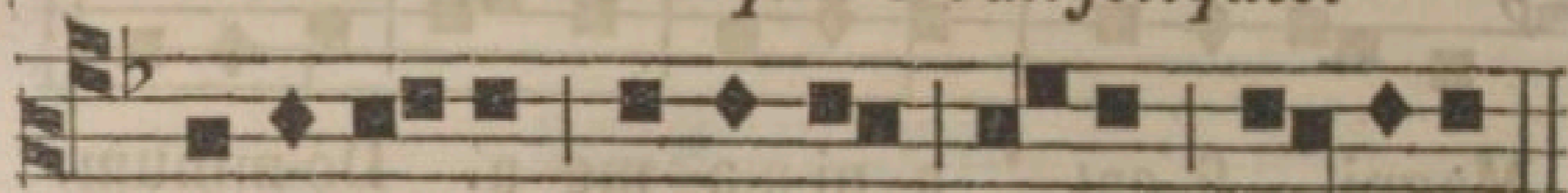
e u o u a e. Spi-ri-tu-i sancto.



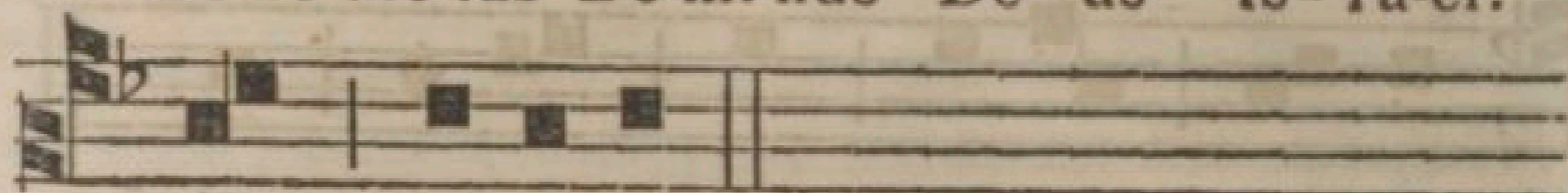
Cre-di-di propter quod lo-cu-tus sum. *



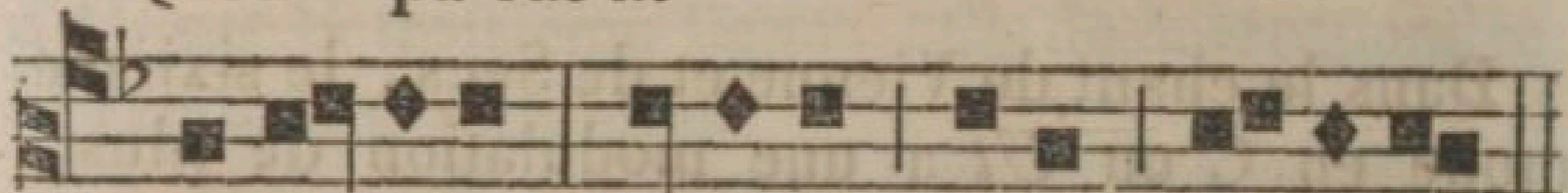
Do-mi-ne Da-vid. *

Pour les Cantiques Evangéliques.

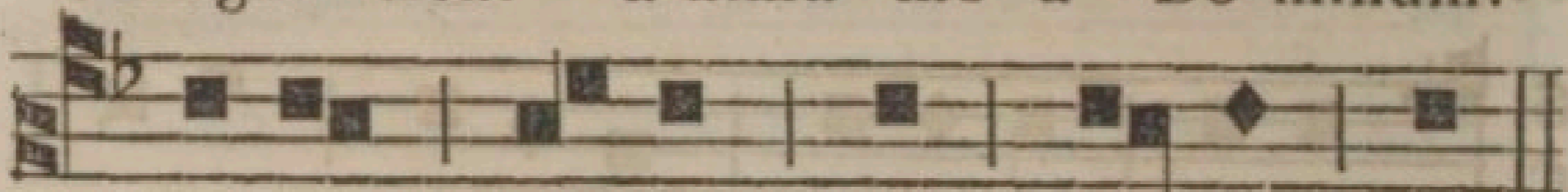
Be-ne-dic-tus Do-mi-nus De-us Is-ra-el.



Quod pa-ràs-ti. *

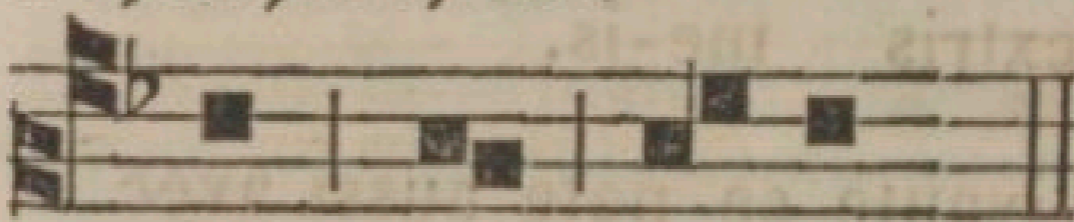


Magni-ficat * a-nima me-a Do-minum.



Mi-hi mag-na qui po-tens est. *

Les Antiennes de cette modulation commencent toutes par *Mi, Ré, Ut, Ré, Fa, Mi*, ou bien par *Mi, Ré, Fa, Mi*.

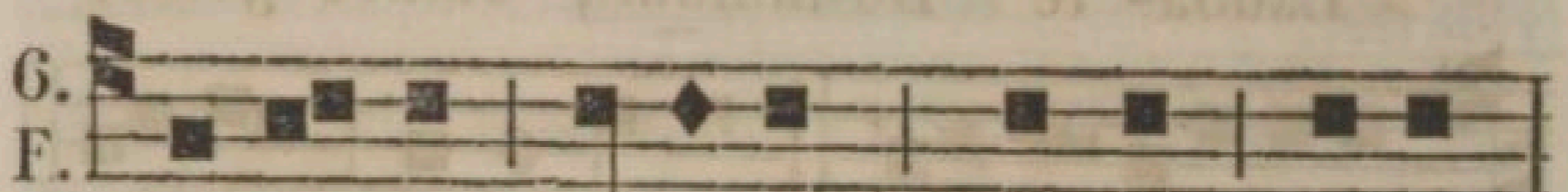


Quid est ho-mo. *

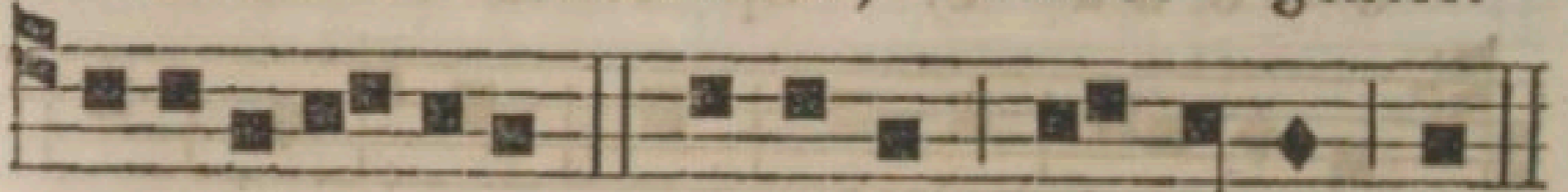


No-li-te.

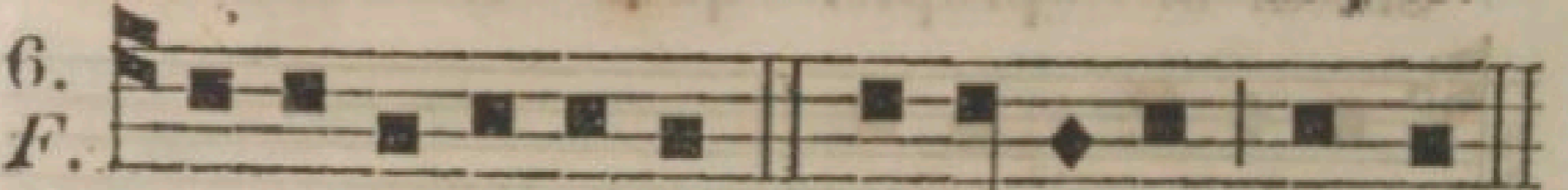
La seconde espèce du sixième mode finit ses Antiennes en *F* ou *Fa*, et le bémol n'est qu'accidentel dans le courant de la pièce. C'est en quoi il y a du rapport entre le sixième mode en *F* et le sixième en *F*.



Lauda-te Do-minum, omnes gentes. *



e u o u a e. Frumenti sa-ti-at, te.



e u o u a e. Spi-ri-tu-i sancto.

A cette terminaison appartiennent les Antiennes commençant par *Ré, Fa.*

E-le-git no-bis. De-us me-us.

In me-di-o.

Les autres commencements d'Antiennes du sixième mode appartiennent à la première terminaison en F.

Pour les Cantiques Evangeliques.

Be-ne-dic-tus... De-us Is-ra-el. *

Magna qui po-tens est.

A Rouen et à Sens.

Bene-dic-tus Dominus De-us Isra-el. *

Telles sont les autres terminaisons du chant Viennois, pour le sixième mode.

G. c. e u o u a e. Ou bien e u o u a e.

G. F. Di-xit Do-mi-nus Do-mi-no me-o. *

e u o u a e.

Il n'y a que la médiate qui diffère du Parisien.

6.
F.

e u o u a e.

SEPTIÈME TON.

Les Antiennes terminées sur la corde G ou *Sol*, sont du septième mode; la finale de ce ton est un *Sol*, la dominante est *Ré*: on le note toujours avec la clef d'*Ut* sur la deuxième ligne.

7.
G.

Lauda- te Do-mi-num, omnes gentes. *

e u o u a e, Lo-cu-tus sum. *

Do-mi-ne Da-vid, * Magni- fi-cat * a-ni-ma,

Do-mi-nus De-us Is-ra-el. * Magna qui

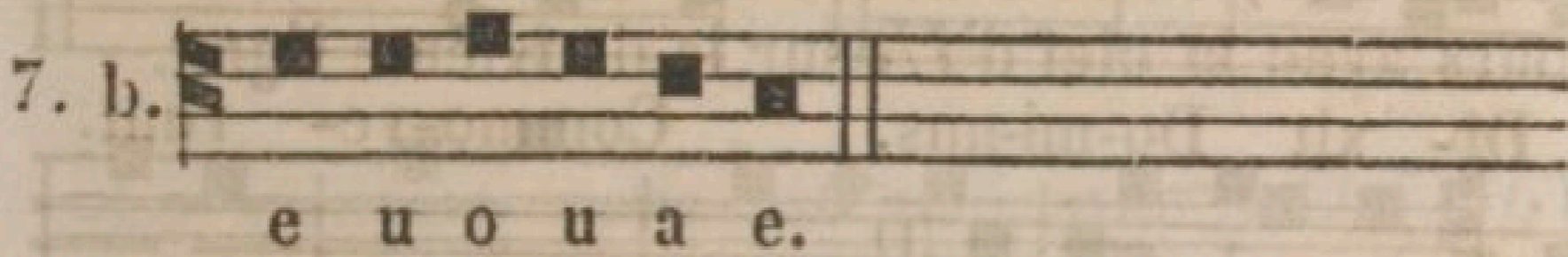
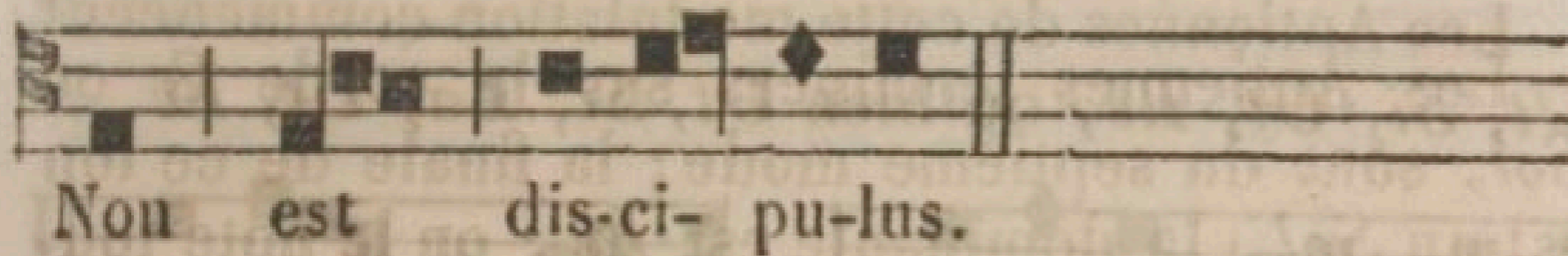
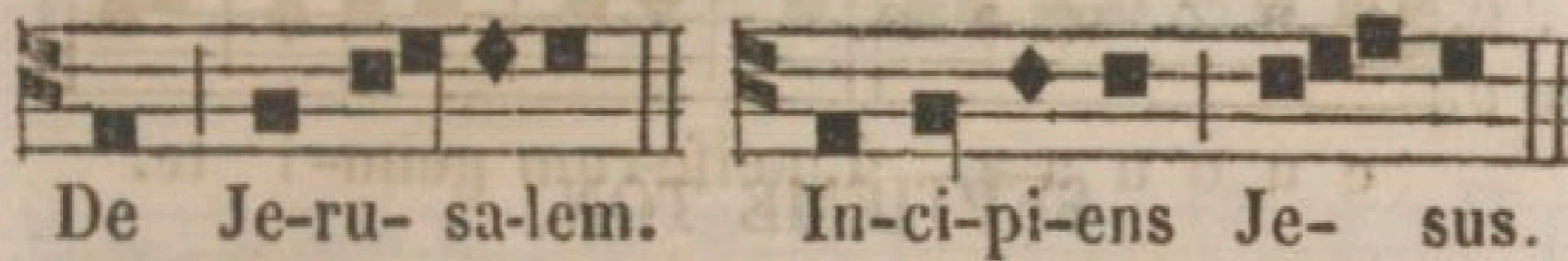
po-tens est. *

Les autres terminaisons de ce mode sont incomplètes ou suspendues,

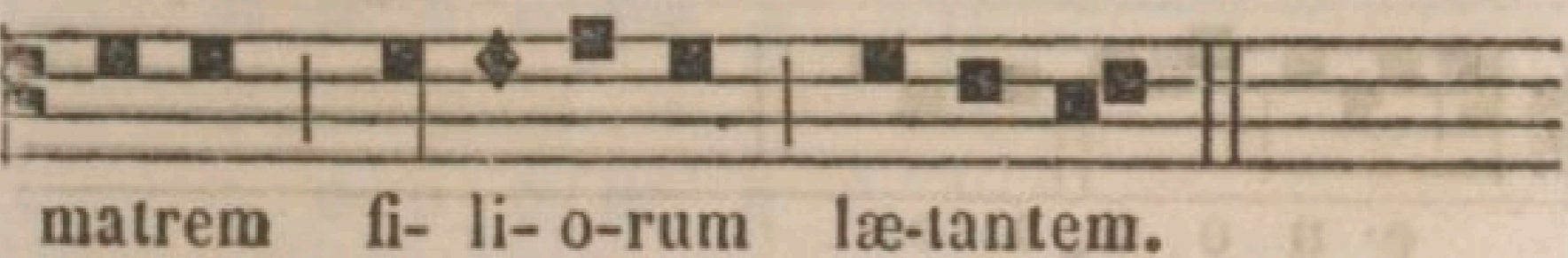
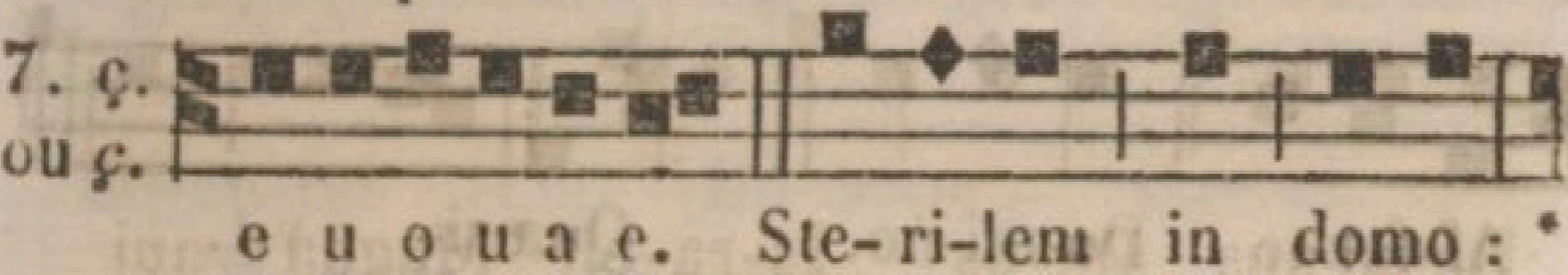
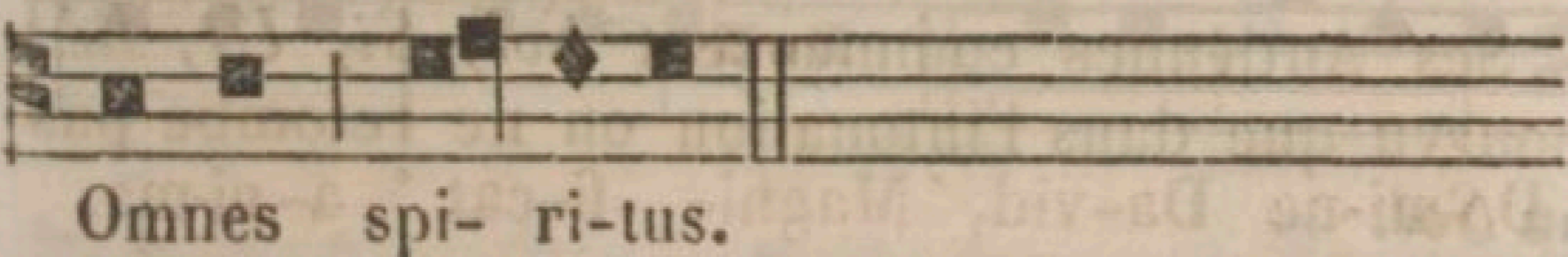
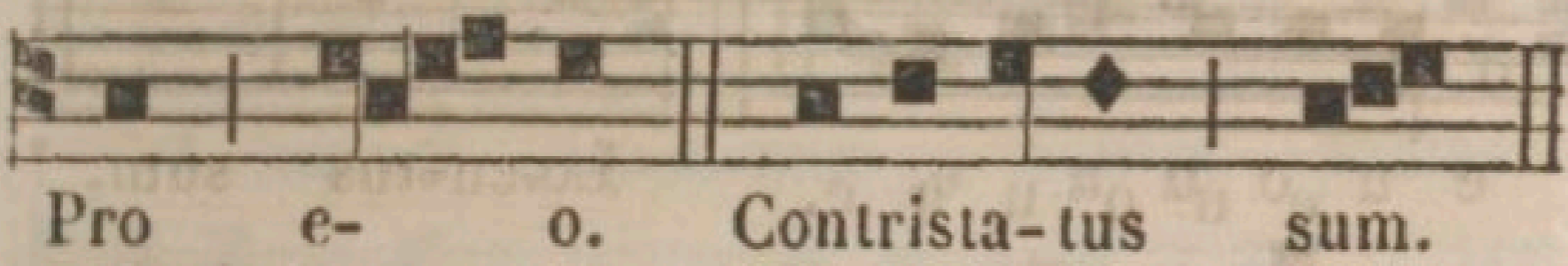
7. a.
ou a.

e u o u a e. Frumenti sa-ti-at te.

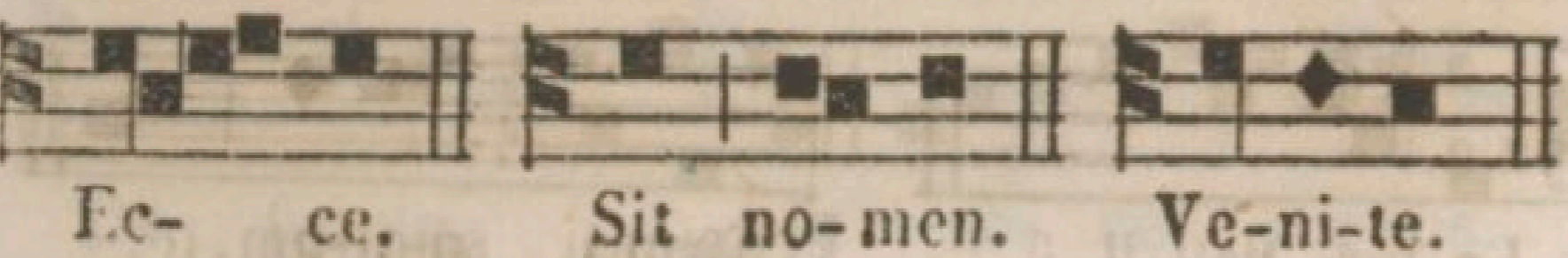
Cette modulation est régie par les commencements *Sol, La, Ut*, ou bien *Sol, Ut, Si, Ut, Ré*, pourvu que dans l'intonation ils ne retombent pas au *Sol*.

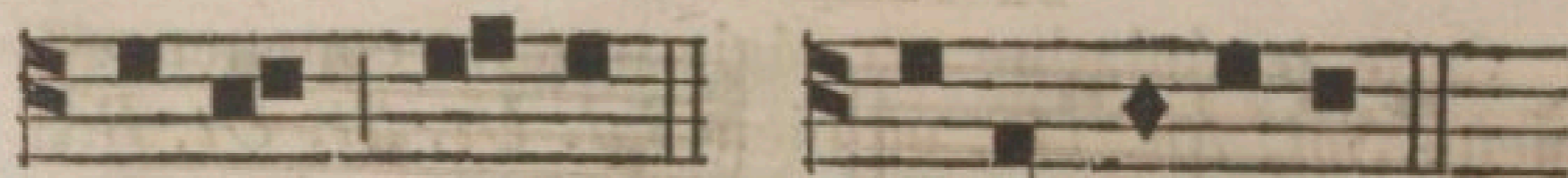


Cette modulation est régie par les commencements *Si, Ré, Si*, ou bien *Si, Ut, Ré*.



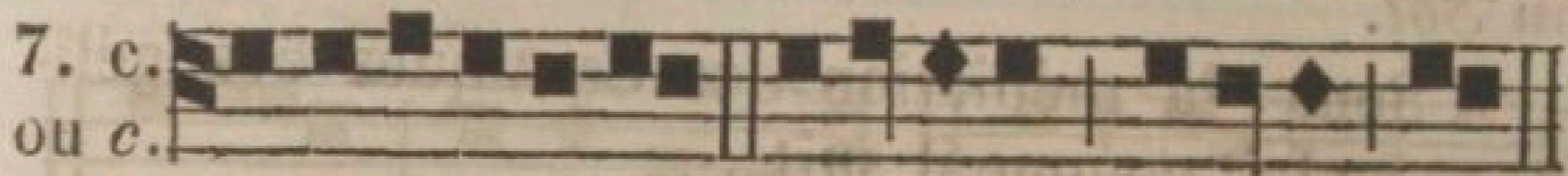
Les commencements d'Antiennes doivent être *Ré, Si, Ré, Mi, Ré*, ou *Ré, Si, Ut, Ré*, ou bien *Ré, Sol, Si, Ré*.





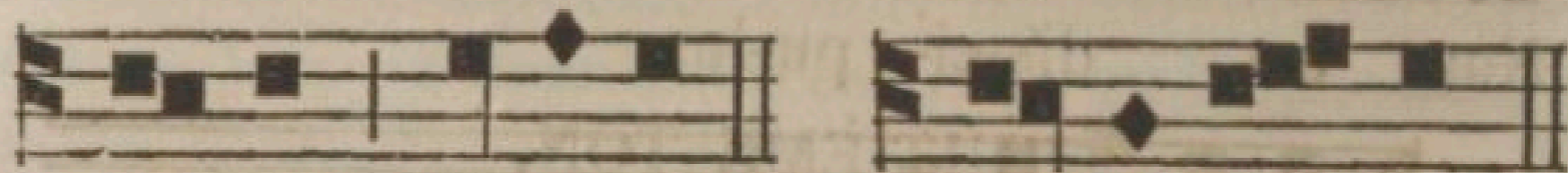
Ca-ro me- a.

Redempti- o-nem.



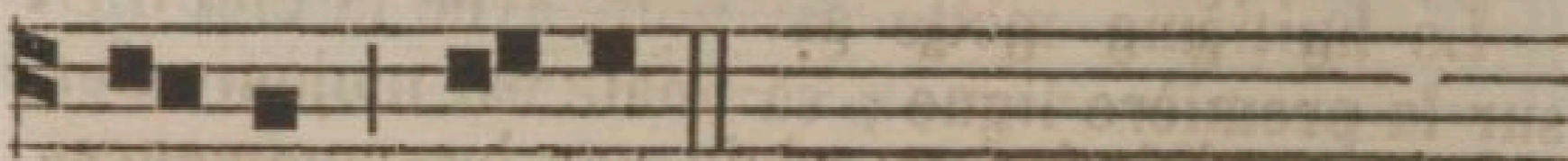
e u o u a e. Lu-cife-rum genu-i te.

Les Antiennes de cette modulation commencent *Ut, Si, Ut, Ré*, ou bien *Ut, Si, La, Ut, Ré*.

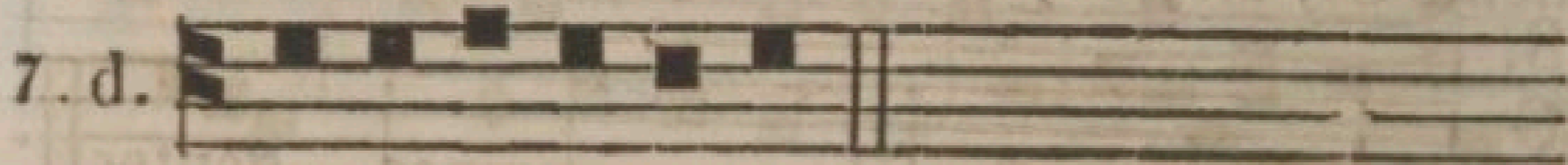


Di- xit Do-mi-nus.

Commo-ve- runt.



Di- co vo- bis.



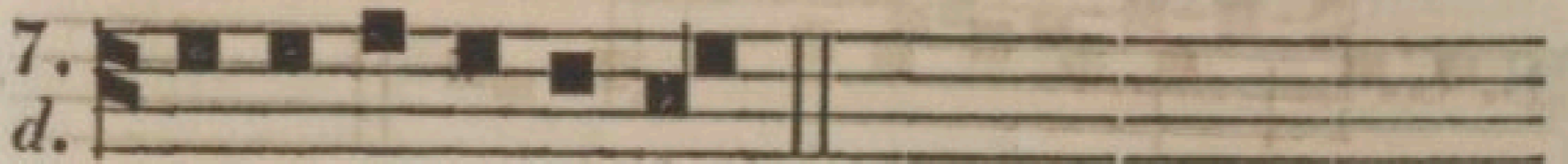
e u o u a e.

Ses Antiennes commencent *Sol, Si, Ut, Ré*, pourvu que dans l'intonation on ne retombe pas au *Sol*.



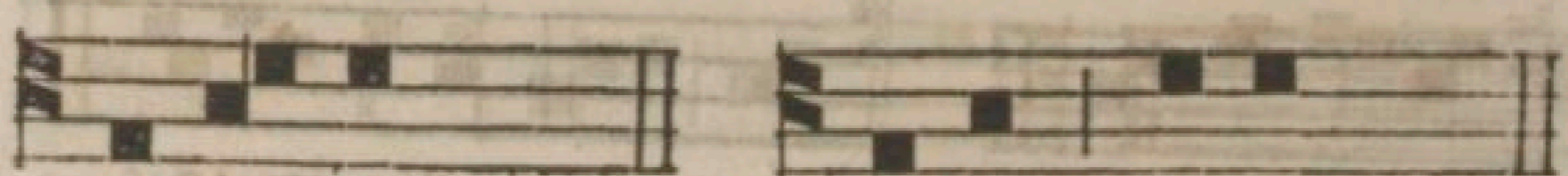
Af-fer-te Do-mi-no.

Quæsi- vit.



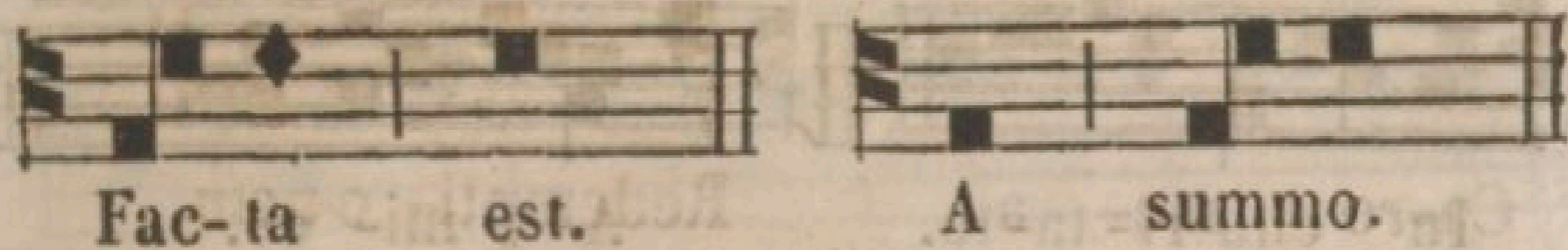
e u o u a e.

Ses Antiennes commencent *Sol, Si, Ré*, sans *Ut*; ou bien *Sol, Ré, Ré*, tous les deux sans retomber au *Sol* dans l'intonation.

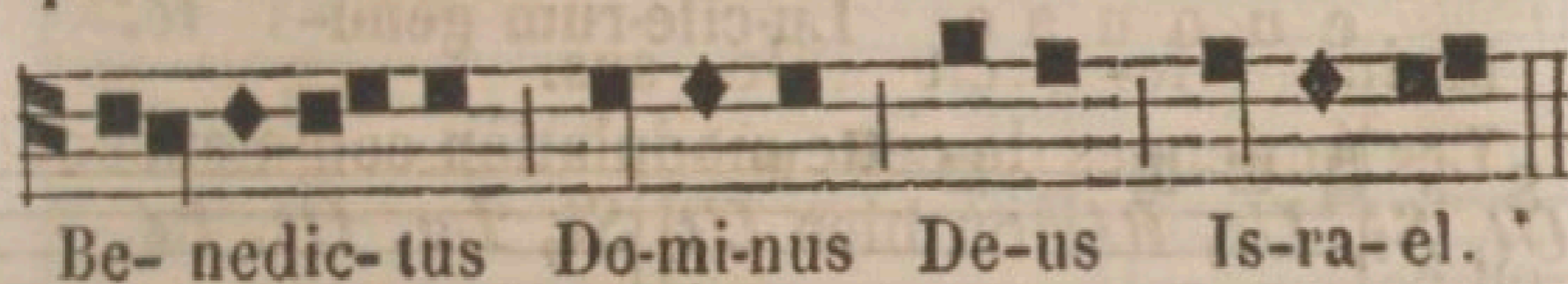


La-bo- ra.

Supra modum.

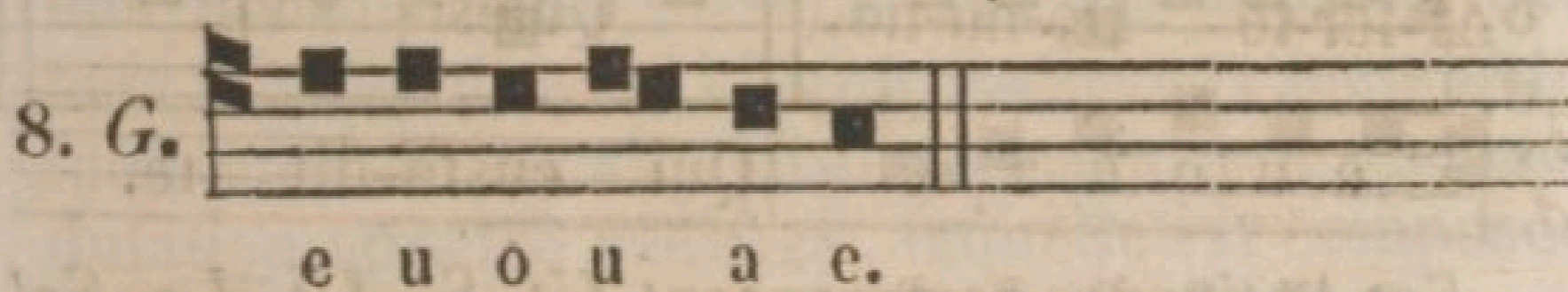
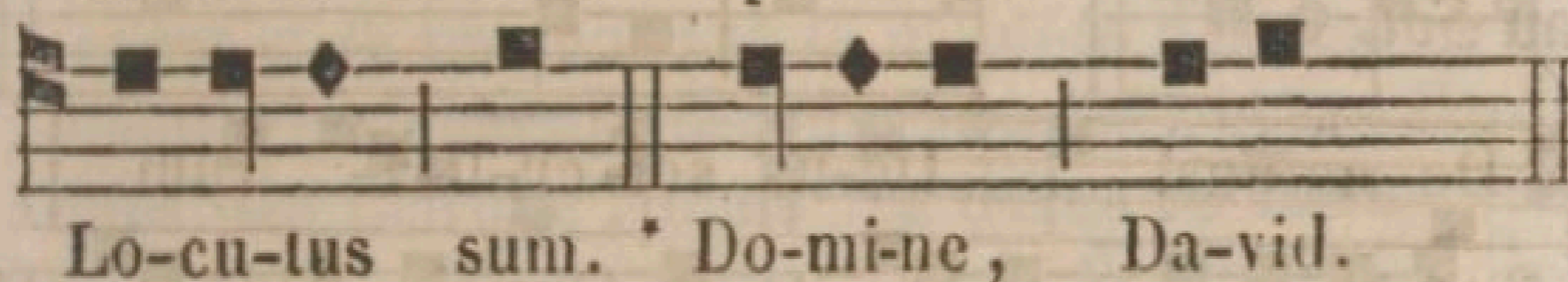
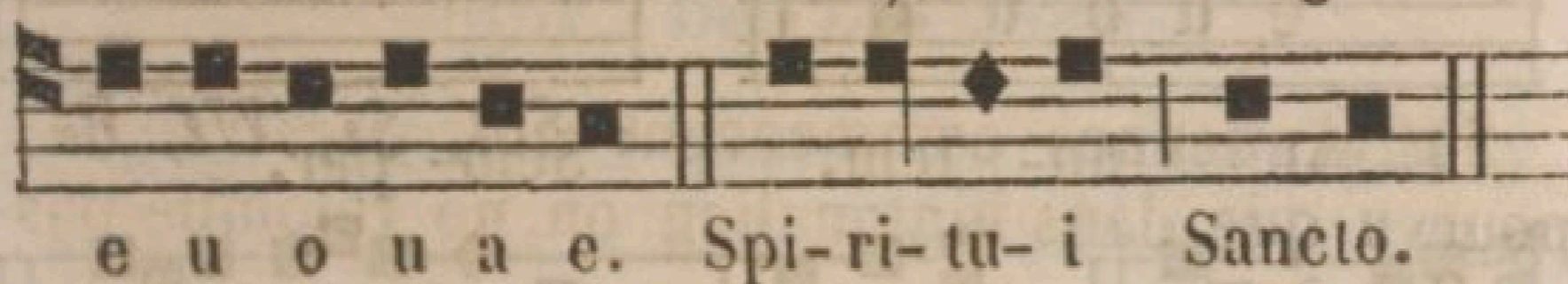
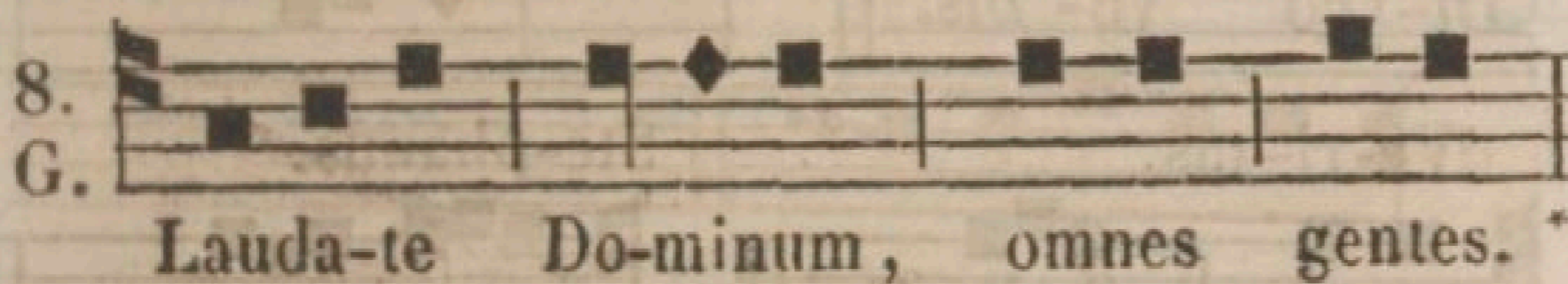


A Sens, la médiation des Cantiques évangéliques se fait comme il suit :

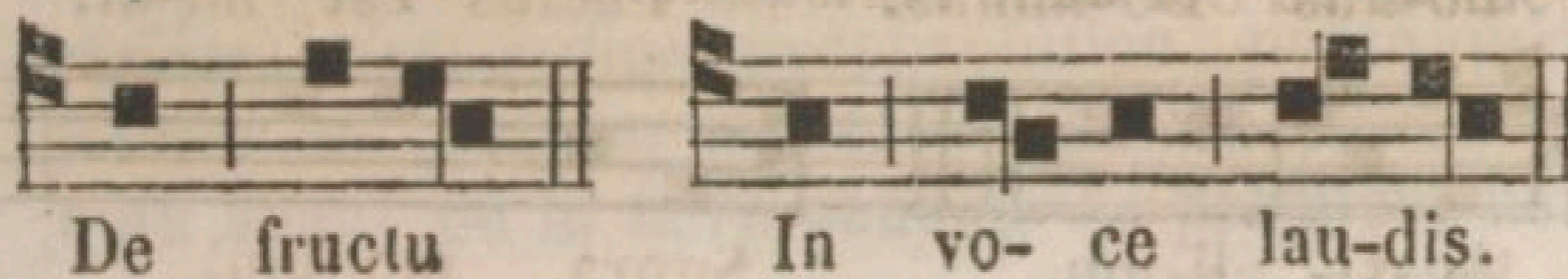


HUITIÈME TON.

Le huitième mode est noté avec la clef d'*Ut* sur la première ligne ; sa finale est toujours *Sol*, et sa dominante *Ut*.

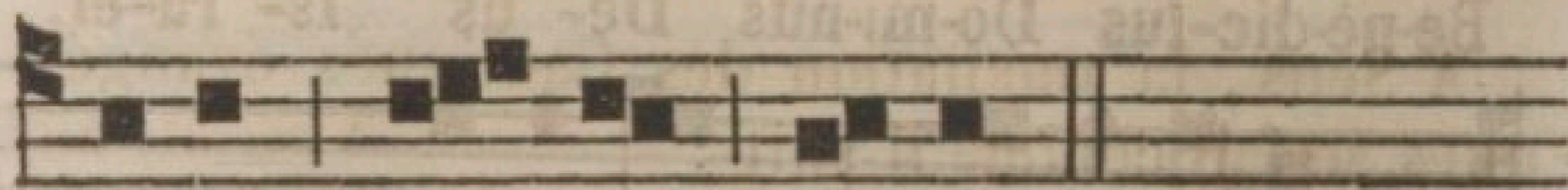


Cette modulation exige des Antiennes qui commencent autrement que par la dominante, et dans lesquelles néanmoins se trouve un *Si*.

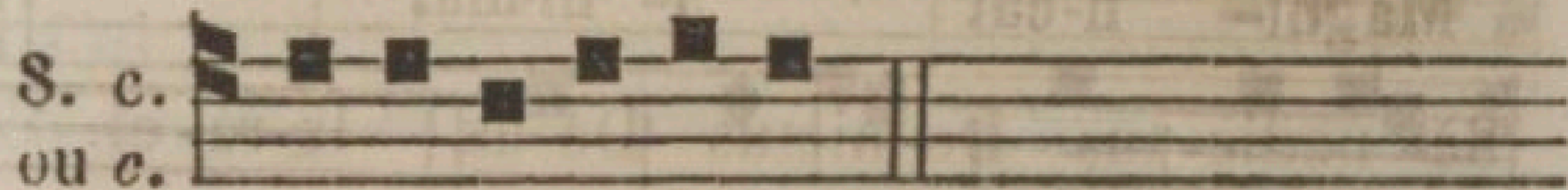




In cha-ri-ta-te. A-mi-ce.



Multa fe-cit Je-sus.

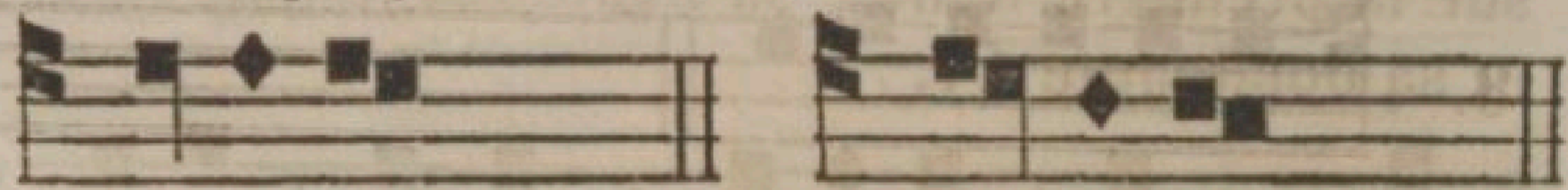


S. c.

ou c.

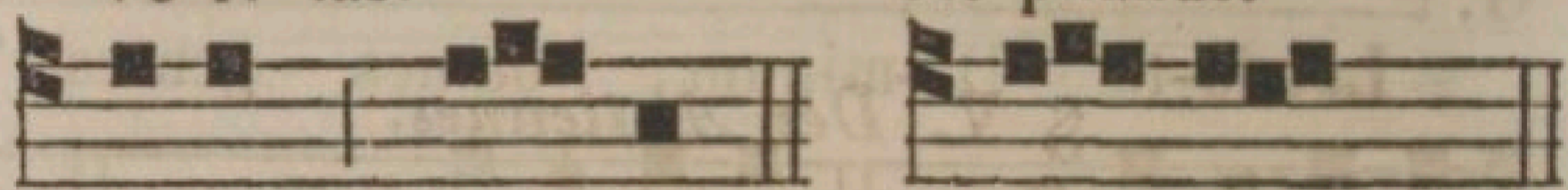
e u o u a e.

Cette modulation a toujours des Antiennes qui commencent sur la dominante et qui descendent, ou bien qui y reviennent.



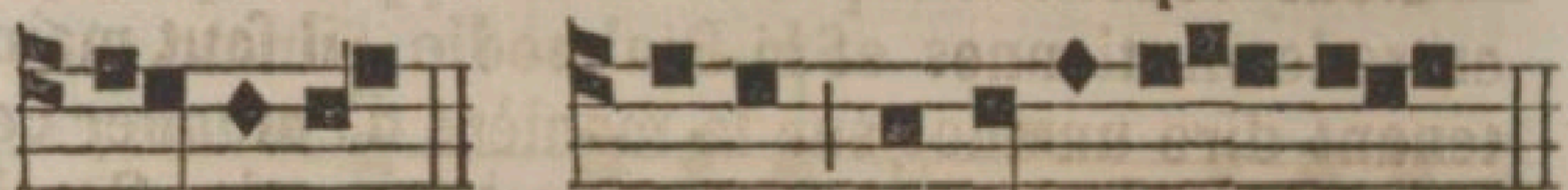
Ve-ri-tas.

Ste-phanus.



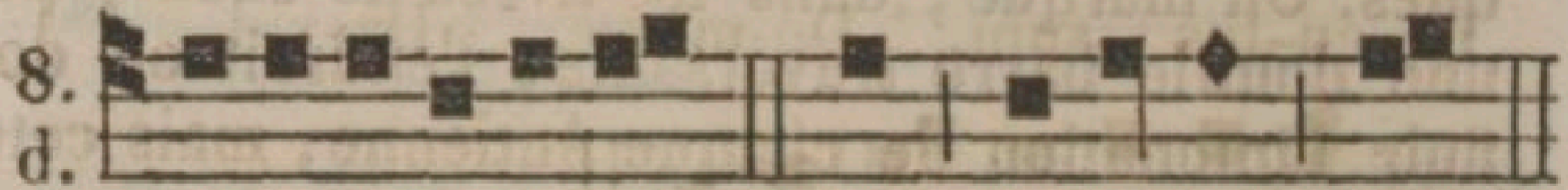
E-rat au-tem.

Sem-per.



Do-minus.

De-us sci-en-ti-a-rum.

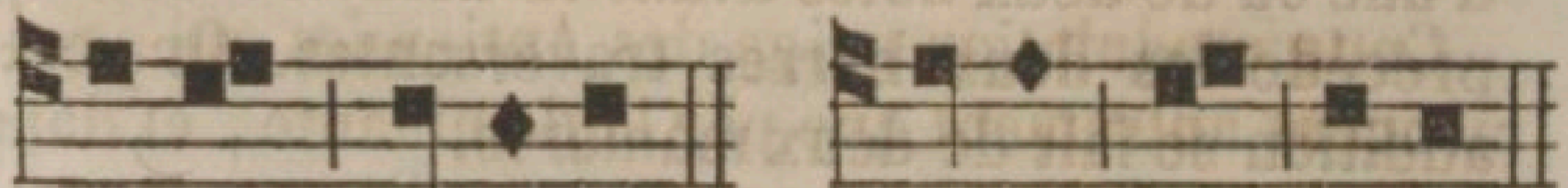


8.

d.

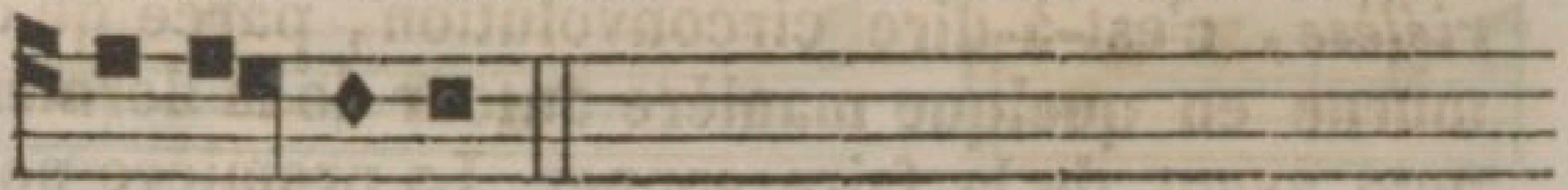
e u o u a e. Qui custo-dit te.

Ses Antiennes commencent *Ut, Si, Ut, La, Sol.*



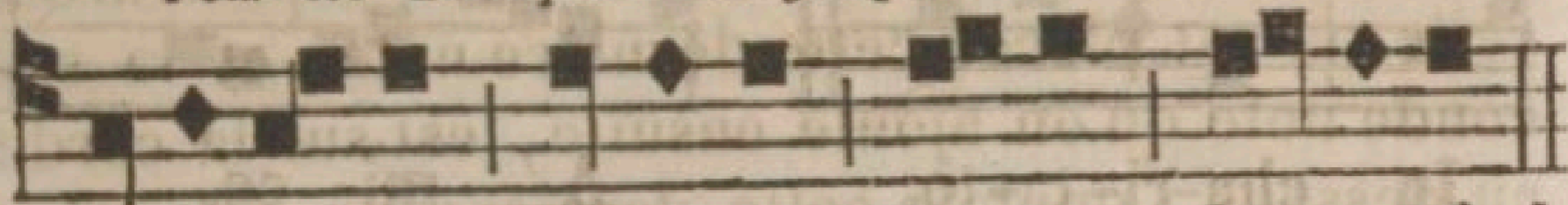
Bo-nus Do-minus.

Factus est mi-hi.

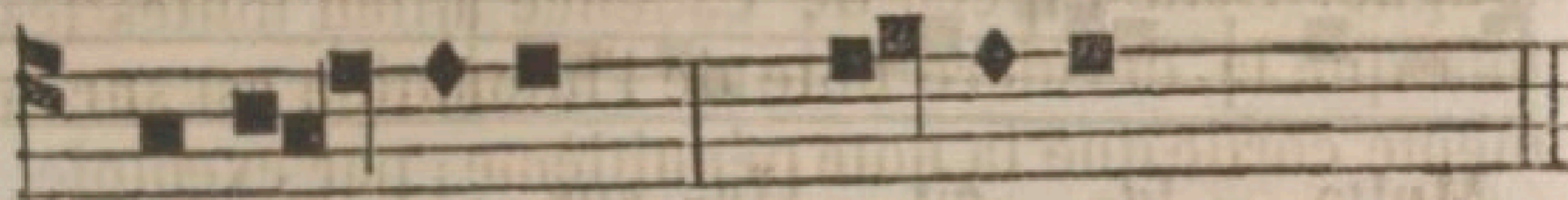


Au-xi-li-um.

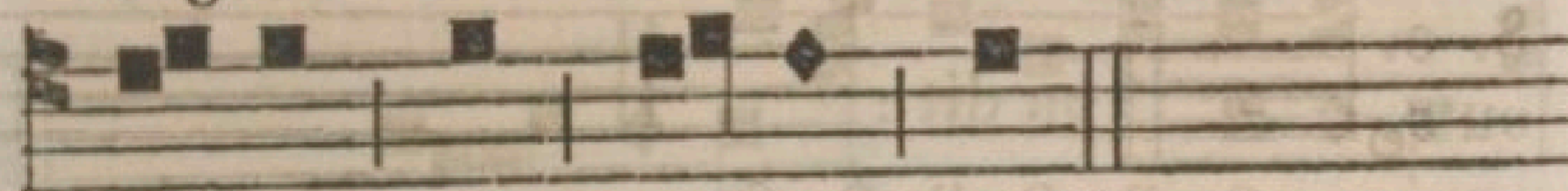
Pour les Cantiques Evangeliques du huitième ton.



Be-ne-dic-tus Do-mi-nus De-us Is-ra-el. *

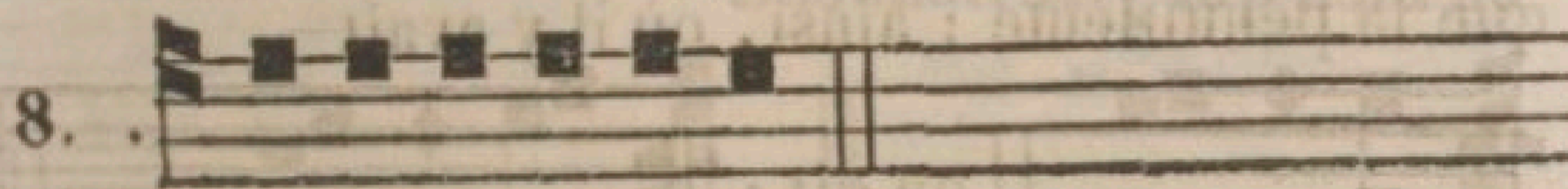


Magni-fi-cat a-ni-ma.



Mag-na qui po-tens est. *

Dans le chant Viennois le huitième ton a encore une modulation en b qui lui est particulière.



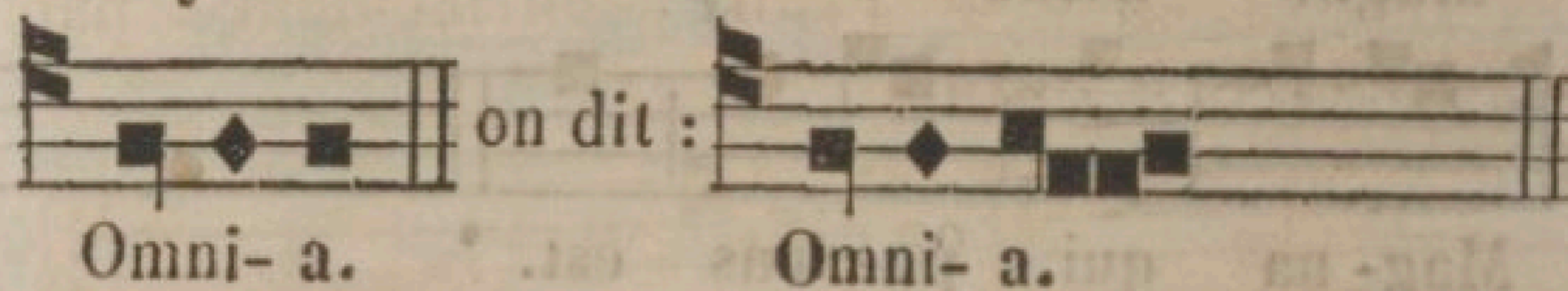
e u o u a e.

§ V. Des Antiennes.

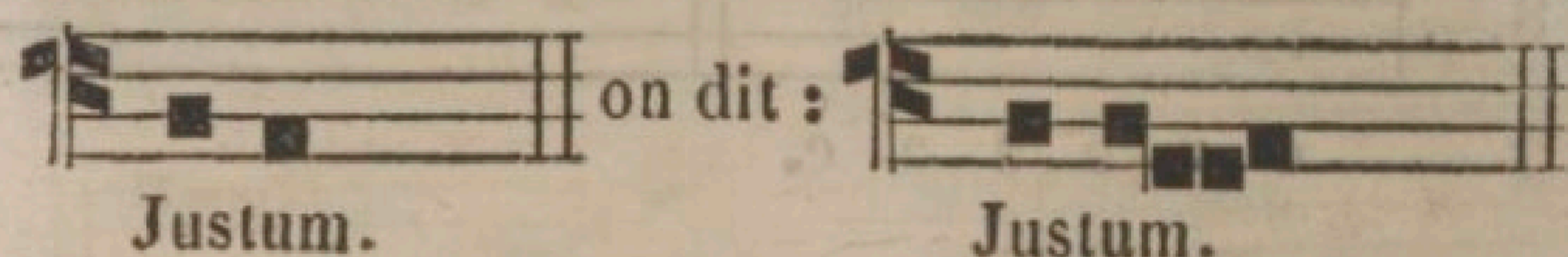
Nous venons de parler du rapport qu'il y a entre les Antiennes et la Psalmodie, il faut maintenant dire un mot sur la manière d'entonner ces mêmes Antiennes, avant les Psaumes et les Cantiques. On marque, dans les livres de chant, par une double barre traversante, l'endroit où doit finir l'intonation de chaque Antienne; mais cette intonation se termine ordinairement par une modulation appelée cadence, laquelle est composée d'une ou de deux notes avant la dernière note qui précède les deux barres traversantes. Or, cette addition se fait de deux manières.

Premièrement et plus communément par *périélèse*, c'est-à-dire circonvolution, parce qu'on tourne en quelque manière autour de la dernière note avant de la faire sonner. La première note

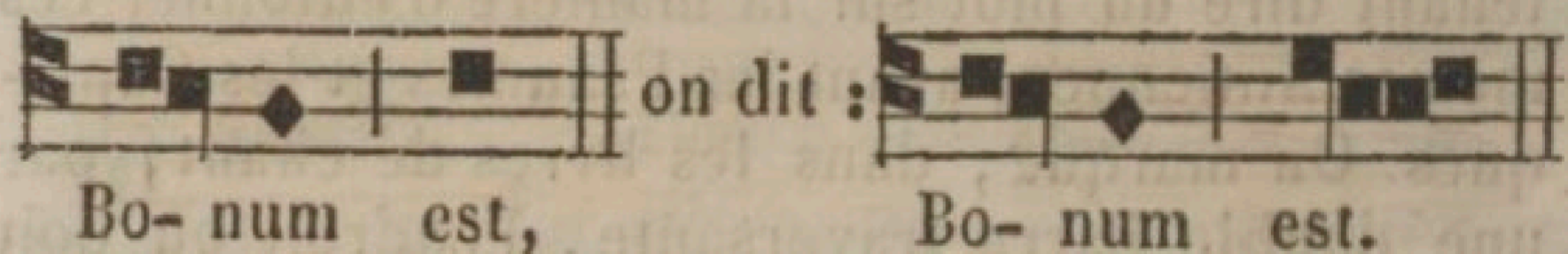
qu'on ajoute d'abord est sur la corde supérieure à celle où est placée cette dernière note ; et la seconde note qu'on ajoute ensuite, est sur la corde au-dessous : on fait cette dernière un peu plus longue. Cette espèce de cadence a lieu toutes les fois que la dernière note de l'intonation est sur la même corde que la note pénultième ; par exemple, où il y avait



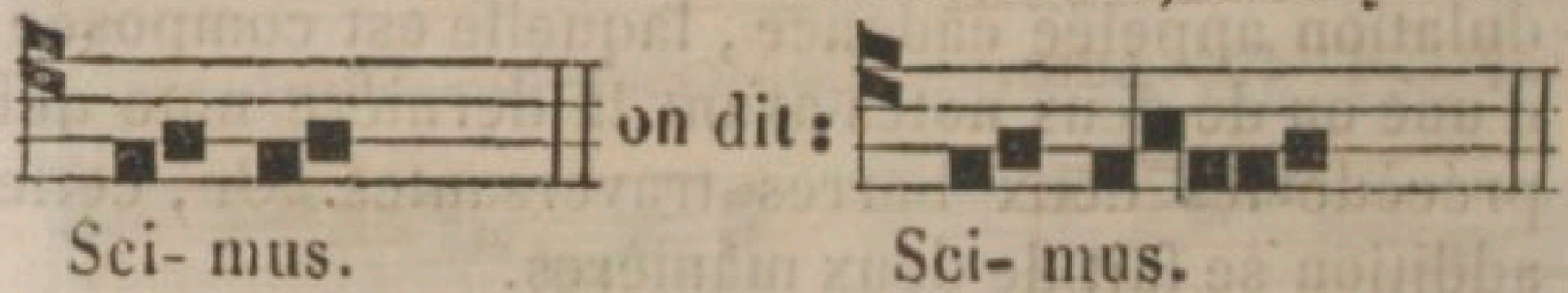
Cela se pratique de même lorsque la dernière note de l'intonation n'est que d'une corde plus bas que la pénultième : ainsi, où il y avait



On observe aussi la même règle, lorsque la dernière note est au-dessus de sa pénultième, mais sur une différente syllabe : ainsi, où il y avait



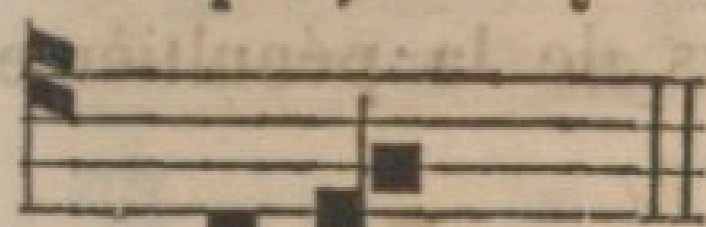
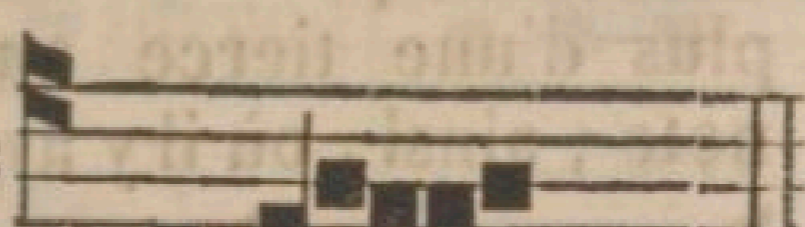
Et même si cette dernière note est sur la même syllabe, cela s'observe encore : ainsi, où il y avait



Secondement par *diaptose*, c'est-à-dire, inter-cidence. Cette seconde manière de finir l'intonation consiste en ce que la première des deux notes qu'on ajoute pour faire la cadence, est sur la

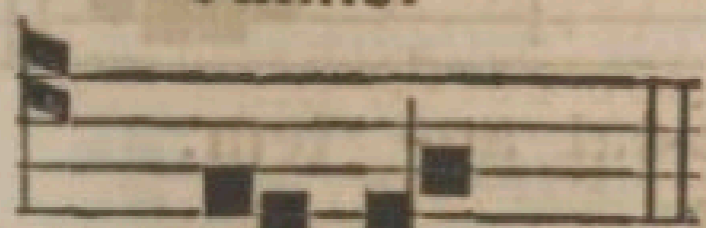
même corde que la note qui finira ; de sorte que la seconde qu'on ajoute, et qui est plus longue, se trouve entre deux notes de même son. C'est en quoi cette cadence diffère de la circonvolution.

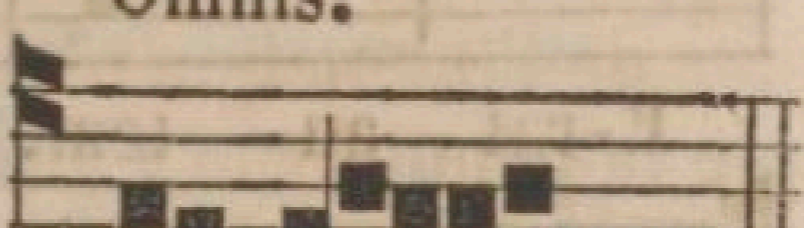
La diaptose s'observe ordinairement dans les intonations dont les deux dernières notes sont liées sur la même syllabe, et sont à tierce, quarte ou quinte, l'une de l'autre, en montant : par exemple, où il y avait

 on dit : 

Omnis.

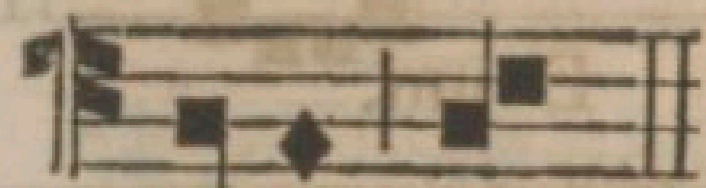
Omnis.

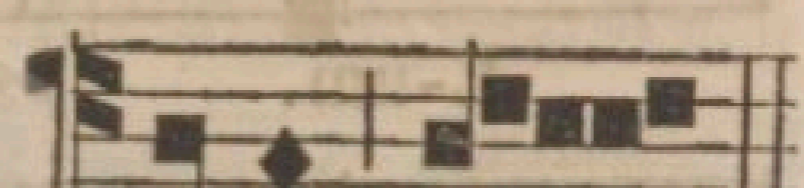




Mi-hi.

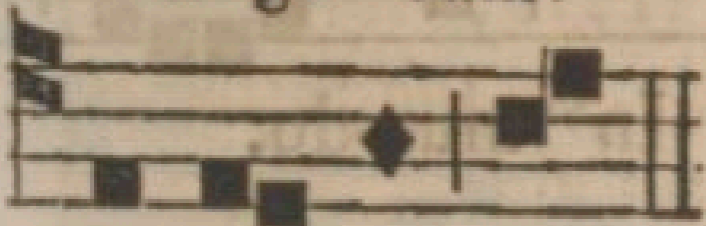
Mi-hi.

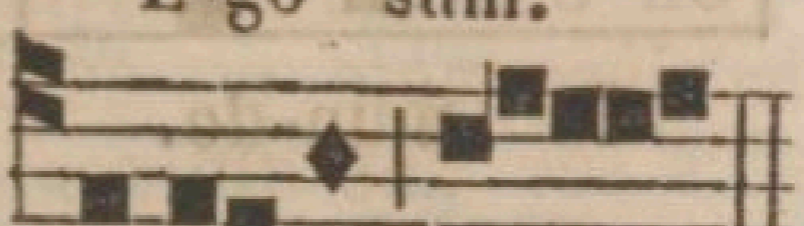




E-go sum.

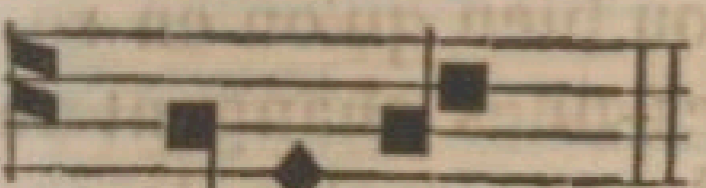
E-go sum.





E-xau-di nos.

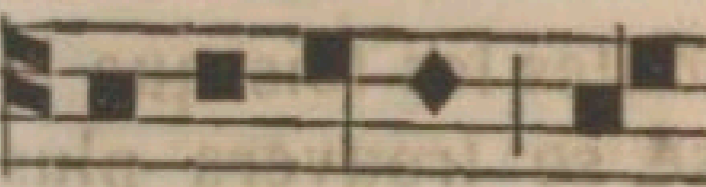
Exau-di nos.

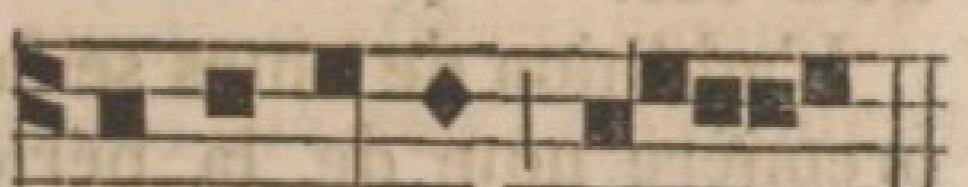




E-ri-tis.

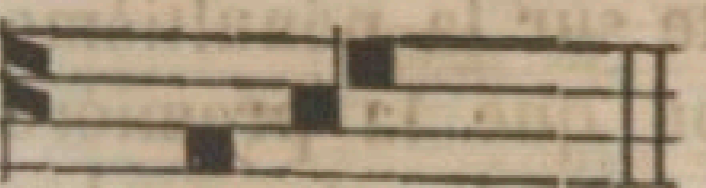
E-ri-tis.






Contrista-tus sum.


Contrista-tus sum.

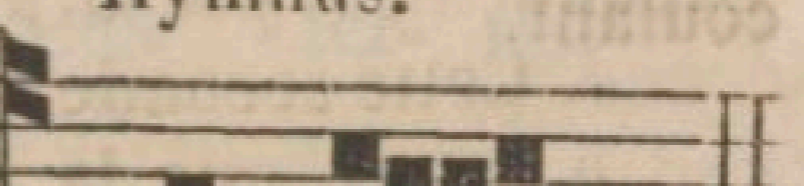




Hymnus.

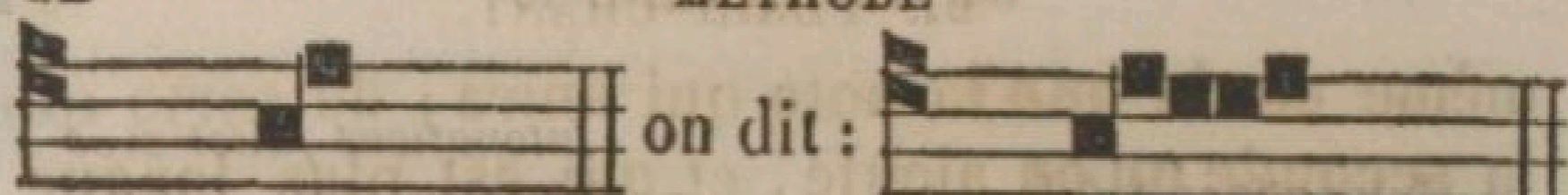
Hymnus.





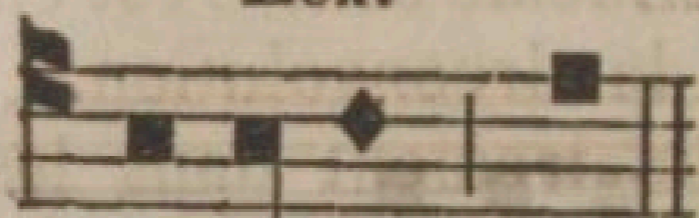
Nu-dus.

Nu-dus.

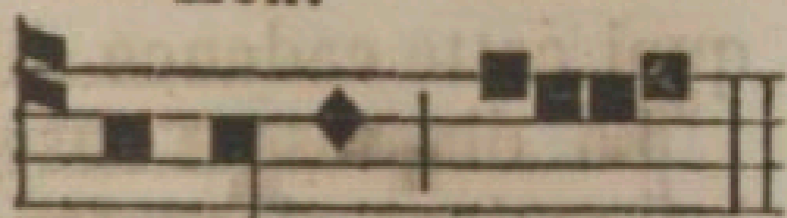


Lex.

Lex.

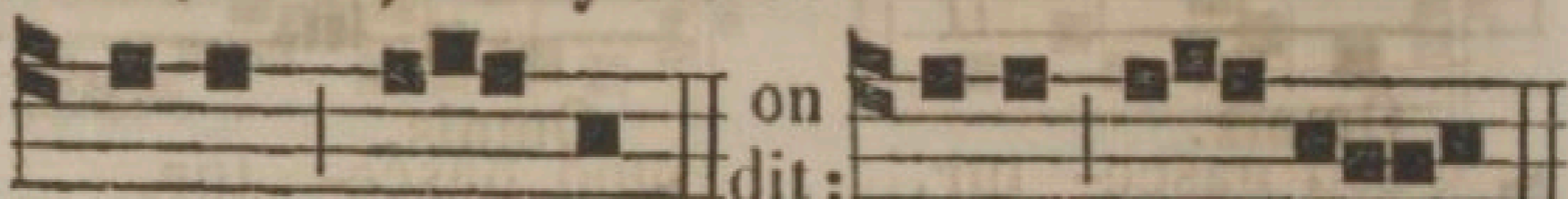


E-xu-i me.



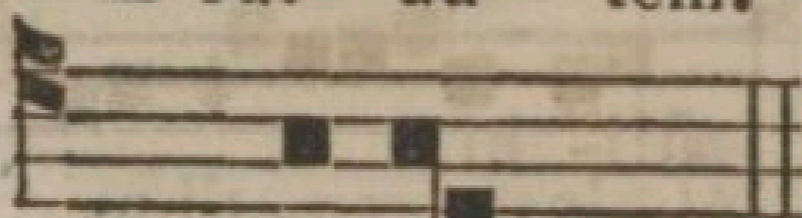
E-xu-i me.

La cadence par intercidence se pratique encore, lorsque la dernière note de l'intonation est plus d'une tierce au-dessous de la pénultième note ; ainsi, où il y avait :

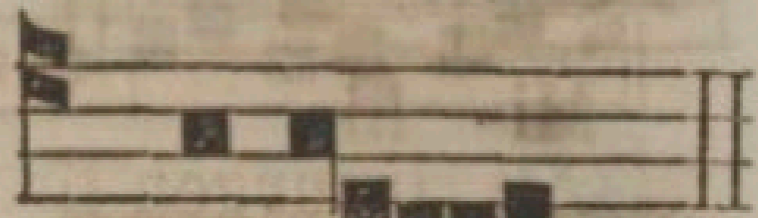


E-rat au-tem.

E-rat au-tem.



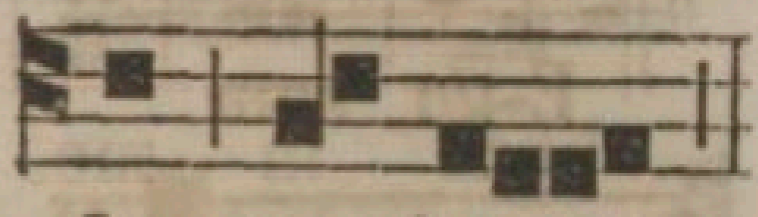
E-um.



E-um.



In mun-do.



In mun-do.

Il est des occasions où la cadence par périélèse exige qu'on ajoute des notes, ou bien qu'on en retranche, ou enfin que quelques-unes changent de place. Nous allons donner des exemples de ces trois cas.

L'addition de notes se fait toutes les fois que la première note de la périélèse se trouvera plus basse que la note précédente, et sur une syllabe différente ; car alors on ajoute sur la pénultième syllabe une note du même son que la première note de la périélèse. Cela rend le chant plus coulant.

Intonations à faire.

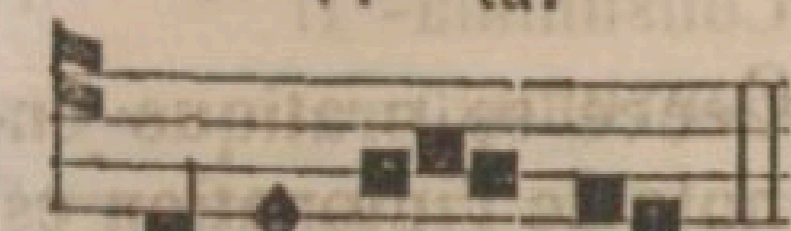
Intonations faites avec periclése précédée d'addition.



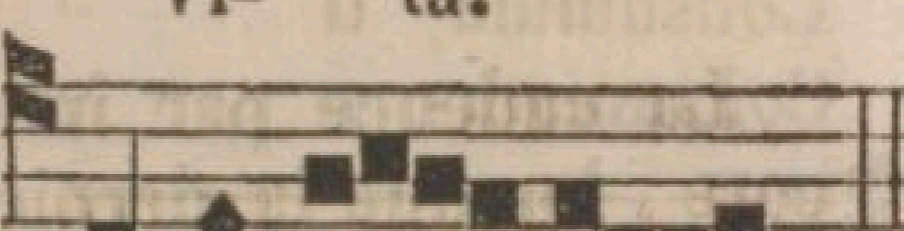
Vi- ta.



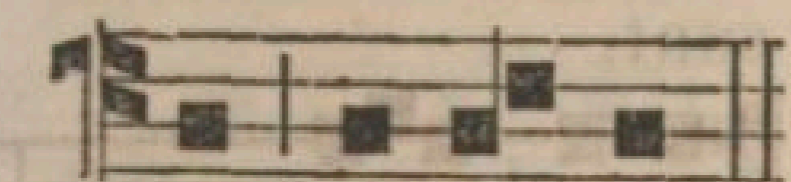
Vi- ta.



Ma-ni-fes- tè.



Ma-ni-fes- tè.



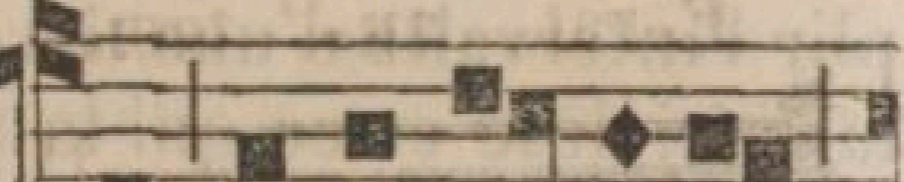
Quod nasce- tur.



Quod nasce- tur.



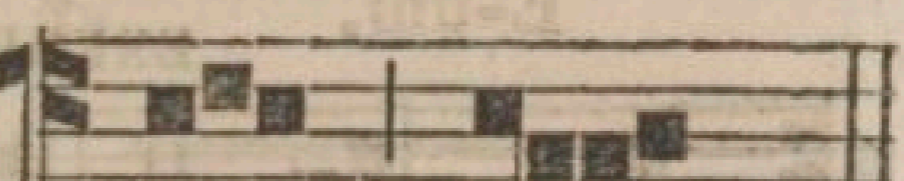
Ab insurgen-ti-



Ab insurgen-tibus



bus in me.



in me.



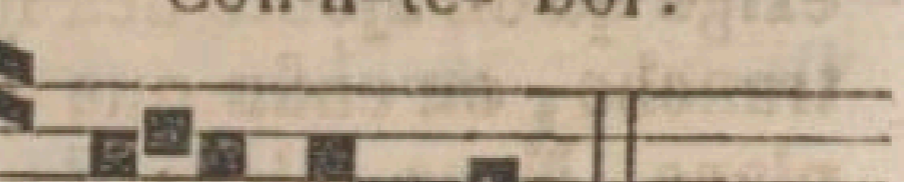
Confi-te- bor.



Con-fi-te- bor.



ti- bi.



ti- bi.



Respe- xit.



Respe- xit.



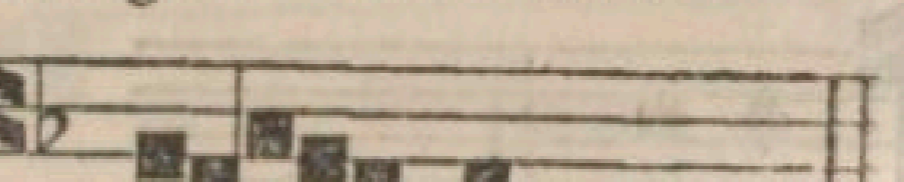
Re-ges ter- ræ.



Re-ges ter- ræ.



Ec- ce.



Ec- ce.

Cette addition se fait quelquefois sur la même syllabe où est la périélèse.

EXEMPLES.

Consumma- ti	Consumma- ti
Consumma-	Consumma-
sunt.	sunt.
ta.	ta.

L'addition se fait aussi quelquefois pour remplir l'intervalle d'une tierce qui se trouverait entre la périélèse et ce qui la précède, et qui ne ferait pas un bon effet sans cette addition.

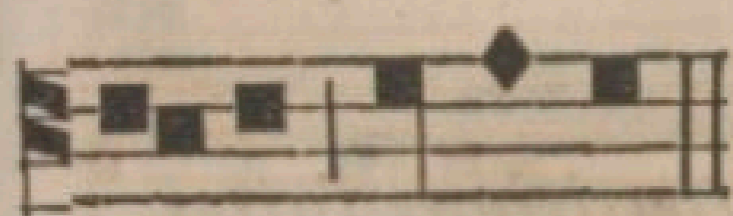
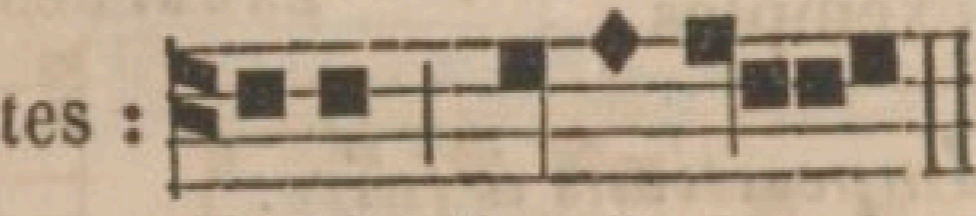
EXEMPLES.

Præ ti-mo-re.	Præ ti-mo-re.
Di-cit e-i.	Di-cit e-i.

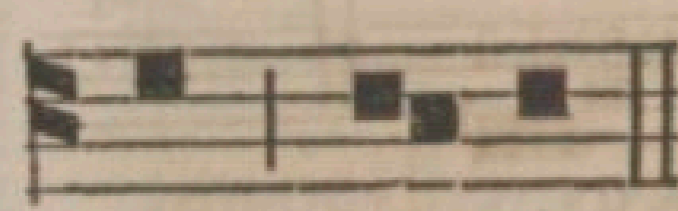
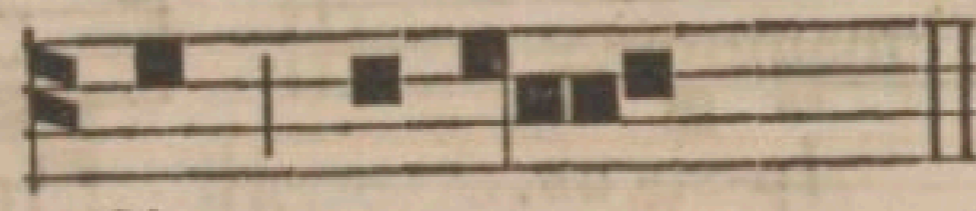
Suivant ce que dit Lebeuf, dans son traité du Chant, l'usage serait, 1^o d'omettre aux impositions des Antiennes du huitième mode, un *Mi* qui se trouve entre deux *Fa*, lorsqu'immédiatement après on passe au *Sol*. Au lieu de

	dites :	
E-rant A-pos-		E-rant A-pos-
to-li.		to-li.

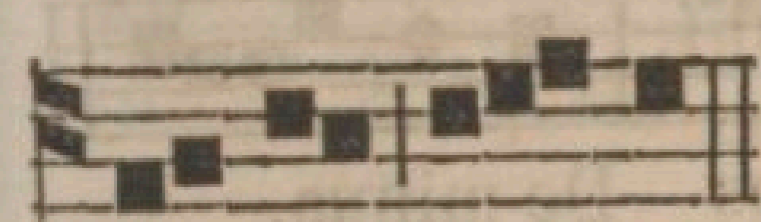
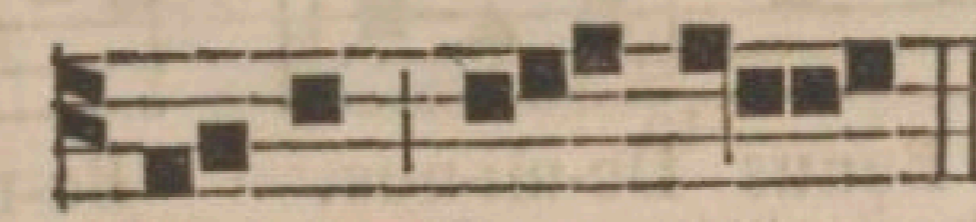
2° Aux impositions du septième mode on supprime un *Si* entre deux *Ut*, lorsqu'aussitôt après on doit monter au *Ré*. Au lieu de

 dites : 

Di- xit Domi-nus. Di-xit Dominus.

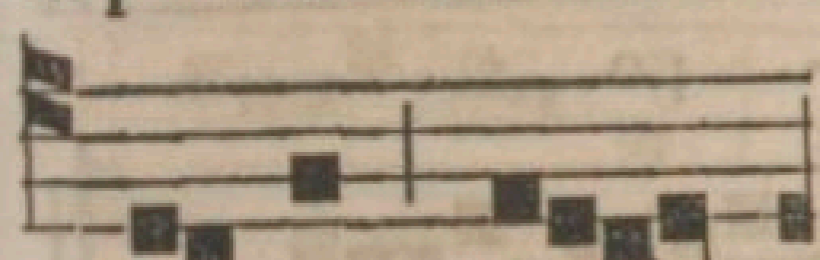
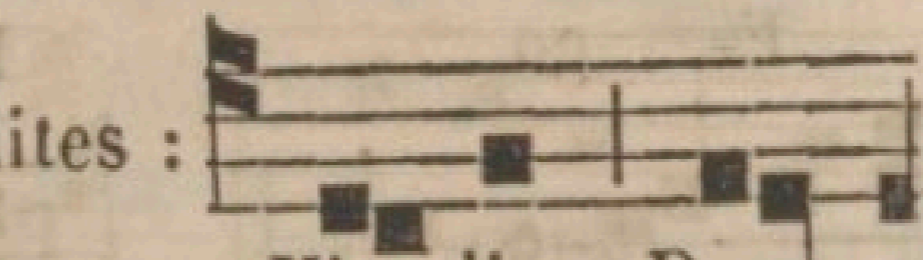
 

Sit no-men. Sit nomen.

Di- xit Je- sus. Di- xit Je- sus.

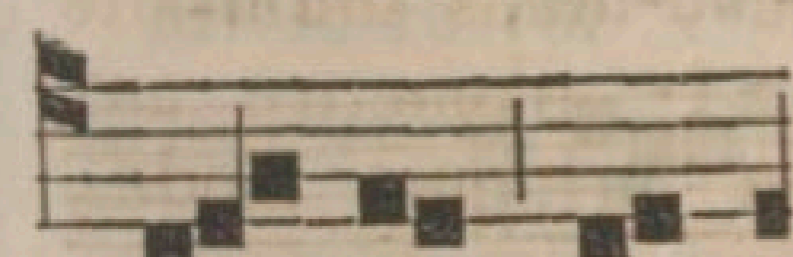
3° L'usage supprime encore, dans les impositions du premier et du second mode, un *Ut* placé entre deux *Ré*, lorsque c'est immédiatement avant la périélèse. Au lieu de

 dites : 

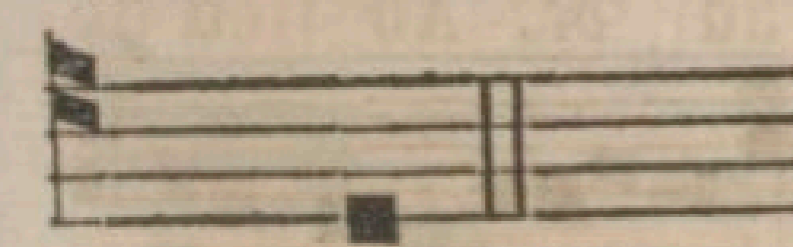
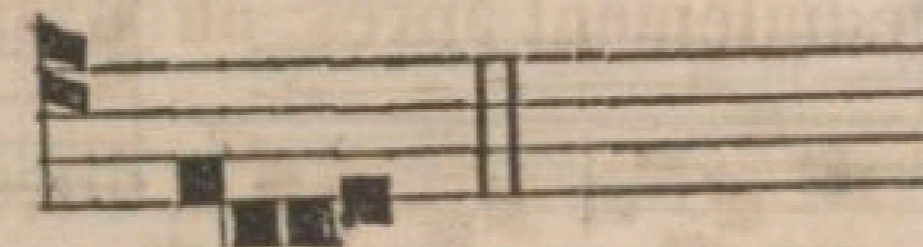
Vi- di Do- Vi- di Do-

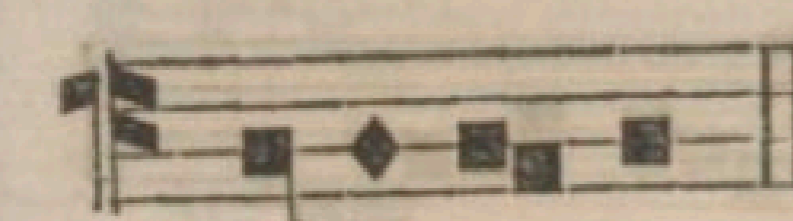
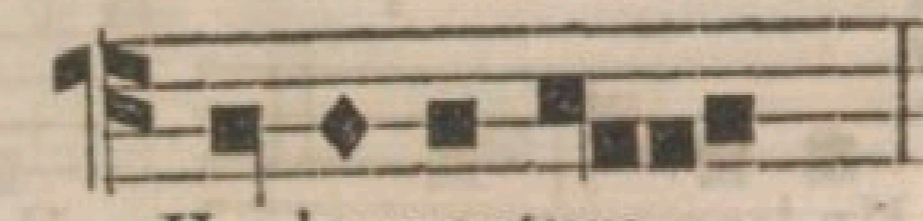
minum. mi-num.

Chris- tus Je- Chris- tus Je-

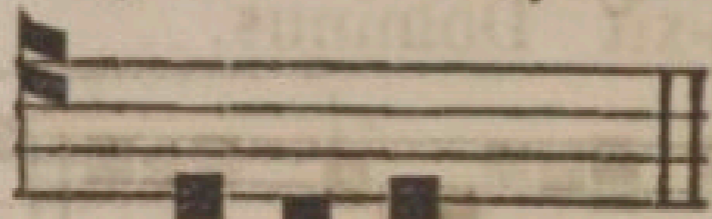
 

sus. sus.

Ho-locaus-tum. Ho-locoustum.

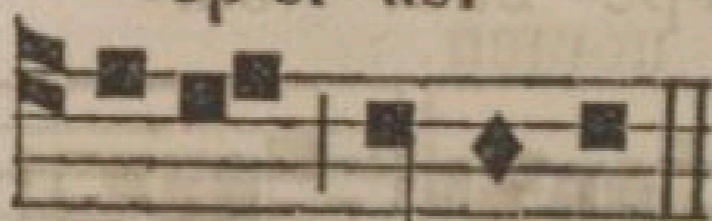
Quant au déplacement ou substitution de certaines notes pour parvenir à la cadence périodique, c'est au goût à l'indiquer. En voici plusieurs exemples.

*Impositions à faire.**Impositions faites.*

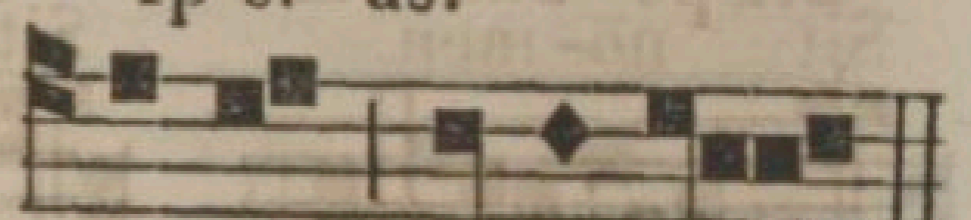
Ip-si-us.



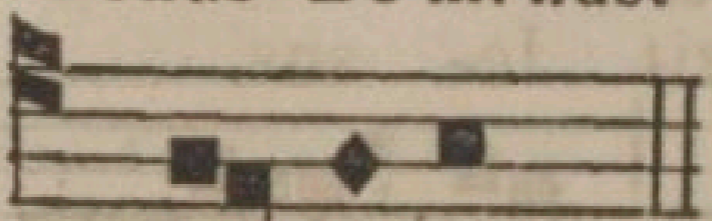
Ip-si-us.



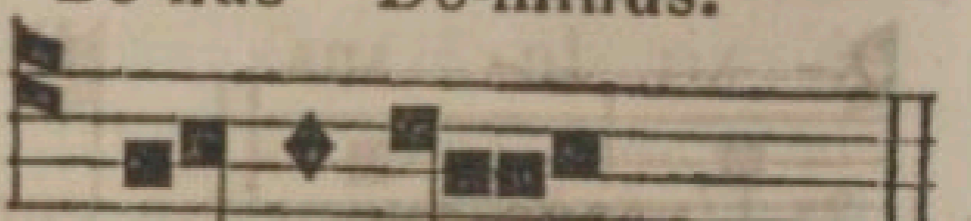
Bonus Do-mi-nus.



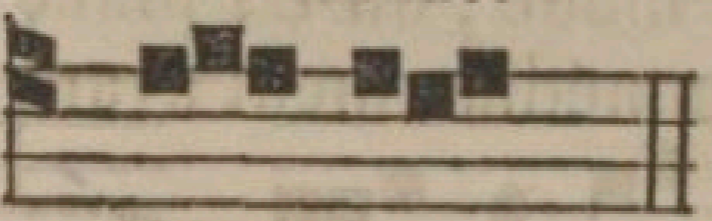
Bo-nus Do-minus.



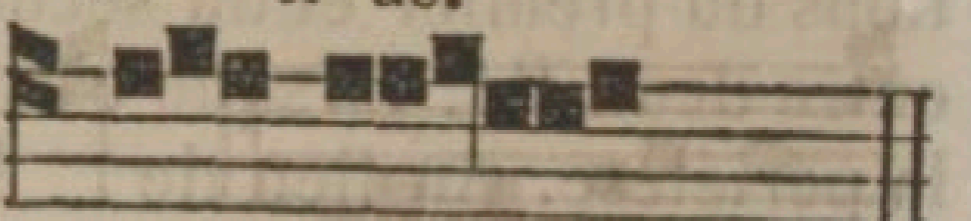
Fi-li-us.



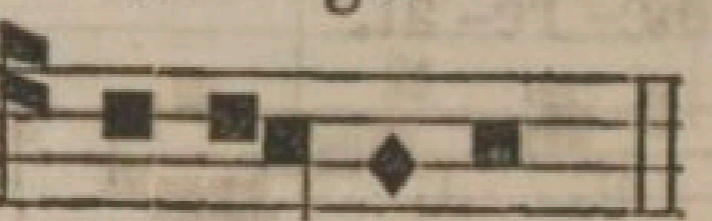
Fi-li-us.



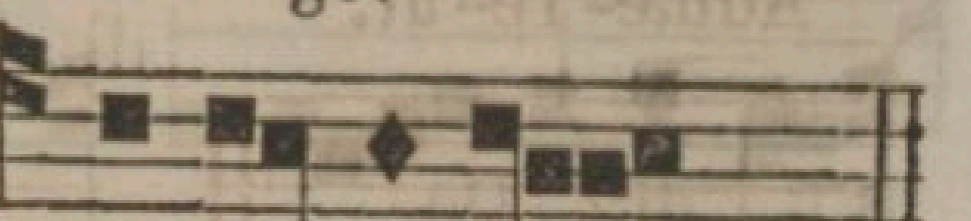
E-go.



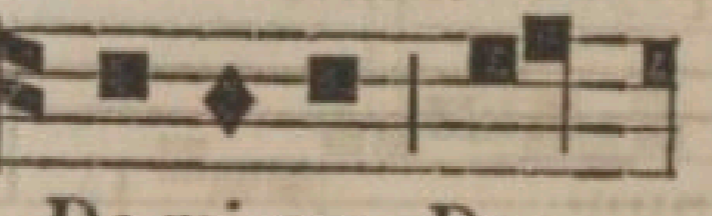
E-go.



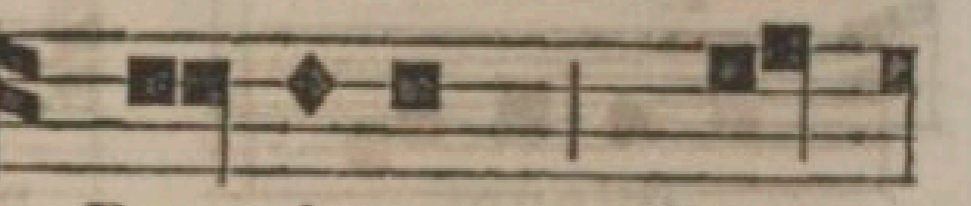
Sus-ti-nu-it.



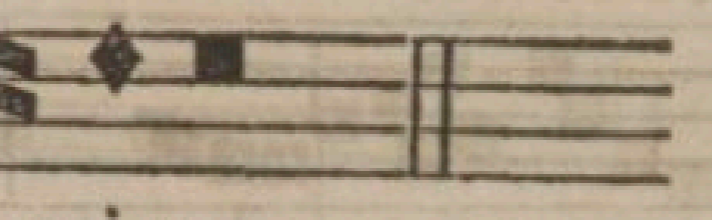
Sus-ti-nu-it.



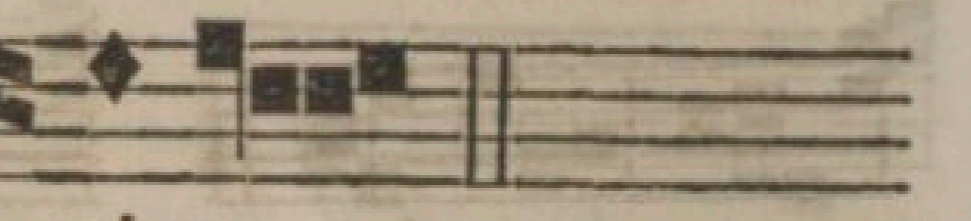
Do-mi-ne, Do-



Do-mi-ne, Do-



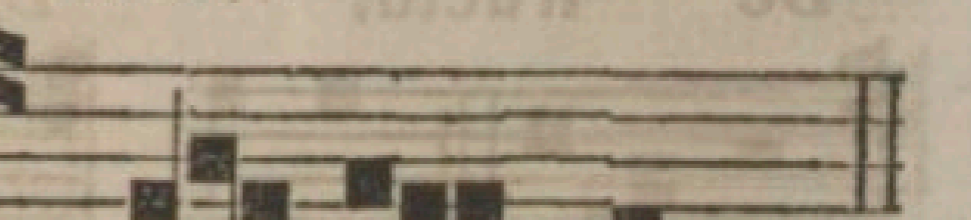
mi-ne.



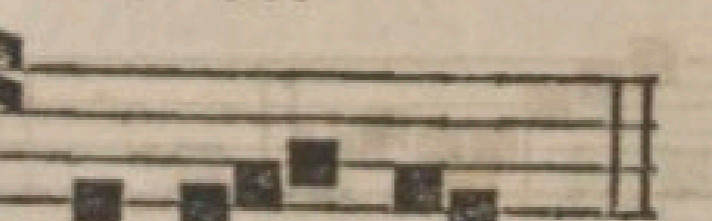
mi-ne.



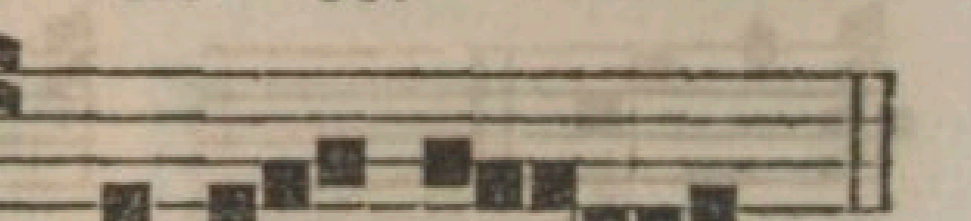
Ec-ce.



Ec-ce.



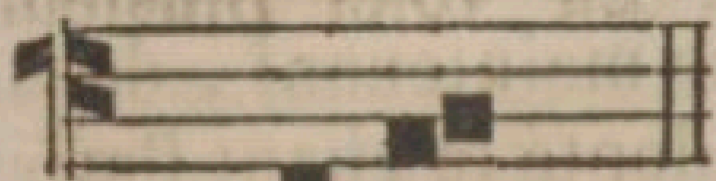
Ha-ben-tes.



Ha-ben-tes.

Impositions à faire.

Impositions faites.



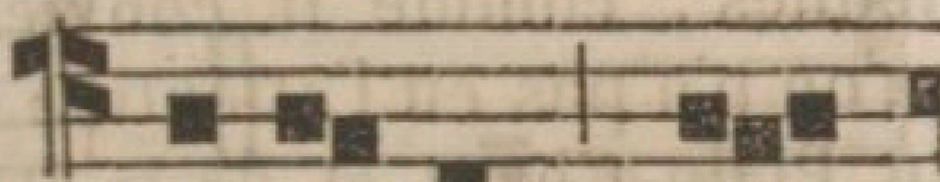
Ignem.



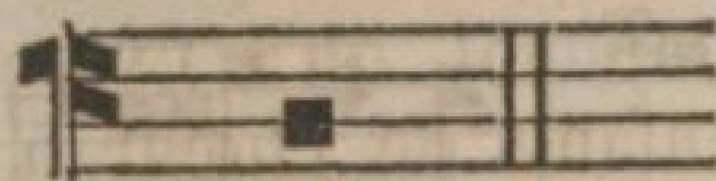
Ignem.



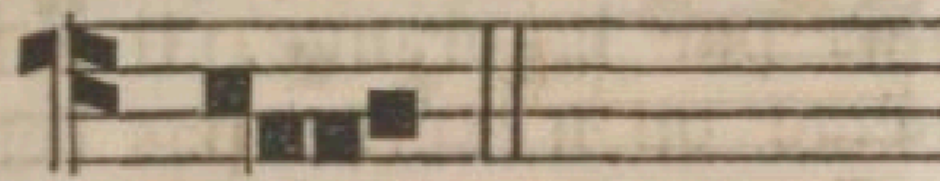
Stu-pe- bant om-



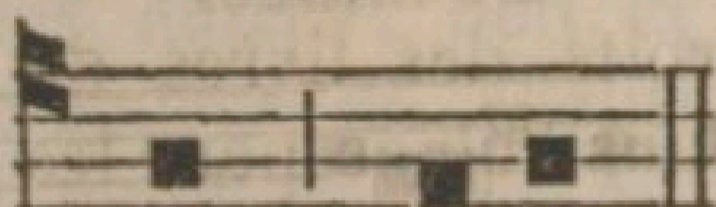
Stu-pe- bant om-



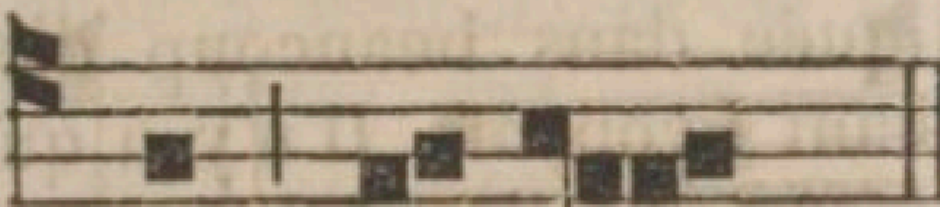
nes.



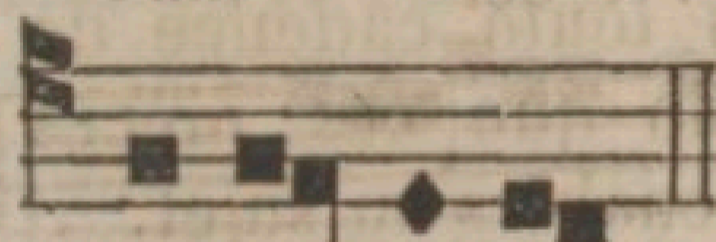
nes.



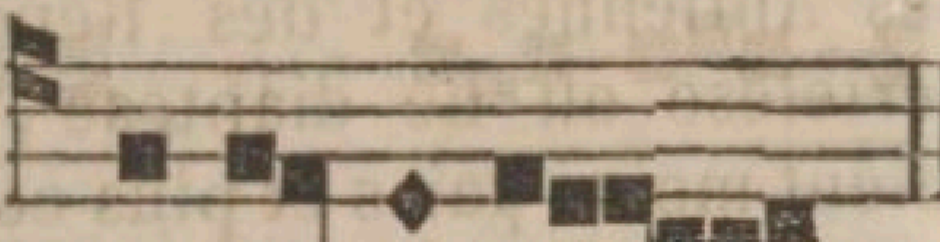
Jam e-nim.



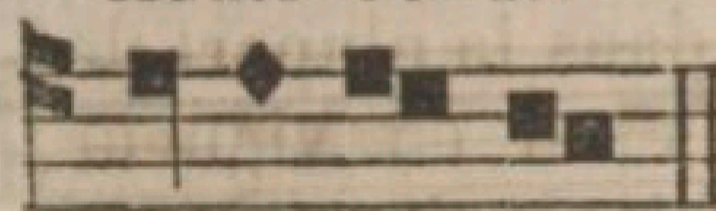
Jam e- nim.



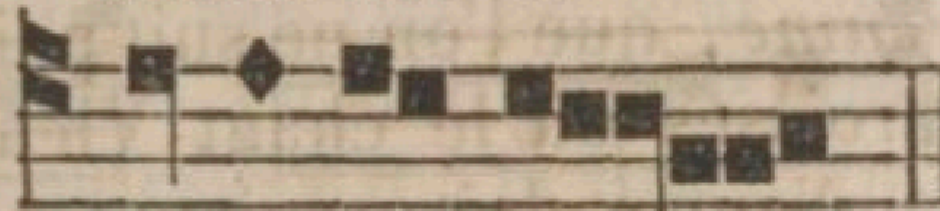
Adhæ- re- at.



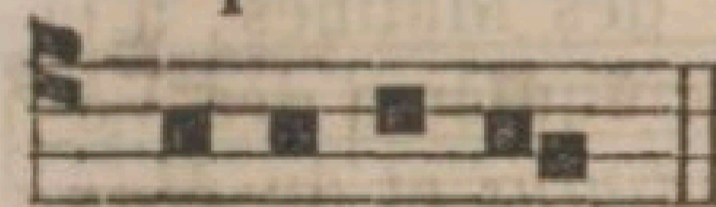
Adhæ- re- at.



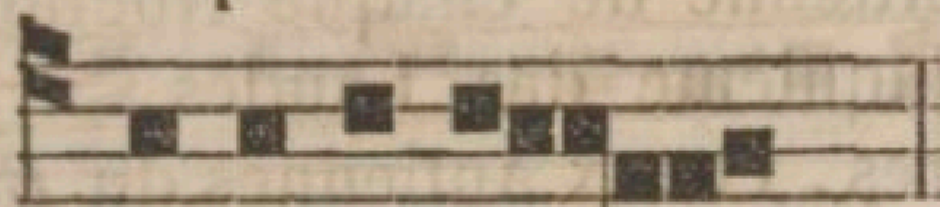
La-pi-da- bant.



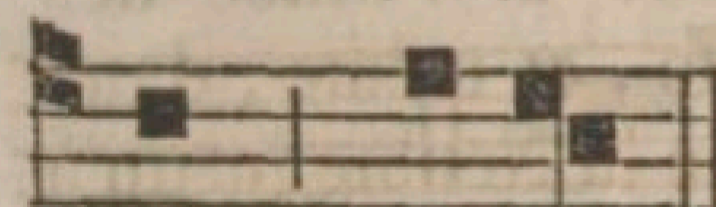
La-pi-da- bant.



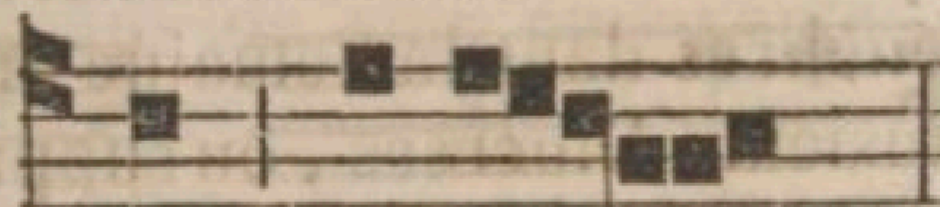
Mi-se-re-re.



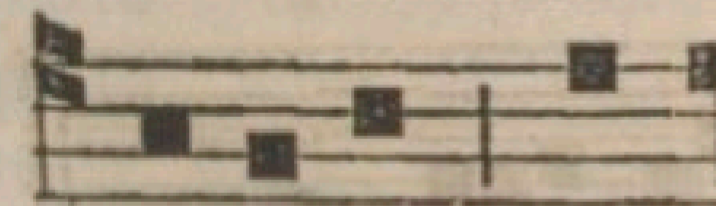
Mi-se-re-re.



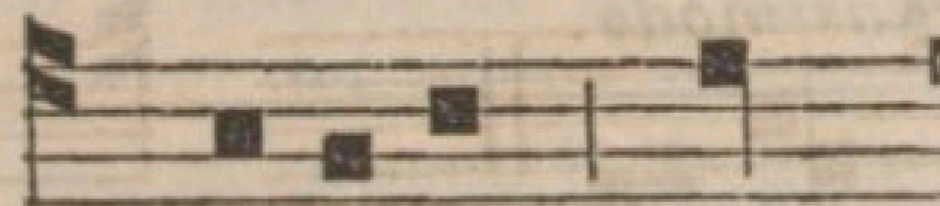
De fructu.



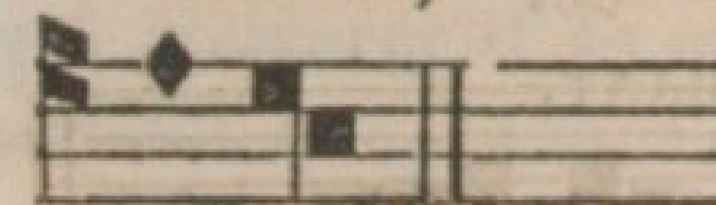
De fructu.



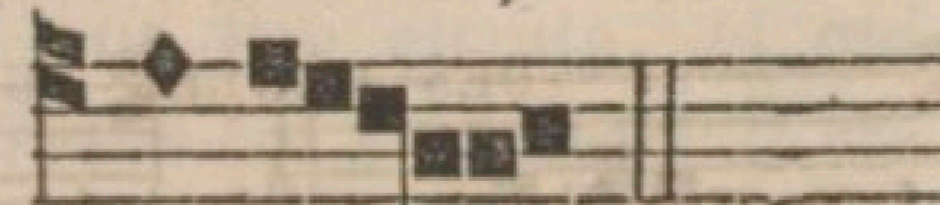
Ve-ni-te, fi-



Ve-ni-te, fi-



li- i.



li- i

Tels sont les principes qui doivent guider les chantres dans l'imposition des Antiennes ; principes déjà en vigueur dans l'ancien Antiphonier de Paris, en 1681. Je sais que maintenant, dans plusieurs diocèses où l'on a adopté le chant Parisien, on néglige de faire les intonations des Antiennes, comme il convient ; mais c'est parce qu'on n'a pas eu l'attention de recourir aux règles du Plain-Chant et de la Psalmodie. Il était donc essentiel de les rappeler ici, afin qu'on ne péchât plus par ignorance. Il est étonnant qu'à Lyon même on n'exerce pas les enfants de chœur à entonner les Antiennes de la manière qui est indiquée dans beaucoup d'endroits des livres du chant Lyonnais. Il n'y a que dans l'office pour les Morts que l'on doit supprimer aux impositions des Antiennes et des Répons toute cadence de périélèse ou de diaptose, afin que ces pièces soient moins gaies et plus convenables au sujet.

Nous pourrions rappeler ici les règles de la *Neume*, que l'on ne suit point dans la plupart des Paroisses où le chant Viennois est en vigueur. La Neume doit toujours se faire à la troisième Antienne de chaque Nocturne des Matines, à la cinquième des Laudes, à la cinquième des Vêpres, et aux Antiennes du *Benedictus* et du *Magnificat*. On l'omet entièrement à l'Office des Ténèbres dans la Semaine-Sainte, et même, dans plusieurs Diocèses, on supprime la Neume jusqu'à l'Office des premières Vêpres du Dimanche de *Quasimodo*.

CHAPITRE VI.

DES RÈGLES DU CHANT.

Il ne suffit pas d'être instruit des différentes modulations des Psaumes et de savoir imposer

une Antienne , il faut encore observer les choses suivantes : la façon de régler sa voix , la mesure , la tenue , la respiration , les repos différents , la prononciation et l'unisson que l'on doit garder dans la Psalmodie et dans le Plain-Chant.

§ I. De la Voix.

La façon de régler sa voix est de la rendre toute naturelle , sans feindre et sans la forcer ; si pourtant on a la voix trop rude , il faut tâcher de l'adoucir autant que l'on peut.

Celui qui a la voix trop forte en comparaison des autres , doit la donner à proportion de la grandeur de l'église où il chante ; car sans cela il fatiguerait les autres , qui , pour se faire entendre , forceraient trop leur voix ; et s'il ne savait pas le chant , ou qu'il n'en fût pas sûr , il troublerait le Chœur : en ce cas il faut qu'il dirige sa voix de manière à ce qu'il puisse entendre les autres pour se régler. S'il ne sait rien du tout , ou s'il ne chante que par routine , il doit encore plus s'appliquer à écouter les autres ; s'il a la voix tout-à-fait discordante , il ne doit jamais chanter que des choses auxquelles il est obligé par son état.

Il faut éviter un défaut essentiel dans le chant , c'est de ne point aspirer les notes dans leur liaisons , en donnant des coups de voix épouvantables , *ha, ha, he, he*, sous prétexte que le Plain-Chant , selon son étymologie , doit être plain et battu : on peut fort bien le battre et le rendre plain , sans affecter de donner des coups de voix trop forts , en ouvrant et refermant la bouche à chaque note , et en prononçant les voyelles qui gouvernent le mot que l'on chante , et qui servent aux liaisons , comme s'il y avait un *H* aspiré à chaque fois qu'on les réitère. Il y en a qui articulent toutes les notes liées , comme s'il y

avait ces deux voyelles, *ué, ui*; il faut que la bouche reste ouverte d'une manière naturelle pour chaque voyelle sur laquelle on doit faire des liaisons, laissant sortir la voix naturellement et sans contrainte.

Il faut chanter uniment et également, soutenir les notes carrées qui précèdent les brèves, de la moitié de leur valeur plus que les autres, parce qu'elles empruntent de la brève qui suit la moitié de sa valeur; c'est pourquoi la brève doit être passée plus vite et légèrement, en faisant pourtant sentir la syllabe qui est dessous, sans l'appuyer.

Il ne faut point faire de cadence, ni de tremblement lorsqu'on chante en Chœur, c'est-à-dire, tous ensemble; mais lorsqu'un seul chante une pièce, il lui est permis de chanter le plus proprement qu'il peut, d'orner sa voix sans trop d'affectation: il y en a qui affectent de trembler sur le *Si* et sur le *Mi*; c'est un mauvais principe donné par certains maîtres, fort mal à propos; le chant ne devient pas plus plain et battu, lorsqu'il est figuré par une cadence ou tremblement.

§ II. De la Mesure.

Comme le chant des Psaumes et tout ce qui concerne le Plain-Chant sont consacrés au service de Dieu, on doit s'appliquer à le chanter avec beaucoup de dévotion. Pour cela il faut avoir égard à la qualité des Fêtes et à leur solennité.

La mesure consiste à chanter lentement aux Fêtes de première solennité; modérément aux Fêtes du second ordre; gravement aux Fêtes doubles, aux jours de Dimanches et autres Fêtes; non-seulement parce que ces jours sont plus particulièrement consacrés à Dieu, mais aussi pour

l'édification du peuple. Quant aux autres Fêtes qui sont au-dessous, comme les semi-doubles, simples, feries, petites Heures, anniversaires non solennels, on peut chanter ce qu'on appelle rondement, sans vitesse; excepté aux Complies de Carême où l'on doit chanter gravement, les jours de Fêtes où les Vêpres se disent le matin.

Les intonations des Antiennes, celles des Répons et leurs Versets, doivent être faites lentement aux grandes Fêtes; gravement dans toutes les autres au-dessous, et généralement dans tout ce qu'un ou deux chantent en particulier; mais ce que chante le Chœur ou en partie ou tout ensemble dans les grandes Fêtes, doit être chanté gravement en fait de Plain-Chant, et dans les Fêtes moyennes et au-dessus, un peu plus rondement.

Il faut excepter de cette règle l'*Introît*, l'*Offertoire*, les *Antiennes* que l'on chante au Saint-Sacrement, tant à la Messe qu'aux Saluts; les *Kyrie*, *Gloria*, *Credo*, *Sanctus* et *Agnus*, qui doivent toujours être chantés lentement aux premières solennités, gravement aux moyennes, et rondement aux petites Fêtes; mais ce qui se chante à l'adoration, en la présence du Saint-Sacrement, doit être chanté en tout temps avec beaucoup de solennité, c'est-à-dire fort lentement. Au reste on suit la règle prescrite ci-dessus pour les Répons.

Lorsqu'on va en procession, il faut chanter très-lentement pendant la marche; on chante une suite de mots qui forment un sens, et puis on fait un repos de quelques pas, et l'on reprend la suite.

Aux processions que l'on fait dans l'Eglise, sans sortir, l'on chante gravement, et l'on fait pourtant en sorte de finir la pièce de chant en arrivant dans le lieu de la Station, pour dire l'Oraison.

§ III. *De la Tenue.*

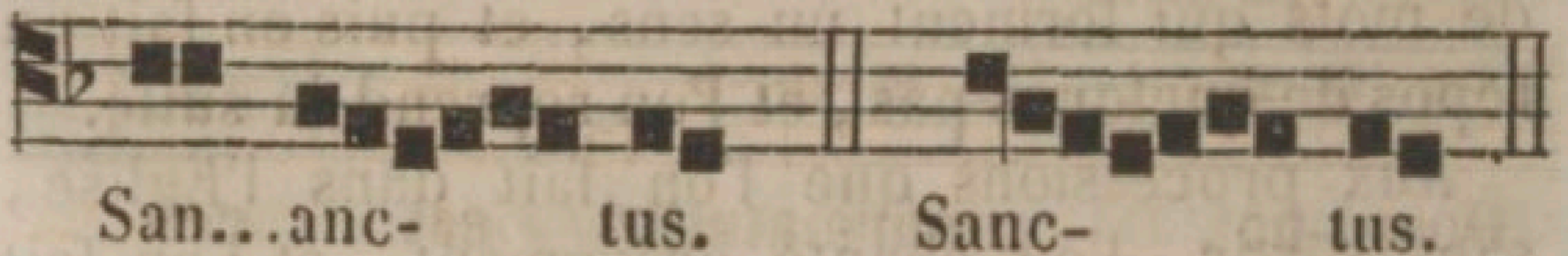
La tenue est une prolongation de la voix qui se fait sur la syllabe qui précède la médiation et la terminaison des Psaumes : ce qui se pratique à la fin des intonations des Antiennes, à la fin des Versets, des Répons et des Graduels, et généralement à la fin de tout ce que l'on chante, tant en Chœur qu'en particulier.

C'est pourquoi il ne faut point articuler deux notes jointes ensemble sur le même degré, sous lesquelles il n'y a qu'une syllabe, ainsi que font beaucoup de personnes qui ignorent que c'était de cette façon que les anciens marquaient la tenue. Aujourd'hui, dans les livres nouveaux, on ne voit plus ces doubles notes, et l'on s'en tient à la règle de la tenue ; qui doit toujours se faire sur la pénultième ou avant-dernière note, quand on finit une pièce ou une intonation.

Ces tenues se trouvent quelquefois au commencement des pièces de chant, et d'autres fois dans le cours de ces mêmes pièces ; mais il faut, dans cette occasion, de ces deux notes jointes n'en faire qu'une.

EXEMPLE.

Il ne faut dire qu'un *Ut*.



Il y a d'autres occasions où l'on articule deux notes sur le même degré dans les liaisons ; pour lors ce n'est point une tenue, mais seulement un repos, comme dans ces exemples.

Sanc- tus. Sanc-

tus, Sanc- tus.

Si l'on ne faisait pas le repos ou le silence dans l'endroit où il est marqué, il faudrait des deux notes n'en faire qu'une; cependant il vaut mieux faire ce repos, parce que tous ceux qui chantent pourraient varier: les uns le feraient, et les autres ne le feraient pas.

§ IV. De la respiration dans le Chant.

La respiration est un petit repos que l'on fait quelquefois dans la première et la seconde partie d'un Verset de Psaume, et dans les autres pièces de chant, quand le Verset est long, ou quand il y a beaucoup de notes liées ensemble sur la même syllabe.

Exemples pour les Psaumes.

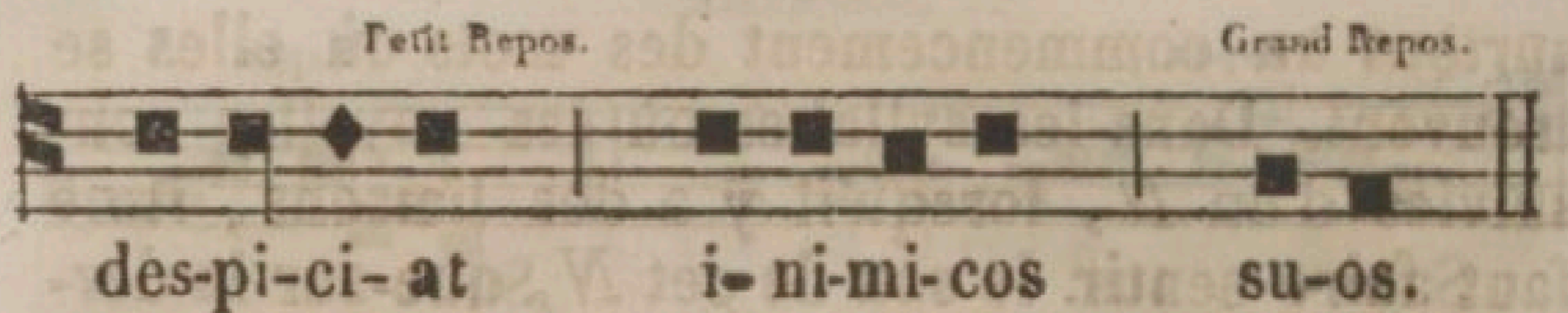
Pa-ra-tum cor e-jus spe-ra-re in

Petit Repos.

Do-mi-no, confirmatum est cor

Grand Repos.

e-jus; * non commove-bi-tur, do-nec



On voit aussi, par cet exemple, ce que c'est que le repos; et que tous le doivent garder au même instant après la médiation et après la finale, plus ou moins, selon la solennité des Fêtes; mais on le doit toujours observer, même dans les grandes et petites Heures des fêtes, et le second Chœur ne doit commencer un Verset, que dans le silence du premier. On doit encore observer, autant qu'on le peut, de prononcer les mêmes mots ensemble, soit dans la Psalmodie, soit dans le Plain-Chant. Lorsqu'il y a rencontre de voyelles, surtout de même espèce, entre la fin d'un mot et le commencement d'un autre, il faut couper le chant, sans faire de respiration, comme dans ces mots, *Mea..... aperies*, crainte de ne faire sortir qu'un *A*, et ainsi des autres.

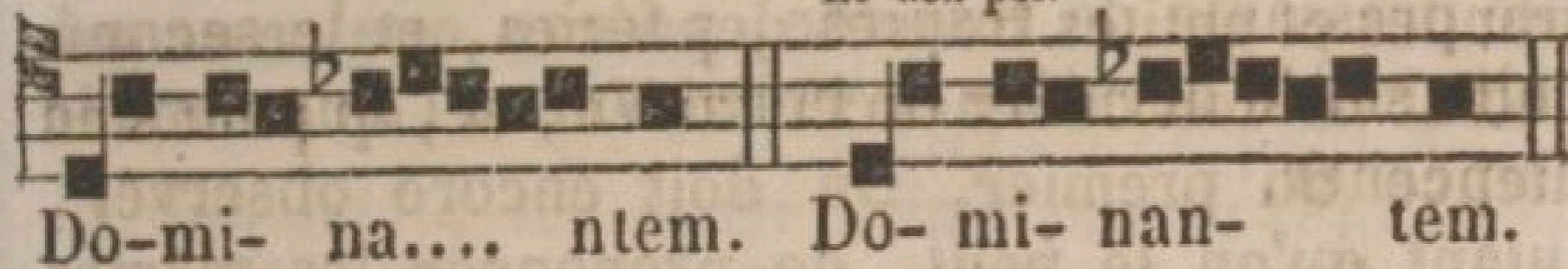
§ V. De la Prononciation.

La Prononciation est des plus essentielles dans la Psalmodie et dans tout autre chant de l'Eglise : non-seulement il faut bien prononcer, mais aussi il est nécessaire de bien articuler, c'est-à-dire, bien ouvrir la bouche, ou plutôt desserrer les dents, et y donner l'ouverture qui convient à chaque voyelle; cependant il faut prononcer naturellement, pourvu qu'on le fasse bien, sans grimace, sans contorsion de la bouche, et sans trop d'affectation, et, autant qu'on le peut, sans remuer les lèvres dans les liaisons du chant, parce que cela fait varier l'articulation. Une prononciation trop affectée paraîtrait vicieuse; il faut bien prononcer les *S* à la fin des mots, en les sifflant un peu, et

surtout au commencement des mots où elles se trouvent. Dans les syllabes où les voyelles sont suivies d'un *N*, lorsqu'il y a des liaisons, il ne faut faire sentir le son de cet *N*, que sur la dernière note, afin de ne pas paraître chanter du nez; mais il faut faire la liaison du chant dans l'articulation de la voyelle qui gouverne cette syllabe.

EXEMPLE.

Et non pas.



Quoique ce mot soit écrit, dans les livres, de cette dernière façon, il faut supposer qu'il l'est comme dans la première, et de même dans toutes les autres voyelles qui précèdent immédiatement les *M* et les *N*, quand même il y en aurait deux de suite.

Il n'en est pas de la prononciation latine comme de la française. Lorsqu'un mot commence par *in*, il ne faut pas dire *ain*, comme font beaucoup de personnes, mais *ine*; il y en a qui disent, *aincipit* pour *incipit*; *ainvocabo* pour *invocabo*; *aintroibo* pour *introibo*; et beaucoup d'autres mots qui commencent de cette façon; lorsque c'est un mot qui se termine en *int*, comme *sint*, *fuerint*, et autres simples ou composés, il est permis d'ouvrir l'*i*, et de dire *saint*, *fueraint*, mais non pas la syllabe du commencement et du milieu d'un mot, et encore moins le mot *in*.

Il y a encore une chose qui regarde la prononciation et la respiration; il y a des personnes qui, pour n'avoir pas ménagé la respiration, se trouvent obligées de couper les mots par la moitié, ce qui fait un fort mauvais effet. On ne peut faire la respiration entre les syllabes d'un même mot,

que sur des notes liées, et jamais quand elles se suivent par notes détachées, et même on ne doit point prendre de respiration sur la dernière note d'une liaison, mais sur celles qui précèdent, observant, autant qu'on le peut, que ce soit préférablement sur une des notes essentielles du ton de la pièce que vous chantez, comme dans le premier ton, sur le *Ré*, bas ou haut, sur le *Fa* ou sur le *La*, ou ailleurs, absolument dans la nécessité pressante de respirer, pourvu que ce ne soit point sur la dernière de la liaison, si l'on peut s'en empêcher.

Exemple qu'il ne faut pas suivre.

Repos. Repos.

O sa- lu- ta...ris hos-ti-a.

Ce repos qui est fait entre *sa* et *lu*, entre *lu* et *ta*, est ridicule; il vaut mieux prendre ses mesures pour ne point couper les mots, et chanter comme dans l'exemple suivant :

Repos. Repos. Repos.

O sa..... a-lu- ta..a-ris hos-ti-a.

On prend les trois repos si l'on veut, ou l'on n'en prend que deux; mais le mieux est, après s'être reposé sur *O*, de continuer *salutaris* de suite, ou se reposer avant la dernière note de liaison.

§ VI. De l'Unisson dans la Psalmodie.

Enfin, il faut observer l'unisson dans la Psalmodie, sans prendre l'octave ni au-dessus, ni au-dessous du ton ordinaire du Chœur.

Comme il y a des voix très hautes et très basses, il est nécessaire, en ces deux cas, que celui qui dirige le chant prenne un ton qui convienne à tous : dans la plupart des cathédrales et autres chapitres il est défendu de chanter à l'octave.

Celui qui entonne les Psaumes doit prendre le ton du *La*, tel qu'il est sur l'Orgue. Dans les églises où il y a plusieurs grosses voix sur lesquelles roule tout le Chœur, on doit régler la dominante sur le *Sol*, un ton plus bas ; dans celles où il n'y a que des voix élevées, on peut mettre la dominante sur le *Si*, mais jamais plus haut, excepté au huitième ton, où on la met sur l'*Ut*, parce que les Antiennes de ce ton sont souvent très basses.

Il serait à souhaiter qu'à l'exemple de quelques églises célèbres où l'on fait parfaitement bien l'Office, l'on chantât tous les Psaumes sur la même dominante, en sorte que l'*Ut*, le *Ré*, le *Fa* et le *La*, qui sont les dominantes de tous les tons réguliers, fussent au même degré de la voix ; mais aussi il faudrait que ceux qui entonnent les Antiennes, accommodassent le ton à cette dominante ; et, à leur défaut, que ceux du bas Chœur reprissent la suite de l'Antienne dans le vrai ton du Chœur ; ou que celui qui commence le Psaume le remit lui-même dans le ton de la dominante.

Il y a deux façons pour parvenir à cette uniformité de dominante : premièrement, lorsque l'Antienne n'est point chantée tout au long avant le Psaume, il faut commencer l'Antienne de façon que la dernière note se trouve au même degré de la dominante du Psaume ; secondement, si l'Antienne est chantée entière, il suffit d'ajuster la dominante au même ton de celle de l'Antienne que l'on vient de chanter, ou à la dominante du Psaume qui a été dit : ce qui est la même chose.



CHAPITRE VII.

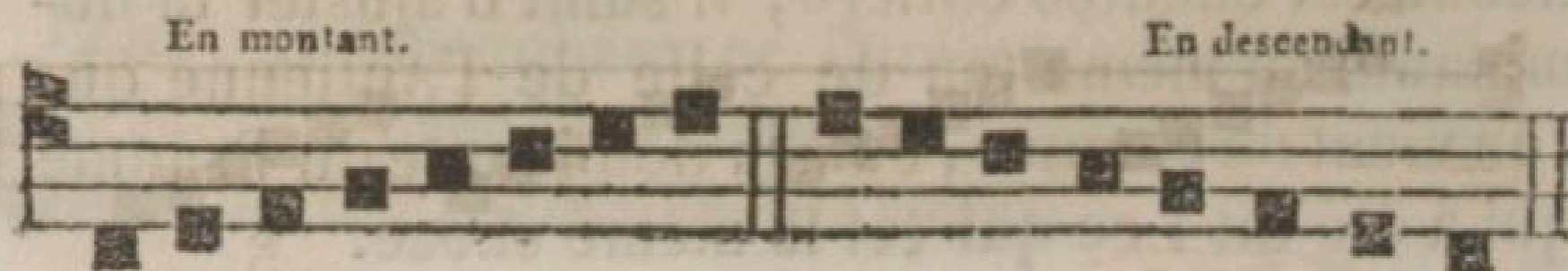
DE LA MANIÈRE D'ENSEIGNER CEUX QUI VEULENT
APPRENDRE LE PLAIN-CHANT.

IL s'agit à présent de marquer les premières leçons que l'on doit donner à tous les commençants pour leur régler la voix, et pour leur former l'oreille à tous les tons, sur toutes les clefs qui sont d'usage dans le Plain-Chant.

Il faut les leur faire chanter lentement, afin de leur en faire mieux sentir les tons et les demi-tons.

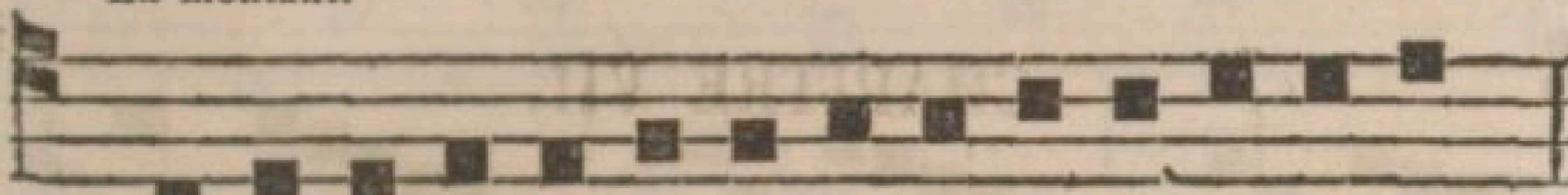
S'ils ont de la peine à les former par eux-mêmes, ou par la manière de les décompter, il est nécessaire de les chanter avec eux: au contraire, il faut leur faire trouver les tons par eux-mêmes, s'ils savent décompter et qu'ils possèdent bien les premières leçons des principes.

Il faut être exact à leur faire passer les moindres défauts de la voix, les empêcher de chanter du nez, en ouvrant bien la bouche, ainsi que nous l'avons dit ci-dessus: s'ils ont la voix fausse ou discordante, ou qu'ils n'aient pas d'oreille, on ne saurait trop chanter les principes suivants avec eux.

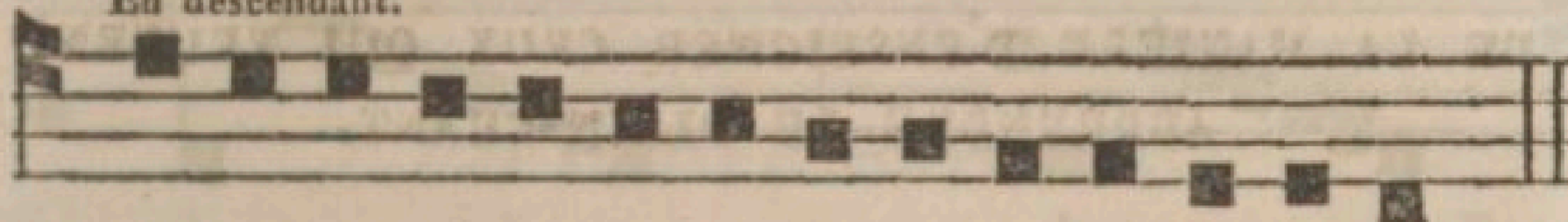
Principes d'intonation pour la clef d'Ut sur la première ligne, par degrés conjoints.

En doublant les notes par secondes.

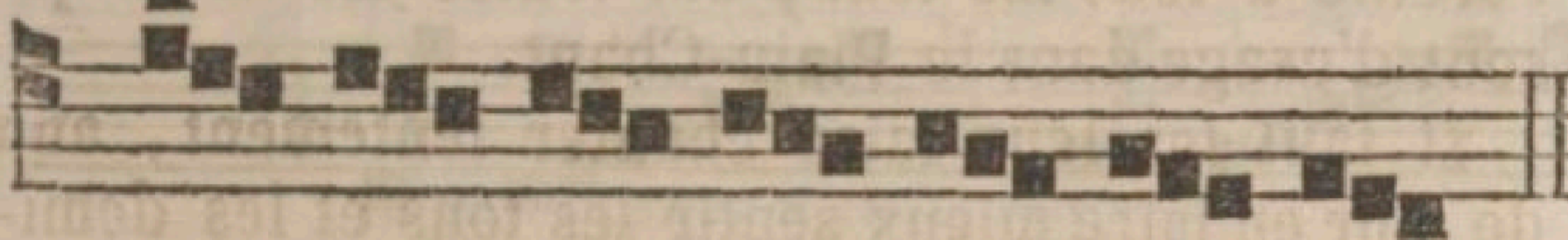
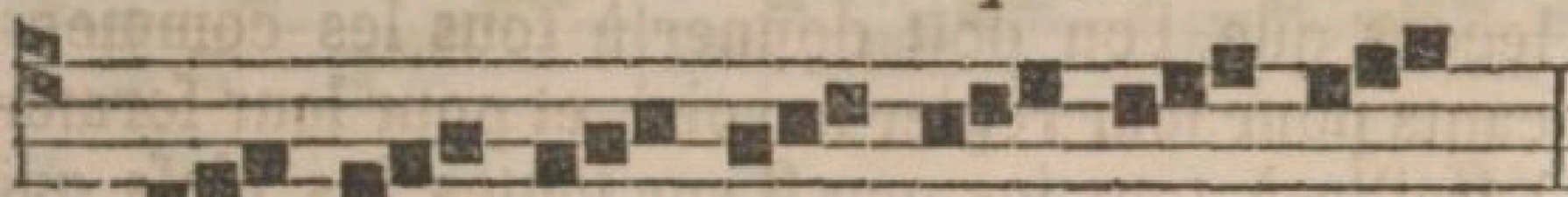
En montant.



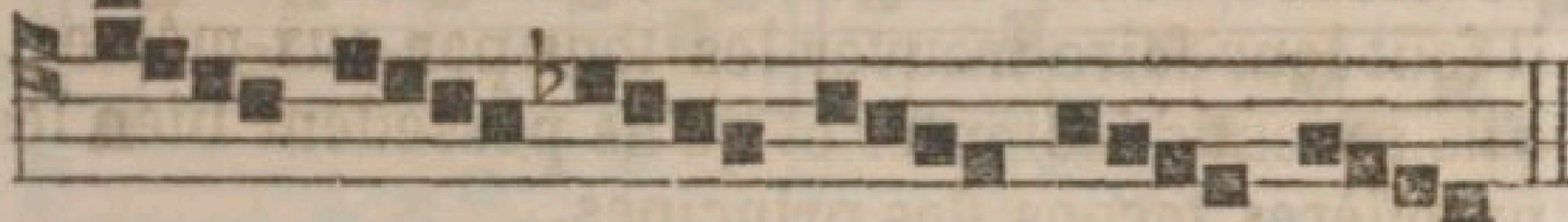
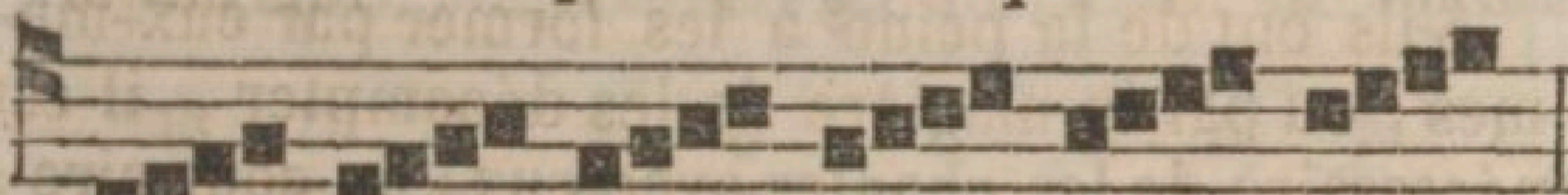
En descendant.



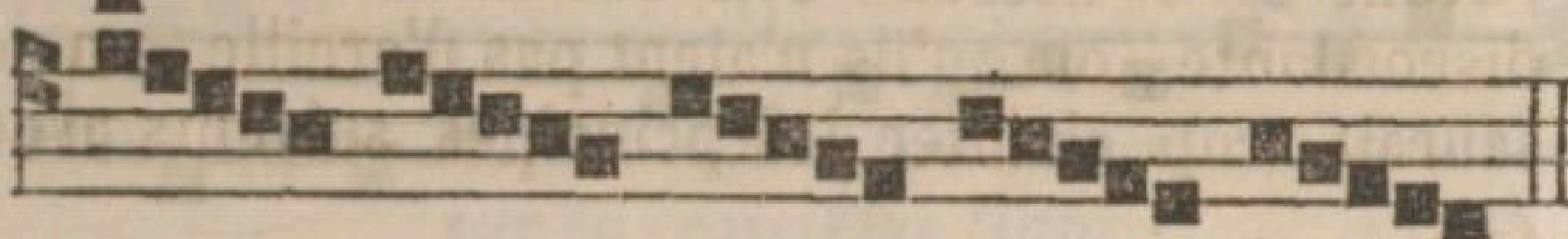
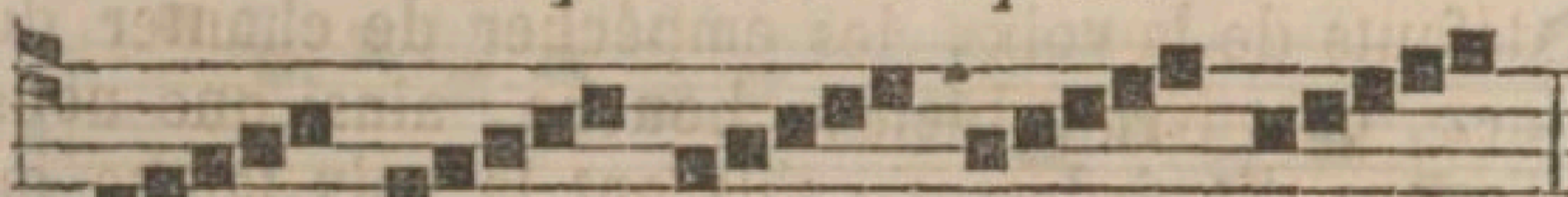
Par tierces décomptées.



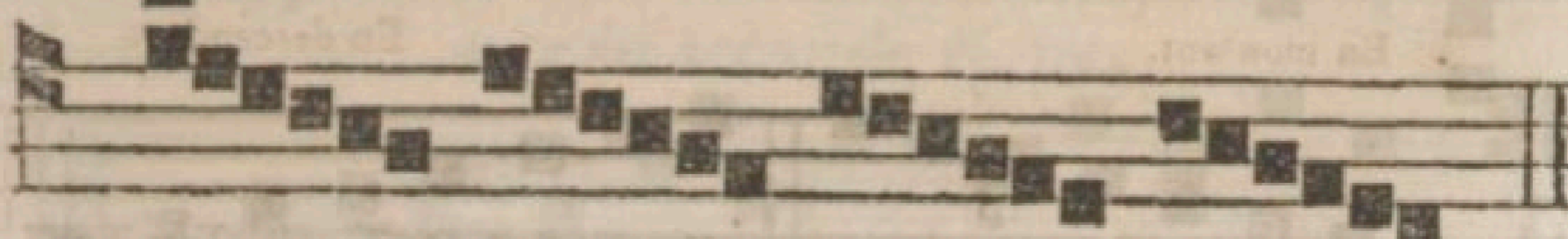
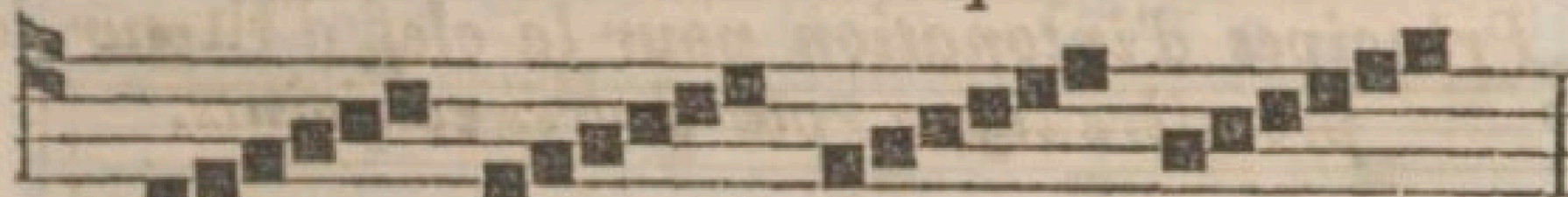
Par quartes décomptées.



Par quintes décomptées.



Par sixtes décomptées.



*Par tierces, quartes, quintes, sixtes et octaves
par degrés conjoints et par intervalles.*

A musical exercise on a grand staff (two staves) showing intervals of thirds, fourths, fifths, sixths, and octaves. The intervals are indicated by numbers 3, 4, 5, 6, and 8 placed above the notes. The notes are square-shaped and connected by lines, showing the progression of the intervals across the staff.

Abrégé de la leçon ci-dessus, par intervalles.

A musical exercise on a grand staff (two staves) showing intervals of thirds, fourths, fifths, sixths, and octaves. The intervals are indicated by numbers 3, 4, 5, 6, and 8 placed above the notes. The notes are square-shaped and connected by lines, showing the progression of the intervals across the staff.

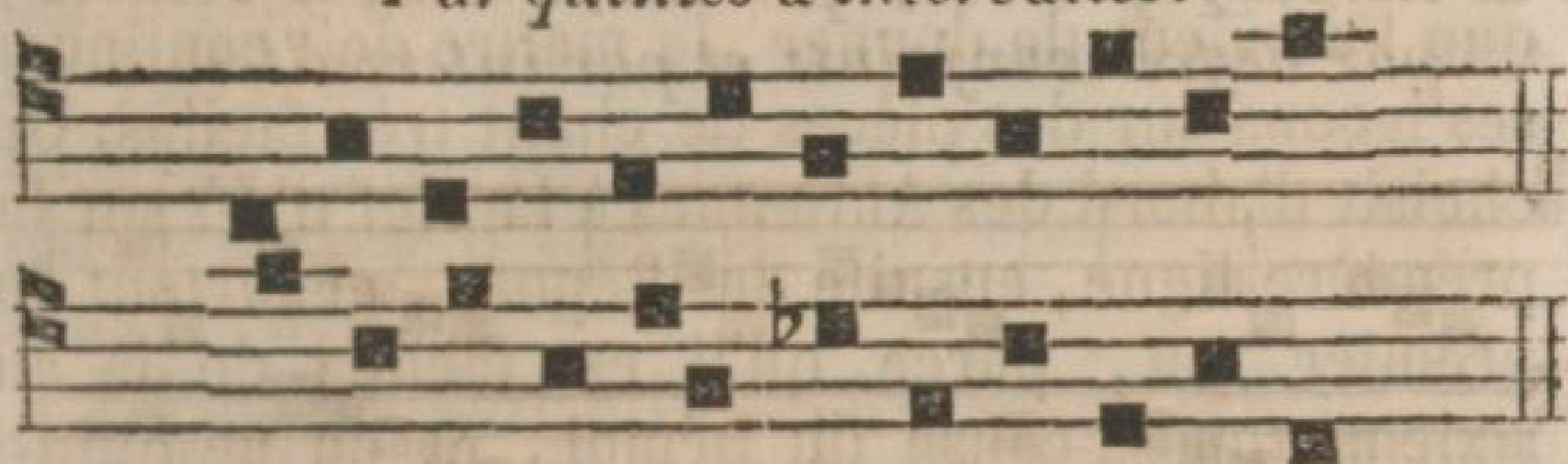
Par tierces d'intervalles.

A musical exercise on a grand staff (two staves) showing intervals of thirds. The notes are square-shaped and connected by lines, showing the progression of the intervals across the staff.

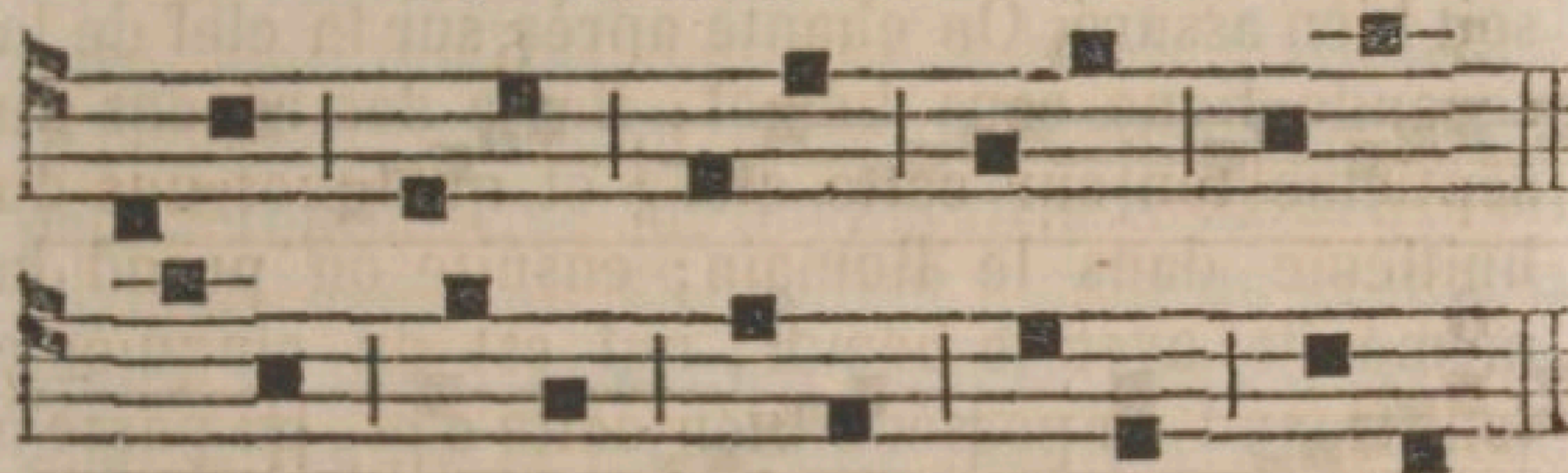
Par quartes d'intervalles.

A musical exercise on a grand staff (two staves) showing intervals of fourths. The notes are square-shaped and connected by lines, showing the progression of the intervals across the staff. A flat symbol (b) is visible above the notes.

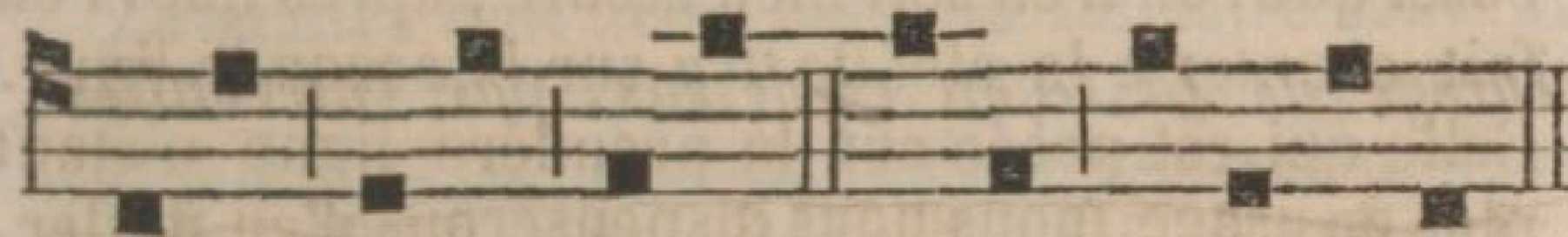
Par quintes d'intervalles.



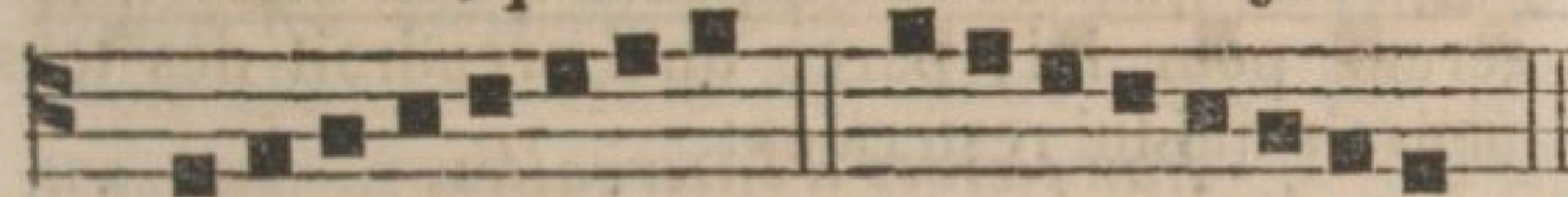
Par sixtes d'intervalles.



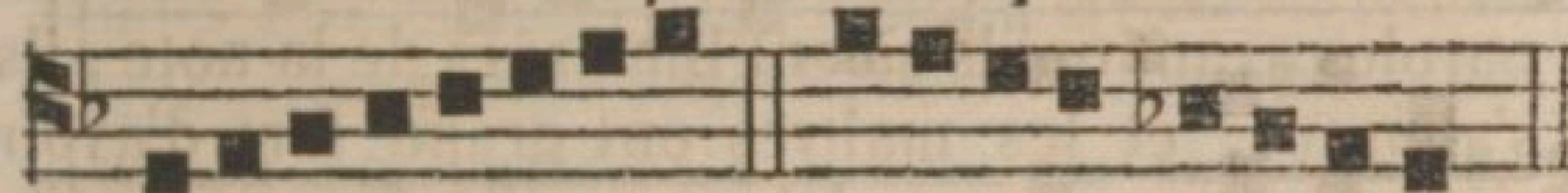
Par octaves d'intervalles.



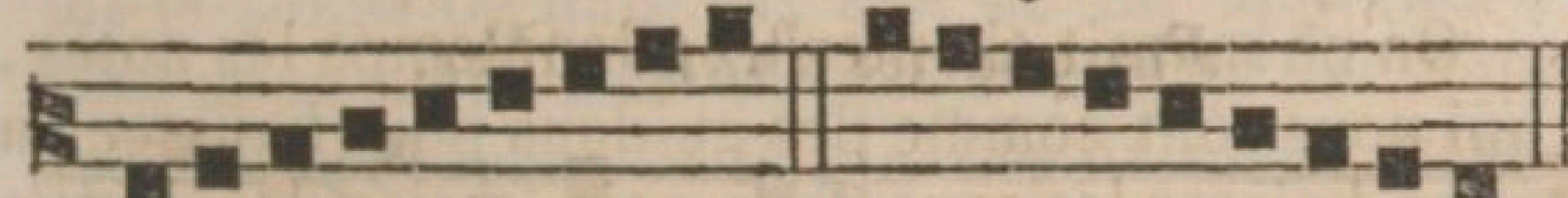
Pour apprendre les notes sur la clef d'Ut, au naturel, placée sur la seconde ligne.



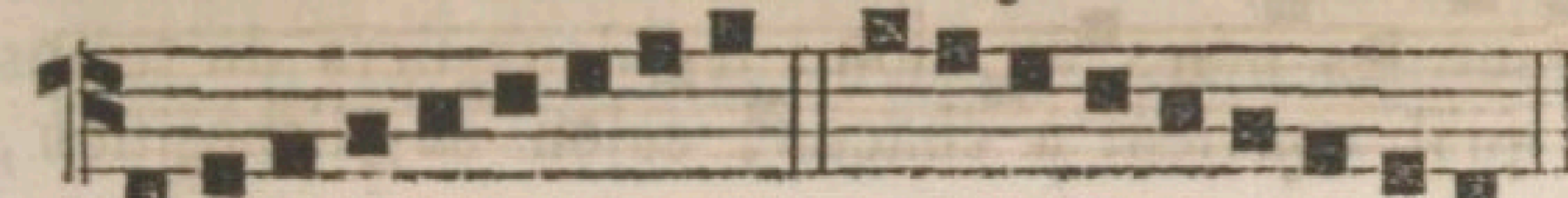
La même clef ci-dessus par bémol.



Pour apprendre les notes sur la clef d'Ut placée sur la troisième ligne.



Pour apprendre les notes sur la clef de Fa placée sur la seconde ligne.



Quand on est bien sûr des principes de chant que l'on vient de donner, le maître doit continuer ses leçons sur des pièces de chant très faciles. On choisit d'abord des Antiennes à la clef d'*Ut* sur la première ligne, ensuite des Répons, et surtout du premier ton, parce qu'il est facile; de là au sixième ton, à cause du bémol, et on ne quitte point cette clef de la première ligne que l'on n'en soit bien assuré. On chante après sur la clef de la seconde ligne sans bémol; il y a des répons du septième ton sur cette clef, et quelques-uns du huitième dans le Romain; ensuite on prend la même clef avec le bémol, qui est du cinquième ton. Quand on possède bien cette clef, on passe à celle de la troisième ligne, que l'on ne quitte point aussi que l'on n'en soit bien assuré; après quoi l'on fait chanter à la clef de *Fa* sur la seconde ligne. Celle qui est posée sur la première ligne n'étant plus en usage, nous nous dispenserons d'en parler.

Il faut défendre à un écolier d'étudier seul jusqu'à ce qu'il en soit capable: cela serait dangereux pour lui, parce qu'il prendrait des tons mauvais qui lui resteraient.

Les écoliers se trompent beaucoup quand ils croient avancer davantage lorsqu'on les met aux paroles avant qu'ils soient bien sûrs de la note; ils s'abusent, et les maîtres ont grand tort d'avoir pour eux cette complaisance; ils sont, par ce moyen, de mauvais écoliers, et les exposent à ne savoir jamais le Plain-Chant.

On ne saurait chanter trop longtemps les notes, qui nous sont comme des guidons pour hausser ou pour baisser les sons de la voix, selon les degrés où elles sont placées.

Il faut, avant de passer aux paroles, s'exercer sur les notes au moins les deux tiers du temps qu'il convient à chacun, selon sa disposition,

pour bien apprendre le Plain-Chant. Quand l'écolier est sûr de ses notes, il faut lui en faire chanter l'air, en observant les liaisons : cela le contraint de penser au nom et au ton de ses notes, et par ce moyen il saura bientôt ajuster les paroles sous les notes.

Le maître doit bien se garder de chanter avec son écolier, et de le reprendre en chantant avec lui trop légèrement : il faut lui faire décompter ses tons, ainsi que les règles ci-dessus le marquent : il profitera beaucoup mieux de cette façon, que par la routine que lui donnerait son maître, s'il chantait avec lui. Cependant quand un écolier a appris sa leçon aussi bien qu'il le peut, il est bon que le maître la lui chante une fois pour lui en donner le goût, et puis il la lui fait répéter.

Le maître doit avoir soin de lui faire souvent répéter les principes notés ci-dessus, pour le soutenir dans les intonations difficiles, surtout dans les commencements.

Lorsque l'écolier est bien sûr de ses notes sur toutes les clefs en particulier, et qu'après les avoir chantées, tantôt sur l'une, tantôt sur l'autre, sans avoir égard à l'ordre ci-dessus marqué pour les commençants, et qu'on lui a quelque temps fait chanter l'air comme ci-dessus, il faut l'instruire à placer les syllabes dessous les notes : d'abord on choisit les pièces de chant les plus faciles, comme les Antiennes du premier, du second, du quatrième ou du sixième ton, où il y ait le moins de liaisons, afin de lui apprendre à dire une syllabe sous chaque note : on lui donne ensuite des pièces où il y a des liaisons ; mais il faut toujours lui faire chanter la note avant les paroles, dans la même leçon. Lorsque par le moyen de la note il réussit à bien chanter les paroles, il faut l'accoutumer peu à peu à les chanter

sans note ; cela enhardit l'écolier , et lui apprend à chanter à livre ouvert ; mais pour cela , il faut que l'écolier pense bien à la position de sa clef , au nom et au ton de ses notes , et qu'il pense bien surtout aux degrés où sont placés les demi-tons.

Il ne faut point attendre que l'écolier sache bien le Plain-Chant pour lui enseigner les tons ; la plupart les négligeraient : il faut les leur enseigner pendant qu'ils en sont à la note , afin de leur apprendre de bonne heure le juste ton d'une pièce de chant.

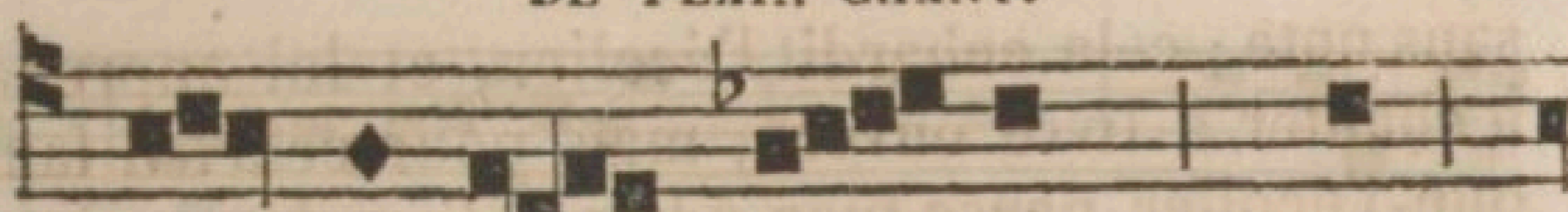
Lorsqu'un écolier possède bien le Plain-Chant , il faut lui apprendre les règles de la Psalmodie.

Avant de terminer ce chapitre , il est à propos de donner quelques pièces de chant pour exercer les commençants. Nous les avons choisies dans les Répons de l'Antiphonier de Paris et de Lyon. Il faut que l'élève s'exerce d'abord à bien les solfier , avant d'y ajouter les paroles.

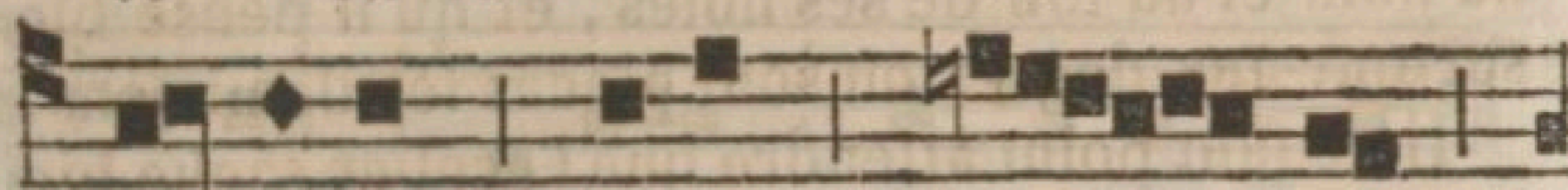
Répons du premier ton.

1.
du 1.

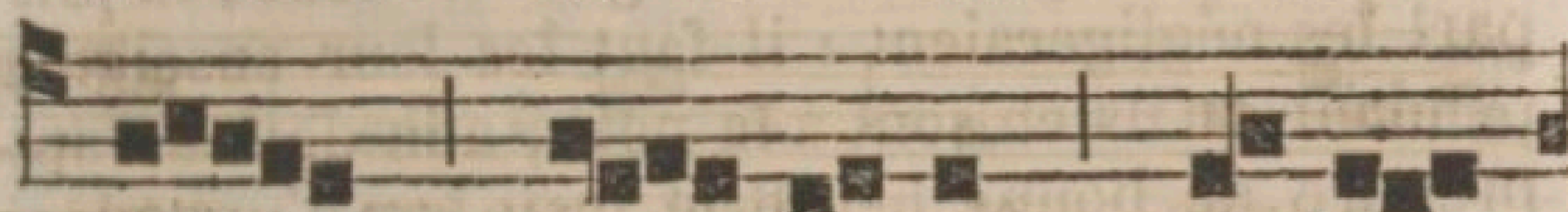
E- go sum pri- mus et
no- vis- simus ; et vi-
vus , et su- i mor- tu- us , Et
ec- ce sum vi- vens in se- cula



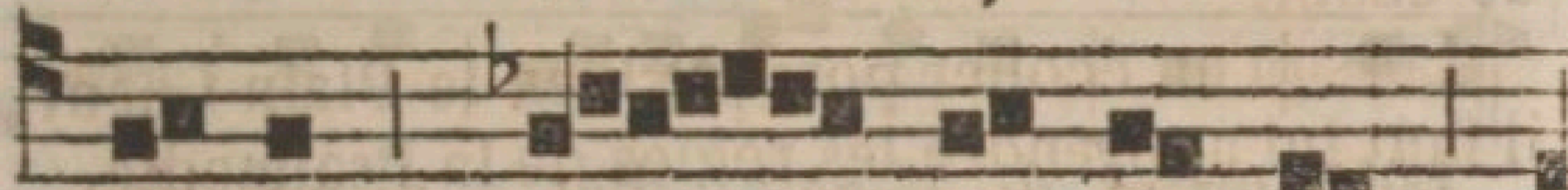
se- cu- lo- rum : et



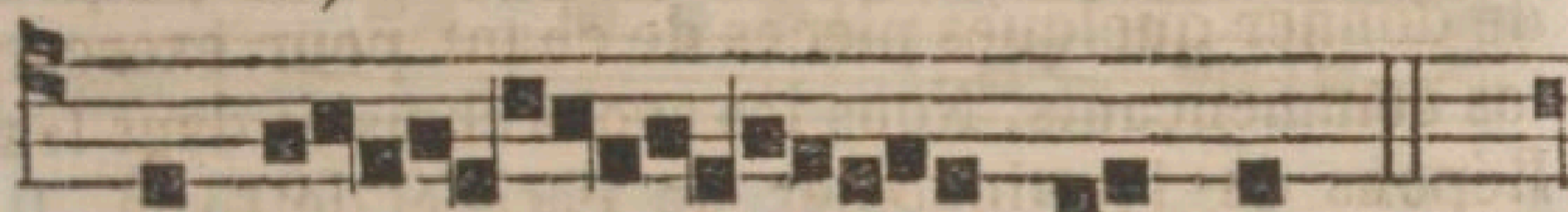
ha- be- o cla- ves mor- tis



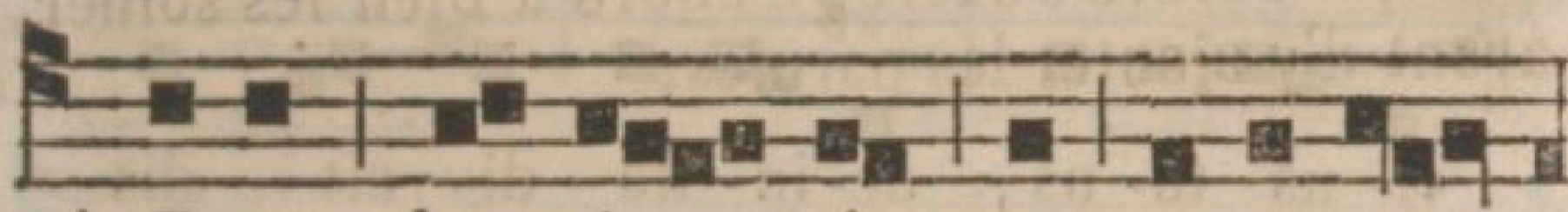
et in- fer- ni, al- le-



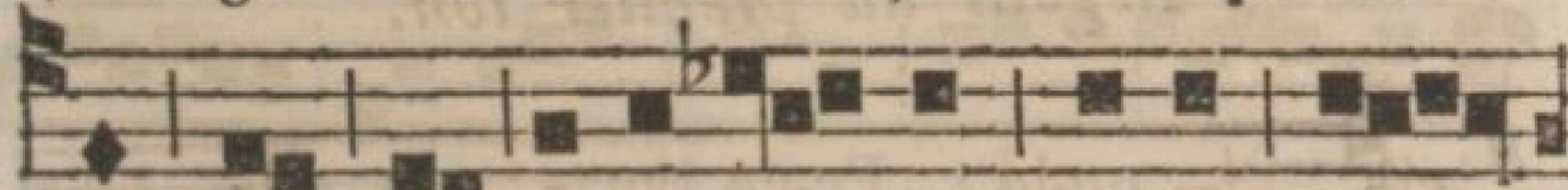
lu- ia, al- le- lu- ia.



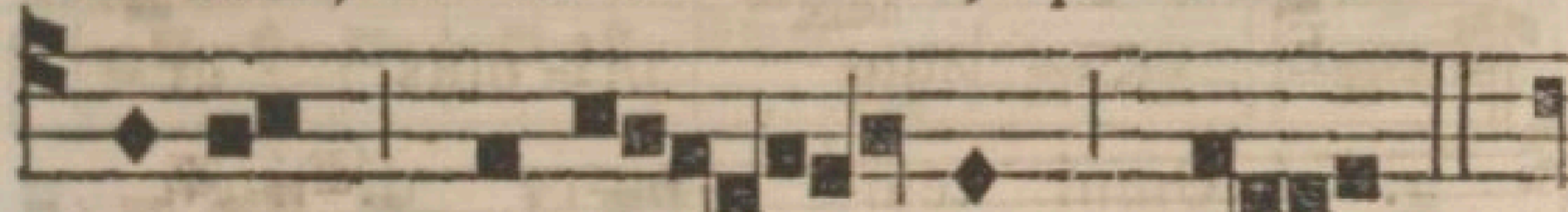
al- le- lu- ia.



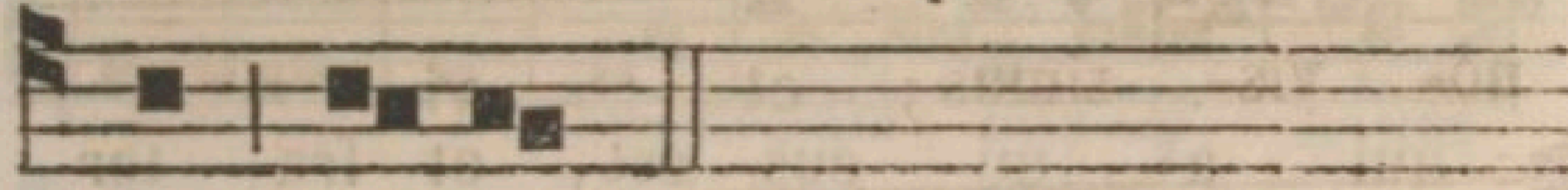
ꝰ. E- go dor- mi- vi, et so- po- ra-



tus sum ; et ex- surre- xi, qui- a Do-

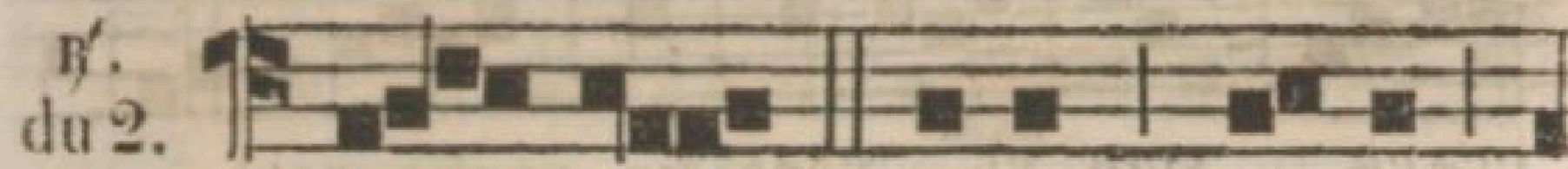


mi- nus susce- pit me.



* Et ec- ce.

Répons du second ton.



ꝰ.
du 2.

Sta- bat juxta cru- cem

5..

Je- su, Ma-ter e- jus.

* Cùm vi-dis- set er- gò Je- sus

Ma-trem et disci- pu-lum stan-

tem, quem di-li-ge- bat, di-cit Ma-

tri su- æ: Mu- li- er, ec- ce fi-

li- us tu- us; de- in- dè di- cit dis-

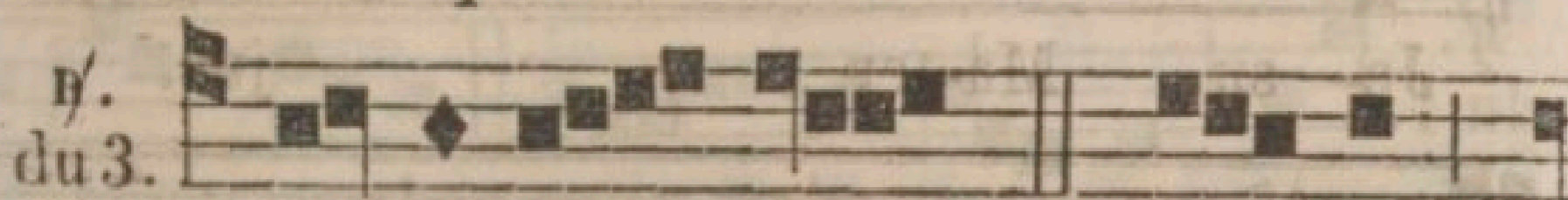
ci- pu- lo: Ec- ce ma- ter tu-

a. *ŷ.* Omni tem- po- re di- li- git

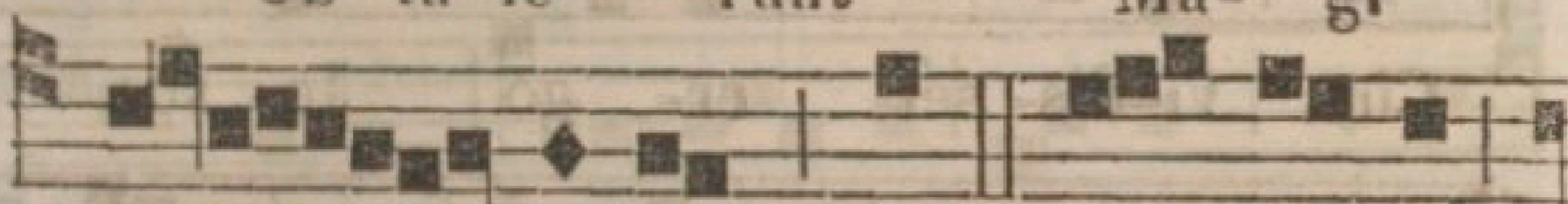
qui a- mi- cus est, et fra- ter

in angus- ti- is comproba-

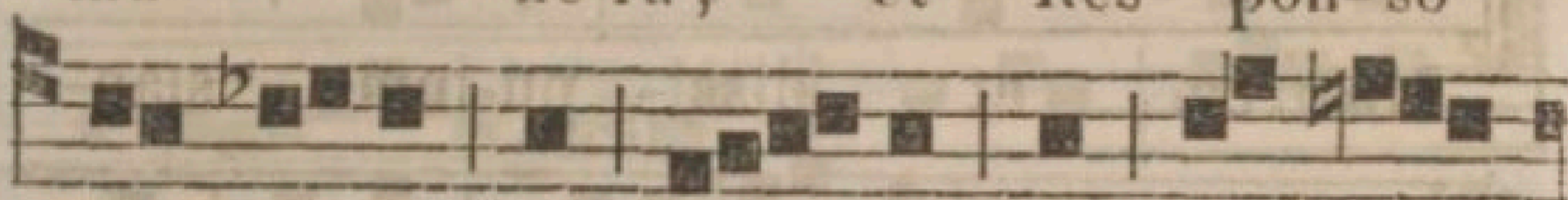
tus. * Cùm vi-dis- set.

Répons du troisième ton.

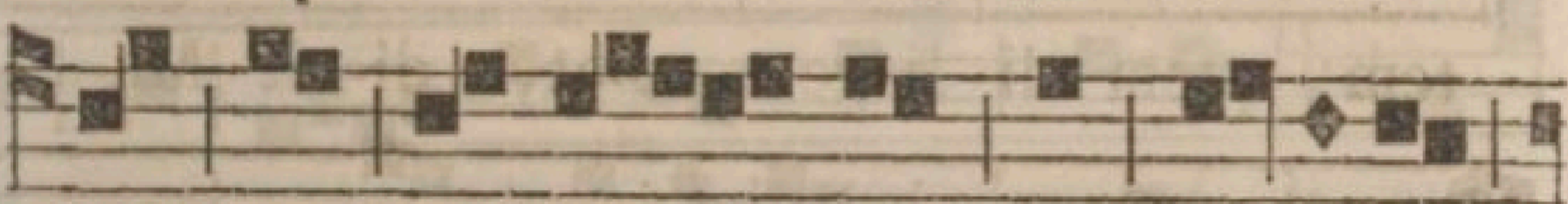
Ob-tu-le-runt Ma-gi



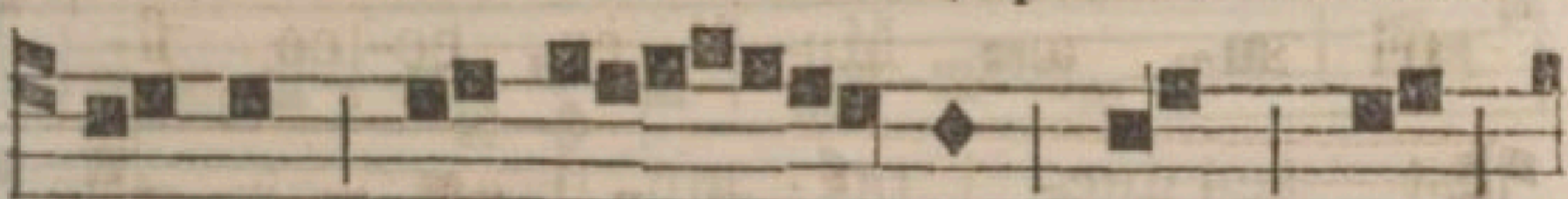
mu-ne-ra; et * Res-pon-so



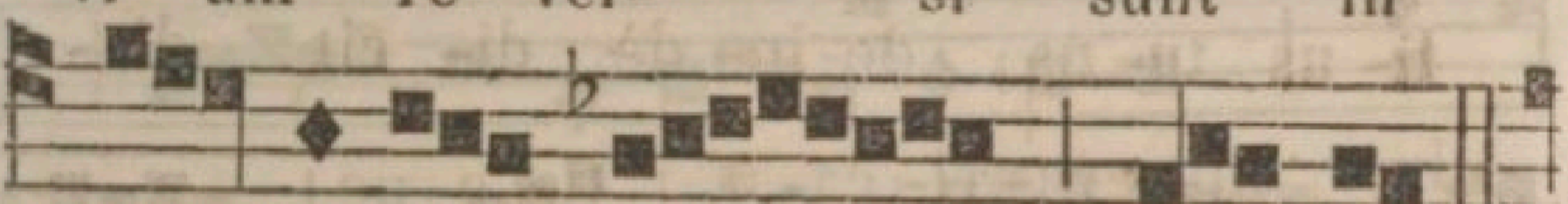
ac-cep-to in som-nis ne re-di-



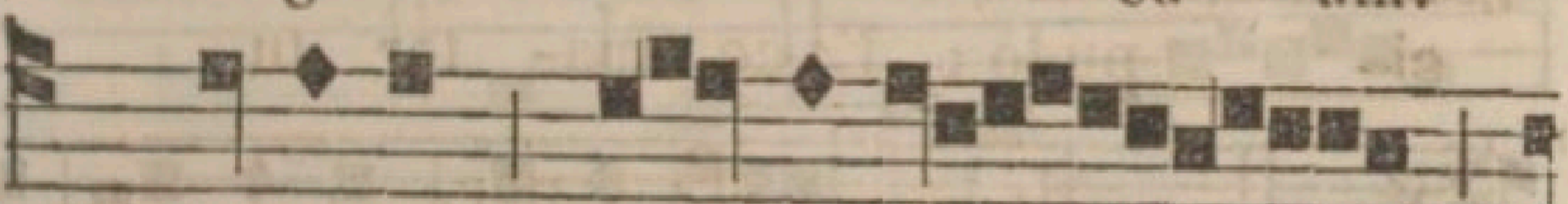
rent ad He-ro-dem, per a-li-am



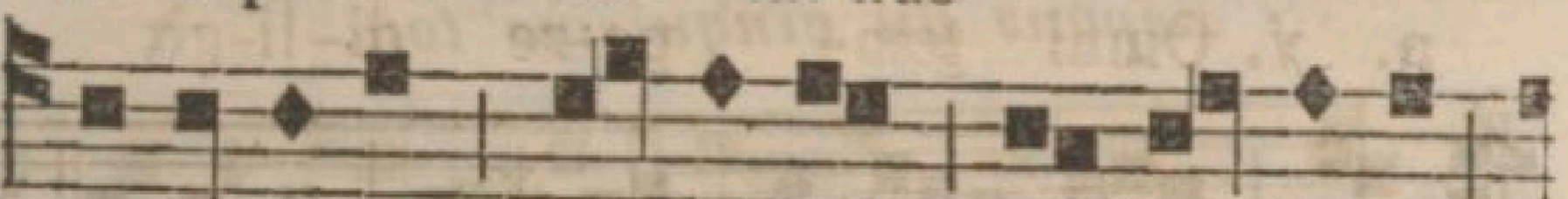
vi-am re-ver-si sunt in



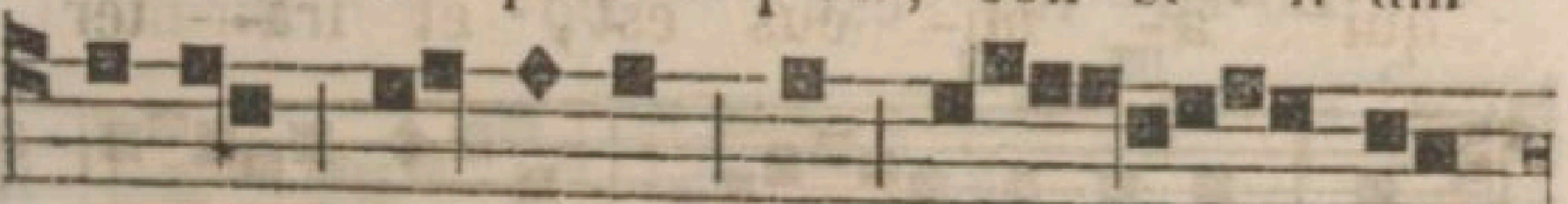
re-gi-o-nem su-am.



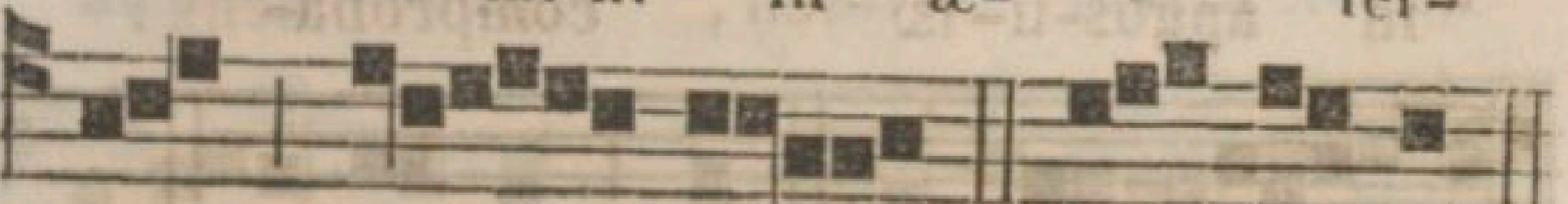
ŷ. Re-probat Do-mi-nus.



con-si-li-a prin-ci-pum; con-si-li-um



au-tem Do-mi-ni in æ-ter-



num ma-net. * Res-pon-so

Répons du quatrième ton.

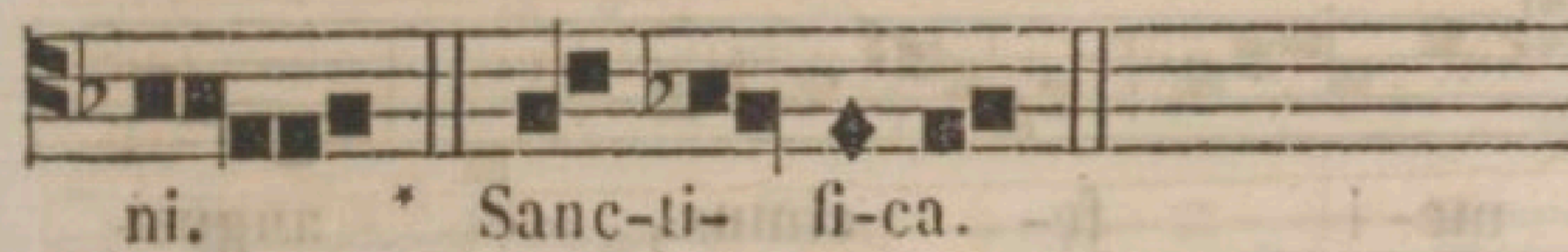
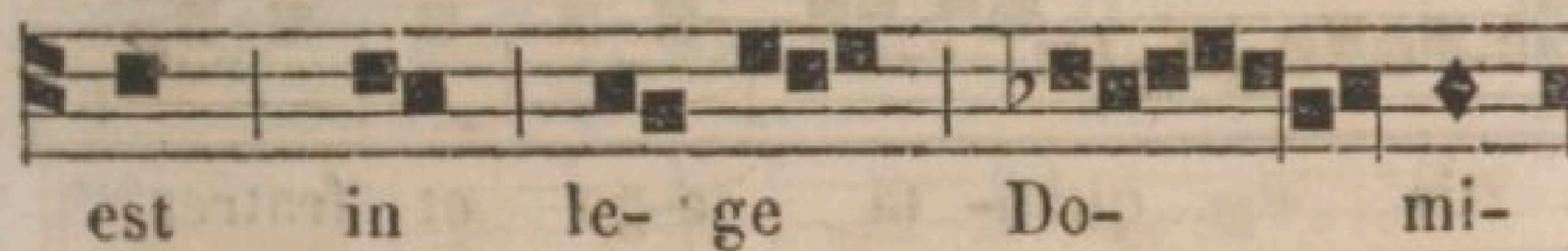
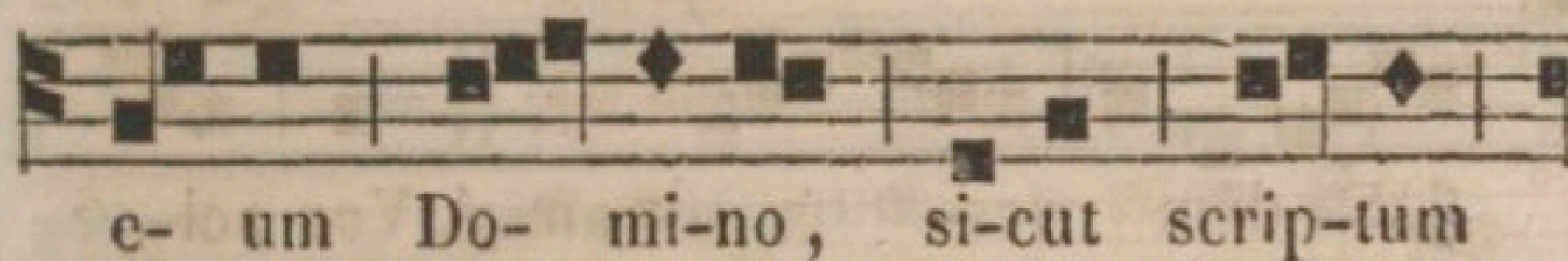
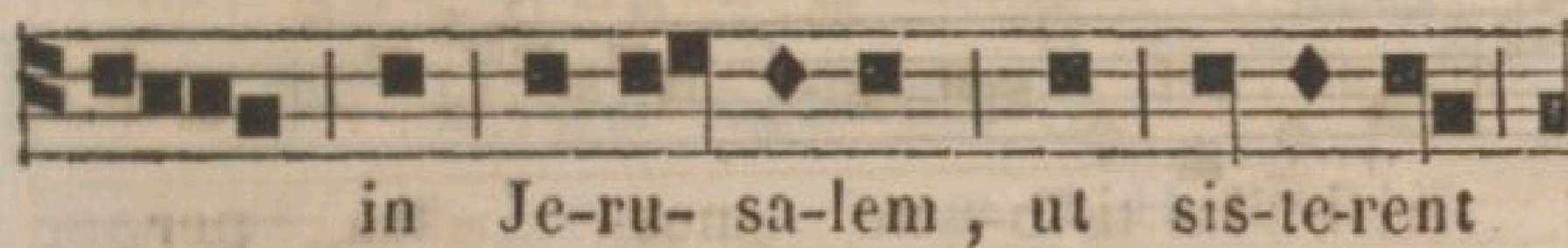
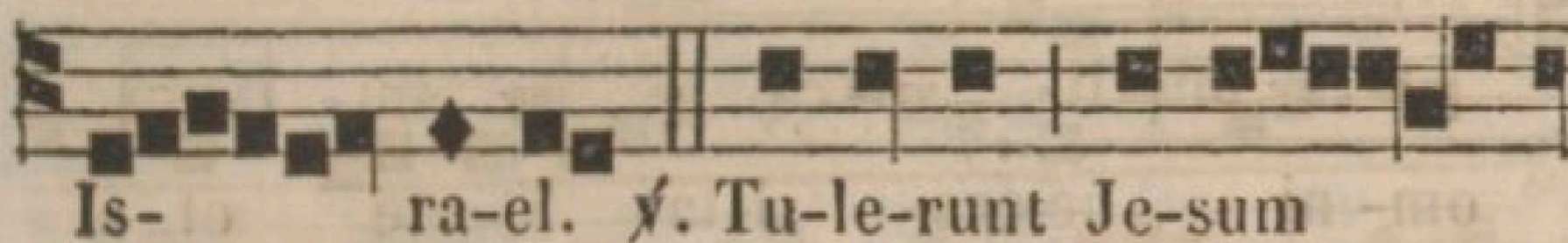
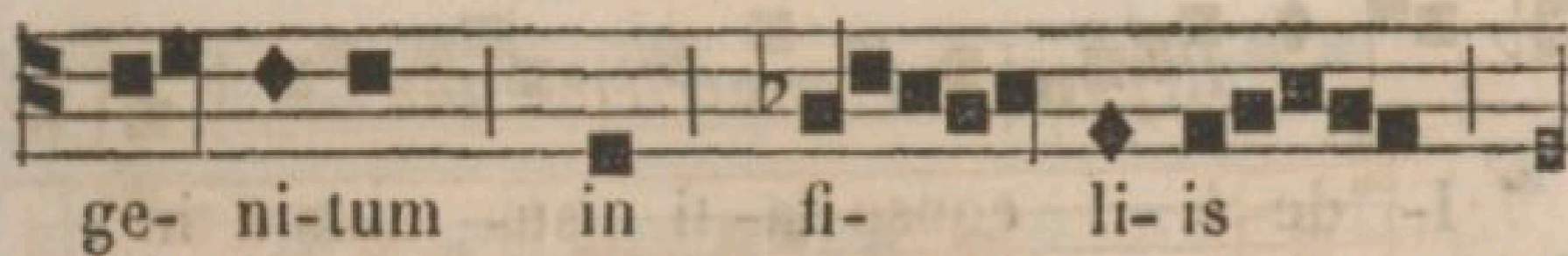
ŕ.
du 4.

A mu-li- e-re i-ni- ti-um
factum est pecca- ti. * Et per il-
lam om-nes mo- ri-
mur. ŕ. A-dam e- nim non
est se-duc- tus; mu-li-er au- tem
in præva-ri-ca- ti- o-ne
fu- it. * Et per.

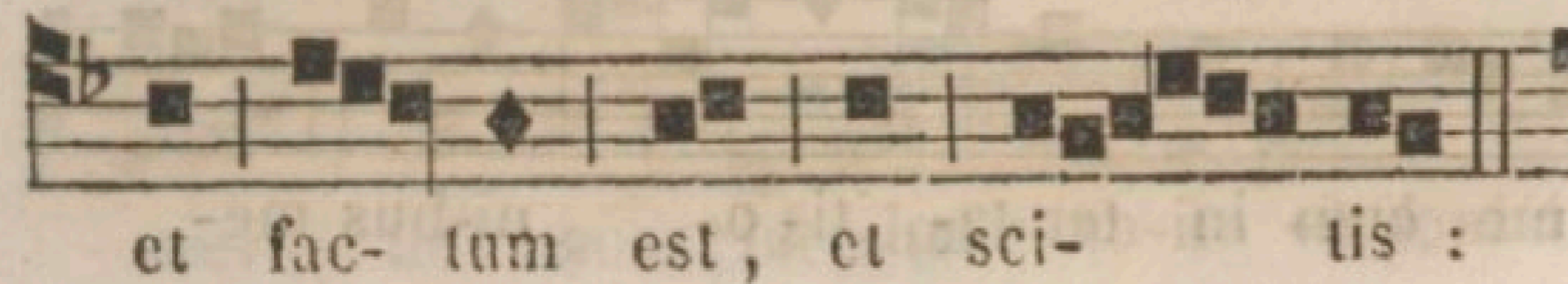
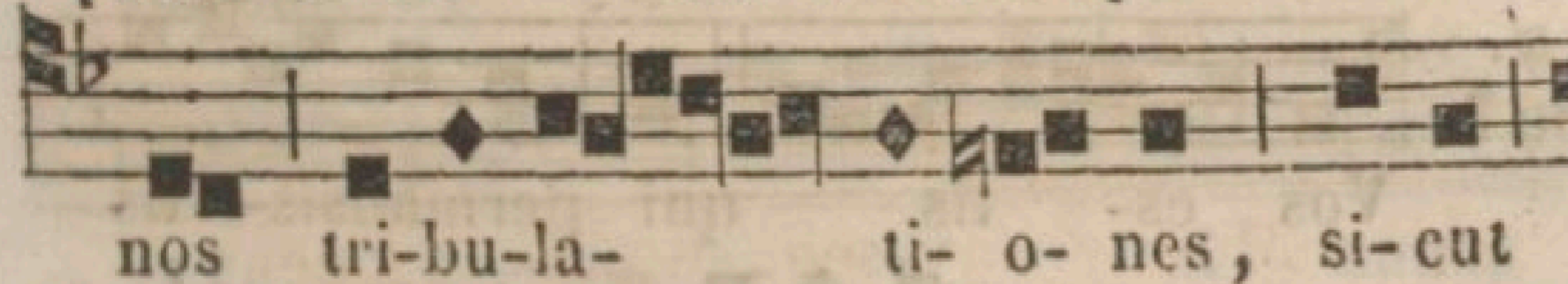
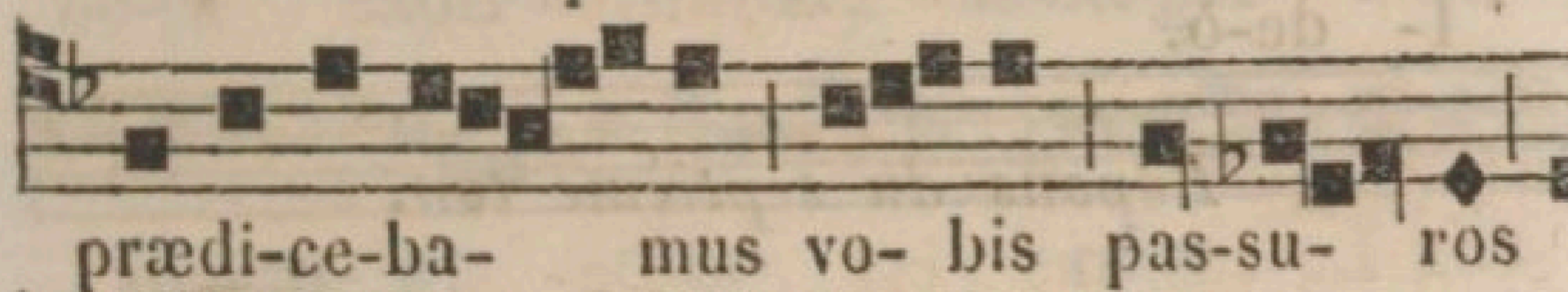
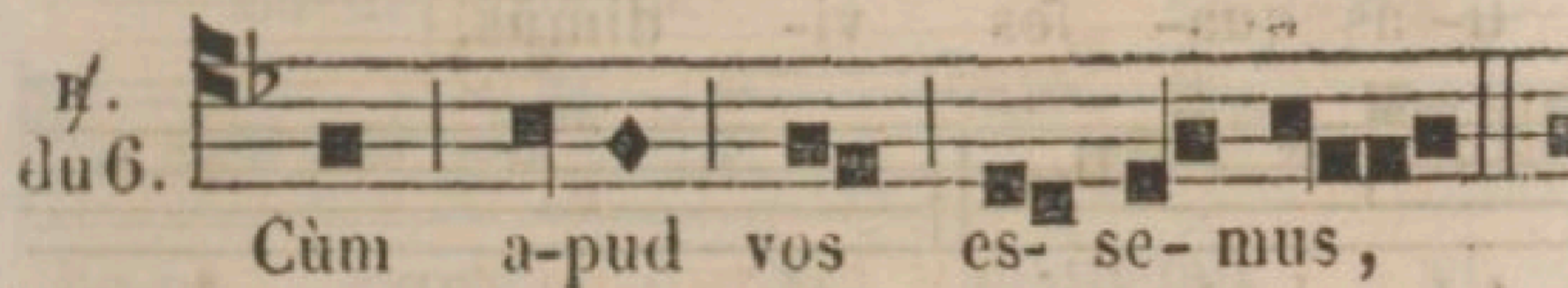
Répons du cinquième ton.

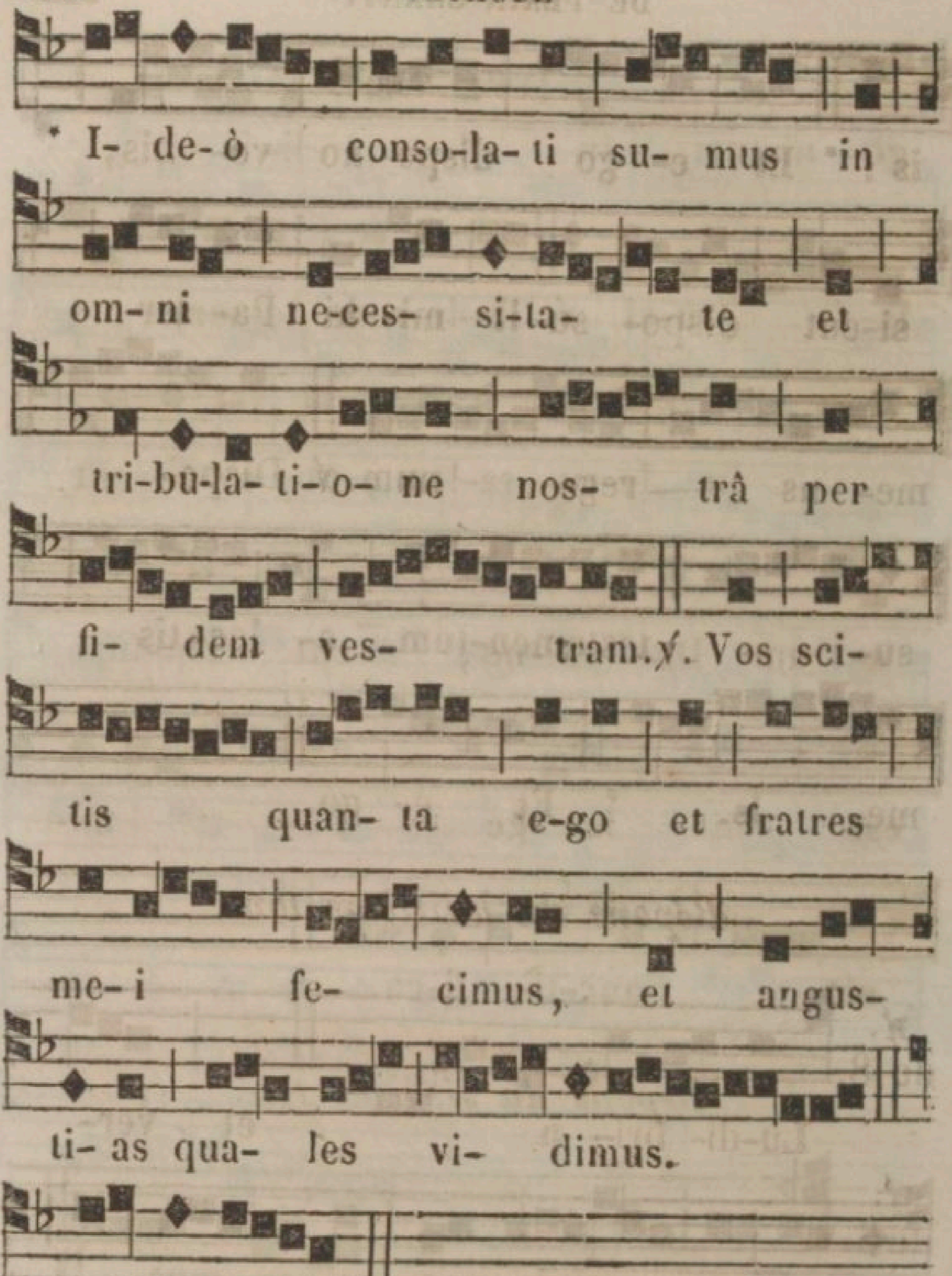
ŕ.
du 5.

Lo-cu- tus est Do- mi-nus
ad Mo- y-sen, di- cens : *
Sanc- ti- fi-ca mi- hi omne pri-mo-



Répons du sixième ton.





* I- de-ò conso-la-ti su- mus in
 om- ni ne-ces- si-ta- te et
 tri-bu-la-ti-o- ne nos- trà per
 fi- dem ves- tram. *γ.* Vos sci-
 tis quan- ta e-go et fratres
 me-i fe- cimus, et angus-
 ti- as qua- les vi- dimus.
 * I- de-ò.

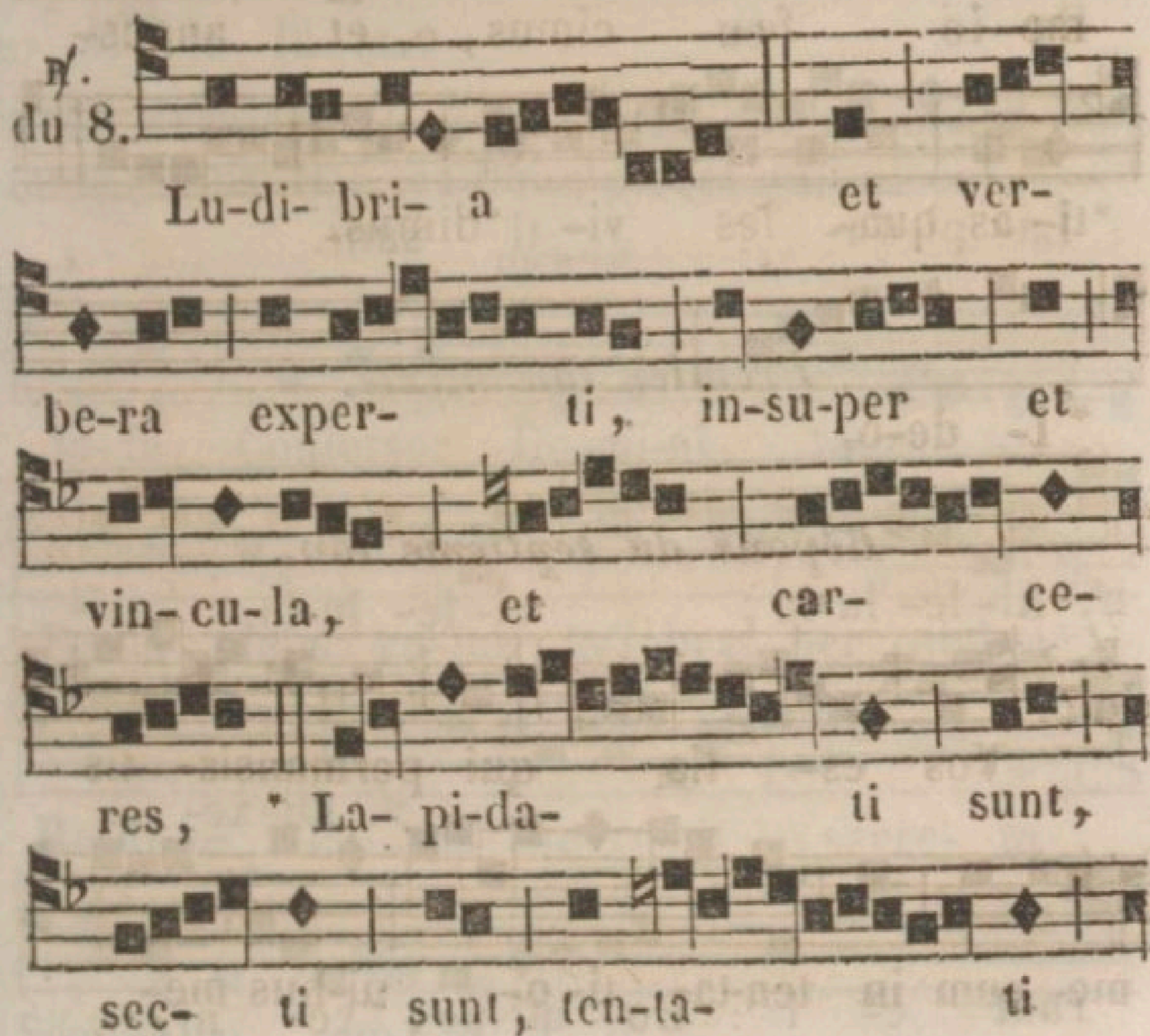
Répons du septième ton.



γ.
 du 7. Vos es- tis qui permansis- tis
 me- cum in ten-ta- ti- o- ni- bus me-



is : * Et e- go dispo- no vo- bis,
 si-cut dispo- su-it mi- hi Pa- ter
 me- us reg- num. ꝑ. Dispo-
 su- i testamen- tum e- lec- tis
 me- is. * Et e- go.

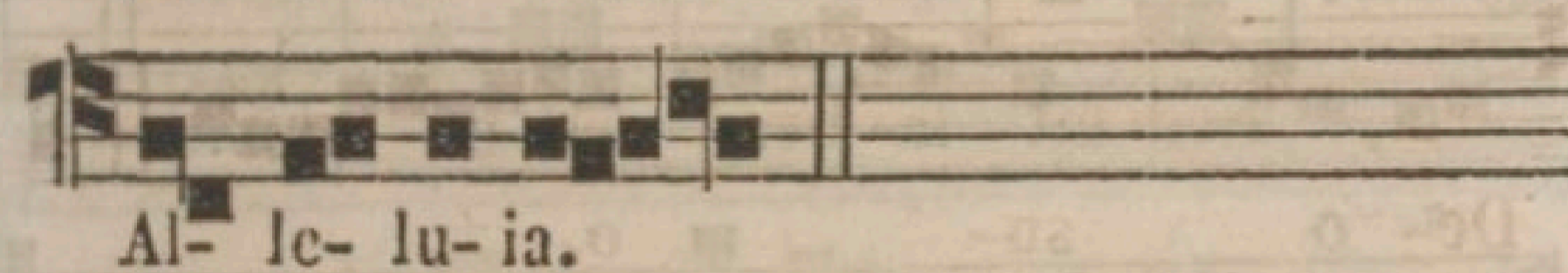
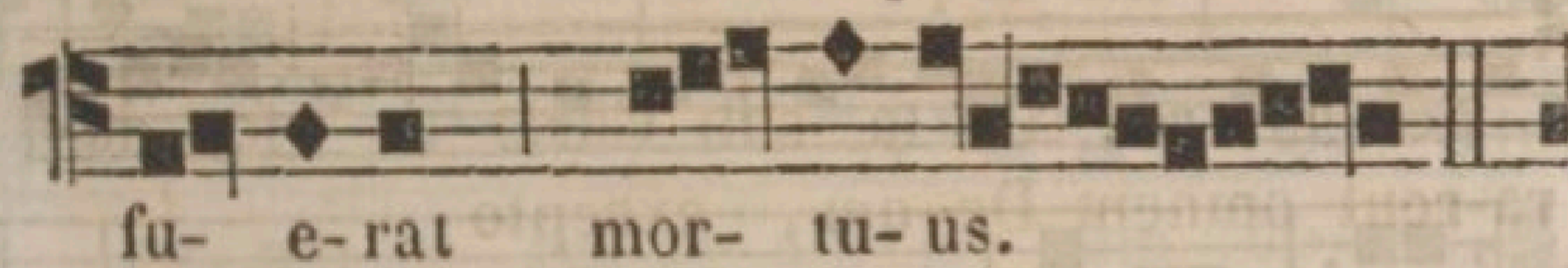
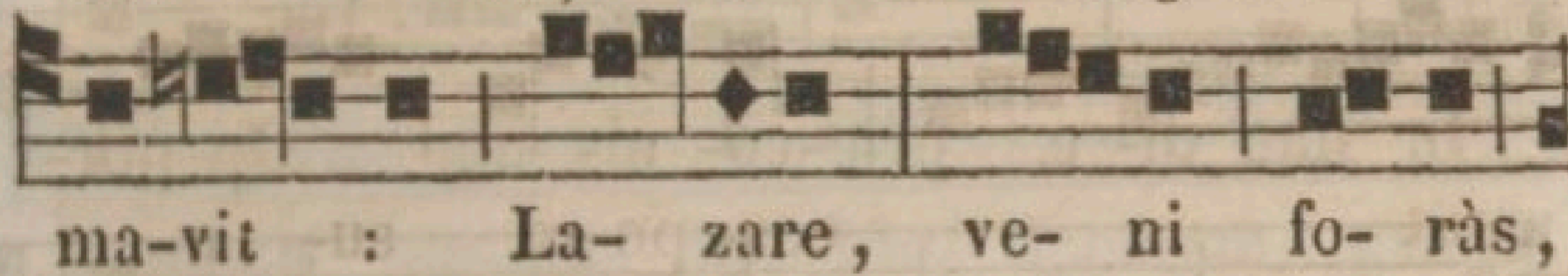
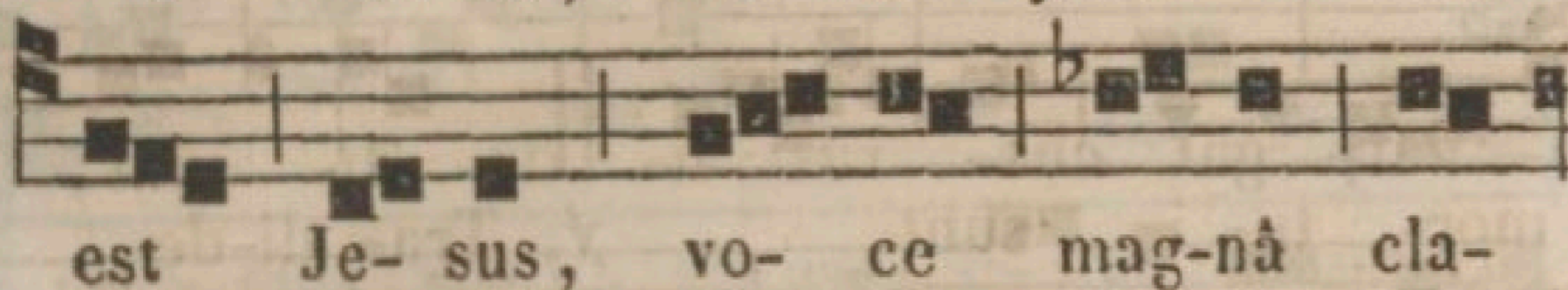
Répons du huitième ton.


ꝑ.
 du 8.
 Lu-di- bri- a et ver-
 be-ra exper- ti, in-su-per et
 vin- cu- la, et car- ce-
 res, * La- pi-da- ti sunt,
 sec- ti sunt, ten- ta- ti

sunt, in oc-ci- si- o- ne gla- di- i
 mor- tu- i sunt. *ŷ.* Tra- di- de-
 runt cor- po- ra su- a
 ne ser- vi- rent, et ne a- do-
 ra- rent omnem De- um, excepto
 De- o su- o.
 * La- pi- da- ti sunt.

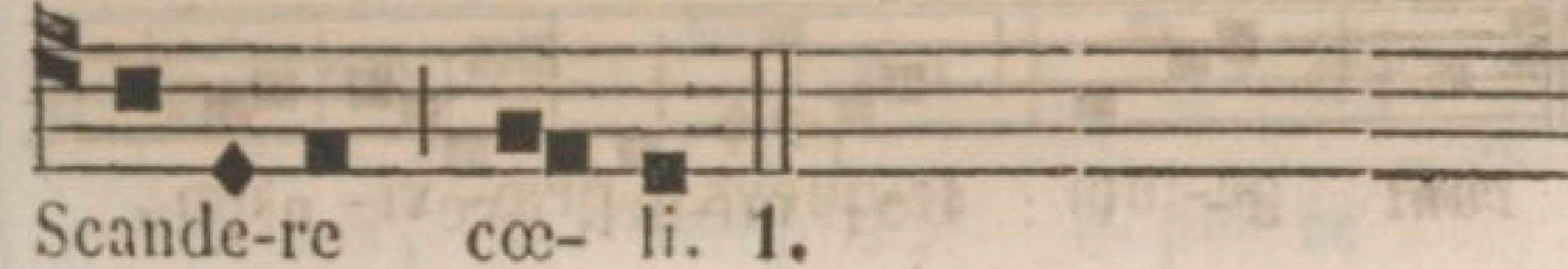
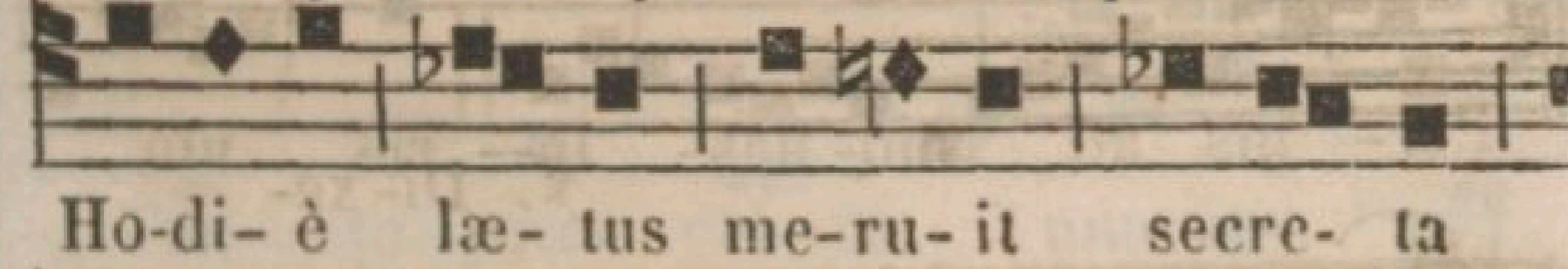
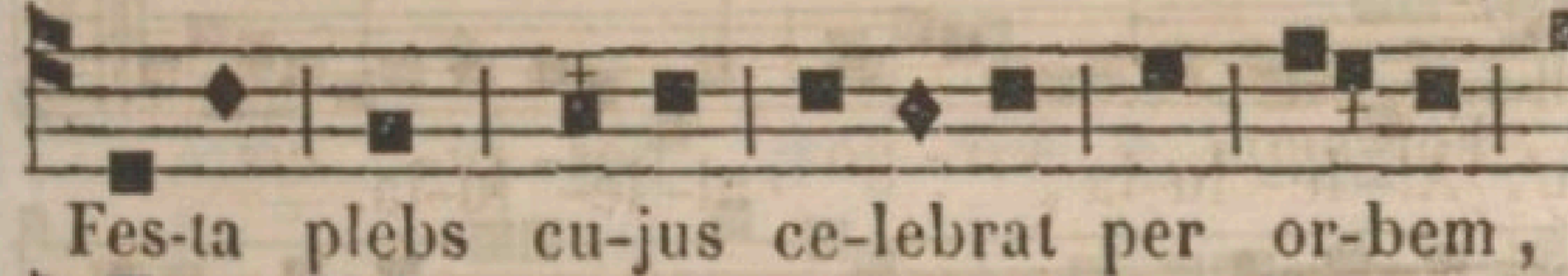
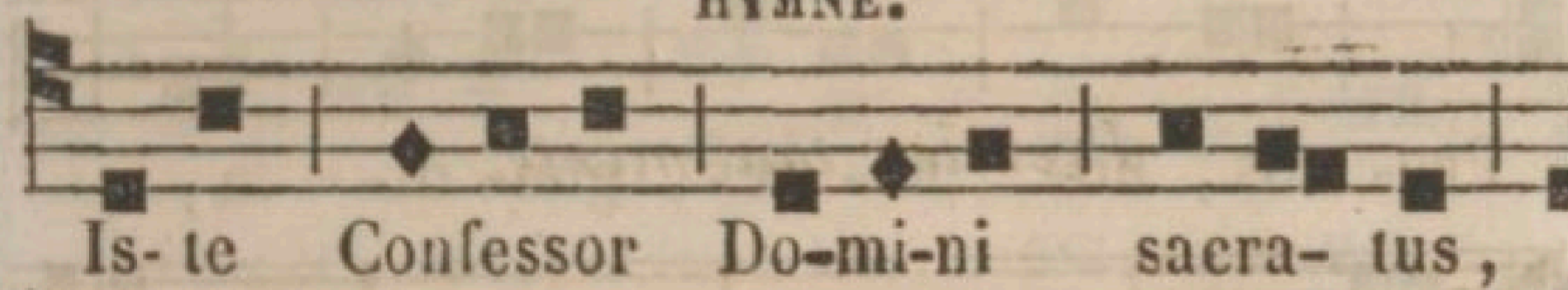
Premier ton mixte.

ŷ. Al- le- lu- ia, al- le- lu- ia.
ŷ. Di- xe-
 runt e- i : Do- mi- ne, ve- ni,



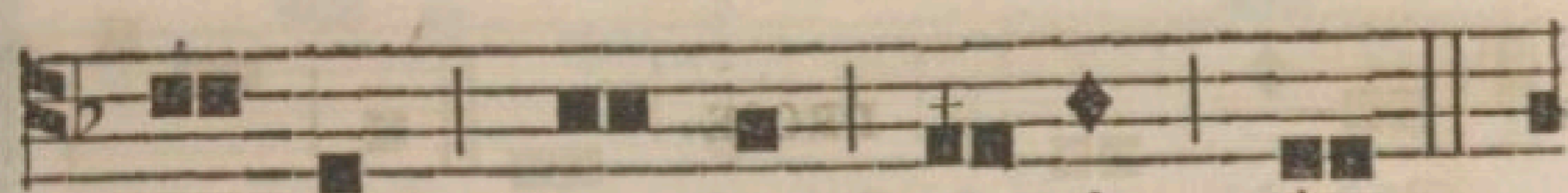
Ce dernier *Alleluia* appartient au chant Romain, ainsi que les deux pièces qui suivent.

HYMNE.

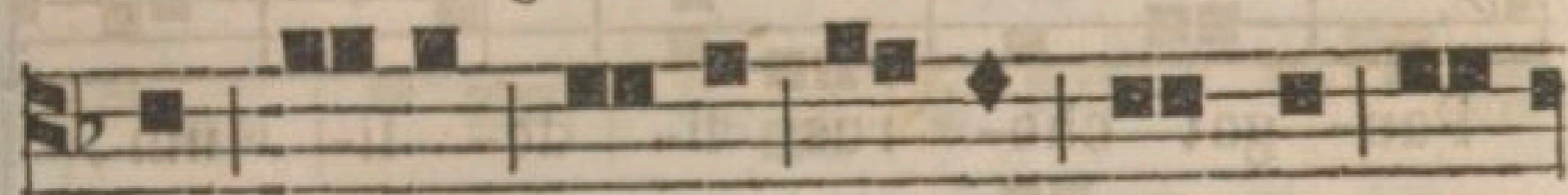


PROSE.

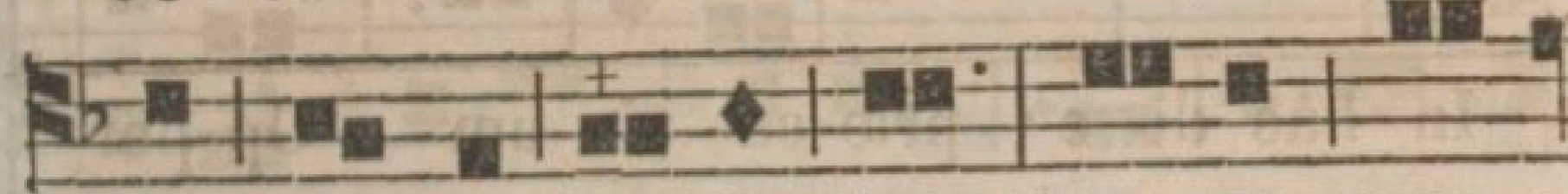
Pan- gat cho- rus fi- de- li- um,
 In hâc di- e præ-co- ni- um Op-por-
 tu- næ vir- gi- nis. Re- ga- li cla- ra
 ge- ne- re, To- ta sub Chris- ti fœ- de-
 re, Nes- cit la- bem cri- mi- nis.
 Do- tan- da Cœ- lo, præ- di- a,
 Pro- cos, ho- no- res, gau- di- a,
 For- mam, Vir- go, des- pi- cis.
 Per- gis ad mo- nas- te- ri- um,
 An- ge- lum se- quens præ- vi- um,



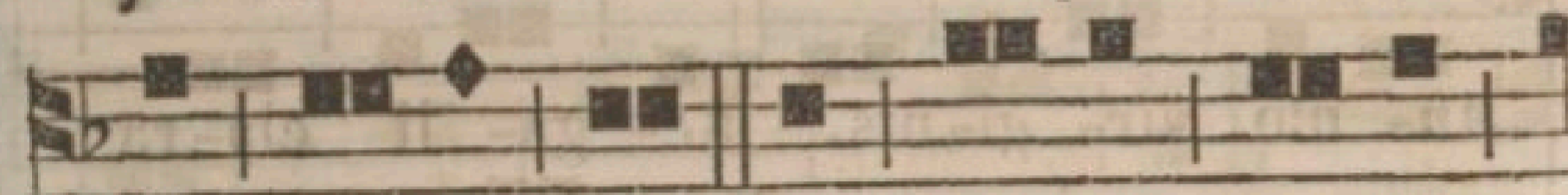
Post ter- gum non res- pi- cis.



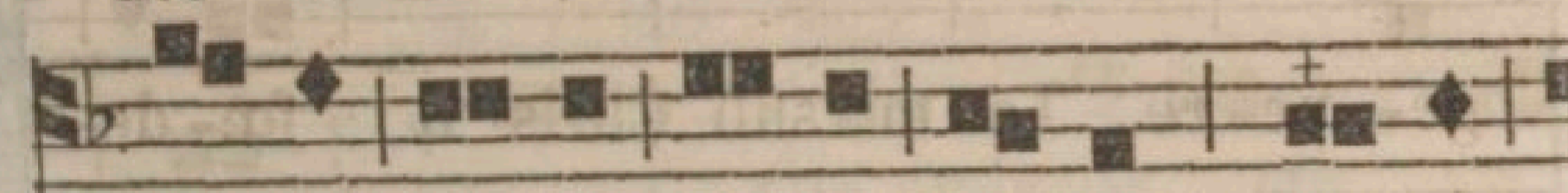
Oc- cul- tis in re- ces- si- bus, Cas- tis



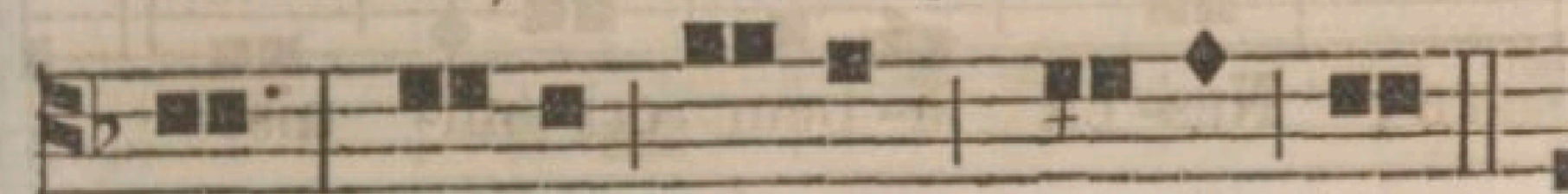
junc- ta so- da- li- bus Spon- sæ gau-



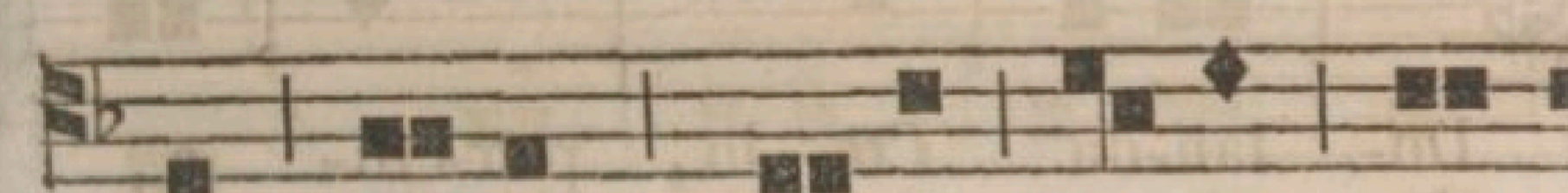
des ti- tu- lo. In claustro vi- gil,



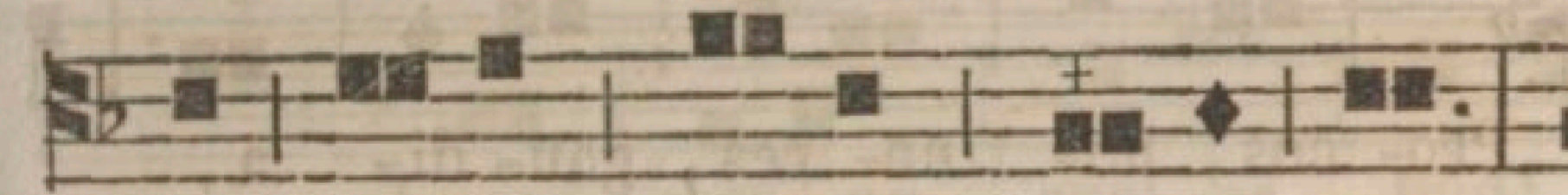
hu- mi- lis, Jus- sa ma- jo- rum do- ci-



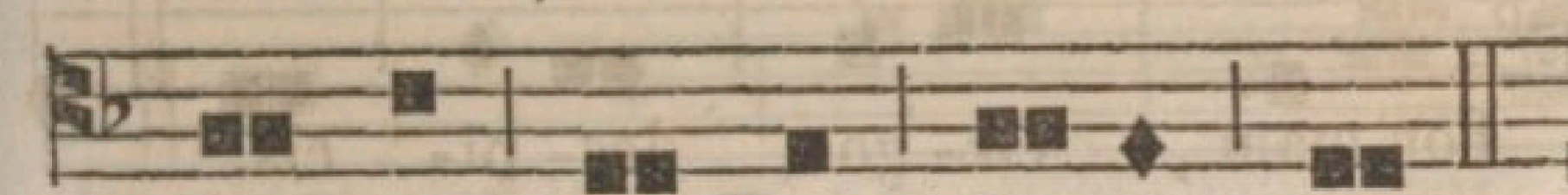
lis Ob- ser- va- bas se- du- lò.



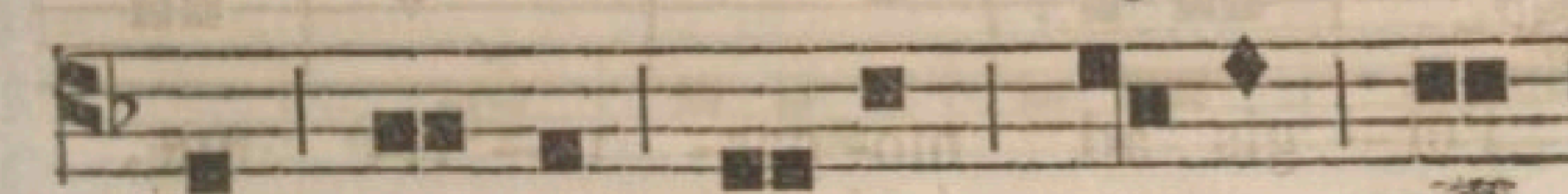
De- func- tà mo- ni- a- li- um



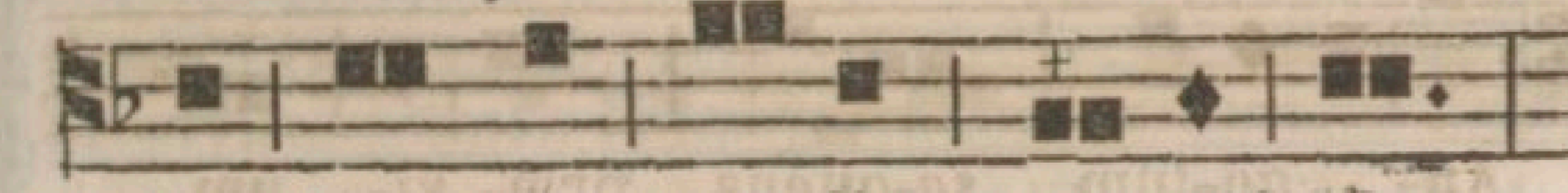
Rec- tri- ce, vo- tis om- ni- um



In ma- trem e- li- gi- tur.



Tan- to præ- cel- sa mu- ne- re,



Ver- bis, e- xemplis, o- pe- rè

Cla-ri-or ef-fi-ci-tur. In vi-tam
 vir-tus in-cly-ta Pro-dit; ut fa-ces,
 me-ri-ta Mil-le sig-nis e-mi-
 cant. Sa-cræ lan-guen-ti nun-ti-æ
 Fu-tu-ræ mox læ-ti-ti-æ
 U-ber-ta-tem præ-di-cant.
 Hos-tis re-dem-pta ge-ne-ris,
 Quid as-tans pu-ram sce-le-ris
 Vul-tu sæ-vo ter-ri-tas?
 Quem sem-per ges-sit pec-to-re,
 Mu-ni-ta Chris-ti cor-po-re, Frau-

des red-det ir-ri-tas. Mor-tis so-
 lu-tam ne-xi-bus, Pe-ren-nis vi-tæ
 fon-ti-bus Di-lec-tus in-e-bri-
 at. Fac ut te col-lau-dan-ti-um,
 Op-por-tu-na, cli-en-ti-um
 Vo-ta cle-mens au-di-at.
 A-men.

CHAPITRE VIII.

DES HYMNES.

Le chant des Hymnes s'est beaucoup perfectionné depuis un siècle, et les progrès de la Musique ont de ce côté favorisé ceux du Plain-Chant. Tout le monde convient que l'on a composé pour les Hymnes de Santeuil des airs supérieurs à ceux qui existaient auparavant; et comme notre but est de rendre cette Méthode d'un usage universel, il est donc essentiel de donner ici le chant

de toutes les Hymnes qui peuvent être en usage dans chaque diocèse. Souvent dans l'Antiphonier d'un diocèse on ne trouve pas d'air qui puisse convenir à telle ou telle Hymne d'une fête patronale ; souvent aussi on y rencontre des airs très difficiles à suivre dans les strophes qui ne sont pas notées : nous espérons que le recueil que nous plaçons ici suffira au désir de chacun. Nous commencerons par les Hymnes en vers Asclépiades.

§ I. *Hymne de trois Asclépiades et un Glyconique.*

Du 1.



Chris-ti Mar-ty-ri-bus de-bi-ta nos



de-cet, Vir-tu-tis memo-res, pro-me-re can-



ti-ca ; Quos nec blan-di-ti-is nec po-tu-



it mi-nis Fal-lax vince-re se-cu-lum.

Du 2.
en D.



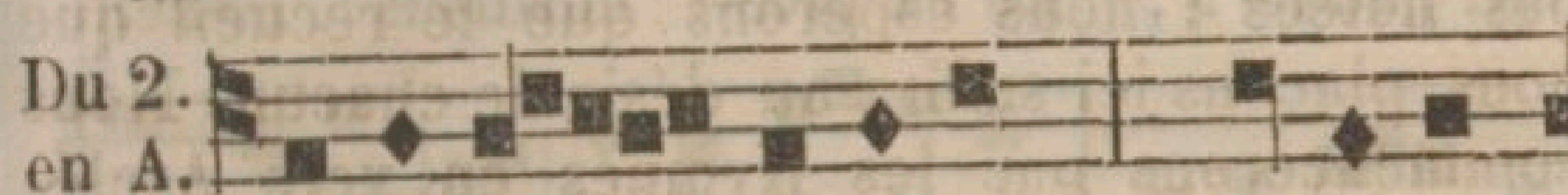
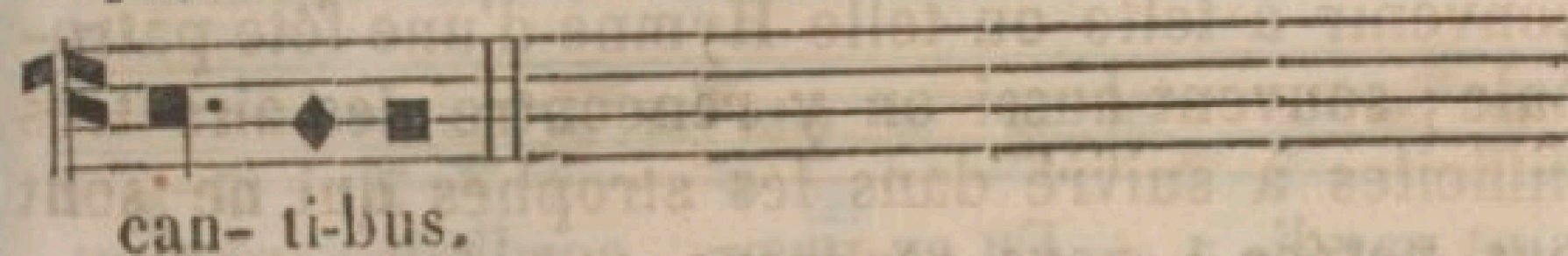
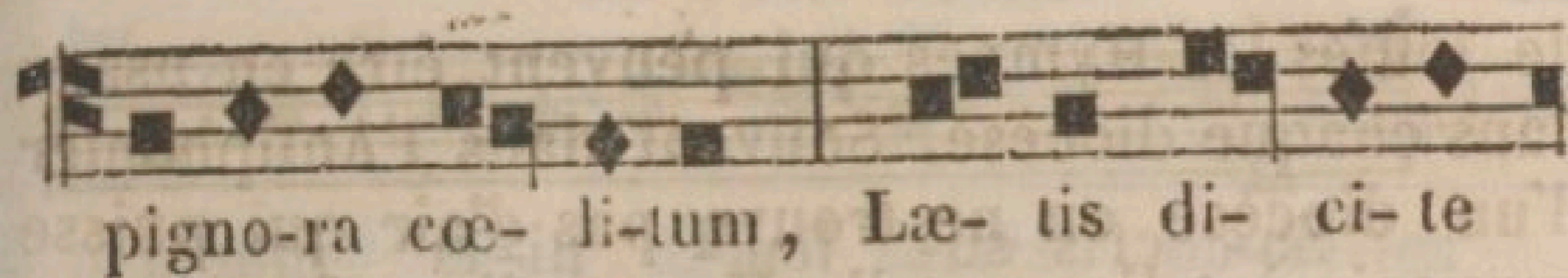
O vos u-na-nimes Chris-ti-a-



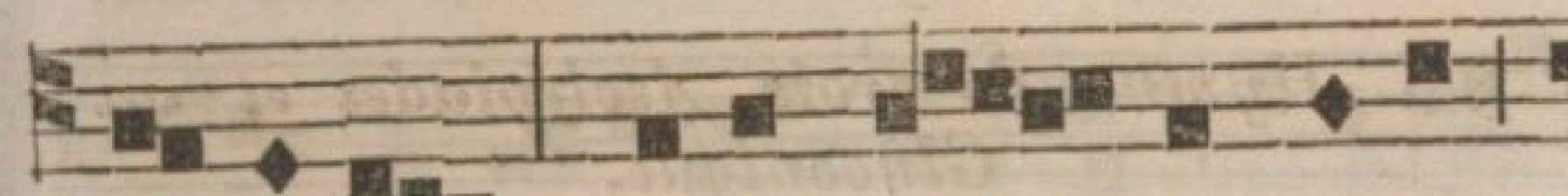
dum cho-ri, Sancto-rum tu-mu-los



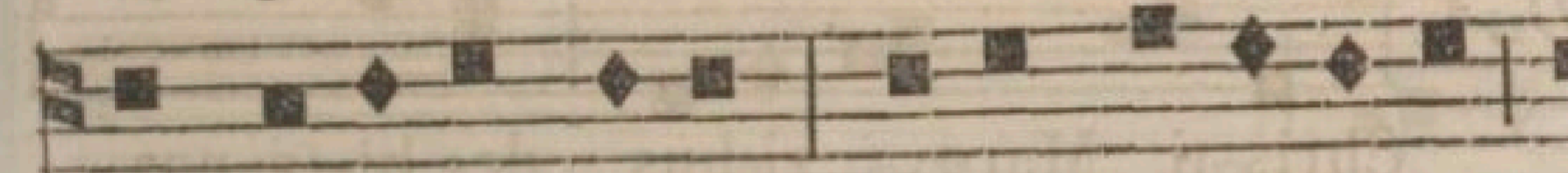
et ci-ne-res Patrum, Dulces e-xu-vi-as,



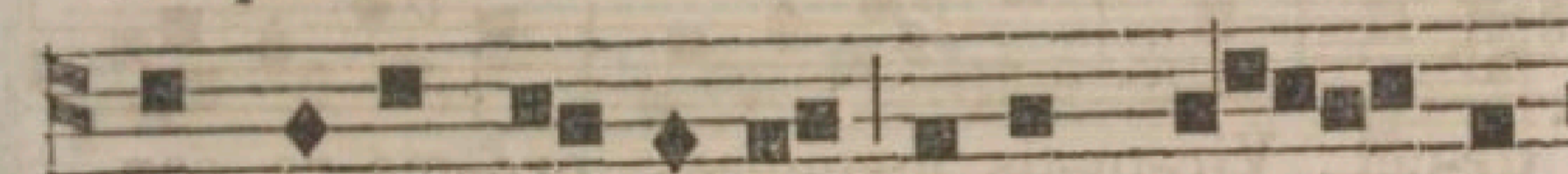
Da-vi-dis so-bo-les, glo-ri-a



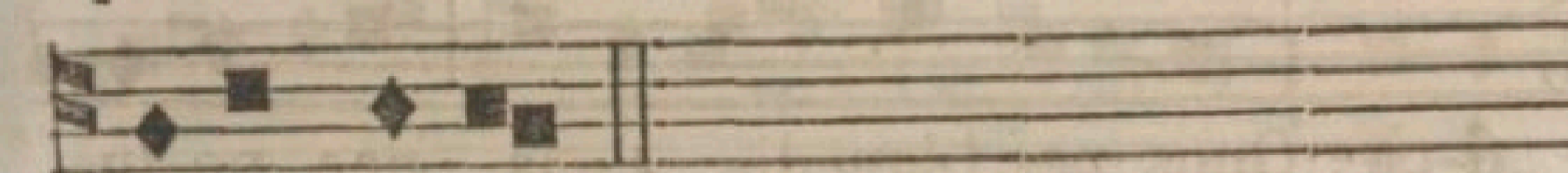
vir-gi-num, Chris-ti Vir-go pa-rens,



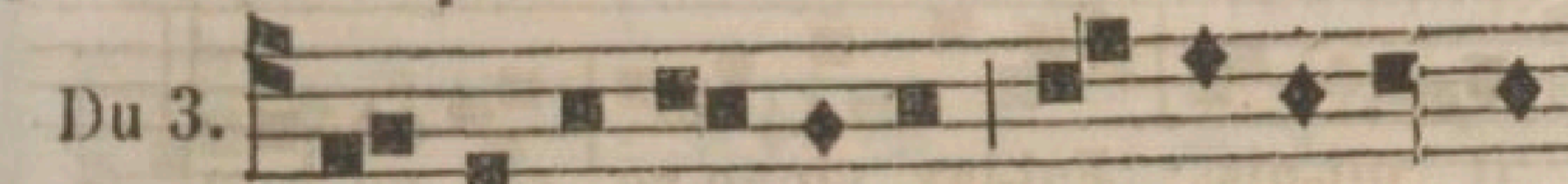
te po-su-it De-us, Par-tu vir-gi-ne-o



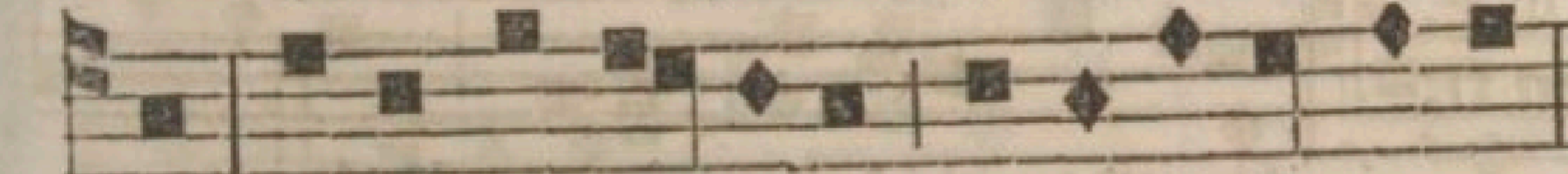
quæ ma-lè sub-do-li Anguis con-te-



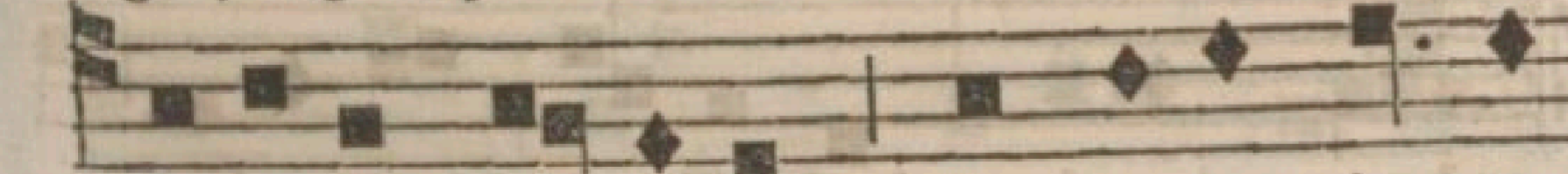
re-res ca-put.



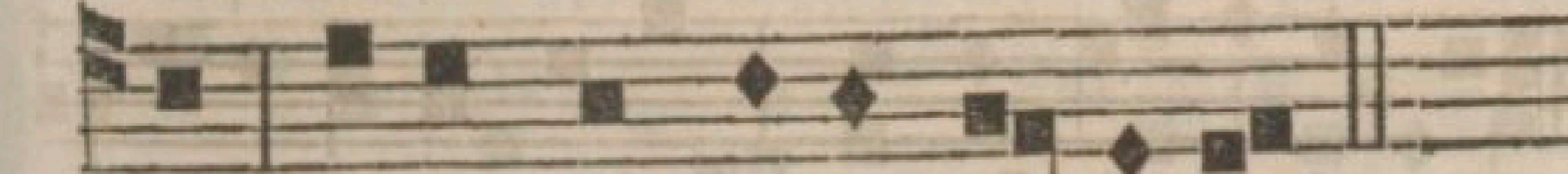
Vos tu-te-la, sacri præ-si-di-um gre-



gis, Agnis pro te-ne-ris ex-ci-pi-tis ne-ces :

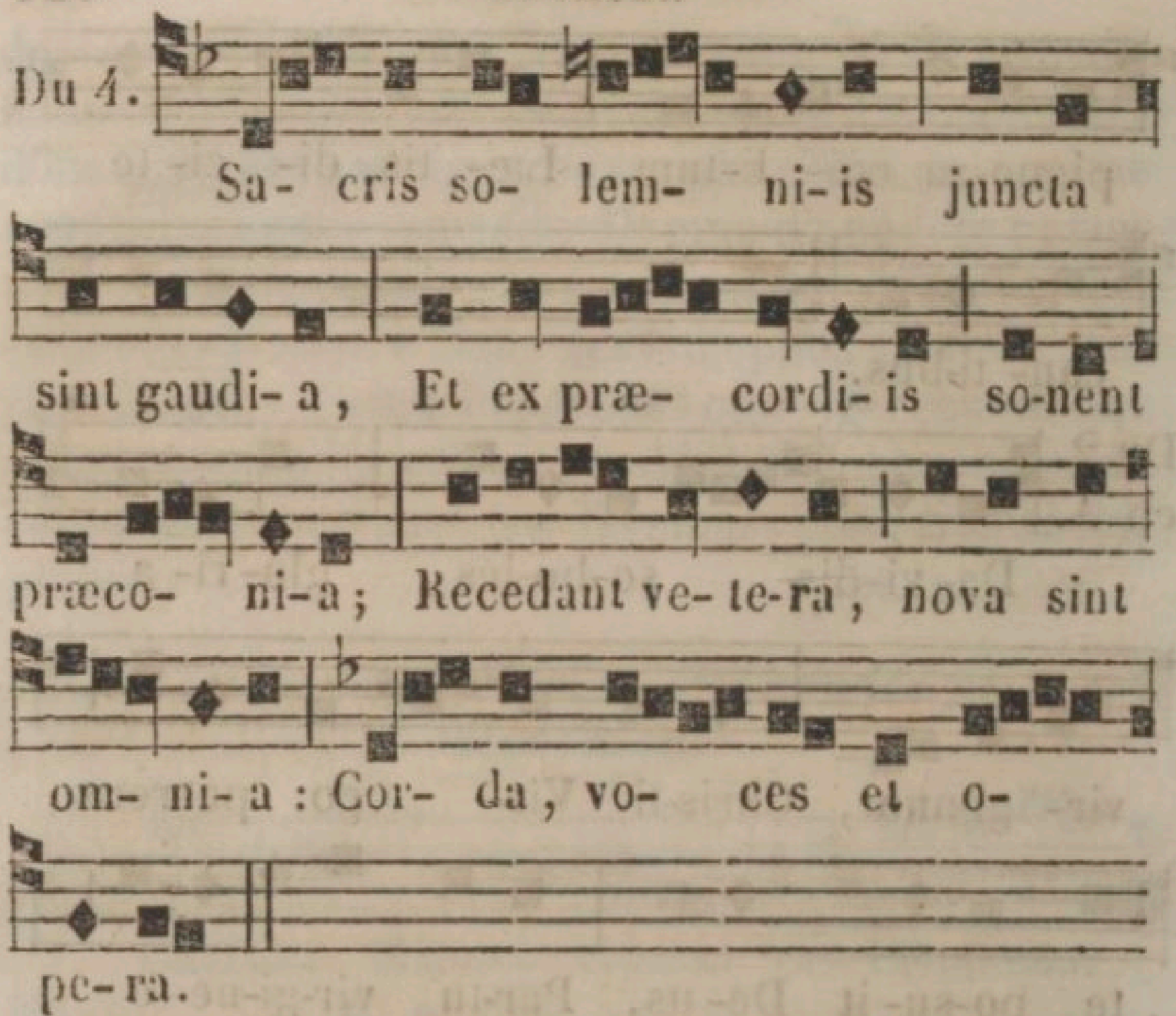


Pasto-res, ca-di-tis; sed cru-or in-te-



gro Fu-sus pro gre-ge sup-pli-cat.

Du 4.



Sa- cris so- lem- ni- is juncta
sint gaudi- a, Et ex præ- cordi- is so- nent
præco- ni- a; Recedant ve- te- ra, nova sint
om- ni- a : Cor- da, vo- ces et o-
pe- ra.

Du 5.

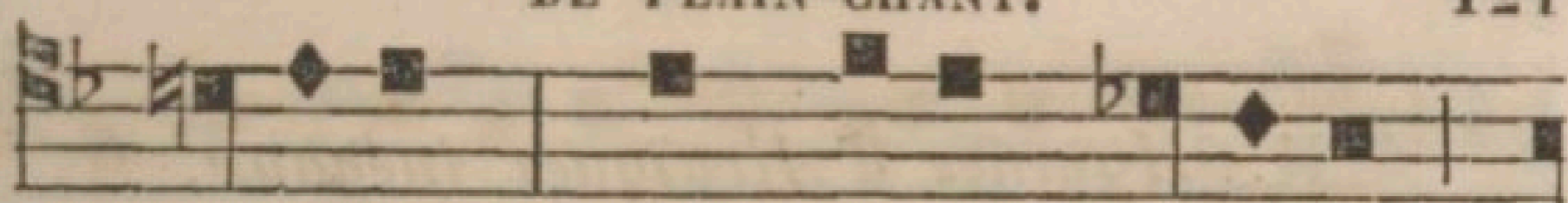


Quem nox, quem te- nebræ densaque nu-
bi- la Circumfu- sa te- gunt lu- mi- ne splen-
didum, Imbelles o- cu- los ter- ri- fi- cis
De- us Ne ful- go- ri- bus Ob- ru- at.

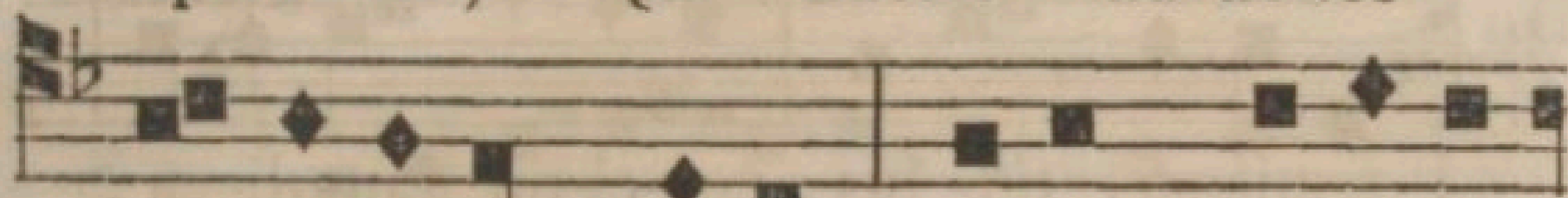
Du 6.



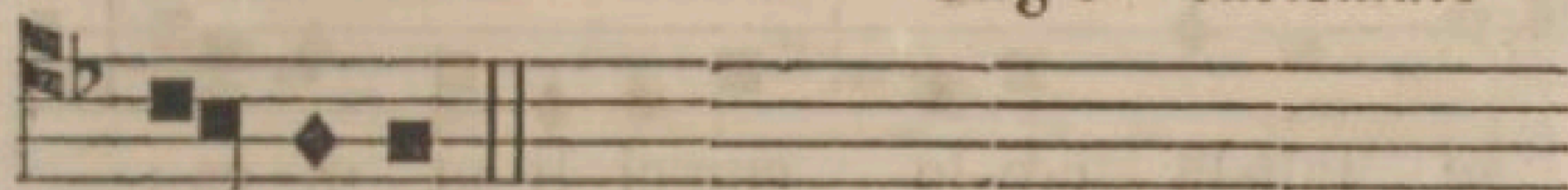
Sit laus summa Patri, summaque
Fi- li- o; Sit par, alme, ti- bi glo- ri- a,



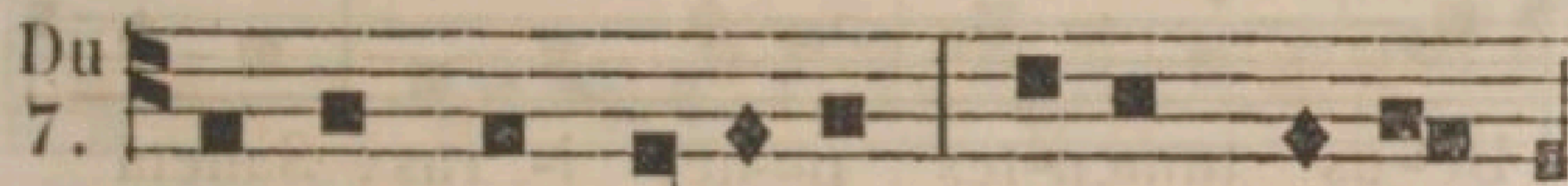
Spi-ri-tus, Qui sacris ha-bi-les



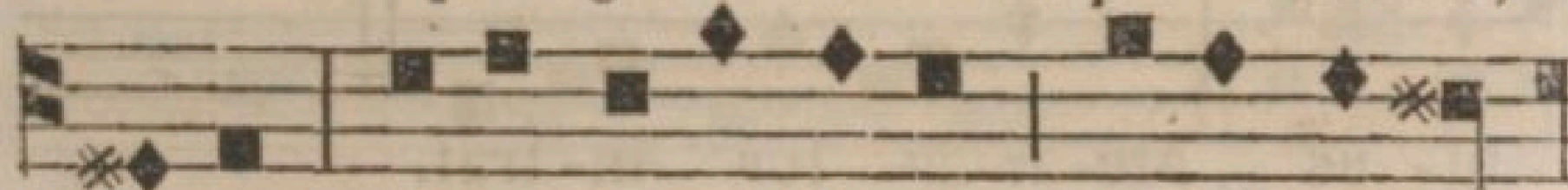
mu-ne-ri-bus tu-o Ungis chrismate



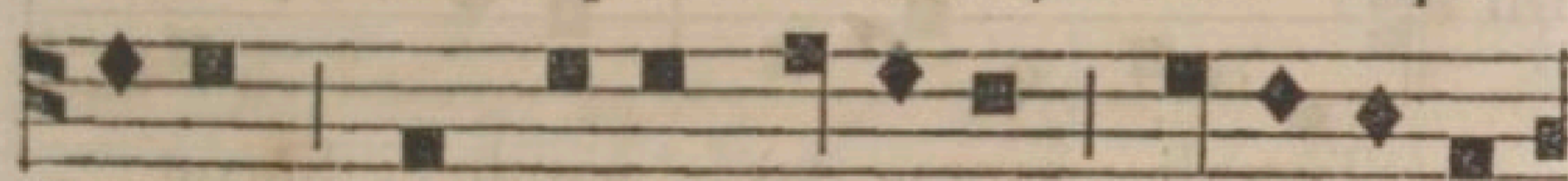
Præ-su-les.



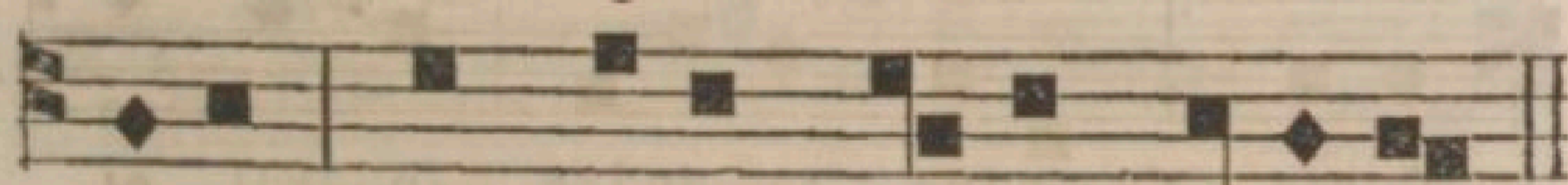
Somnos per ge-li-dam carpit humum,



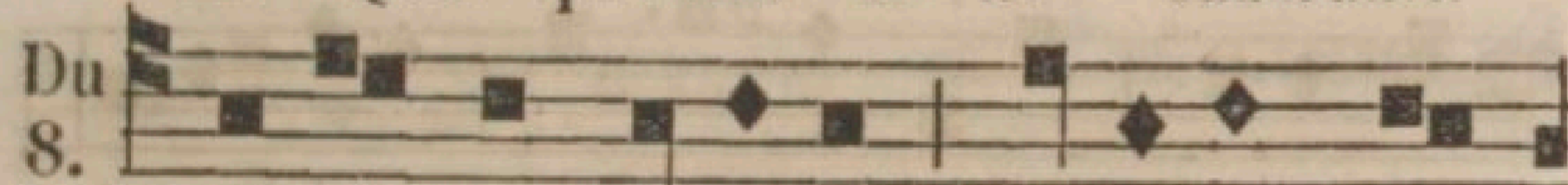
le-vat A-tro pa-ne famem, se-dat a-quâ



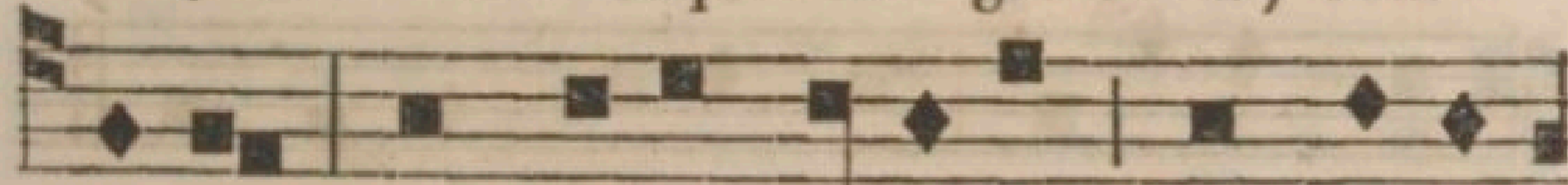
si-tim, Et largâ mi-se-ris distri-bu-it



ma-nu Quæ pa-rens si-bi subtrahit.



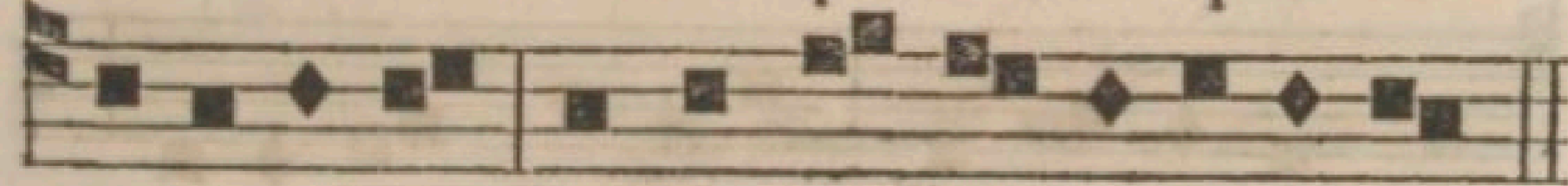
Qua-lis vos sequi-tur glo-ri-a, Mar-



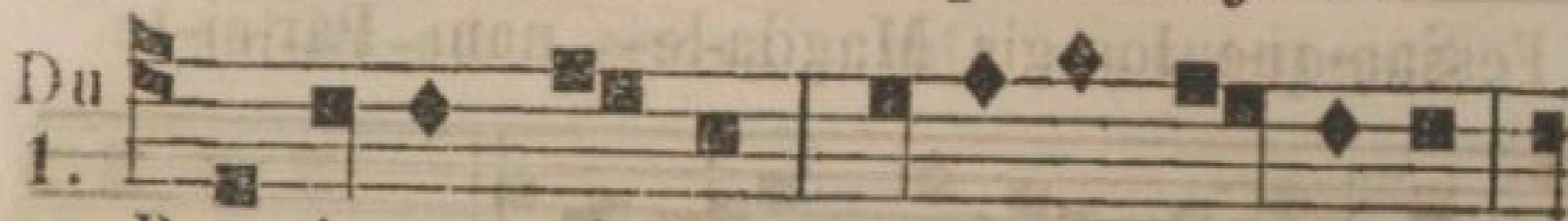
ty-res! Dùm vestros ci-ne-res plebs co-lit



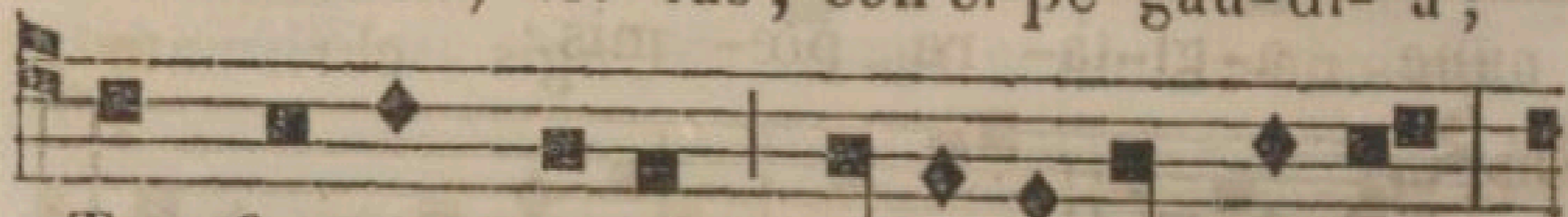
os-cu-lis : Ul-tor nempè De-us pen-sat



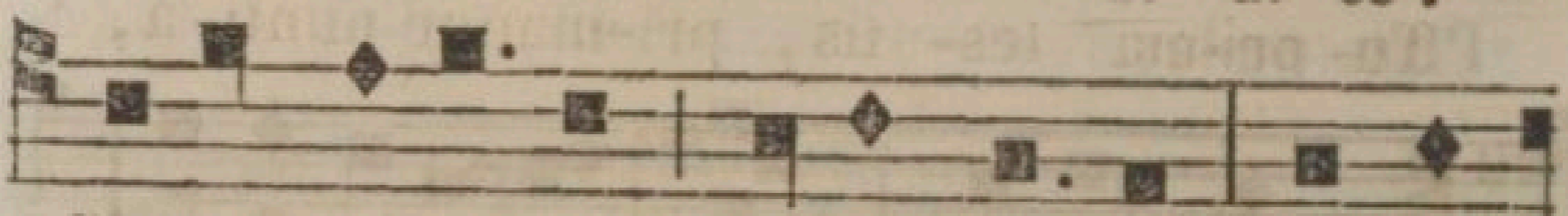
ho-no-ri-bus Summis, oppro-bri-um necis.

§ II. *Hymnes d'Alcaïques inégaux.*

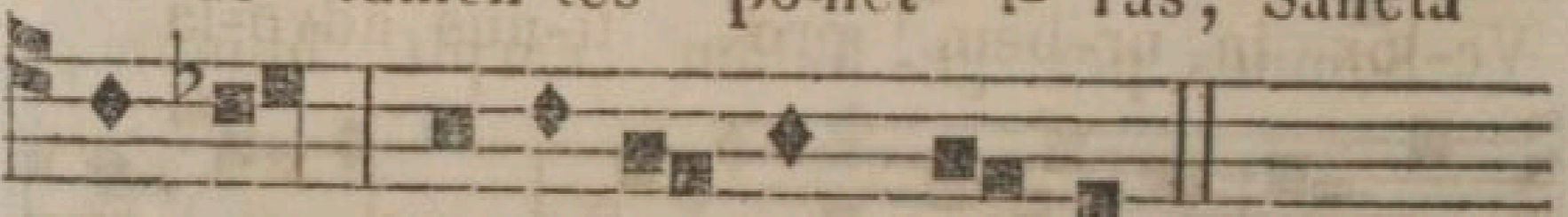
Pro-mis-sa, tel-lus, con-ci-pe gau-di-a;



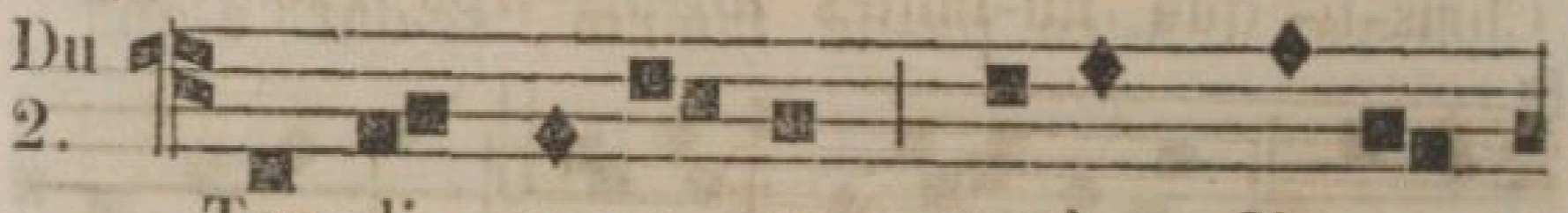
Te fausta cœ-lo con-ci-li-at di-es:



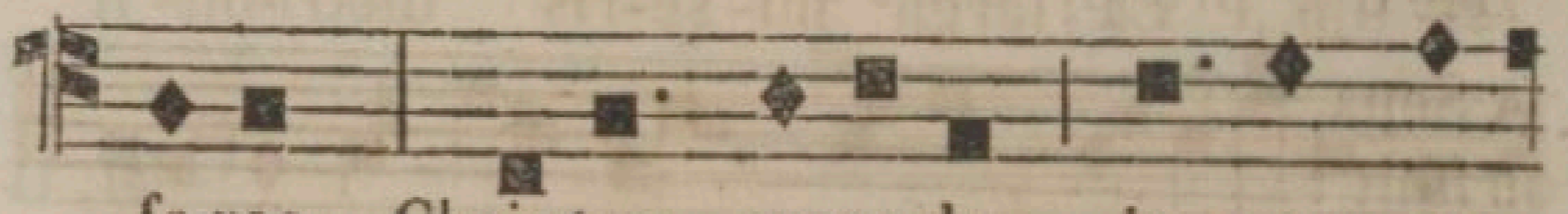
De-us tumen-tes po-net i-ras, Sancta



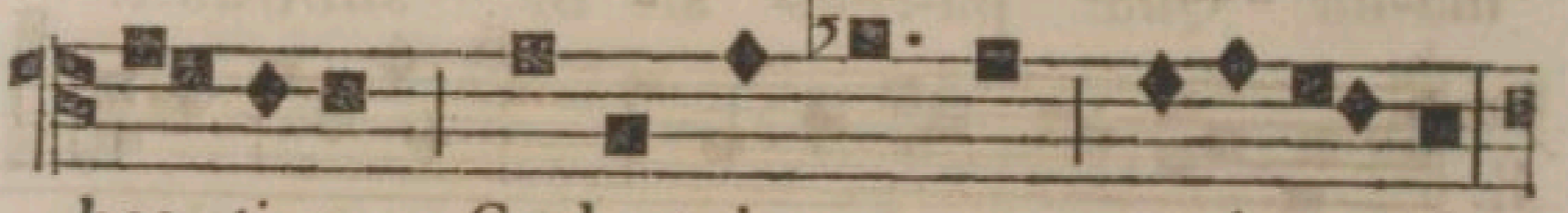
tu-us Me-di-a-tor in-trat.



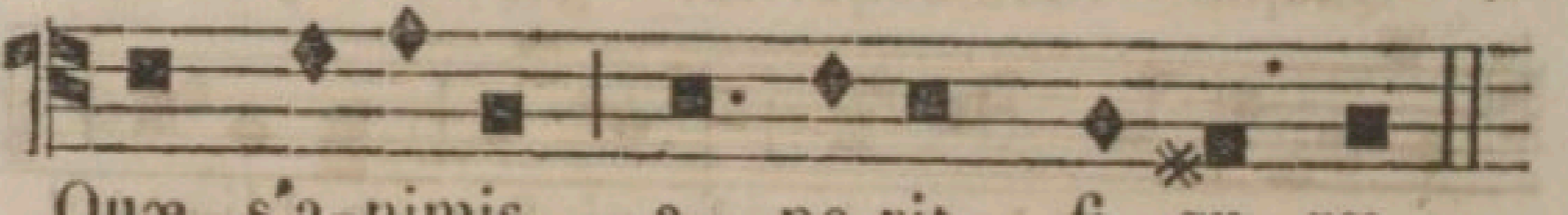
Templi sacra-tas pande, Si-on,



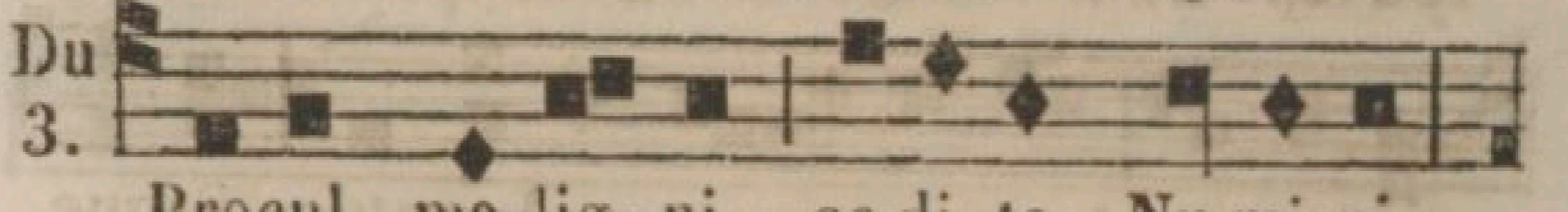
fo-res; Chris-tus sa-cerdos in-trat et



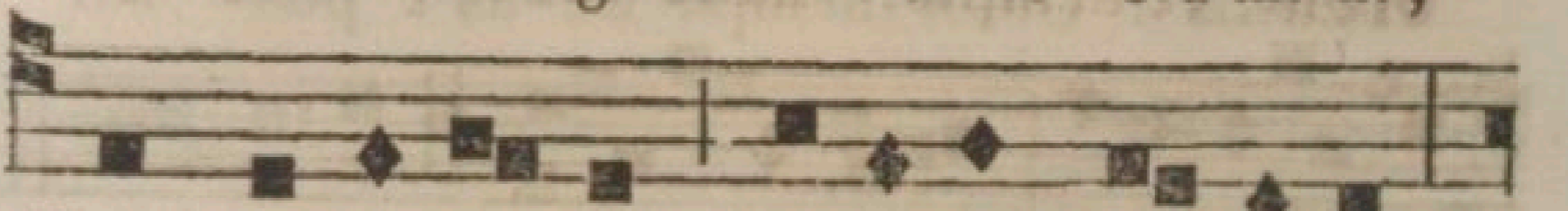
hos-ti-a: Ce-dant i-na-nes ve-ri-ta-ti,



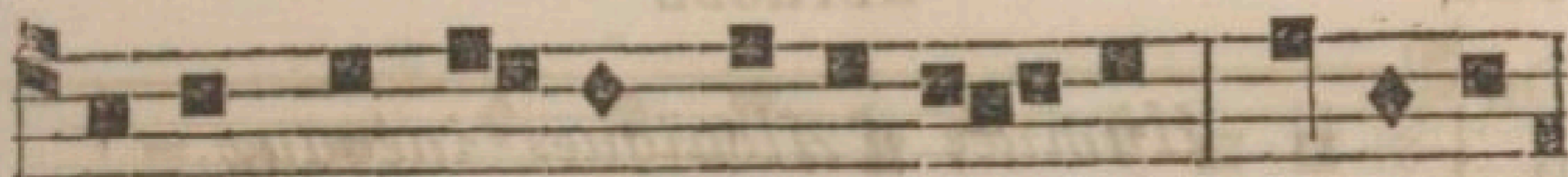
Quæ s'a-nimis a-pe-rit, fi-gu-ræ.



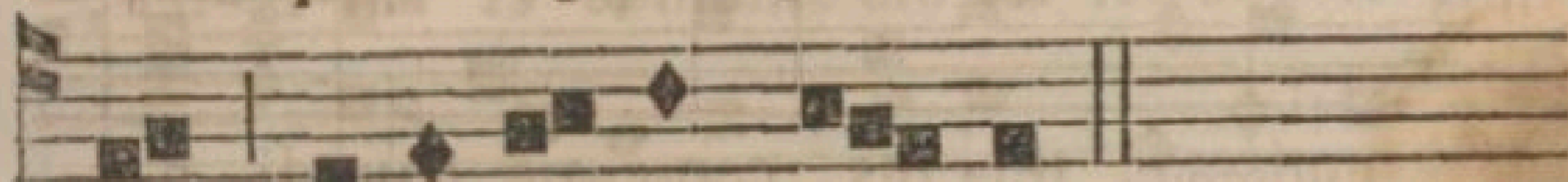
Procul ma-lig-ni ce-di-te Nu-mi-ni;



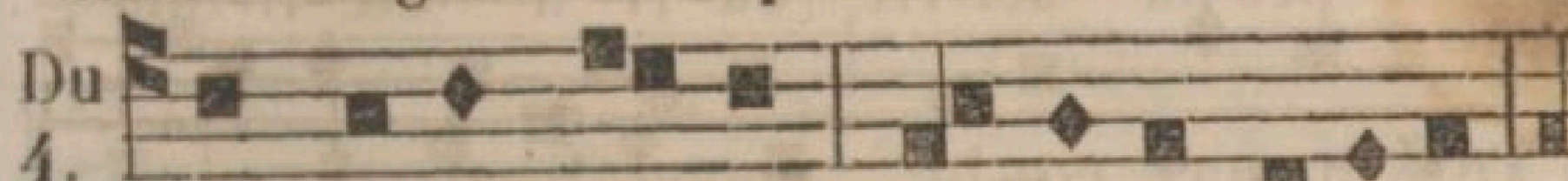
Nunc im-pe-ran-ti ce-di-te Nu-mi-ni;



Fessamque lon-gis Magda-le- nam Par-ci-te

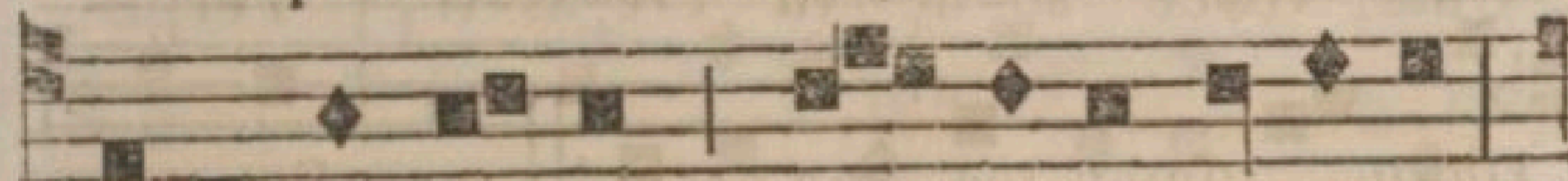


nunc a-gi-ta-re pœ- nis.

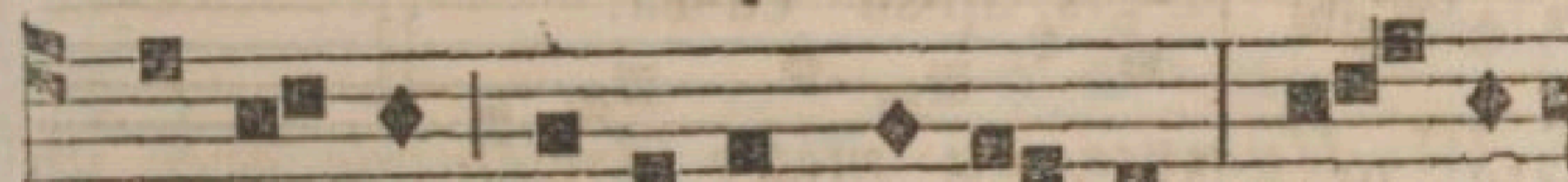


Du
4.

Tu pri-ma tes- tis, pri-maque nunti-a,



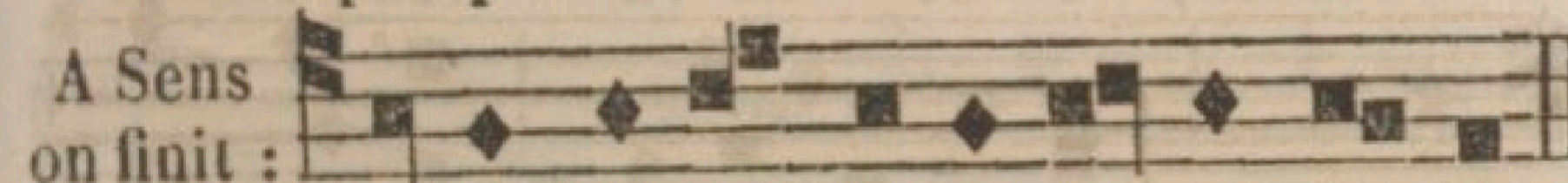
Ve-lox in ur-bem pro- ti-nùs advo-la



Chris-ti-que nu-tantes mi-nis-tros Ple- na

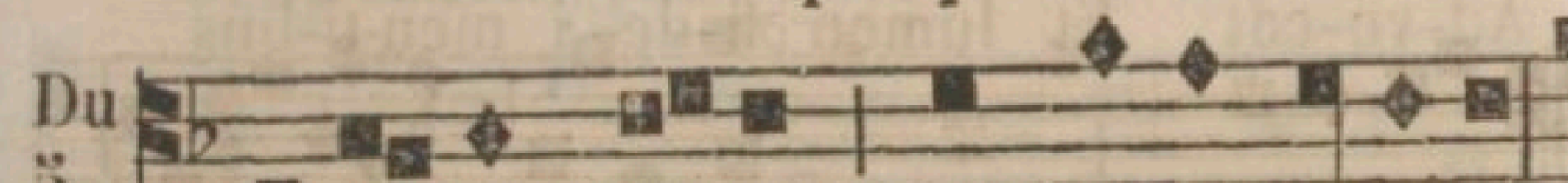


De-o pro-pi-o- re fir-ma.



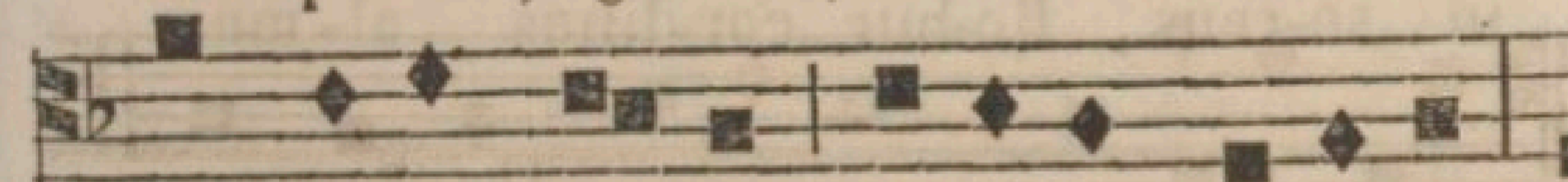
A Sens
on finit :

Ple-na De-o pro-pi-o- re fir-ma.

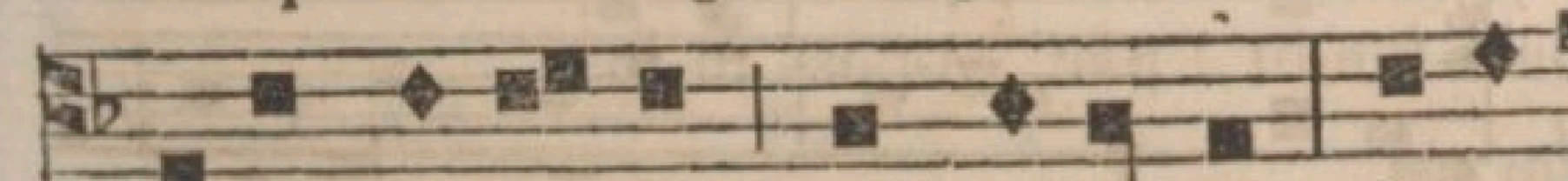


Du
5.

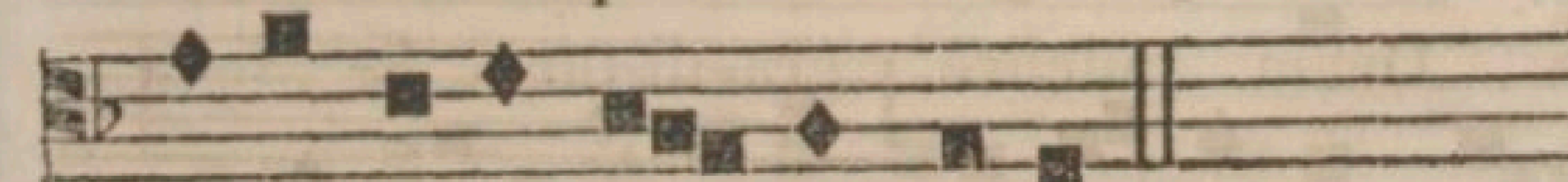
Stupe- te, gen-tes, sit De-us hos-ti-a;



Se sponte le- gi le-gi-fer o-bli-gat :



Orbis re-demptor nunc redemptus : Seque



pi- at si-nè la- be ma-ter.

6.

Du
6.



Regna-tor or-bis summus et ar-bi-ter,



Cui pro-na ser-vit cu-ri-a cœ-li-tum,



Quæ vo-ce so-lâ tu cre-âs-ti, Perpe-



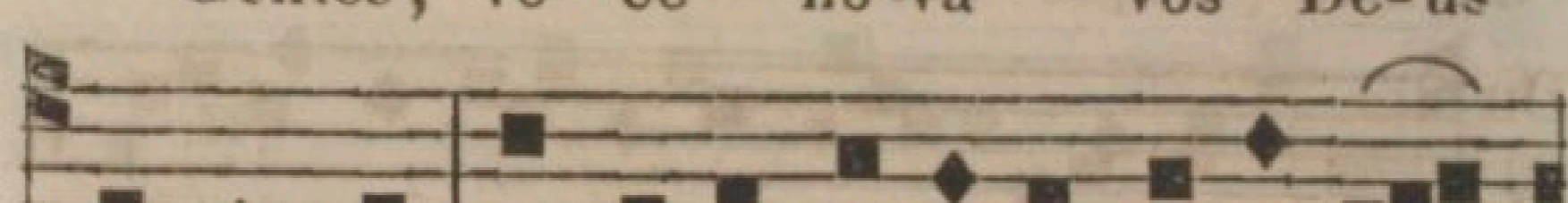
tu-â re-gis ip-se cu-râ.

§ III. *Hymnes du mètre Asclépiade avec un Phérécratique et un Glyconique.*

Du
1.



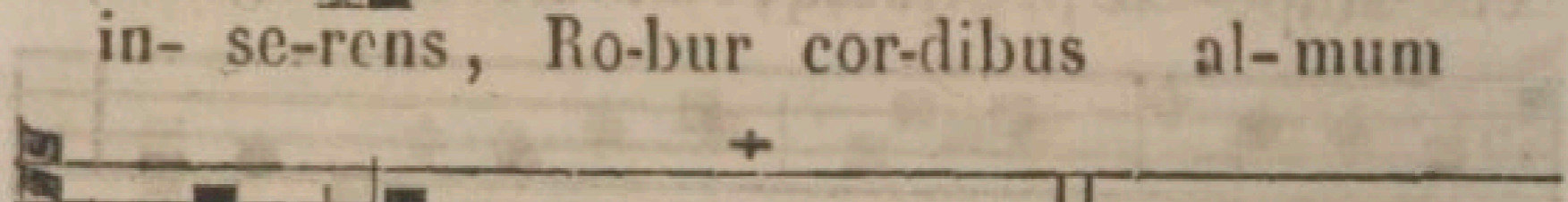
Gentes, vo-ce no-vâ vos De-us



Ad-vo-cat, Et lumen fi-de-i men-ti-bus



in-se-rens, Ro-bur cor-dibus al-mum



in-fundit per A-pos-to-los.

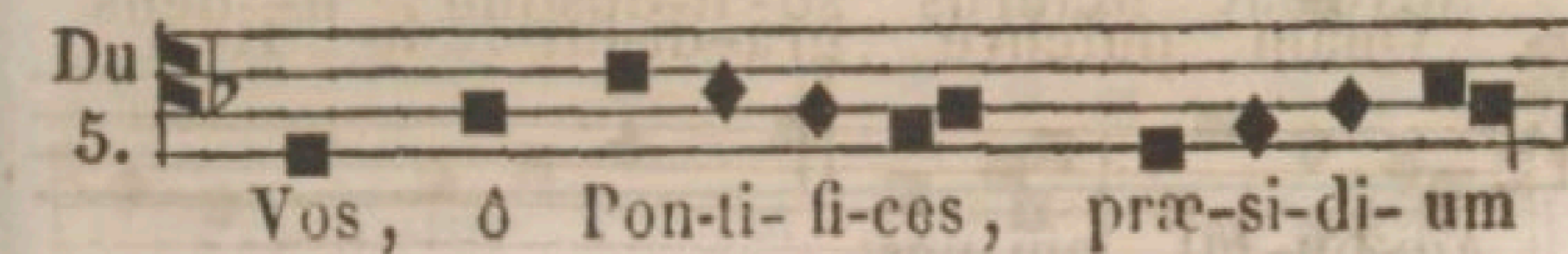
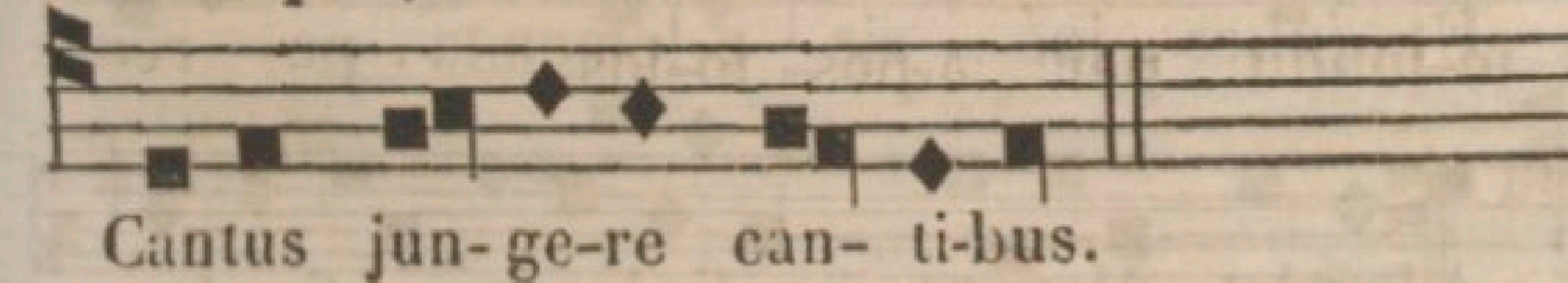
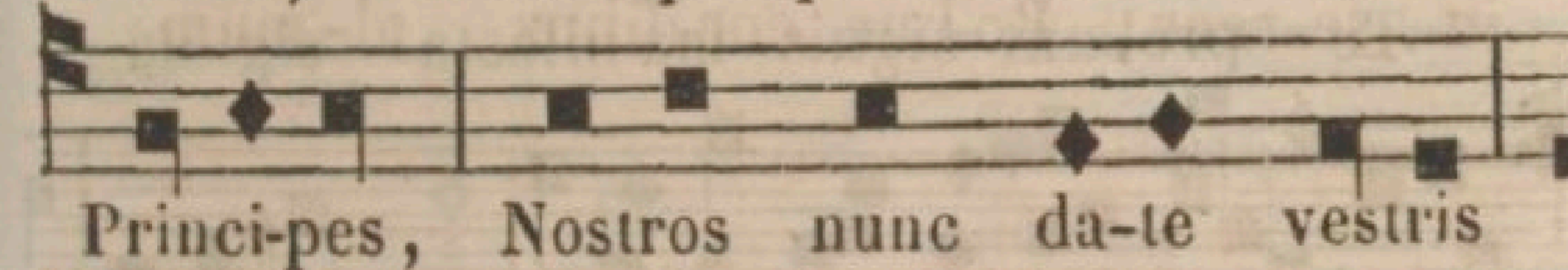
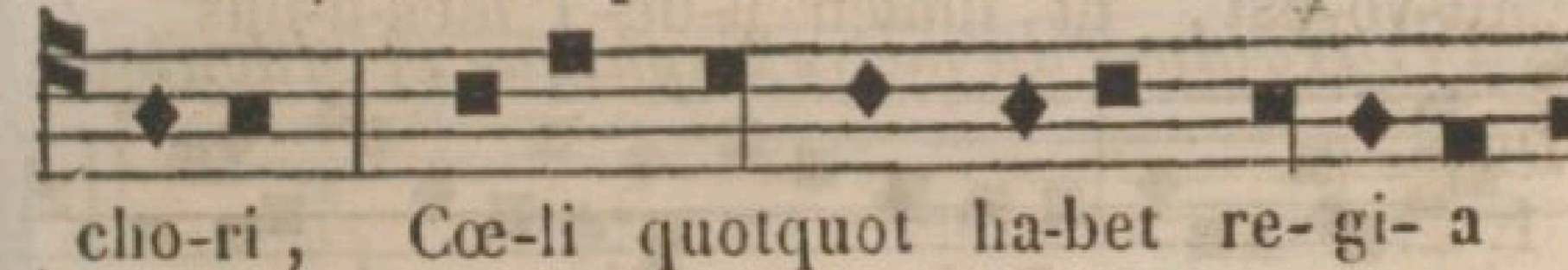
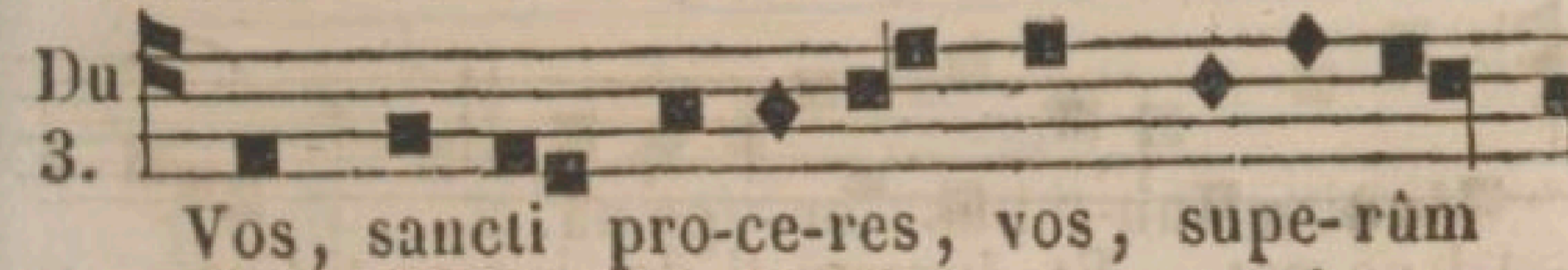
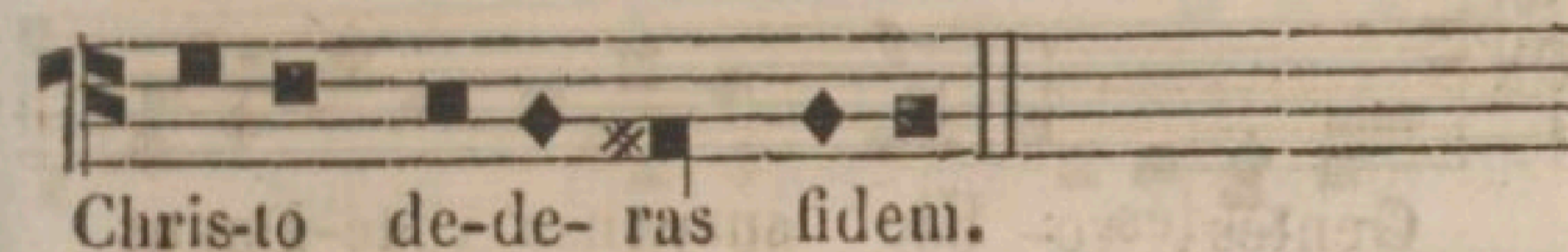
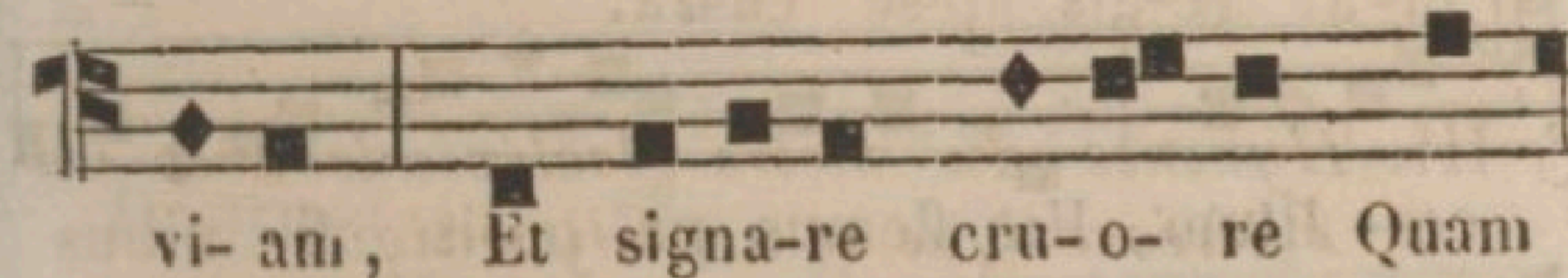
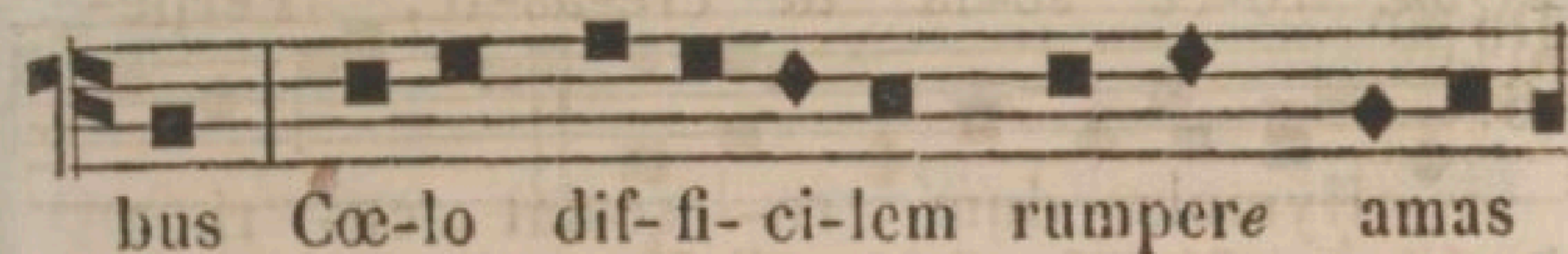
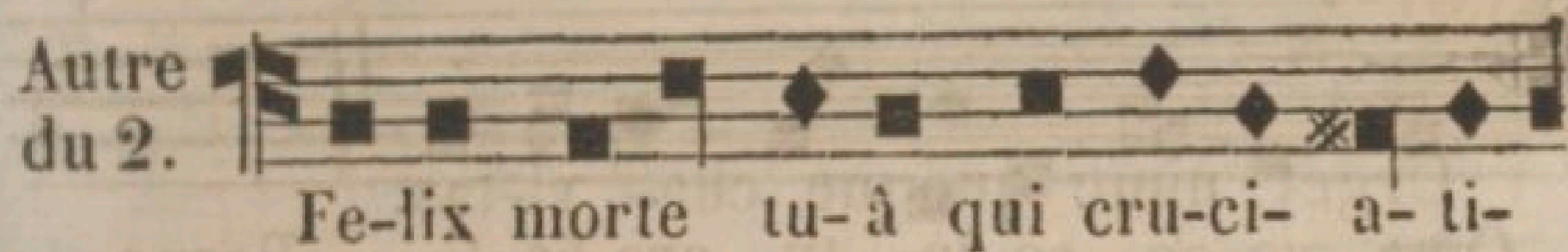
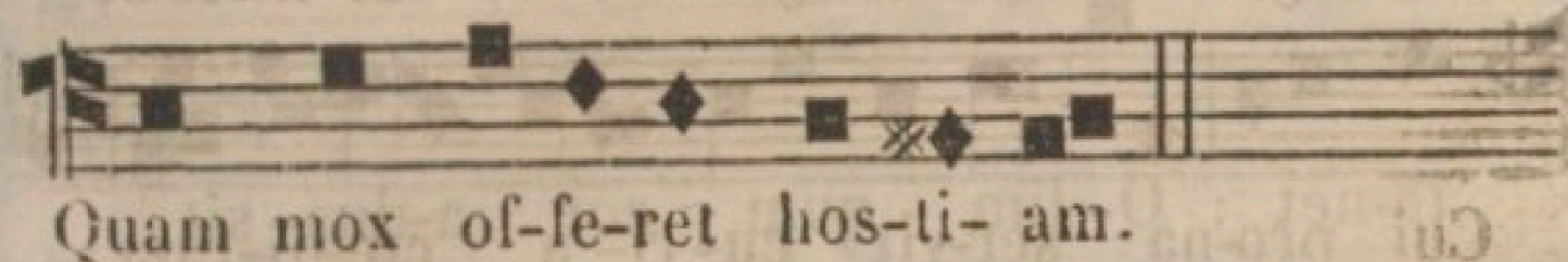
Du
2.



Quam pulchrè gra-di-tur fi-li-a



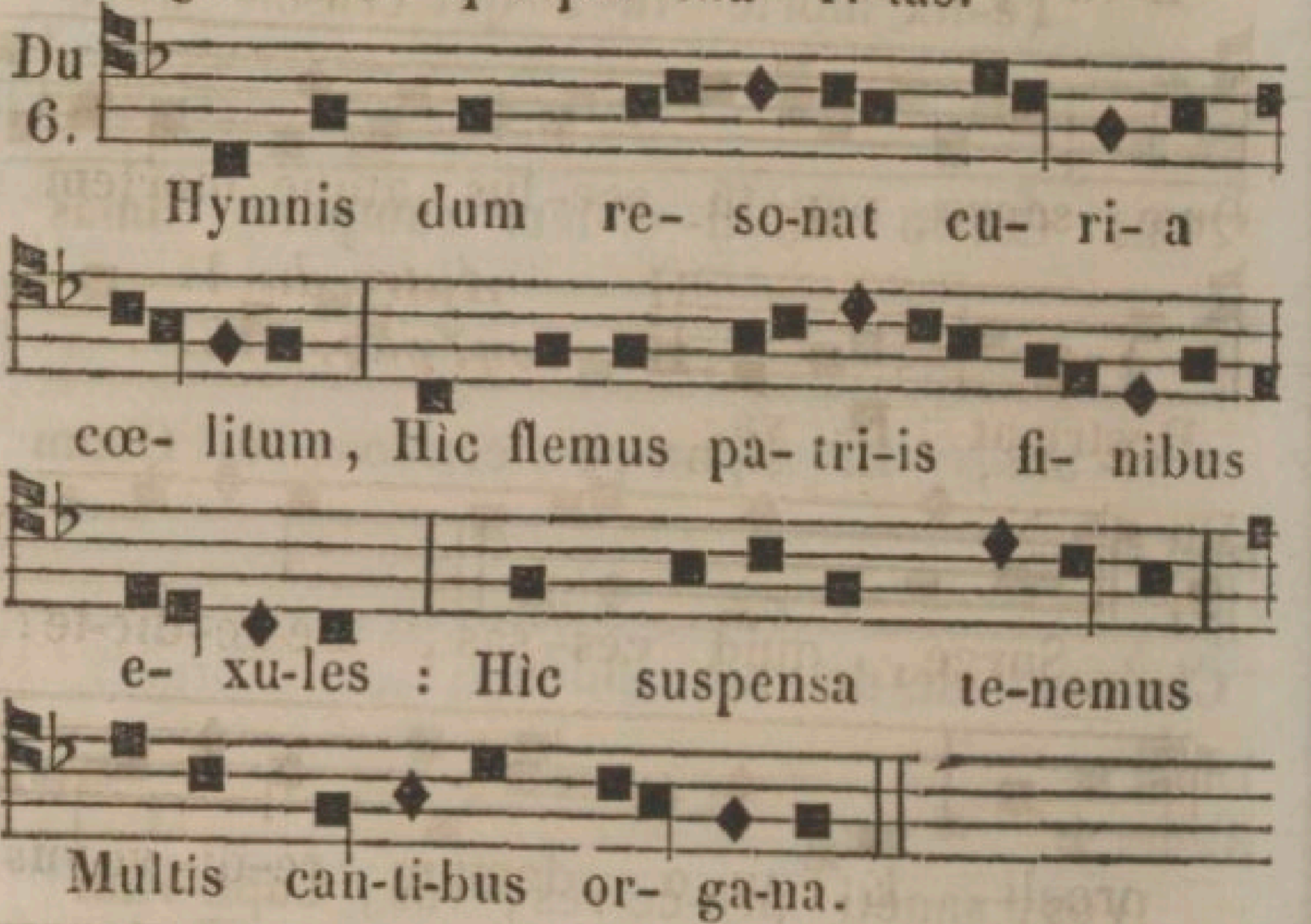
prin-ci-pis, Templi cùm pro-pe-rat li-mi-na





gre-gis, Nostrî tangit amor, sol-li-ci-tos
te-net : O-lim quæ cor a-dus-sit,
Urget nunc quoque cha-ri-tas.

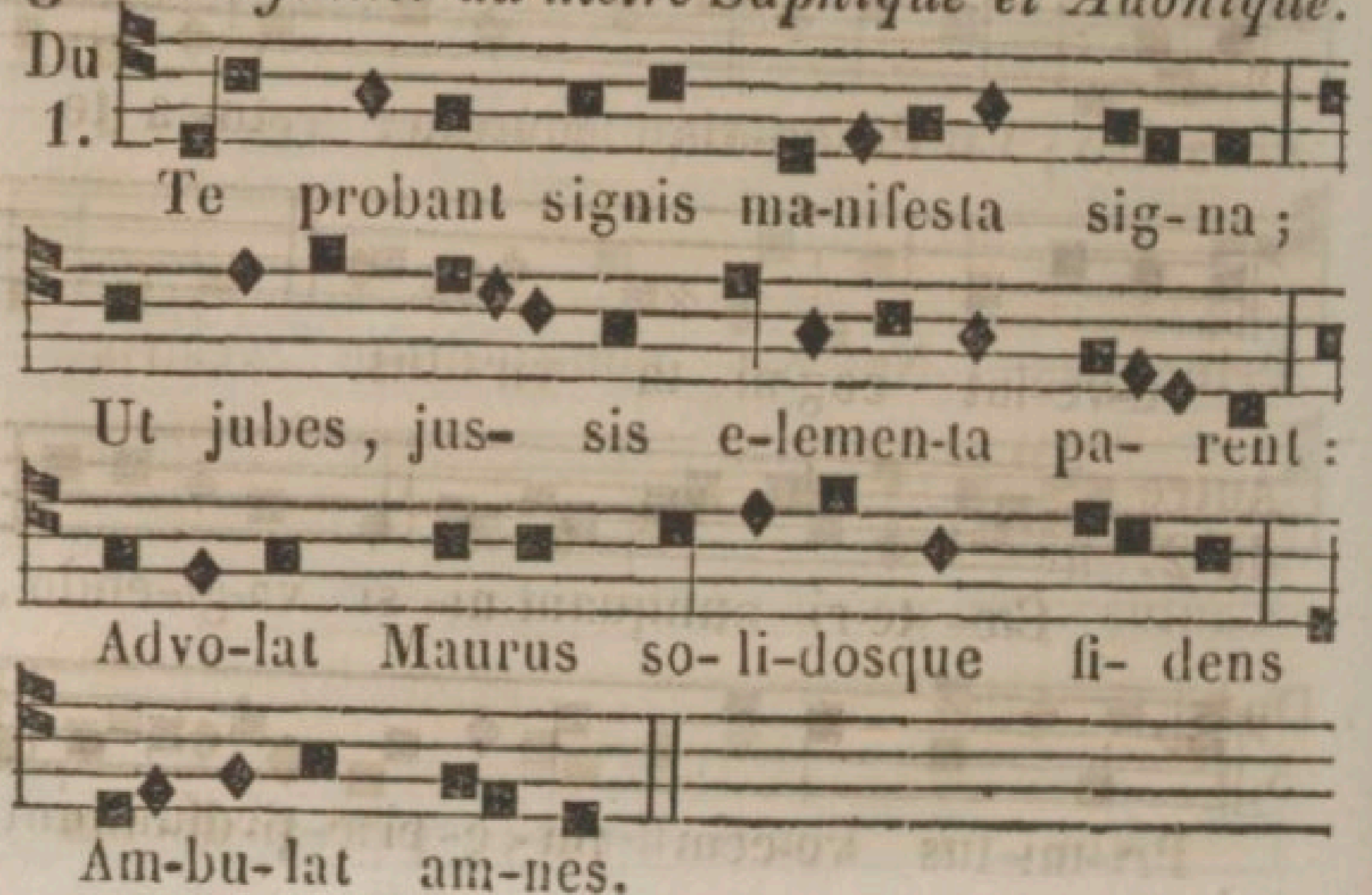
Du
6.



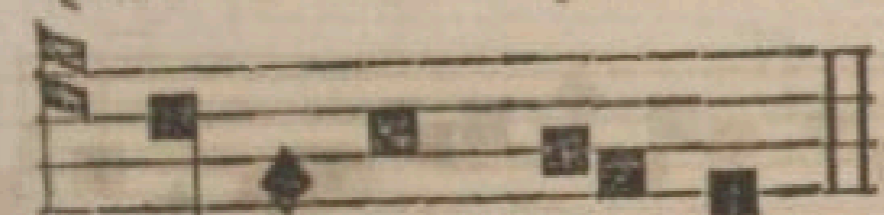
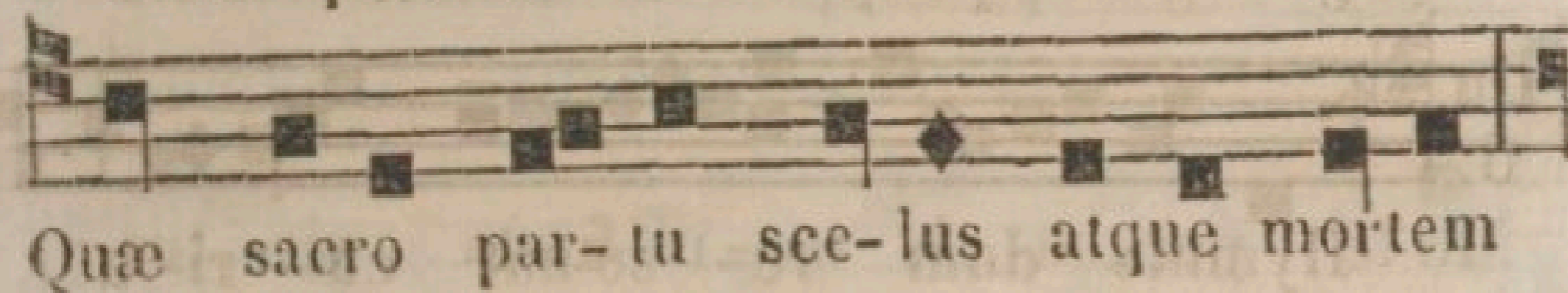
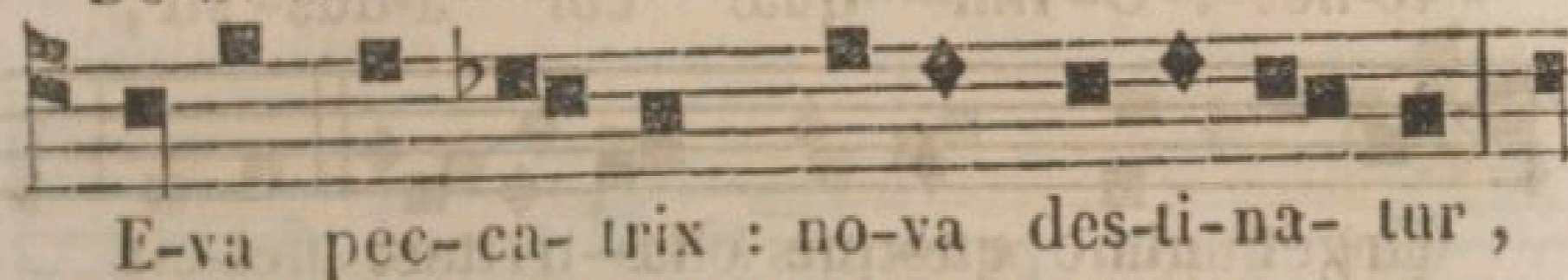
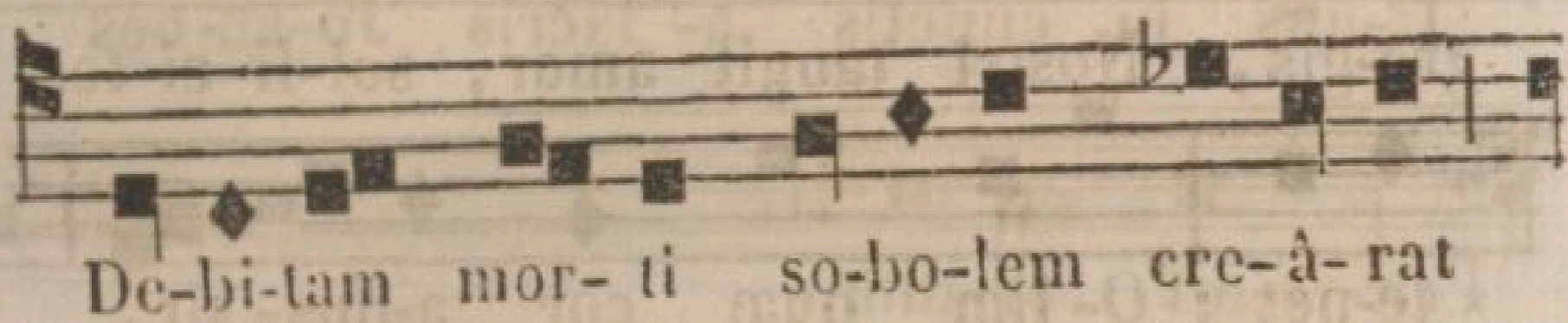
Hymnis dum re-so-nat cu-ri-a
cœ-litum, Hic flemus pa-tri-is fi-nibus
e-xu-les : Hic suspen-sa te-nemus
Multis can-ti-bus or-ga-na.

§ IV. *Hymnes du mètre Saphique et Adonique.*

Du
1.

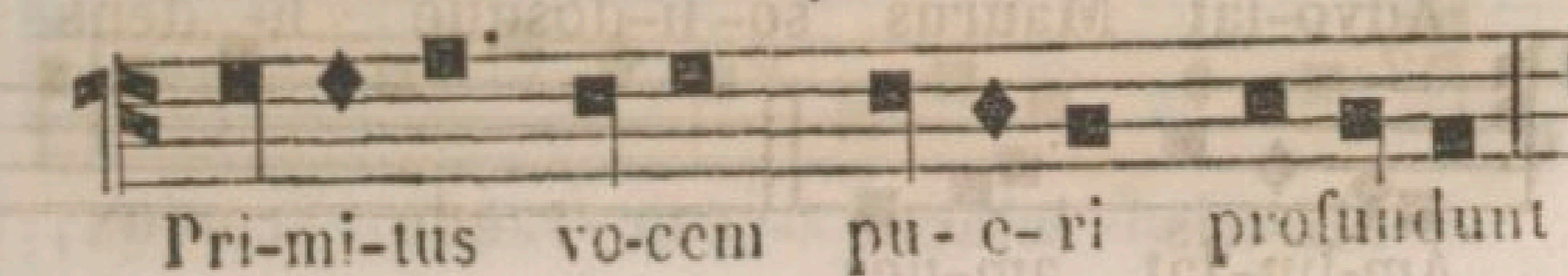
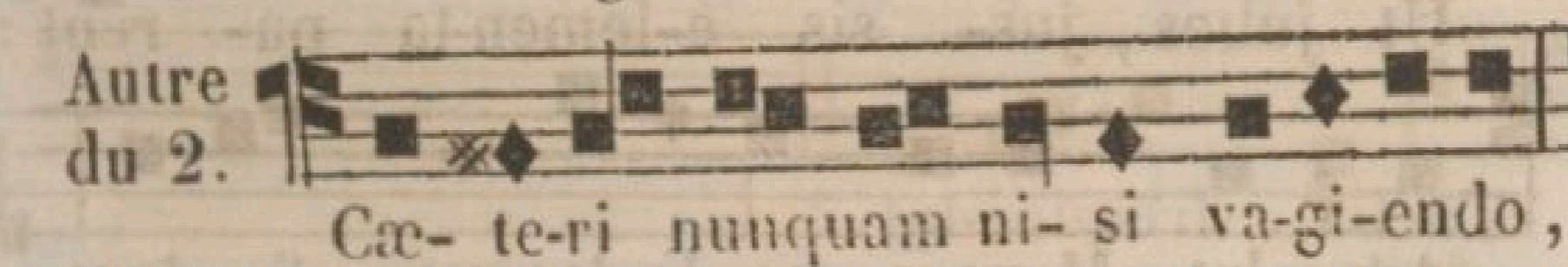
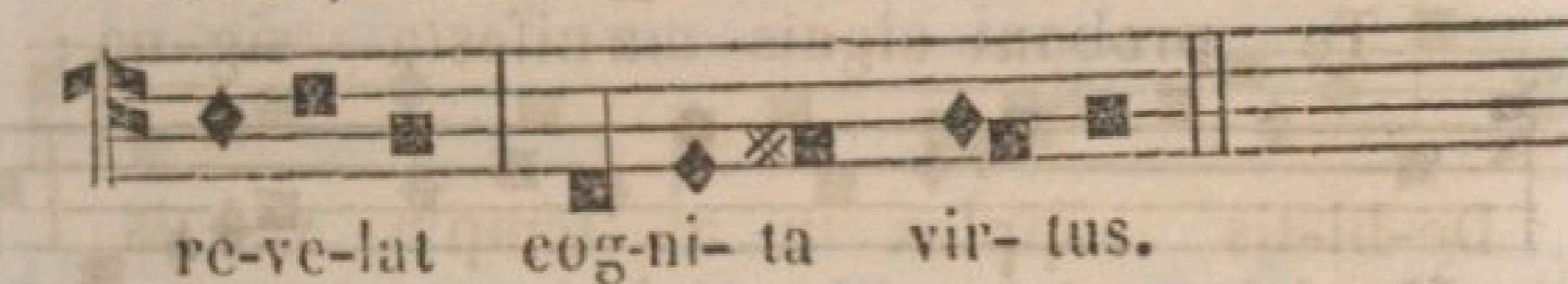
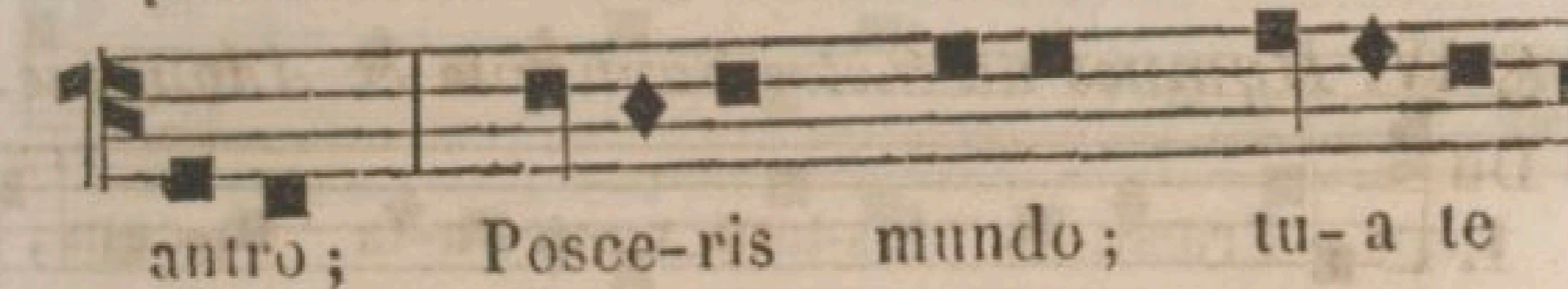
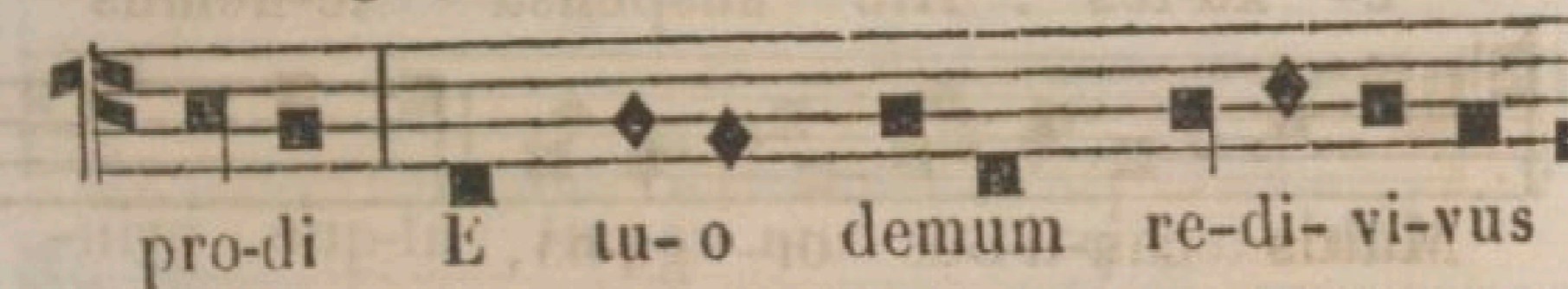
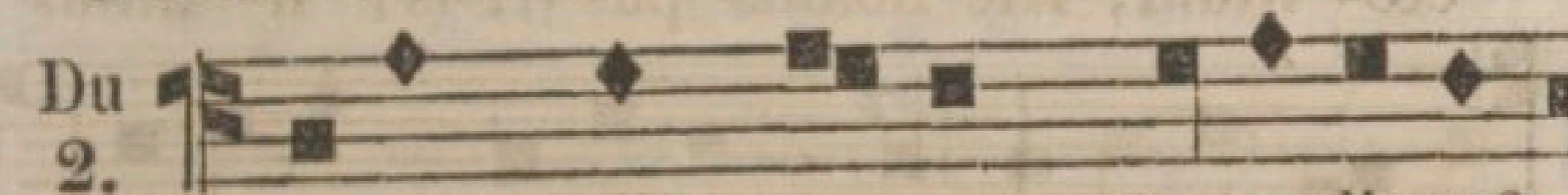


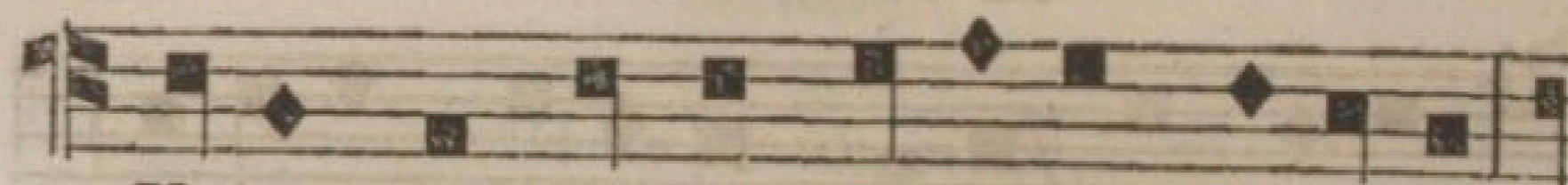
Te probant signis ma-nifesta sig-na ;
Ut jubes, jus-sis e-lemen-ta pa-rent :
Advo-lat Maurus so-li-dosque fi-dens
Am-bu-lat am-nes.

Autre du 1. en D.

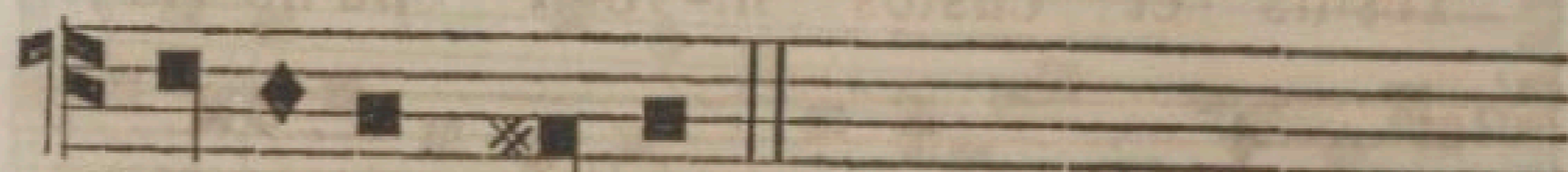
*Autre du 1.
voy. pag. 113.*

Destru-ot E-va.

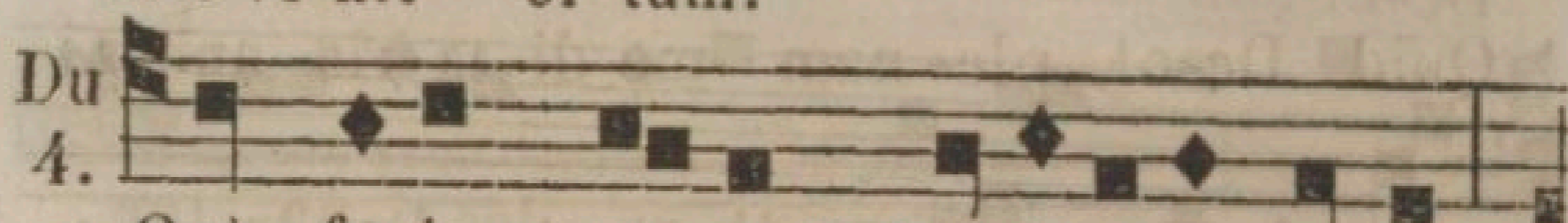




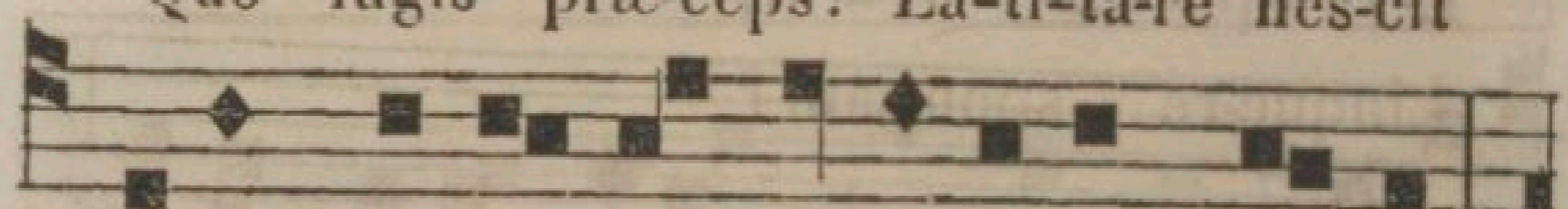
U-nus in cunctis a-lacris Jo-an-nes



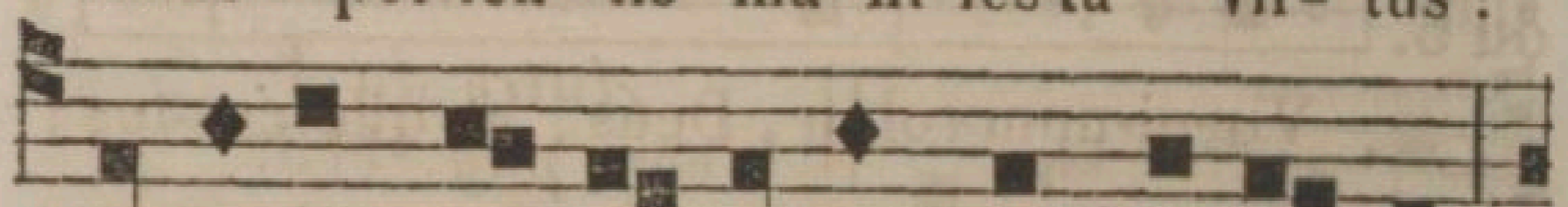
Præ-ve-nit or-tum.



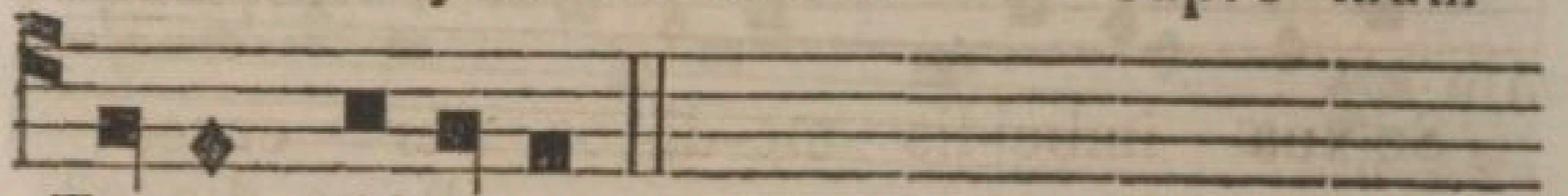
Quò fugis præ-ceps? La-ti-ta-re nes-cit



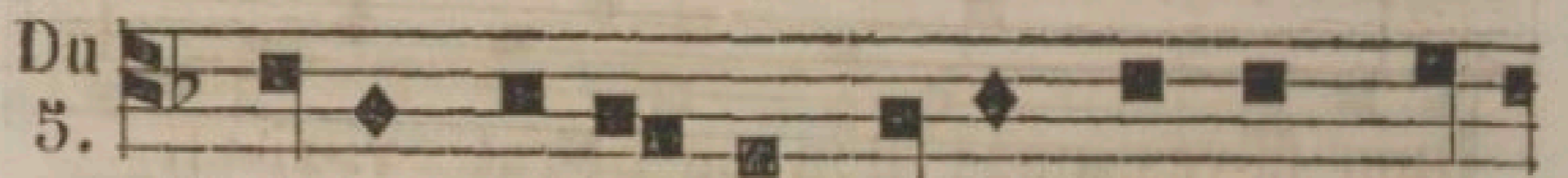
Mil-le por-ten-tis ma-ni-fes-ta vir-tus :



Præ-su-lem jam te fe-ret in supre-mum



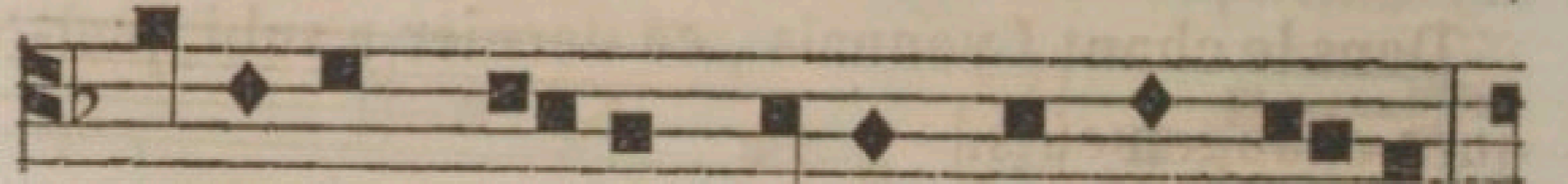
Tu-ro tri-bu-nal.



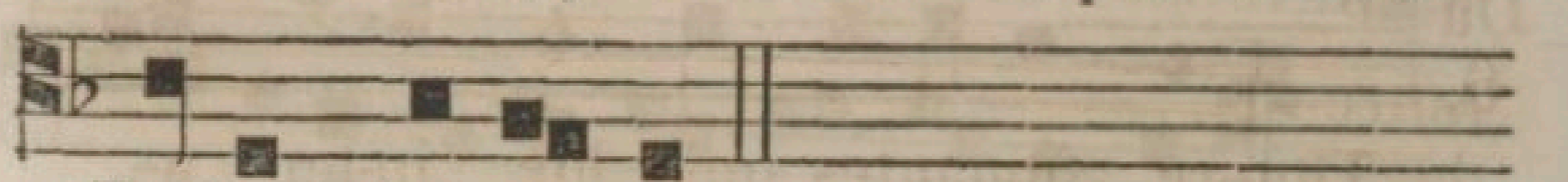
Chris-te , pasto-rum ca-put at-que prin-



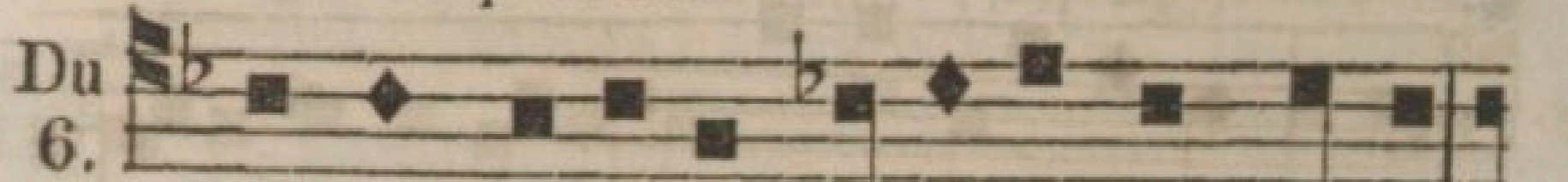
ceps , Præsu-lis fes-tam ve-ne-ra-ta lu-cem ,



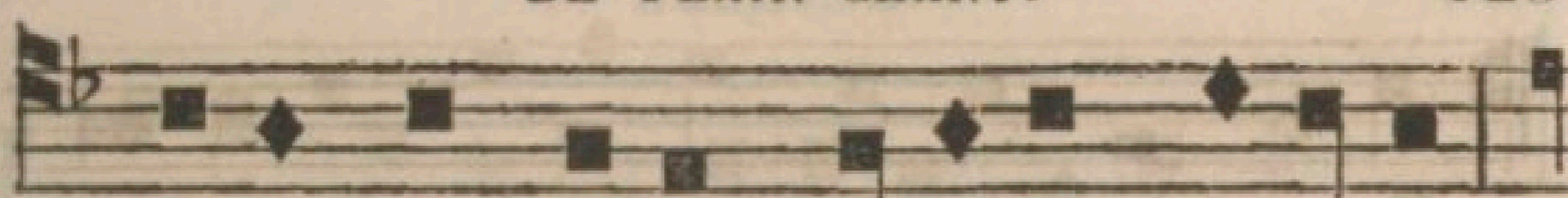
De-bi-tis supplex tu-a templa vo-tis



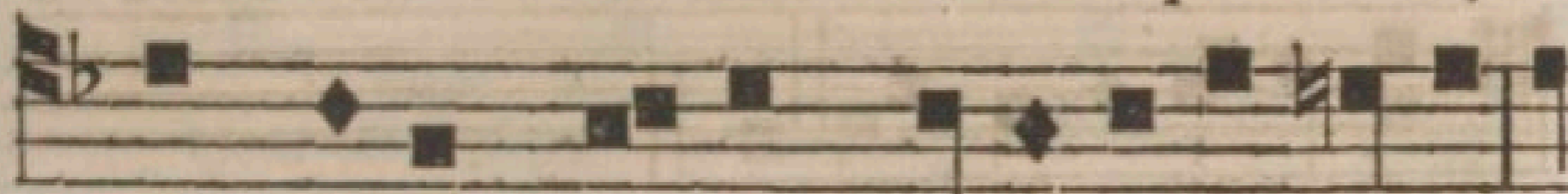
Turba frequen-tat.



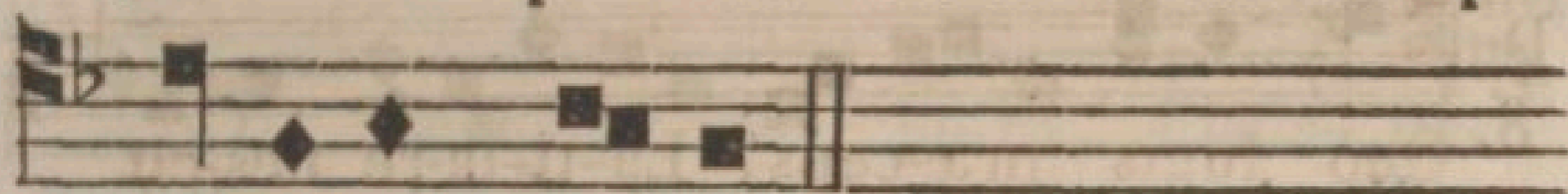
Ma-tris intactæ ve-ne-rande conjux ,



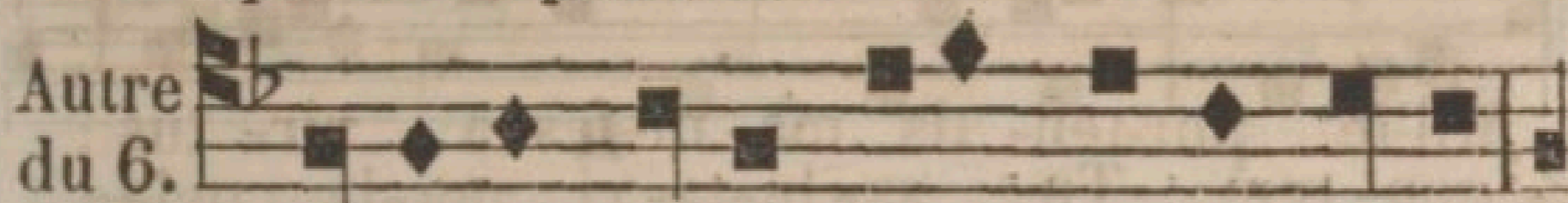
Tes-tis et custos ni-ve-i pu-do-ris ,



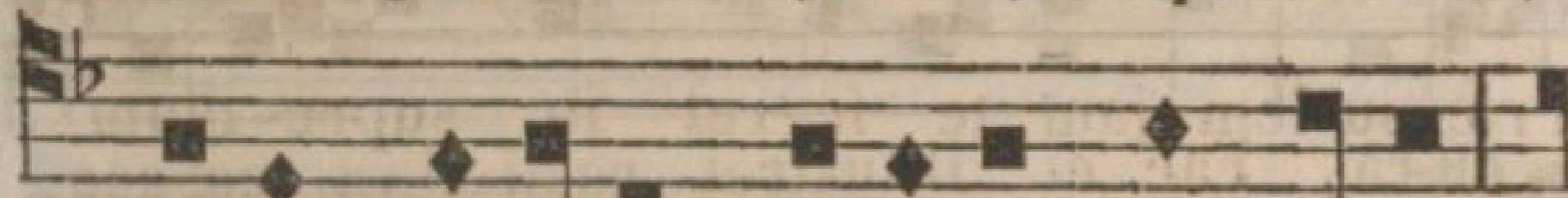
Quid De-o ple-nam me-di-ta-ris anceps



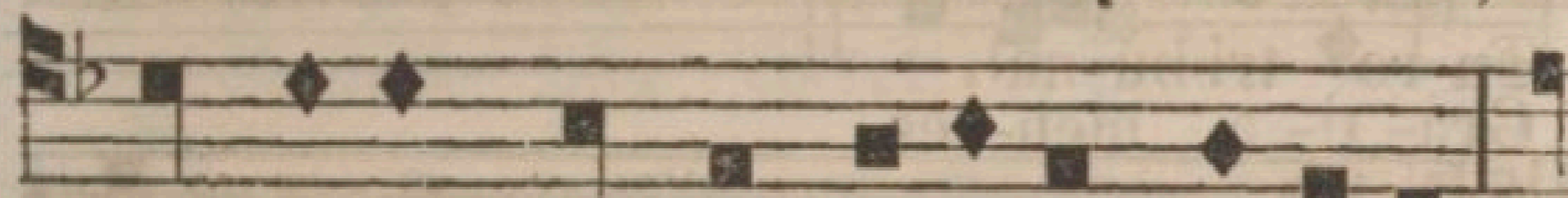
Linque-re spon-sam ?



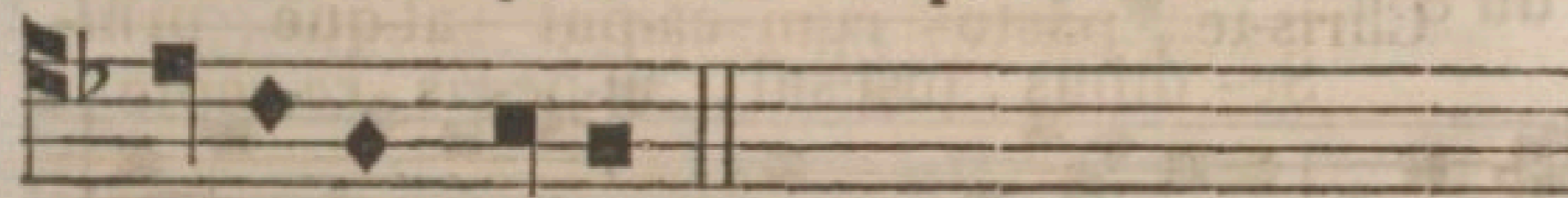
Vir-gi-num robur, Deus, at-que cus-tos ;



Se-xus imbel-lis me-di-os per enses ,

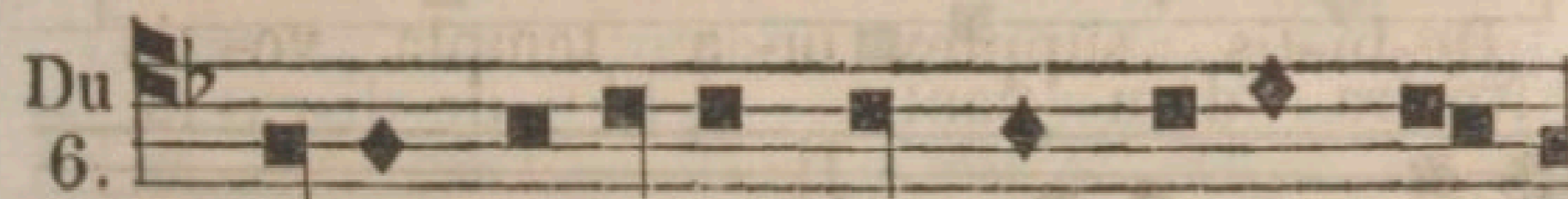


Dum fa-ves quas non su-pe-rat vi-ri-li

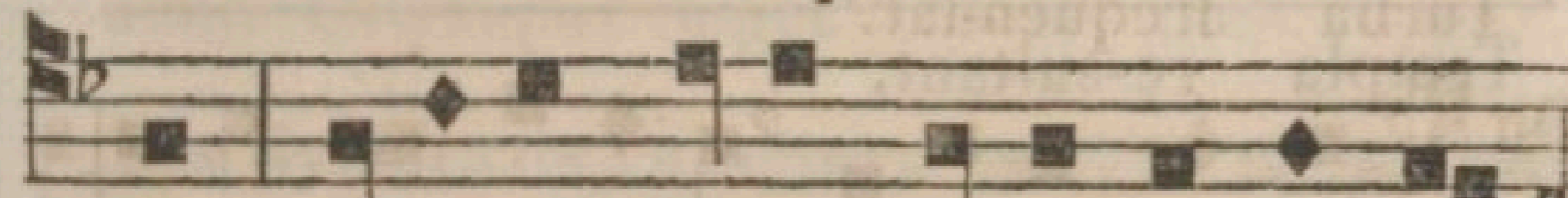


Pec-to-re mortes.

Dans le chant Lyonnais , ce dernier a subi quelques changements.

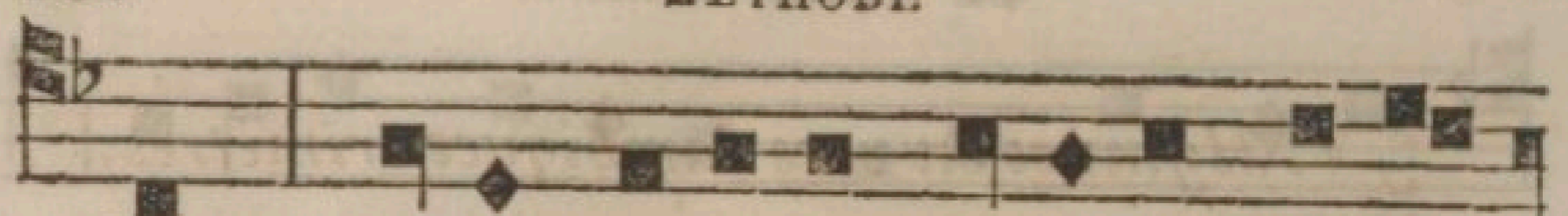


Thu-re fumantes quis hic in-ter a-

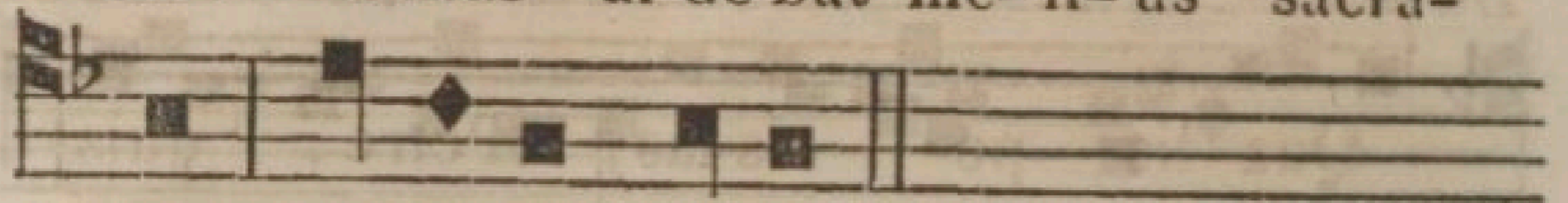


ras, Ver-ti-cem cu-jus sacra flamma lam-

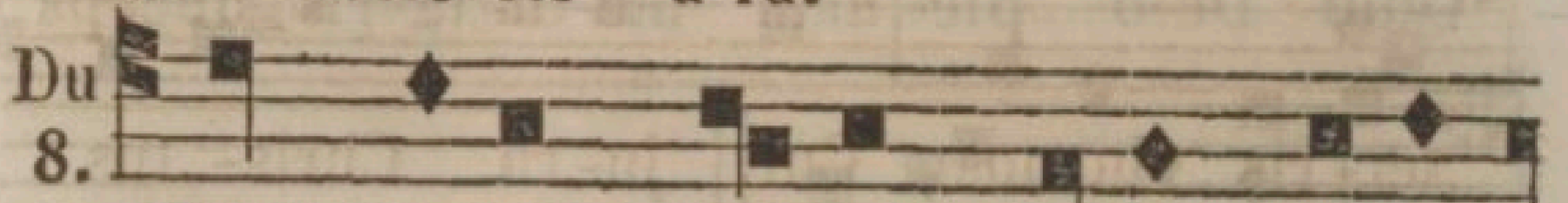
G..



bit ? In-tùs ar-de-bat me-li-ùs sacra-

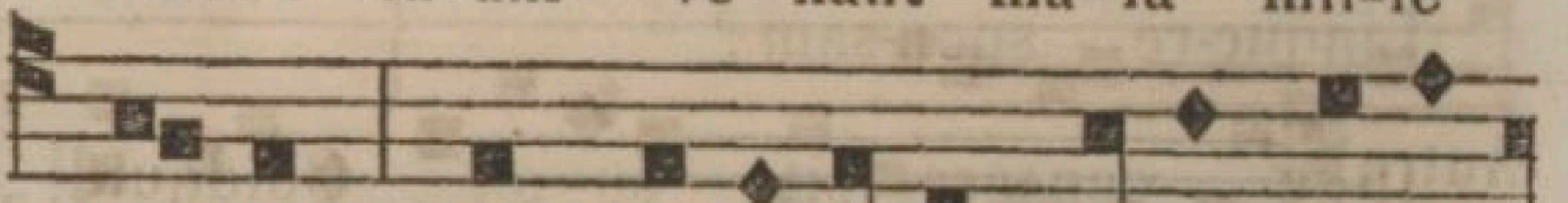


ta Pecto-ris a-ra.

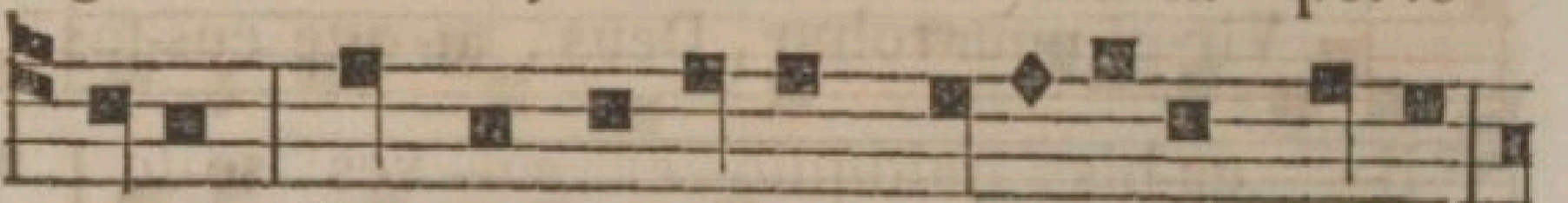


Du
8.

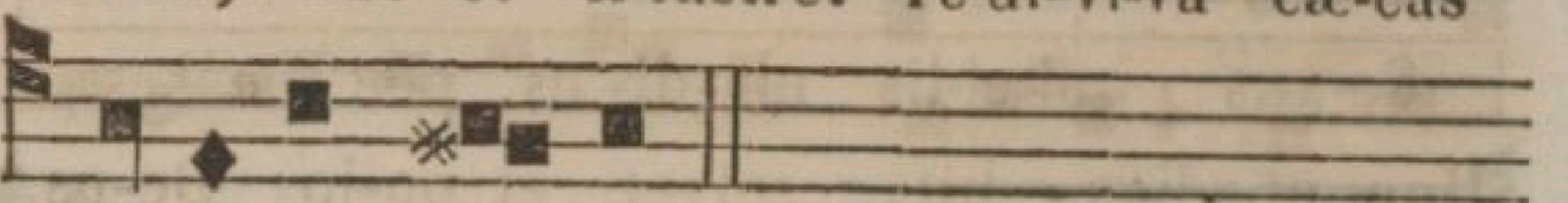
Heu ! tu-am ve-xant ma-la mil-le



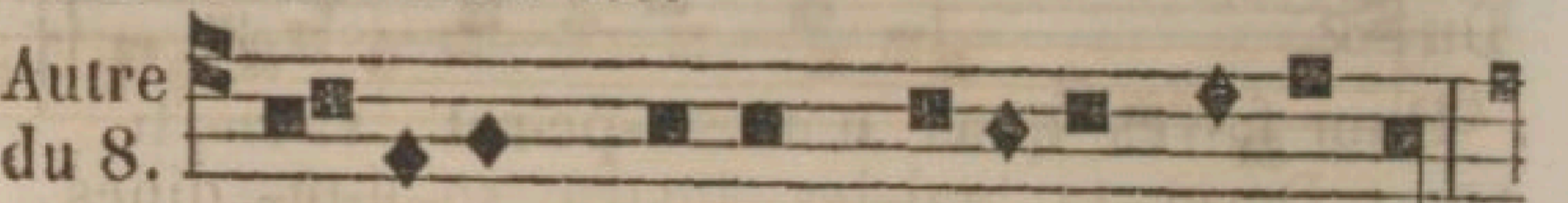
gen-tem : Tu, sa-lu-ta-ri ma-la pel-le



cu-râ, Fac et il-lustret re-di-vi-va cæ-eas

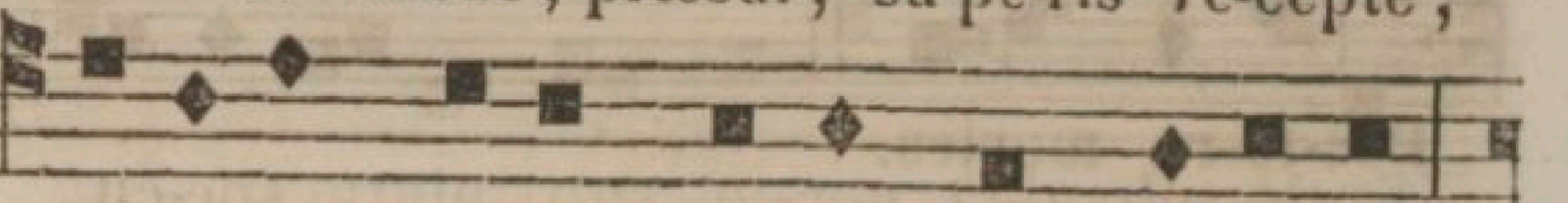


Gra-ti-a men-tes.

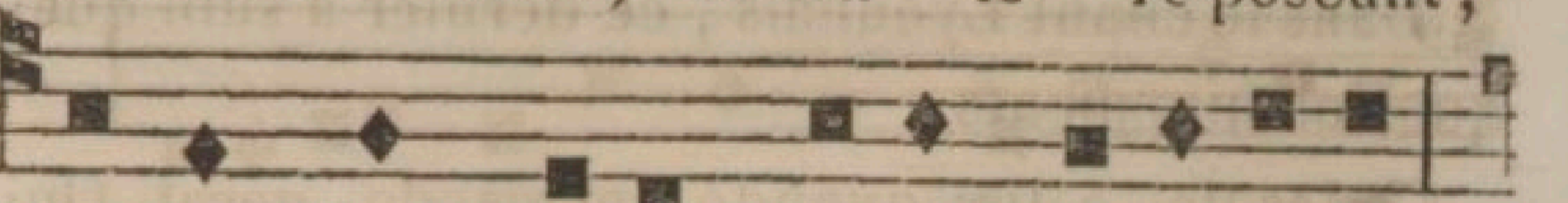


Autre
du 8.

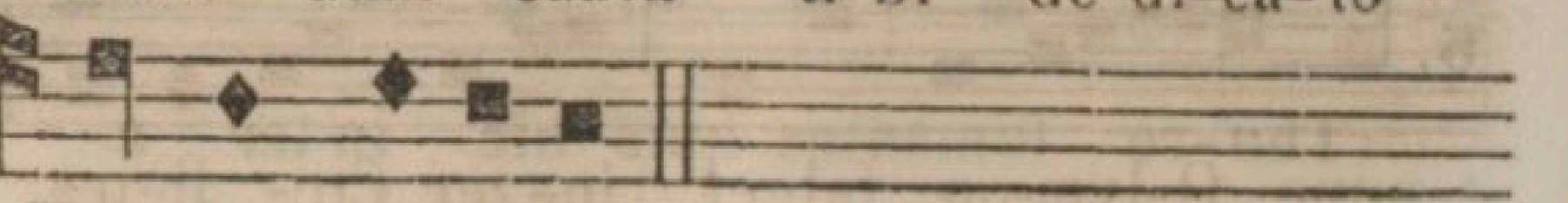
Se-dibus, præsul, su-pe-ris re-cepte,



Advo-la terris ; sa-cra te re-poscunt,



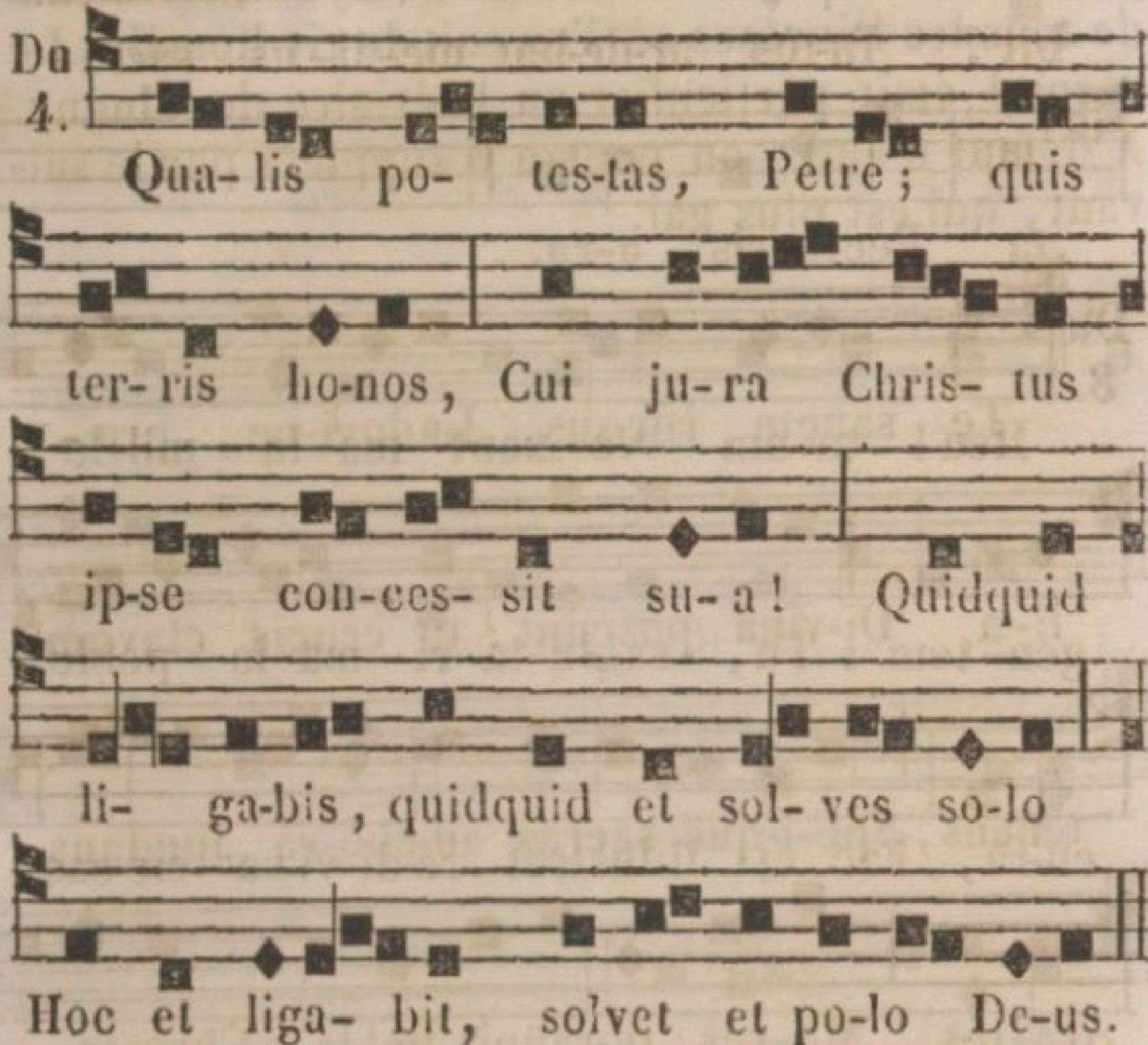
Nostra dùm cantu ti-bi de-di-ca-to



Templa re-sultant.

§ V. *Hymnes en vers Iambiques trimètres.*

Da
4.



Qua-lis po-tes-tas, Petre; quis
ter-ris ho-nos, Cui ju-ra Chris-tus
ip-se con-ces-sit su-a! Quidquid
li-ga-bis, quidquid et sol-ves so-lo
Hoc et liga-bit, solvet et po-lo De-us.

Da
6.



Deser-ta, val-les, lustra. so-li-tu-dines,
Sa-tis sub al-tâ noc-te, sub nigrâ spe-cu,
Cœles-tis o-lim quandò ter-ris de-geret, Qui
nunc O-lym-po fulget in-ter Ec-c-li-tes.

Les Hymnes de ce mètre, quoique majestueuses, sont tellement difficiles à suivre dans la plupart des Paroisses, que de tout côté les Curés se

sont exercés à y substituer un autre chant. Le premier est celui de Paris et de Lyon, et même de tous les Diocèses où l'on suit le rit Romain. Le second était particulier au bréviaire de Clugny. A défaut d'autre on pourra y suppléer par le suivant, qui est plus gai.

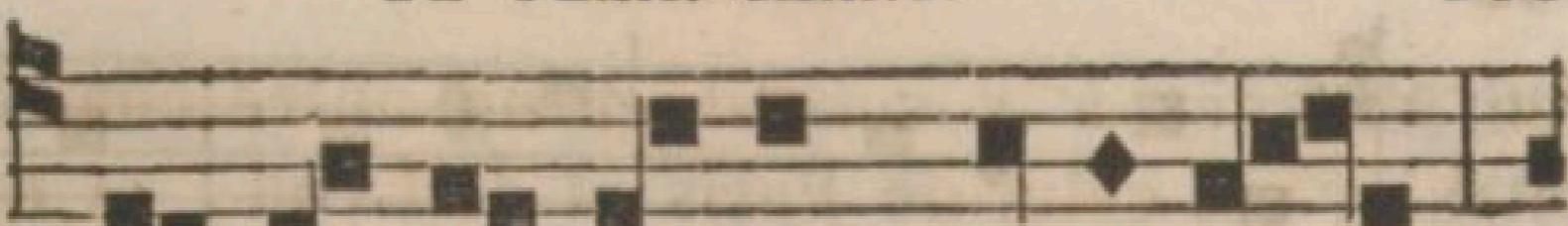
Du 6.

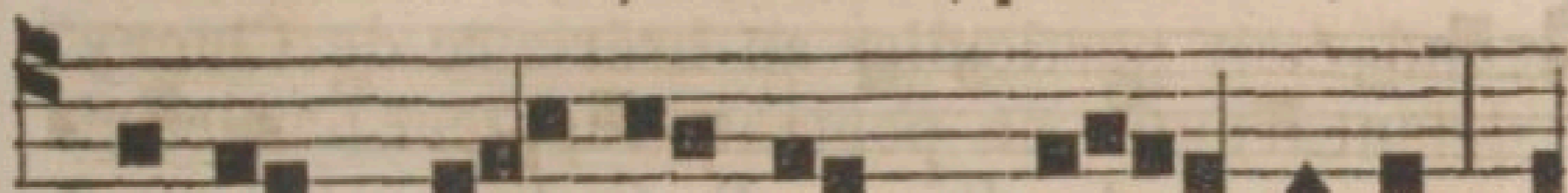
Te sancte rur-sus, Ludovi-ce, præ-
 li-a Di-vina poscunt : tu crucis clavum
 tenens, Spe-i-que sacras an-cho-râ fundans
 ra-tes, Mo-ves ty-rannis bel-la, Chris-to
 mi- li-tas.

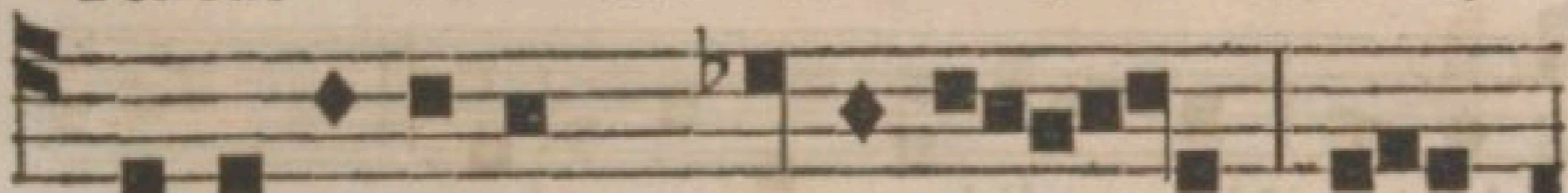
§ VI. *Hymnes en vers Iambiques dimètres.*

Du 1.

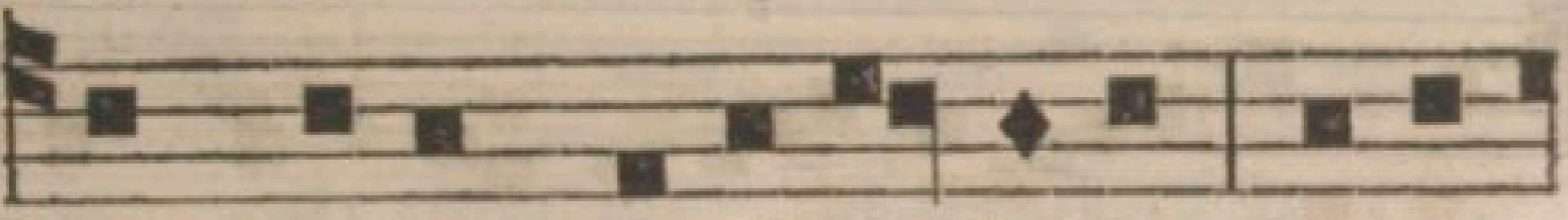
Je-su, redemptor om-ni-um, Summi
 Pa-rentis u- ni-ce, Qui so-lus an-te
 se-cu-la Pa-tri De-o par nas-ce-ris.

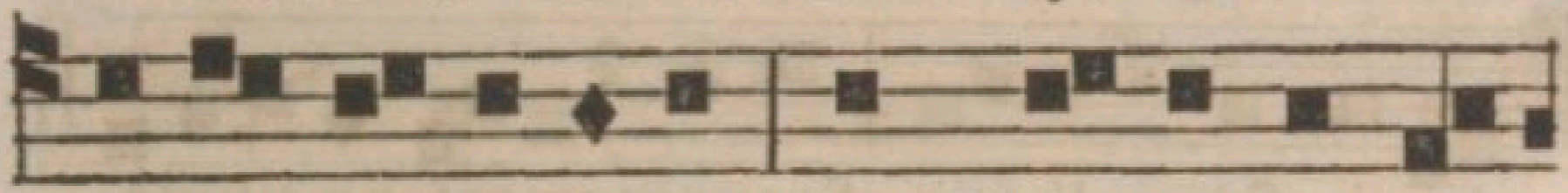
Autre
du 1. 
Læ-ta-re, cœ-lum, plausi-bus ;



Tel-lus re-sul-tet æ-mu-lis ;

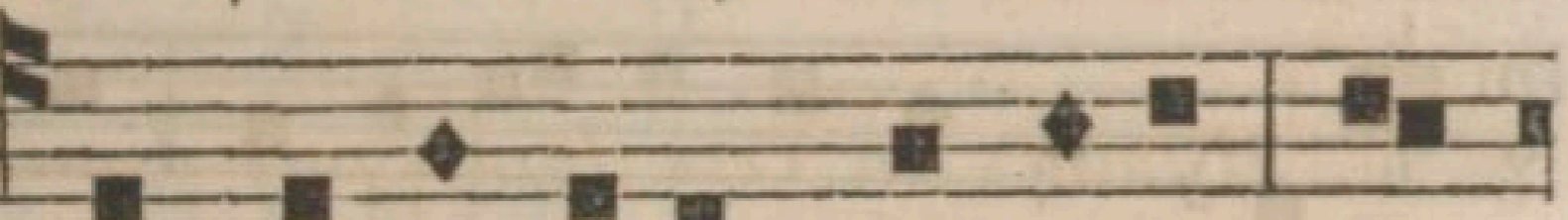

A-posto-lo-rum glo-ri-am So-



lem-nis ins-tau-rat di-es.

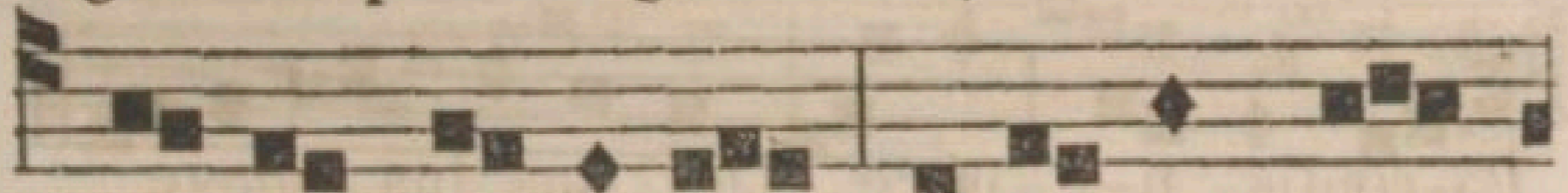
Autre
du 1. 
Nunc so-lis ex-celsum ju-bar To-to

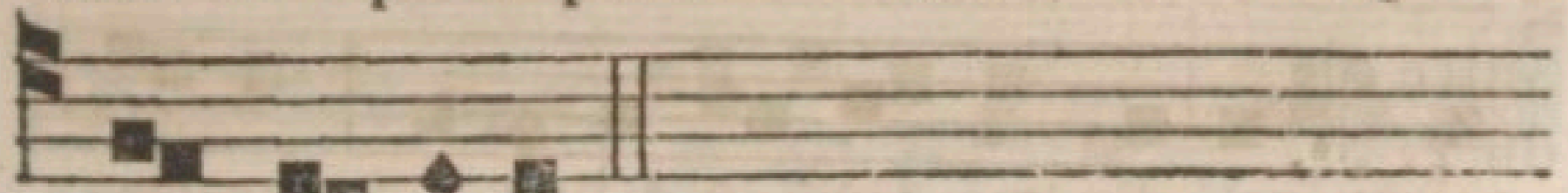

co-rus-cat lu-mi-ne : Tu, Chris-te, tu mun-


dum novâ, Sol ve-rus, as-cen-dis fa-ce.

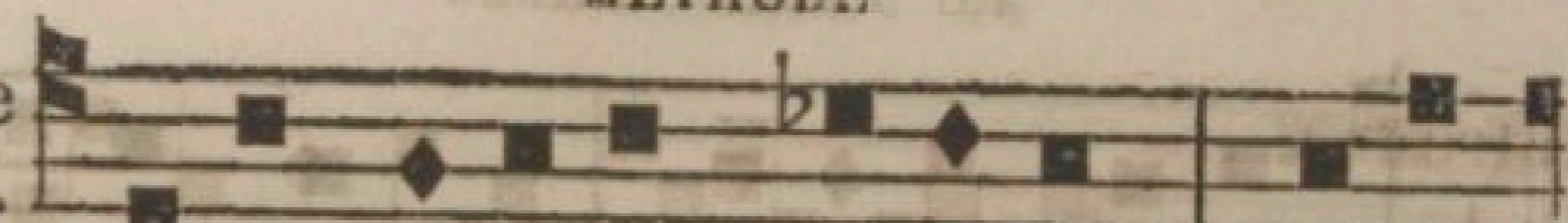
Autre
du 1. 
Quos pompa se-cli, quos o-pes Ful-


go-re perstrin-gunt su-o, A-des-te ;


mun-di pros-pe-ra Aucto-re mag-


no sper-ni-te.

Autre
du 1.



De-i ca-namus glo-ri-am, Cœ-lum
secundo qui di-e Expandit, admi-ra-

bi-le Morta-li-bus specta-cu-lum.

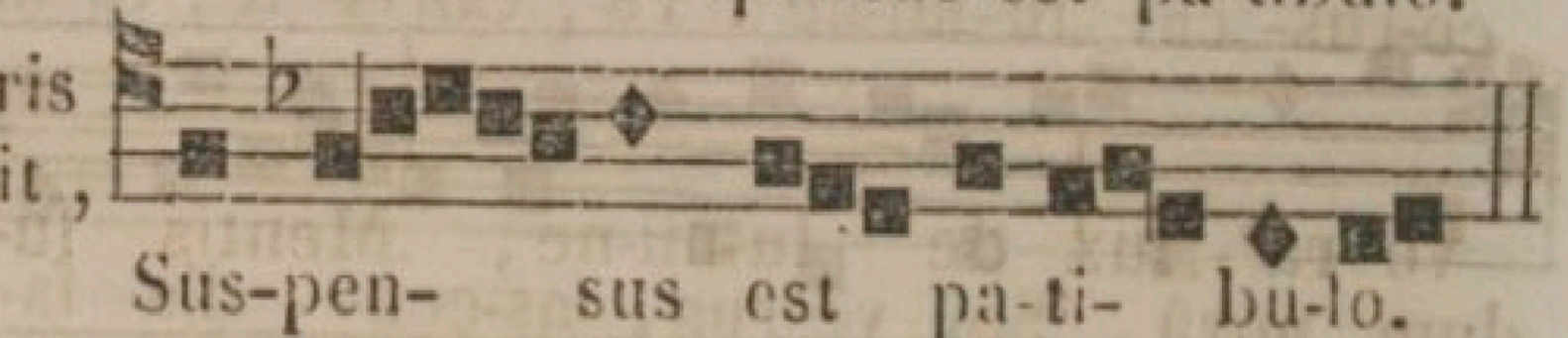
Autre
du 1.



Ve-xil-la Re-gis pro-de-unt, Ful-
get cru-cis myste-ri-um, Quo carne

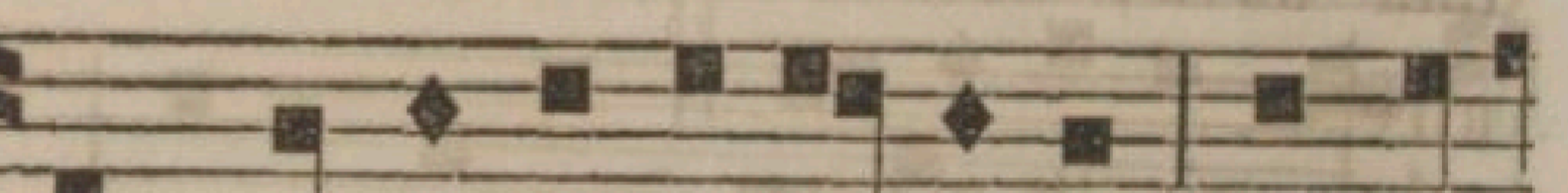
car-nis Con-di-tor Suspensus est pa-tibulo.

A Paris
on finit,



Sus-pen-sus est pa-ti-bu-lo.


Du
2.



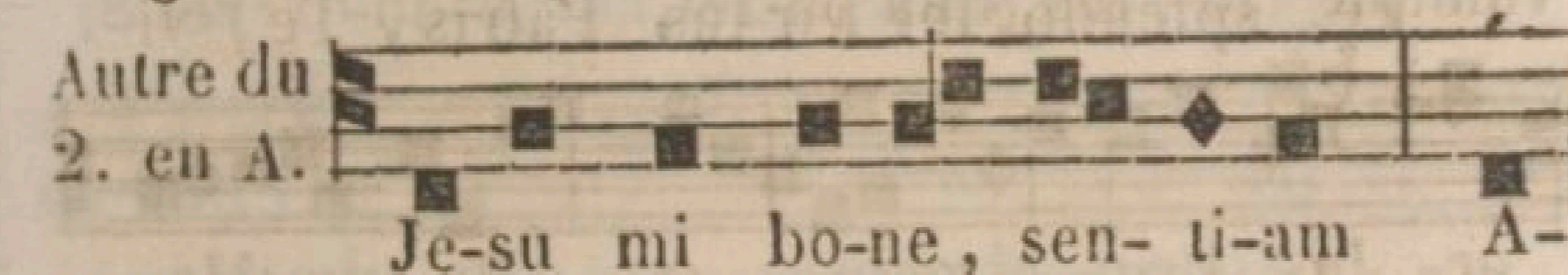
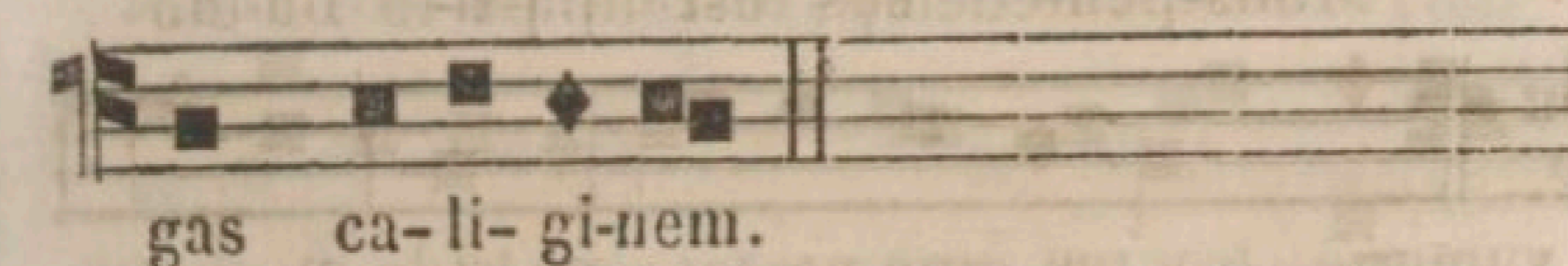
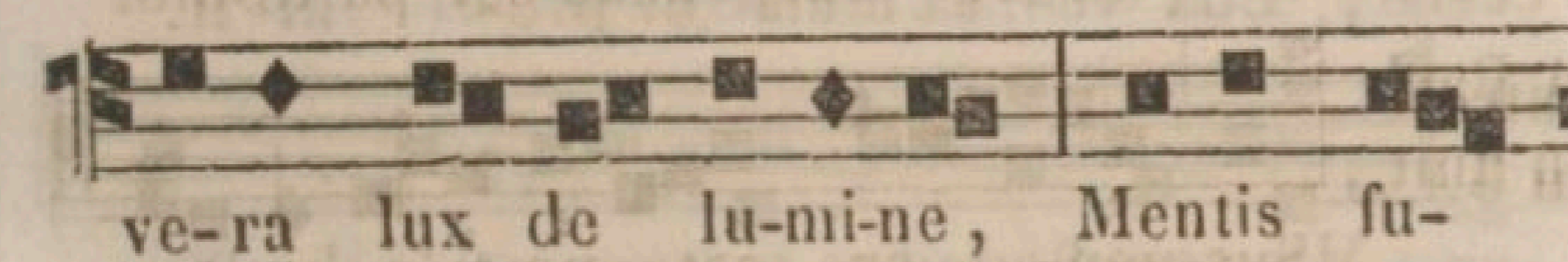
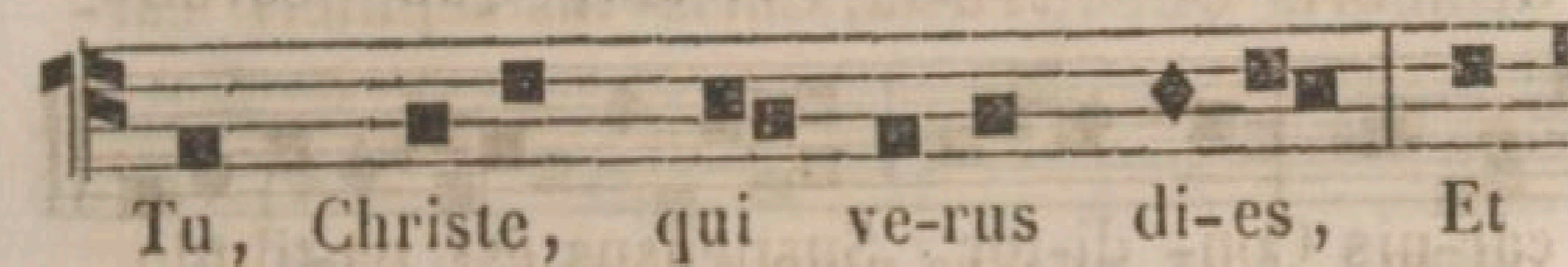
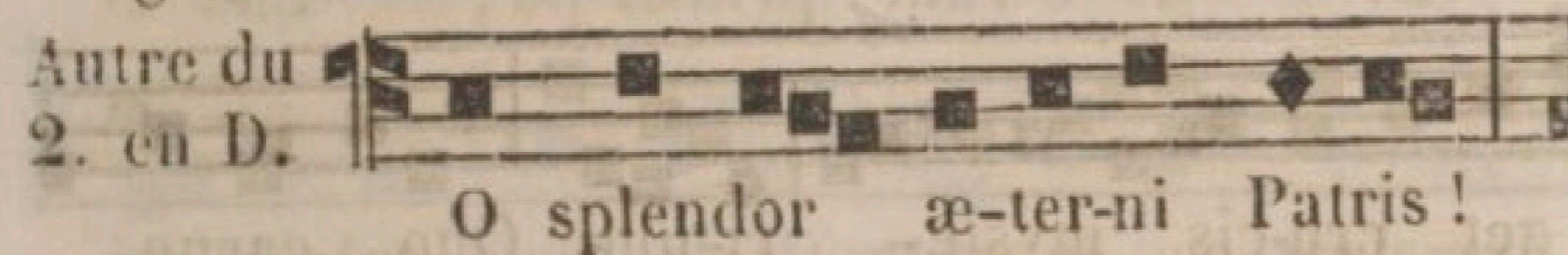
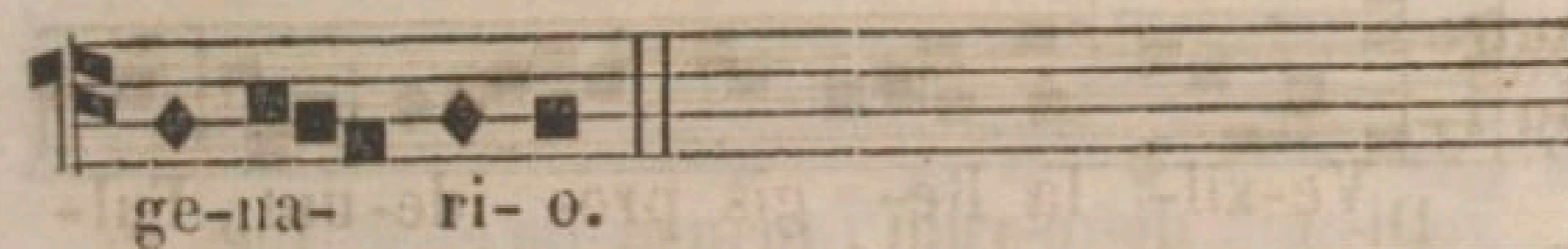
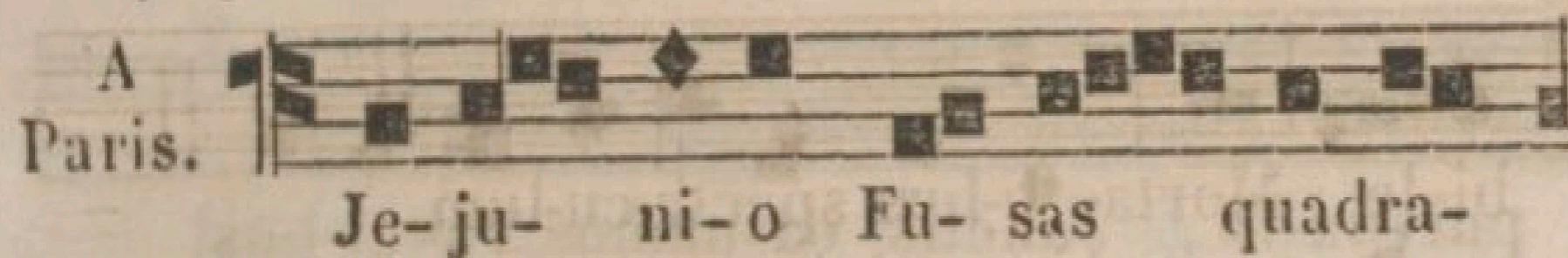
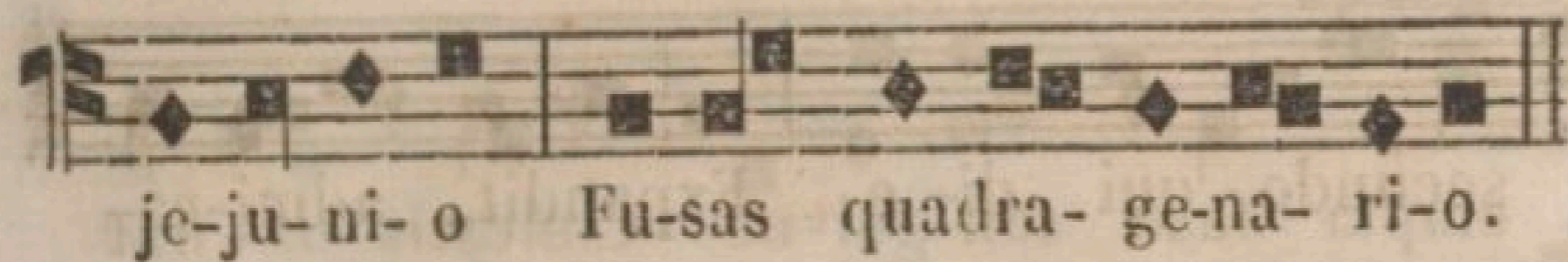
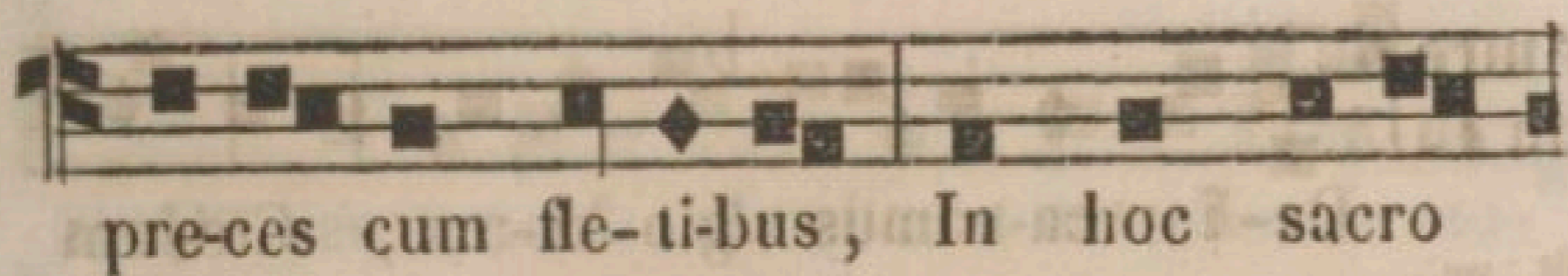
Te, splendor et vir-tus Patris, Te, vi-
ta, Je-su, cor-di-um, Ab o-re qui pen-

dent tu-o, Laude-mus in-ter An-ge-los.

Autre
du 2.

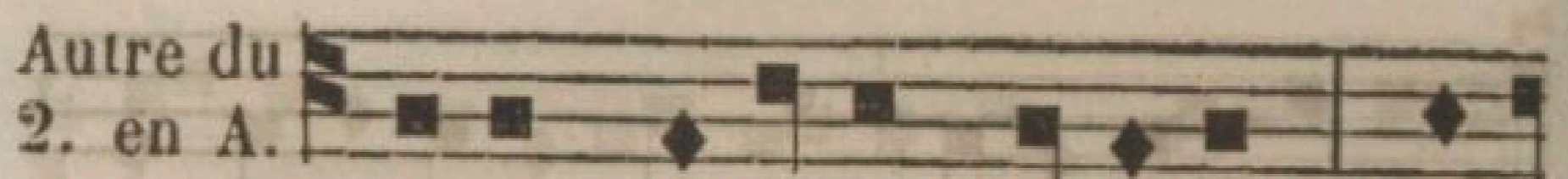
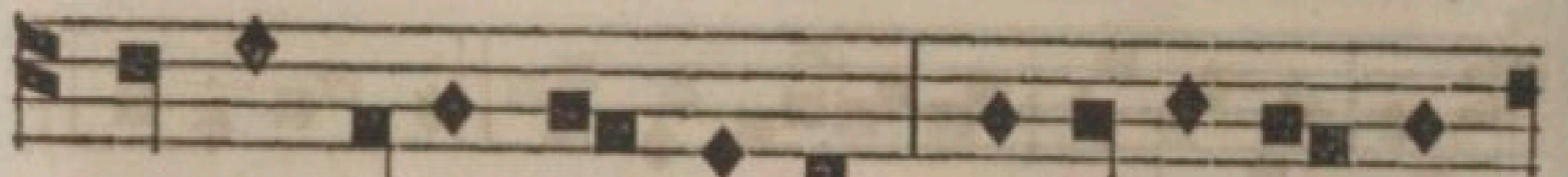


Au-di, be-nig-ne Con-di-tor, Nostras

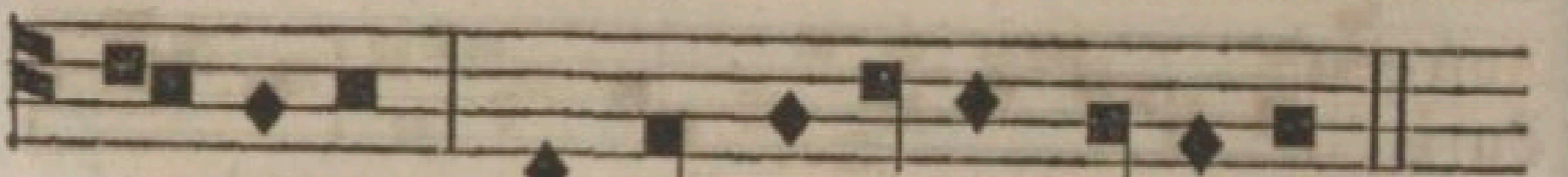


Autre du

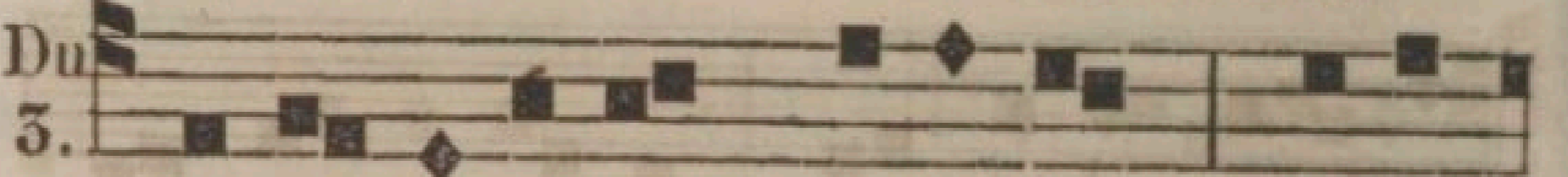
2. en A.

Fortes *cadendo* Marty-res Quos

empta fuso san-gui-ne Cœlestis or-nat



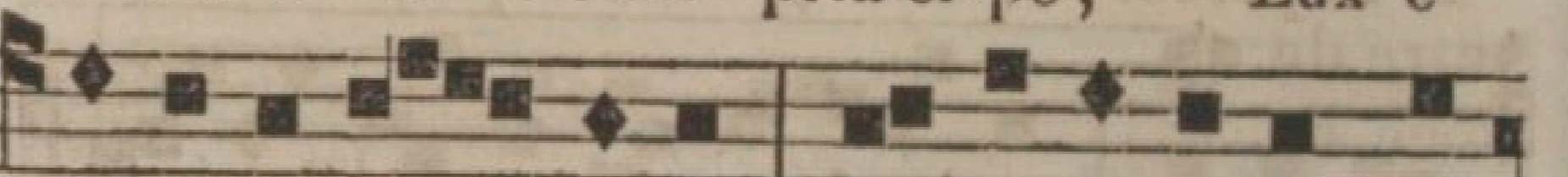
pur-pu-ra, Junctis ca-namus vo-ci-bus.



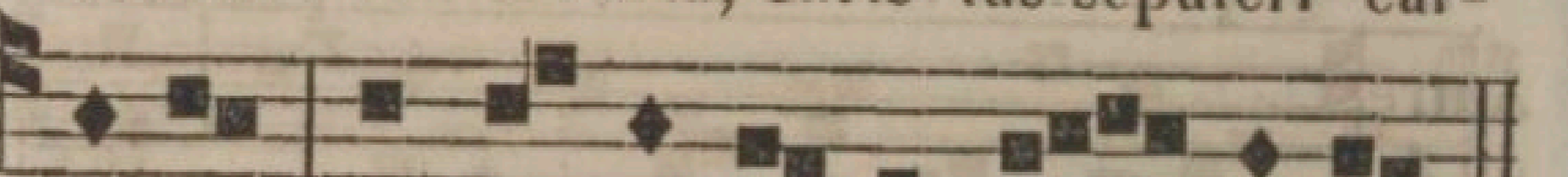
Du

3.

Di-e di-e-rum prin-ci-pe, Lux è



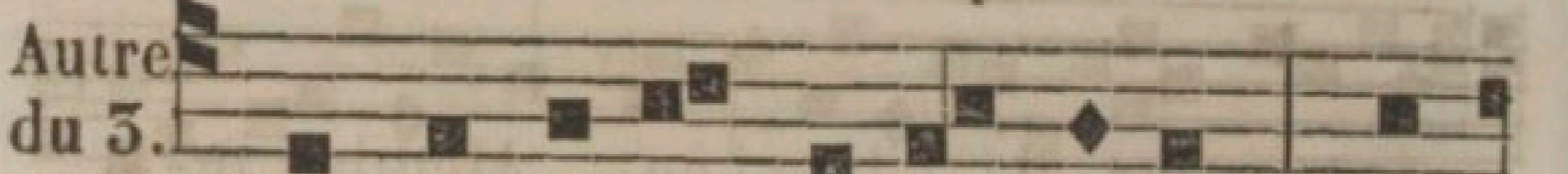
te-nebris e-ru-ta, Chris-tus sepulcri car-



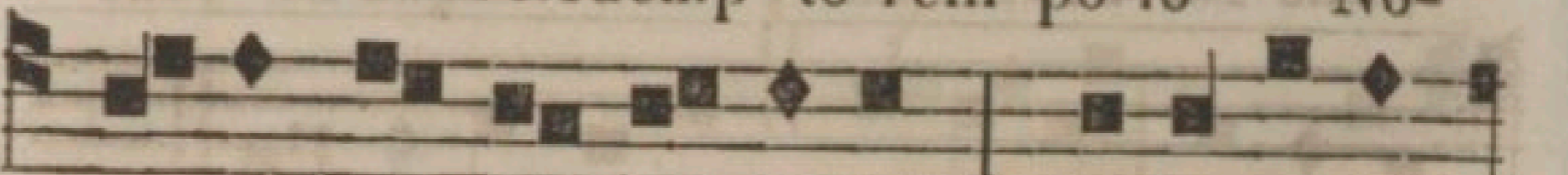
ce-re, Lux ve-ra mun-di pro-di-it.

Autre

du 3.



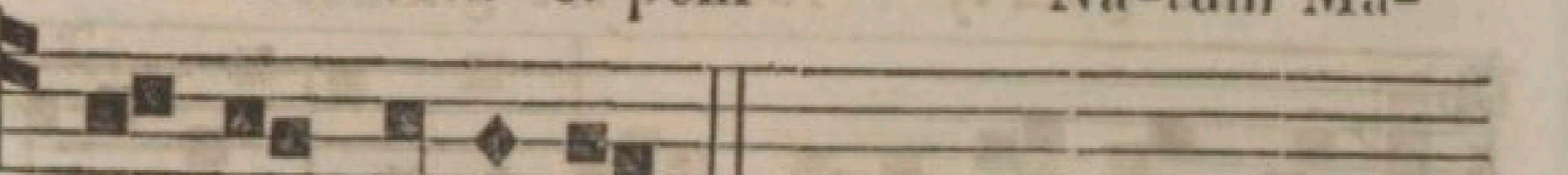
Mis-sum Redemp-to-rem po-lo No-



vumque to-tus, quâ pa-tet, A-do-ret



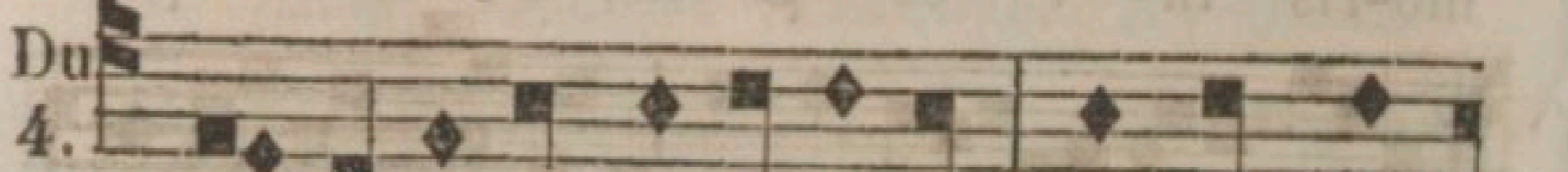
or-bis Prin-ci-pem Na-tum Ma-



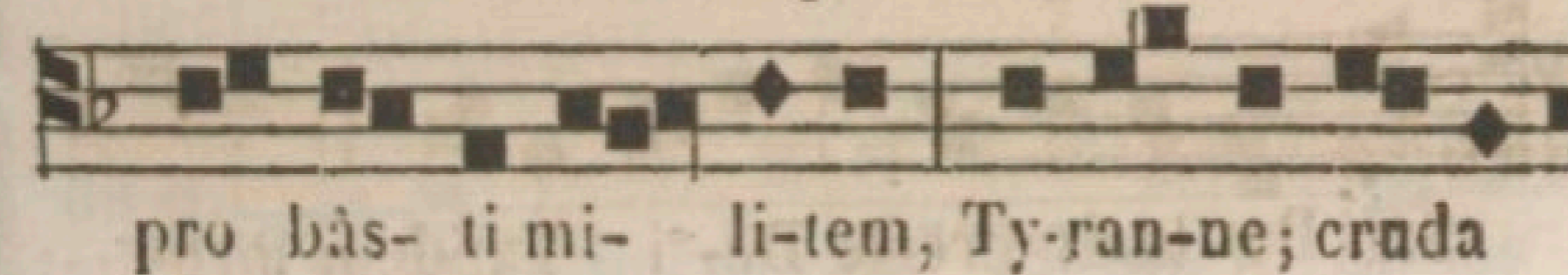
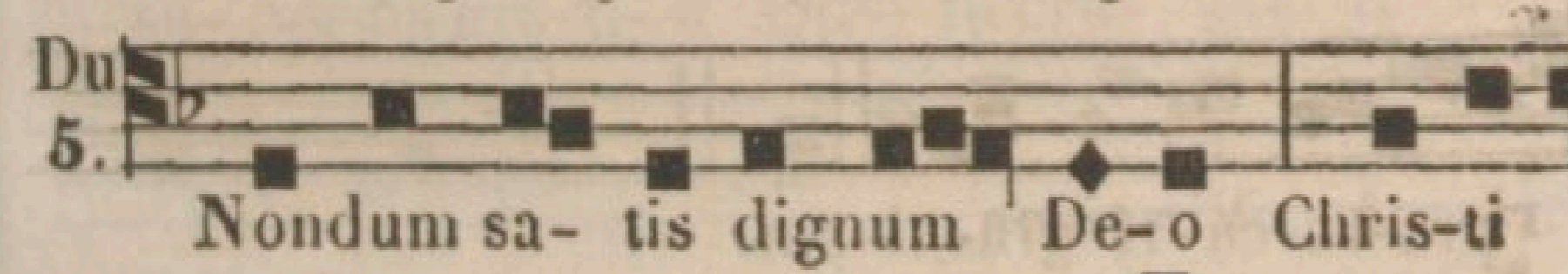
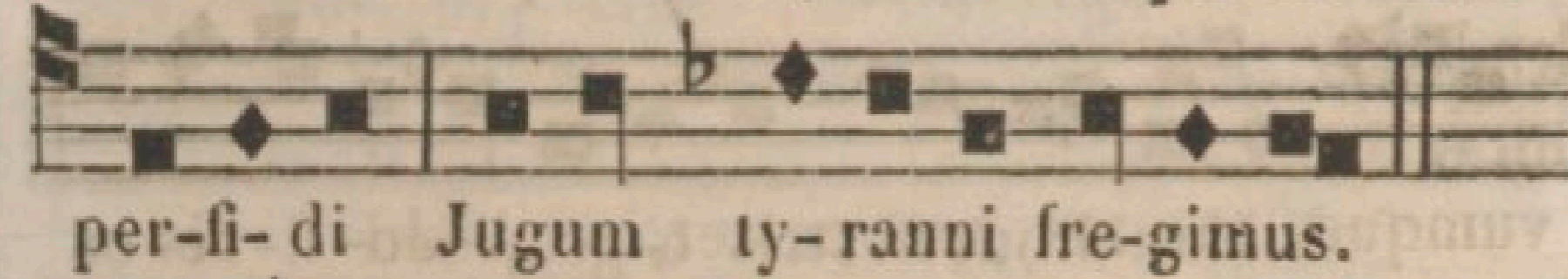
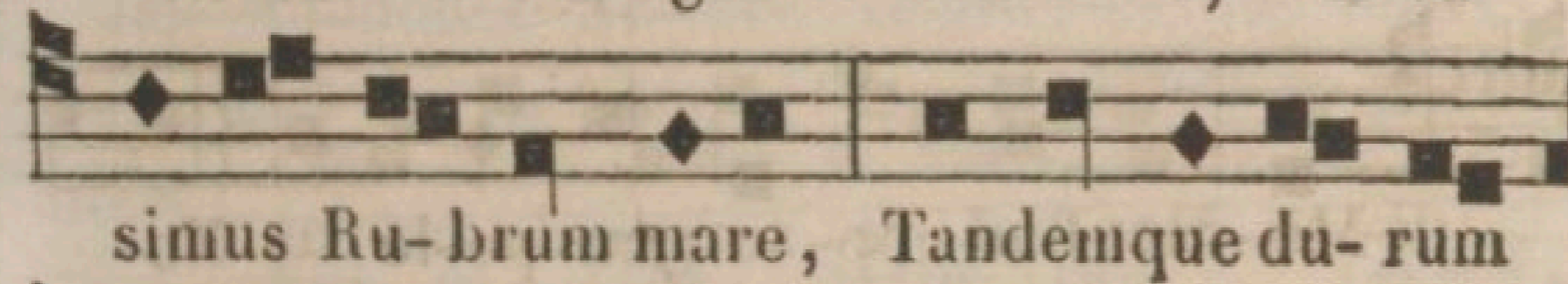
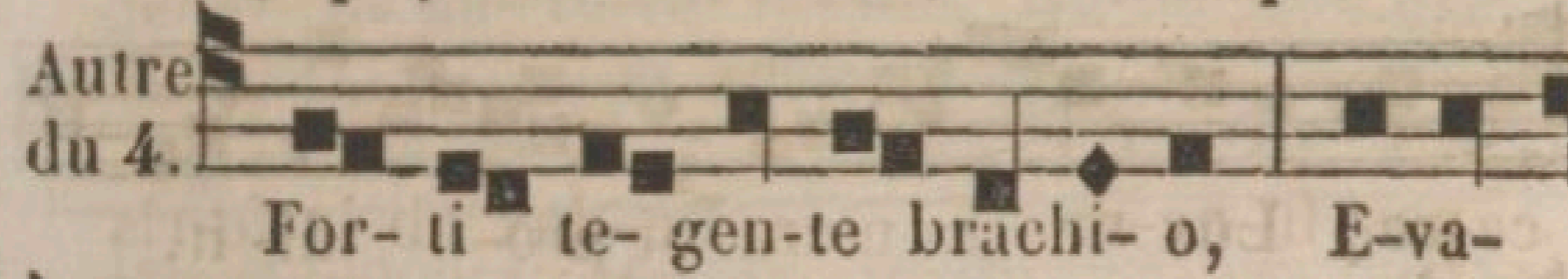
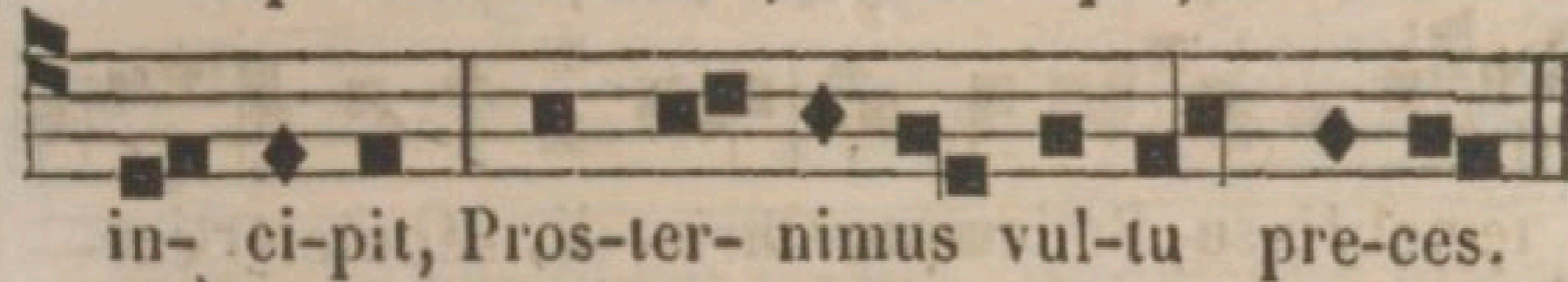
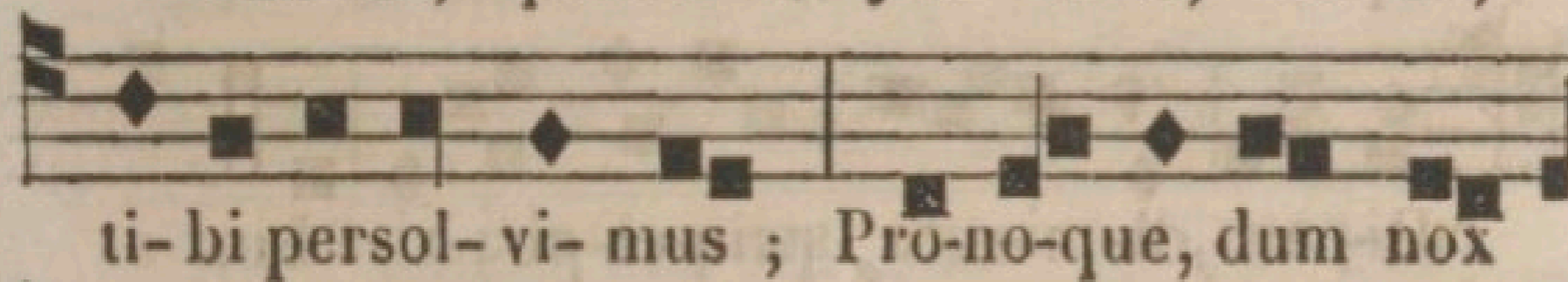
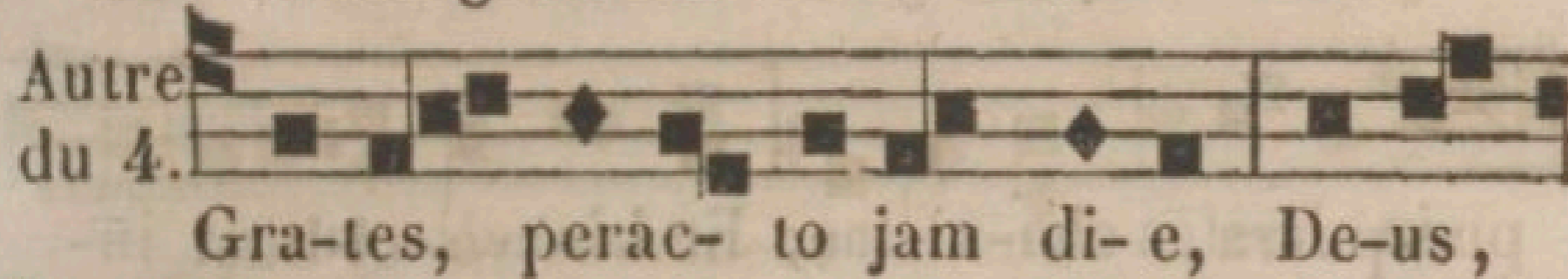
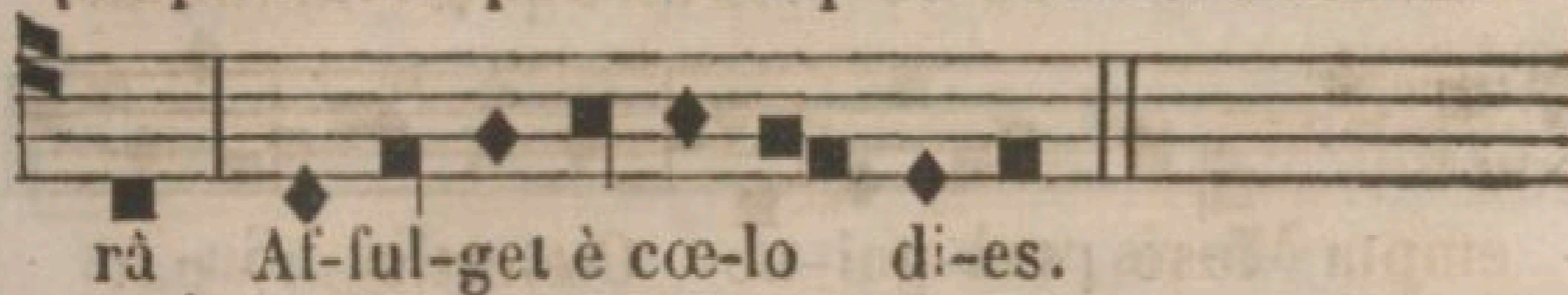
ri-â Vir-gi-ne.

Du

4.



Sta-tu-ta de-cre-to De-i Tandem pro-



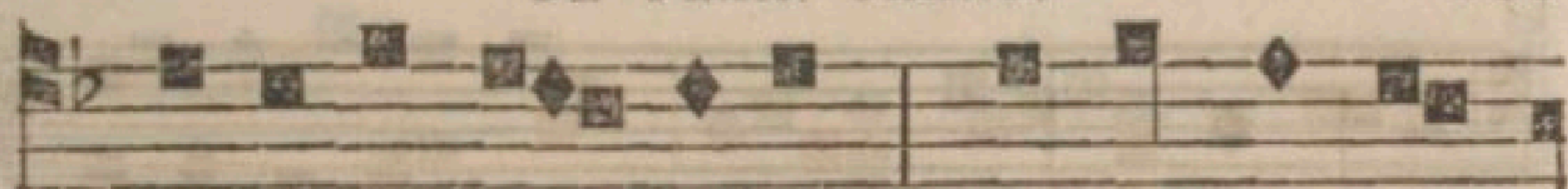
sunt tu- i Fu- ro- ris hæc præ- lu- di- a.

Autre
du 5. Mi- ris probat se- se mo- dis Su- os
in hostes cha- ri- tas; Et blan- di- ens et in-
cre- pans, A- mi- ca semper cha- ri- tas.

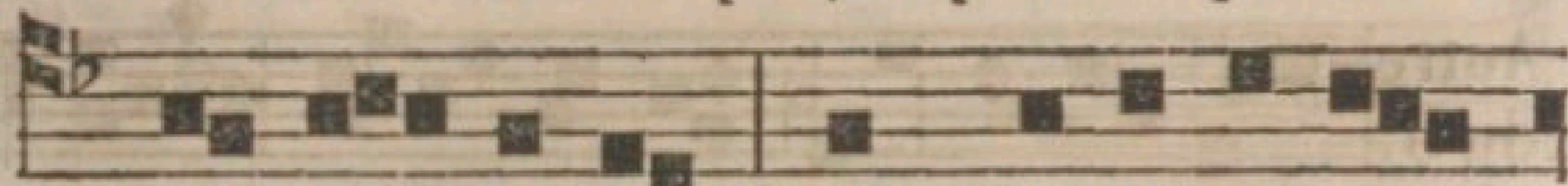
Du
6. Je- su, Redemptor se- cu- li, Qui tertio
post fu- ne- ra Re- dux ab in- fe- ris
di- e, Mor- tem re- surgen- do ne- cas.

Autre
du 6. Nil lau- dibus nostris e- ges, Sed fi- li- os
amas, Pater; Mul- tâque cœlestem prece Vis
pro- vo- ca- ri gra- ti- am.

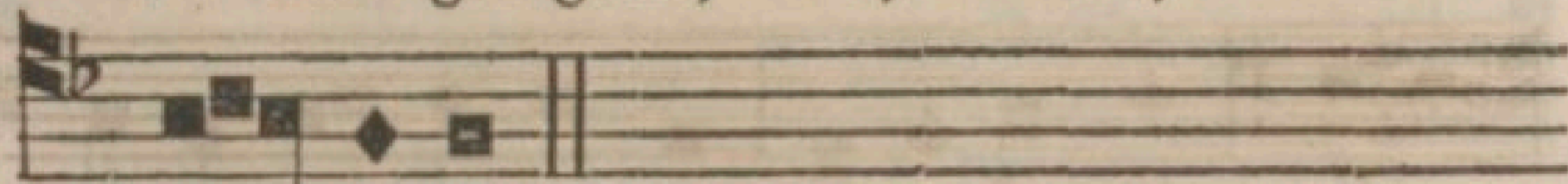
Autre
du 6. Pas- to- re per- cusso, mi- nas Spi- ra-



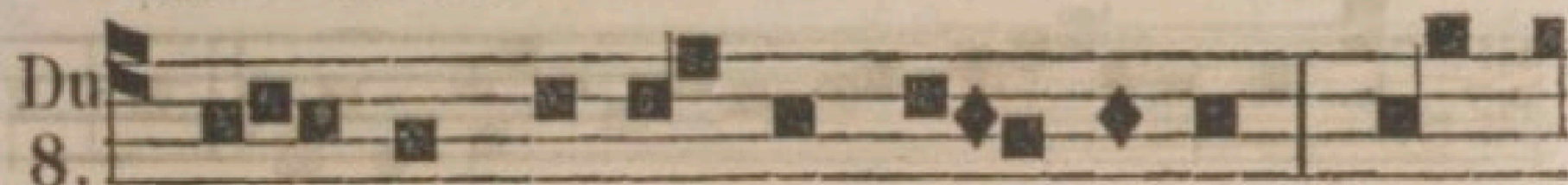
bat et cæ-des lu-pus, Sparsum-que vas-



ta- bat gre-gem, Te, Christe, Saulus

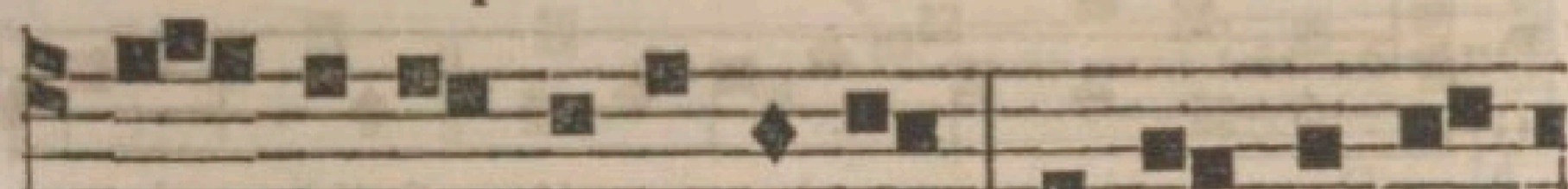


nes- ci-ens.

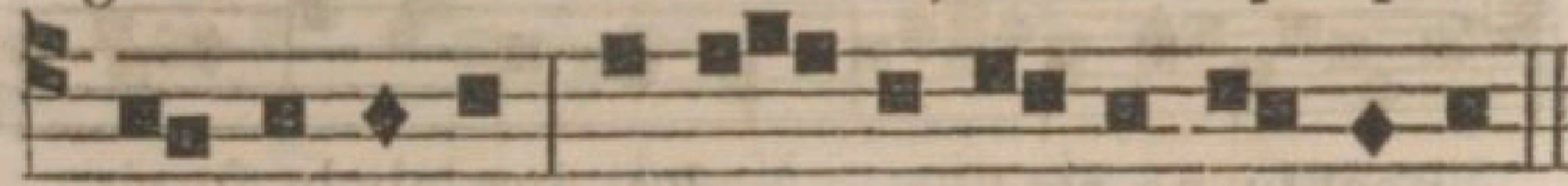


Du
8.

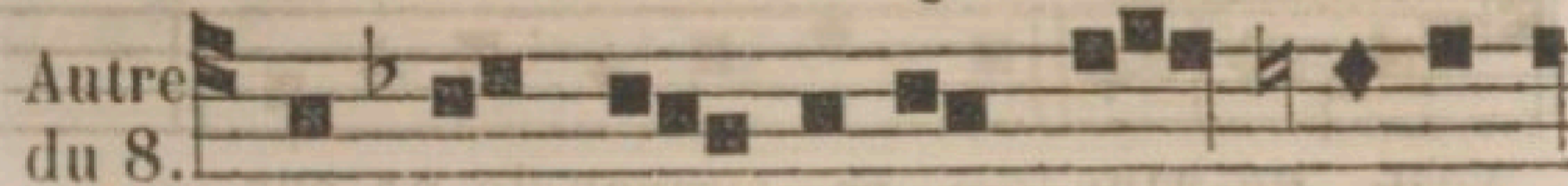
Ad templa nos rur-sus vo-cat Sur-



gen- tis au-ro-ræ ni-tor, No-vas-que pro

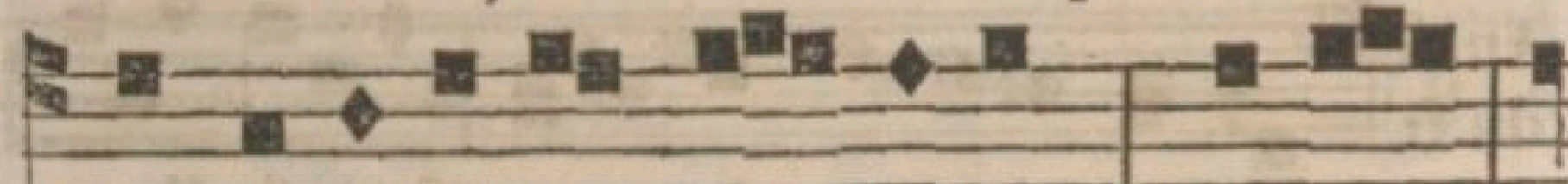


læ- to monet Re-fer- re gra-tes mu- ne-re.

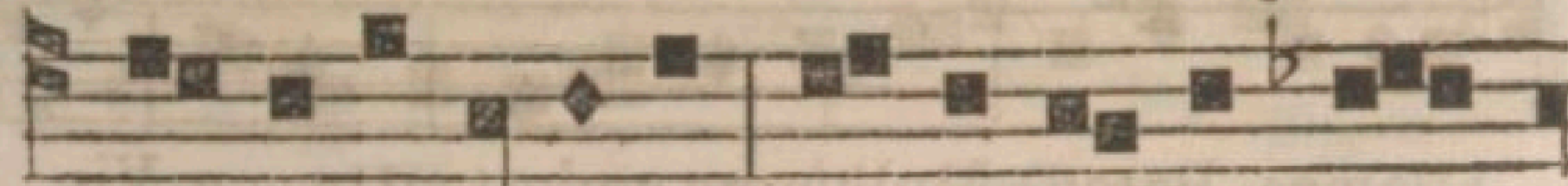


Autre
du 8.

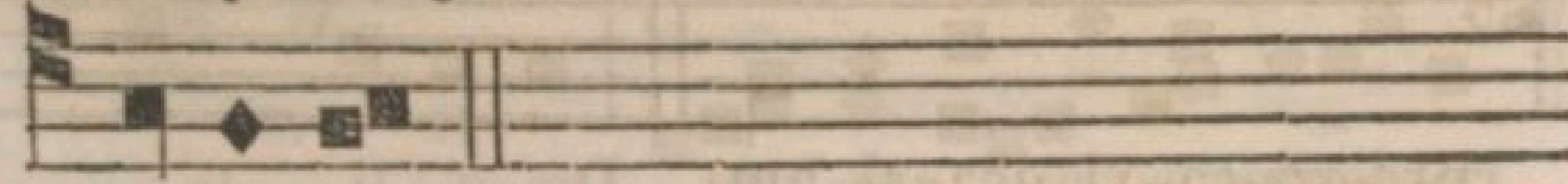
Ve- ni, cre- a-tor Spi- ri- tus,



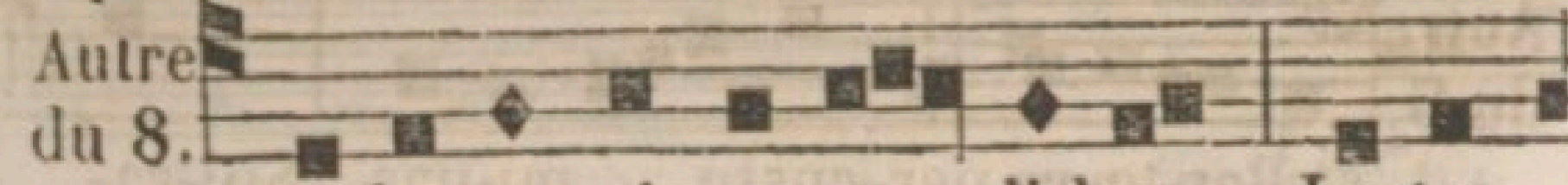
Men-tes tu-o-rum vi- si-ta; Imple



su- per-nà gra-ti- à Quæ tu cre- âs- ti

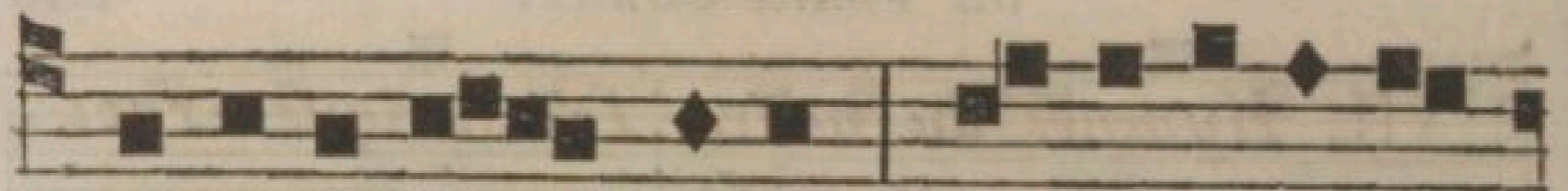


pecto-ra.

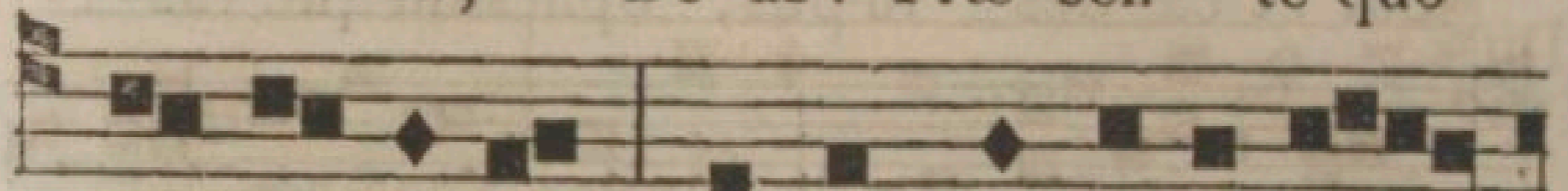


Autre
du 8.

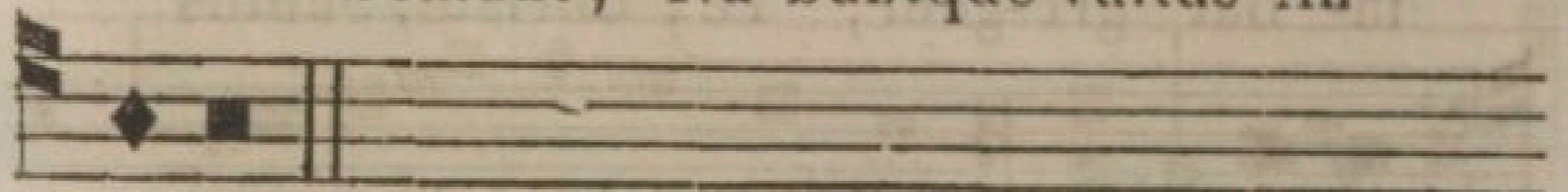
O lu-ce qui mor-ta- li-bus La-tes



in- acces-sâ, De- us! Præ- sen- te quo



Sanc- ti tremunt, Nu- buntque vultus An-

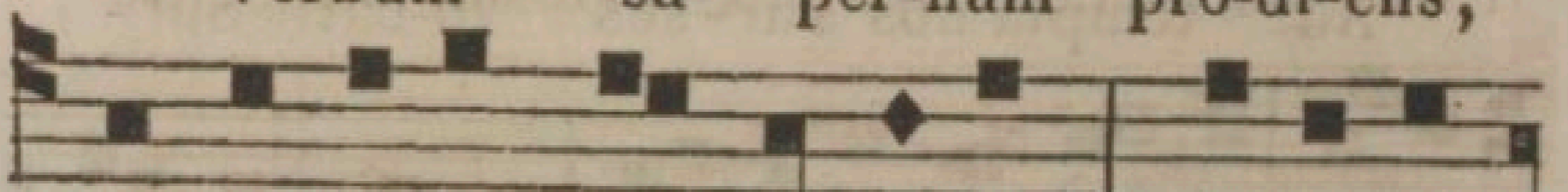


ge- li.

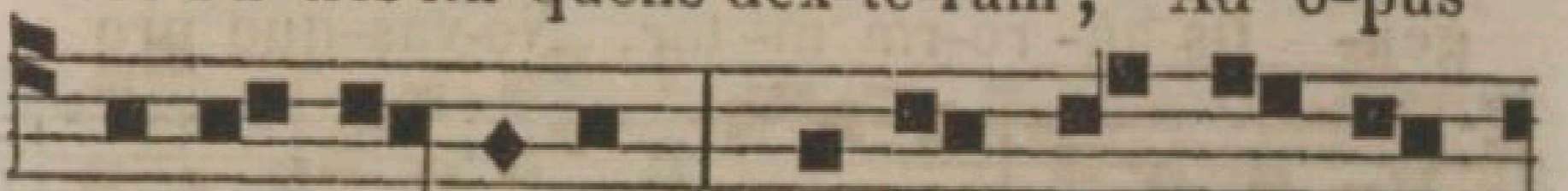


Autre
du 8.

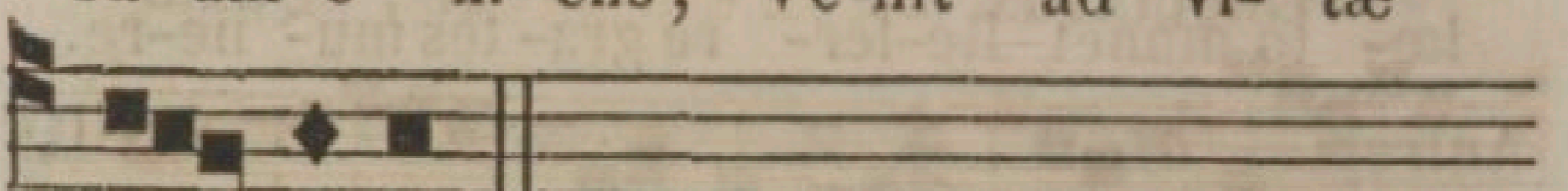
Verbum su- per- num pro- di- ens,



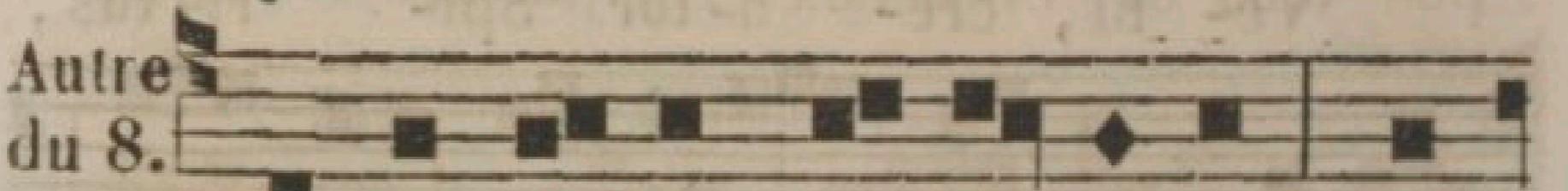
Nec Pa- tris lin- quens dex- te- ram, Ad o- pus



su- um e- xi- ens, Ve- nit ad vi- tæ

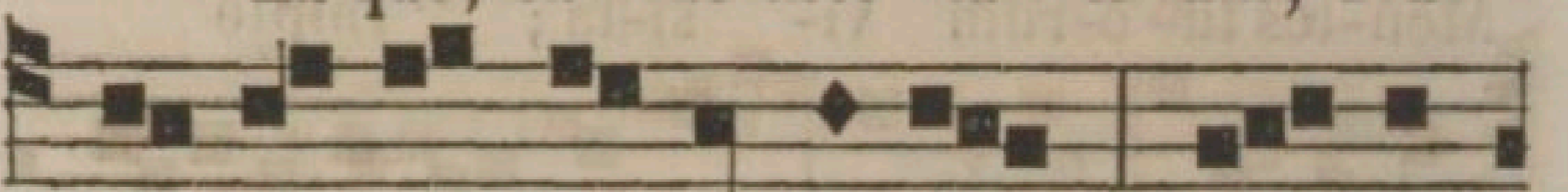


ves- pe- ram.

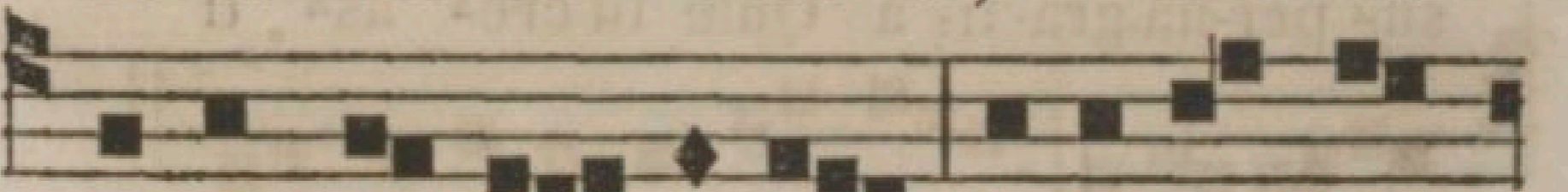


Autre
du 8.

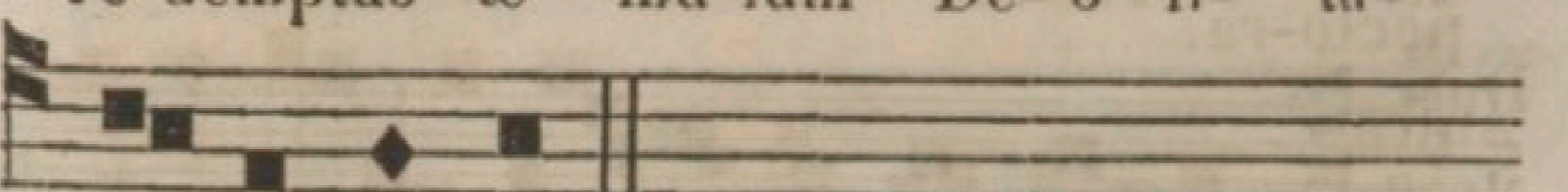
Ex quo, sa- lus mor- ta- li- um, Flu-



xit sa- cer De- i cru- or; Ho- mo



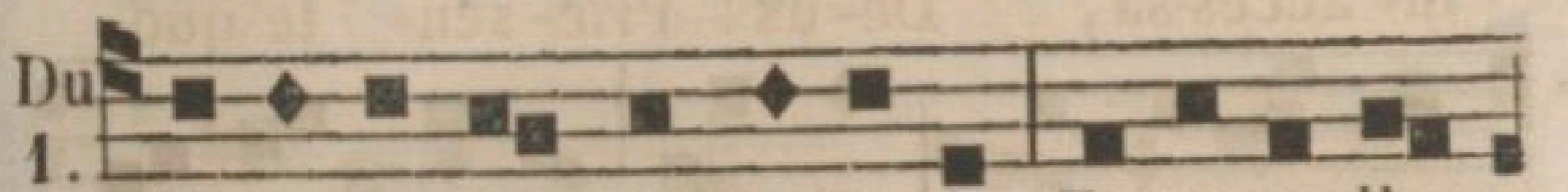
re- demptus æ- mu- lum De- o li- ta-



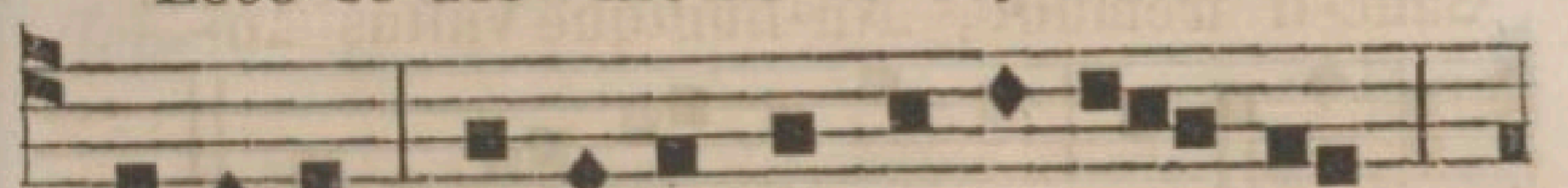
vit san- gui- nem.

§ VII. *Hymnes du mètre Trochaïque exact et libre.*

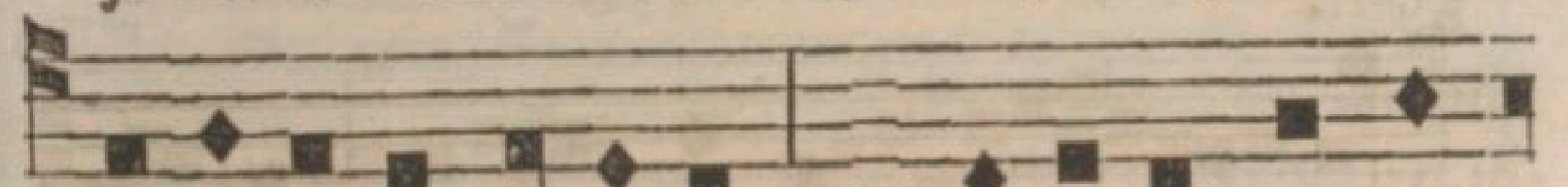
Du
1.



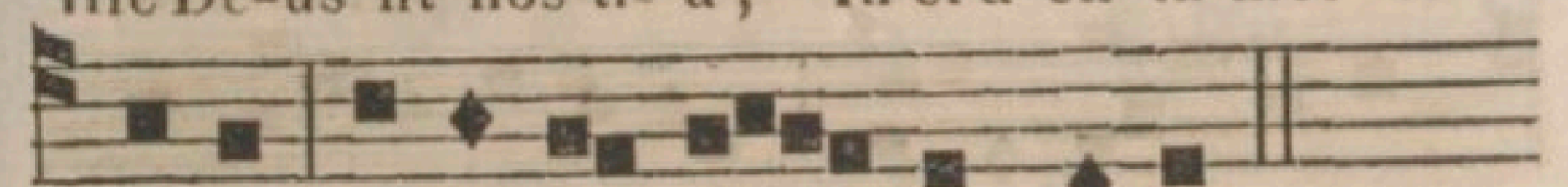
Ecce se-des hic To-nantis, Ecce cœ-li



ja-nu-a : Hic sa-cer-dos, a-ra, tem-plum,

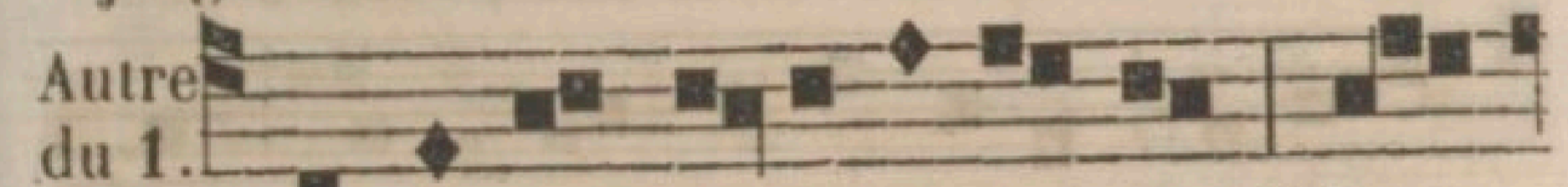


Hic De-us fit hos-ti-a ; In-cru-en-tâ mor-te

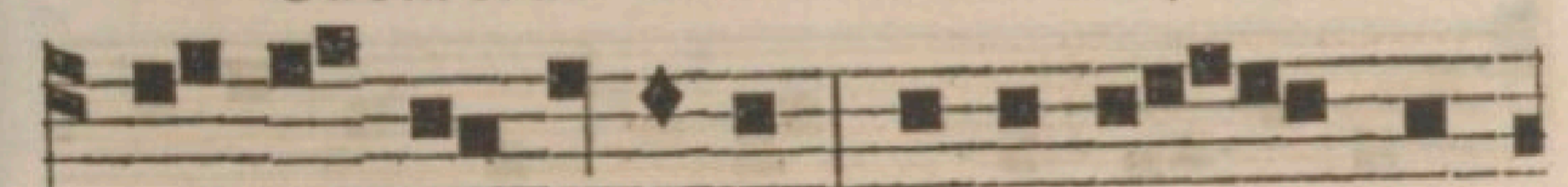


ju-gis Hic a-mor li-tat De-um.

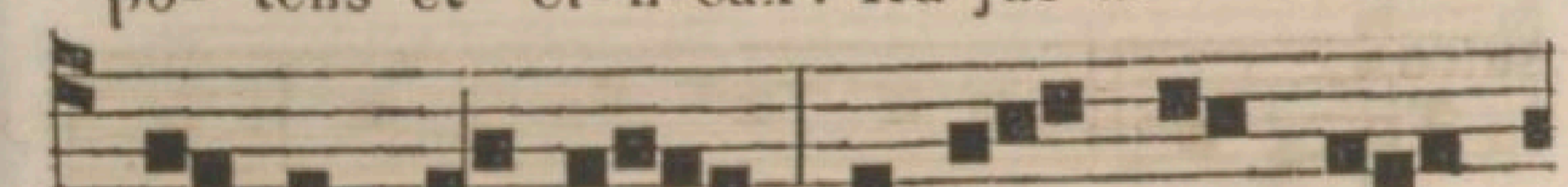
Autre
du 1.



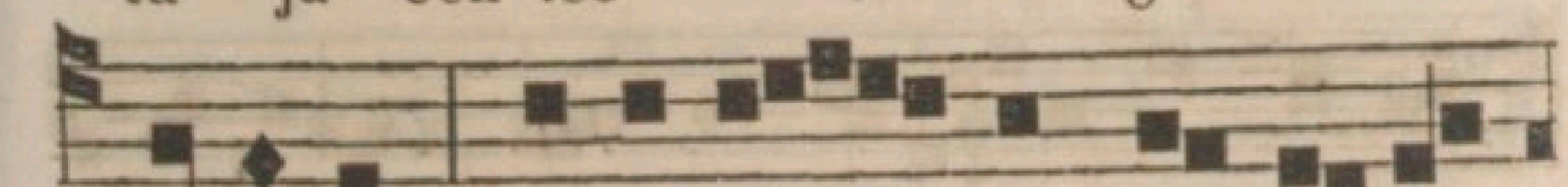
Uncta crux De-i eru-o-re, Quàm



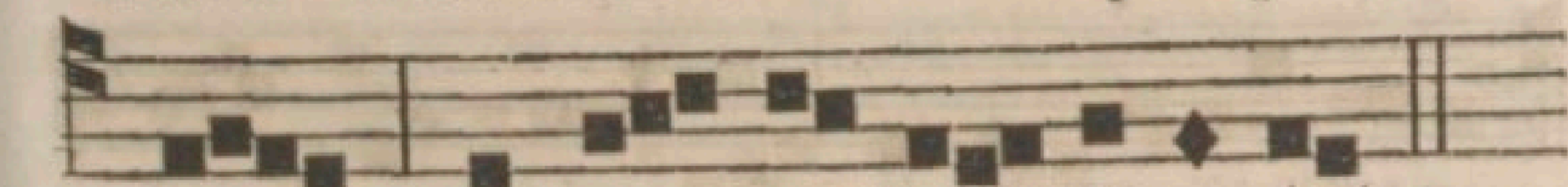
po-tens et ef-fi-cax ! Hu-jus at-trac-



tu ja-cen-tes E-ri-gunt se

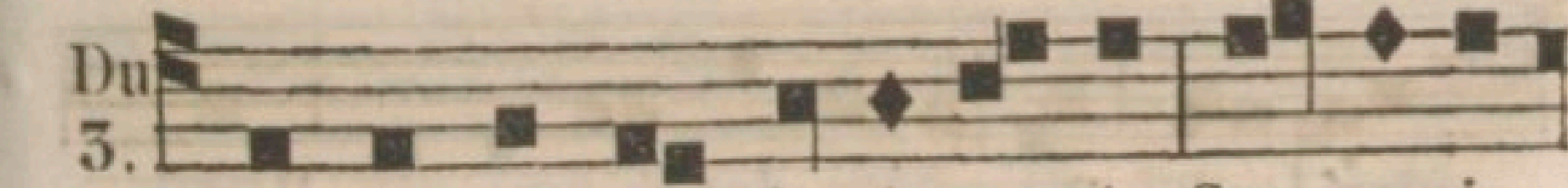


mortu-i : Christus o-lim quâ pe-pen-



dit Tan-ta vis fu-it crucis !

Du
3.



Pange, lin-gua, glo-ri-o-si Cor-po-ris



myste- ri- um , Sangui- nis- que pre- ti- o- si ,



Quem in mun- di pre- ti- um , Fructus ven- tris



ge- ne- ro- si , Rex ef- fu- dit gen- ti- um.

Du
4.



An- gu- la ris fun- da- men- tum La- pis



Christus mis- sus est , Qui pa- ri- e- tum com-



pa- ge In u- tro- que nec- ti- tur , Quem



Si- on sanc- ta sus- ce- pit , In quo credens



per- manet.

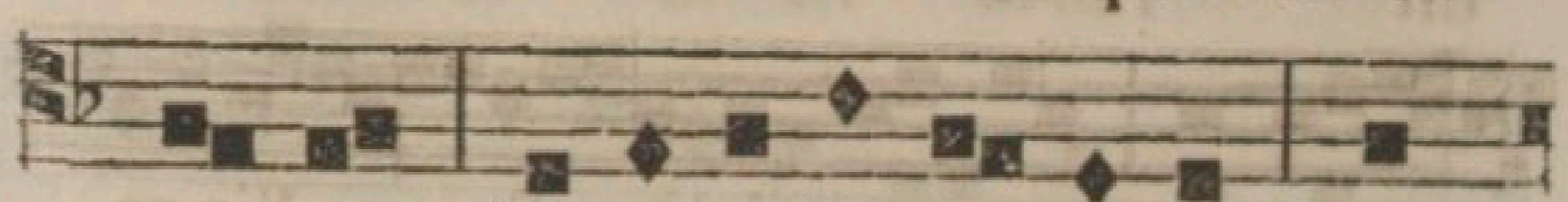
Du
5.



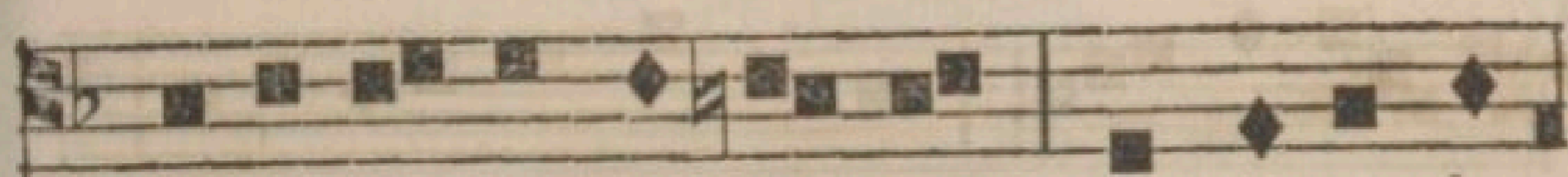
Tan- tum er- gò sa- cra- men- tum Ve- ne-



re- mur cer- nu- i : Et an- ti- quum do- cu-

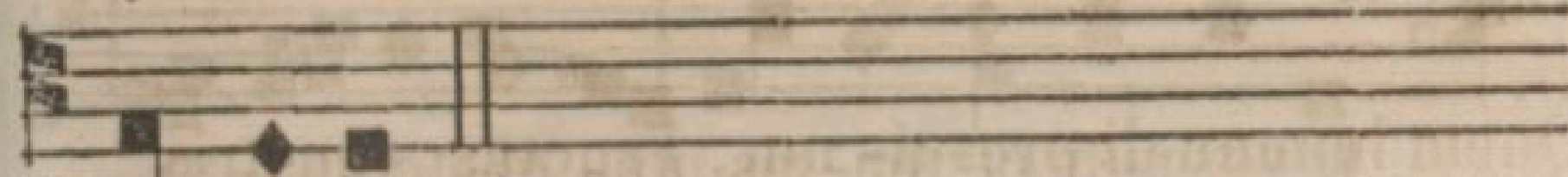


men- tum No- ve ce- dat ri- tu- i ; Præs-



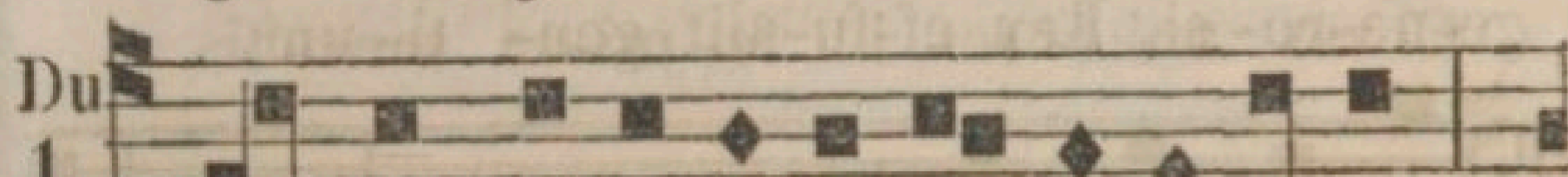
tet si-des supple-men-tum Sen-su-um de-

+

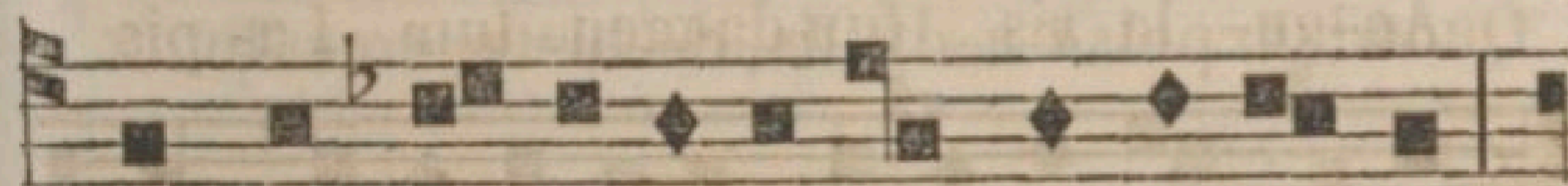


fec-tu-i.

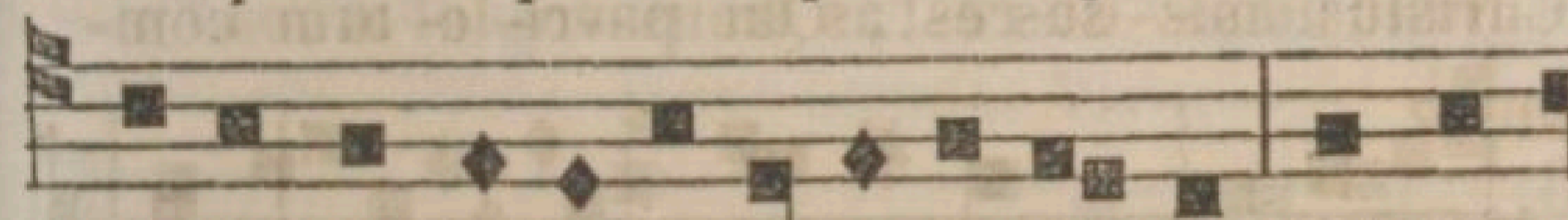
§ VIII. *Hymnes du mètre Alcmane.*



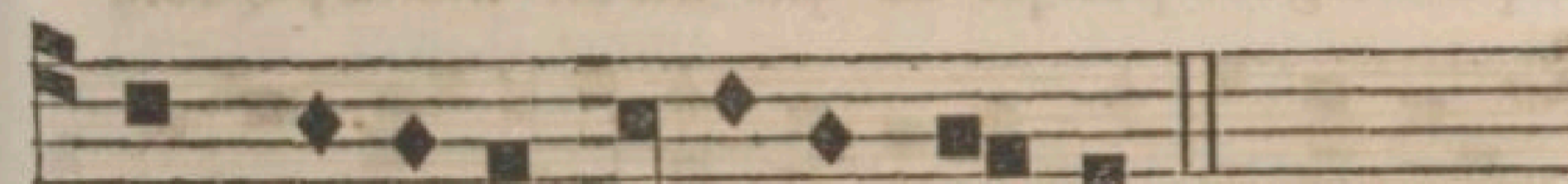
Du
1. Ul- trix ip-sa su-os sæ- vit in ar-tus



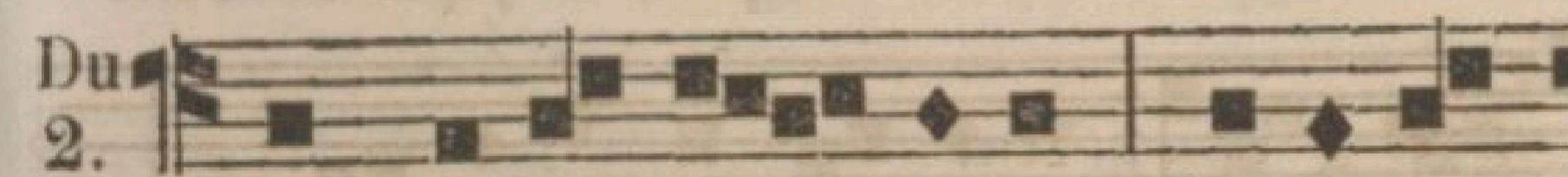
Per quos et po-tu- it pul-chra pla-ce- re:



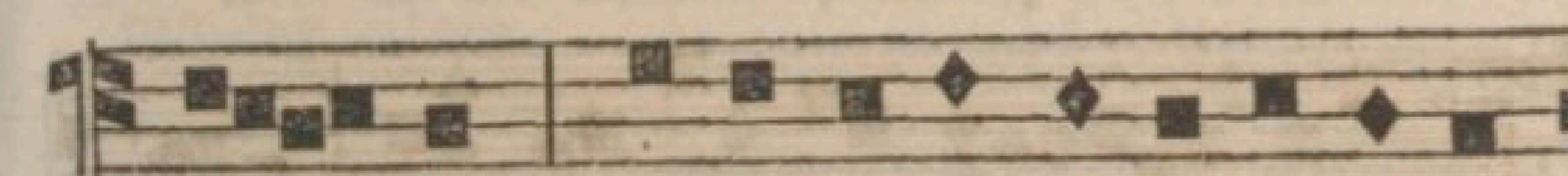
De-for-mis ma-ci-es in-cubat o- ri; Sed for-



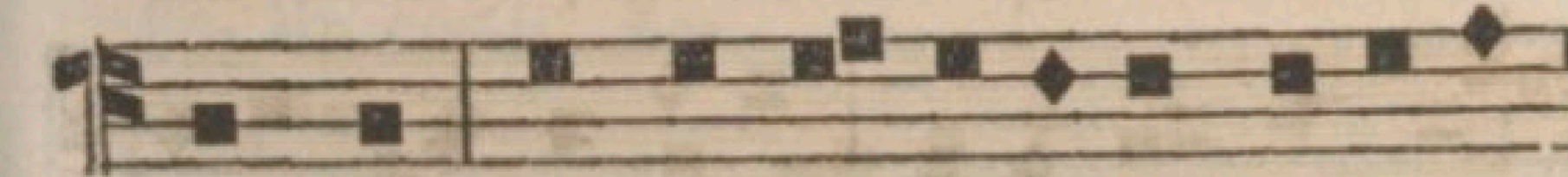
man me-li- or gra-ti- a pen- sat.



Du
2. Nunc auro- ra no-væ Nun-ti- a



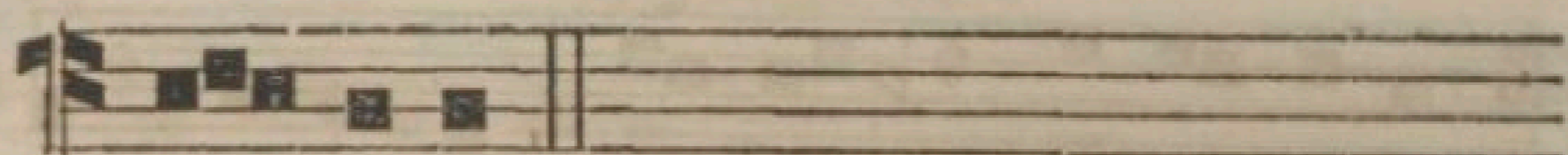
lu- cis Tris-tes orbe pro-cul dis-si-pat



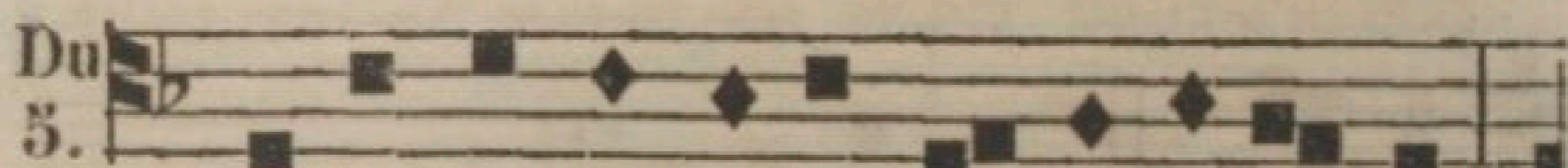
um-bras: O quàm lu- ci-di-or, nocte se-



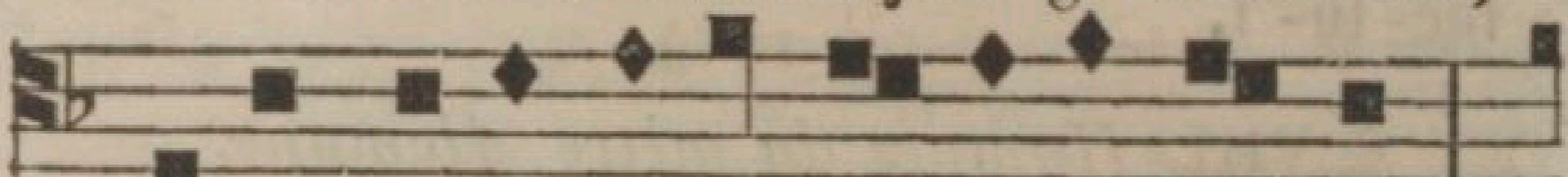
pul- tis, Por-tans ipsa di-em, Vir-go,



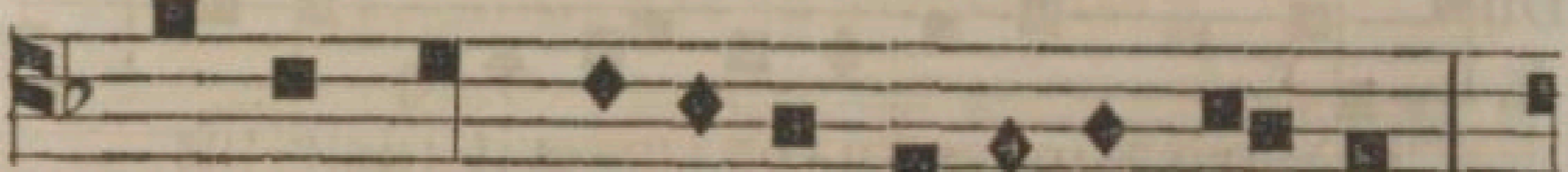
re- fulges!



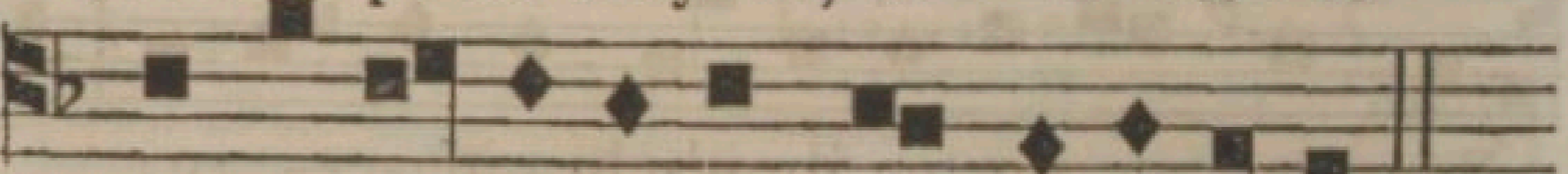
O vos cum ci-tha-ris jun-gi-te can-tus,



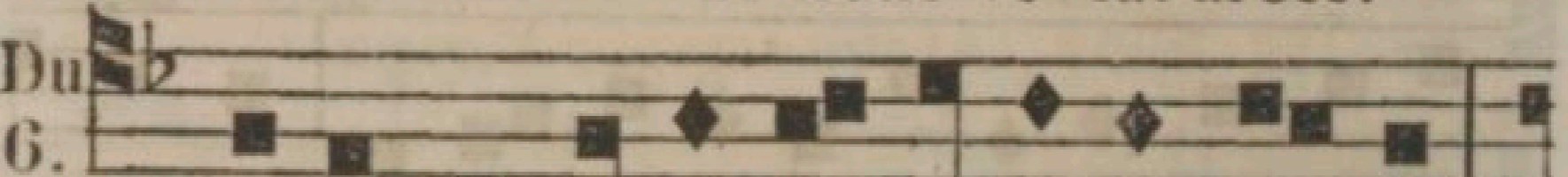
Ci ves æthe-re-i! fe-mi-na sanc-tis



Quondam pulsa a-dy-tis, de-bi-ta cœ-lo



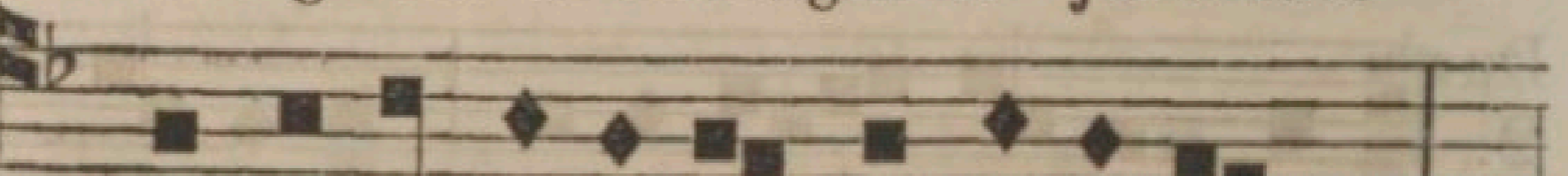
Nunc ad si-de-re-as trans-vo-lat arces.



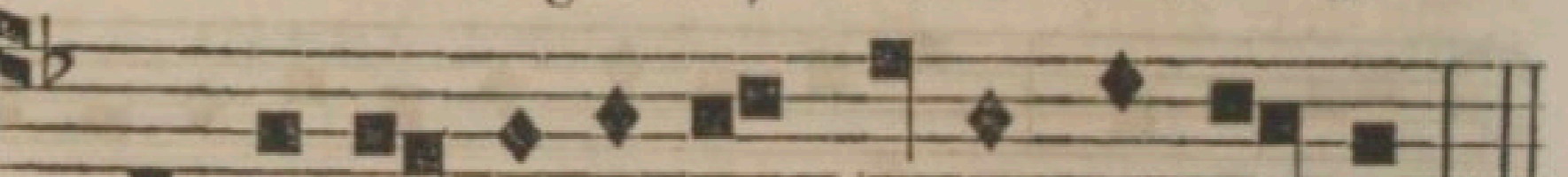
In-ter per-pe-tu-os nu-mi-nis haustus,



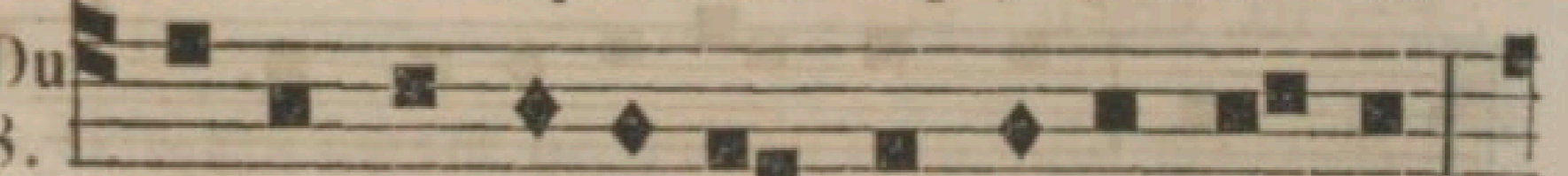
O Re-gi-na! ti-bi sangui-ne junc-tum



Ne de-dis-ce ge-nus; nostra fu-is-ti



Summi fac-ta pa-rens, Virgo, To-nan-tis.



O vos, æ-the-re-i, plau-di-te, ci-ves!

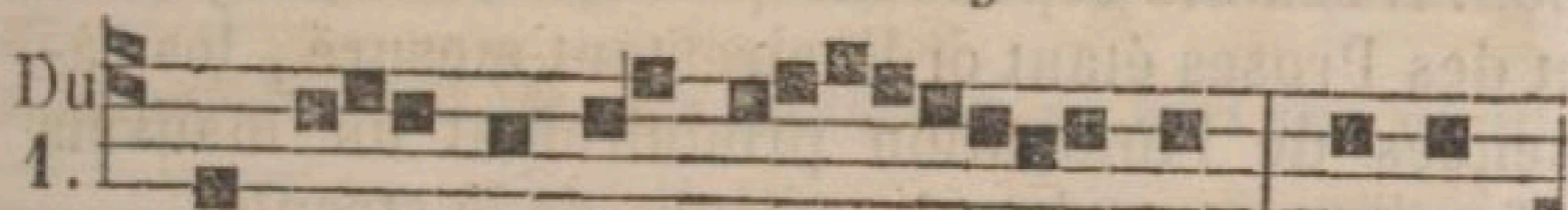
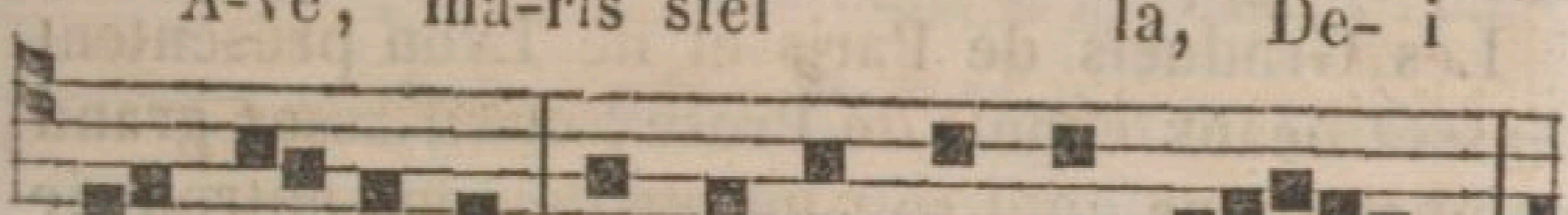
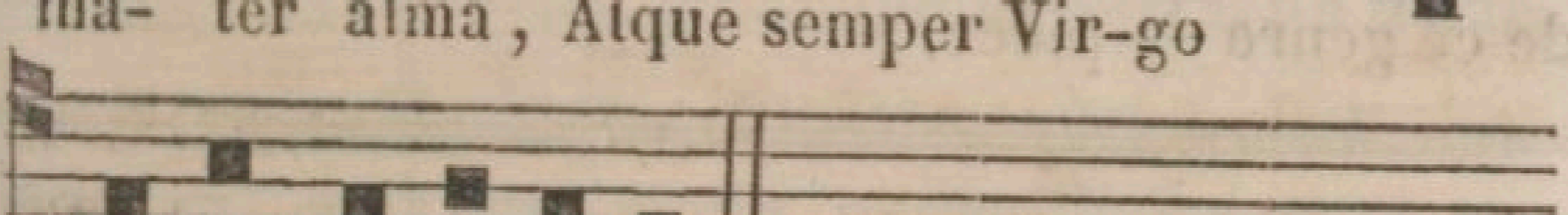


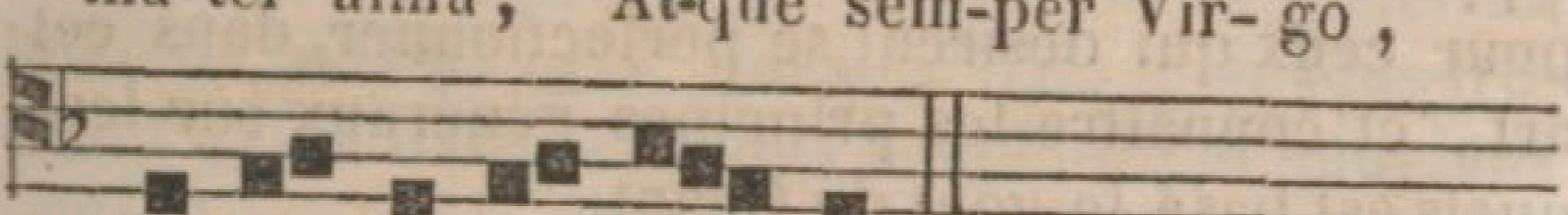
Hæc est il-la di-es cla-ra tri-umpho, quâ Ma-



trem pla-ci-dâ morte so-lu-tam Na-tus si-de-
re- à sus- ci-pit au-lâ.

§ IX. *Hymnes du mètre Brachycatalecte, c'est-à-dire de six syllabes.*

Du
1.  A-ve, ma-ris stel la, De-i
 ma-ter alma, Atque semper Vir-go
 Fe-lix cœ-li porta.

A Rouen,
du 5.  A-ve, ma-ris stel- la, De-i
 ma-ter alma, At-que sem-per Vir-go,
 Fe-lix cœ-li por- ta.

Il ne reste plus qu'à parler du mètre Elégiaque sur lequel est faite la seule hymne *Virgo, Dei genitrix*, que l'on chante à Paris, à Lyon, etc.

Nous aurions pu, en compulsant l'Antiphonier Viennois, ajouter plusieurs chants d'Hymnes qui ne se trouvent point ici; mais nous croyons nous

être assez étendu sur cet article. Quant à la manière de les imposer, on a coutume de marquer, par deux barres transversales, l'endroit où cesse l'intonation. Lebeuf, dans son traité du Plain-Chant, veut que l'on suive pour les Hymnes les mêmes principes que pour les Antiennes, c'est-à-dire qu'à la fin de l'intonation on fasse une cadence, soit par périélèse, soit par diaptose (*voy. le § V, pag. 79*); nous ne décidons rien sur cette question. Il semble cependant que le chant des Hymnes et des Proses étant ordinairement mesuré, les cadences de l'intonation produiraient un mauvais effet, en suspendant la mesure de la strophe.

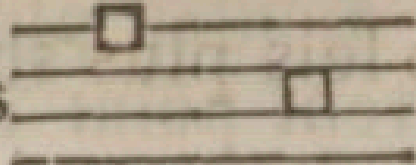
Les Graduels de Paris et de Lyon présentent d'assez beaux chants de Prose, et en assez grand nombre, pour qu'il soit inutile de nous entretenir de ce genre de pièce.

CHAPITRE IX.

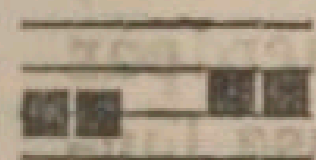
DU PLAIN-CHANT FIGURÉ OU MUSICAL.


Ce Chant diffère du Plain-Chant uni en ce qu'il se rapproche beaucoup de la Musique, étant comme elle varié, mesuré et cadencé. Nous développerons ici tout ce qu'il est nécessaire d'en dire pour ceux qui désirent se perfectionner dans cet art, et connaître les principes généraux sur lesquels est basé le goût du Chant.

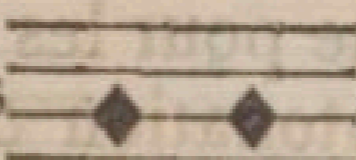
§ I. *Des signes du Plain-Chant figuré.*

Tels sont les caractères que nous avons employés pour établir entre le Plain-Chant et la Musique les rapports de ressemblance les plus marqués. Les notes blanches , qui sont

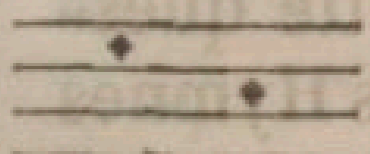
les *rondes* de la Musique ; les notes longues

, qui sont les *blanches* de la Musique ; les

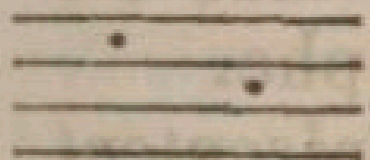
notes carrées , qui sont les *noires* de la

Musique ; les grandes brèves , ou *sim-*


ples croches de la Musique ; les petites brèves

, ou *doubles croches* de la Musique. In-

dépendamment de ces notes on se sert du point

, qui a, comme dans la Musique, l'em-

ploi d'une demi-note ; de la cadence ou tremble-

ment (+) ; du dièse , qui hausse d'un demi-

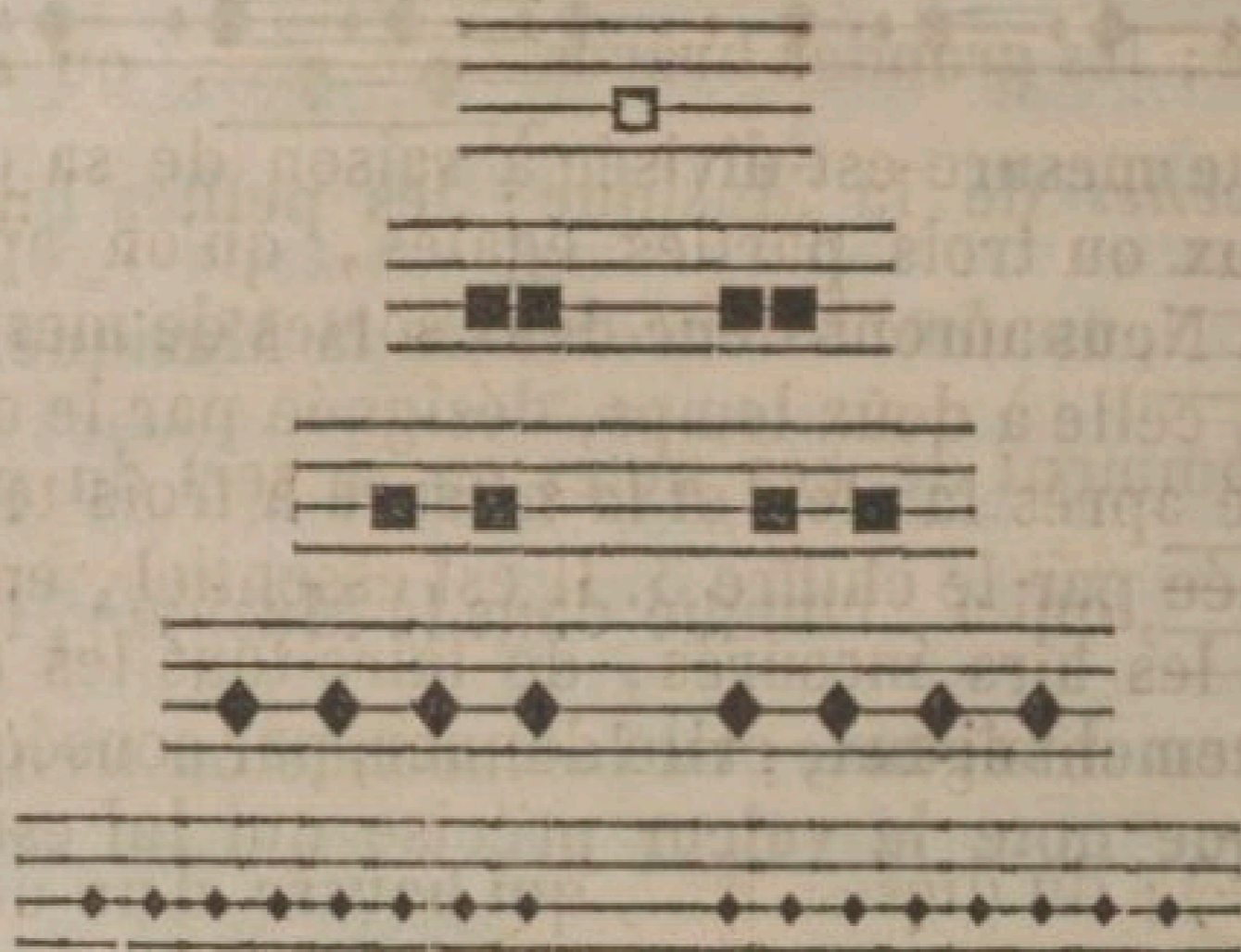
ton la note vis-à-vis laquelle il est placé ; de l'acco-
lade (—), qui sert à unir ensemble les notes ap-
partenant à une même syllabe ; enfin du port de
voix qui est exprimé par une petite brève, et n'est
qu'une transition d'une note à une autre.

On a de plus adopté des chiffres, tels que 2 et
3, pour désigner le mouvement et la mesure des
pièces de Chant. Or, on nomme *mesure* toutes les
notes comprises dans l'intervalle qui se trouve
d'une *barre* à l'autre. Il est inutile de rappeler ici
le *bémol* et le *bécarre*, qui sont d'un bien plus fré-
quent usage dans le Plain-Chant musical que dans
l'uni.

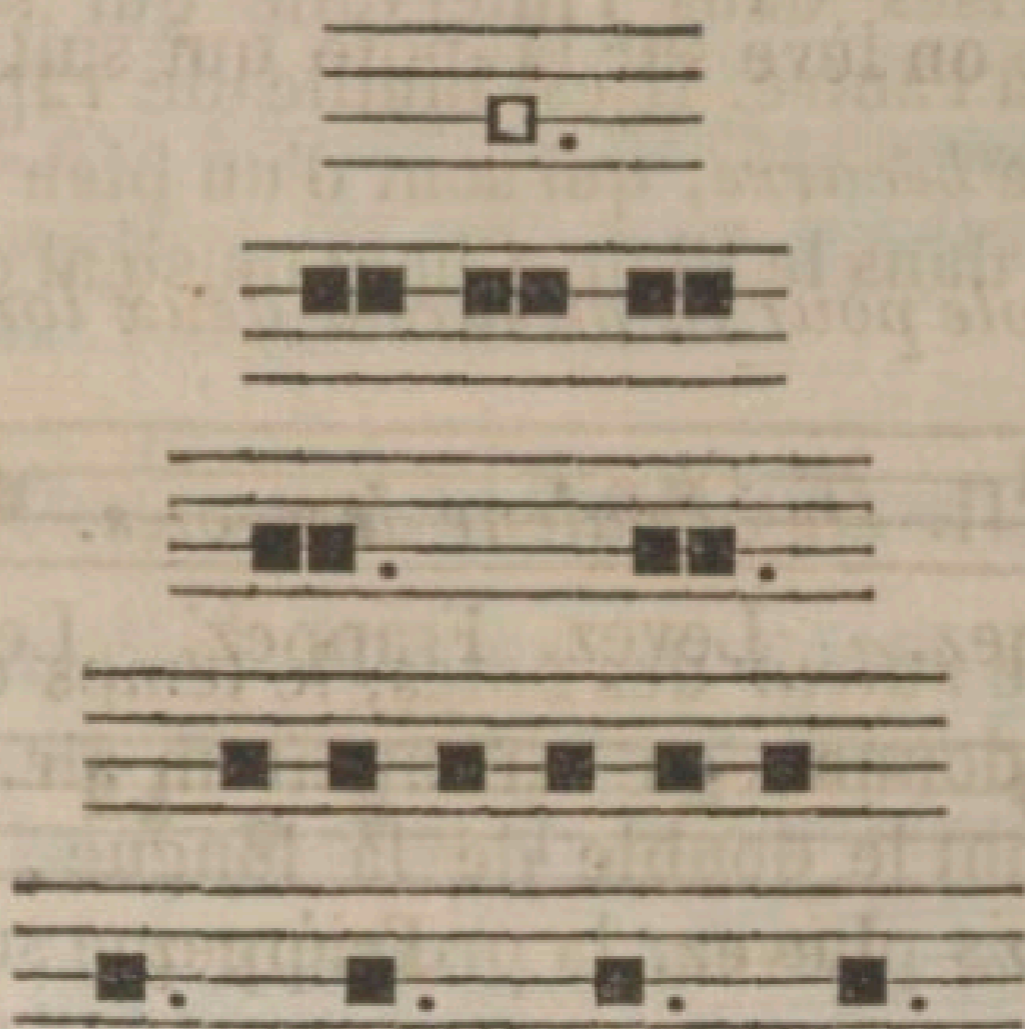
§ II. De la valeur des notes.

On appelle *valeur* des notes, le temps ou durée
qu'on leur donne, en exécutant un air. Ainsi la
blanche valant le double de la longue, il faudra
rester une fois plus sur la première que sur la der

nière. La longue vaut deux carrées; la carrée; deux grandes brèves, et la grande brève, deux petites brèves. Donc une blanche vaut deux longues, ou quatre carrées, ou huit grandes brèves, ou enfin seize petites brèves.



Le Point placé après une note vaut toujours la moitié de cette note, en sorte qu'une note suivie d'un point vaut une note et demie. Donc une longue pointée désigne la même chose qu'une longue et une carrée; une carrée pointée vaut autant qu'une carrée suivie d'une grande brève; et une grande brève pointée vaut une grande brève plus une petite brève.

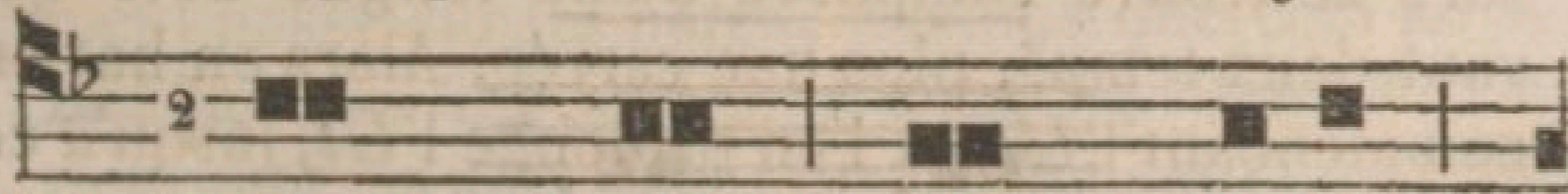




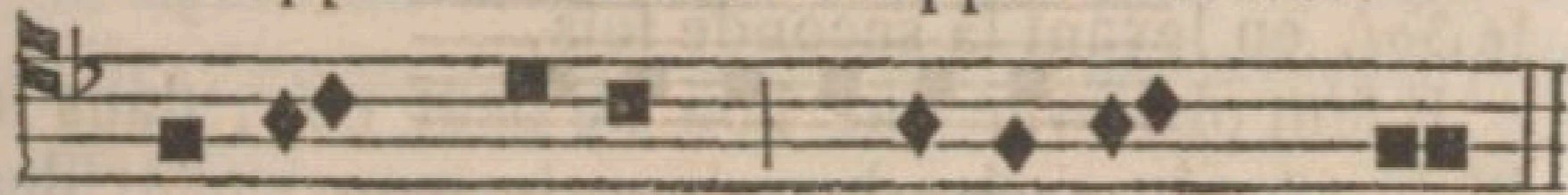
Toute mesure est divisée à raison de sa durée en deux ou trois parties égales, qu'on appelle temps. Nous aurons donc deux sortes de mesures ; savoir, celle à deux temps, désignée par le chiffre 2 placé après la clef ; et la mesure à trois temps, désignée par le chiffre 3. Il est essentiel, en exécutant les airs mesurés, de faire tous les temps parfaitement égaux, et de donner, par conséquent, à chaque note la valeur précise qui lui est assignée.

La mesure à deux temps se bat en frappant de la main au commencement du premier temps, et en la levant au commencement du second temps de chaque mesure. Si la mesure est composée de deux notes longues, on frappera en commençant la première, on lèvera en commençant la seconde. Si la mesure est composée de notes de valeur différente, on compte pour le premier temps toutes les notes qui constituent la valeur d'une longue, et on lève sur la note qui suit immédiatement.

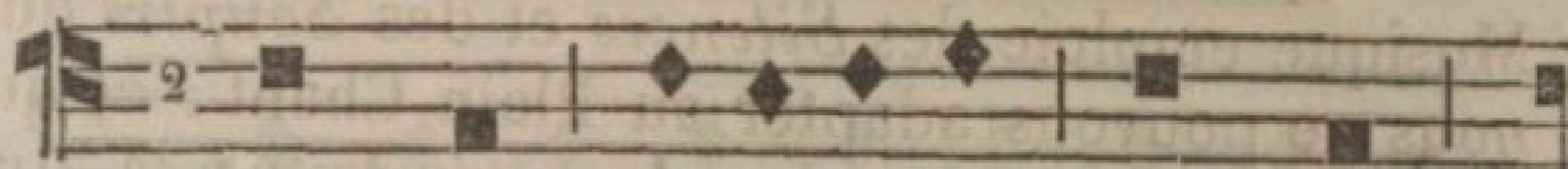
Exemple pour la mesure à deux longues.



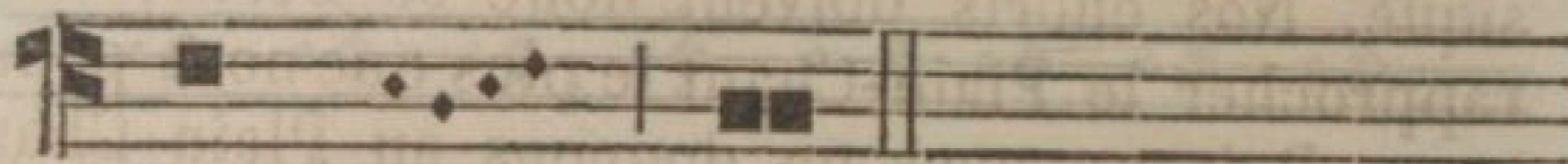
Frappez. Levez. Frappez. Levez.



Frappez. Levez. Frappez. Levez.

Exemple pour la mesure à deux carrées.

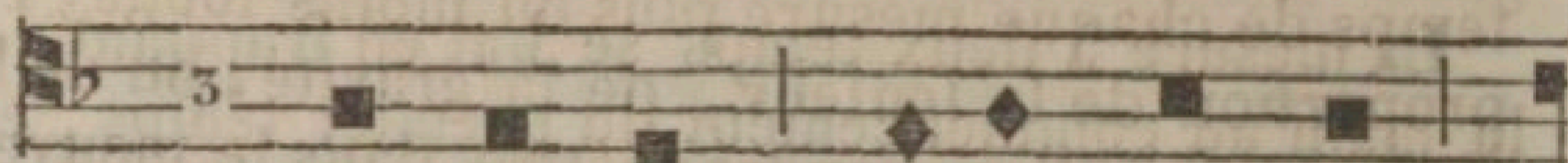
Frapp. Lev. Frapp. Lev... Frapp. Lev.



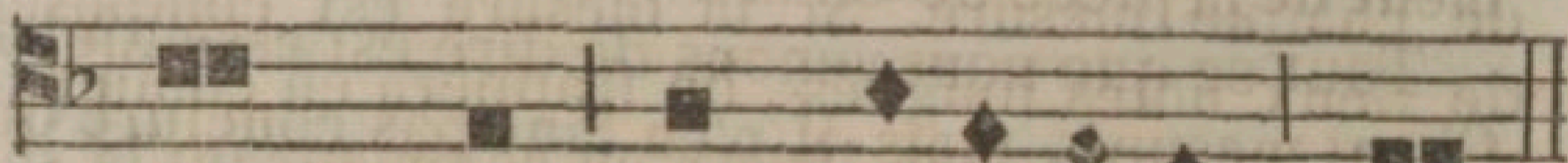
Frapp. Lev. Frappez.

La mesure à trois temps se bat en frappant au commencement du premier temps, levant au commencement du second temps, et levant encore plus au commencement du troisième temps de chaque mesure ; de sorte que le mouvement uniforme de la main fasse une espèce de triangle.

EXEMPLES.



Frap... lev..lev.... frap.... lev... lev...



fr. lev. lev. fr. lev. lev. fr.

Pour battre la mesure comme il convient, il est donc absolument nécessaire de distinguer clairement les temps qui la composent, et cela est facile quand on est bien pénétré de la valeur des notes. Dans l'exemple que nous venons de citer, une mesure se trouve composée d'une longue note qui vaut deux temps, plus une carrée. Alors on bat en commençant l'*Ut*, et l'on prolonge l'*Ut*, jusqu'à ce qu'on ait levé la première fois ; puis on commence le *Sol*, en levant la seconde fois.

Il faut observer que l'on ne peut pas, dans le Plain-Chant, varier beaucoup le mouvement des pièces, comme dans la Musique. Celle-ci a des

mesures à quatre temps, à deux temps, à un temps et demi, à six huitièmes de ronde, etc. De plus, la Musique emploie des *Silences* et des *Soupirs* que nous ne pouvons adapter au Plain-Chant : ce qui donnera toujours une grande supériorité à la Musique. Nos efforts doivent donc se borner à en rapprocher le Plain-Chant le plus que nous pourrons. Puisque nous ne donnons au Plain-Chant figuré que des mesures à trois et à deux temps, nous remarquerons ici que l'on peut à volonté augmenter ou diminuer la valeur de chaque temps d'une mesure, c'est-à-dire, par exemple, que l'on peut indifféremment composer une mesure à deux temps, ou de deux blanches, ou de deux longues, ou de deux carrées; ou bien encore de deux longues pointées, ou de deux carrées pointées. C'est au goût à décider là-dessus, parce qu'on fera les temps de chaque mesure plus ou moins longs, en proportion de la lenteur, de la gravité, ou de la légèreté que l'on voudra mettre dans le mouvement de la pièce de Chant.

Tout ce que nous venons de dire est essentiel au Chant mesuré, mais il n'en faut pas conclure que toutes les pièces du Plain-Chant figuré soient astreintes à une mesure déterminée : nous en citerons plusieurs qui n'en sont pas susceptibles, et qui cependant doivent se chanter avec grâce et en suivant, autant que possible, le mouvement musical.

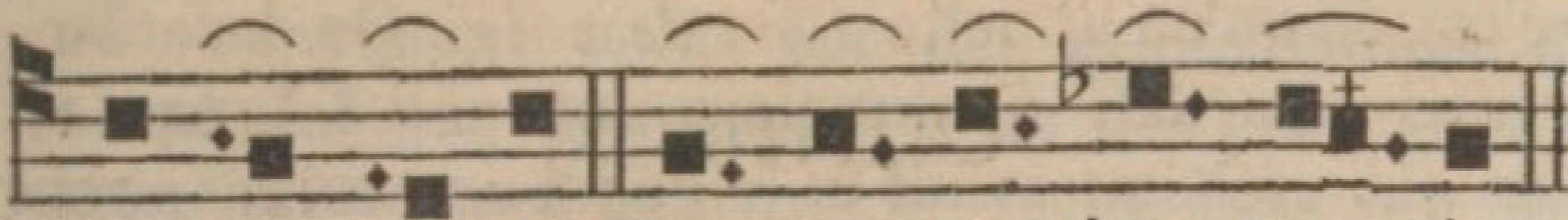
C'est dans ce Chant qu'il ne faut point absolument peser sur les notes, à moins que cela ne soit marqué, ni les articuler dans les liaisons; c'est pourquoi les voix dures ne conviennent point dans le figuré ou musical. Il faut des voix douces, faciles, justes, souples et légères autant qu'il peut se faire.

Le plus difficile de ce Chant est de bien passer

ou couler les petites brèves quand elles sont liées: c'est ce qu'on appelle *Port de voix*. On les place différemment : quelquefois une petite brève est immédiatement avant et joignant une carrée; pour lors on applique dessus une syllabe, et on la lie avec la carrée qui suit. On ne soutient point cette brève; au contraire, on la passe aussi vite que si on la chantait sans parole, et l'on soutient la carrée sur laquelle on peut respirer : *voyez le premier exemple ci-après*. Quelquefois cette petite brève est placée à la suite d'une carrée; pour lors, après avoir soutenu cette carrée, on passe vite la brève, et, sans se reposer ni respirer, on va tout de suite soutenir une autre carrée qui suit, sur laquelle on peut se reposer et prendre haleine, si le chant ou les paroles le permettent : *voyez le second exemple ci-après*. D'autres fois il se trouve deux petites ou deux grandes brèves de suite : en ce cas, après avoir soutenu la carrée qui précède, on passe vite ces deux brèves, en faisant sentir la première plus que la seconde, et courant vite soutenir la carrée qui est après : *voyez le troisième exemple*. S'il se trouve trois brèves entre deux carrées, elles se passent aussi fort légèrement, en faisant plus sentir la première et la dernière que la seconde, sur laquelle on appuie presque sans y toucher, et l'on va soutenir la carrée qui suit : *voyez le quatrième exemple*. Enfin, s'il y avait quatre brèves, après avoir soutenu la carrée, on appuierait sur la première et sur la troisième très-légèrement, et l'on passerait fort vite sur la seconde et sur la quatrième, pour aller soutenir la carrée qui serait après : *voyez le cinquième exemple*. Il peut encore se rencontrer qu'une petite brève soit placée immédiatement après une grande brève; en ce cas on fait beaucoup plus sentir cette grande brève, et la petite sert d'appui très-léger pour passer à la carrée qui suit : *voyez le sixième exemple*.

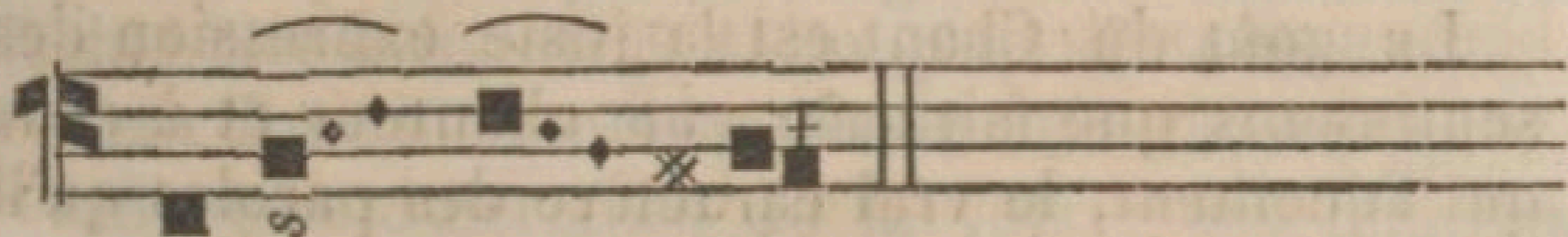
Premier exemple.

Second exemple.



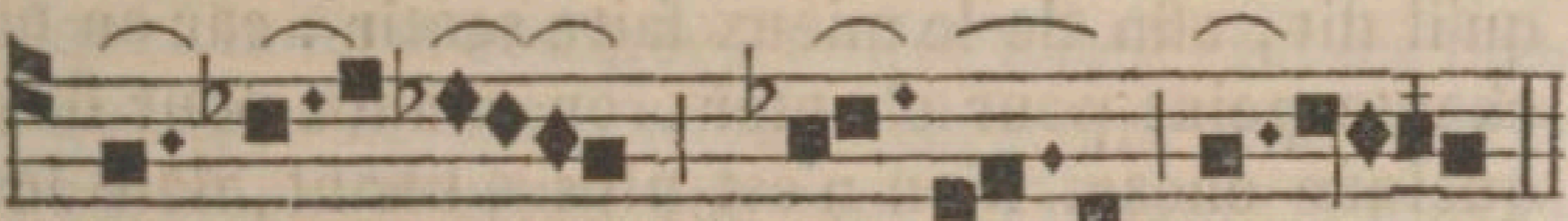
Lau-da-mus te. Bo-næ vo-lun-ta-tis.

Troisième exemple.



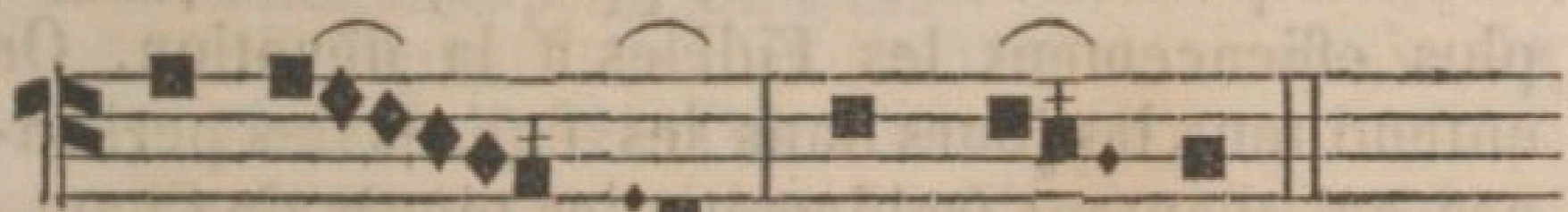
Cre-do, Cre-do.

Quatrième exemple.



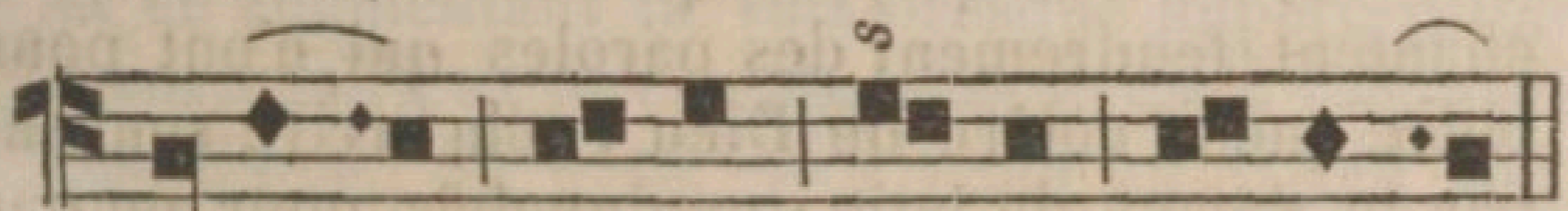
E-le-ison.

Cinquième exemple.



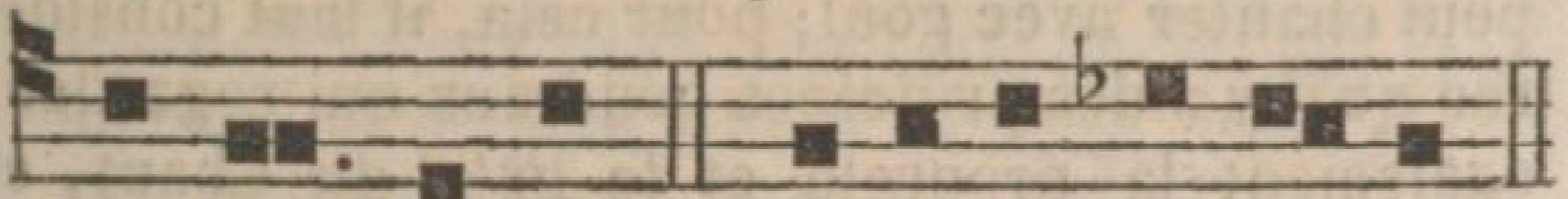
Des-cen dit de cœ-lis.

Sixième exemple.



Quomo-do se-det so-la-ci-vi-tas.

En ôtant toutes ces petites notes d'agrément, on aurait le même passage d'une manière plus unie, mais tout aussi régulière.



Lau-da-mus te. Bo-næ vo-lun-ta-tis.

CHAPITRE X.

DU GOUT DU CHANT.

Le goût du Chant est la juste expression des sentiments que fait naître au chanteur et à ceux qui l'écoutent, le vrai caractère des paroles qu'il débite en chantant : il est donc nécessaire que celui qui chante soit le premier pénétré de ce qu'il dit, afin de le mieux faire sentir : car on ne chante point pour chanter, on chante pour dire quelque chose. Rien n'est plus édifiant, dans les choses spirituelles, que de bien exprimer les différentes passions de l'âme, parce qu'elles portent plus efficacement les Fidèles à la dévotion. On entend tous les jours dans les églises des personnes qui chantent froidement des pièces de Chant, dont les paroles portent naturellement à l'amour de Dieu; d'autres qui, sous prétexte de délicatesse, chantent tendrement des paroles qui n'ont pour objet que la colère de Dieu : cela arrive souvent par le défaut de latin ; quelquefois pour ne pas faire attention à la signification des paroles ; souvent aussi faute d'instruction ; et pour tout dire, enfin, cela arrive par le défaut de sentiment.

Il s'agit donc de savoir de quelle manière on peut chanter avec goût; pour cela, il faut considérer qu'il y a des principes généraux qui regardent également la propriété et le goût du Chant, et d'autres particuliers qui ne sont attachés spécialement qu'au goût.

§ I. *Des principes généraux.*

Nous avons dit que, pour chanter avec goût, il fallait sentir soi-même ce que l'on disait, afin de

le mieux faire sentir aux autres : ces sentiments ne s'expriment point par des gesticulations du corps , ni par des mouvements des yeux et de la tête, qui ne sont que trop en usage dans les Musiques profanes, et surtout dans la musique théâtrale. Les louanges du Seigneur ne sauraient être chantées avec trop de respect et de modestie. Il suffit donc d'exprimer ce que l'on chante par des inflexions différentes de la voix : ces inflexions consistent à donner des sons plus ou moins forts, c'est-à-dire, quelquefois doux ou tendres, quelquefois forts et durs; d'autres fois il faut les brusquer, et le tout, selon le caractère et le sens des paroles. Ce serait pourtant un défaut, si tous ces caractères étaient marqués avec trop d'affectation: il faut beaucoup de naturel.

§ II. *Des Sons filés.*

Il faut savoir enfler et filer les sons selon le besoin; cela se fait en les commençant faiblement, et en augmentant la voix presque imperceptiblement jusqu'à sa force naturelle, et en la diminuant peu à peu, en sorte qu'il reste un faible son, comme dans les cloches et dans les cordes d'instruments lorsqu'elles ont été frappées, ce qui rend la voix plus sonore et plus mélodieuse : mais il faut y être exercé par un Maître qui le sache faire. Cela se pratique sur les notes qui ont assez de valeur pour faire cette opération, et surtout sur les longues tenues de notes. Ces sons filés sont plus ou moins faibles, ou plus ou moins forts, selon que le demande le sens de paroles.

§ III. *De la Cadence.*

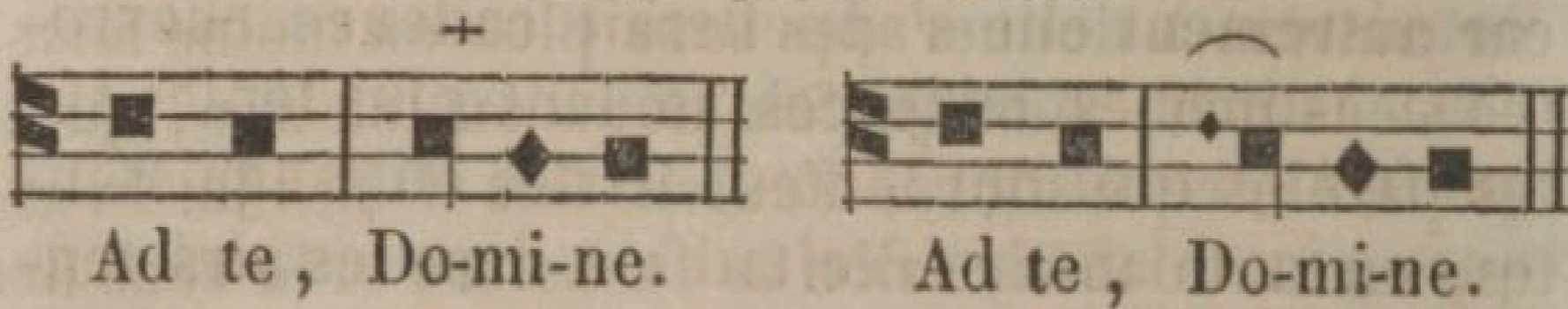
La Cadence, qui est un des plus beaux ornements de la voix, est formée de deux sons différents; quelquefois d'un ton, quelquefois d'un de-

mi-ton, selon les degrés qu'il y a entre les deux notes conjointes.

Il y a plusieurs sortes de cadences : il s'agit d'en savoir faire le choix dans le goût du Chant, et de les placer à propos.

Il y a la cadence appuyée ou soutenue, qui doit être préparée par une note au-dessus de celle que l'on doit cadencer, comme dans cet exemple :

Il faut élever *Do*, dans l'*Ut*, pour préparer la cadence.

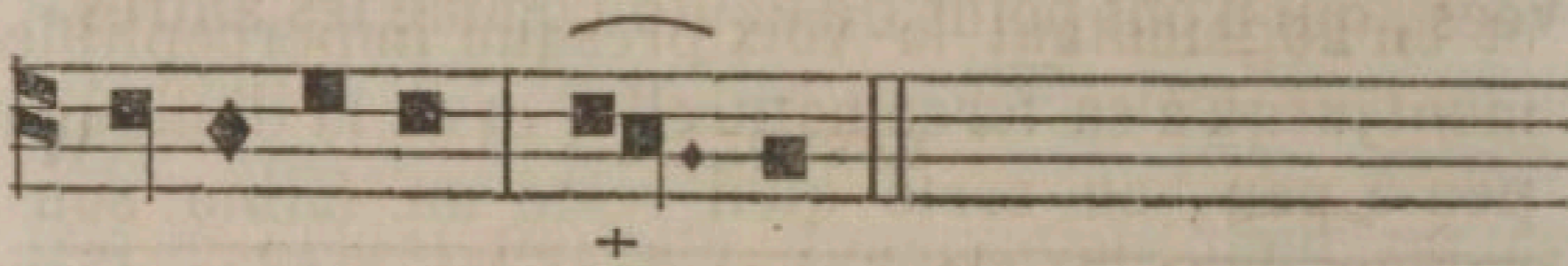


Ad te, Do-mi-ne.

Ad te, Do-mi-ne.

Il y a la cadence parfaite, qui doit être préparée et soutenue comme la précédente, mais qui doit être aussi couronnée dans sa fin par une petite note supposée, qui termine la cadence avant le repos.

EXEMPLE.



Se-cu-lo-rum. A- men.

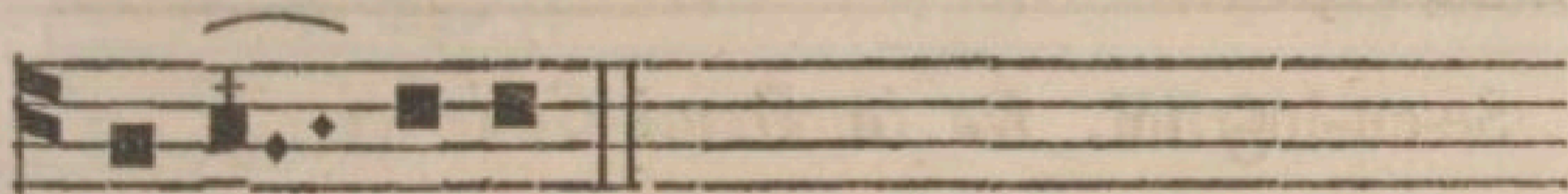
Quand même cette petite brève ne serait pas marquée après le *Si*, il faudrait pourtant la faire. La première cadence ne doit point être couronnée, parce qu'elle est suivie immédiatement par une brève, sous laquelle il y a une syllabe. La seconde est couronnée parce qu'elle tombe sur une note de valeur. La cadence n'est point couronnée, quand elle est faite sur la dernière syllabe d'un mot, ou sur un monosyllabe. Il y a des cadences qui sont soutenues et battues, et qui ne sont point préparées, mais qui peuvent être aussi couronnées.

Toutes ces cadences s'expriment par des batte-

ments égaux de gosier, qui doivent être faibles en commençant, et être renforcés en enflant un peu le son de la voix, sans trop élever, ce qui rendrait la cadence fausse; et lorsque cette cadence est dans sa forme, il faut la battre également, et la soutenir dans son ton naturel, selon la valeur de la note dans les airs de mouvement, et selon le goût dans le récitatif: c'est ce qu'on appelle cadence perlée. Il ne faut pas qu'elle soit trop vive, car autrement elle s'appellerait cadence chevrotée; ces mêmes cadences se font plus lentes sur les paroles qui sont lentes, tristes ou languissantes, surtout dans les récitatifs et dans les airs tendres.

Les cadences, qui se trouvent sur une longue tenue, ne se commencent que vers la moitié de la même tenue, sur laquelle elle est simplement soutenue et battue sans préparation, et couronnée, si elle tombe sur une note de valeur, en descendant. Il y a des cadences qui s'appellent cadences relevées, qui n'ont point de chute comme les autres.

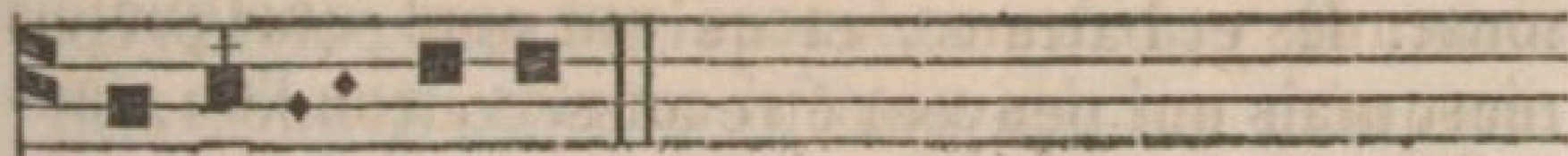
EXEMPLE :



Facto- rem.

Cette cadence n'est point préparée, mais peut être soutenue selon la valeur de la note, et son couronnement se fait sur la même note, avant que de monter dans le repos; il ne faut point articuler ces deux petites brèves, comme font beaucoup de personnes.

EXEMPLE :



Facto-0-0- rem.

La cadence les fait d'elle-même imperceptiblement : tous les bons joueurs d'instrument observent parfaitement ce principe. Il y a des cadences que l'on appelle cadences subites, qui se font légèrement, et qui ne sont formées que de quelques battements, selon la valeur des notes et la vivacité du mouvement; mais elles ne se font guère que sur des notes courtes : elles ne sont ni préparées, ni soutenues; elles ont lieu tant en montant qu'en descendant.

Il faut remarquer que les cadences ne sont ni soutenues sur des notes d'égale valeur, surtout dans les airs de mouvement, autrement la mesure serait altérée; s'il arrive cependant que le Chant demande une cadence préparée et soutenue sur des notes qui sont égales de durée, pour lors on la prépare par anticipation sur la première note, et on la soutient entière sur la seconde, toujours sans altération de la mesure.

Il y a aussi des cas où la cadence doit être brusquée, comme dans les sentiments de colère ou de fureur; pour lors on en fait les battements vifs, mais cependant égaux.

§ IV. *De la Demi-Cadence.*

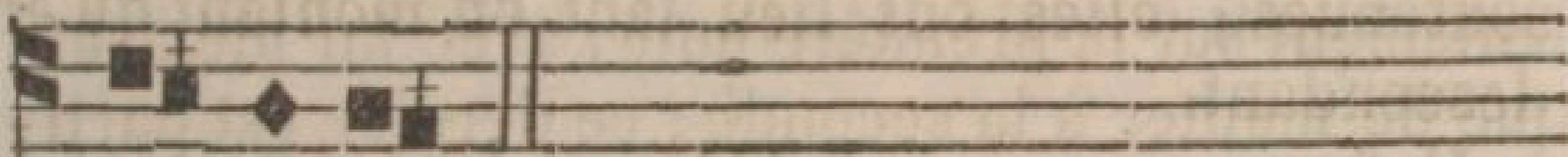
La demi-cadence, marquée par ce signe (∞), n'est formée que de deux coups de gosier, l'un supérieur, et l'autre inférieur : c'est ce qu'on appelle brillant, ou cadence coulée.

De deux cadences marquées, chacune par une croix (+), et qui se suivent par degrés en descendant, ou dont la seconde remonte presque aussitôt, ou par degrés, ou par intervalles, la première est coulée, et l'on forme la seconde entièrement. Il y a des cadences qui sont quelquefois marquées sur des notes si courtes, que l'on n'aurait pas le temps de les former sans altérer la me-

sure; pour lors il faut les passer en demi-cadence.

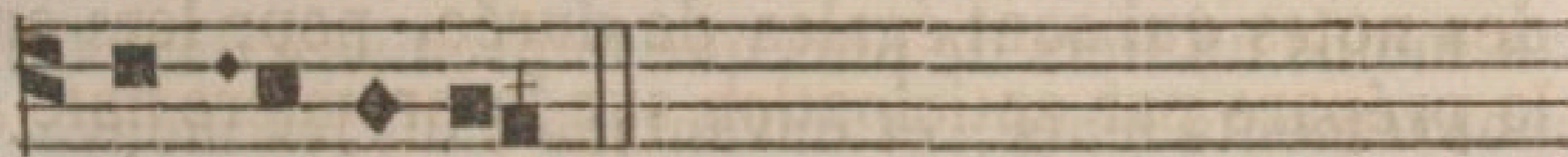
Pour bien faire la demi-cadence, on soutient la note supérieure selon sa juste valeur, et l'on redouble la même note par supposition marquée ou non marquée, par une brève que l'on passe vite pour tomber sur la note inférieure.

EXEMPLE :



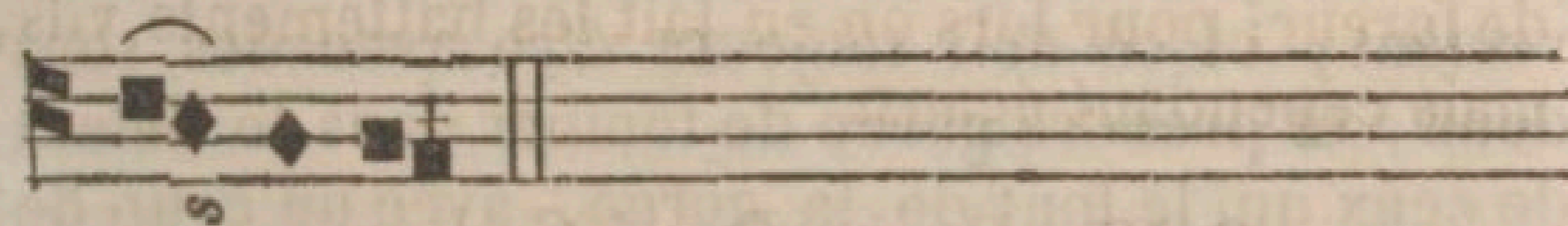
Do- mi-ne.

Au lieu de former les deux cadences précédentes, telles qu'elles sont marquées, il faut les faire ainsi, en passant finement la petite brève.

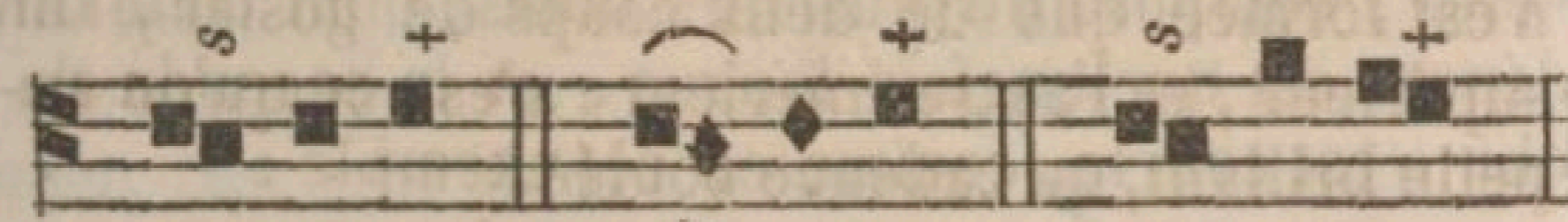


Do- o-mi-ne.

Ou comme si la demi-cadence était marquée de cette façon.



Do- mi-ne.

Autres exemples :

Ex- au-di. Do- mi-ne. Ex- au-di.

Il ne faut pas confondre les petites cadences avec les demi-cadences; dès que les cadences ont plus de deux battements, elles sont cadences ou cadences imparfaites, parce qu'elles ne sont ni préparées ni soutenues, et passent toujours pour cadences subites.

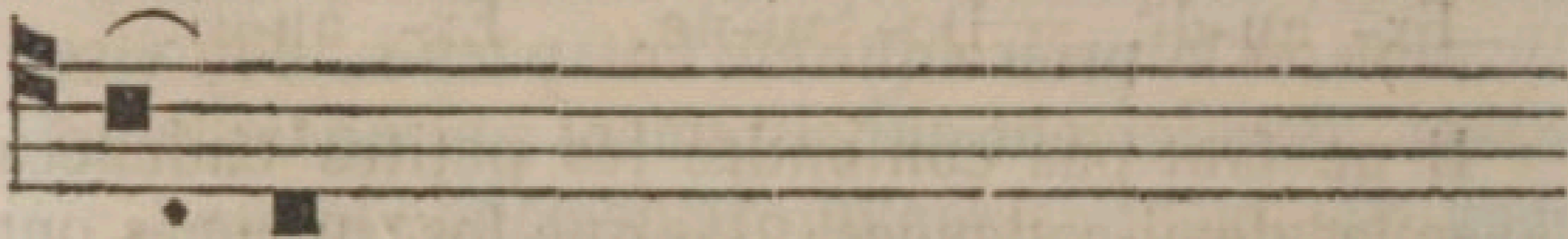
§ V. *Du Port de voix.*

Le Port de voix est une transition d'un son à un autre, soit en montant, soit en descendant, par degrés conjoints ou par intervalles.

Il y en a de deux sortes : l'une qui se fait subitement dans son départ, et l'autre qui se prépare lentement sur la première note, avec un filé avant que de monter à la seconde ; ce dernier est particulièrement pour le tendre, et le premier pour les choses indifférentes, ou lorsque les notes ont trop peu de valeur.

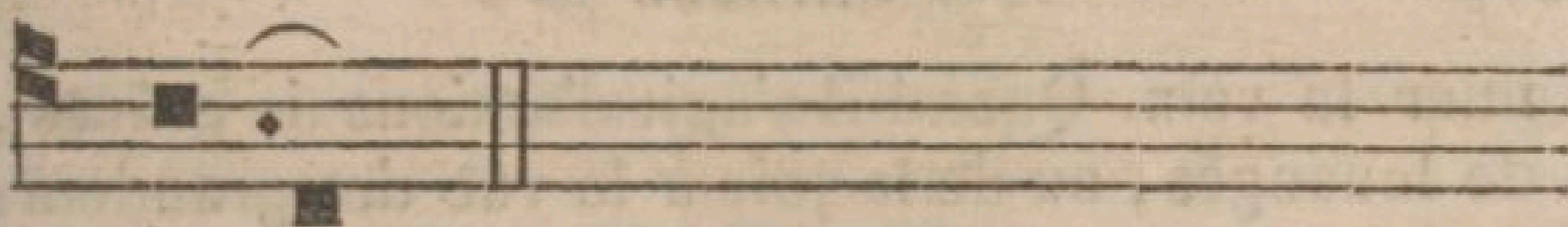
Le Port de voix ne doit se faire que d'une note inférieure en valeur à une autre qui doit en avoir au moins un tiers de plus que la première dans les mouvements lents, et davantage dans les mouvements vifs ; mais si les deux notes sont égales en valeur, ou que le goût ou le Chant des paroles demande un Port de voix, on peut le faire un peu par anticipation, sans aucune altération du mouvement, et ce doit toujours être avec des sons doux, et prendre garde de tomber dans le défaut de ceux qui le font de la gorge, avec un coup de voix extrêmement dur.

Il y a encore une espèce de Port de voix renversé, composé de plusieurs notes, dont celle du départ est quelquefois longue, et la seconde de chute est courte, comme en cet exemple :



Do- na.

D'autres fois, la note du départ est courte ; et sa chute est longue, comme dans cet autre :



A- men.

On voit aussi une autre espèce de Port de voix composé de plusieurs notes, dont celle du départ qui les précède est toujours longue, et les autres se passent légèrement du gosier; c'est, à proprement parler, ce qu'on appelle un coulé, dont il y a plusieurs espèces, et dont on ne donnera point d'autre explication; parce qu'ils se font tels qu'ils sont notés, pourvu qu'on les passe finement et bien articulés du gosier. Il s'en fait pourtant qui ne sont point marqués, et que l'on passe naturellement sur les tierces: le goût et la propriété du Chant en décident.

§ VI. *Des principes particuliers qui regardent spécialement le goût du Chant.*

Ces principes regardent particulièrement le récitatif et les airs tendres de mouvement.

Le récitatif est une pièce de Chant qui n'a aucun mouvement déterminé que celui qui est dirigé par les sentiments, selon les caractères différents que nous représentent les paroles.

Le récitatif renferme deux objets principaux, qui sont l'expression et la narration.

L'expression est un portrait qui rend sensiblement les caractères de tout ce que l'on dit en chantant, et qui les dépeint au naturel. La supplication ou la prière qui en fait partie, doit être chantée dévotement ou tristement, et quelquefois languissamment, selon que le demande le sujet.

Il y a d'autres caractères qui demandent une espèce de colère ou de menace; pour lors il faut donner plus de voix: d'autres de l'humilité, et une espèce d'anéantissement; alors il faut dimi-

nuer la voix. Quand il s'agit d'actions de grâces, de louanges, ou de la joie à la vue des grandeurs de Dieu, il faut les chanter gracieusement et d'un air content. Enfin, il convient d'exprimer toutes ces différentes passions, pour exciter les Fidèles à la dévotion; et, selon saint Augustin : *Ut per oblectamenta aurium infirmior animus in affectum pietatis assurgat*; et dans un autre endroit : *Vox cantoris fervor est sancti amoris*.

La narration n'est qu'un discours simple d'une chose passée : on chante ce morceau naturellement et sans aucune passion, mais avec une voix égale et une belle prononciation. Cependant, s'il se rencontre dans cette narration quelque démonstration vive ou touchante, il faut y joindre tout le caractère qui lui est propre.

Il faut encore remarquer une chose essentielle dans le récitatif : c'est qu'on ne doit jamais suspendre le ton d'une phrase par des tenues trop marquées. On doit joindre tous les mots qui ont quelque connexité entre eux, ou qui dépendent les uns des autres, sans faire aucune respiration ni tenue; cela se fait en pressant les syllabes, et en les rendant égales, comme si l'on parlait, ne se reposant que lorsque le sens est fini; pour lors il ne faut point avoir égard à la valeur des notes, n'étant point obligé de suivre exactement la mesure dans le récitatif. Lorsqu'il y a de longues liaisons sur des syllabes, ou qu'il y a beaucoup de paroles qui se suivent avant que le sens soit fini, il est permis de faire un petit repos, ou plutôt une simple respiration, et l'on doit vite continuer jusqu'à ce que le sens soit fini. Ces principes ont lieu dans les airs de mouvement, excepté que l'on a égard dans ceux-ci à la valeur des notes.

Il est encore nécessaire de prévenir un long roulement, ou une longue cadence par une respi-

ration, quoique le sens ne soit pas fini; mais elle doit être courte.

Il y a deux sortes d'airs de mouvement, qui sont les airs tendres et les airs gais. Les tendres approchent beaucoup du récitatif; mais, pour les exprimer, il ne faut pas altérer le mouvement, que l'on appelle dans la musique *la mesure*. Les airs gais sont moins susceptibles de passion; il suffit de les bien chanter en mesure, et de marquer cependant les endroits les plus frappants par quelques inflexions de la voix, selon les différents caractères, sans aucune diminution du mouvement, qui doit toujours être égal. Ces mouvements ne laissent pas de varier souvent, selon le goût et le caractère des pièces de Chant: ils renferment plusieurs divisions et subdivisions; il y en a de très-lents, de lents, doux, tendres, affectueux, graves, gracieux, modérés, animés, gais sans vitesse, gais vites, très-vites, marqués; et d'autres où l'on chante pesamment, fièrement, avec fermeté: tout cela est réglé par le goût et par le sens des paroles.

Passons aux pièces de Chant figuré, dans tous les tons, observant toutefois que la répétition fréquente des mêmes passages dans les morceaux d'une Messe de même ton, n'indique pas un goût bien raffiné de la part des compositeurs. Aussi, dans les principales Eglises on a aboli cet usage.

MESSE

DU PREMIER TON.

Ky- RI- E, e-

le- i- son. 3 fois.

Chris- te, e-

le- i-son. 3 fois.

Ky- ri- e, e-

le- i-son.

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

Ky- ri- e, e-

le- i-son.

GLO- RI- A in ex-cel-sis De- o,

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

bo-næ vo-lun-ta-tis.

Lau-da-mus te, Be-ne-di-cimus te.

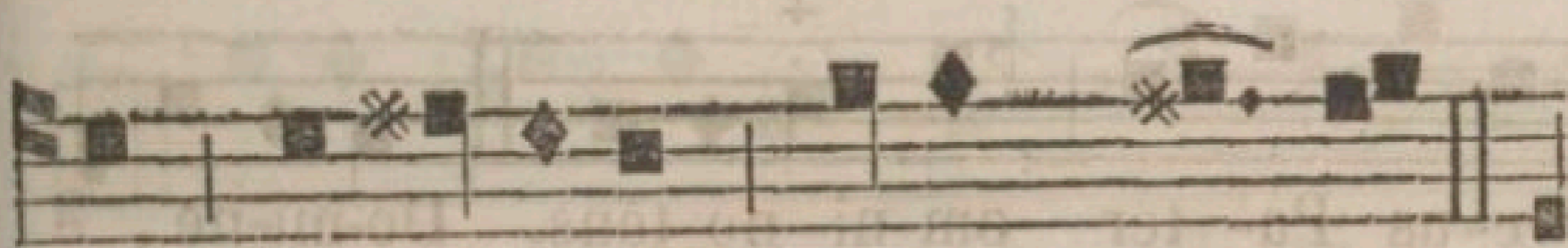
A-do-ramus te. Glo-ri-fi-ca-mus te.

Gra-ti-as a-gimus ti-bi

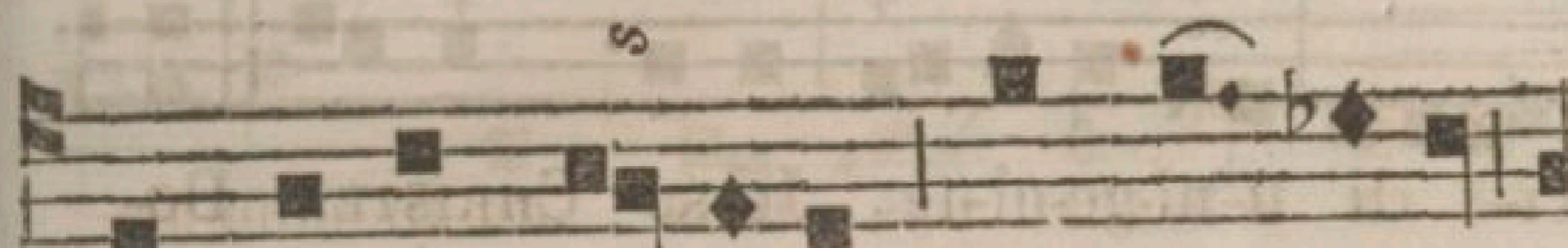
prop-ter mag-nam glo-ri-am tu-am.

Do-mi-ne De-us, Rex cœ-les-tis,

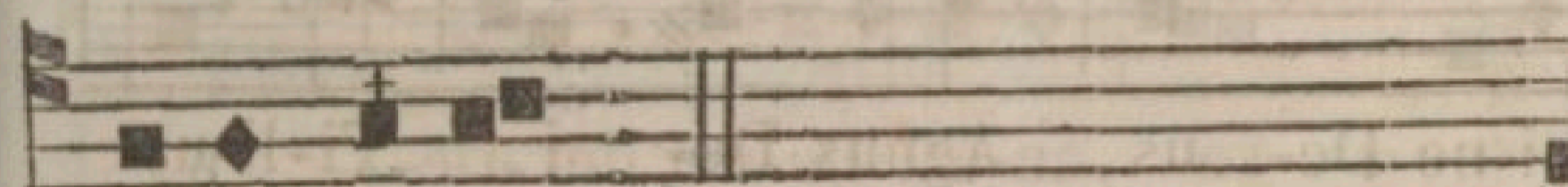
De-us Pa-ter om-ni-po-tens. Do-mi-ne,
 Fi-li u-ni-ge-ni-te, JE-SU CHRIS-TE. Do-
 mi-ne De-us, Ag-nus De-i, Fi-li-us
 Pa-tris. Qui tol-lis pec-ca-ta mun-di,
 mi-se-re-re no-bis. Qui tol-lis
 pec-ca-ta mundi, sus-ci-pe de-
 pre-ca-ti-o-nem nos-tram. Qui se-des
 ad dex-te-ram Pa-tris, mi-se-re-re
 no-bis. Quo-ni-am tu so-lus
 sanc-tus. Tu so-lus Do-mi-nus. Tu so-



lus al-tis-simus, JE-SU CHRIS-TE,

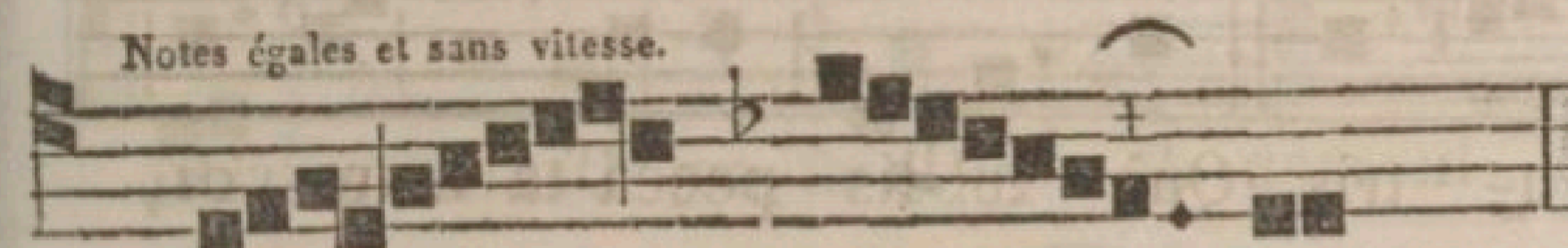


Cum Sanc-to Spi-ri-tu, in glo-ri-â



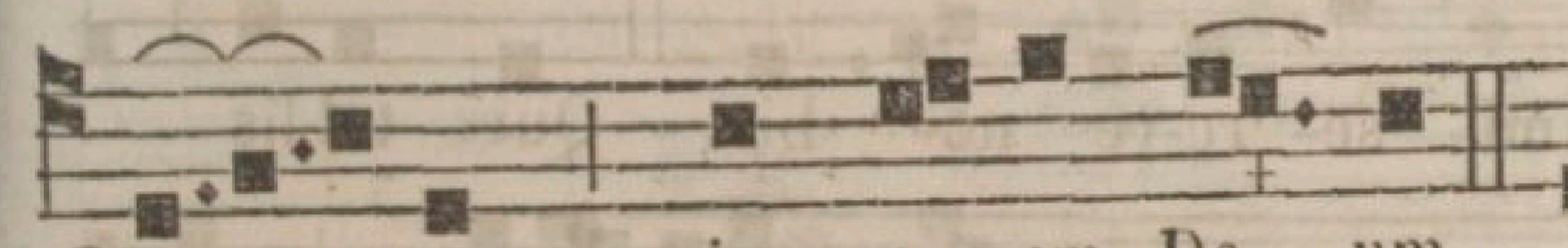
De-i Patris.

Notes égales et sans vitesse.

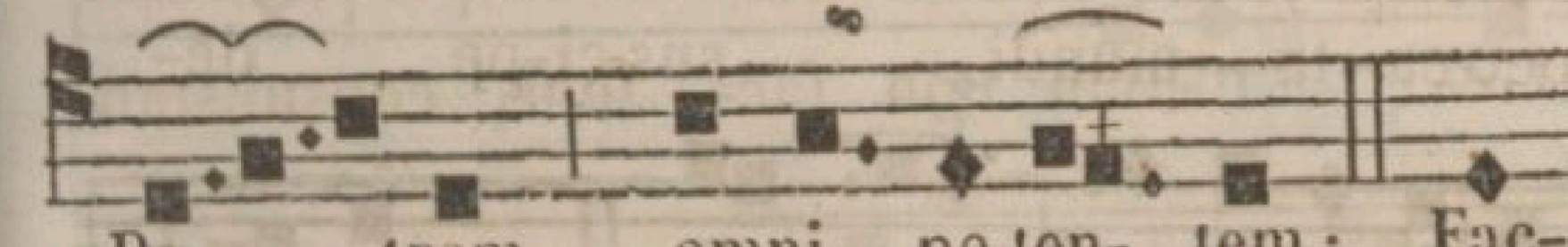


A-

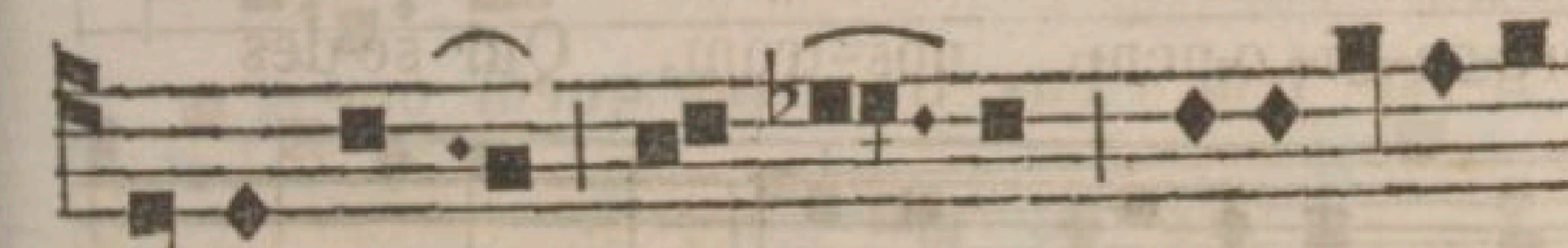
men.



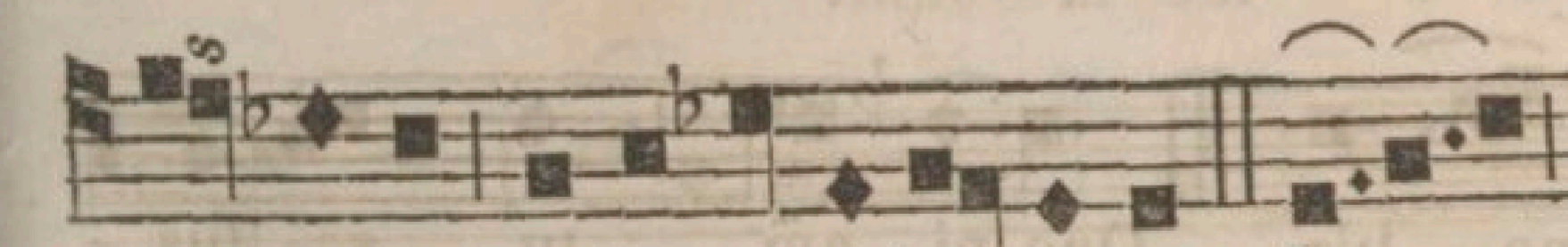
CRE-DO in u-num De-um,



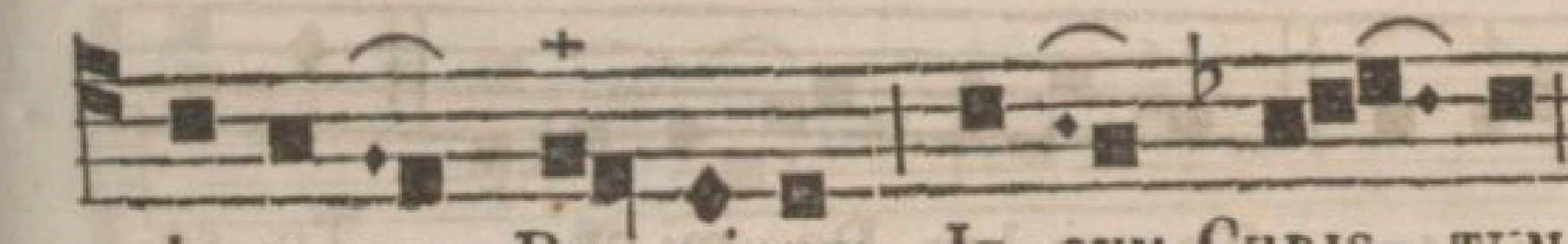
Pa-trem omni-po-ten-tem; Fac-



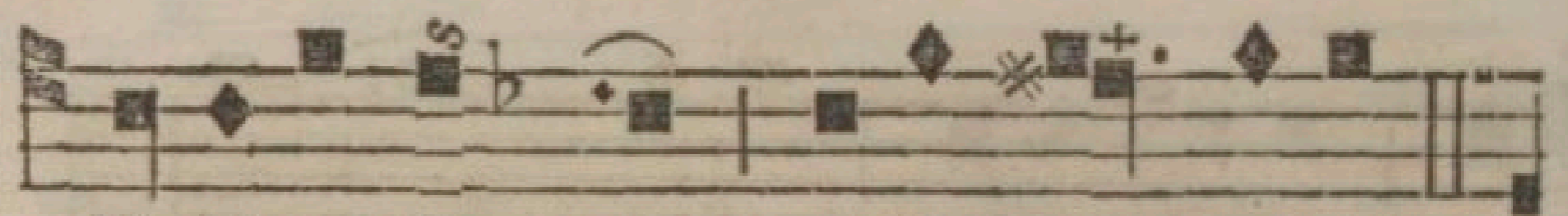
torem Cœ-li et ter-ræ, vi-si-bi-li-um



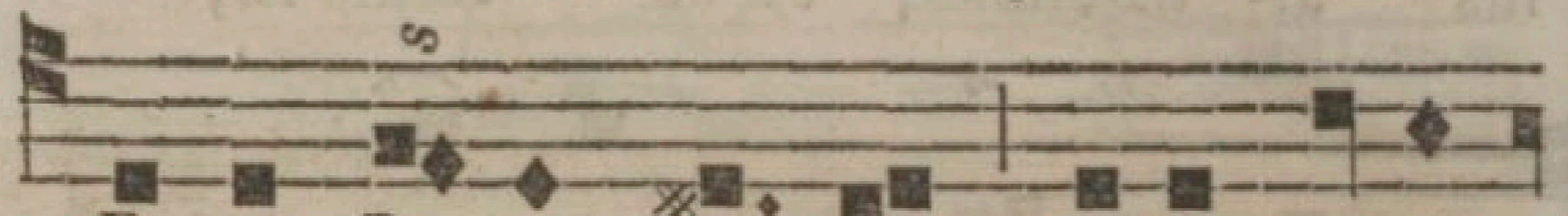
om-ni-um et in-vi-si-bi-li-um. Et



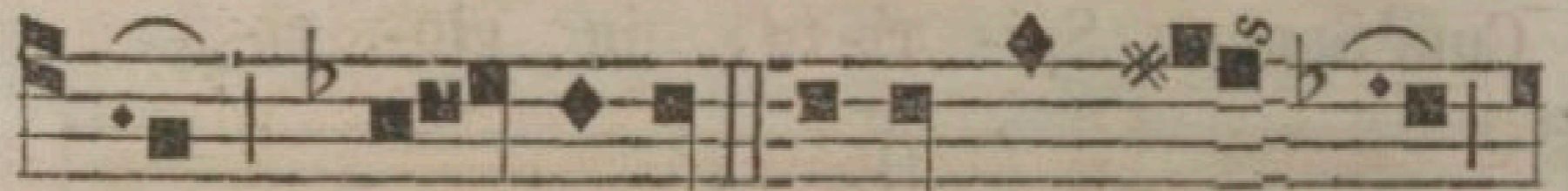
in u-num Do-minum JE-SUM CHRIS-TUM,



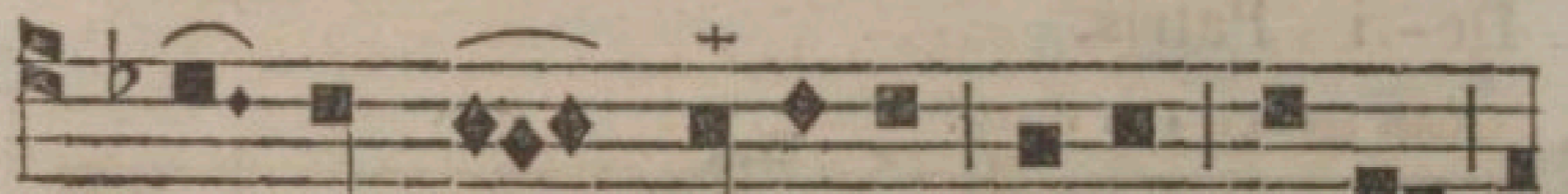
Fi-li-um De-i u-ni-ge-ni-tum.



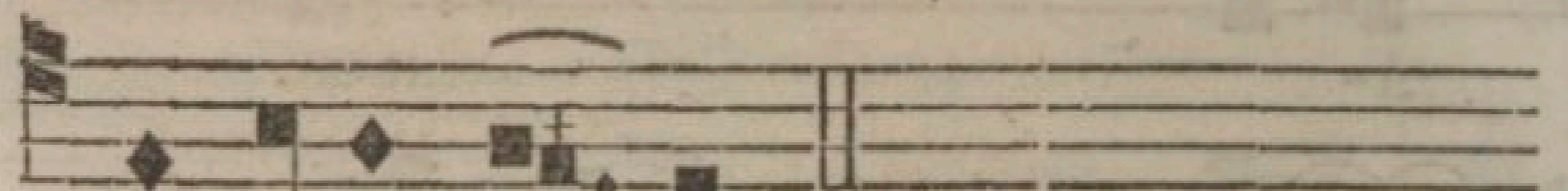
Et ex Pa-tre na-tum an-te om-ni-



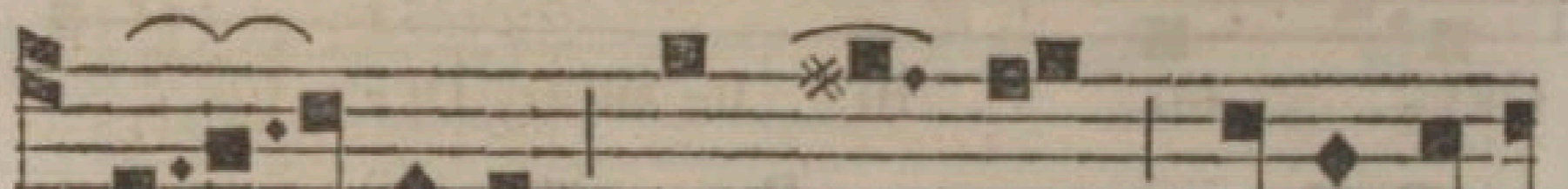
a se-cu-la. De-um de De-o,



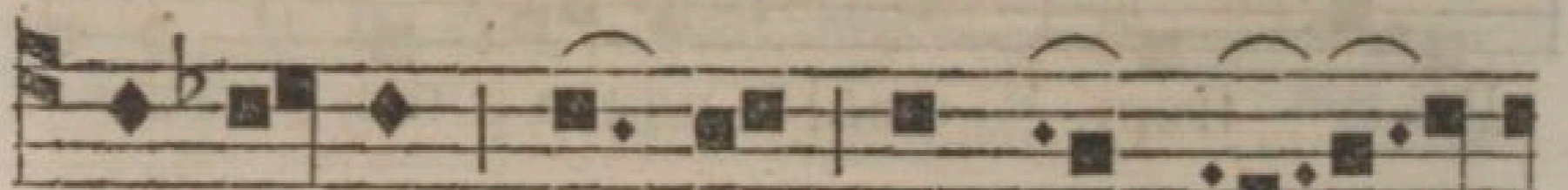
lu-men de lu-mi-ne, De-um ve-rum



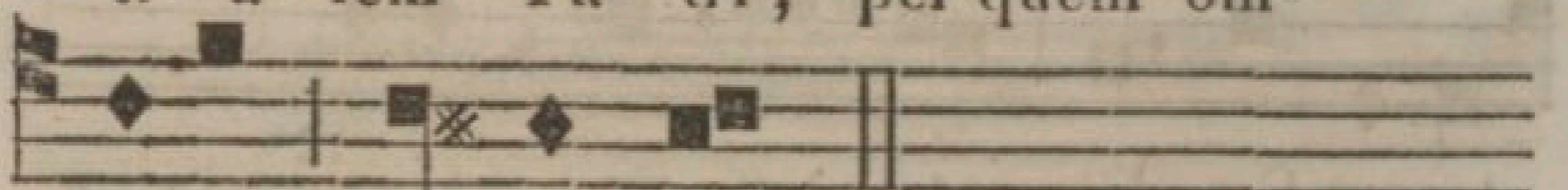
de De-o ve-ro.



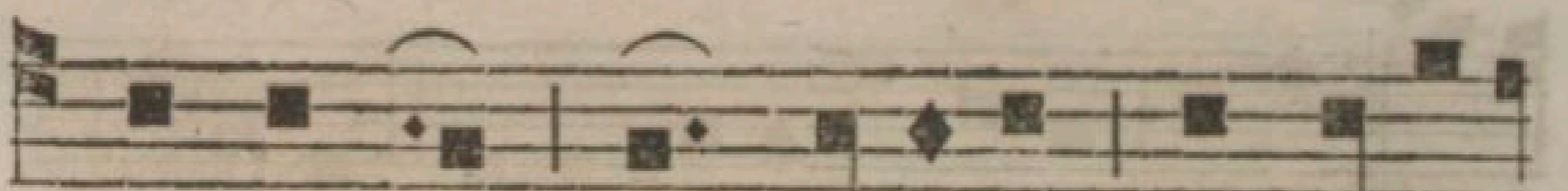
Ge-ni-tum non fac-tum, consubstan-



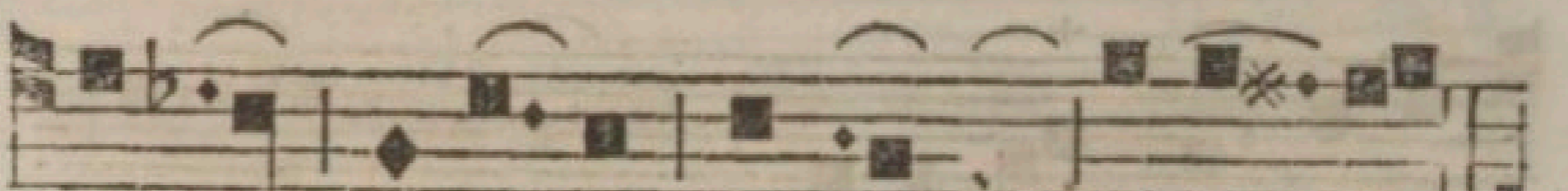
ti-a-lem Pa-tri; per quem om-



ni-a fac-ta sunt.

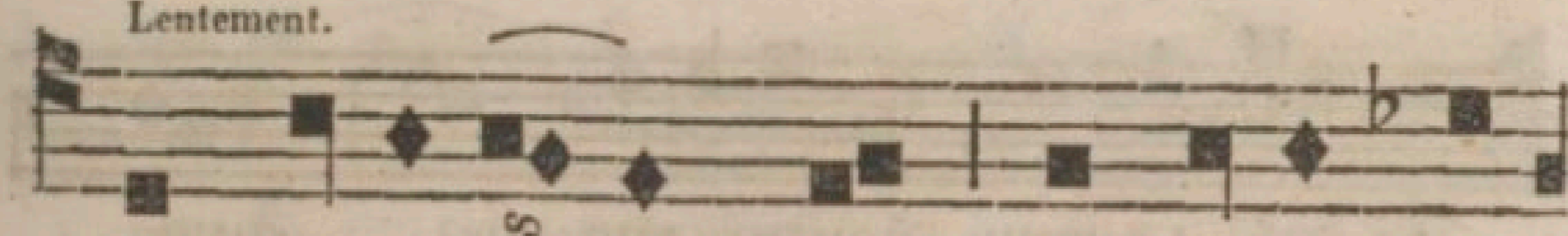


Qui prop-ter nos ho-mines et propter

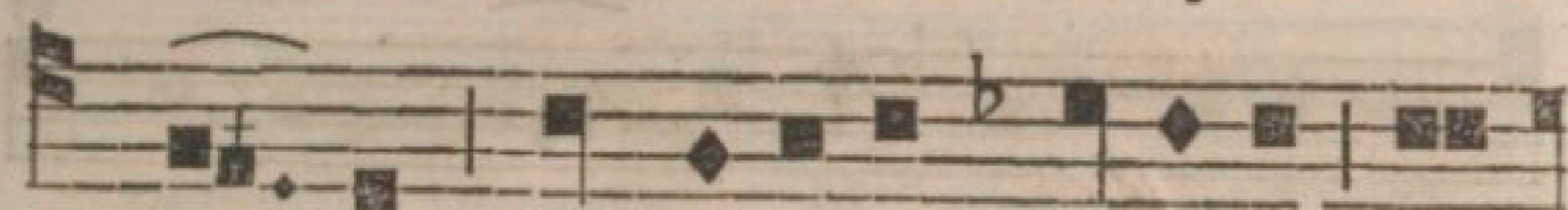


nostram sa-lu-tem descen-dit de cae-lis.

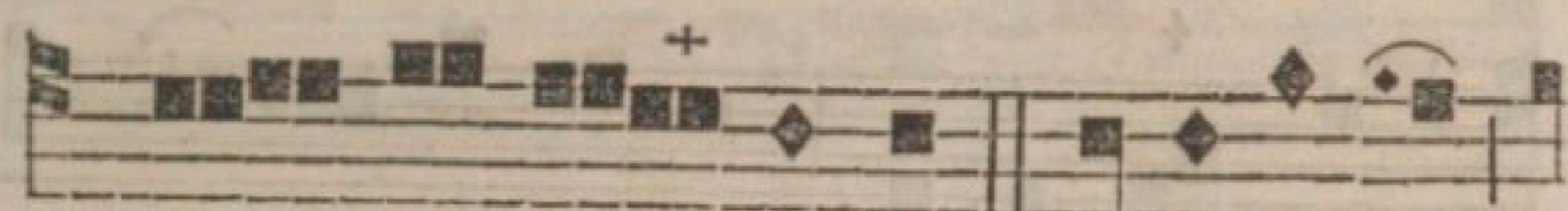
Lentement.



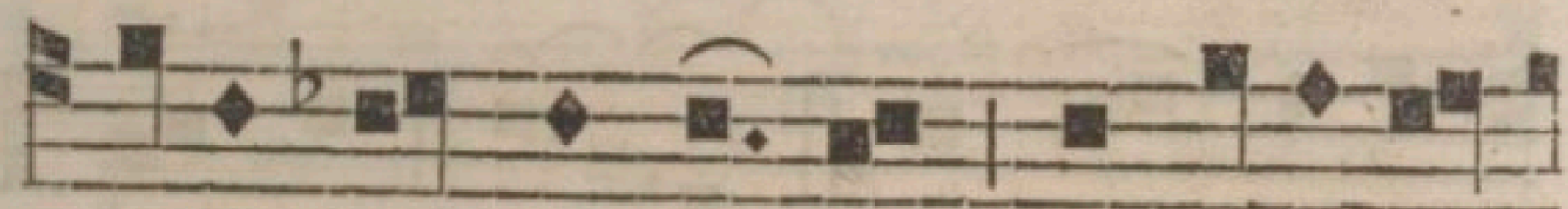
Et in-car-na-tus est de Spi-ri-tu



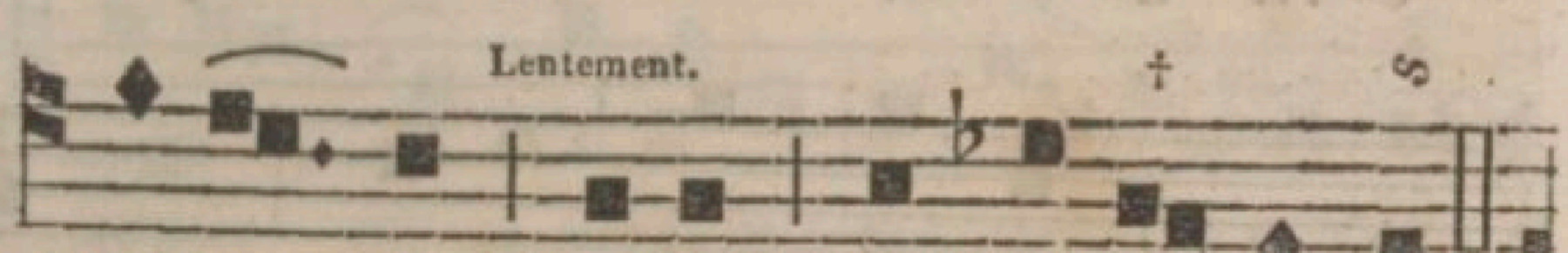
sanc-to, ex Ma-ri-â Vir-gi-ne; ET



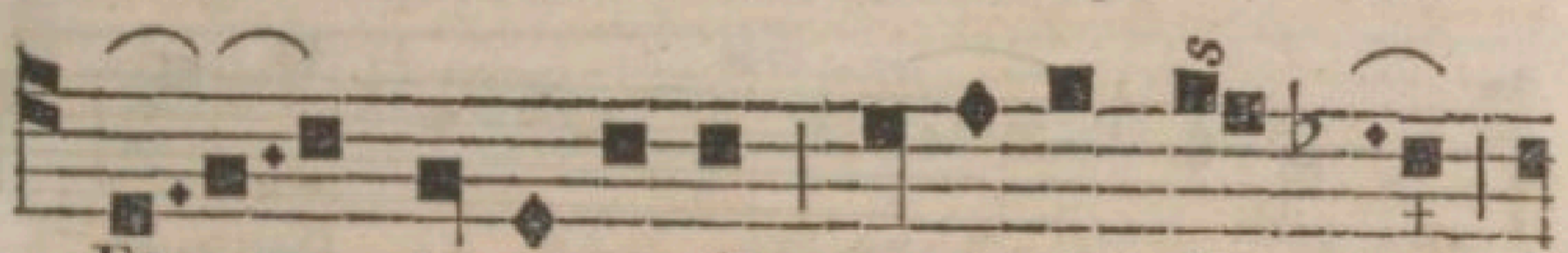
HO-MO FAC-TUS EST. Cru-ci-fi-xus



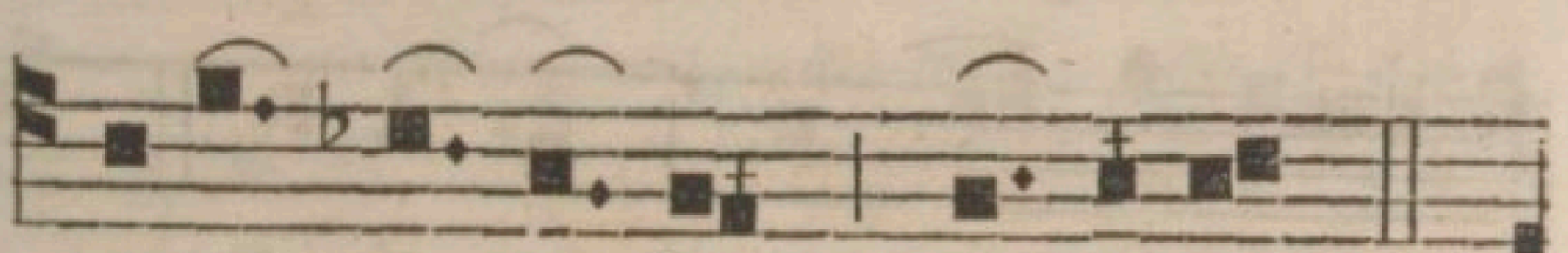
e-ti-am pro no-bis, sub Pon-ti-o



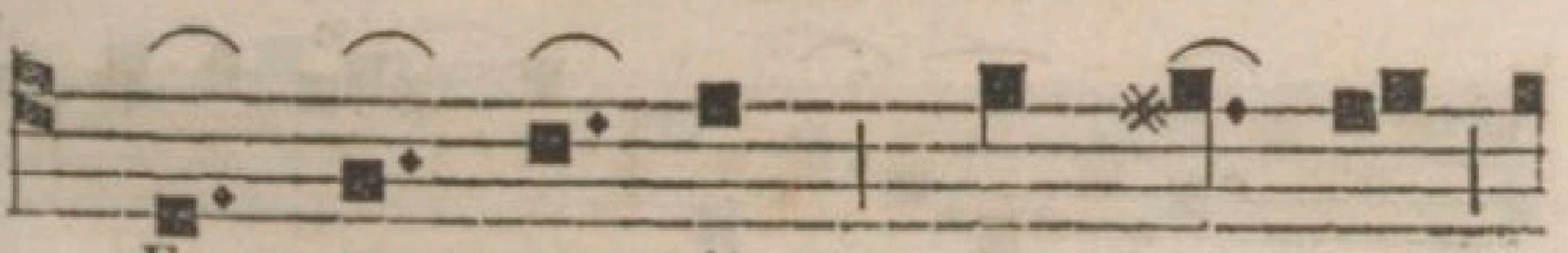
Pi-la-to passus, et se-pul-tus est.



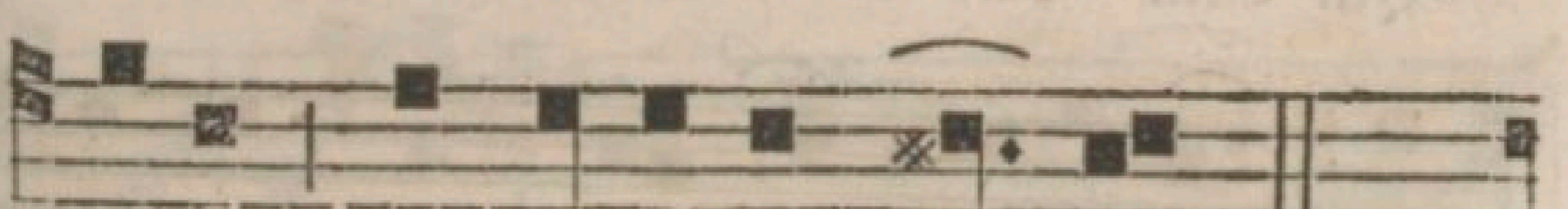
Et re-sur-re-xit ter-ti-â di-e,



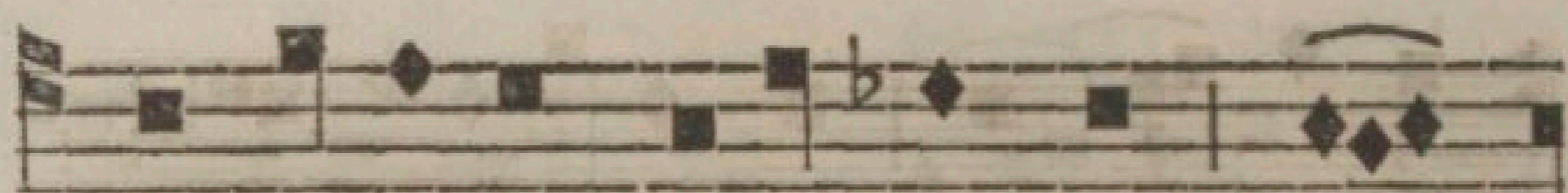
se-cun-dùm Scrip-tu-ras.



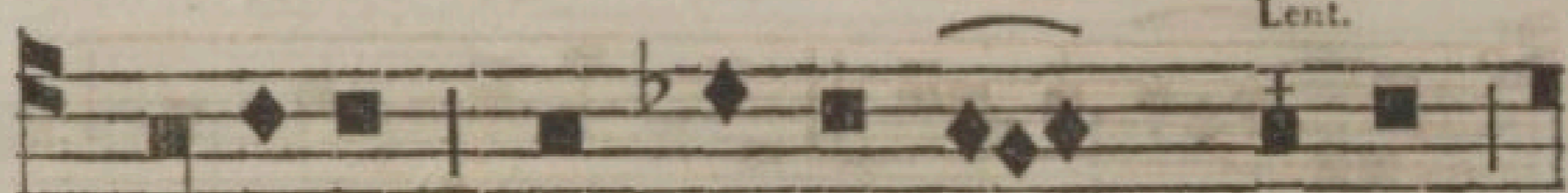
Et as-cen-dit in cœ-lum,



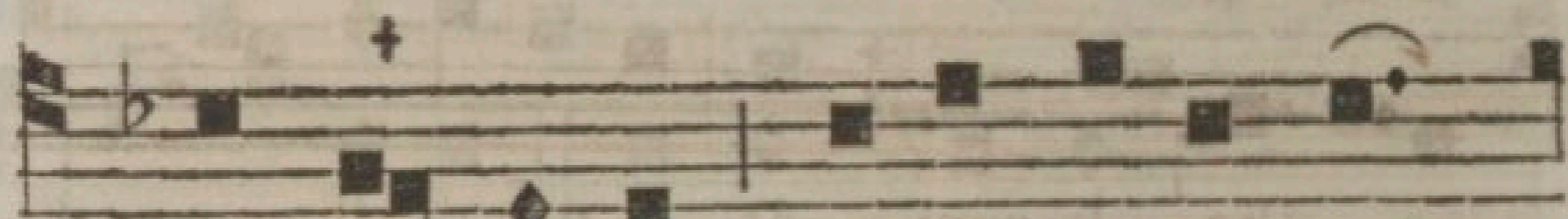
se-det ad dex-te-ram Pa-tris.



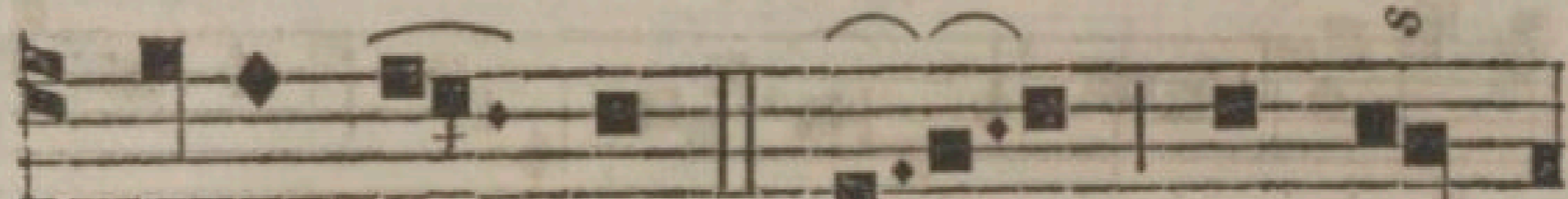
Et i- te- rum ven- tu- rus est cum



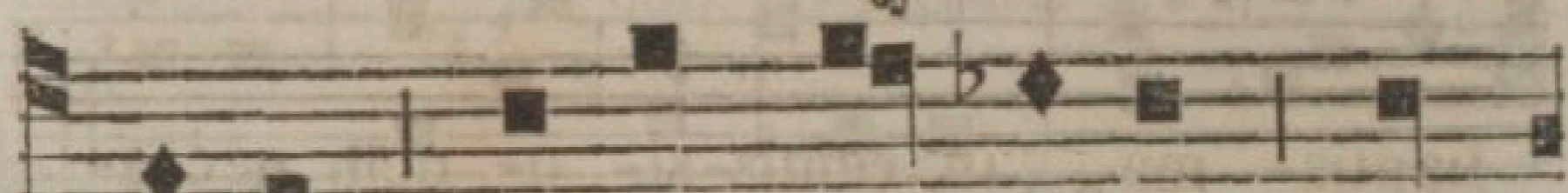
glo- ri- â ju- di- ca- re vi- vos



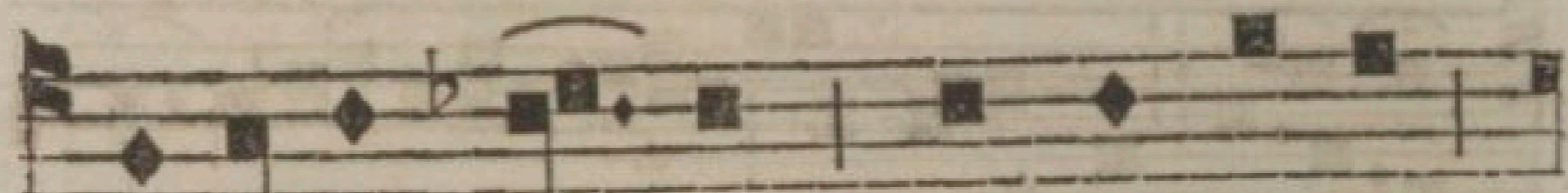
et mor- tu- os; cu- jus reg- ni non



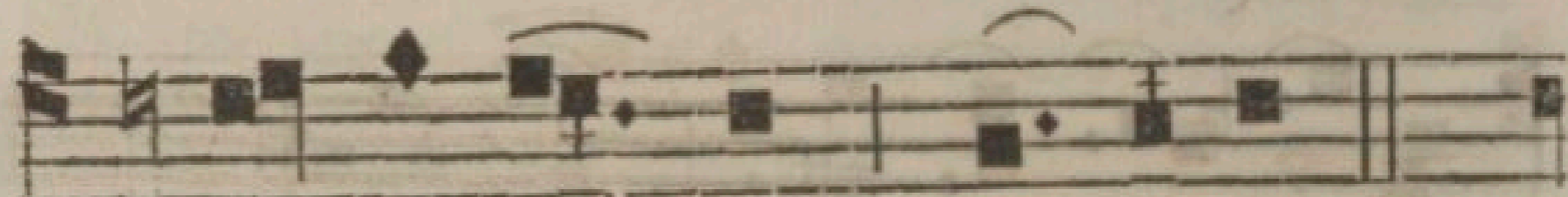
e- rit fi- nis. Et in Spi-



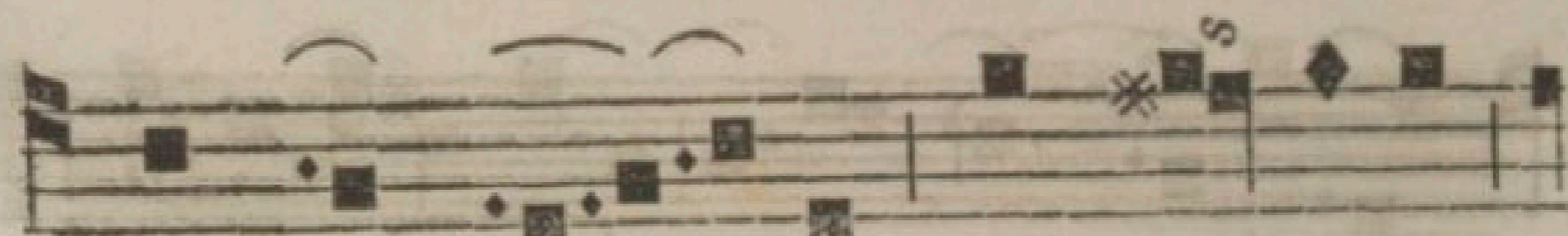
ri tum Sanctum, Do- mi- num et



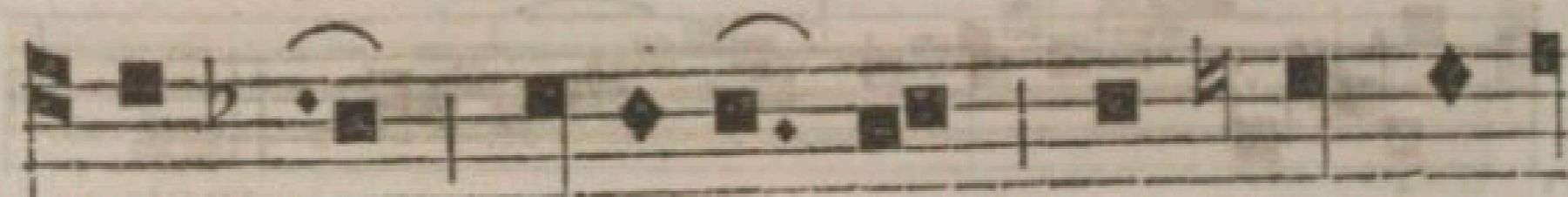
vi- vi- fi- can- tem, qui ex Pa- tre



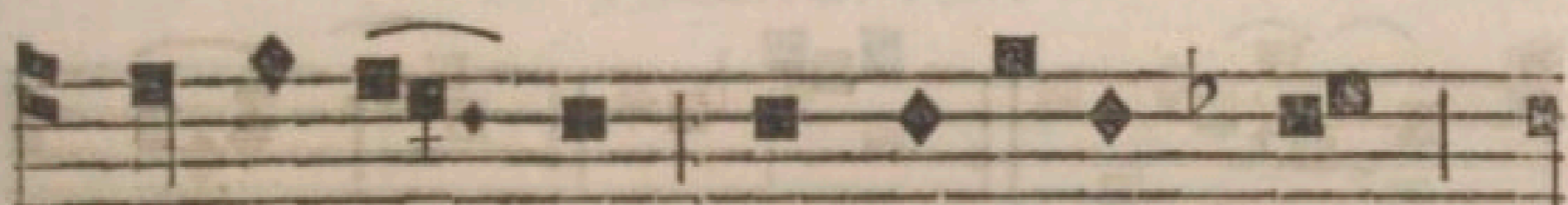
Fi- li- o- que pro- ce- dit;



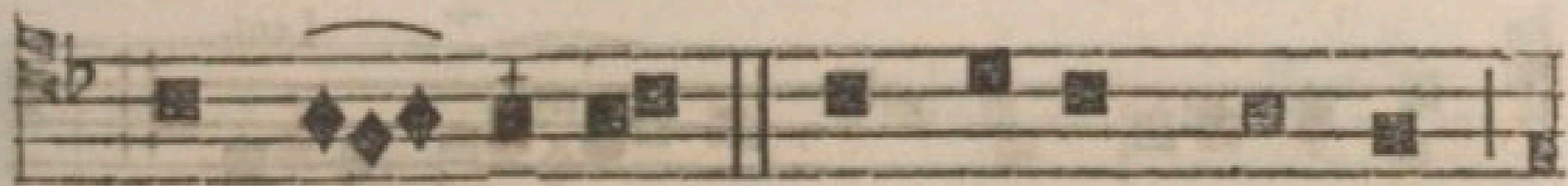
Qui cum Pa- tre et Fi- li- o



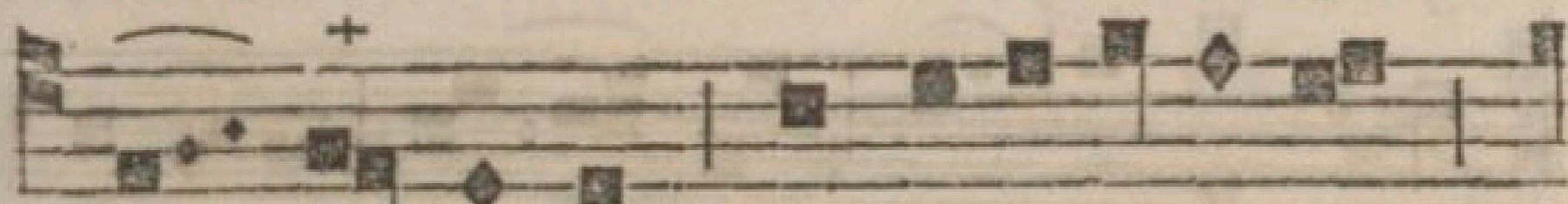
si- mul a- do- ra- tur et con- glo-



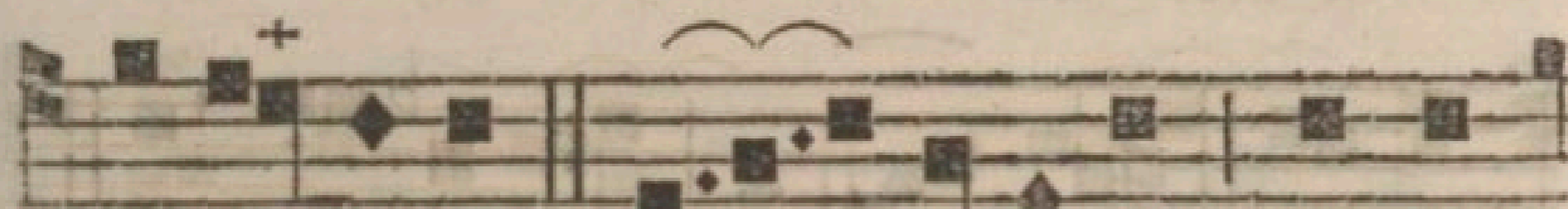
ri- fi- ca tur, qui lo- cu- tus est



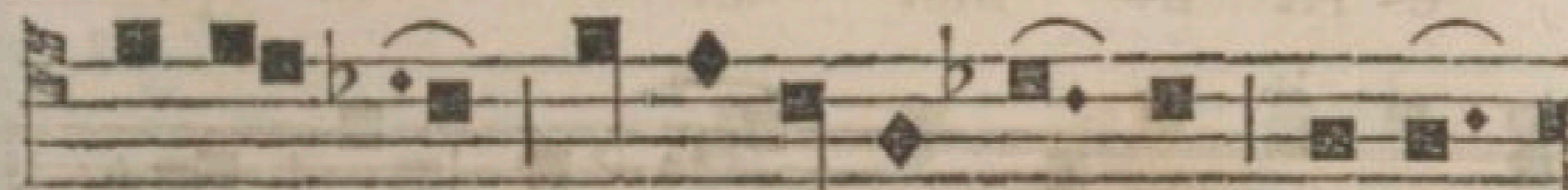
per pro- phe- tas. Et u- nam, sanctam,



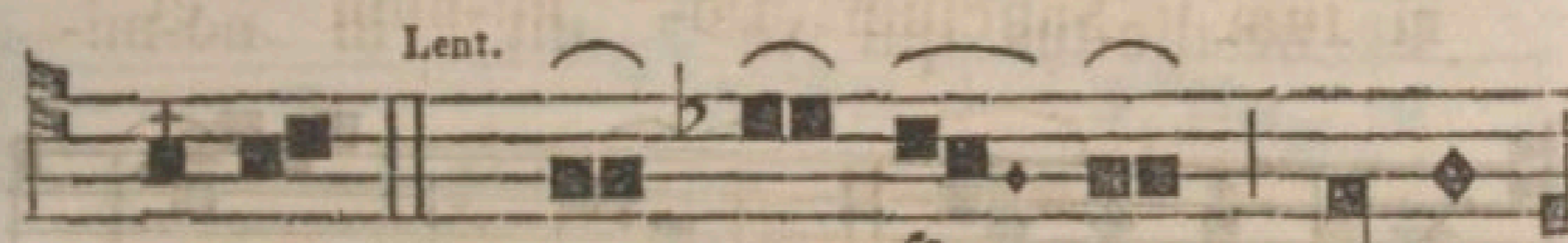
ca- tho- li- cam et a- pos- to- li- cam



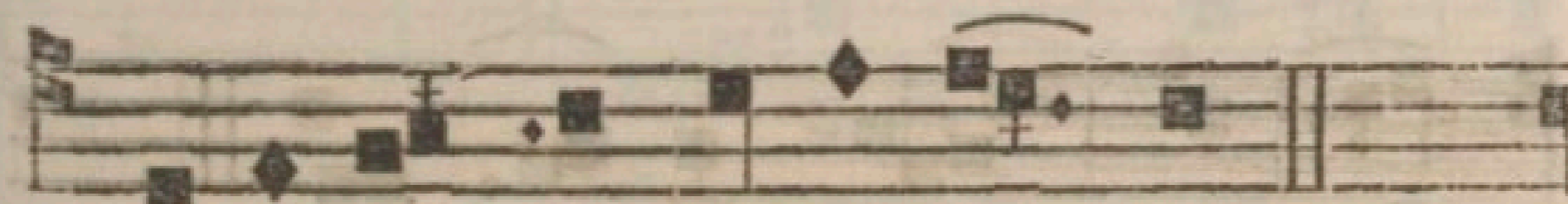
Eccle- si- am. Con- fi- te- or u- num



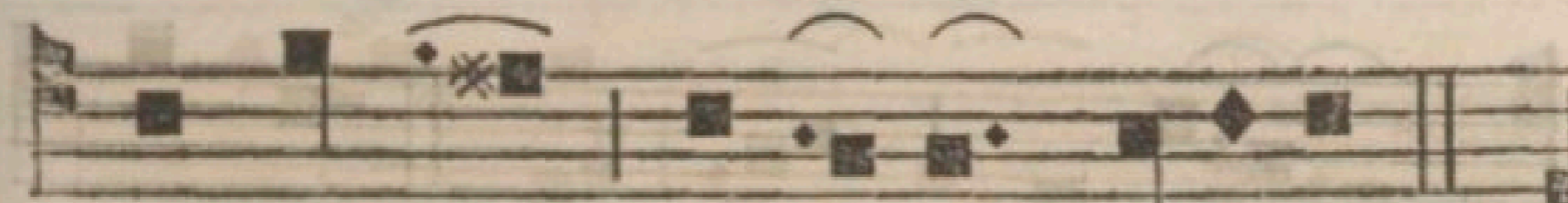
baptis- ma in remis- si- o- nem pecca-



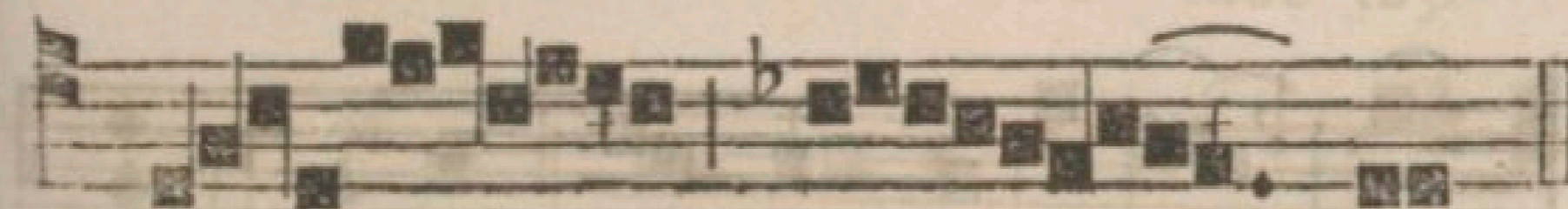
to- rum. Et ex- spec- to re- sur-



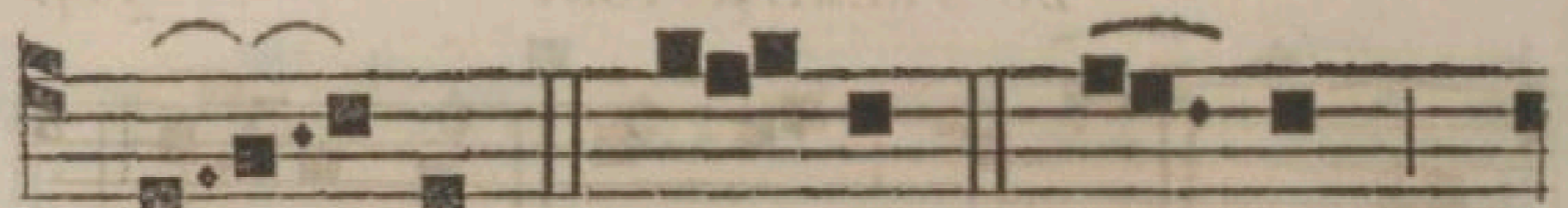
rec- ti- o- nem mor- tu- o- rum,



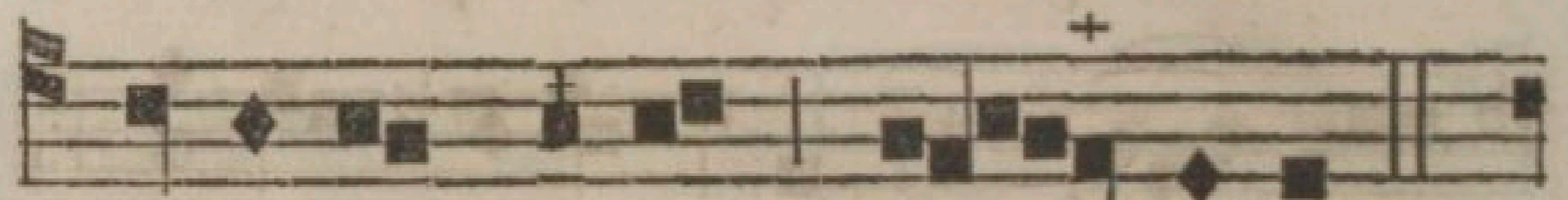
Et vi- tam ven- tu- ri se- cu- li.



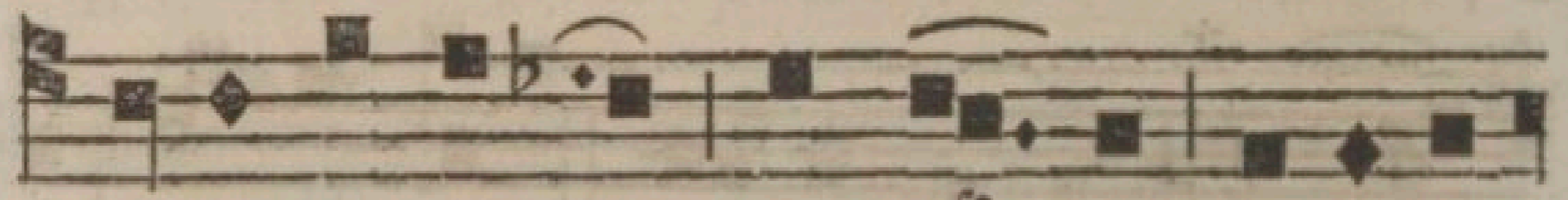
A- men.



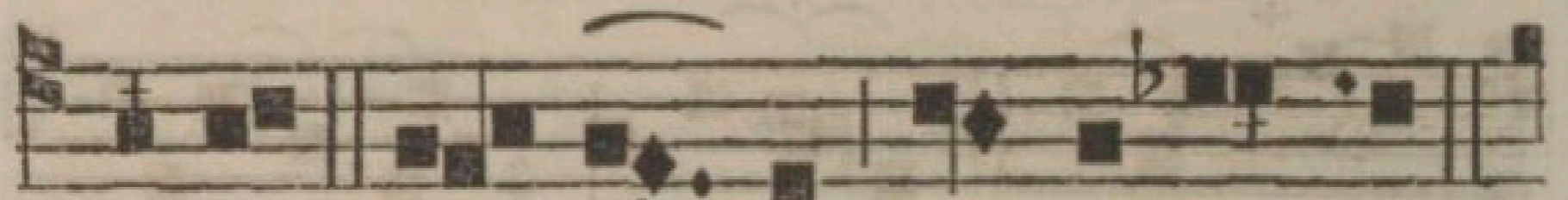
SANC- TUS, Sanc- tus, Sanc- tus



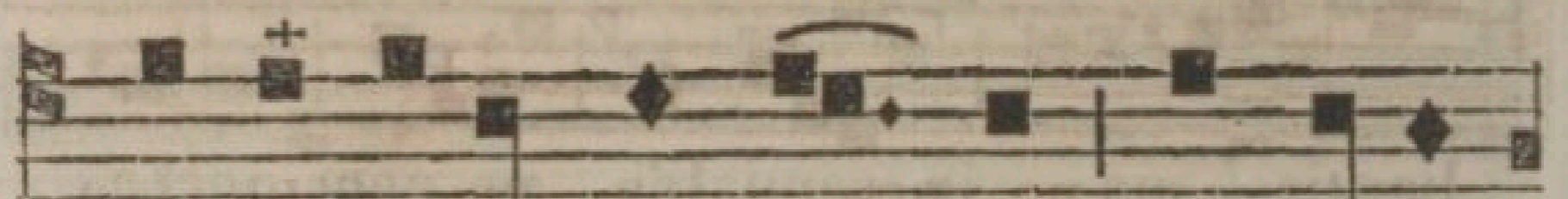
Do-mi-nus De-us Sa- ba-oth :



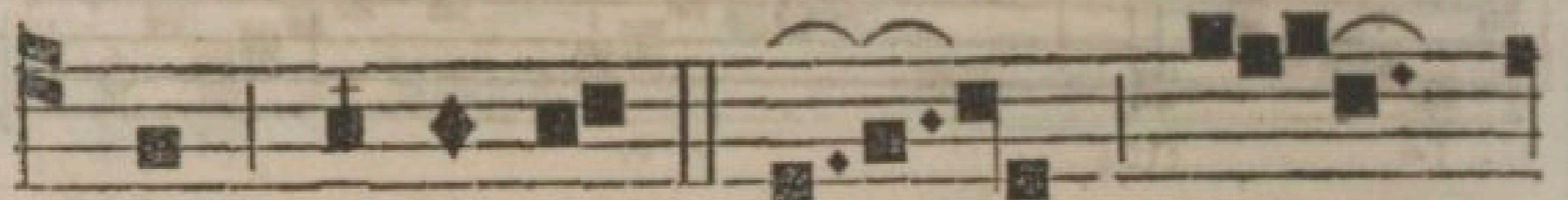
Ple-ni sunt cœ-li et ter- ra glo-ri-â



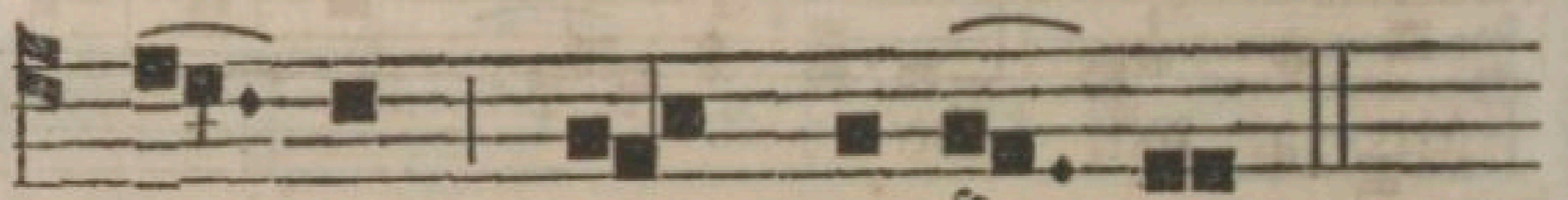
tu-â : Ho- san- na in ex-cel- sis.



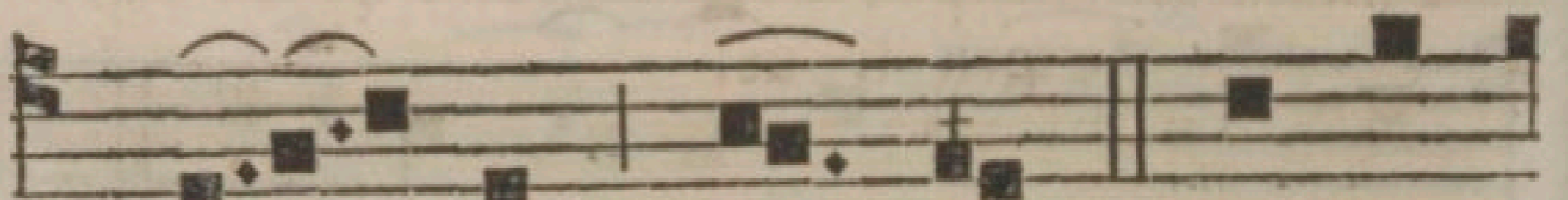
Be-ne-dic-tus qui ve- nit in no-mi-



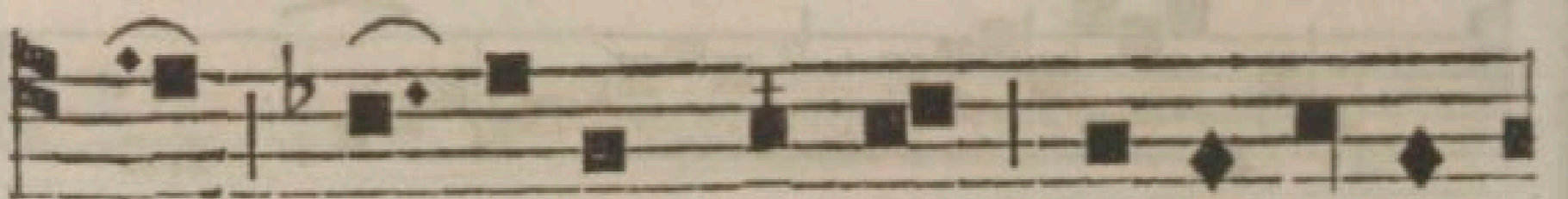
ne Do-mi-ni : Ho-



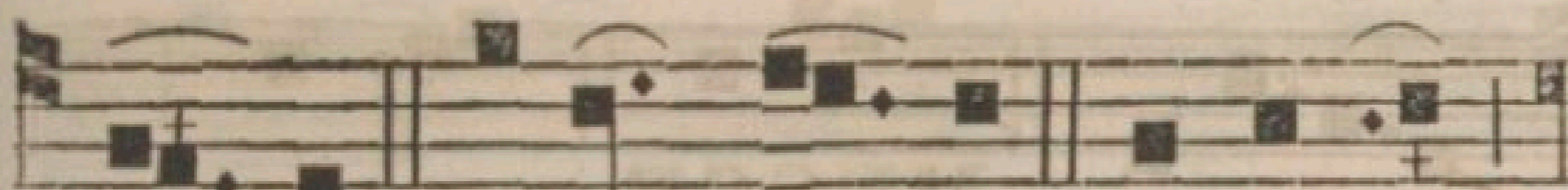
san- na in ex-cel- sis.



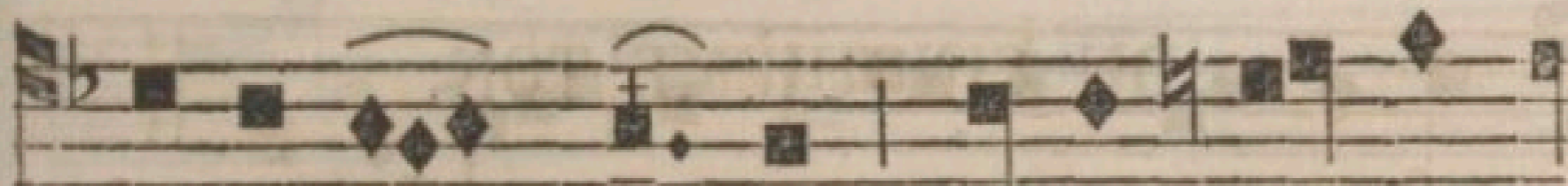
AG- NUS De- i, qui tol-



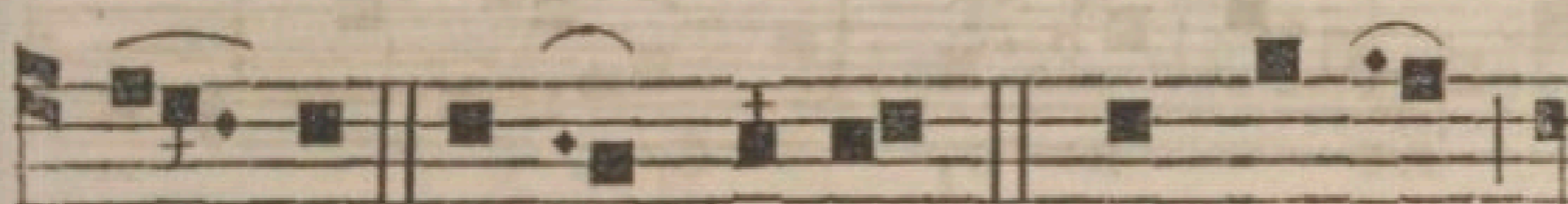
lis pec-ca-ta mun-di, mi-se-re-re



no- bis. Agnus De- i, qui tol- lis



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



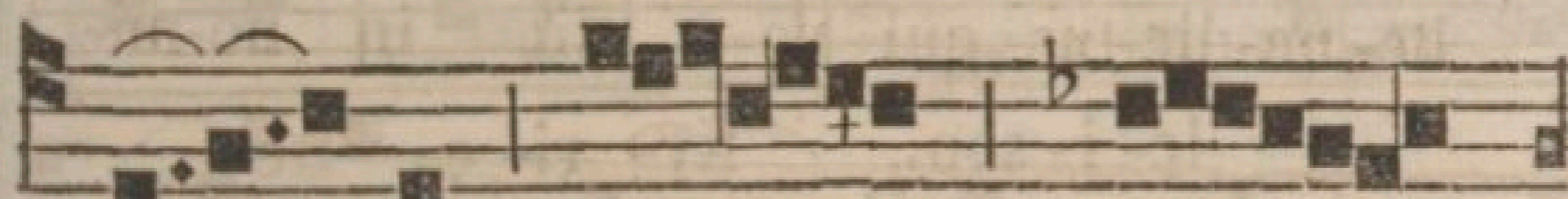
no- bis. Agnus De- i, qui tol- lis



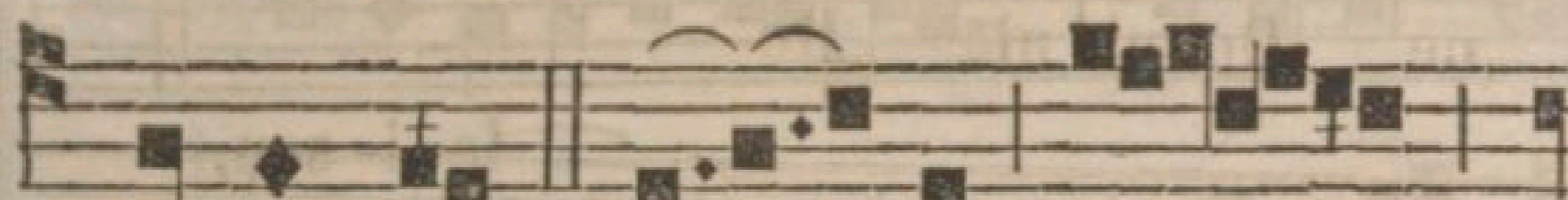
pec- ca- ta mun- di, do-



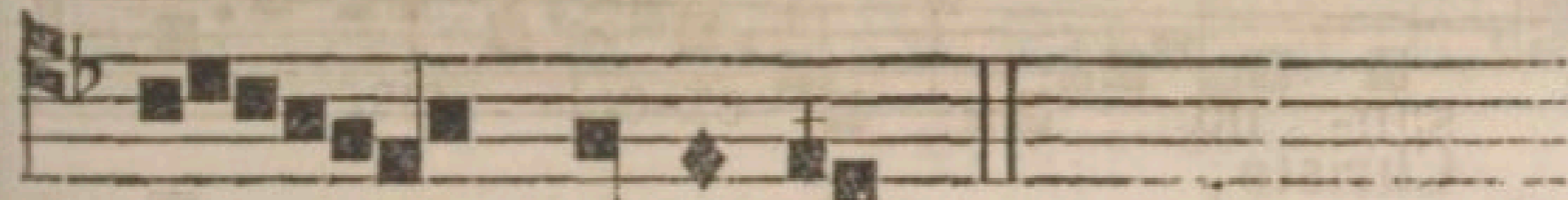
na no- bis pa- cem.



I- te,



Mis- sa est. De o



gra- ti- as.

MESSE

DU CINQUIÈME TON.

Gravement.

Ky- RI- E, e-

le- i-son.

Ky- ri- e, e-

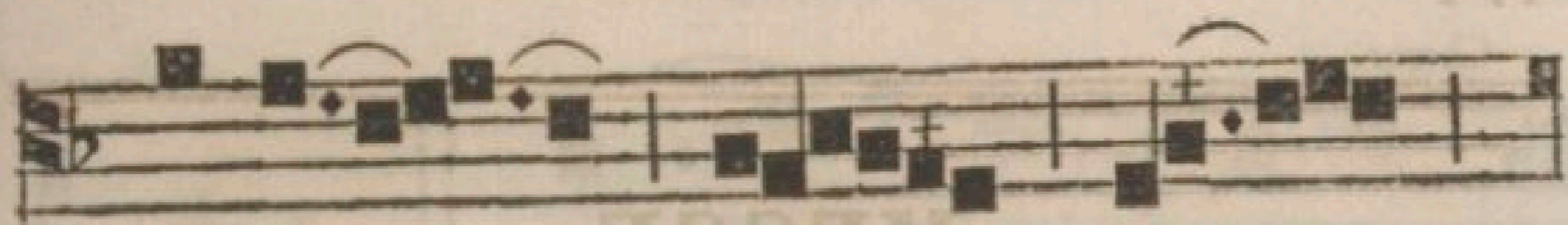
le- i-son. Ky- ri- e, e-

le- i-son.

Christe, e-

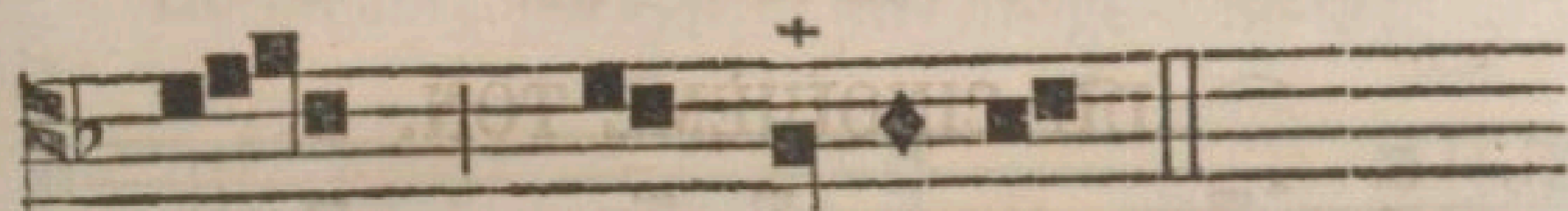
le- i-son.

Christe, e- le- i-son.

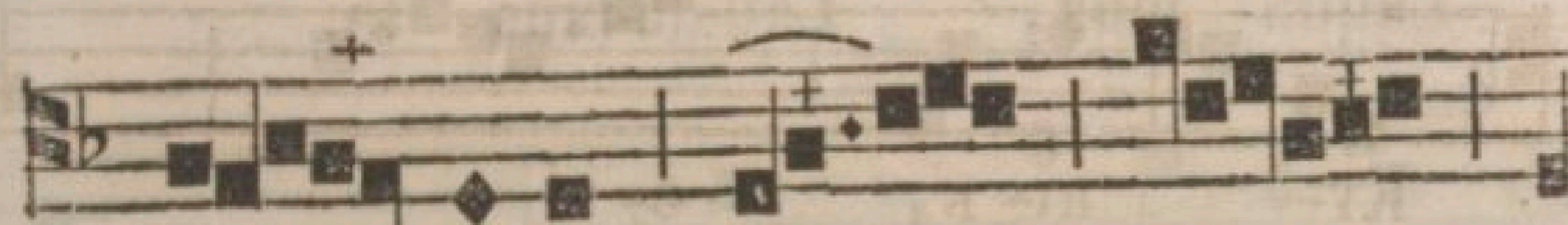


Christe,

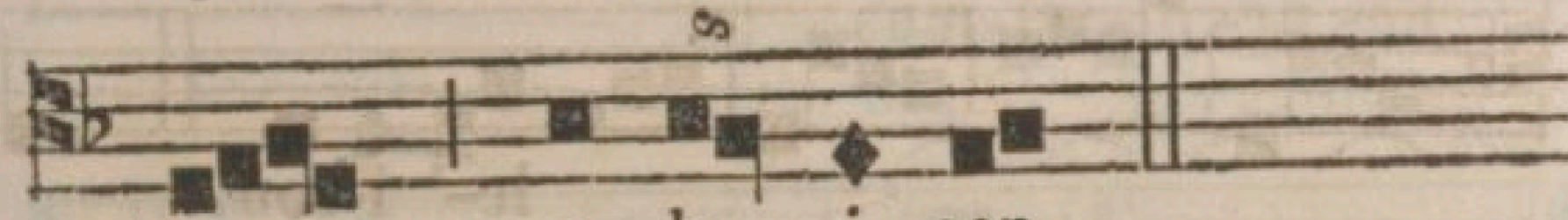
e-



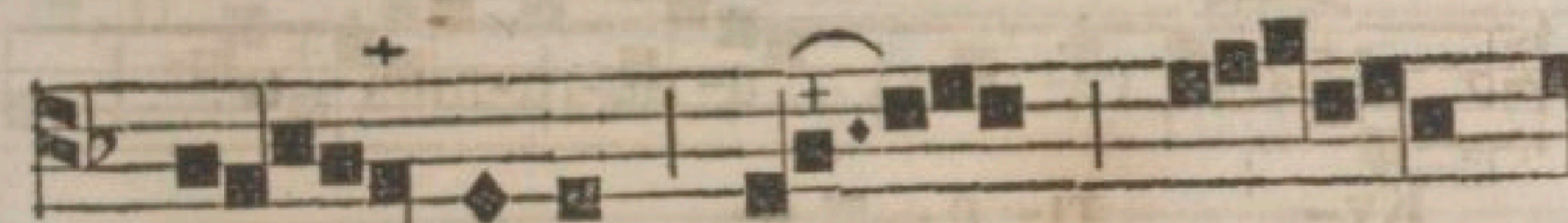
le- i- son.



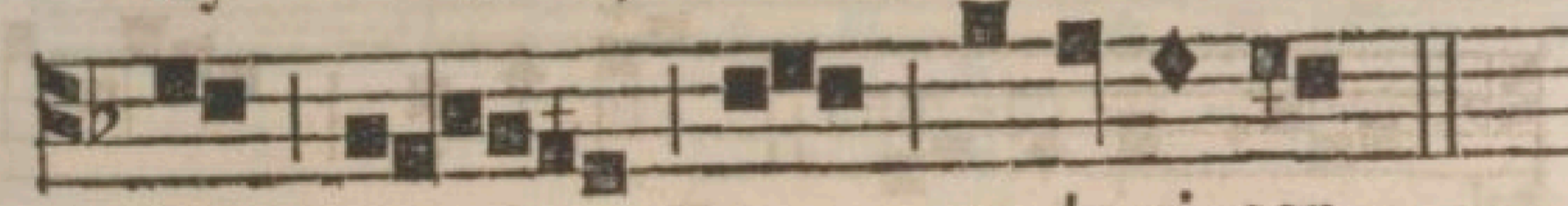
Ky- ri- e,



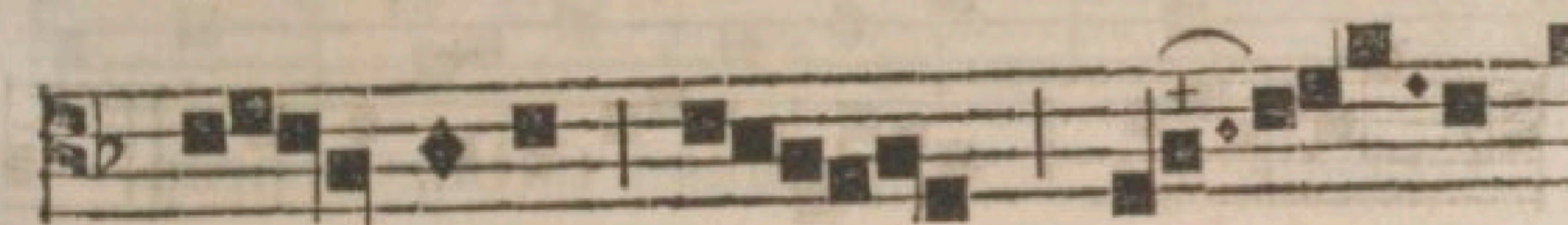
e- le- i- son.



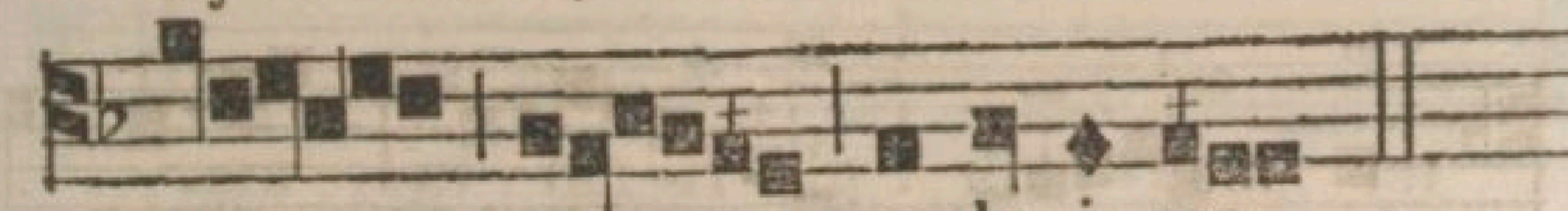
Ky- ri- e,



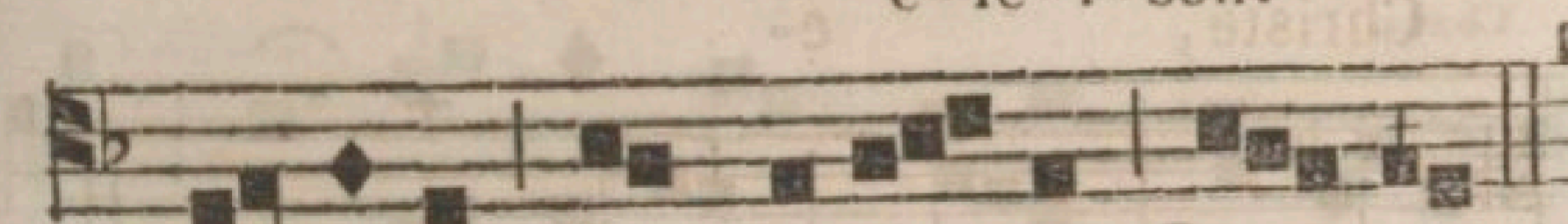
e- le- i- son.



Ky- ri- e,

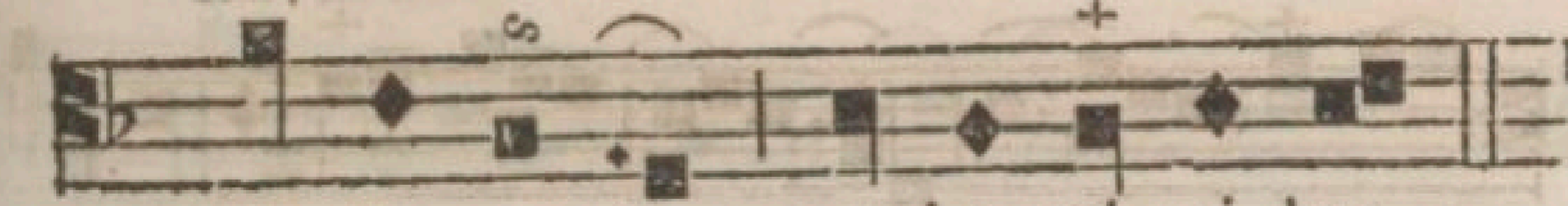


e- le- i- son.



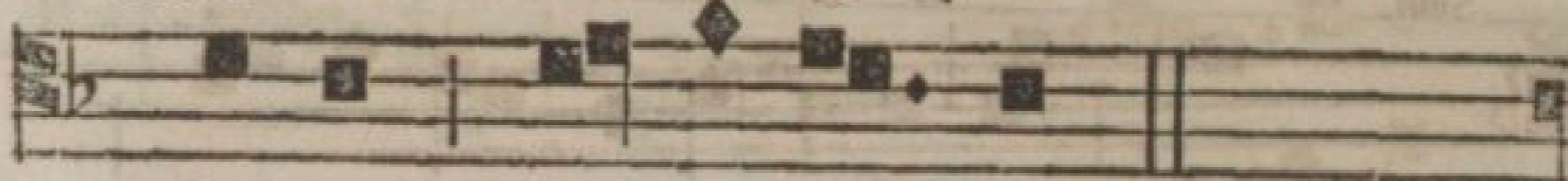
GLO- RI- A in excel- sis De- o,

Seul, lentement.



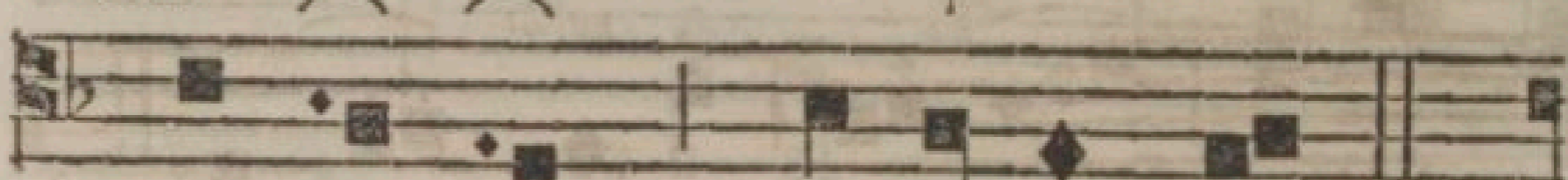
Et in ter- râ pax ho- mi ni- bus

Chœur.



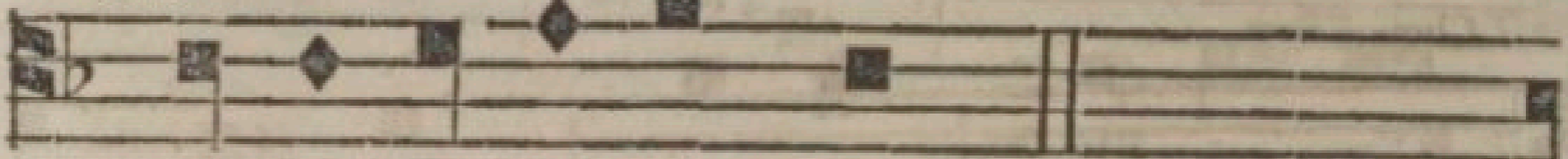
bo-næ vo-lun-ta-tis.

Seul.



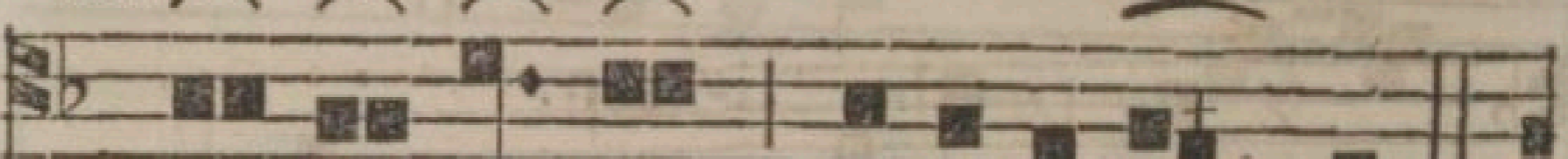
Lau-da-mus, Lau-da-mus te.

Chœur.



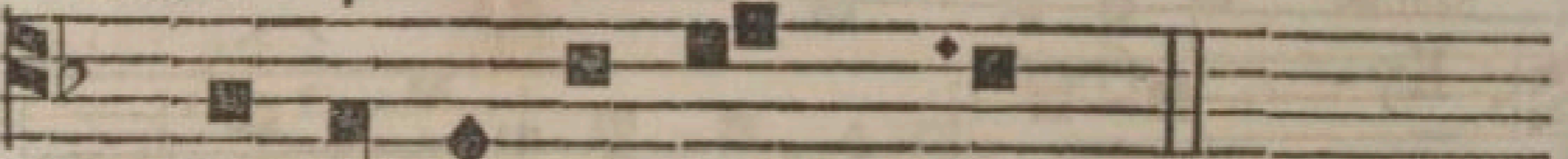
Be-ne-di-ci-mus te.

Seul.



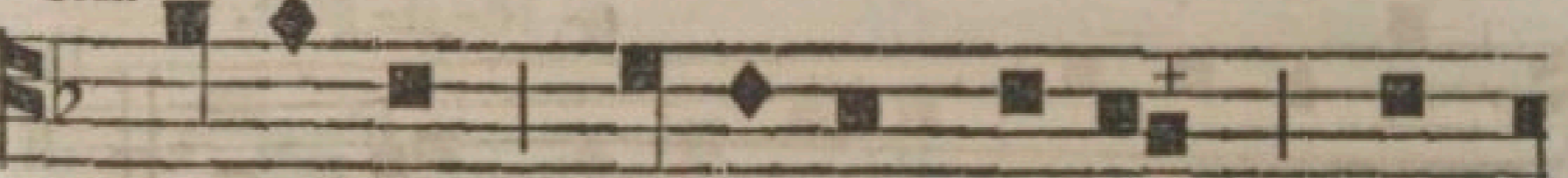
A-do-ra-mus, a-do-ra-mus te.

Chœur.



Glo-ri-fi-ca-mus te.

Seul.

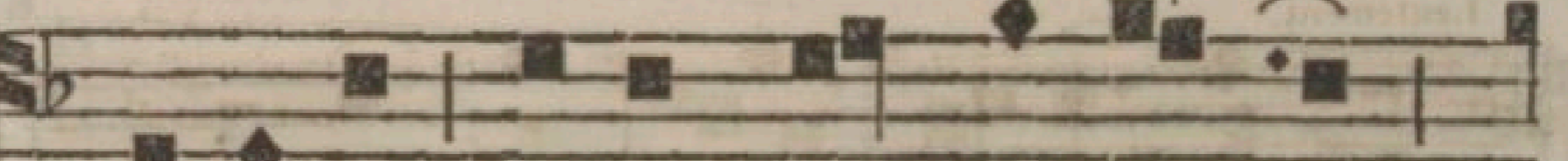


Gra-ti-as a-gi-mus ti-bi, prop-



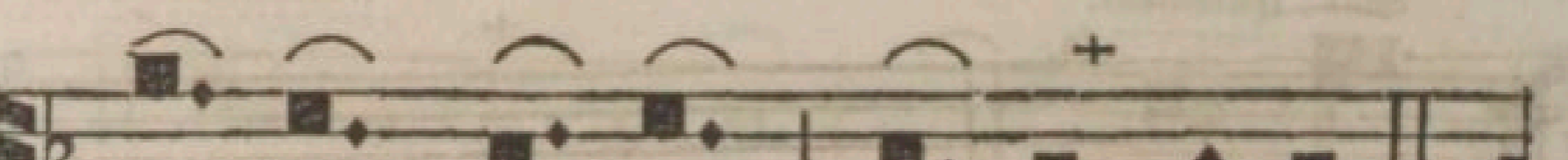
ter mag-nam glo-ri-am tu-am.

Chœur.



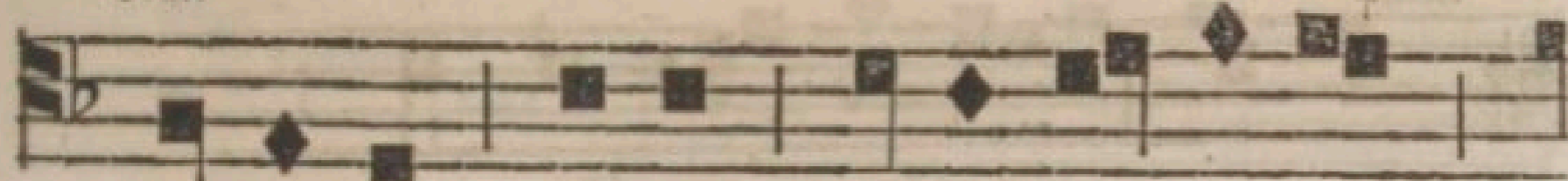
Do-mi-ne De-us, Rex ec-cle-si-s, tis,

Couléz lentement.

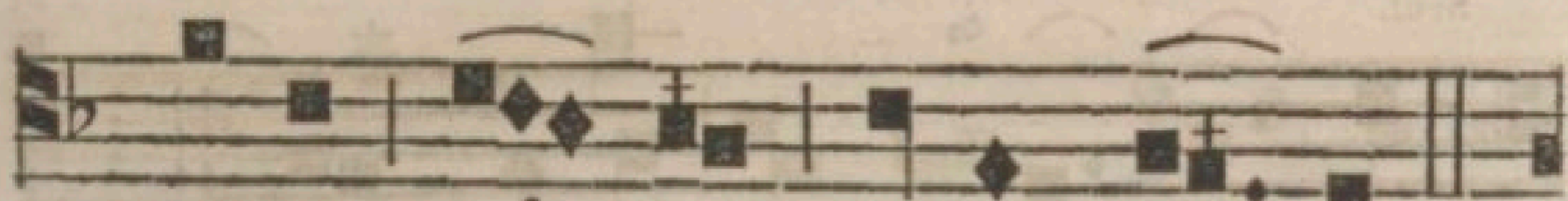


De-us Pa-ter om-ni-po-tens.

Seul.

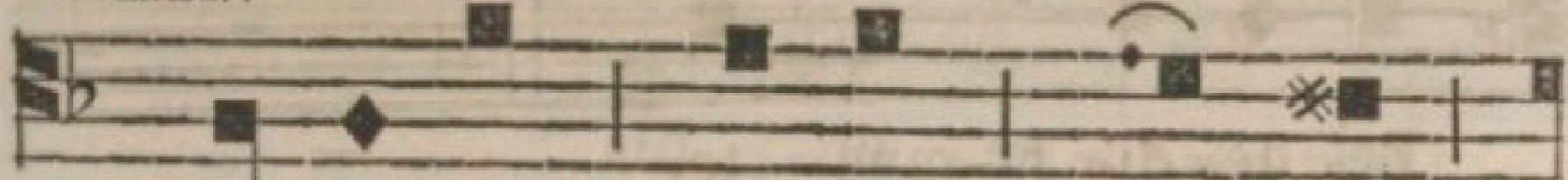


Do-mi-ne, Fi-li u-ni-ge-ni-te,

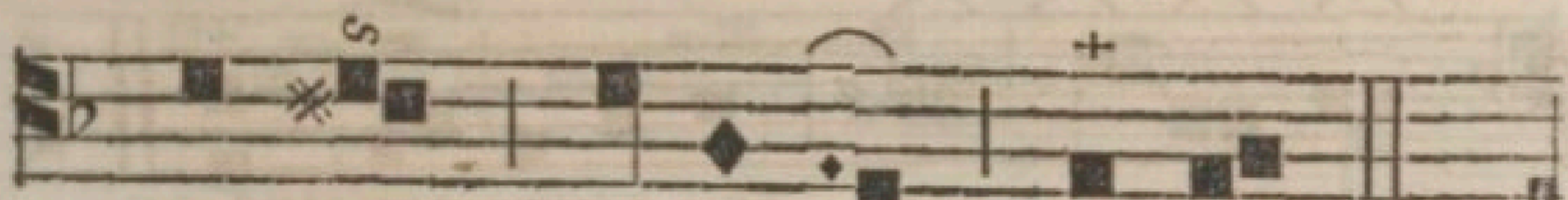


JE-SU, JE-SU, JE-SU CHRIS-TE.

Chœur.

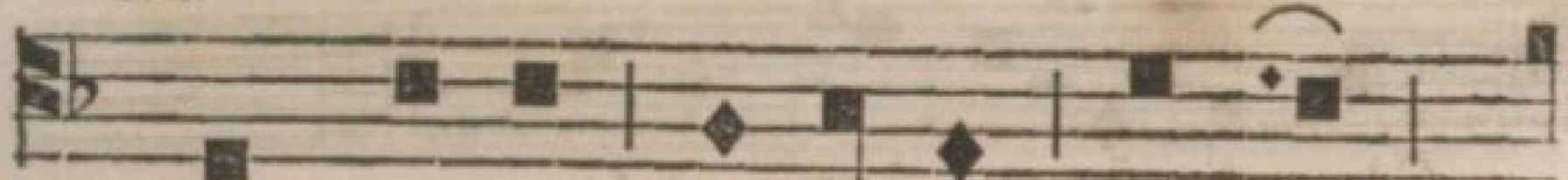


Do-mi-ne De-us, Ag-nus

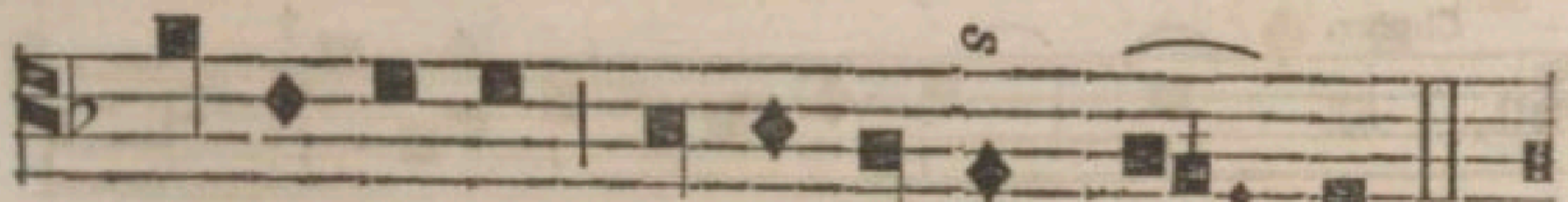


De-i, Fi-li-us Pa-tris.

Seul.

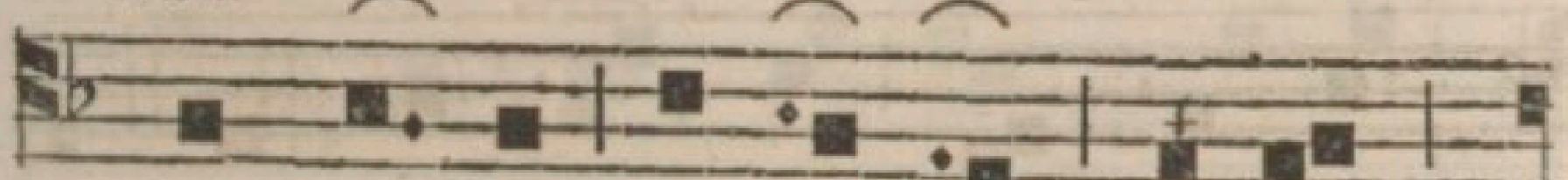


Qui tol-lis pec-ca-ta mun-di,



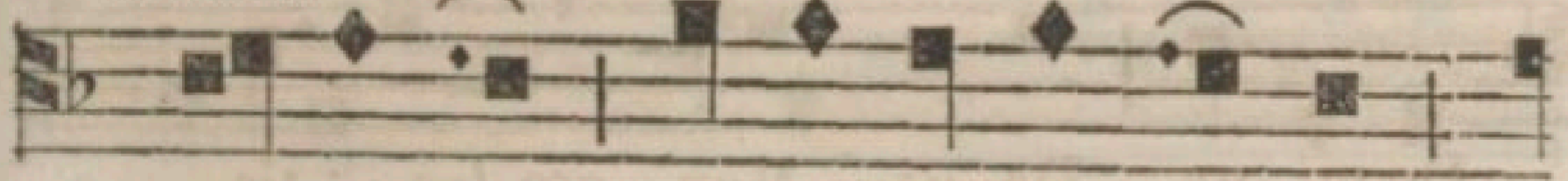
mi-se-re-re, mi-se-re-re no-bis.

Chœur.

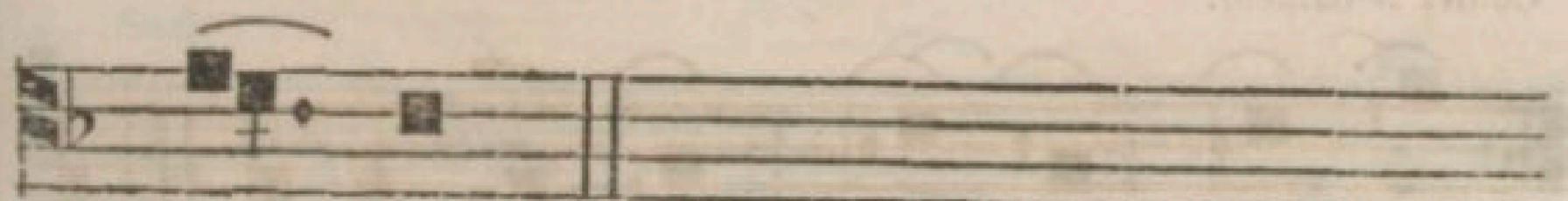


Qui tol-lis pec-ca-ta mundi,

Lentement.

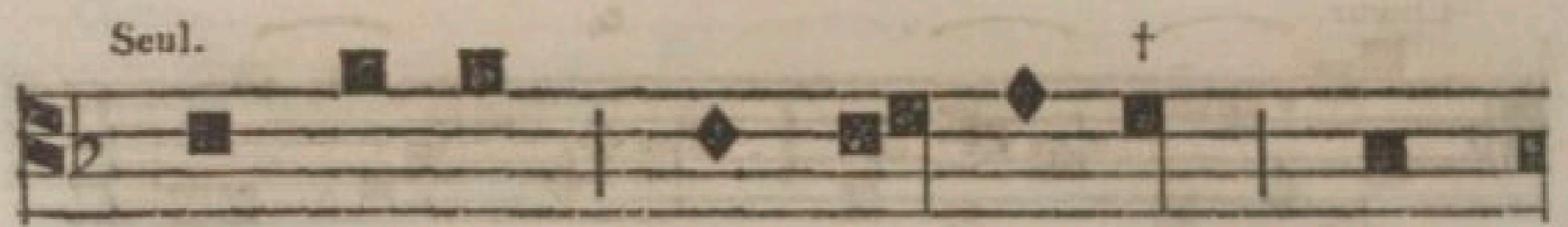


sus-ci-pe de-pre-ca-ti-o-nem

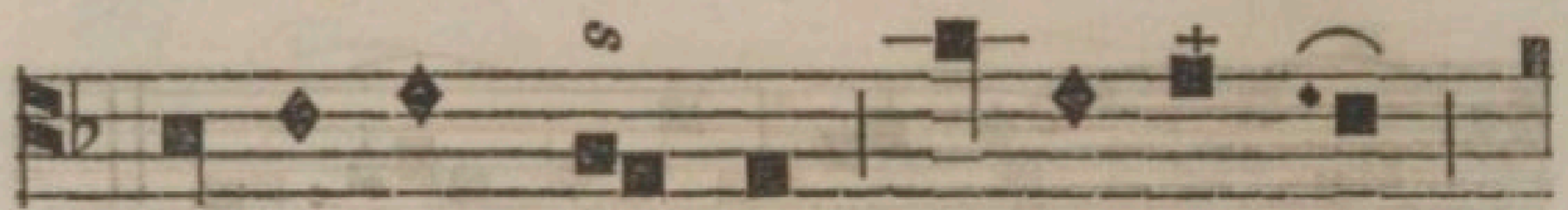


nos-tram.

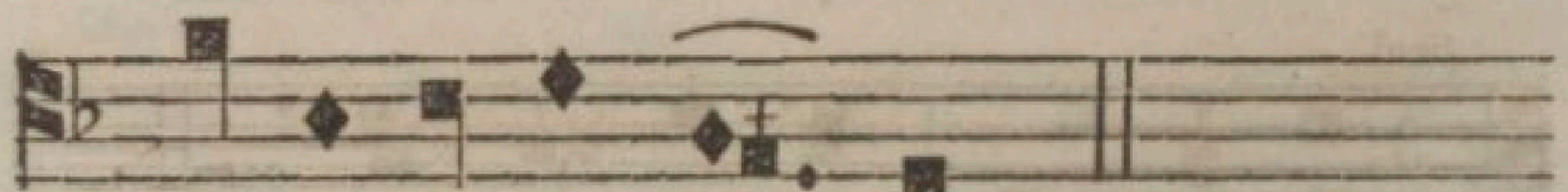
Seul.



Qui se-des ad dex-te-ram, ad

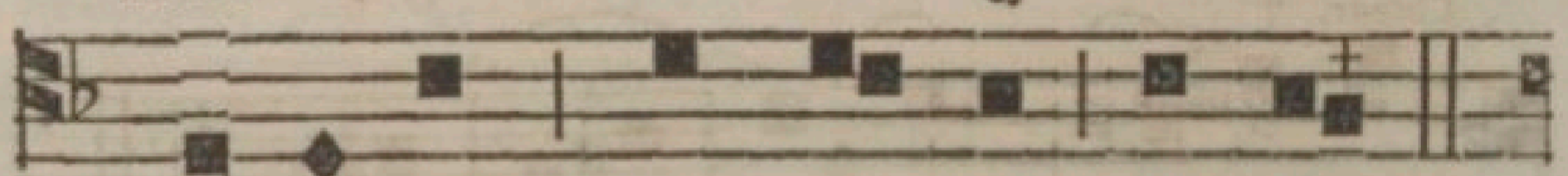


dex-te-ram Pa-tris, mi-se-re-re,



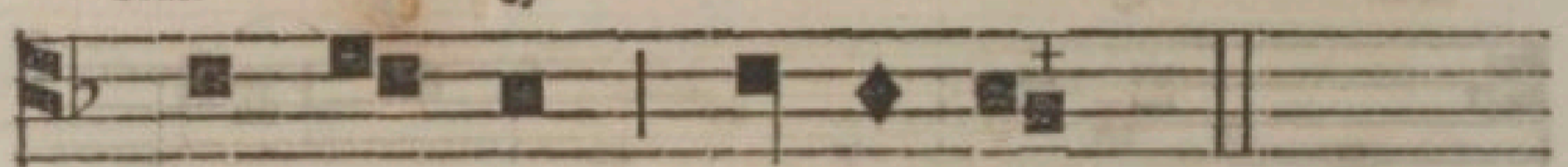
mi-se-re-re no-bis.

Chœur.



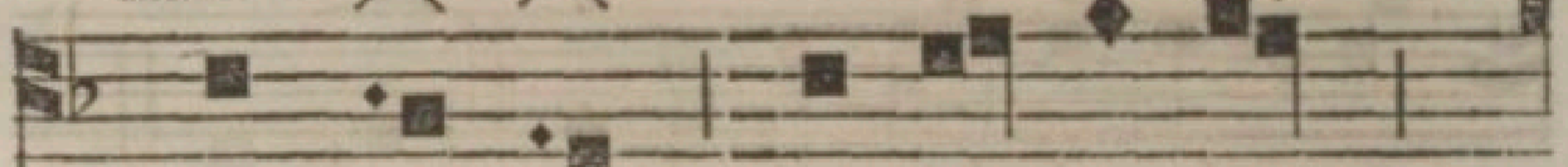
Quo-ni-am tu so-lus sanctus.

Seul.

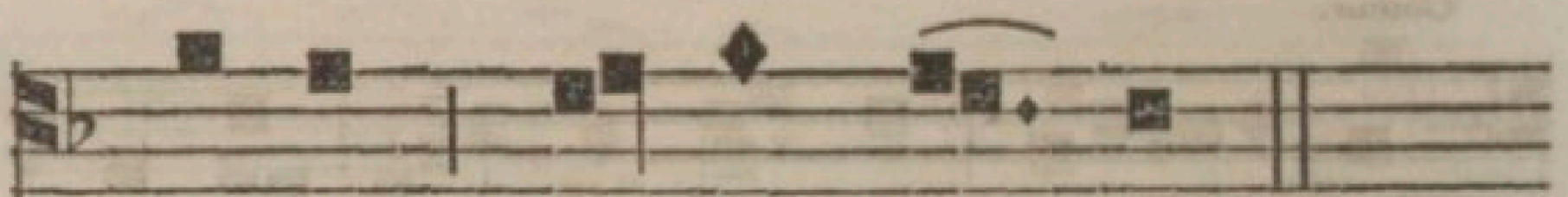


Tu so-lus Do-mi-nus.

Chœur.

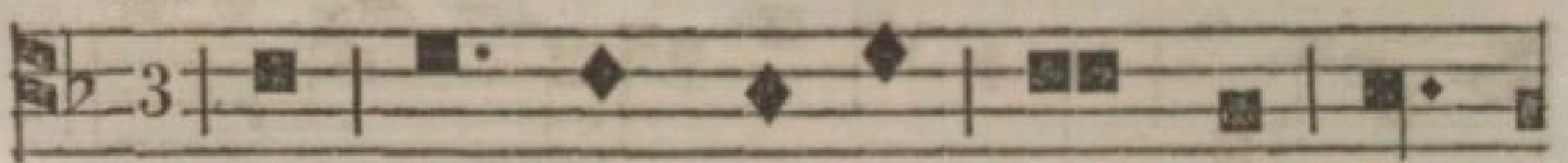


Tu so-lus al-tis-si-mus,

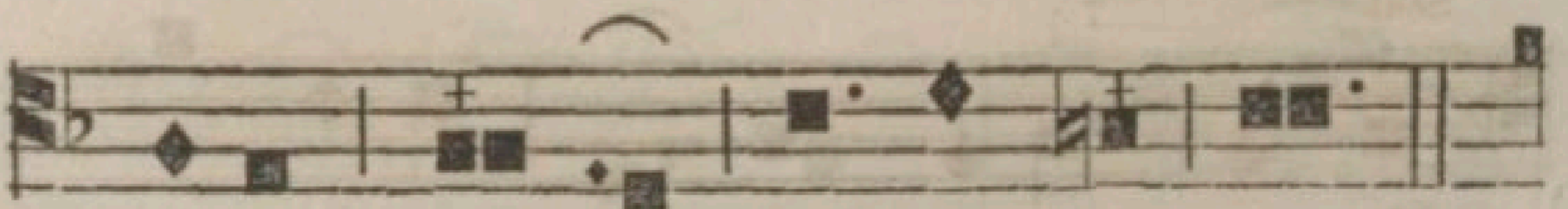


JE-SU, JE-SU CHRIS-TE.

Seul.

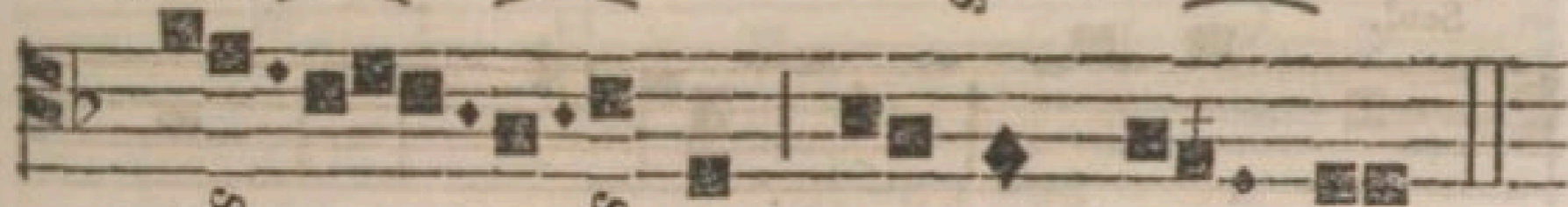


Cum Sanc-to Spi-ri-tu, in glo-

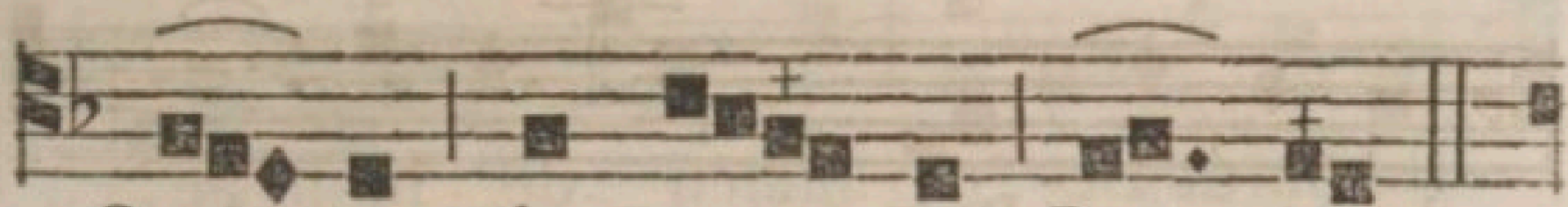


ri-â De-i, De-i Pa-tris.

Chœur.

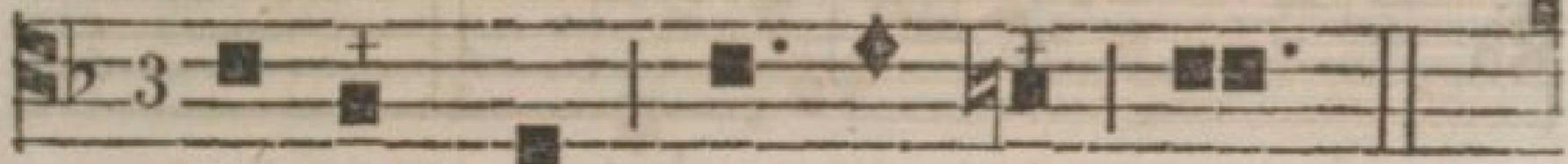


A- men, a- men, a- men.



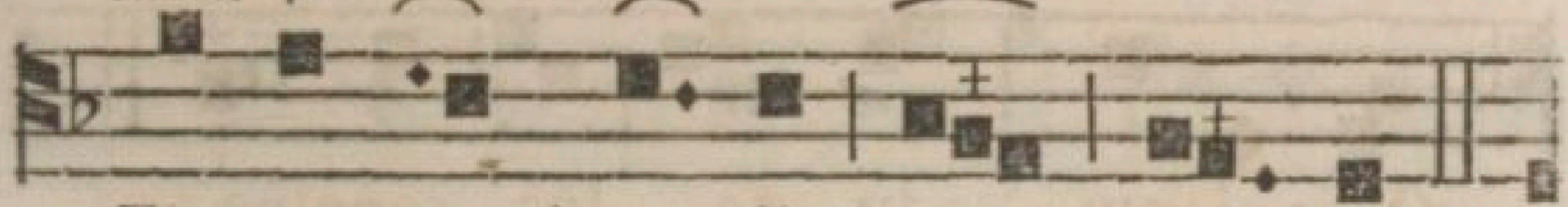
CRE- DO in u- num De- um,

Seul.



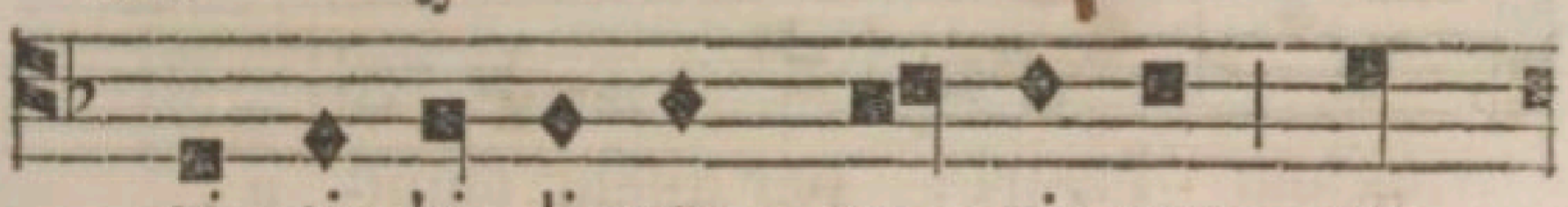
Pa- trem om- ni- po- ten- tem,

Chœur.

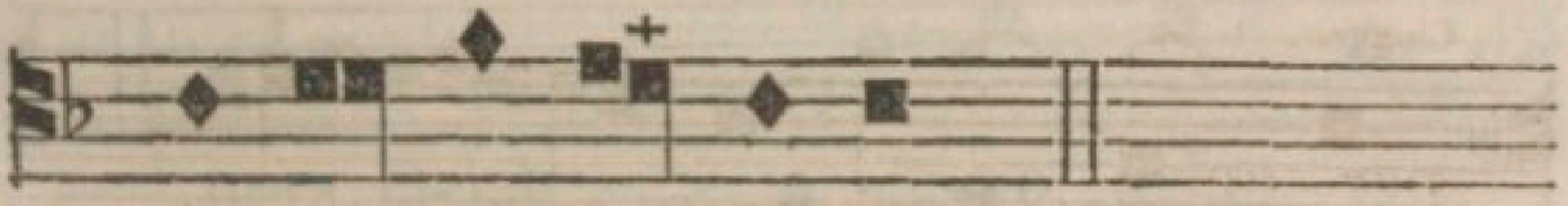


Fac- to- rem cœ- li et ter- ræ;

Seul.

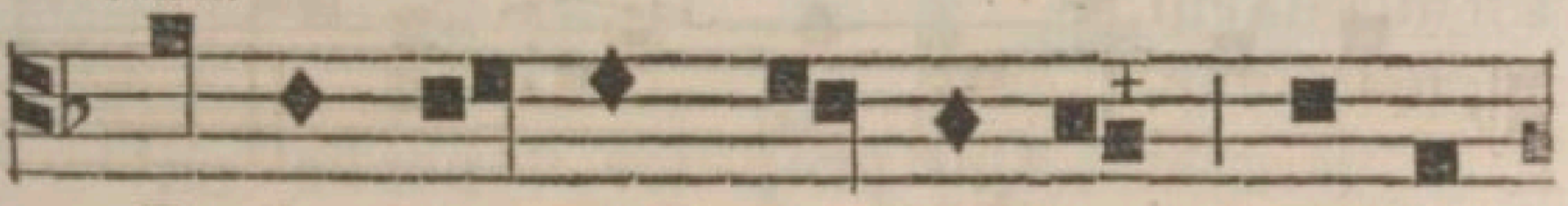


vi- si- bi- li- um om- ni- um, et

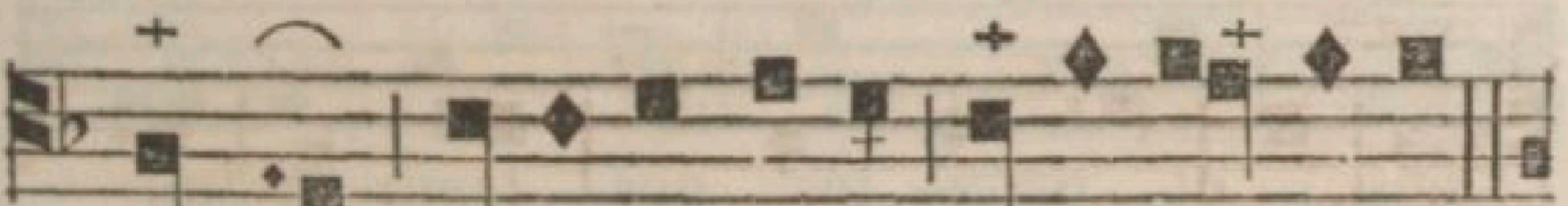


in- vi- si- bi- li- um.

Chœur.

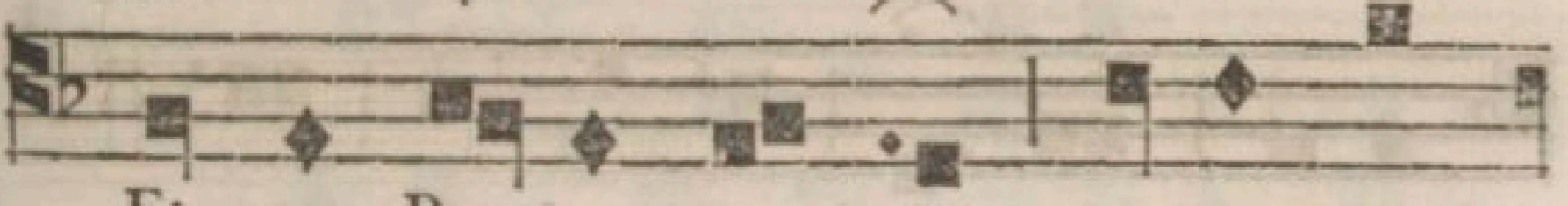


Et in u- num Do- mi- num JE- SUM

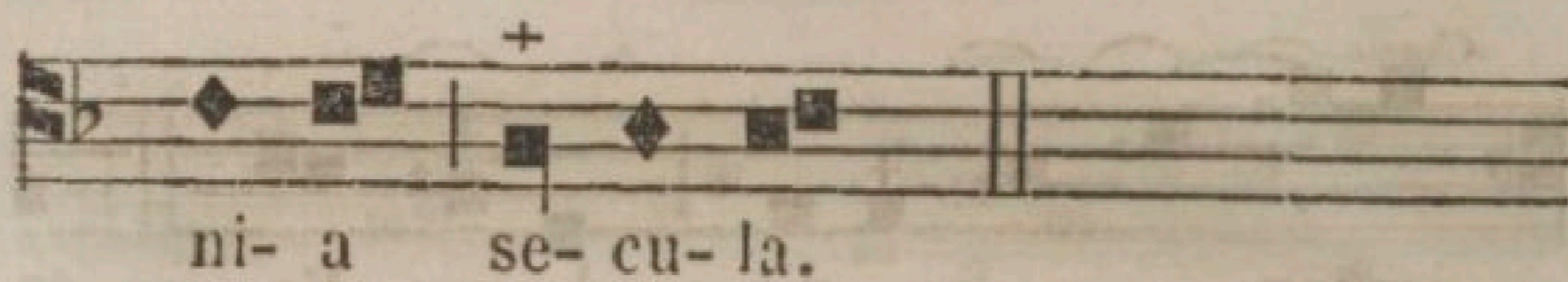


CHRISTUM, Fi- li- um De- i u- ni- ge- ni- tum.

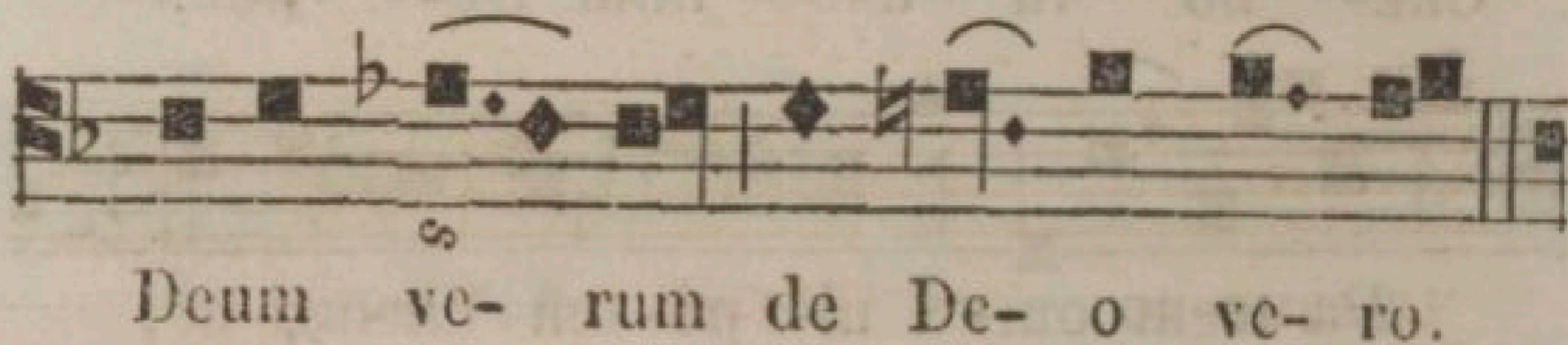
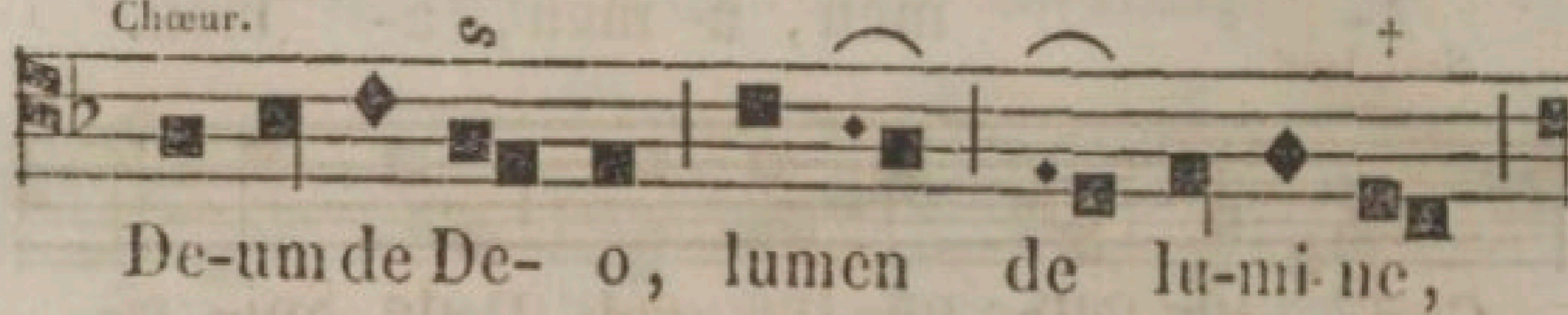
Seul.



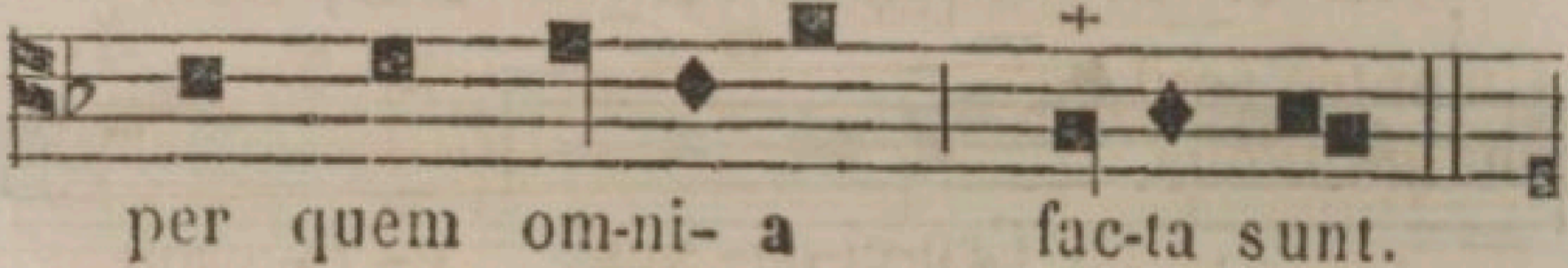
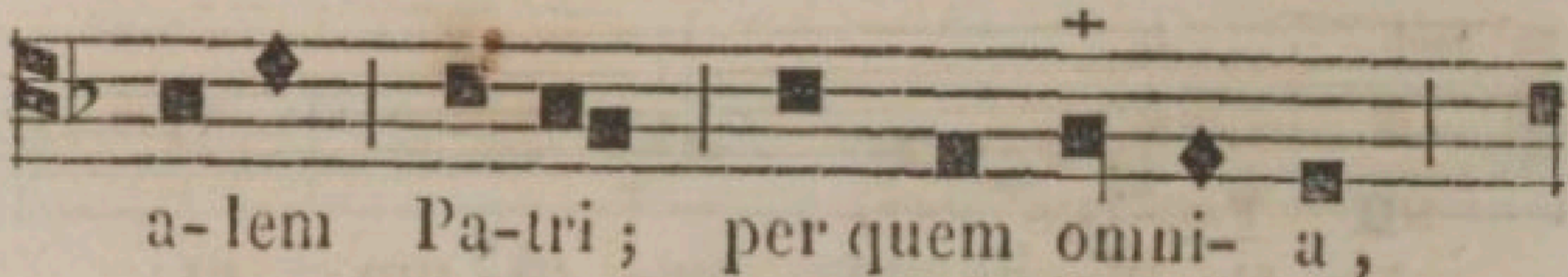
Et ex Pa- tre na- tum an- te om-



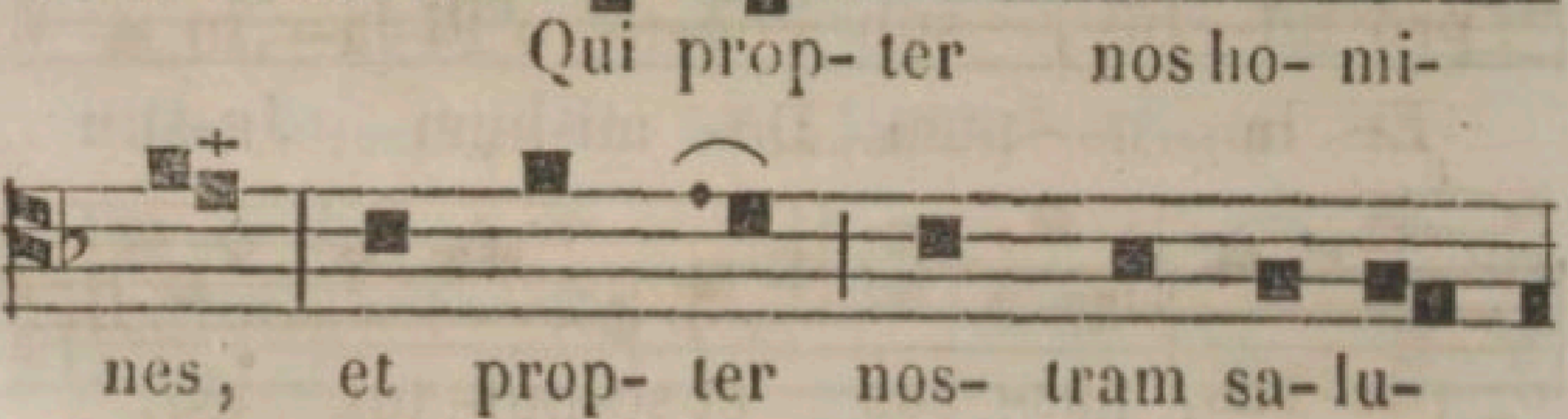
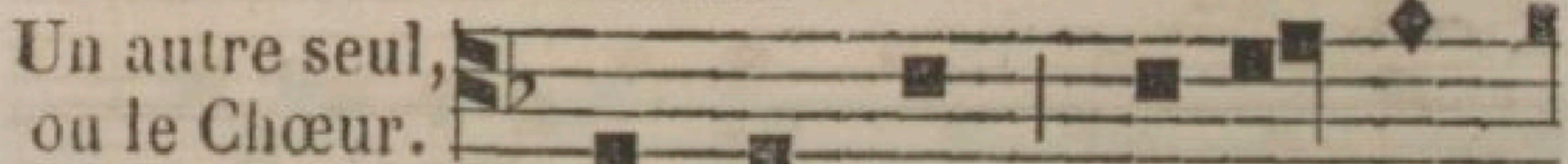
Chœur.



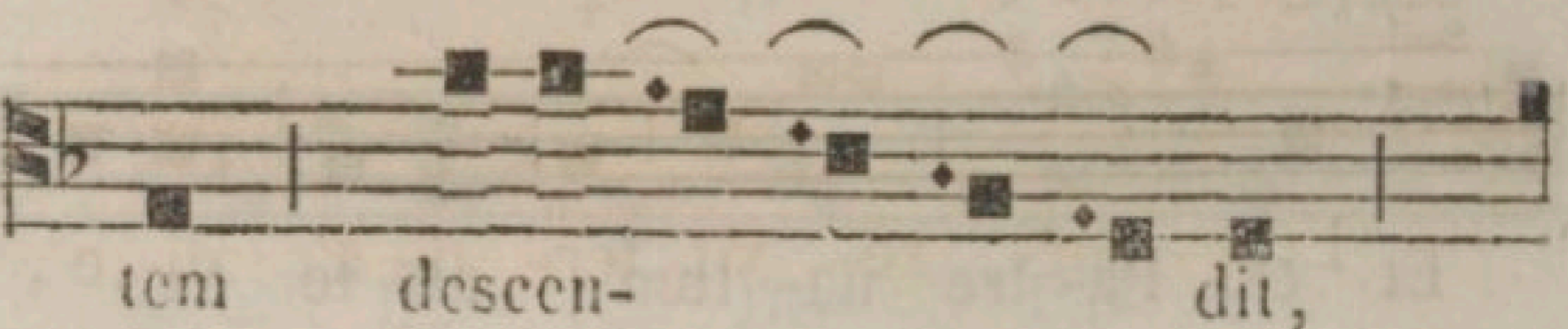
Scul.



Lentement.



Couléz doucement.



descen- dit de cœ- lis.

Seul, lent.

Et in- car- na- tus est de Spi- ri-

tu sanc- to ex Ma-ri- â Vir- gi- ne,

Très lent.

Silence.

Silence.

ET HO- MO, ET HO- MO, ET HO-

MO FAC- TUS EST.

Lent.

Un autre seul, ou le Chœur. Cru- ci- fi- xus e- ti- am

pro no- bis, sub Pon- ti- o Pi- la- to

Repos.

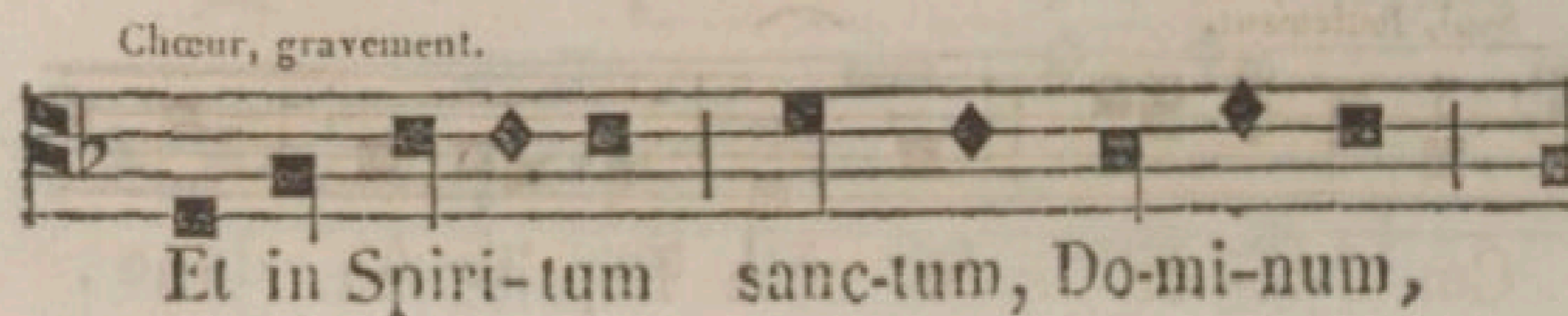
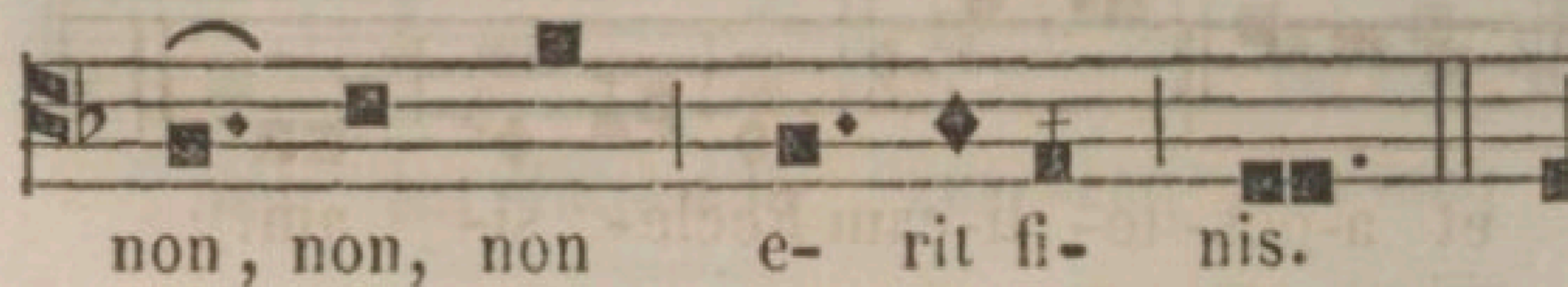
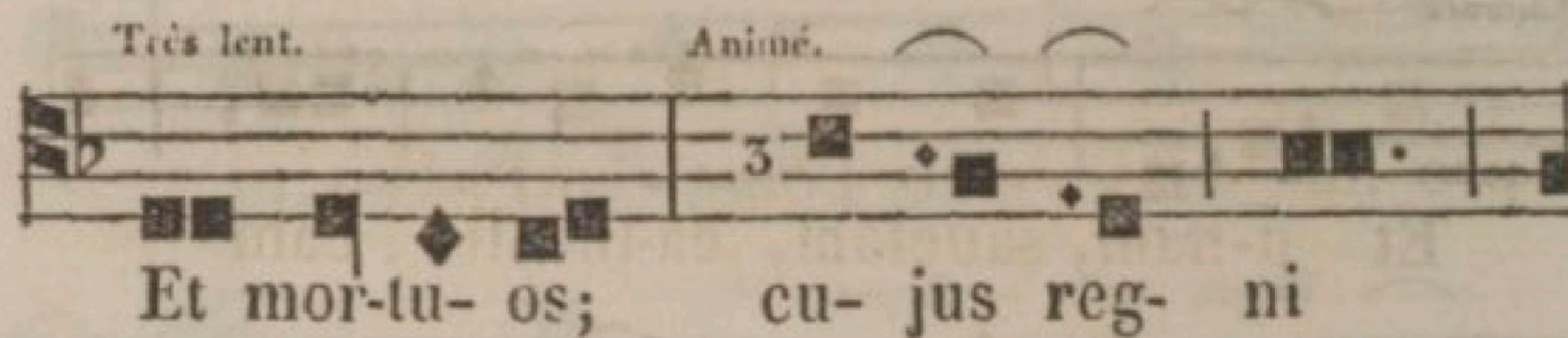
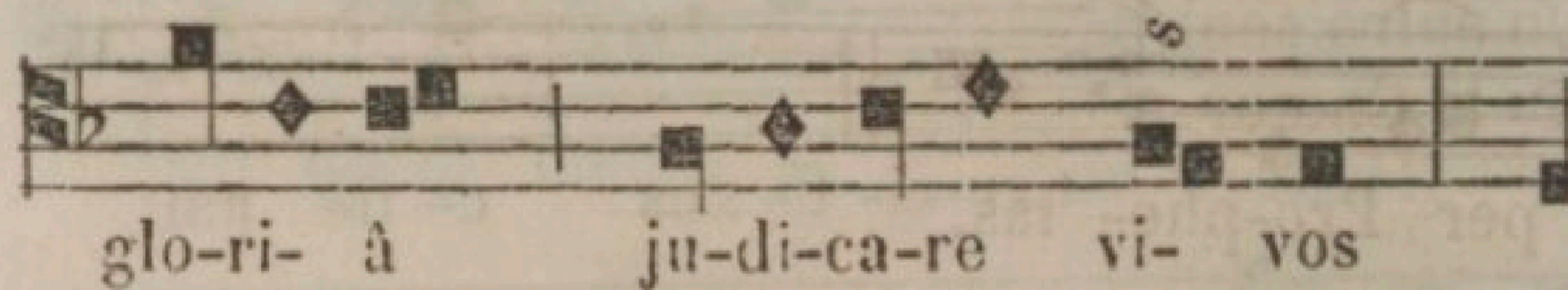
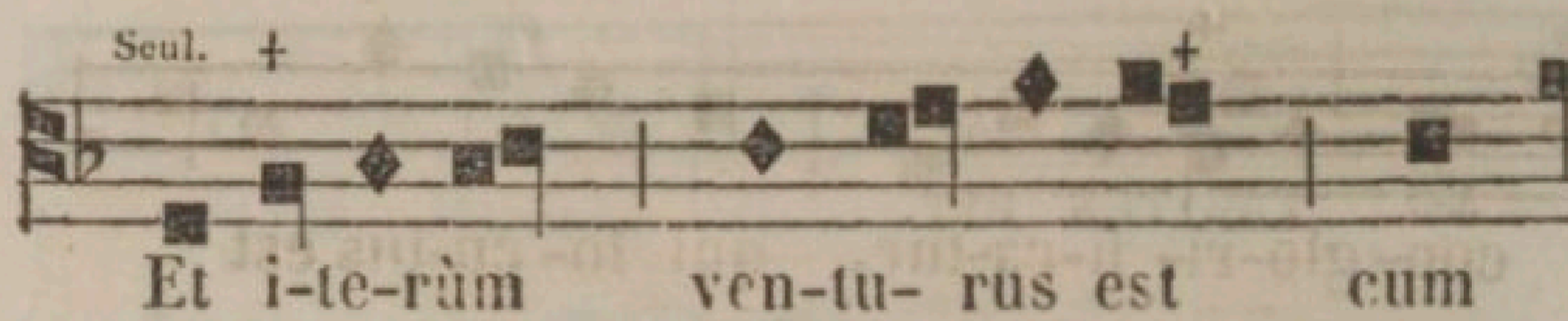
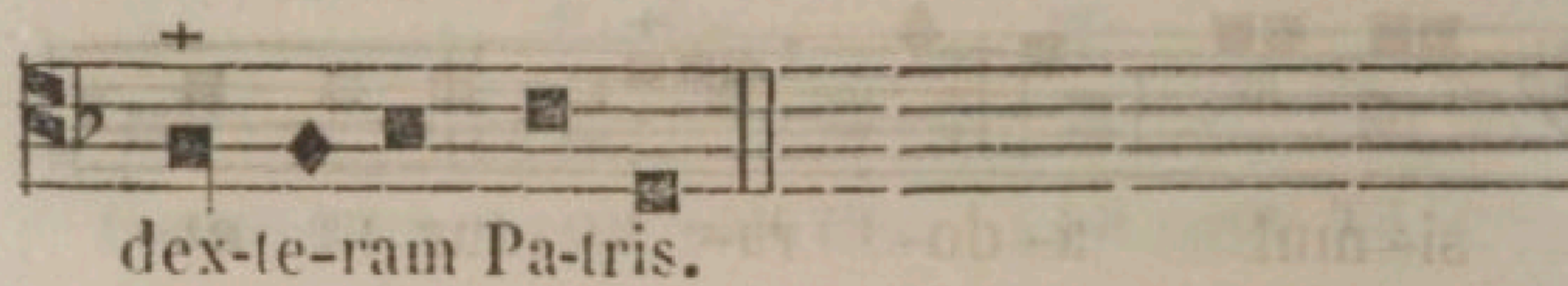
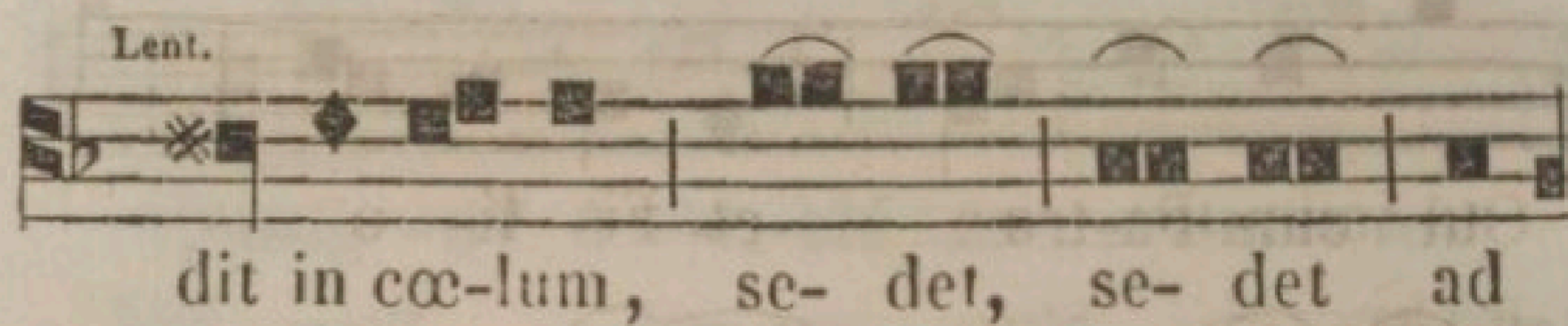
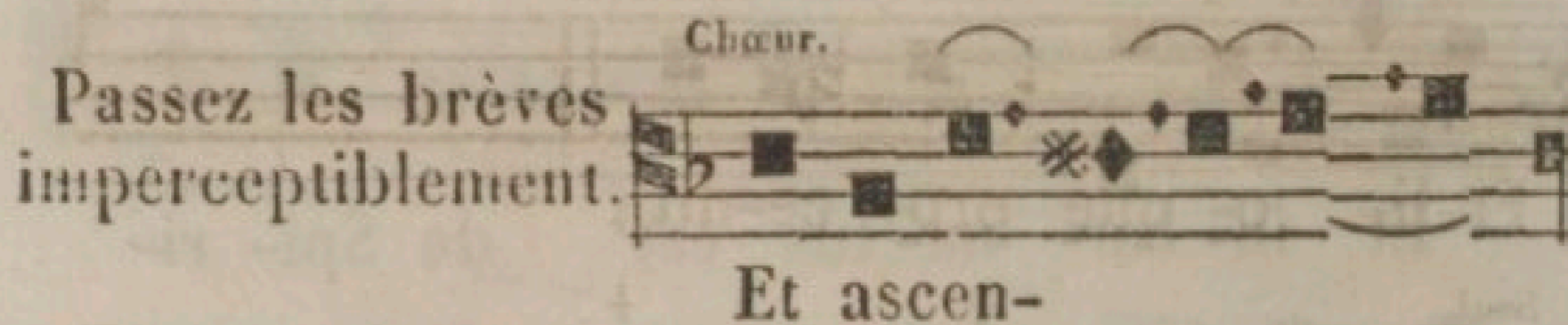
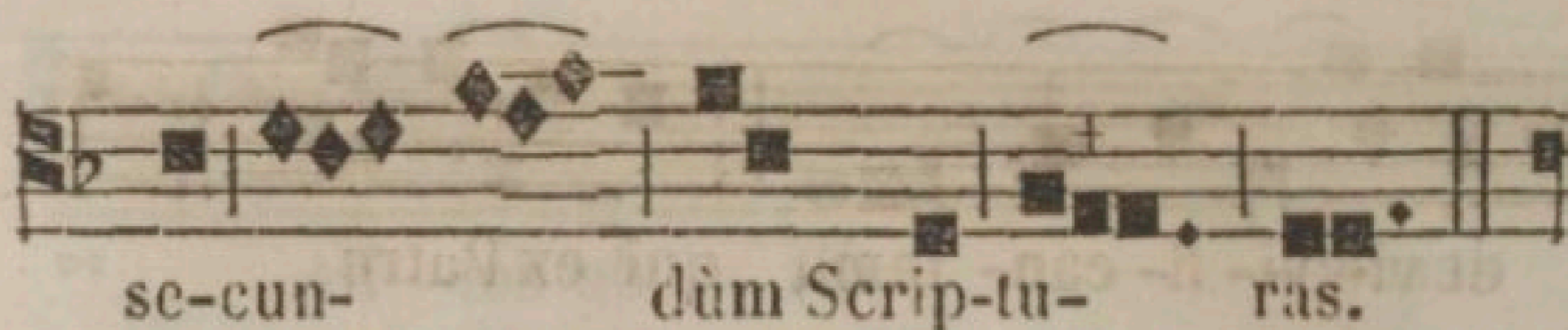
Repos.

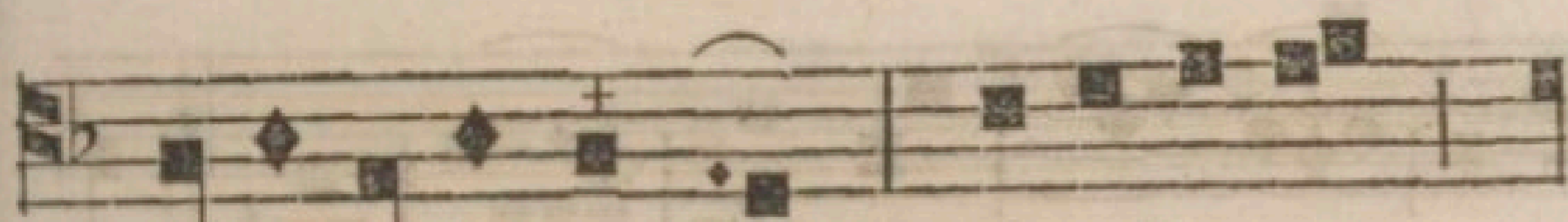
+

pas- sus, pas- sus et se- pul- tus est.

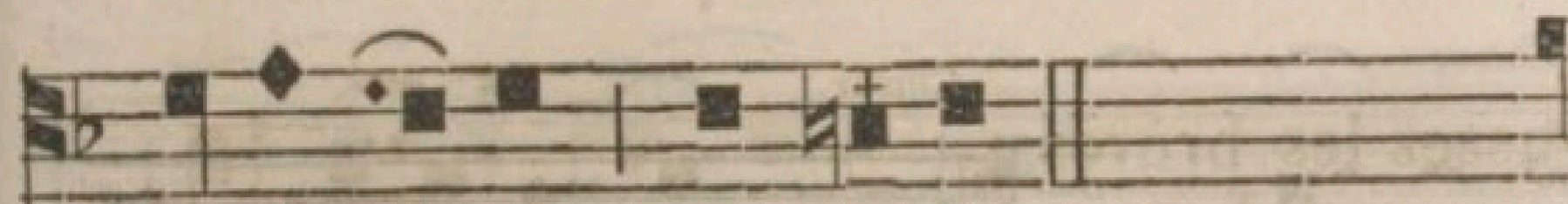
Seul, gai.

Et re- sur- re- xit ter- ti- â di- e,





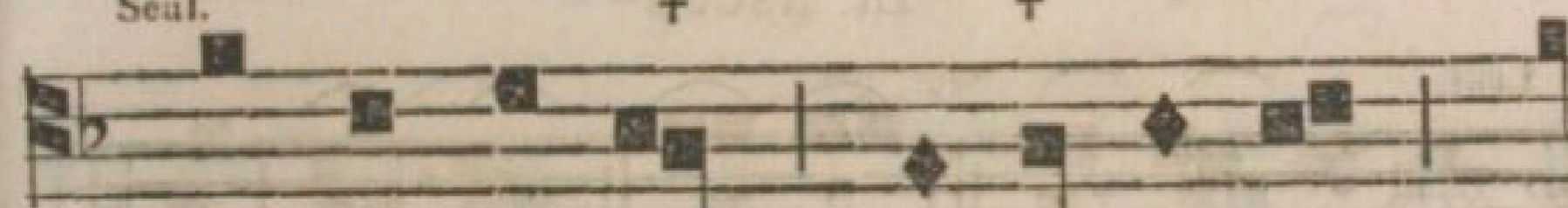
et vi- vi- si- can- tem, qui ex Patre



Fi- li- o- que pro- ce- dit;

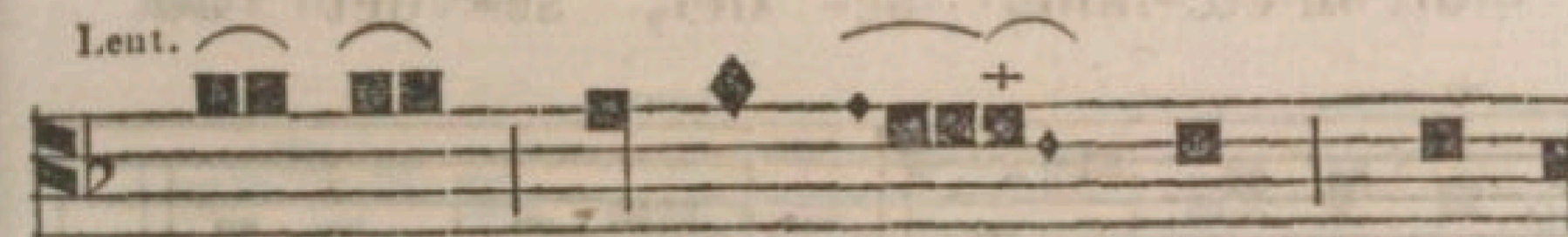
Seul.

+ +

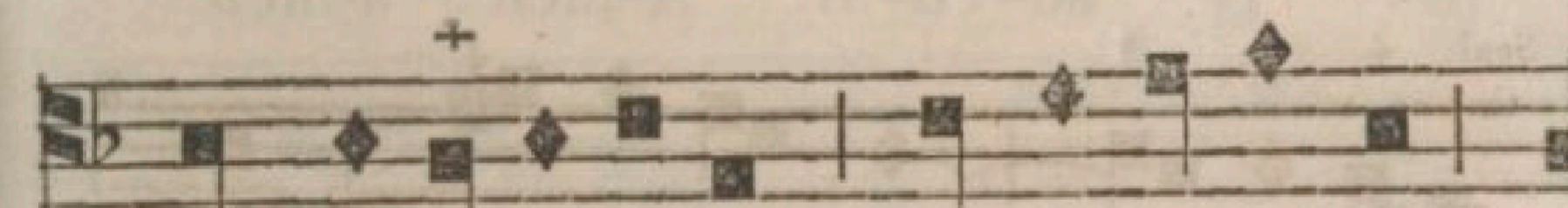


Qui cum Pa- tre et Fi- li- o

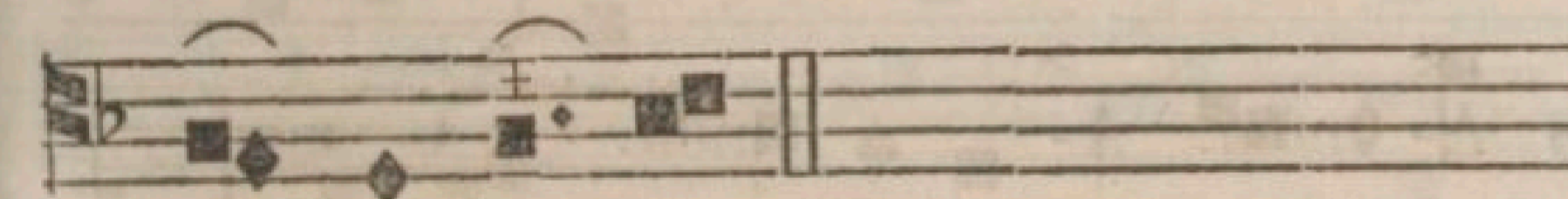
Lent.



si- mul a- do- ra- tur et

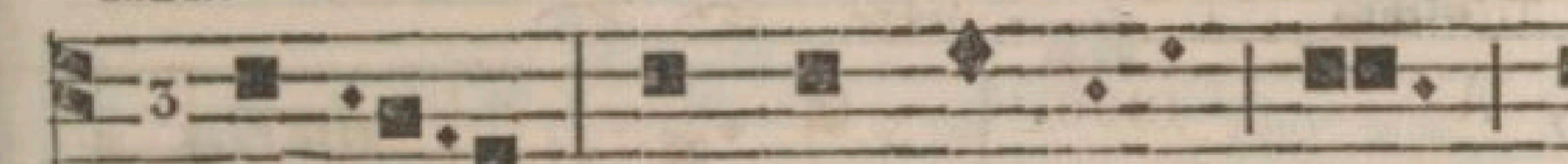


con- glo- ri- si- ca- tur, qui lo- cu- tus est

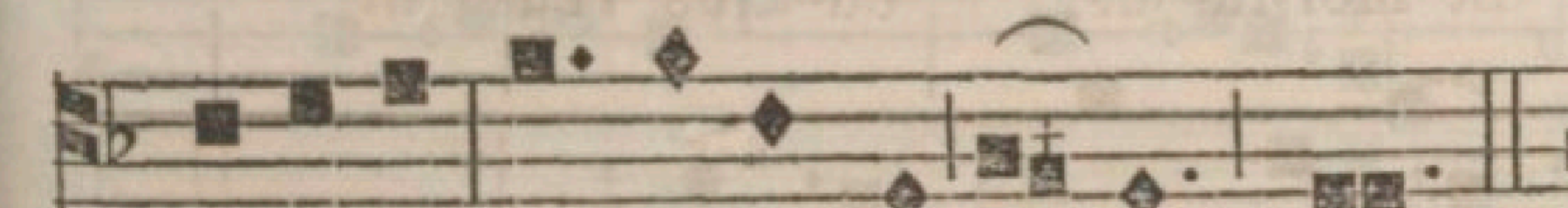


per Pro- phe- tas.

Chœur.

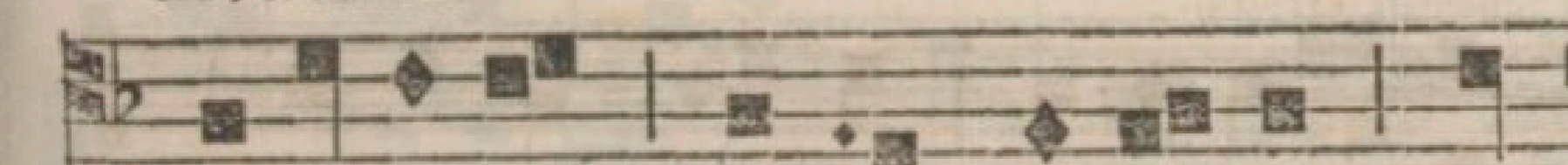


Et u- nam, sanctam, ca- tho- li- cam

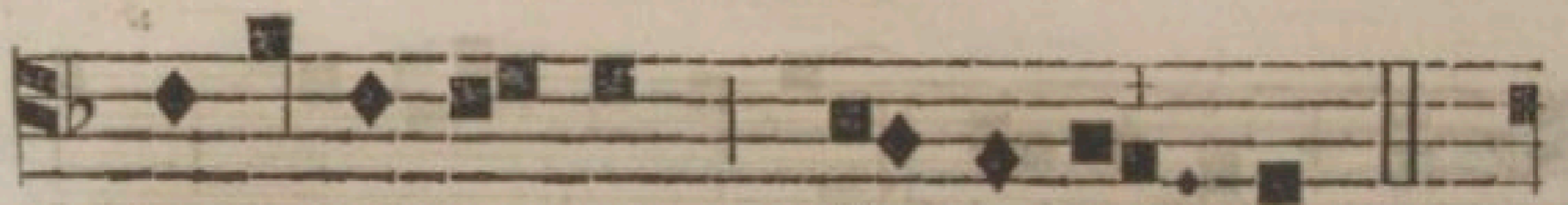


et a- pos- to- li- cam Ecce- si- am.

Seul, lentement.

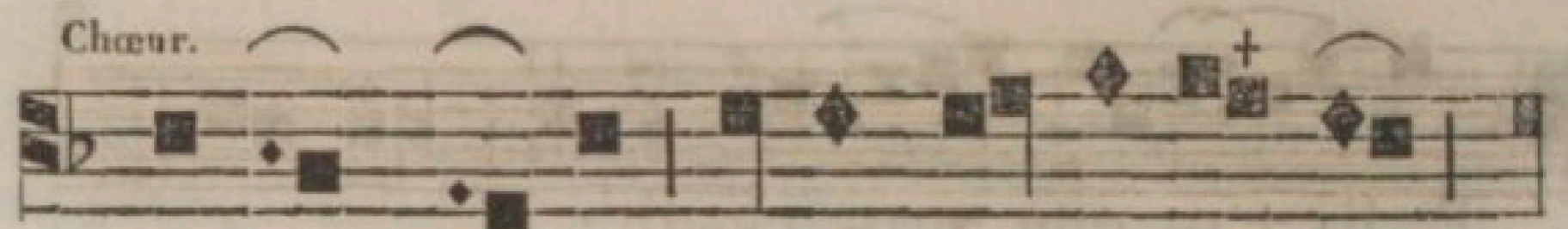


Con- si- te- or u- num bap- tis- ma in



remis-si-o-nem pec-ca-to-rum.

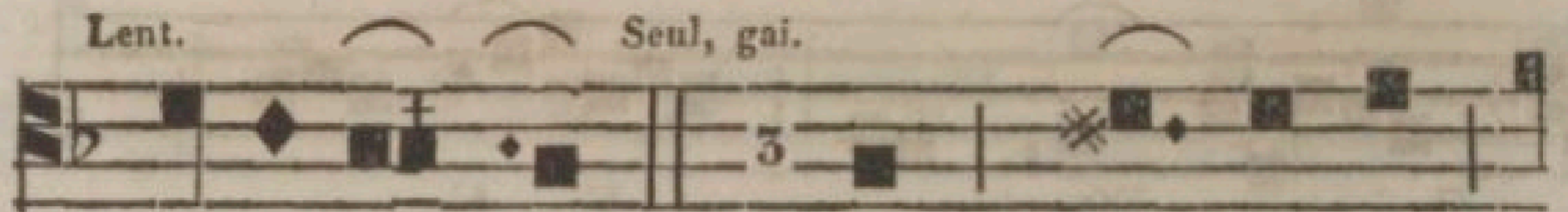
Chœur.



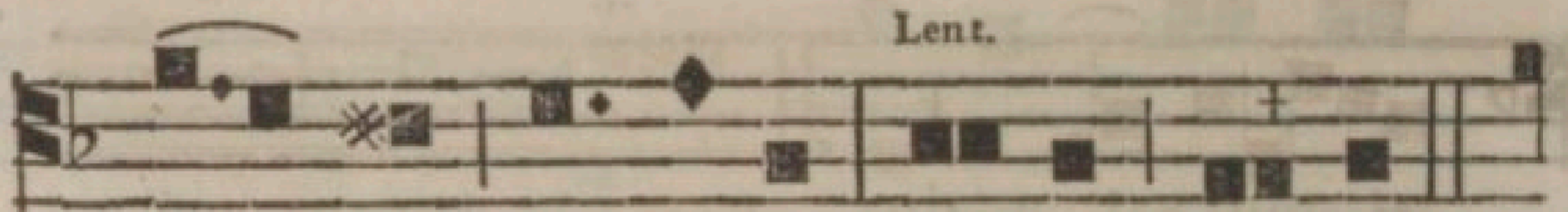
Et ex-pec-to re-sur-rec-ti-o-nem

Lent.

Seul, gai.

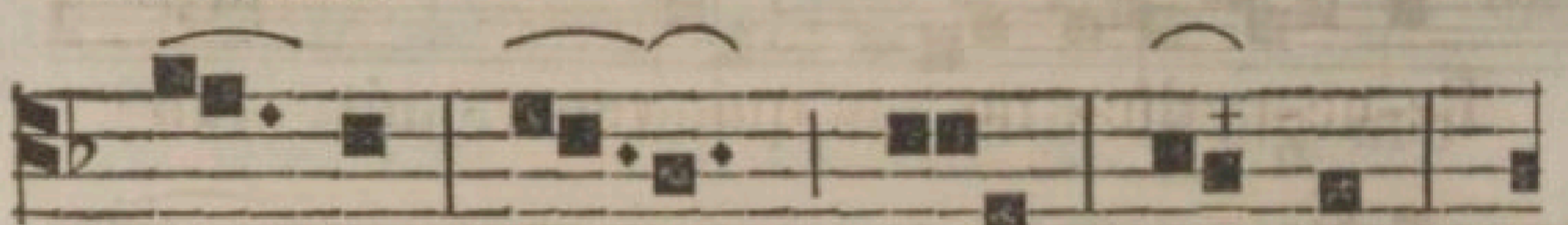


mor-tu-o-rum. Et vi-tam ven-

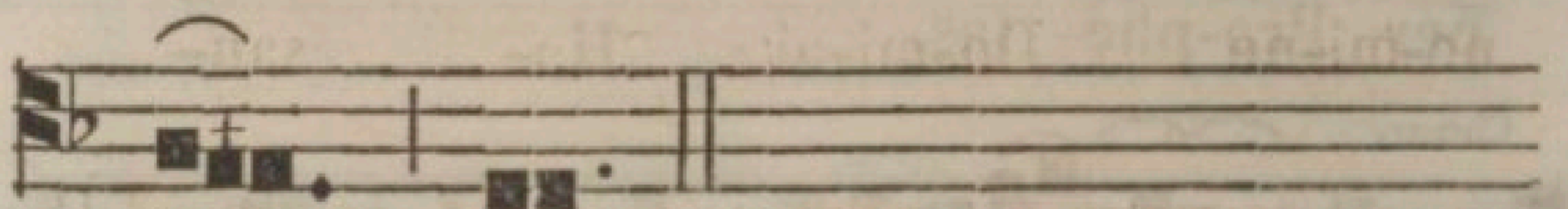


tu-ri se-cu-li. A-men, a-men.

Chœur, animé.

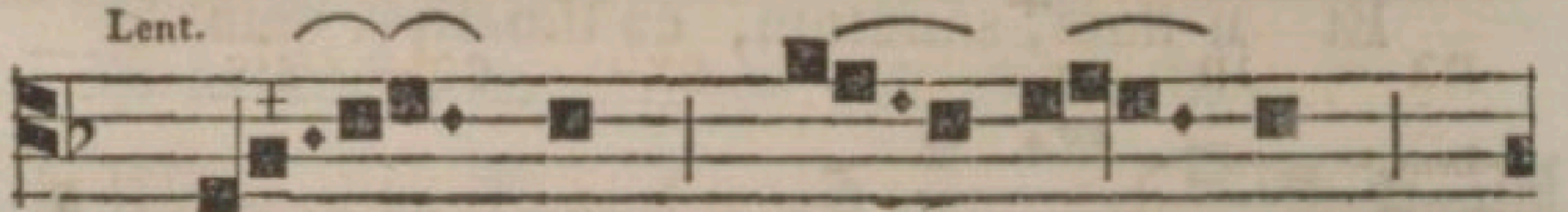


A-men. A-men. A-men.

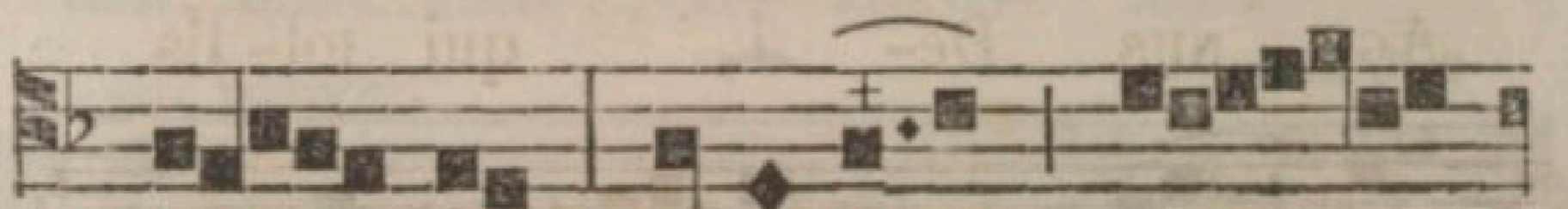


A-men.

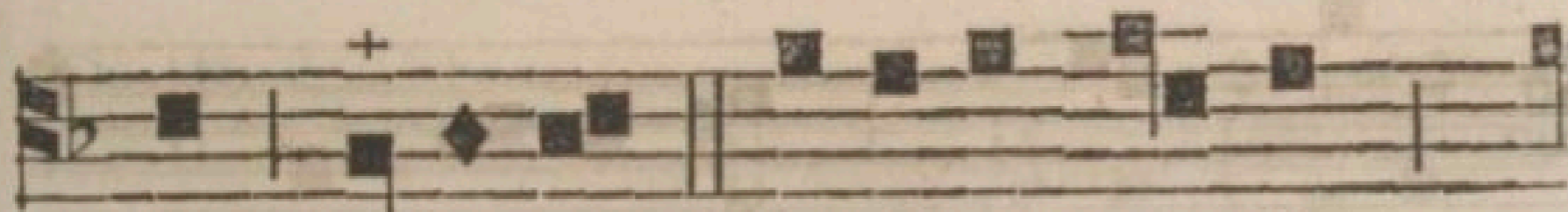
Lent.



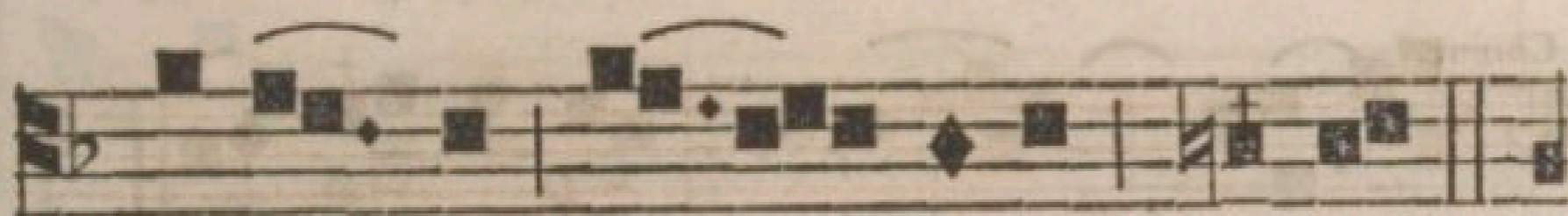
SANC-tus, sanc-tus,



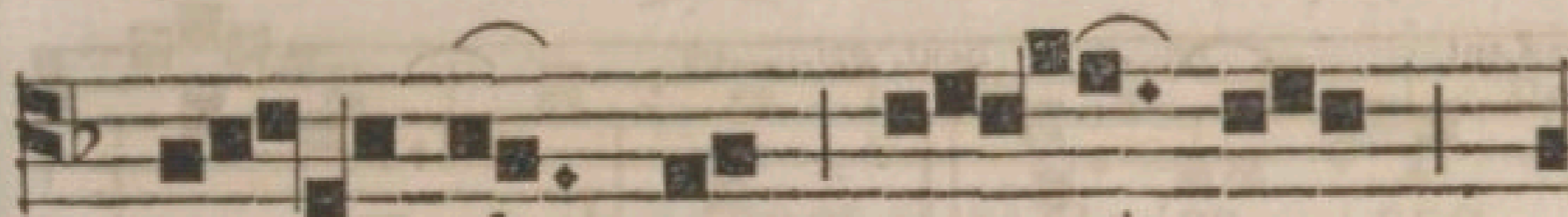
Sanc-tus Domi-nus, De-



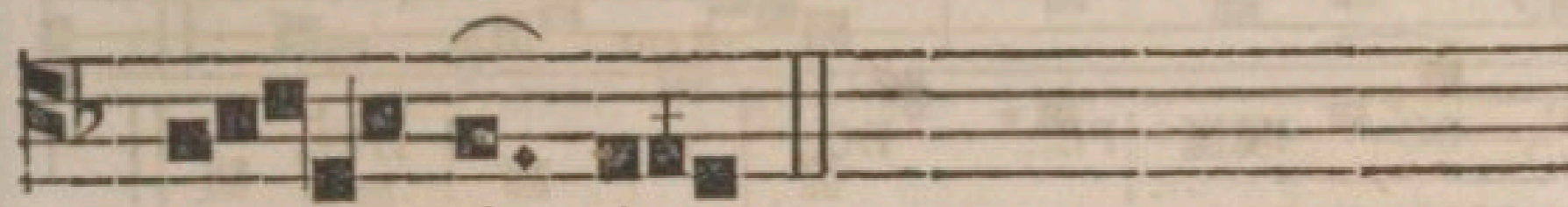
us Sa-ba-oth. Ple-ni sunt cœ-li



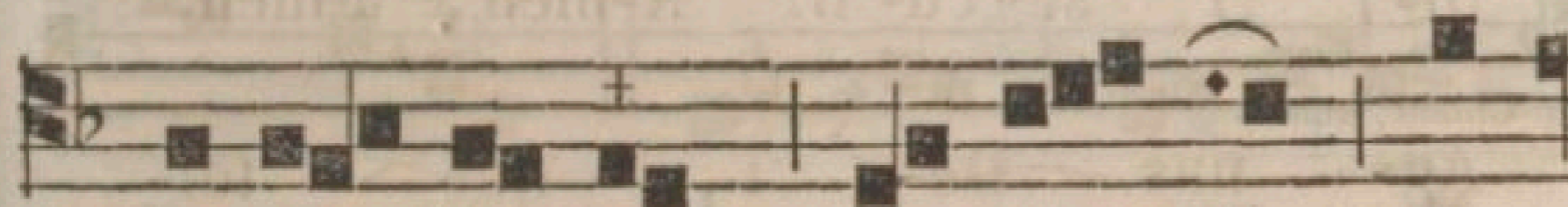
et ter-ra glo-ri-â tu-â ;



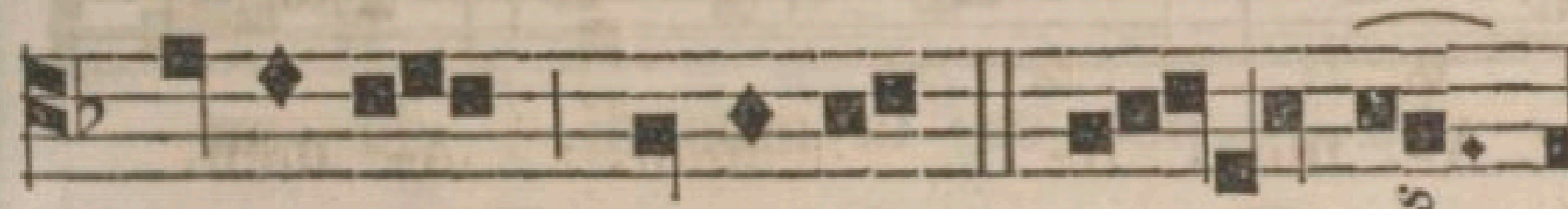
Ho-san-na in



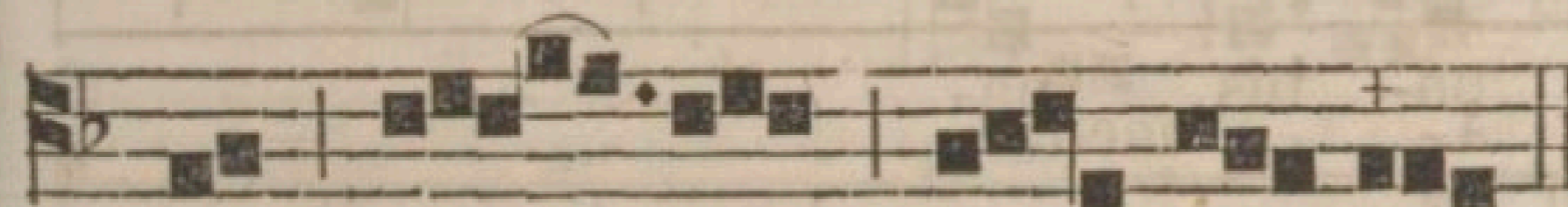
ex-cel-sis.



Be-ne-dic-tus qui ve-nit in

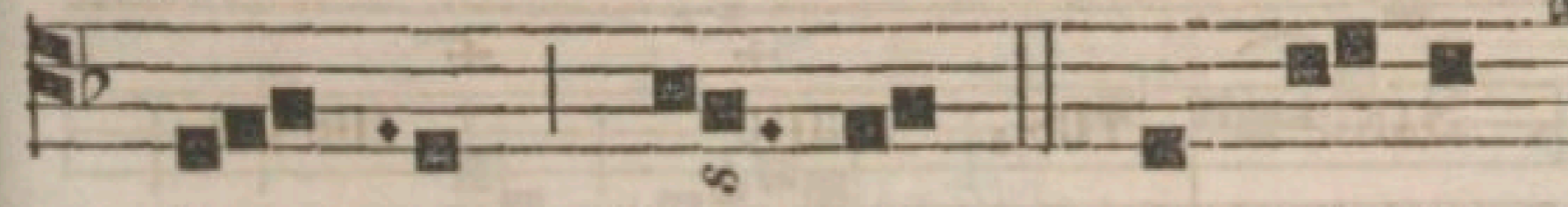


no-mi-ne Do-mi-ni : Ho-san-

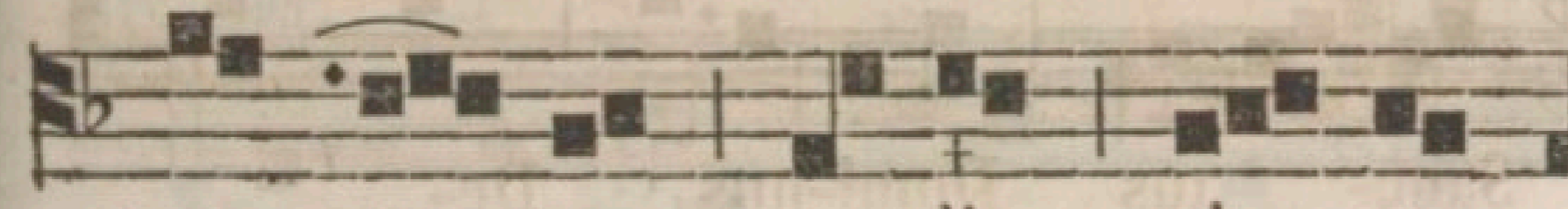


na in ex-cel-sis.

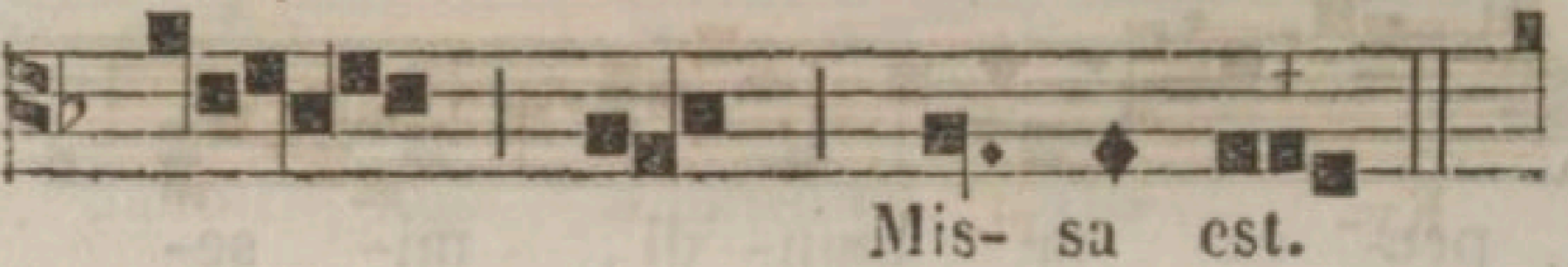
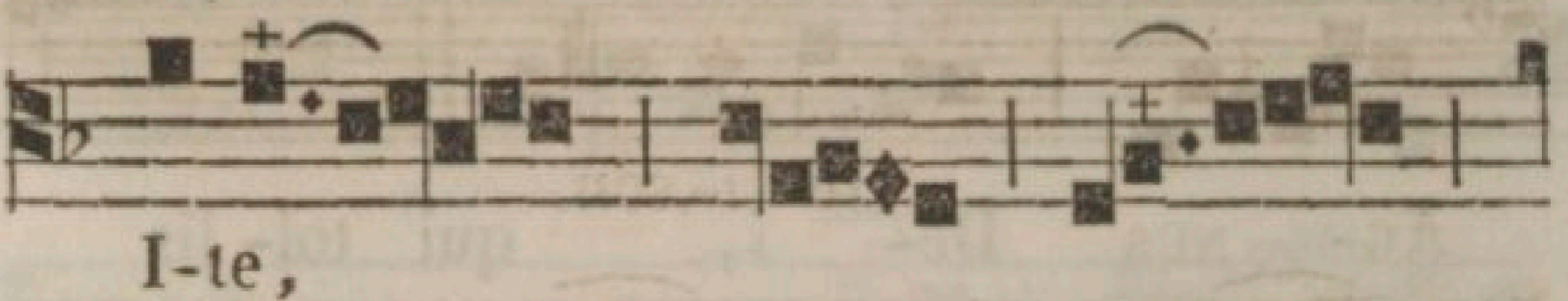
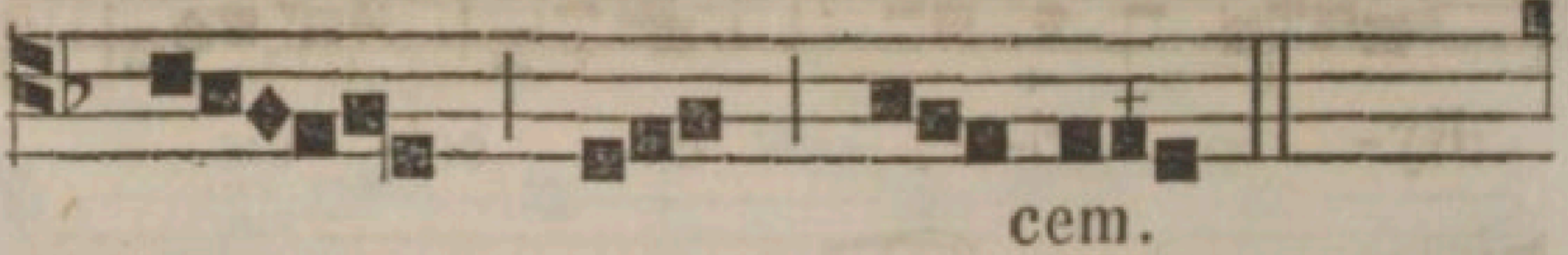
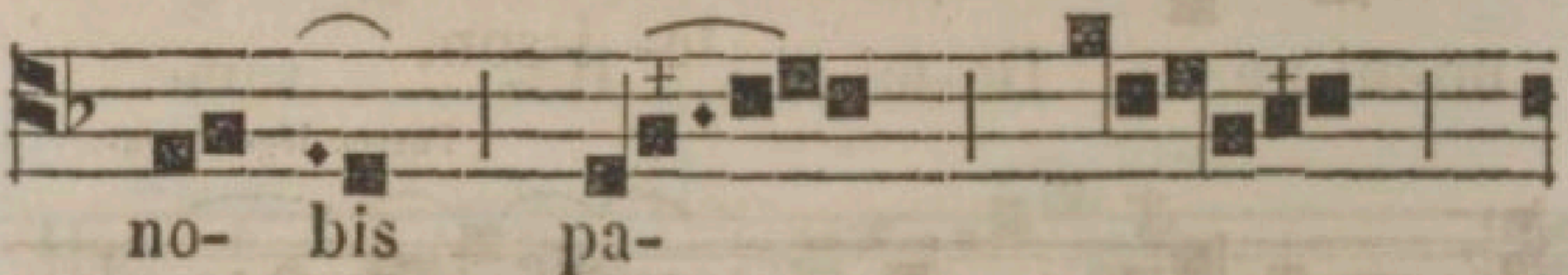
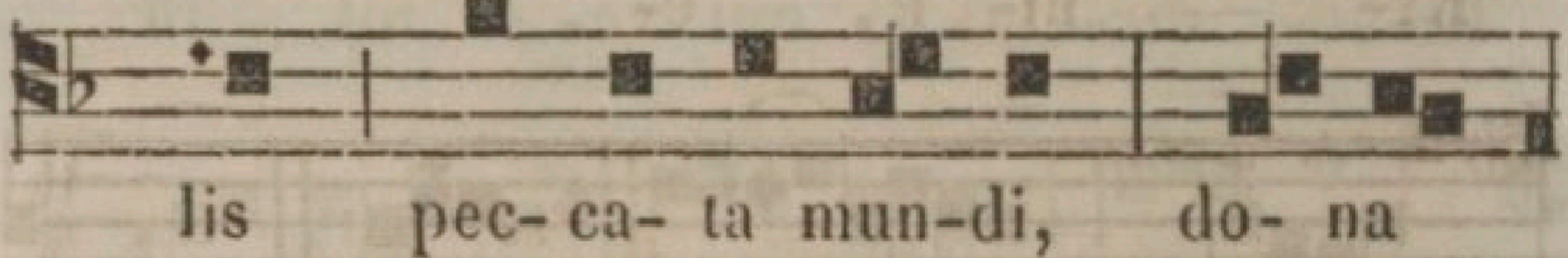
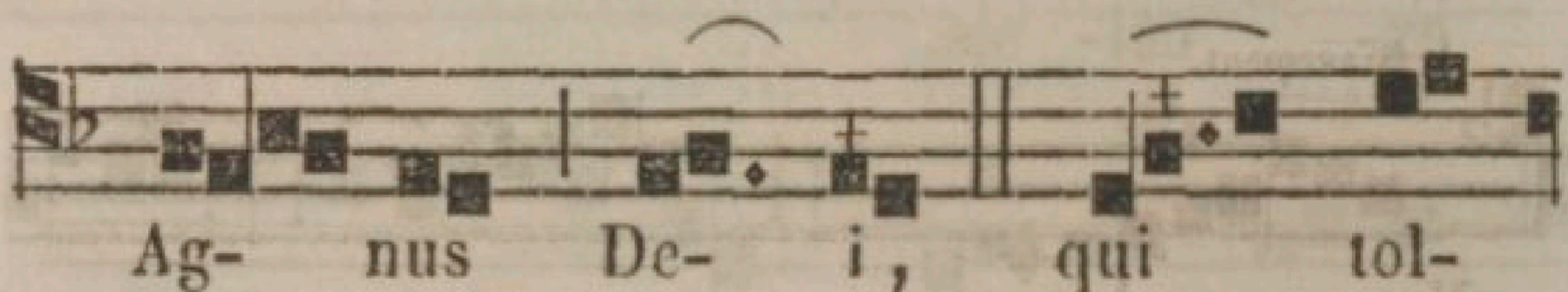
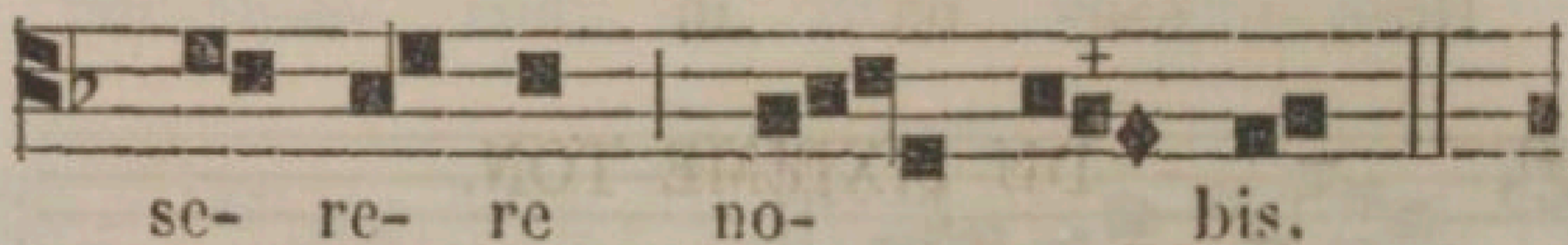
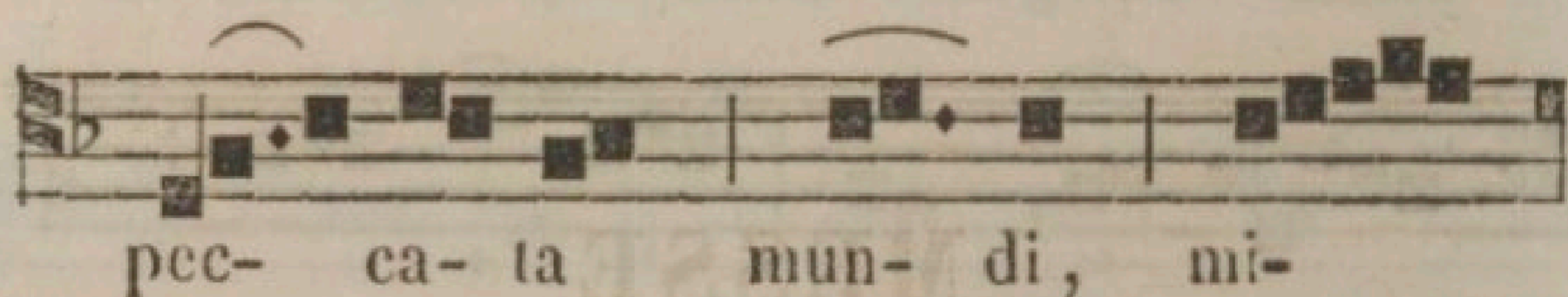
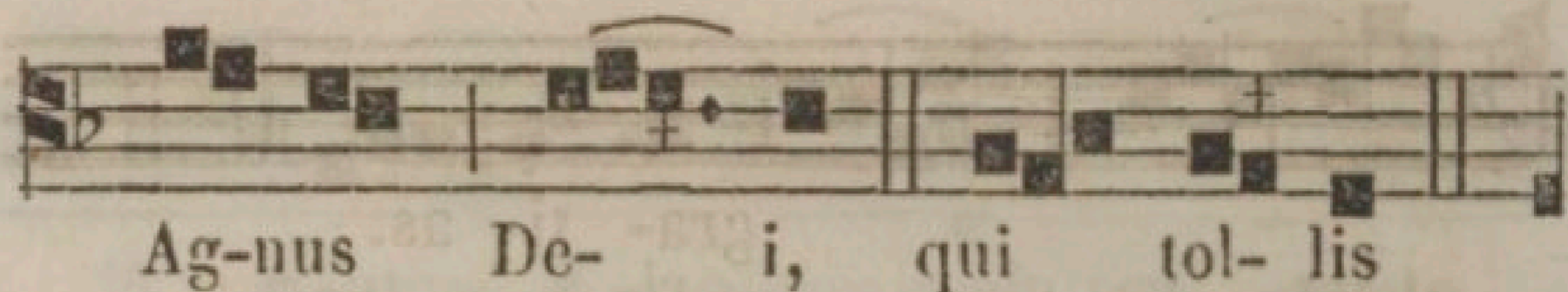
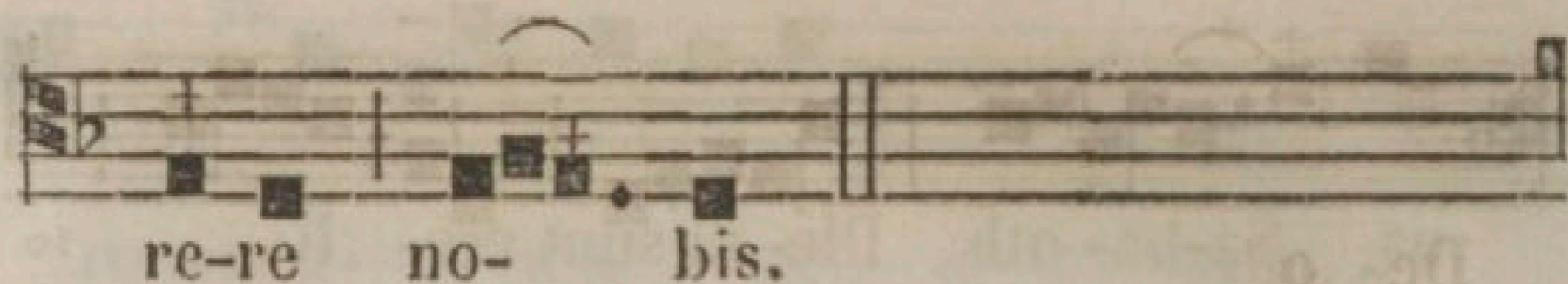
Lent.



AG-NUS De-i, qui tol-lis



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



De- o
gra- ti- as.

This block contains two staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of square notes with stems, some marked with a '+' sign. The second staff continues the melody, ending with a double bar line. The lyrics 'De- o' and 'gra- ti- as.' are printed below the notes.

MESSE

DU SIXIÈME TON.

Gravement.

Ky- RI- E, e-
le- i-son.

This block contains two staves of musical notation. The first staff is marked 'Gravement.' and begins with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of square notes with stems. The second staff continues the melody. The lyrics 'Ky- RI- E, e-' and 'le- i-son.' are printed below the notes.

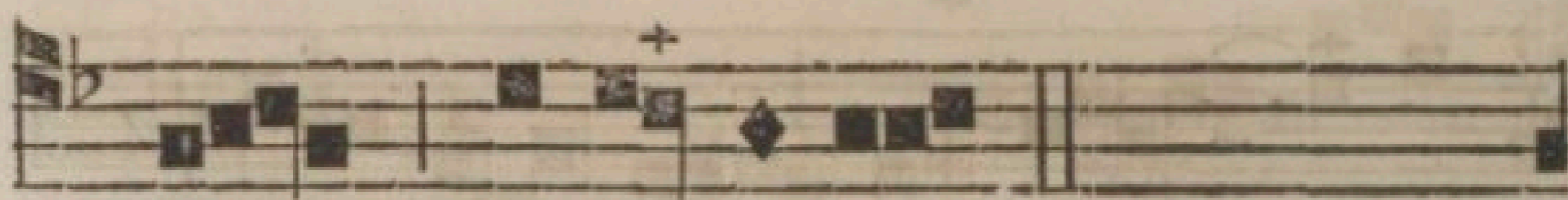
Passer légèrement.

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

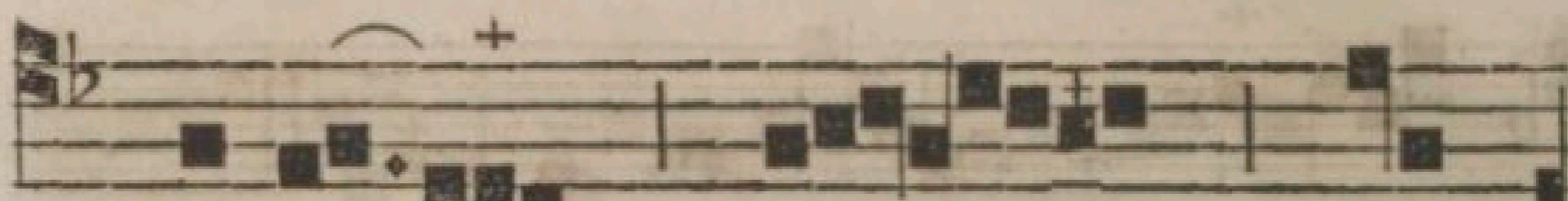
This block contains two staves of musical notation. The first staff is marked 'Passer légèrement.' and begins with a treble clef, a key signature of one flat, and a common time signature. The melody features square notes with stems and some notes marked with a '+' sign. The second staff continues the melody. The lyrics 'Ky- ri- e, e-' and 'le- i-son.' are printed below the notes.

Ky- ri- e,

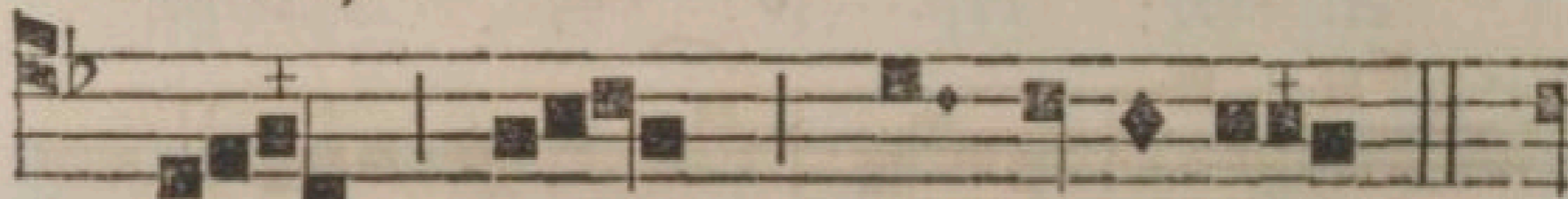
This block contains one staff of musical notation, continuing the melody from the previous block. It begins with a treble clef, a key signature of one flat, and a common time signature. The melody consists of square notes with stems. The lyrics 'Ky- ri- e,' are printed below the notes.



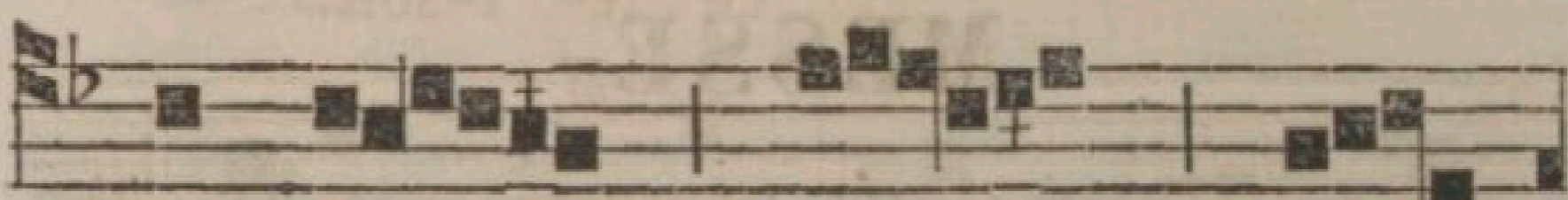
e-le- i-son.



Christe ,

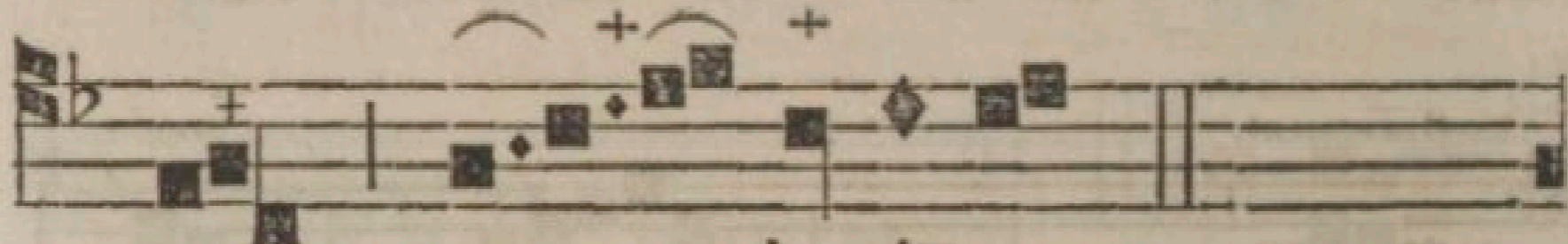


e- le- i-son.

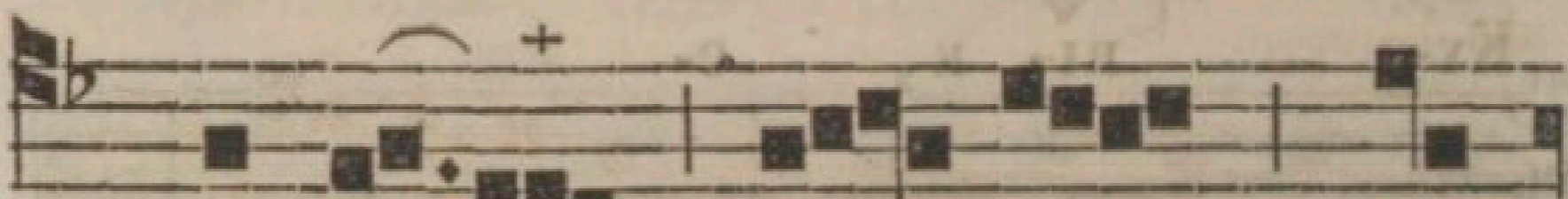


Chris- te ,

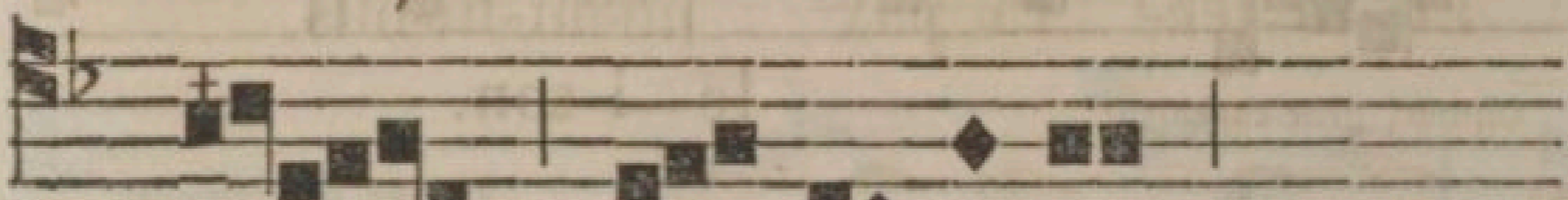
e-



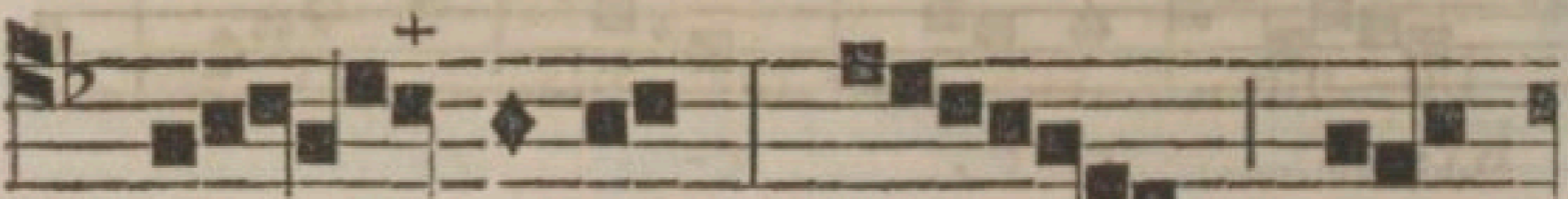
le- i-son.



Chris- te ,

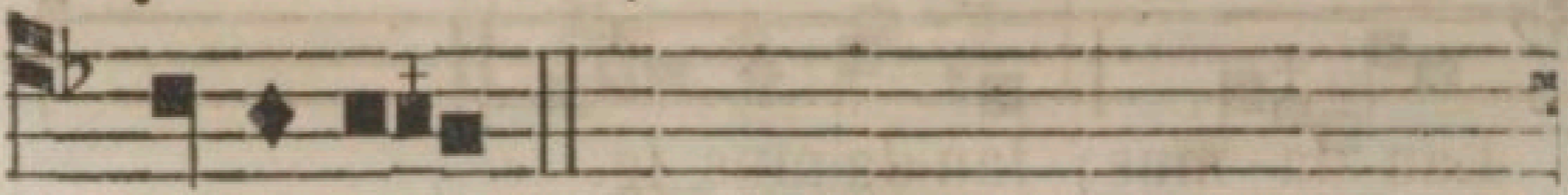


e- le- i-son.

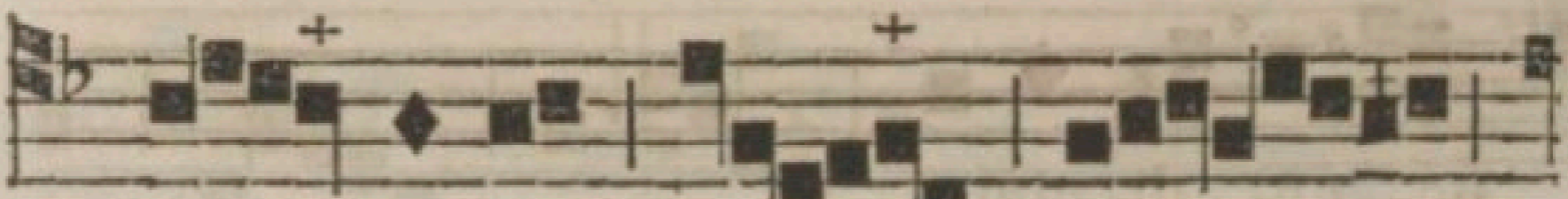


Ky- ri- e ,

e-



le- i-son.



Ky- ri- e ,

e- le- i-son.

Ky- ri- e,

e- le- i-son.

GLO- RI- A in ex- cel- sis

De- o.

Seul, lentement. *s*

Et in ter- rà pax ho-mi-ni-bus

Chœur, gracieusement.

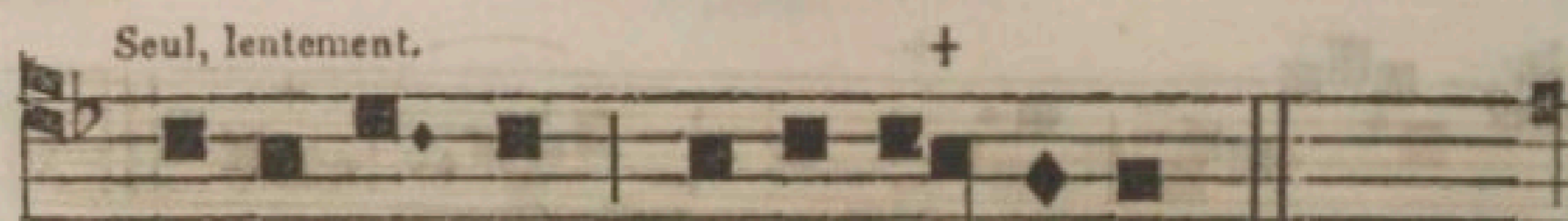
bo- næ vo- lun- ta- tis.

Seul, lentement.

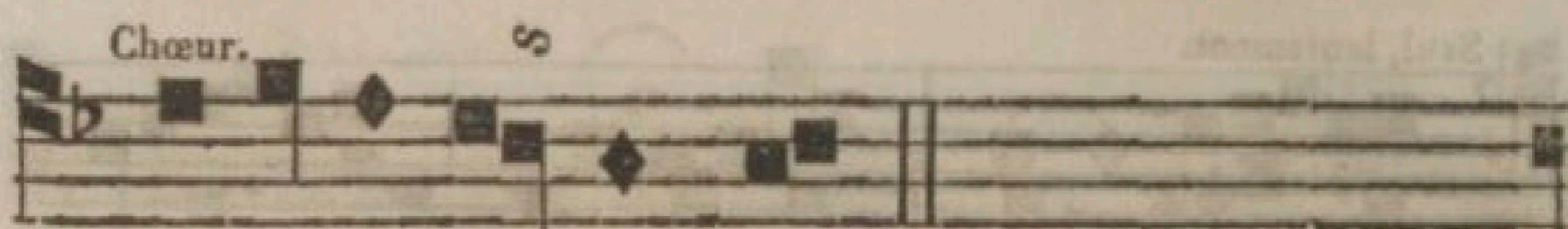
Lau-da- mus, lau-da- mus te.

Chœur.

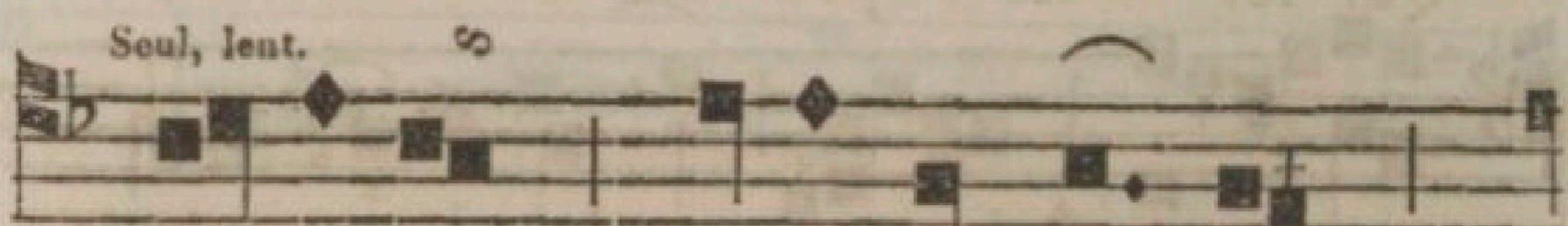
Be- ne- di- cimus te.



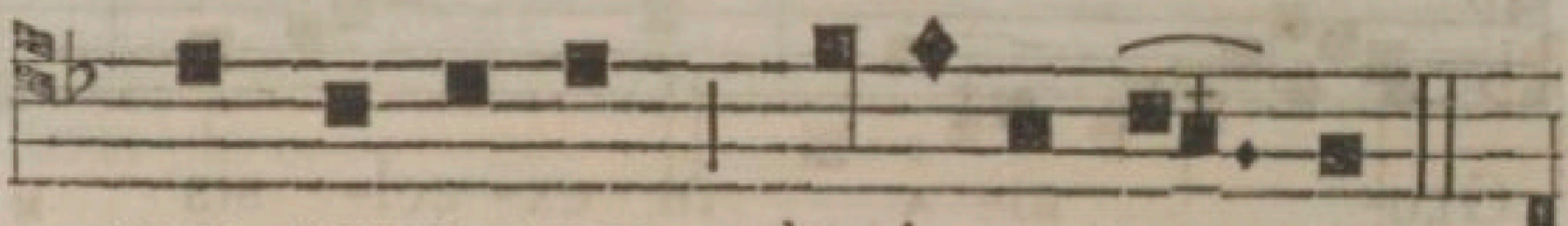
Ado-ra- mus, a-do-ra mus te.



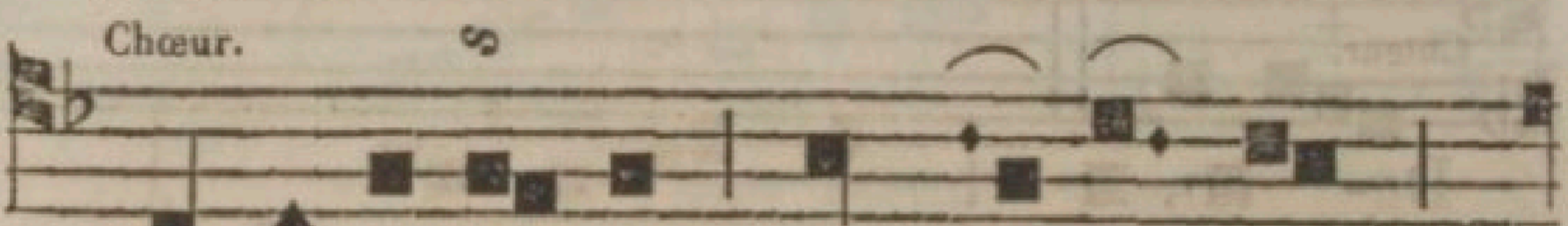
Glo-ri-fi-ca- mus te.



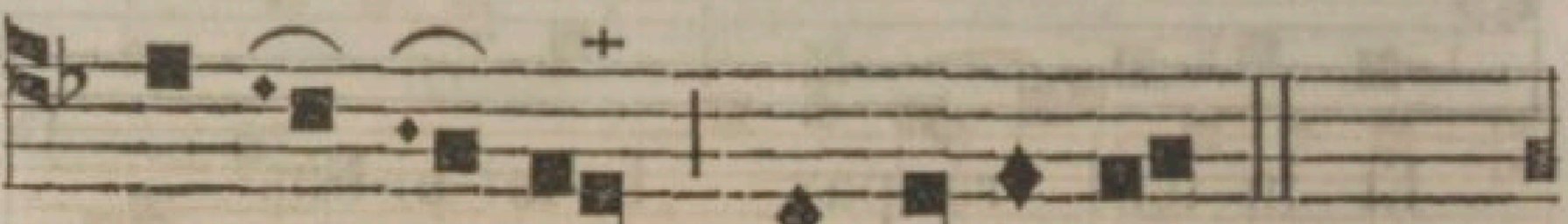
Gra-ti-as a-gi-mus ti-bi,



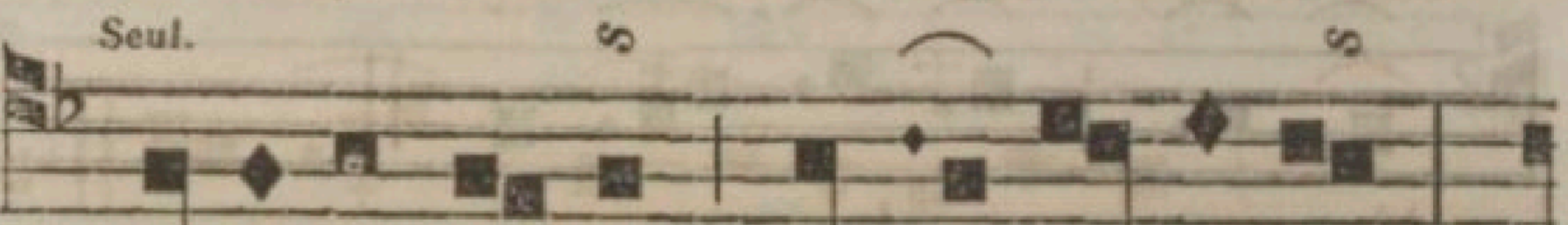
prop-ter magnam glo-ri-am tu-am.



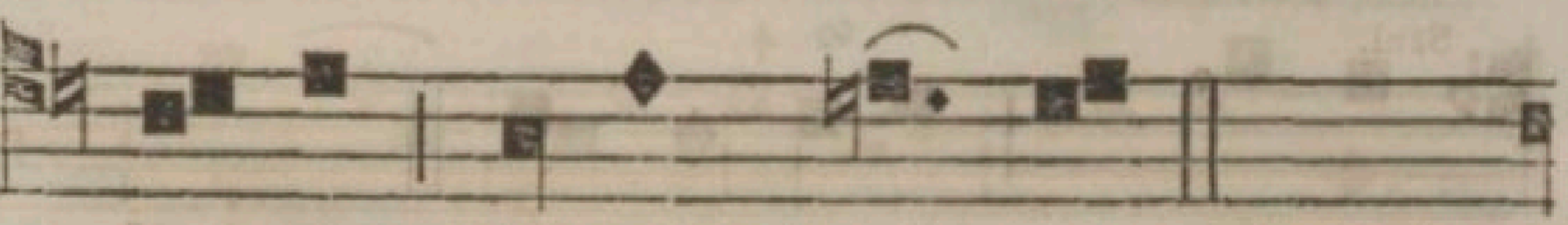
Do-mi-ne De-us. Rex cœ-les-tis,



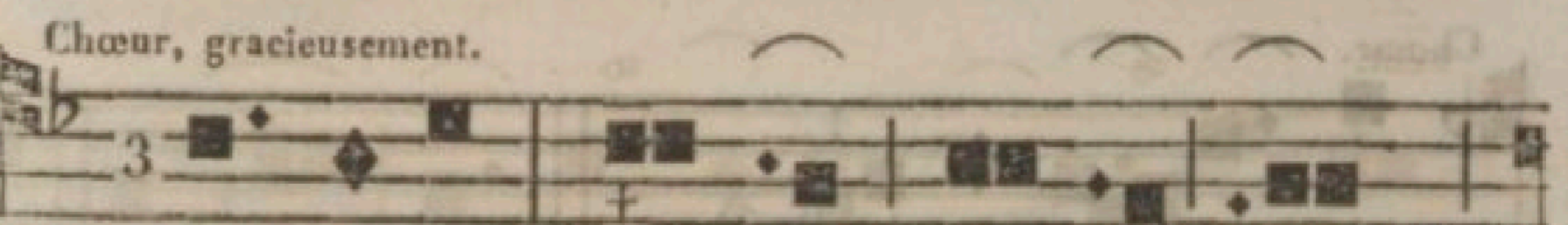
De-us Pa-ter om-ni-po-tens.



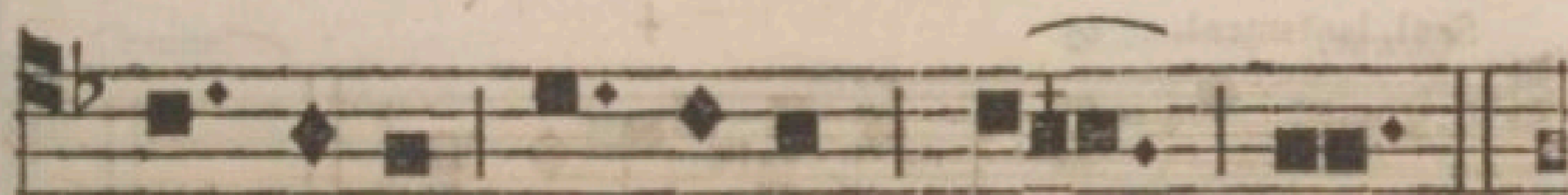
Do-mi-ne, Fi-li u-ni-ge-ni-te,



JE-SU, JE-SU CHRIS-TE.

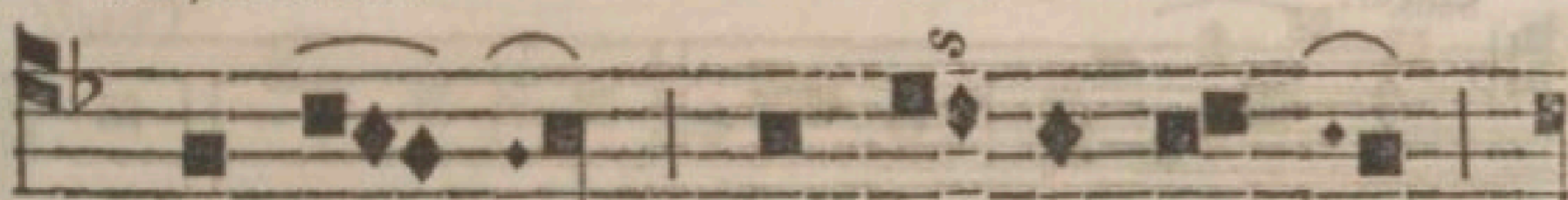


Do-mi-ne De-us, Ag-nus De-i,

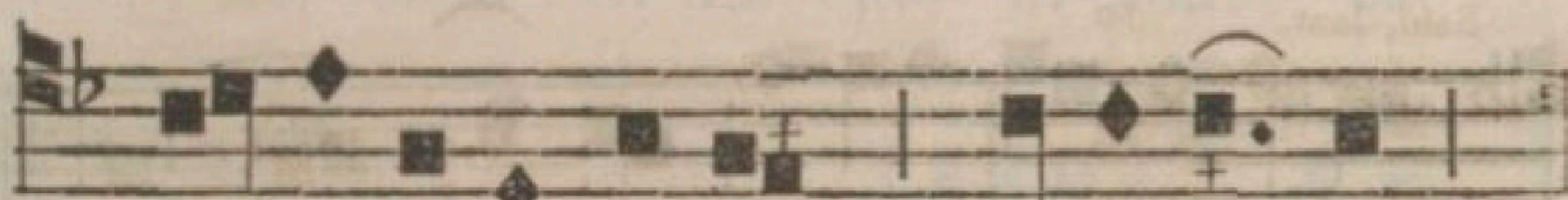


Fi- li- us, Fi- li- us Pa- tris.

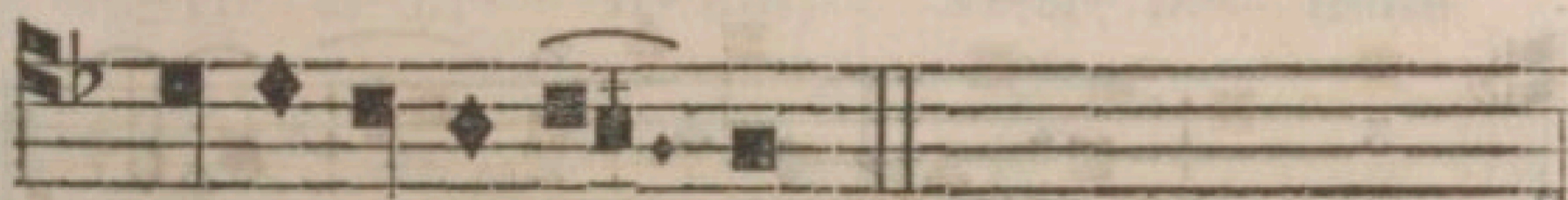
Seul, lentement.



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

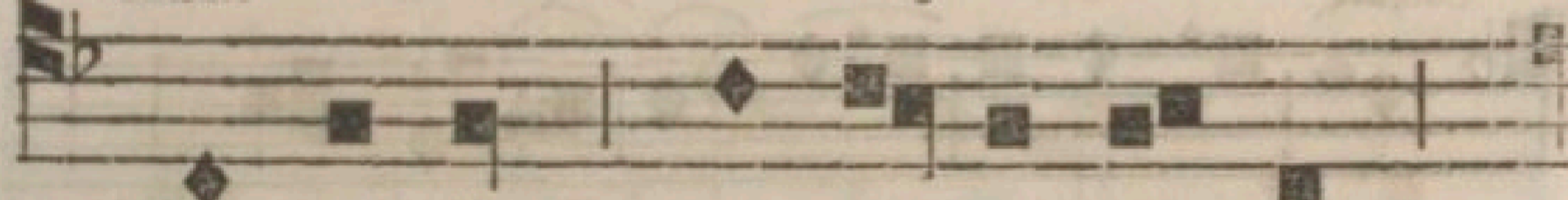


mi- se- re- re no- bis, mi- se- re- re,

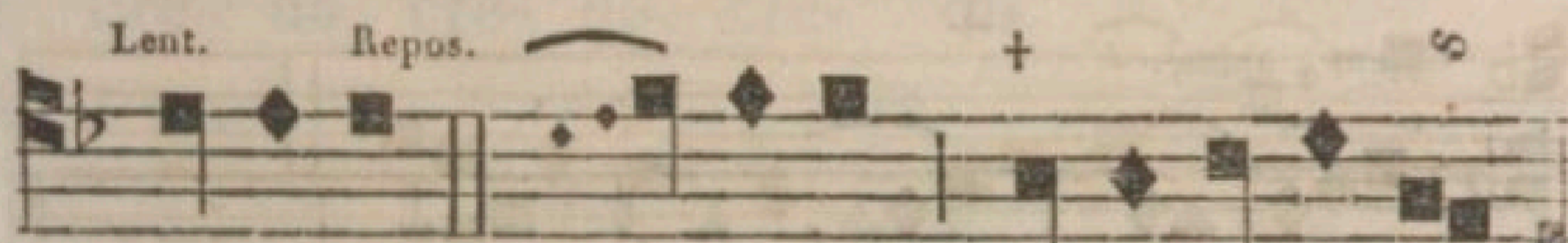


mi- se- re- re no- bis.

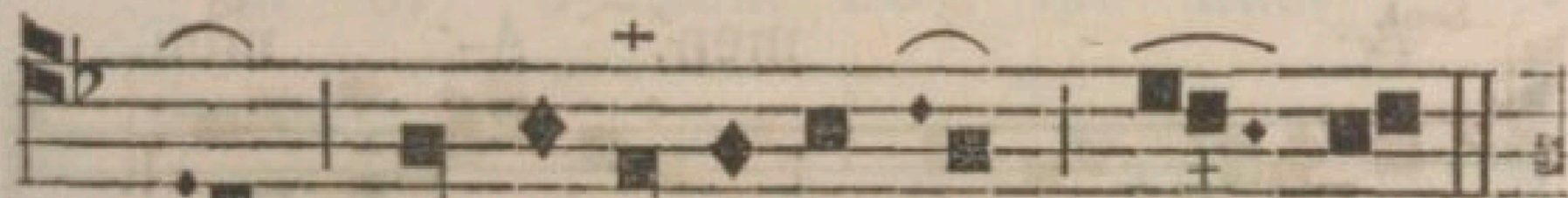
Chœur.



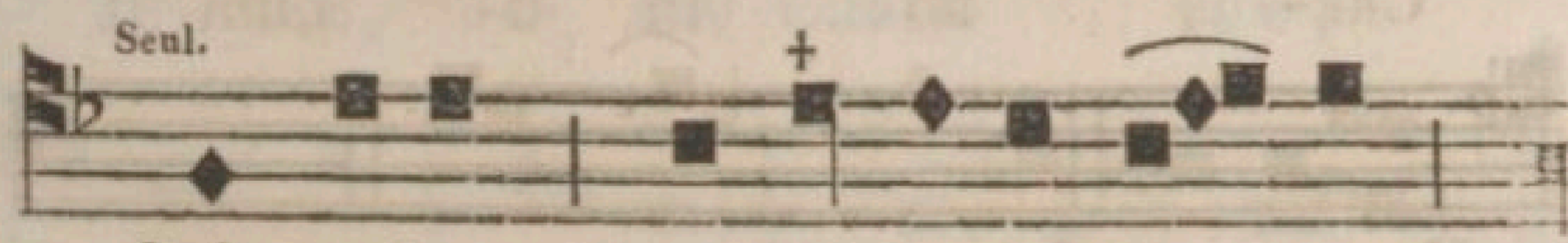
Qui tol- lis pec- ca- ta mun- di,



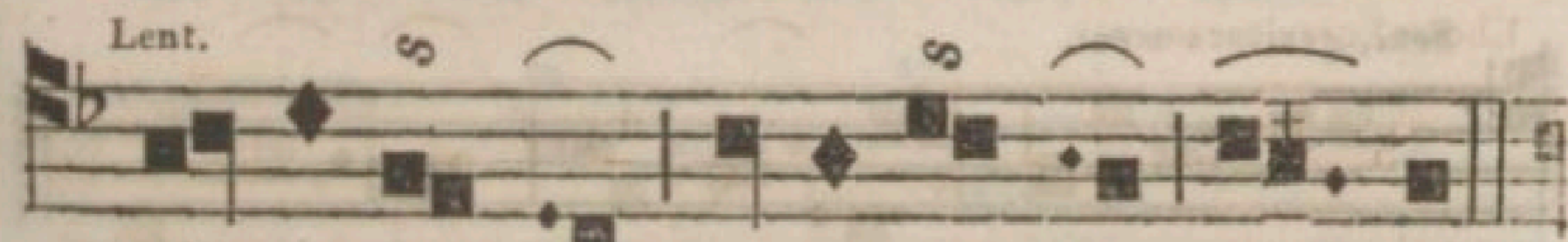
sus- ci- pe, sus- ci- pe depre- ca- ti- o-



nem depre- ca- ti- o- nem nos- tram.



Qui se- des ad dexte- ram Pa- tris,



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

Chœur. *s*

Quo- ni- am tu so- lus sanc- tus.

Seul. *s* Chœur.

Tu so- lus, tu so- lus Do- minus. Tu

so- lus al- tis- si- mus, JE- SU CHRIS- TE.

s

Cum sanc- to Spi- ri- tu in glo-

ri- à De- i Pa- tris. A- men.

Chœur, animé. *s*

A- men. A- men.

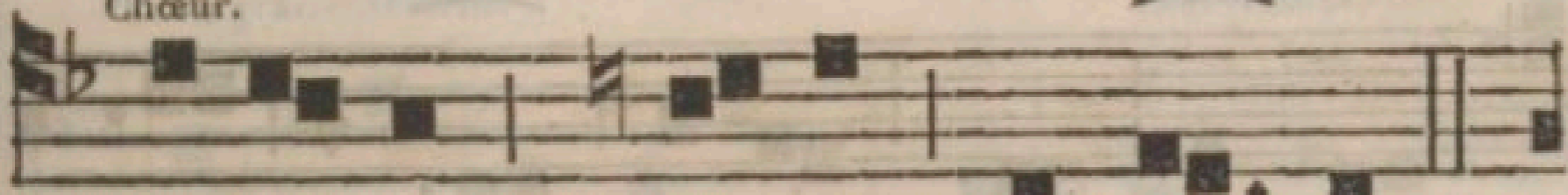
CRE- DO in u- num

De- um.

Seul, gracieusement. *s*

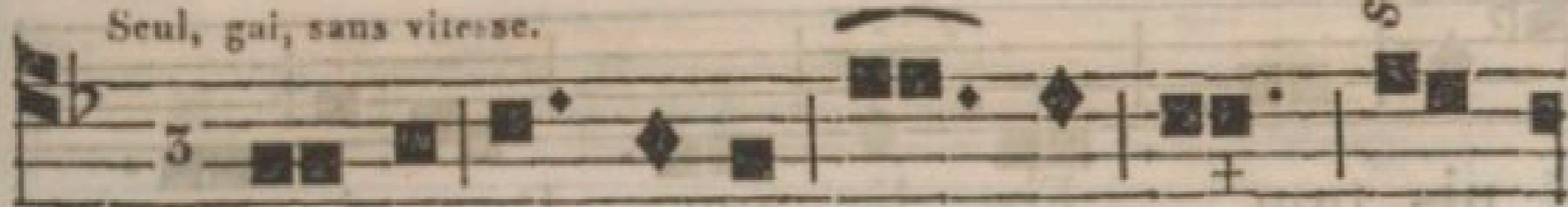
Pa- trem om- ni- po- ten- tem ;

Chœur.

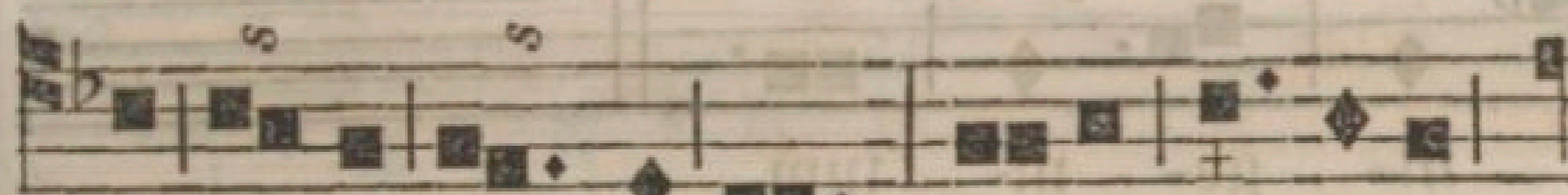


Facto-rem cœ- li et ter- ræ,

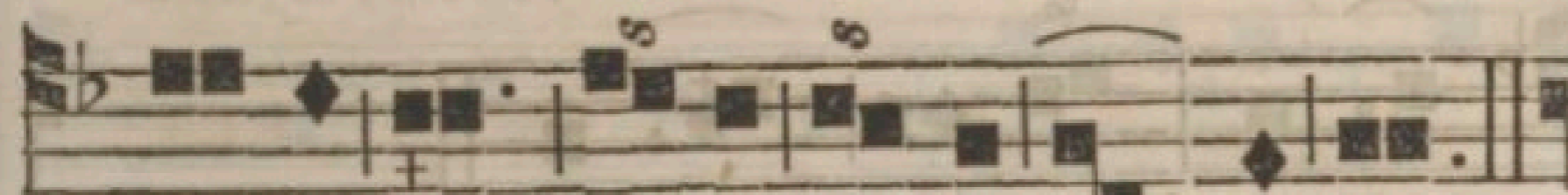
Seul, gai, sans vitesse.



vi- si- bi- li- um om- ni- um et

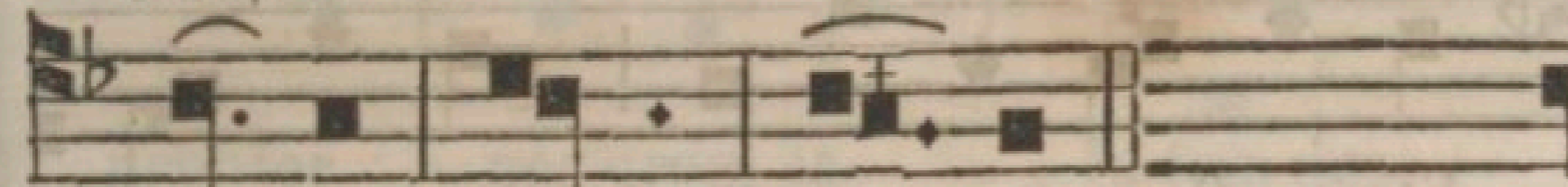


in- vi- si- bi- li- um; vi- si- bi- li- um



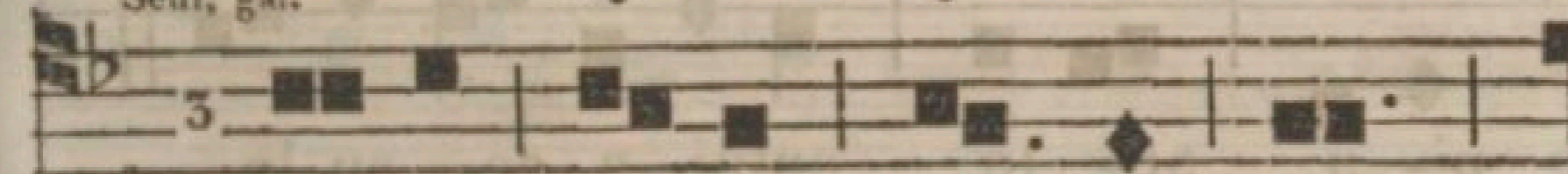
om- ni- um et in- vi- si- bi- li- um.

Chœur, lentement.

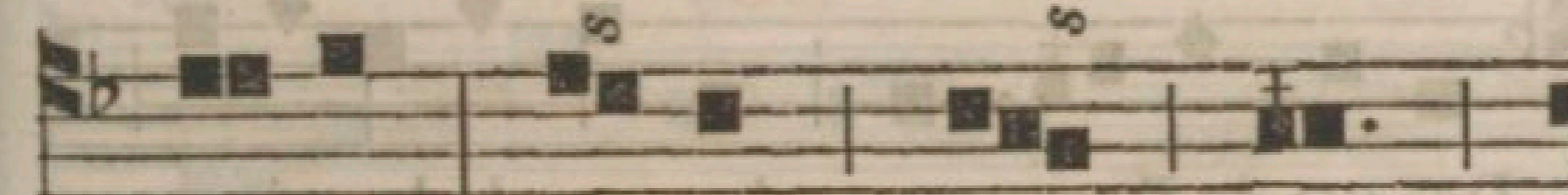


Cre- do, cre- do, cre- do.

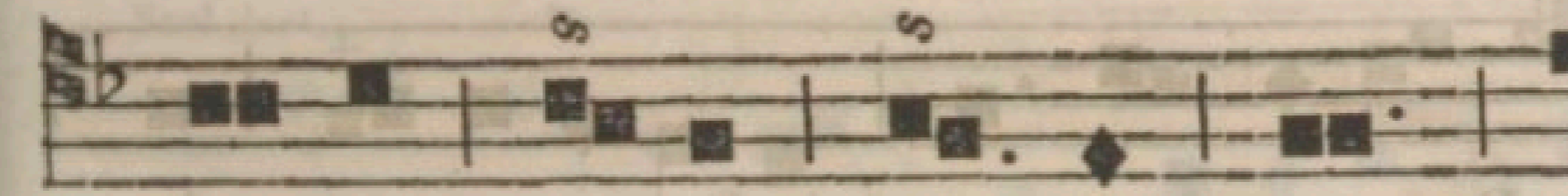
Seul, gai.



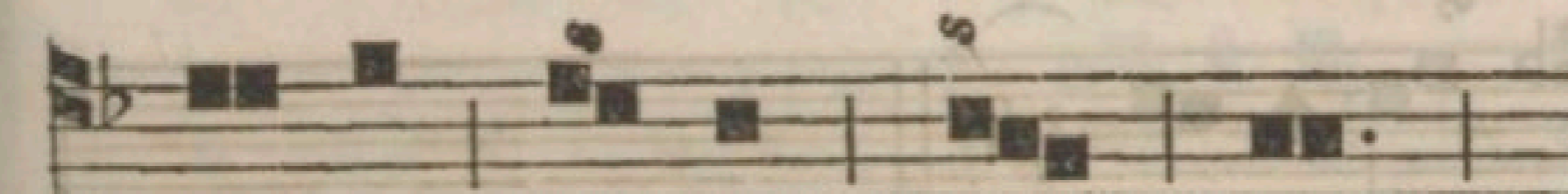
Et in u- num Do- mi- num



JE- SUM, JE- SUM CHRIS- TUM,



Et in u- num Do- mi- num



JE- SUM, JE SUM CHRIS- TUM,

Fi- li- um De- i u- ni- ge-
 ni- tum, Fi- li- um De- i u-
 ni- ge- ni- tum.

Chœur, lent.

Cre- do, cre- do, cre- do.

Seul, lent.

Et ex Pa- tre na- tum an- te om-

ni- a, an- te omni- a se- cu- la;

Chœur.

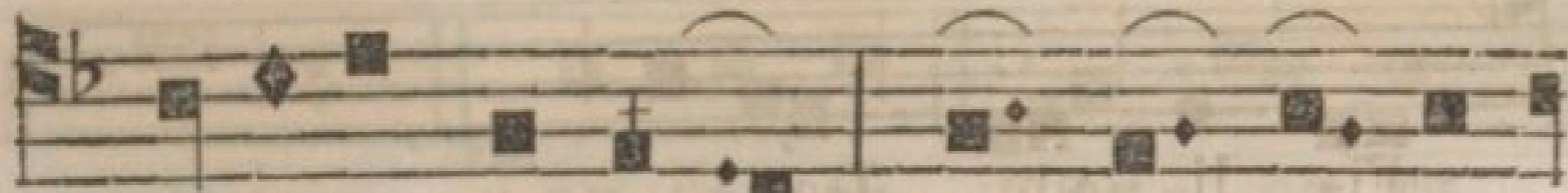
De- um de De- o, lu- men de lu- mi- ne,

De- um ve- rum de De- o ve- ro, de

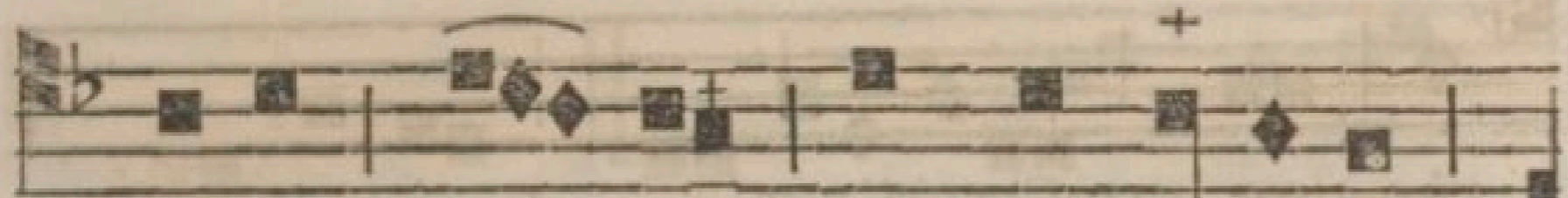
De- o ve- ro;

Seul, gracieusement.

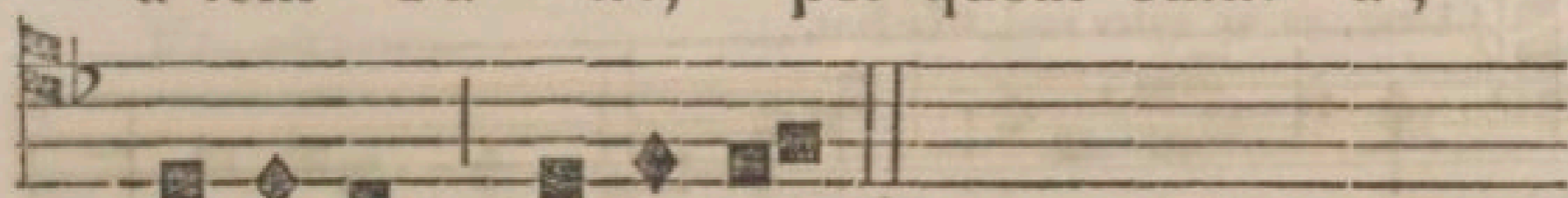
Légerement.



Ge-ni-tum, non fac-tum, con- sub-stan-ti-

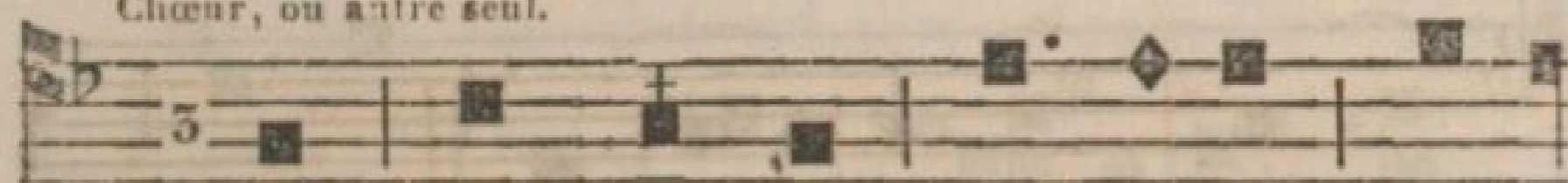


a-lem Pa- tri; per quem omni- a ,

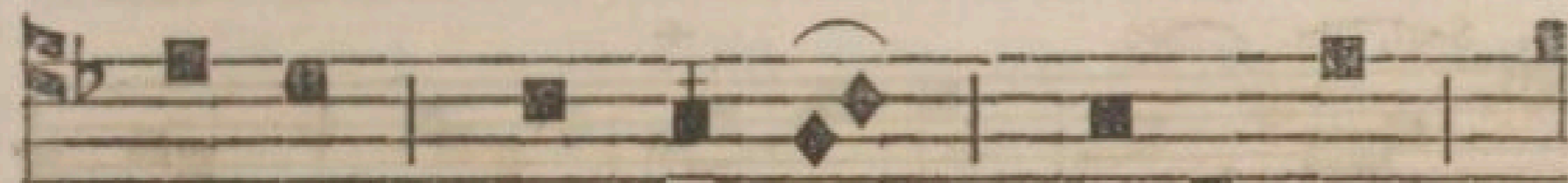


omni- a facta sunt.

Chœur, ou autre seul.

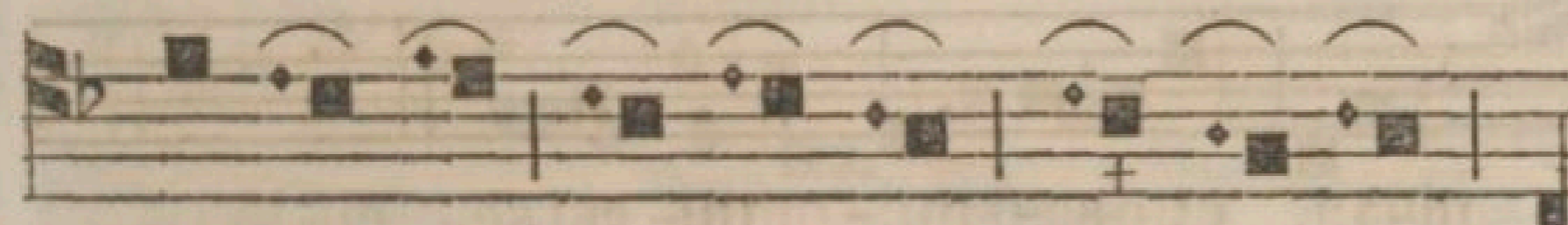


Qui prop- ter nos ho- mines, et



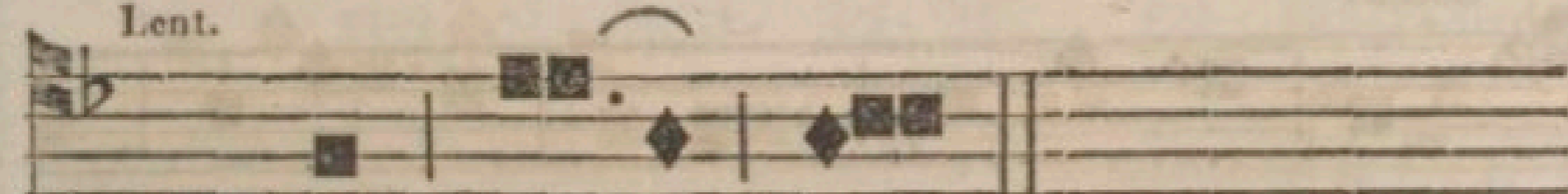
propter nos-tram sa- lu-tem des-

Gravement, et coulez légèrement.



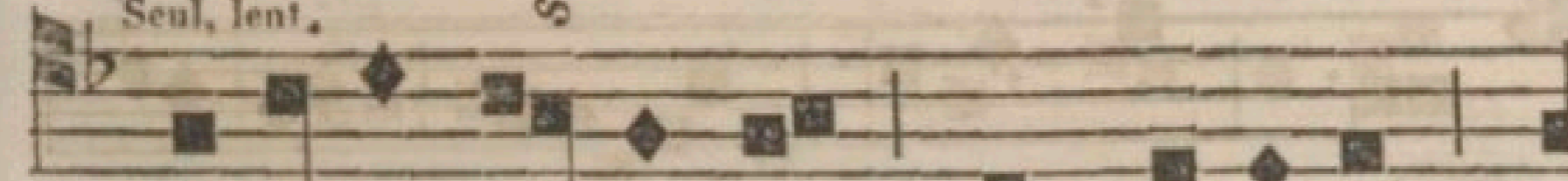
cen-

Lent.

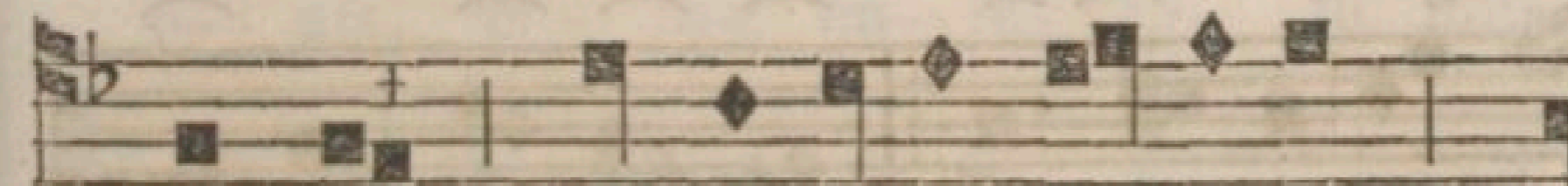


dit de cœ- lis.

Seul, lent.



Et in-car-na- tus est de Spi- ri- tu



sanc-to, ex Ma- ri- à Vir- gi- ne ,

9.

Très lent. Repos.

ET HO- MO, ET HO- MO,

HO- MO FAC- TUS EST.

Chœur, ou un autre seul, très lent.

Cru-ci- fi- xus e- ti- am pro no- bis,

sub Pon- ti- o Pi- la- to pas- sus,

pas- sus et se- pul- tus est, pas-

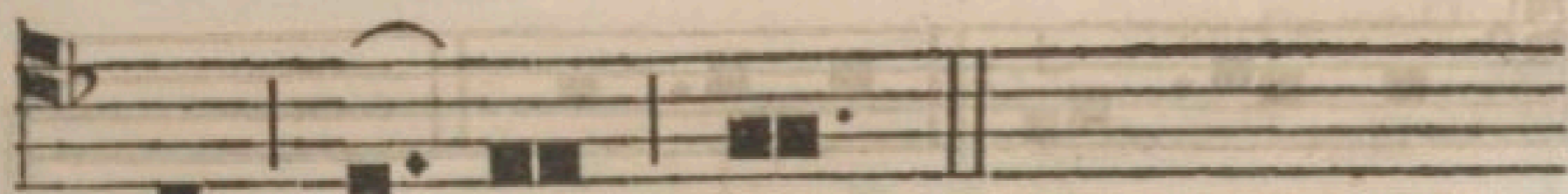
sus et se- pu- tus est.

Seul, gai.

Et re- sur- re- xit, et re- sur- re-

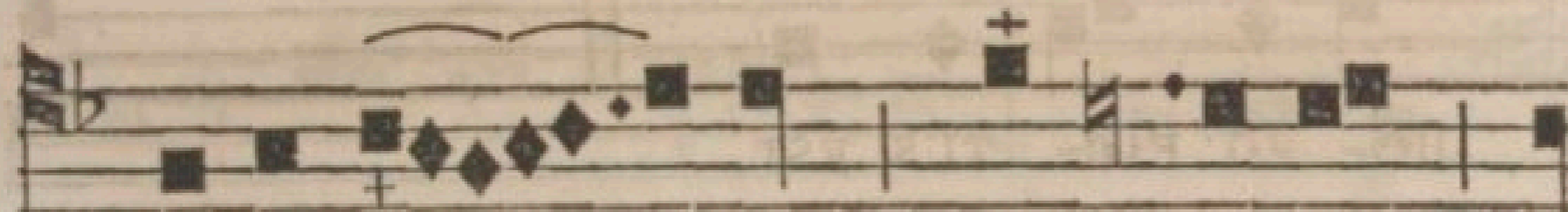
xit ter- ti- à di- e se- cun-

dum, se- cun- dum

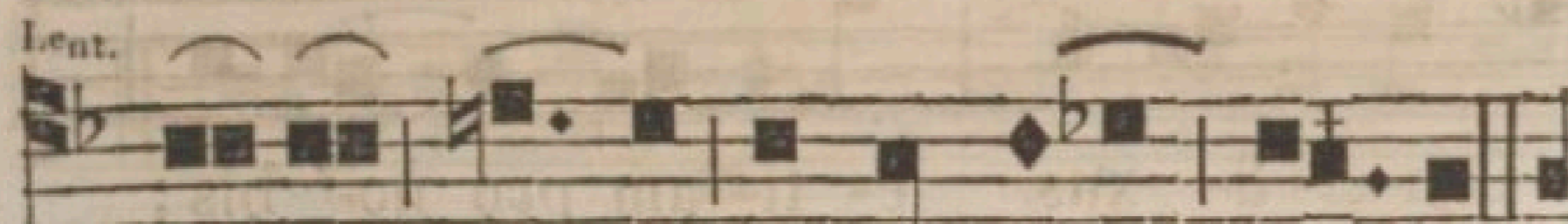


Scrip- tu- ras.

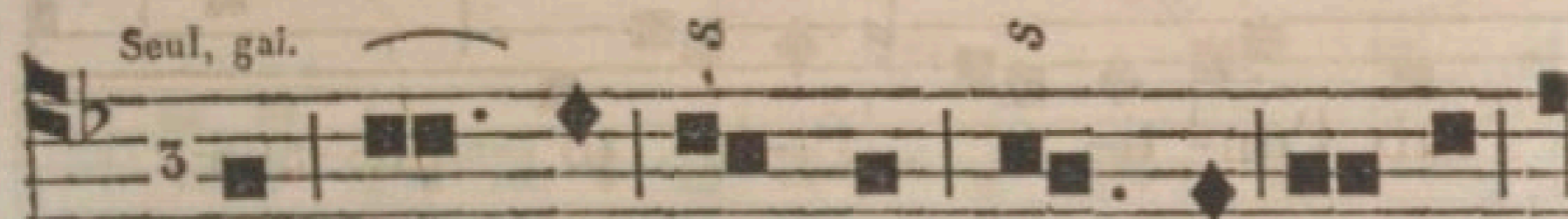
Chœur, animé.



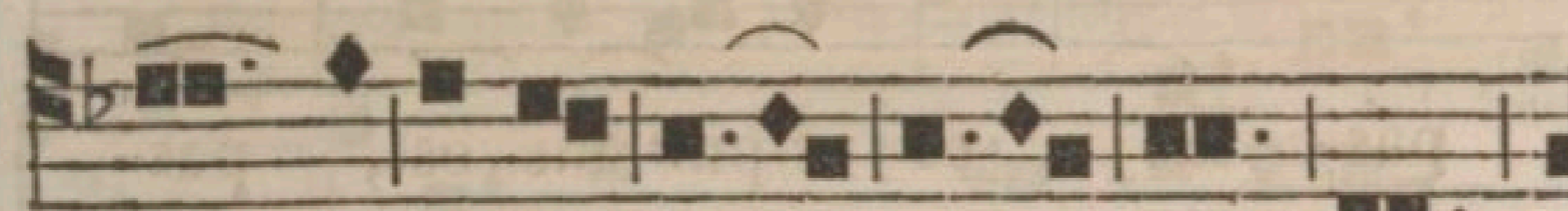
Et ascen- dit in cœ-lum,



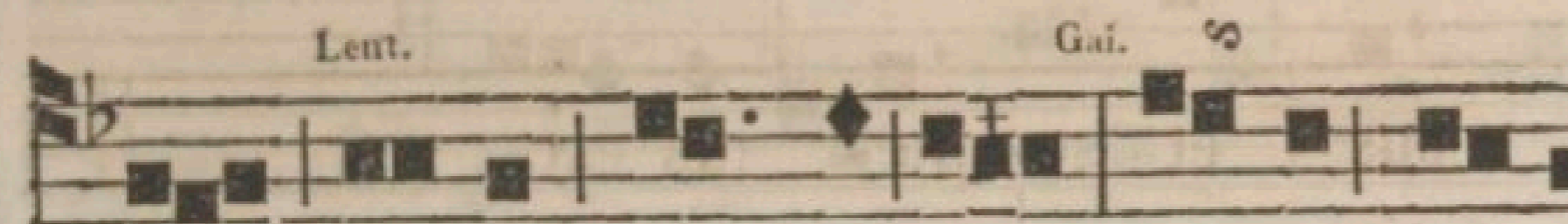
se- det, se- det ad dex-te-ram Pa- tris.



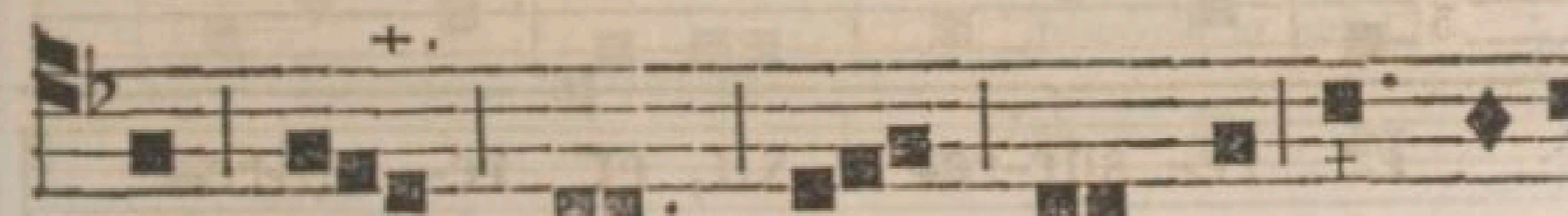
Et i te-rum ven- tu- rus est cum



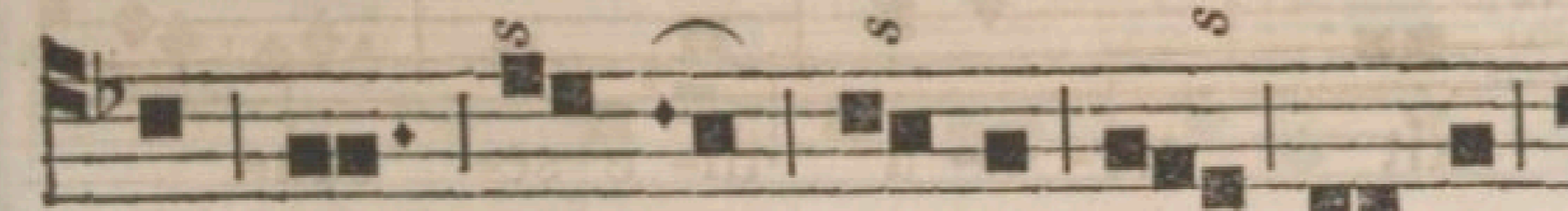
glo- ri- à ju- di-ca- re



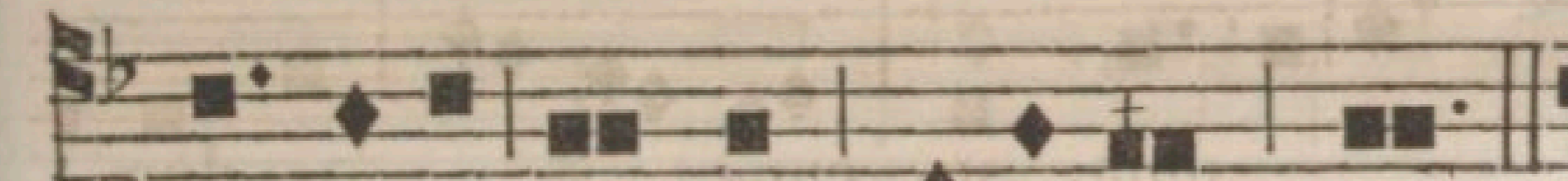
vi- vos et mor- tu- os; cu- jus, cu-



jus reg- ni non, non, non e- rit

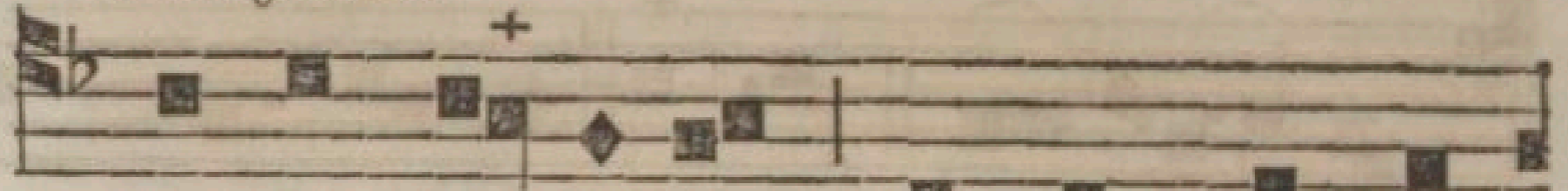


fi- nis, cu- jus, cu- jus reg- ni non

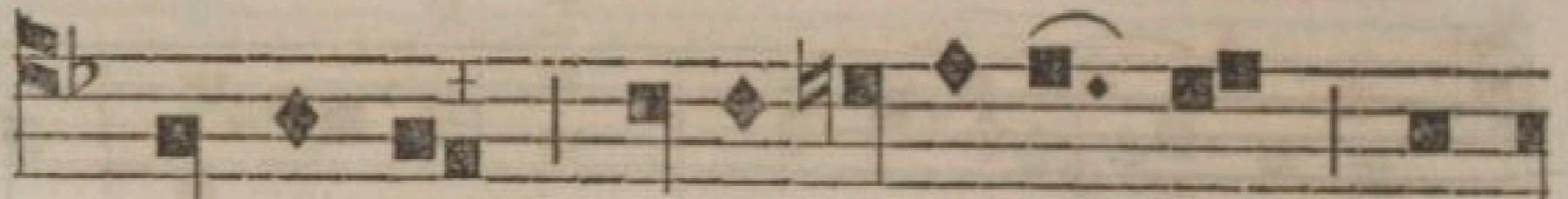


e- rit fi- nis, non e- rit fi- nis.

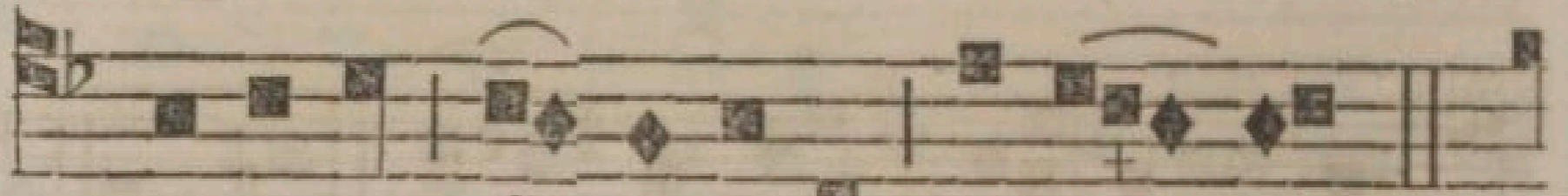
Chœur gravement



Et in Spi-ri-tum sanc-tum, sanc-tum

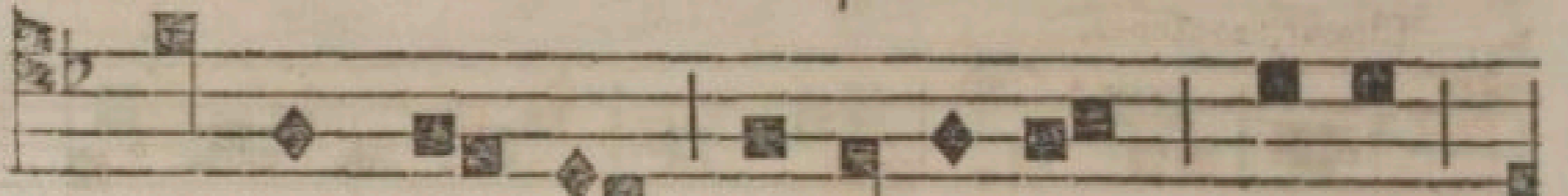


Do-mi-num, et vi-vi-li-can-tem, qui

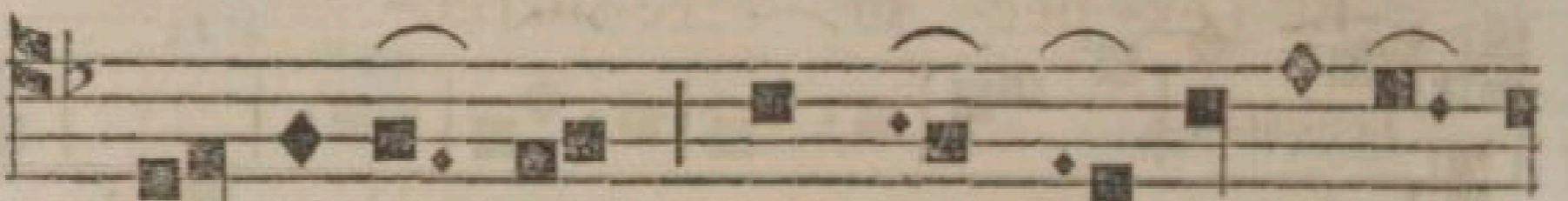


ex Patre Fi-li-o-que pro-ce-dit;

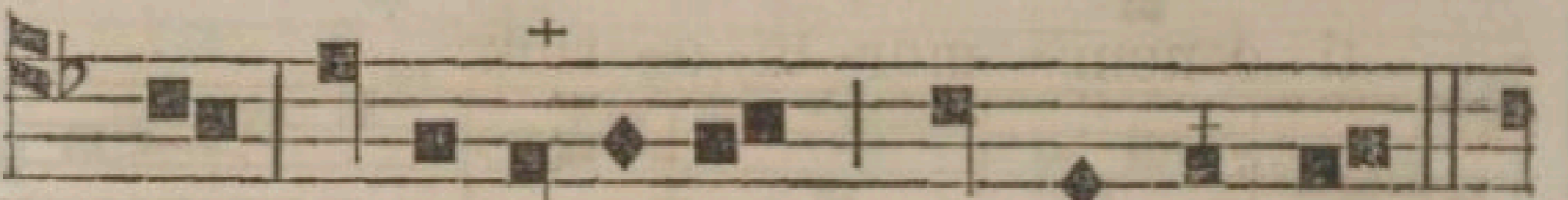
Seal.



Qui cum Pa-tre et Fi-li-o simul

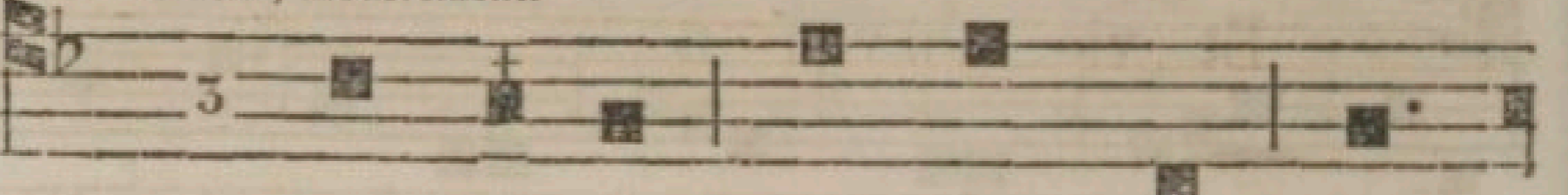


a-do-ra-tur et con-glo-ri-fi-ca-

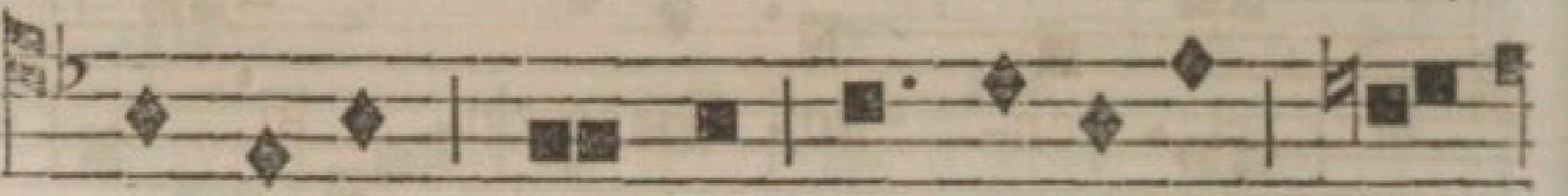


tur; qui lo-cu-tus est per Prophe-tas.

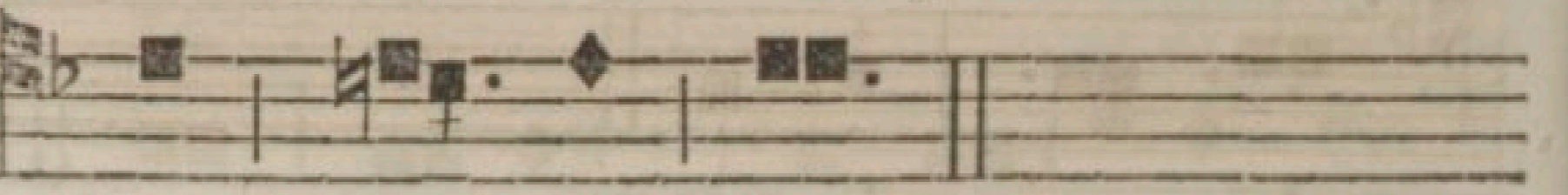
Chœur, modérément.



Et u-nam, sanc-tam, sanc-tam,

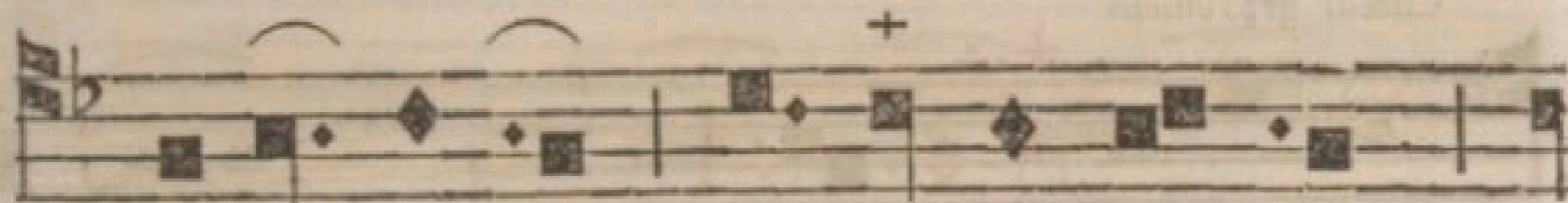


ca-tho-li-cam, et a-pos-to-li-cam

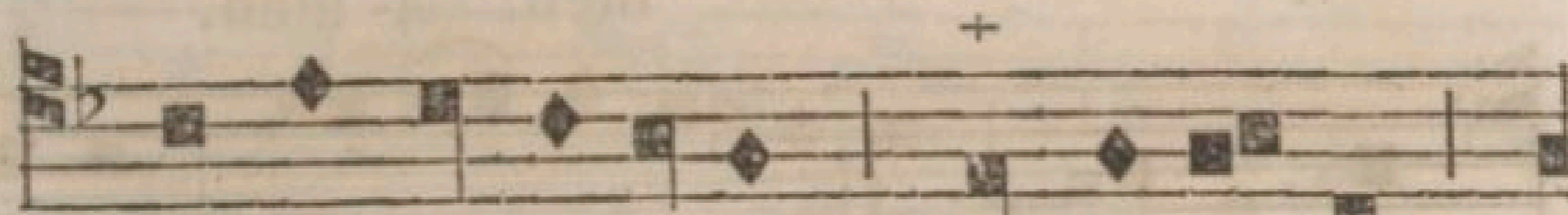


Ec-cle-si-am.

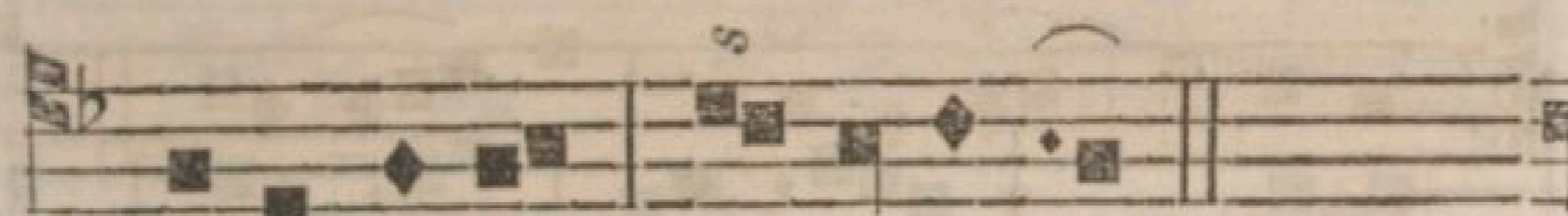
Seul, très lentement.



Con-fi- te- or u- num bap-tis- ma



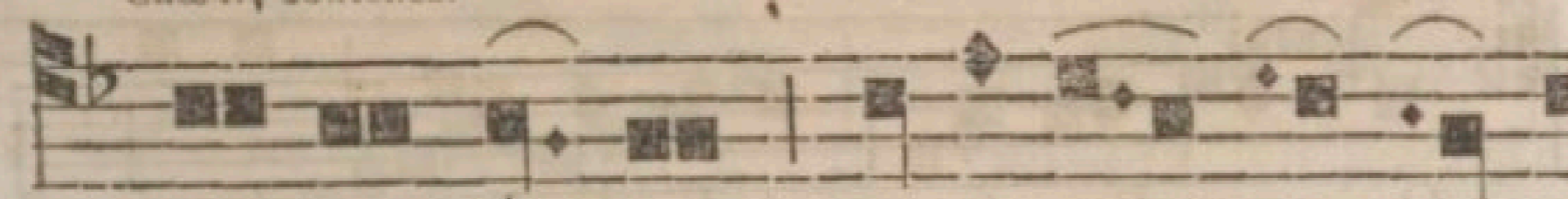
in re- mis- si- o- nem pec- ca- to- rum.



Con-fi- te- or, con- fi- te- or.

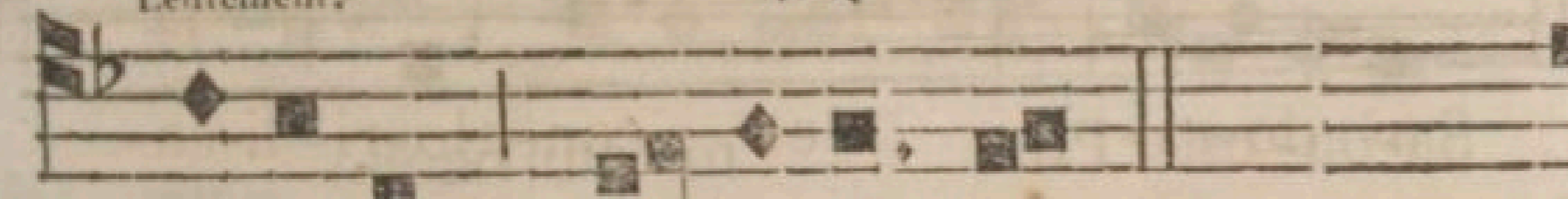
Chœur, soutenez.

Gai.



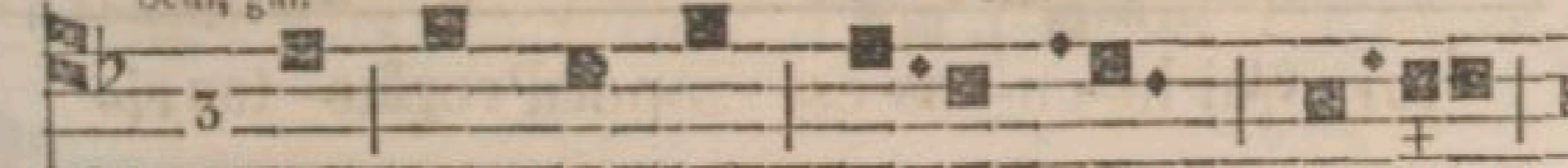
Et ex- pec- to re- surrec-

Lentement.

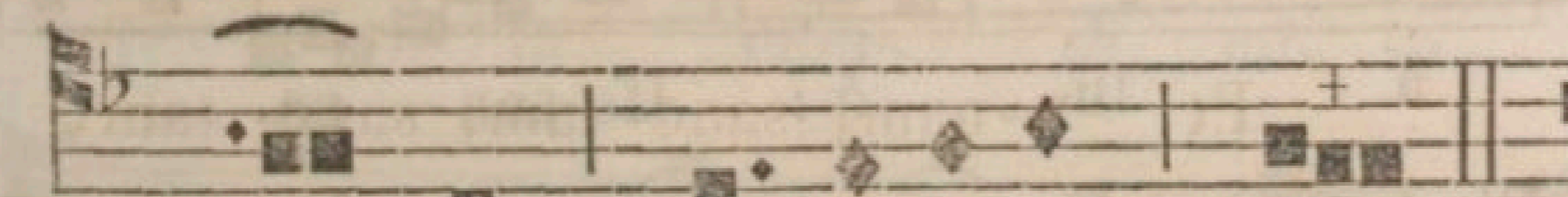


ti- o- nem mor- tu- o- rum.

Seul, gai.

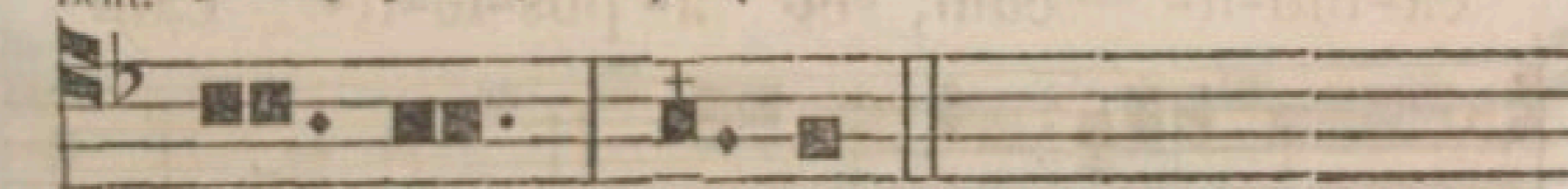


Et vi- ta ven- tu-



ri, ven- tu- ri se- cu- li.

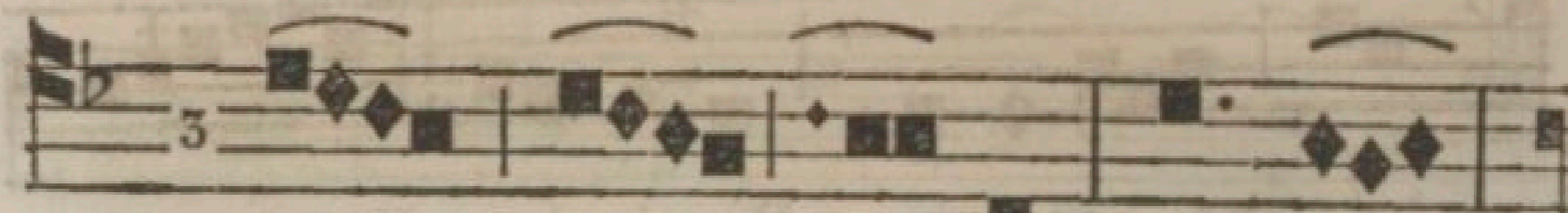
Lent.



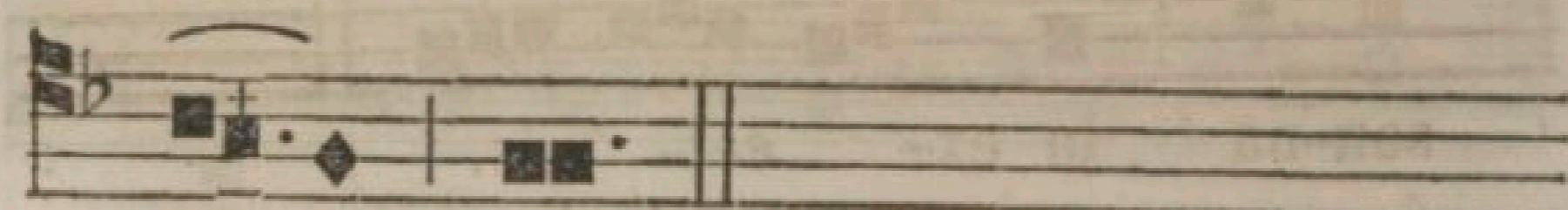
A- men. A- men.

Chœur, gai.

Lent.

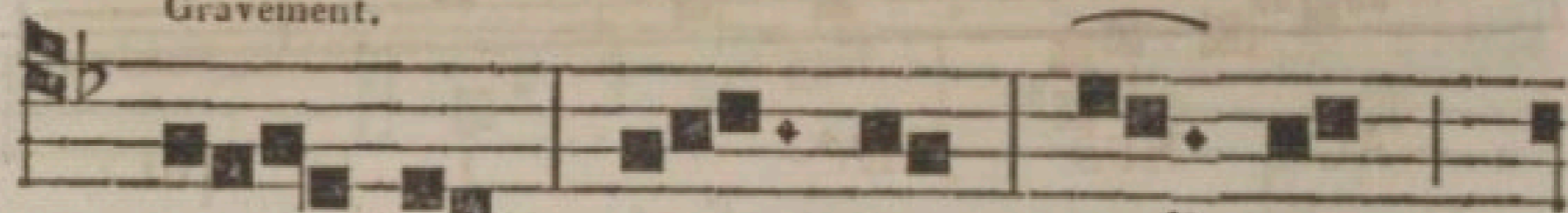


A-^s men. A-^s men.

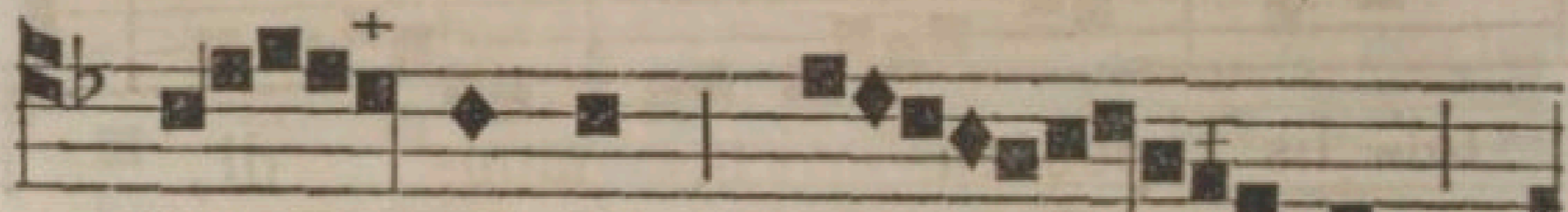


A- men.

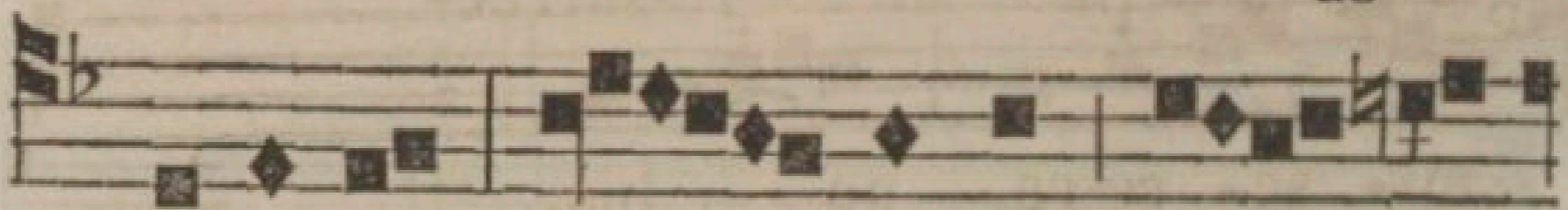
Gravement.



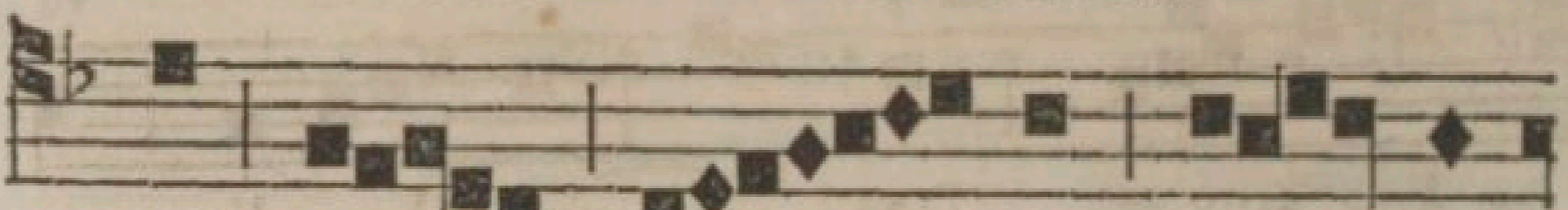
SANC- tus, Sanc- tus, Sanc- tus



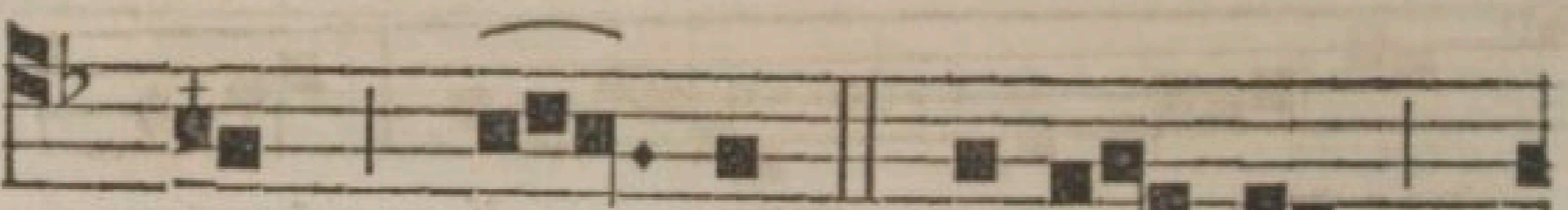
Do- mi-nus De- us



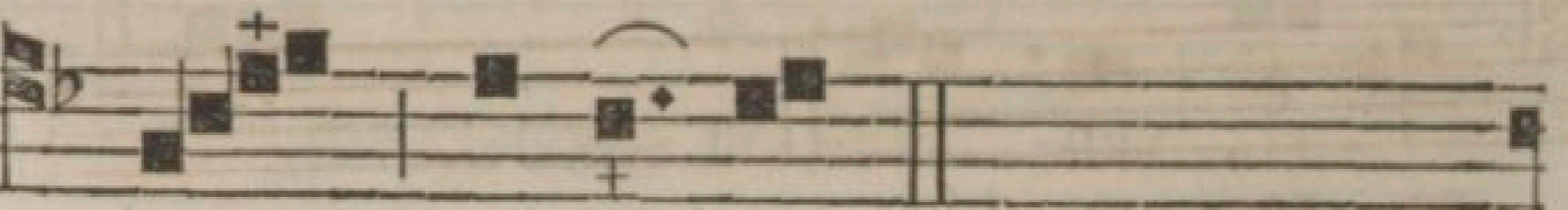
Sa-ba- oth. Ple- ni sunt cœ-



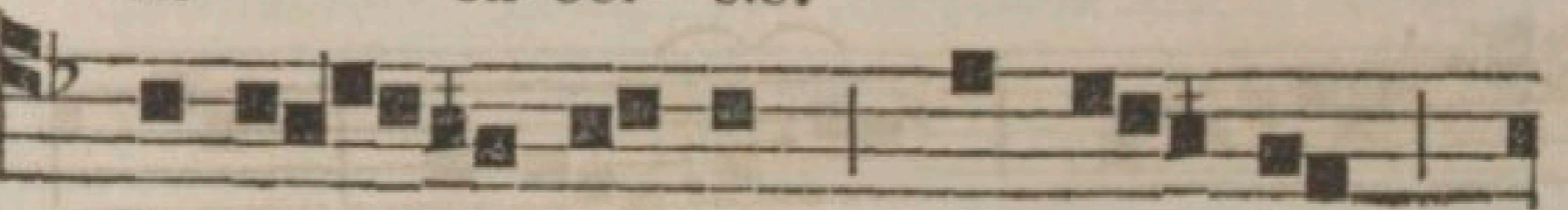
li et ter- ra glo- ri-



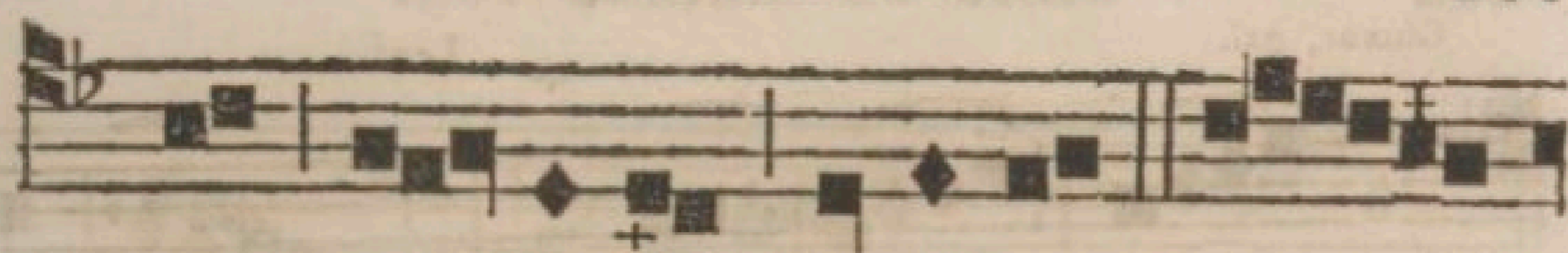
â tu- â : Ho-san- na



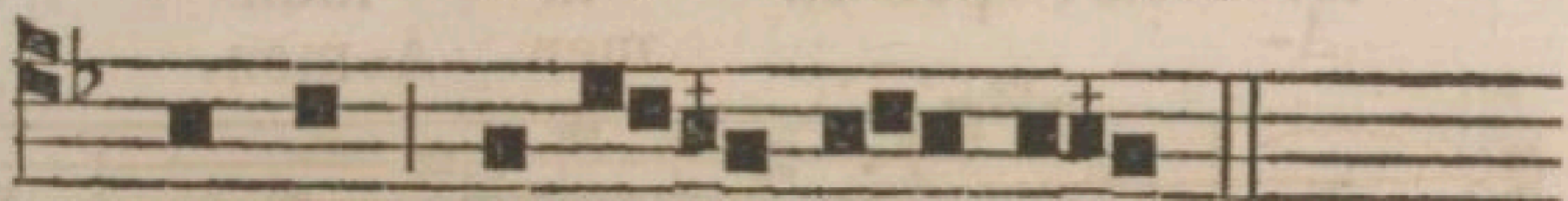
in ex-cel- sis.



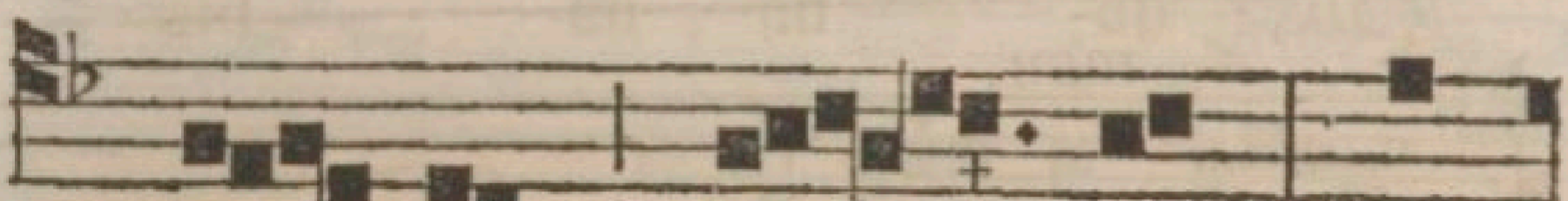
Bene- dic- tus qui ve- nit



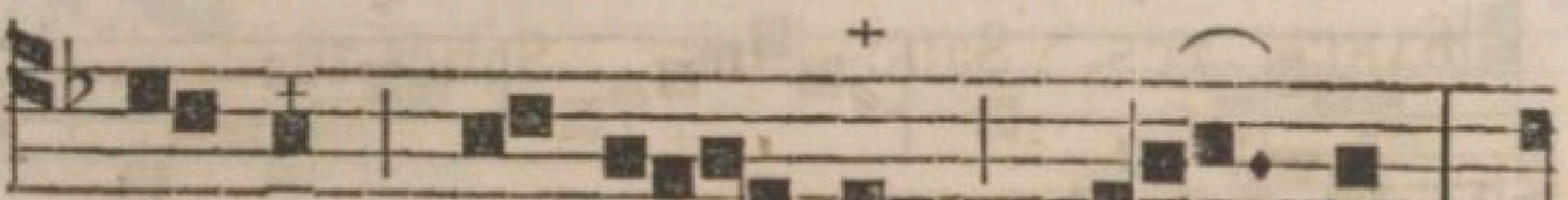
in no- mi-ne Domi-ni : Ho-



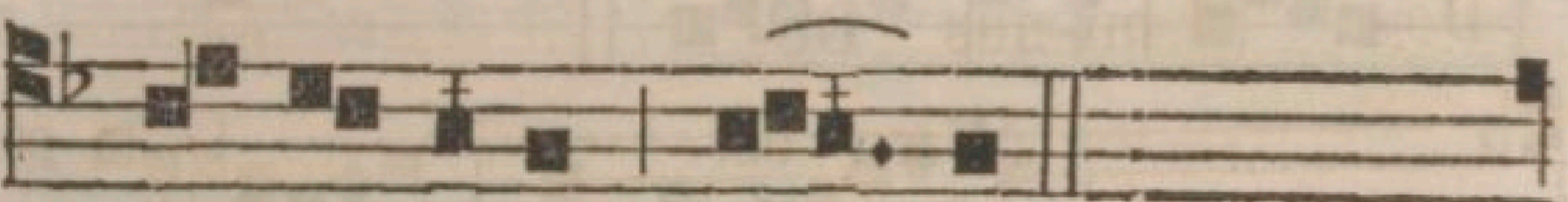
san-na in ex- cel- sis.



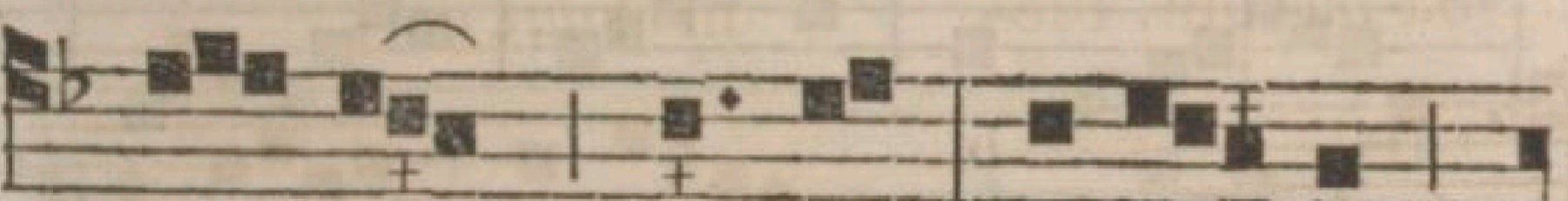
AG- nus De- i, qui



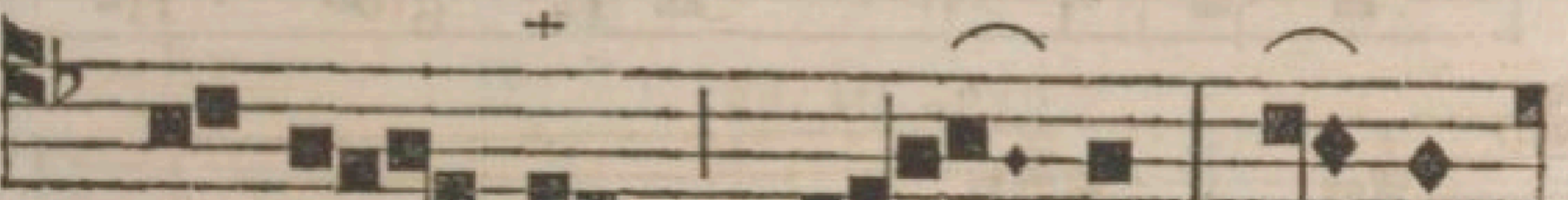
tol- lis pec- ca- ta mun- di,



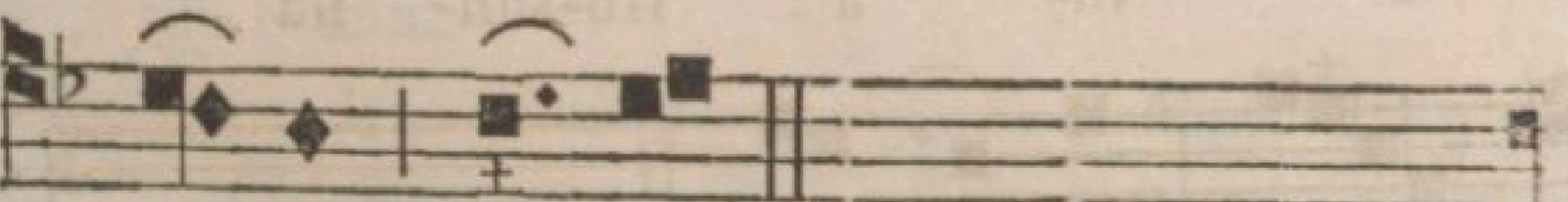
mi- se- re-re no- bis.



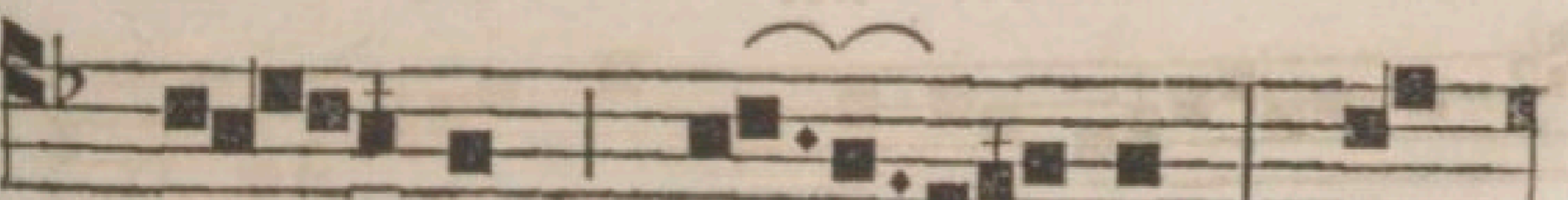
Ag- nus De- i, qui tol- lis



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



re- re no- bis.



Ag- nus De- i, qui

9.

+

tol- lis pec-ca- ta mun-

di, do- na no- bis

pa- cem.

+

I- te,

Missa est.

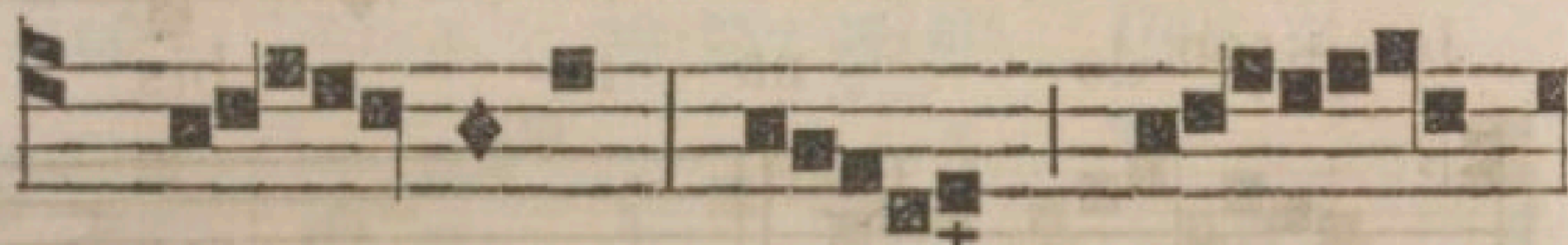
+

De- o

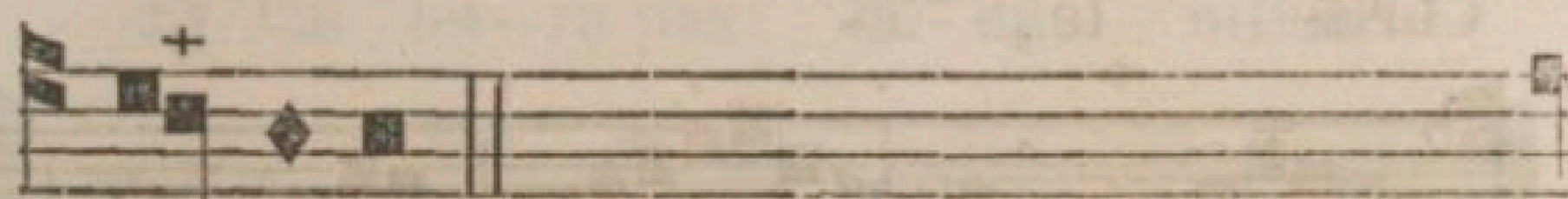
gra- ti- as.

MESSE

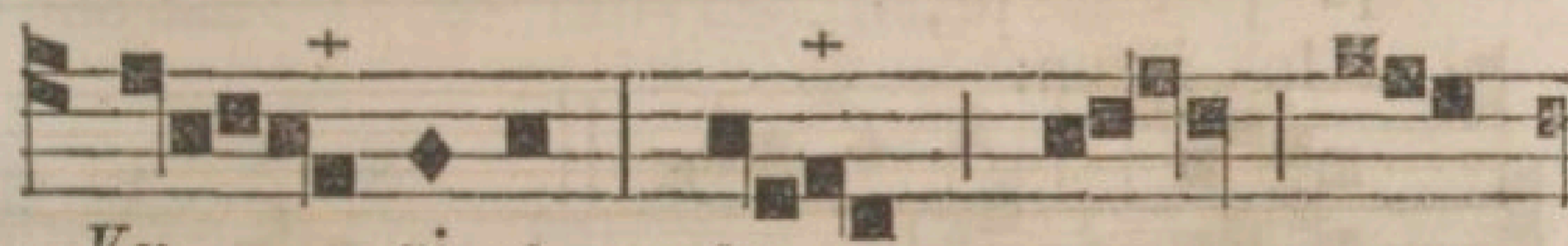
DU HUITIÈME TON.



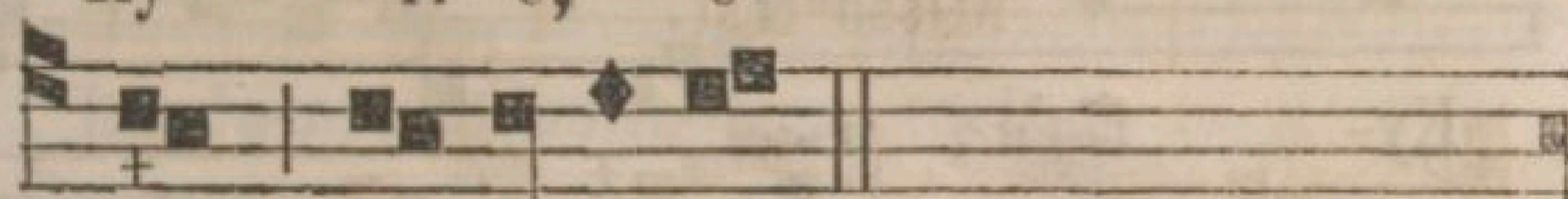
Ky- RI- E, e-



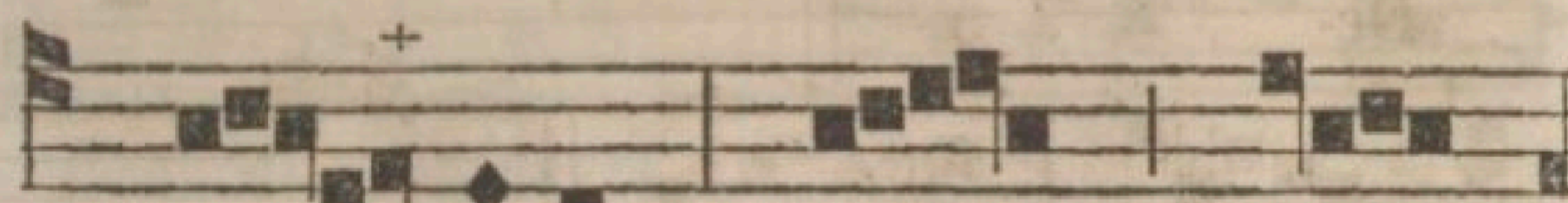
le- i- son.



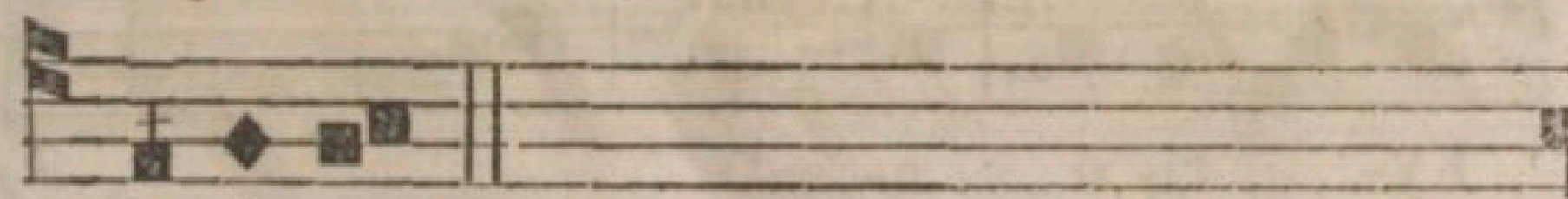
Ky- ri- e, e-



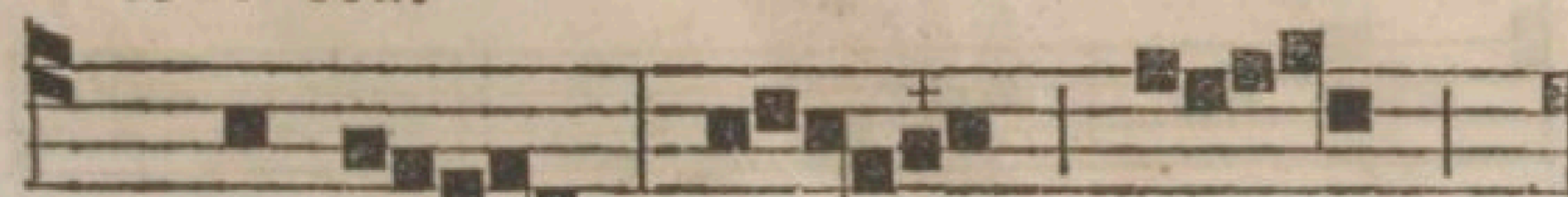
le- i- son.



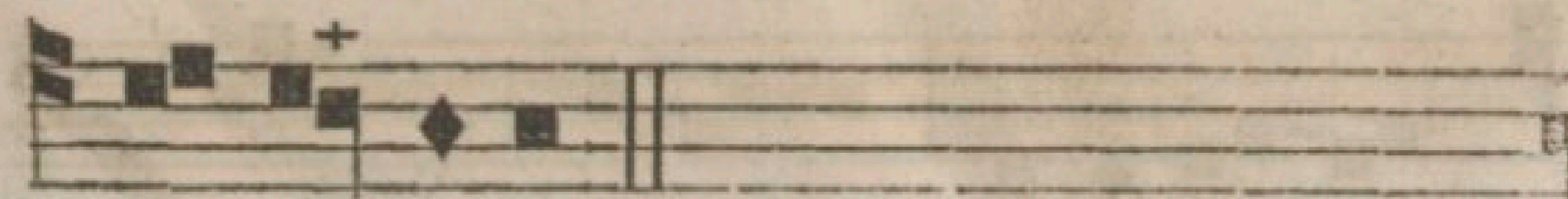
Ky- ri- e, e-



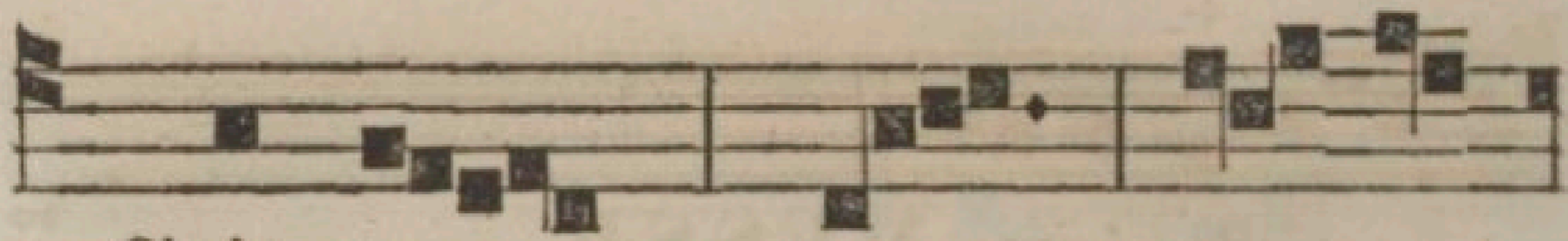
le- i- son.



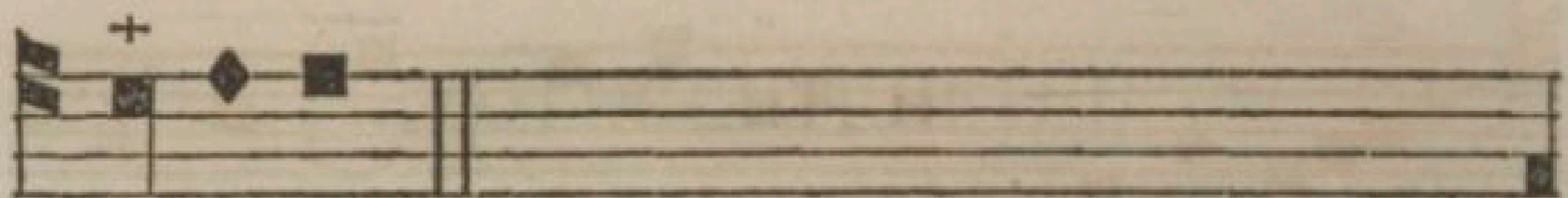
Chris- te, e-



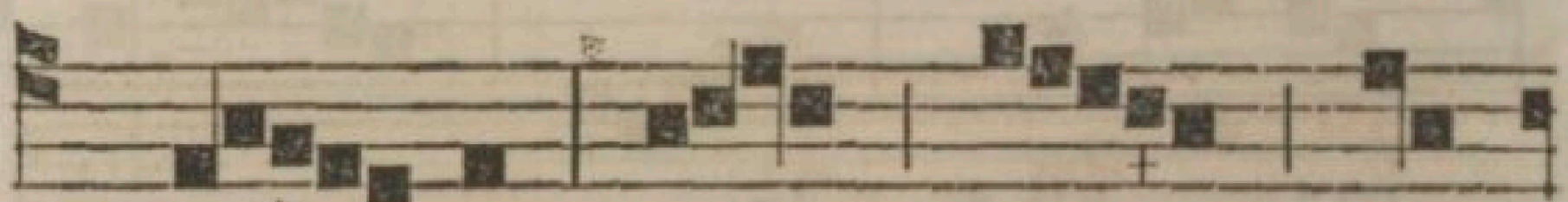
le- i- son.



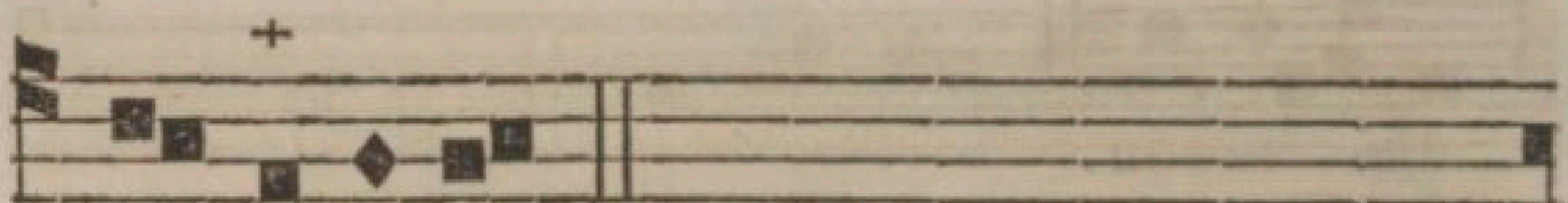
Chris- te, e-



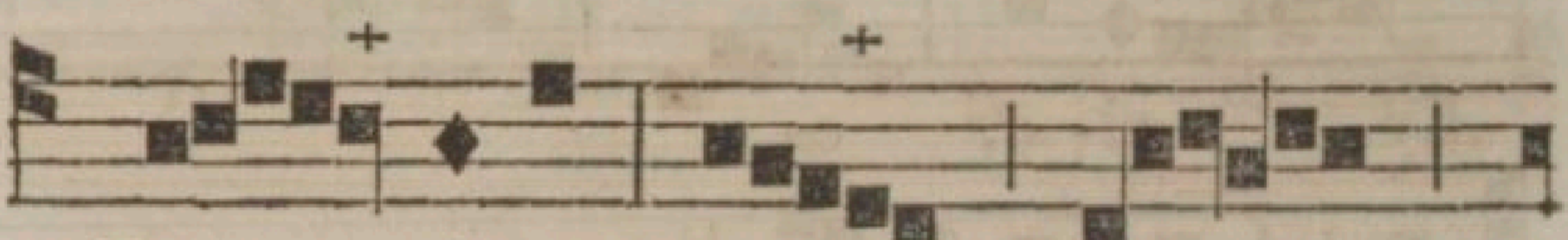
le- i- son.



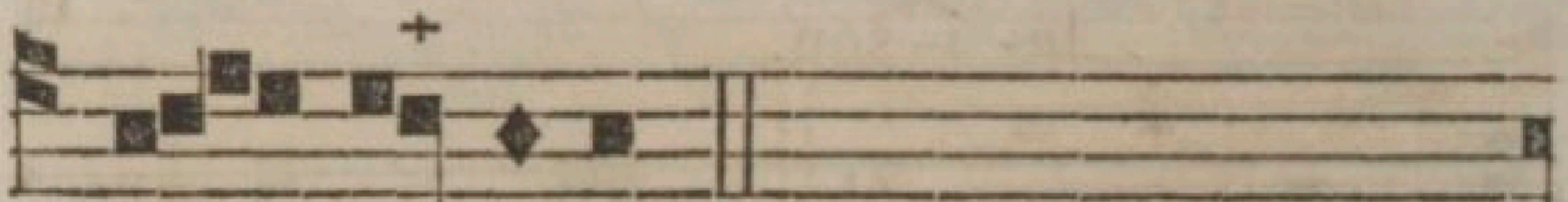
Chris- te, e-



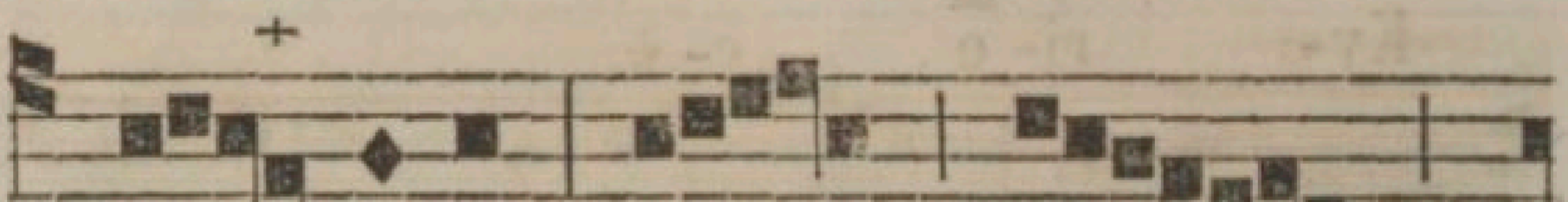
le- i- son.



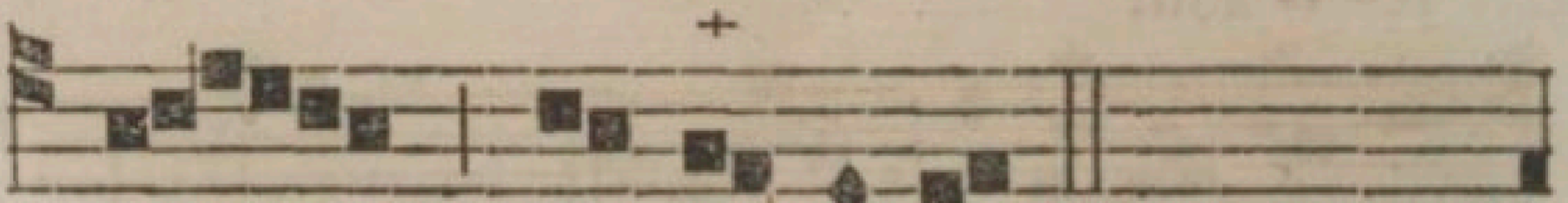
Ky- ri- e, e-



le- i- son.



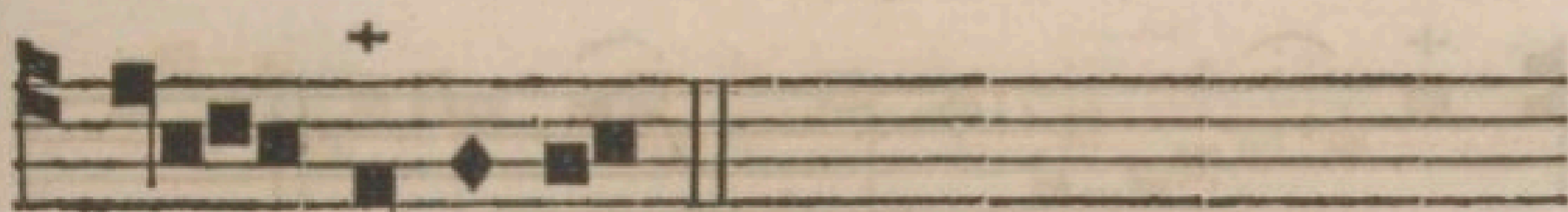
Ky- ri- e, e-



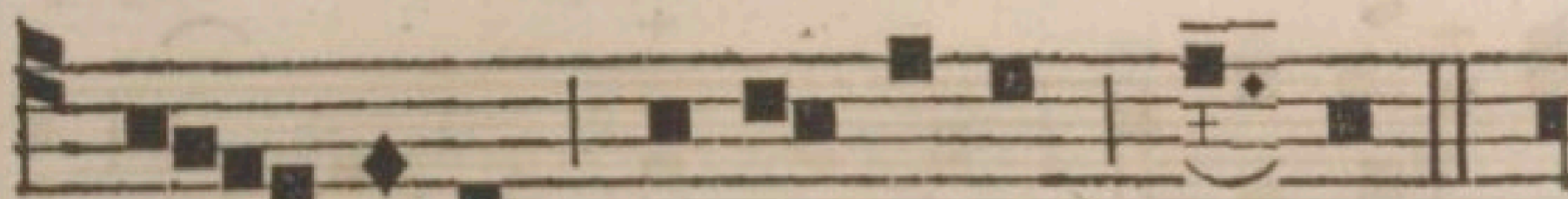
le- i- son.



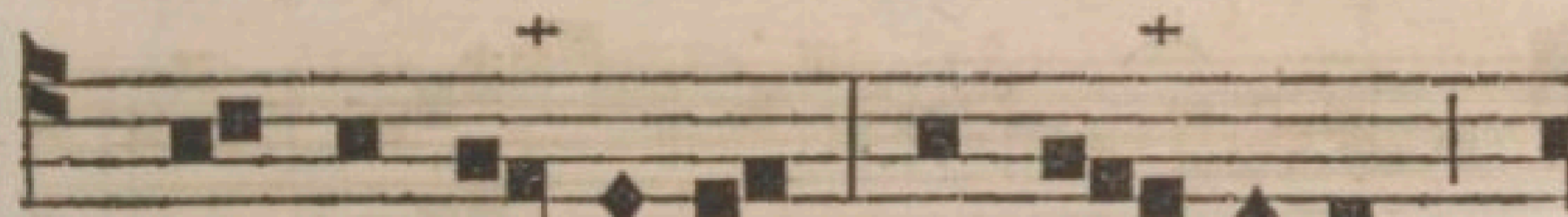
Ky- ri- e, e-



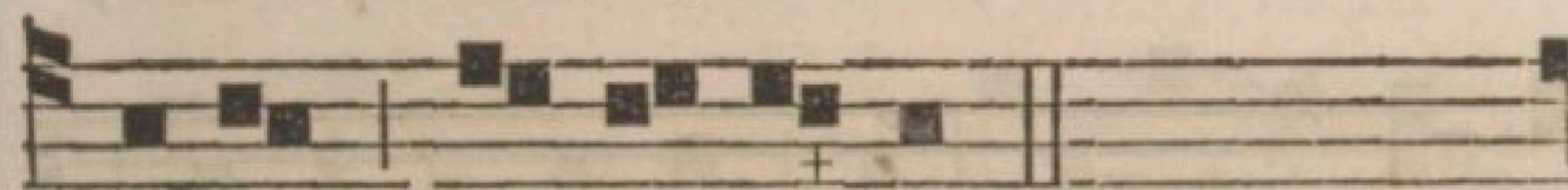
le- i- son.



GLO- RI- A in ex- cel- sis De- o ;

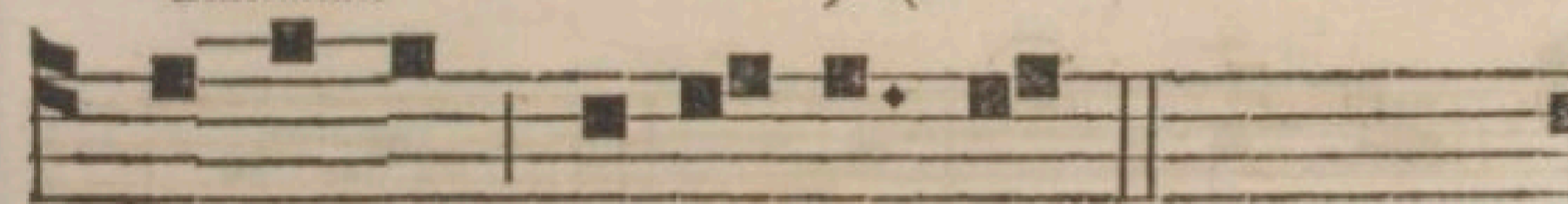


Et in ter- ra pax ho- mi- nibus



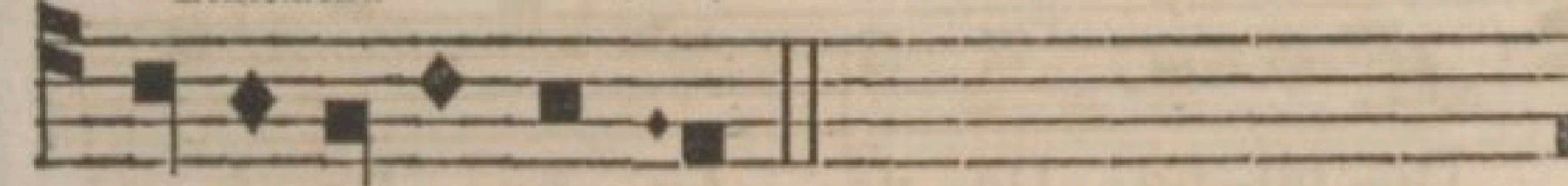
bo- nœ vo- lun- ta- tis.

Lentement.



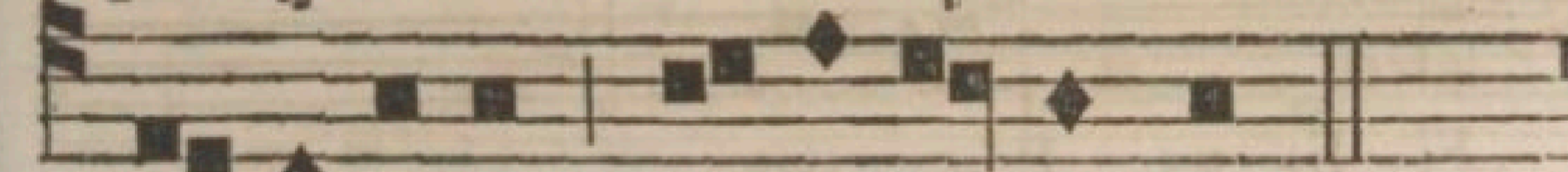
Lauda- mus , lauda- mus te.

Lentement.

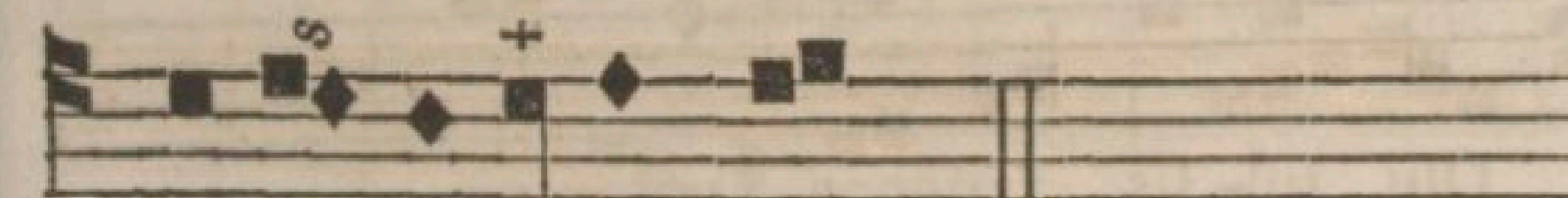


Be- ne- di- ci- mus te.

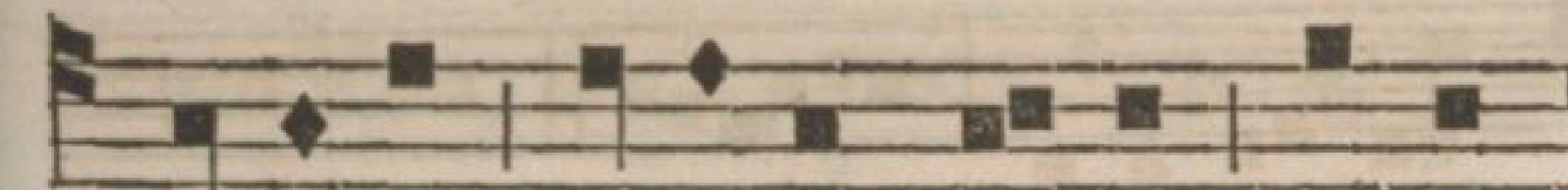
Lent.



A- do- ramus , a- do- ra- mus te.



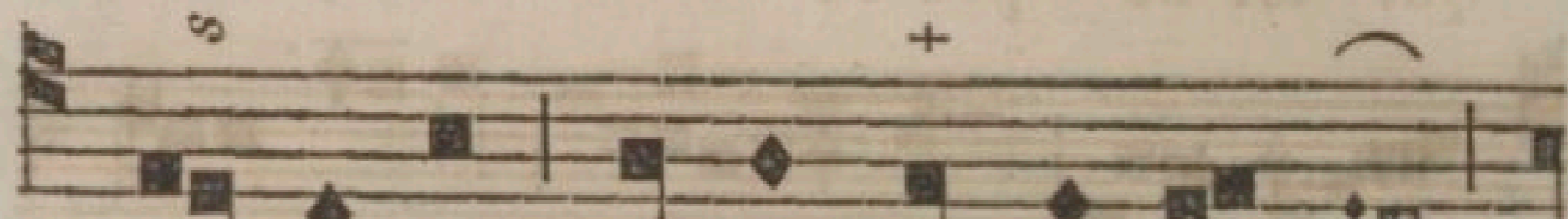
Glo- ri- fi- camus te.



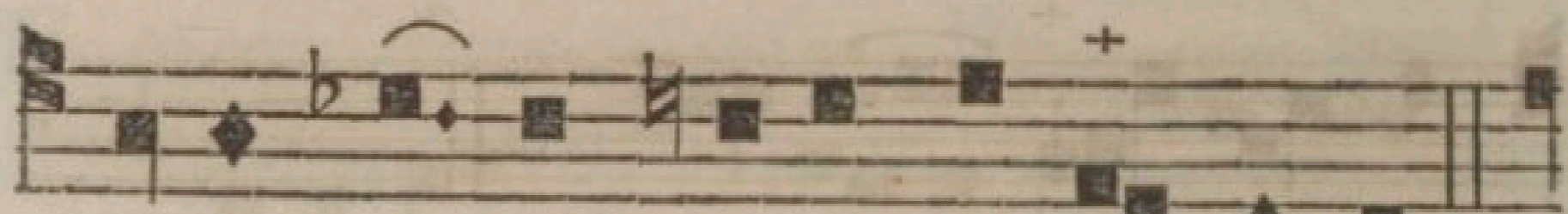
Gra- ti- as a- gi- mus ti- bi prop- ter



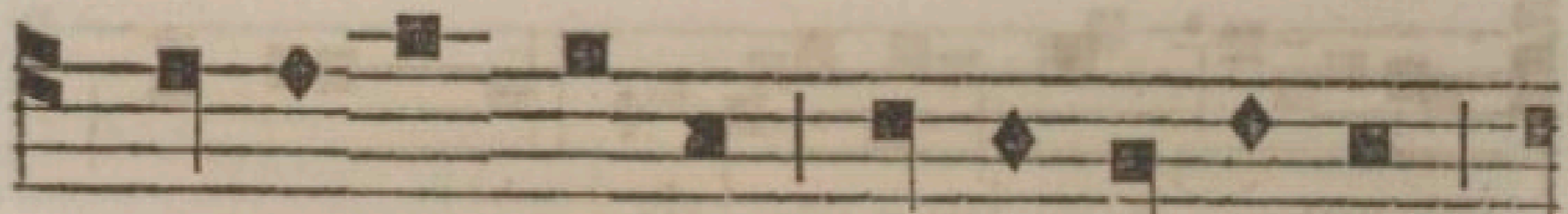
magnam glo-ri-am tu-am.



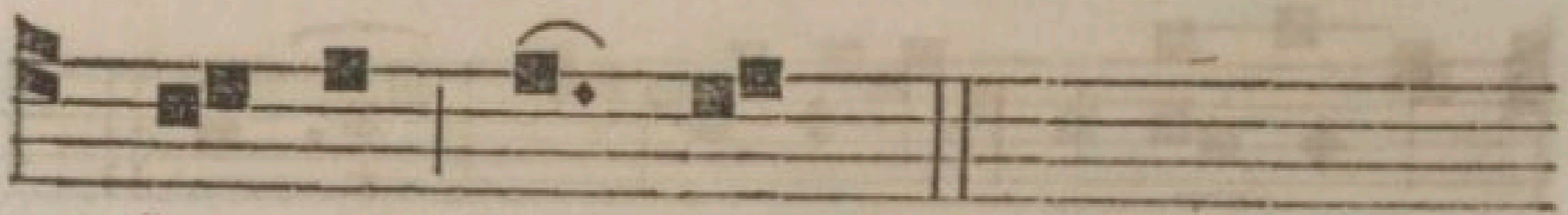
Do-mi-ne, De-us, Rex cœles-tis,



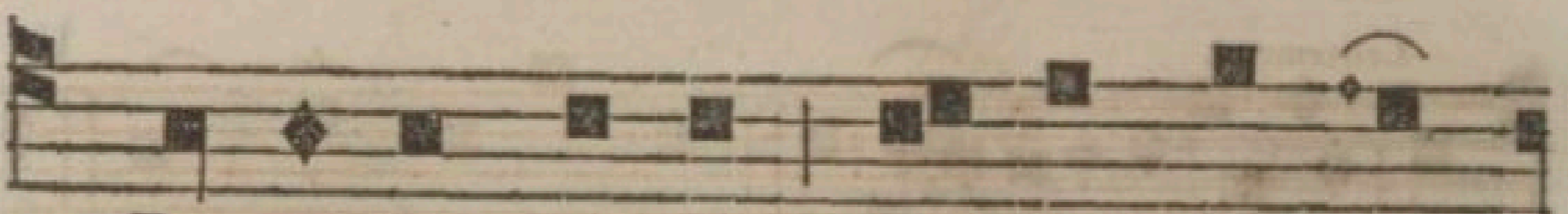
De-us Pa-ter, Pa-ter om-ni-po-tens,



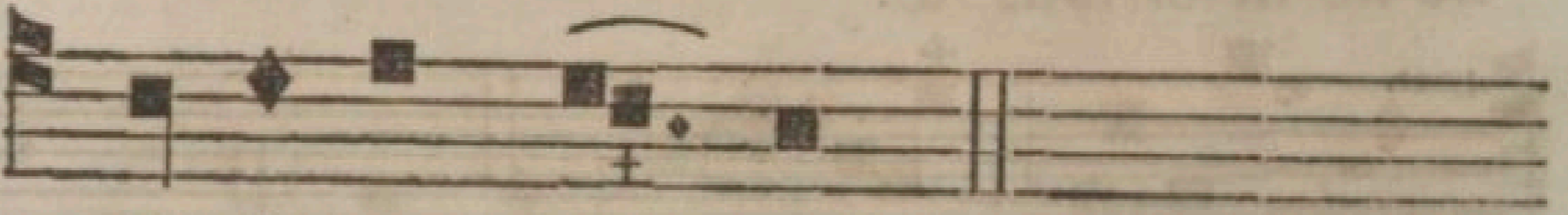
Do-mi-ne, Fi-li u-ni-ge-ni-te,



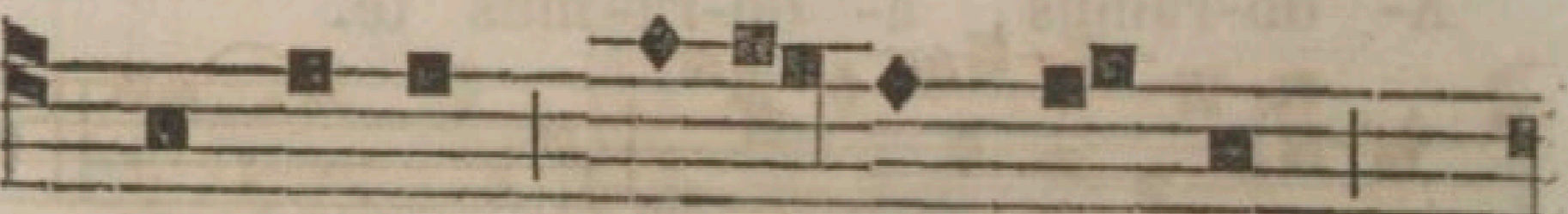
JE-SU CHRIS-TE.



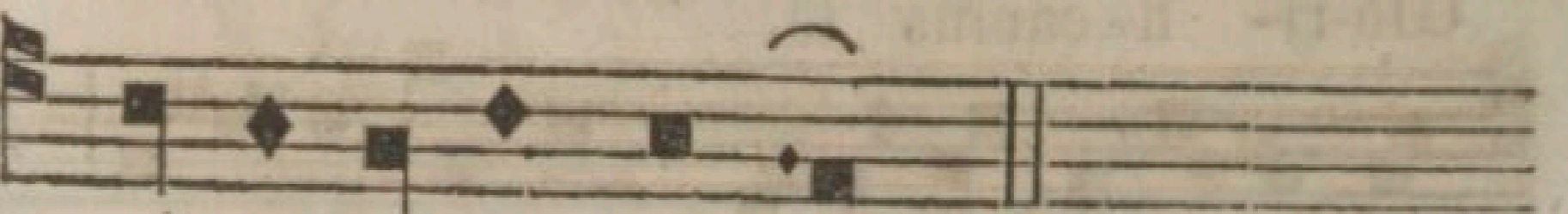
Do-mi-ne De-us, Ag-nus De-i,



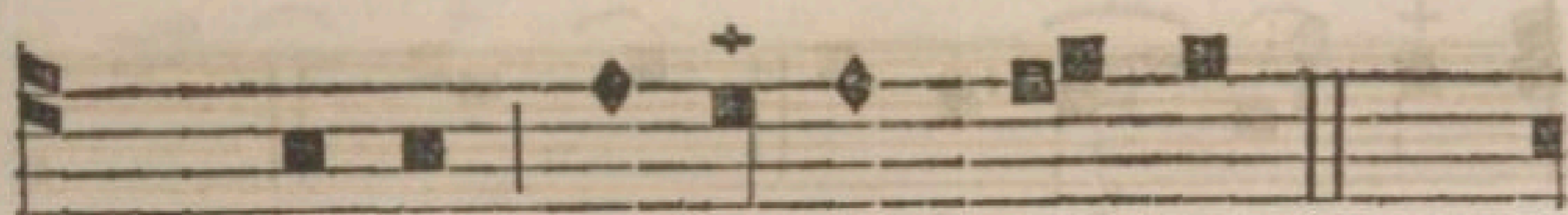
Fi-li-us Pa-tris.



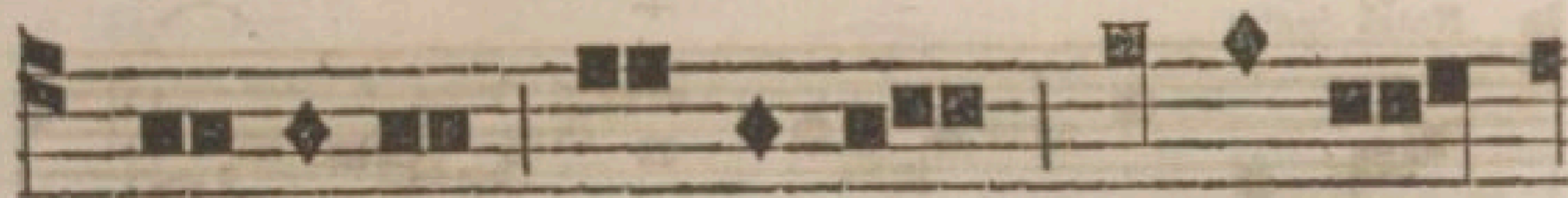
Qui tol-lis pec-ca-ta mun-di,



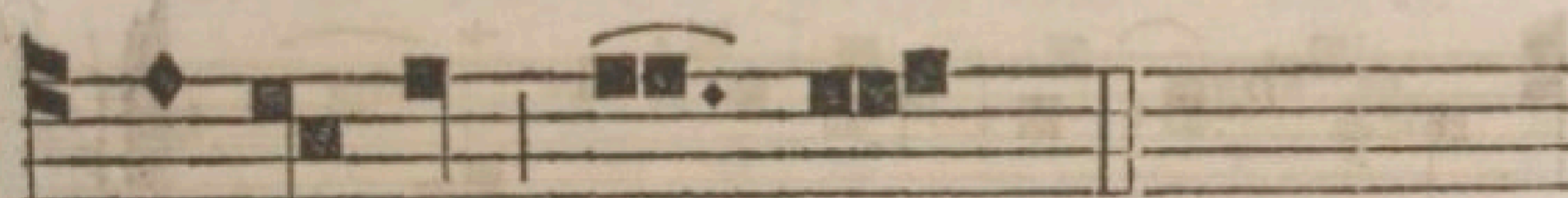
mi-se-re-re no-bis.



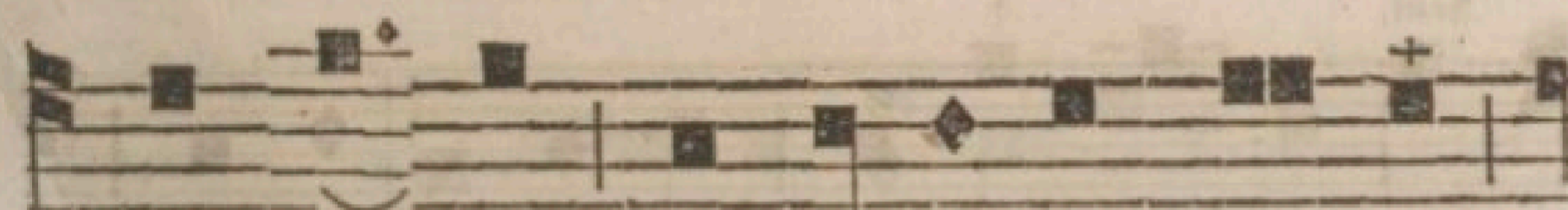
Qui tol-lis pec-ca-ta mun-di,



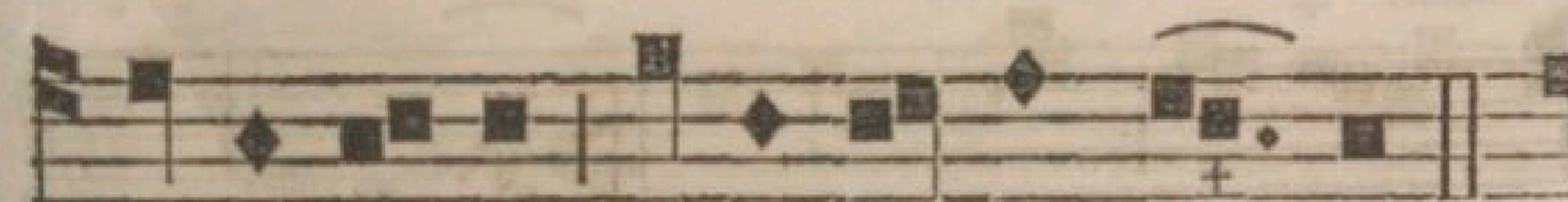
sus-ci-pe, sus-ci-pe de-pre-ca-



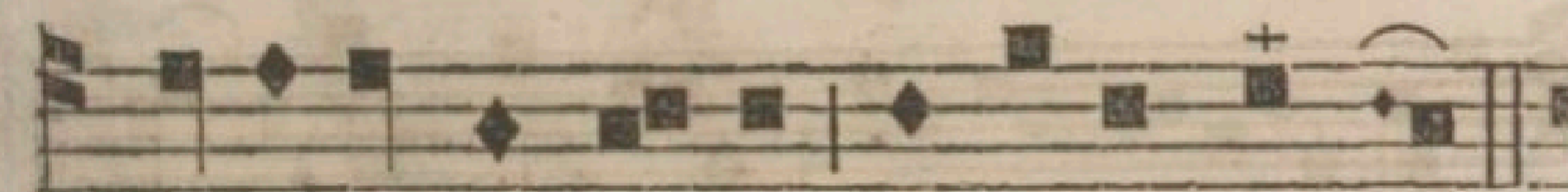
ti-o-nem nos-tram.



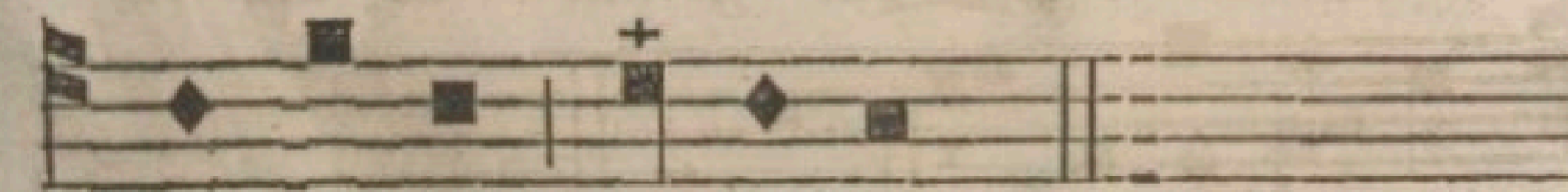
Qui se-des ad dex-te-ram Pa-tris,



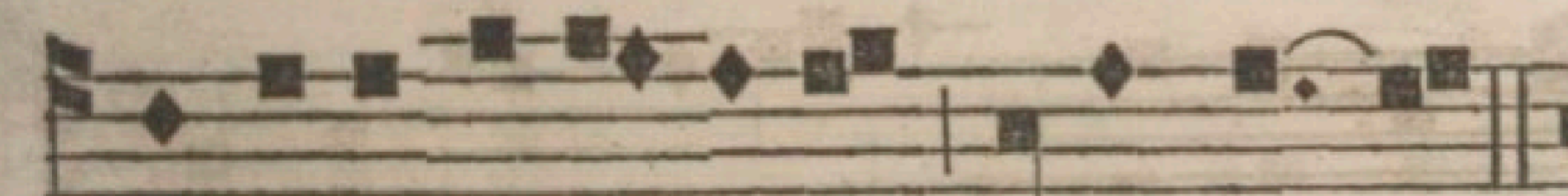
mi-se-re-re, mi-se-re-re no-bis.



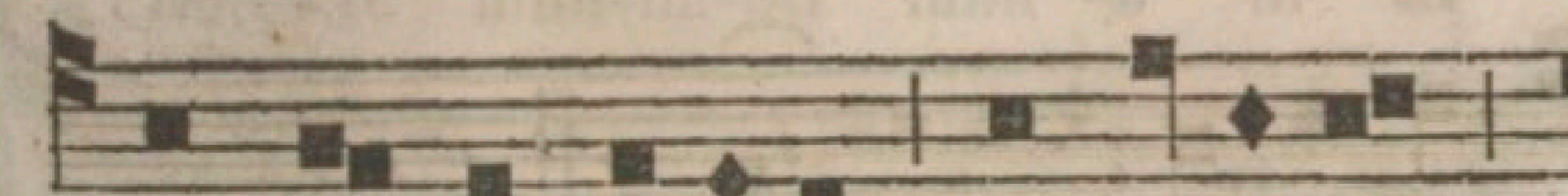
Quo-ni-am tu so-lus, tu so-lus sanctus.



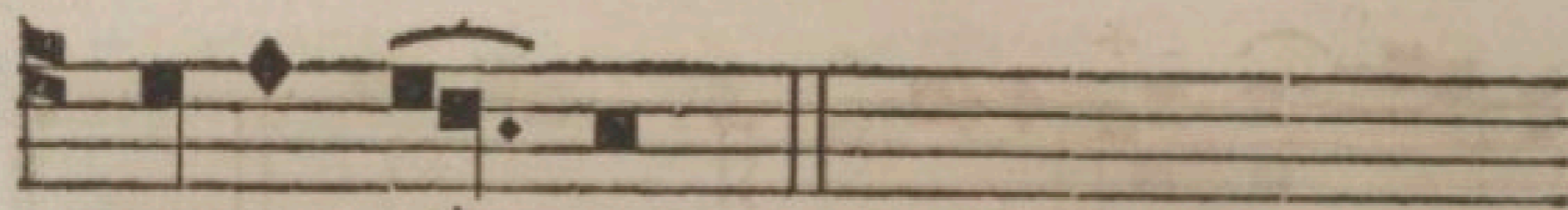
Tu so-lus Do-mi-nus.



Tu so-lus al-tis-simus, JE-SU CHRIS-TE.

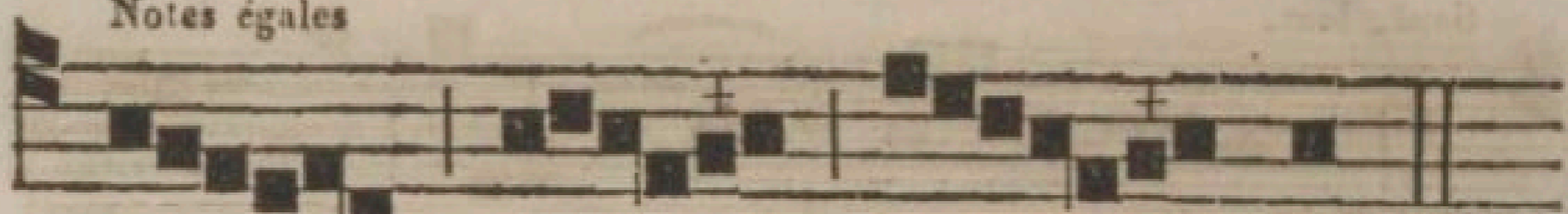


Cum sanc-to Spi-ri-tu, in glo-ri-a

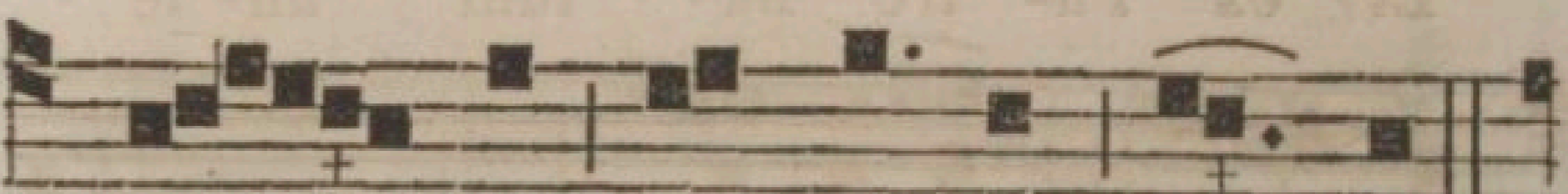


De- i Pa- tris.

Notes égales

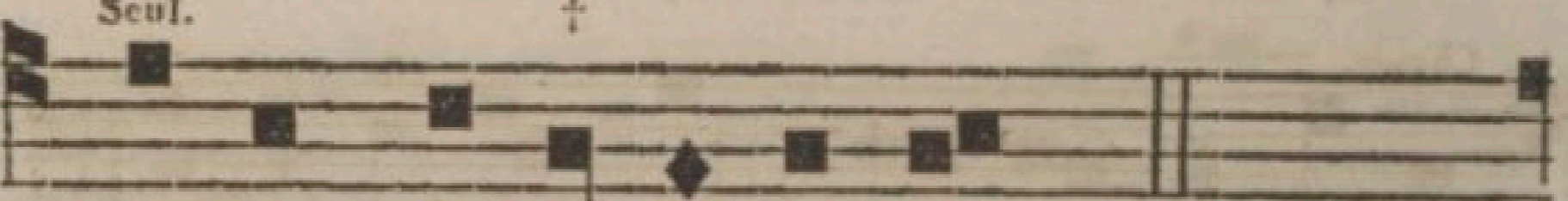


A- men.



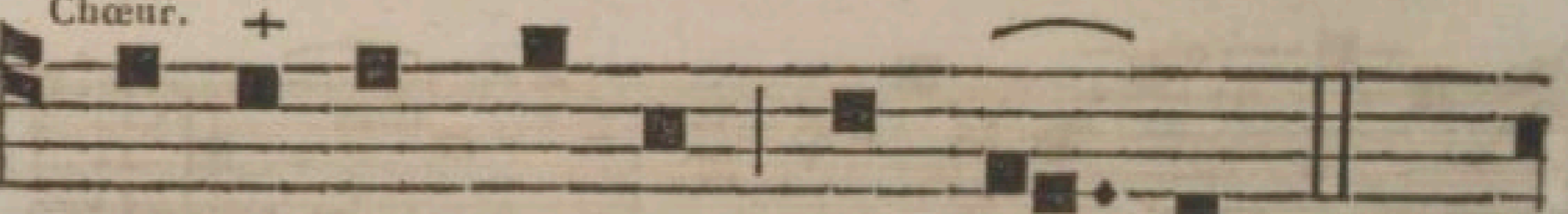
CRE- DO in u- num De- um,

Scul.



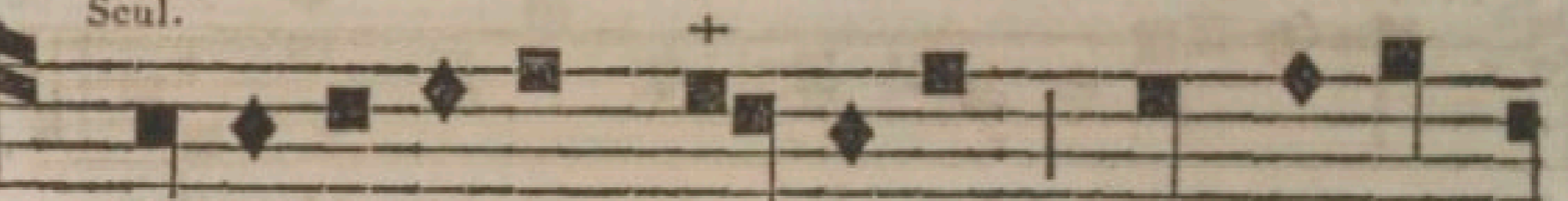
Pa-trem om-ni-po-ten-tem.

Chœur.

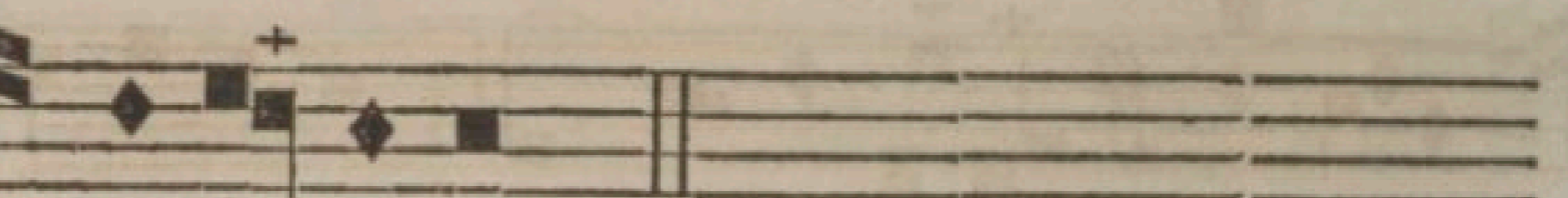


Fac-to-rem cœ- li et ter- ræ,

Scul.

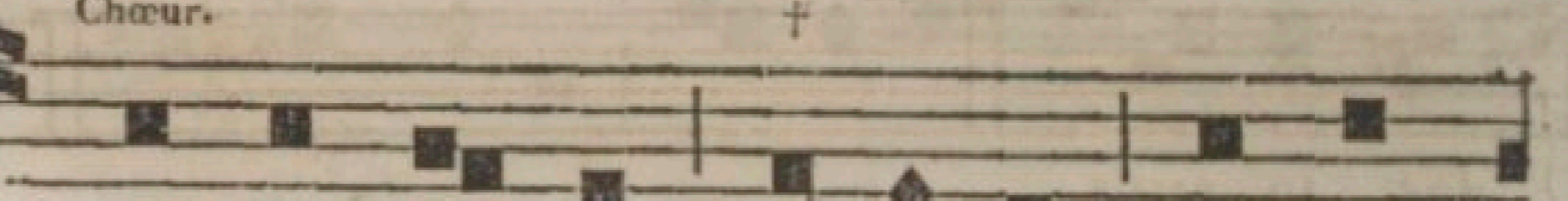


Vi-si-bi-li-um om-ni-um et in-vi-

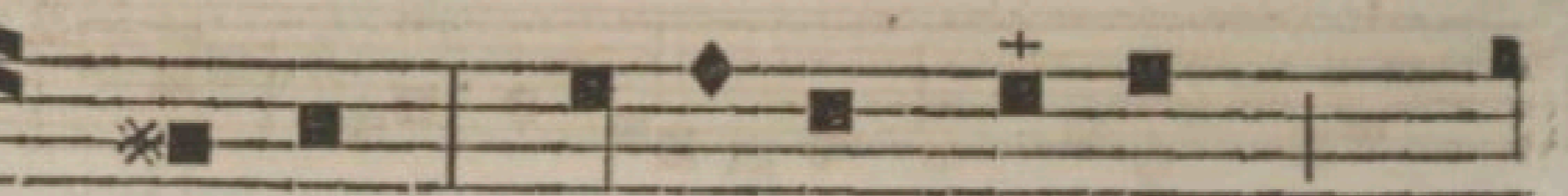


si-bi-li-um.

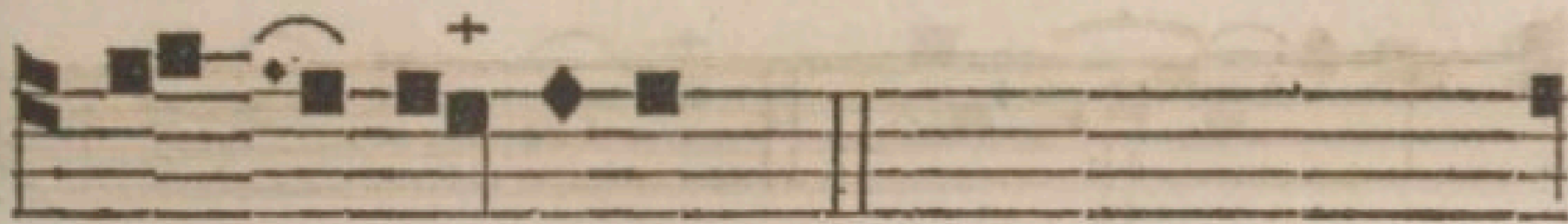
Chœur.



Et in u- num Do-mi-num JE- SUM

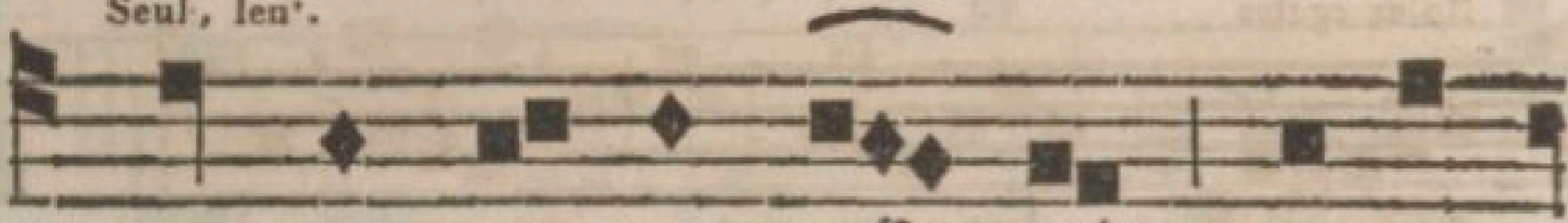


CHRIS-TUM, Fi- li- um De- i

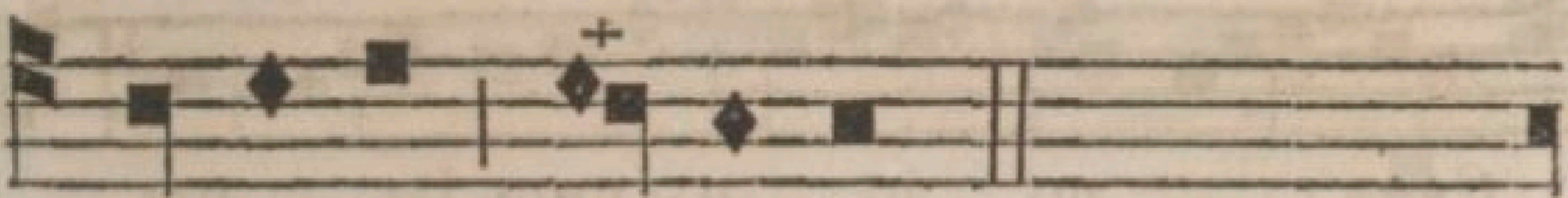


u- ni- ge- ni- tum.

Seul, len'.

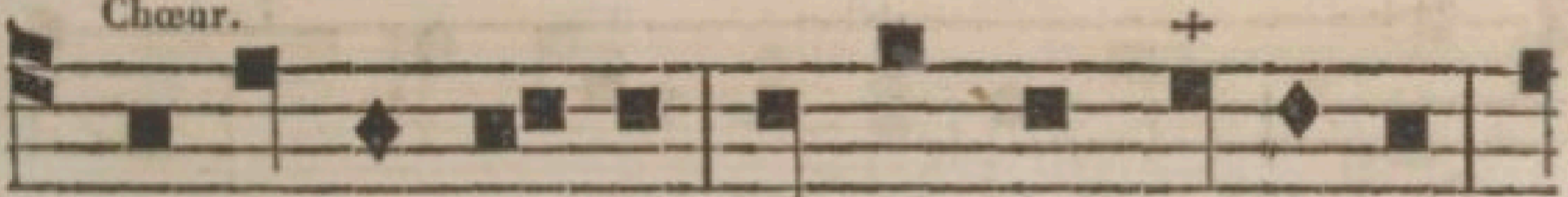


Et ex Pa- tre na- tum an- te

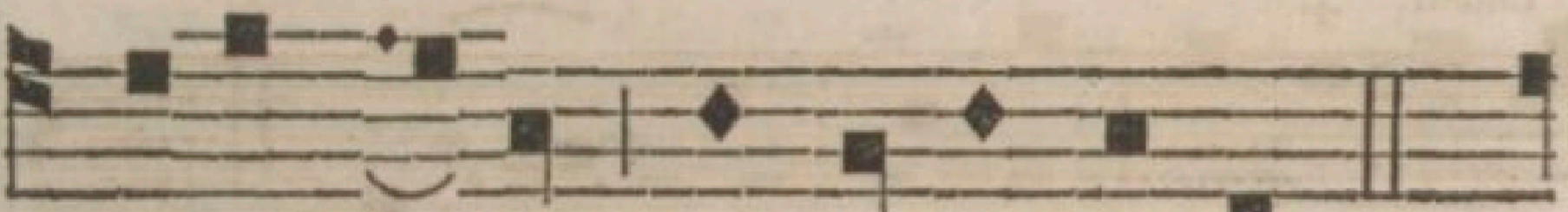


om- ni- a se- cu- la ;

Chœur.

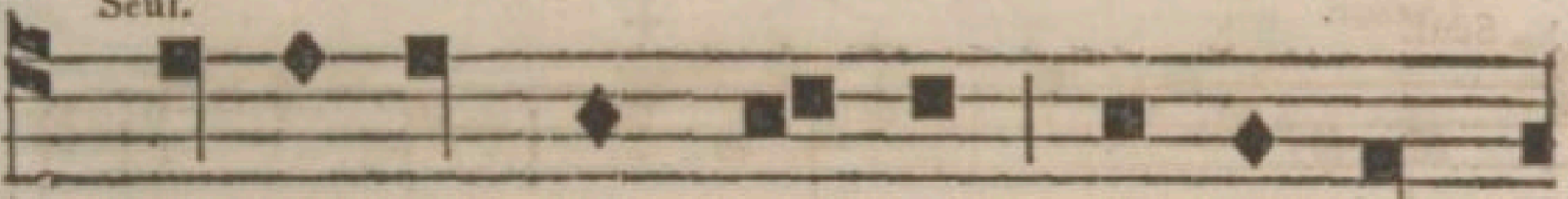


De- um de De- o, lu- men de lu- mi- ne,

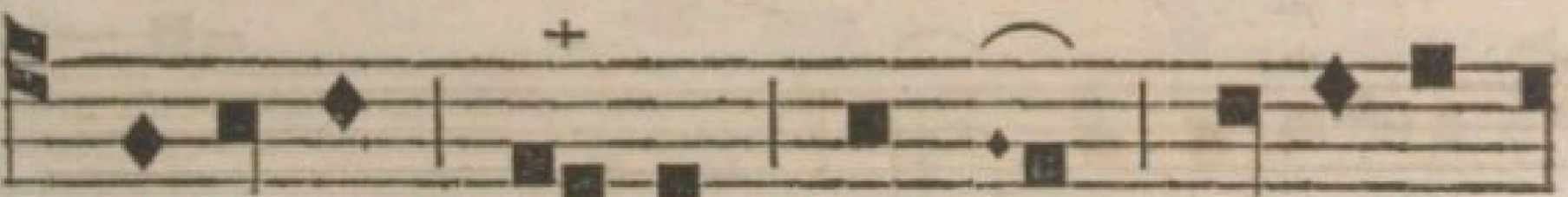


De- um ve- rum de De- o ve- ro ;

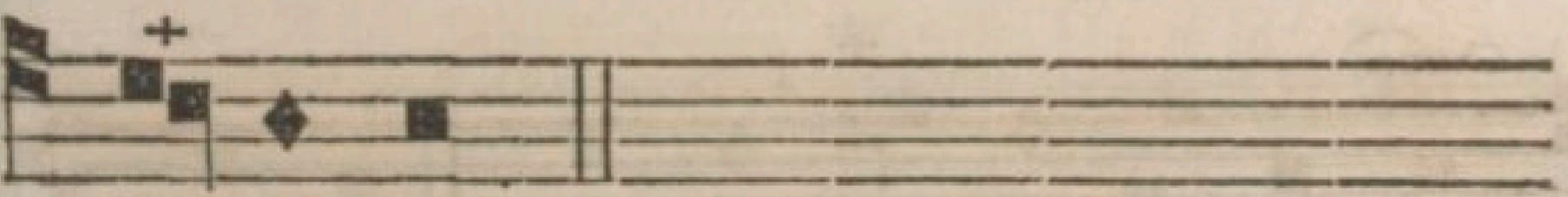
Seul.



Ge- ni- tum non fac- tum con- substan-

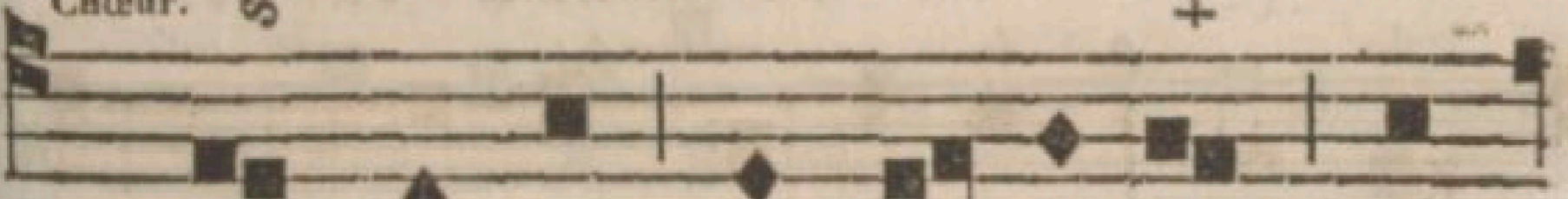


ti- a- lem Pa- tri, per quem om- ni- a



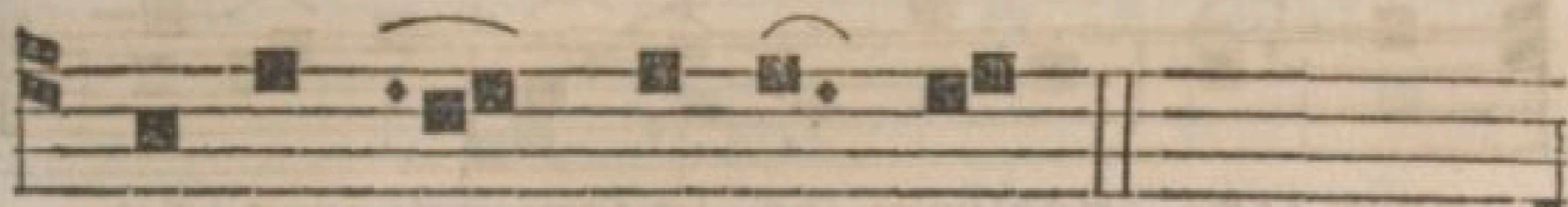
fac- ta sunt.

Chœur.



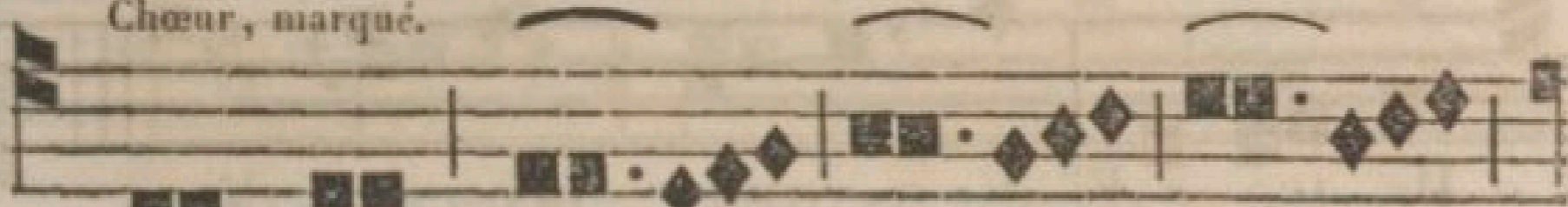
Qui prop- ter nos ho- mi- nes, et ;

prop-ter no-stram sa-lu-tem descen-dit,
 descen-dit, descen-dit de cœ-lis.
 Seul.
 Et in-car-na-tus est de Spi-ri-tu sanc-
 to ex Ma-ri-â Vir-gi-ne; ET
 HO-MO, ET HO-MO FAC-TUS EST.
 Chœur.
 Cru-ci-fi-xus e-ti-am pro no-bis,
 sub Pon-ti-o Pi-la-to, pas-
 sus et se-pul-tus est.
 Seul.
 Et re-sur-re-xit ter-ti-â di-e

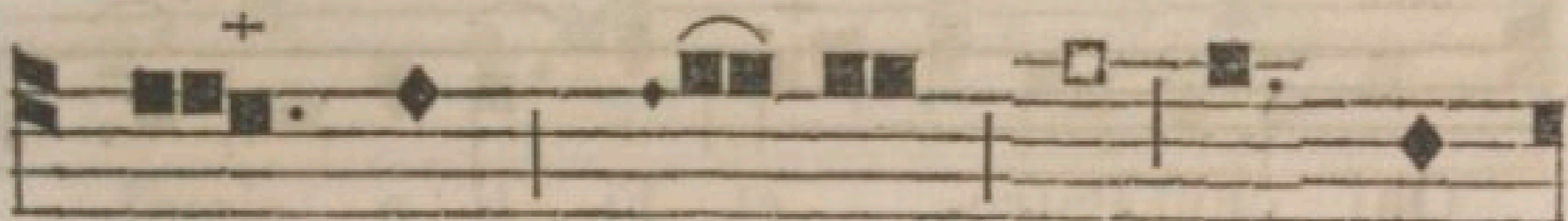


se-cundùm Scrip-tu- ras.

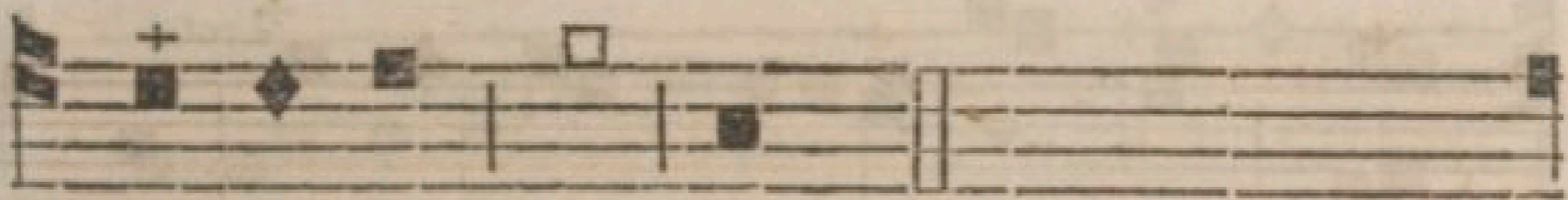
Chœur, marqué.



Et as- cen-

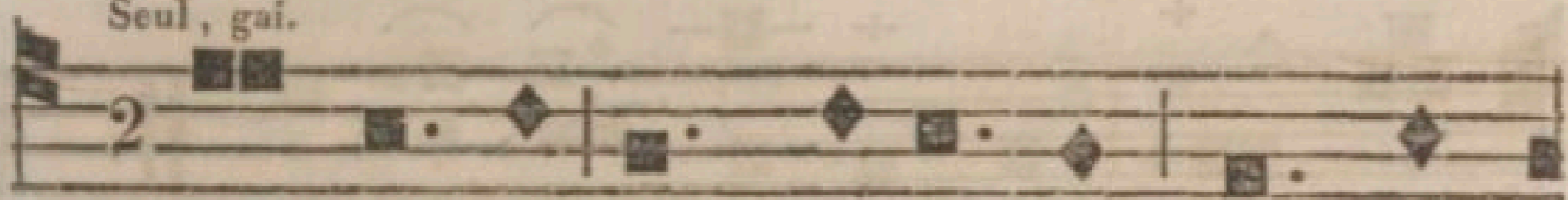


dit in cœ- lum, se- det ad

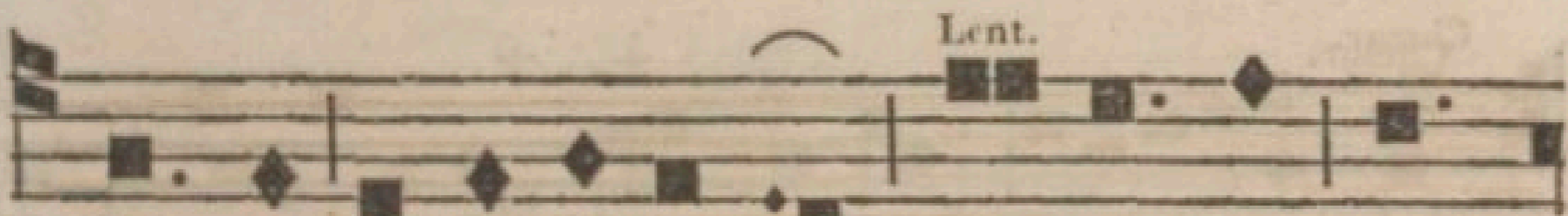


dex- te- ram Pa- tris.

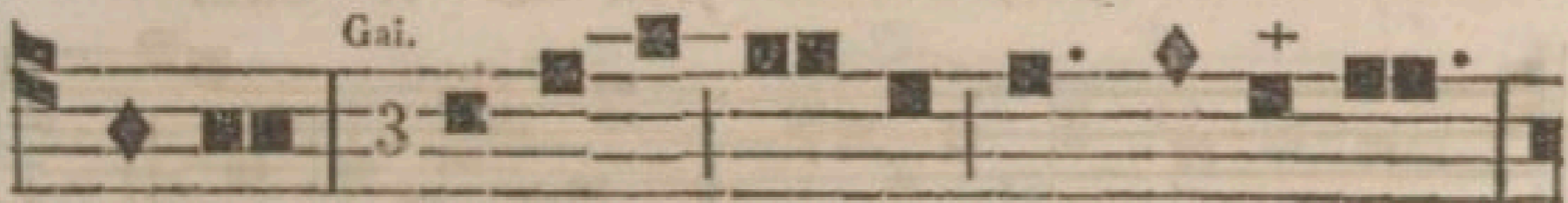
Soul, gai.



Et i- te- rùm ventu- rus est cum

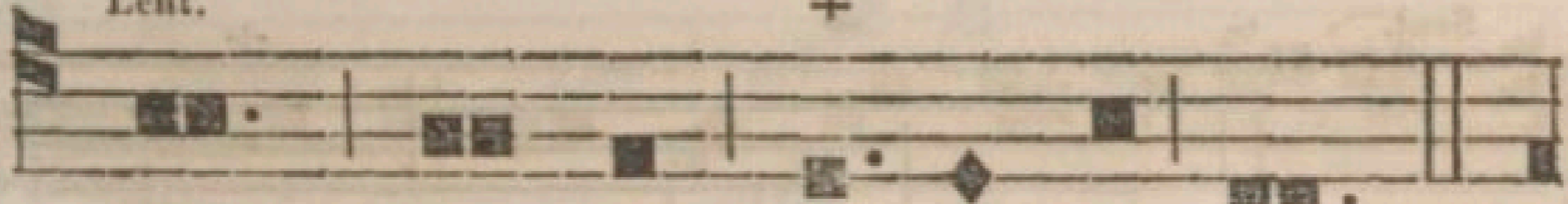


glo- ri- à ju- di- ca- re vi- vos et mor-



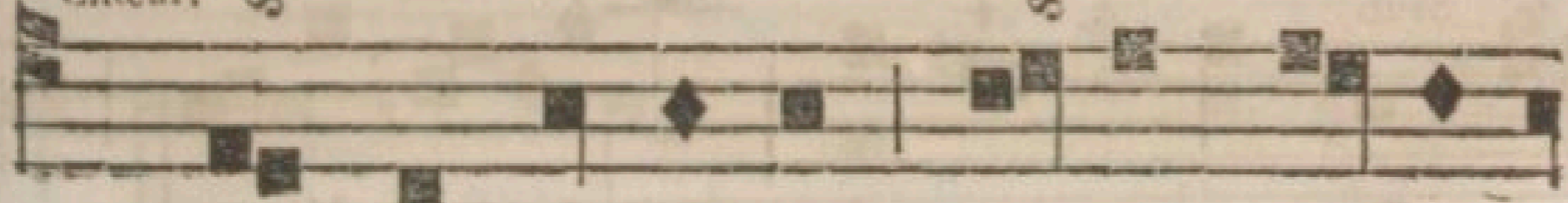
tu- os; cujus reg- ni non e- rit fi- nis,

Lent.

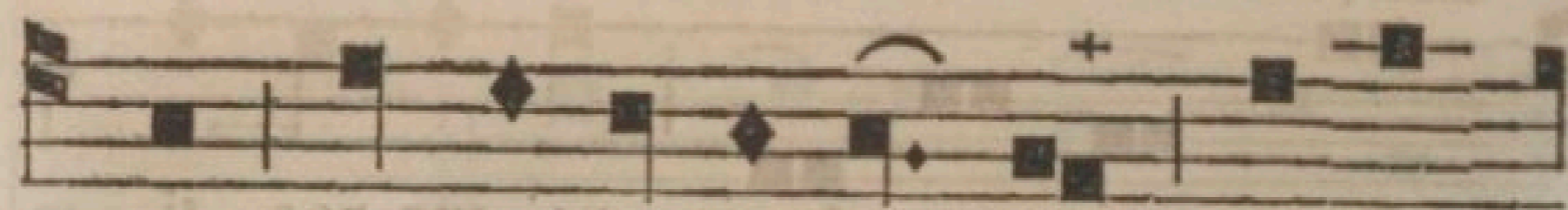


non, non, non e- rit fi- nis.

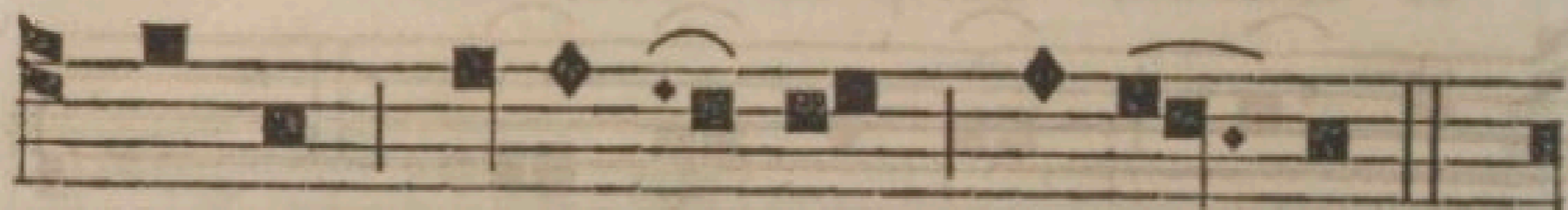
Chœur. s



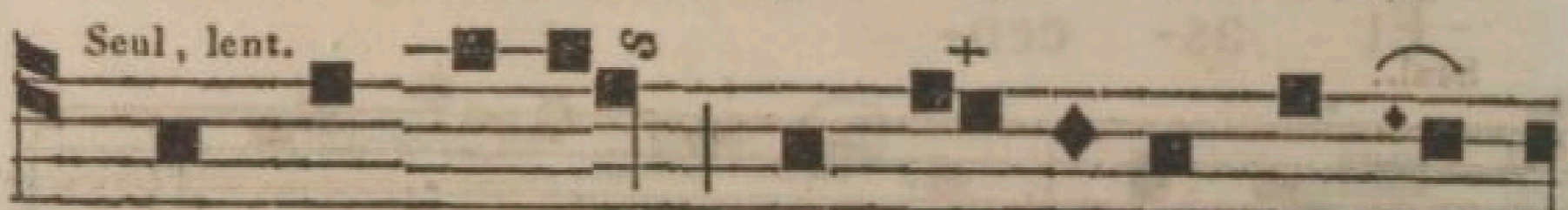
Et in Spi- ri- tum sanctum Do- mi-



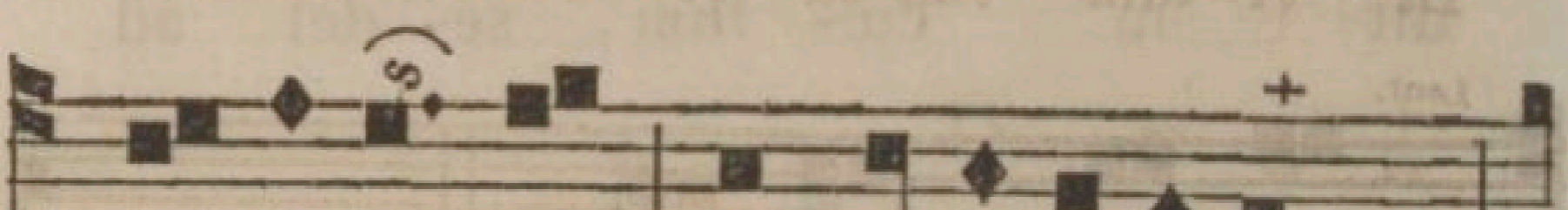
num et vi-vi-fi-can-tem; qui ex



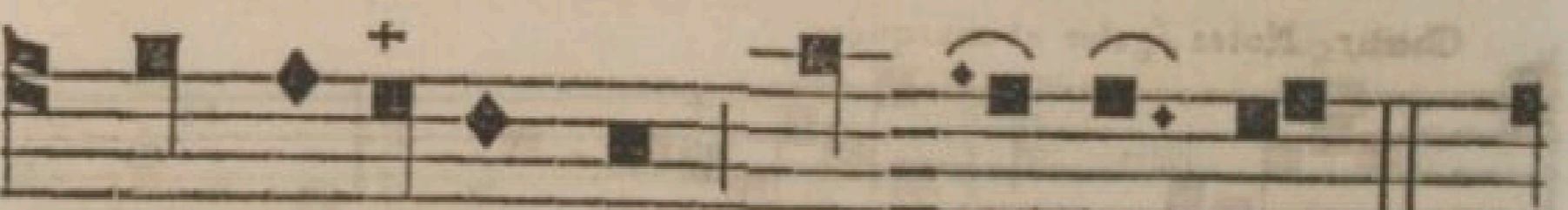
Pa-tre Fi-li-o-que pro-ce-dit;



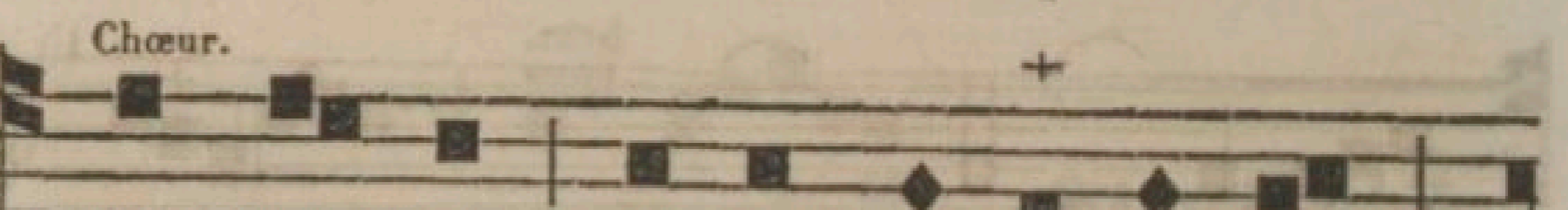
Qui cum Patre et Fi-li-o simul



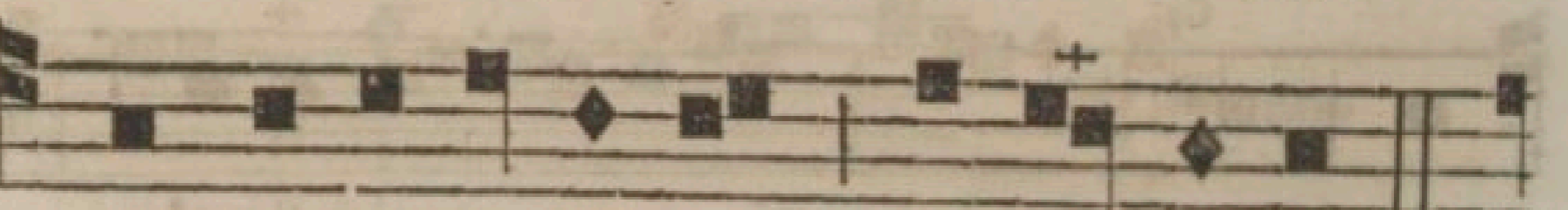
a-do-ra-tur, et conglo-ri-fi-ca-tur;



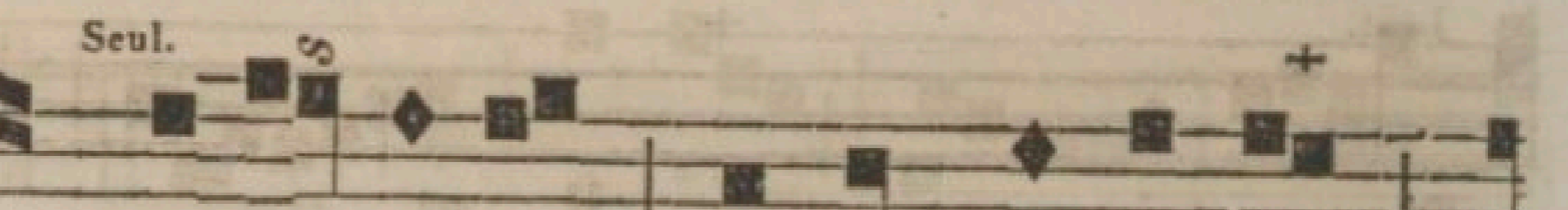
qui lo-qu-tus est per Pro-phe-tas.



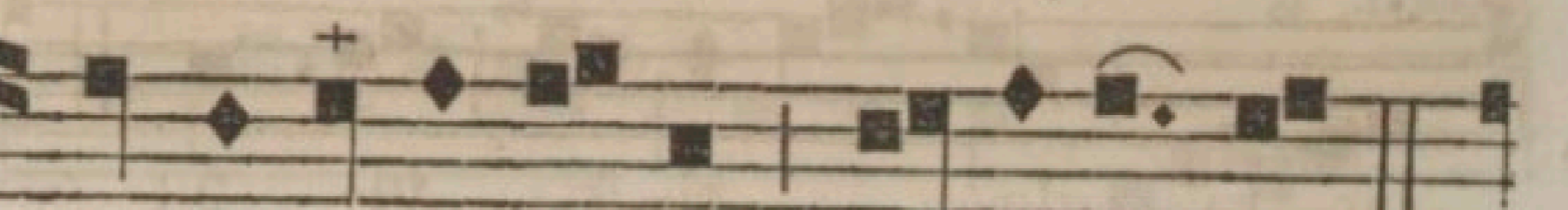
Et u-nam, sanctam, ca-tho-li-cam



et a-pos-to-li-cam Eccle-si-am.



Con-fi-te-or u-num bap-tis-ma

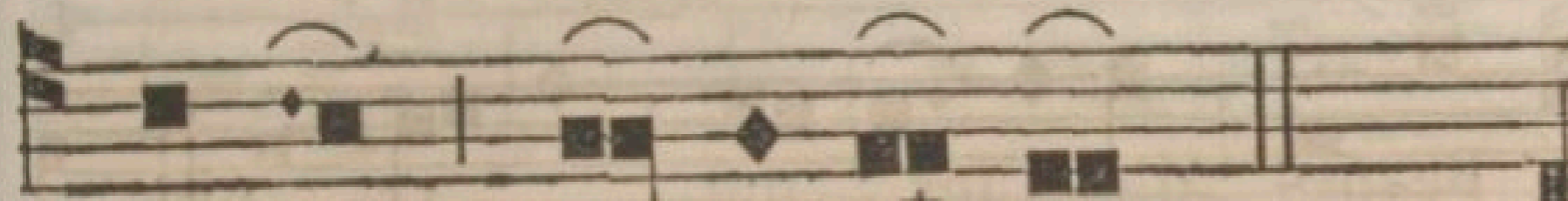


in remis-si-o-nem pec-ca-to-rum.

Chœur, lent.

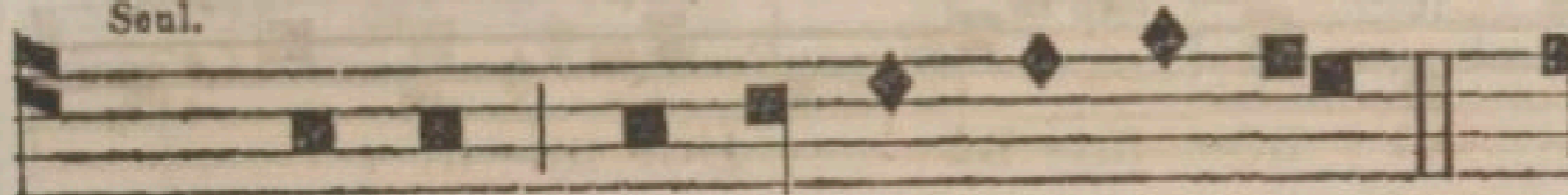


Et ex-pec-to re-sur-rec-ti-



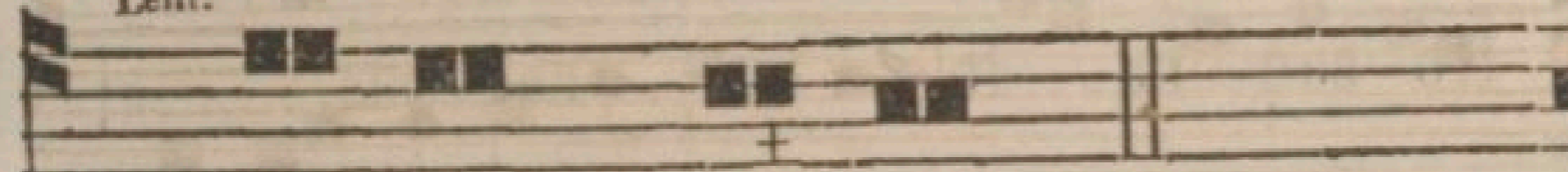
o-nem mor-tu-o-rum.

Soul.



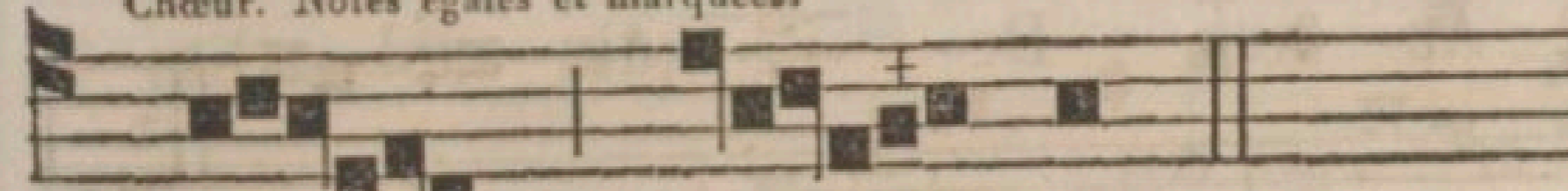
Et vi-tam ven-tu-ri se-cu-li.

Lent.

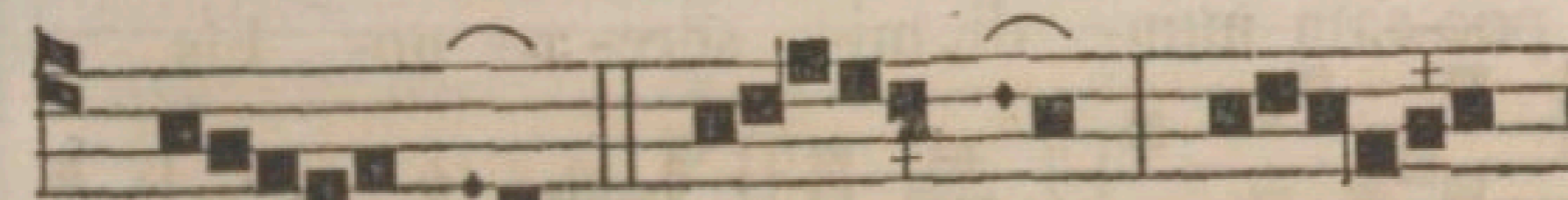


A-men, a-men.

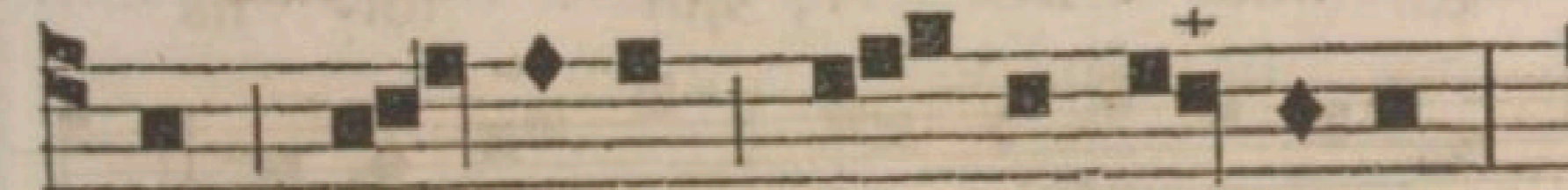
Chœur. Notes égales et marquées.



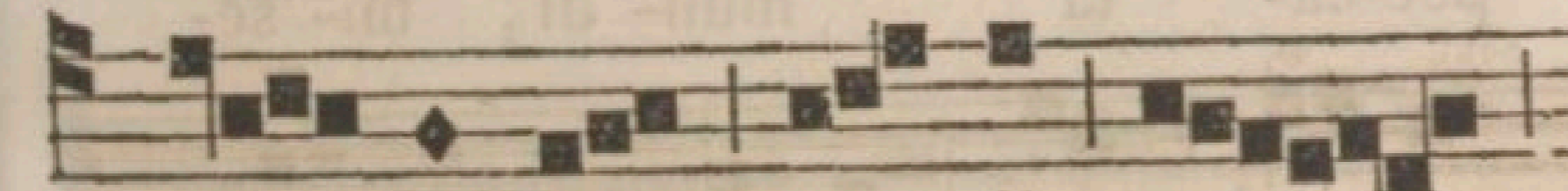
A-men.



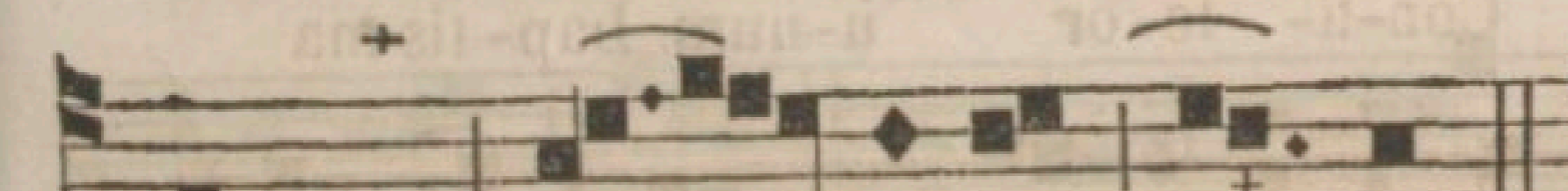
SANC-TUS, Sanc-tus, Sanc-



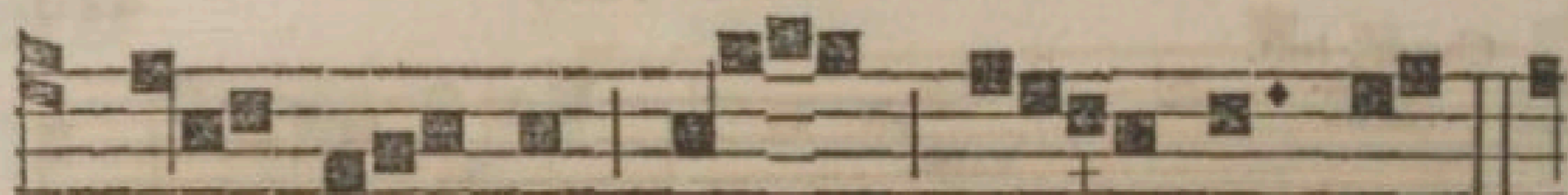
tus Do-minus, De-us Sa-ba-oth :



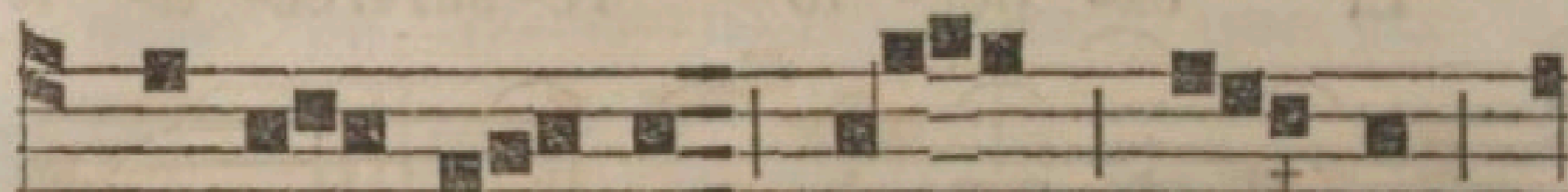
Ple-ni sunt cœ-li et



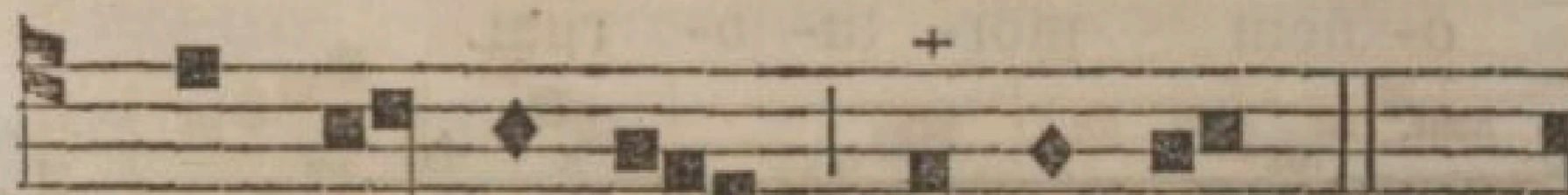
ter-ra glo-ri-â tu-â :



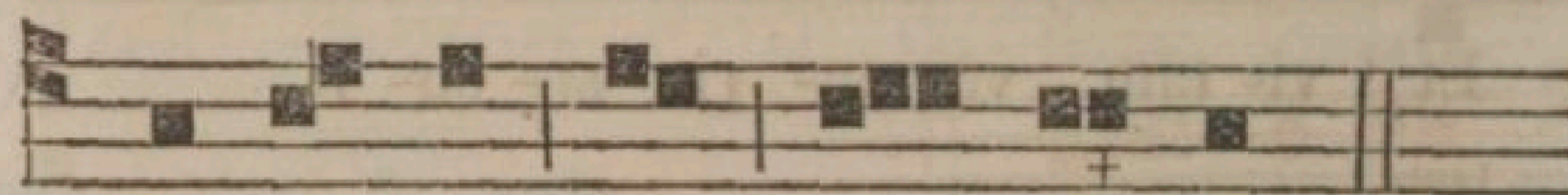
Ho- san- na in ex- cel- sis.



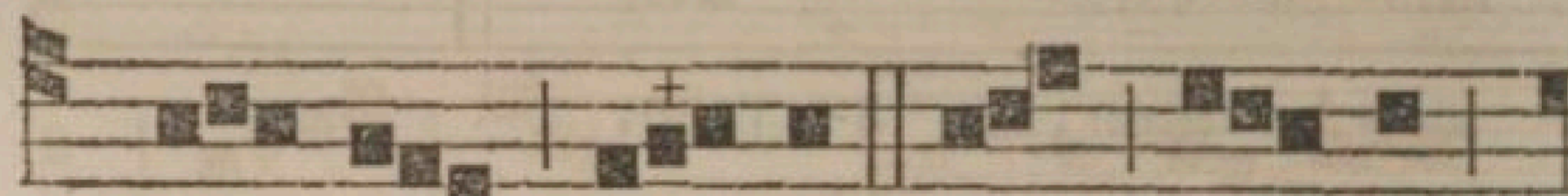
Be- ne- dic- tus qui ve- nit



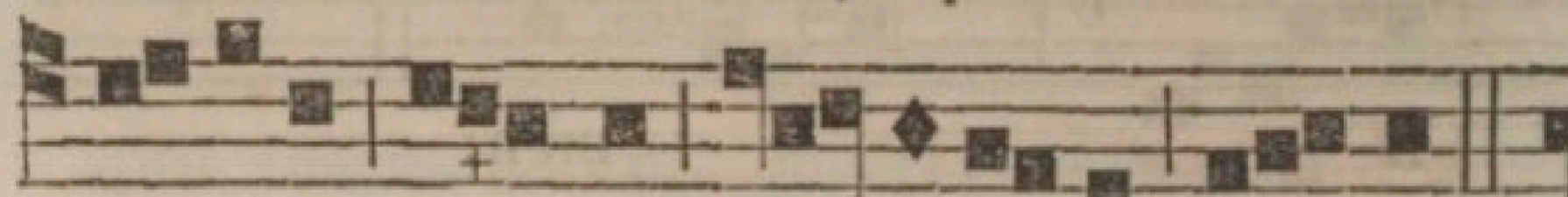
in no- mi- ne Do- mi- ni :



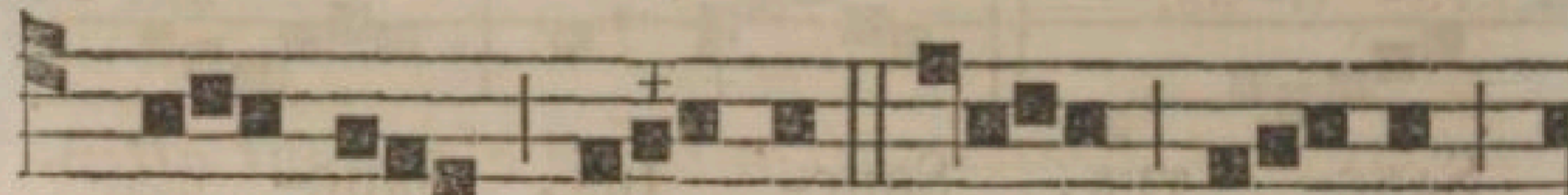
Ho- san- na in ex- cel- sis.



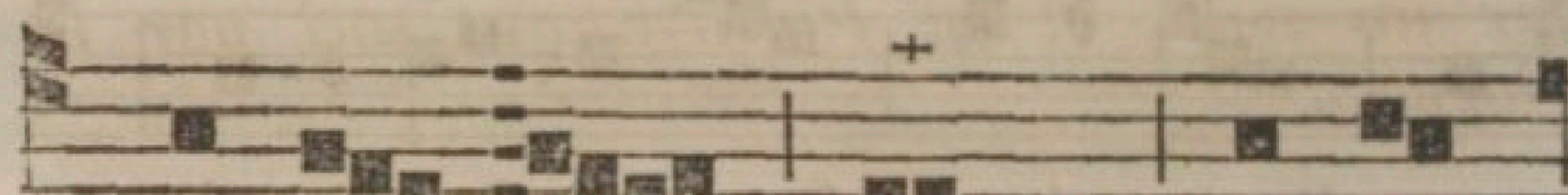
AG- NUS De- i, qui tol- lis



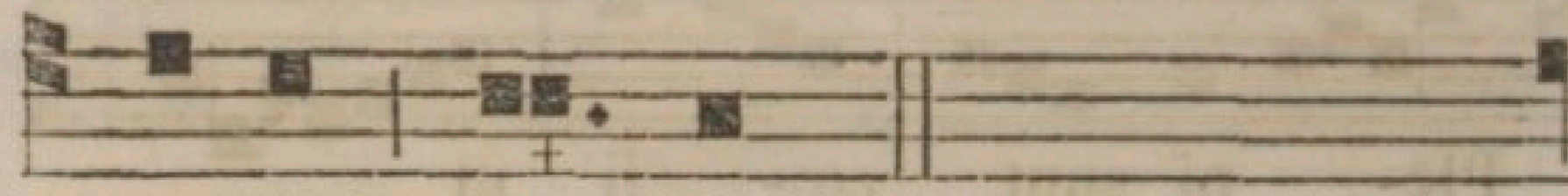
pec- cata mun- di, mi- se- re- re no- bis.



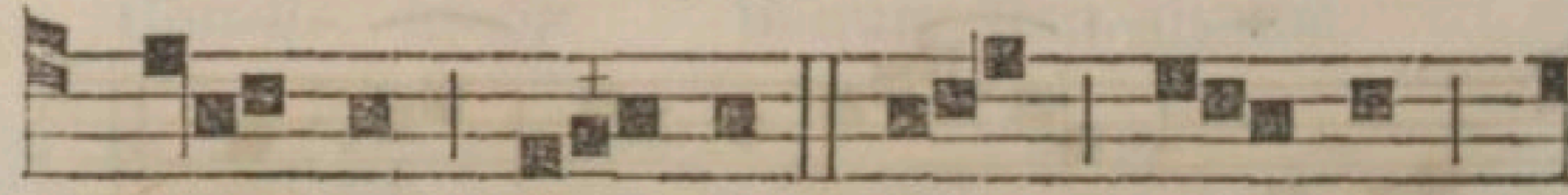
Ag- nus De- i, qui tol- lis



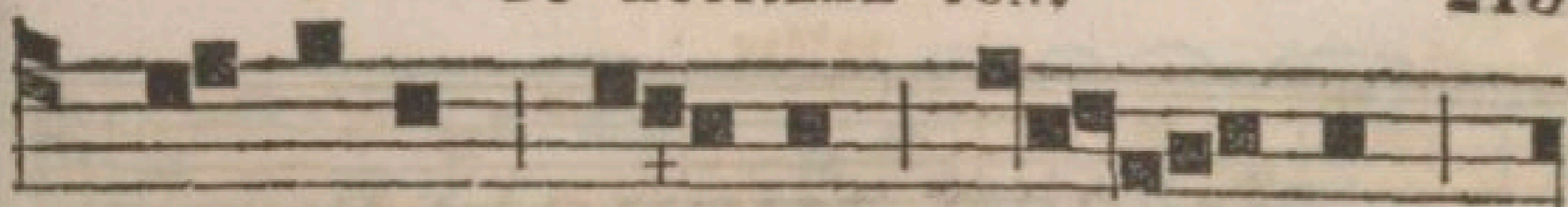
pec- ca- ta mun- di, mi- se-



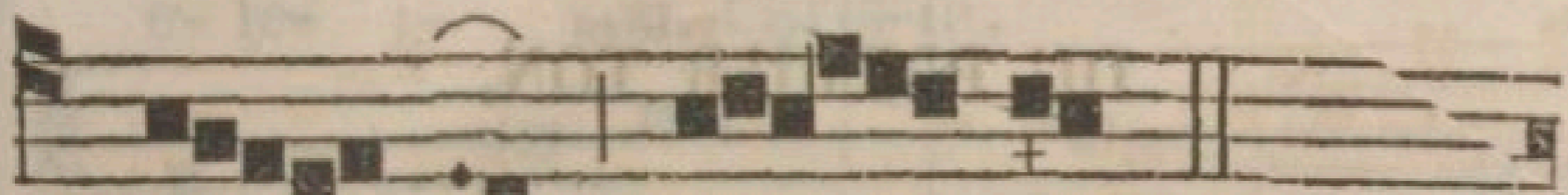
re- re no- bis.



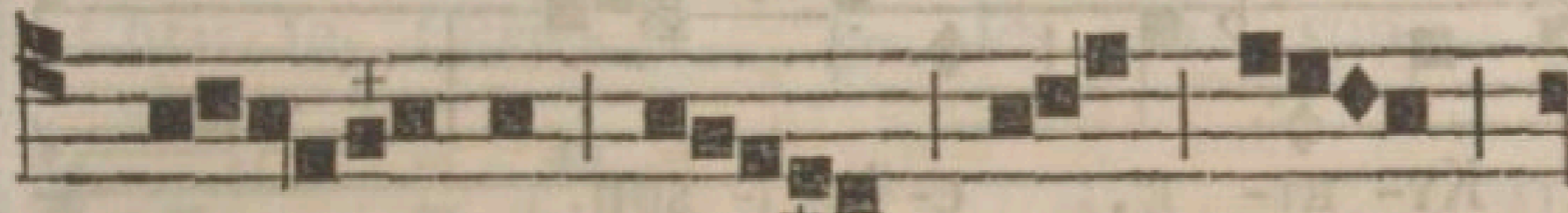
Ag- nus De i, qui tol- lis



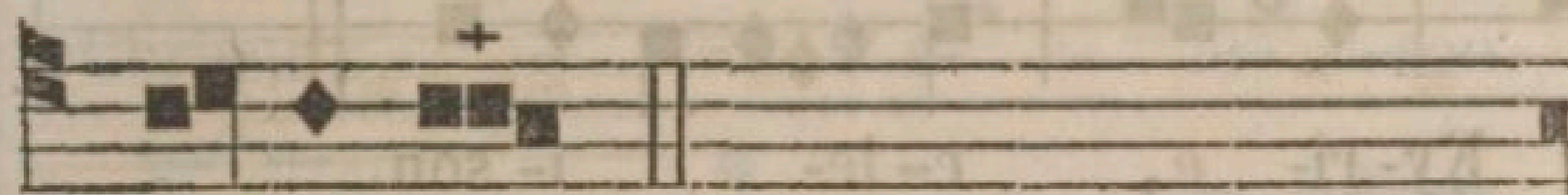
pec- ca- la mun- di, do- na



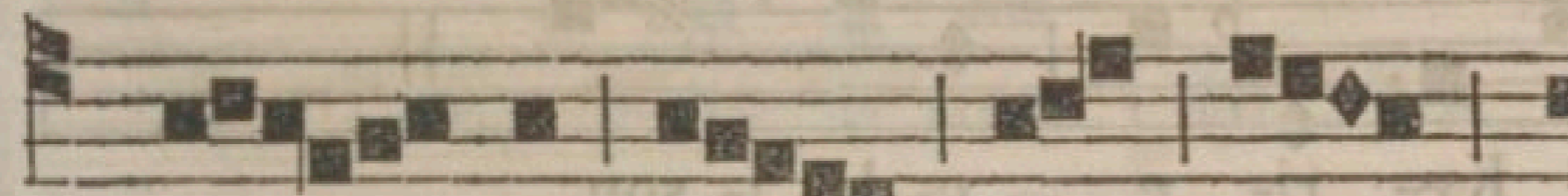
no- bis pa- cem.



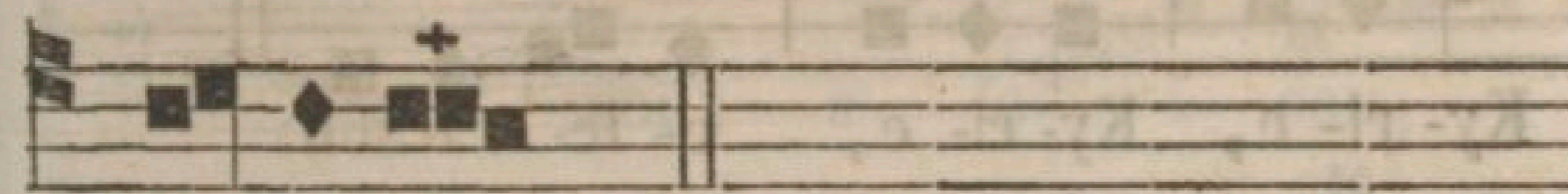
I- te,



Mis- sa est.

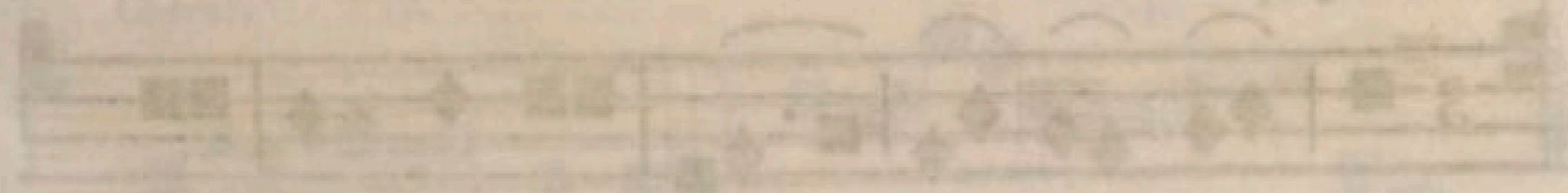


De- o



gra- ti- as.

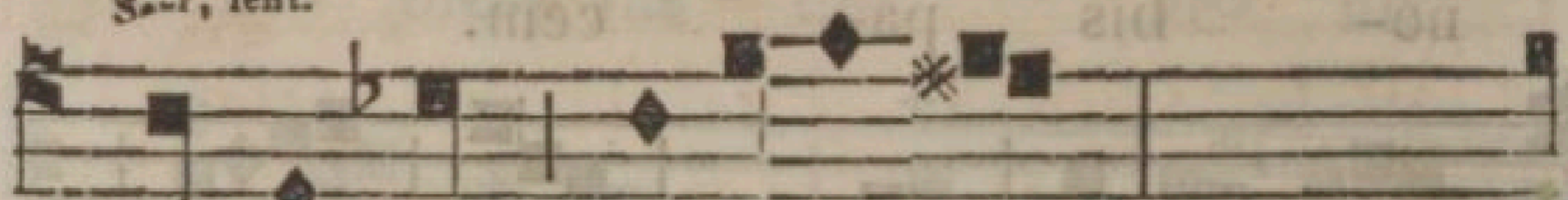
Nota. Les Messes suivantes se chantent alter-
nativement en Musique ou Plain-Chant figuré
par un seul, et en Plain-Chant uni par le
Chœur.



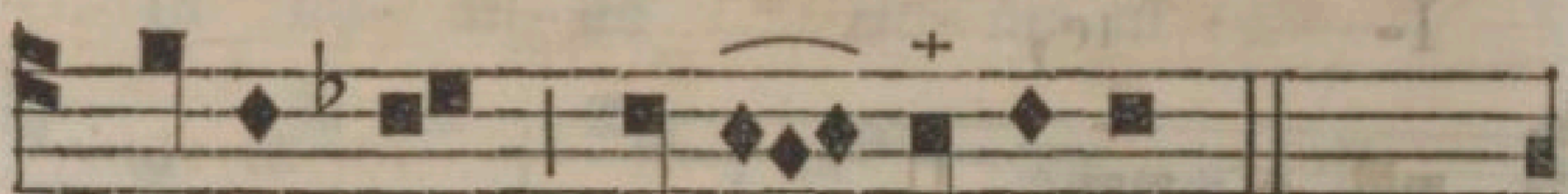
MESSE MUSICALE

DU PREMIER TON.

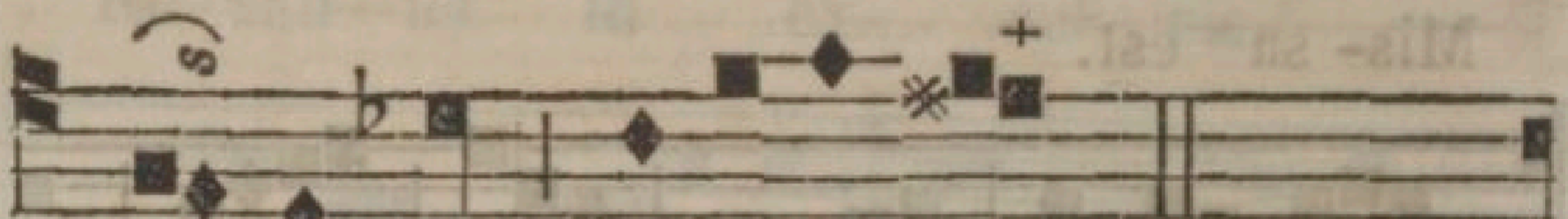
Solo, lent.



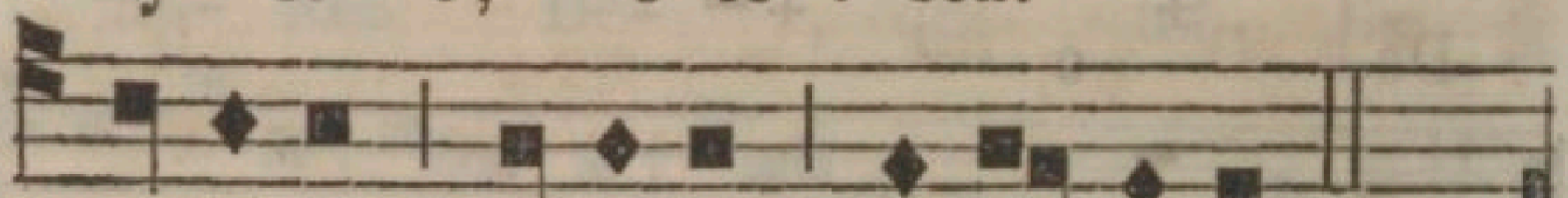
KY- RI- E, e- le- i- son.



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

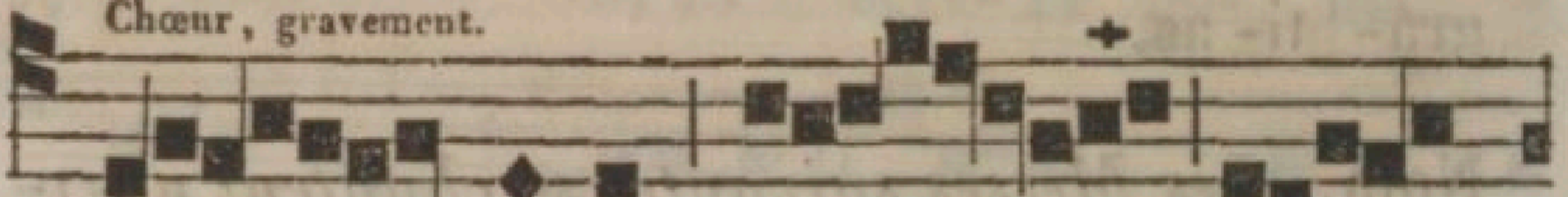


Ky- ri- e, e- le- i- son.

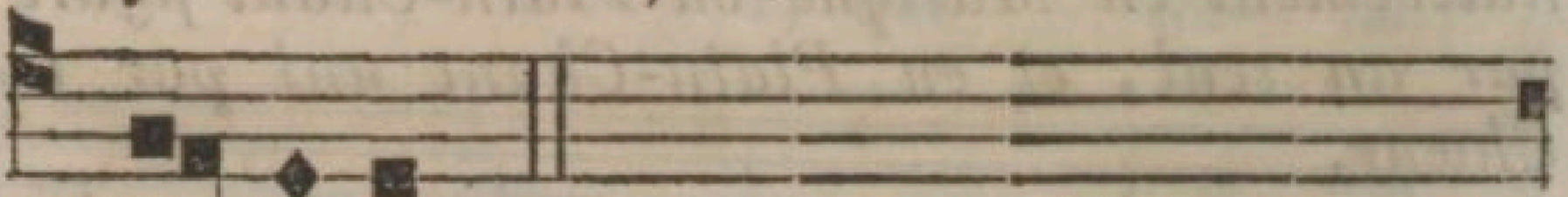


Ky- ri- e, Ky- ri- e, e- le- i- son.

Chœur, gravement.



Ky- ri- e, e-

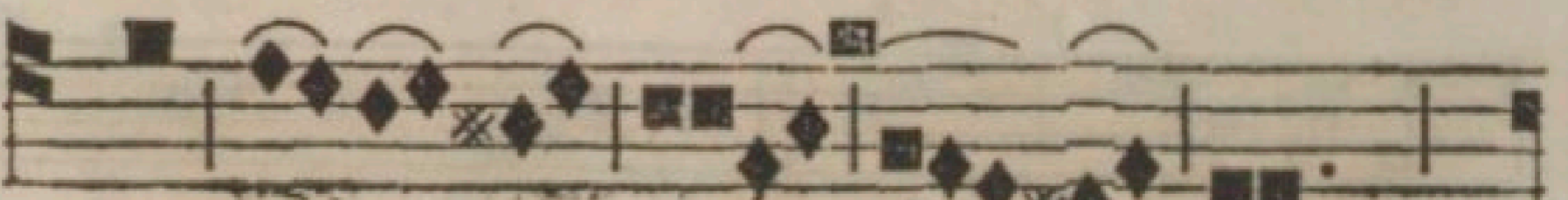


le- i- son.

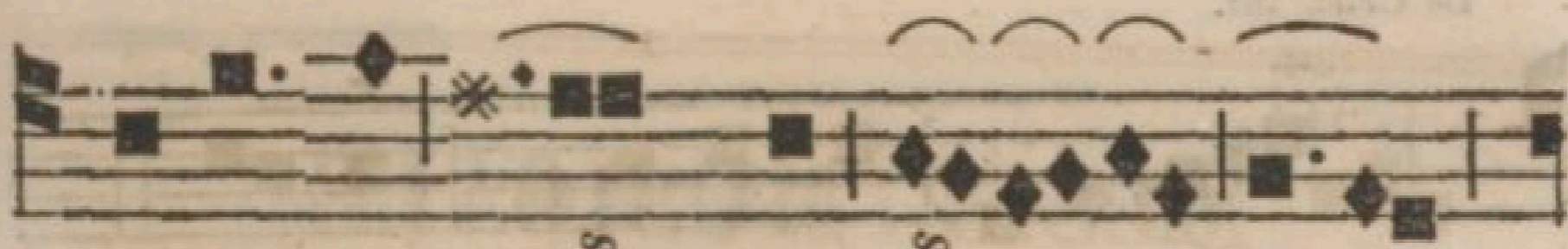
Solo, gai, sans vitesse.



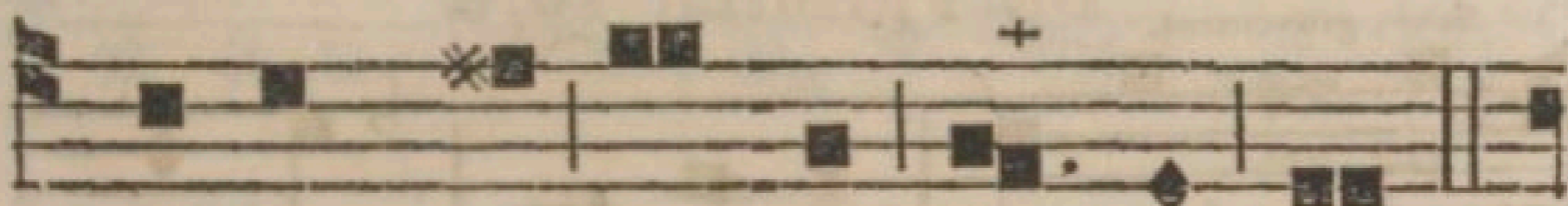
Chris- te, e- le- i- son.



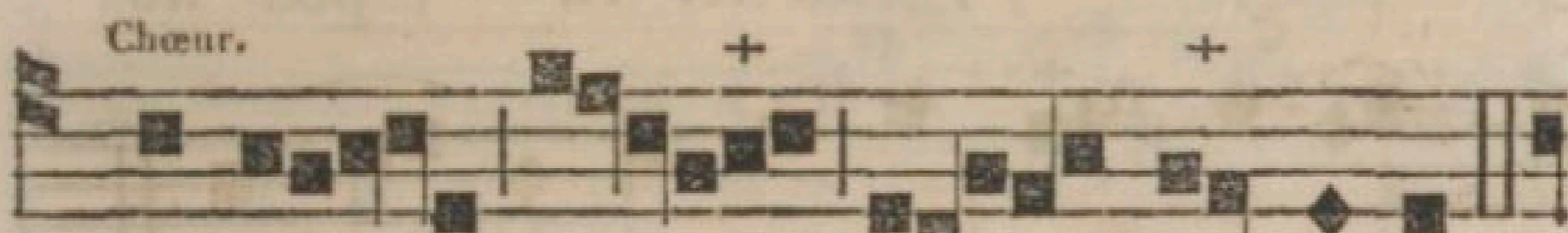
Chris- te,



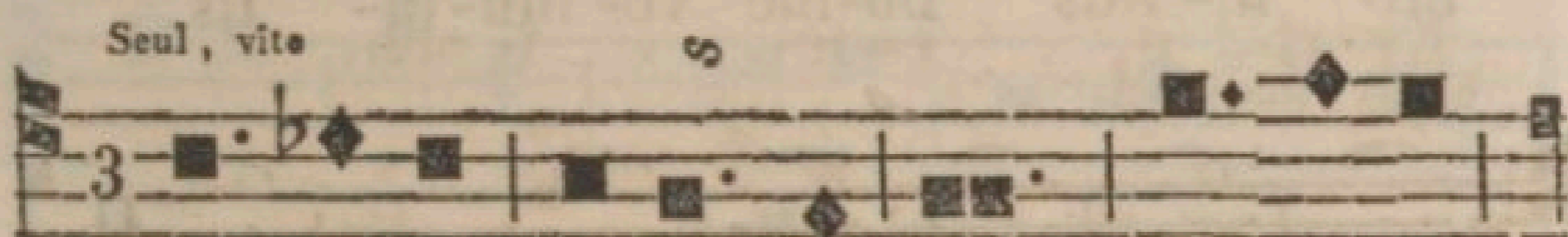
e- le- i- son. Chris-te,



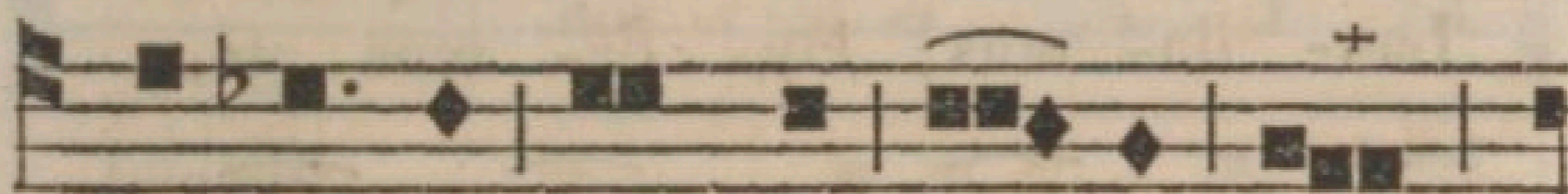
Chris-te, Chris-te, e- le- i- son.



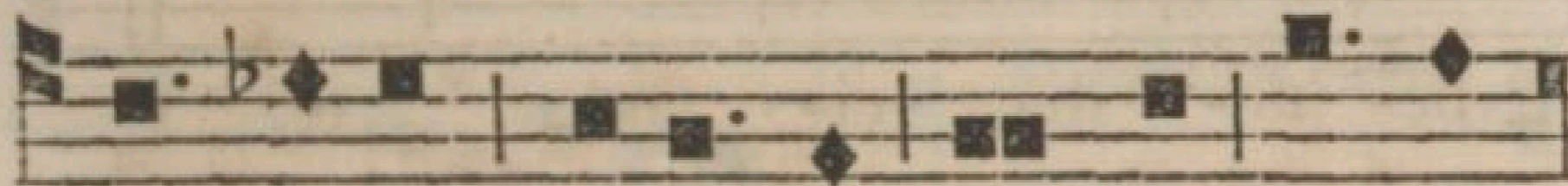
Chris-te, e- le- i-son.



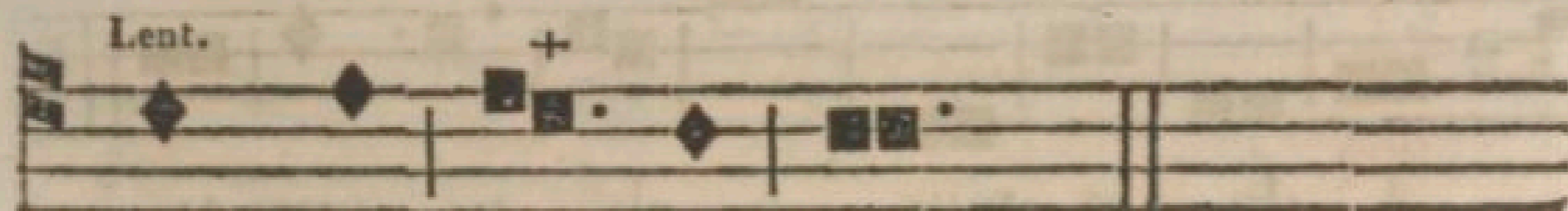
Ky- ri- e, e- le- i- son, Ky- ri- e,



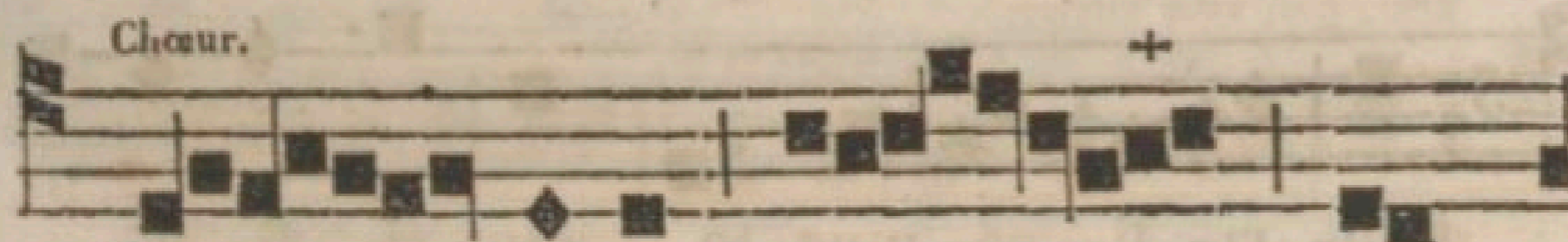
e- le- i- son, e- le- i- son,



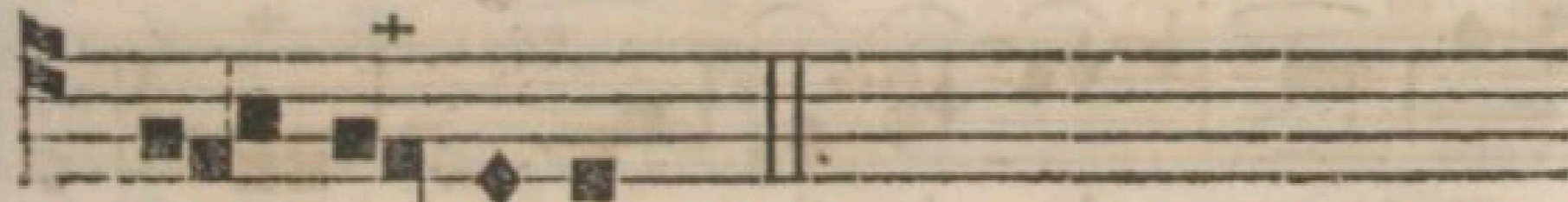
Ky- ri- e, e- le- i- son, e- le- i-



son, e- le- i- son.

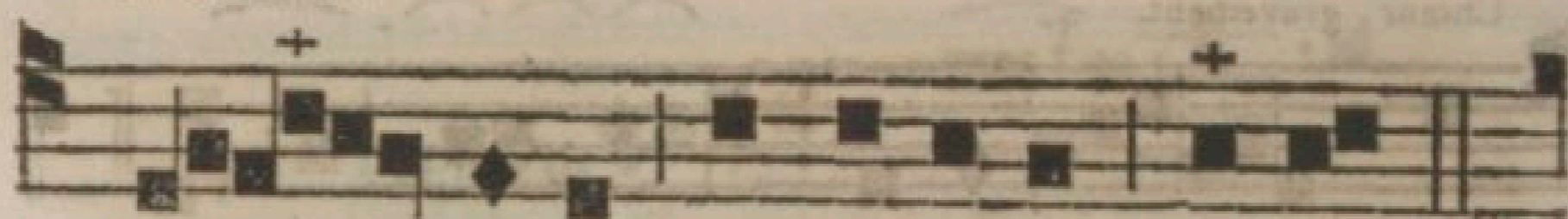


Ky- ri- e,



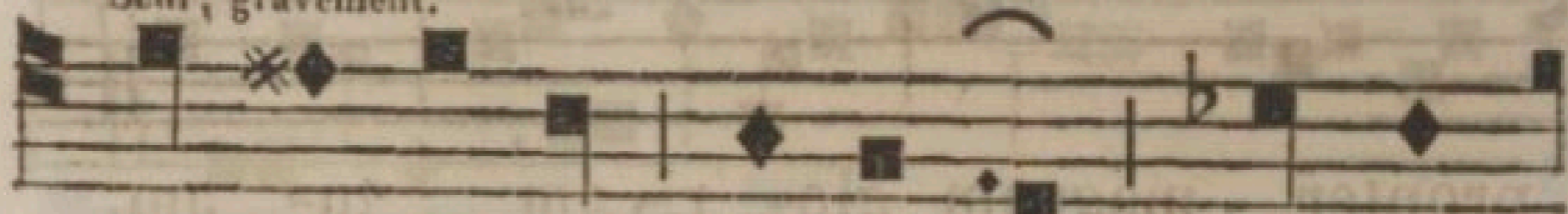
e- le- i- son.

Le Célébrant.



GLO- RI- A in ex-cel-sis De-o;

Seul, gravement.

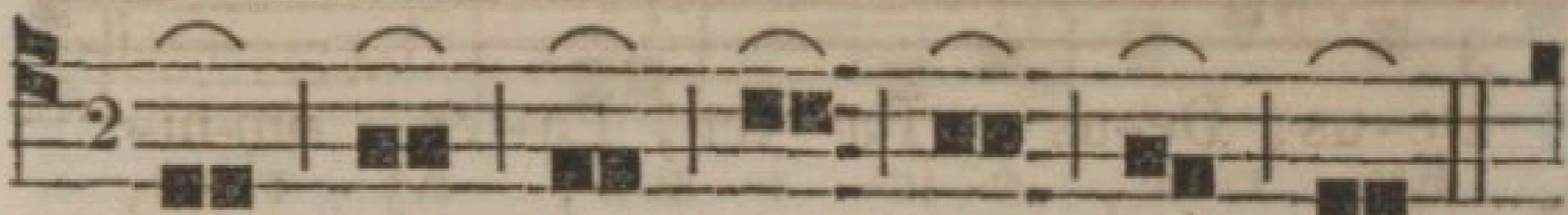


Et in ter-rà, in ter-rà pax ho-



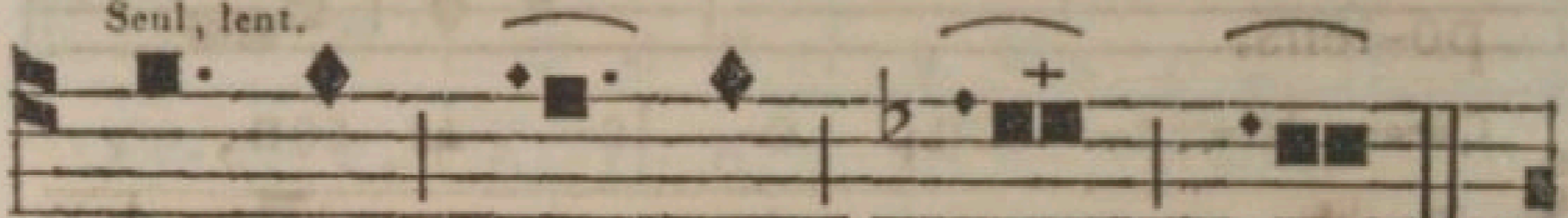
mi-ni-bus bo-næ vo-lun-ta-tis,

Chœur, lentement.



Lau-da-mus, lau-da-mus te,

Seul, lent.



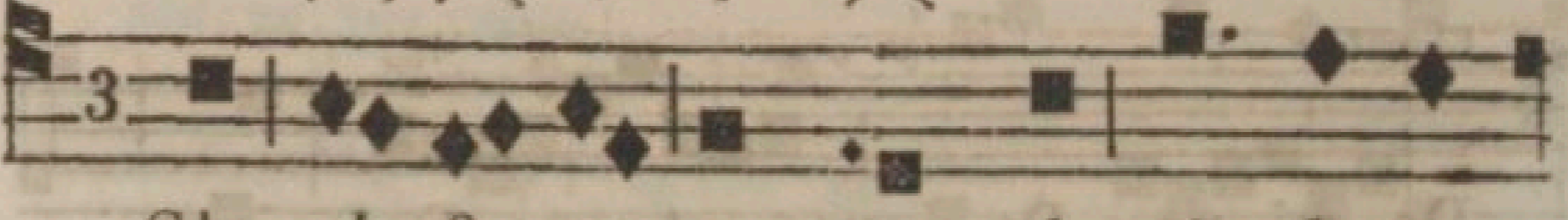
Be-ne-di-ci-mus te,

Chœur, lent.

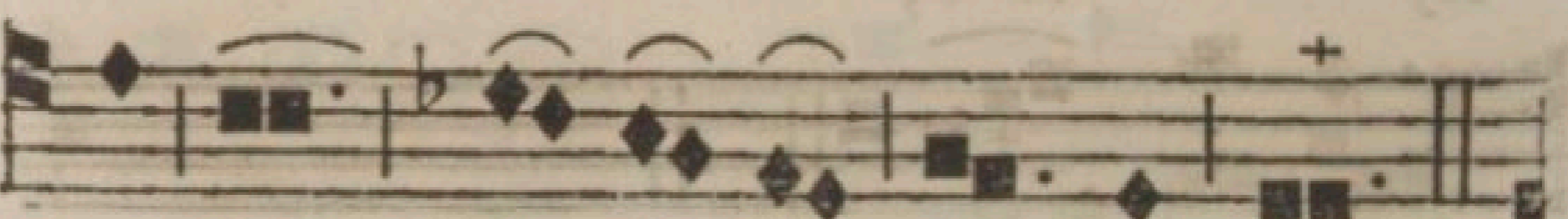


A-do-ra-mus, a-de-ra-mus te.

Seul, animé.

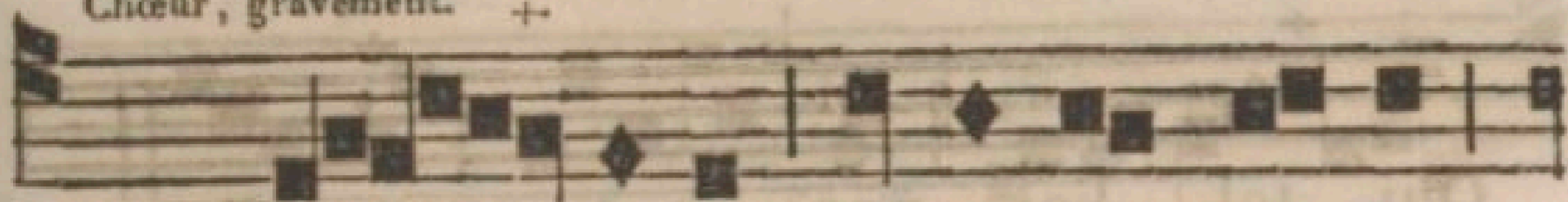


Glo-ri-fi-ca-mus te, glo-ri-fi-ca-

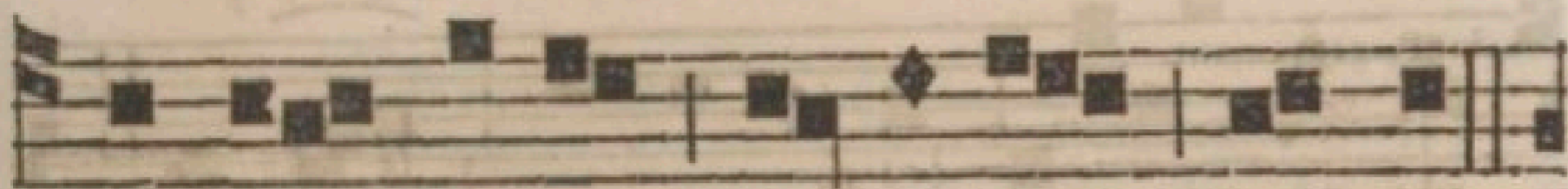


mus te, glo-ri-fi-ca-mus te.

Chœur, gravement. +

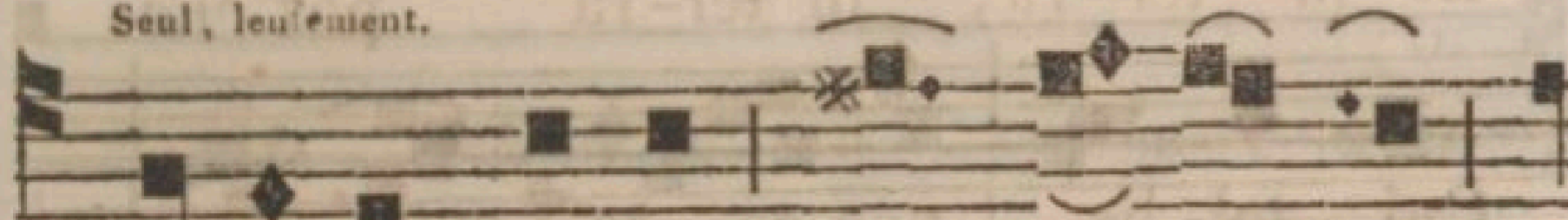


Gra- ti-as a-gi-mus ti-bi

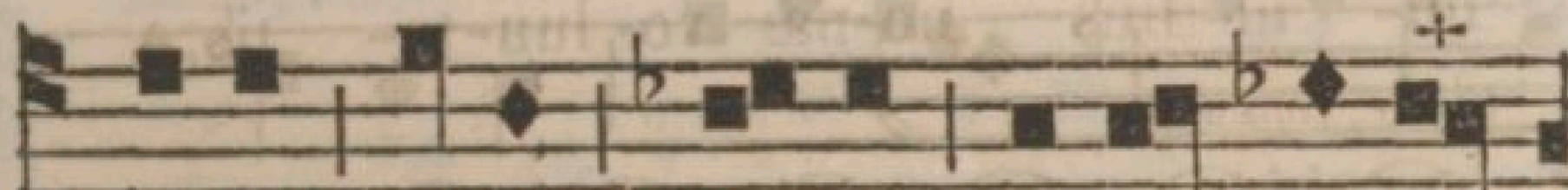


propter magnam glo-ri-am tu-am.

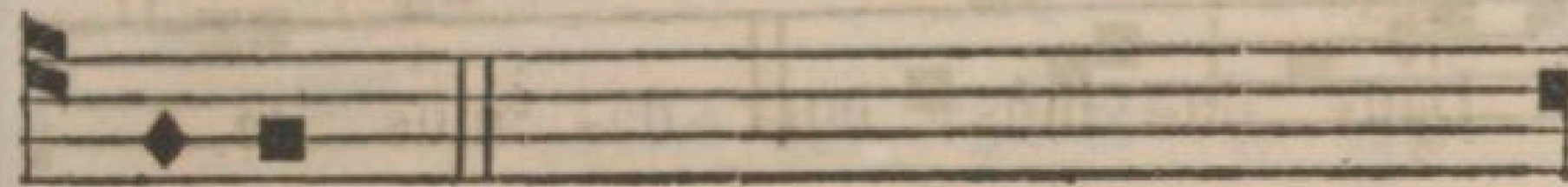
Soul, lentement.



Do-mi-ne De-us, Rex cœ-les-tis,

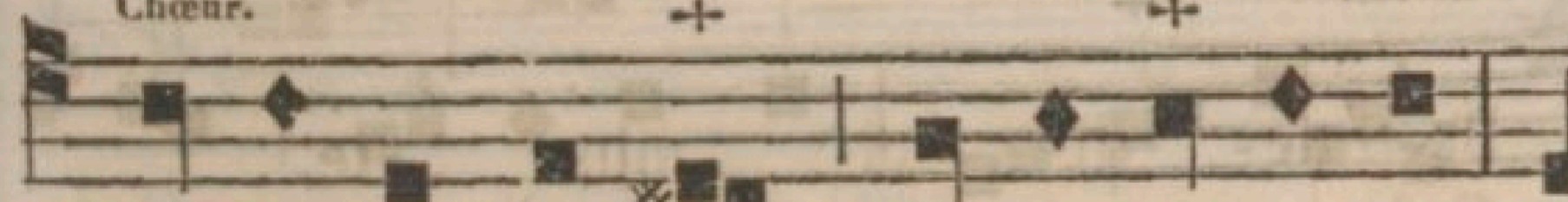


De-us, De-us Pa-ter, Pa-ter om-ni-

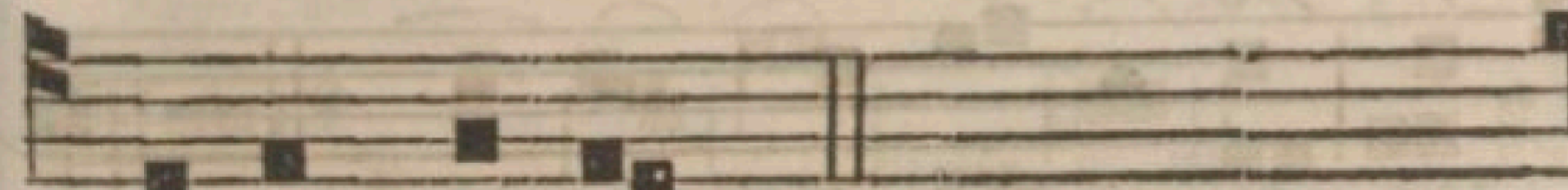


po-tens.

Chœur.

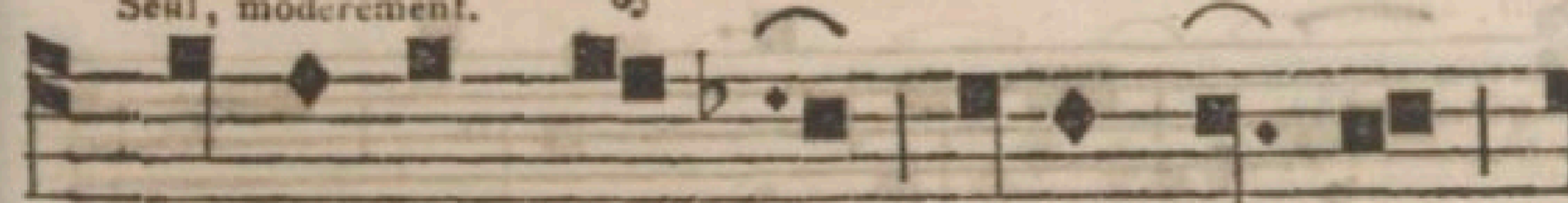


Do-mi-ne, Fi-li u-ni-ge-ni-te,

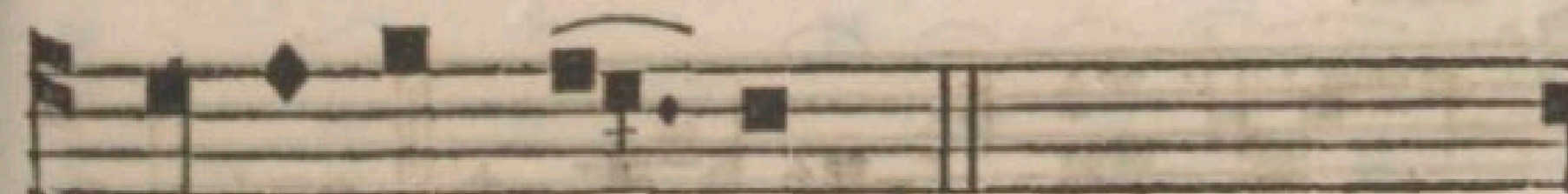


JE-SU CHRIS-TE.

Soul, modérément.

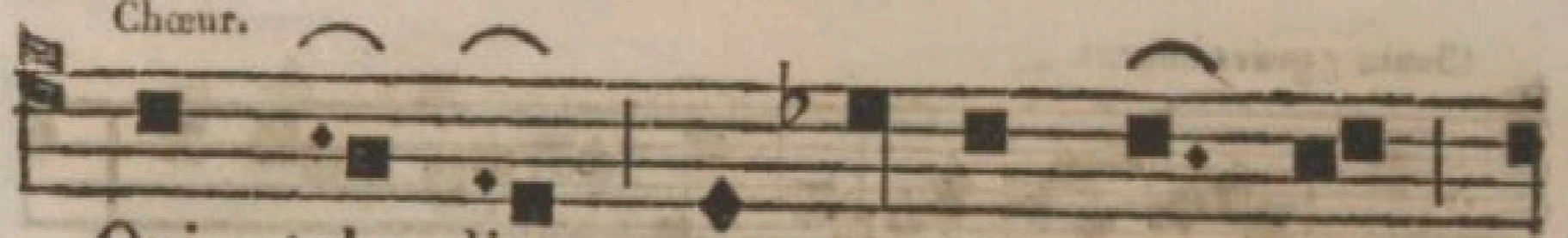


Do-mi-ne, De-us, Agnus De-i,

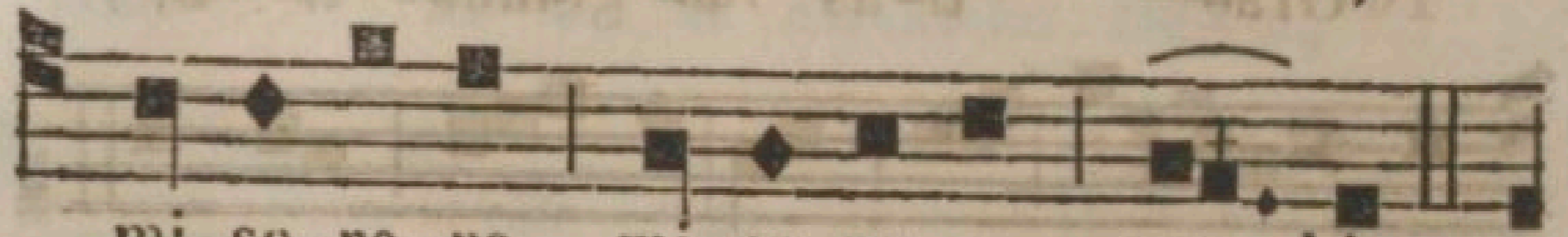


Fi-li-us Pa-tris.

Chœur.



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

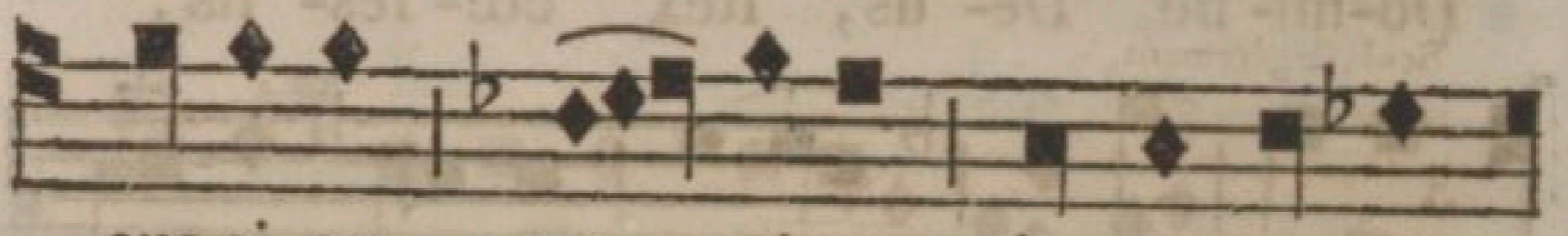


mi- se- re- re, mi- se- re- re no- bis.

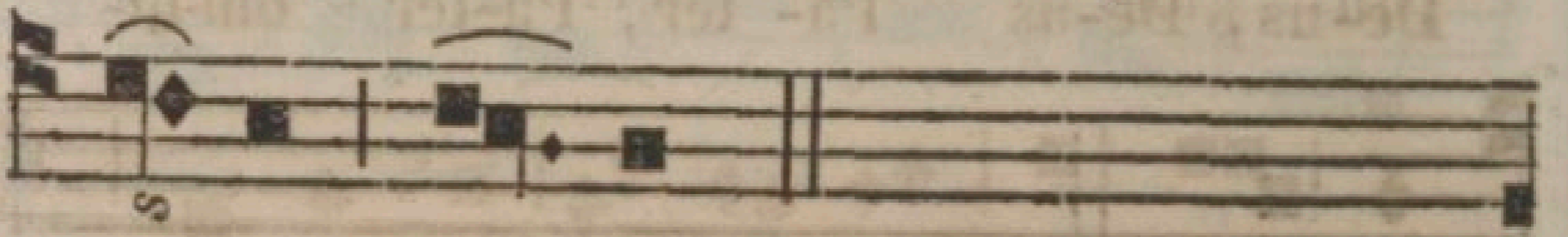
Seul, lent.



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

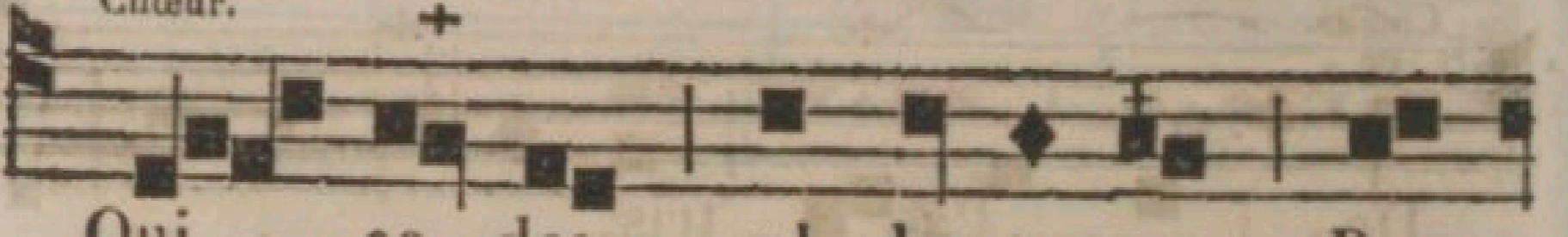


sus- ci- pe, sus- ci- pe de- pre- ca- ti-

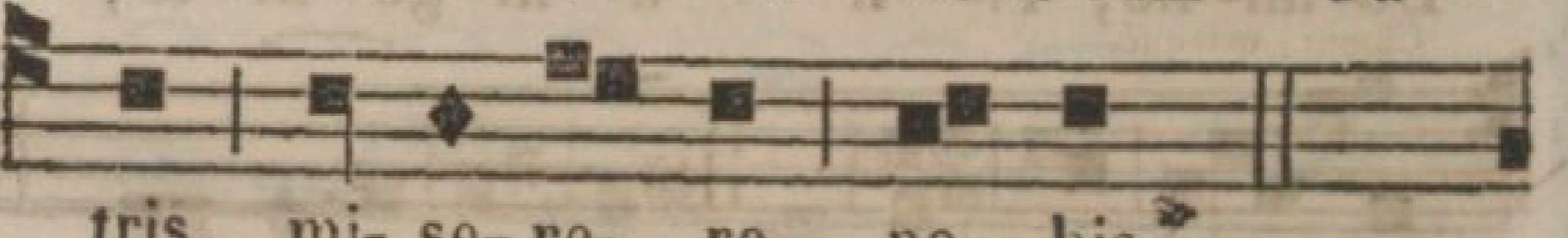


o- nem nos- tram.

Chœur.

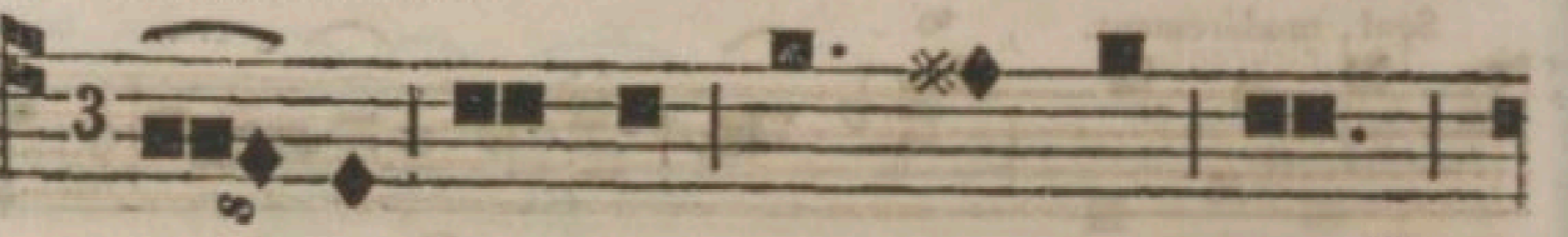


Qui se- des ad dex- te- ram Pa-



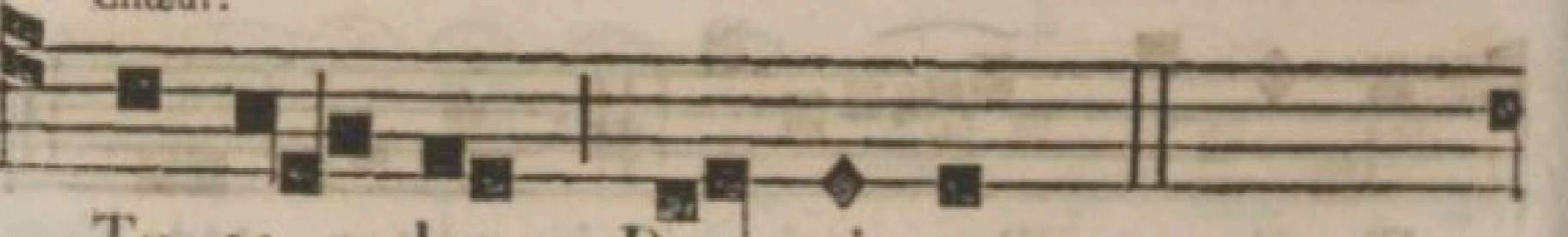
tris, mi- se- re- re no- bis,

Seul, gracieusement.



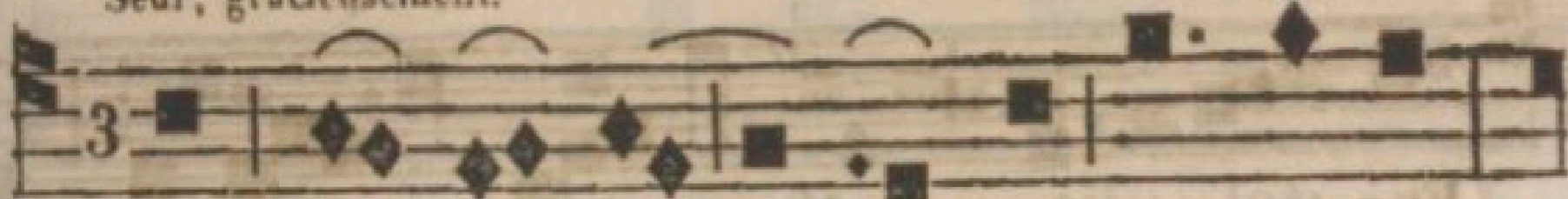
Quo- ni- am tu so- lus sanc- tus;

Chœur.

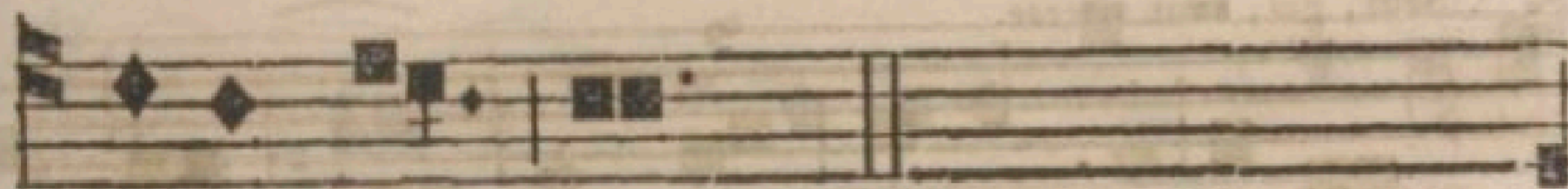


Tu sc - lus Do- mi- nus;

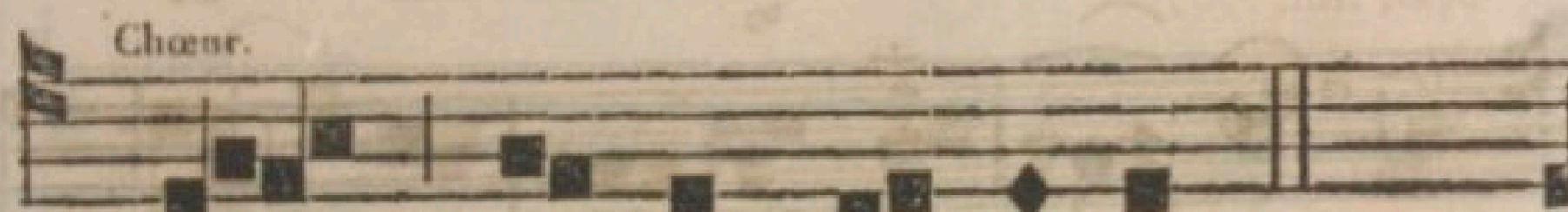
Sol, gracieusement.



Tu so-

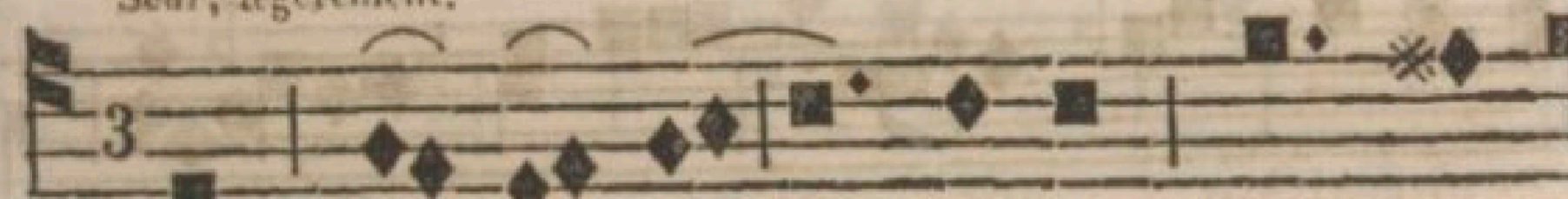


lus al-tis-simus,

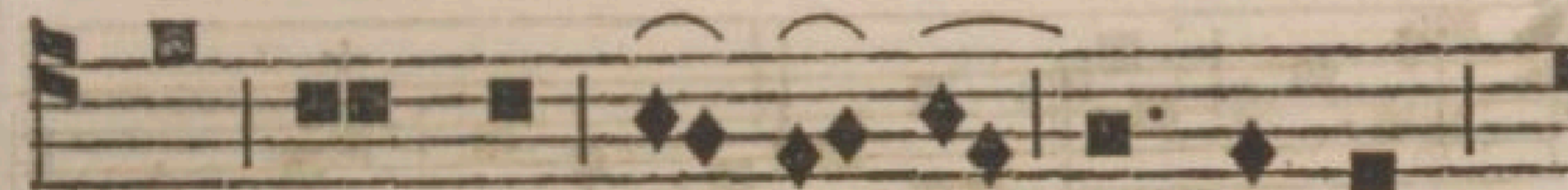


Cum sanc-to Spi-ri-tu,

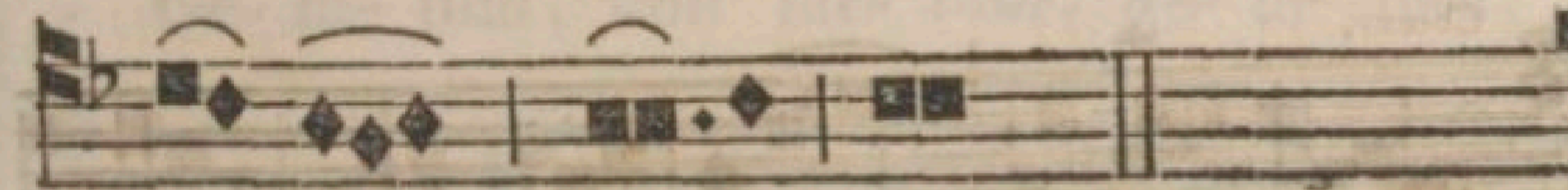
Sol, légèrement.



in glo-ri-â De-i

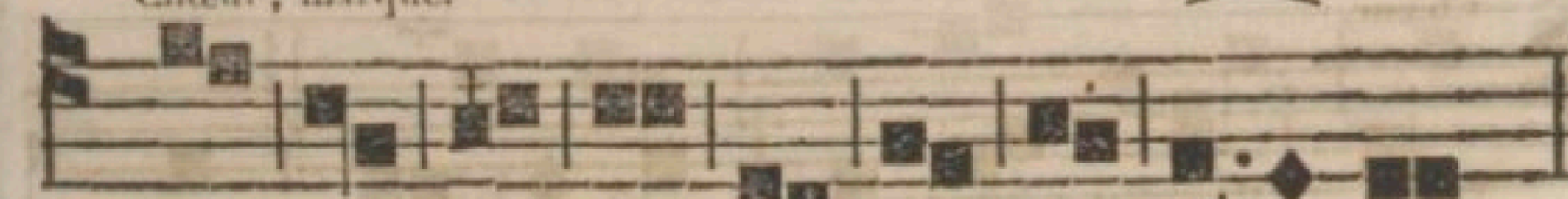


Pa-tris, in glo-ri-â



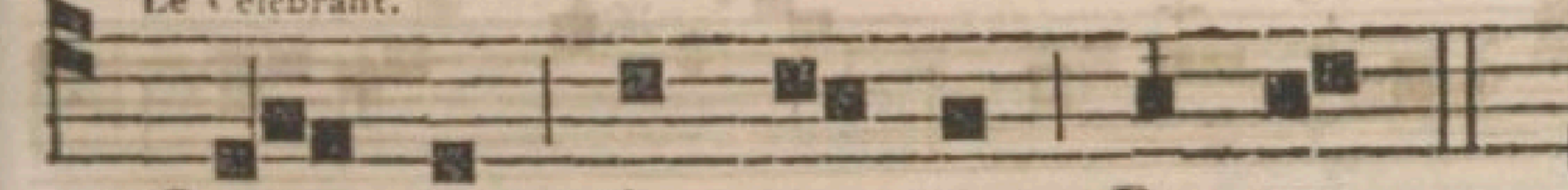
De-i Pa-tris.

Chœur, marqué.



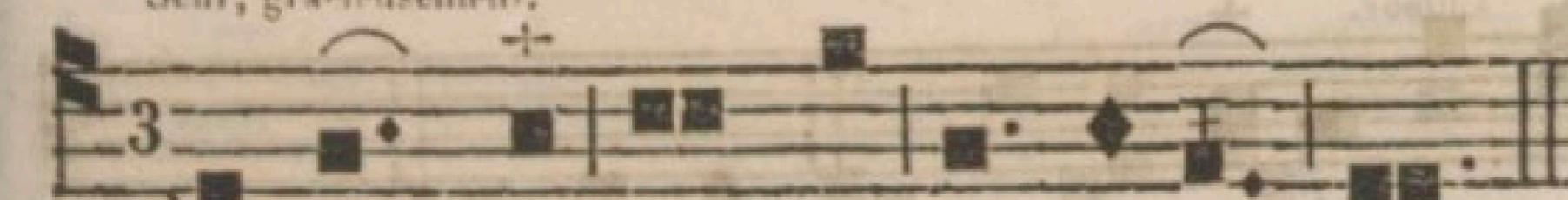
A-men.

Le Célébrant.



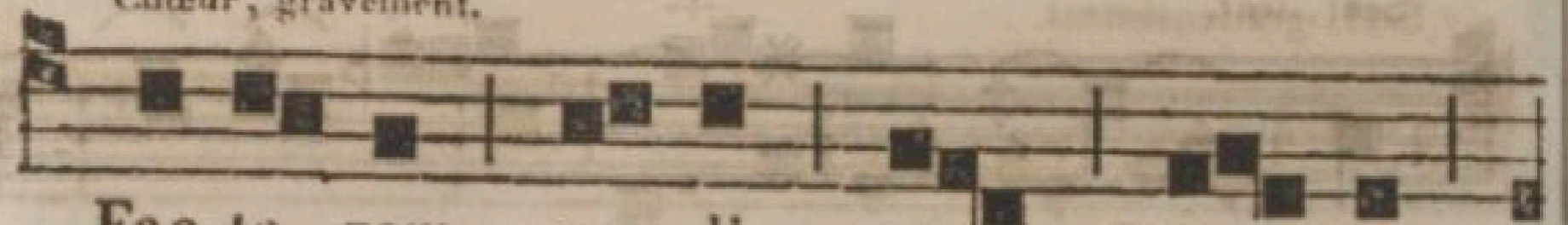
CRE-DO in u-num De-um,

Sol, gracieusement.



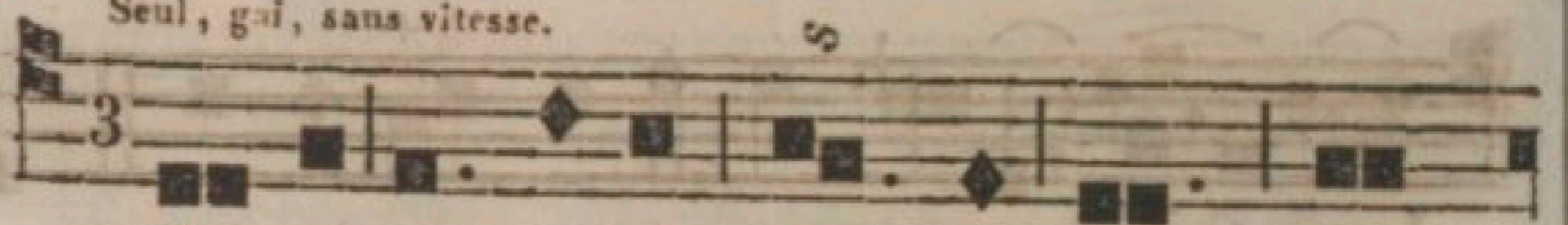
Pa-trem, Pa-trem om-ni-po-ten-tem;

Chœur, gravement.

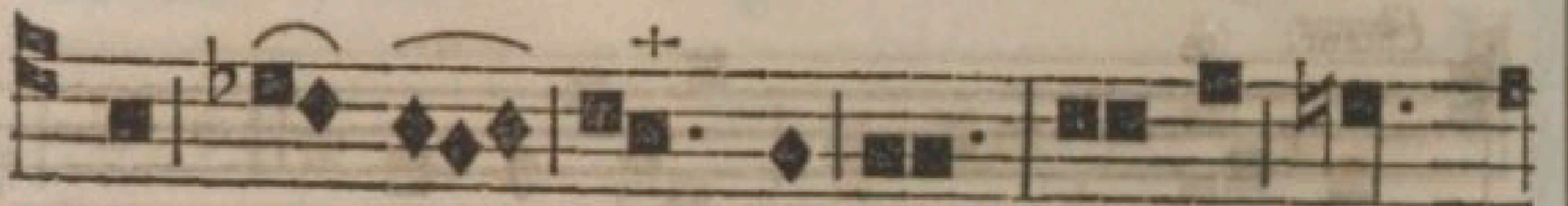


Fac-to-rem cœ-li et ter-ræ,

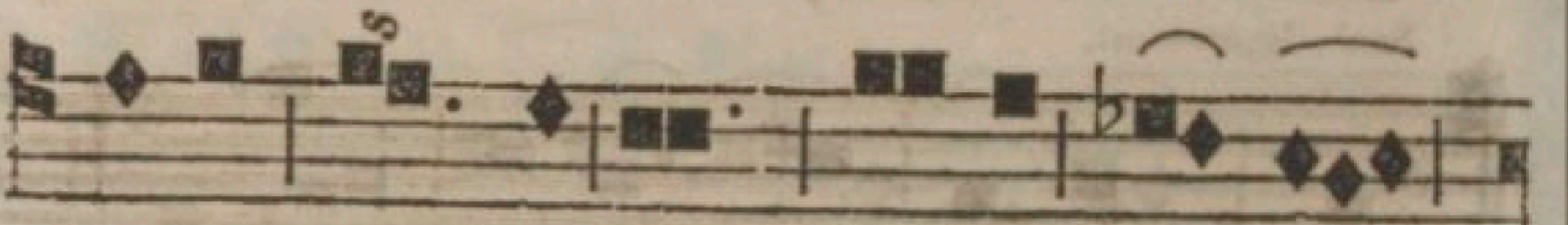
Seul, gai, sans vitesse.



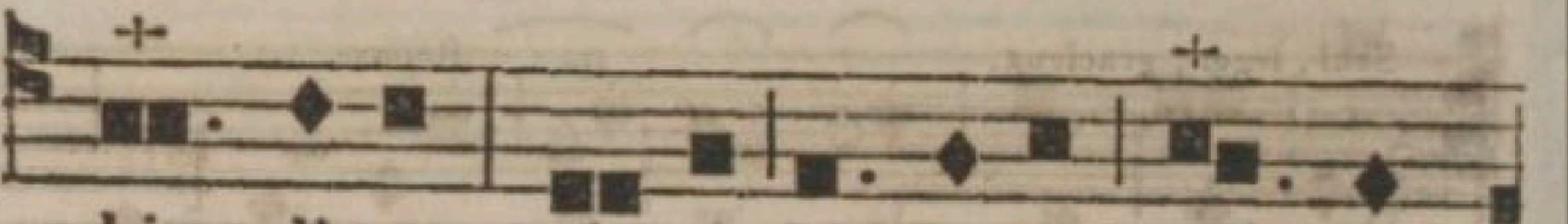
Vi-si-bi-li-um om-ni-um et



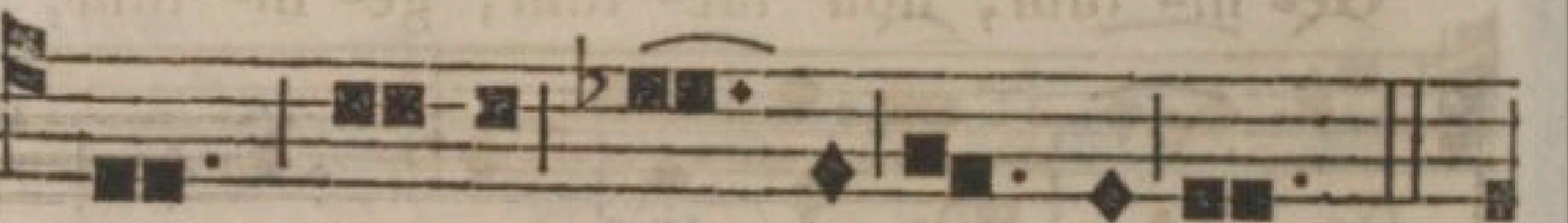
in-vi-si-bi-li-um, vi-si-bi-



li-um om-ni-um et in-vi-si-

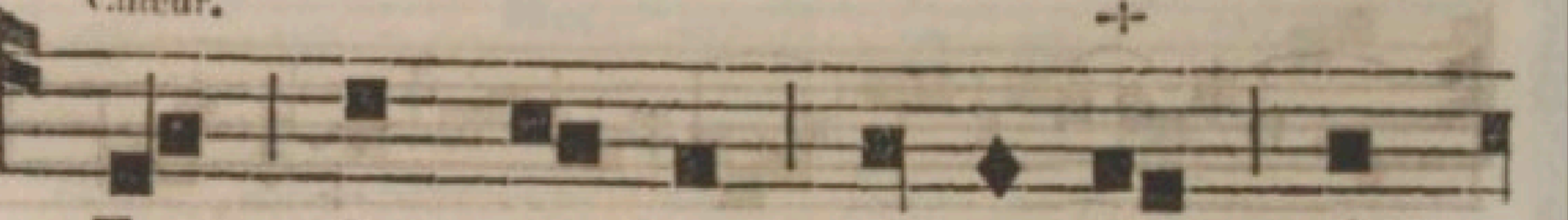


bi-li-um, vi-si-bi-li-um om-ni-

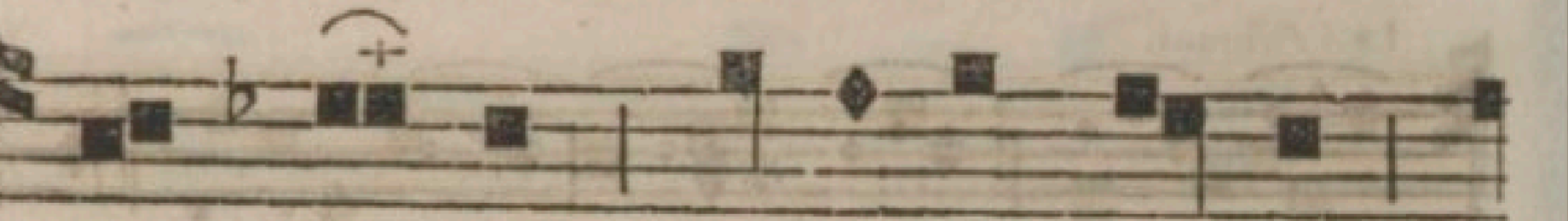


um et in-vi-si-bi-li-um.

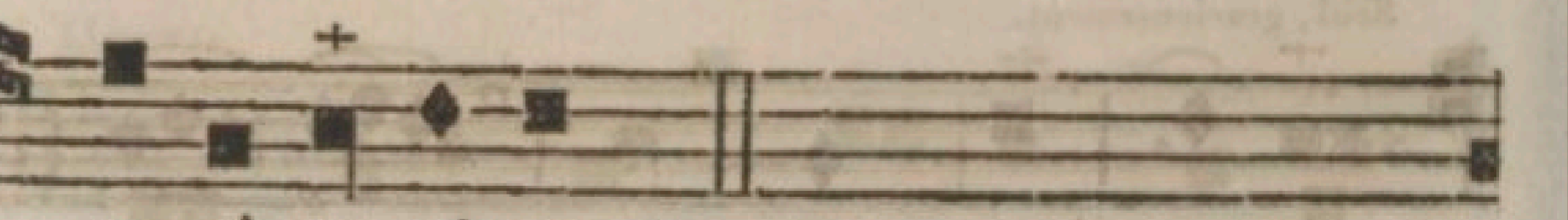
Chœur.



Et in u-num Do-mi-num JE-

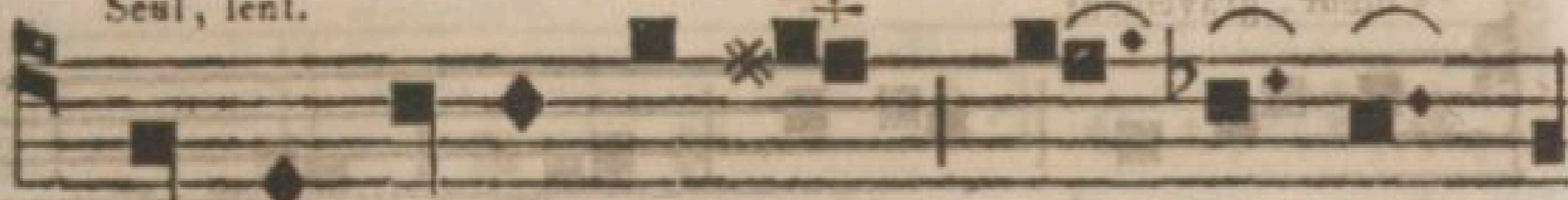


SUM CHRIS-TUM Fi-li-um De-i

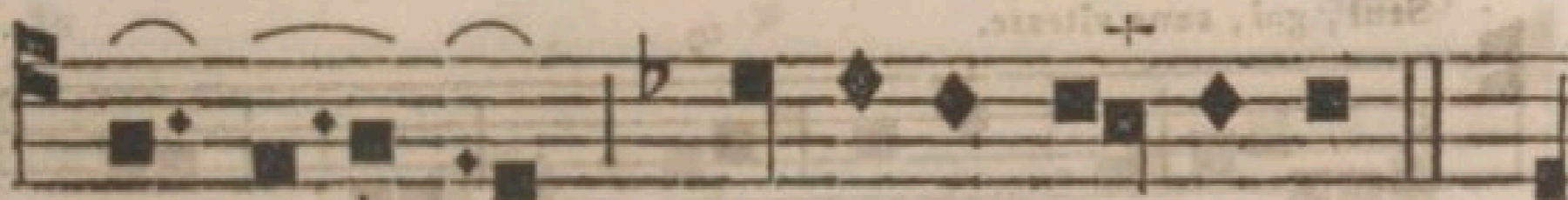


u-ni-ge-ni-tum;

Seul, lent.

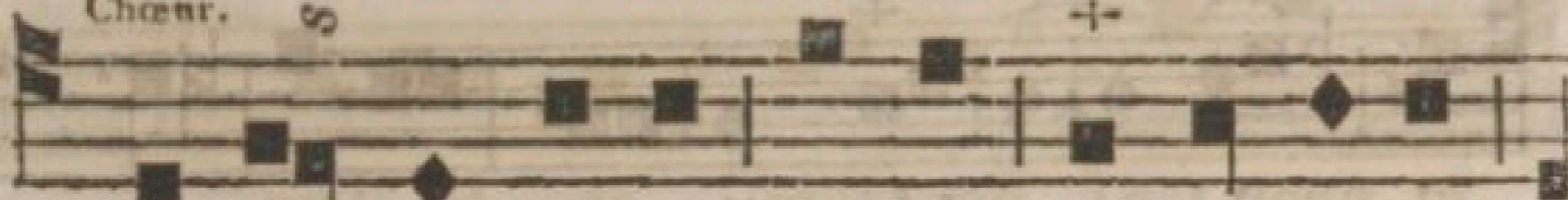


Et ex Pa-tre na- tum an-

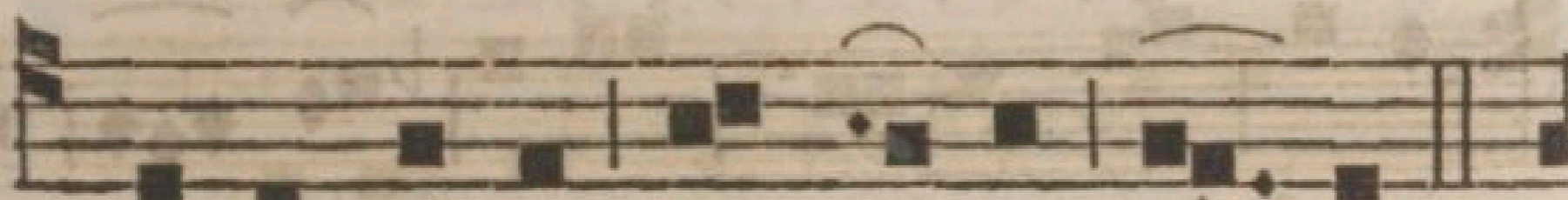


te om-ni-a se- cu- la :

Chœur.



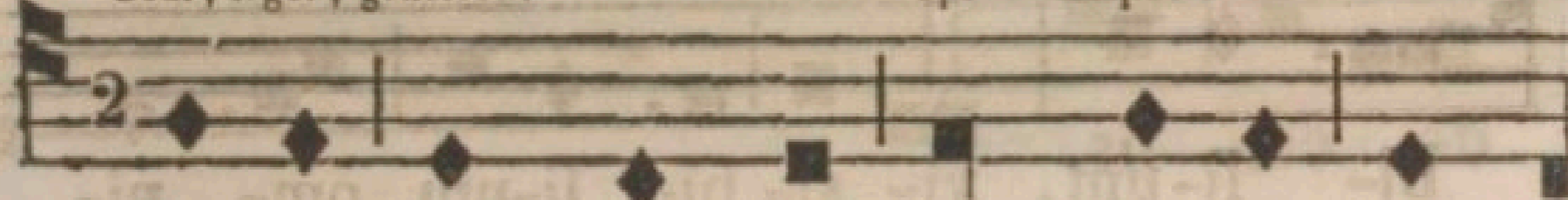
De- um de De- o, lu- men de lu- mi- ne,



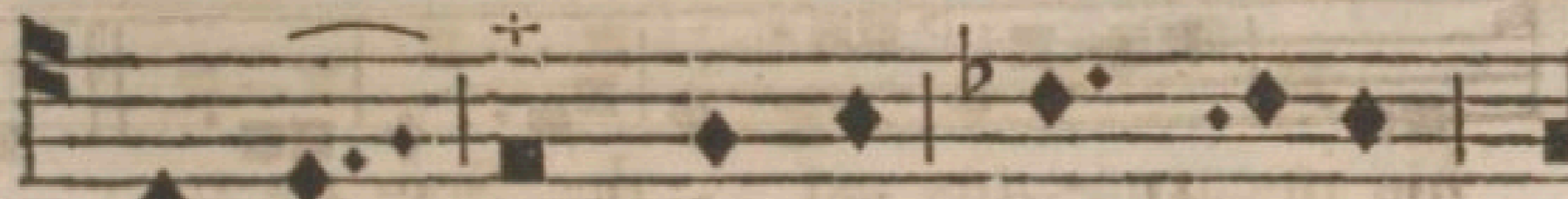
De- um ve- rum de De- o ve- ro ;

Seul, léger, gracieux.

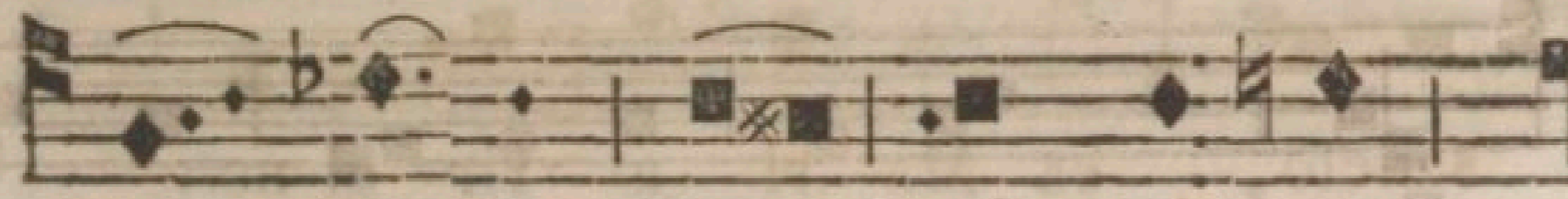
Repos.



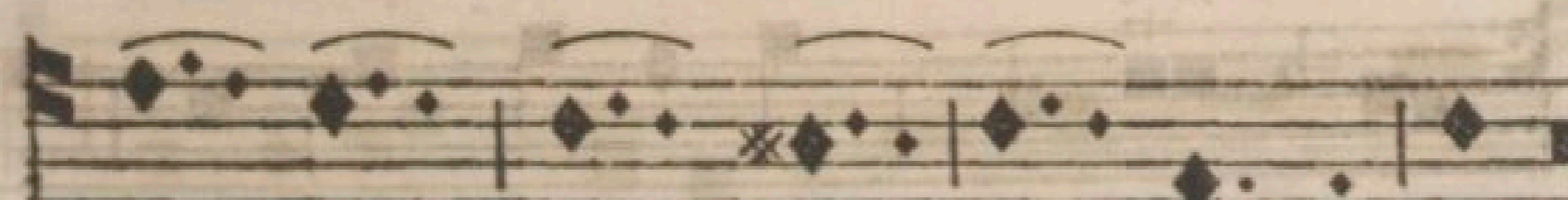
Ge- ni- tum, non fac- tum, ge- ni- tum,



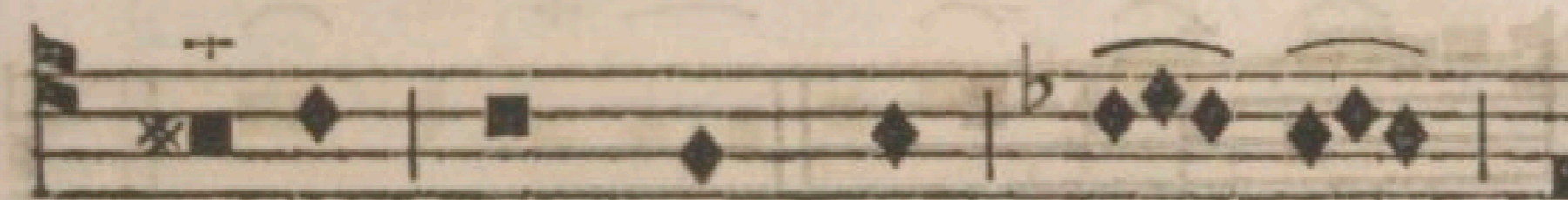
non fac- tum, con- subs- tan- ti- a-



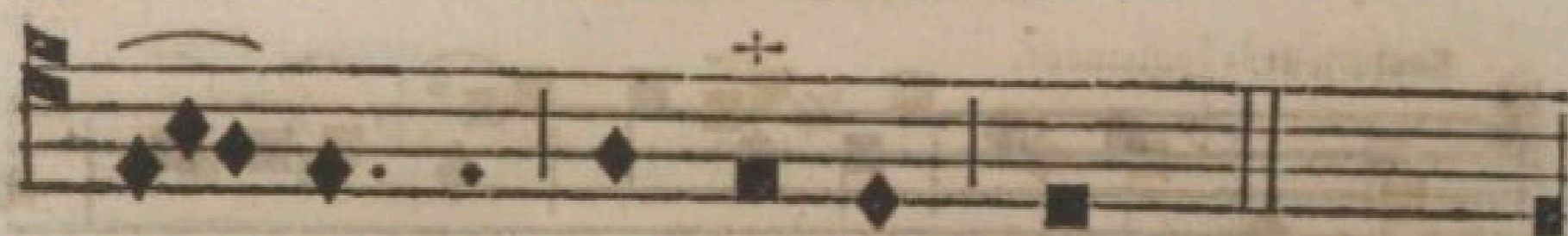
lem Pa- tri ; per quem



om- ni- a

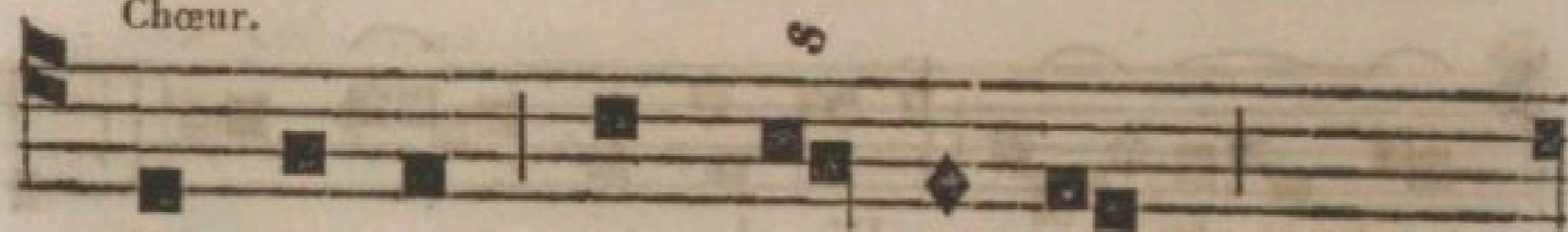


fac- ta sunt, per quem om-

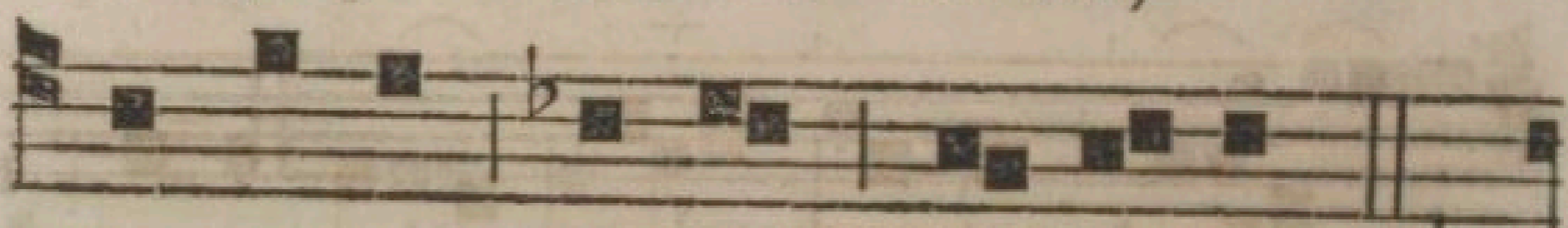


ni- a fac- ta sunt.

Chœur.

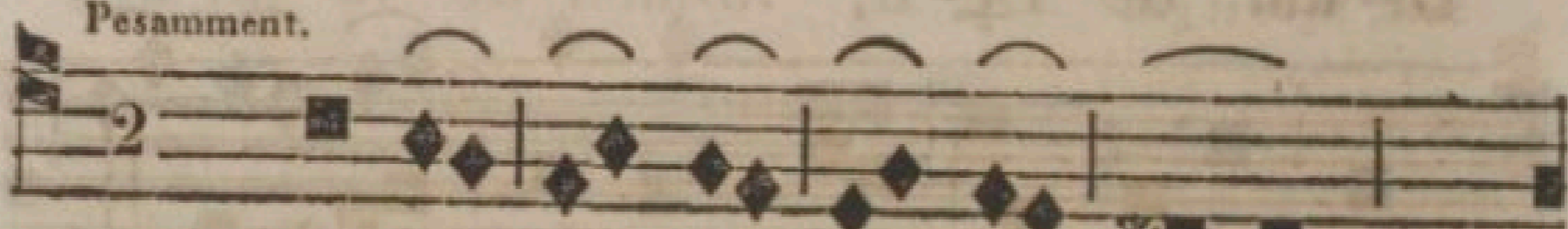


Qui propter nos ho- mi- nes,

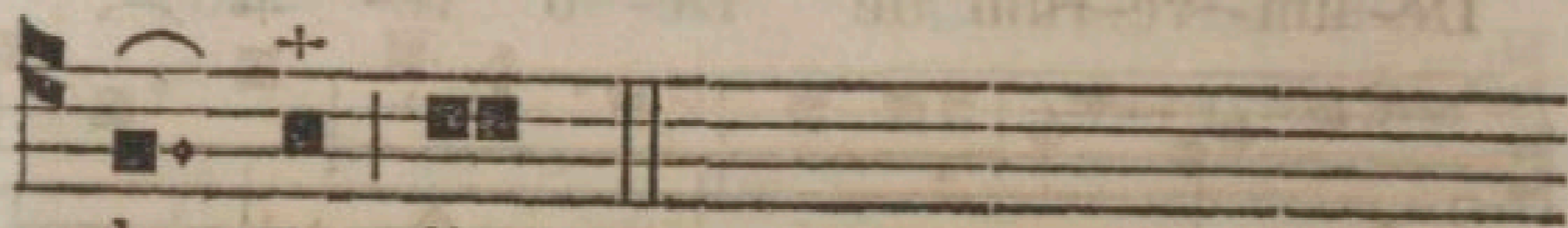


et prop- ter nos- tram sa- lu- tem

Pesamment.

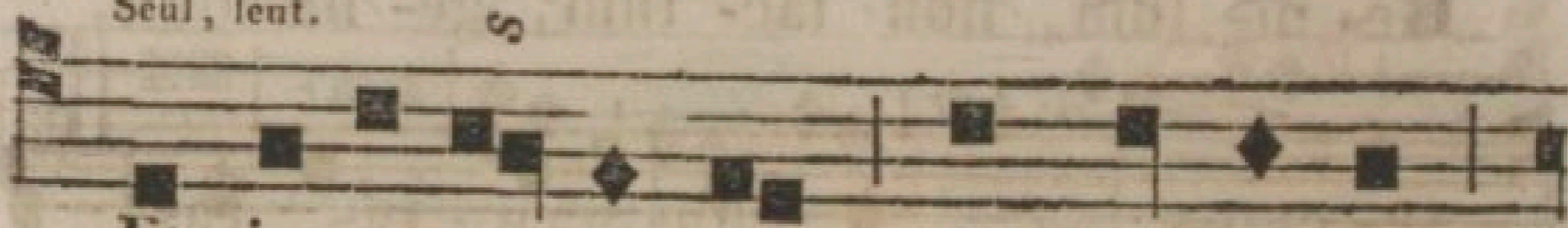


descen- dit

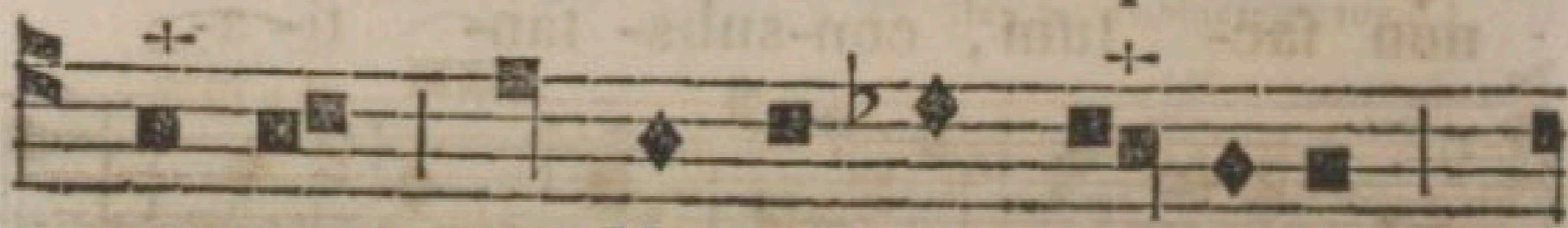


de cœ- lis.

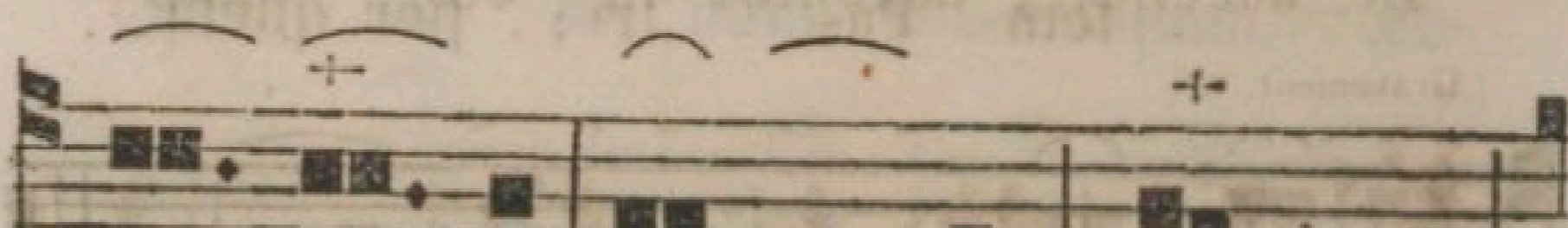
Seul, lent.



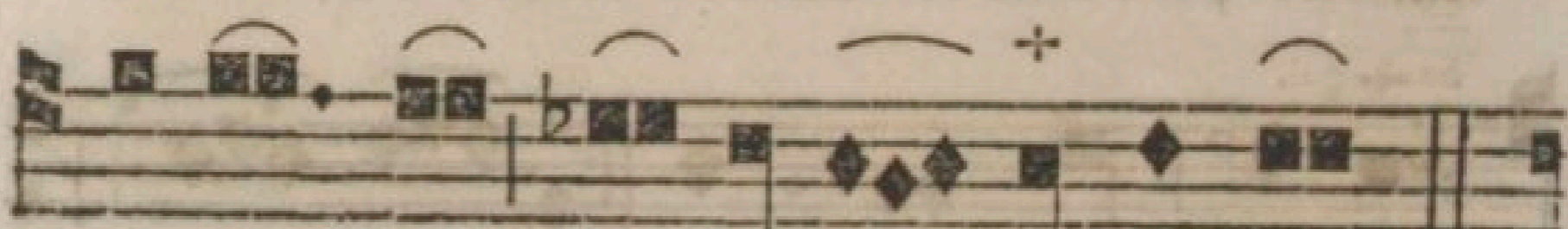
Et in- carna- tus est de Spi- ri- tu



sancto, ex Ma- ri- a vir- gi- ne :

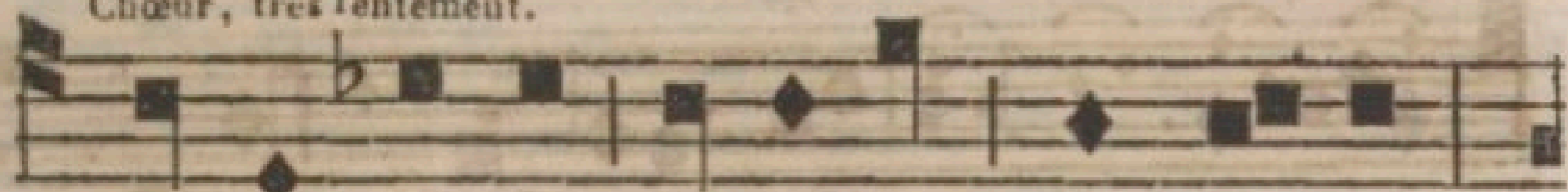


ET HO- MO, ET HO- MO FAC- TUS EST,

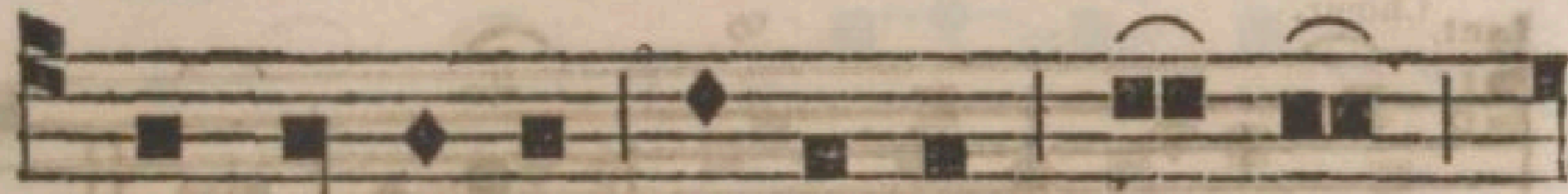


ET HO- MO, ET HOMO FAC- TUS EST.

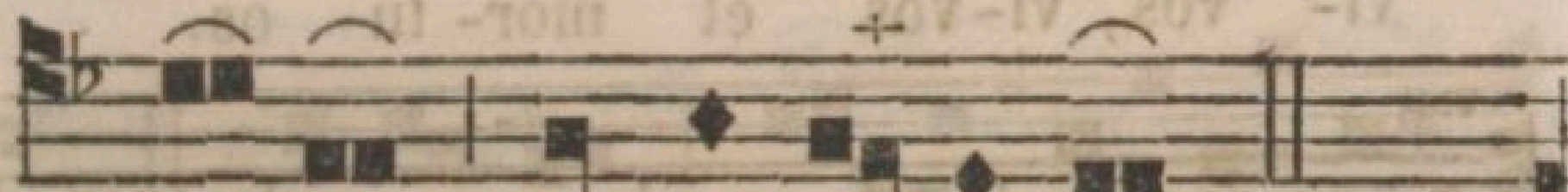
Chœur, très lentement.



Cru-ci-fi-xus e-ti-am pro no-bis ;

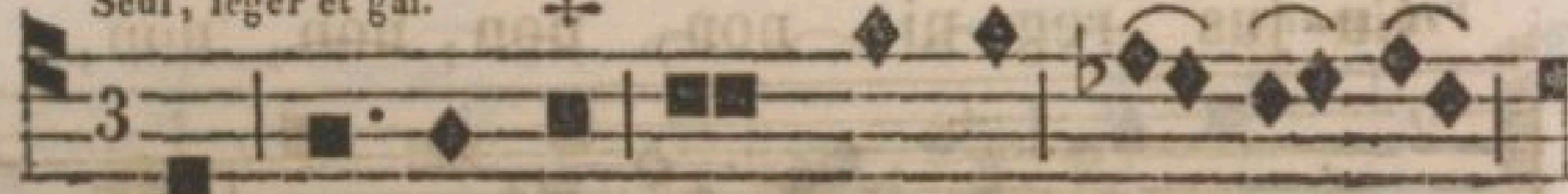


sub Pon-ti-o Pi-la-to pas-sus,

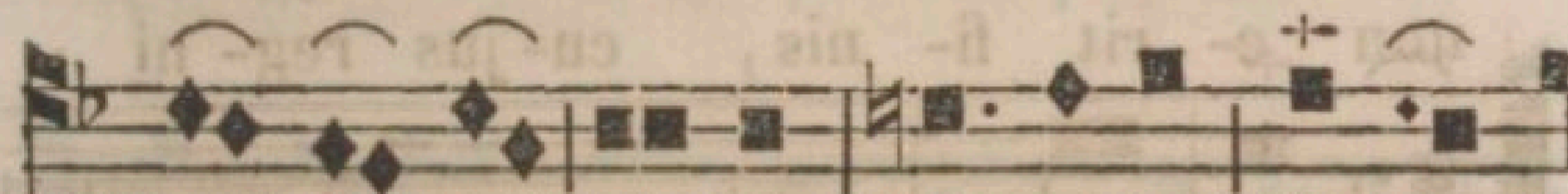


pas-sus et se-pul-tus est.

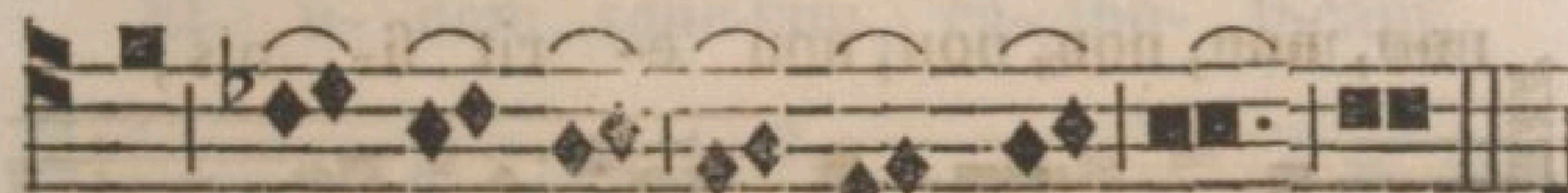
Seul, léger et gai.



Et re-sur-re-xit, re-sur-re-

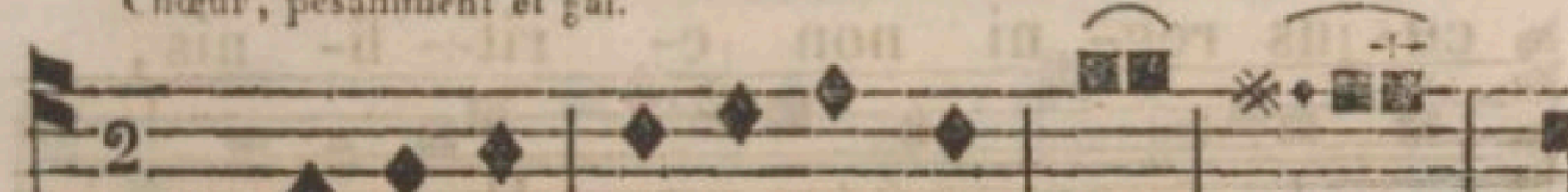


xit ter-ti-â di-e



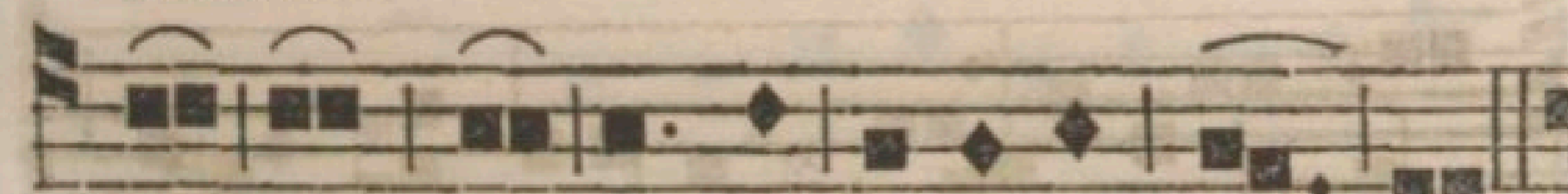
se-cun-dùm Scrip-tu-ras.

Chœur, pesamment et gai.



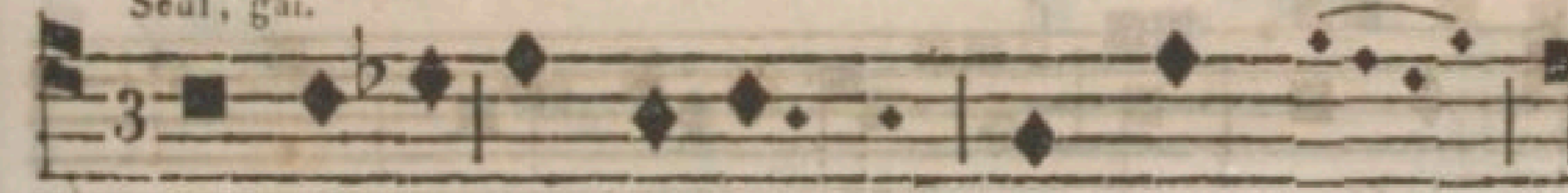
Et ascendit, ascendit in cœ-lum,

Gravement.

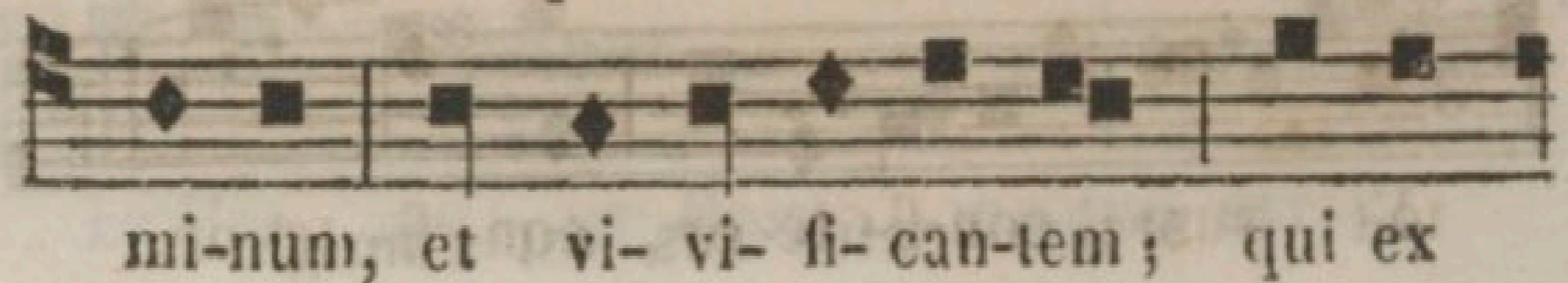
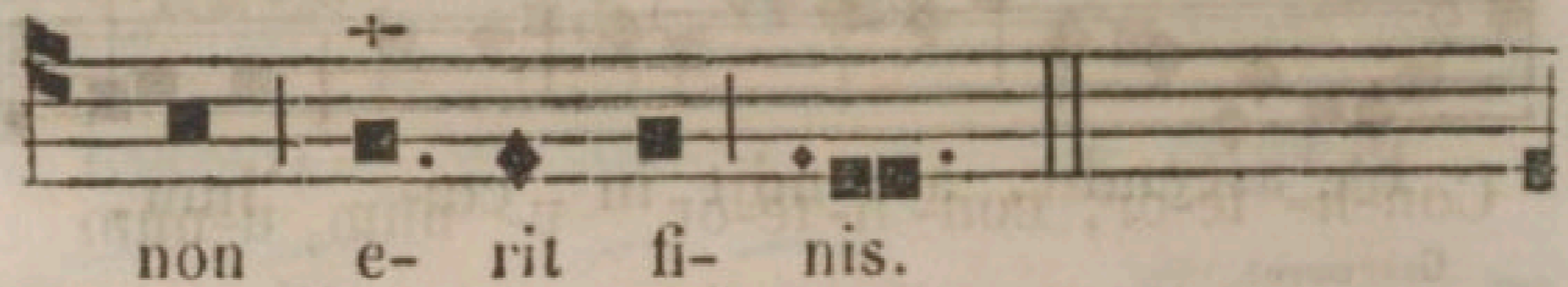
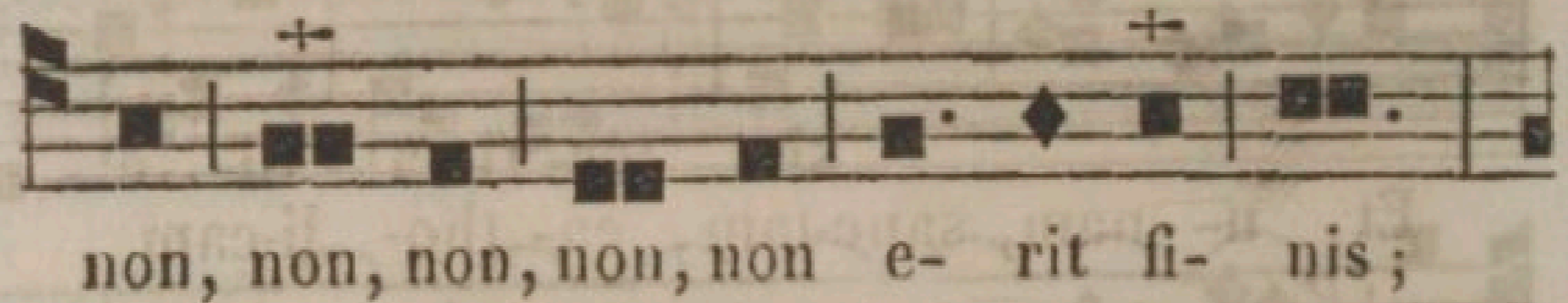
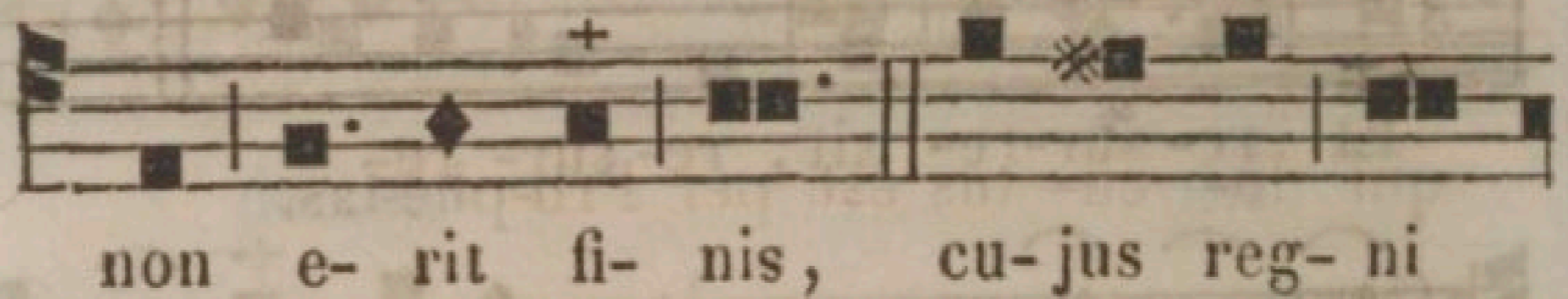
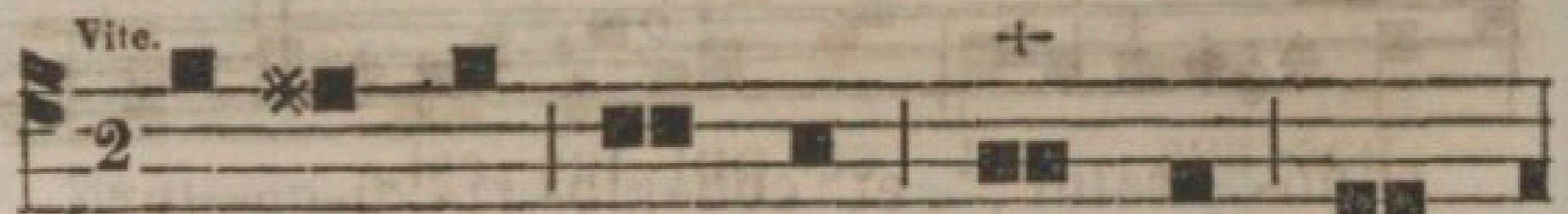
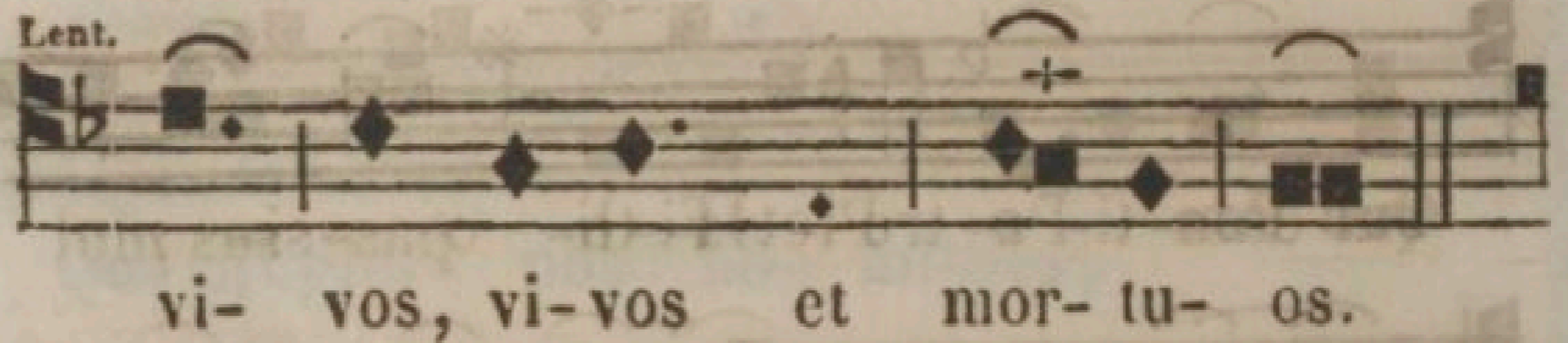
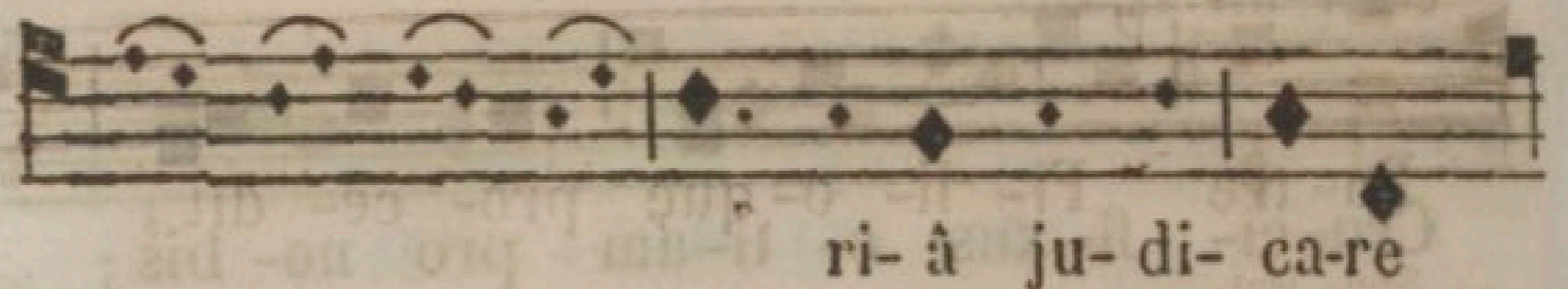


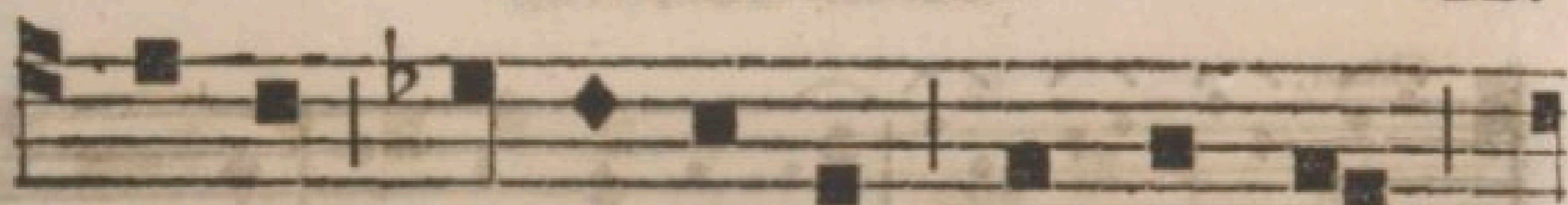
se-det, se-det ad dex-teram Pa-tris.

Seul, gai.



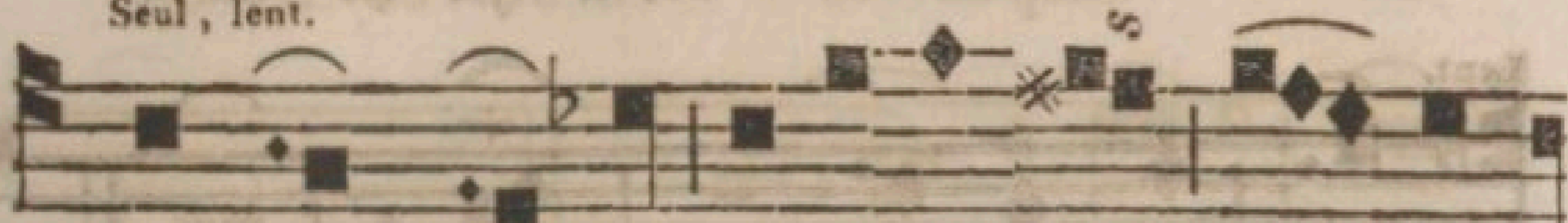
Et i-terùm ventu-rus est cum glo-



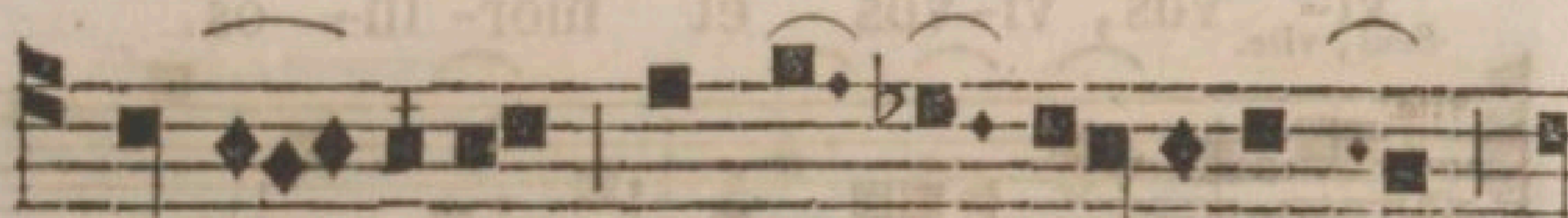


Pa-tre Fi-li-o-que pro-ce-dit ;

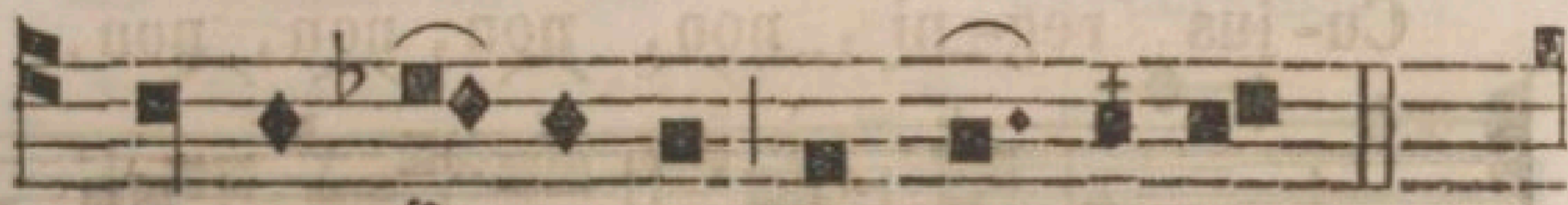
Séul, lent.



Qui cum Pa-tre et Fi-li-o si-mul

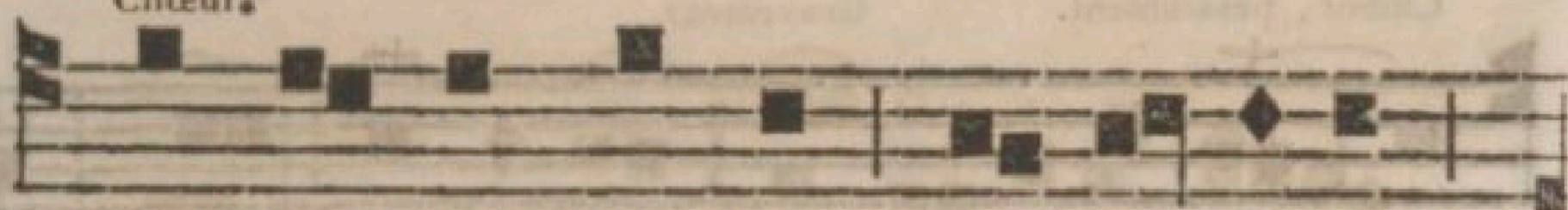


a-do-ratur, et con-glo-ri-fi-ca-tur ;

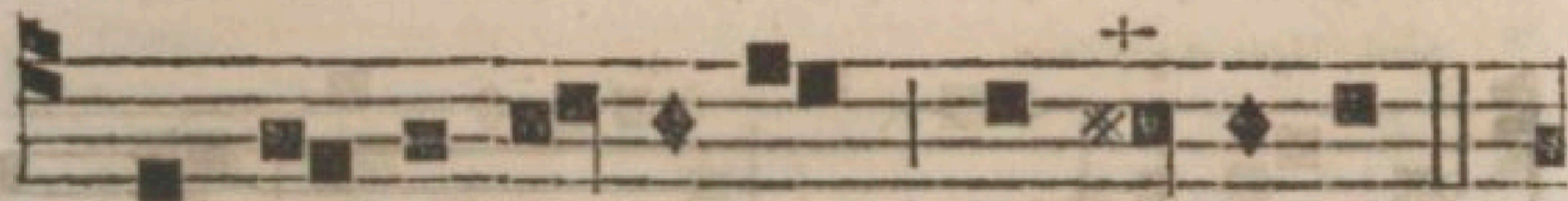


qui lo-cu-tus est per Pro-phe-tas.

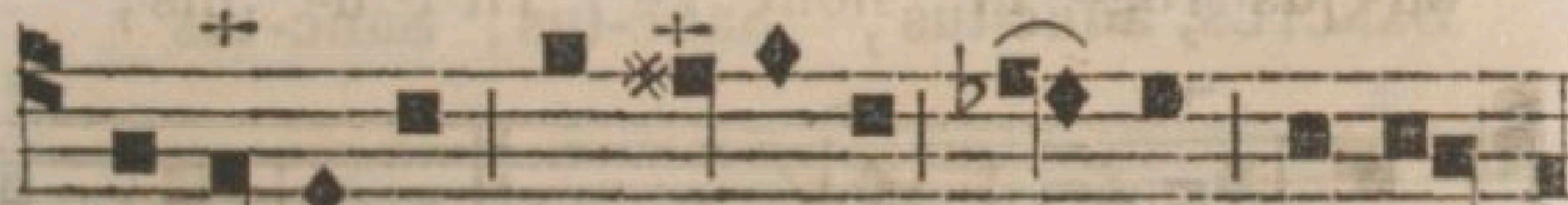
Chœur.



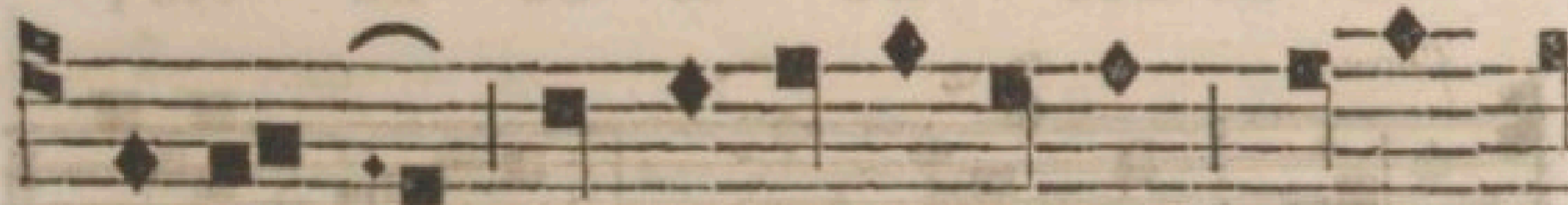
Et u-nam, sanc-tam, ca-tho-li-cam



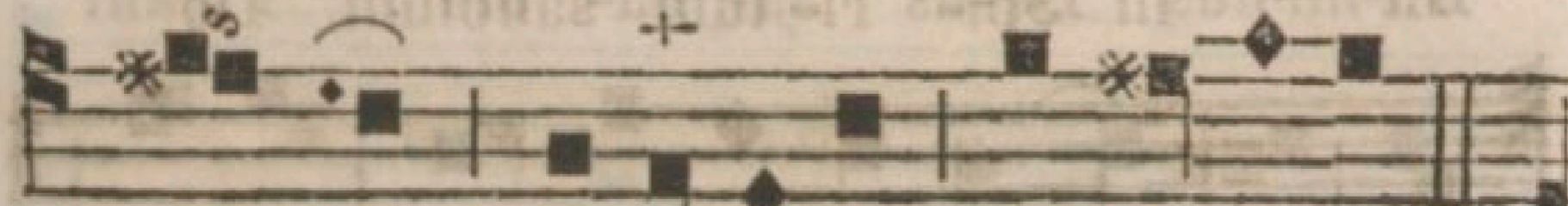
et a-pos-to-li-cam Ec-cle-si-am.



Con-fi-te-or, con-fi-te-or u-num, u-num



baptis-ma in re-mis-si-o-nem pecca-



to-rum ; con-fi-te-or, con-fi-te-or.

Chœur, *s.*

Et expec-to re-surrec-ti-o-

nem mor-tu-o-rum.

Seul, vite.

Et vi-tam ven-tu-ri, ven-tu-

ri se-cu-li. A-men, a-men.

Chœur, pesamment. Gravement.

A-men, a-men, a-men.

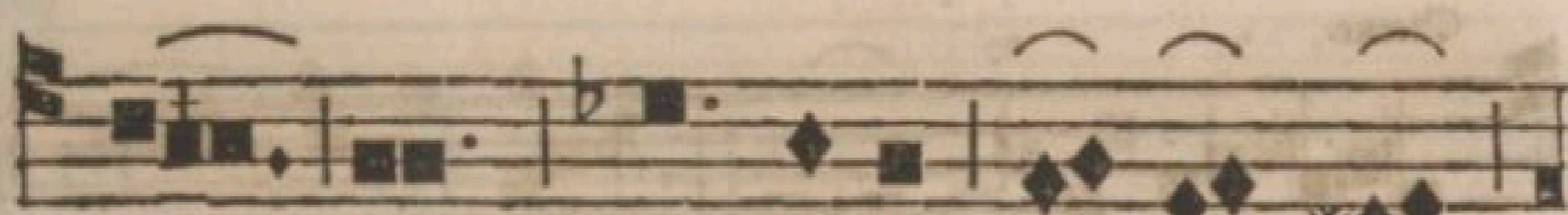
Seul, léger et gracieux.

SANCTUS, Sanc-tus, Sanc-tus, Sanc-tus

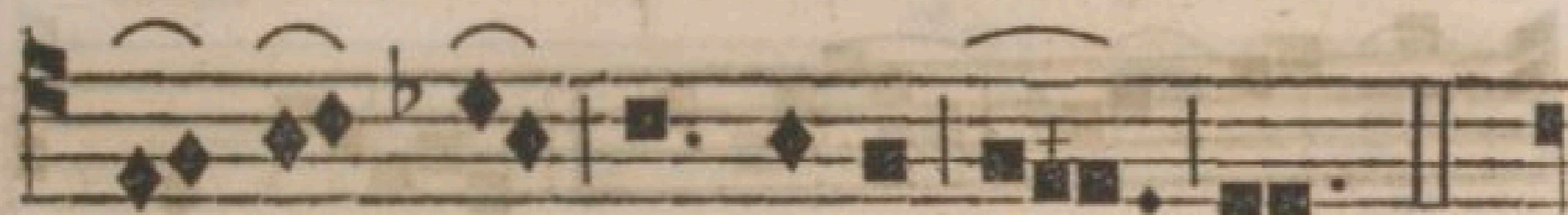
Do-mi-nus De-us Sa-ba-oth,

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

sunt cœ-li, ple-ni sunt cœ-li et

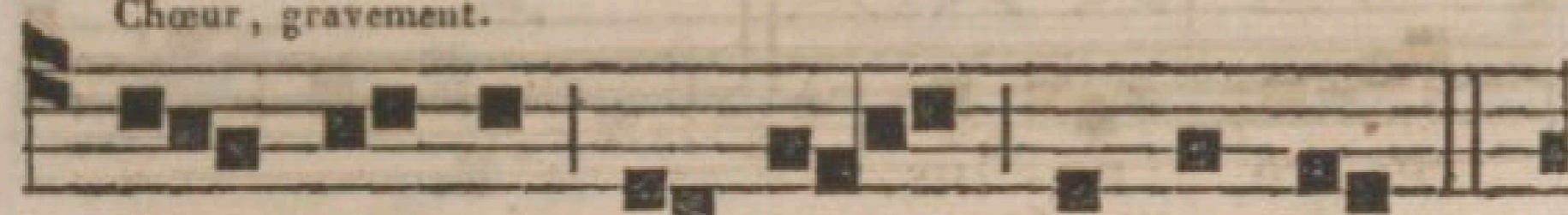


ter- ra glo- ri-â, glo-



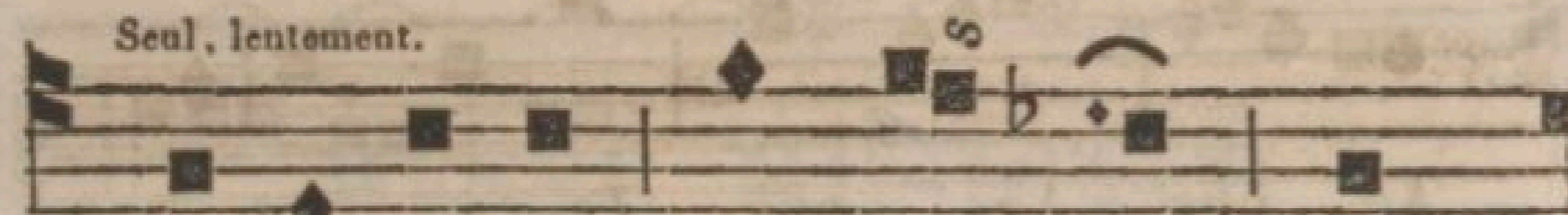
ri-â tu- à :

Chœur, gravement.

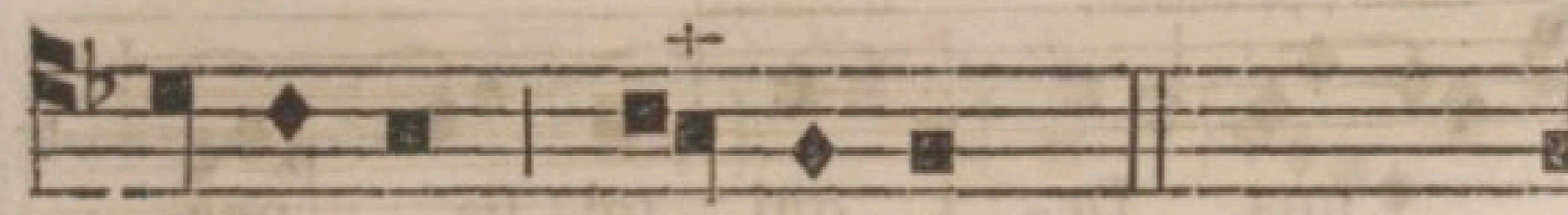


Ho- san- na in ex- cel- sis.

Seul, lentement.

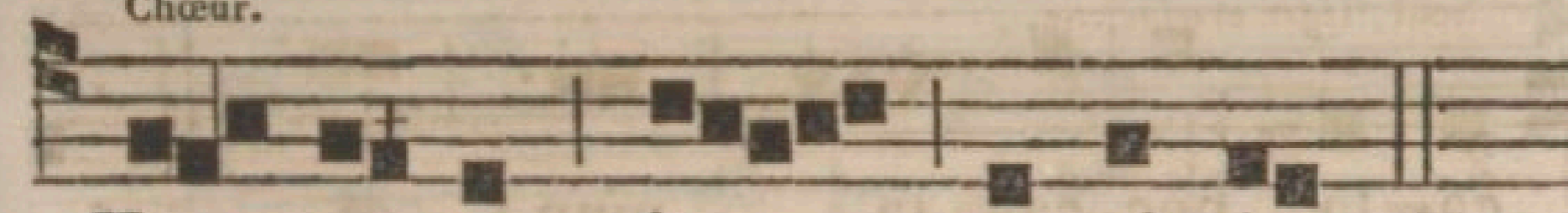


Be- ne- dic- tus qui ve- nit in



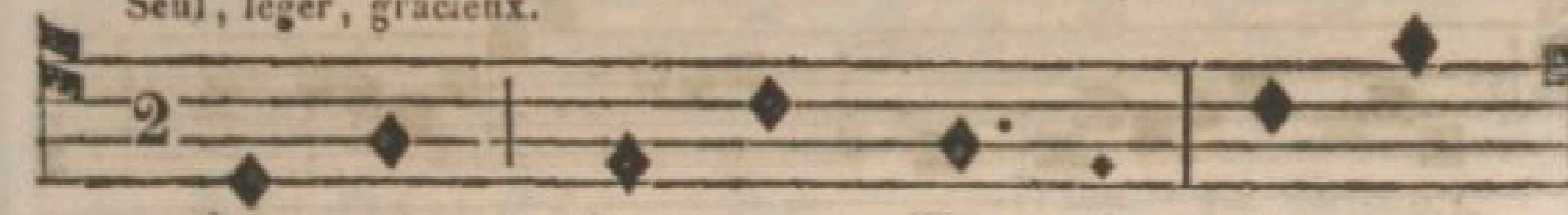
no- mi- ne Do- mi- ni ;

Chœur.

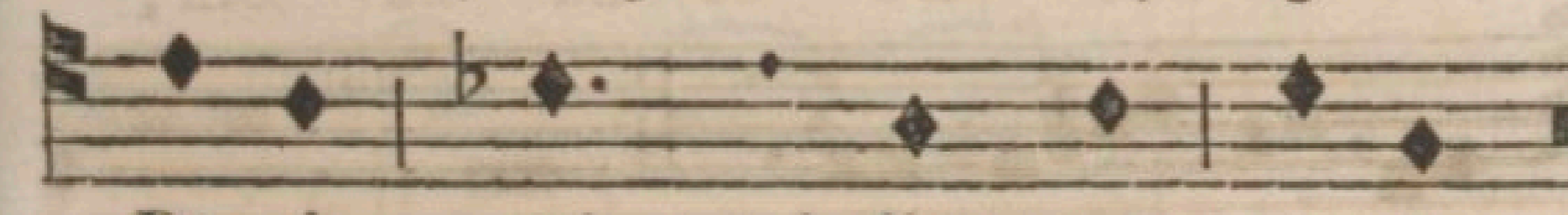


Ho- san- na in ex- cel- sis.

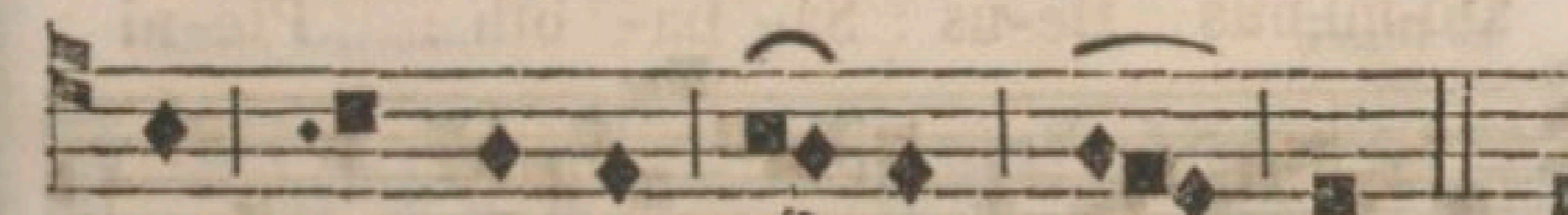
Seul, léger, gracieux.



AG- NUS, Ag- nus De- i, Ag- nus



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



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

Chœur.

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

Scul, gracieux.

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

Lent.

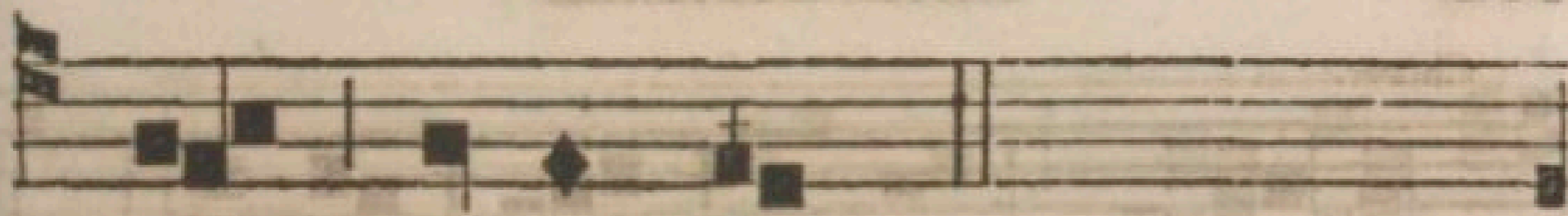
ca-ta pec-ca-ta mun-di,

Chœur, gravemen.

do-na no-bis
pa-cem.

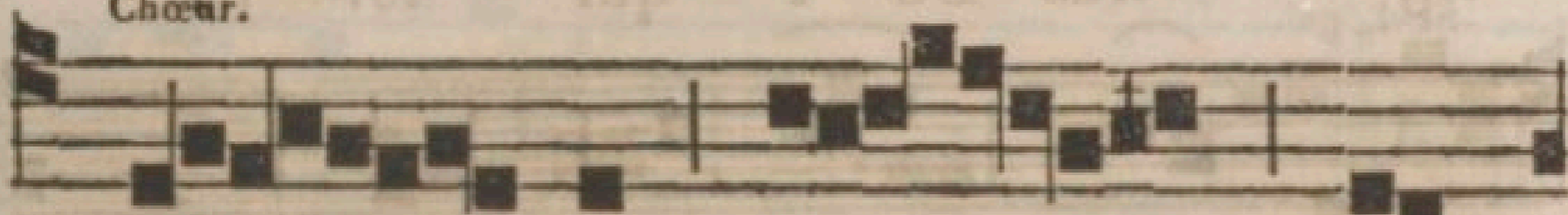
Le Diacre.

I-te,



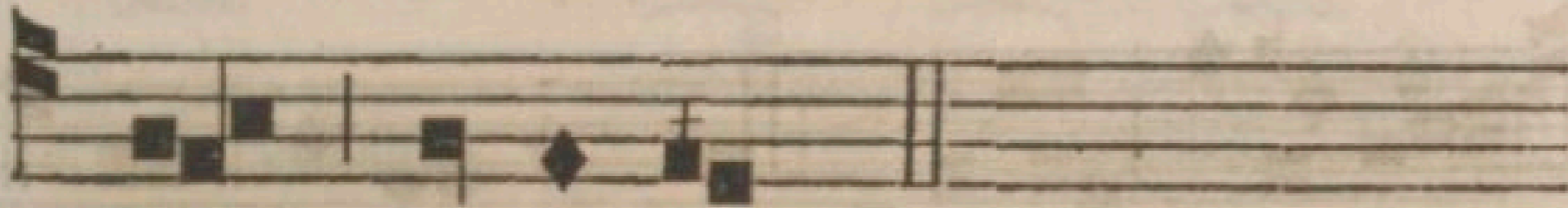
Mis-sa est.

Chœur.



De-

o,



gra-ti-as.

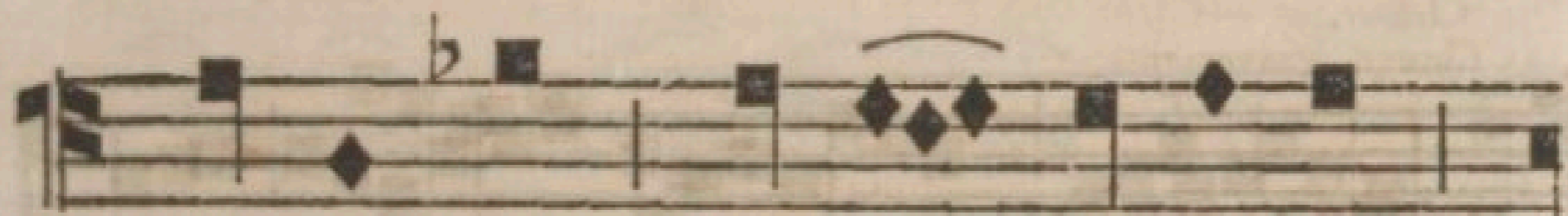
MESSE MUSICALE

DU SECOND TON.

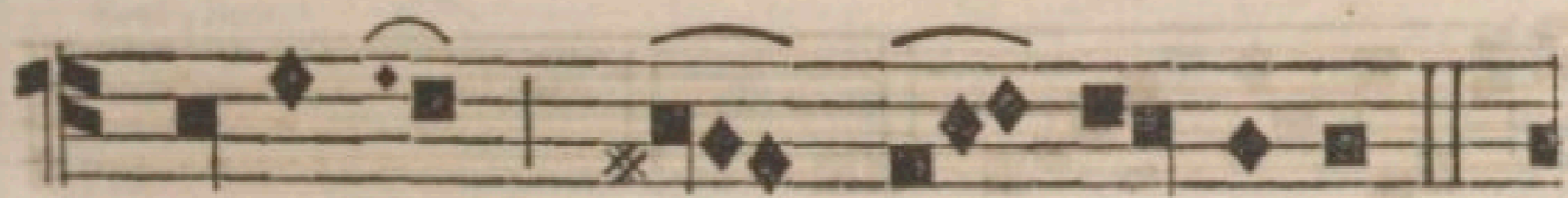
Seul, lent.



KY-RI-E, e-le-i-son.

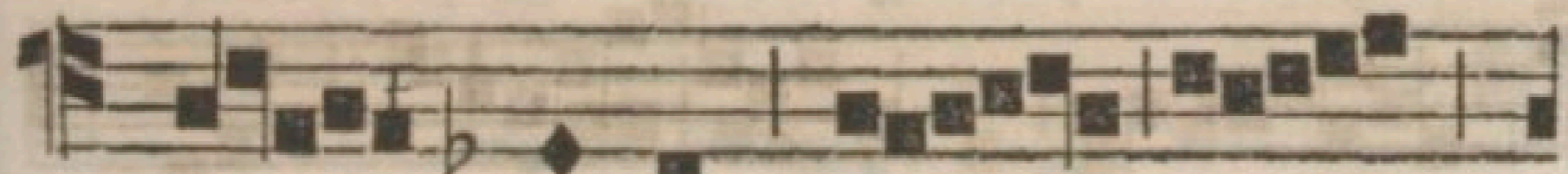


Ky-ri-e, e-le-i-son.



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

Chœur, gravement.



Ky-ri-e, e-

le- i- son.

Soul, gai.

Chris- te, Chris- te, Chris- te,

e- le- i- son. Chris- te, e- le- i- son.

Chris- te, e-^s le- i- son.

Chris- te, Chris- te, Chris- te, e- le-

i- son. Chris- te, e- le- i- son.

Chœur.

Chris- te, e-

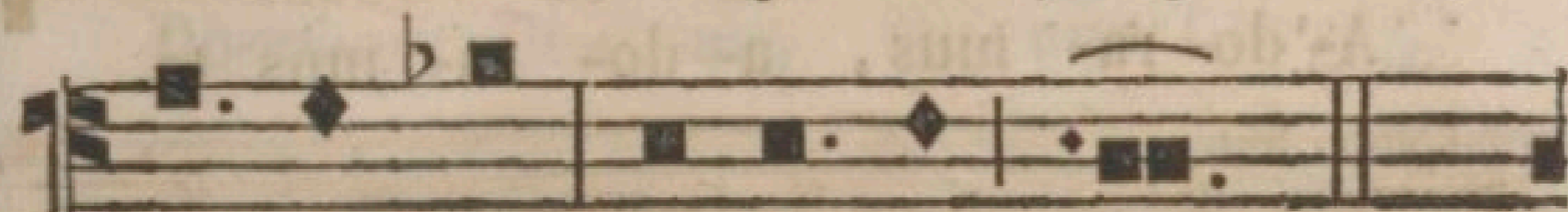
le- i- son.

Soul, gai.

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

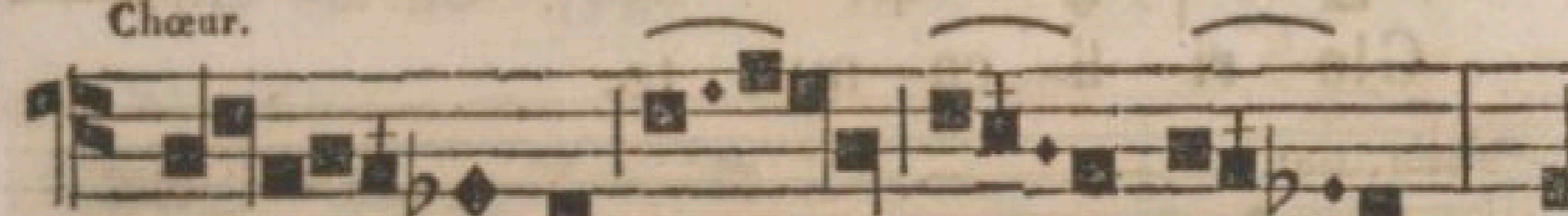


e-le- i- son. Ky- ri- e, Ky- ri- e,

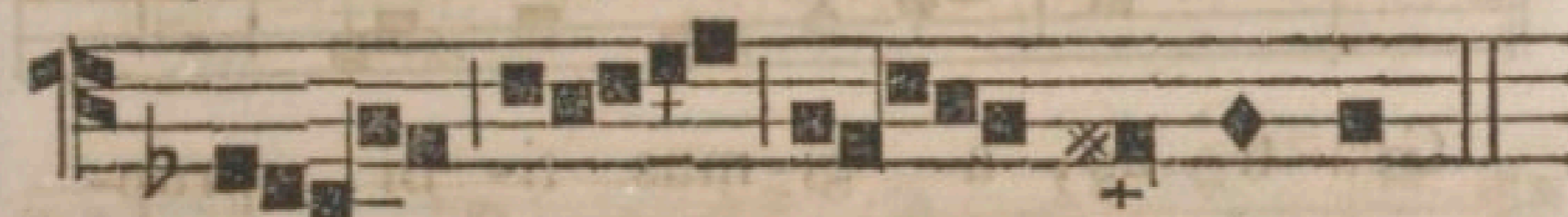


Ky- ri- e, e- le- i- son.

Chœur.

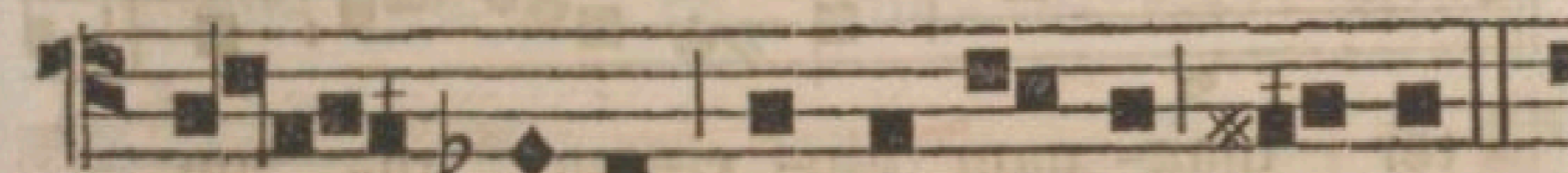


Ky- ri- e,



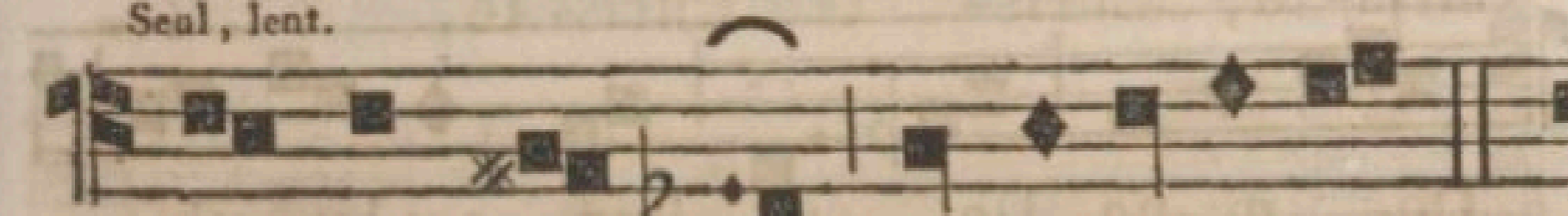
e- le- i- son.

Le Célébrant.



GLO- RI- A in ex- cel- sis De- o ;

Seul, lent.



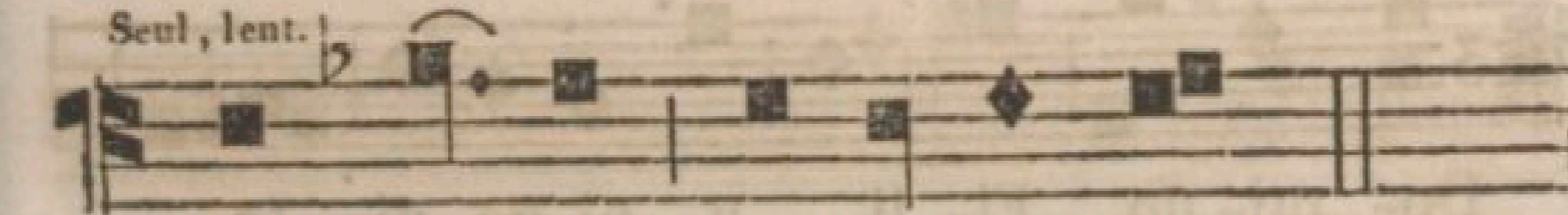
Et in ter- rà pax ho- mi- ni- bus

Chœur, lent.



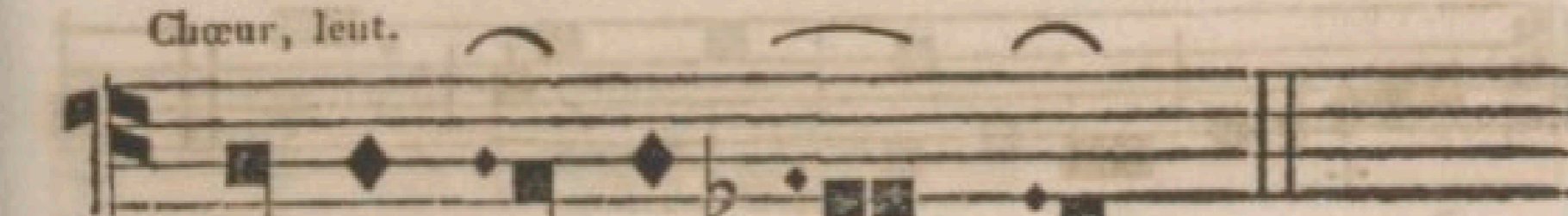
bo- næ vo- lun- ta- tis.

Seul, lent.



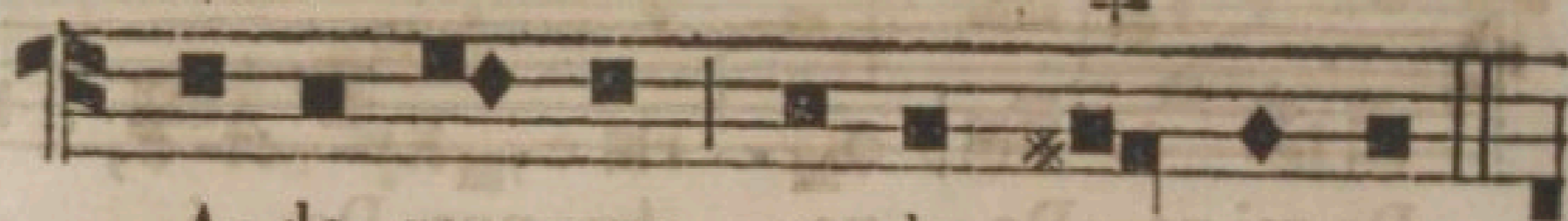
Lau- da- mus, lau- da- mus te.

Chœur, lent.



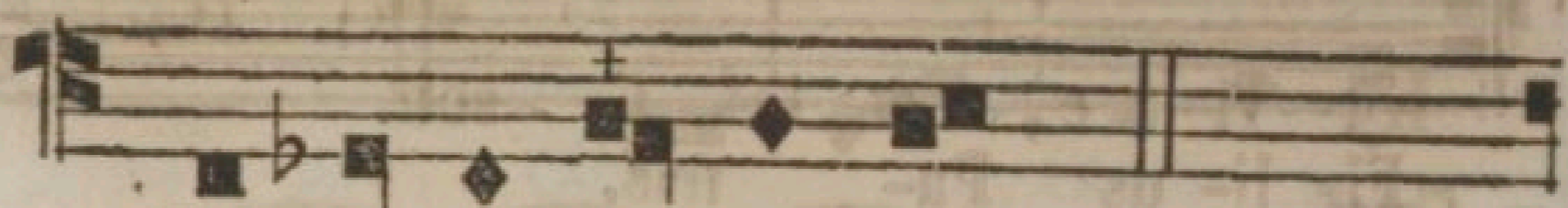
Be- ne- di- ci- mus te.

Soul, lent.



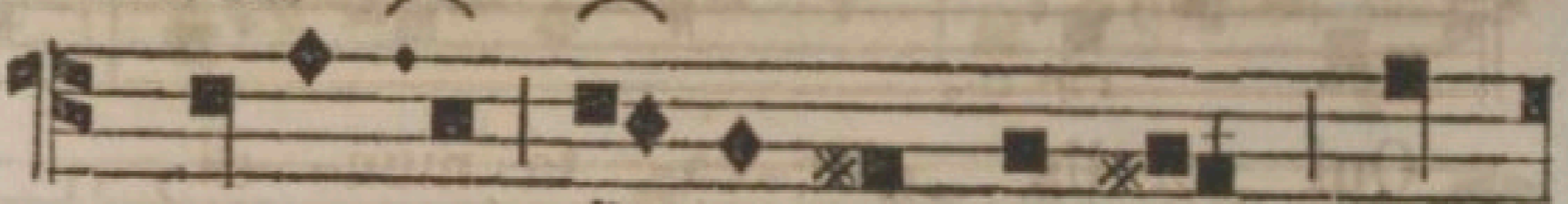
A-do-ra-mus, a-do-ra-mus te.

Chœur, lent.

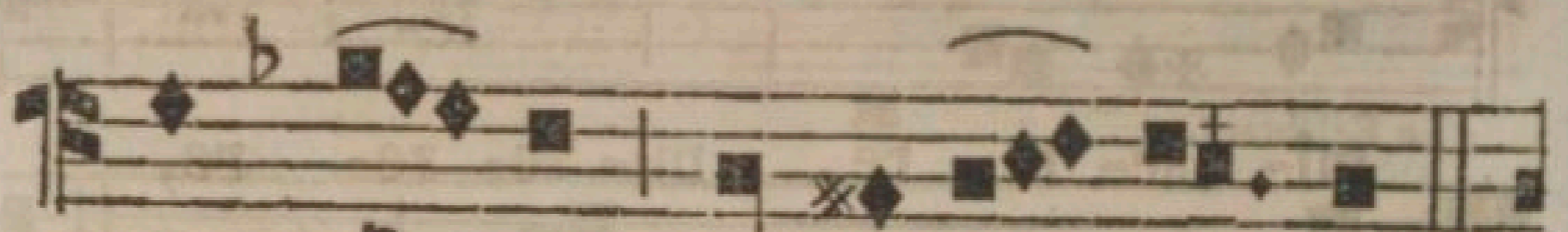


Glo-ri-fi-ca-mus te.

Soul, lent.

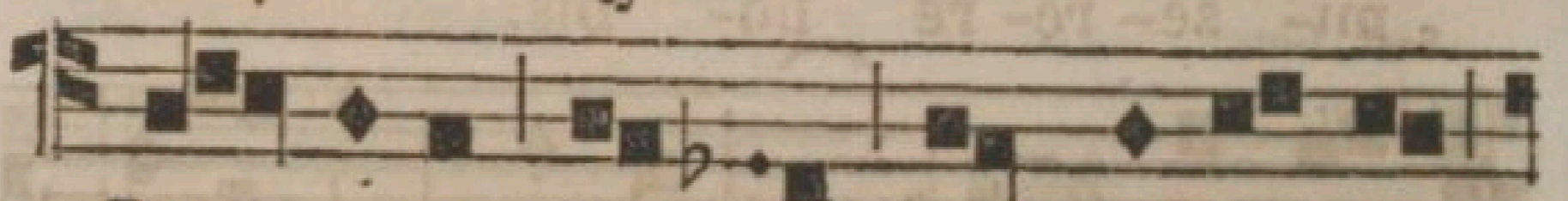


Gra-ti-as, a-gi-mus ti-bi, prop-

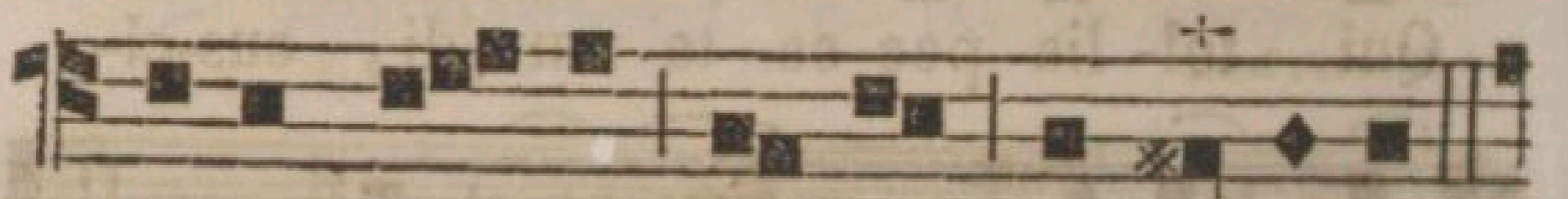


ter mag-nam glo-ri-am tu-am.

Chœur.

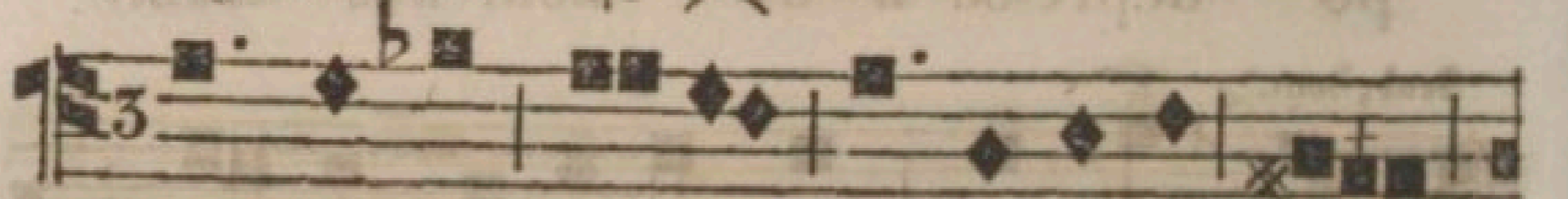


Do-mi-ne, De-us, Rex cœ-les-tis,

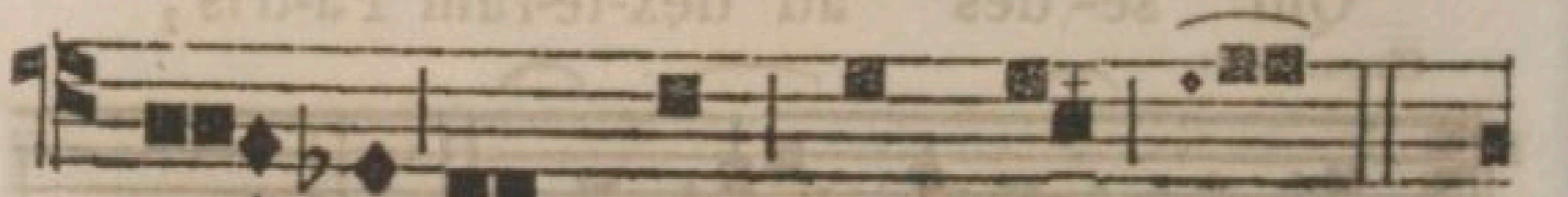


De-us Pa-ter, Pa-ter om-ni-po-tens.

Soul, gracieusement.

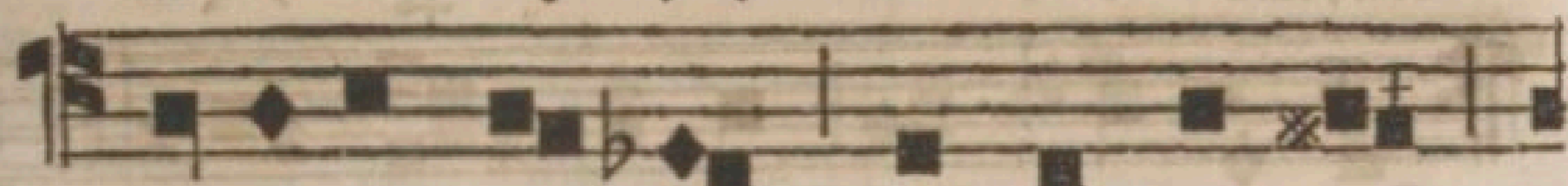


Do-mi-ne, Fi-li u-ni-ge-ni-te,

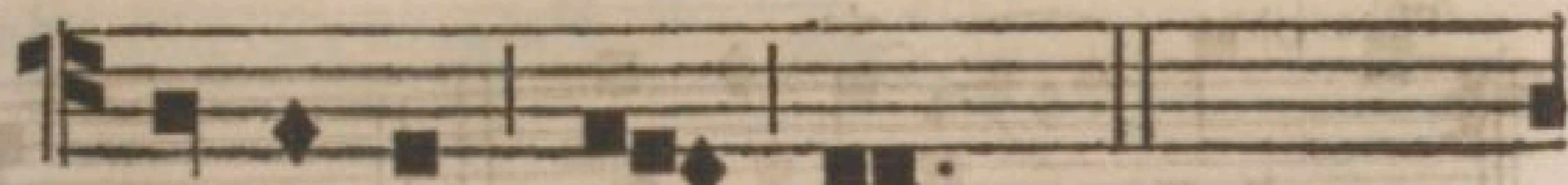


JE-SU, JE-SU CHRIS-TE.

Chœur.

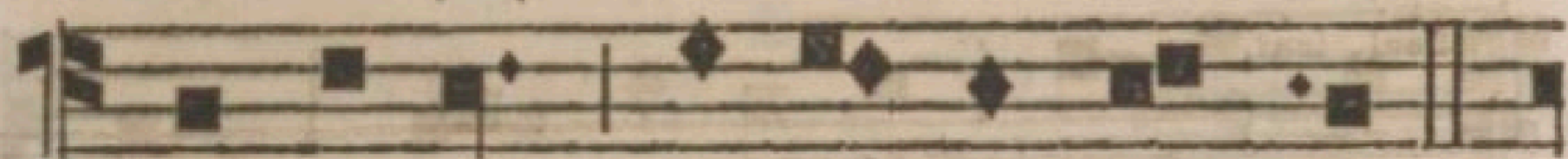


Do-mi-ne, De-us, Ag-nus De-i,

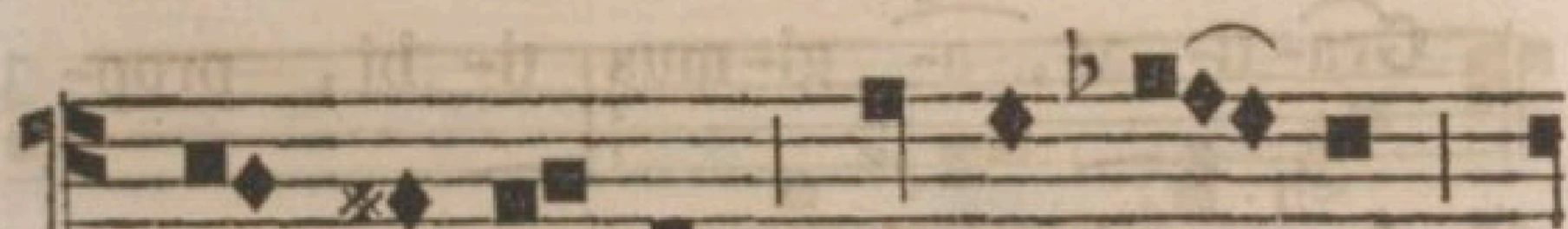


Fi-li-us Pa-tris.

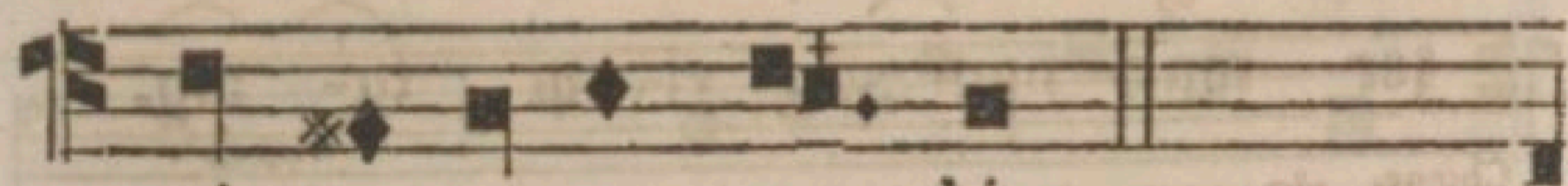
Seul, lent.



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

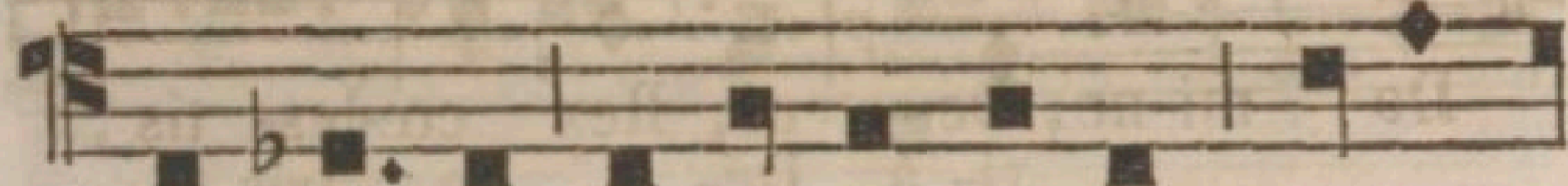


mi-se-re-re, mi-se-re-re,

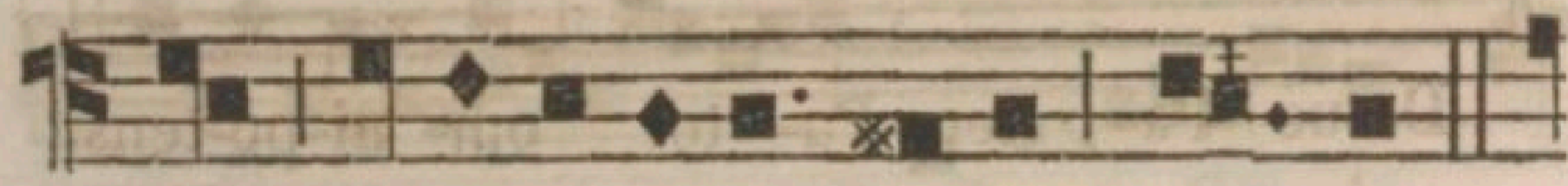


mi-se-re-re no-bis.

Chœur.

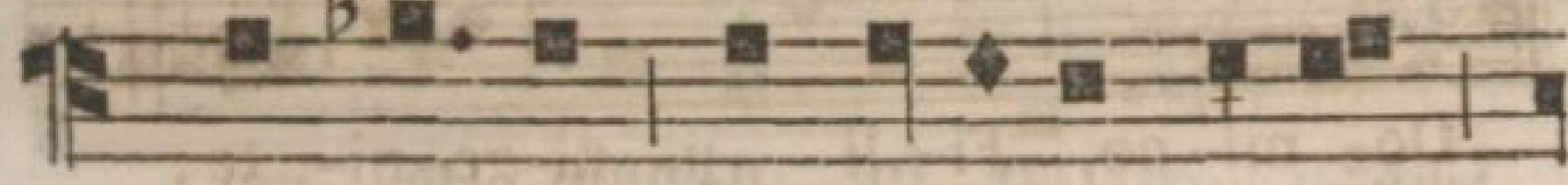


Qui tol-lis pec-ca-ta mun-di, sus-ci-



pe de-pre-ca-ti-o-nem nos-tram.

Seul, lent.

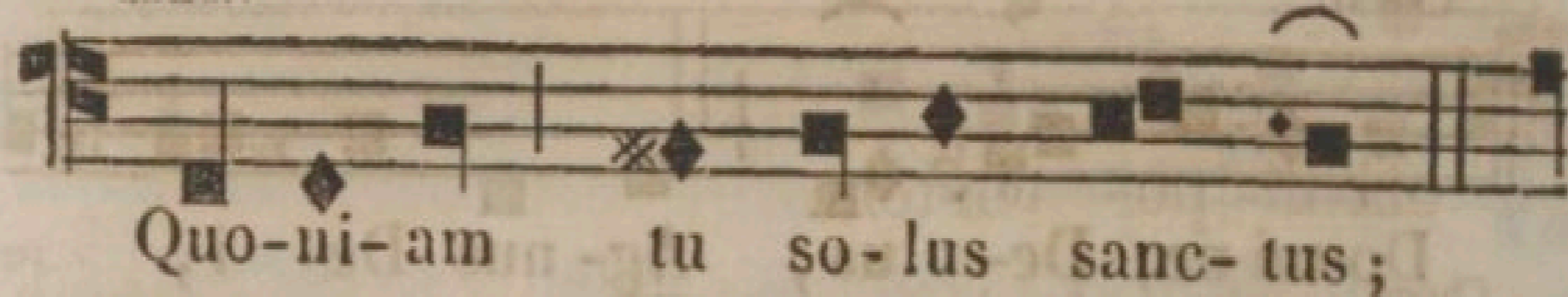


Qui se-des ad dex-te-ram Pa-tris,

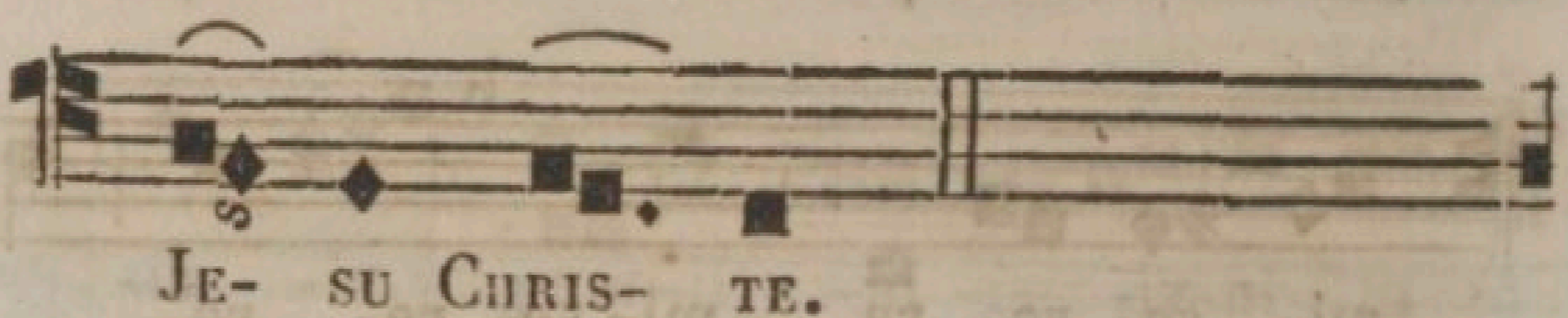
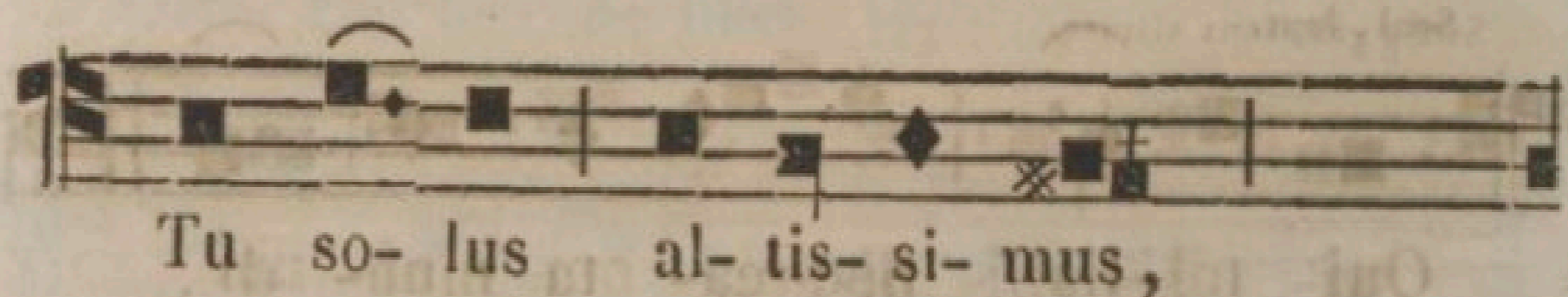


mi-se-re-re no-bis.

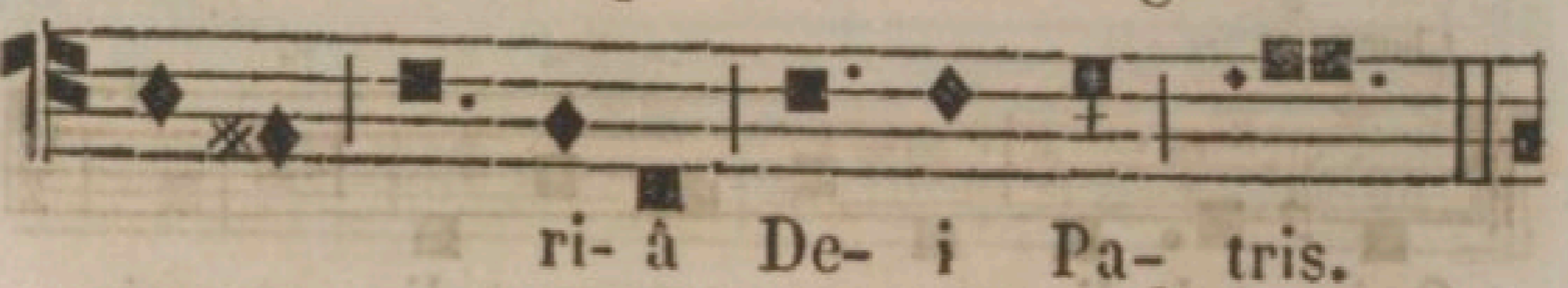
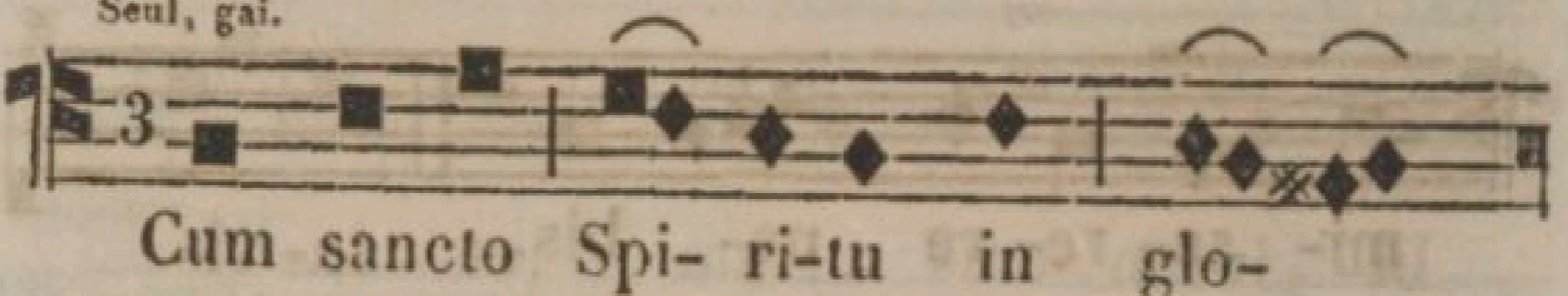
Chœur.



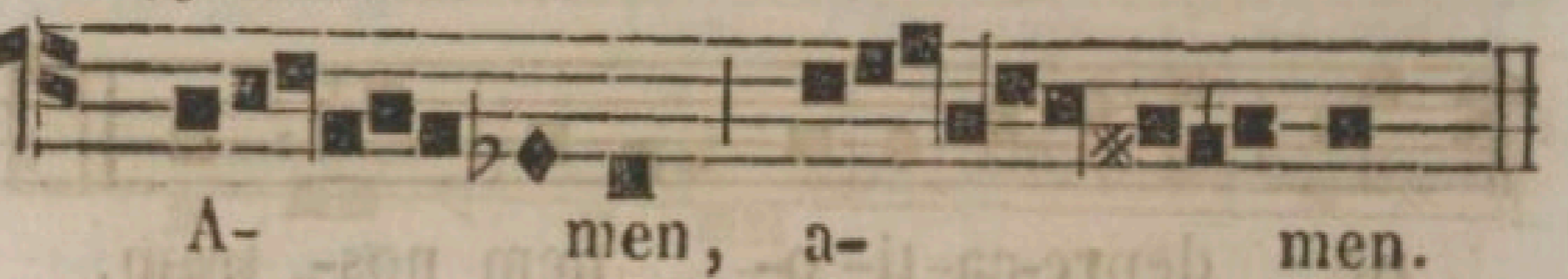
Seul.



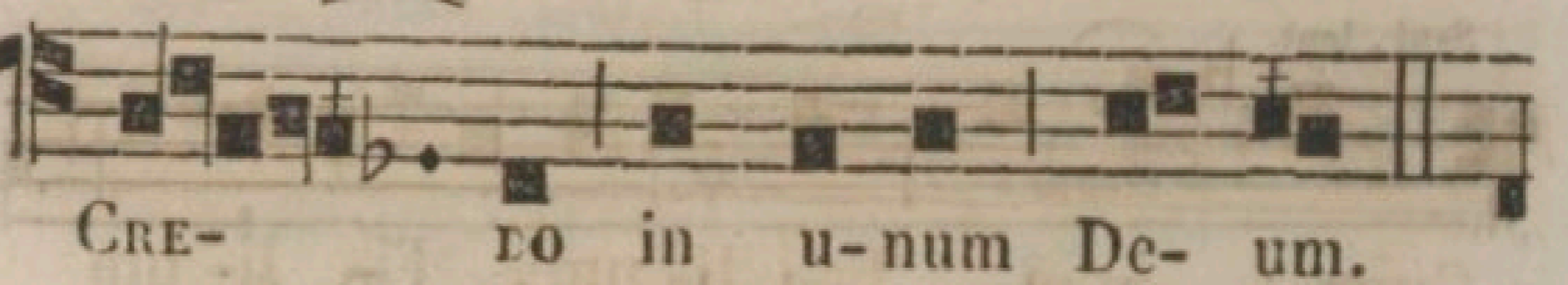
Seul, gai.



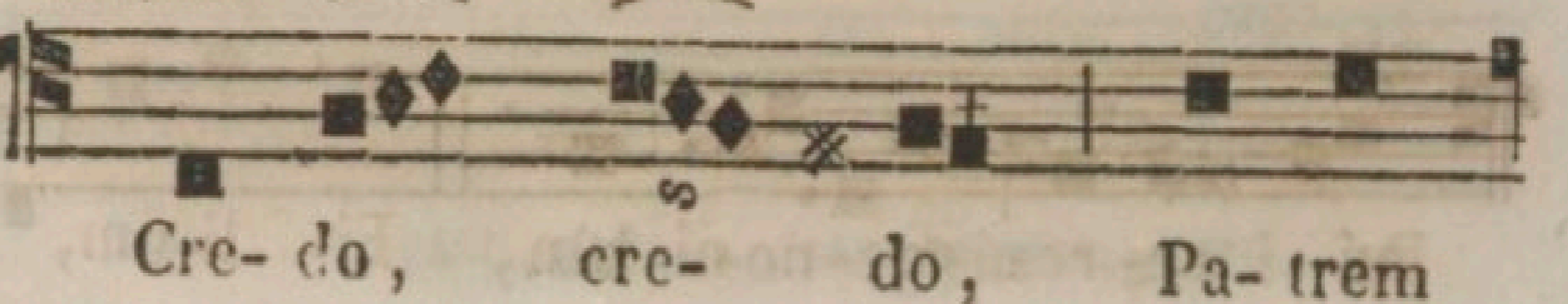
Chœur, gravement.

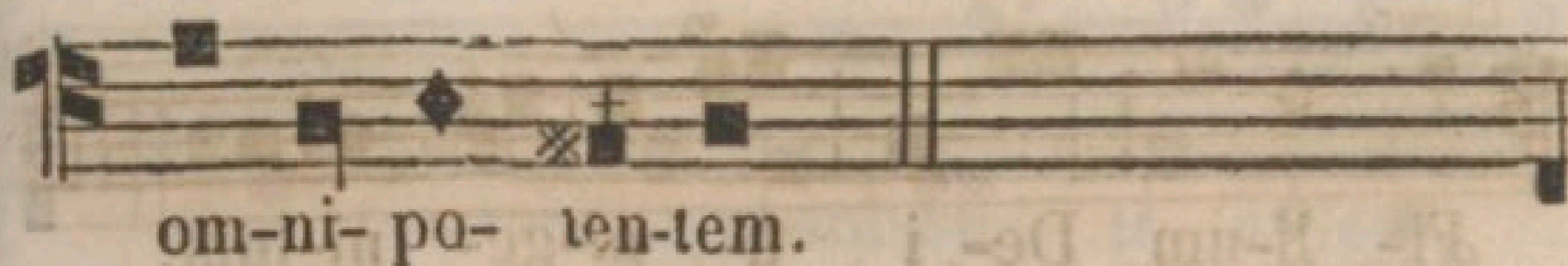


Le Célébrant.

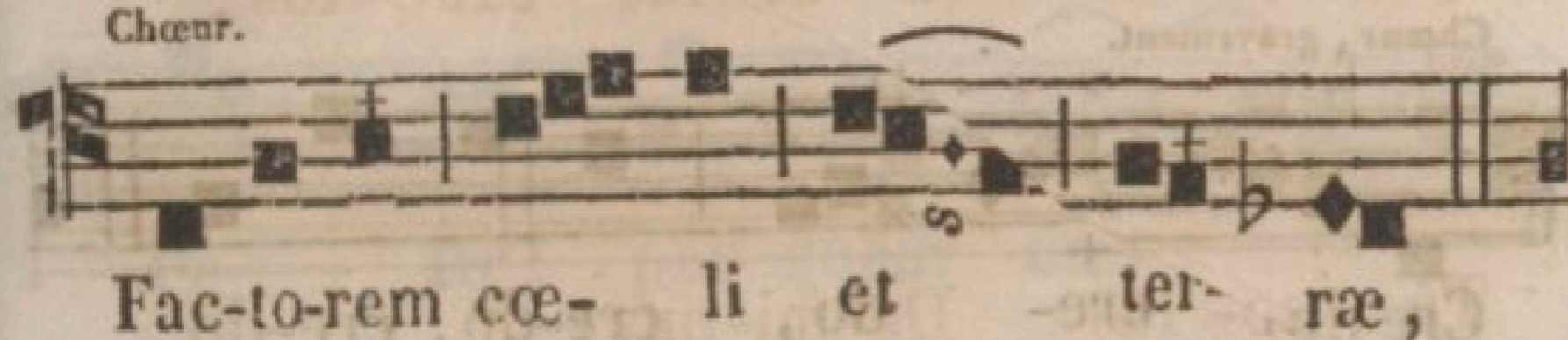


Seul, lent.

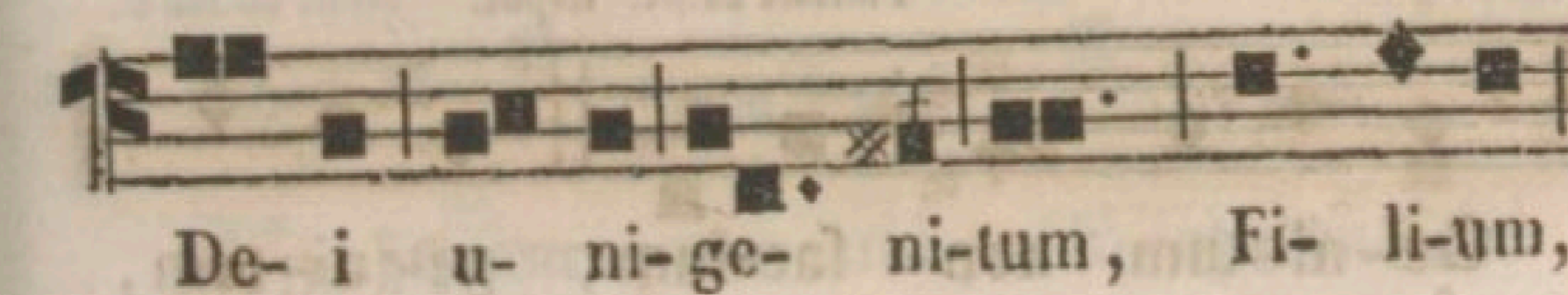
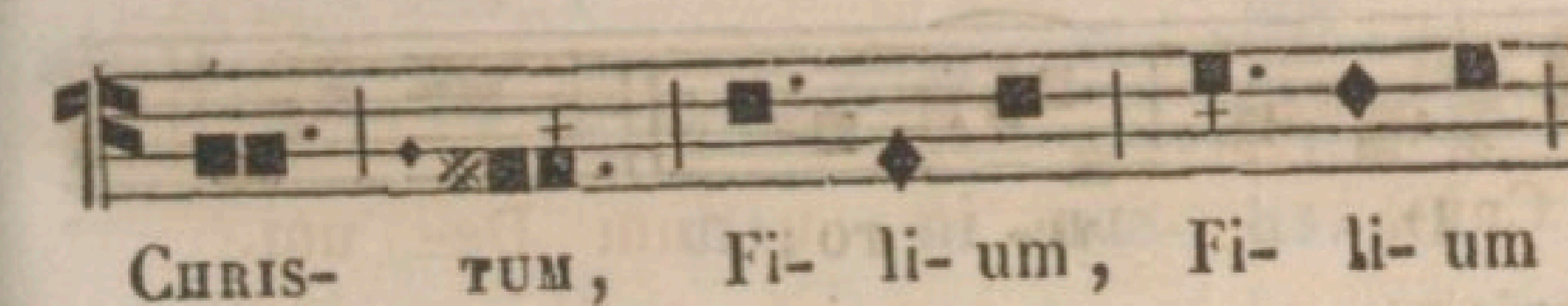
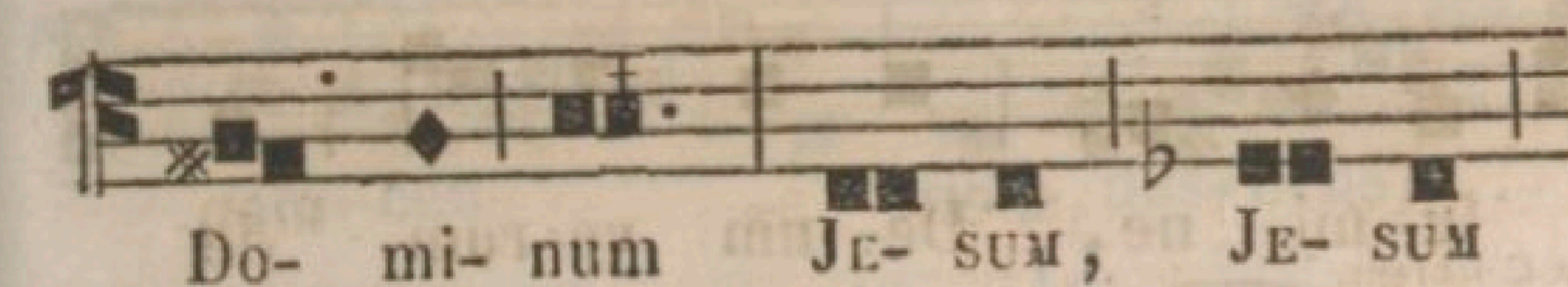
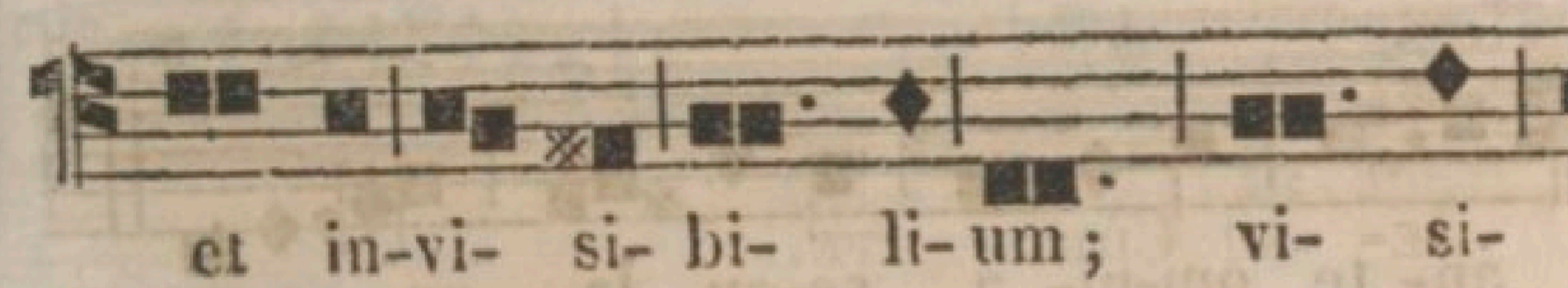
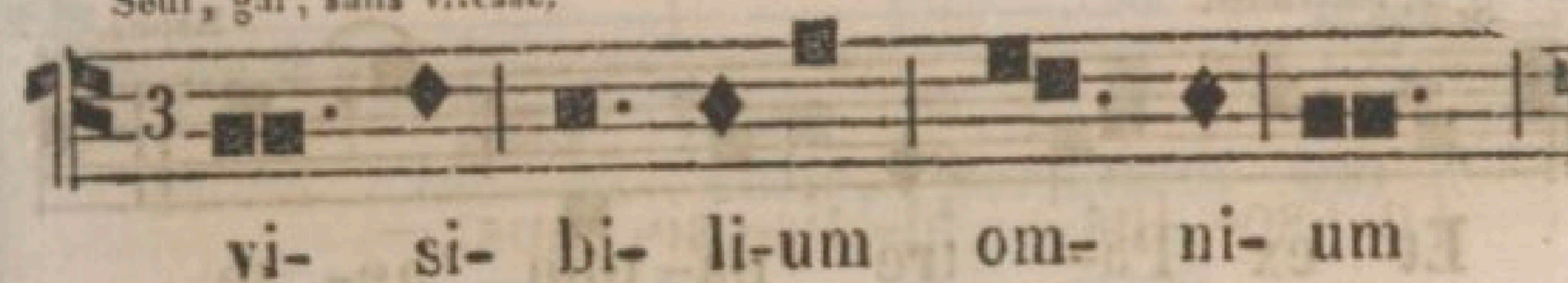


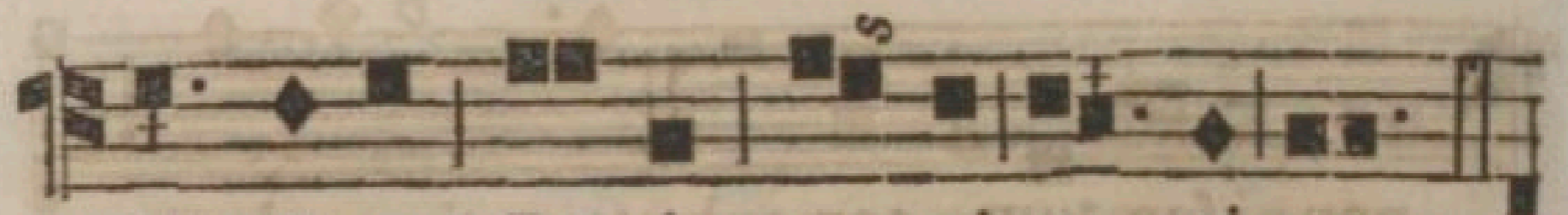


Chœur.



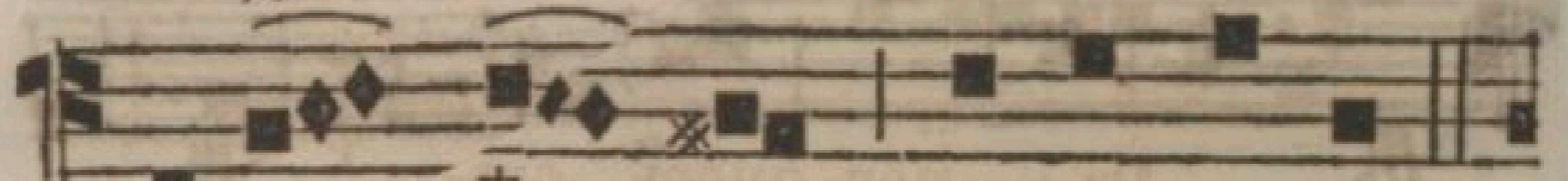
Soul, gai, sans vitesse.





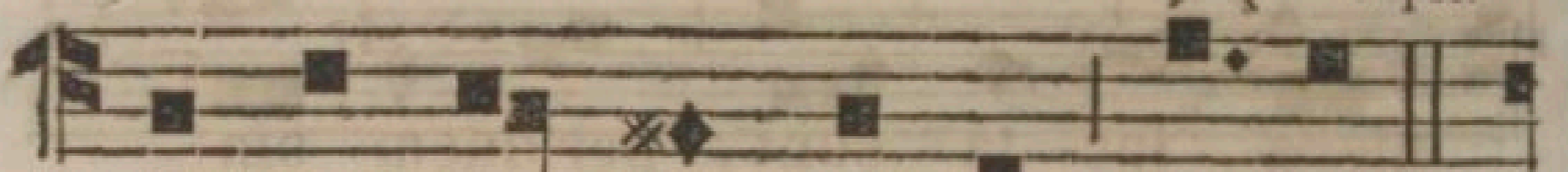
Fi- li-um De- i u- ni-ge- ni-tum.

Chœur, gravement.



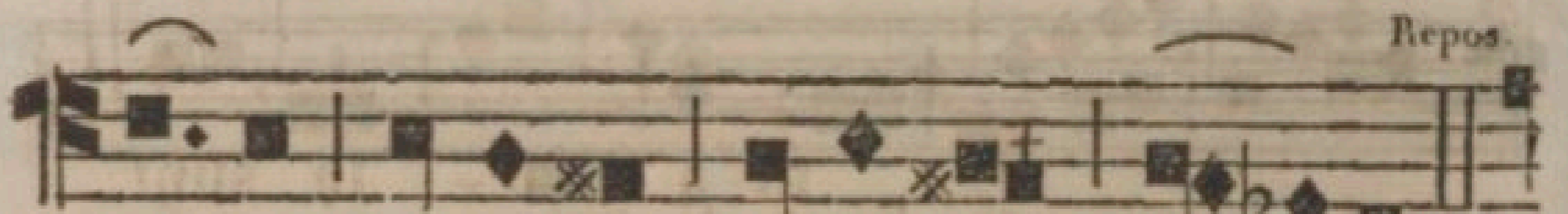
Cre-do, cre- do, cre-do, cre-do.

Chœur, lentement.



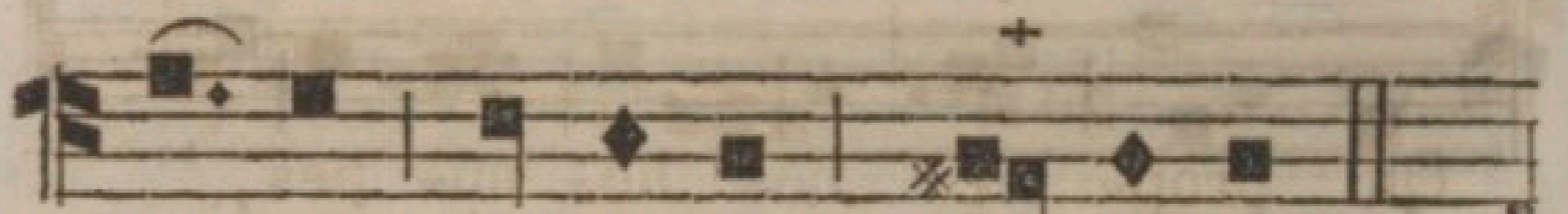
Et ex Pa- tre na- tum an- te,

Repos.



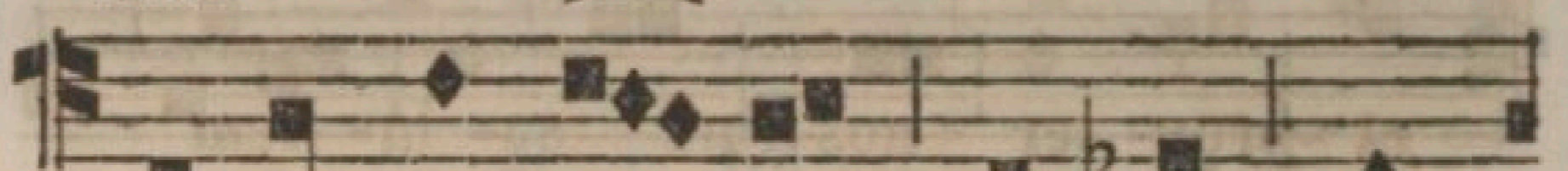
an- te om- ni- a se- cu- la, an- te,

Repos.

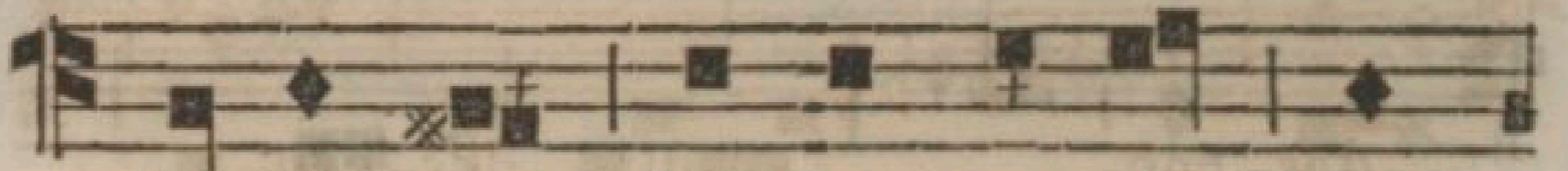


an- te om- ni- a se- cu- la.

Chœur.



De- um de De- o, lu- men de



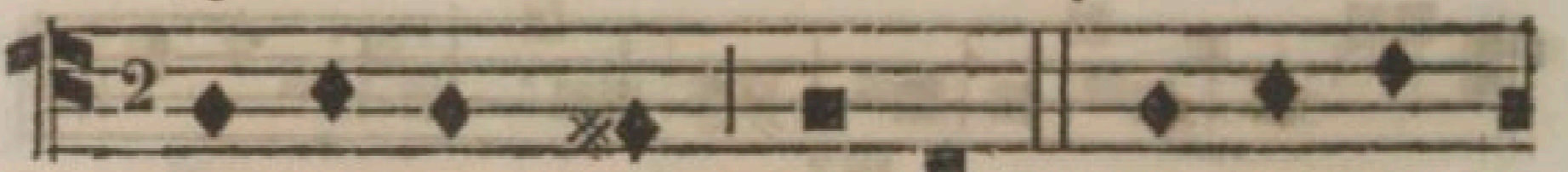
lu- mi- ne, De- um ve- rum de



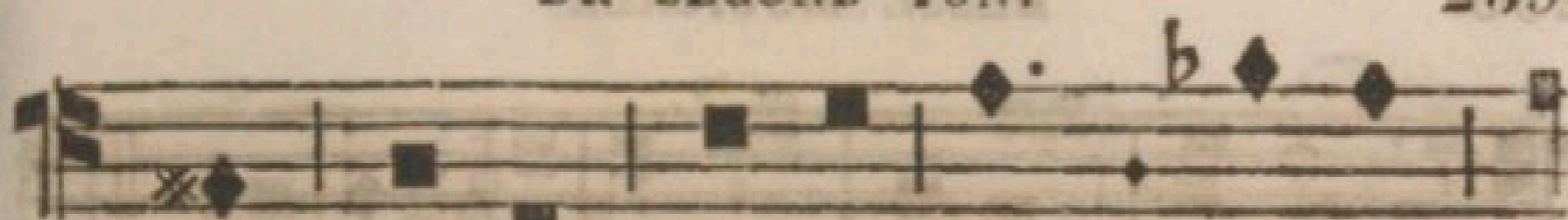
De- o ve- ro ;

Soul, gai.

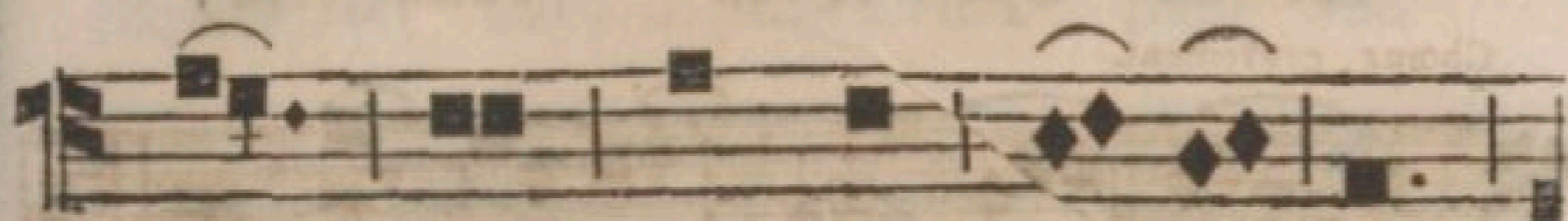
Finissez court. Repos.



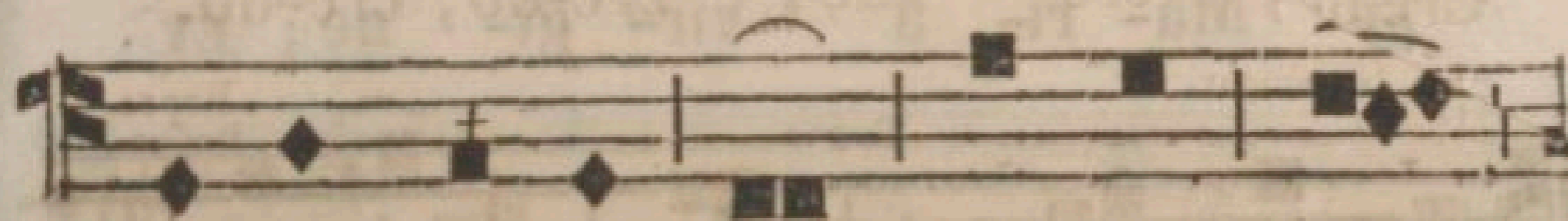
Ge- ni- tum non fac- tum, ge- ni- tum,



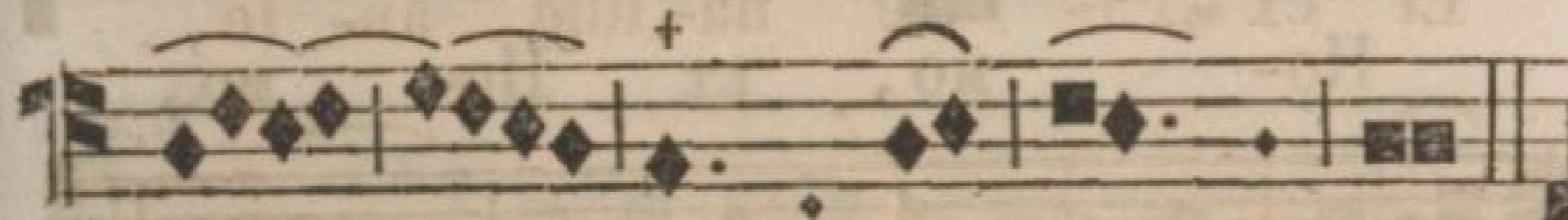
non fac-tum, con-sub-stan-ti-a-lem



Pa-tri; per quem om-

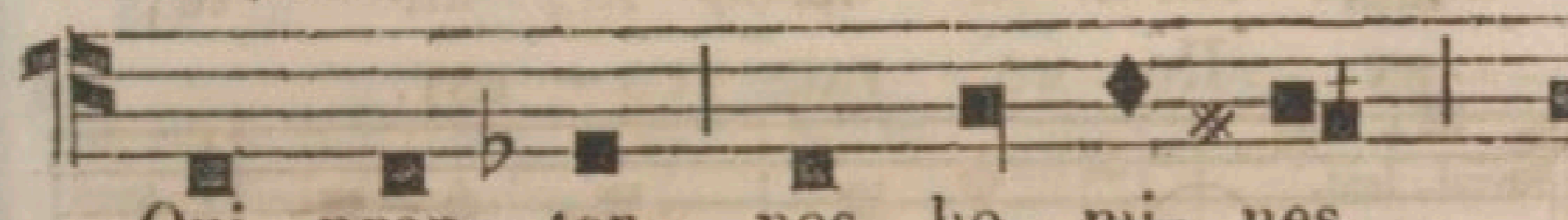


ni-a fac-ta sunt, per quem om-

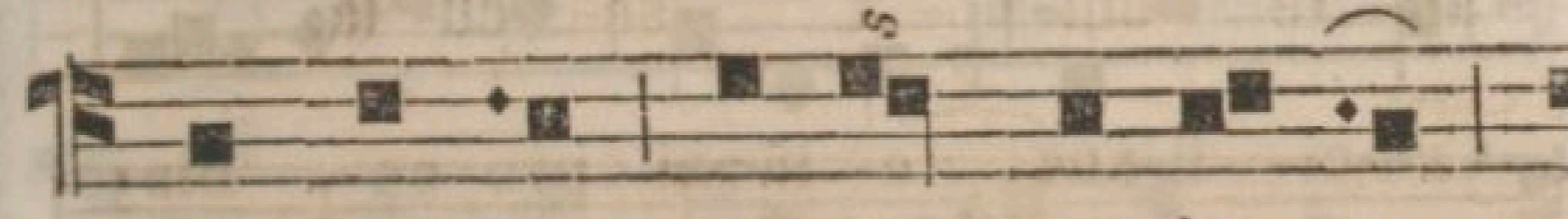


ni a fac-ta sunt.

Chœur, lent.

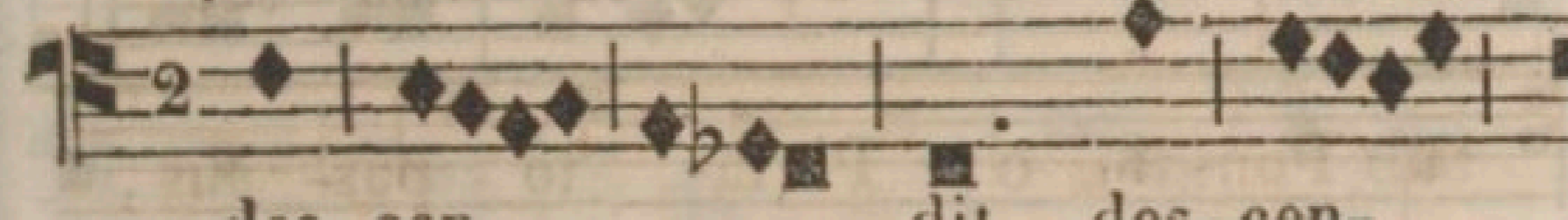


Qui prop-ter nos ho-mi-nes,

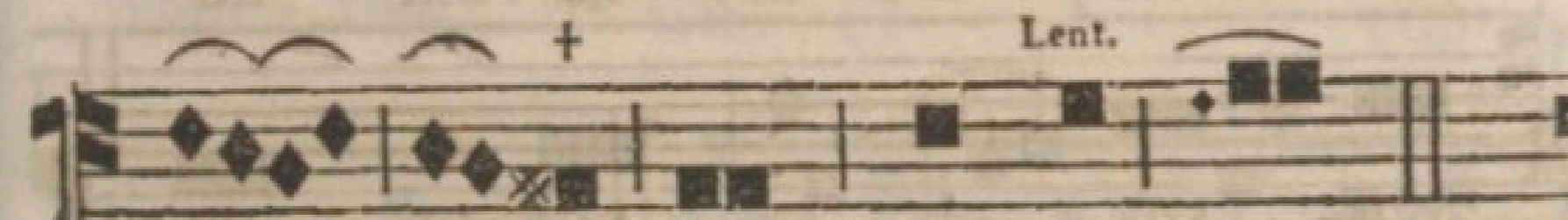


et prop-ter nos tram sa-lu-tem

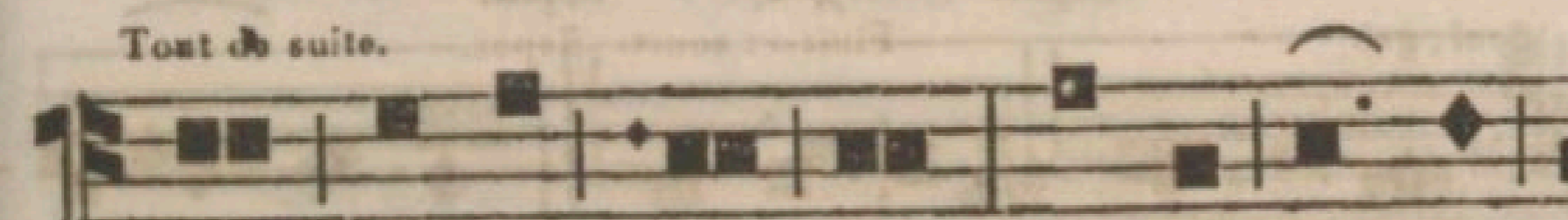
Marqué.



des-cen-dit, des-cen-



dit de cœ-lis.



Tout de suite.

Et in-car-na-tus, in-car-na-tus

est de Spi-ri-tu sanc-to,

et Ma-ri-â vir-gi-ne; ET

Ho-^sMO, ET Ho-^sMO,

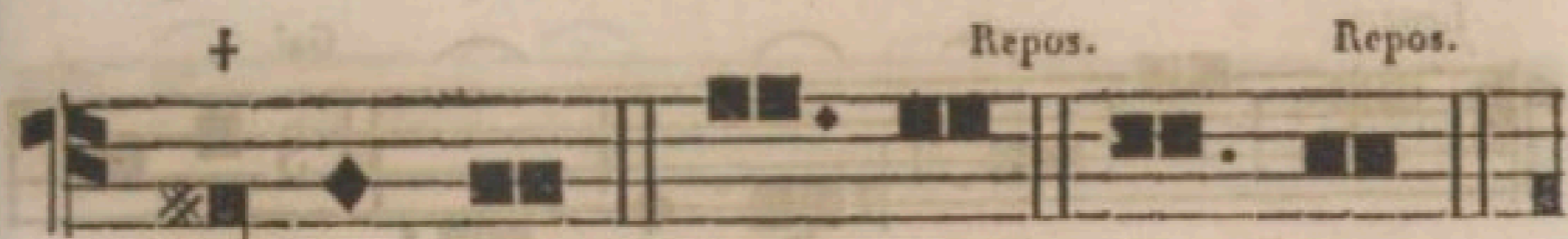
ET Ho-MO FAC-TUS EST.

Cru-ci-fi-xus e-ti-am pro no-bis;

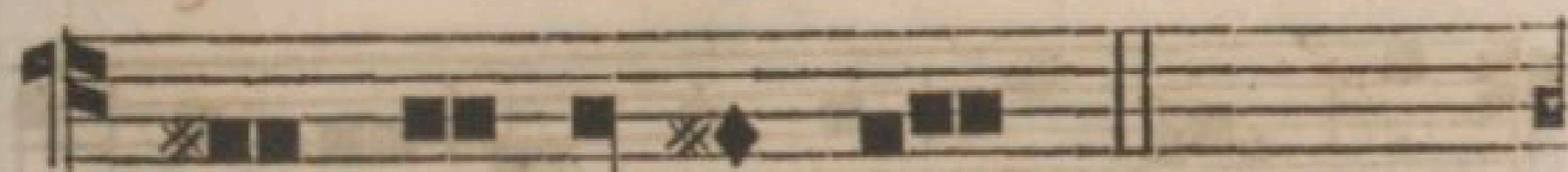
sub Pon-ti-o Pi-la-to pas-sus,

pas-sus et se-pul-tus est,

pas-sus, pas-sus et sc-

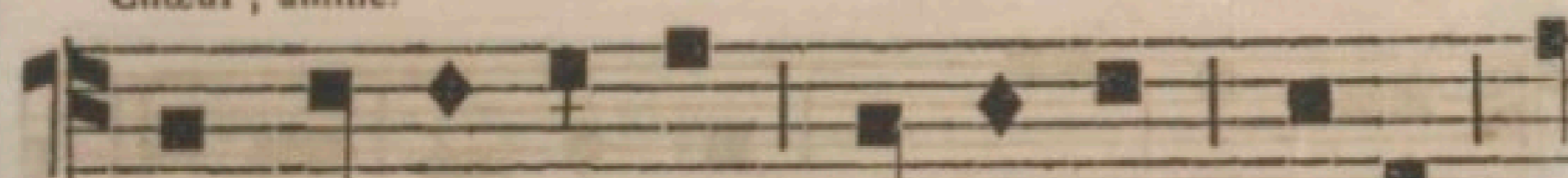


pul-tus est, pas- sus, pas- sus

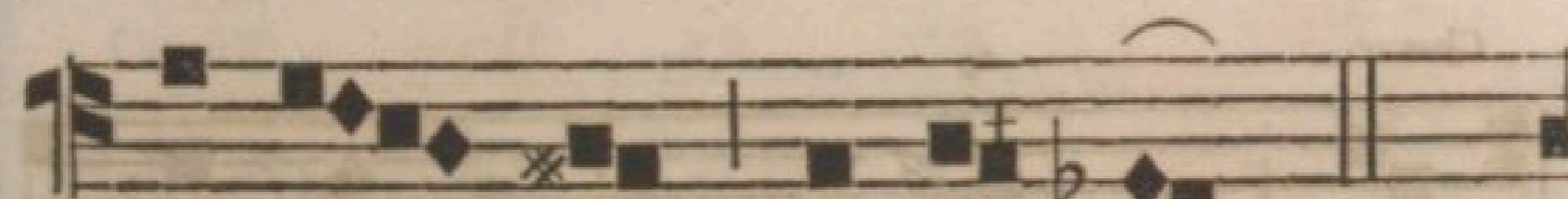


et se- pul- tus est.

Chœur, animé.

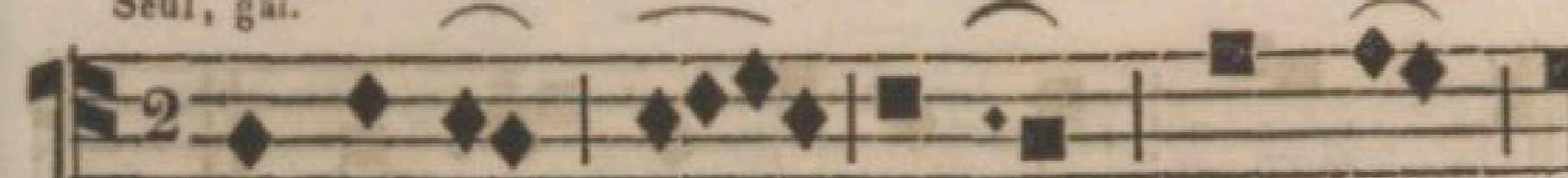


Et re- sur- re- xit ter- ti- à di- e,

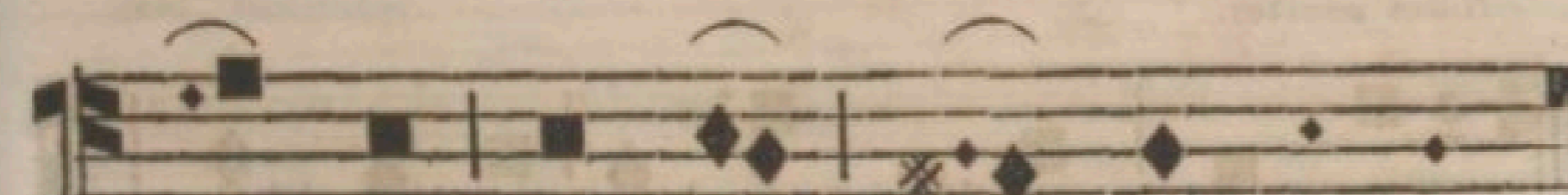


se- cun- dum Scrip- tu- ras.

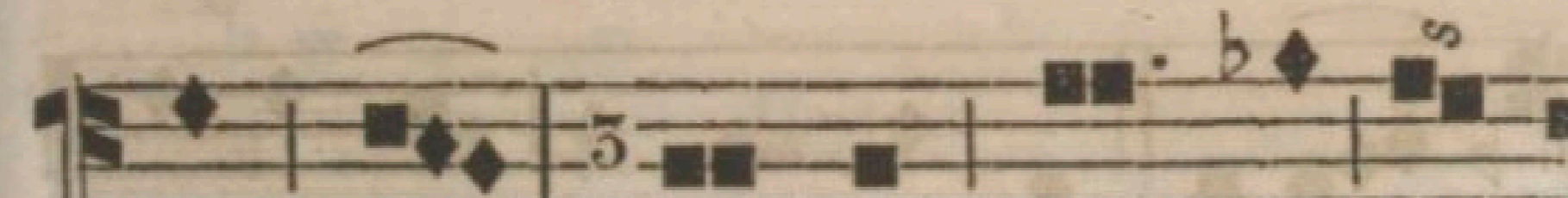
Seul, gai.



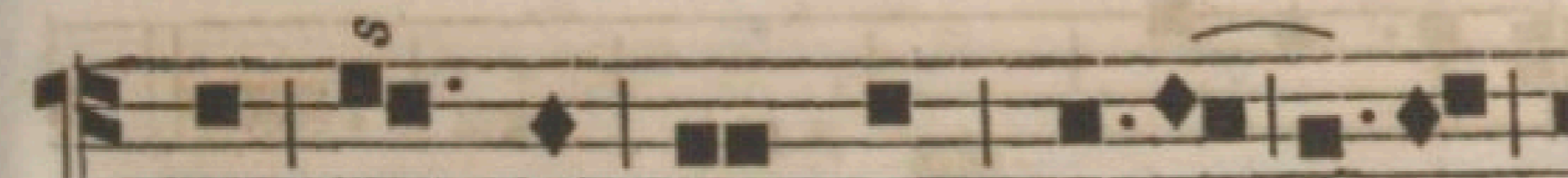
Et as- cen- dit in cœ-



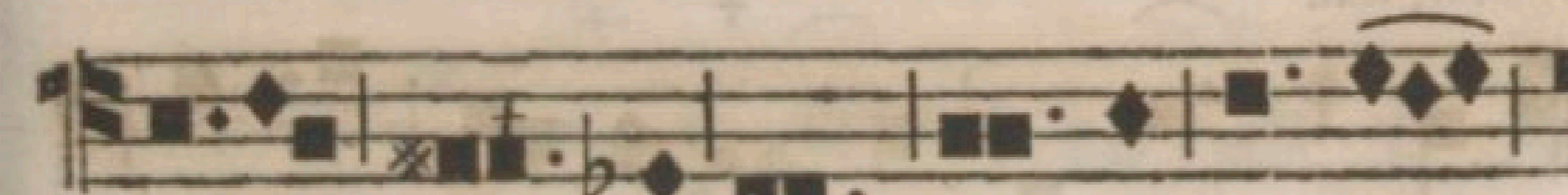
lum, se- det, se- det ad dex- te-



ram Pa- tris. Et i- te- rum



ven- tu- rus est cum glo-



ri- à ju- di- ca- re

Lent. Gai.

vi- vos et mor- tu- os; cu- jus

reg- ni non e- rit fi- nis; non

non, non, non, non e- rit fi- nis;

Chœur.

Et in Spi- ri- tum sanc- tum Do-

mi- num, et vi- vi- fi- can- tem;

Notes courtes.

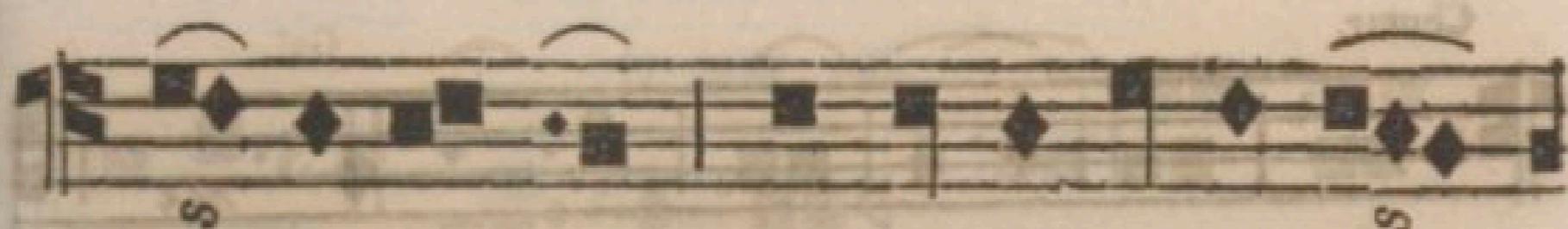
qui ex Pa- tre Fi- li- o- que pro-

ce- dit; et in Spi- ri- tum sanctum

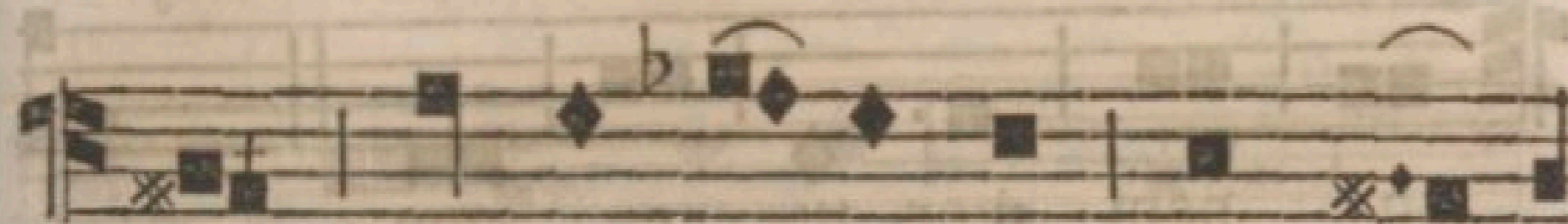
Do- mi- num. Cre- do, cre- do.

Seul, lent. +

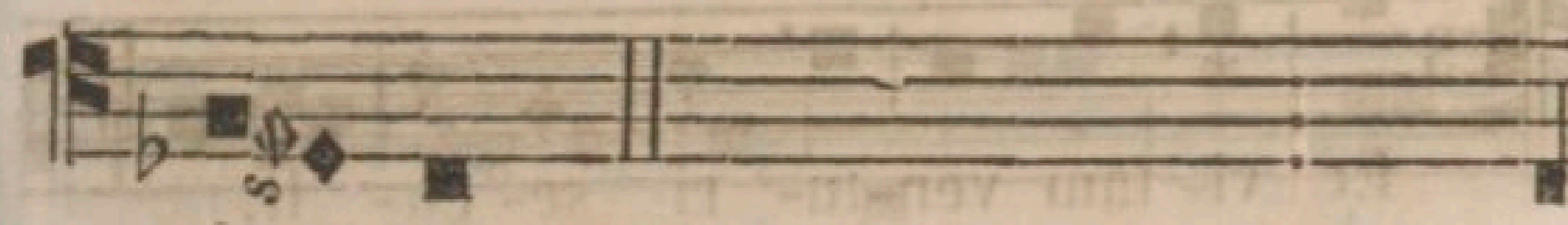
Qui cum Pa- tre et Fi- li- o si- mul



a-do-ra-tur et con-glo-ri-fi-ca-

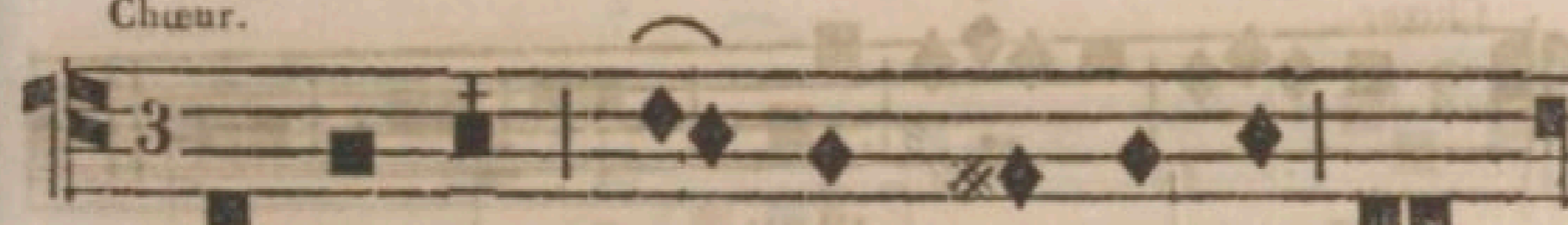


tur qui lo-cu-tus est per Pro-

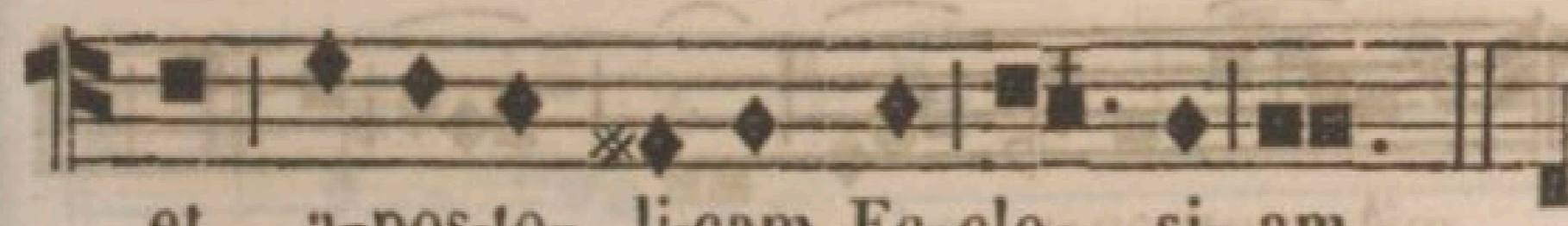


phe-tas.

Chœur.

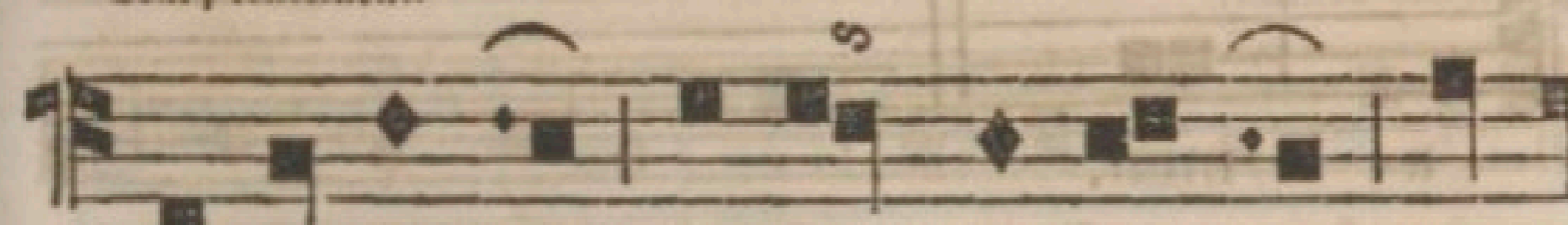


Et u-nam, sanc-tam, ca-tho-li-cam

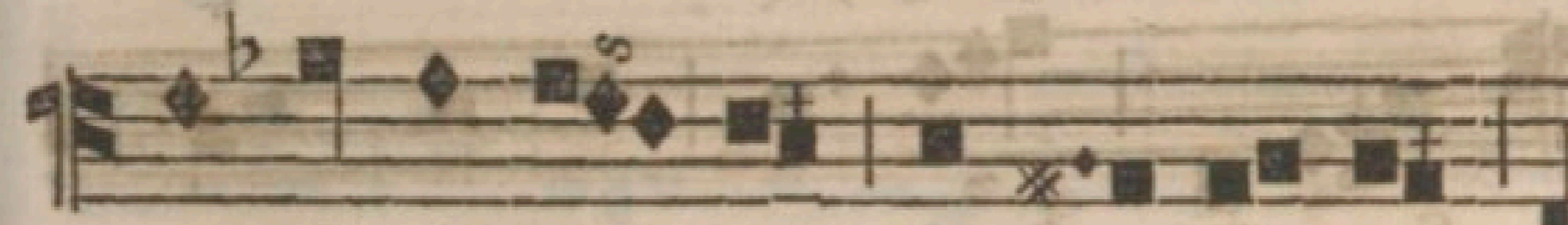


et a-pos-to-li-cam Ec-cle-si-am.

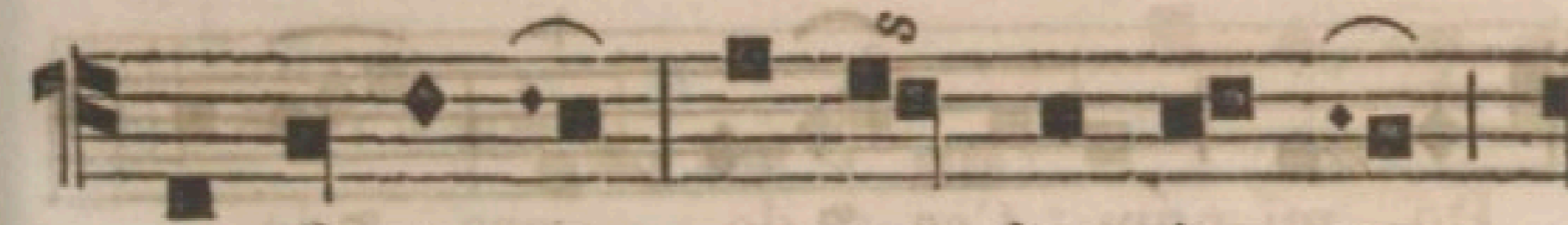
Seul, lentement.



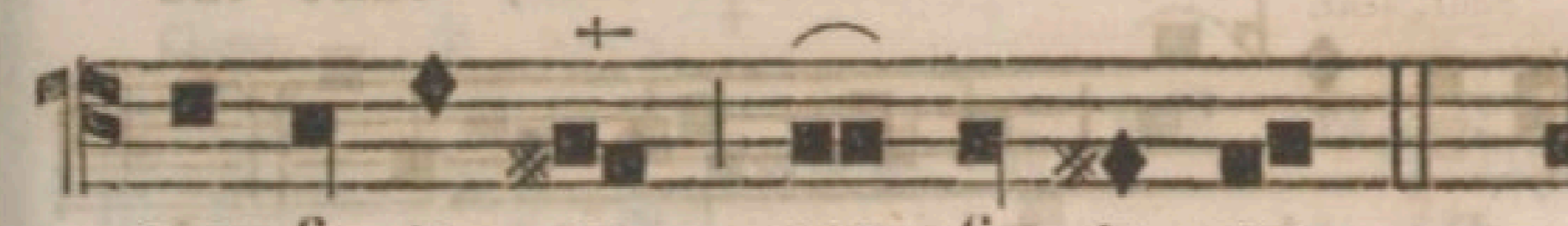
Con-fi-te-or u-num bap-tis-ma in



re-mis-si-o-nem pec-ca-to-rum;

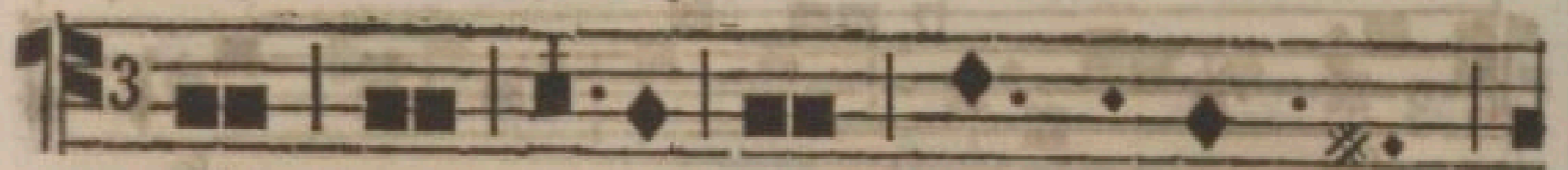


con-fi-te-or u-num bap-tis-ma;

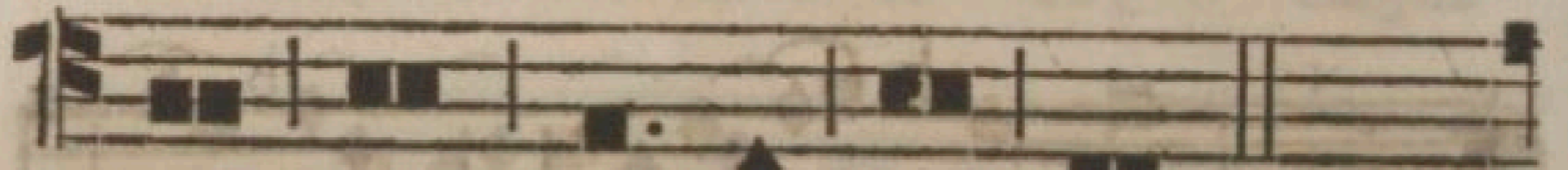


con-fi-te-or, con-fi-te-or.

Chœur.

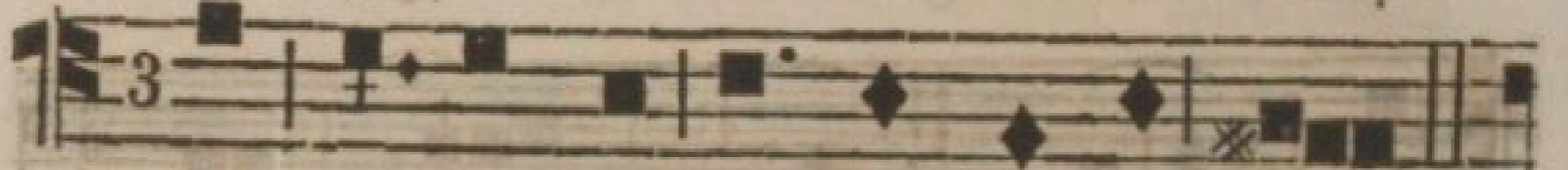


Et ex-pec-to re-surrec-ti-



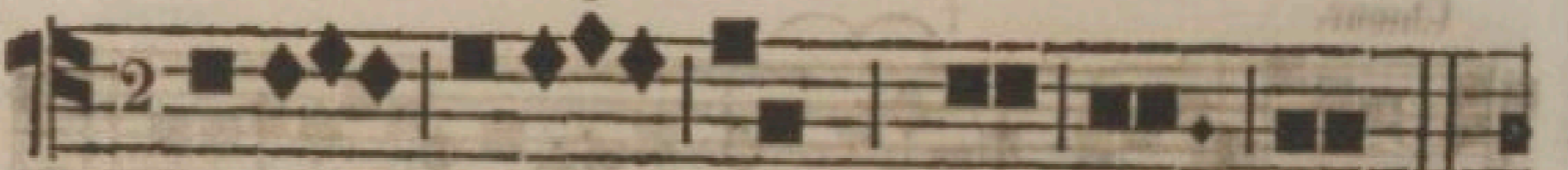
o-nem mor-tu-o-rum.

Seul, gai.



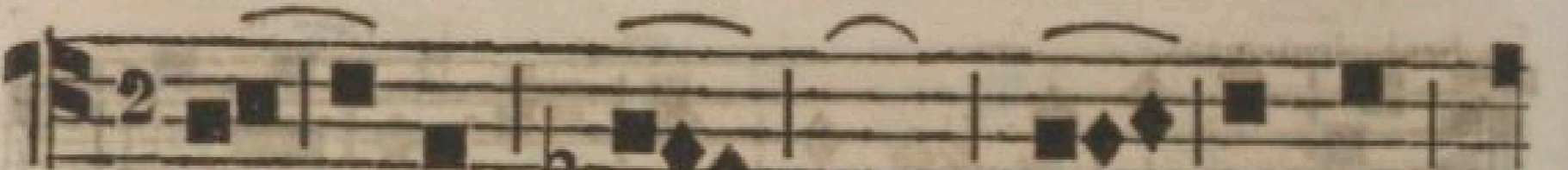
Et vi-tam ven-tu-ri se-cu-li.

Lent.

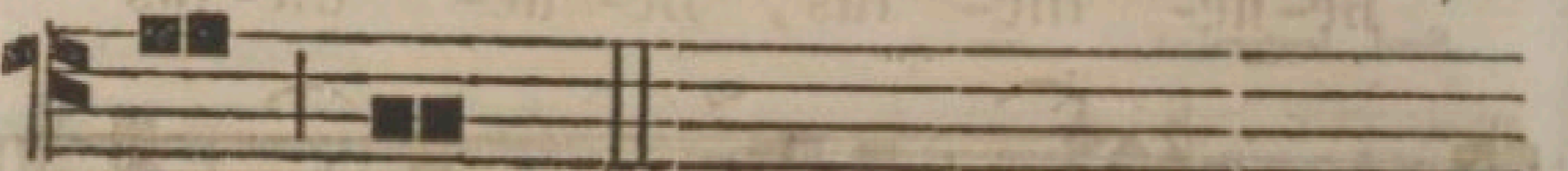


A-men, a-men.

Chœur, gravement.

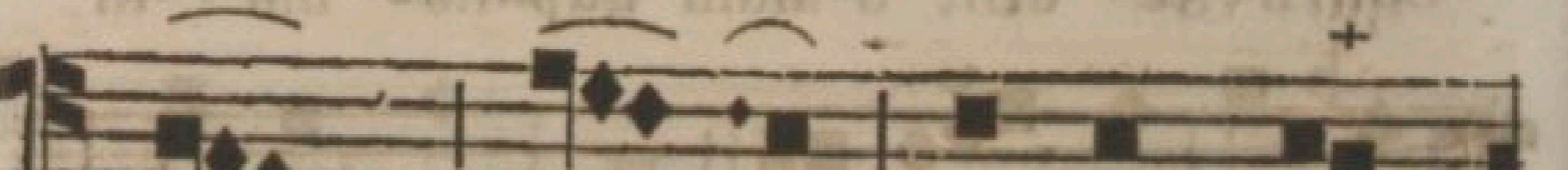


A-men, a-men, a-men,



a-men.

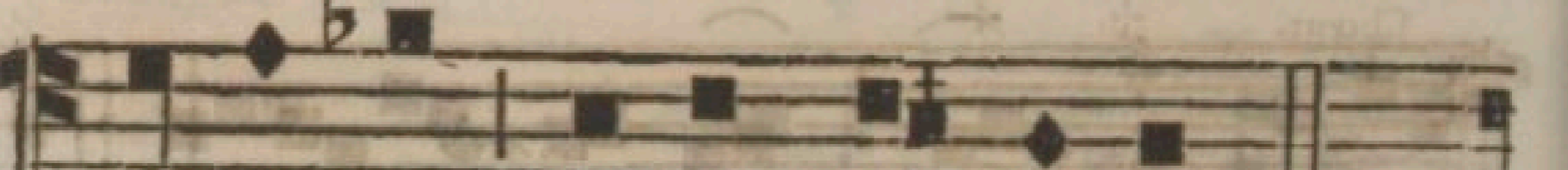
Seul, lentement.



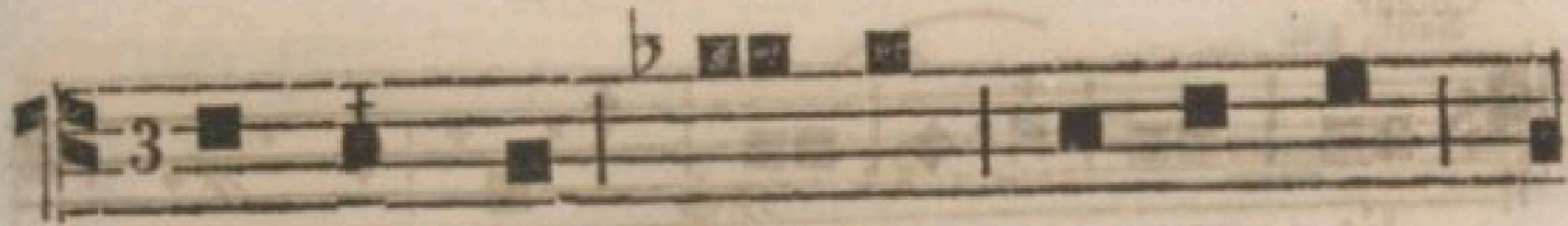
SANC-TUS, Sanc-tus, Sanc-tus Do-



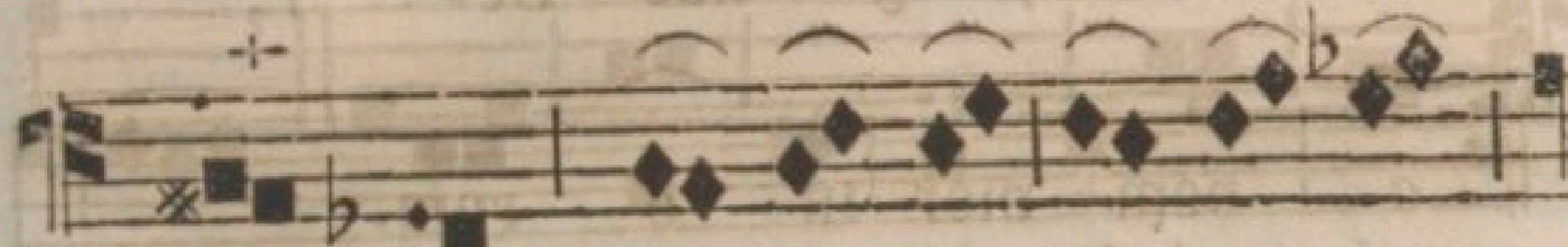
mi-nus, De-us Sa-ba-oth; Sanc-tus



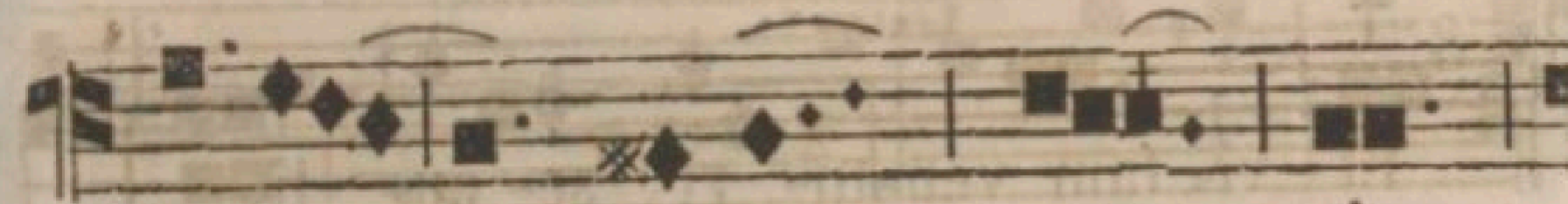
Do-mi-nus, De-us Sa-ba-oth:



Ple- ni sunt cœ- li, cœ- li et

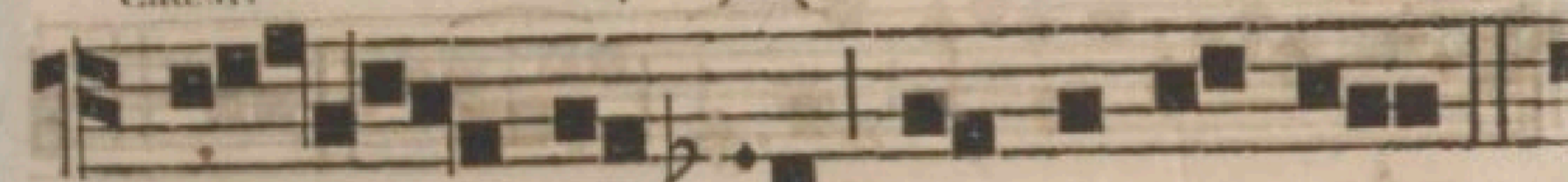


ter- ra glo-



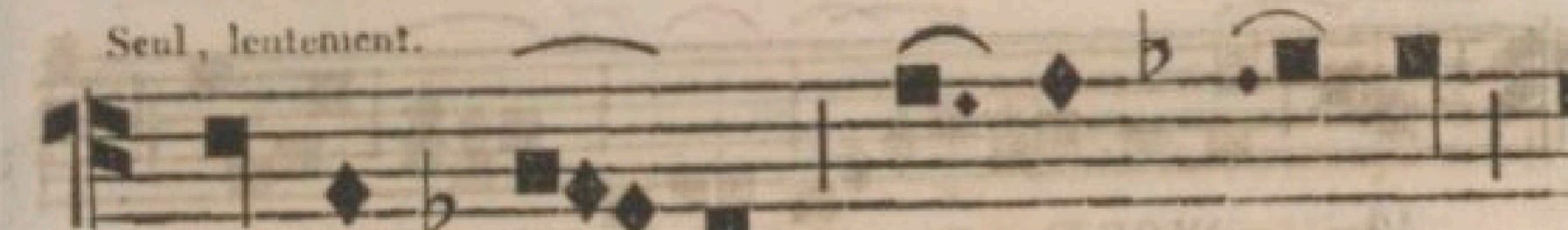
ri- â tu- â :

Chœur.

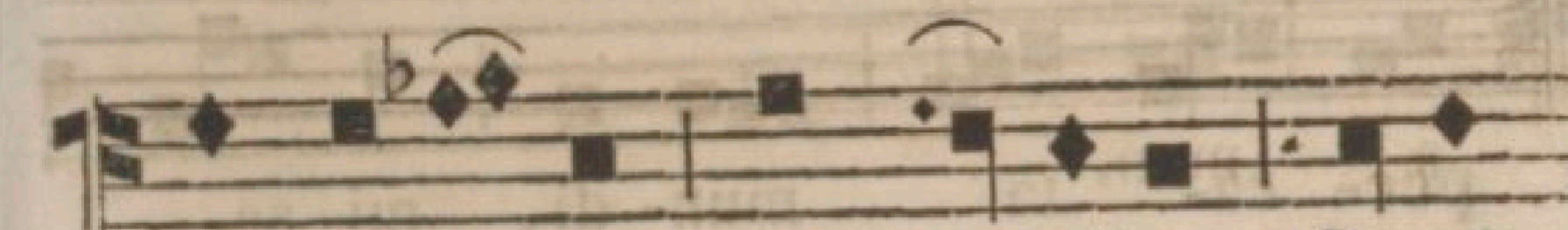


Ho- san- na in ex- cel- sis.

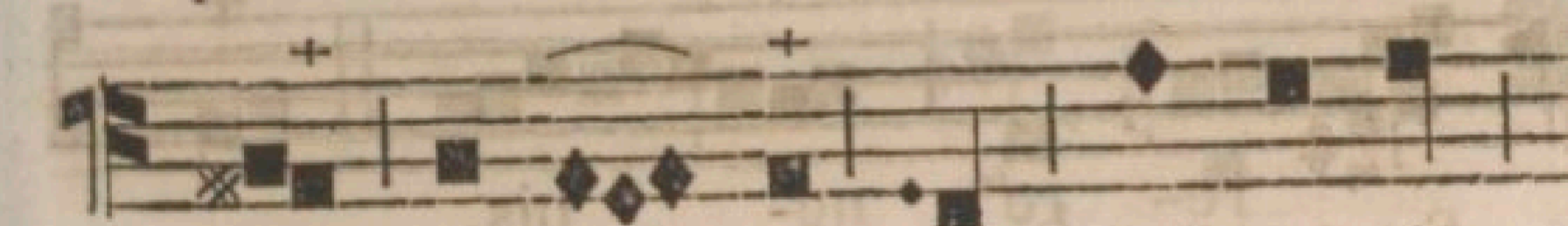
Seul, lentement.



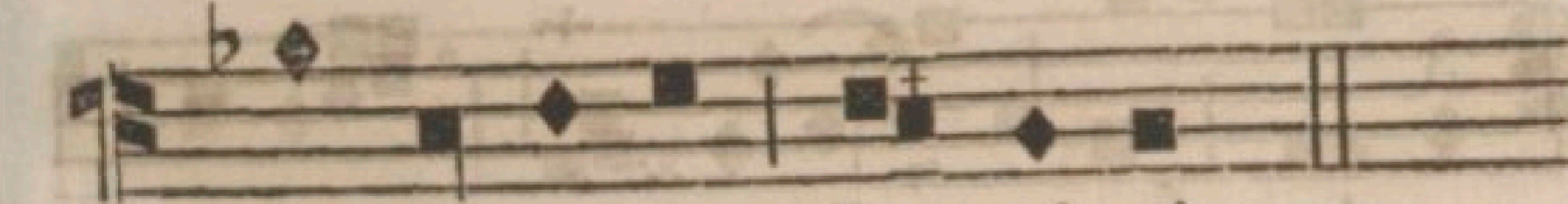
Be- ne- dic- tus, be- ne- dic- tus



qui ve- nit in no- mi- ne Do- mi-

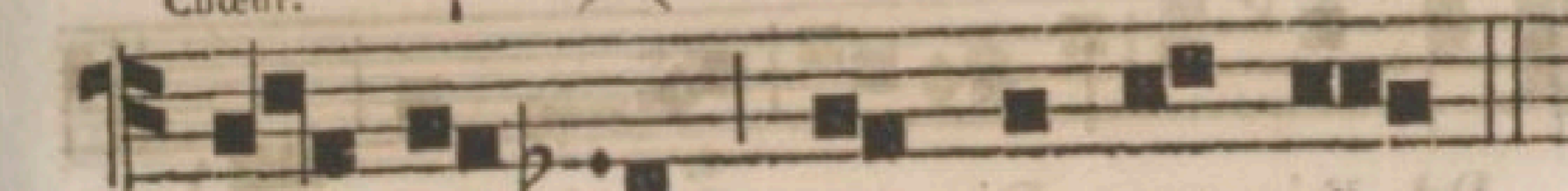


ni ; be- ne- dic- tus qui ve- nit



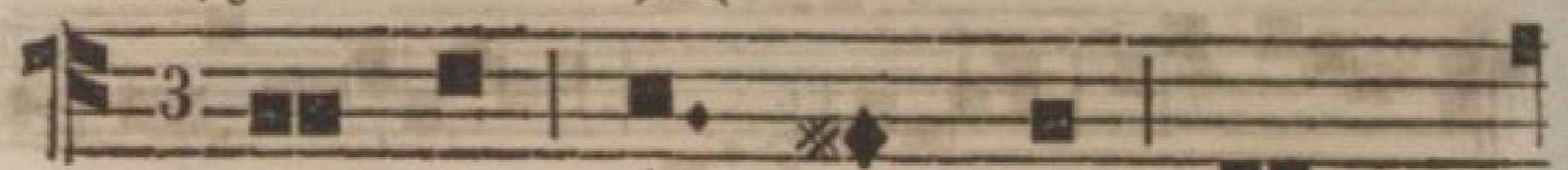
in no- mi- ne Do- mi- ni :

Chœur.

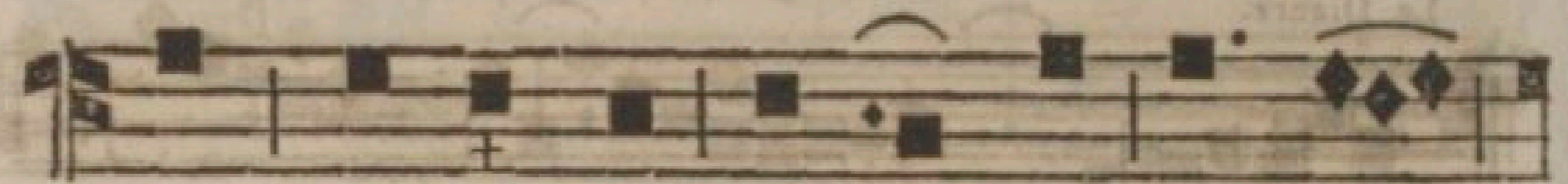


Ho- san- na in ex- cel- sis.

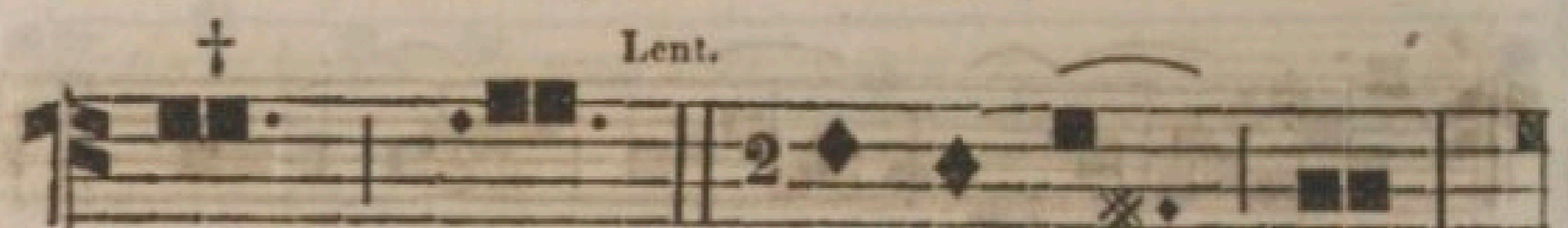
Seul, gai.



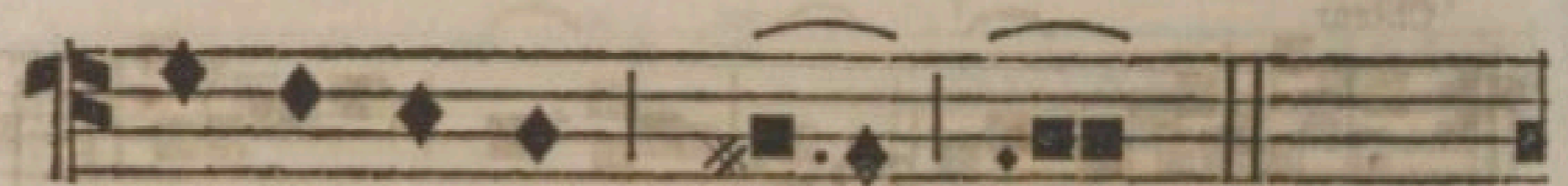
AG- nus, Ag- nus De- i,



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

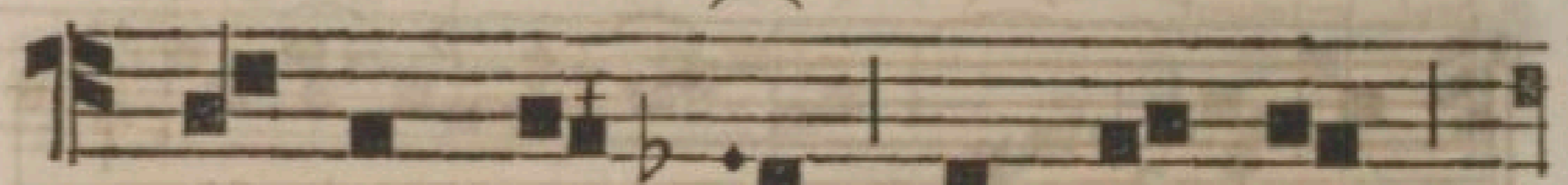


mun- di, mi- se- re- re,

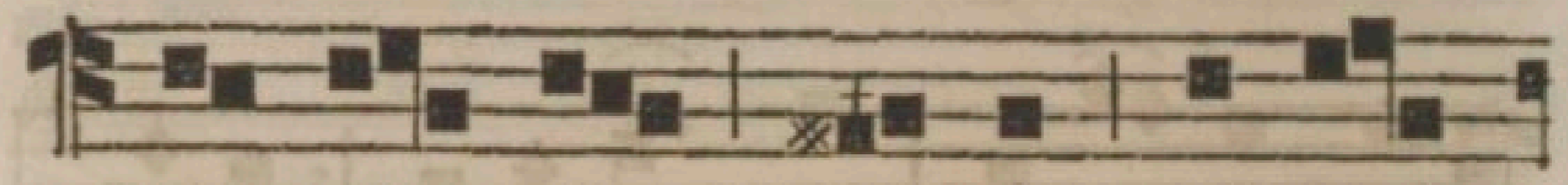


mi- se- re- re no- bis.

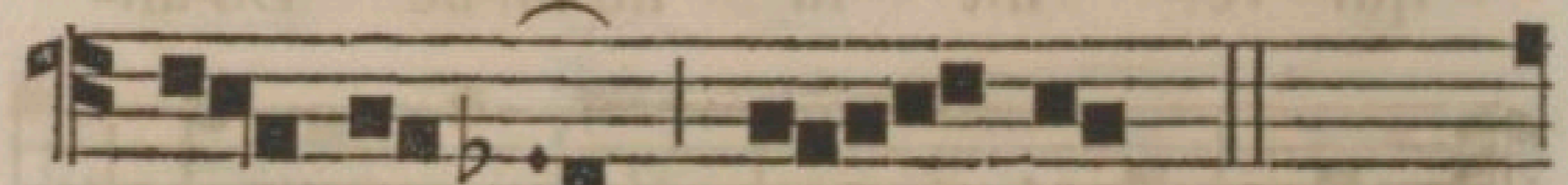
Chœur.



Ag- nus De- i, qui tol- lis

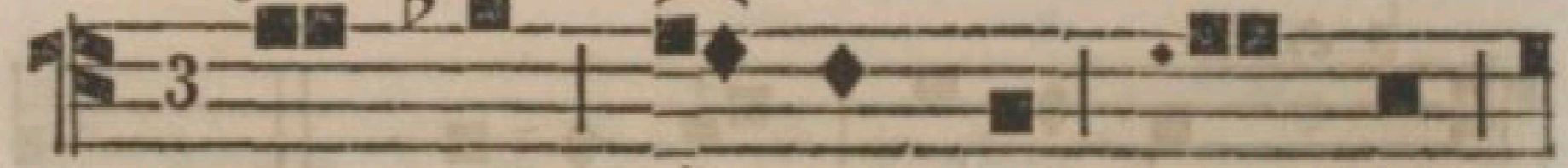


pec- ca- ta mun- di, mi- se-

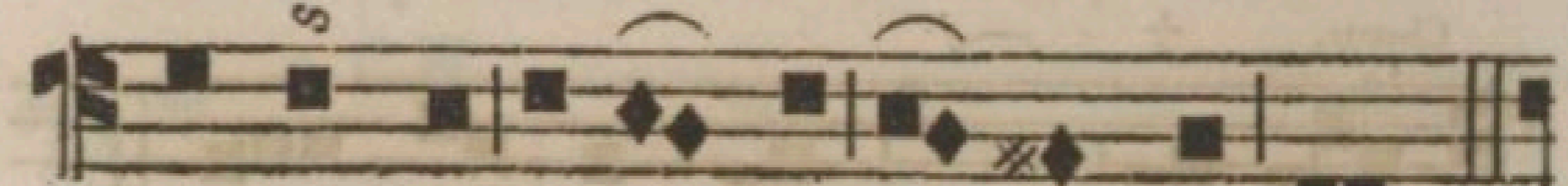


re- re no- bis.

Seul, gai.

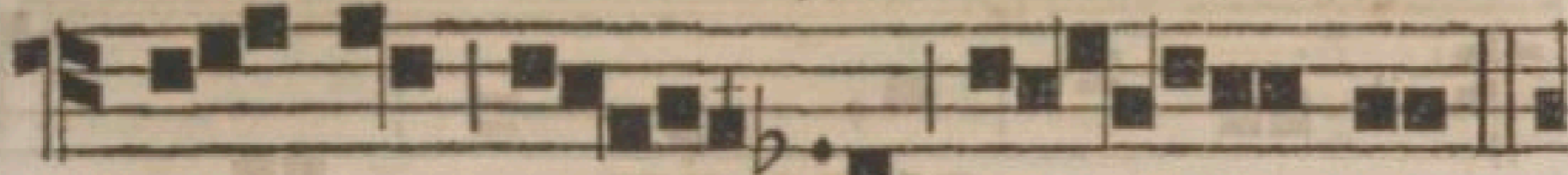


Ag- nus, Ag- nus De- i, qui



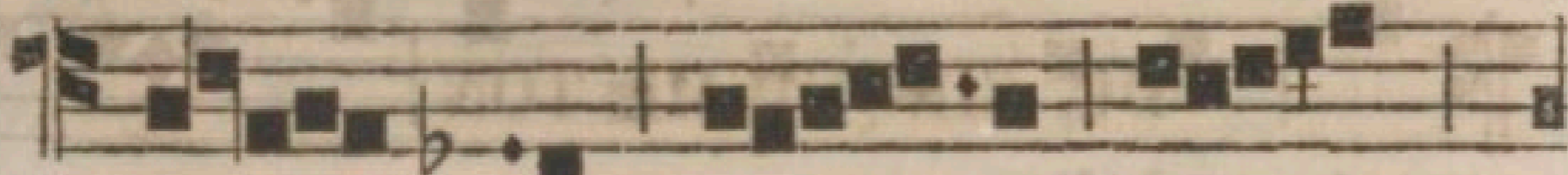
tol- lis pec- ca- ta, pec- ca- ta mun- di,

Chœur battu.

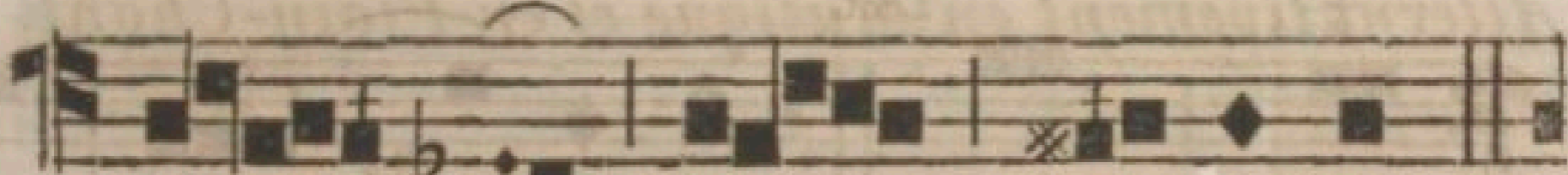


do- na no- bis pa- cem.

Le Diacre.



I- te,

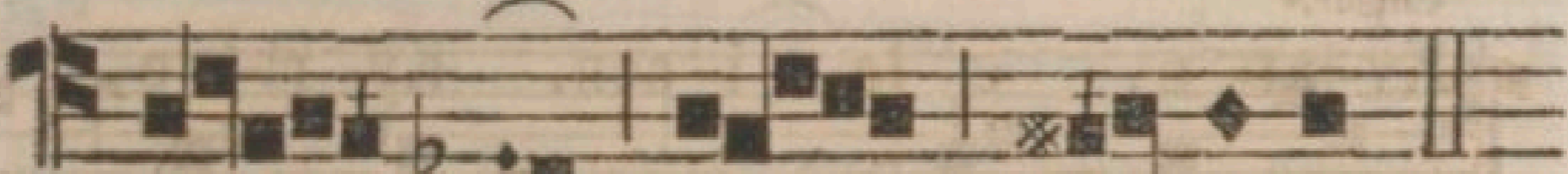


Mis- sa est.

Chœur.



De- o



gra- ti- as.

MESSE

DU CINQUIÈME TON,

Alternativement en Musique et en Plain-Chant.

Il convient de joindre un Serpent au Chœur.

Seul, lentement:

KY-RI- E, e- le- i- son. Ky- ri- e,

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

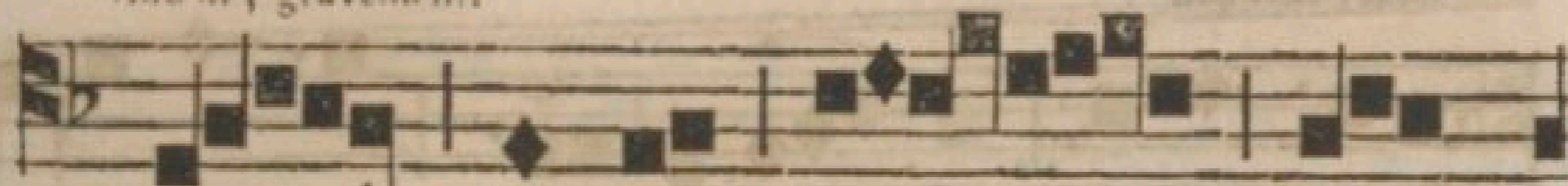
Ky- ri- e, e- le- i- son. Ky- ri- e,

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

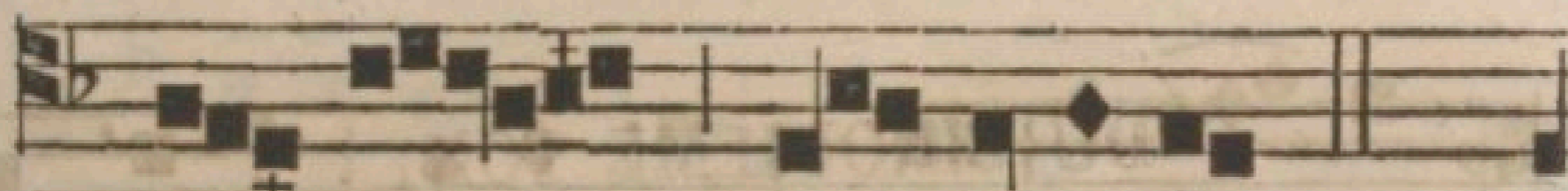
e- le- i- son.

The score consists of five systems of music. Each system begins with a treble clef and a common time signature. The notation alternates between music (represented by squares and diamonds on a five-line staff) and plainchant (represented by a single diamond on a five-line staff). The lyrics are written below the notes. The first system includes a '+' sign above the staff. The second system includes a 's' below the staff. The third system includes a '+' sign above the staff. The fourth system includes a '+' sign above the staff. The fifth system includes a '+' sign above the staff and a 's' below the staff.

Chœur, gravement.

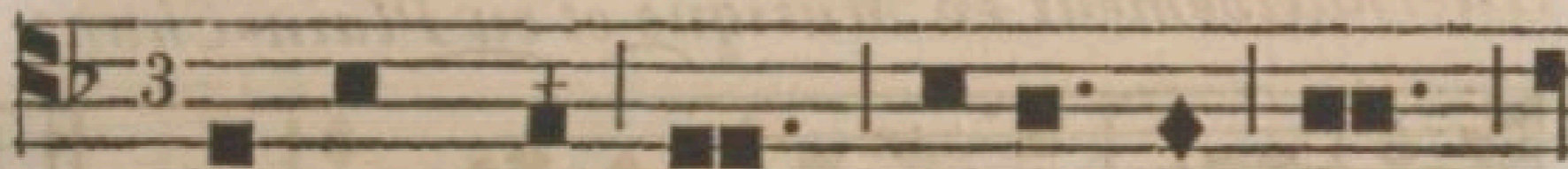


Ky- ri- e, e-

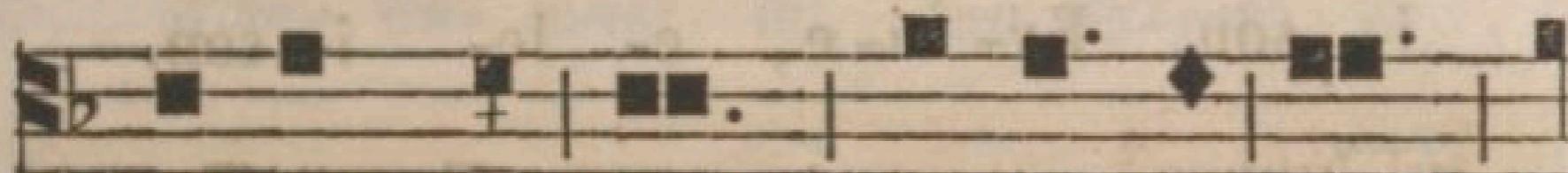


le- i- son.

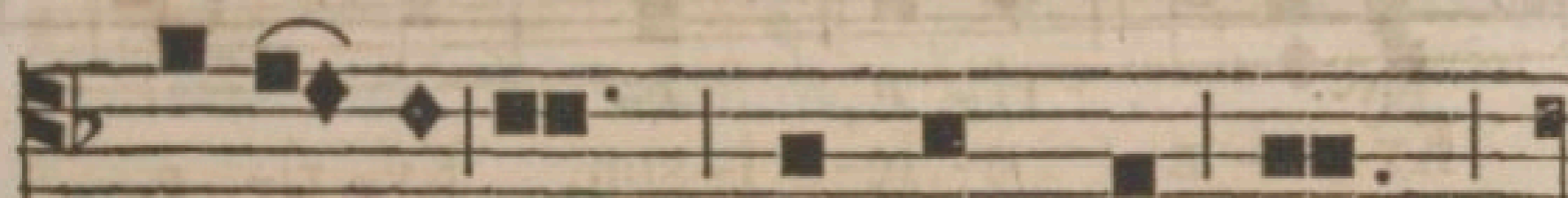
Seul, gai, sans vitesse.



Chris-te, Chris-te, e- le- i- son.



Chris-te, Chris-te, e- le- i- son,



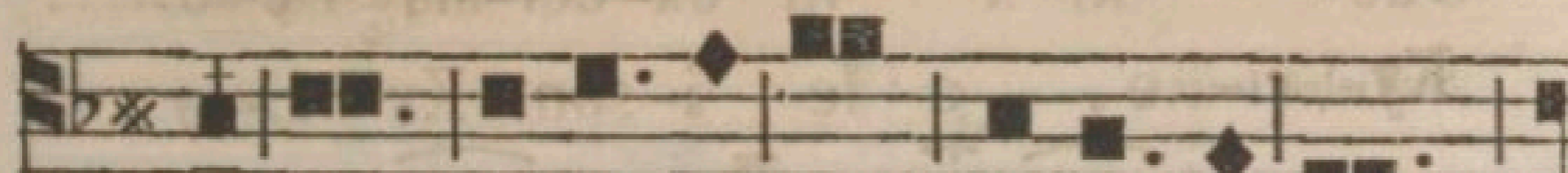
e- le- i- son. Chris-te, Chris-te,



e- le- i- son. Chris-te, Chris-te,



e- le- i- son, e- le- i- son. Chris-te,



Chris-te, e- le- i- son, e- le- i- son.

Chœur.

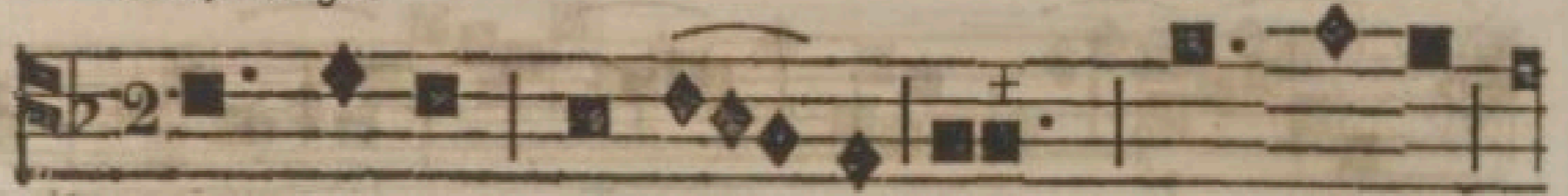


Chris- te, e-

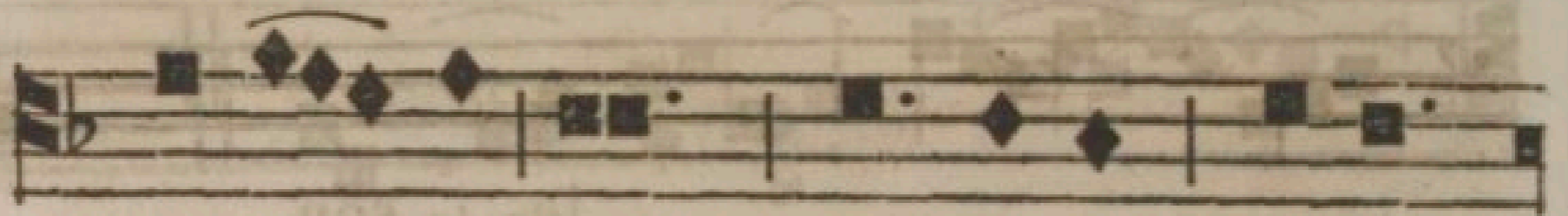


le- i- son.

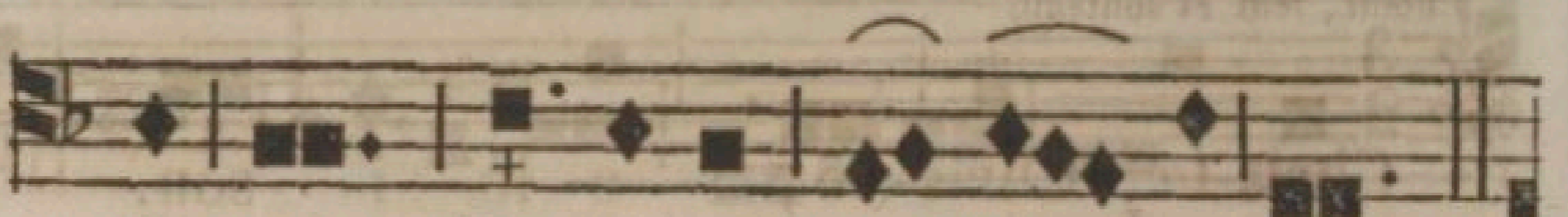
Seul, fort gai.



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

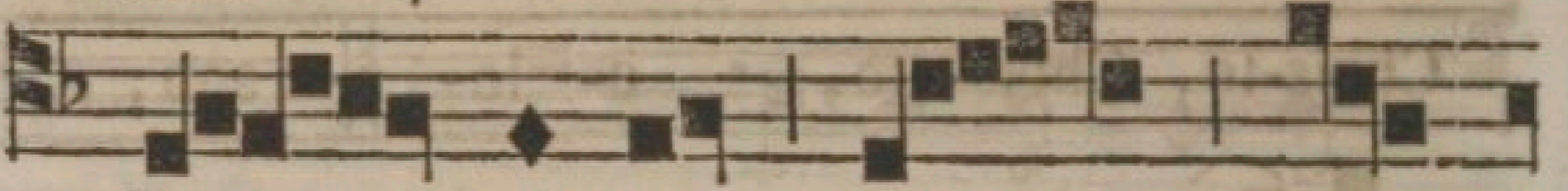


e- le- i- son. Ky- ri- e, e- le-

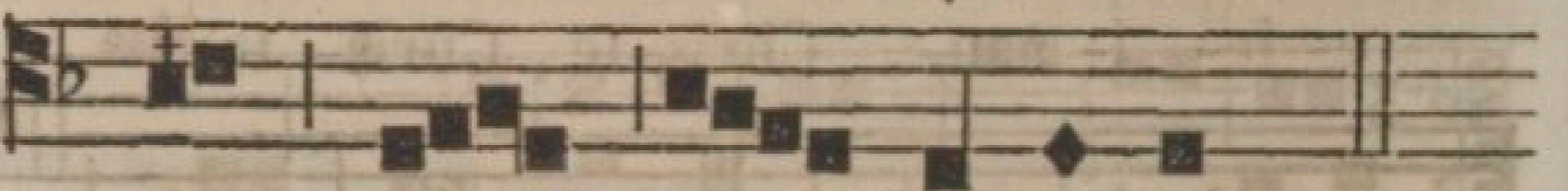


i- son. Ky- ri- e, e- le- i- son.

Chœur. +

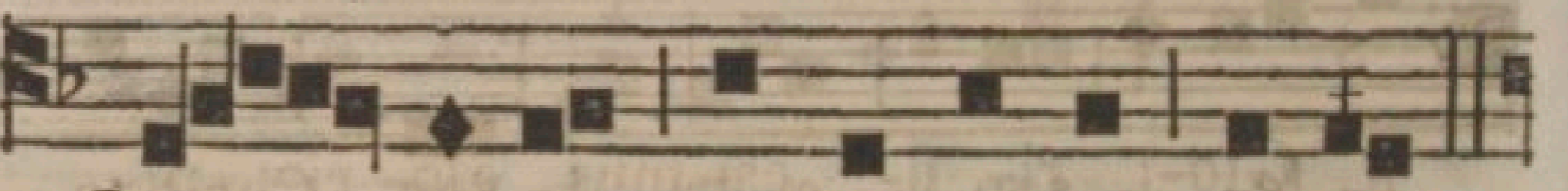


Ky- ri- e, e-



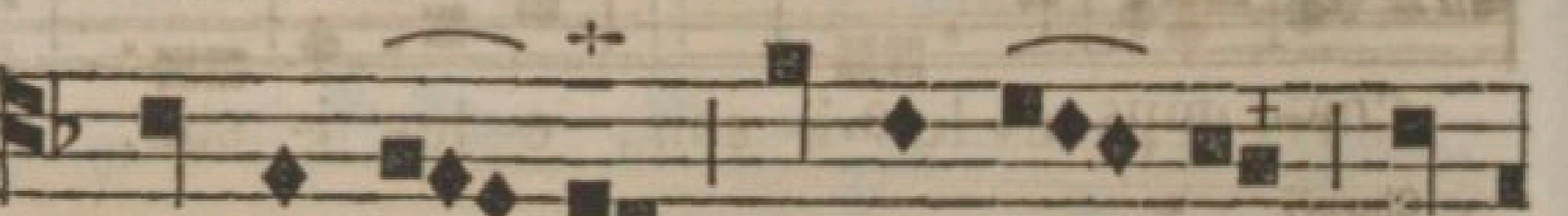
le- i- son.

Le Célébrant. +

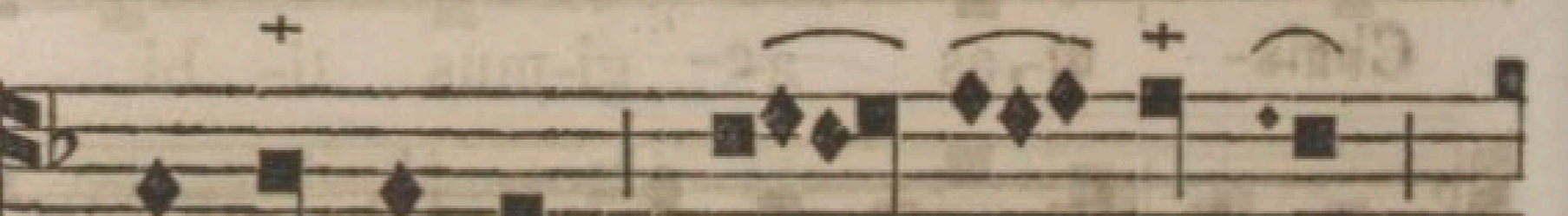


GLO- RI- A in ex- cel- sis De- o.

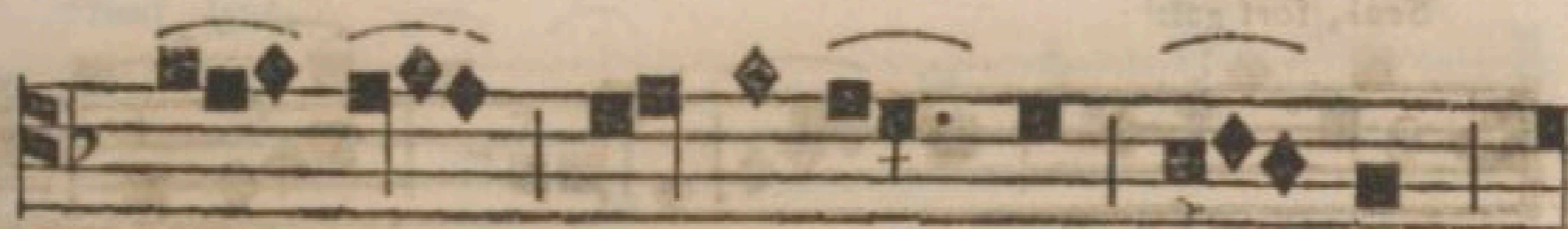
Seul, lentement.



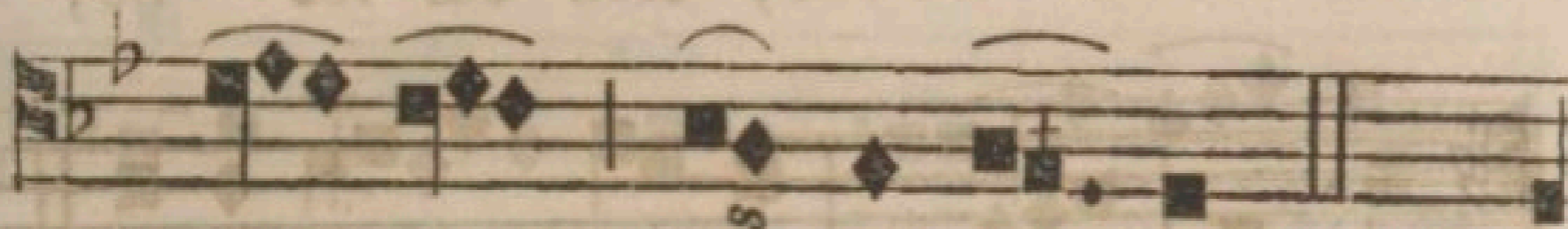
Et in ter- rà, et in ter- rà pax



ho- mi- ni- bus bo- næ.



bo- næ yo-lun-ta- tis, bo- næ,



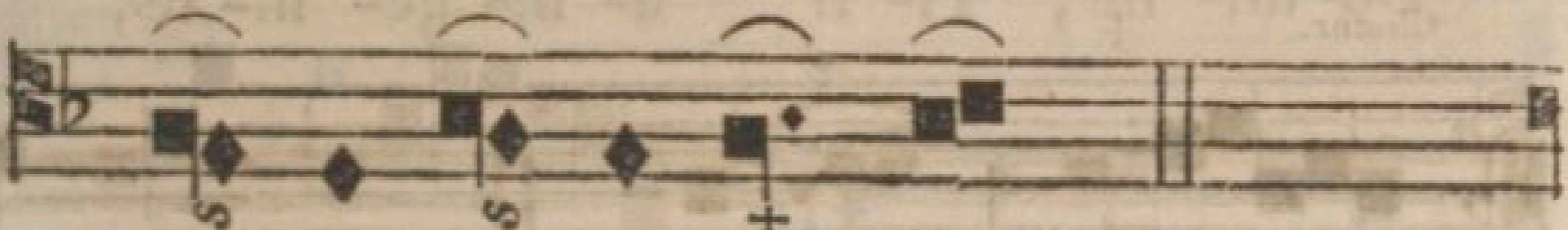
bo- næ vo-lun-ta- tis.

Chœur, lent et soutenu.



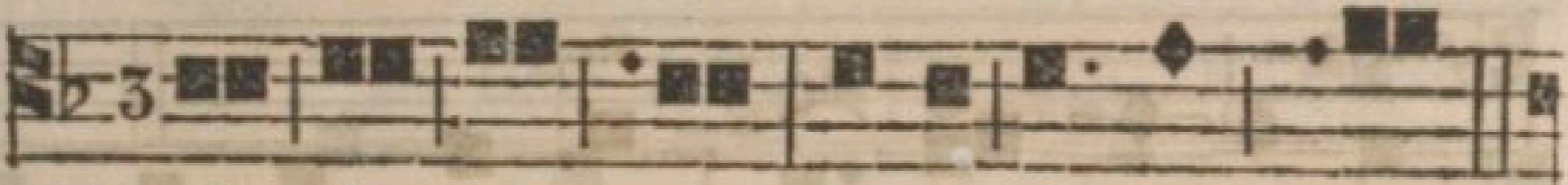
Lau-da-mus te, lau-da-mus te.

Seul, lent.



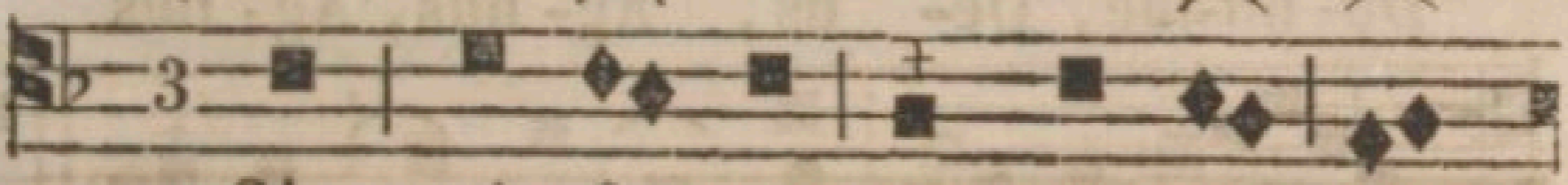
Be-ne-di-ci-mus te.

Chœur, lent et soutenu.

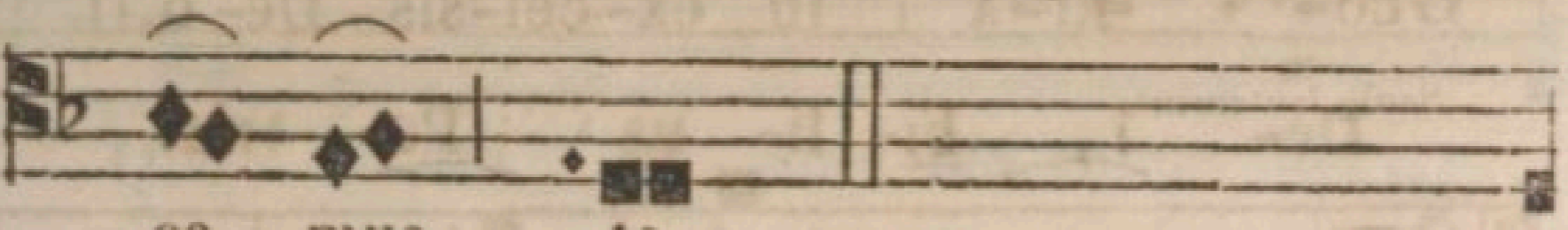


A-do-ra-mus, a-do-ra-mus te.

Seul, gai, sans vitesse.



Glo-ri-fi-ca-mus, glo-ri-fi-



ca-mus te.

Chœur, +

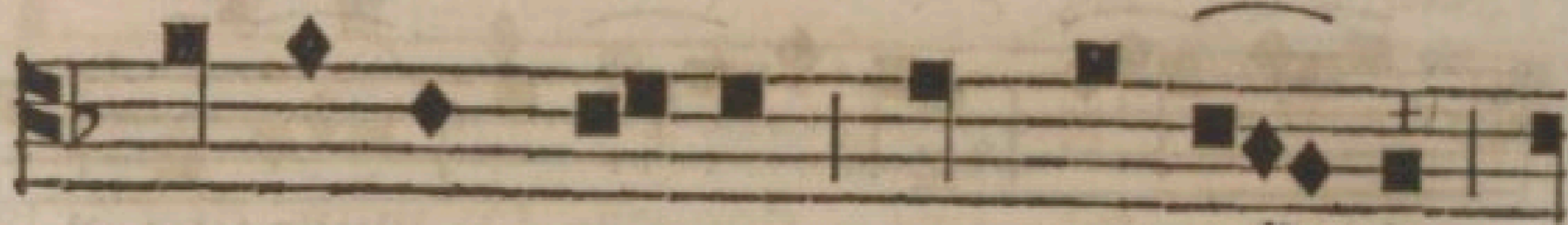


Gra-ti-as a-gi-mus ti-bi

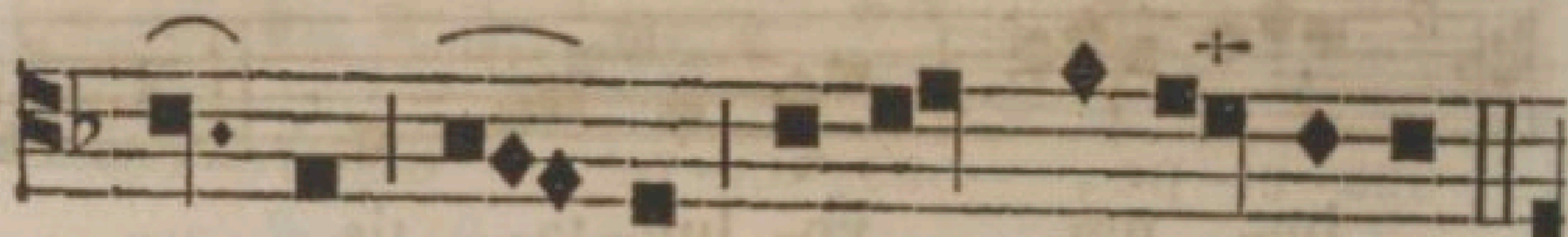


propter magnam glo-ri-am tu-am.

Seul, lentement.

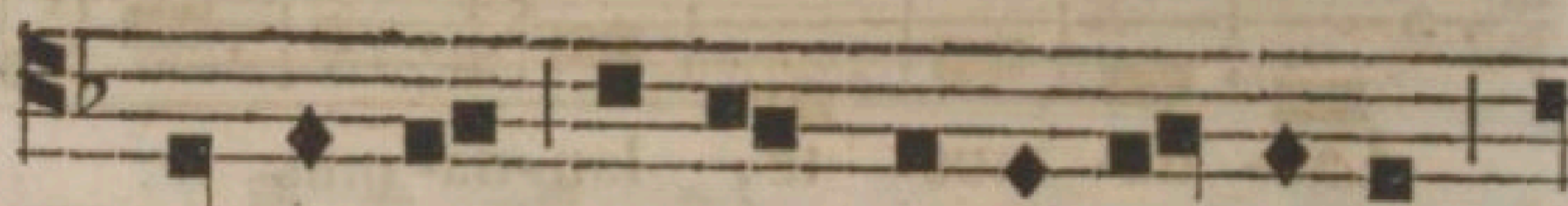


Do-mi-ne De-us, Rex cœ-les-tis,

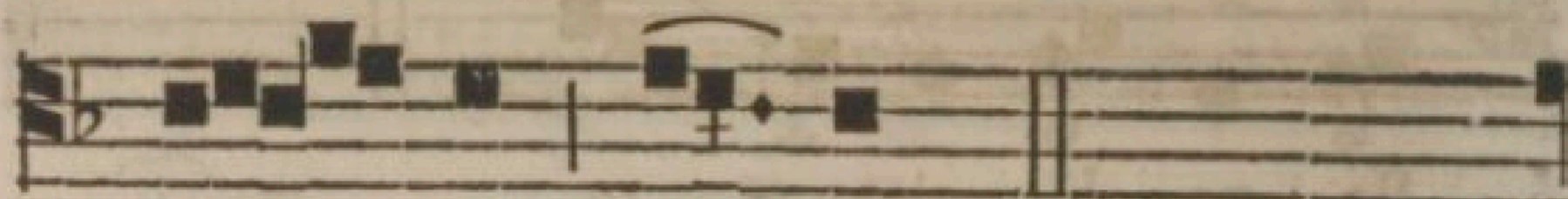


De-us, De-us Pa-ter om-ni-potens.

Chœur,



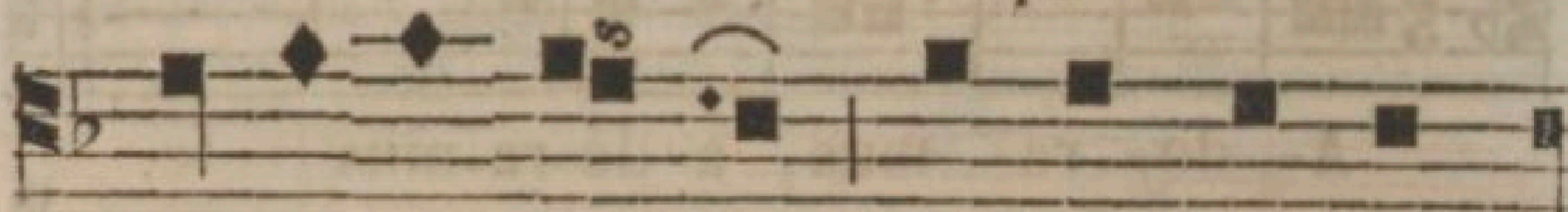
Do-mi-ne, Fi-li u-ni-ge-ni-te,



JE-SU CHRIS-TE.

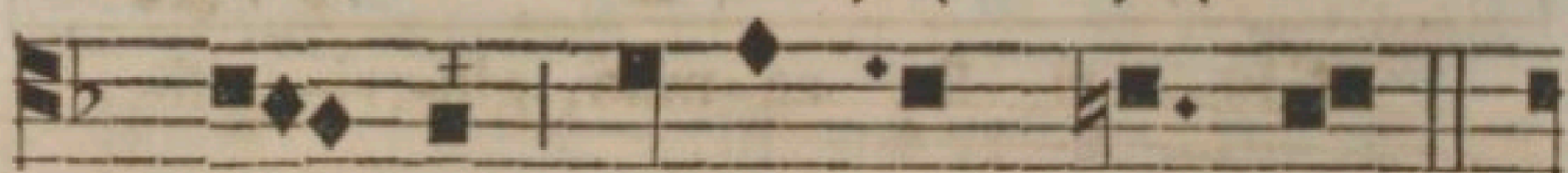
Seul, lent.

Marqué.



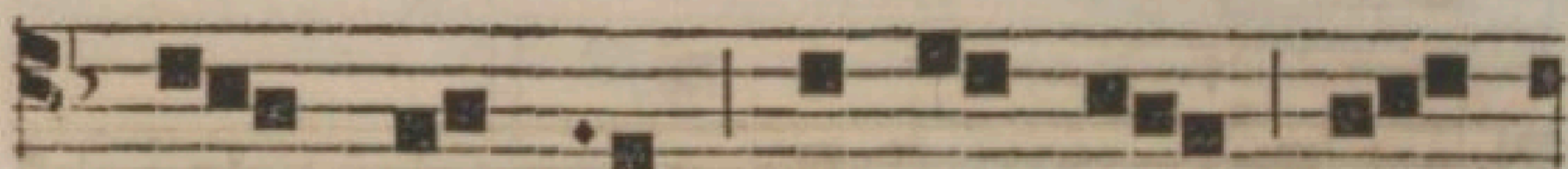
Do-mi-ne, De-us, Ag-nus, Ag-nus

Lent.

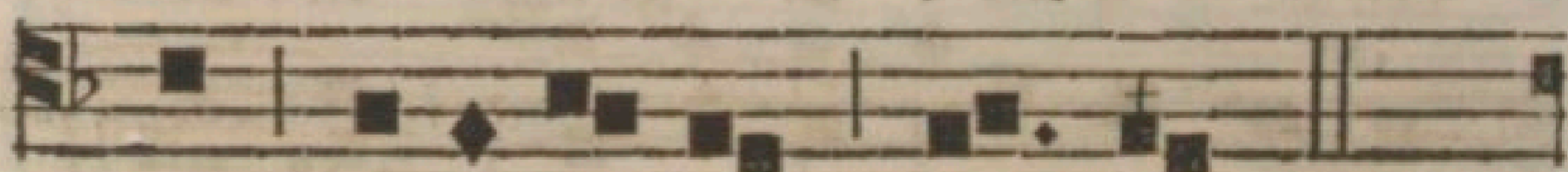


De-i, Fi-li-us Pa-tris.

Chœur,

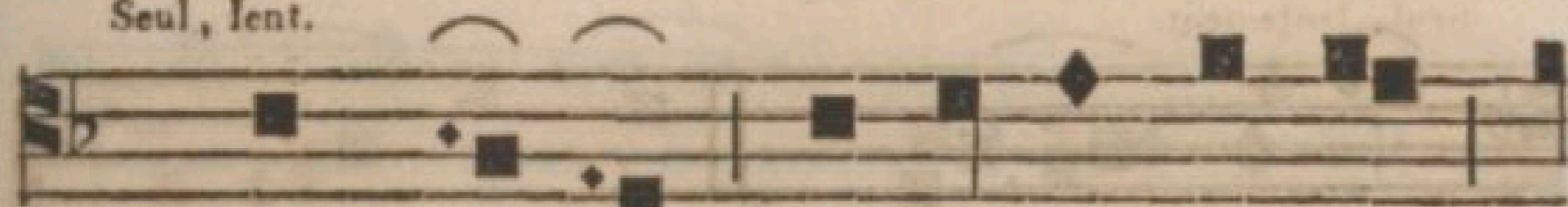


Qui tol-lis pec-ca-ta mun-

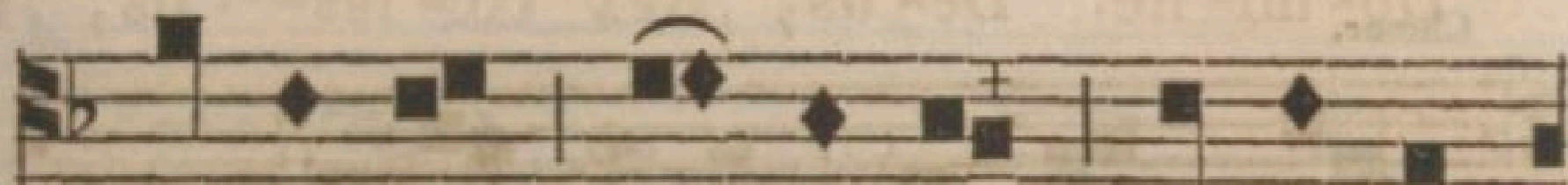


di, mi-se-re-re no-bis.

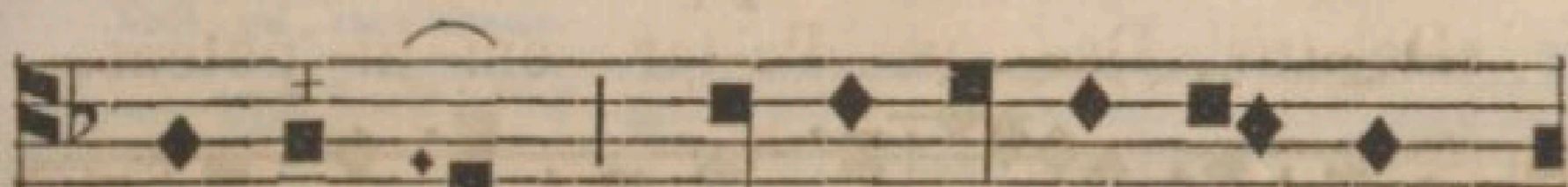
Seul, lent.



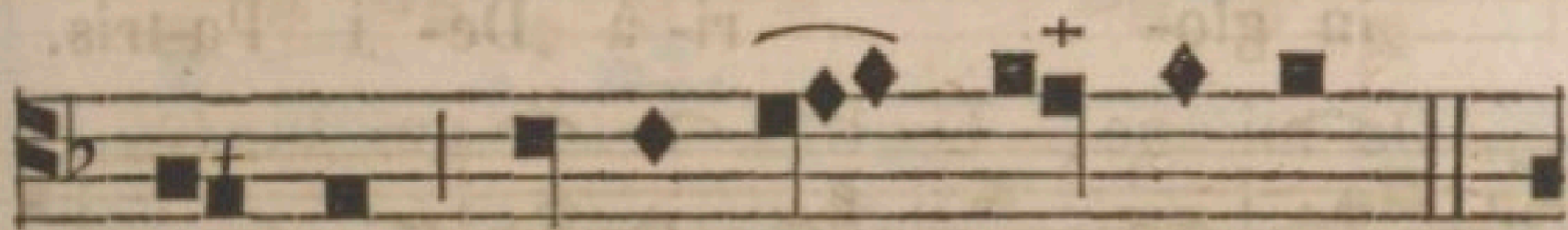
Qui tol- lis pec- ca- ta mun- di,



sus- ci- pe, sus- ci- pe de- pre- ca-

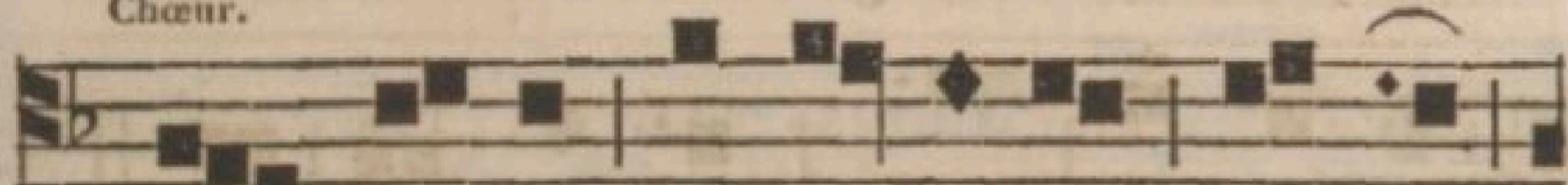


ti- o- nem, de- pre- ca- ti- o- nem

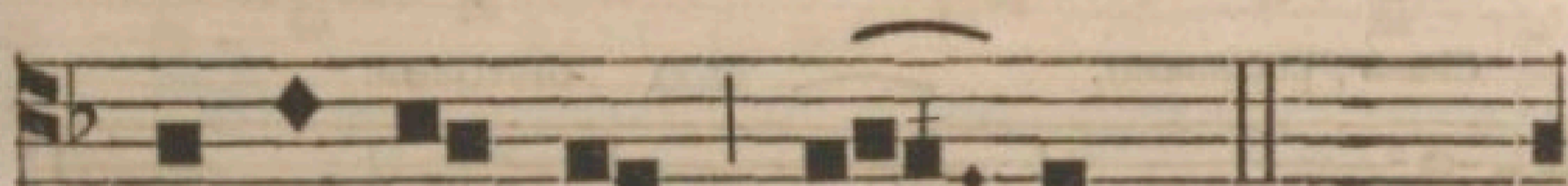


nos- tram ; sus- ci- pe, sus- ci- pe.

Chœur.

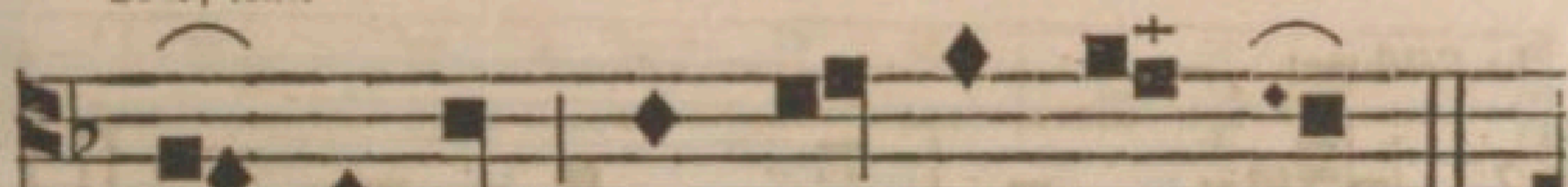


Qui se- des ad dex- te- ram Pa- tris,



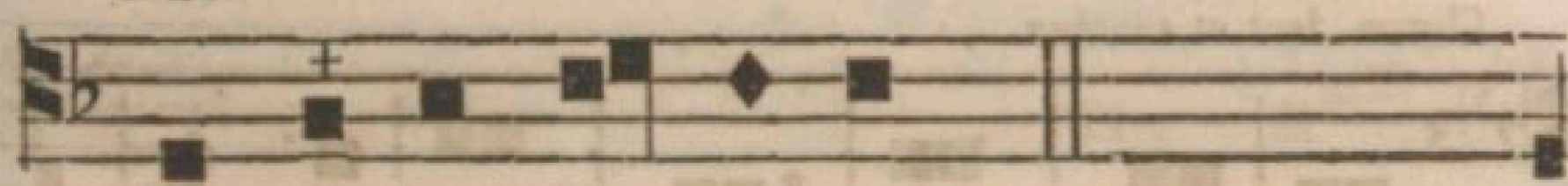
mi- se- re- re no- bis ;

Seul, lent.



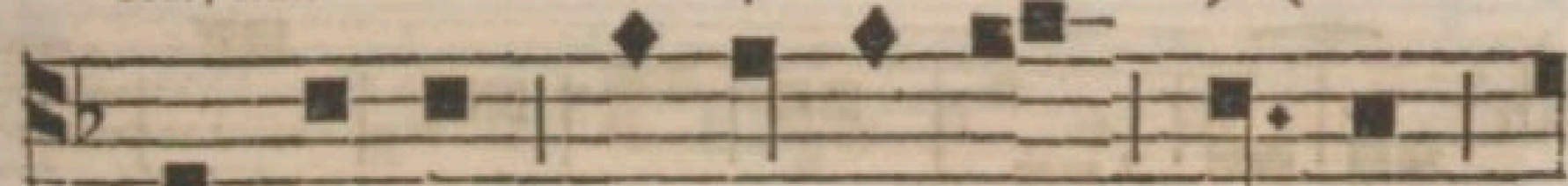
Quo- ni- am tu so- lus sanc- tus ;

Chœur.

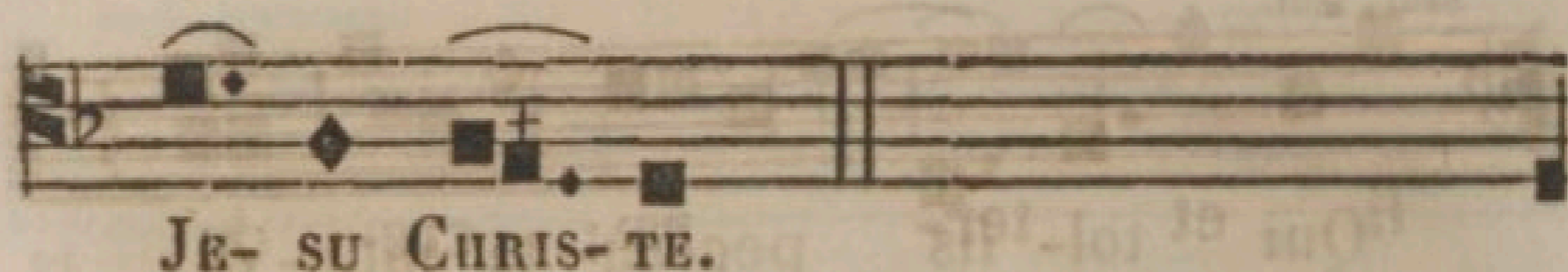


Tu so- lus Do- mi- nus ;

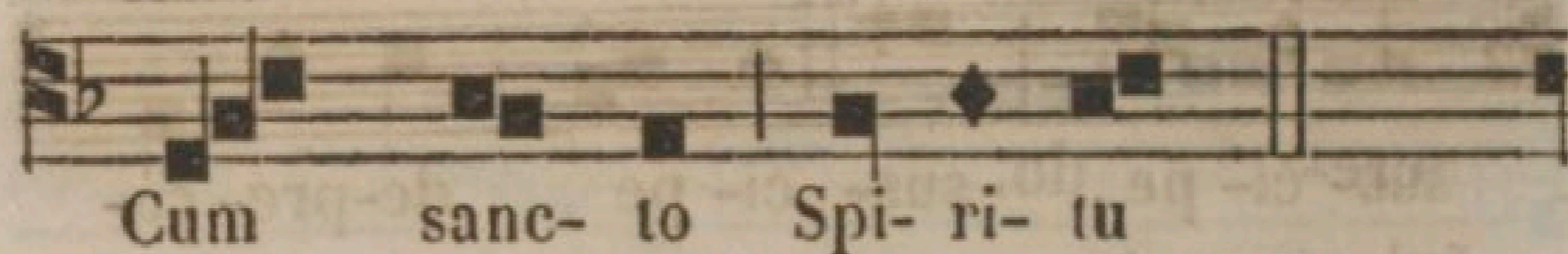
Seul, lent.



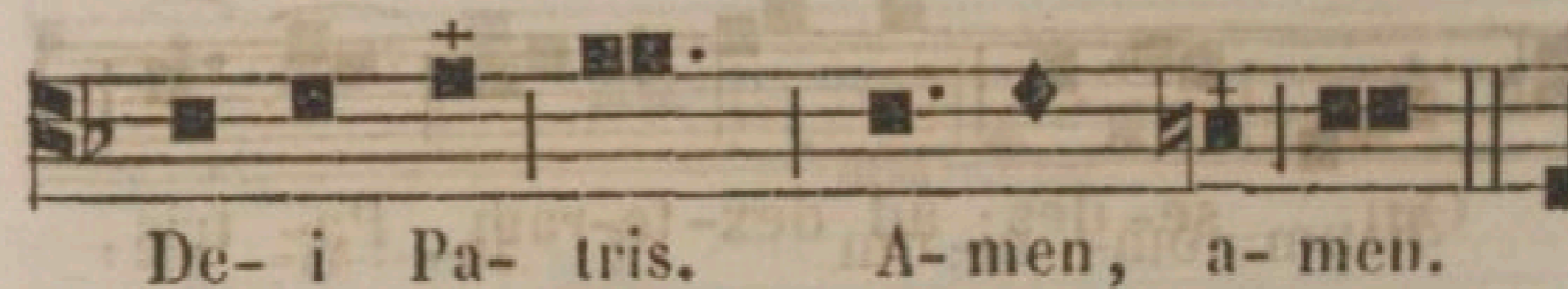
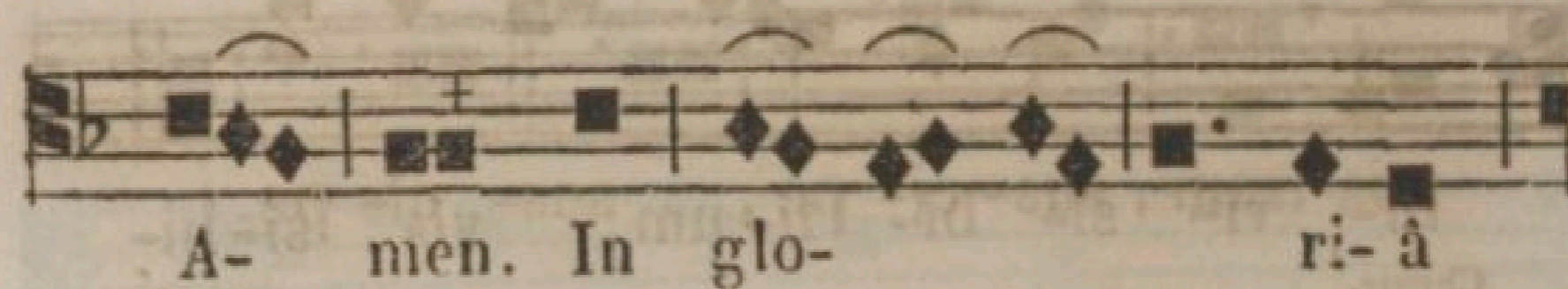
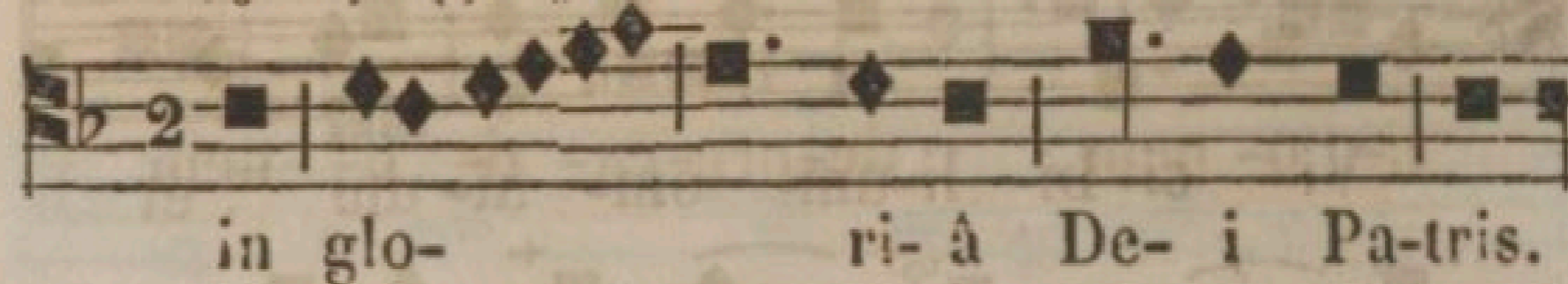
Tu so- lus al- tis- si- mus JE- SU,



Chœur.

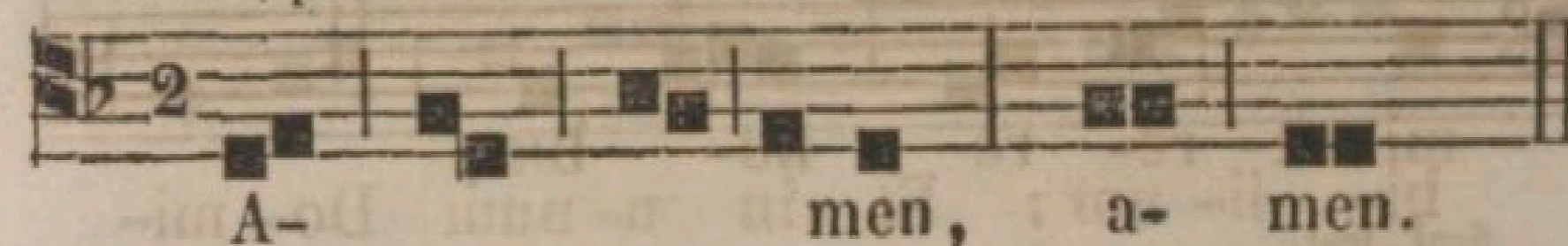


Soul, gai.

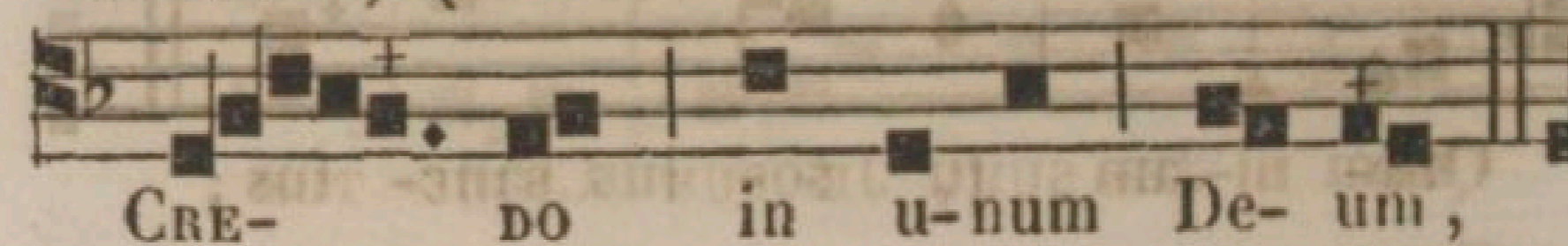


Chœur, pesamment.

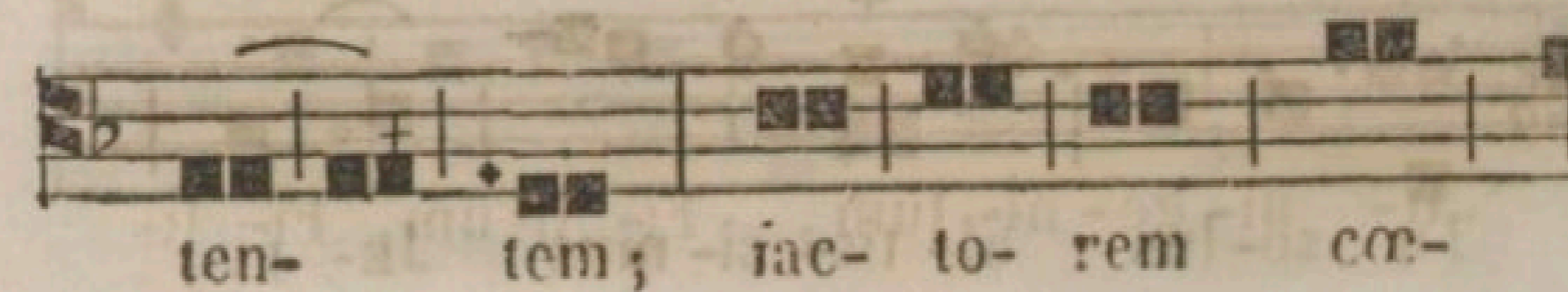
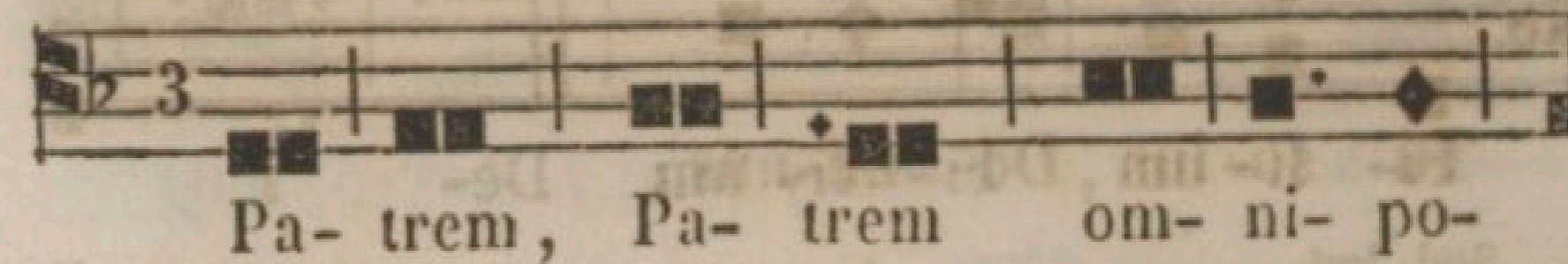
Gravement.

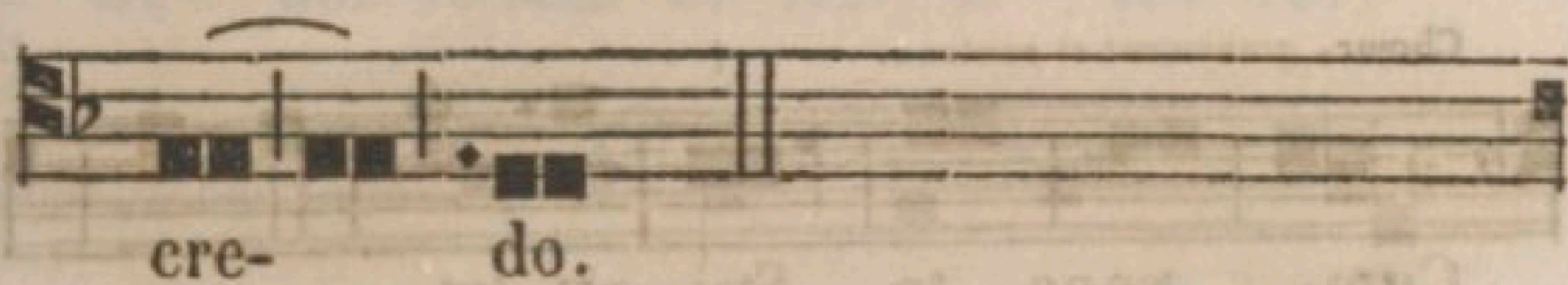
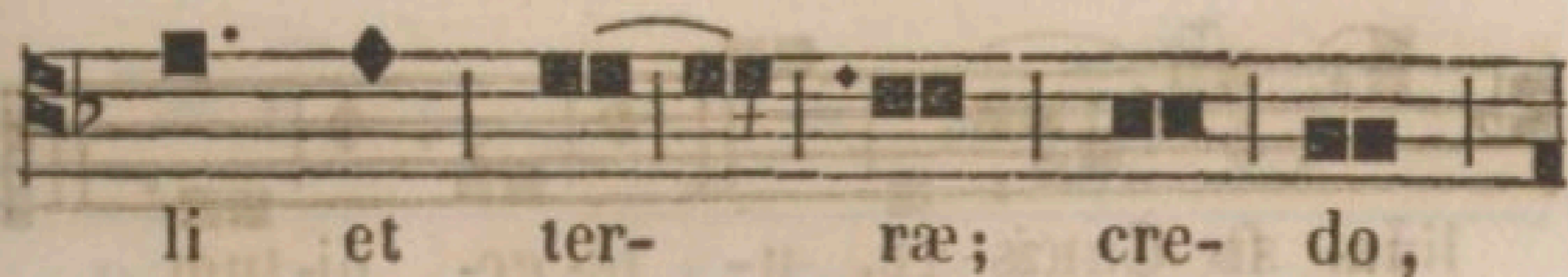


Le Célébrant.

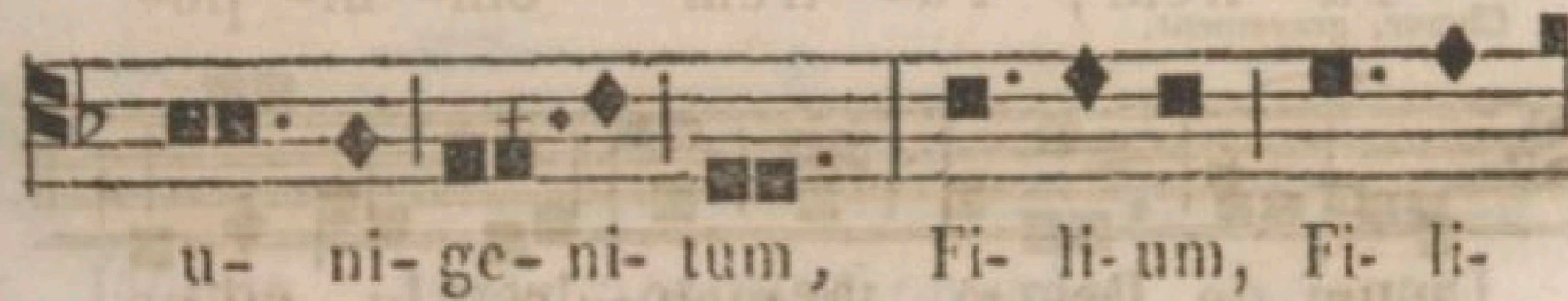
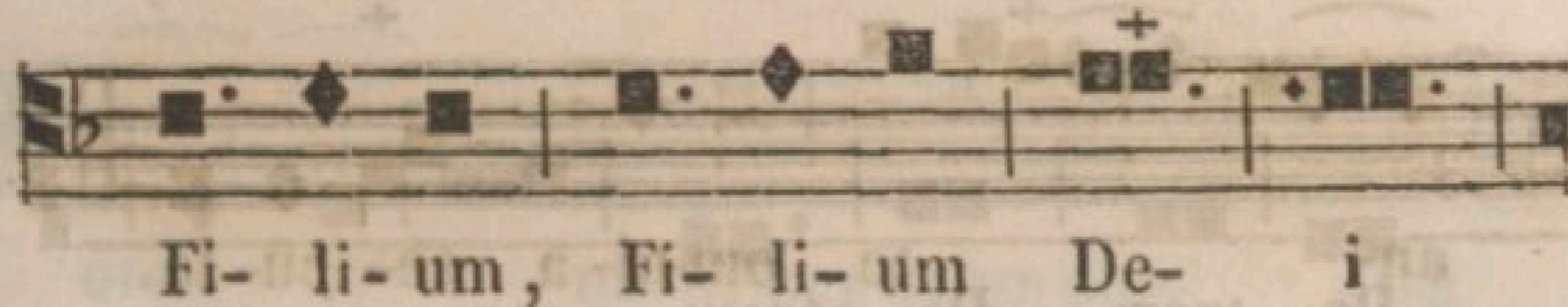
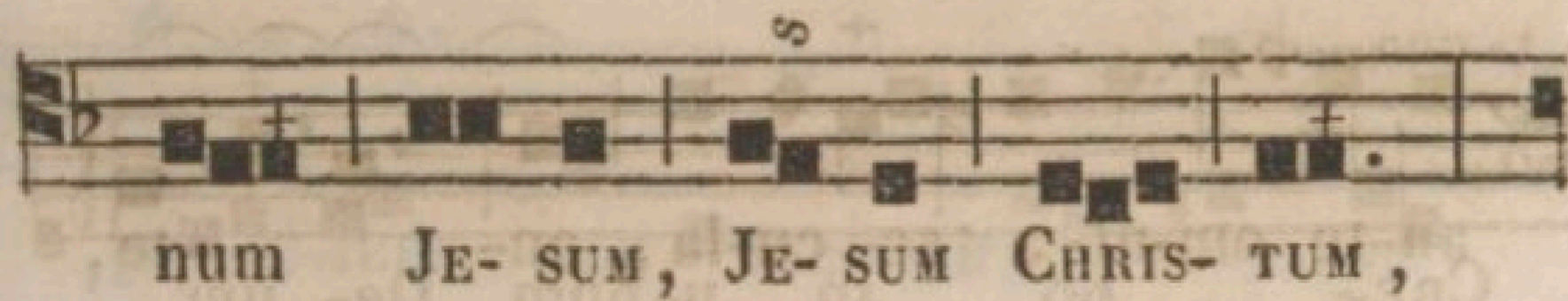
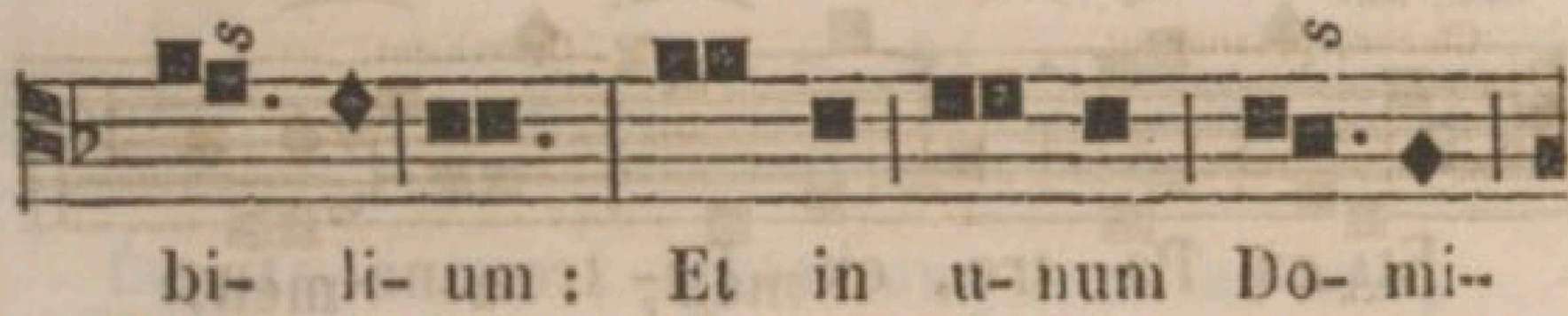
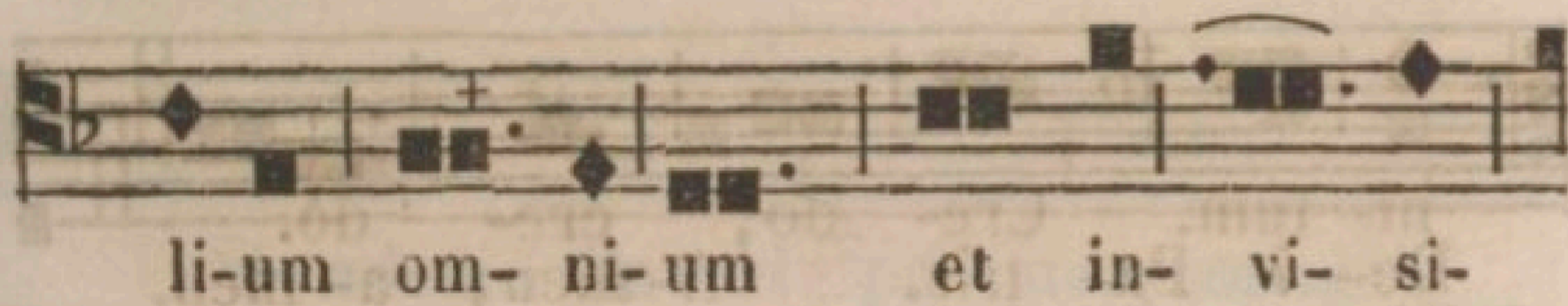
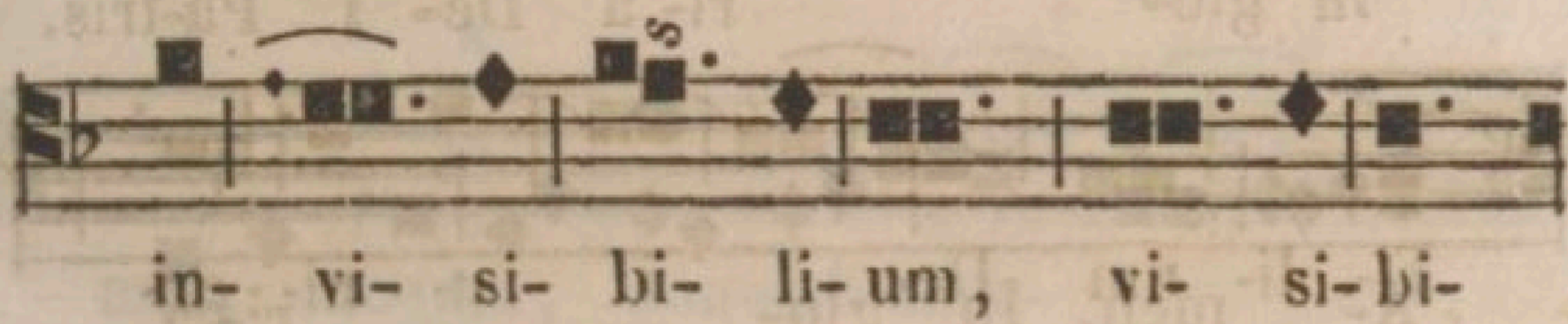
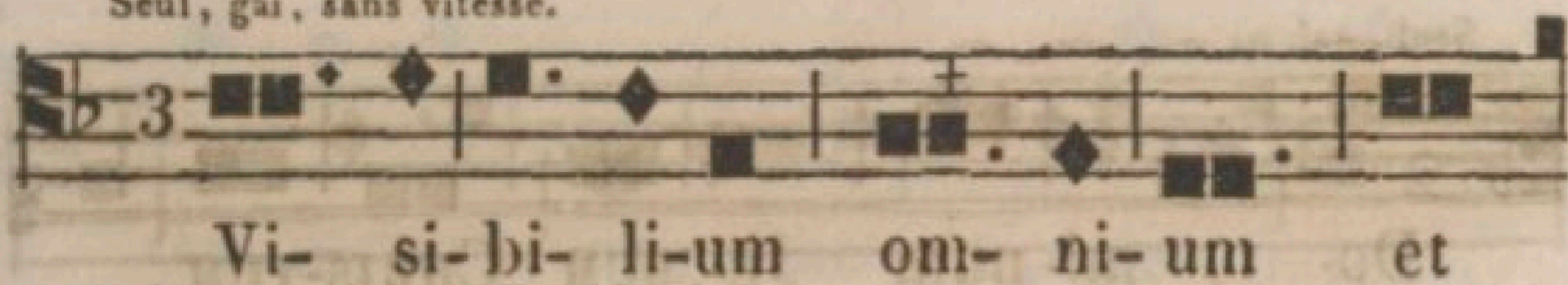


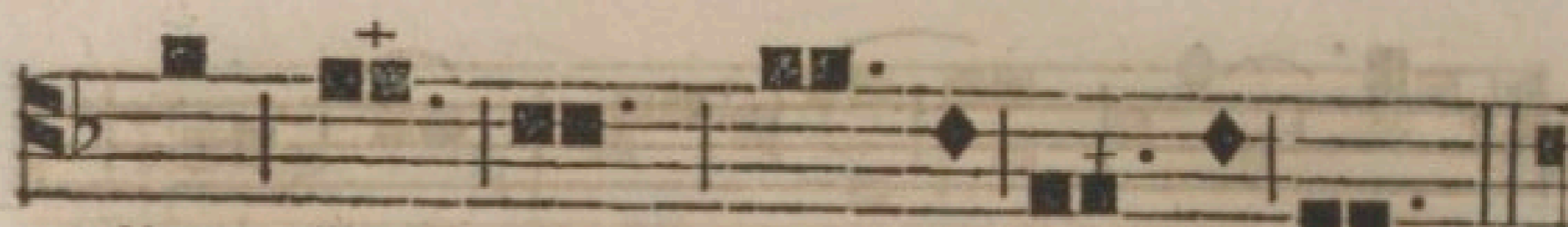
Chœur, lent et soutenu.





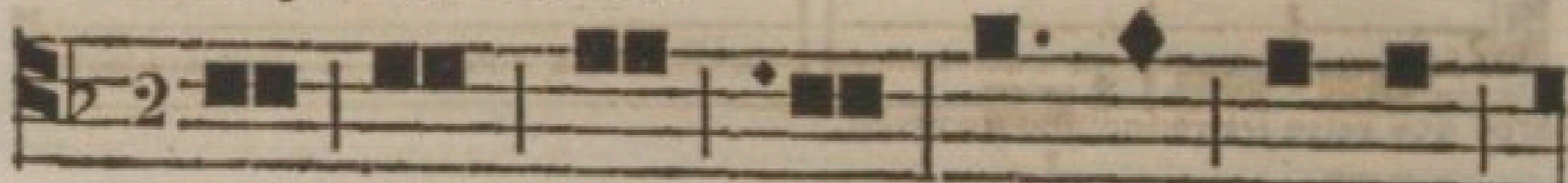
Seul, gai, sans vitesse.



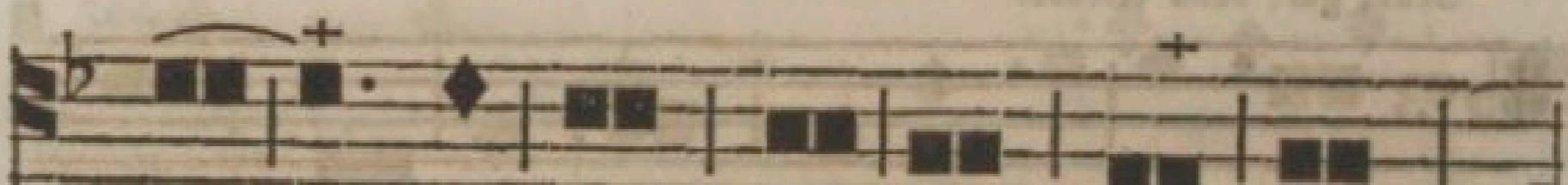


lium De- i u- ni- ge- ni- tum.

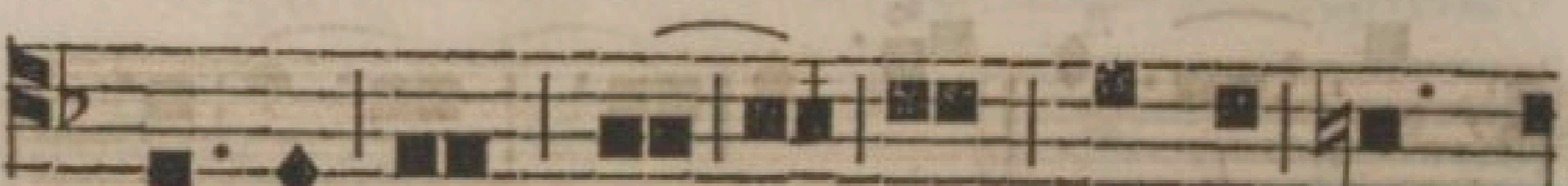
Chœur, gravement et soutenu.



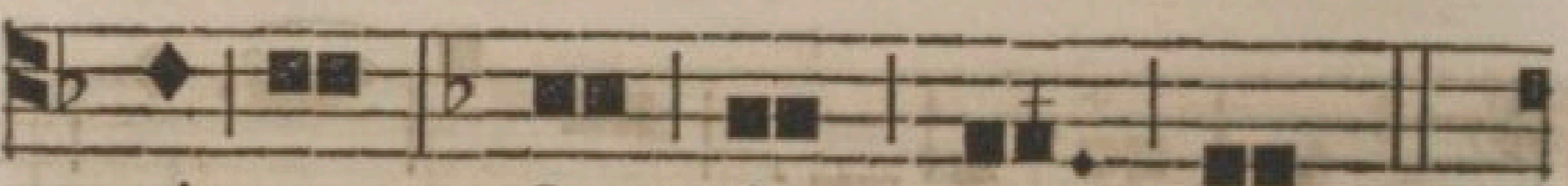
Cre- do, cre- do. Et in u- num



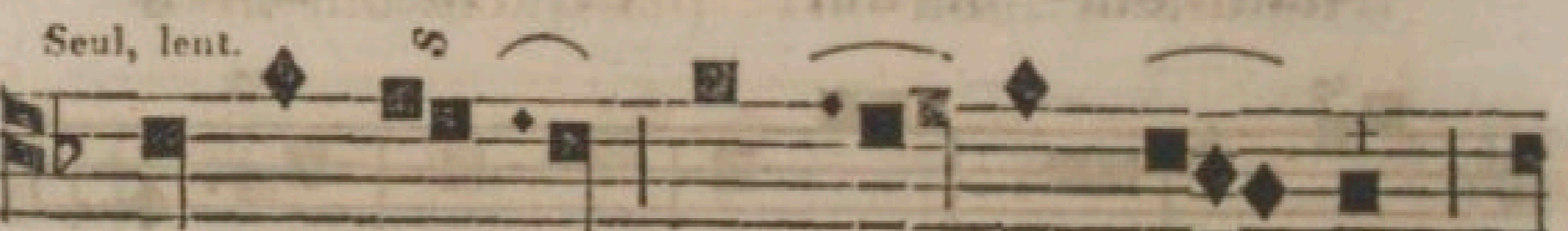
Do- mi- num JE- SUM CHRIS- TUM,



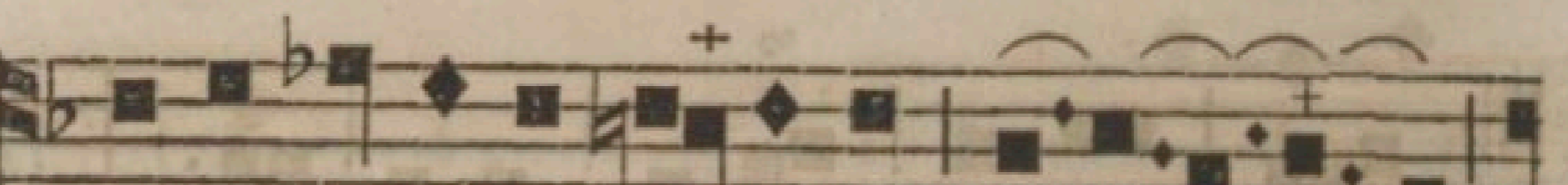
Fi- li- um De- i u- ni- ge-



ni- tum. Cre- do, cre- do.



Et ex Pa- tre, ex Pa- tre na- tum

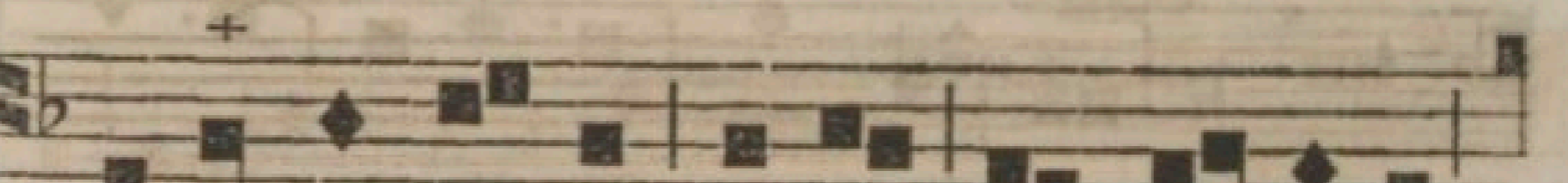


an- te om- ni- a se- cu- la, an- te,

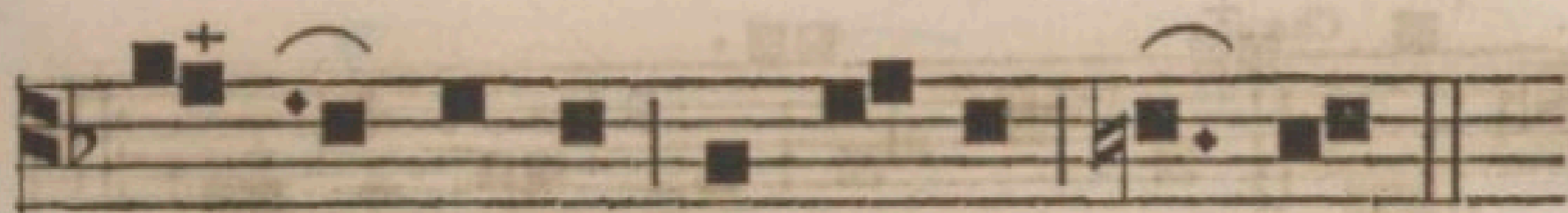


an- te om- ni- a se- cu- la.

Chœur, gravement.

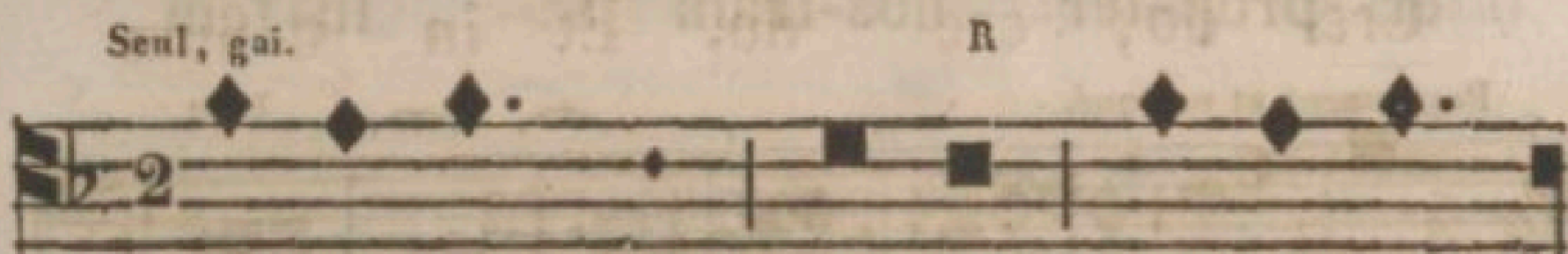


De- um de De- o, lu- men de lu- mi- ne,

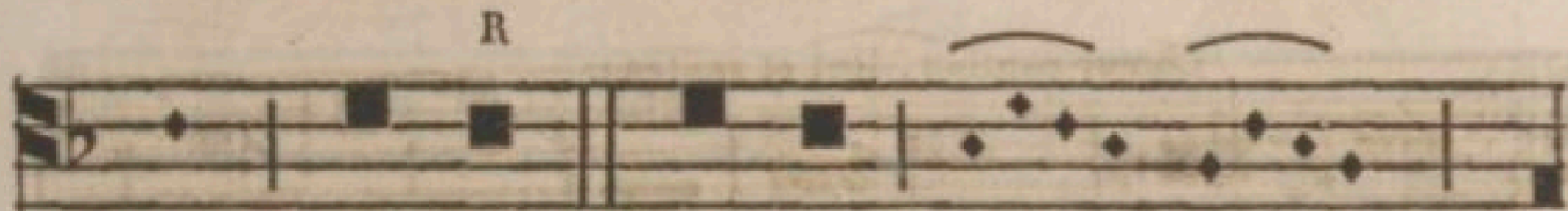


De- um ve-rum de De- o ve- ro.

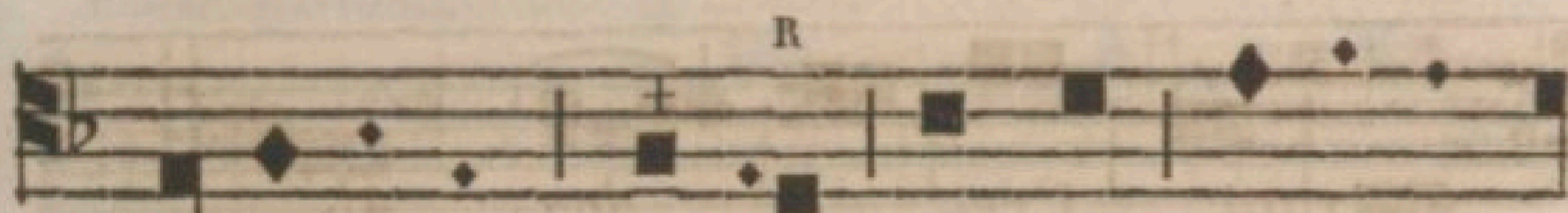
(Il faut rester court où l'on trouvera un R, sans soutenir la dernière note, parce que cette lettre indique un repos.)



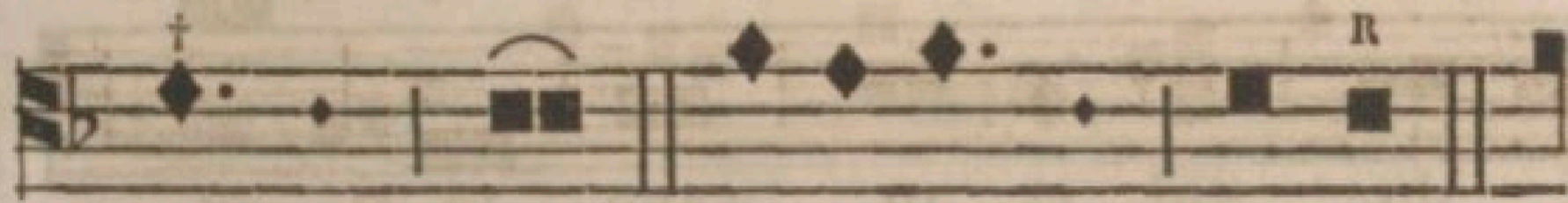
Ge- ni-tum, non fac-tum, ge- ni-tum,



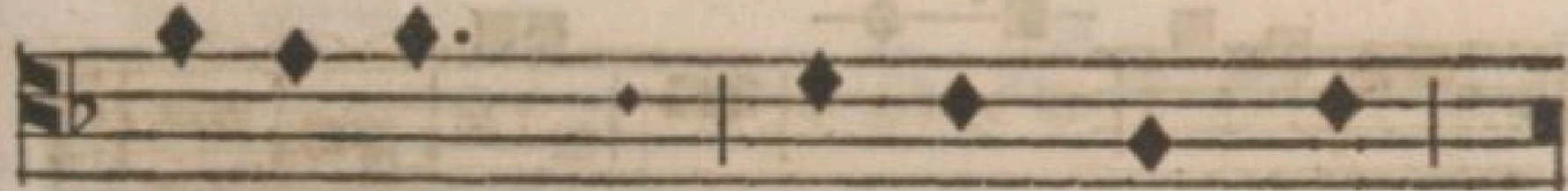
non fac-tum, con-sub-stan-



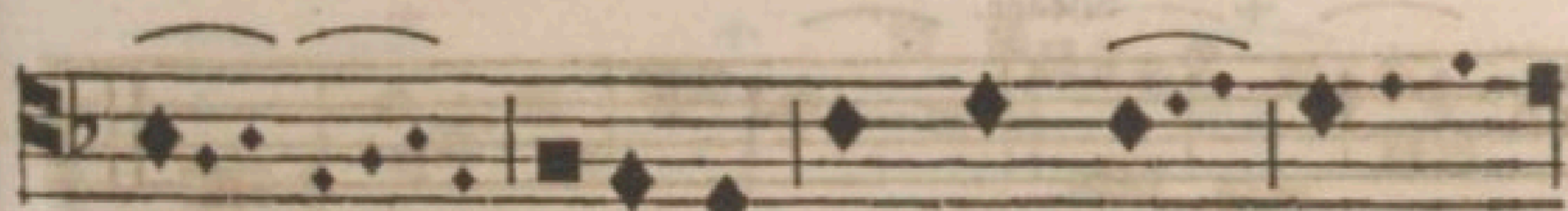
ti- a-lem Pa tri; per quem om-ni- a



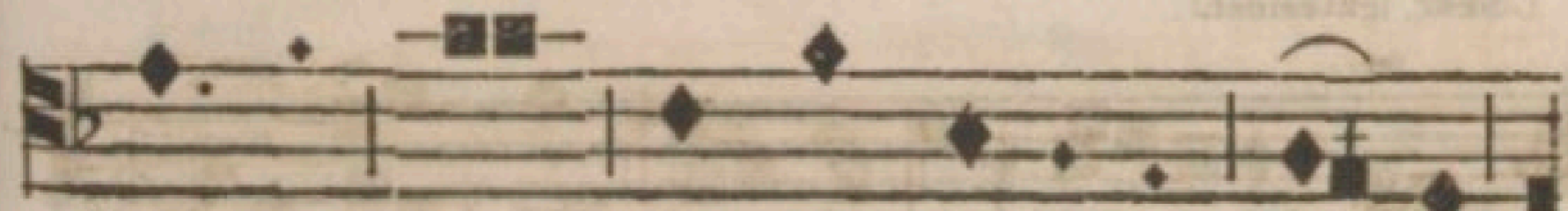
fac- ta sunt; ge- nitum, non fac-tum,



ge- ni-tum, non fac-tum; per quem



om- ni- a, per quem om- ni- a



fac- ta sunt, per quem om-ni- a fac- ta

Chœur.

sunt. Qui prop-ter nos ho-mi-nes,

et prop-ter nos-tram sa-lu-tem,

Pesamment et marqué.

Lent.

des-cen- dit de

Chœur continu, lent et soutenu.

cœ- lis. Et in- car- na- tus

est, et in- car- na- tus est

de Spi- ri- tu sanc- to, ex

Silence.

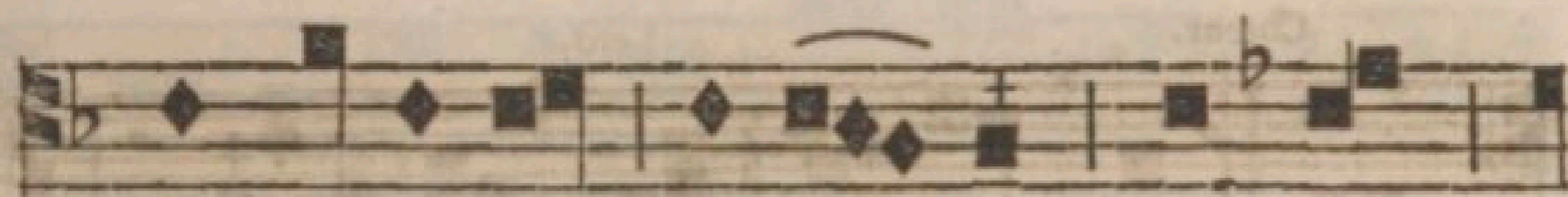
Ma- ri- a Vir- gi- ne ; Et Ho- mo,

+ Silence.

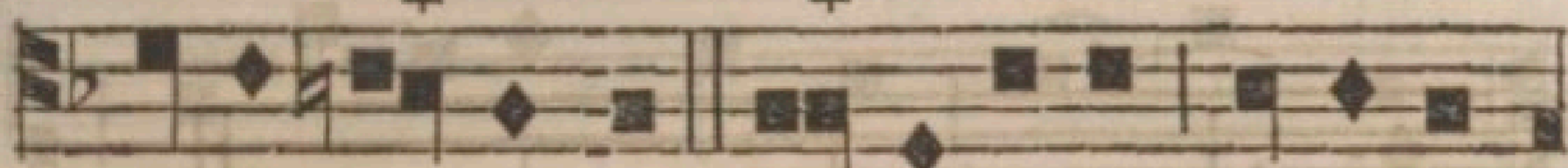
ET HO- MO, HO- MO FAC- TUS EST.

Seul, lentement.

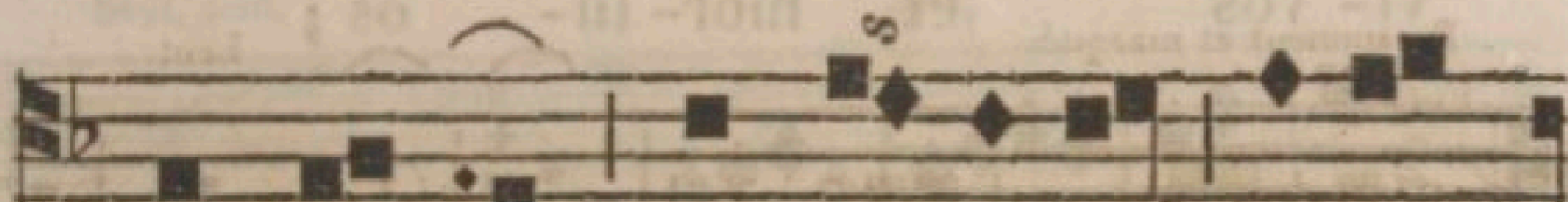
Cru- ci- fi- xus e- ti- am pro no- bis ;



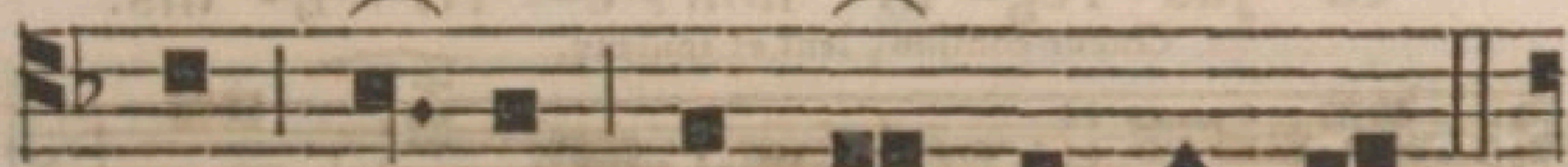
sub Pon-ti-o Pi-la-to pas-sus



et se-pul-tus est. Cru-ci-fi-xus e-ti-am

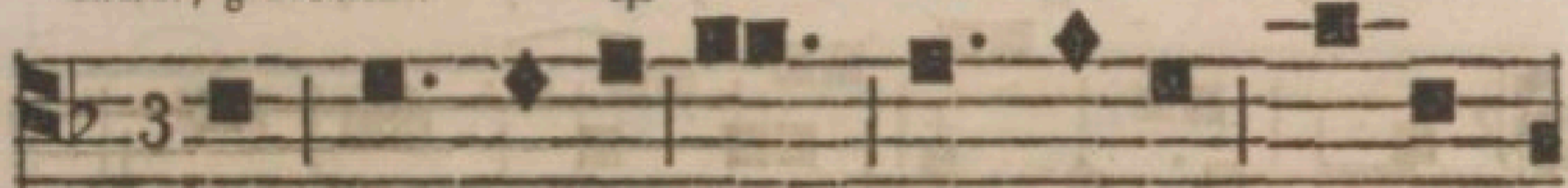


pro no-bis; sub Pon-ti-o Pi-la-

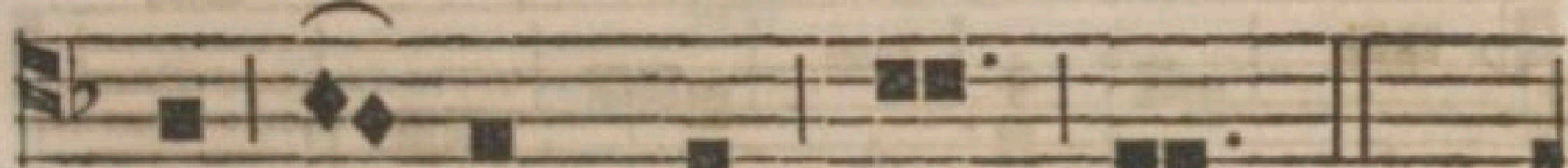


to pas-sus et se-pul-tus est.

Chœur, gravement.

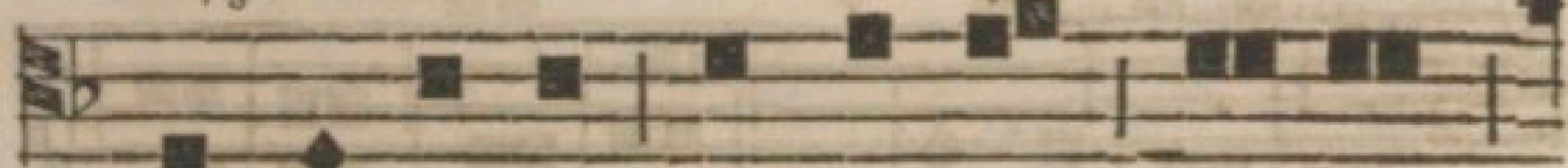


Et re-sur-re-xit ter-ti-â di-e,

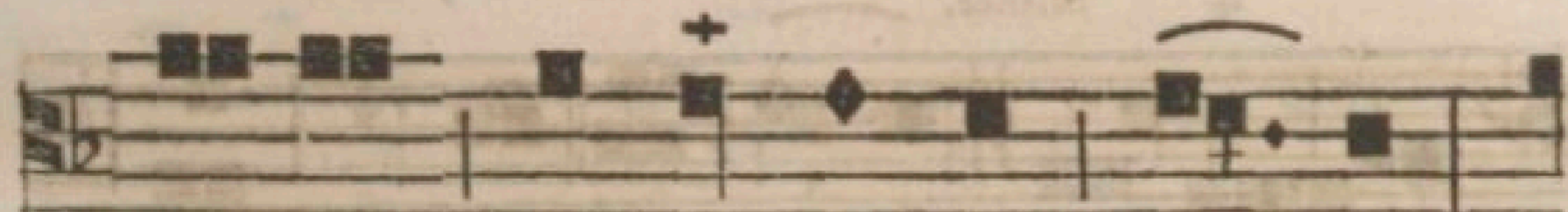


se-cun-dùm Scrip-tu-ras.

Seul, gravement.

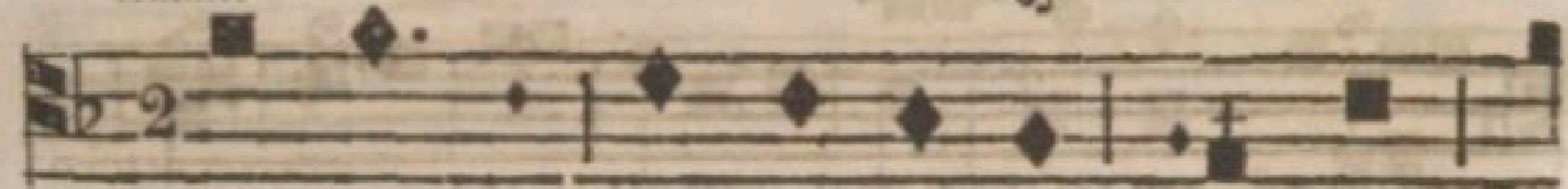


Et as-cen-dit in cœ-lum, se-det,

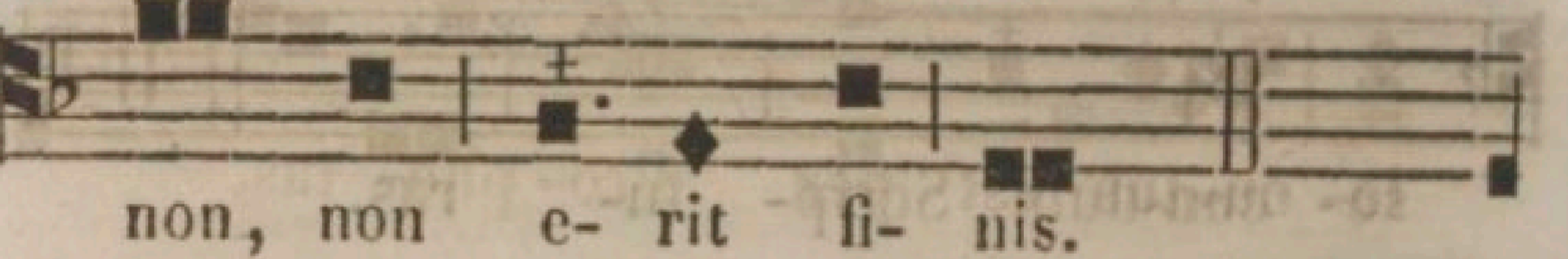
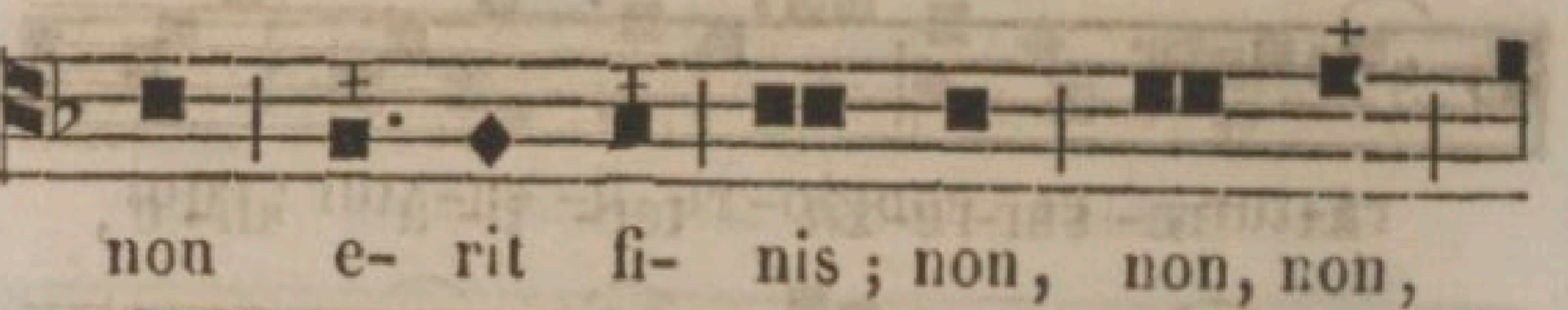
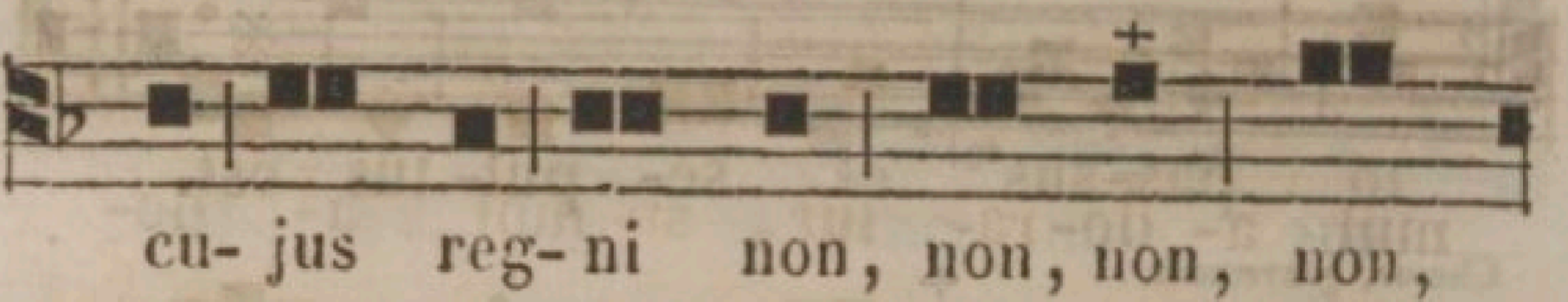
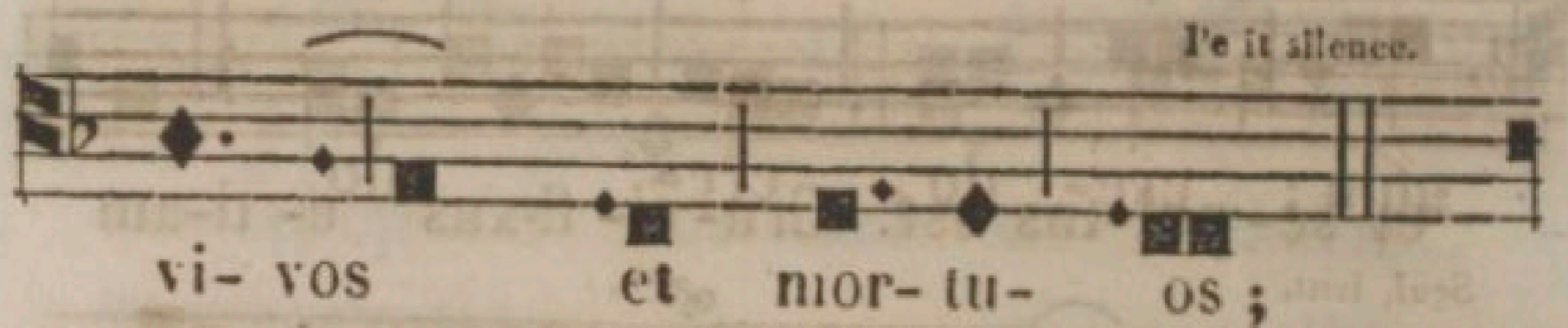
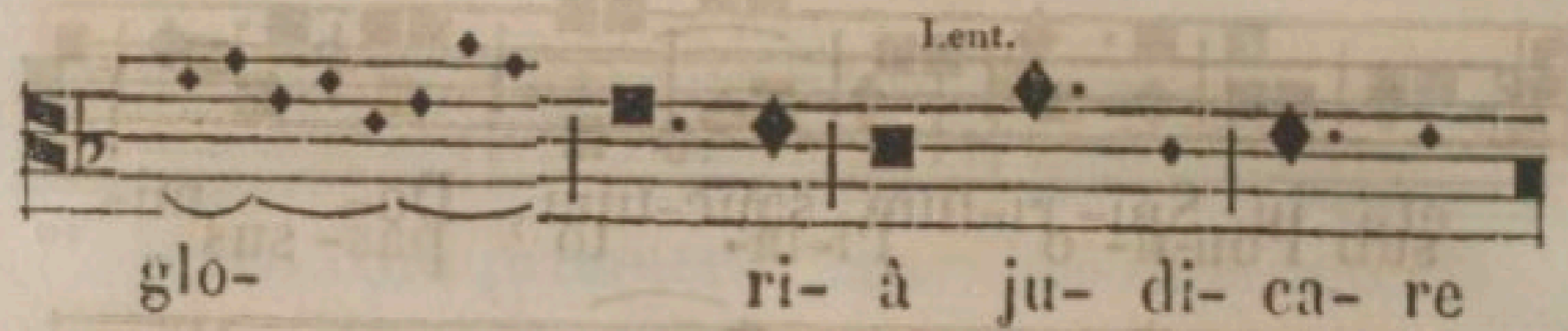


se-det ad dex-te-ram Pa-tris.

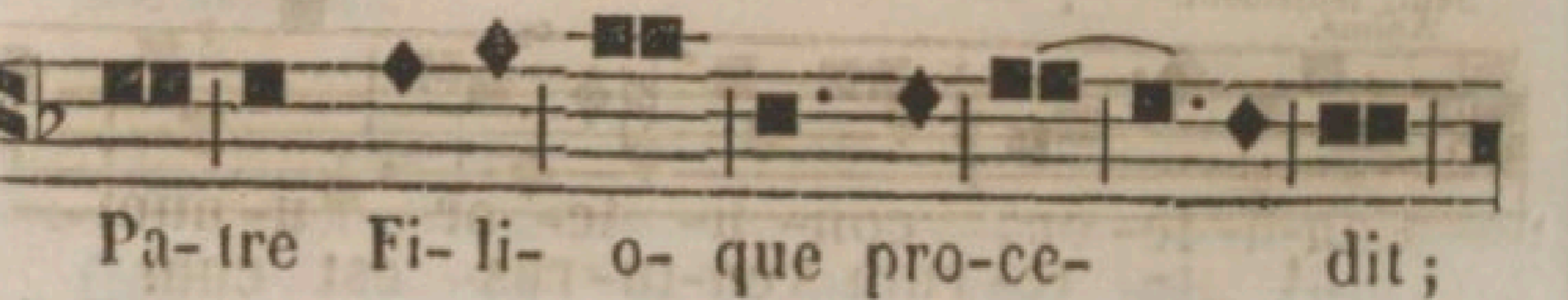
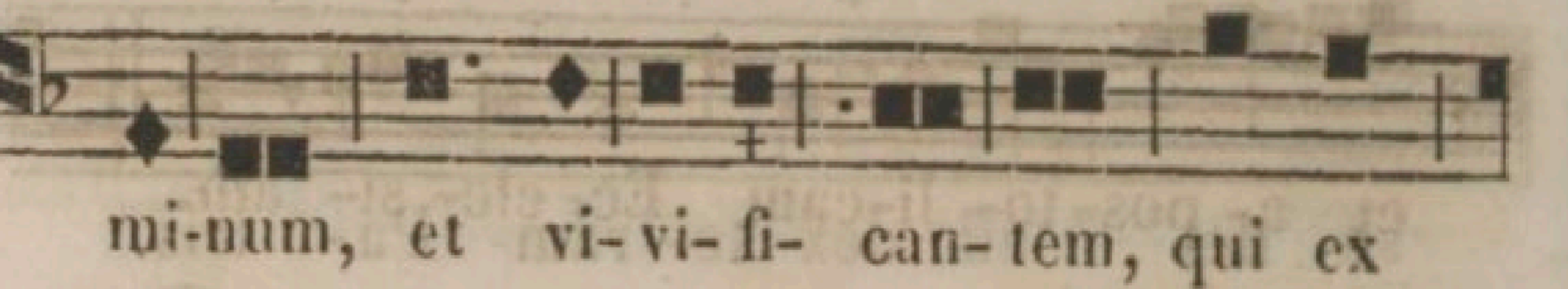
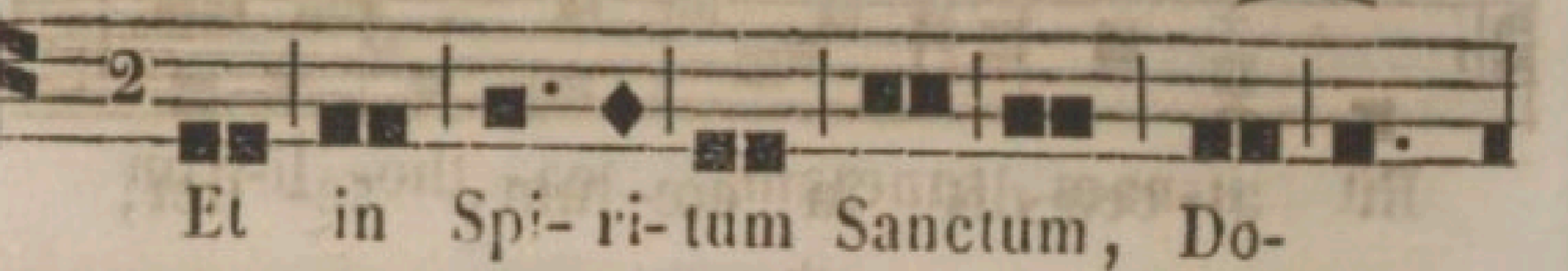
Animé.

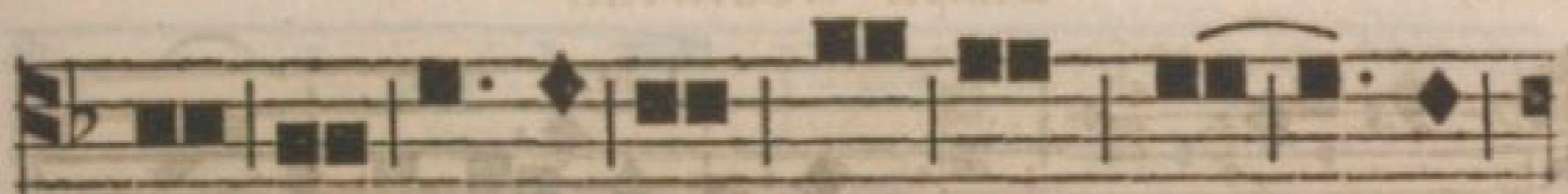


Et i-te-rùm ven-tu-rus est cum

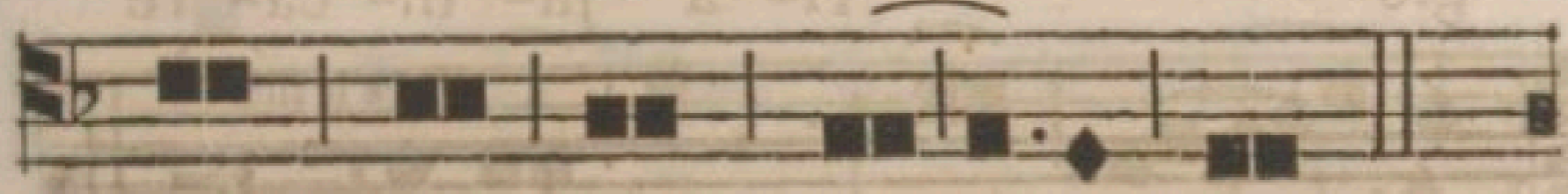


Chœur, gravement et soutenu.



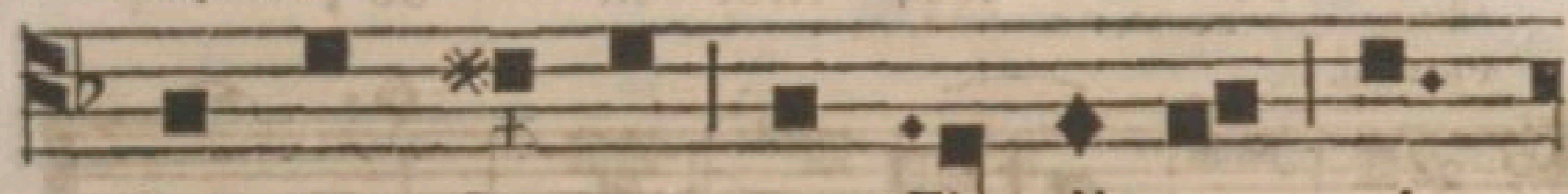


et in Spi-ri-tum sanc-tum, Do-mi-

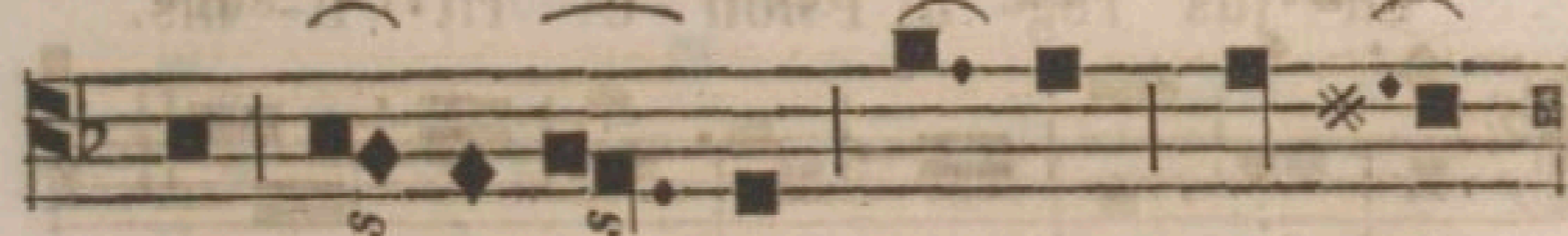


num; cre-do, cre-do.

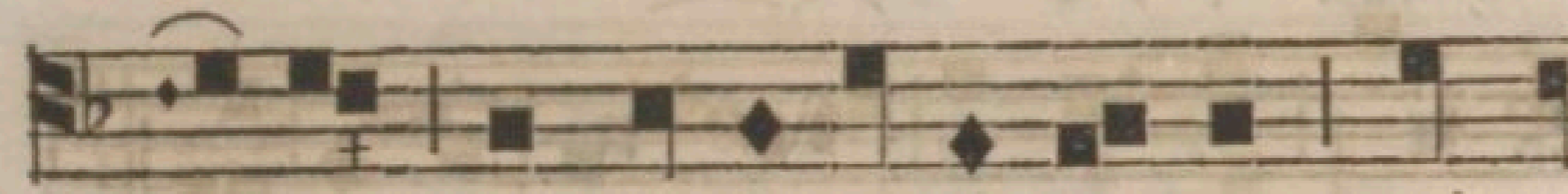
Seul, lent.



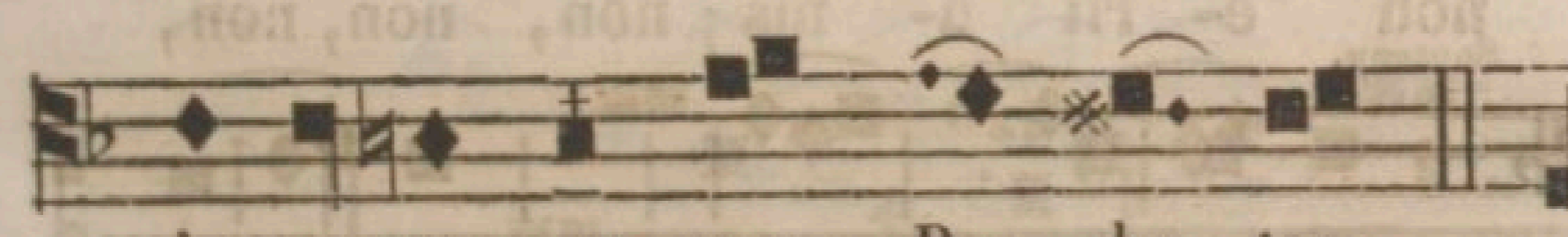
Qui cum Pa-tre et Fi-li-o si-



mul a-do-ra-tur, si-mul a-do-

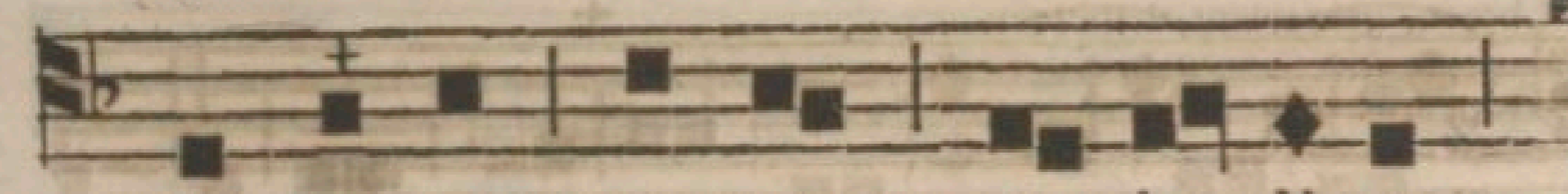


ra-tur, et conglo-ri-fi-ca-tur; qui

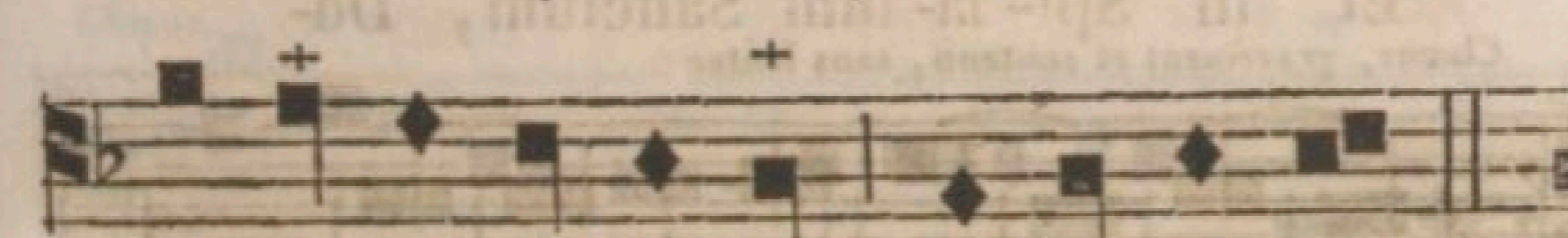


lo-cu-tus est per Pro-phe-tas.

Chœur.

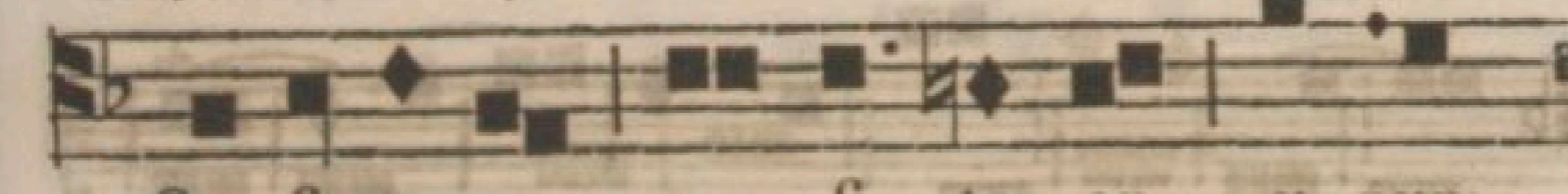


Et u-nam, sanc-tam, ca-tho-li-cam



et a-pos-to-li-cam Ec-cle-si-am.

Seul, lentement.



Con-fi-te-er, con-fi-te-or u-num

bap-tis- ma in re-mis-si- o- nem pec-

ca- to- rum ; con- fi- te- or, con- fi- te- or.

Chœur, gravement et soutenu.

Et ex- pec- to re- sur-

rec- ti- o- nem mor- tu- o- rum,

Et vi- tam ven- tu- ri se- cu- li.

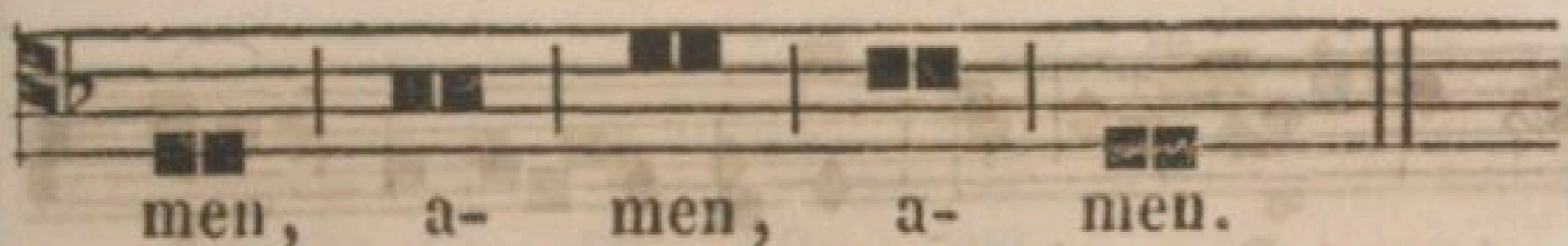
A- men, a-

men, a- men.

Chœur, gravement et soutenu, sans lenteur.

A- men, a- men,

a- men, a- men, a-

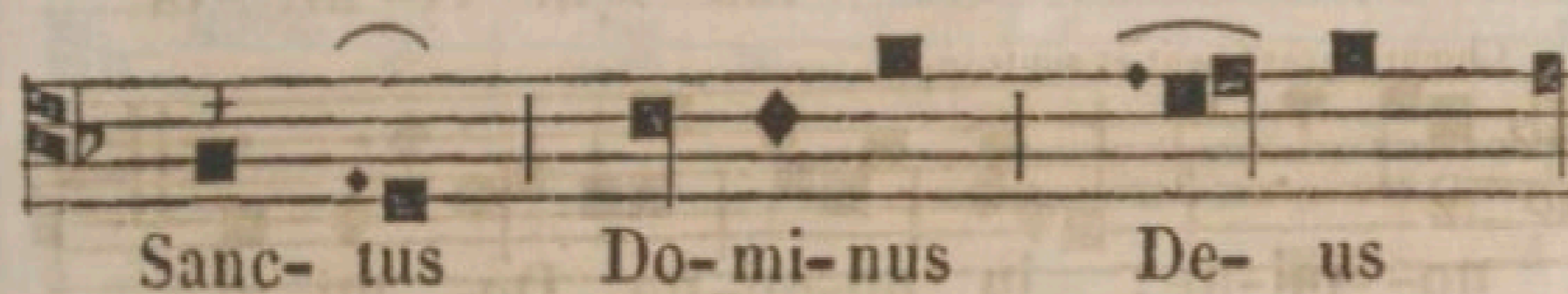


men, a- men, a- men.

Seul, lentement.

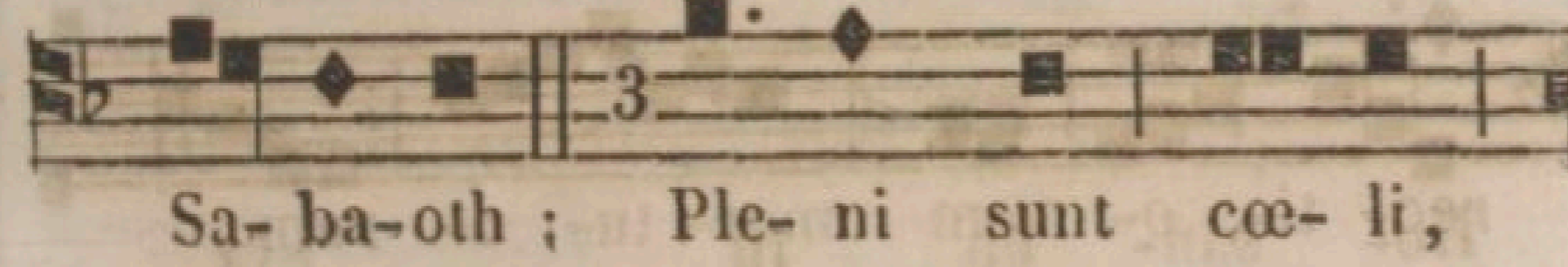


SANC-TUS, Sanc- tus, Sanc-tus,

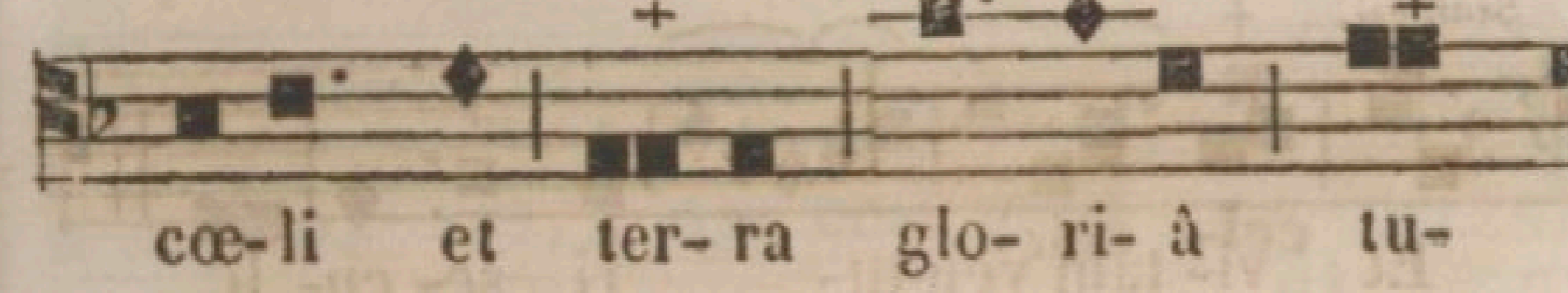


Sanc- tus Do-mi-nus De- us

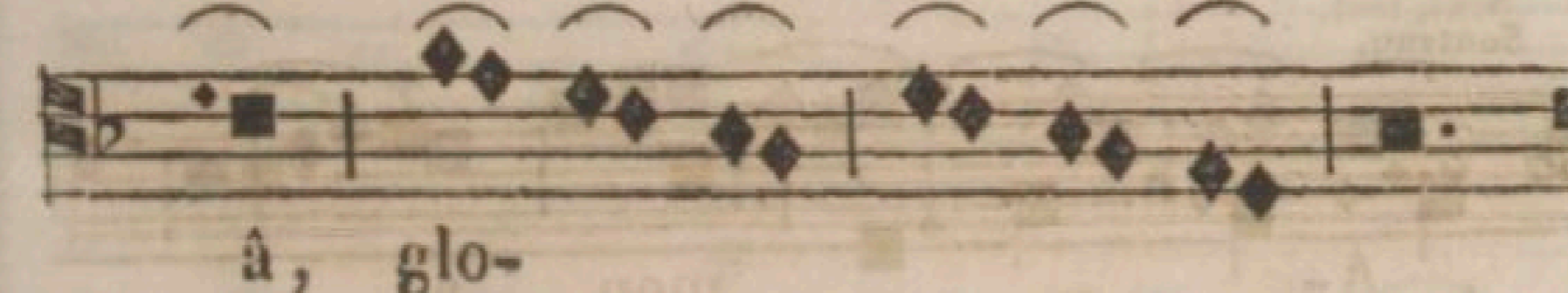
Gai, sans vitesse.



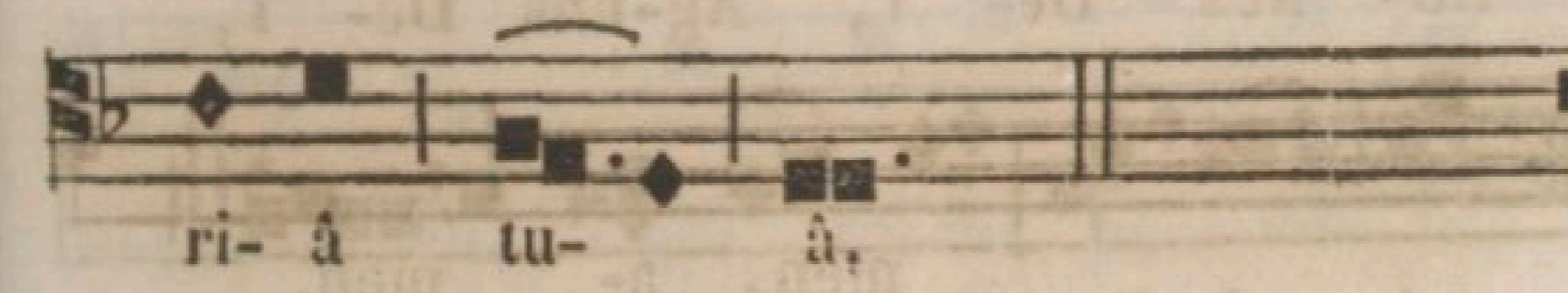
Sa- ba-oth ; Ple- ni sunt cœ- li,



cœ- li et ter- ra glo- ri- à tu-

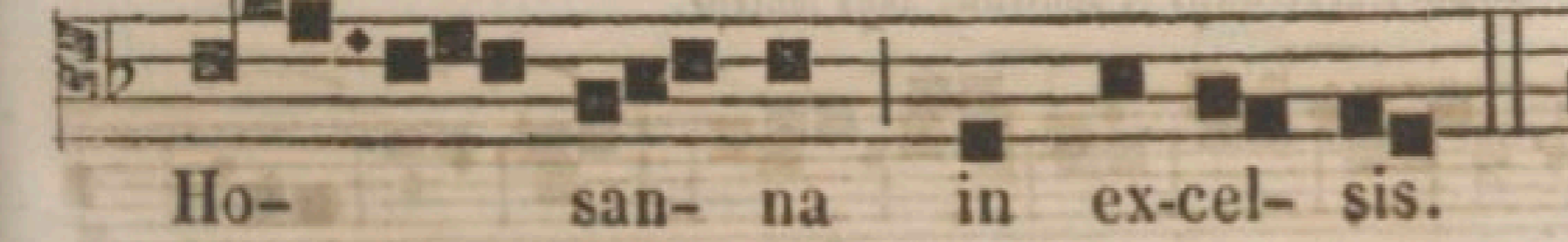


à, glo-



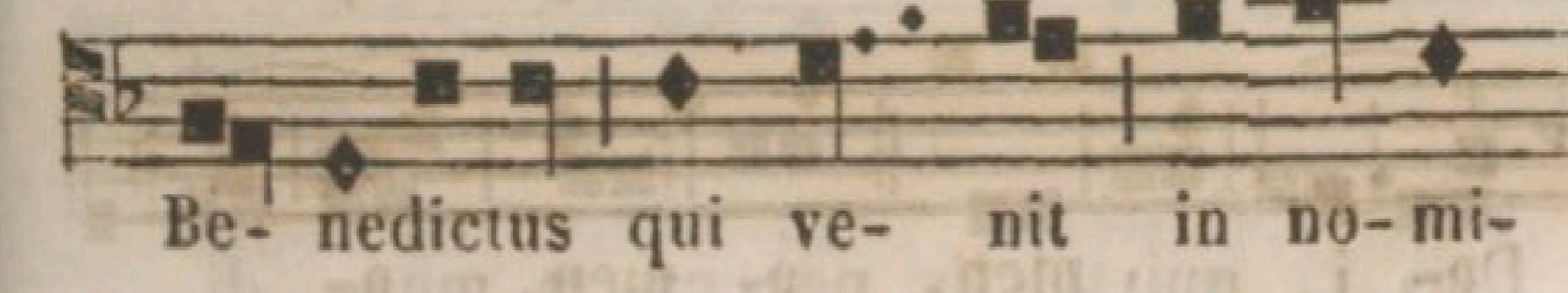
ri- à tu- à,

Chœur.

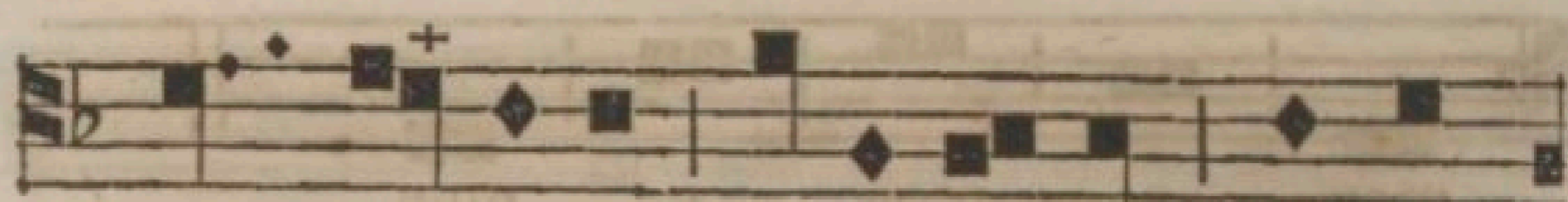


Ho- san- na in ex- cel- sis.

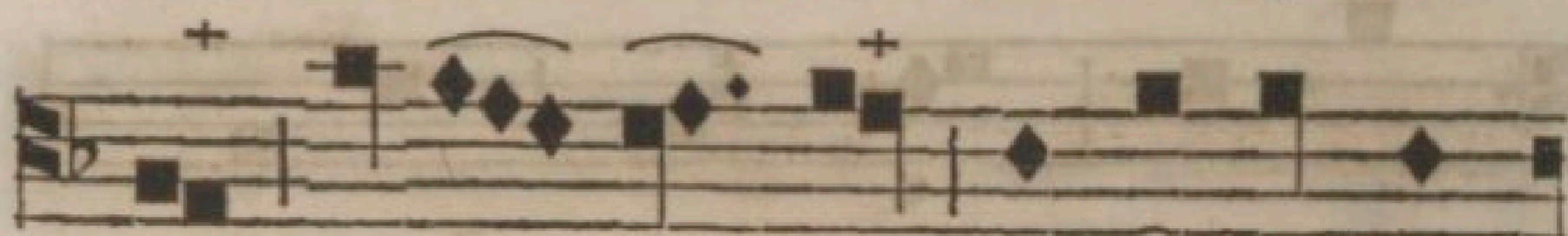
Seul, lent.



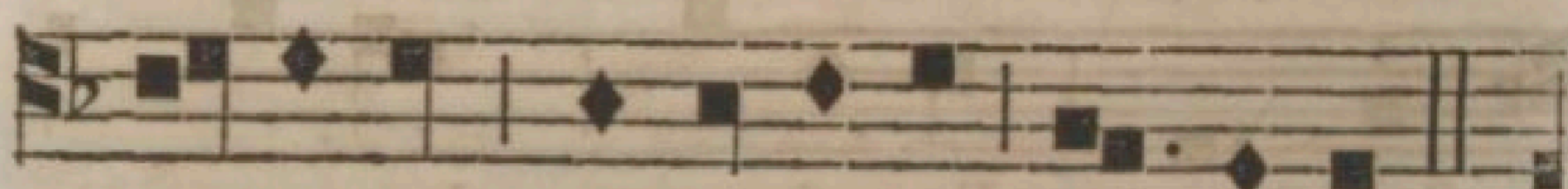
Be- nedictus qui ve- nit in no- mi-



ne Do-mi-ni : be-ne-dic-tus qui ve-

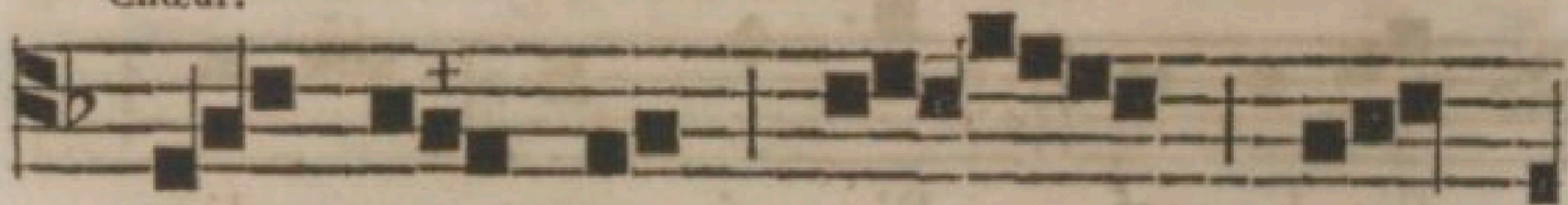


nit, be-ne- dic- tus qui ve-nit in

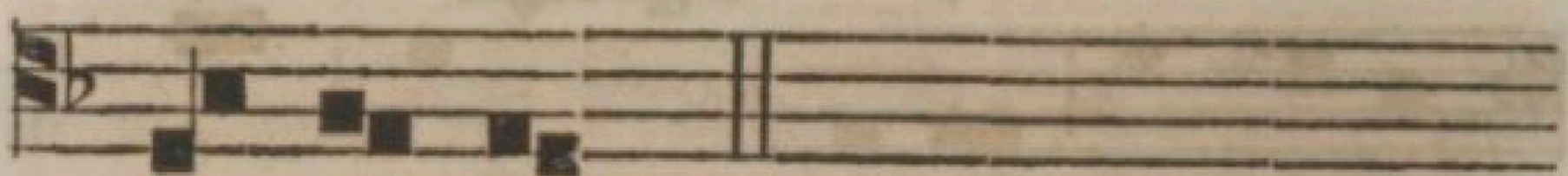


no-mi-ne, in no-mi-ne Do-mi-ni.

Chœur.

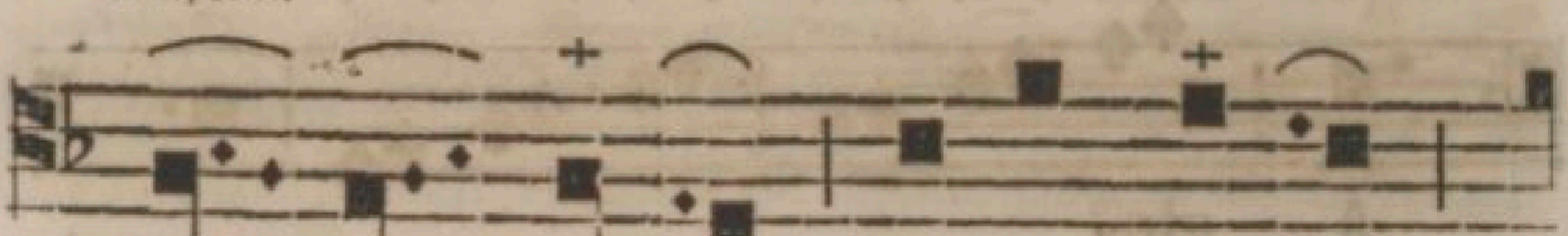


Ho- san- na in ex-

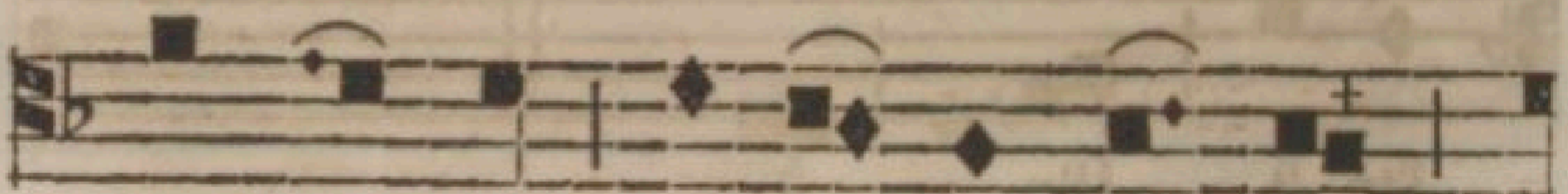


cel- sis.

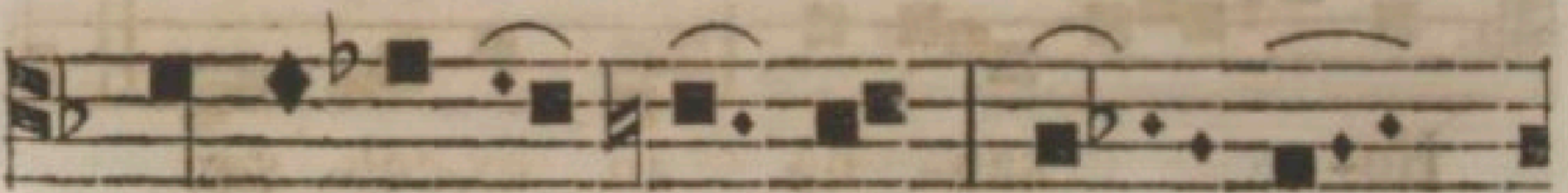
Seul, lent.



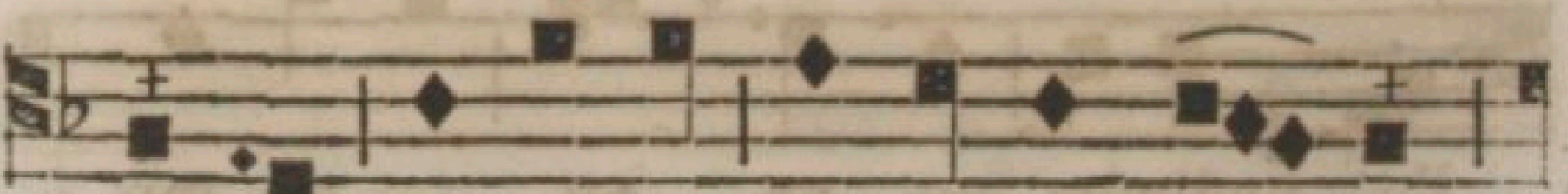
AG- nus De- i, Ag-nus De- i,



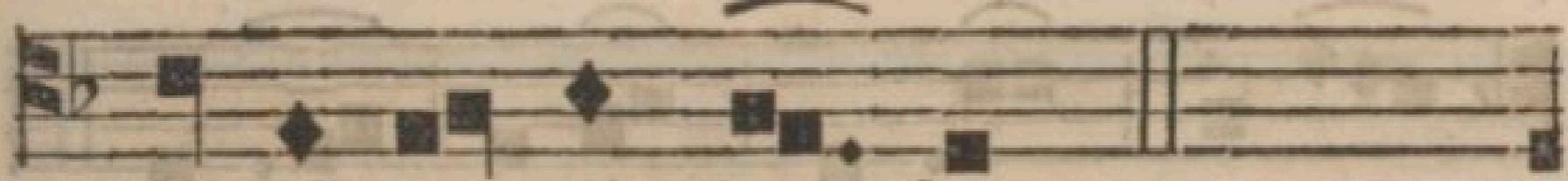
qui tol- lis pec-ca- ta mun- di,



mi- se- re- re no- b'is. Ag- nus

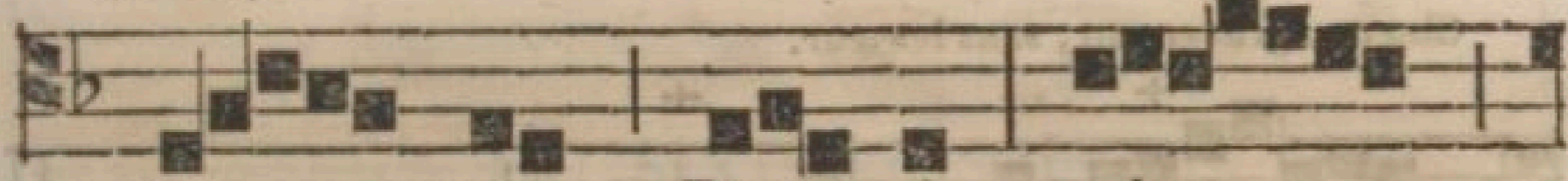


De- i, qui tol- lis pec- ca- ta mun- di,

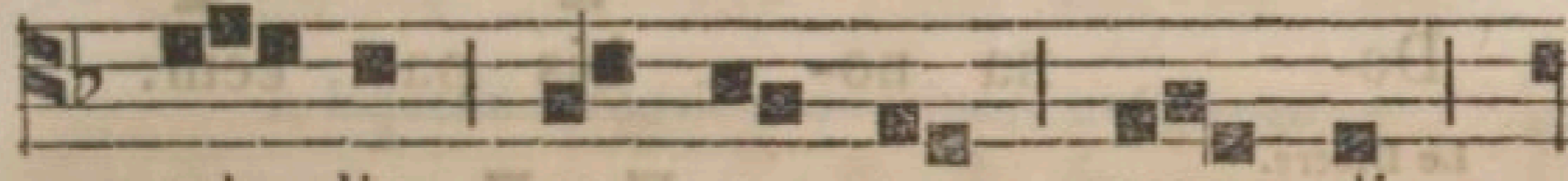


mi-se-re-re no-bis.

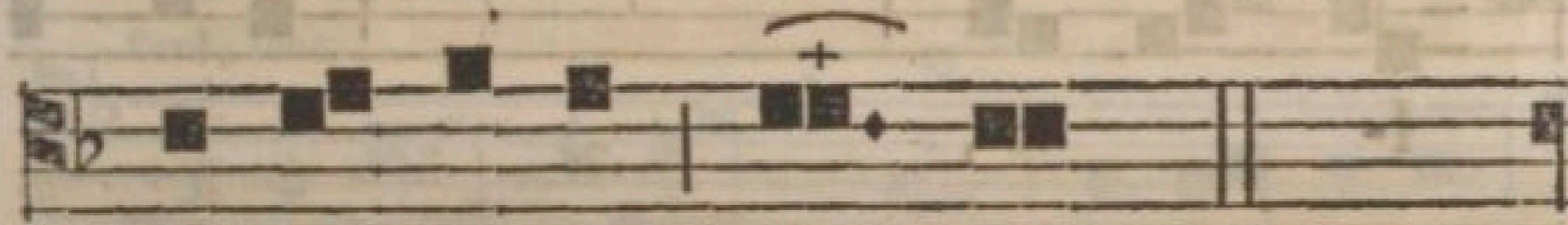
Chœur.



Ag-nus De-i, qui

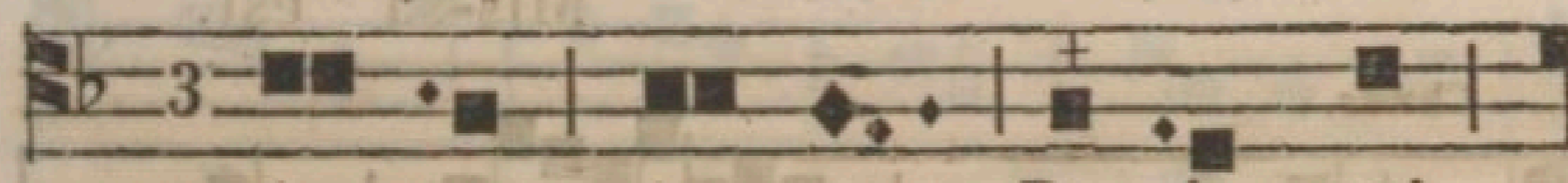


tol-lis pec-ca-ta mun-di,

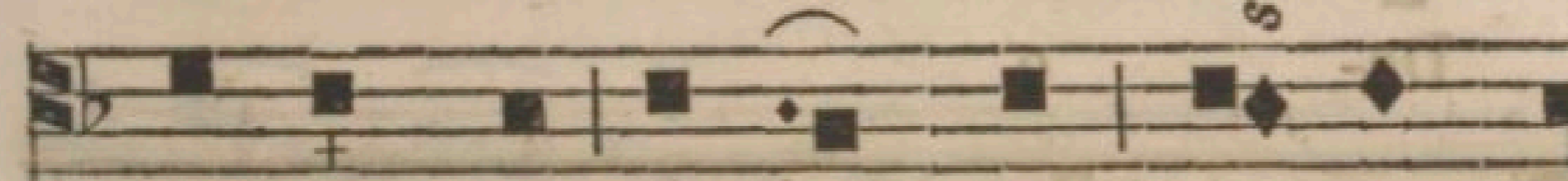


mi-se-re-re no-bis.

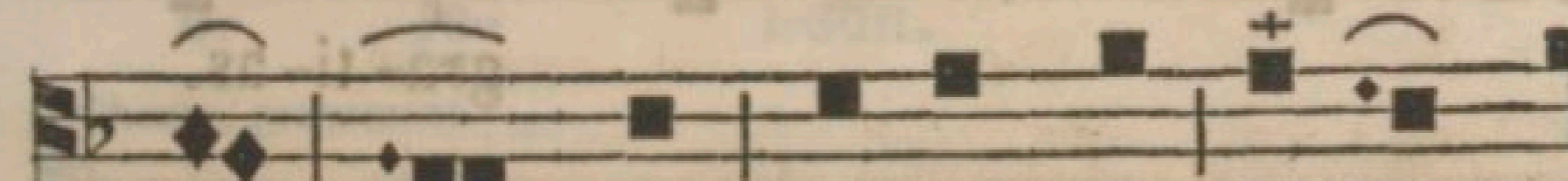
Seul, gai, sans vitesse.



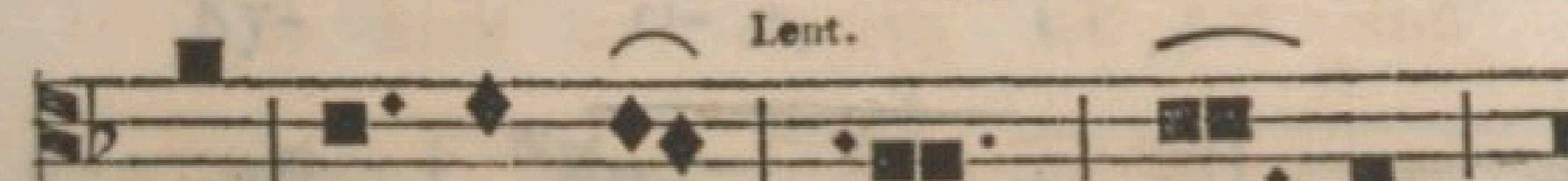
Ag-nus, Ag-nus De-i, qui



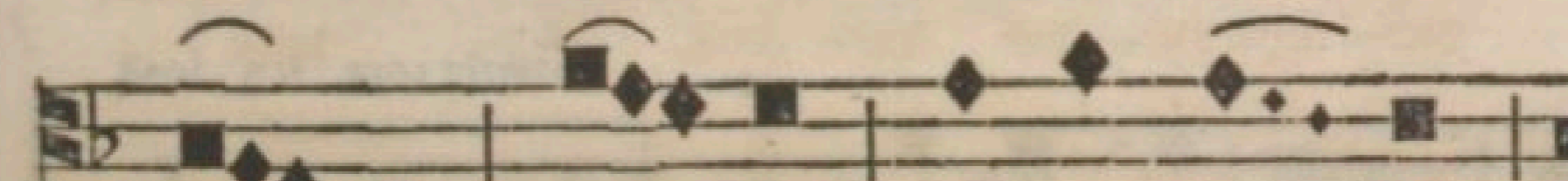
tol-lis pec-ca-ta, pec-ca-ta



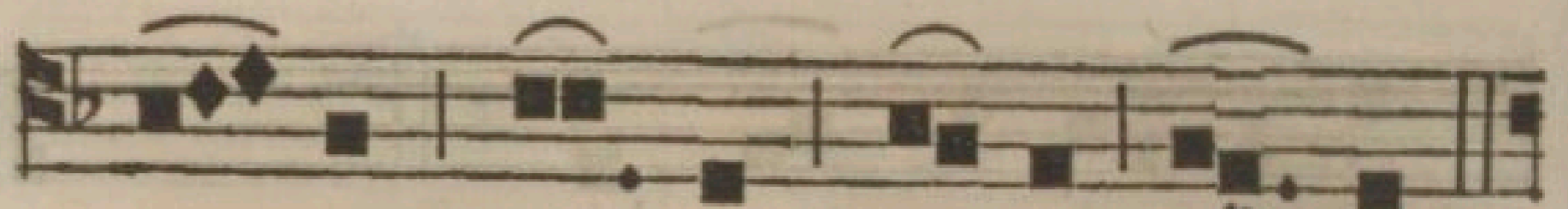
mun-di, qui tol-lis pec-ca-ta,



pec-ca-ta mun-di, do-na,

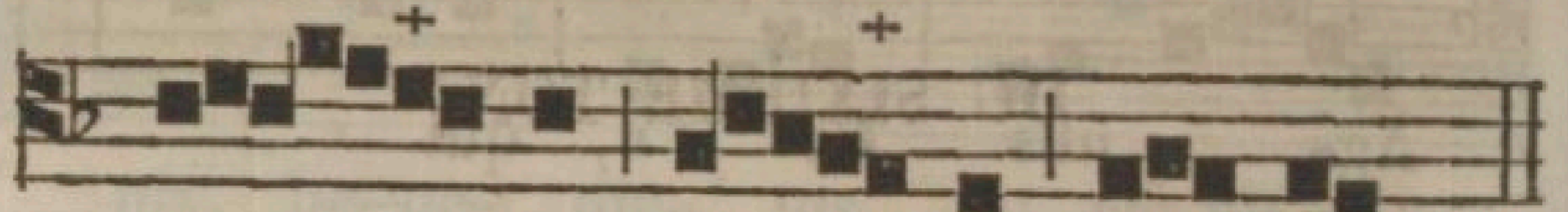


do-na, do-na no-bis pa-cem,



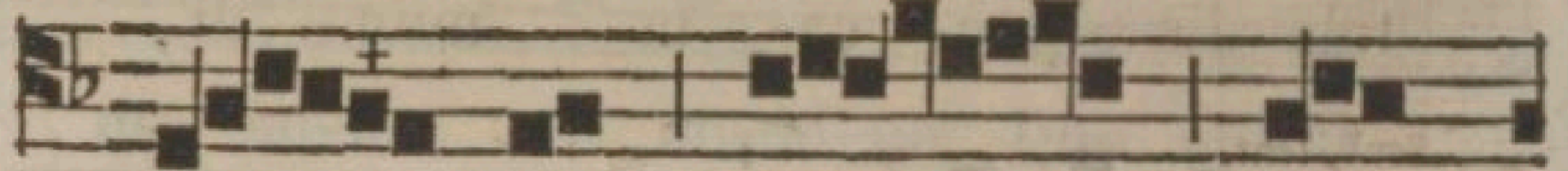
do- na, do- na no- bis pa- cem.

Chœur, gravement, sans lenteur.

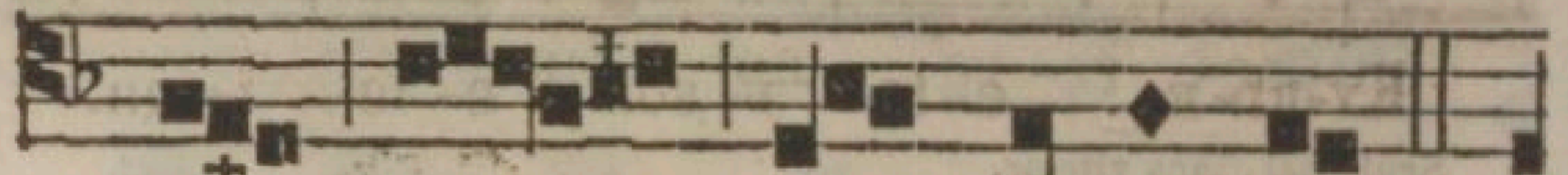


Do- na no- bis pa- cem.

Le Diacre.

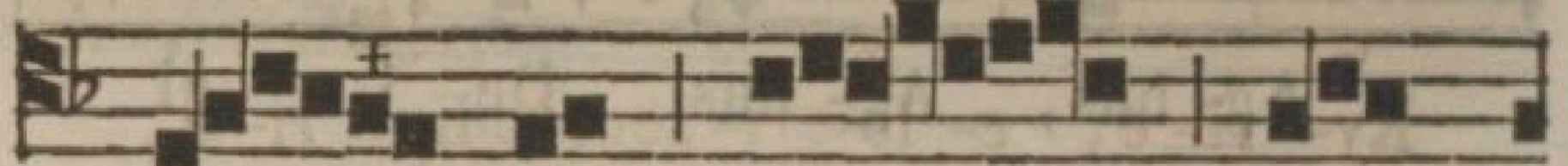


I- te,

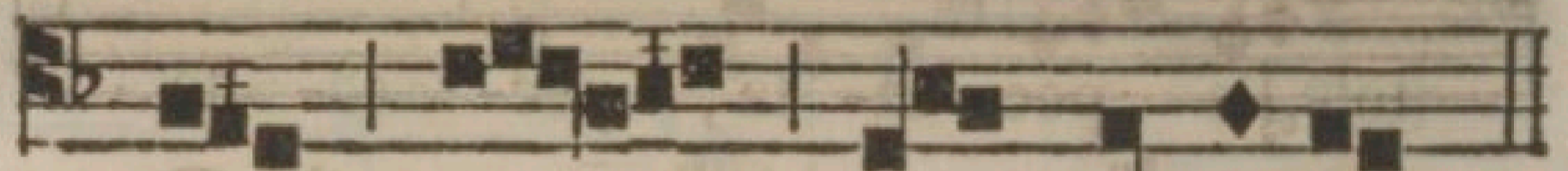


Mis-sa est.

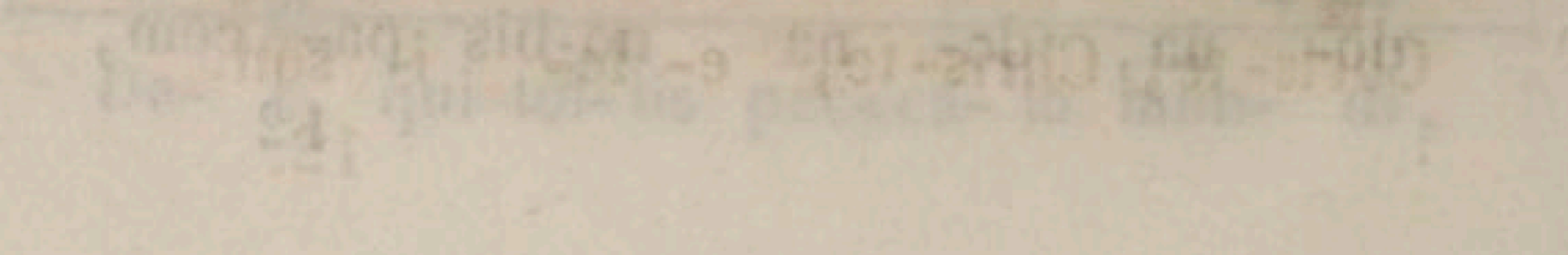
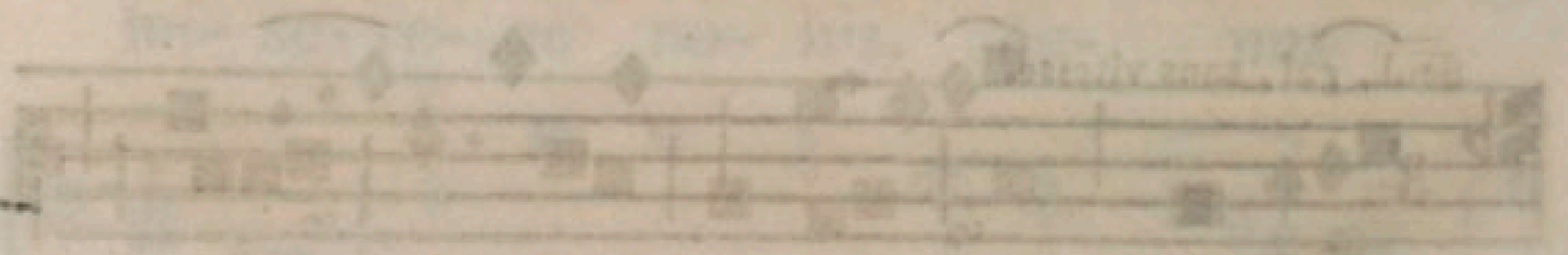
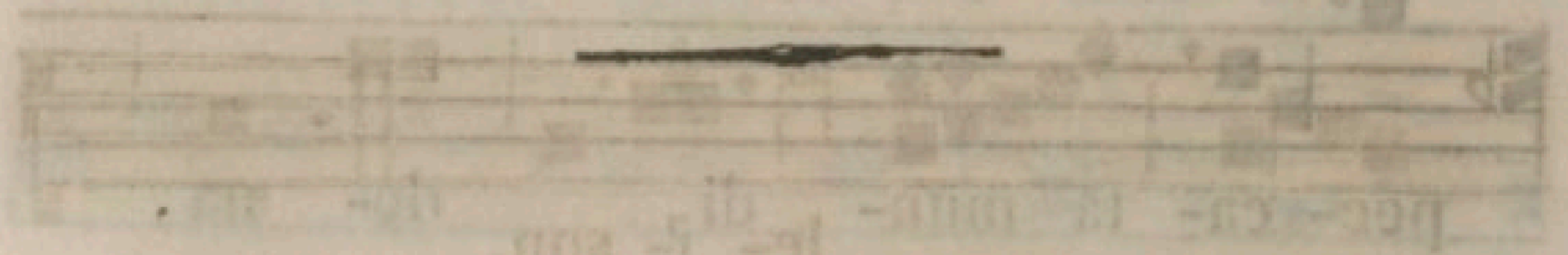
Chœur.



De- o



gra- ti- as.

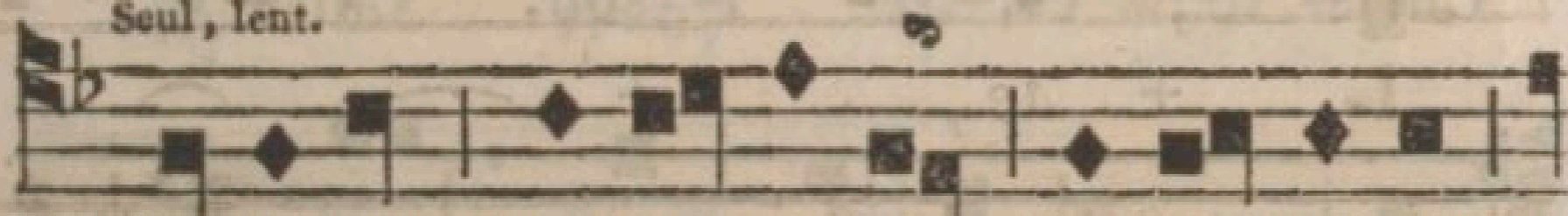


MESSE MUSICALE

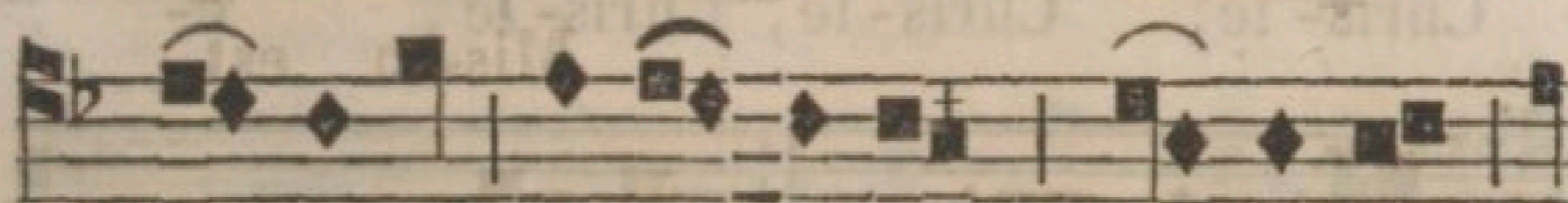
DU SIXIÈME TON,

A laquelle il convient de joindre un Serpent.

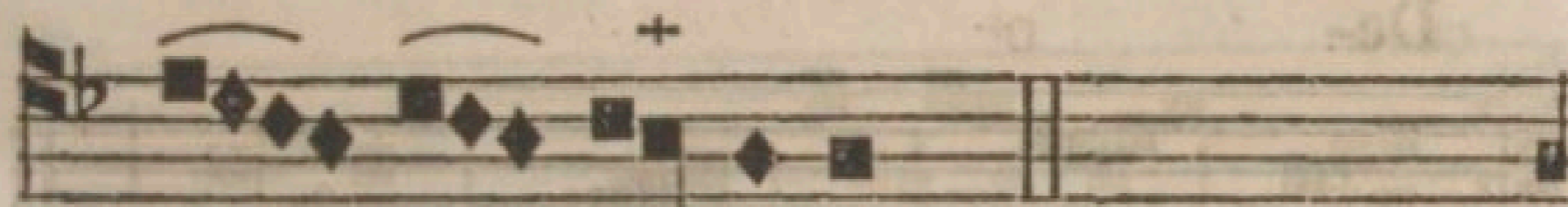
Soul, lent.



KY-RI-E, e-le- i-son, e-le- i-son.

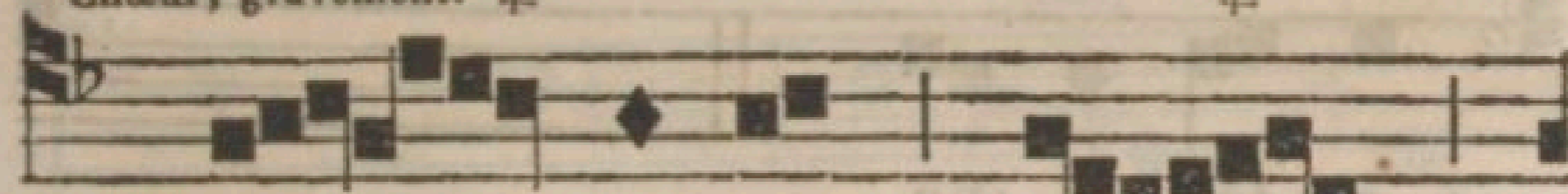


Ky- ri- e, e- le- i- son. Ky- ri- e,

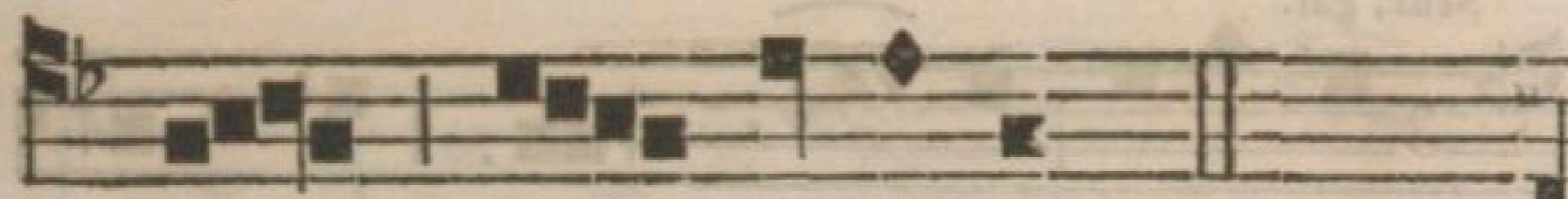


e- le- i-son.

Chœur, gravement. +

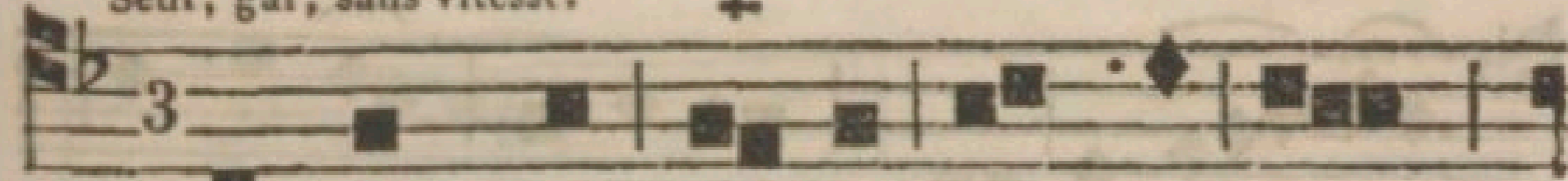


Ky- ri- e,

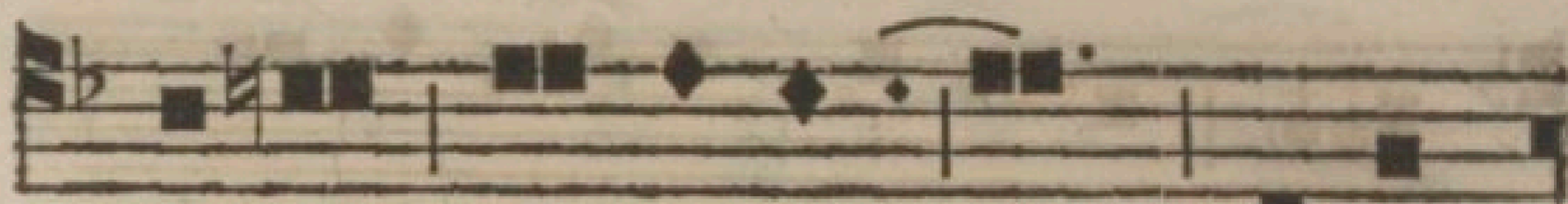


le- i- son.

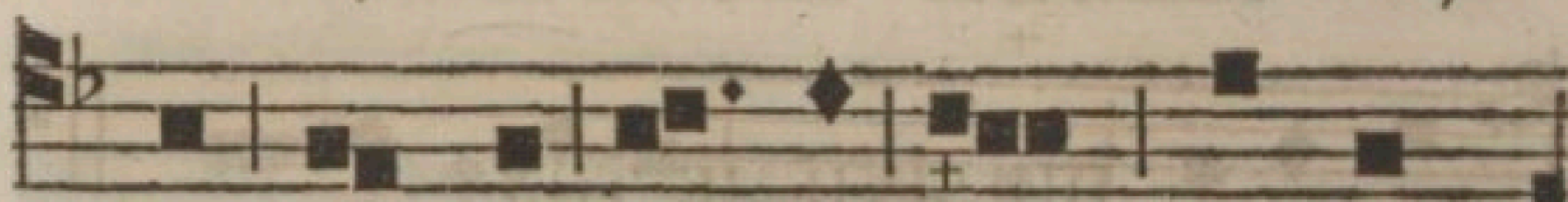
Soul, gai, sans vitesse. +



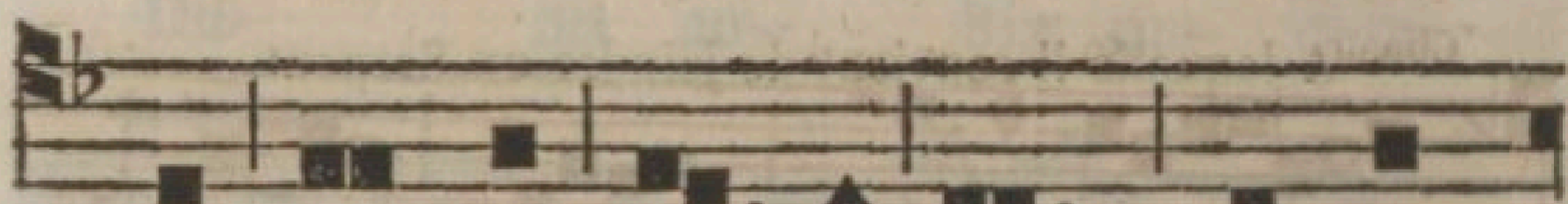
Chris- te, Chris- te, e- le- i- son.



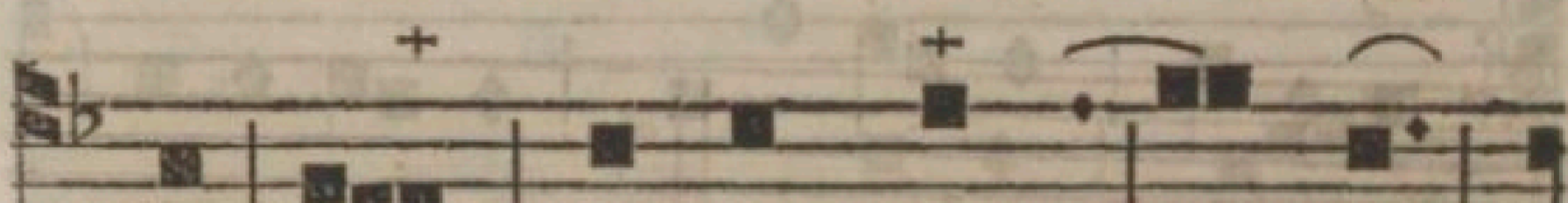
Chris-te, e-le-i-son. Chris-te,



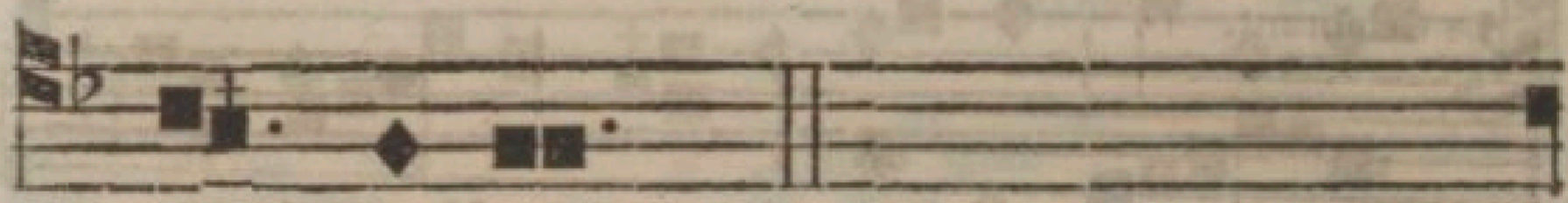
Chris-te, e-le-i-son. Chris-te,



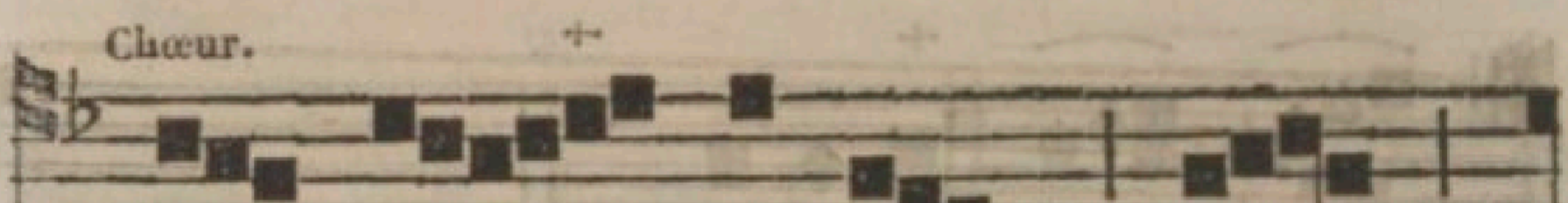
Chris-te, e-le-i-son. Chris-te,



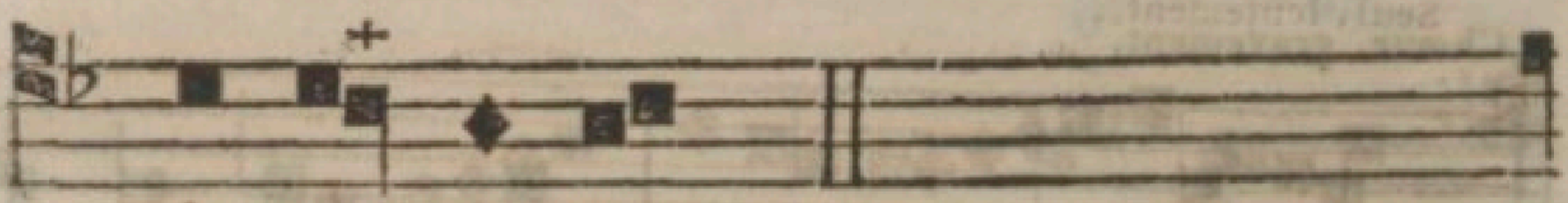
Chris-te, Chris-te, Chris-te, e-



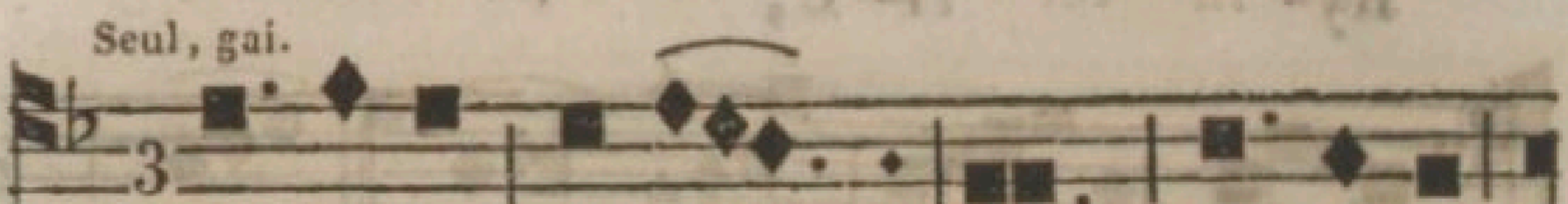
le-i-son.



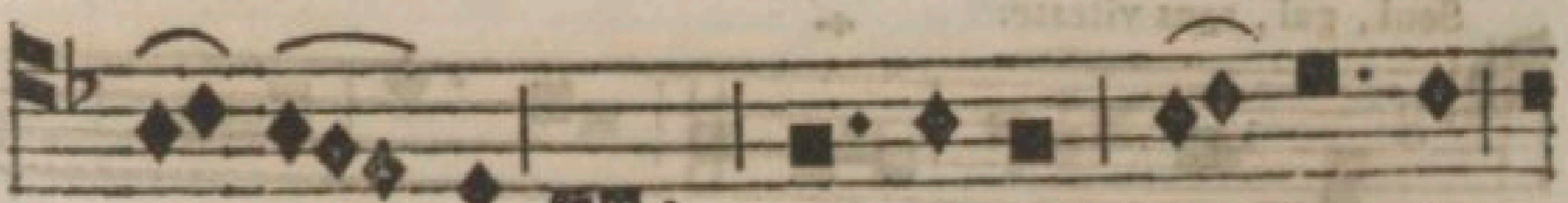
Chris-te,



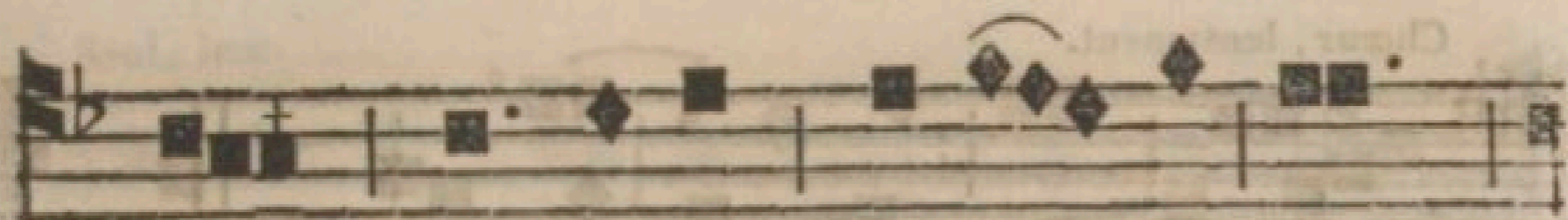
e-le-i-son.



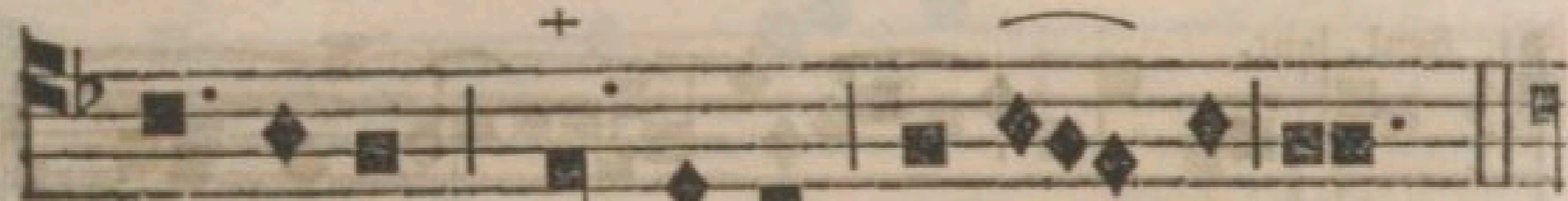
Ky-ri-e, e-le-i-son, Ky-ri-e,



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

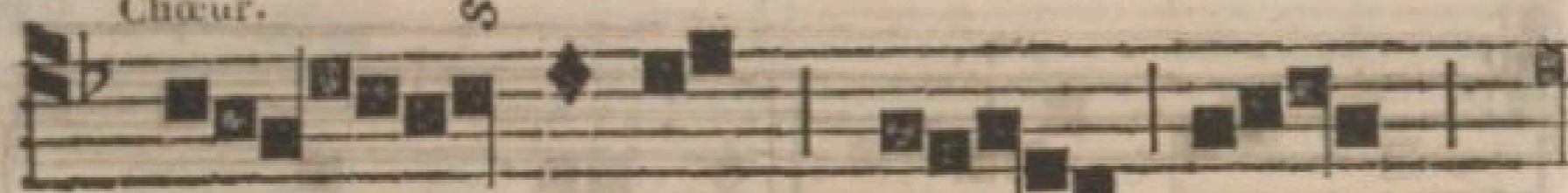


son. Ky-ri-e, e-le-i-son.

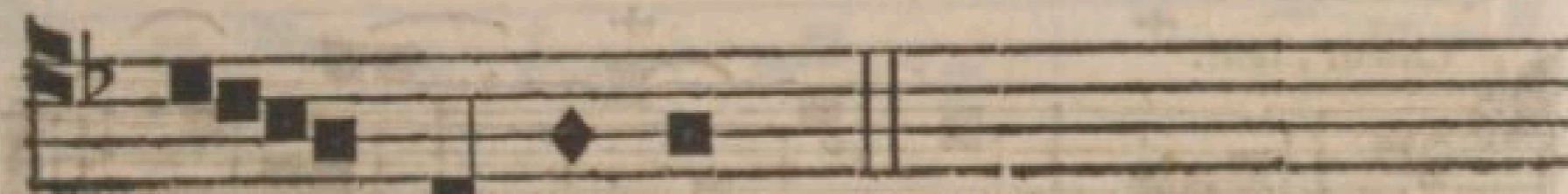


Ky-ri-e, Ky-ri-e, e-le-i-son.

Chœur.

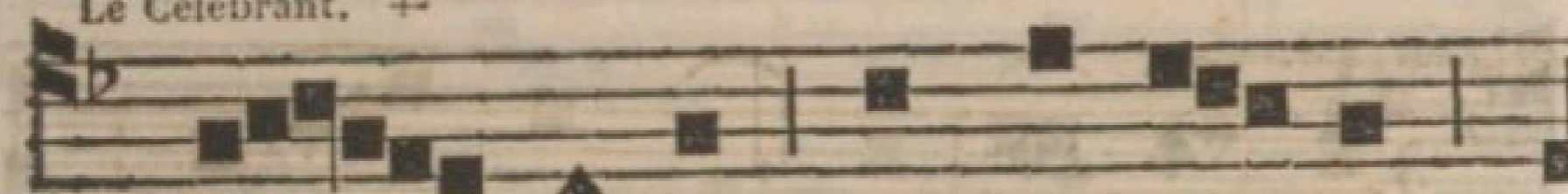


Ky-ri-e, e-

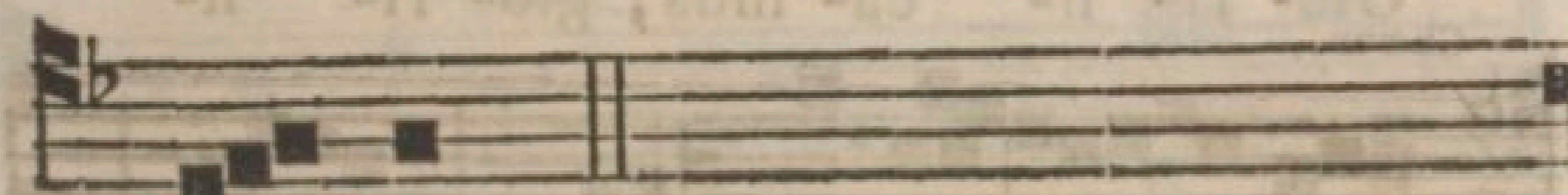


le-i-son.

Le Célébrant.



GLO-RI-A in ex-cel-sis

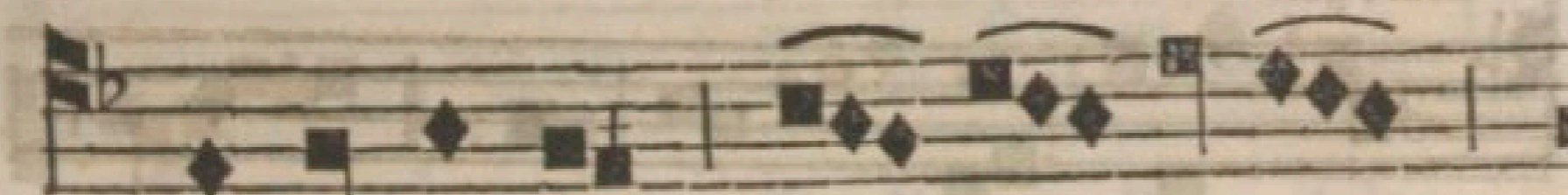


De-o;

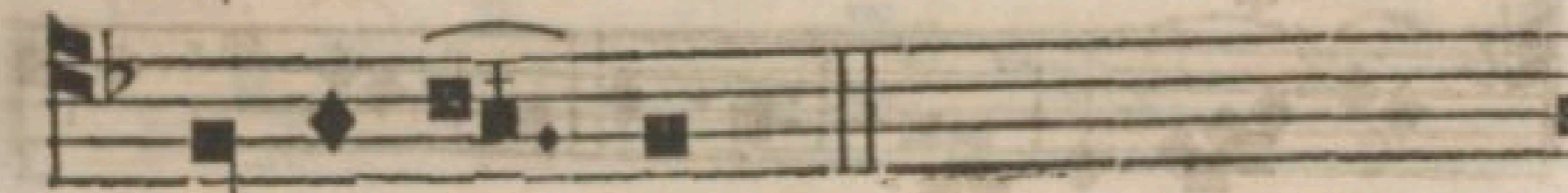
Seul, lentement..



Et in ter-râ, in ter-râ pax

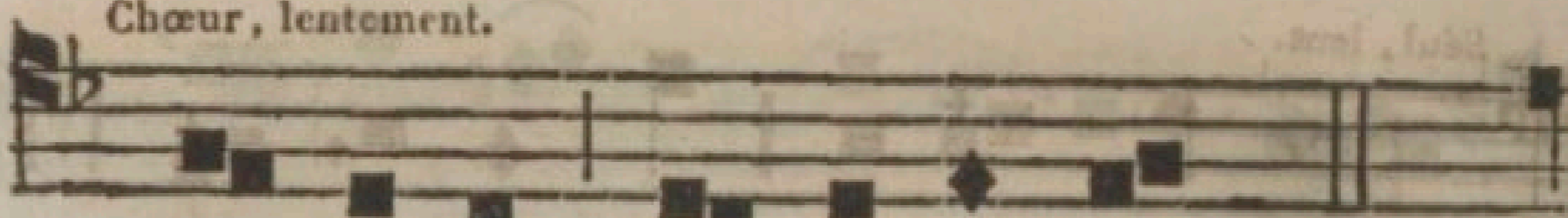


ho-mi-ni-bus bo-næ



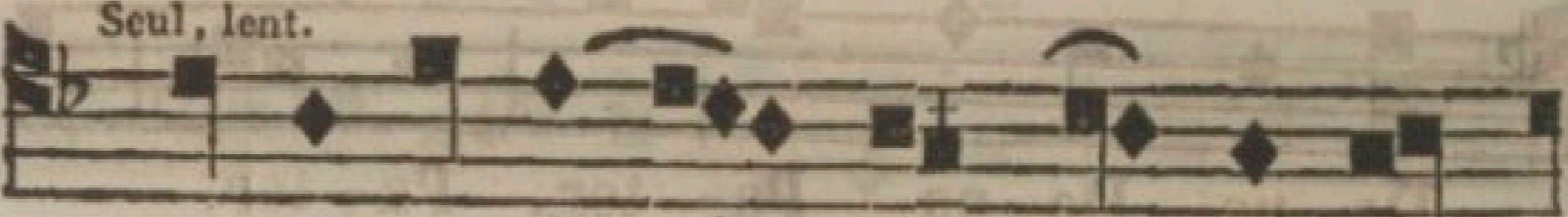
vo-lun-ta-tis.

Chœur, lentement.

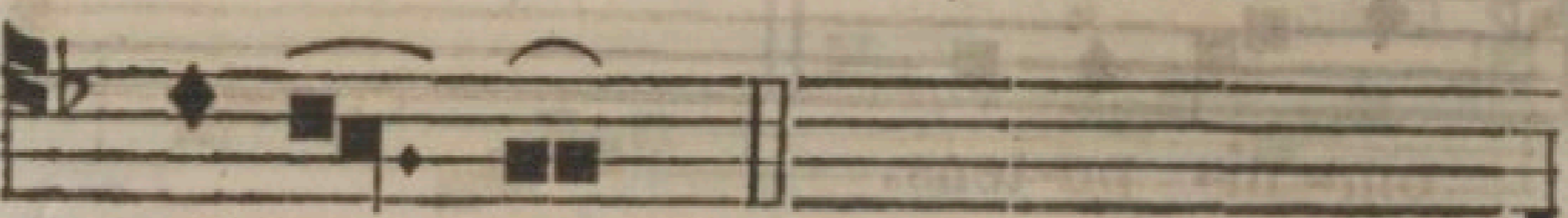


Lau- da-mus, lau- da-mus te.

Seul, lent.

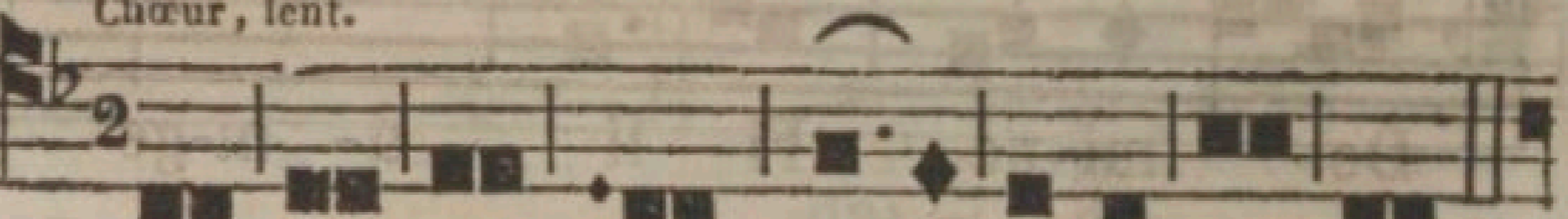


Be- ne- di- ci- mus te, be- ne- di-



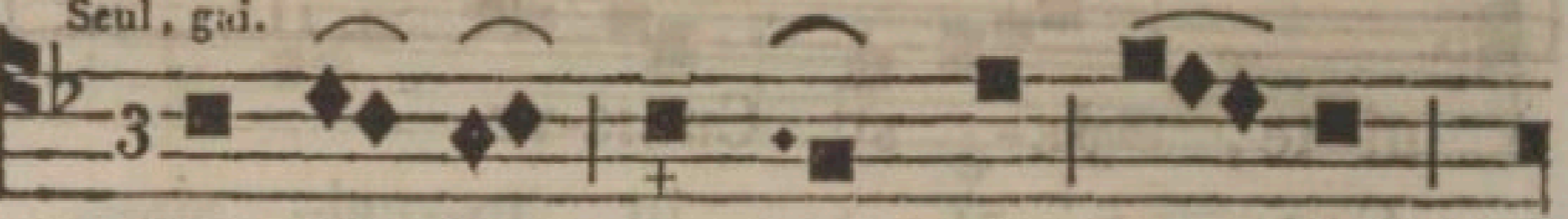
ci- mus te.

Chœur, lent.

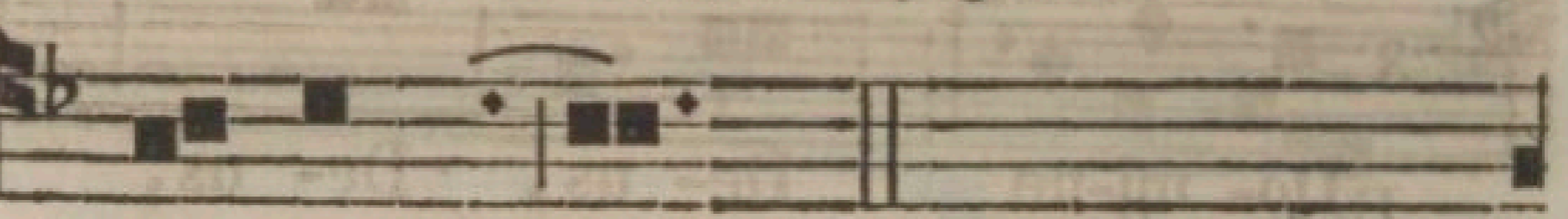


A- do- ra- mus, et do- ra- mus te.

Seul, gai.

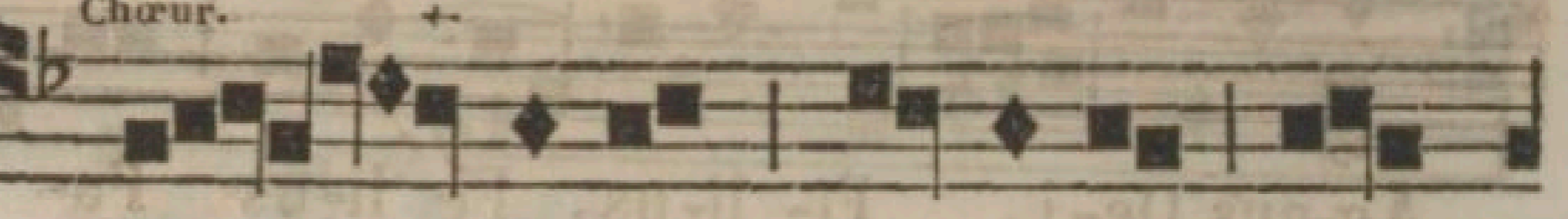


Glo- ri- fi- ca- mus, glo- ri- fi-

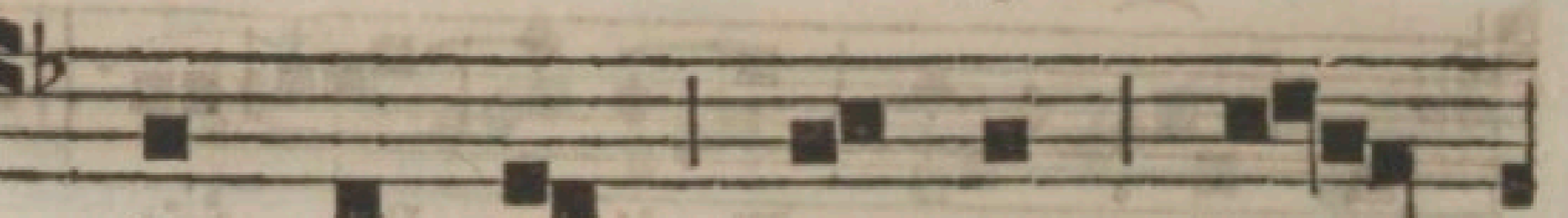


ca- mus te.

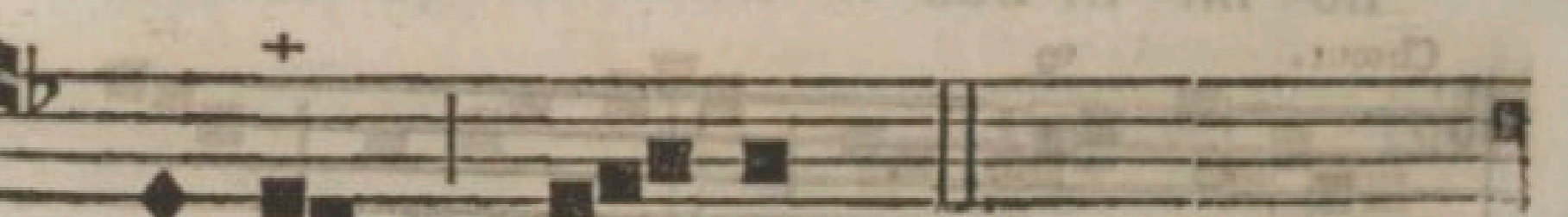
Chœur.



Gra- ti- as a- gi- mus ti-

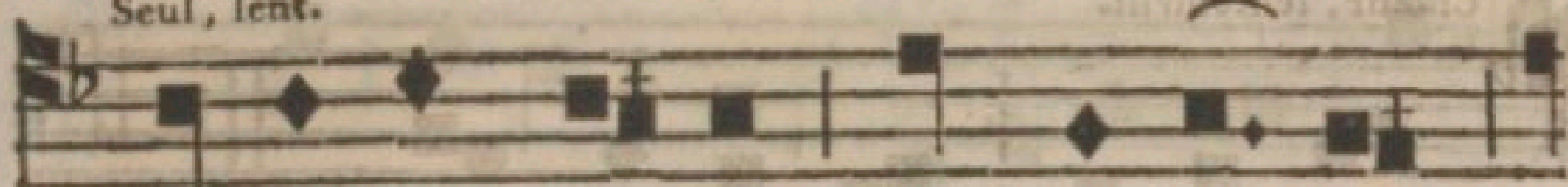


bi prop- ter mag- nam glo-

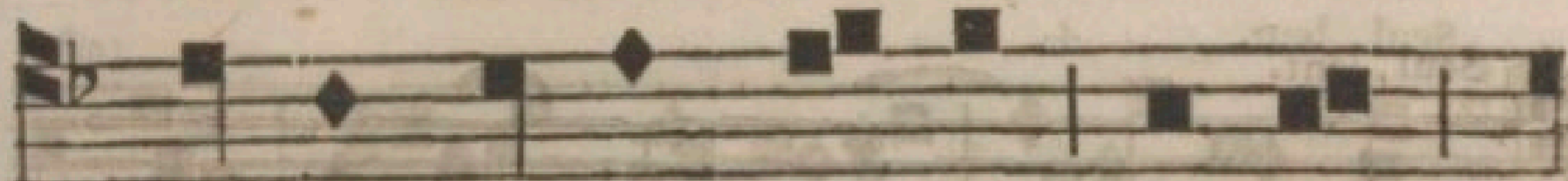


ri- am tu- am.

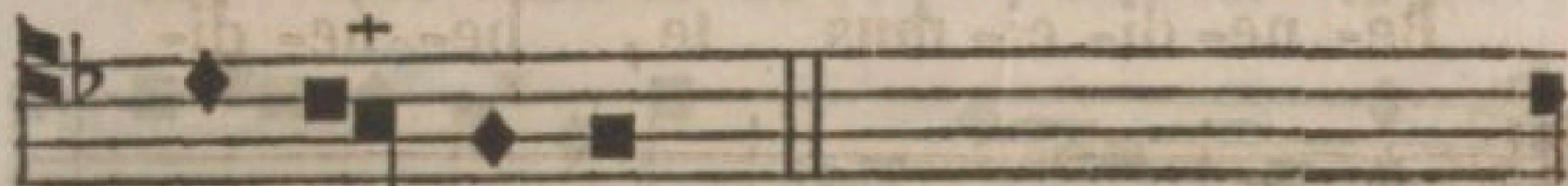
Seul, lent.



Do-mi-ne De-us, Rex cœ-les-tis,

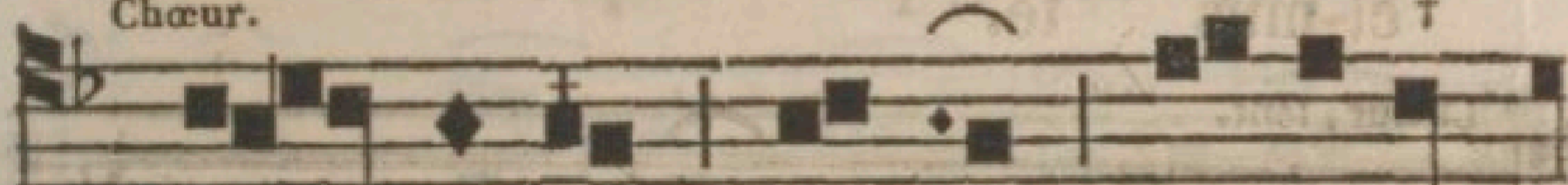


De-us, De-us Pa-ter, Pa-ter

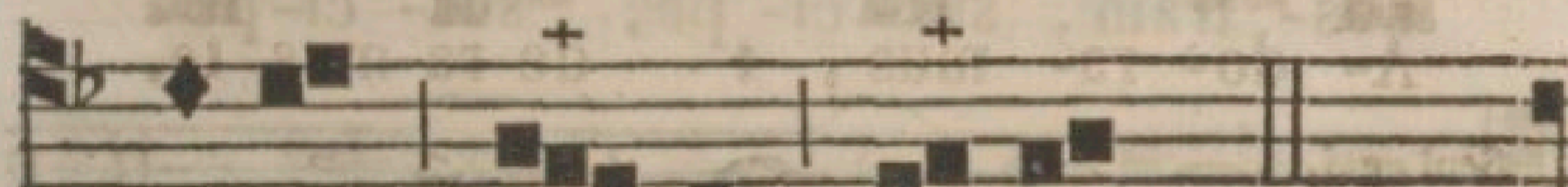


om-ni-po-tens.

Chœur.

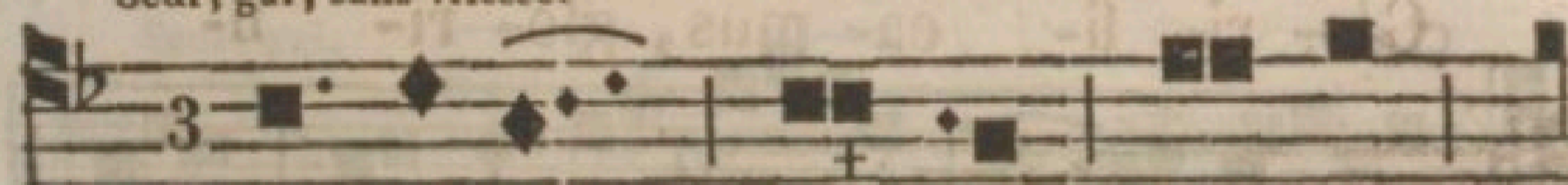


Do-mi-ne, Fi-li u-ni-ge-

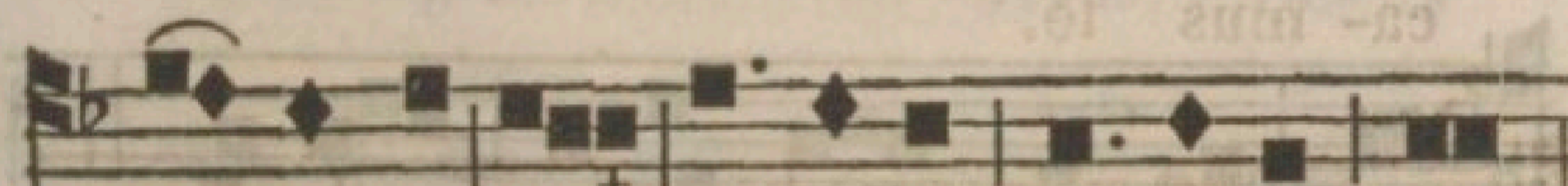


ni-te, JE-SU CHRIS-TE.

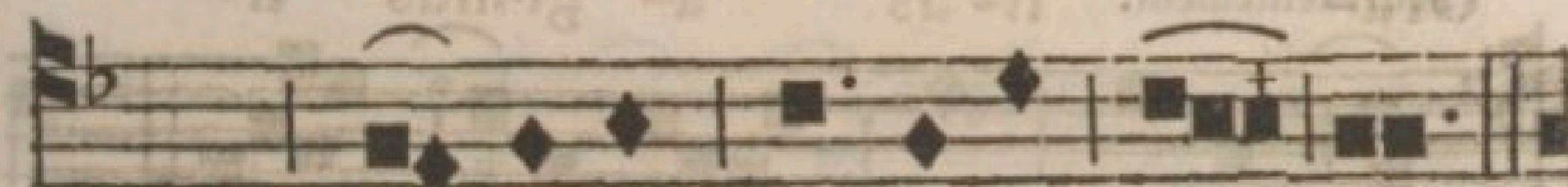
Seul, gai, sans vitesse.



Do-mi-ne De-us, De-us,

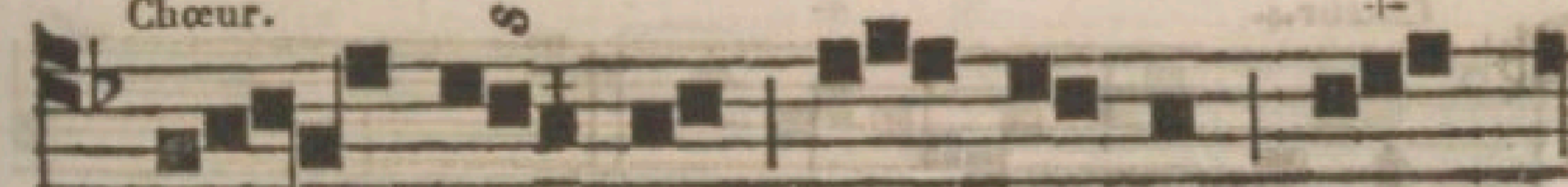


Ag-nus De-i, Fi-li-us, Fi-li-us Pa-

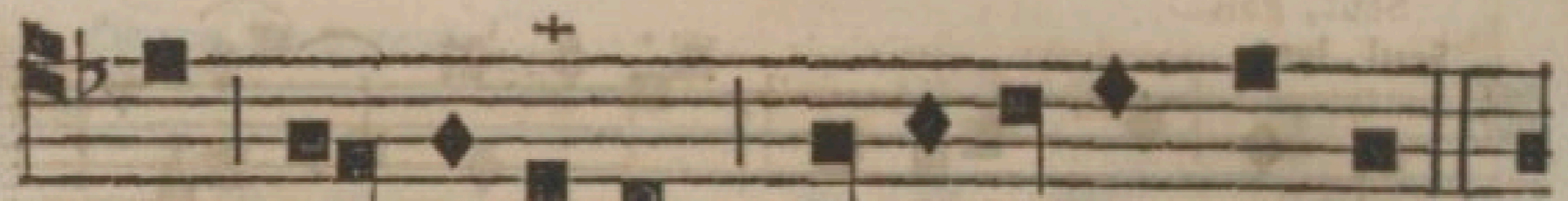


tris, Fi-li-us, Fi-li-us Pa-tris;

Chœur.

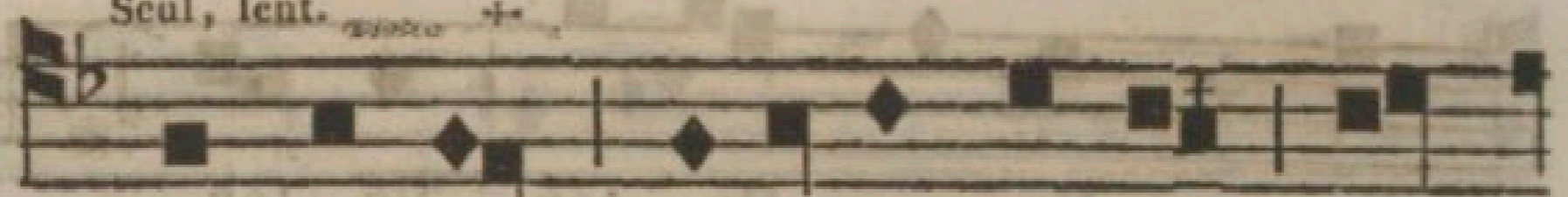


Qui tol-lis pec-ca-ta mun-

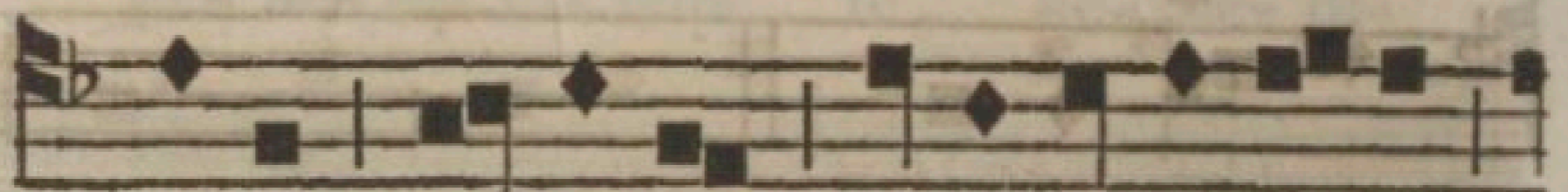


di, mi-se-re-re, mi-se-re-re no-bis.

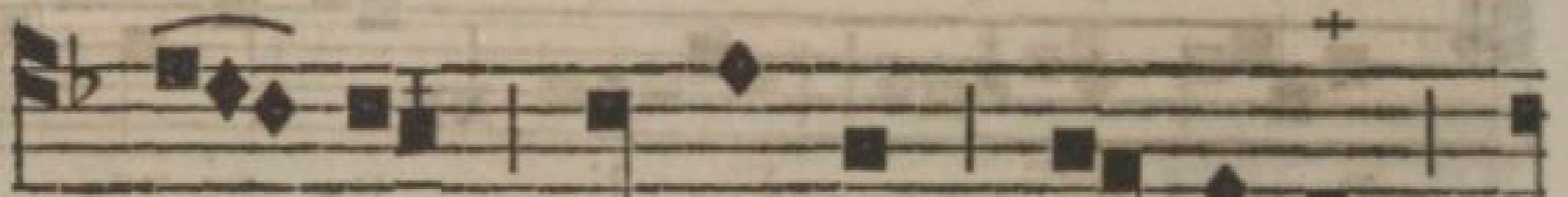
Seul, lent.



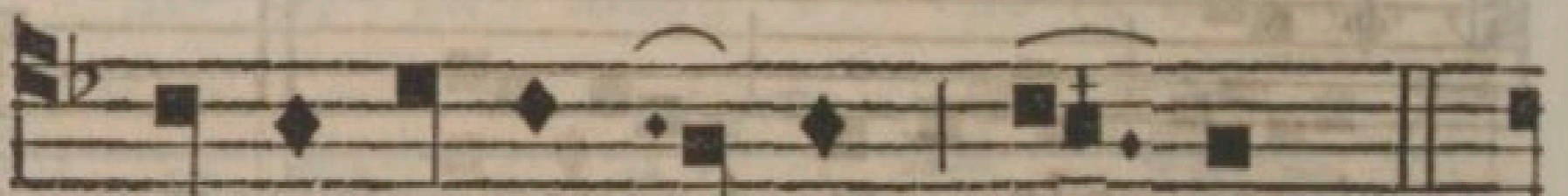
Qui tol-lis pec-ca-ta mun-di, sus-



ci-pe, sus-ci-pe de-pre-ca-ti-o-nem

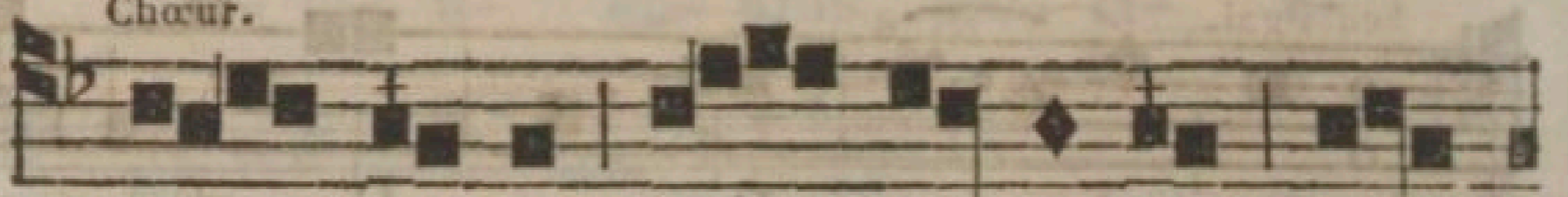


nos-tram, sus-ci-pe, sus-ci-pe

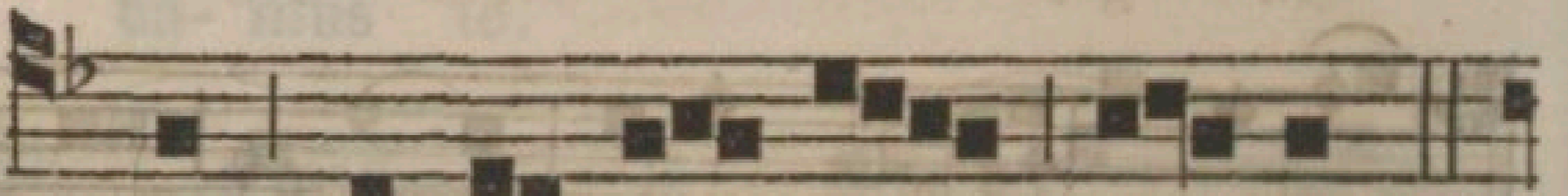


de-pre-ca-ti-o-nem nos-tram.

Chœur.

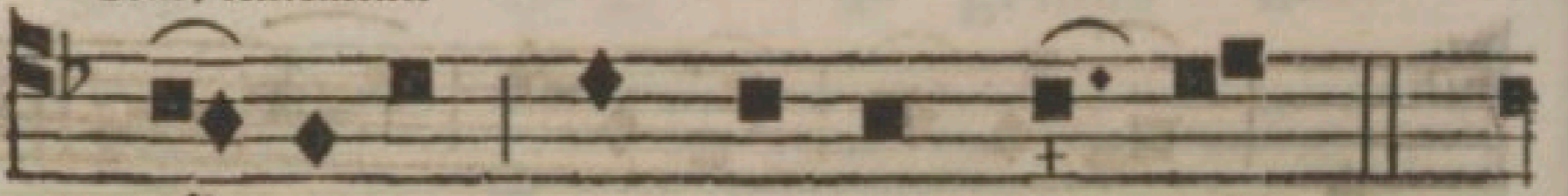


Qui se-des ad dex-te-ram Pa-



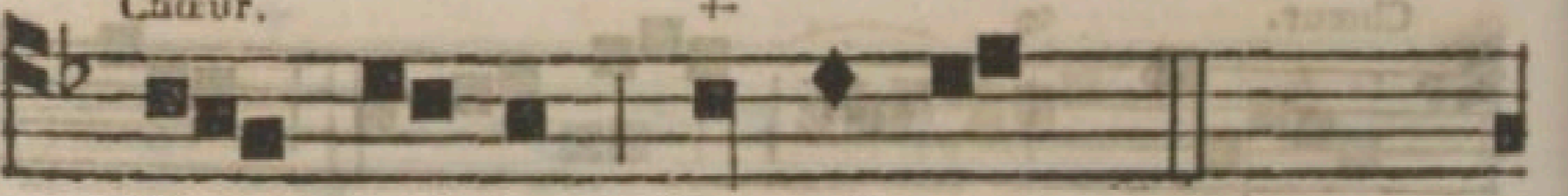
tris, mi-se-re-re no-bis.

Seul, lentement.



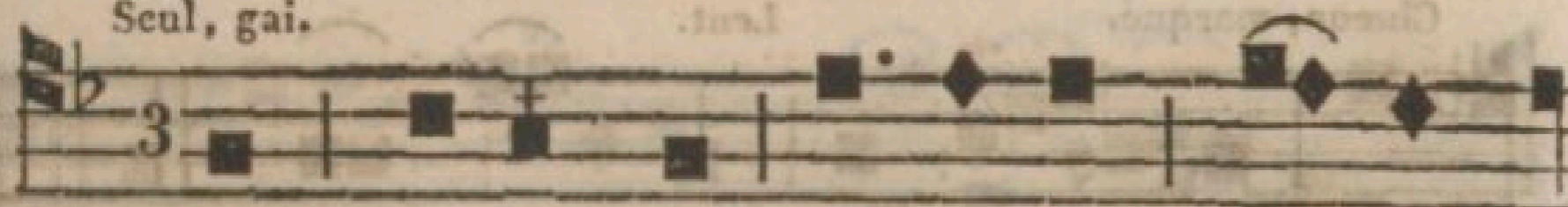
Quo-ni-am tu so-lus sanc-tus.

Chœur.

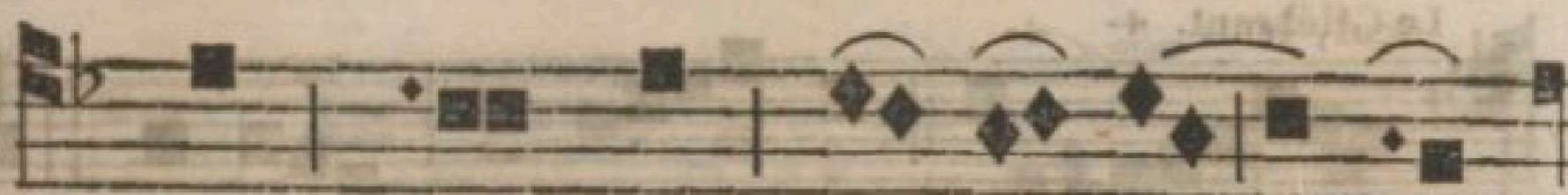


Tu so-lus Do-mi-nus.

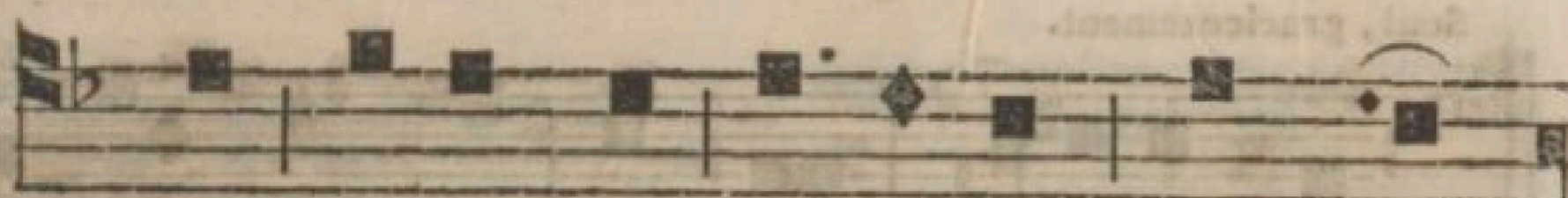
Seul, gai.



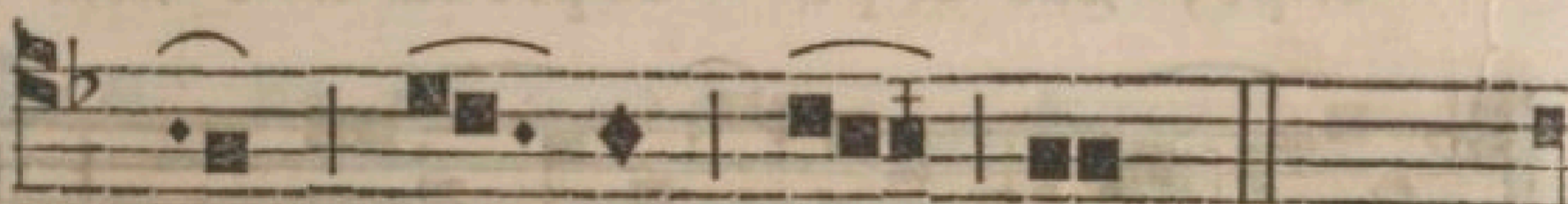
Tu so-lus al-tis-si-mus, JE-SU



CHRIS-TE, tu so-

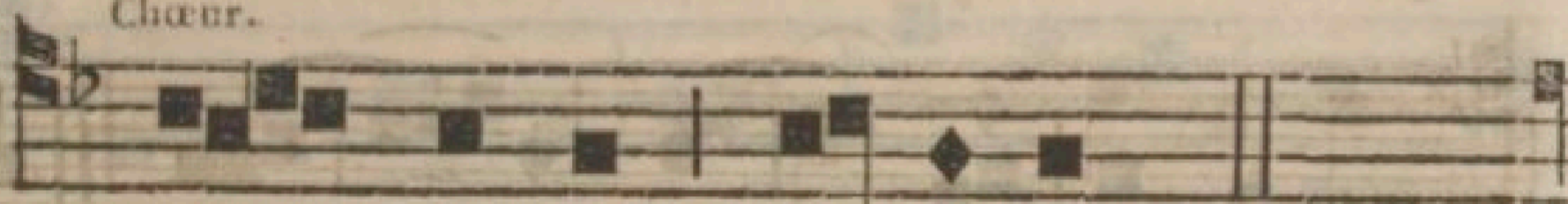


tu so-lus al-tis-si-mus, tu so-



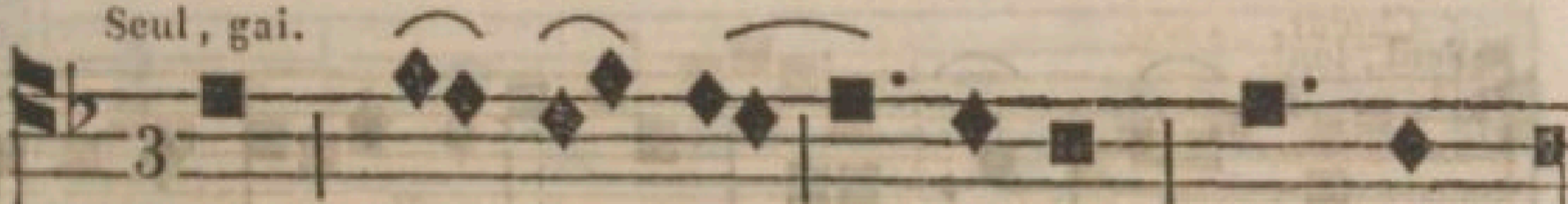
Ius, JE-SU CHRIS-TE.

Chœur.

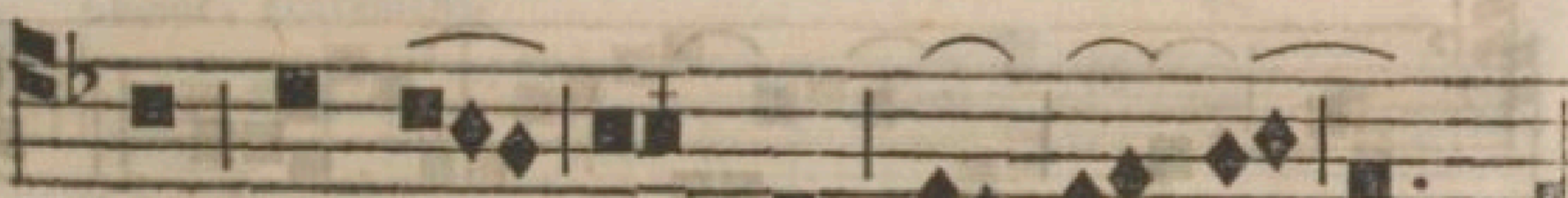


Cum sanc-to Spi-ri-tu,

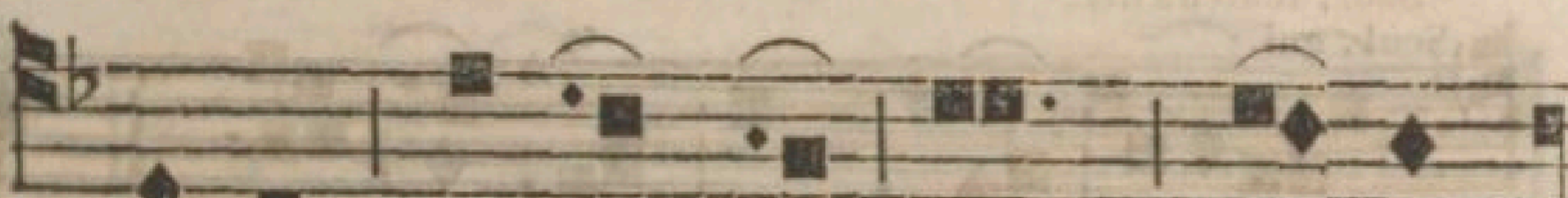
Seul, gai.



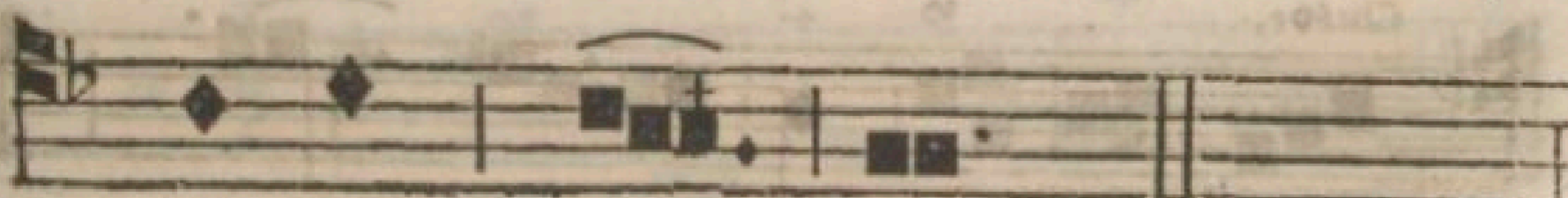
in glo-ri-â De-i



Pa-tris. A-men. In glo-



ri-â De-i Pa-tris. A-men,



a-men, a-men.

Chœur, marqué. Lent.

A- men, a- men.

Le Célébrant. +

CRE- do in u- num De- um,

Seul, gracieusement.

3- cre- do, cre- do : Pa- trem om- ni-

po- ten- tem, cre- do, cre- do : fac-

to- rem cœ- li, fac- to- rem ter- ræ,

Seul, lent.

cre- do, cre- do : Pa- trem om- ni- po-

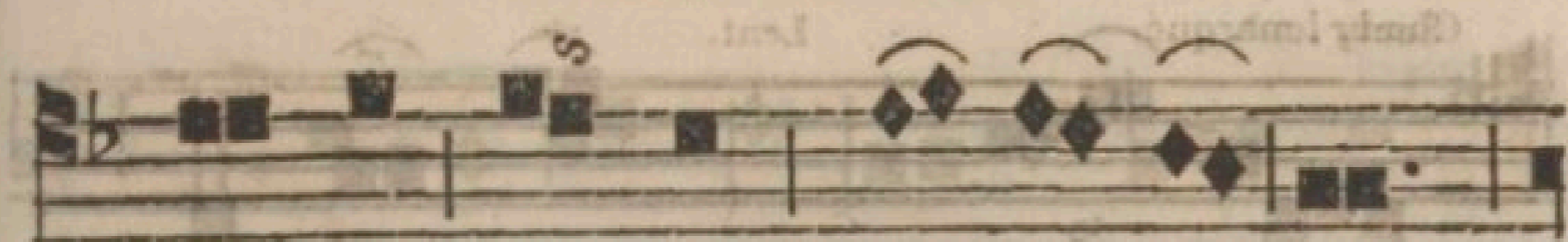
ten- tem, cre- do, cre- do :

Seul, gai.

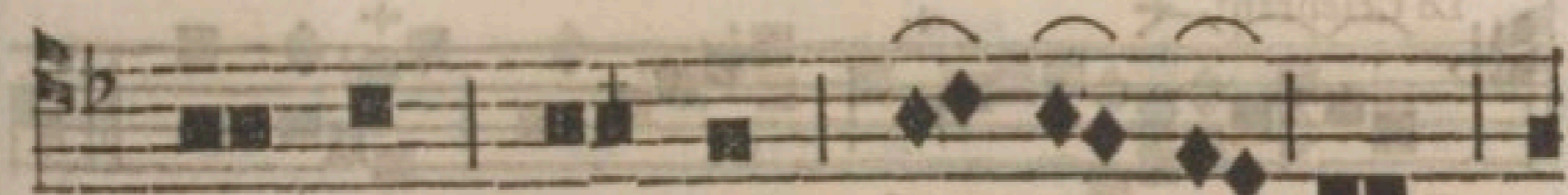
3- Vi- si- bi- li- um om- ni- um

et in- vi- si- bi- li- um.

The musical score is written on ten staves. The first staff is for the Chœur, marked 'Chœur, marqué. Lent.' and contains the lyrics 'A- men, a- men.' The second staff is for the Le Célébrant, marked 'Le Célébrant. +' and contains the lyrics 'CRE- do in u- num De- um,'. The third staff is marked 'Seul, gracieusement.' and contains the lyrics '3- cre- do, cre- do : Pa- trem om- ni-'. The fourth staff contains the lyrics 'po- ten- tem, cre- do, cre- do : fac-'. The fifth staff contains the lyrics 'to- rem cœ- li, fac- to- rem ter- ræ,'. The sixth staff is marked 'Seul, lent.' and contains the lyrics 'cre- do, cre- do : Pa- trem om- ni- po-'. The seventh staff contains the lyrics 'ten- tem, cre- do, cre- do :'. The eighth staff is marked 'Seul, gai.' and contains the lyrics '3- Vi- si- bi- li- um om- ni- um'. The ninth staff contains the lyrics 'et in- vi- si- bi- li- um.' The music is in a key with one flat (B-flat) and a common time signature. The Chœur part uses square notes, while the Le Célébrant part uses diamond notes. There are various musical markings such as slurs, accents, and dynamic markings throughout the score.



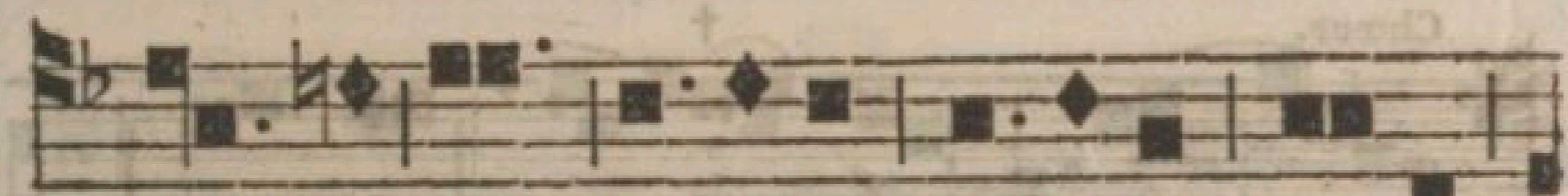
Et in u-num Do-mi-num



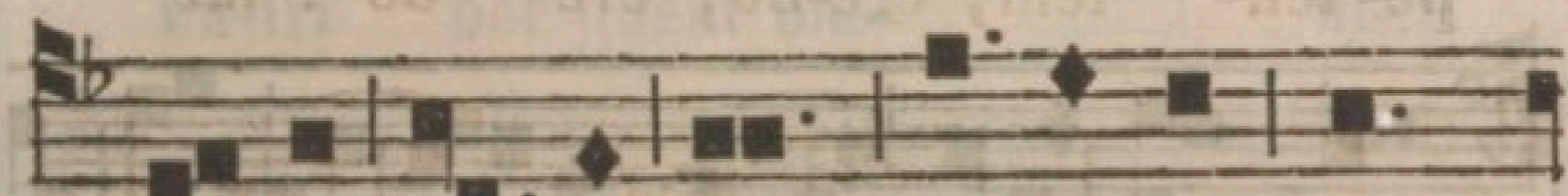
JE-SUM, JE-SUM CHRIS-TUM,



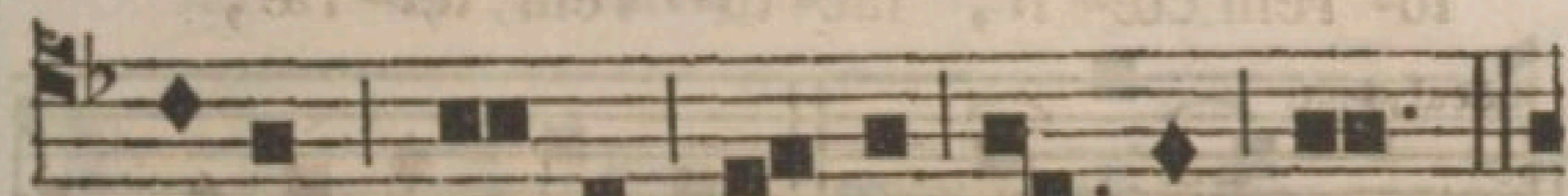
Fi-li-um, Fi-li-um De-i u-ni-



ge-ni-tum, Fi-li-um, Fi-li-um De-i

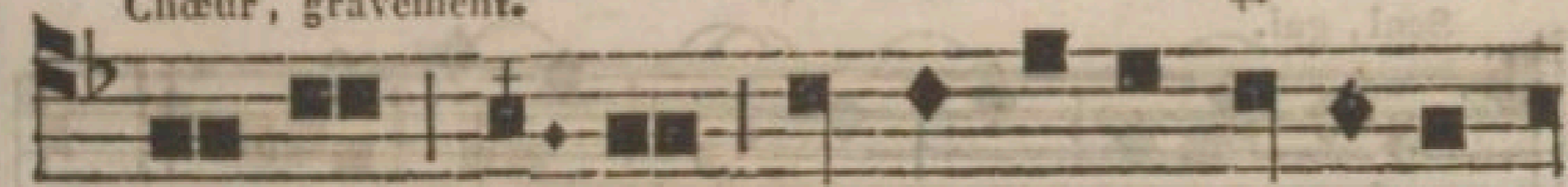


u-ni-ge-ni-tum, Fi-li-um, Fi-

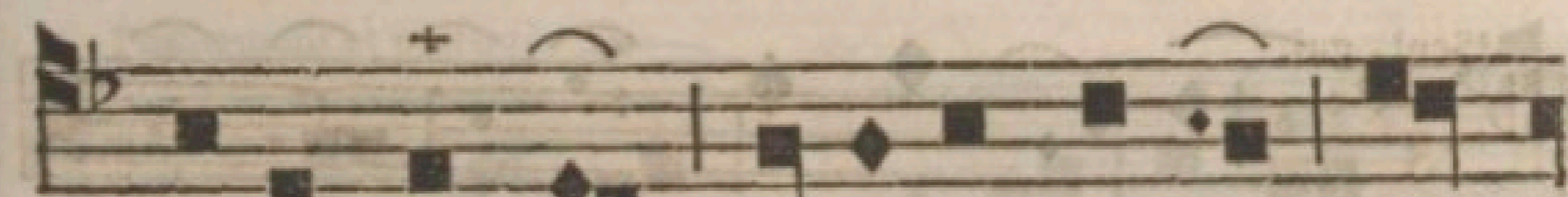


li-um De-i u-ni-ge-ni-tum ;

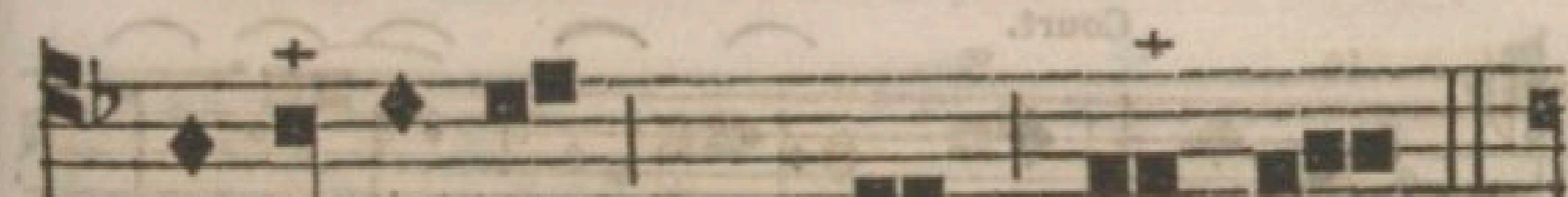
Chœur, gravement.



cre-do, cre-do : Et in unum Dominum

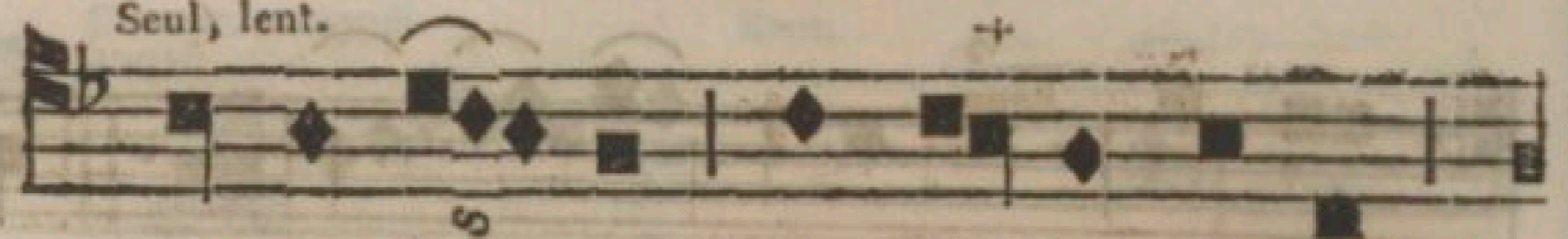


JESUM CHRISTUM, Fi-li-um De-i u-

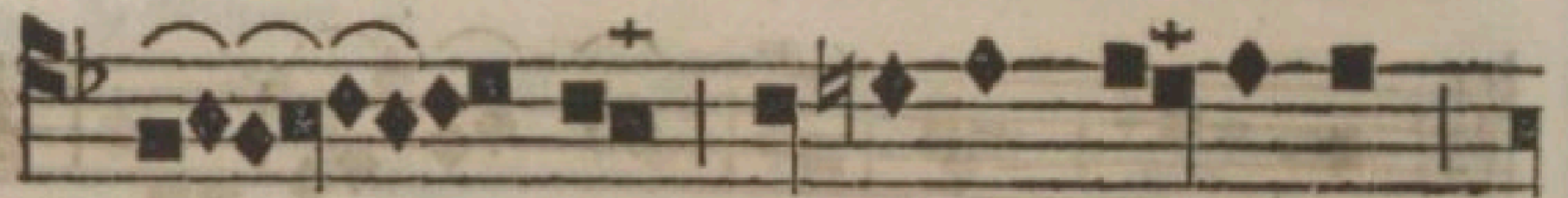


ni-ge-ni-tum, cre-do, cre-do.

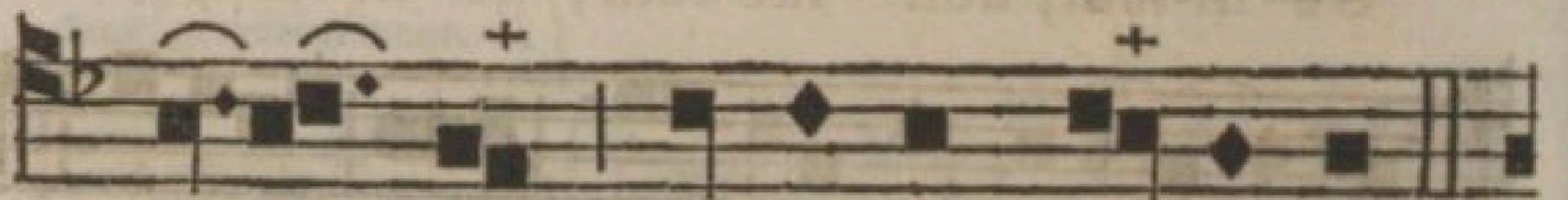
Seul, lent.



Et ex Pa-tre, ex Pa-tre na-tum

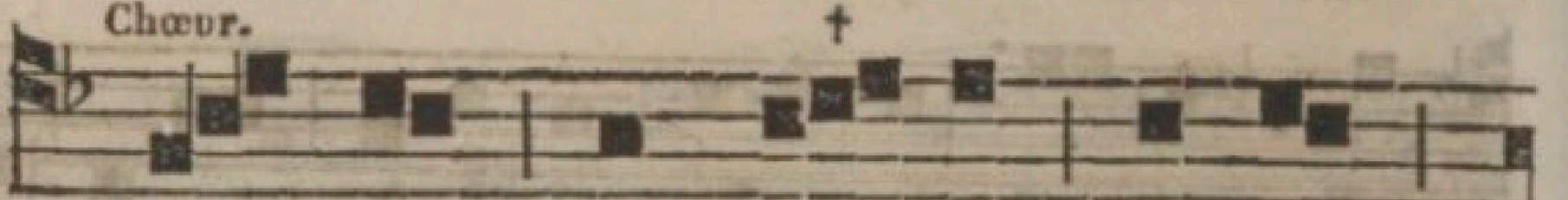


an-te om-ni-a se-cu-la,



an-te om-ni-a se-cu-la.

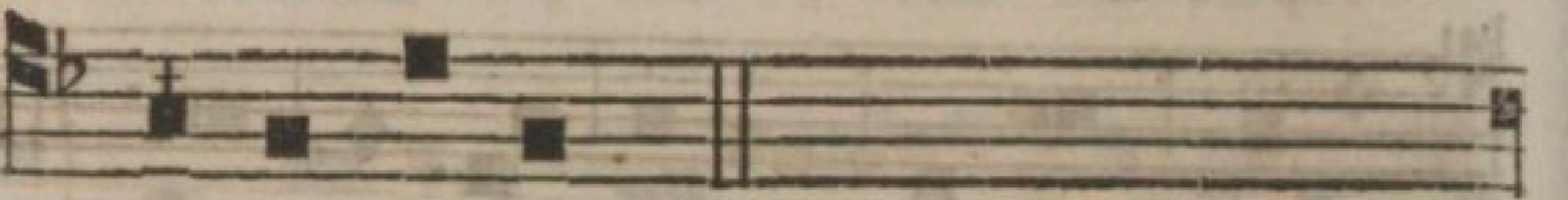
Chœur.



De-um de De-o, lu-men



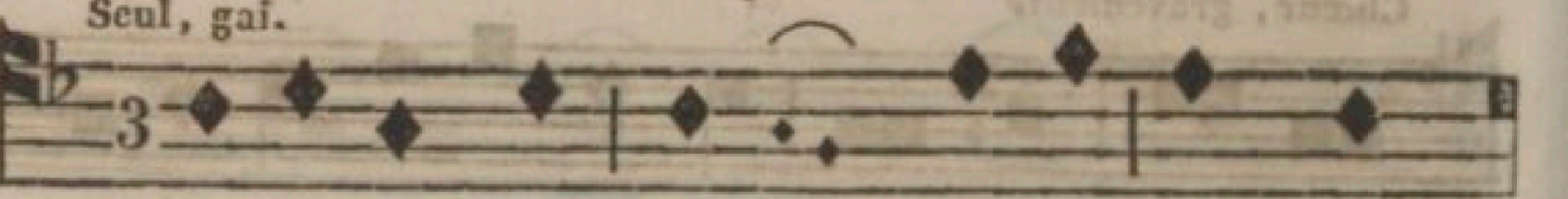
de lu-mi-ne, De-um ve-rum de



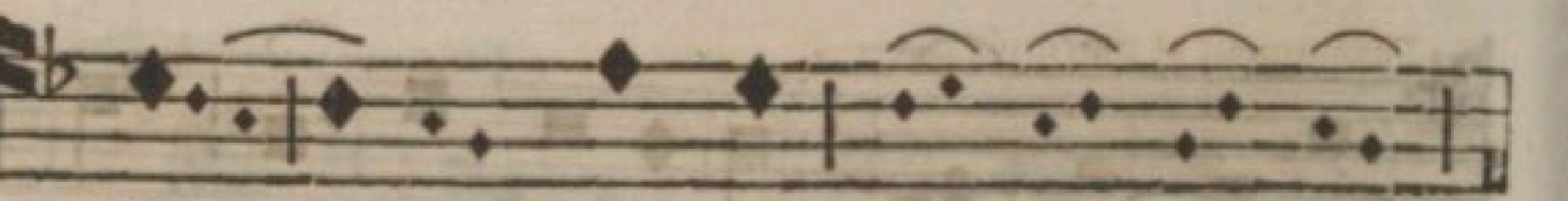
De-o ve-ro.

Seul, gai.

Court repos.

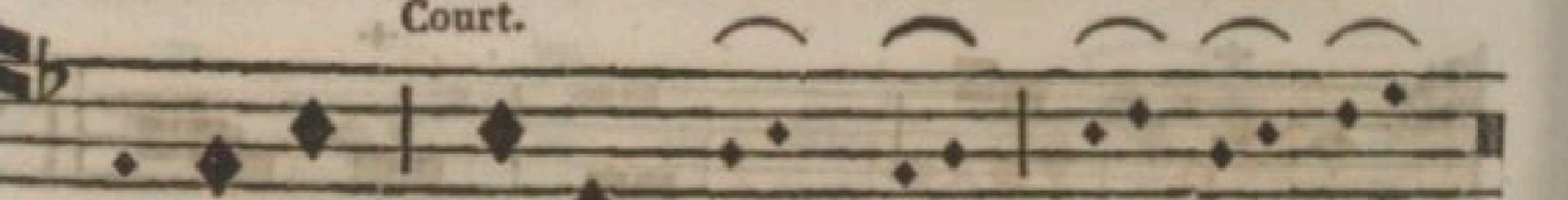


Ge-ni-tum, non fac-tum, ge-ni-tum, non

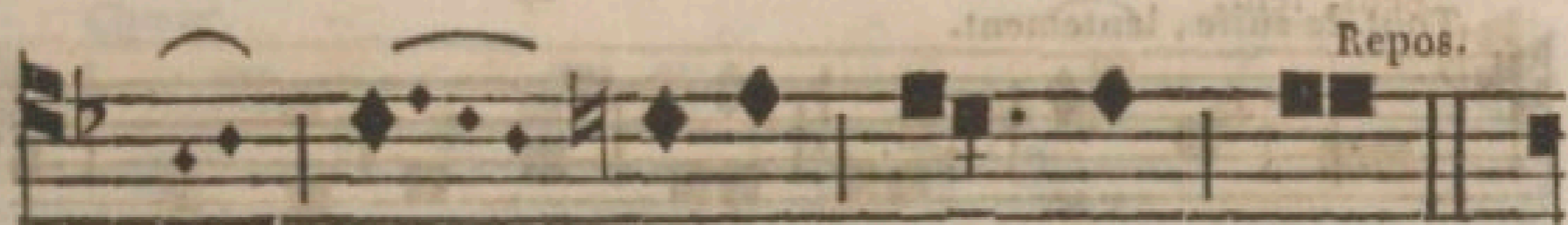


fac-tum, con-sub-stan-

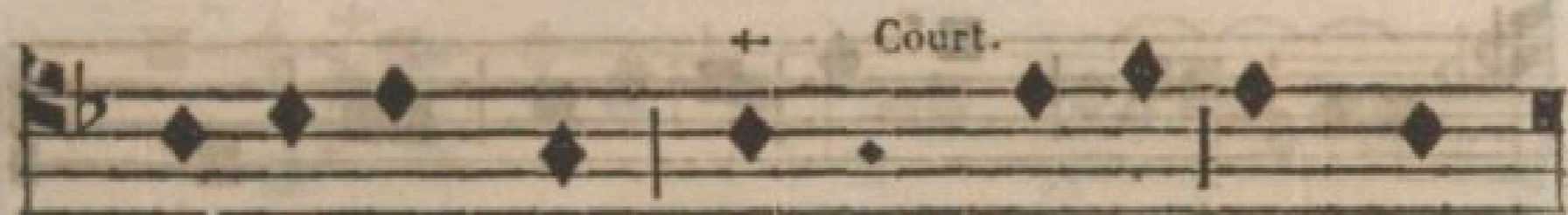
Court.



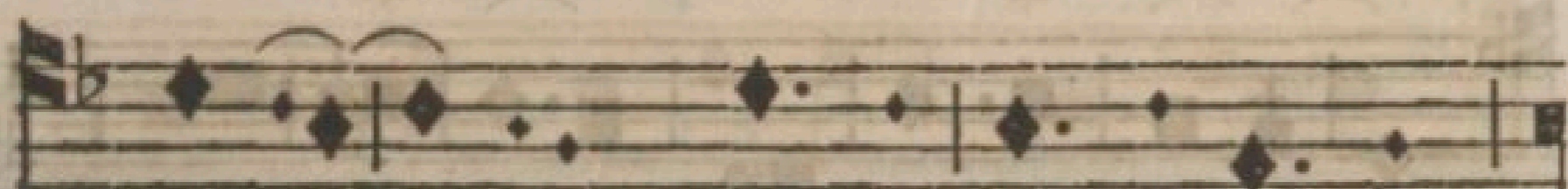
ti-a-lem Pa-tri, per quem om-



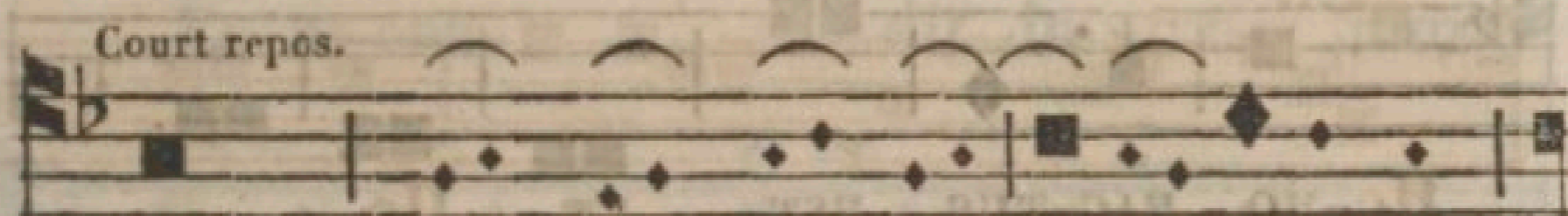
ni- a - fac- ta - sunt ;



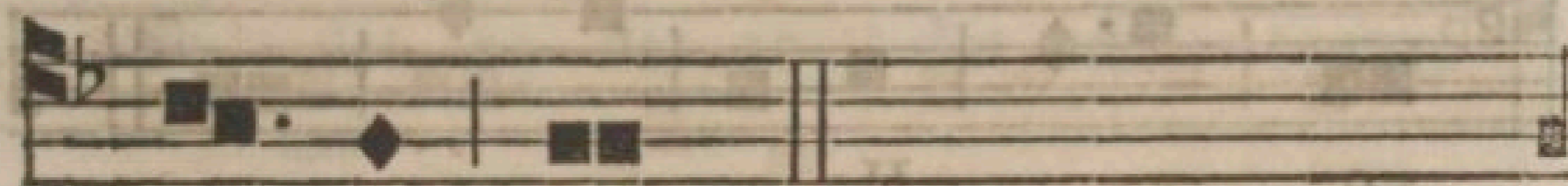
Ge- ni- tum, non fac- tum, ge- ni- tum, non



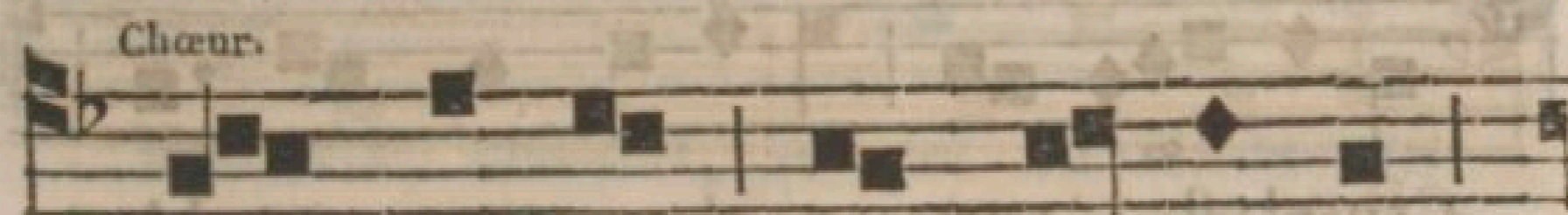
fac- tum, con- substan- ti- a- lem



Pa- tri per quem om- ni- a



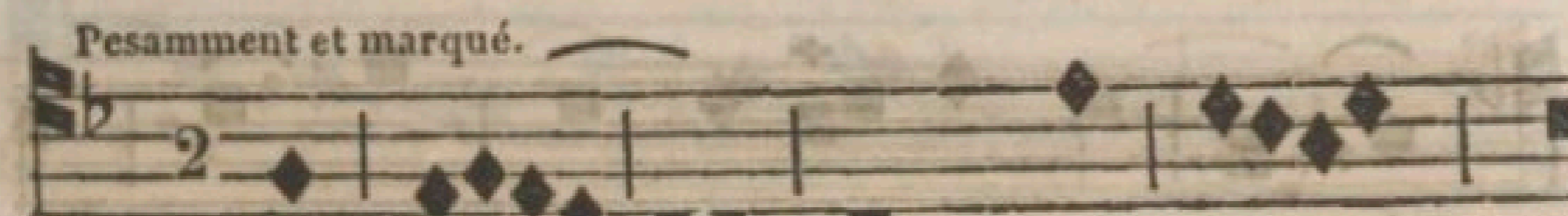
fac- ta sunt ;



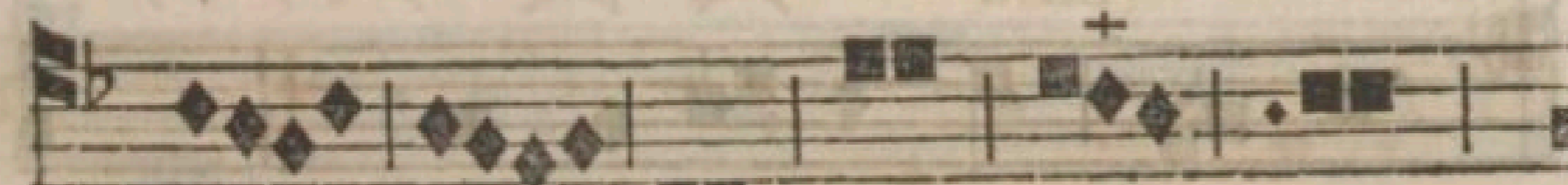
Qui prop- ter nos ho- mi- nes,



et prop- ter nos- tram sa- lu- tem



des- cen- dit, des- cen-

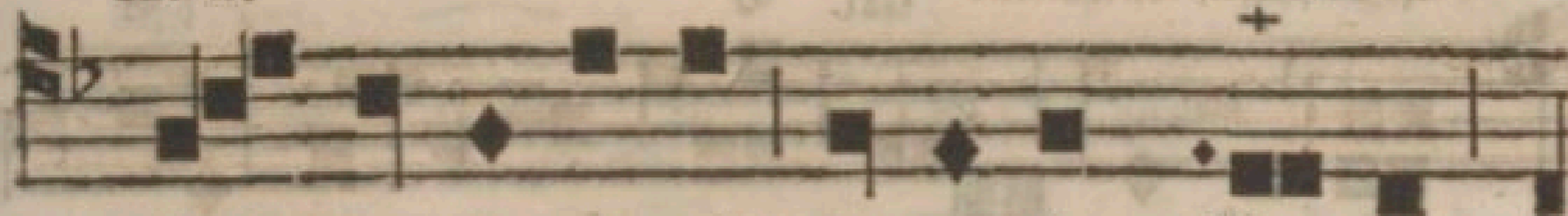


dit de cœ- lis.

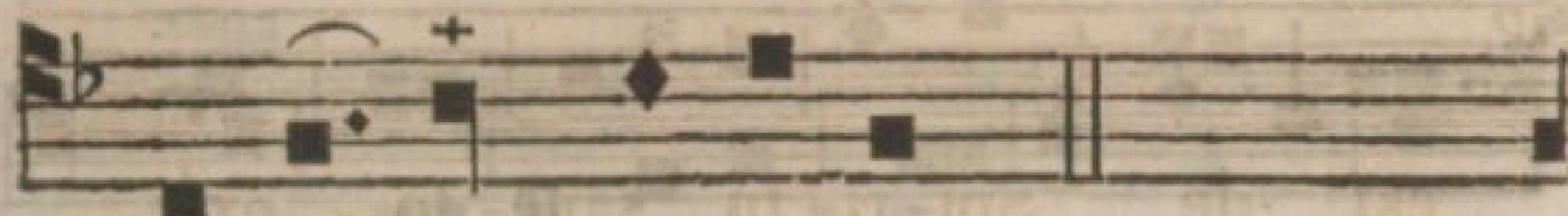
Tout de suite, lentement.

Et in-car-na-tus, in-car-na-tus
 est de Spi-ri-tu sanc-to, ex
 Ma-ri-à Vir-gi-ne; ET Ho-mo,
 Ho-mo FAC-TUS EST, ET Ho-
 mo, ET Ho-mo FAC-TUS EST.
 Cru-ci-fi-xus e-ti-am pro no-bis,
 sub Pon-ti-o Pi-la-to pas-sus,
 pas-sus et se-pul-tus est, pas-sus,
 pas-sus et se-pul-tus est.

Chœur.



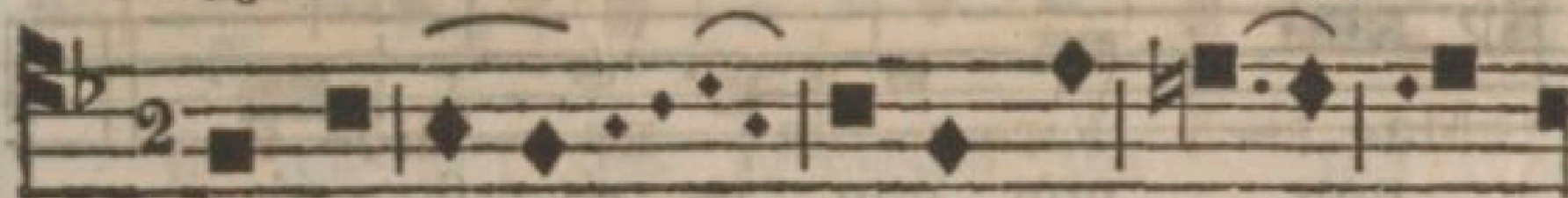
Et re-sur-re-xit ter-ti-à di-e,



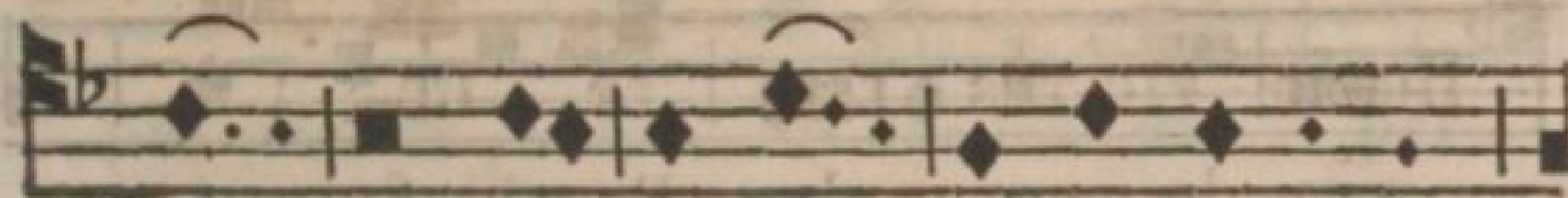
se-cun-dùm Scrip-tu-ras.

Soul, gai.

Lent.

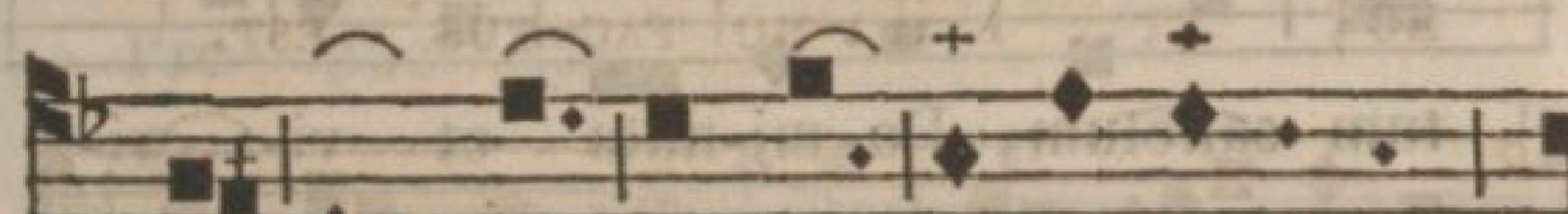


Et as-cen- dit in cœ- lum,



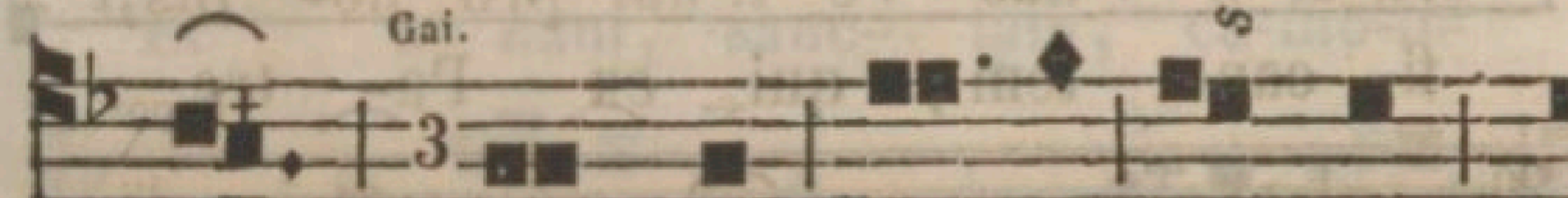
se- det, se- det, se- det ad dex-te-ram

Lent.

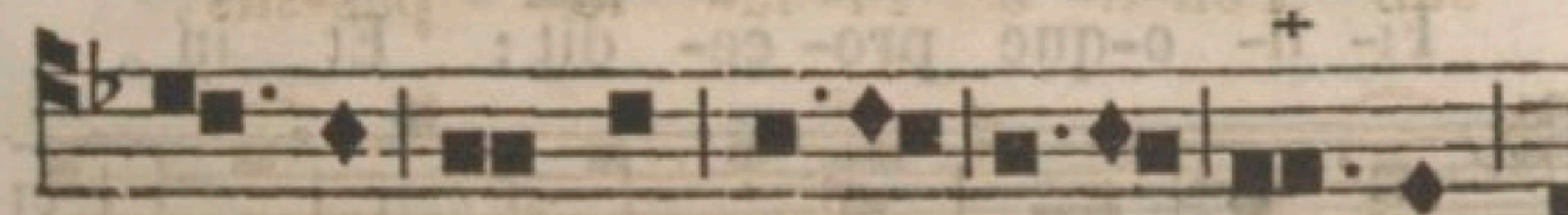


Pa- tris, se- det, se- det ad dex-te-ram

Gai.

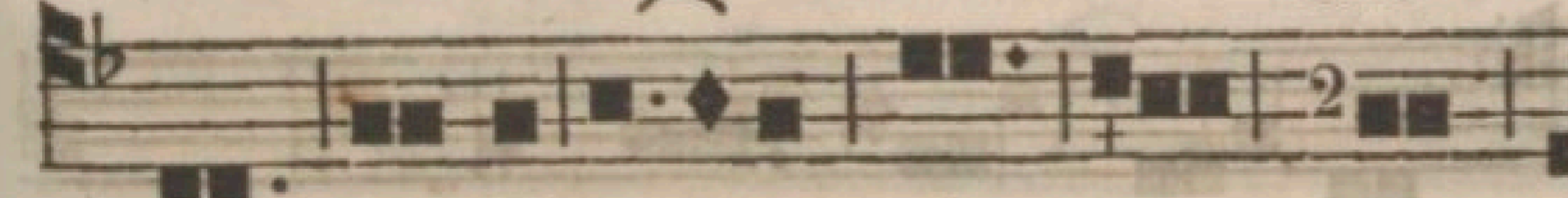


Pa- tris. Et i- te- rùm ven-

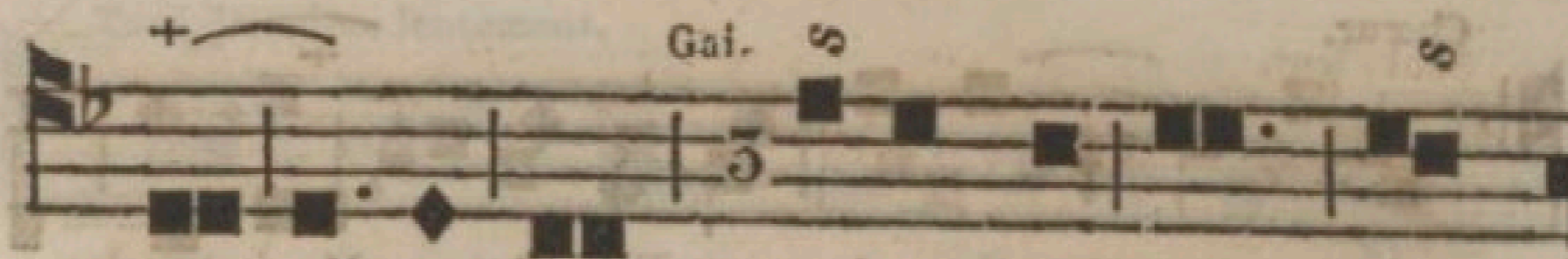


tu- rus est cum glo- ri-

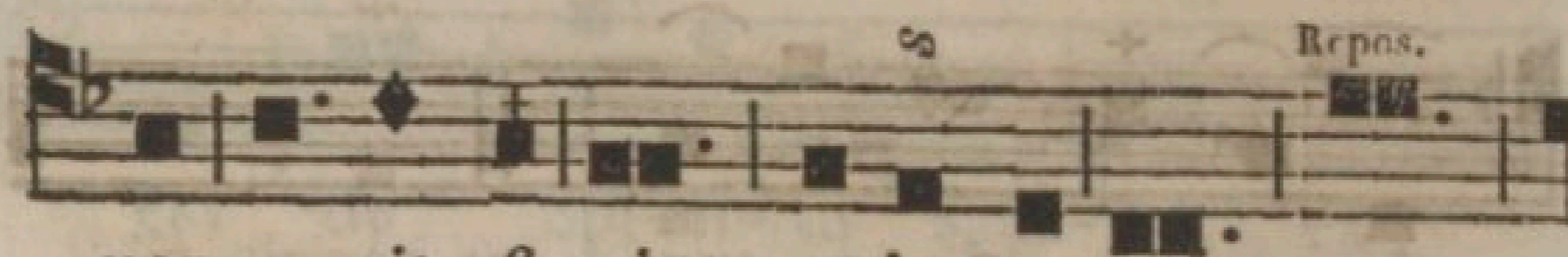
Lent.



à ju- di-ca- re vi- vos et



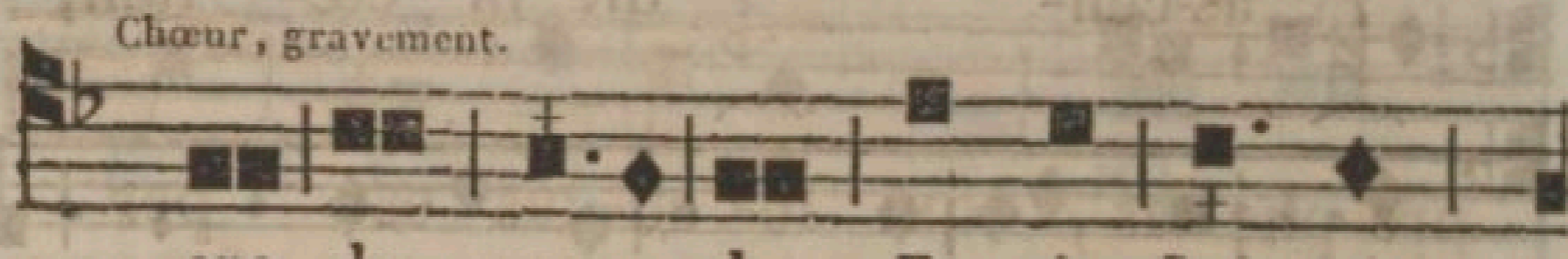
 mor-tu-os; cu-jus reg-ni non,



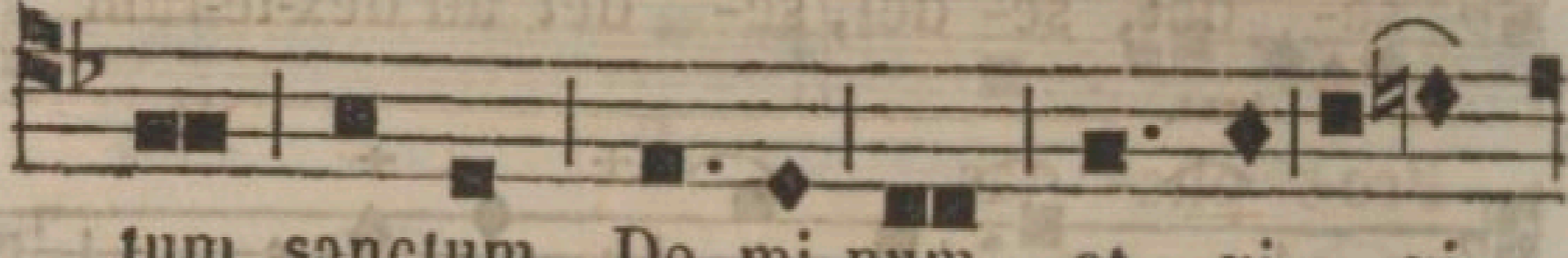
 non e-rit fi-nis; cu-jus reg-ni non,



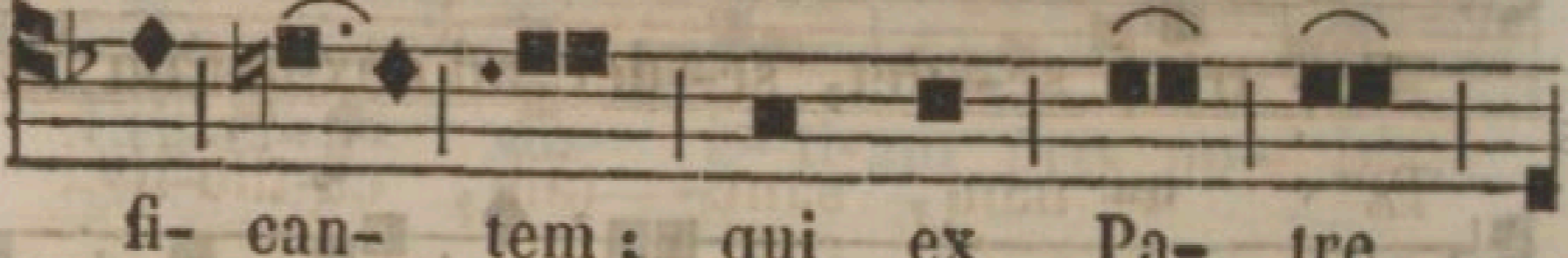
 non, non, non e-rit fi-nis;



 cre-do, cre-do: Et in Spi-ri-



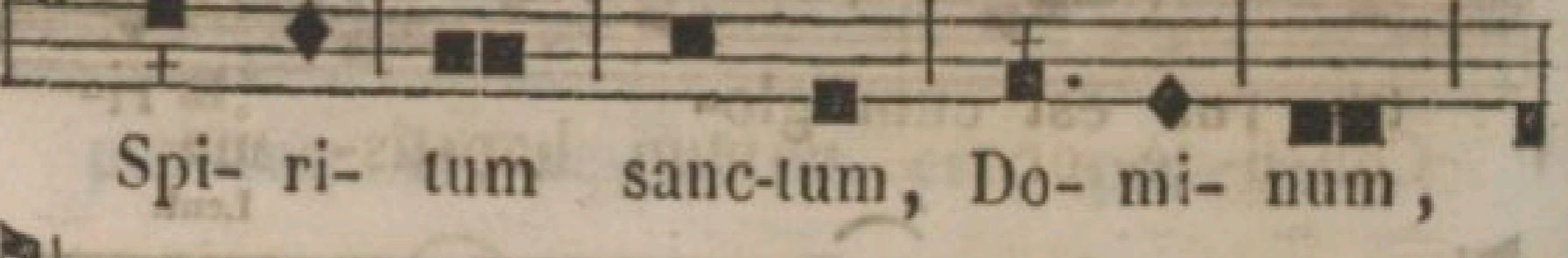
 tum sanc-tum, Do-mi-num et vi-vi-



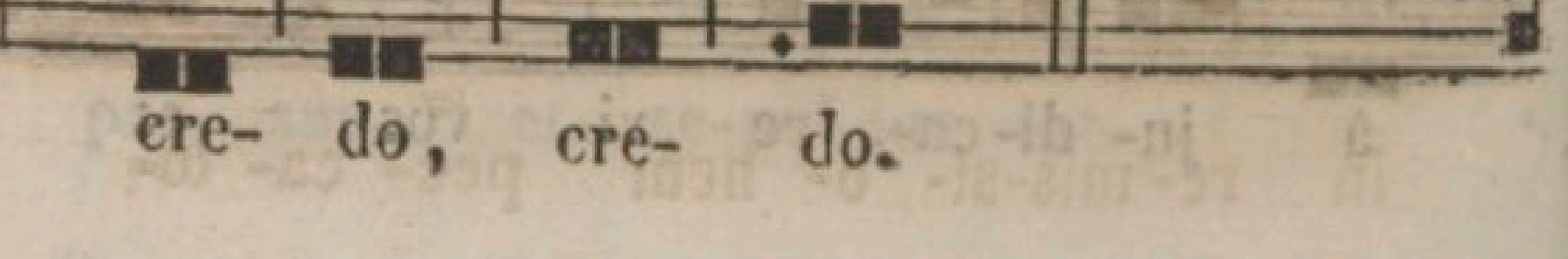
 fi-ean-tem; qui ex Pa-tre



 Fi-li-o-que pro-ee-dit: Et in

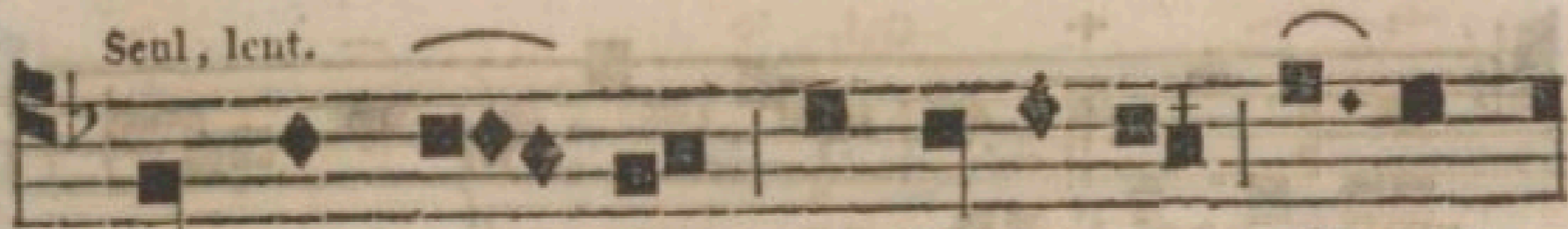


 Spi-ri-tum sanc-tum, Do-mi-num,

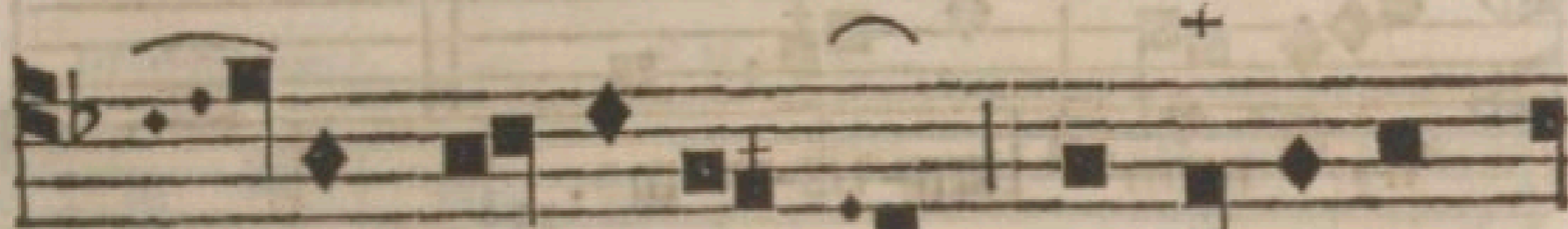


 ere-do, cre-do.

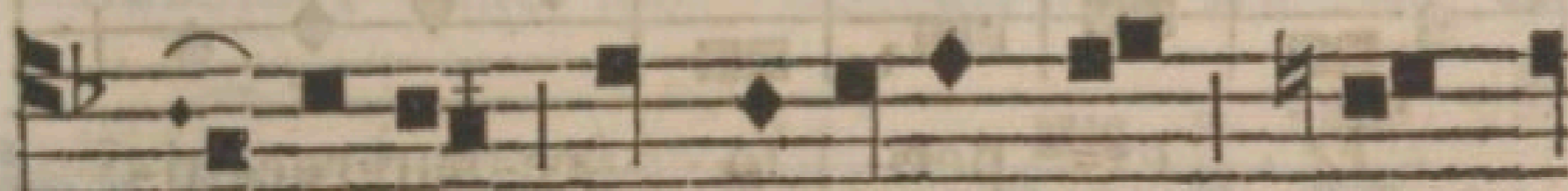
Seul, lent.



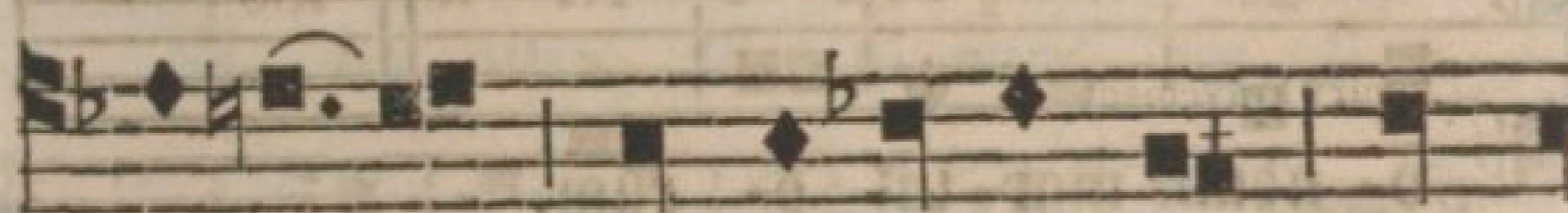
Qui cum Pa- tre et Fi- li- o si- mul,



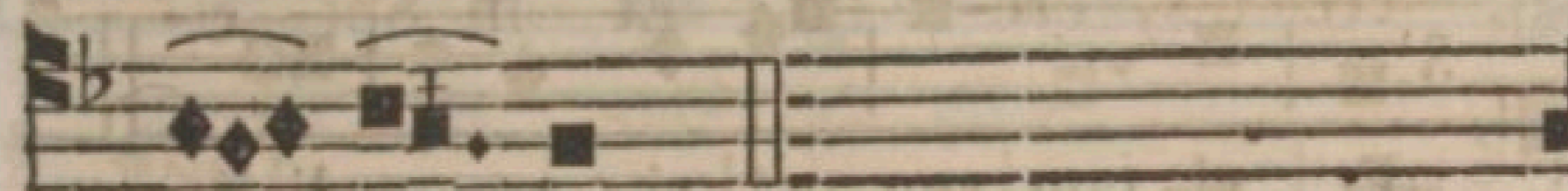
si- mul a- do- ra- tur, et conglo- ri-



fi- ca- tur; qui lo- cu- tus est per

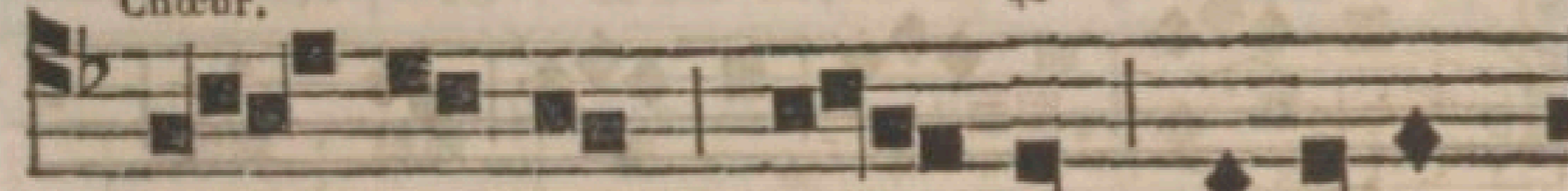


pro- phe- tas, qui lo- cu- tus est per

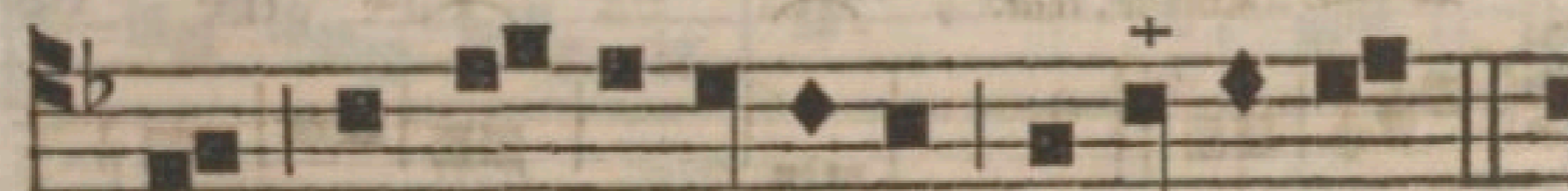


Pro- phe- tas.

Chœur.

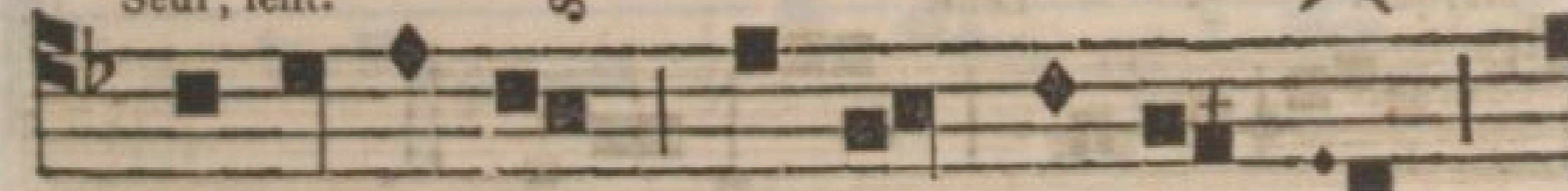


Et u- nam, sanc- tam, ca- tho- li-

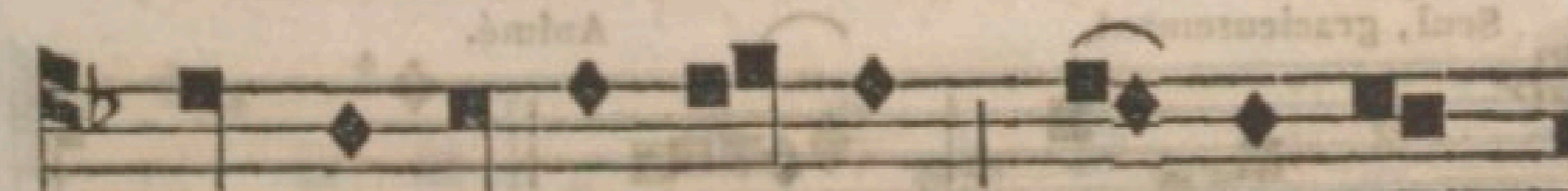


cam et a- pos- to- licam Ec- cle- si- am.

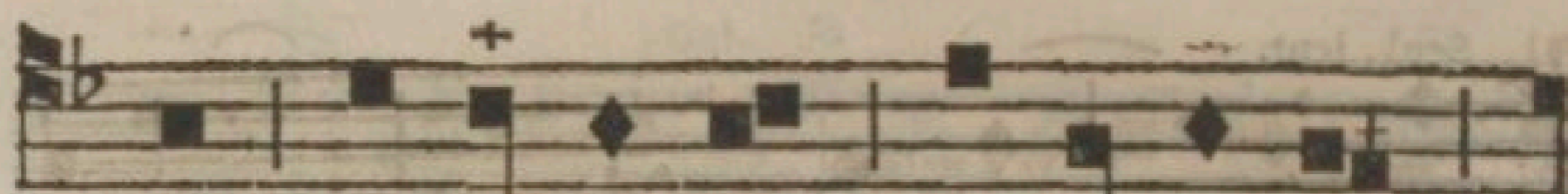
Seul, lent.



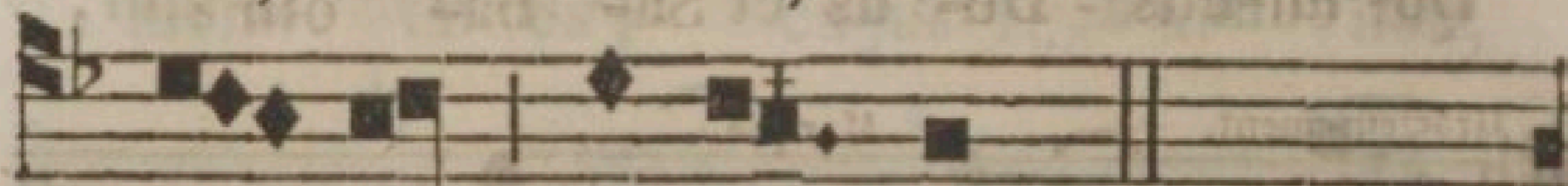
Con- fi- te- or u- num bap- tis- ma



in re- mis- si- o- nem pec- ca- to-

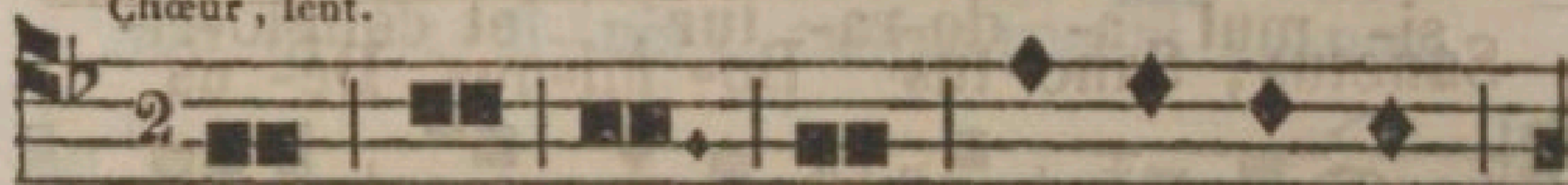


rum; con-fi-te-or, con-fi-te-or



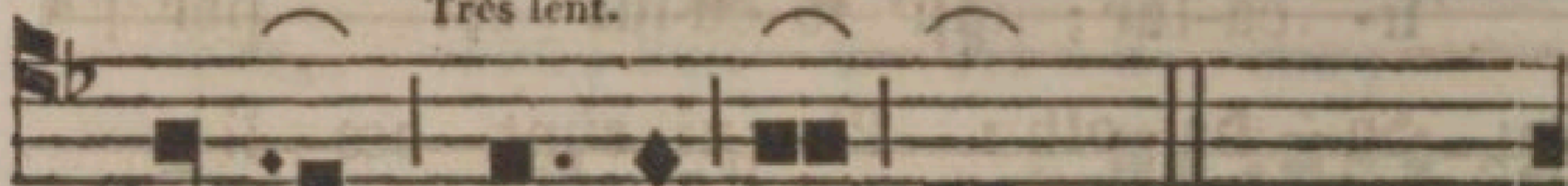
u-num bap-tis-ma.

Chœur, lent.



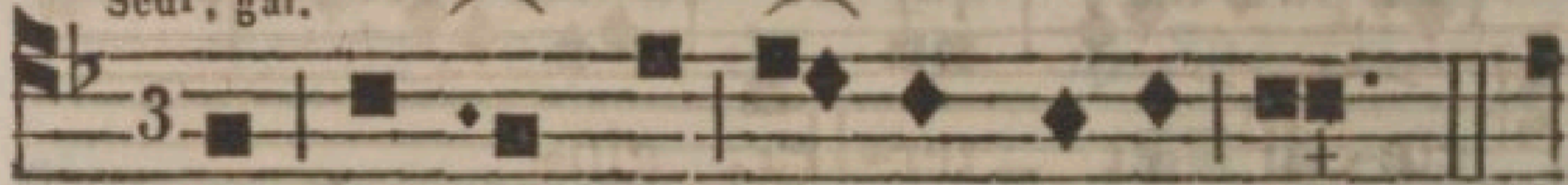
Et ex-pec-to re-sur-rec-ti-

Très lent.



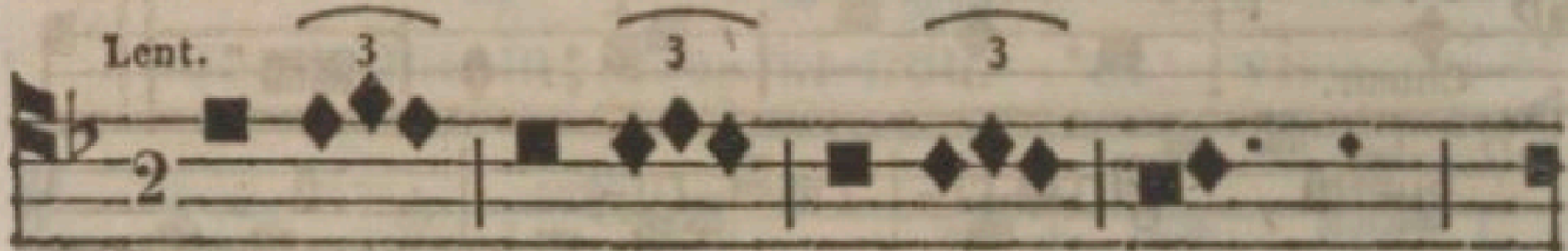
o-nem mor-tu-o-rum.

Seul, gai.



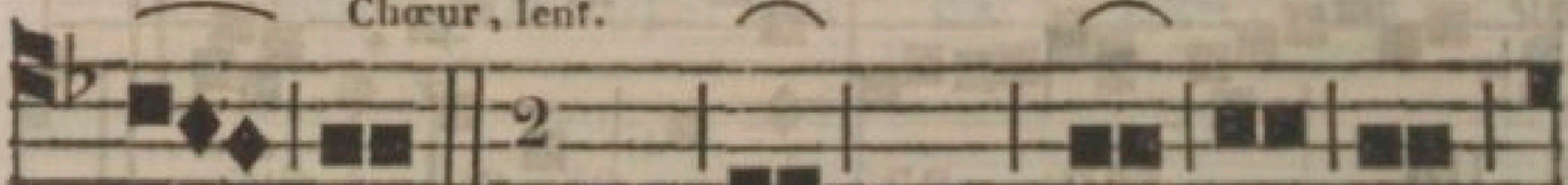
Et vi-tam ven-tu-ri se-cu-li.

Lent.



A-men,

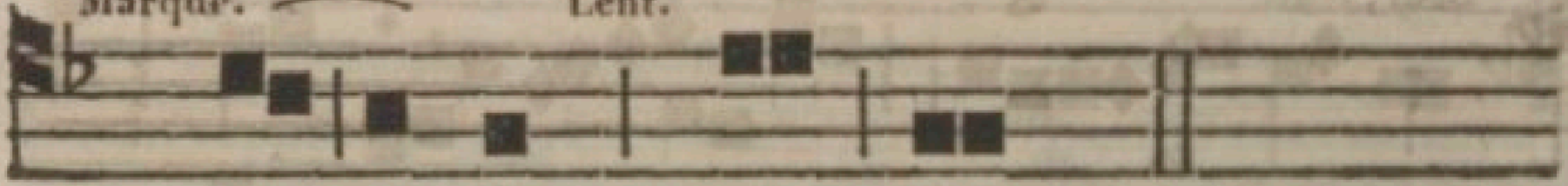
Chœur, lent.



a-men. A-men, a-men,

Marqué.

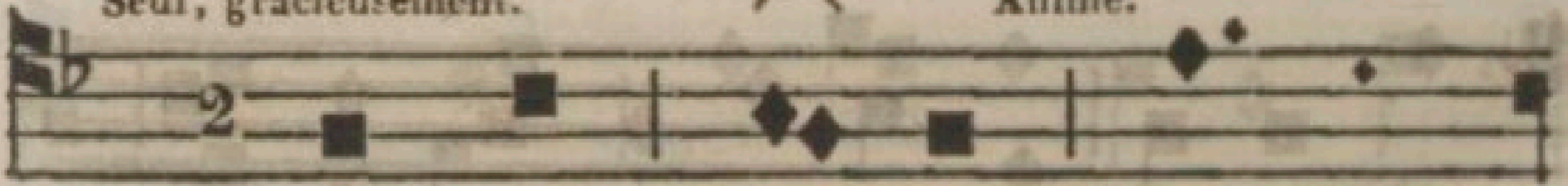
Lent.



a-men, a-men.

Seul, gracieusement.

Animé.



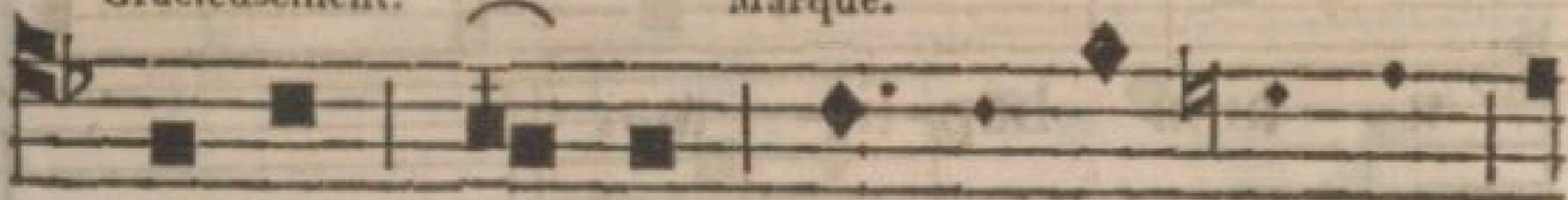
SANC-TUS, Sanc-tus, Sanc-tus



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

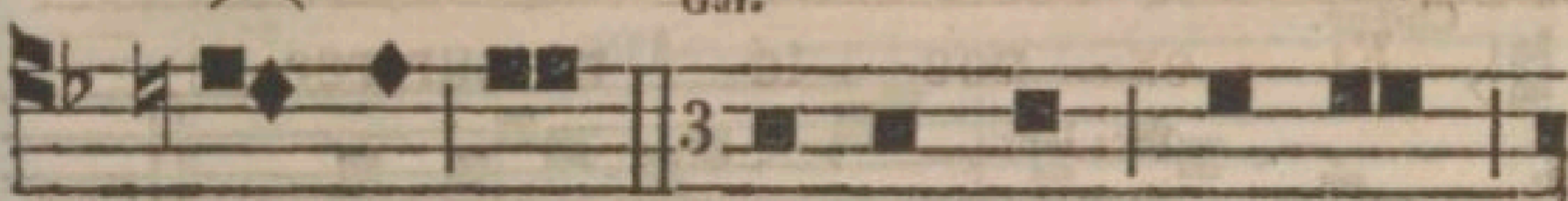
Gracieusement.

Marqué.

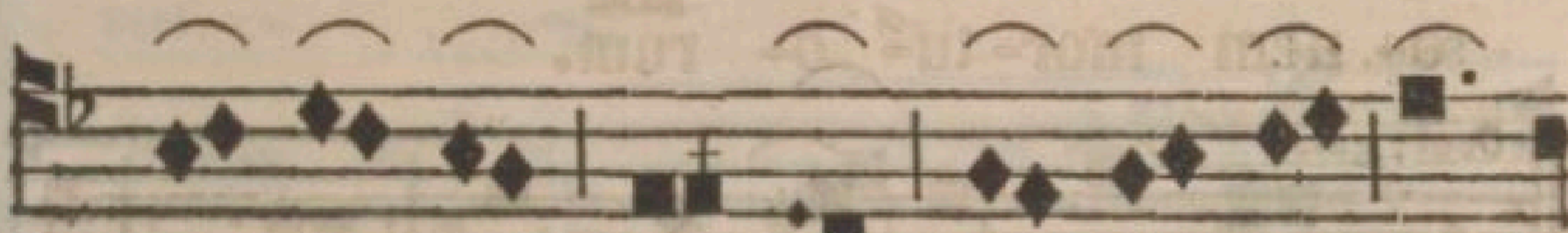


Sanctus, Sanc-tus Do-mi-nus De-us

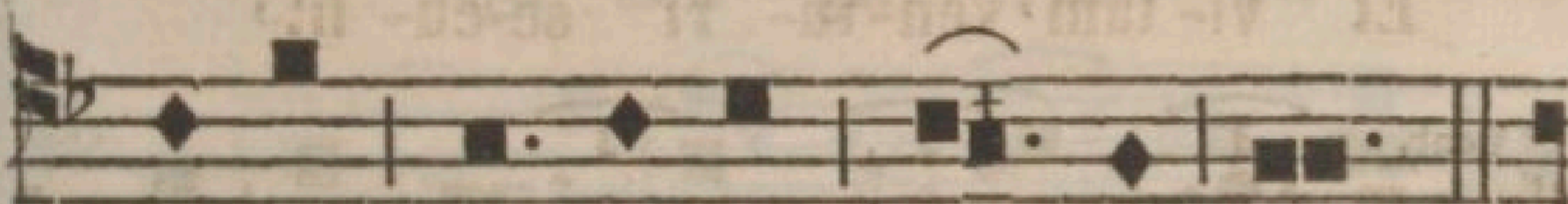
Gai.



Sa-ba-oth : Ple-ni sunt cœ-li,

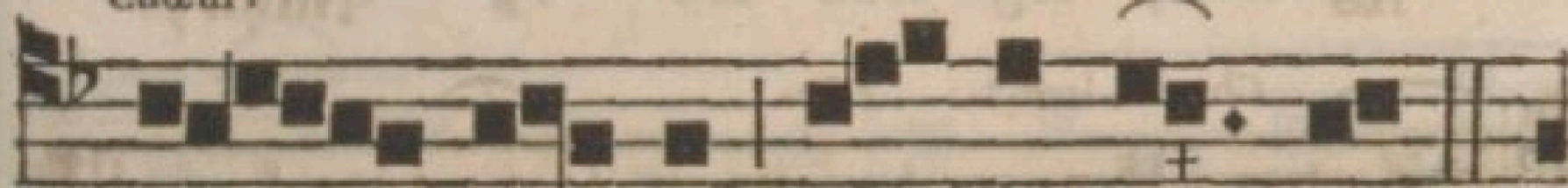


cœ-li et ter-ra, glo-



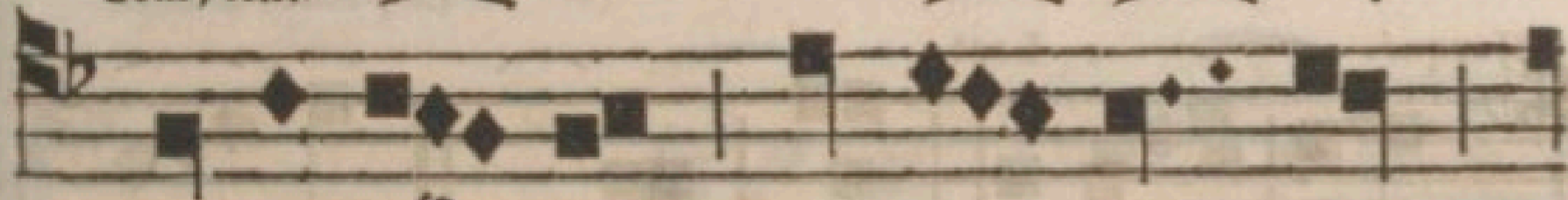
ri-â, glo-ri-â tu-â :

Chœur.

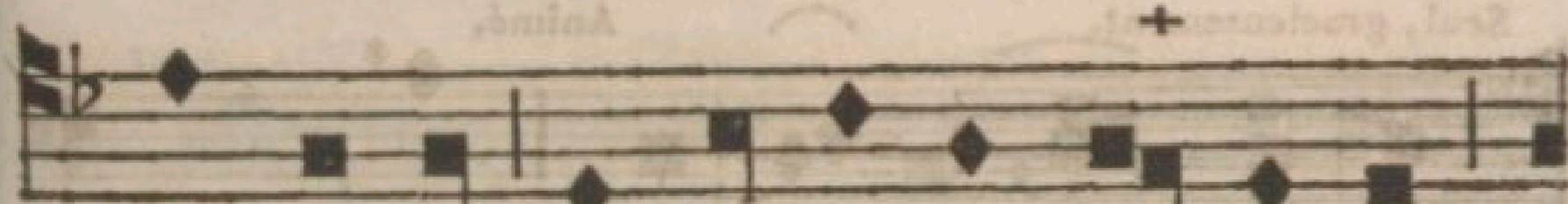


Ho-san-na in ex-cel-sis.

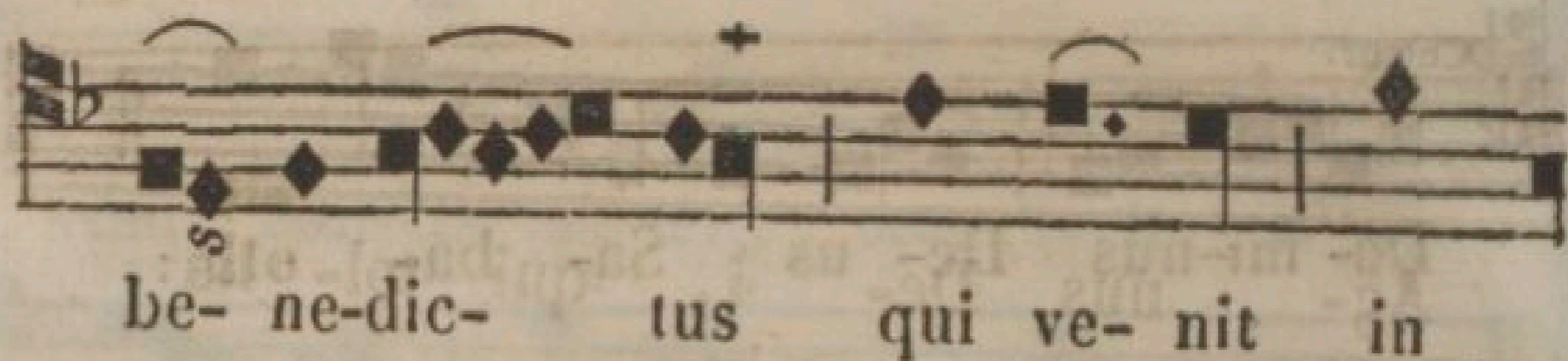
Seul, lent.



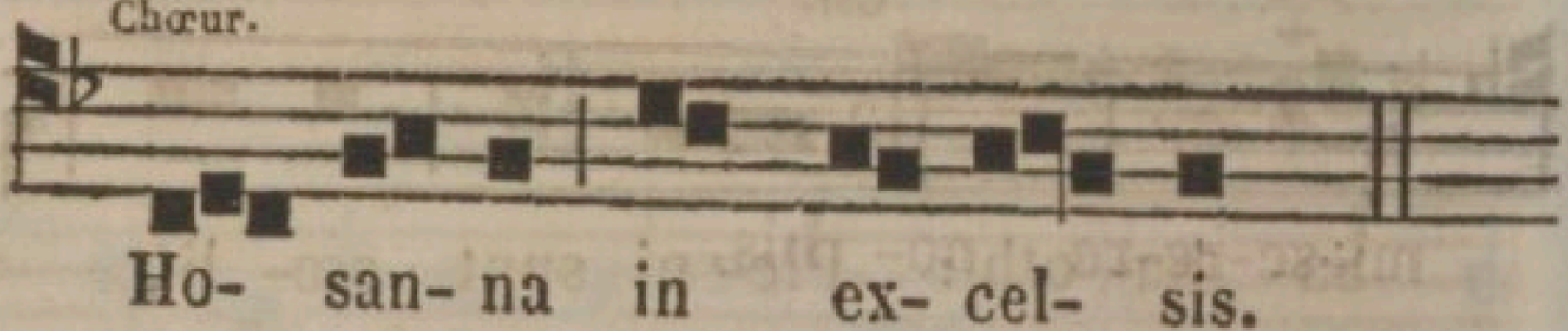
Be-ne-dic-tus, Be-ne-dic-tus



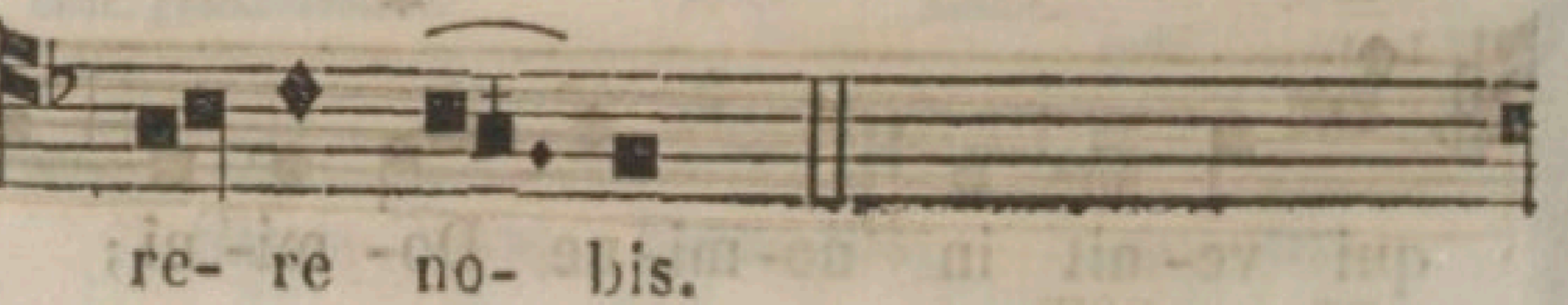
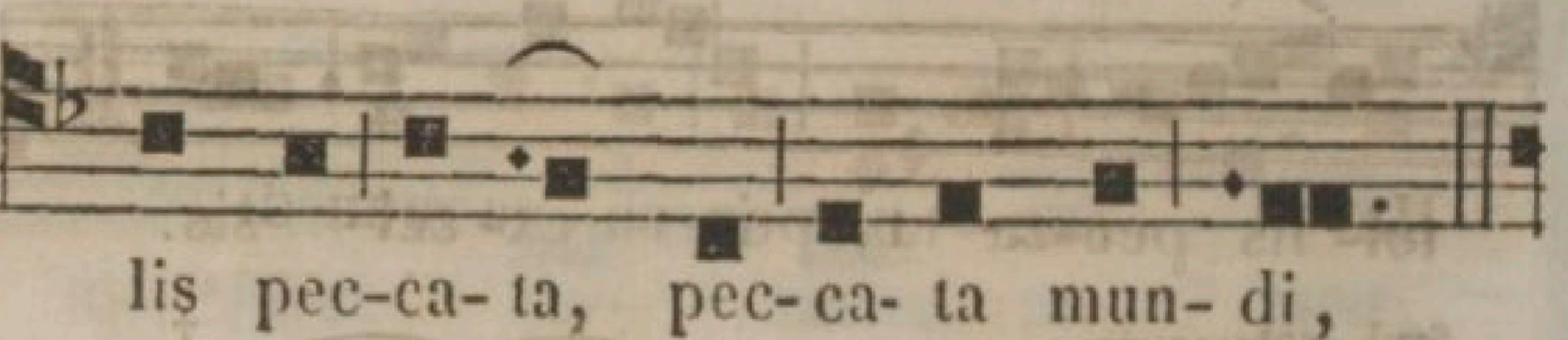
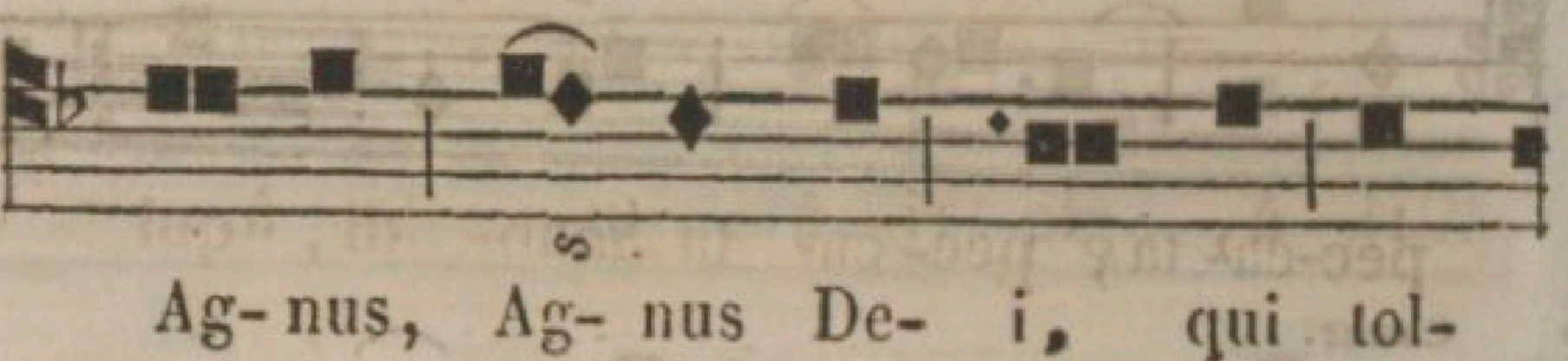
qui ve-nit in no-mi-ne Do-mi-ni;



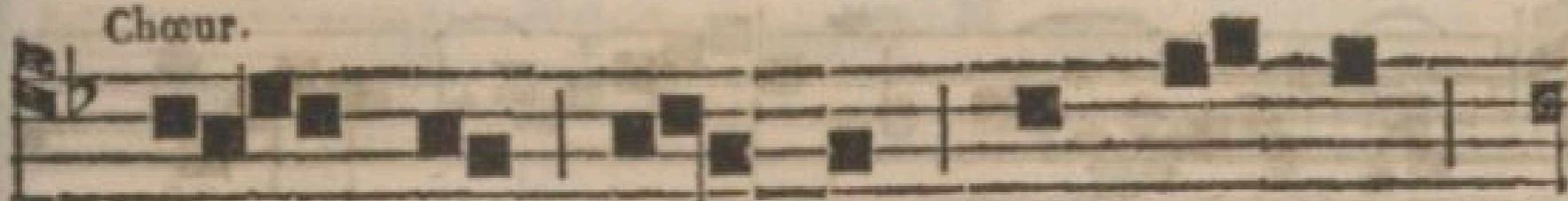
Chœur.



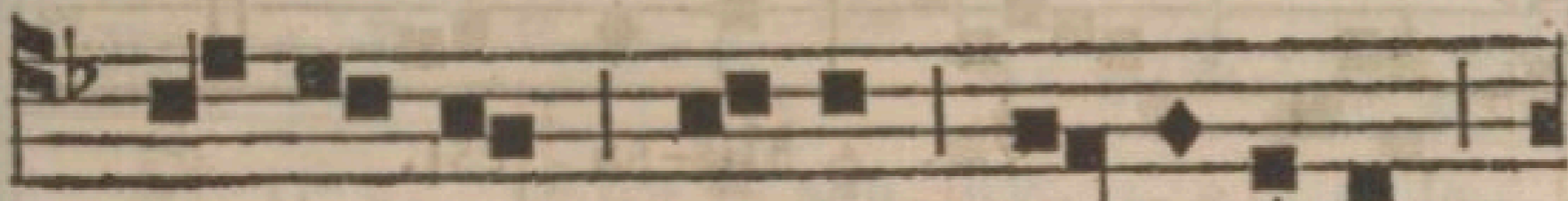
Seul, gai.



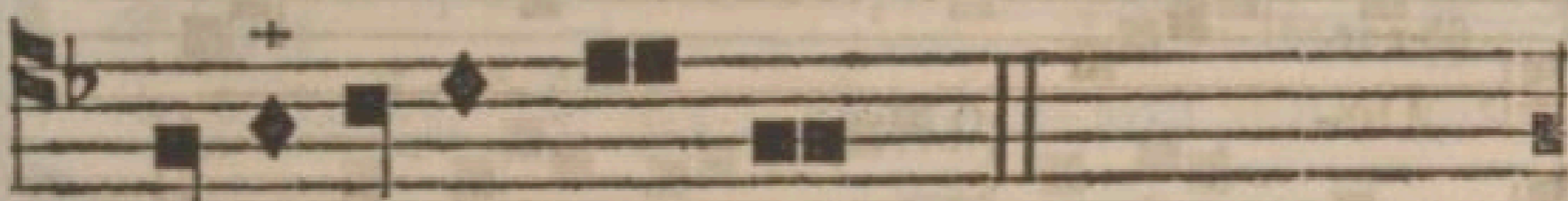
Chœur.



Ag- nus De- i, qui tol- lis

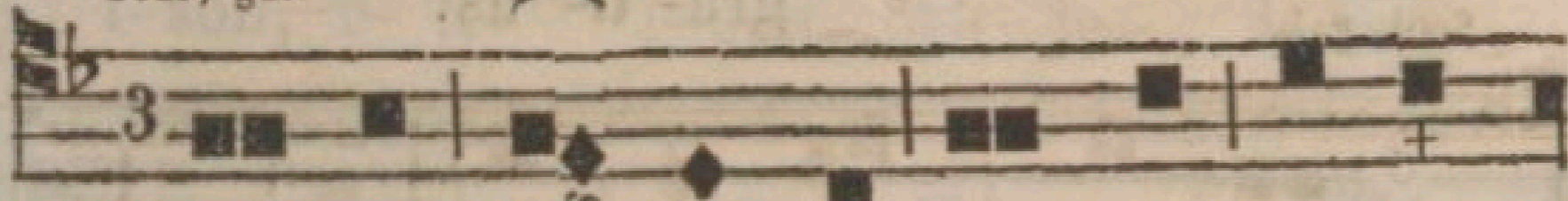


pec- ca- ta mun- di, mi- se-re-re,

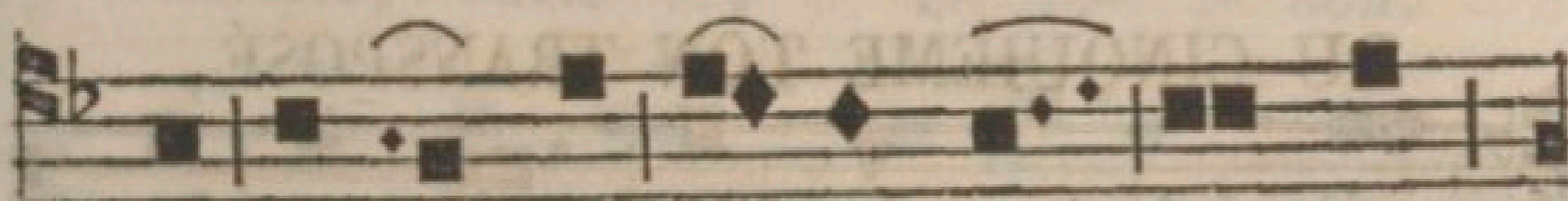


mi-se-re-re no- bis,

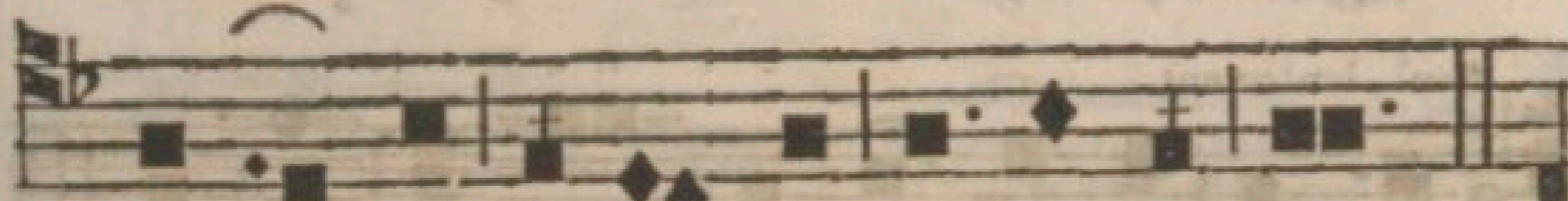
Seul, gai.



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

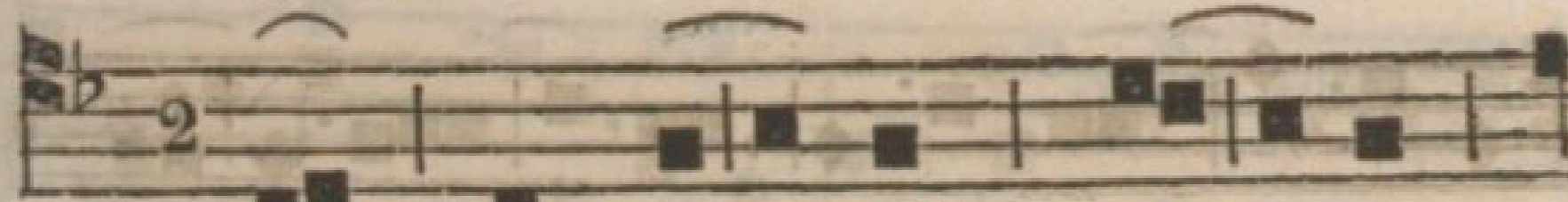


pec- ca- ta, pec- ca- ta mun- di, qui



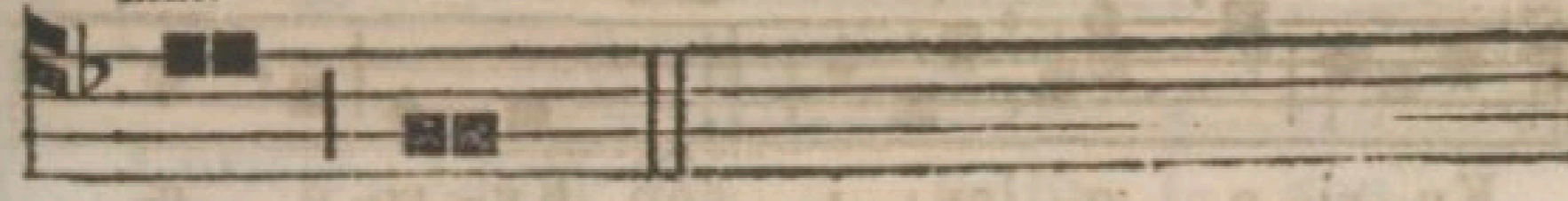
tol- lis pec- ca- ta, pec- ca- ta mun- di,

Chœur, marqué,



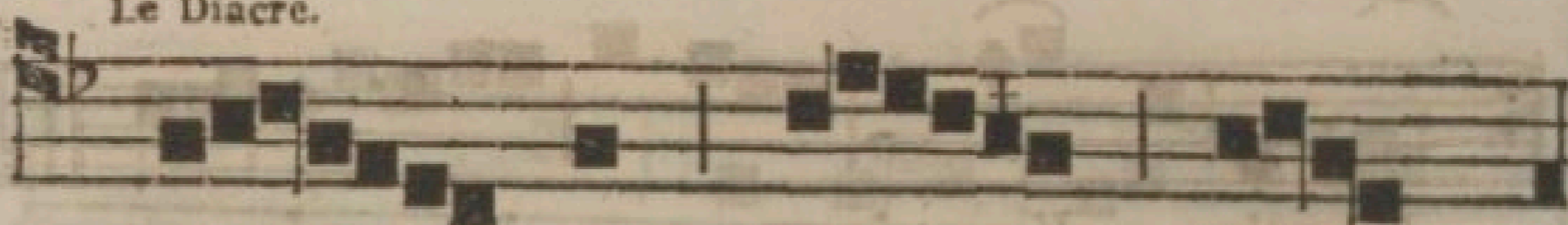
Do- na no- bis

Lent.

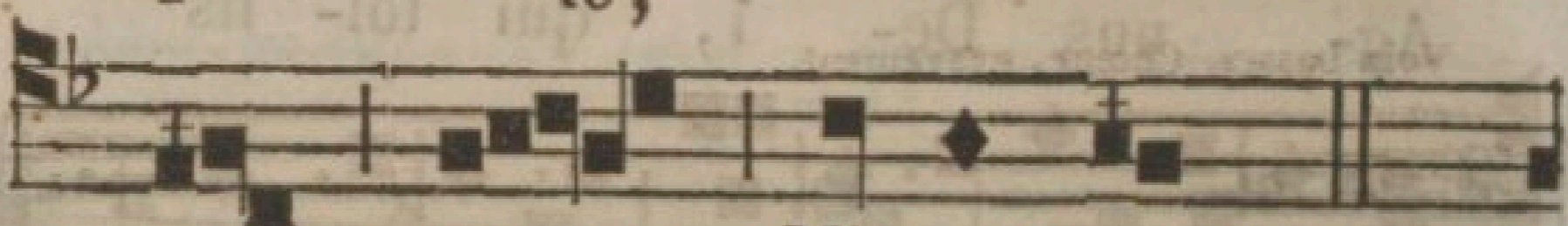


pa- cem.

Le Diacre.

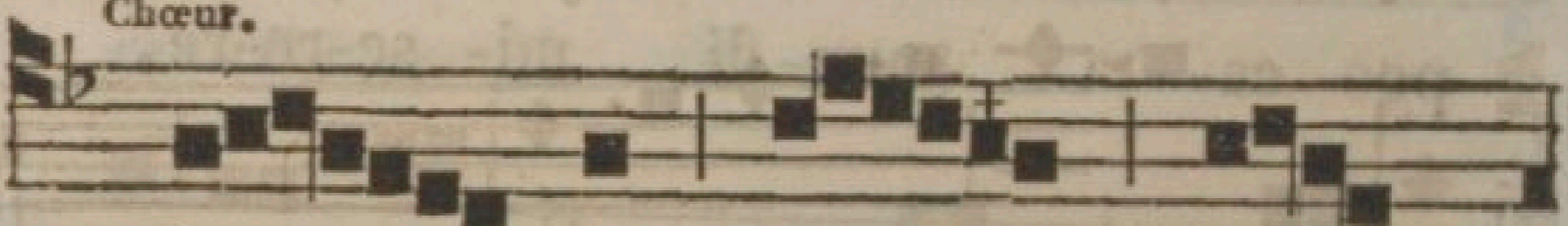


I- te,

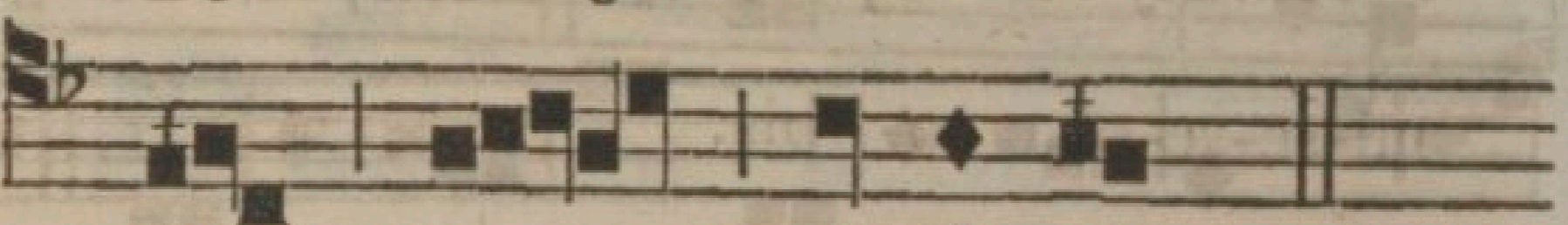


Mis-sa est.

Chœur.



De- o



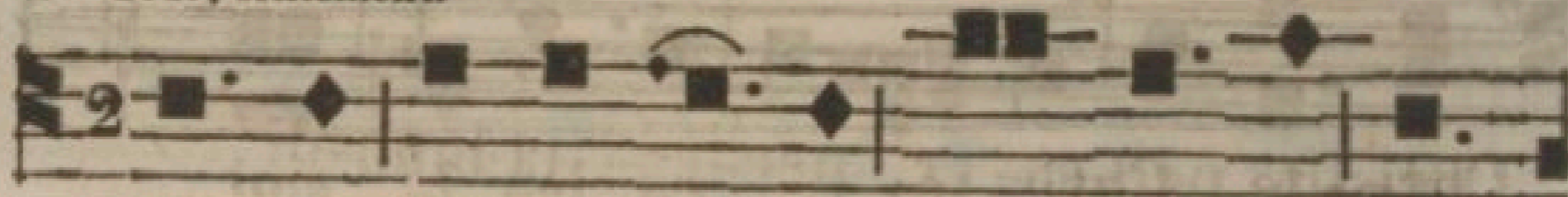
gra-ti-as.

MESSE MUSICALE

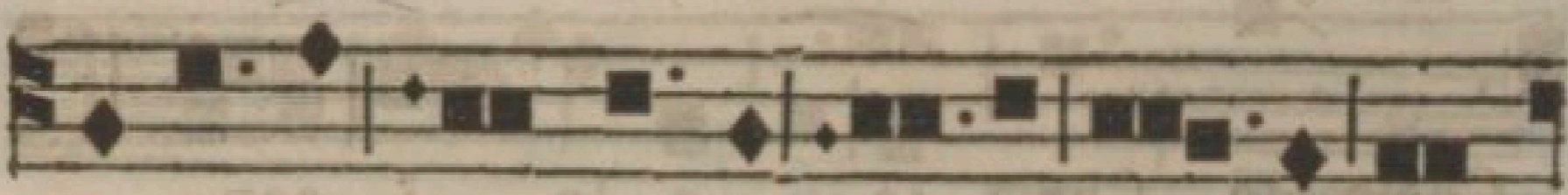
DU CINQUIÈME TON TRANSPOSÉ,

*Laquelle doit être chantée par des voix hautes
et par des voix basses.*

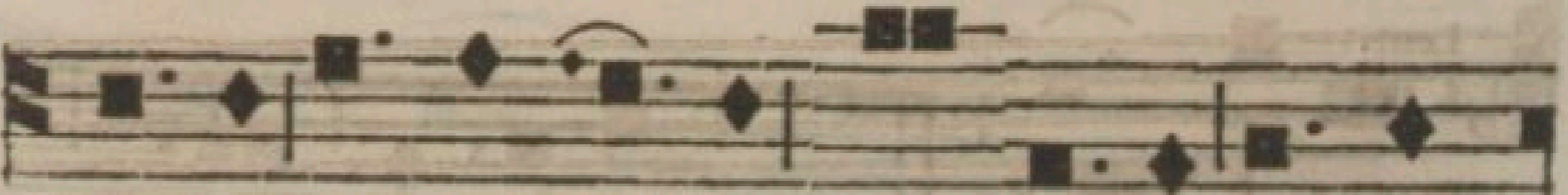
Seul, lentement.



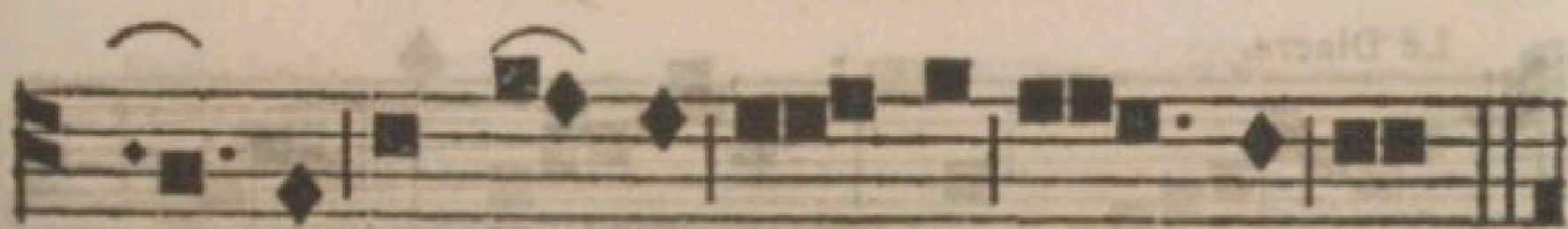
KY- RI- E, e- le- i- son. Ky- ri- e,



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

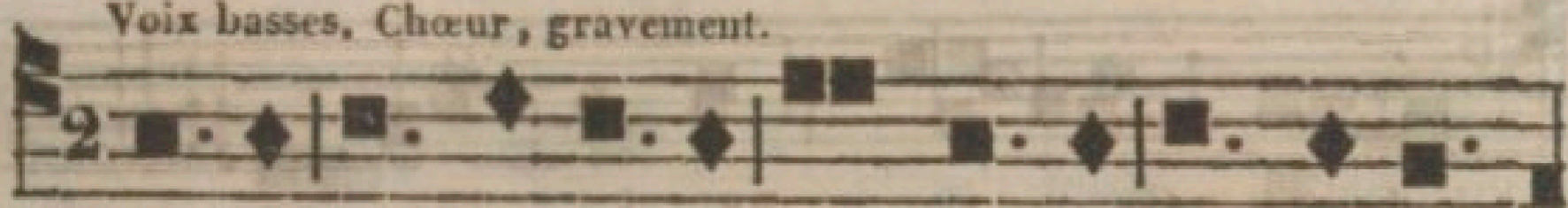


Ky- ri- e, e- le- i- son. Ky- ri- e, e-

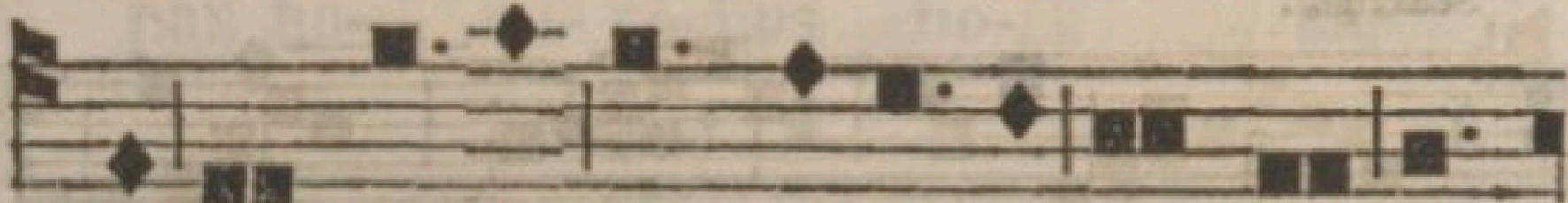


le- i-son. Ky- ri- e, e- le- i- son.

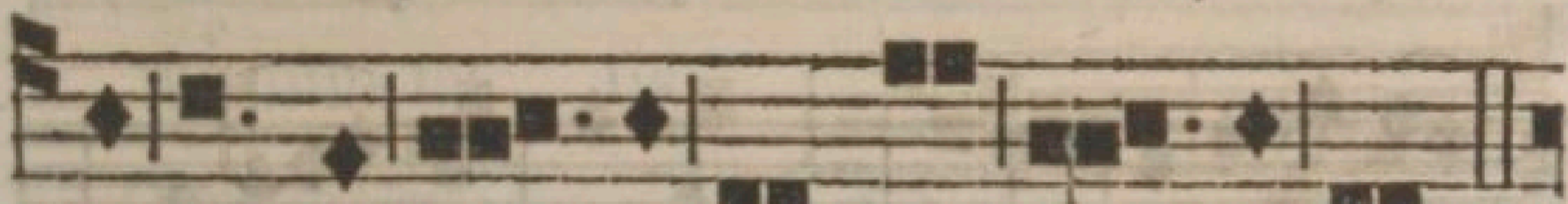
Voix basses, Chœur, gravement.



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

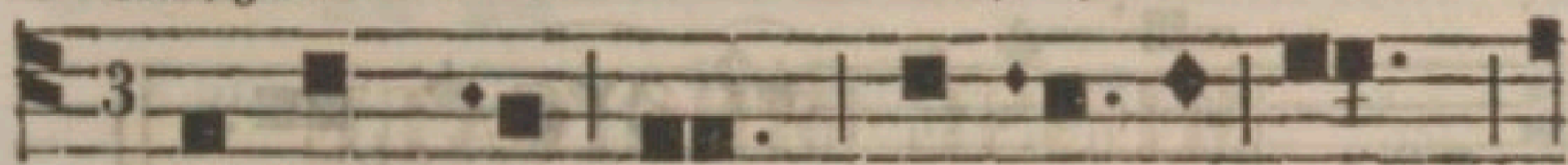


i- son. Ky- ri- e, e- le- i- son, e- le-

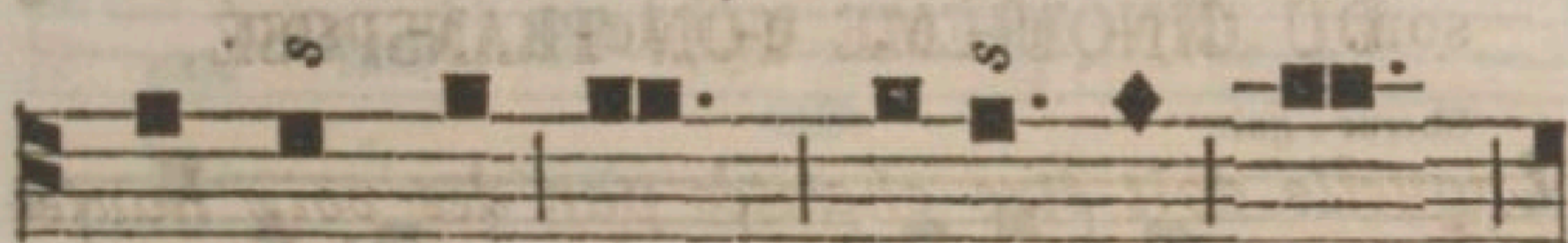


i- son, e- le- i- son, e- le- i- son.

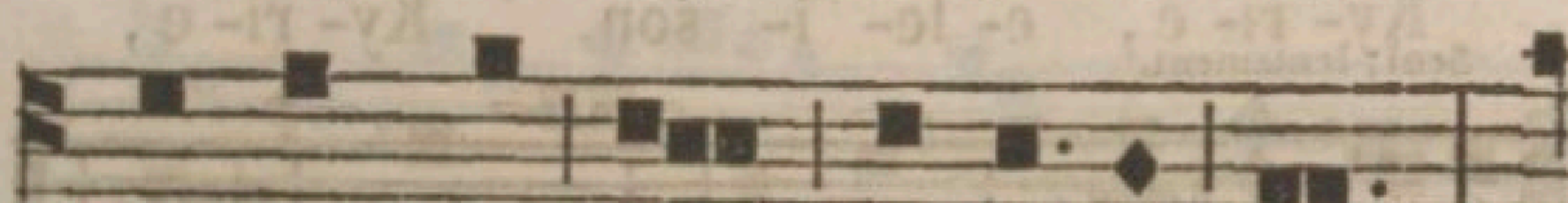
Seul, gai.



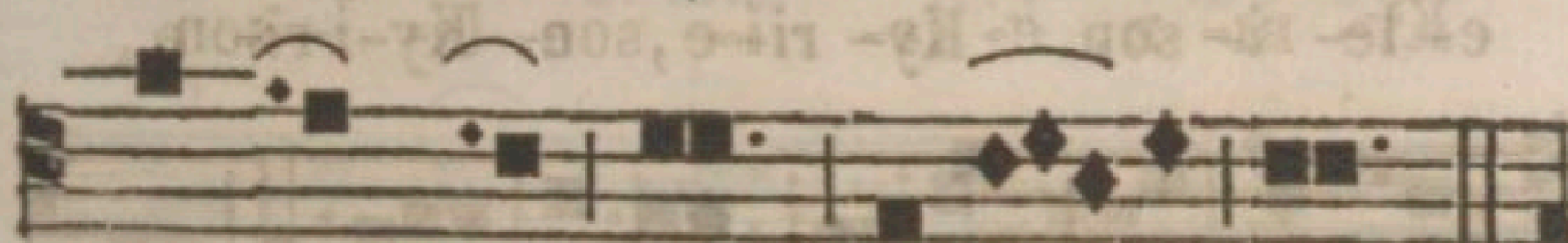
Christe, Chris- te, e- le- i- son.



Chris- te, Chris- te, e- le- i- son.

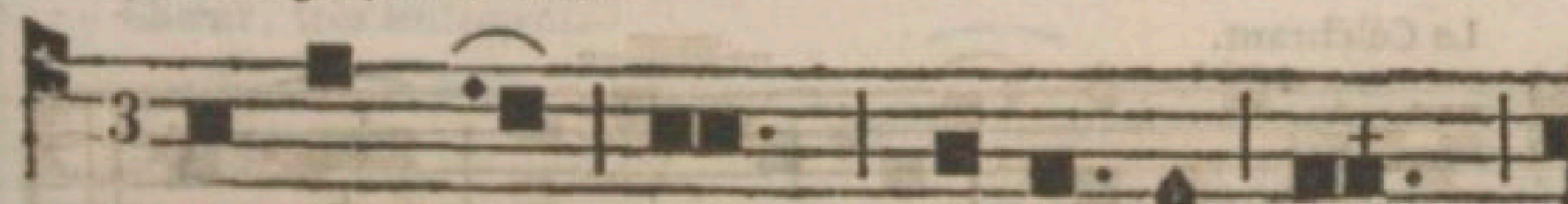


Chris- te, Chris- te, e- le- i- son.

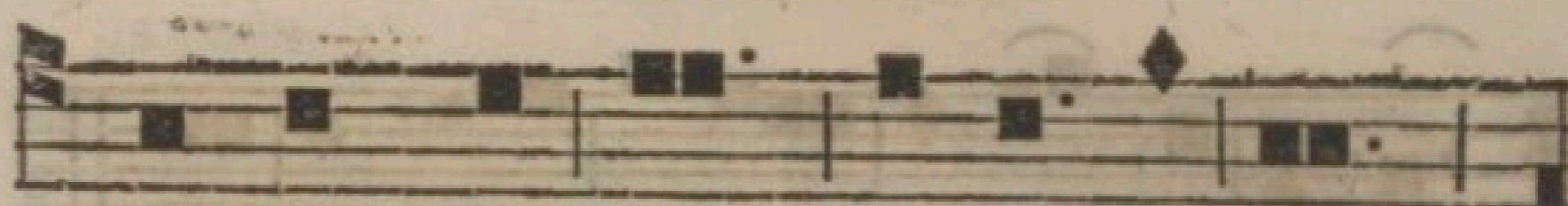


Chris- te, Chris- te, e- le- i- son.

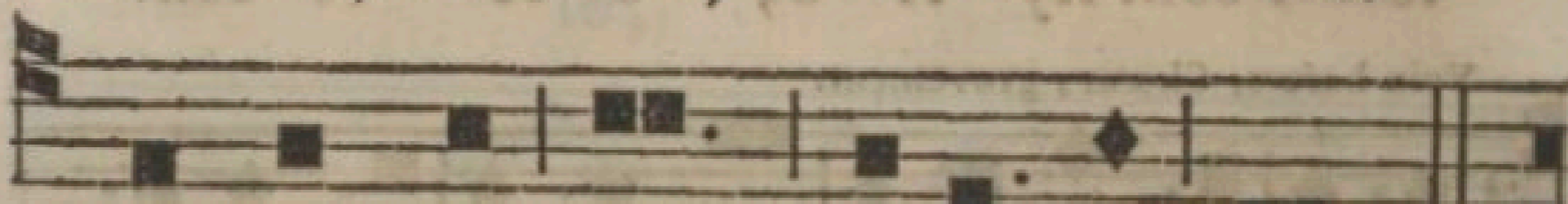
Chœur, gai, sans vitesse.



Christe, Chris- te, e- le- i- son.

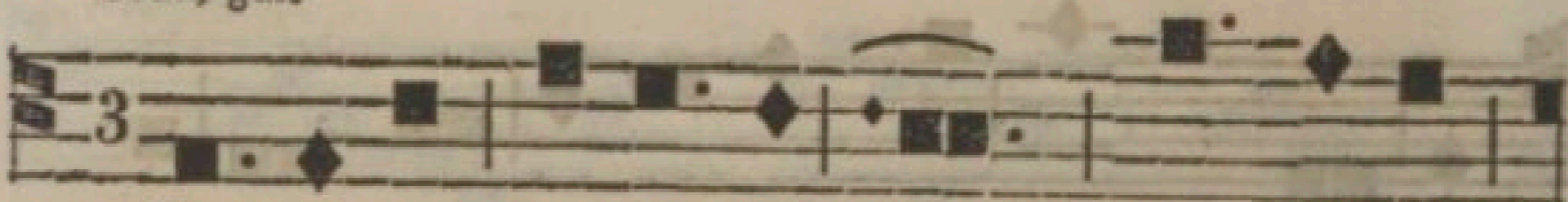


Chris-te, Chris-te, e-le-i-son.

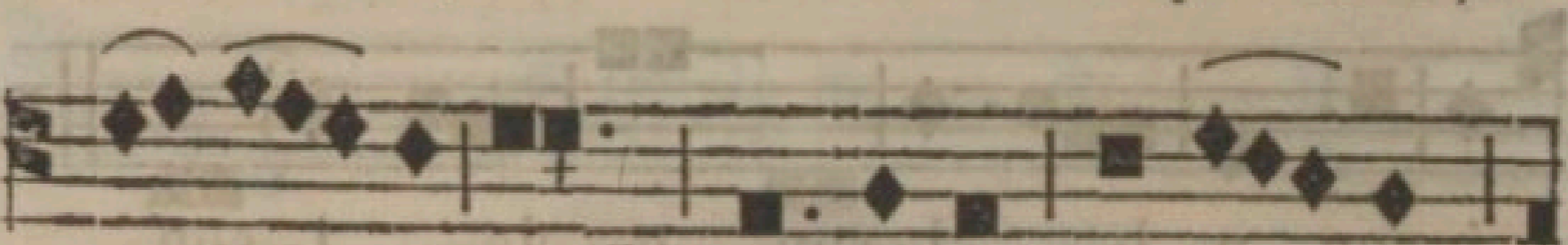


Chris-te, Chris-te, e-le-i-son.

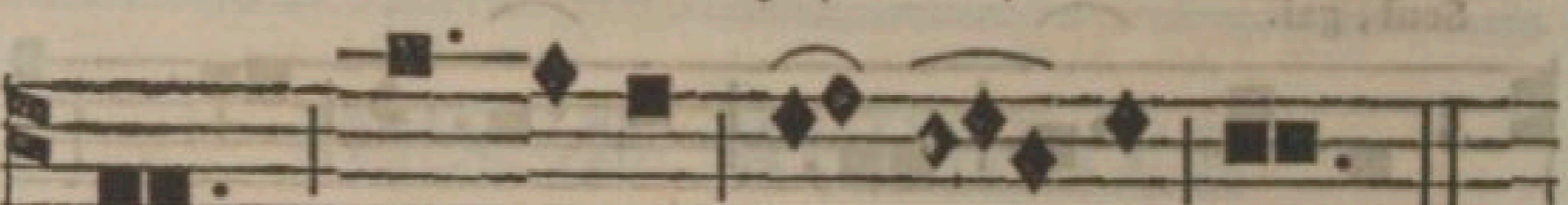
Seul, gai.



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

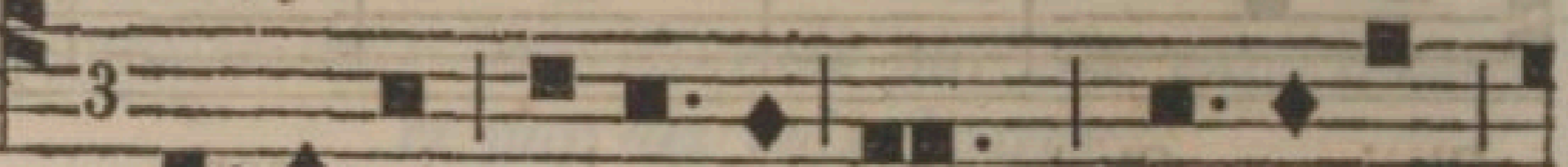


e-le-i-son. Ky-ri-e, e-le-i-

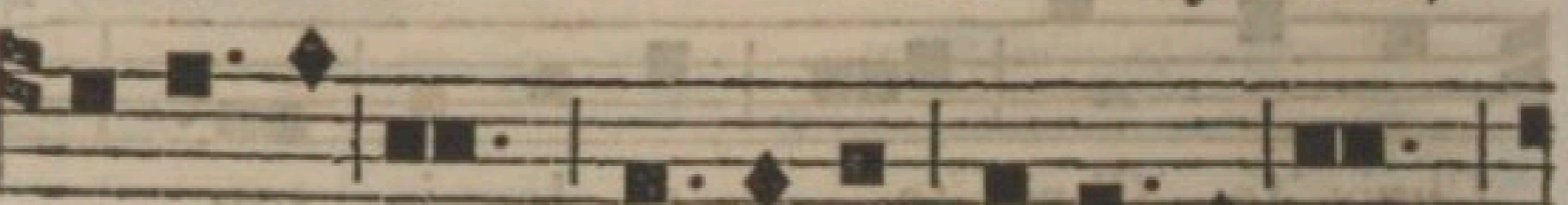


son. Ky-ri-e, e-le-i-son.

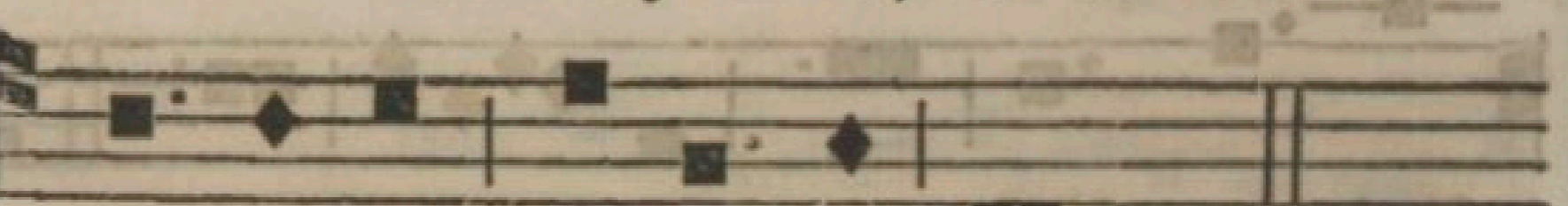
Chœur, gai.



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

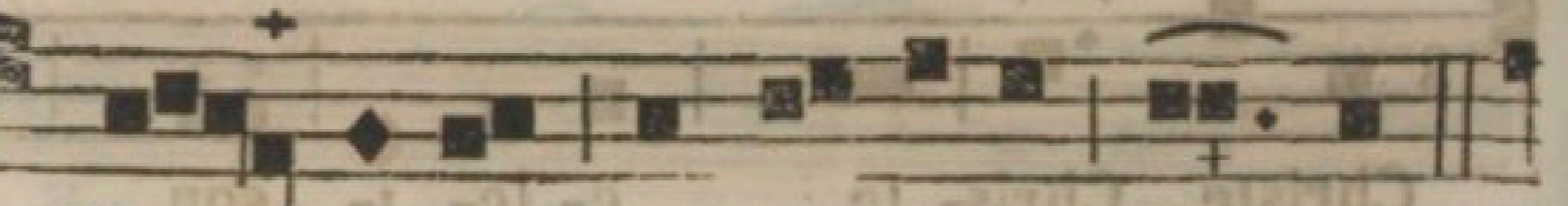


e-le-i-son. Ky-ri-e, e-le-i-son.



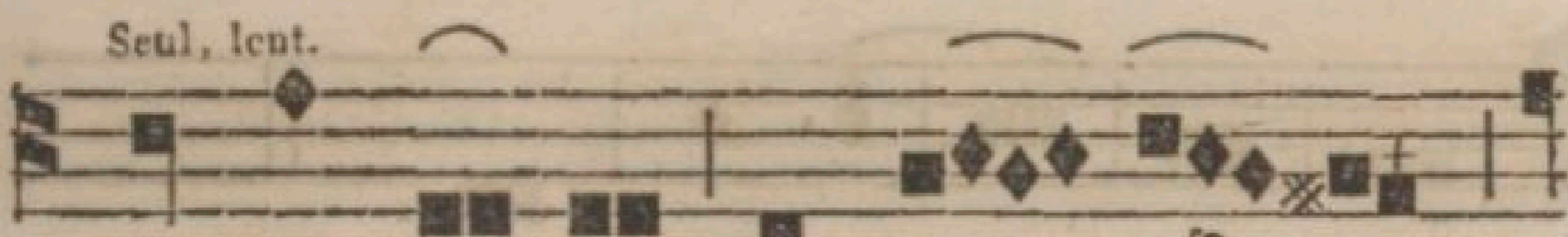
Ky-ri-e, e-le-i-son.

Le Célébrant.

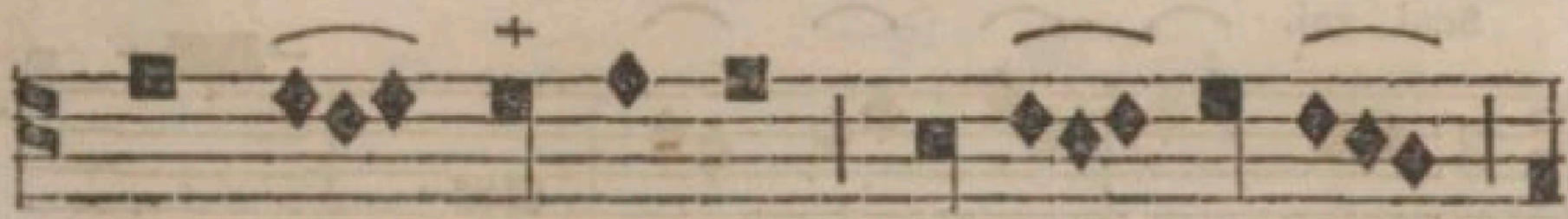


GLO-RI-A in ex-cel-sis De-o;

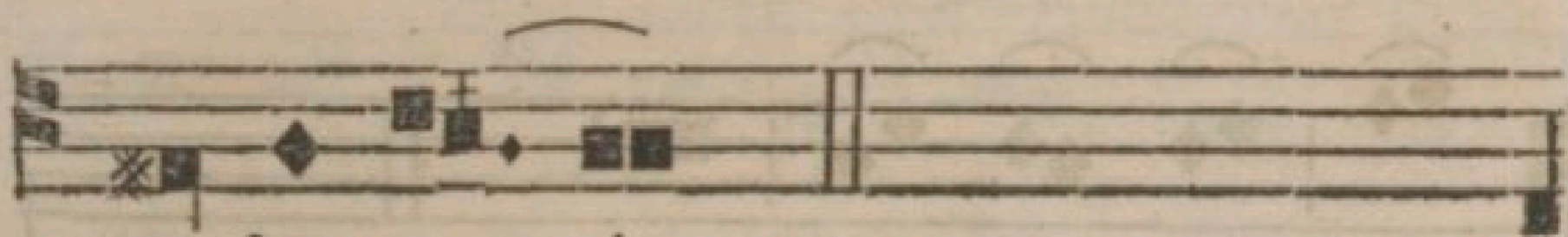
Seul, lent.



Et in ter-râ, in ter-râ,

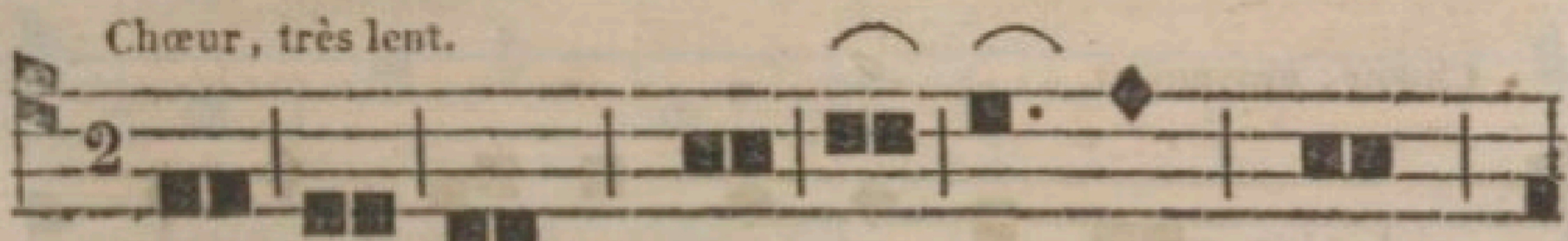


pax ho-mi-ni-bus bo-næ

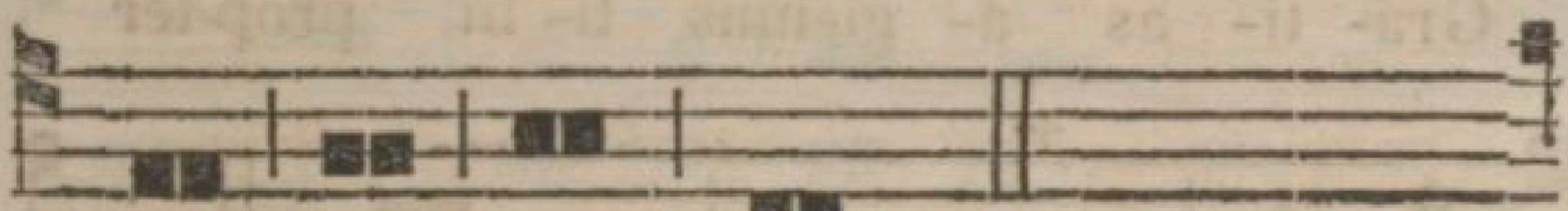


vo-lun-ta-tis.

Chœur, très lent.

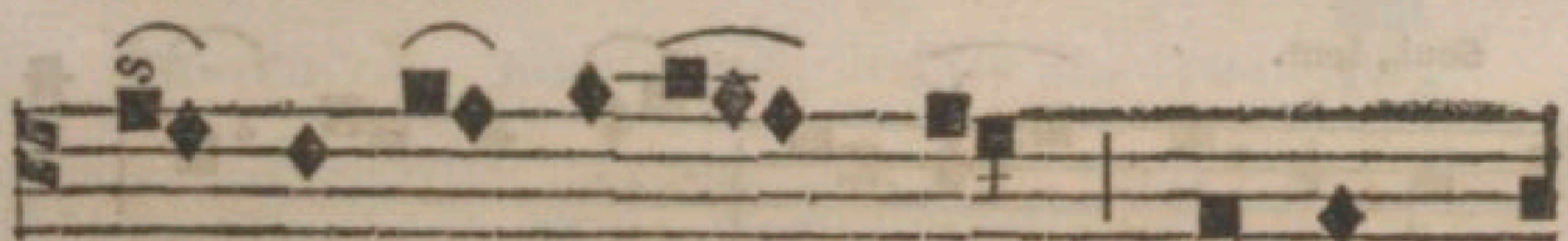


Lau-da-mus, lau-da-mus te,

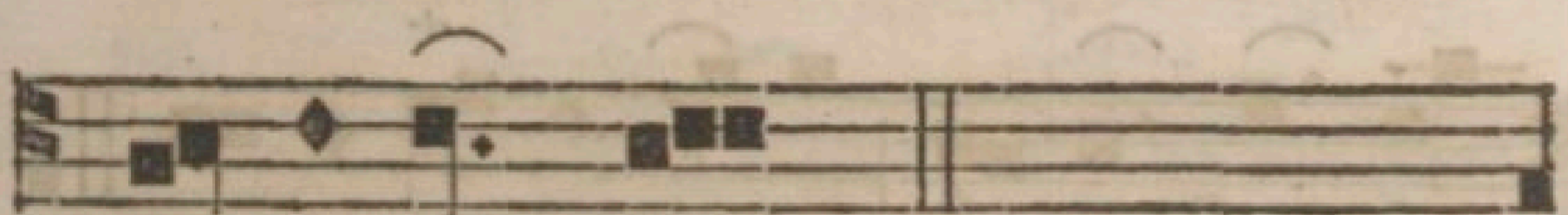


lau-da-mus te.

Seul, très lentement.

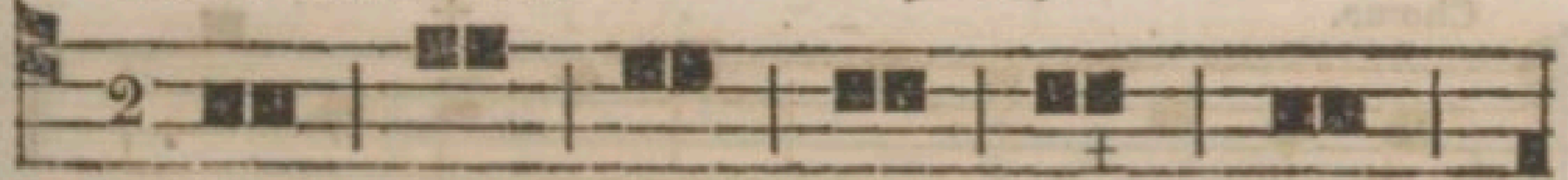


Be-ne-di-ci-mus te, be-ne-

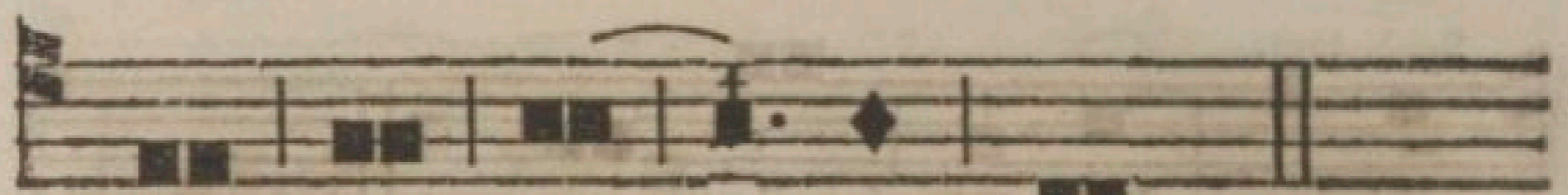


di-ci-mus te.

Chœur, très lentement.

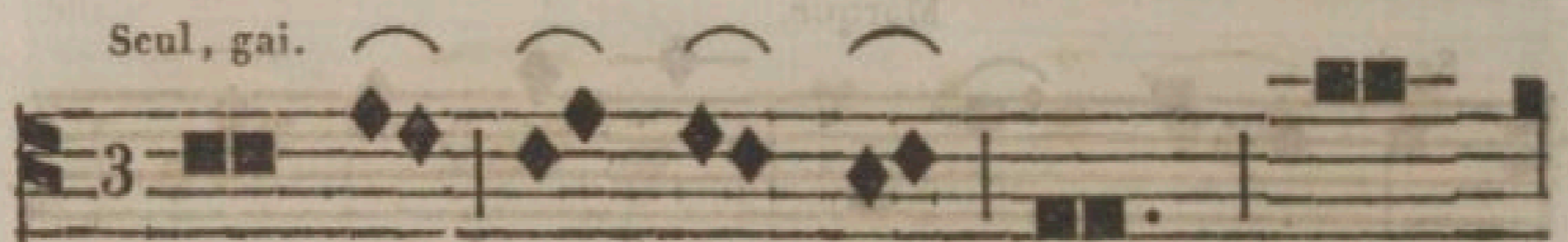


A-do-ra-mus te.

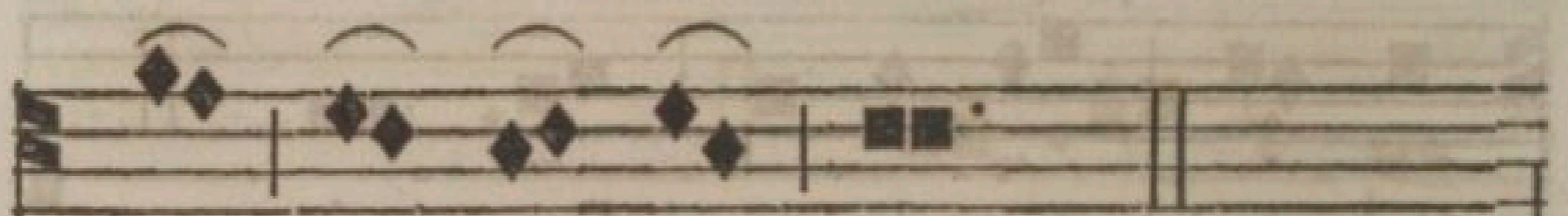


a- do- ra- mus te.

Seul, gai.

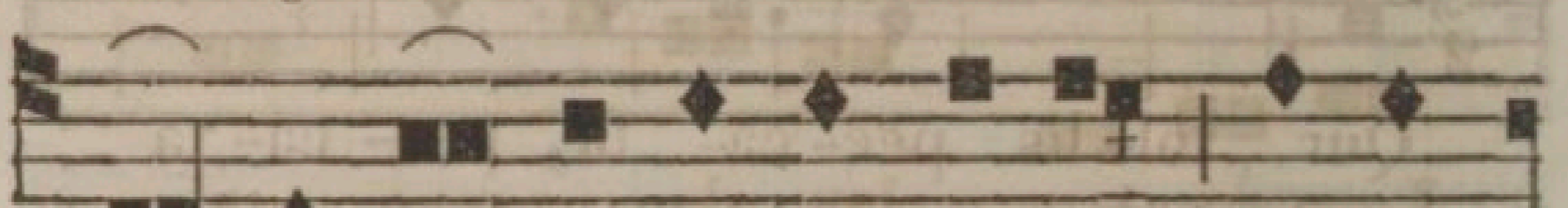


Glo- ri- fi- ca- mus te, glo-

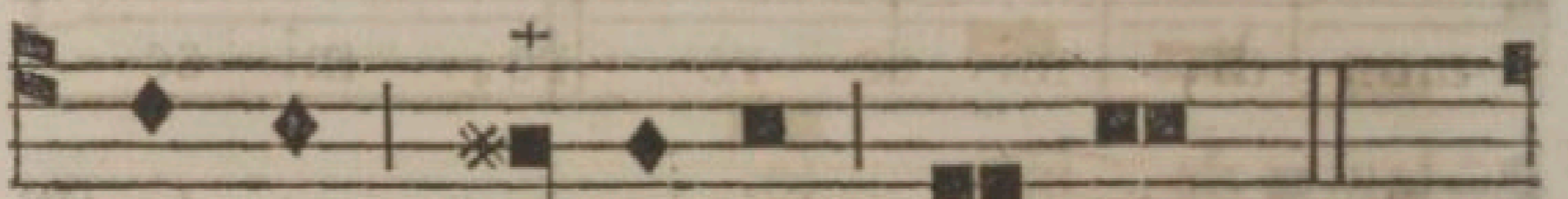


ri- fi- ca- mus te.

Chœur, gravement.

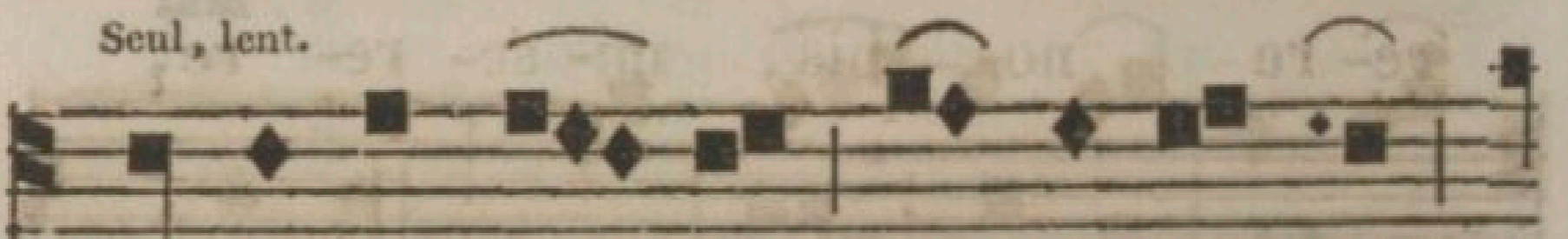


Gra- ti- as a- gi- mus ti- bi prop- ter

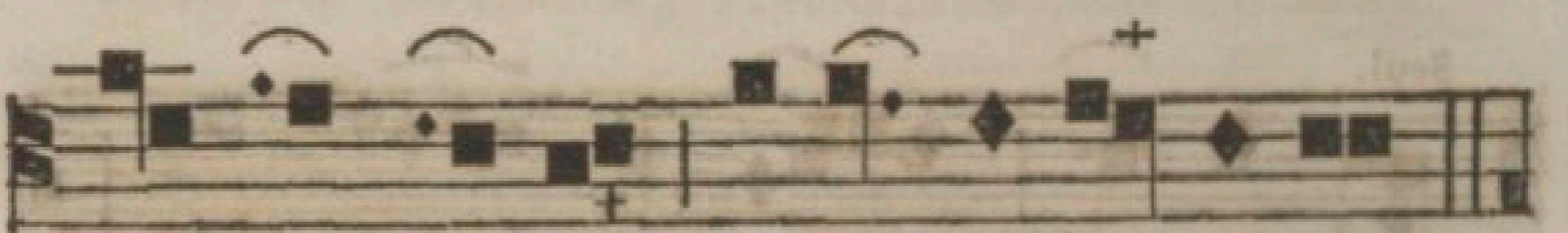


mag- nam glo- ri- am tu- am.

Seul, lent.

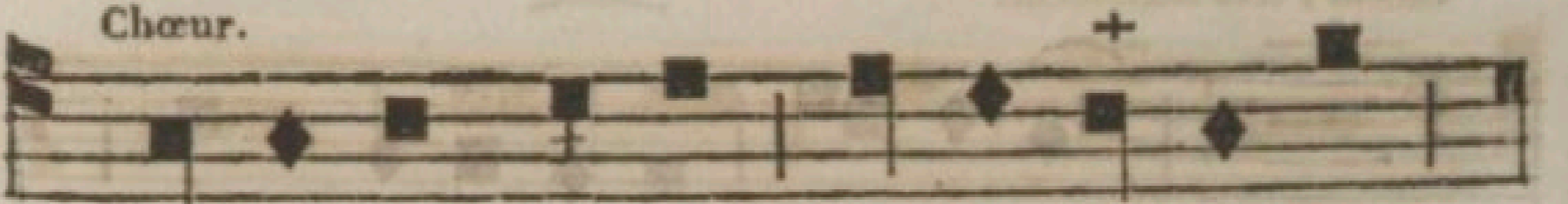


Do- mi- ne, De- us, Rex cœ- les- tis,

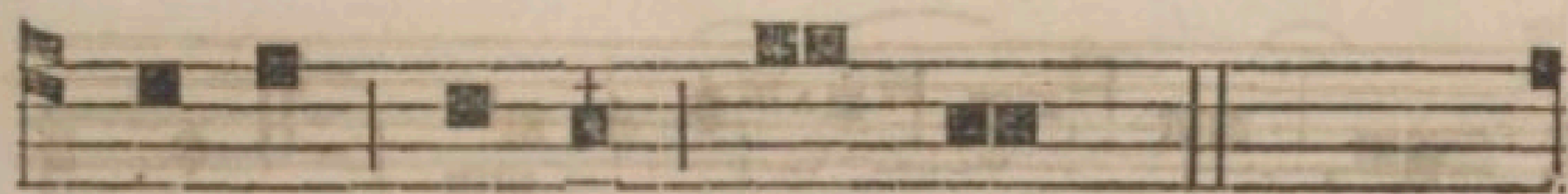


De us Pa- ter, Pa- ter om- ni- po- tens.

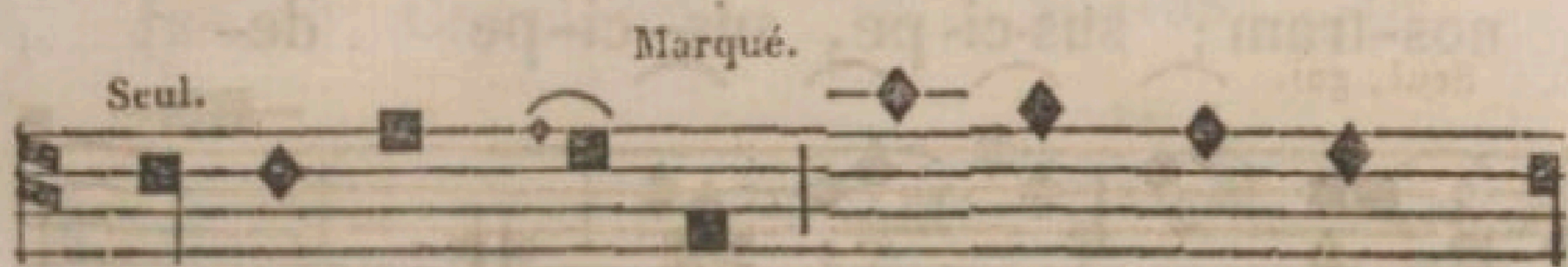
Chœur.



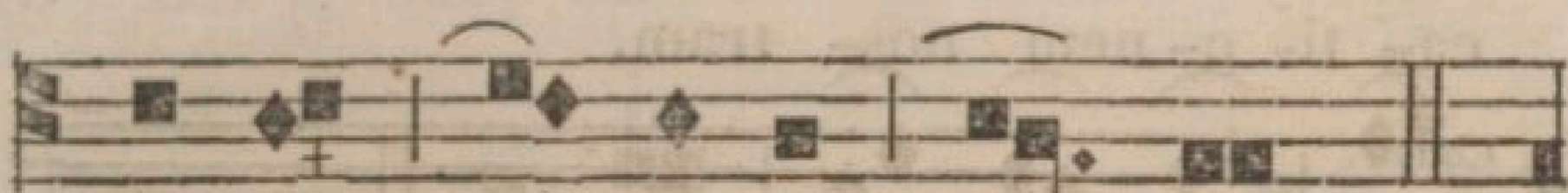
Do- mi- ne, Fi- li u- ni- ge- ni- te,



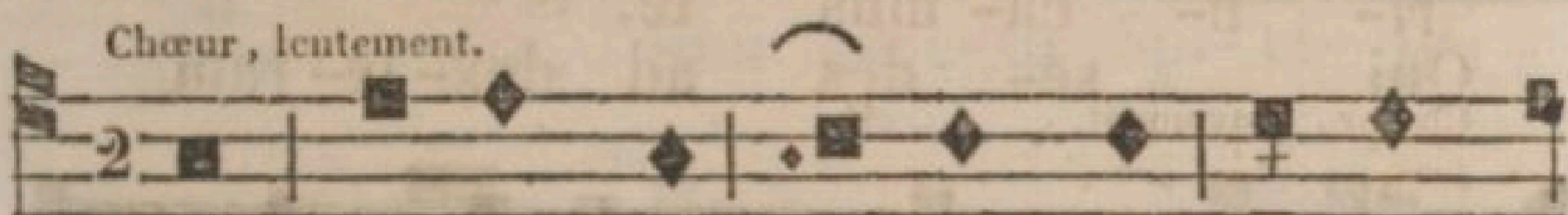
JE- SU, JE- SU CHRIS- TE.



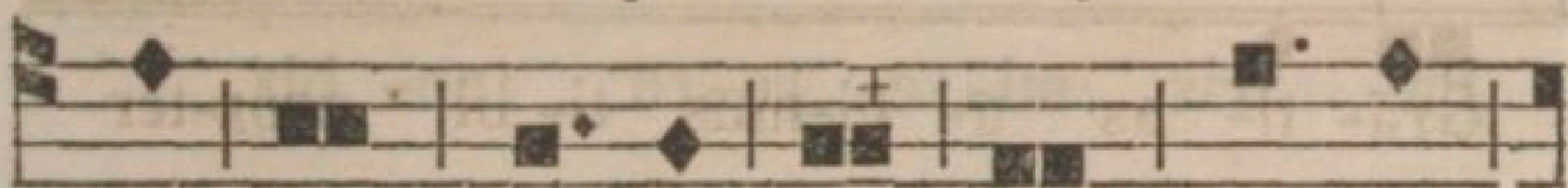
Do- mi- ne De- us, De- us, Ag- nus



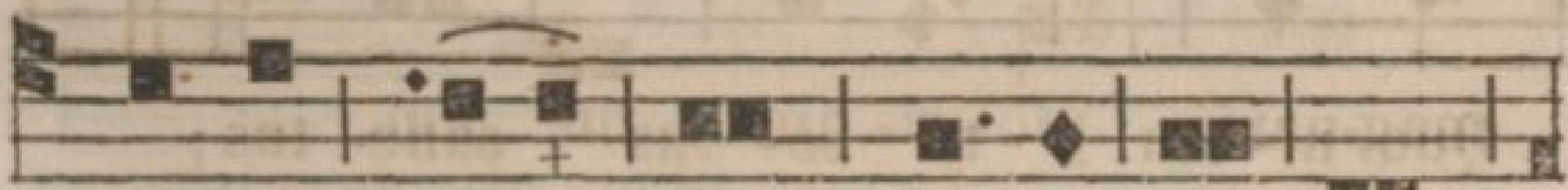
De- i, Fi- li- us Pa- tris.



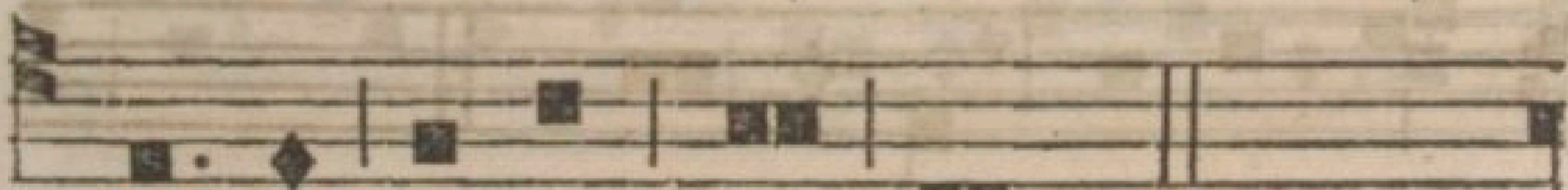
Qui tol- lis pec- ca- ta, pec- ca- ta



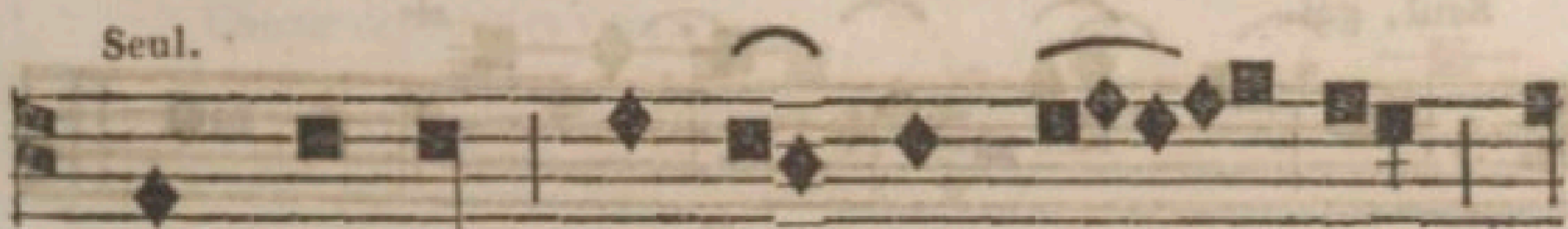
mun- di, mi- se- re- re, mi- se-



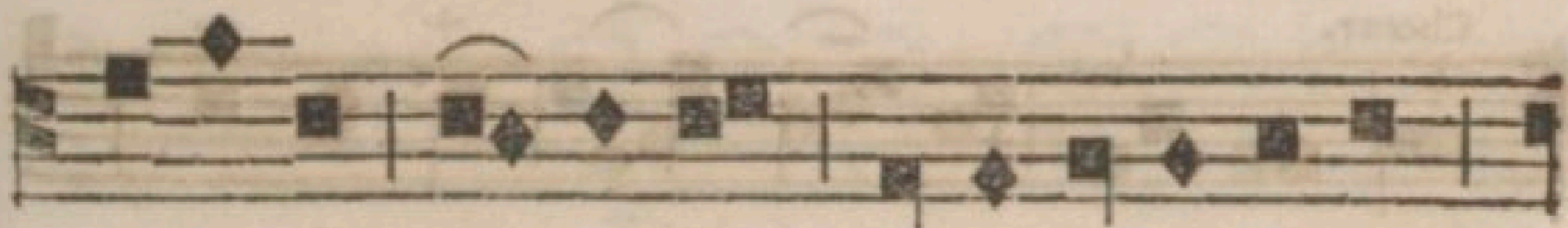
re- re no- bis, mi- se- re- re,



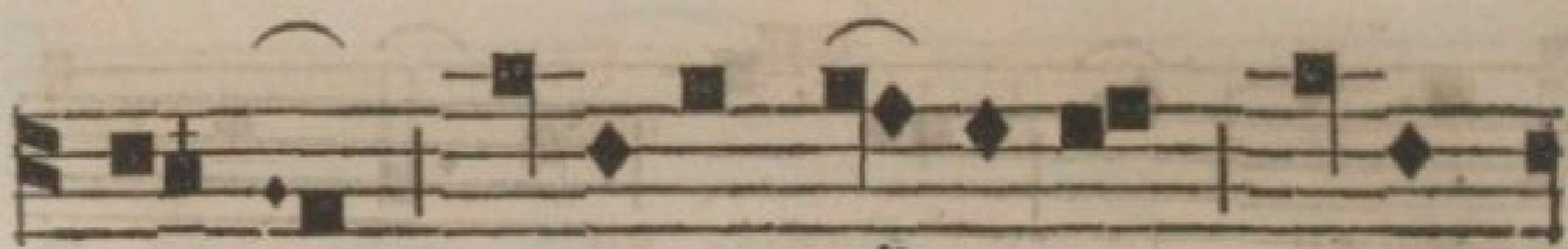
mi- se- re- re no- bis.



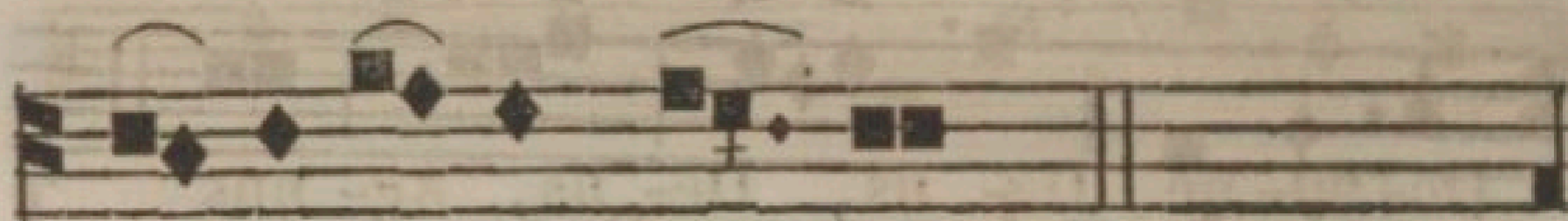
Qui tol- lis pec- ca- ta mun- di,



sus- ci- pe, sus- ci- pe depre- ca- ti- o- nem

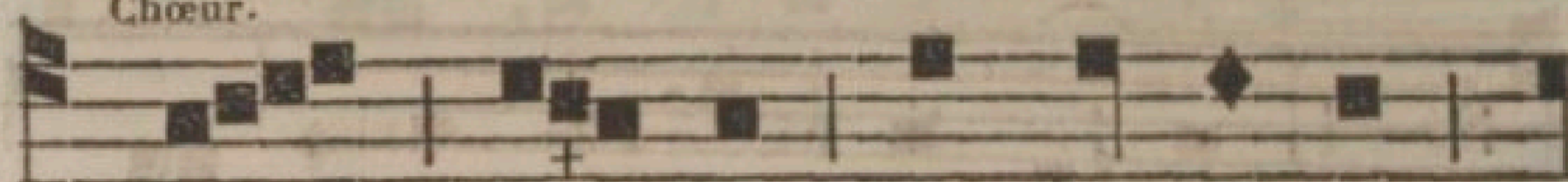


nos-tram; sus-ci-pe, sus-ci-pe de-

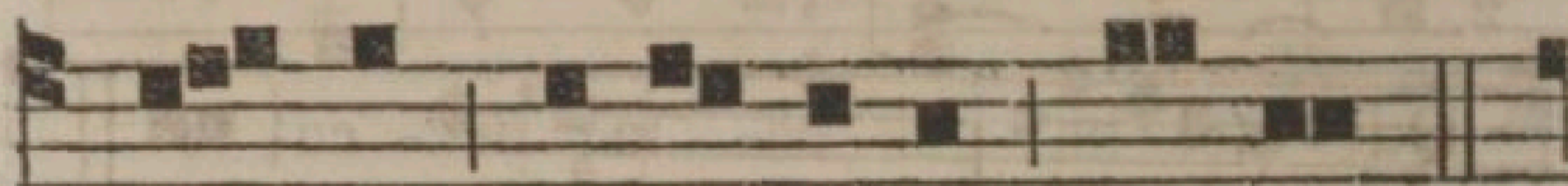


ca-ti-o-nem nos-tram.

Chœur.

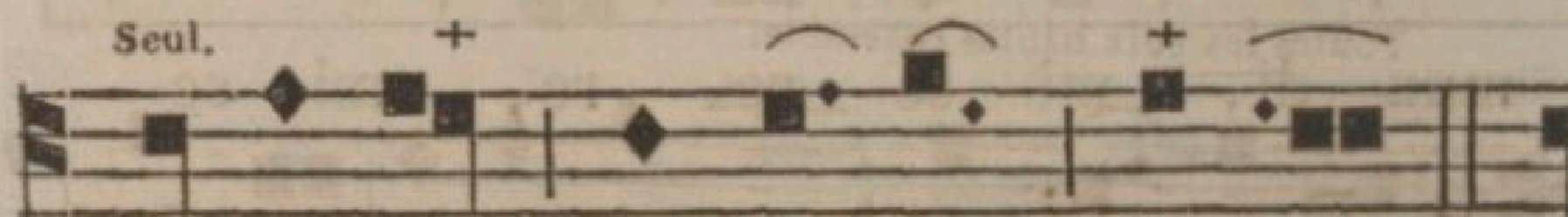


Qui se-des ad dex-te-ram



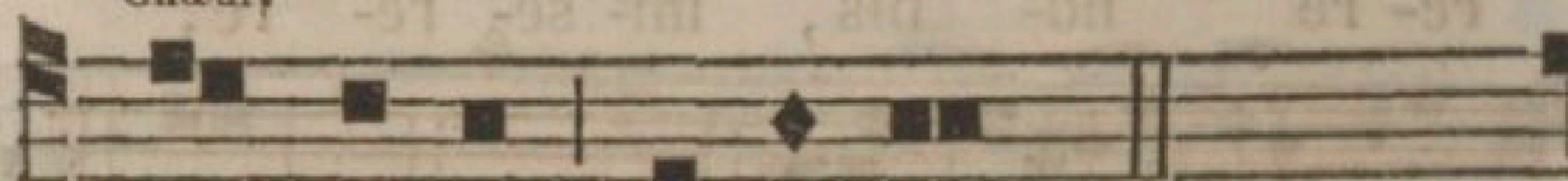
Pa-tris, mi-se-re-re no-bis.

Seul.



Quo-ni-am tu so-lus sanc-tus;

Chœur.

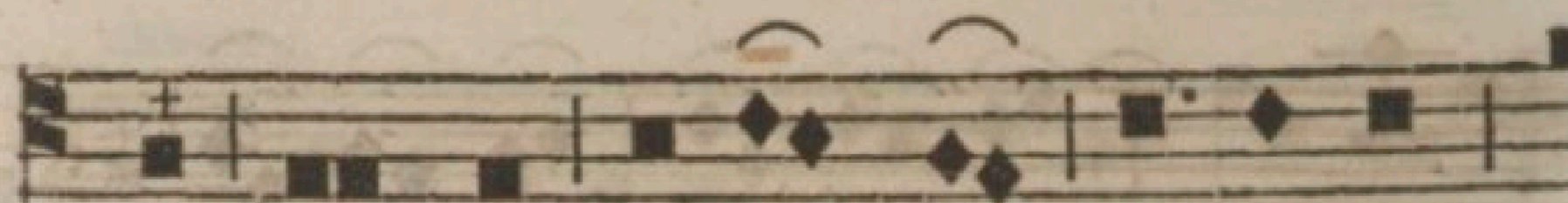


Tu so-lus Do-mi-nus;

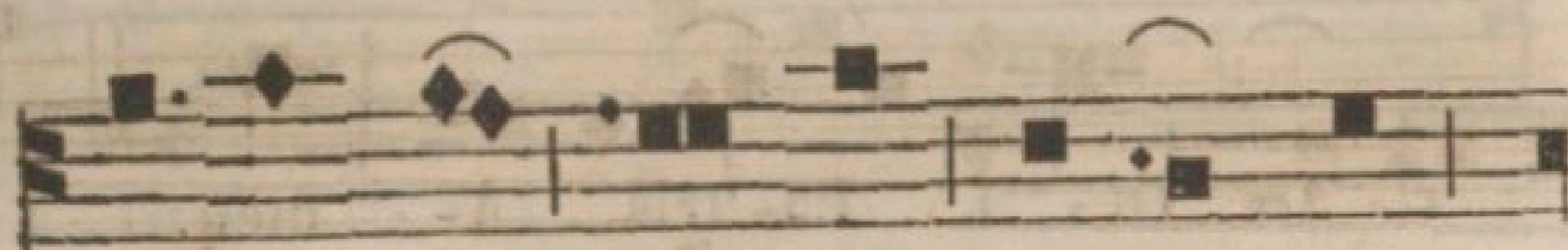
Seul, gai.



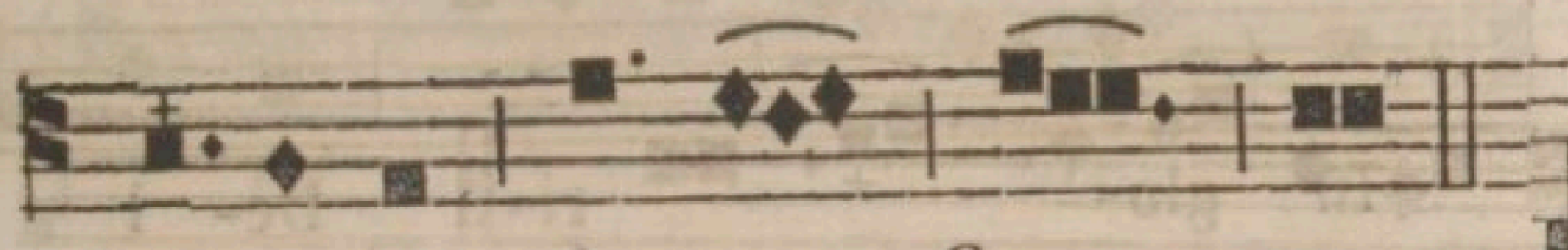
Tu so-lus al-tis-si-mus, JE-SU



CHRIS-TE; tu so-lus al-tis-si-mus,

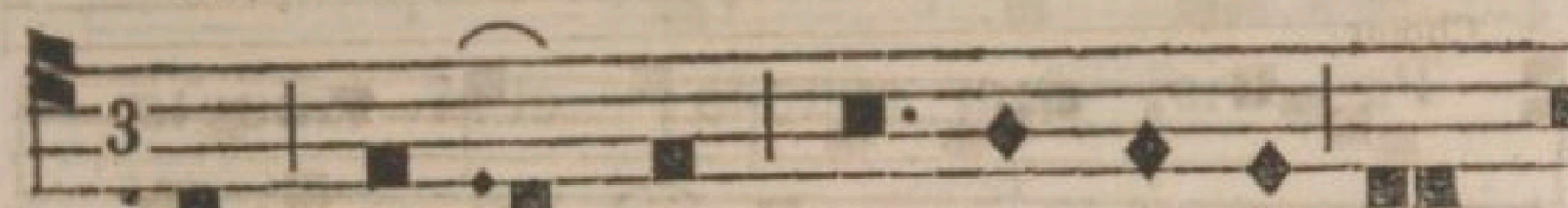


JE- SU CHRIS- TE ; tu so- lus al-

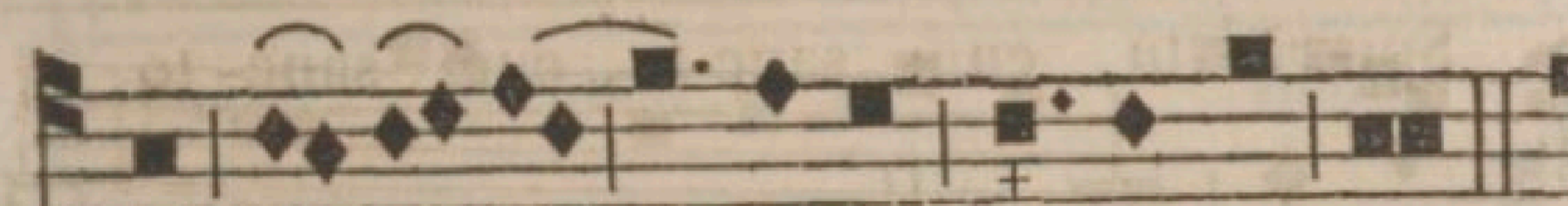


tis- si- mus, JE- SU CHRIS- TE,

Gai, toutes les voix basses ensemble.

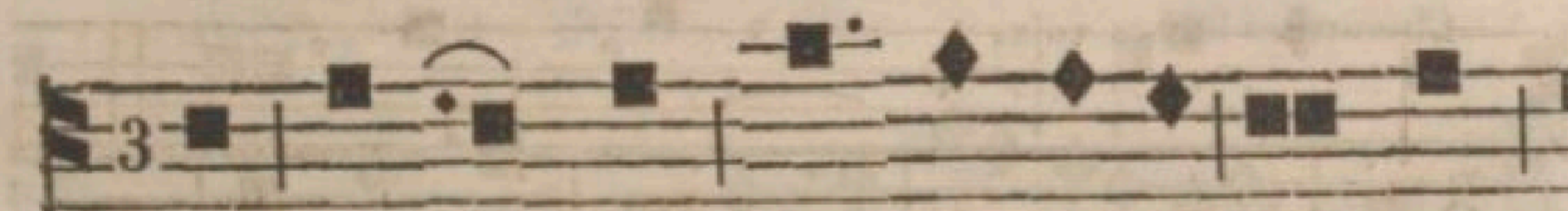


Cum sancto, cum sanc- to Spi- ri- tu,

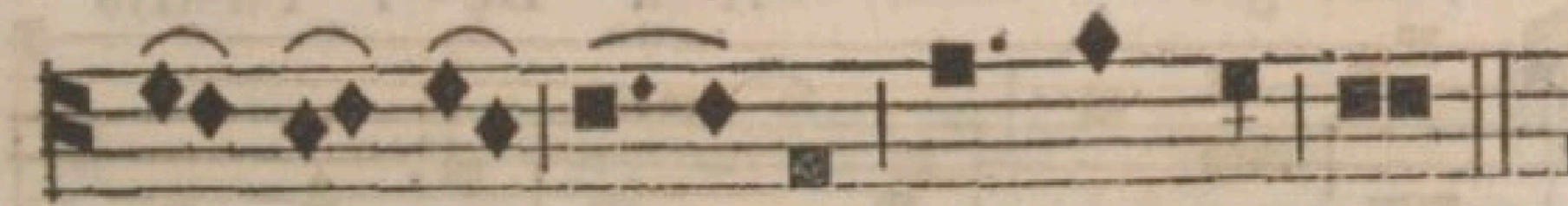


in glo- ri- à De- i Pa- tris.

Toutes les voix hautes ensemble.

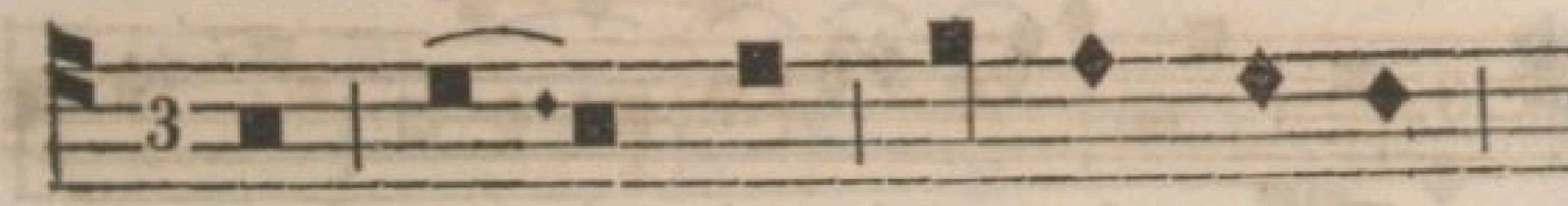


Cum sanc- to, cum sanc- to Spi- ri- tu, in

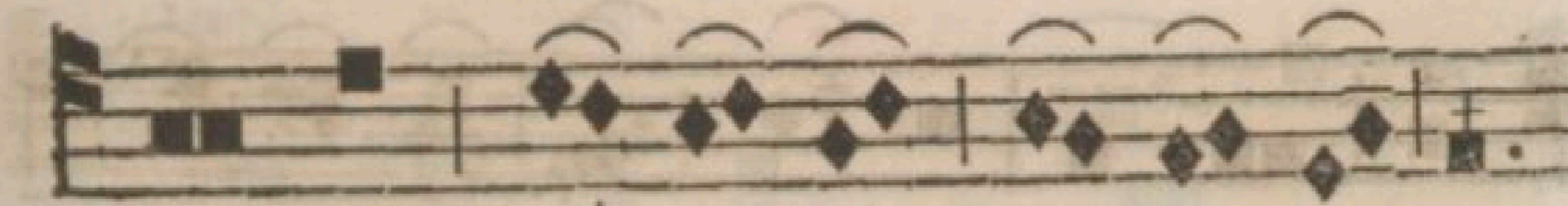


glo- ri- à De- i Pa- tris.

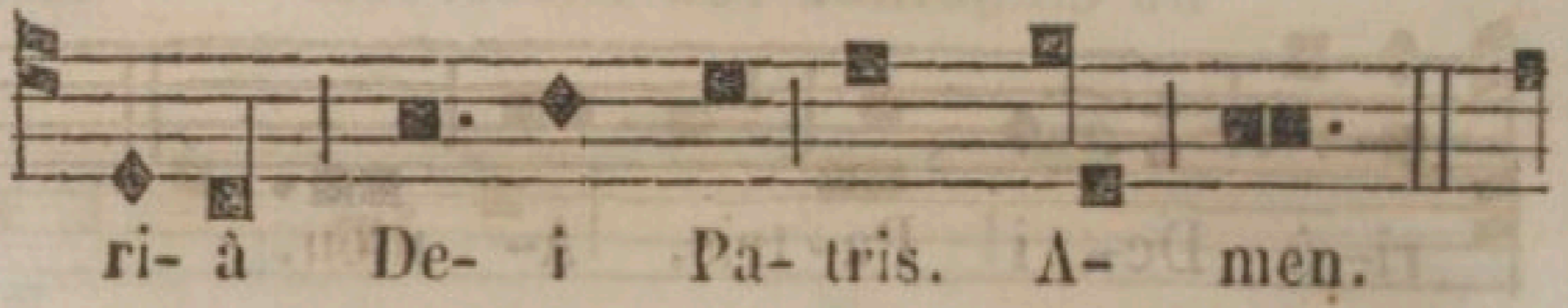
Chœur des hautes voix.



Cum sanc- to, cum sanc- to Spi- ri-

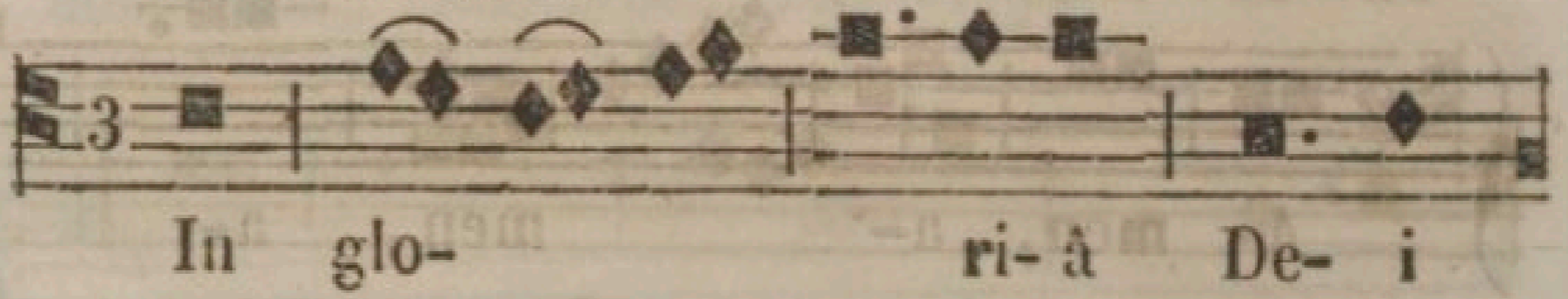


tu, in glo-

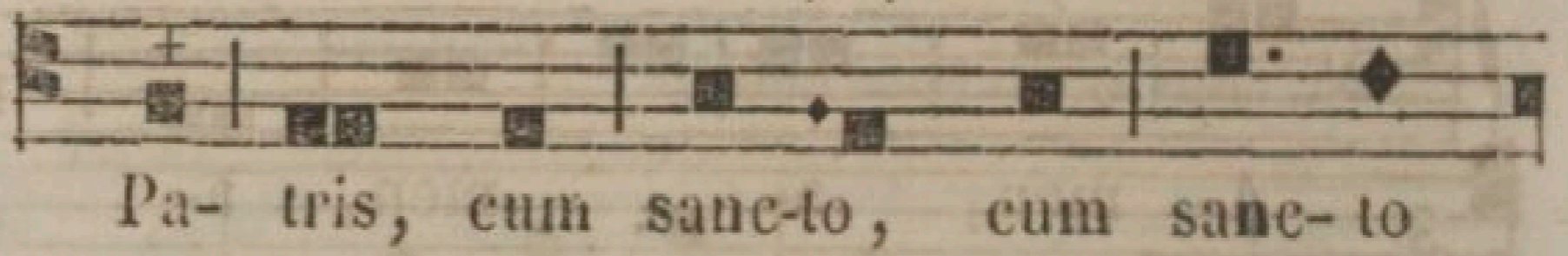


ri-à De-i Pa-tris. A-men.

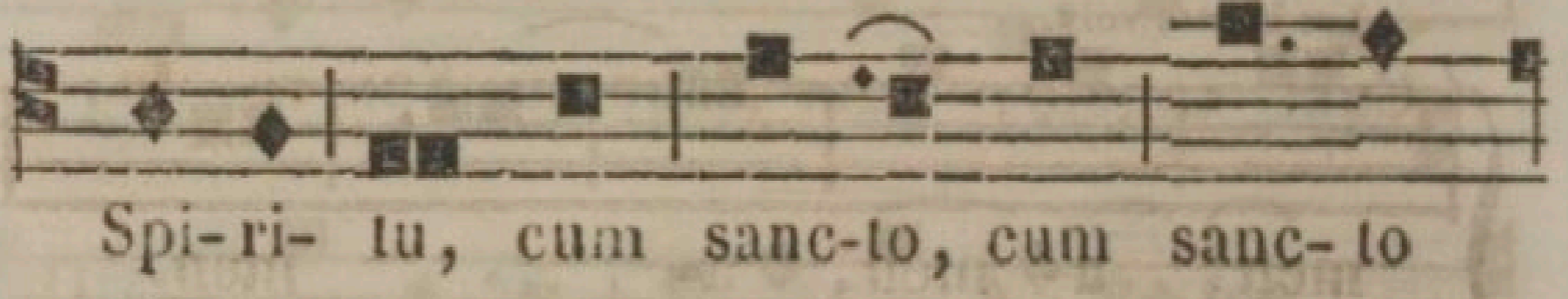
Chœur des hautes voix.



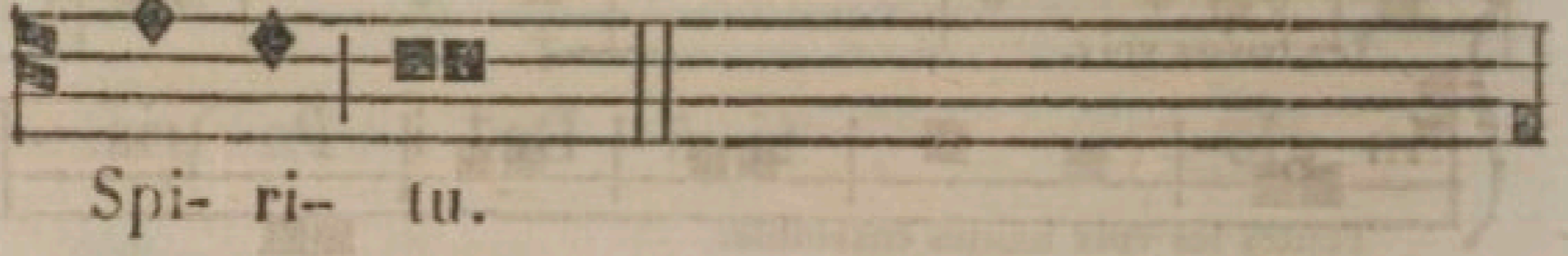
In glo-ri-à De-i



Pa-tris, cum sanc-to, cum sanc-to



Spi-ri-tu, cum sanc-to, cum sanc-to




Spi-ri-tu.

Chœur des basses voix.



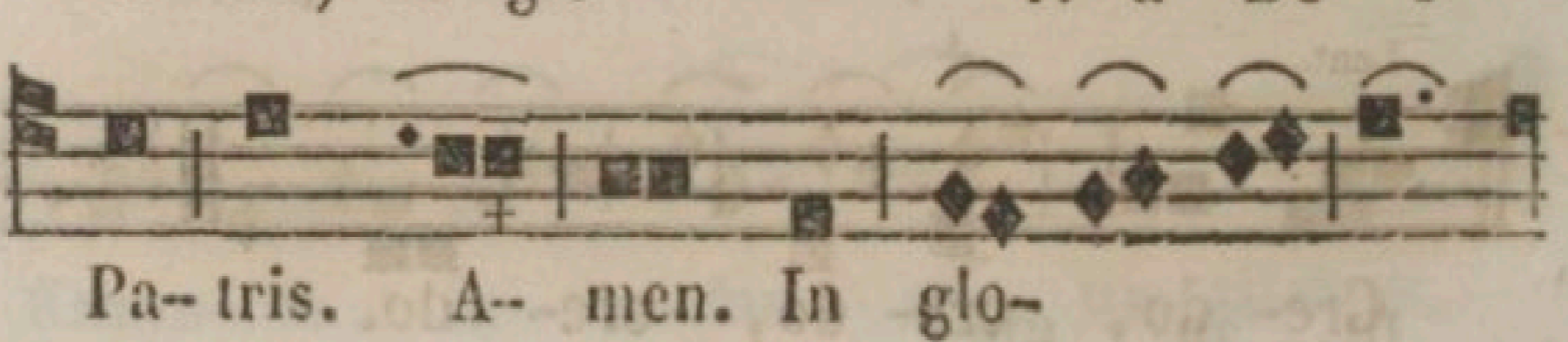
In glo-ri-à De-i Pa-tris



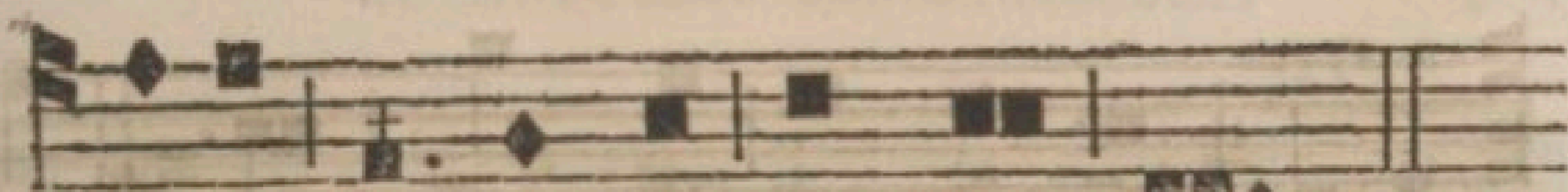
A-men. Cum sanc-to, cum sanc-to Spi-ri-tu, in glo-ri-à De-i



Pa-tris. A-men. In glo-ri-à De-i

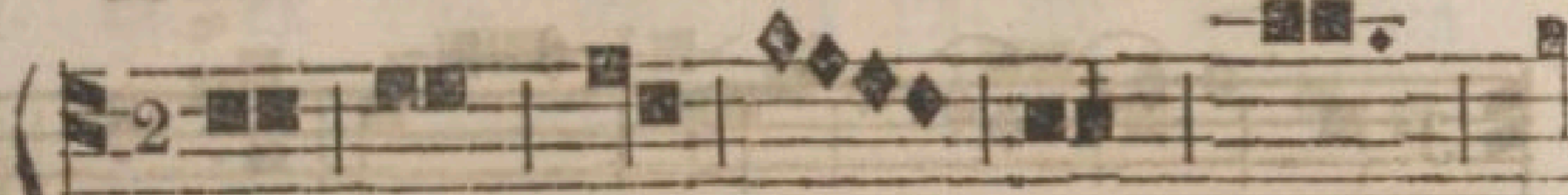


Pa-tris. A-men. In glo-



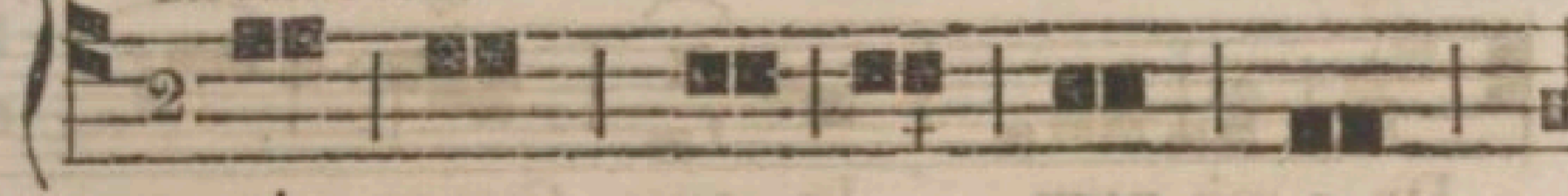
ri-à De-i Pa-tris. A-men.

Les hautes voix. Pressez vite. Lent.



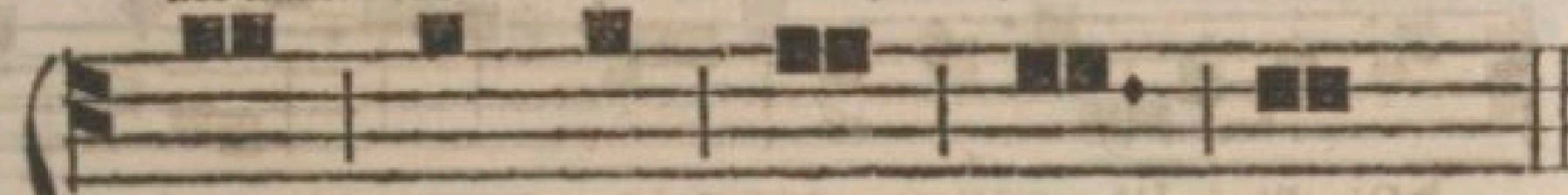
A-men, a-men, a-

Les basses voix. Lent.



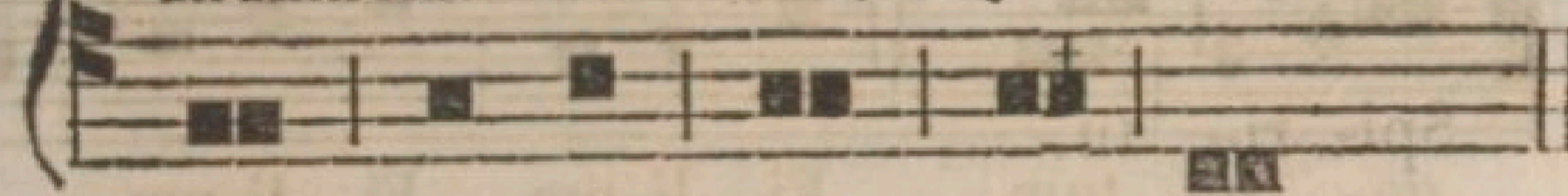
A-men, a-men, a-

Les hautes voix.



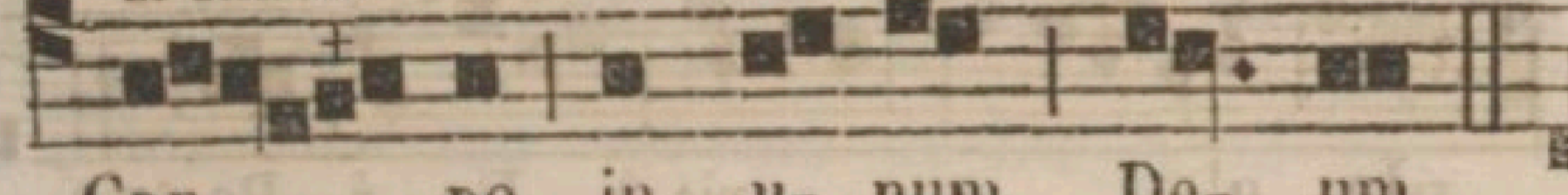
men, a-men, a-men.

Les basses voix.



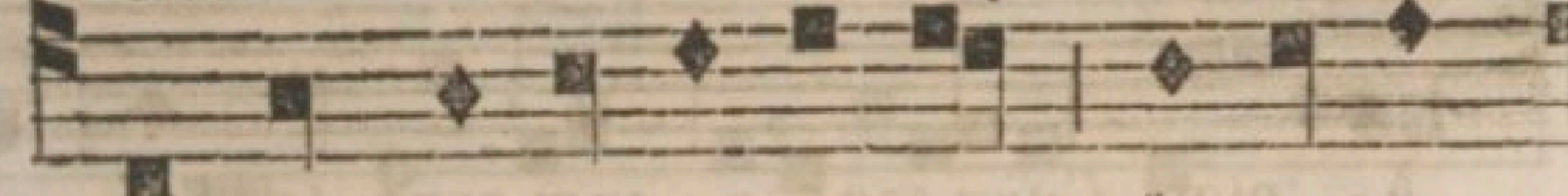
men, a-men, a-men.

Le Célébrant.

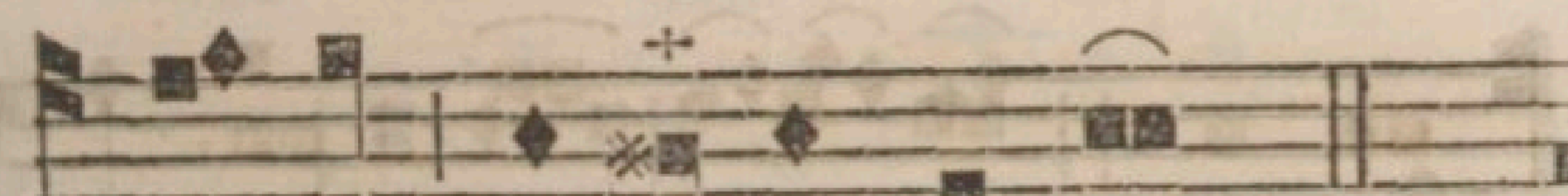


CRE-DO in u-num De-um,

Chœur.

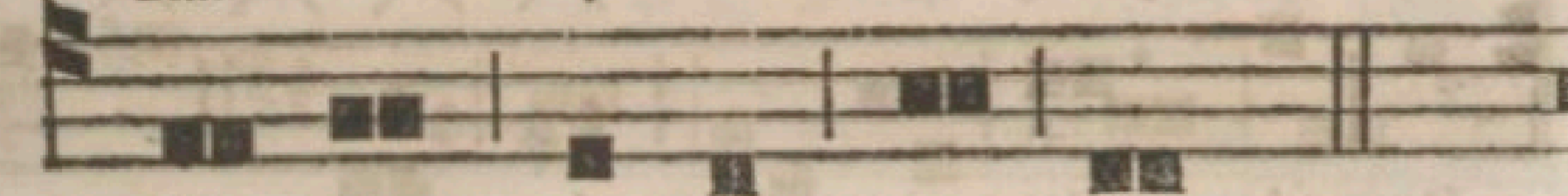


Pa-trem om-ni-po-ten-tem, fac-to-rem



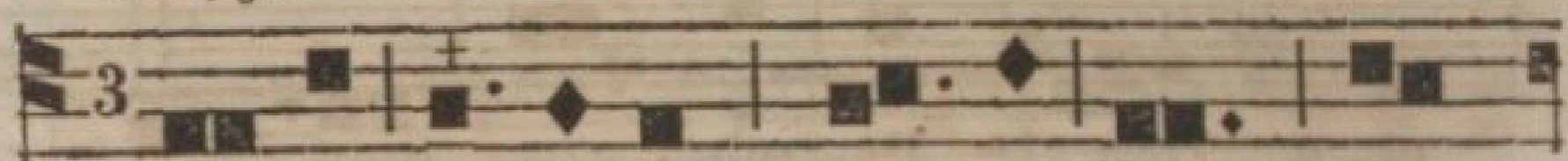
cœ-li, fac-to-rem ter-rae.

Lent.

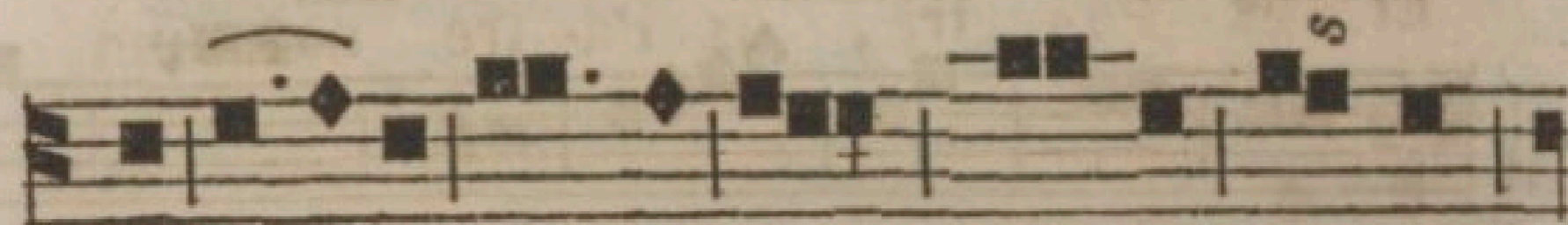


Cre-do, cre-do, cre-do.

Seul, gai.



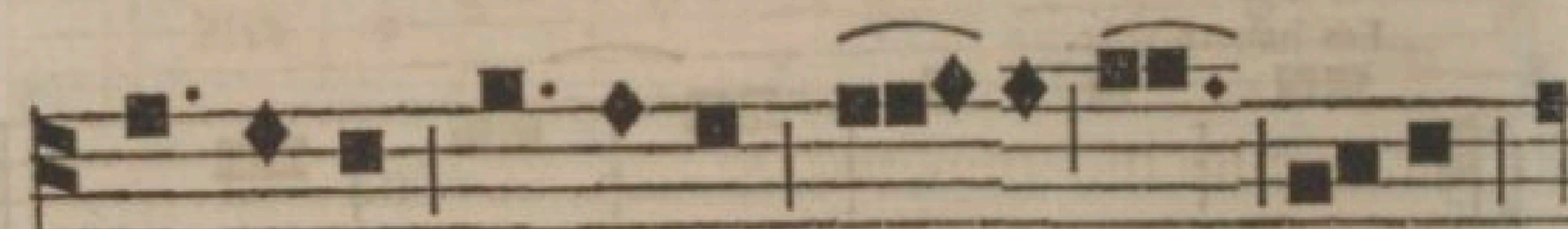
Vi- si- bi- li-um om- ni- um et



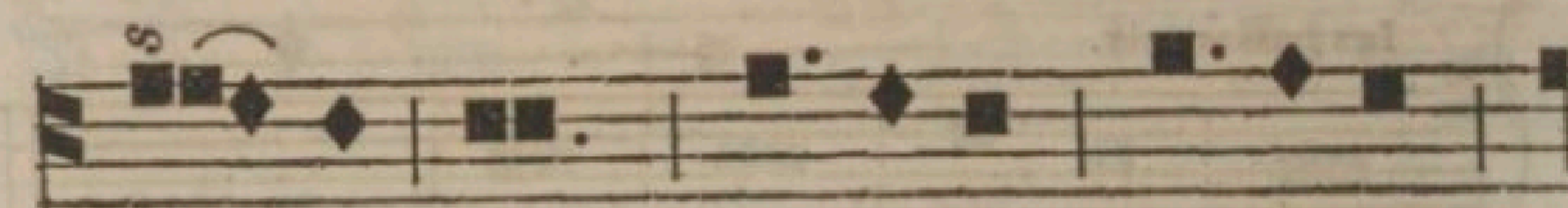
in- vi- si- bi- li-um. Et in u- num



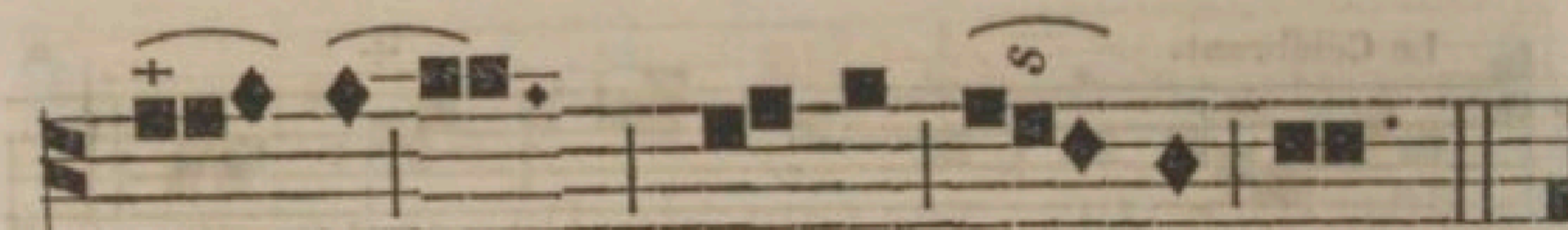
Do- mi- num JE- SUM CHRIS- TUM,



Fi- li-um, Fi- li-um De- i u- ni-

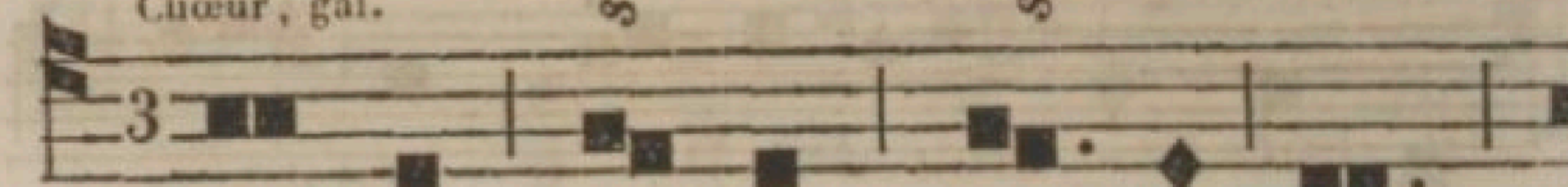


ge- ni- tum, Fi- li-um, Fi- li-um

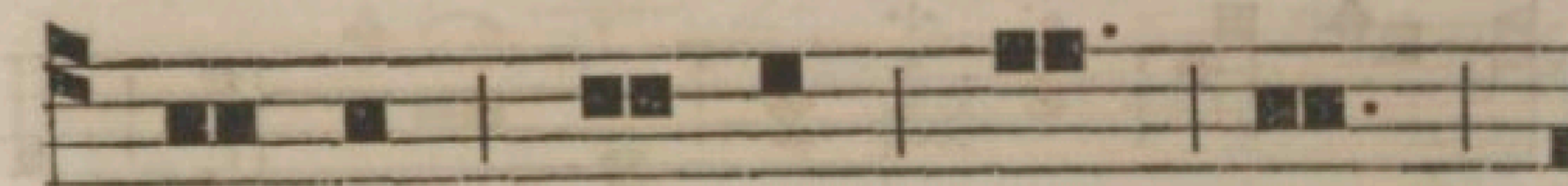


De- i u- ni- ge- ni- tum.

Chœur, gai.

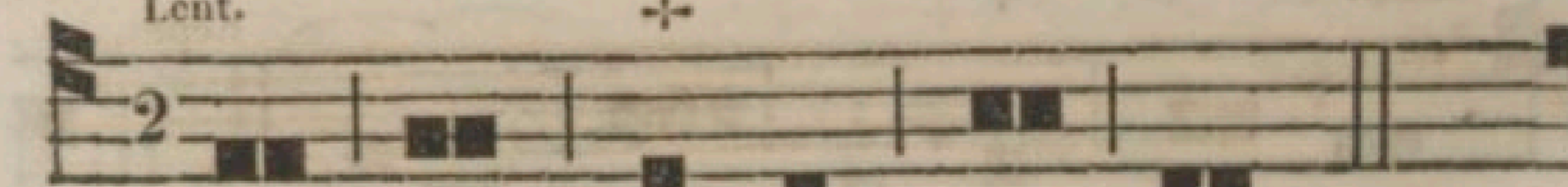


Et in u- num Do- mi- num



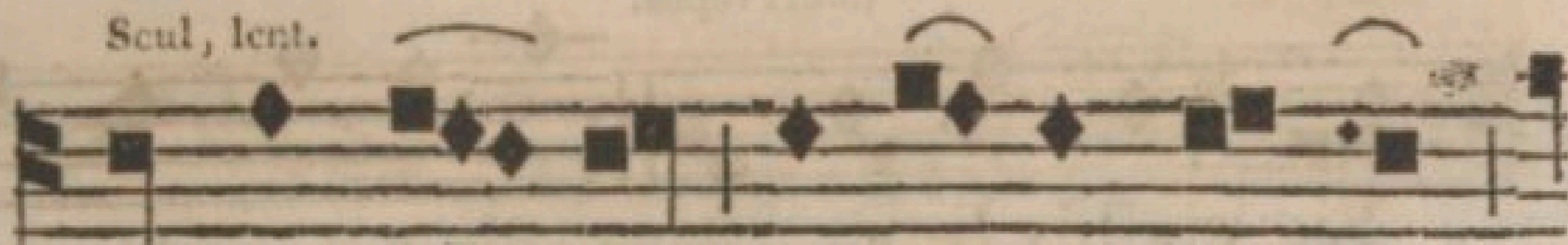
JE- SUM, JE- SUM CHRIS- TUM.

Lent.



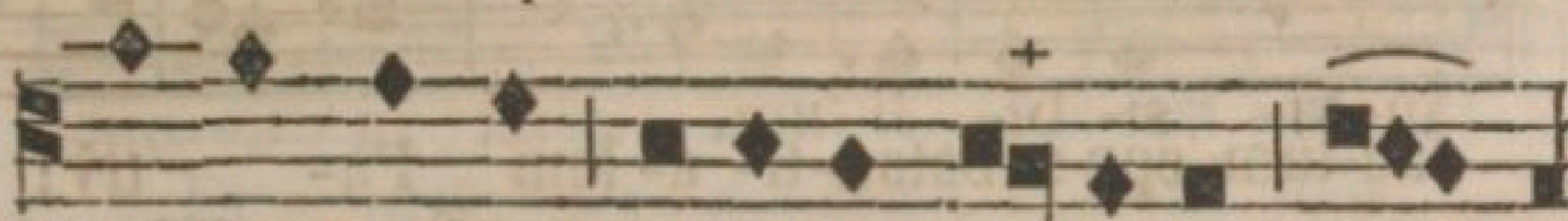
Cre- do, cre- do, cre- do.

Scul, lent.

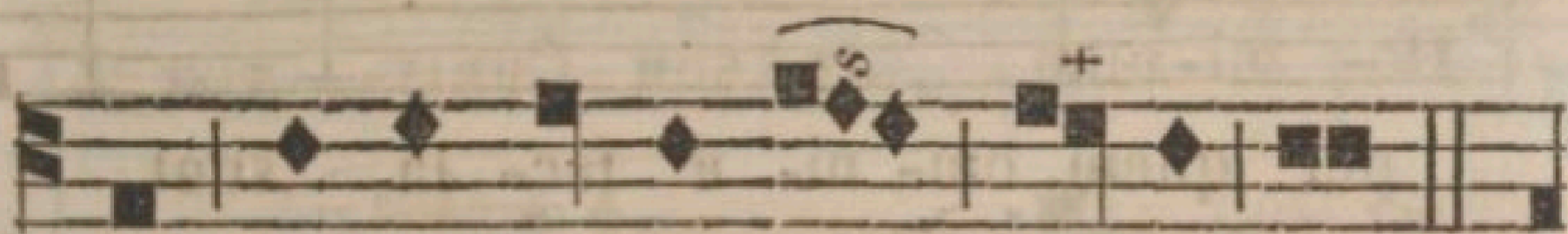


Et ex Pa-tre, ex Pa-tre na-tum

Notes courtes et marquées.

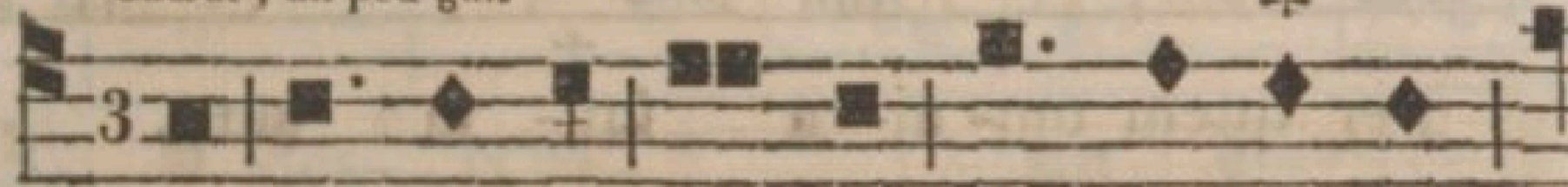


an-te, an-te om-ni-a se-cu-la, an-

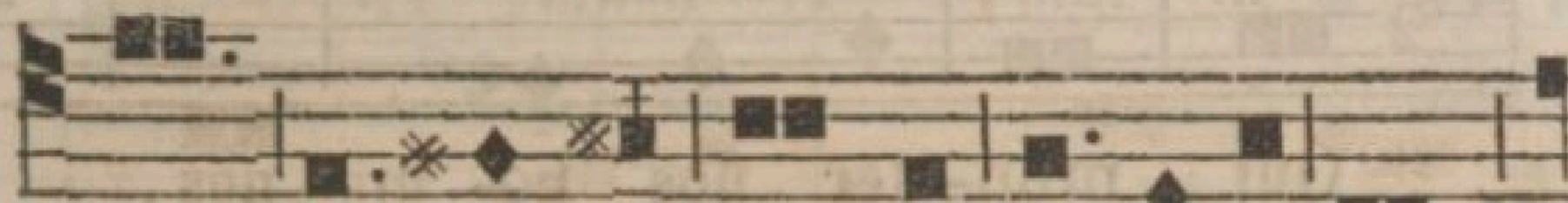


te, an-te om-ni-a se-cu-la.

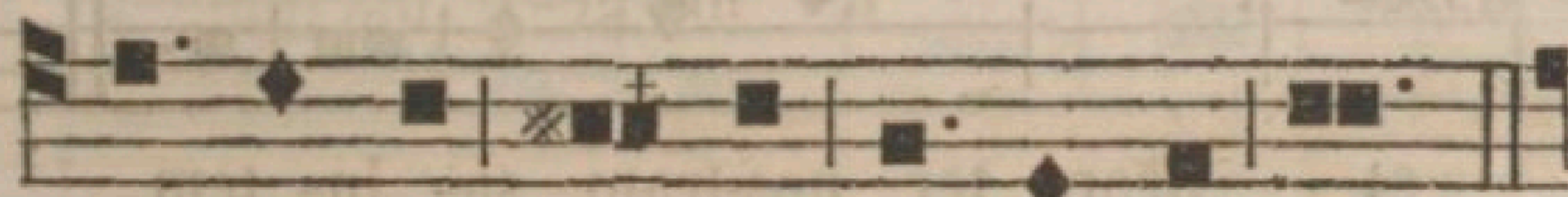
Chœur, un peu gai.



De-um de De-o, lu-men de lu-mi-



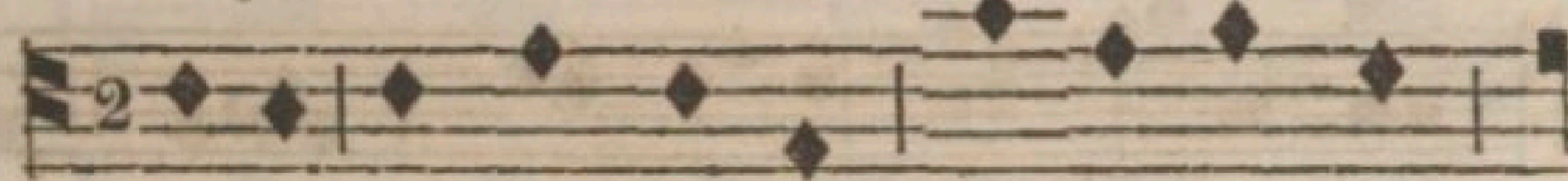
ne, De-um ve-rum de De-o ve-ro,



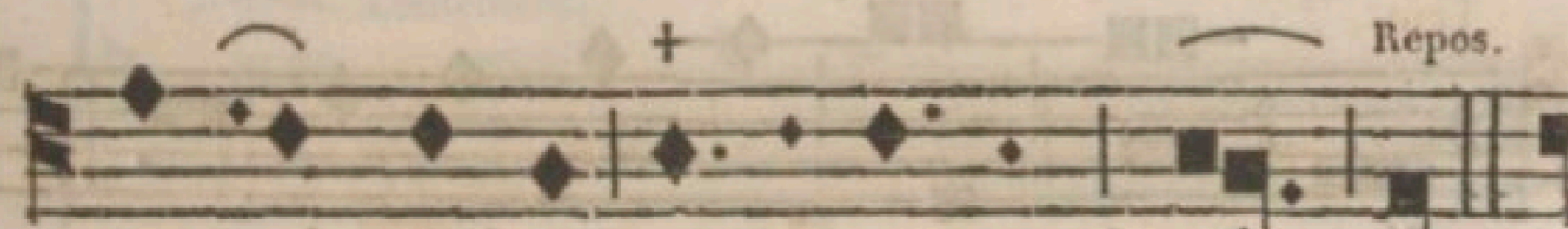
De um ve-rum de De-o ve-ro.

Scul, gai.

Court.

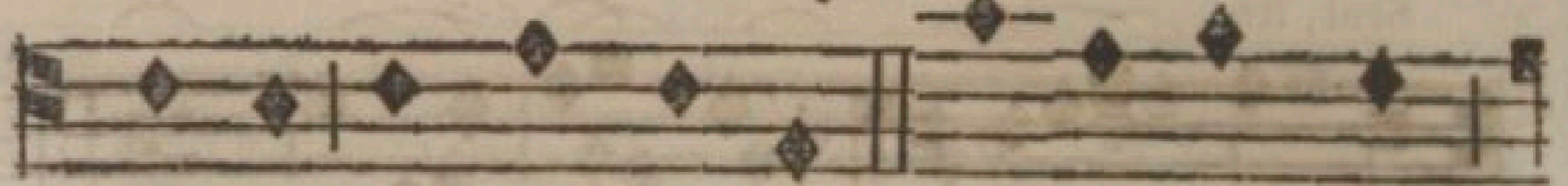


Ge-ni-tum, non fac-tum, ge-ni-tum, non

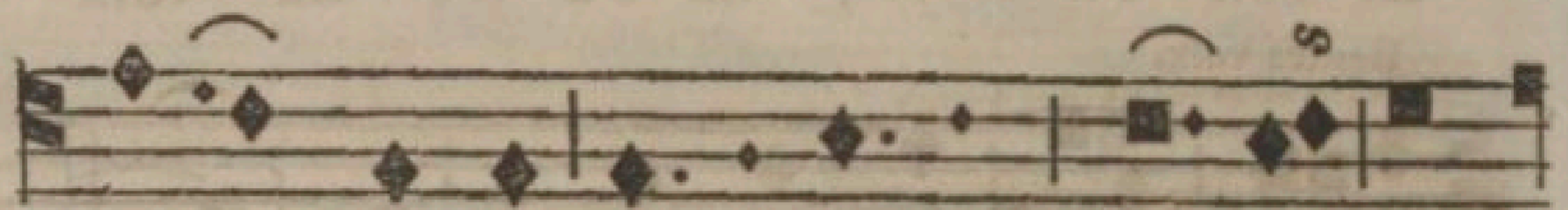


fac-tum, consub-stan-ti-a-lem Pa-tri;

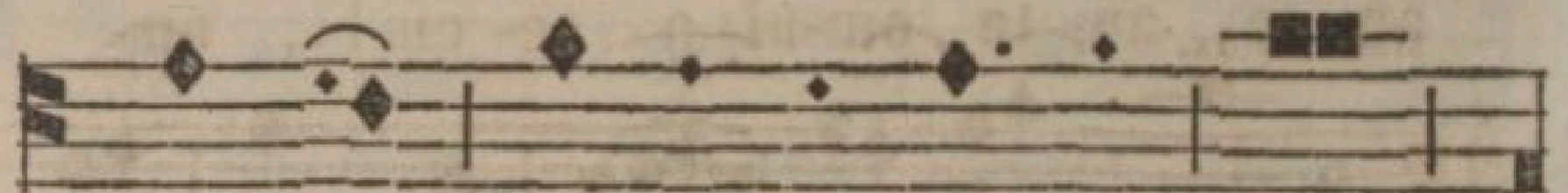
Court repos.



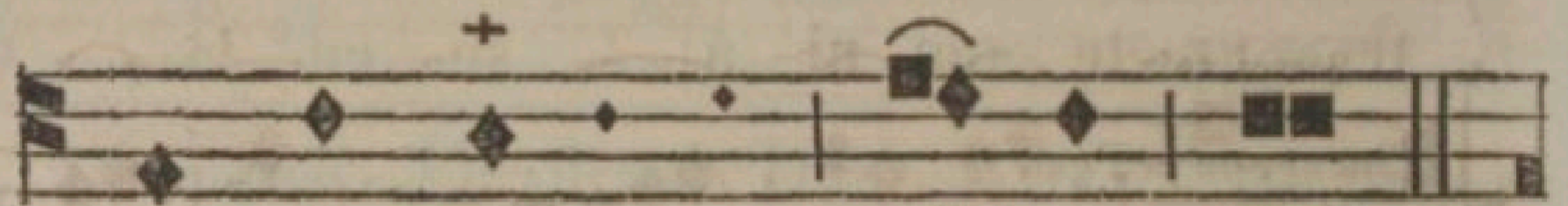
ge- ni- tum, non fac- tum , ge- ni- tum, non



fac- tum, con- substan- ti- a- lem Pa- tri ;

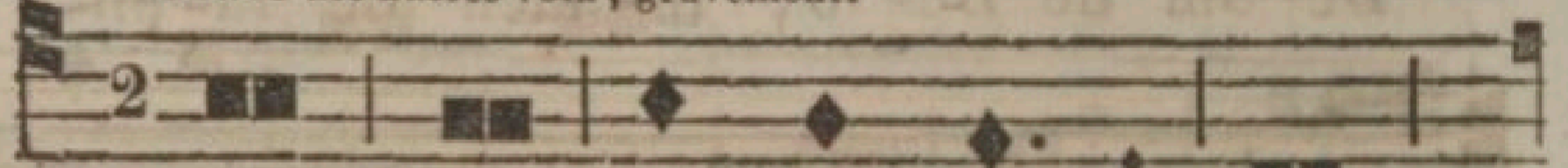


per quem om- ni- a fac- ta sunt,

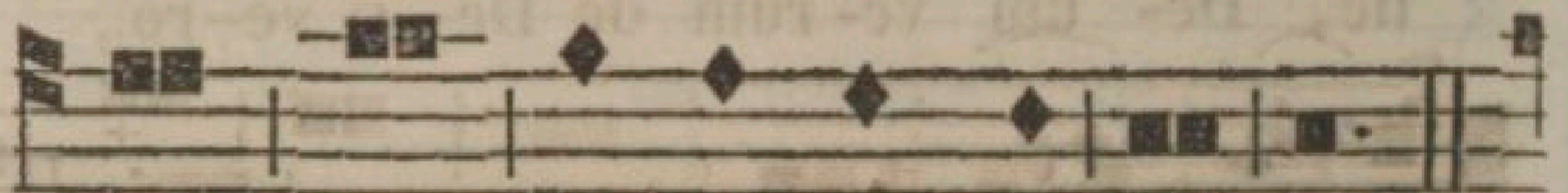


per quem om- ni- a fac- ta sunt.

Chœur des basses voix , gravement.



Qui prop- ter nos ho- mi- nes ,

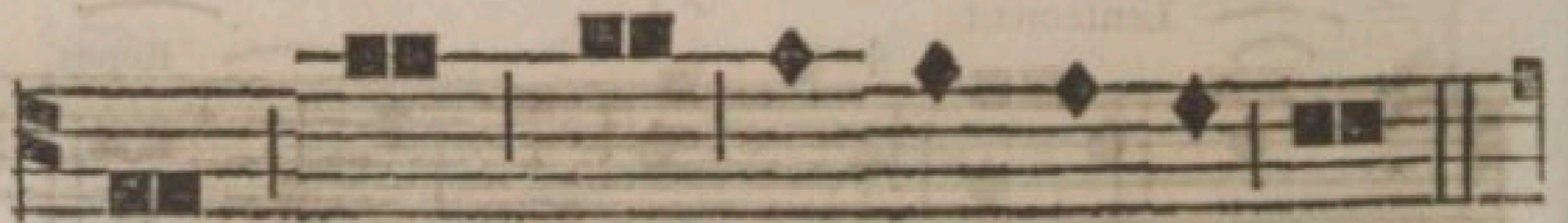


et prop- ter nos- tram sa- lu- tem

Chœur des hautes voix.

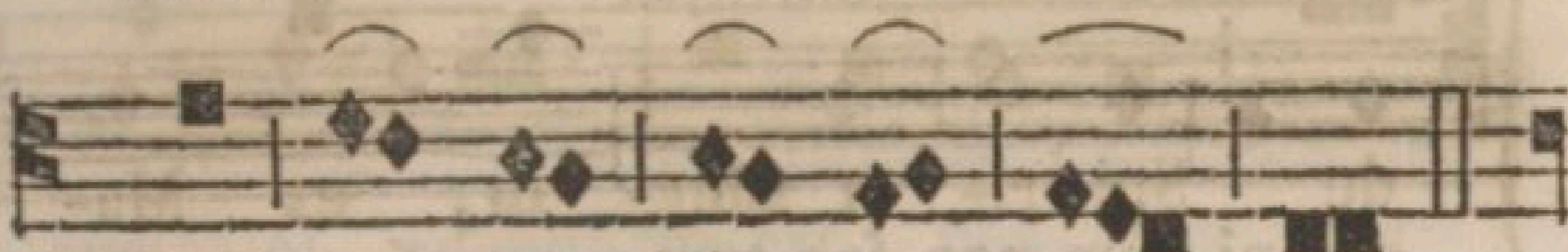


des- cen-



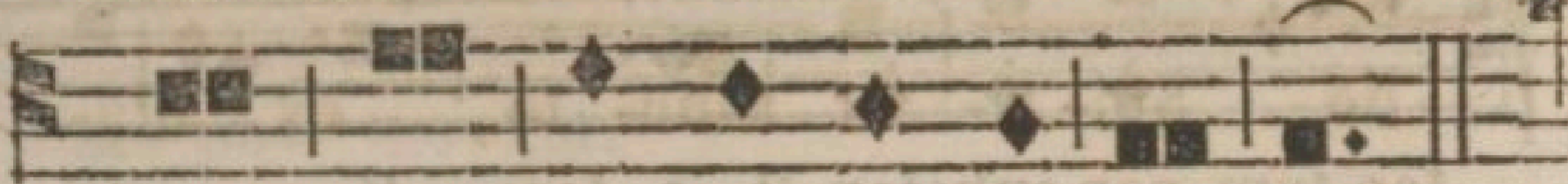
dit ; qui prop- ter nos ho- mi- nes ,

Basses voix.



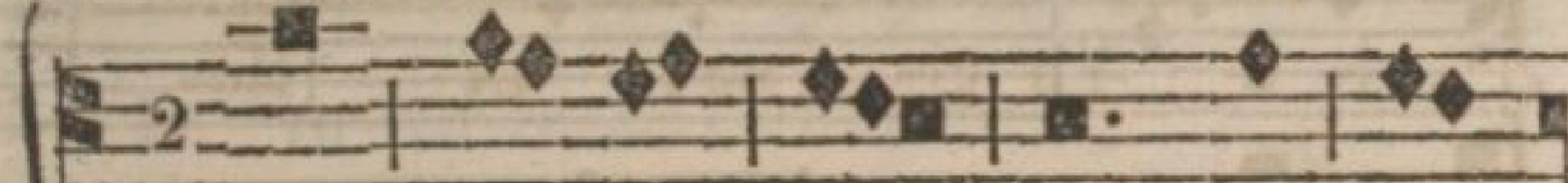
des- cen- dit,

Hautes voix.



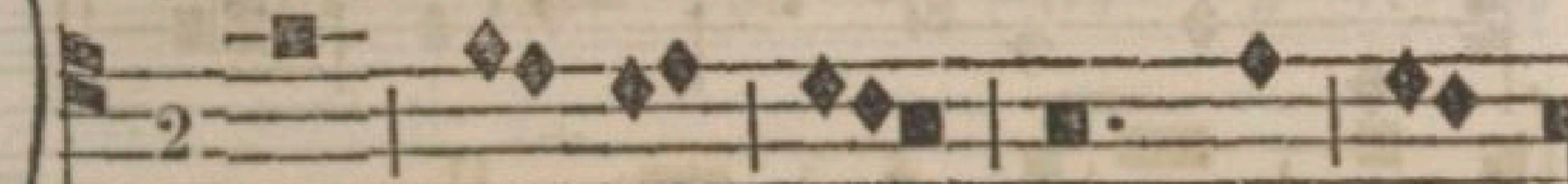
Et prop- ter nos- tram sa- lu- tem,

Hautes voix.

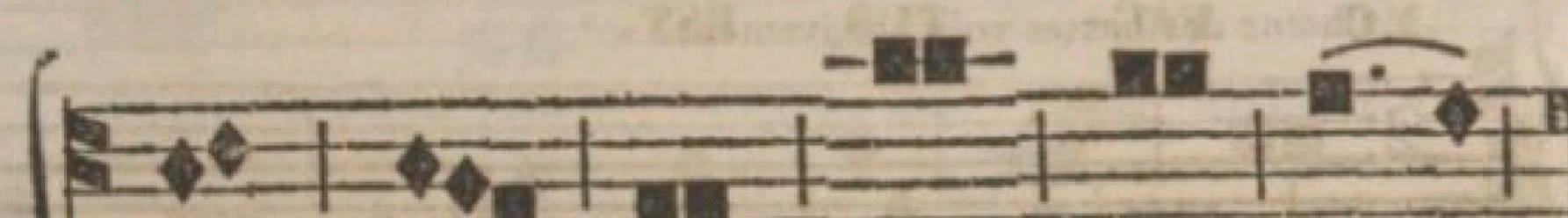


des- cen- dit, des- cen-

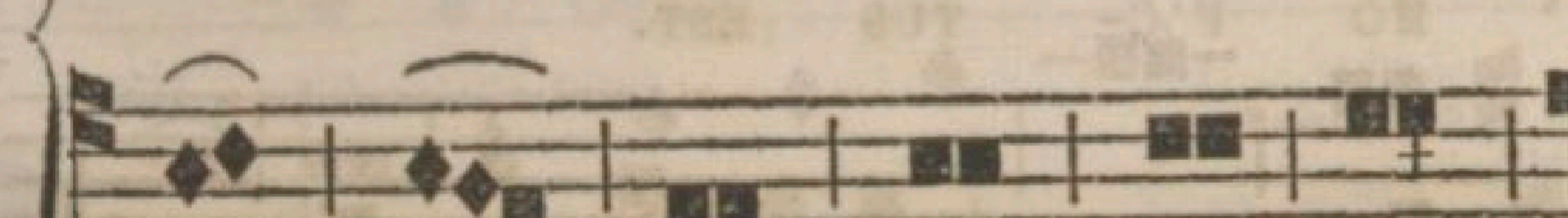
Basses voix.



des- cen- dit, des- cen-

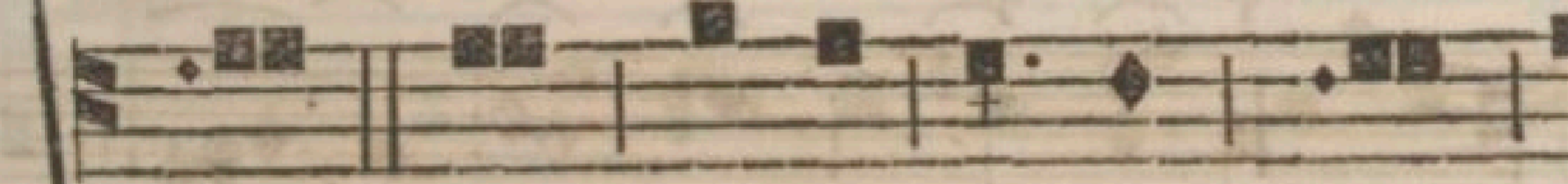


dit de cœ-



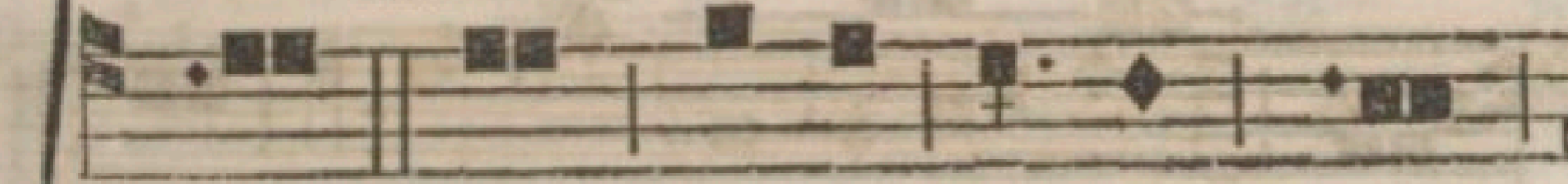
dit de cœ-

Lentement.



lis. Et in- car- na- tus est

Lentement.



lis. Et in- car- na- tus est

de Spi-ri-tu sanc-to, ex Ma-

de Spi-ri-tu sanc-to, ex Ma-

ri-â Vir-gi-ne; ET Ho-

ri-â Vir-gi-ne; ET Ho-

MO FAC-TUS EST.

MO FAC-TUS EST.

Seul, très lent.

Cru-ci-fi-xus e-ti-am pro no-bis,

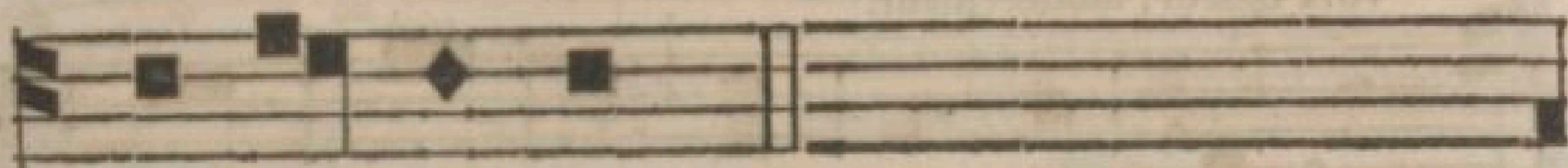
sub Pon-ti-o Pi-la-to pas-sus,

pas-sus et se-pul-tus est, pas-sus, pas-

Repos.

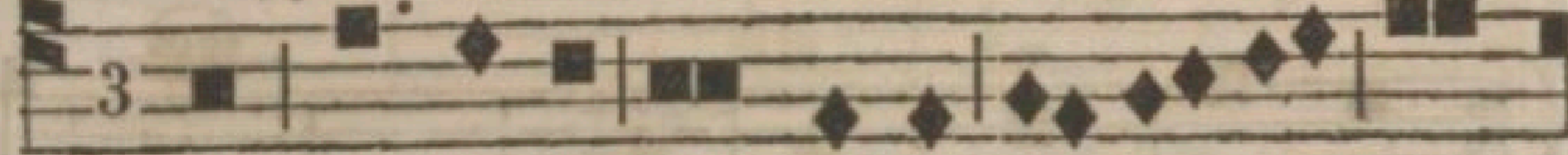


sus et se-pul-tus est, pas- sus et

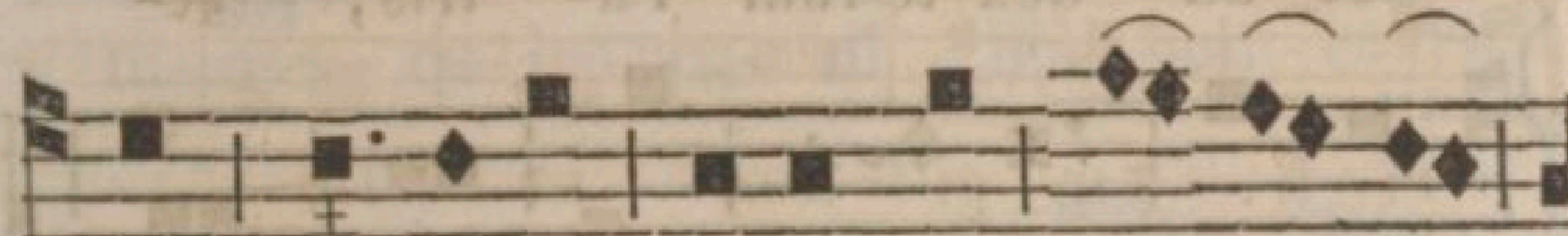


se-pul- tus est.

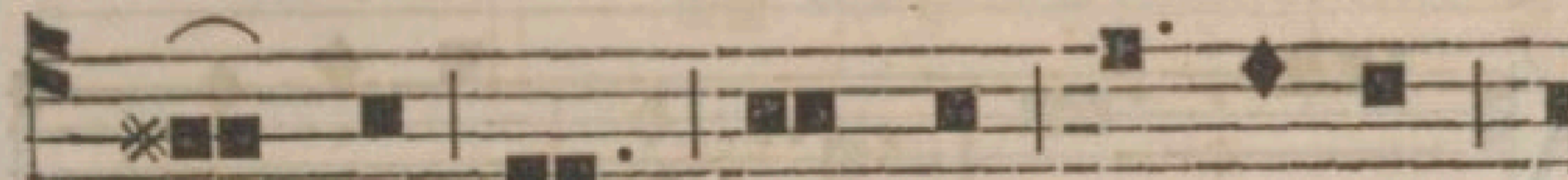
Chœur, gai.



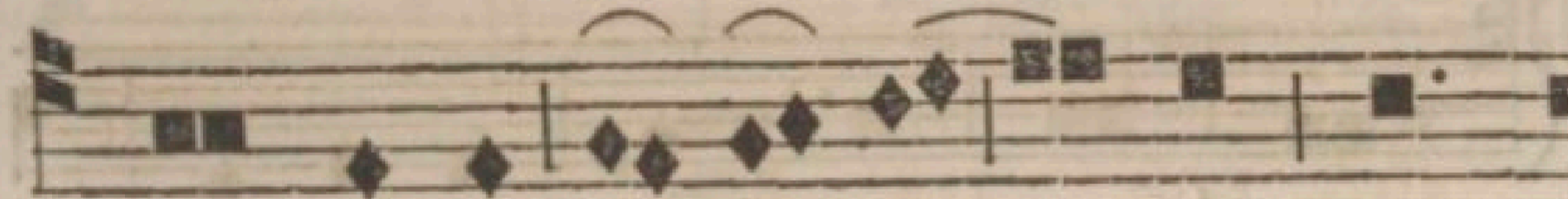
Et re-sur-re-xit, re-sur-re-



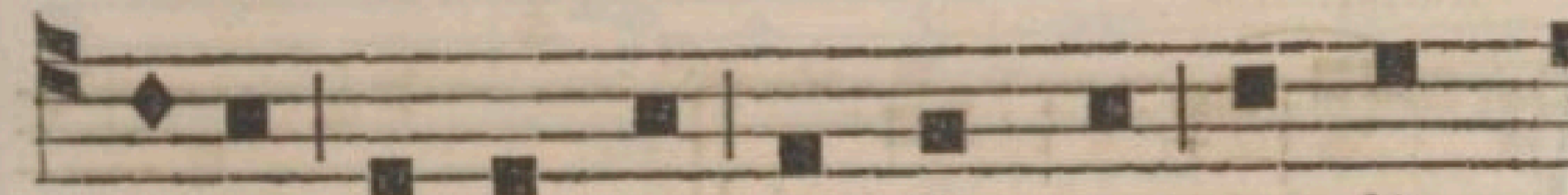
xit ter-ti-â di-e se- cun-



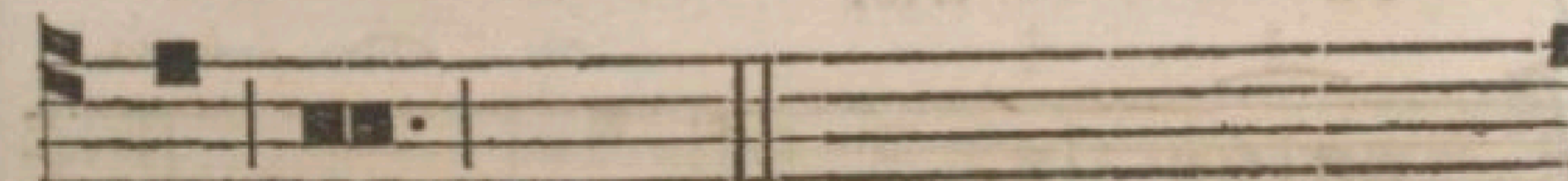
dùm Scrip- tu- ras, et re- sur-re-



xit, re-sur-re- xit ter-

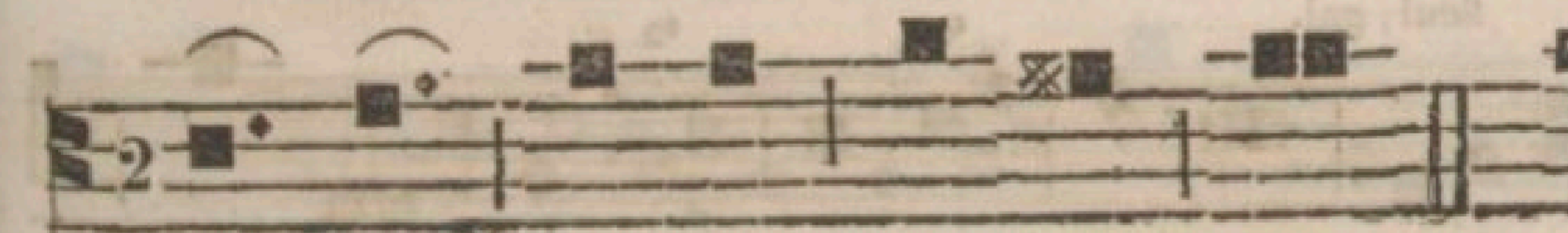


ti-â di-e, se- cun-dùm, se- cun-dùm



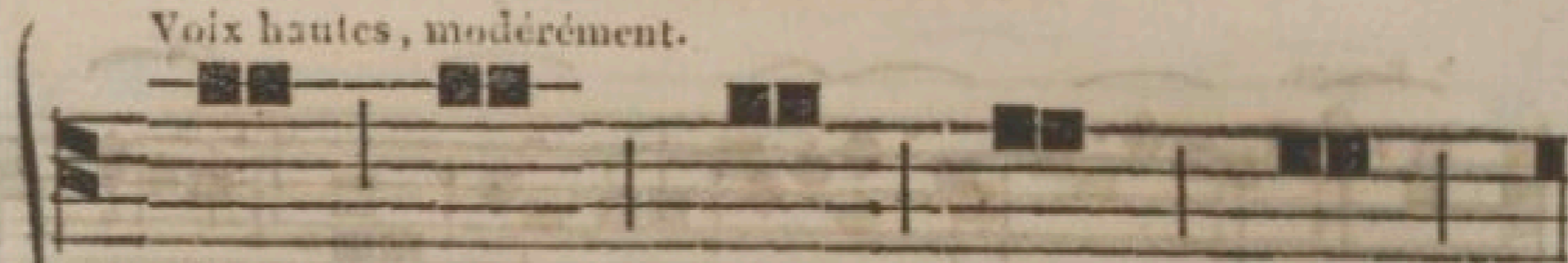
Scrip- tu- ras.

Les voix hautes ensemble, modérément.



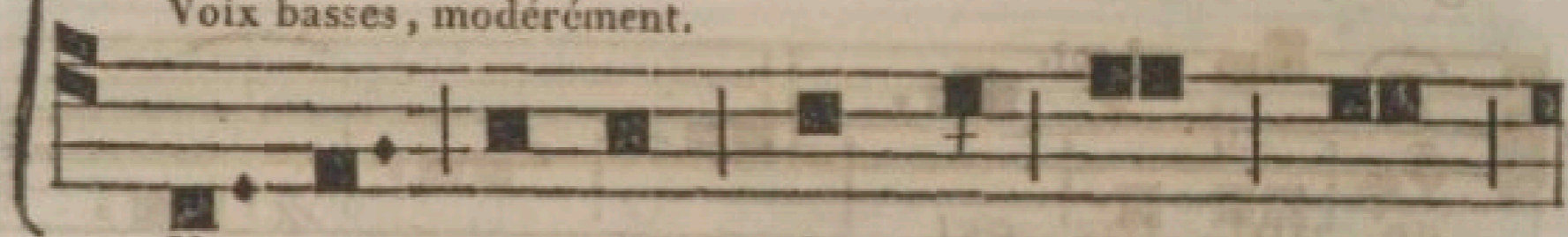
Et as- cen-dit in cœ- lum,

Voix hautes, modérément.

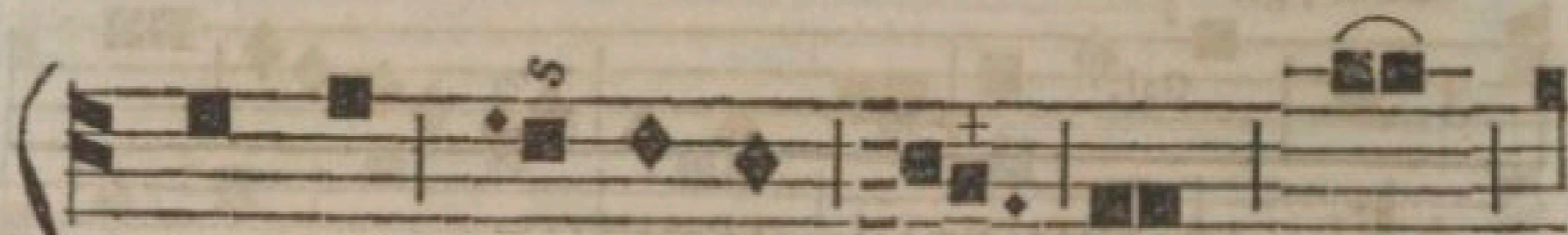


Se- det, se- det, se-

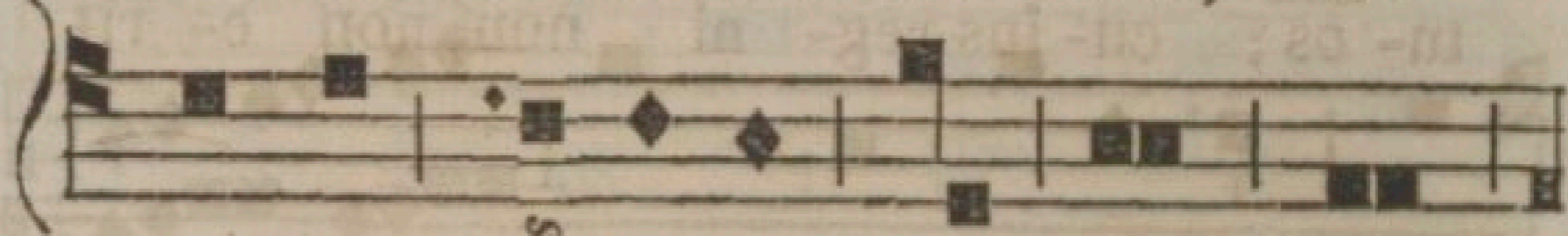
Voix basses, modérément.



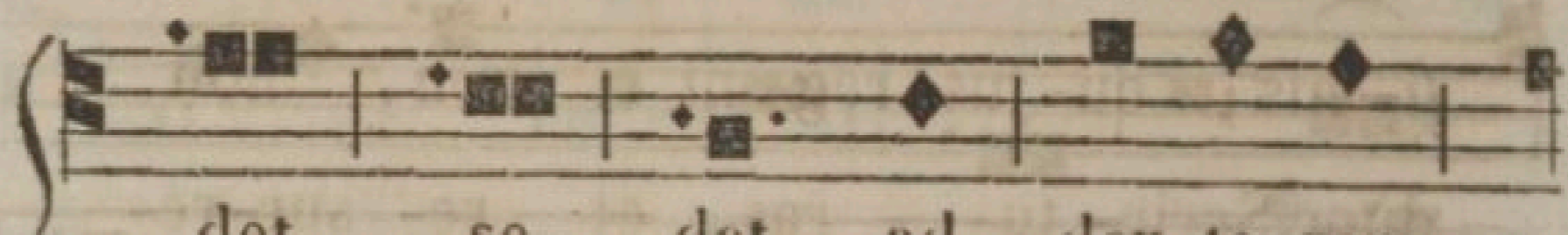
Et as- cen-dit in cœ- lum, se-



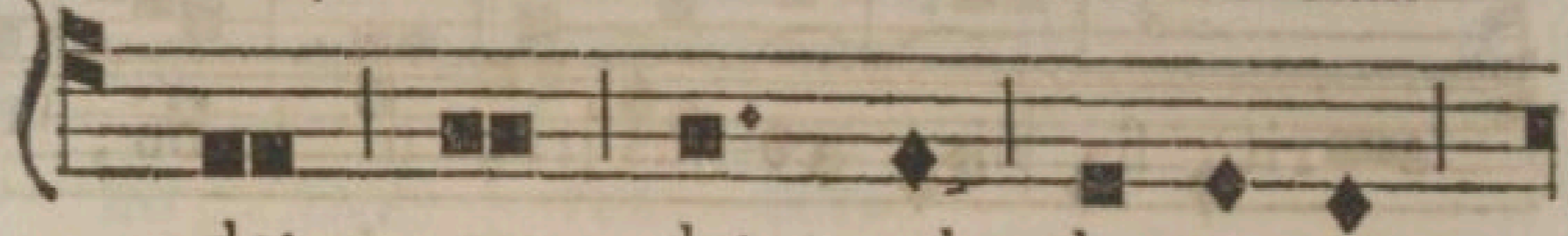
det ad dex-te-ram Pa- tris, se-



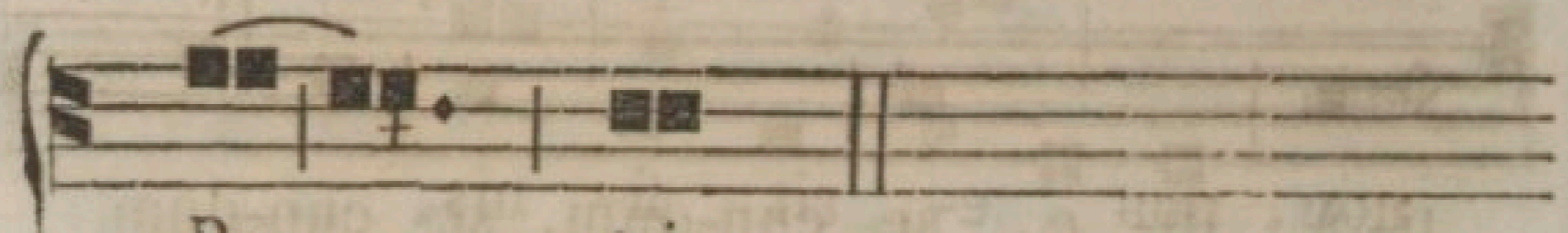
det ad dex-te-ram Pa- tris, se-



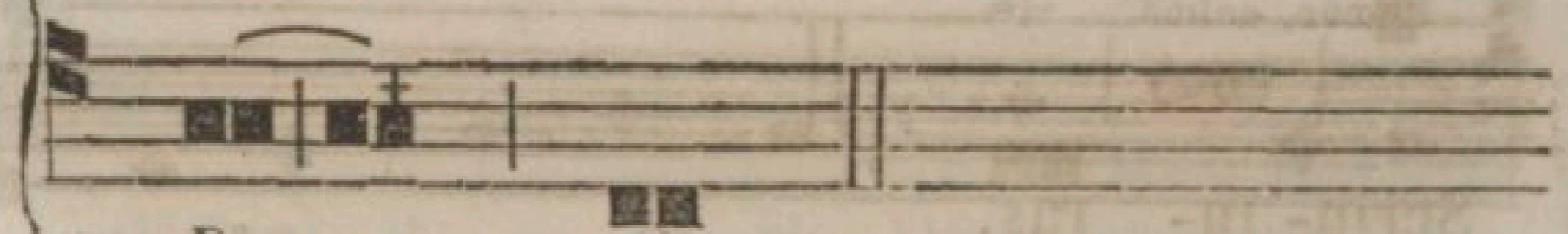
det, se- det ad dex-te-ram



det, se- det ad dex-te-ram

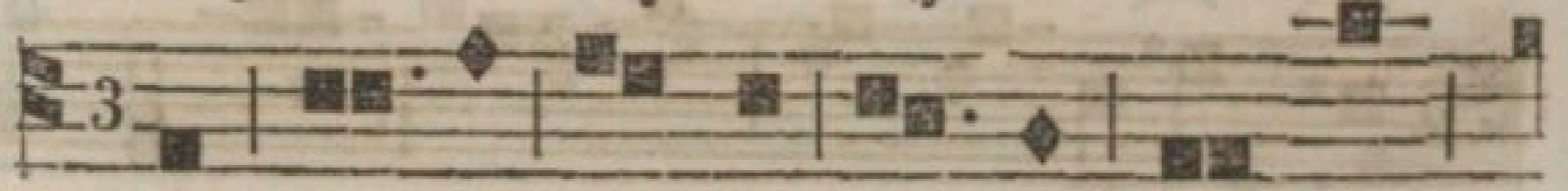


Pa- tris.

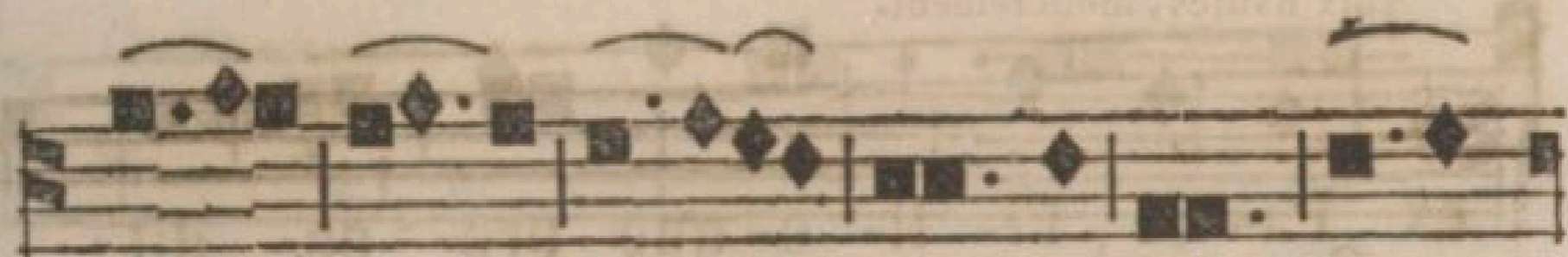


Pa- tris.

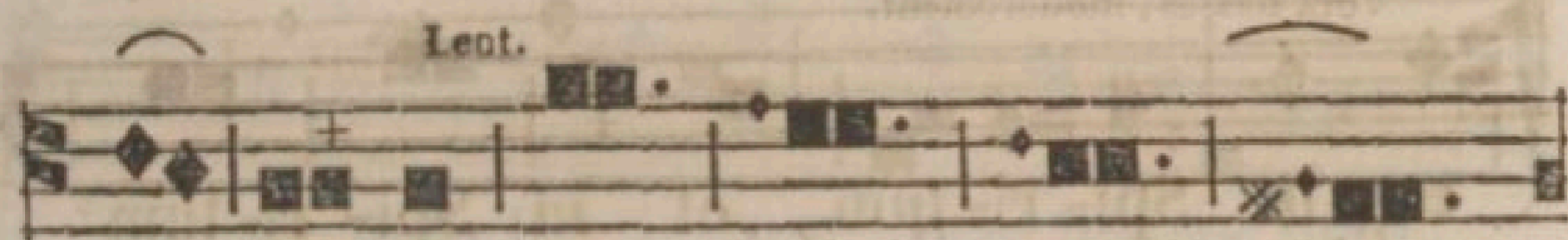
Seul, gai.



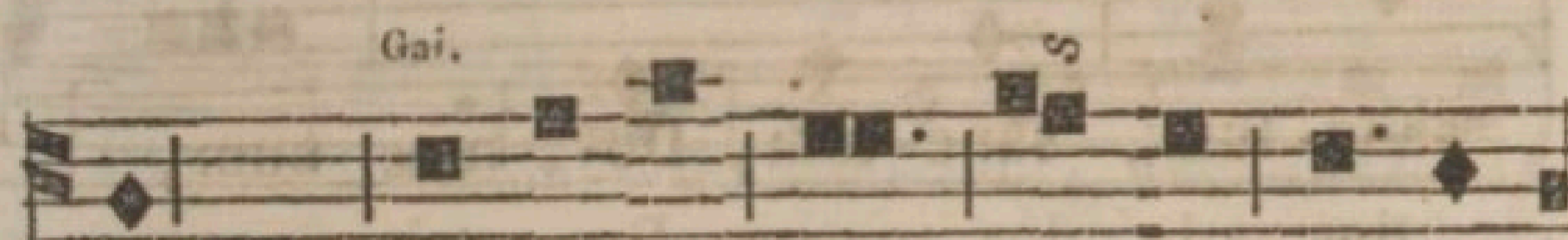
Et i- te- rùm ven- tu- rus est cum



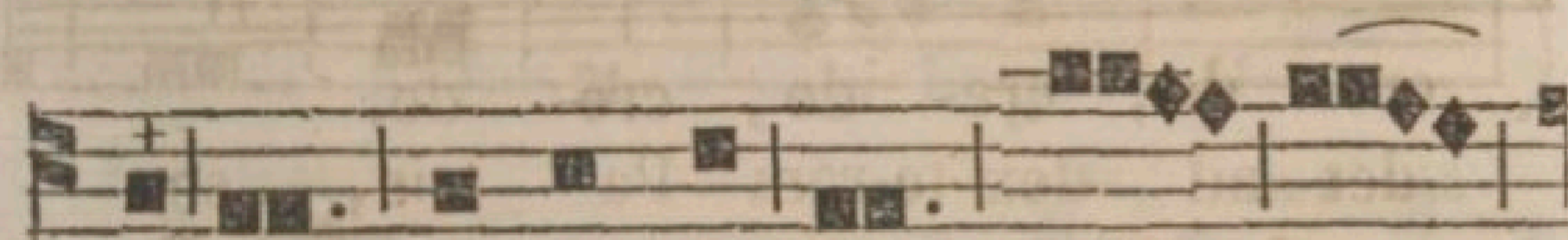
glo- ri- à ju-



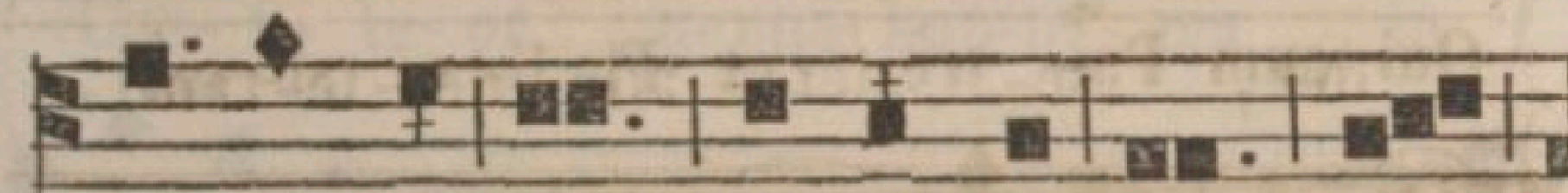
di- ca- re vi- vos et mor-



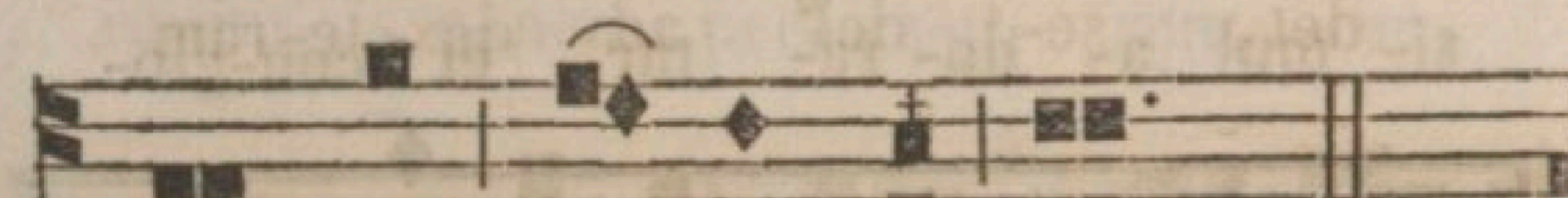
tu- os; cu- jus reg- ni non, non e- rit



fi- nis; cu- jus reg- ni non, non

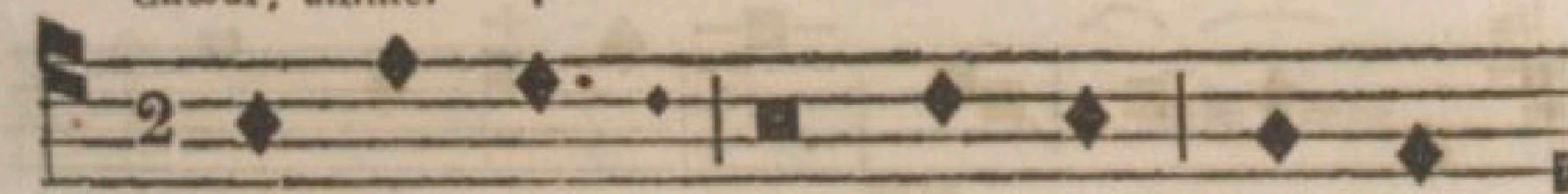


e- rit fi- nis; cu- jus reg- ni non,

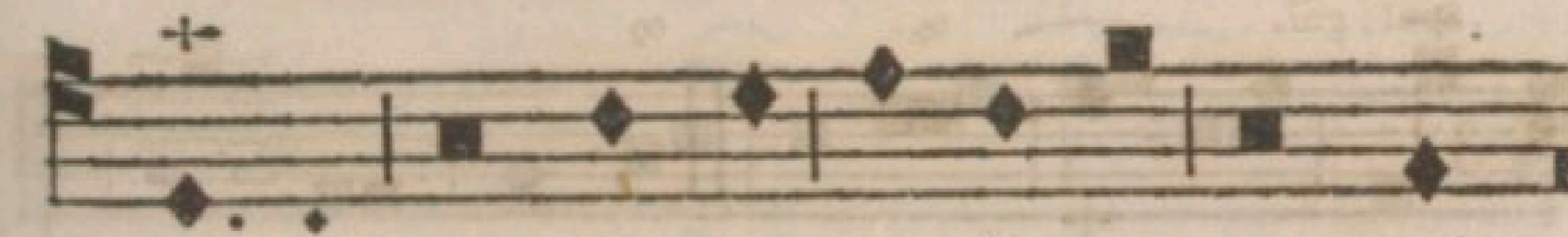


non, non e- rit fi- nis.

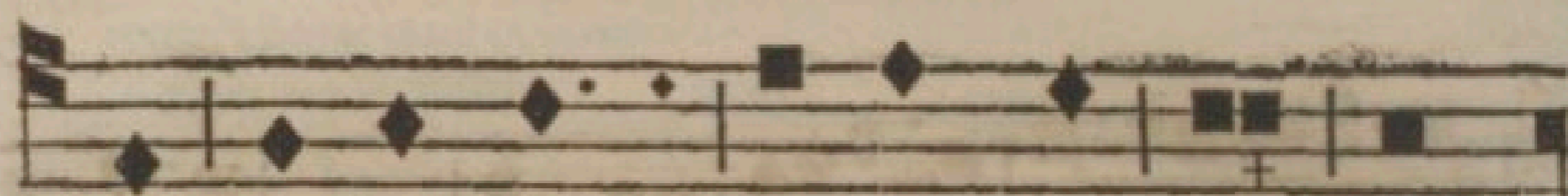
Chœur, animé. †



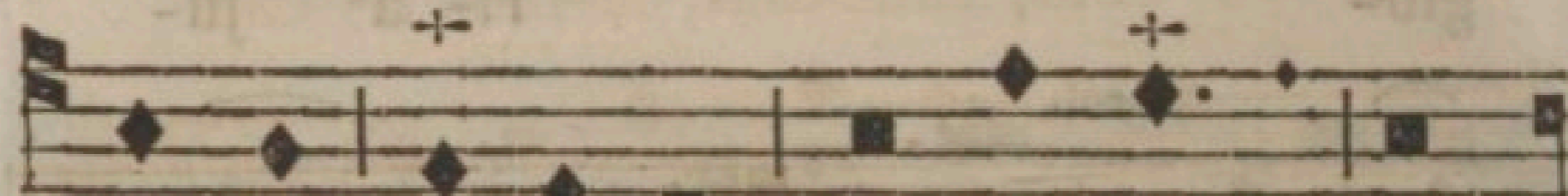
Et in Spi- ri- tum sanc- tum, sanc- tum,



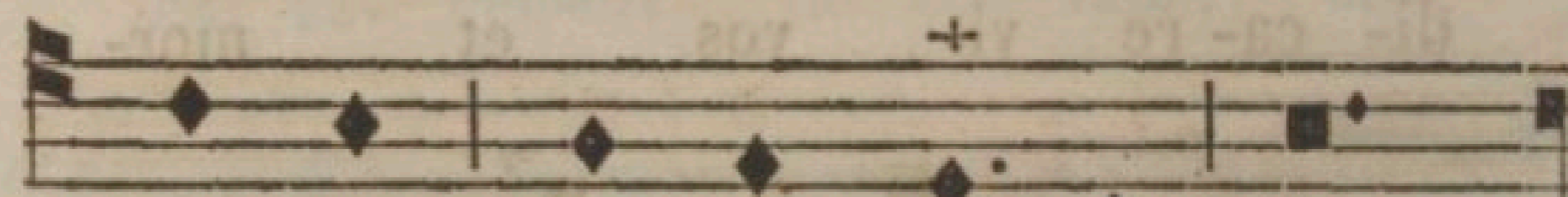
Do- mi- num et vi- vi- fi- can- tem, qui



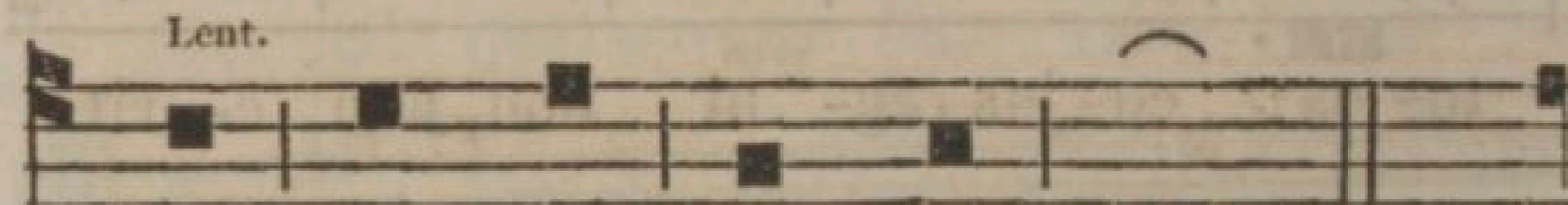
ex Pa-tre Fi-li-o-que pro-ce-dit;



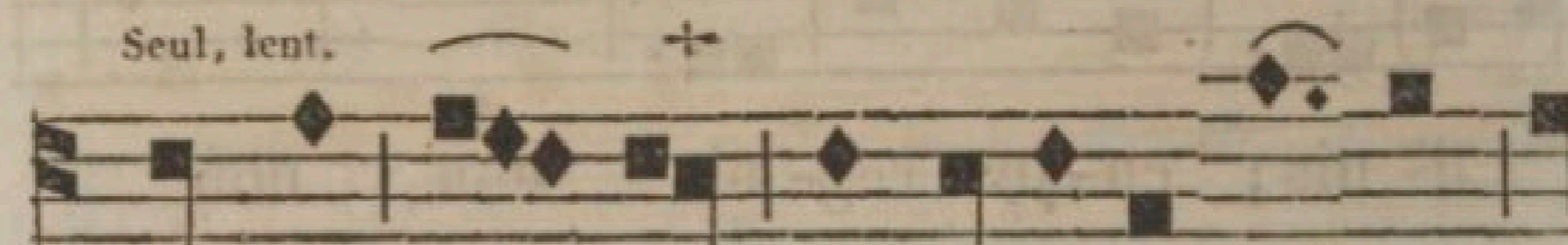
et in Spi-ri-tum, et in Spi-ri-tum



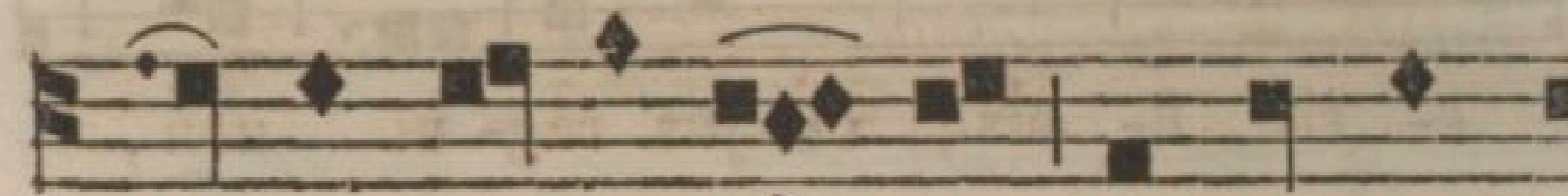
sanc-tum, sanc-tum, Do-mi-num,



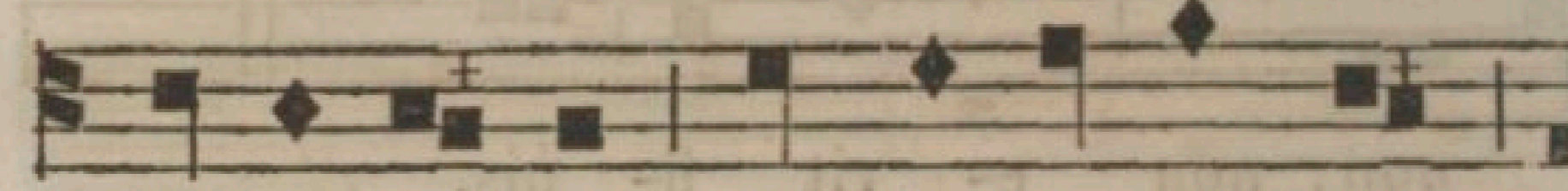
cre-do, cre-do, cre-do.



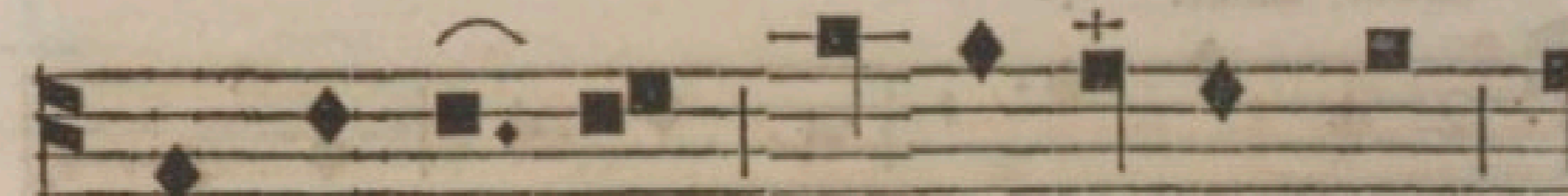
Qui cum Pa-tre et Fi-li-o si-mul,



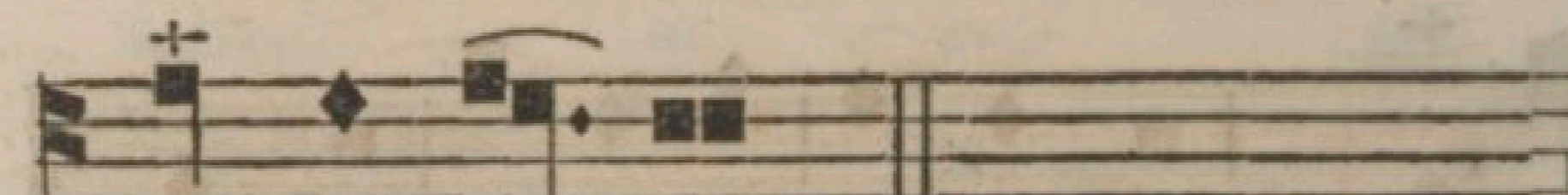
si-mul a-do-ra-tur, et con-glo-



ri-fi-ca-tur; qui lo-cu-tus est

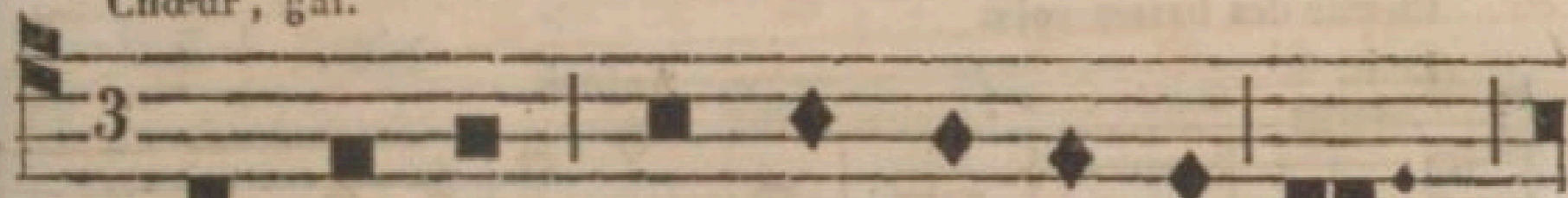


per Pro-phe-tas, qui lo-cu-tus est

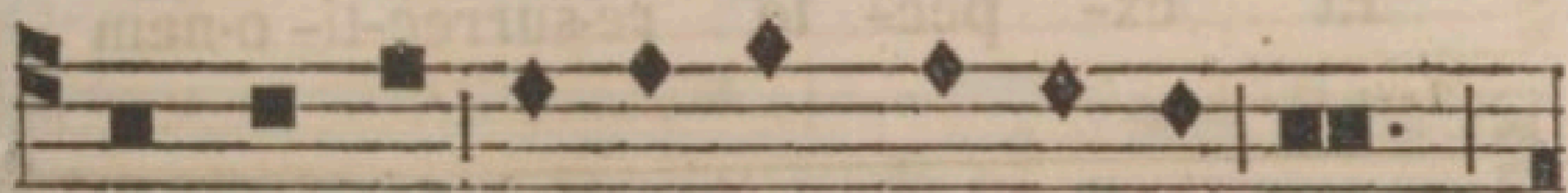


per Pro-phe-tas.

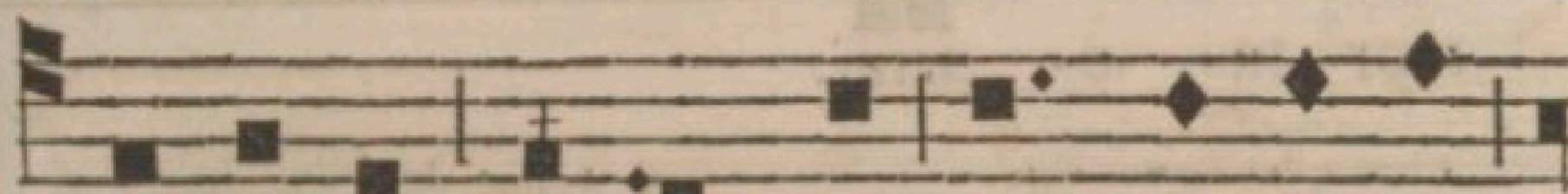
Chœur, gai.



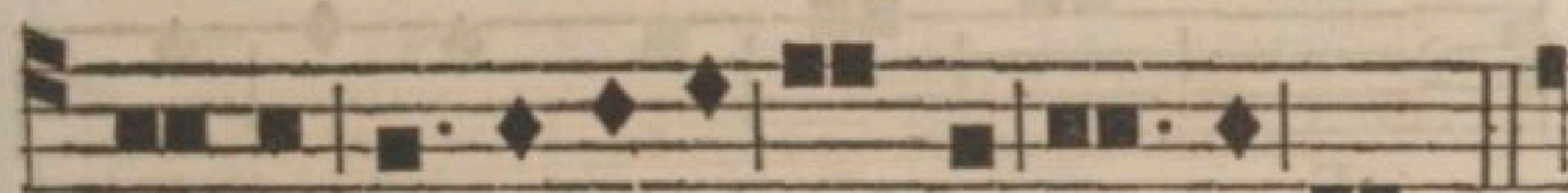
Et u-nam, sanc-tam, ca-tho-li-cam



et a-pos-to-li-cam Ec-cle-si-am ;

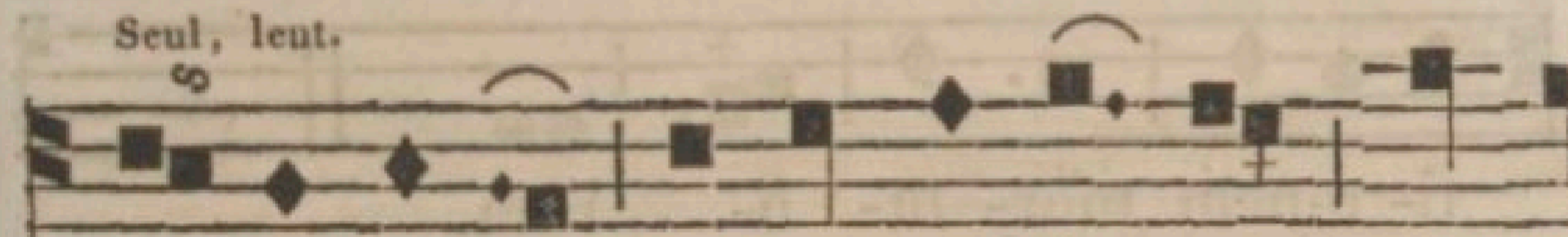


Et u-nam, sanctam, sanc-tam, ca-tho-li-

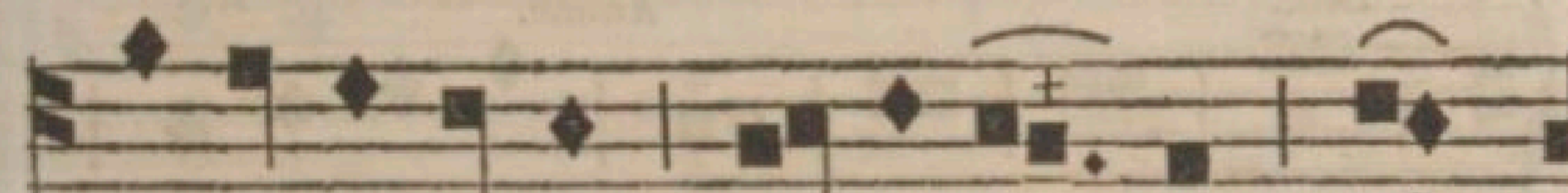


cam et a-pos-to-li-cam Ec-cle-si-am.

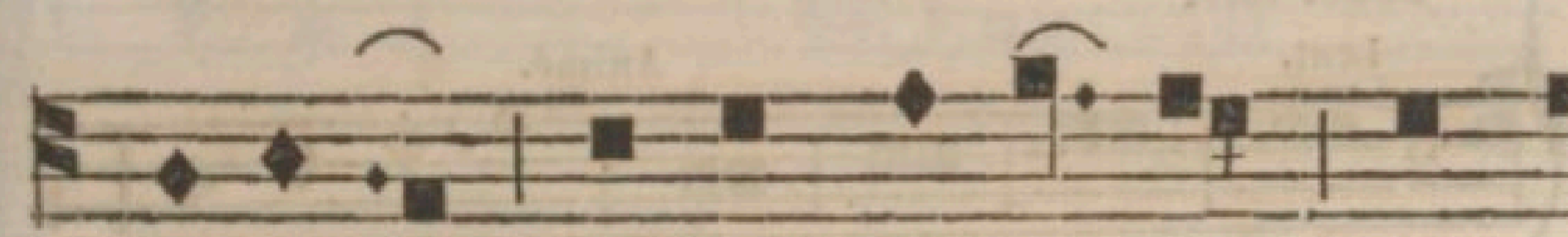
Seul, lent.



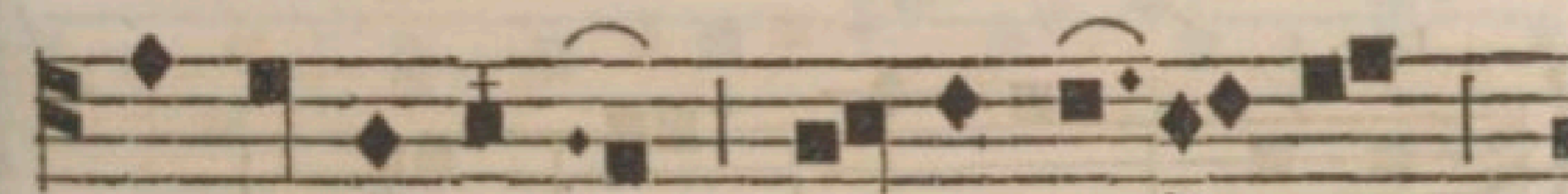
Con-fi-te-or u-num bap-tis-ma in



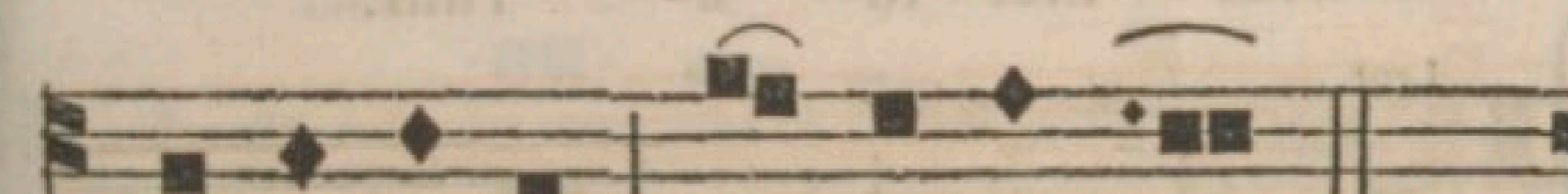
re-mis-si-o-nem pec-ca-to-rum ; con-



fi-te-or u-num bap-tis-ma in



re-mis-si-o-nem pec-ca-to-rum,



con-fi-te-or ; con-fi-te-or.

Chœur des basses voix.

Lent. Animé.

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

Lent.

MOR- tu- o- rum.

Chœur des hautes voix.

Lent. Animé.

Et ex- pec- to re- sur- rec-

Lent.

ti- o-nem mor- tu- o- rum.

Hautes voix.

Lent. Animé.

Et ex- pec- to re-sur-rec-ti-

Basses voix.

Lent. Animé.

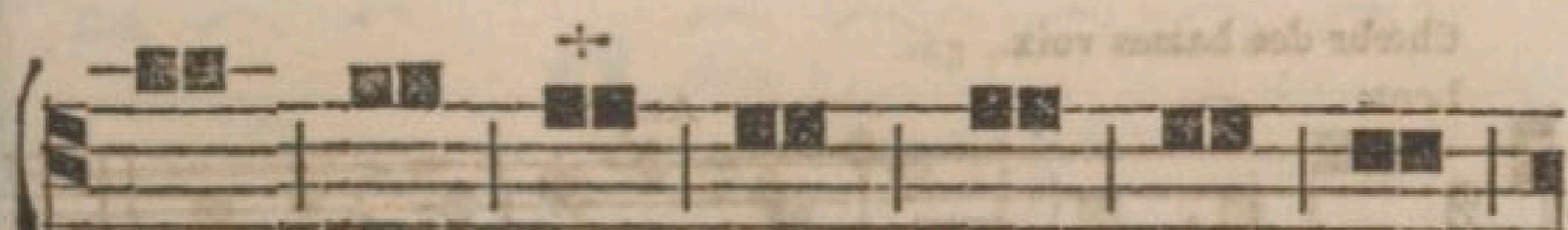
Et ex- pec- to re-sur-rec-ti-

Lent.

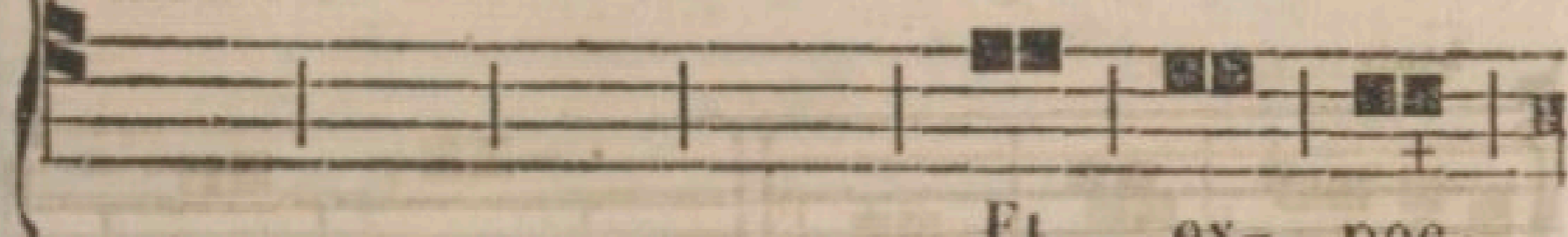
o-nem mor- tu- o- rum.

Lent.

o-nem mor- tu- o- rum.

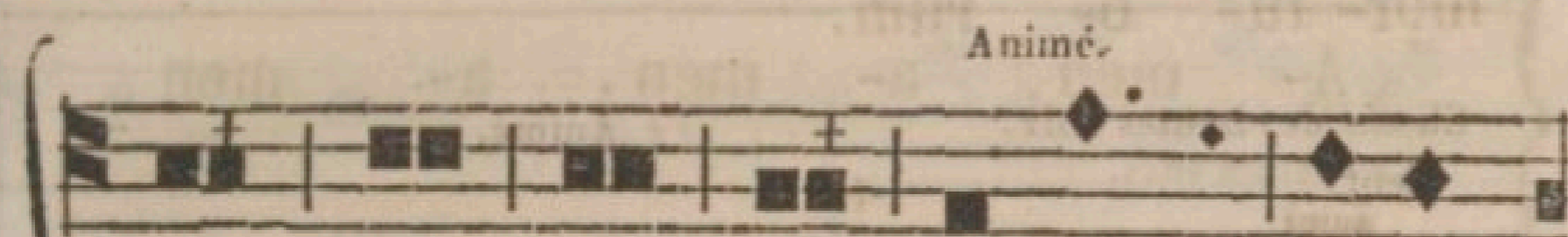


Et ex-pec-to, et ex-pec-



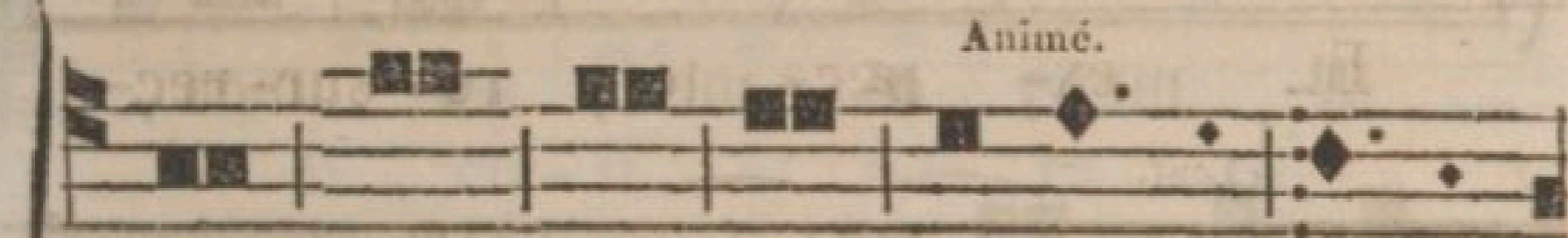
Et ex-pec-

Animé.



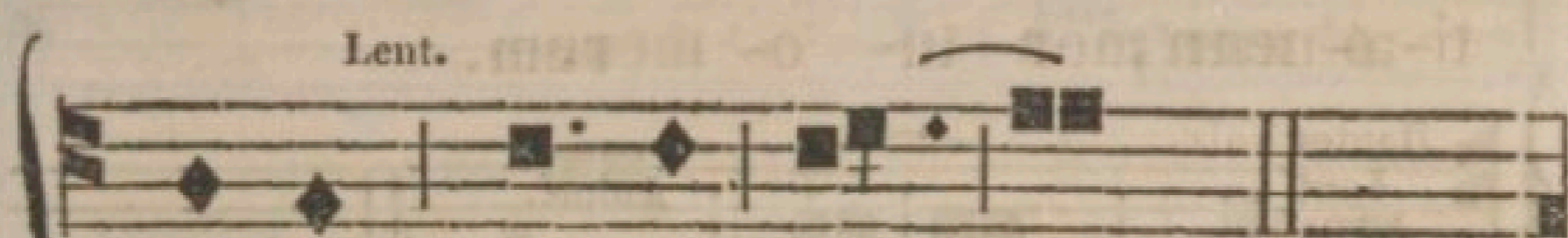
to, et ex-pec-to re-sur-rec-ti-

Animé.



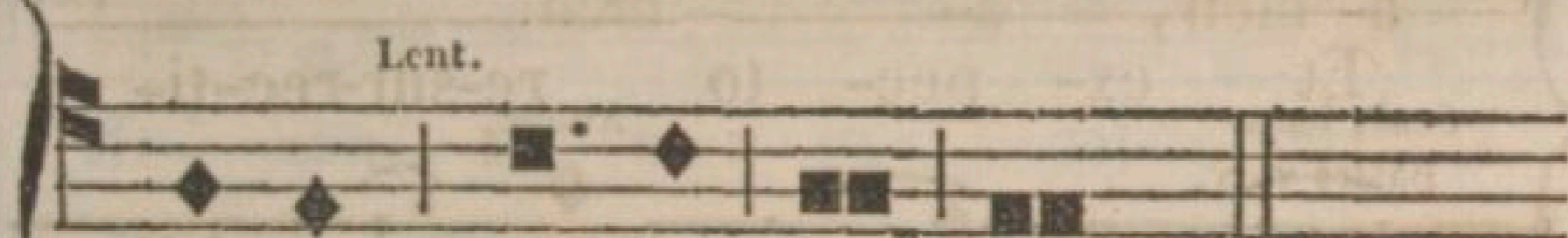
to, et ex-pec-to re-sur-rec-ti-

Lent.



o-nem mor-tu-o-rum.

Lent.



o-nem mor-tu-o-rum.

Chœur des hautes voix, g.c.1.



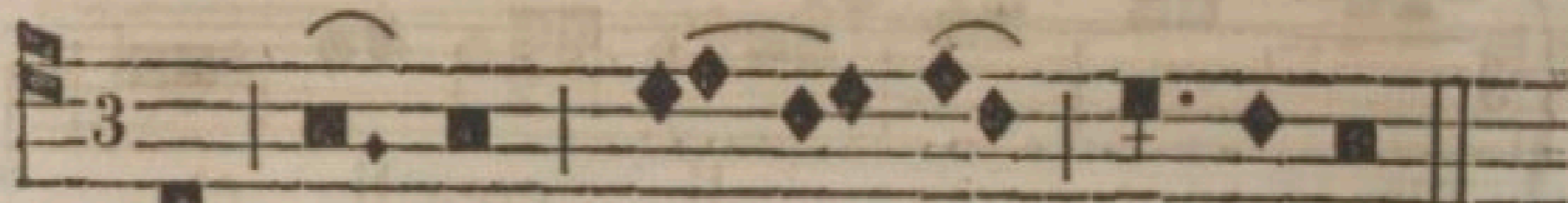
Et vi-tam ven-tu-ri se-

Lent.



cu-li. A-men, a-men.

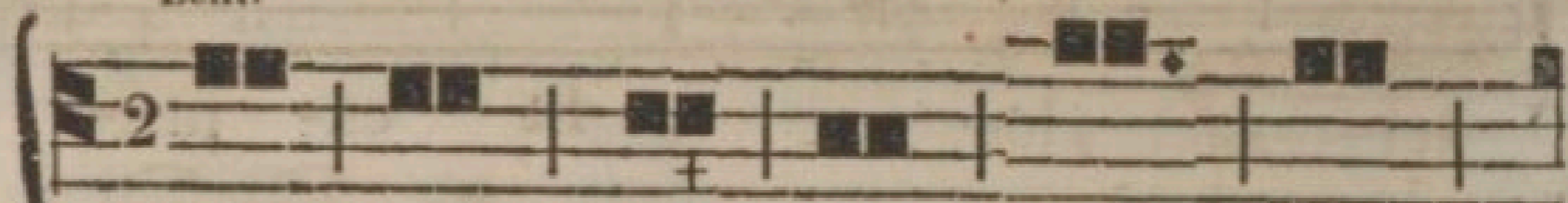
Chœur des basses voix, gai.



Et vi- tam ven- tu- ri se- cu- li.

Les hautes voix.

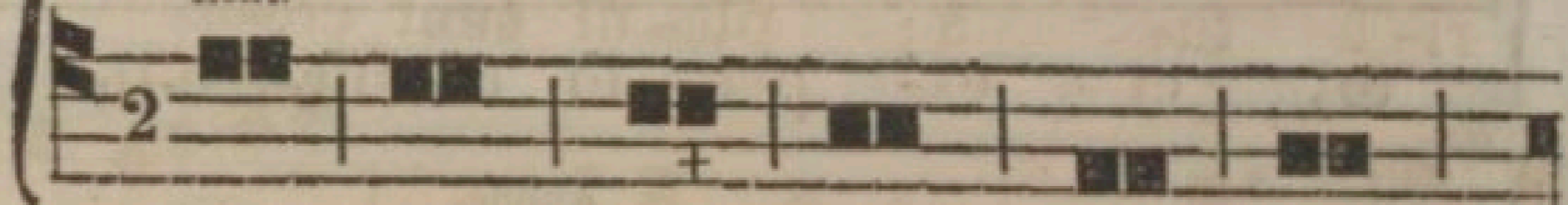
Lent.



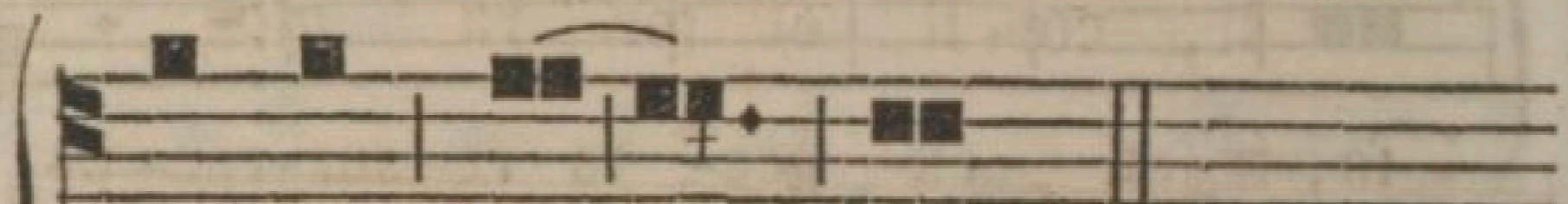
A- men, a- men, a- men,

Les basses voix.

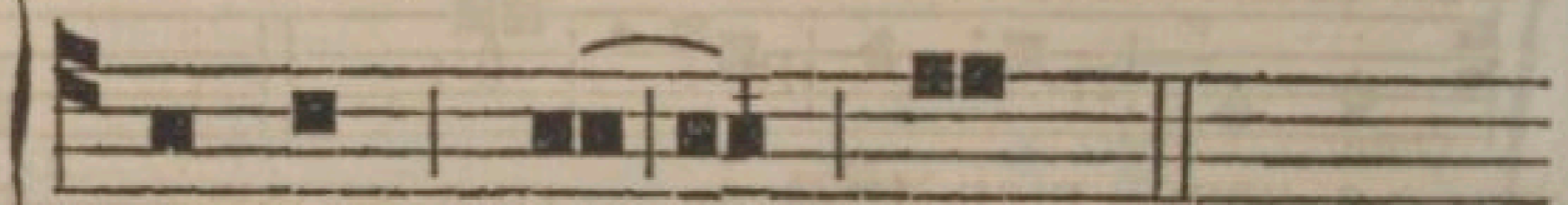
Lent.



A- men, a- men, a- men,



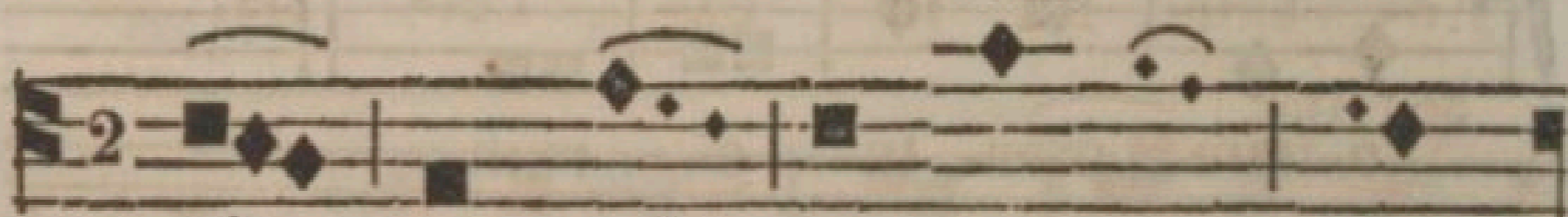
a- men, a- men.



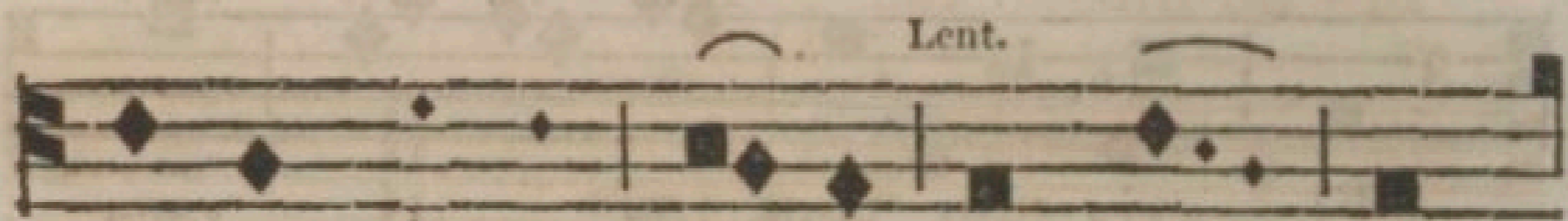
a- men, a- men.

Seul, lent.

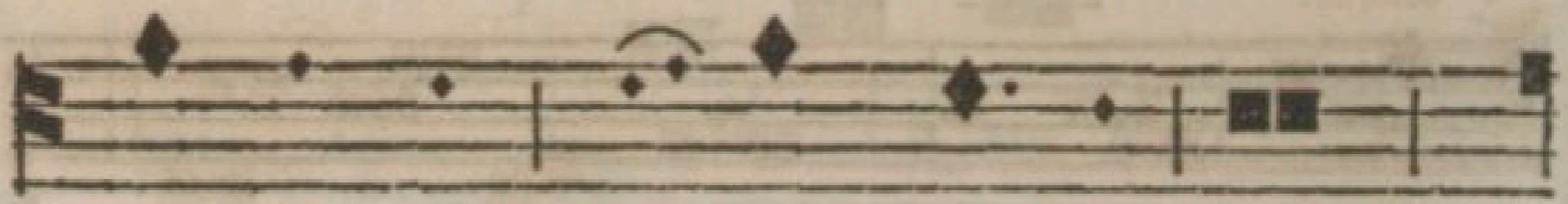
Animé.



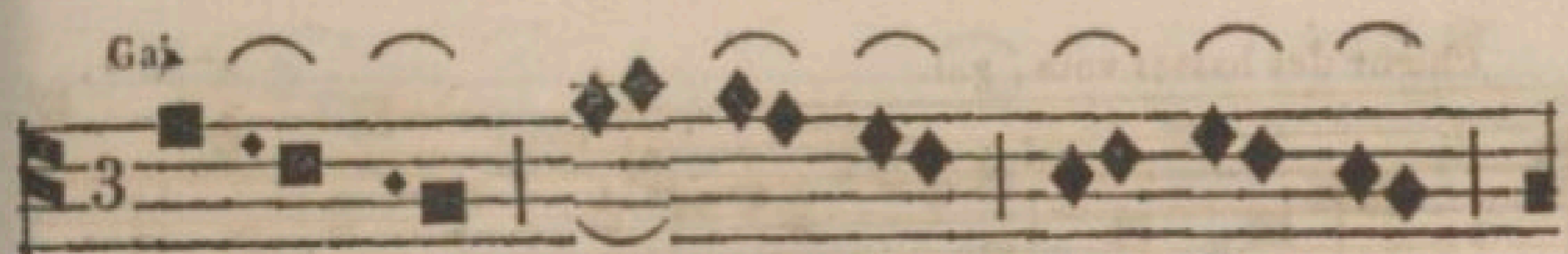
SANC- TUS, Sanc- tus, Sanc- tus Do-



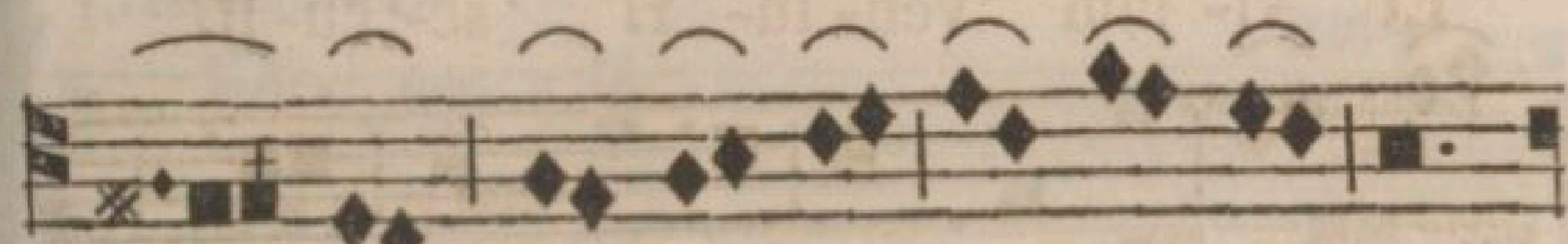
mi- nus, De- us Sa- ba- oth; Sanc- tus



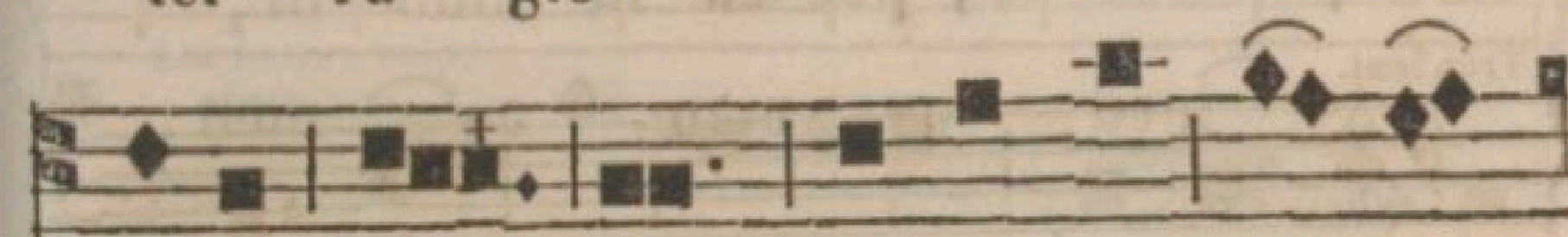
Do- mi- nus, De- us Sa- ba- oth :



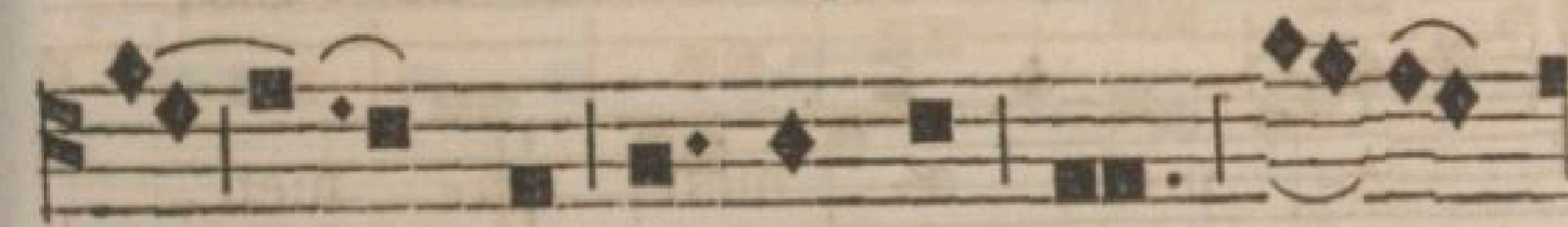
Pleni sunt cœ- li, cœ- li et



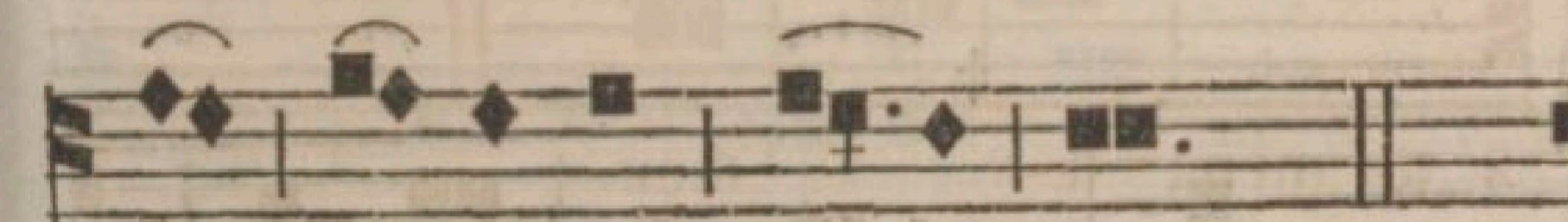
ter- ra glo-



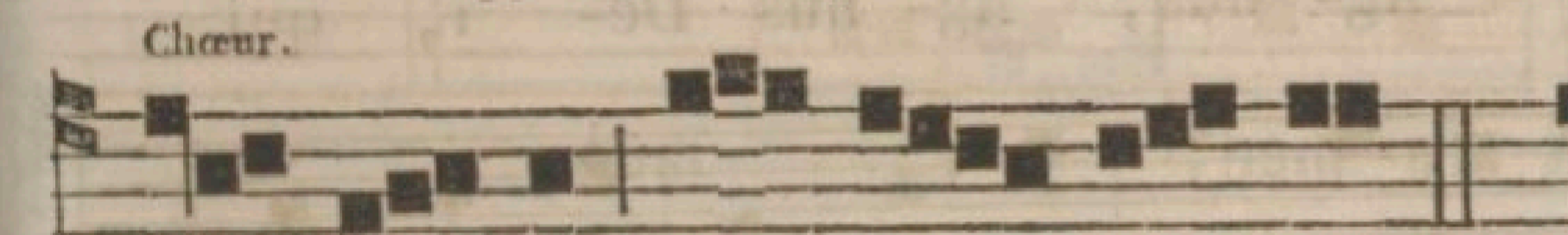
ri- à tu- à; ple- ni sunt cœ-



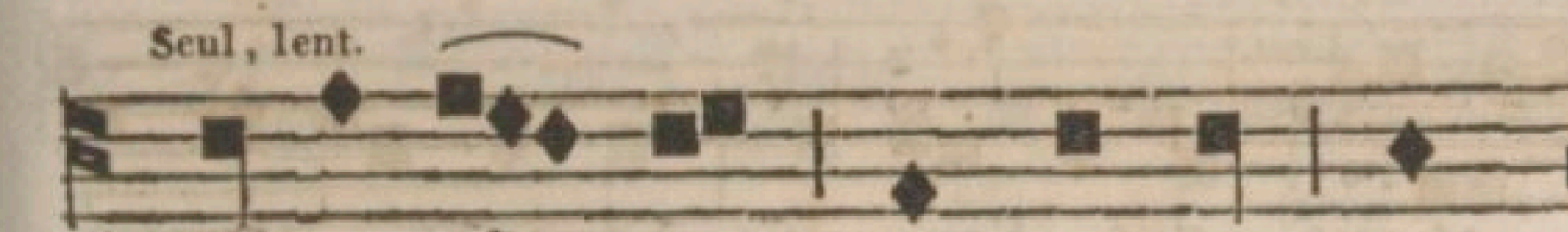
li, cœ- li et ter- ra glo-



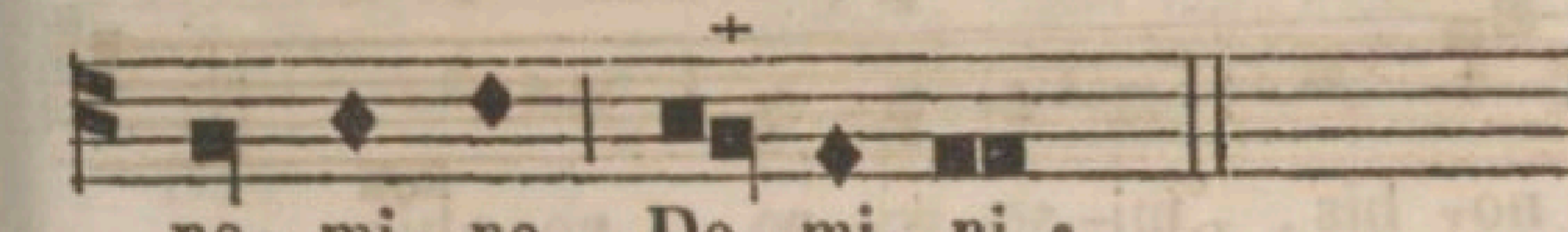
ri- à tu- à :



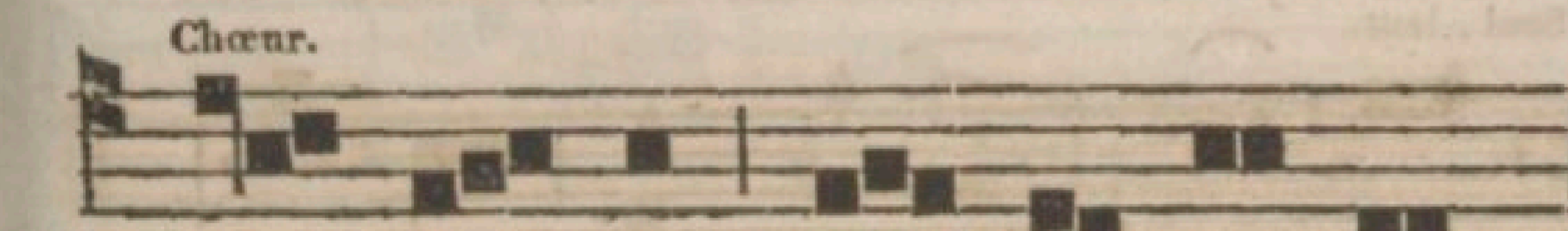
Ho- san- na in ex- cel- sis.



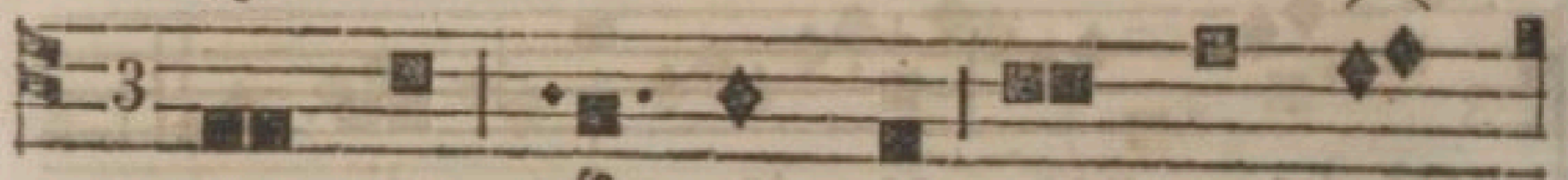
Be- ne- dic- tus qui ve- nit in



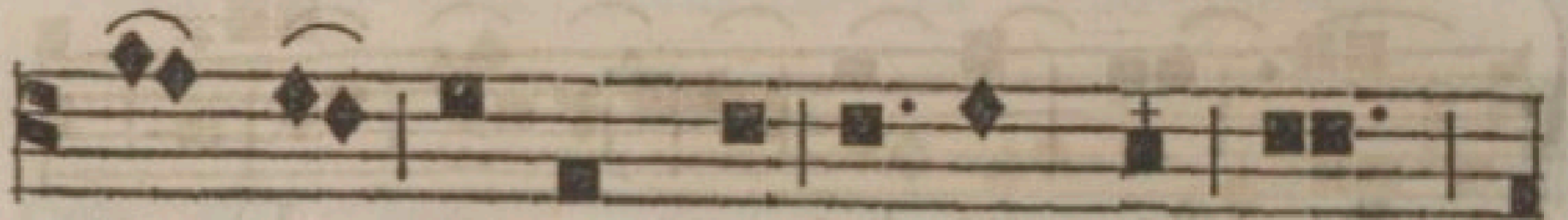
no- mi- ne Do- mi- ni :



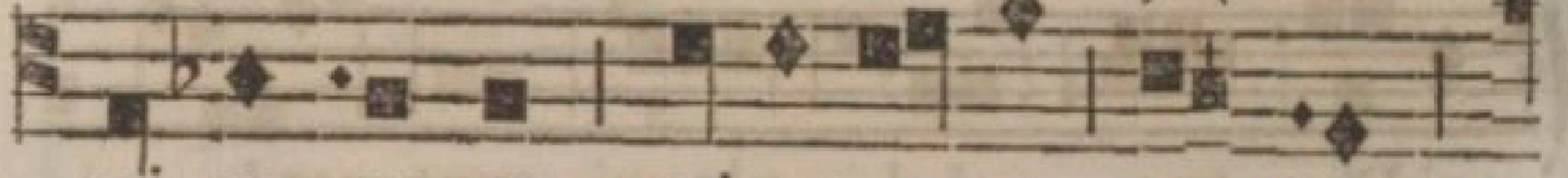
Ho- san- na in ex- cel- sis.

Seul, gai.

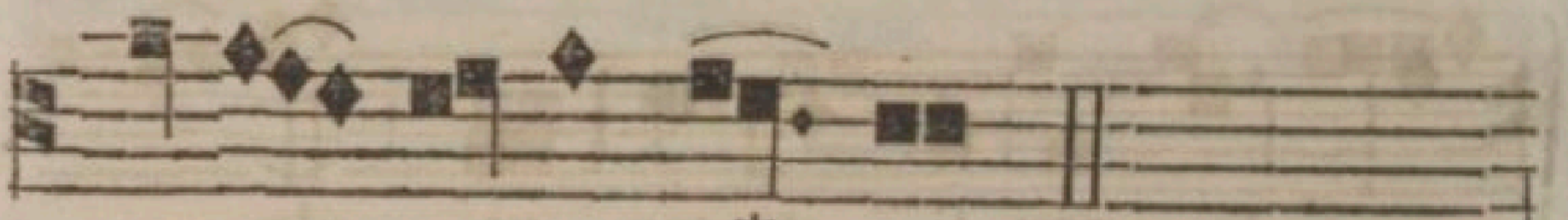
AG- nus, Ag- nus De- i, qui tol-



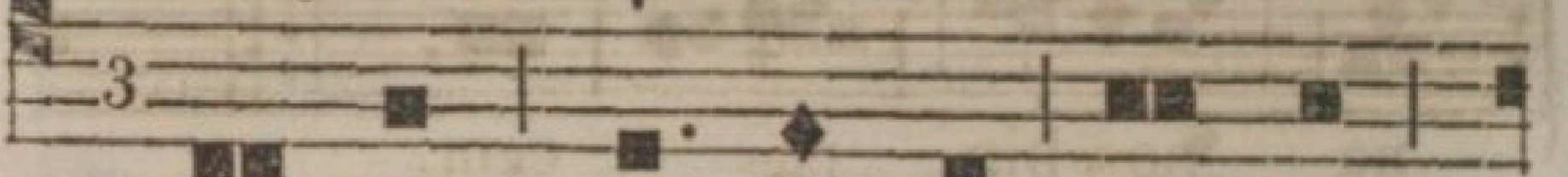
lis pec- ca- ta, pec- ca- ta mun- di,

Très lent.

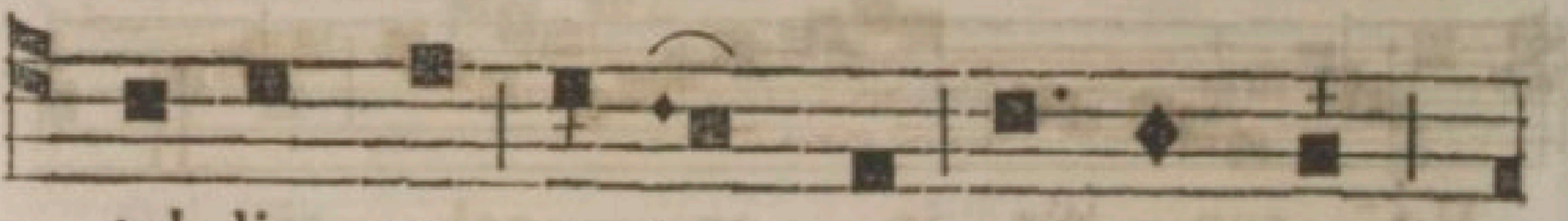
mi- se- re- re, mi- se- re- re no- bis,



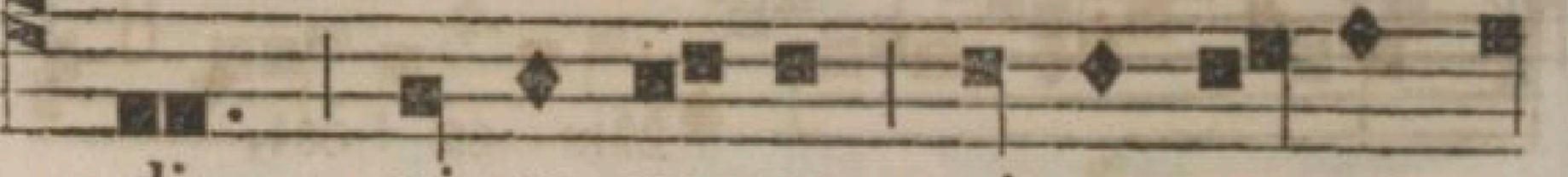
mi- se- re- re no- bis.

Chœur, gai.

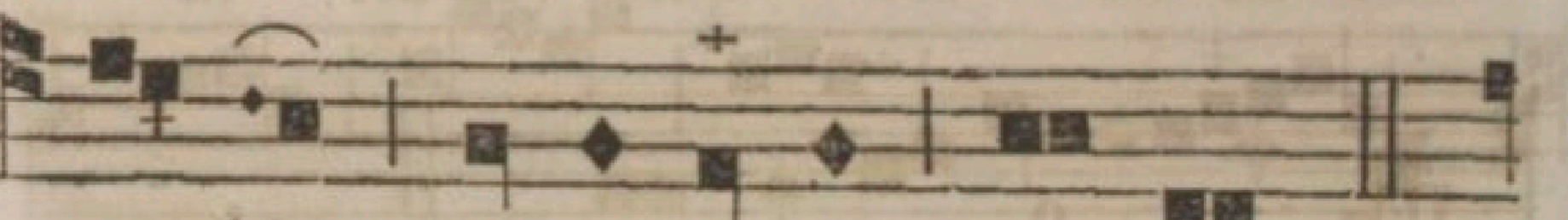
Ag- nus, Ag- nus De- i, qui



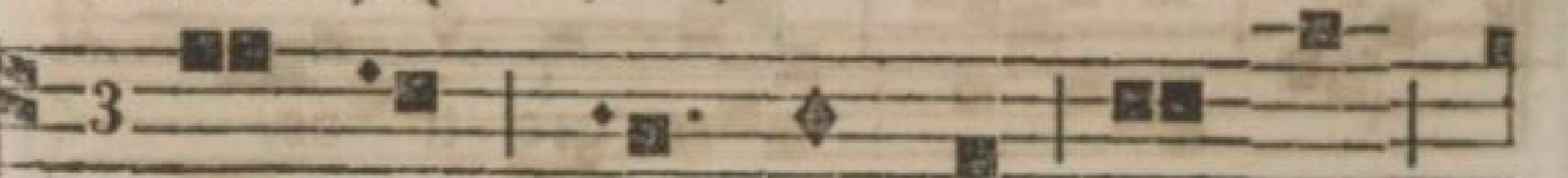
tol- lis pec- ca- ta, pec- ca- ta mun-

Lent.

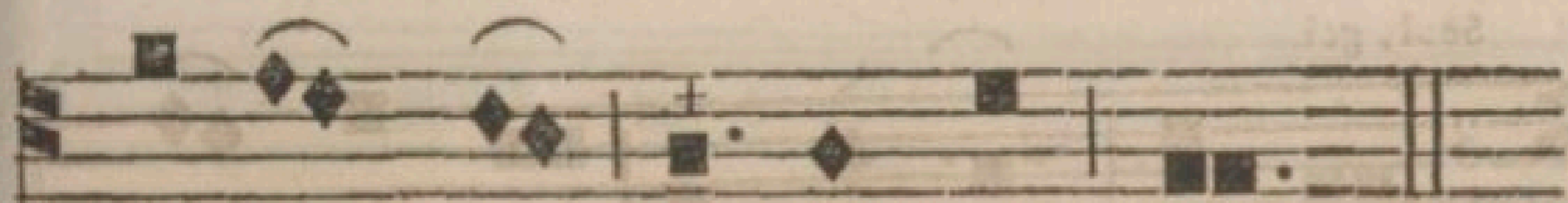
di, mi- se- re- re, mi- se- re- re



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

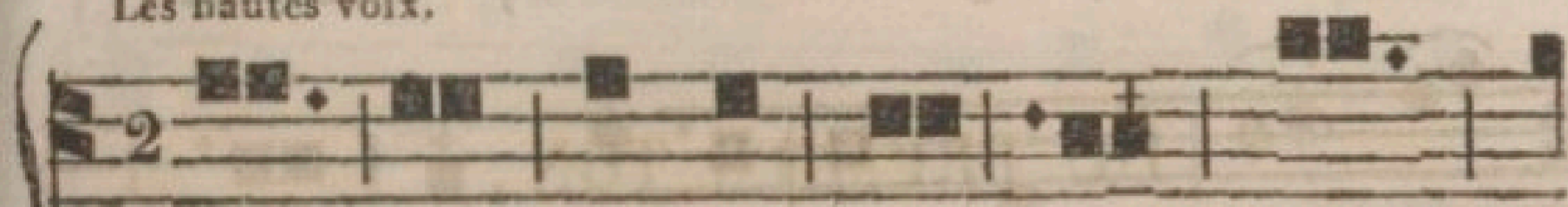
Seul, lent.

Ag- nus, Ag- nus De- i, qui



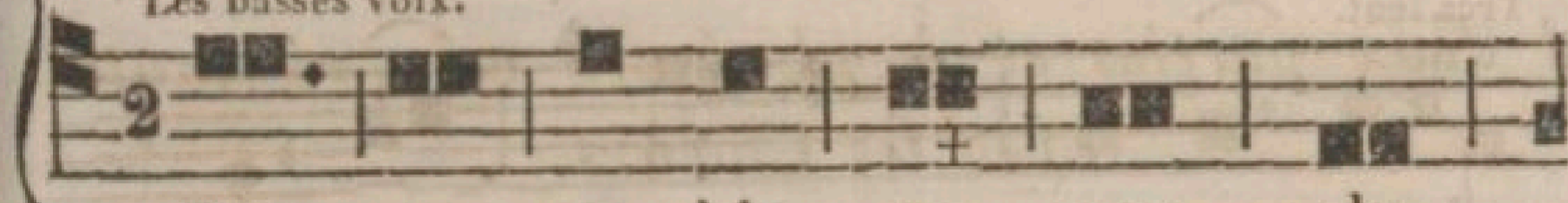
tol- lis pec- ca- ta mun- di,

Les hautes voix.

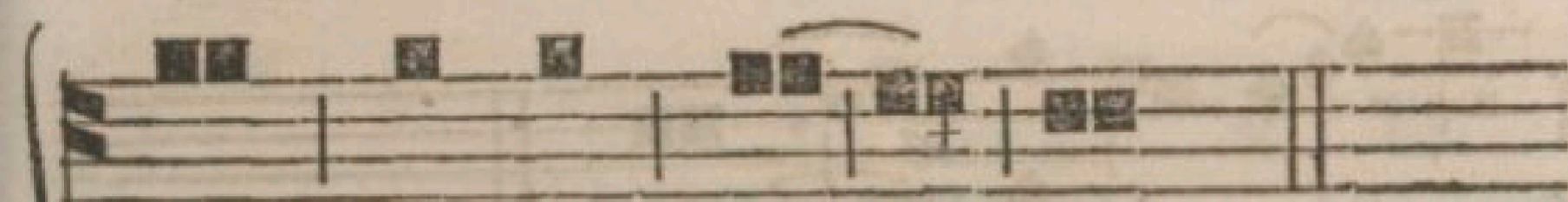


Do- na no- bis pa- cem, do-

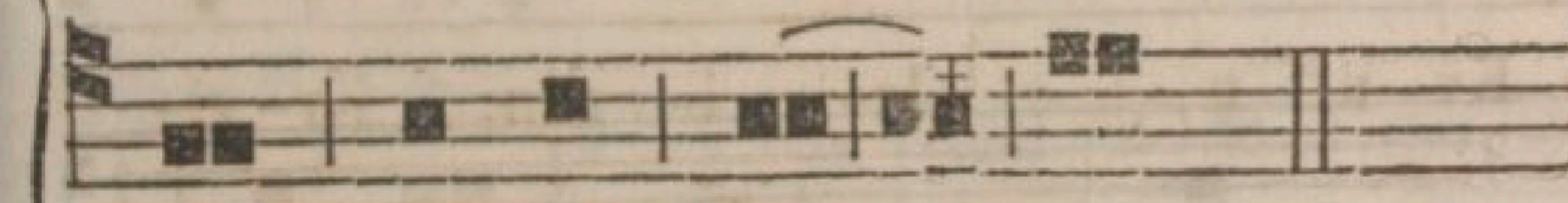
Les basses voix.



Do- na no- bis pa- cem, do-

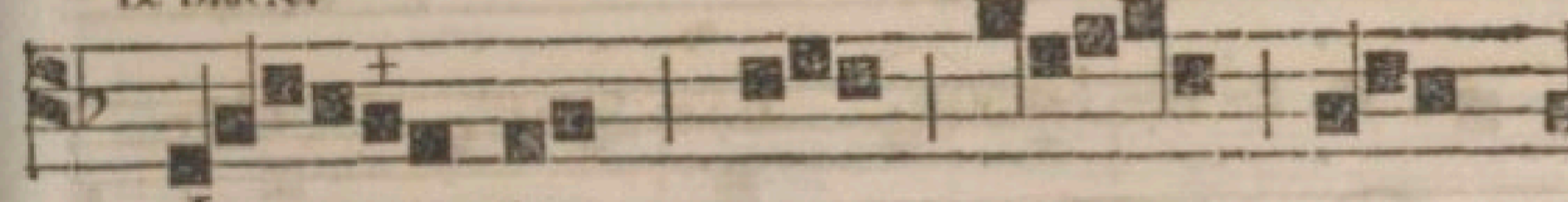


na no- bis pa- cem.

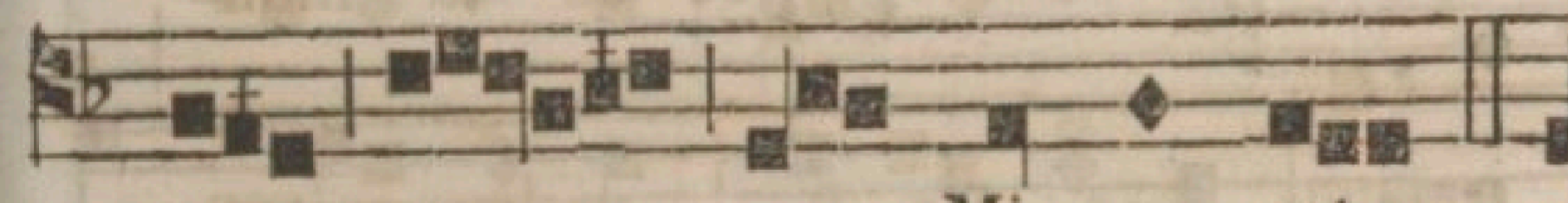


na no- bis pa- cem.

Le Diacre.

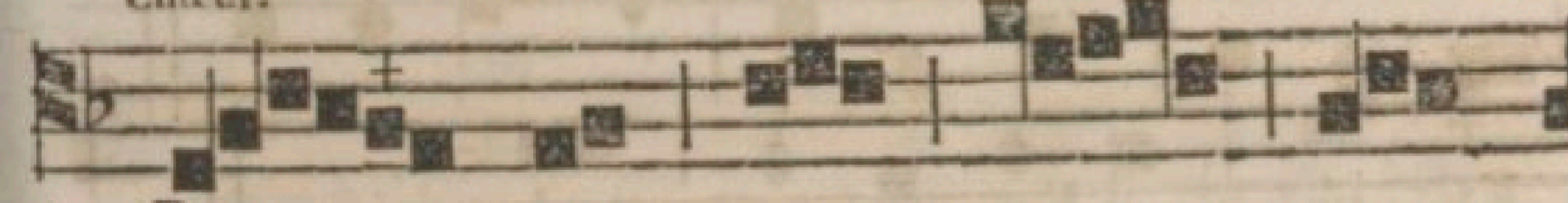


I- te,

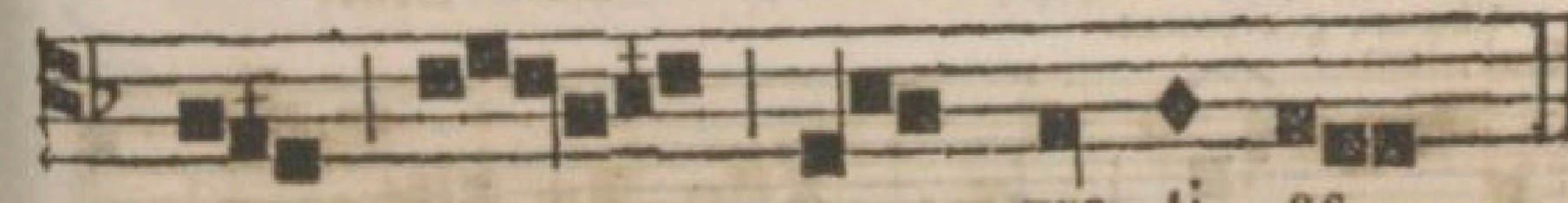


Mis- sa est.

Chœur.



De- o



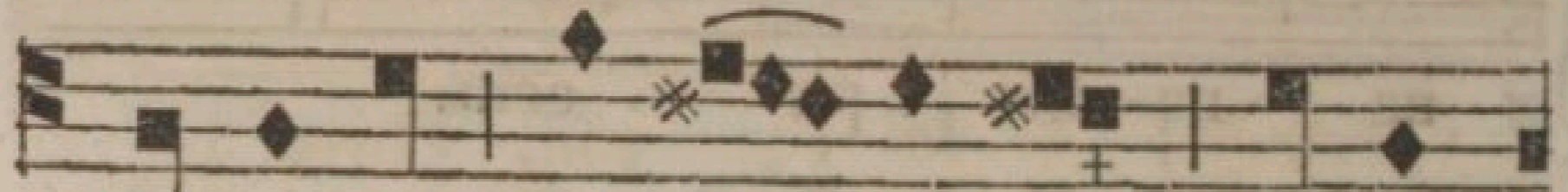
gra- ti- as.

MESSE MUSICALE

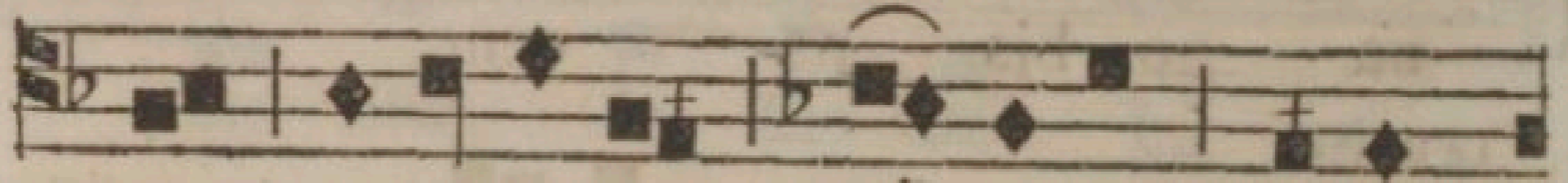
DU PREMIER TON,

*A deux parties et à plusieurs voix récitantes
avec les Chœurs.*

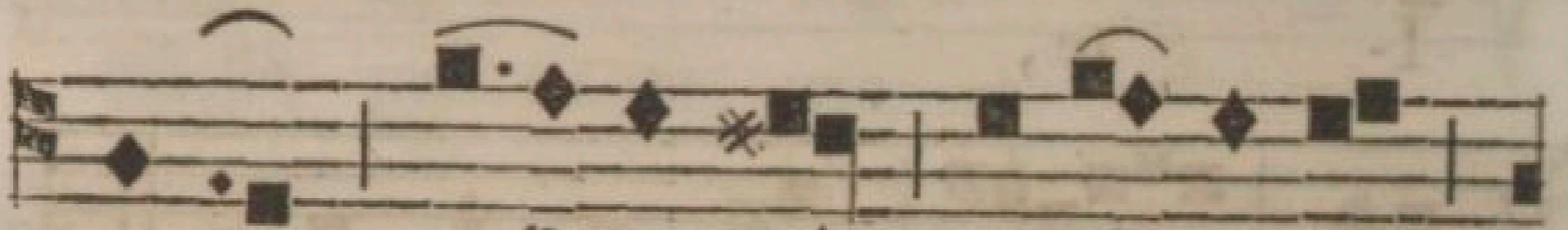
Hauts voix, seul, lent.



KY- RI- E, e- le- i- son. Ky- ri-



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

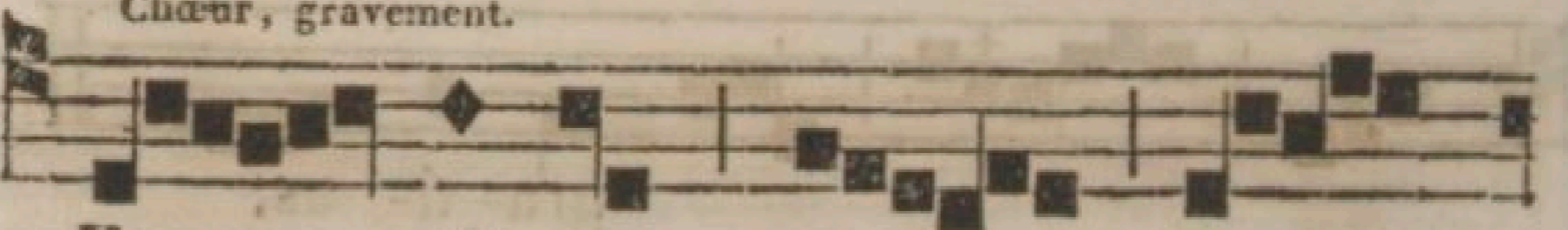


i- son. Ky- ri- e, e- le- i- son.



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

Chœur, gravement.



Ky- ri- e, e-

le- i- son.

Hautes voix, gracieusement.

Chris- te, Chris- te, e- le- i- son.

Basses voix, gracieusement.

Chris- te, Chris- te, e- le- i- son.

Chris- te, e- le- i- son, Chris- te,

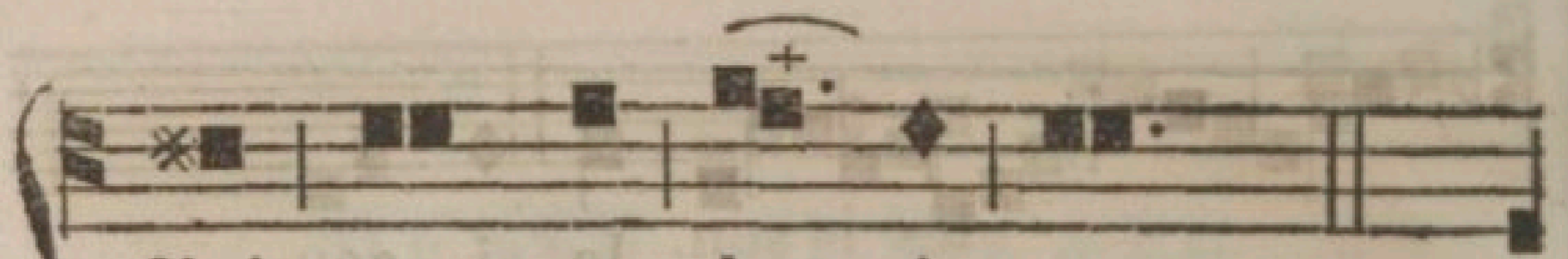
Chris- te, e- le- i- son. Chris- te,

e- le- i- son. Chris- te, Chris-

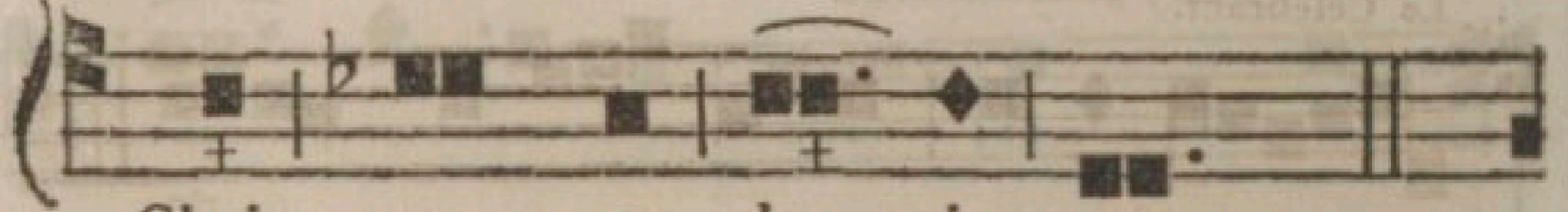
e- le- i- son. Chris- te, Chris-

te, e- le- i- son. Chris- te,

te, e- le- i- son. Chris- te,

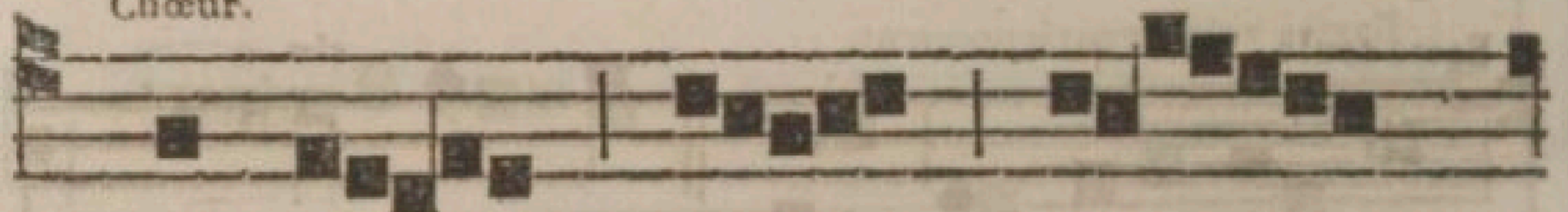


Chris- te, e- le- i- son.

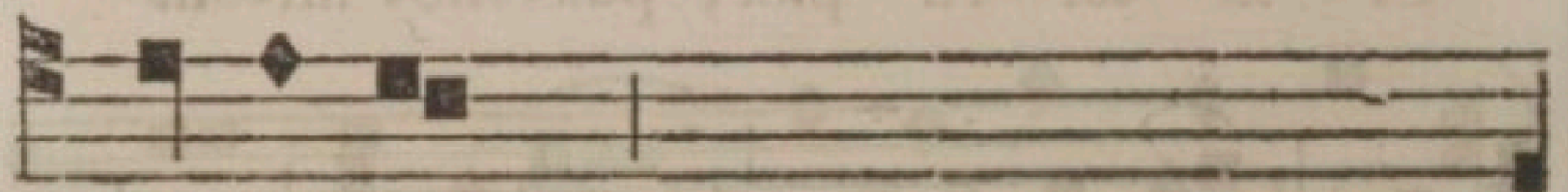


Chris- te, e- le- i- son.

Chœur.

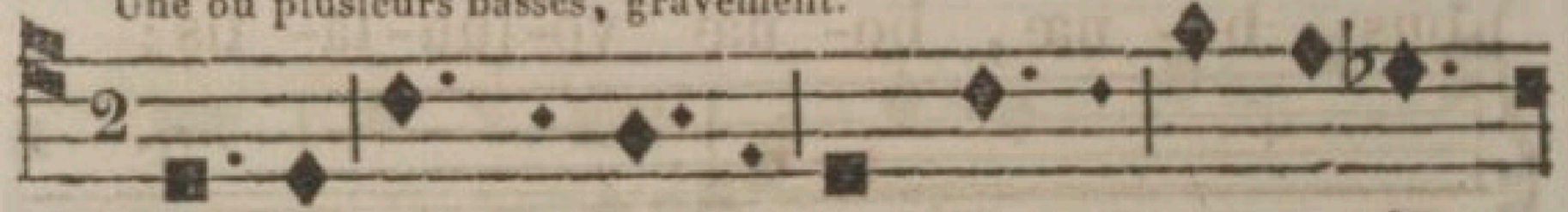


Chris- te, e-

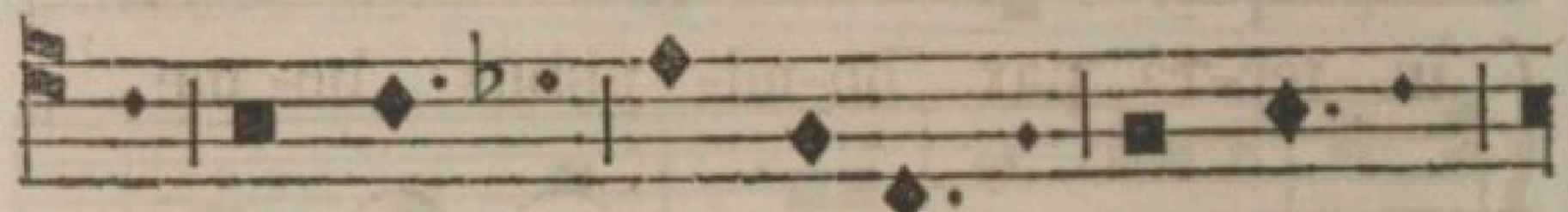


le- i- son.

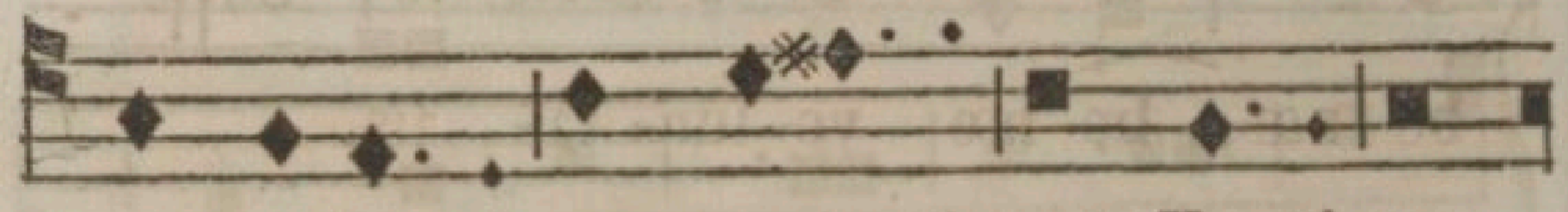
Une ou plusieurs basses, gravement.



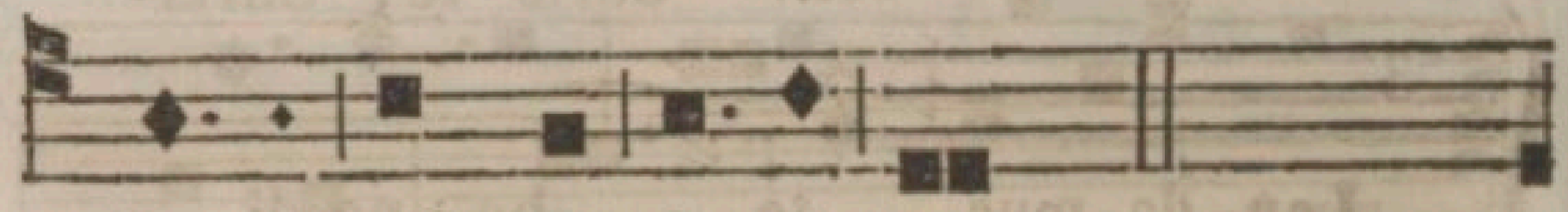
Ky- ri- e, e- le- i- son. Ky- ri- e, e- le-



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

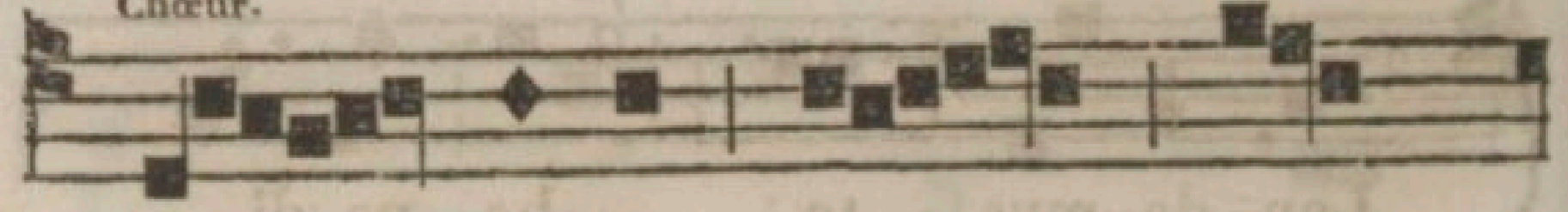


e, e- le- i- son, e- le- i- son. Ky- ri- e,

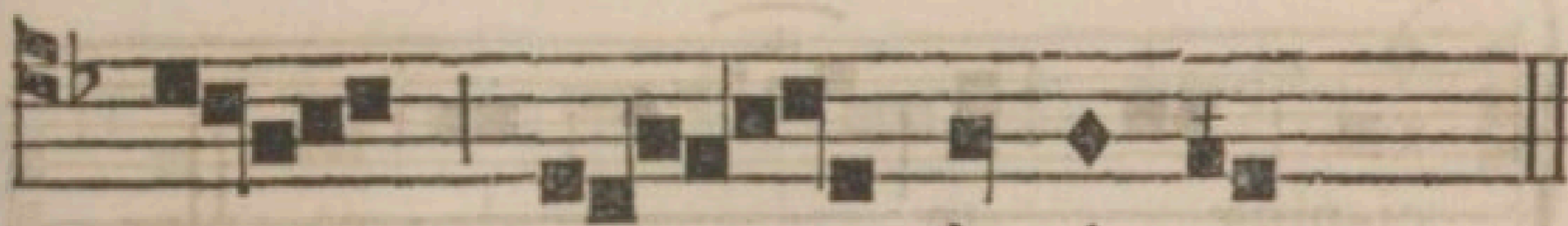


Ky- ri- e, e- le- i- son.

Chœur.

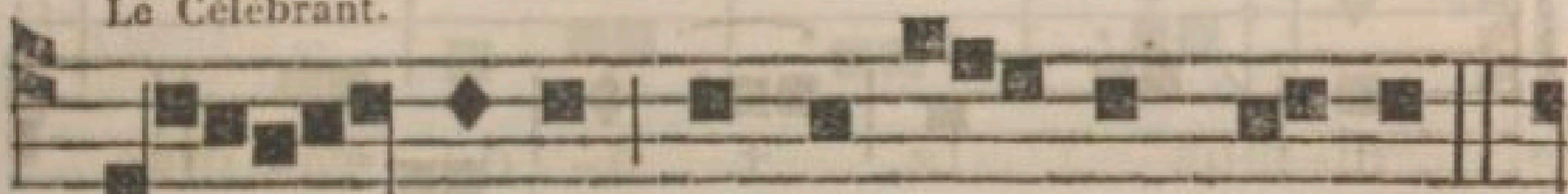


Ky- ri- e, e-



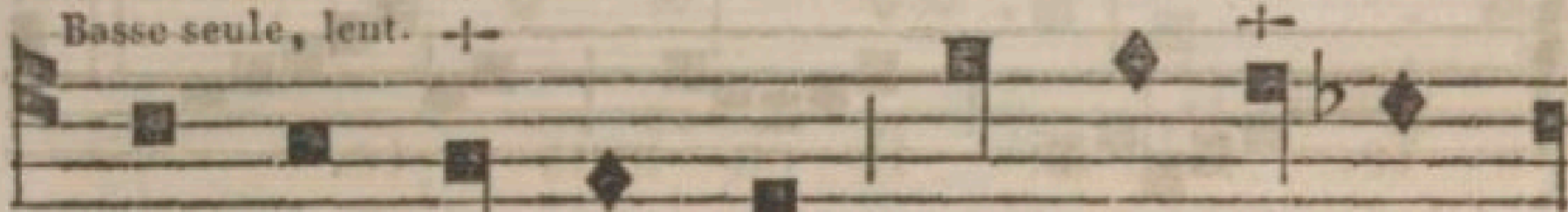
le- i- son.

Le Célébrant.

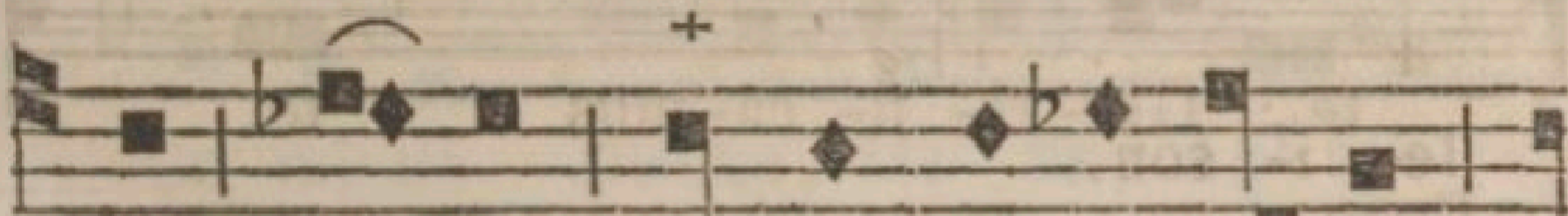


GLO- RI-A in ex-cel- sis De- o.

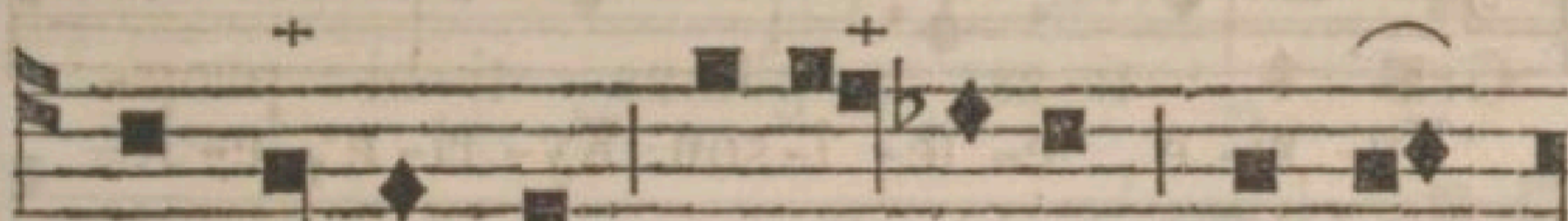
Basse seule, lent. +-+



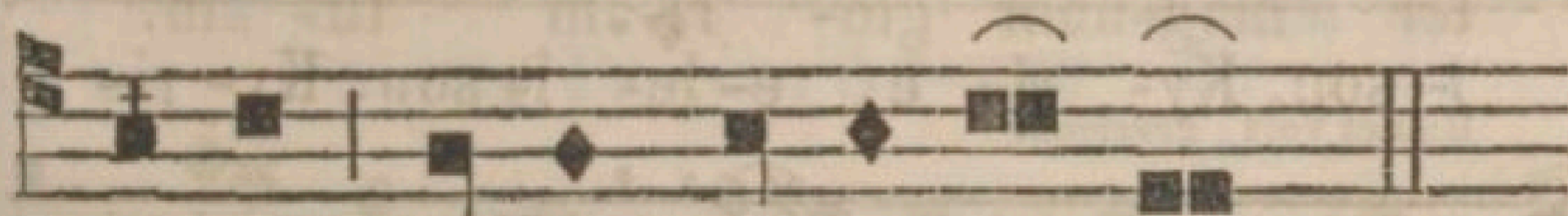
Et in ter- rà pax, pax ho- mi- ni-



bus bo- næ, bo- næ vo- lun- ta- tis;

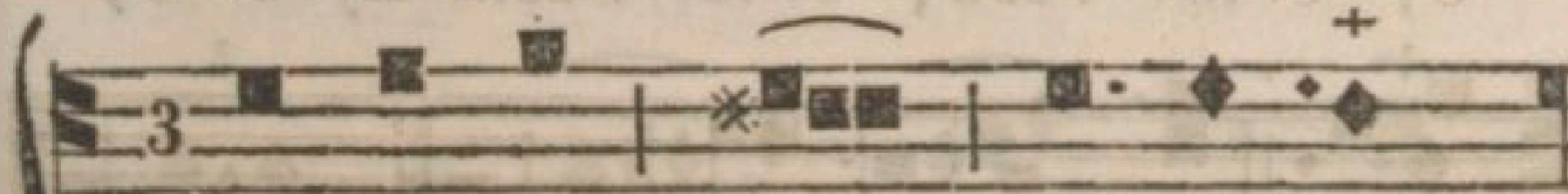


in ter- rà pax ho- mi- ni- bus bo- næ,



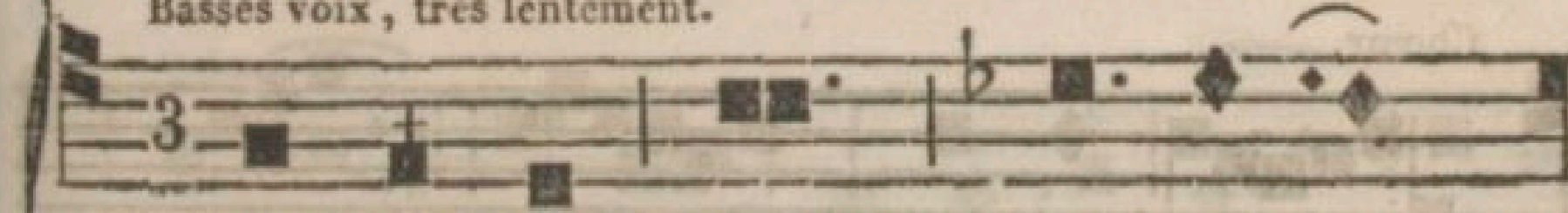
bo- næ, bo- næ vo- lun- ta- tis.

Hautes voix, très lentement.

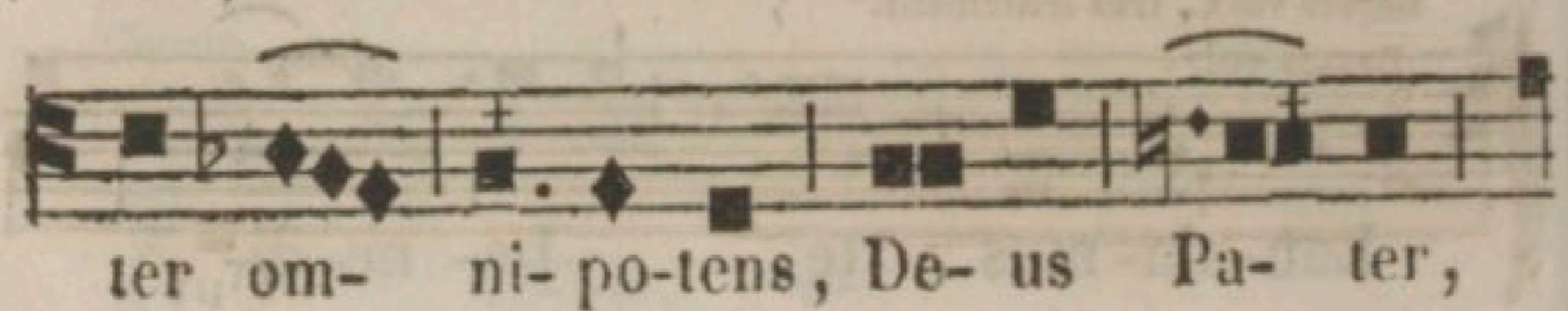
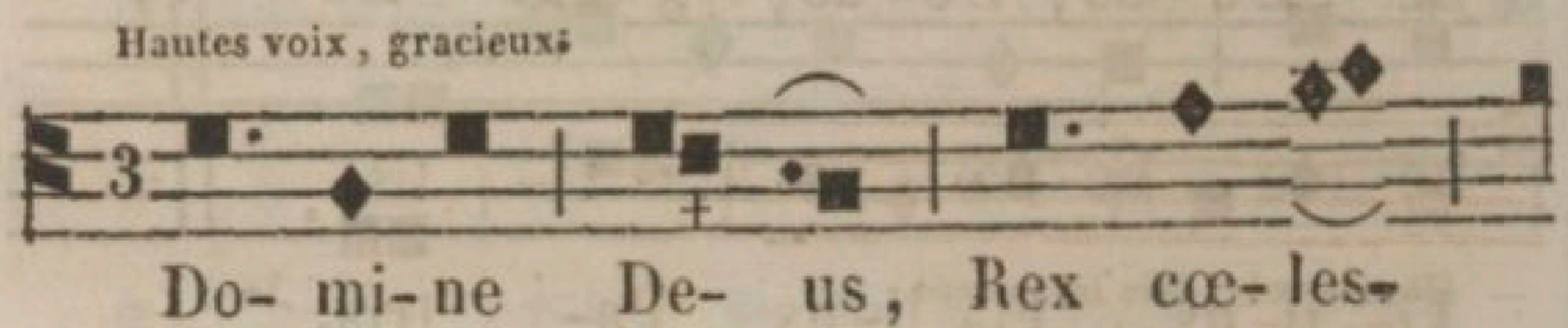
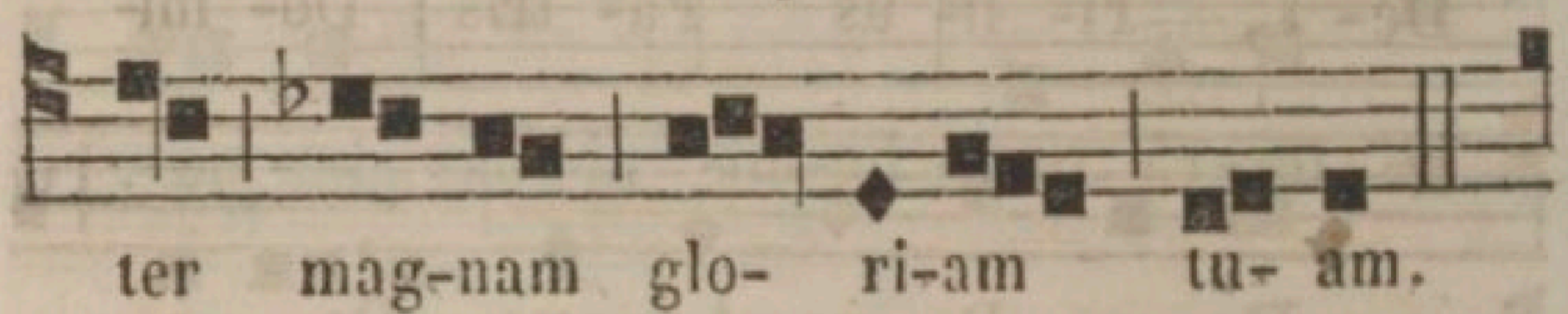
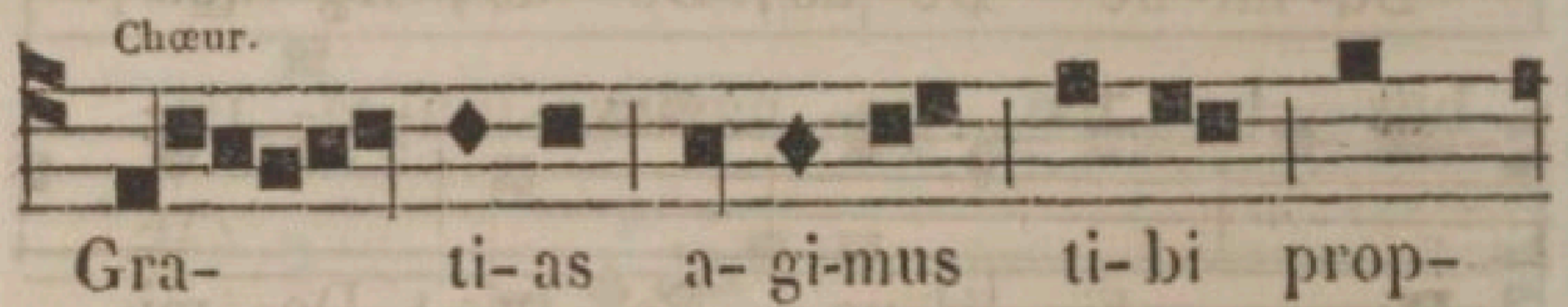
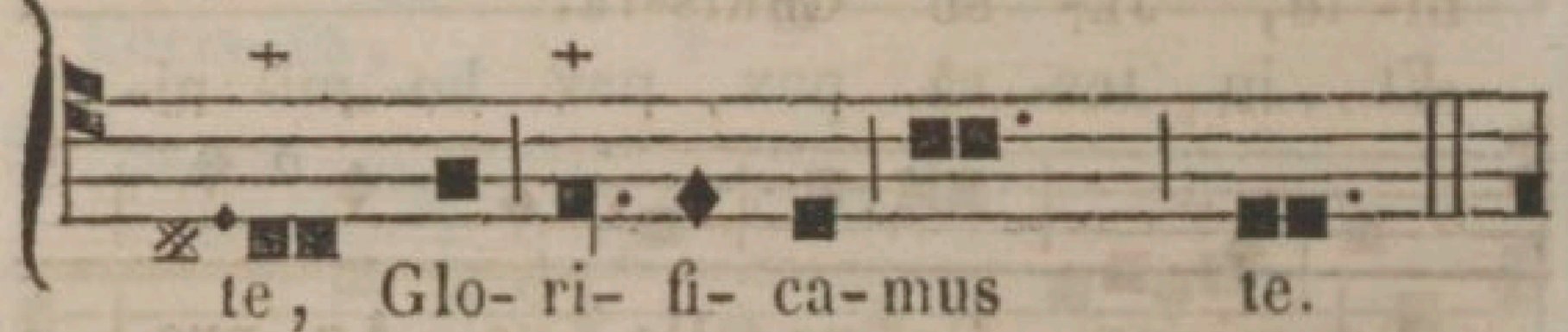
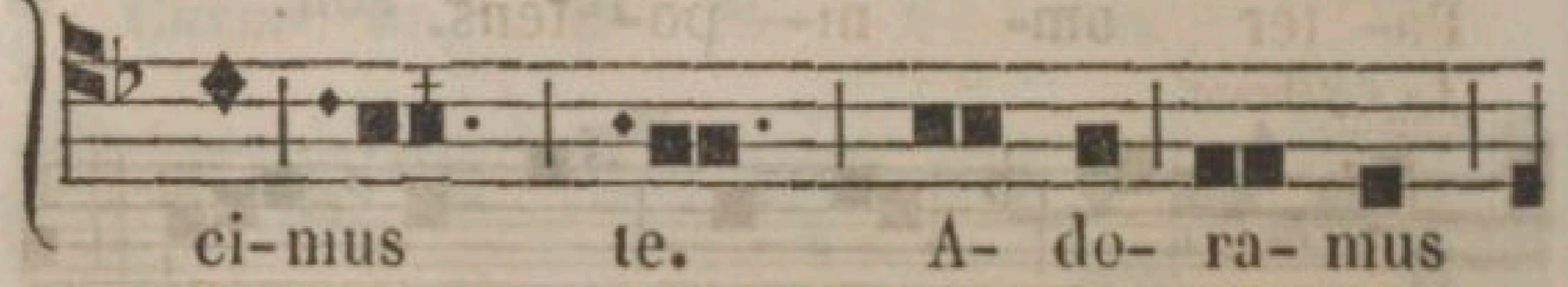
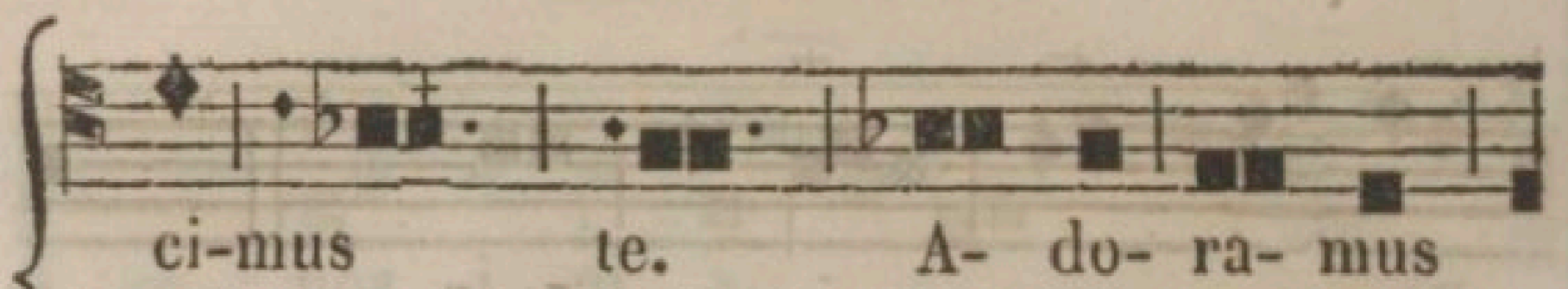


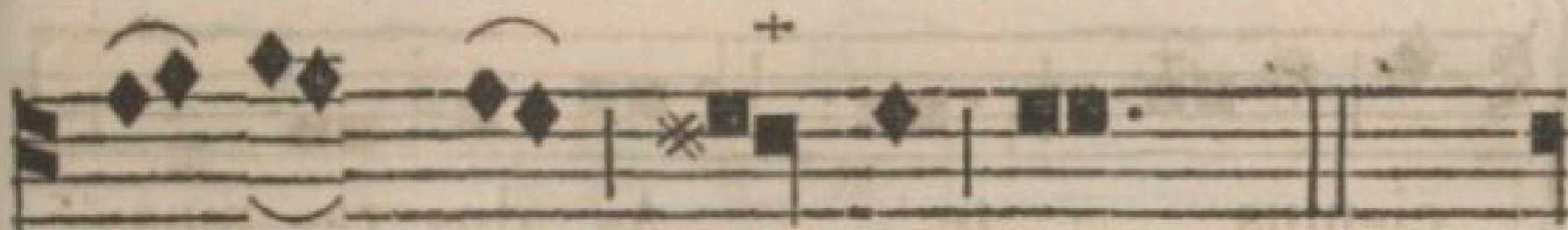
Lau- da- mus te, be- ne- di-

Basses voix, très lentement.

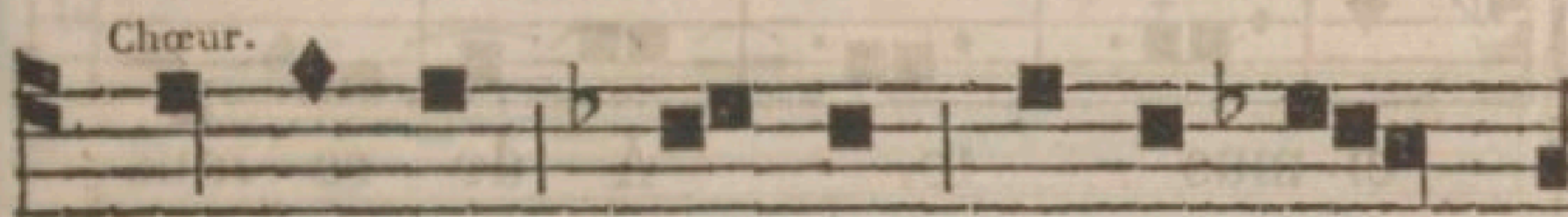


Lau- da- mus te, be- ne- di-

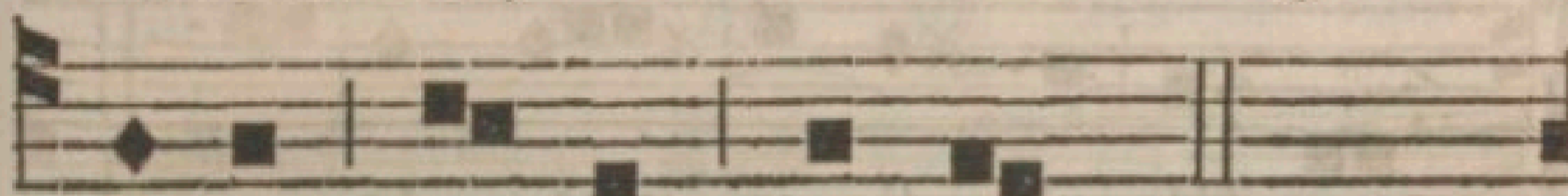




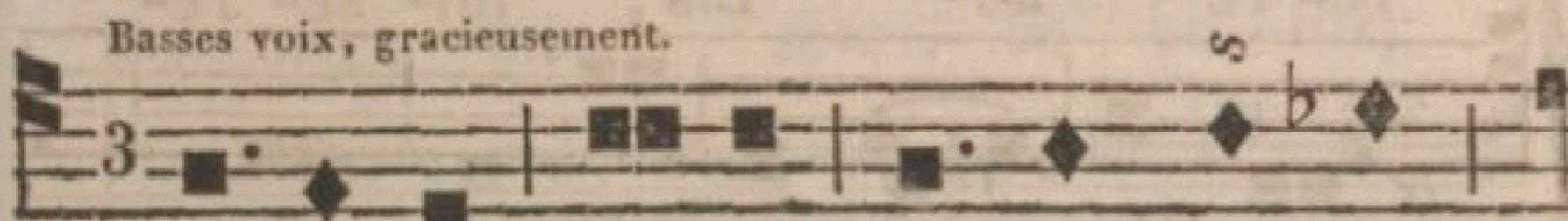
Pa- ter om- ni- po- tens.



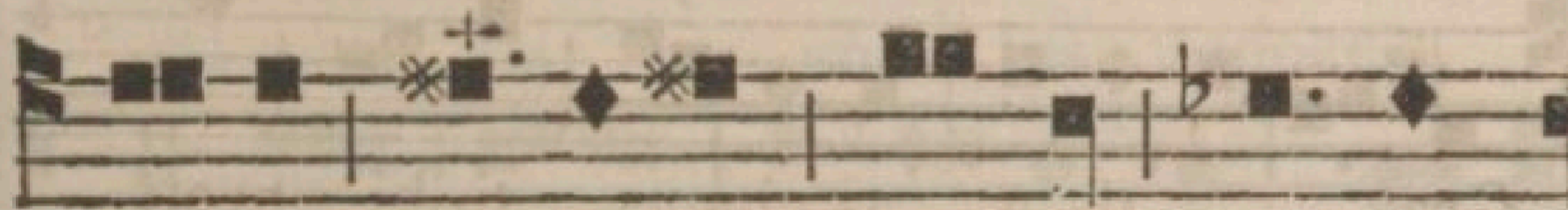
Do- mi- ne, Fi- li u- ni- ge-



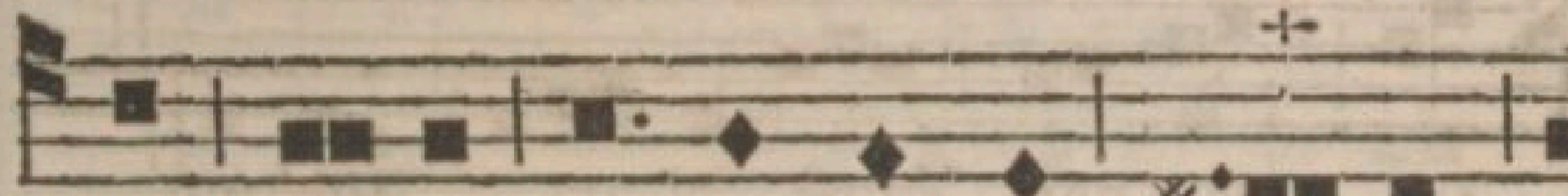
ni- te, JE- SU CHRIS-TE.



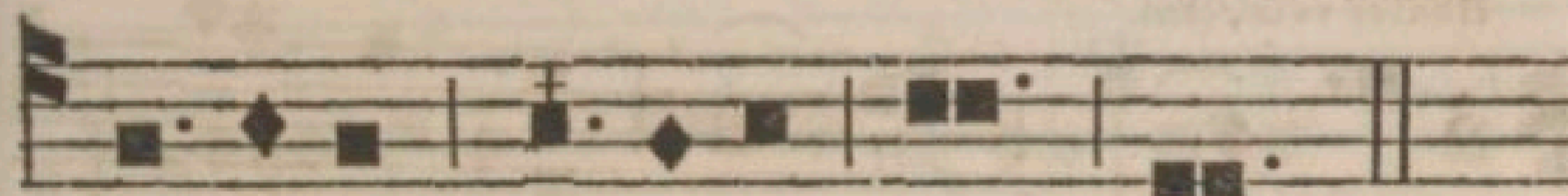
Do- mi- ne De- us, De- us, Ag- nus



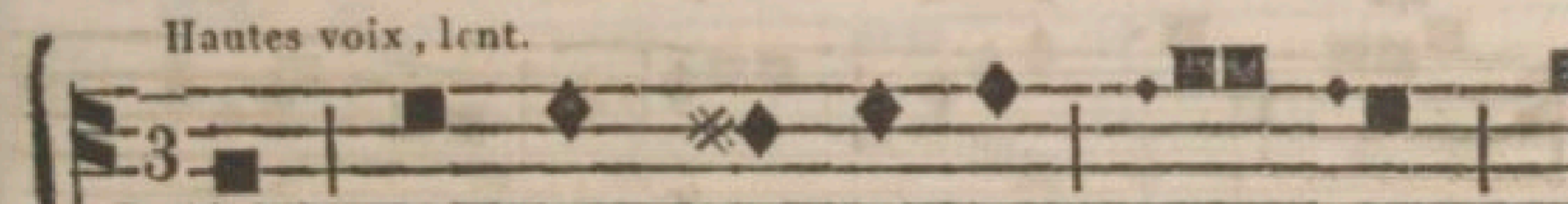
De- i, Fi- li- us Pa- tris; Do- mi-



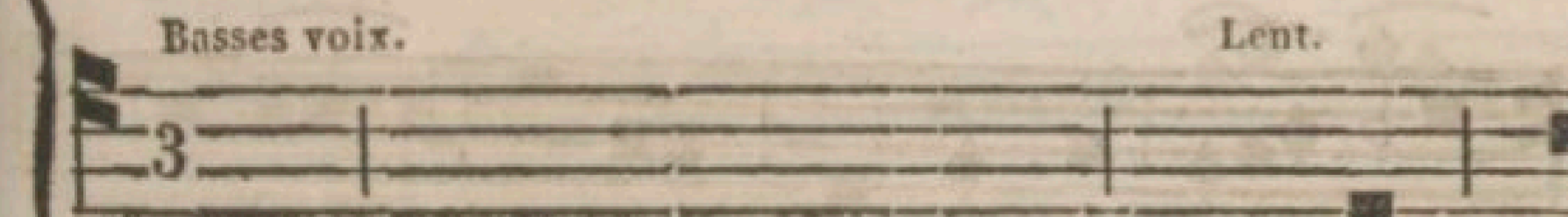
ne De- us, De- us, Ag- nus De- i,



Fi- li- us, Fi- li- us Pa- tris.



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

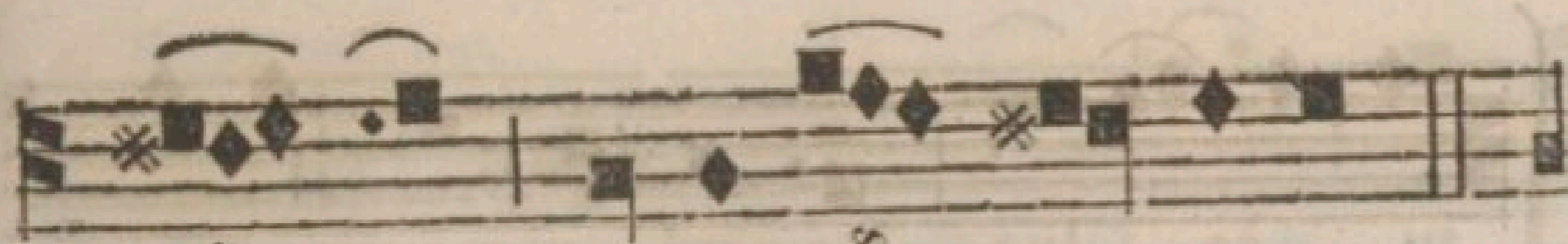


Qui

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

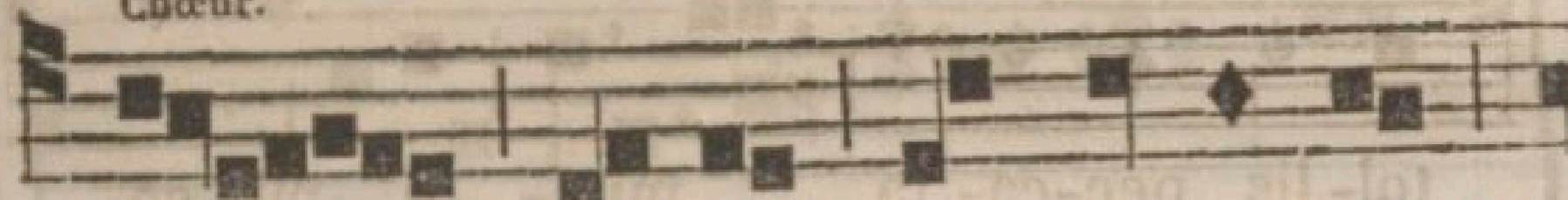
Hautes voix, lent.

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

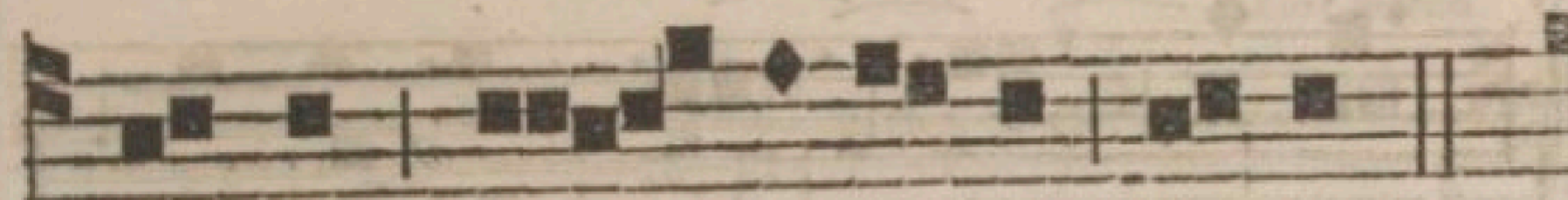


nos- tram, sus- ci- pe, sus- ci- pe.

Chœur.

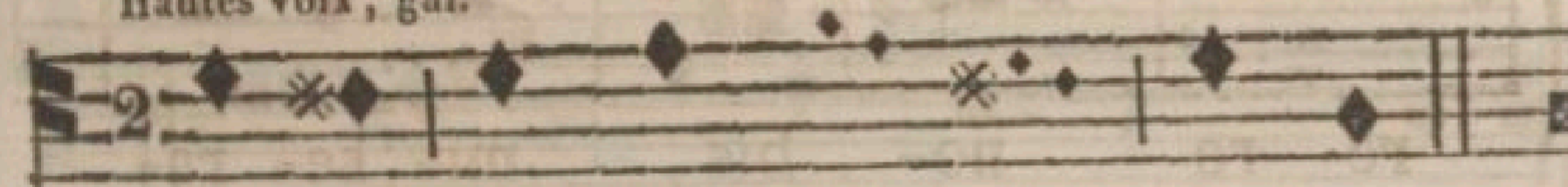


Qui se- des ad dex- te- ram



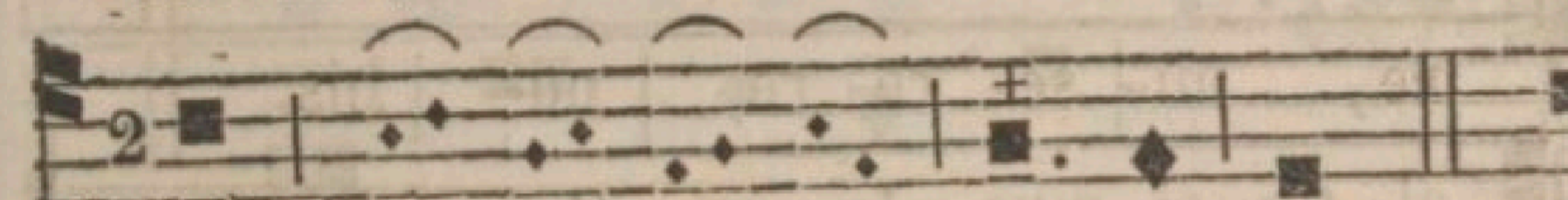
Pa- tris, mi- se- re- re no- bis.

Hautes voix, gai.



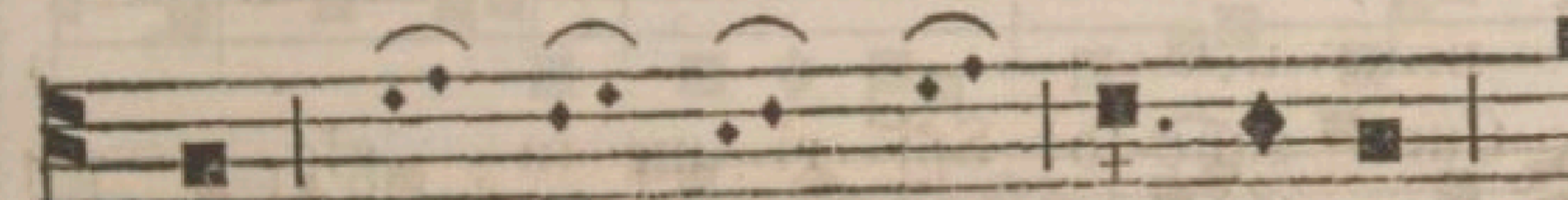
Quo- ni- am tu so- lus sanc- tus,

Basses voix, gai.

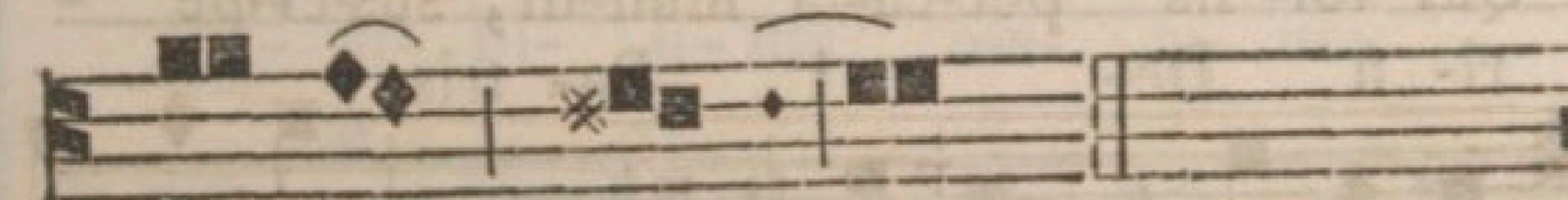


Tu so- lus De- mi- nus,

Hautes voix.

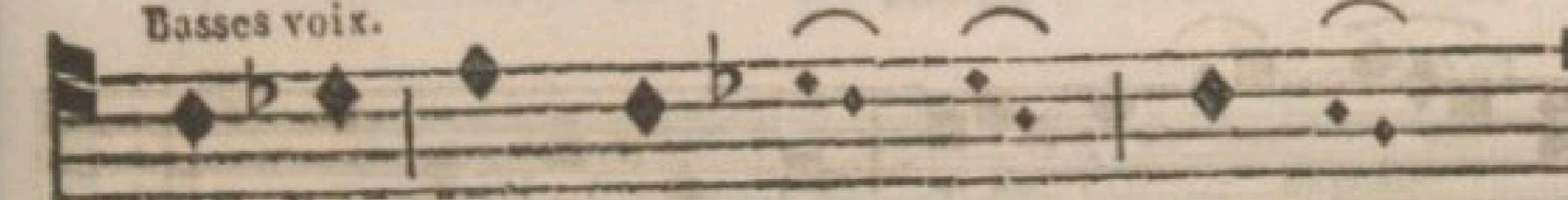


Tu so- lus al- tis- si- mus,

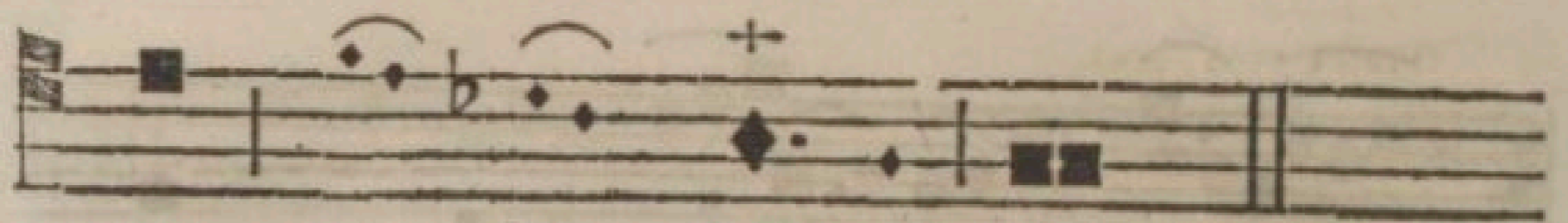


JE- SU CHRIS- TE.

Basses voix.

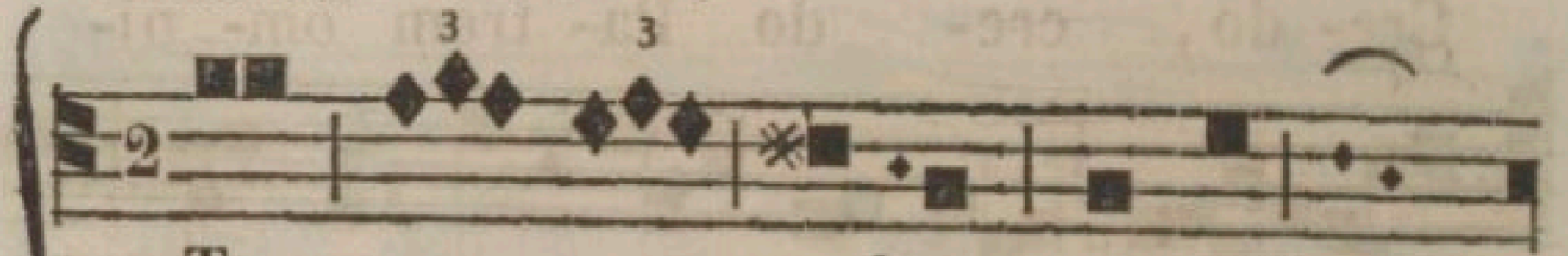


Quo- ni- am tu so- lus sanc- tus,



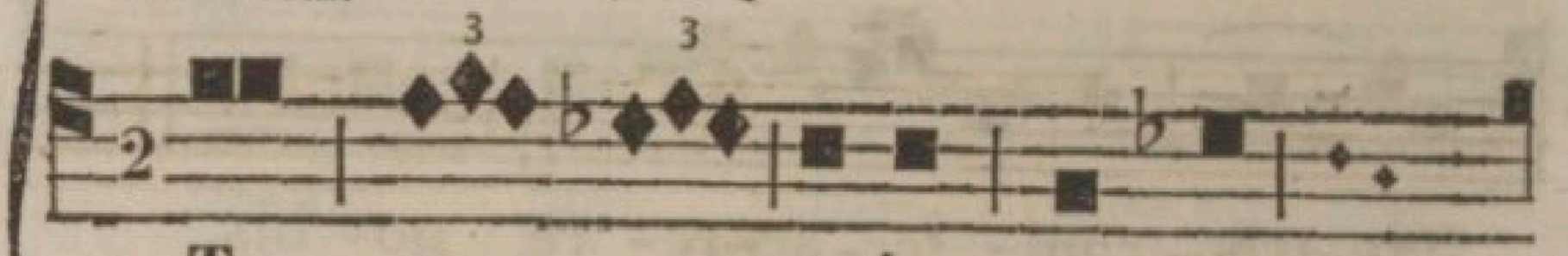
tu so- lus Do- mi- nus.

Hautes voix.

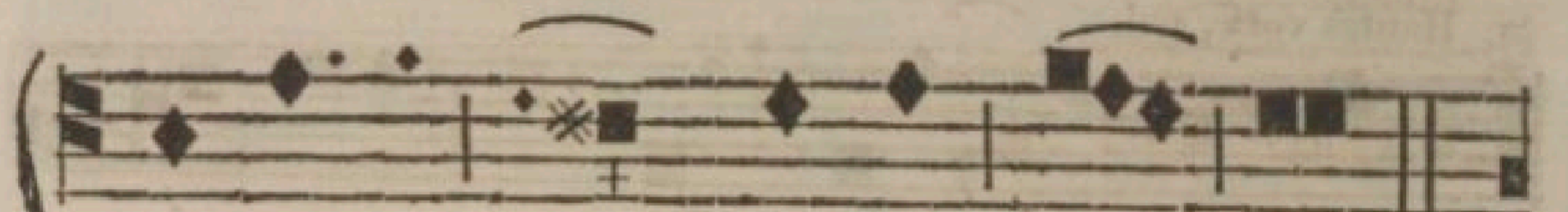


Tu so- lus, tu so- lus

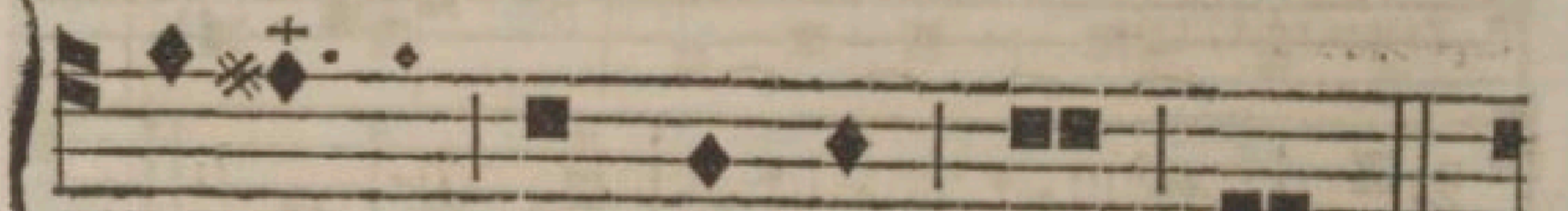
Basses voix.



Tu so- lus, tu so- lus

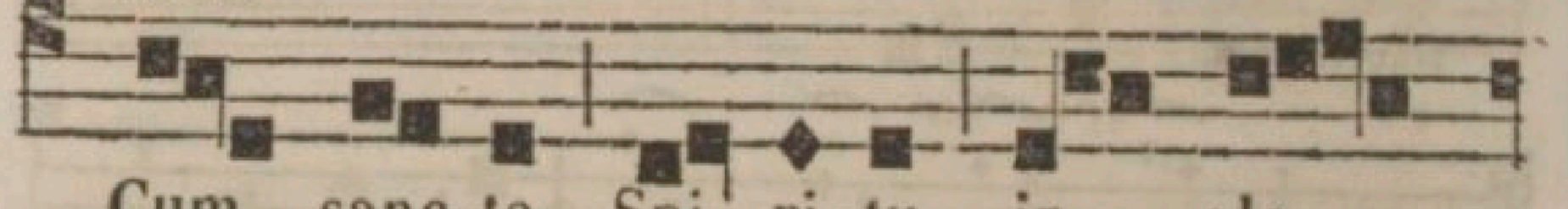


al- tis- si- mus, JE- SU CHRIS- TE.

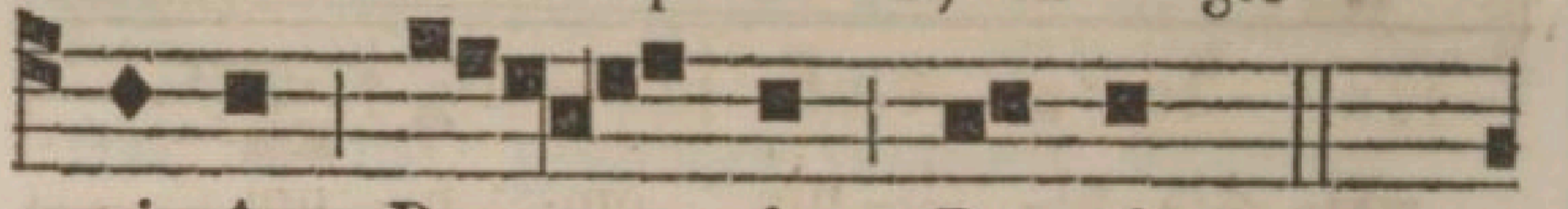


al- tis- si- mus, JE- SU CHRIS- TE.

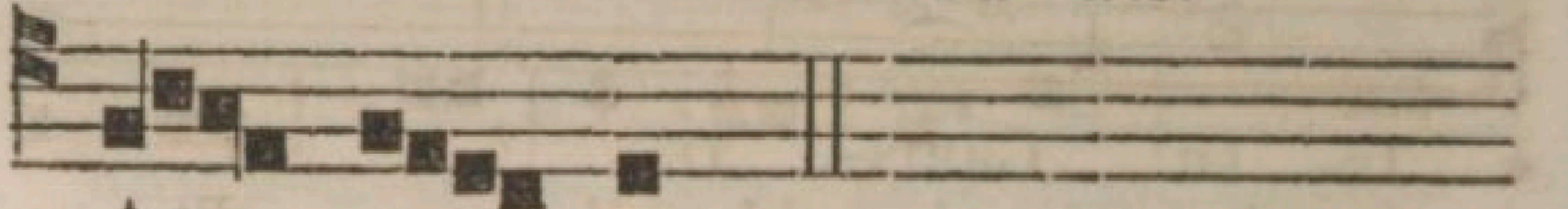
Chœur.



Cum sanc- to Spi- ri- tu, in glo-

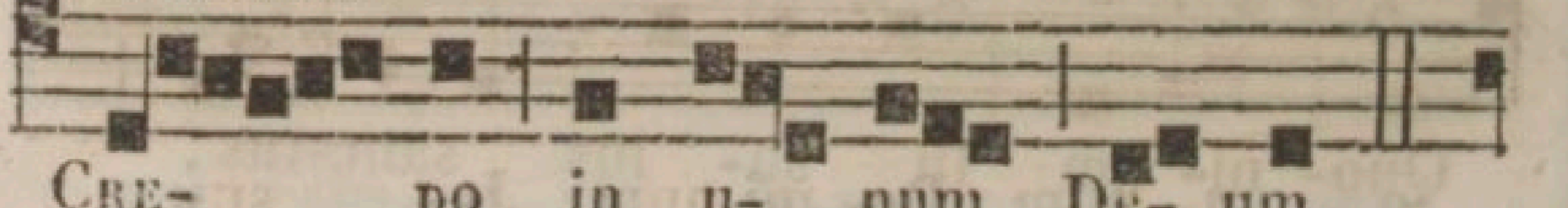


ri- à De- i Pa- tris.



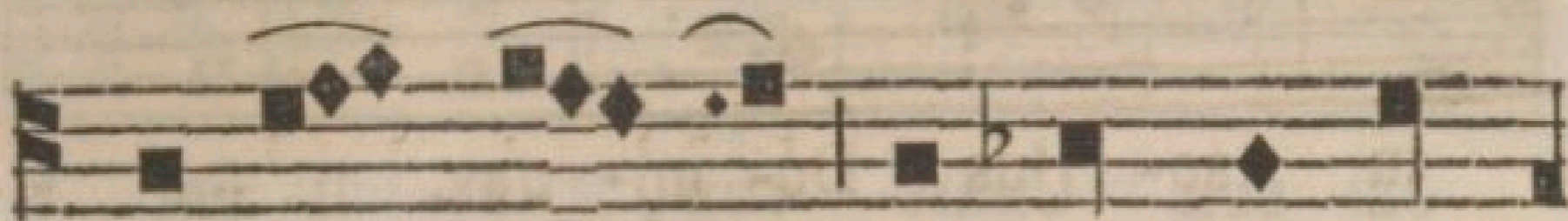
A- men.

Le Célébrant.

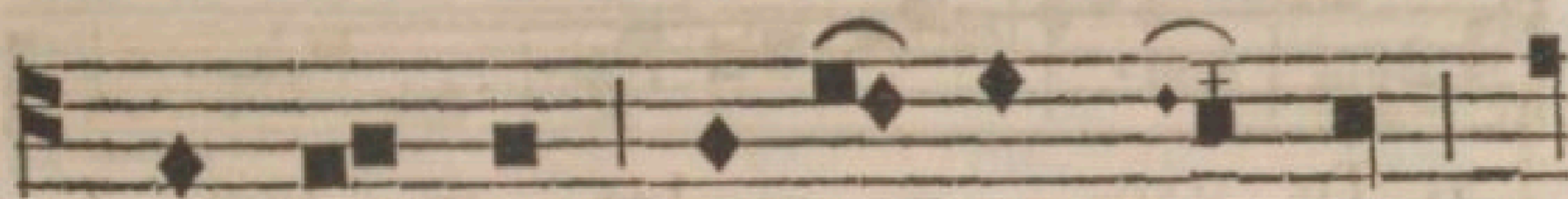


CRE- DO in u- num De- um.

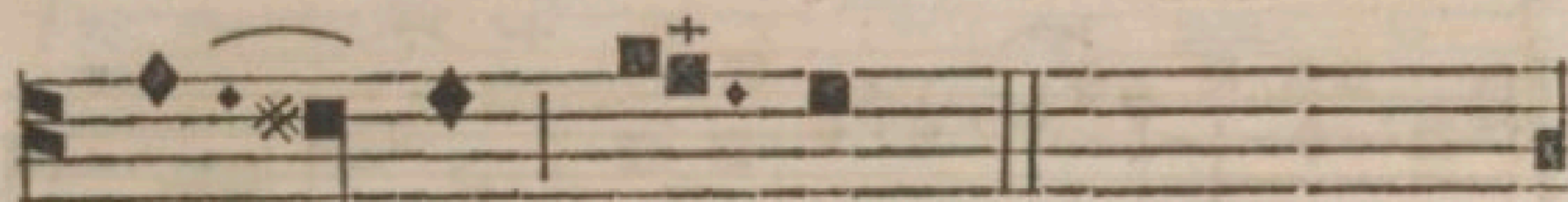
Hautes voix, lent.



Cre- do, cre- do Pa- trem om- ni-

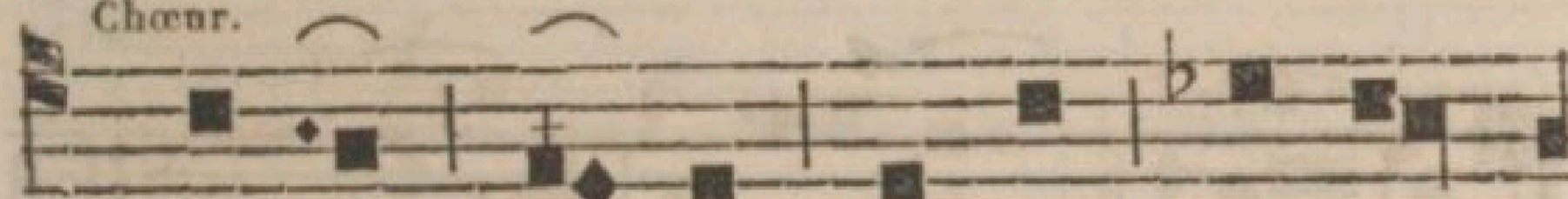


po- ten- tem, fac- to- rem cœ- li,

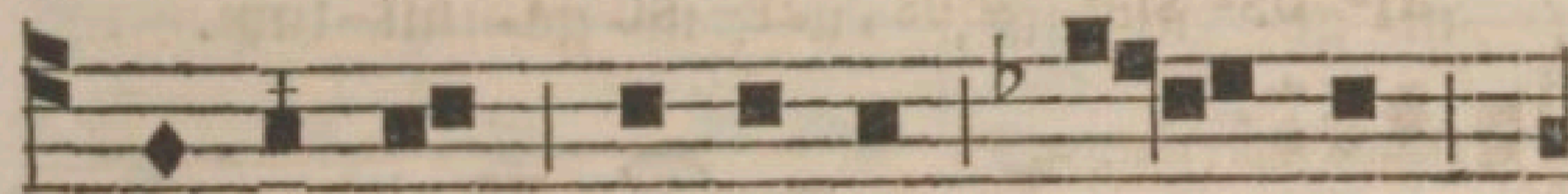


fac- to- rem ter- ræ.

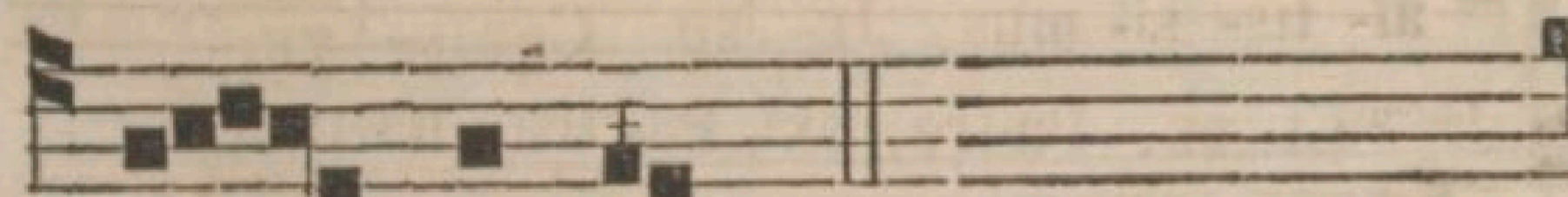
Chœur.



Cre- do, cre- do Pa- trem om- ni-

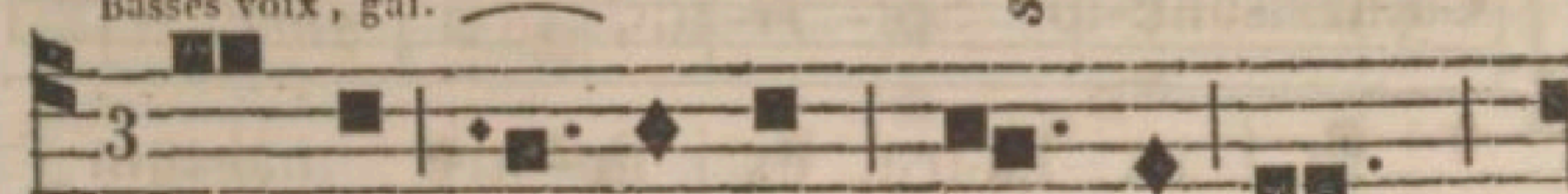


po- ten- tem, fac- to- rem cœ- li

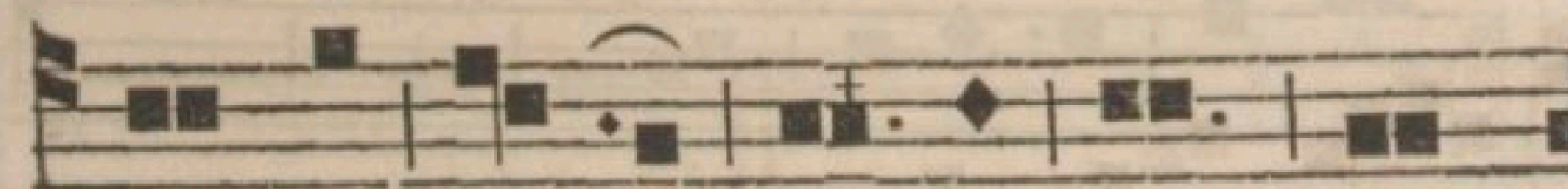


et ter- ræ.

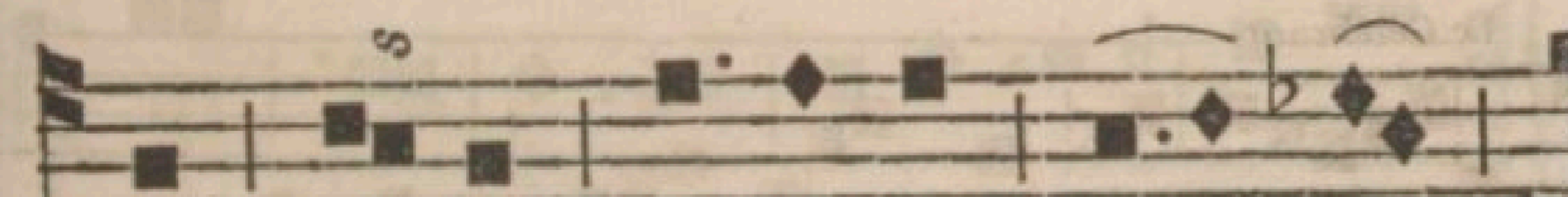
Basses voix, gai.



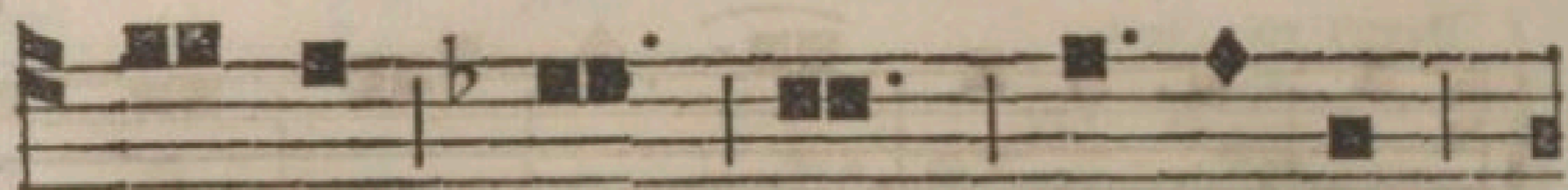
Vi- si- bi- li- um om- ni- um



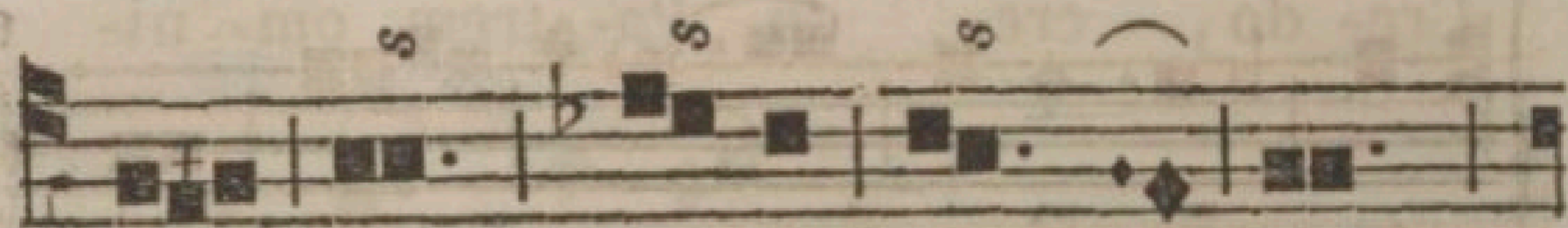
et in- vi- si- bi- li- um. Et



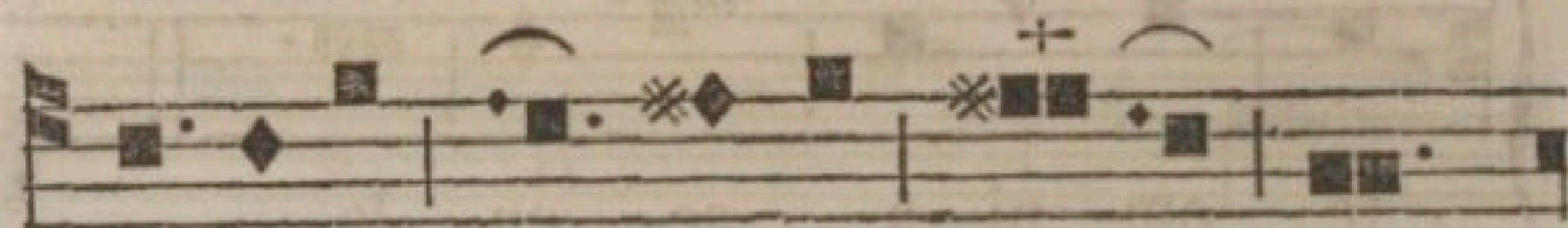
in a- num Do- mi- num JE- SUM,



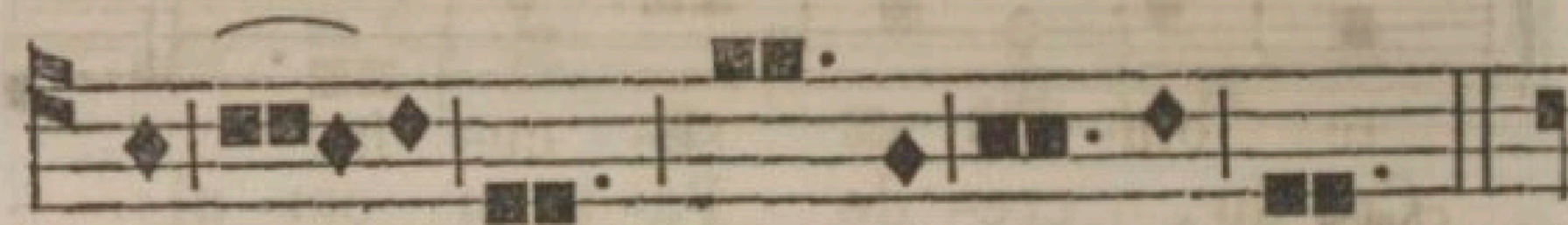
JE- SUM CHRIS- TUM, Fi- li- um



De- i u- ni- ge- ni- tum,

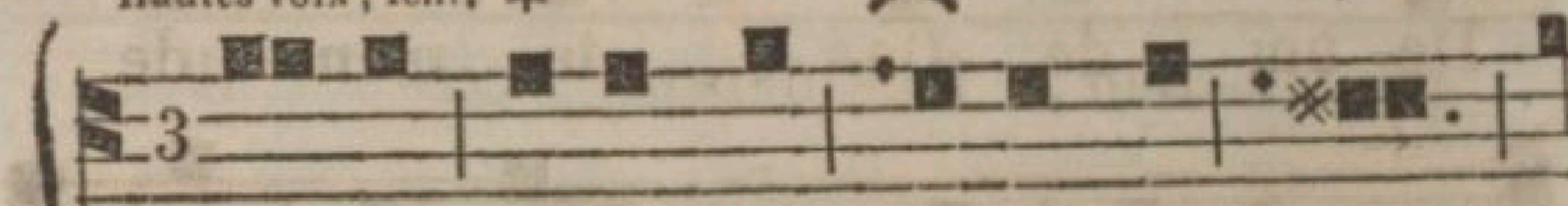


Fi- li-um, Fi- li- um De- i u-



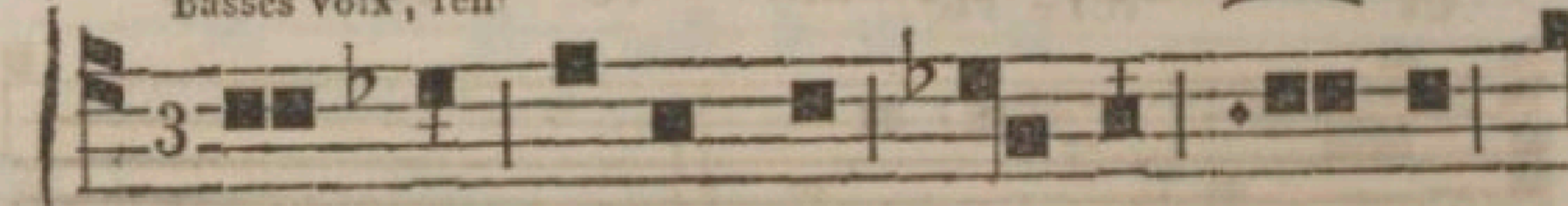
ni- ge- ni- tum, u- ni- ge- ni- tum.

Hautes voix, lent. +

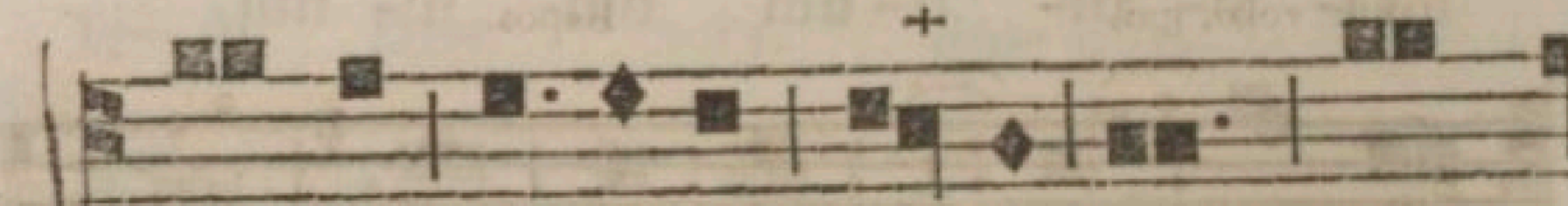


Et ex Pa- tre, ex Pa- tre na- tum

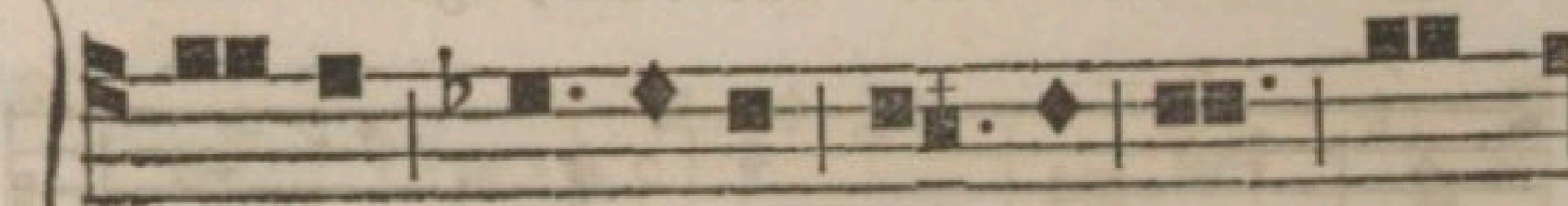
Basses voix, lent'



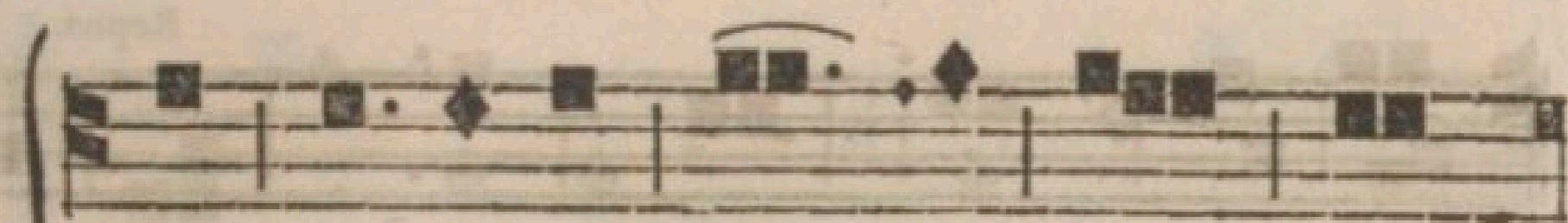
Et ex Pa- tre, ex Pa- tre na- tum



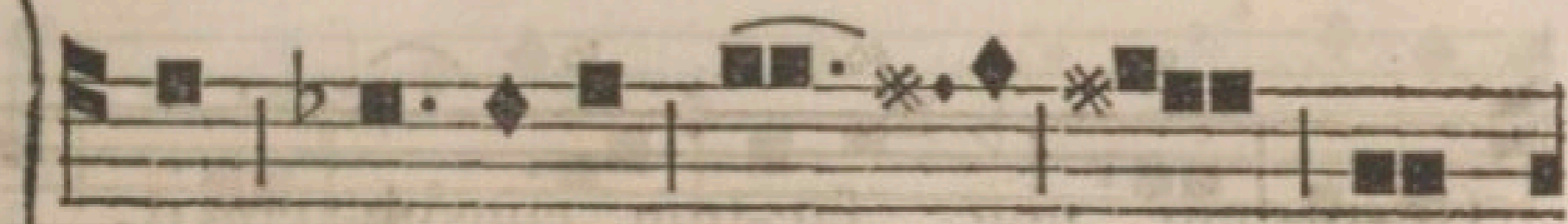
an- te om- ni- a se- cu- la, an-



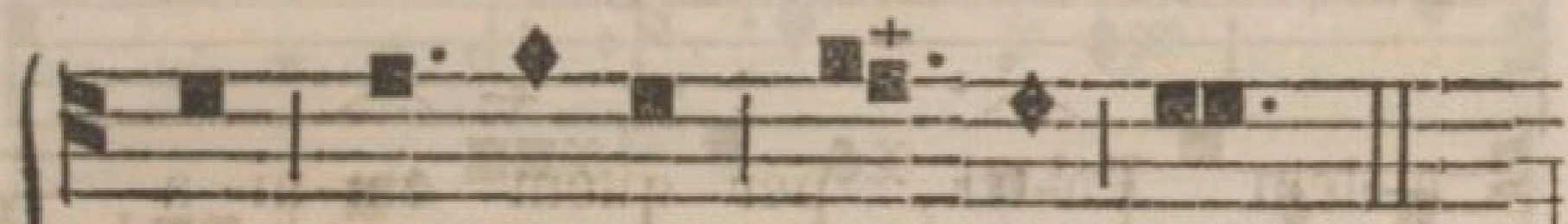
an- te om- ni- a se- cu- la, an-



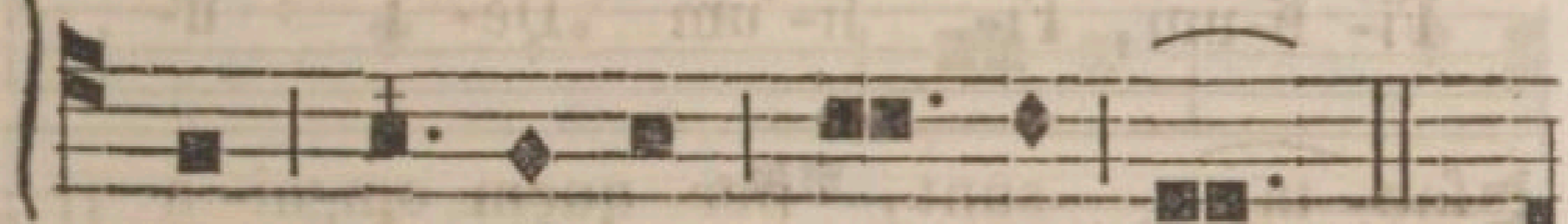
te om-ni-a se-cu-la, an-



te om-ni-a se-cu-la, an-

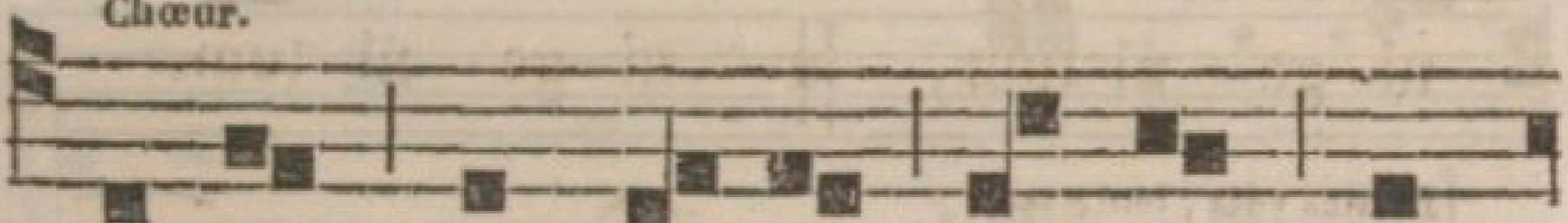


te om-ni-a se-cu-la.

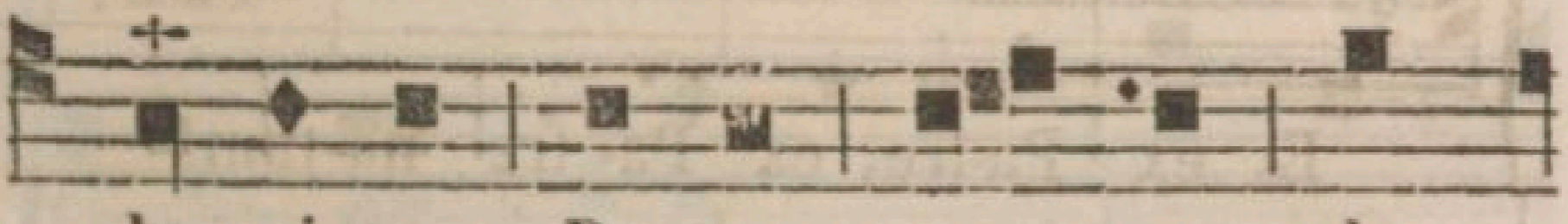


te om-ni-a se-cu-la.

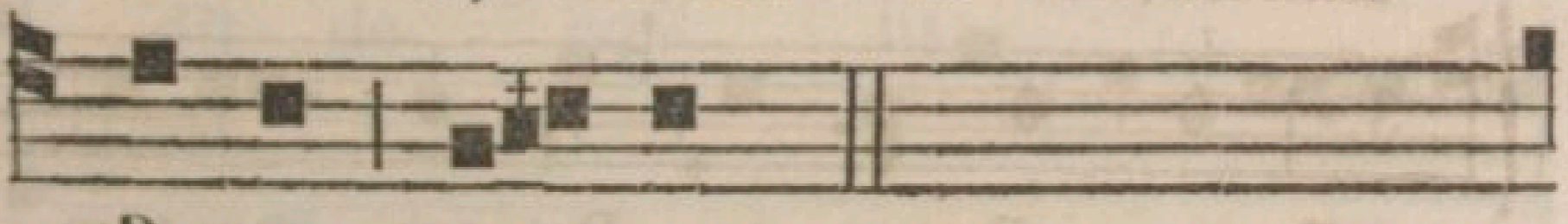
Chœur.



De-um de De-o, lu-men de



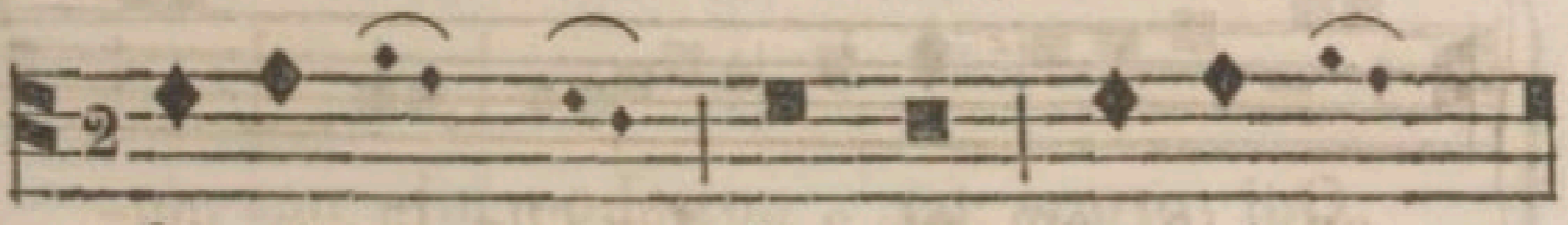
lu-mi-ne, De-um ve-rum de



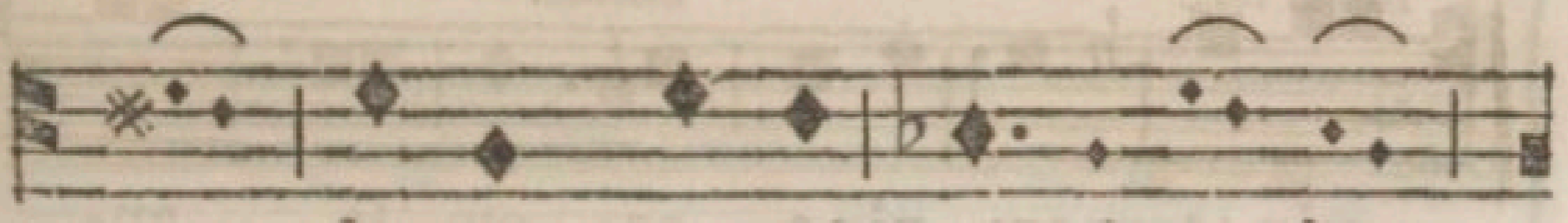
De-o ve-ro.

Hautes voix, gai.

Repos.

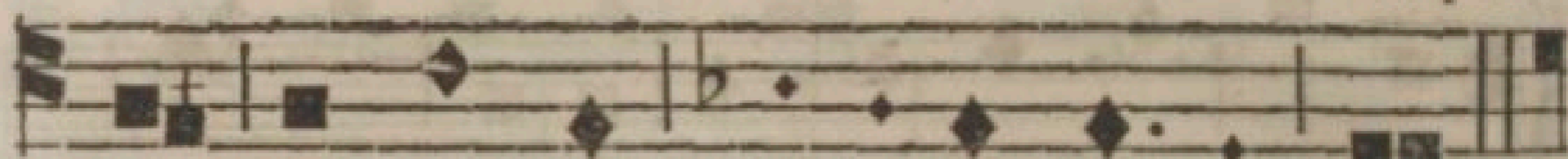


Ge-ni-tum non fac-tum, ge-ni-tum

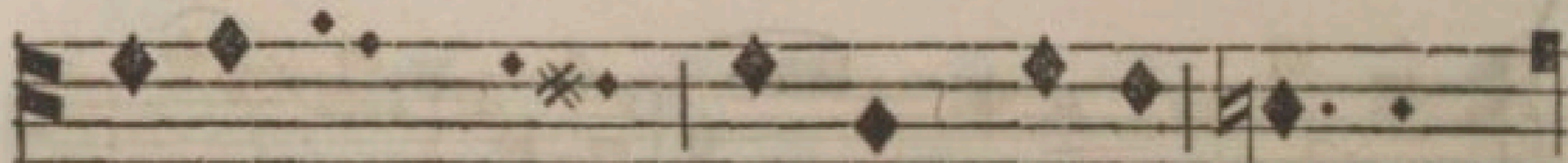


non fac-tum, con-sub-stan-ti-a-lem

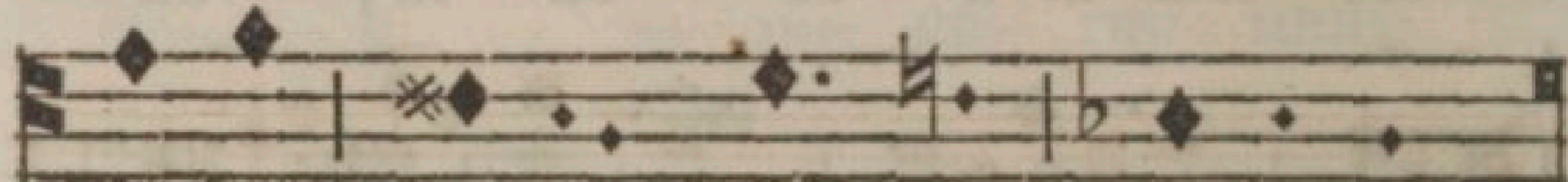
Repos.



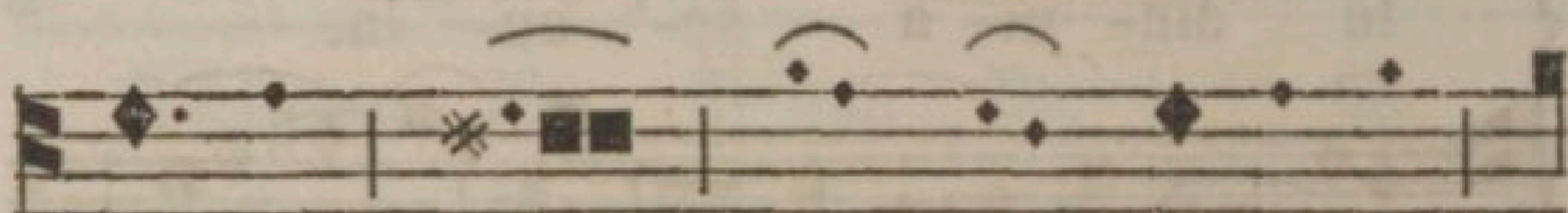
Pa- tri, per quem om-ni- a fac- ta sunt.



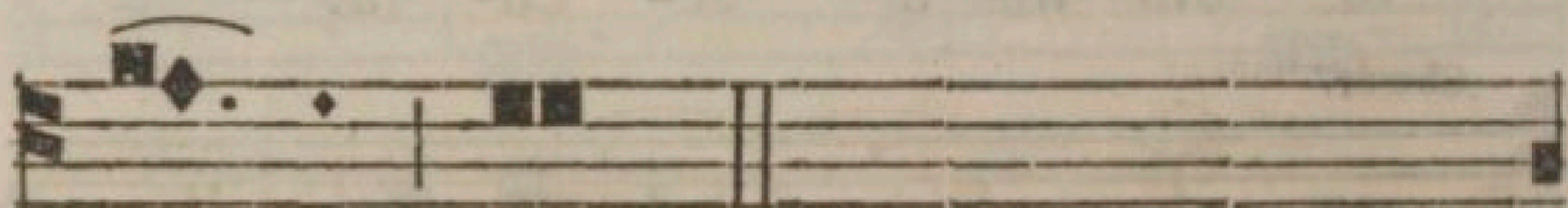
Ge-ni-tum non fac-tum, consub-stan-ti-



a- lem Pa- tri, per quem om-ni- a

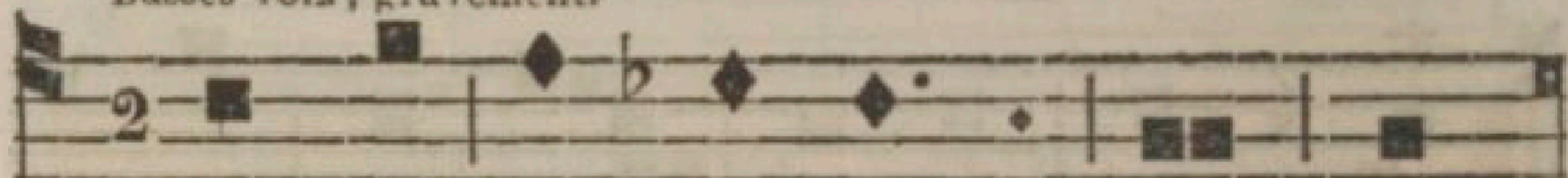


fac- ta sunt, per quem om-ni- a

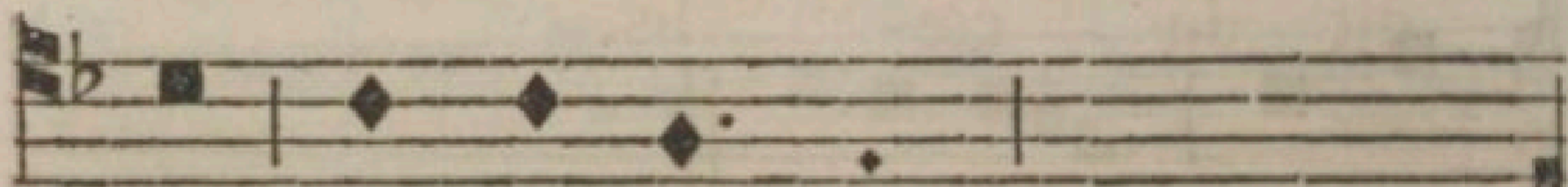


fac- ta sunt.

Basses voix, gravement.

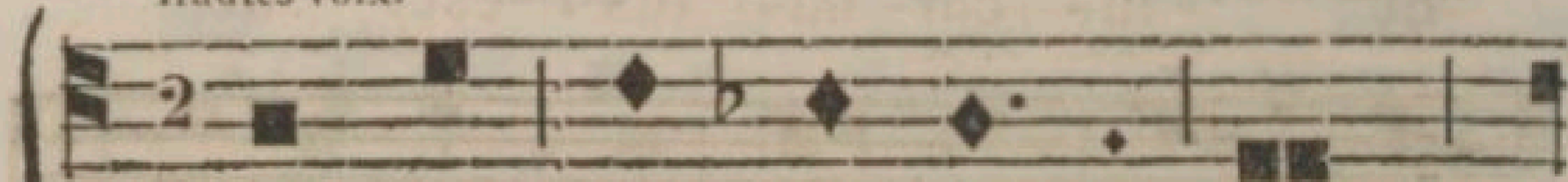


Qui prop-ter nos ho- mi- nes, et



prop- ter nos-tram sa-

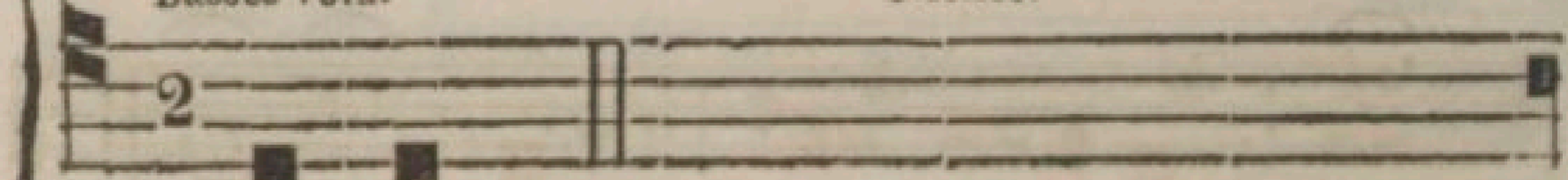
Hautes voix.



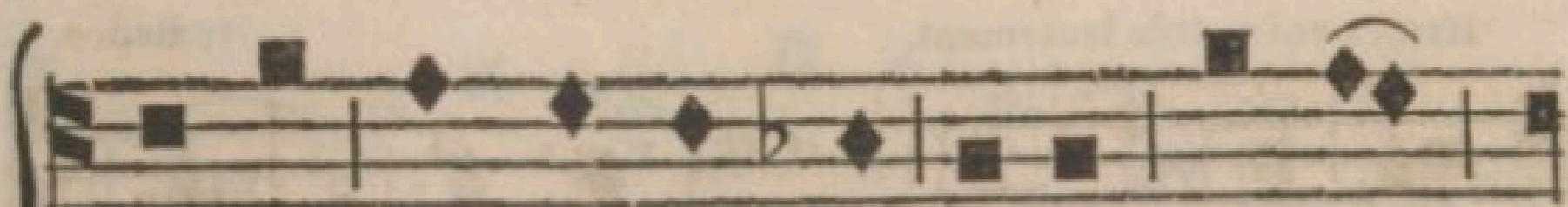
Qui prop- ter nos ho- mi- nes,

Basses voix.

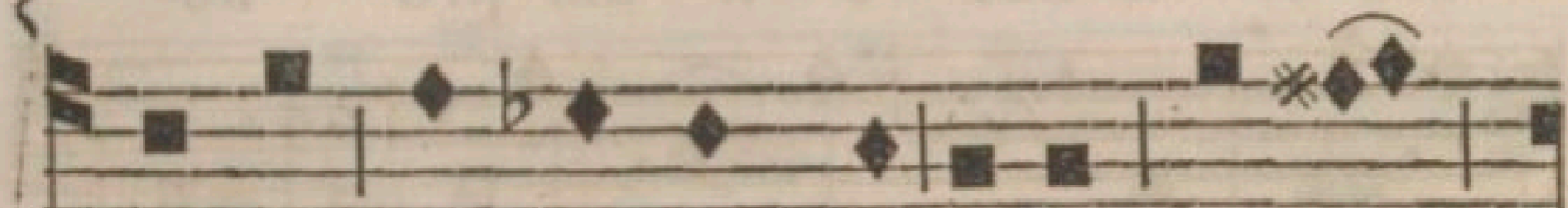
Silence.



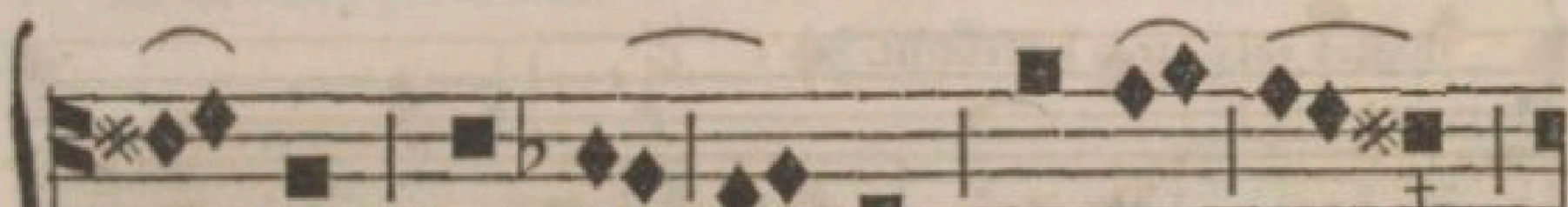
lu- tem.



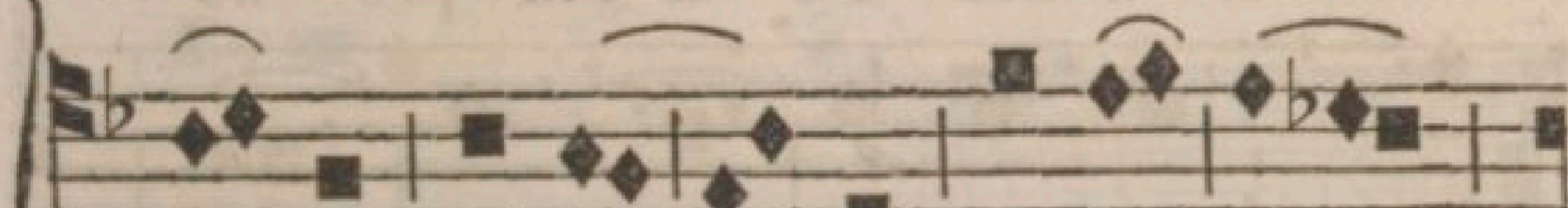
et prop-ter nostram sa-lu-tem des-cen-



et prop-ter nostram sa-lu-tem des-cen-

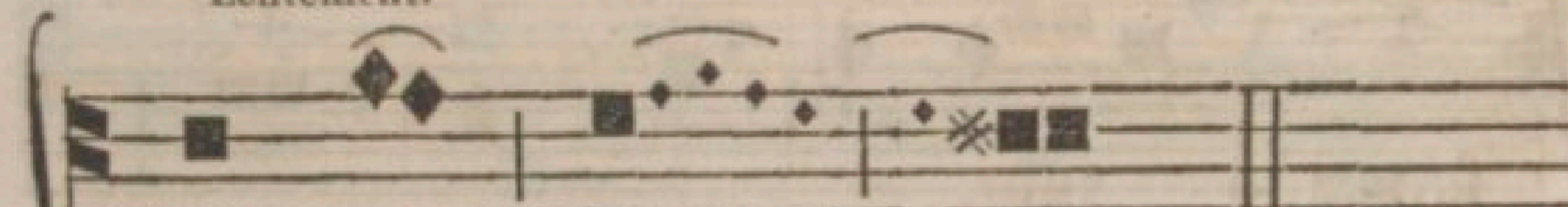


dit, des-cen- dit, des-cen-



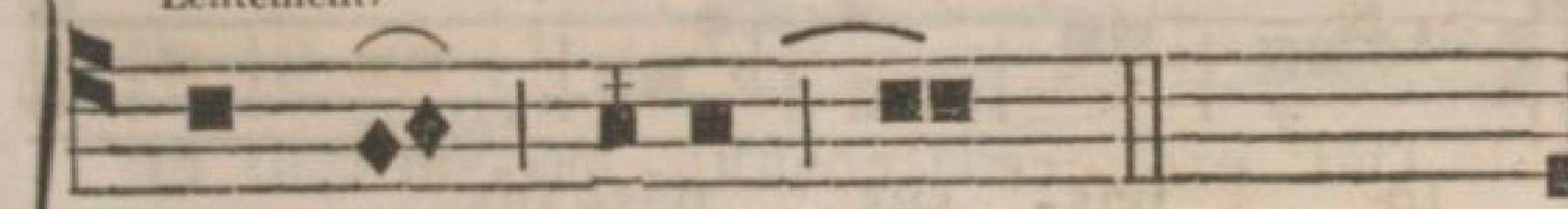
dit, descen- dit, des-cen-

Lentement.



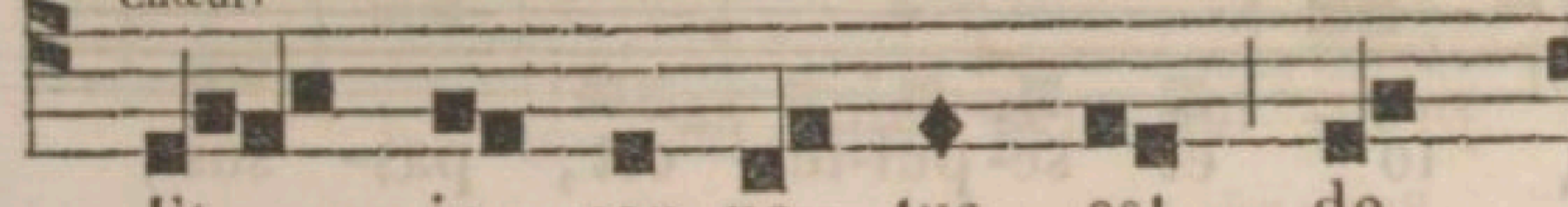
dit de cœ- lis.

Lentement.

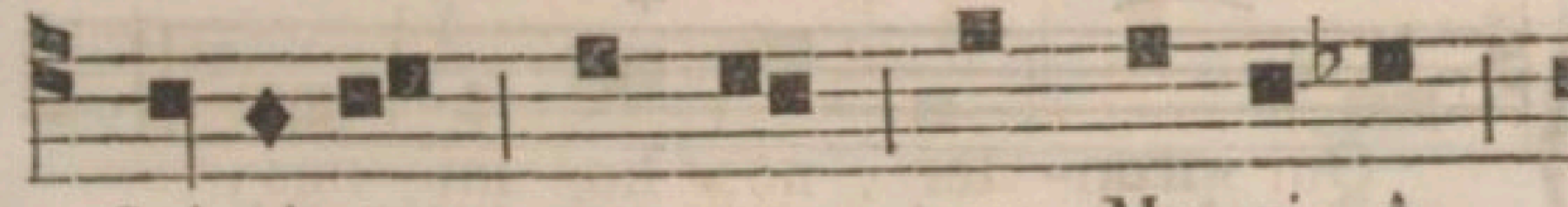


dit de cœ- lis.

Chœur.

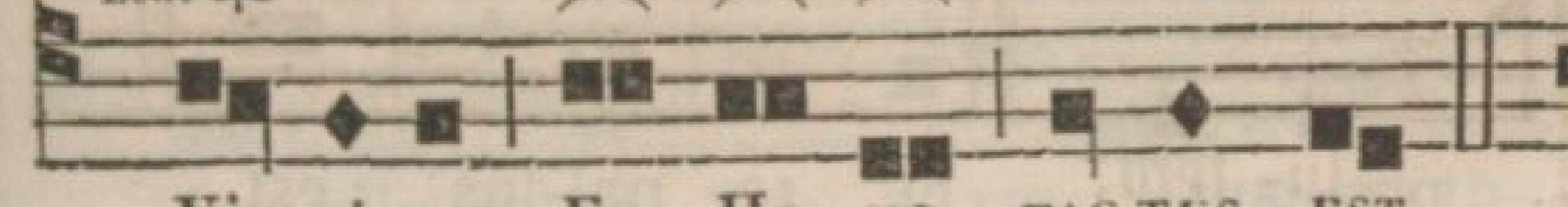


Et in- car- na- tus est de



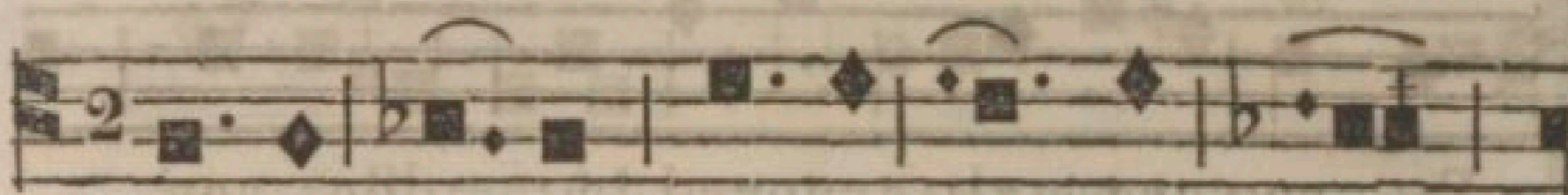
Spi- ri- tu sanc- to, ex Ma- ri- à

Lent

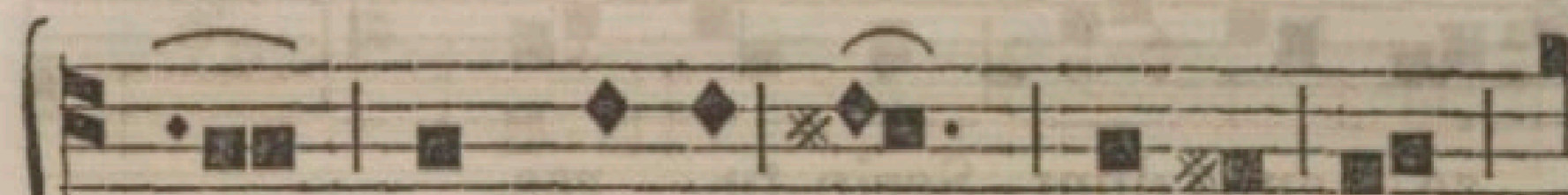


Vir- gi- ne : ET HO- MO FAC- TUS EST.

Hautes voix, très lentement.

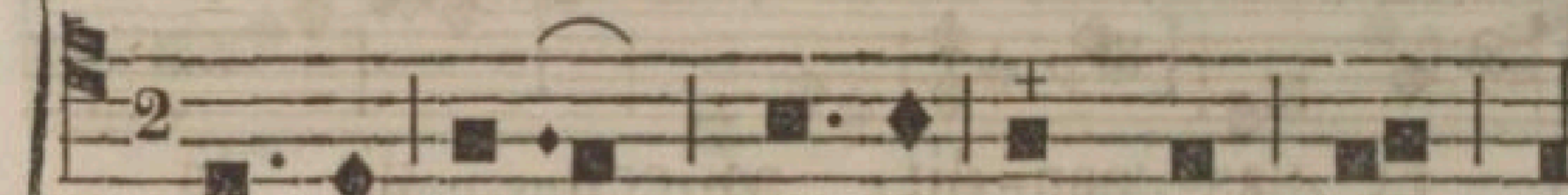


Cru-ci-fi-xus e-ti-am pro no-

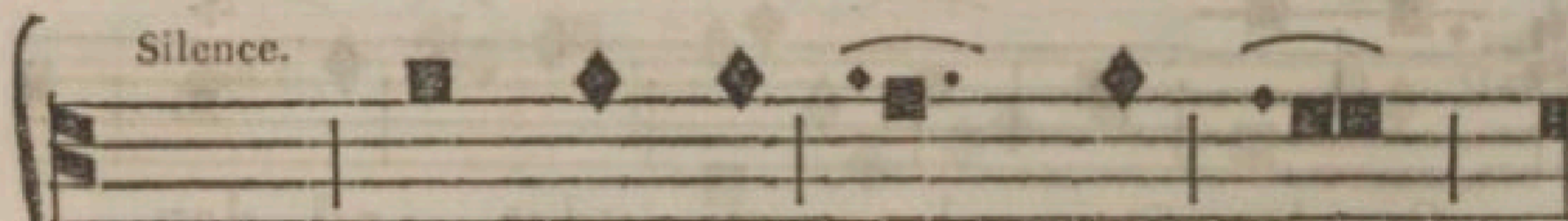


bis, sub Pon-ti-o Pi-la-to,

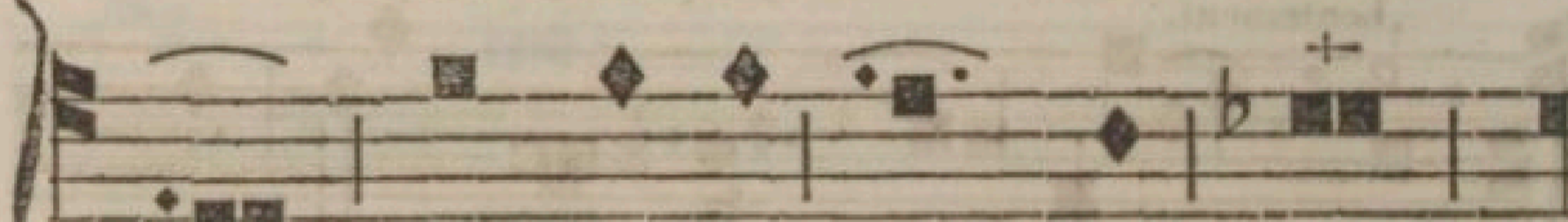
Basses voix, très lentement.



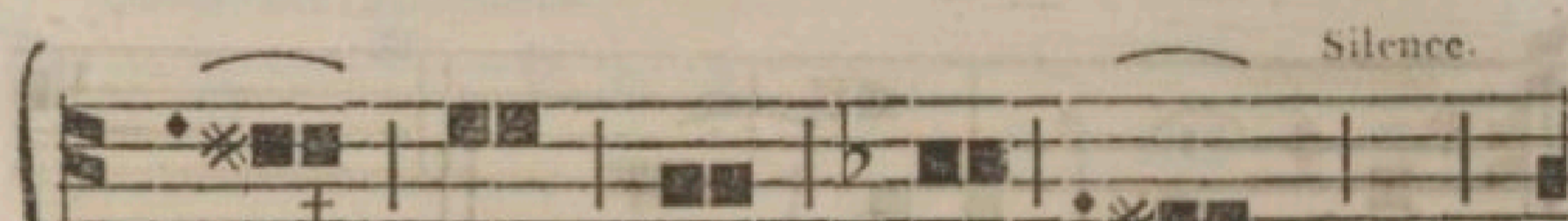
Cru-ci-fi-xus e-ti-am pro no-



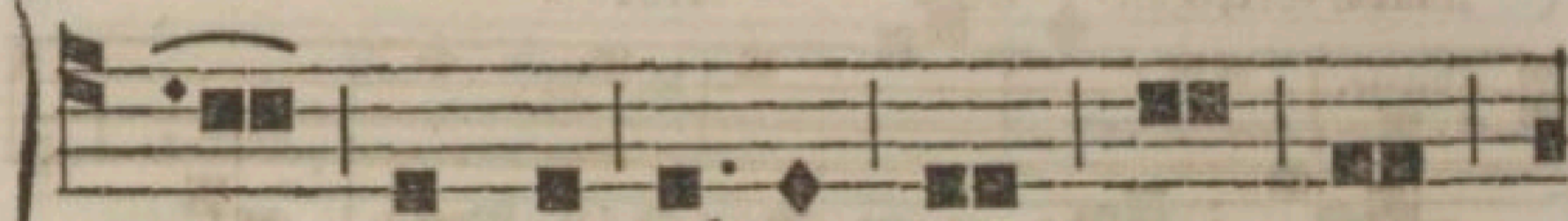
sub Pon-ti-o Pi-la-



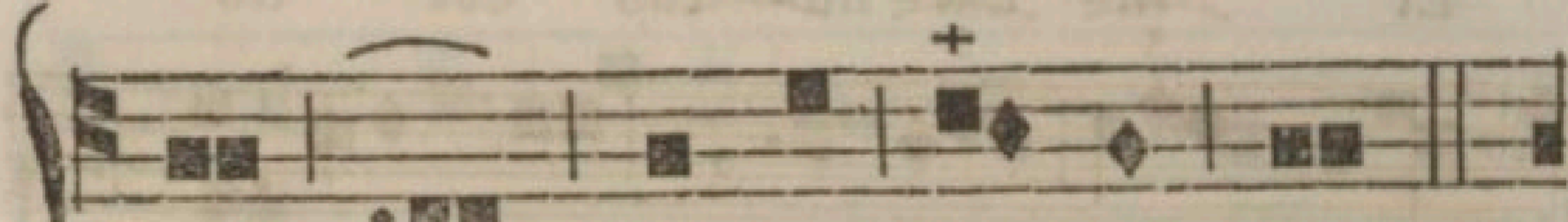
bis; sub Pon-ti-o Pi-la-



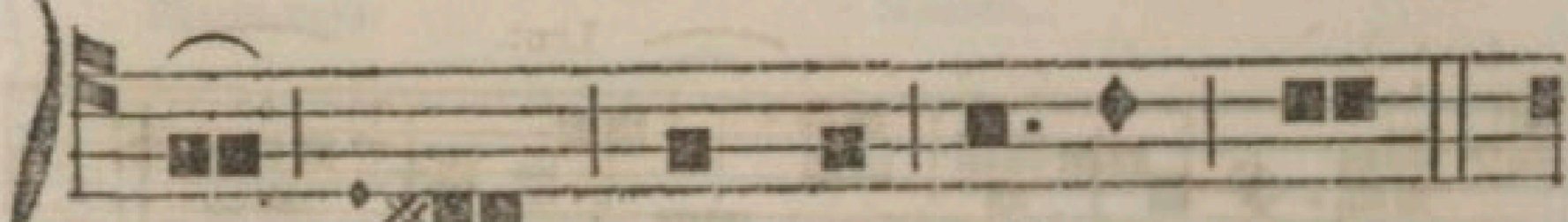
to pas-sus, pas-sus,



to et se-pul-tus est, pas-sus,

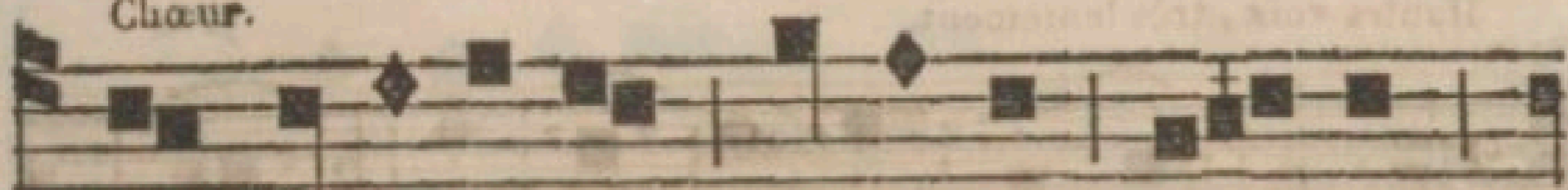


pas-sus et se-pul-tus est.

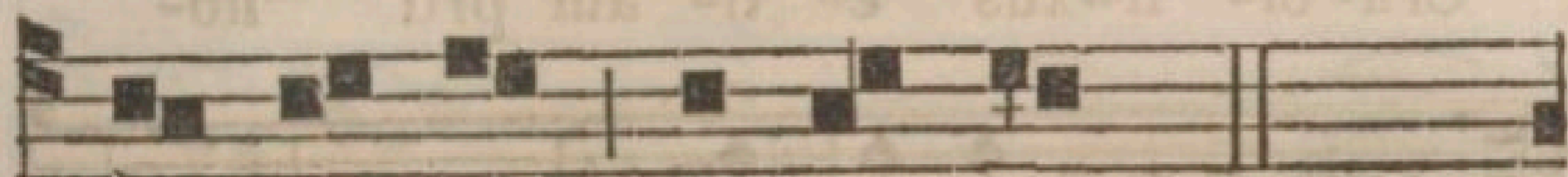


pas-sus et se-pul-tus est.

Chœur.

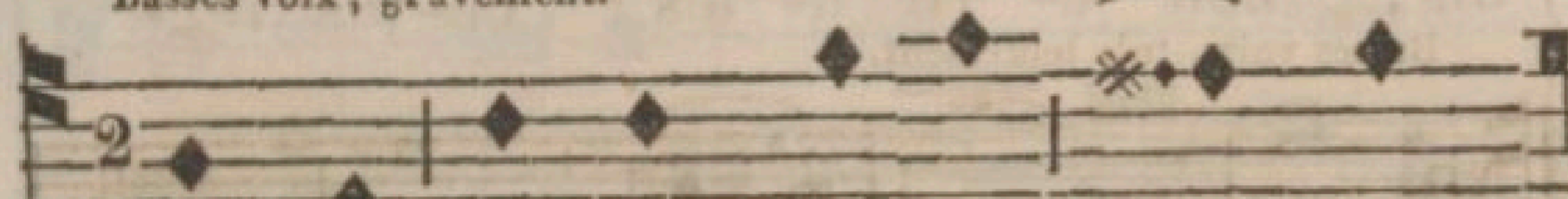


Et re-sur-re-xit ter-ti-à di-e,

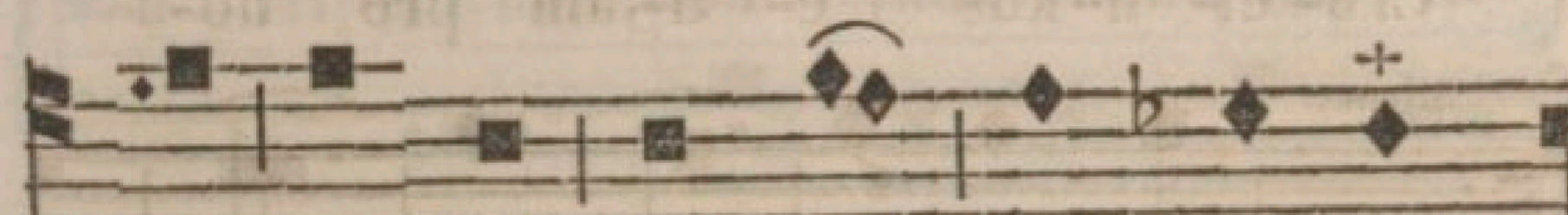


se-cun-dum Scrip-tu-ras.

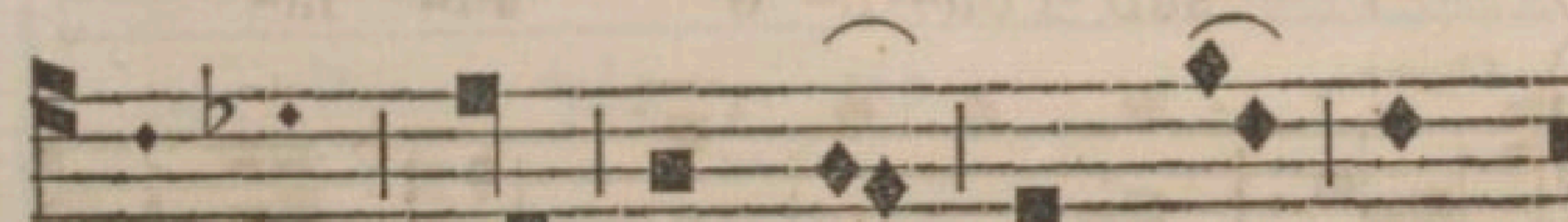
Basses voix, gravement.



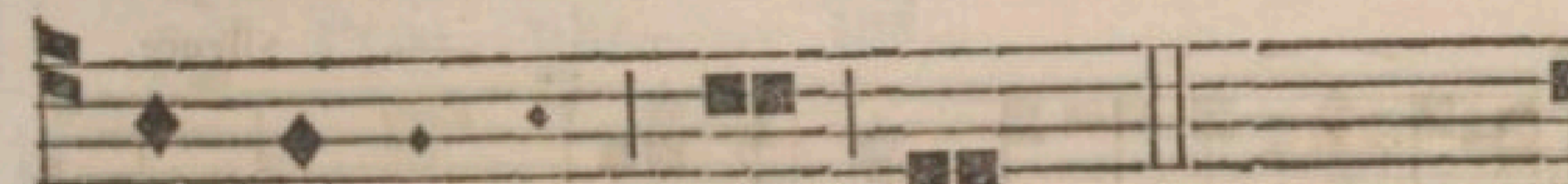
Et as-cen-dit, as-cen-dit in



Cœ-lum, se-det, se-det ad dex-

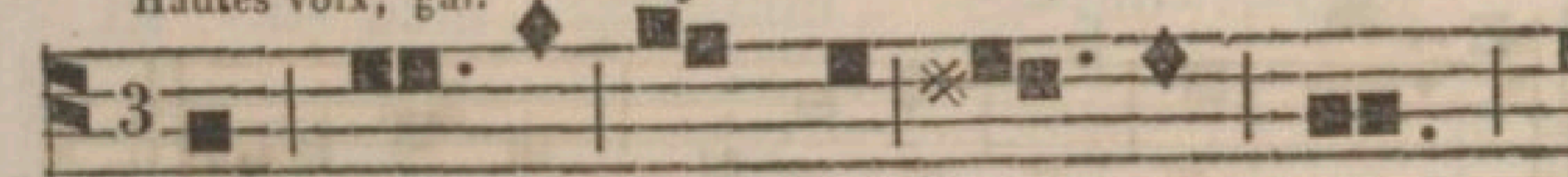


te-ram Pa-tris, se-det, se-det

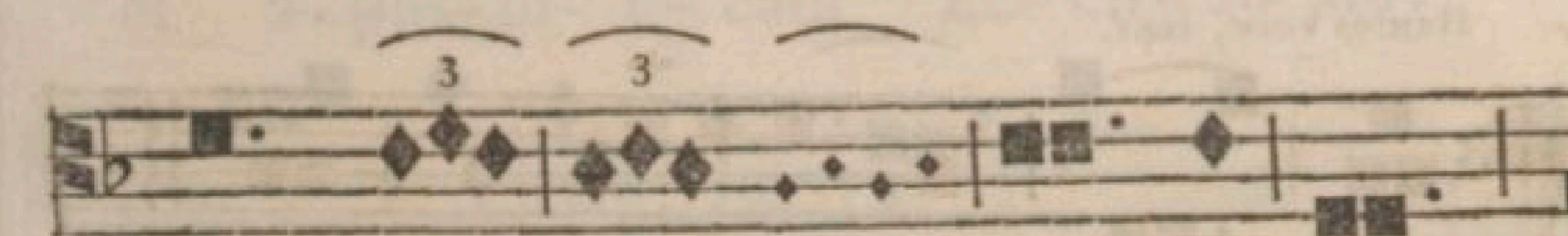


ad dex-te-ram Pa-tris.

Hautes voix, gai.

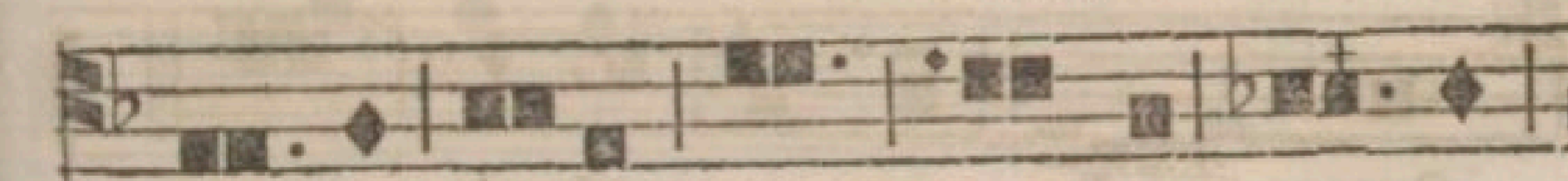


Et i-te-rum ven-tu-rus est



cum glo-ri-à

Lent.




ju-di-ca-re vi-vos et mor-tu-

Gai.



os ; cu-jus reg- ni non e- rit fi-
 nis, non e- rit fi- nis ; cu-jus reg-
 ni non, non, non, non, non e- rit fi-
 nis, non e- rit fi- nis.

Chœur.



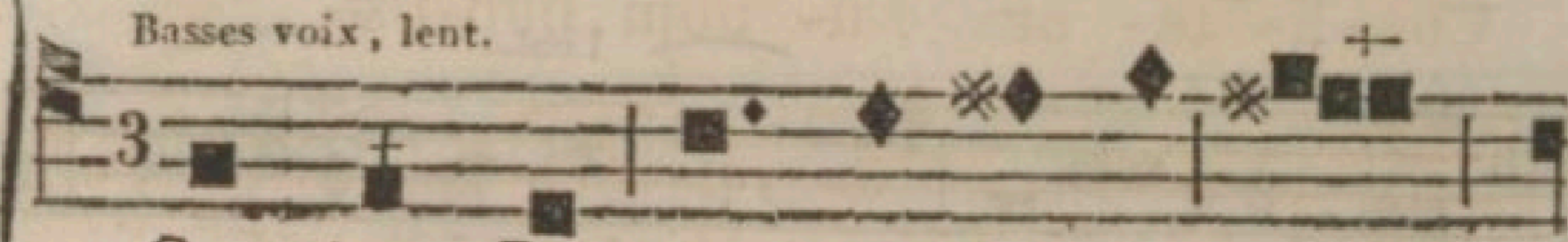
Et in Spi- ri-tum sanc-tum,
 Do-mi-num et vi-vi-fi-can-tem, qui
 ex Pa-tre Fi-li-o-que pro-ce-dit.

Hautes voix, lent.

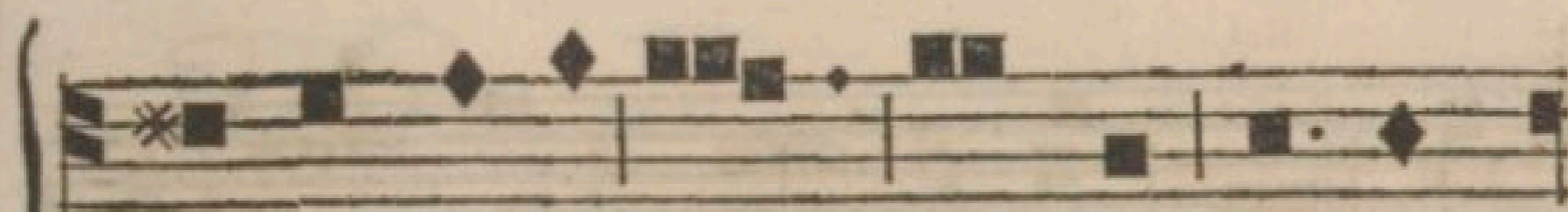


Qui cum Pa- tre et Fi- li- o

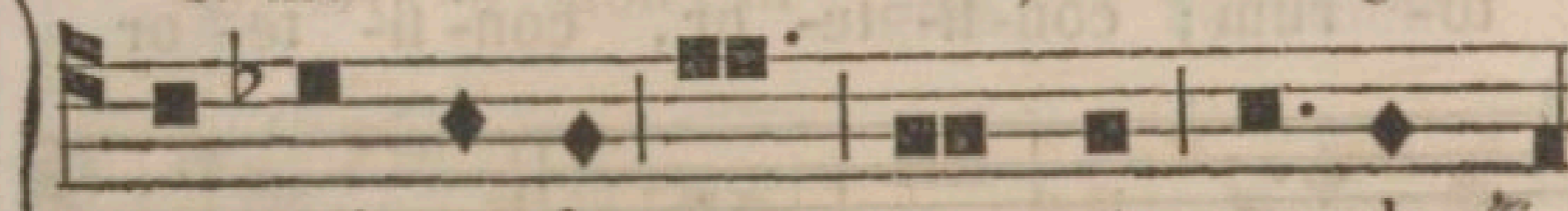
Basses voix, lent.



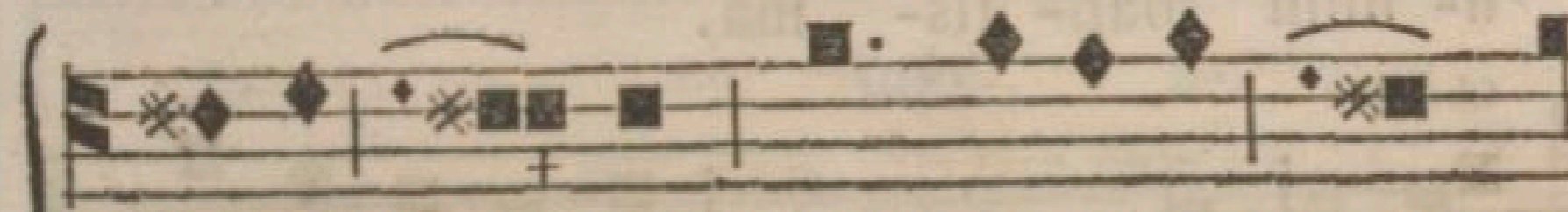
Qui cum Pa- tre et Fi- li- o



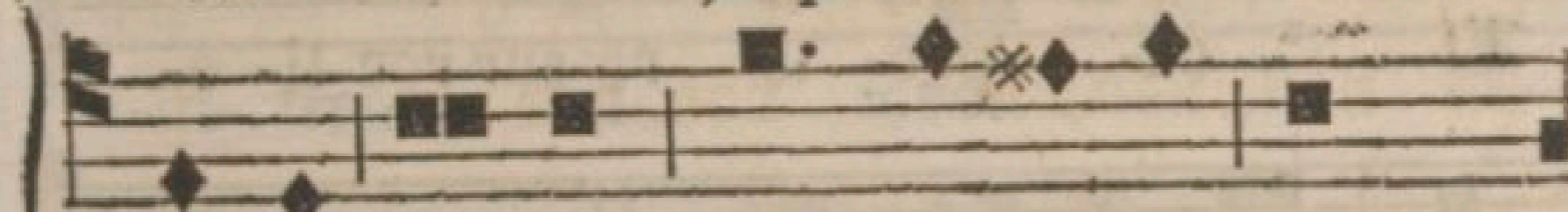
si-mul a-do-ra-tur, et con-glo-



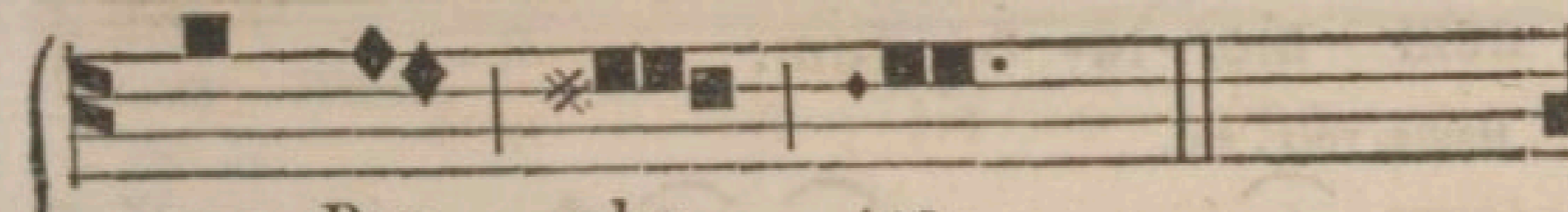
si-mul a-do-ra-tur, et con-glo-



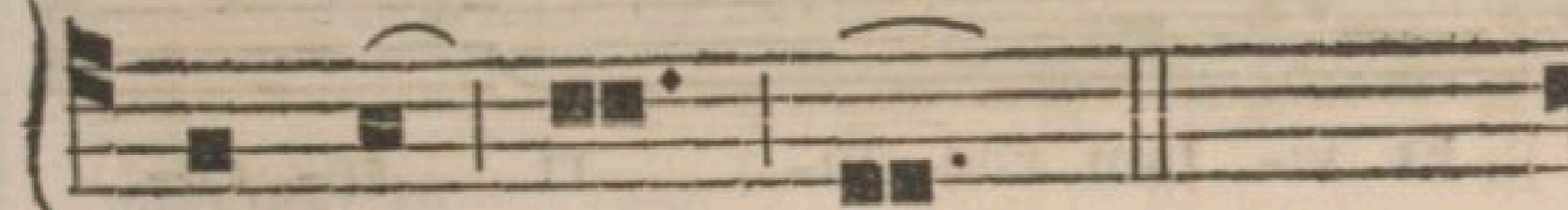
ri-fi-ca-tur, qui lo-cu-tus est



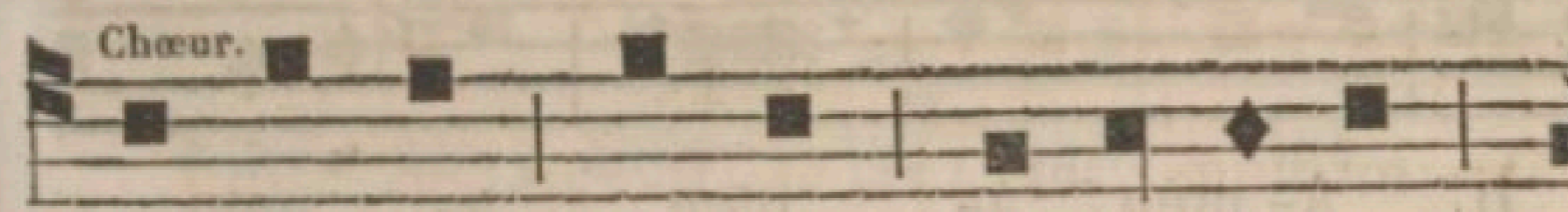
ri-fi-ca-tur, qui lo-cu-tus est



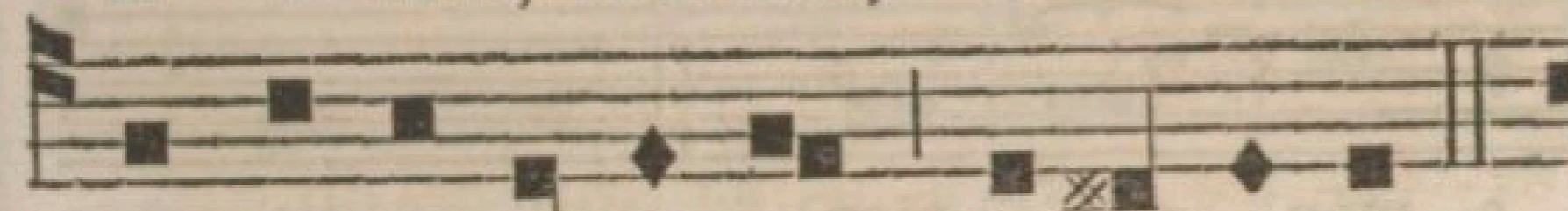
per Pro-phe-tas.



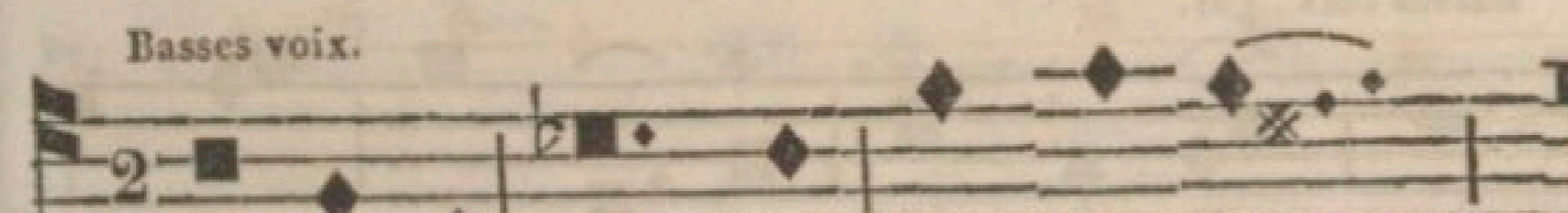
per Pro-phe-tas.



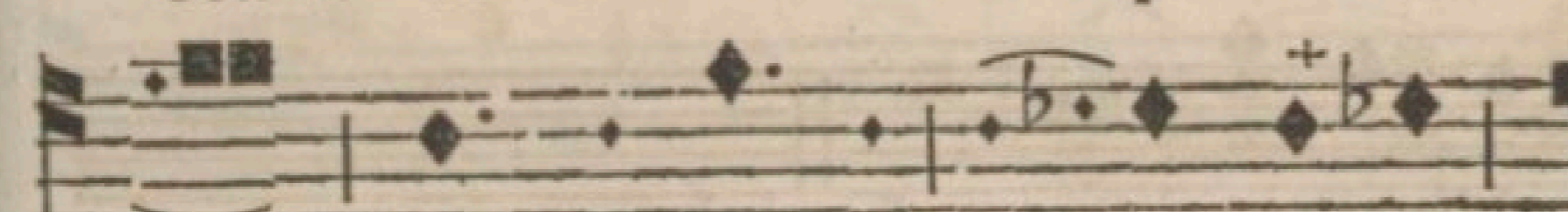
Et u-nam, sanc-tam, ca-tho-li-cam



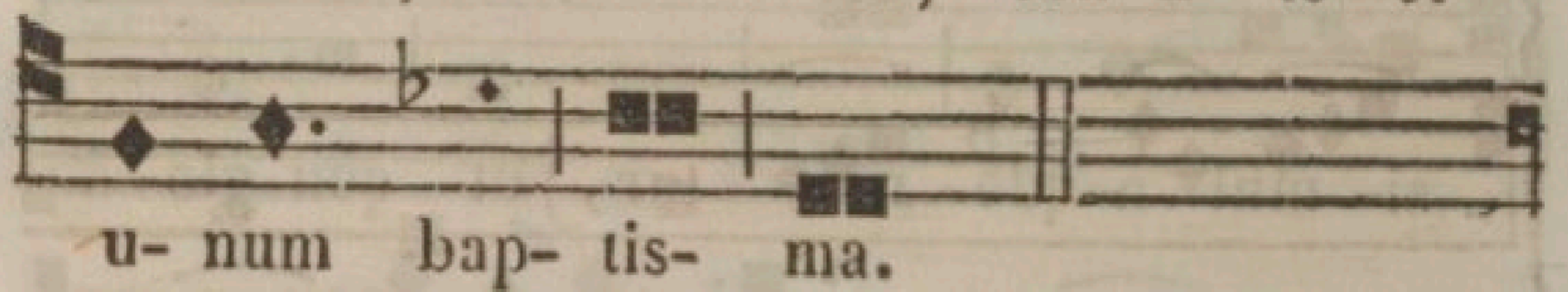
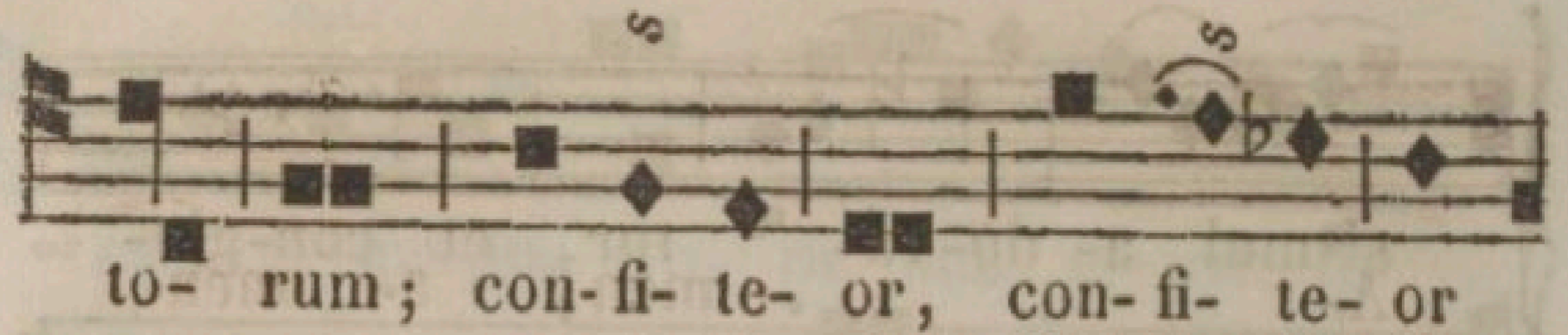
et a-pos-to-li-cam Ec-cle-si-am.



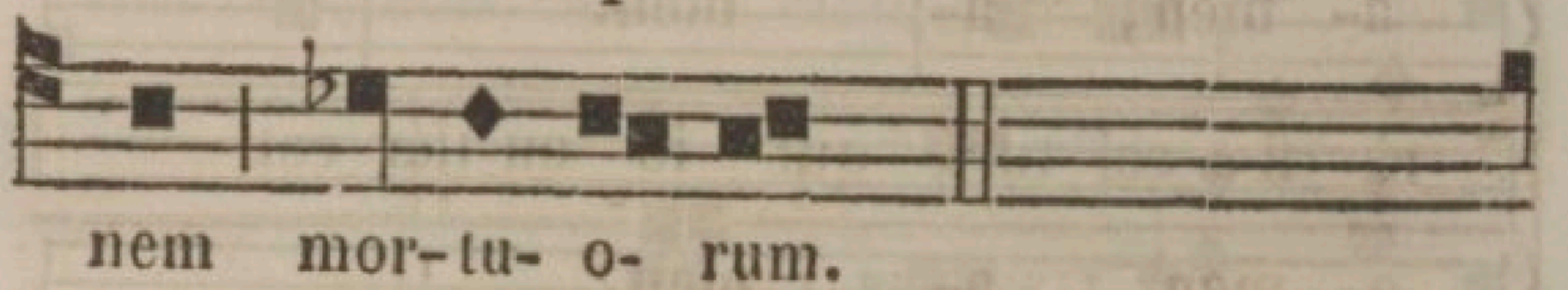
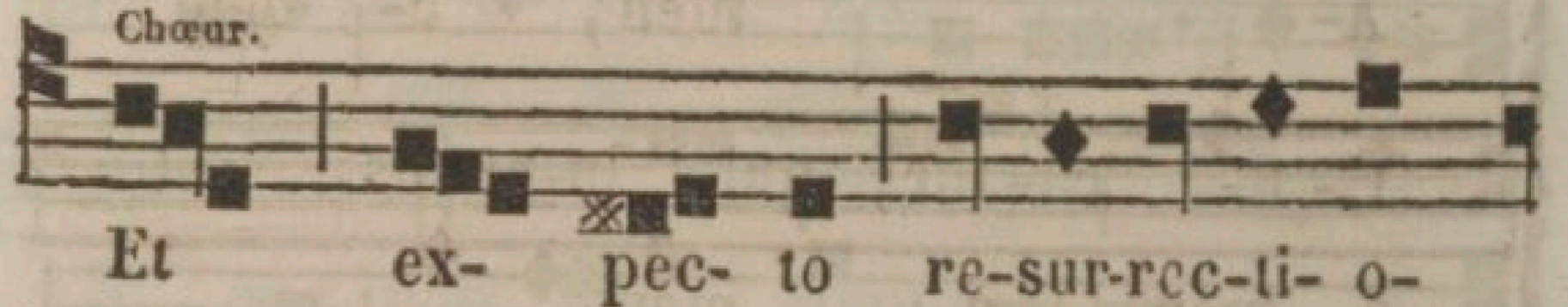
Con-fi-te-or u-num bap-tis-



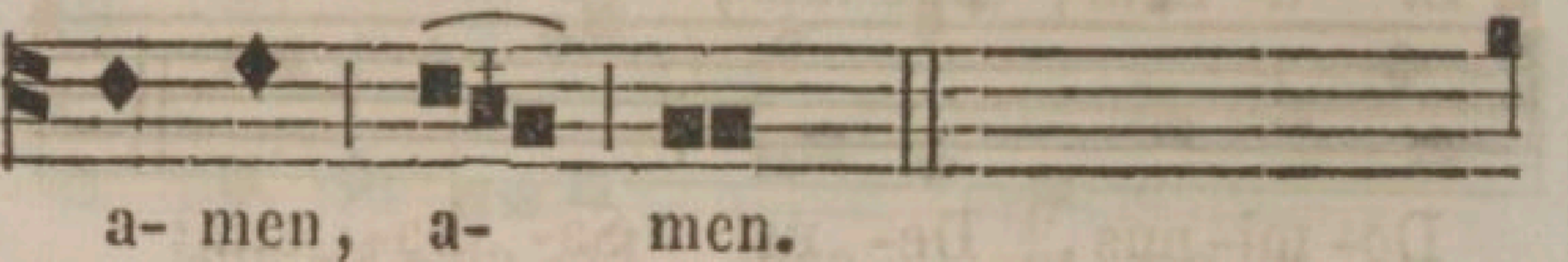
ma in re-mis-si-o-nem pec-ca-



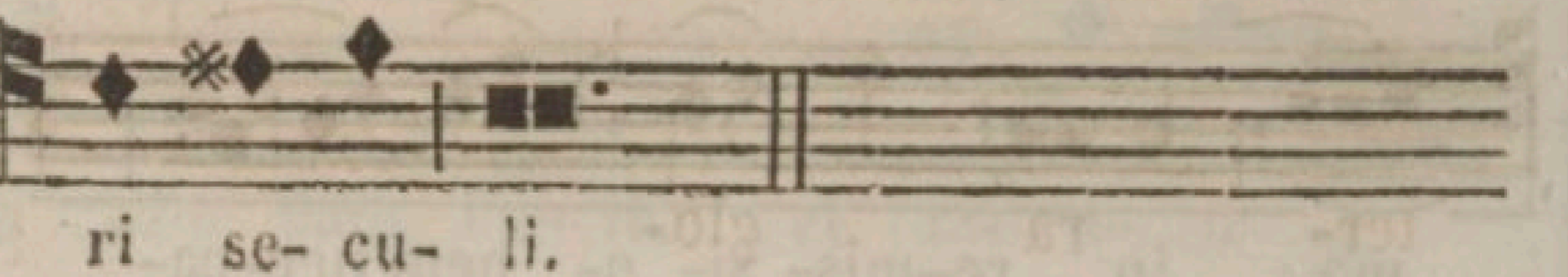
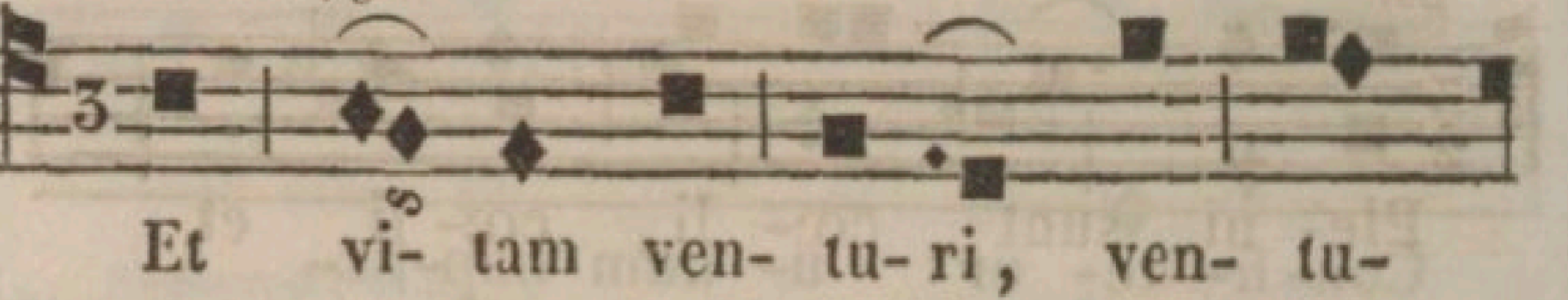
Chœur.

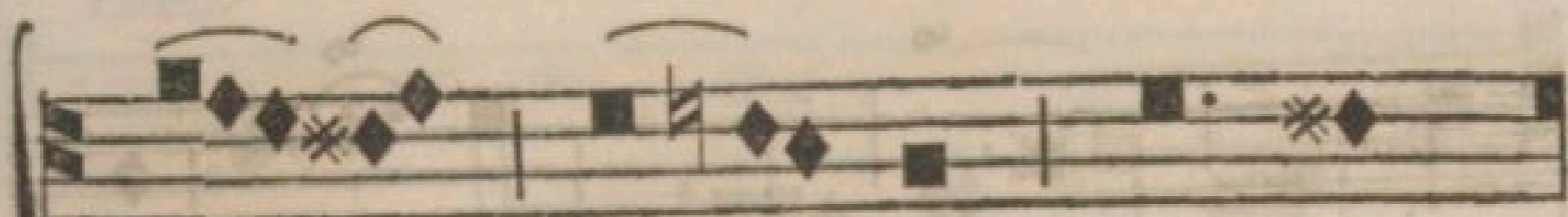


Hautes voix, gai.

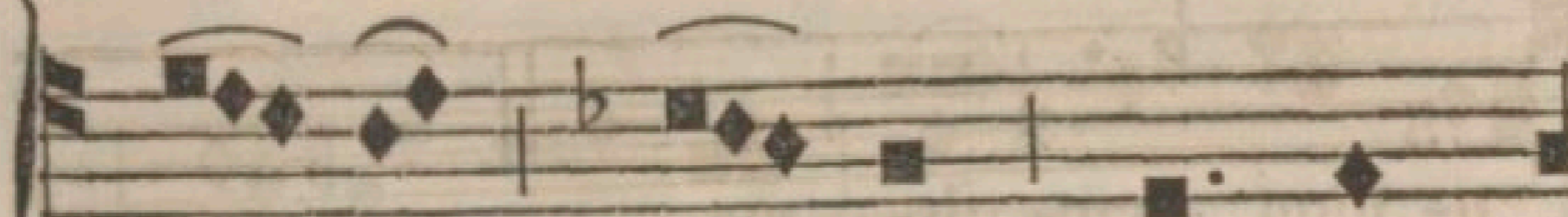


Basses voix, gai.

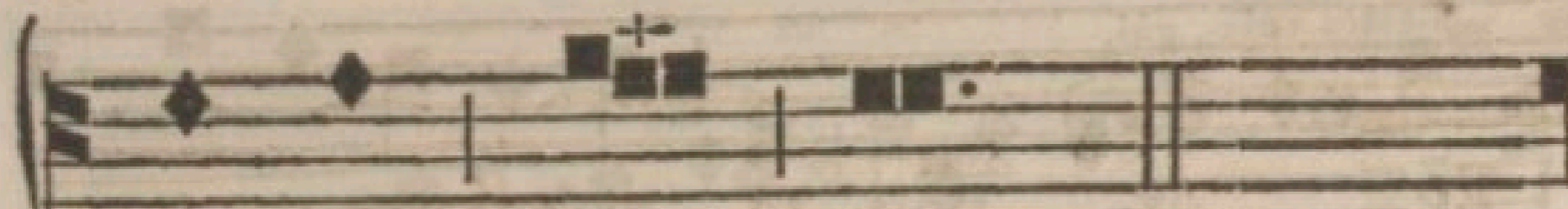




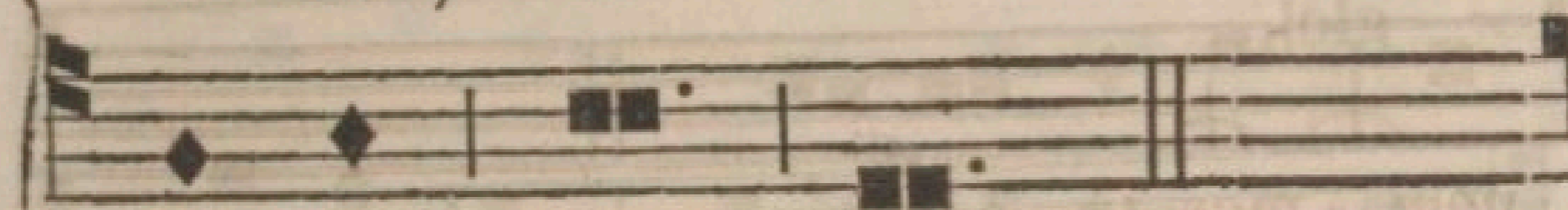
A- men, a- men,



A- men, a- men,

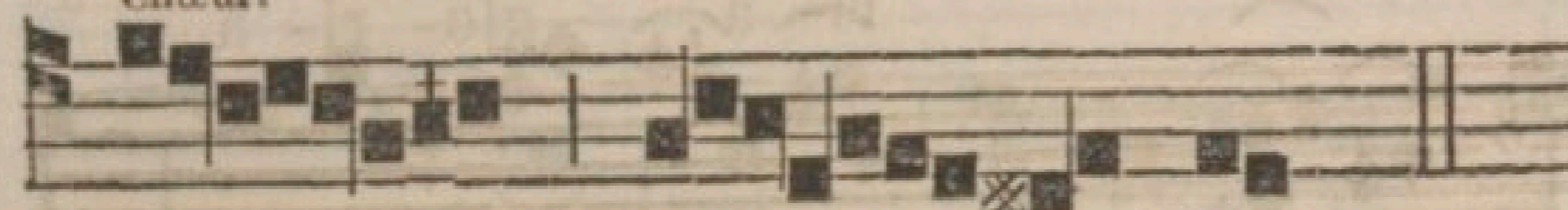


a- men, a- men.



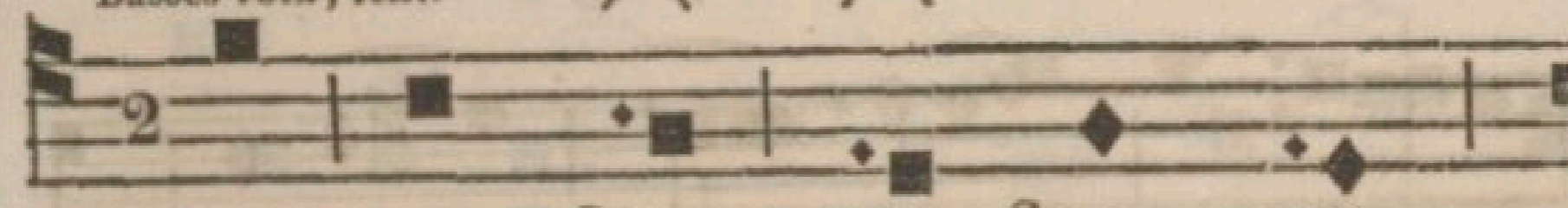
a- men, a- men.

Chœur.

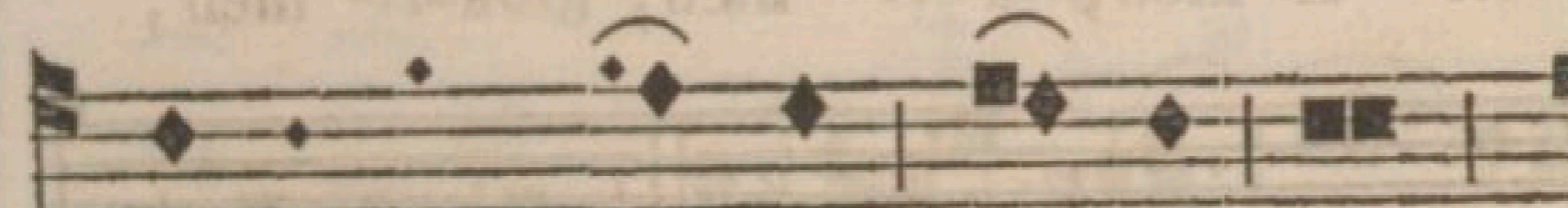


A- men.

Basses voix, lent.

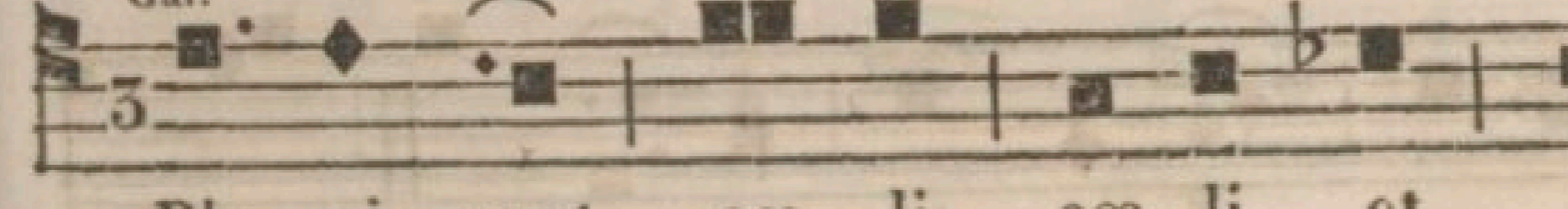


SANC- tus, Sanc- tus, Sanc- tus

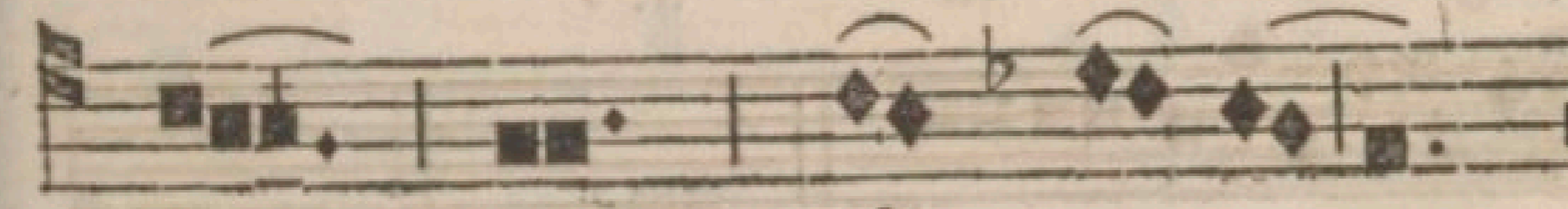


Do- mi- nus, De- us Sa- ba- oth :

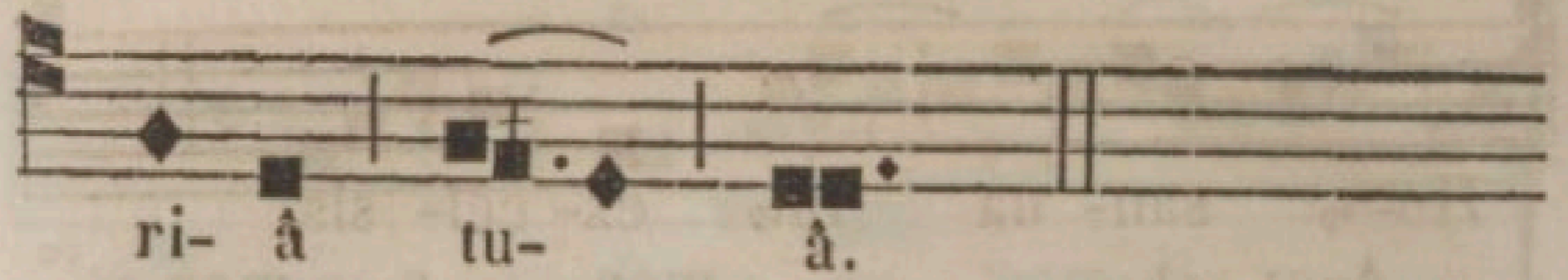
Gai.



Ple- ni sunt cœ- li, cœ- li et

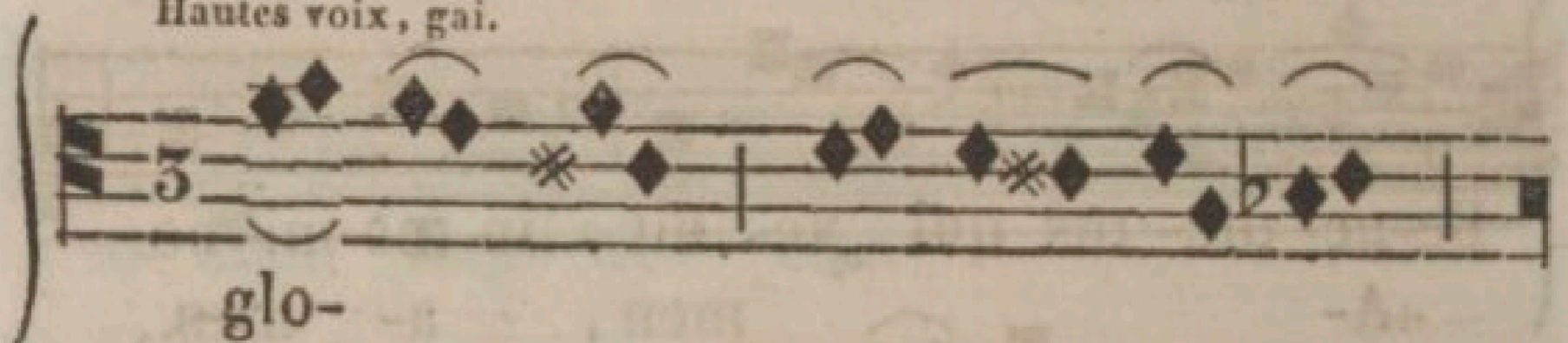


ter- ra glo-



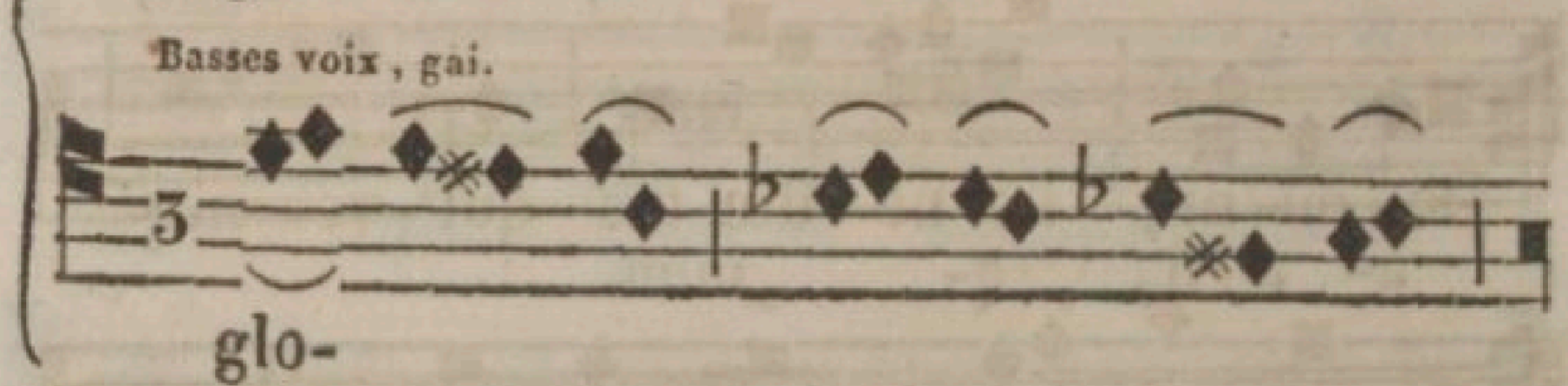
ri-â tu-â.

Hautes voix, gai.

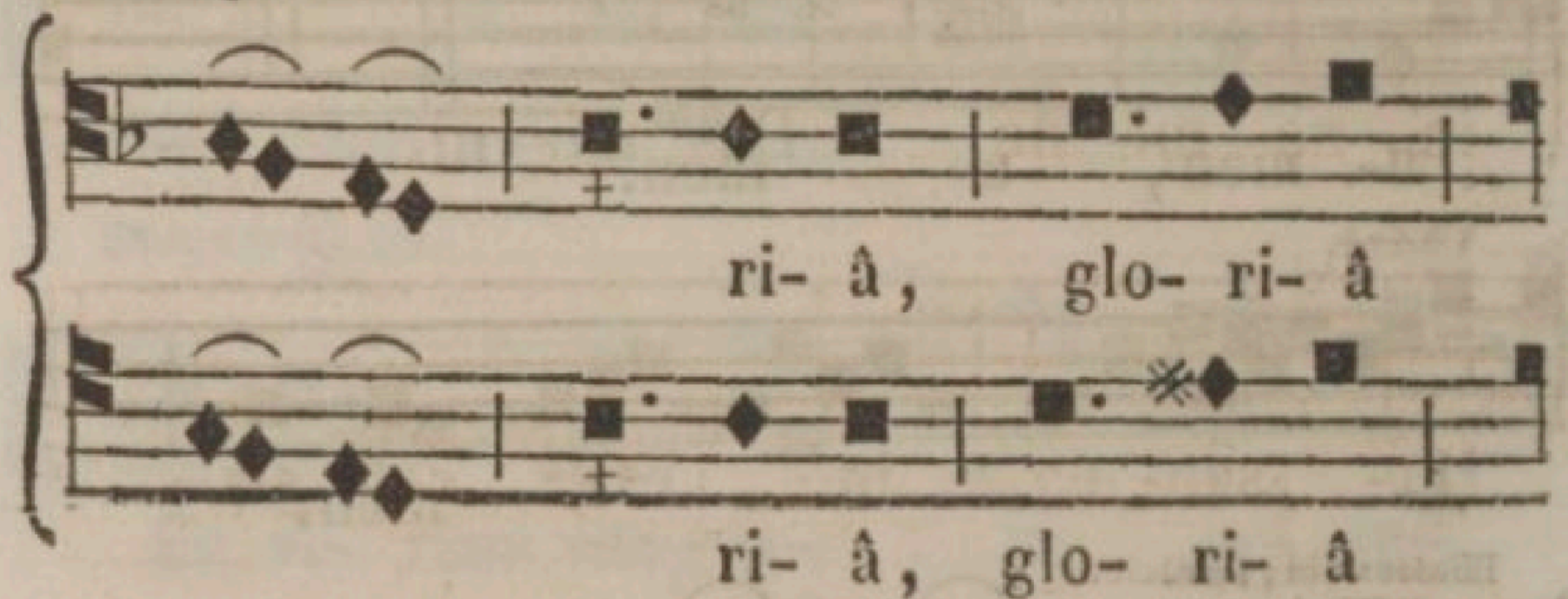


glo-

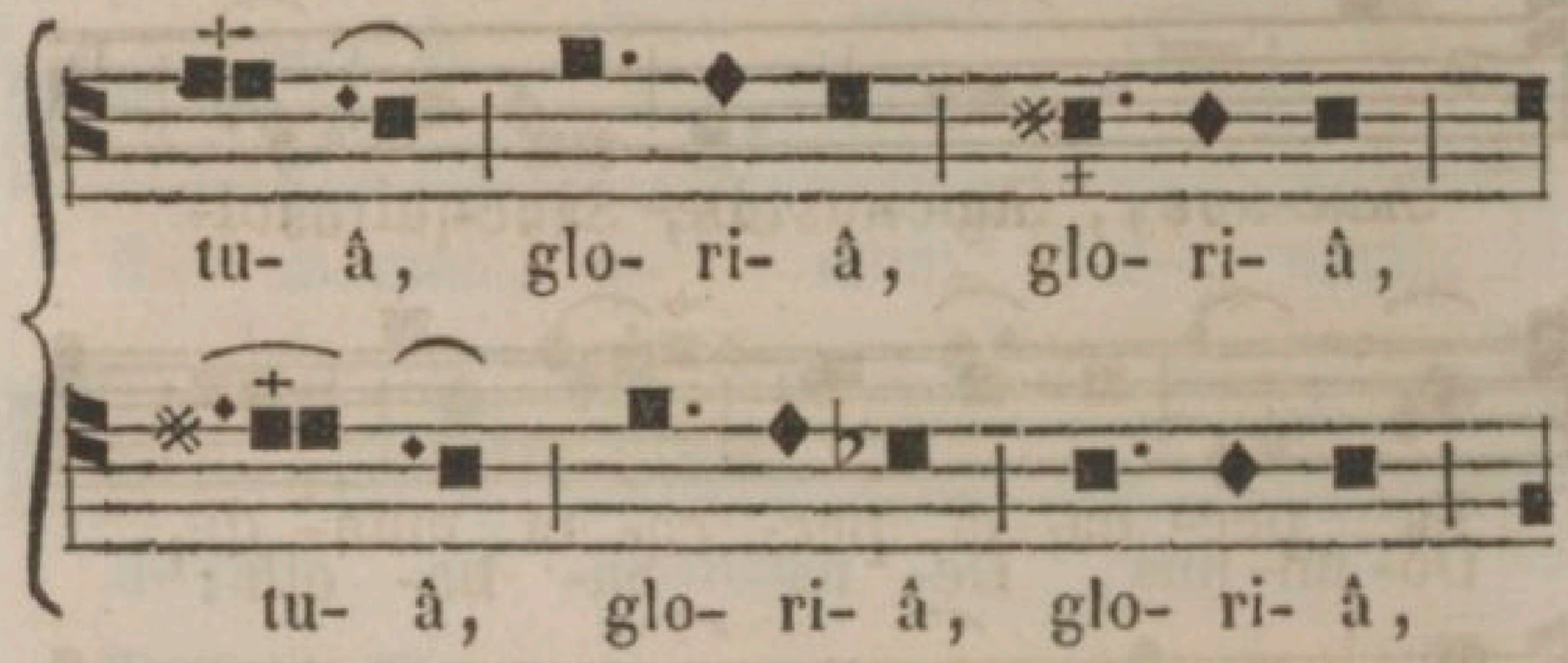
Basses voix, gai.




glo-



ri-â, glo-ri-â
ri-â, glo-ri-â

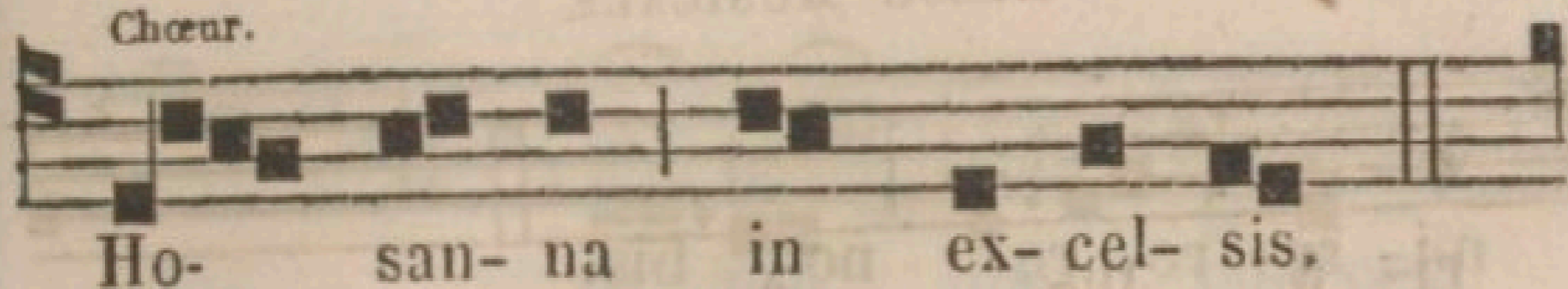


tu-â, glo-ri-â, glo-ri-â,
tu-â, glo-ri-â, glo-ri-â,

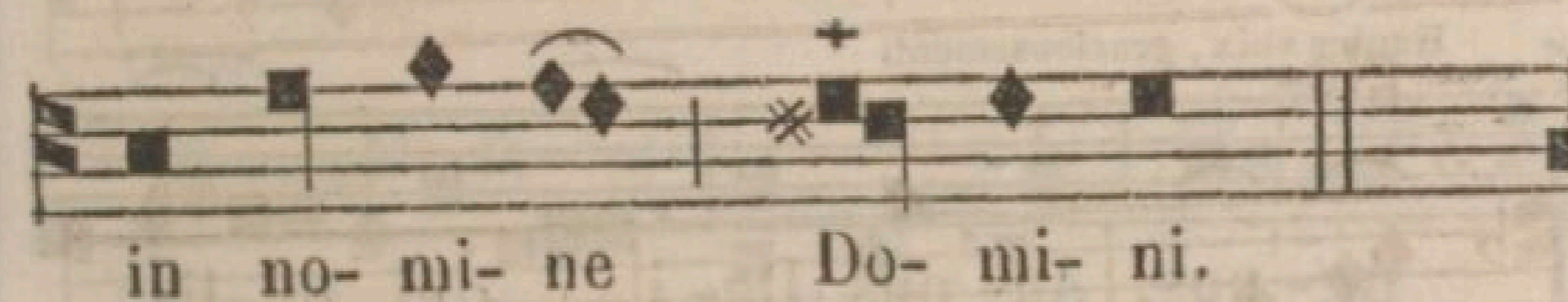
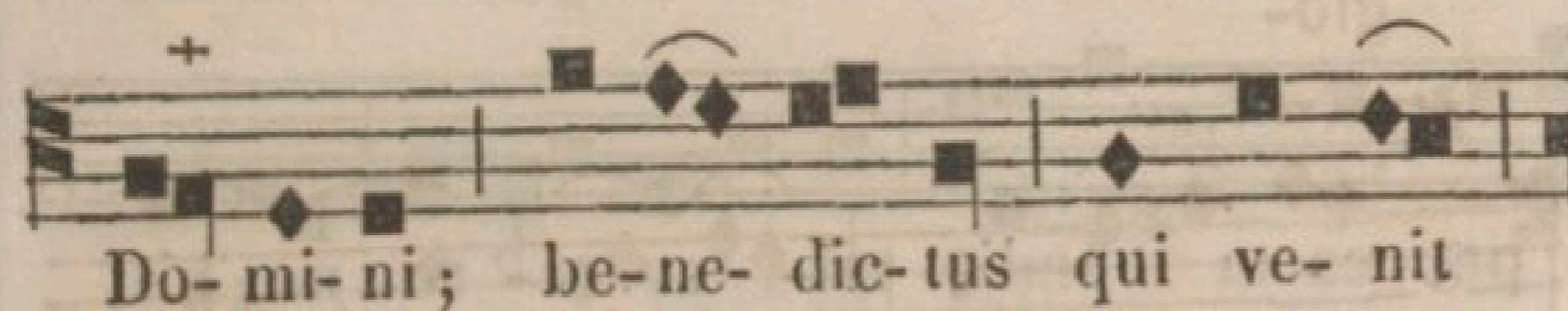
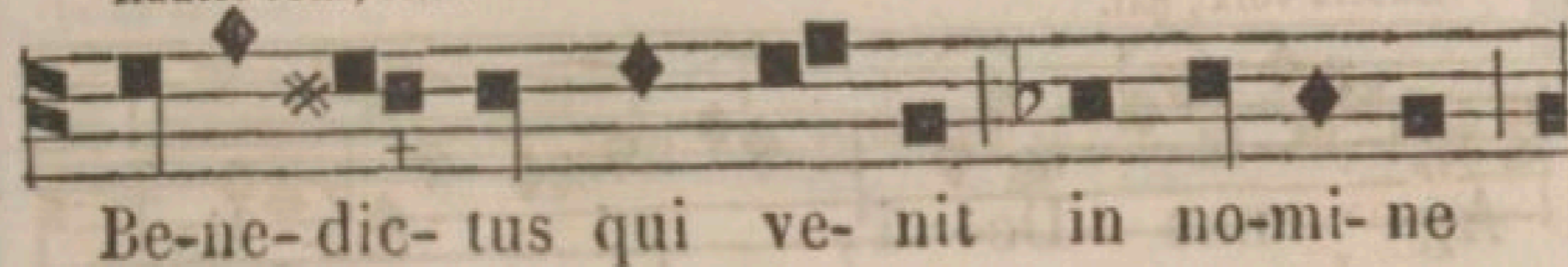


glo-ri-â tu-â.
glo-ri-â tu-â.

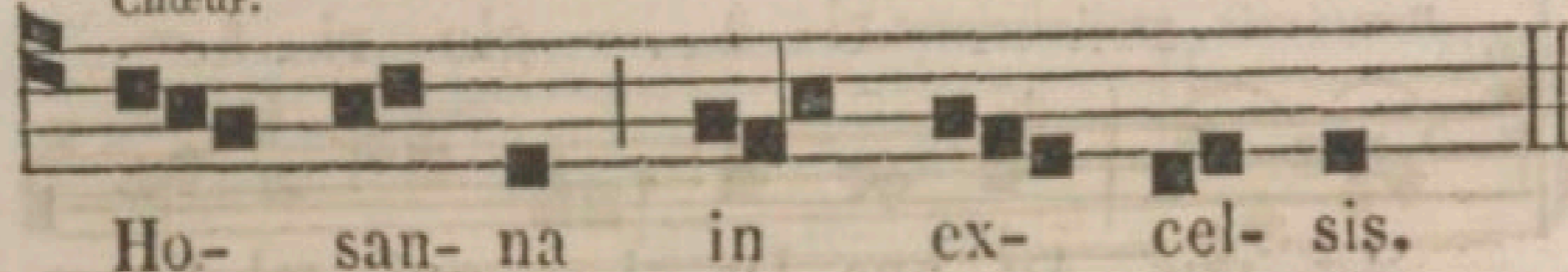
Chœur.



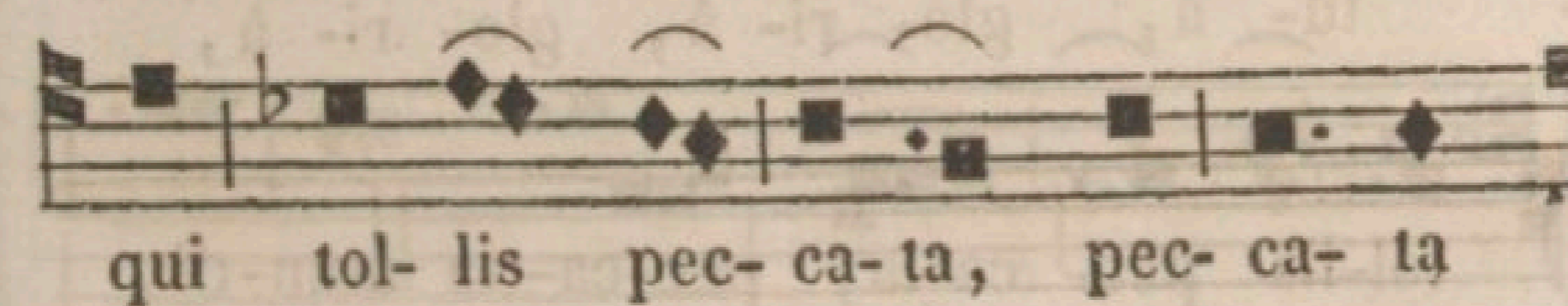
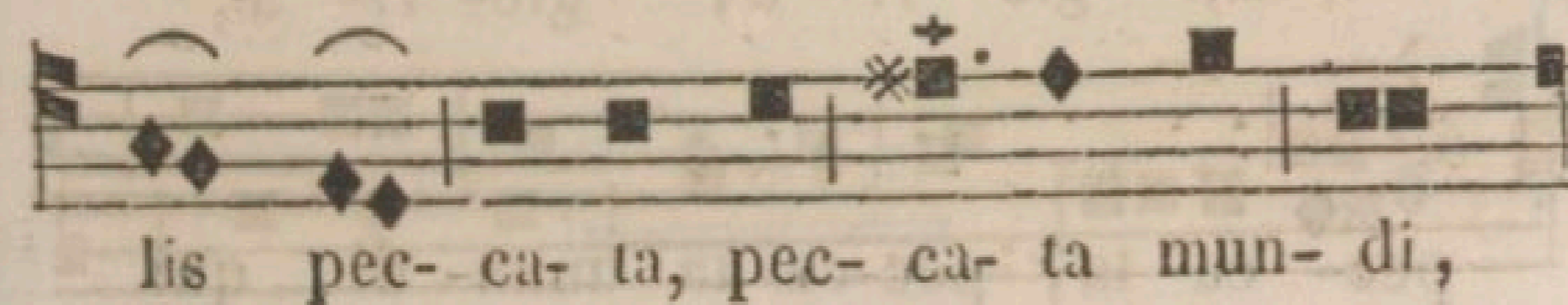
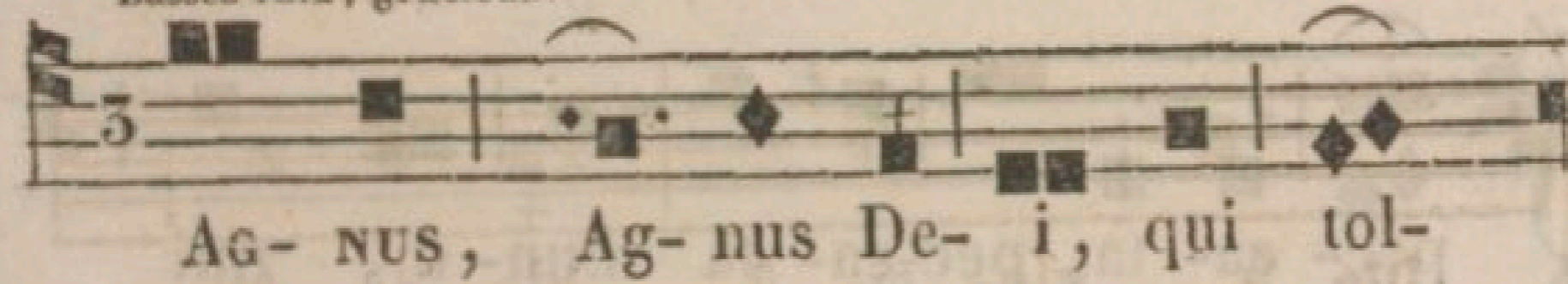
Hautes voix, lent.



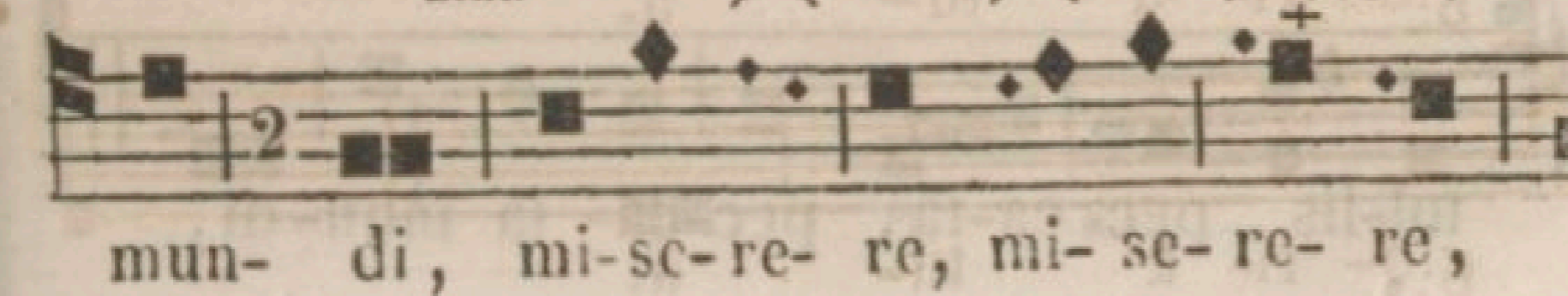
Chœur.



Basses voix, gracieux.



Lent.



mi- se- re- re no- bis.

Chœur.

Ag- nus De- i, qui tol- lis

pec- ca- ta mundi, mi- se- re- re no- bis.

Hautes voix, gracieusement:

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

Basses voix, gracieusement.

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

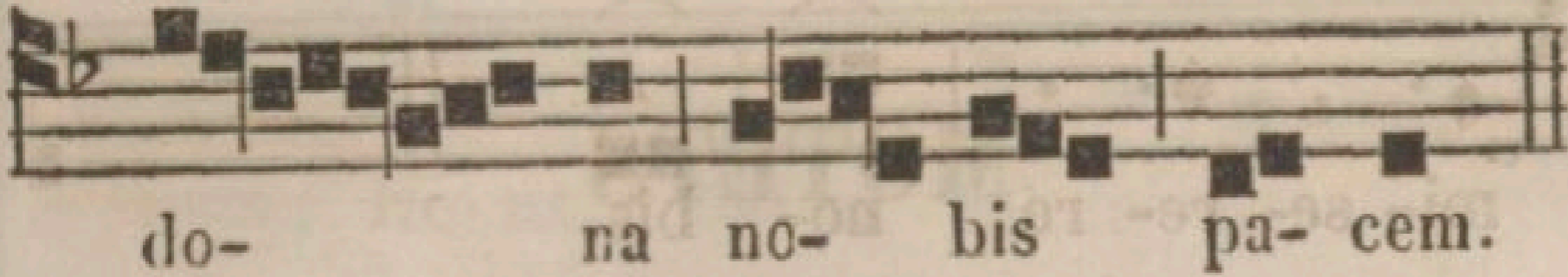
pec- ca- ta, pec- ca- ta mun- di, qui

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

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

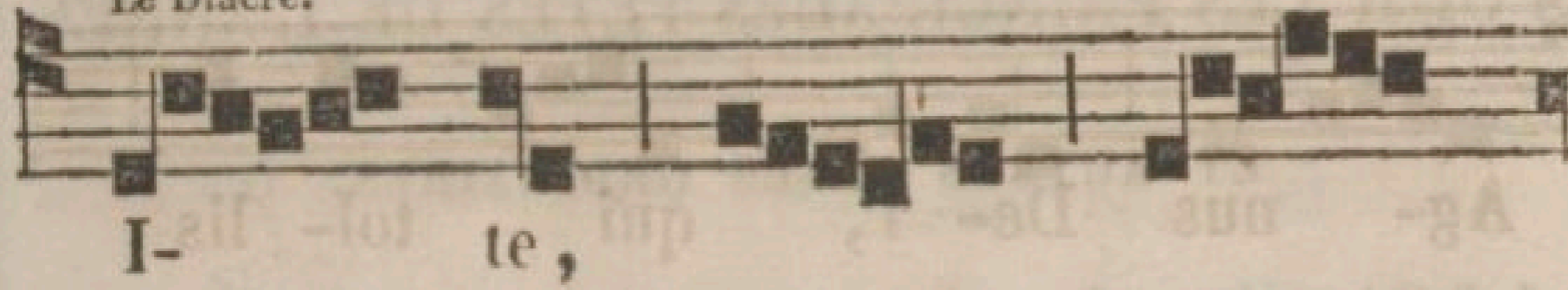
tol- lis pec- ca- ta, pec- ca- ta mun- di,

Chœur.

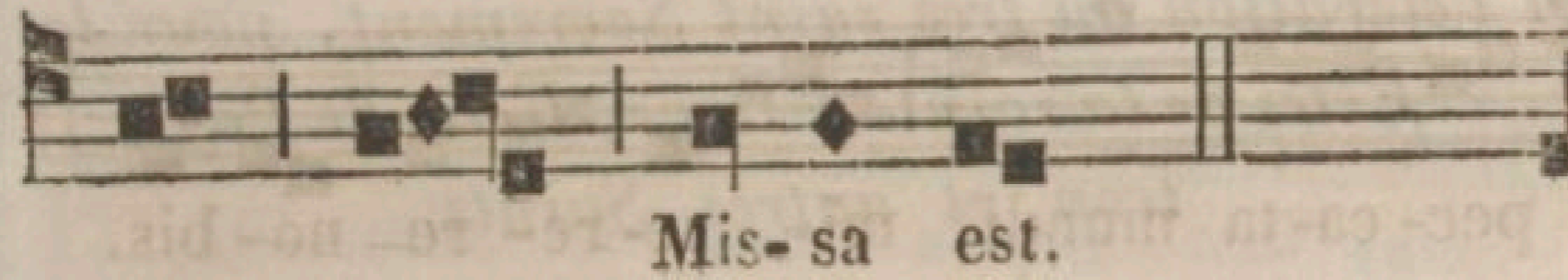


do- na no- bis pa- cem.

Le Diacre.

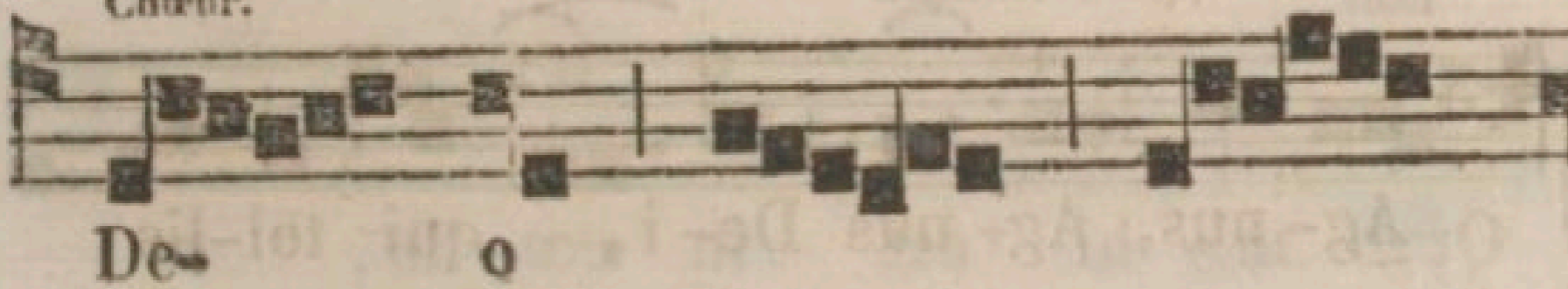


I- te,

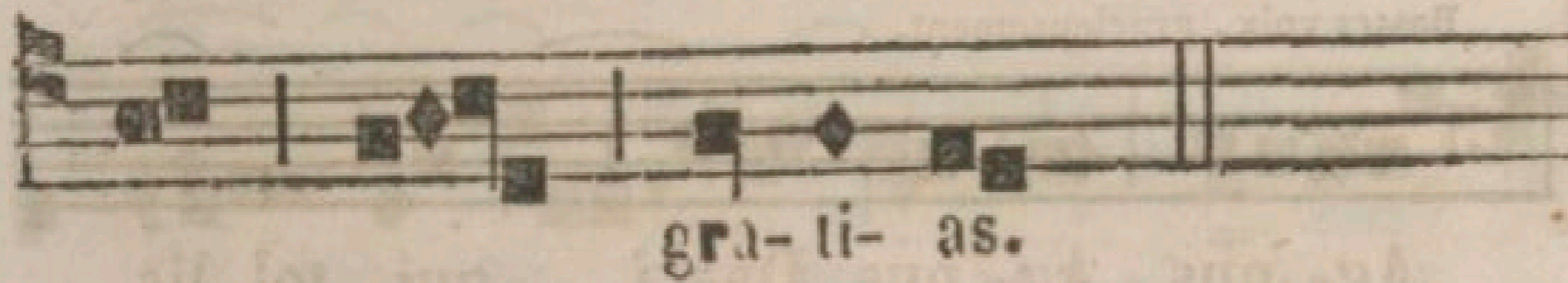


Mis- sa est.

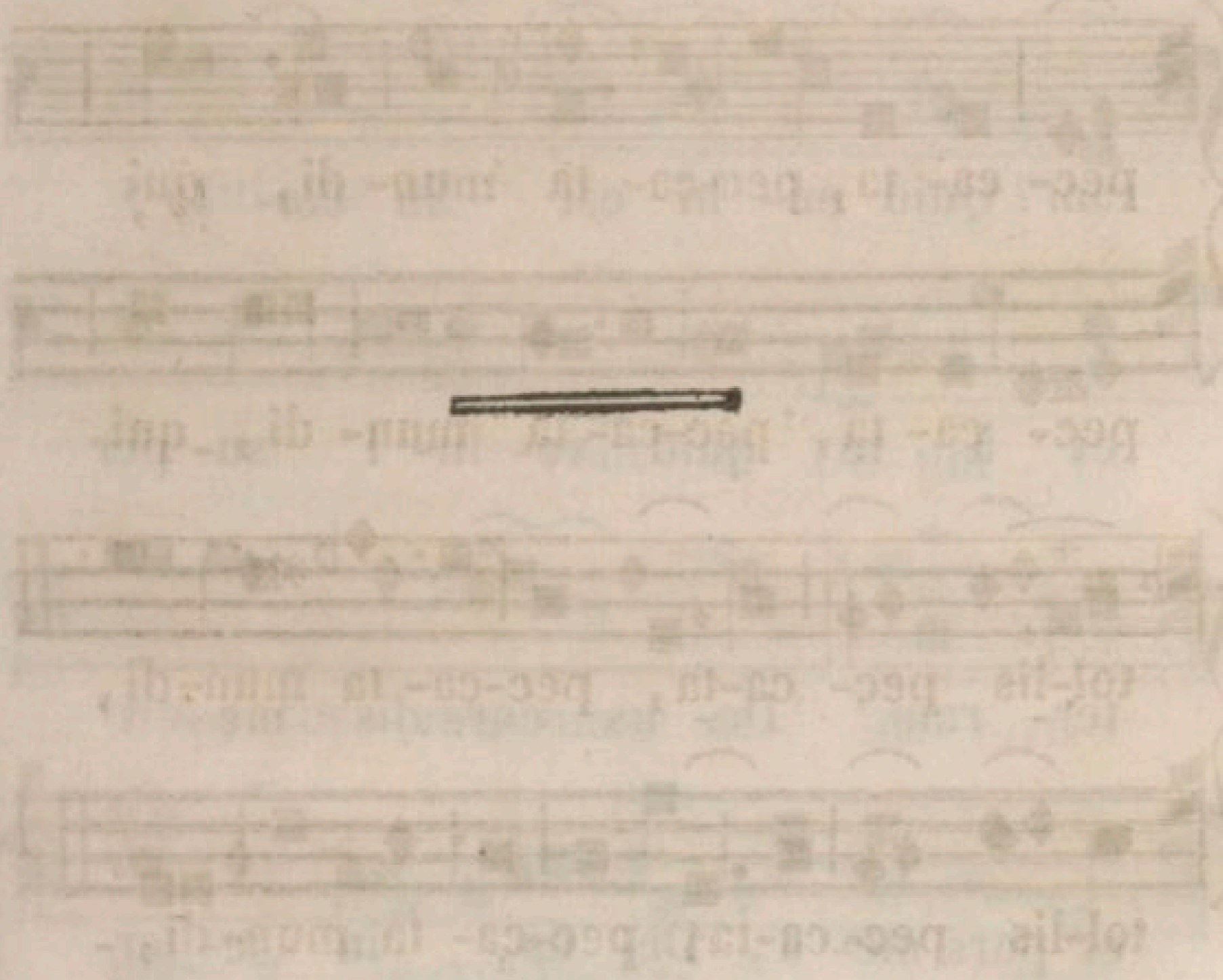
Chœur.



De- o



gra- ti- as.



Faint musical staves and lyrics visible through the paper, including the words 'De- o' and 'gra- ti- as'.

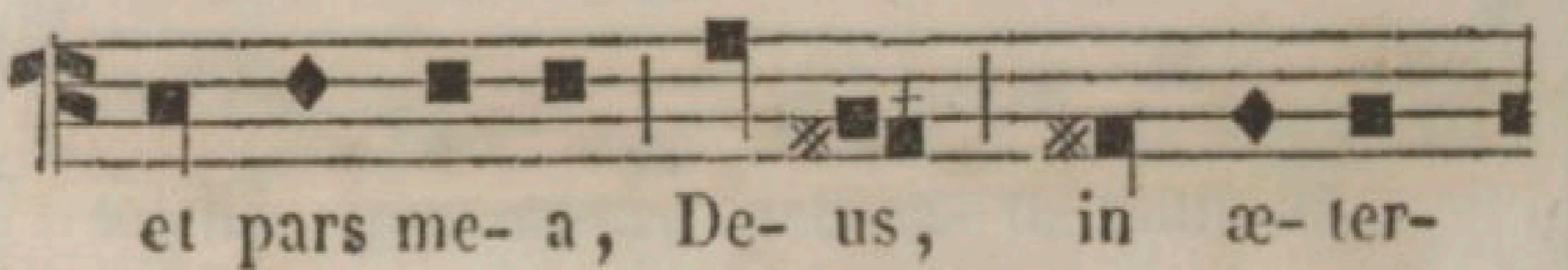
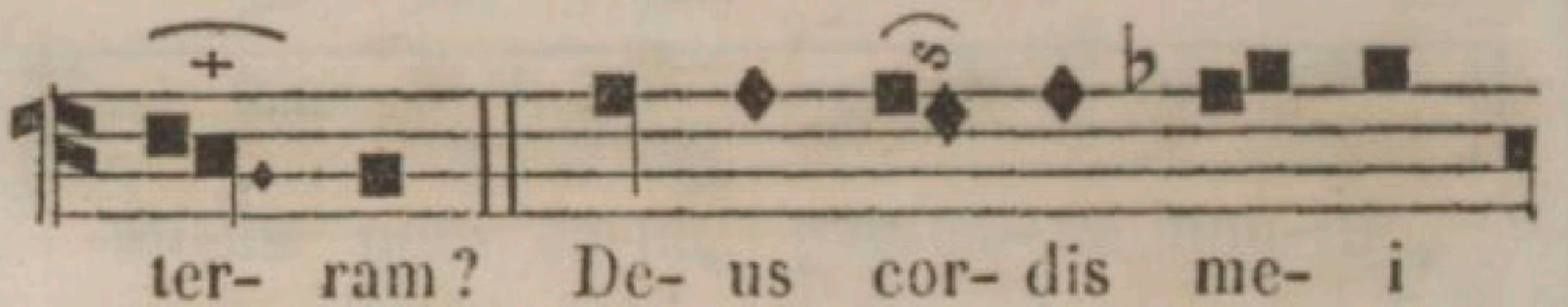
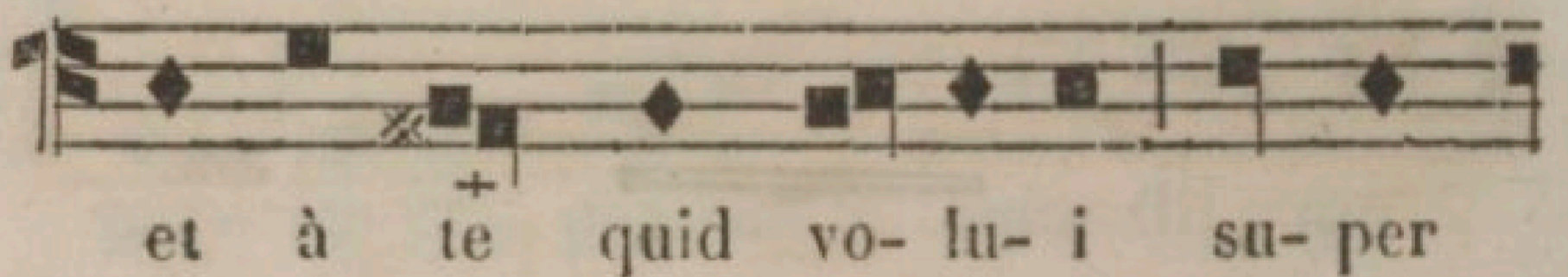
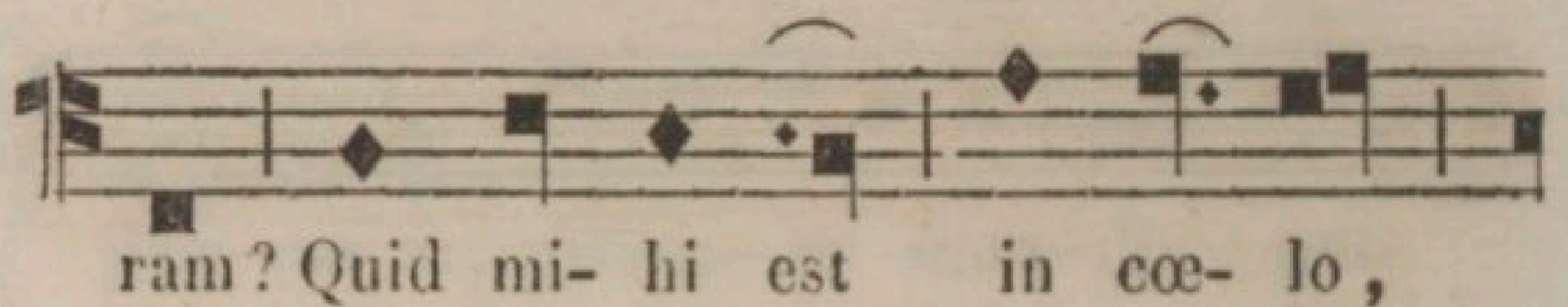
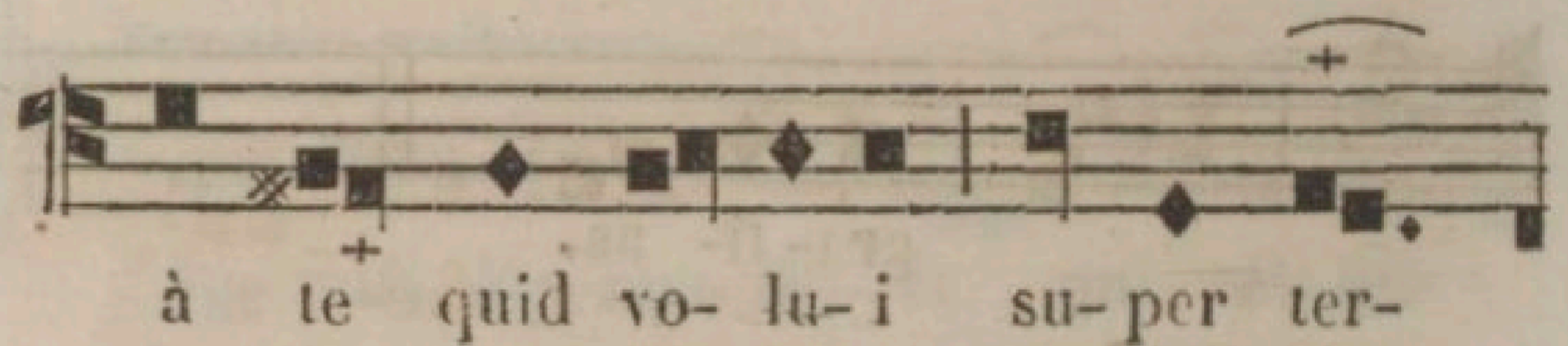
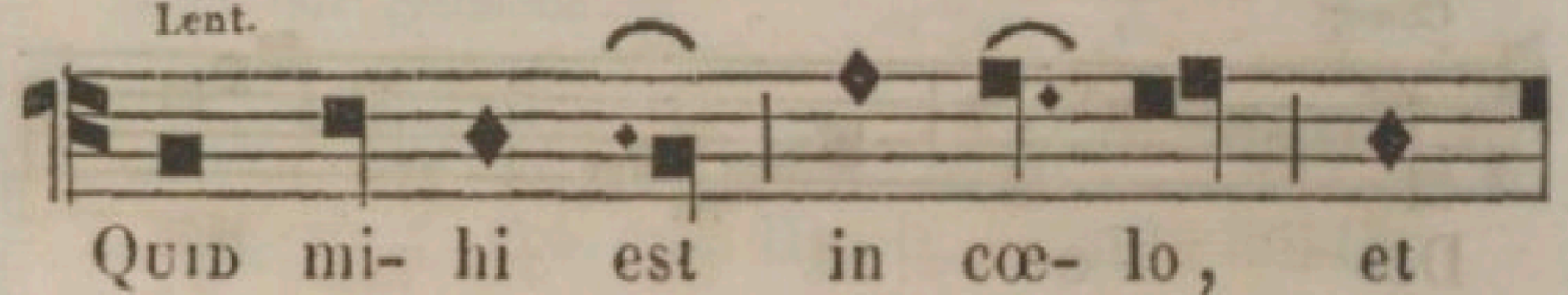
MOTETS

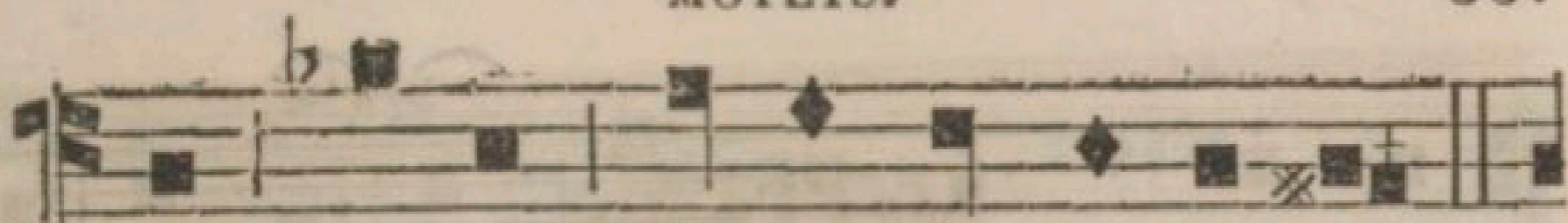
POUR LES PRINCIPALES FÊTES DE L'ANNÉE

ET AUTRES FÊTES ORDINAIRES.

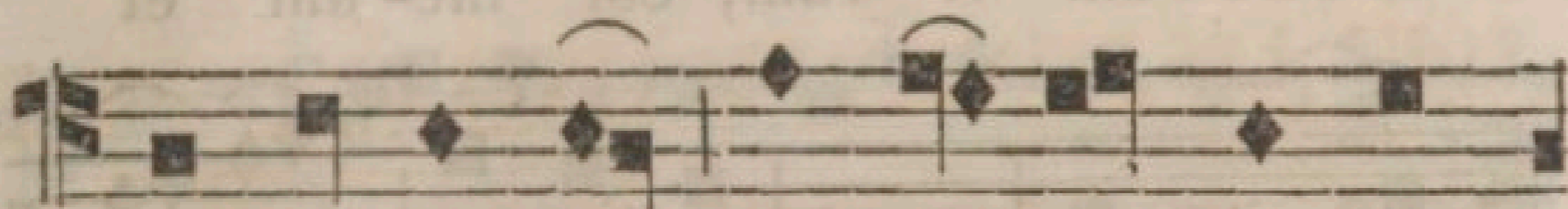
*A l'élévation du très saint Sacrement, pour les
Fêtes de la sainte Vierge, Fêtes de Pa-
tron et autres Saints.*

Lent.

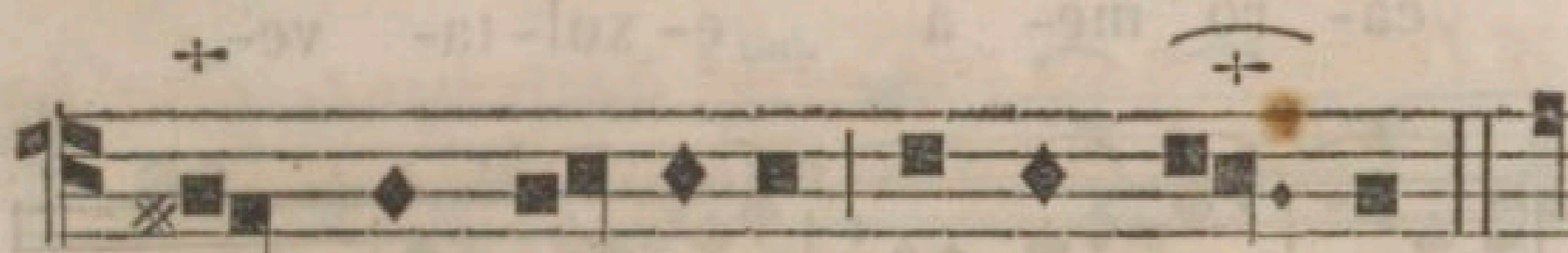




num, De-us, De-us in æ-ter-num.

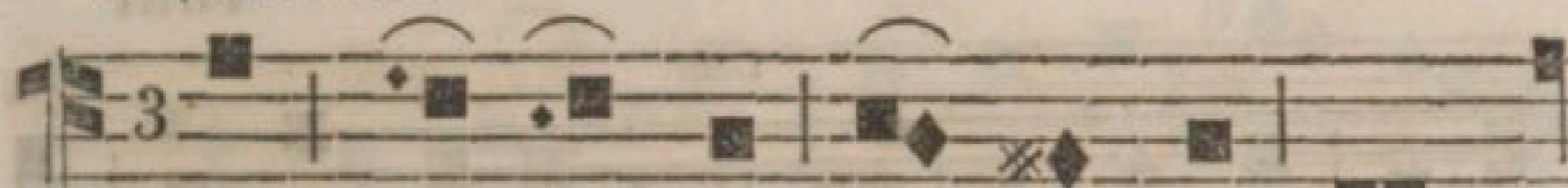


Quid mi-hi est in cœ-lo, et à

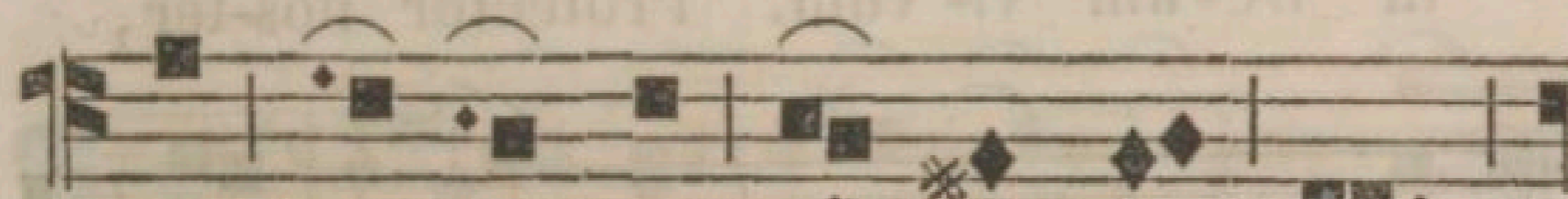


te quid vo-lu-i su-per ter-ram?

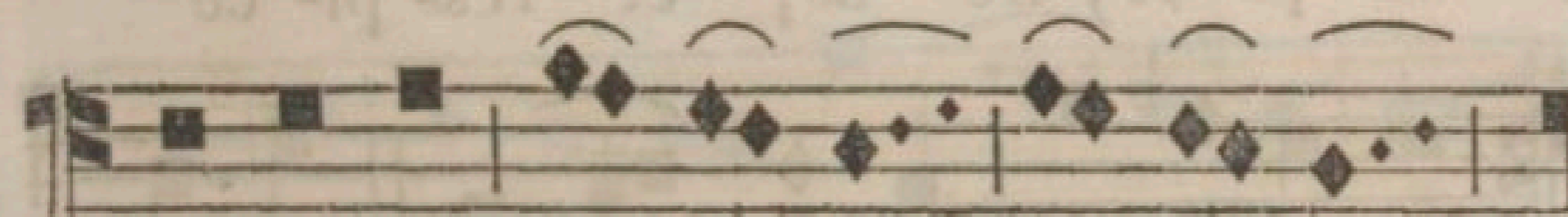
Gai, sans vitesse.



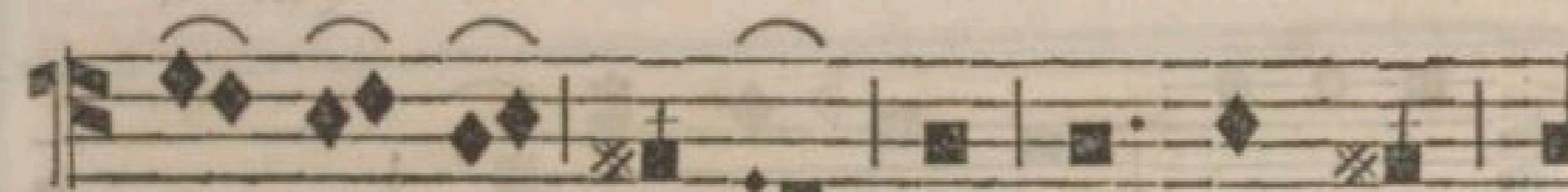
Cor me-um et ca-ro me-a,



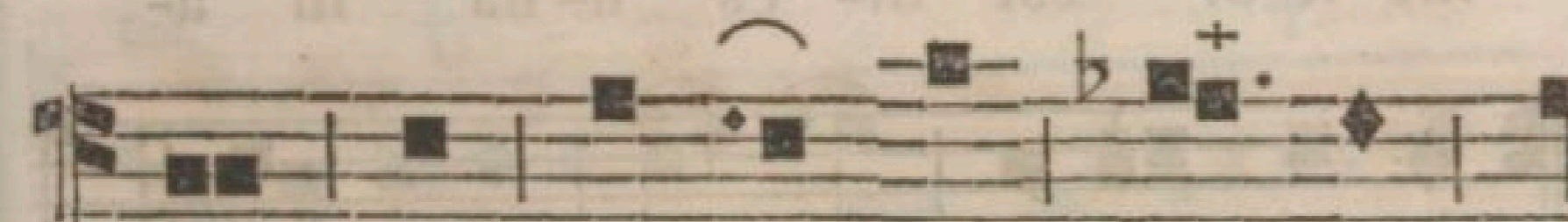
cor me-um et ca-ro me-a



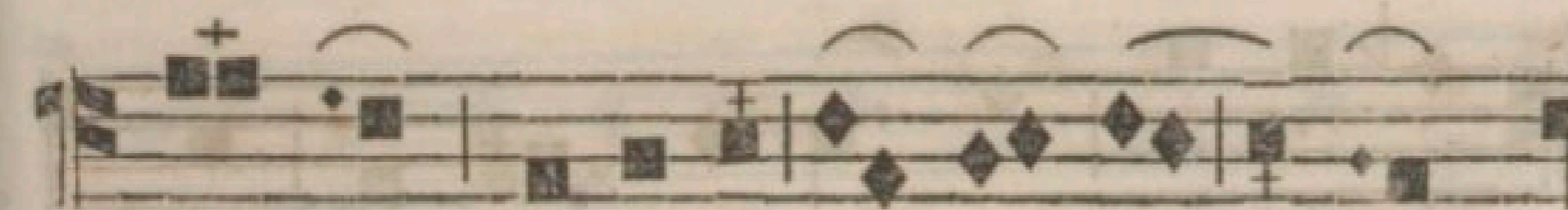
e-xul-ta-ve-



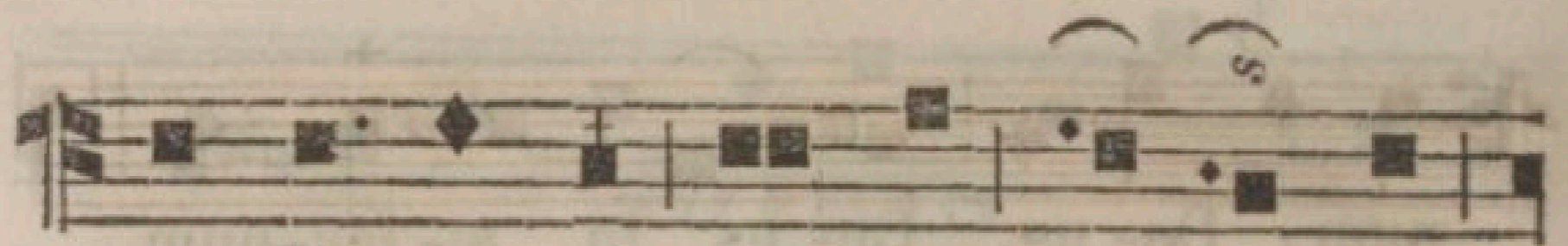
runt in De-um vi-



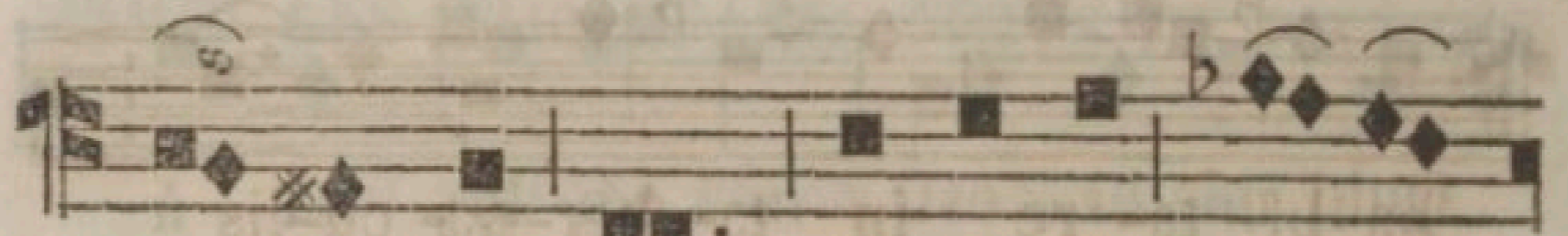
vum ; cor me-um et ca-ro



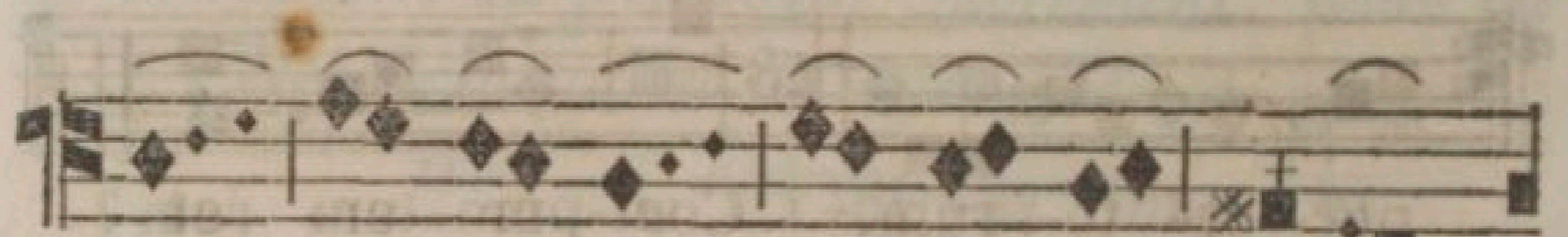
me-a e-xul-ta-ve-runt



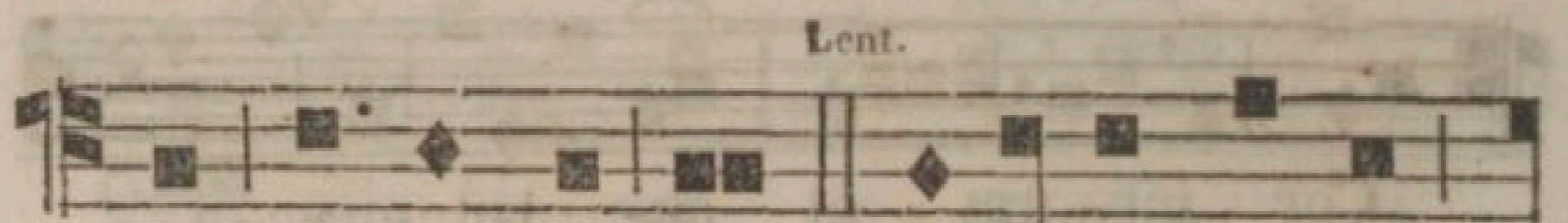
in De-um vi- vum, cor me-um et



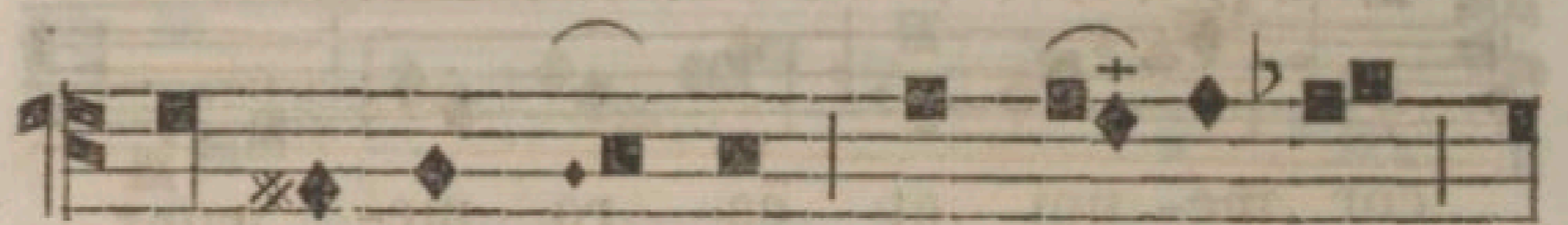
ca- ro me- a e- xul- ta- ve-



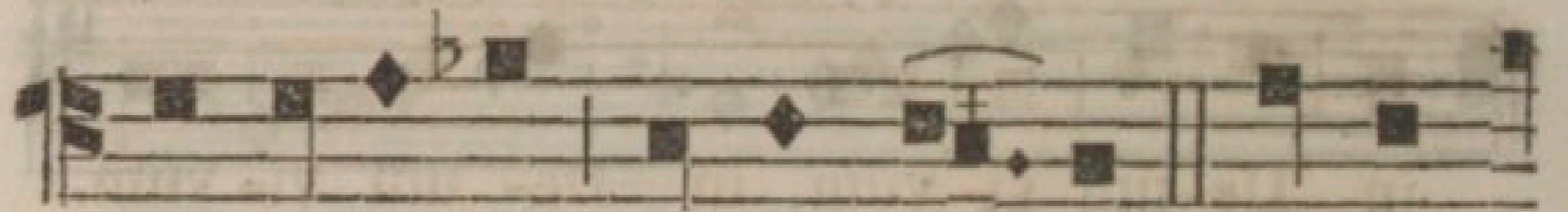
runt



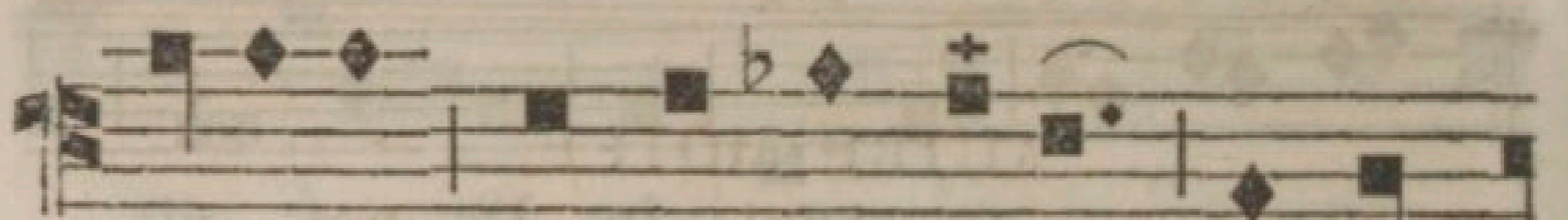
in De-um vi- vum. Protector nos-ter,



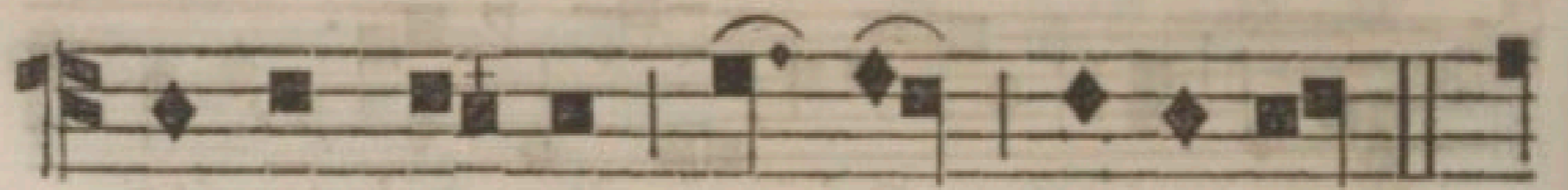
as- pi- ce, De- us, et res- pi- ce



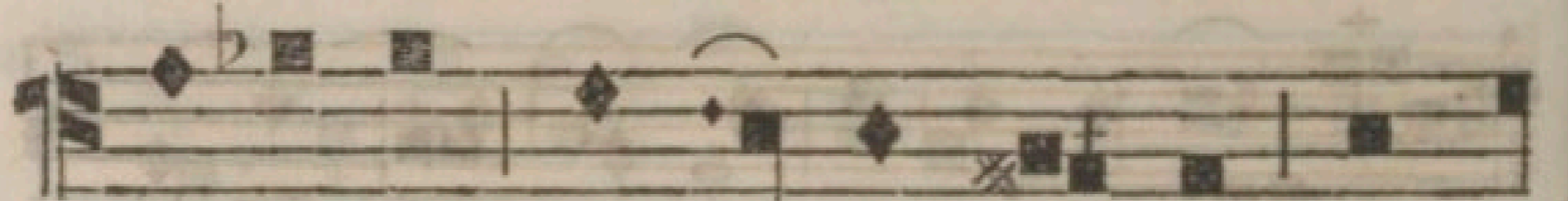
in fa- ci- em Chris- ti tu- i. Qui- a



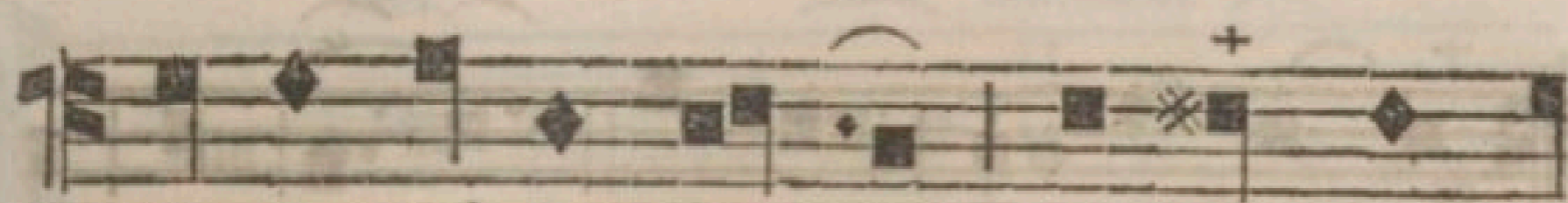
me- li- or est di- es u- na in a-



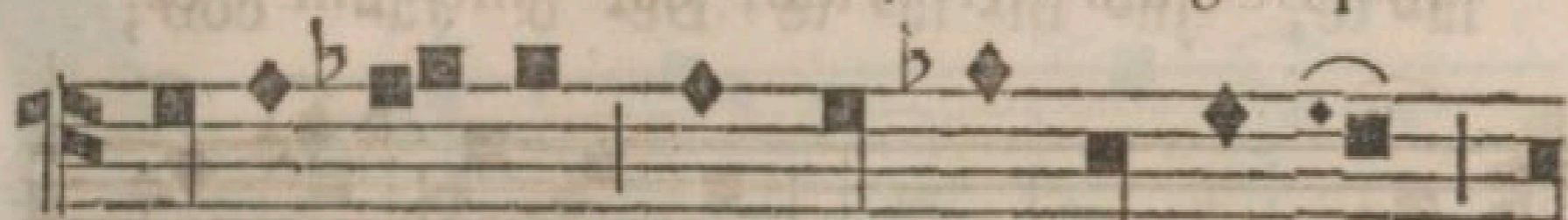
tri- is tu- is su- per mil- li- a.



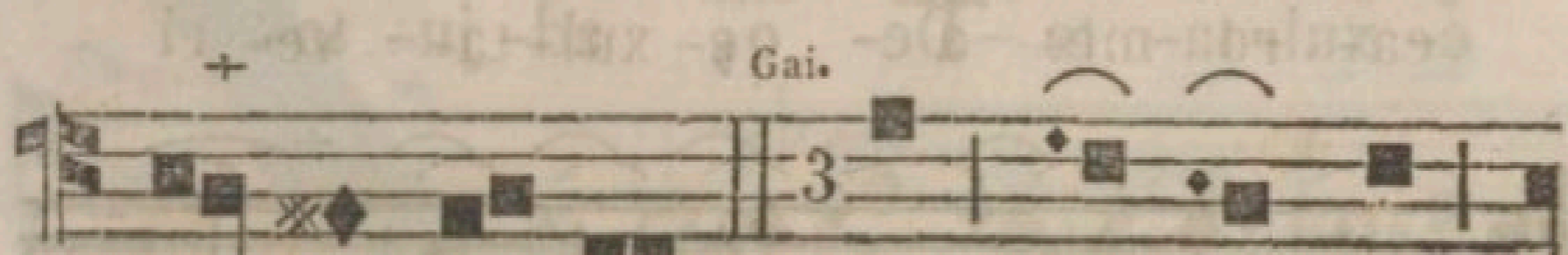
E- le- gi ab- jec- tus es- se in



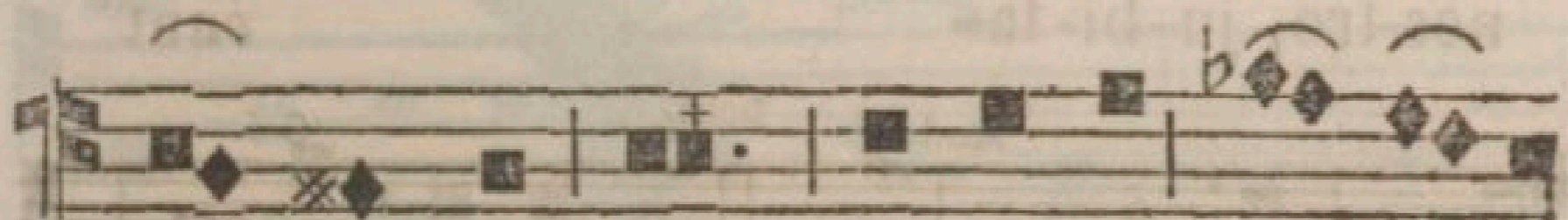
do-mo De-i me-i, ma-gis quàm



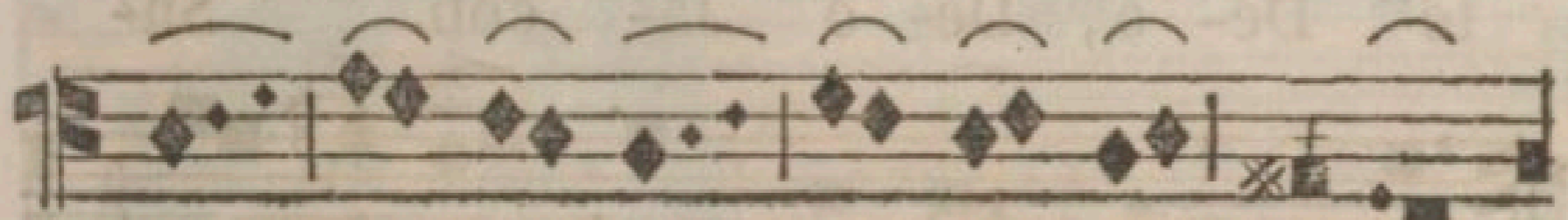
ha-bi-ta-re in ta-ber-na-cu-lis



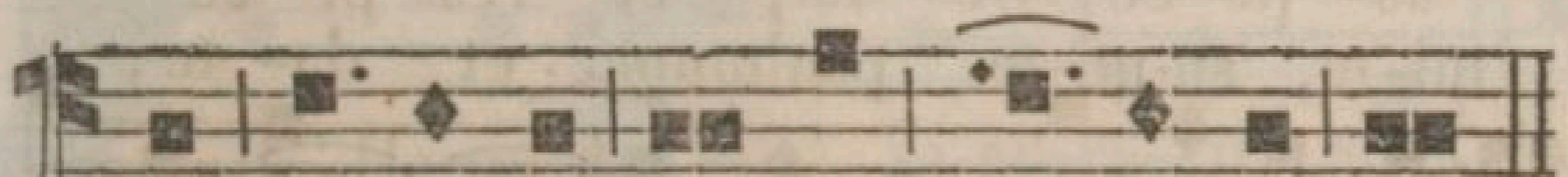
pec-ca-to-rum. Cor me-um et



ca-ro me-a e-xul-ta-ve-

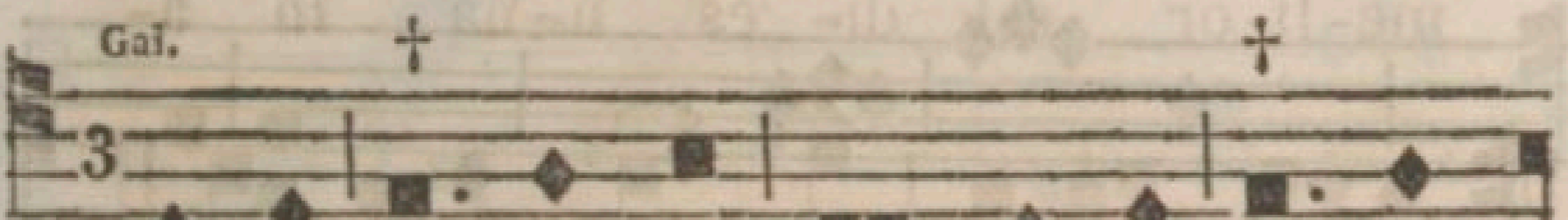


runt

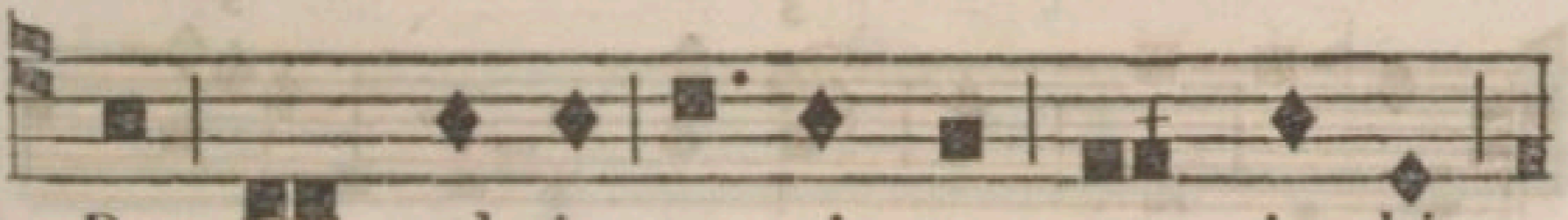


in De-um vi-vum, in De-um vi-vum.

AUTRE MOTET.



E-XUL-TA-TE De-o, e-xul-ta te



De-o ad-ju-to-ri nos-tro, ju-bi-

la-te, ju-bi-la-te De-o Ja-cob;

e-xul-ta-te De-o, ad-ju-to-ri

nos-tro, ju-bi-la-

te De-o, De-o Ja-cob. Su-

mi-te, su-mi-te psalmum, et da-te,

da-te tym-pa-num, psal-te-

ri-um ju-cun-dum cum

cy-tha-râ, psal-te-ri-um ju-cun-

Lent. Lentement.

dum cum cy-tha-rà. Ci-ba-vit
 nos, ci-ba-vit Do-mi-nus ex a-di-
 pe frumen-ti : ci-ba-vit Do-mi-nus
 ex a-di-pe fru-men-ti ; et de
 pe-trâ mel-le sa-tu-ra-vit nos,
 mel-le sa-tu-ra-vit, sa-tu-ra-vit nos.

Gai. 3 3

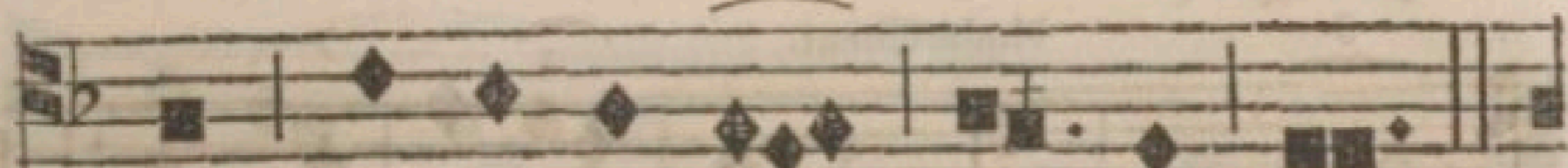
Su-mi-te, su-mi-te psal-mum et
 da-te, da-te tym-pa-num, psal-te-
 ri-am ju-cun-dum

cum cy- tha- rà, psal- te- ri- um ju-
 cun- dum cum cy- tha- rà.

AUTRE MOTET.

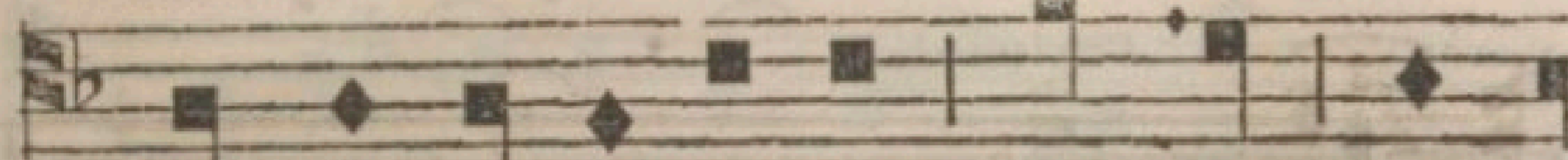
Gracieusement.

Bo- num est, bo- num est con- fi- te-
 ri Do- mi- no, et psal- le- re
 no- mi- ni tu- o, Al- tis- si- me, et
 psal- le- re no- mi- ni
 tu- o, Al- tis- si- me; bo- num est,
 bo- num est, bo- num est, bo- num

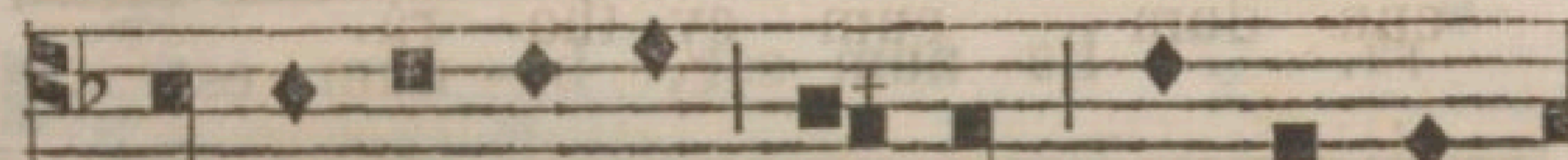


est con-fi-te-ri Do-mi-no.

lente-ment.

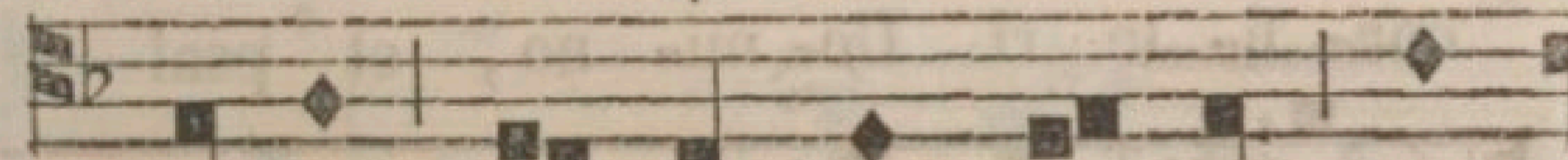


Ad an-nun-ti-an-dum ma-nè mi-

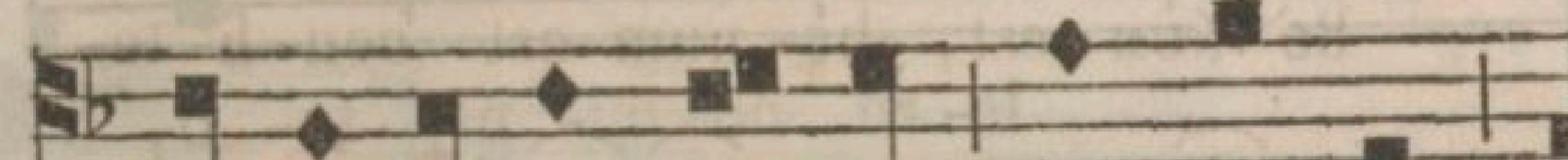


se-ri-cor-di-am tu-am, et ve-ri-

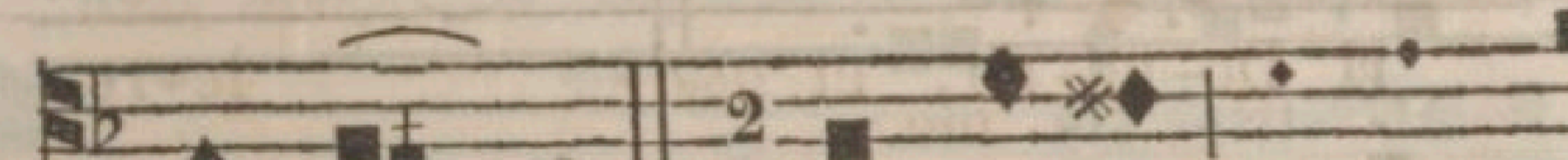
+



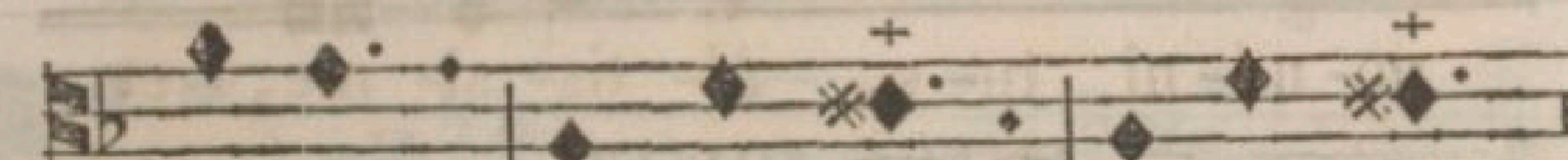
ta-tem tu-am per noc-tem, et



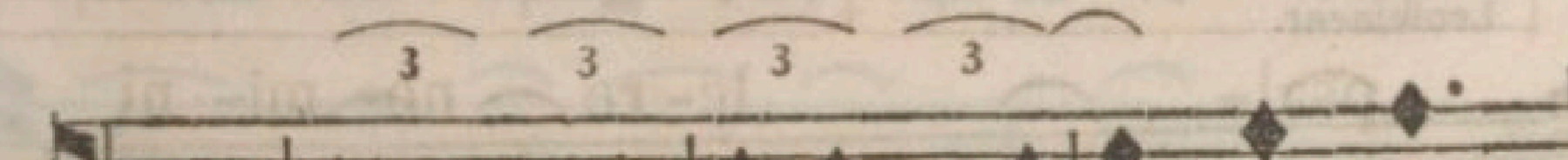
ve-ri-ta-tem tu-am per noc-tem



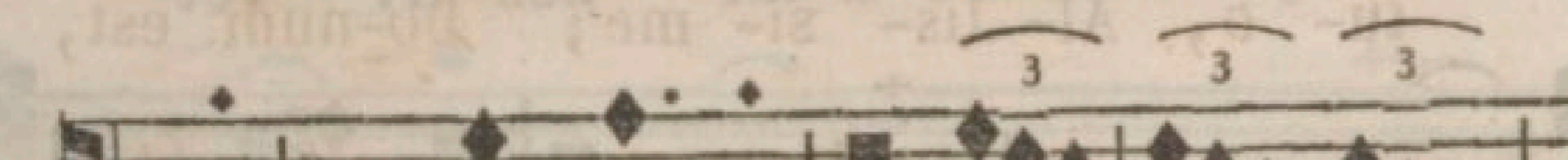
per noc-tem. In de-ca-chor-do,



psal-te-ri-o, cum can-ti-co, in cy-



tha-rà, cum can-



ti-co, in cy-tha-rà,

3 Modérément.

cum can-ti-co, in cy-tha-

Gracieusement.

3

râ. Bo-num est, bo-num est

con-fi-te ri Do-mi-no, et psal-

le-re no-mi-ni tu-o,

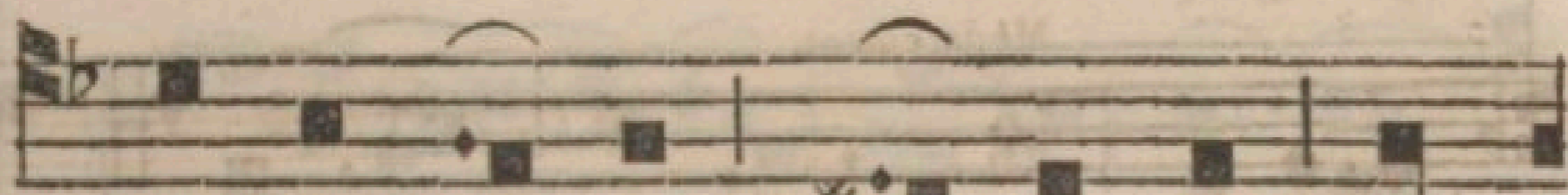
Al-tis-si-me.

AUTRE MOTET.

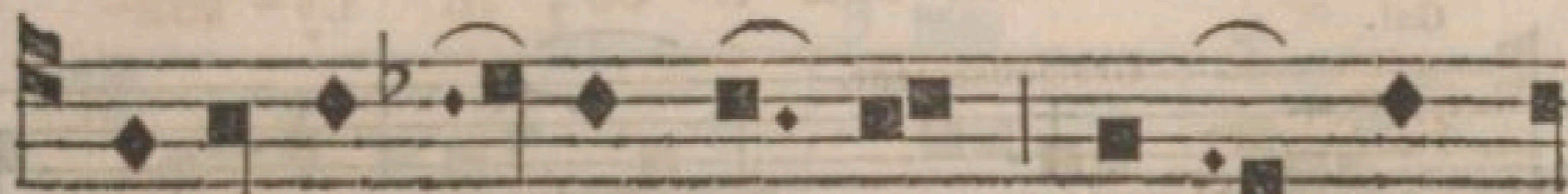
Lentement.

DE-US, mi-se-re-a-tur nos-tri et

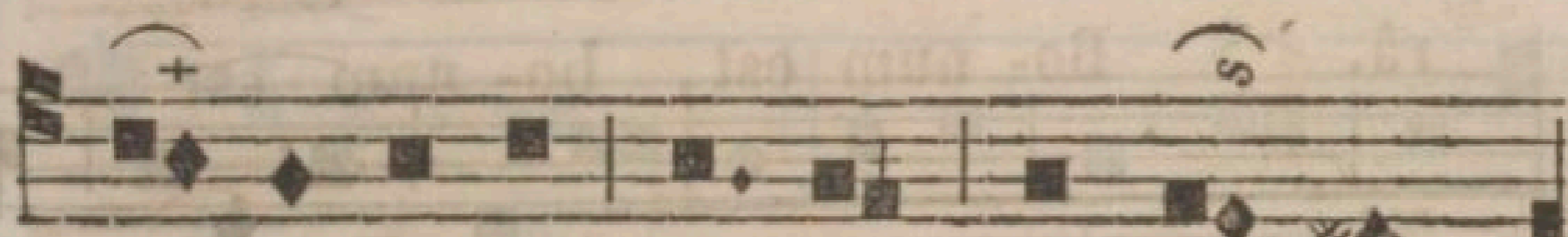
be-ne-di-cat no-bis; il-lu-mi-net



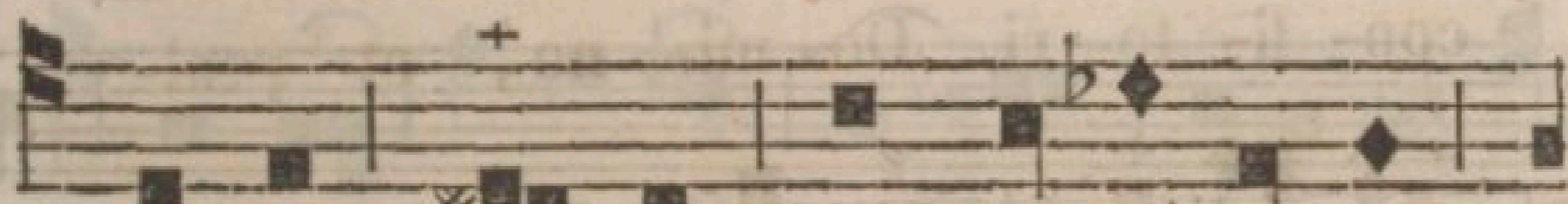
vul-tum su- um su- per nos, et



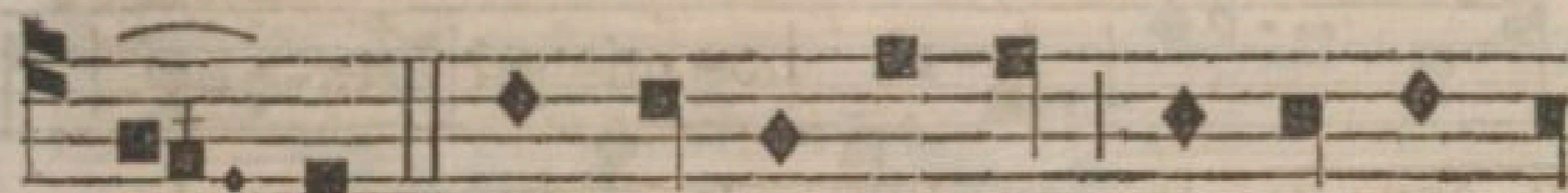
mi-se-re- a- tur nos-tri : De-us mi-



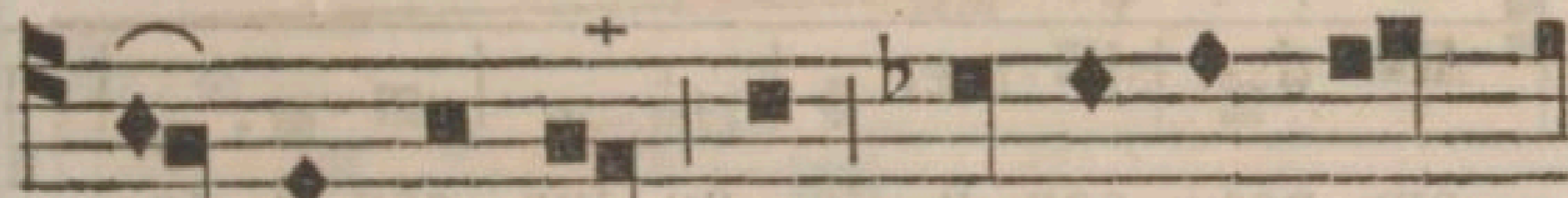
se- re- a- tur nos-tri et be- ne-



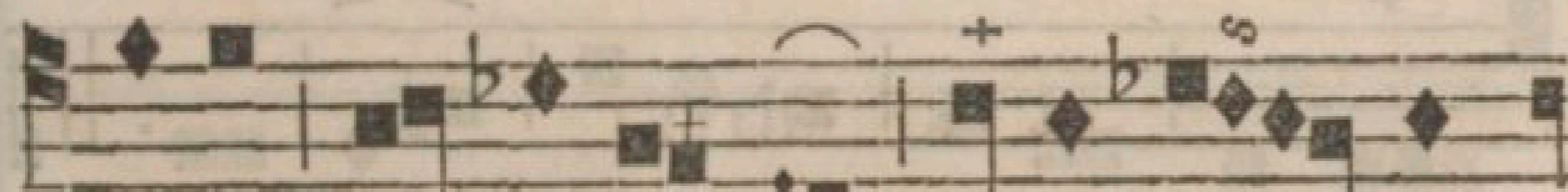
di- cat no- bis, et be- ne- di- cat



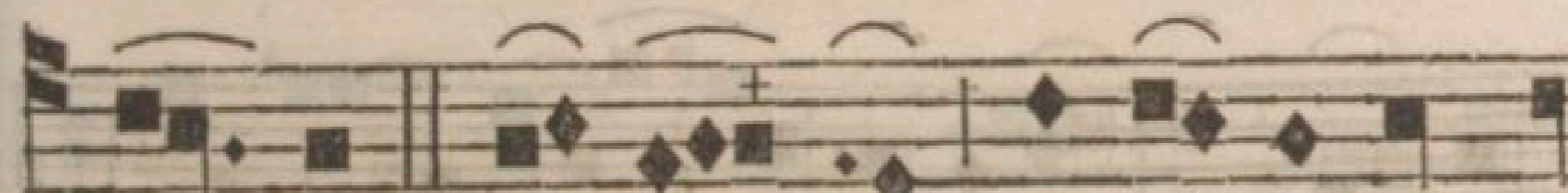
no- bis. Ut cog-nos-ca-mus in ter-râ



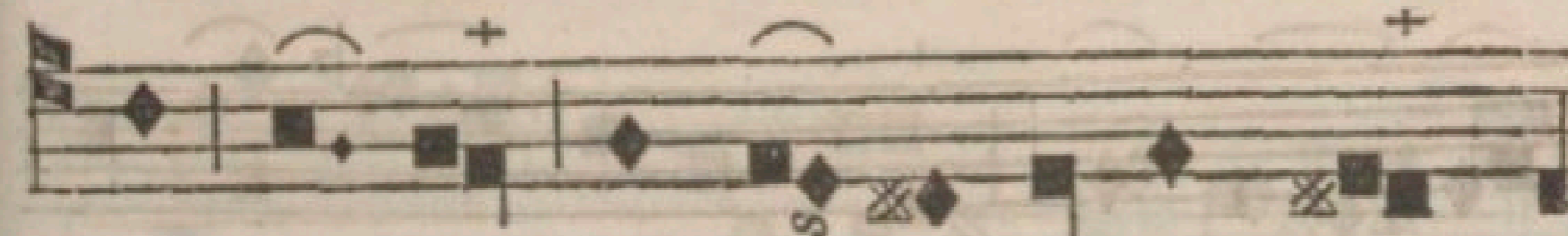
vi- am tu- am, in om-ni-bus gen-



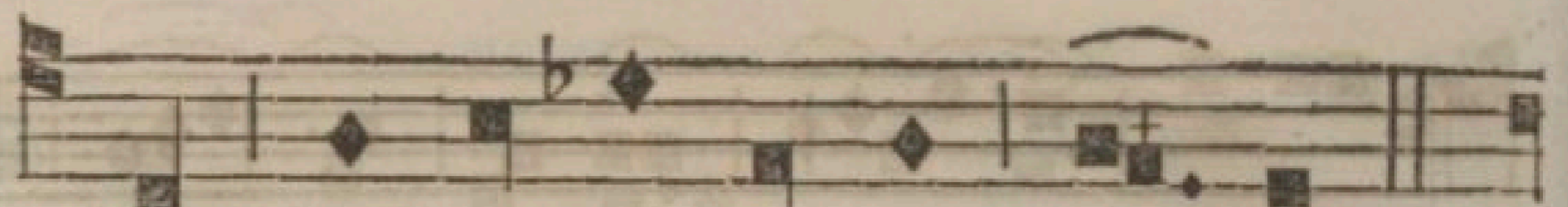
ti-bus sa- lu- ta- re, sa- lu- ta- re



tu- um; De- us mi- se- re- a-

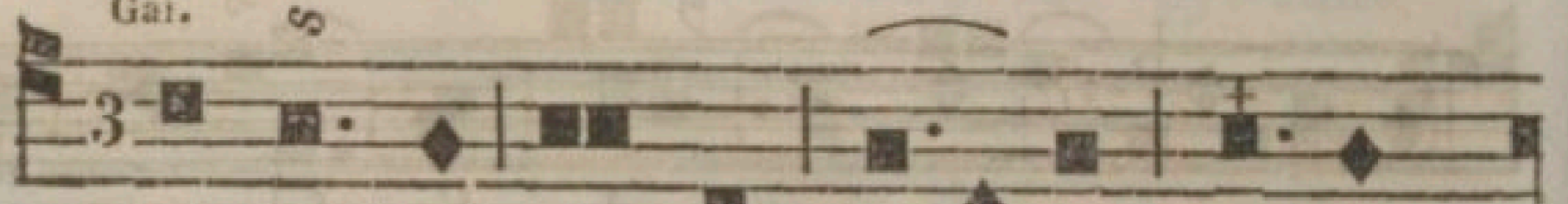


tur nos-tri et be- ne- di- cat no-

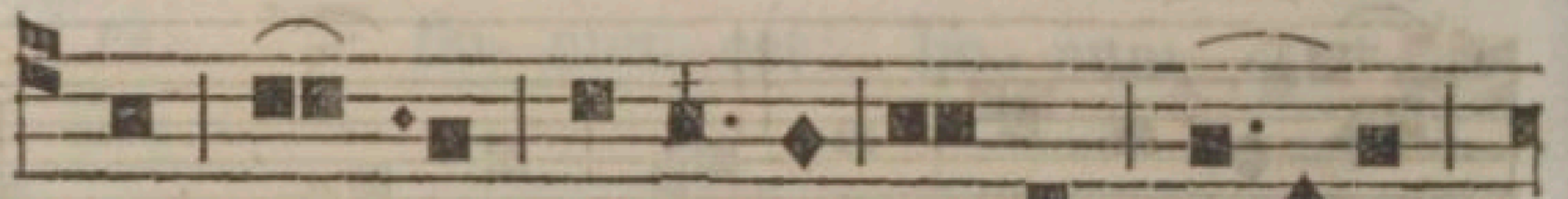


bis, et be-ne-di-cat no-bis.

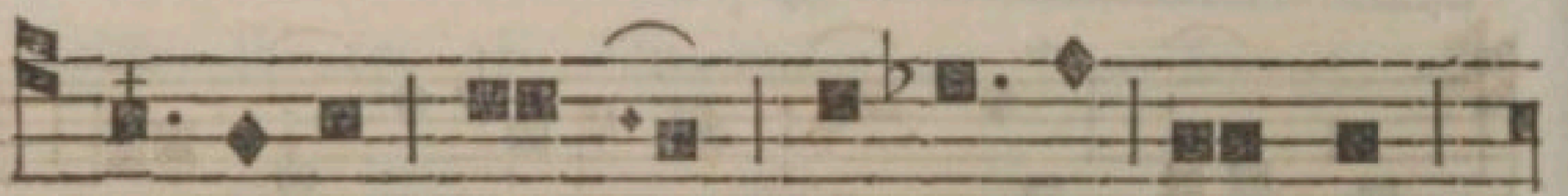
Gai. $\text{\textcircled{S}}$



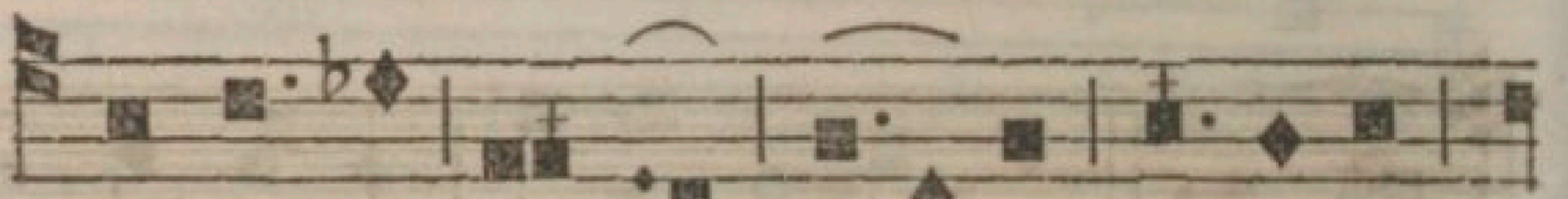
Con-fi-te-an-tur ti-bi po-pu-



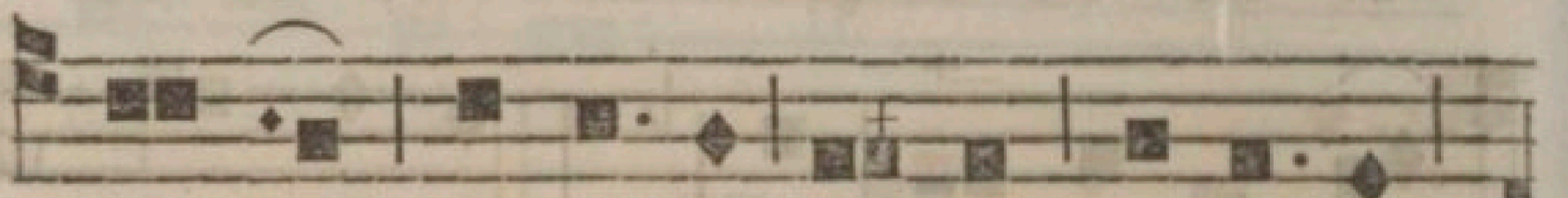
li, De-us, con-fi-te-an-tur ti-bi



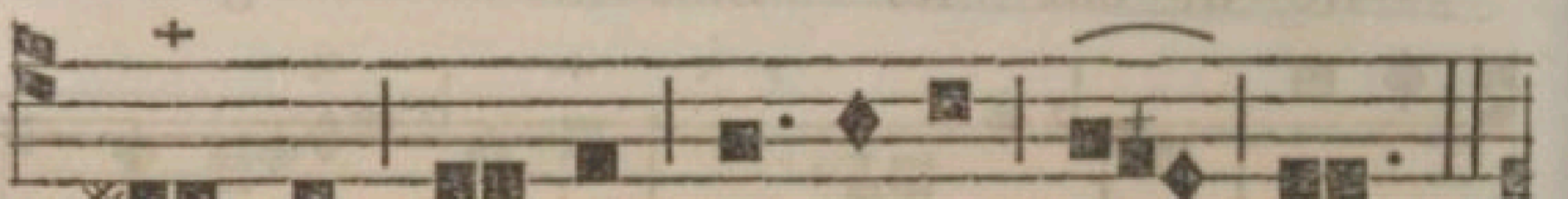
po-pu-li om-nes, con-fi-te-an-tur,



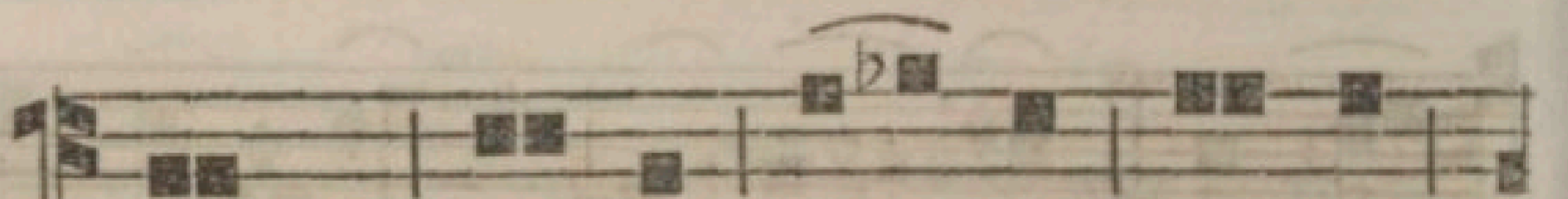
con-fi-te-an-tur ti-bi po-pu-li



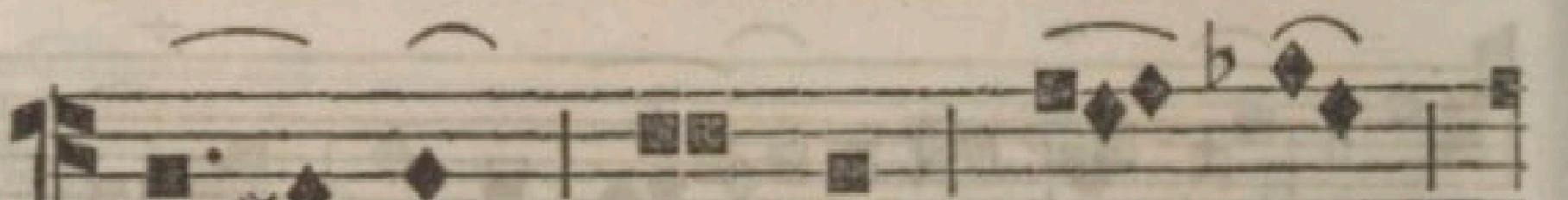
om-nes; con-fi-te-an-tur, con-fi-te-



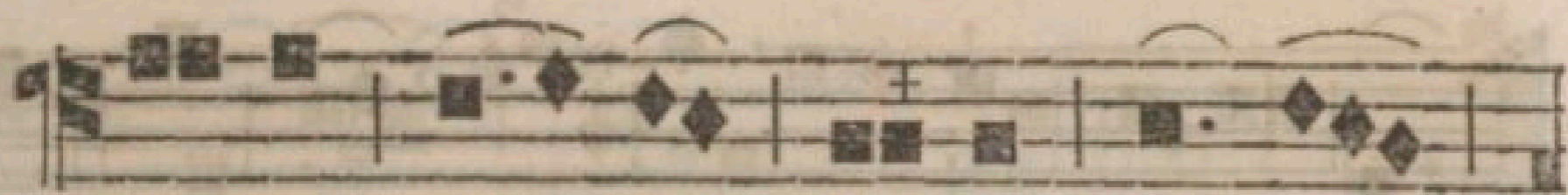
an-tur ti-bi po-pu-li om-nes.



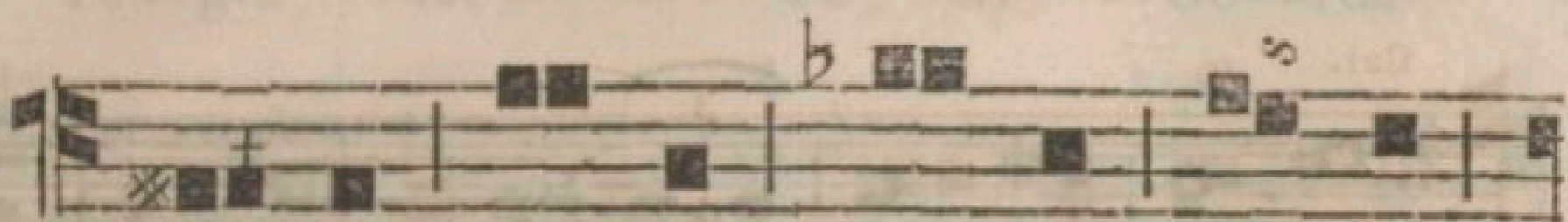
Ter-ra de-dit fruc-tum su-um,



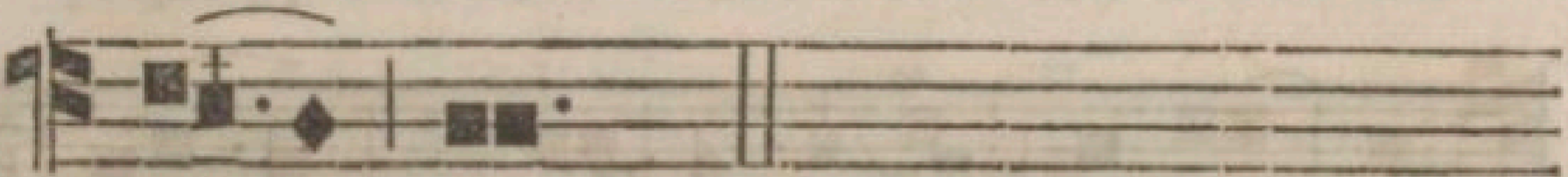
ter-ra de-dit fruc-tum



su-um, ter- ra de-dit fruc-tum

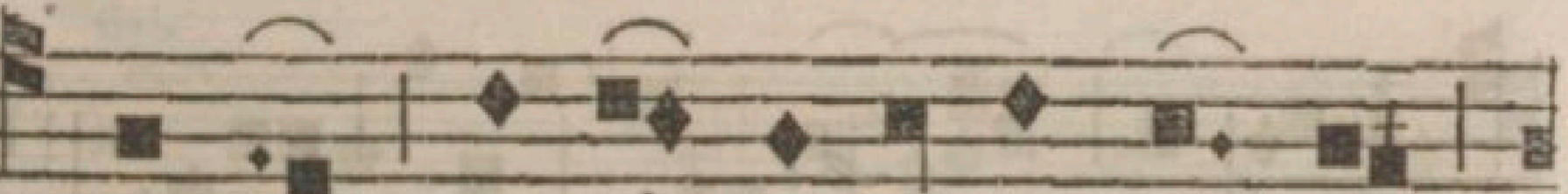


su-um, ter- ra de- dit fruc-tum

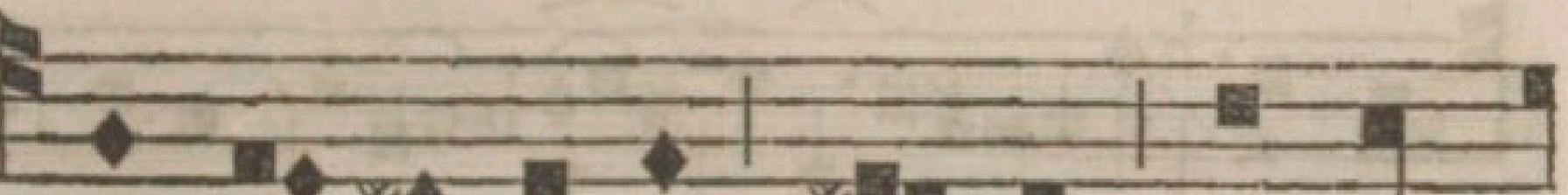


su- um.

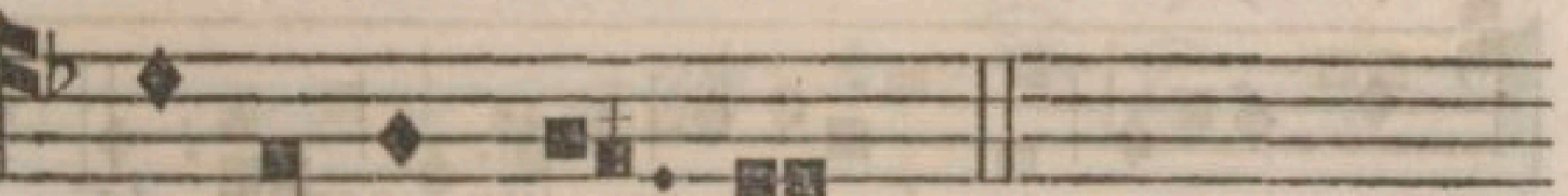
Lentement.



De- us mi- se- re- a- tur nos- trî



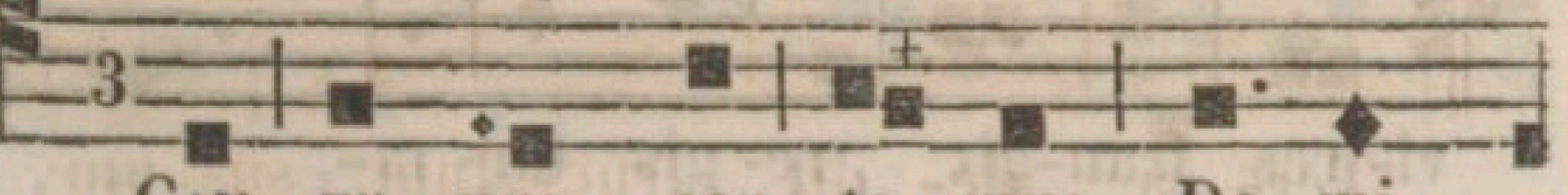
et be- ne- di- cat no- bis, et be-



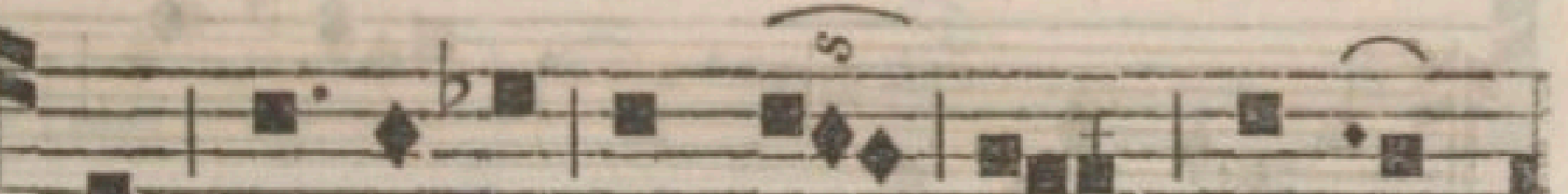
ne- di- cat no- bis.

AUTRE MOTET.

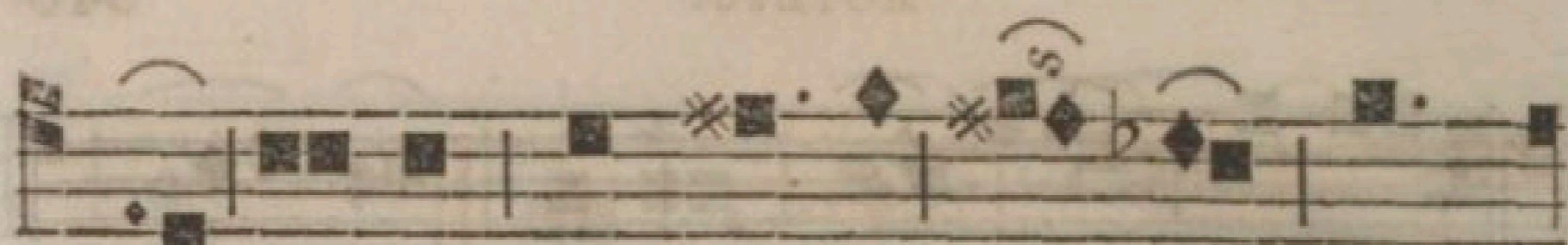
Gracieusement.



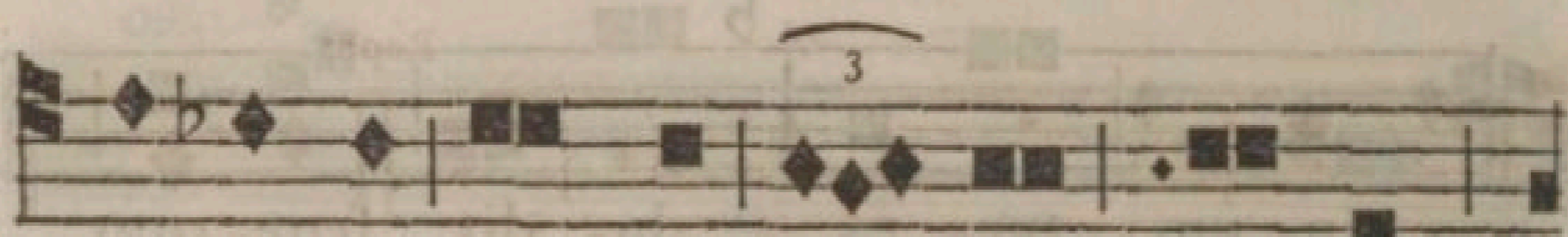
CAN- TE- MUS, can- te- mus Do- mi-



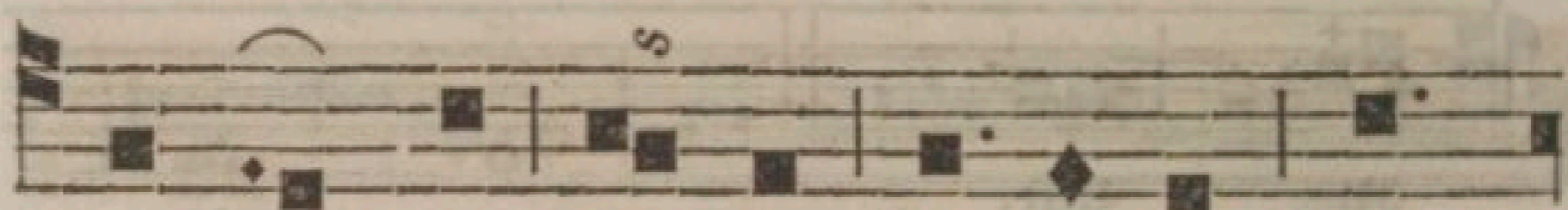
no ; glo- ri- o- sè e- nim magni-



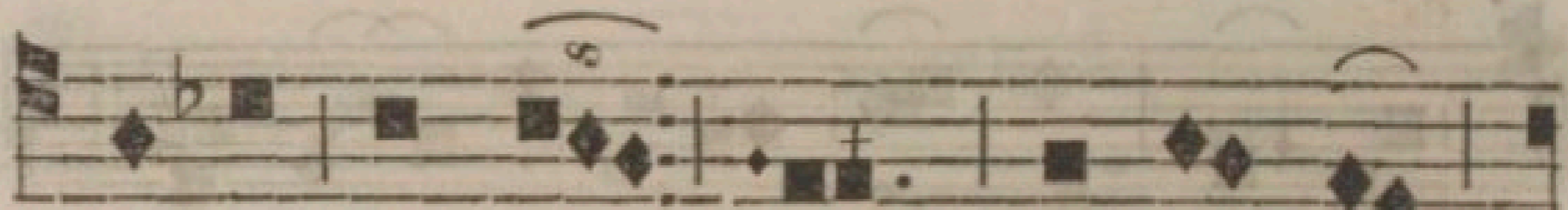
fi- ca- tur in sa- lu- ta- ri et



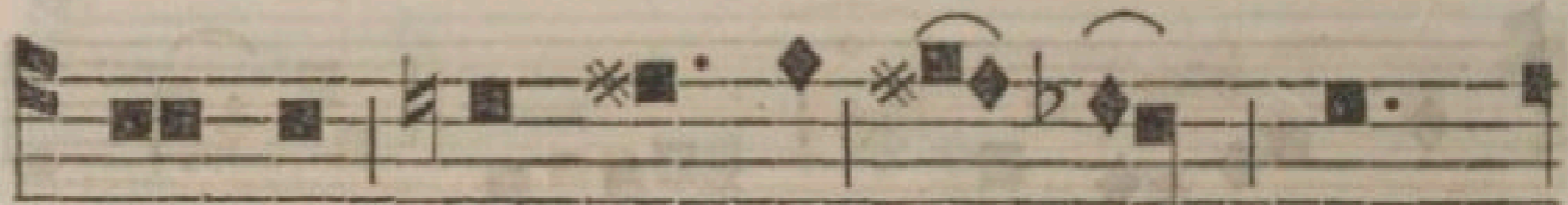
vi- vi- fi- co sa- cra- men- to : can-



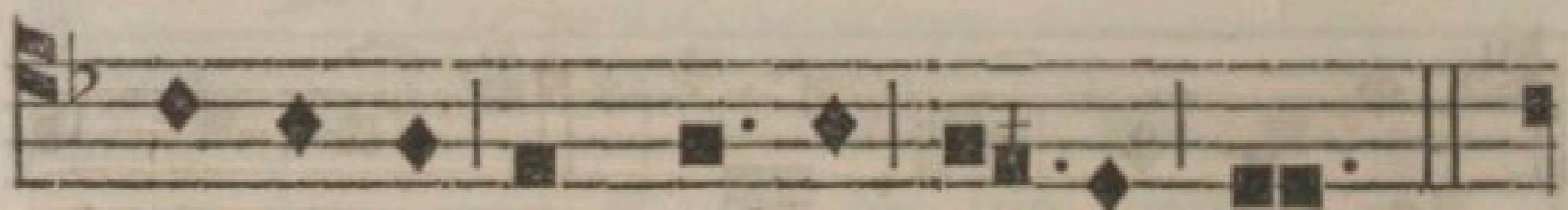
te- mus, can- te- mus Do- mi- no; glo-



ri- o- sè e- nim mag- ni- fi-



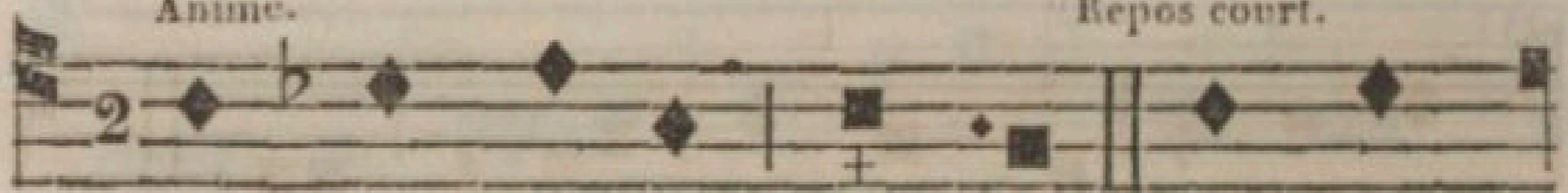
ca- tur in sa- lu- ta- ri et



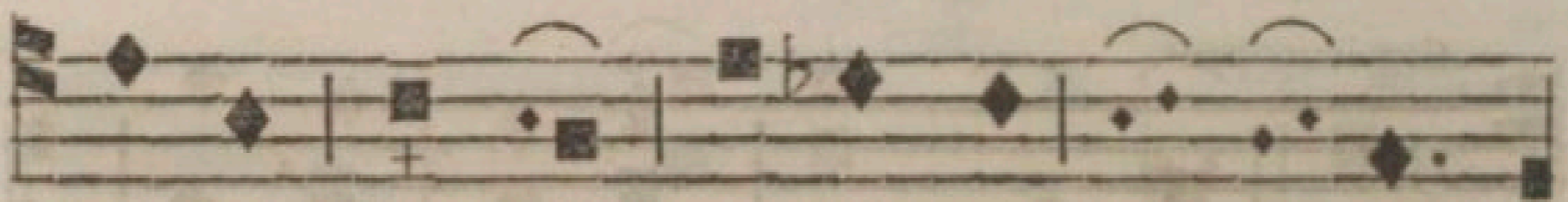
vi- vi- fi- co sa- cra- men- to.

Animé.

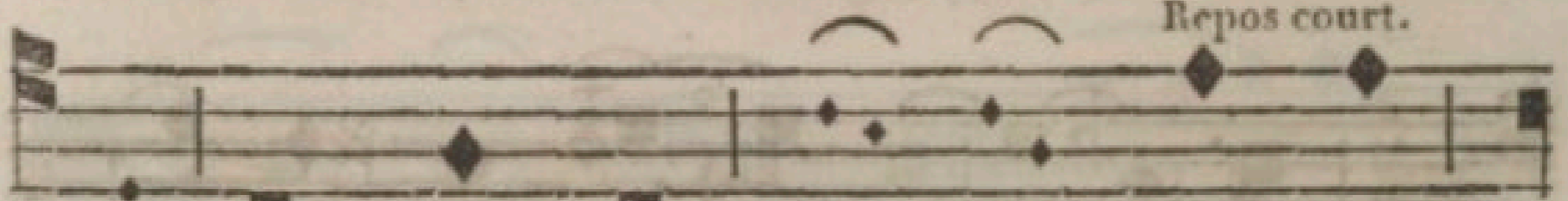
Repos court.



Per quod vi- res fran- git, per quod

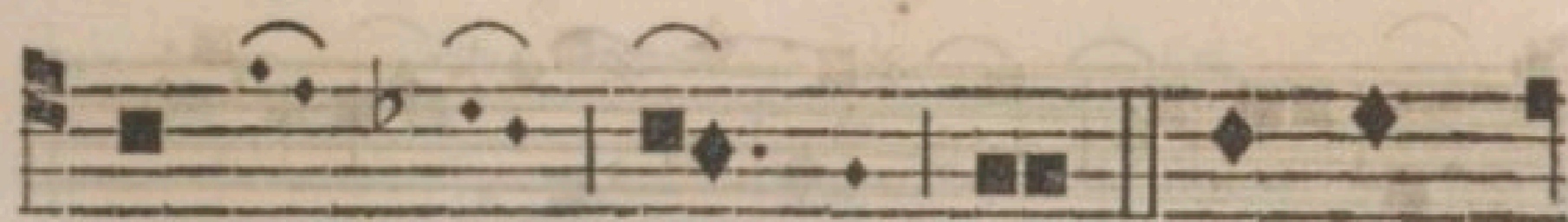


vi- res fran- git re- gis tar- ta-

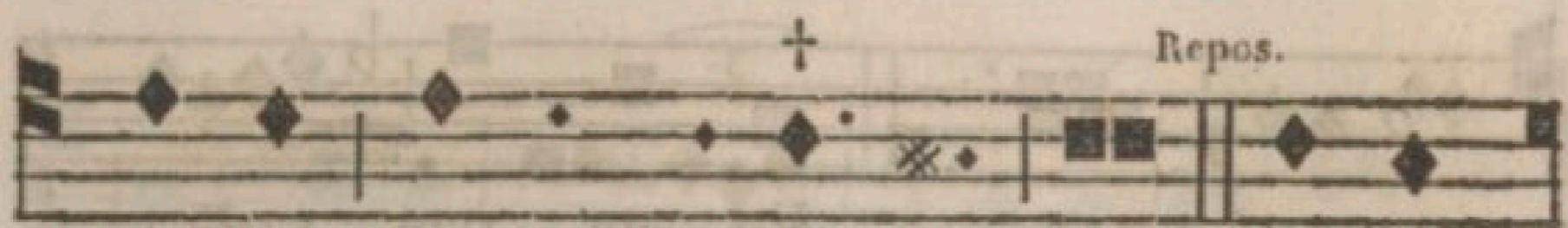


Repos court.

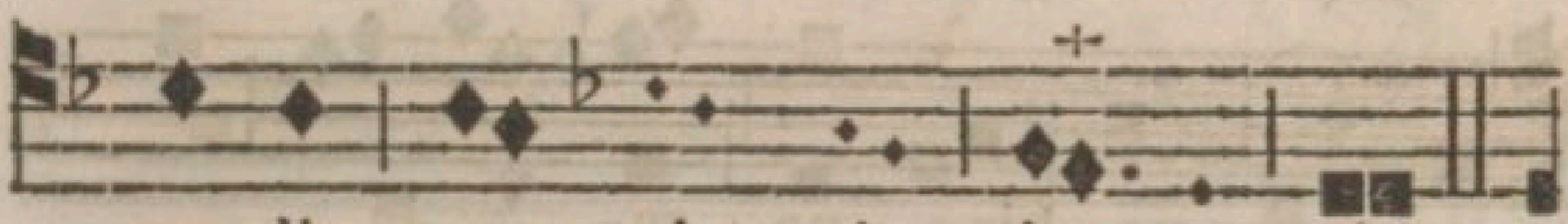
re- i, per quod vi- res fran- git



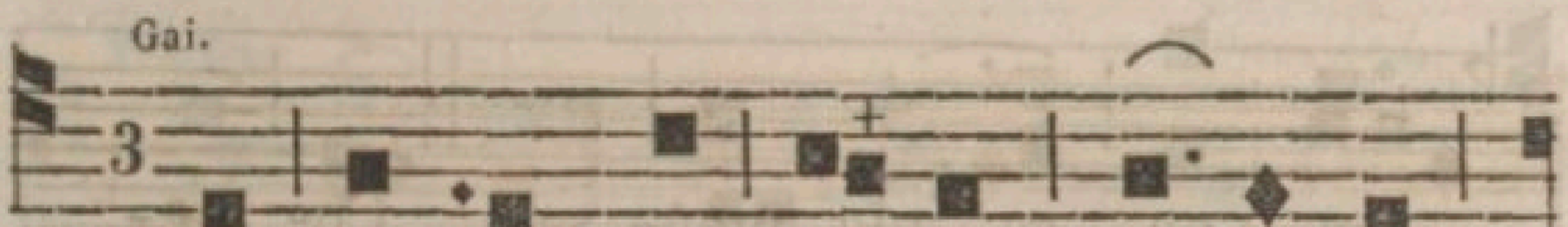
re-gis tar-ta-re-i. Se-ras



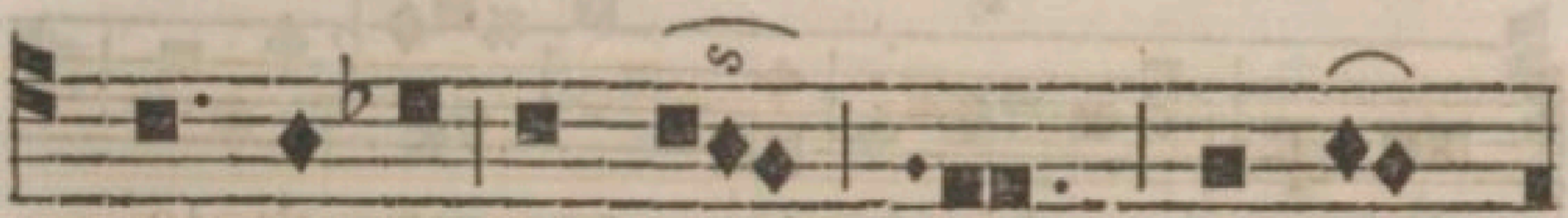
pan-dit reg-ni si-de-re-i, se-ras



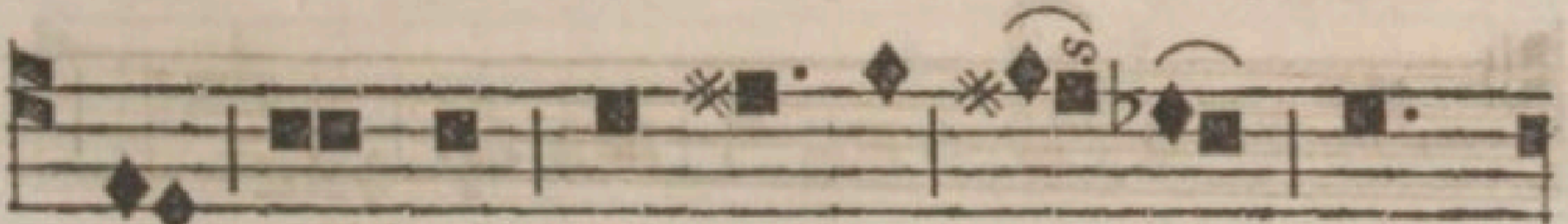
pan-dit reg-ni si-de-re-i.



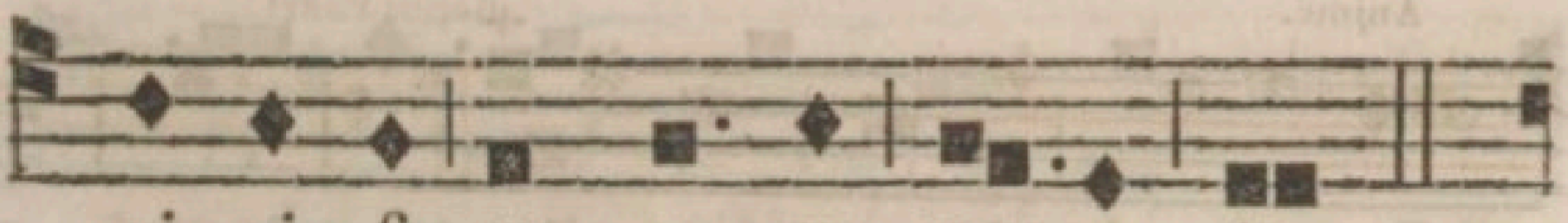
Can-te-mus, can-te-mus Do-mi-no;



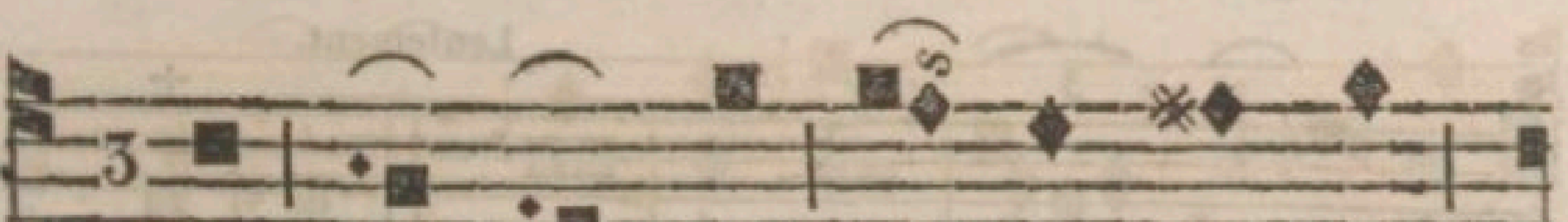
glo-ri-o-sè e-nim mag-ni-



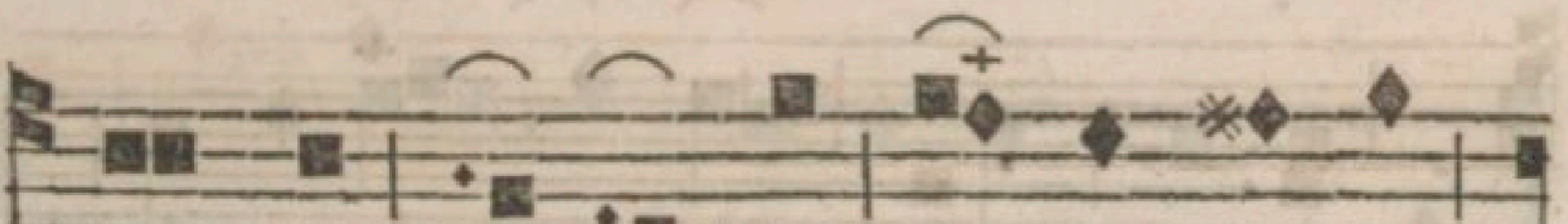
fi-ca-tur in sa-lu-ta-ri et



vi-vi-fi-co sa-cra-men-to.



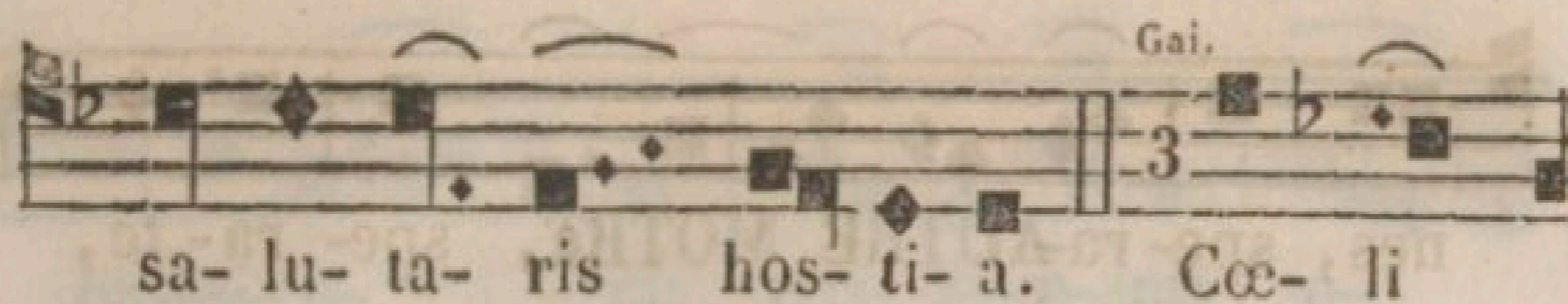
Gau-de-te, gau-de-te, An-ge-



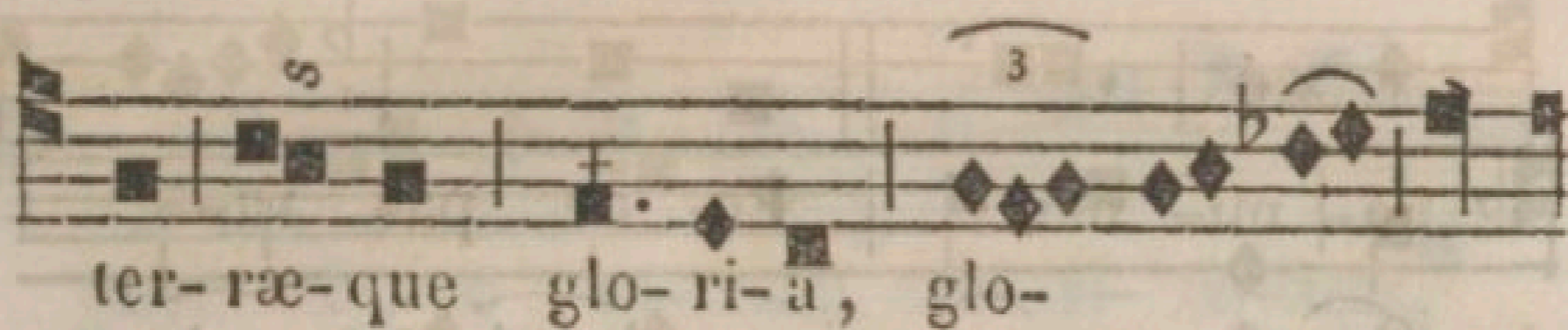
li, spe-ra-te, spe-ra-te, ho-mi-

nes, spe-ra- te, spe-ra-te,
 ho-mi-nes. Ec-ce pa-ra-
 tur vo-bis, pa-ra-
 tur, pa-ra-tur men-sa. Co-me-
 di-te, et bi-bi-te, co-me-di-te
 Chris-ti fer-cu-lum, et bi-bi-te
 san-gui-nis e-jus po-cu-lum,
 et hym-num di-ci-te. O sa-
 lu-ta-ris, sa-lu-ta-ris hos-ti-a,

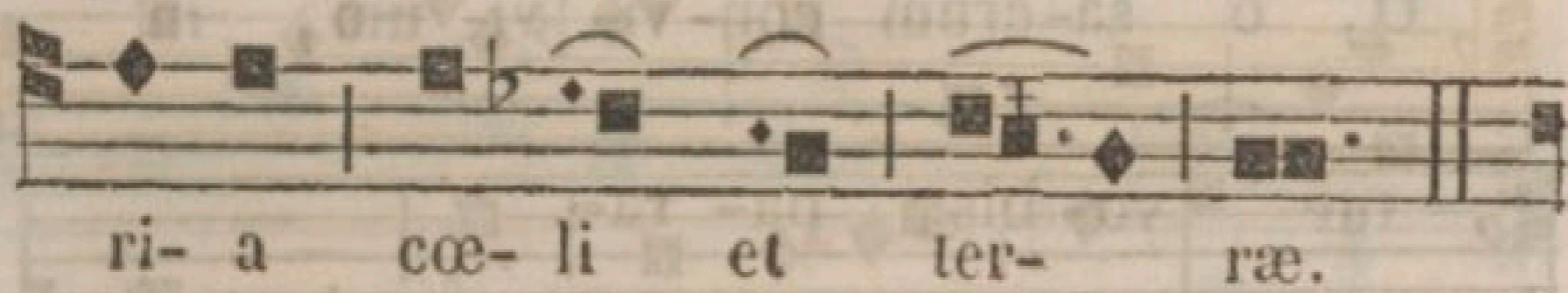
Lentement.



sa-lu-ta-ris hos-ti-a. Cœ-li



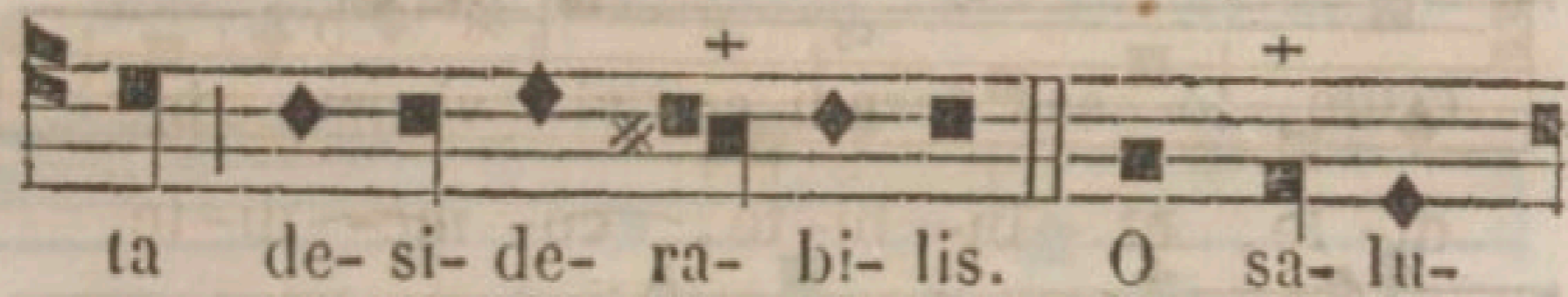
ter-ræ-que glo-ri-a, glo-



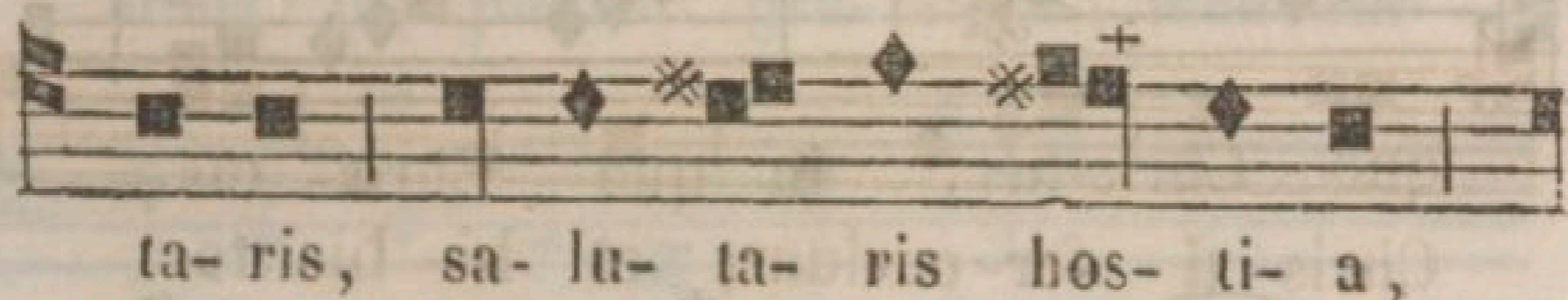
ri-a cœ-li et ter-ræ.



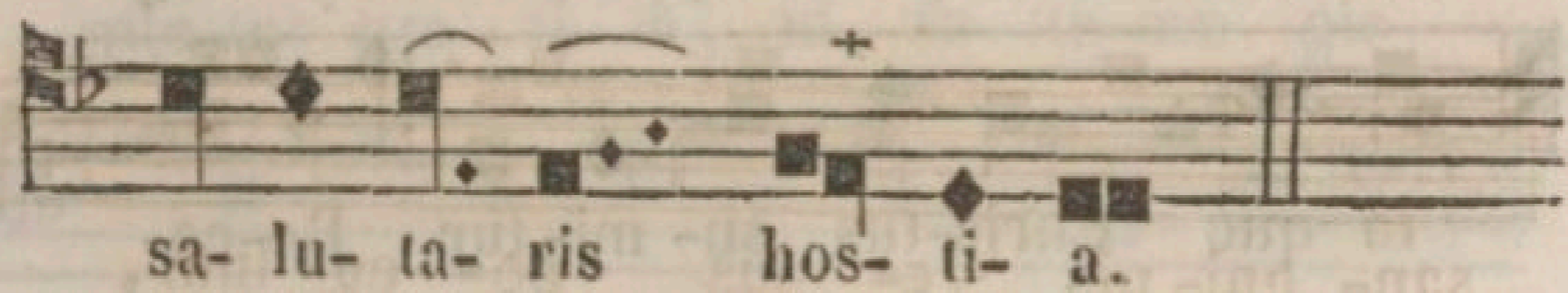
Dul-ce-do i-nes-fa-bi-lis, to-



ta de-si-de-ra-bi-lis. O sa-lu-



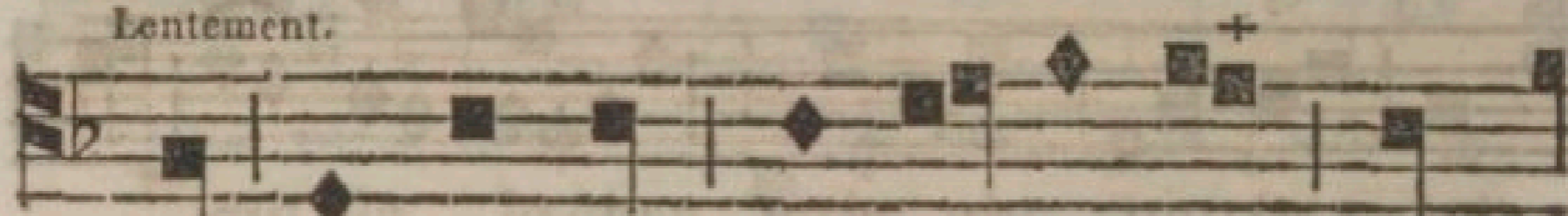
ta-ris, sa-lu-ta-ris hos-ti-a,



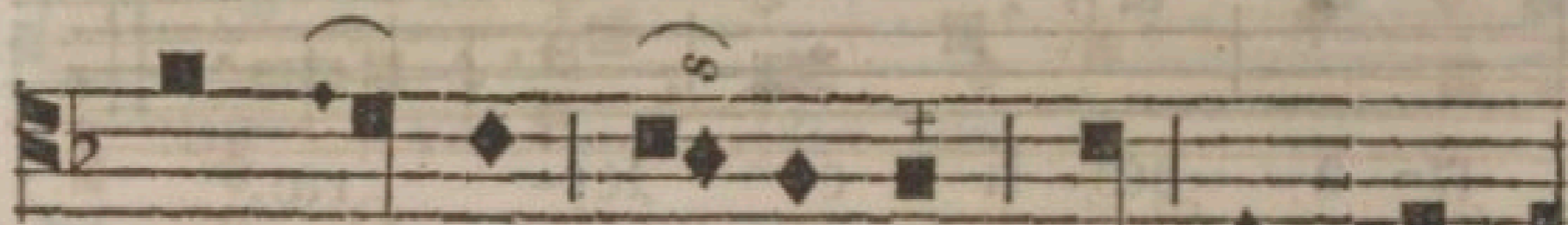
sa-lu-ta-ris hos-ti-a.

AUTRE MOTET.

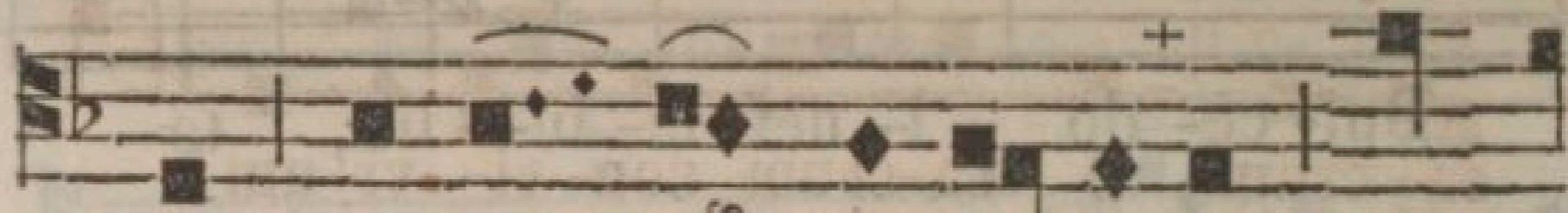
Lentement.



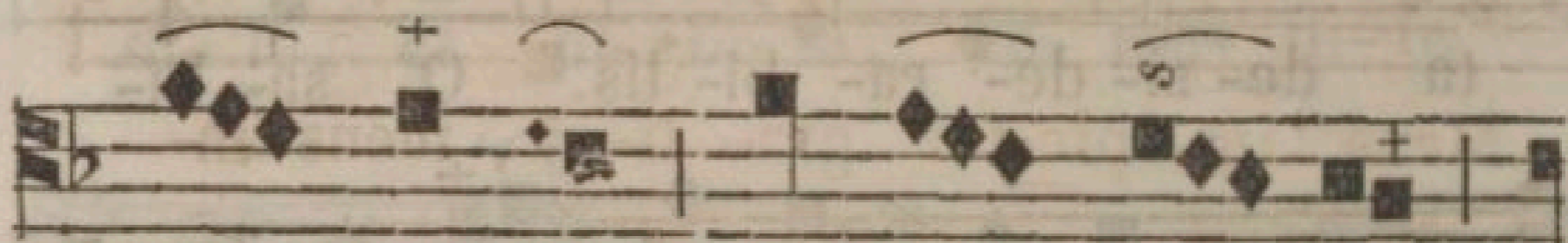
O, ô sa-crum con-vi- vi- um, in



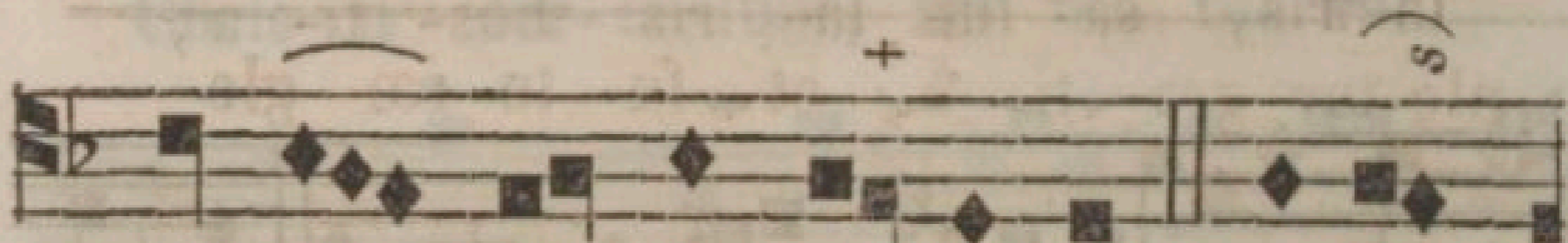
quo Chris-tus su- mi- tur. O, ô sa-



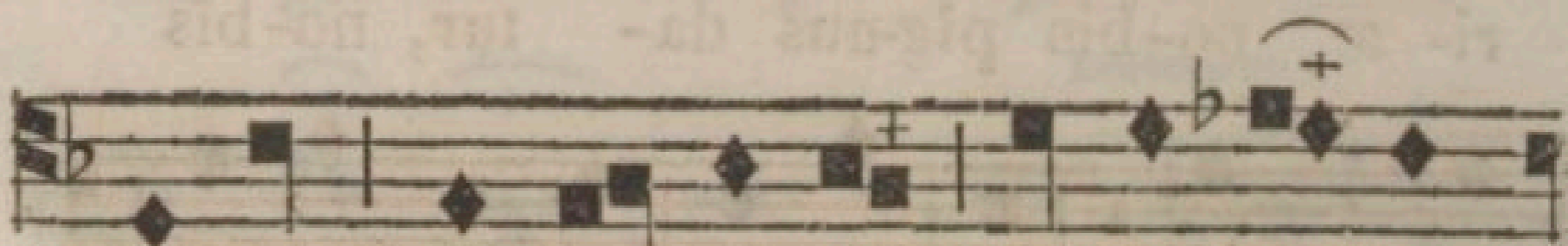
crum, ô sa- crum con-vi- vi- um in



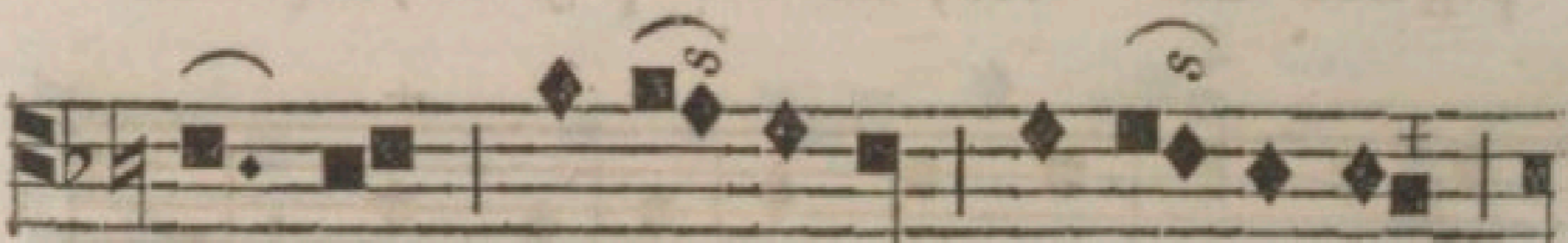
quo Chris-tus, in quo Chris- tus,



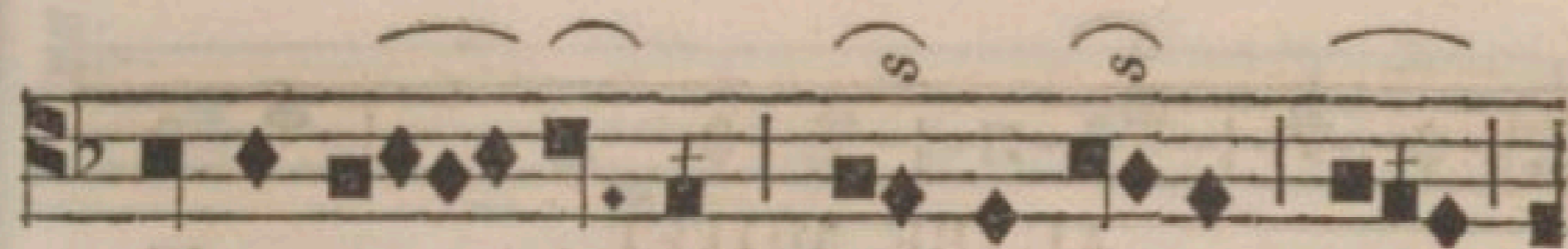
in quo Chris-tus su- mi- tur. Re-co-



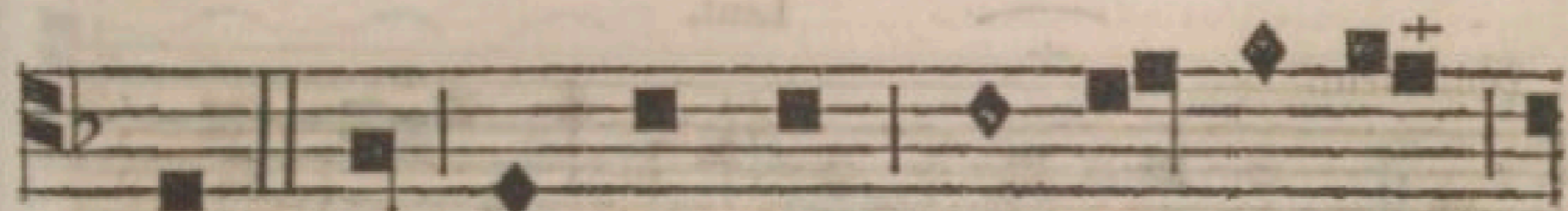
li- tur me-mo- ri- a pas- si- o- nis



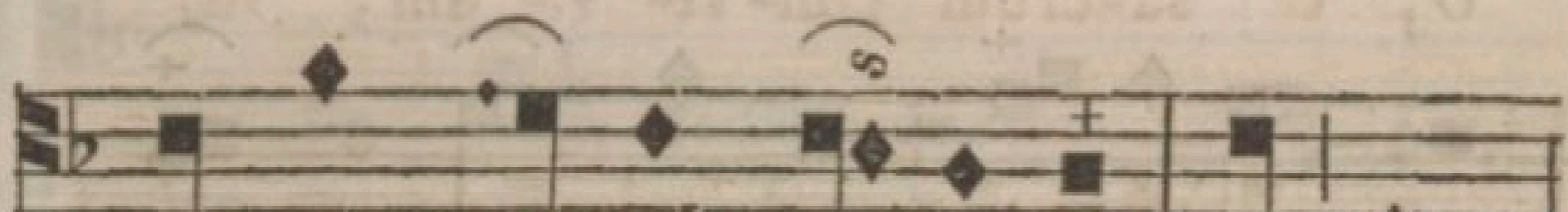
e- jus, re-co- li- tur me-mo- ri- a



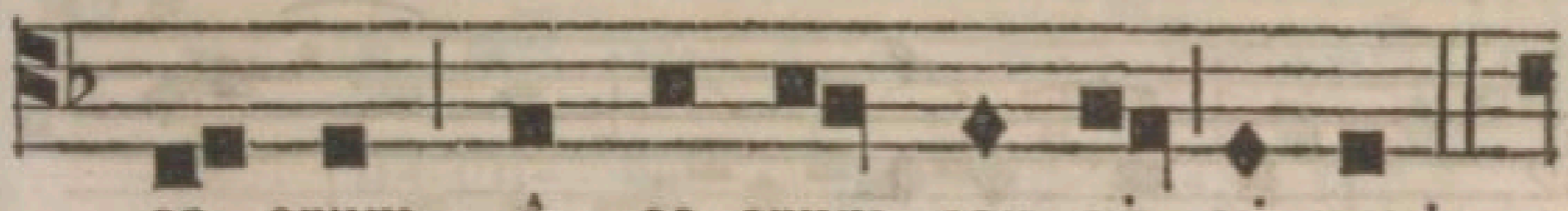
pas-si-o- nis, pas- si-o- nis e-



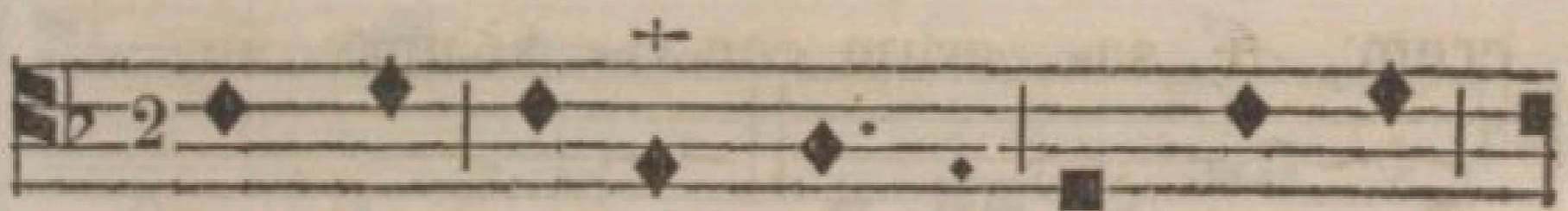
jus. O, ô sa-crum con-vi- vi-um,



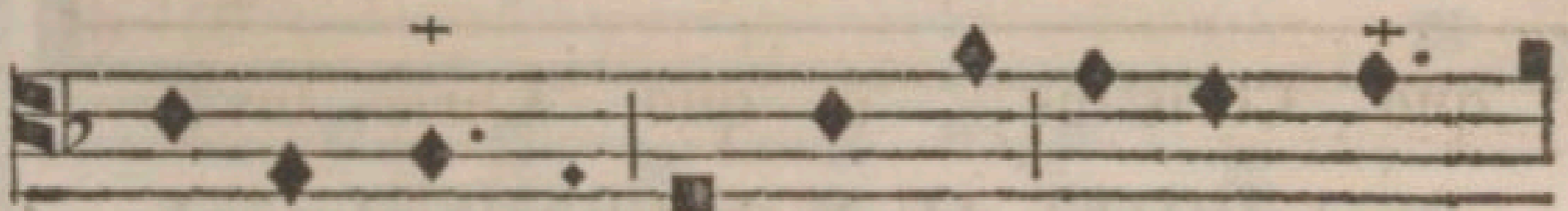
in quo Chris-tus su-mi-tur. O, ô



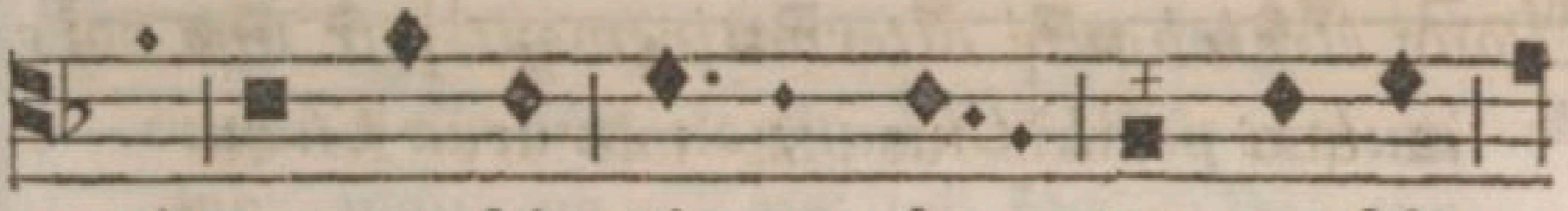
sa-crum, ô sa-crum con-vi- vi-um!



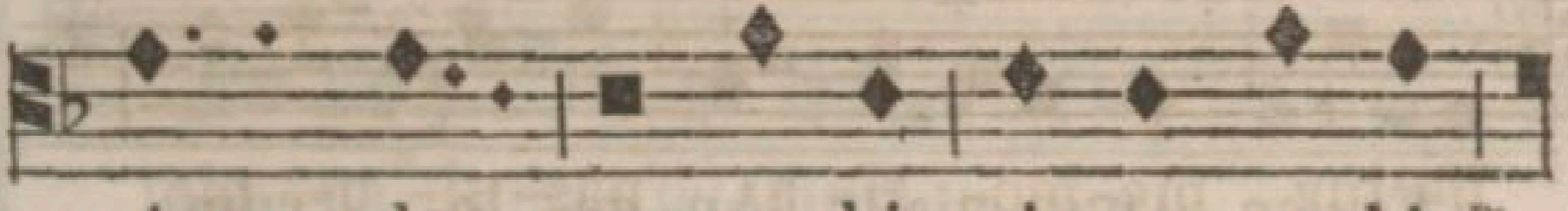
Mens im-ple-tur gra-ti-â, mens im-



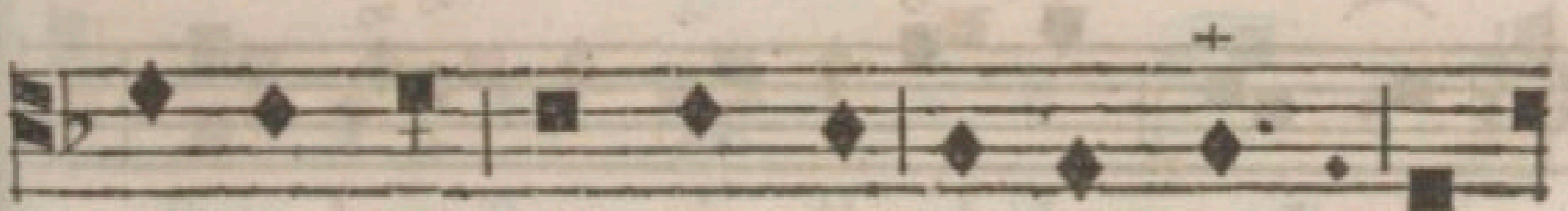
ple-tur gra-ti-â, et fu-tu-ræ glo-



ri-æ no-bis pig-nus da- tur, no-bis



pig-nus da- tur, no-bis pig-nus, no-bis



pig-nus da- tur, et fu-tu-ræ glo-ri-æ

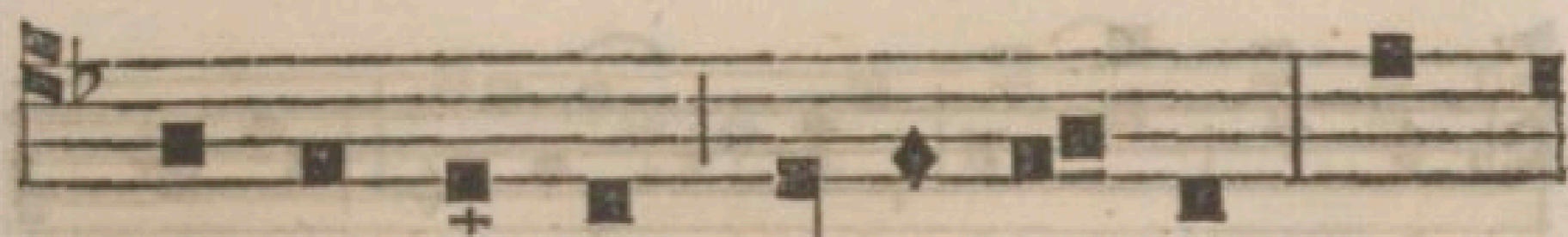
no-bis pig-nus, no-bis pig-nus, no-bis
 pig-nus da-tur. O, ô sa-crum
 con-vi-vi-um, in quo Chris-tus su-
 mi-tur ! O, ô sa-crum, ô sa-crum
 con-vi-vi-um.

MOTET AU S. SACREMENT,

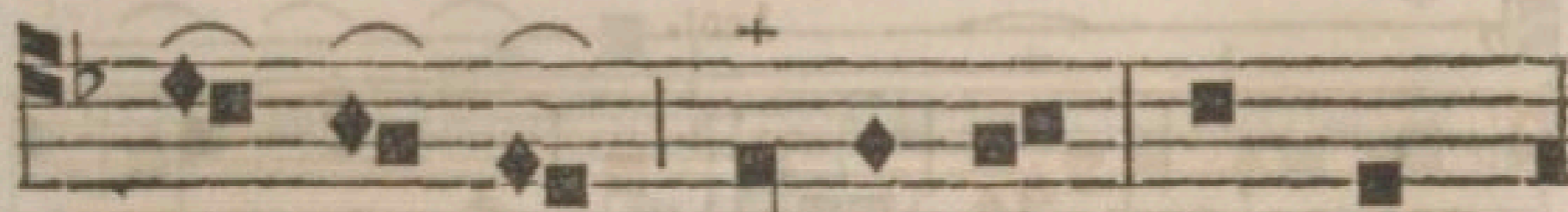
*Pour être chanté alternativement par une voix
 seule et par le Chœur, ou en deux Chœurs.*

Seul, lentement.

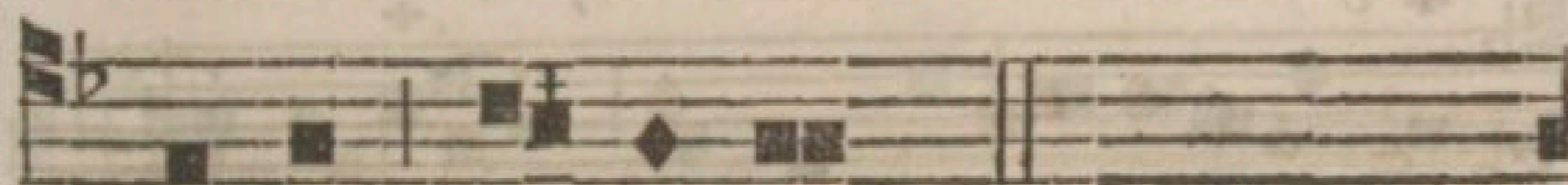
Ec-ce pa-nis An-ge-lo-rum,
 Fac-tus ei-bus vi-a-to-rum,



Ve-rè pa-nis fi-li-o-rum, Non

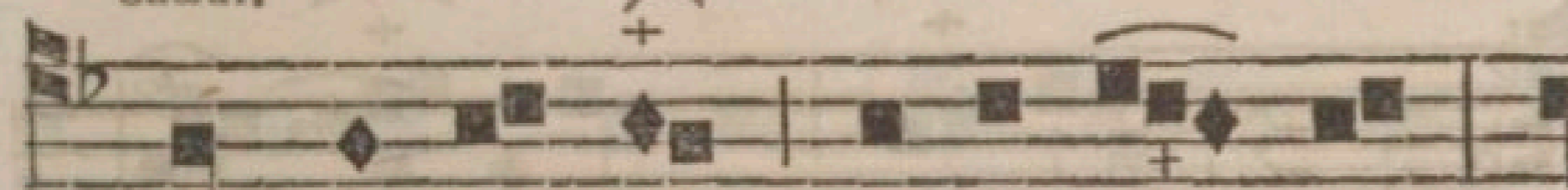


mit-ten-dus ca-ni-bus, Non mit-

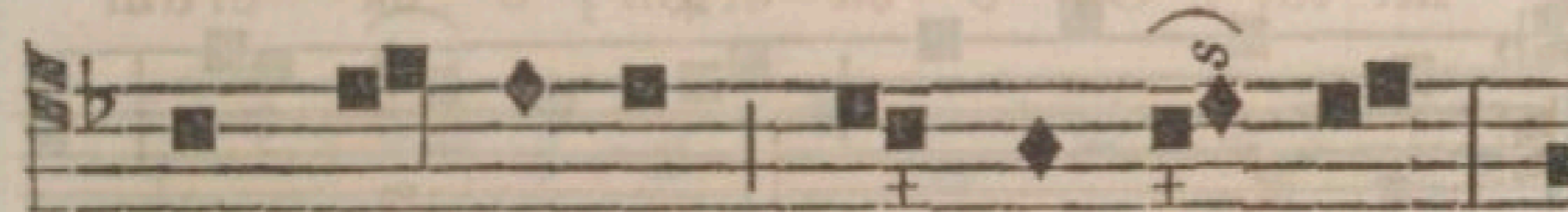


ten-dus ca-ni-bus.

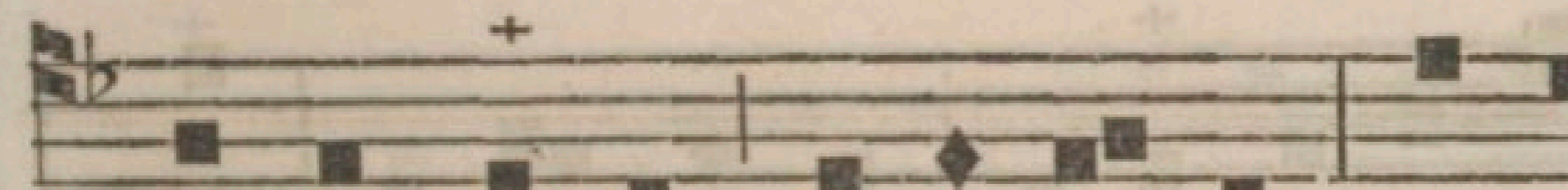
Chœur.



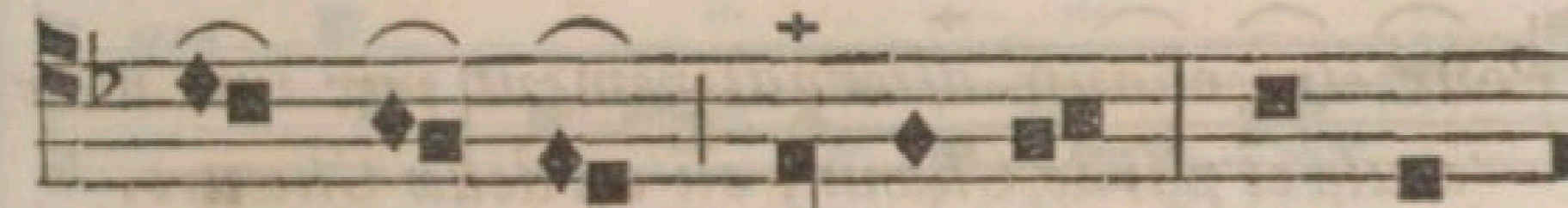
In fi-gu-ris præ-sig-na-tur,



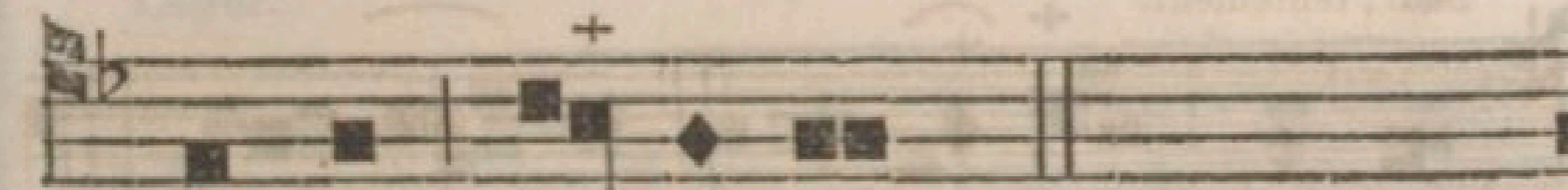
Cum I-sa-æ im-mo-la-tur,



Ag-nus Pas-chæ de-pu-ta-tur: Da-

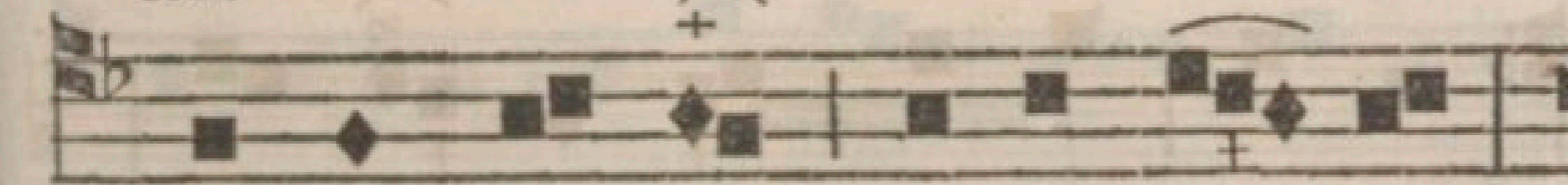


tur man-na pa-tri-bus, Da-tur

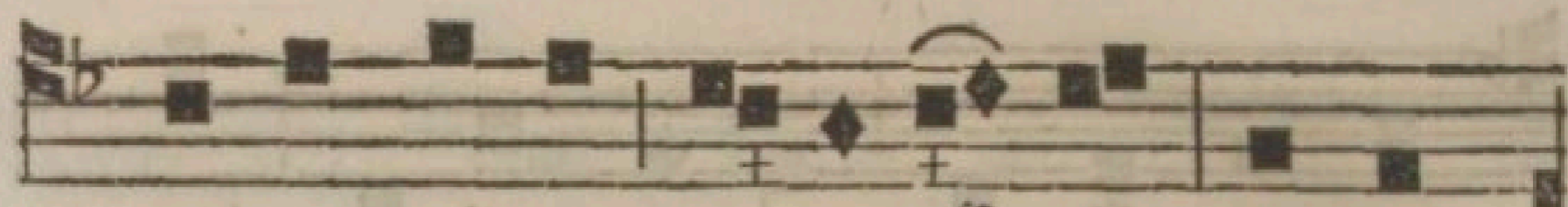


man-na pa-tri-bus.

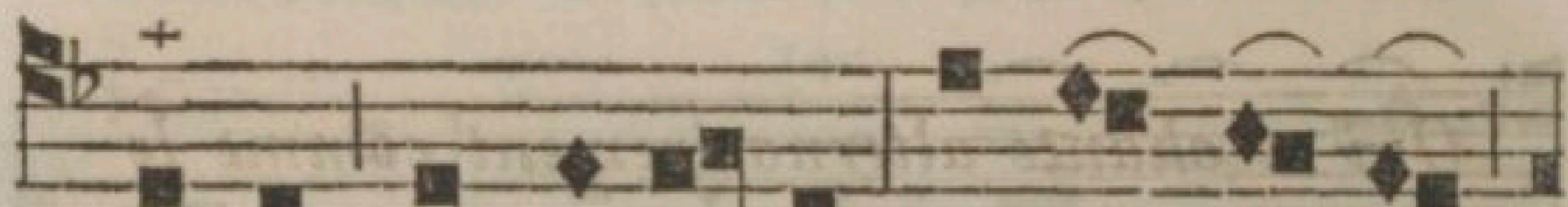
Seul.



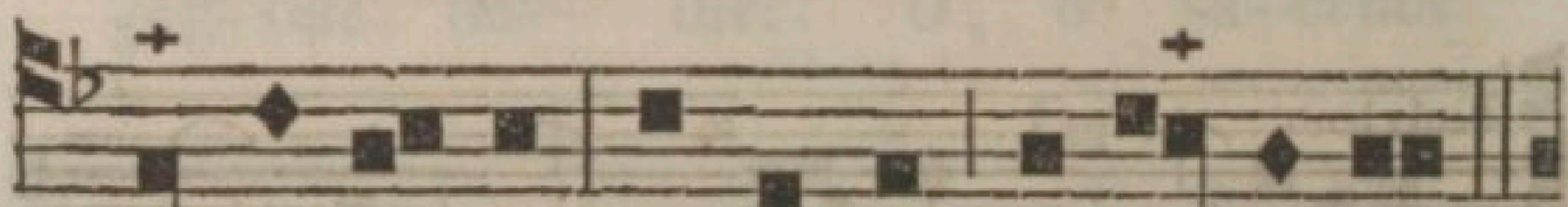
Bo-ne Pas-tor, pa-nis ve-re,



JE- SU, nos- tri mi- se- re- re : Tu nos

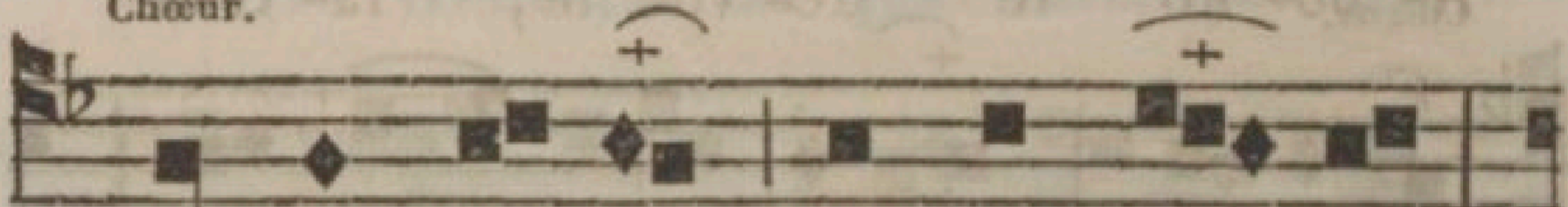


pas- ce, nos tu- e- re : Tu nos bo- na

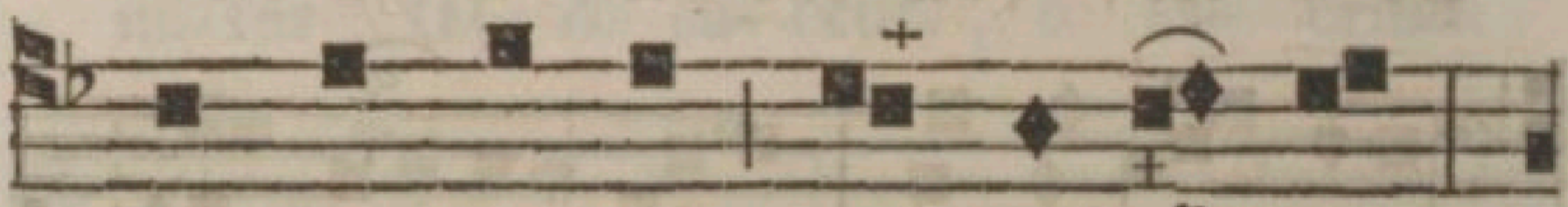


fac vi- de- re In ter- râ vi- ven- ti- um.

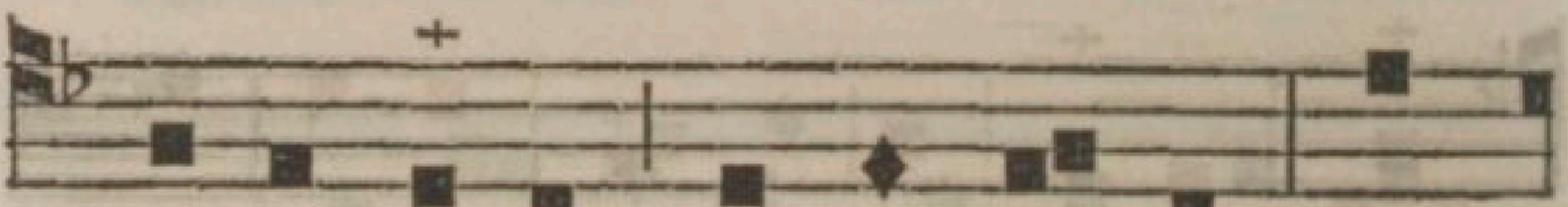
Chœur.



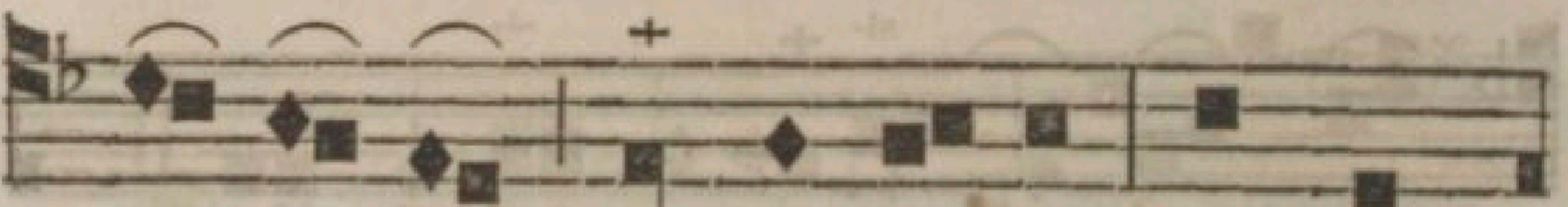
Tu qui cunc- ta scis et va- les,



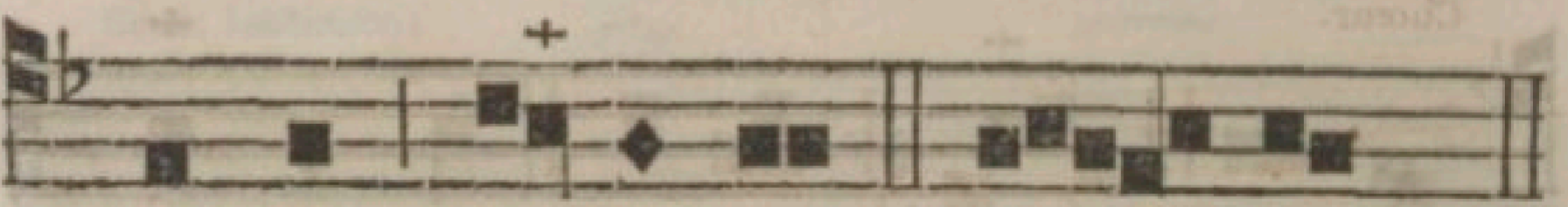
Qui nos pas- cis hic mor- ta- les,



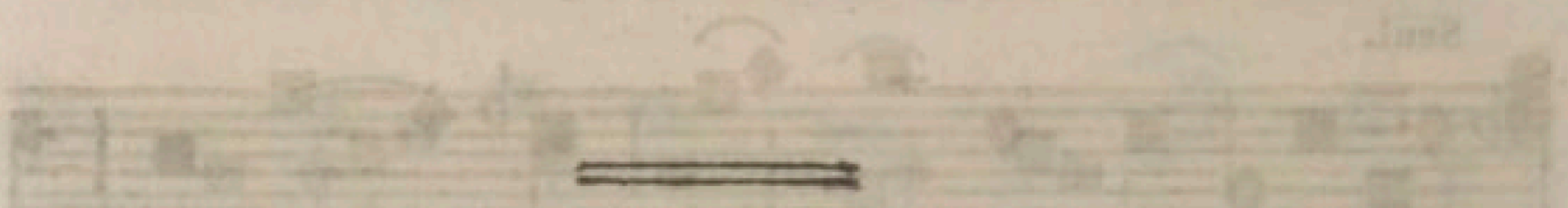
Tu- os i- bi com- men- sa- les, Co-



hæ- re- des et so- da- les Fac sanc-



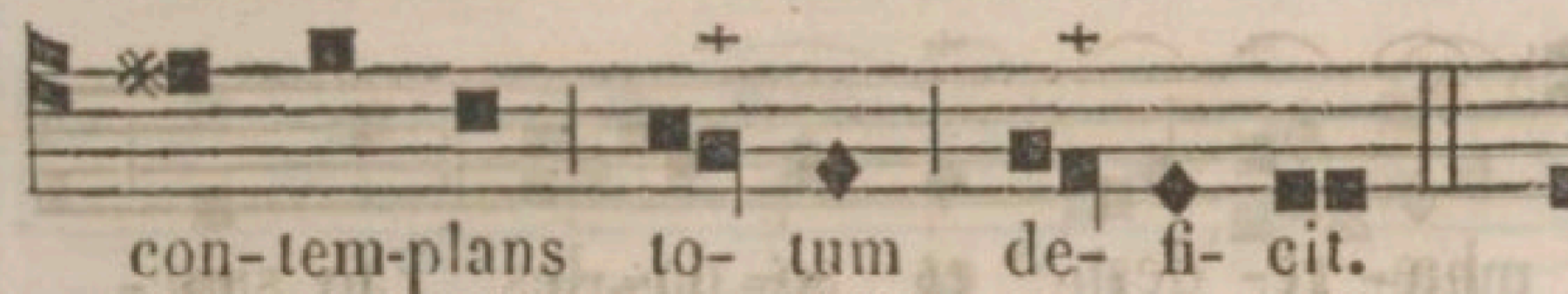
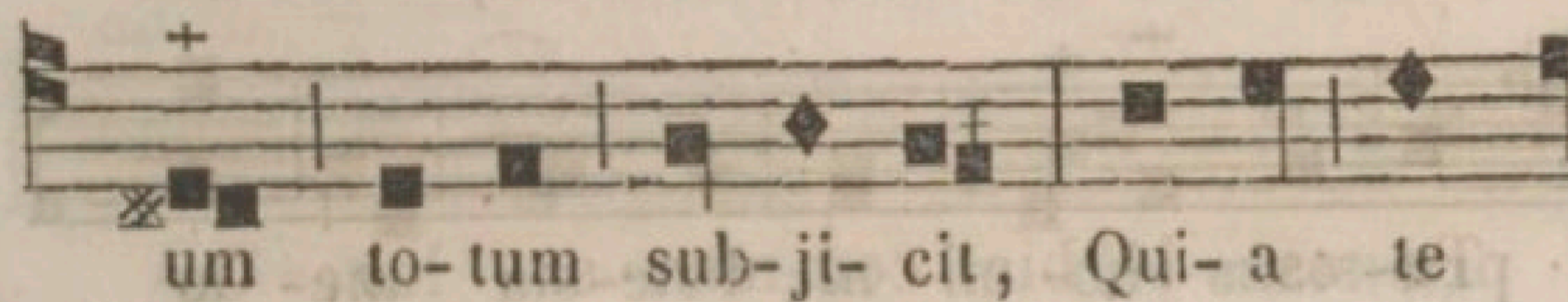
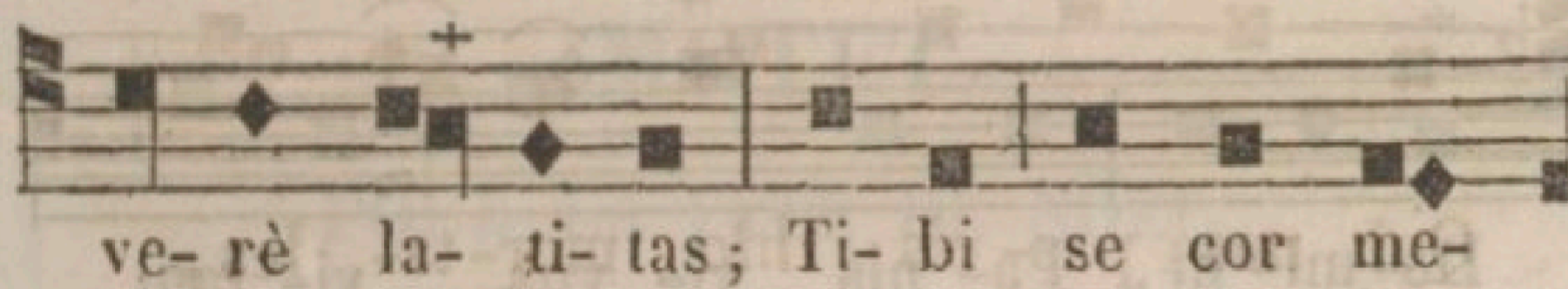
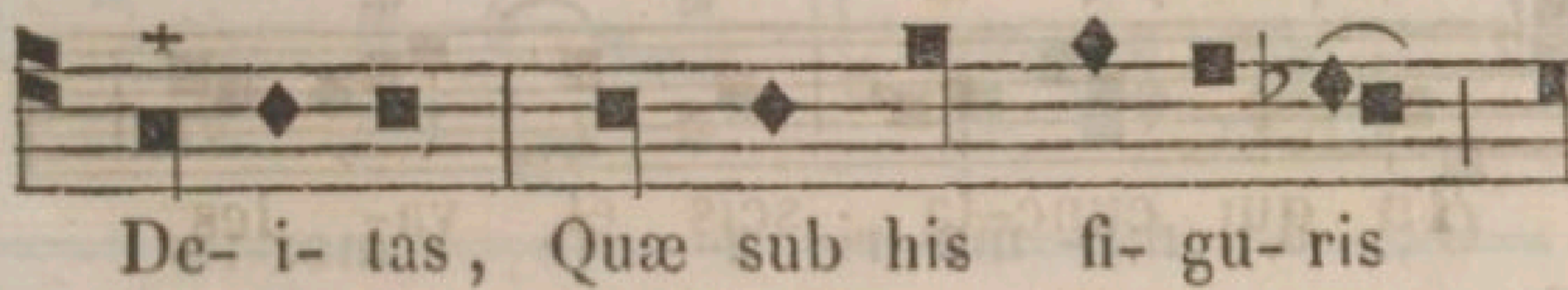
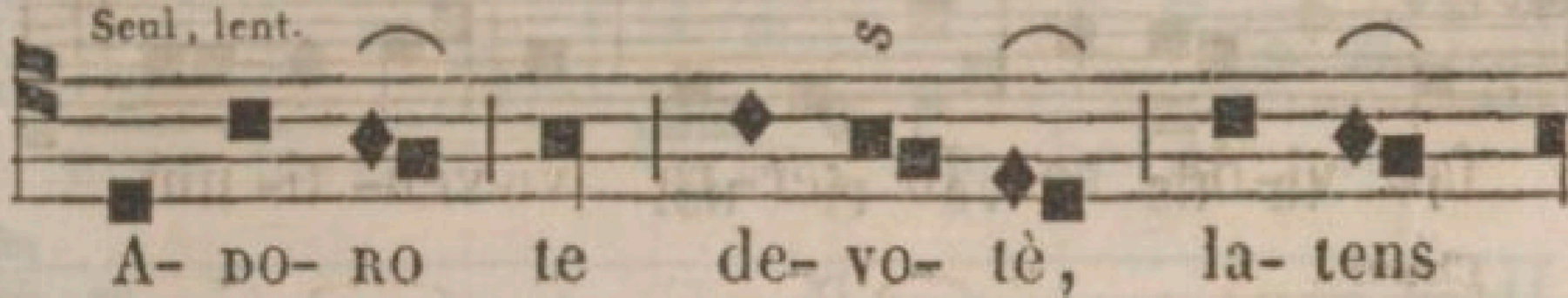
to- rum ci- vi- um. A- men.



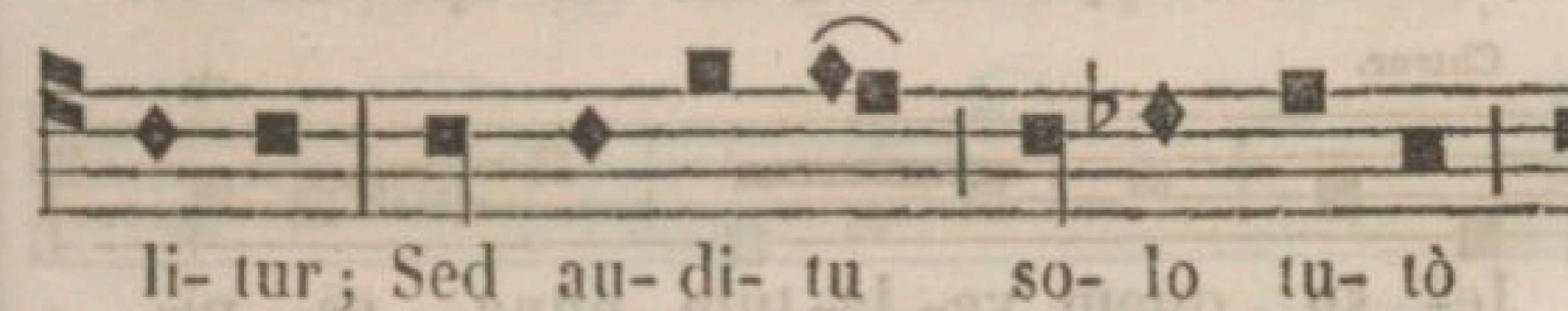
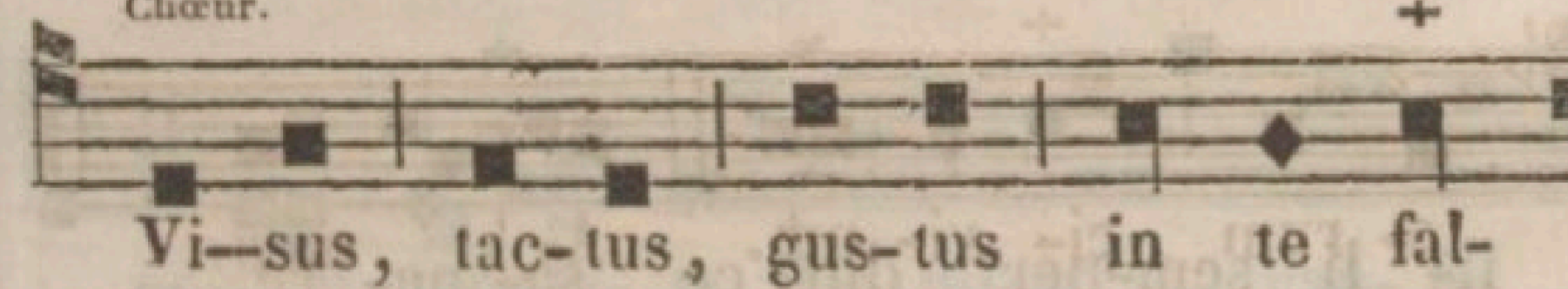
AUTRE MOTET AU S. SACREMENT,

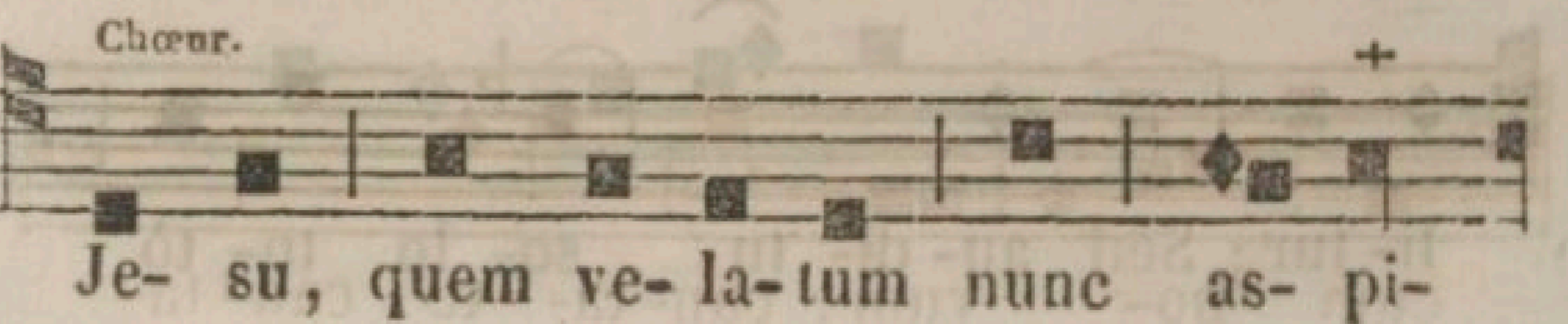
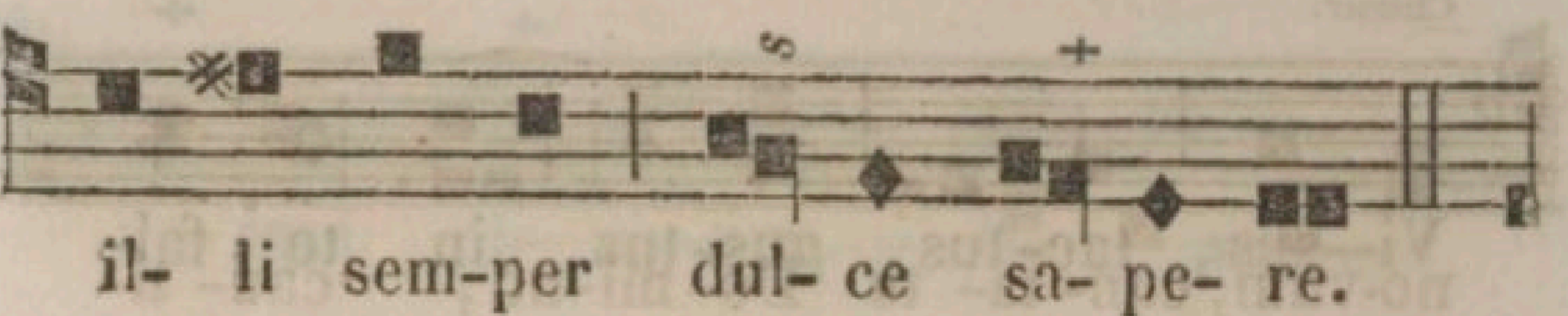
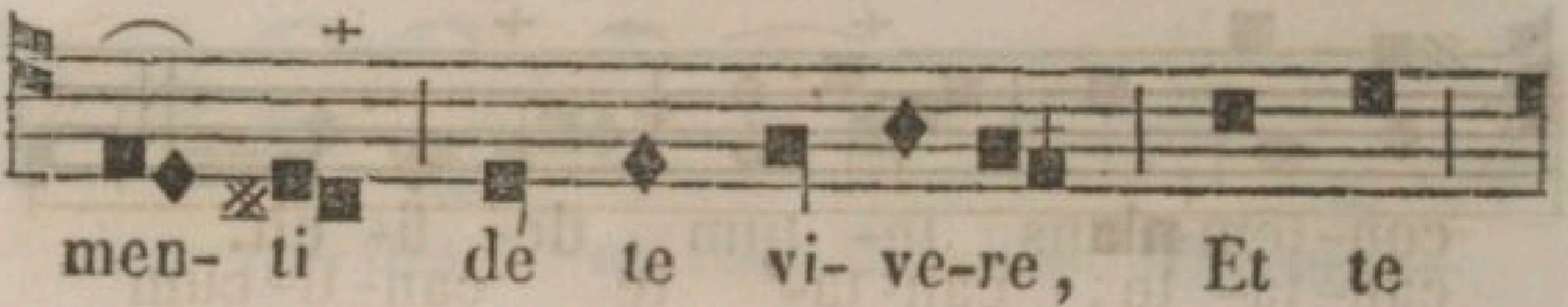
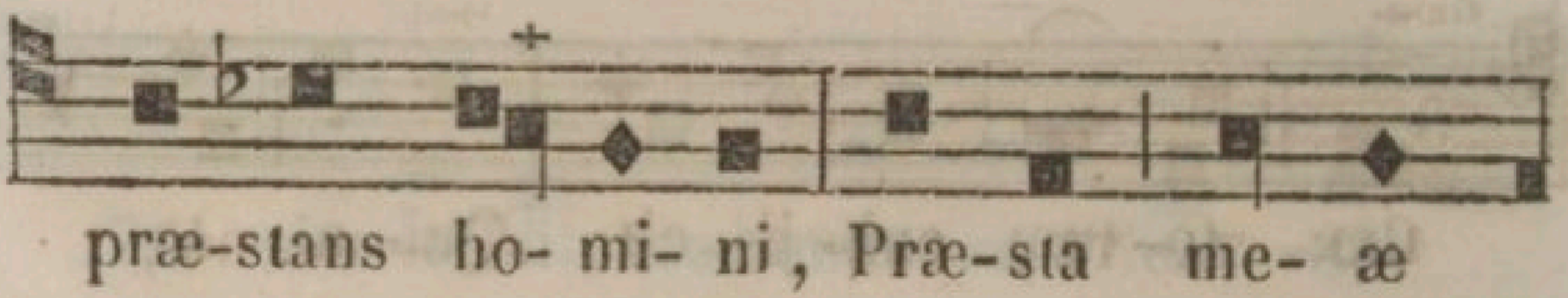
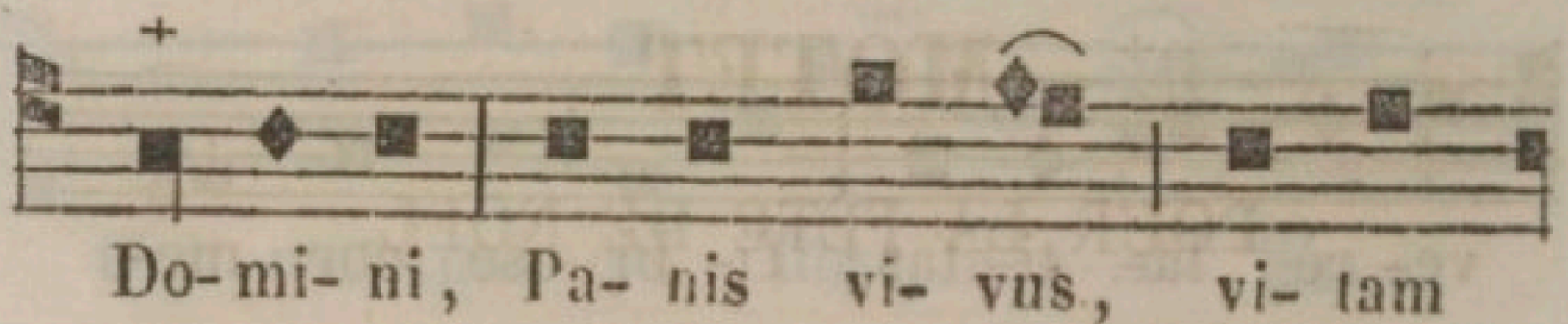
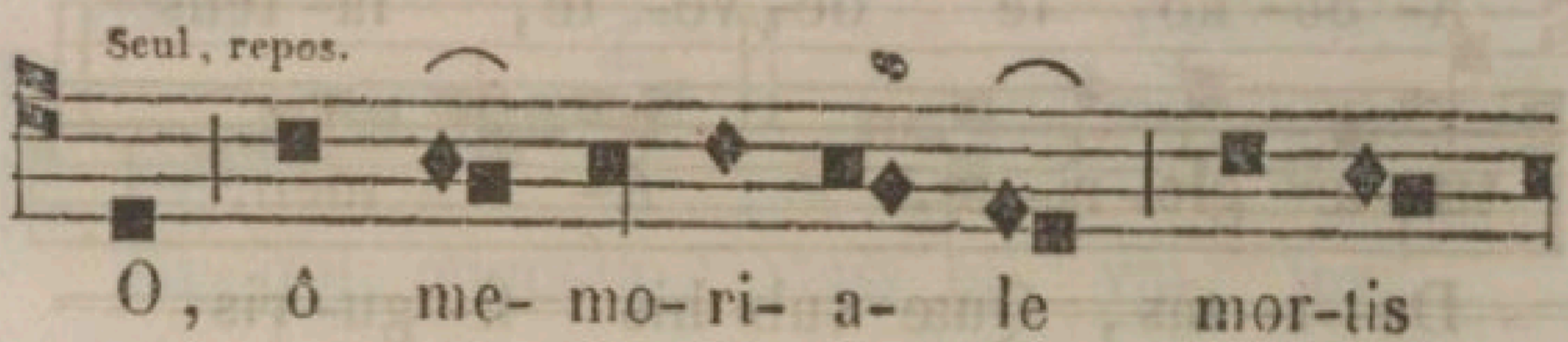
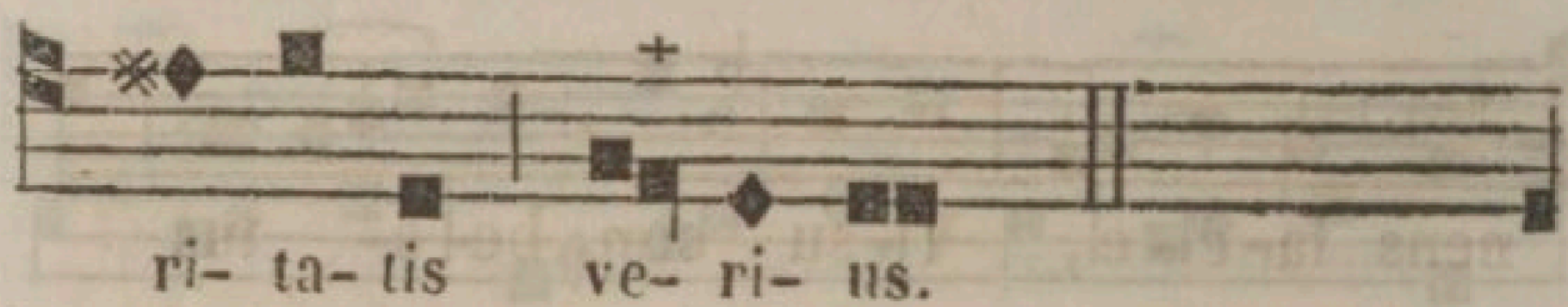
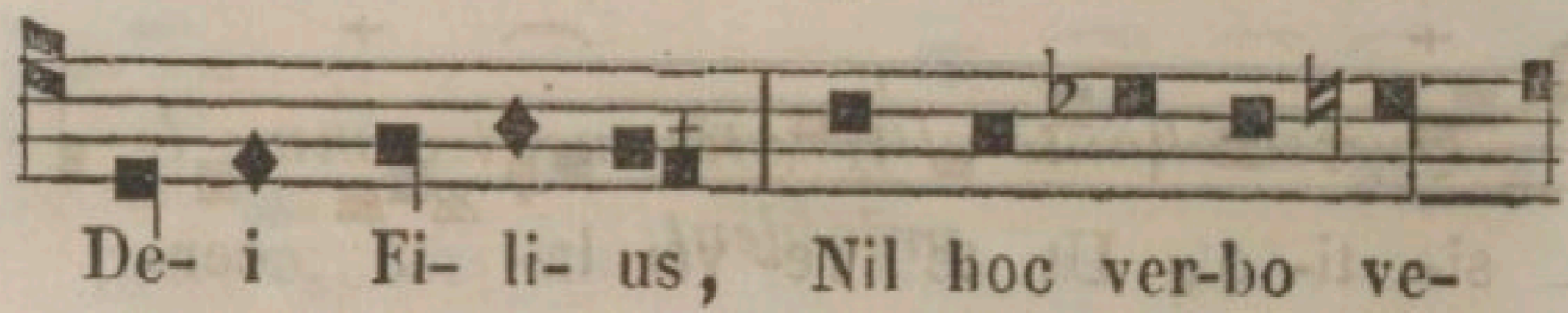
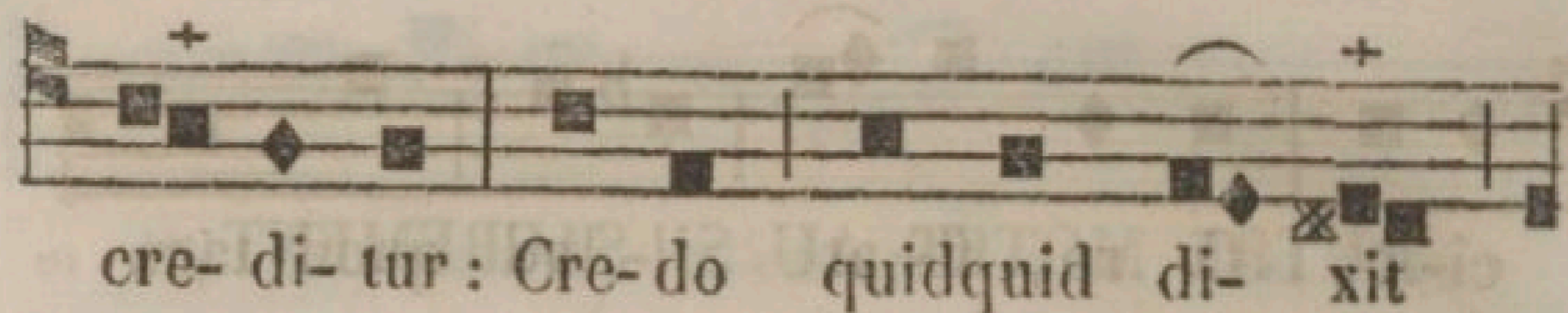
Qui se chante alternativement comme le précédent.

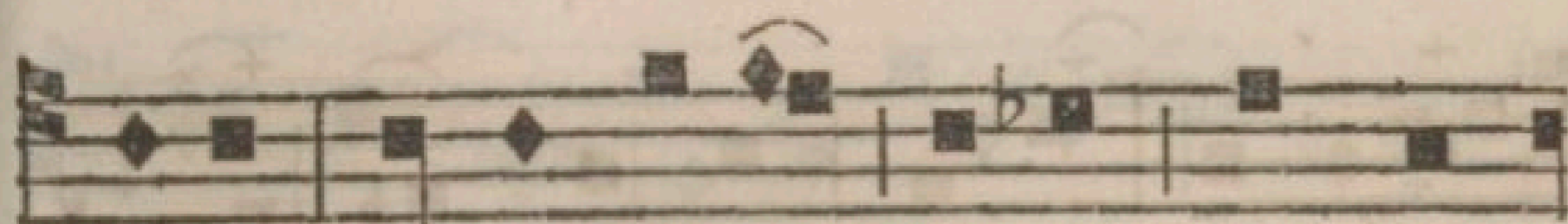
Seul, lent.



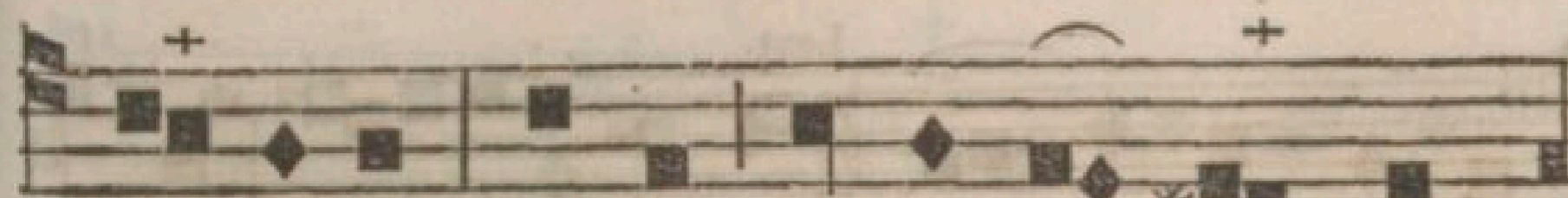
Chœur.



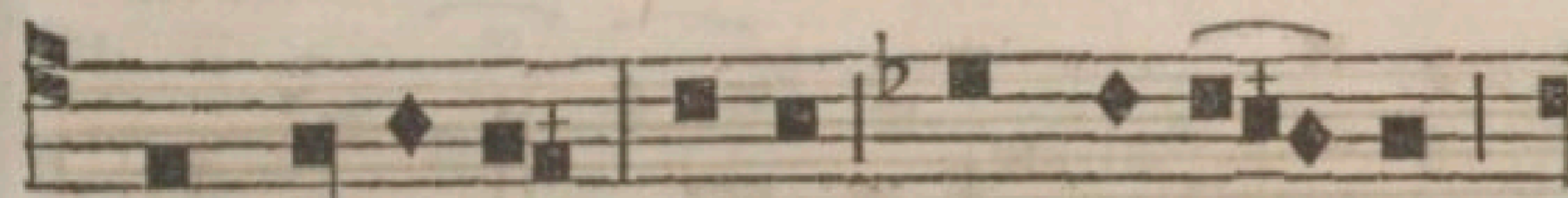




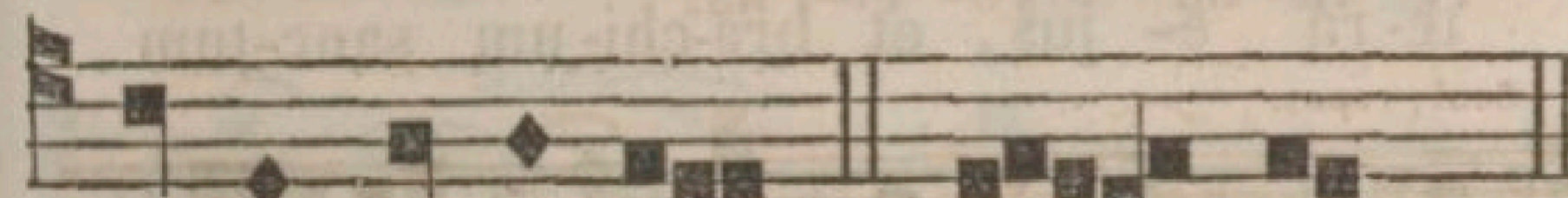
ci-o, O-ro, fi-at il-lud quod tam



si-ti-o, Ut te re-ve-la-ta cer-



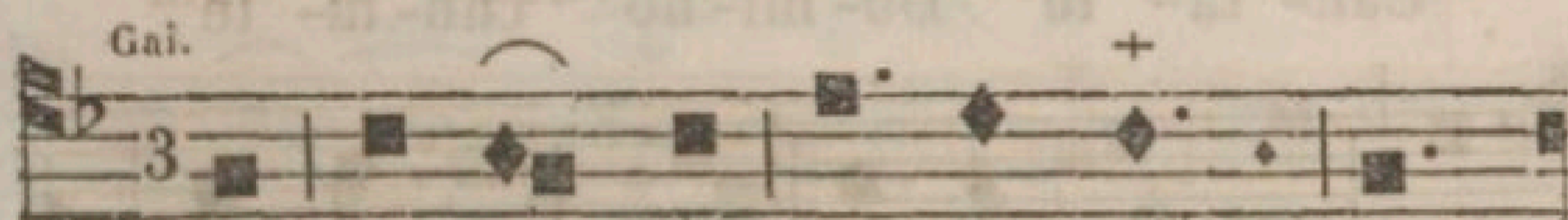
nens fa-ci-e, Vi-su sim be-a-tus



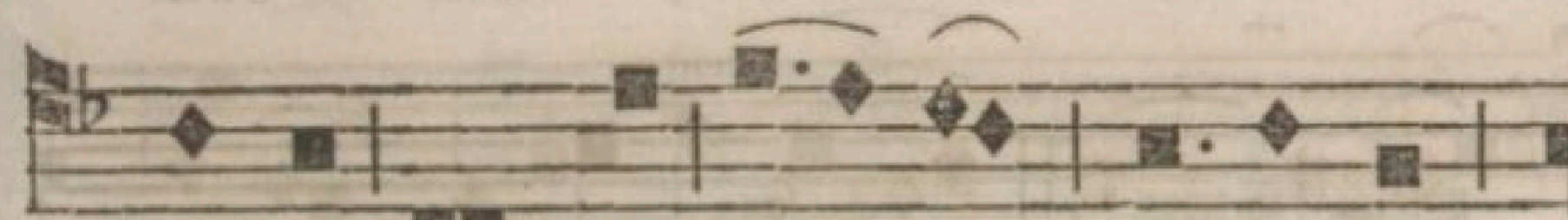
tu-æ glo-ri-æ, A-men.

MOTET

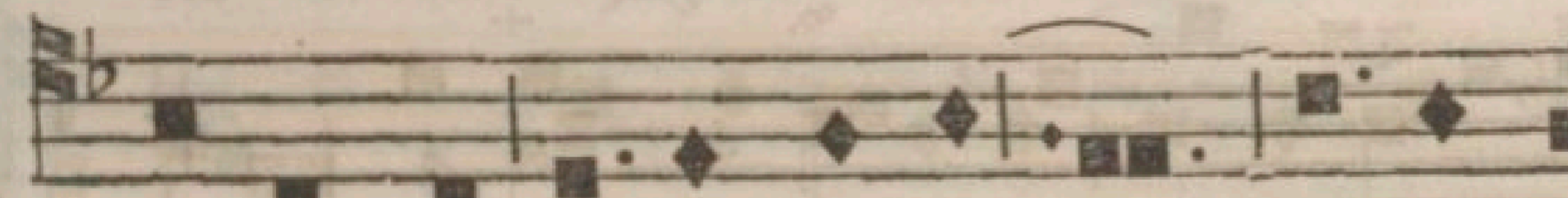
POUR LA FÊTE DE NOËL.



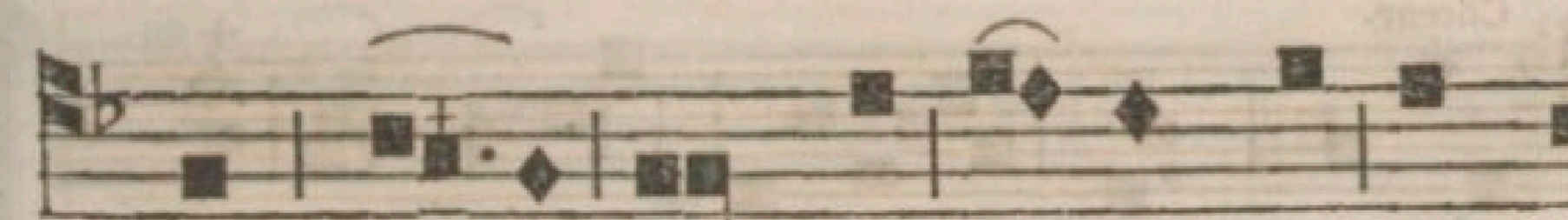
CAN-TA-TE, can-ta-te Do-mi-no,



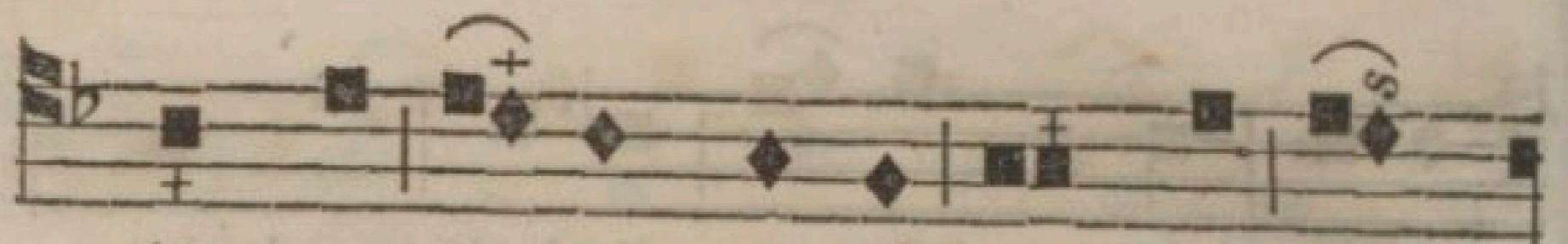
can-ta-te, can-ta-te can-ti-cum



no-vum; can-ta-te Do-mi-no, can-ti-



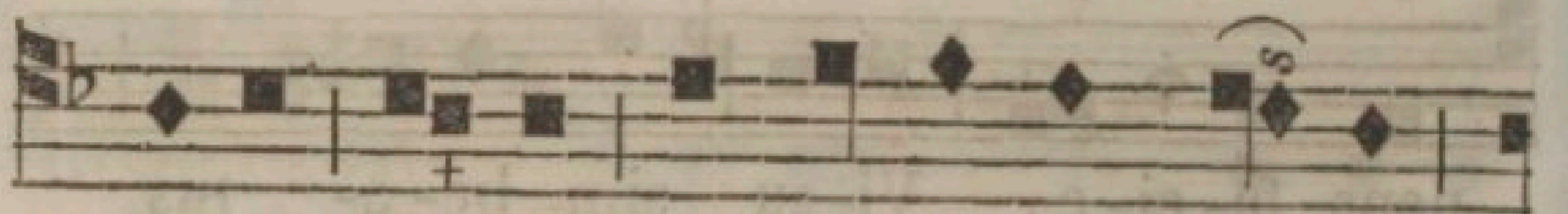
cum no-vum; can-ta-te, can-ta-



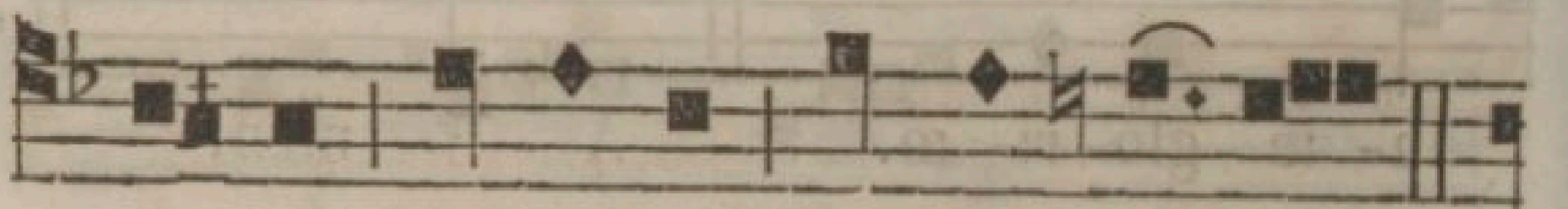
te, can-ta-te, can-ti-cum, can-ta-



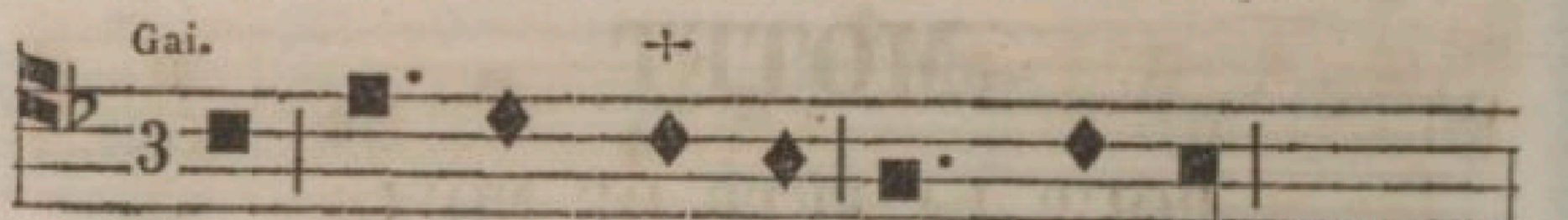
te, Do-mi-no. Sal-va-vit si-bi dex-



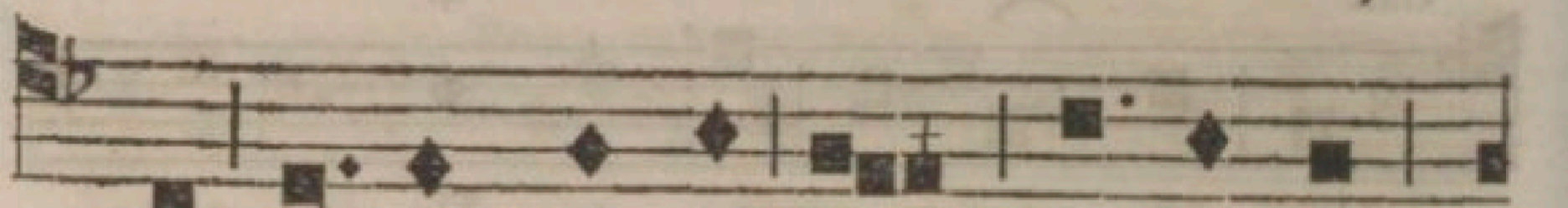
te-ra e-jus, et bra-chi-um sanc-tum



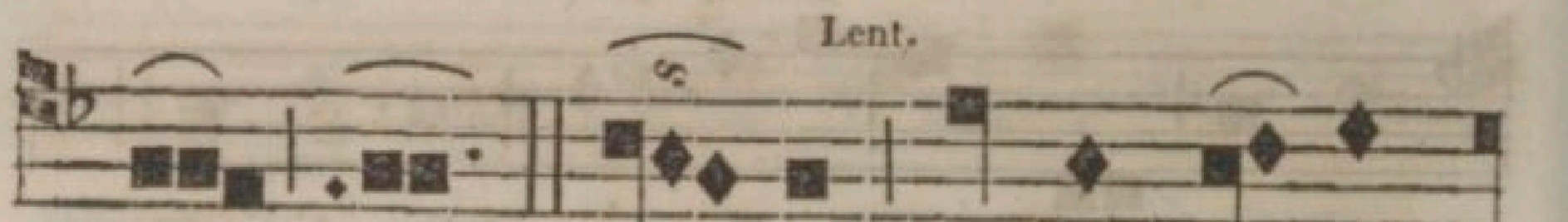
e-jus, bra-chi-um sanc-tum e-jus.



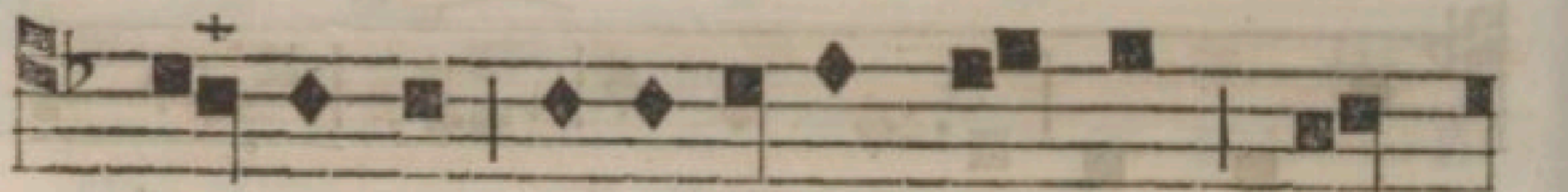
Can-ta-te Do-mi-no can-ta-te,



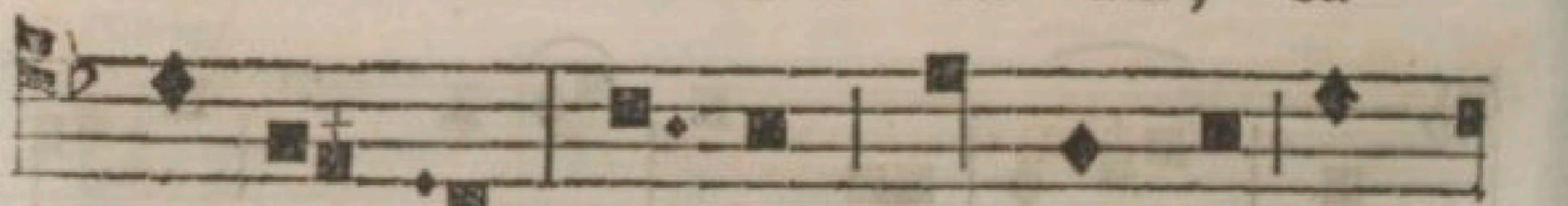
can-ta-te Do-mi-no; can-ti-cum



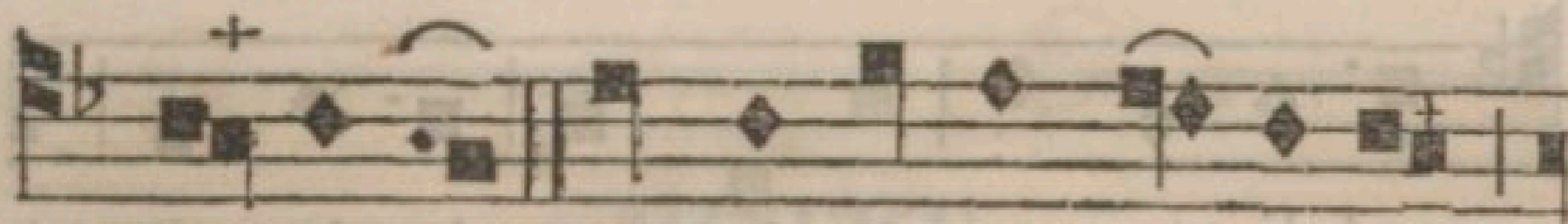
no-vum. No-tum, no-tum fe-cit



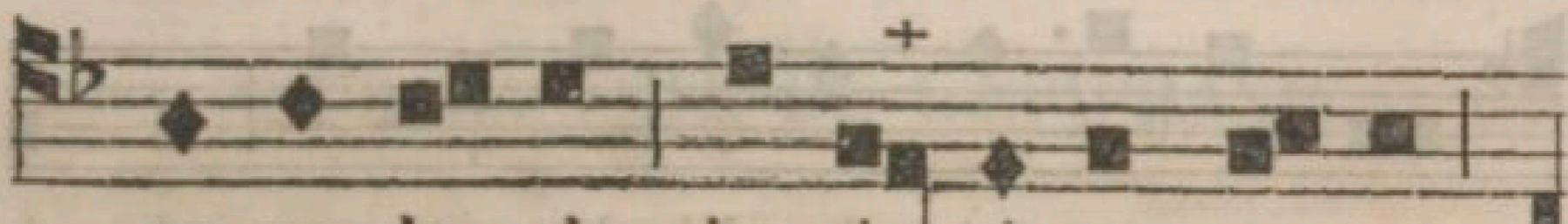
Do-mi-nus sa-lu-ta-re su-um, sa-



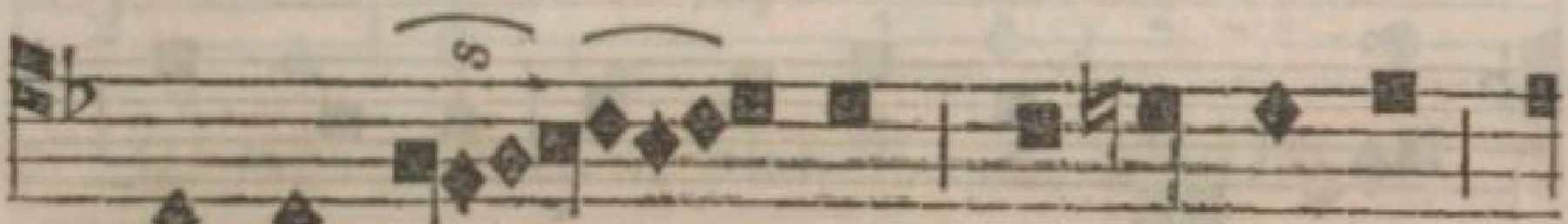
lu-ta-re. No-tum, no-tum fe-cit



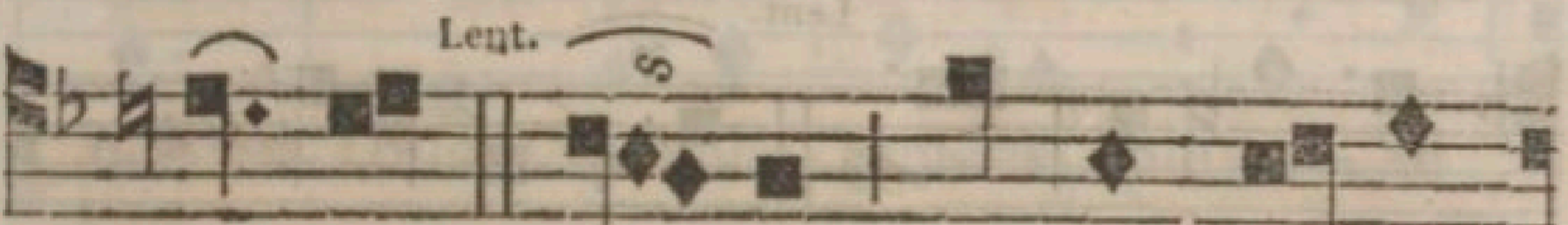
Do-mi-nus. In con-spectu gen-ti-um



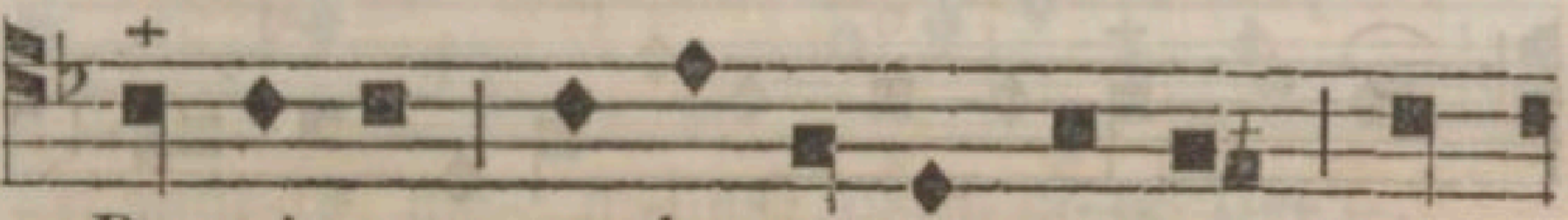
re-ve-la-vit jus-ti-ti-am su-am,



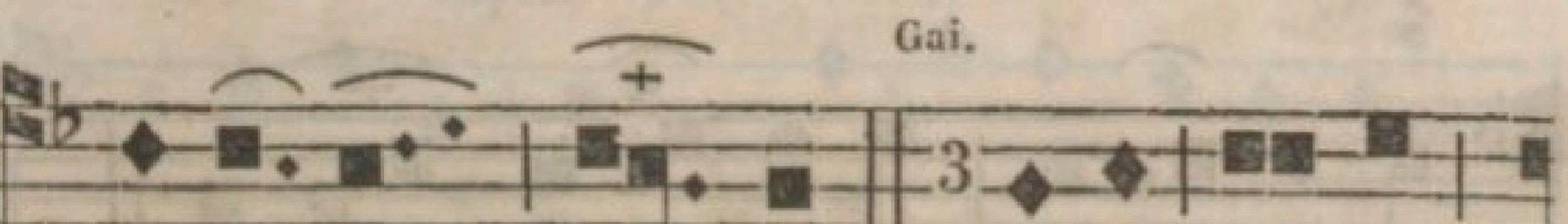
re-ve-la-vit jus-ti-ti-am



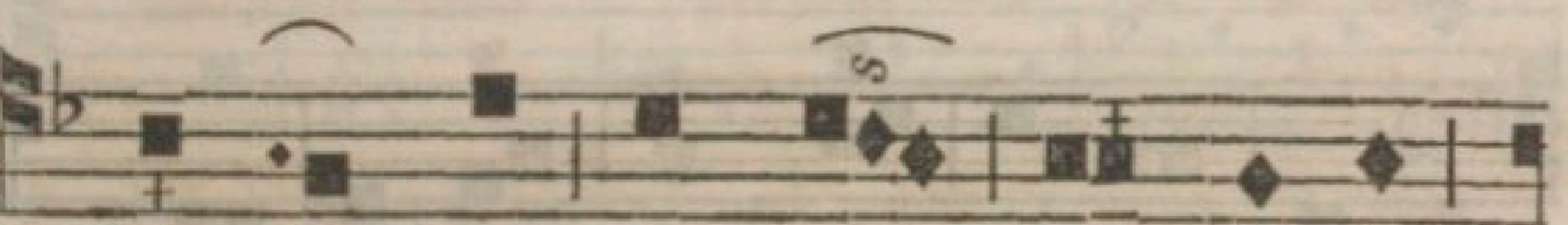
su-am. No-tum, no-tum fe-cit



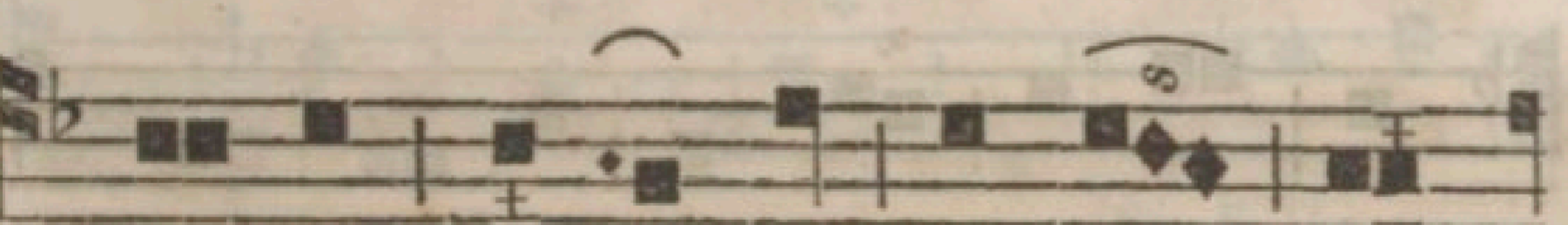
Do-mi-nus sa-lu-ta-re su-um, sa-



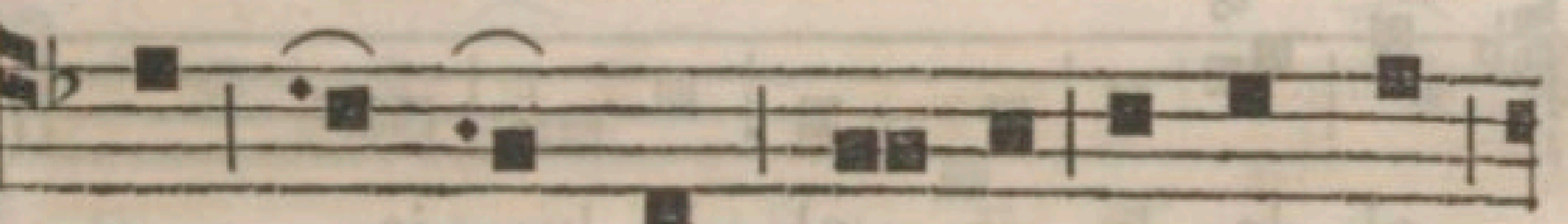
lu-ta-re su-um. Ju-bi-la-te



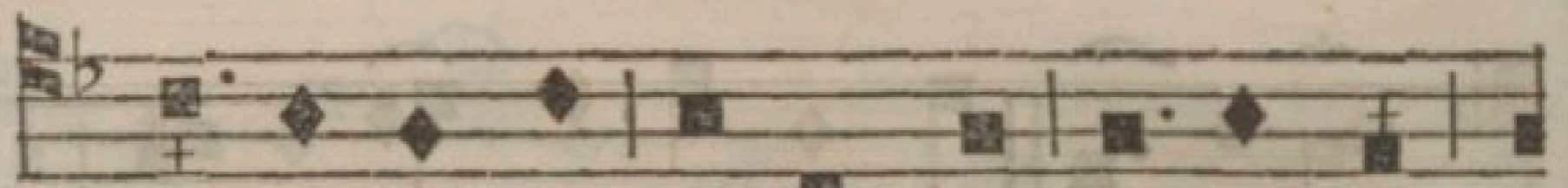
De-o, om-nis ter-ra; ju-bi-



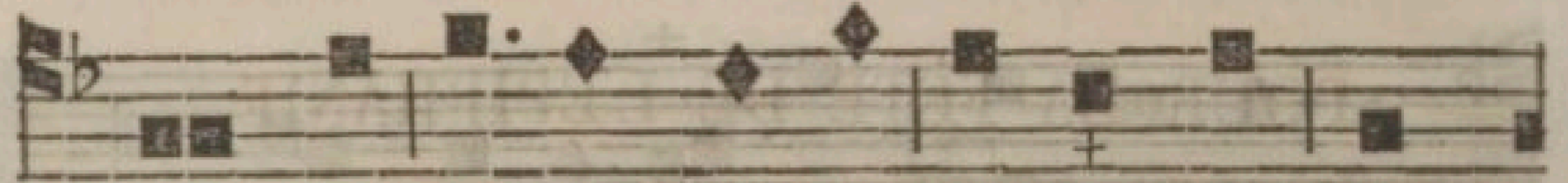
la-te De-o, om-nis ter-ra;



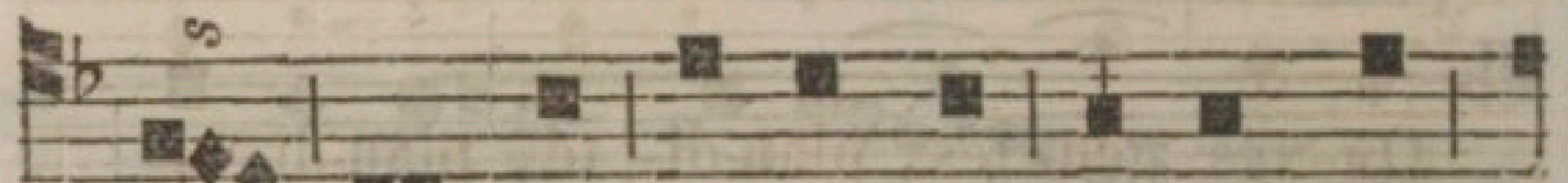
can-ta-te et e-xul-ta-te et



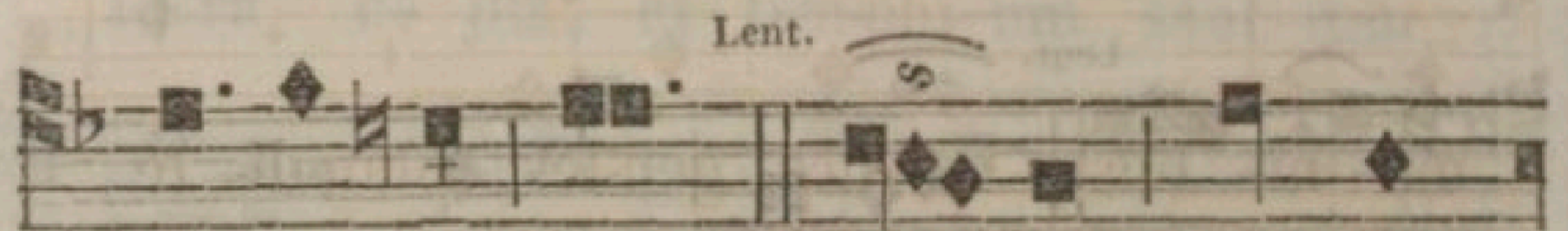
psal-li- te; can- ta- te, can- ta- te, om-



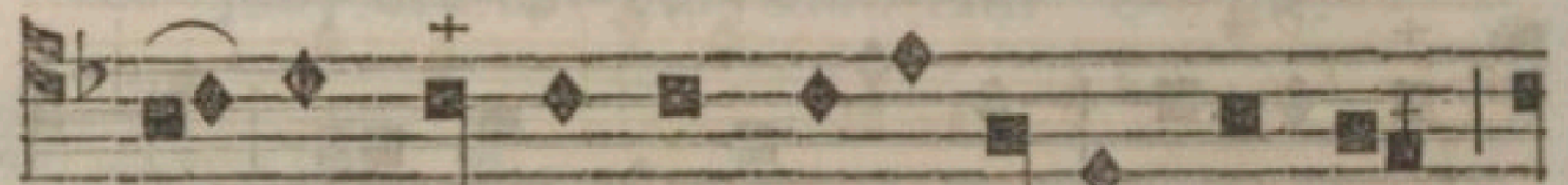
nes; can- ta- te, ju- bi- la- te, om- nis



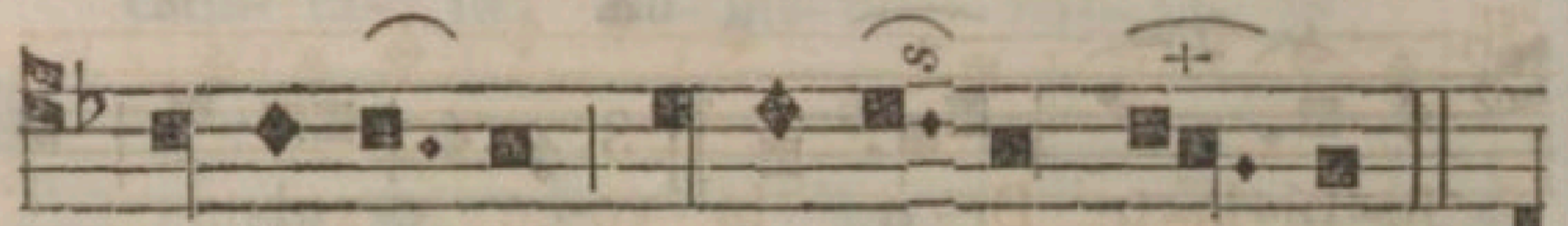
ter- ra; can- ta- te, can- ta- te, can-



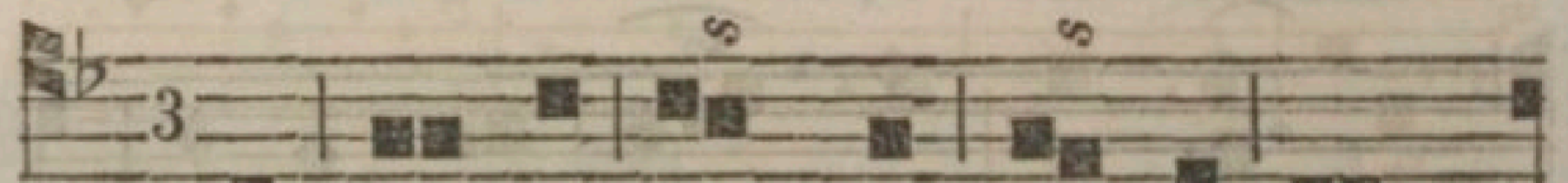
ta- te, om- nes. No- tum, no- tum



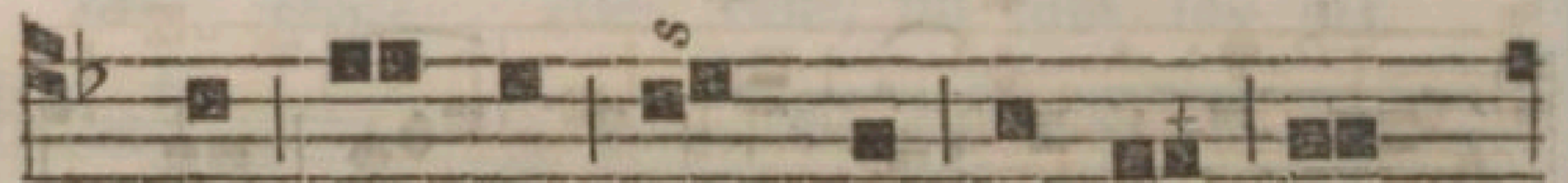
fe- cit Do- mi- nus sa- lu- ta- re su- um,



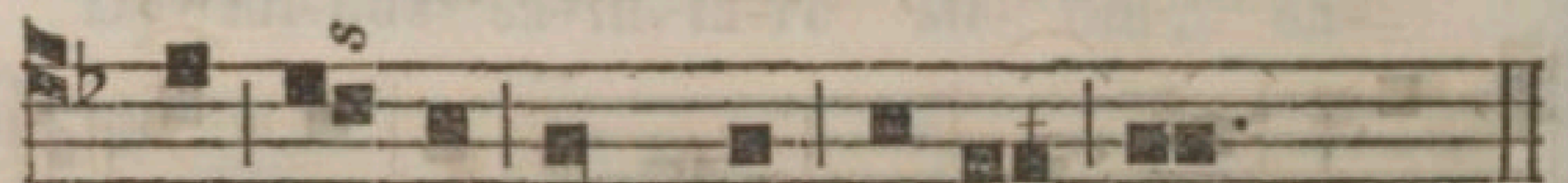
sa- lu- ta- re, sa- lu- ta- re su- um.



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



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

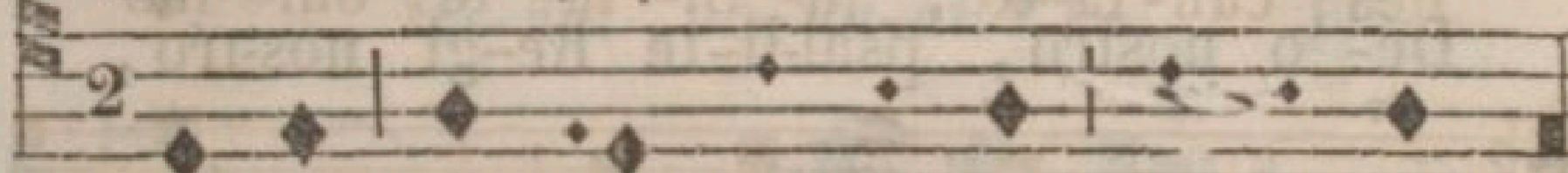


al- le- lu- ia, al- le- lu- ia.

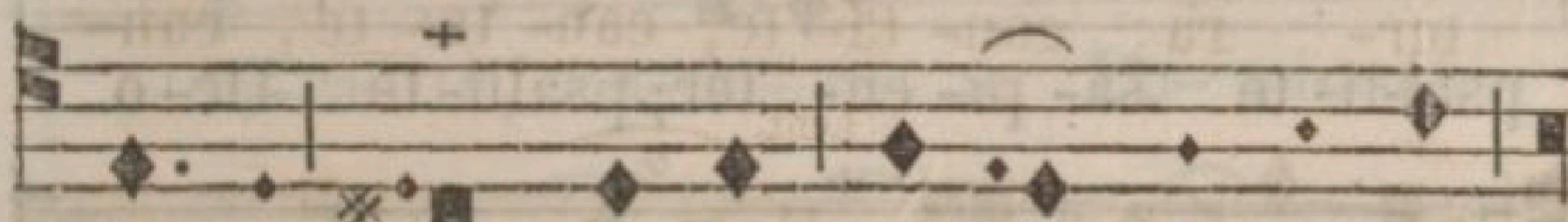
MOTET

POUR LA FÊTE DE L'ÉPIPHANIE.

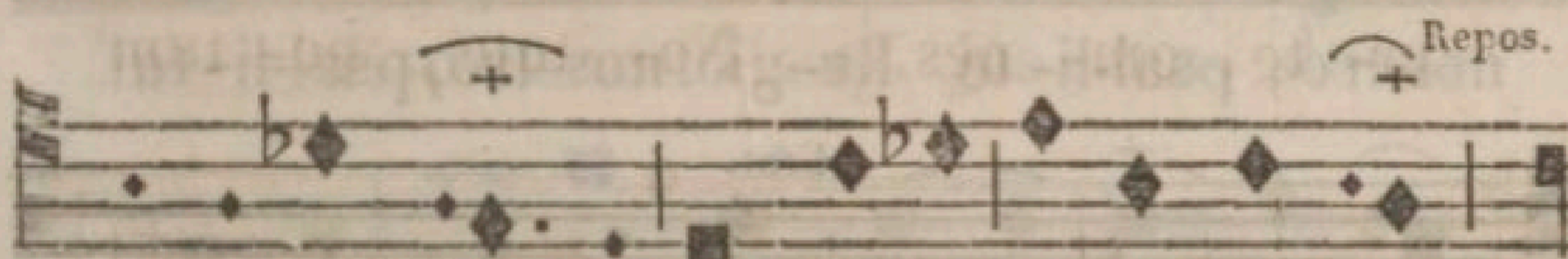
Gai.



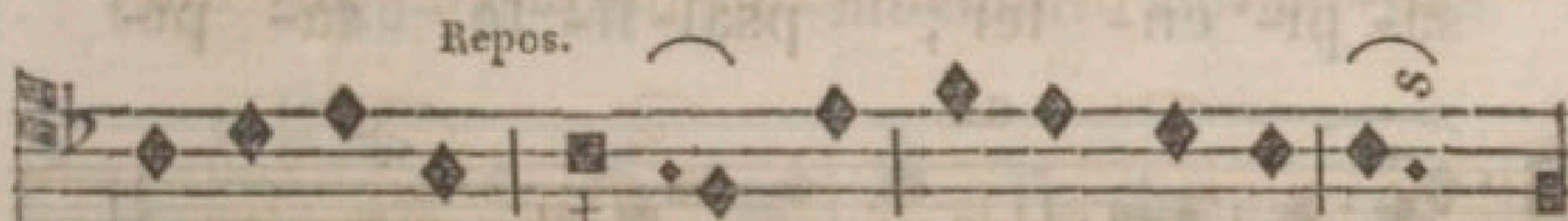
OM-NES gen-tes, plau-di-te, plau-di-te



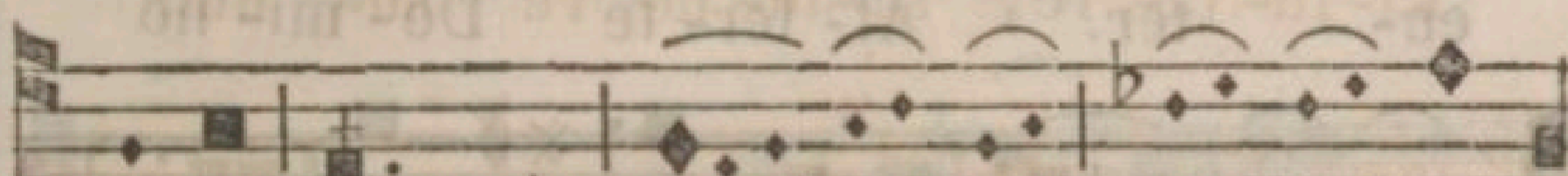
ma-ni-bus; om-nes gen-tes, plau-di-te,



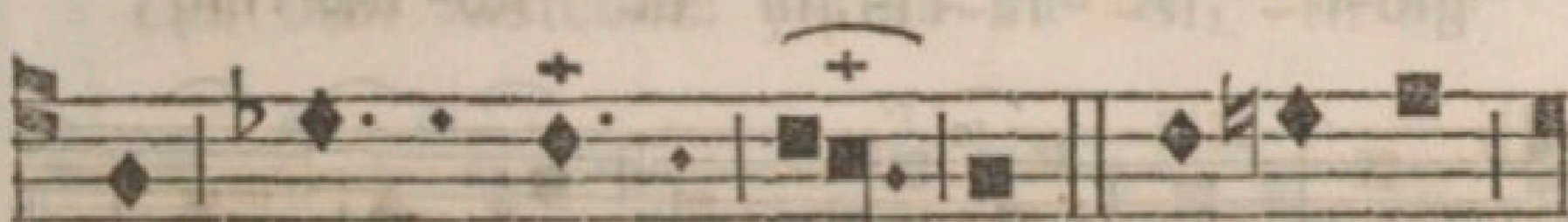
plaudi-te ma-ni-bus: ju-bi-la-te De-o,



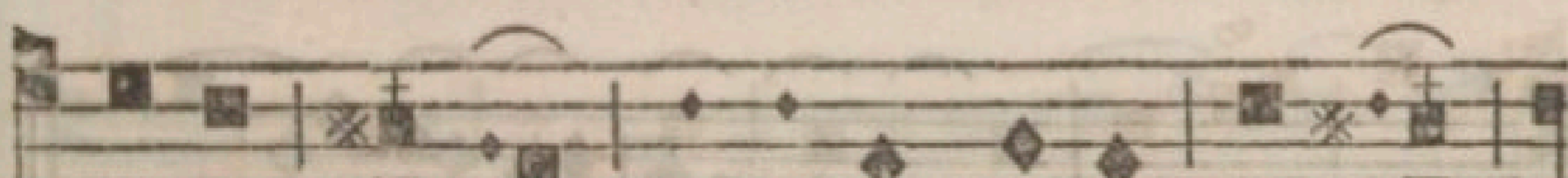
ju-bi-la-te De-o in vo-ce e-xul-ta-



ti-o-nis, in vo-

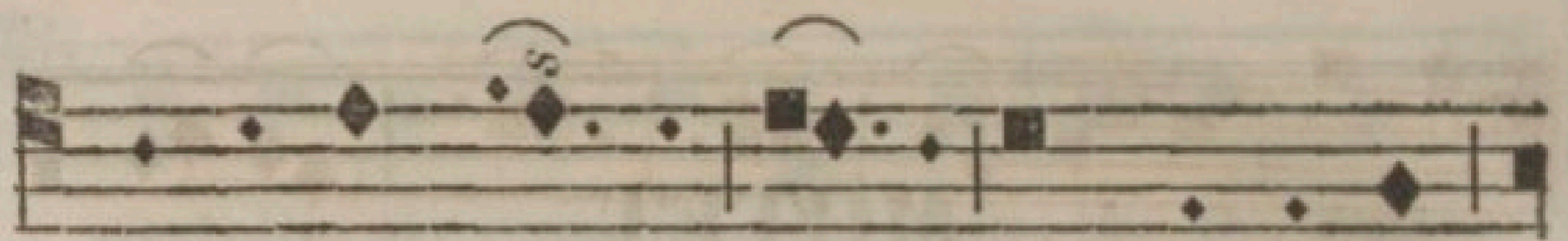


ce e-xul-ta-ti-o-nis. Psal-li-te

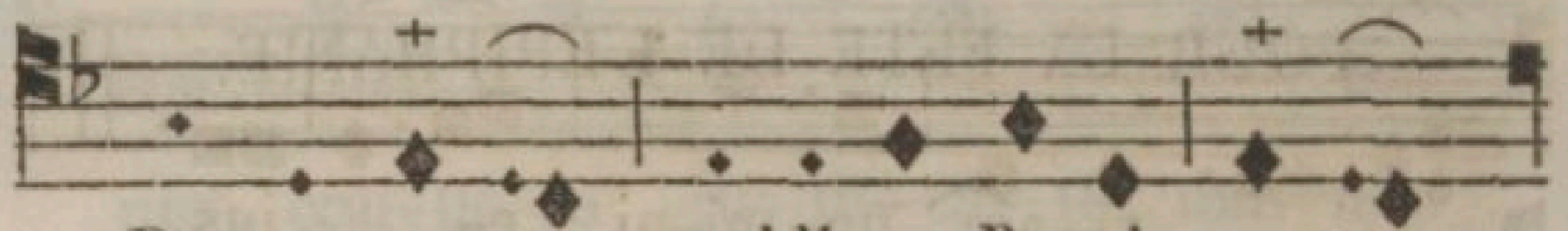


De-o nostro, psal-li-te Re-gi nos-tro,

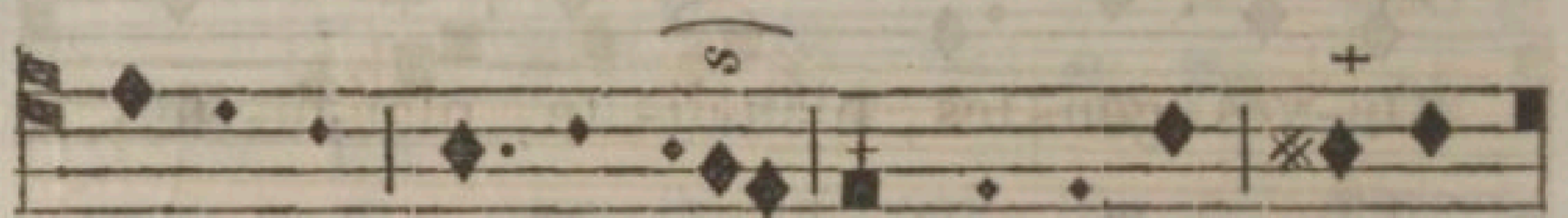
16.



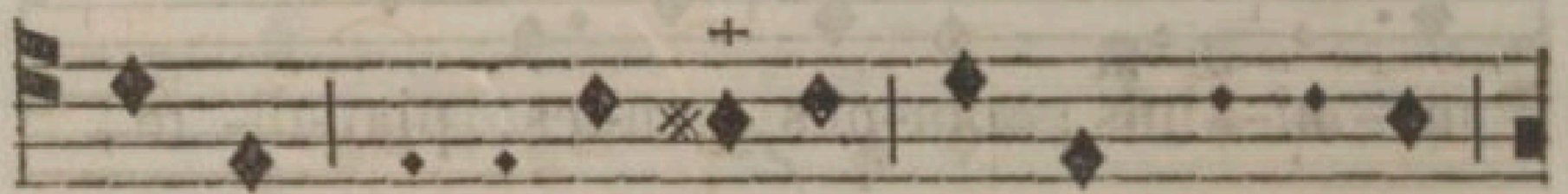
psal-li-te sa-pi-en-ter; psal-li-te



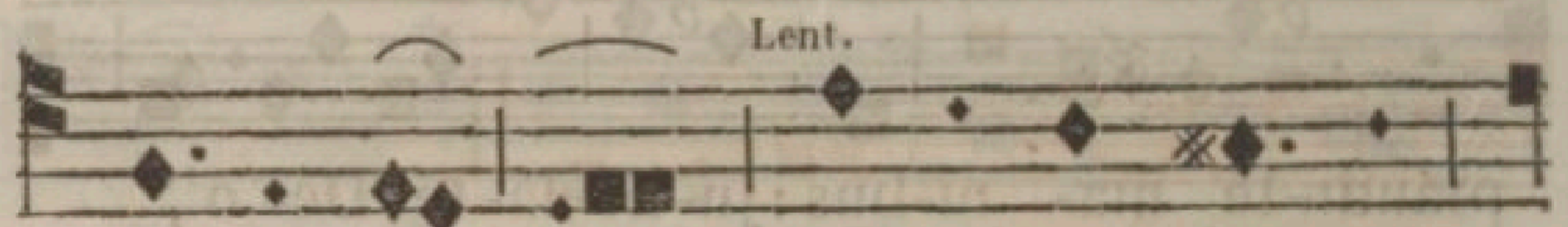
De-o nostro, psal-li-te Re-gi nos-tro,



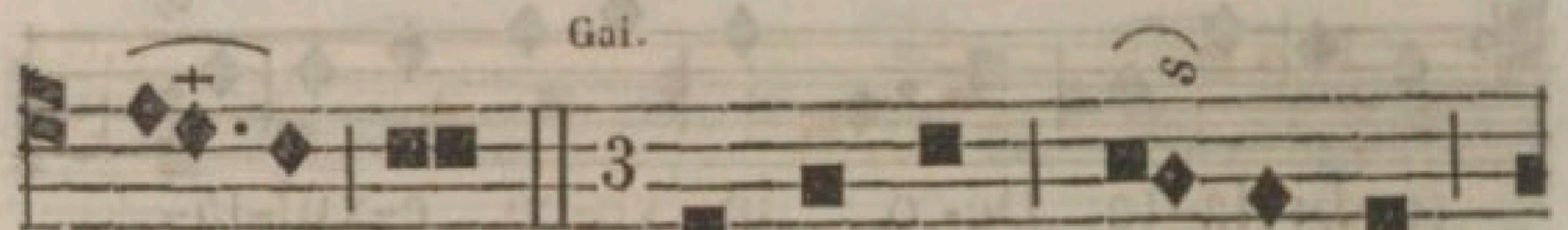
psal-li-te sa-pi-en-ter; psal-li-te De-o



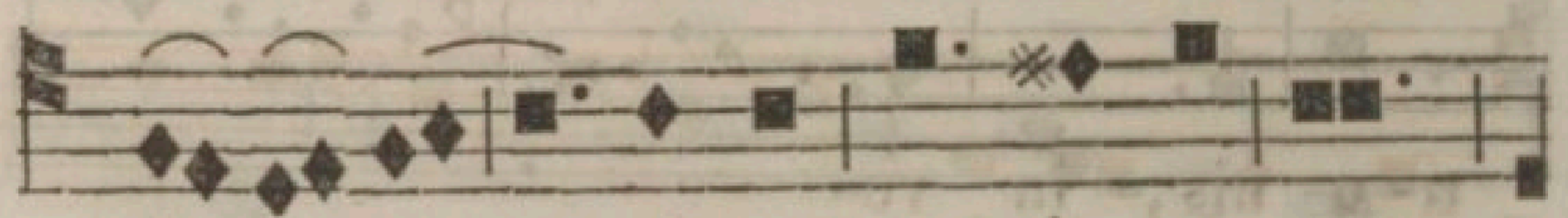
nos-tro, psal-li-te Re-gi nos-tro, psal-li-te



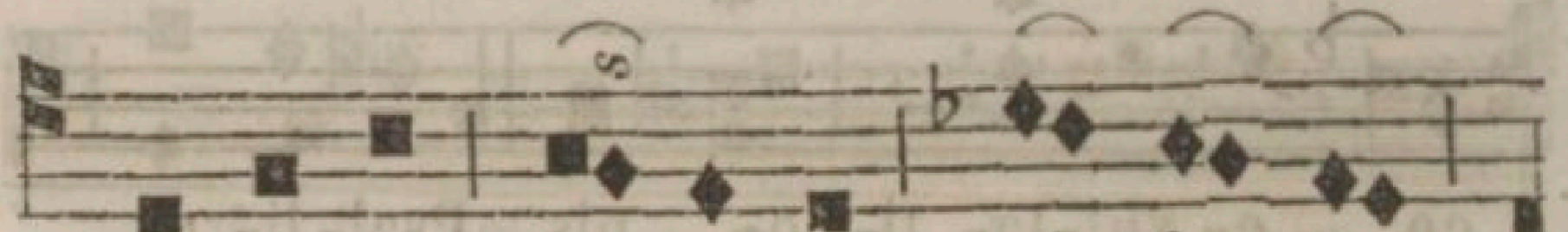
sa-pi-en-ter, psal-li-te sa-pi-



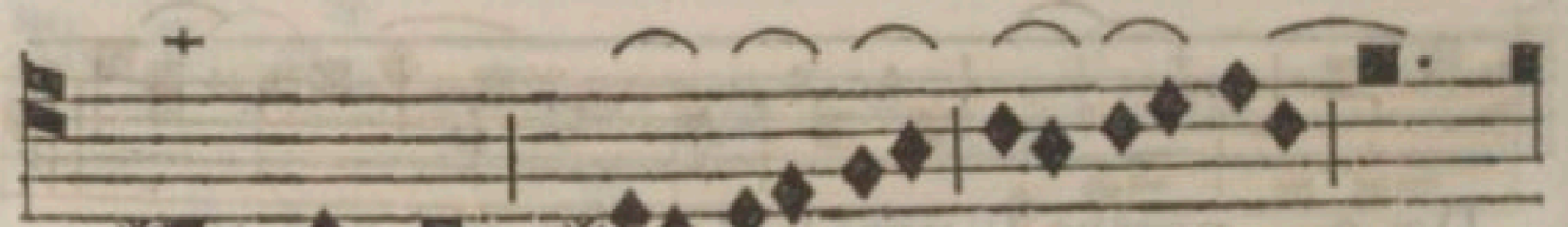
en-ter. Af-fer-te Do-mi-no



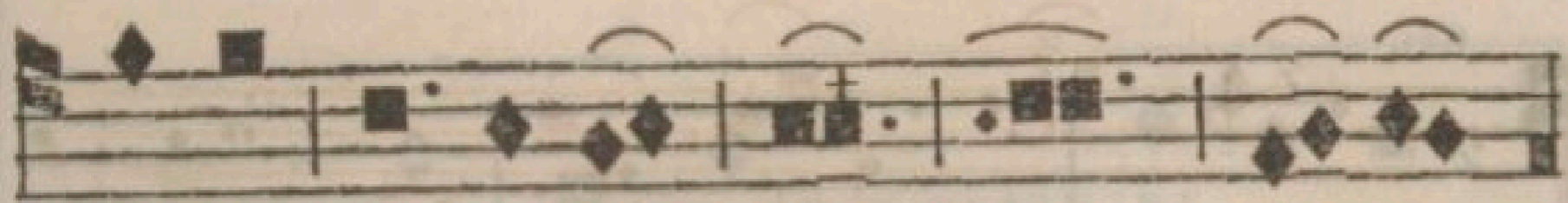
glo-ri-am et ho-no-rem,



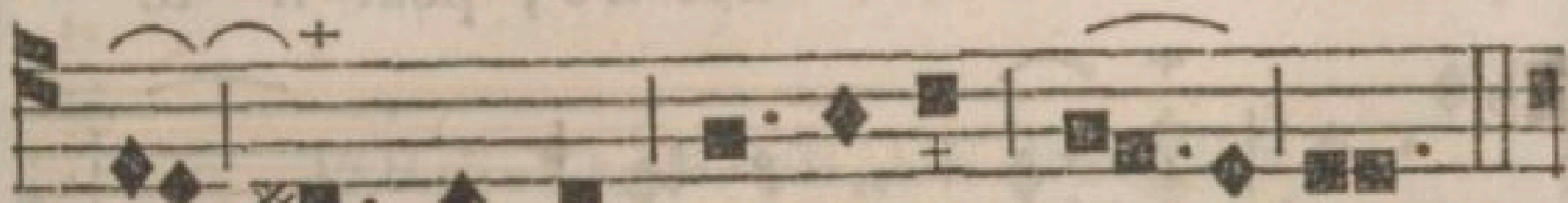
af-fer-te Do-mi-no, af-fer-te



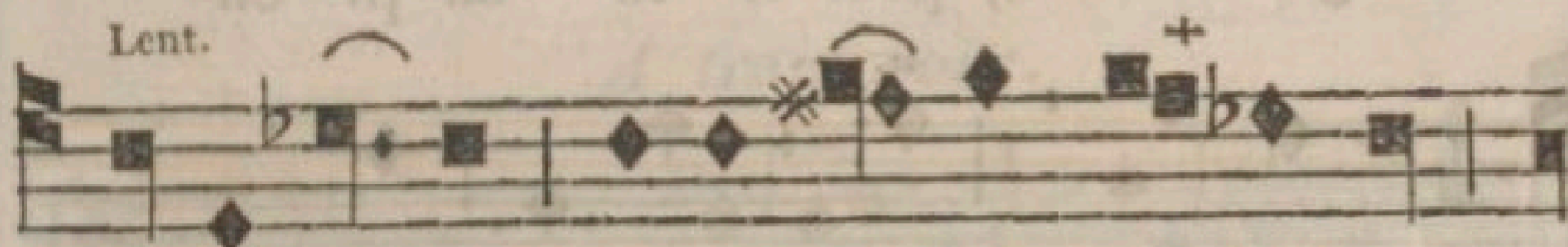
Do-mi-no glo-



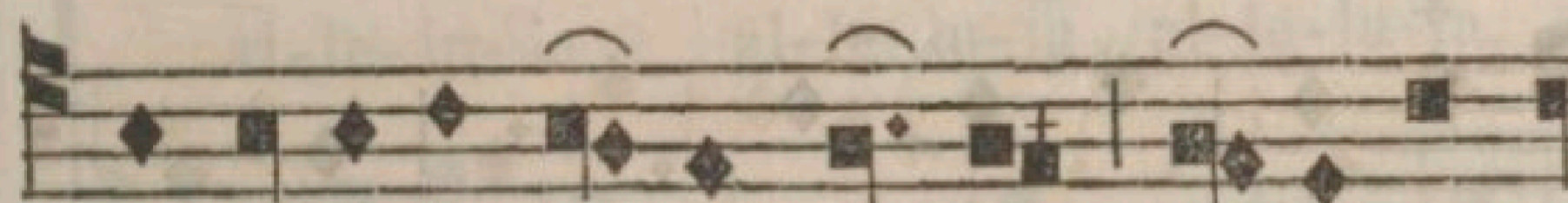
ri-am no-mi-ni e- jus, glo-



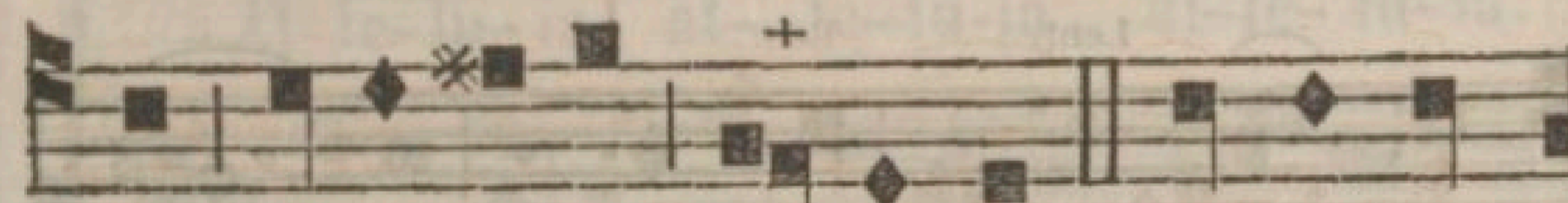
ri-am no-mi-ni e- jus.



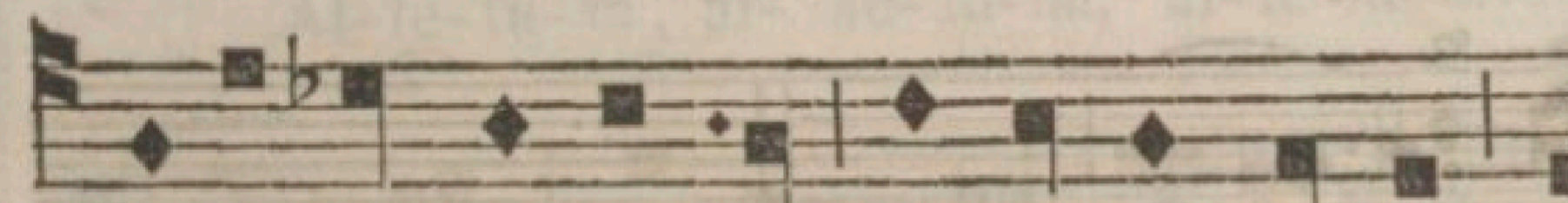
A-do-ra-te, a-do-ra-te Do-mi-num



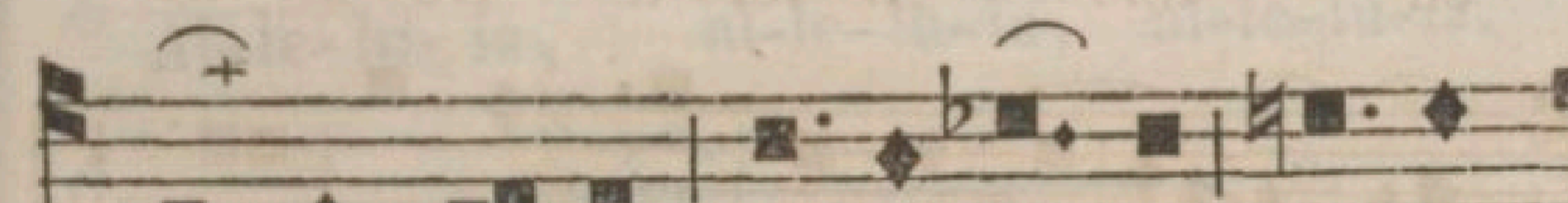
in a-tri-o sanc-to e- jus; a- do-ra-



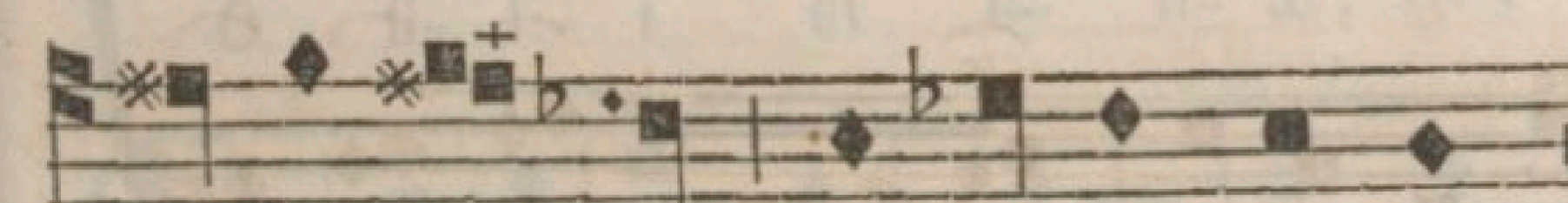
te, a-do-ra-te Do-mi-num. Do-mi-nus



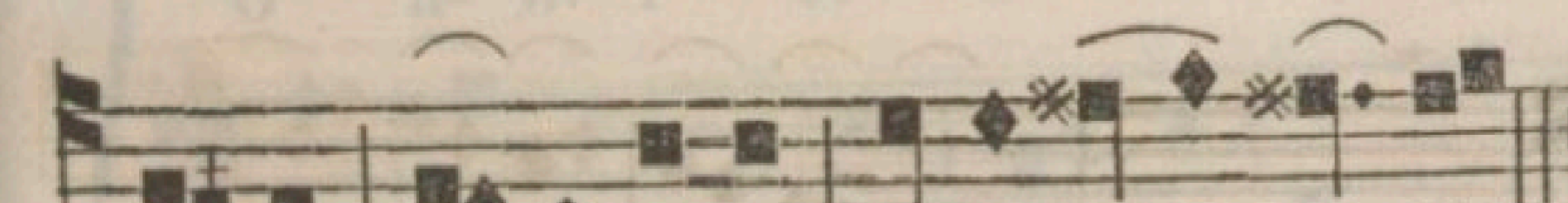
vir-tu-tum no-bis-cum, sus-cep-tor nos-ter



De-us Ja-cob : a- do- ra- te, a- do-



ra-te e- um in au- là sanc- tâ



e- jus, a- do-ra-te, a- do-ra-te e- um.

Gai.

Psal-li- te De- o nos-tro, psal-li- te

Re- gi nos-tro, psal-li- te sa-pi- en-

ter, psal-li- te sa- pi- en-ter; psal-li- te

De- o nos-tro, psal- li- te Re- gi

Lent.

nos- tro, psal-li- te, psal-li- te sa-

pi- en- ter.

CHANT JOYEUX,

POUR LE JOUR DE PAQUES,

A trois voix.

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

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

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

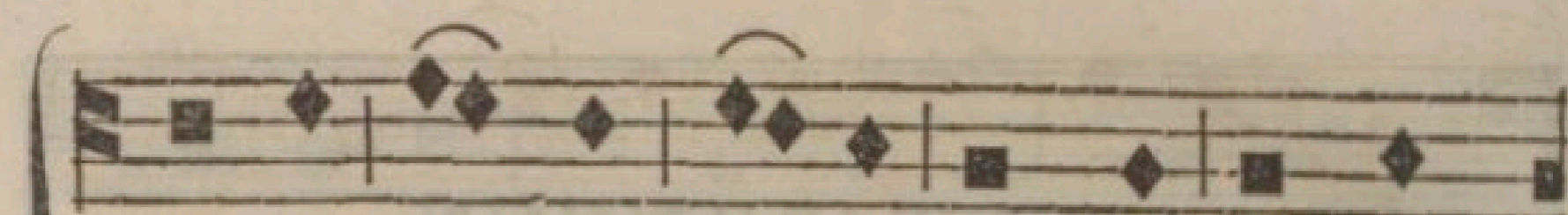
Chœur.

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

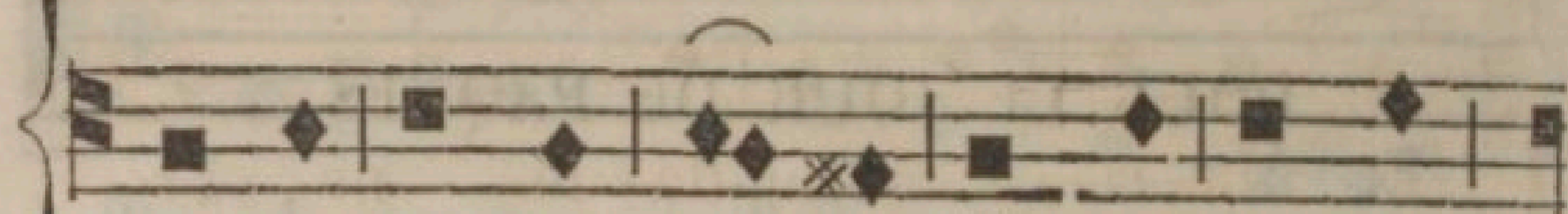
O fi-li-i et fi-li-æ, Rex

O fi-li-i et fi-li-æ, Rex

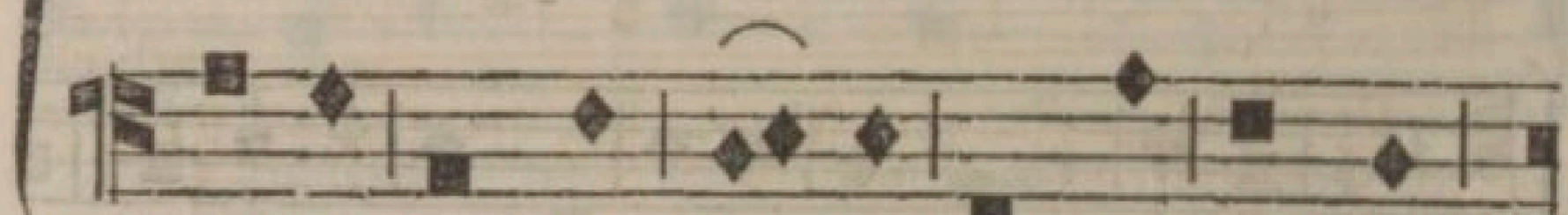
O-fi-li-i et fi-li-æ, Rex



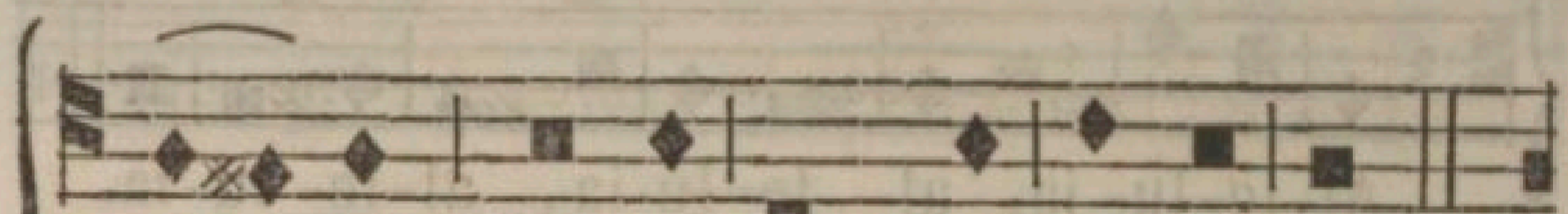
Cœ-les-tis, Rex glo-ri-æ, Mor-te sur-



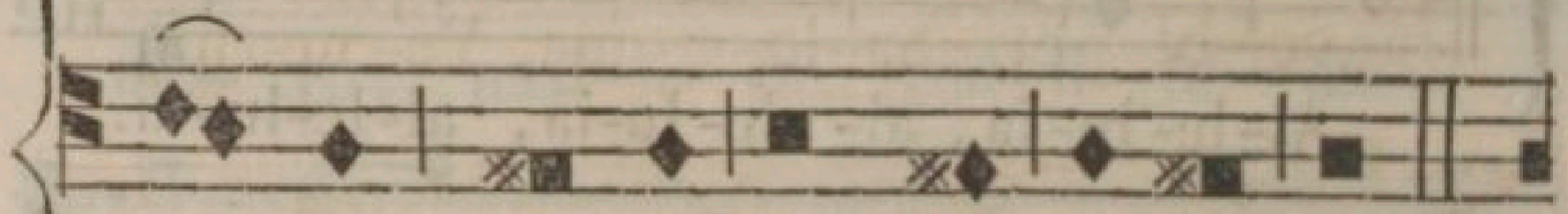
Cœ-les-tis, Rex glo-ri-æ, Mor-te sur-



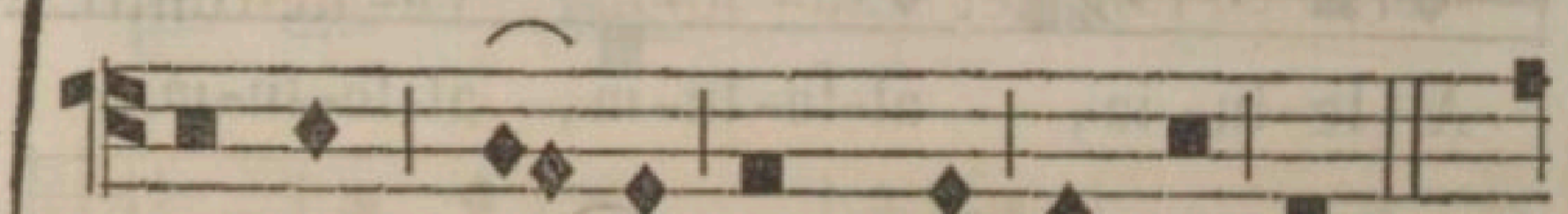
Cœ-les-tis, Rex glo-ri-æ, Mor-te sur-



re-xit ho-di-e, al-le-lu-ia.

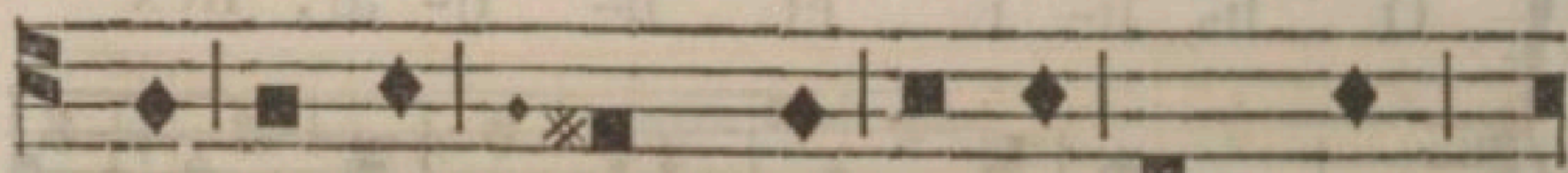


re-xit ho-di-e, al-le-lu-ia.

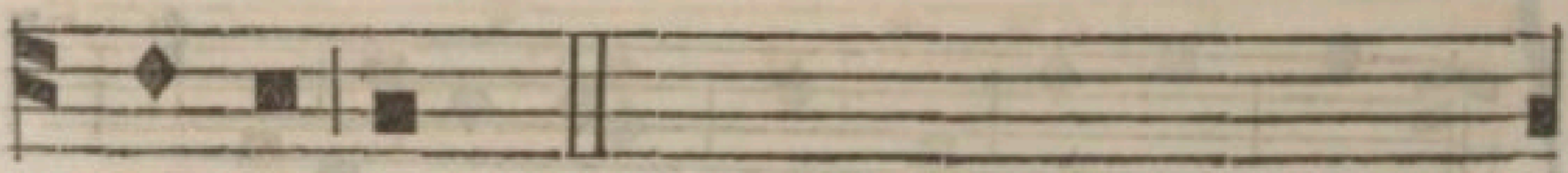


re-xit ho-di-e, al-le-lu-ia.

Le Chœur.



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



le-lu-ia.

Et Ma-ri-a Mag-da-le-ne, Et

Et Ma-ri-a Mag-da-le-ne, Et

Et Ma-ri-a Mag-da-le-ne, Et

Ja-co-bi et Sa-lo-me, Ve-ne-runt

Ja-co-bi et Sa-lo-me, Ve-ne-runt

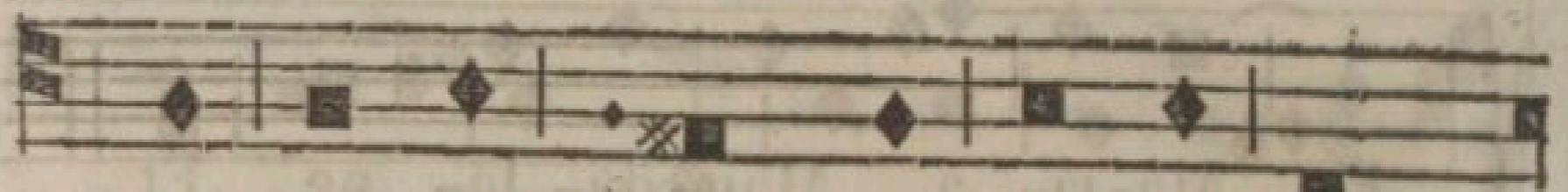
Ja-co-bi et Sa-lo-me, Ve-ne-runt

cor-pus un-ge-re, al-le-lu-ia.

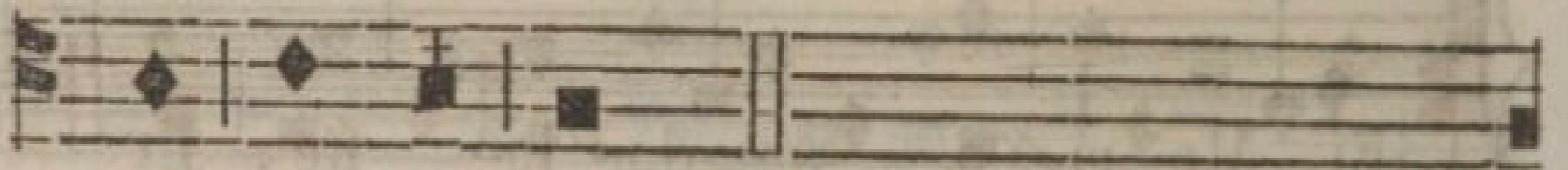
cor-pus un-ge-re, al-le-lu-ia.

cor-pus un-ge-re, al-le-lu-ia.

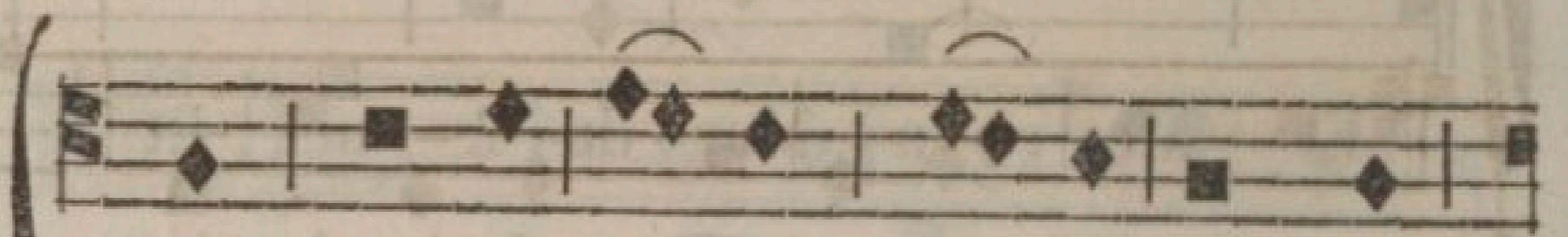
Le Chœur.



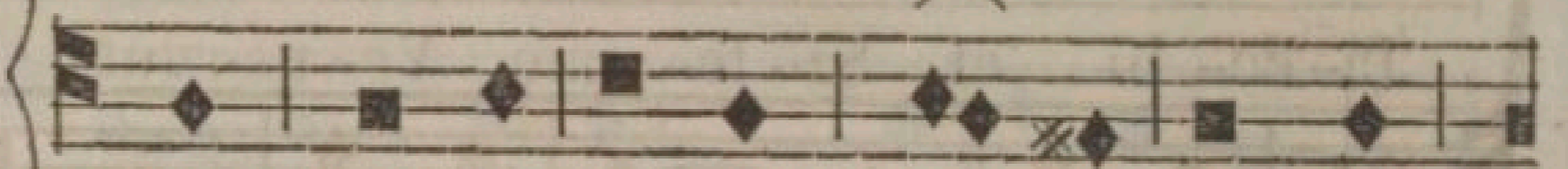
Al- le- lu- ia al- le- lu- ia,



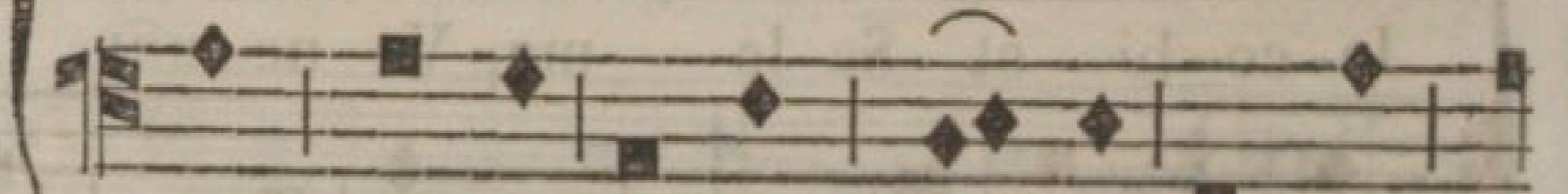
al- le- lu- ia.



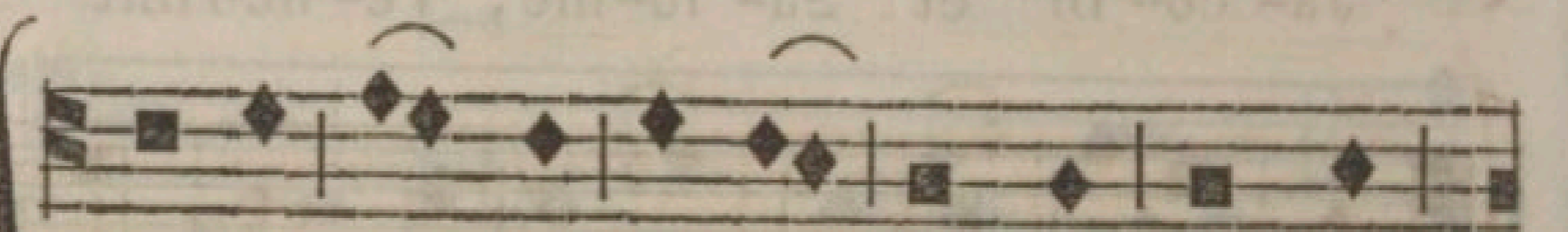
A Mag-da- le- na mo- ni- ti, ad



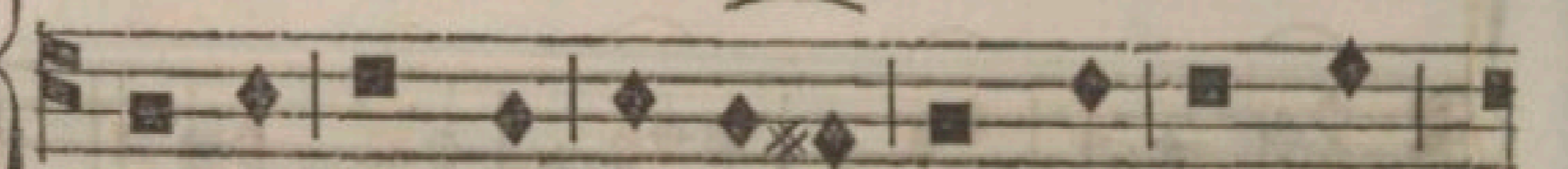
A Mag-da- le- na mo- ni- ti, ad



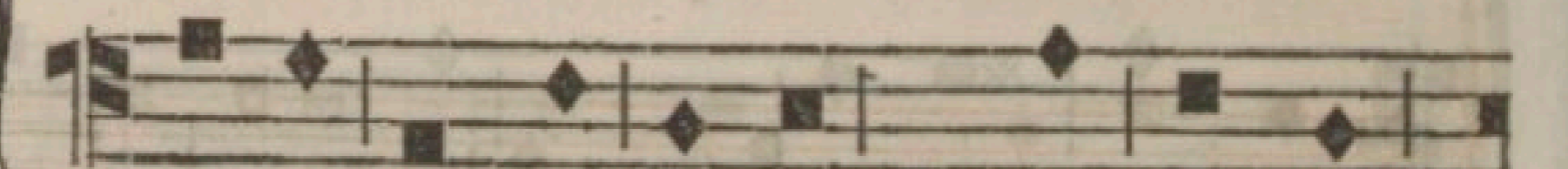
A Mag-da- le- na mo- ni- ti, ad



os- ti- um mo- nu- men- ti Du- o cur-



os- ti- um mo- nu- men- ti Du- o cur-



os- ti- um mo- nu- men- ti Du- o cur-

runt Dis- ci- pu- li, al- le- lu- ia.

runt Dis- ci- pu- li, al- le- lu- ia.

runt Dis- ci- pu- li, al- le- lu- ia.

Le Chœur.

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

al- le- lu- ia.

Sed Jo-an- nes a- pos- to- lus Cu- cur-

Sed Jo-an- nes a- pos- to- lus Cu- cur-

Sed Jo-an- nes a- pos- to- lus Cu- cur-

rit Pe- tro ci- ti- ùs; Ad se- pul-

rit Pe- tro ci- ti- ùs; Ad se- pul-

rit Pe- tro ci- ti- ùs; Ad se- pul-

crum ve- nit pri- ùs, al- le- lu- ia.

crum ve- nit pri- ùs, al- le- lu- ia.

crum ve- nit pri- ùs, al- le- lu- ia.

Le Chœur.

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

al- le- lu- ia.

In al-bis se-dens An-ge-lus, Res-

pondit mu-li-e-ri-bus: Qui-a sur-

re-xit Do-mi-nus, al-le-lu-ia.

Le Chœur.

Alleluia, alleluia, alleluia.

Les Chantres.

Discipulis astantibus,
In medio stetit Christus,
Dicens : Pax vobis omnibus, alleluia.

Le Chœur.

Alleluia, alleluia, alleluia.

Les Chantres.

Postquam audivit Didymus
Quia surrexerat Jesus,
Remansit fide dubius, alleluia.

Le Chœur.

Alleluia, alleluia, alleluia.

Les Chantres.

Vide, Thomas, vide latus,
Vide pedes, vide manus;
Noli esse incredulus, alleluia.

Le Chœur.

Alleluia, alleluia, alleluia.

Les Chantres.

Quando Thomas Christi latus,
Pedes vidit atque manus,
Dixit : Tu es Deus meus, alleluia.

Le Chœur.

Alleluia, alleluia, alleluia.

Les Chantres.

Beati qui non viderunt
Et firmiter crediderunt,
Vitam æternam habebunt, alleluia.

Le Chœur.

Alleluia, alleluia, alleluia.

Les Chantres.

In hoc festo sanctissimo
Sit laus et jubilatio;
Benedicamus Domino, alleluia.

Le Chœur.

Alleluia, alleluia, alleluia.

Les Chantres.

De quibus nos humillimas
Devotas atque debitas
Deo dicamus gratias, alleluia.

Tous ensemble.

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

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

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

The musical notation consists of three staves, each with a treble clef and a common time signature. The notes are represented by diamonds and squares, with vertical lines indicating the rhythm. The lyrics are written below each staff, with hyphens indicating syllables across notes.

MOTET

POUR LA FÊTE DE L'ASCENSION.

Gai.

AS-CEN-DIT De-us in ju-bi-lo

in ju-bi-lo, as-cen-dit De-us

in ju-bi-lo, in ju-bi-lo, et

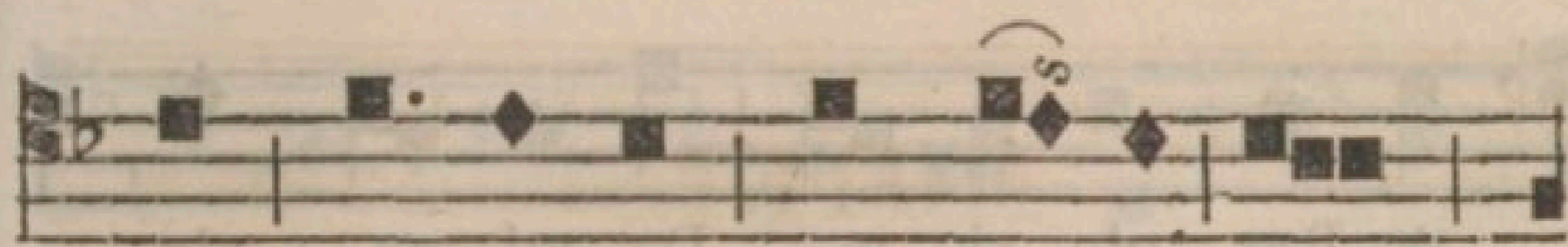
Do-mi-nus in vo-ce, in vo-ce

tu-bæ, et Do-mi-nus in vo-ce,

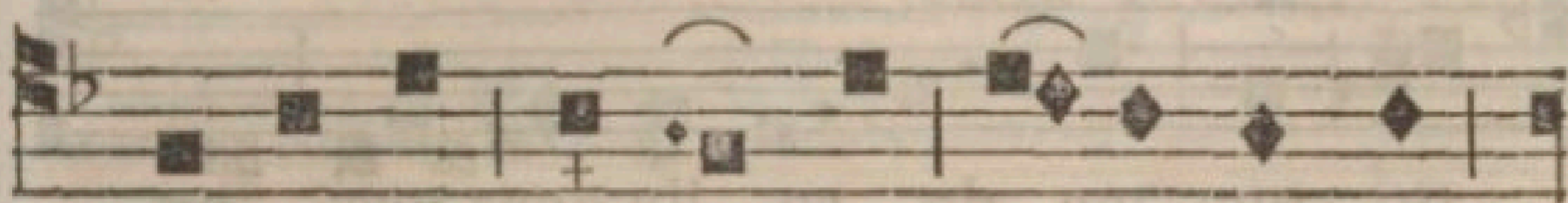
in vo-ce tu-bæ, in vo-

ce, in

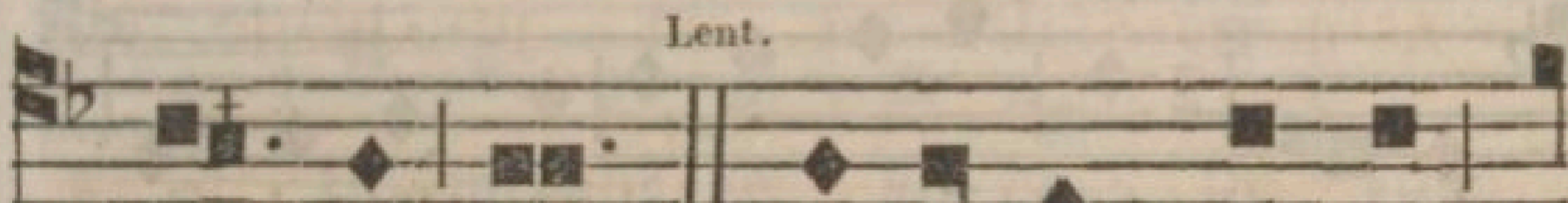
vo-ce tu-bæ. As-cen-dit De-us



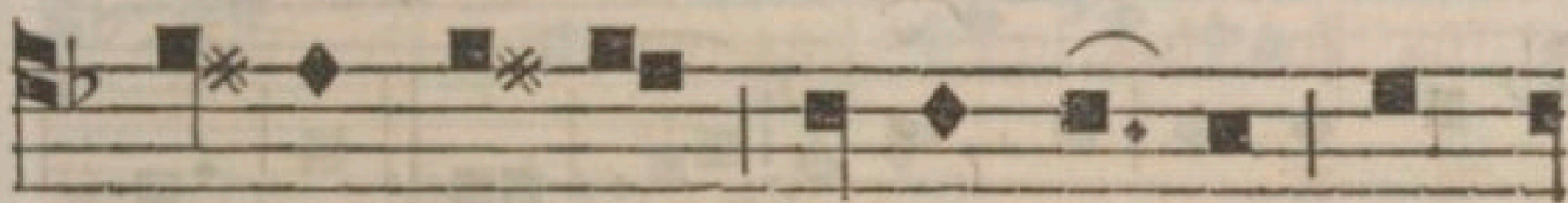
in ju- bi- lo, in ju- bi- lo,



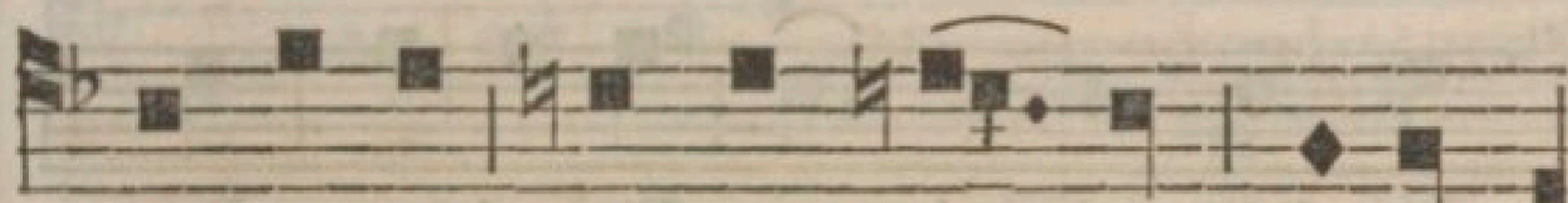
as- cen- dit De- us in ju- bi- lo, in



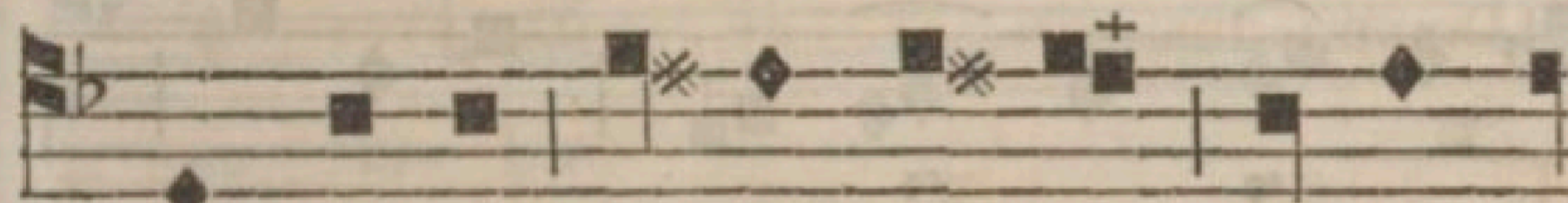
ju- bi- lo. Reg- na- bit De- us



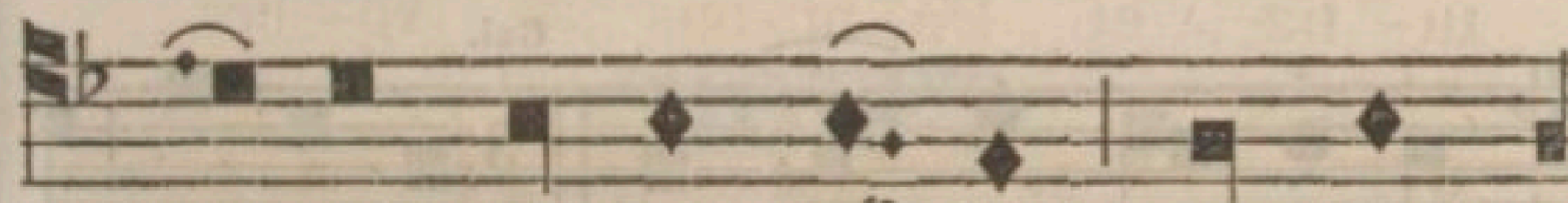
su- per gen- tes : De- us se- det su-



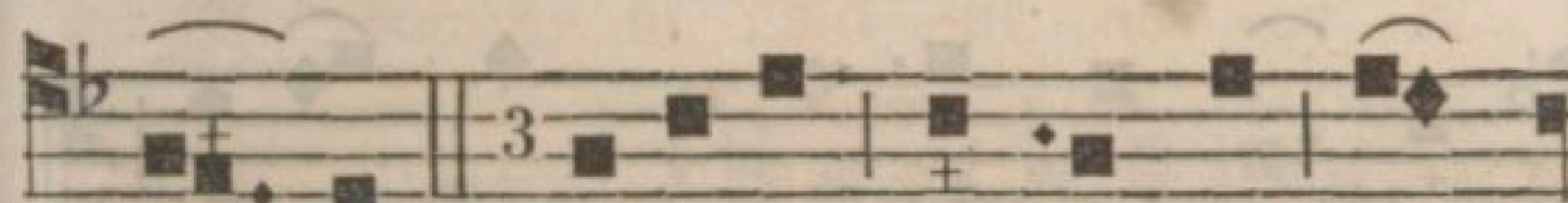
per se- dem sanc- tam su- am ; Reg- na-



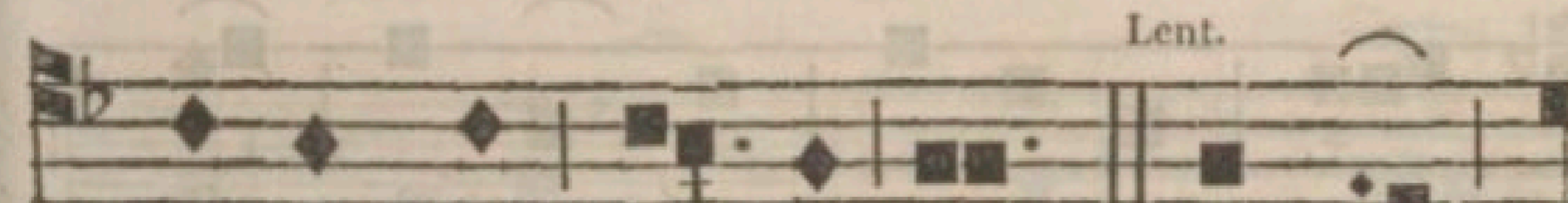
bit De- us su- per gen- tes : De- us



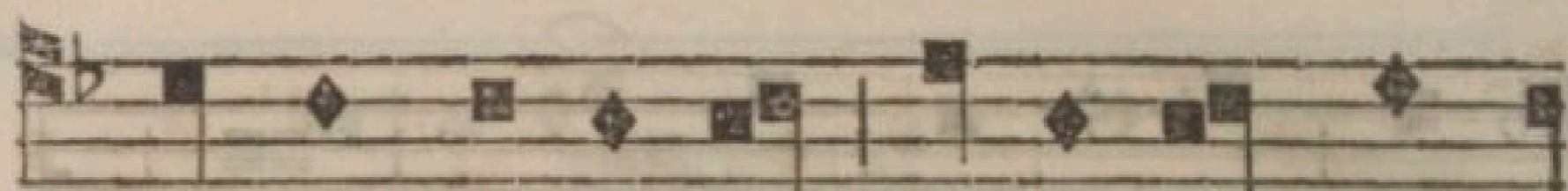
se- det su- per se- dem sanc- tam



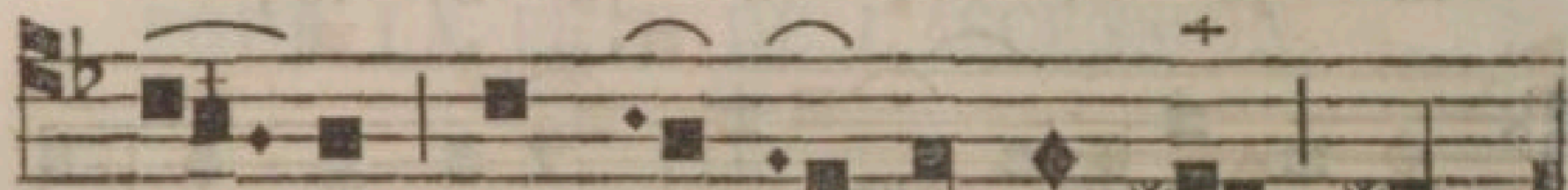
su- am. As- cendit De- us in ju-



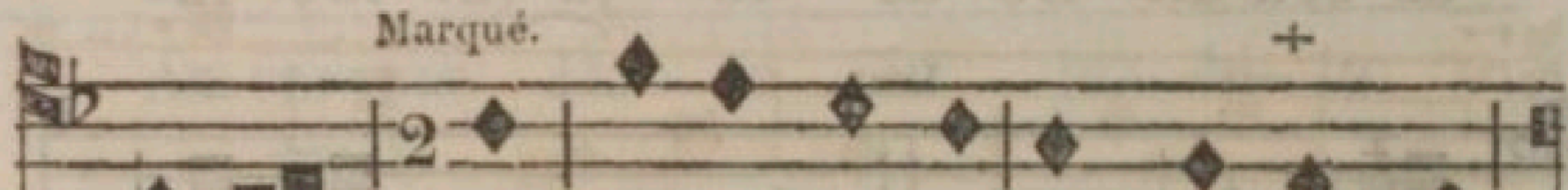
bi- lo, in ju- bi- lo. O Rex,



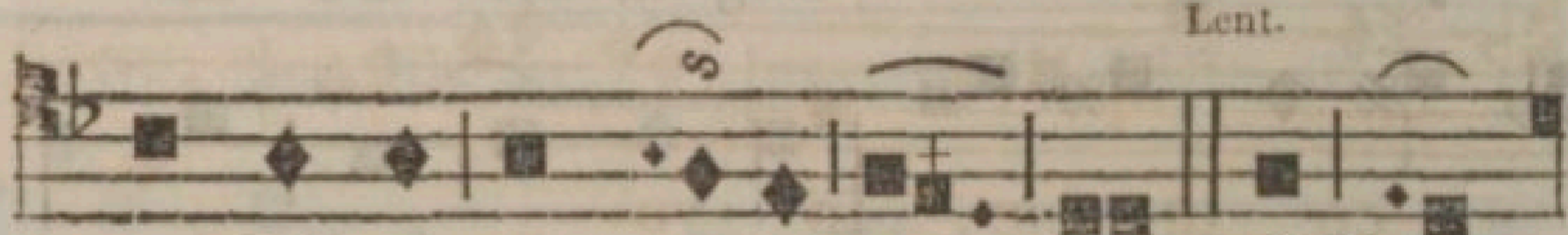
ô Rex glo-ri-æ, Do-mi-ne vir-



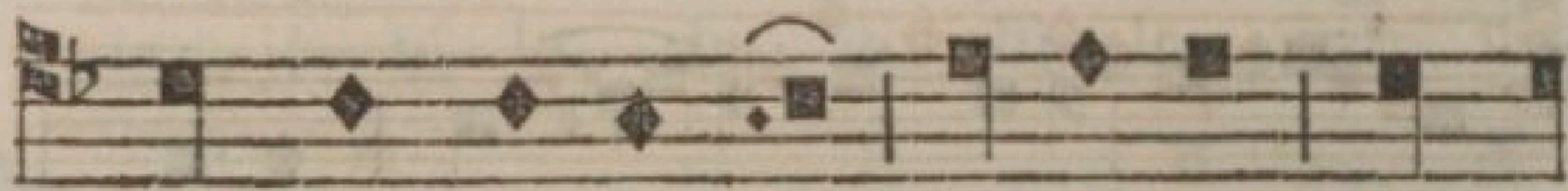
tu-tum, ne de-re-lin-quas nos or-



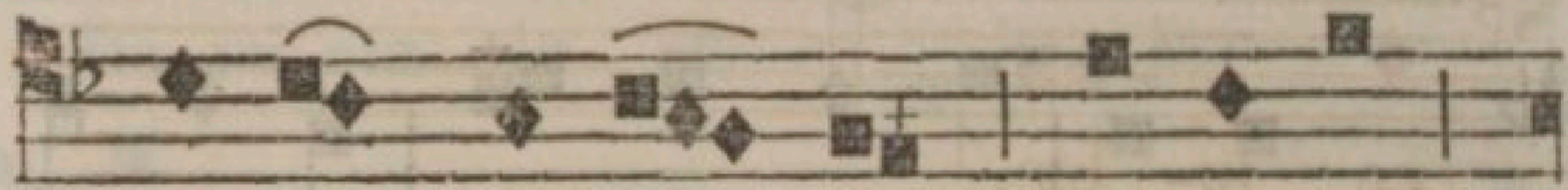
pha-nos ; sed mit-te promissum Pa-tris in



nos Spi-ri-tum ve-ri-ta-tis. O Rex



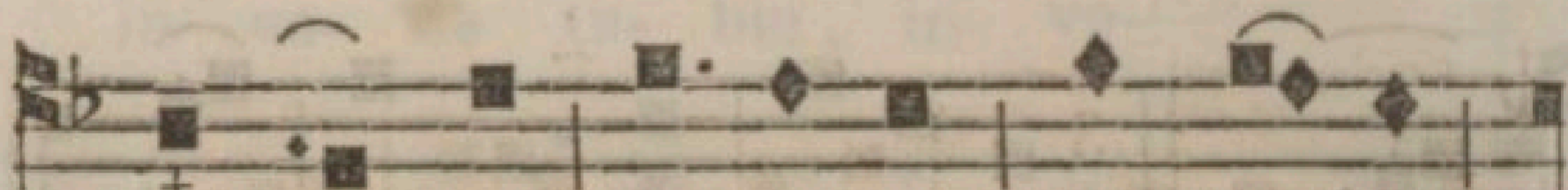
ô Rex glo-ri-æ, Do-mi-ne, Do-



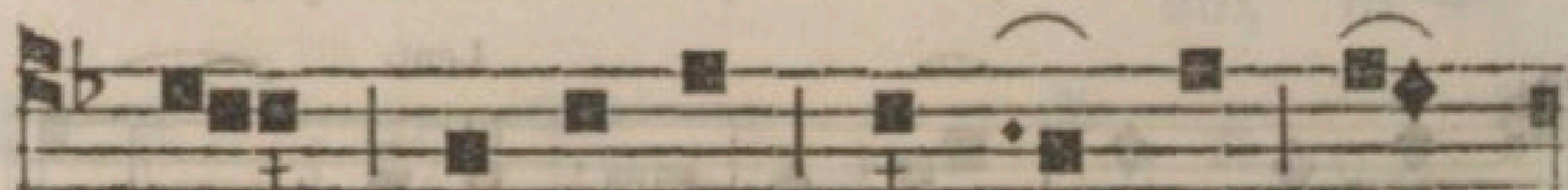
mi-ne vir-tu-tum, Do-mi-ne,



Do-mi-ne vir-tu-tum. As-cen-dit



De-us in ju-bi-lo, in ju-bi-



lō ; as-cen-dit De-us in ju-

bi- lo, in ju- bi- lo, et Do- mi-
 nus in vo- ce, in vo- ce tu- bæ,
 et Do- mi- nus in vo- ce, in vo-
 ce tu- bæ, in vo-
 ce, in vo-
 ce tu- bæ.

MOTET

POUR LA FÊTE DE LA PENTECOTE.

Gracieusement.

VE-NI, ve-ni, ve-ni, Cre-a-tor Spi- ri-
 tus; ve-ni, ve-ni, ve-ni, Cre-a-tor Spi-

ri-tus; ve-ni, ve-ni, ve-ni, ve-ni Cre-a-tor

Spi-ri-tus, men-tes tu-o-rum vi-si-

ta, ve-ni, ve-ni, ve-ni, Cre-a-tor Spi-

ri-tus. Im-ple su-per-nâ gra-ti-â, quæ

tu cre-âs-ti pec-to-ra. Ve-ni,

ve-ni, ve-ni, Cre-a-tor Spi-ri-tus; ve-

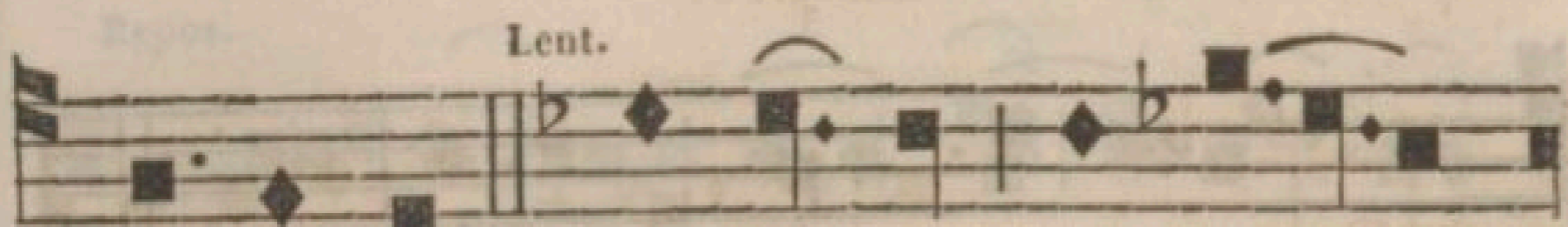
ni, ve-ni, ve-ni, Cre-a-tor Spi-ri-tus.

Gracieusement. ^s

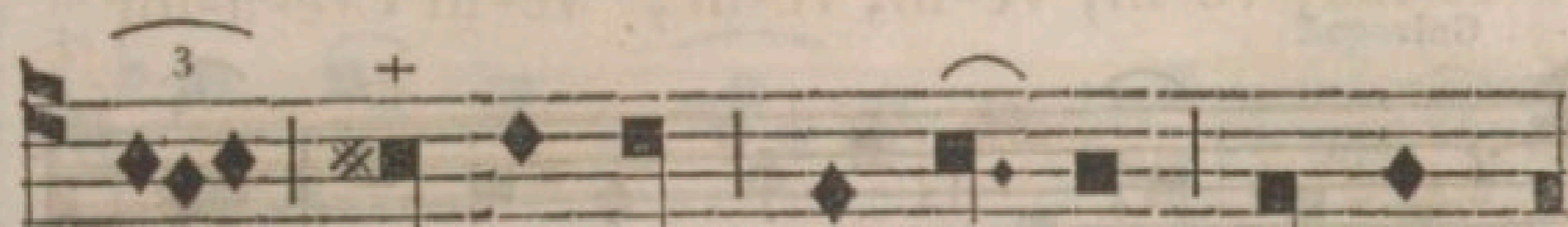
3 Ac-cen-de lu-men, lu-men sen-

Repos.

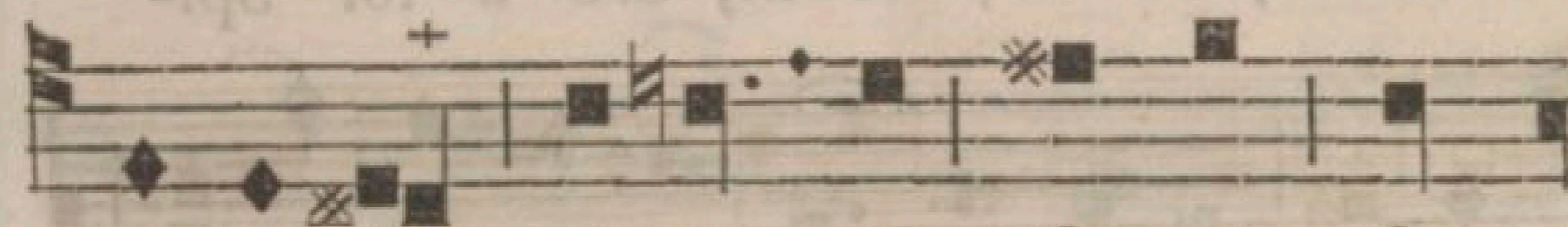
si-bus; ac-cen-de lu-men, lu-men



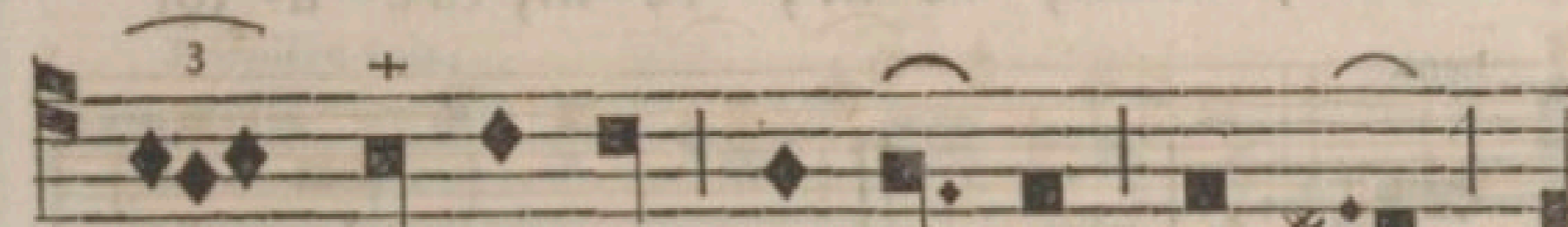
sen-si-bus. In-fun-de a-mo-



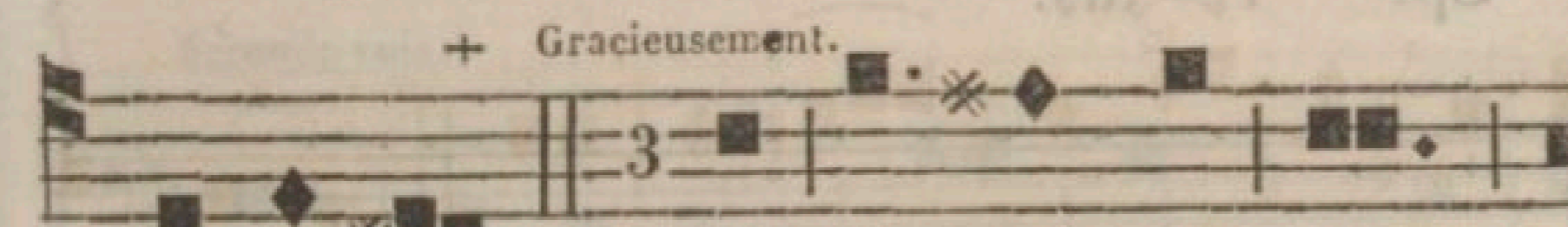
rem cor-di-bus, in-fir-ma nos-tri



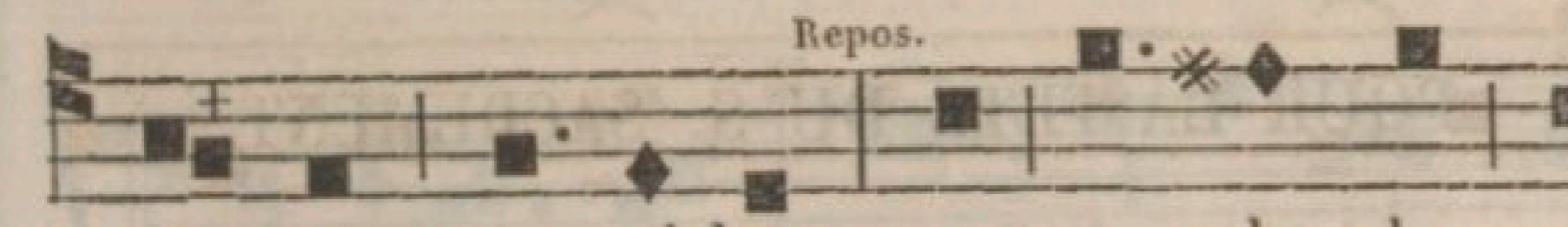
cor-po-ris vir-tu-te fir-mans, fir-



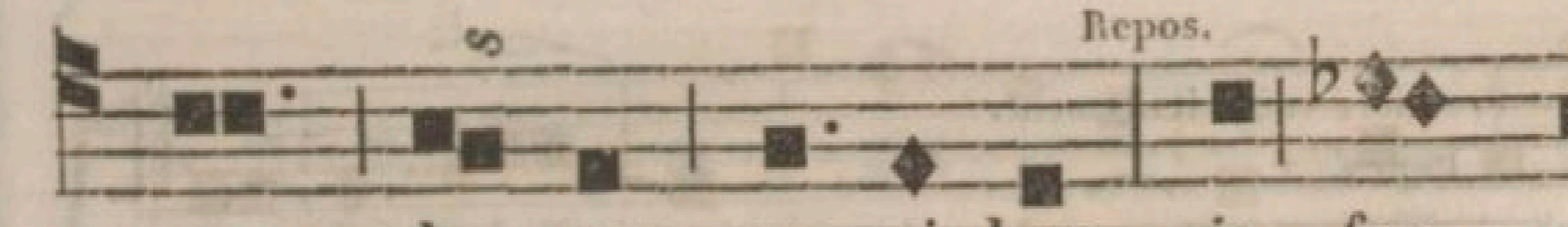
mans per-pe-ti, vir-tu-te fir-mans



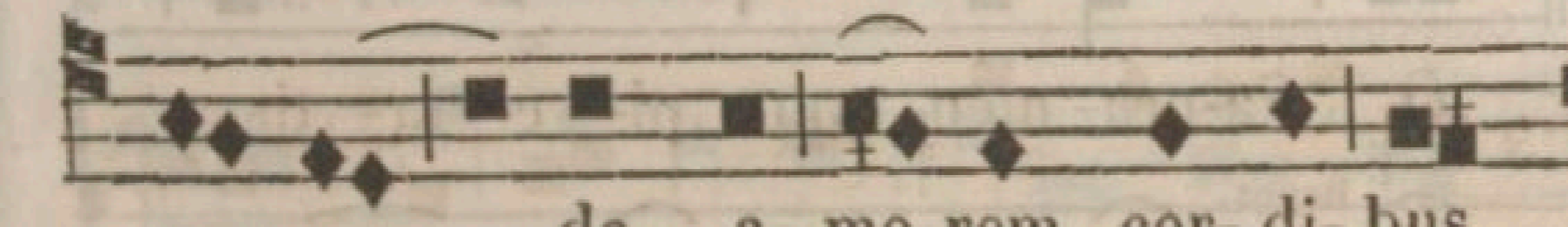
per-pe-ti. Ac-cen-de lu-men,



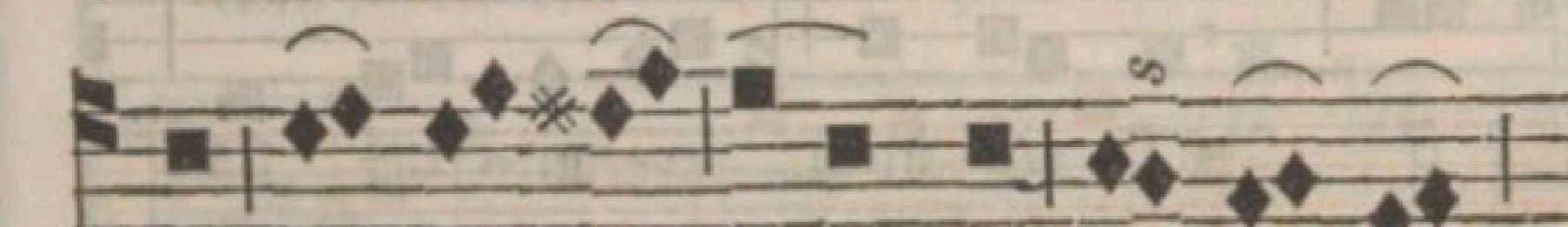
lu-men sen-si-bus, ac-cen-de lu-



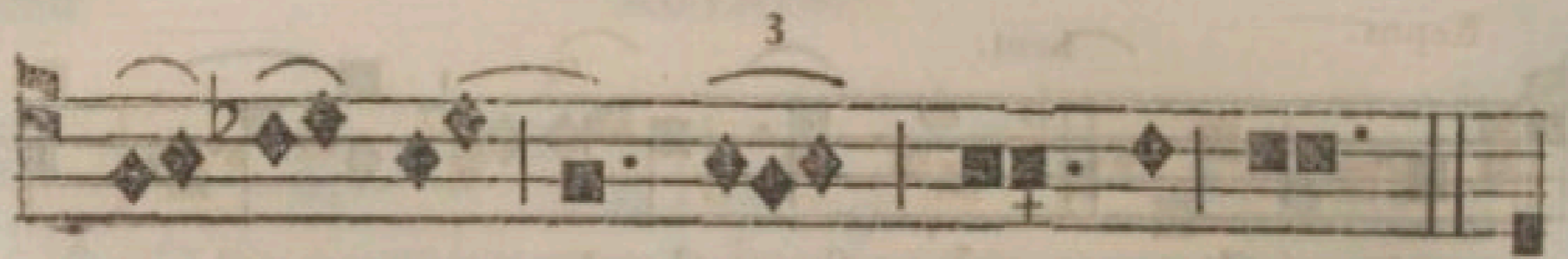
men, lu-men sen-si-bus, in-fun-



de a-mo-rem cor-di-bus,

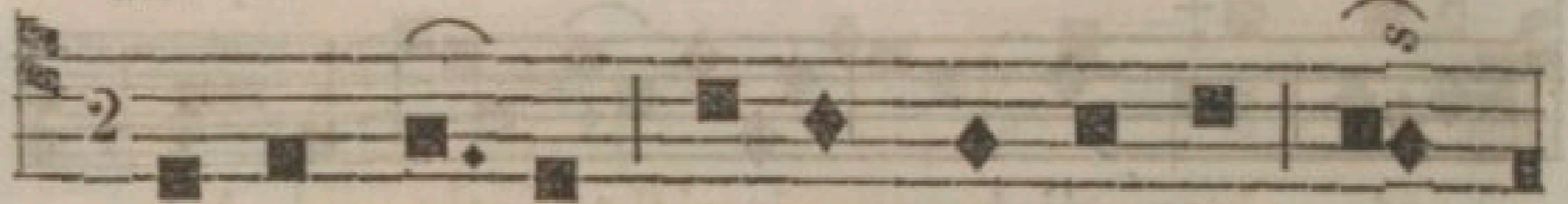


in-fun-de a-mo-

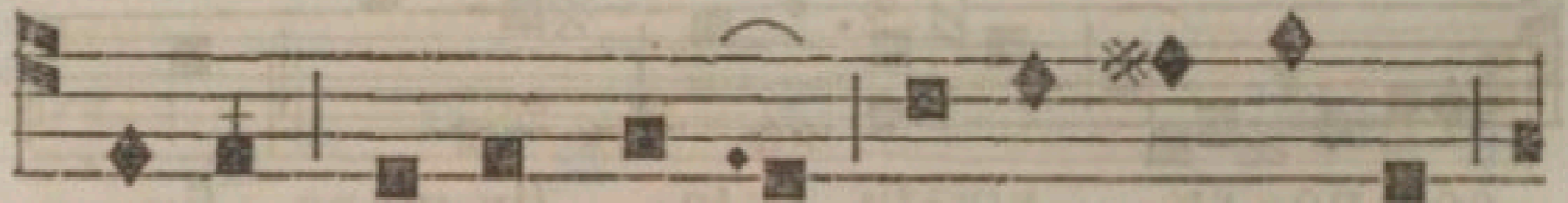


rem cor-di-bus.

Gai.

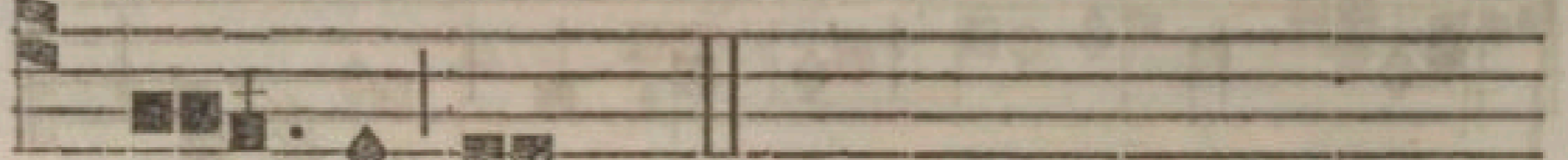


Ve-ni, ve-ni, ve-ni, Cre-a-tor Spi-



ri-tus; ve-ni, ve-ni, ve-ni, Cre-a-tor

Lent.



Spi-ri-tus.

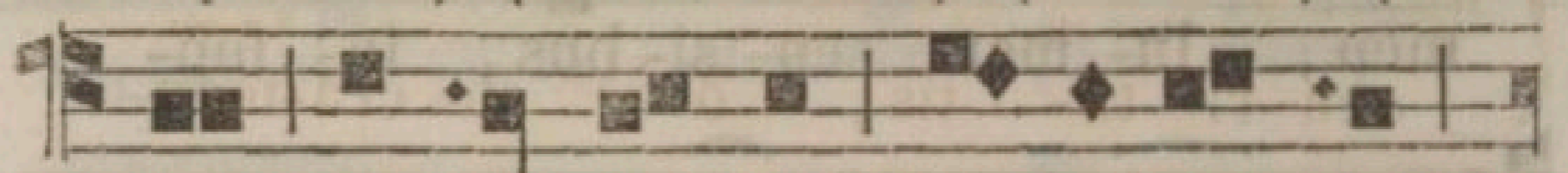
MOTET

POUR LA FÊTE DU S. SACREMENT,

A deux voix égales.

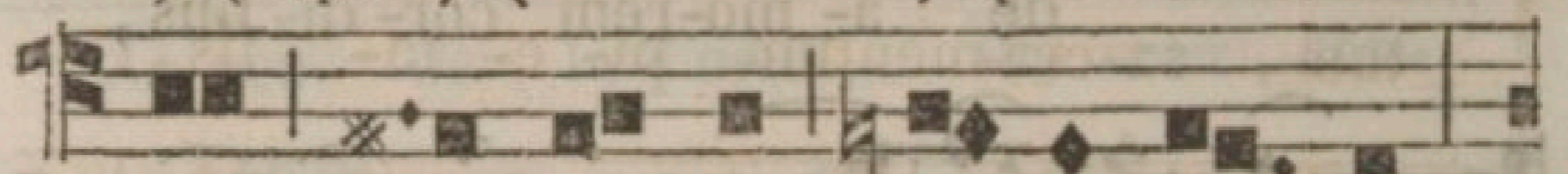
Première voix, lentement.

Repos.



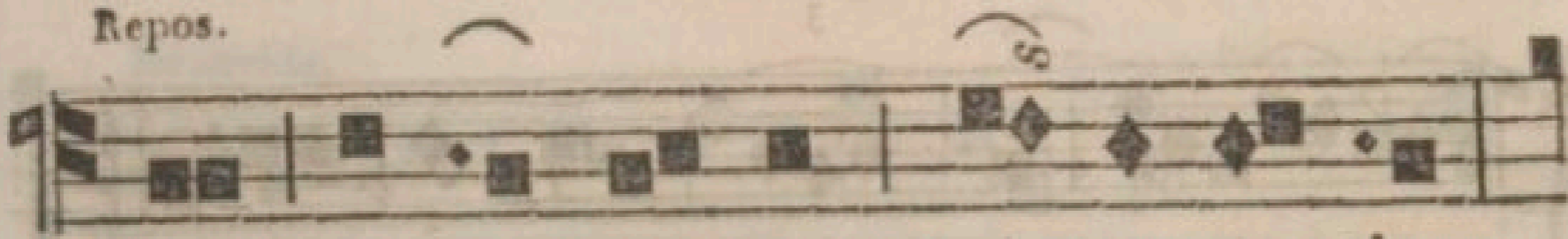
O Sa-cra-men-tum pi-e-ta-tis,

Repos.



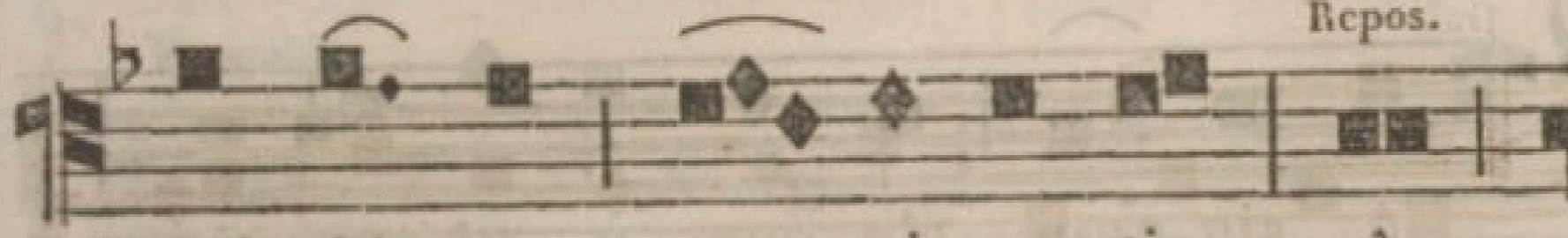
ô ô sig-num u-ni-ta-tis,

Repos.

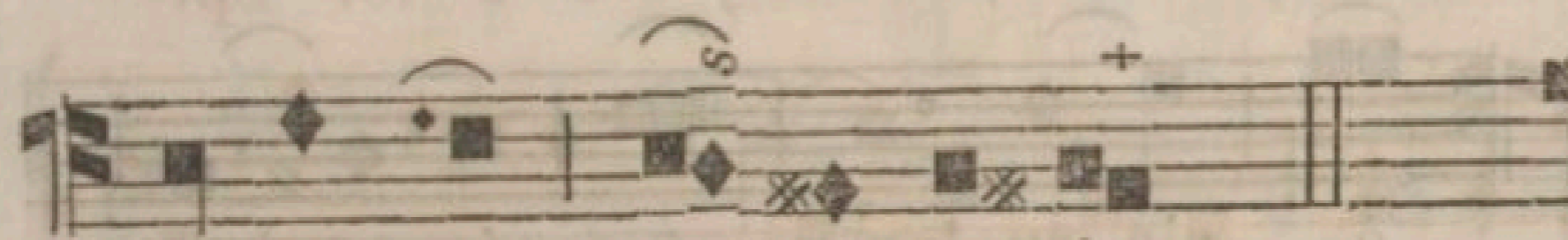


ô Sa-cra-men-tum pi-e-ta-tis.

Repos.

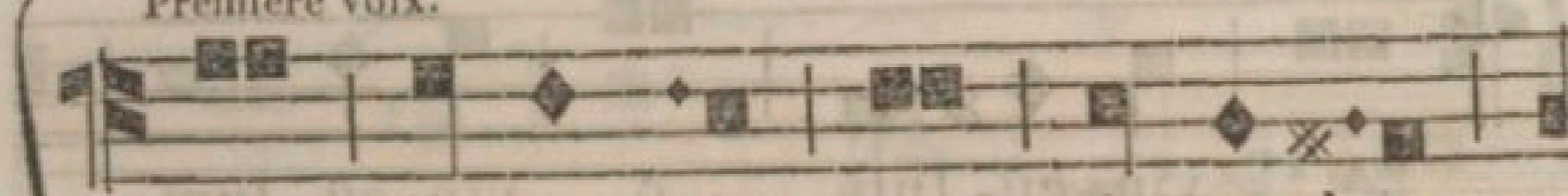


ô sig-num u-ni-ta-tis, ô



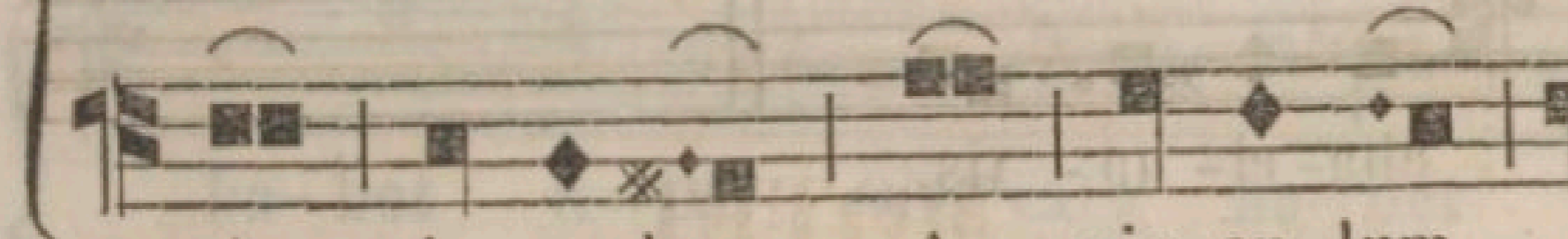
vin-cu-lum cha-ri-ta-tis.

Première voix.

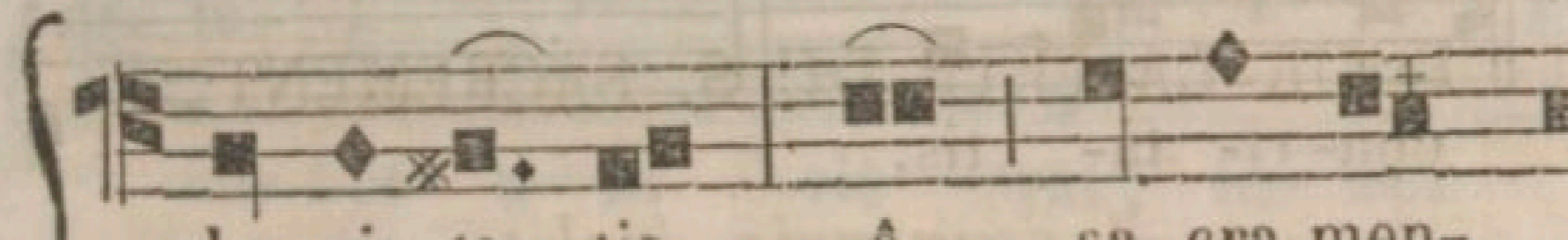


O vin-cu-lum, ô vin-cu-lum

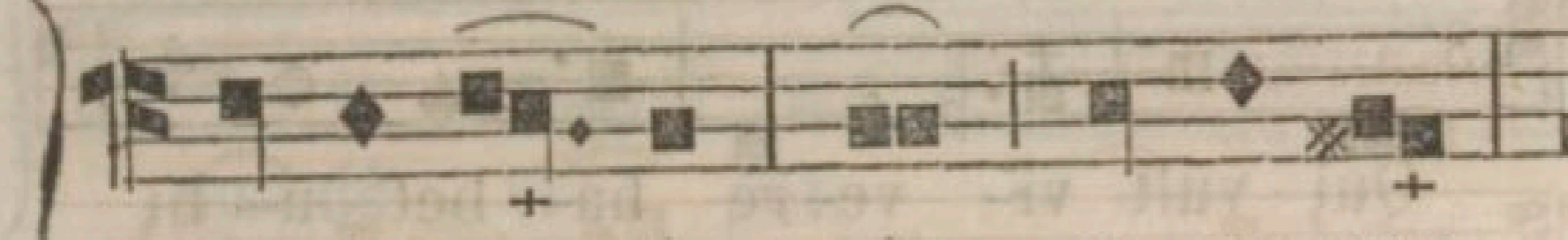
Seconde voix.



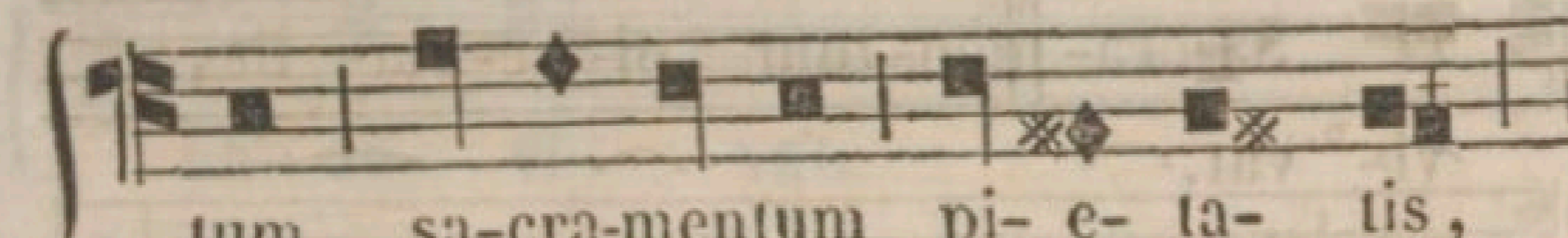
ô vin-cu-lum, ô vin-cu-lum



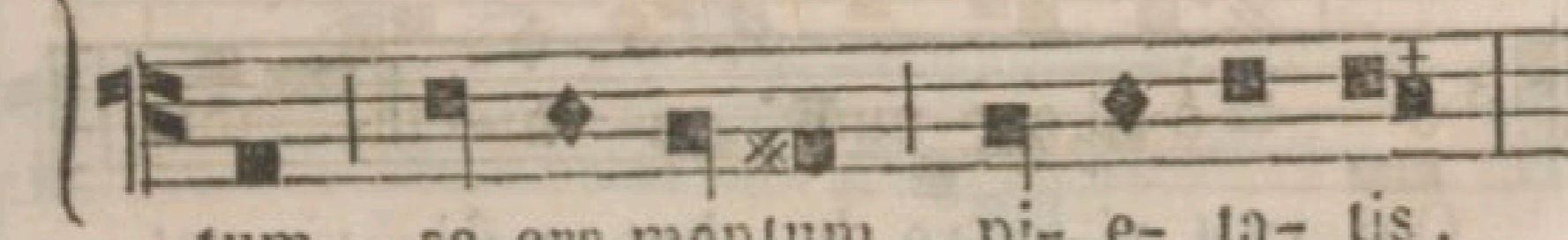
cha-ri-ta-tis, ô sa-cra-men-



cha-ri-ta-tis, ô sa-cra-men-



tum, sa-cra-mentum pi-e-ta-tis,



tum, sa-cra-mentum pi-e-ta-tis,

ô sig- num, sig- num u- ni- ta- tis,

ô sig- num, sig- num u- ni- ta- tis,

ô vin- cu- lum, ô vin- cu- lum,

ô vin- cu- lum, ô vin- cu- lum

cha- ri- ta- tis.

cha- ri- ta- tis.

Seconde voix.

3

Qui vult vi- ve- re ha- bet u- bi

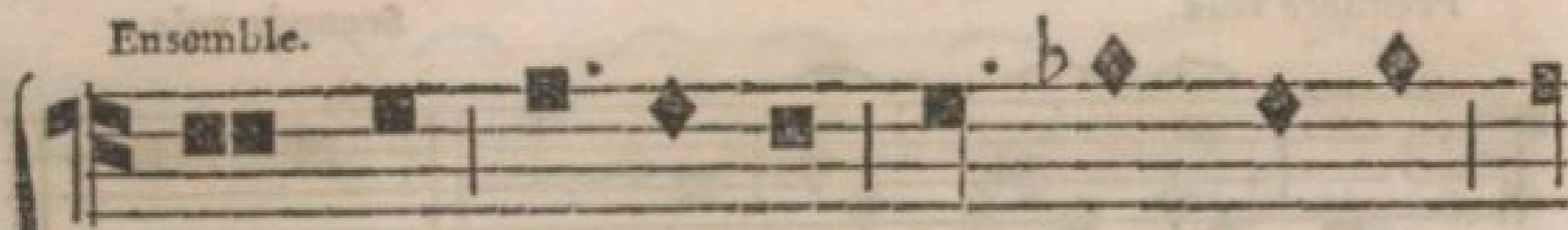
vi- vat.

Première voix.

3

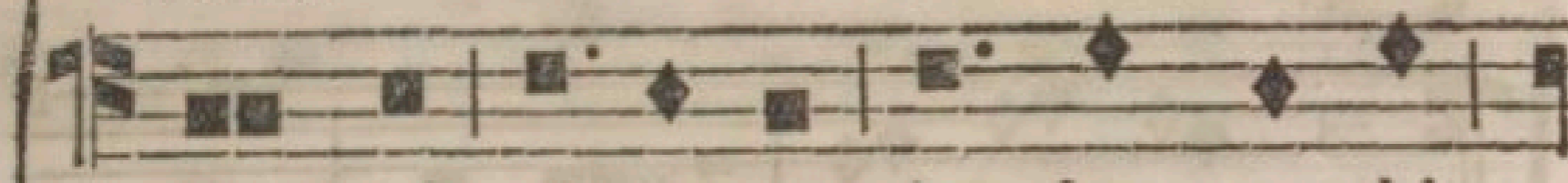
Qui vult vi- ve- re ha- bet un- dè vi- vat.

Ensemble.

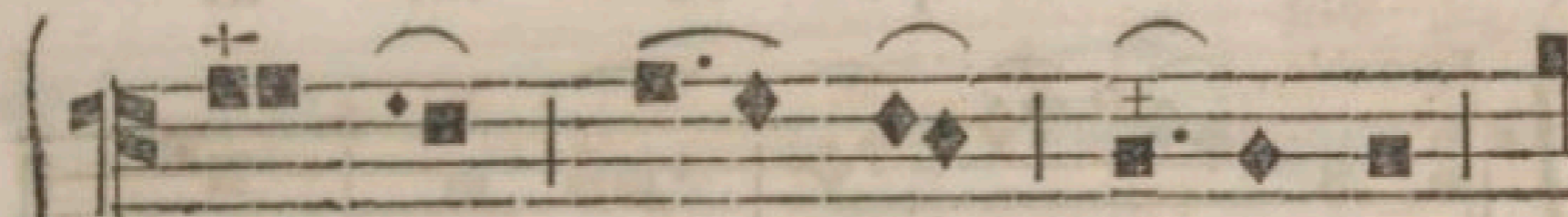


Qui vult vi-ve-re ha-bet u-bi

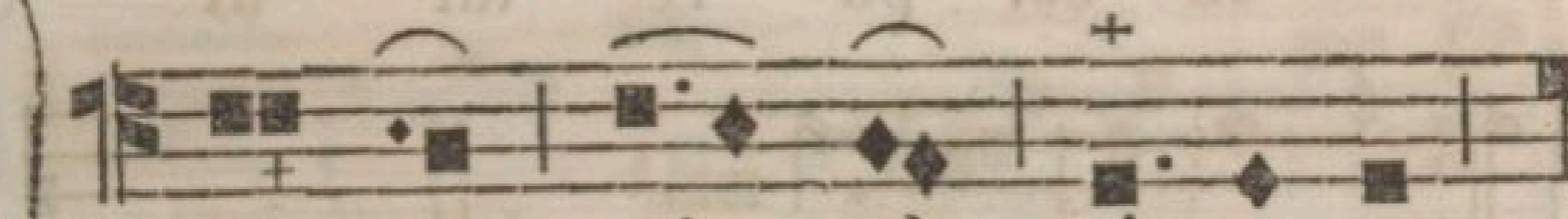
Ensemble.



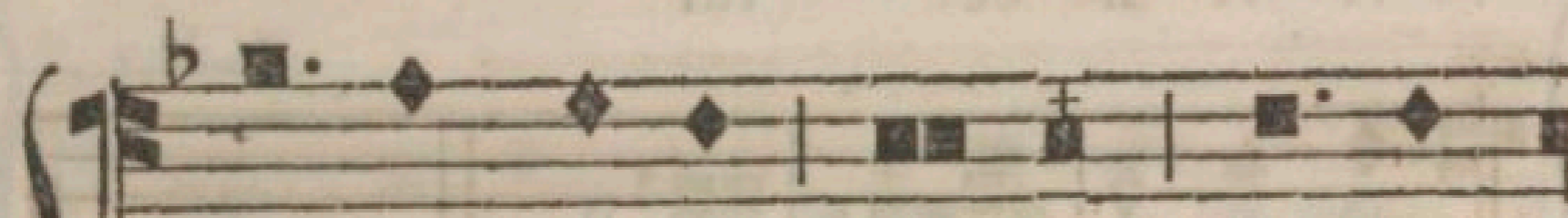
Qui vult vi-ve-re ha-bet u-bi



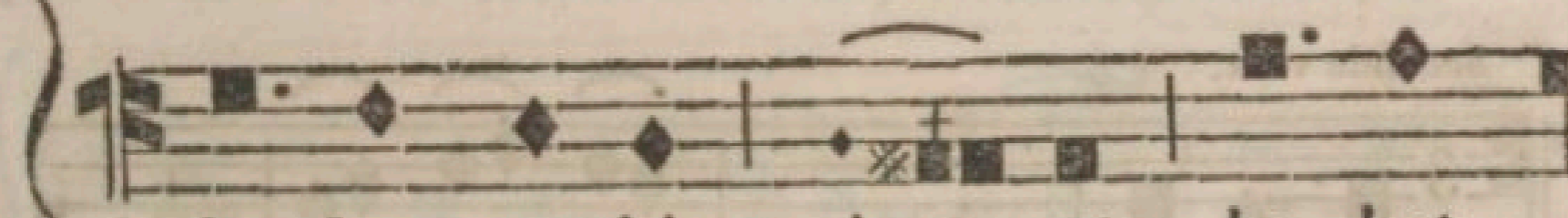
vi-vat, qui vult vi-ve-re



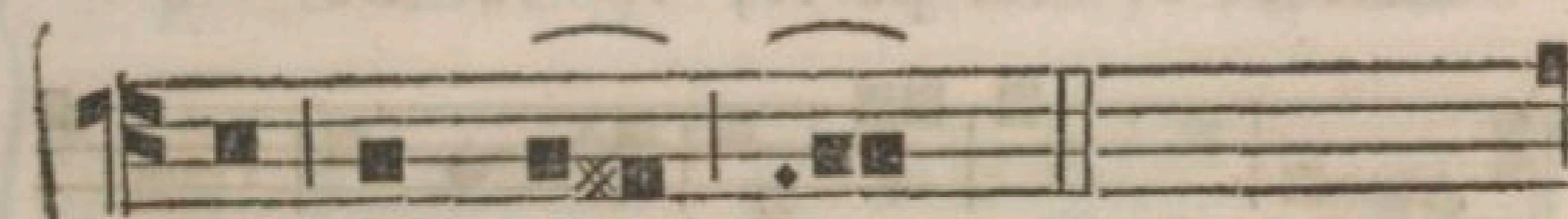
vi-vat, qui vult vi-ve-re



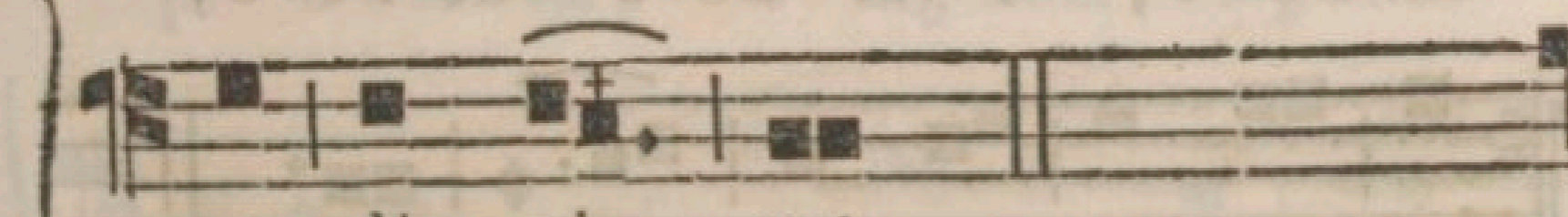
ha-bet u-bi vi-vat, ha-bet



ha-bet u-bi vi-vat, ha-bet



un-dè vi-vat.



un-dè vi-vat.

Première voix.

Seconde voix.



Ac-ce-dat, ac-ce-dat. Cre-dat.

Première voix.

Seconde voix.

Ac-ce-dat, ac-ce-dat. cre-dat.

Ensemble.

In-cor-po-re-tur ut

Ensemble.

In-cor-po-re-tur ut

vi-vi-fi-ce-tur

vi-vi-fi-ce-tur.

Seconde voix.

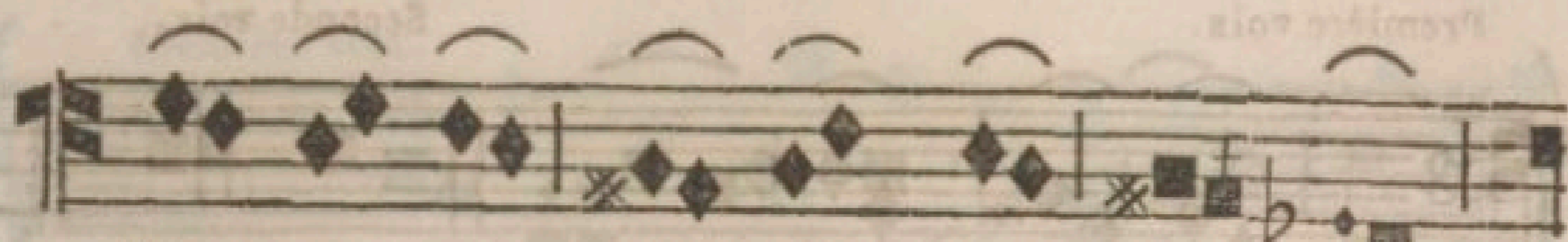
Hæ-re-at cor-po-ri, vi-vat De-o

de De-o, vi-vat De-o de De-o,

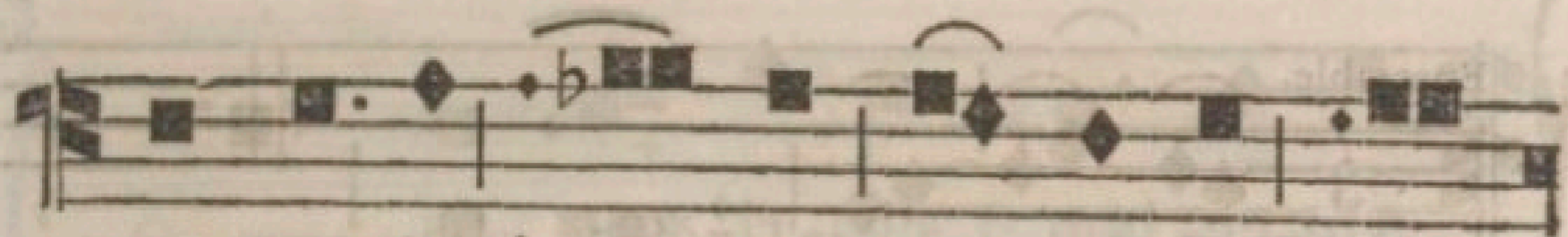
vi-vat De-o de De-o.

Première voix.

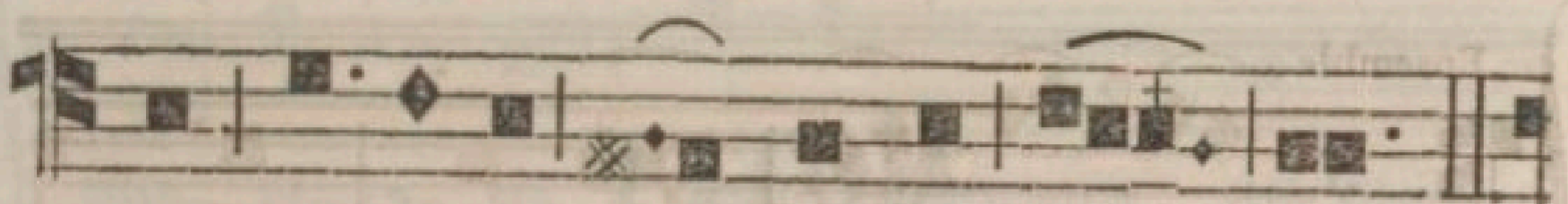
Nunc la-bo-ret, la-



bo- ret in ter- ra,

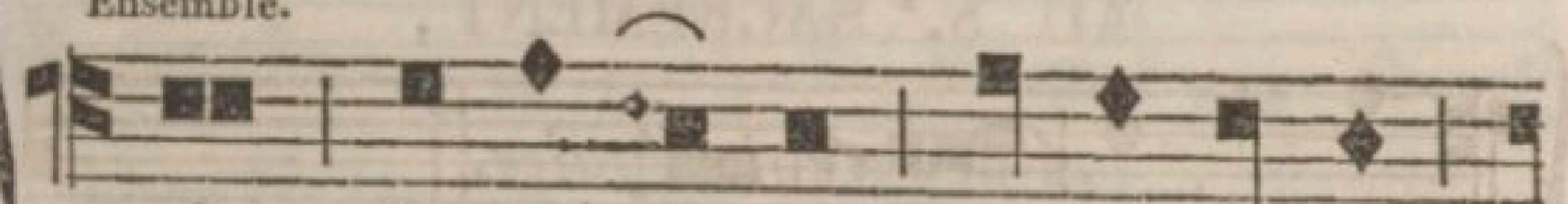


ut pos-te-à reg-net in cœ-lo,



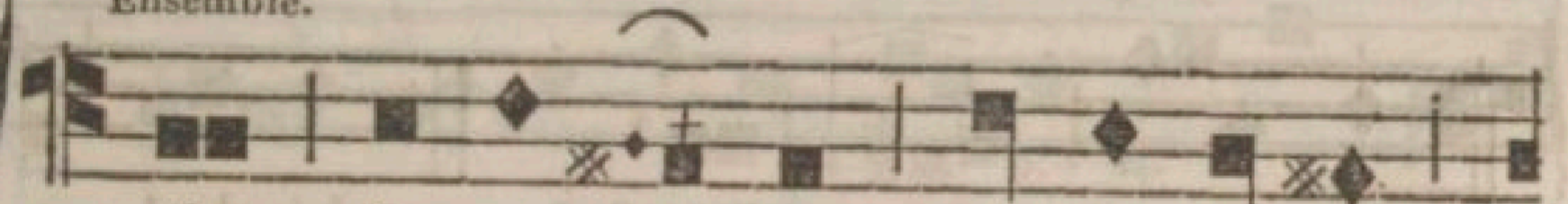
ut pos-te-à reg-net in cœ-lo.

Ensemble.

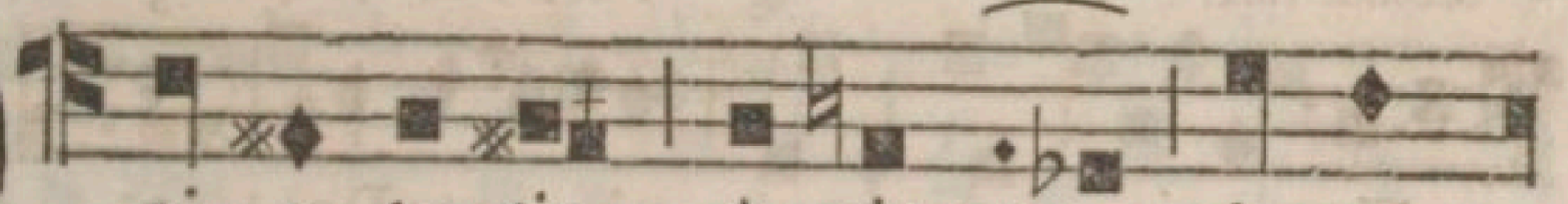


O Sa-cra-men-tum, Sa-cra-men-tum

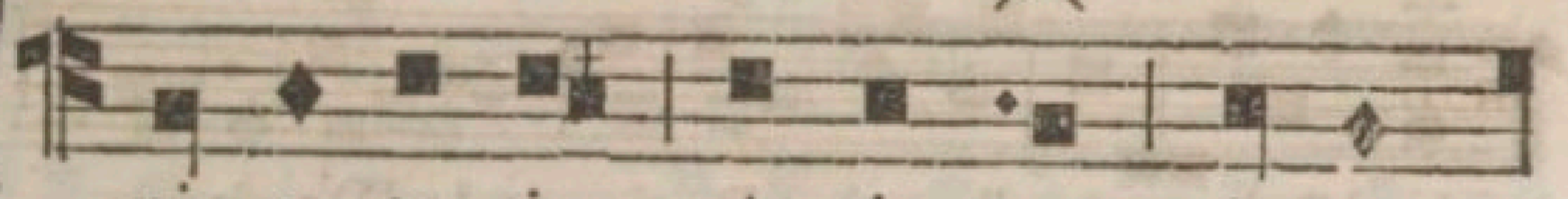
Ensemble.



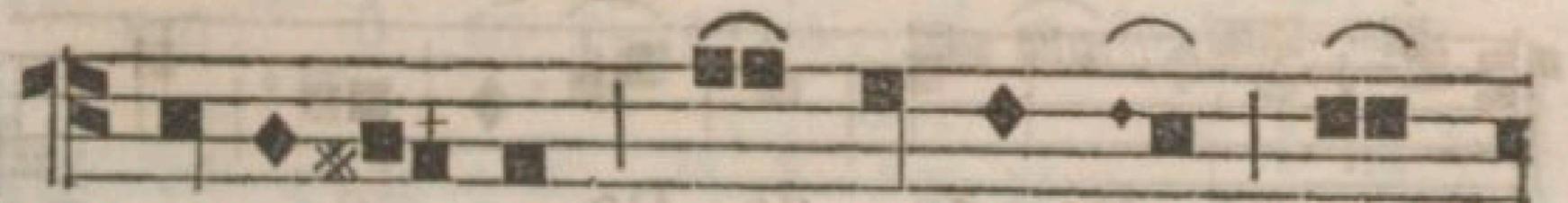
O Sa-cra-men-tum, Sa-cra-mentum



pi-e-ta-tis, ô sig-num, sig-num



pi-e-ta-tis, ô sig-num, sig-num



u-ni-ta-tis, ô vin-cu-lum, ô



u-ni-ta-tis, ô vin-cu-lum, ô

vin-cu-lum cha-ri-ta-tis.

vin-cu-lum cha-ri-ta-tis,

MOTET

AU S. SACREMENT,

A deux voix égales,

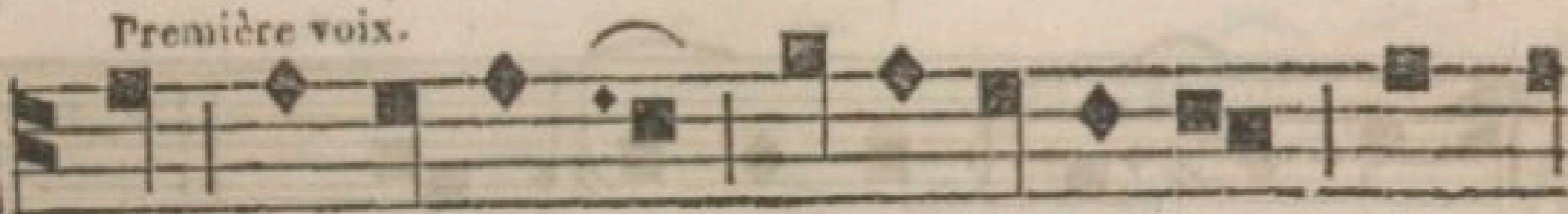
Seconde partie.

O Mys-te-ri-um i-nef-fa-bi-le!

ô cha-ri-ta-tis Sa-cra-men-tum ad-mi-
ra-bi-le, ô bo-ni-ta-tis pro-di-gi-um,

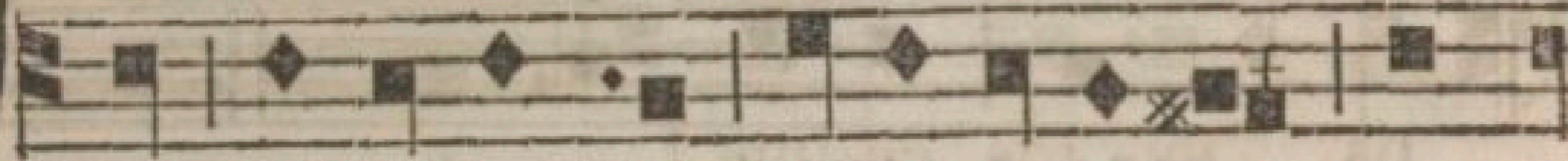
ô pi-e-ta-tis mi-ra-cu-lum, ô
pi-e-ta-tis mi-ra-cu-lum!

Première voix.

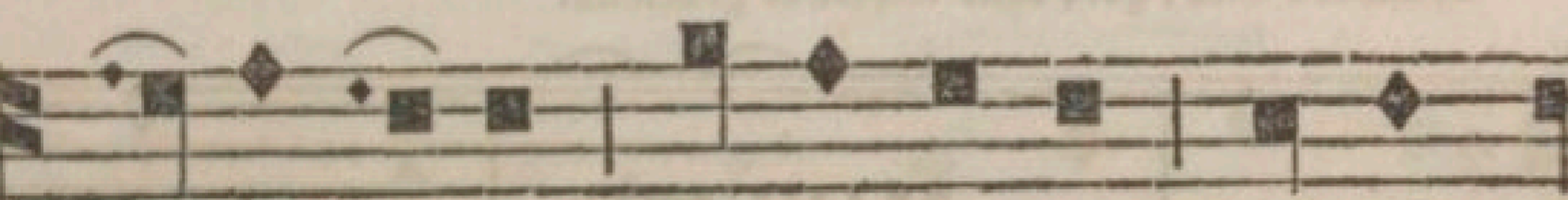


O mys-te-ri-um i-nef-fa-bi-le! ô

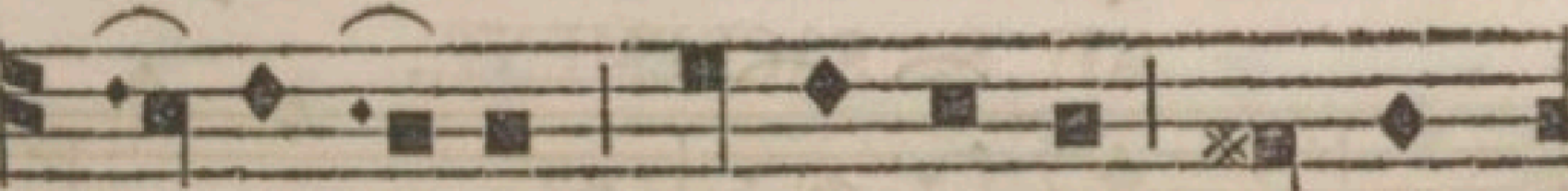
Seconde voix.



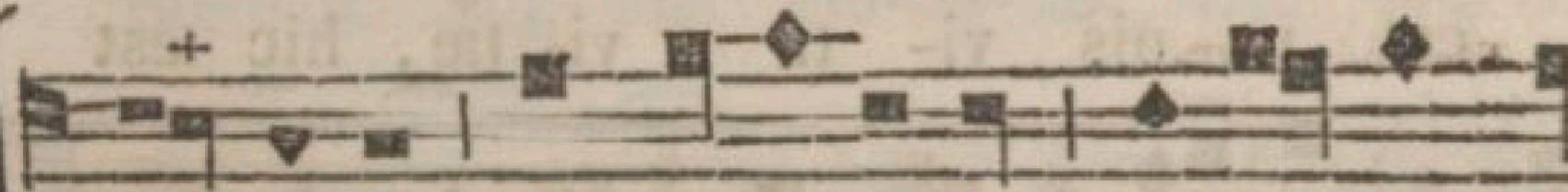
O mys-te-ri-um i-nef-fa-bi-le! ô



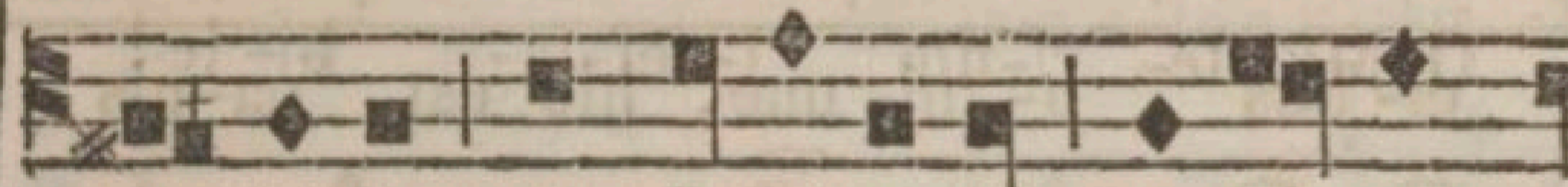
cha-ri-ta-tis Sa-cra-mentum ad-mi-



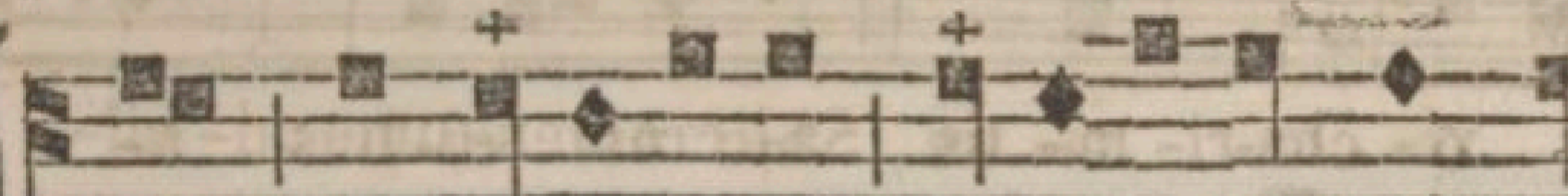
cha-ri-ta-tis Sa-cra-mentum ad-mi-



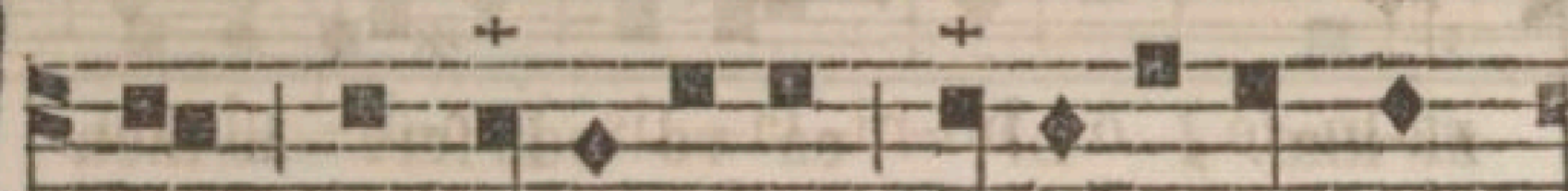
ra-bi-le, ô bo-ni-ta-tis pro-di-gi-



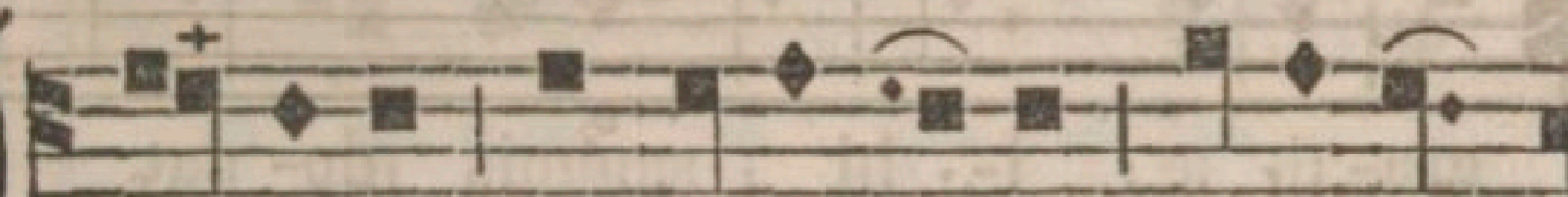
ra-bi-le, ô cha-ri-ta-tis pro-di-gi-



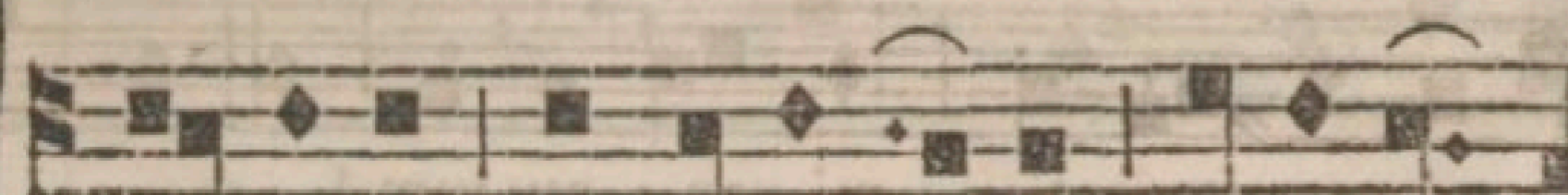
um, ô pi-e-ta-tis, pi-e-ta-tis mi-



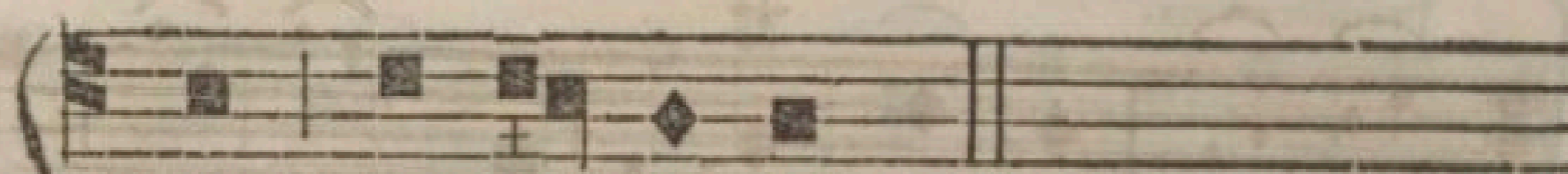
um, ô pi-e-ta-tis, pi-e-ta-tis mi-



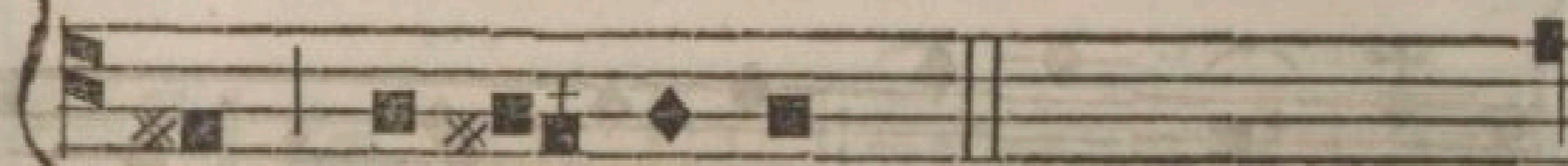
ra-cu-lum, ô pi-e-ta-tis, pi-e ta-



ra-cu-lum, ô pi-e-ta-tis, pi-e ta-

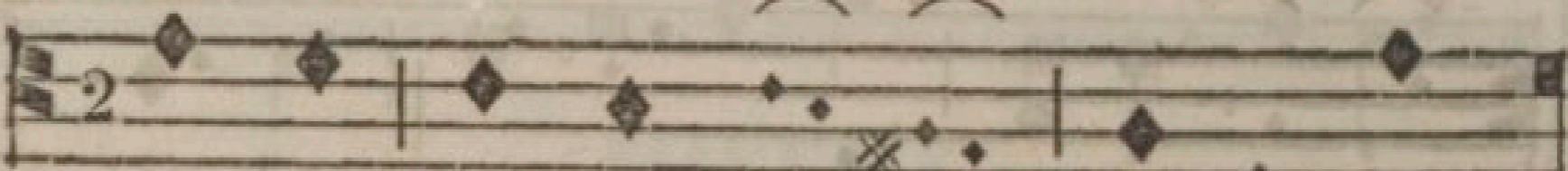


tis mi-ra-cu-lum!

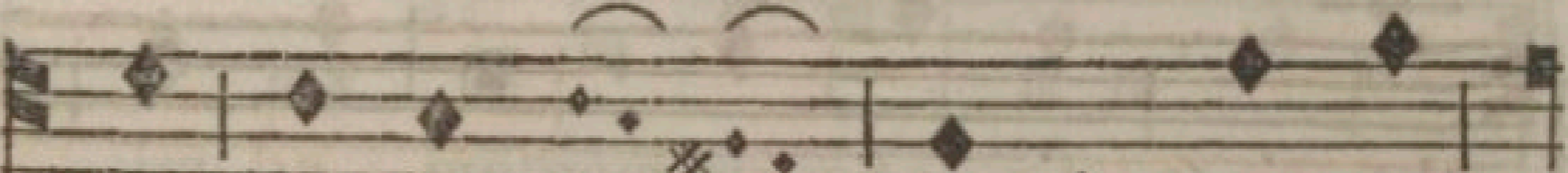


tis mi-ra-cu-lum!

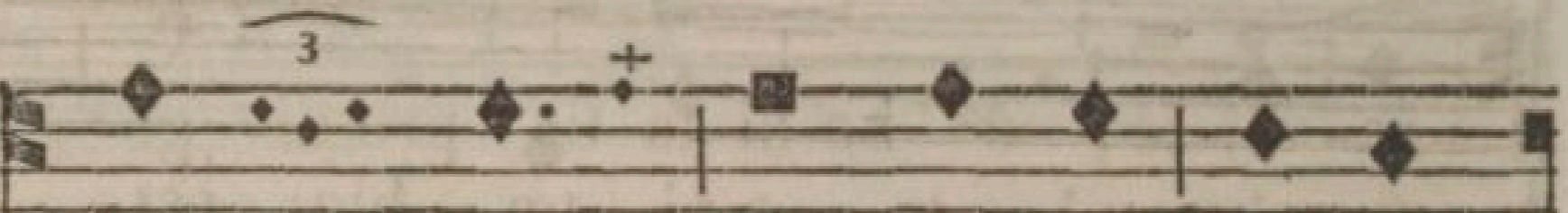
Première voix, gai, sans vitesse et gracieux.



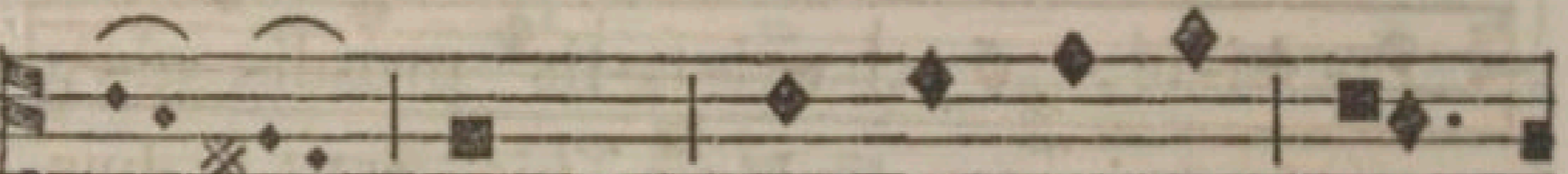
Hic est pa-nis vi-ta vi-tæ, hic



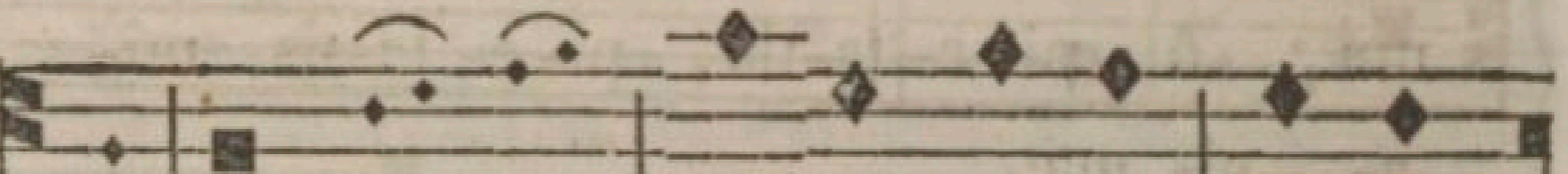
est pa-nis vi-ta vi-tæ, hic est



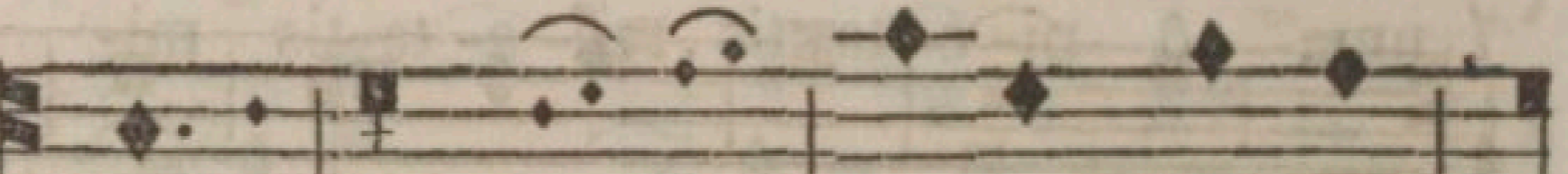
ci-bus a-ni-mæ, hic est pa-nis



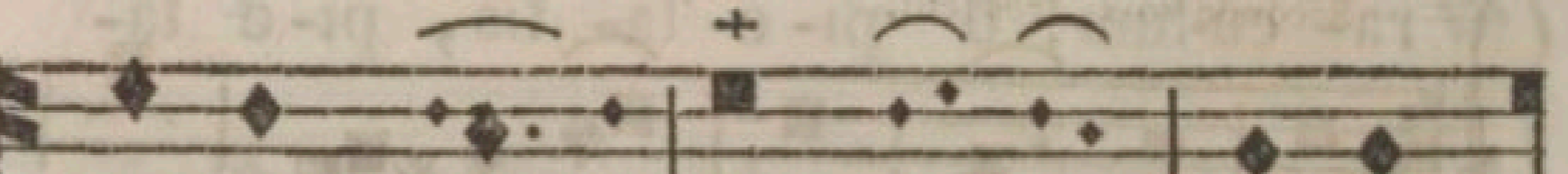
vi-ta vi-tæ, hic est ci-bus a-



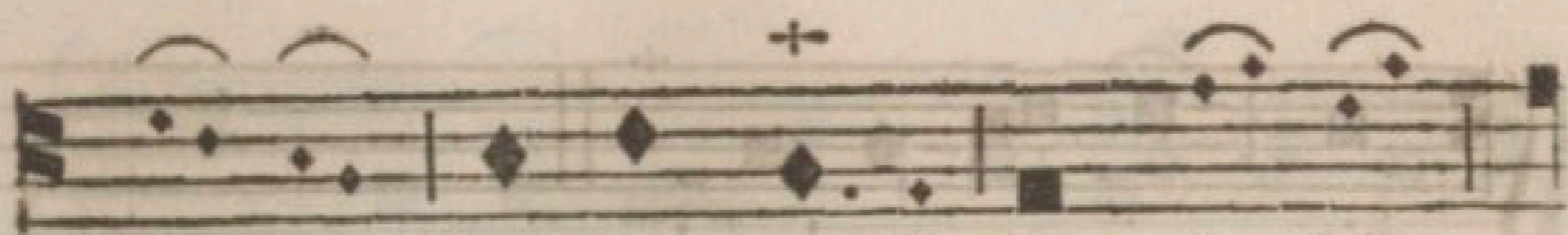
ni-mæ. I-bi ca-rø con-fert se-men



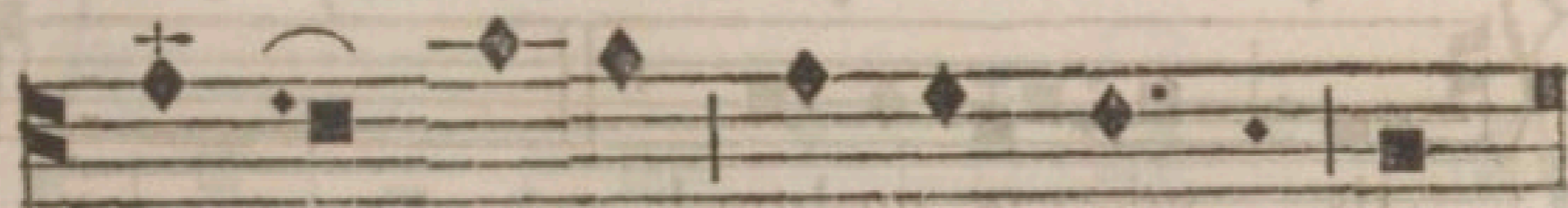
gra-ti-æ; I-bi sanguis do-nat



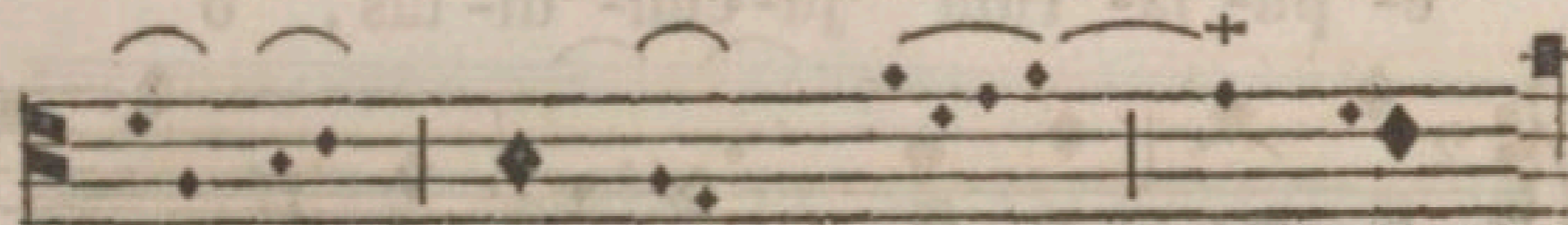
pig-nus glo-ri-æ; i-bi ca-ro



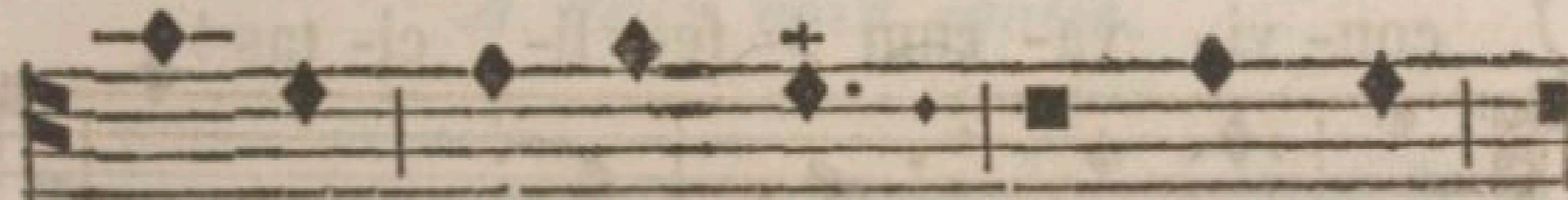
con-fert se-men gra-ti-æ; i-bi



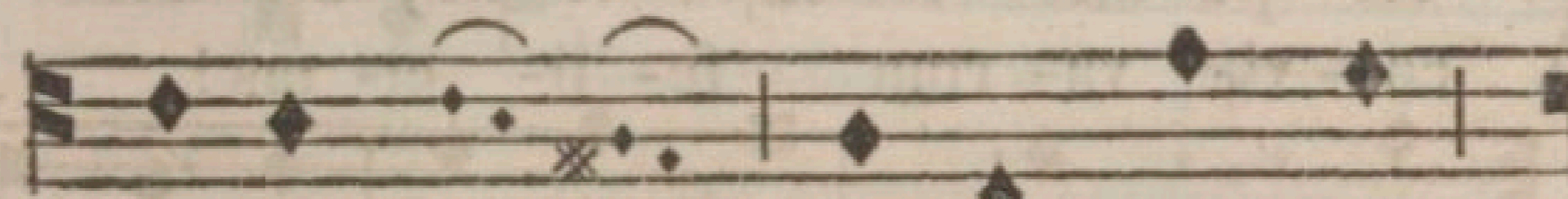
san-guis do-nat pig-nus glo-ri-æ,



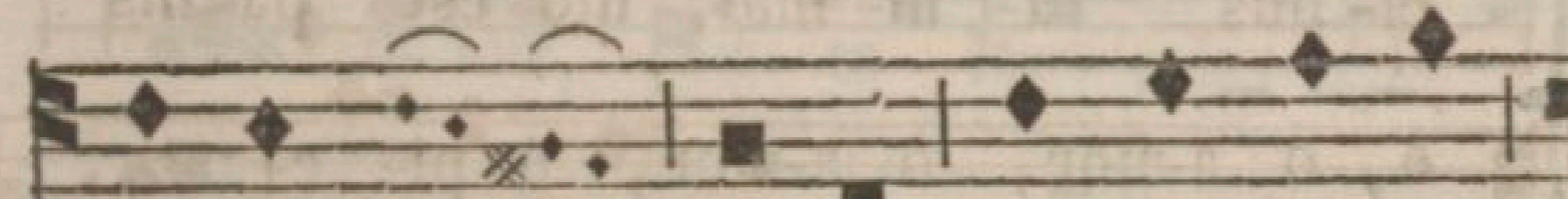
i-bi san-guis do-nat



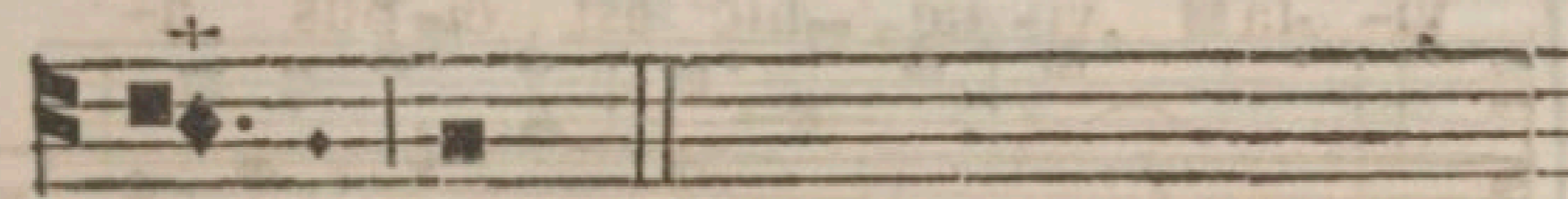
do-nat pig-nus glo-ri-æ. Hic est



pa-nis vi-ta vi-tæ, hic est

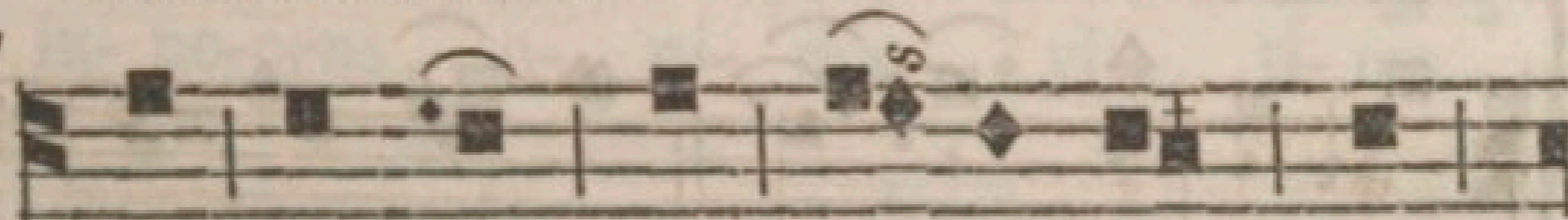


pa-nis vi-ta vi-tæ, hic est ci-bus



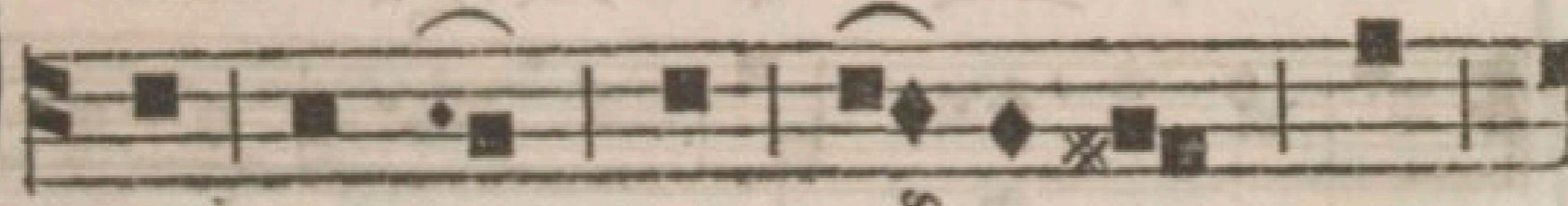
a-ni-mæ.

Première voix, très lent.



O a-mor, ô pi-e-tas, ô

Seconde voix, très lent.



O a-mor, ô pi-e-tas, ô

e- pu- la- rum ju- cun- di- tas, ô

e- pu- la- rum ju- cun- di- tas, ô

con- vi- va- rum fe- li- ci- tas!

con- vi- va- rum fe- li- ci- tas!

ô, ô a- mor, ô a- mor, ô pi- e- tas,

ô, ô a- mor, ô a- mor, ô pi- e- tas,

ô e- pu- la- rum ju- cun- di- tas,

ô e- pu- la- rum ju- cun- di- tas,

ô con- vi- va- rum fe- li- ci- tas !

ô con- vi- va- rum fe- li- ci- tas !

AUTRE MOTET AU S. SACREMENT.

A deux voix égales.

Seconde voix, modéré.

AG- NUS in- no- cens, o- pi- ma

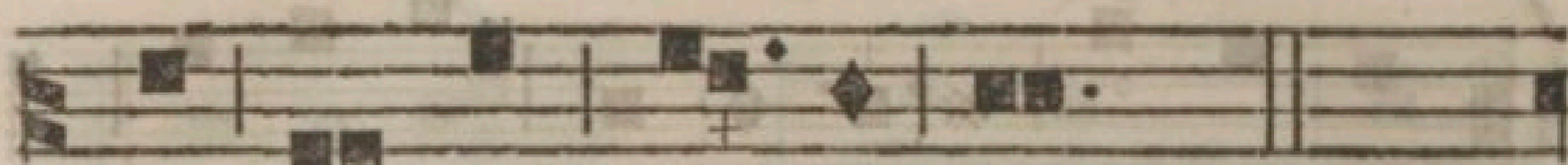
vic- ti- ma, ad te lan- gues- cens

sus- pi- rat a- ni- ma ; Ag- nus

in- no- cens, o- pi- ma vic- ti- ma

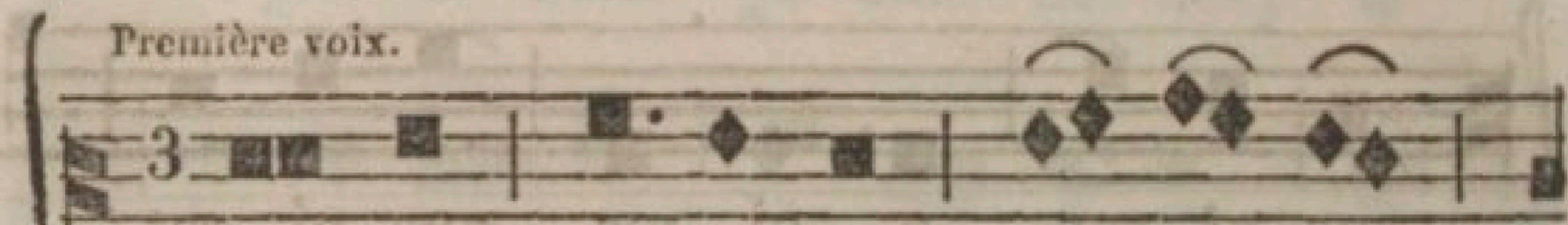
ad te lan- gues- cens sus- pi- rat

a- ni- ma, ad te lan- gues- cens



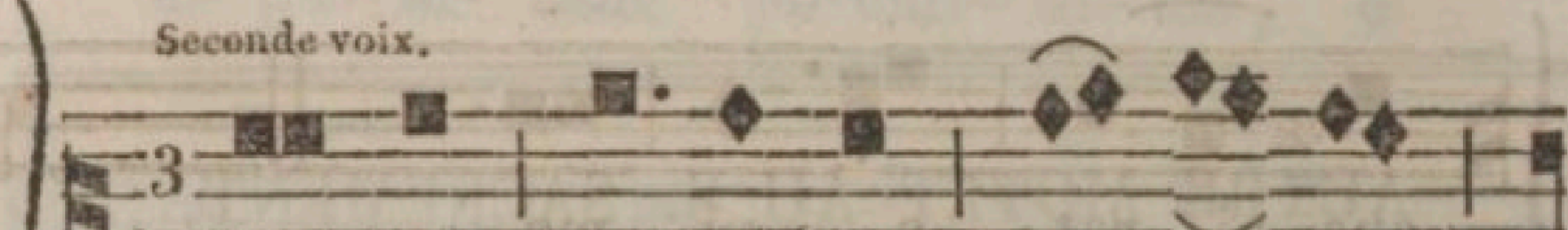
sus- pi- rat a- ni- ma.

Première voix.

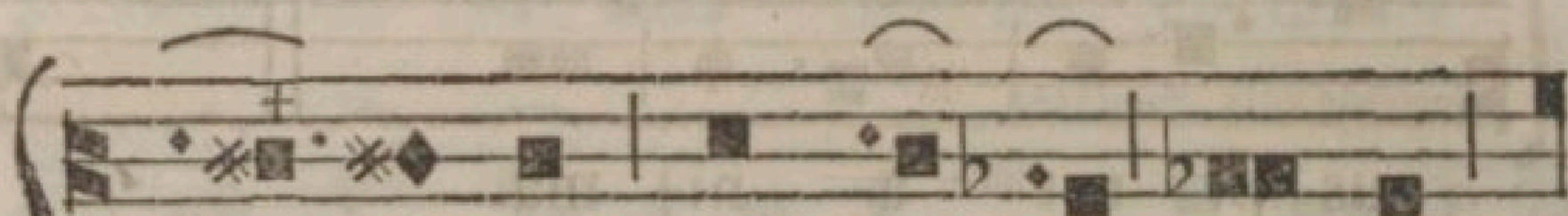


Ag- nus in- no- cens, o- pi- ma

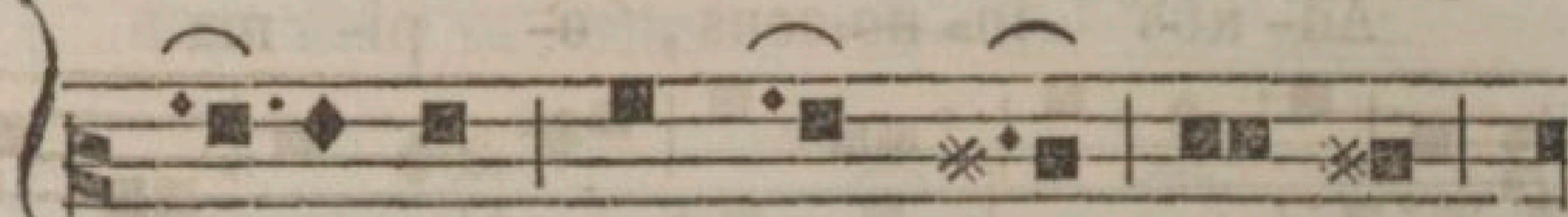
Seconde voix.



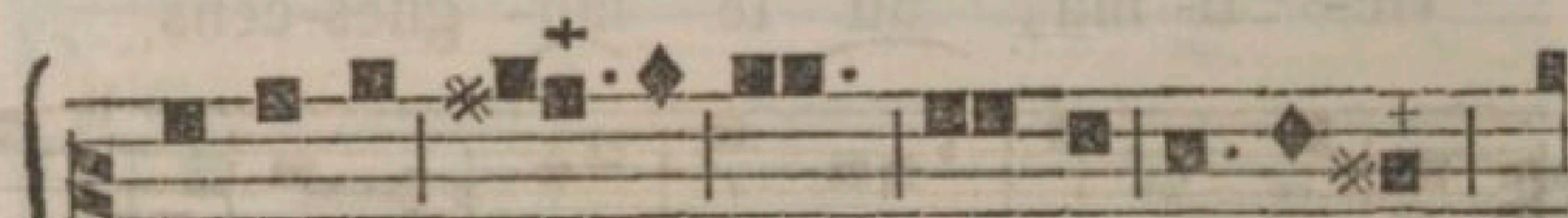
Ag- nus in- no- cens, o- pi- ma



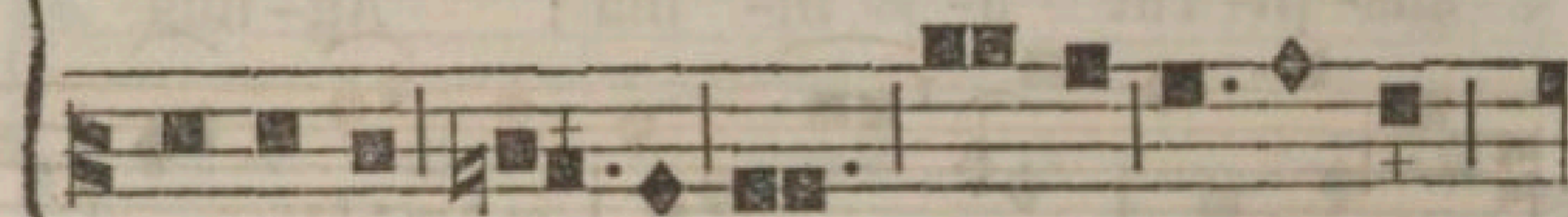
vic- ti- ma, ad te lan- gues- cens



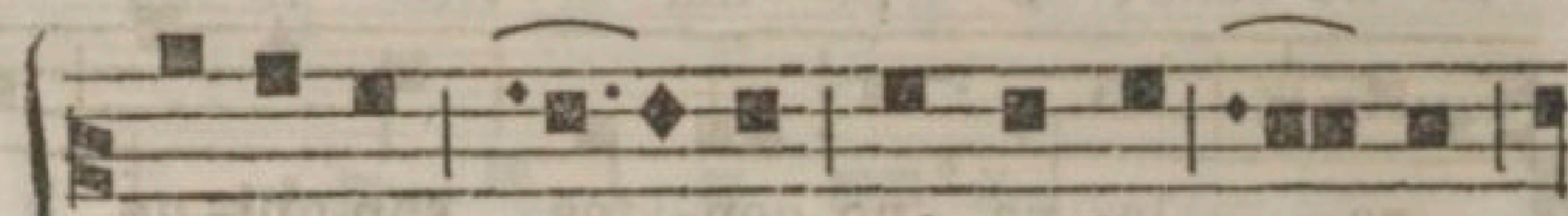
vic- ti- ma, ad te lan- gues- cens



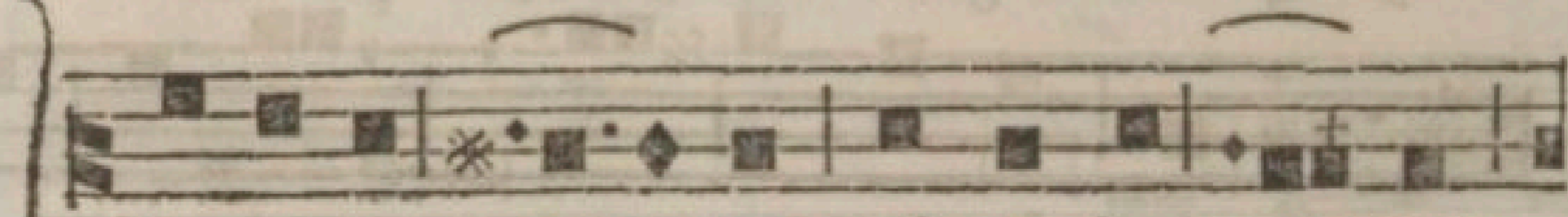
sus- pi- rat a- ni- ma; Ag- nus in- nocens,



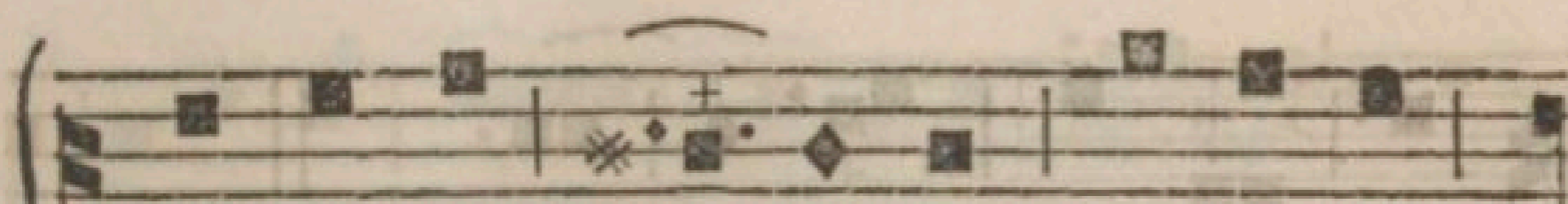
sus- pi- rat a- ni- ma; Ag- nus in- nocens,



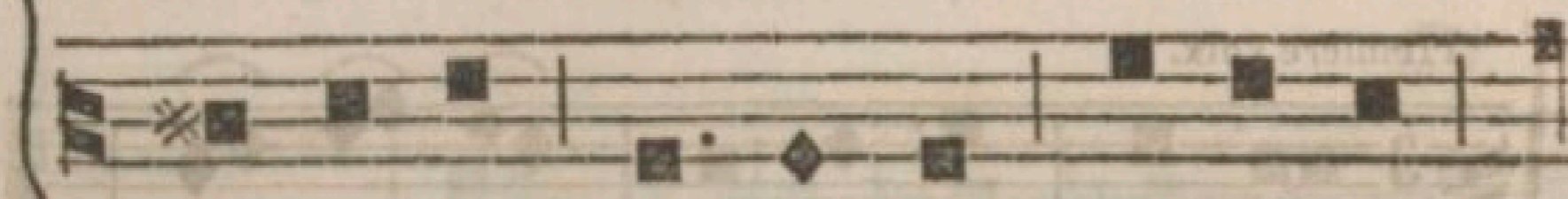
o- pi- ma vic- ti- ma, ad te lan- gues- cens



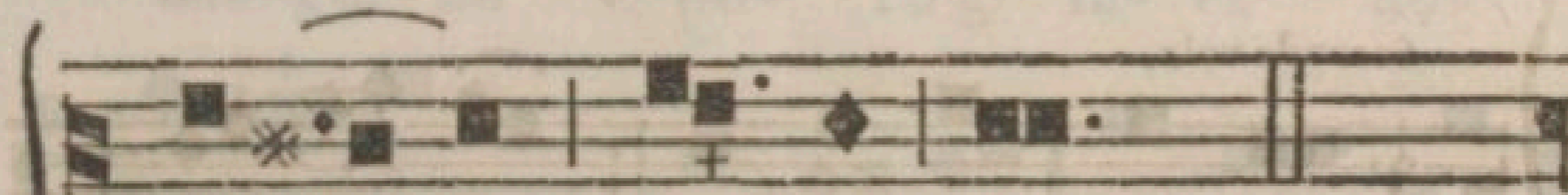
o- pi- ma vic- ti- ma, ad te lan- gues- cens



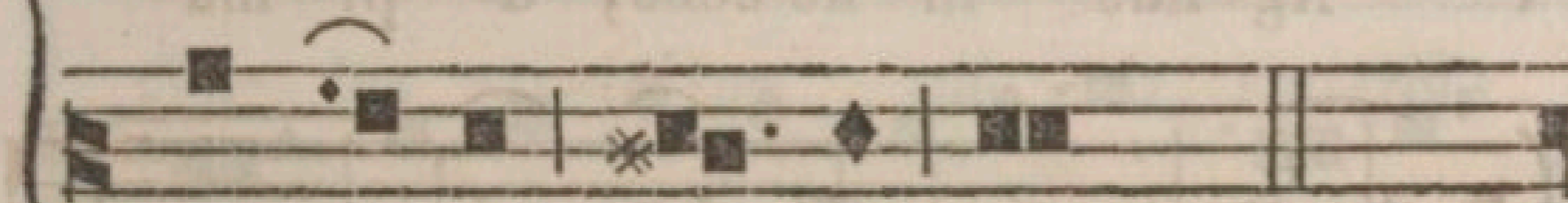
sus- pi- rat a- ni- ma, sus- pi- rat



sus- pi- rat a- ni- ma, sus- pi- rat ;

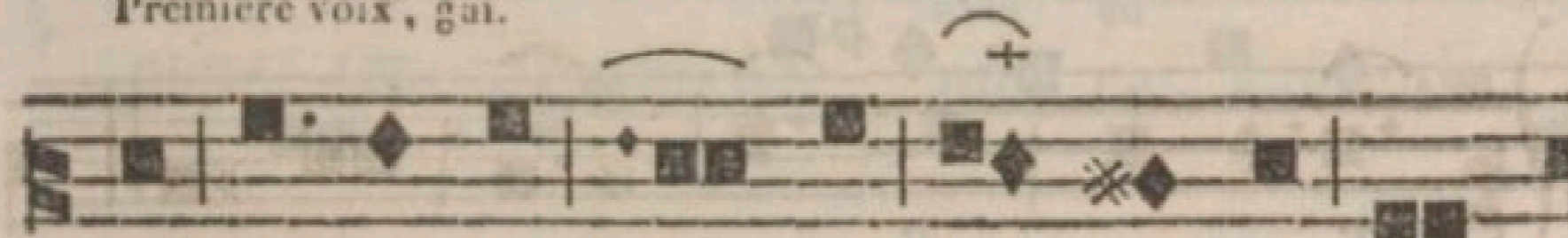


sus- pi- rat a- ni- ma.

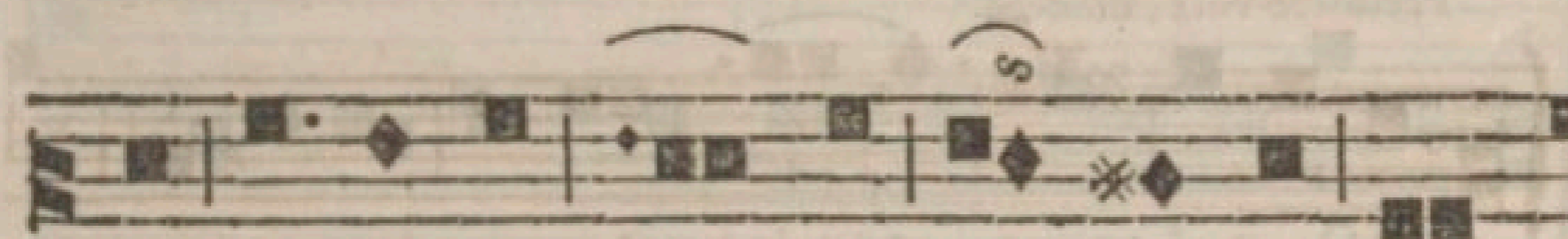


sus- pi- rat a- ni- ma.

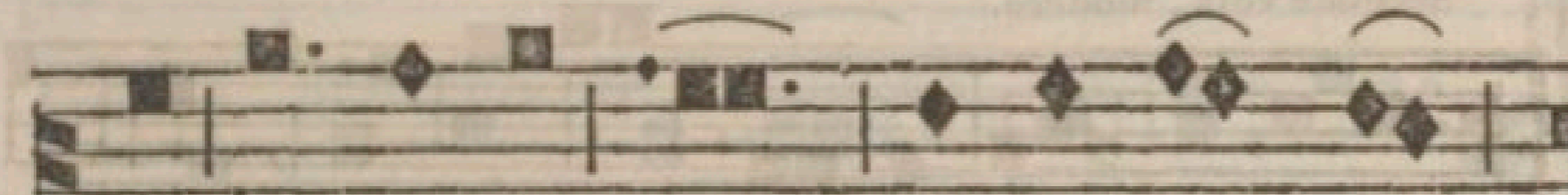
Première voix, gai.



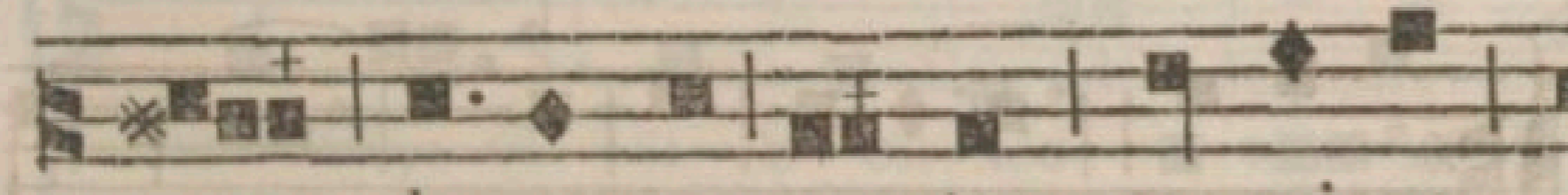
O vi- va ca- ro, pas- ce su- men- tes ;



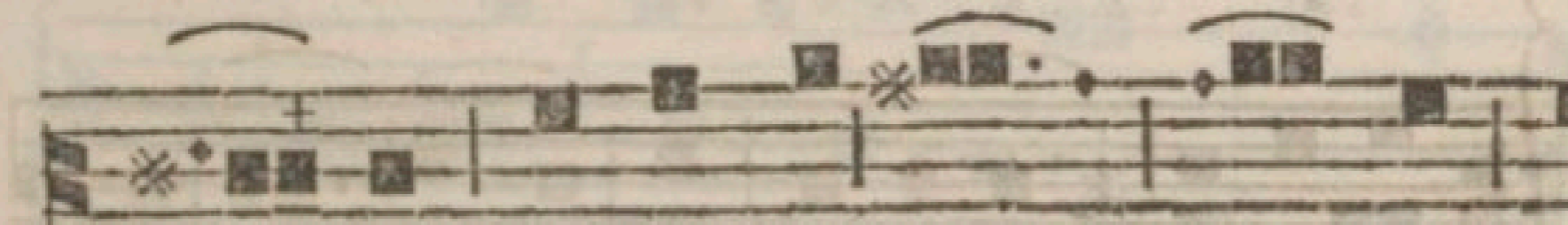
ô vi- va ca- ro, pas- ce su- men- tes,



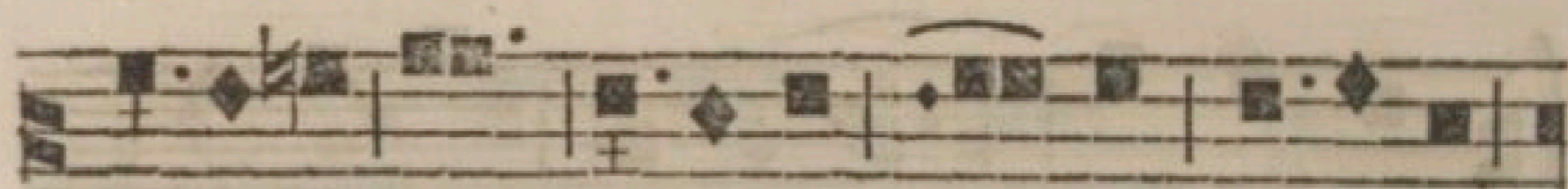
la- va no- cen- tes san- gui- ne pu-



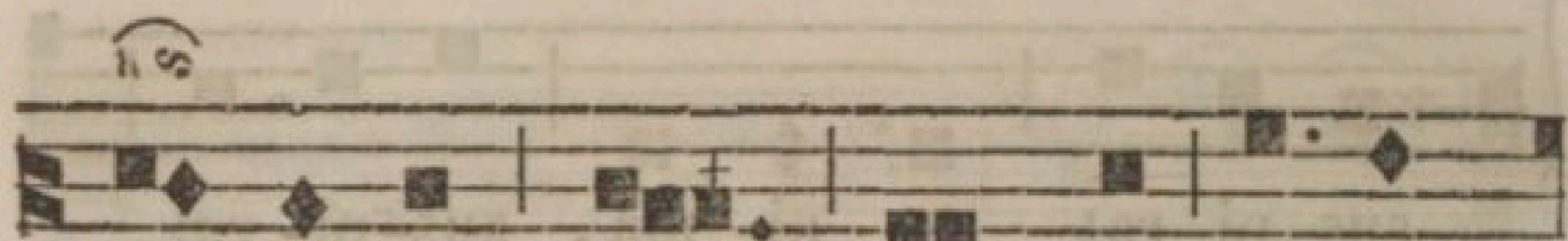
ro, la- va no- cen- tes san- gui- ne



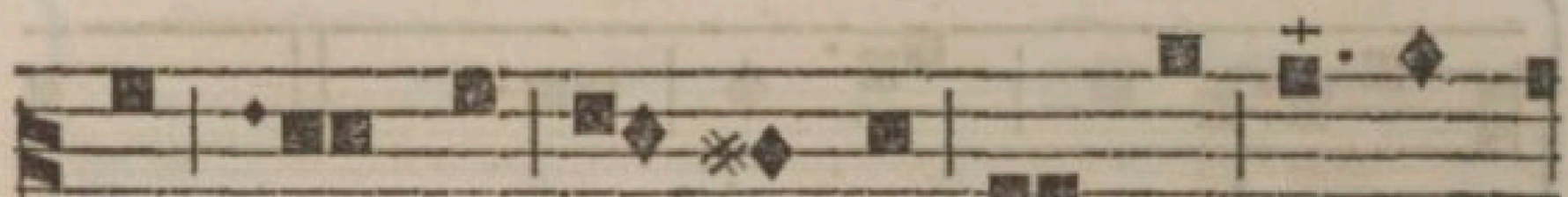
pu- ro ; la- va no- cen- tes, et



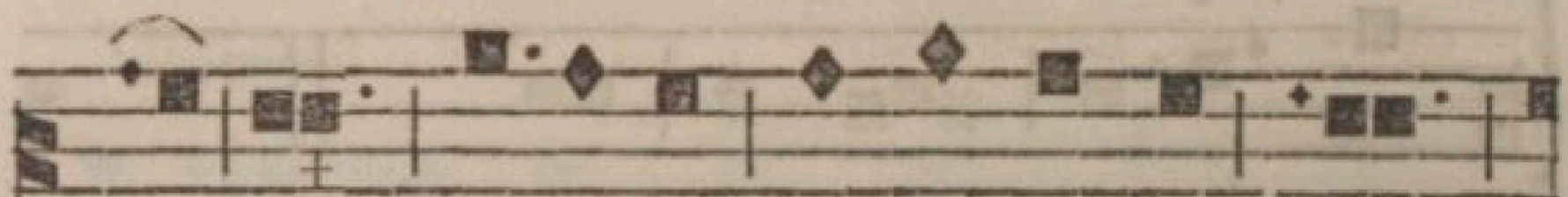
si-li-en-tes nec-ta-re sa-cro re-fi-ce,



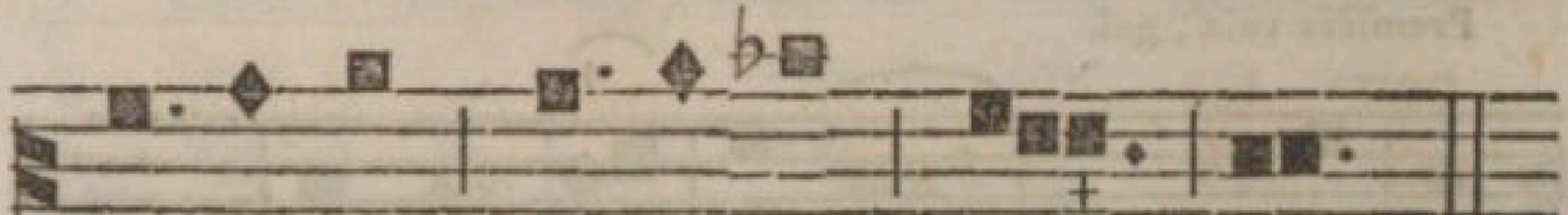
re-fi-ce men-tes; ô vi-va



ca-ro, pas-ce su-men-tes, et si-li-

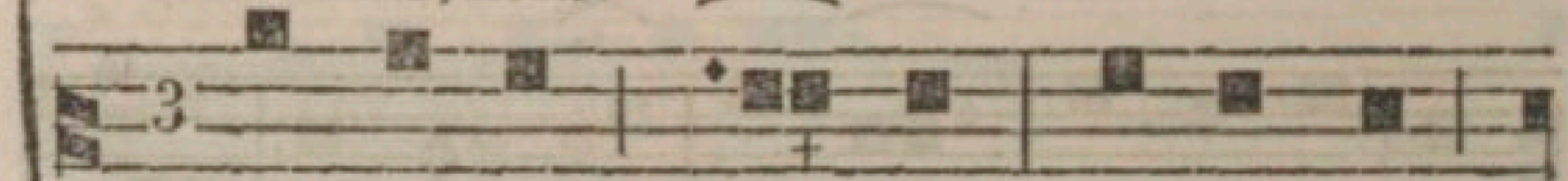


en-tes nec-ta-re, nec-ta-re sa-cro



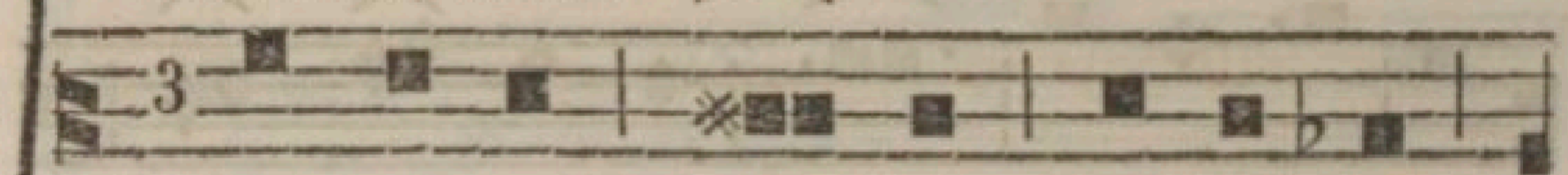
re-fi-ce, re-fi-ce men-tes.

Première voix, modéré.

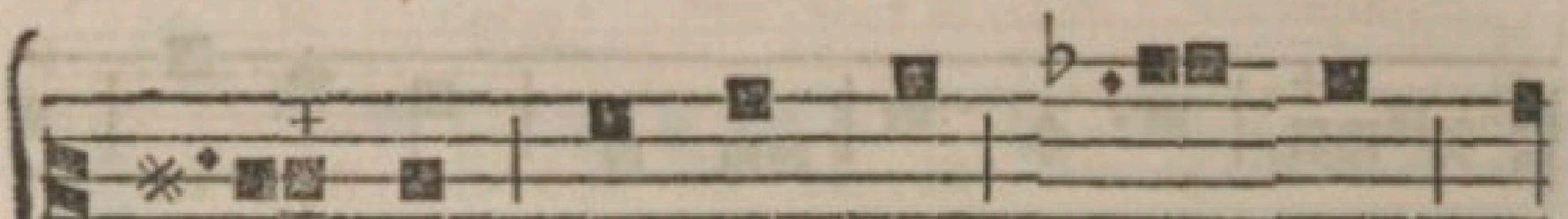


O vi-va ca-ro, pas-ce su-

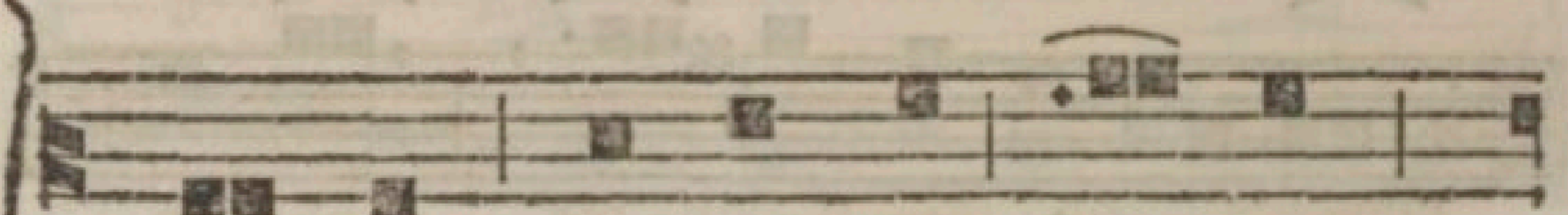
Seconde voix, modéré.



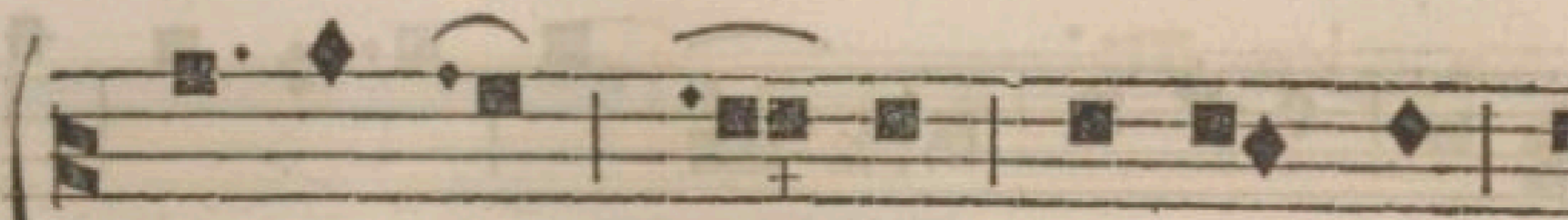
O vi-va ca-ro, pas-ce su-



men-tes, la-va no-cen-tes

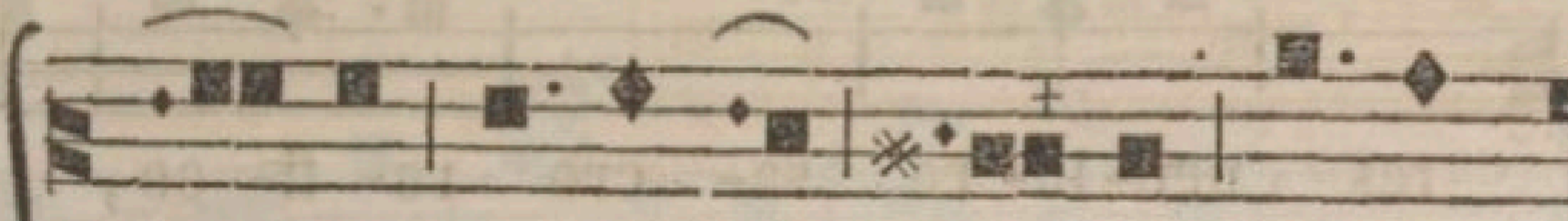


men-tes, la-va no-cen-tes

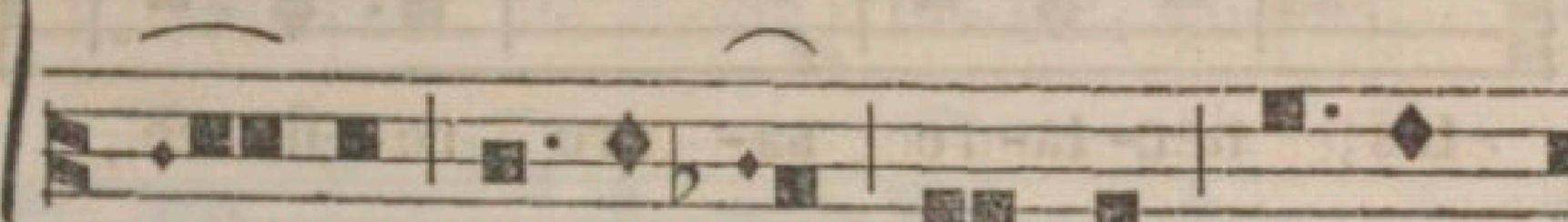


san-gui-ne pu ro, la-va no-

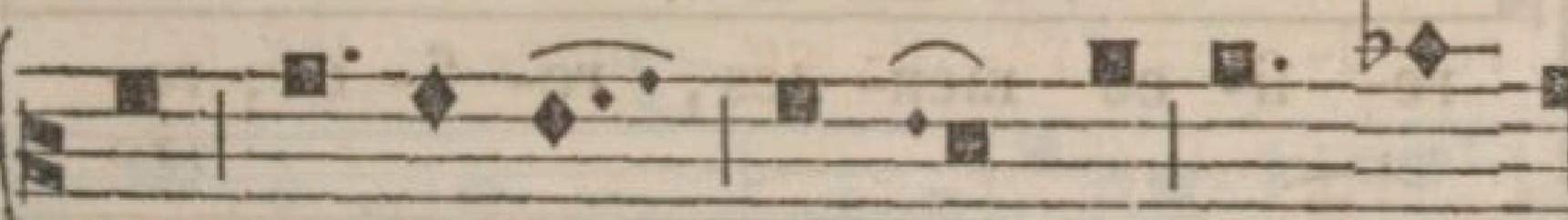
san-gui-ne pu- ro, la-va no-



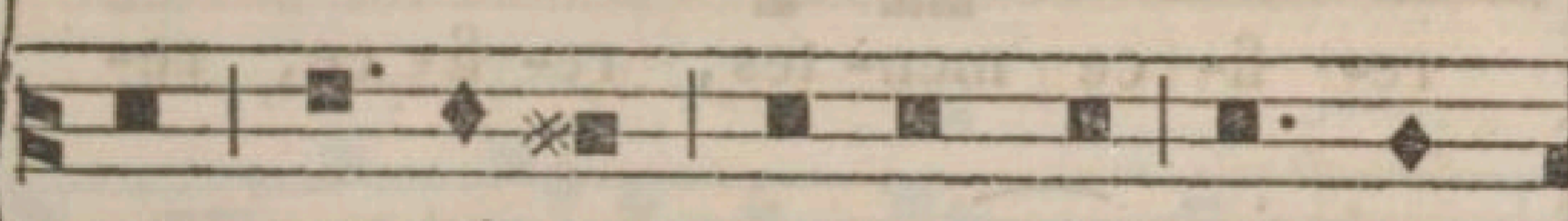
cen- tes san-gui-ne pu- ro, san-gui-



cen- tes san-gui-ne pu- ro, san-gui-



ne, san-gui-ne pu- ro, la-va no-



ne, san-gui-ne pu- ro, la-va no-



cen-tes, et si- ti- en- tes nec- ta-



cen-tes, et si- ti- en- tes nec- ta-

re, nec-ta-re sa-cro, et si-ti-en-

re, nec-ta-re sa-cro, et si-ti-en-

tes nec-ta-re sa-cro re-fi-ce,

tes nec-ta-re sa-cro re-fi-ce,

re-fi-ce men-tes, re-fi-ce, re-

re-fi-ce men-tes, re-fi-ce, re-

fi-ce men-tes.

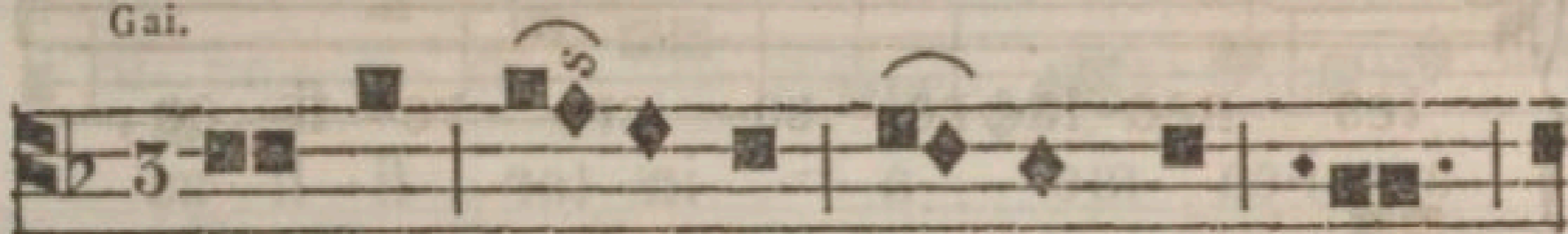
fi-ce men-tes.

MOTET

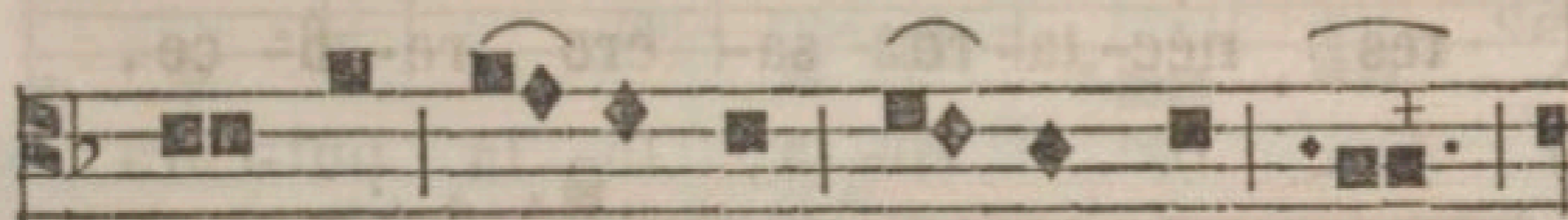
A LA SAINTE VIERGE,

*Que l'on ne doit chanter qu'au Salut, et non
à l'élévation du saint Sacrement.*

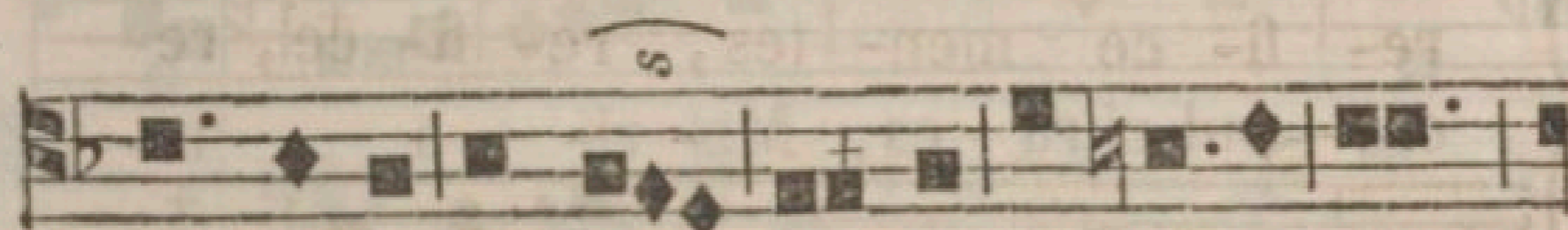
Gai.



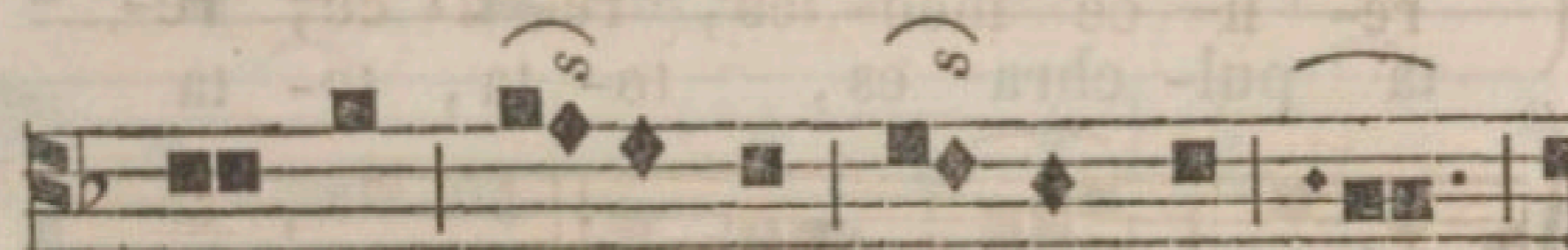
Si- cut li- li- um in- ter spi- nas,



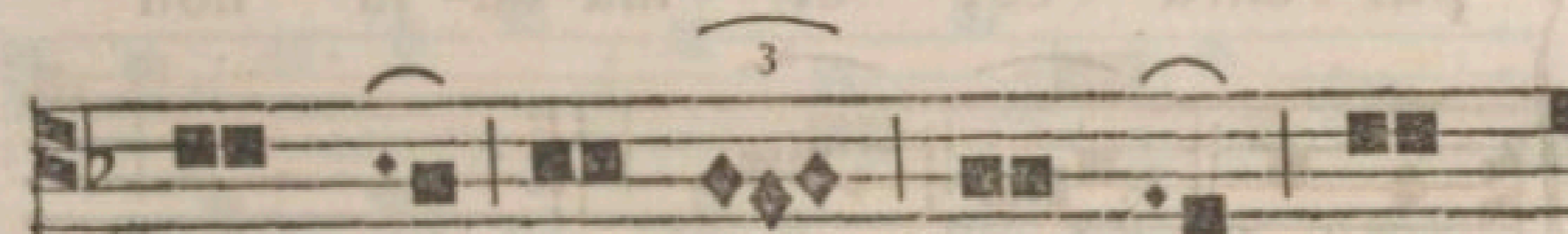
si- cut li- li- um in- ter spi- nas,



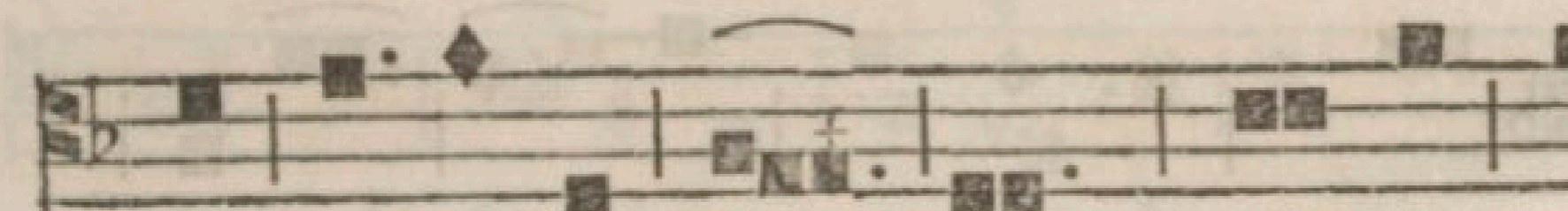
sic a- mi- ca me- a in- ter fi- li- as.



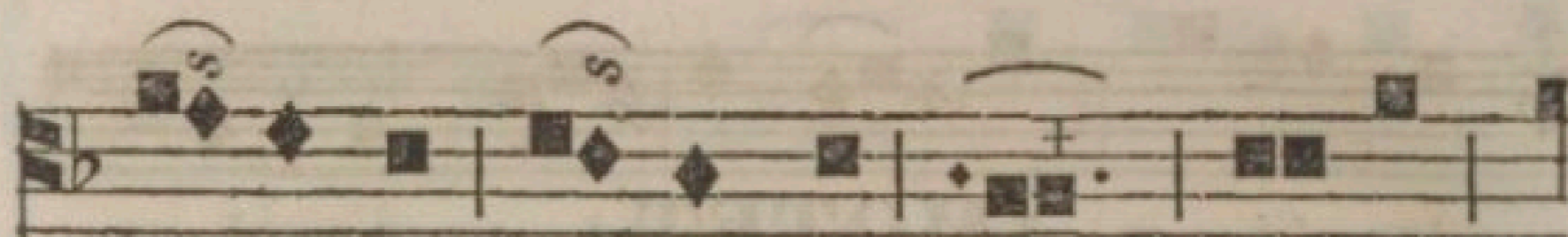
Si- cut li- li- um in- ter spi- nas,



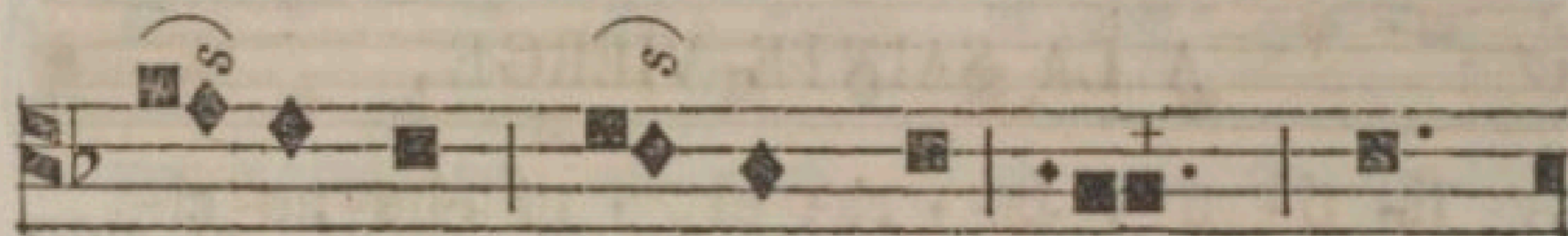
sic a- mi- ca me- a in-



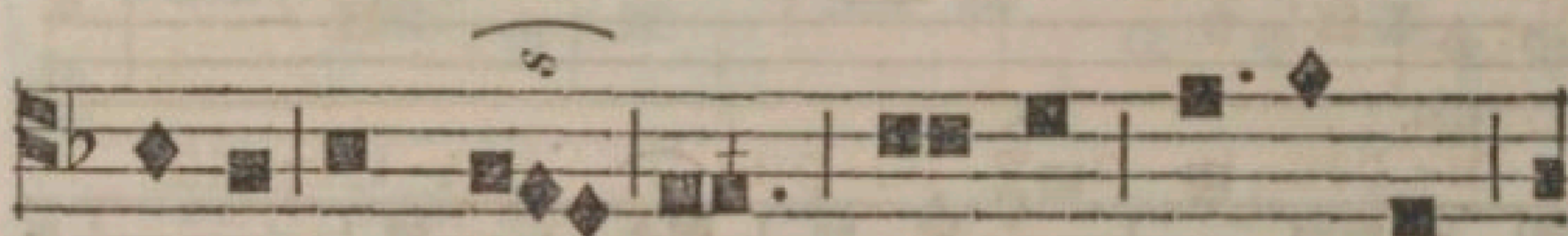
ter fi- li- as A- dæ. Si- cut



li- li- um in- ter spi- nas, si- cut

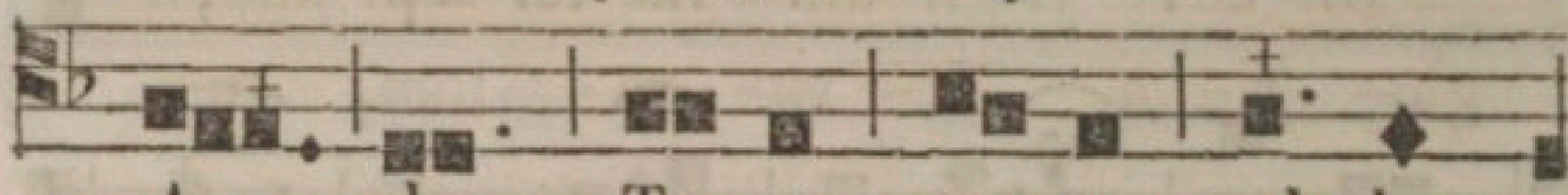


li- li- um in- ter spi- nas, sic

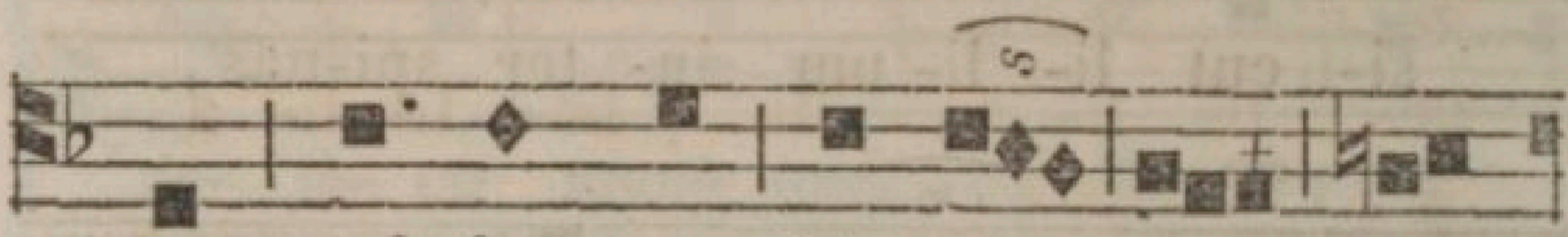


a- mi- ca me- a in- ter fi- li- as

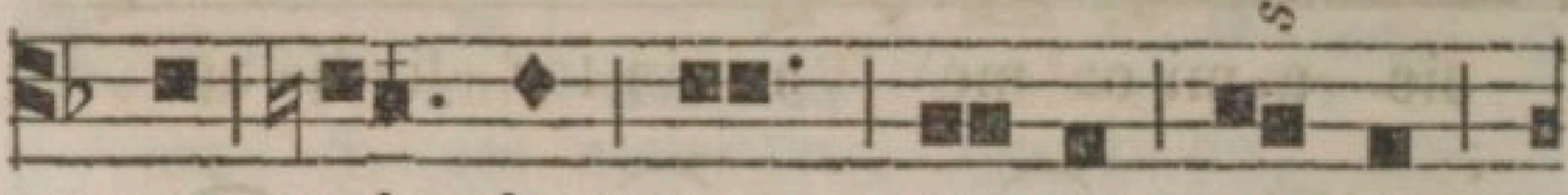
Un peu moins vite.



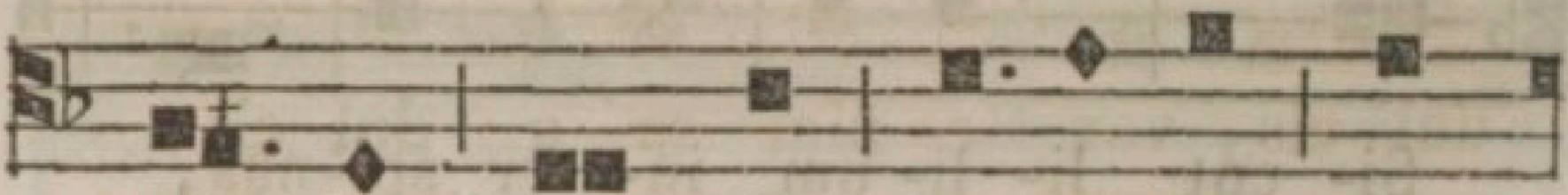
A- dae. To- ta, to- ta pul- chra



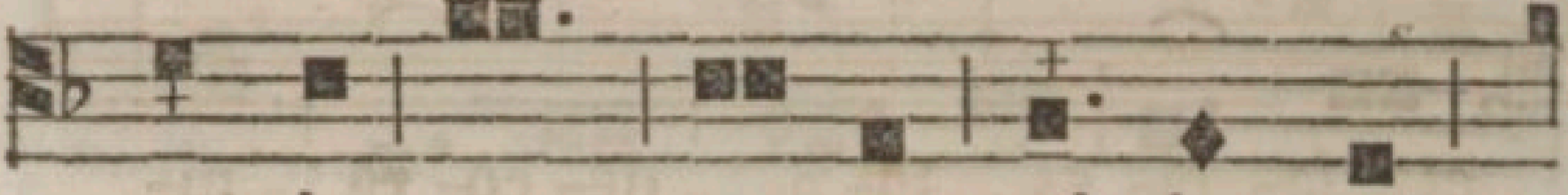
es, pul- chra es, Ma- ri- a to-



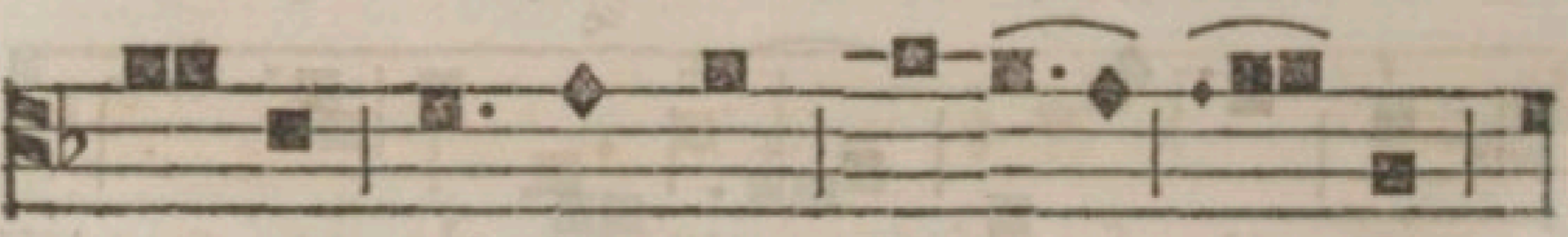
ta pul- chra es, to- ta, to- ta



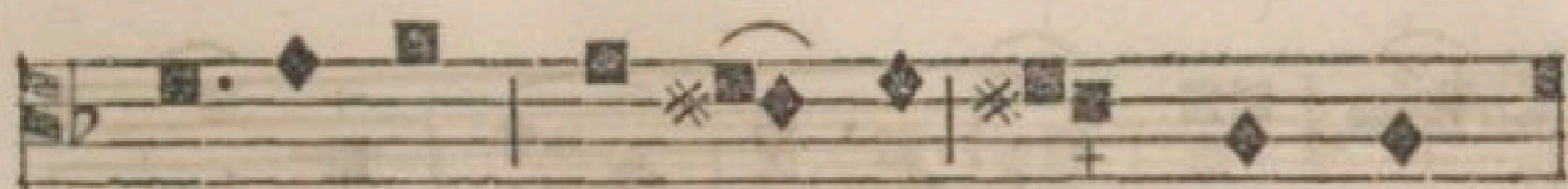
pul- chra es, et ma- cu- la non



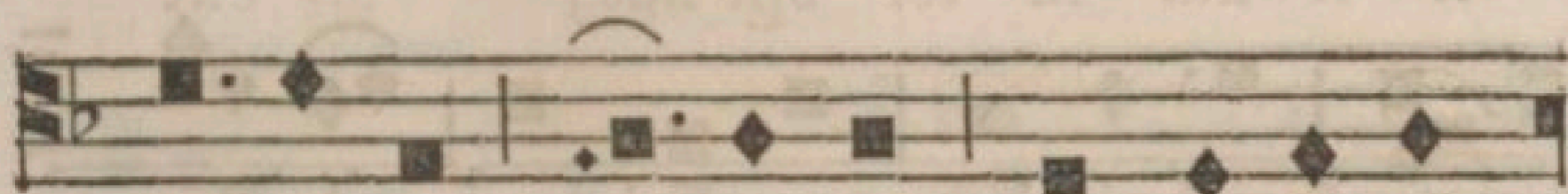
est in- te, to- ta pul- chra es,



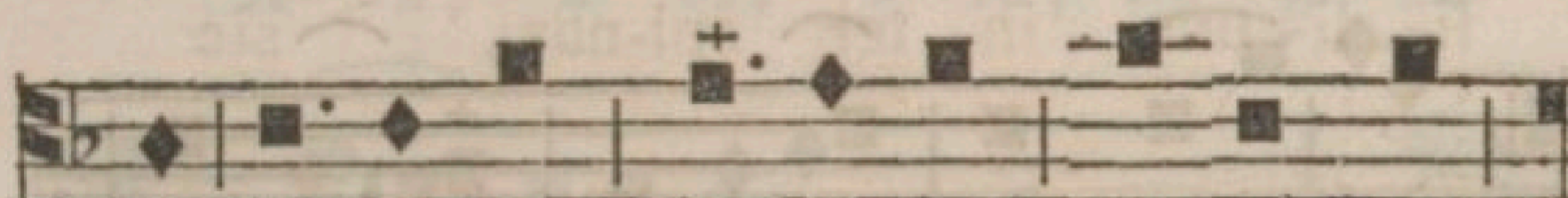
to- ta pul- chra es, Ma- ri- a. Tu



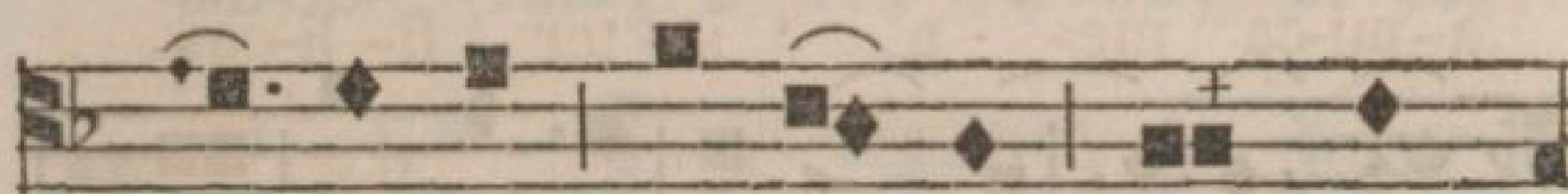
glo-ri-a Je-ru-sa-lem, tu læ-



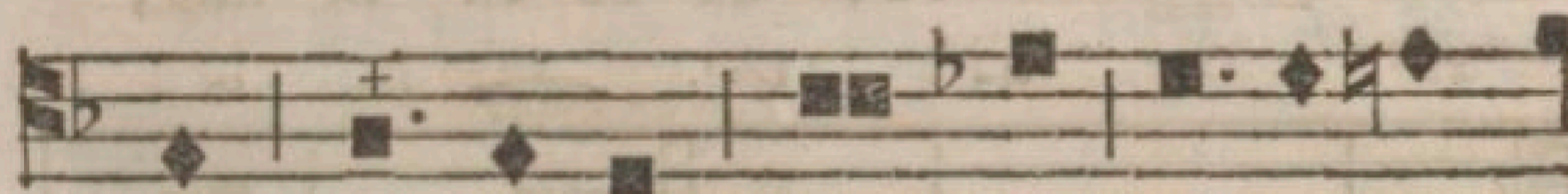
ti-ti-a Is-ra-el, tu ho-no-ri-



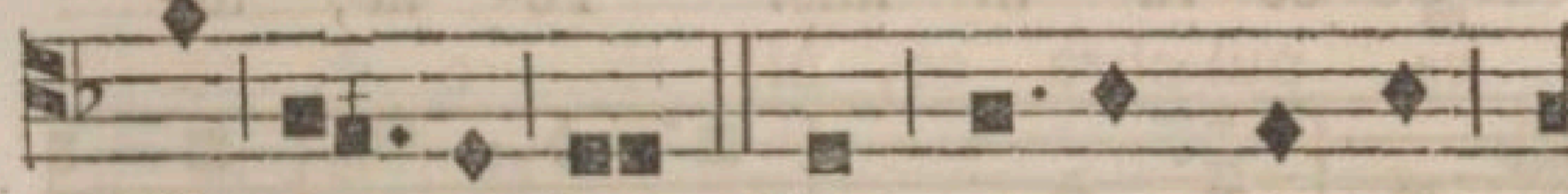
fi-cen-ti-a po-pu-li nos-tri; tu



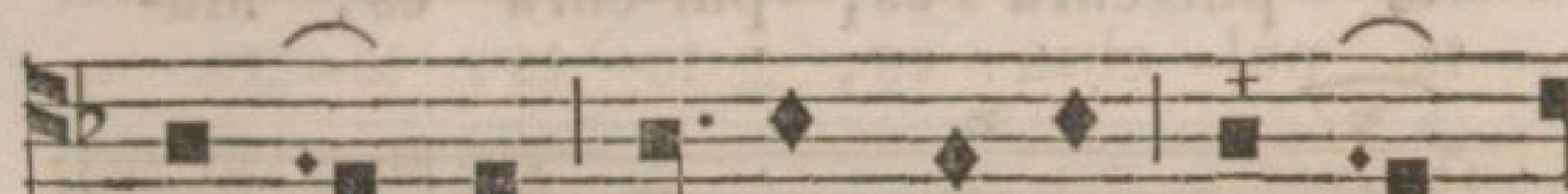
glo-ri-a Je-ru-sa-lem, tu



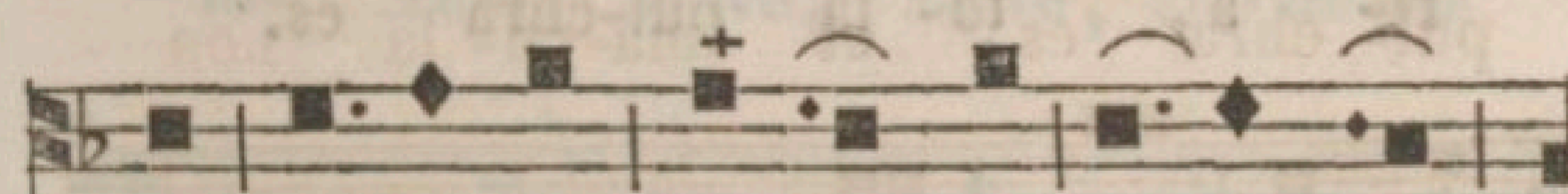
læ-ti-ti-a, tu læ-ti-ti-a



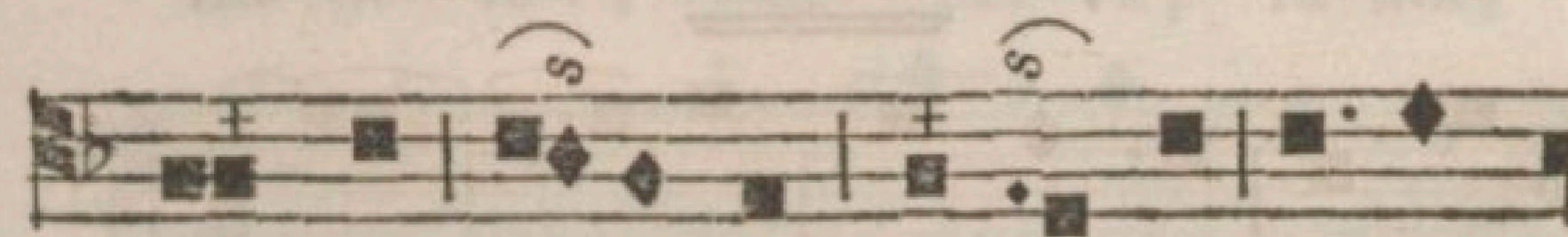
Je-ru-sa-lem. Vox e-nim tu-a



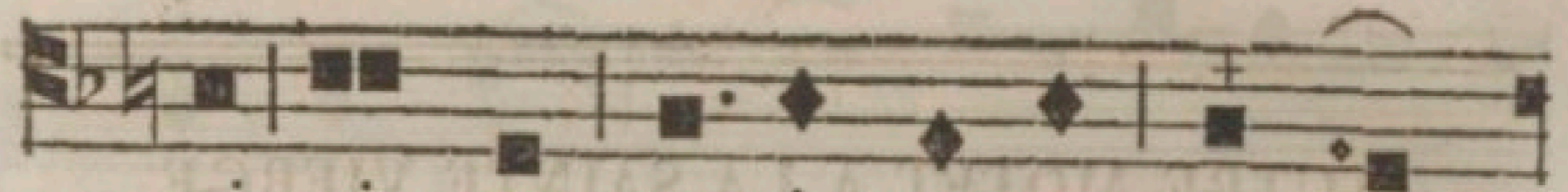
dul-cis, vox e-nim tu-a dul-cis,



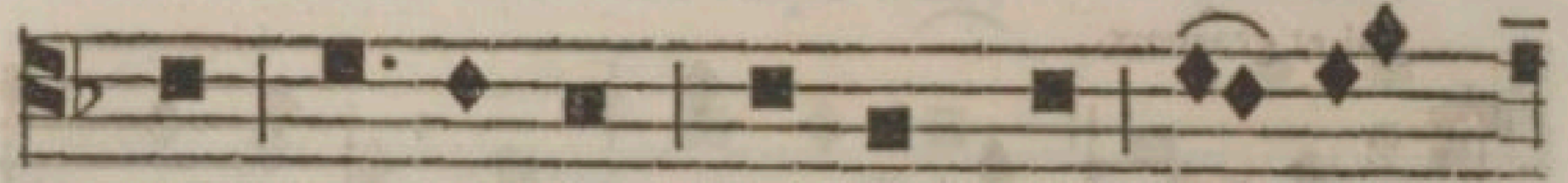
et fa-ci-es tu-a de-co-ra ni-



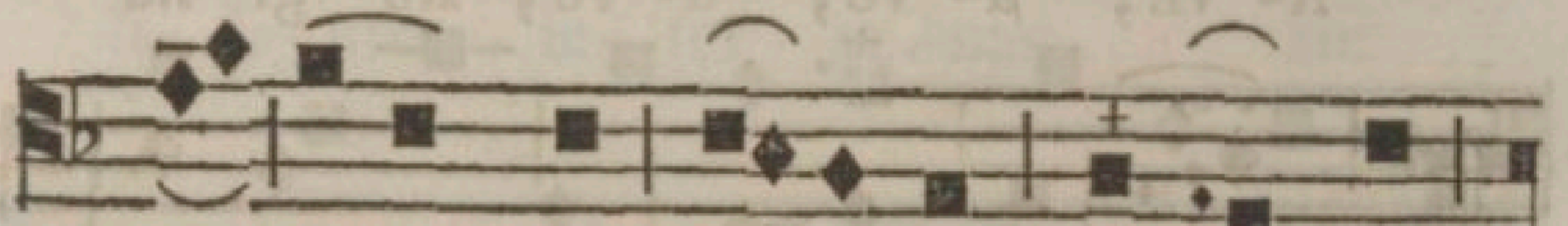
mis, et fa-ci-es tu-a de-co-ra



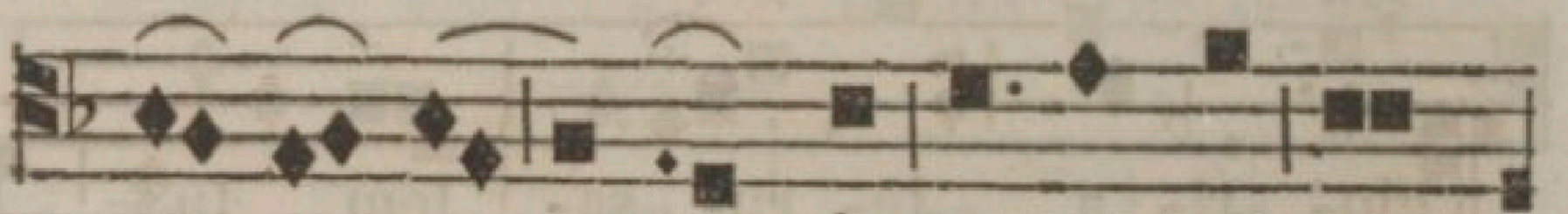
ni- mis ; vox e- nim tu- a dul- cis ,



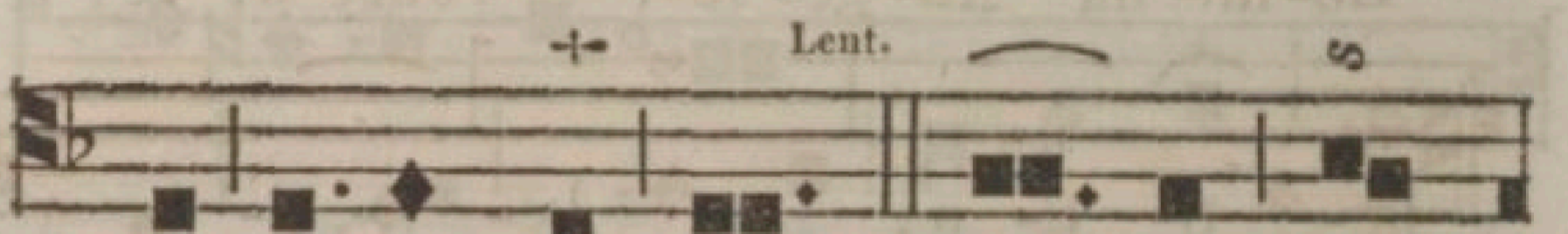
et fa- ci- es tu- a de- co-



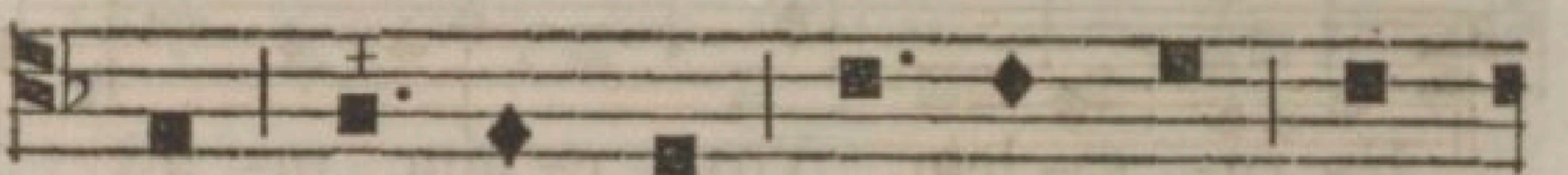
ra, et fa- ci- es tu- a de-



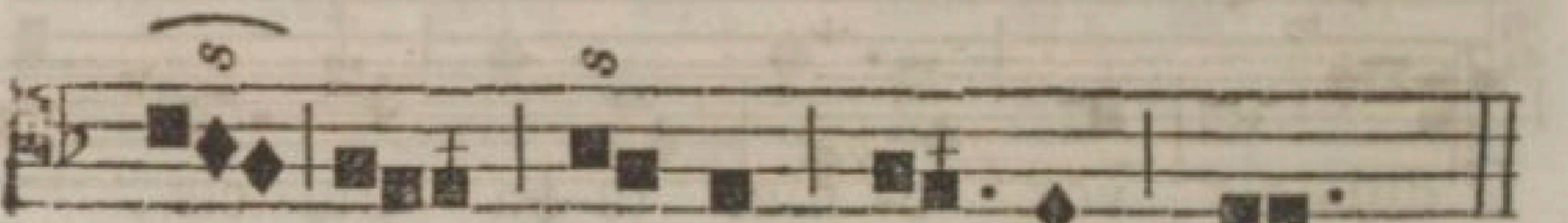
co- ra, de- co- ra ni- mis ,



de- co- ra ni- mis. To- ta, to-



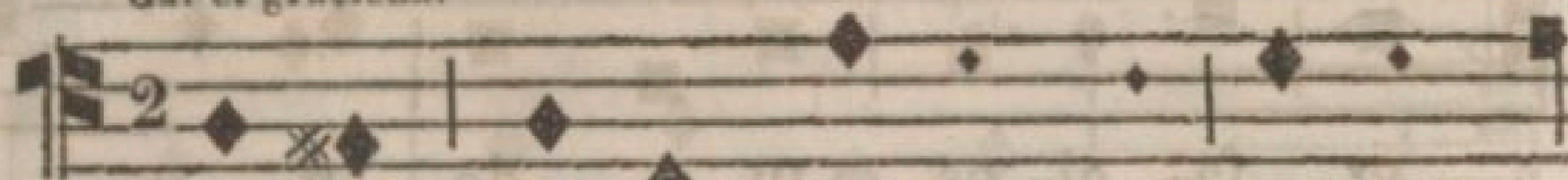
ta pul- chra es, pul- chra es, Ma-



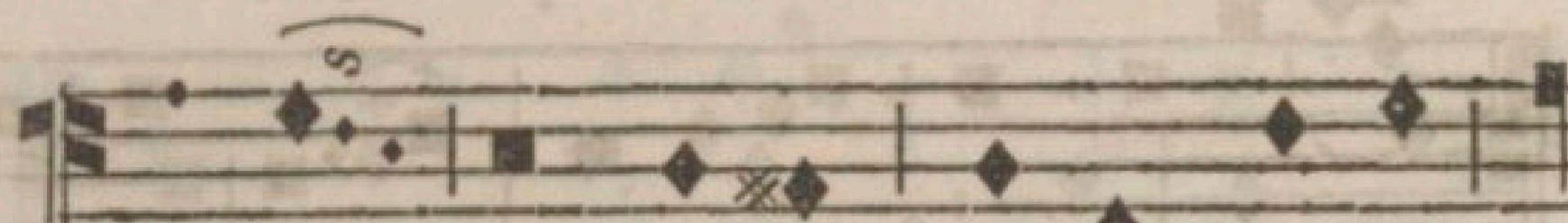
ri- a, to- ta pul- chra es.

AUTRE MOTET A LA SAINTE VIERGE.

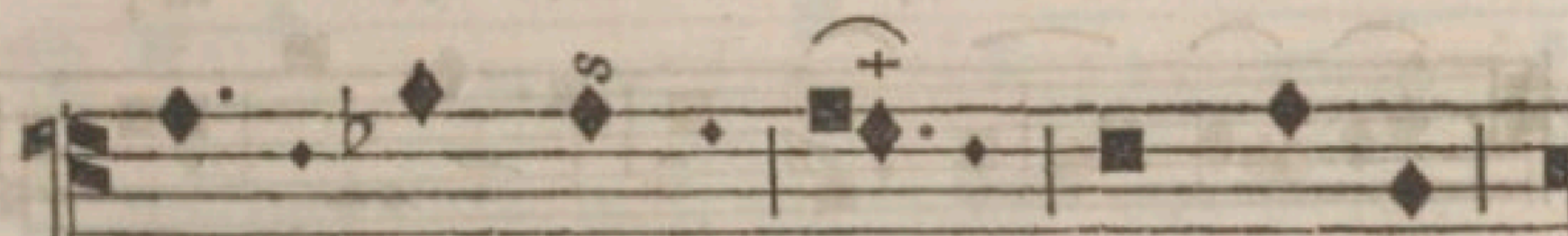
Gai et gracieux.



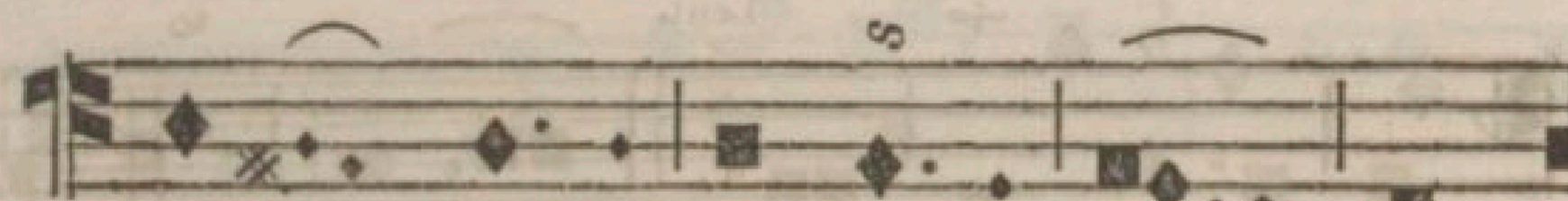
A- ve, a- ve, a- ve, Re- gi- na



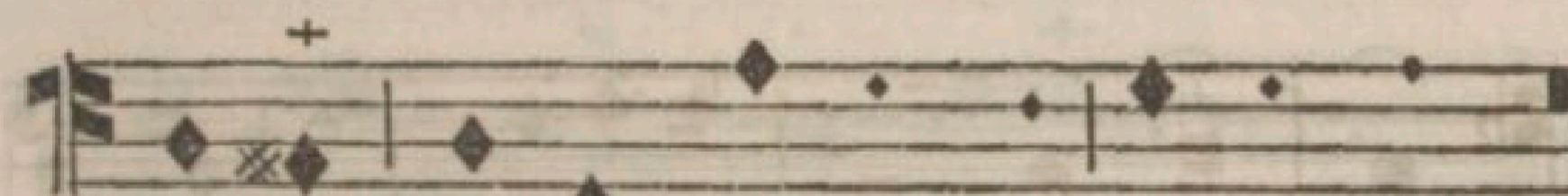
cœ- lo- rum, a- ve, a- ve, a- ve,



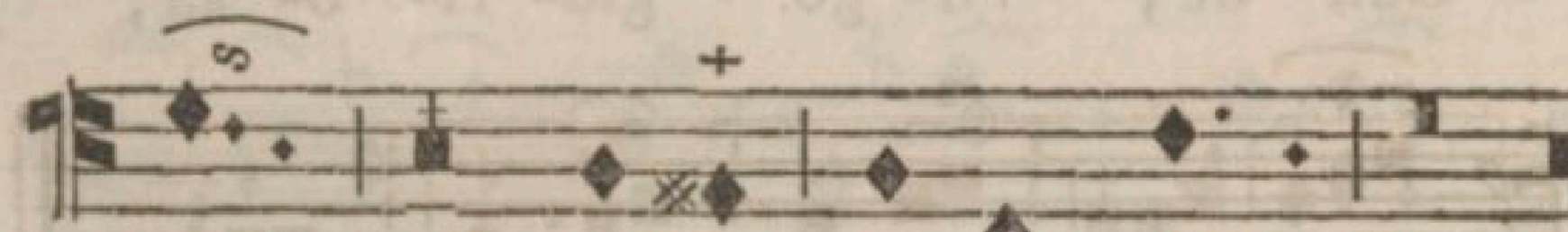
Do- mi- na An- ge- lo- rum, a- ve,



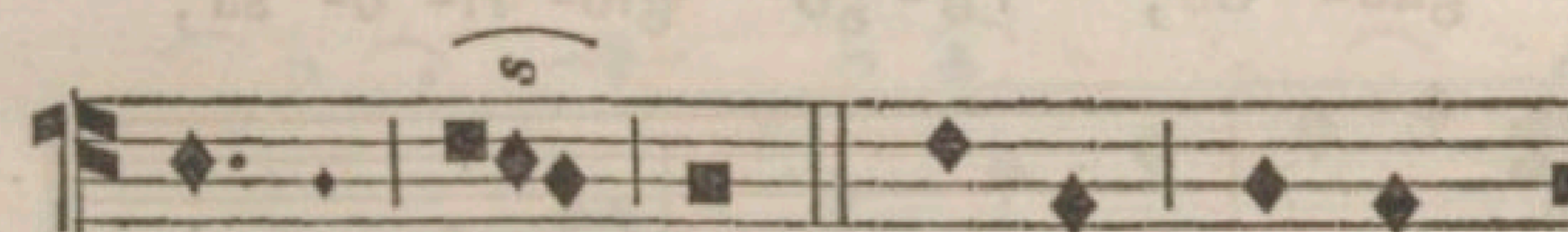
a- ve, Do- mi- na An- ge- lo- rum,



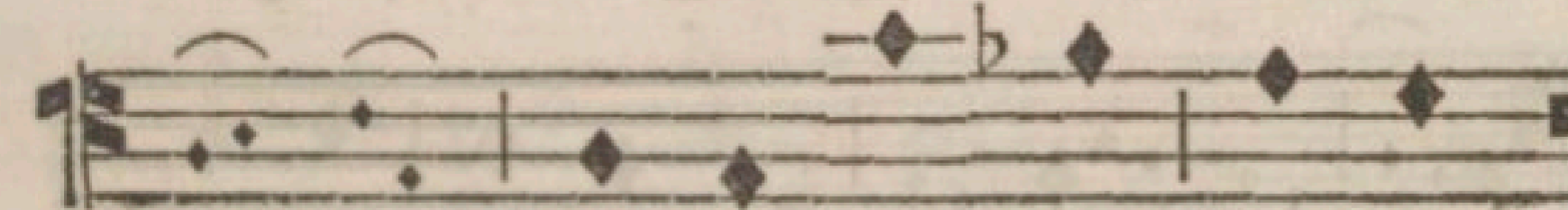
a- ve, a- ve, a- ve, Re- gi- na cœ-



lo- rum, a- ve, a- ve, Do- mi- na

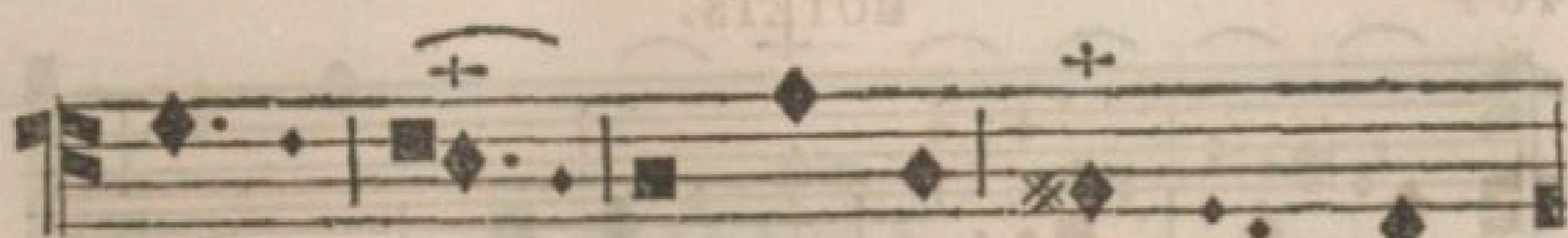


An- ge- lo- rum. Sal- ve, ra- dix,

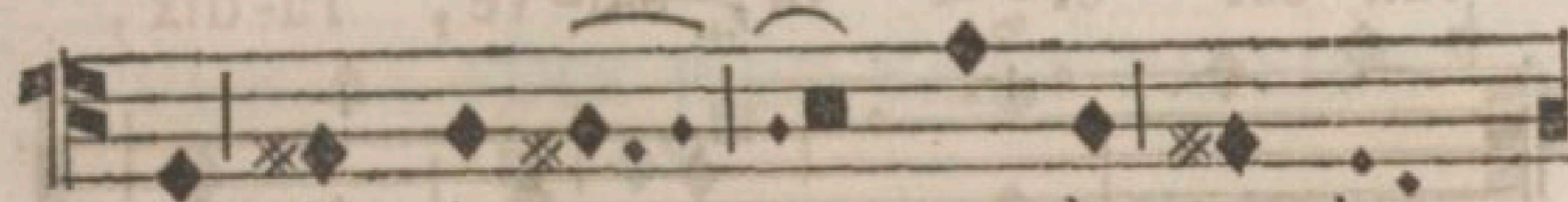


sal- ve por- ta, ex quâ mun- do

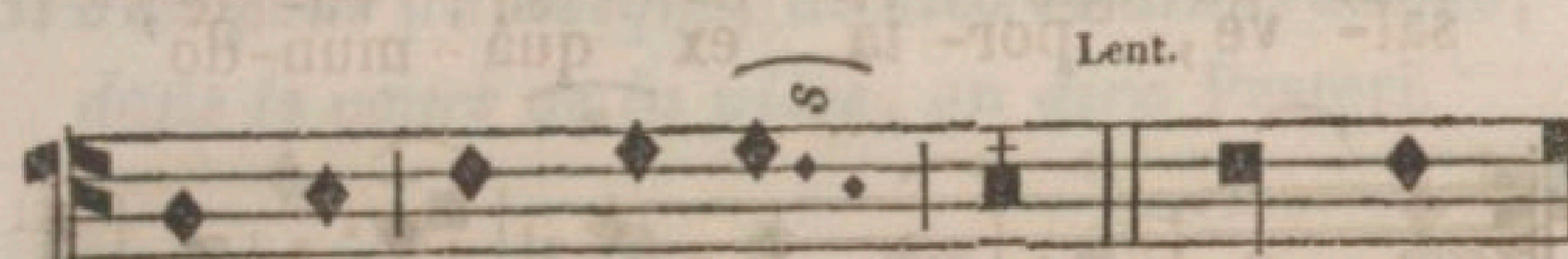
lux est or-ta; sal-ve, ra-dix,
 sal-ve, por-ta ex quâ mun-do
 lux est or-ta, lux est or-ta;
 sal-ve, ra-dix, sal-ve, por-ta ex
 quâ mun-do lux est or-ta:
 Gau-de, Vir-go glo-ri-o-sa,
 gau-de, Vir-go glo-ri-o-sa,
 su-per om-nes spe-ci-o-sa, gau-
 de, gau-de, Vir-go



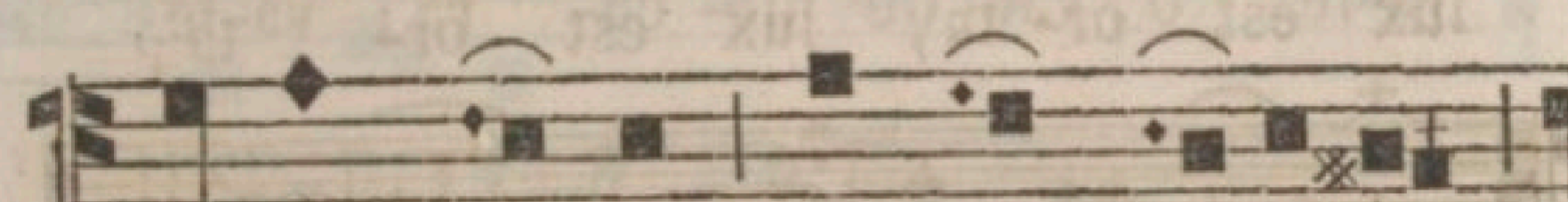
glo-ri-o- sa; Va-le, va-le, ô



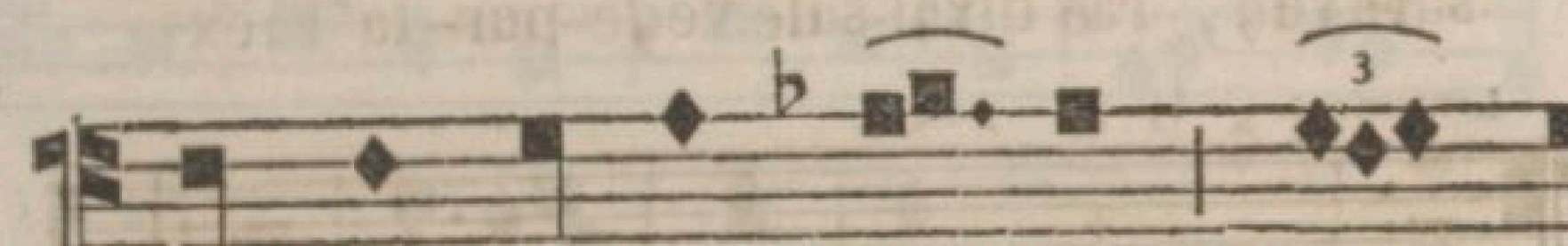
val-dè de-co-ra, va-le, va-le,



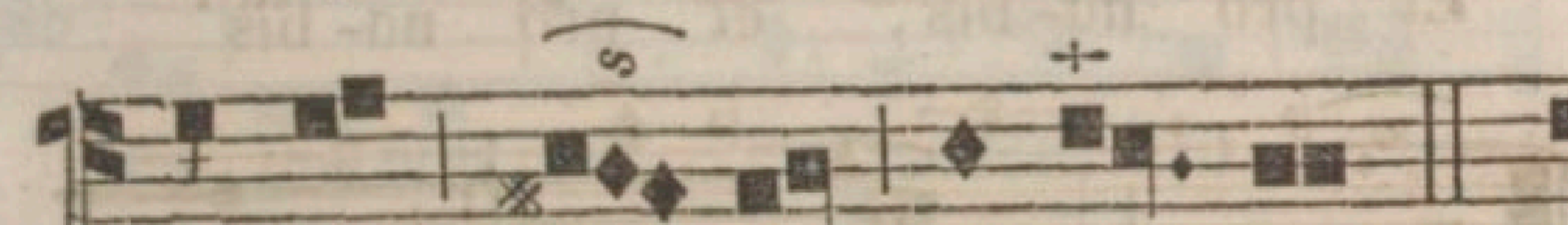
ô val-dè de-co-ra; Et pro



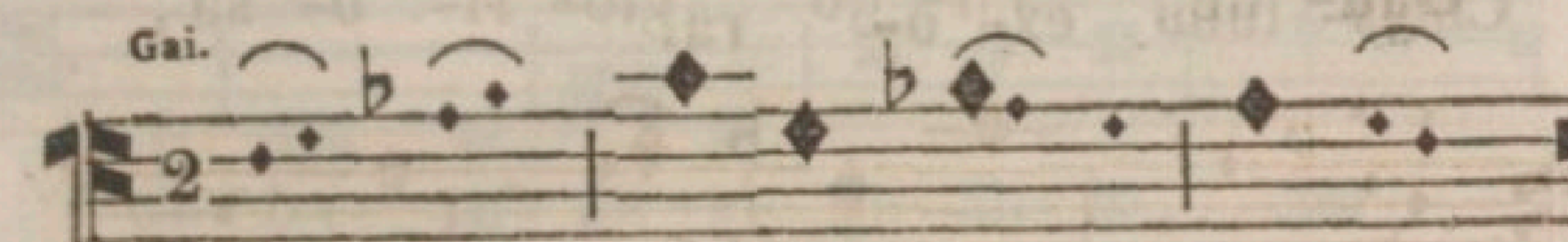
no-bis Chris-tum, Christum ex-o-ra,



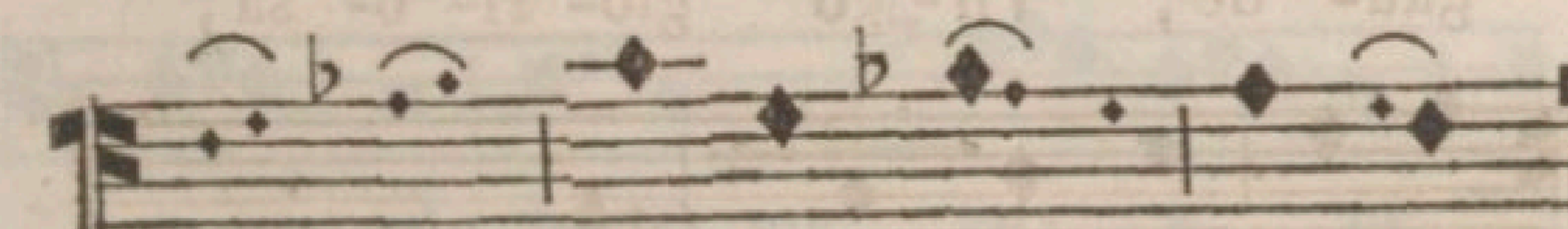
et pro no-bis Chris-tum ex-



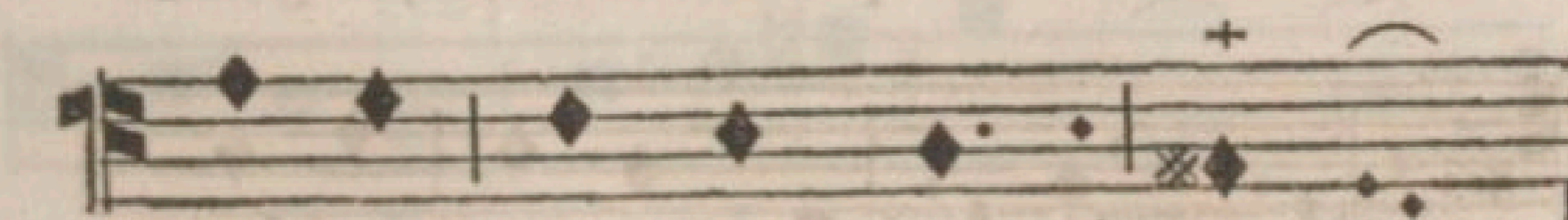
o-ra, Chris-tum ex-o-ra.



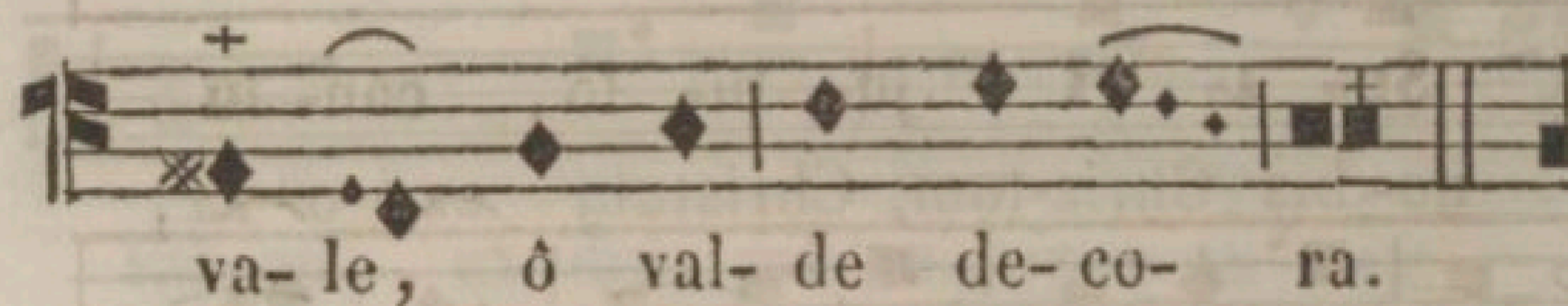
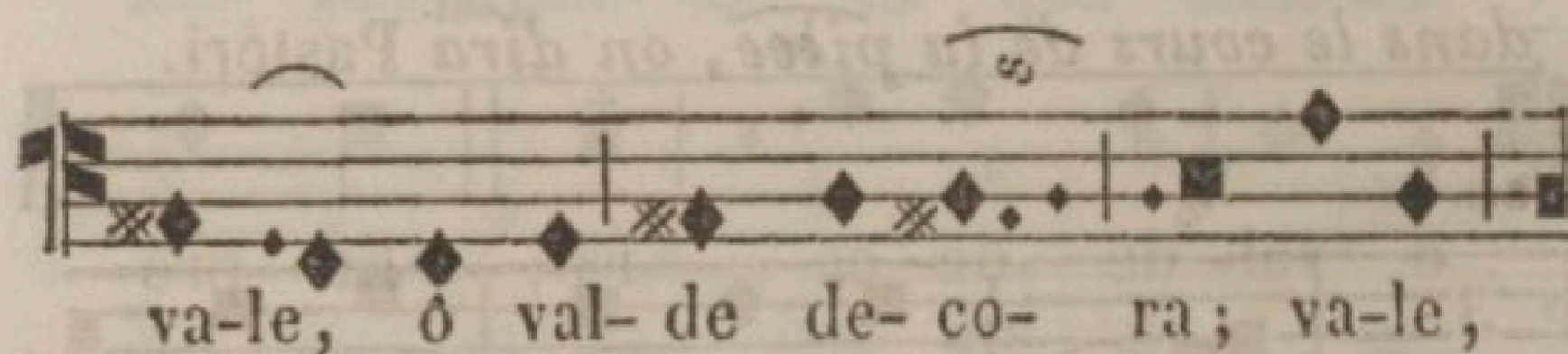
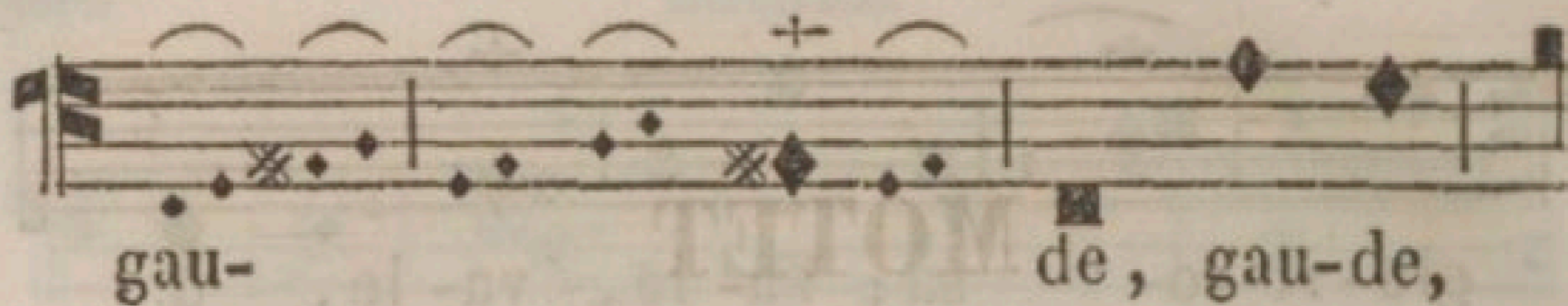
Gau-de, Vir-go glo-ri-o-sa,



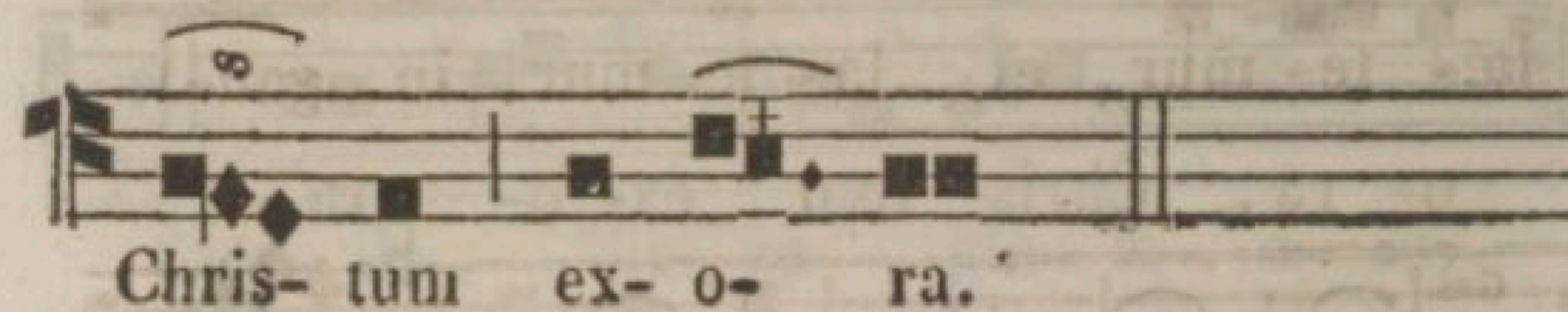
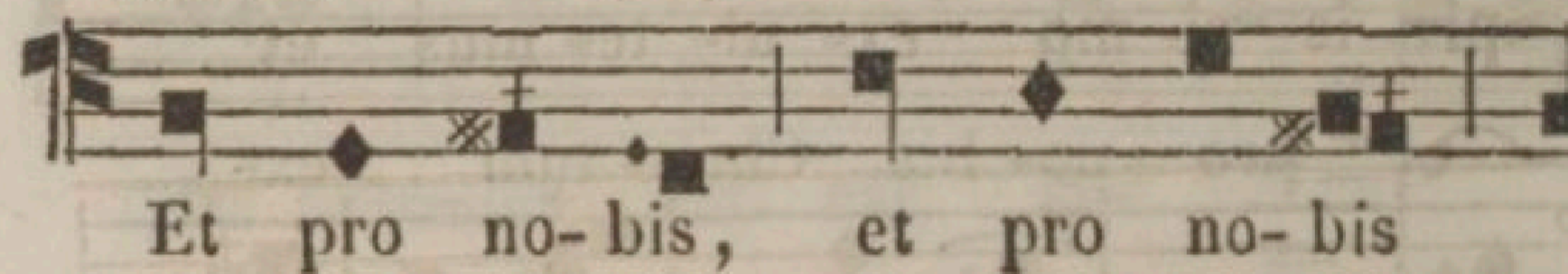
gau-de, Vir-go glo-ri-o-sa,



su-per om-nes spe-ci-o-sa,



Lentement.



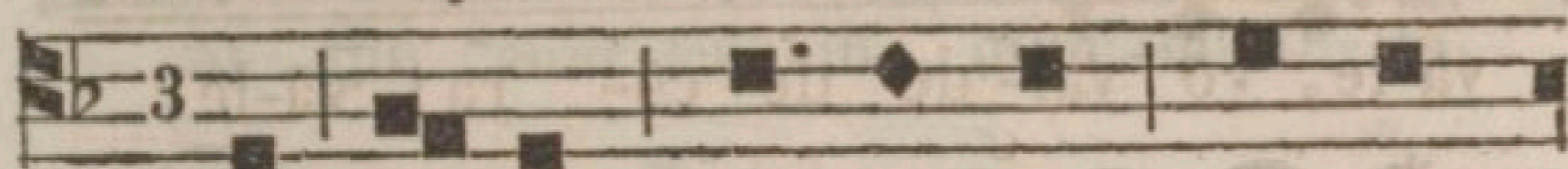
MOTET

POUR LA FÊTE D'UN SAINT PATRON.

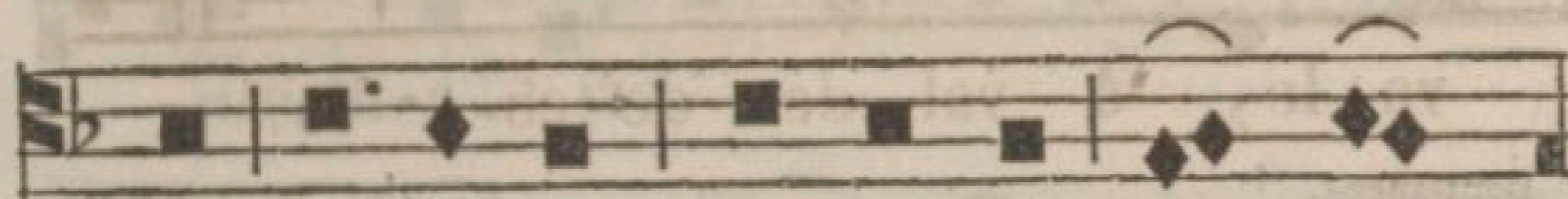
Si c'est pour un Evêque, au lieu de dire Patrono, dans le cours de la pièce, on dira Pastori.

Gai.

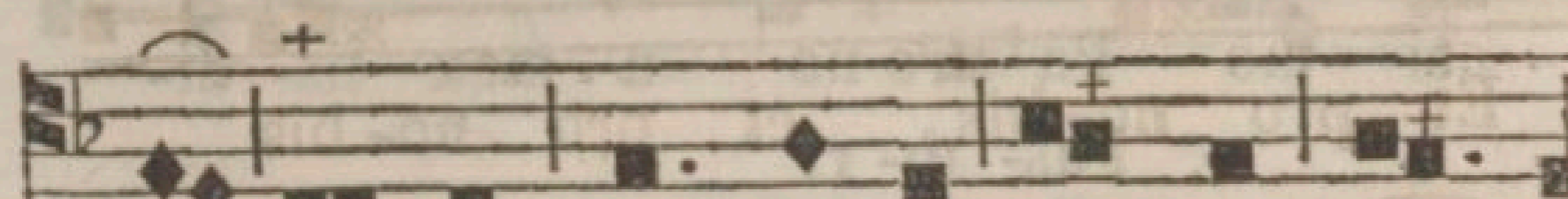
S



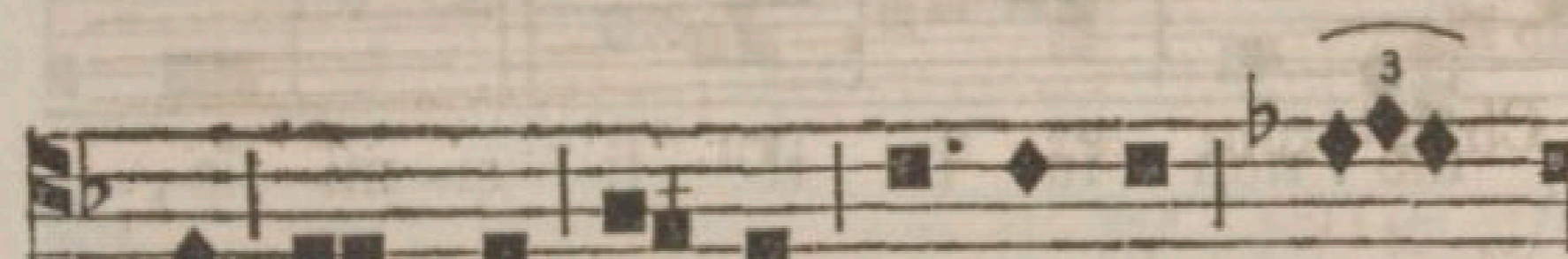
SU- A- VI ju- bi- lo, can- tu



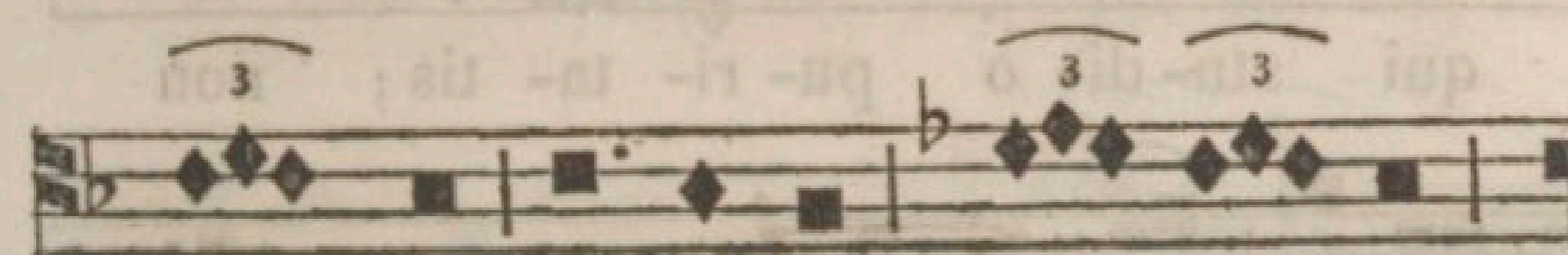
pi- is- si- mo ex- ul- te- mus et



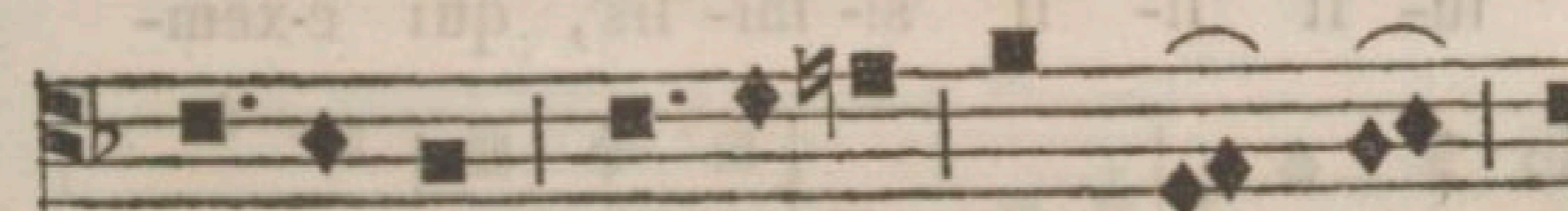
læ- te- mur, et læ- te- mur in gau-



di- o; su- a- vi ju- bi- lo, can-



tu pi- is- si- mo, su- a- vi



ju- bi- lo, ex- ul- te- mus et læ-

te-mur in gau-di-o, et hym-num

di-ca-mus Pa-tro-no nos-tro,
Pas-to-ri

et hym-num di-ca-mus duc-to-

ri a-man-tis-

si-mo Pa-tro-no a-man-tis-si-

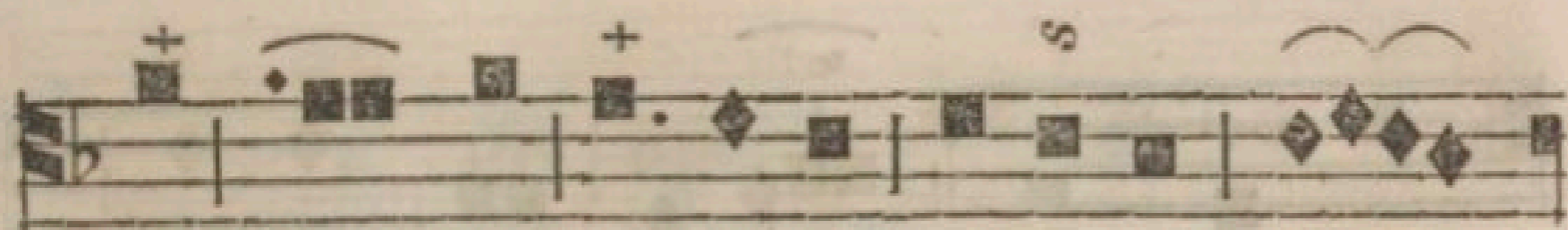
Pas-to-ri

mo: non fu-it il-li si-mi-lis,

qui stu-di-o pu-ri-ta-tis; non

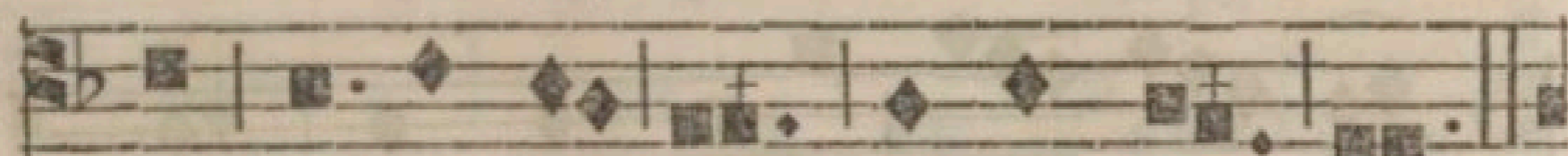
fu-it il-li si-mi-lis, qui exem-

plo pi-e-ta-tis pla-cu-e-rit Re-gi



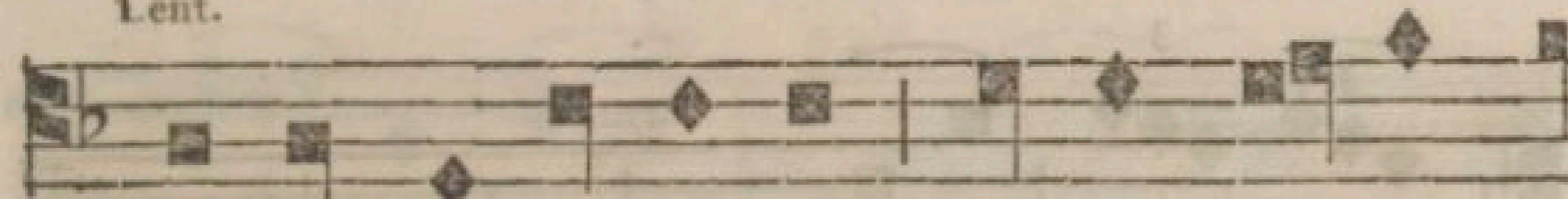
re-gum; propter- e- a il-lu-xit or-

Modéré.

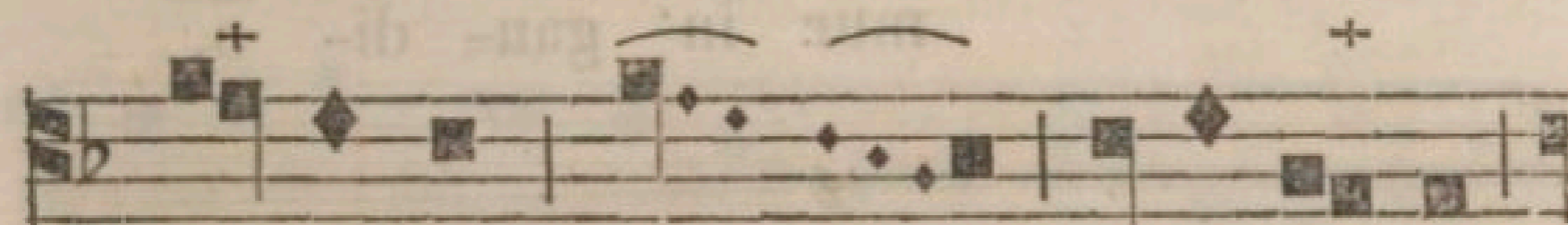


bi, or- bi ter- ræ, or- bi ter- ræ.

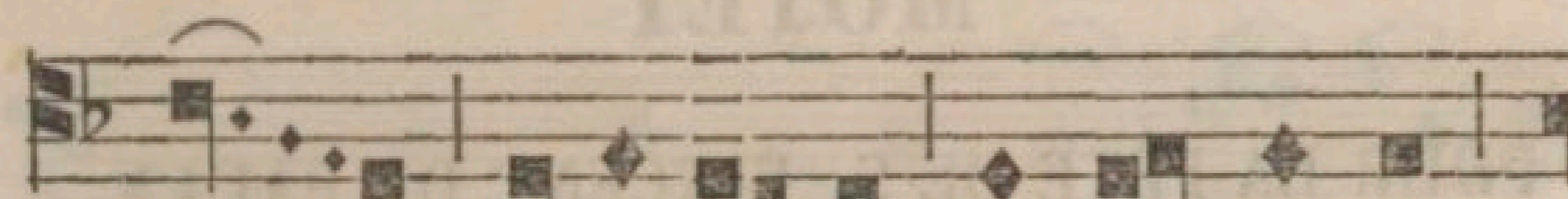
Lent.



To- tus a- ma- bi- lis, to- tus ad- mi-



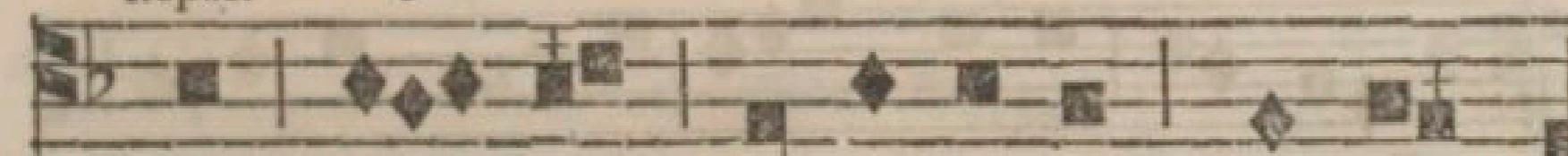
ra- bi- lis, ô N.....,



ô N..... sanc- tis- si- me;

Repos.

3



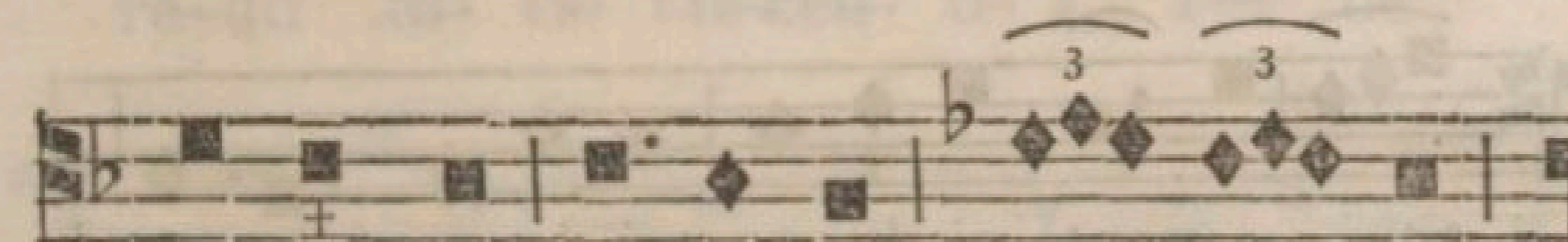
ô, ô N..... sanc- tis-

Gai.

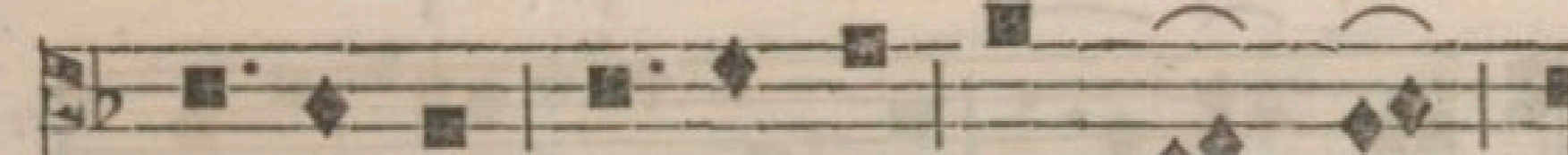
s



si- me. Su- a- vi ju- bi- lo,



can- tu pi- is- si- mo, su- a- vi



ju- bi- lo e- xul- te- mus et læ-

te- mur in gau- di- o, e- xul-

te- mus, et læ- te-

Lent.
mur in gau- di- o.

MOTET

POUR LA FÊTE DE S. VINCENT DE PAULE,

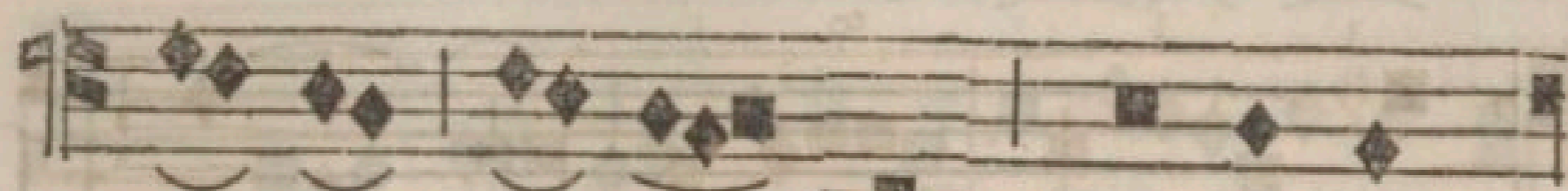
Gai.
2

FES- tis læ- ta so- nent si- de- ra,

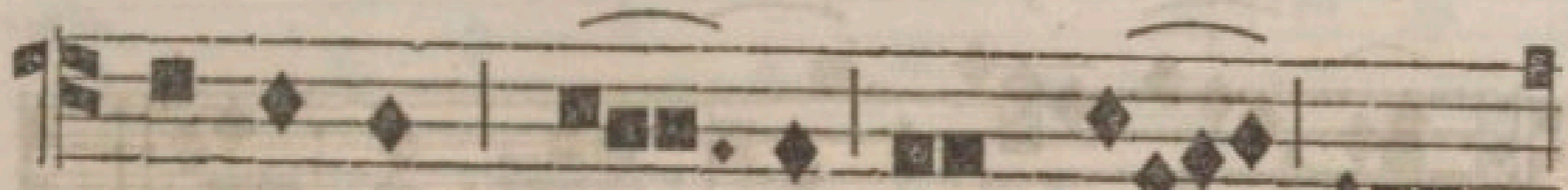
si- de- ra can- ti- bus, fes- tis læ- ta

so- nent si- de- ra, si- de- ra can- ti-

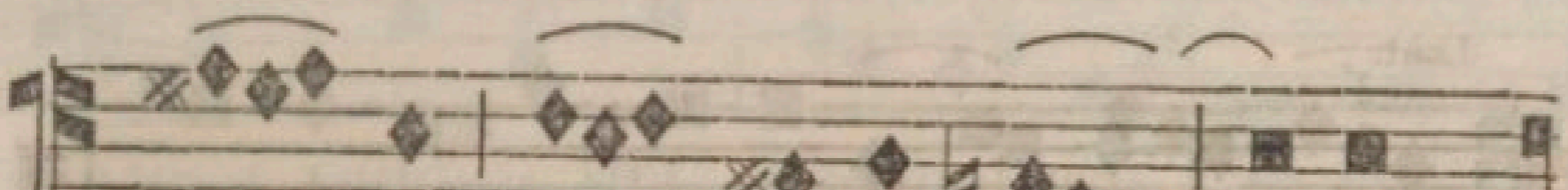
bus; fes- tis læ- ta so- nent,



so- nent si- de- ra,



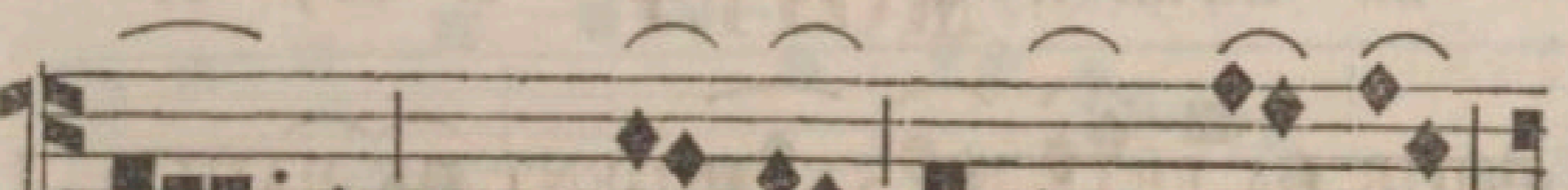
si- de- ra can- ti- bus, so- nent,



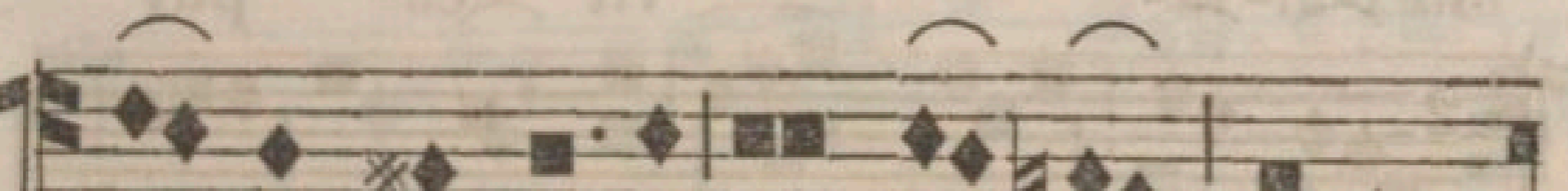
so- nent



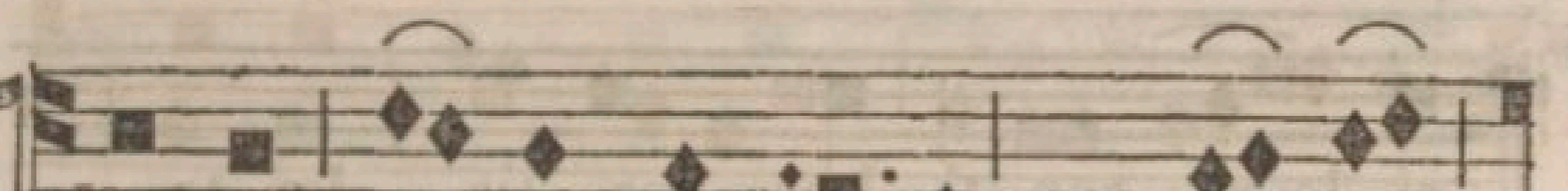
si- de- ra can- ti- bus, si- de- ra, si- de- ra



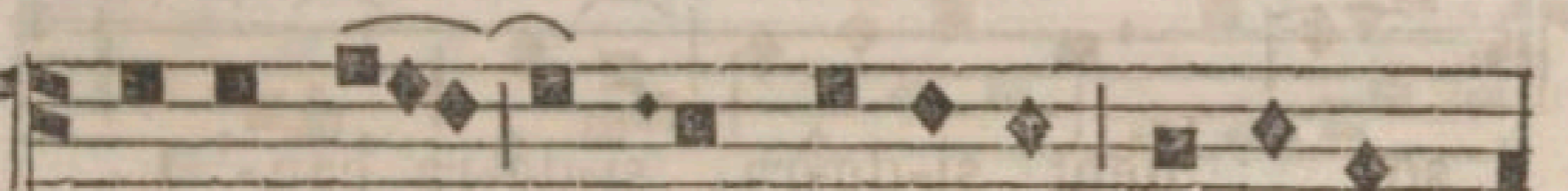
can- ti- bus: ter- ris sa- cra re- dit



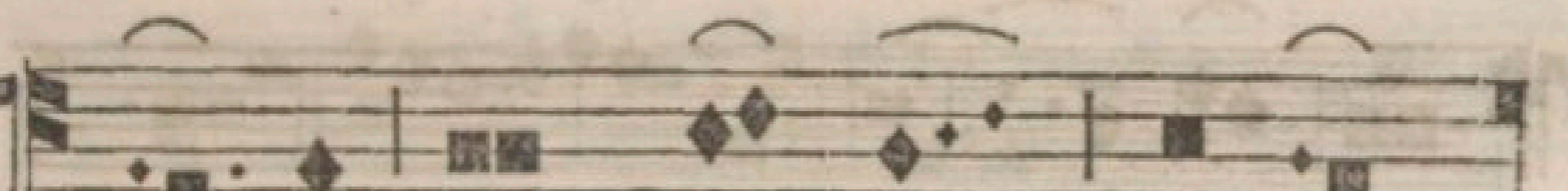
di- es Vin- cen- ti- i, ter- ris sa- cra



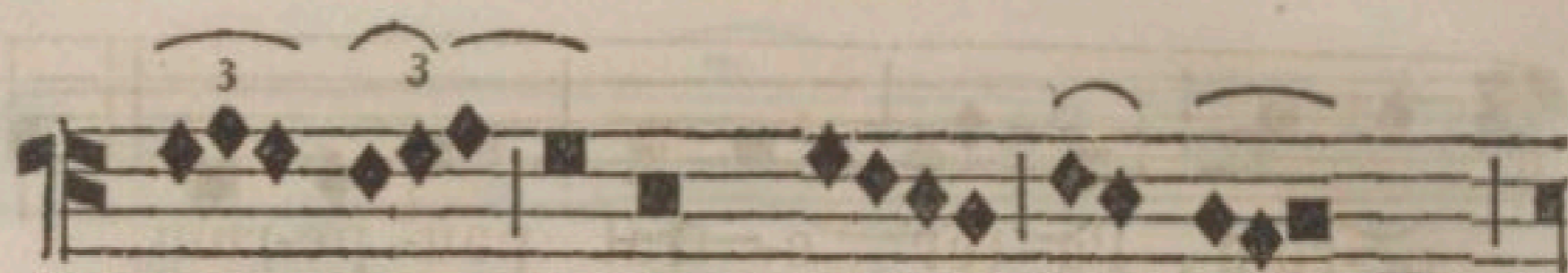
re- dit di- es Vin- cen- ti- i. Fes- tis



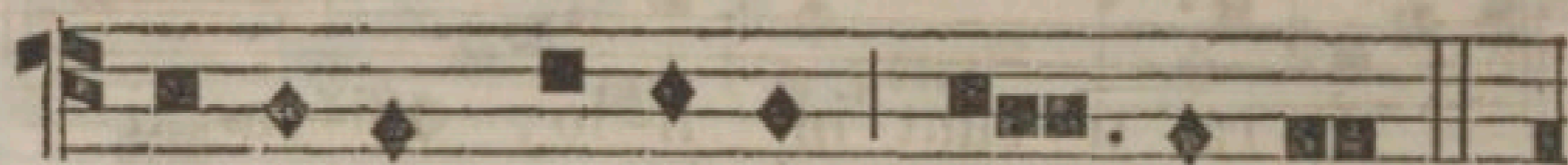
læ- ta so- nent si- de- ra, si- de- ra



can- ti- bus, fes- tis læ- ta

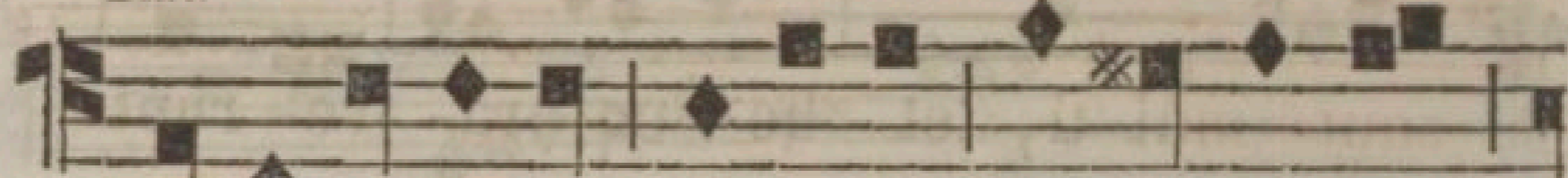


so- nent, so- nent

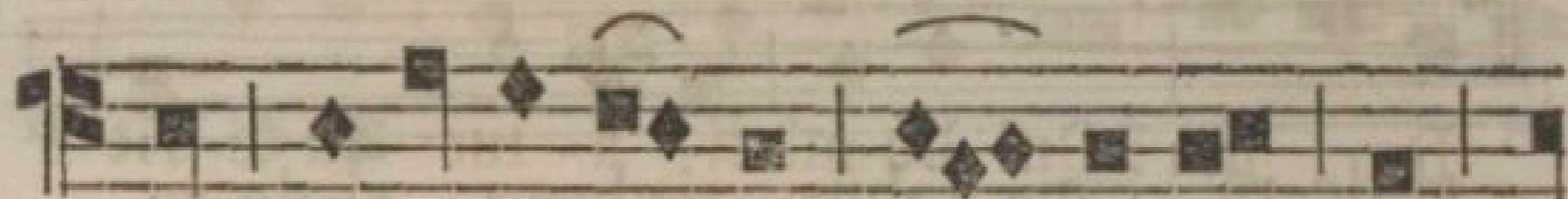


si- de- ra, si- de- ra can- ti- bus,

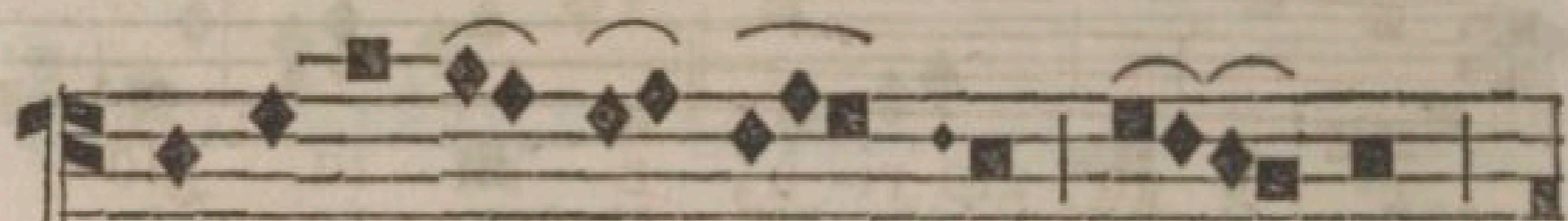
Lent.



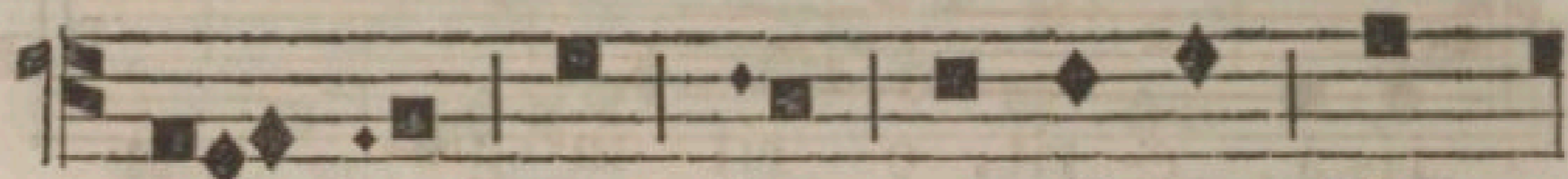
Sa- pi- en- ti- a e- re- xit Vin- cen- ti- um



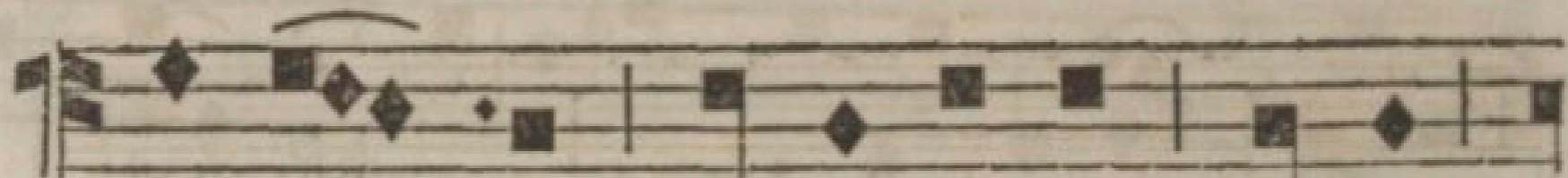
ab hu- mi- li- ta- te ip- si- us; et



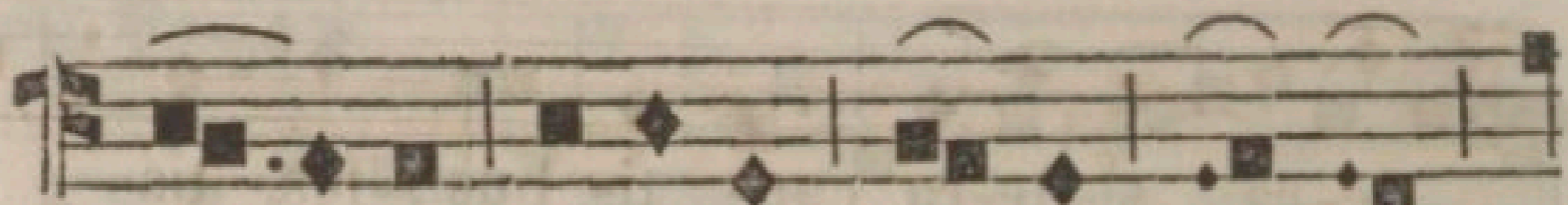
ex- al- ta- vit ca- put



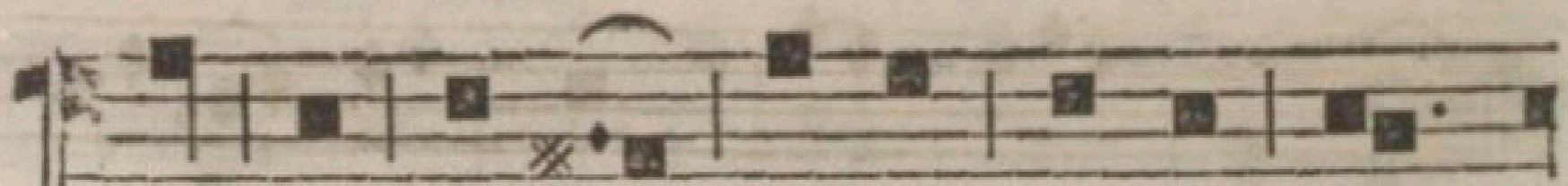
e- jus, et in me- di- o Mag-



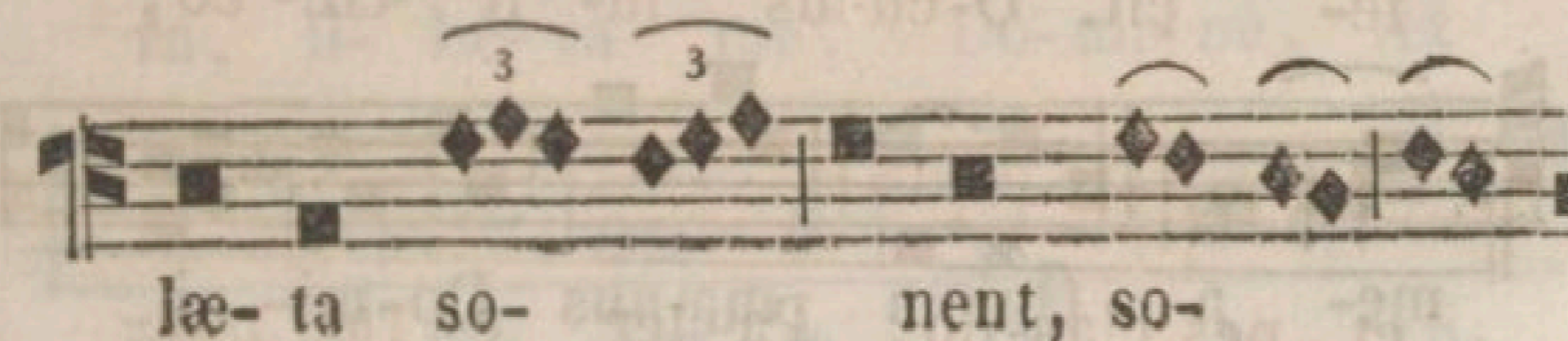
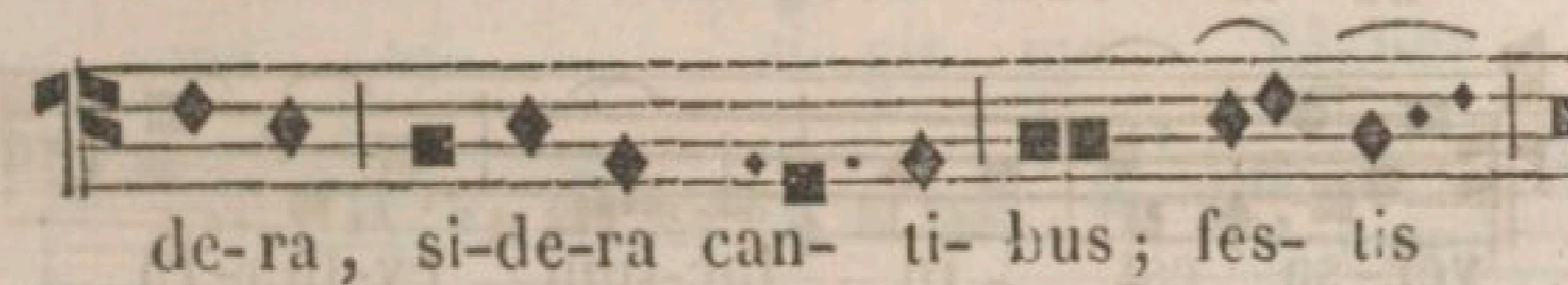
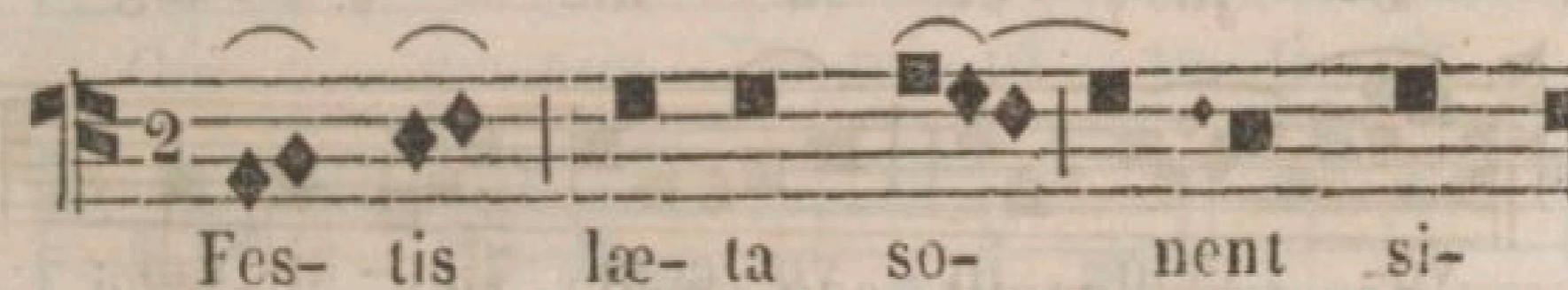
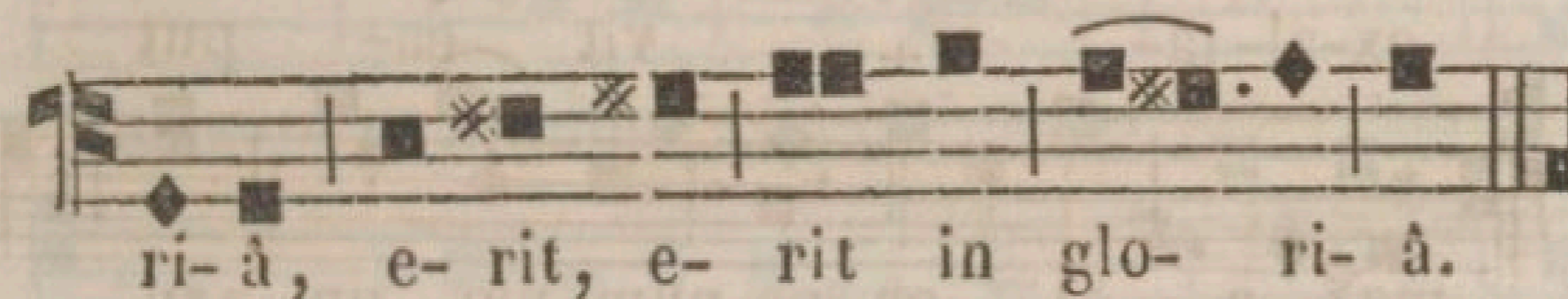
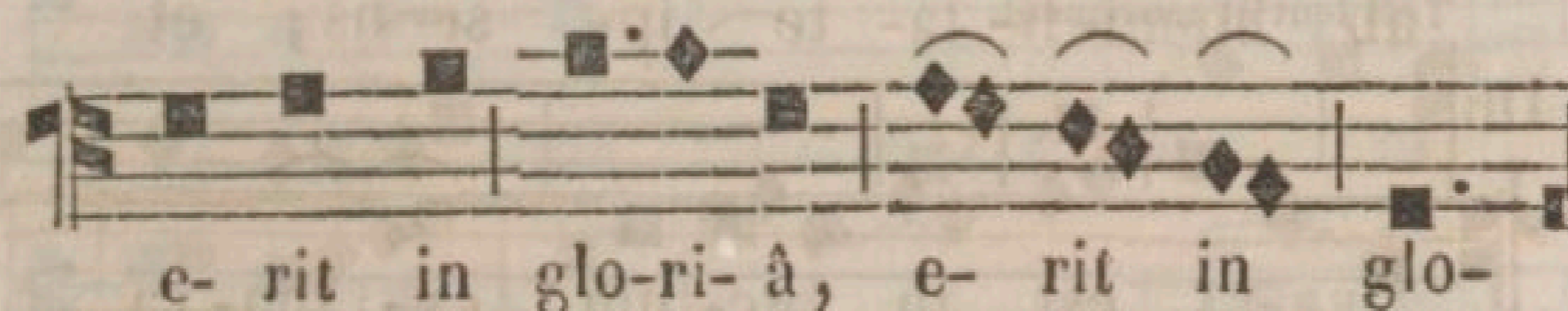
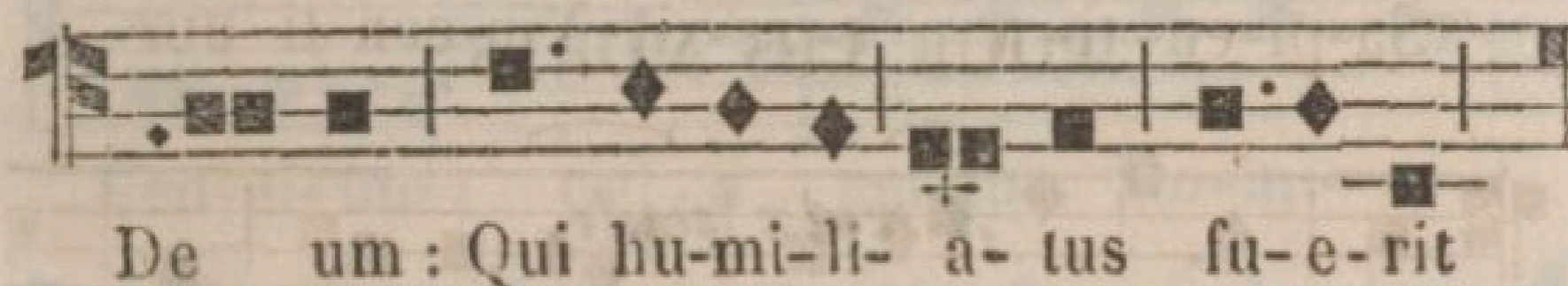
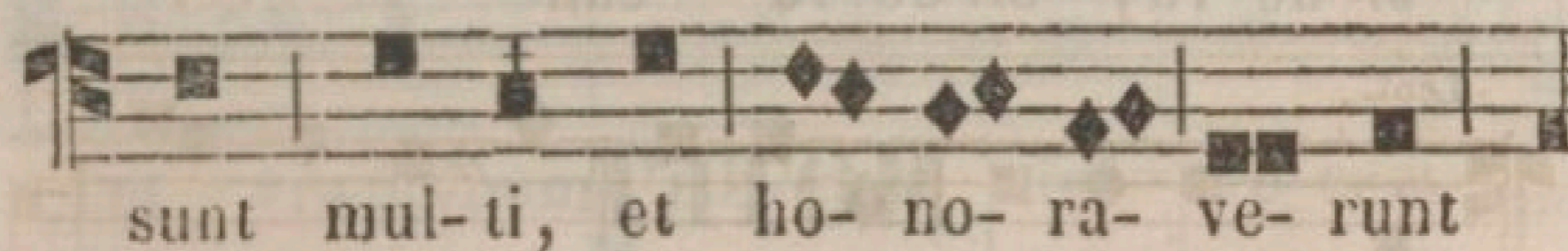
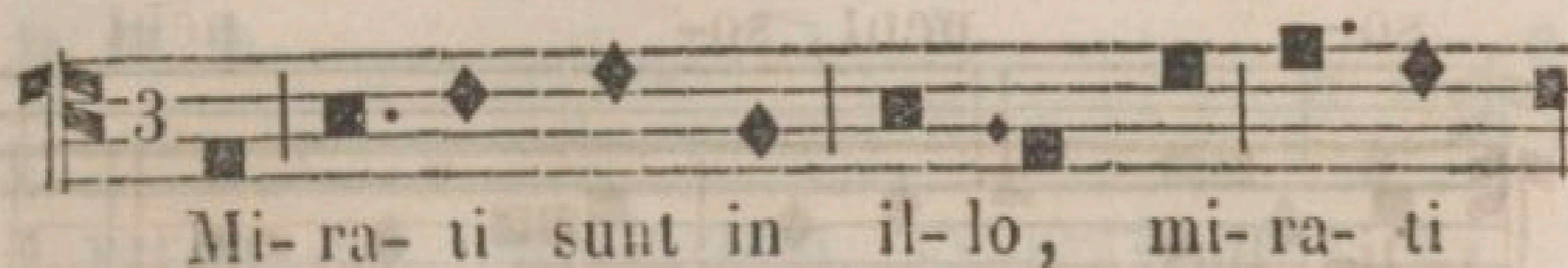
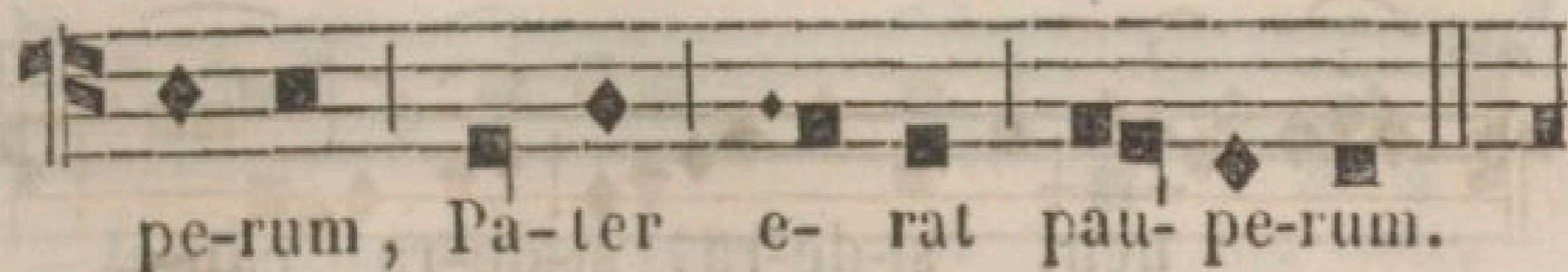
na- to- rum con- se- de- re il- lum

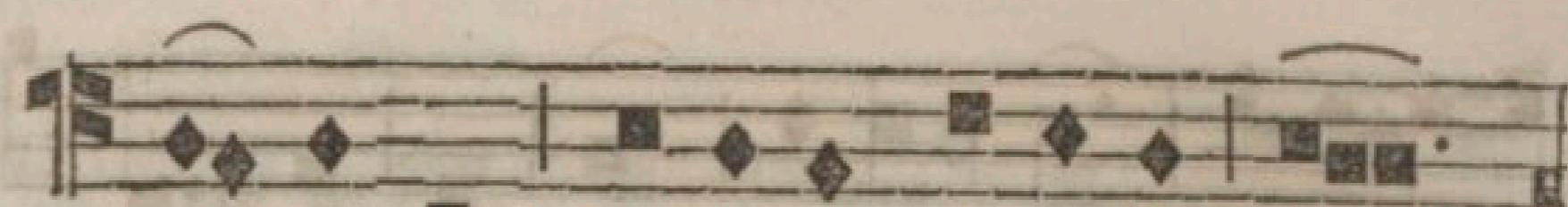


fe- cit. O- cu- lus fu- it cœ- co,

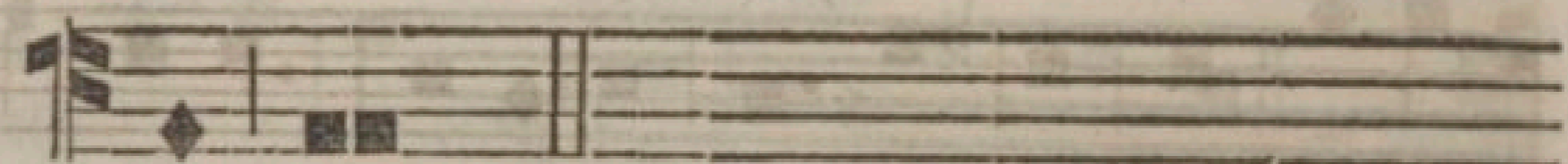


et pes clau- do, Pa- ter e- rat pau-





nent si-de-ra, si-de-ra can-



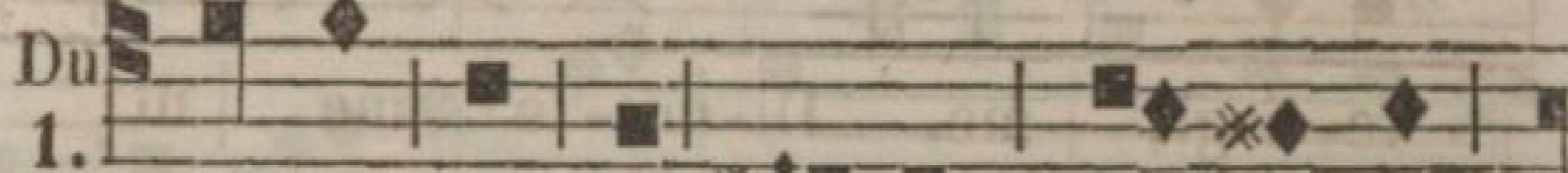
ti-bus.

MOTET

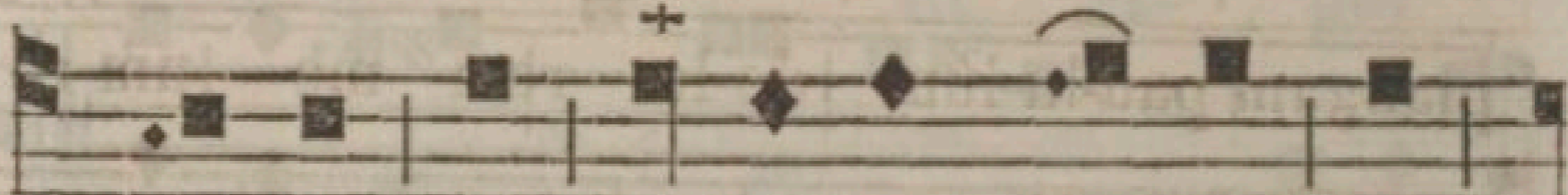
POUR LES MORTS,

A voix seule.

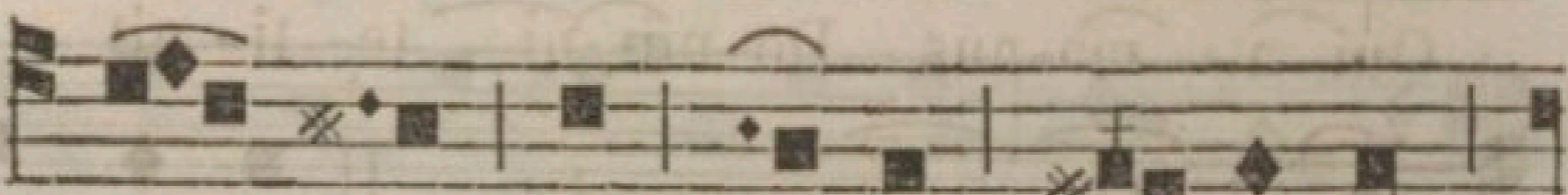
Très lent et tristement.



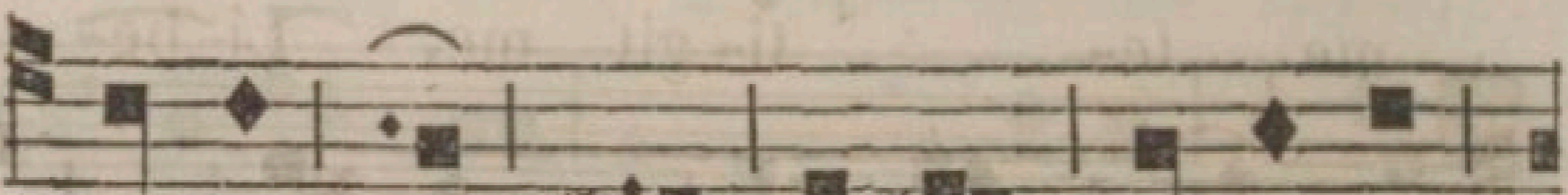
1. VER-SA est in luc-tum cy-tha-ra



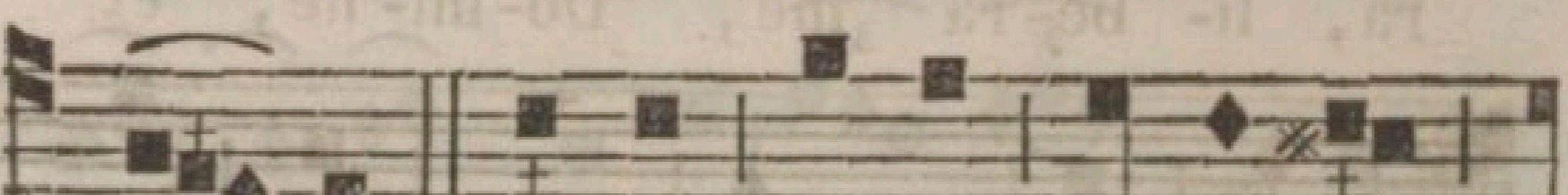
me-a, et or-ga-num me-um in



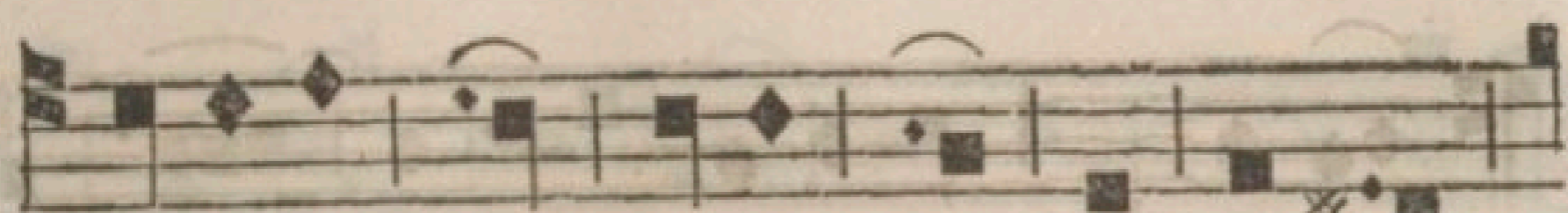
vo-cem, in vo-cem fle-n-ti-um ;



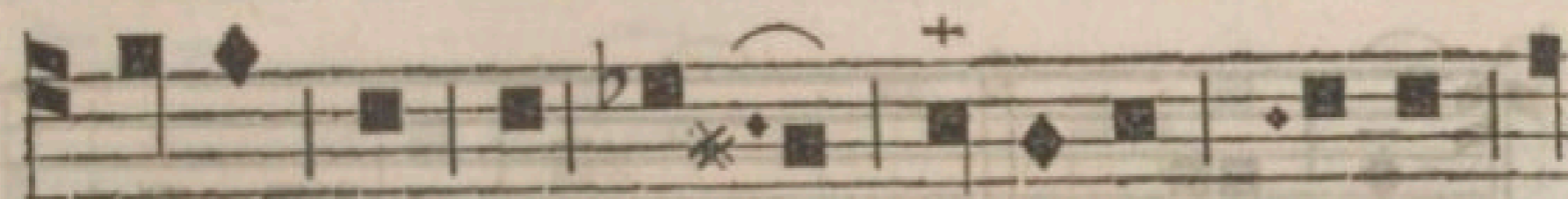
ver-sa est in luc-tum cy-tha-ra



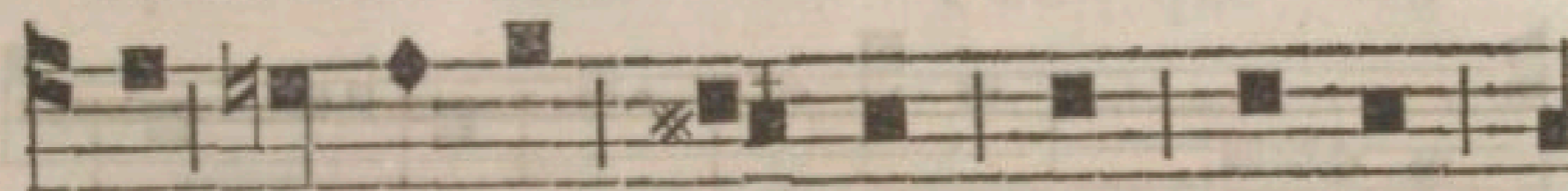
me-a : Qui-a ma-nus Do-mi-ni



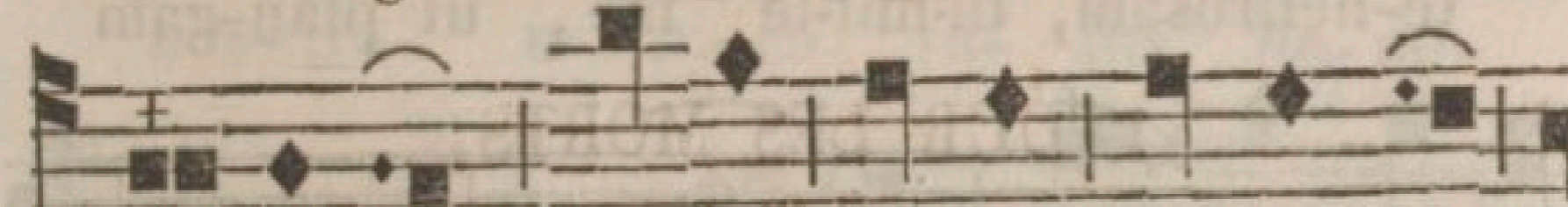
te-ti-git me; ver-sa est in luctum,



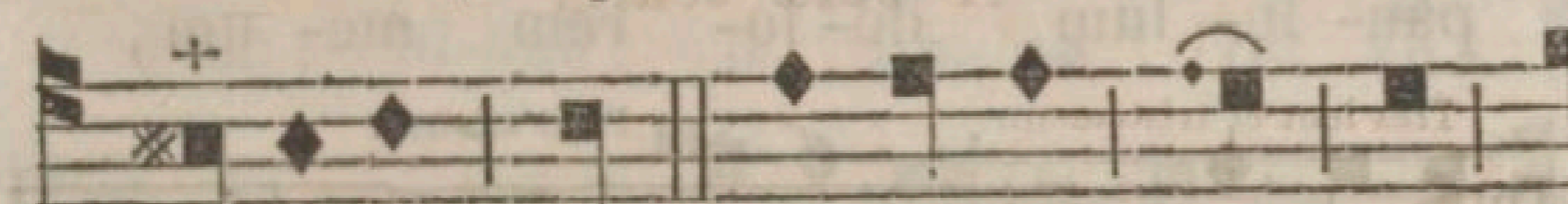
ver-sa est in luctum cytha-ra me-a,



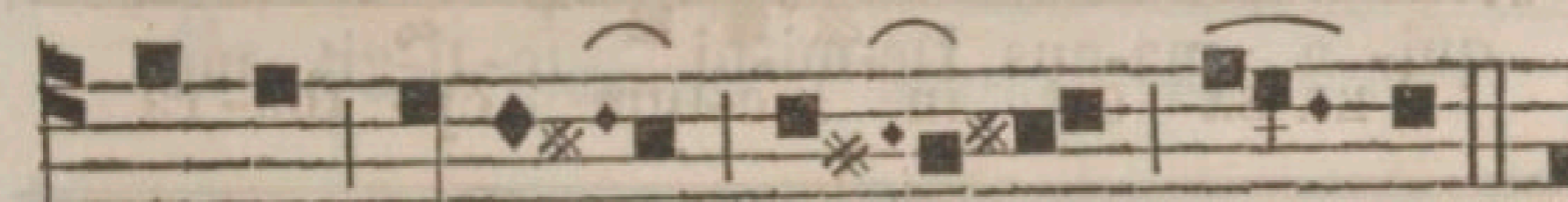
et or-ga-num me-um in vo-cem



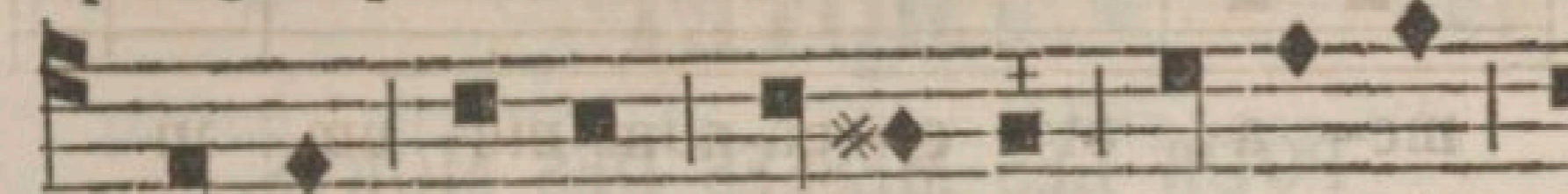
flen-ti-um; qui-a ma-nus Do-mi-ni



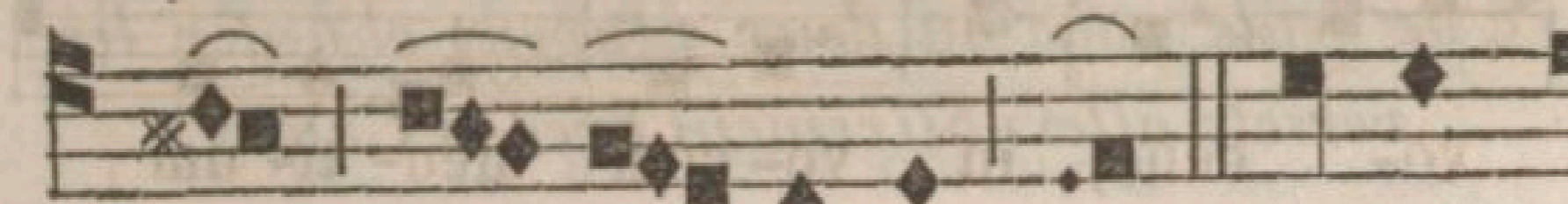
te-ti-git me. Di-mit-te me ut



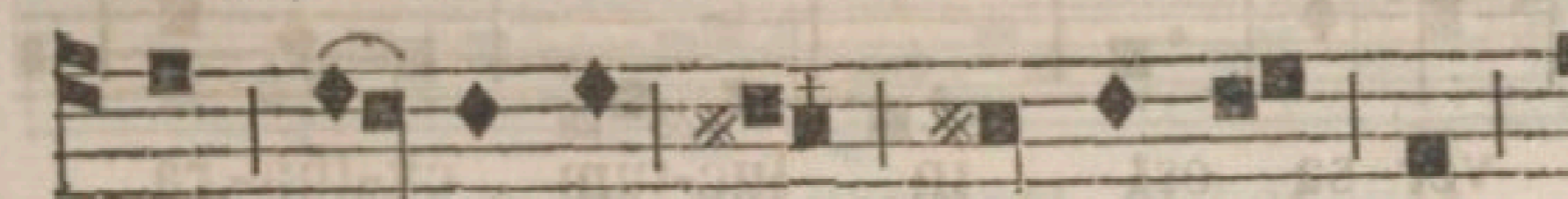
plangam pau-lu-lum do-lo-rem me-um:



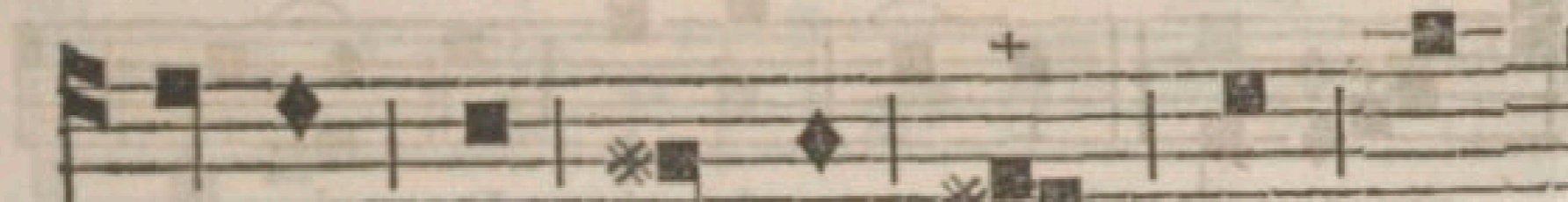
Qui-a ma-nus Do-mi-ni te-ti-git



me, te-ti-git me. Li-be-



ra, li-be-ra me, Do-mi-ne, et



po-ne me jux-ta te; et cu-

jus vis ma-nus pug-net con-tra
 me; sed an-tequàm va-dam ad ter-ram
 te-nebrosam, di-mit-te me, ut plan-gam
 pau-lu-lùm do-lo-rem me-um,
 qui-a ma-nus Do-mi-ni te-ti-git me.

Petit silence.

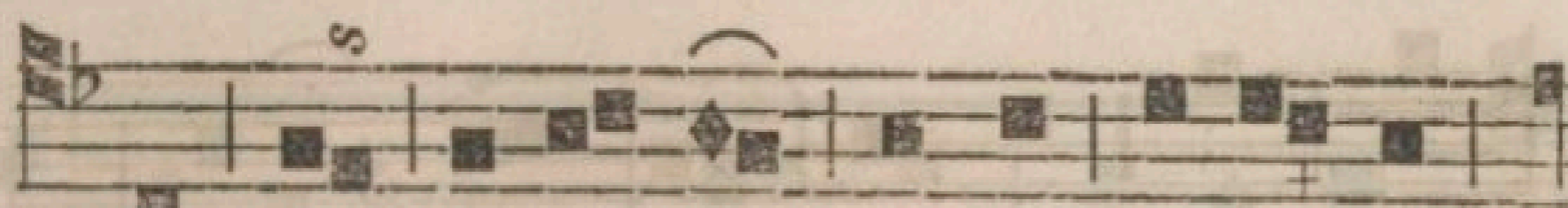
MOTET

POUR LES MESSES DES MORTS.

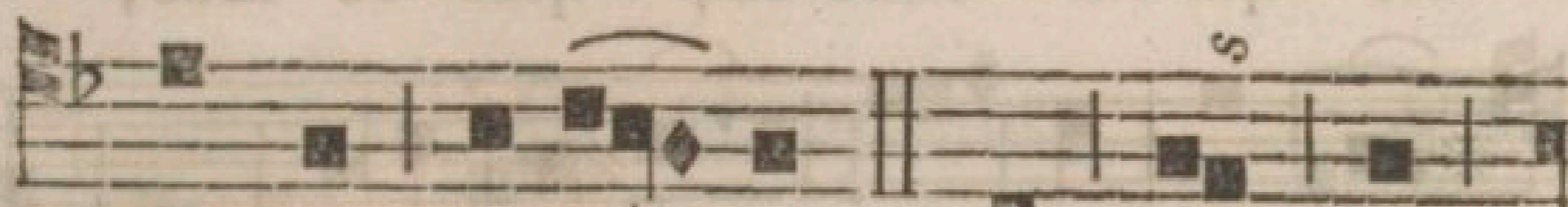
Une seule voix ou deux peuvent chanter les versets alternativement avec le Chœur.

Lentement.

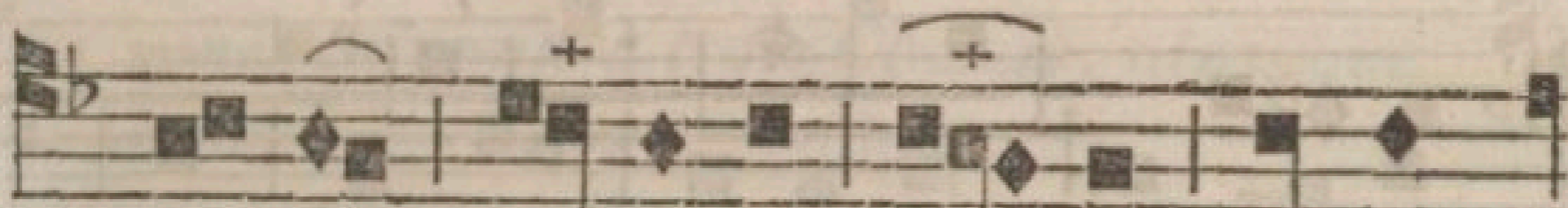
O Sa-lu-ta-ris hos-ti-a sa-cra,
 in-te-ger ho-mo, de-i-tas ve-ra,



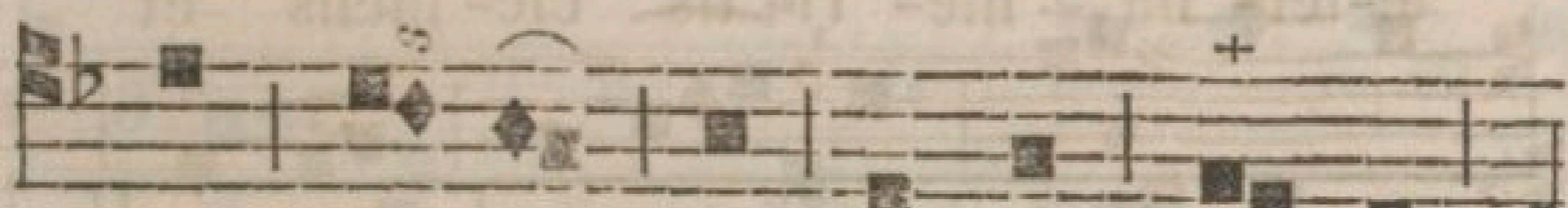
fons et o-ri-go pri-ma sa-lu-tis,



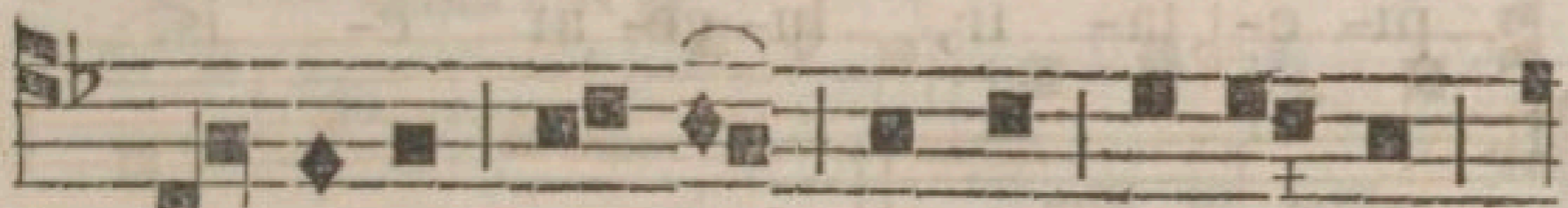
par-ce defunc-tis. Tu qui es



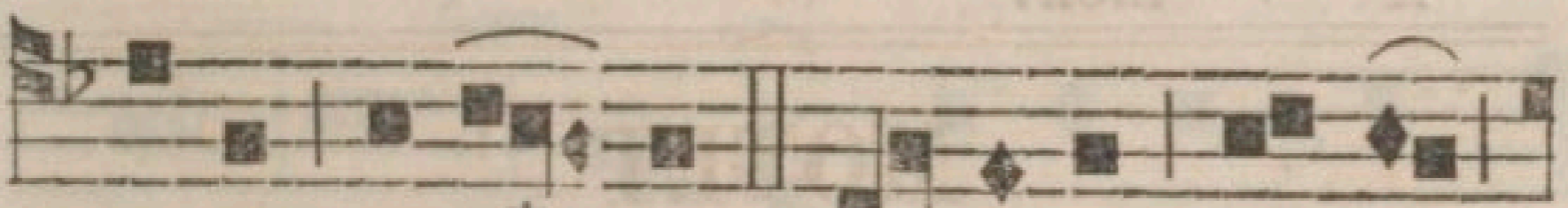
nos-tra u-ni-ca sa-lus ho-mi-



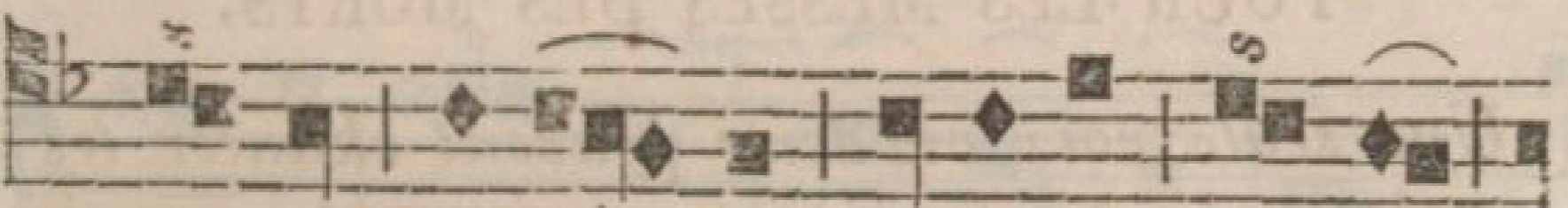
num; qui-que, ô bo-ne Je-su!



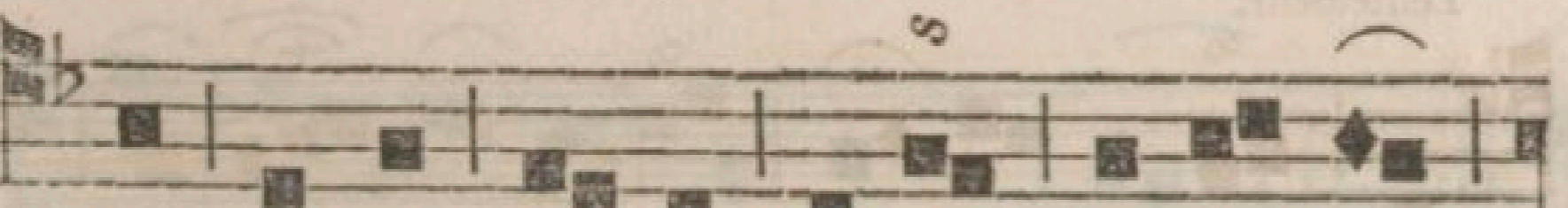
vi-ti-a pur-gas at-que re-mit-tis,



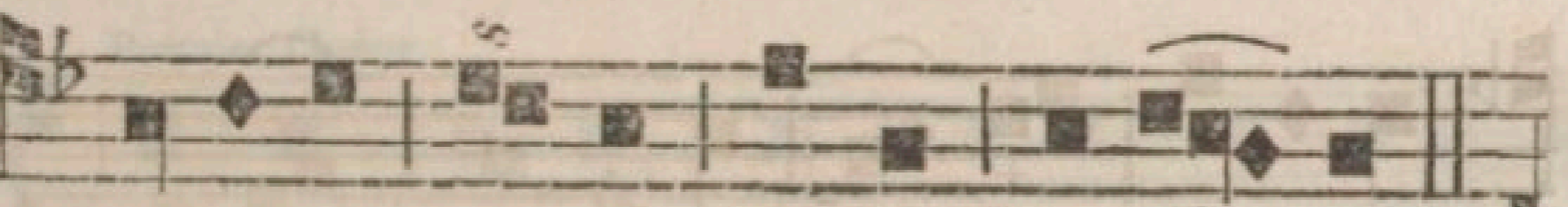
par-ce defunc-tis. Pre-ci-bus nos-tris



at-que tu-o-rum om-ni-um fle-xu,



ô Je-su pi-e! nostris u-bi-que



an-nu-e vo-tis; par-ce defunc-tis.

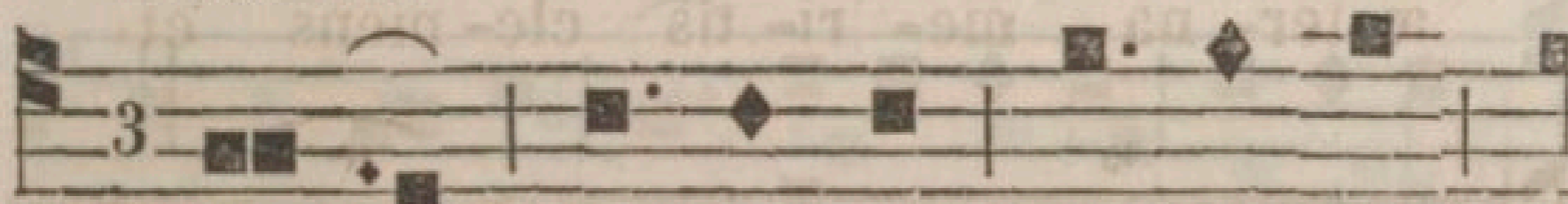
Re- qui-em cunc-tis, quæ- su- mus,
do- na in te de-func-tis, et lux
æ-ter- na, me- ri- tis cle- mens et
pi- e- ta- ti, lu- ce- at e- is.
A- men.

LES VÊPRES

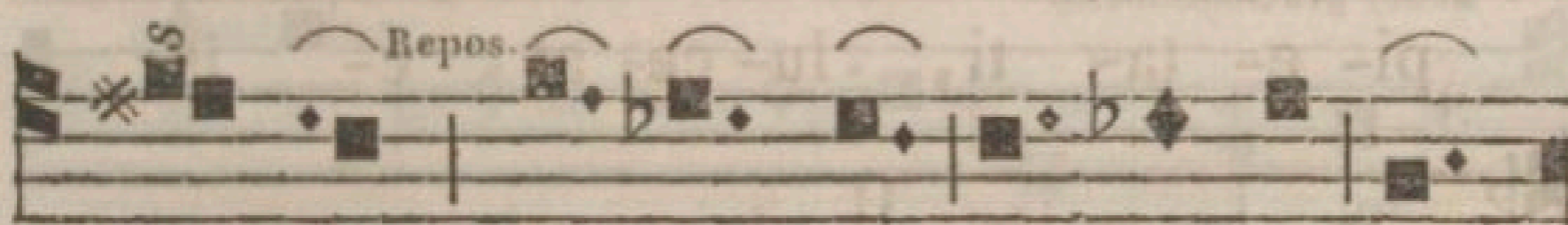
DU DIMANCHE.

*Aux Fêtes solennelles, on chante les Psau-
mes suivants à trois Chœurs, ainsi que
le Magnificat.*

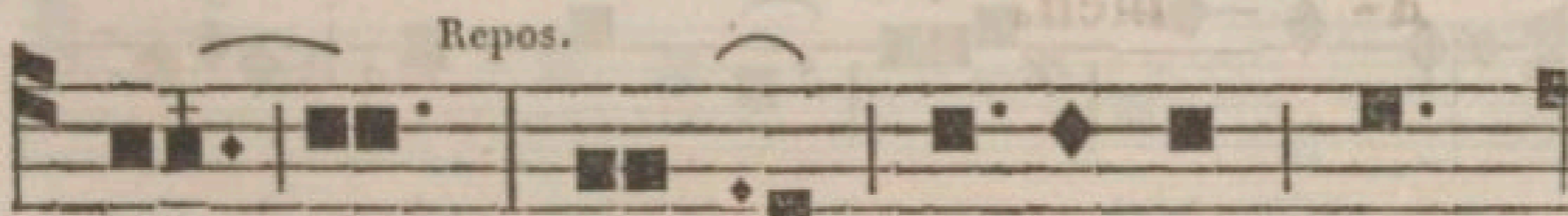
Gracieusement.



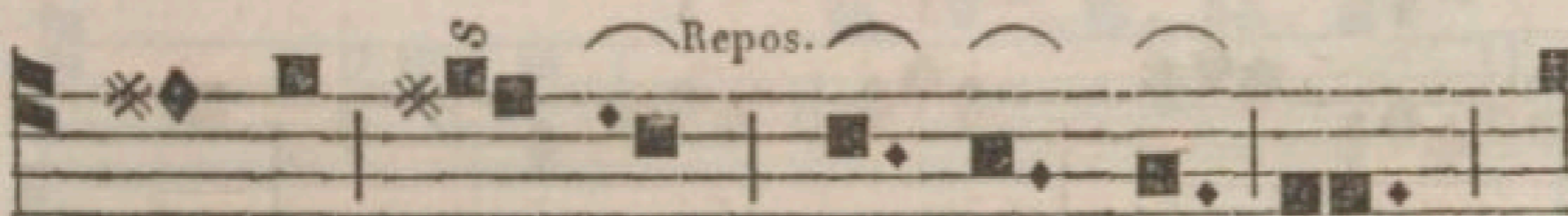
DI- XIT Do- mi- nus Do- mi- no



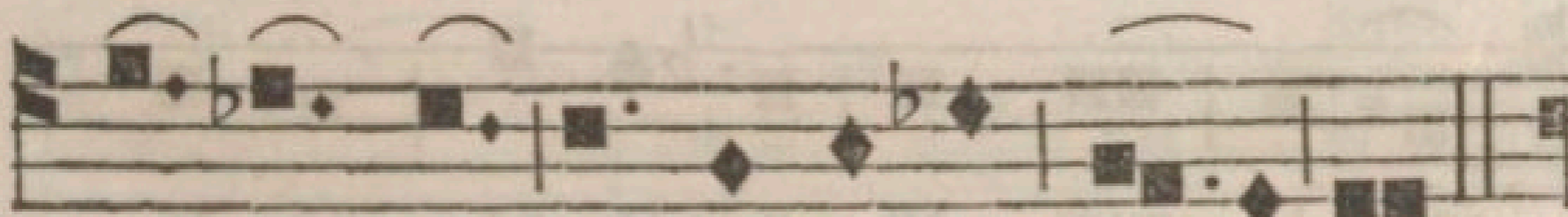
me- o : Se- de, se- de à dex- tris



me- is ; Di- xit Do- mi- nus Do-

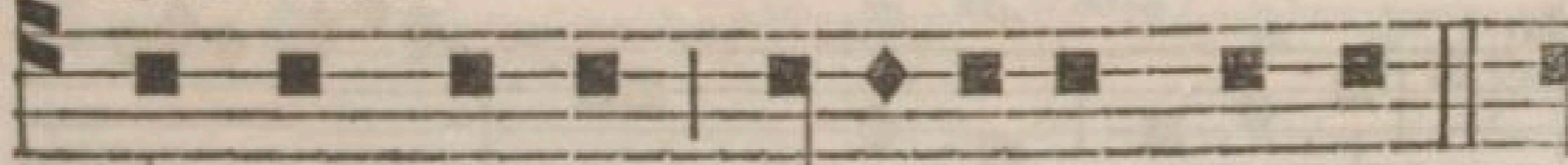


mi- no me- o : se- de, se- de,

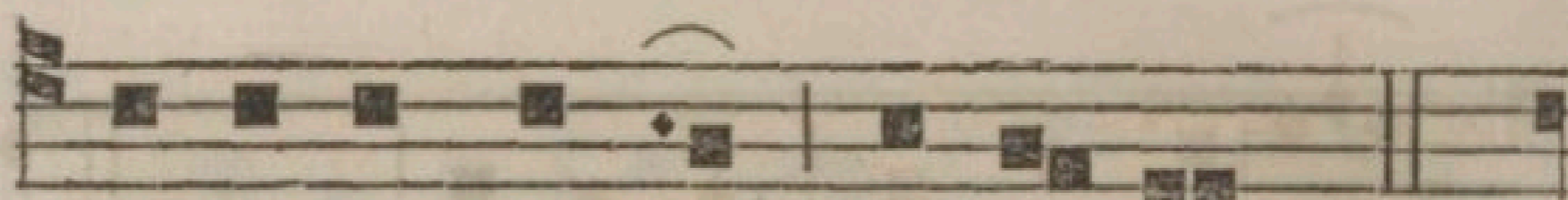


se- de, se- de à dex- tris me- is.

Premier Chœur.

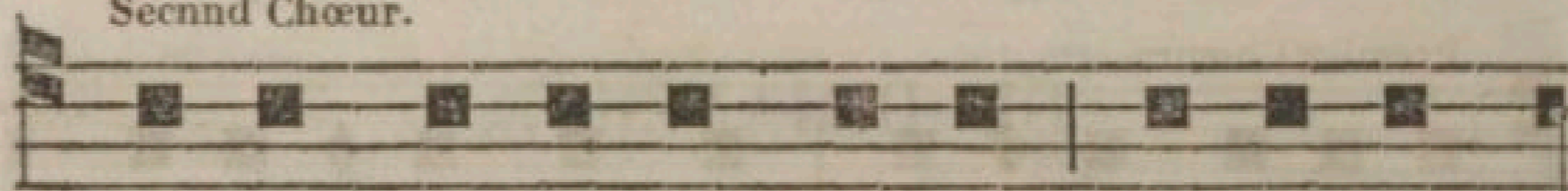


Do- nec po- nam i- ni- micos tu- os

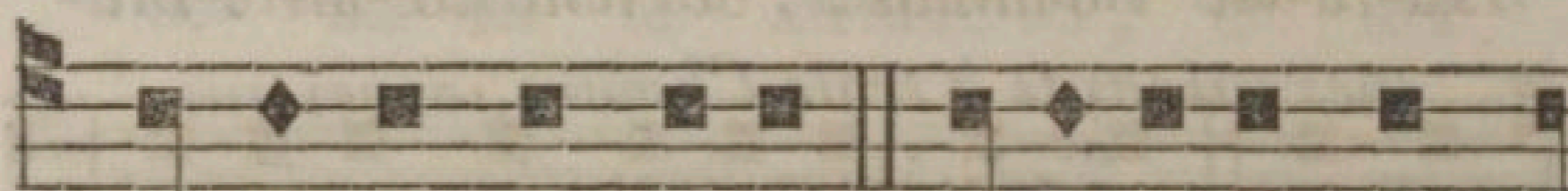


sca-bel-lum pe-dum tu- o- rum.

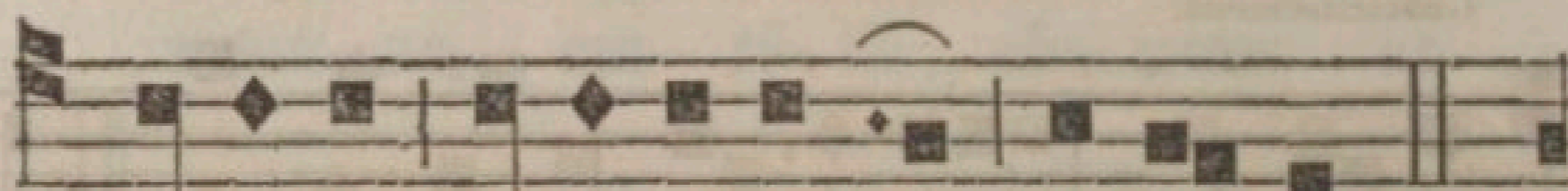
Secund Chœur.



Vir-gam vir-tu-tis tu- æ e- mit-tet

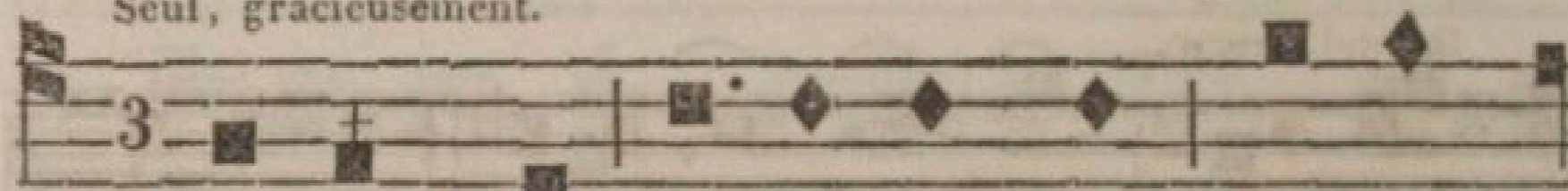


Do-mi-nus ex Si-on : do-mi-na-re in

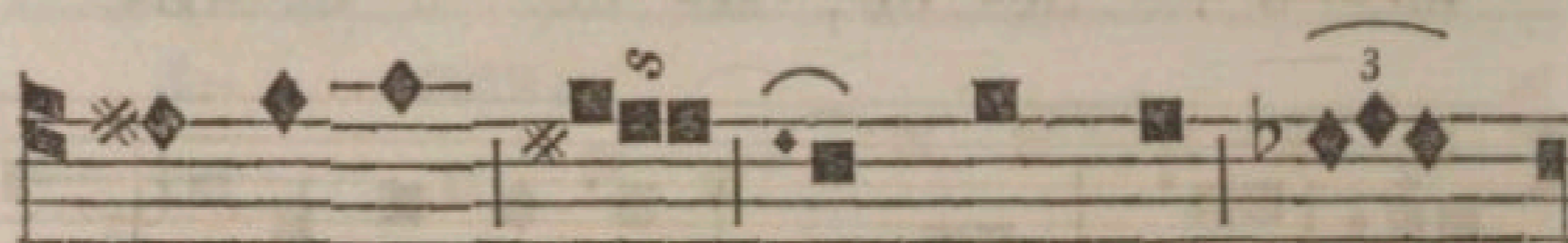


me-di- o i- ni-mi-co-rum tu- o- rum.

Seul, gracieusement.



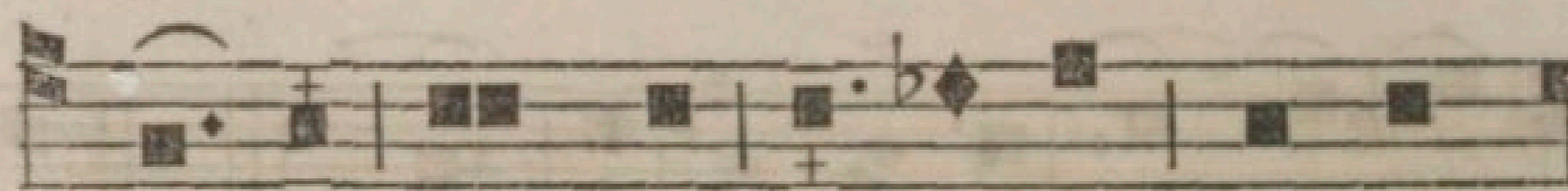
Te-cum prin-ci-pi-um in di- e



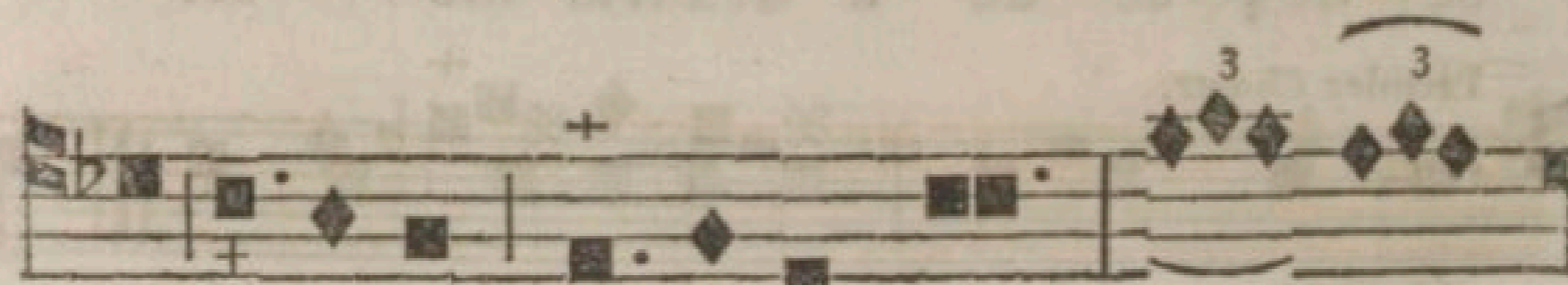
vir-tu-tis tu- æ, in splen-do-



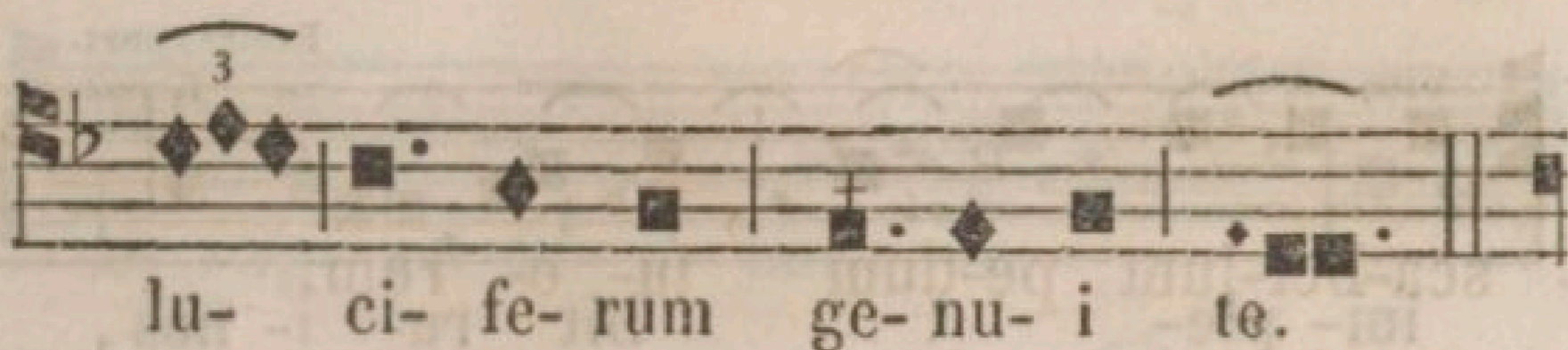
ri- bus



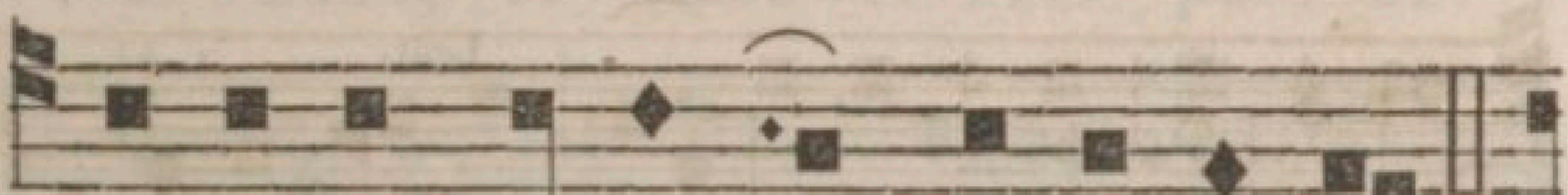
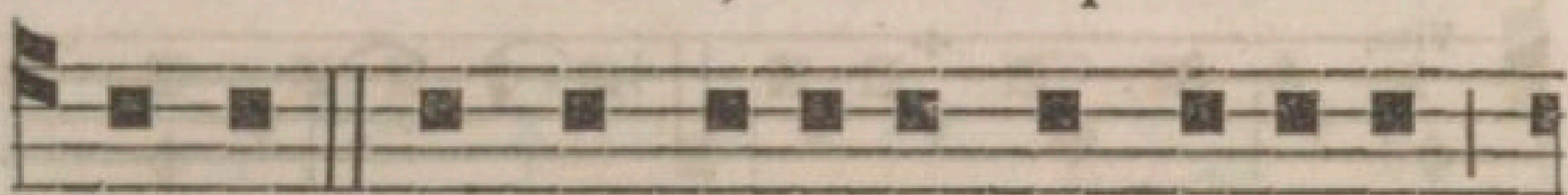
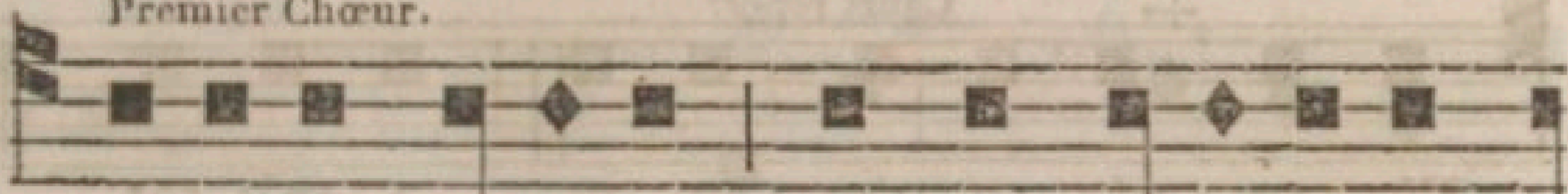
sanc-to- rum, ex u- te- ro an- te



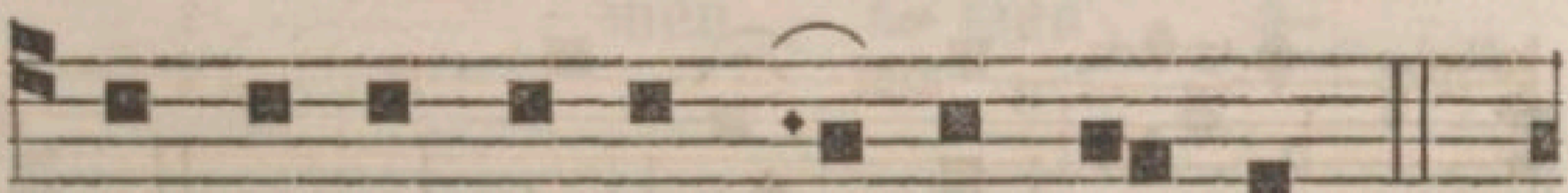
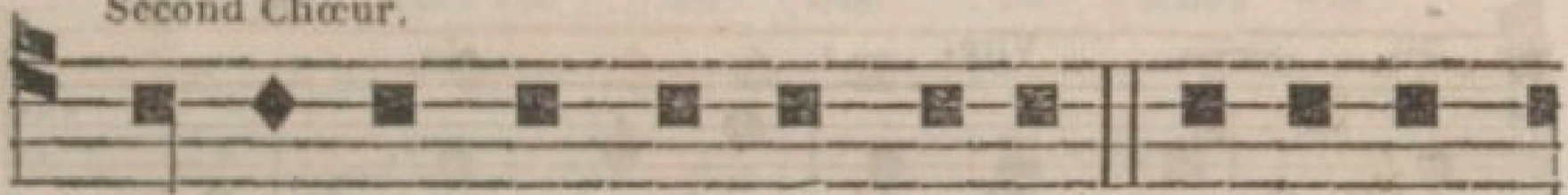
lu-ci-ferum ge-nu-i te, an- te



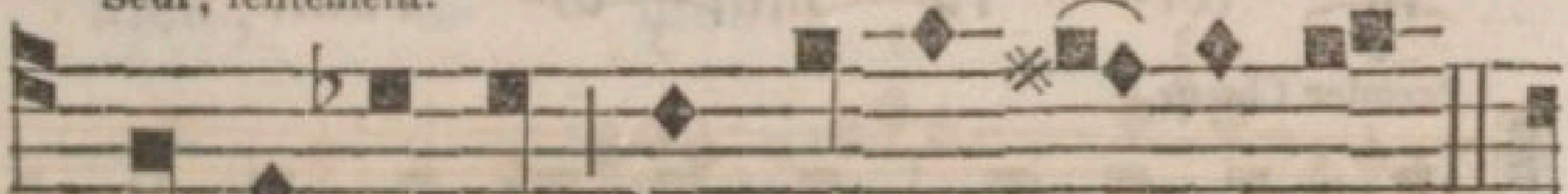
Premier Chœur.



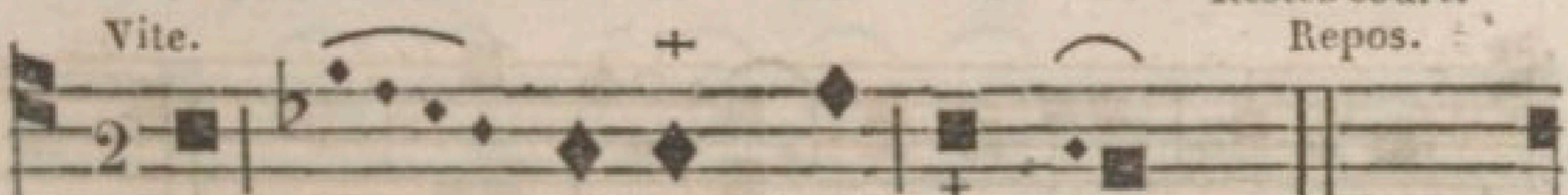
Second Chœur.



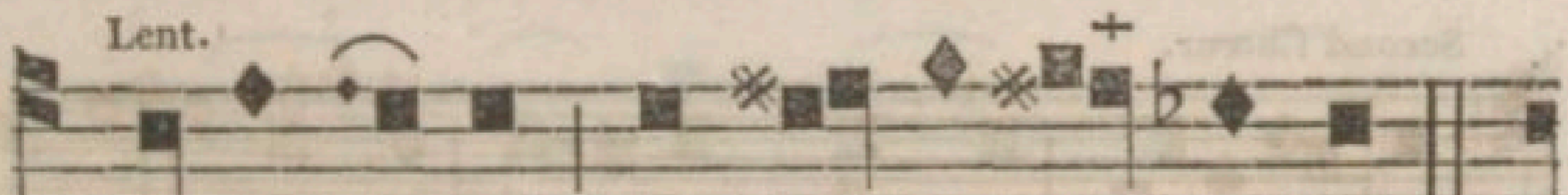
Seul, lentement.

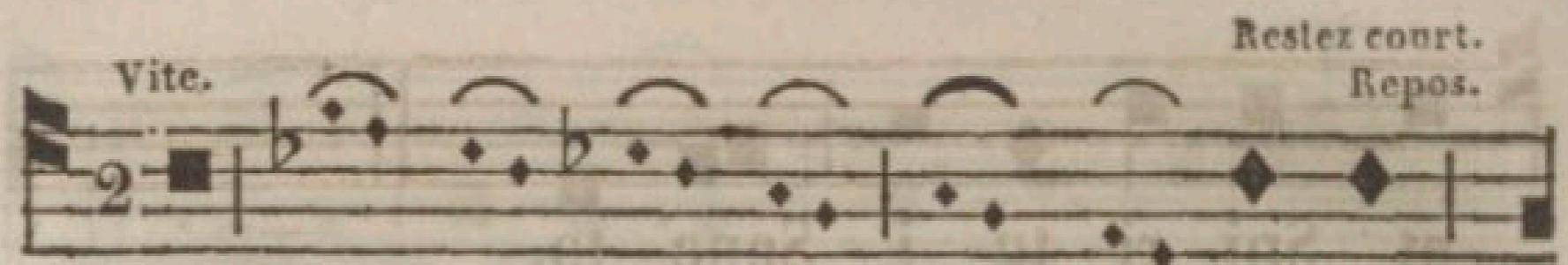


Vite.

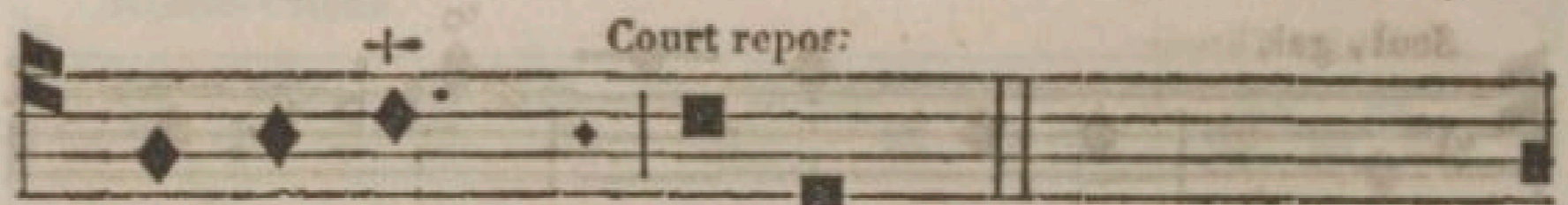
Restez court.
Repos.

Lent.

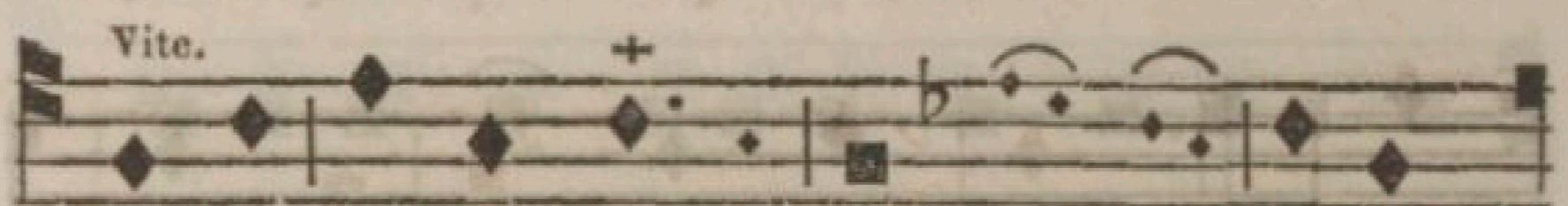




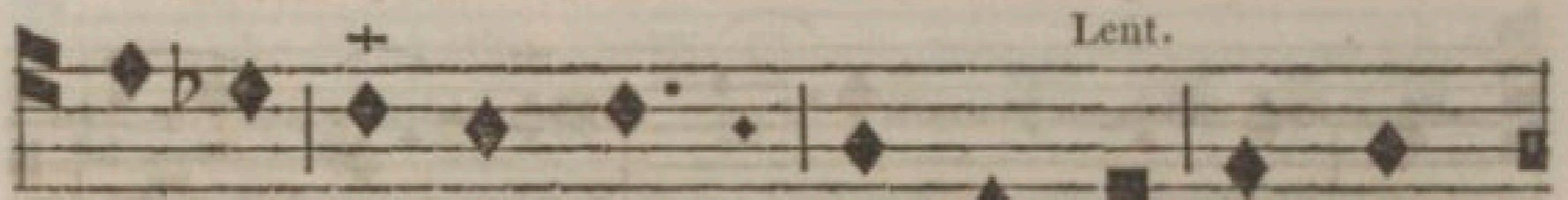
im-ple-bit ru-i-nas,



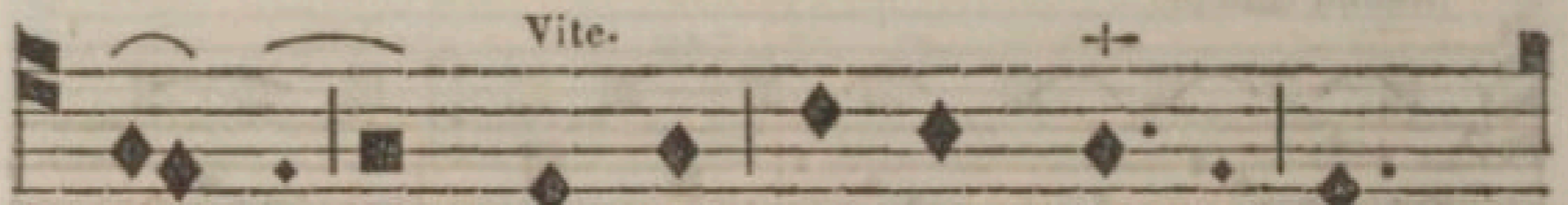
im-ple-bit ru-i-nas ;



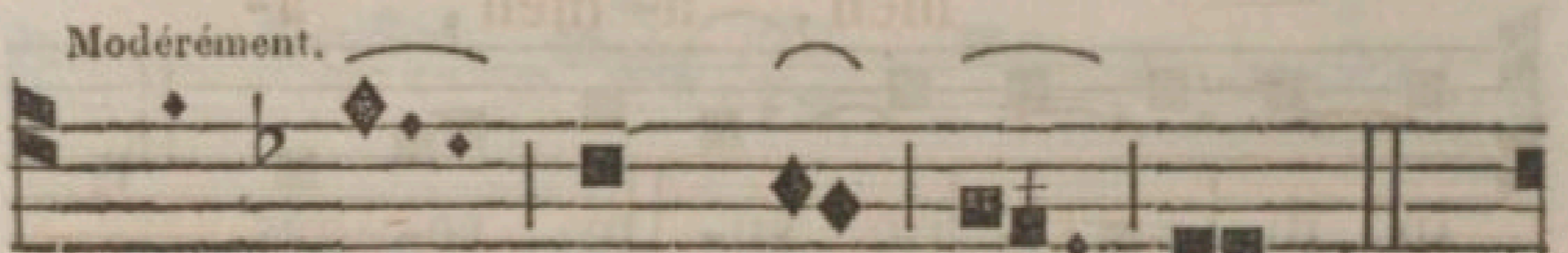
conquas-sa-bit ca-pi-ta, conquas-sa-bit,



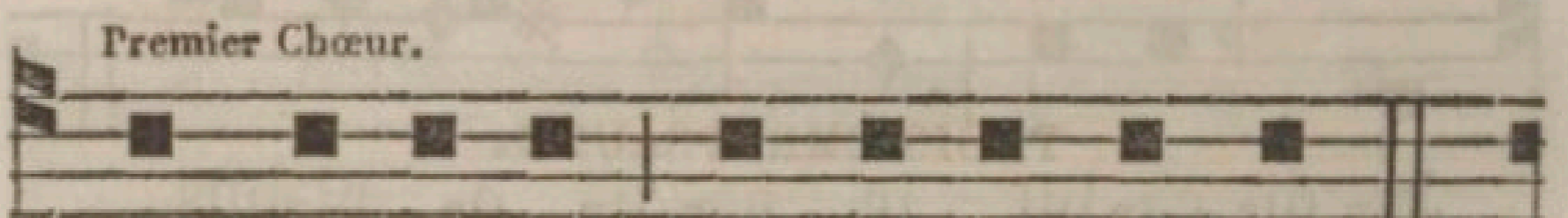
conquas-sa-bit ca-pi-ta in ter-ra mul-



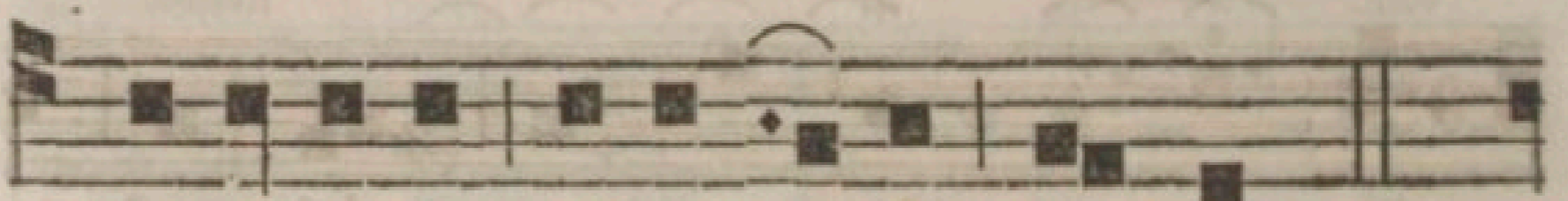
to-rum, conquas-sa-bit ca-pi-ta



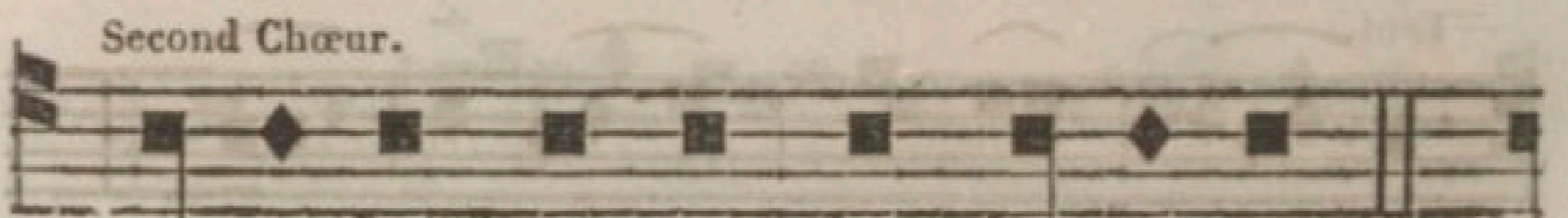
in ter-ra mul-to-rum.



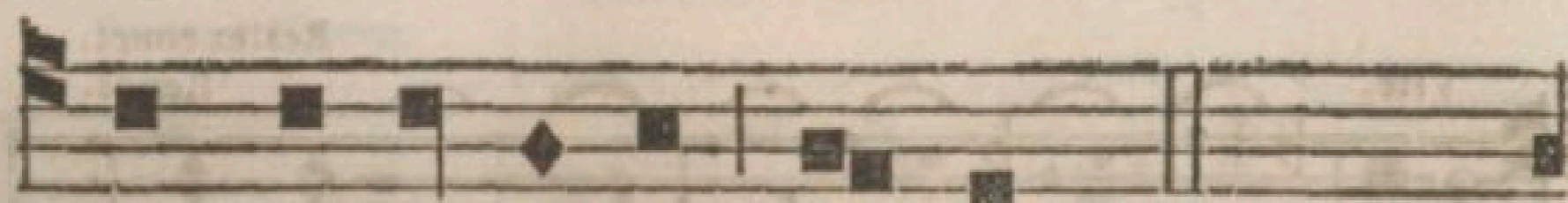
De tor-ren-te in vi-a bi-bet :



propter-e-à e-xal-ta-bit ca-put.

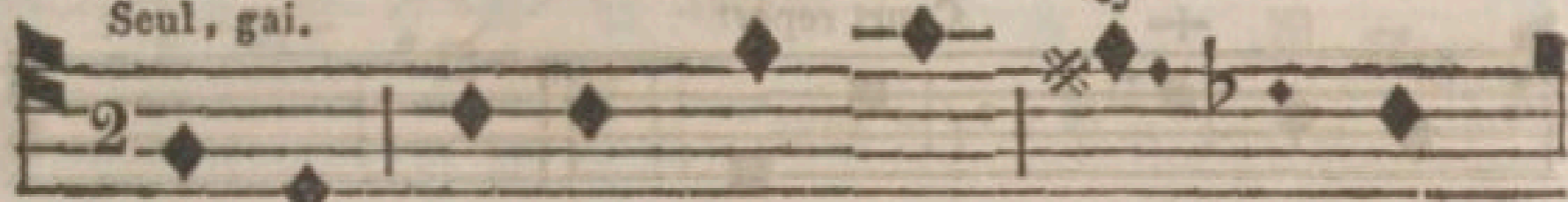


Glo-ri-a Pa-tri, et Fi-li-o :

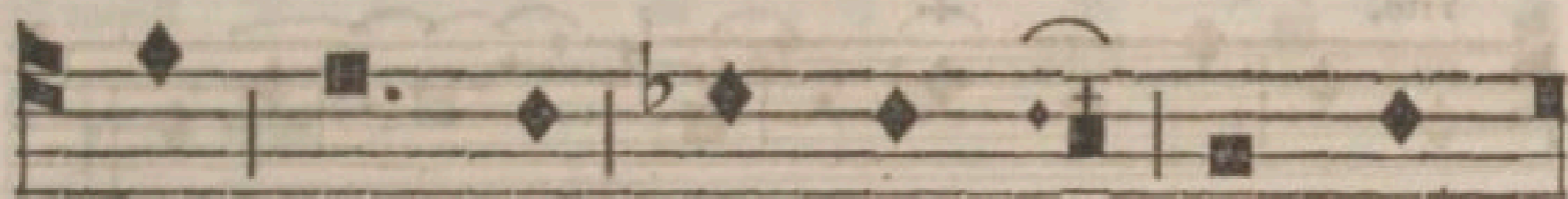


et Spi-ri-tu-i Sanc-to.

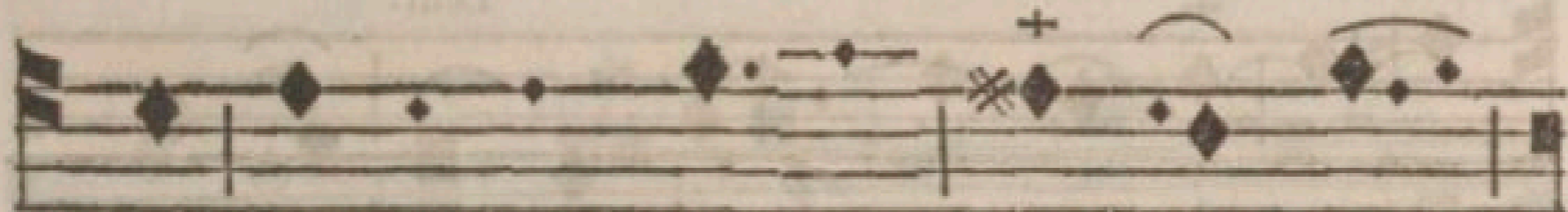
Soul, gai.



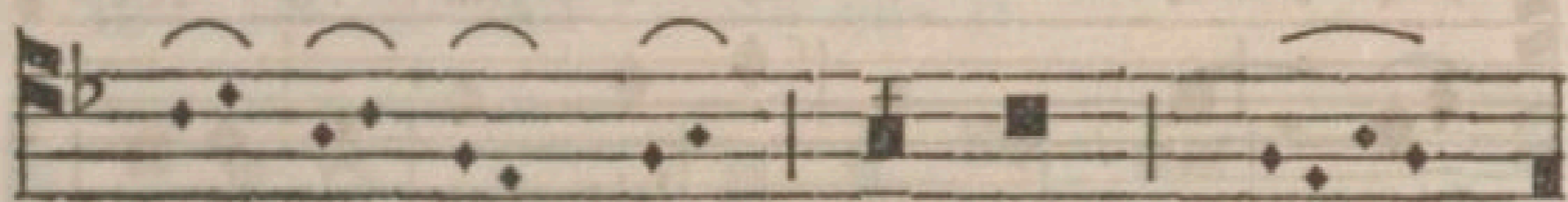
Si-cut e-rat in prin-ci-pi-o,



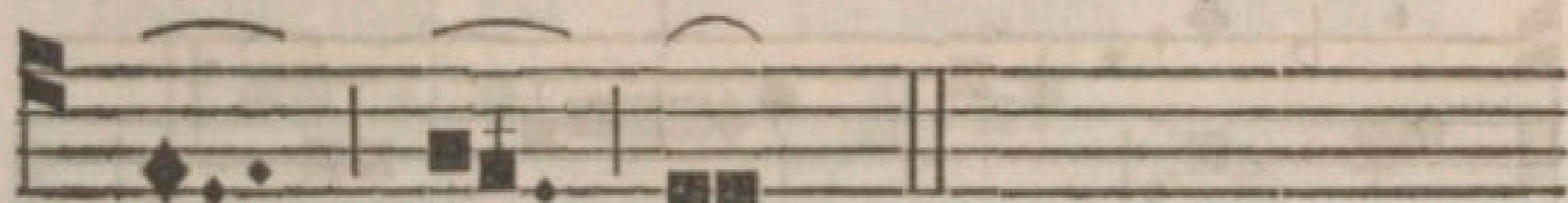
et nunc, et nunc et sem-per, et



in se-cu-la se-cu-lo-rum. A-



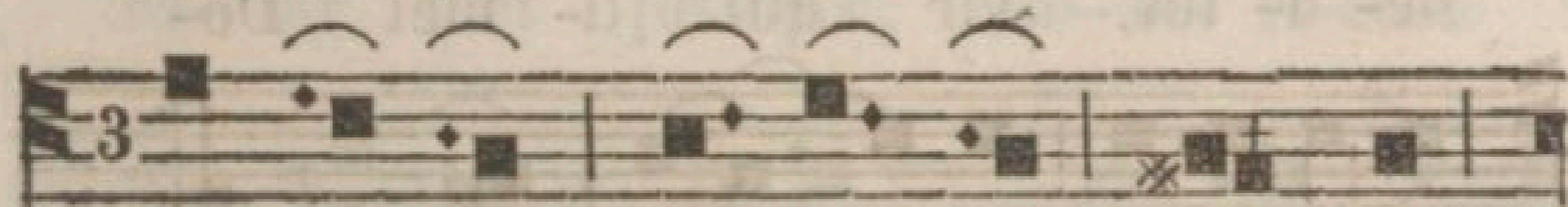
men, a-men, a-



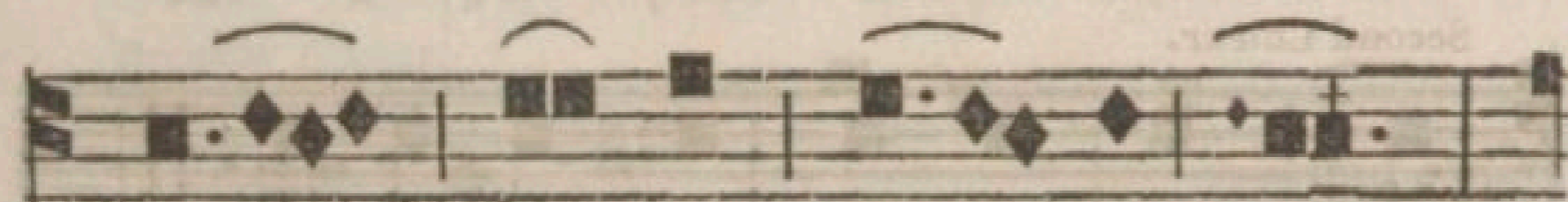
men, a-men.

TROISIÈME PSAUME.

Soul, gracieusement:



BE-A-TUS, be-a-tus vir qui



ti-met Do-mi-num;

be- a- tus, be- a- tus vir qui

Repos.

ti- met Do- mi- num : in man- da-

Repos.

tis e- jus vo- let ni- mis ;

in man- da- tis e- jus vo- let

ni- mis ; be- a- tus vir, be- a- tus

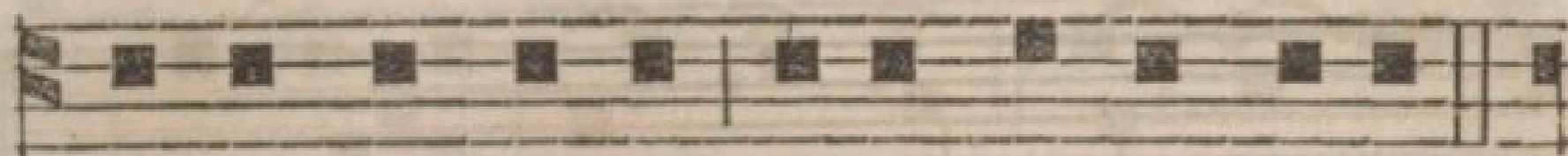
vir qui ti- met Do- mi- num ;

be- a- tus vir qui ti- met Do-

mi- num ; be- a- tus, be- a- tus

vir qui ti- met Do- mi- num.

Premier Chœur.

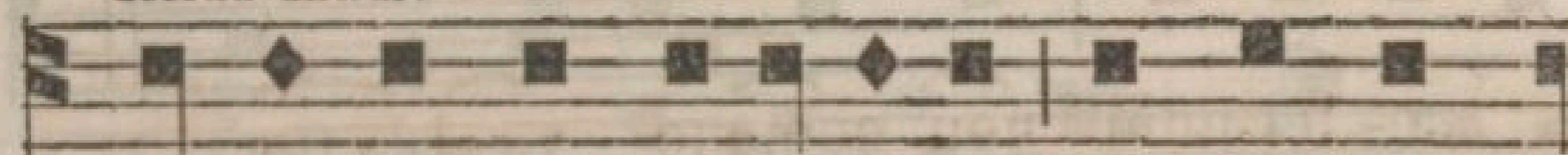


Po-tens in ter-ra e-rit se-men e-jus :



ge-ne-ra-ti-o rec-to-rum be-ne-di-ce-tur.

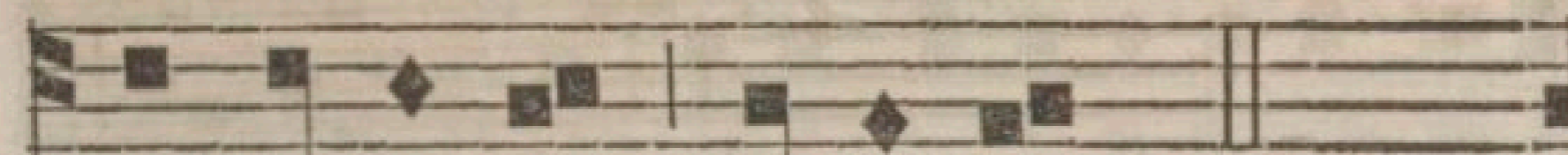
Second Chœur.



Glo-ri-a et di-vi-ti-æ in do-mo

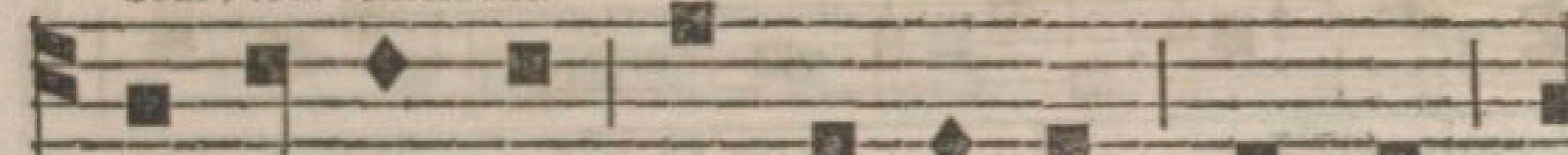


e-jus : et jus-ti-ti-a e-jus ma-net

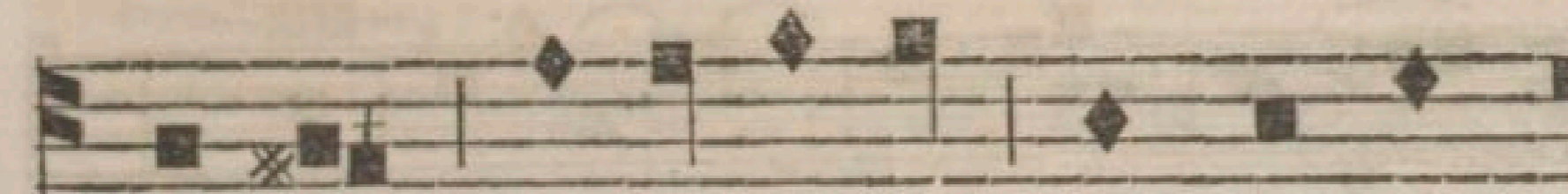


in se-cu-lum se-cu-li.

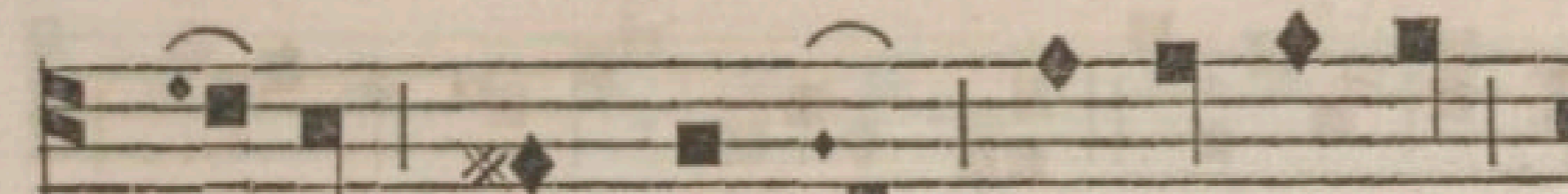
Seul, très lentement.



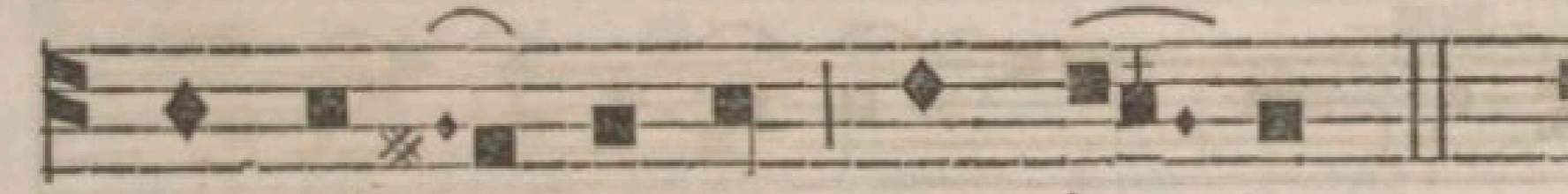
Ex-or-tum est in te-ne-bris lu-men



rec-tis ; mi-se-ri-cors et mi-se-



ra-tor et jus-tus, mi-se-ri-cors

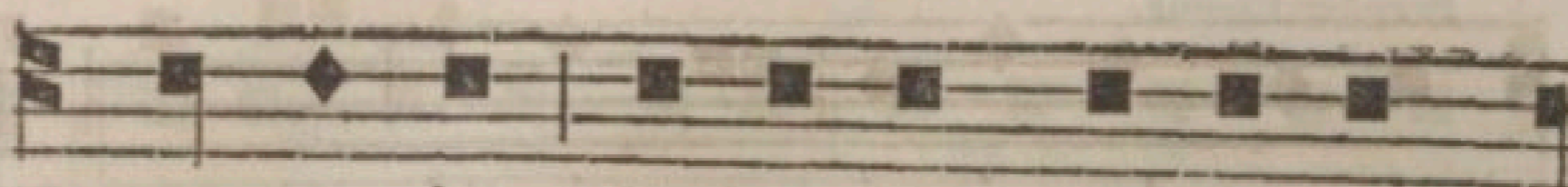


et mi-se-ra-tor et jus-tus.

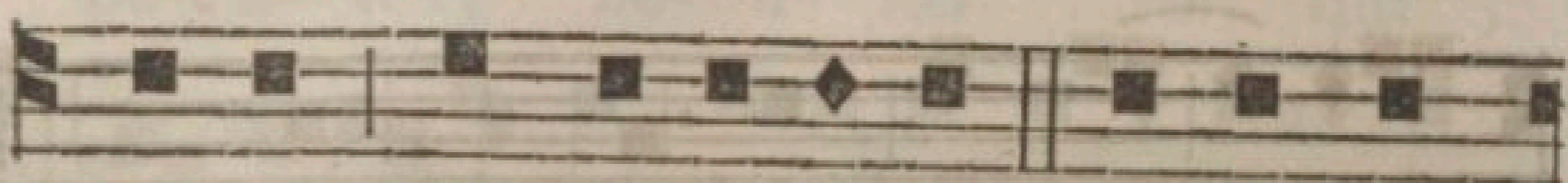
Premier Chœur.



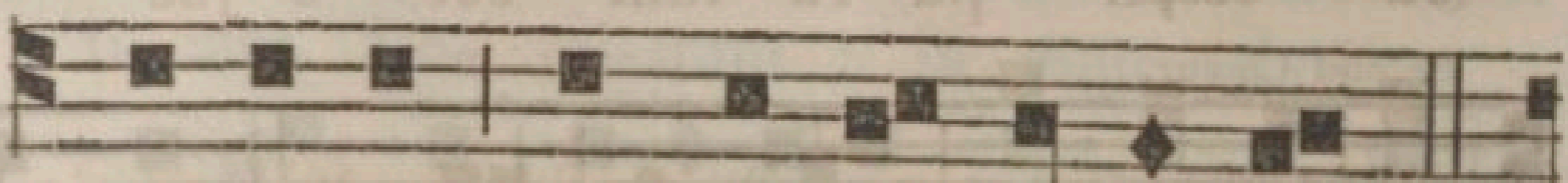
Ju-cun-dus ho-mo qui mi-se-re-tur et



com-mo-dat, dis-po-net ser-mo-nes



su-os in ju-di-ci-o : qui-a in



æ-ter-num non com-mo-ve-bi-tur.

Second Chœur.

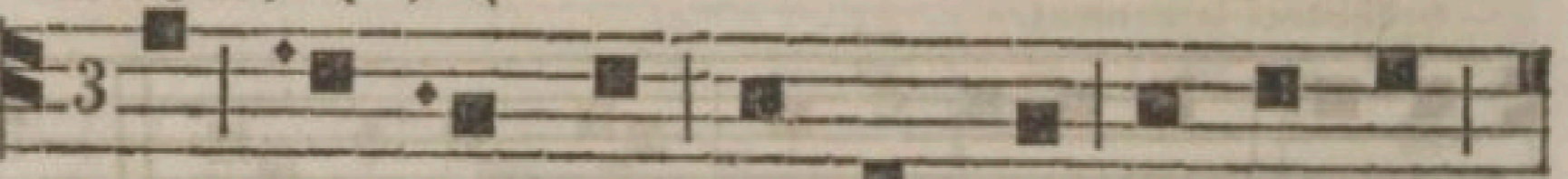


In me-mo-ri-a æ-ter-na e-rit jus-tus :



ab au-di-ti-o-ne ma-la non ti-me-bit.

Seul, gai.



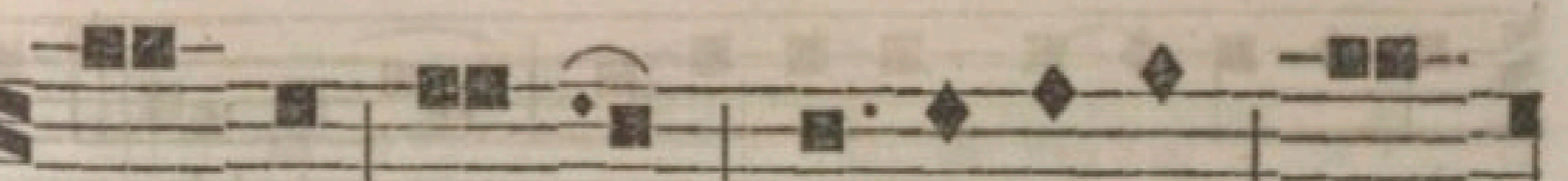
Pa-ra-tum cor e-jus spe-ra-re in



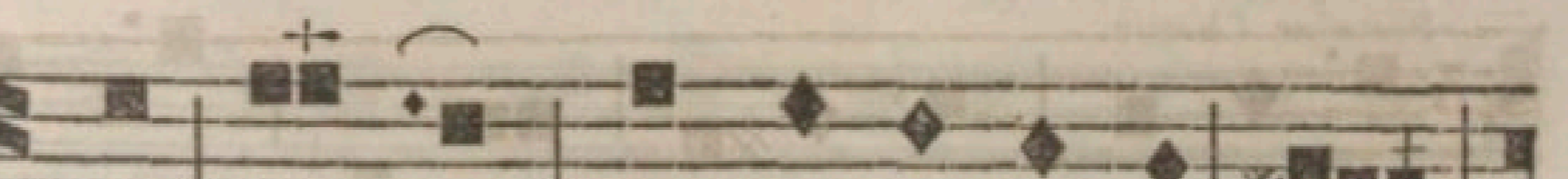
Do-mi-no, pa-ra-tum cor e-jus



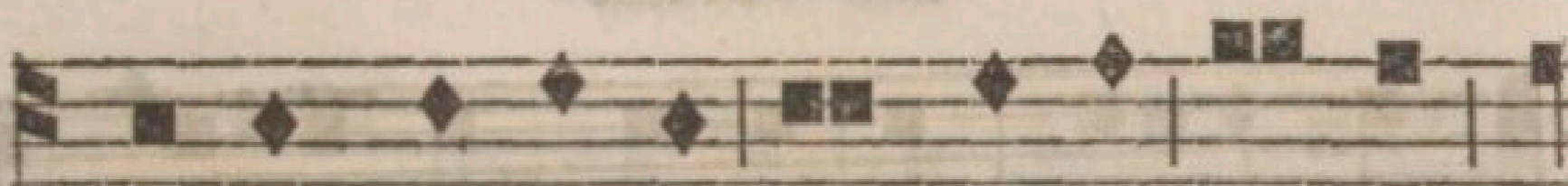
spe-ra-re in Do-mi-no; con-fir-matum



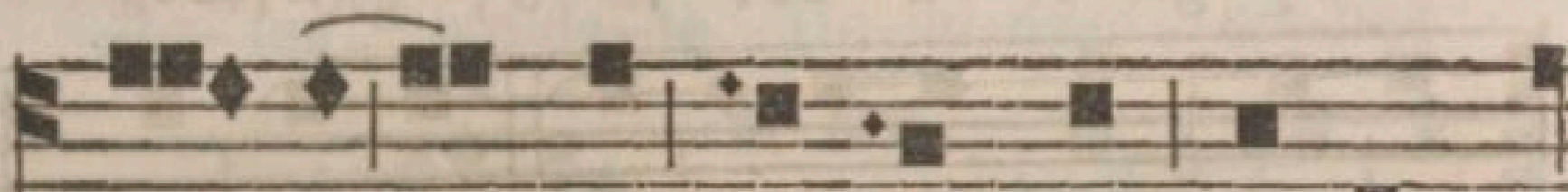
est cor e-jus, con-fir-ma-tum est



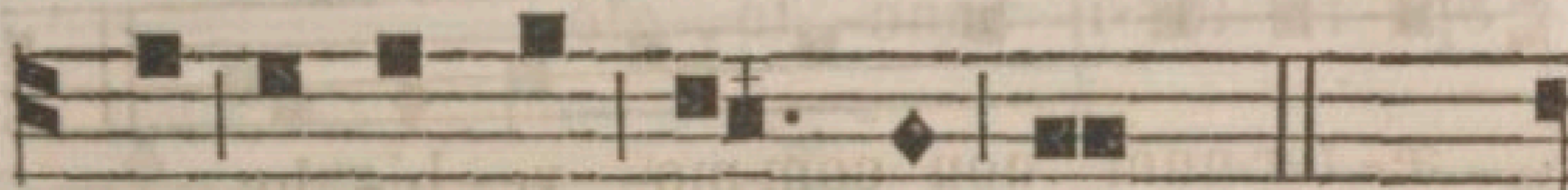
cor e-jus; non com-mo-ve-bi-tur



do-nec des-pi-ci-at i-ni-mi-cos

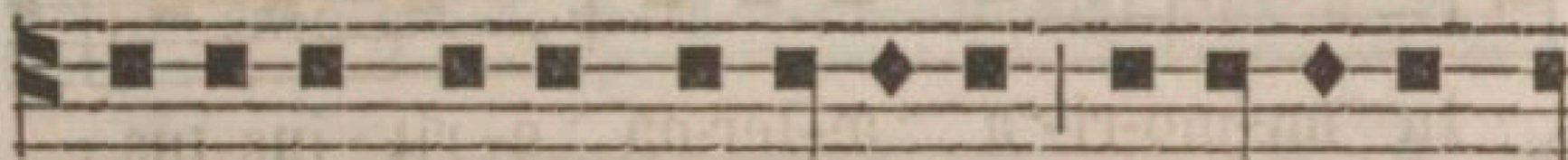


su-os ; pa-ra-tum cor e-jus

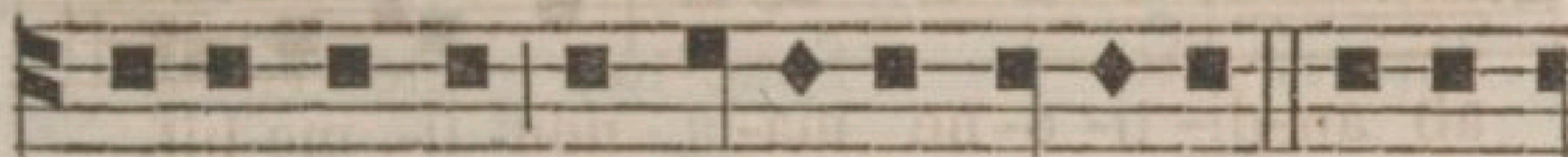


spe-ra-re in Do-mi-no.

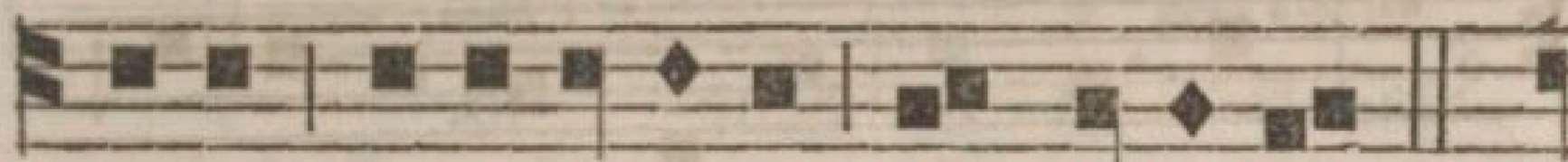
Premier Chœur.



Disper-sit de-dit pau-pe-ri-bus, jus-ti-ti-a

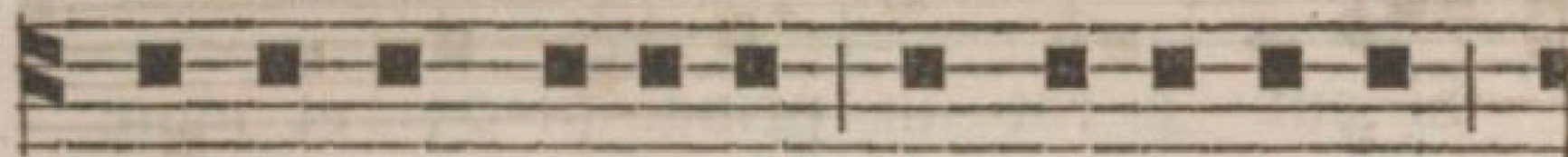


e-jus ma-net in se-culum se-cu-li : cor-nu

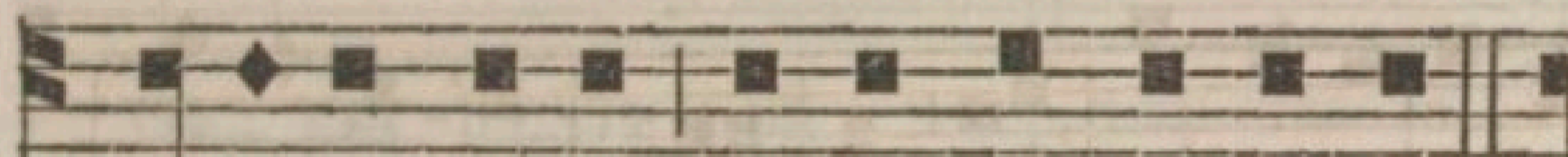


e-jus ex-al-ta-bi-tur in glo-ri-a.

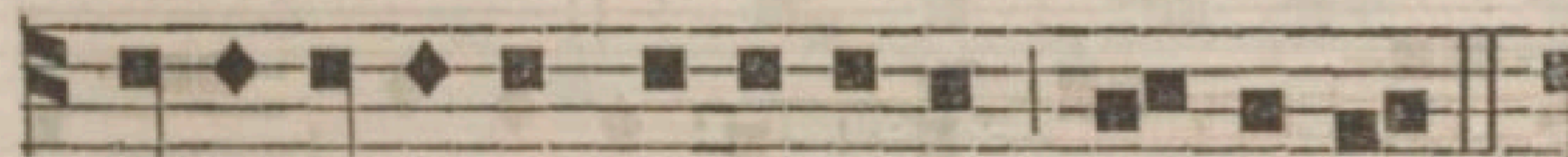
Second Chœur.



Pec-ca-tor vi-de-bit et i-ras-ce-tur,

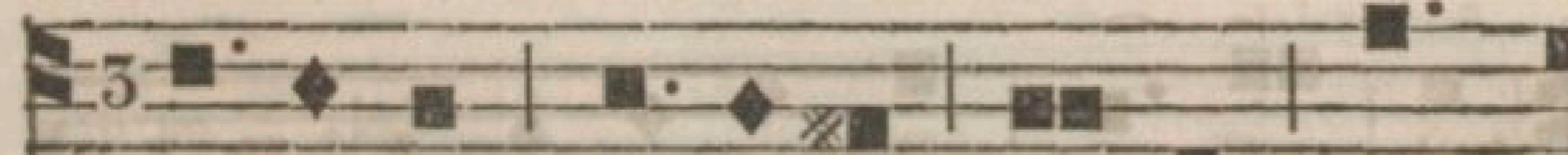


den-ti-bus su-is fre-met et ta-bes-cet :

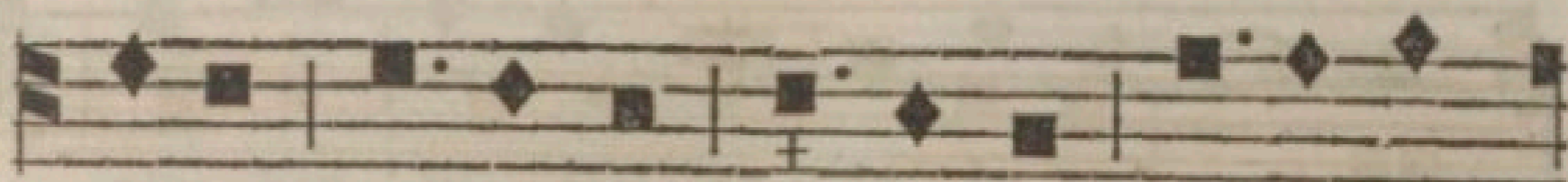


de-si-de-ri-um pec-ca-to-rum per-i-bit

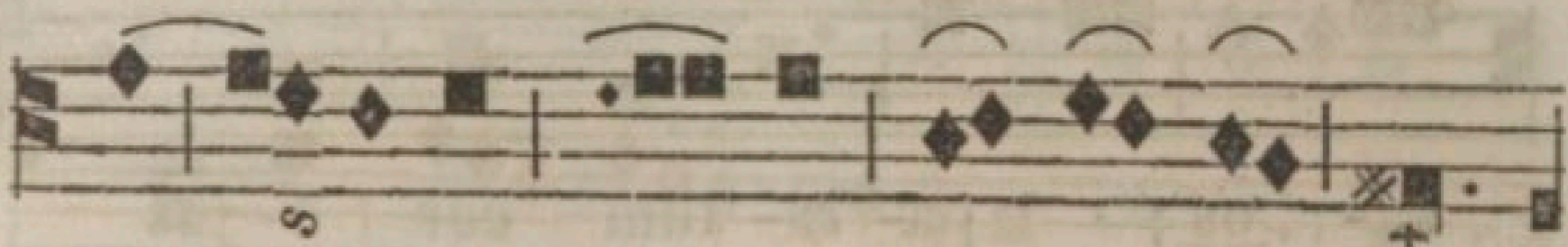
Seul, gai, sans vitesse.



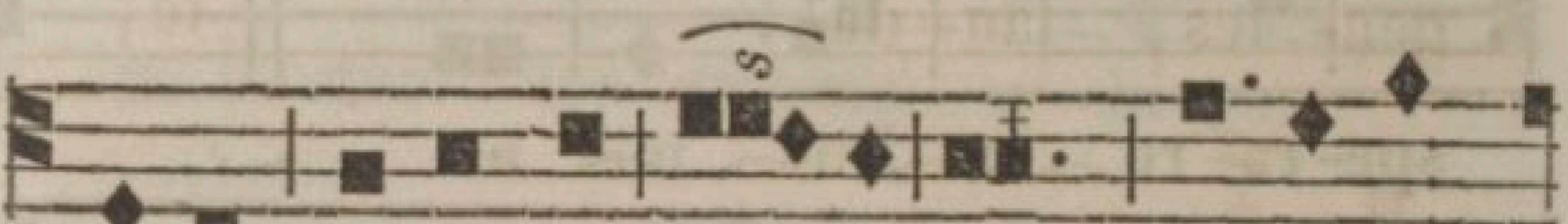
Glo-ri-a, glo-ri-a Pa-tri : glo-



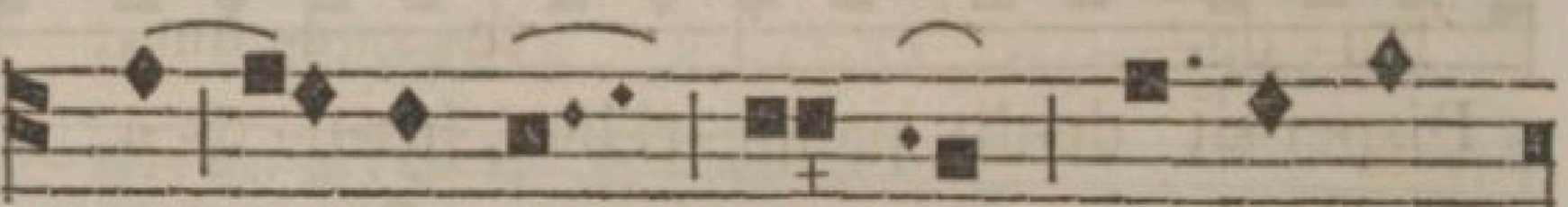
ri- a, glo-ri- a Fi- li- o, glo-ri- a



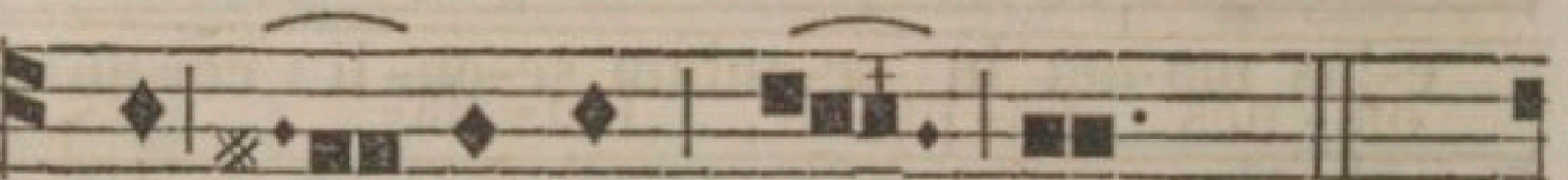
Spi- ri- tu- i Sanc- to, glo-



ri- a Pa- tri et Fi- li- o, glo-ri- a

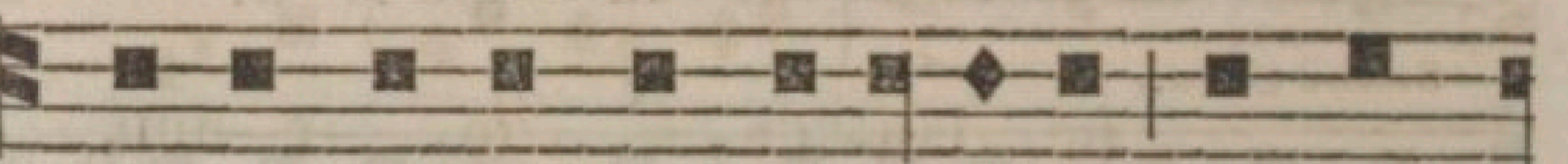


Spi- ri- tu- i Sanc- to, glo-ri- a

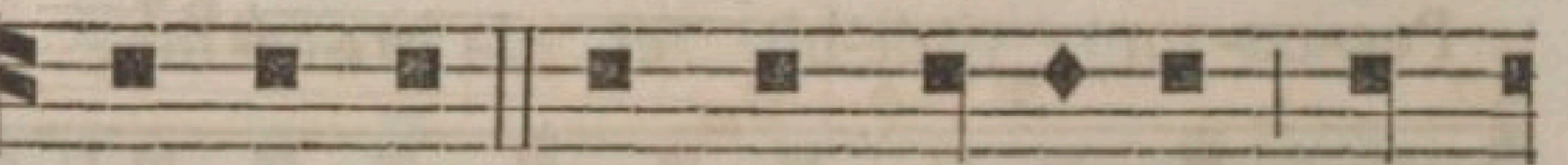


Spi- ri- tu- i Sanc- to.

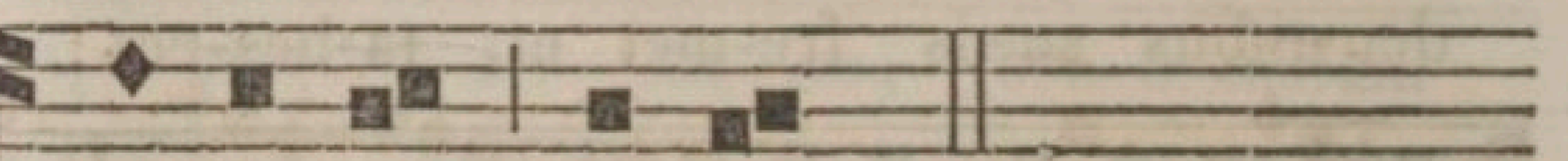
Les deux Chœurs ensemble.



Si- cut e- rat in princi- pi- o, et nunc



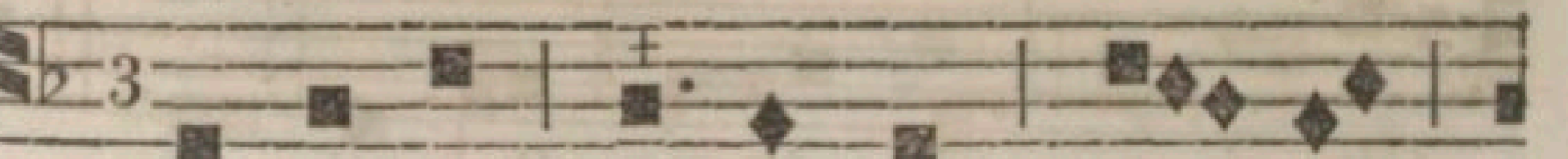
et sem- per, et in se- cu- la se-



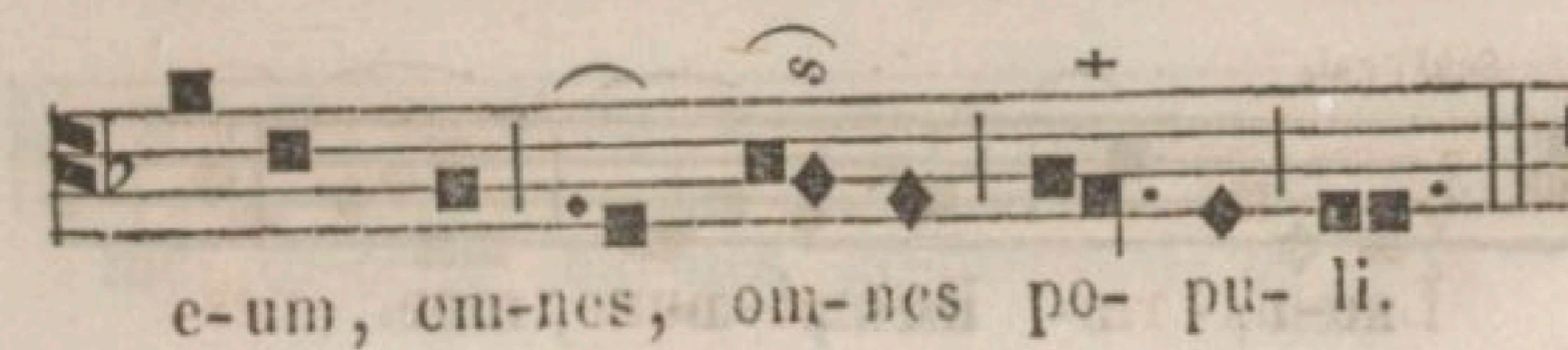
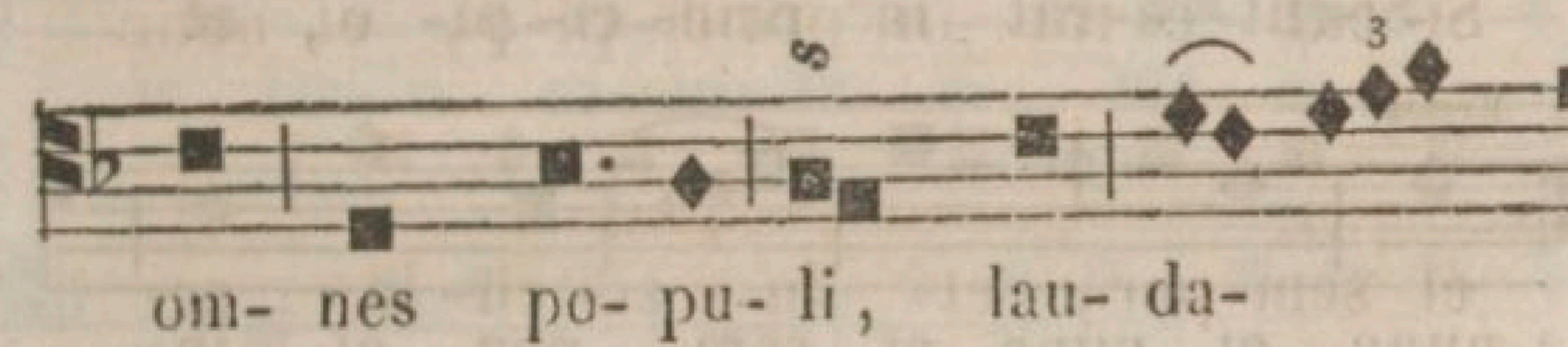
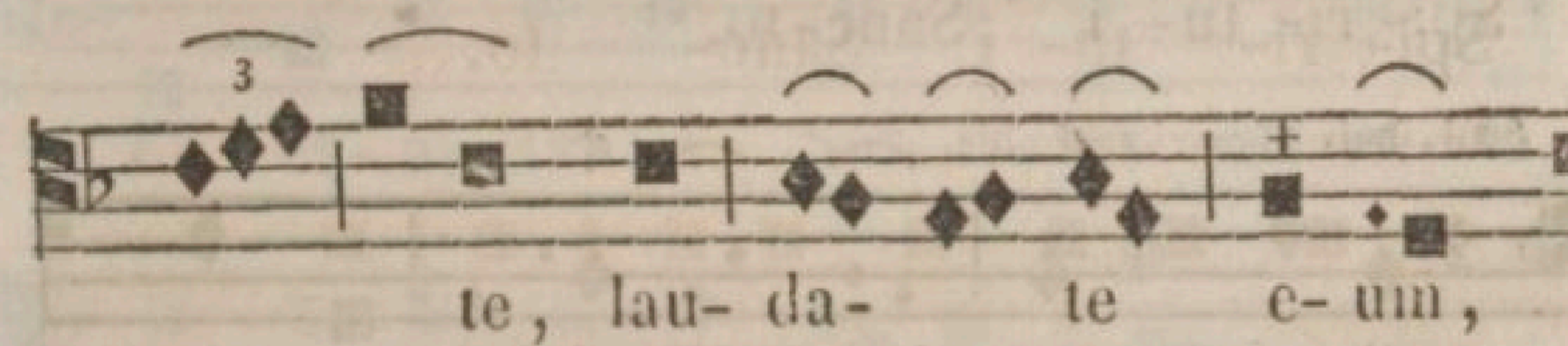
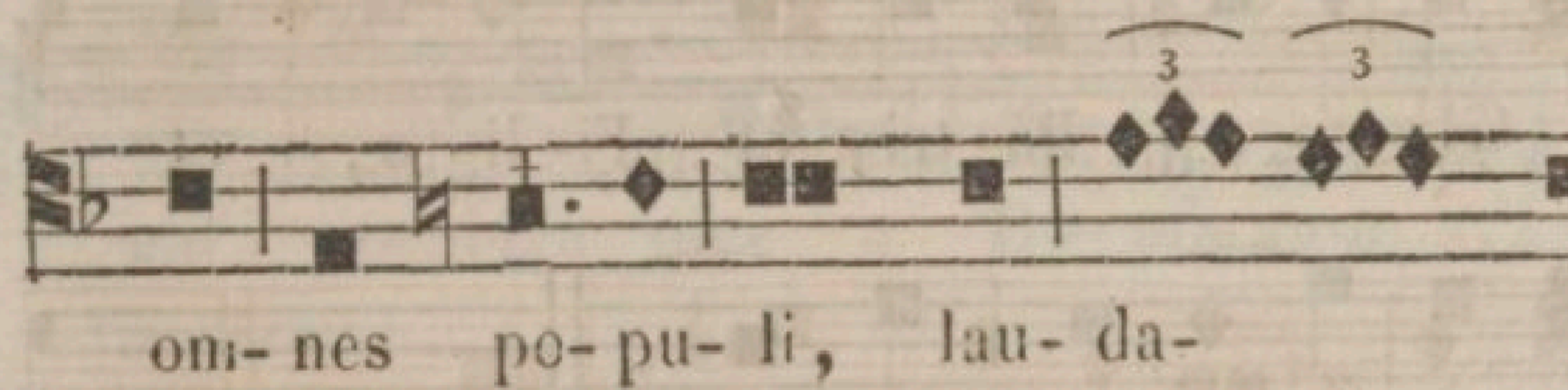
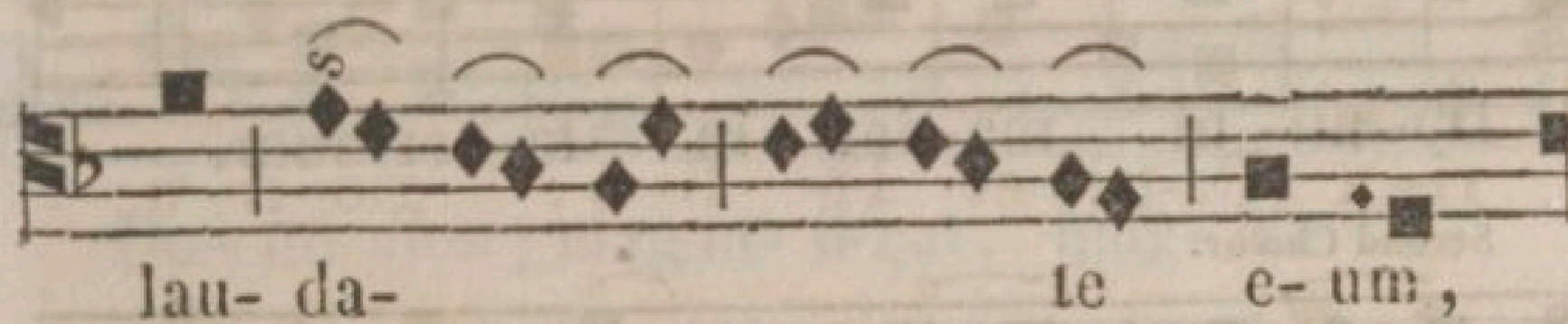
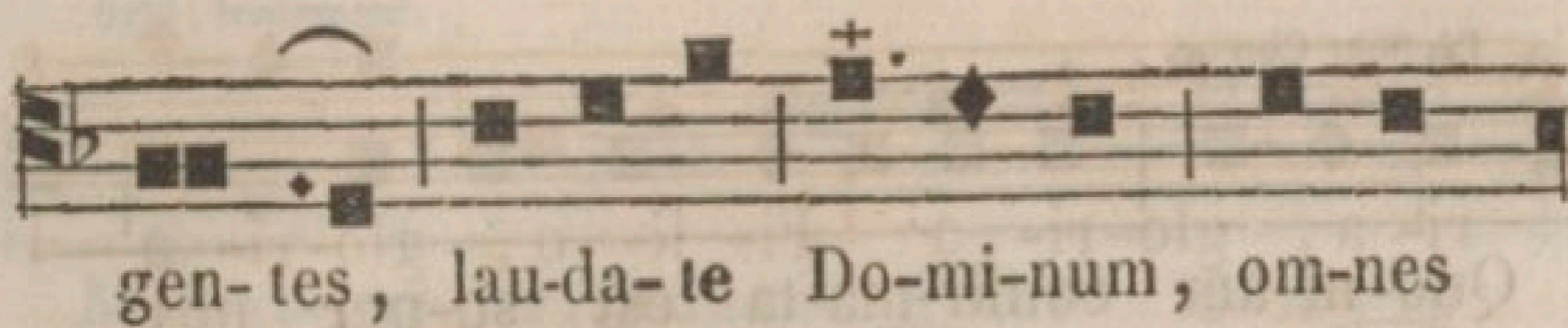
cu- lo- rum. A- men.

CINQUIÈME PSAUME.

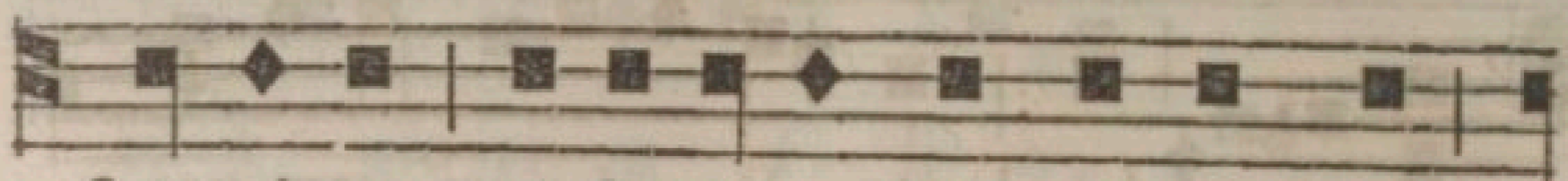
Seul, gai.



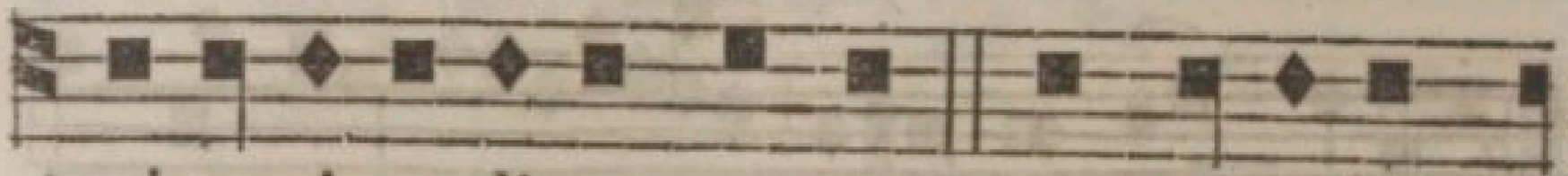
LAU- DA- TE Do- mi- num, om- nes



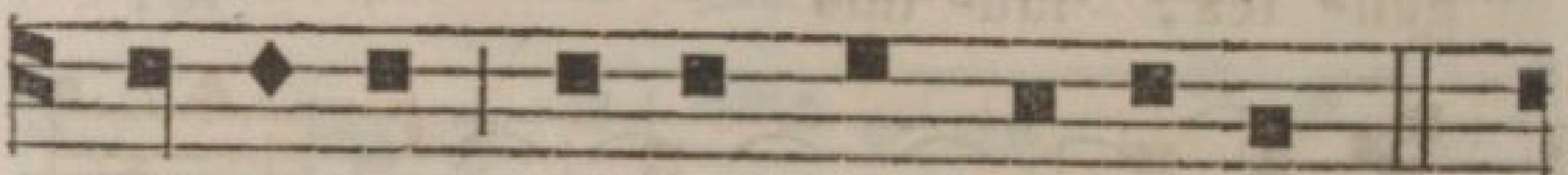
Premier Chœur.



Quo-ni-am confir-ma-ta est su-per nos

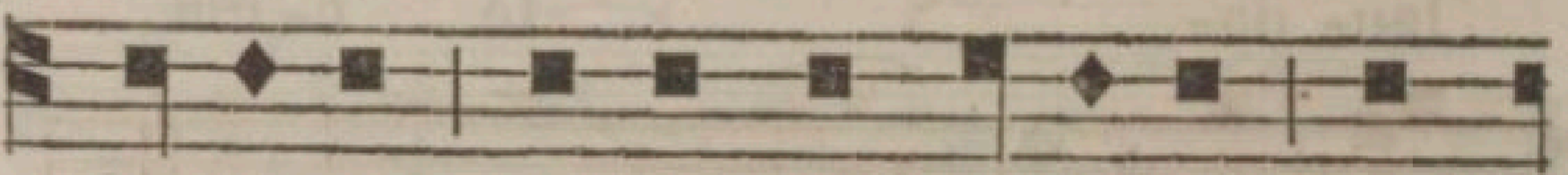


mi-se-ri-cor-di-a e-jus : et ve-ri-tas

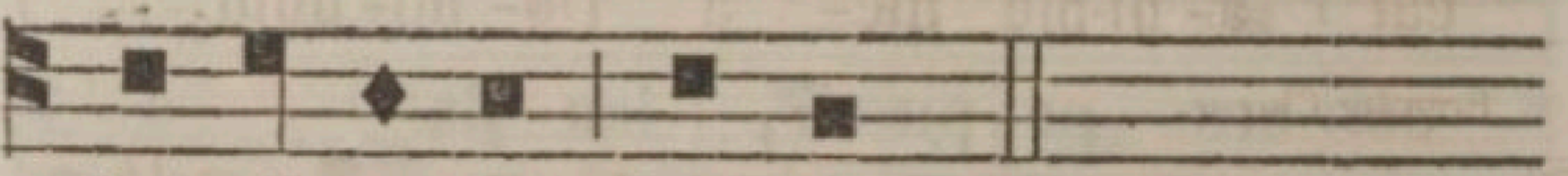


Do-mi-ni ma-net in æ-ter-num.

Second Chœur.

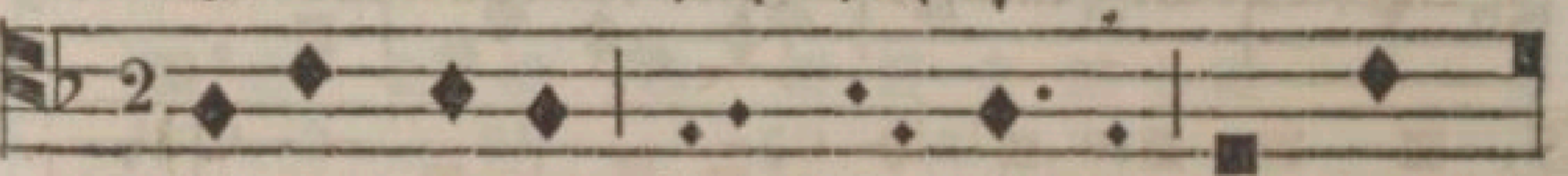


Glo-ri-a Pa-tri, et Fi-li-o, et

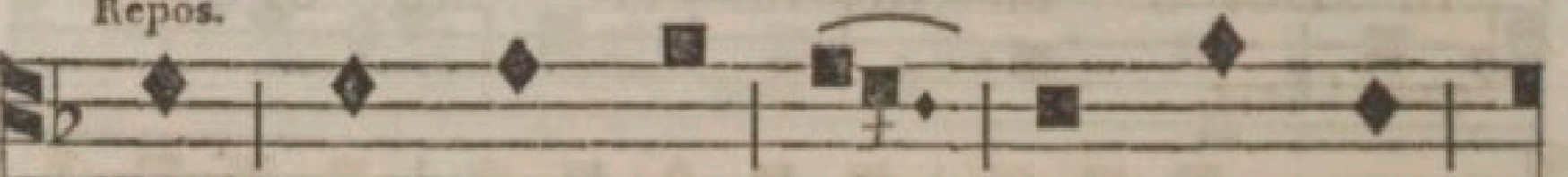


Spi-ri-tu-i Sanc-to.

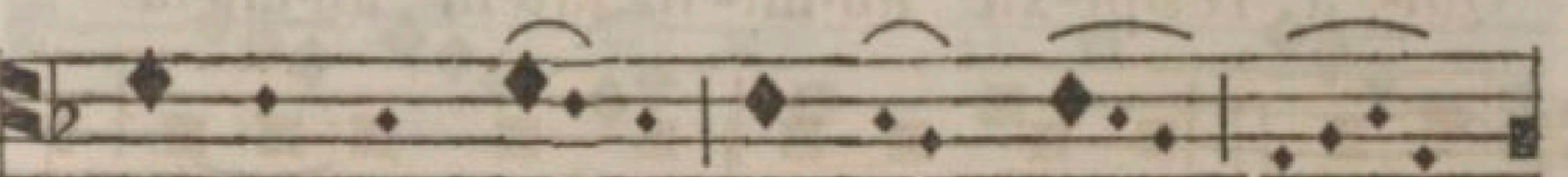
Seul, gai.



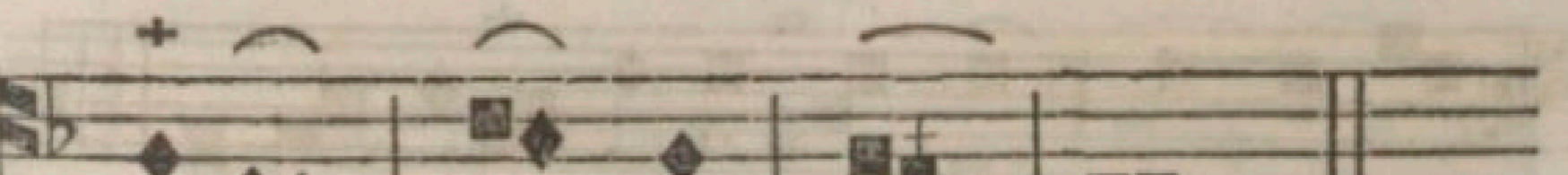
Si-cut e-rat in prin-ci-pi-o, et



nunc, et nunc et sem-per, et in

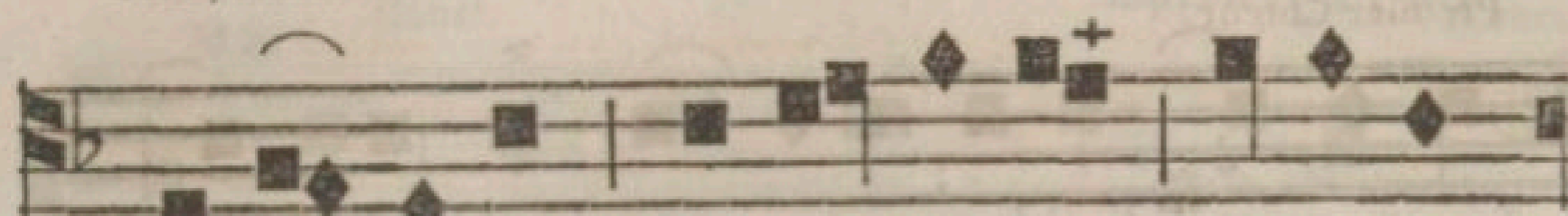


se-cu-la se-cu-lo-rum. A-

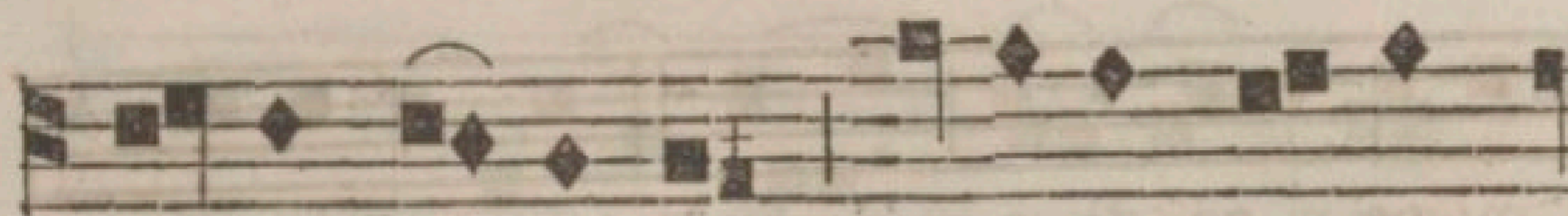


men, a-men, a-men.

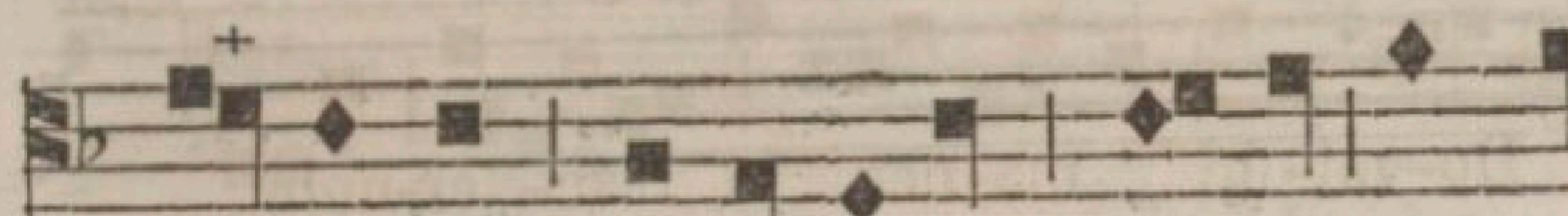
Seul, lentement.



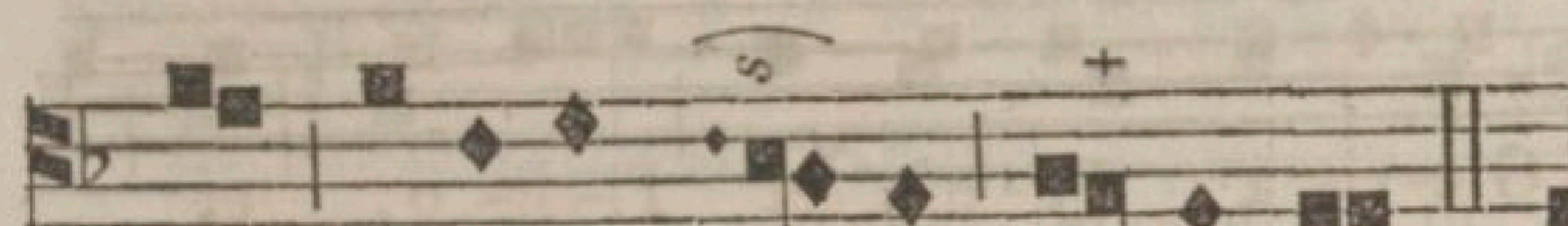
MAG-NI- FI-CAT, mag-ni- si-cat a- ni-ma



me- a Do- mi- num, a- ni- ma me- a

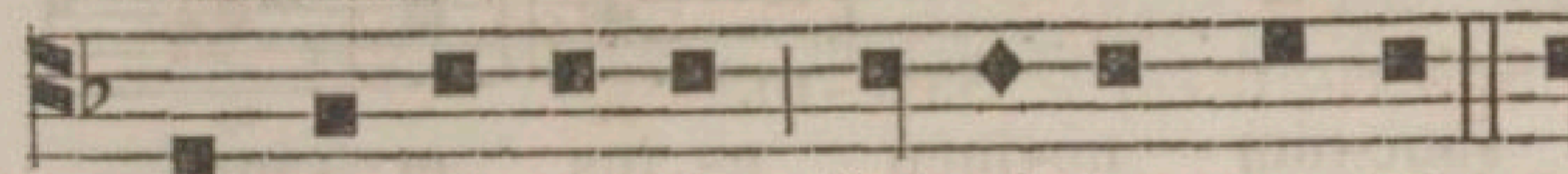


Do- mi- num; mag-ni- si-cat, mag- ni- si-

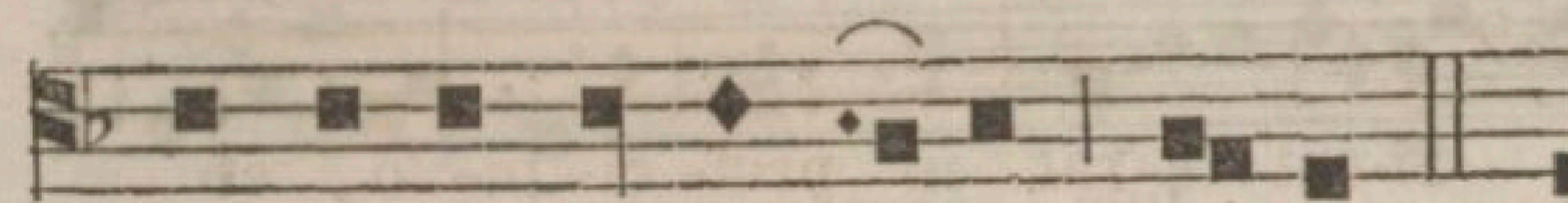


cat a- ni- ma me- a Do- mi- num.

Premier Chœur.

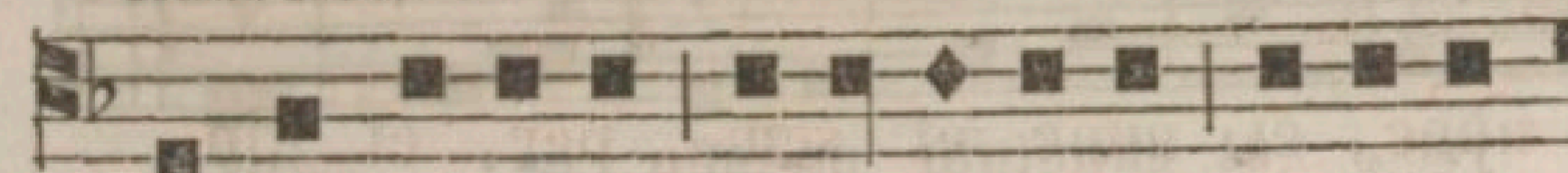


Et ex- ul- ta- vit Spi- ri- tus me- us

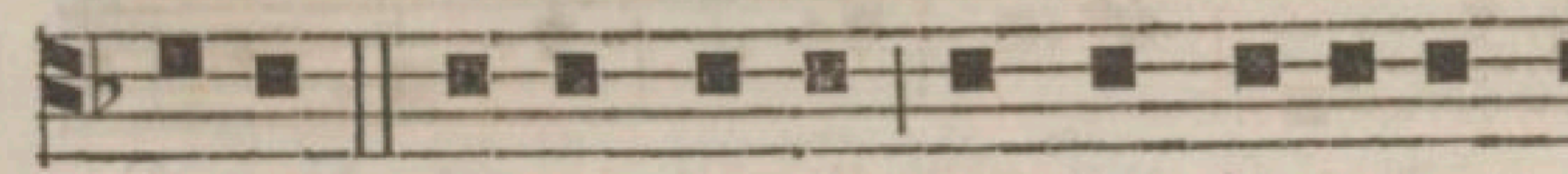


in De- o sa- lu- ta- ri me- o.

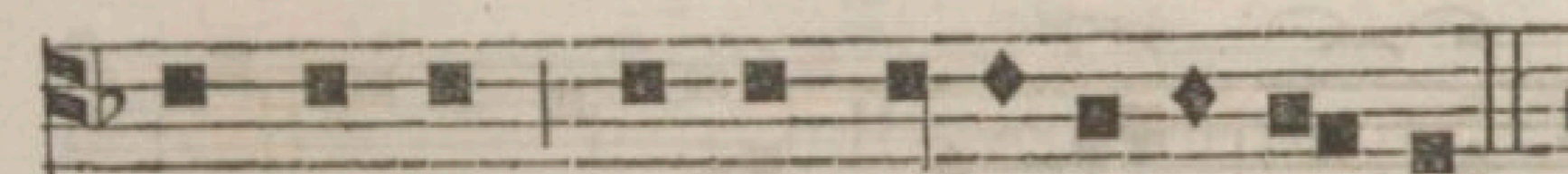
Second Chœur.



Qui- a res- pe- xit hu- mi- li- tatem an- cil- læ

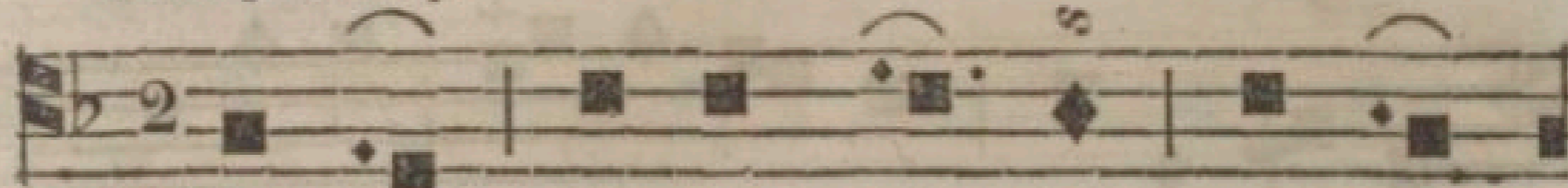


su- æ : ec- ce e- nim ex hoc be- a- tam

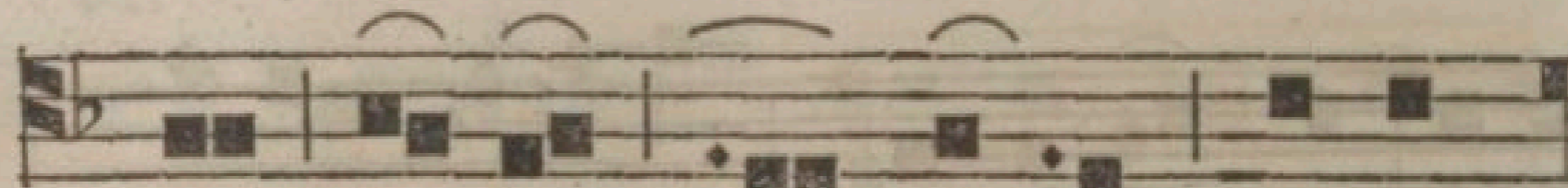


me di- cent om- nes ge- ne- ra- ti- o- nes.

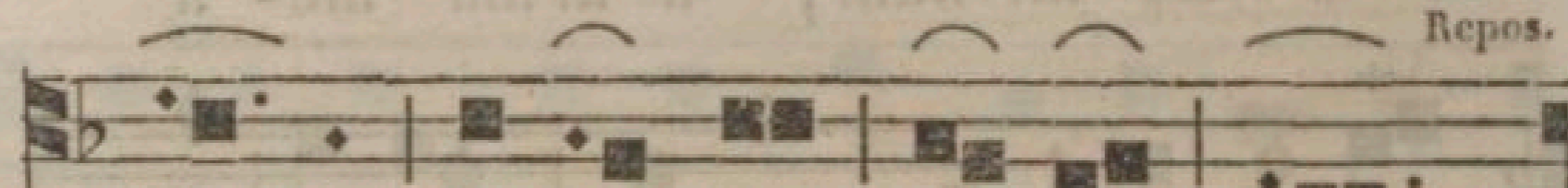
Seul, gai, marqué.



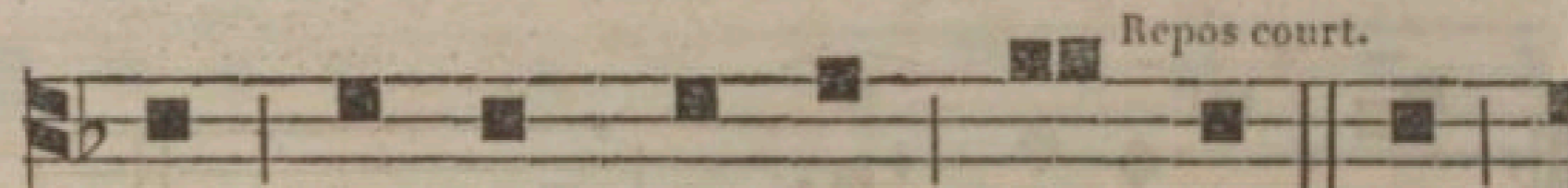
Qui- a fe- cit mi- hi mag-na



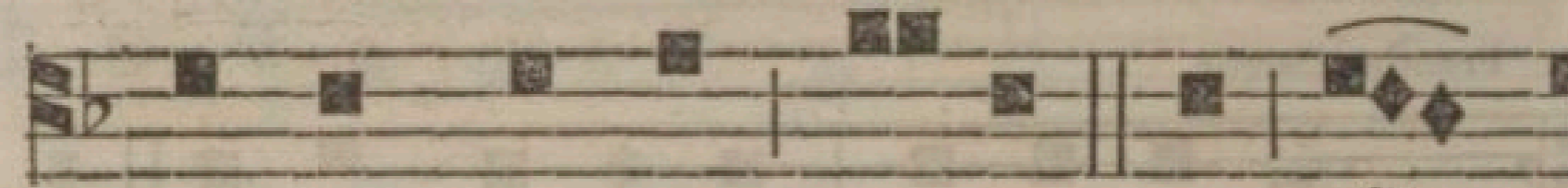
qui po- tens est, qui- a fe- cit



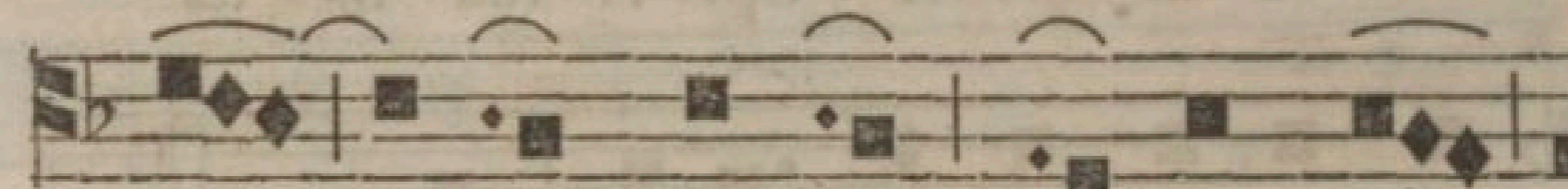
mi- hi magna qui po- tens est,



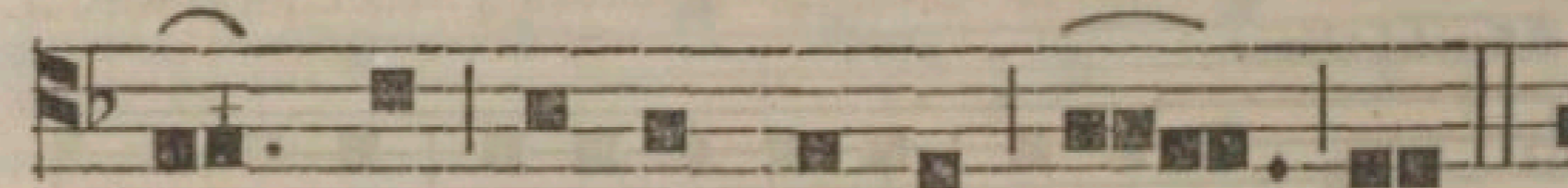
et sanc- tum, sanc- tum no- men, et



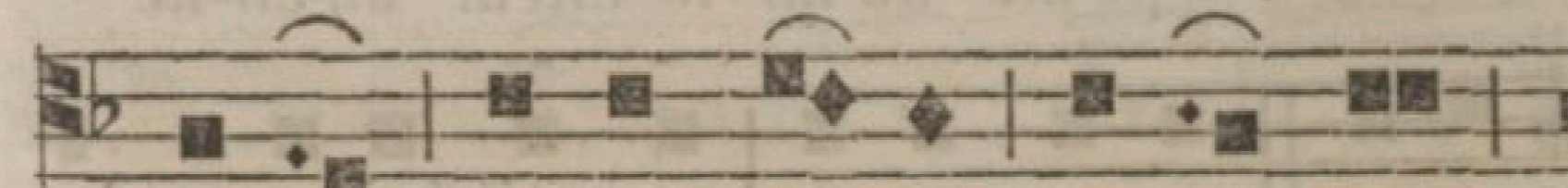
sanc- tum no- men e- jus, et sanc-



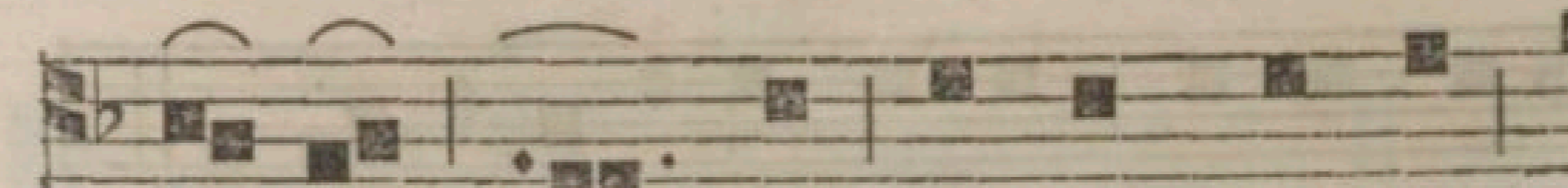
tum, sanctum no- men e-



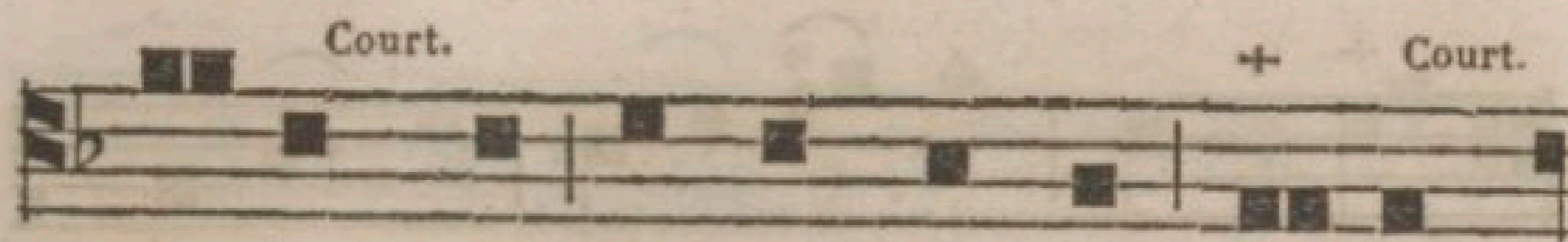
jus, et sanctum no- men e- jus :



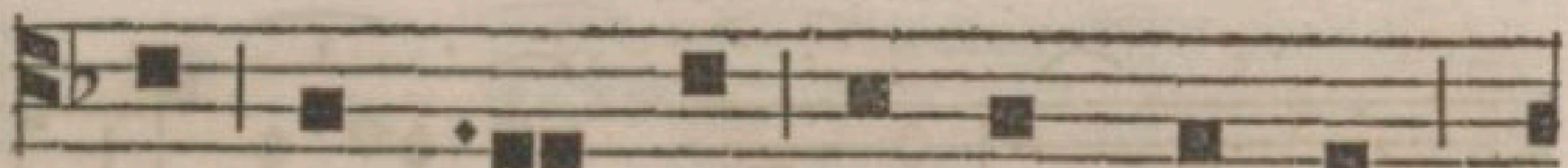
qui- a fe- cit mi- hi mag-na : qui



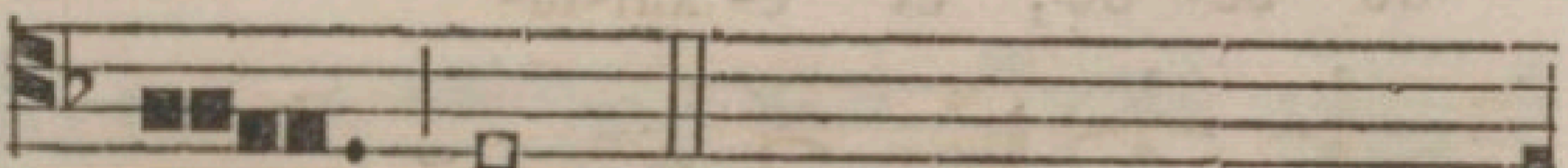
po- tens est, et sanc- tum no- men



e- jus, et sanc-tum no-men e- jus,

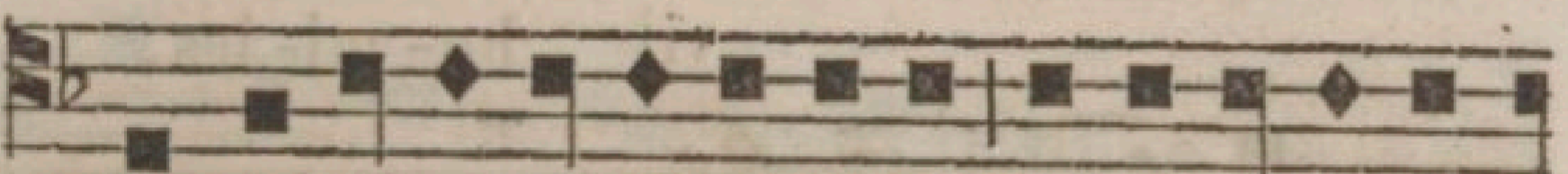


et sanc-tum, et sanc-tum no-men

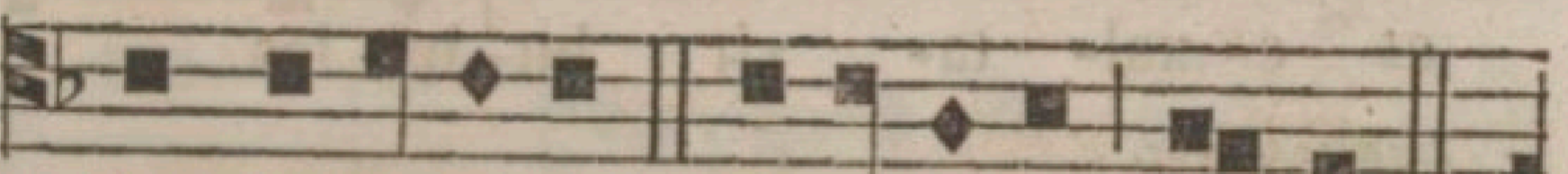


e- jus.

Premier Chœur.

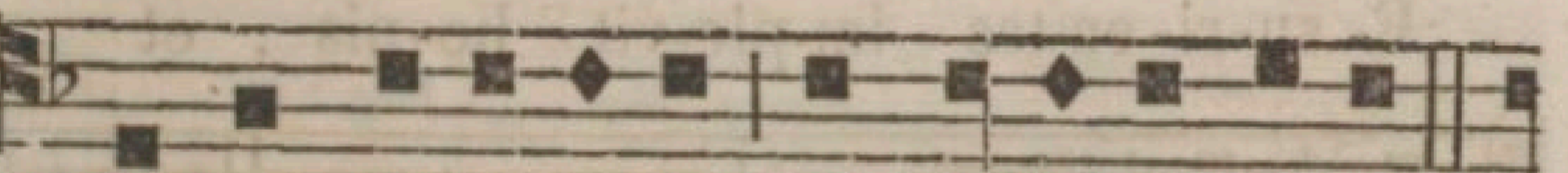


Et mi-se-ri-cor-di-a e-jus à pro-ge-ni-e

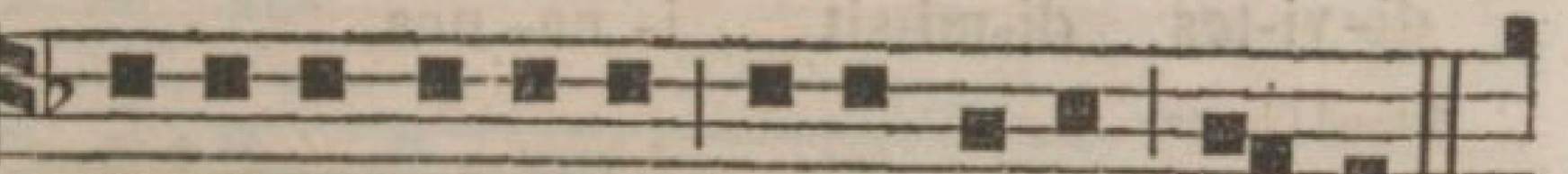


in pro-ge-ni-es : timen-ti-bus e- um.

Second Chœur.

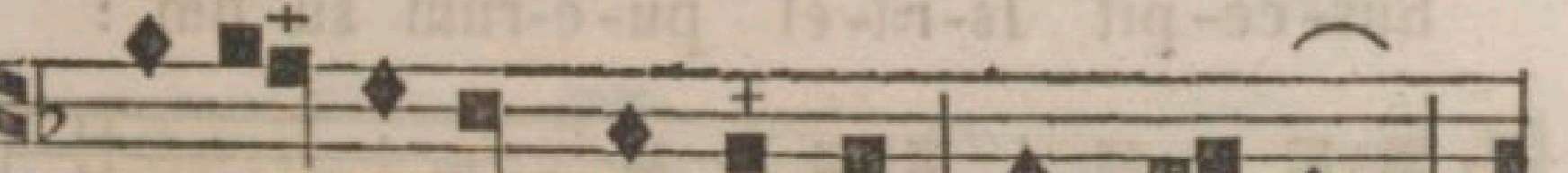


Fe- cit poten-ti-am in brachi-o su-o :

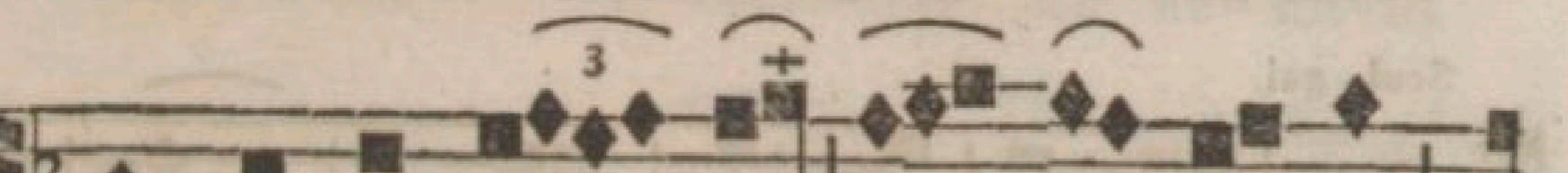


disper-sit superbos mente cordis su- i.

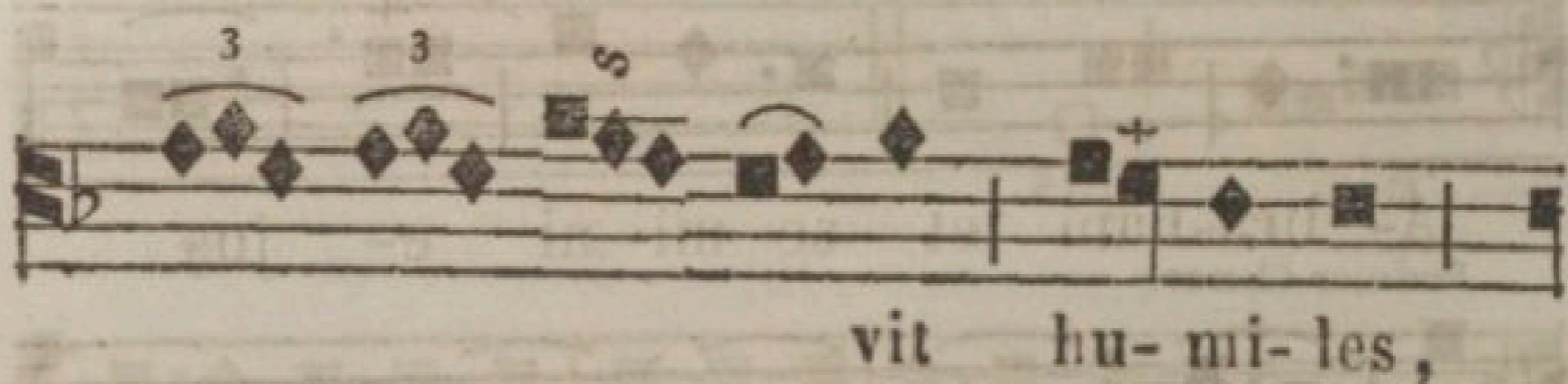
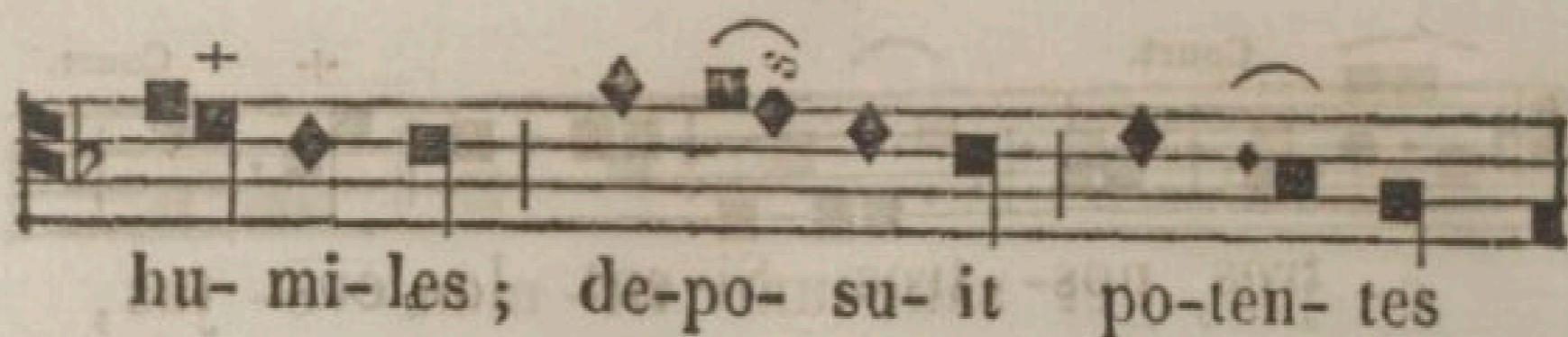
Seul, lent.



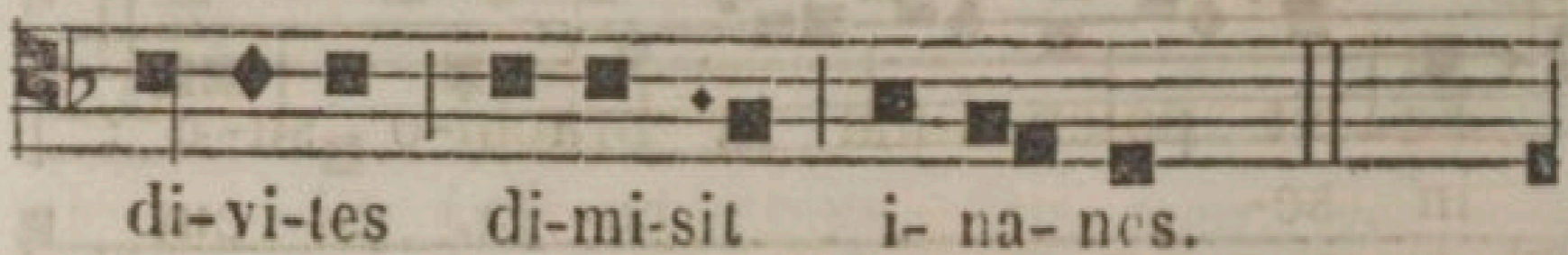
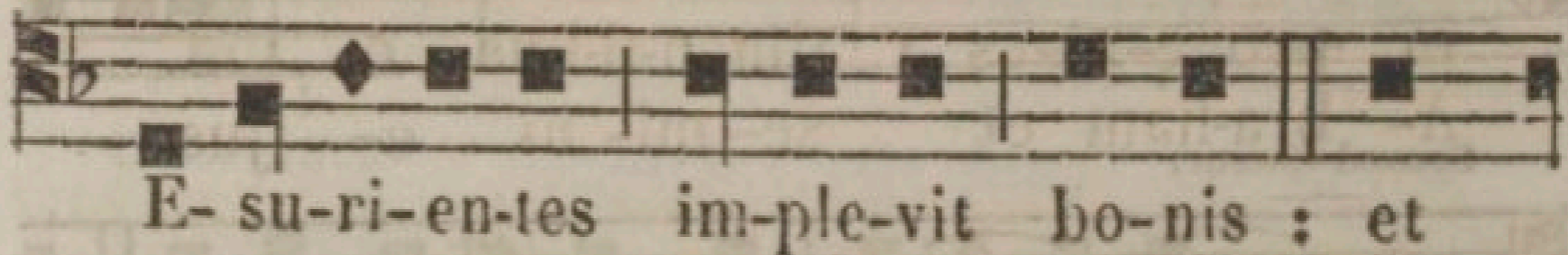
De-po- su-it po-ten-tes de se- de,



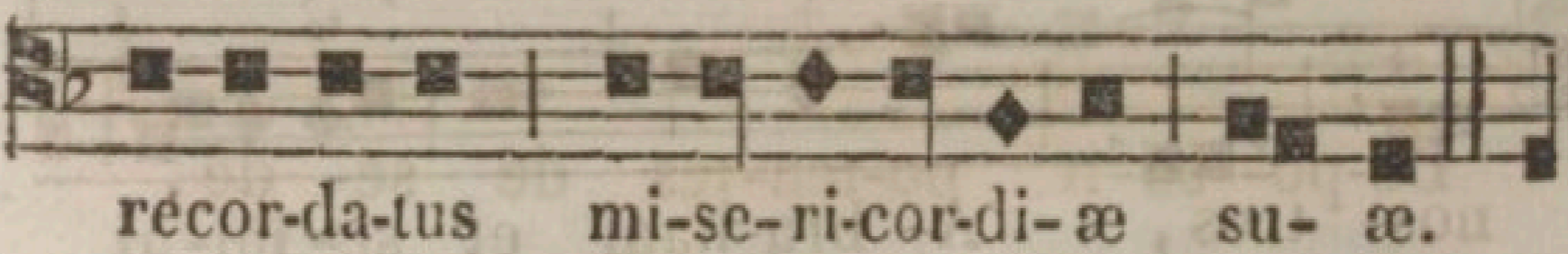
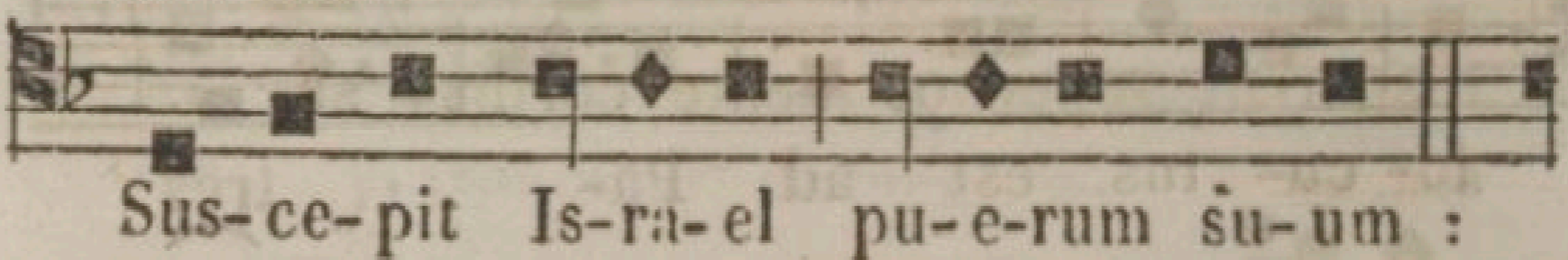
et e- xal- ta- vit



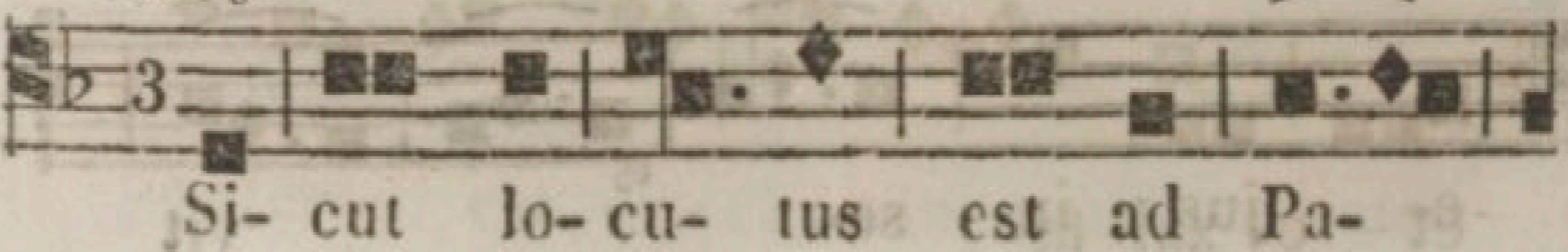
Premier Chœur.

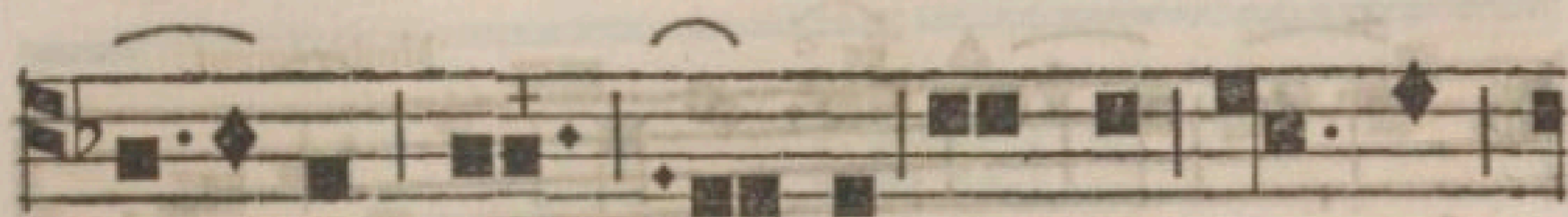


Second Chœur.

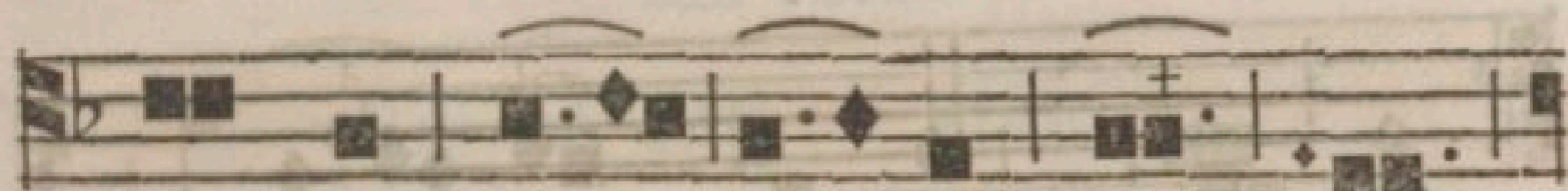


Soul, gai.

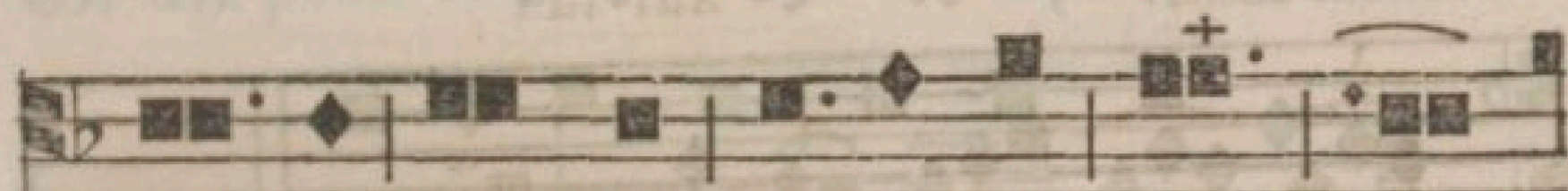




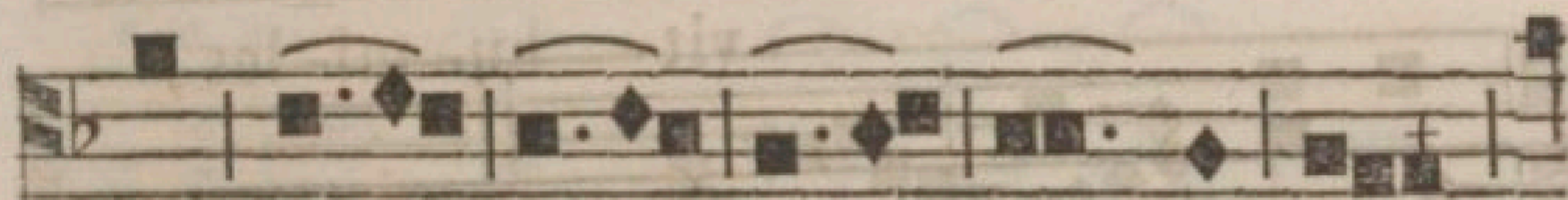
tres nos- tros. Si- cut lo- cu- tus



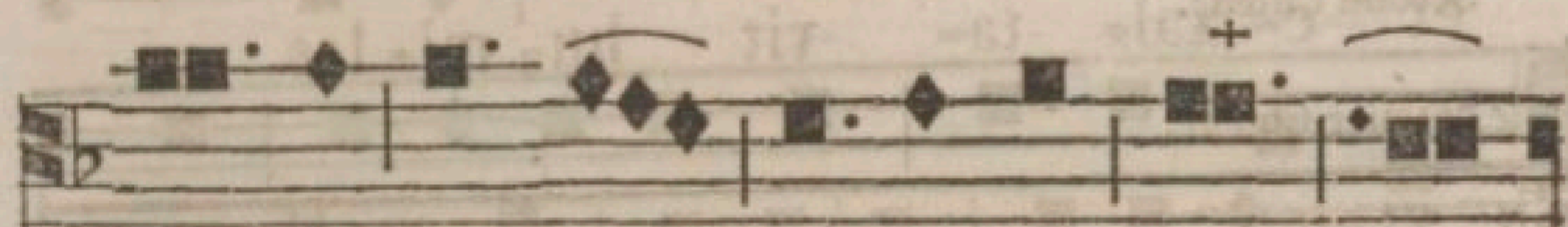
est ad Pa- tres nos- tros,



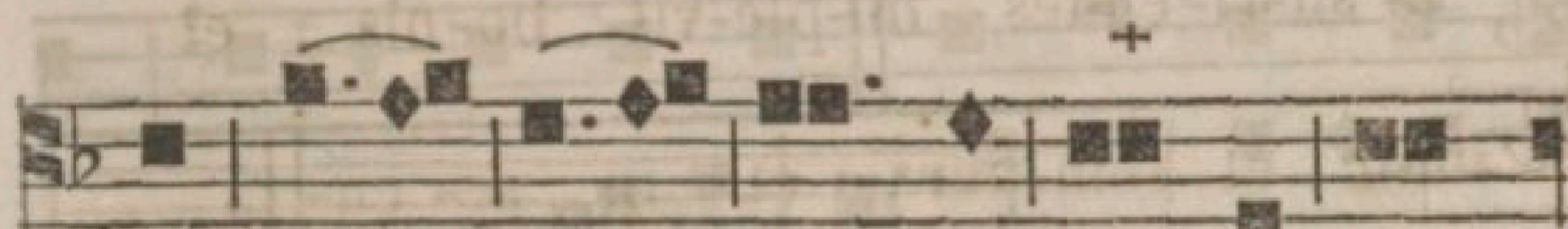
A- bra- ham et se- mi- ni e- jus



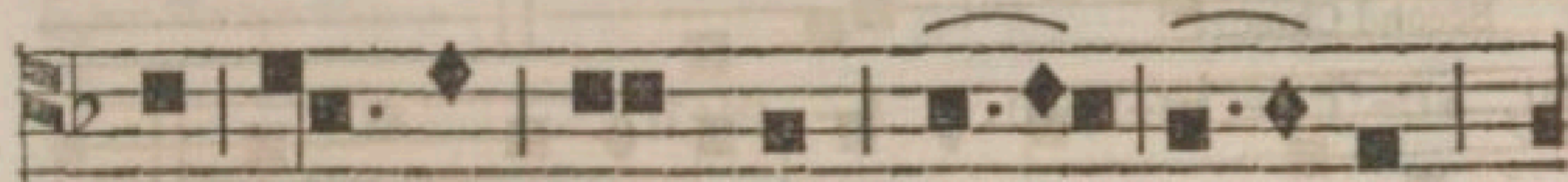
in se- cu- la,



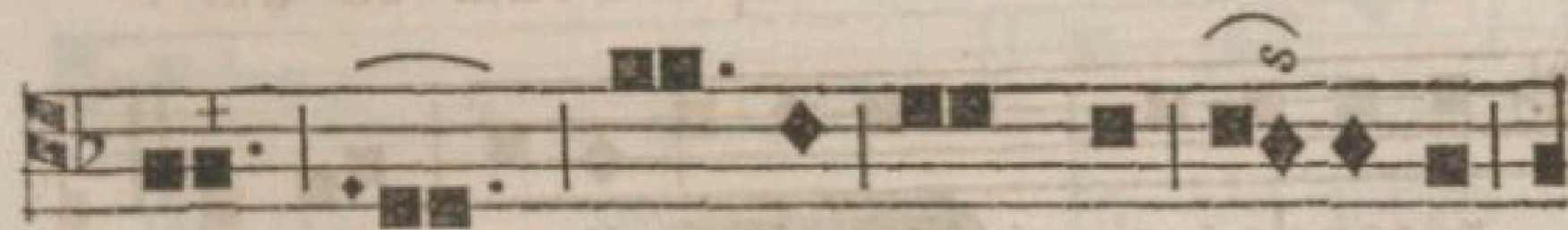
A- bra- ham et se- mi- ni e- jus



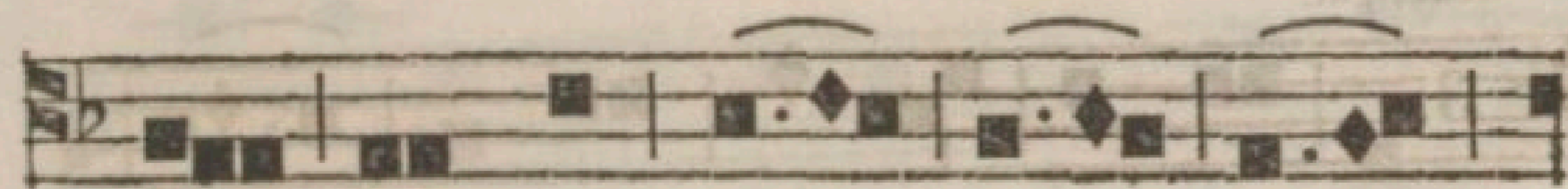
in se- cu- la. Si- cut



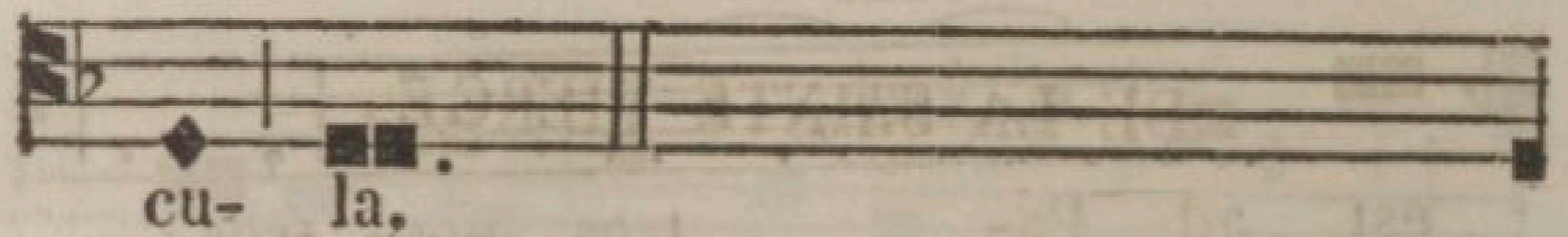
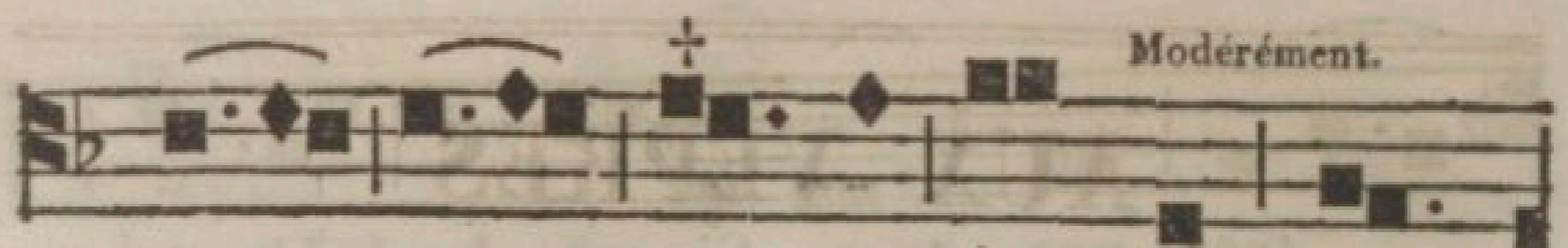
lo- cu- tus est ad Pa- tres



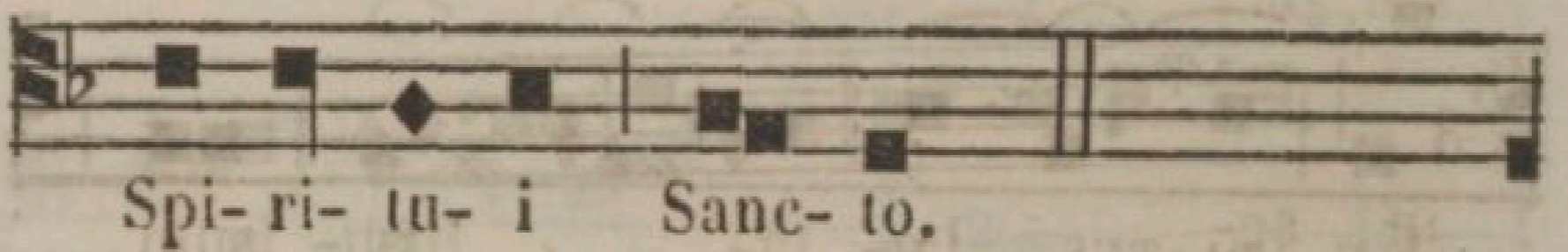
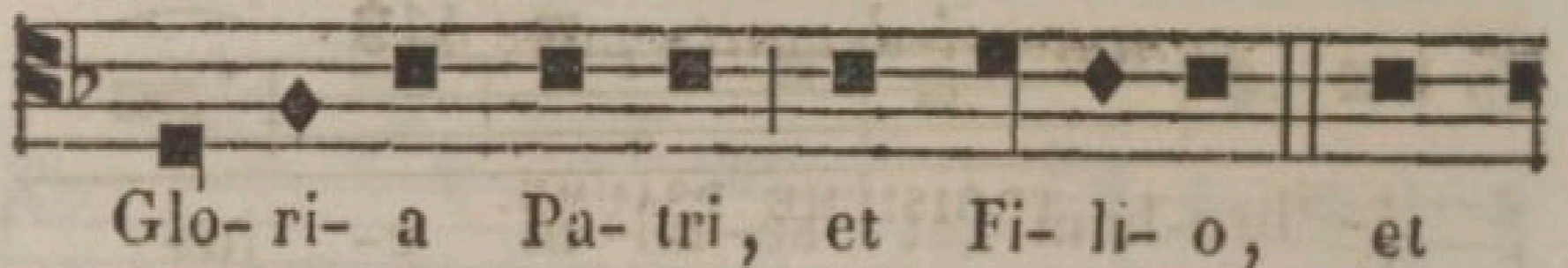
nos- tros, A- bra- ham et se- mi- ni



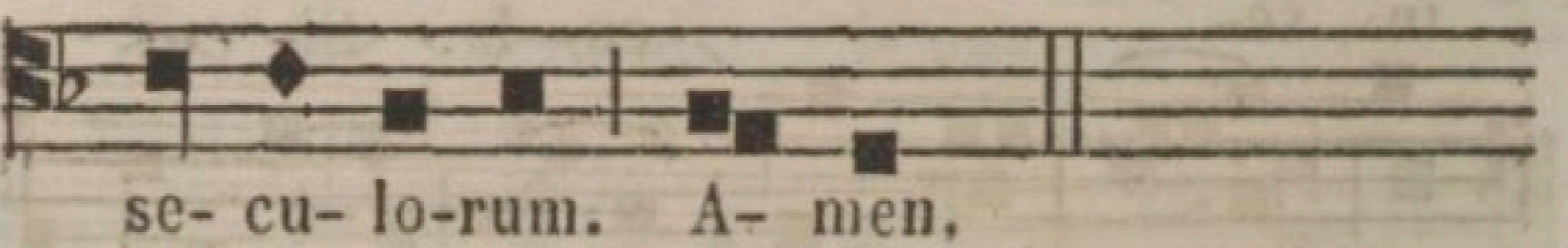
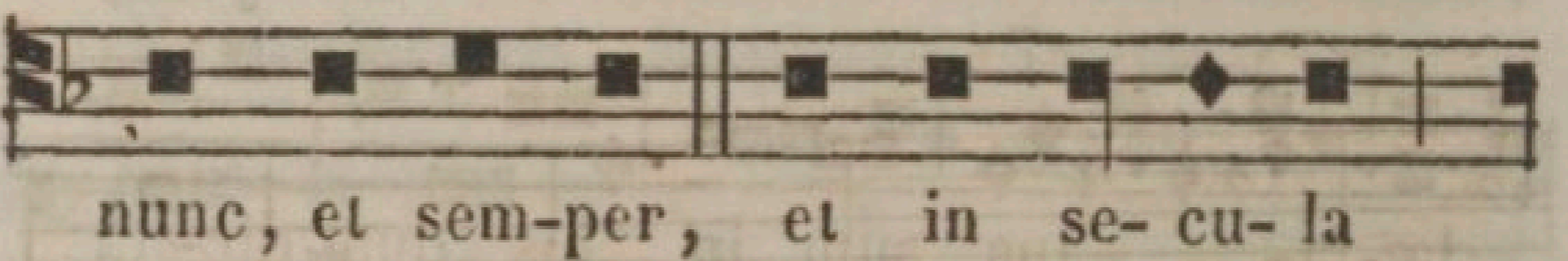
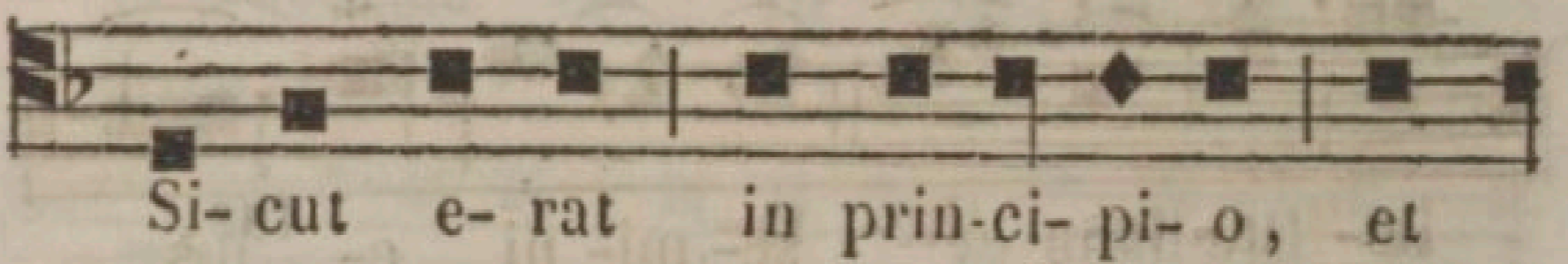
e- jus in se-



Premier Chœur.



Second Chœur.



AUX VÊPRES

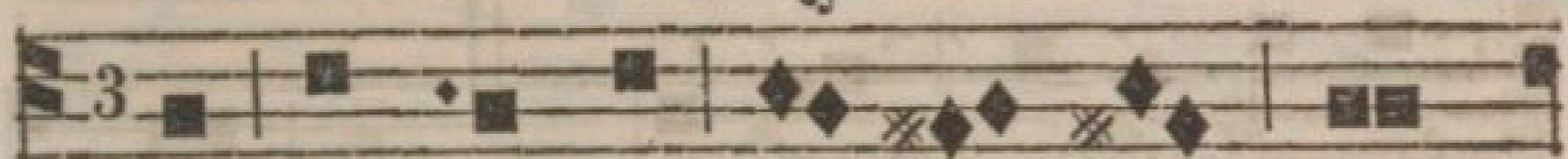
DES FÊTES

DE LA SAINTE VIERGE.

On dit pour le premier psaume, Dixit Dominus, comme ci-devant, page 419.

TROISIÈME PSAUME.

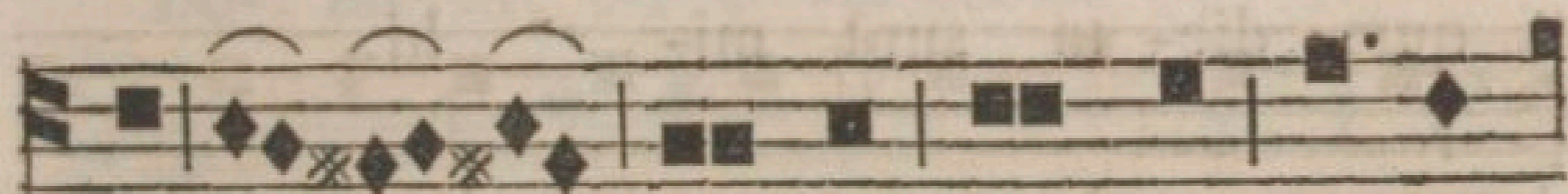
Seul, gai.



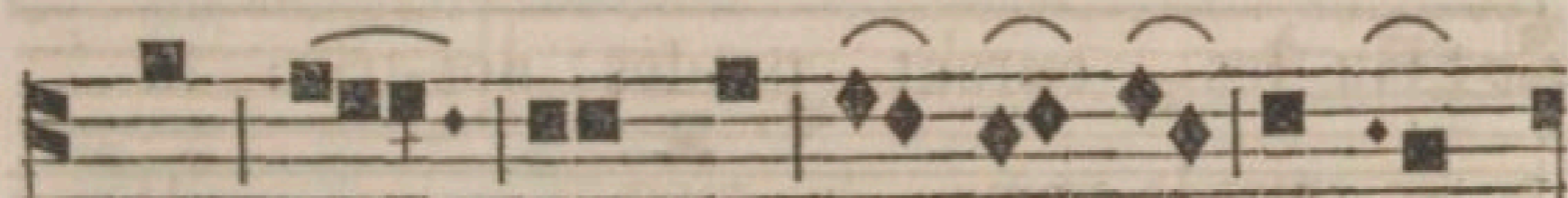
LÆ- TA-TUS, læ- ta- tus sum,



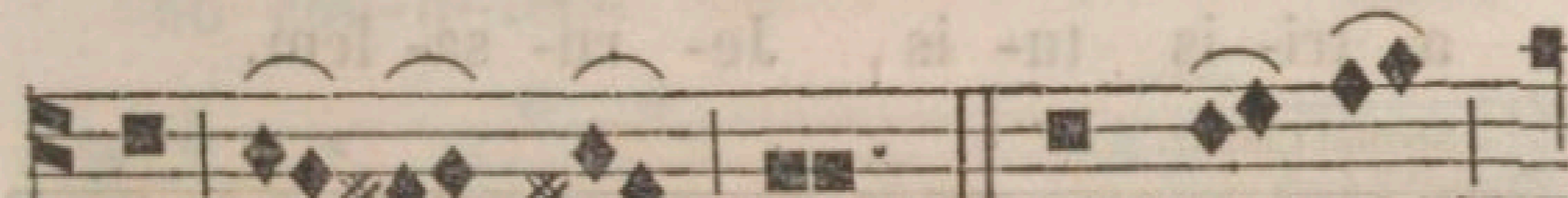
læ- ta- tus, læ- ta- tus,



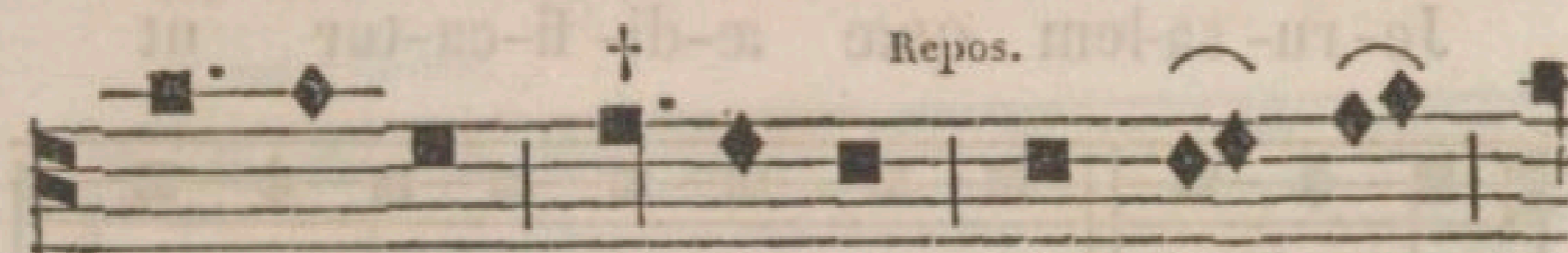
læ-ta- tus sum in his quæ dic-ta



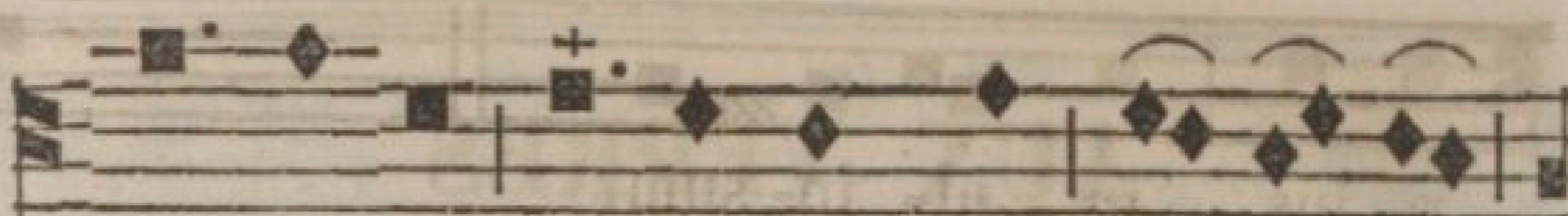
sunt mi- hi, læ- ta- tus



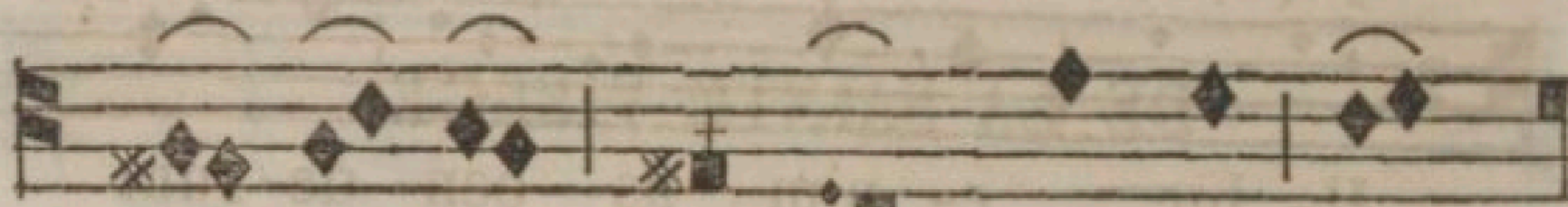
læ- ta- tus sum : In do-mum



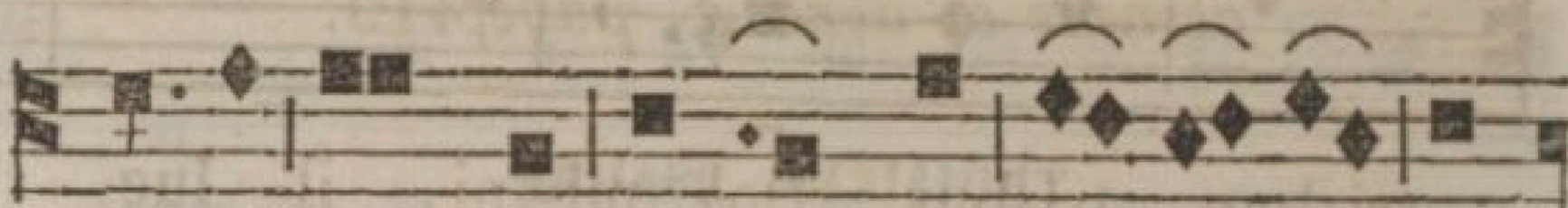
Do- mi- ni i- bi-mus, in do-mum



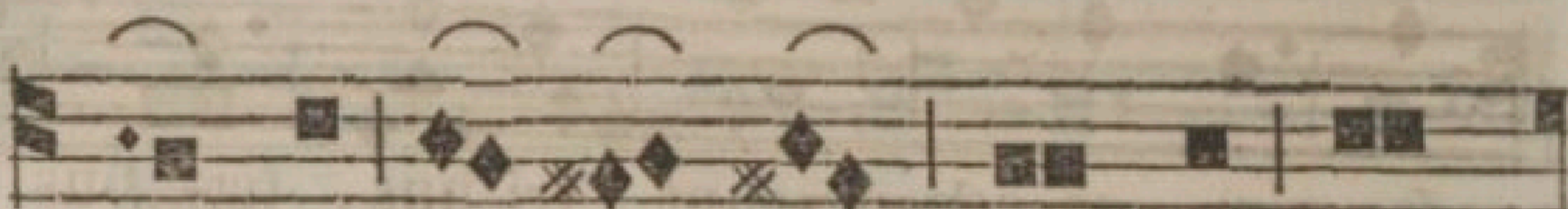
Do- mi- ni i- bi-mus, in do-



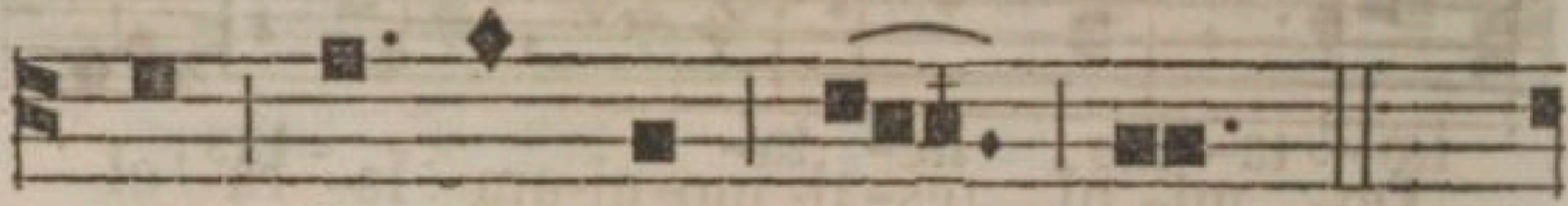
mum Do- mi- ni



i- bi-mus, læ- ta-tus, læ- ta-

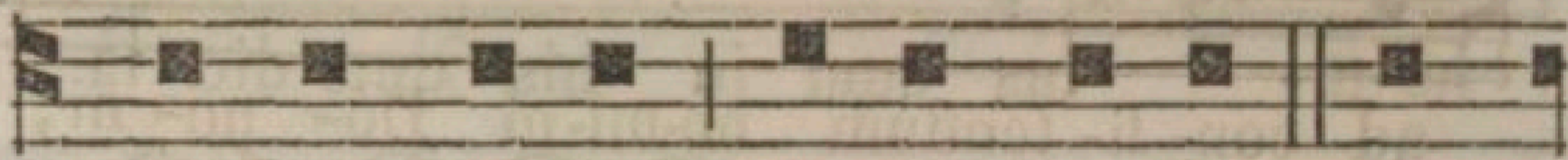


tus, læ- ta- tus sum in his

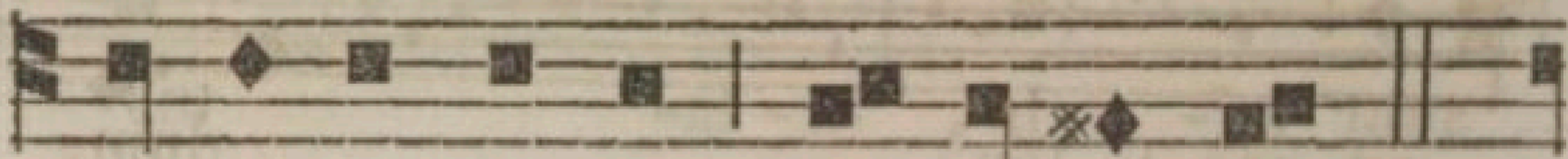


quæ dic- ta sunt mi- hi.

Premier Chœur.

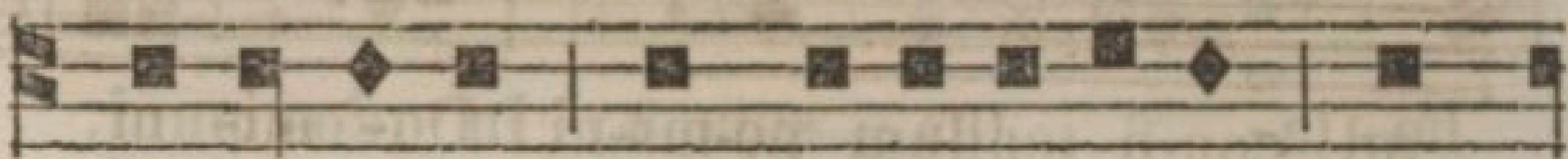


Stan- tes e- rant pe- des nos- tri : in

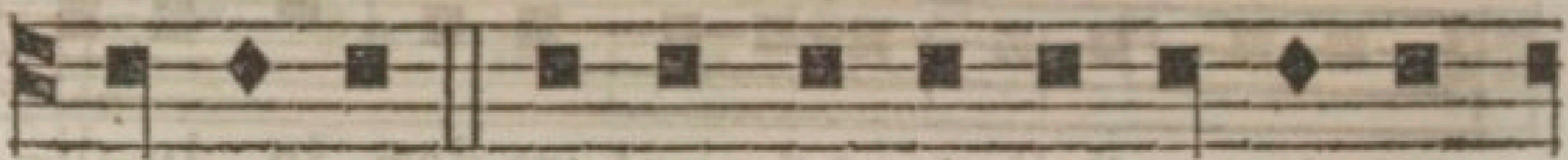


a- tri- is tu- is, Je- ru- sa- lem.

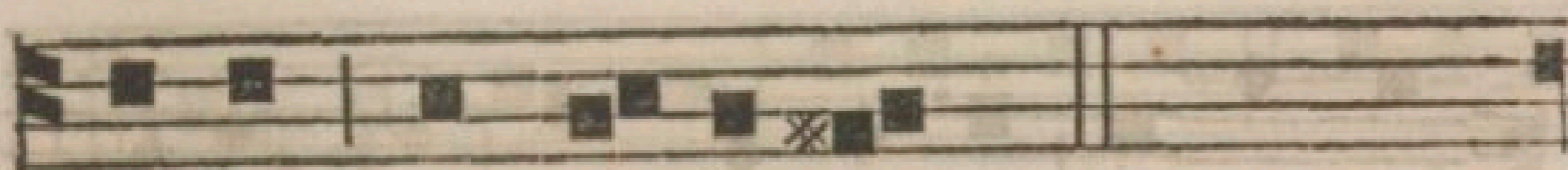
Second Chœur.



Je- ru- sa- lem quæ æ- di- fi- ca- tur ut

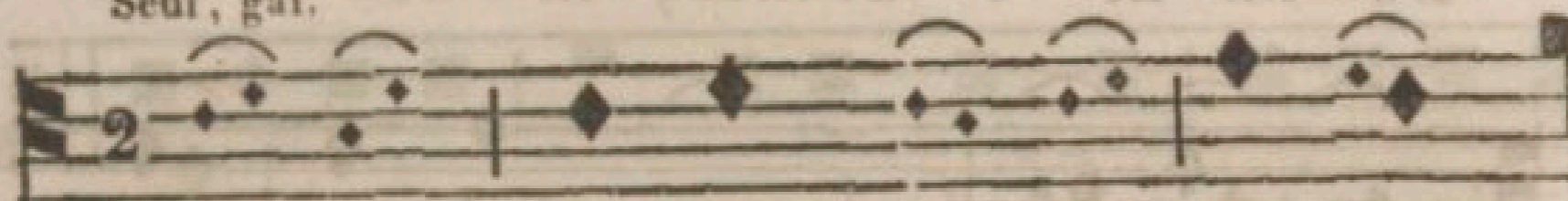


ci- vi- tas : cu- jus par- ti- ci- pa- ti- o

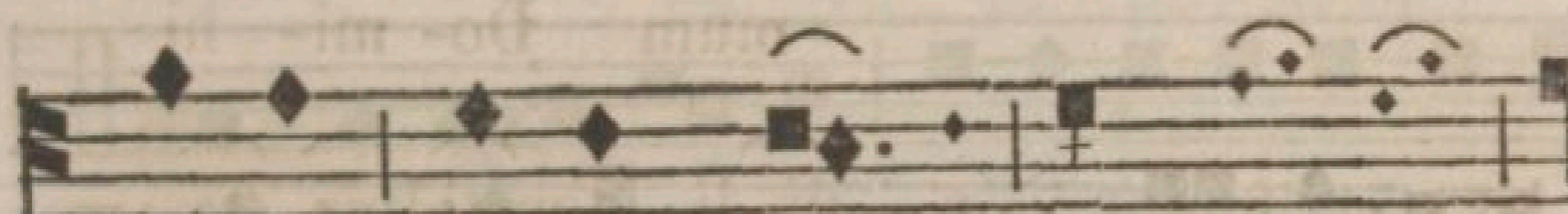


e- jus in id- ip- sum.

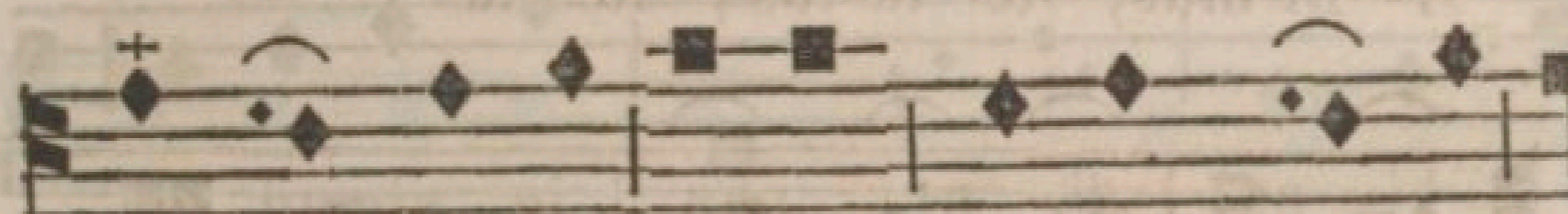
Seul, gai.



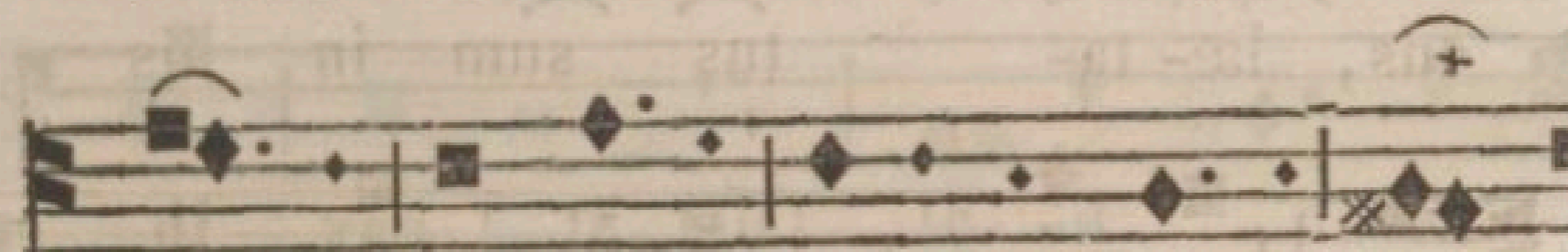
Il- luc e- nim as- cen- de- runt



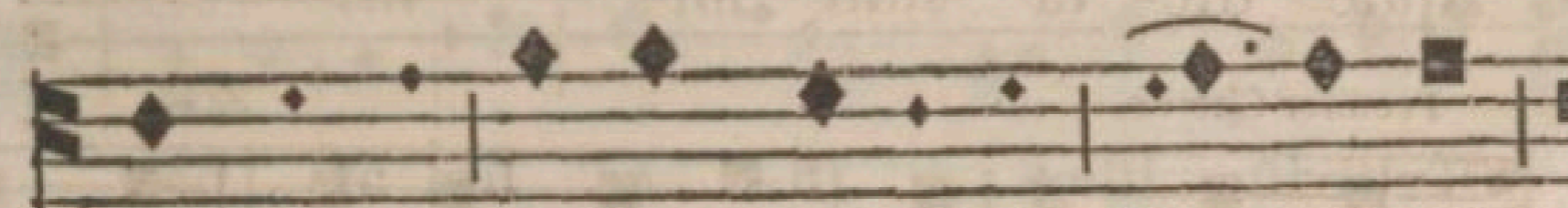
tri- bus, tri- bus Do- mi- ni, il- luc



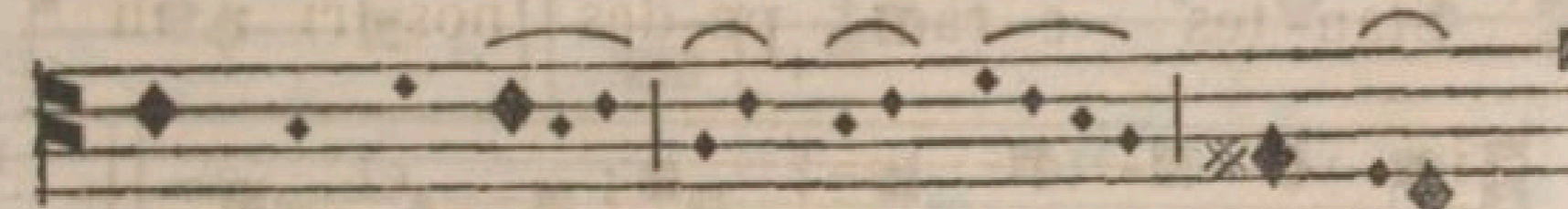
e- nim as- cen- de- runt tri- bus, tri- bus



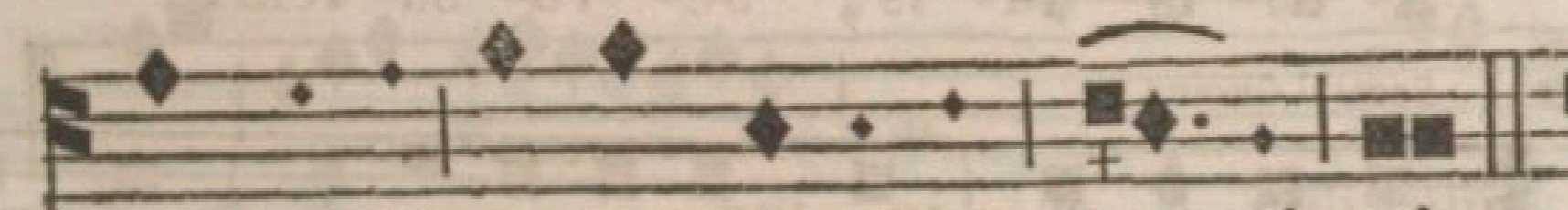
Do- mi- ni, tes- ti- mo- ni- um Is- ra- el



ad con- fi- tendum no- mi- ni Do- mi- ni,

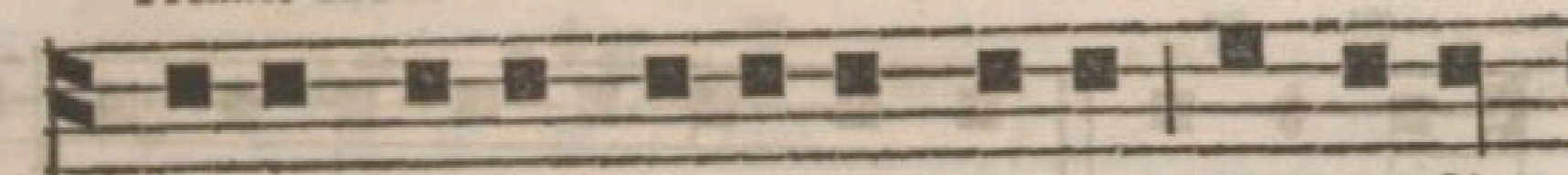


ad con- fi- ten- dum,

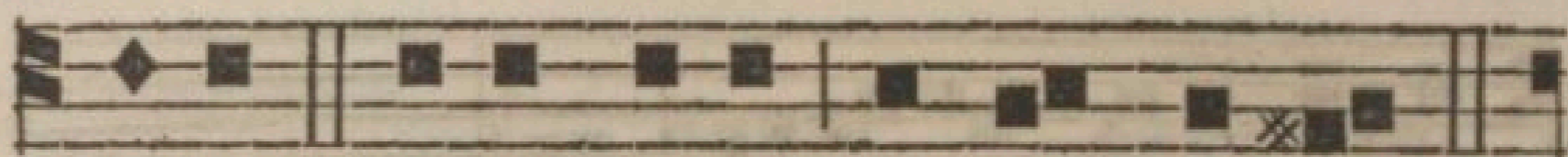


ad con- fi- tendum no- mi- ni Do- mi- ni.

Premier Chœur.

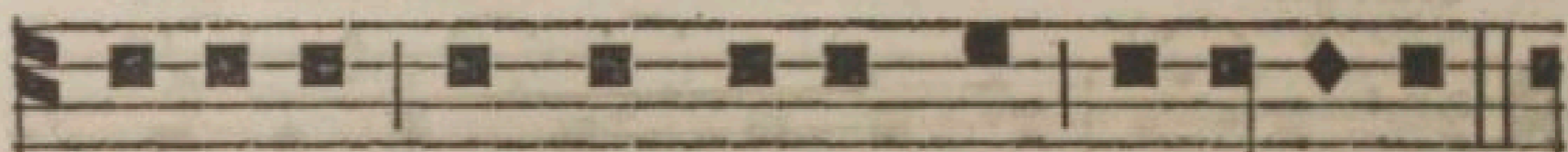


Qui- a il- lic se- derunt se- des in ju- di-

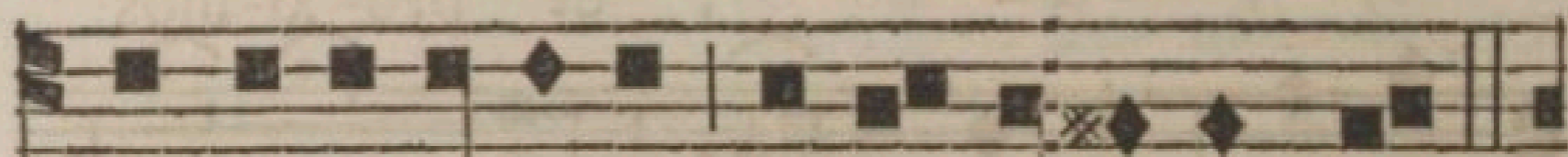


ci-o : se-des super do-mum Da-vid.

Second Chœur.

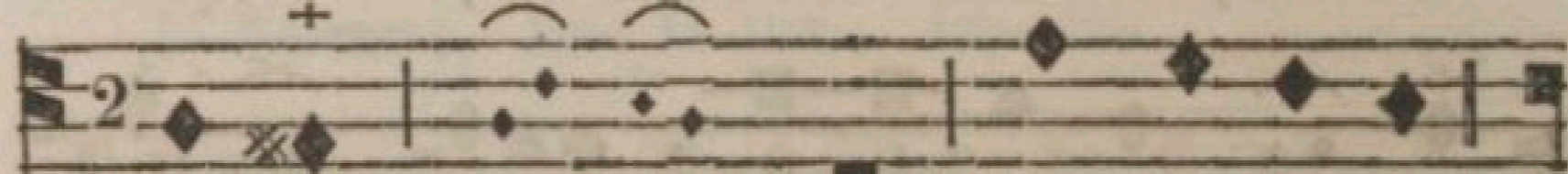


Ro-ga-te quæ ad pacem sunt Je-ru-salem :

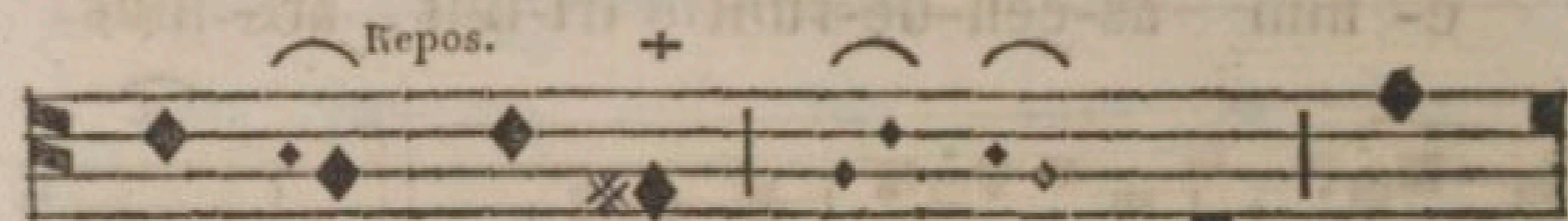


et abundan-ti-a di-li-gen-ti-bus te.

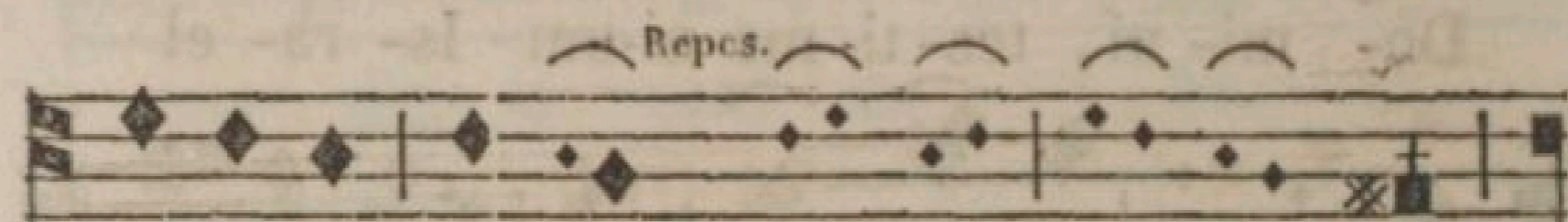
Seal, gracieux.



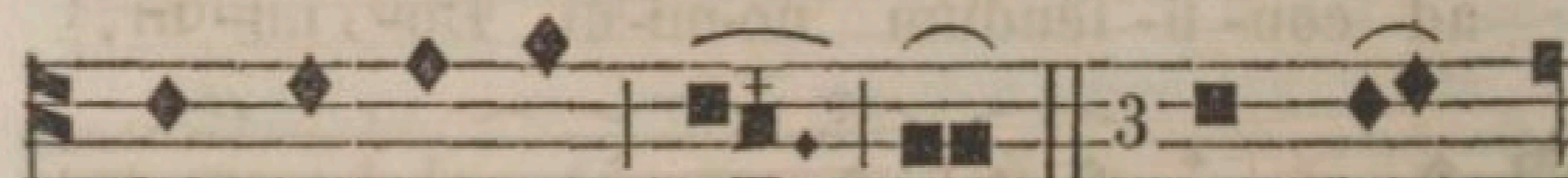
Fi-at, fi-at pax in vir-tu-te



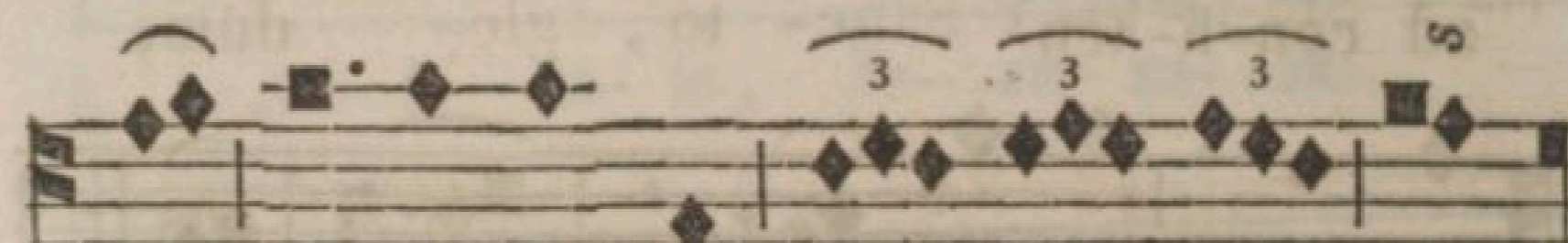
tu-a, fi-at, fi-at pax in



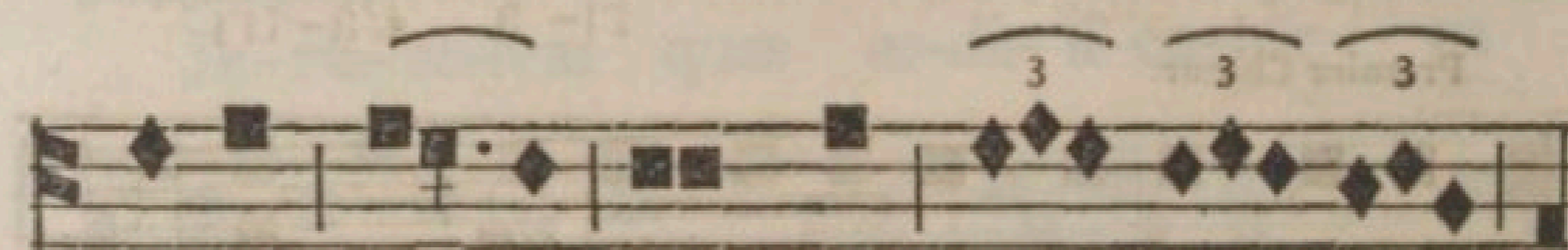
vir-tu-te tu-a; fi-at, fi-at pax



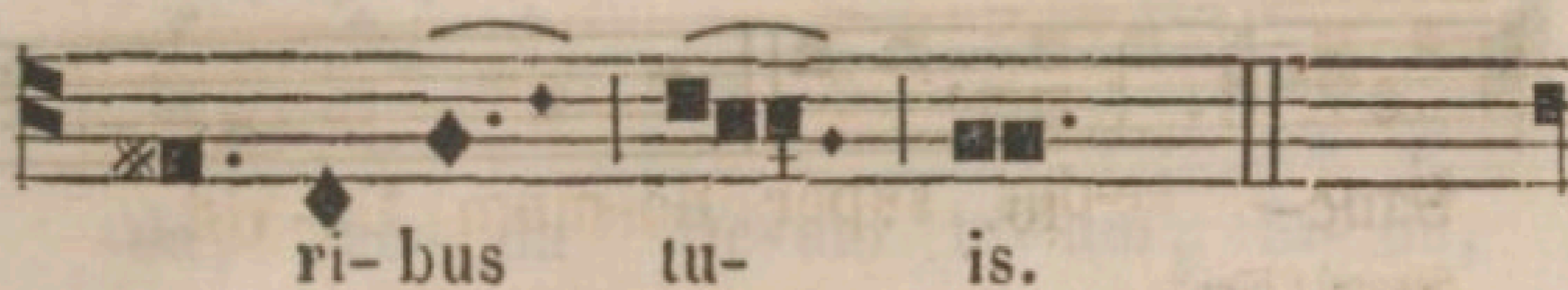
in vir-tu-te tu-a; et a-



bun-dan-ti-a in tur-

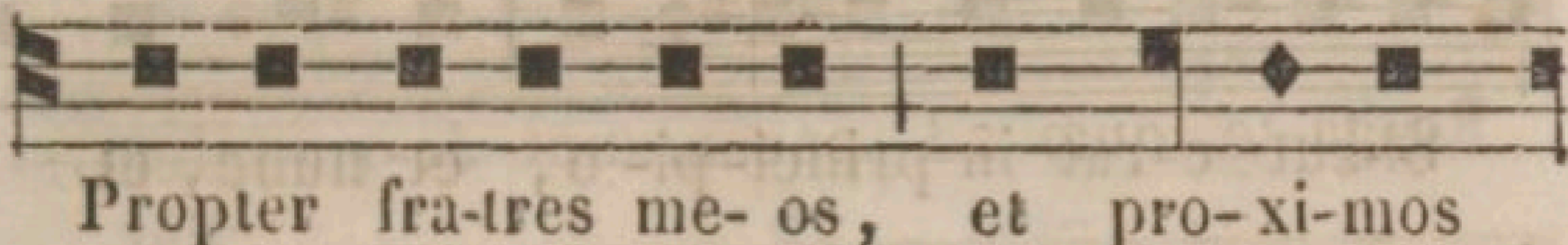


ri-bus tu-is, in tur-

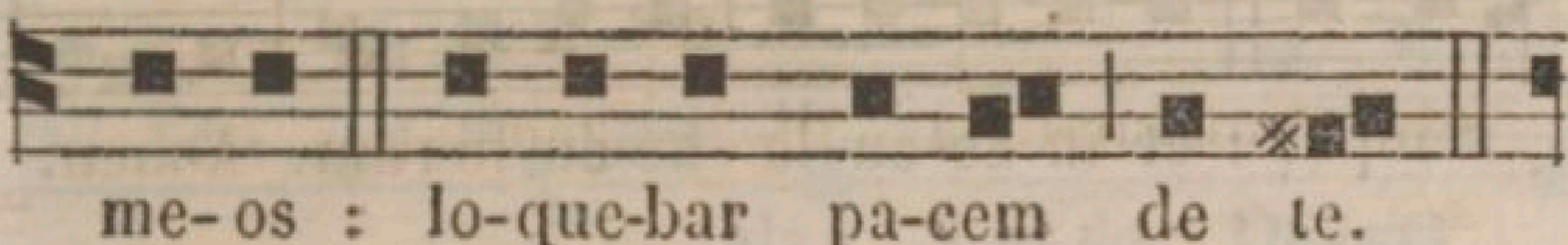


ri-bus tu-is.

Premier Chœur.

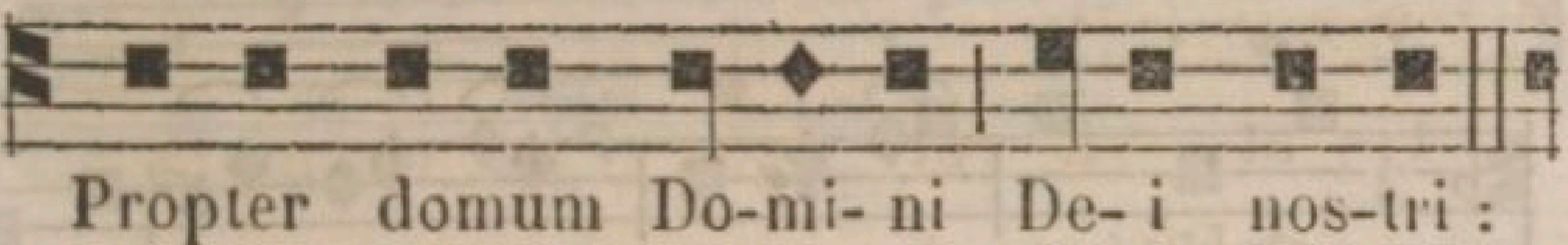


Propter fra-tres me-os, et pro-xi-mos

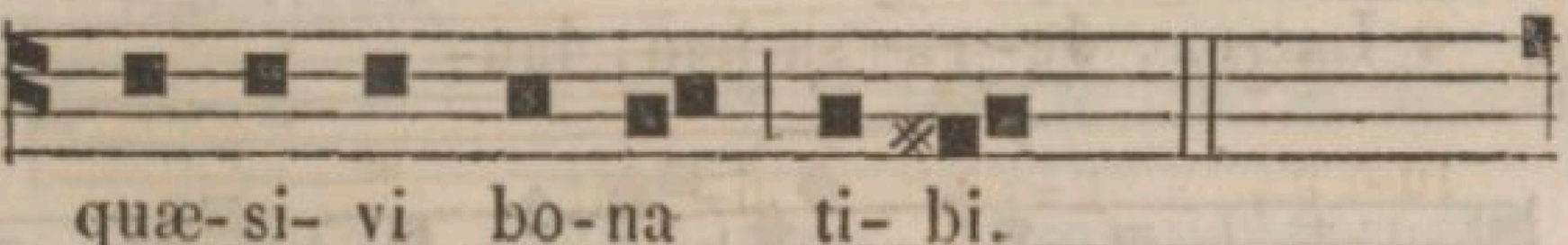


me-os : lo-que-bar pa-cem de te.

Second Chœur.

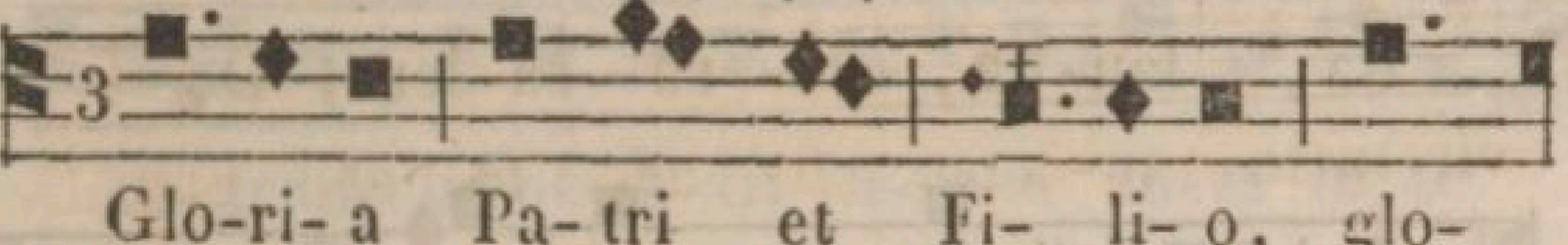


Propter domum Do-mi-ni De-i nos-tri :

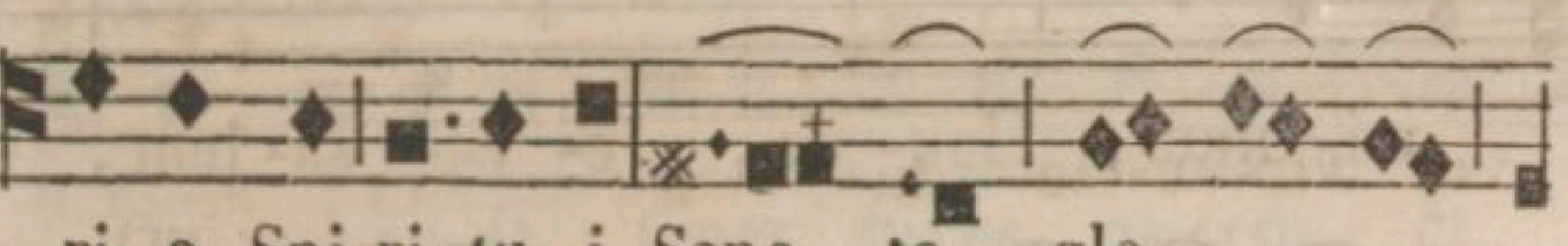


quæ-si-vi bo-na ti-bi.

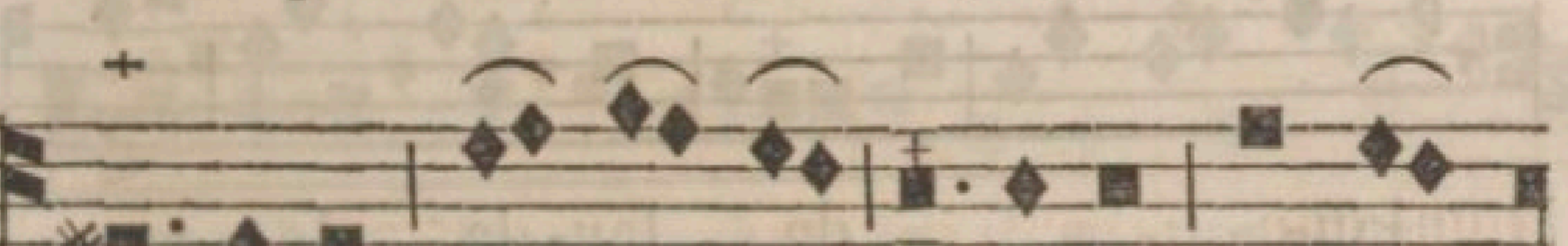
Seul, gai.



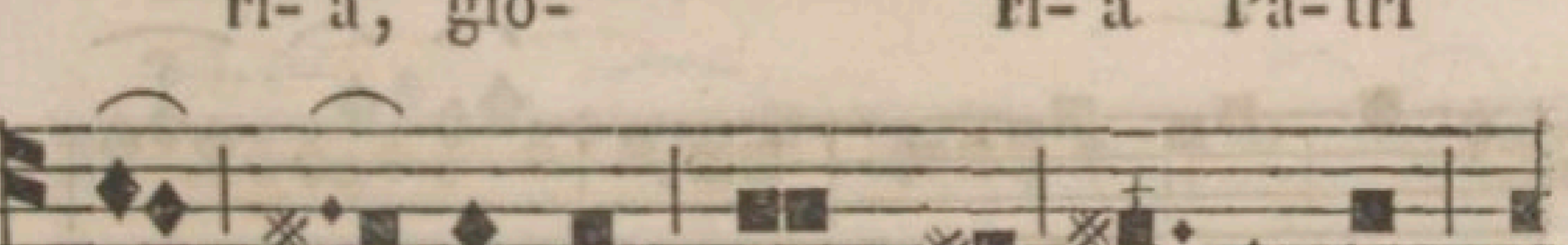
Glo-ri-a Pa-tri et Fi-li-o, glo-



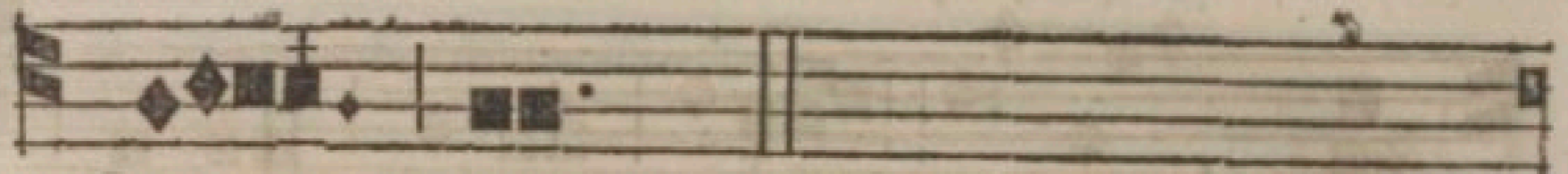
ri-a Spi-ri-tu-i Sanc-to, glo-



ri-a, glo- ri-a Pa-tri

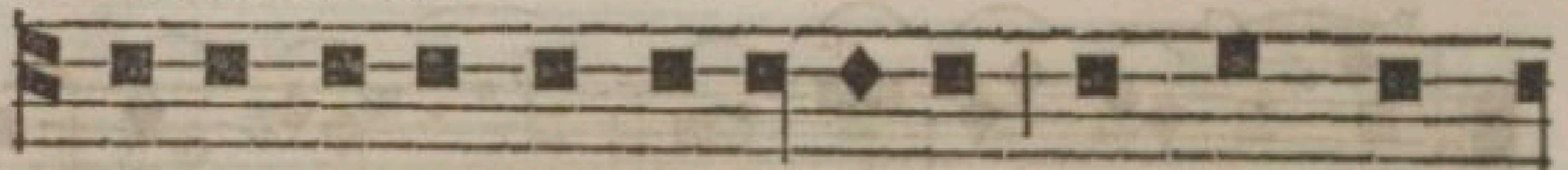


et Fi-li-o, et Spi-ri-tu-i

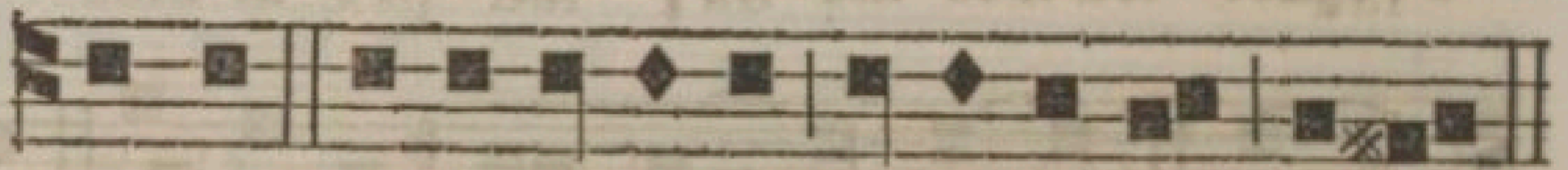


Sanc- to.

Les deux Chœurs.

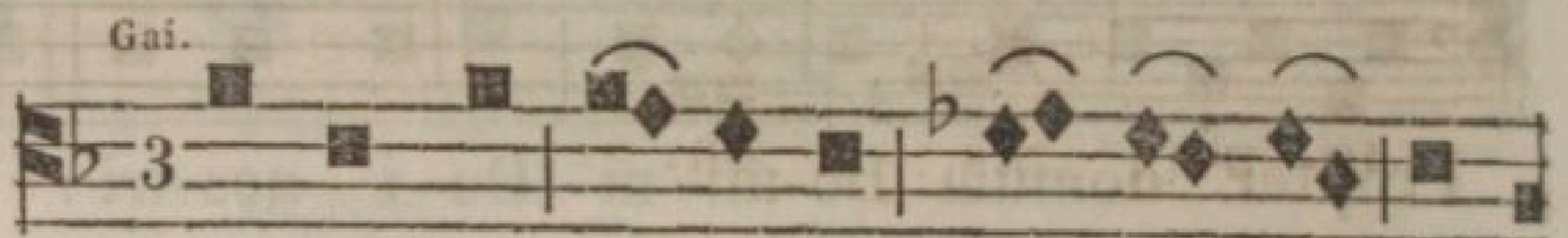


Si-cut e-rat in princi-pi-o, et nunc, et



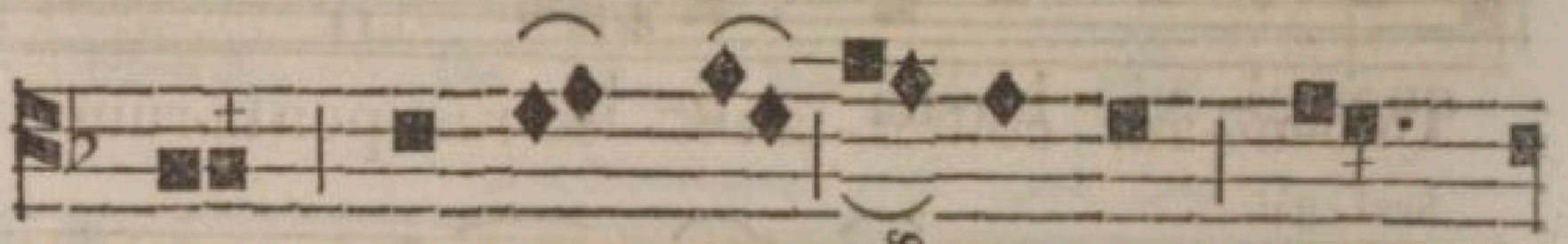
semper : et in se-cu-la se-cu-lo-rum. A-men.

CINQUIÈME PSAUME.

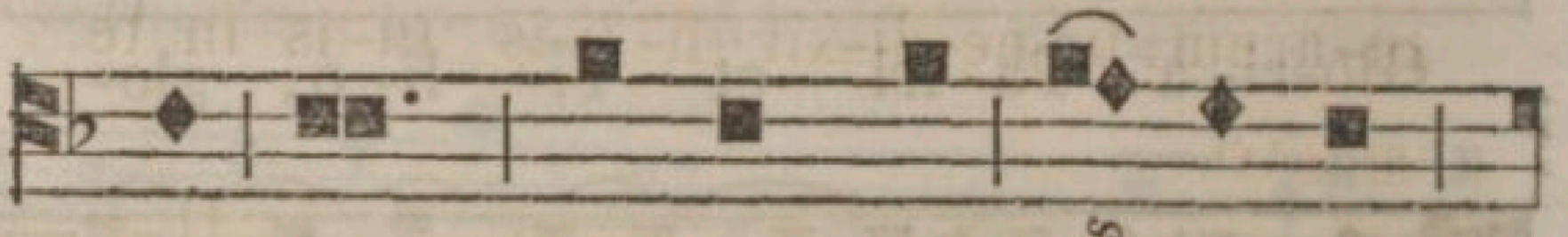


Gai.

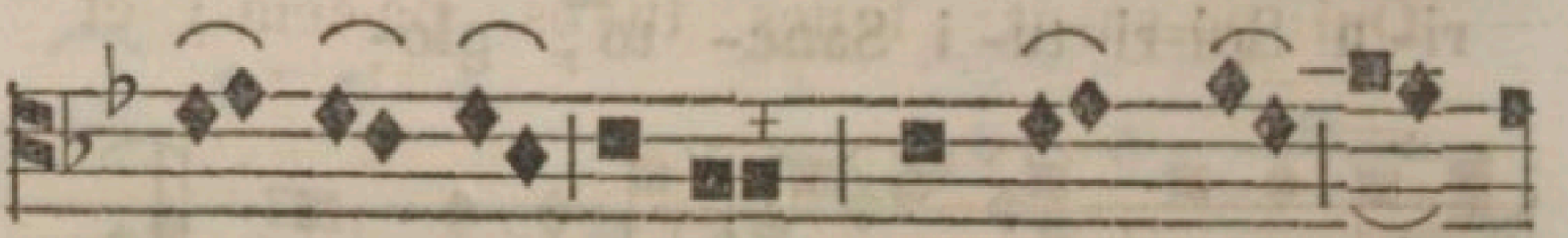
LAU-DA, Je-ru-sa-lem, lau-



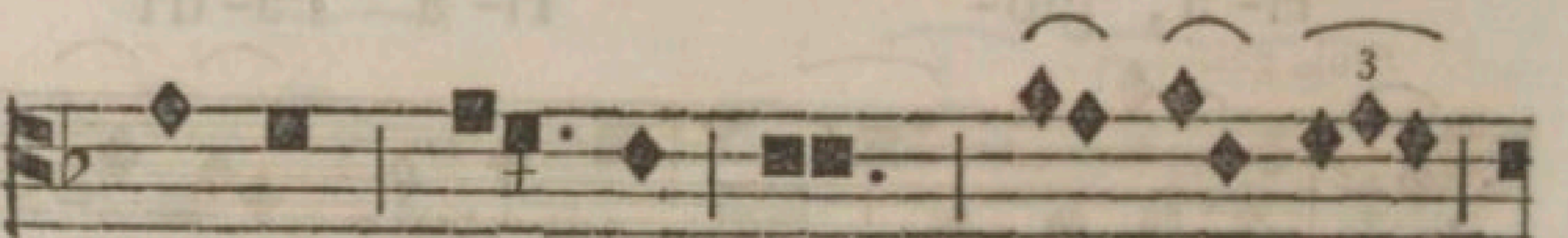
da, lau-da, Je-ru-sa-lem, Do-



mi-num, lau-da, Je-ru-sa-lem,

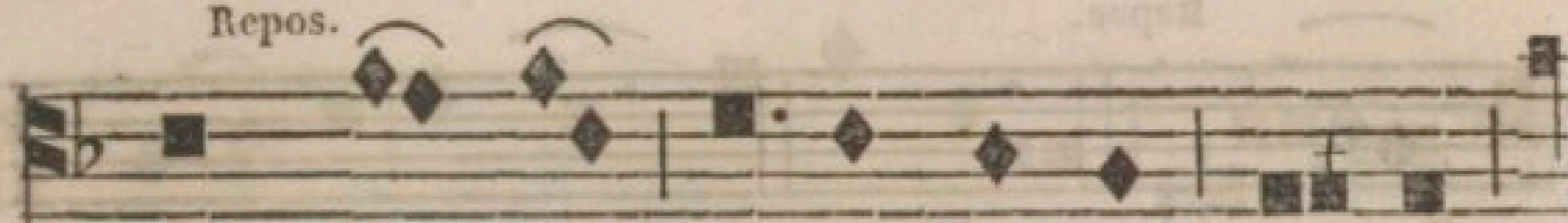


lau-da, lau-da, Je-ru-

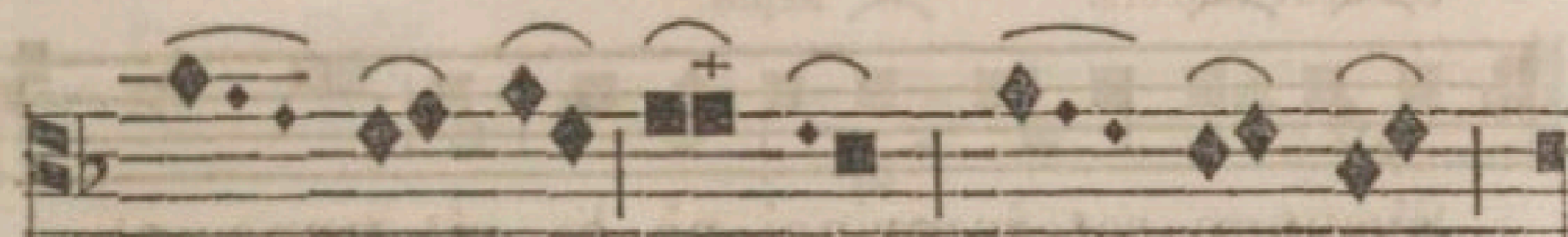


sa-lem, Do-mi-num, lau-

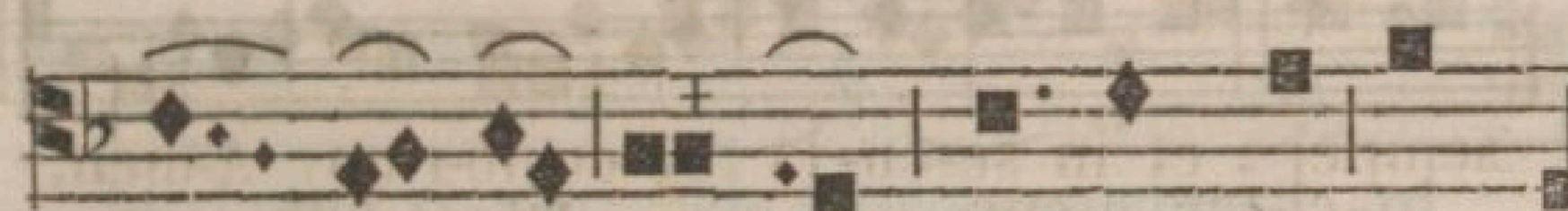
Repos.



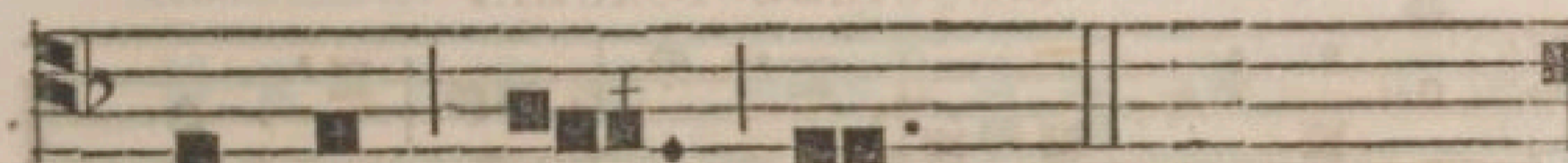
da, lau- da De-um tu-um, Si- on,



lau- da, lau-

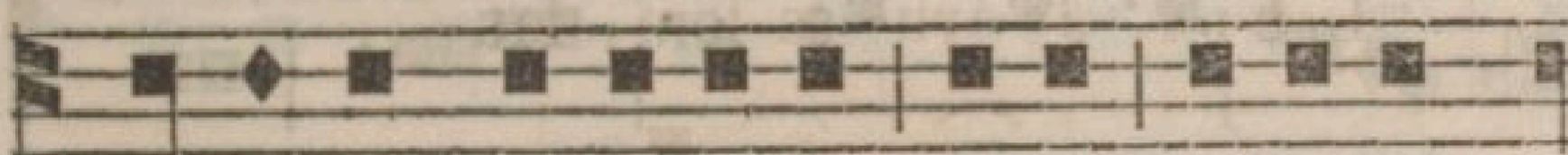


da, lau-da De-um

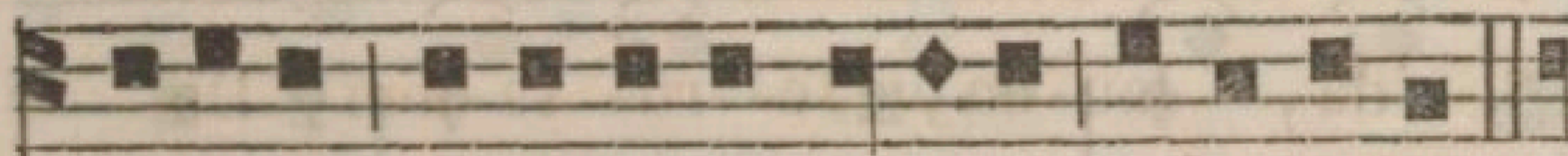


tu- um, Si- on.

Premier Chœur.

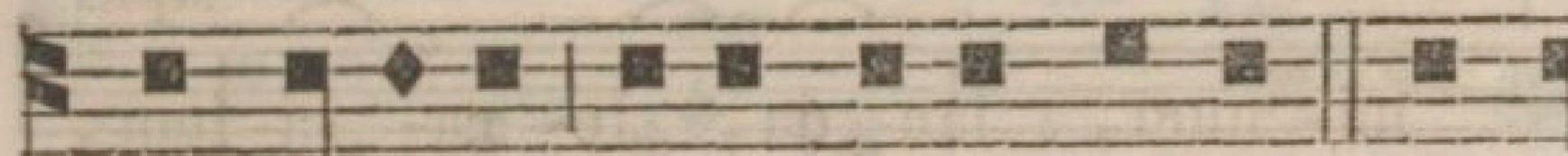


Quo-ni-am confor-ta-vit se-ras por-ta-rum

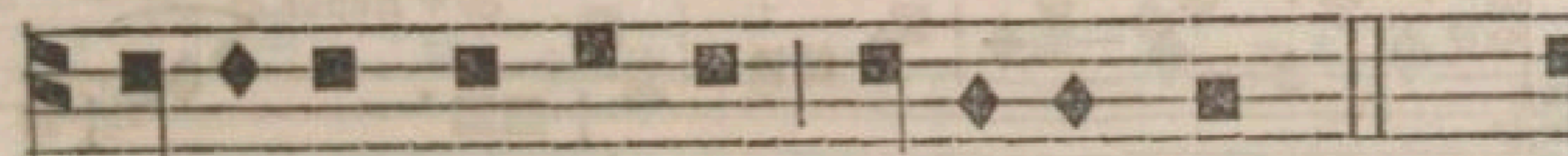


tu-arum: be-ne-di-xit fi-li-is tu-is in te.

Second Chœur.

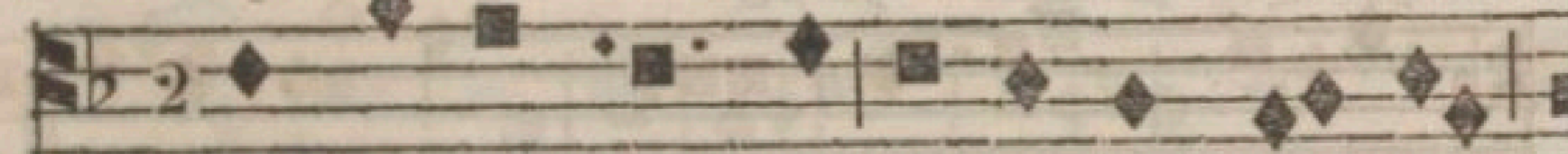


Qui po-su-it fi-nes tu-os pa-cem: et



a-di-pe frumen-ti sa-ti-at te.

Seul, gai.



Qui e-mit-tit e-lo-qui-um su-um

Repos.

ter- ræ; qui e-mit-tit e-lo-quium

Repos.

su- um ter- ræ, ve- lo- ci- ter, ve-

lo- ci- ter cur rit, cur-

rit ser- mo e- jus, cur-

rit ser- mo e- jus;

qui e- mit- tit, qui e- mit- tit

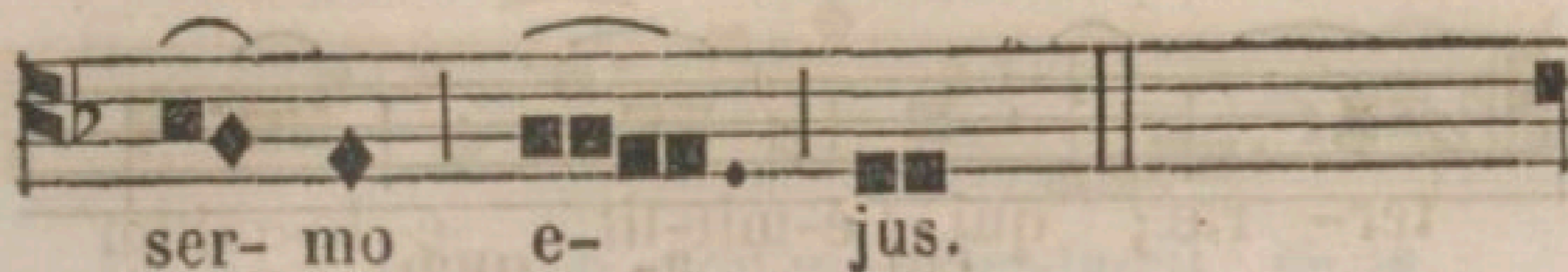
Repos.

e- lo- qui- um su- um ter- ræ,

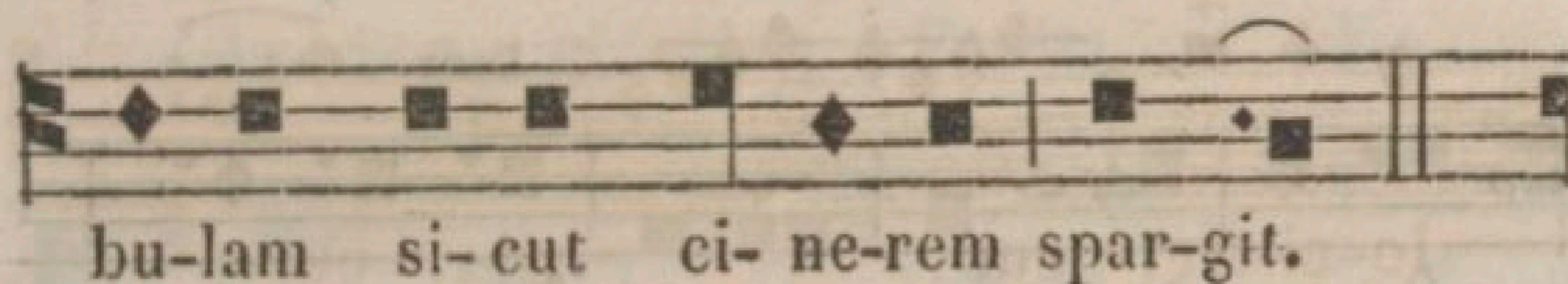
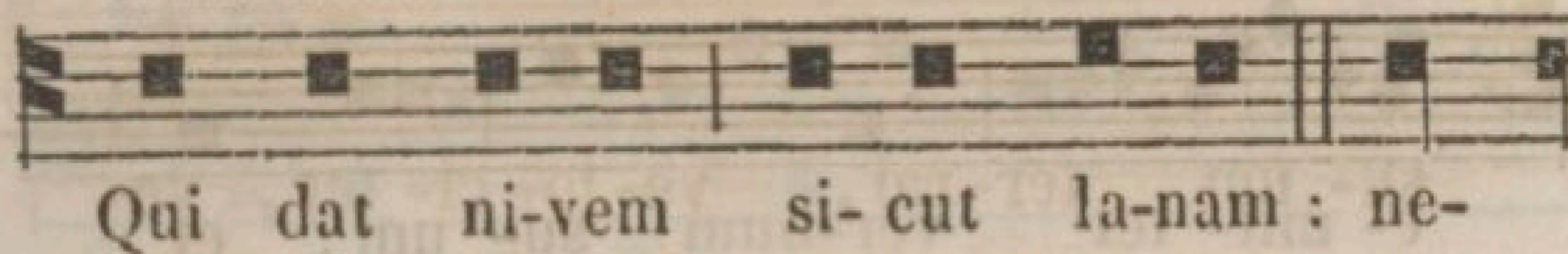
Repos.

ve- lo- ci- ter, ve- lo- ci- ter cur-

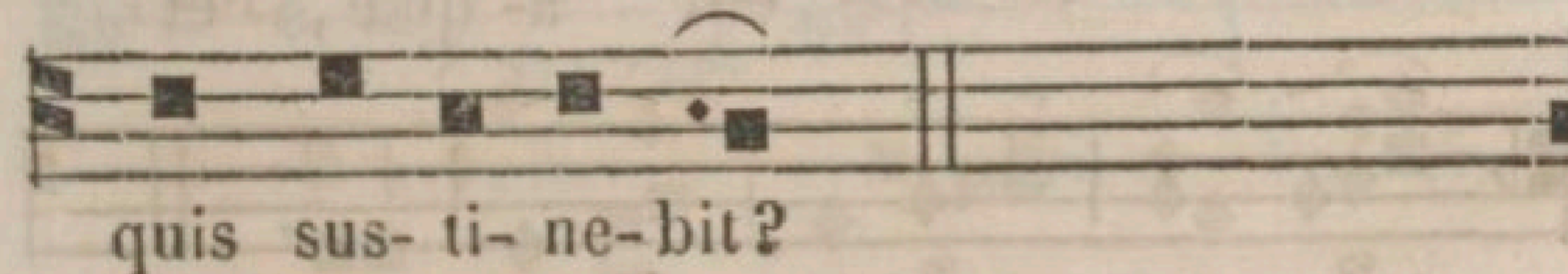
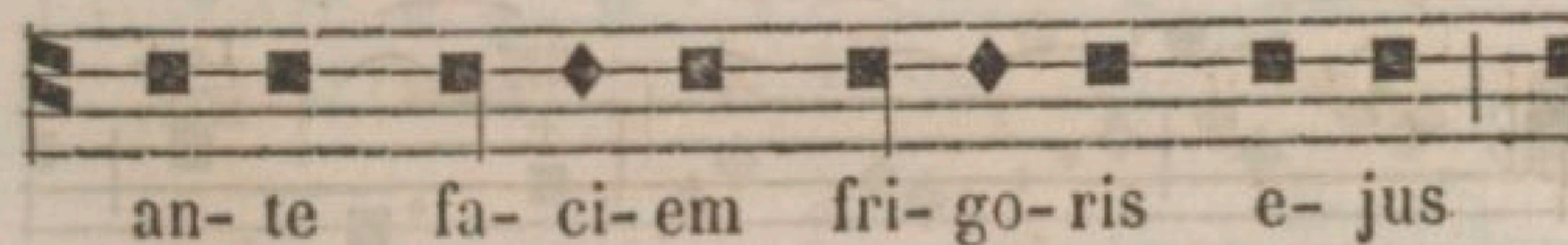
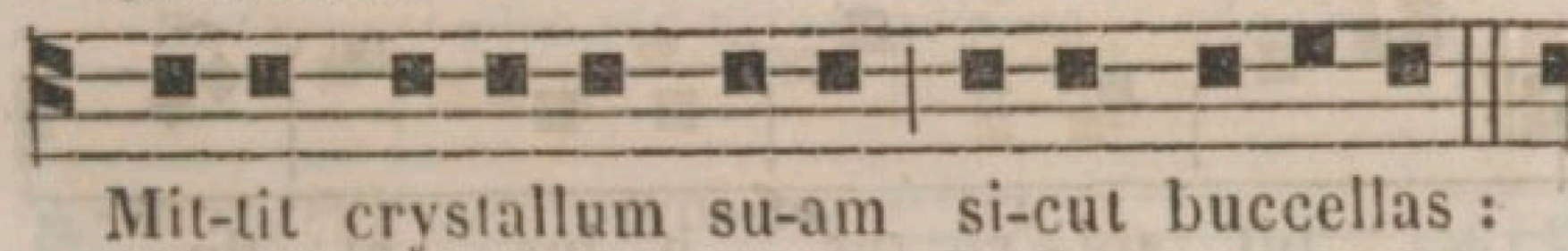
rit, cur- rit



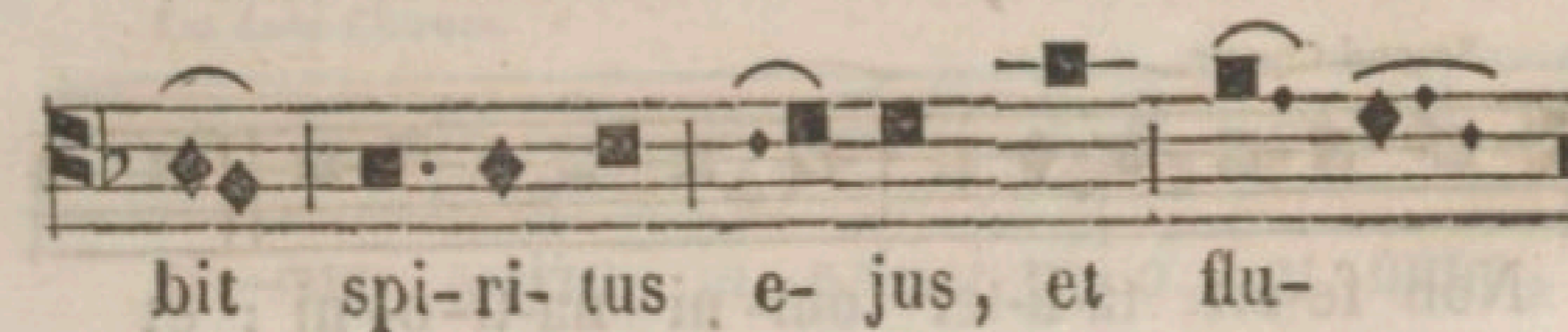
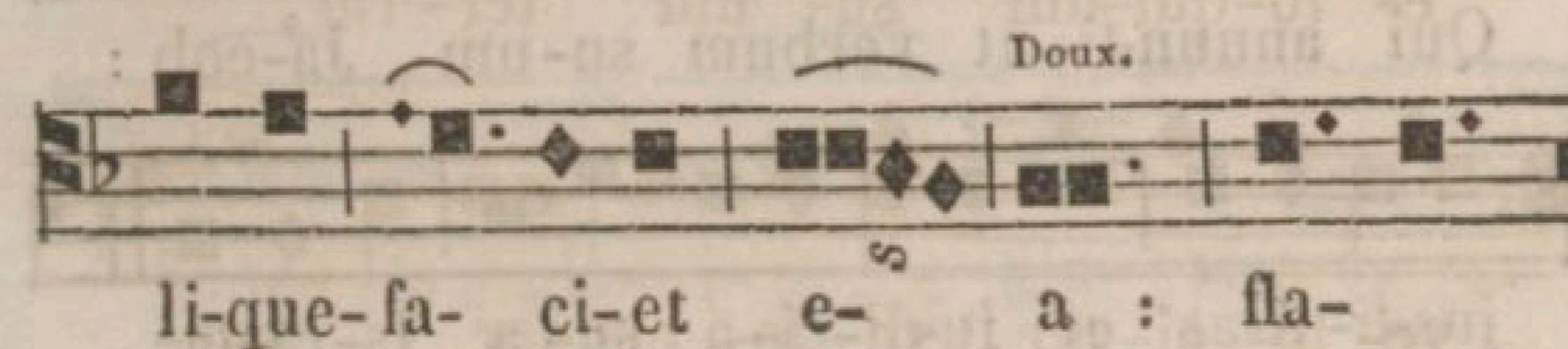
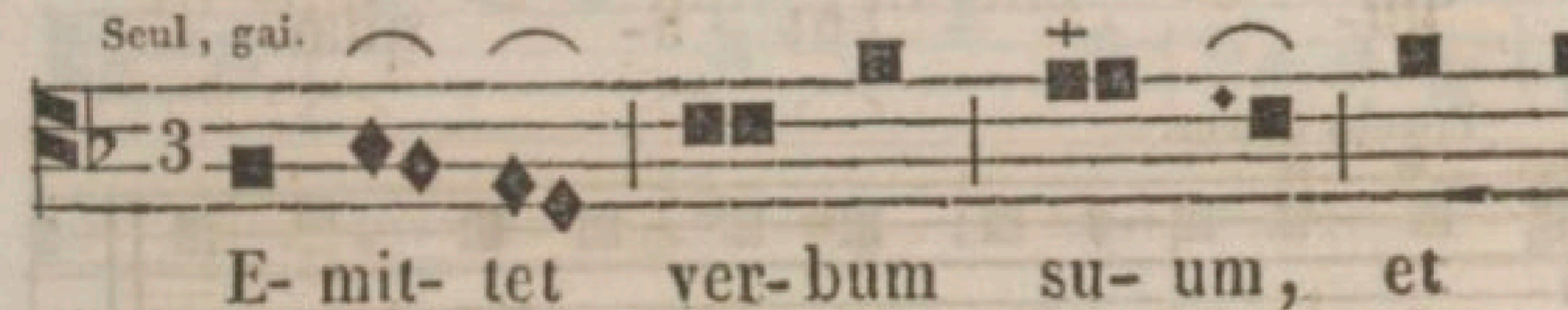
Premier Chœur.

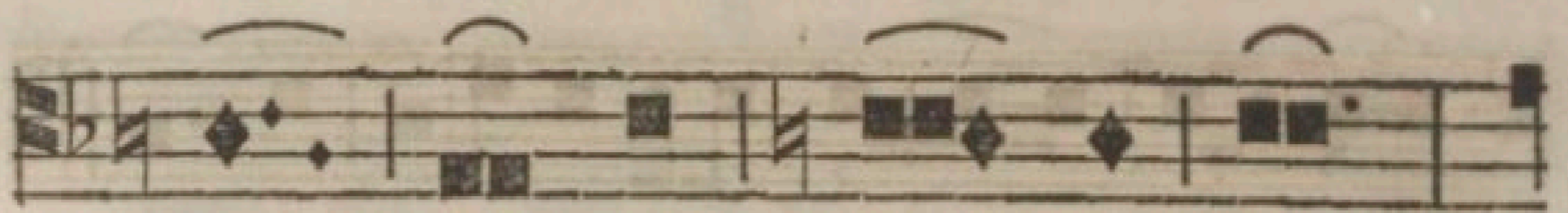


Second Chœur.

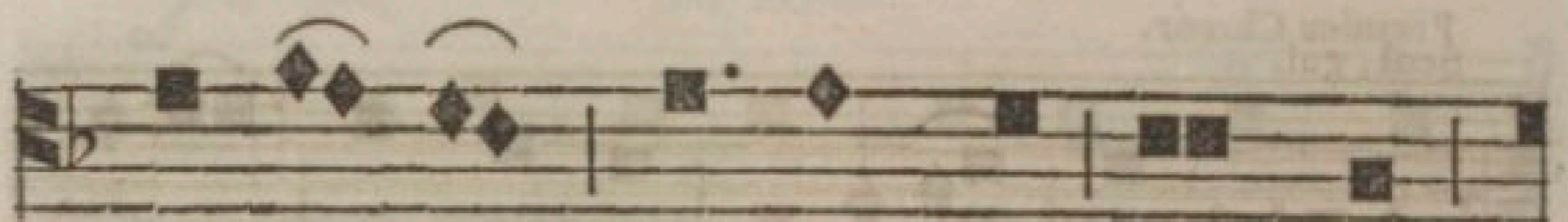


Seul, gai.

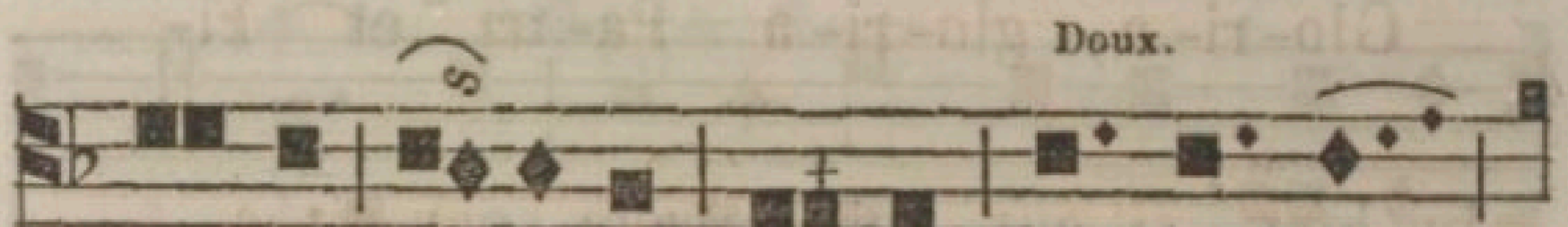




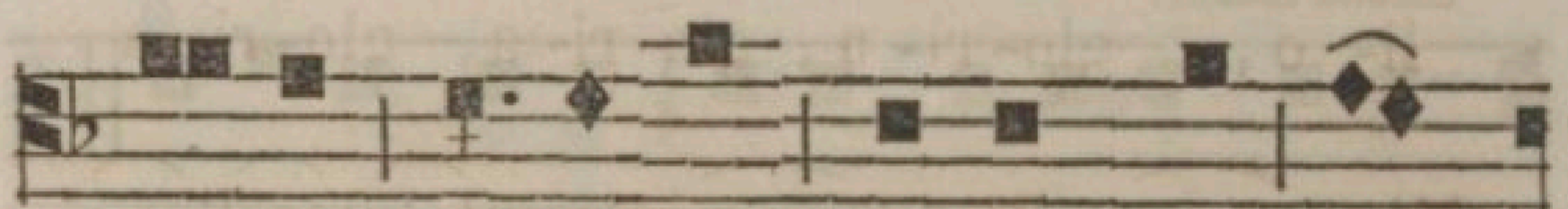
ent a- quæ,



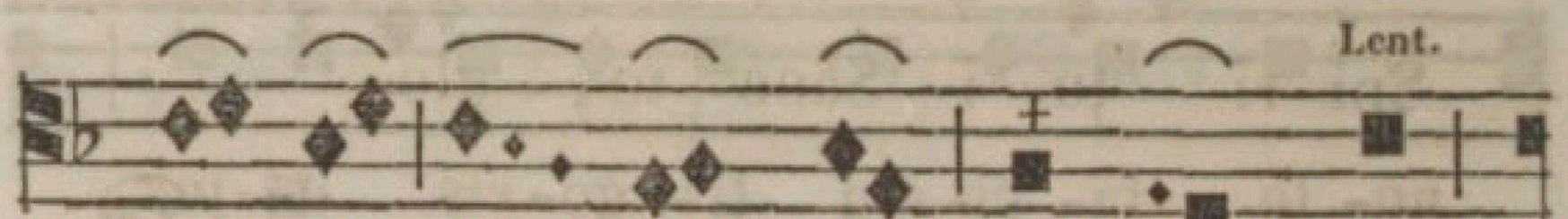
e- mit- tet ver- bum su- um, et



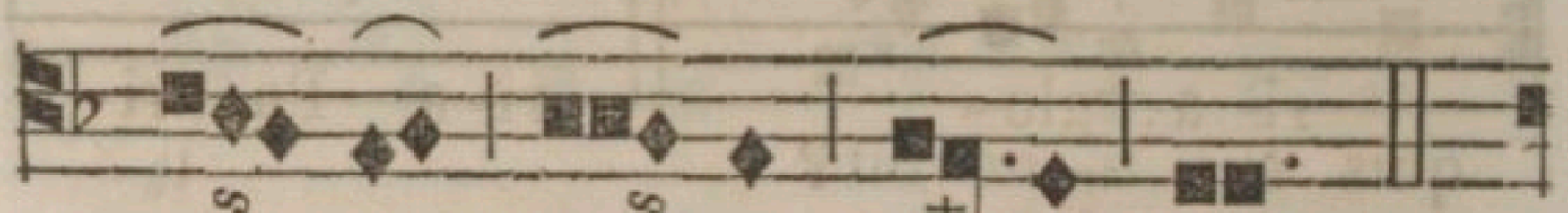
li- que- fa- ci- et e- a, fla-



bit spi- ri- tus e- jus, et flu-

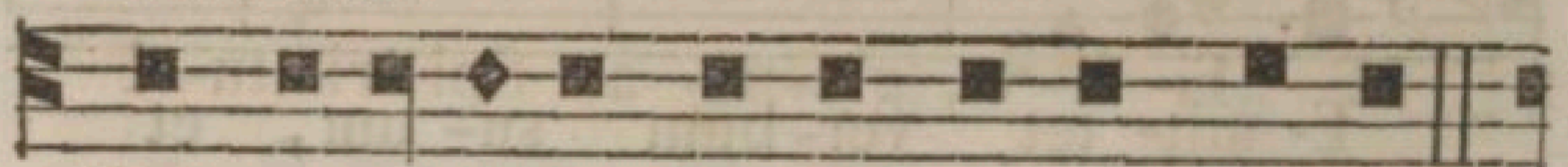


ent a- quæ, et

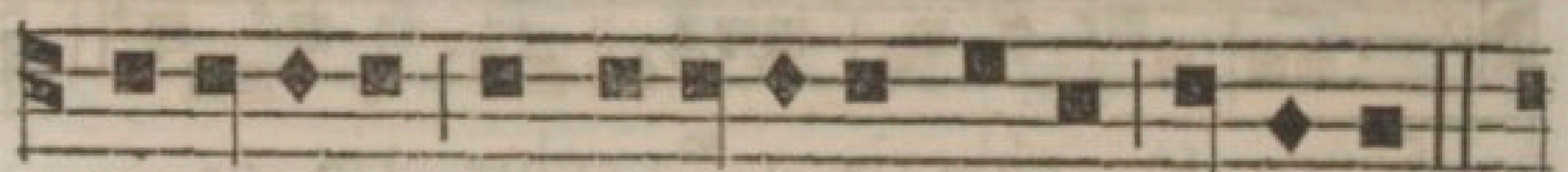


flu- ent a- quæ.

Premier Chœur.

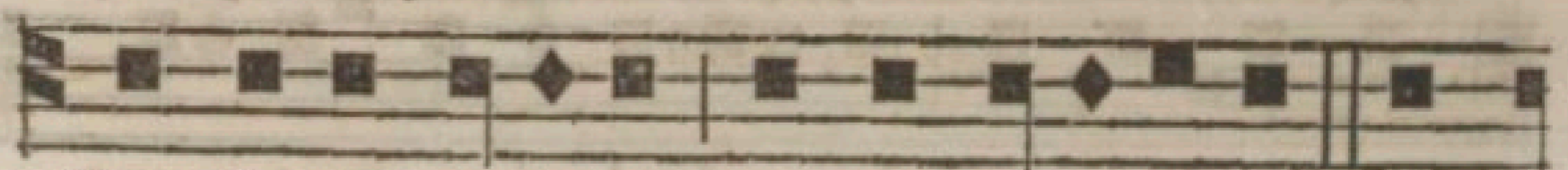


Qui annun- ti- at ver- bum su- um Ja- cob :

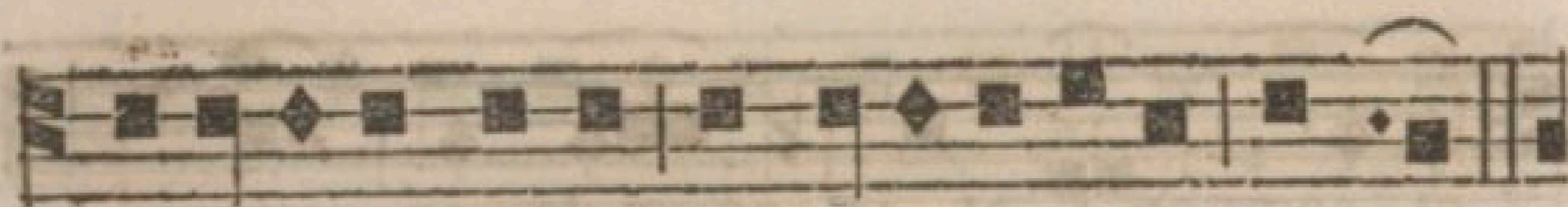


jus- ti- ti- as et ju- di- ci- a su- a Is- ra- el.

Second Chœur.

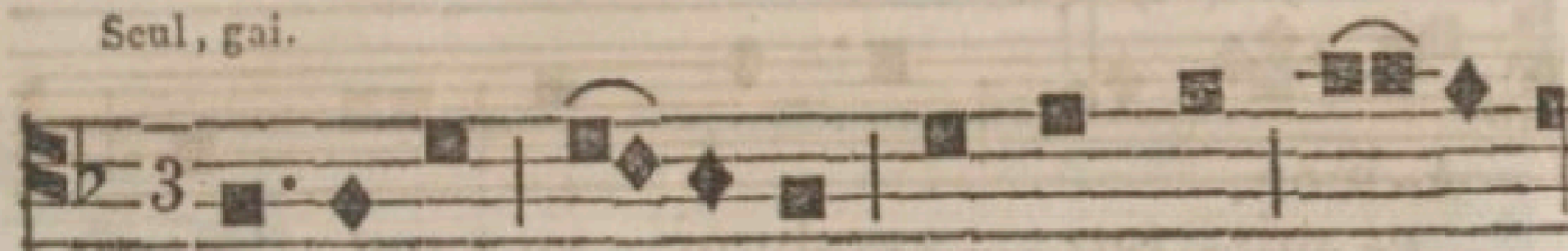


Non fe- cit ta- li- ter om- ni na- ti- o- ni : et

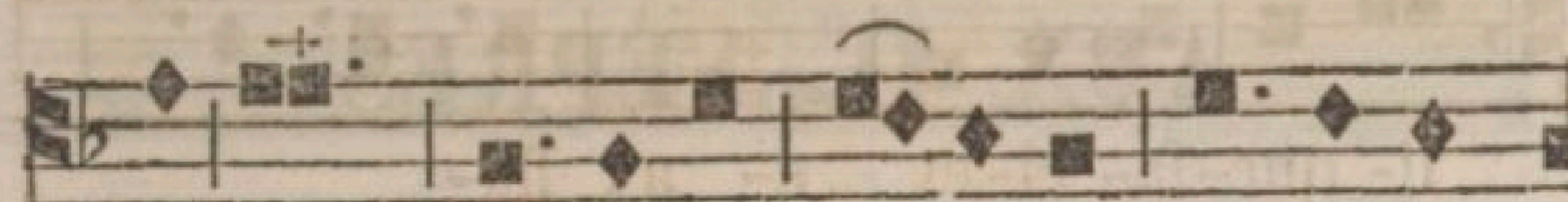


ju-di-ci-a su-a non ma-nifes-ta-vit e-is.

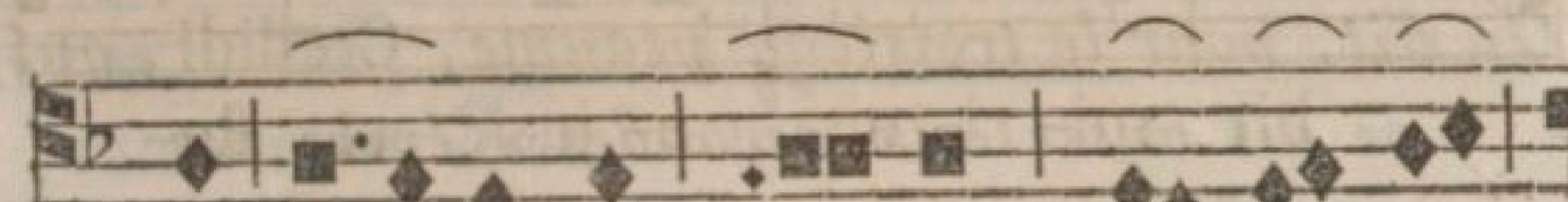
Seul, gai.



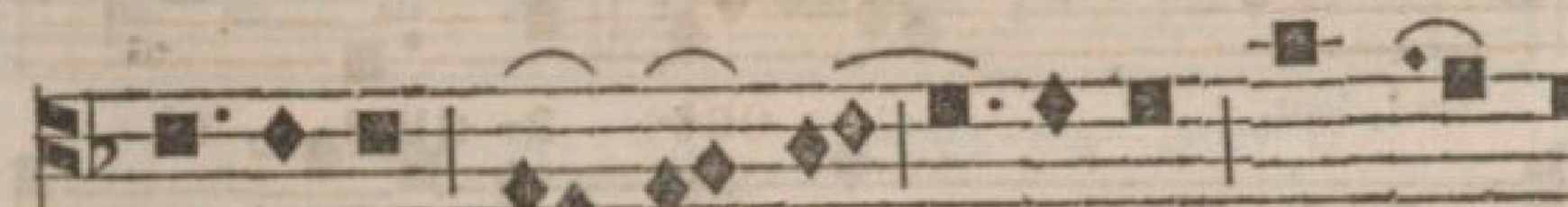
Glo-ri-a, glo-ri-a Pa-tri et Fi-



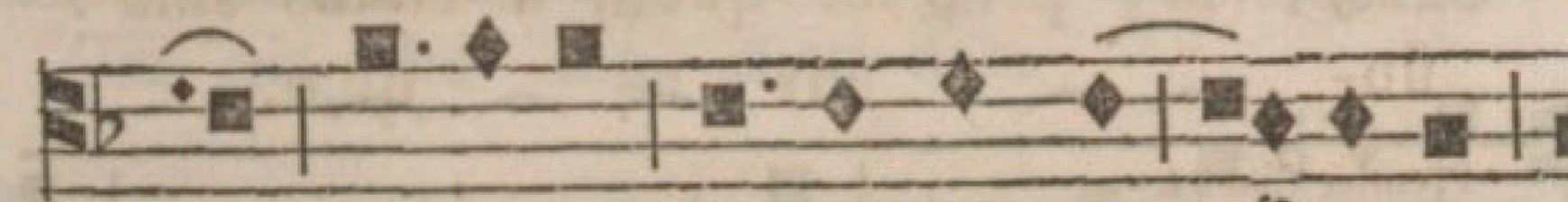
li-o, glo-ri-a, glo-ri-a, glo-ri-a



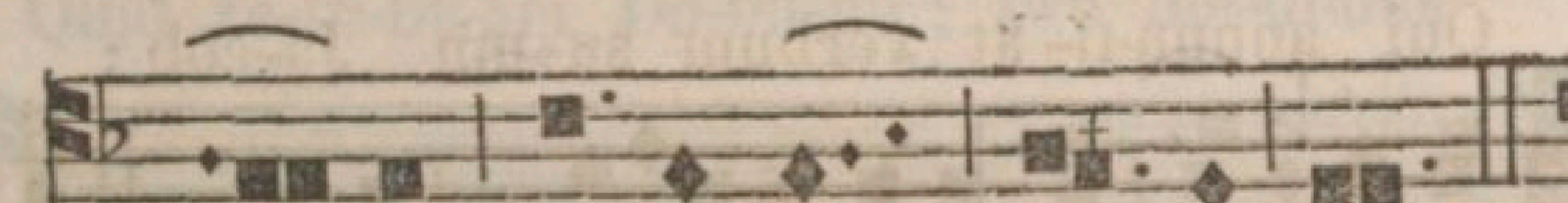
Spi-ri-tu-i Sanc-to, glo-



ri-a, glo-ri-a Pa-tri

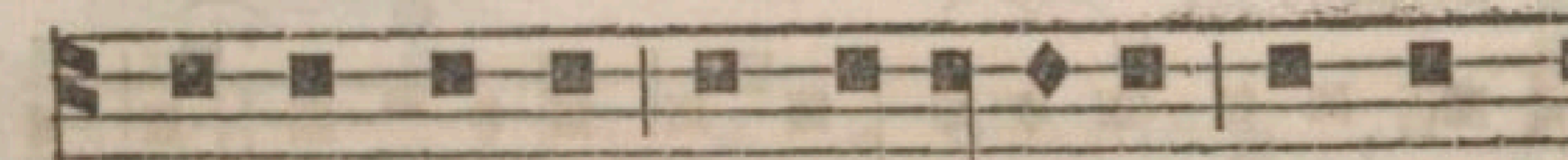


et Fi-li-o, glo-ri-a Spi-ri-tu-i



Sanc-to, glo-ri-a, glo-ri-a.

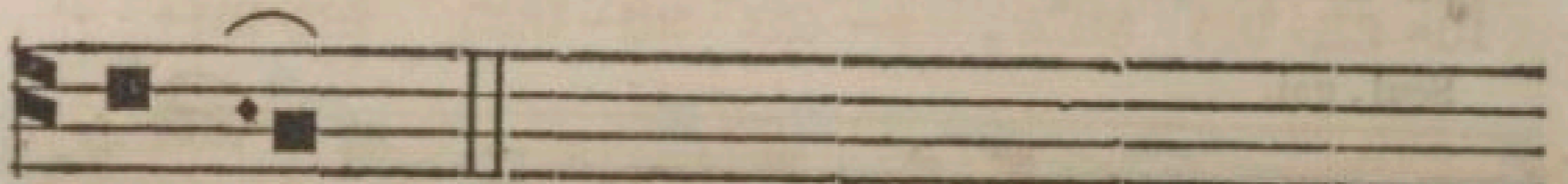
Les deux Chœurs.



Si-cut e-rat in princi-pi-o, et nunc,



et semper : et in se-cu-la se-cu-lorum.



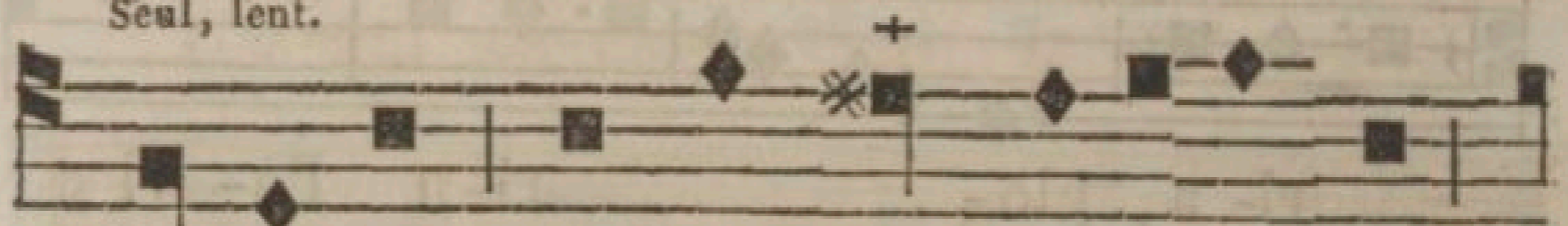
A-men.

AUX II. VÊPRES

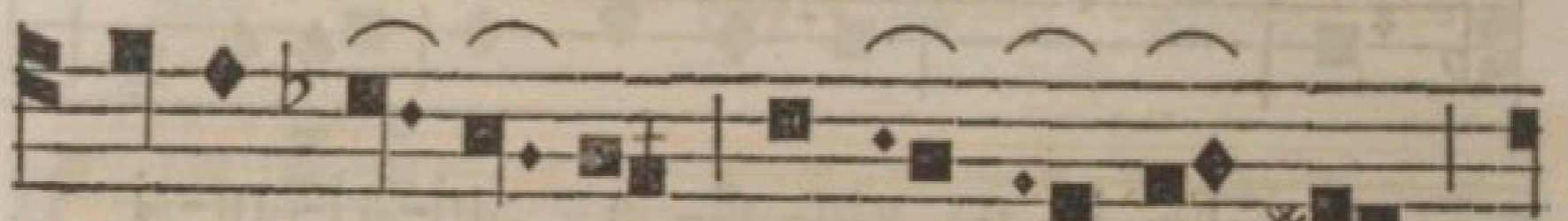
DES APOTRES.

On dit, pour le troisième psaume, Credidi, qui se dit aussi aux secondes Vêpres des Martyrs, pour le cinquième psaume.

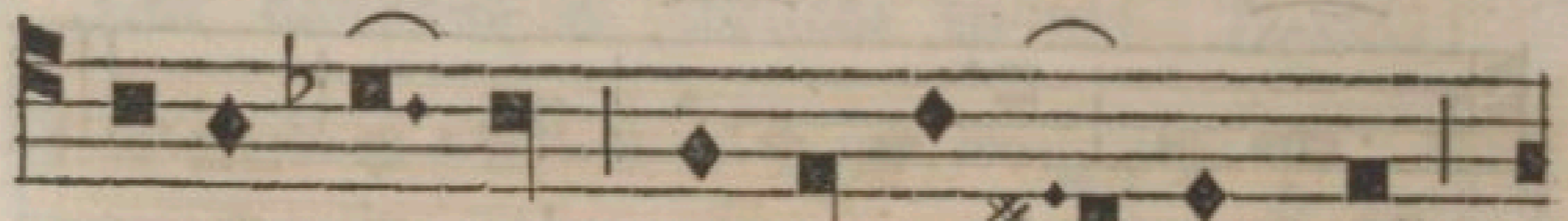
Seul, lent.



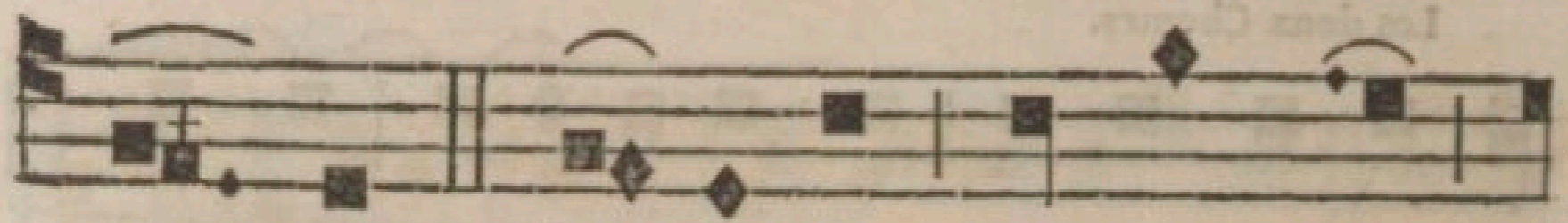
CRE-DI- DI, prop-ter quod lo-cu-tus sum :



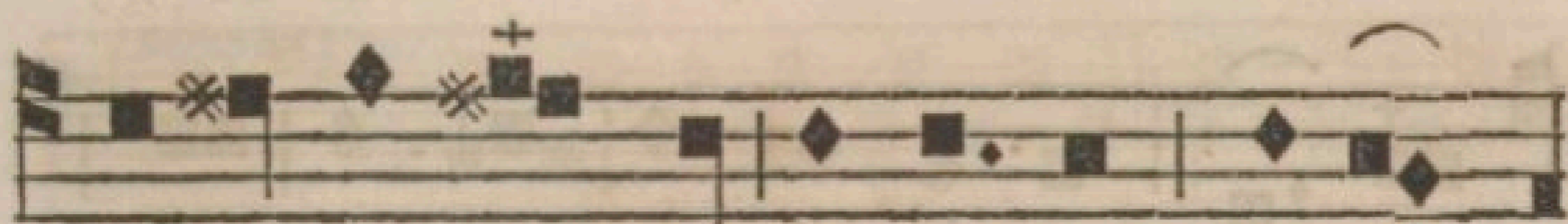
e-go au- tem hu-mi- li- a- tus,



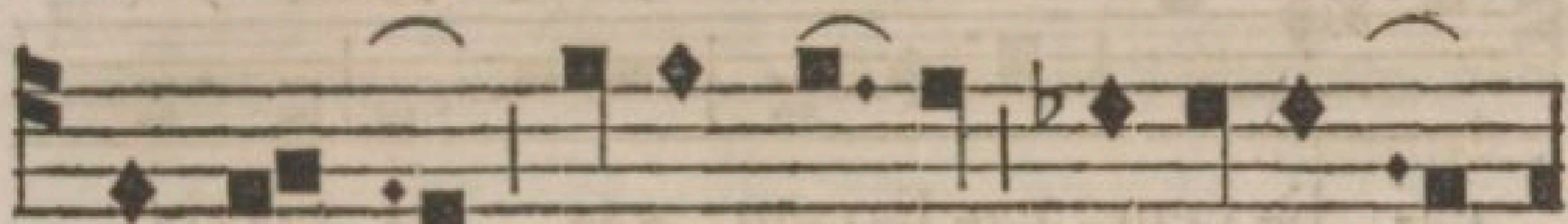
e-go au- tem hu- mi- li- a- tus sum



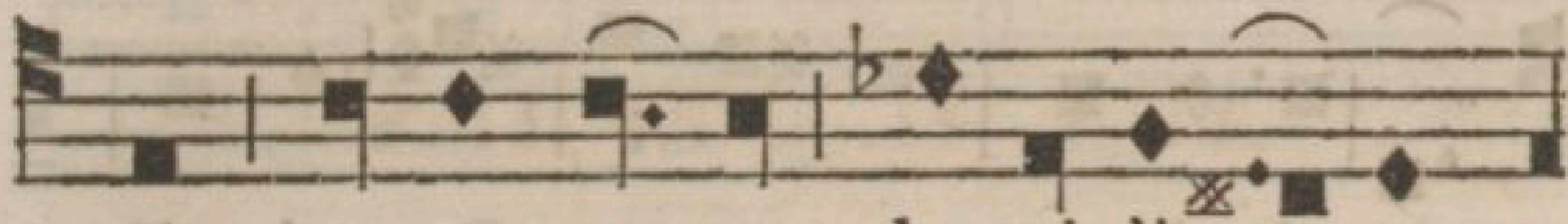
ni- mis. Cre- di- di, prop-ter quod



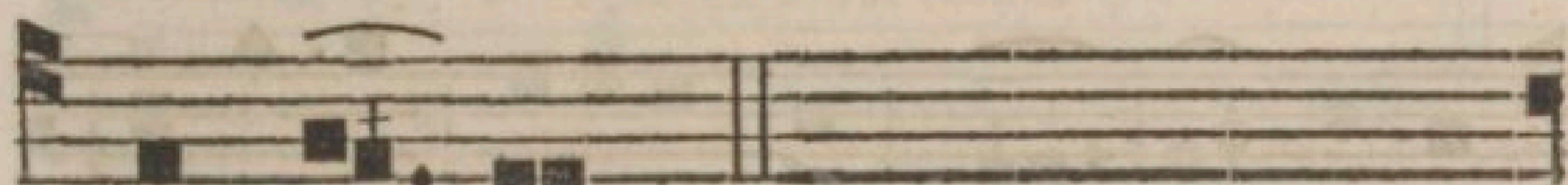
lo-cu-tus sum, e-go au-tem hu-mi-



li-a-tus, e-go au-tem hu-mi-li-a-

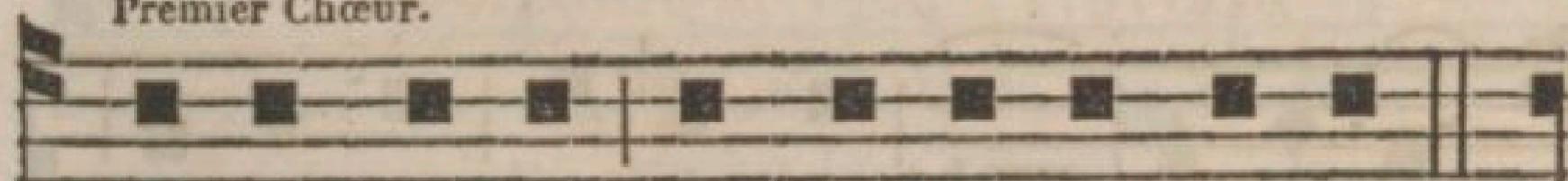


tus; e-go au-tem hu-mi-li-a-tus

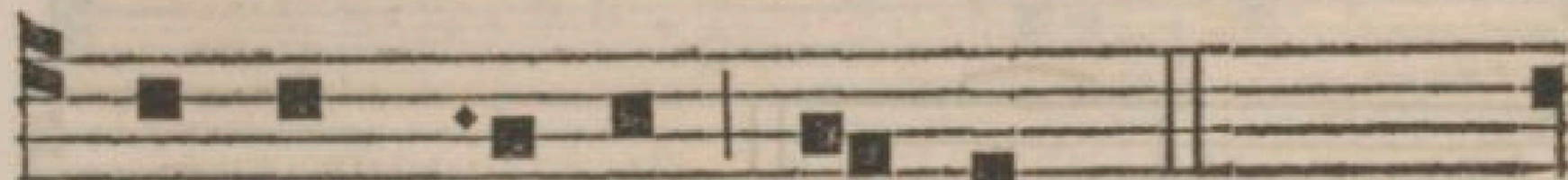


sum ni-mis.

Premier Chœur.

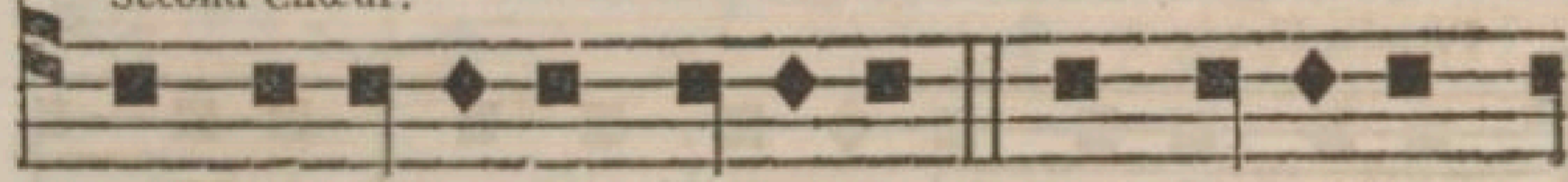


E-go di-xi in ex-ces-su me-o :

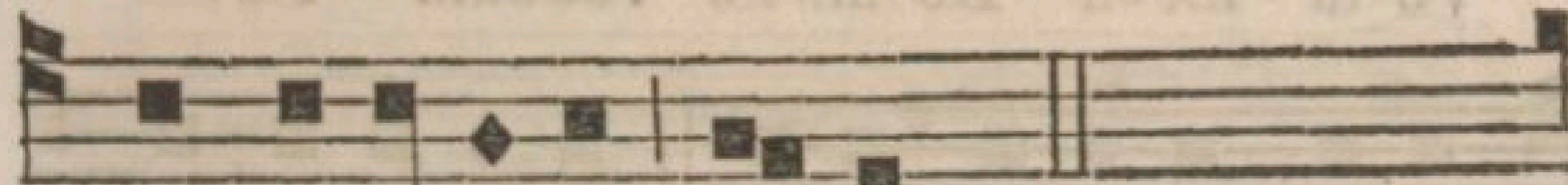


Om-nis ho-mo men-dax.

Second Chœur.

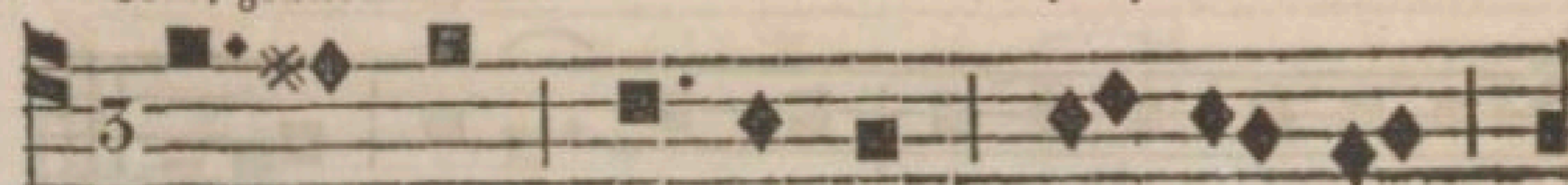


Quid re-tri-bu-am Do-mi-no : pro om-ni-bus

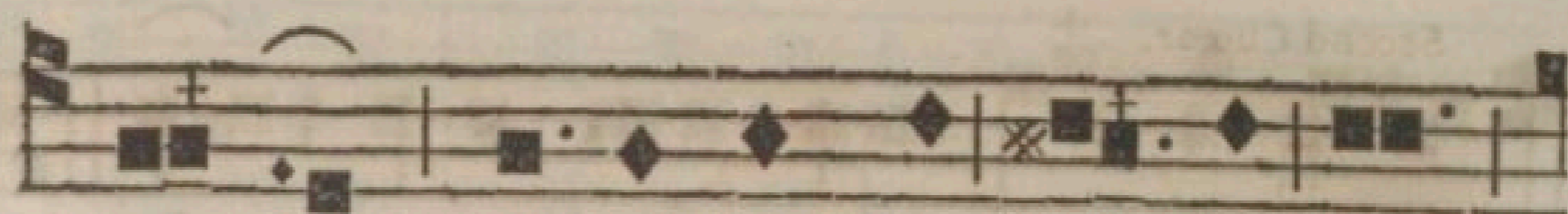


quæ re-tri-bu-it mi-hi ?

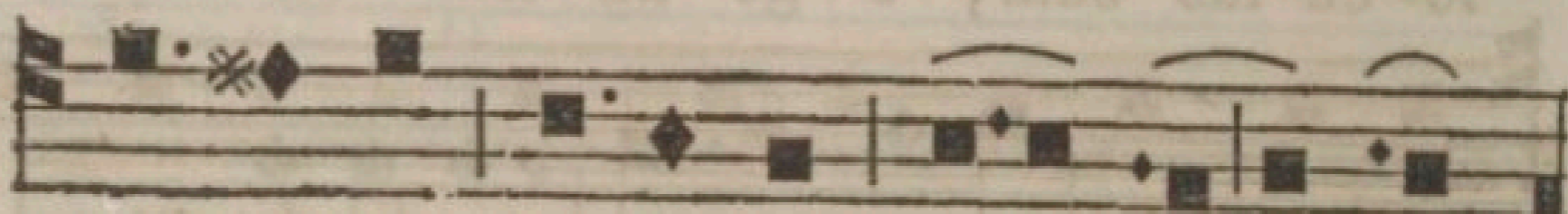
Seul, gracieusement.



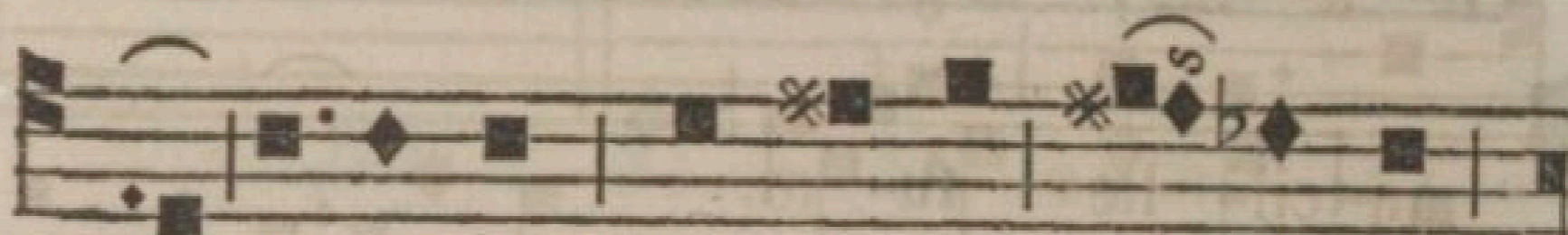
Ca-li-cem, ca-li-cem sa-lu-



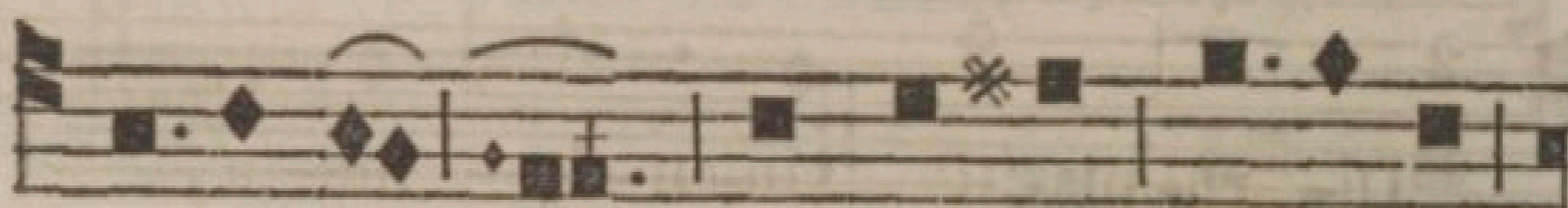
ta- ris, ca- li- cem ac- ei- pi- am,



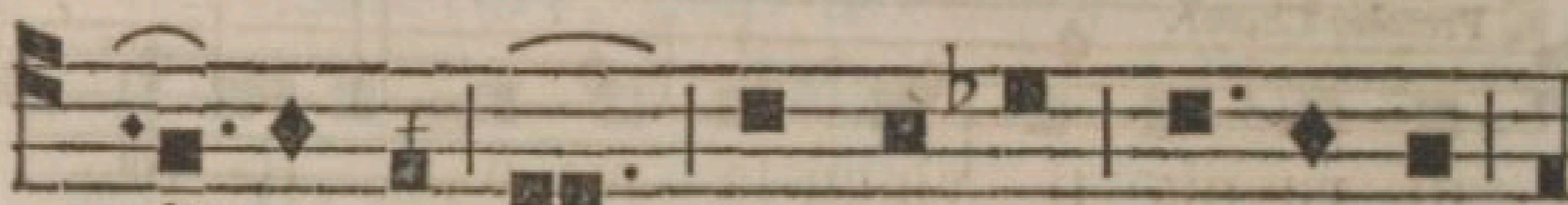
ca- li- cem, ca- li- cem sa- lu- ta- ris



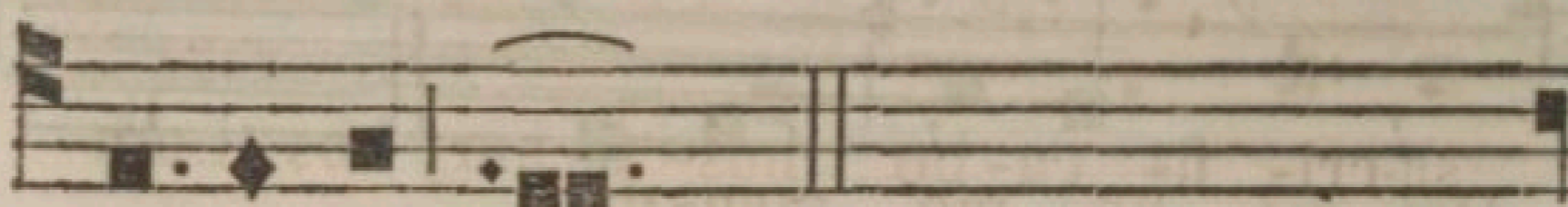
ac- ei- pi- am, et no- men Do- mi- ni



in- vo- ca- bo, et no- men Do- mi- ni

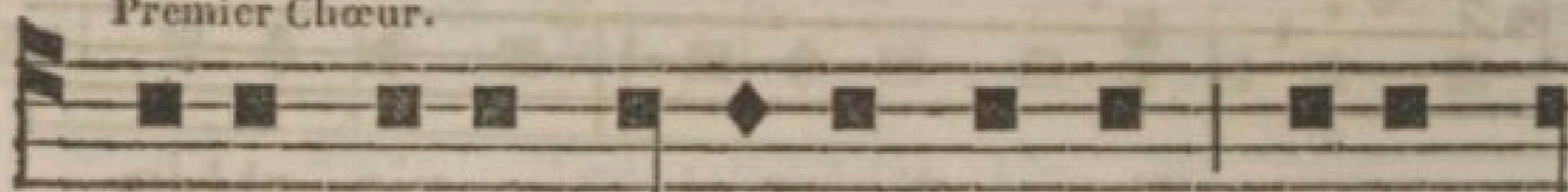


in- vo- ca- bo, et no- men Do- mi- ni

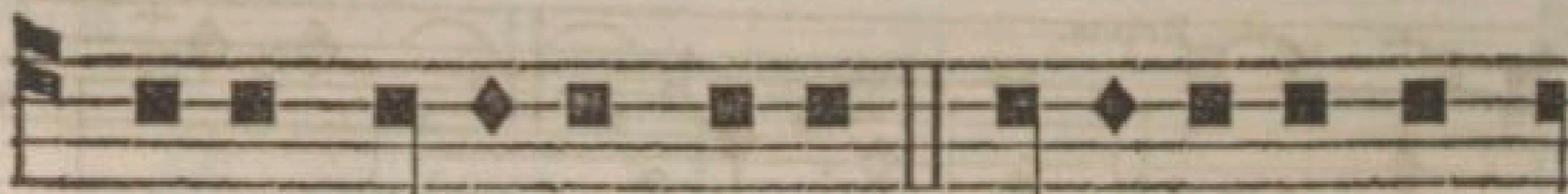


in- vo- ca- bo.

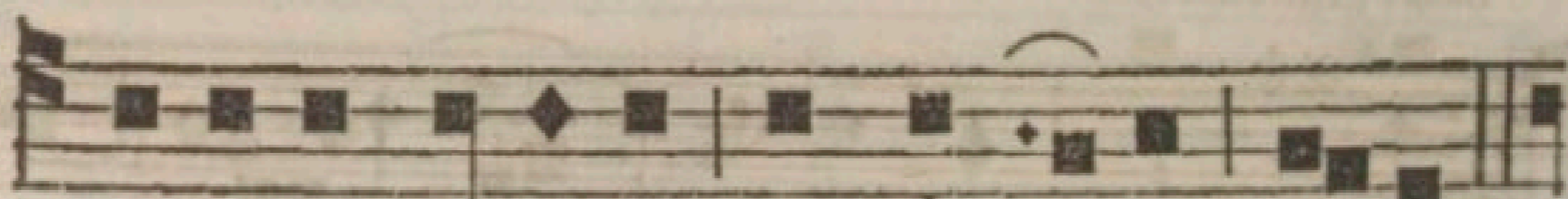
Premier Chœur.



Vo- ta me- a Do- mi- no reddam coram

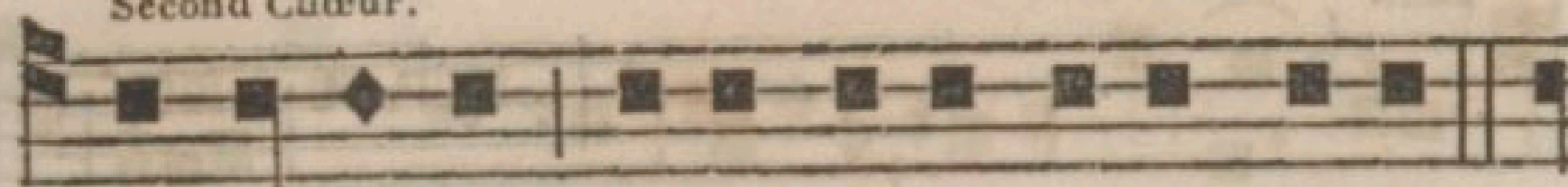


om- ni po- pu- lo e- jus : pre- ti- o- sa in

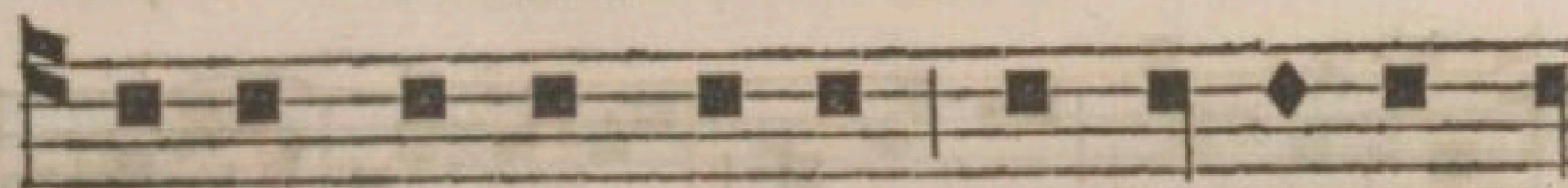


con- spec- tu Do- mi- ni mors sanc- to- rum e- jus.

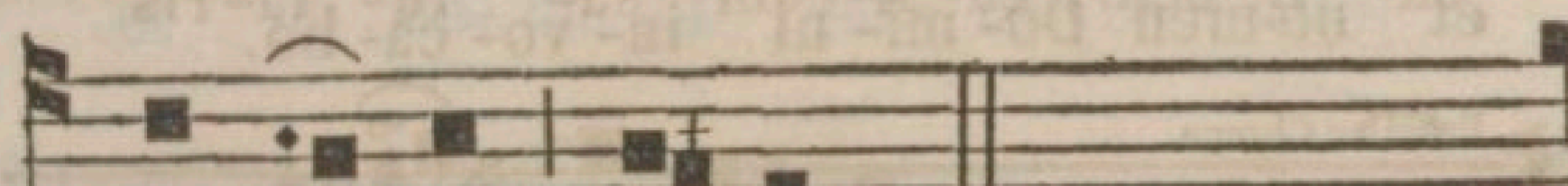
Second Chœur.



O Do-mi-ne, qui-a e-go servus tu-us :

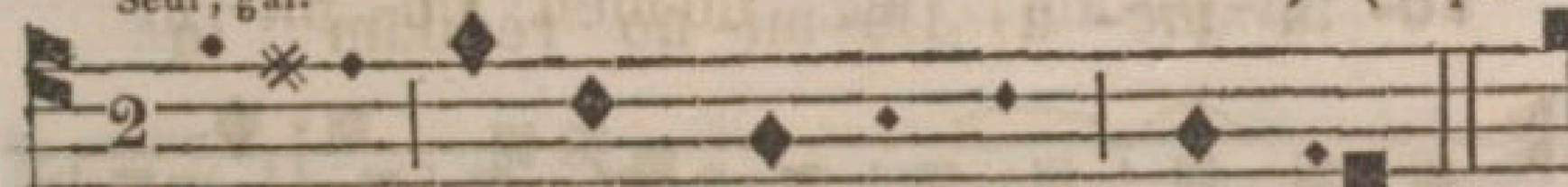


e-go ser-vus tu-us, et fi-li-us



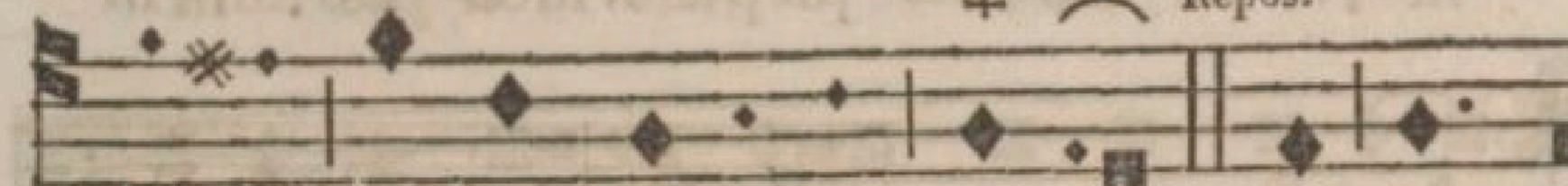
an-cil-læ tu-æ.

Seul, gai.



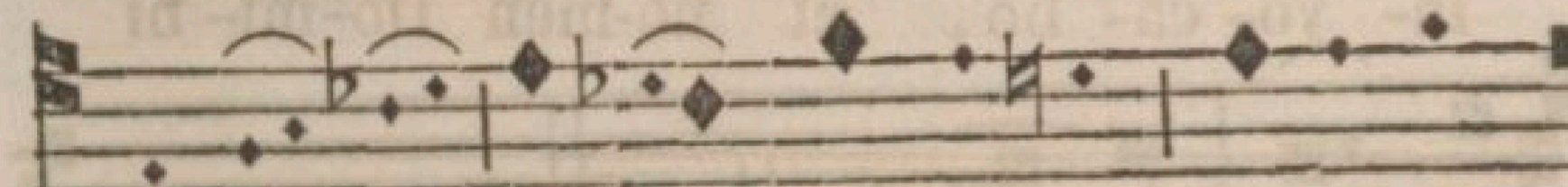
Di-ru-pis-ti vin-cu-la me-a,

Repos.

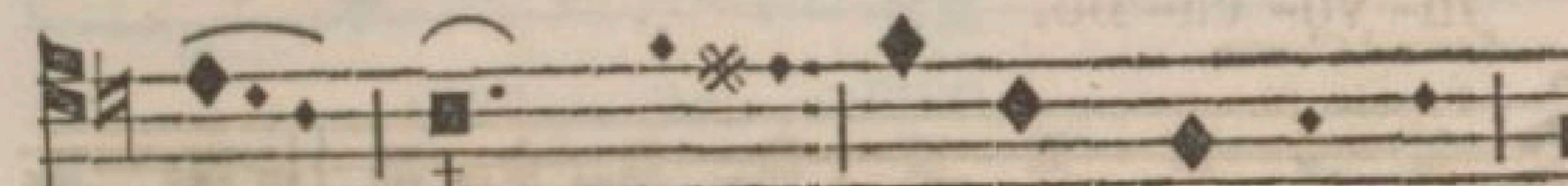


di-ru-pis-ti vin-cu-la me-a, ti-bi

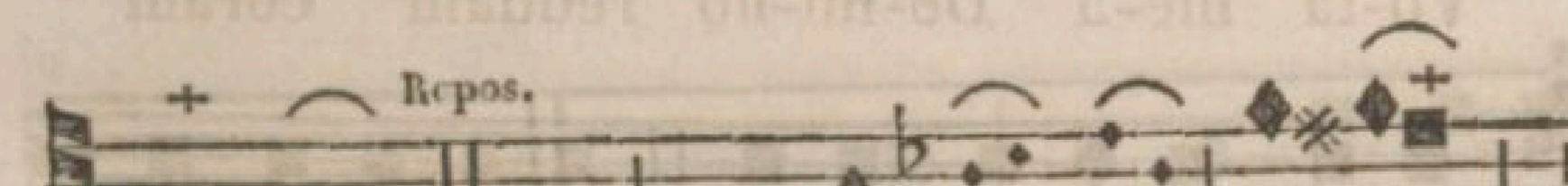
+ Repos.



sa-cri-fi-ca-bo hos-ti-am, hos-ti-am

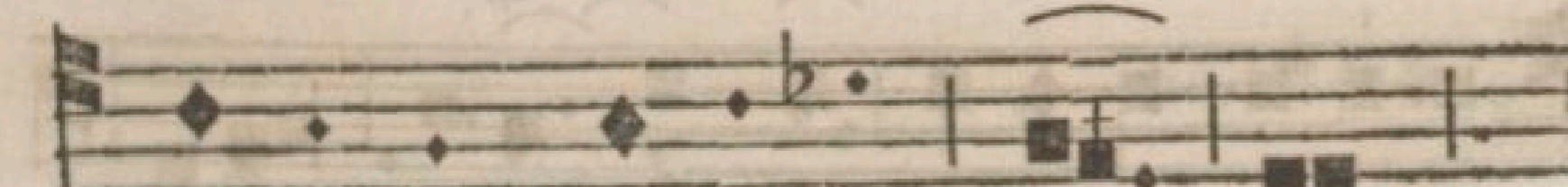


lau-dis ; di-ru-pis-ti vin-cu-la

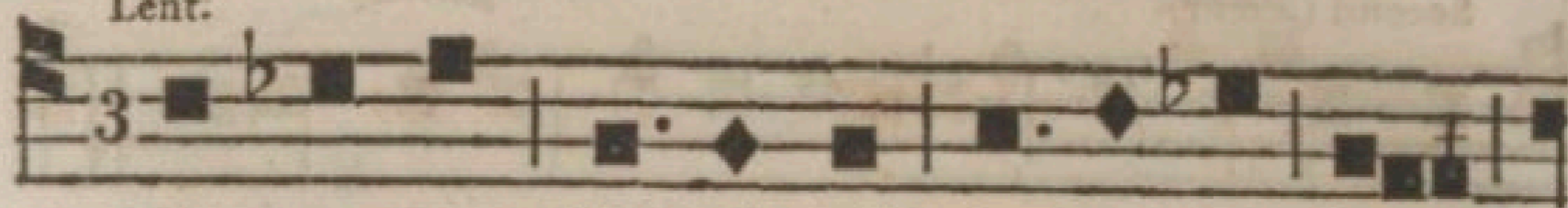


me-a, ti-bi sa-cri-fi-ca-bo

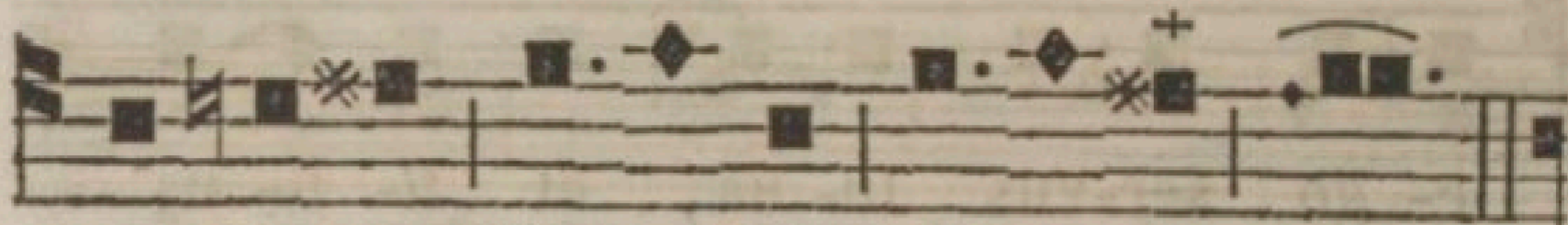
+ Repos.



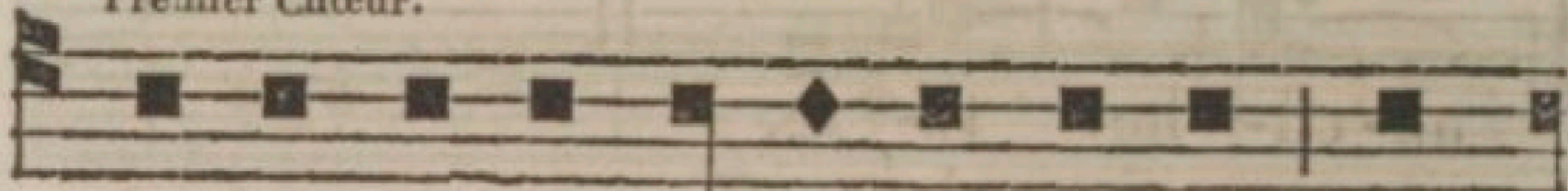
hos-ti-am, hos-ti-am lau-dis,

Lent.

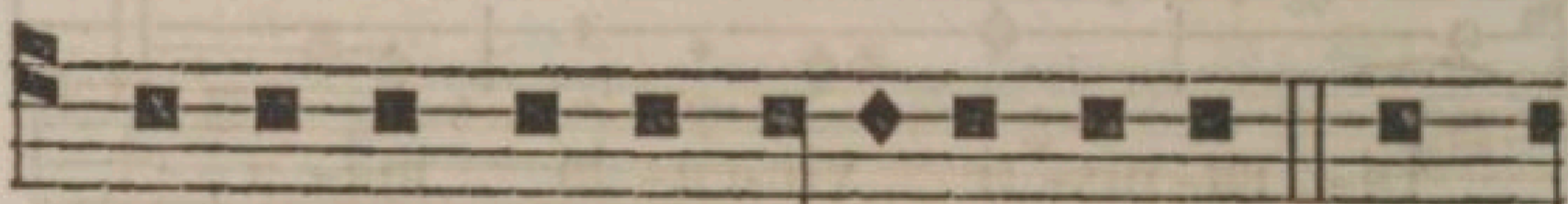
et no-men Do-mi-ni in-vo-ca-bo,



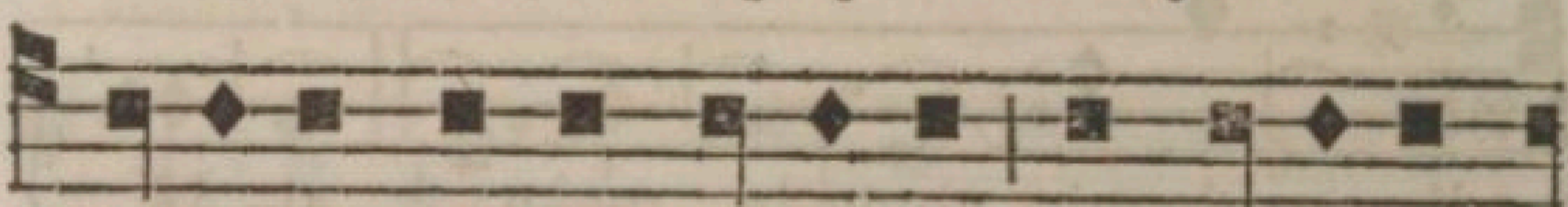
et no-men Do-mi-ni in-vo-ca-bo.

Premier Chœur.

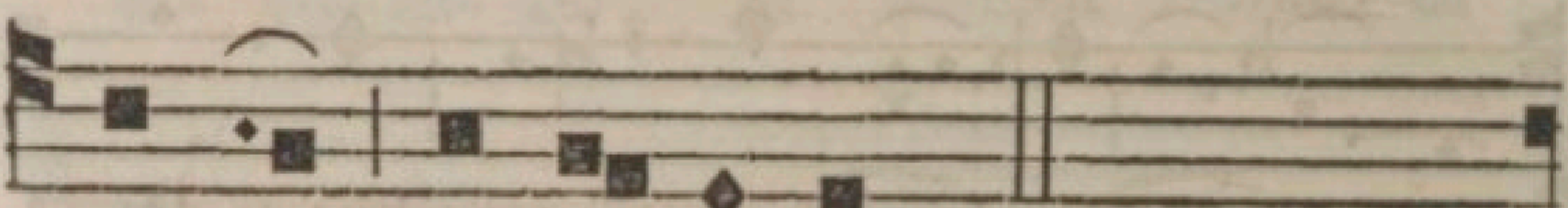
Vo-ta me-a Do-mi-no reddam in



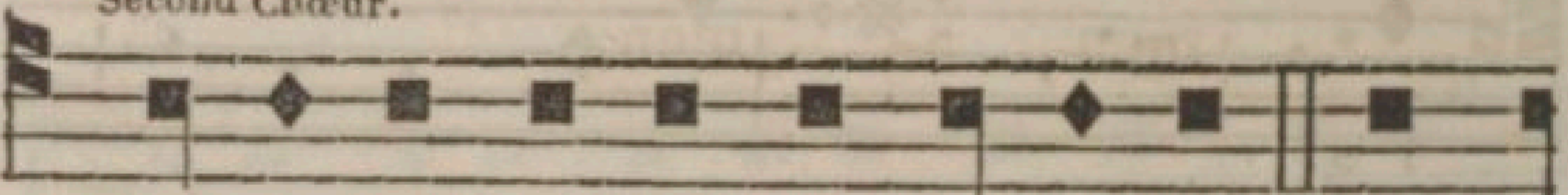
conspec-tu om-nis po-pu-li e-jus : in



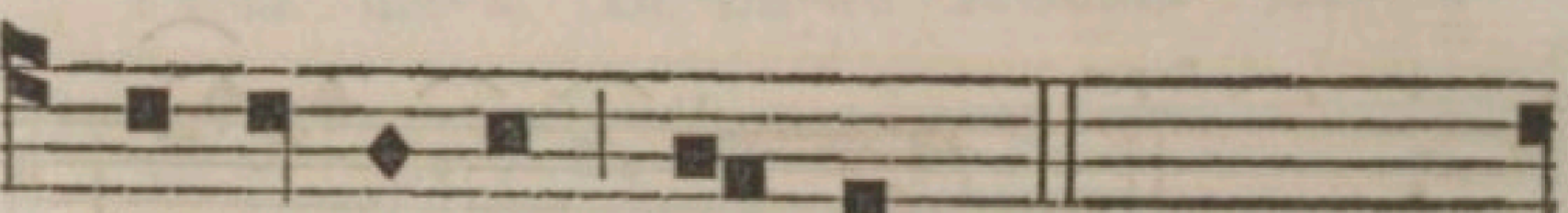
a-tri-is do-mus Do-mi-ni, in me-di-o



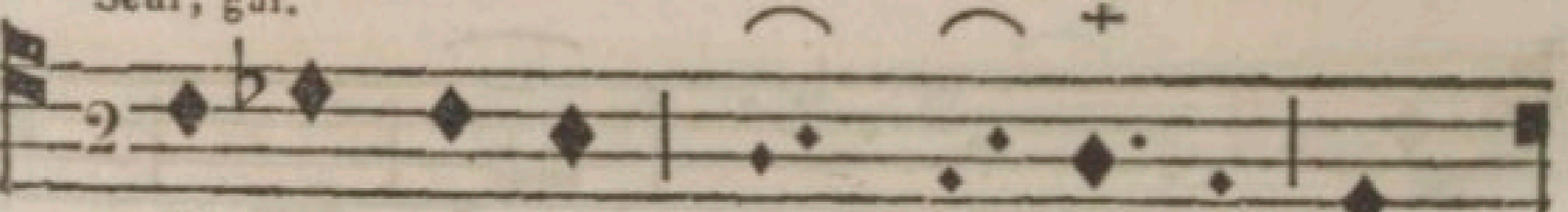
tu-î, Je-ru-sa-lem.

Second Chœur.

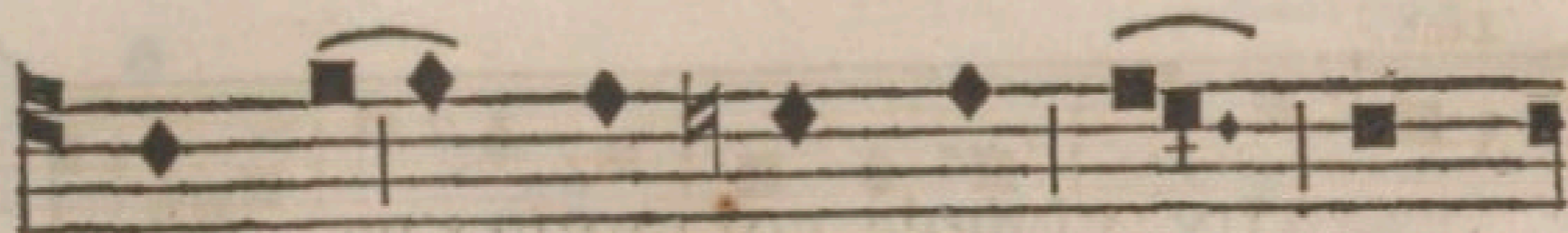
Glo-ri-a Pa-tri, et Fi-li-o : et



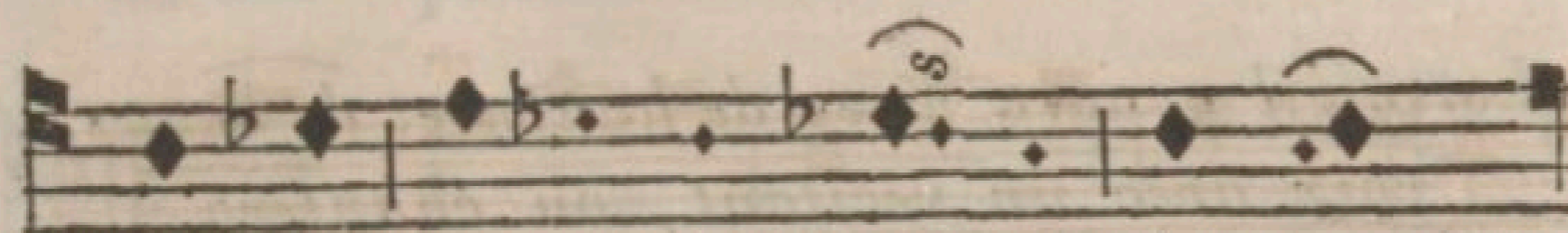
Spi-ri-tu-i Sanc-to.

Seul, gai.

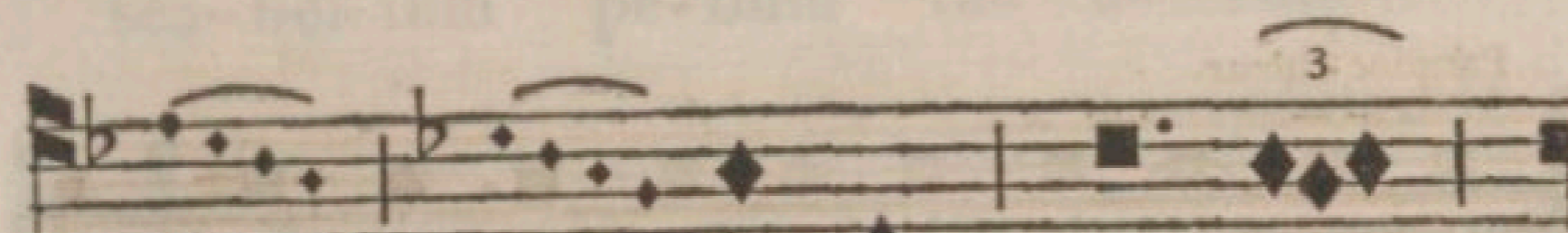
Si-cut e-rat in prin-ci-pi-o,



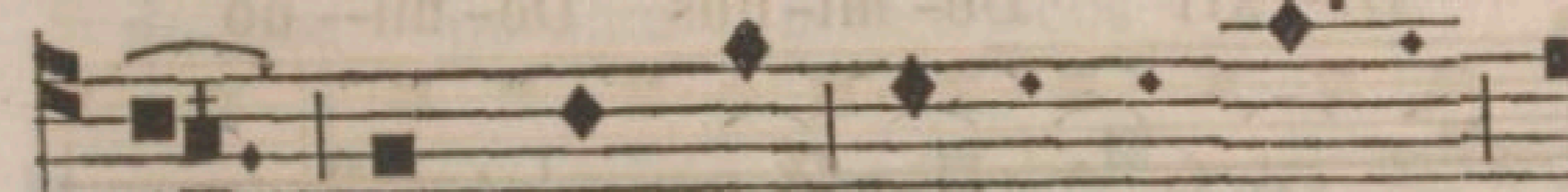
et nunc, et nunc, et sem- per,



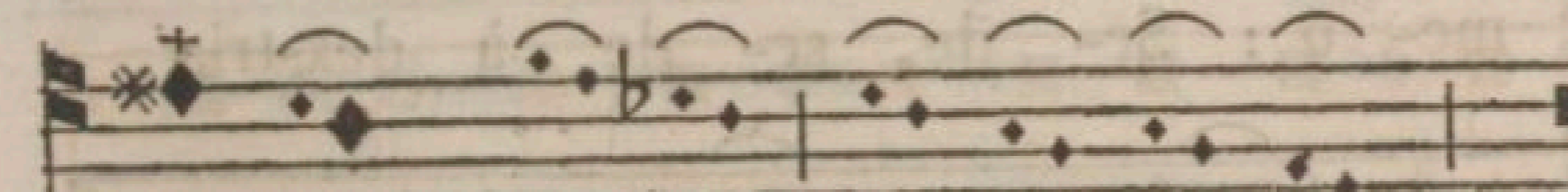
et in se- cu- la se- cu- lo- rum.



A- men, a- men,

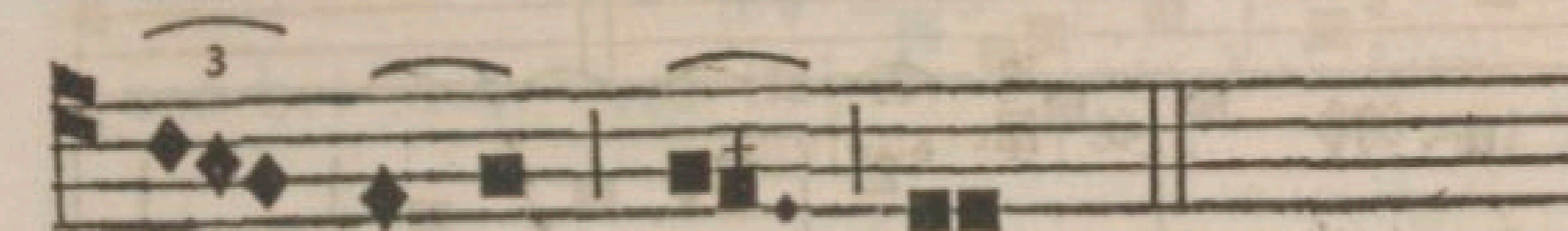


a- men, et in se- cu- la se- cu-



lo- rum. A-

Lent.

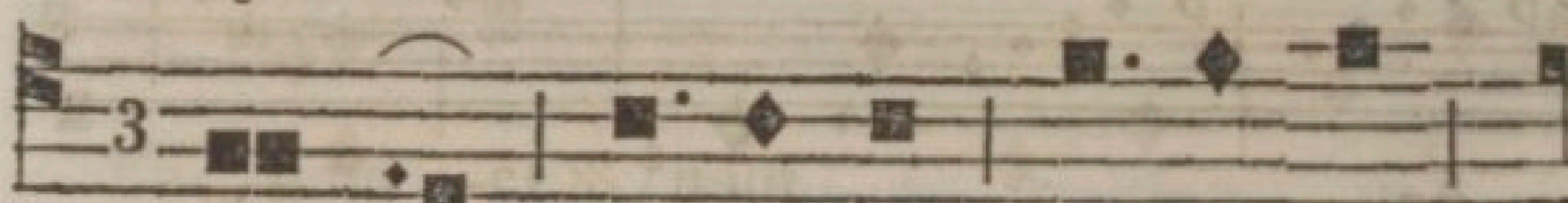


men, a- men.

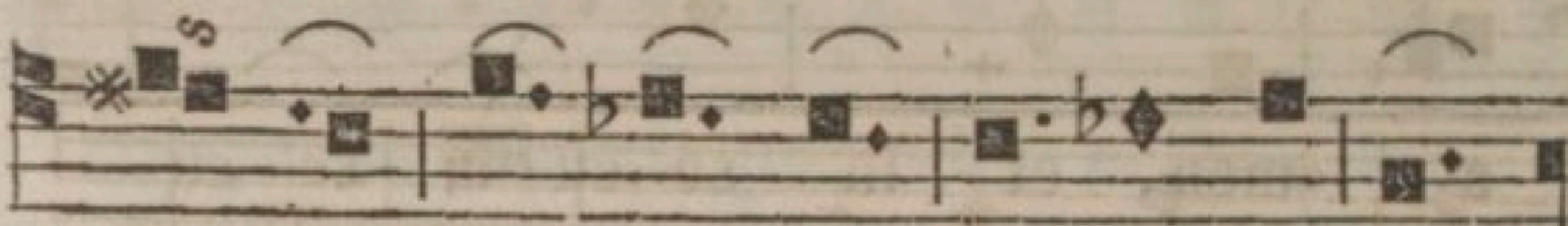
AUX VÊPRES SOLENNELLES,

*Lorsqu'il y aura assez de hautes et de basses
voix avec un récitant, on chantera
les psaumes suivants.*

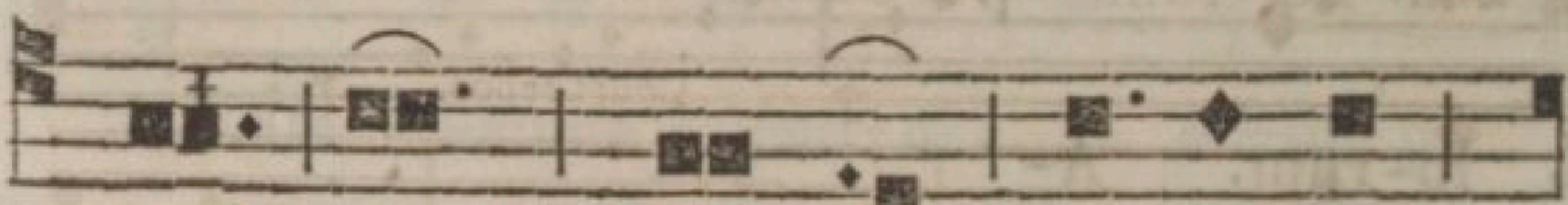
Soul, gracieusement.



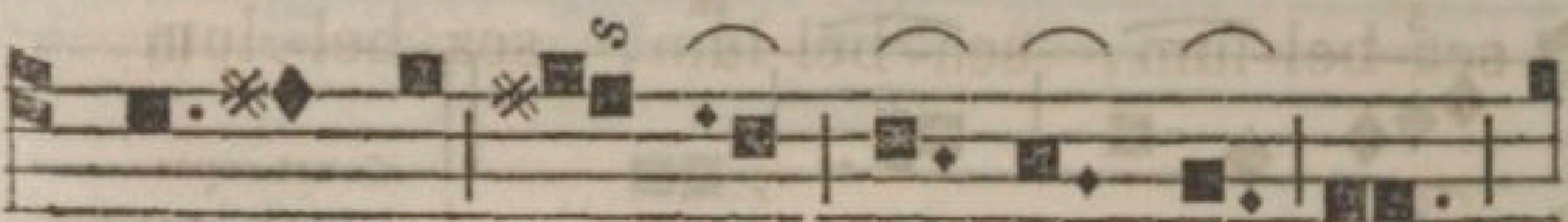
Di- xit Do- mi- nus Do- mi- no



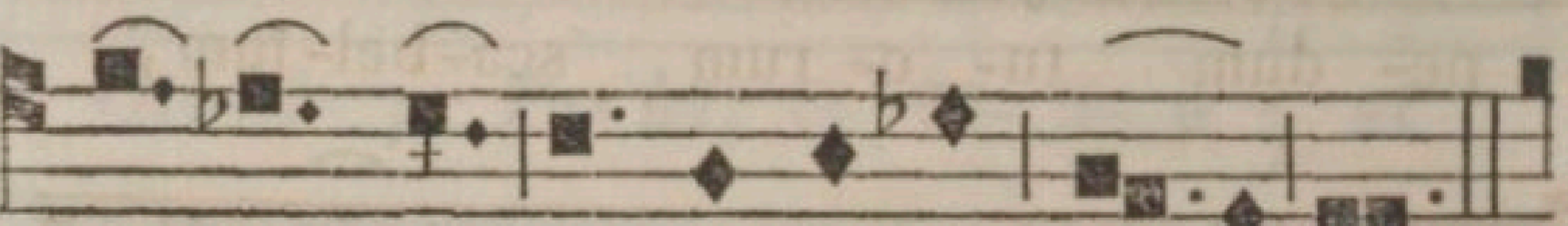
me- o : Se- de, se- de à dex- tris



me- is ; Di- xit Do- mi- nus



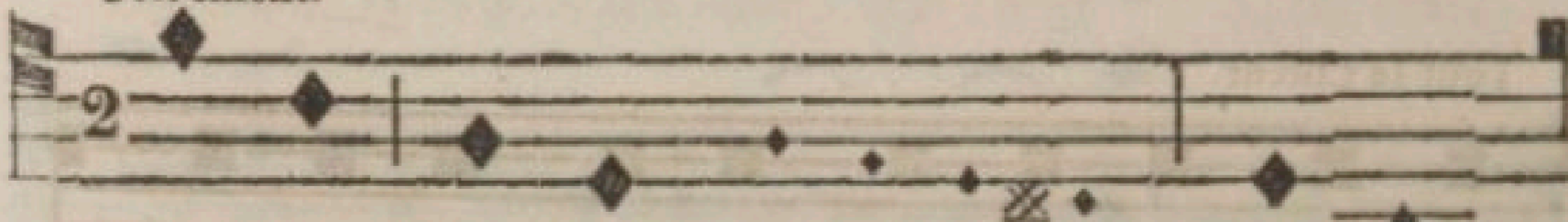
Do- mi- no me- o : Se- de, se- de,



se- de, se- de à dex- tris me- is.

Toutes les basses ensemble.

Fièremment.



Do- nec po- nam i- ni- mi- cos tu- os,

Court repos.

do-nec po-nam i-ni-mi-cos tu-os,

Repos.

sca-bel-lum pe-dum tu-o-rum ;

Court repos.

do-nec po-nam i-ni-mi-cos tu-os,

+

sca-bel-lum pe-dum tu-o-rum,

† Court repos.

sca-bel-lum, sca-bel-lum, sca-bel-lum

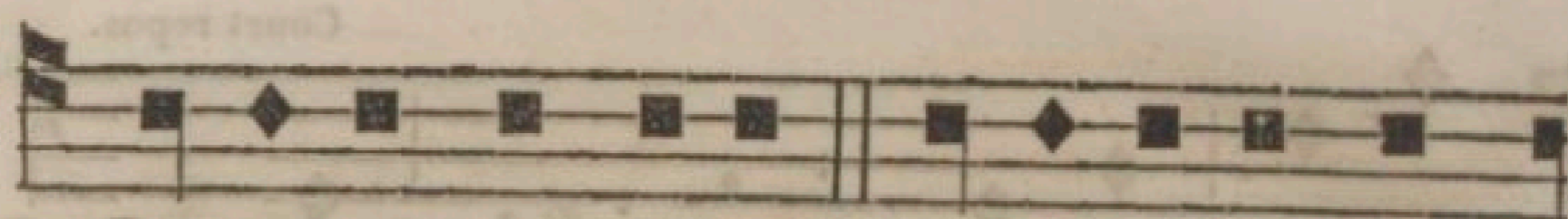
Court repos.

pe-dum tu-o-rum, sca-bel-lum,

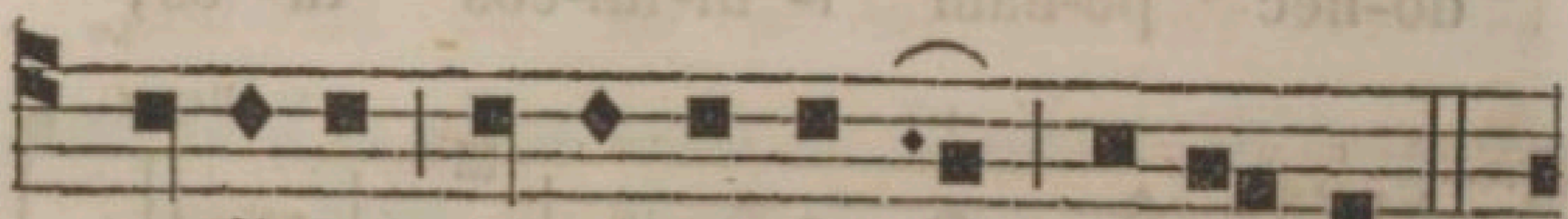
sca-bel-lum pe-dum tu-o-rum.

Tout le Chœnr.

Vir-gam vir-tu-tis tu-æ e-mit-tet

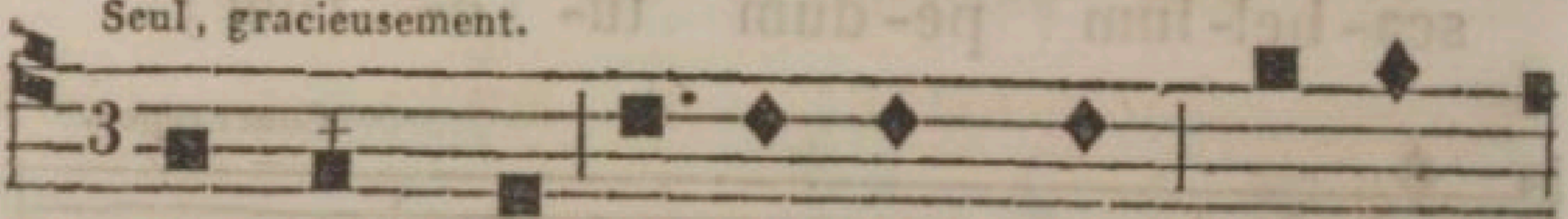


Do-mi-nus ex Si-on : do-mi-na-re in

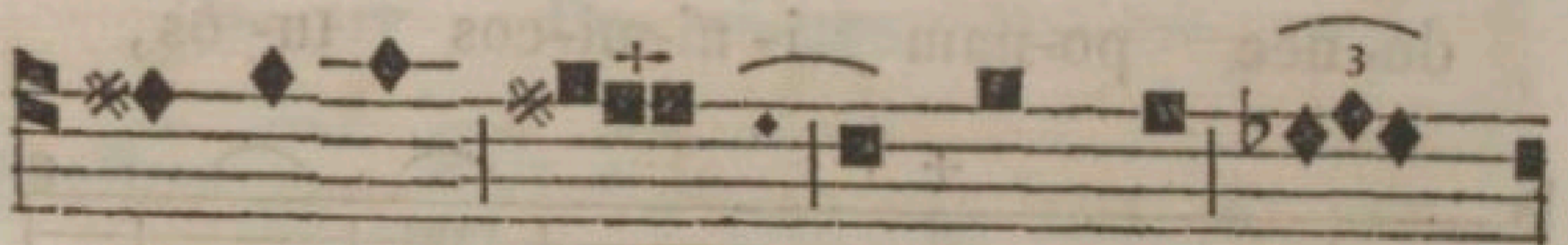


me-di-o i- ni-mi-co-rum tu-o-rum.

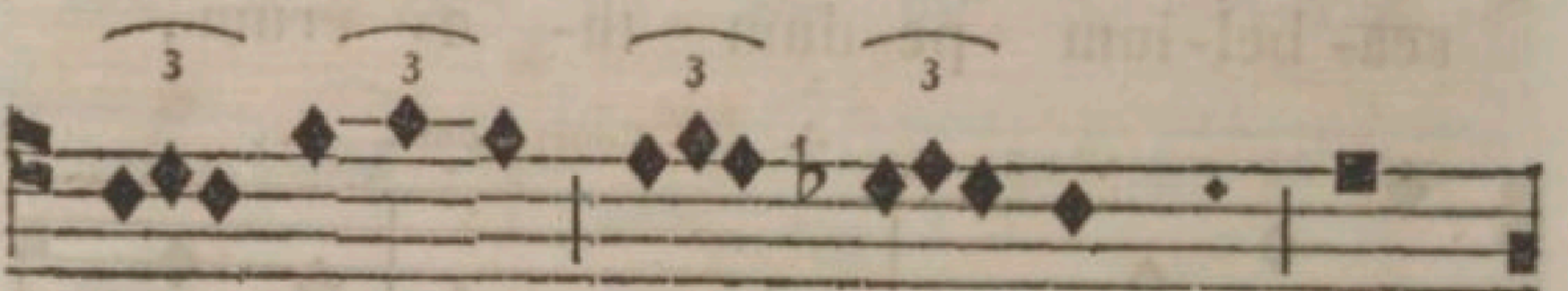
Seul, gracieusement.



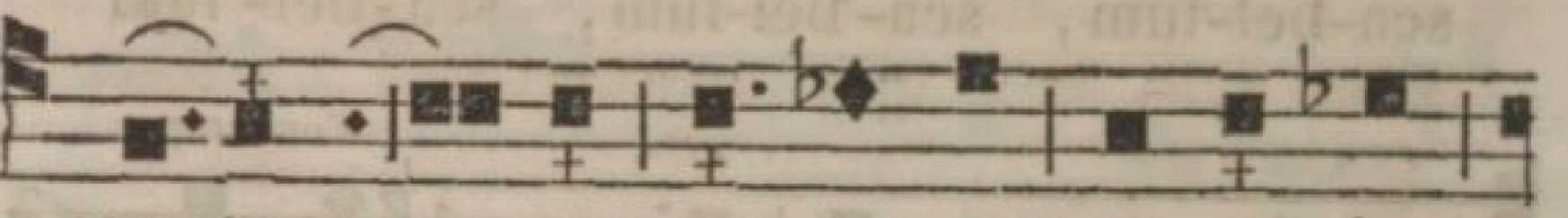
Te-cum prin-ci-pi-um in di-e



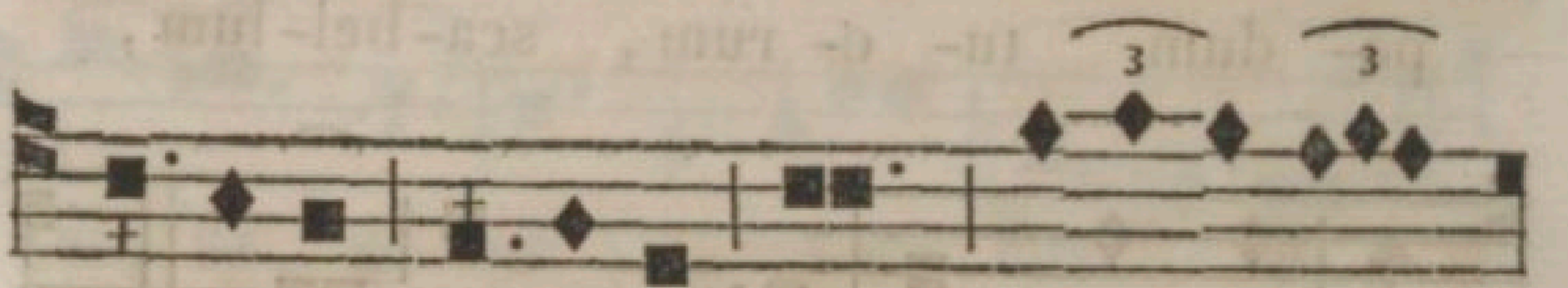
vir-tu-tis tu-æ, in splen-do-



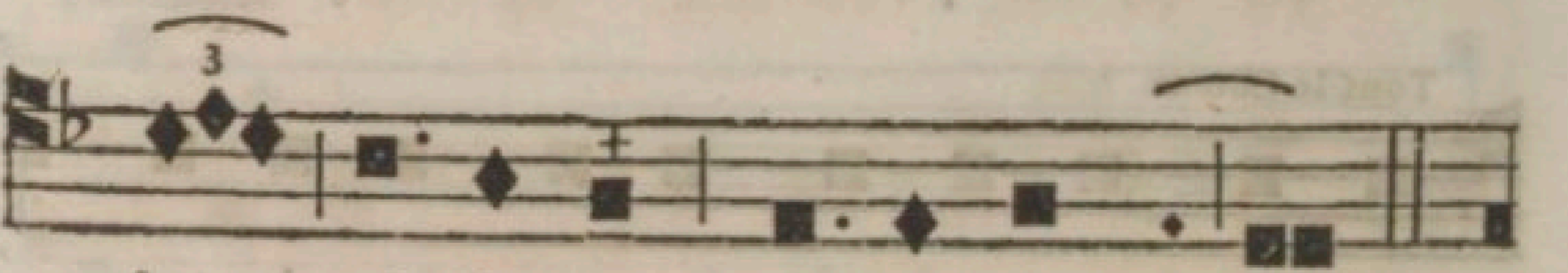
ri-bus



sanc-to-rum : ex u-te-ro an-te lu-

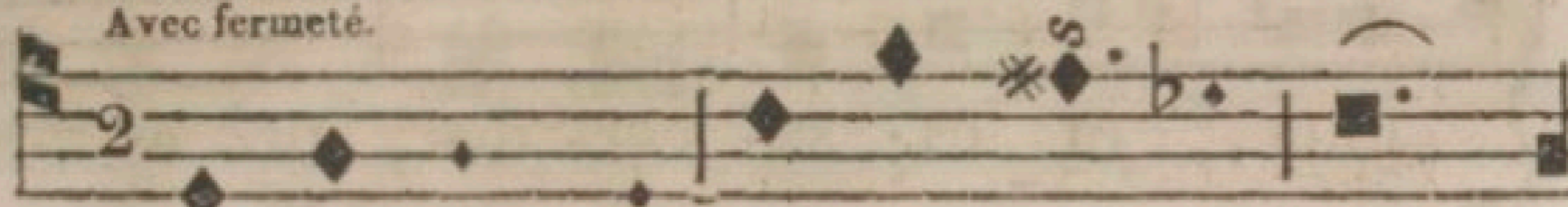


ci-ferum ge-nu-i te, an-te

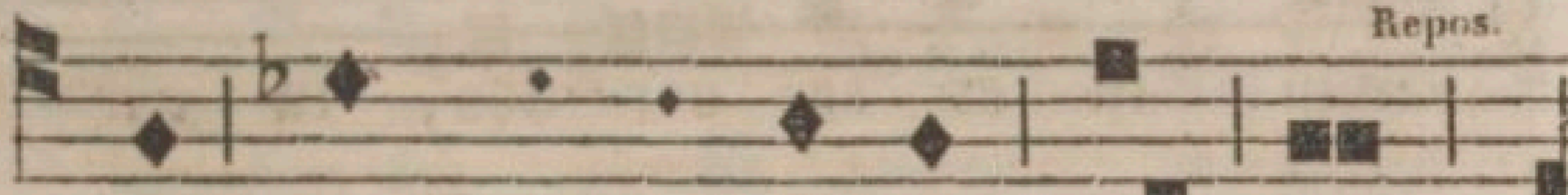


lu-ci-fe-rum ge-nu-i te.

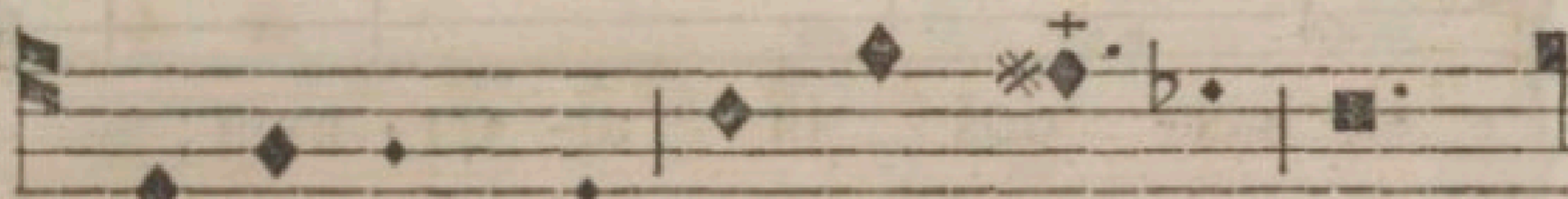
Toutes les basses ensemble.
Avec fermeté.



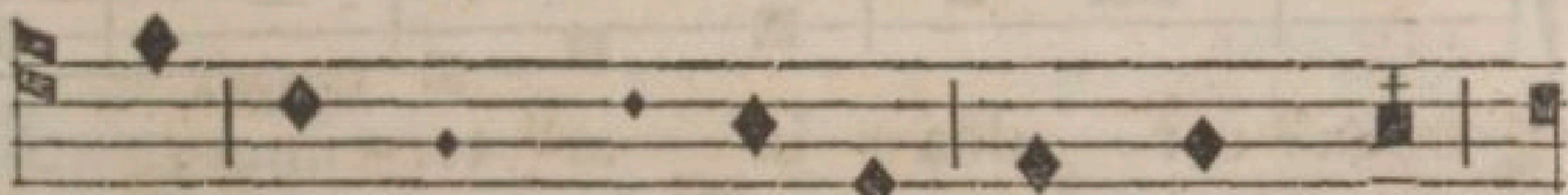
Ju- ra- vit, ju- ra- vit Do- mi- nus,



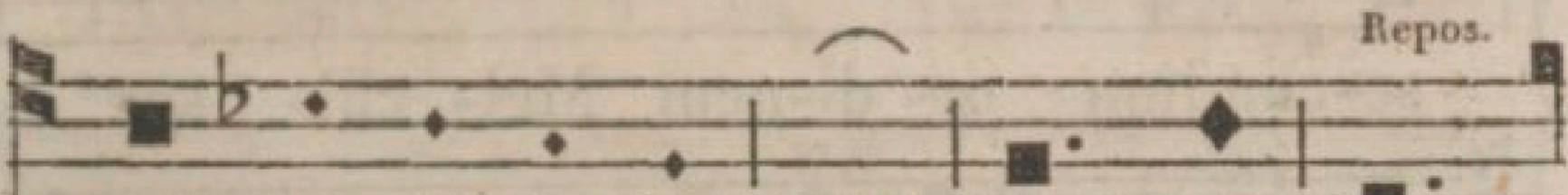
et non pœ- ni- te- bit e- um ;



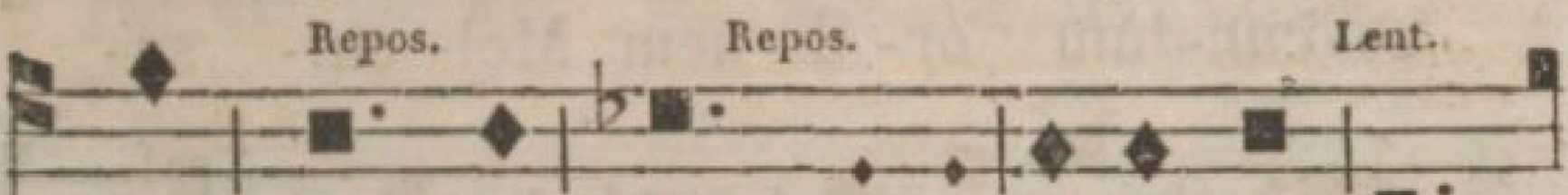
Ju- ra- vit, ju- ra- vit Do- mi- nus,



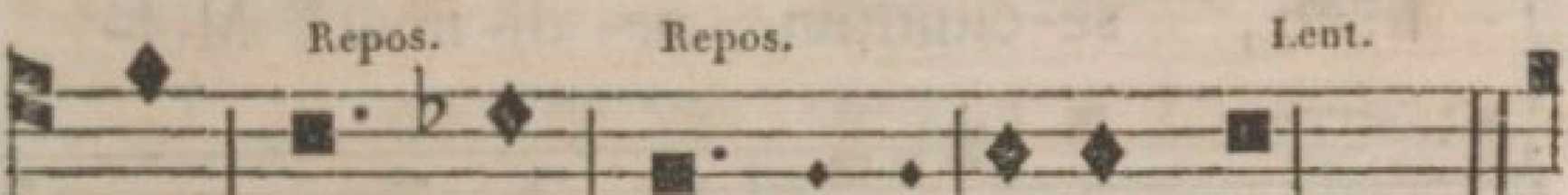
ju- ra- vit, ju- ra- vit, et non, non,



non pœ- ni- te- bit e- um, non, non,

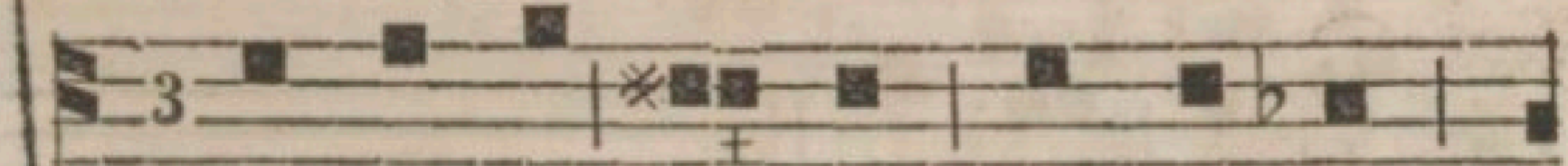


non, non, non, non pœ- ni- te- bit e- um ;



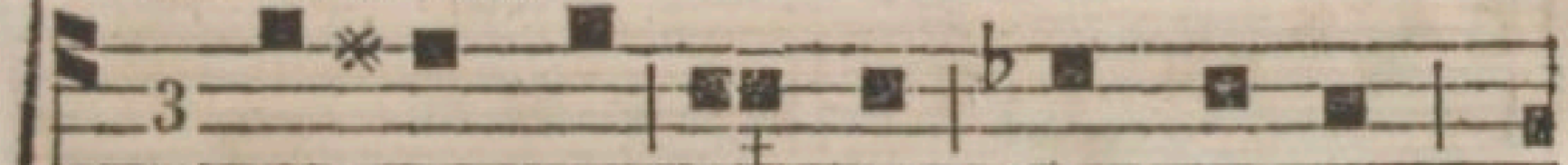
non, non, non, non pœ- ni- te- bit e- um.

Première voix, lent.



Tu es sa- cer- dos in æ- ter-

Seconde voix, lent.



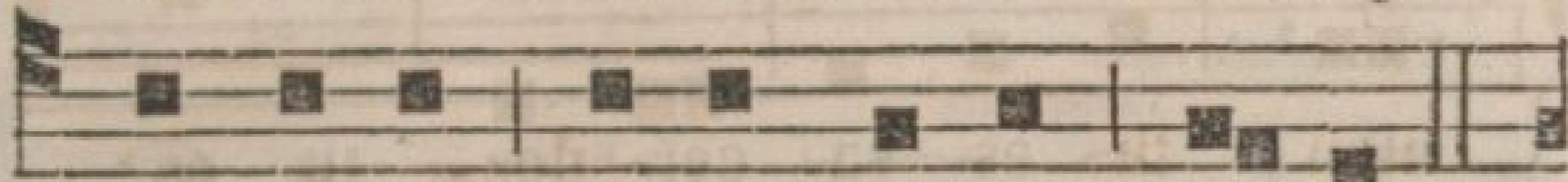
Tu es sa- cer- dos in æ- ter-

num, tu es sa- cer- dos, tu es
 num, tu es sa- cer- dos, tu es
 sa- cer- dos in æ- ter- num,
 sa- cer- dos in æ- ter- num,
 se- cun- dùm or- di- nem Mel- chi- se-
 se- cun- dùm or- di- nem Mel- chi- se-
 dech, se- cun- dùm or- di- nem Mel-
 dech, se- cun- dùm or- di- nem Mel-
 chi- se- dech.
 chi- se- dech.

Tout le Chœur.

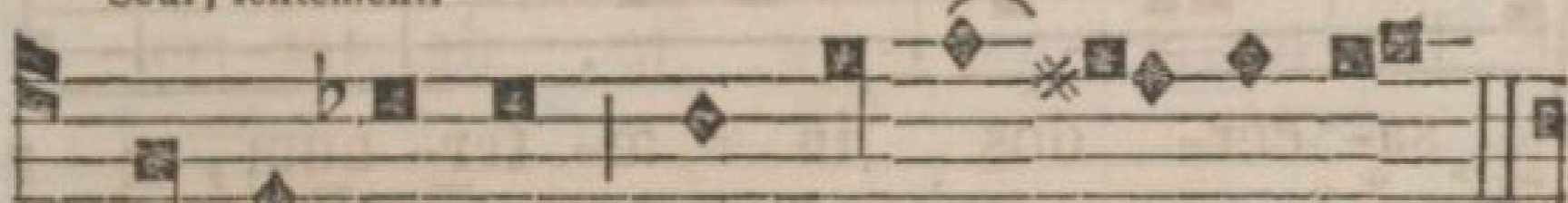


Do-mi-nus à dex-tris tu-is : confregit

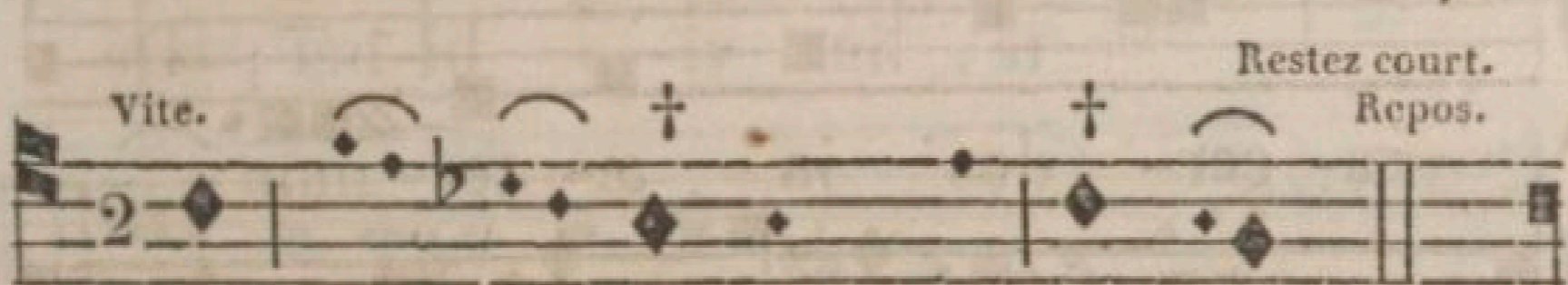


in di-e i-ræ su-æ re-ges.

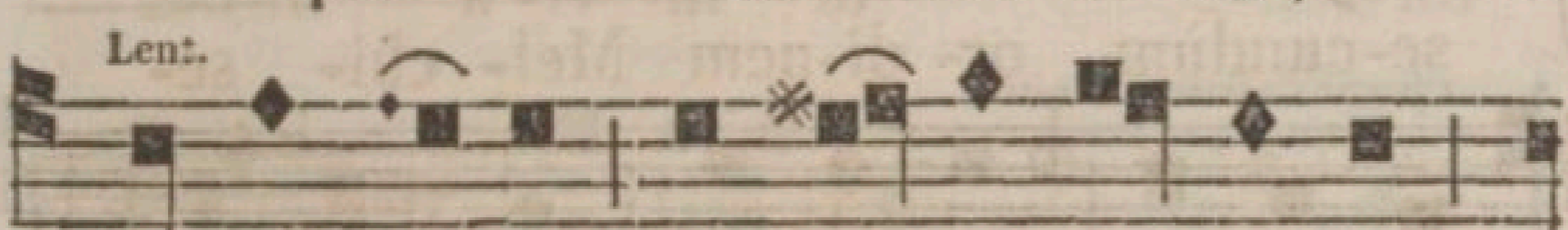
Seul, lentement.



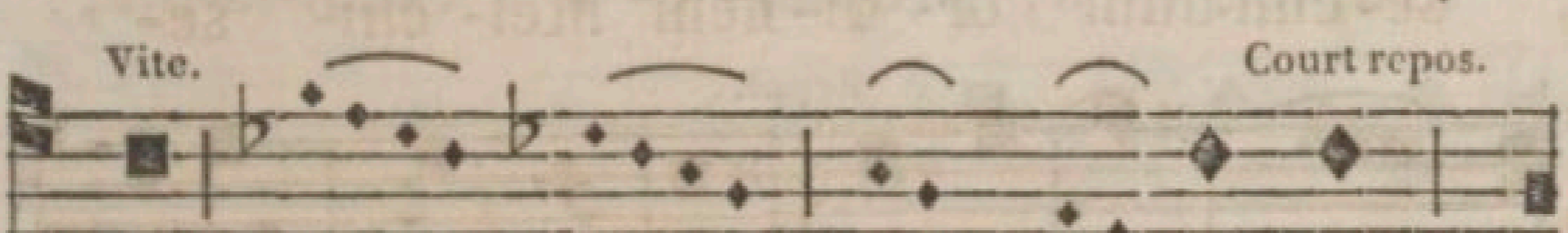
Ju-di-ca-bit in na-ti-o-ni-bus,



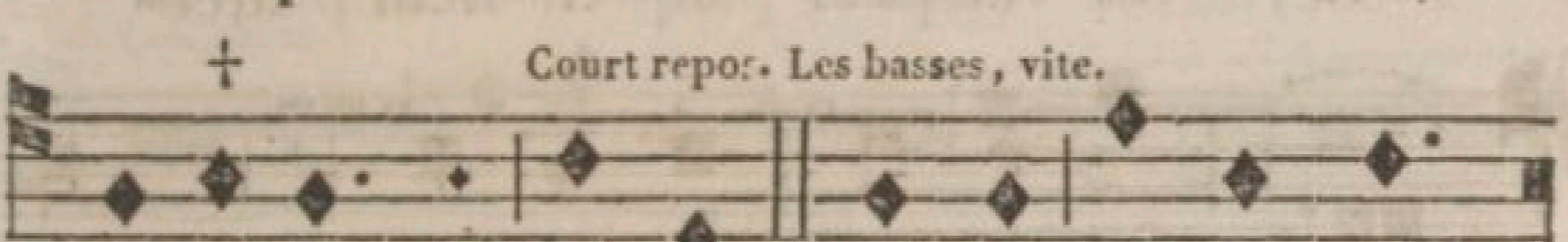
im-ple-bit ru-i-nas ;



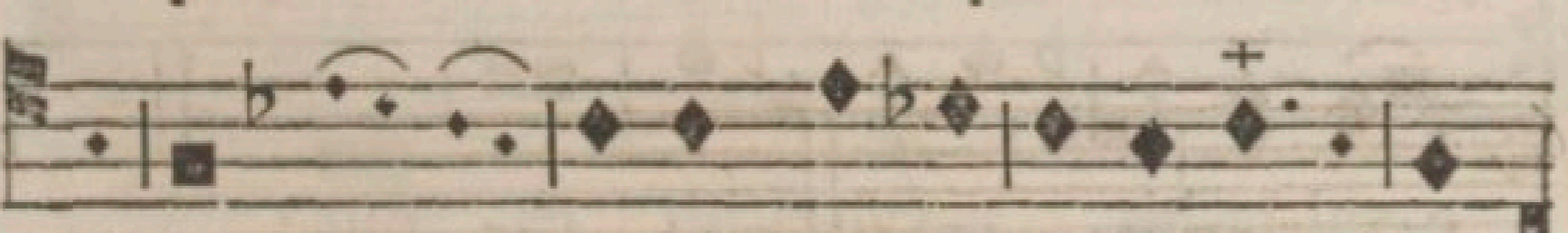
Ju-di-ca-bit in na-ti-o-ni-bus,



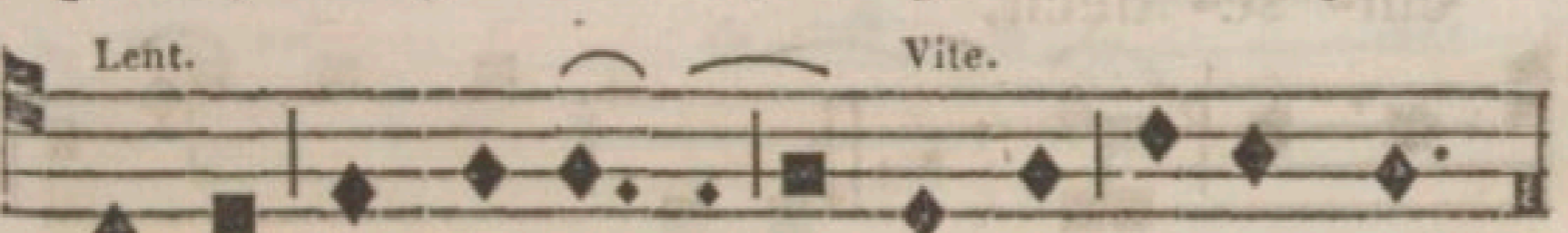
im-ple-bit ru-i-nas,



implebit ru-i-nas : conquas-sa-bit ca-



pi-ta, conquas-sa-bit, conquassa-bit ca-pi-ta



in ter-ra mul-to-rum, conquas-sa-bit ca-

Modérément.

pi-ta in ter-ra mul-to-rum.

Une seconde voix.
Lent. Coulez vite. Repos.

De tor-ren-te, de tor-ren-

Repos.

te, in vi-a bi-bet; De

tor-ren-te in vi-a bi-bet

Chœur de basses, animé.

Propter-e-a, propter-e-a e-xal-ta-bit,

Repos.

e-xal-ta-bit ca-put; propter-e-a, propter-

e-a e-xal-ta-bit, e-xal-ta-bit ca-put,

e-xal-ta-bit, e-xal-ta-bit ca-put.

La seconde voix.
Lent.

De tor-ren-te, de tor-ren-

te, in vi-a bi-bet :

Chœur de basses.

Prop-ter-e-a, prop-ter-e-a e-xal-
ta-bit, e-xal-ta-bit ca-put.

Seconde voix.
Lent.

De tor-ren- te in vi-a

Chœur de basses, animé.

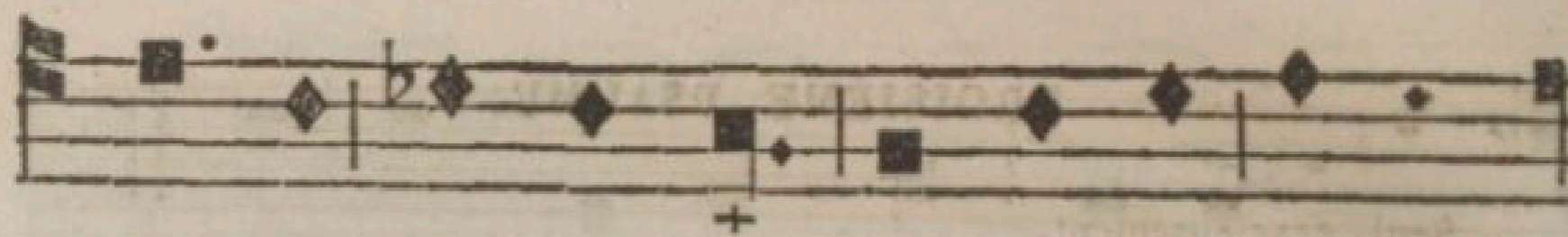
bi-bet ; Propter-e-a, propter-e-a e-xal-
ta-bit caput, exaltabit, exalta-bit ca-put.

Le Chœur.

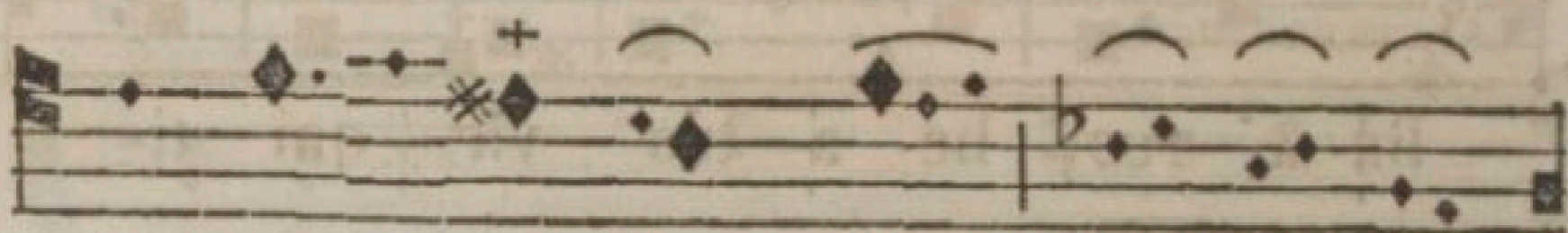
Glo-ri-a Pa-tri, et Fi-li-o, et
Spi-ri-tu-i Sane-to.

Première voix.
Seul, gai.

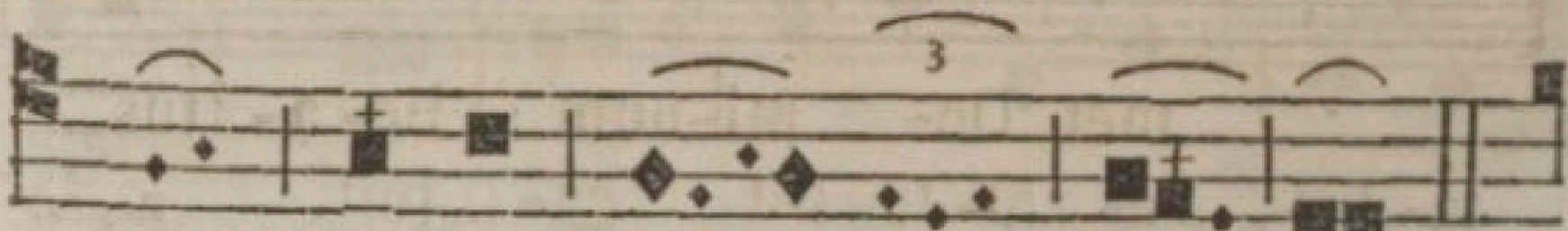
Si-cut e-rat in prin-ci-pi-o, et



nunc, et nunc et sem-per, et in se-cu-

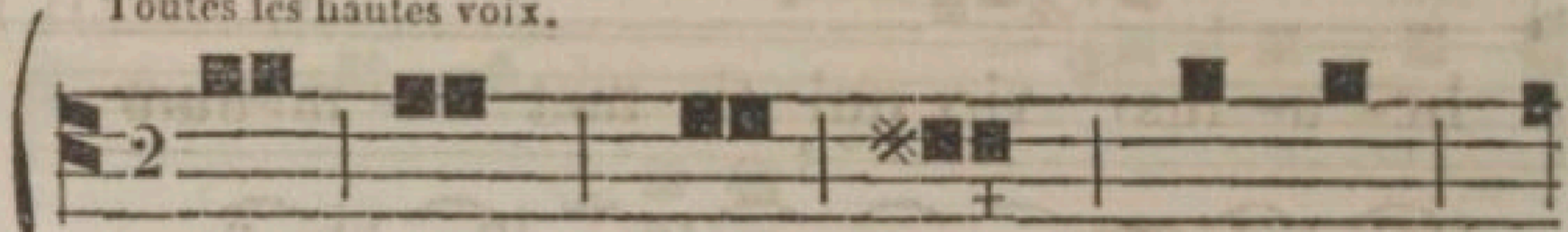


la se-cu-lo-rum. A-



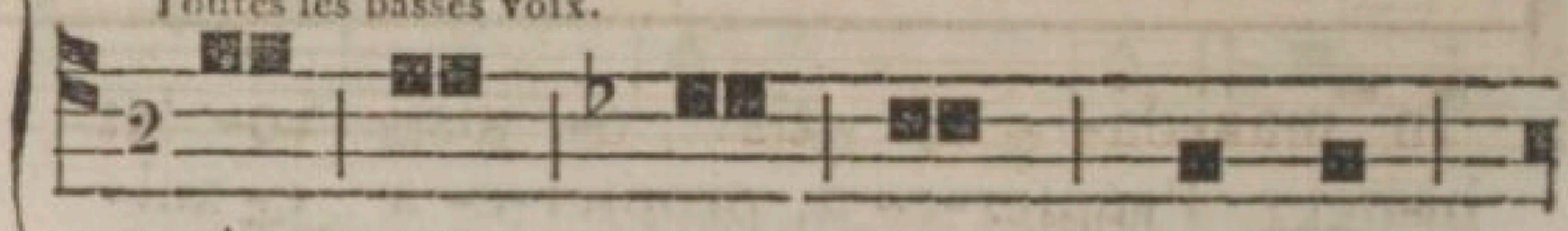
men, a-men, a- men, a- men.

Toutes les hautes voix.

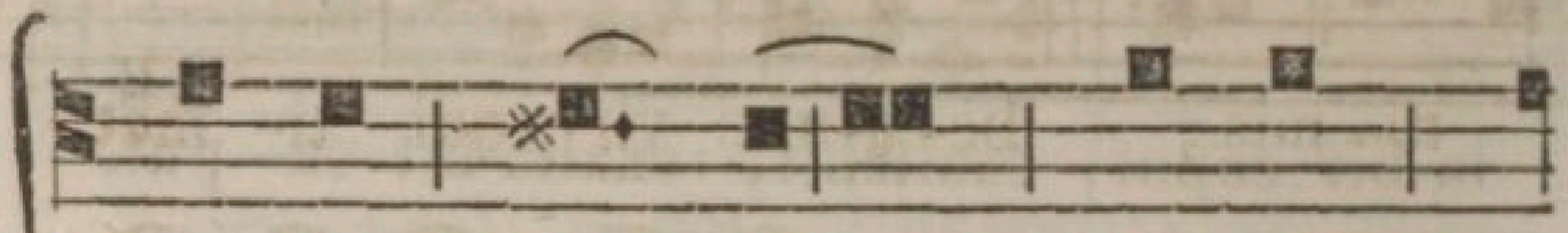


A- men, a- men, a- men,

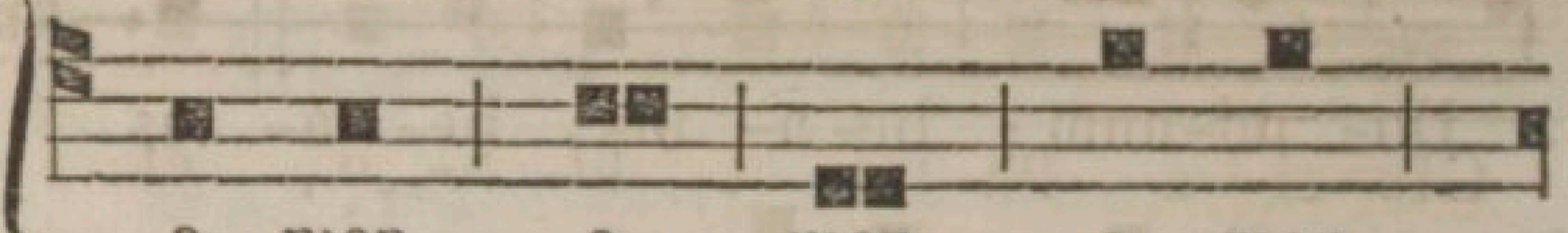
Toutes les basses voix.



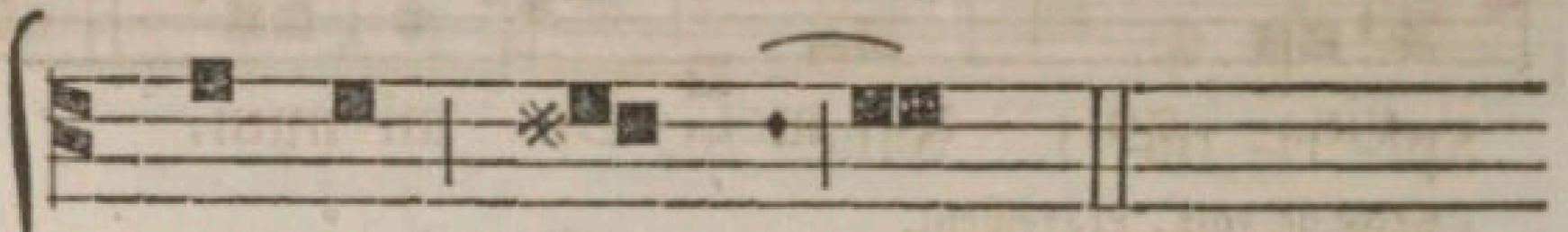
A- men, a- men, a- men,



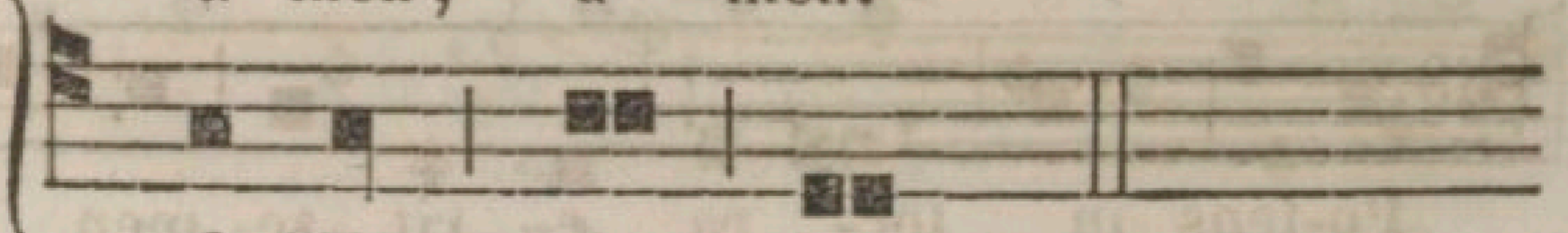
a- men, a- men, a- men,



a- men, a- men, a- men,



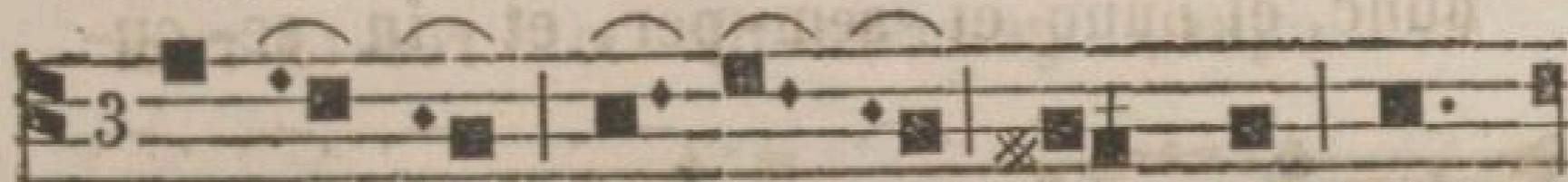
a- men, a- men.



a- men, a- men.

TROISIÈME PSAUME.

Seul, gracieusement.

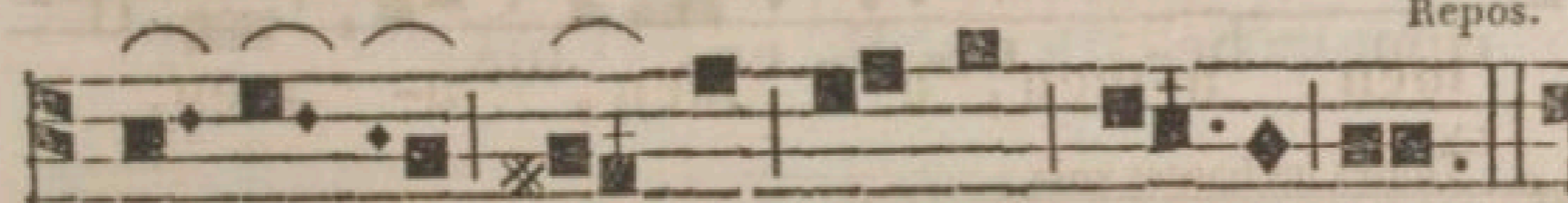


BE- A- TUS, be- a- tus vir qui ti-

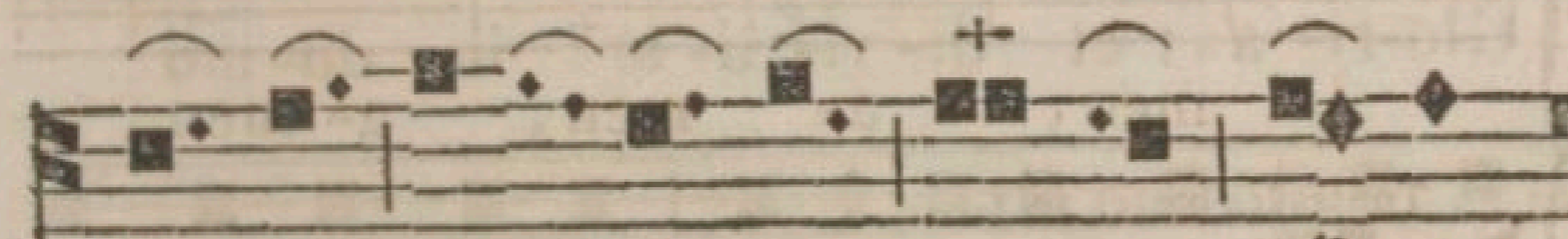


met Do- mi-num : be- a- tus,

Repos.

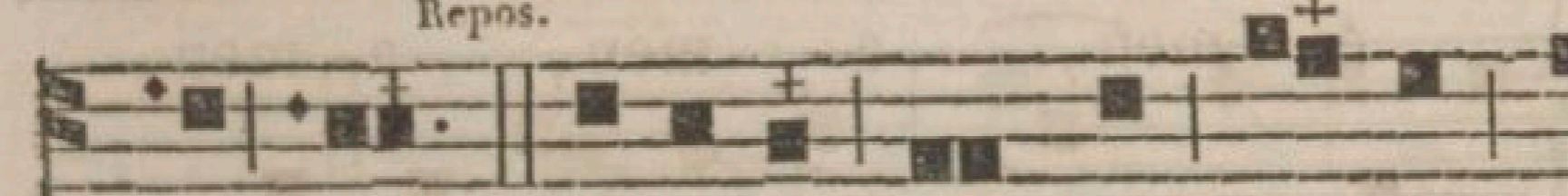


be- a- tus vir qui ti- met Do- mi-num :

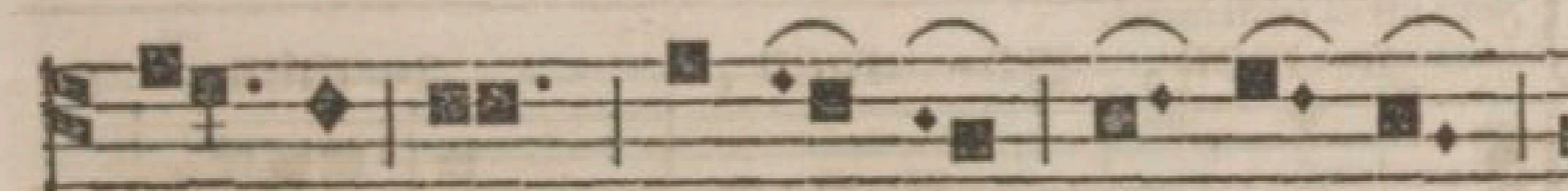


in man-da- tis e- jus vo- let

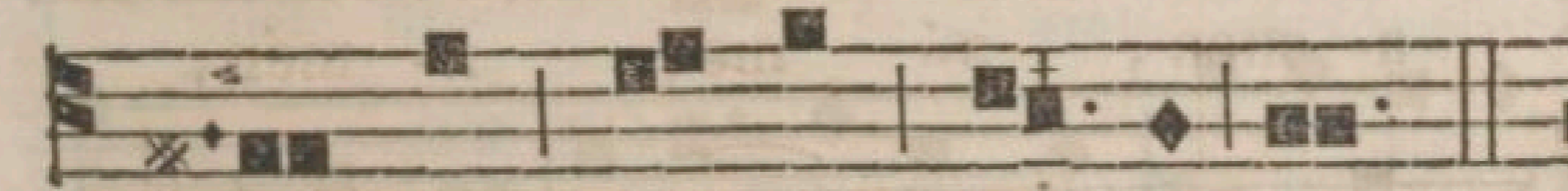
Repos.



ni- mis ; be- a- tus vir qui ti- met



Do- mi-num ; be- a- tus, be- a- tus

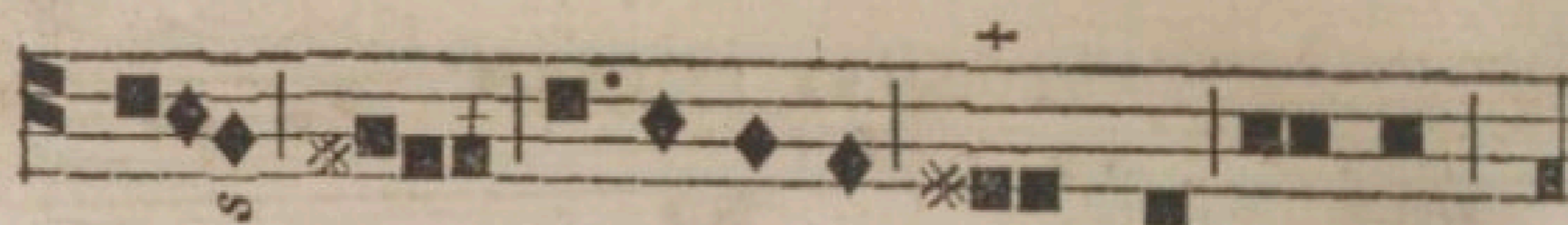


vir qui ti- met Do- mi-num.

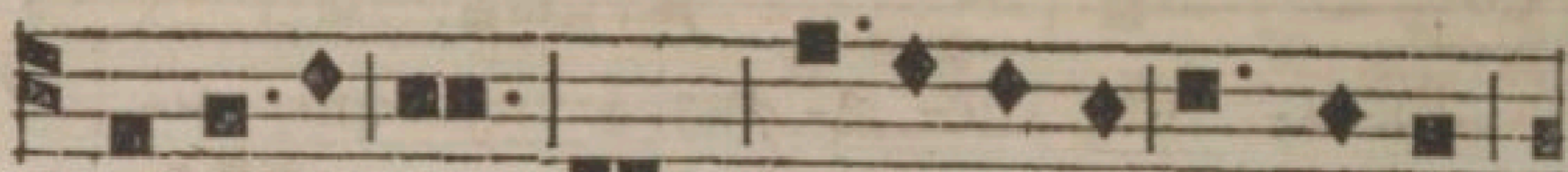
Seconde voix, gravement.



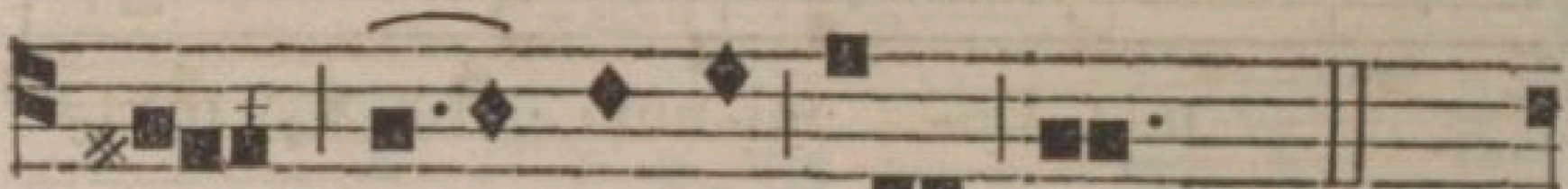
Po- tens in ter- ra e- rit se- men



e- jus, ge-ne-ra-ti- o rec-to- rum

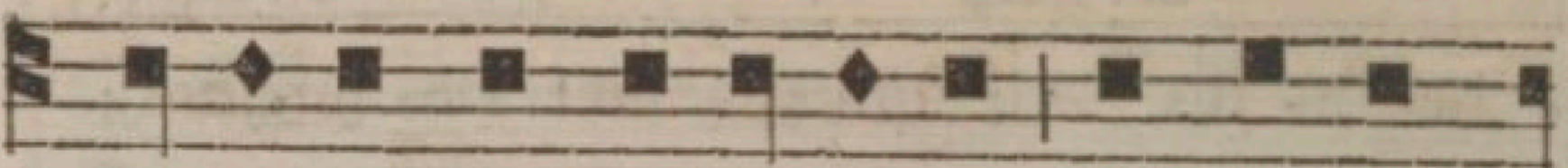


be-ne-di- ce- tur, ge-ne-ra-ti- o rec-to-

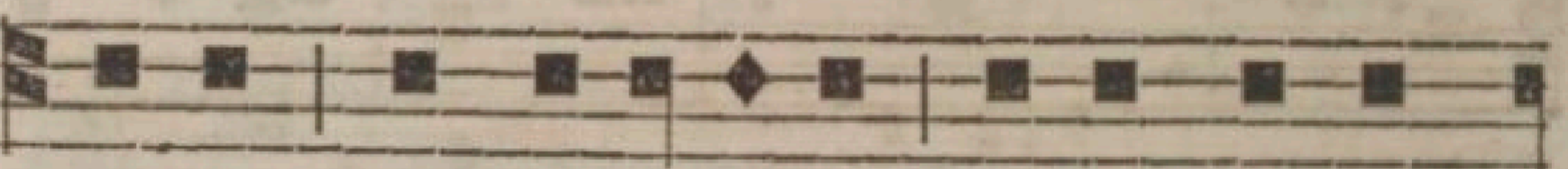


rum be- ne- di- ce- tur.

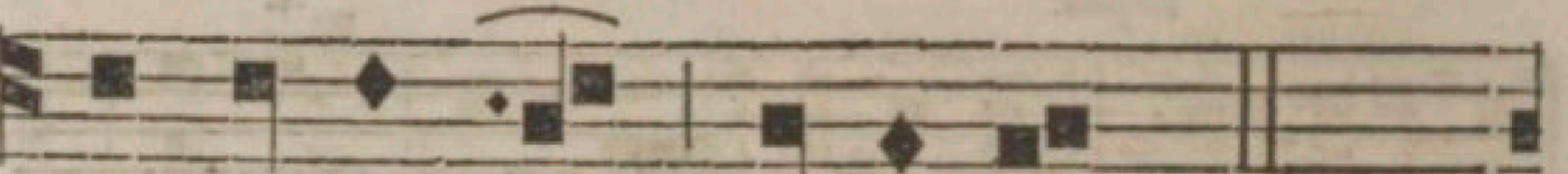
Chœur.



Glo-ri- a et di- vi- ti- æ in do- mo

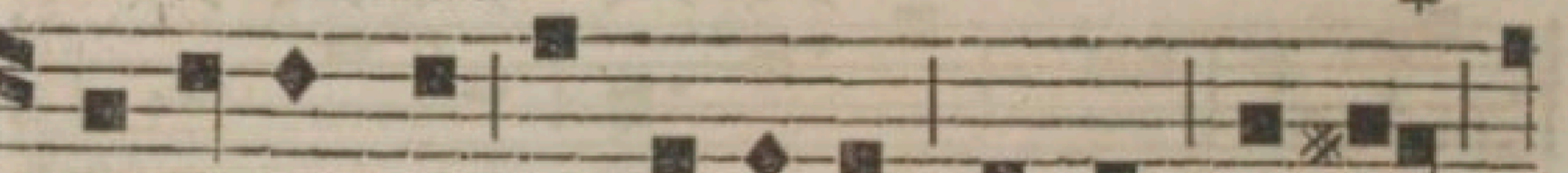


e- jus : et jus- ti- ti- a e- jus ma- net

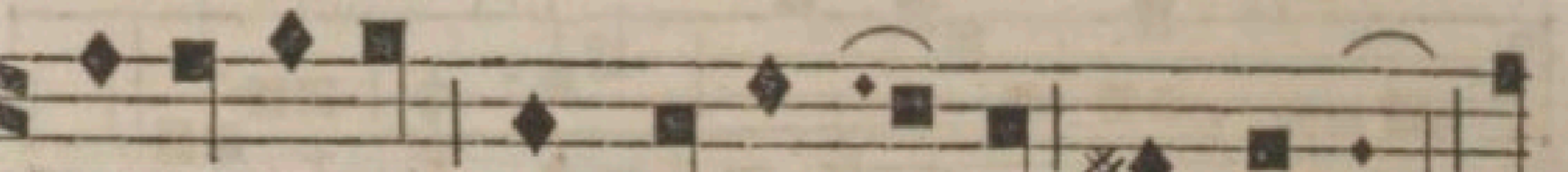


in se- cu- lum se- cu- li.

Seul, très-lentement.



Ex-ortum est in te-nebris lu-men rec-tis :



mi-se-ricors et mi-se-ra- tor et jus- tus,



mi-se-ricors et mi-se- rator et jus- tus.

Seconde voix, gai.

Ju- cun- dus ho- mo, ju- cun-
 dus, ju- cun- dus ho- mo
 qui mi- se- re- tur et com- mo-
 dat, ju- cun- dus ho- mo qui
 mi- se- re- tur et com- mo- dat ;

Première voix.

dis- po- net ser- mo-
 dis- po- net ser- mo-
 nes su- os in ju- di- ci- o,
 nes su- os in ju- di- ci- o,

dis- po-^s net ser- mo- nes,

dis- po- net ser- mo- nes,

ser- mo- nes su- os in ju-^s

ser- mo- nes su- os in ju-³

di- ci- o : qui- a in æ-

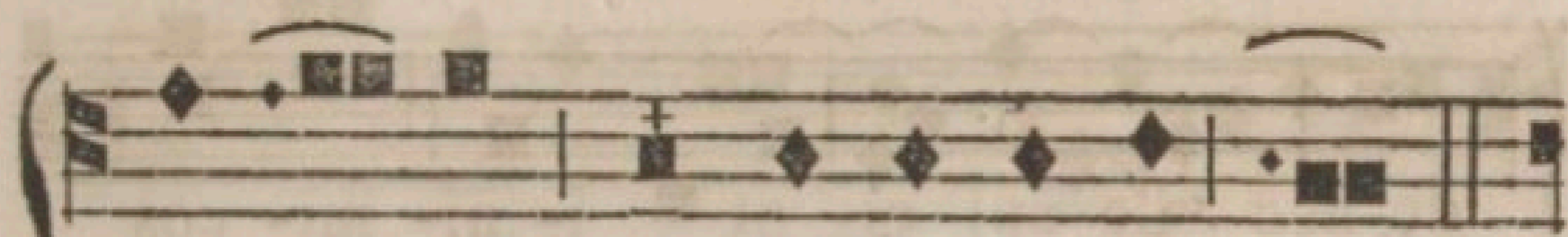
di- ci- o : qui- a in æ-

ter- num non com- mo- ve- bi- tur,

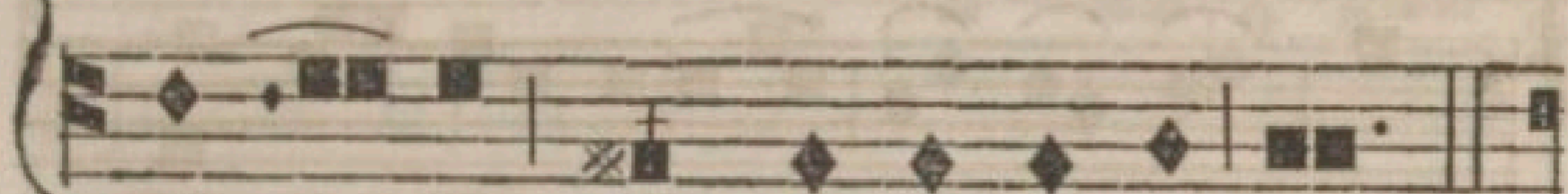
ter- num non com- mo- ve- bi- tur,

non com- mo- ve- bi- tur, qui- a in

non com- mo- ve- bi- tur, qui- a in

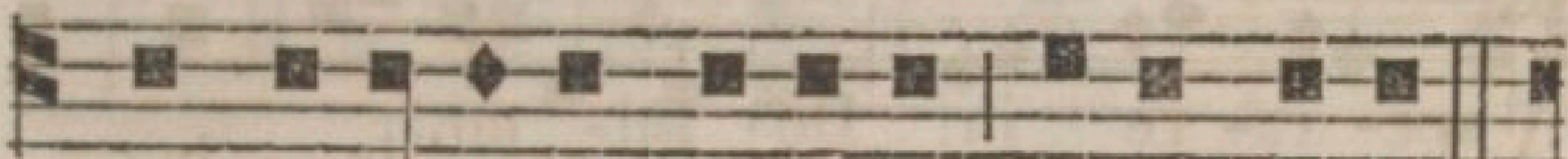


æ-ter- num non commo-ve- bi- tur.

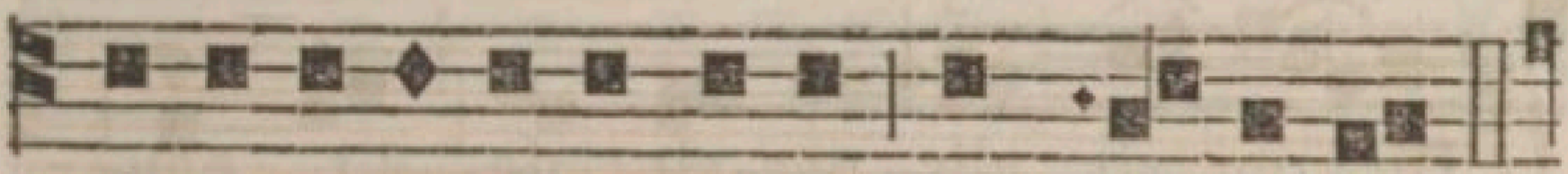


æ-ter- num non commo-ve- bi- tur.

Chœur.

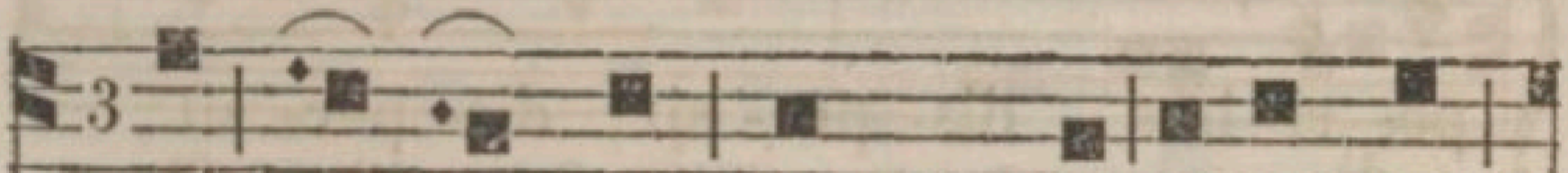


In memo-ri- a æ-ter-na e-rit jus-tus :

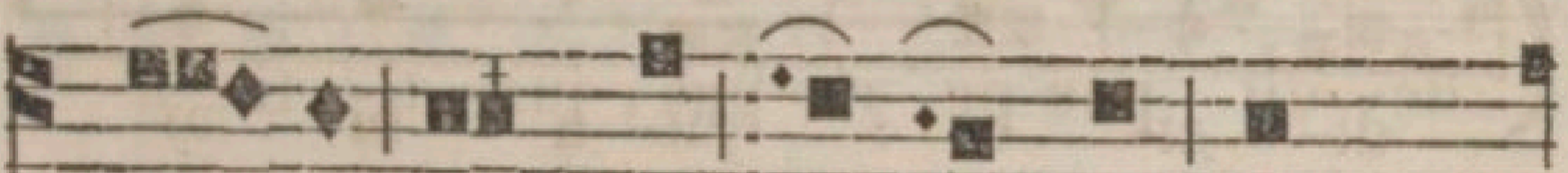


ab au-di-ti-o-ne ma-la non ti- me-bit.

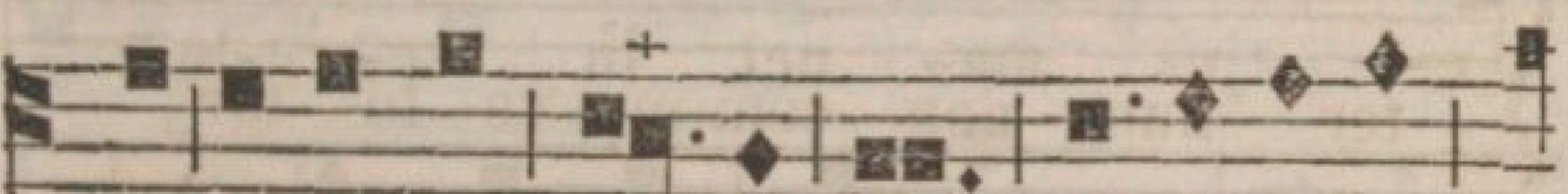
Seul, gai.



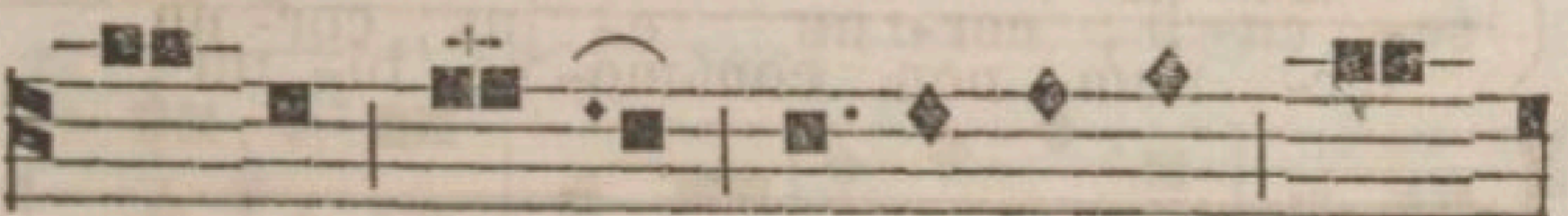
Pa- ra- tum cor e- jus, spe-ra-re in



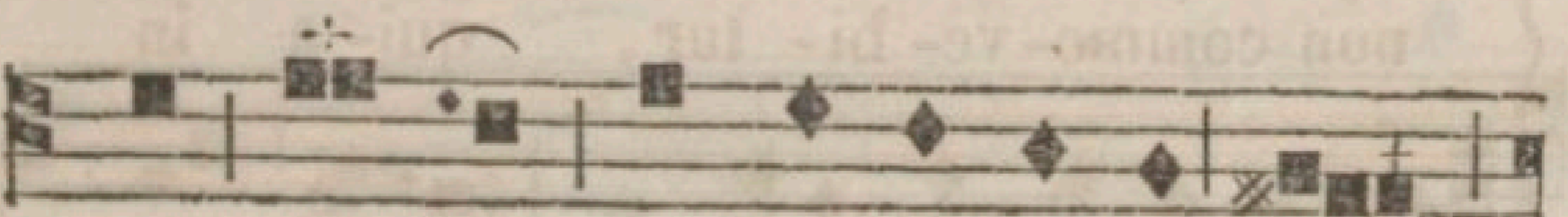
Do- mi- no, pa- ra- tum cor e- jus



spe-ra-re in Do- mi- no, con-fir-matum



est cor e- jus, con-fir-ma-tum est



cor e- jus : non commo-ve- bi- tur,



do-nec de-spi-ci-at i-ni-mi-cos

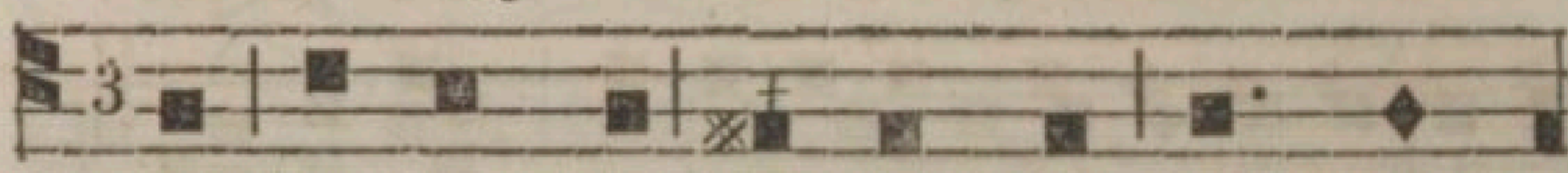


su-os; pa-ra-tum cor e-jus,

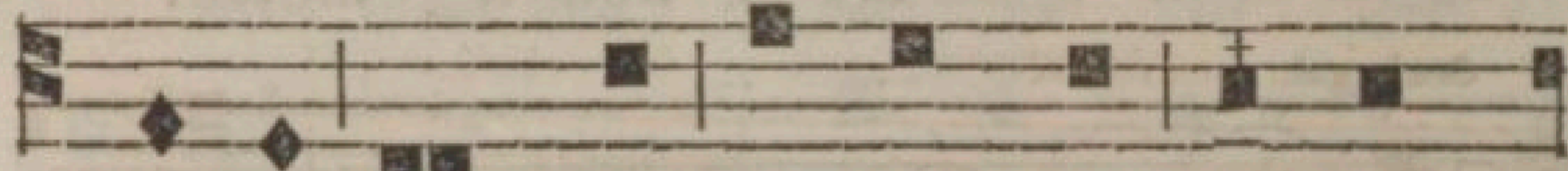


spe-ra-re in Do-mi-no.

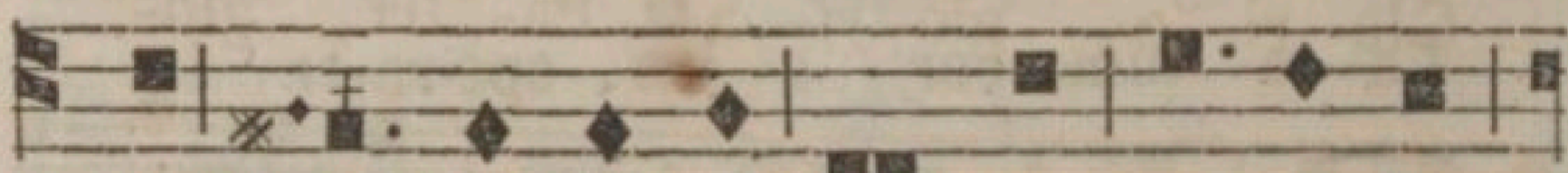
Chœur des basses, gai.



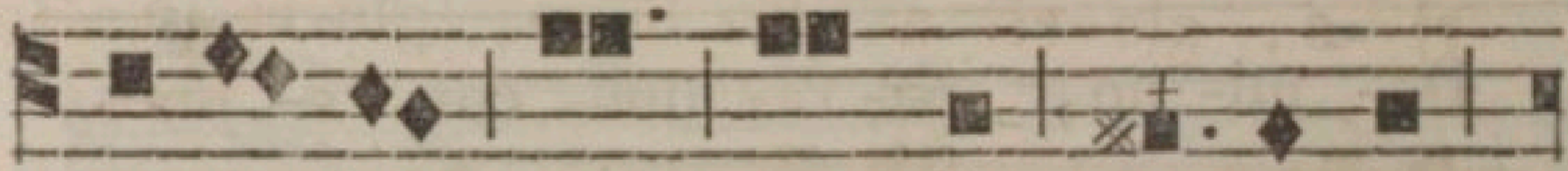
Dis-per-sit, dis-per-sit, de-dit pau-



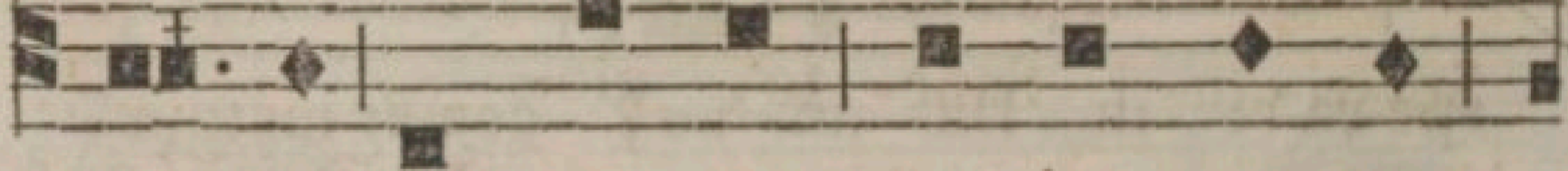
pe-ri-bus, dis-per-sit, dis-per-sit,



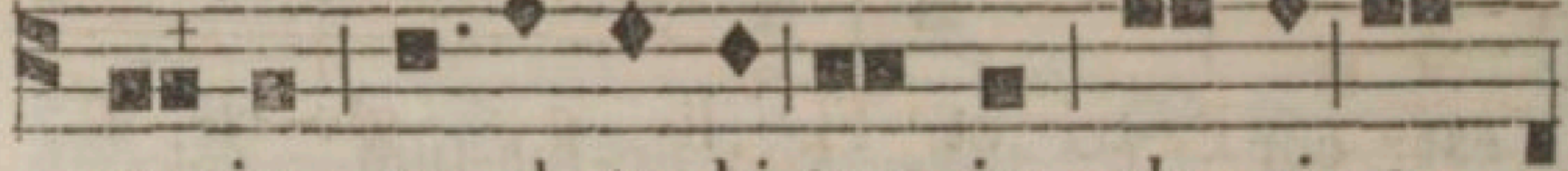
de-dit pau-pe-ri-bus, jus-ti-ti-a



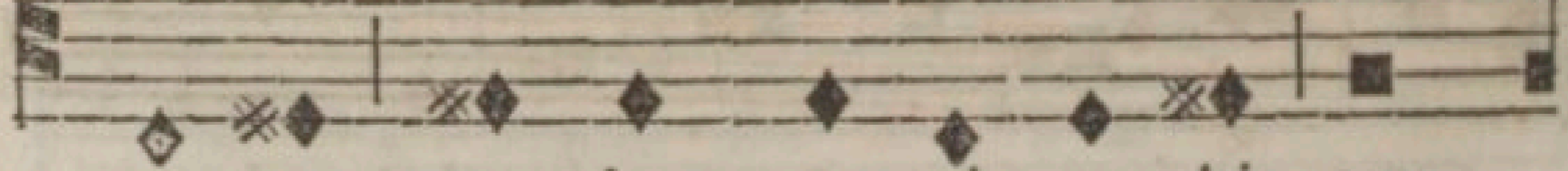
e-jus ma-net in se-cu-lum



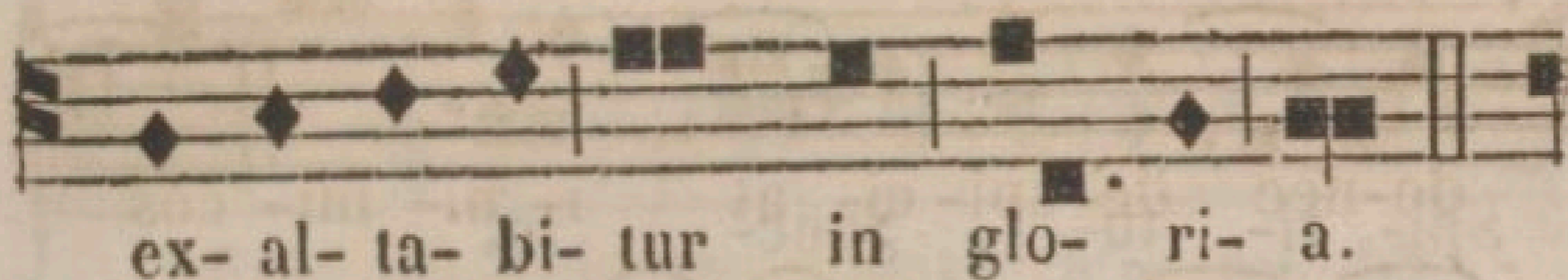
se-cu-li, cor-nu e-jus, cor-nu



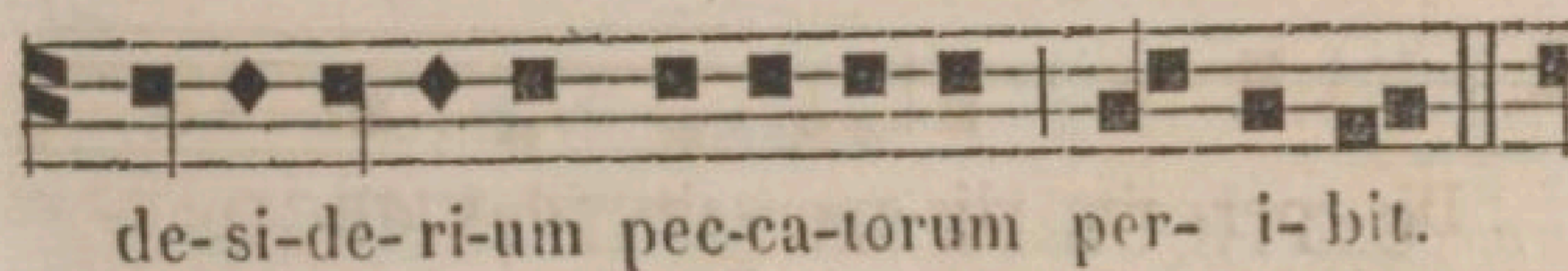
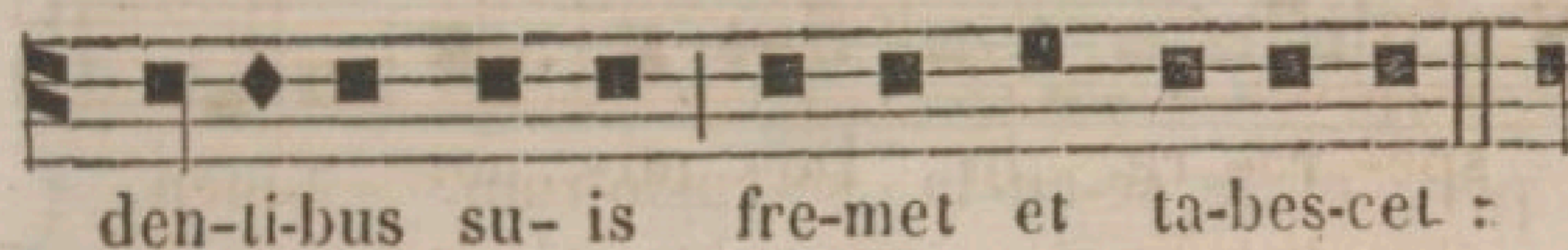
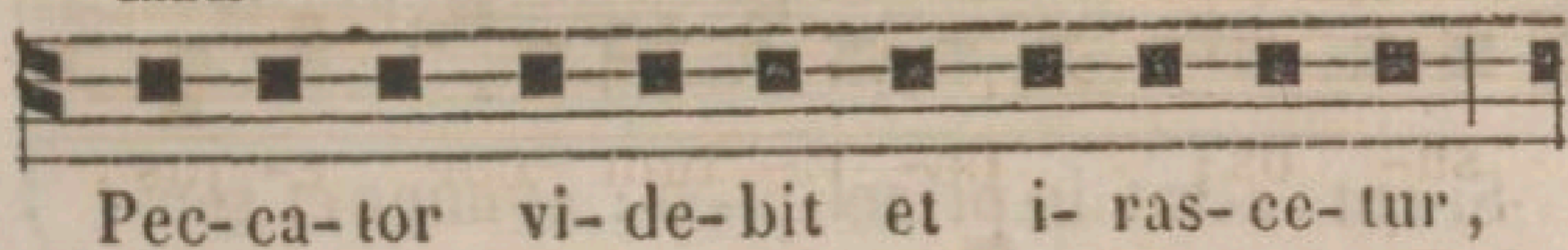
e-jus ex-al-ta-bi-tur in glo-ri-a,



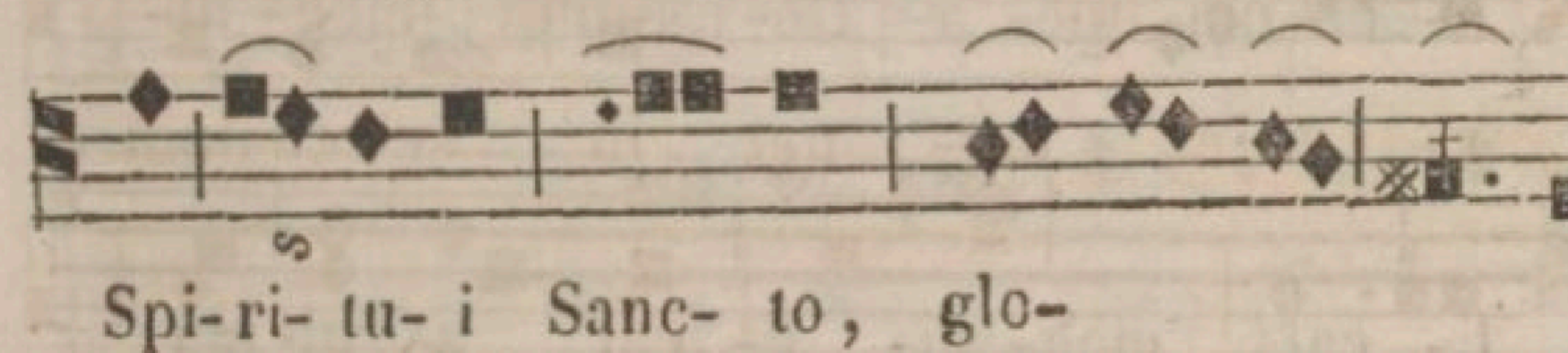
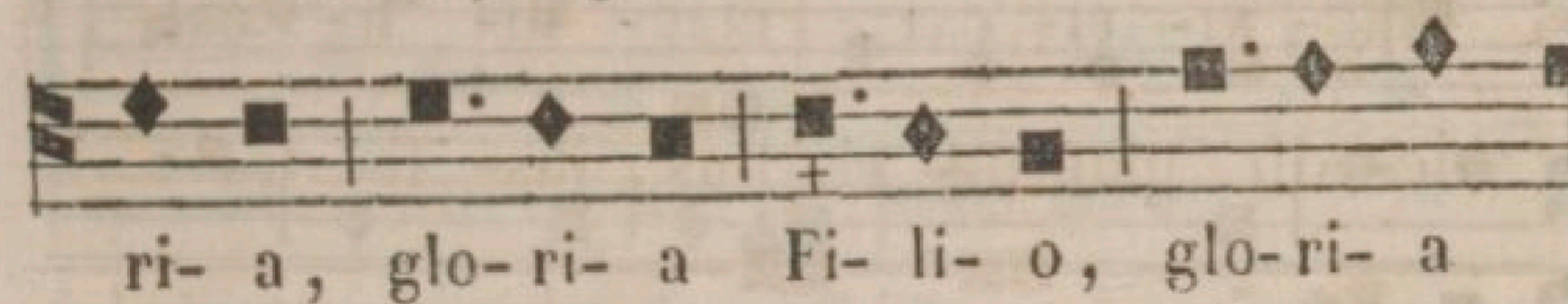
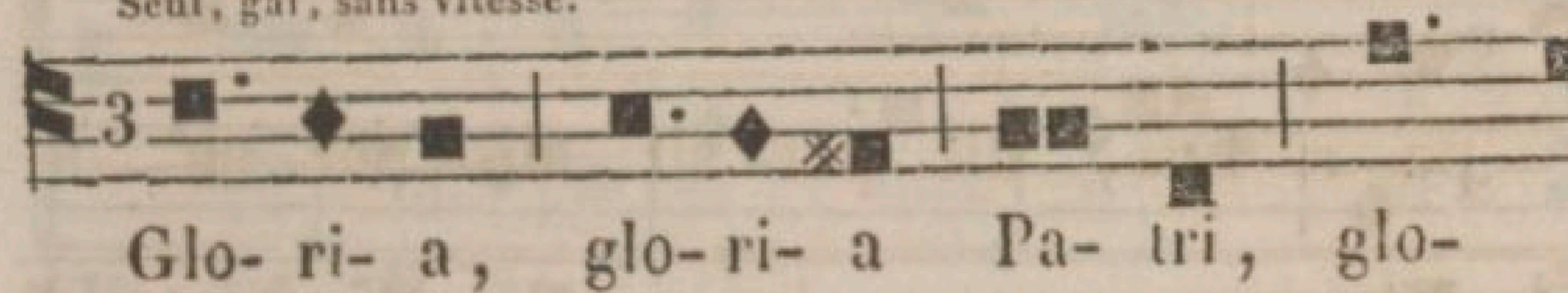
cor-nu e-jus ex-al-ta-bi-tur,

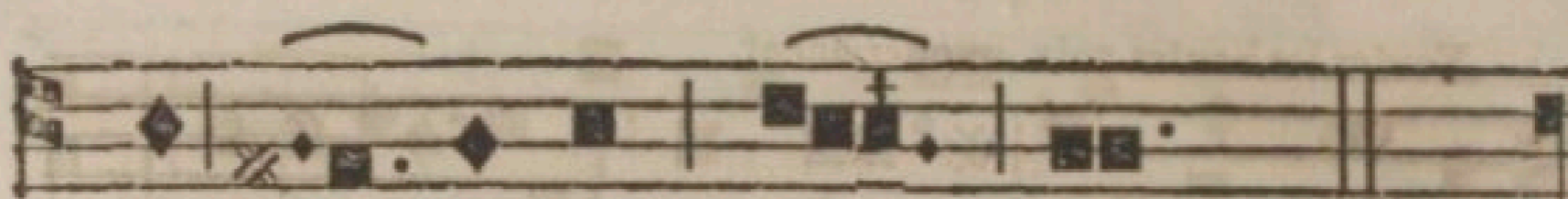


Chœur.



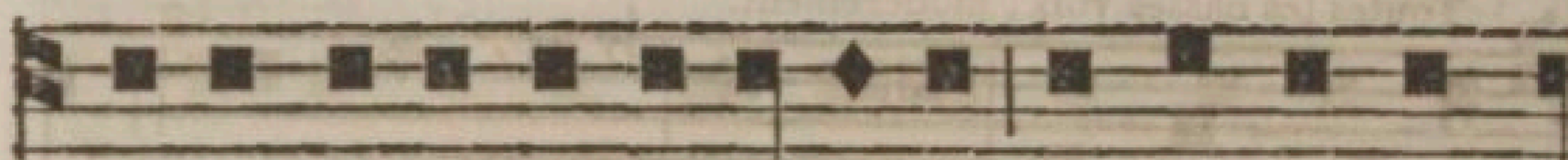
Seul, gai, sans vitesse.



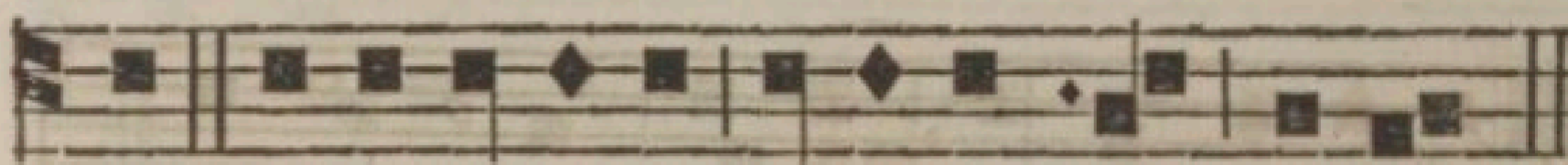


Spi-ri-tu-i Sanc-to.

Le Chœur.



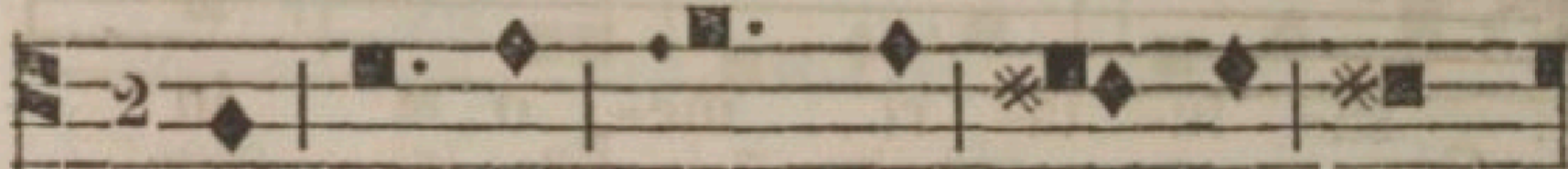
Si-cut e-rat in princi-pi-o : et nunc et sem-



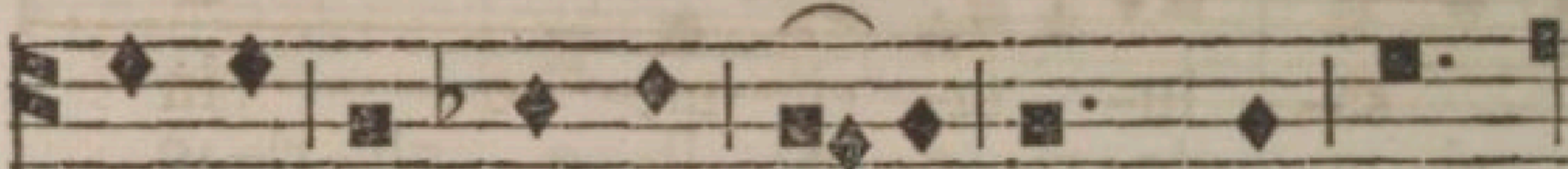
per, et in se-cu-la se-cu-lo-rum. A-men.

CANTIQUE DE LA SAINTE VIERGE.

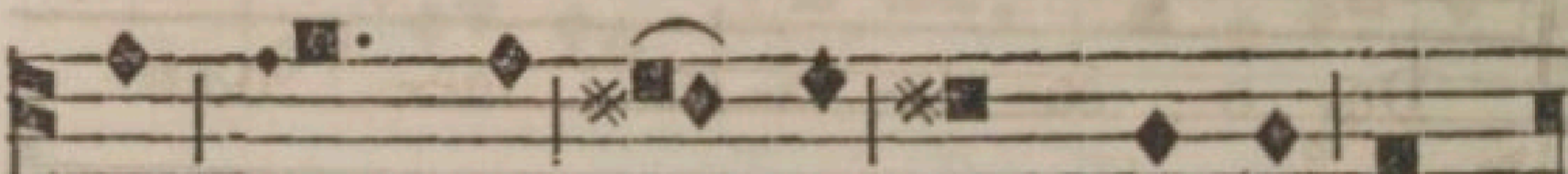
Une haute voix seule, lentement.



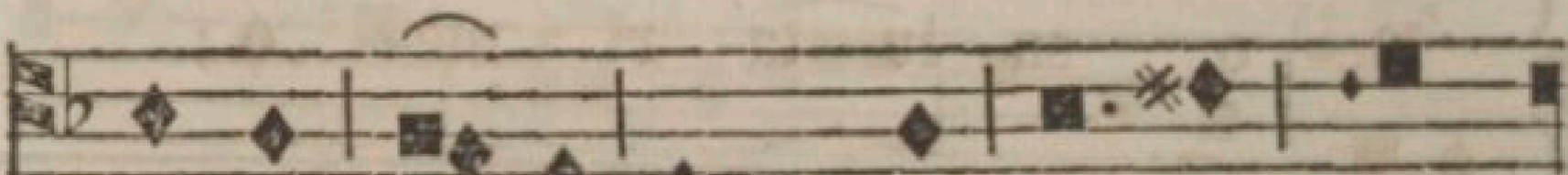
MAG-NI-FI-CAT, mag-ni-fi-cat



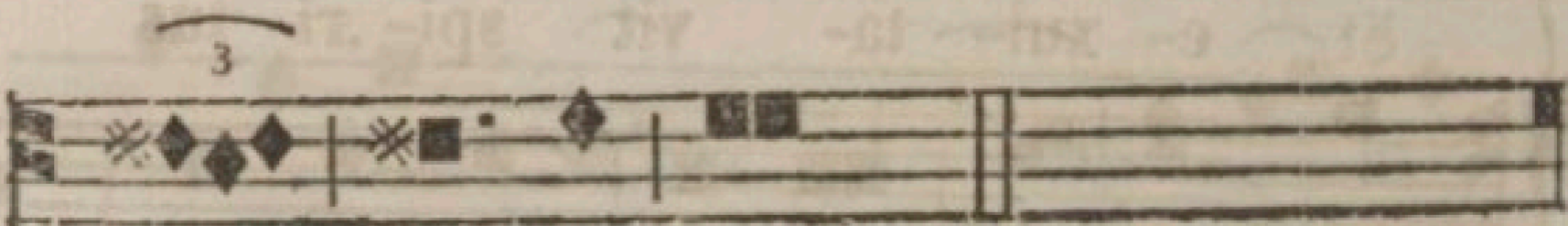
a-ni-ma me-a Do-mi-num; mag-ni-



fi-cat, mag-ni-fi-cat a-ni-ma

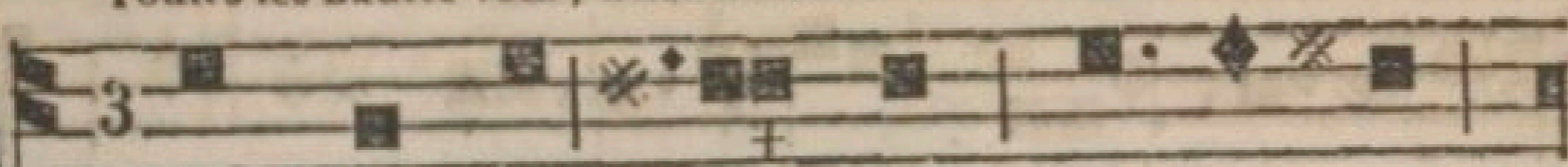


me-a Do-mi-num, mag-ni-fi-cat



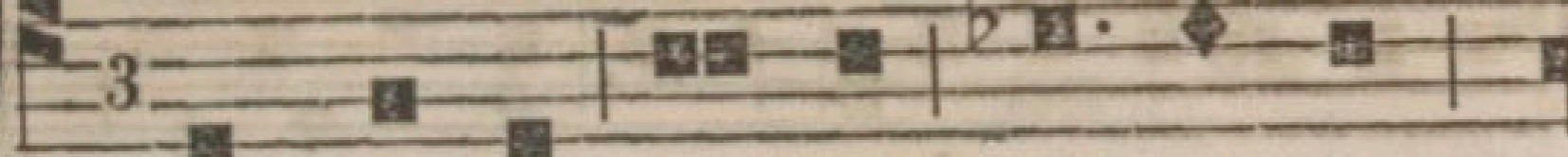
mag-ni-fi-cat.

Toutes les hautes voix, modérément.



Et e-xul-ta-vit spi-ri-tus,

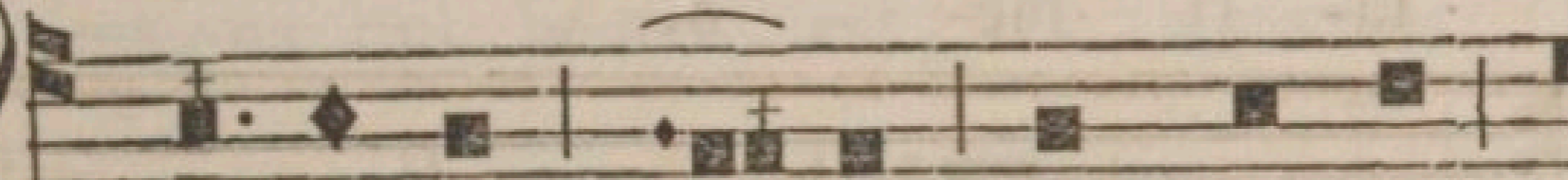
Toutes les basses voix, modérément.



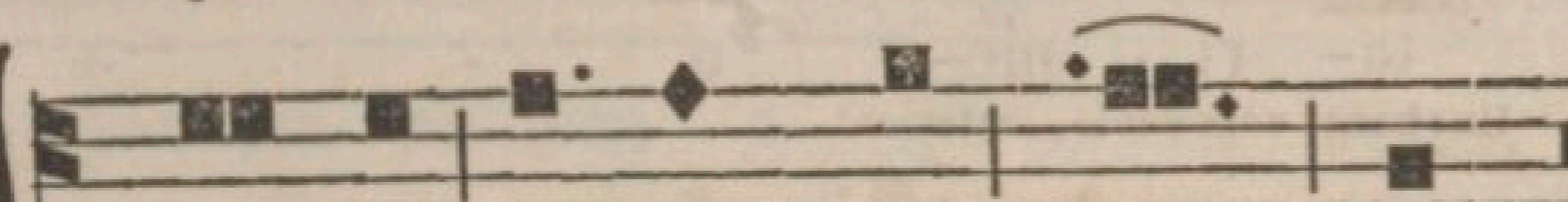
Et e-xul-ta-vit spi-ri-tus,



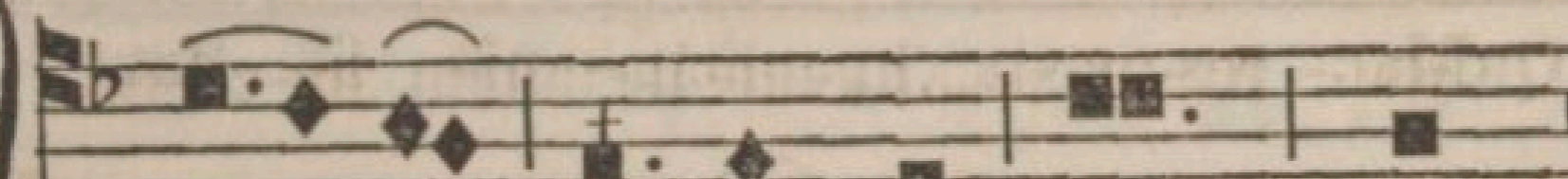
spi-ri-tus me-us in De-o



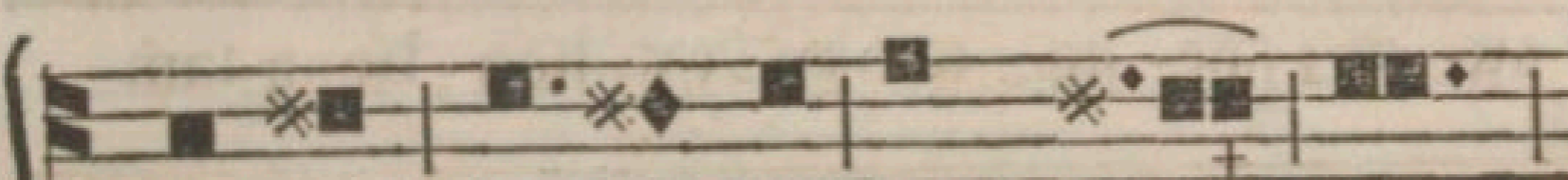
spi-ri-tus me-us in De-o



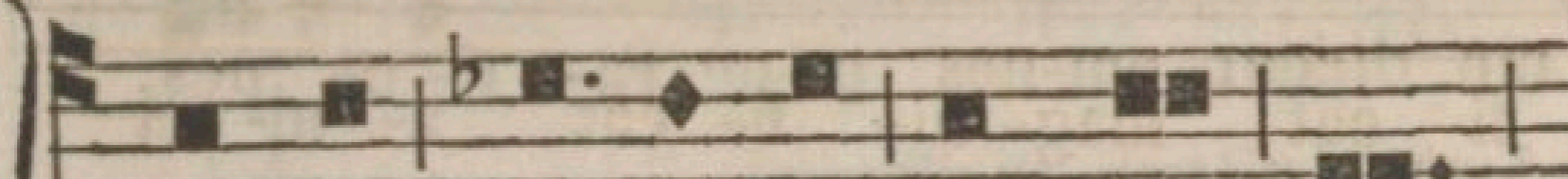
sa-lu-ta-ri me-o, in



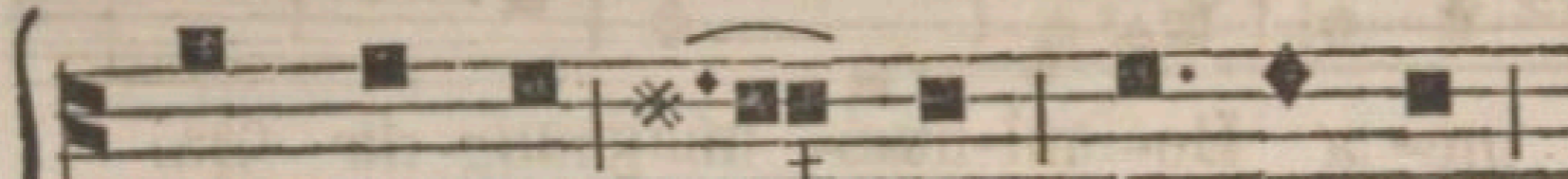
sa-lu-ta-ri me-o, in



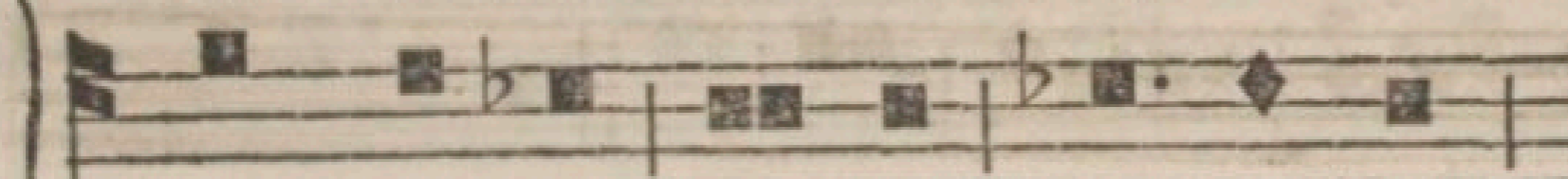
De-o sa-lu-ta-ri me-o;



De-o sa-lu-ta-ri me-o;



et e-xul-ta-vit spi-ri-tus



et e-xul-ta-vit spi-ri-tus

me- us in De- o sa-lu-

me- us in De- o sa-lu-

ta- ri me- o.

ta- ri me- o.

Chœur.

Qui-a res-pe-xit hu-mi-li-ta-tem an-cil-læ

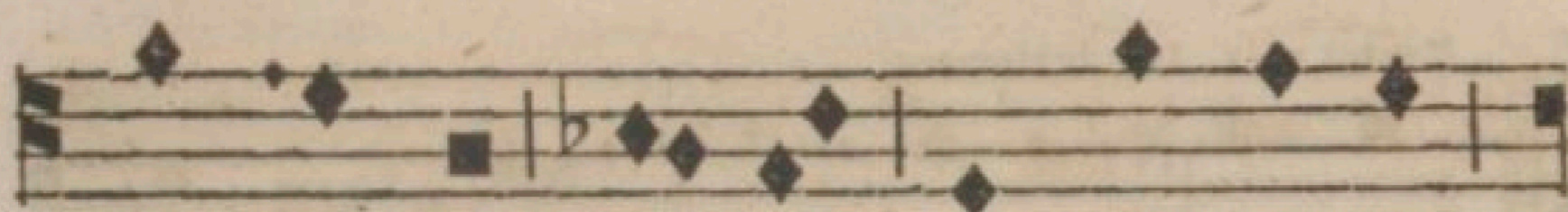
su- æ : ec- ce e- nim ex hoc be- a- tam

me dicent om- nes ge- ne- ra- ti- o- nes.

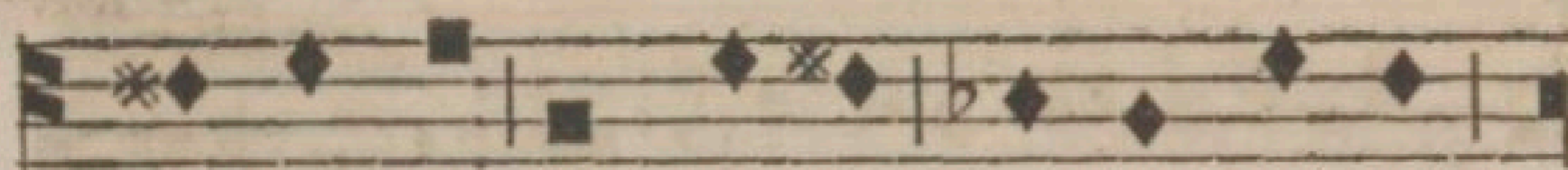
Une haute voix seule, gai et gracieux.

Qui- a fe- cit mi- hi mag- na qui

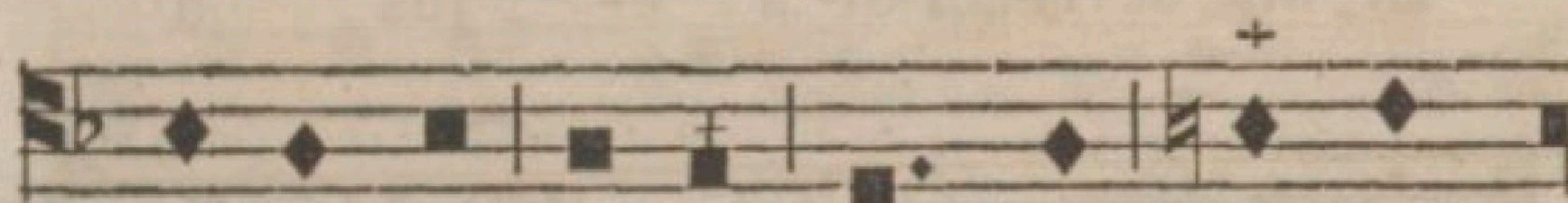
po- tens est, qui- a fe- cit mi- hi



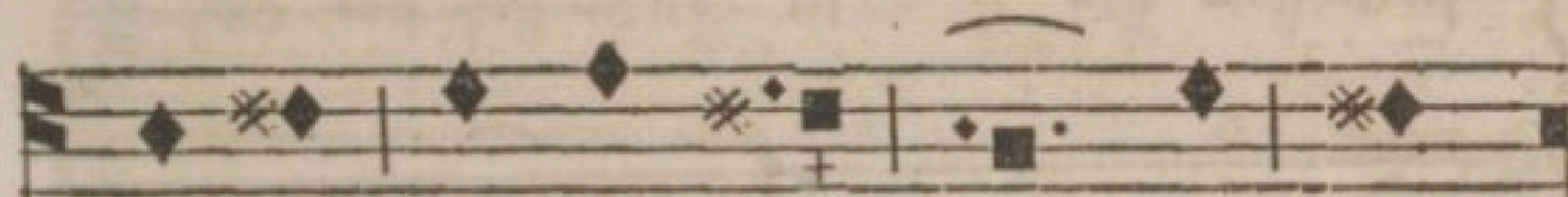
mag-na qui po-tens est, et sanctum



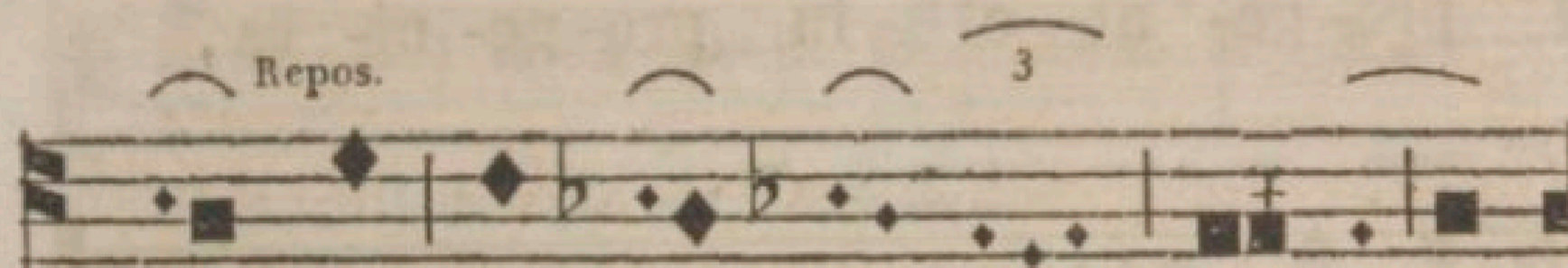
no-men e-jus; qui-a fe-cit mi-hi



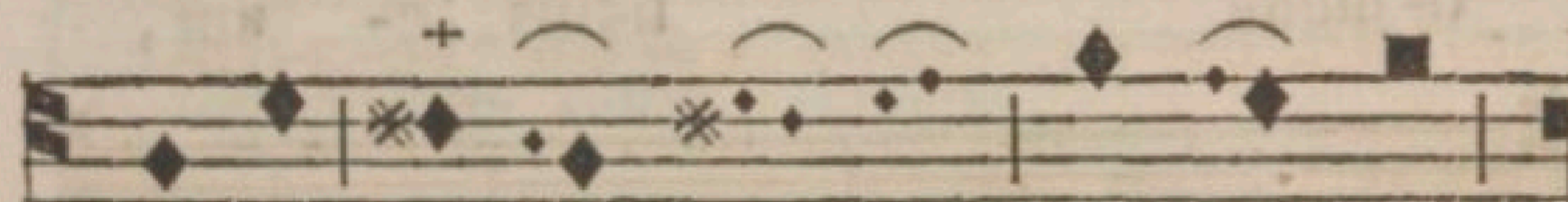
mag-na qui po-tens est, et sanc-tum,



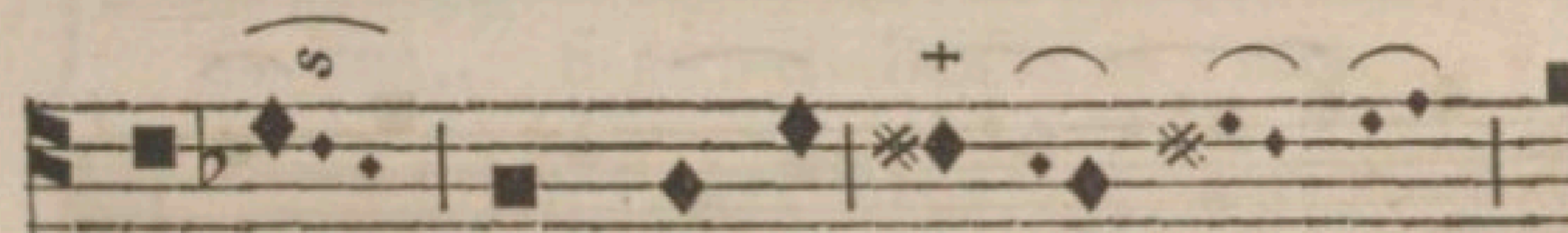
sanc-tum no-men e- jus, et sanc-



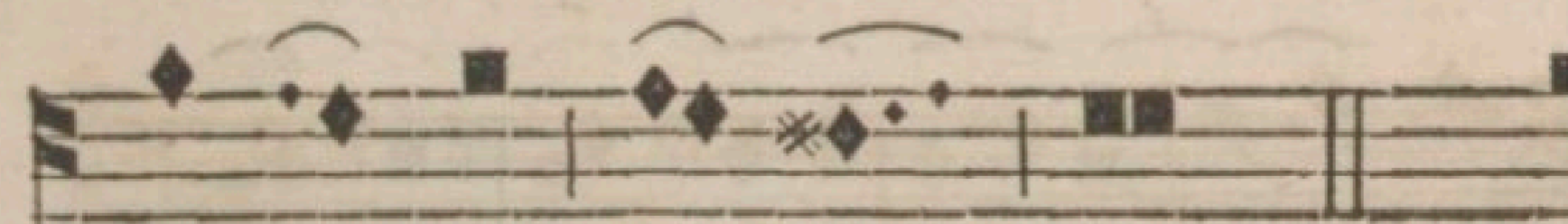
tum, et sanc-tum no-men e- jus;



qui-a fe-cit mi-hi mag-na qui

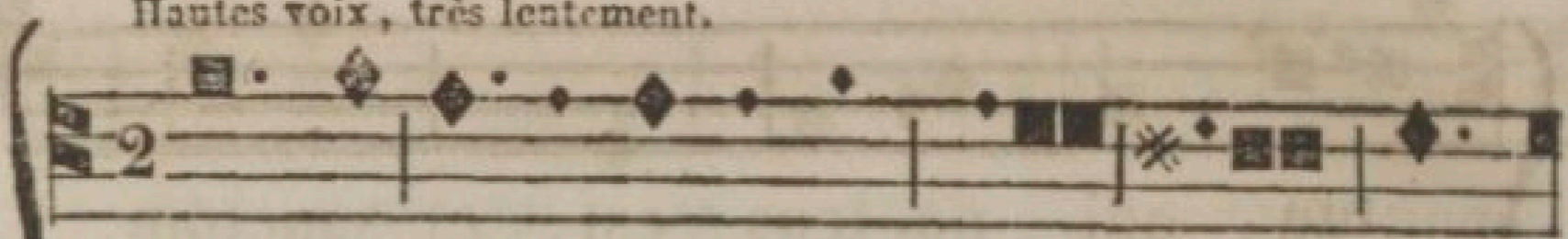


po-tens est, qui-a fe-cit mi-hi

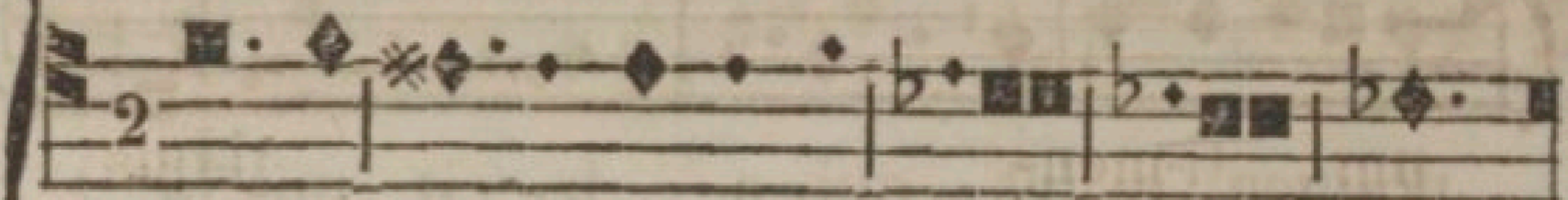


mag-na qui po- tens est.

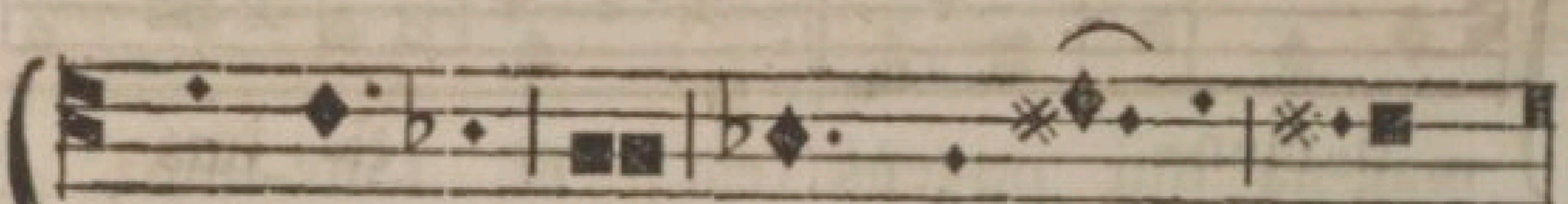
Hautes voix, très lentement.



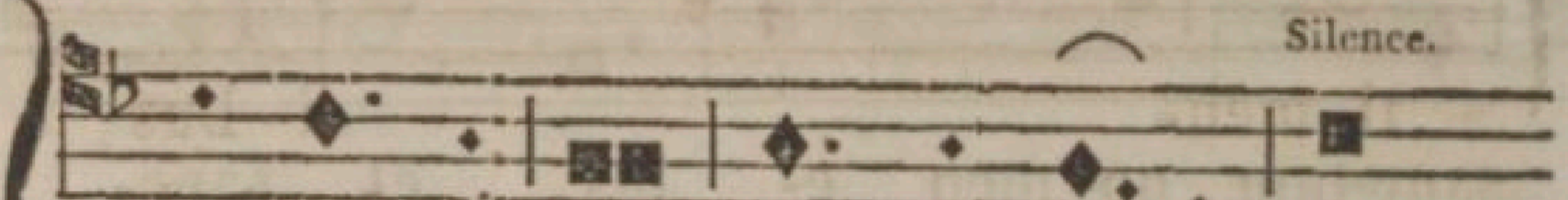
Et mi-se-ri-cor-di-a e- jus à



Et mi- se-ri-cor-di- a e- jus à



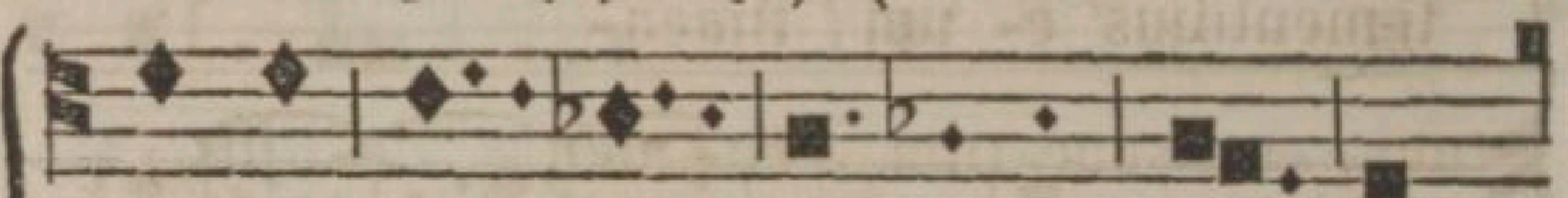
pro-ge- ni- e in pro-ge- ni- es,



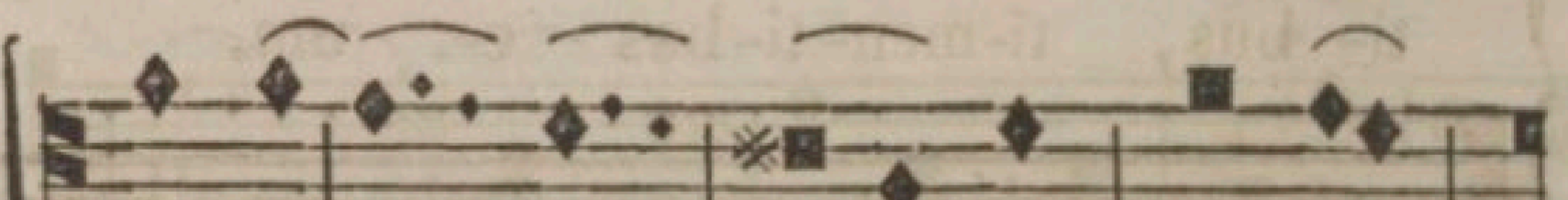
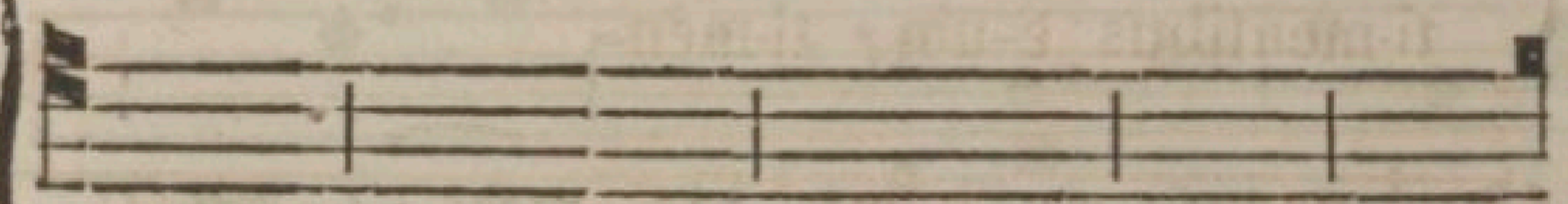
pro-ge- ni- e in pro-ge- ni- es,

Silence.

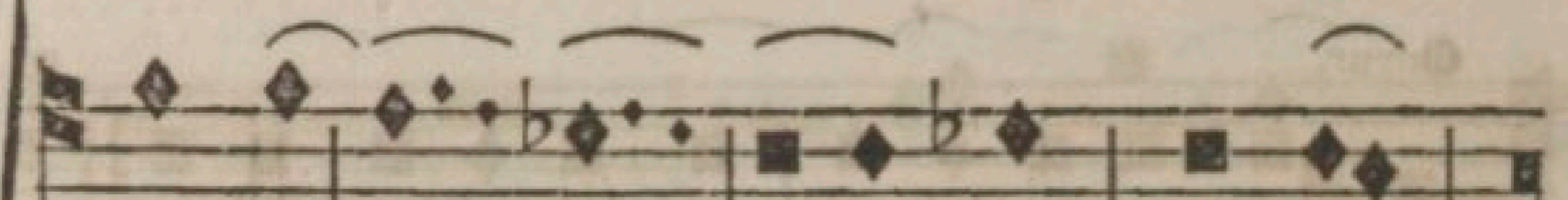
Seul.



ti-men- ti-bus e- um,

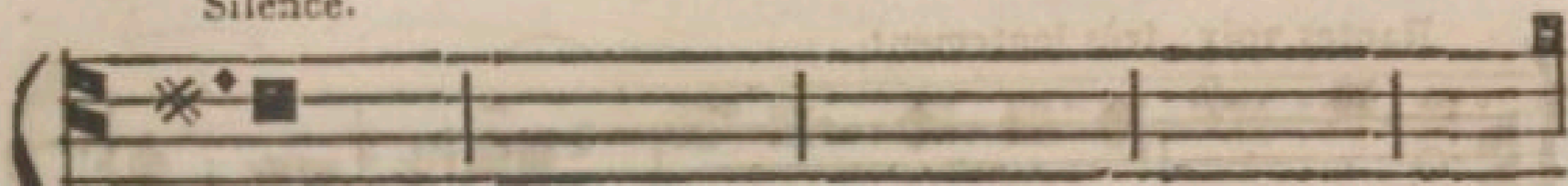


ti-men- ti-bus e-



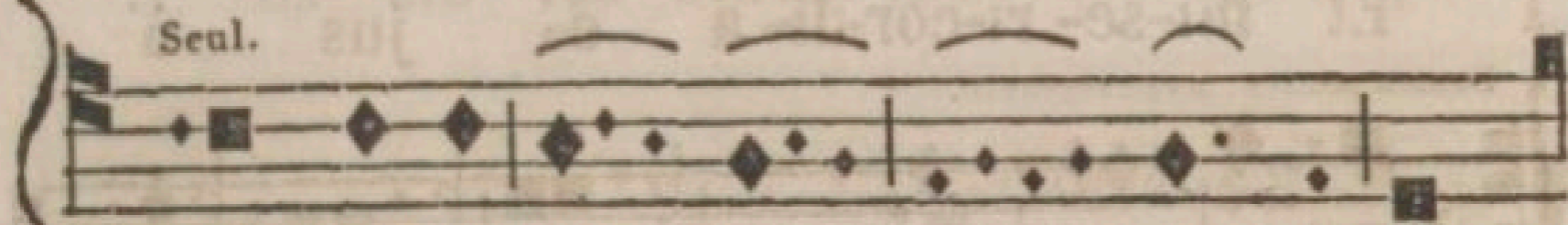
ti-men- ti-bus e-

Silence.



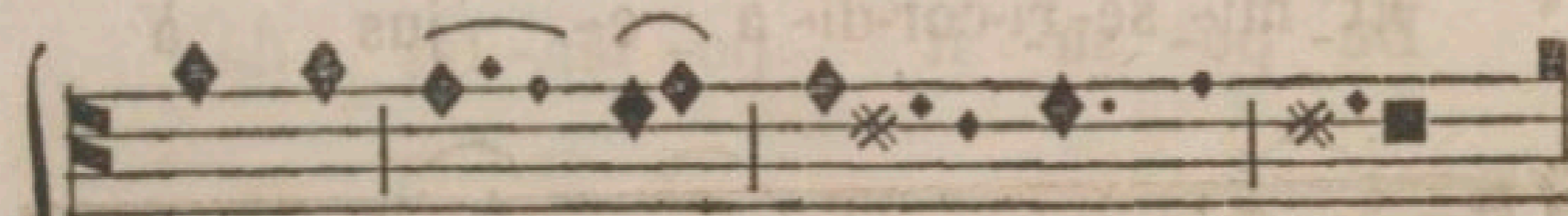
um,

Seul.



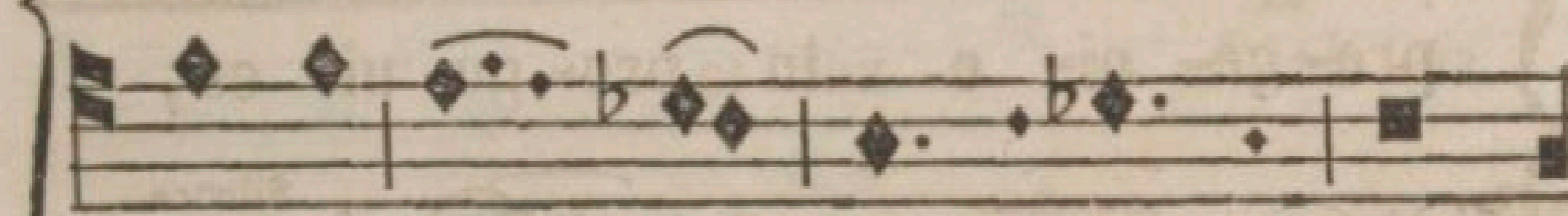
um, ti-men-

ti-bus,



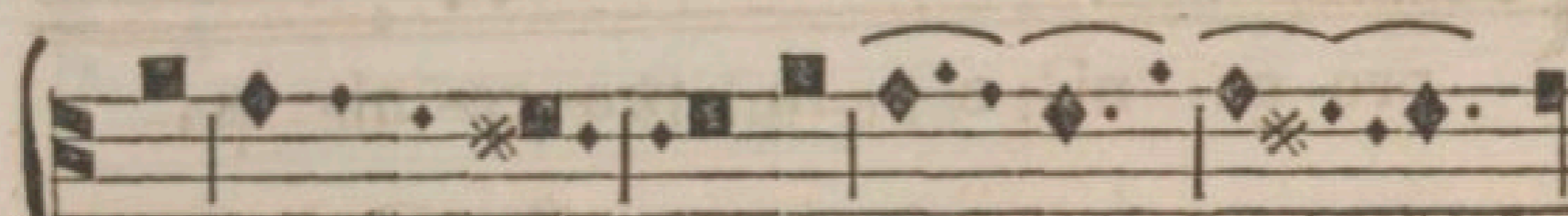
ti-men-

ti- bus,

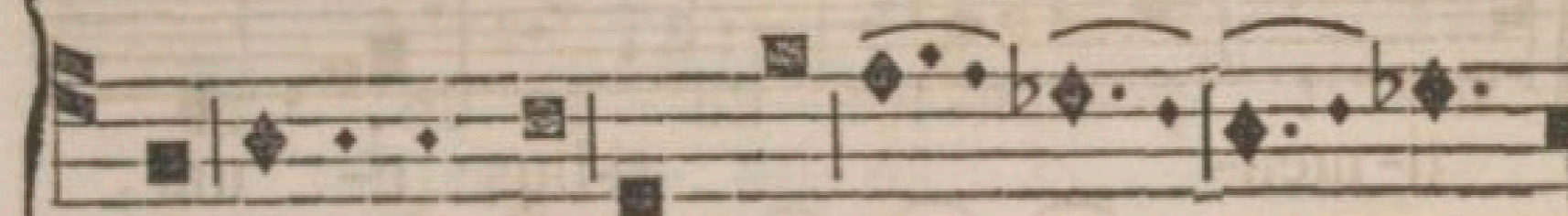


ti-men-

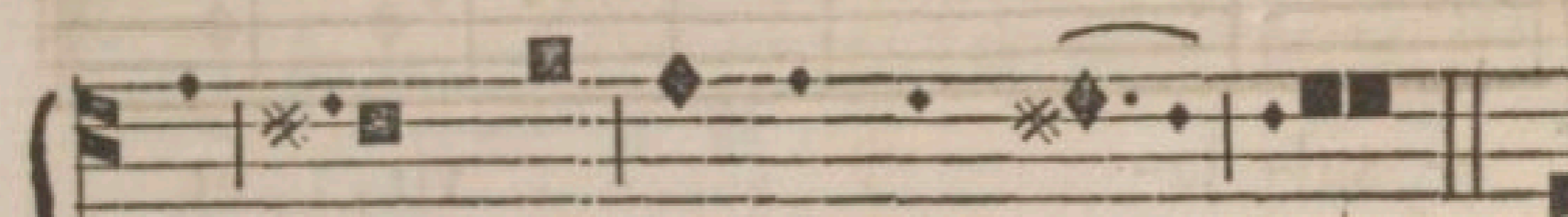
ti- bus,



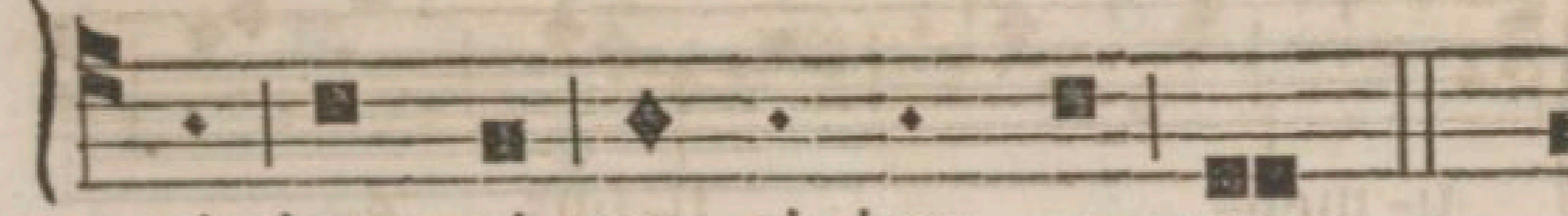
ti-mentibus e- um, timen-



ti-mentibus e-um, timen-

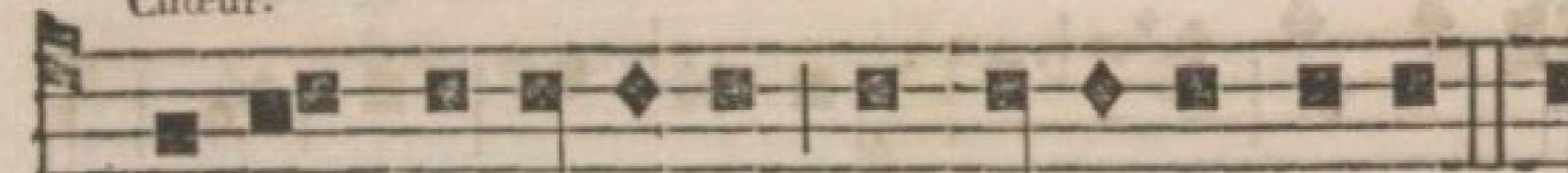


ti- bus, ti-men-ti-bus e- um.

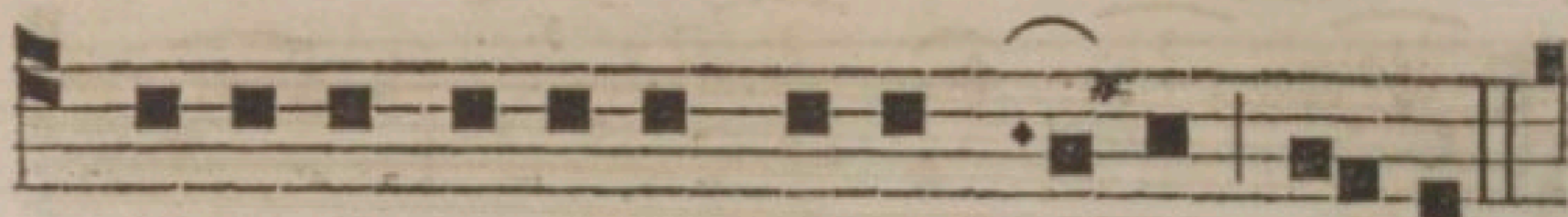


ti- bus, ti- men- ti- bus e- um.

Chœur.

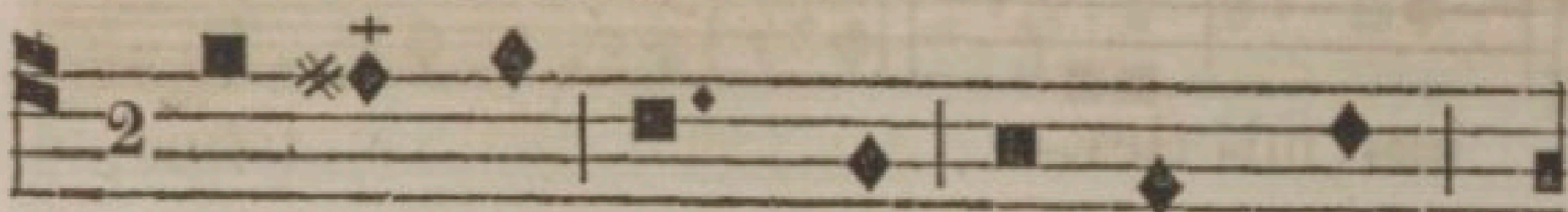


Fe-cit poten-ti-am in brachi-o su-o :

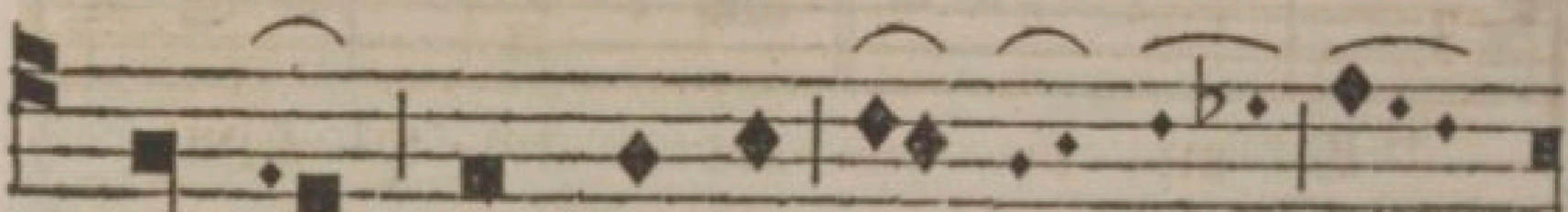


disper-sit superbos mente cor-dis su- i.

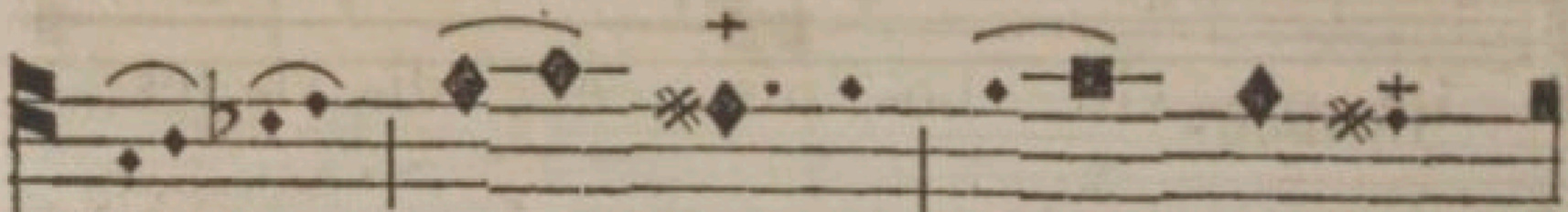
Basses seules, avec fermeté.



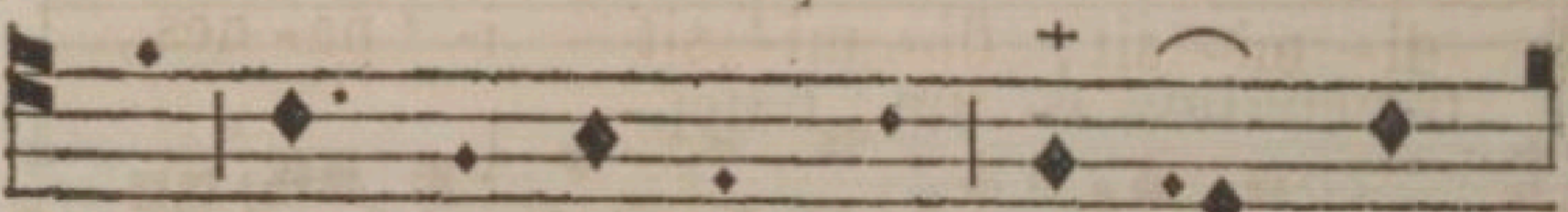
De- po- su- it po- ten- tes de



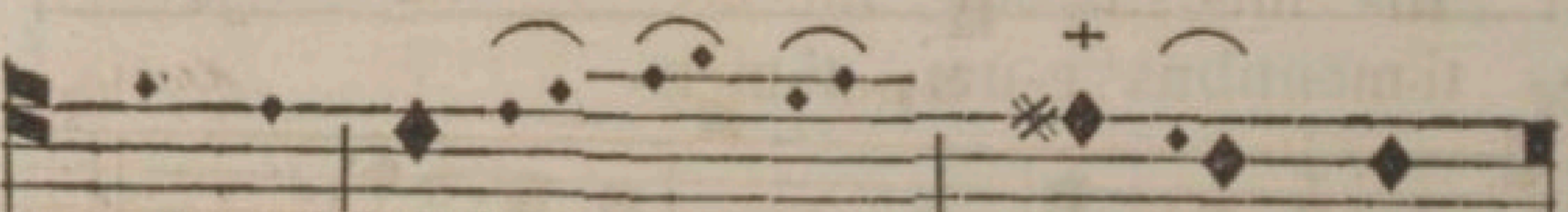
se- de, et e- xal- ta-



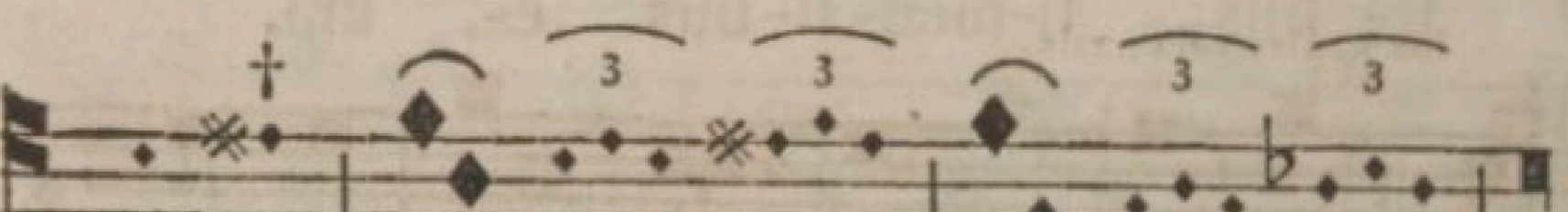
vit hu- mi- les ; de- po-



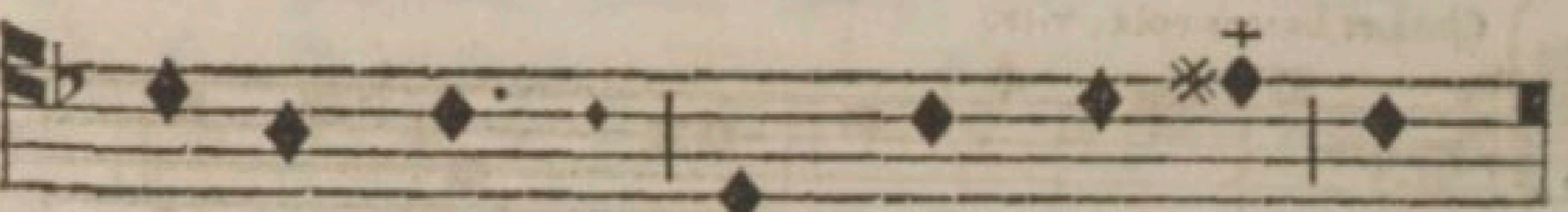
su- it po- ten- tes de se- de, et



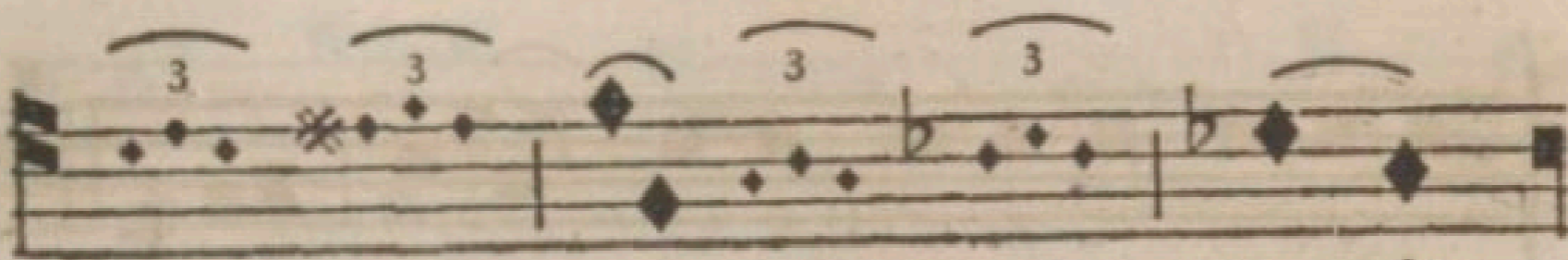
e- xal- ta- vit, et



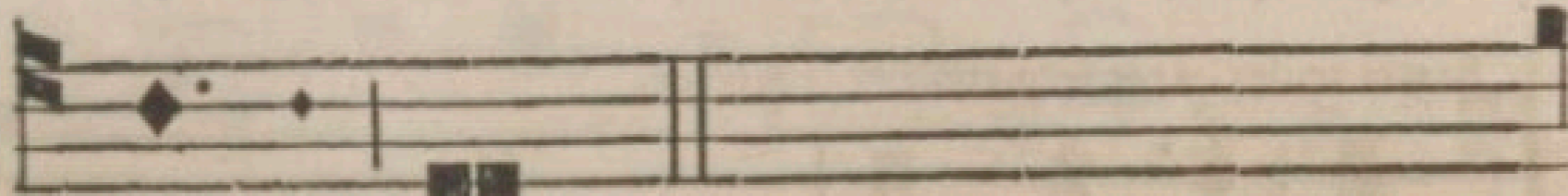
e- xal- ta-



vit hu- mi- les, et e- xal- ta-

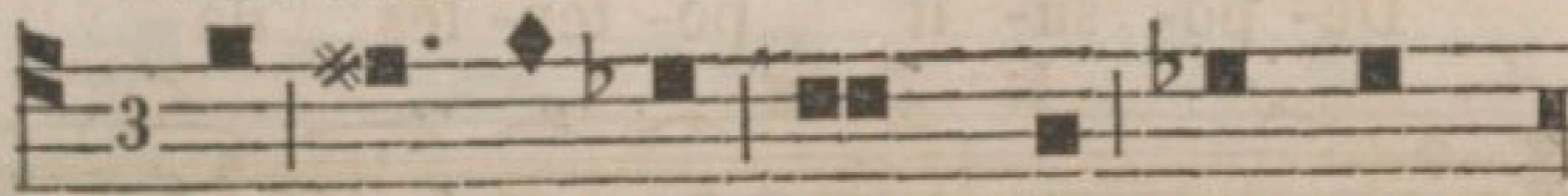


vit

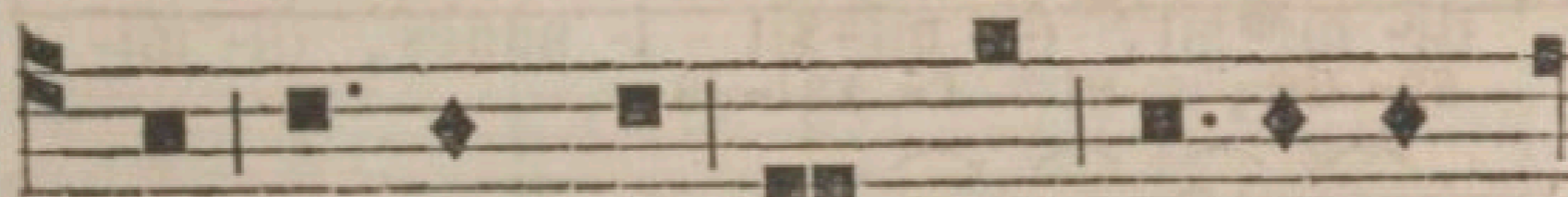


hu- mi- les.

Toutes les basses, vite.

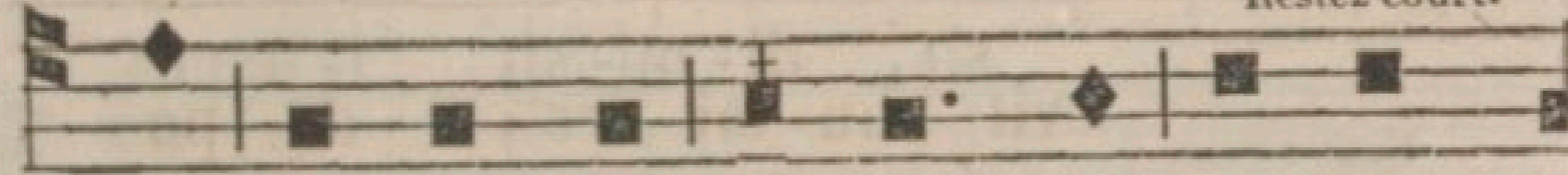


E- su- ri- en- tes im- ple- vit,

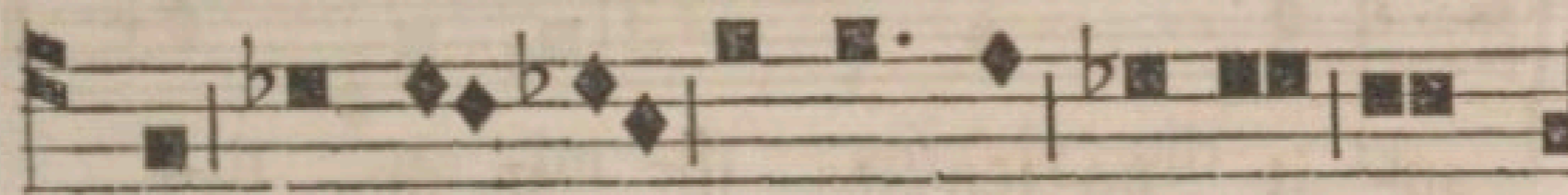


im- ple- vit bo- nis : et di- vi- tes

Restez court.



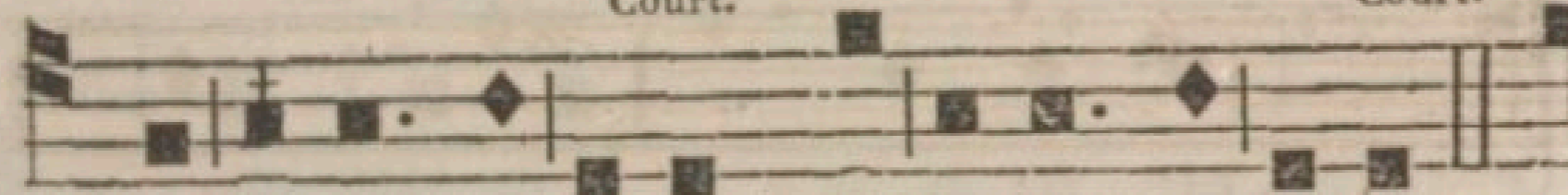
di- mi- sit, di- mi- sit i- na- nes,



di- mi- sit, di- mi- sit i- na- nes,

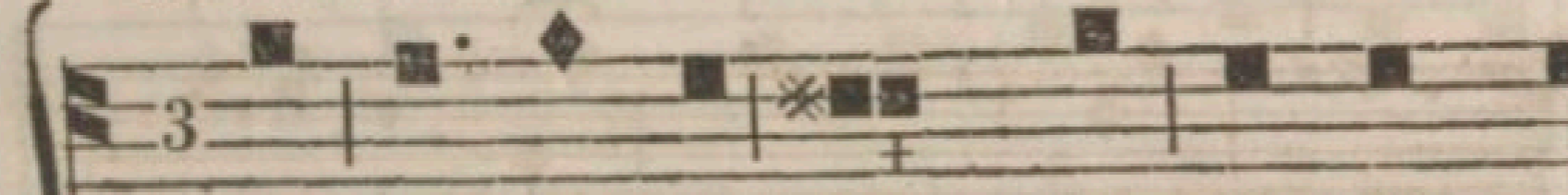
Court.

Court.



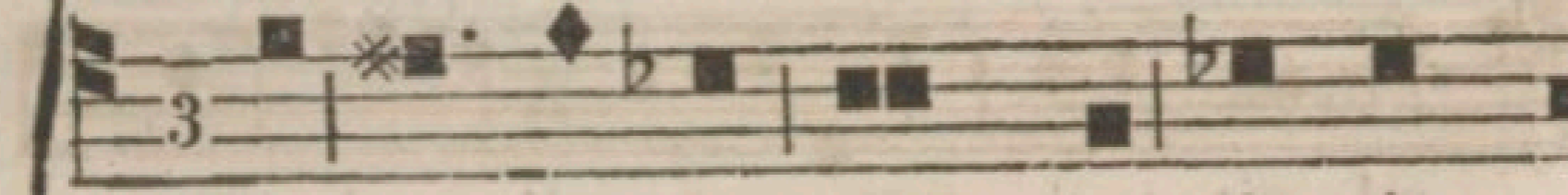
di- mi- sit i- nanes, di- mi- sit i- nanes.

Les hautes voix, vite.



E- su- ri- en- tes im- ple- vit,

Les basses voix, vite.



E- su- ri- en- tes im- ple- vit,

Scul.

im-ple-vit bo-nis, et di-vi-tes

Silence.

im-ple-vit bo-nis.

di-mi-sit, di-mi-sit i-nanes, di-mi-

Court.

sit, di-mi-sit i-nanes,

Hautes voix.

et di-vi-tes di-mi-sit, di-

Basses voix.

et di-vi-tes di-mi-sit, di-

Court.

mi-sit i-na-nes, di-mi-sit,

Court.

mi-sit i-na-nes, di-mi-sit,

di- mi- sit i- na- nes, di-

di- mi- sit i- na- nes, di-

Court.

mi- sit i- na- nes, di- mi- sit

Court.

mi- sit i- na- nes, di- mi- sit

Court.

i- na- nes.

Court.

i- na- nes.

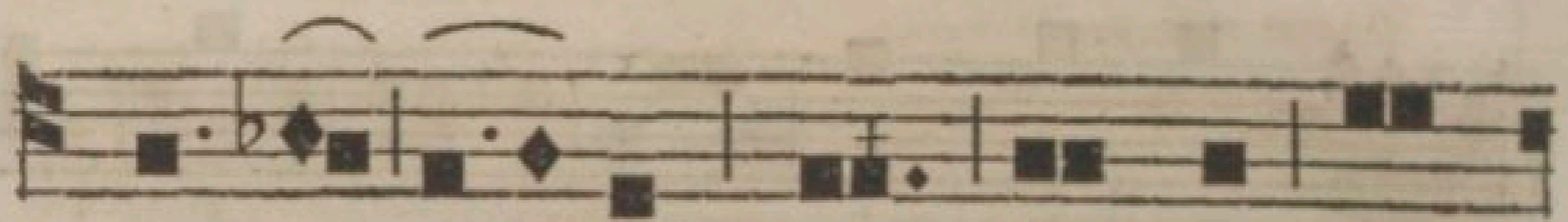
Chœur.

Sus- ce- pit Is- ra- el pu- e- rum su- um :

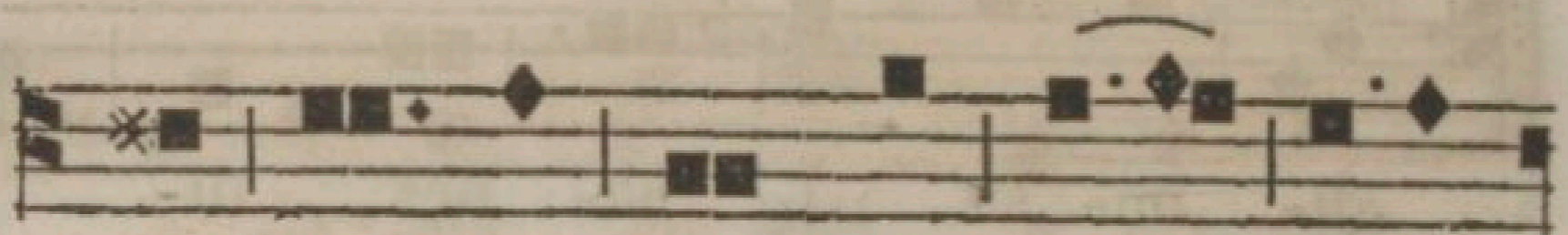
re- corda- tus mi- se- ri- cor- di- æ su- æ.

Haute voix seule, gai.

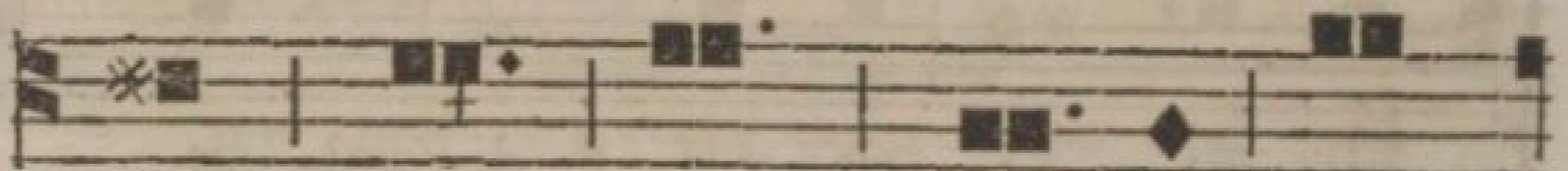
Si- cut lo- cu- tus est ad



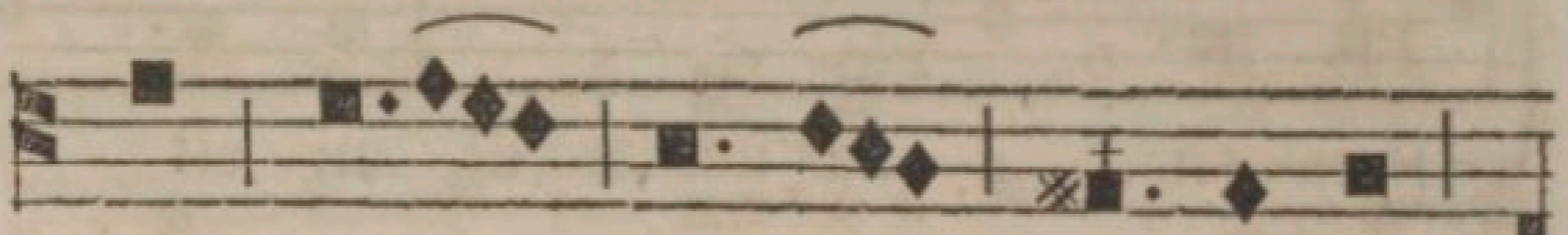
Pa- tres nos- tros, si- cut



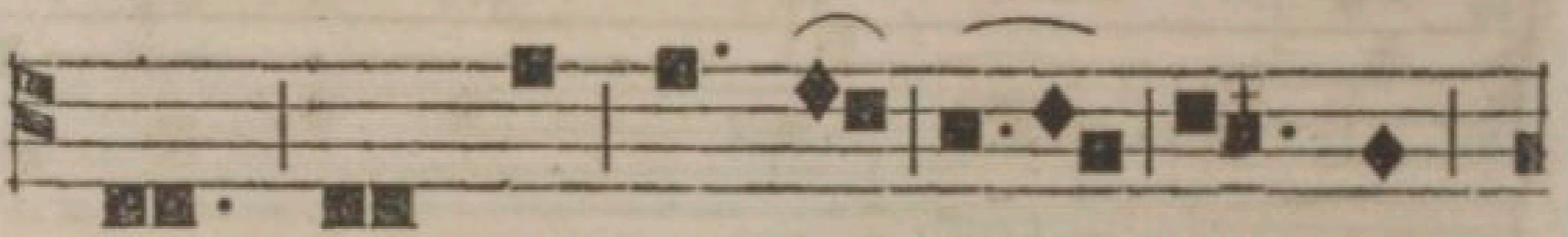
lo- cu- tus est ad Pa-



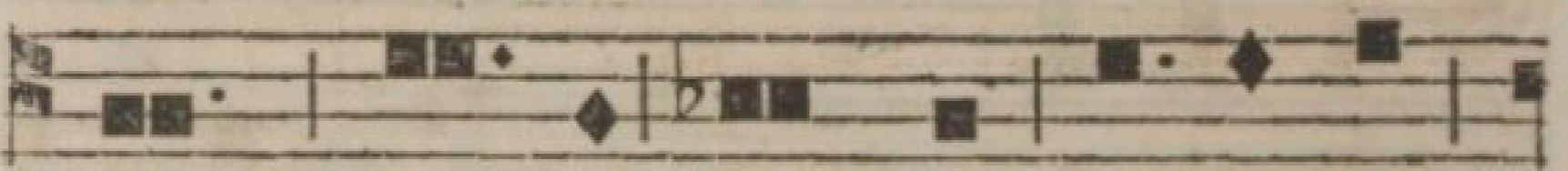
tres nos- tros : A- bra- ham



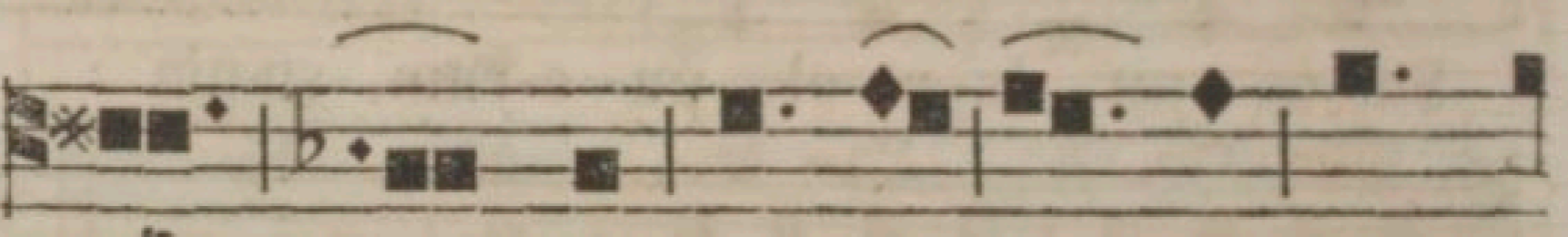
et se- mi- ni



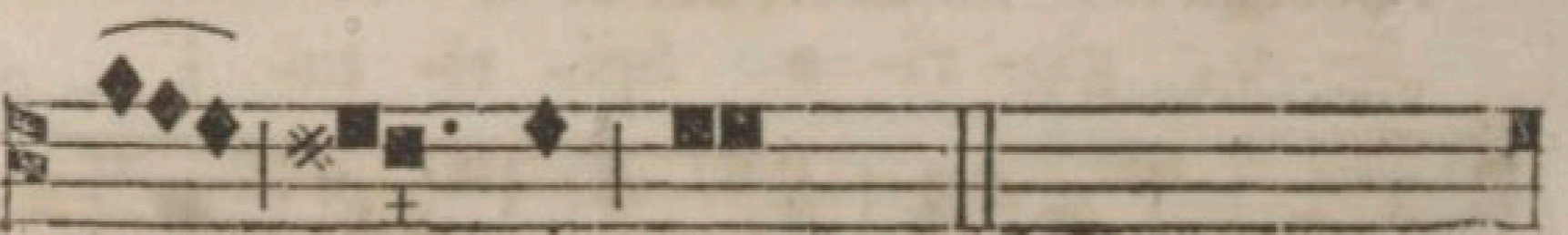
e- jus in se- cu-



la ; A- bra- ham et se- mi- ni

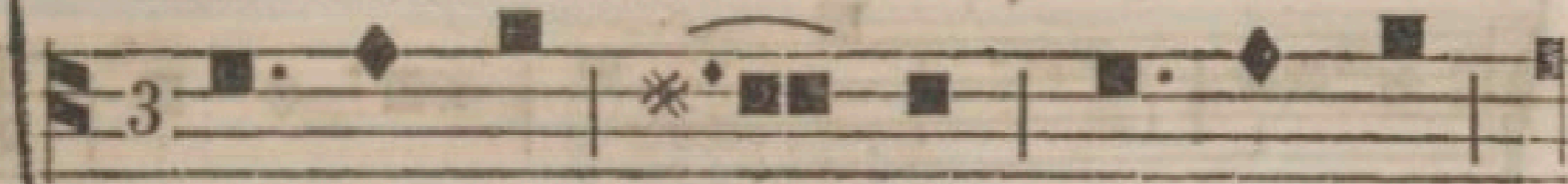


e- jus in se- cu- la,



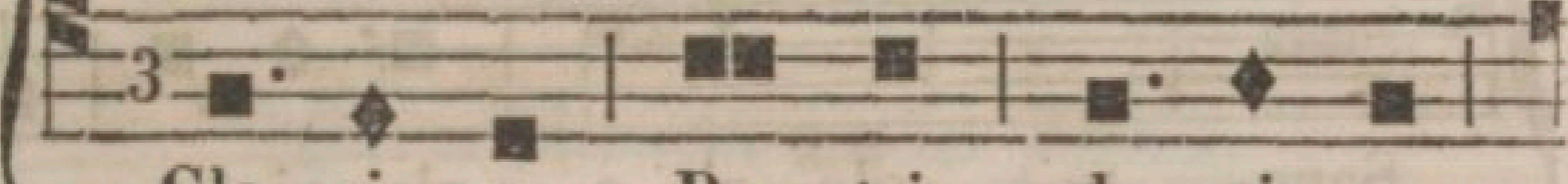
in se- cu- la.

Hautes voix, modérément.

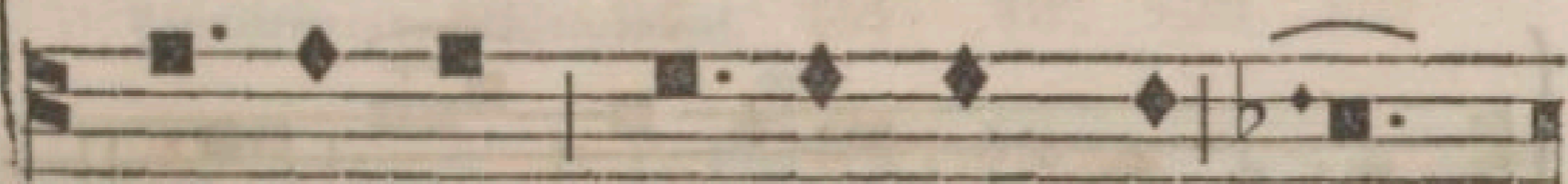


Glo- ri- a Pa- tri, glo- ri- a

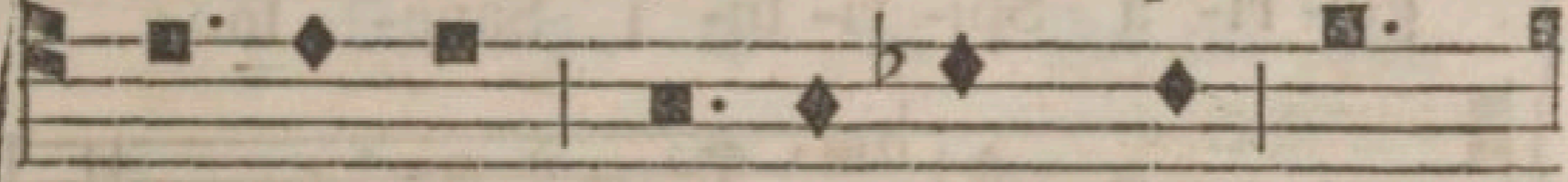
Basses voix, modérément.



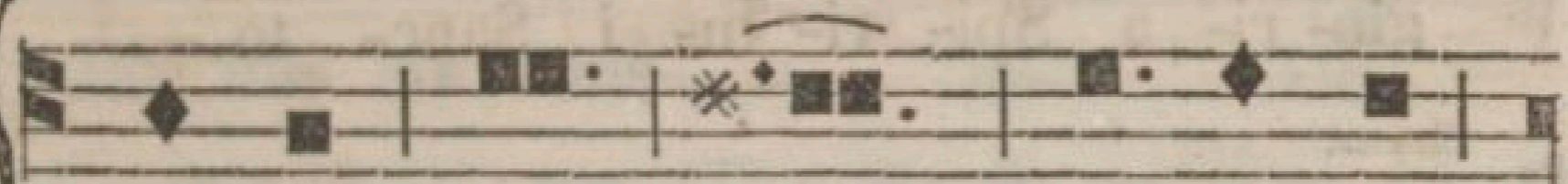
Glo- ri- a Pa- tri, glo- ri- a



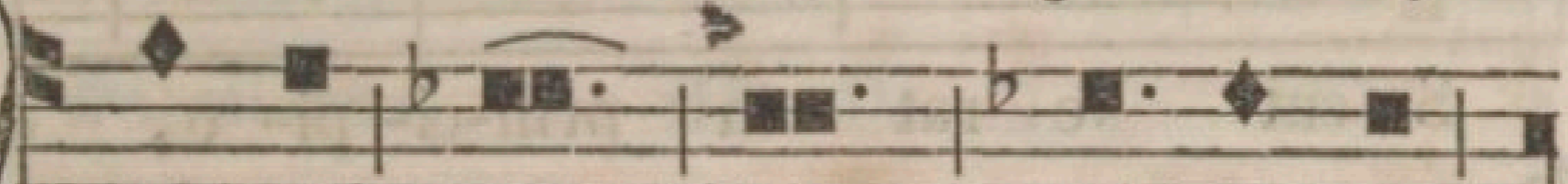
Fi- li- o, glo- ri- a Spi- ri-



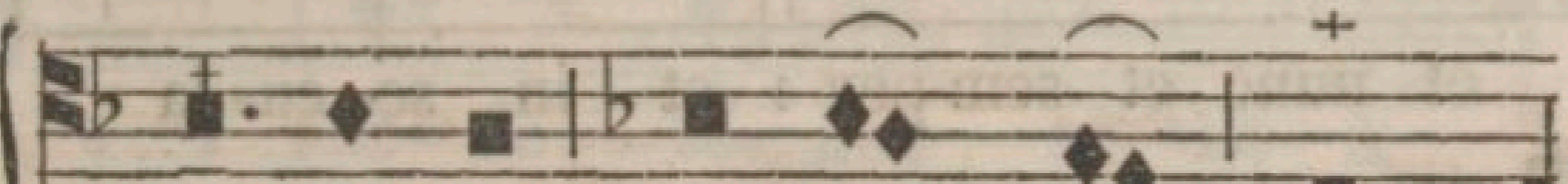
Fi- li- o, glo- ri- a Spi- ri-



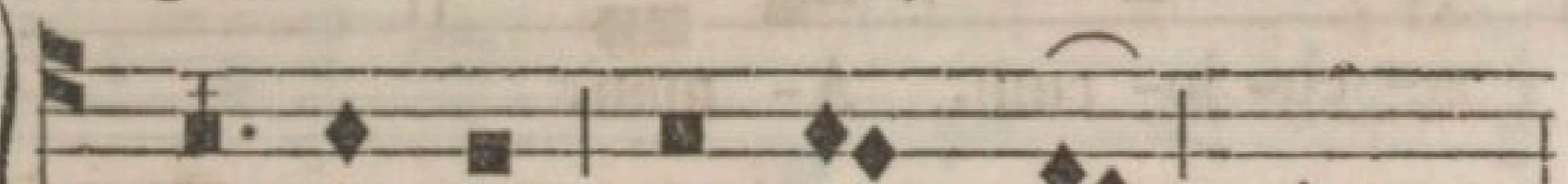
tu- i Sanc- to, glo- ri- a,



tu- i Sanc- to, glo- ri- a,



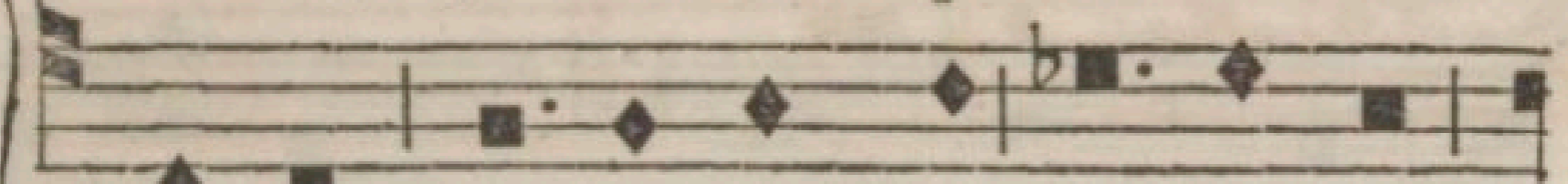
glo- ri- a Pa- tri, et Fi-



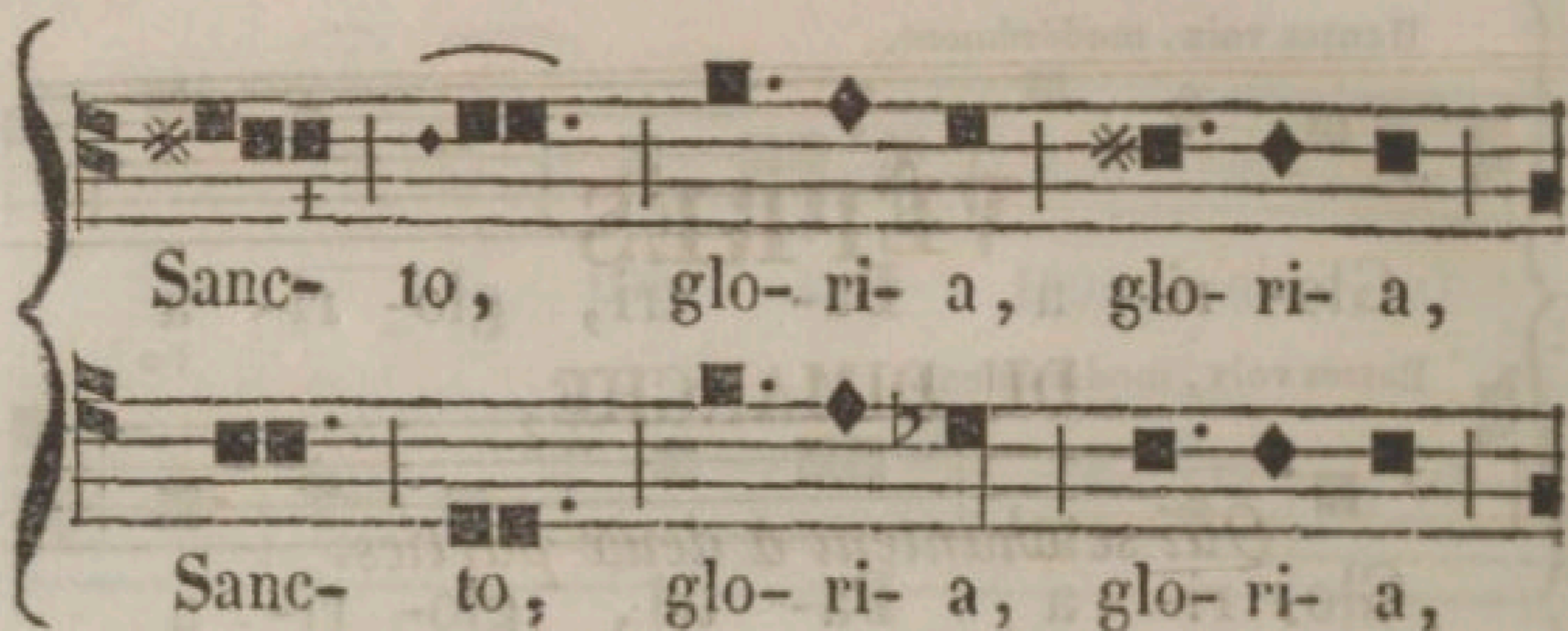
glo- ri- a Pa- tri, et Fi-



li- o, glo- ri- a Spi- ri- tu- i



li- o, glo- ri- a Spi- ri- tu- i



Sanc- to, glo- ri- a, glo- ri- a,
Sanc- to, glo- ri- a, glo- ri- a,



glo- ri- a Spi- ri- tu- i Sanc- to.
glo- ri- a Spi- ri- tu- i Sanc- to.

Chœur.



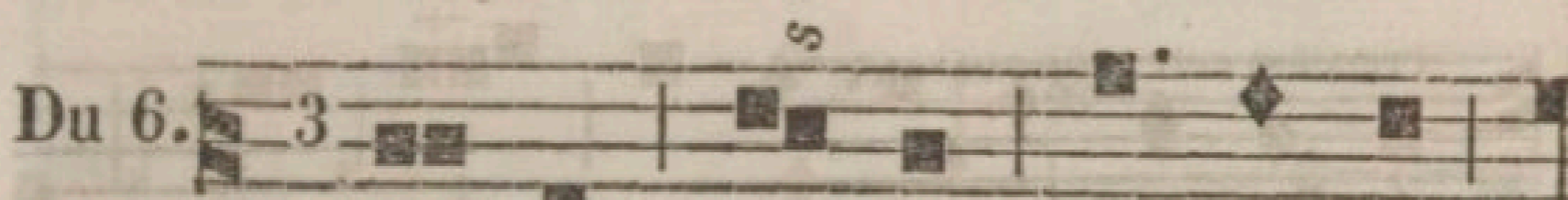
Si- cut e- rat in prin- ci- pi- o,
et nunc et sem- per : et in se- cu- la
se- cu- lo- rum. A- men.

VÊPRES

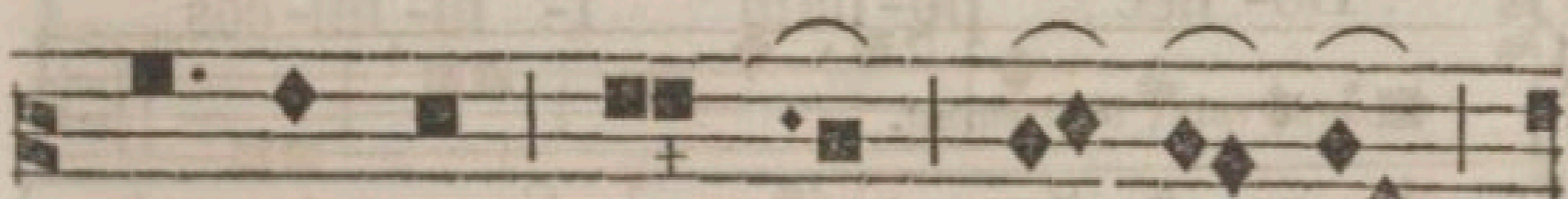
DU DIMANCHE,

Qui se chantent à deux parties.

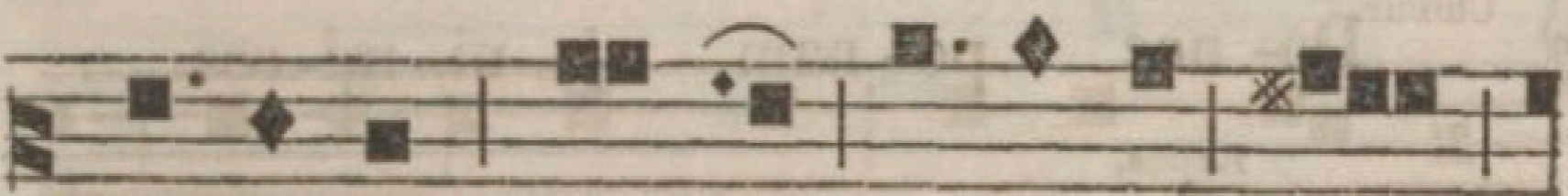
Première voix, gracieusement.



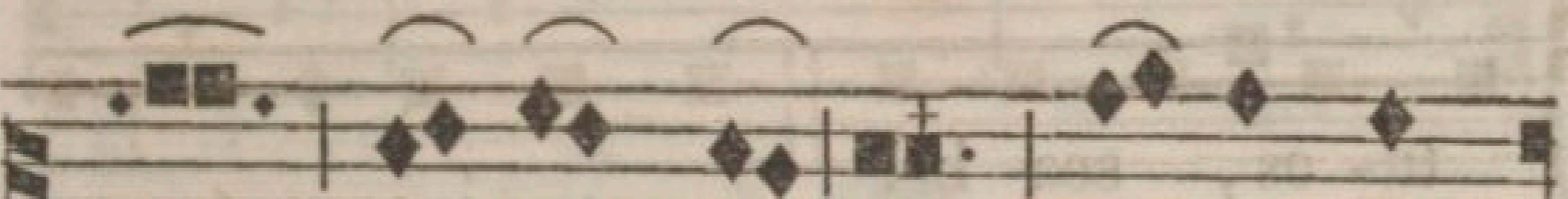
DI- XIT, di- xit Do- mi- nus



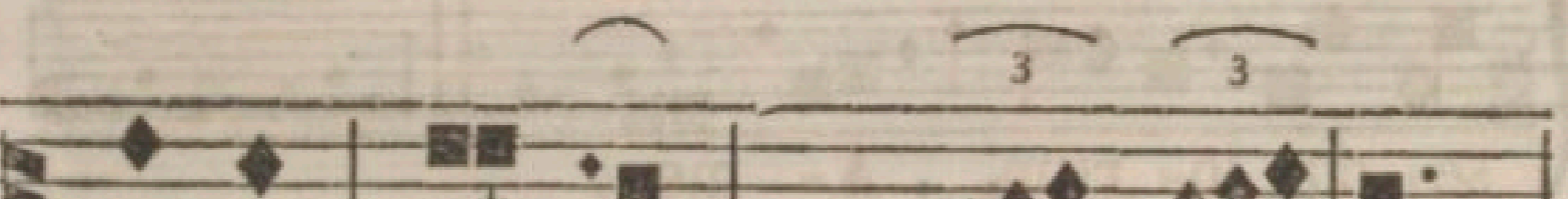
Do- mi- no me- o, di- xit



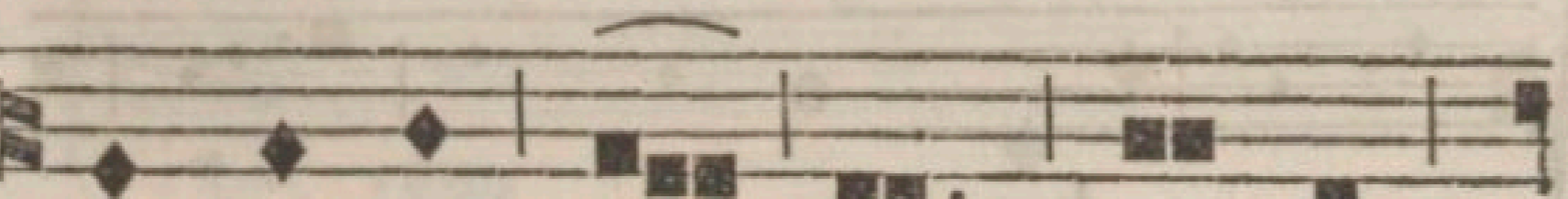
Do- mi- nus, di- xit Do- mi- no me-



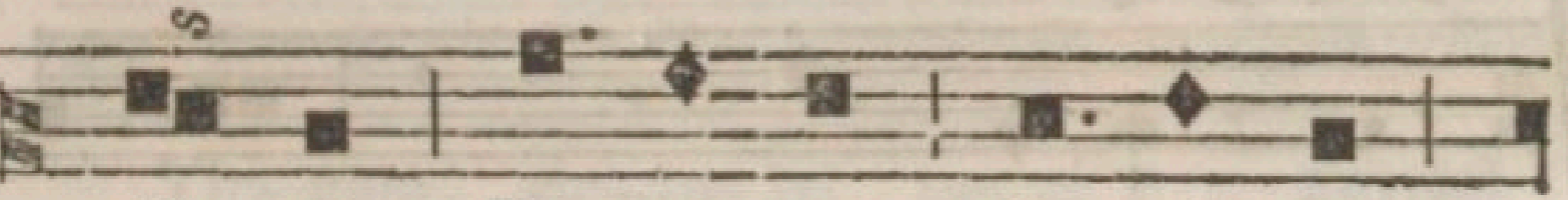
o : Se- de, se- de, se- de à



dex- tris me- is, se- de, se- de



à dex- tris me- is ; di- xit,



di- xit Do- mi- nus Do- mi- no

me- o, di- xit Do- mi- nus,
di- xit Do- mi- no me- o,

Première voix, légèrement.

Do- nec po- nam i- ni- mi- cos

Seconde voix, légèrement.

Do- nec po- nam i- ni- mi- cos

Repos.

tu- os, sca- bel-

Repos.

tu- os, sca bel-

lum pe- dum tu- o-

lum pe- dum tu- o-

Repos.

rum, sca- bel- lum, sca- bel- lum

Repos.

rum, sca- bel- lum, sca- bel- lum

Court repos.

pe- dum tu- o- rum, sca-

pe- dum tu- o- rum, sca-

bel- lum, sca- bel- lum pe- dum tu-

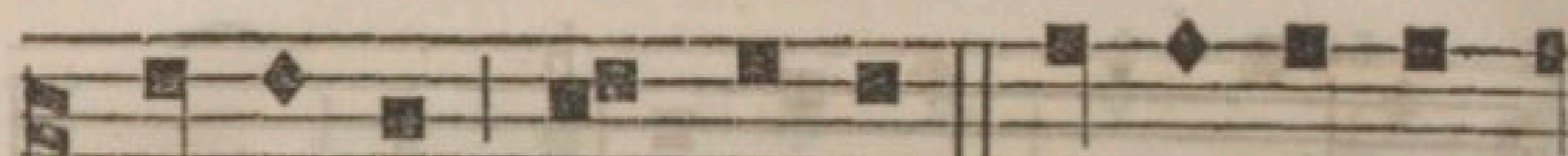
bel- lum, sca- bel- lum pe- dum tu-

o- rum.

o- rum.

Chœur.

Vir- gam vir- tu- tis tu- æ e- mit- tet

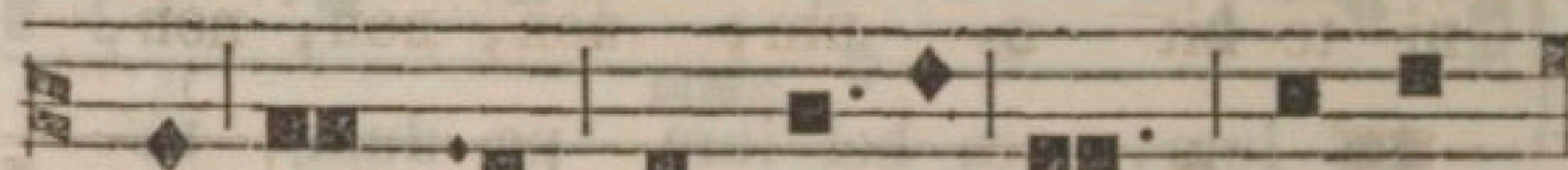


Do-mi-nus ex Si-on : Do-mi-na-re
 in me-di-o i-ni-mi-co-rum
 tu-o-rum.

Première partie, gracieux.

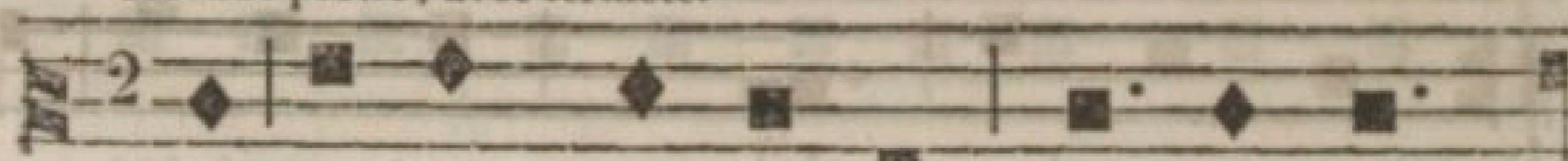


Te-cum prin-ci-pi-um in di-e
 vir-tu-tis tu-æ, in splen-do-
 ri-bus

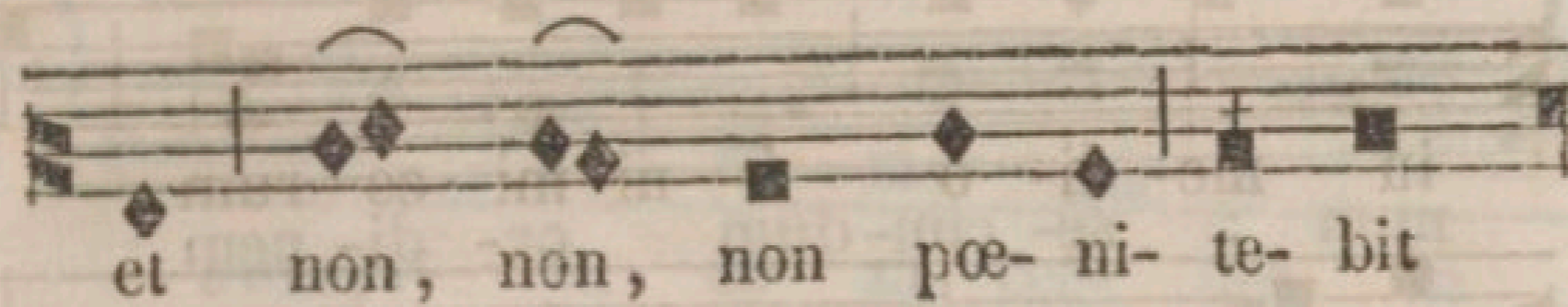
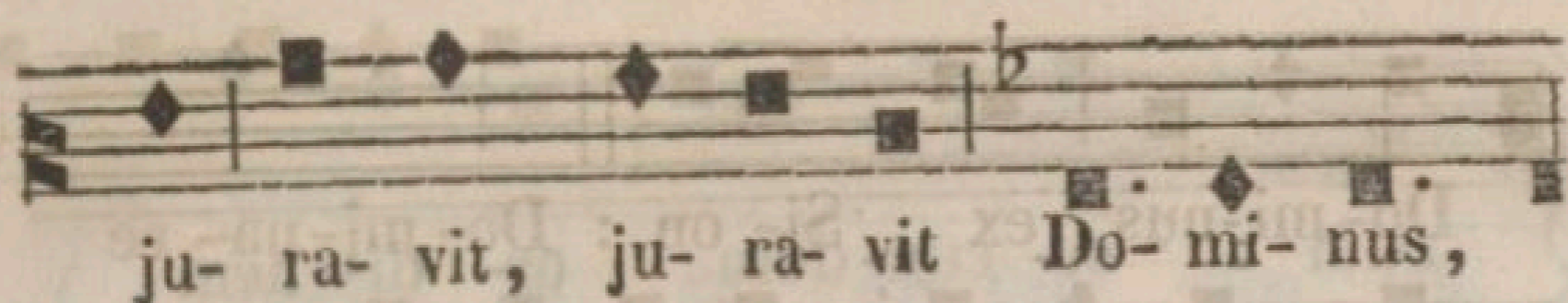


sanc-to-rum : ex u-te-ro an-te
 lu-ci-fe-rum ge-nu-i te, an-te
 lu-ci-fe-rum ge-nu-i te.

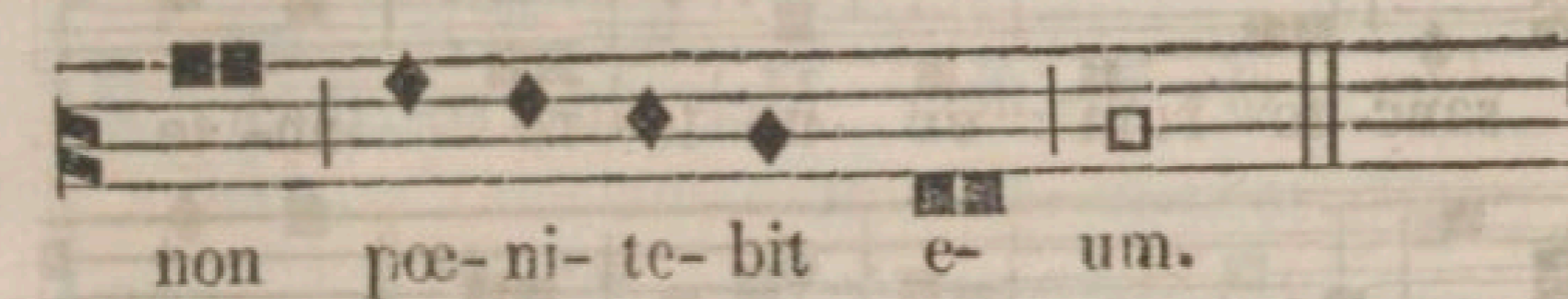
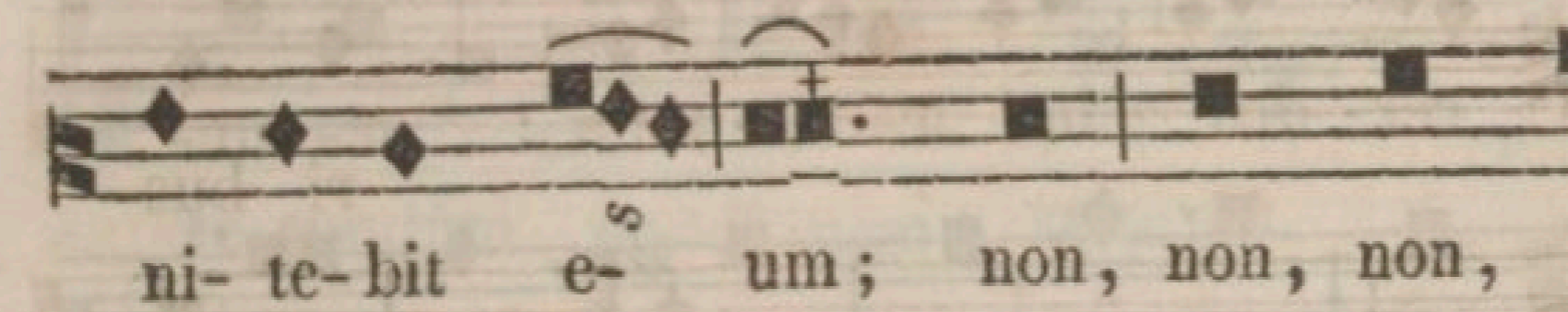
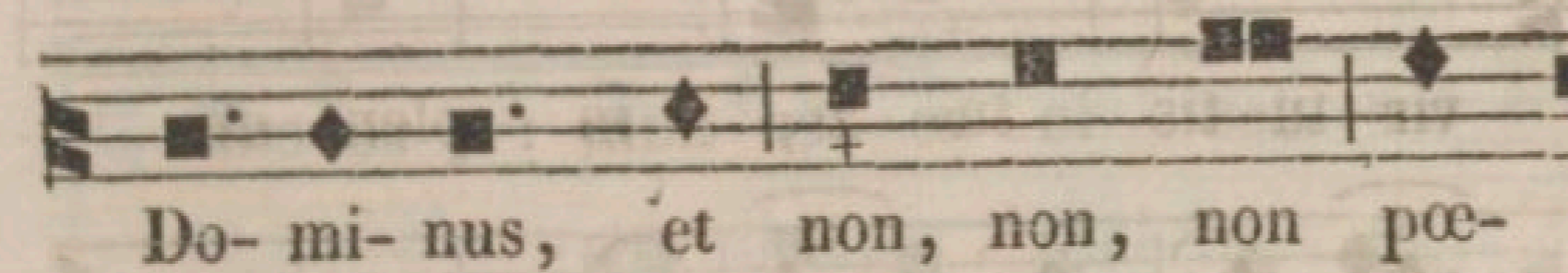
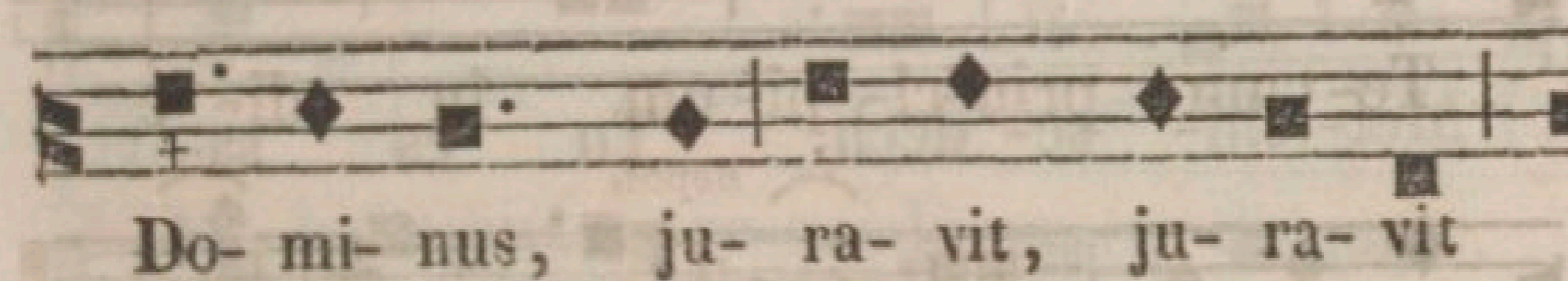
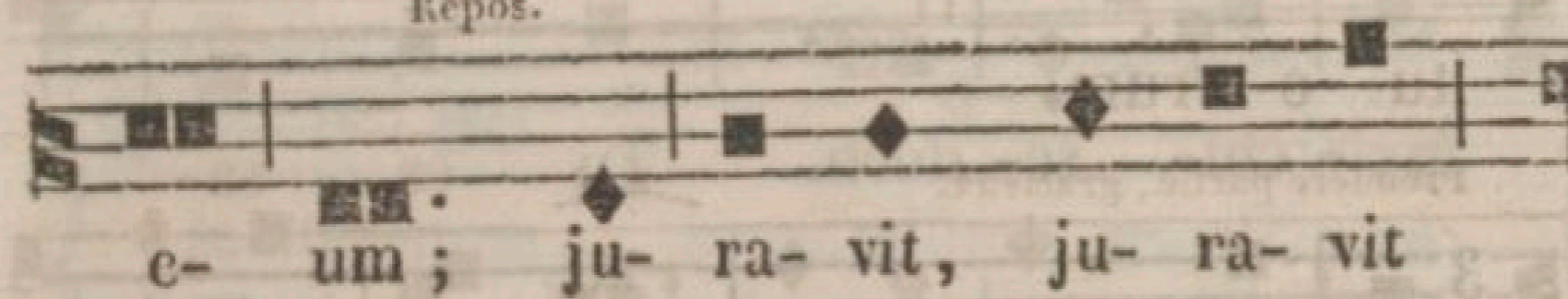
Seconde partie, avec fermeté.



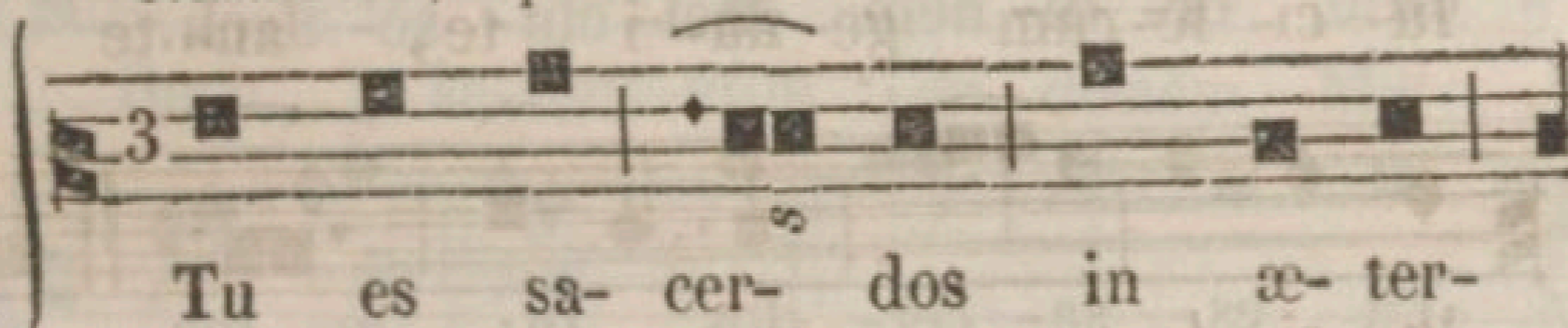
Ju-ra-vit, ju-ra-vit De-mi-nus,



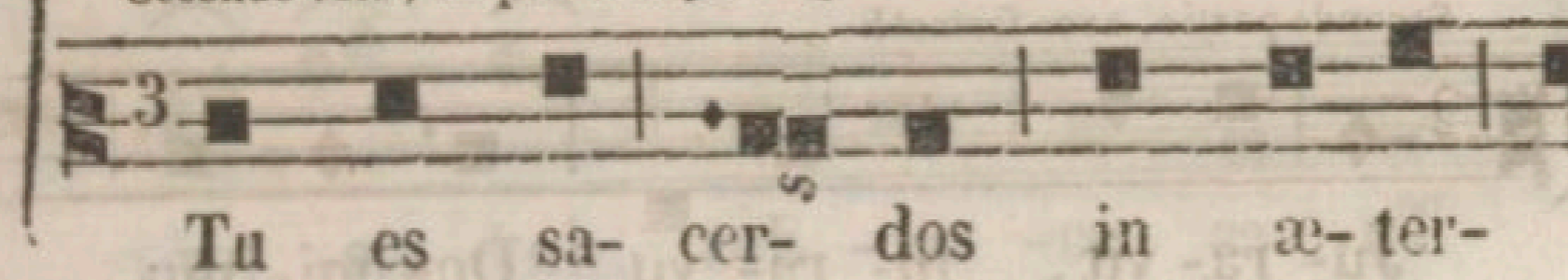
Repos.



Première voix, un peu lent.



Seconde voix, un peu lent.



num : se- cun- dùm or- di- nem

num : se- cun- dùm or- di- nem

Mel- chi- se- dech. Tu es sa-

Mel- chi- se- dech. Tu es sa-

cer- dos in æ- ter- num : se- cun-

cer- dos in æ- ter- num : se- cun-

dùm or- di- nem Mel- chi- se- dech.

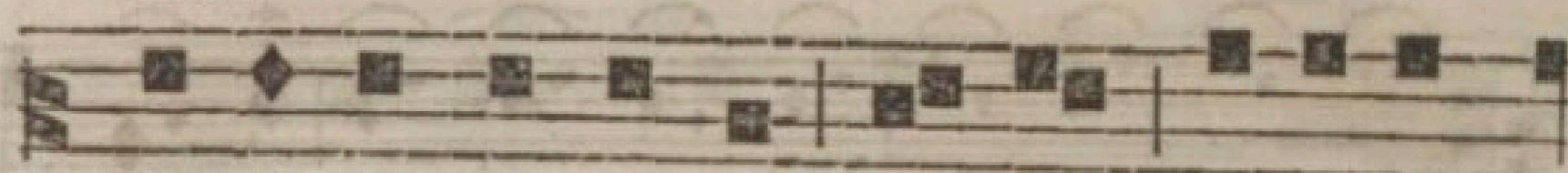
dùm or- di- nem Mel- chi- se- dech.

Tu es sa- cer- dos in æ- ter-

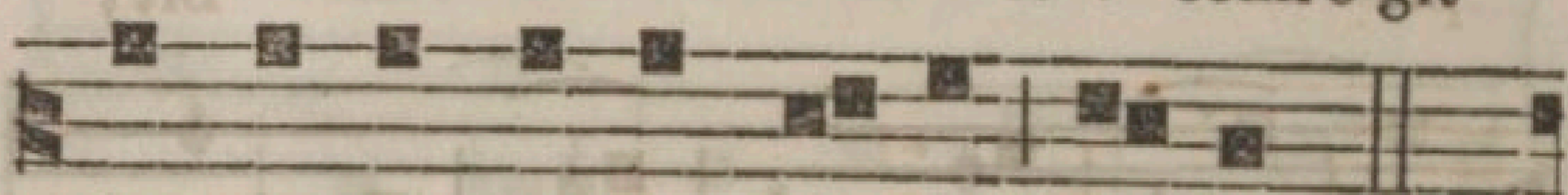
Tu es sa- cer- dos in æ- ter-

num, tu es sa- cer- dos in
 num, tu es sa- cer- dos in
 æ- ter- num, se- cun- dùm or- di- nem,
 æ- ter- num, se- cun- dùm or- di- nem,
 se- cun- dùm or- di- nem Mel- chi- se-
 se- cun- dùm or- di- nem Mel- chi- se-
 dech, se- cun- dùm or- di- nem Mel-
 dech, se- cun- dùm or- di- nem Mel-
 chi- se- dech.
 chi- se- dech.

Chœur.

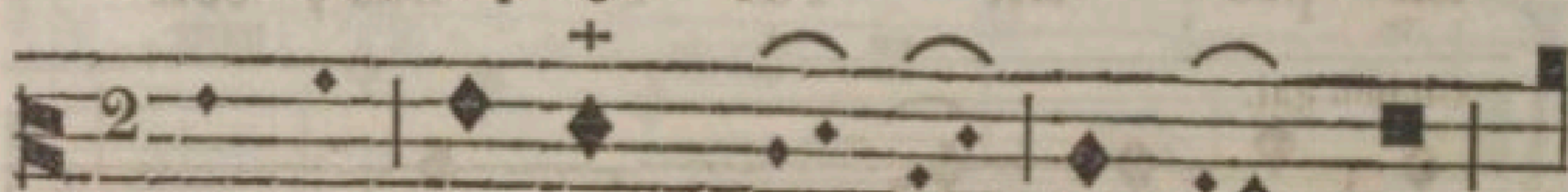


Do-mi-nus à dex-tris tu-is : confre-git

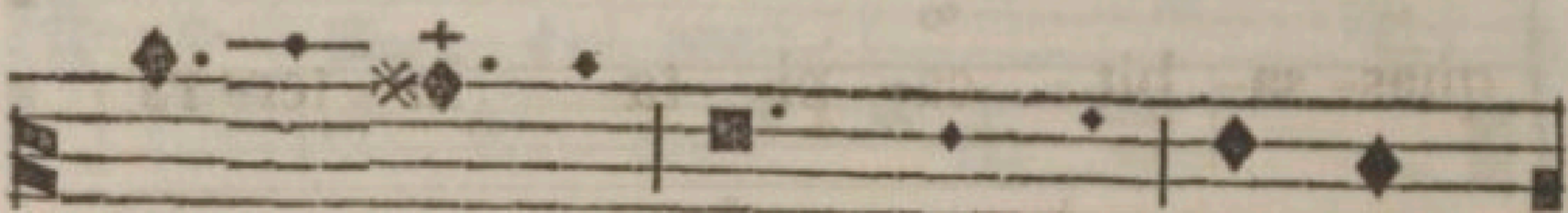


in di-e i-ræ su-æ re-ges.

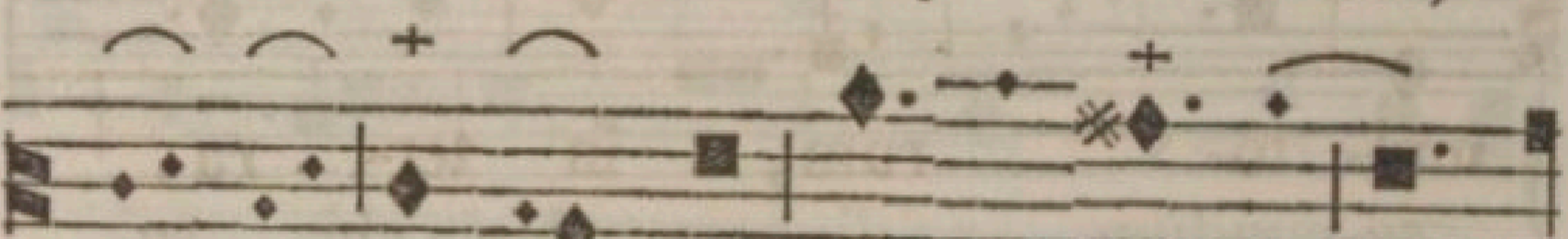
Première voix, un peu gai.



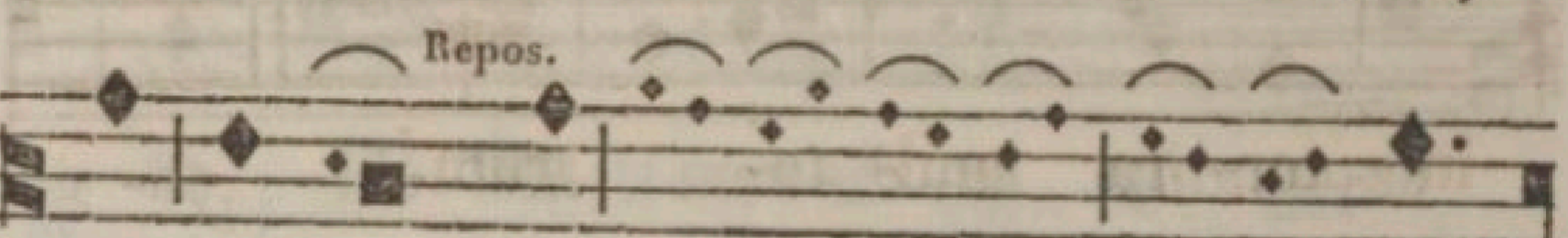
Ju-di-ca-bit, ju-di-ca-bit in



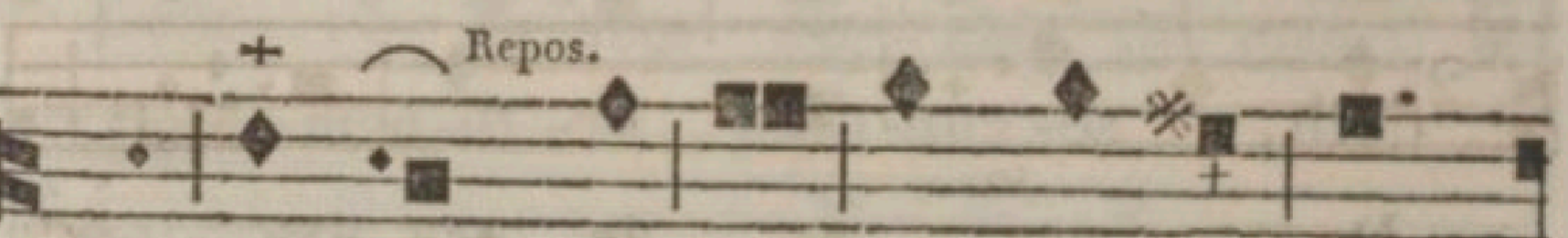
na-ti-o-ni-bus, ju-di-ca-bit,



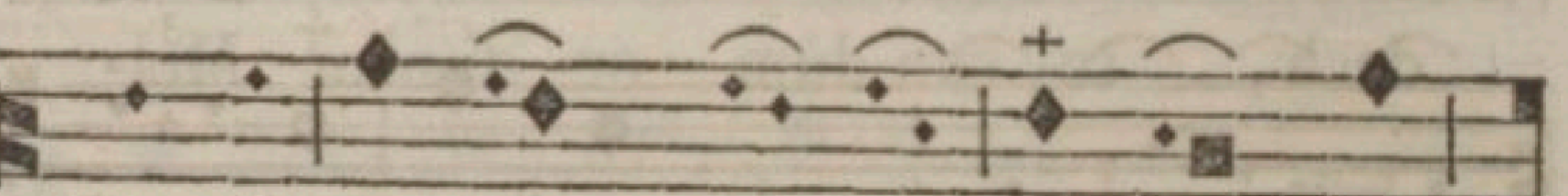
ju-di-ca-bit in na-ti-o-ni-bus,



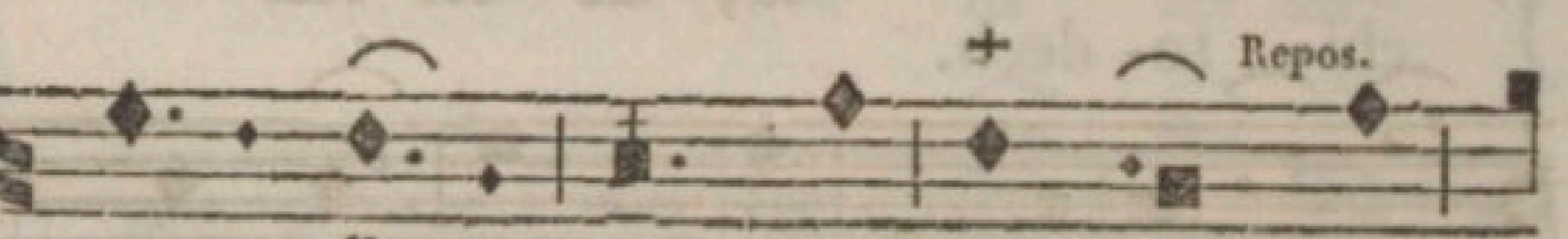
im-ple-bit, im-ple-bit



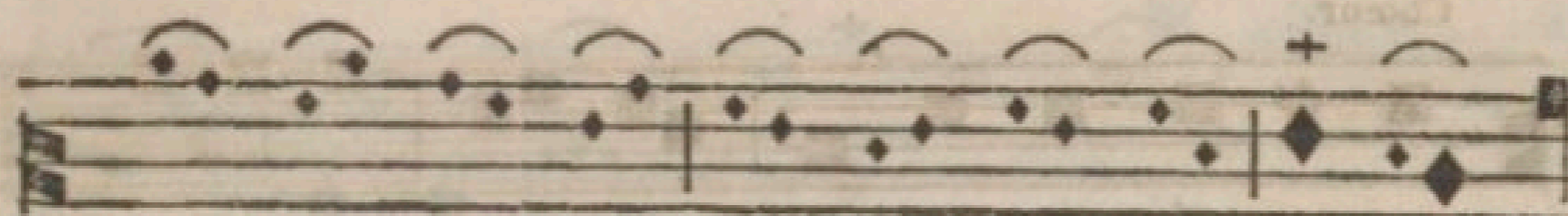
ru-i-nas, im-ple-bit ru-i-nas;



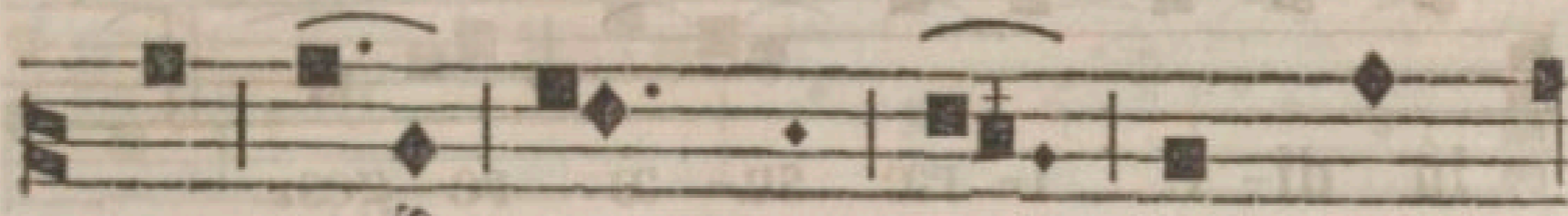
ju-di-ca-bit, ju-di-ca-bit in



na-ti-o-ni-bus, im-ple-bit, im-

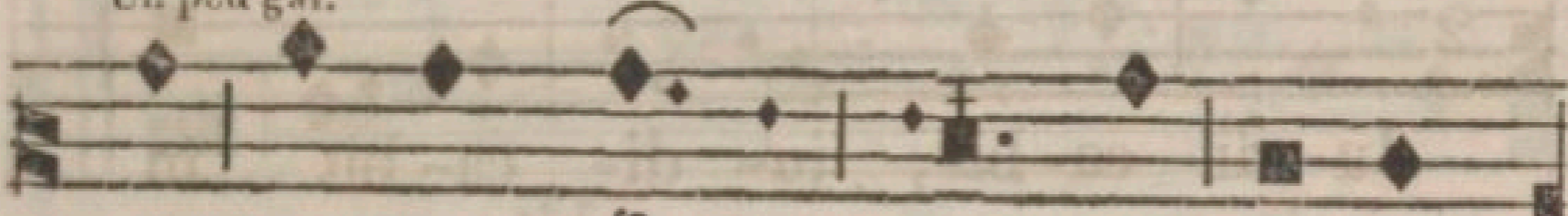


ple- bit,

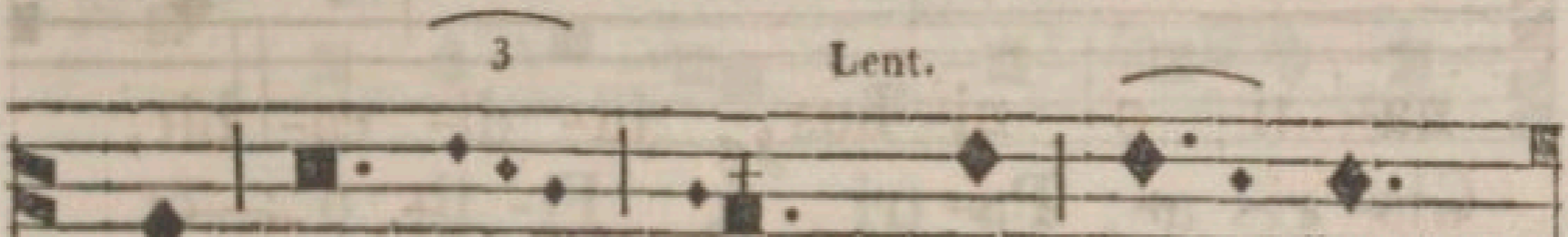


im- ple- bit ru- i- nas; con-

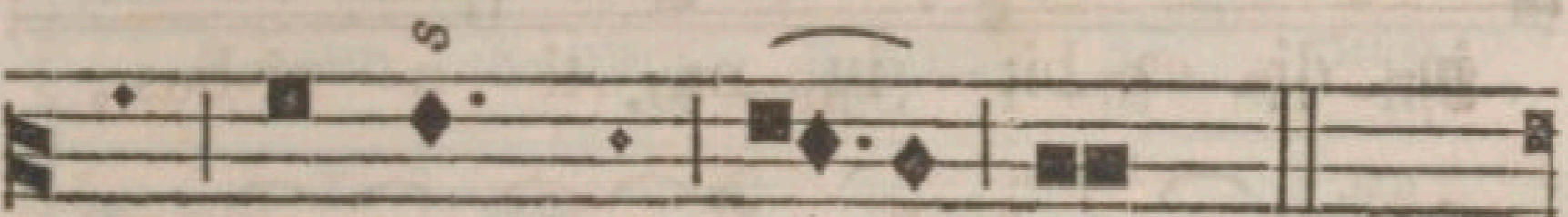
Un peu gai.



quas- sa- bit ca- pi- ta in ter- ra

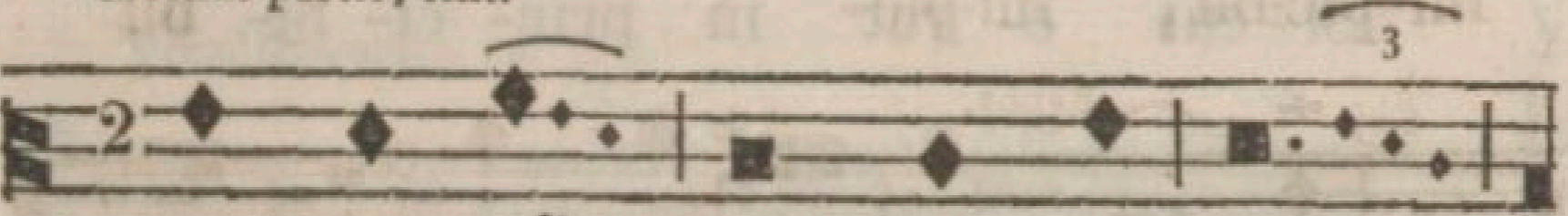


mul- to- rum, in ter- ra,

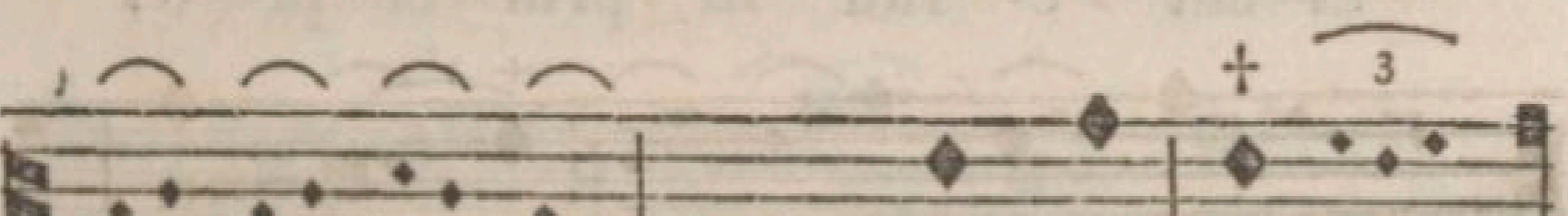


in ter- ra mul- to- rum.

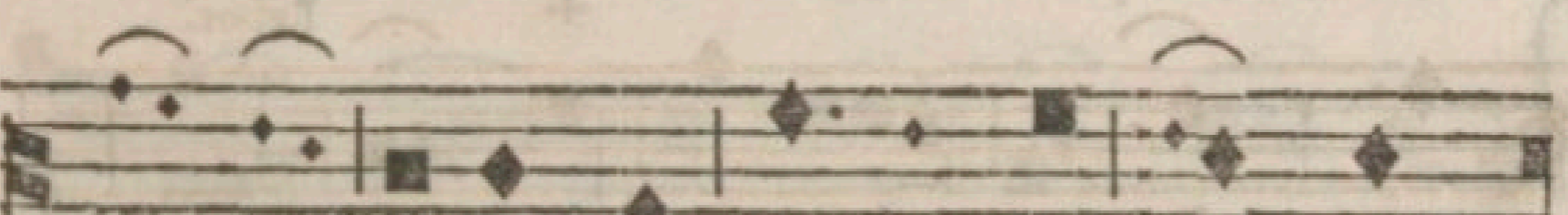
Seconde partie, lent.



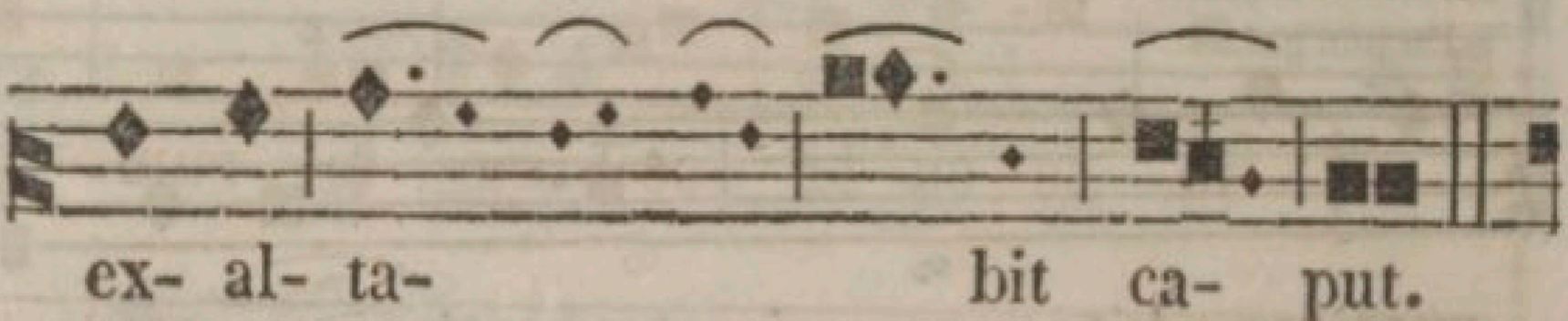
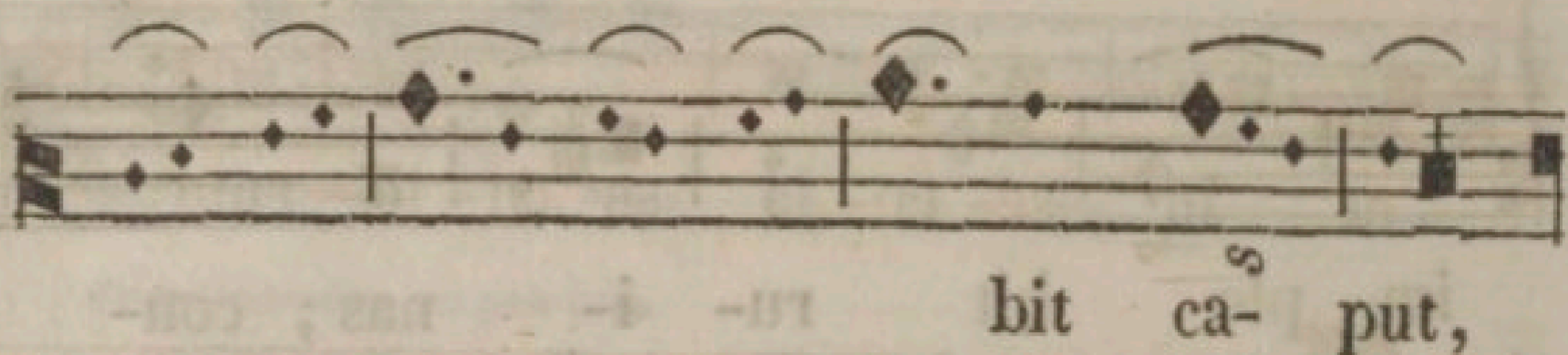
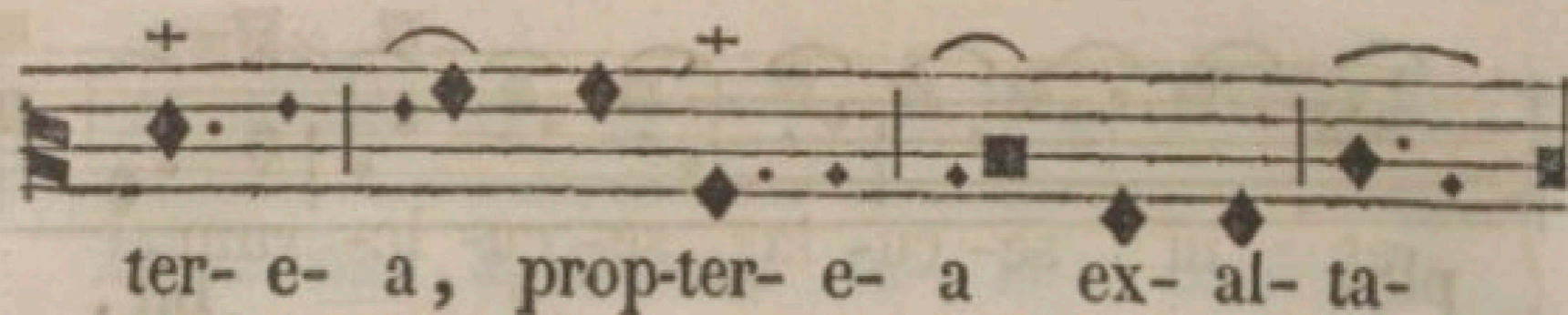
De tor- ren- te, de tor- ren-



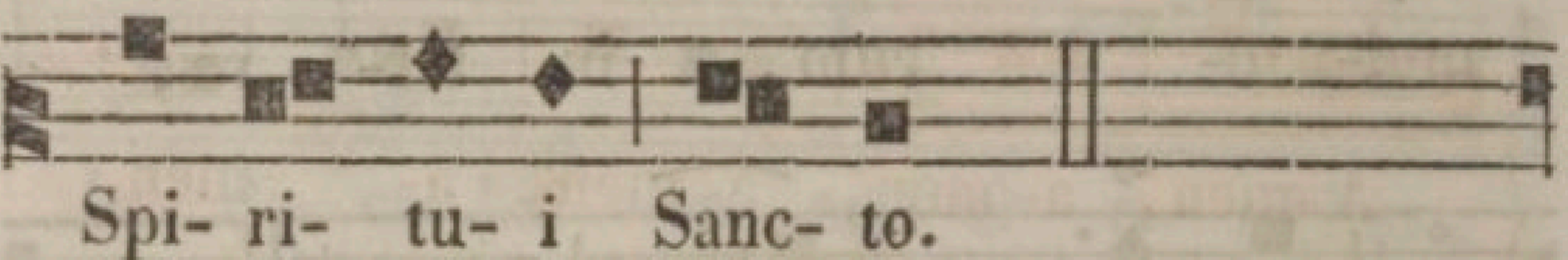
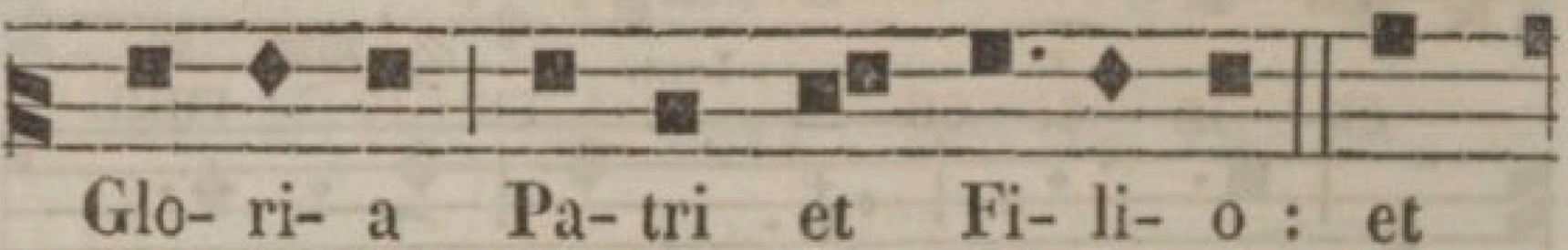
te, de tor- ren-



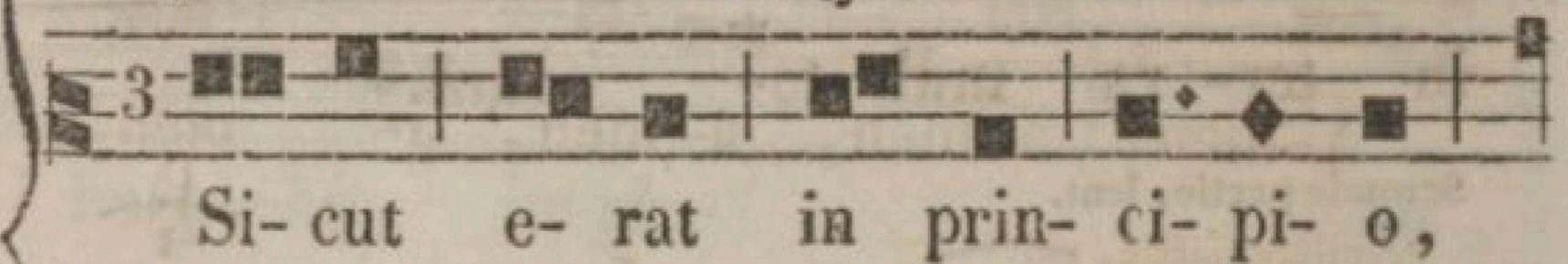
te in vi- a bi- bet : prop-



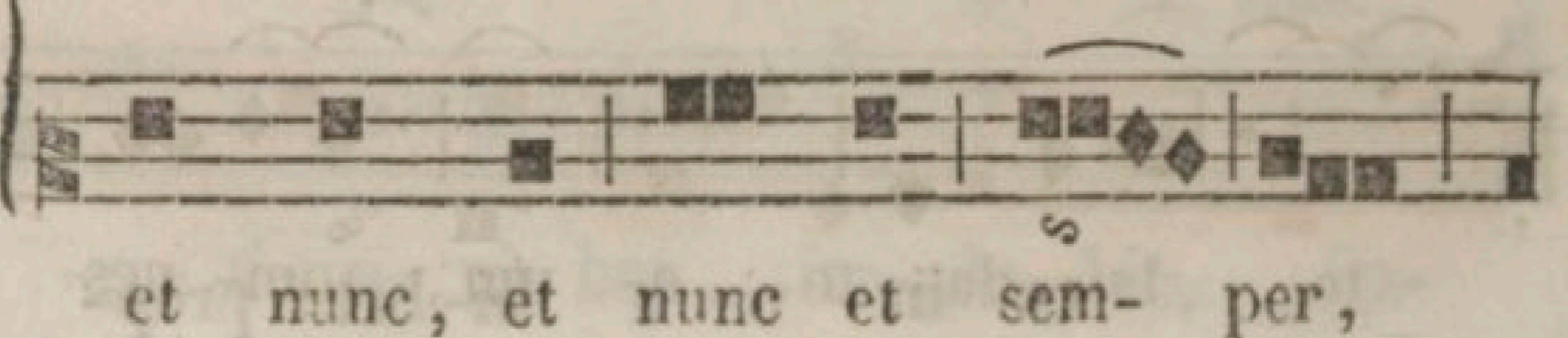
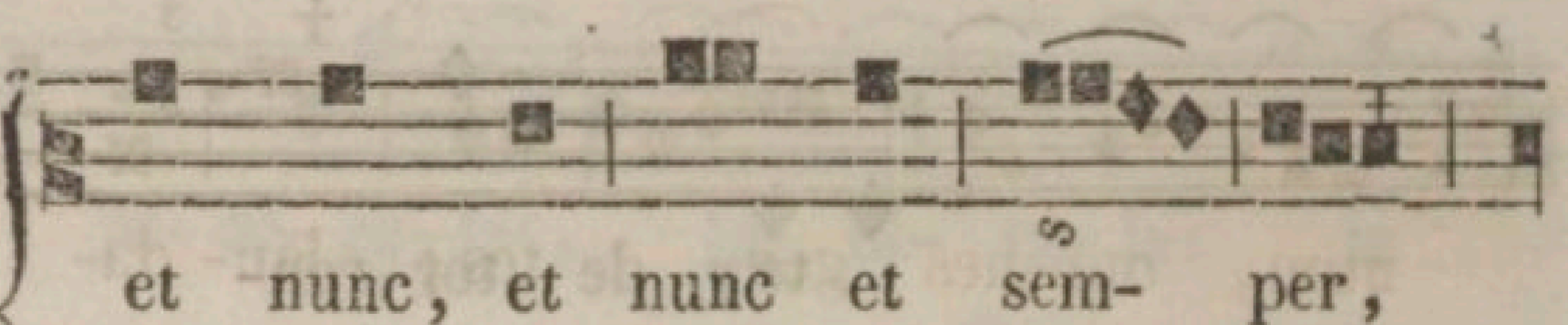
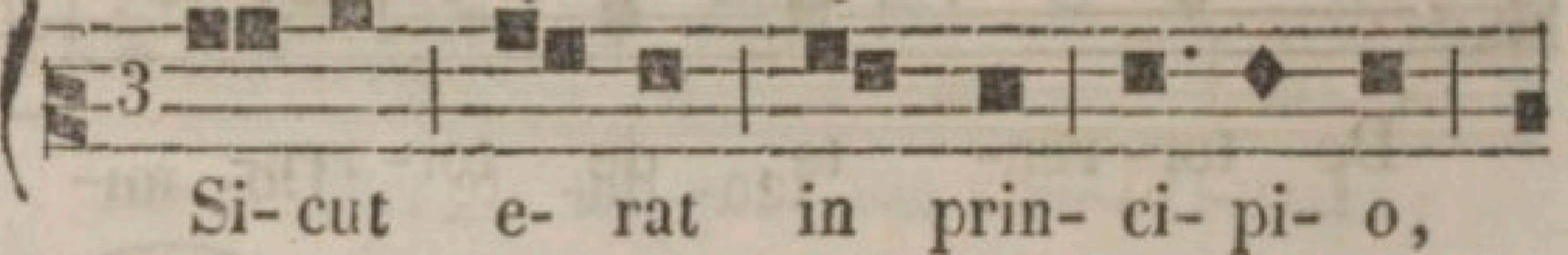
Chœur.

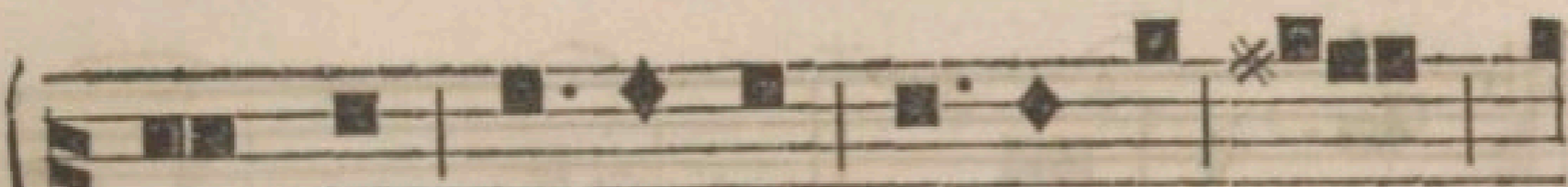


Gai.

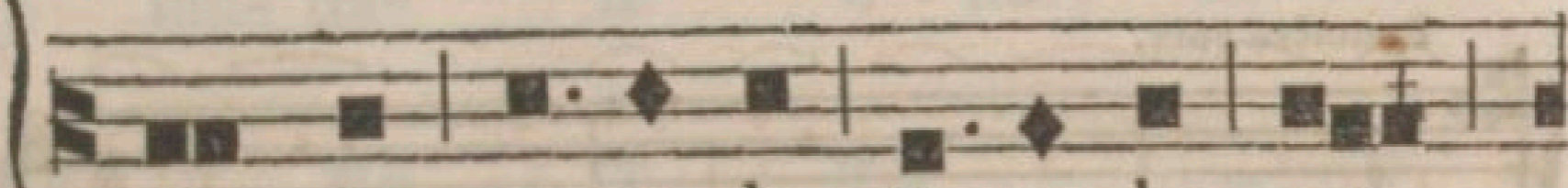


Gai.

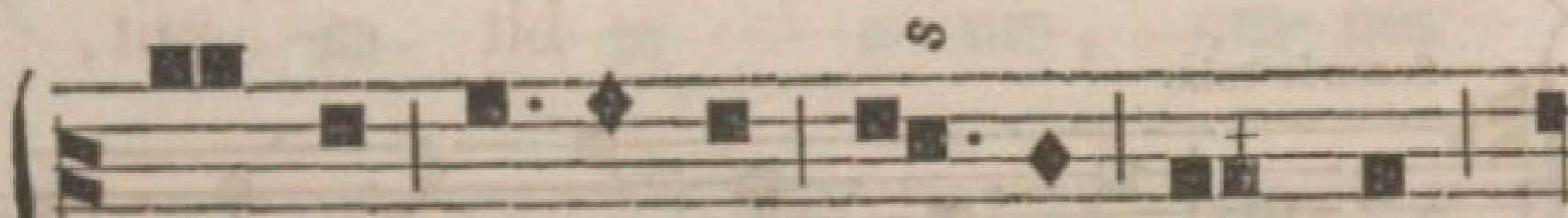




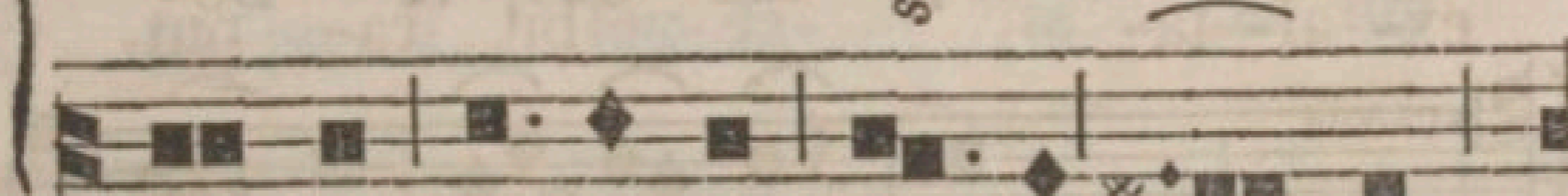
et in se-cu-la se-cu-lo-rum,



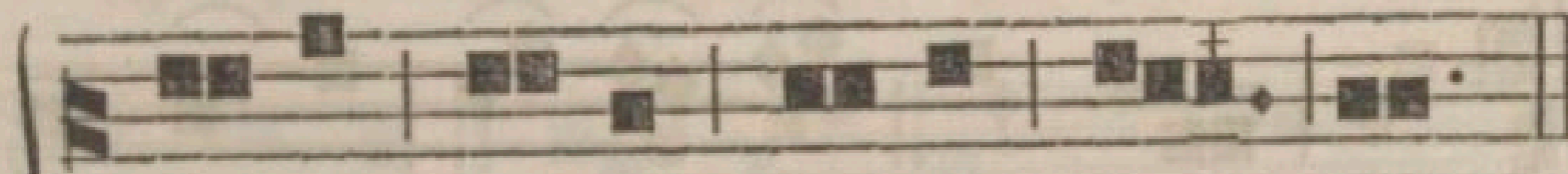
et in se-cu-la se-cu-lo-rum,



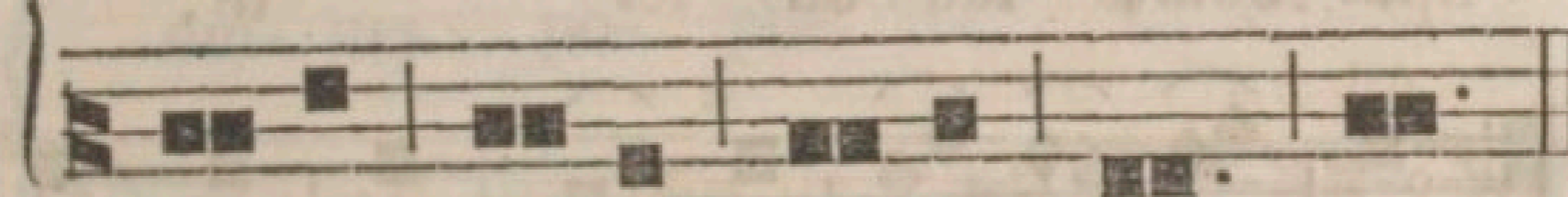
et in se-cu-la se-cu-lo-rum.



et in se-cu-la se-cu-lo-rum.

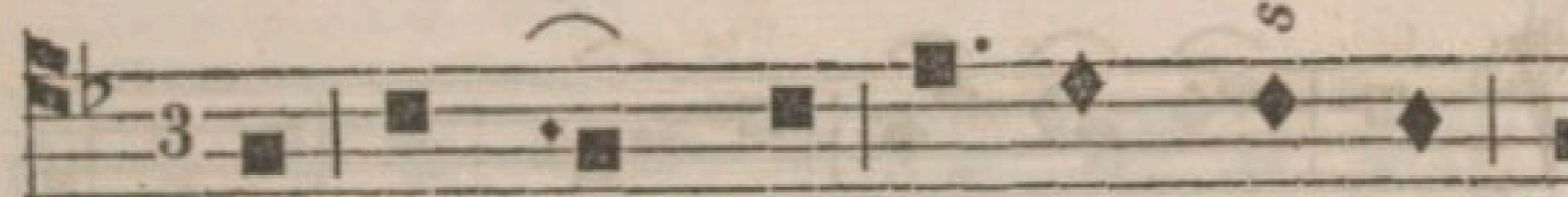


A-men, a-men, a-men, a-men.

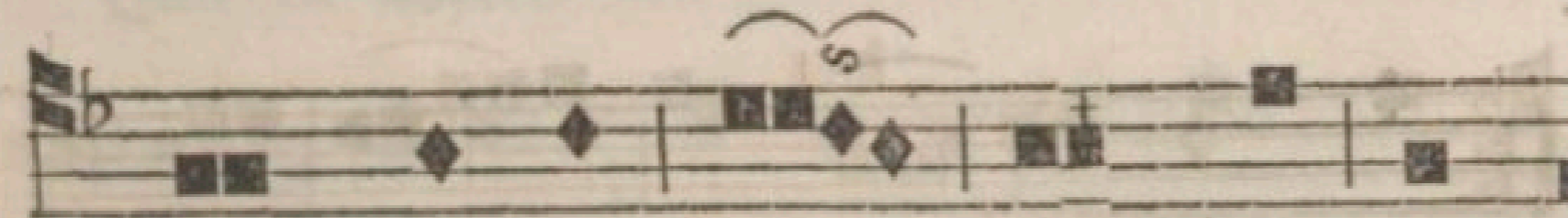


A-men, a-men, a-men, a-men.

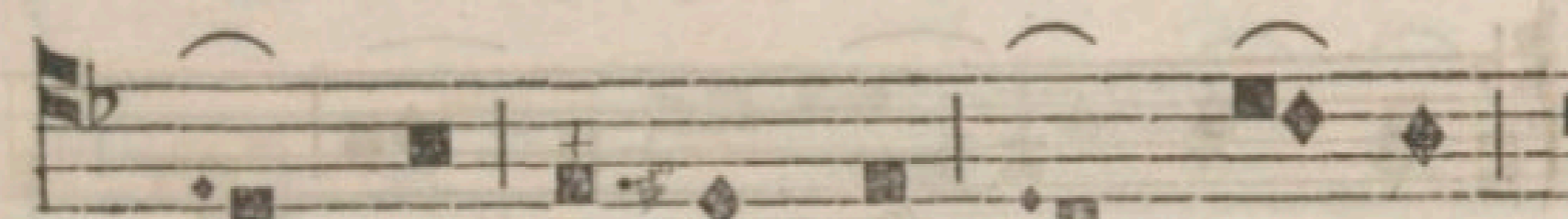
Première partie, gai.



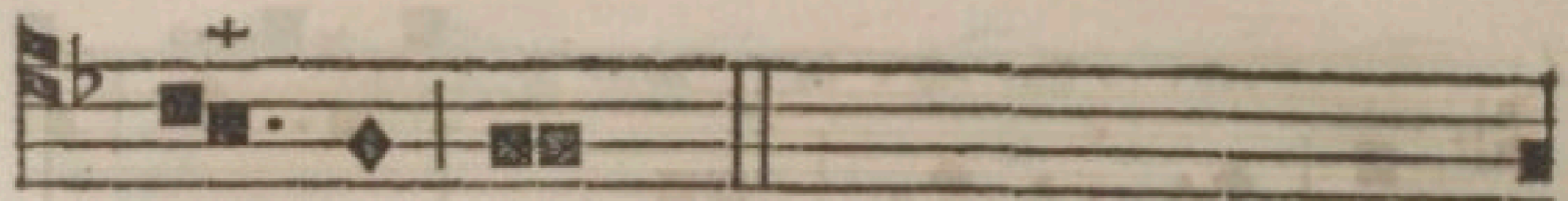
LAU-DA-TE, lau-da-te Do-mi-



num, om-nes gen-tes; lau-da-

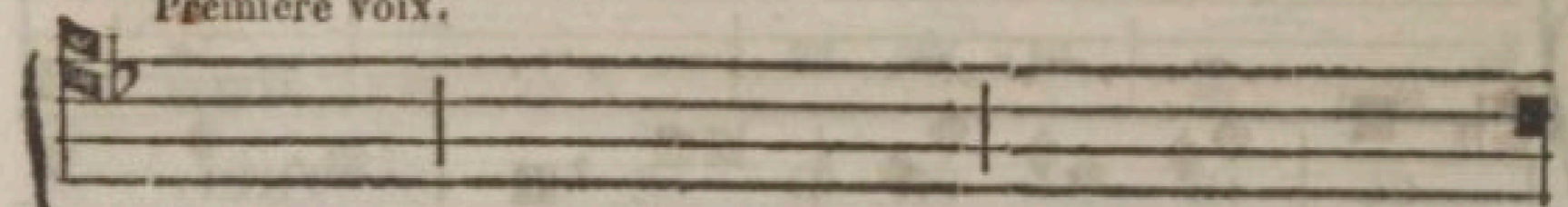


te, lau-da-te e-um, om-nes

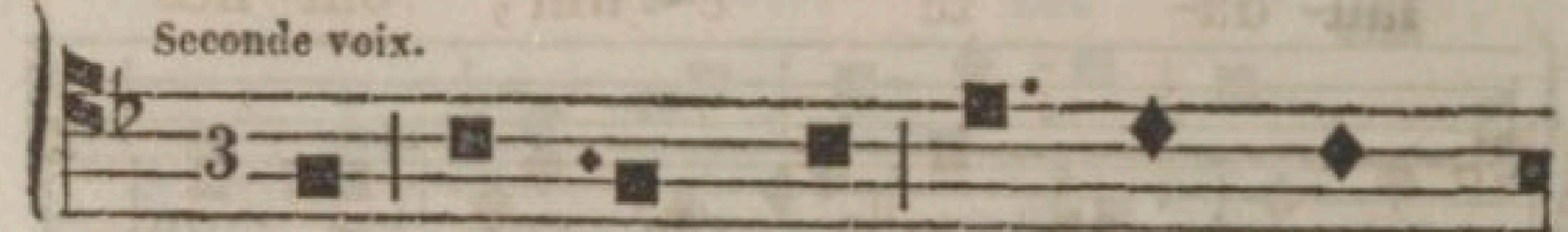


po- pu- li.

Première voix.



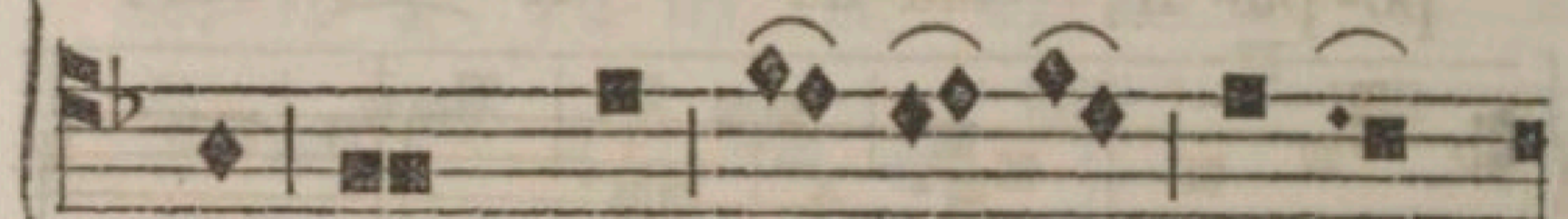
Seconde voix.



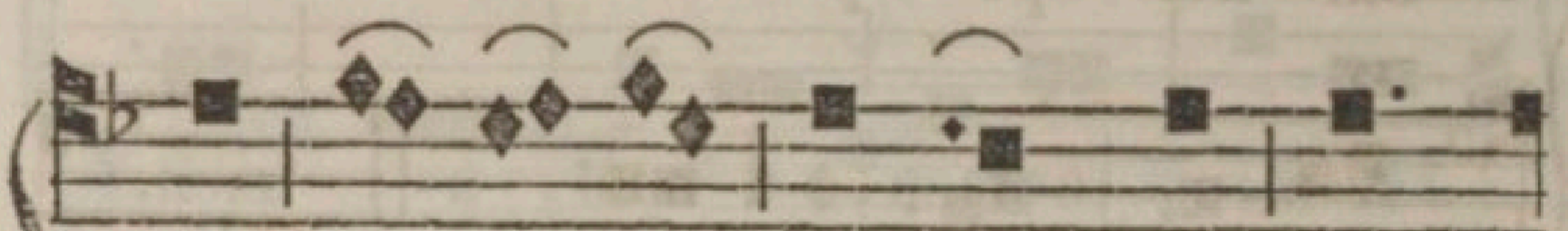
Lau- da- te, lau- da- te Do-



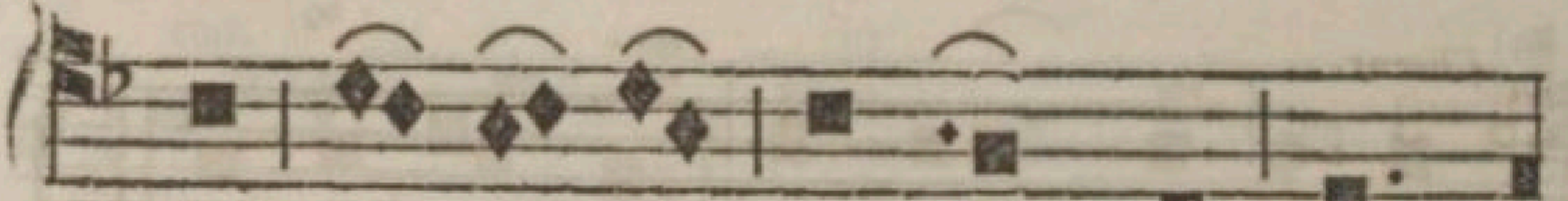
lau- da- te,



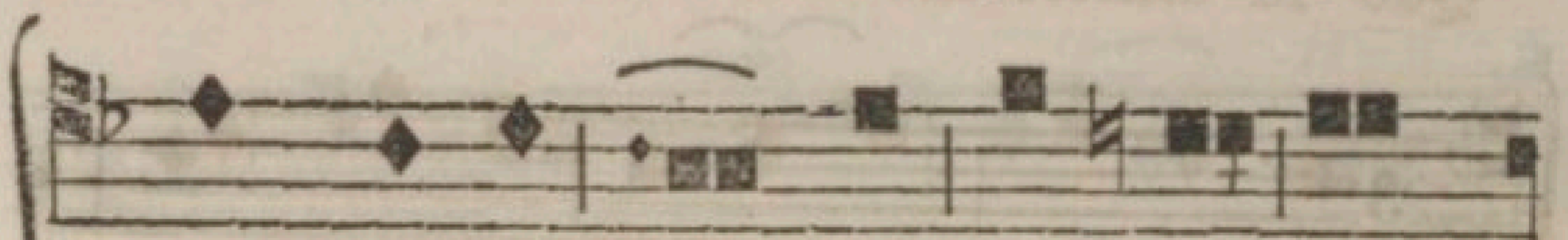
mi- num, lau- da- te,



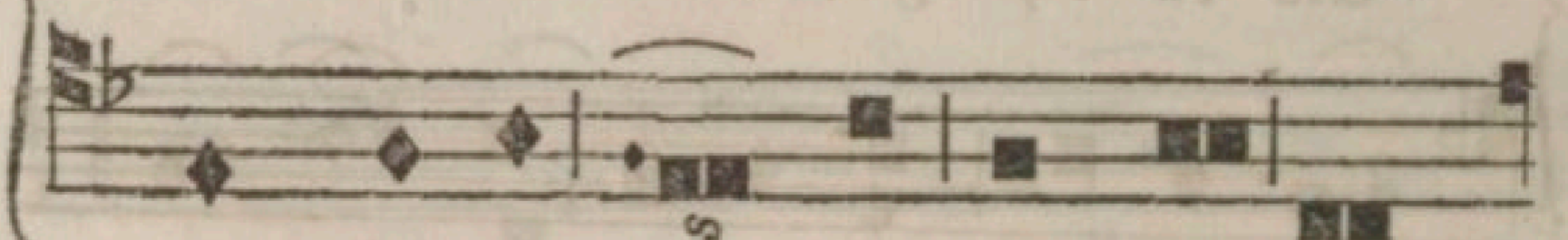
lau- da- te, lau- da-



lau- da- te, lau- da-



te Do- mi- num, om- nes gen- tes,



te Do- mi- num, om- nes gen- tes,

lau- da- te e- um, om- nes

lau- da- te e- um, om- nes

po- pu- li, lau- da- te e- um,

po- pu- li, lau- da- te e- um,

om- nes po- pu- li.

om- nes po- pu- li.

Chœur.

Quo- ni- am.... ma- net in æ- ter- num.

Glo- ri- a, glo- ri- a Pa- tri et

Glo- ri- a, glo- ri- a Pa- tri et

Fi- li- o, et Spi- ri- tu- i

Fi- li- o, et Spi- ri- tu- i

Sanc- to, gle- ri- a Pa-

Silence.

Sanc- to, glo- ri-

tri, Pa- tri, et Fi- li- o, et

a Pa- tri, et Fi- li- o, et

Spi- ri- tu- i Sanc- to, et Spi-

Spi- ri- tu- i Sanc- to, et Spi-

ri- tu- i Sanc- to, glo- ri- a,

ri- tu- i Sanc- to, glo- ri- a,

glo- ri- a.

glo- ri- a.

Chœur.

Si-cut e-rat in princi-pi-o, et nunc,

et sem-per : et in se-cu-la se-

cu-lo-rum. A-men.

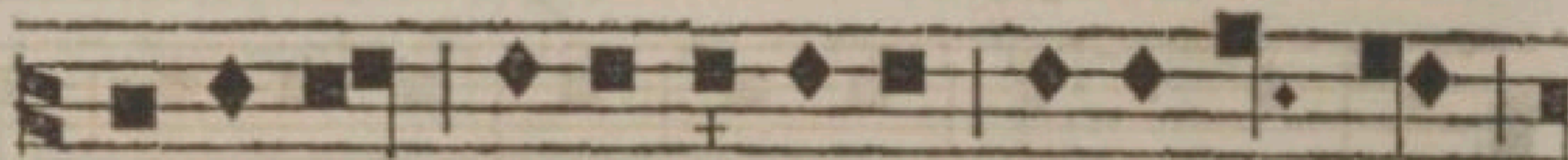
LEÇONS

DE TÉNÉBRES.

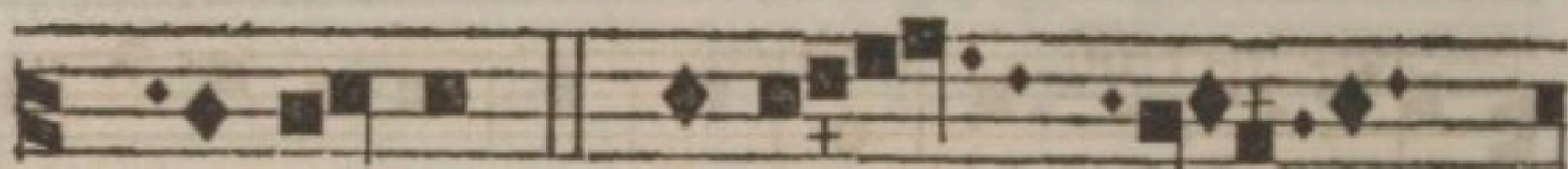
POUR LE JEUDI SAINT.

PREMIÈRE LEÇON.

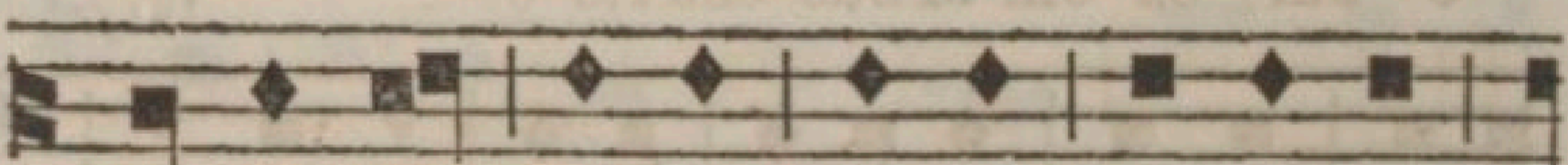
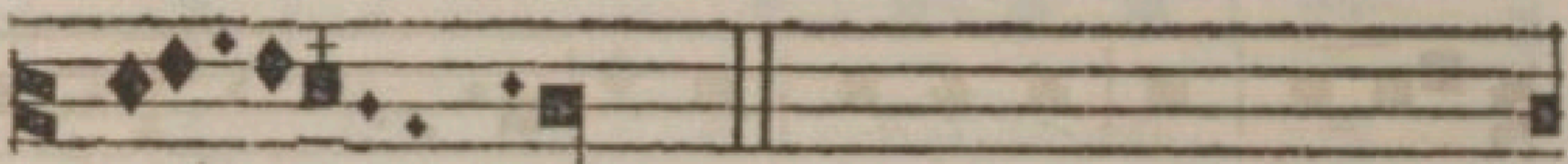
Lent.



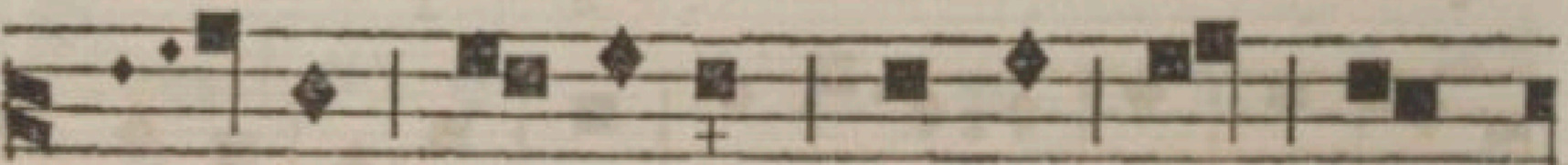
In-ci-pit lamen-ta-ti-o Je-re-mi-æ



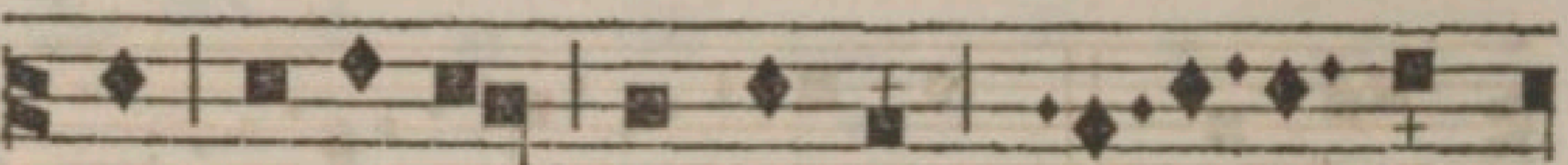
Pro-phe-tæ. ALEPH.



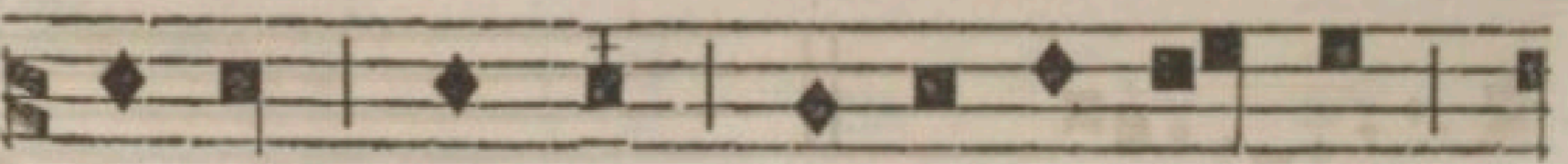
QUO-MO-DO se-det so-la ci-vi-tas



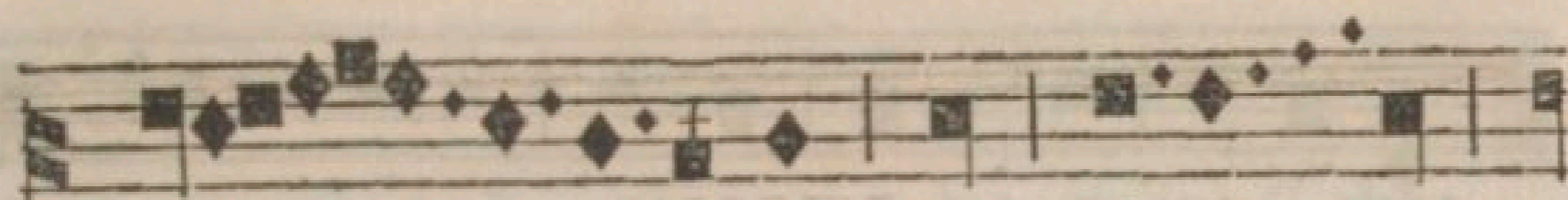
ple-na po-pu-lo : fac-ta est qua-



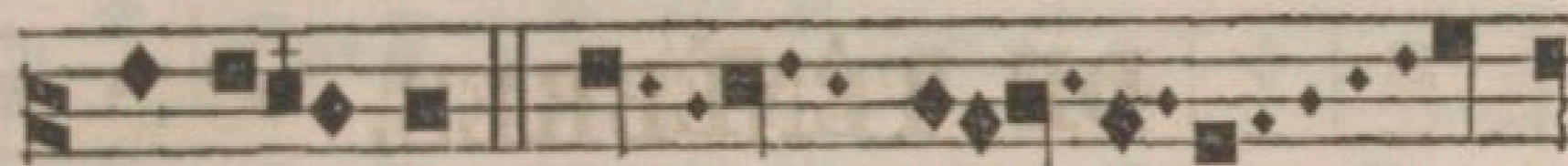
si vi-du-a Do-mi-na gen-



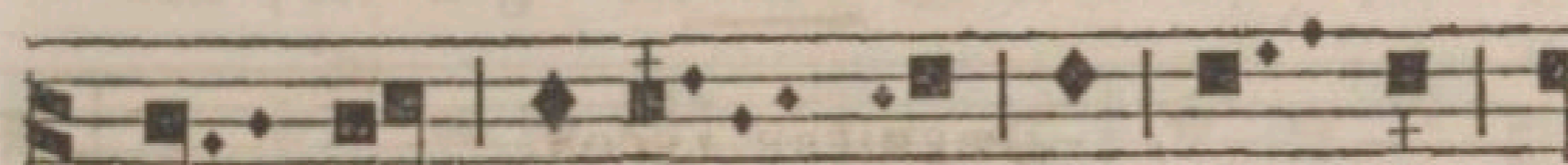
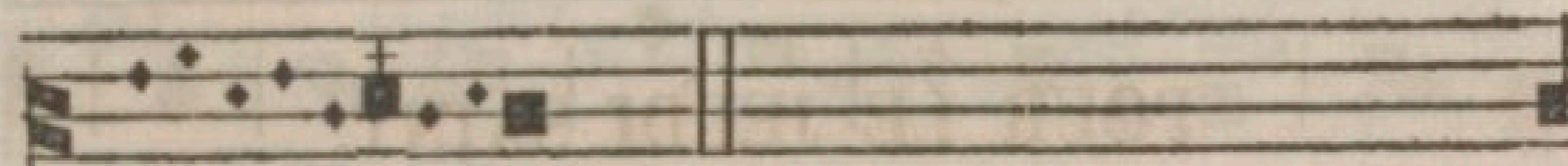
ti-um, prin-ceps pro-vin-ci-a-rum



fac- ta est sub



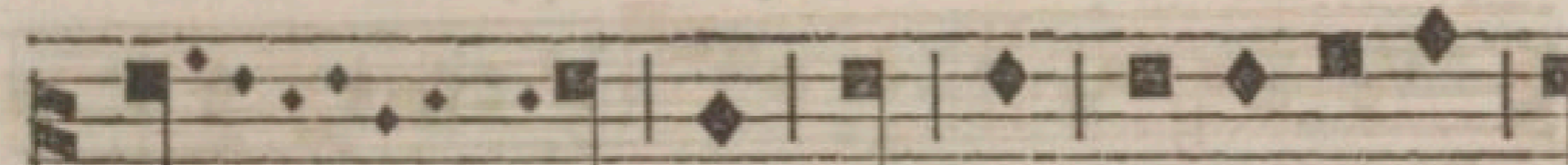
tri-bu- to. BETH.



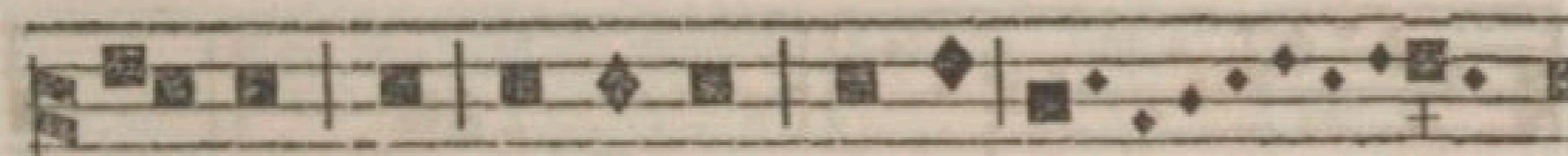
Plo- rans plo-ra- vit in noc- te,



et la-cry-mæ e- jus in ma-xil- lis



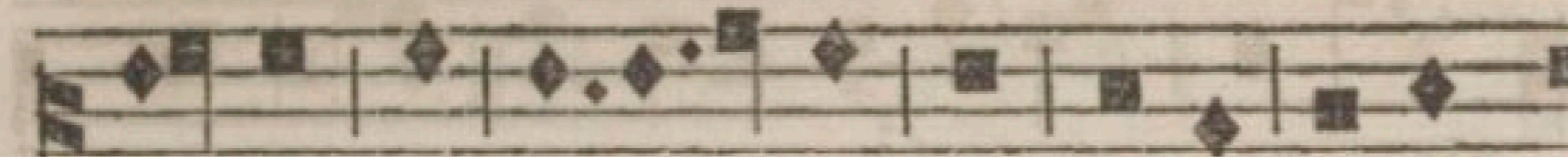
e- jus : non est qui con-so-le-tur



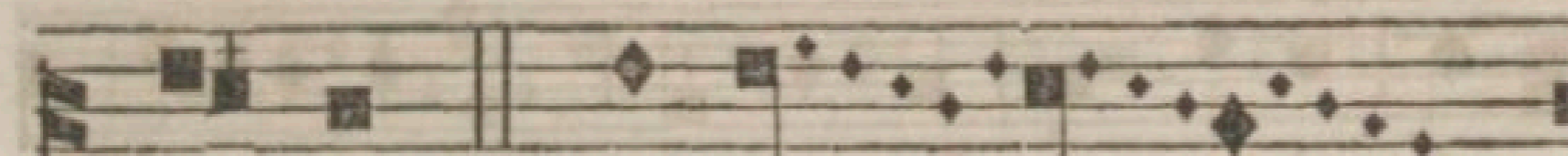
e- am ex om-ni-bus cha-ris e-



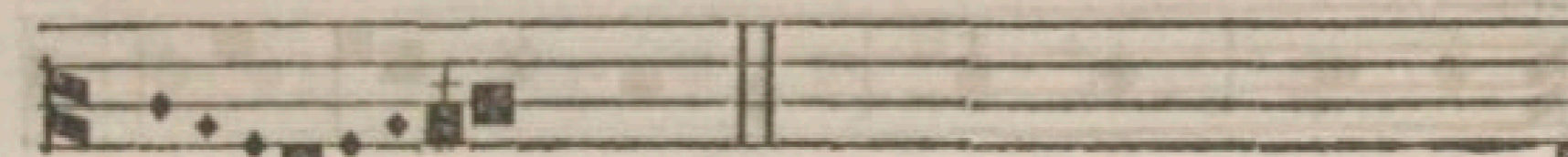
jus. Om-nes a-mi-ci e- jus spre-ve-runt

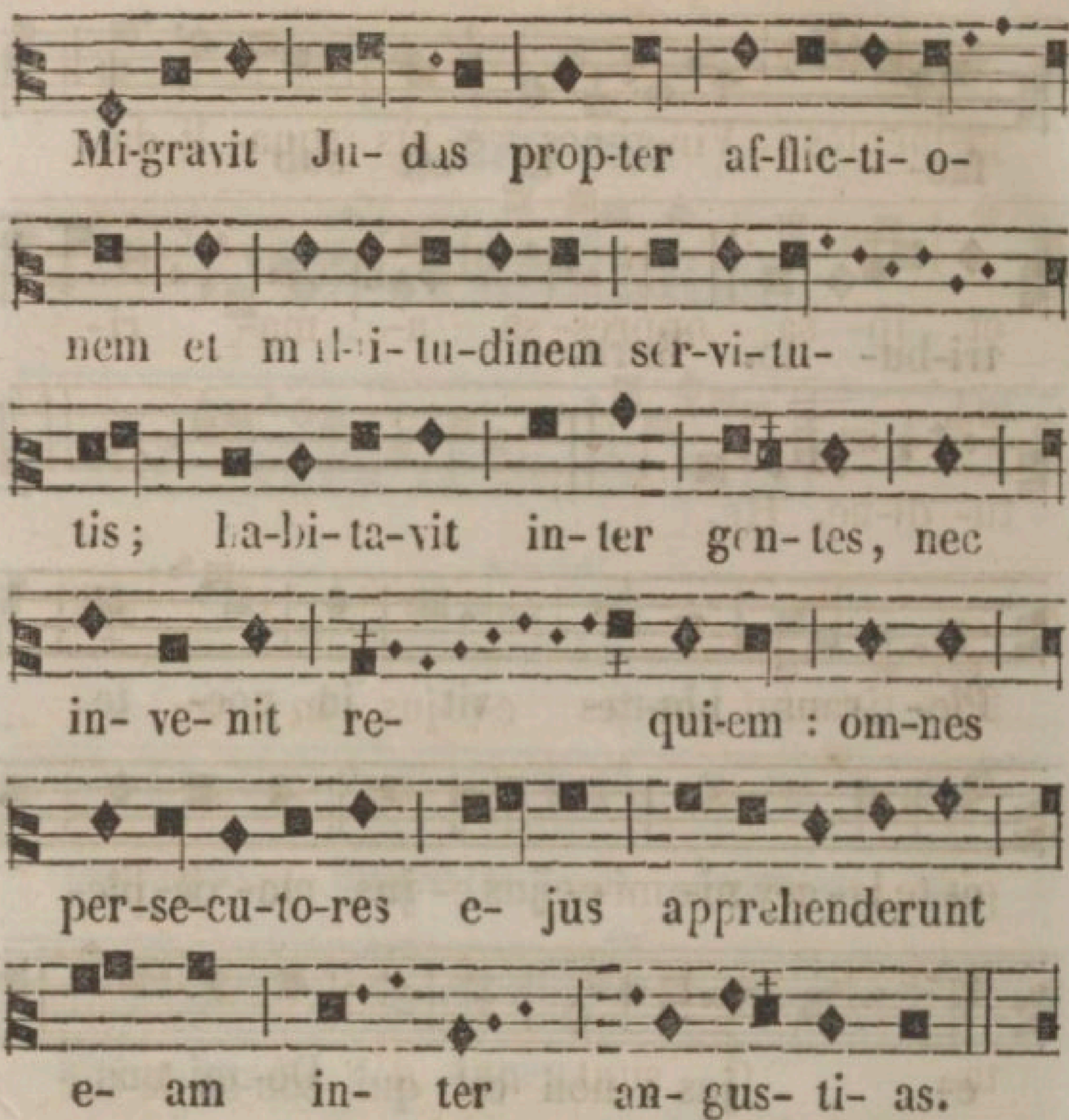


e- am, et fac- ti sunt e- i i- ni-



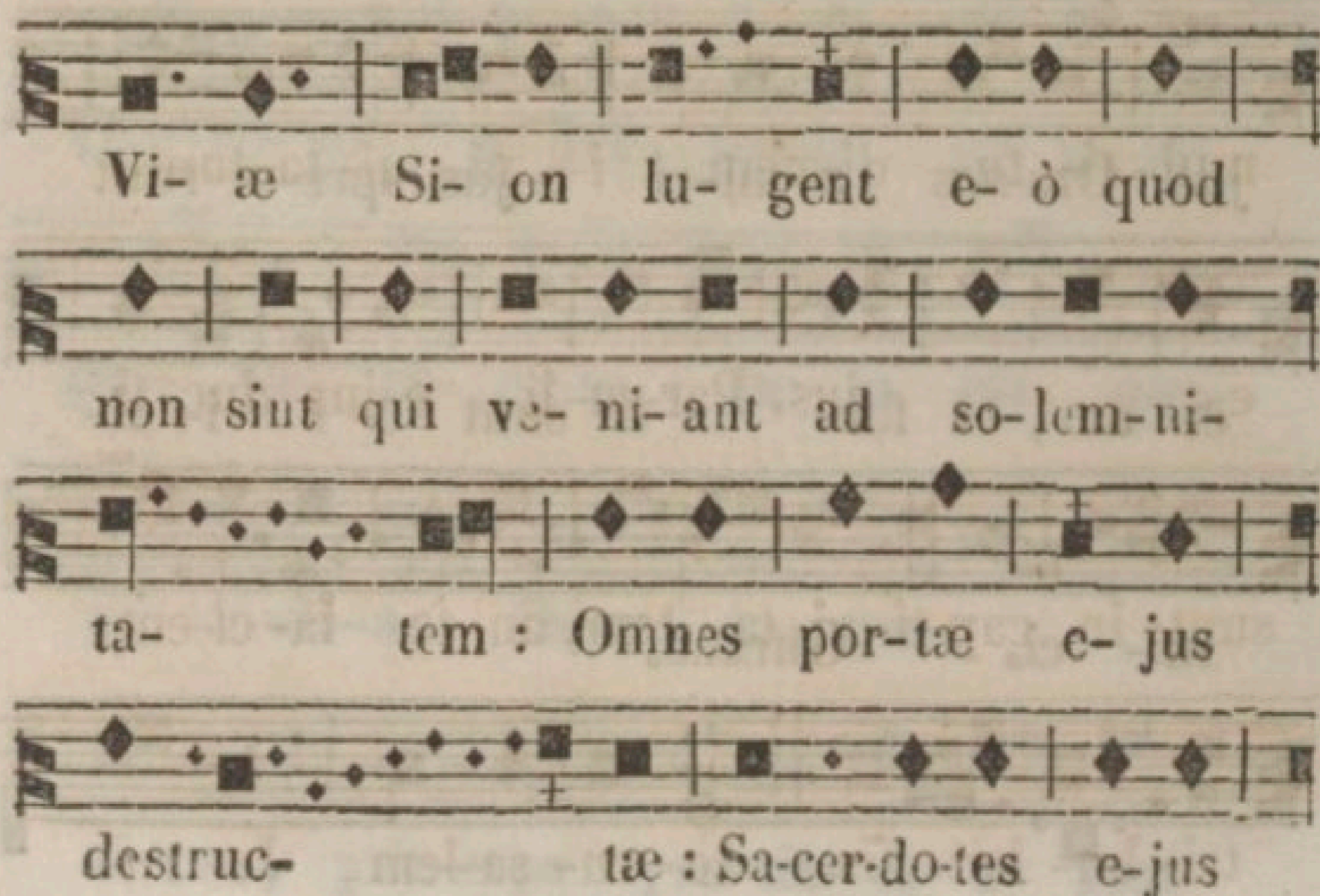
mi- ci. GHIMEL.



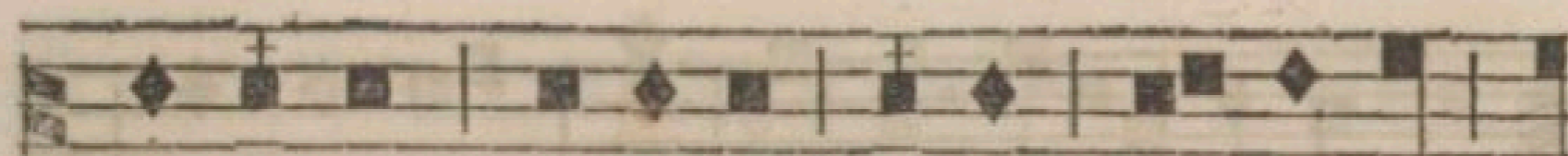


Mi-gravit Ju-das prop-ter af-flic-ti-o-
nem et mal-i-tu-dinem ser-vi-tu-
tis; la-bi-ta-vit in-ter gen-tes, nec
in-ve-nit re- qui-em : om-nes
per-se-cu-to-res e- jus apprehenderunt
e- am in- ter an- gus- ti- as.

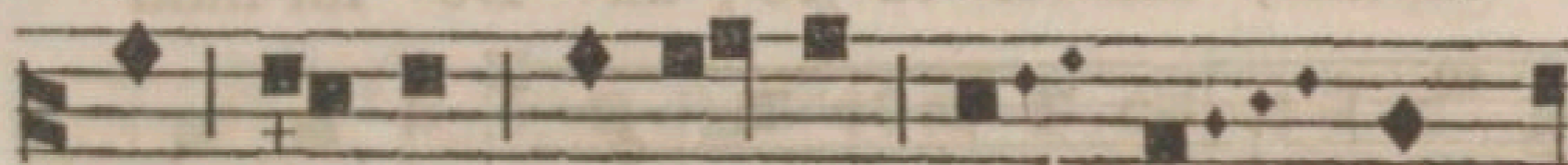
DALETH.



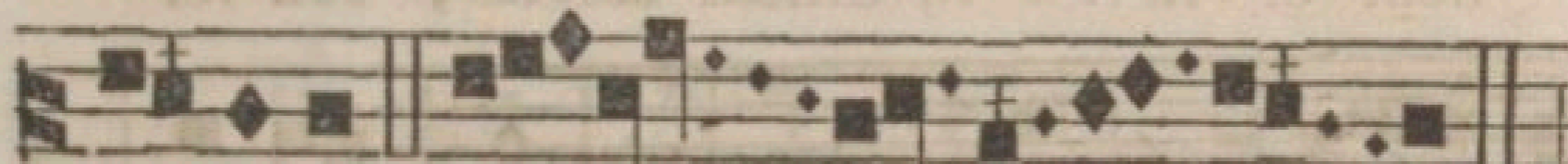
Vi- æ Si- on lu- gent e- ò quod
non sicut qui ve- ni- ant ad so- lem- ni-
ta- tem : Omnes por- tæ e- jus
destruc- tæ : Sa- cer- do- tes e- jus



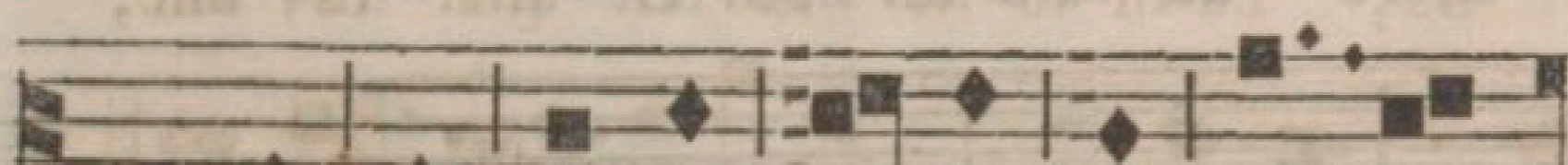
ge-mentes : Vir-gi-nes e-jus squa-li-dæ,



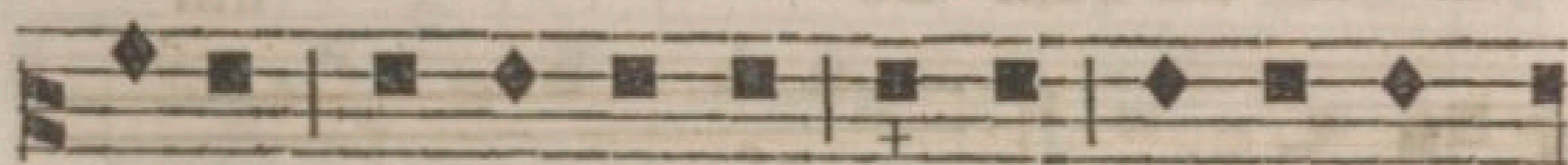
et ip-sa oppres-sa a-ma-ri-



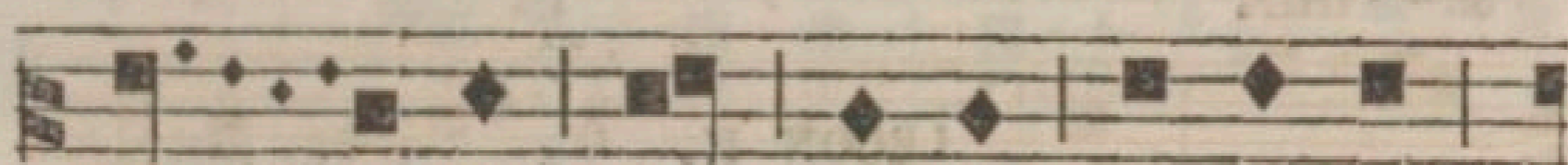
tu-di-ne. HE.



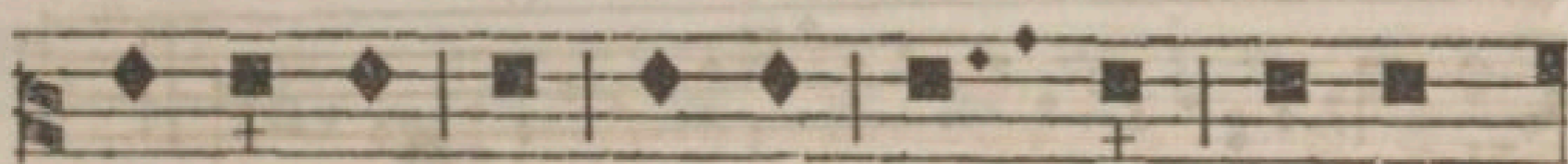
Fac-ti sunt hos-tes e-jus in ca-



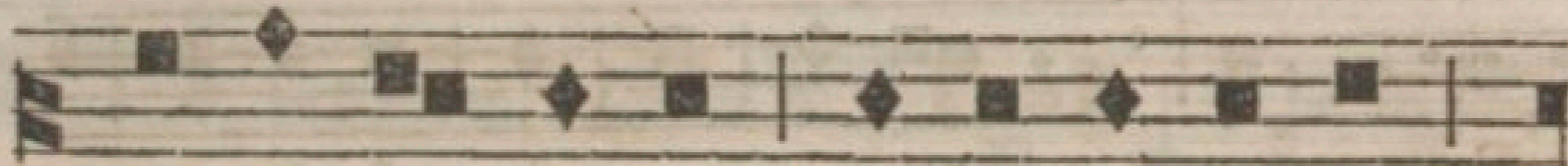
pi-te; i-ni-mi-ci e-jus lo-cu-ple-



ta-ti sunt : qui-a Do-mi-nus



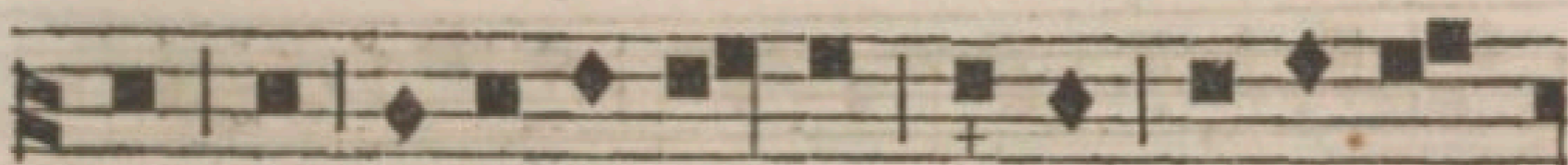
lo-cu-tus est su-per e-am, propter



mul-ti-tu-di-nem i-ni-qui-ta-tum



e-jus. Par-vu-li e-jus duc-ti



sunt in cap-ti-vi-ta-tem, an-te fa-ci-em



tri-bu-lan-tis. Je-ru-sa-lem, Je-ru-

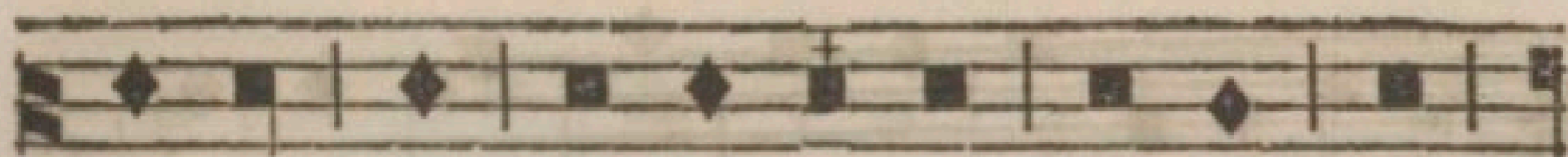


sa-lem, con-ver-te-re ad Do-mi-num
 De-um tu-um. Je-ru-sa-lem, con-ver-
 te-re ad Do-mi-num De-um tu-um,
 ad Do-mi-num De-um
 tu-um.

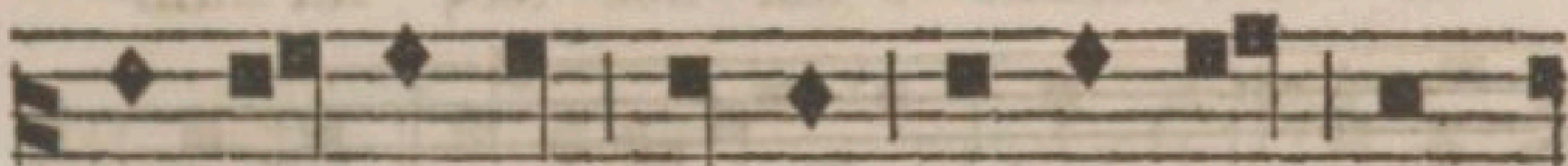
LEÇON II.



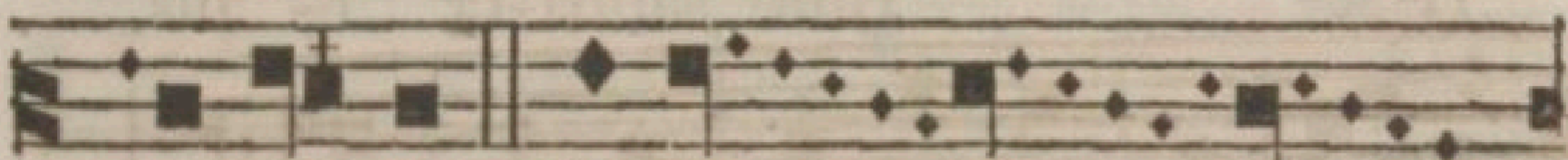
VAU.
 Et e-gres-sus est à fi-li-a
 Si-on om-nis de-cor e-jus: fac-ti
 sunt princi-pes e-jus ve-lut a-ri-
 tes non in-ve-ni-en-tes pas-



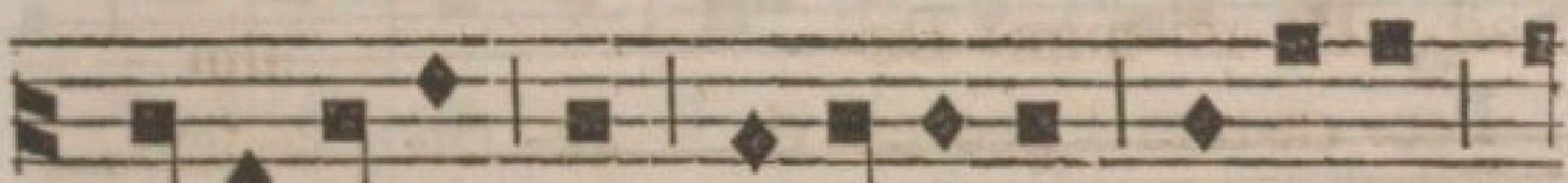
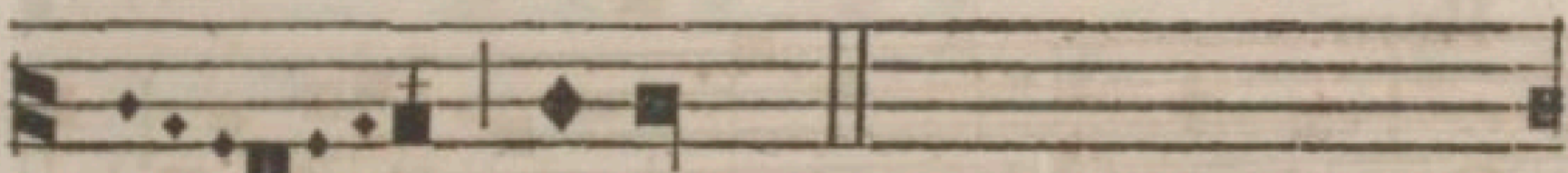
cu- a, et a- bi- e- runt absque for-



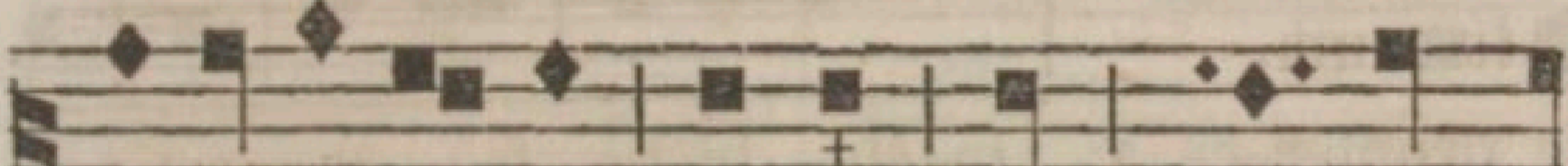
ti- tu- di- ne an- te fa- ci- em sub-



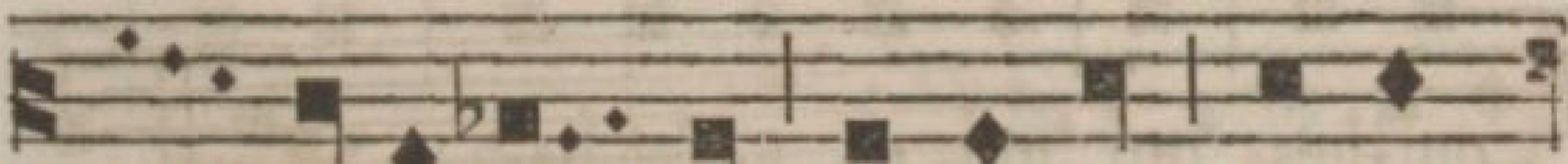
se- quen- tis. ZAIN.



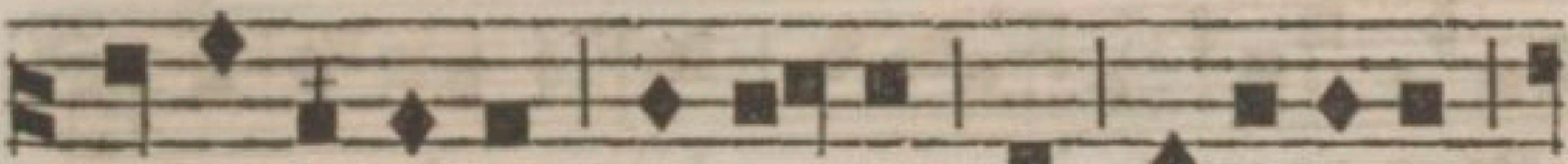
Recor- da- ta est Je- ru- sa- lem di- e- rum



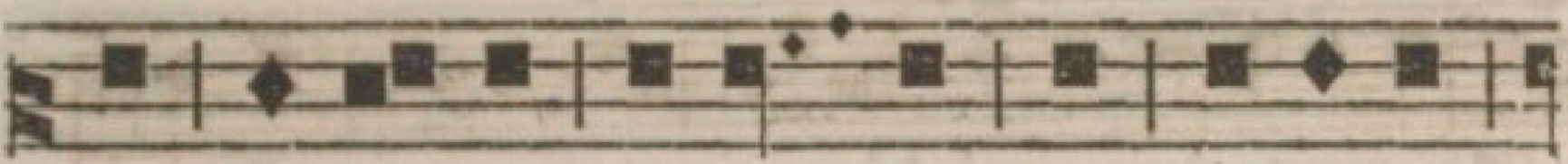
af- flic- ti- o- nis su- æ, et præ- va-



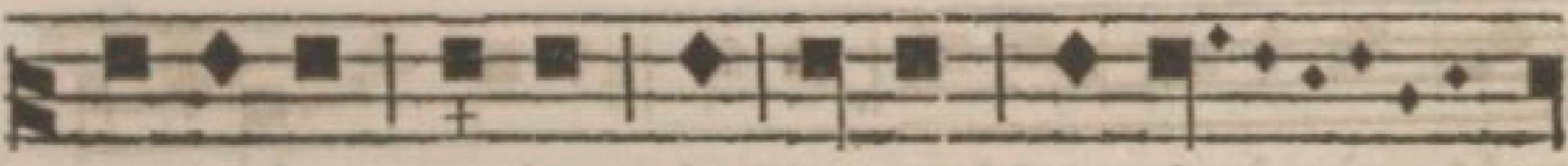
ri- ca- ti- o- nis, om- ni- um de- si-



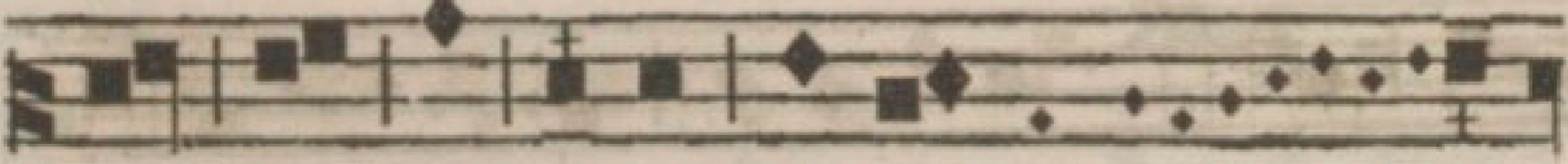
de- ra- bi- li- um su- o- rum quæ ha- bu- e- rat



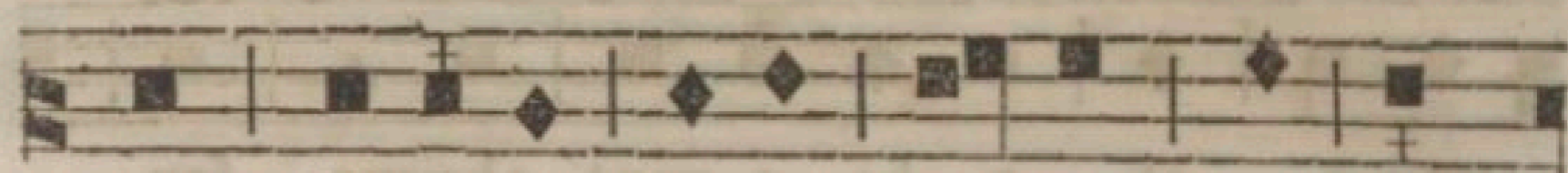
à di- e- bus an- ti- quis, cùm ca- de- ret



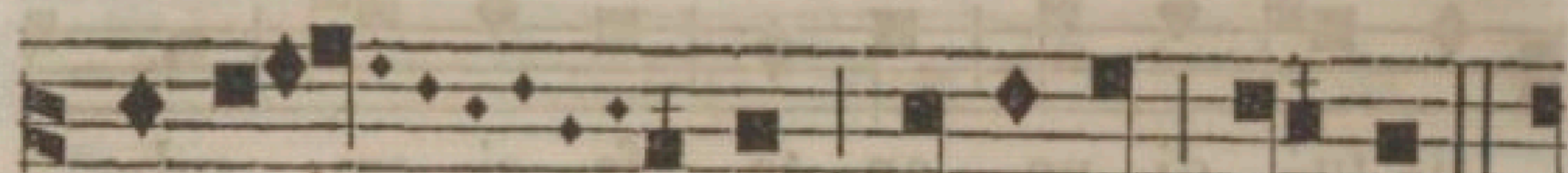
po- pu- lus e- jus in ma- nu hos- ti-



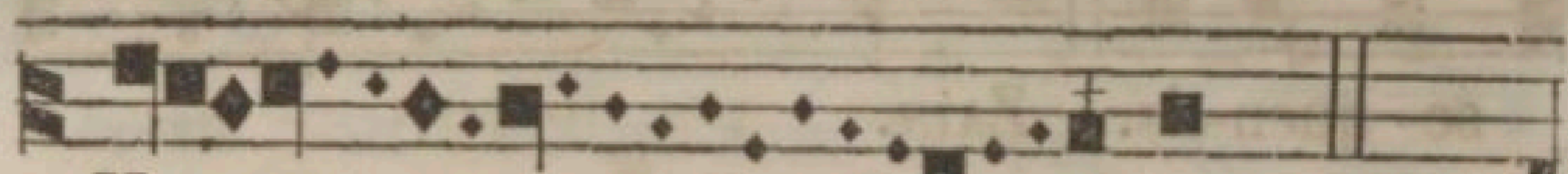
li, et non es- set au- xi- li- a-



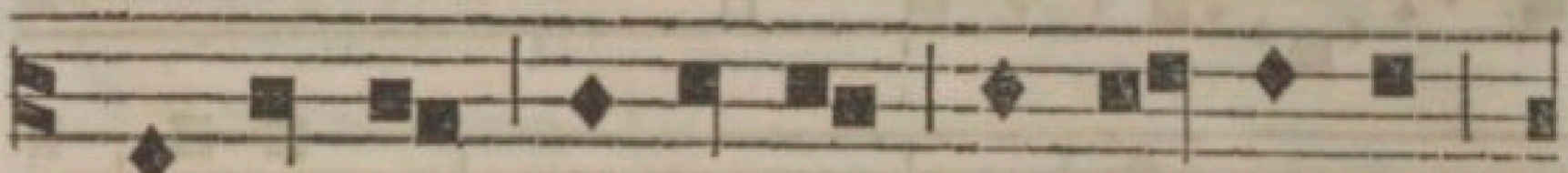
tor : Vi-derunt e-am hos-tes, et de-



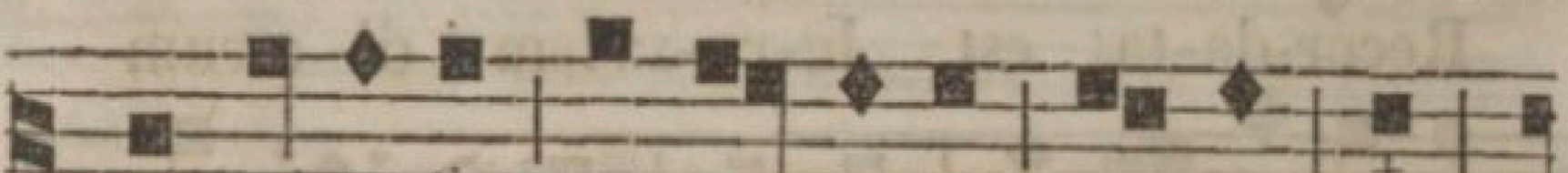
ri-se-runt sabba-ta e-jus.



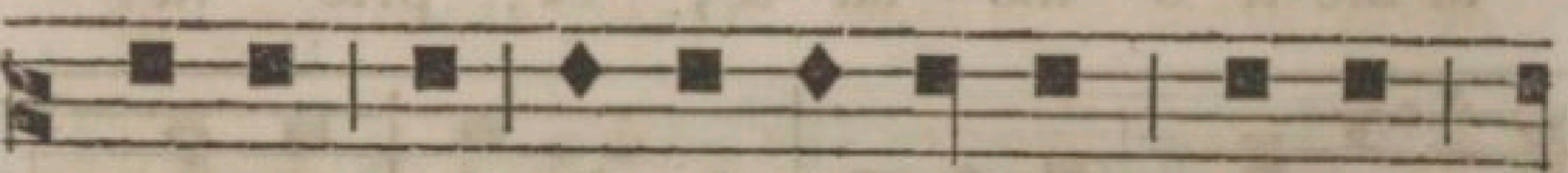
HETH.



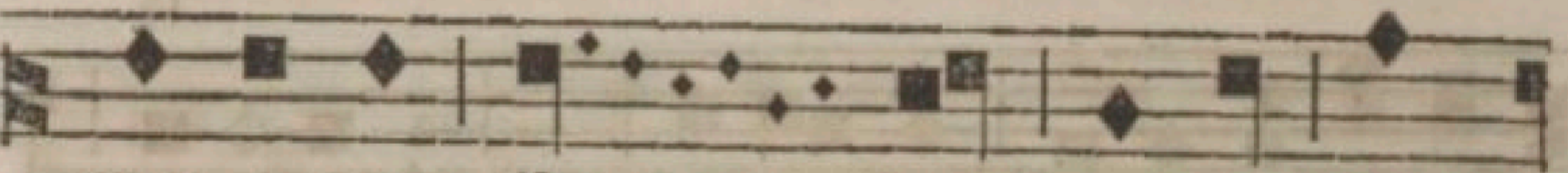
Pec-ca-tum pec-ca-vit Je-ru-sa-lem,



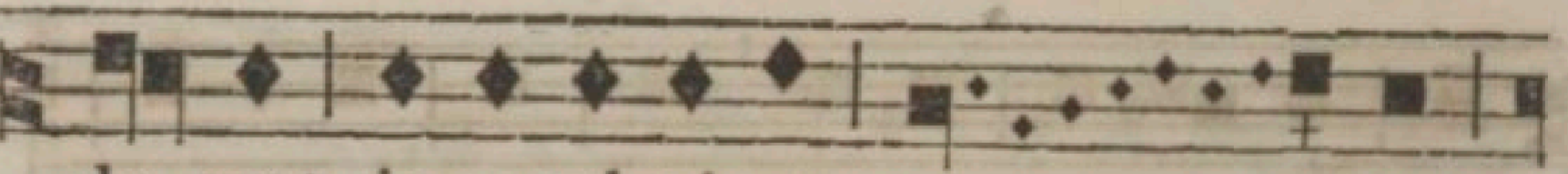
propter-e-a in-sta-bi-lis fac-ta est :



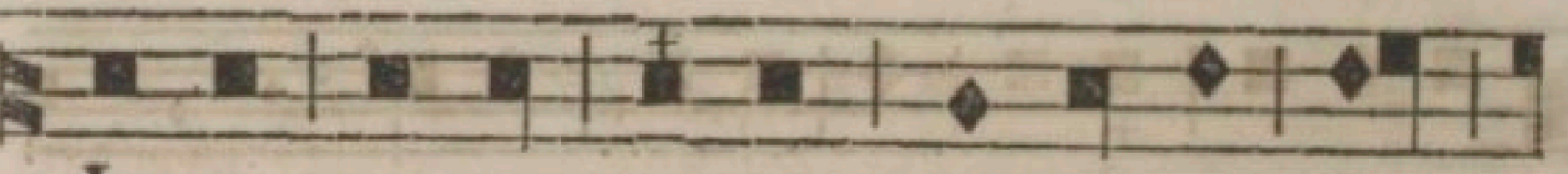
om-nes qui glo-ri-fi-ca-bant e-am,



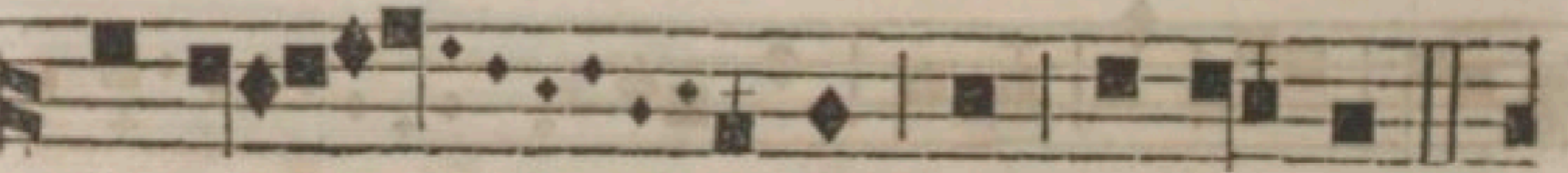
spre-ve-runt il-lam ; qui-a vi-



de-runt ig-no-mi-ni-am e-jus.

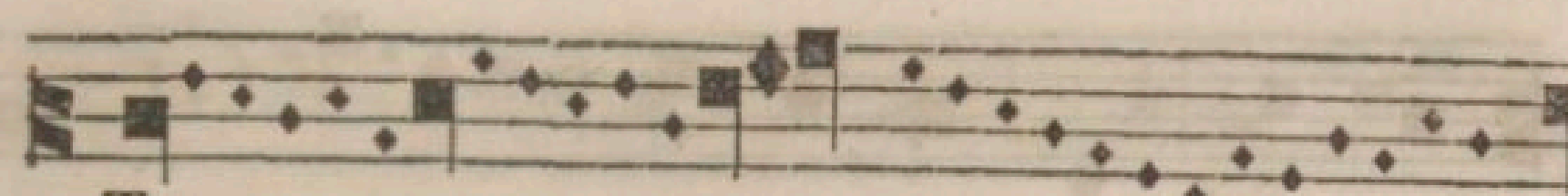


Ip-sa au-tem ge-mens, con-ver-sa est,

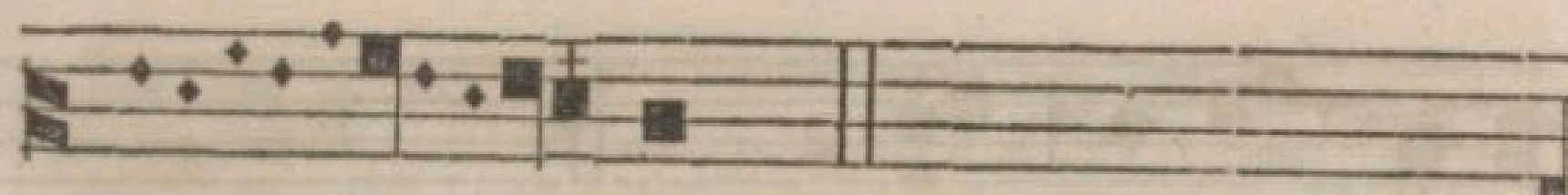


con-ver-sa est retror-sum.

TETH.



Sor-des e-jus in pe-di-bus e-jus,



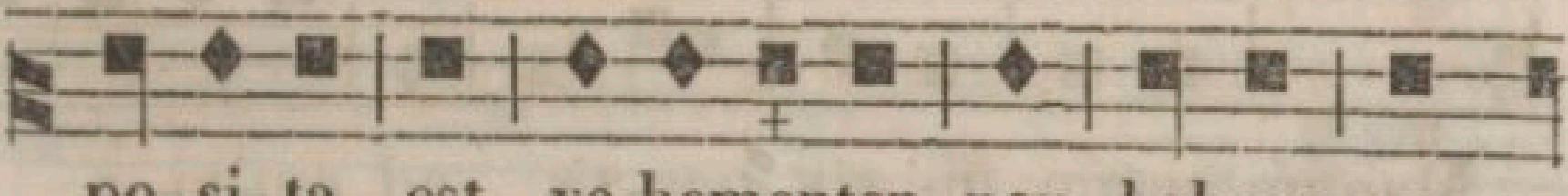
nec re-cor-da-ta est fi-nis su- i : de-



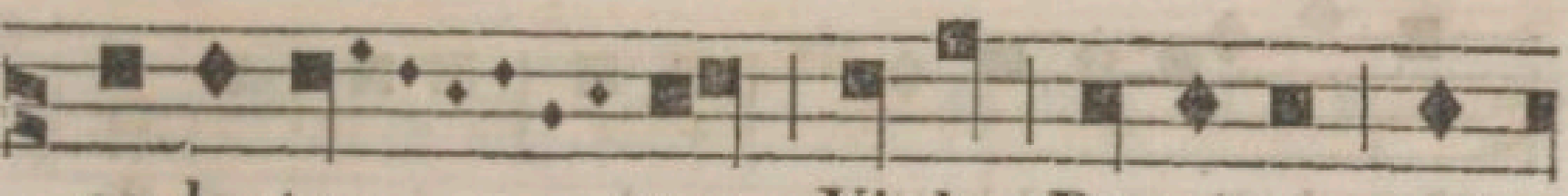
po-si-ta est ve-hementer, non habens con-



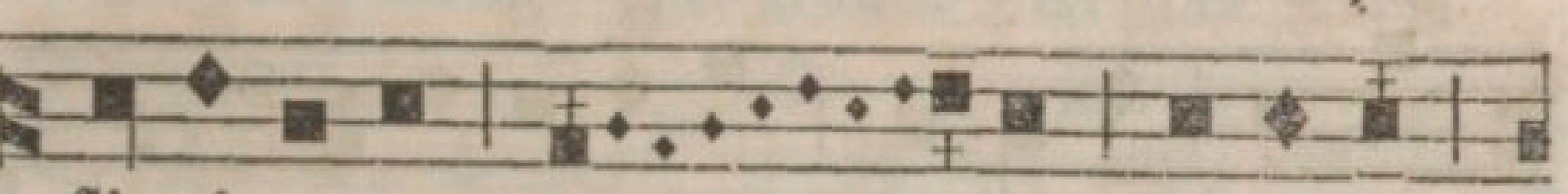
so-la-to- rem. Vi-de, Do-mi-ne, af-



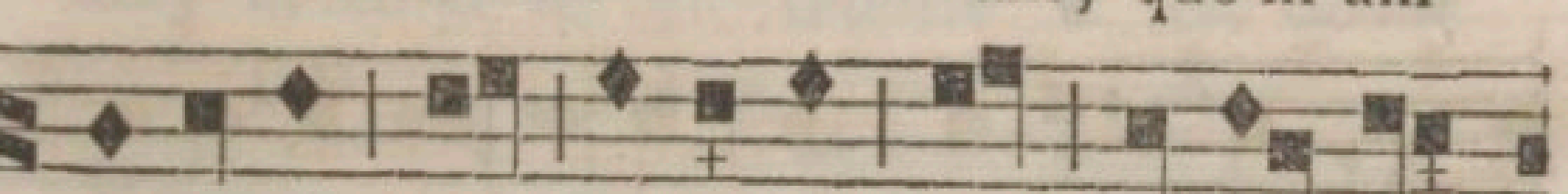
flic-ti-o-nem me-am, quo-ni-am



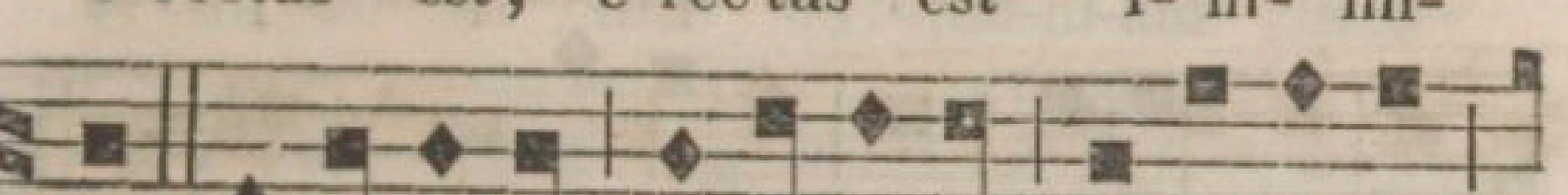
e-rectus est, e-rec-tus est i-ni-mi-



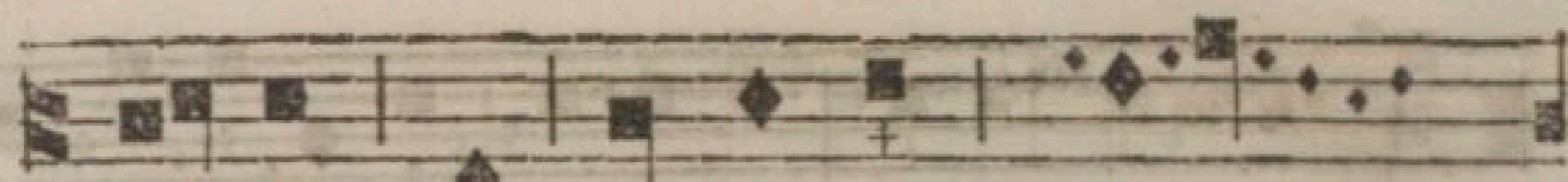
cus. Je-ru-salem, Je-ru-salem, conver-te-re



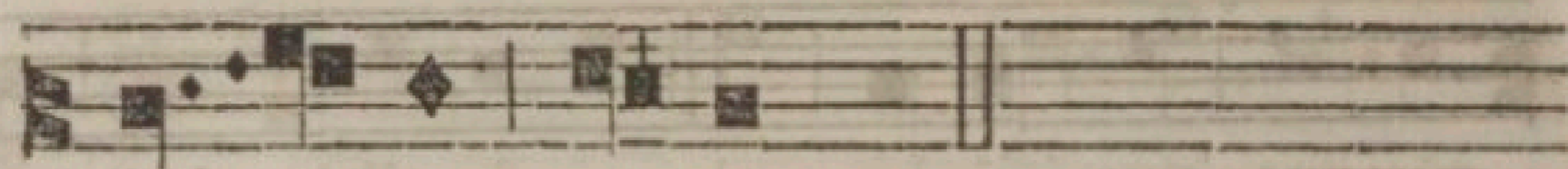
ad Do-minum De-um tu-um; Je-ru-sa-



lem, conver-te-re ad De-mi-num De-um

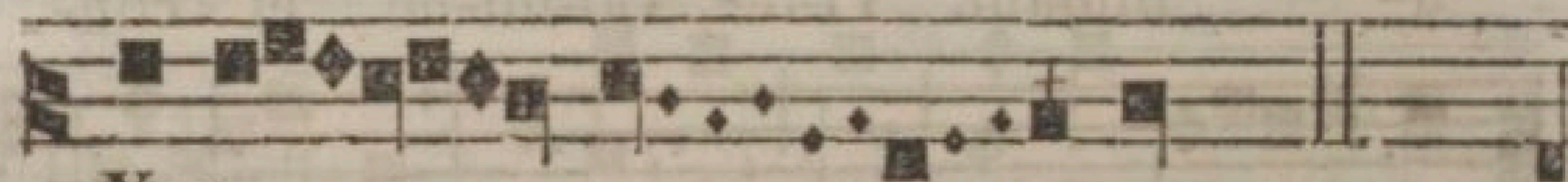


tu- um, ad Do- mi-num De-

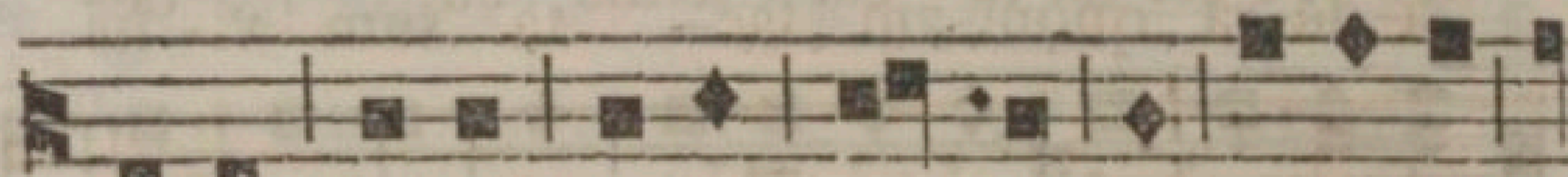


um tu- um.

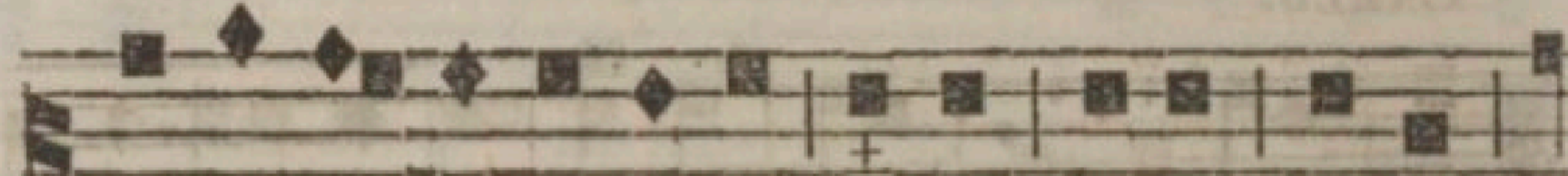
LEÇON III.



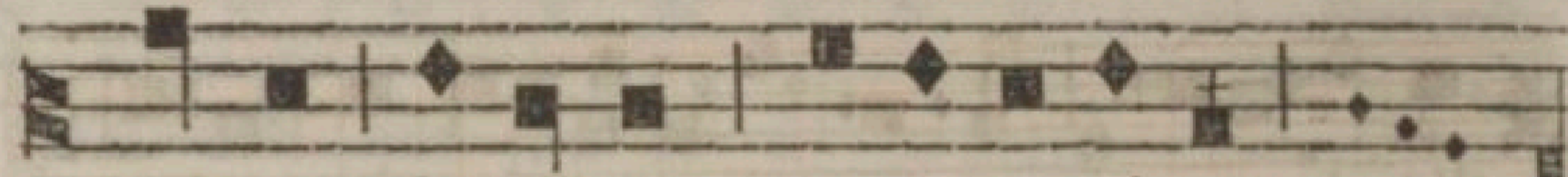
YOD.



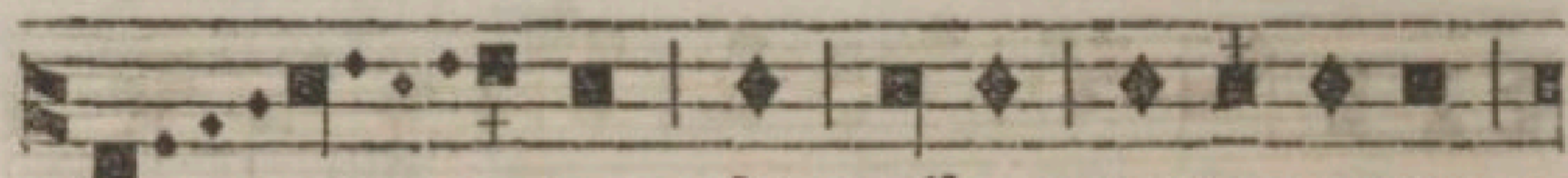
Manum su-am mi-sit hos-tis ad om-ni-a



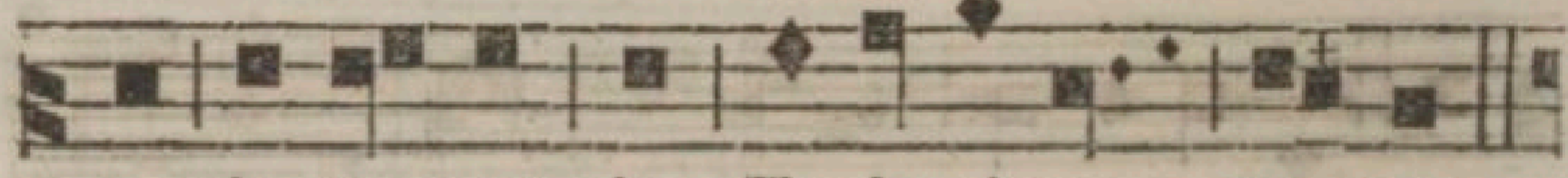
de-si-de- ra-bi-li-a e-jus, qui-a vi-dit



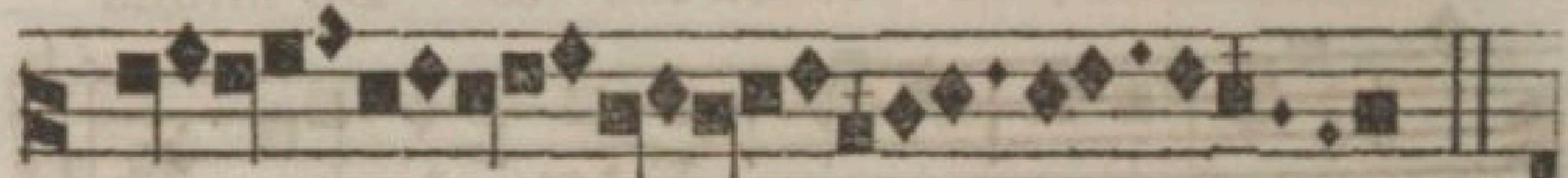
gen-tes ingressas sanctu-a-ri-um su-



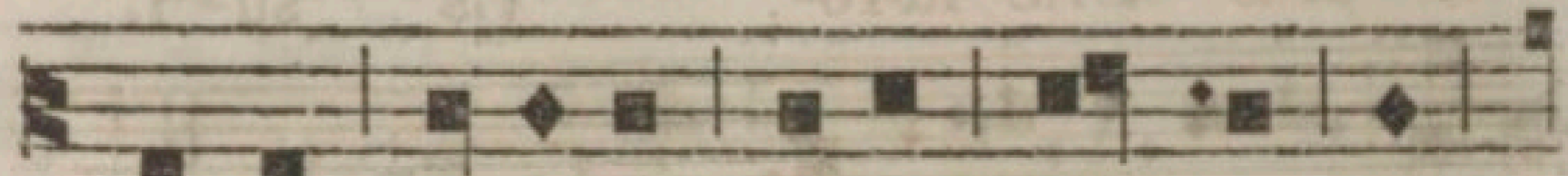
um, de quibus præ-ce-pe-ras



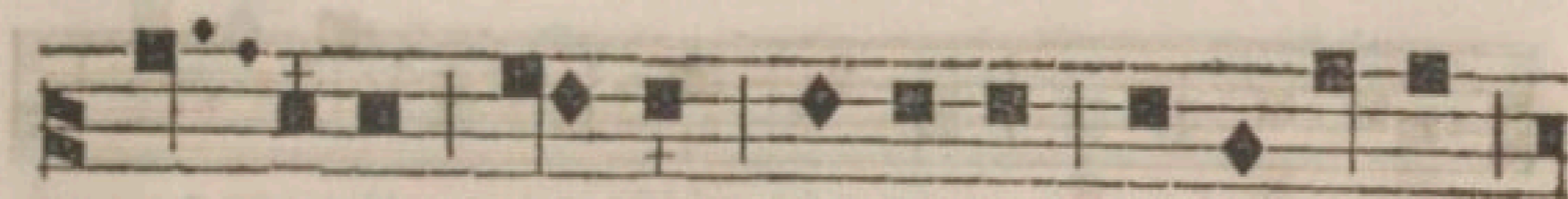
ne in-tra-rent in Ec-cle-si-am tu- am.



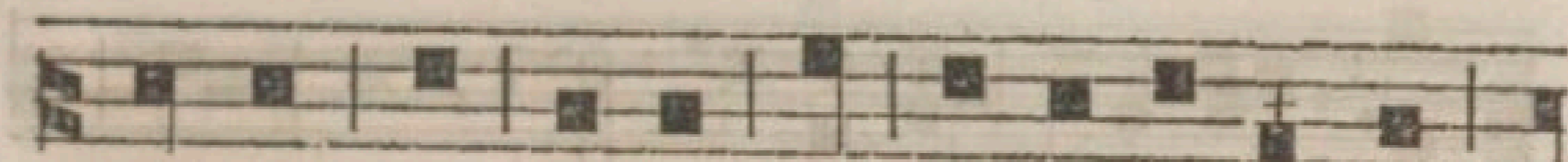
CAPH.



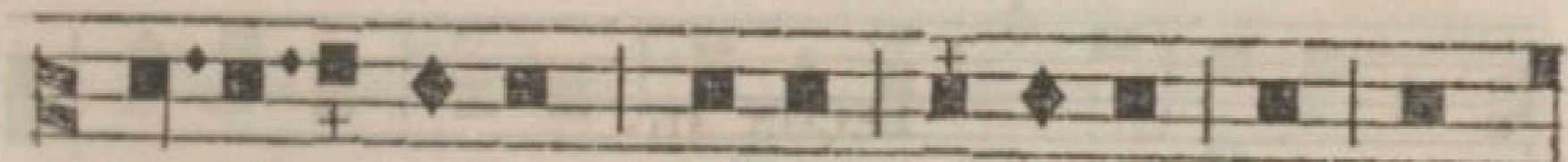
Om-nis po-pu-lus e-jus ge-mens et



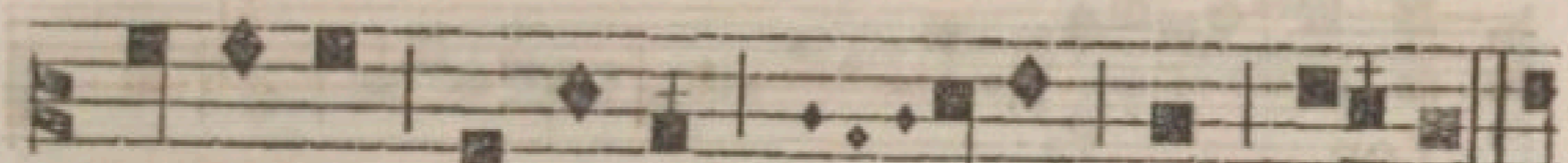
quæ-rens pa-nem: de-derunt pre-ti-o-sa



quæque pro ci-bo ad re-fo-cil-lan-dam



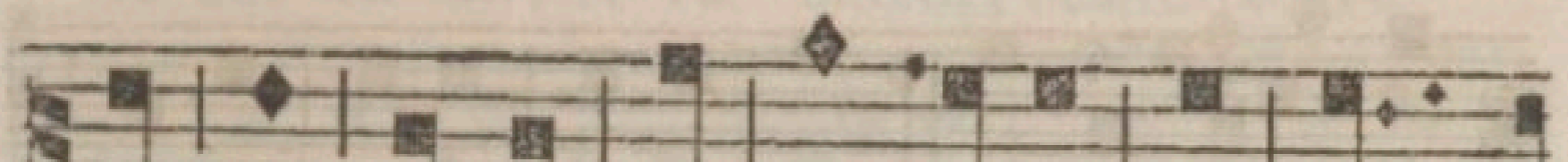
a-nimam. Vi-de, Do-mi-ne, et con-



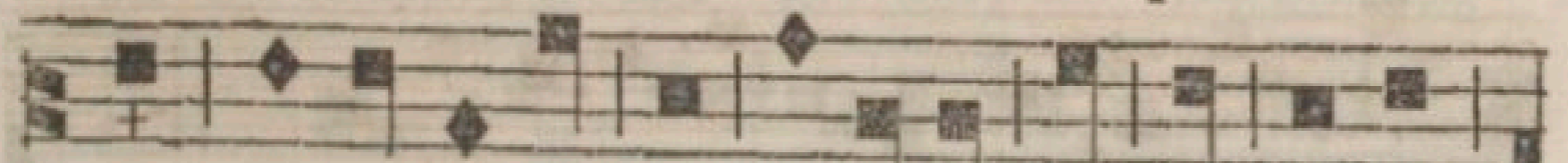
si-de-ra quoni-am fac-ta sum vi-lis.



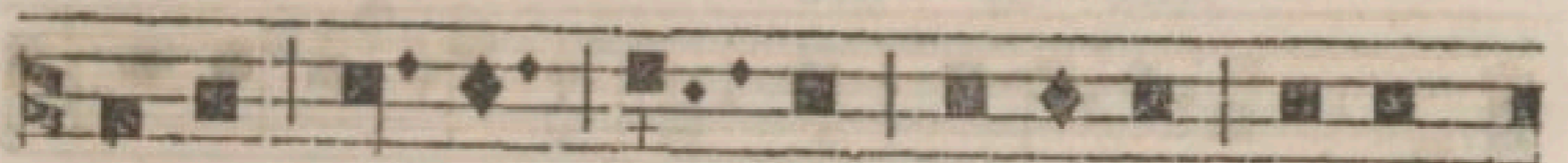
LAMED.



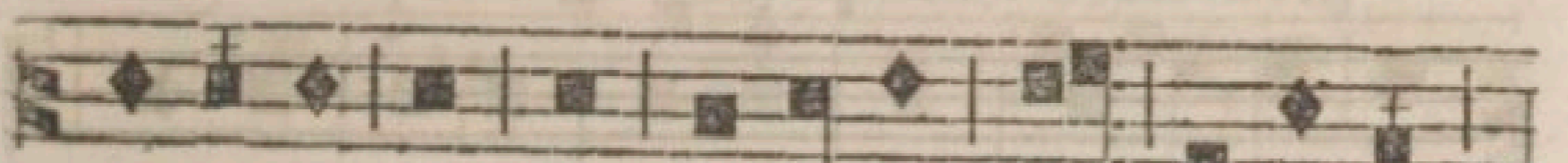
O vos om-nes qui tran-si-tis per vi-



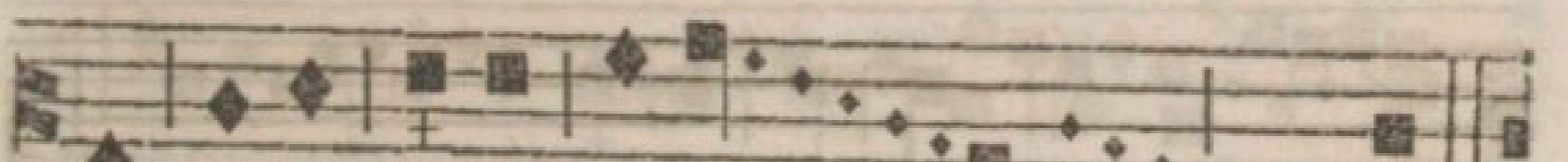
am, at-ten-di-te et vi-de-te si est do-lor



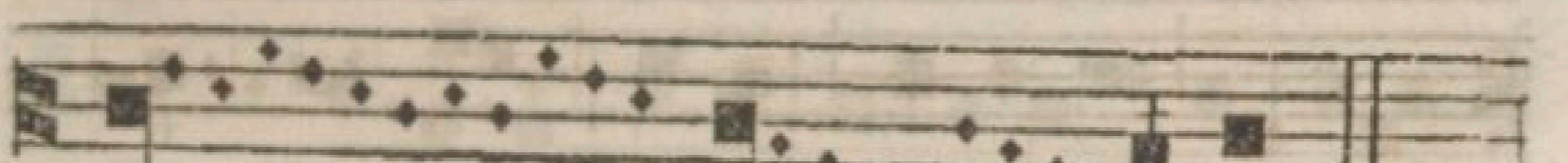
si-cut do-lor me-us: quo-ni-am vin-de-



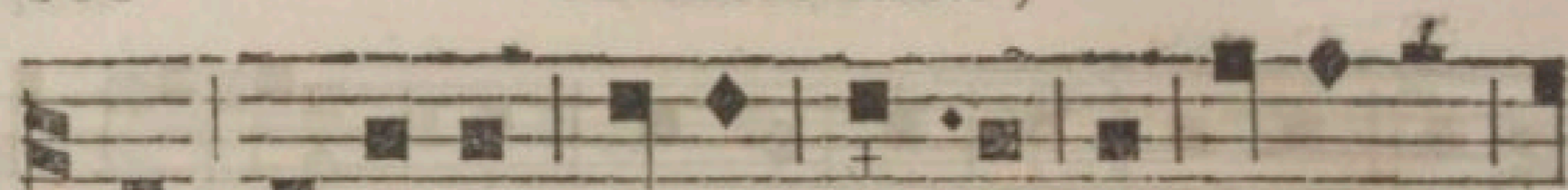
mi-a-vit me, ut lo-cu-tus est Do minus



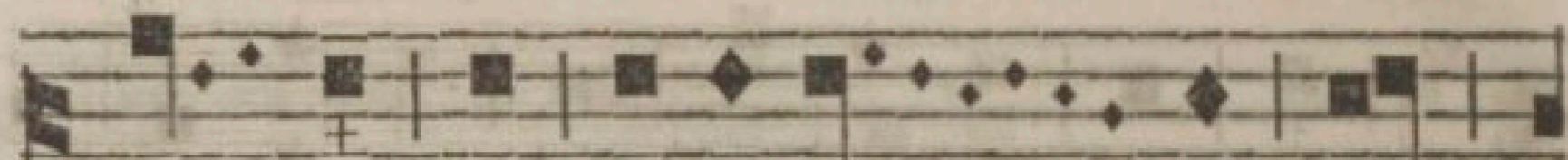
in di-e i-ræ fu-ro-ris su-i.



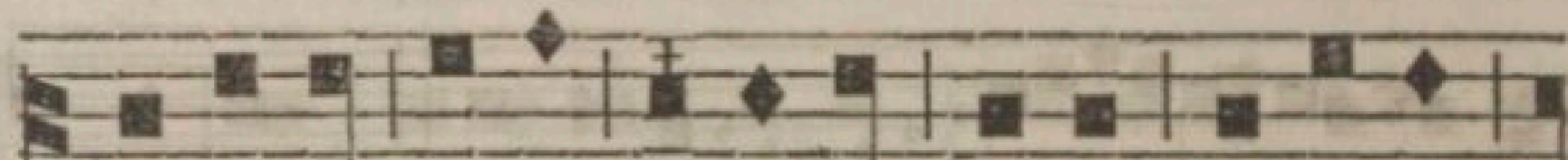
MEM.



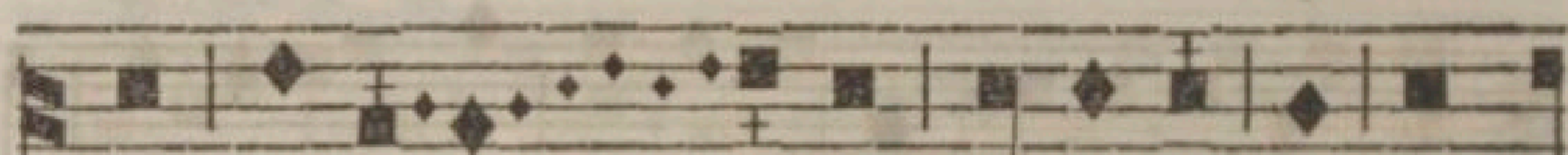
De ex-cel-so mi-sit ignem in os-si-bus



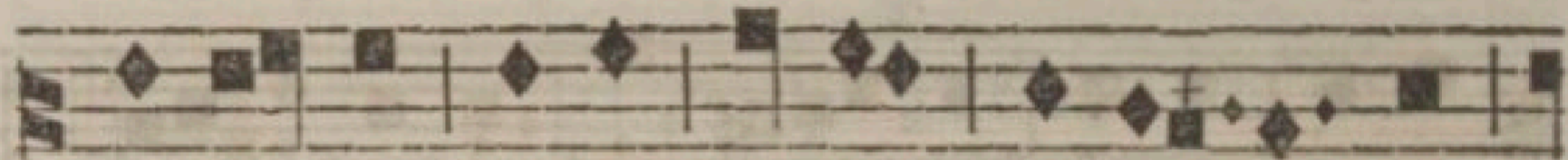
me-is, et e-ru-di-vit me :



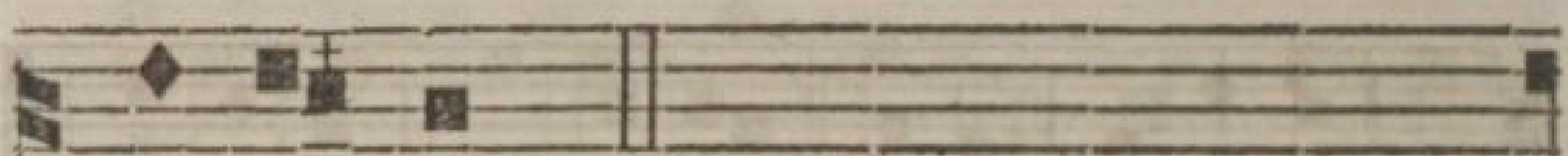
expandit re-te pe-di-bus me-is, conver-tit



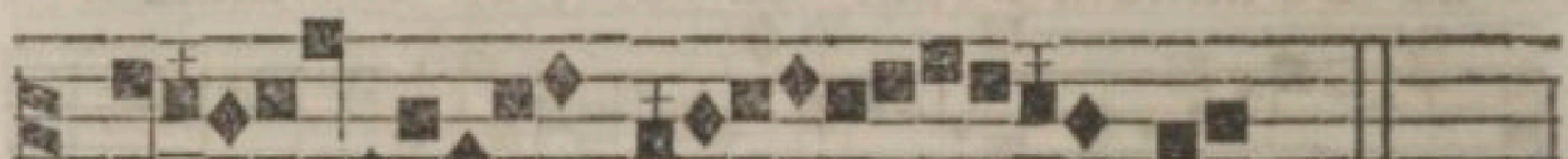
me retror-sum; po-su-it me de-



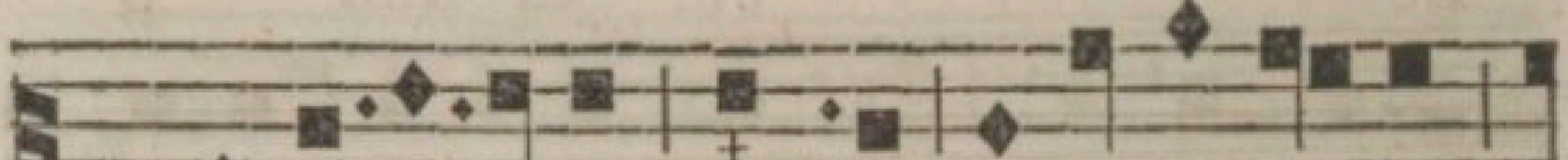
so-la-tam, to-ta di-e mœ-ro-re



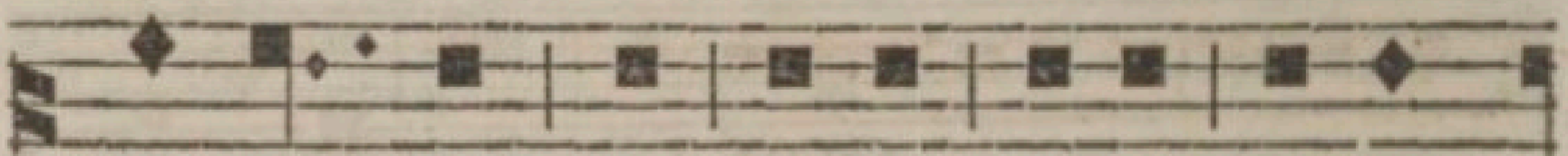
con-fec-tam.



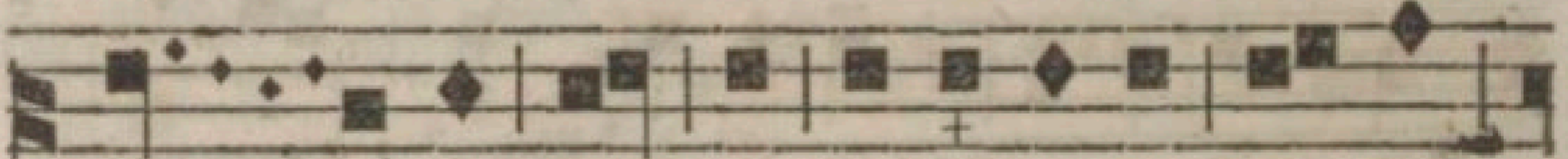
NUN.



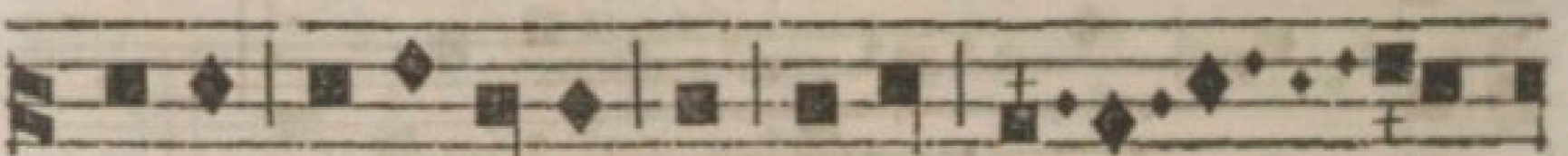
Vi-gi-la-vit ju gum i-ni-qui-ta-tum



me-a-rum; in ma-nu e-jus con-vo-



lu-tæ sunt; et im-po-si-tæ col-lo



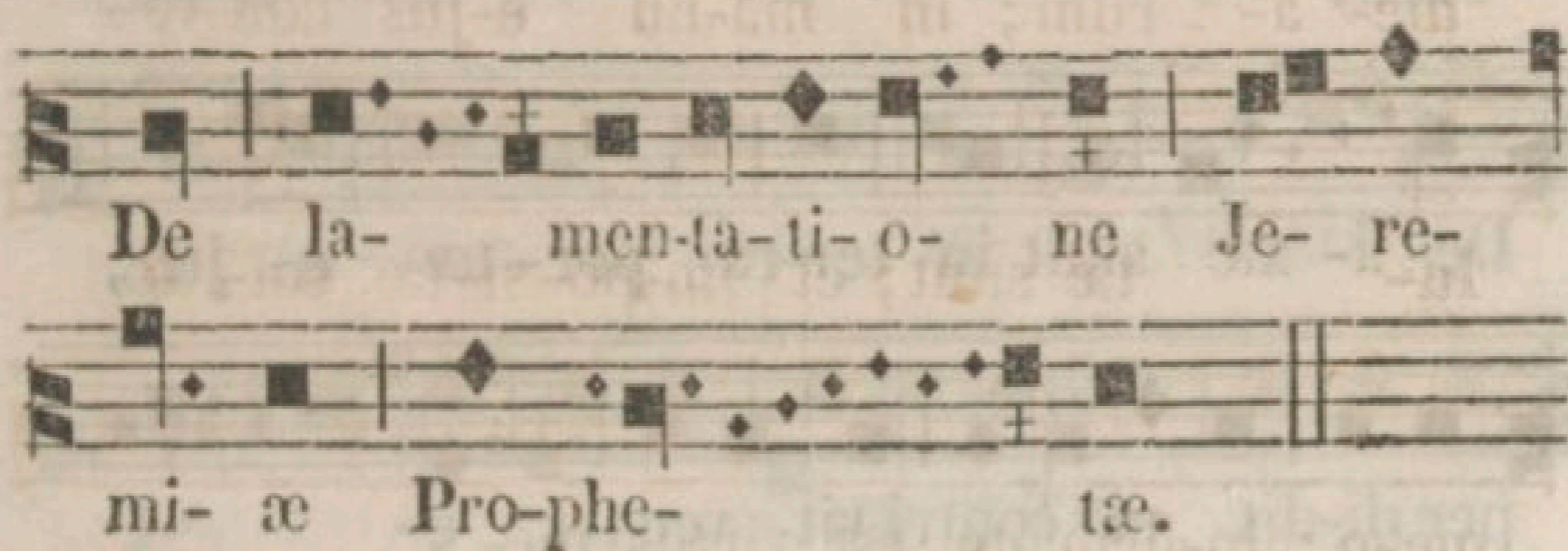
me-o : in-firma-ta est virtus me-



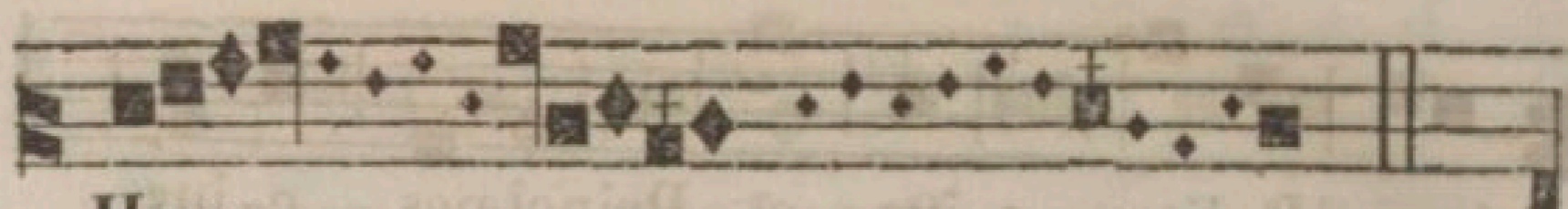
a : de-dit me Do-mi-nus in ma-nu
 de qua non po-te-ro, non po-te-ro
 sur-ge-re. Je-ru-sa-
 lem, Je-ru-salem, conver-te-re ad Do-minum
 De-um tu-um; Je-ru- salem, conver-te-re
 ad Do-minum Deum tu- um, ad Do-minum
 De- um tu- um.

POUR LE VENDREDI-SAINT.

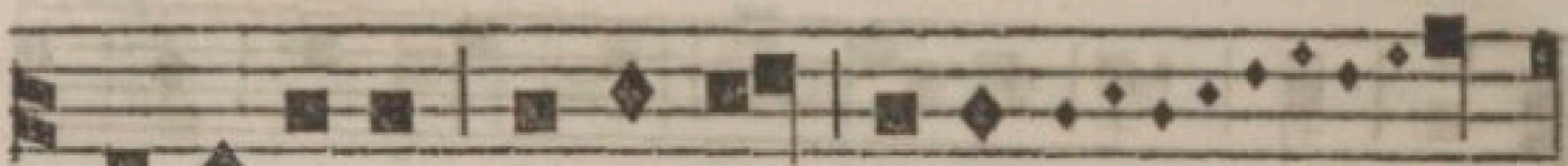
LEÇON I.



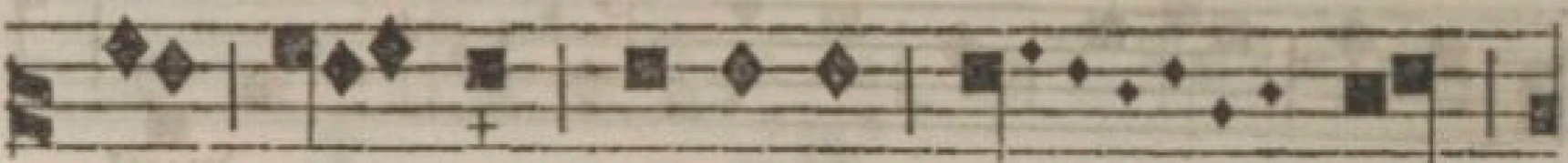
De la- men-ta-ti-o-ne Je-re-
 mi-æ Pro-phe- tæ.



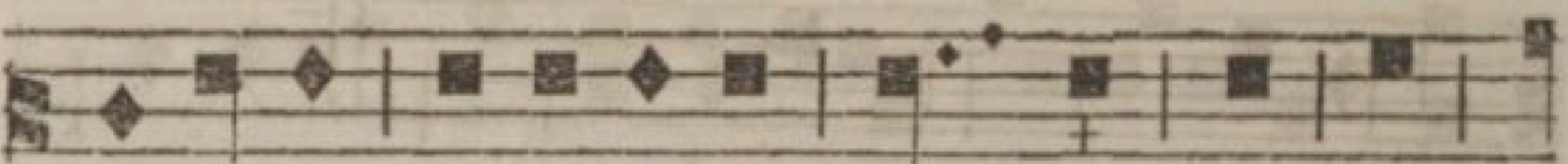
HETH.



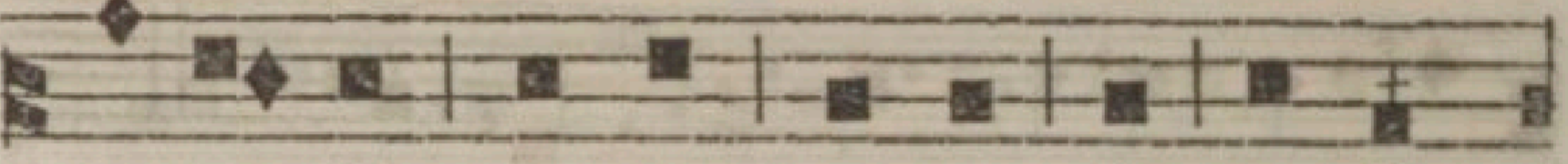
Co-gi-ta-vit Do-mi-nus dis-si-pa-



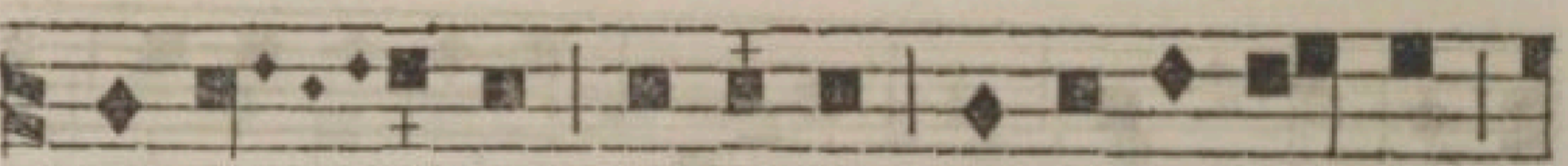
re mu-rum fi-li-æ Si-on ;



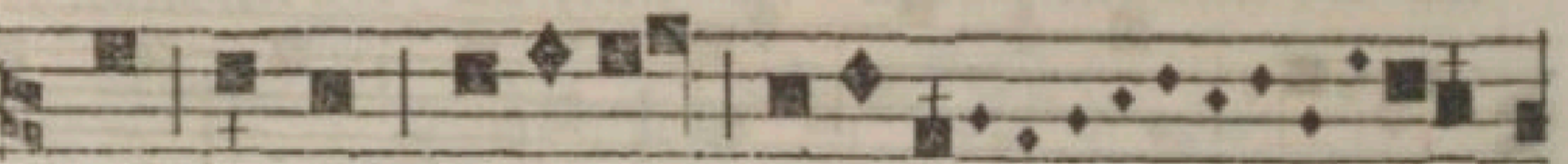
te-tendit fu-ni-culum su-um ; et non



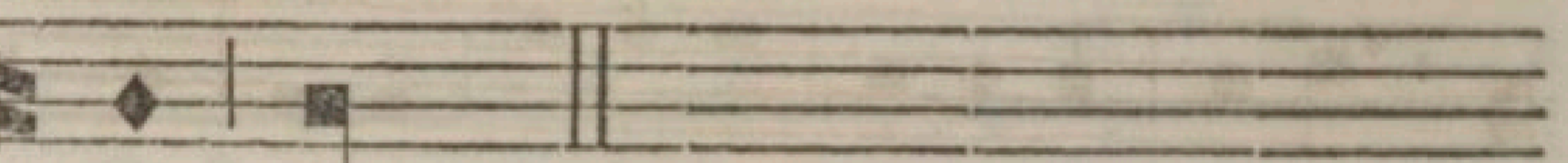
a-ver-tit ma-num su-am à per-di-



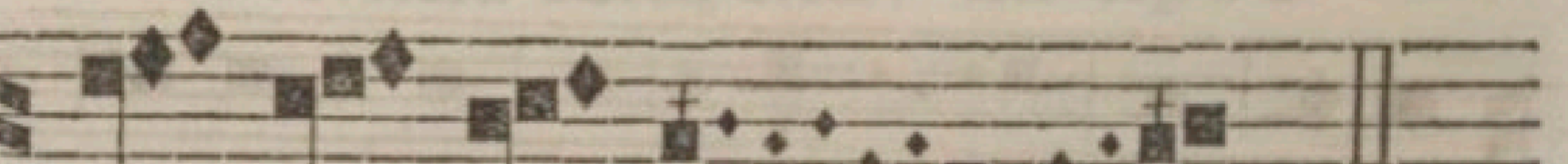
ti-o-ne, lu-xitque an-te-mu-ra-le,



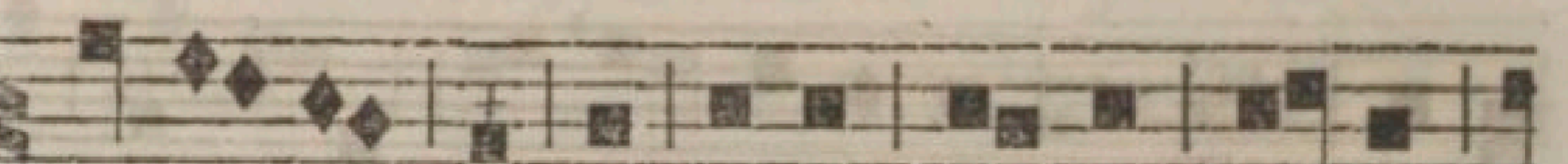
et murus pa-riter dis-sipa-



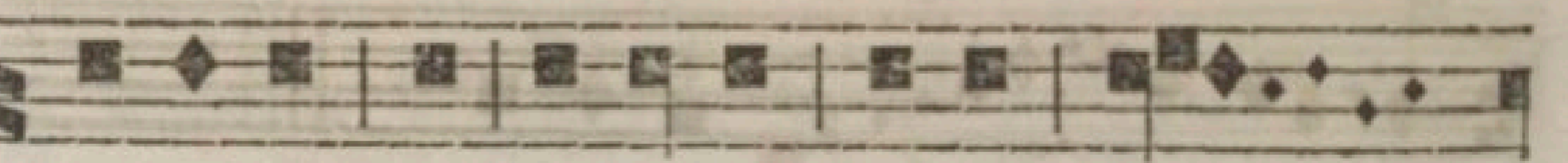
tus est.



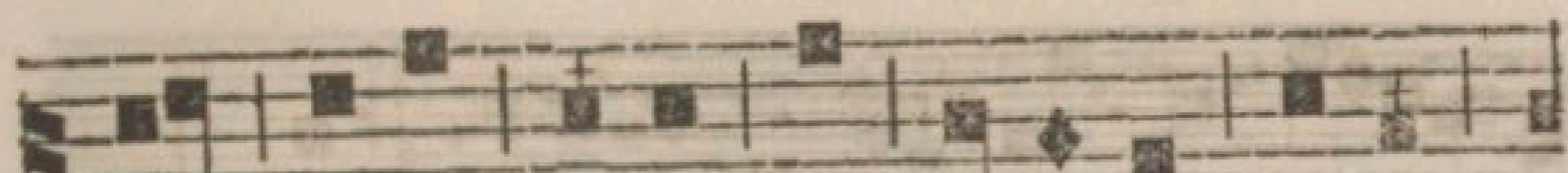
TETH.



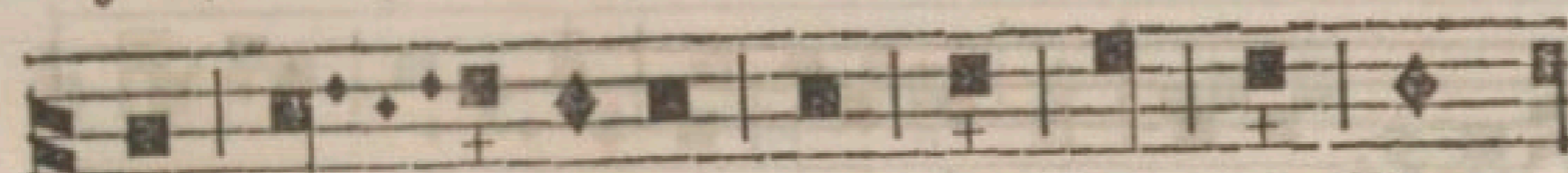
De-fi-xæ sunt in ter-ra por-tæ e-jus ;



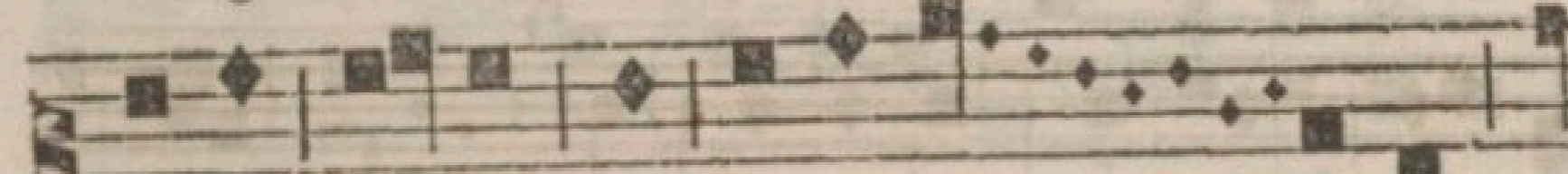
per-di-dit et contri-vit vec-tes e-



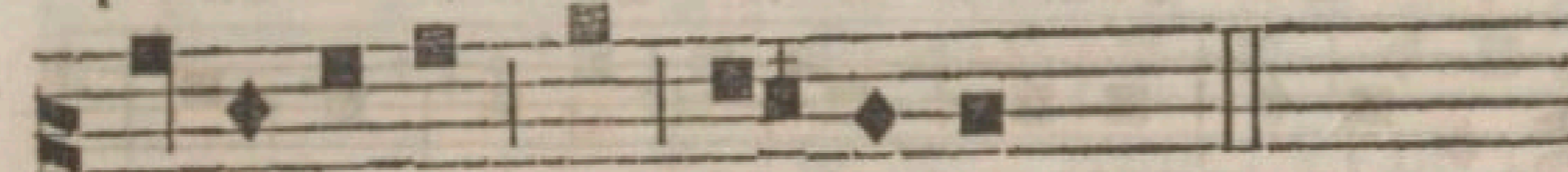
jus; Regem e-jus et Princi-pes e-jus



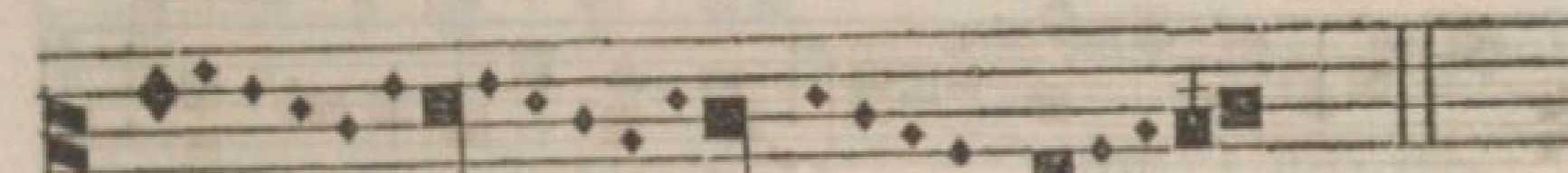
in gen- ti-bus: non est Lex, et Pro-



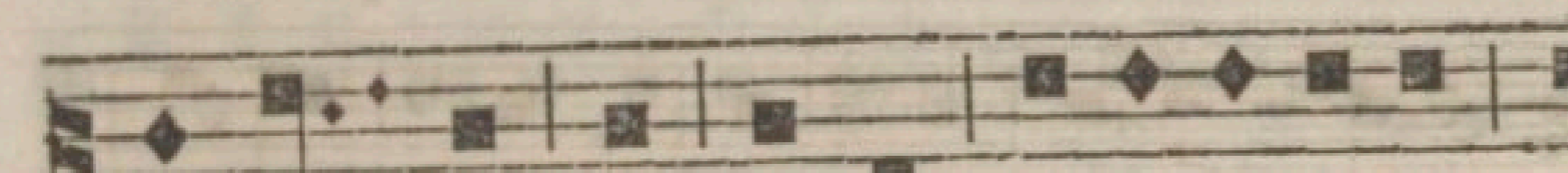
phetæ e-jus non in-ve-ne- runt



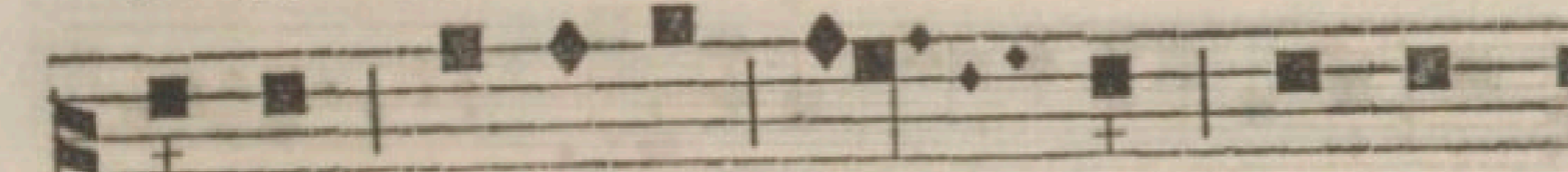
vi-si-o-nem à Do-mi-no.



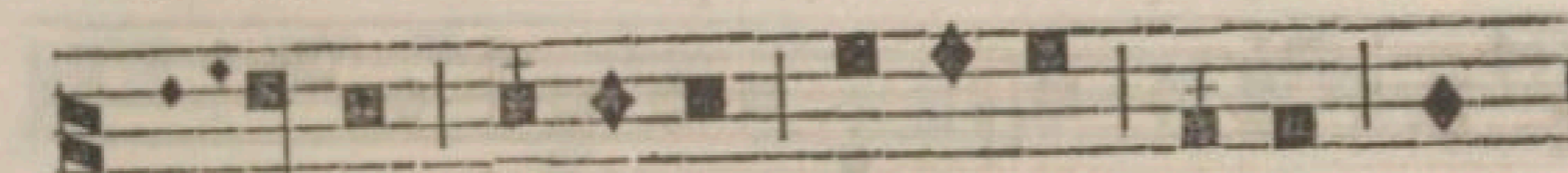
Yod.



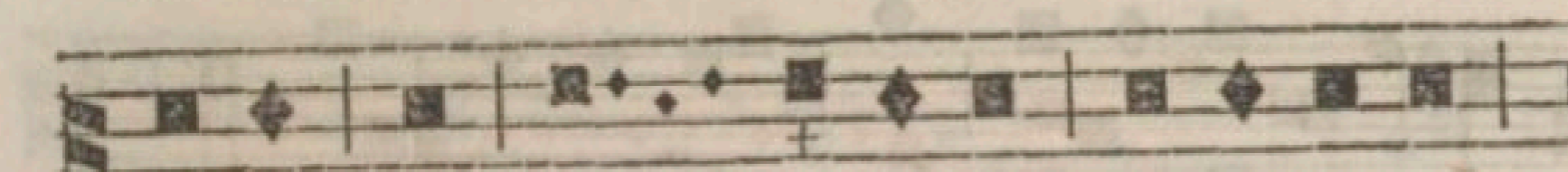
Se-de- runt in ter-ra, con-ti-cu-e-runt



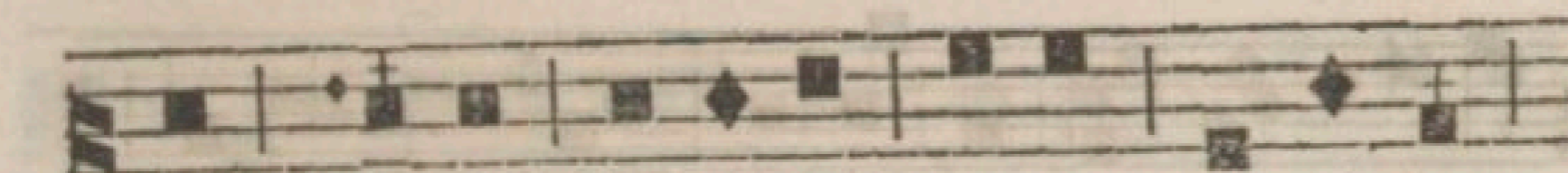
se- nes fi- li- æ Si- on; consper-



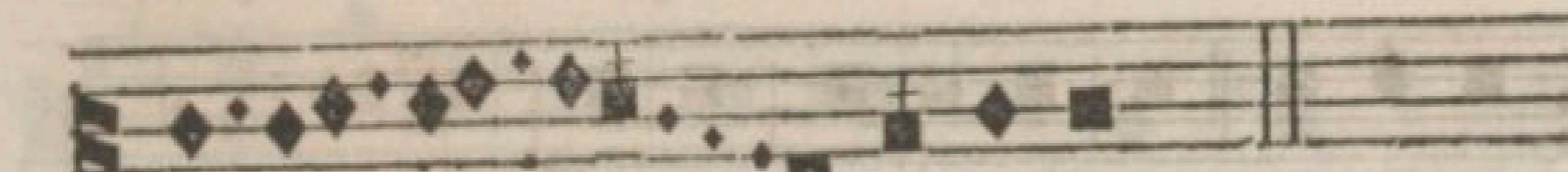
se- runt ci-ne-re ca-pi-ta su-a, ac-



cinc-ti sunt ci- li- ci- is: ab-je-cerunt



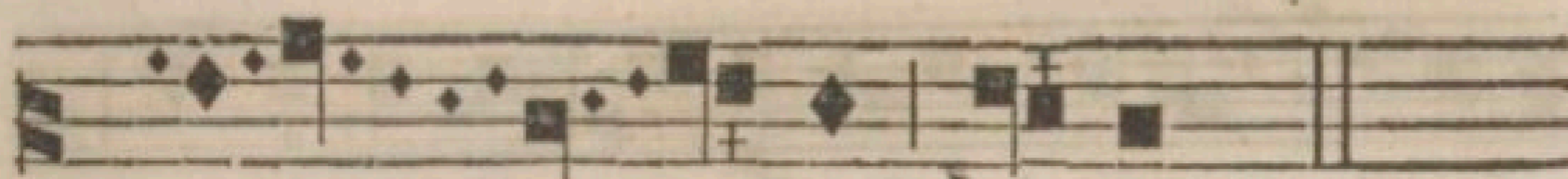
in ter-ram ca-pi-ta su-a Vir-gi-nes



Je- ru-sa-lem.

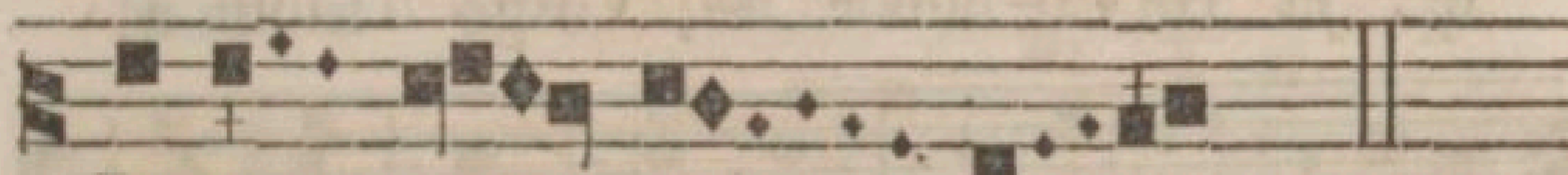
CAPH.

De-fe-cerunt præ la-crymis o-cu-li me-i,
 contur-ba-ta sunt vis-ce-ra me- a. Ef-
 fusum est in ter-ra je-cur me- um
 su-per con-tri-ti- o-nem fi-li-æ po-pu-li
 me- i, cùm de-fi-ce-ret par-vu-
 lus et lac-tens in pla-te-
 is op-pi-di. Je-ru-salem, Je-ru-sa-
 lem, conver-te-re ad Do-mi-num De-um
 tu-um; Je-ru- sa-lem, conver-te-re ad
 Do-minum De-um tu- um, ad Do-minum

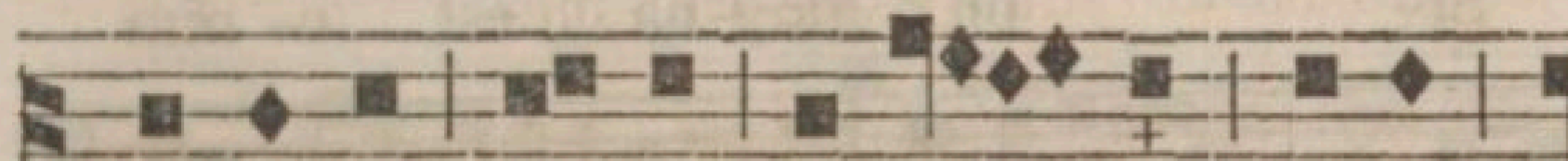


De- um tu- um.

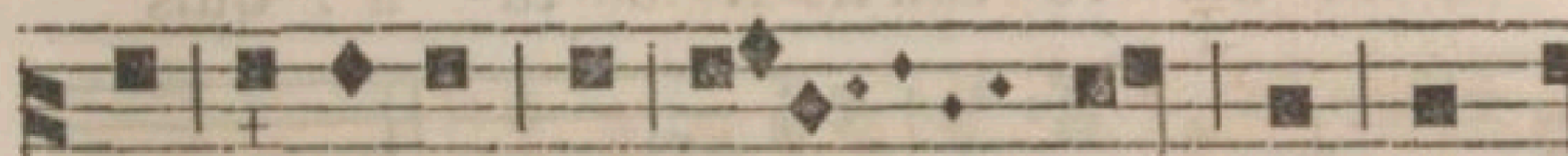
LEÇON II.



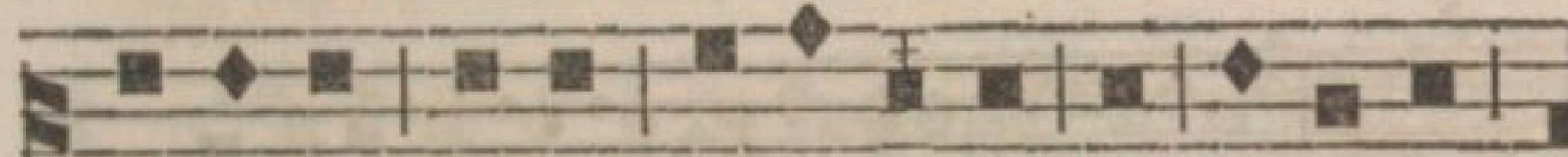
LAMED.



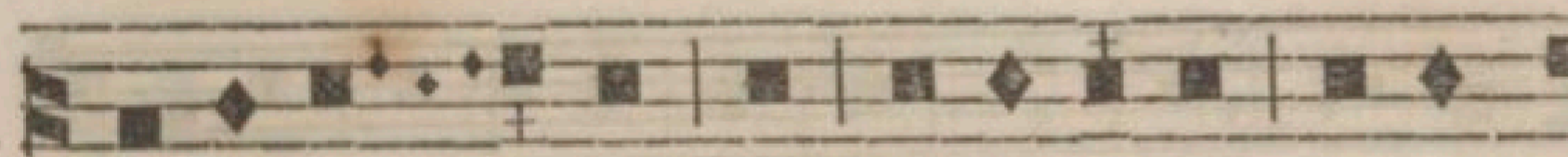
Ma-tri-bus su- is di-xe- runt : U- bi



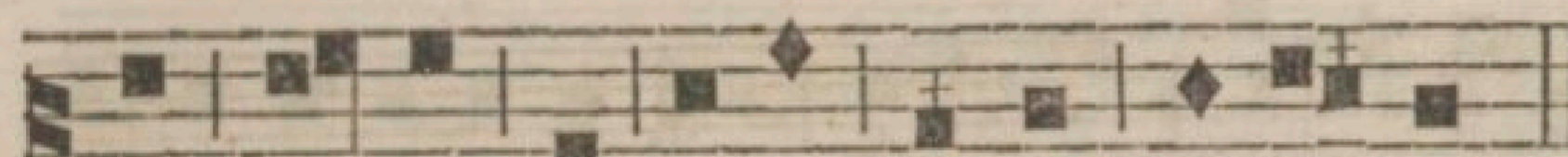
est tri- ti-cum et vi- num? Cùm de-



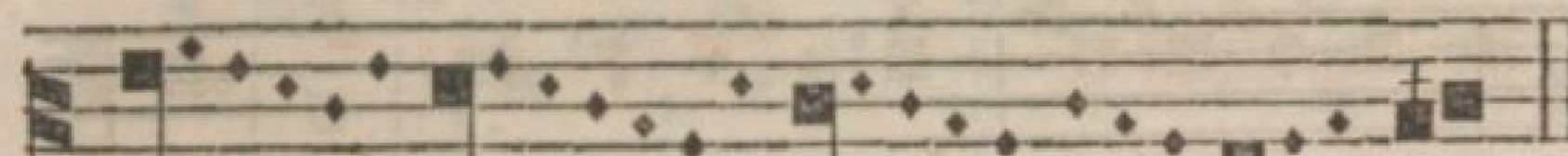
fi- cerent qua- si vul- ne- ra- ti in pla- te- is



ci- vi- ta- tis, cùm ex- ha- la- rent a- ni-



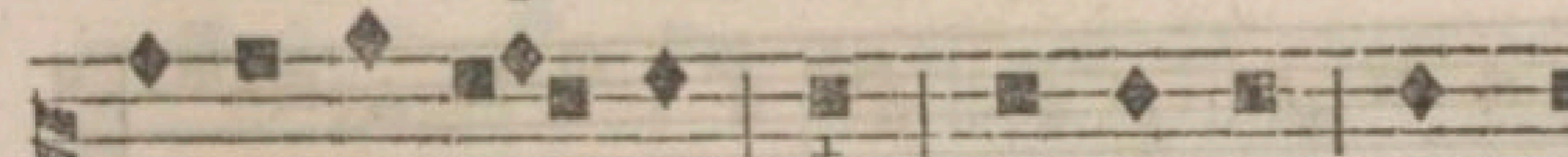
mas su- as in si- nu ma- trum su- a- rum.



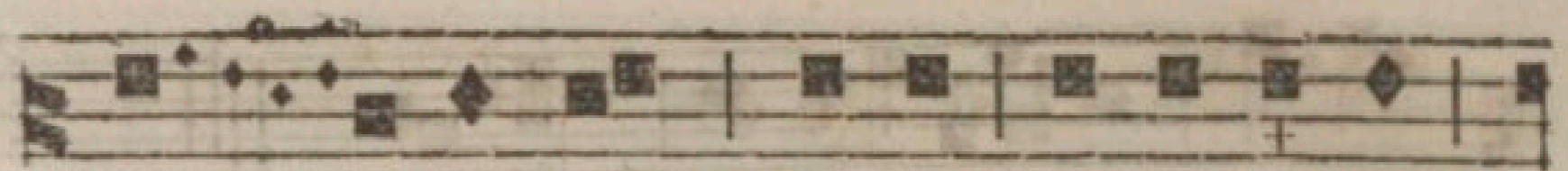
MEM.



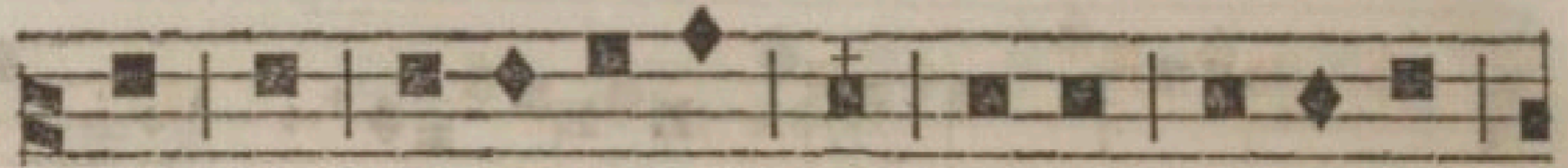
Cu- i com- pa- ra- bo te? vel cu- i



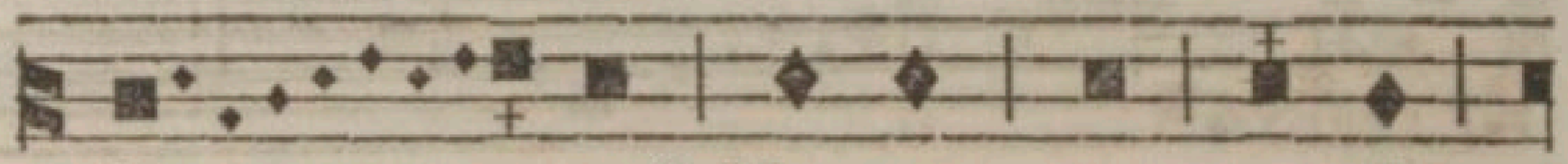
as- si- mi- la- bo te, fi- li- a Je-



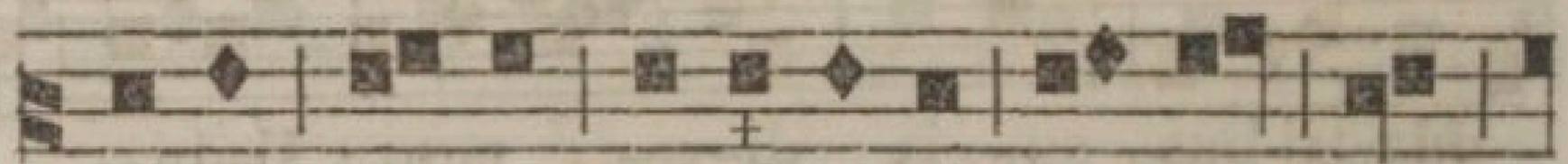
ru- sa-lem? Cu- i ex- æ-qua-bo



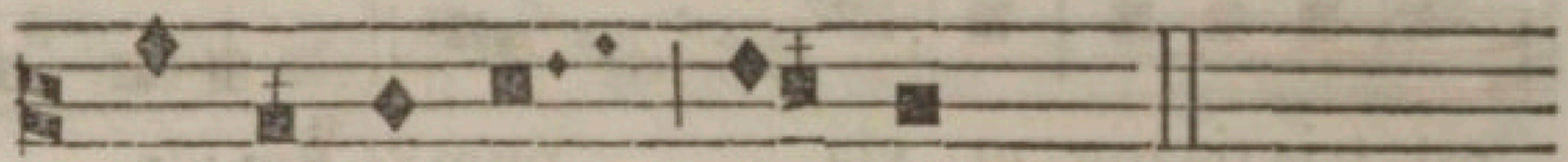
te, et cor-vo-la-bor te, Vir-go fi-li-a



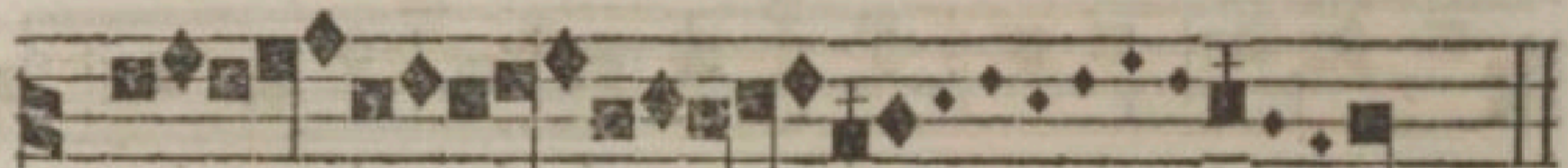
Si- on? Mag-na est e-nim



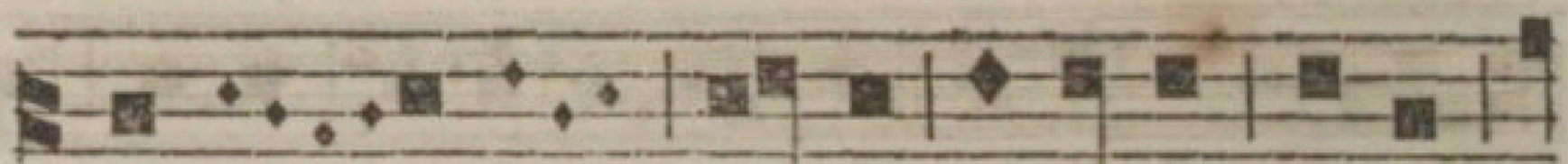
ve-lut ma-re con-tri-ti-o tu-a: quis



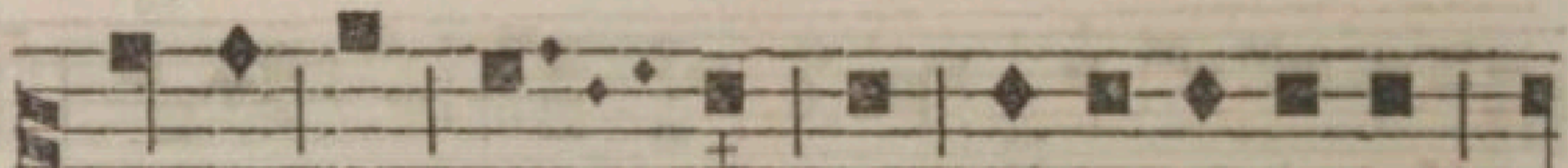
me-de-bi-tur tu- i?



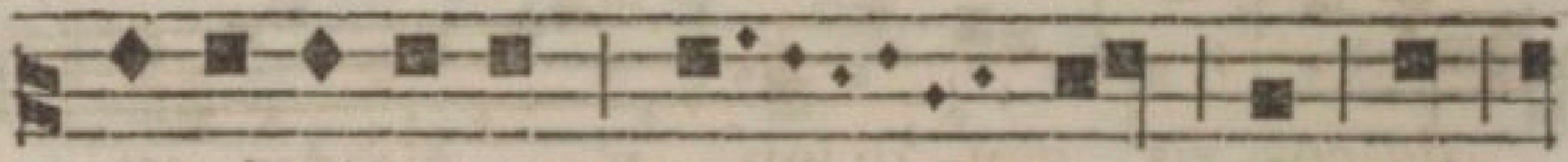
NUN.



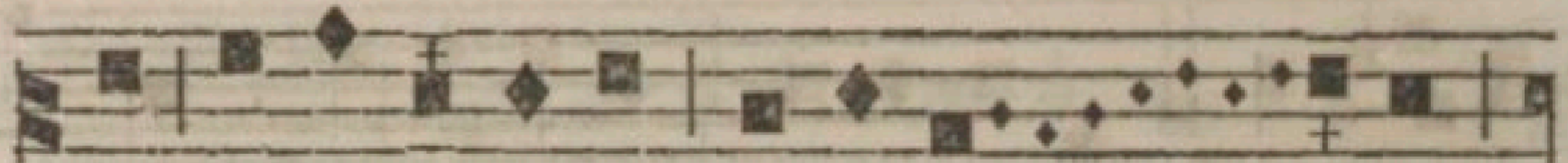
Prophe- tæ tu- i vi-derunt ti-bi



fal-sa et stul- ta: nec a-pe-ri-e-bant



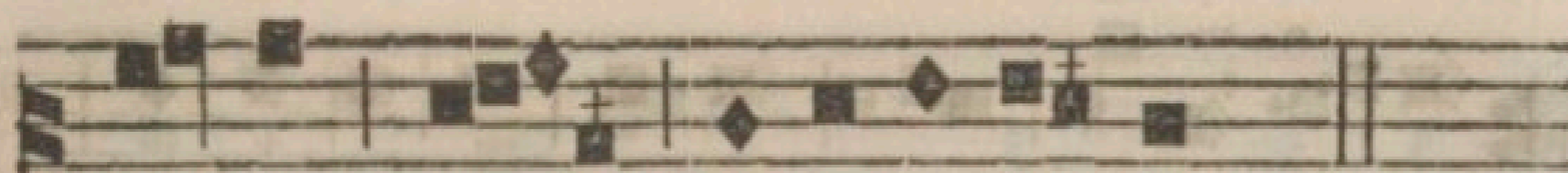
i- ni-qui-tatem tu- am, ut te



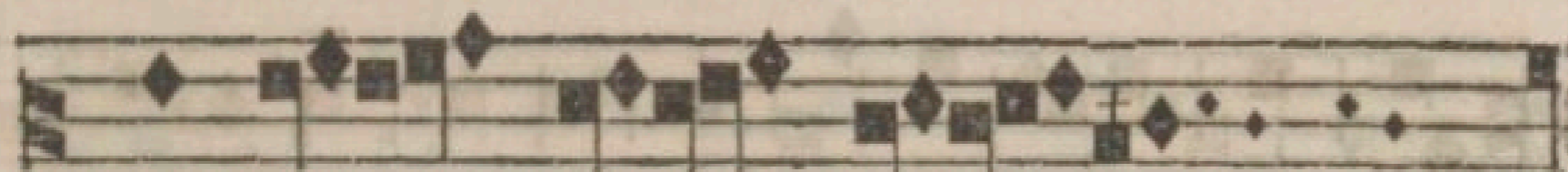
ad pœ-ni-ten-ti-am præ-vo-ca- rent:



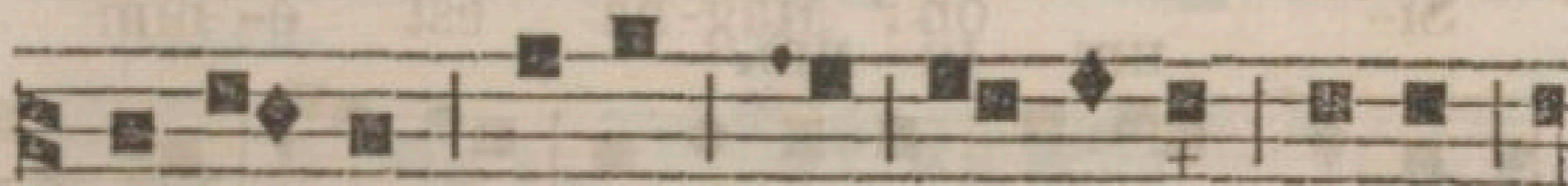
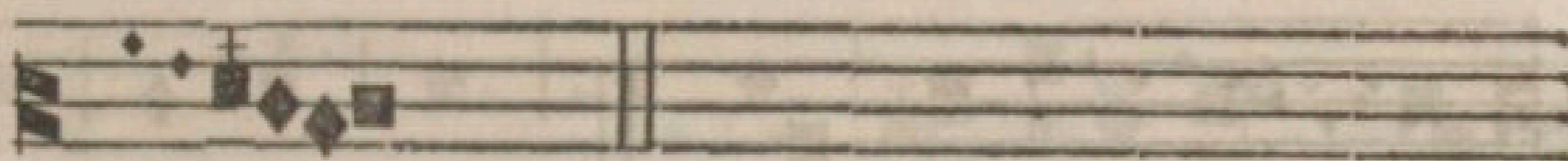
vi-derunt autem ti- bi assumpti-o-nes



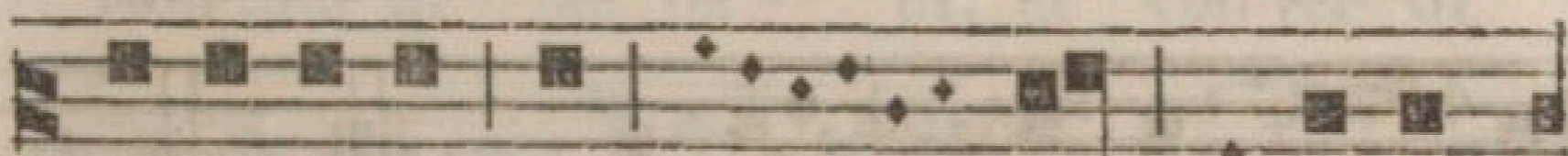
fal- sas et e- jec- ti- o- nes.



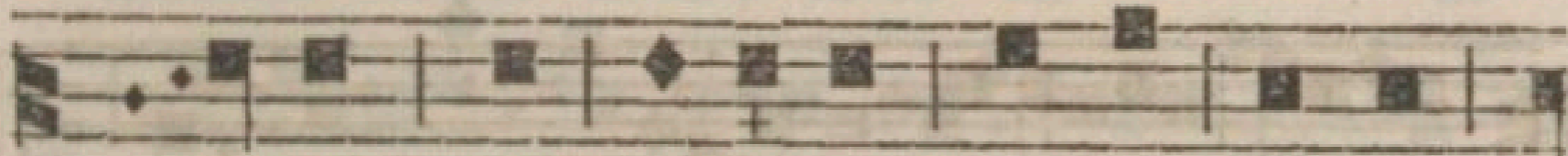
SAMECH.



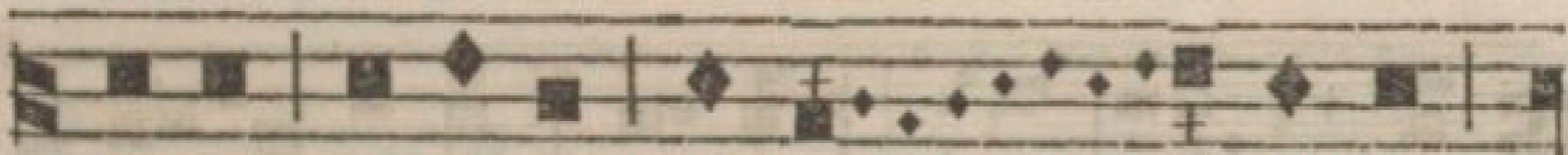
Plause- runt super te ma- nibus omnes



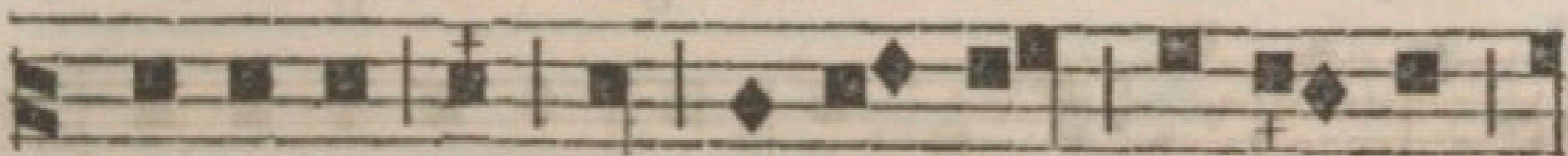
transe-un-tes per vi- am : si- bi- la-



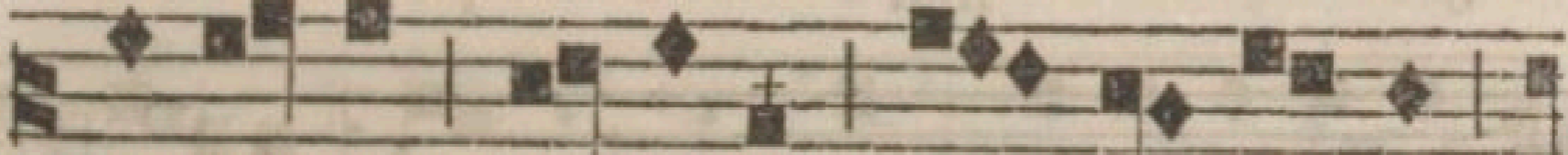
ve- runt, et mo-verunt ca-put su-um



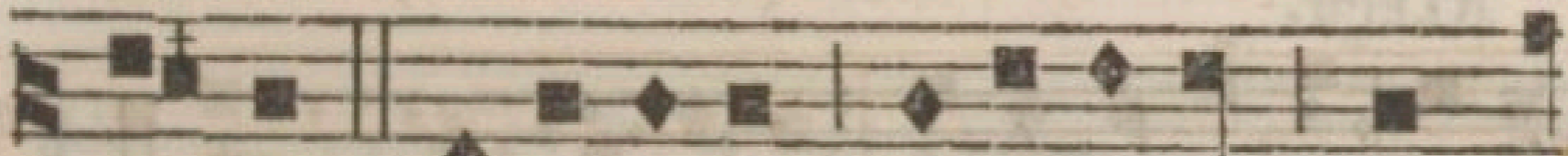
super fi- li- am Je- ru- sa- lem.



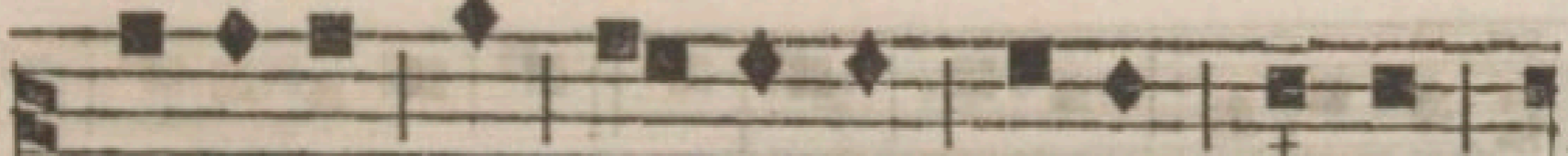
Hæc- ci- ne est urbs, di- cen- tes, perfec- ti



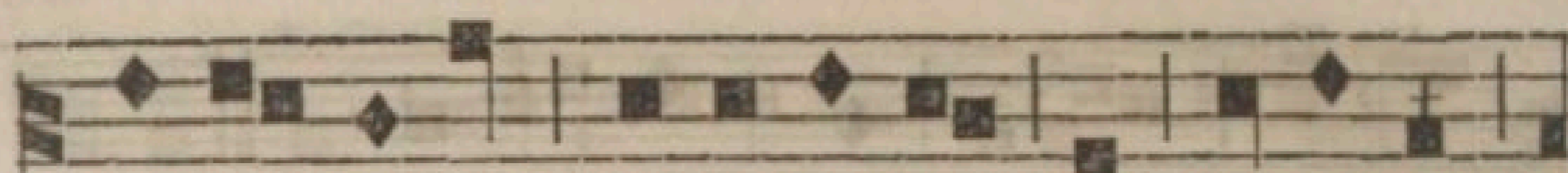
de- co- ris, gau- di- um u- ni- ver- sæ



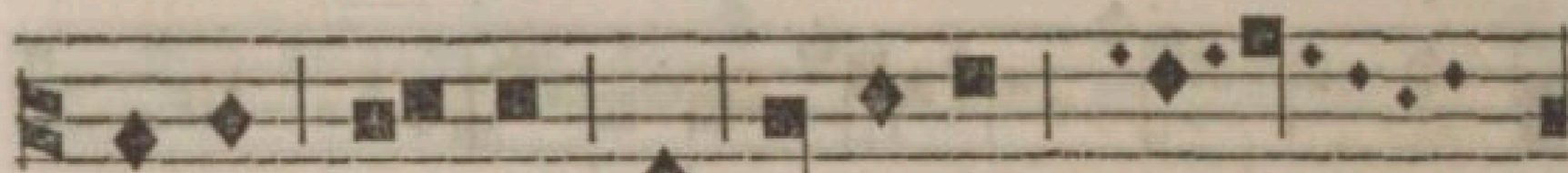
ter- ræ? Je- ru- sa- lem, Je- ru- sa- lem, con-



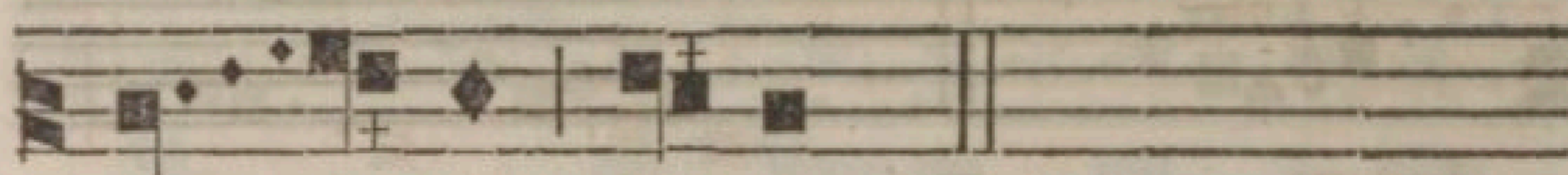
ver- te- re ad Do- mi- num De- um tu- um ;



Je-ru- salem, conver-te-re ad Dominum

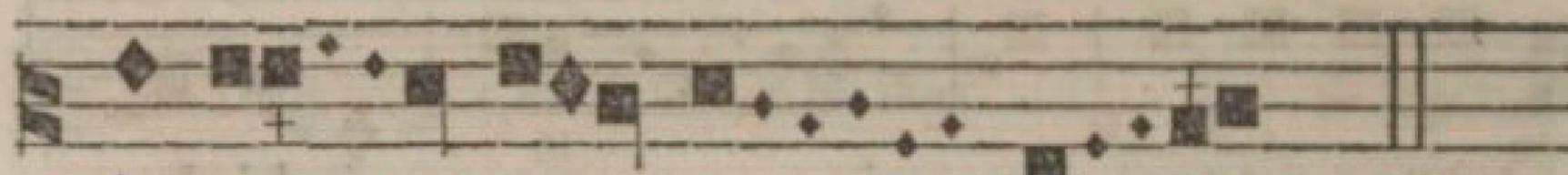


De-um tu- um, ad Do-minum De-

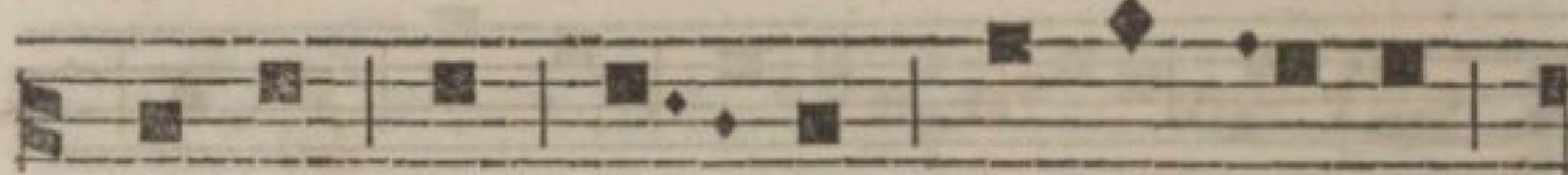


um tu- um.

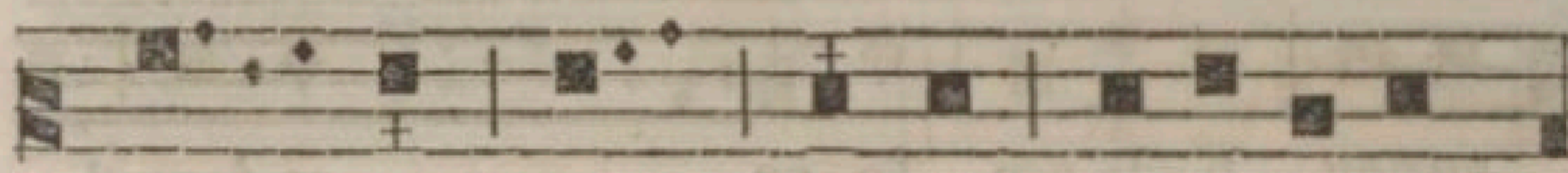
LEÇON III. *Chap. 3.*



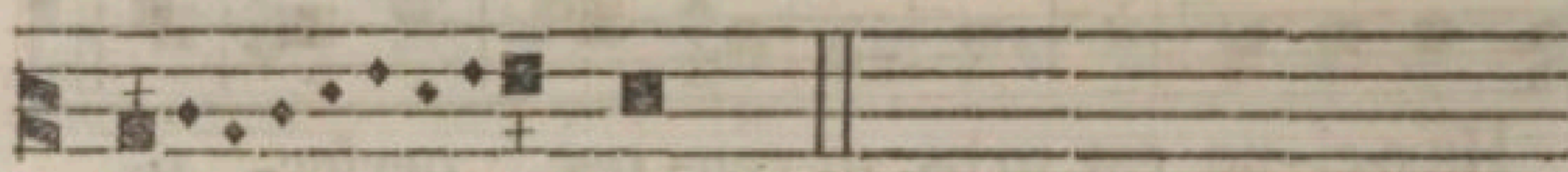
ALEPH.



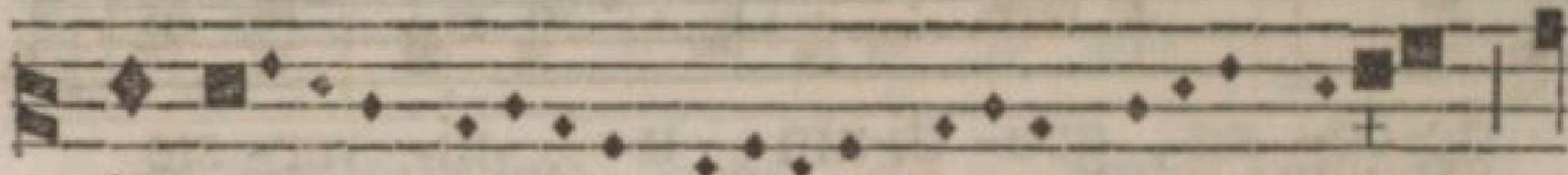
E- go vir vi- dens pau-per-ta- tem



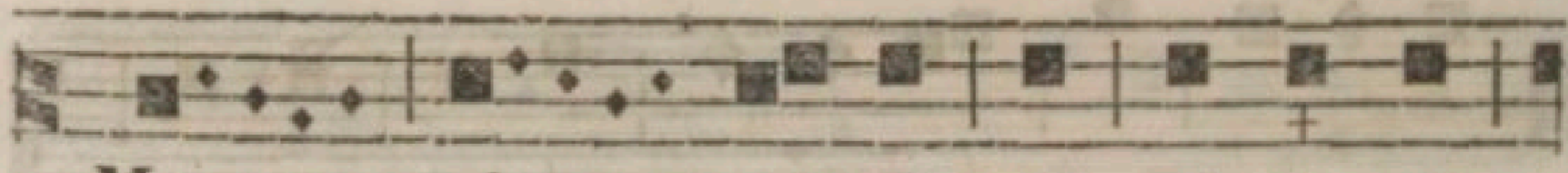
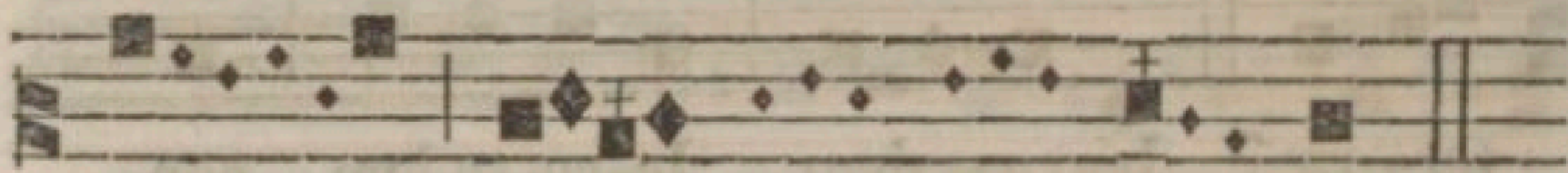
me- am in vir- ga in-dig-na- ti-



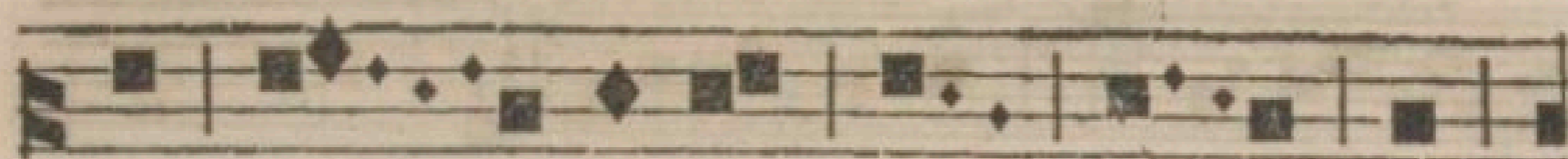
o- nis.



ALEPH.



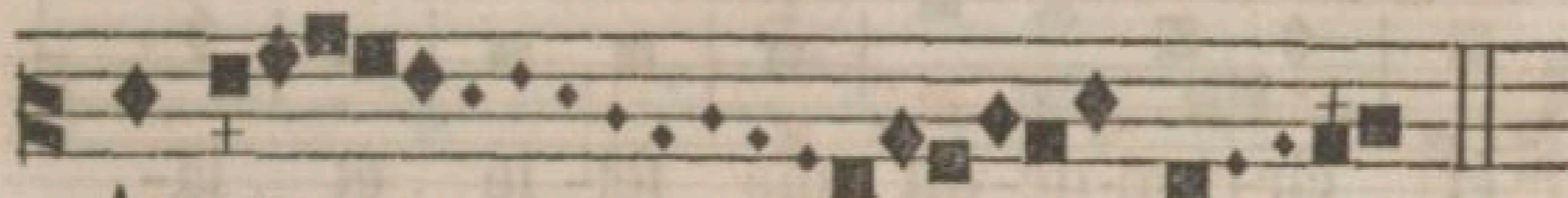
Me mi- na- vit, et ad-du- xit



in te- ne-bras, et non in



lu- cem.



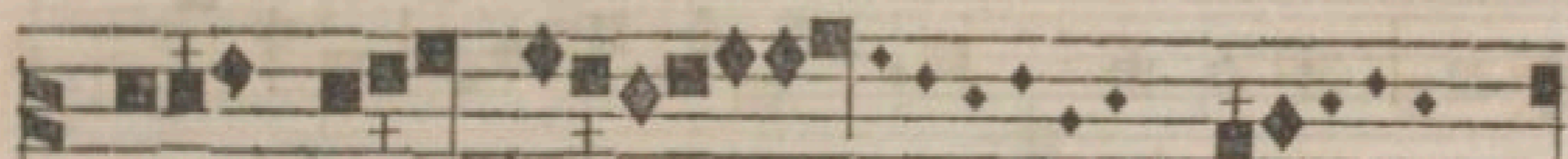
ALEPH.



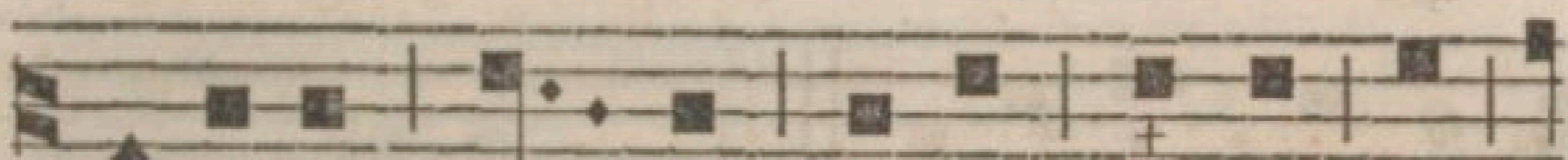
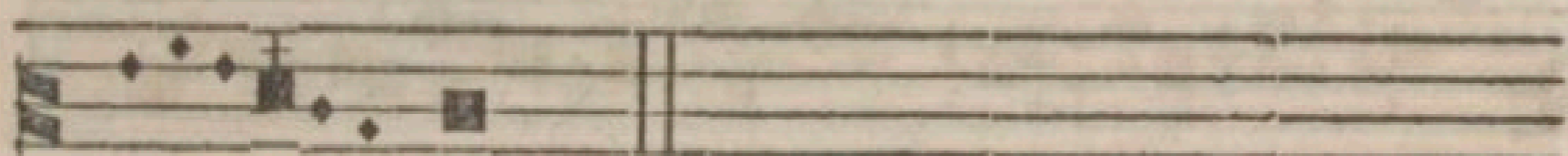
Tan-tum in me ver- tit, et con-ver- tit



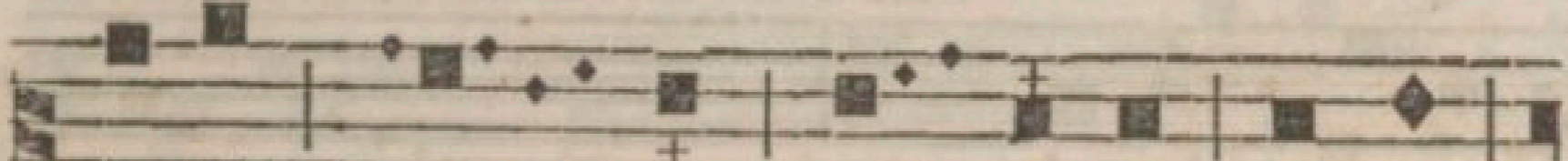
manum su-am to-tâ, to-tâ di- e.



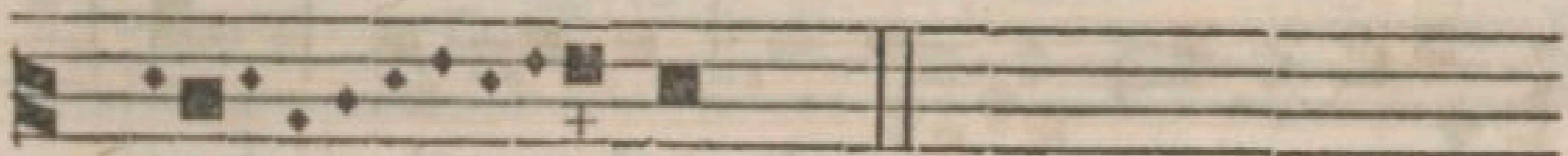
BETH.



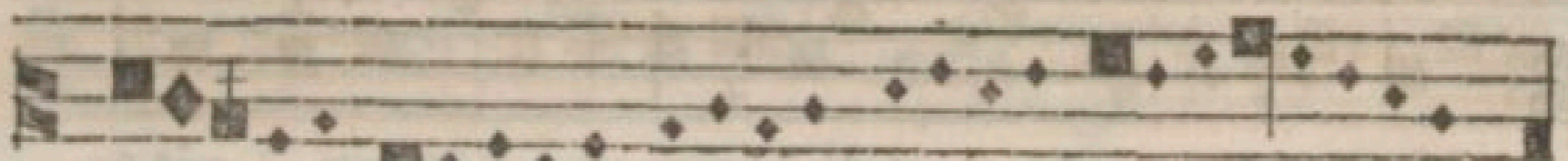
Ve-tustam fe- cit pel-lem me-am et



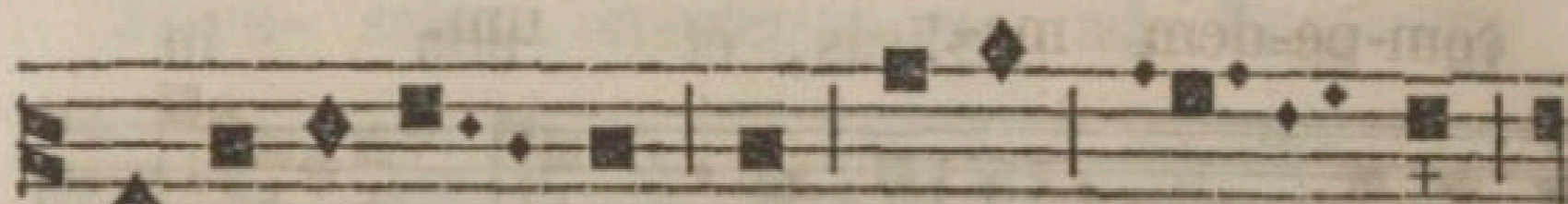
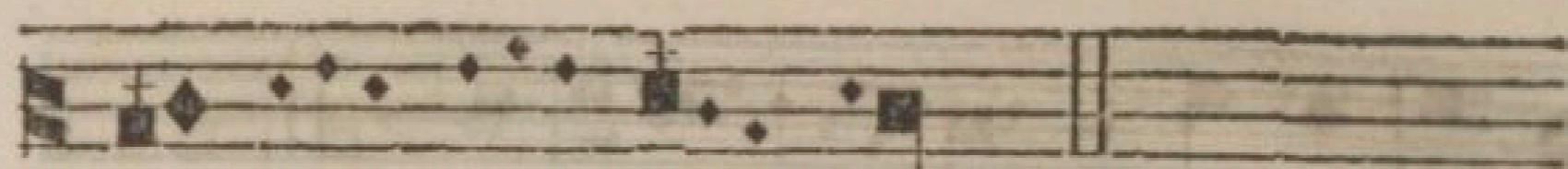
carnem me- am, con- tri-vit os- sa



me- a.



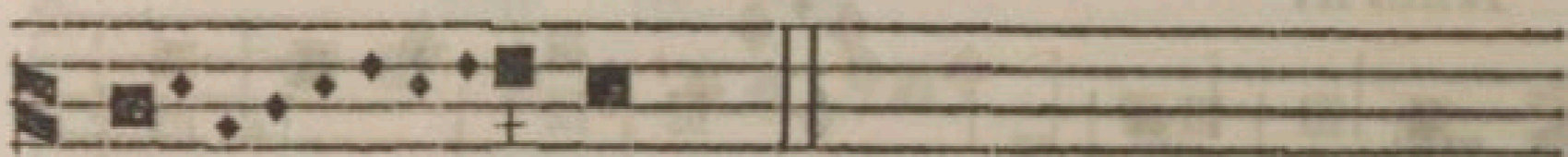
BETH.



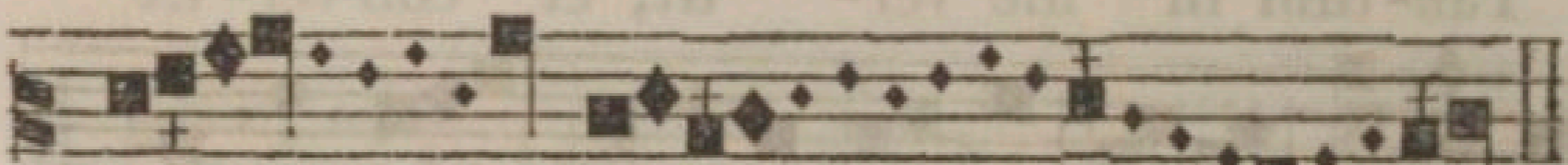
Æ-di-fi-ca- vit in gy-ro me- o,



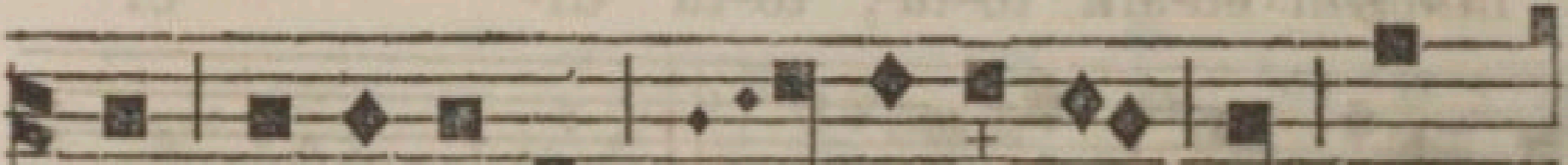
et cir-cum-de-dit me fel-le et la-



bo- re.



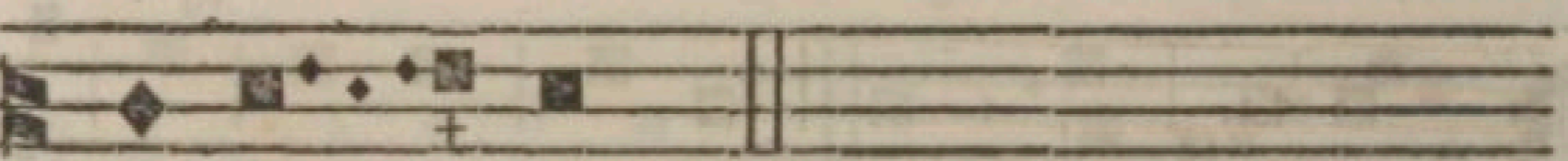
BETH.



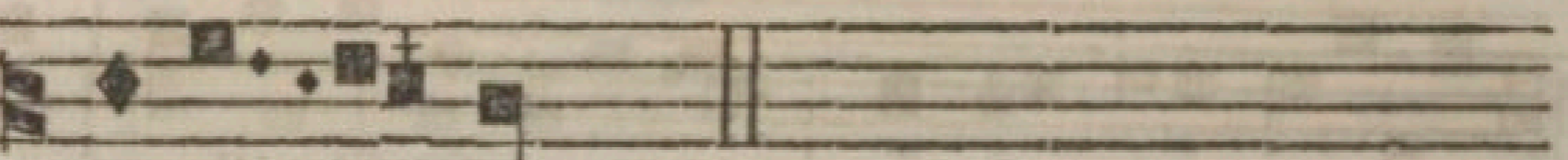
In te-nebro-sis col-lo-ca-vit me, qua-



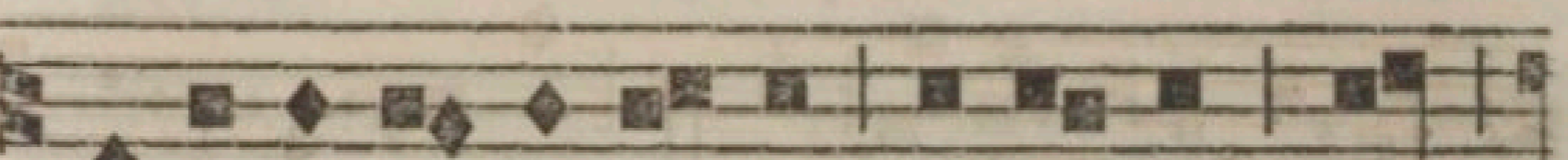
si mor-tu-os sem-



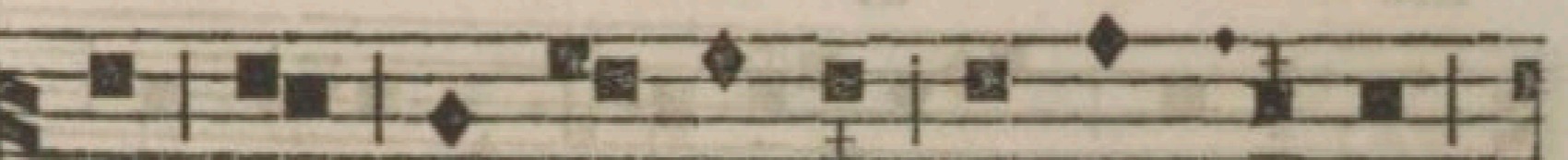
pi-ter- nos.



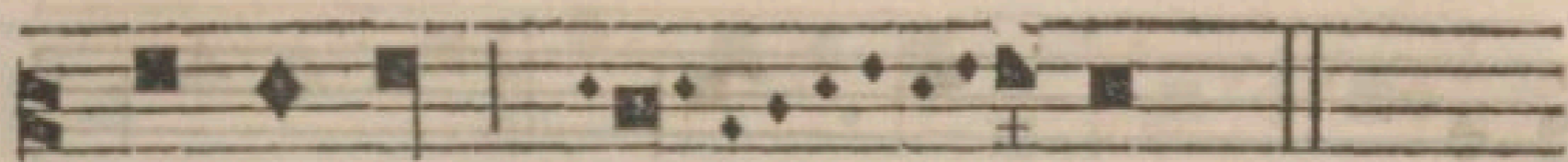
GHIMEL.



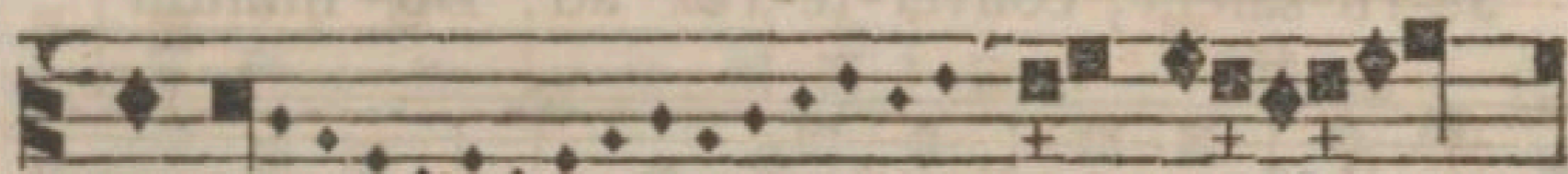
Circumæ-di-fi-ca- vit ad-ver-sùm me,



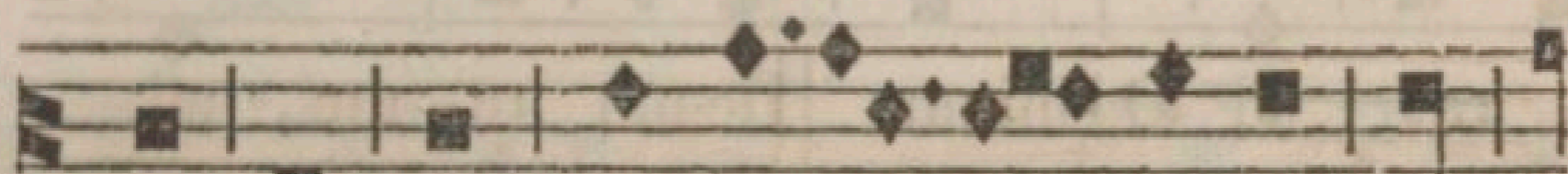
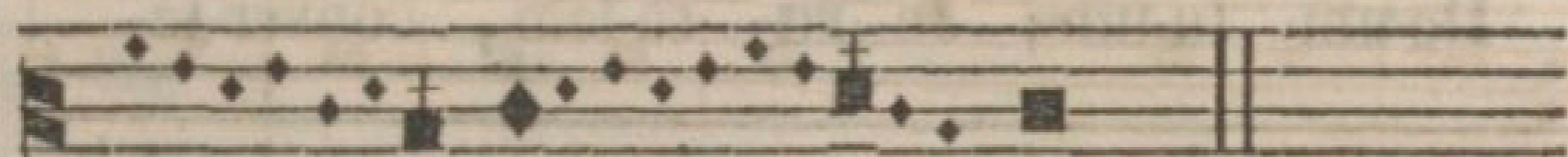
ut non e-gre-di-ar; ag-gra-va- vit



com-pe-dem me- um.



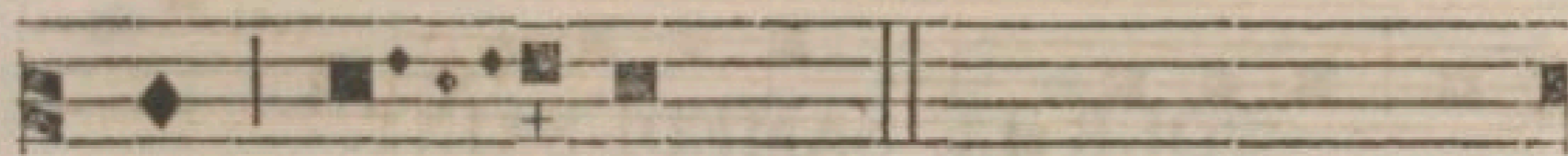
GHI-MEL.



Sed et cùm cla-ma- ve-ro et



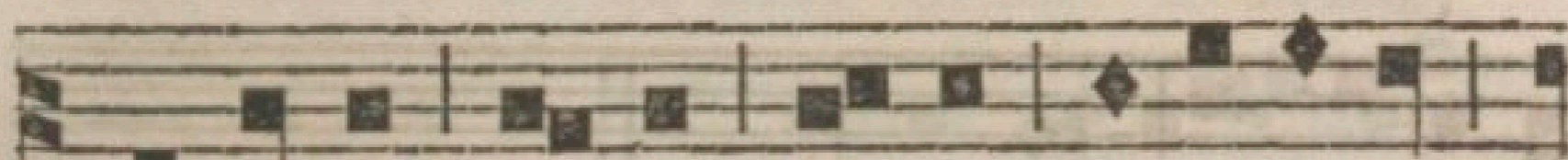
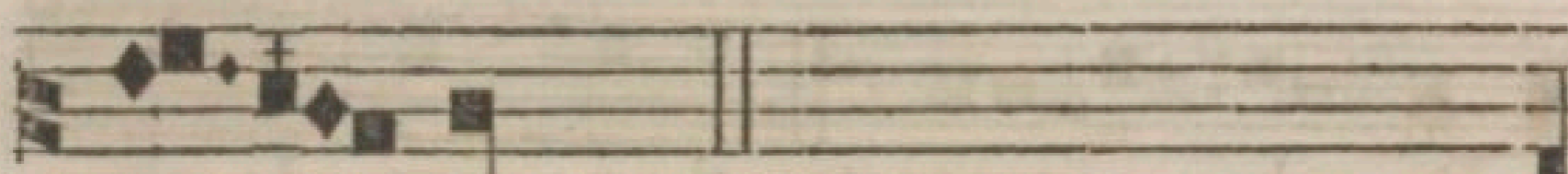
ro-ga-ve-ro, ex-clu-sit o-ra-ti-o-



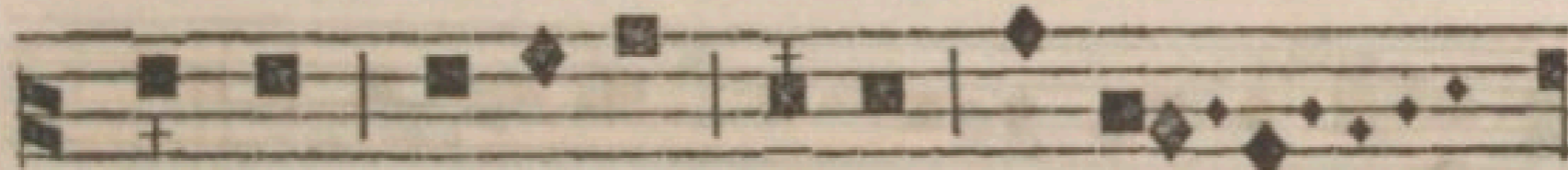
nem me-am.



GHI-MEL.



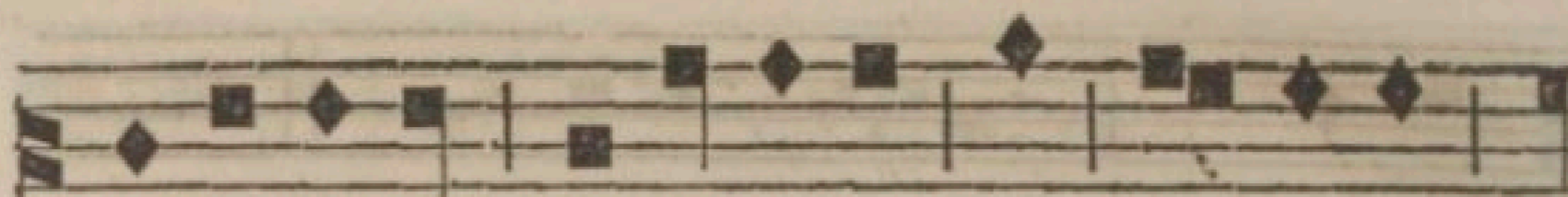
Con-clu-sit vi-as me-as la-pi-dibus



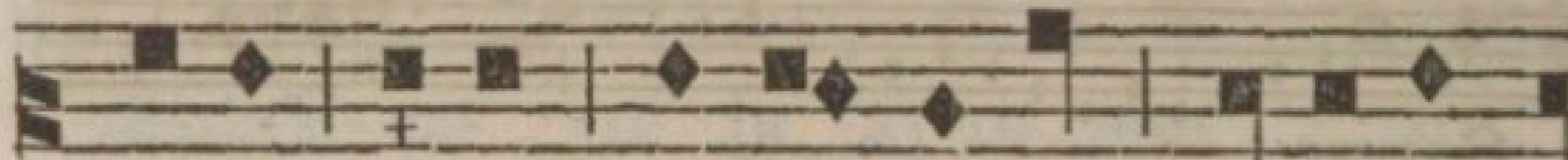
quadris, se-mi-tas me-as subver-



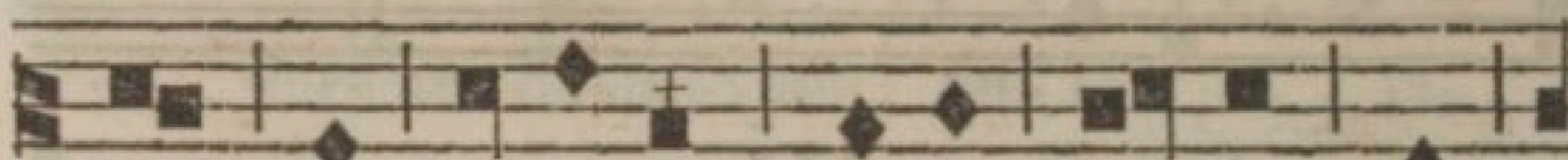
tit, sub-ver-tit. Je-ru-sa-lem,



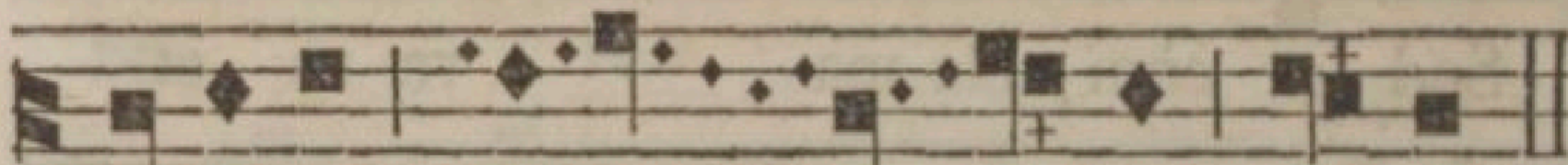
Je-ru-salem, conver-te-re ad Do-minum



De-um tu-um; Je-ru- sa-lem, conver-te-



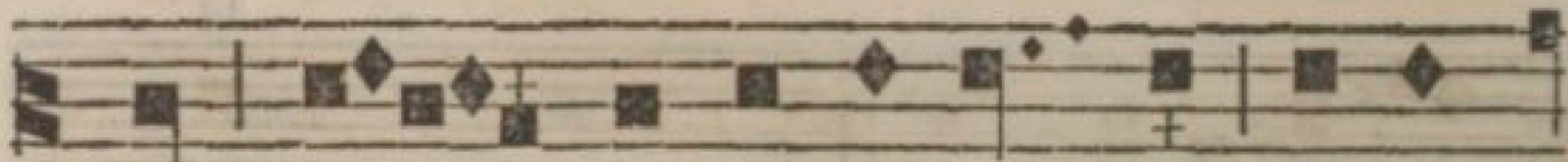
re ad Do-minum De-um tu- um, ad



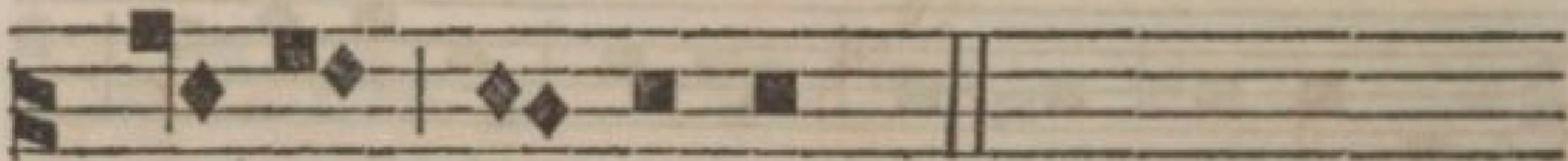
Do-minum De- um tu- um.

POUR LE SAMEDI-SAINT.

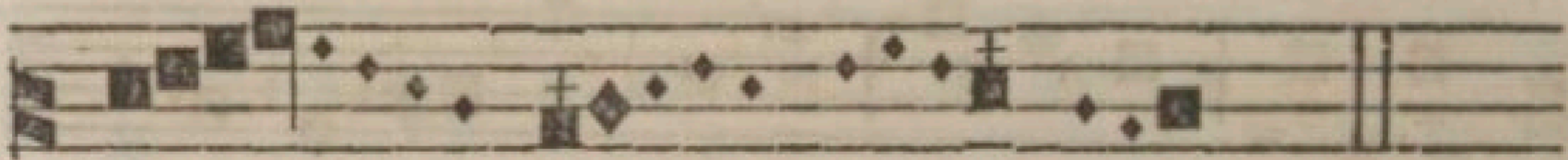
LEÇON I.



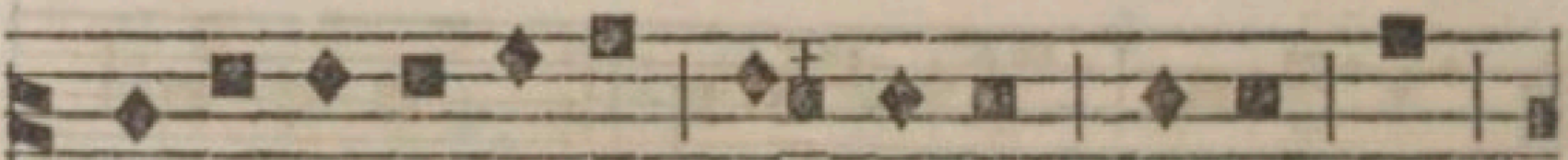
De la- rmen-ta- ti- o- ne Je-re-



mi- æ Pro- phe- tæ.



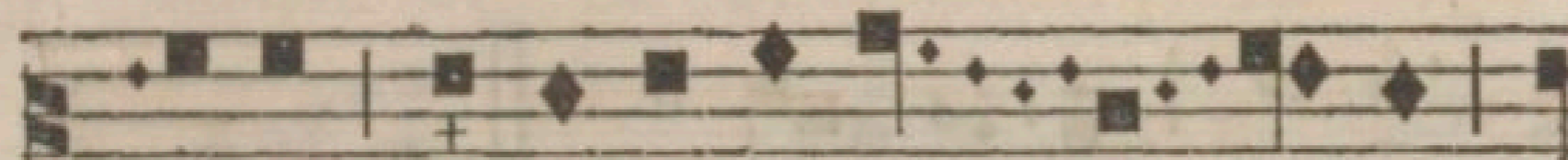
HETH.



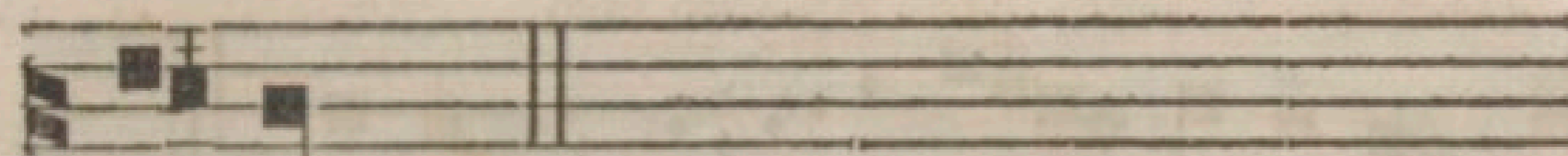
Mi-se-ri-cor-di-æ Do- mi-ni, qui-a non



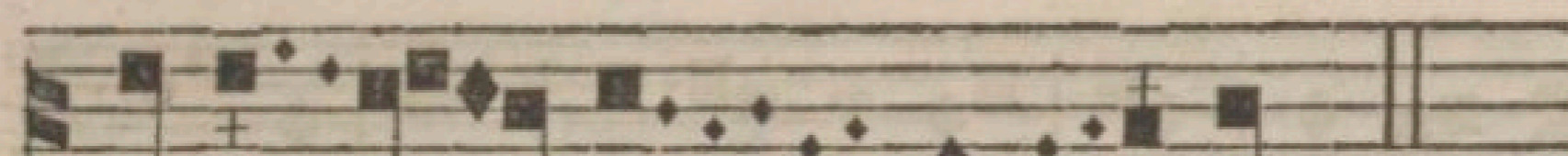
sumus consump- ti : qui-a non de-fe-



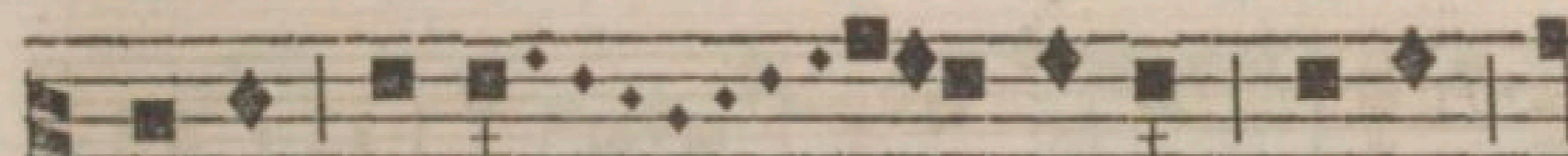
ce-runt mi-se-ra-ti-o- nes



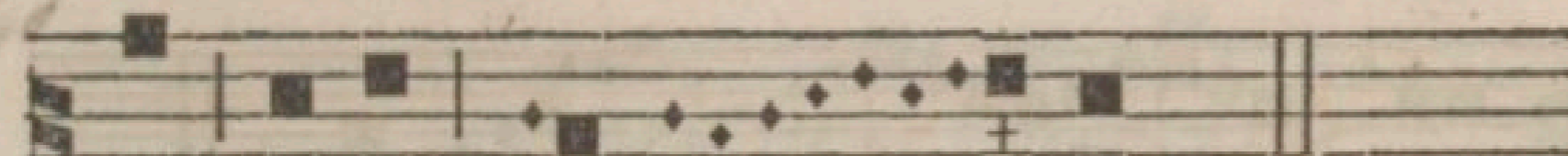
e- jus.



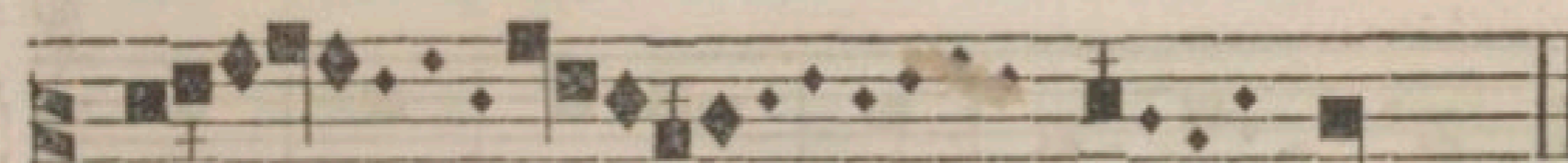
HETH.



No-vi di-lu- cu-lo, mal-ta



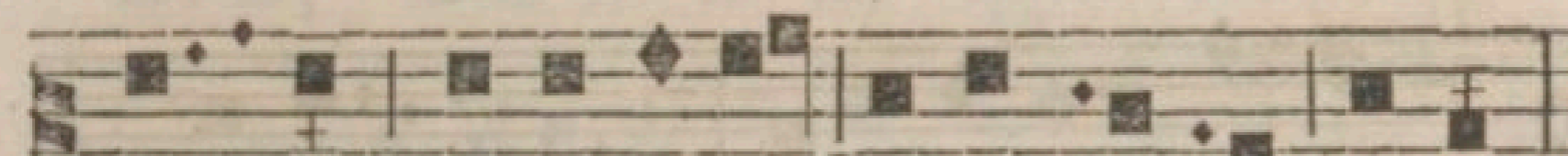
est fi-des tu- a.



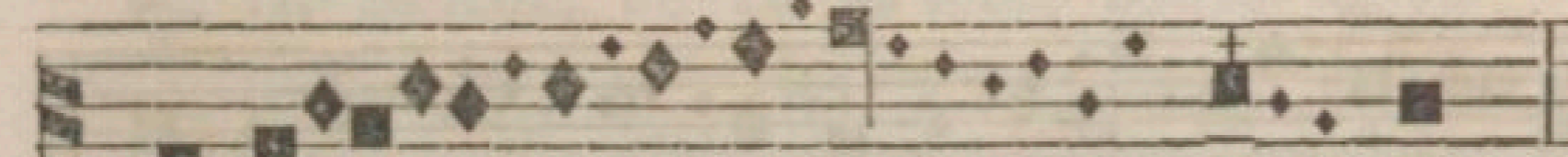
HETH.



Pars me-a Do-mi-nus, di-xit a-ni-ma



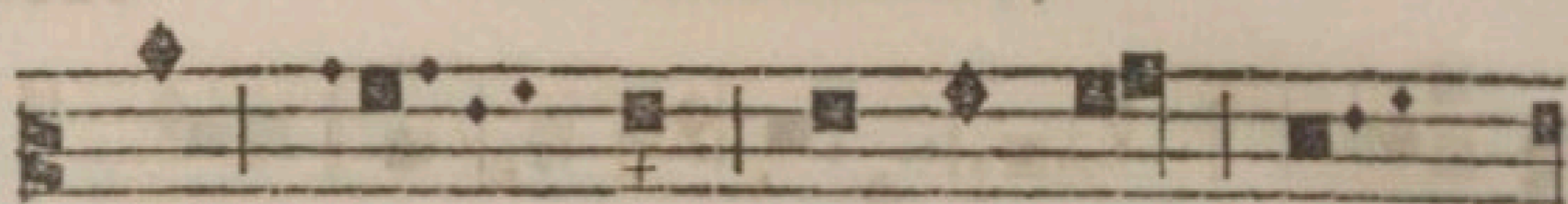
me- a : propter-e-a exspecta-bo e-um.



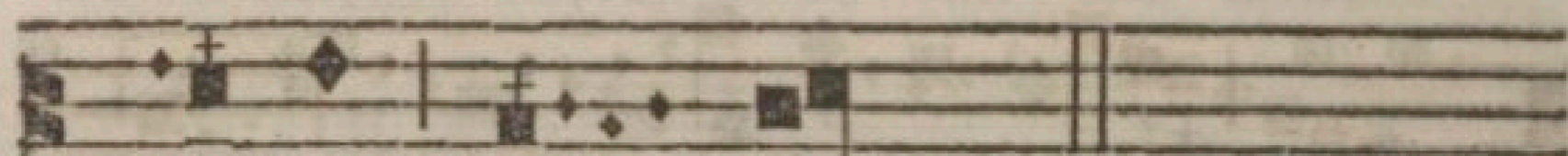
THETH.



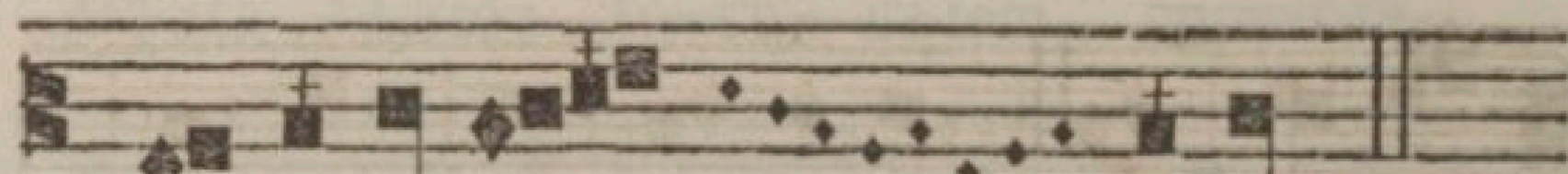
Bo-nus est Do-mi-nus spe-ran-ti-bus



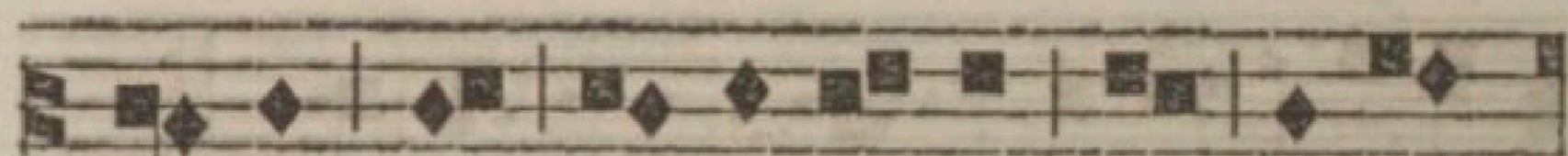
in e-um, a-ni-mæ quæ-



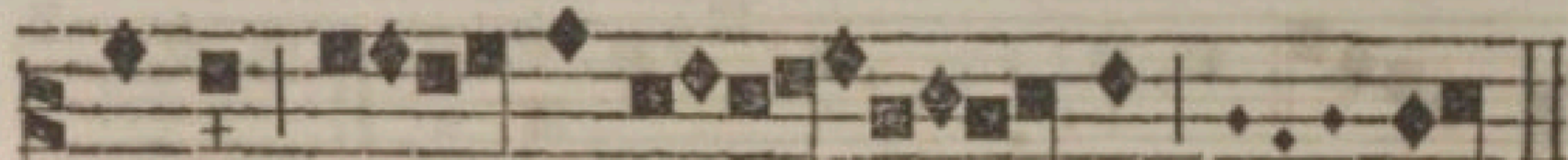
ren-ti il-lum.



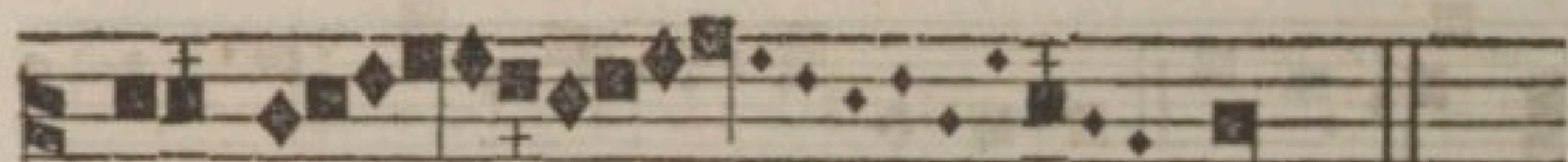
THETH.



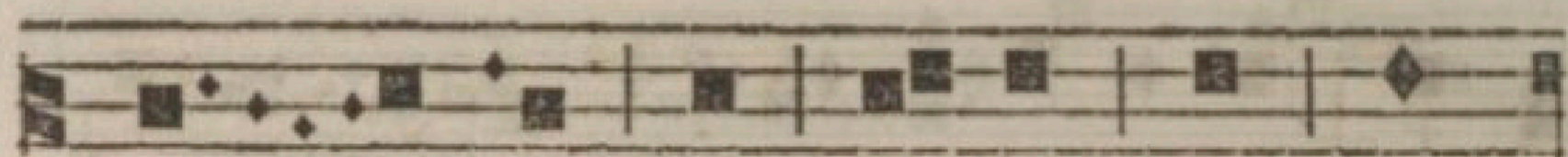
Bo-num est præ-to-la-ri cum si-len-



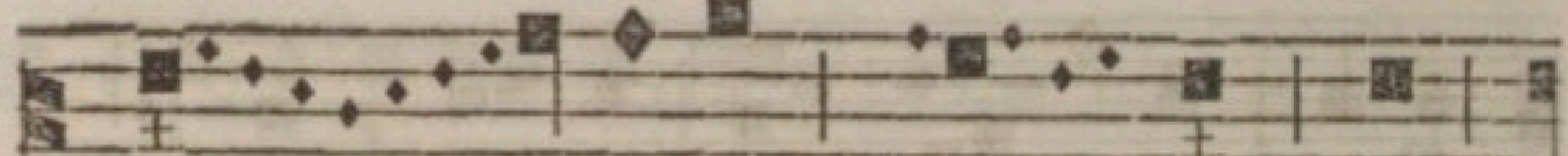
ti-o sa-lu-ta-re De-i.



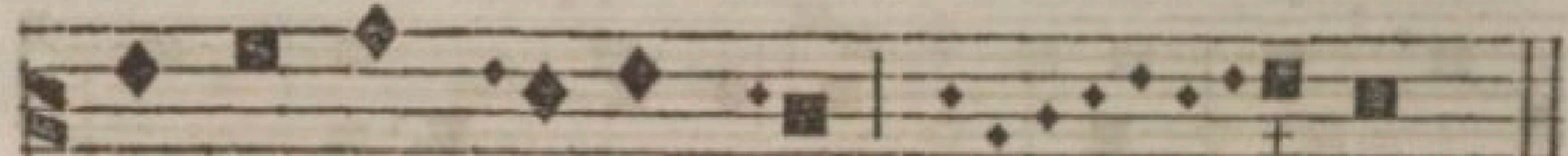
THETH.



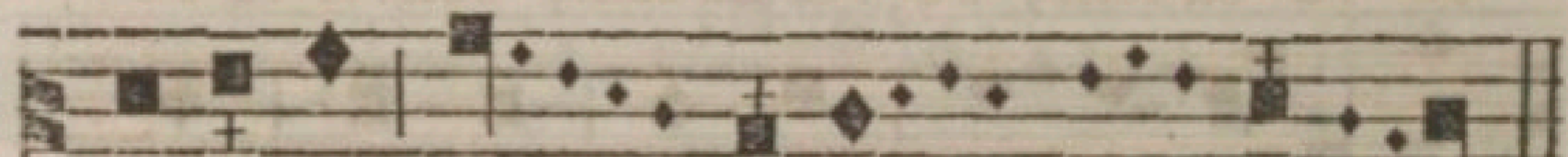
Bo-num est vi-ro, cùm por-



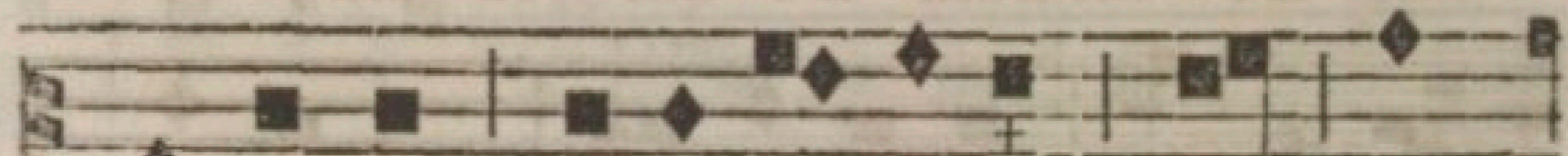
ta-ve-rit ju-gum ab



a-do-les-cen-ti-a su-a.



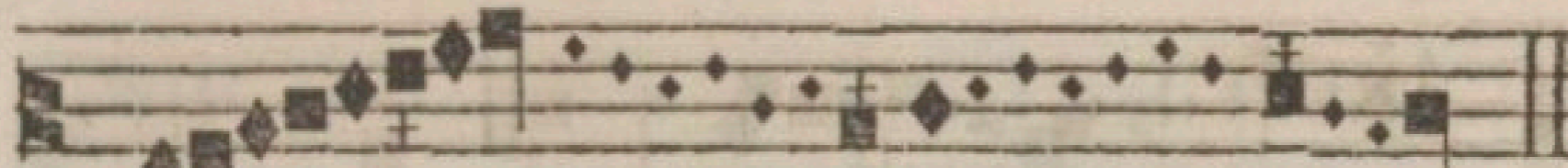
YOD.



Se-de-bit so-li-ta-ri-us, et ta-



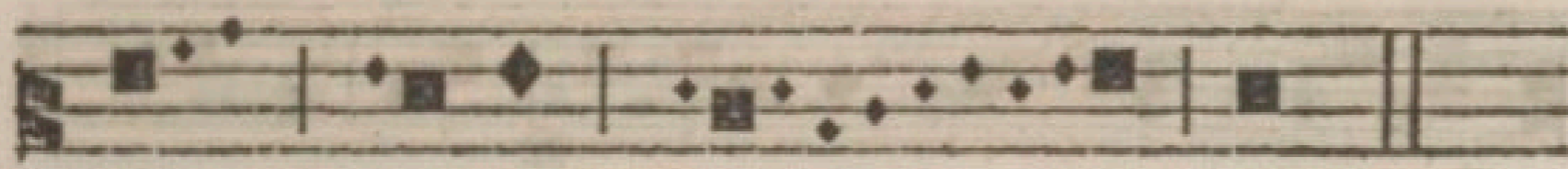
ce-bit; qui-a le-va-vit su-per se.



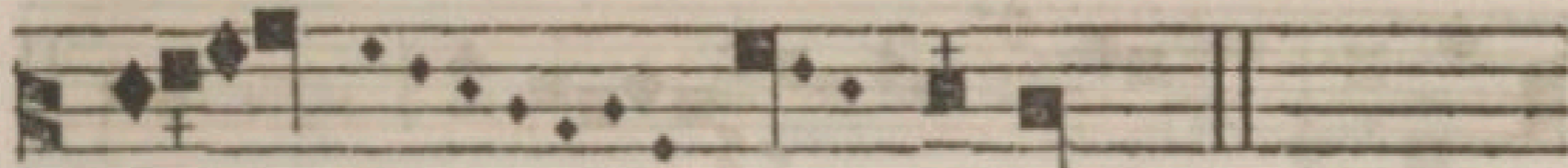
Yod.



Po-net in pul-ve-re os su-um,



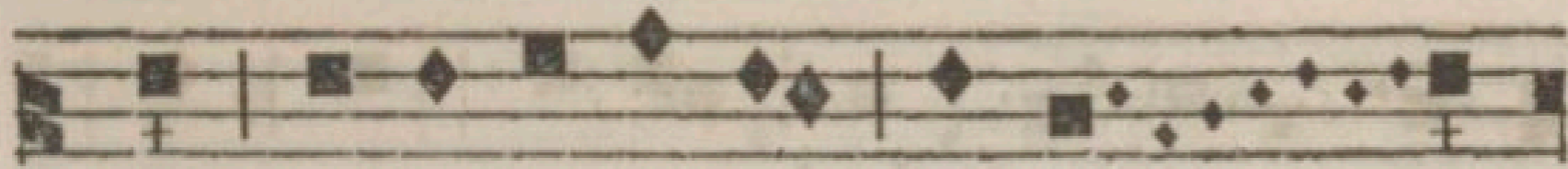
si for-tè sit spes.



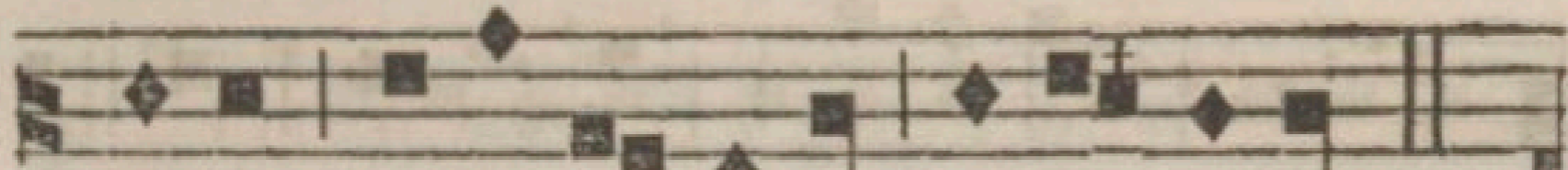
Yod.



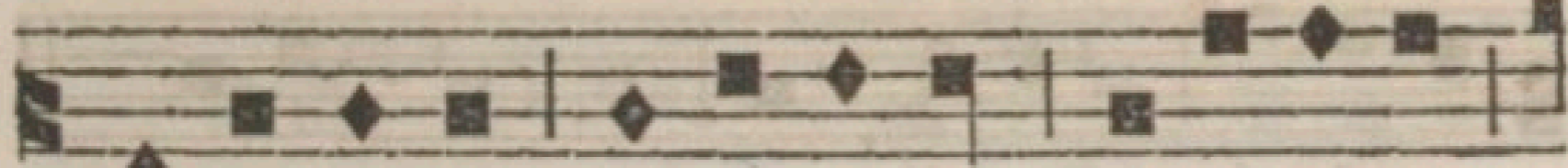
Da-bit per-cu-ti-en-ti se ma-xil-



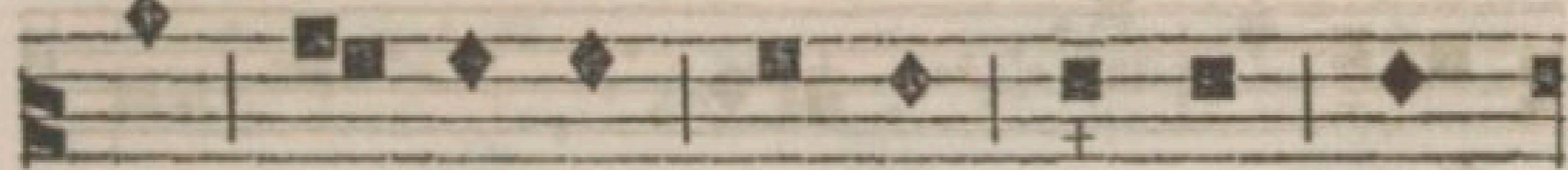
lam, sa-tu-ra-bi-tur op-pro-



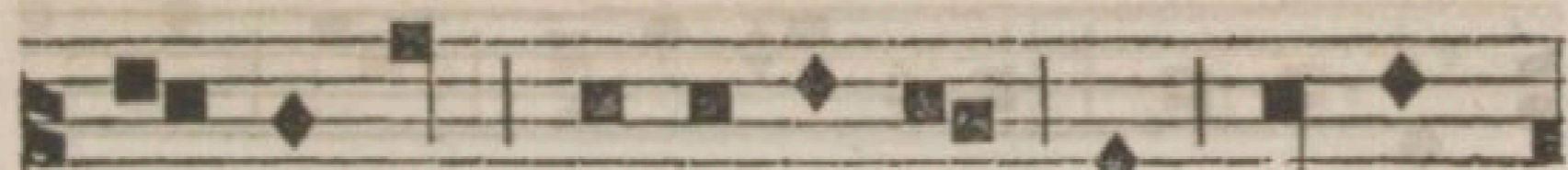
bri-is, sa-tu-ra-bi-tur oppro-bri-is.



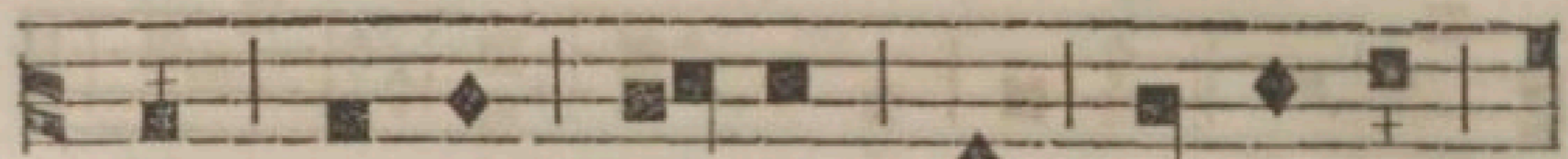
Je-ru-sa-lem, Je-ru-sa-lem, con-ver-te-re




ad Do-mi-num De-um tu-um; Je-



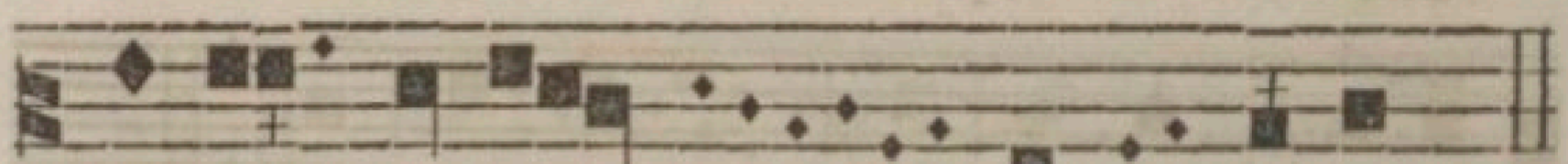
ru-sa-lem, con-ver-te-re ad Do-mi-



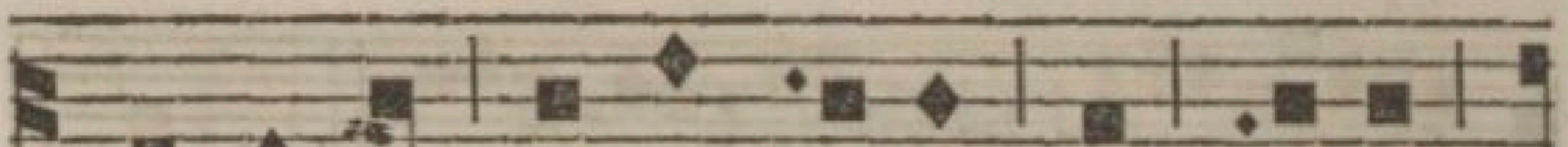
num De-um tu-um, ad Do-mi-num



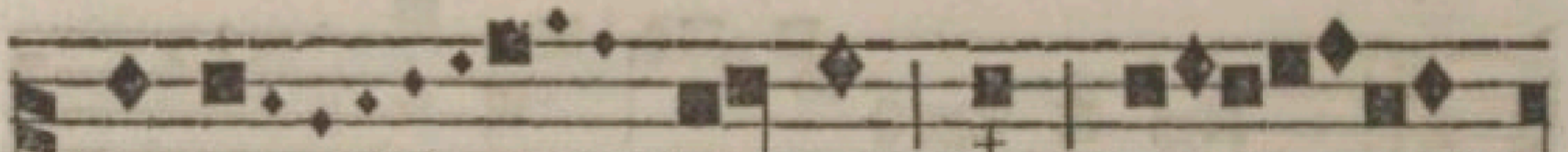
De-um tu-um.

LEÇON II. *Chap. 4.*


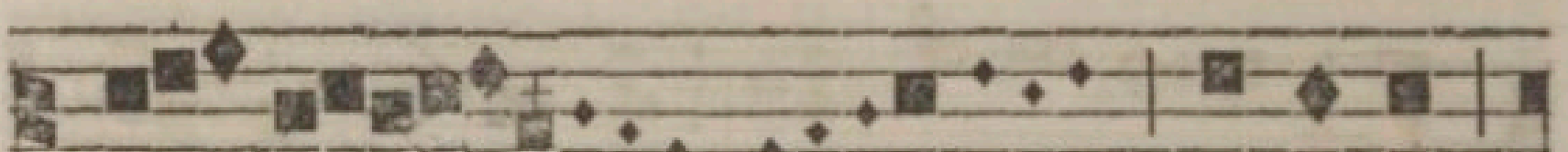
ALEPH.



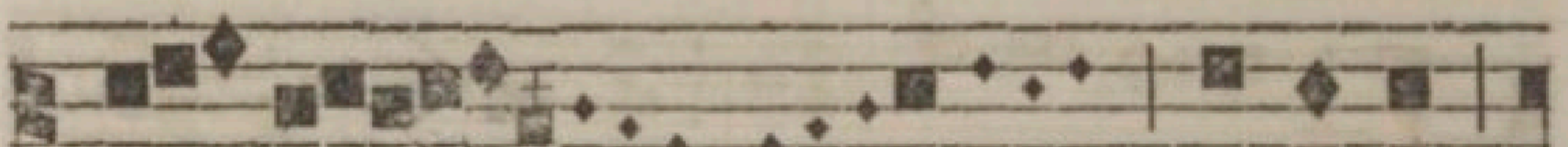
Quo-mo-do ob-scu-ra-tum est au-rum,



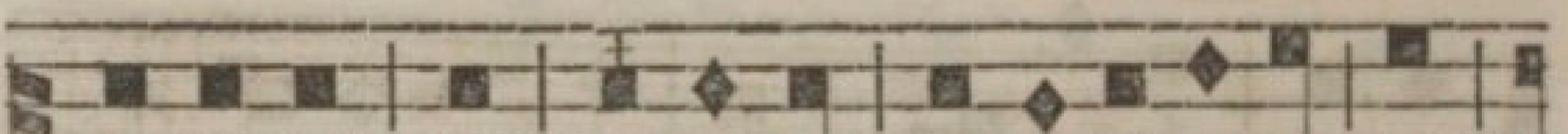
mu-ta-



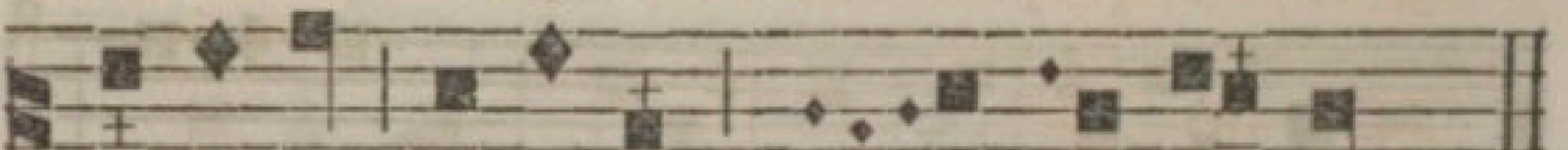
tus est co-



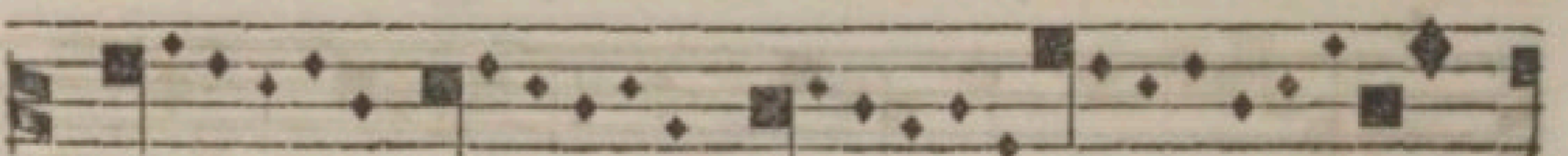
lor op-ti-mus,



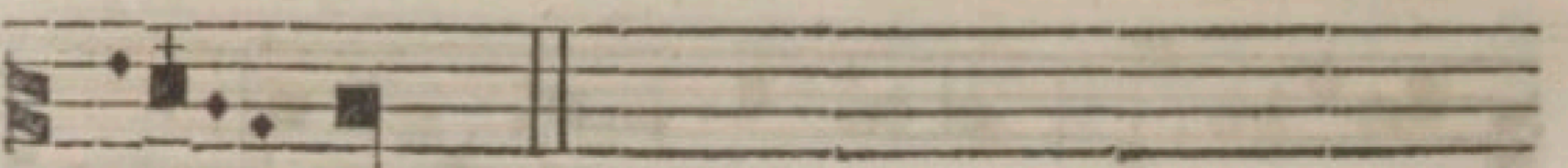
dis-per-si sunt la-pides Sanctu-a-ri-i in



ca-pi-te om-ni-um pla-te-a-rum?



BETH.



Fi-li-i Si-on in-cly-ti, et a-mic-ti

au-ro pri-mo : quomo-do re-pu-ta-ti

sunt in va-sa tes-te-a,

o-pus ma-nu-um fi-gu-li?

GHIMEL.

Sed et la-mi-æ nu-da-ve-runt mam-

mam, lac-ta-ve-runt ca-tu-los su-os ;

fi-li-a po-pu-li me-i cru-de-lis,

qua-si struthi-o in de-ser-to.

DALETH,

Ad-hæ-sit lin-gua lac-ten-tis ad
 pa-la-tum e-jus in si-ti: par-vu-li
 pe-ti-e-runt pa-nem, et non e-rat
 qui, qui fran-ge-ret e-is.
 HE.

Qui ves-ce-ban-tur vo-lup-tu-o-
 sè, in-ter-i-e-runt in vi-is:
 qui nu-tri-e-ban-tur in cro-ce-is, am-
 plex-a-ti sunt ster-co-ra.
 VAU.

Et ma-jor ef-fec-ta est i- niqui-tas
 fi- li-æ po-pu-li me-i, pec-ca- to
 So- do- mo- rum quæ sub-ver- sa est in
 momen- to, et non ce- perunt in e- a
 ma- nus. Je- ru- sa- lem, Je- ru- sa- lem, con-
 ver- te- re ad Do- mi- num De- um tu- um ;
 Je- ru- sa- lem, con- ver- te- re ad Do- mi-
 num De- um tu- um, ad Do- mi- num
 De- um tu- um.

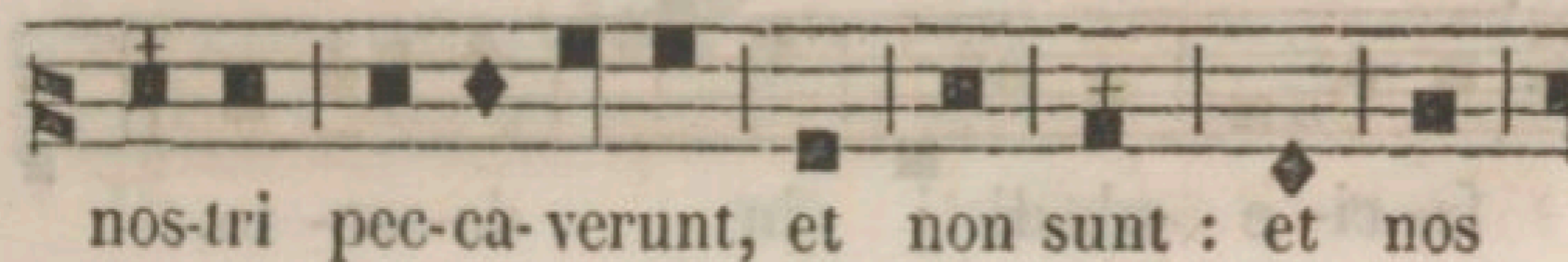
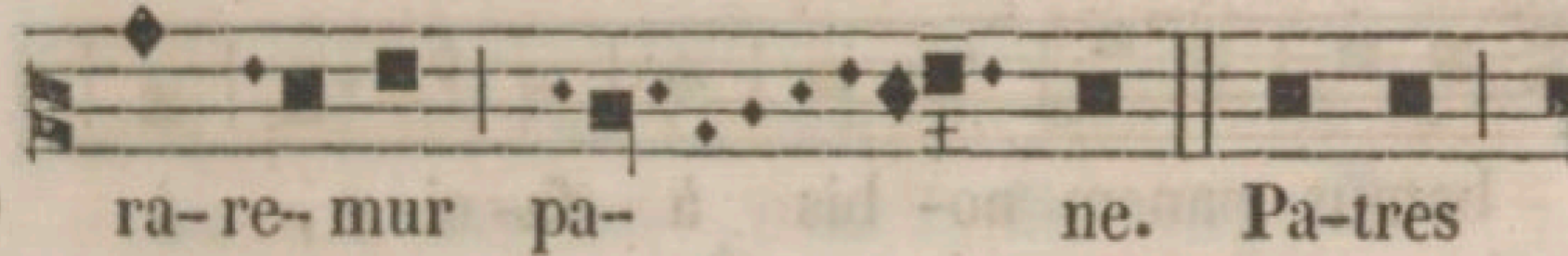
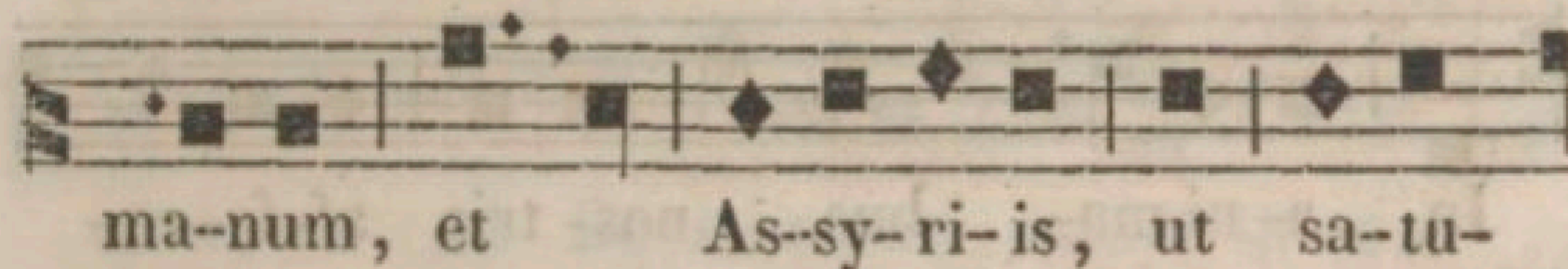
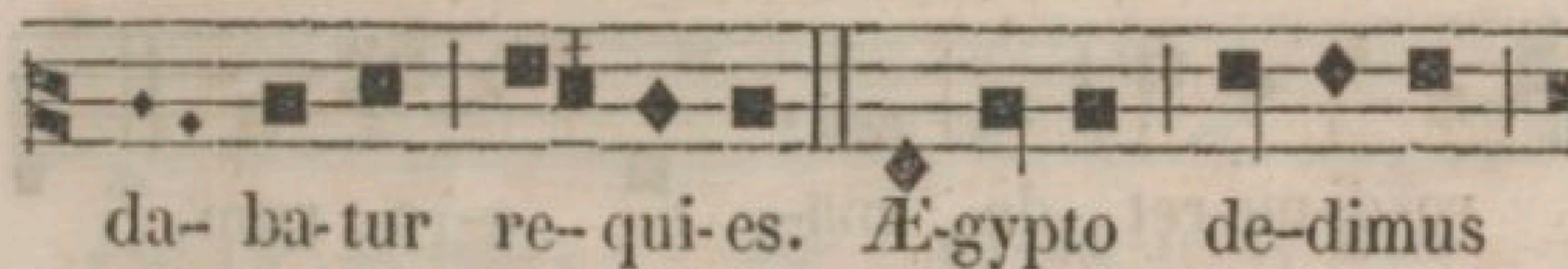
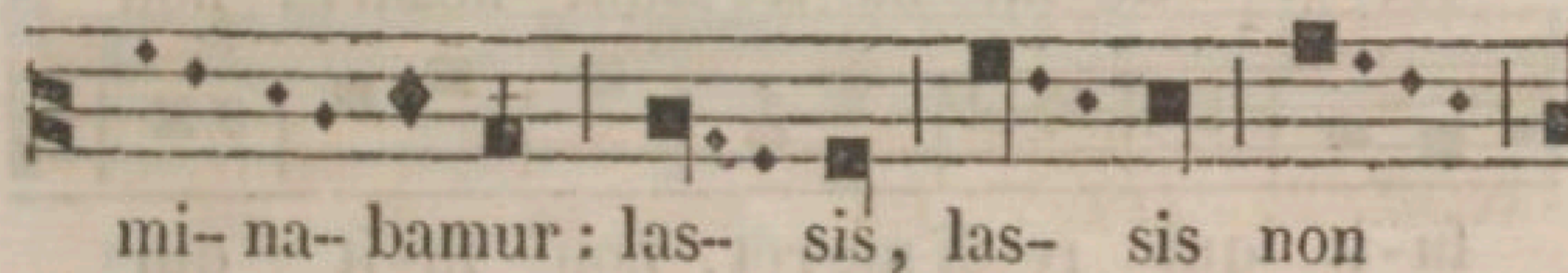
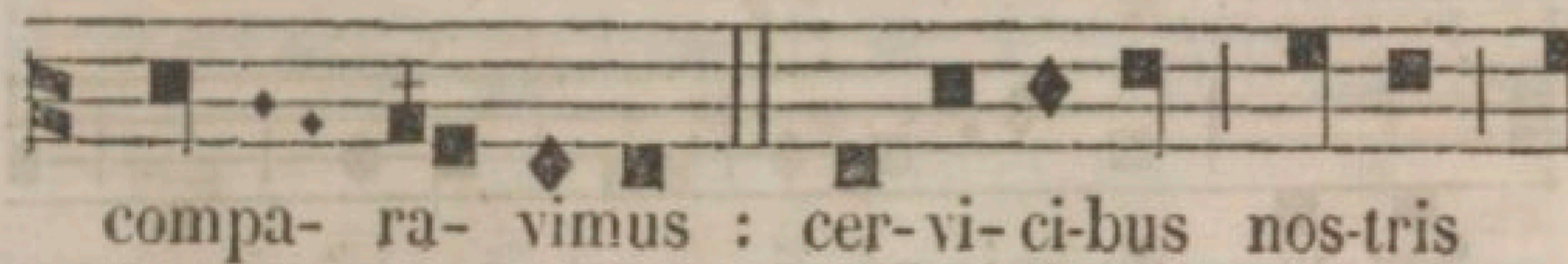
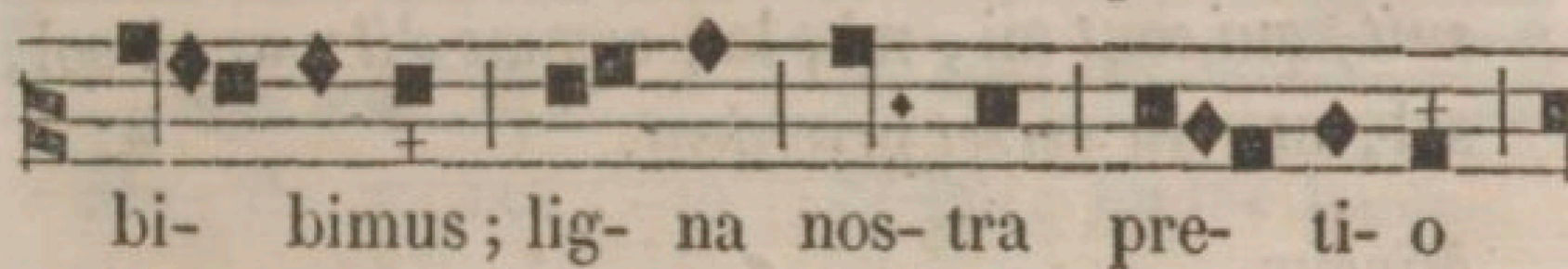
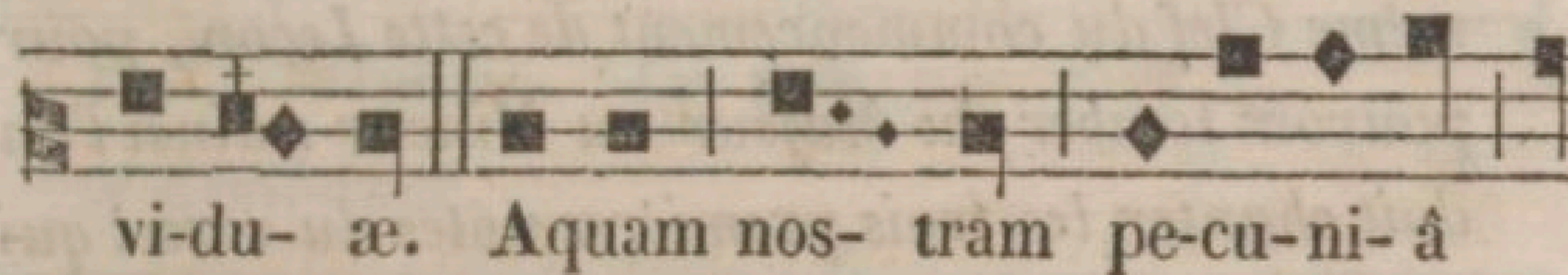
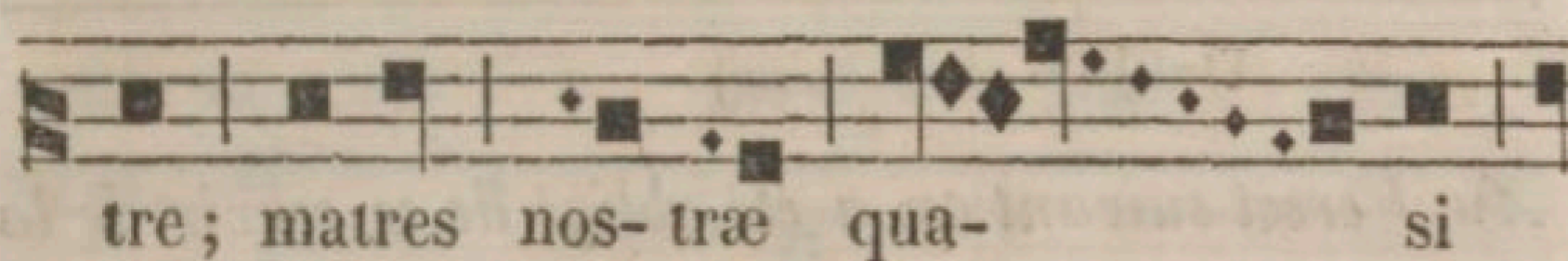
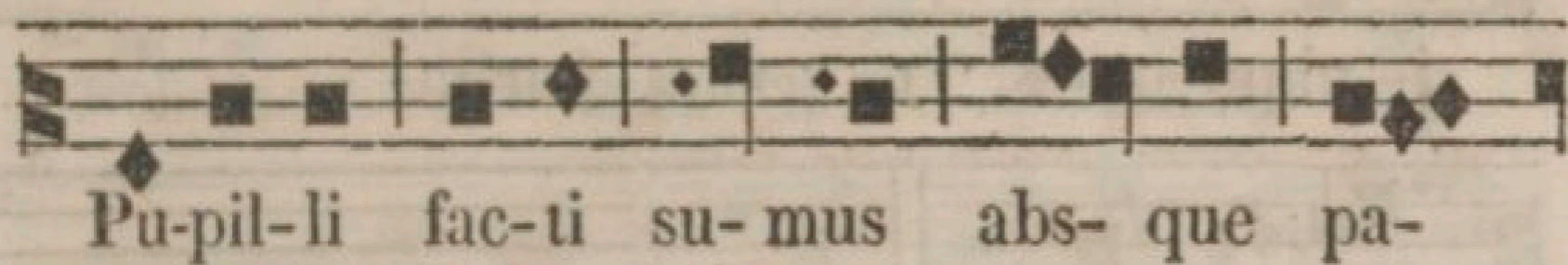
La leçon suivante doit être chantée avec beaucoup de goût par une voix agréable et flexible.

LEÇON III. *Chap. 5.*

Lent.

In-ci-pit O-ra-ti-o Je-re-mi-æ,
 Je-re-mi-æ Pro-phe-tæ.
 Re-corda-re, Do-mi-ne, quid ac-ci-
 de-rit no-bis; in-tu-e-re, et
 res-pi-ce op-pro-bri-um nos-trum. Hæ-
 re-di-tas nos-tra ver-sa est ad
 a-li-e-nos; do-mus nos-tra
 ad ex-tra-ne-os.

Comme le chant est musical dans cette Leçon, on est obligé de changer la Clef au Verset suivant, pour pouvoir tomber du Mineur au Majeur; ainsi les deux premières notes du Verset qui suit, qui sont sol, ut, doivent se chanter du même ton que s'il y avait mi, la.

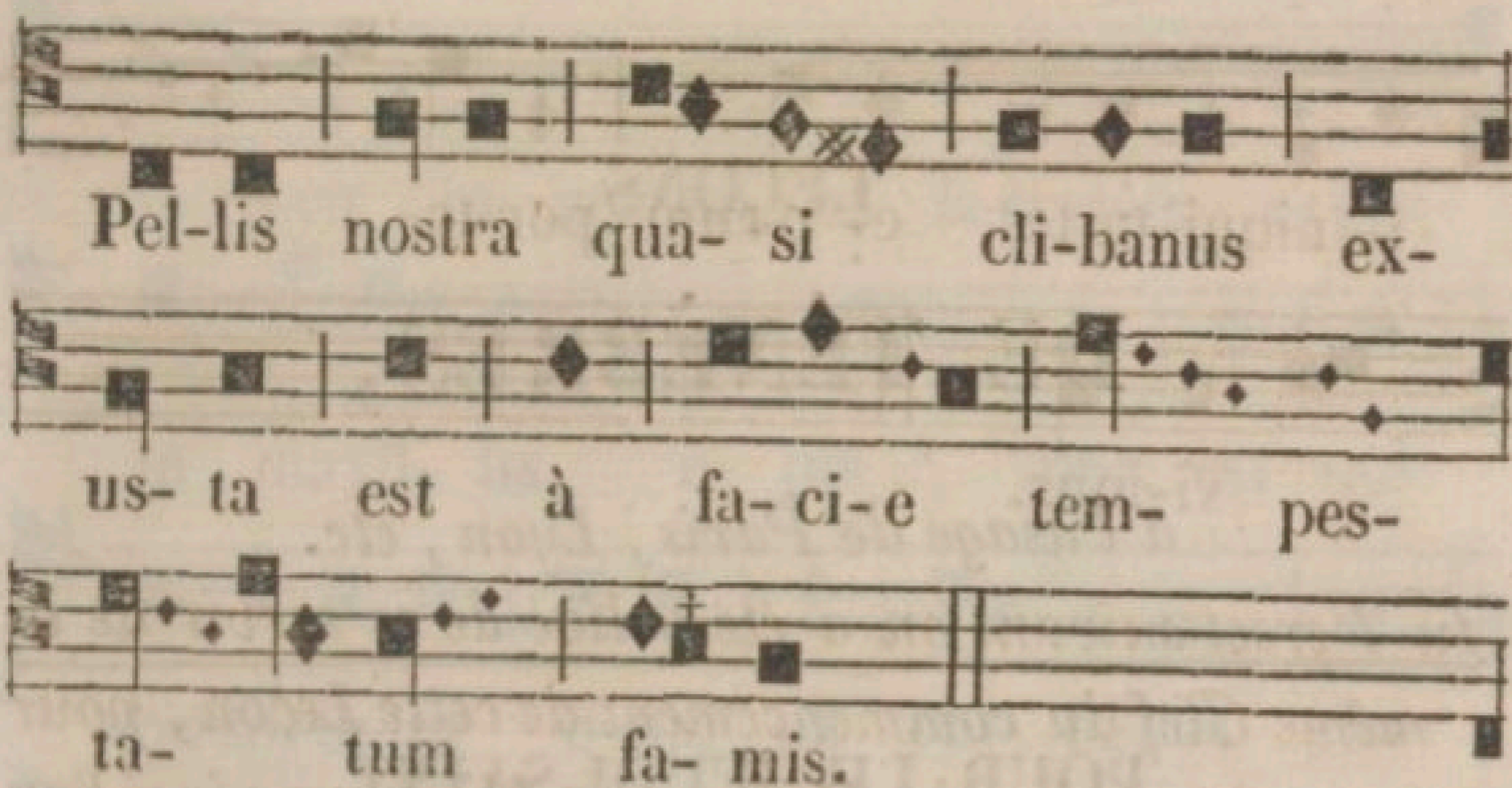
Majeur.

i- niqui-ta-tes e- o-rum por-ta-
vi-mus.

Au Verset suivant on a été obligé de se servir de la même Clef du commencement de cette Leçon, pour pouvoir tomber du Majeur au Mineur : ainsi l'on doit chanter les trois premières notes du verset qui suit, qui sont mi, mi, la, comme s'il y avait sol, sol, ut, du verset précédent.

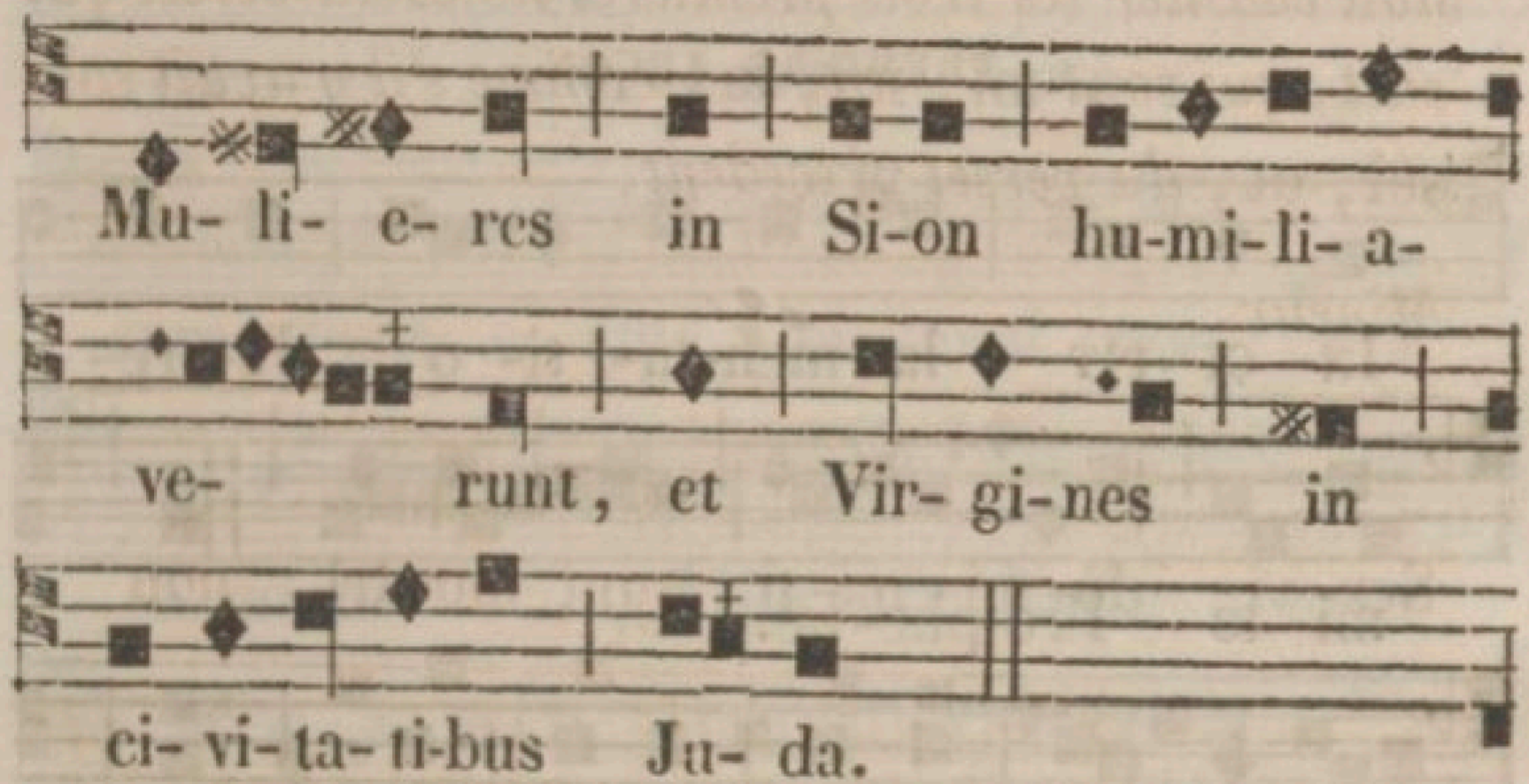
Mineur.

Ser-vi do-mi-na-ti sunt nos-tri : non
fu-it qui re-di-me-ret, non fu-it qui
re-di-me-ret de ma-nu e-o-rum.
In a-ni-ma-bus nos-tris af-fe-re-
bamus panem no-bis à fa-ci-e, à
fa-ci-e gla-di-i in de-ser-to.



Pel-lis nostra qua-si cli-banus ex-
us-ta est à fa-ci-e tem-pes-
ta-tum fa-mis.

A demi-voix.



Mu-li-e-res in Si-on hu-mi-li-a-
ve-runt, et Vir-gi-nes in
ci-vi-ta-ti-bus Ju-da.

Fort.



Je-ru-sa-lem, Je-ru-sa-lem, con-
ver-te-re ad Do-mi-num; conver-te-re,
con-ver-te-re ad Do-mi-num
De-um tu-um.

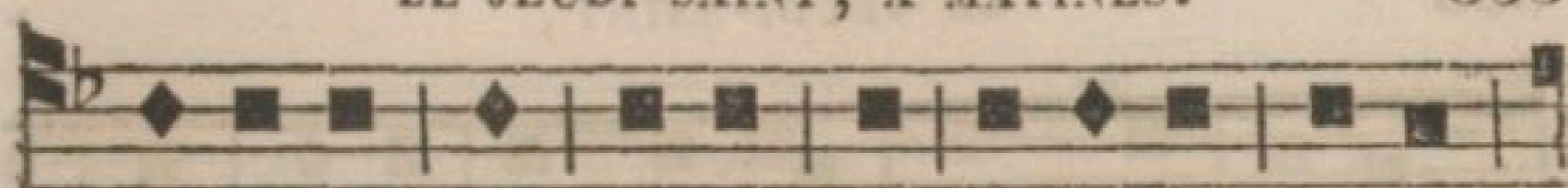
LEÇONS
DE TÉNÈBRES,

à l'usage de Paris, Lyon, etc.

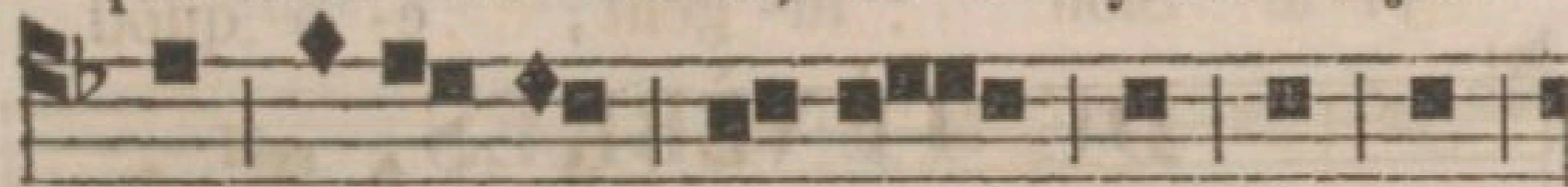
POUR LE JEUDI-SAINT,

PREMIÈRE LEÇON.

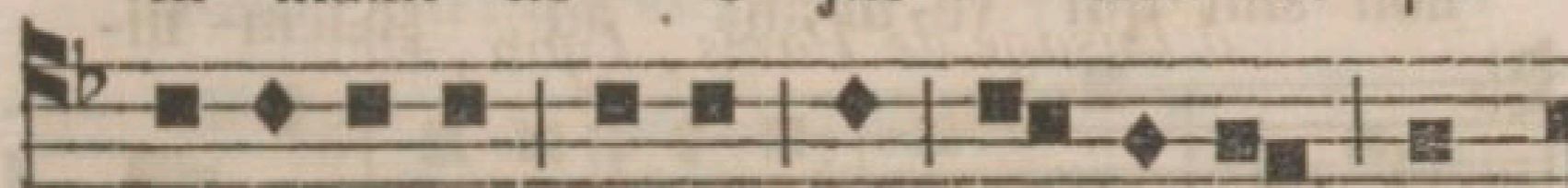
IN- CI- PIT la- men- ta- ti- o Je- re-
mi- æ Pro- phe- tæ.
Quo- mo- do se- det so- la ci- vi- tas
ple- na po- pu- lo? Fac- ta est
qua- si vi- du- a do- mi- na gen- ti- um :
Princeps pro- vin- ci- a- rum fac- ta est
sub tri- bu- to. Plo- rans



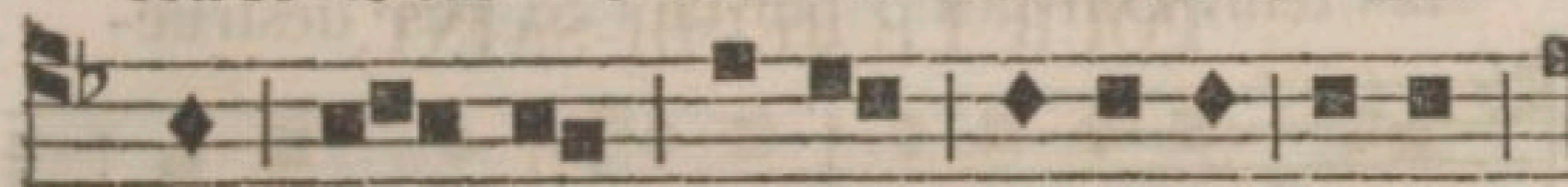
plo-ra-vit in noc-te, et la-crymæ e-jus



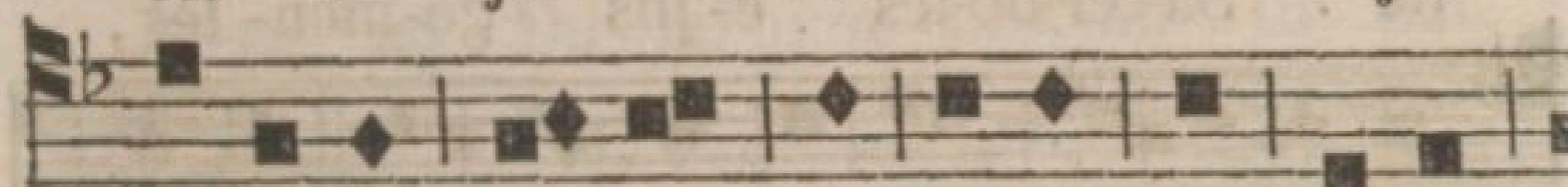
in maxil-lis e- jus : non est qui



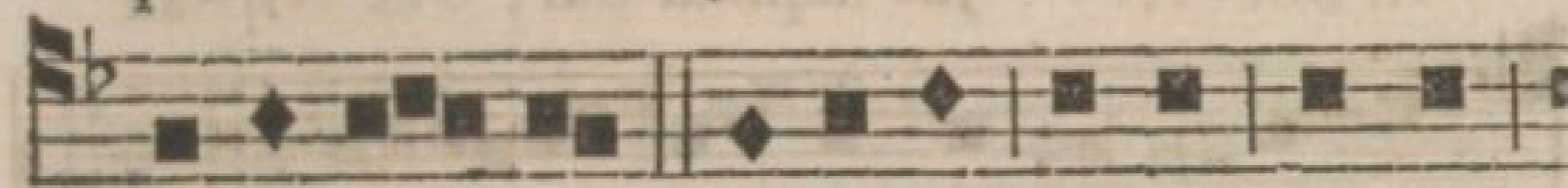
con-so-le-tur e-am ex om-ni-bus cha-



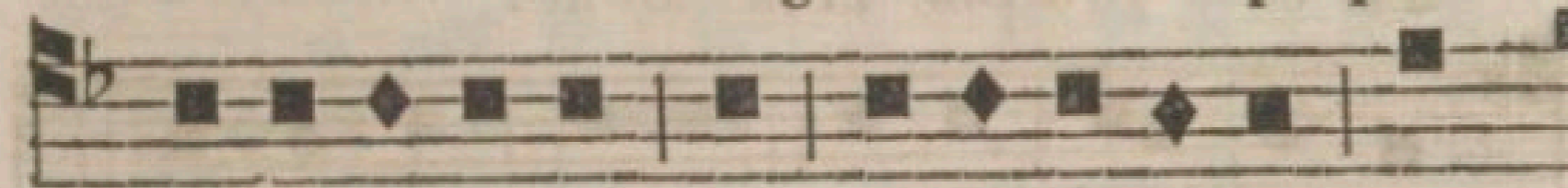
ris e- jus. Omnes a-mi-ci e-jus



spre-verunt e- am, et fac-ti sunt e- i



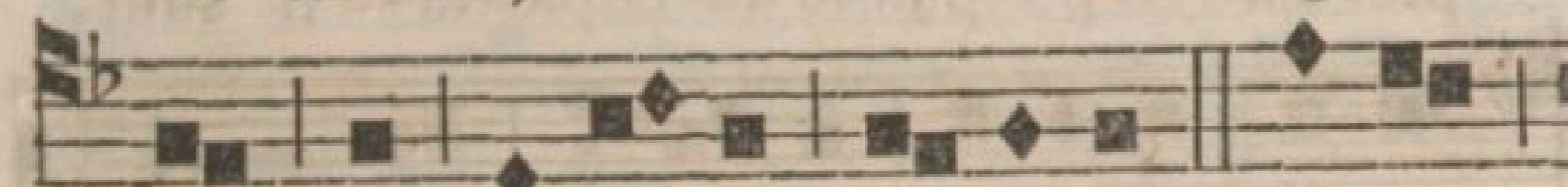
i- ni-mi- ci. Migra-vit Ju-das prop-ter



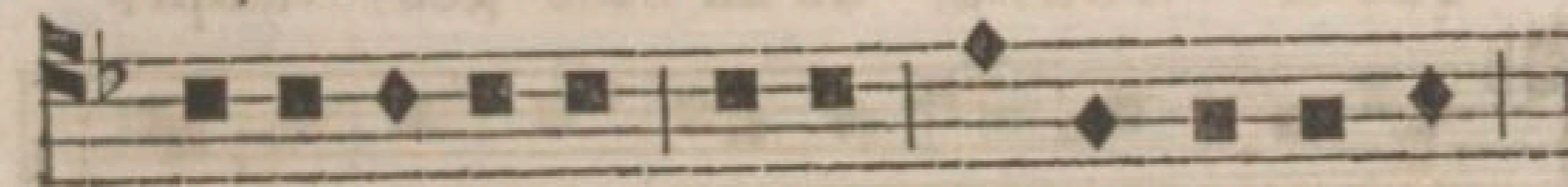
af-flic-ti- o-nem et mul-ti-tu-dinem ser-



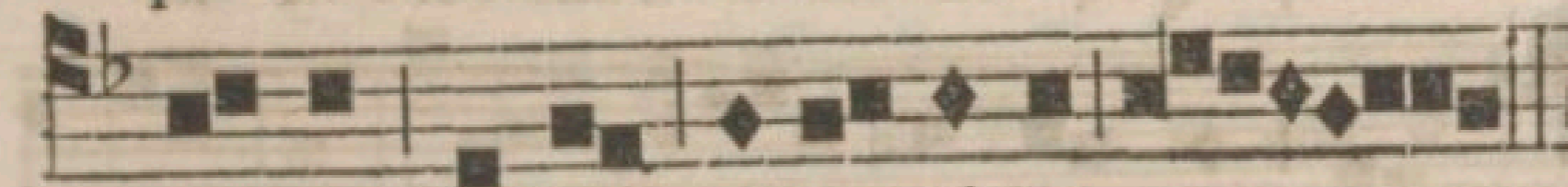
vi- tu- tis ; ha-bi- ta- vit in-ter gen-



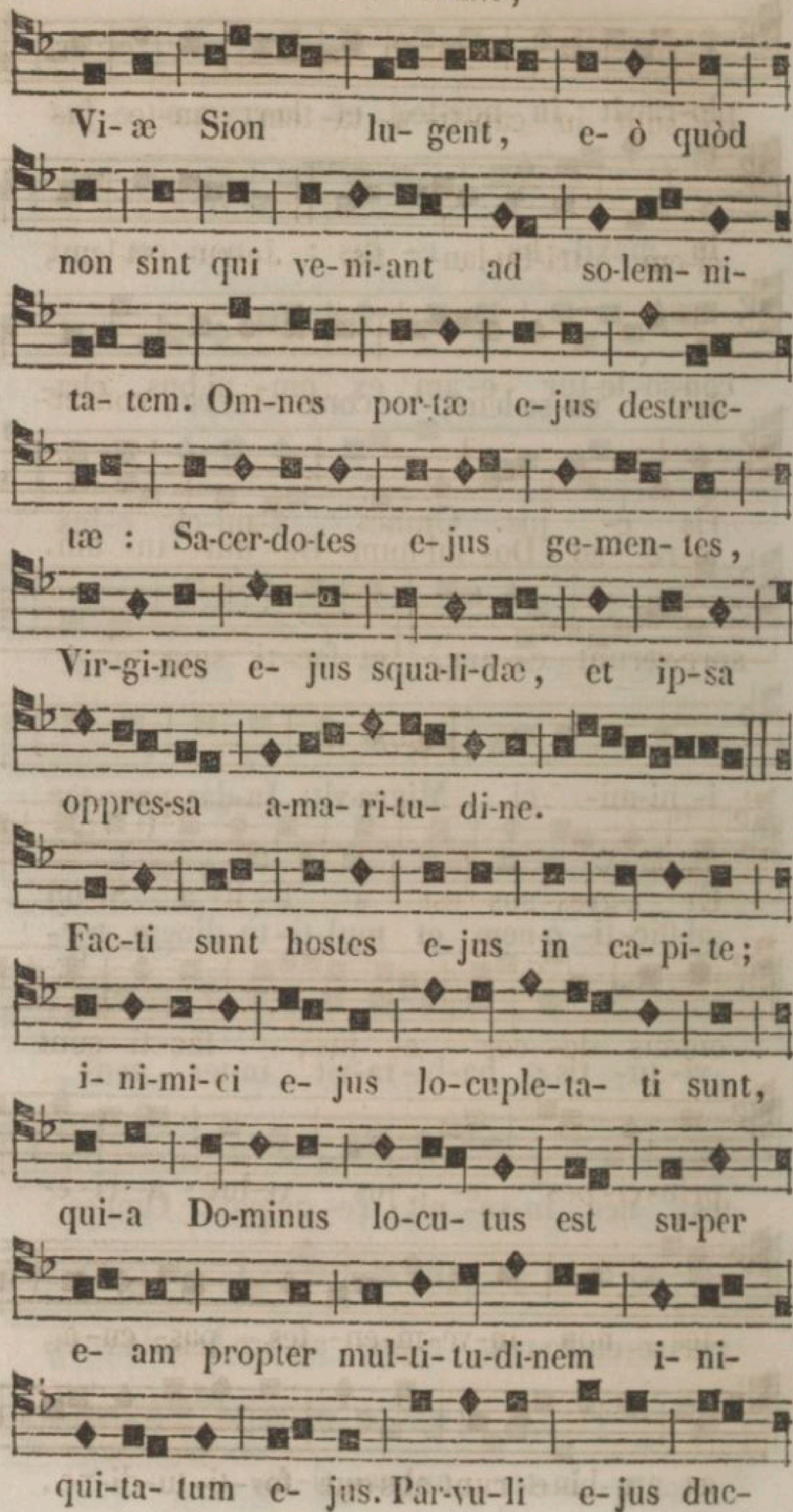
tes, nec in-ve- nit re- quem. Omnes



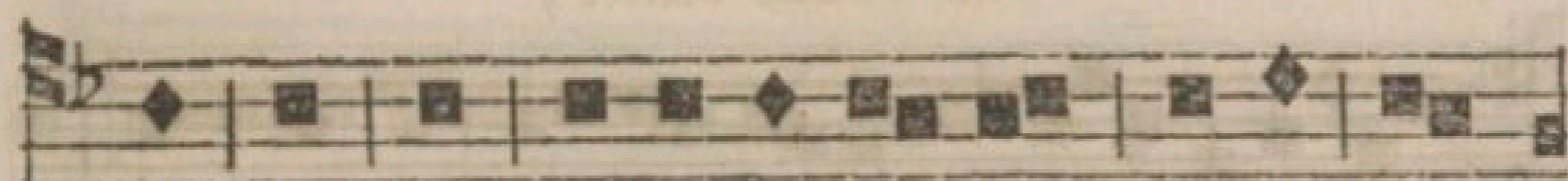
per-se-cu-to-res e-jus ap-pre-hen-de-runt



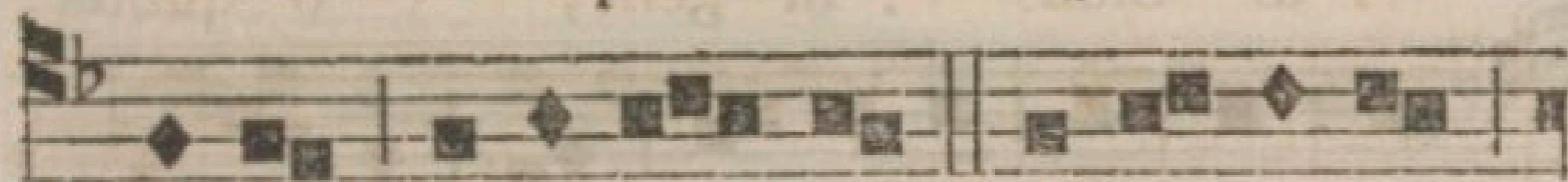
e- am in-ter angus- ti-as.



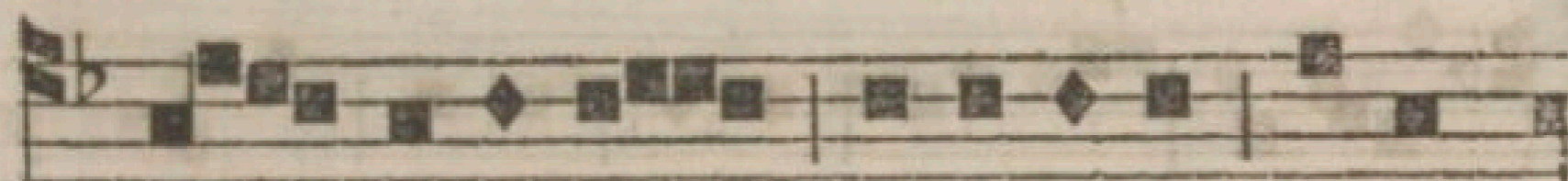
Vi-æ Sion lu-gent, e-ò quòd
 non sint qui ve-ni-ant ad so-lem-ni-
 ta-tem. Om-nes por-tæ e-jus destruc-
 tæ : Sa-cer-do-tes e-jus ge-men-tes,
 Vir-gi-nes e- jus squa-li-dæ, et ip-sa
 oppres-sa a-ma-ri-tu- di-ne.
 Fac-ti sunt hostes e-jus in ca-pi-te;
 i-ni-mi-ci e- jus lo-cuple-ta- ti sunt,
 qui-a Do-minus lo-cu- tus est su-per
 e- am propter mul-ti- tu-di-nem i- ni-
 qui-ta- tum e- jus. Par-vu-li e- jus duc-



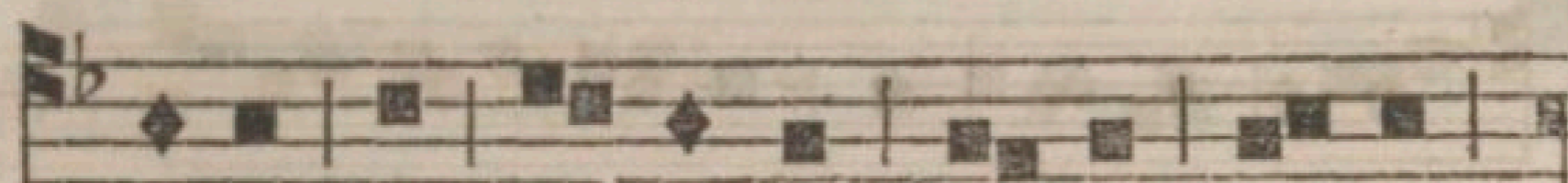
ti sunt in cap-ti-vi-ta-tem, an-te fa-



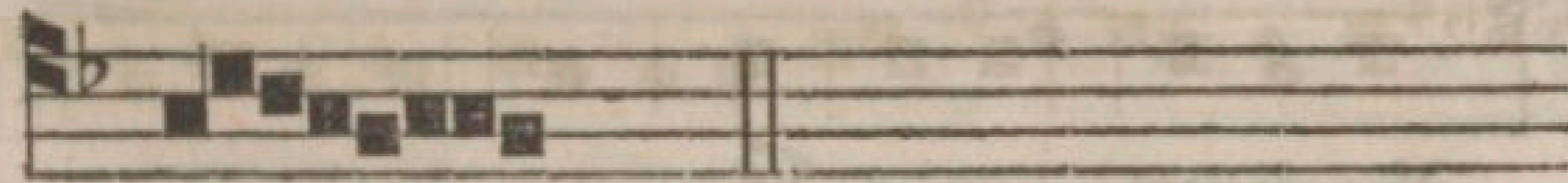
ci-em tri-bu-lan-tis. Je-ru-sa-lem,



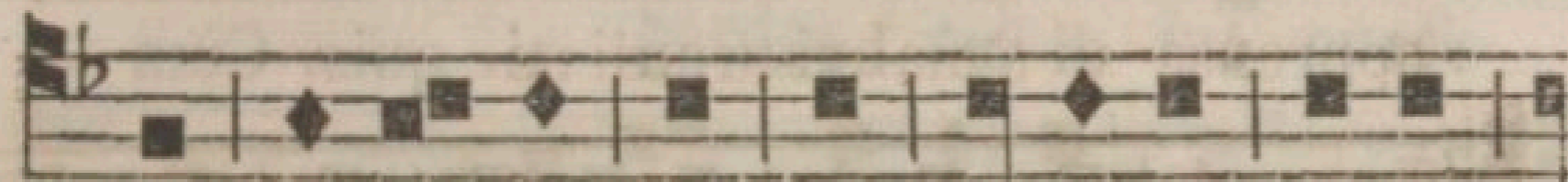
Je-ru-sa-lem, con-ver-te-re, con-ver-



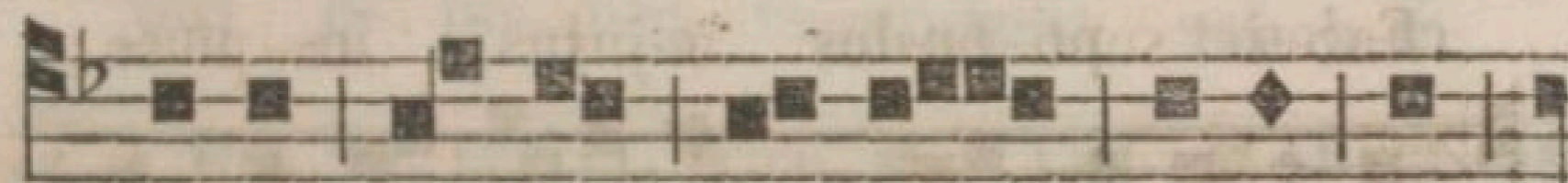
te-re ad Do-mi-num De-um tu-um.



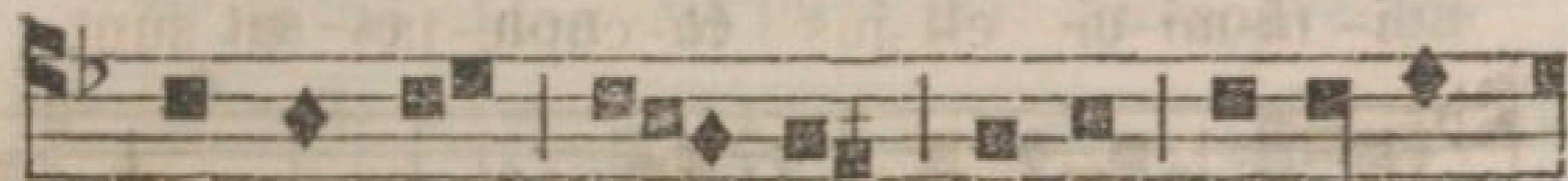
LEÇON II.



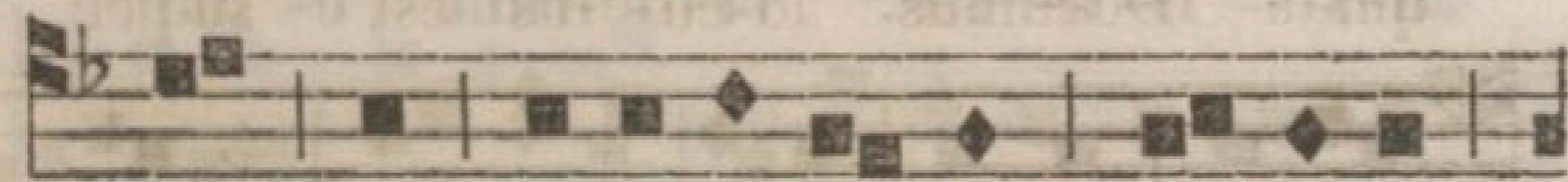
Et e-gres-sus est à fi-li-a Si-on



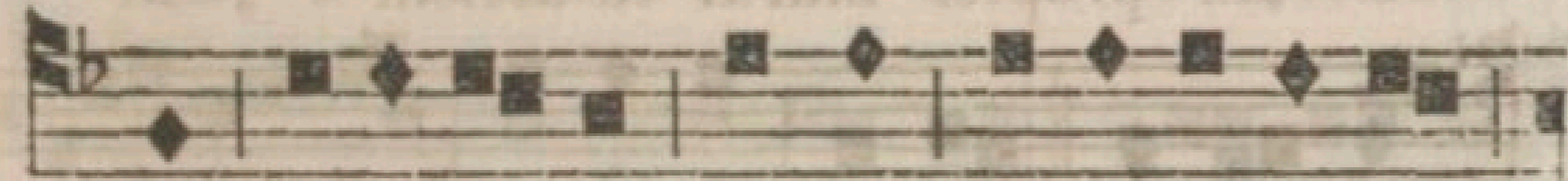
om-nis de-cor e-jus; fac-ti sunt



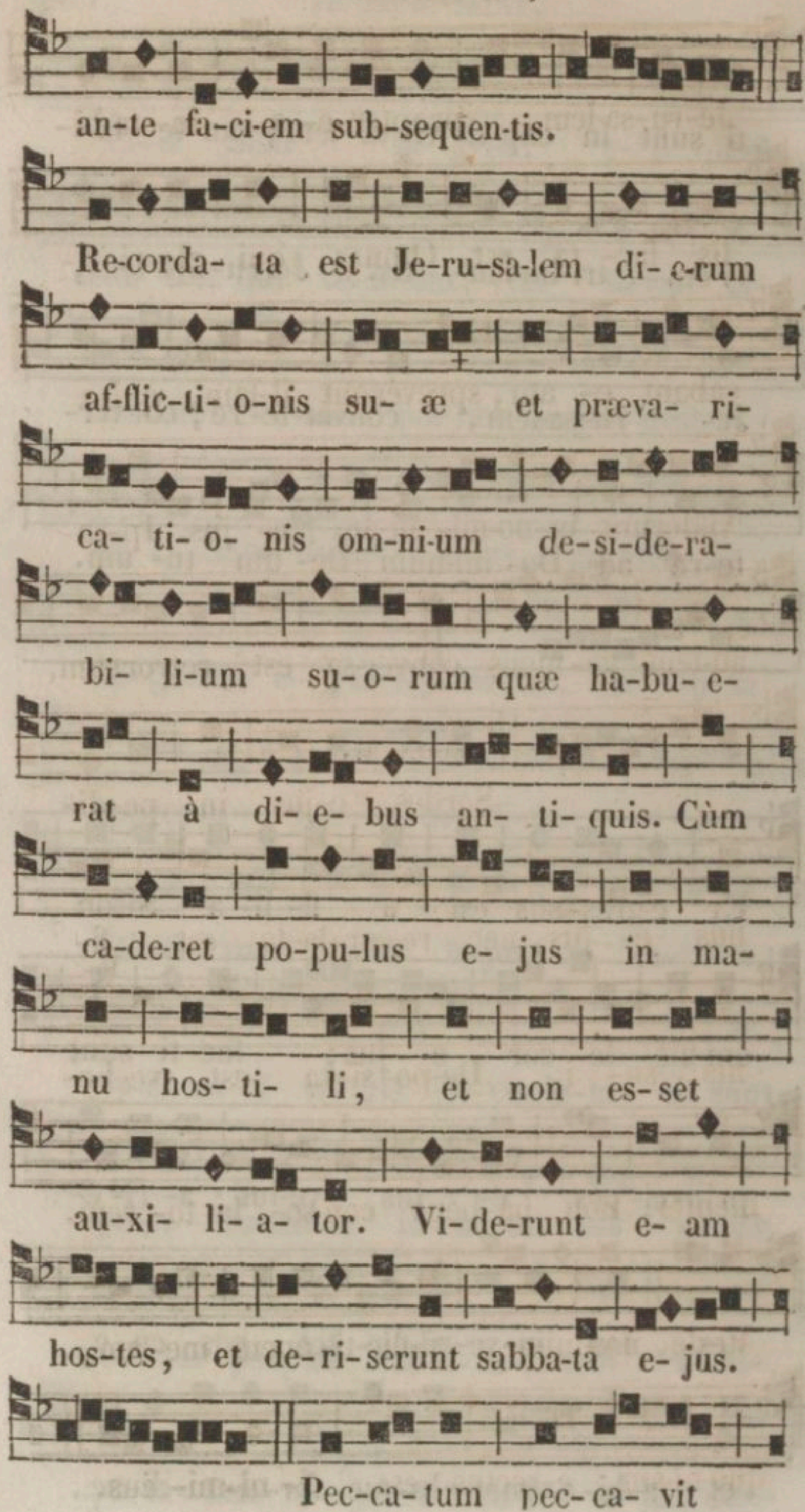
prin-ci-pes e-jus ve-lut a-ri-e-



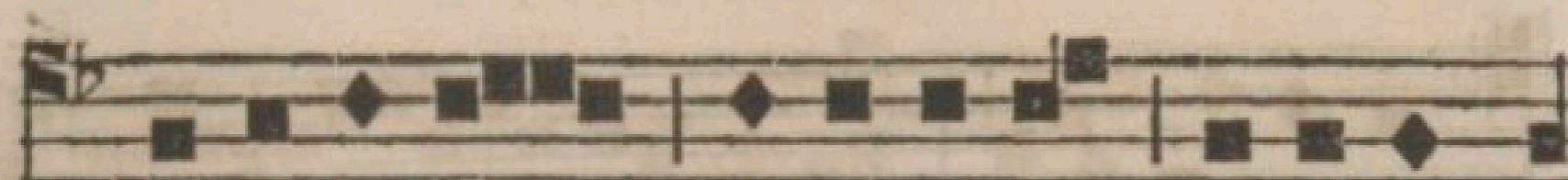
tes non in-ve-ni-en-tes pas-cu-a,



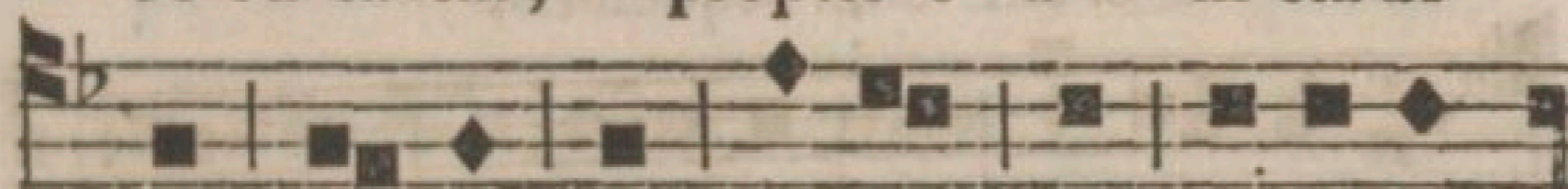
et a-bi-e-runt abs-que for-ti-tu-di-ne,



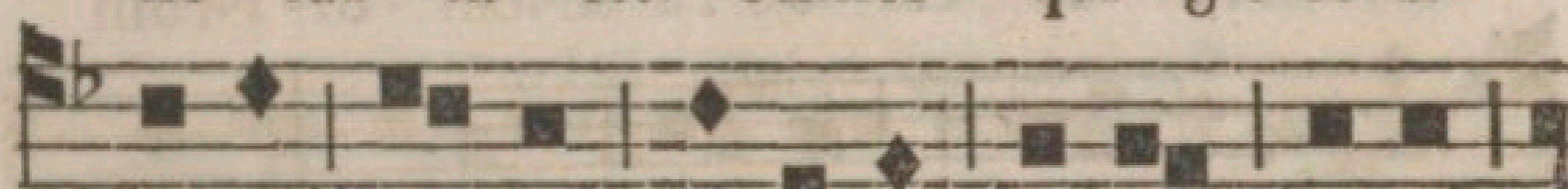
an-te fa-ci-em sub-sequen-tis.
 Re-corda-ta est Je-ru-sa-lem di-e-rum
 af-flic-ti-o-nis su-æ et præva-ri-
 ca-ti-o-nis om-ni-um de-si-de-ra-
 bi-li-um su-o-rum quæ ha-bu-e-
 rat à di-e-bus an-ti-quis. Cùm
 ca-de-ret po-pu-lus e-jus in ma-
 nu hos-ti-li, et non es-set
 au-xi-li-a-tor. Vi-de-runt e-am
 hos-tes, et de-ri-serunt sab-ba-ta e-jus.
 Pec-ca-tum pec-ca-vit



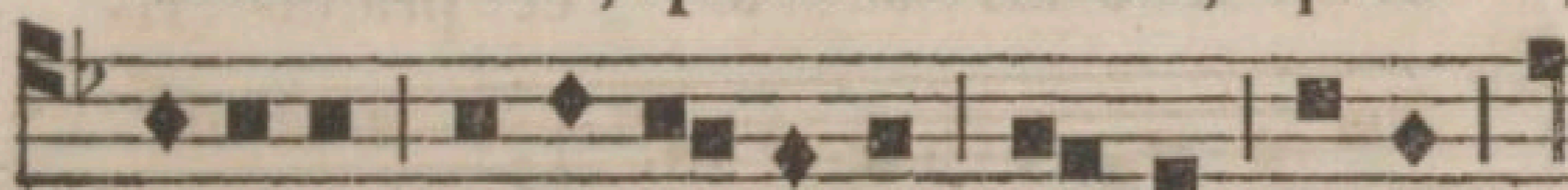
Je-ru-sa-lem, propter-e- a in-sta-bi-



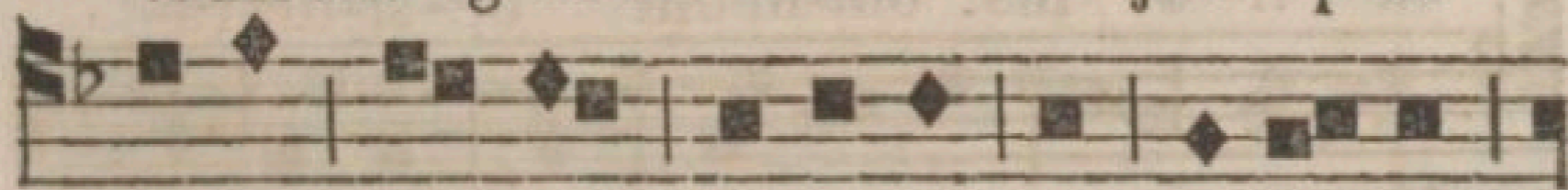
lis fac-ta est. Omnes qui glo-ri-fi-



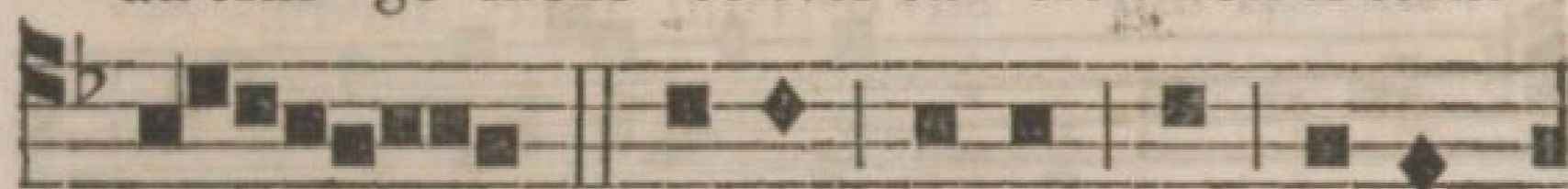
cabant e- am, spreverunt il-lam, qui-a



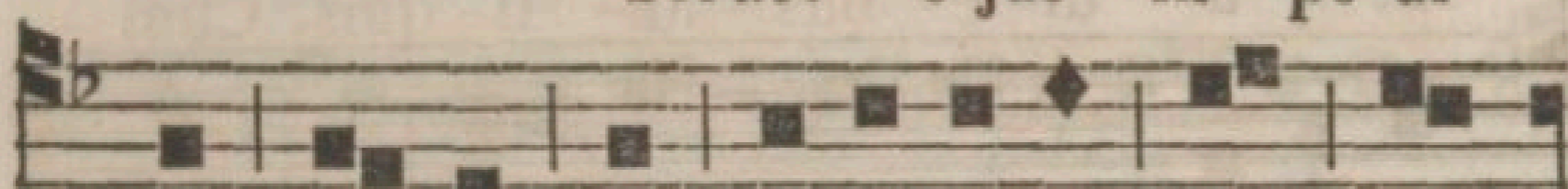
vi-derunt ig-no-mi-ni-am e- jus. Ip-sa



au-tem ge-mens con-ver-sa est retrorsum.



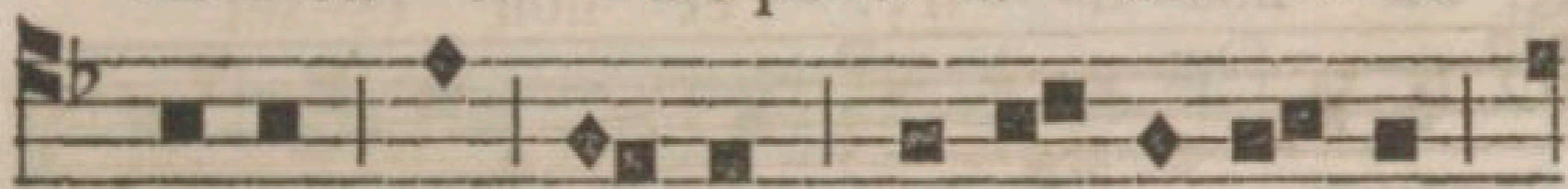
Sordes e-jus in pe-di-



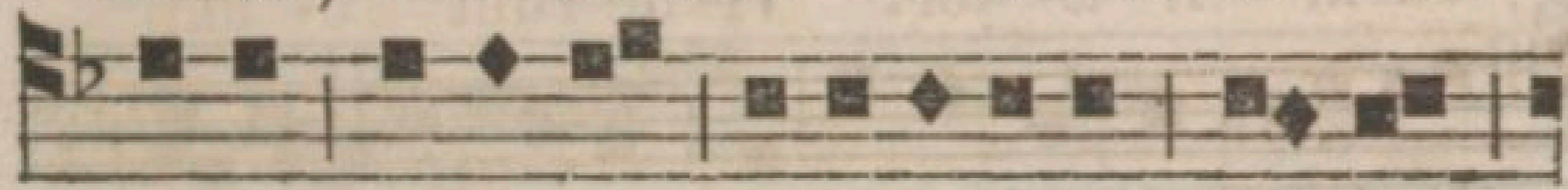
bus e- jus, nec re-cor-da-ta est fi-



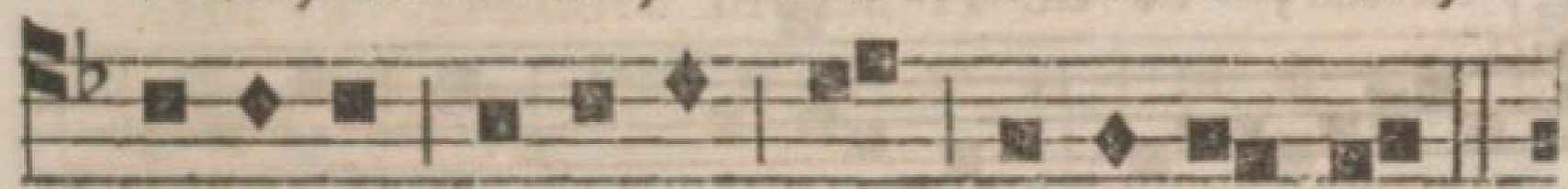
nis su- i. De-po-si-ta est ve-he-



menter, non ha-bens con-so-la-to-rem.



Vi-de, Do-mi-ne, af-flic-ti-onem me-am,

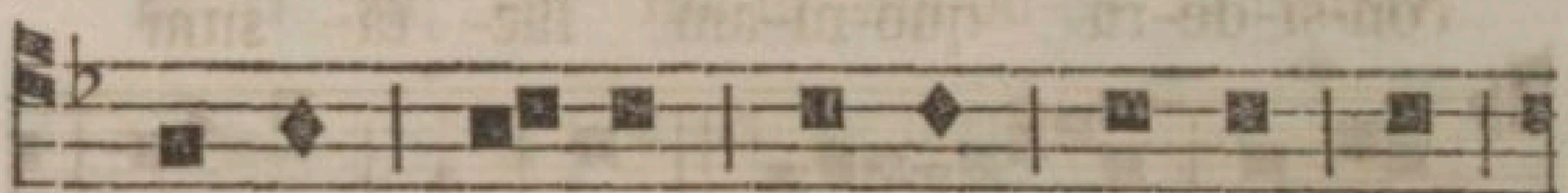


quo-ni-am e-rectus est i-ni-mi-cus.



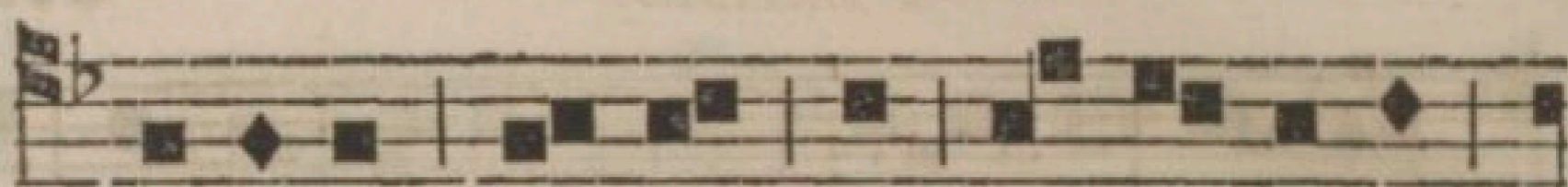
Je-ru-sa-lem, Je- ru-sa-lem, con-
 ver-te-re, conver-te-re ad Do-mi-num
 De- um tu- um.

LEÇON III.

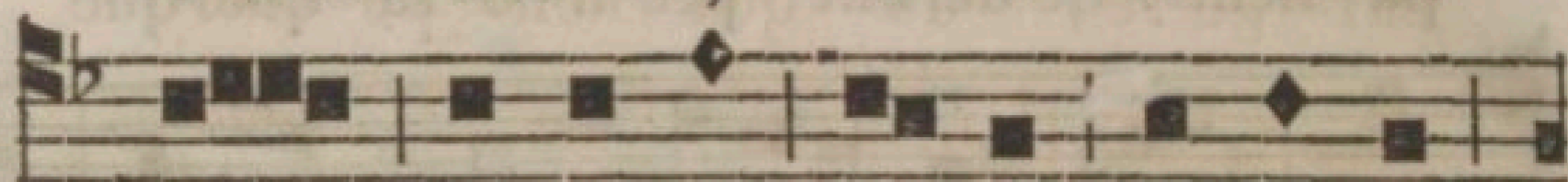


MANUM su- am mi- sit hos- tis ad
 om- ni- a de- si- de- ra- bi- li- a
 e- jus ; qui- a vi- dit gen- tes in-
 gres- sas sanctu- a- ri- um su- um, de
 quibus præ- ce- pe- ras ne in- tra- rent in
 Ec- cle- si- am tu- am. Omnis
 po- pu- lus e- jus ge- mens, et quærens

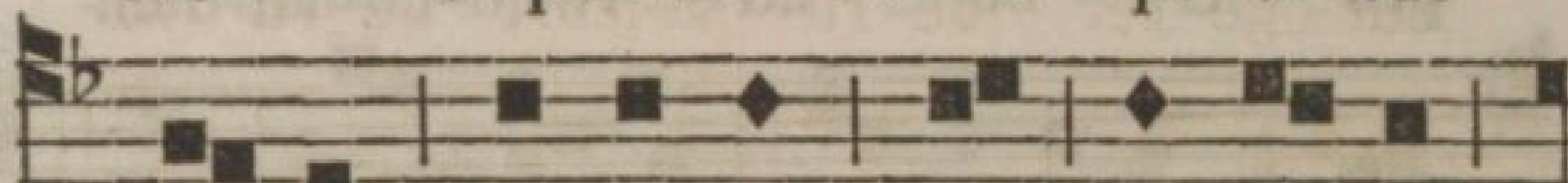
pa-nem : de-derunt pre-ti-o-sa quæ-que
 pro ci-bo ad re-fo-cil-lan-dam
 a-ni-mam. Vi-de, Do-mi-ne, et
 con-si-de-ra quo-ni-am fac-ta sum
 vi-lis. O vos om-nes
 qui trans-i-tis per vi-am, at-ten-di-
 te et vi-de-te si est do-lor
 si-cut do-lor me-us; quo-ni-am vin-
 de-mi-a-vit me, ut lo-cu-tus est Do-
 mi-nus in di-e i-ræ fu-ro-ris
 su-i. De ex-cel-so mi-sit ignem in



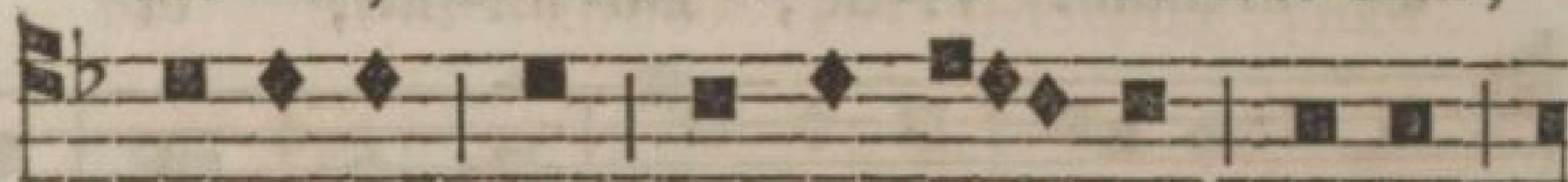
os-si-bus me-is, et e-ru-di-vit



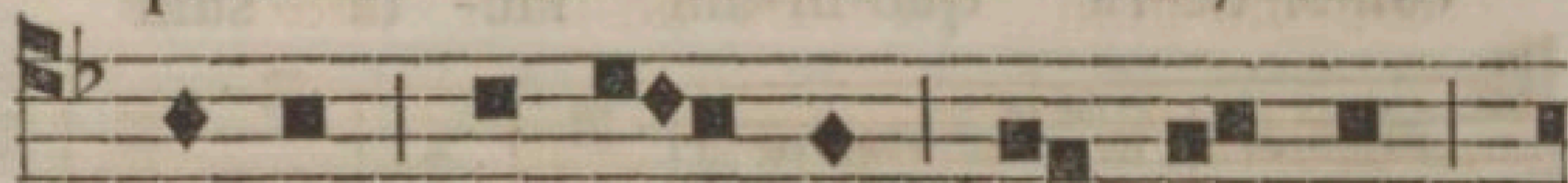
me : ex-pan-dit re-te pe-di-bus



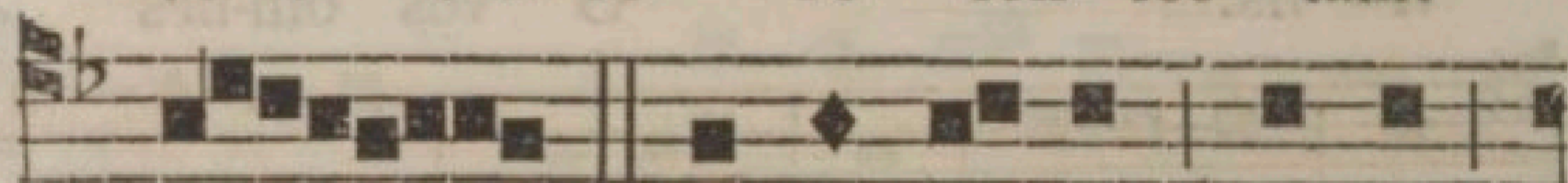
me-is, con-ver-tit me re-tror-sùm,



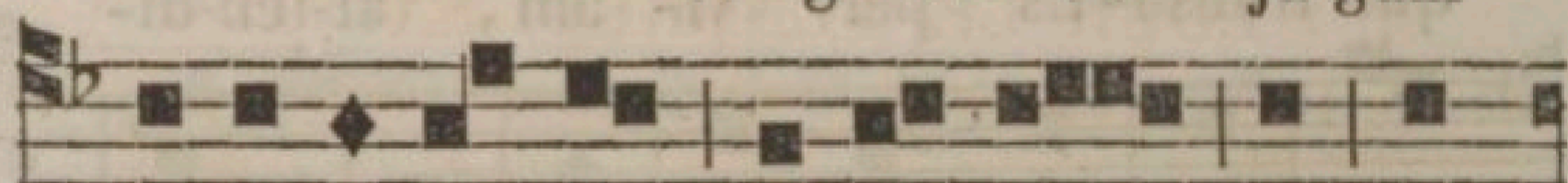
po-su-it me de-so-la-tam, to-tâ



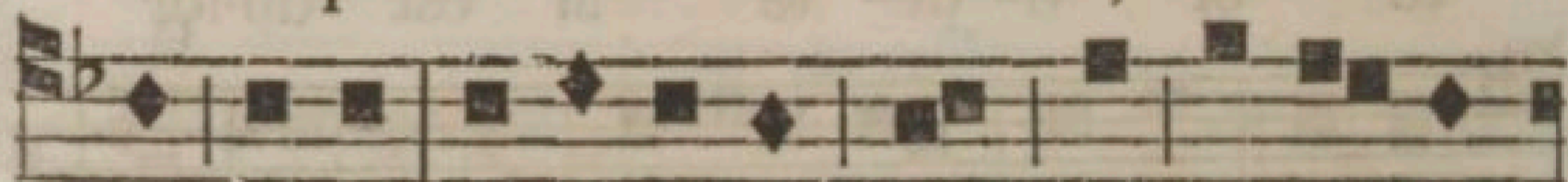
di-e mœ-ro-re con-fec-tam.



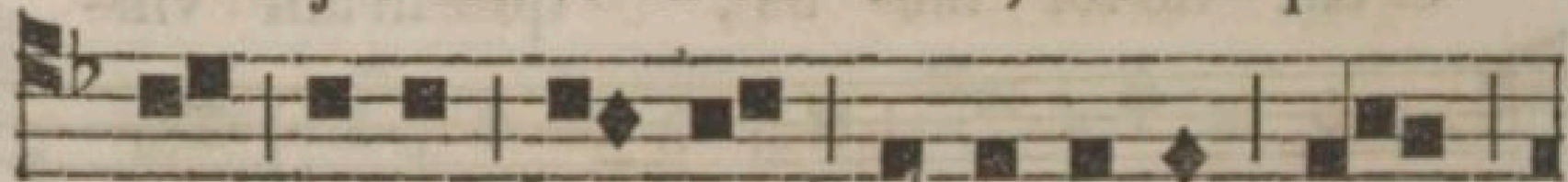
Vi-gi-la-vit ju-gum



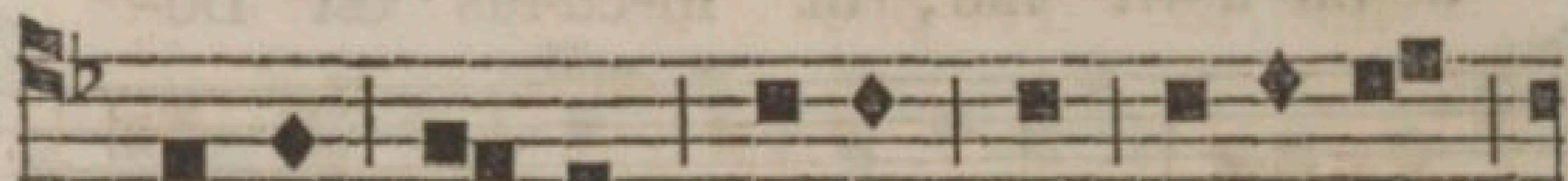
i-ni-qui-ta-tum me-a-rum; in ma-



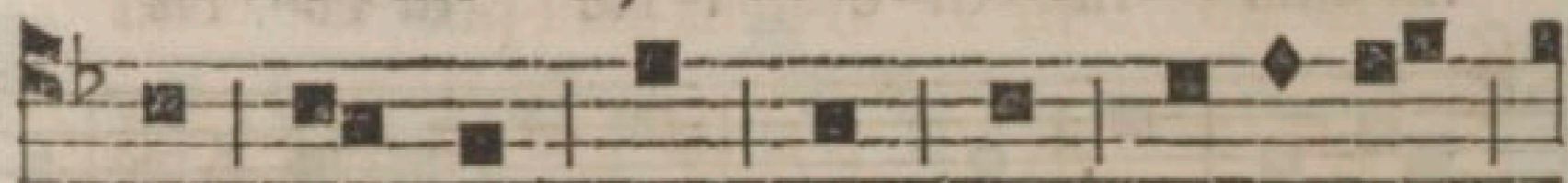
nu e-jus con-vo-lu-tæ sunt, et im-po-si-



tæ col-lo me-o : in-fir-ma-ta est



vir-tus me-a; de-dit me Do-mi-nus



in ma-nu de qua non po-te-ro



sur-ge-re, de qua non po-te-ro
 sur-ge-re. Je-ru-sa-lem, Je-ru-sa-
 lem, con-ver-te-re, con-ver-te-re ad
 Do-mi-num, ad Do-mi-num De-um
 tu-um.

POUR LE VENDREDI-SAINT.

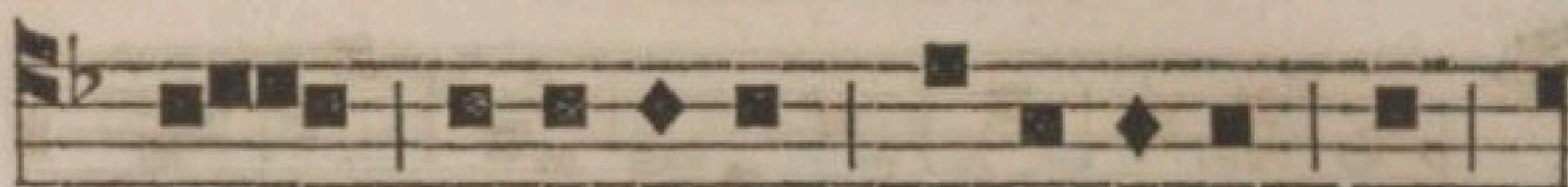
LEÇON I.



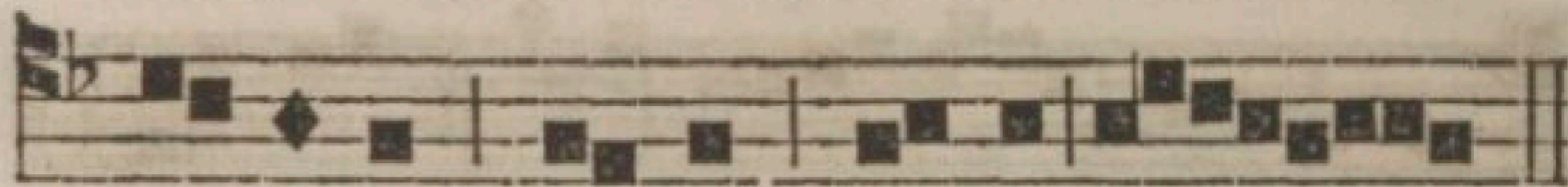
DE la-men-ta-ti-o-ne Je-re-
 mi-æ Pro-phe-tæ.
 E-go vir vi-dens pau-per-ta-tem
 me-am in vir-ga in-dig-na-ti-o-

nis e- jus. Me mi-na-
 vit, et ad-du- xit in te- ne- bras, et
 non in lu- cem. Tan- tùm in me
 ver- tit, et con-ver- tit ma- num
 su- am to- tâ di- e. Ve- tus- tam
 fe- cit pellem me- am et car- nem
 me- am, con- tri- vit os- sa me- a.
 Æ- di- fi- ca- vit in
 gy- ro me- o, et circum- de- dit me
 fel- le et la- bo- re. In te- ne-
 bro- sis col- lo- ca- vit me, qua- si mor-

tu- os sempi- ter- nos. Circum- æ- di-
 fi- ca- vit ad- ver- sùm me, ut non
 e- gre- di- ar ; aggra- va- vit compedem
 me- um. Sed et cùm
 clama- ve- ro, et ro- ga- ve- ro, ex- clu-
 sit o- ra- ti- o- nem me- am. Con-
 clu- sit vi- as me- as la- pi- di- bus
 qua- dris, se- mi- tas me- as sub- ver-
 tit. Ur- sus in- si- di- ans fac- tus
 est mi- hi, le- o in abs- con-
 di- tis. Je- ru- sa- lem, Je- ru- sa-

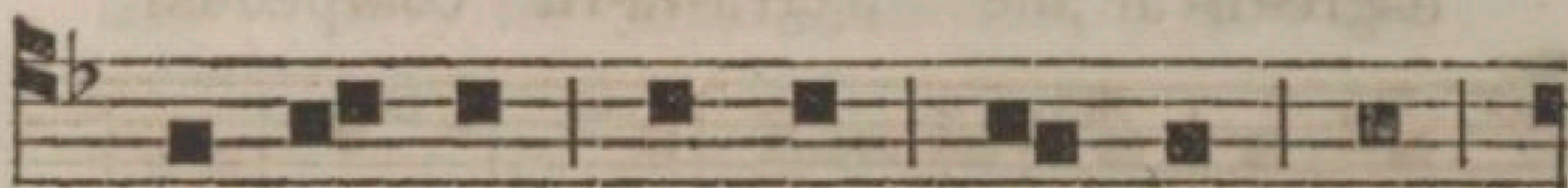


lem, con-ver-te-re, con-ver-te-re ad

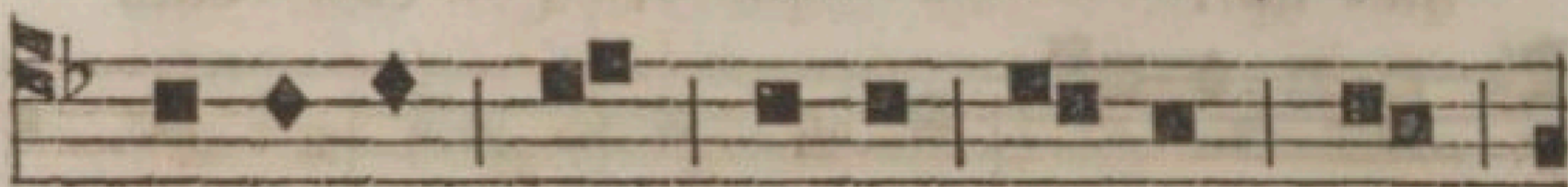


Do-minum De-um tu-um.

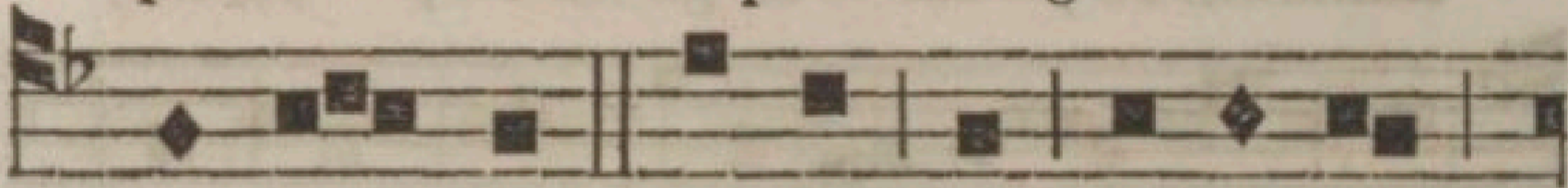
LEÇON II.



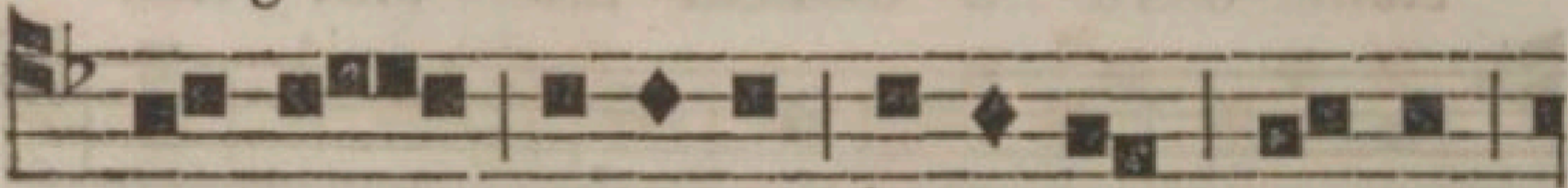
TE-TEN-DIT ar-cum su-um, et



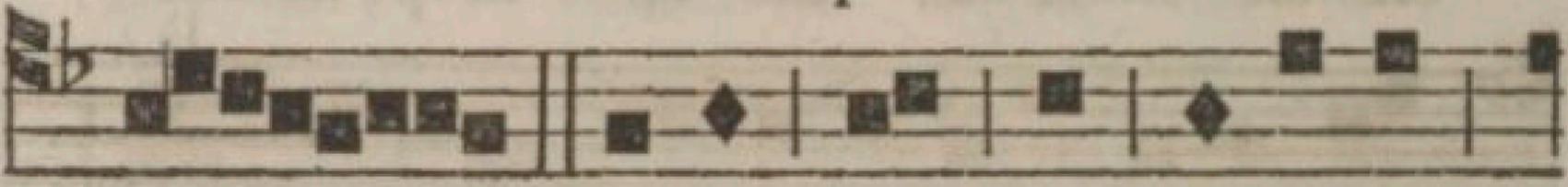
po-su-it me qua-si sig-num ad



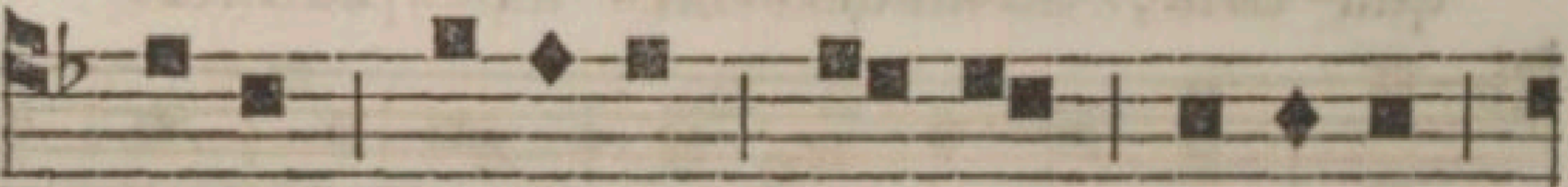
sa-git-tam. Mi-sit in re-ni-bus



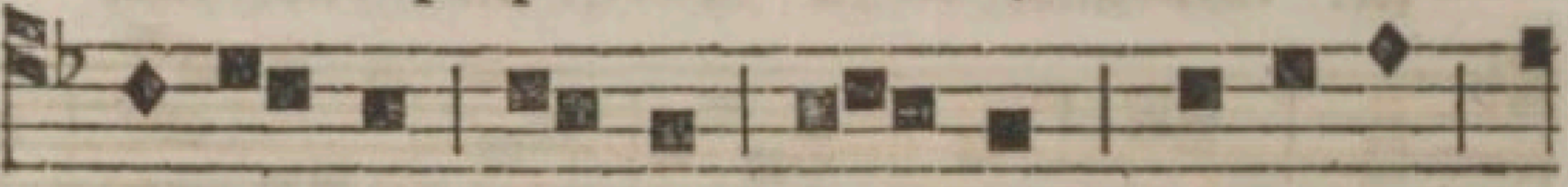
me-is fi-li-as pha-re-træ su-æ.



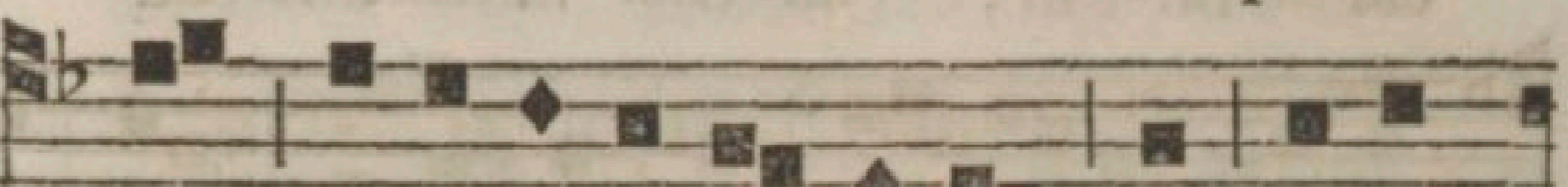
Factus sum in de-ri-sum



om-ni po-pu-lo me-o, can-ti-cum



e-o-rum to-tâ di-e. Re-ple-vit



me a-ma-ri-tu-di-ni-bus, et in-e-

bri-a- vit me ab-sin-thi-o. Et fre-
 git ad nu-me-rum den-tes me-os;
 ci-ba-vit me ci-ne-re. Et re-
 pul-sa est à pa-ce a-ni-ma
 me-a; o-bli-tus sum bo-no-
 rum. Et di-xi: Per-i-it
 fi-nis me-us, et spes me-a à
 Do-mi-no. Re-cor-da-re pau-per-ta-tis
 et trans-gres-si-o-nis me-æ, ab-
 sin-thi-i et fel-lis. Memo-ri-â
 me-mor e-ro, et ta-bescet in

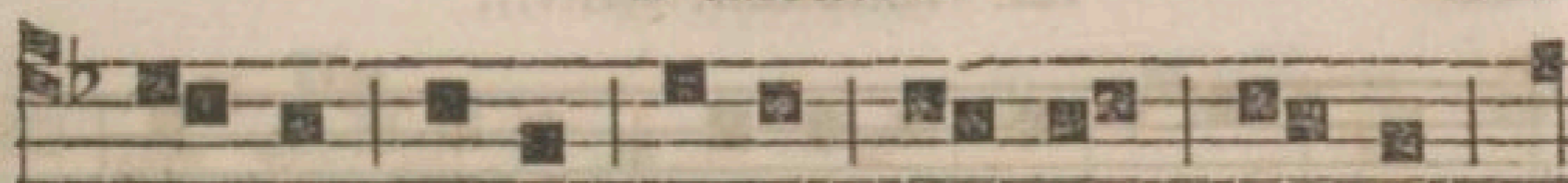


me a-ni-ma me-a. Hæc re-co-lens
 in cor-de me-o, i-de-ò
 spe-ra-bo. Je-ru-sa-lem, Je-ru-
 sa-lem, con-ver-te-re, con-ver-te-re ad
 Do-minum De-um tu-um.

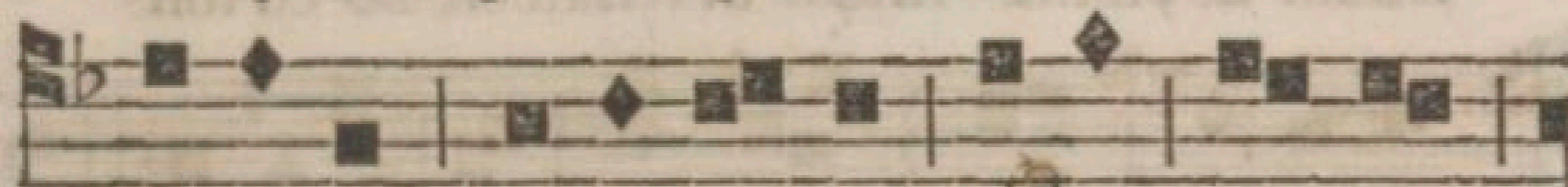
LEÇON III.



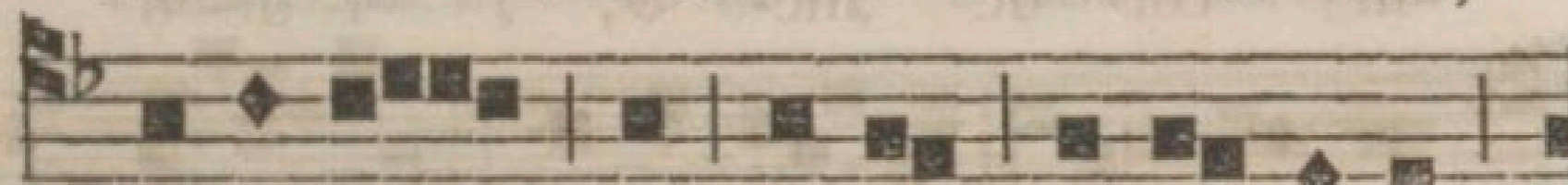
VE-NA-TI-O-NE ce-perunt me i-ni-
 mi-ci me-i gra-tis; lap-sa
 est in la-cum vi-ta me-a,
 et po-su-e-runt la-pi-des su-per
 me. I-nun-da-ve-runt



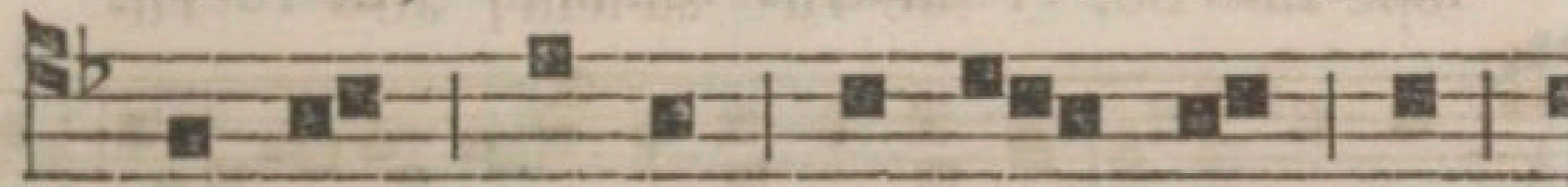
a- quæ super caput me- um; di- xi:



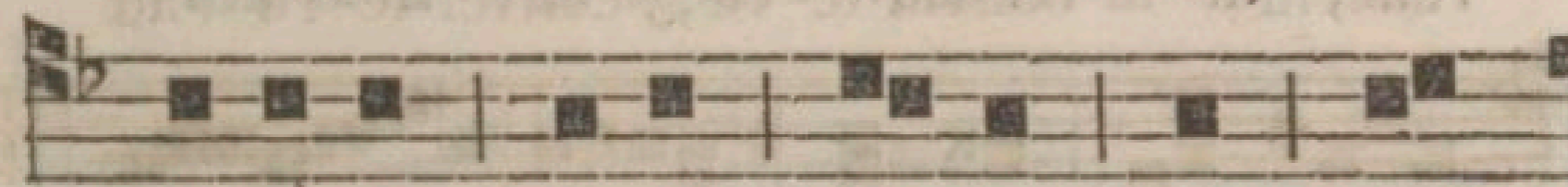
Per- i- i. In-vo- ca- vi nomen tu- um,



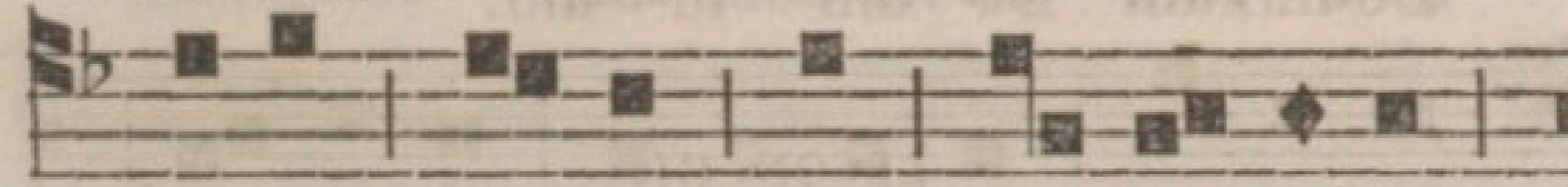
Do- mi- ne, de la- cu no- vis- si- mo.



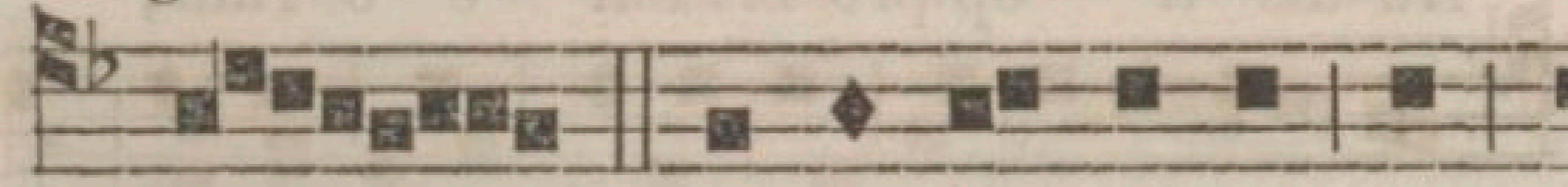
Vo- cem me- am au- dis- ti; ne



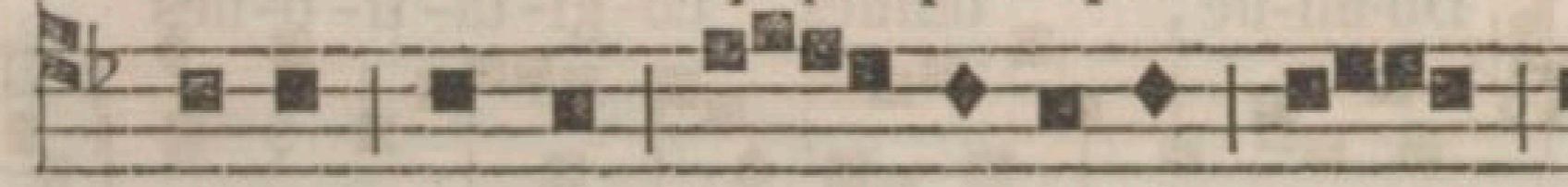
a- vertas aurem tu- am à sin-



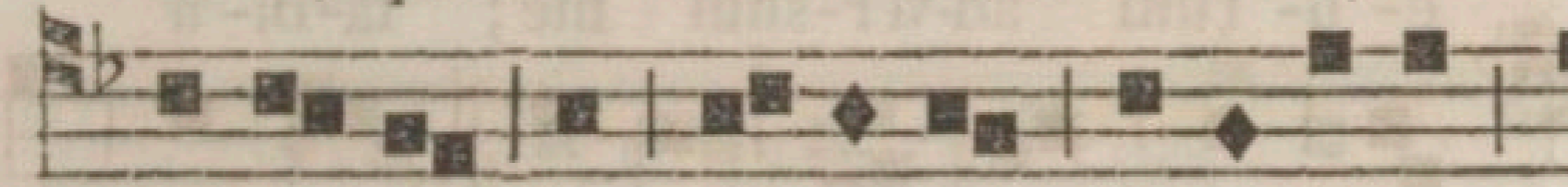
gul- tu me- o et cla- mo- ri- bus.



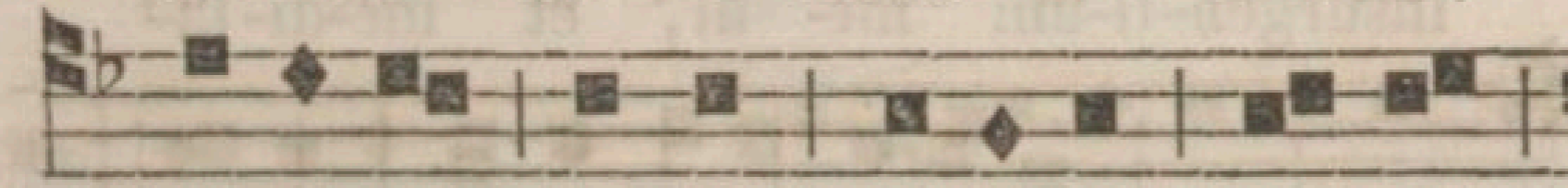
Ap- pro- pin- quâs- ti in



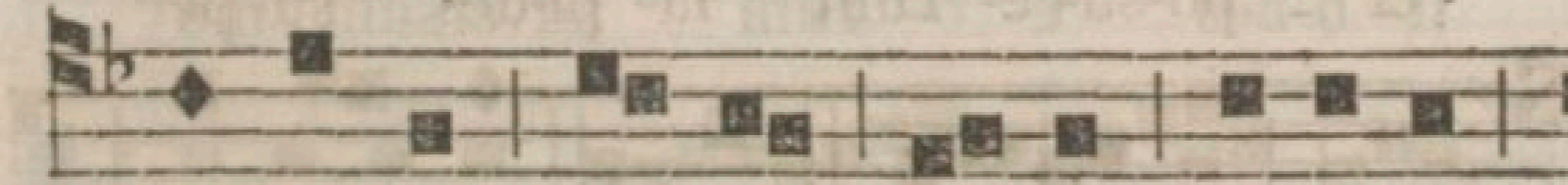
di- e, quan- do in- vo- ca- vi te;



di- xis- ti: Ne ti- me- as. Ju- di- câs- ti,

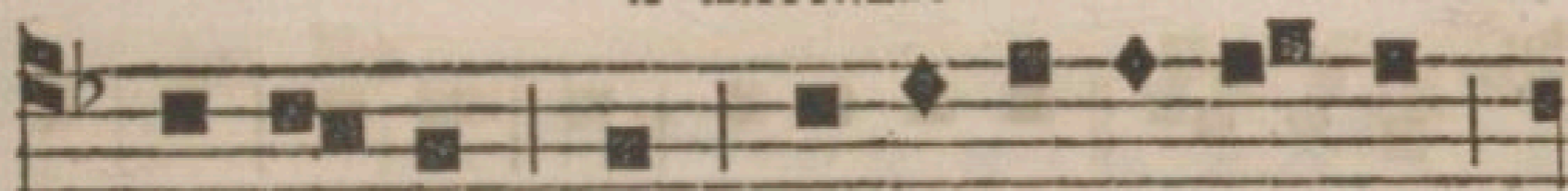


Do- mi- ne, cau- sam a- nimæ me- æ,

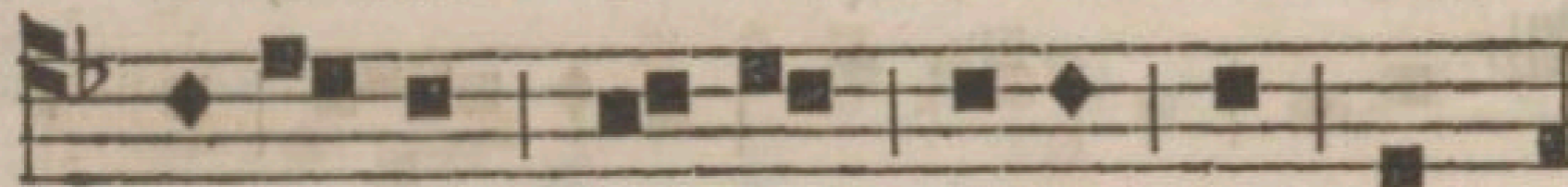


Redemptor vi- tæ me- æ. Vi- dis- ti,

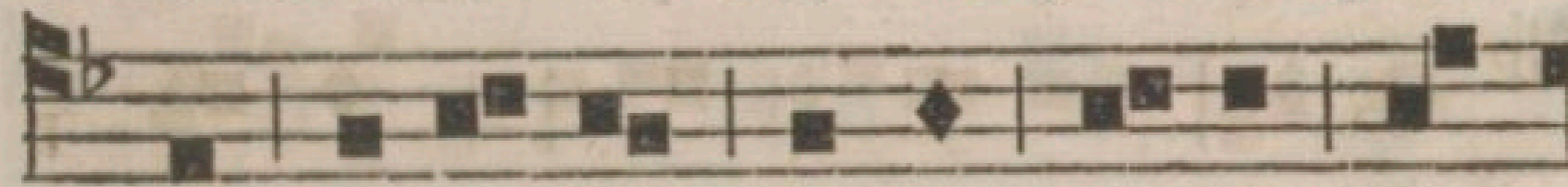
Do-mi-ne, i- ni-qui-ta-tem il-lo- rum
 ad-versum me : ju-di-ca ju-di-ci-um
 me- um. Vi-dis-ti om-nem fu-ro-
 rem, u-ni-ver-sas co-gi-ta- ti- o-nes
 e- o- rum ad-ver-sum me.
 Au-dis- ti op-pro-bri-um e- o- rum,
 Do-mi-ne, omnes co-gi-ta- ti- o-nes
 e- o- rum ad-ver-sum me; la-bi-a
 in-surgen-ti-um mi- hi, et me-di-ta-
 ti- o-nes e- o- rum ad-versum me
 t- ta di- e. Ses-si- o-nem



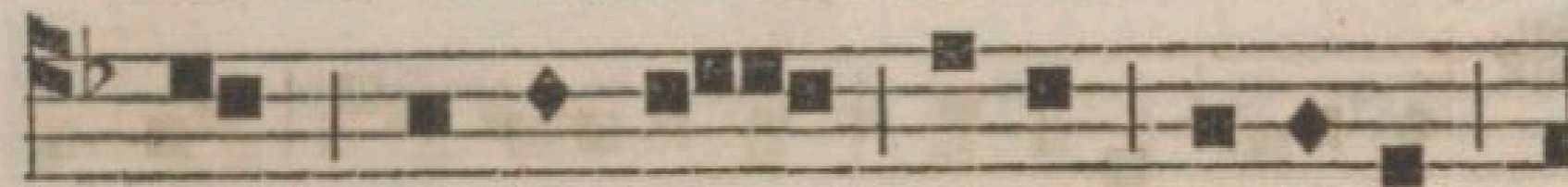
e- o- rum et re- surrec- ti- o- nem



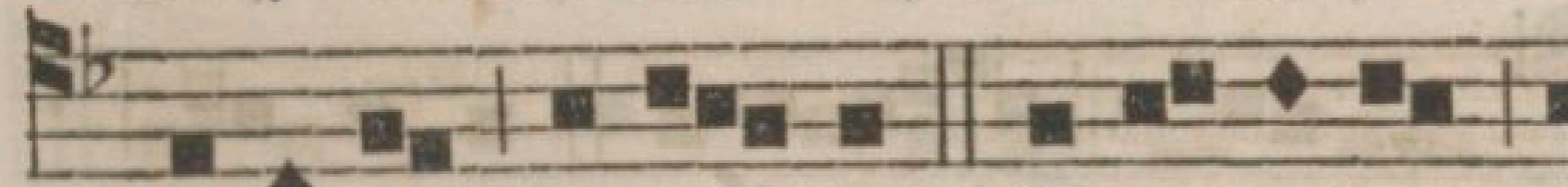
e- o- rum vi- de; e- go sum psal-



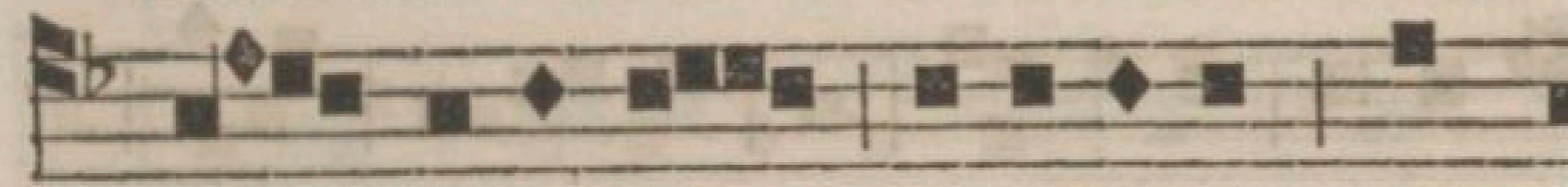
mus e- o- rum. Red- des e- is vi-



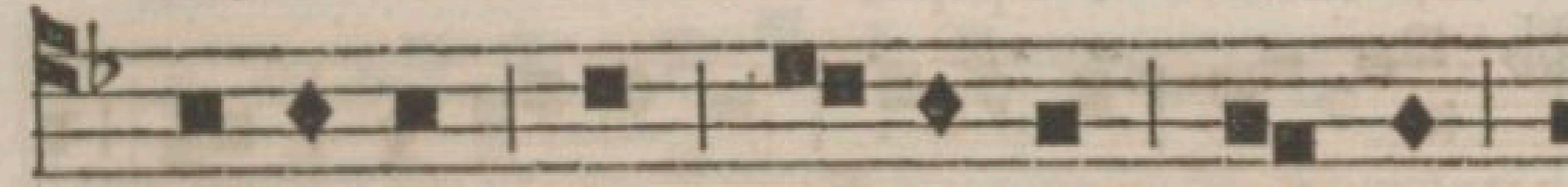
cem, Do- mi- ne, jux- ta o- pe- ra



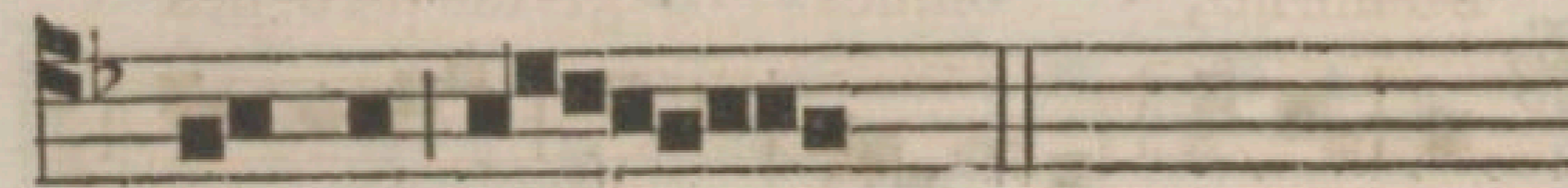
ma- nu- um su- a- rum. Je- ru- sa- lem,



Je- ru- sa- lem, con- ver- te- re, con-



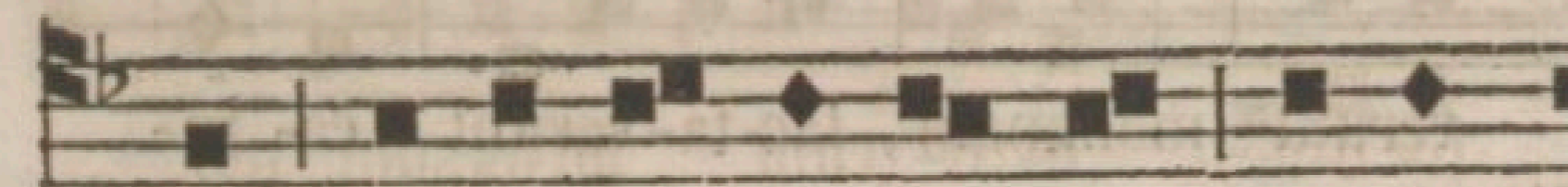
ver- te- re ad Do- mi- num De- um



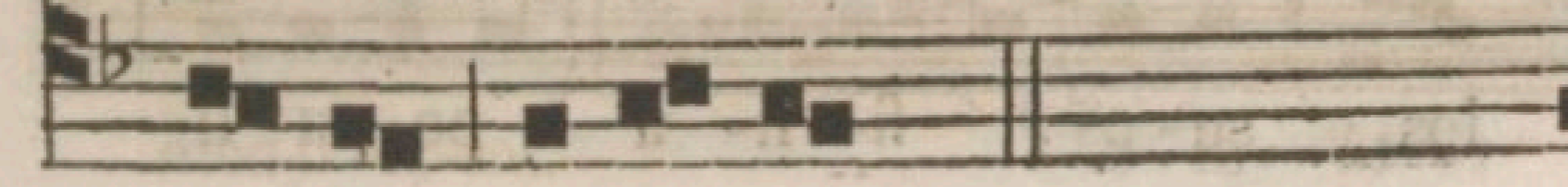
tu- um.

POUR LE SAMEDI-SAINT.

LEÇON I.

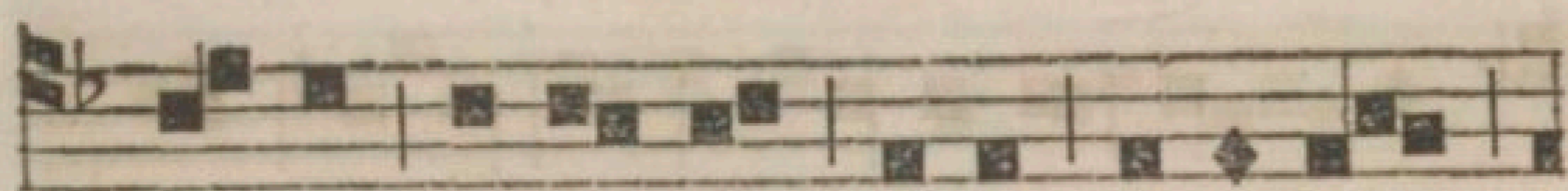


DE la- men- ta- ti- o- ne Je- re-

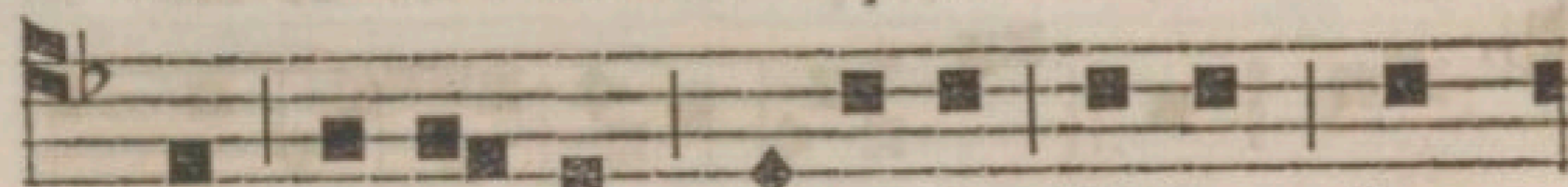


mi- æ Prophe- tæ.

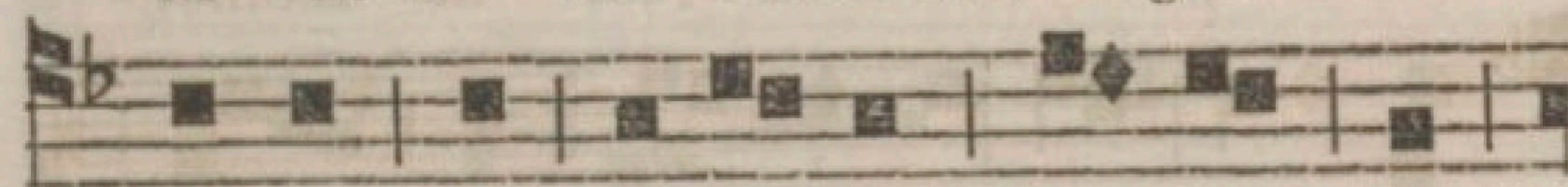
Quo-mo-do obs-cu-ratum est aurum, mu-
 ta-tus est co-lor op-timus? Dis-
 per-si sunt la-pi-des sanc-tu-a-
 ri-i in ca-pi-te om-ni-um pla-
 te-a-rum? Fi-li-i
 Si-on in-cly-ti, et a-mic-ti au-ro
 pri-mo, quo-mo-do re-pu-ta-ti sunt
 in va-sa tes-te-a, o-pus ma-nu-um
 fi-gu-li? Sed et la-mi-æ nu-da-
 verunt mam-mam, lac-ta-verunt ca-tu-
 los su-os; fi-li-a po-pu-li



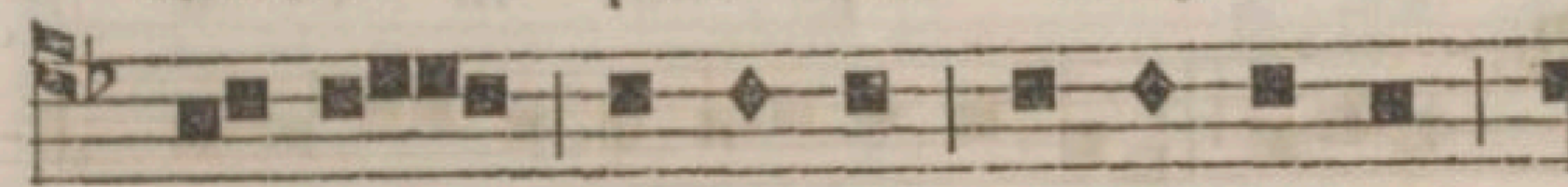
me- i cru-de- lis qua-si struthi-o



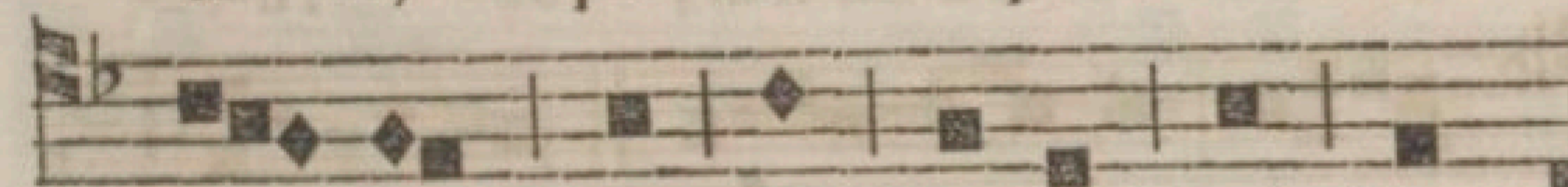
in de-ser- to. Adhæ-sit lingua lac-



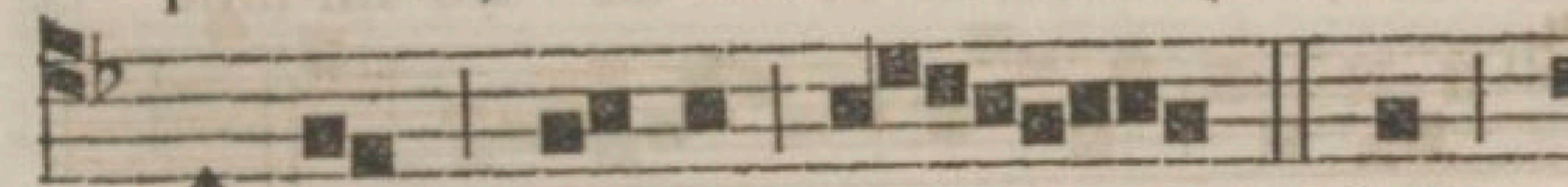
ten- tis ad pa-la- tum e- jus in



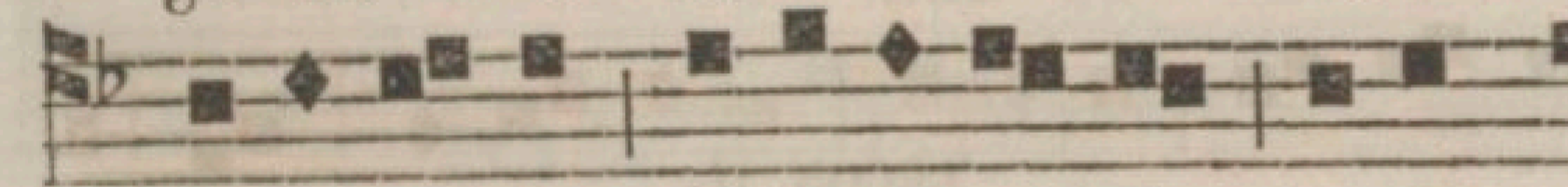
si- ti; par- vu- li pe- ti- e- runt



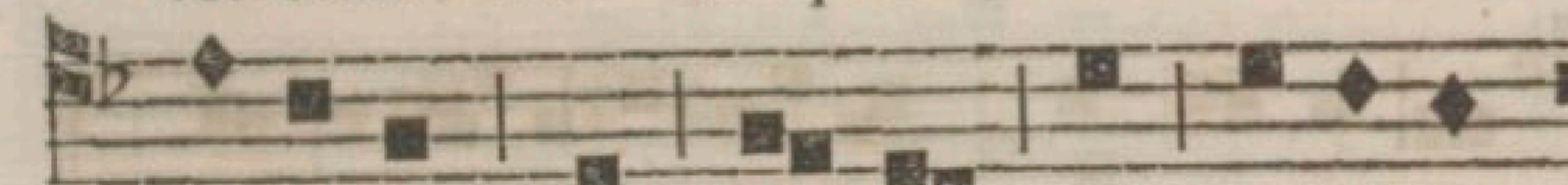
pa- nem, et non e- rat qui fran-



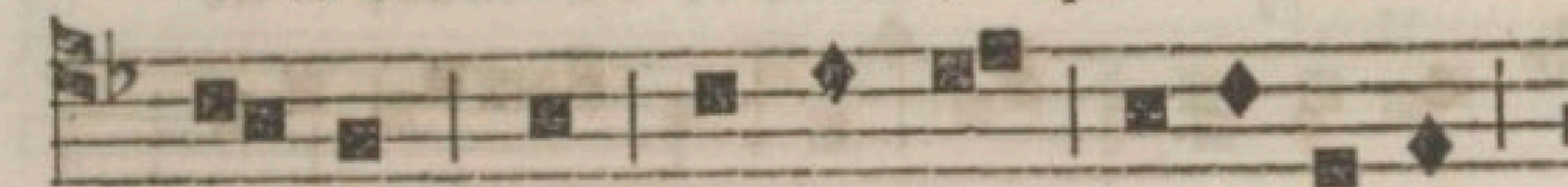
ge- ret e- is. Qui



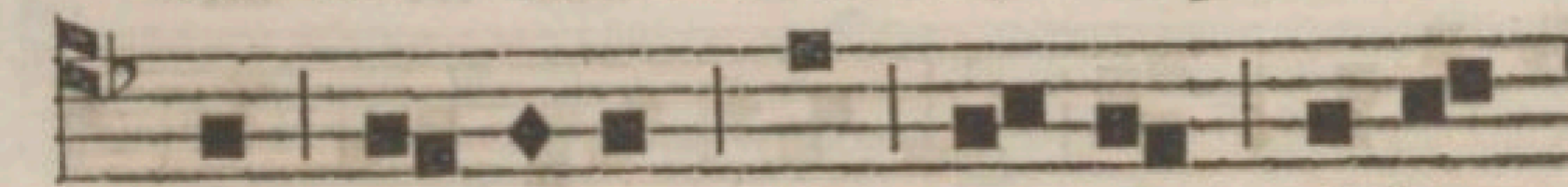
ves-ceban- tur volup- tu- o- sè in- ter-



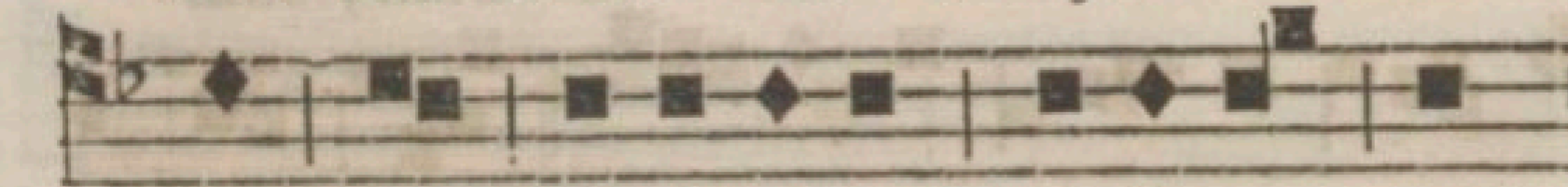
i- erunt in vi- is, qui nu- tri- e-



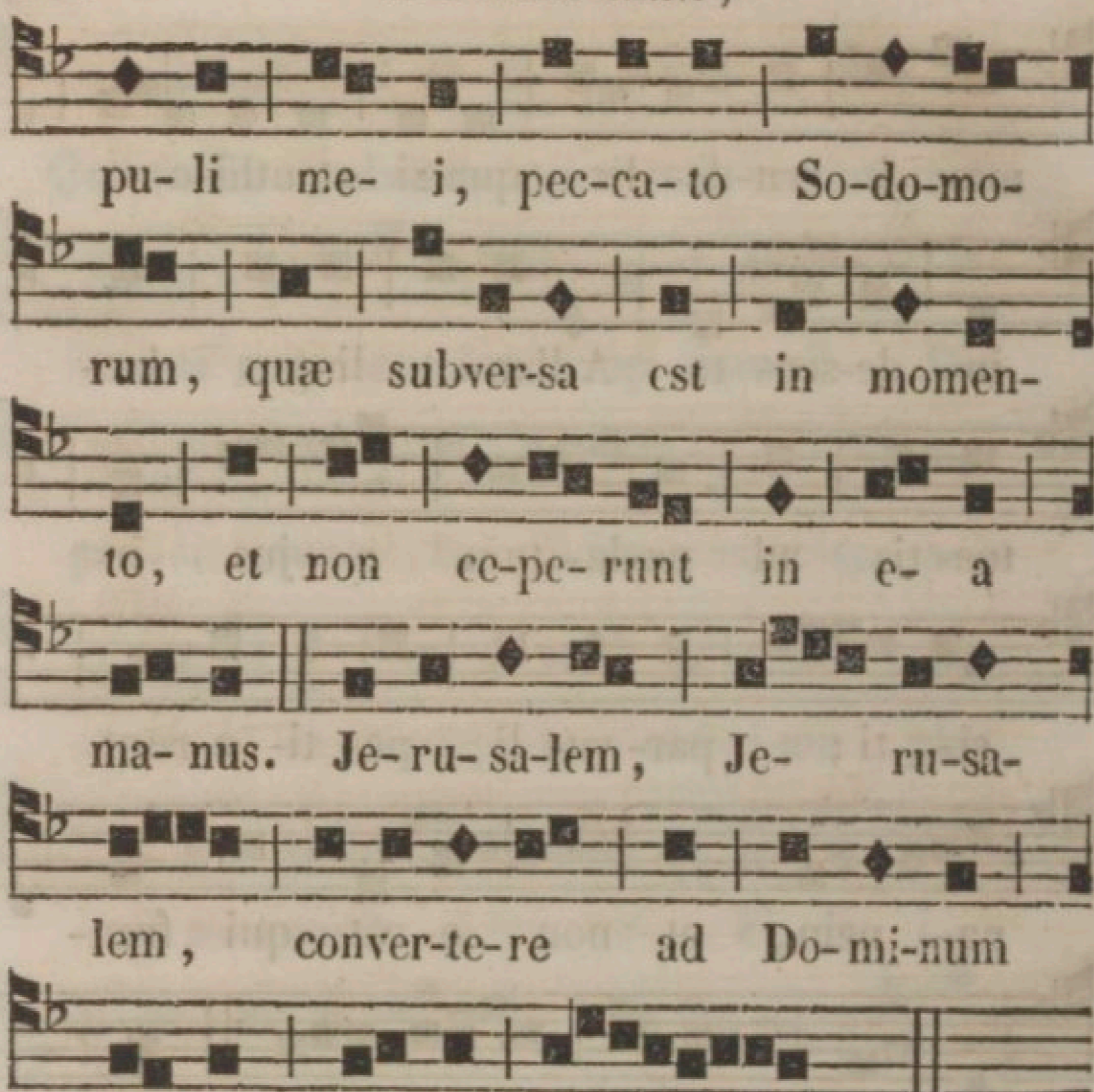
ban- tur in cro- ce- is, ample- xa- ti



sunt ster- co- ra. Et ma- jor ef- fec-




ta est i- ni- quitas fi- li- æ po-

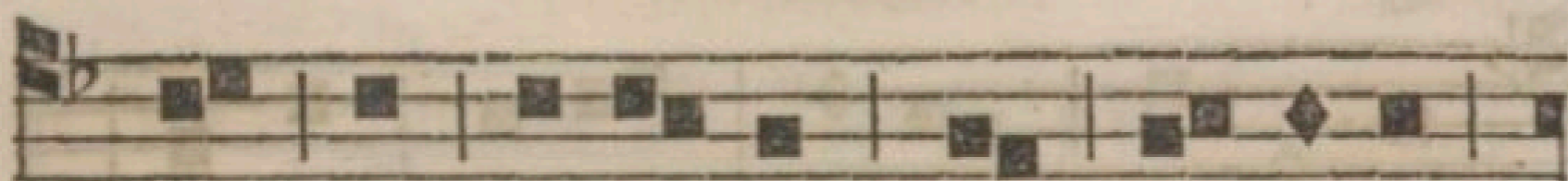


pu- li me- i, pec- ca- to So- do- mo-
 rum, quæ subver- sa est in momen-
 to, et non ce- pe- runt in e- a
 ma- nus. Je- ru- sa- lem, Je- ru- sa-
 lem, con- ver- te- re ad Do- mi- num
 De- um tu- um,

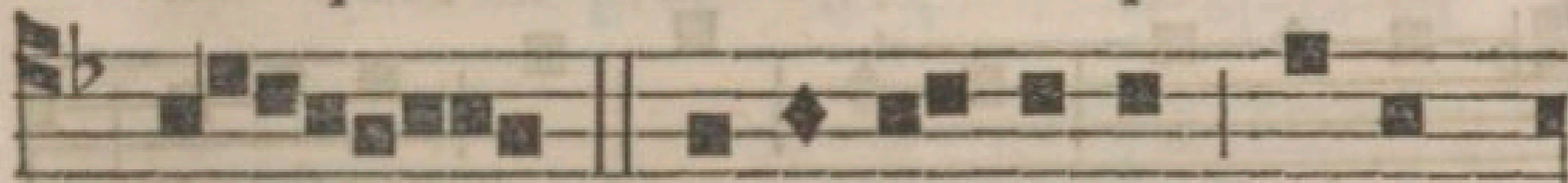
LEÇON II.



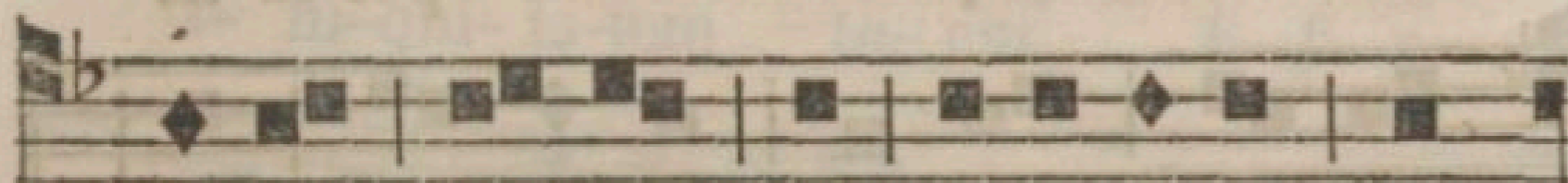
CUM ad- huc subsis- te- re- mus, de-
 fe- ce- runt o- cu- li nos- tri ad
 au- xi- li- um nos- trum va- num, cum
 res- pi- ce- re- mus at- ten- ti ad gen-



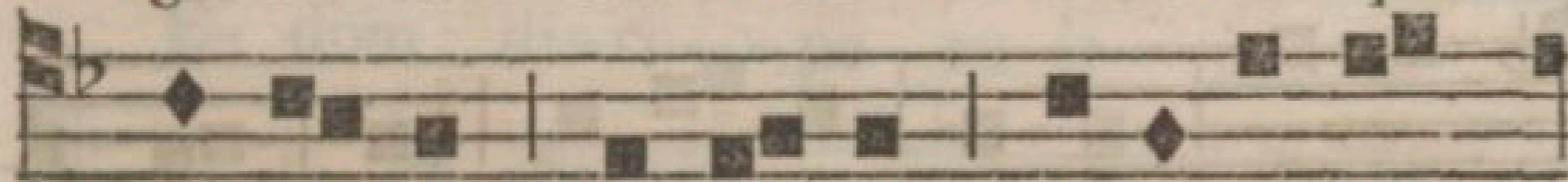
tem quæ sal-va-re non po-te-rat.



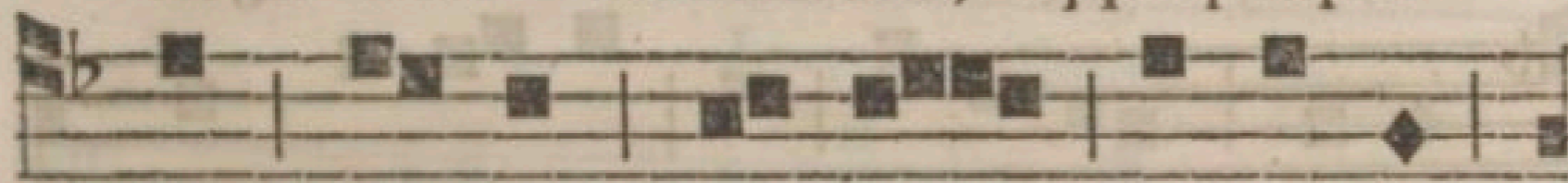
Lubri-ca- verunt ves-ti-



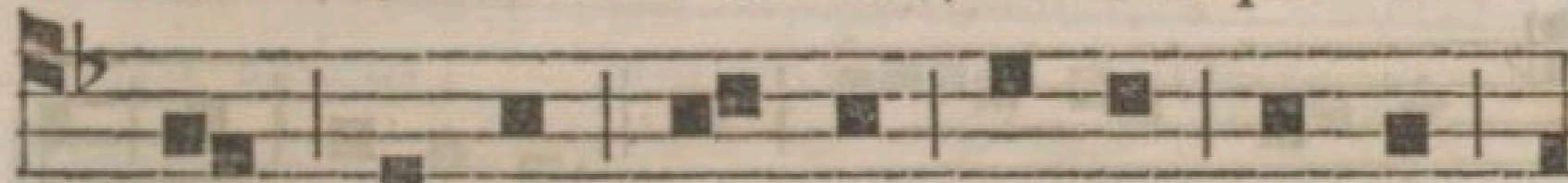
gi-a nos-tra in i-ti-ne-re pla-



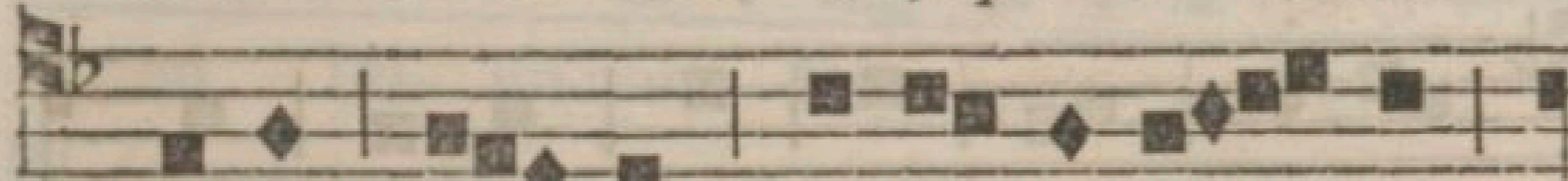
te-a-rum ves-tra-rum; appropinqua-



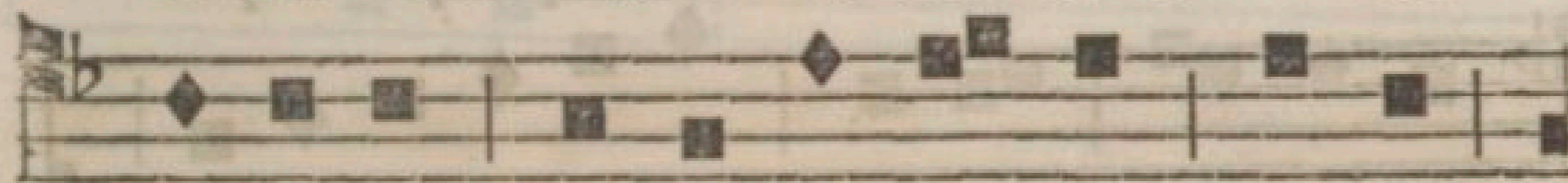
vit fi-nis nos-ter; comple-ti



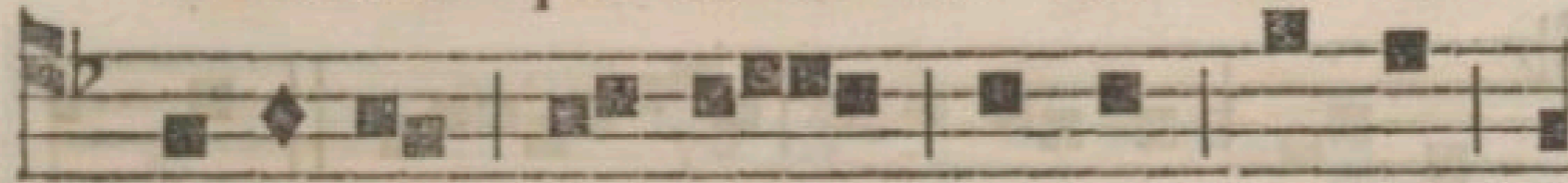
sunt di-es nos-tri, qui-a ve-nit



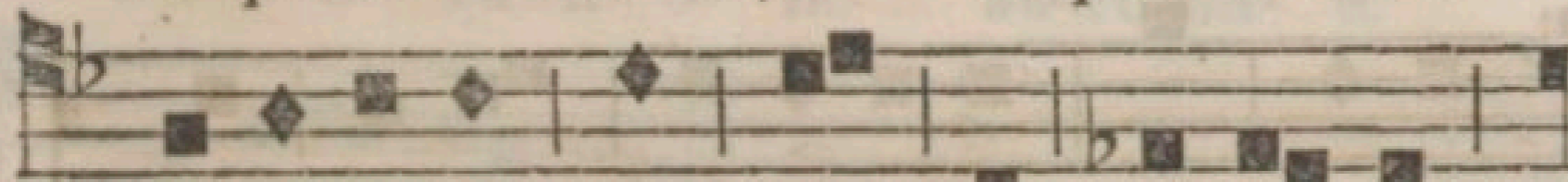
fi-nis nos-ter. Ve-lo-ci-o-res



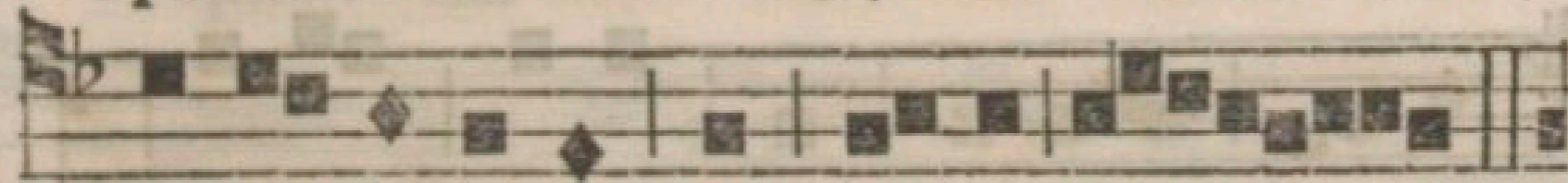
fu-e-runt per-se-cu-to-res nos-tri



a-qui-lis cœ-li; su-per mon-tes

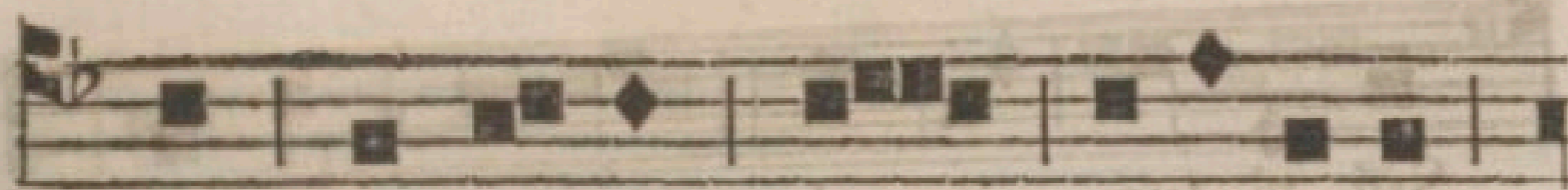


per-se-cu-ti sunt nos; in de-ser-to

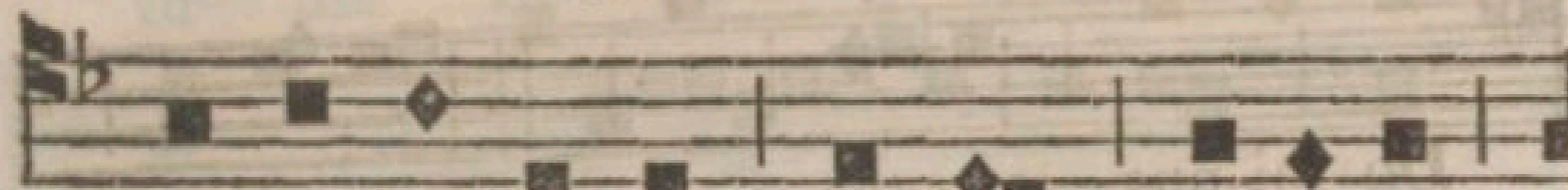


in-si-di-a-ti sunt no-bis.

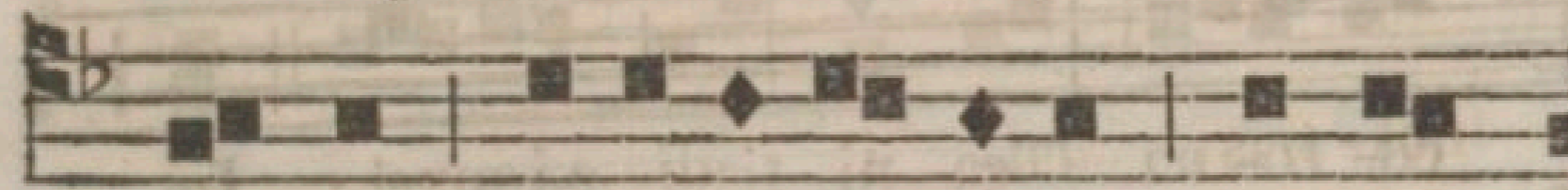
Spi-ri-tus o-ris nos-tri, Christus
 Do-mi-nus, cap-tus est in pec-ca-tis
 nos-tris, cu-i di-xi-mus : In
 um-bra tu-a vi-ve-mus in gen-
 ti-bus. Gau-de et læ-ta-re, fi-
 li-a E-dom, quæ ha-bi-tas in
 ter-ra Hus ; ad te quoque per-
 ve-ni-et ca-lix ; i-ne-bri-a-be-ris
 atque nu-da-be-ris, Com-
 ple-ta est i-ni-quitas tu-a, fi-
 li-a Si-on ; non addet ul-tra



ut trans-mi-gret te : vi-si-ta-vit



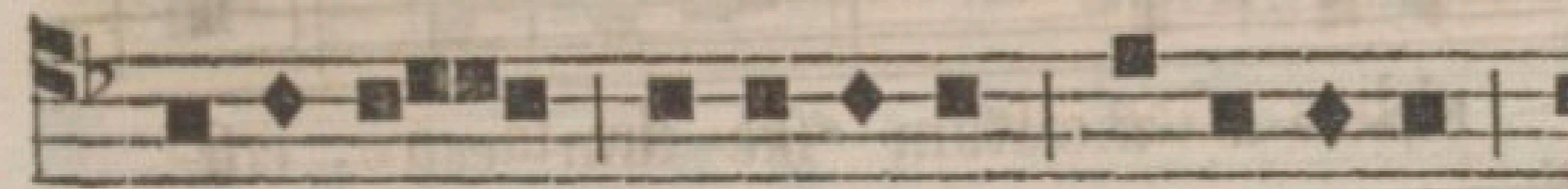
i-ni-qui-ta-tem tu-am, fi-li-a



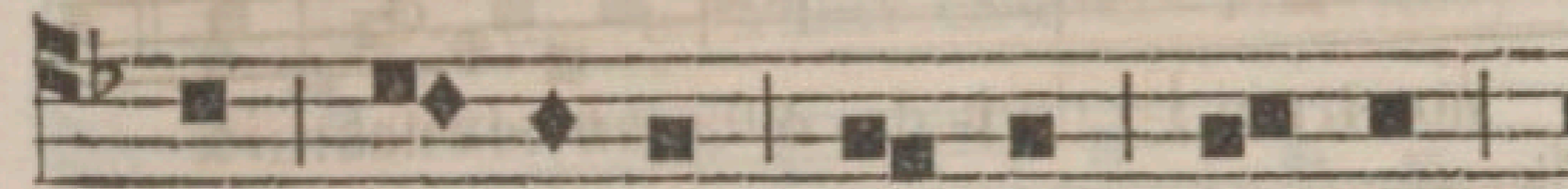
E-dom; dis-co-o-pe-ru-it pec-ca-



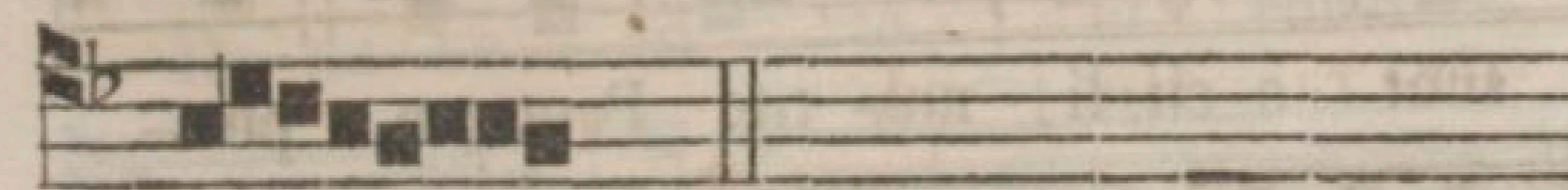
ta tu-a. Je-ru-salem, Je-



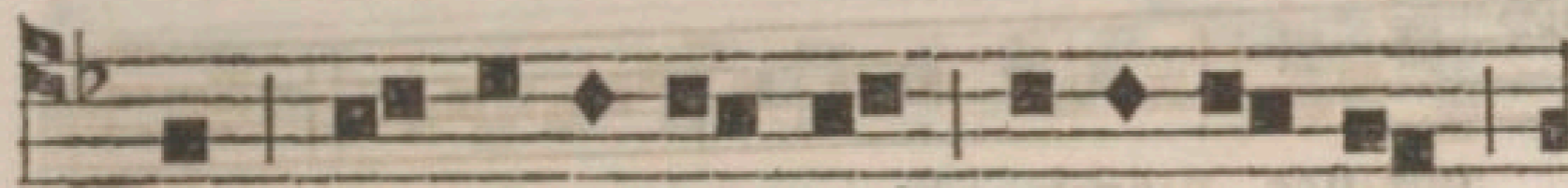
ru-sa-lem, con-ver-te-re, con-ver-te-re



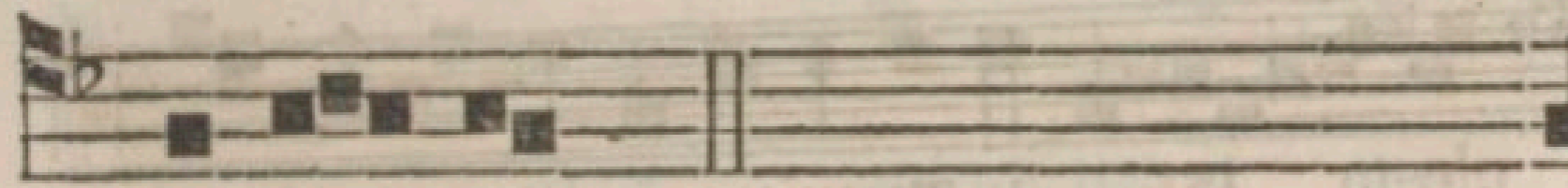
ad Do-mi-num De-um tu-um.



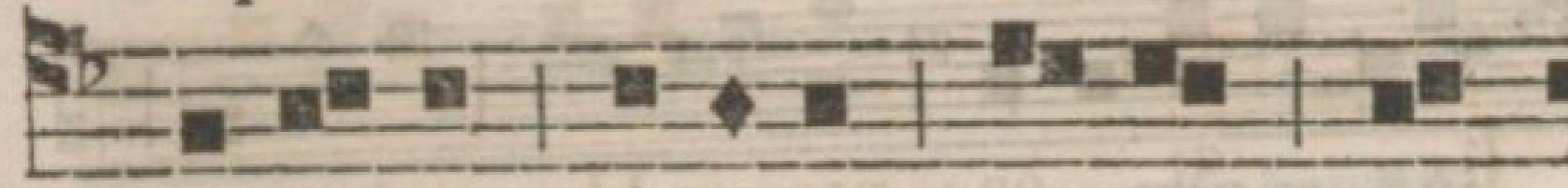
LEÇON III.



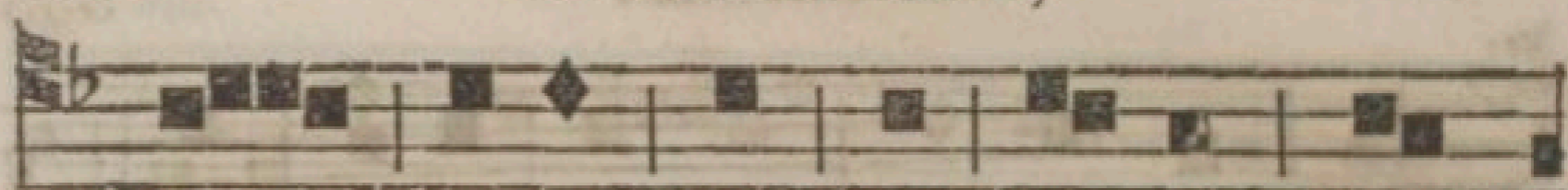
De o-ra-ti-o-ne Je-re-mi-æ



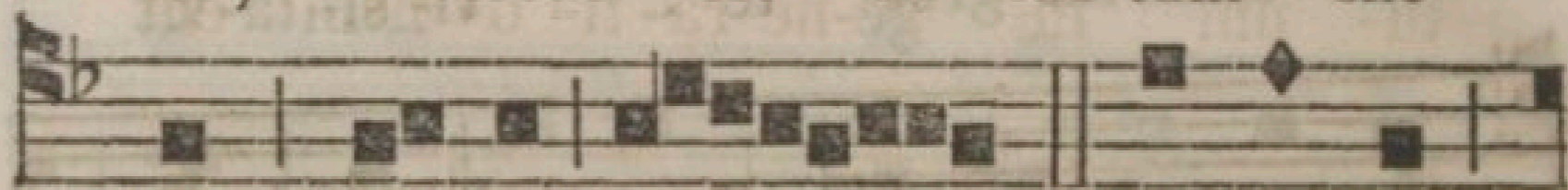
Prophe-tæ.



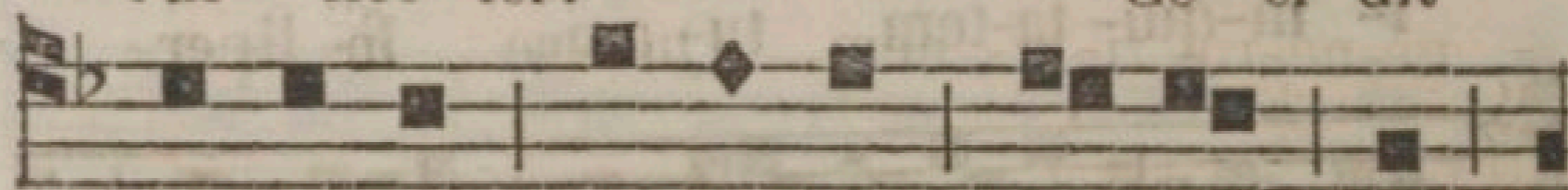
De-fe-cit gau-di-um cor-dis nos-



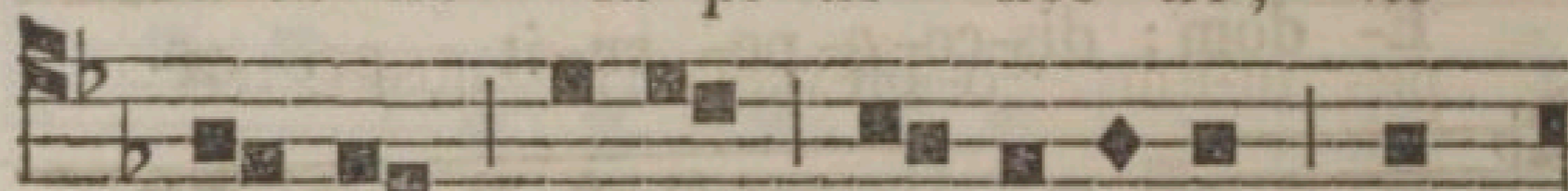
tri, versus est in lac-tum cho-



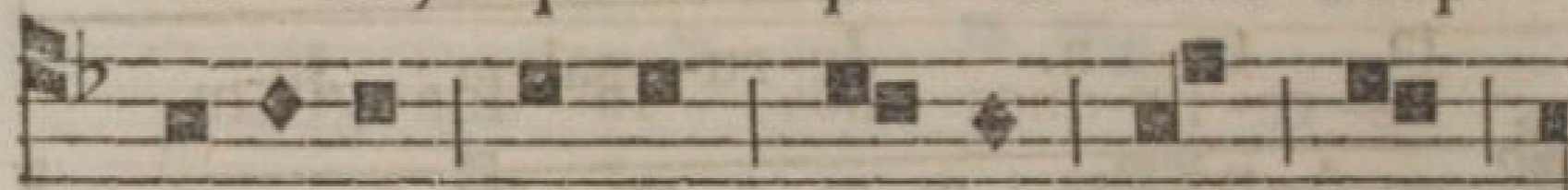
rus nos-ter. Ce-ci-dit



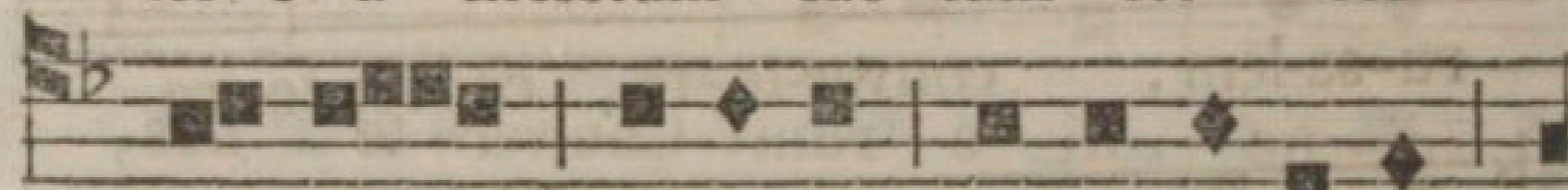
co-ro-na ca-pi-tis nos-tri; vae



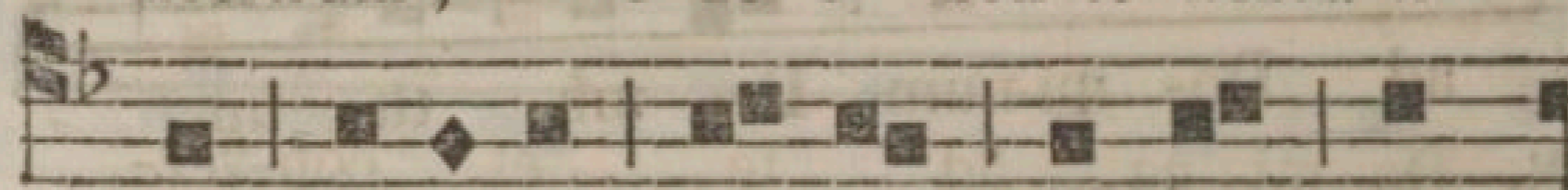
no-bis, qui-a pec-ca-vimus! Prop-



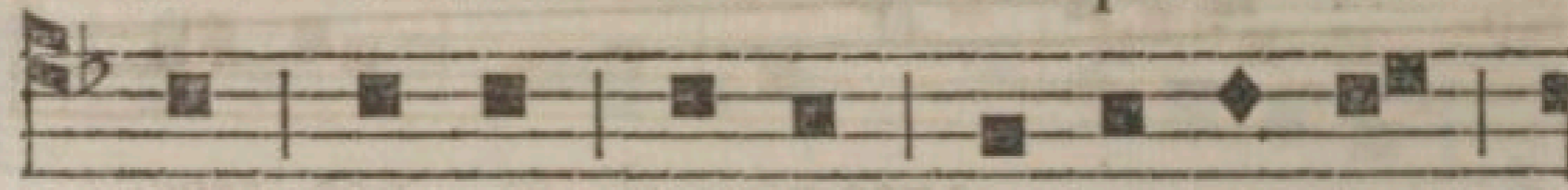
ter-e-à moestum fac-tum est cor



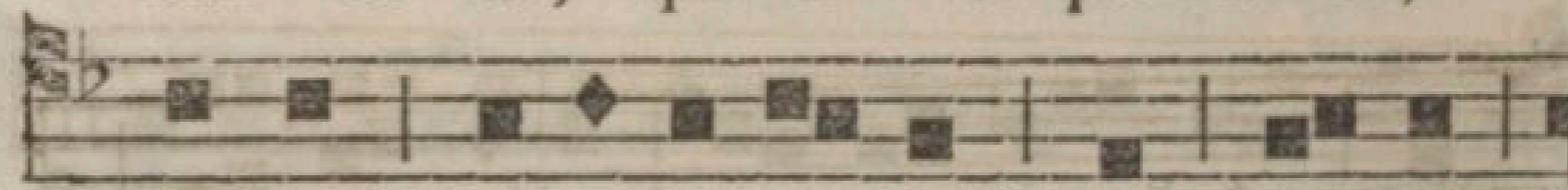
nos-trum; i-de-ò con-te-nebra-ti



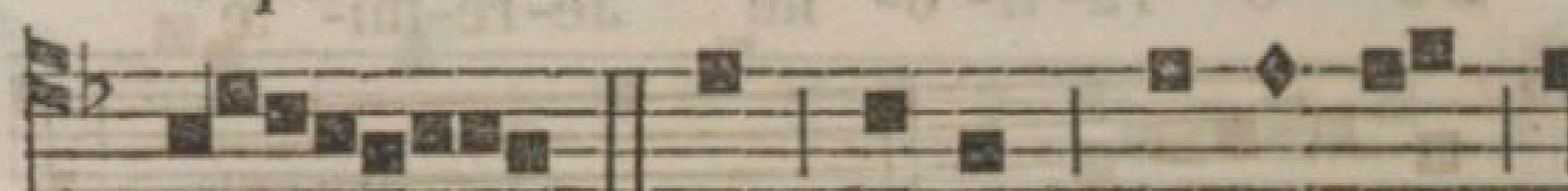
sunt o-cu-li nos-tri. Prop-ter mon-



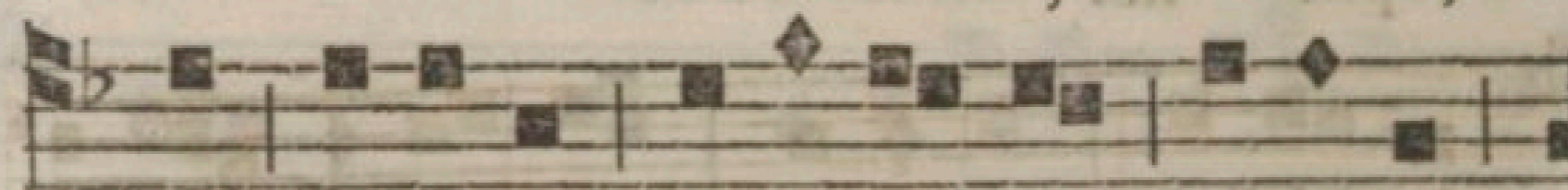
tem Si-on, qui-a dis-per-i-it,



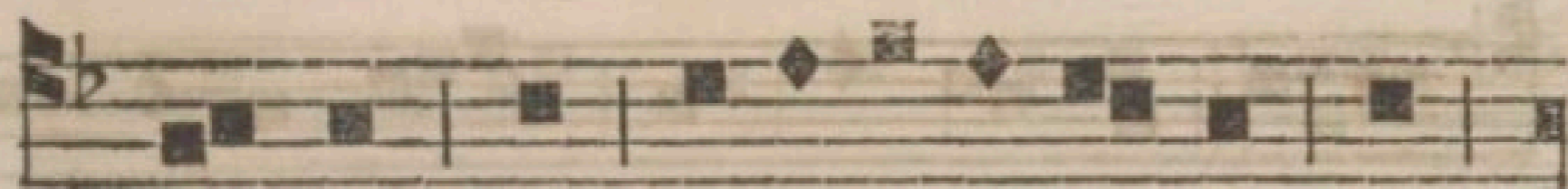
vul-pes ambu-la-ve-runt in e-o.



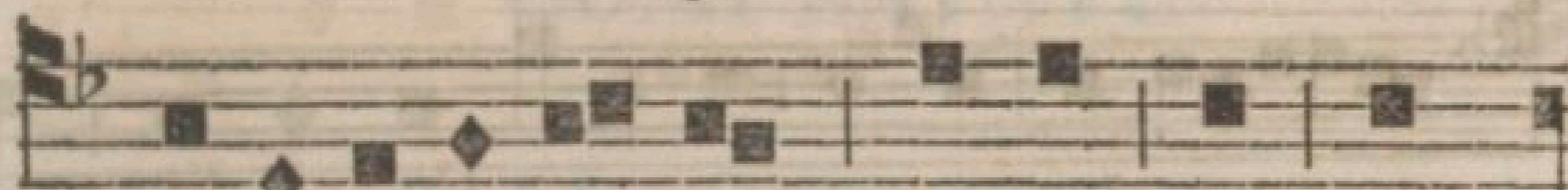
Tu autem, Do-mi-ne,



in æ-ternum perma-ne-bis; so-li-um



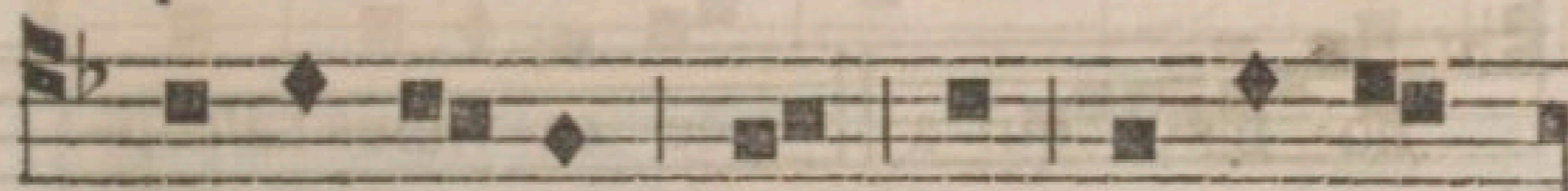
tu- um in ge-ne-ra-ti- o- nem et



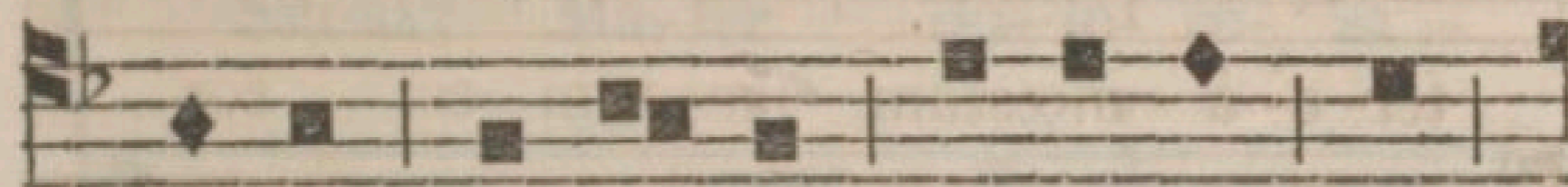
ge-ne-ra-ti- o- nem. Qua-re in per-



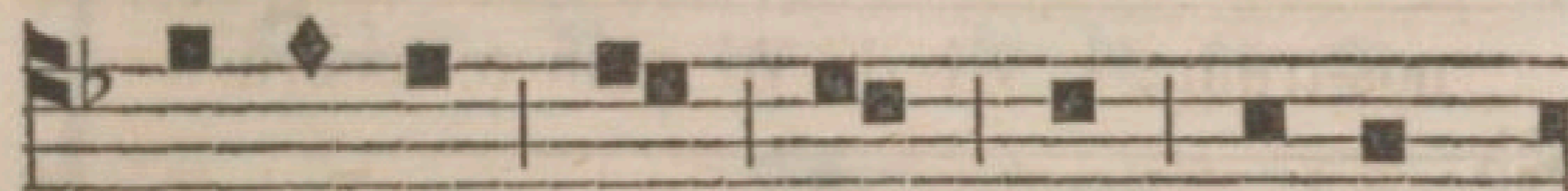
pe- tu-um o-bli-vis-ce-ris nos- tri?



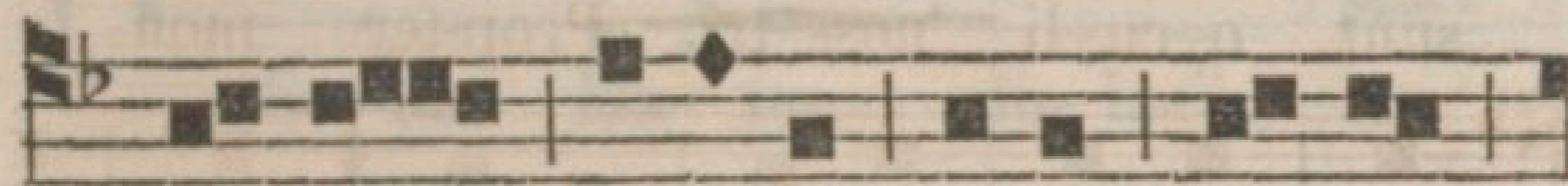
De- re- lin-ques nos in lon-gi- tu-



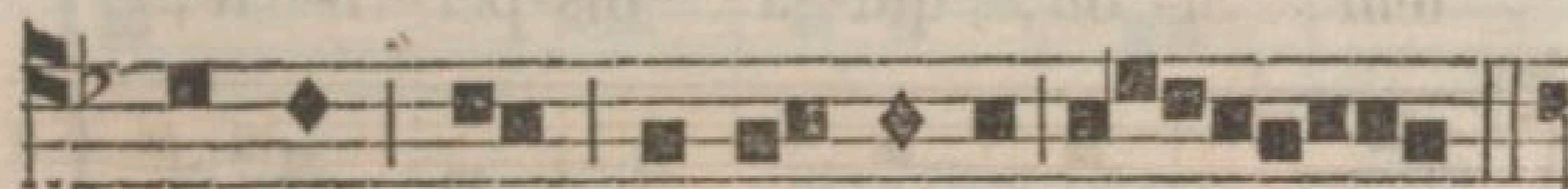
di- ne di- e- rum? Con-ver- te nos,



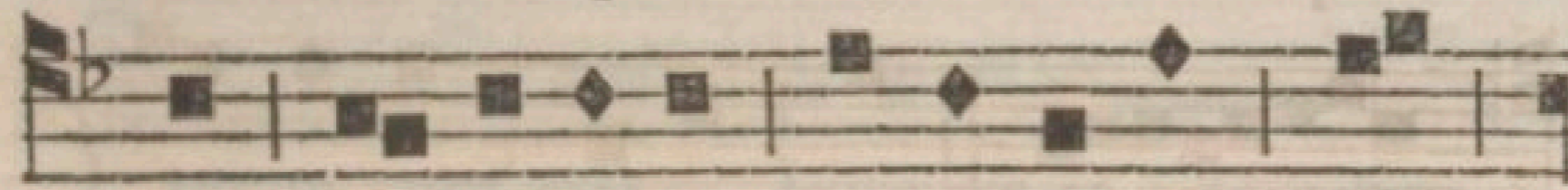
Do- mi- ne, ad te, et con-ver-



te- mur : in-no-va di- es nos- tros



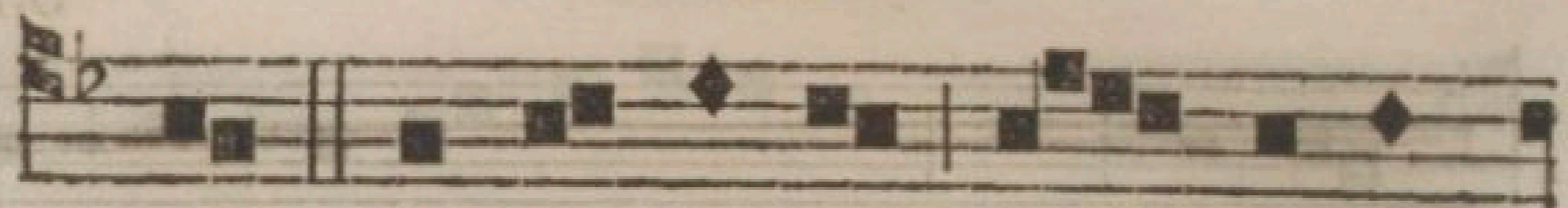
si- cut à prin-ci- pi- o.



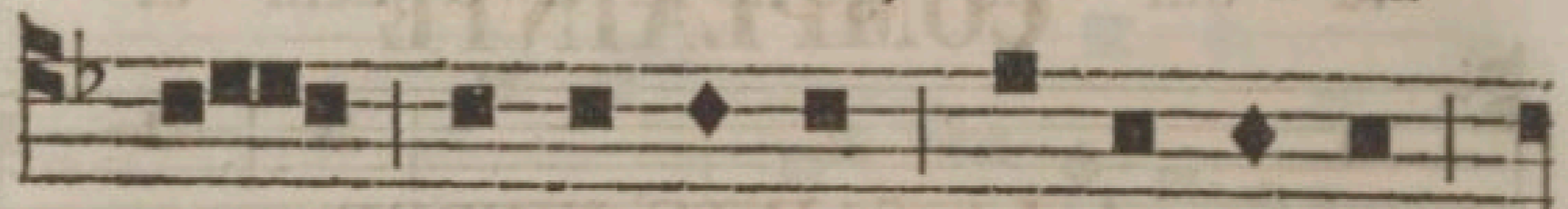
Sed pro- ji- ci-ens re- pu- lis- ti nos ;



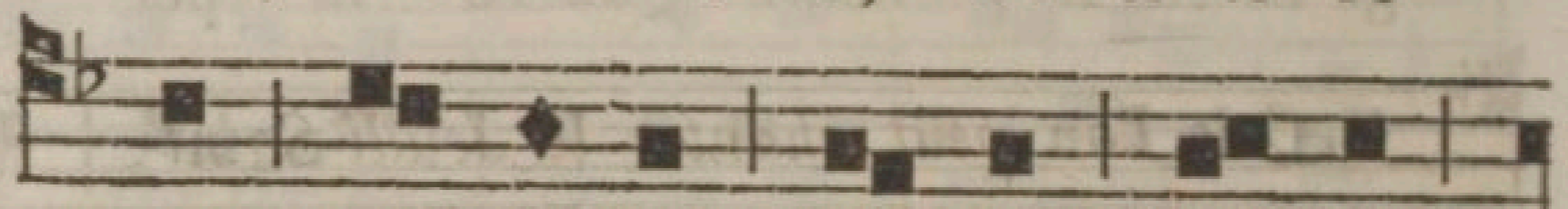
i- ra- tus es contra nos ve- hemen-



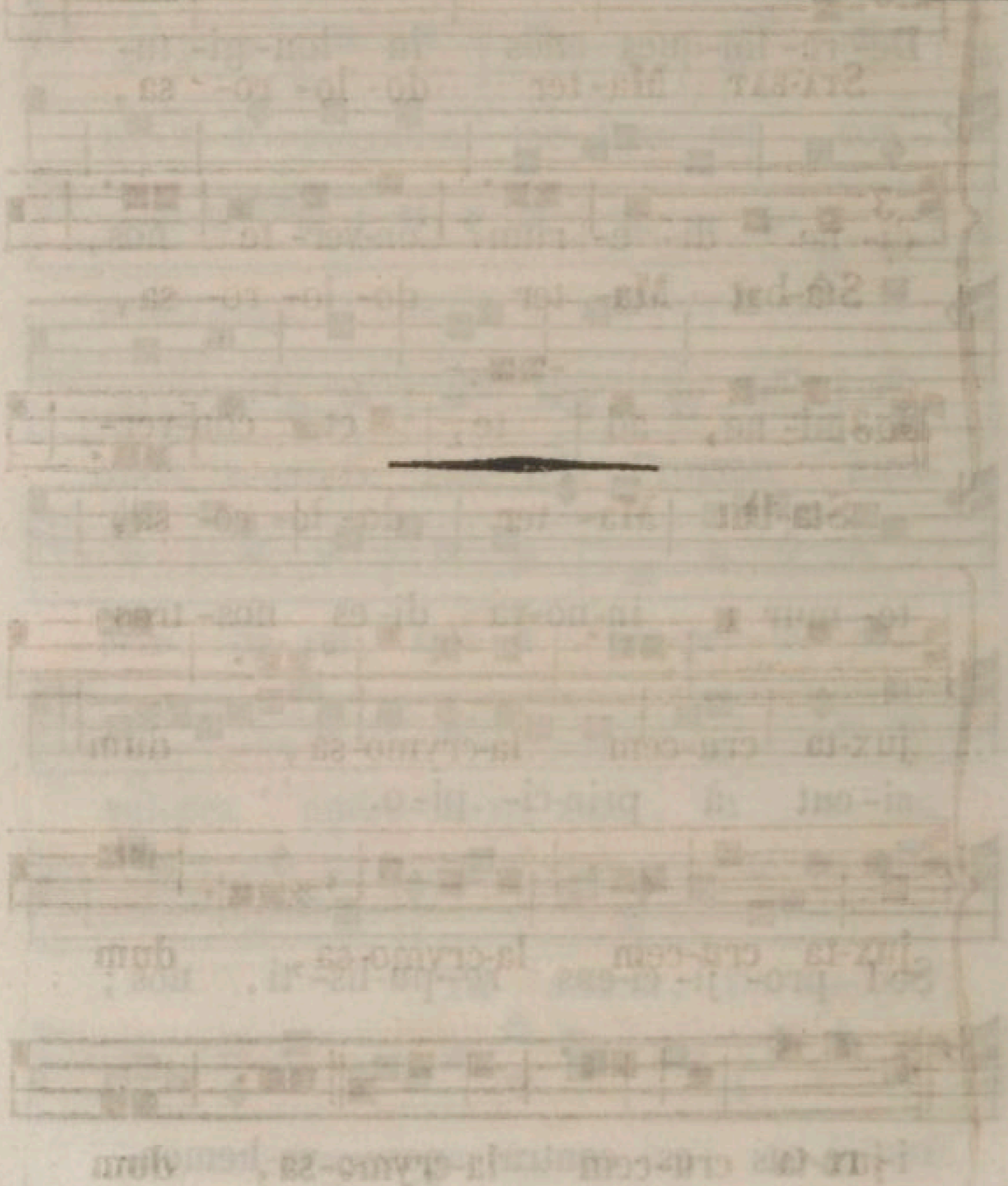
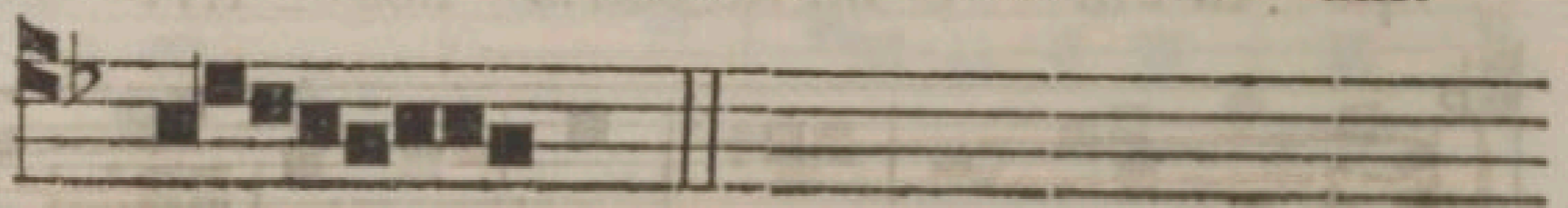
ter. Je- ru- sa-lem, Je- ru- sa-



lem, con-ver- te- re, con-ver- te- re



ad Do- mi-num De- um tu- um.



COMPLAINTE

A LA SAINTE VIERGE,

*Que l'on peut chanter le Jeudi-Saint,
à trois voix.*

3
STA-BAT Ma-ter do-lo-ro-sa,

3
Sta-bat Ma-ter do-lo-ro-sa,

3
Sta-bat Ma-ter do-lo-ro-sa,

jux-ta cru-cem la-crymo-sa, dum

jux-ta cru-cem la-crymo-sa, dum

jux-ta cru-cem la-crymo-sa, dum

pen- de- bat Fi- li- us.

pen- de- bat Fi- li- us.

pen- de- bat Fi- li- us.

Le Chœur.

Cu- jus a- ni- mam ge- mentem, contris-
ta- tam et do- len- tem pertran- si- vit
gla- di- us.

O quàm tris- tis et af- flic- ta fu- it

O quàm tris- tis et af- flic- ta fu- it

O quàm tris- tis et af- flic- ta fu- it

il- la be-ne-dic-ta Ma-ter u-

il- la be-ne-dic- ta Ma-ter u-

il- la be-ne-dic- ta Ma-ter u-

ni- ge- ni- ti!

ni- ge- ni- ti!

ni- ge- ni- ti!

Le Chœur.

Quæ mœ-re-bat et do-le-bat, Et

tre-me-bat cùm vi-de-bat Na-ti

pœ-nas in-cly-ti.



Quis est ho-mo qui non fle-ret,

Quis est ho-mo qui non fle-ret,

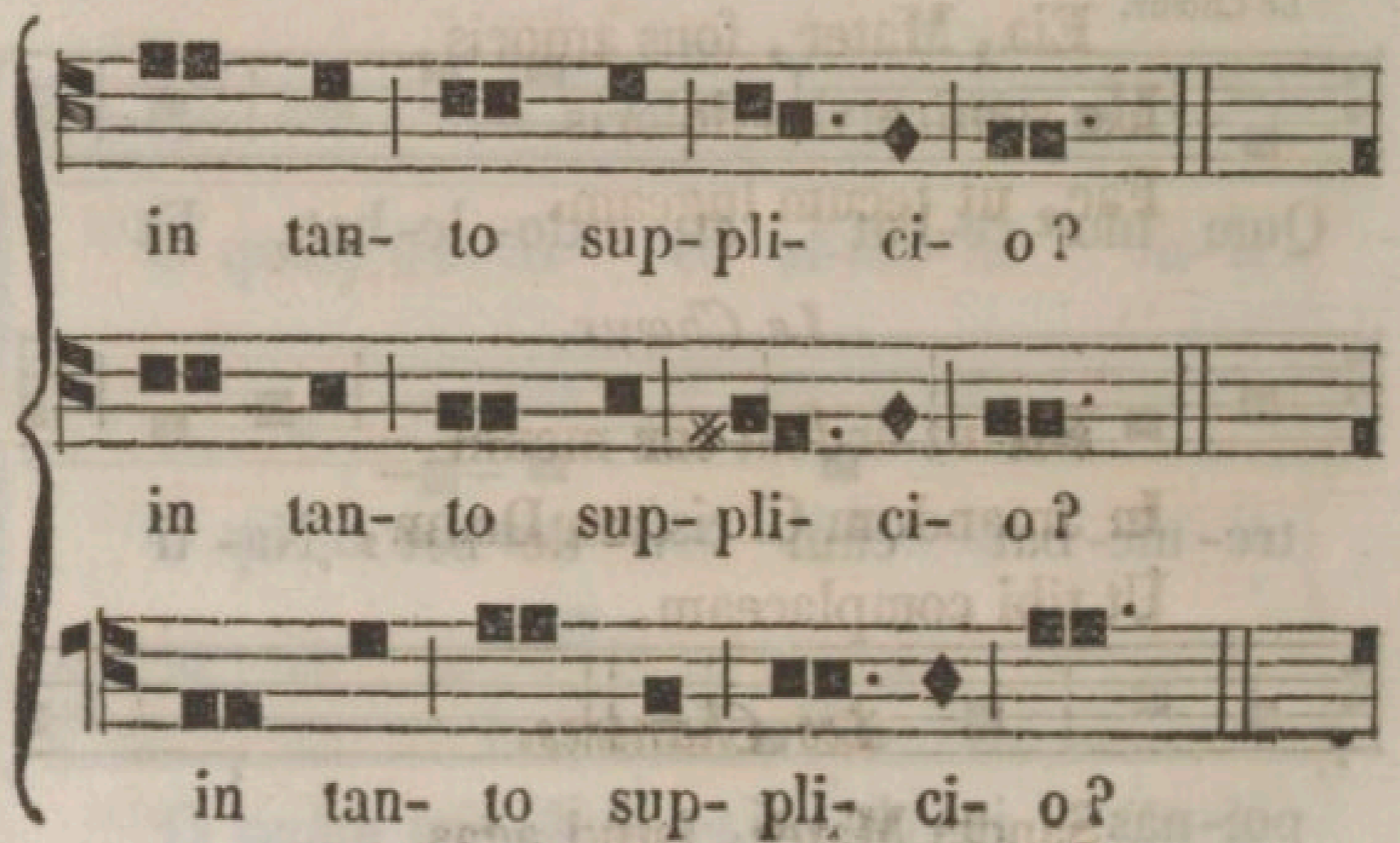
Quis est ho-mo qui non fle-ret,



Chris-ti Ma-trem si vi-de-ret

Chris-ti Ma-trem si vi-de-ret

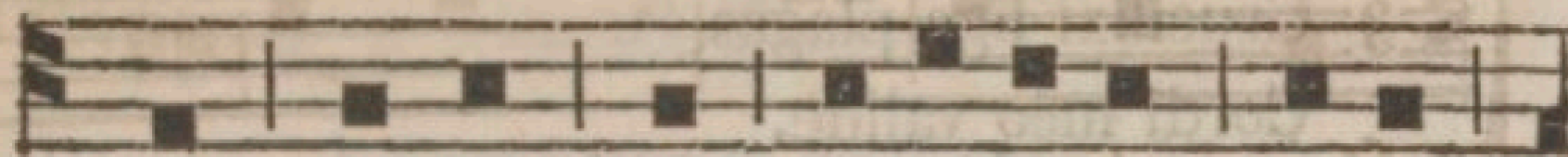
Chris-ti Ma-trem si vi-de-ret



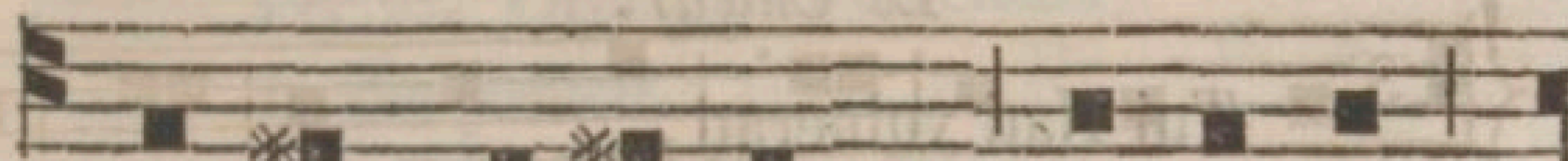
in tan-to sup-pli-ci-o?

in tan-to sup-pli-ci-o?

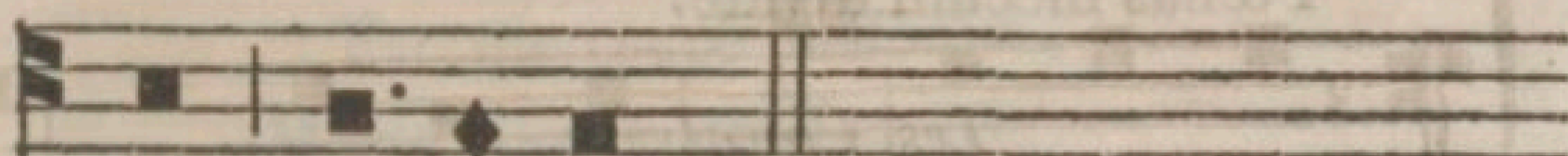
in tan-to sup-pli-ci-o?

Le Chœur.

Quis pos-set non contris-ta-ri, pi-am



Ma-trem con-tem-pla-ri do-len-tem



cum Fi-li-o?

Les Chantres.

Pro peccatis suæ gentis
Vidit Jesum in tormentis
Et flagellis subditum.

Le Chœur.

Vidit suum dulcem Natum,
Morientem, desolatum,
Dum emisit spiritum.

Les Chantres.

Eia, Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Le Chœur.

Fac ut ardeat cor meum
In amandum Christum Deum,
Ut tibi complaceam.

Les Chantres.

Sancta Mater, istud agas,

Crucifixi fige plagas
Cordi meo validè.

Le Chœur.

Tui Nati vulnerati,
Jam dignati pro me pati,
Pœnas mecum divide.

Les Chantres.

Fac me verè tecum flere,
Crucifixo condolere,
Donec ego vixero.

Le Chœur.

Juxta crucem tecum stare,
Te libenter sociare
In planctu, desidero.

Les Chantres.

Virgo virginum præclara,
Mihi jam non sis amara :
Fac me tecum plangere.

Le Chœur.

Fac ut portem Christi mortem,
Passionis ejus sortem
Et plagas recolere.

Les Chantres.

Fac me plagis vulnerari,
Cruce hâc inebriari,
Ob amorem Filii.

Le Chœur.

Inflammatuſ et accenſuſ,
Per te, Virgo, ſim deſenſuſ
In die judici.

Les Chantres.

Fac me cruce cuſtodiri,
Morte Chriſti præmuniri,
Confoveri gratiâ.

Le Chœur.

Quando corpus morietur,
Fac ut animæ donetur
Paradiſi gloriâ.
Amen.

BENEDICAMUS

*Qui ſe rapportent à chaque Meſſe par leur ton,
et que l'on peut chanter aux Vêpres des
Fêtes ſolennelles, auxquelles ceſ
Meſſes auront été exécutées.*

Premier ton.

BE- NE- DI-CA- MUS Do-
mi- no.

De-

gra-ti-as.

Second ton.



Be- ne-di-ca- mus Do-

mi-no.

De-

gra-ti-as.

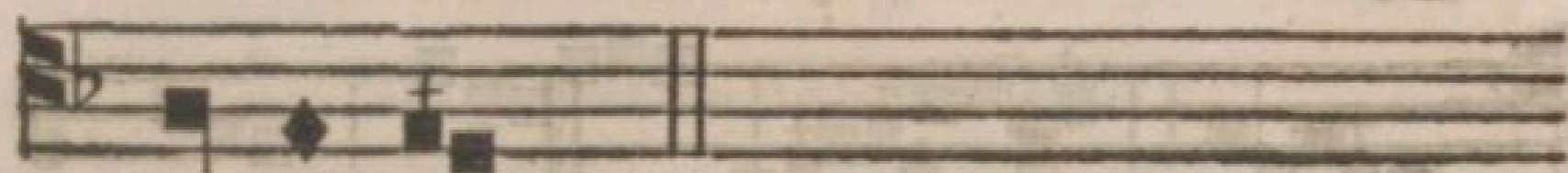
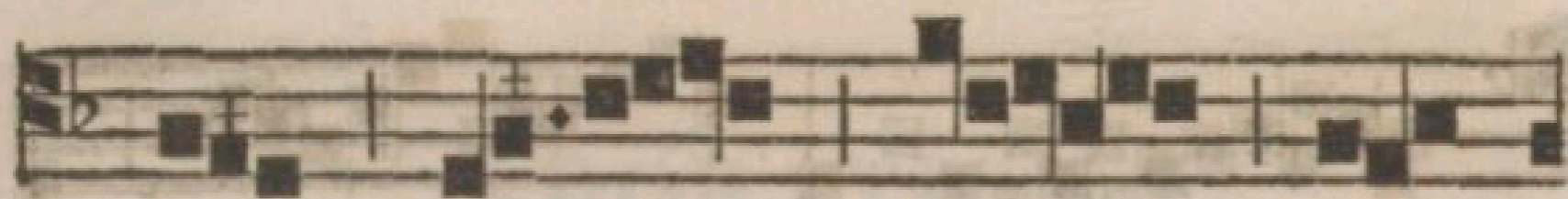
Cinquième ton qui se rapporte à la Messe figurée du même ton.

Be- ne- di- ca- mus Do-

mi- no.

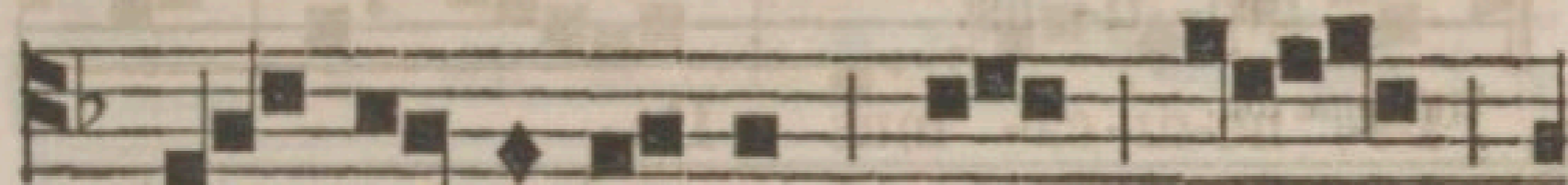
De-

o

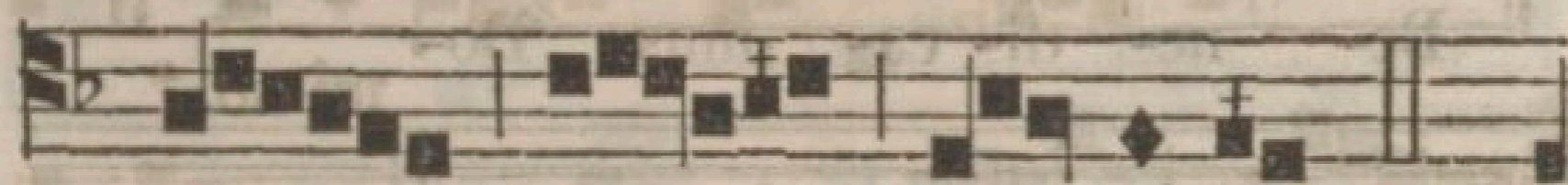


gra-ti- as.

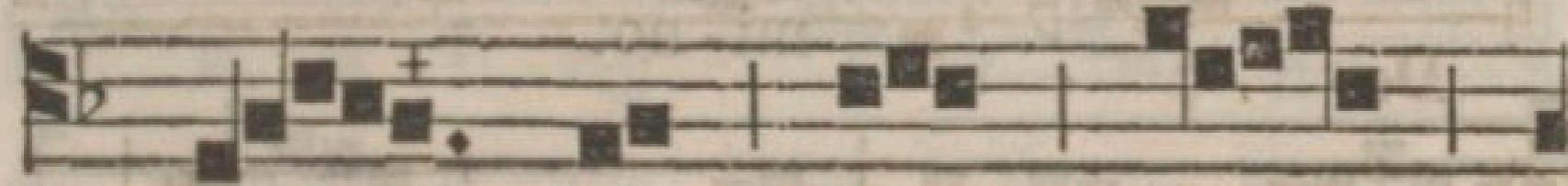
Autre qui se rapporte à la Messe musicale du cinquième ton, et à celle du cinquième ton transposé.



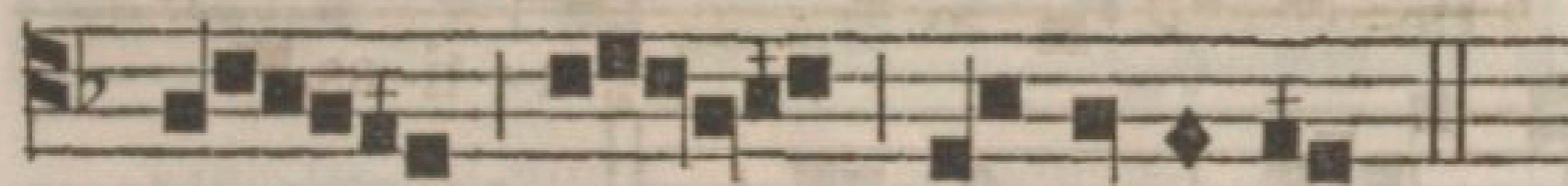
Be- ne- di- ca- mus Do-



mi-no.

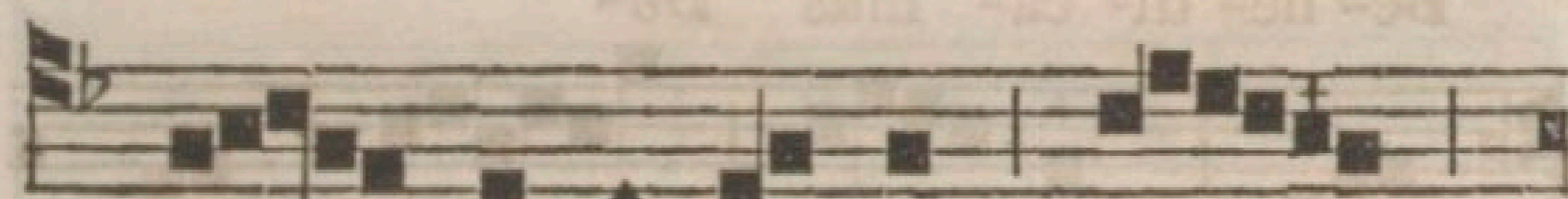


De- o

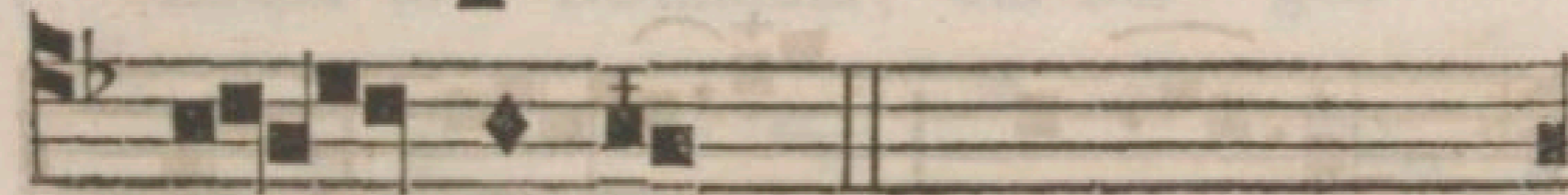
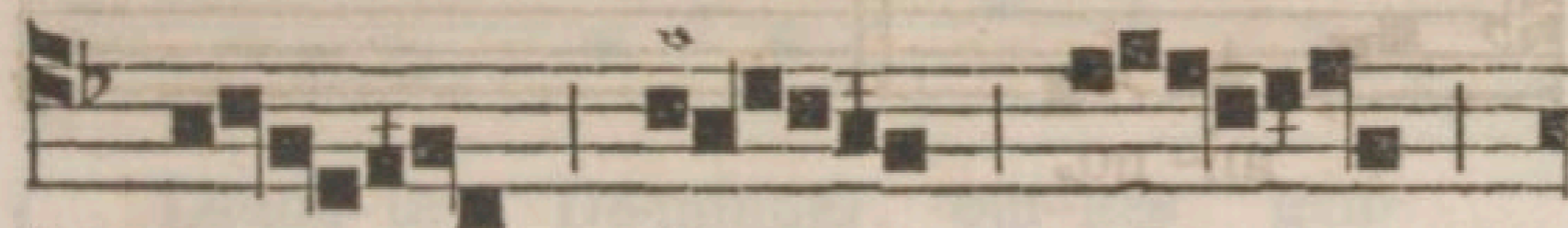


gra-ti- as.

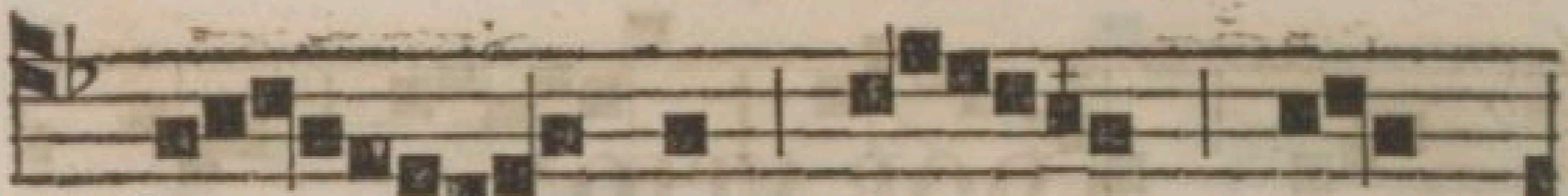
BENEDICAMUS qui se rapporte à la Messe figurée du sixième ton, et à celle qui est musicale du même ton, et que l'on peut chanter dans les plus grandes solennités.



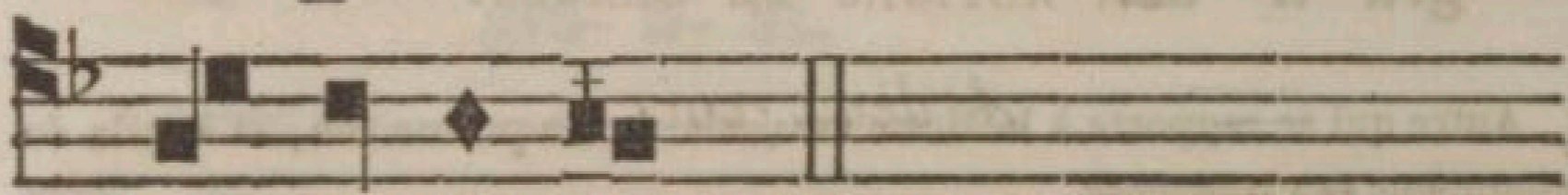
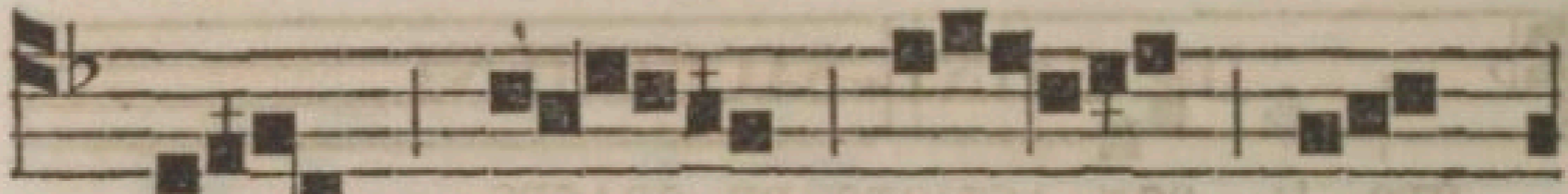
Be- ne- di- ca- mus Do-



mi- no.

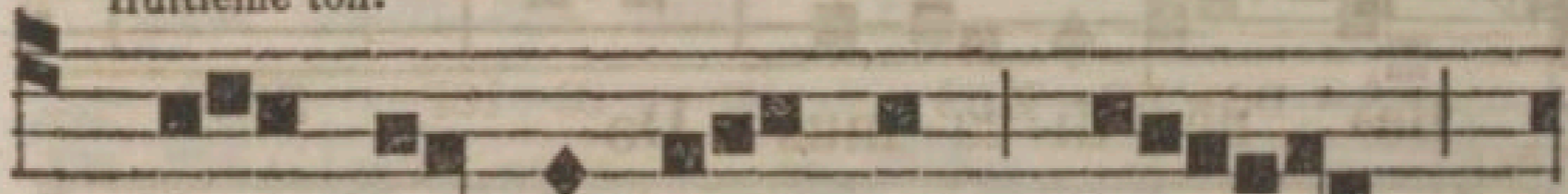


De- o

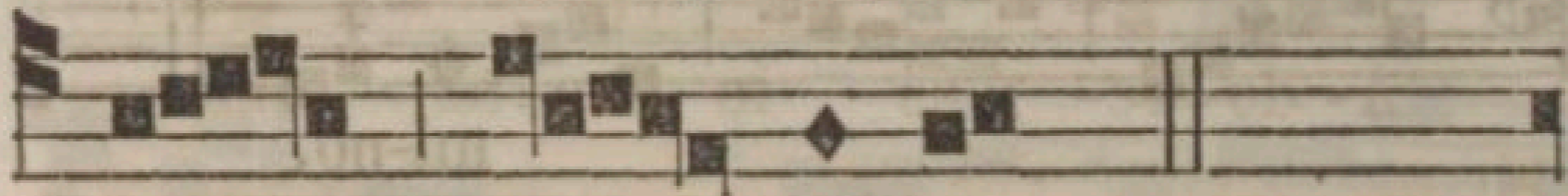


gra- ti- as.

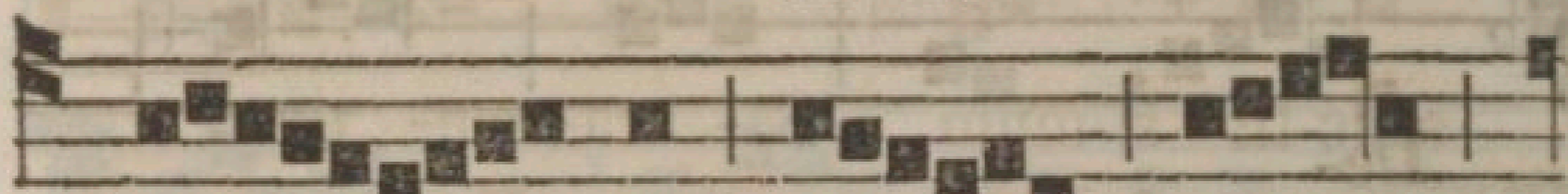
Huitième ton.



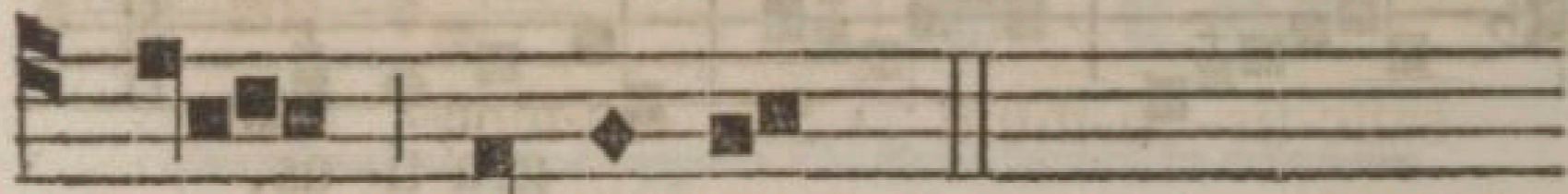
Be- ne- di- ca- mus Do-



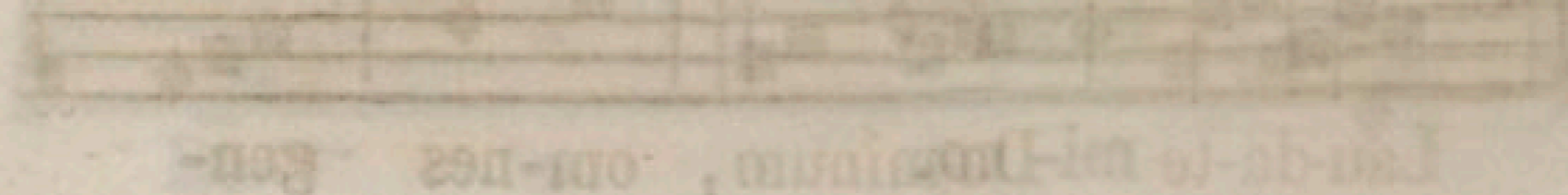
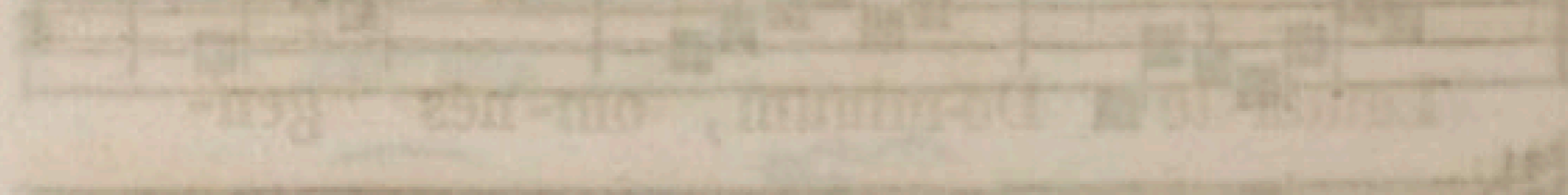
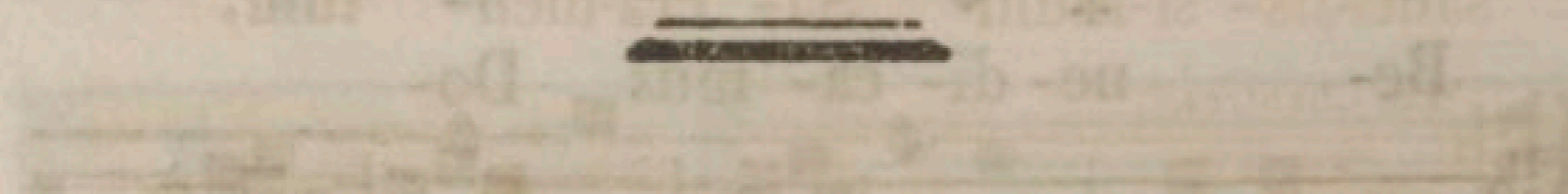
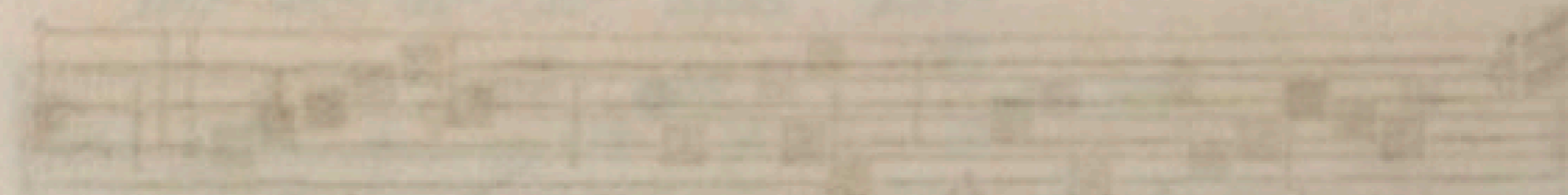
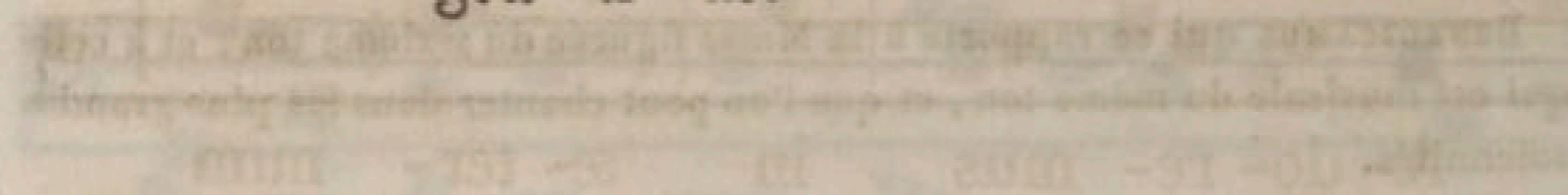
mi- no.



De- o



gra- ti- as.



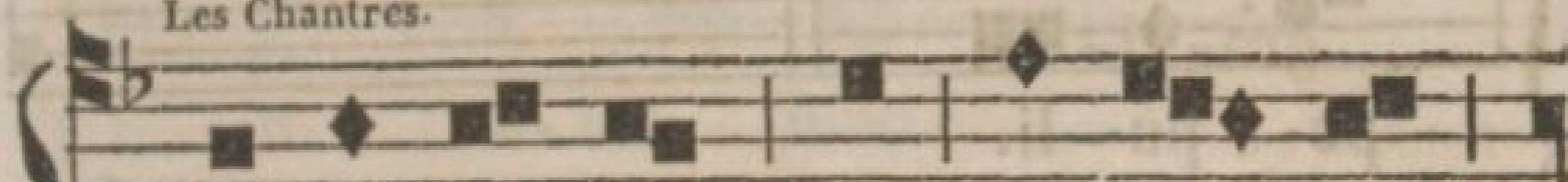
ADORATION

DU SAINT-SACREMENT,

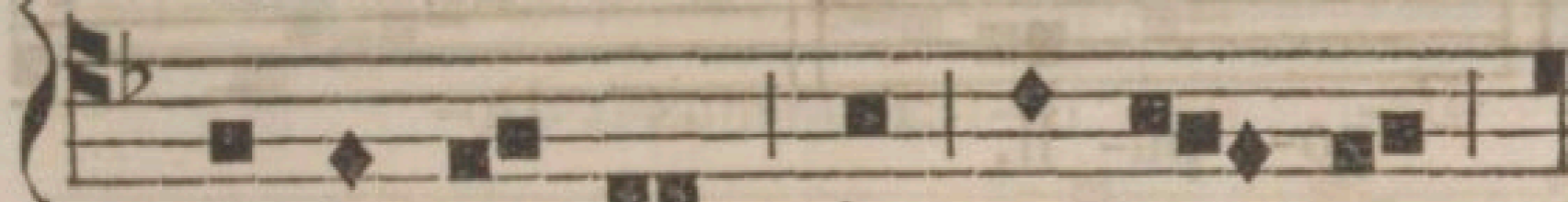
EN ACTIONS DE GRACES.

A deux voix.

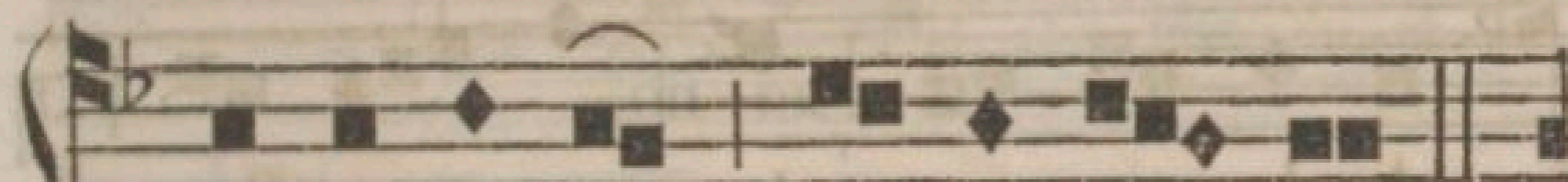
Les Chantres.



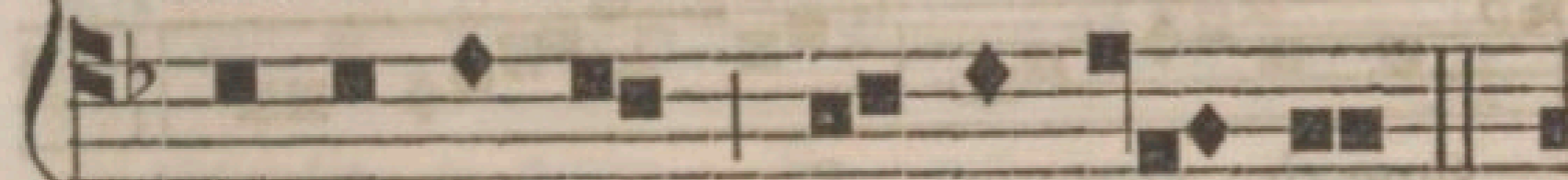
A- DO- RE- MUS in æ- ter- num



A- do- re- mus in æ- ter- num

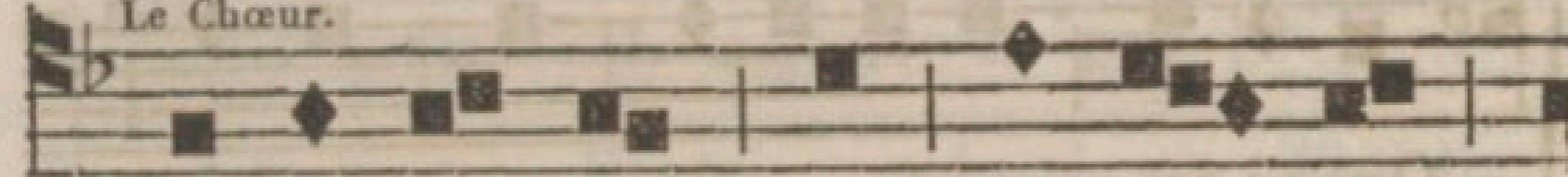


sanc- tis- si- mum Sa- cra- men- tum.



sanc- tis- si- mum Sa- cra- men- tum.

Le Chœur.

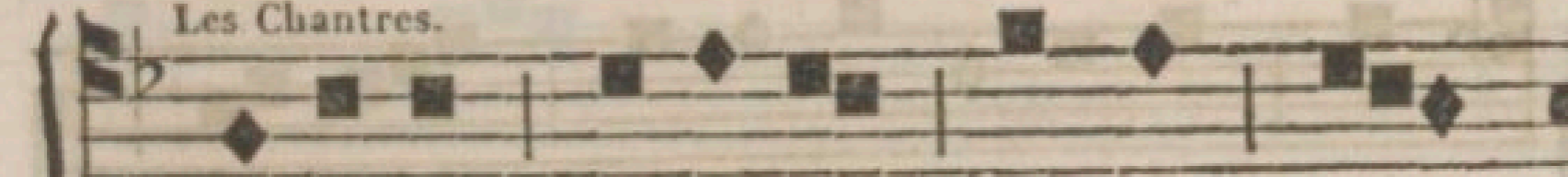


A- do- re- mus in æ- ter- num

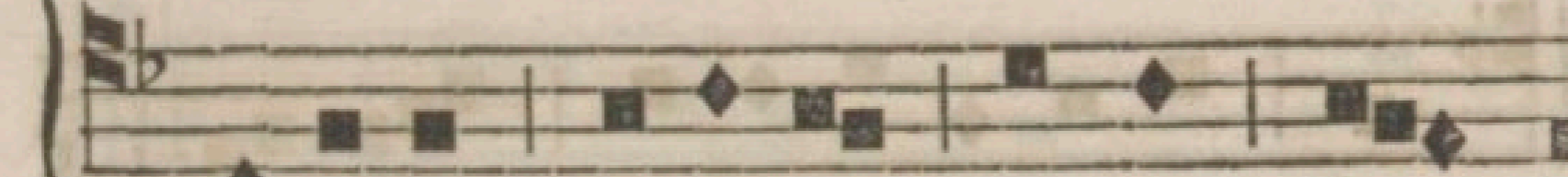


sanc- tis- si- mum Sa- cra- men- tum.

Les Chantres.



Lau- da- te Do- minum, om- nes gen-



Lau- da- te Do- minum, om- nes gen-

tes, lau-da- te e- um, om-nes

tes, lau-da- te e- um, om-nes

po- pu- li.

po- pu- li.

Le Chœur.

A- do- re- mus in æ- ter- num

sanc- tis- si- mum Sa- cra- men- tum.

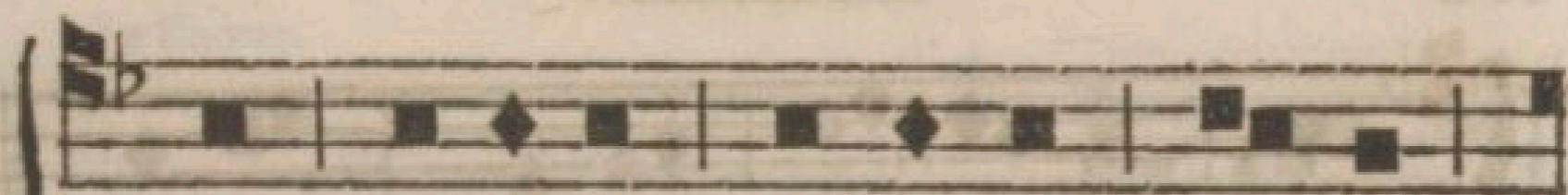
Les Chantres.

Quo- ni- am con- fir- ma- ta est su- per

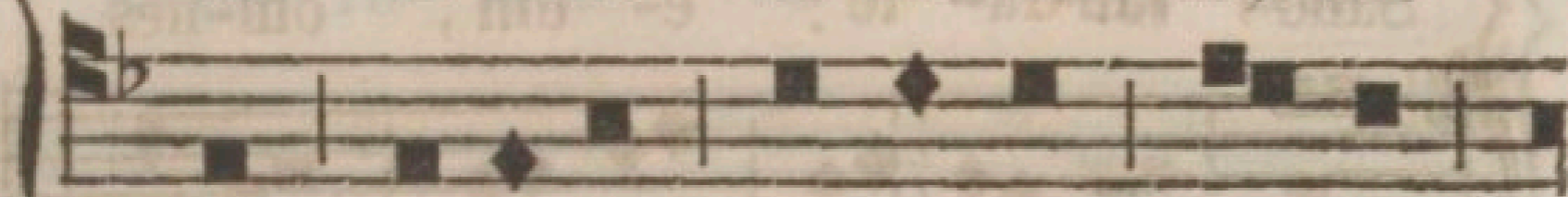
Quo- ni- am con- fir- ma- ta est su- per

nos mi- se- ri- cor- di- a e- jus,

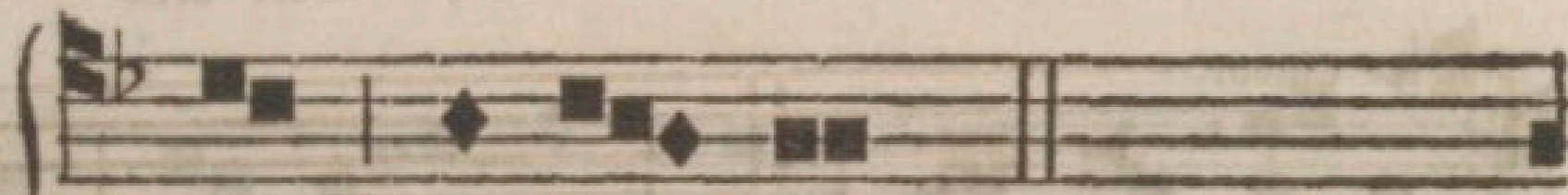
nos mi- se- ri- cor- di- a e- jus,



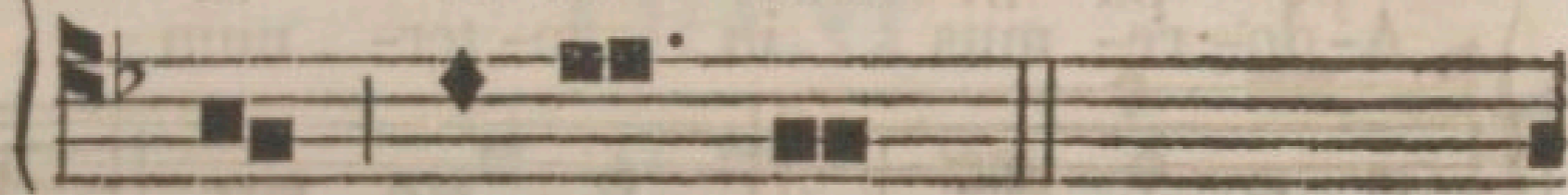
et ve-ri-tas Do-mi-ni ma-net



et ve-ri-tas Do-mi-ni ma-net

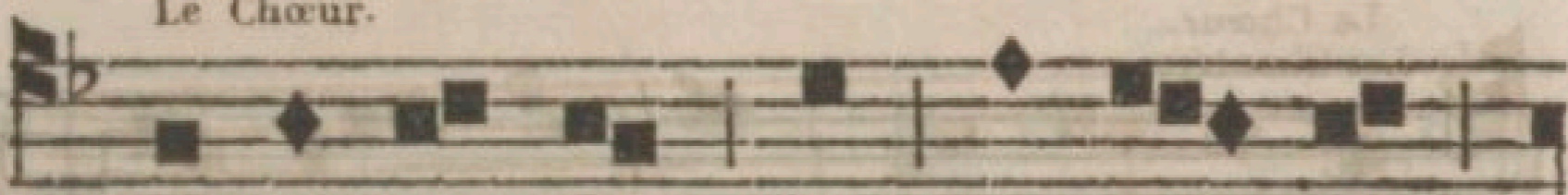


in æ-ter-num.

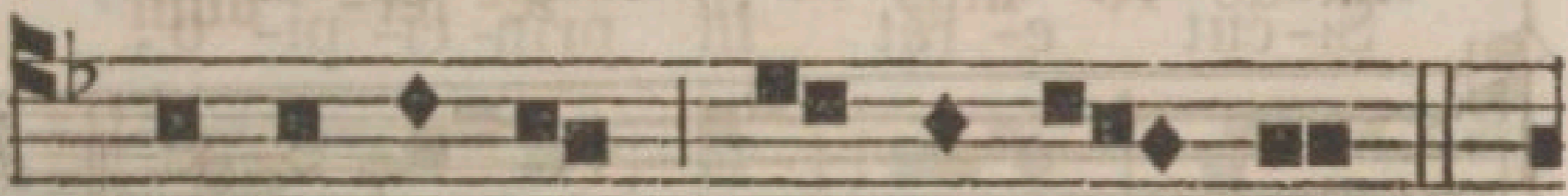


in æ-ter-num.

Le Chœur.

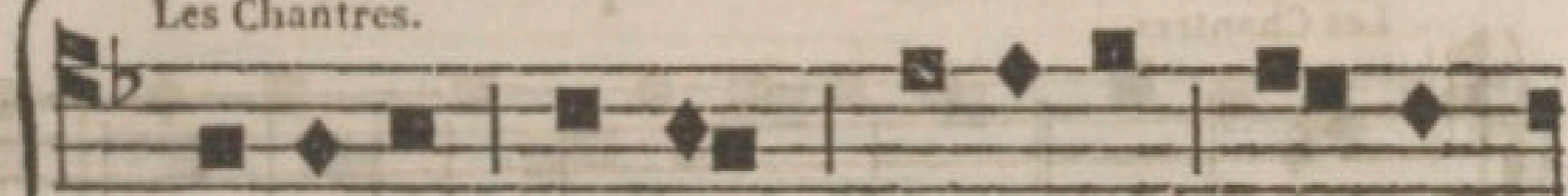


A-do-re-mus in æ-ter-num

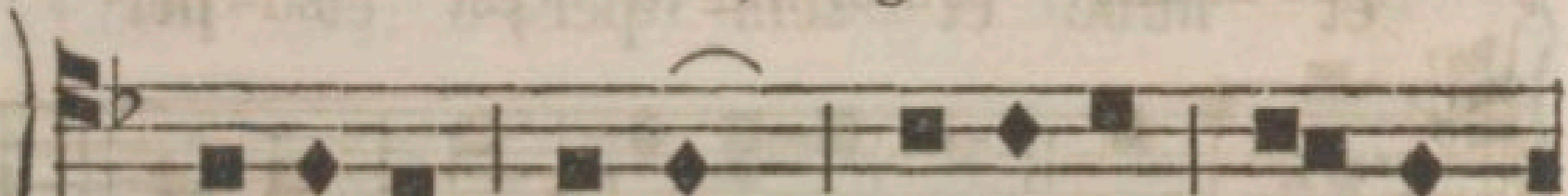


sanc-tis-si-mum Sa-cra-men-tum.

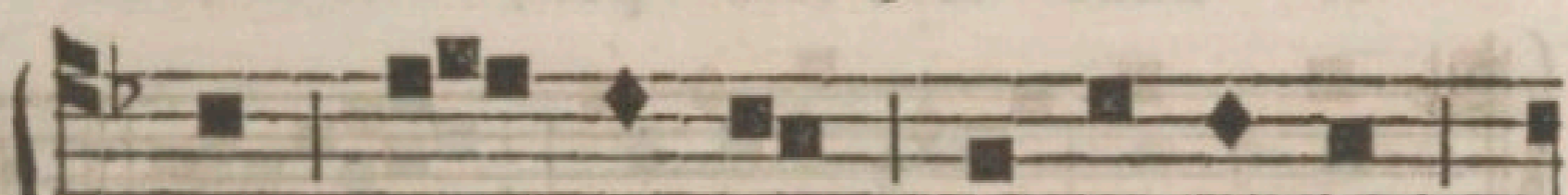
Les Chantres.



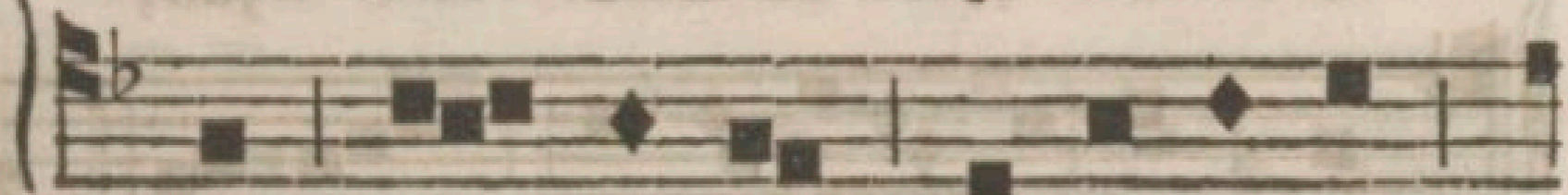
Glo-ri-a Pa-tri, glo-ri-a Fi-li-



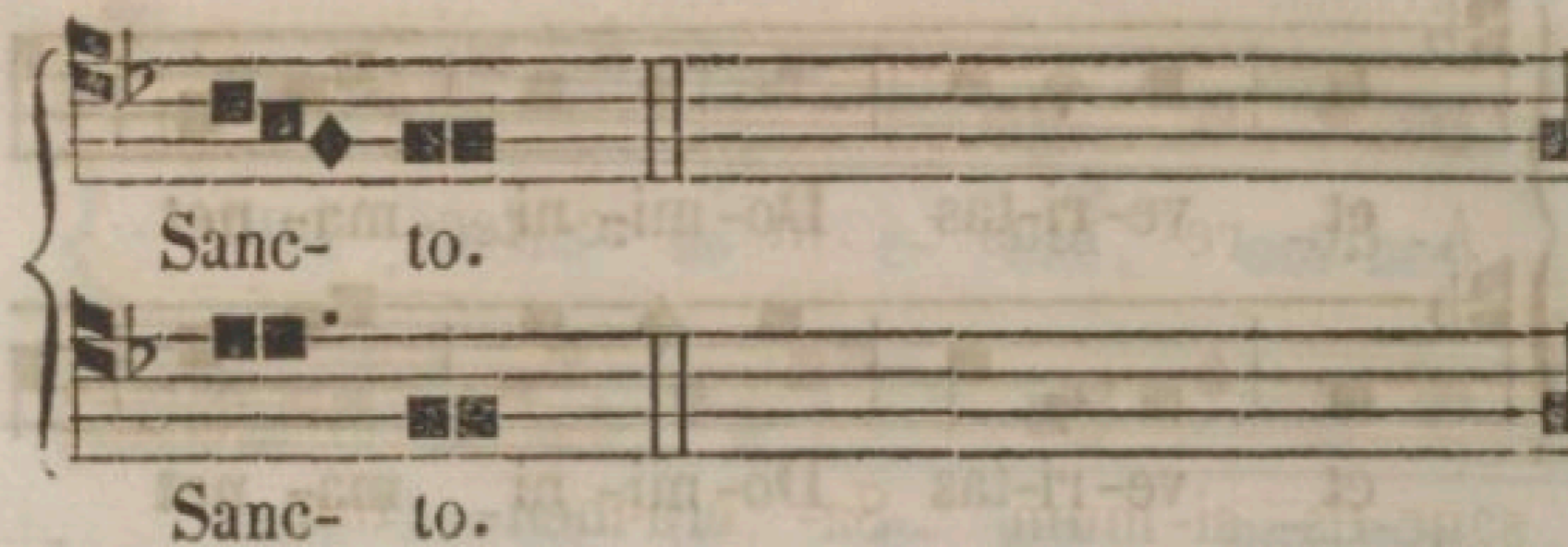
Glo-ri-a Pa-tri, glo-ri-a Fi-li-



o, glo-ri-a Spi-ri-tu-i



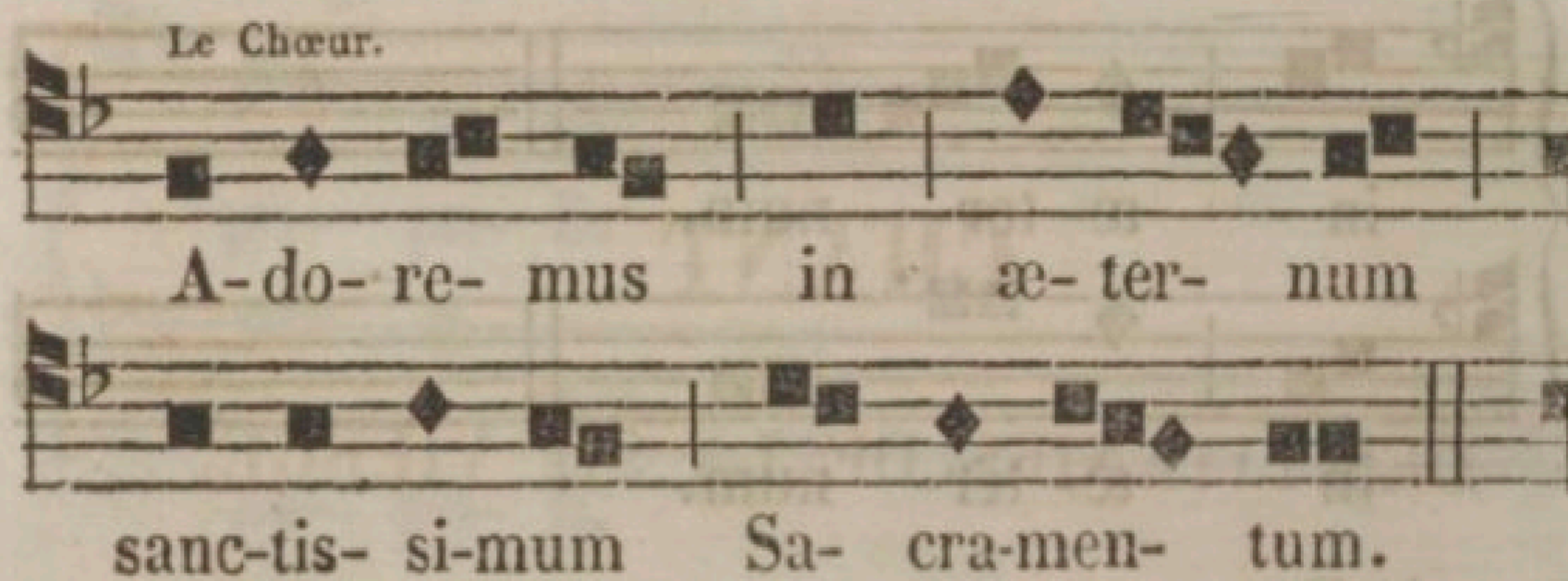
o, glo-ri-a Spi-ri-tu-i



Sanc- to.

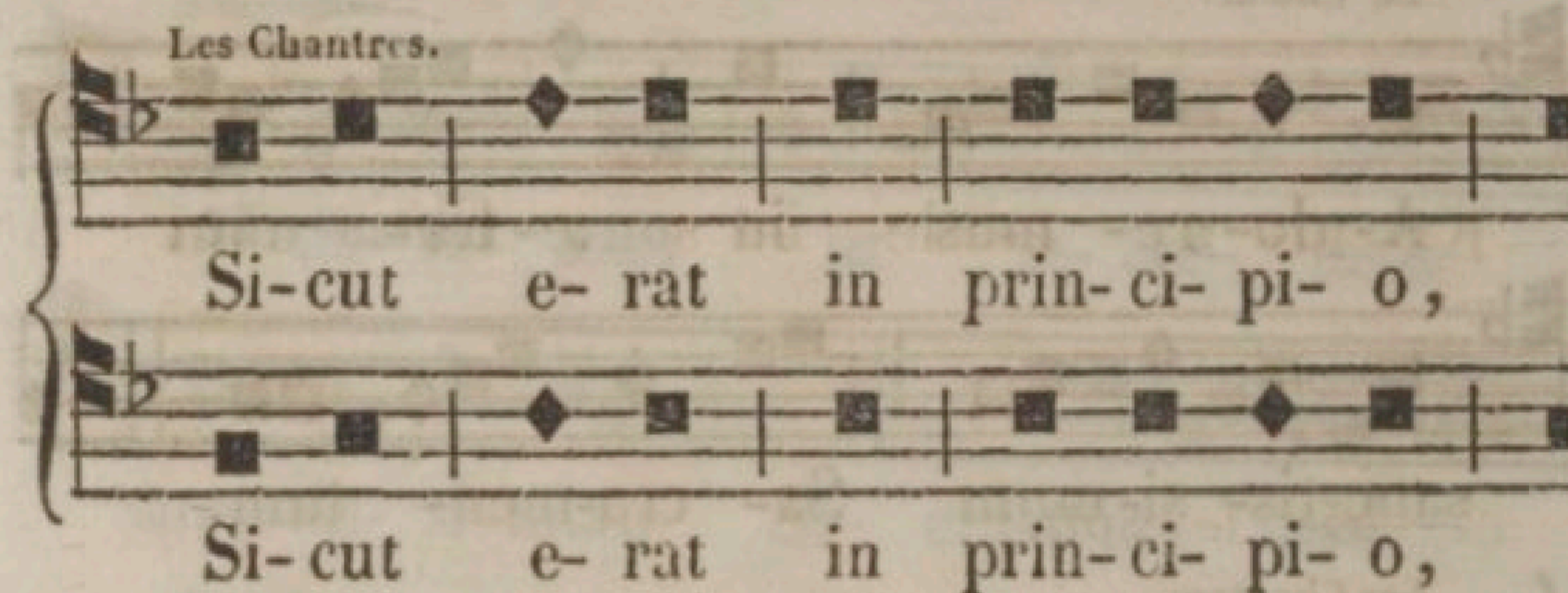
Sanc- to.

Le Chœur.



A-do-re-mus in æ-ter-num
sanc-tis-si-mum Sa-cra-men-tum.

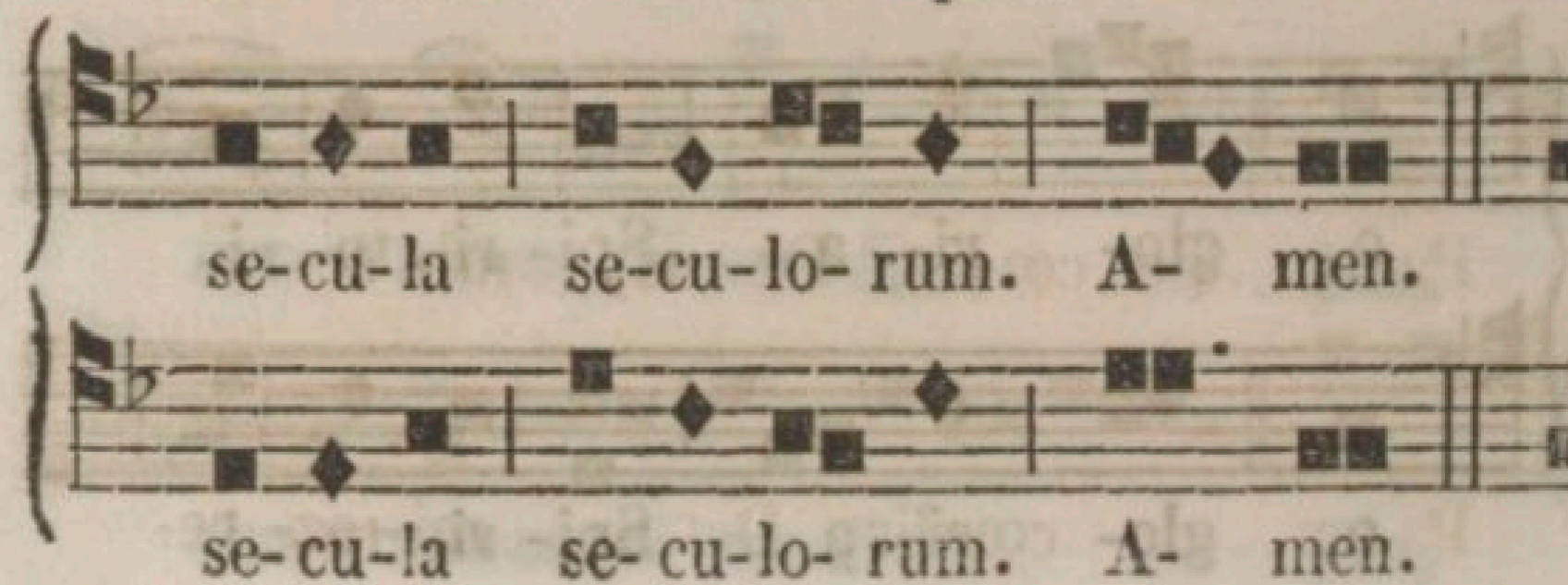
Les Chantres.



Si-cut e-rat in prin-ci-pi-o,
Si-cut e-rat in prin-ci-pi-o,



et nunc et sem-per, et in
et nunc et sem-per, et in



se-cu-la se-cu-lo-rum. A-men.
se-cu-la se-cu-lo-rum. A-men.

Le Chœur.

A- do- re- mus in æ- ter- num
 sanc- tis- si- mum Sa- cra- men- tum,

CHANT

DES LITANIES DE LA STE VIERGE.

KY- RI- E, e- le- i- son, Chris- te,
 e- le- i- son,

Le Chœur.

Chris- te, au- di nos; Chris- te,
 ex- au- di nos,

Pa-ter de cœ- lis, De- us, mi- se- re-
 Pa-ter de cœ- lis, De- us, mi- se- re-

re no- bis.

re no- bis.

Le Chœur.

Fi- li, redemp- tor mun- di De- us,

mi- se- re- re no- bis.

Sanc- ta Ma- ri- a, o- ra pro

Sanc- ta Ma- ri- a, o- ra pro

no- bis.

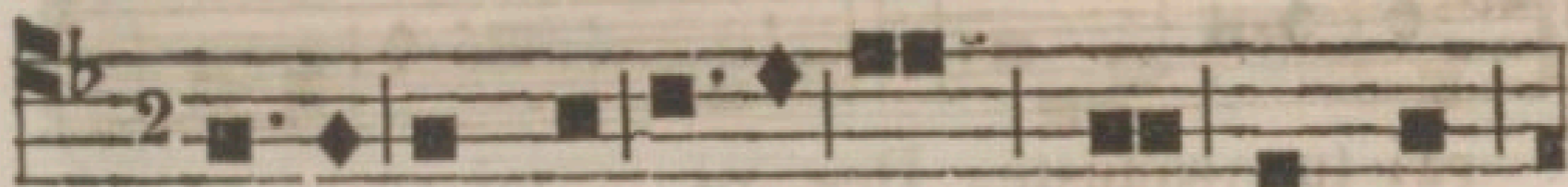
no- bis.

Le Chœur.

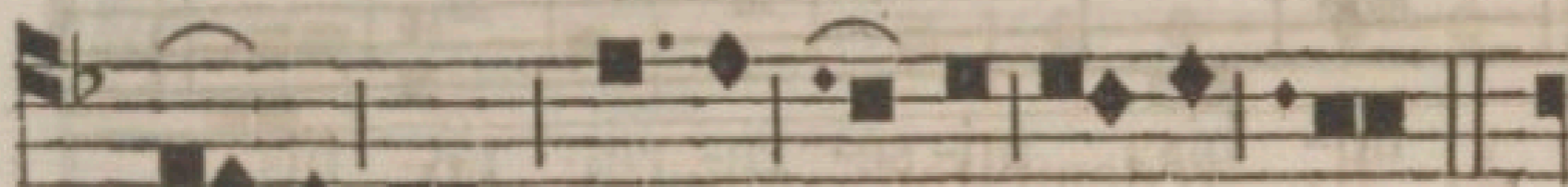
Sanc- ta De- i Ge- ni- trix, o- ra

pro no- bis.

AUTRE.

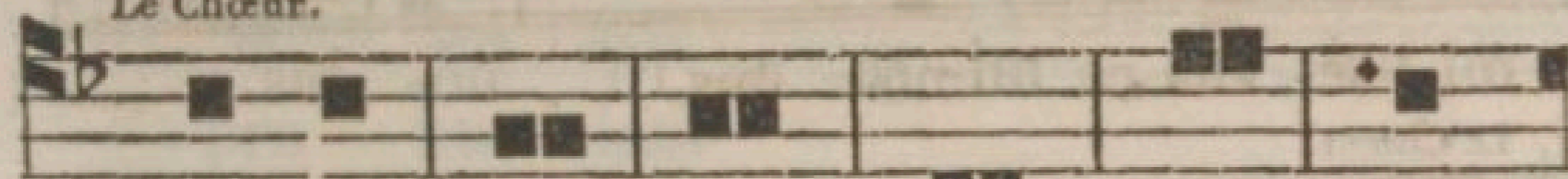


KY-RI-E, e-le-i-son, Chris-te, e-

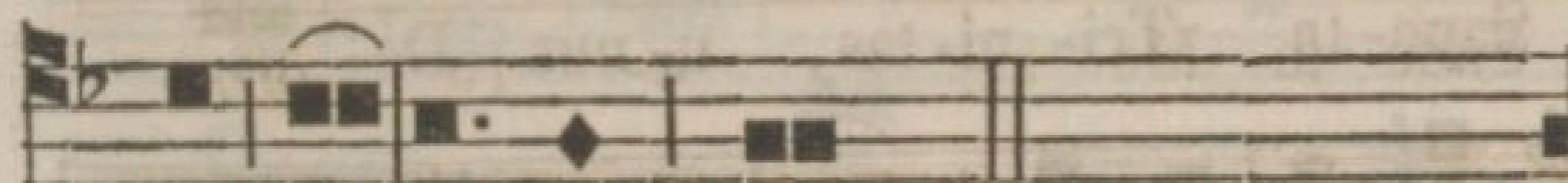


le-i-son, Ky-ri-e, e-le-i-son.

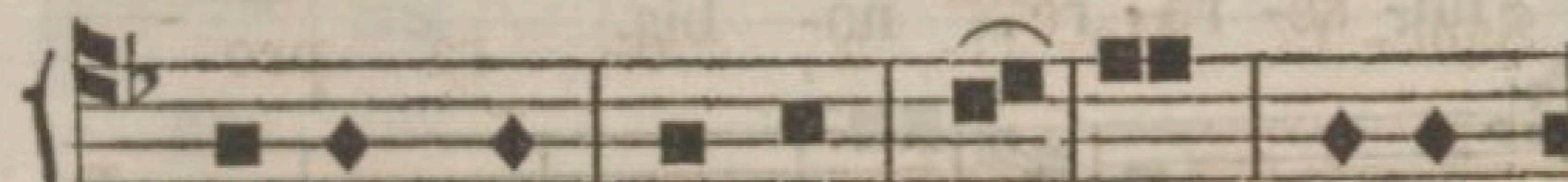
Le Chœur.



Chris-te, au-di nos; Chris-te,



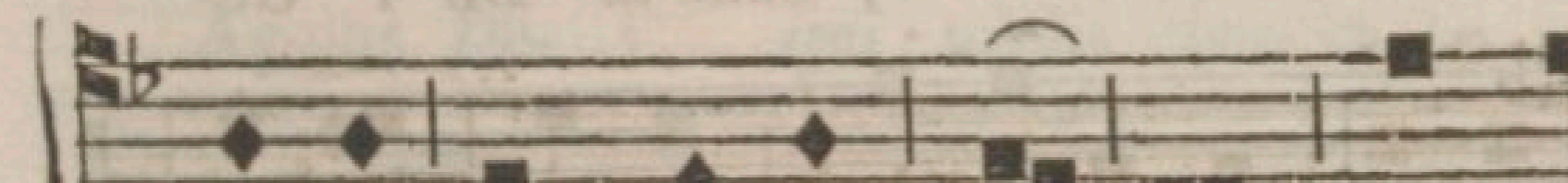
ex-au-di nos.



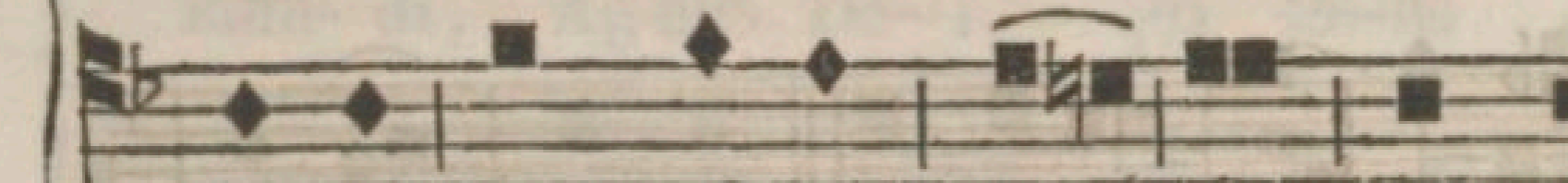
Pa-ter de cœ-lis De-us, Fi-li,



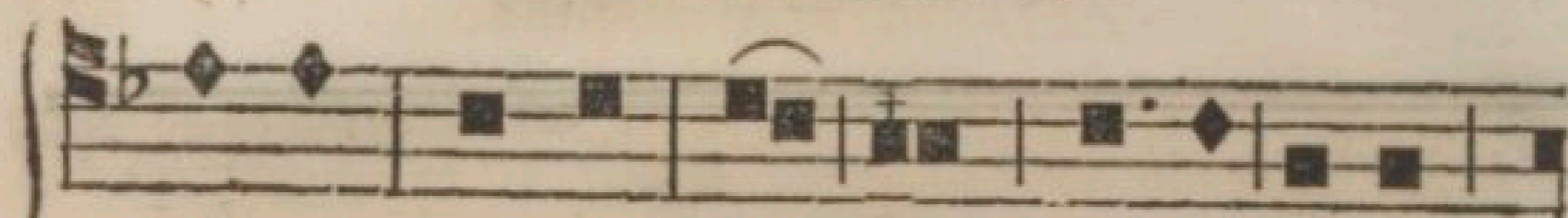
Pa-ter de cœ-lis, De-us, Fi-li,



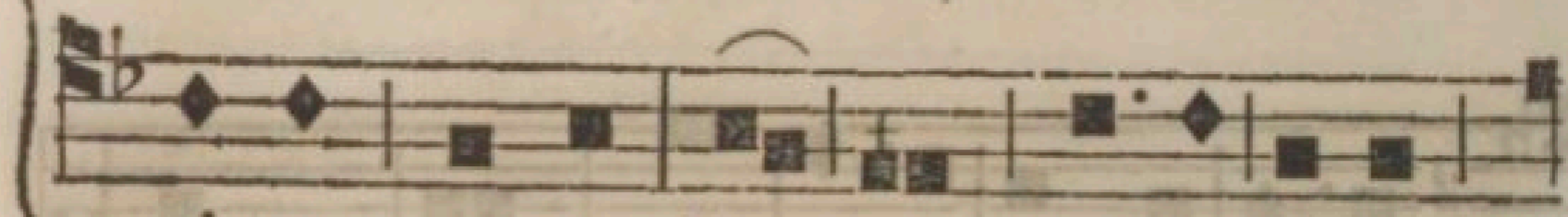
redemp-tor mun-di De-us, Spi-



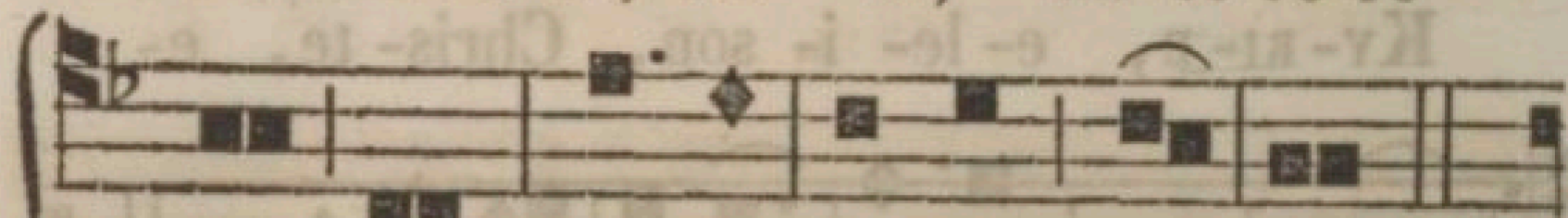
redemp-tor mun-di De-us; Spi-



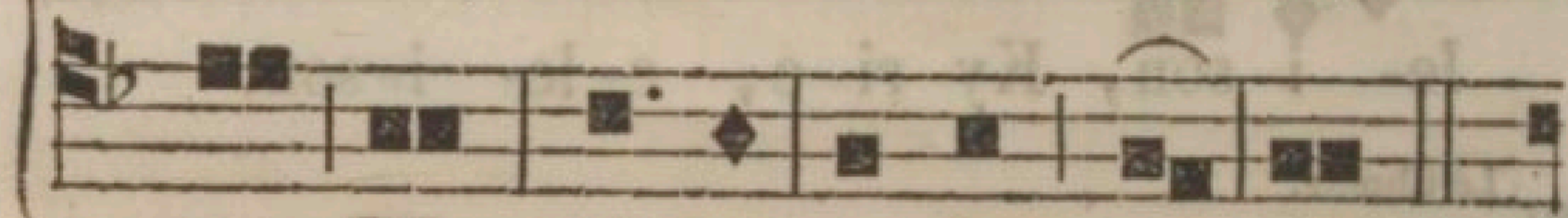
ri-tus sanc-te, De-us, mi-se-re-re



ri-tus sanc-te, De-us, mi-se-re-re

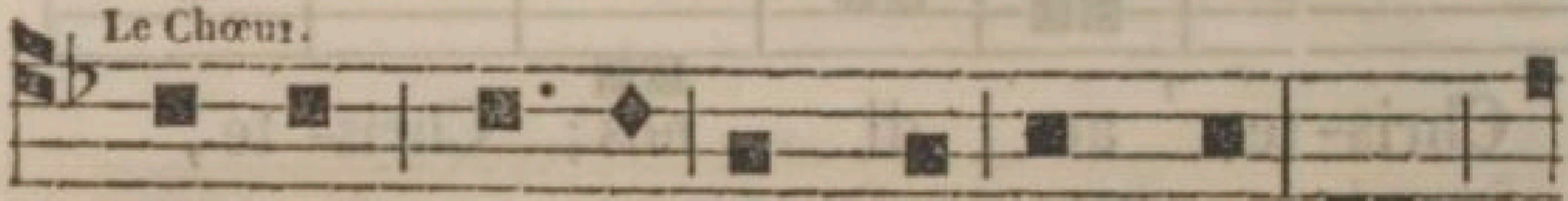


no-bis, mi-se-re-re no-bis.

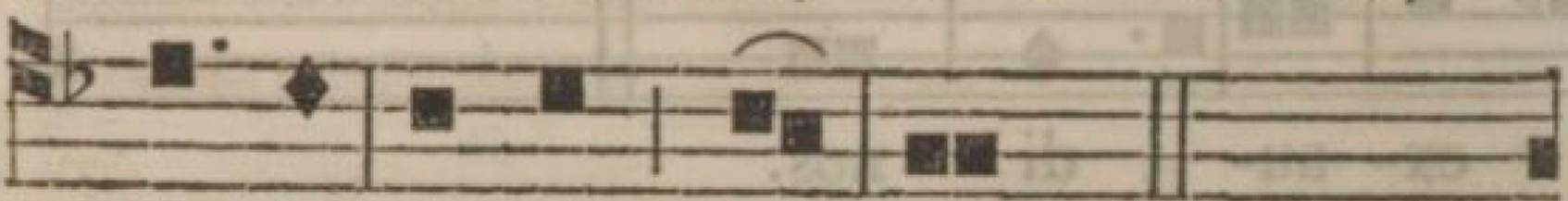


no-bis, mi-se-re-re no-bis.

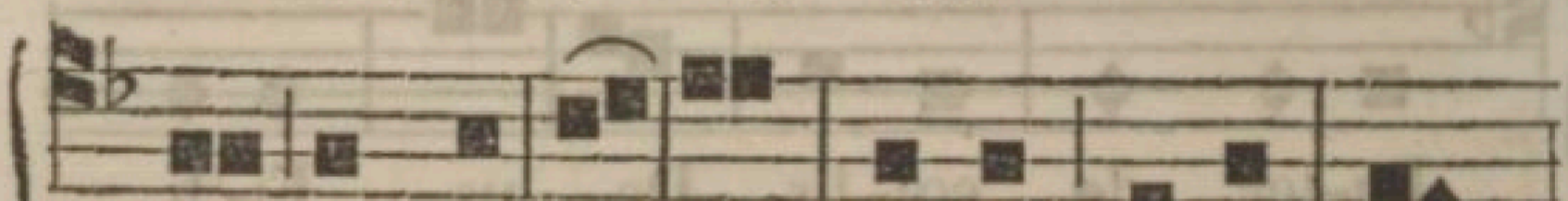
Le Chœur.



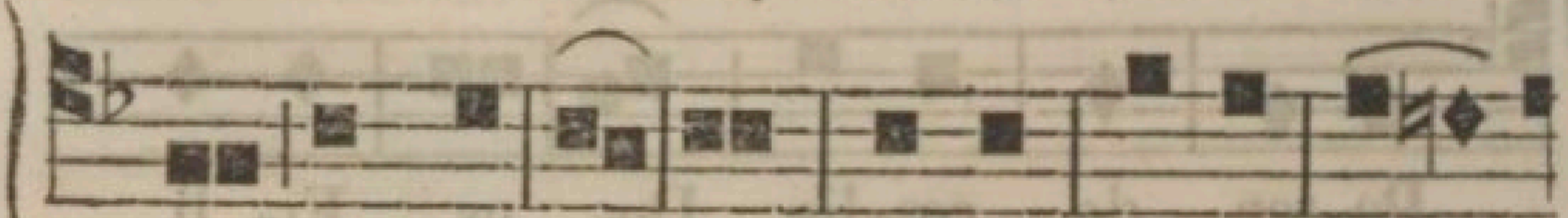
Sanc-ta Tri-ni-tas, u-nus De-us,



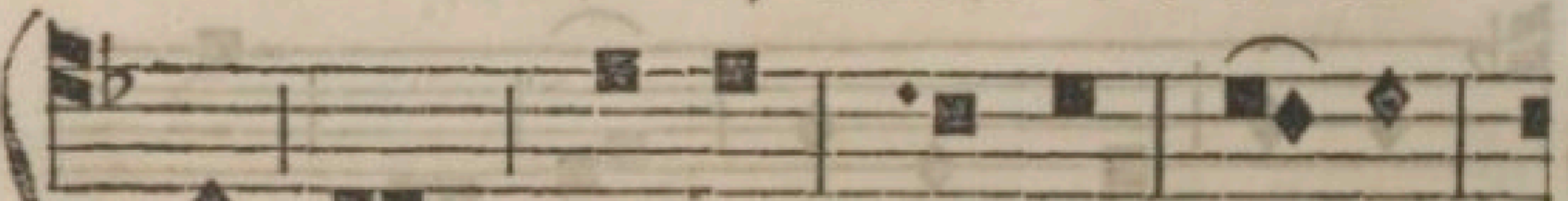
mi-se-re-re no-bis.



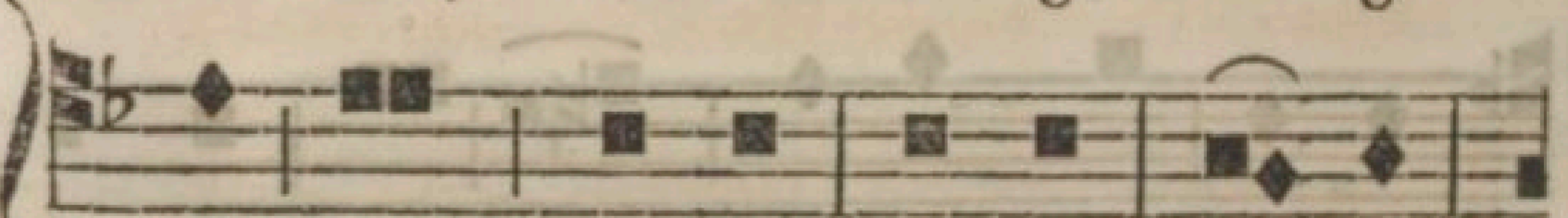
Sanc-ta Ma-ri-a, Sancta De-i Ge-



Sanc-ta Ma-ri-a, Sanc-ta De-i Ge-



ni-trix, Sanc-ta Vir-go vir-gi-



ni-trix, Sanc-ta Vir-go vir-gi-

num, o-ra, o-ra, o-ra

num, o-ra, o-ra, o-ra

pro no-bis.

pro no-bis.

Le Chœur.

O-ra, o-ra, o-ra pro

no-bis.

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

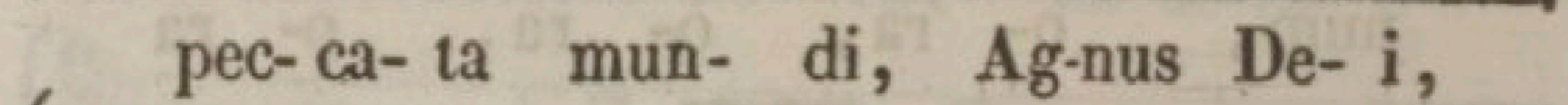
Ag-nus De-i, qui tol-lis pec-ca-ta

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

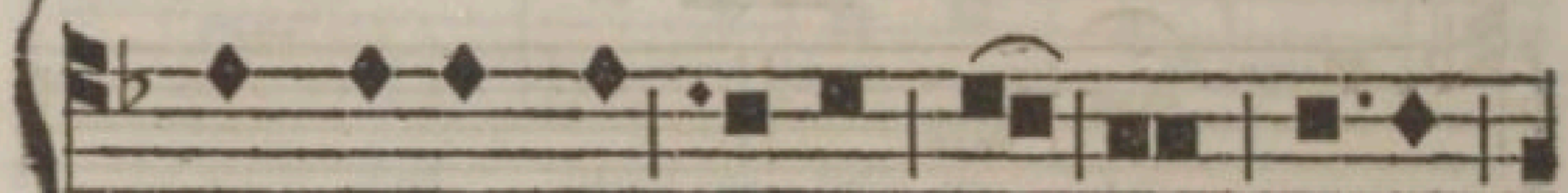
mun-di, Ag-nus De-i, qui tol-lis



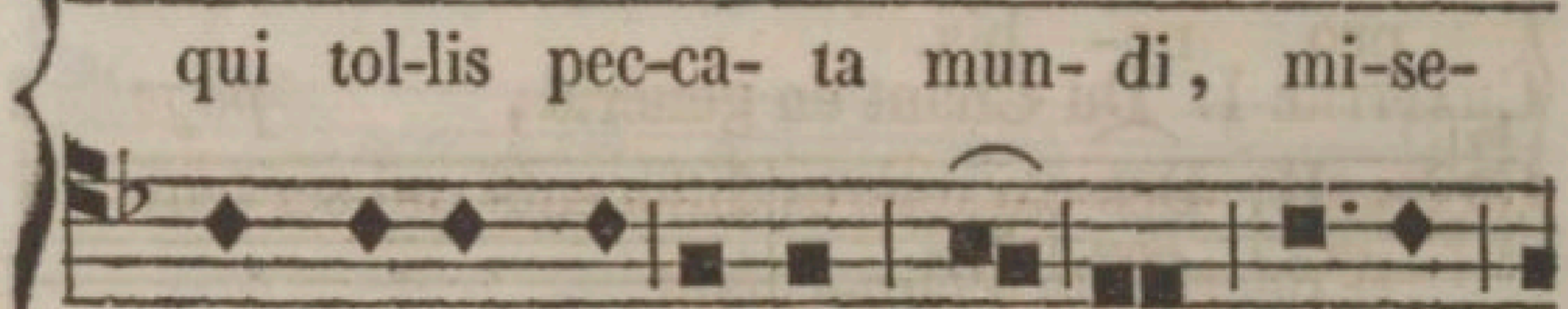
pec-ca-ta mun-di, Ag-nus De-i,




pec-ca-ta mun-di, Ag-nus De-i,



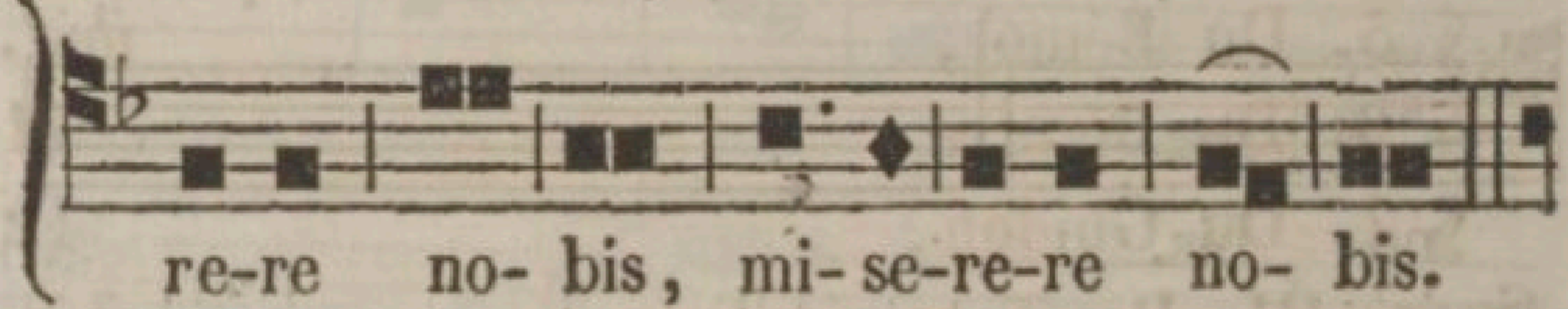
qui tol-lis pec-ca-ta mun-di, mi-se-



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

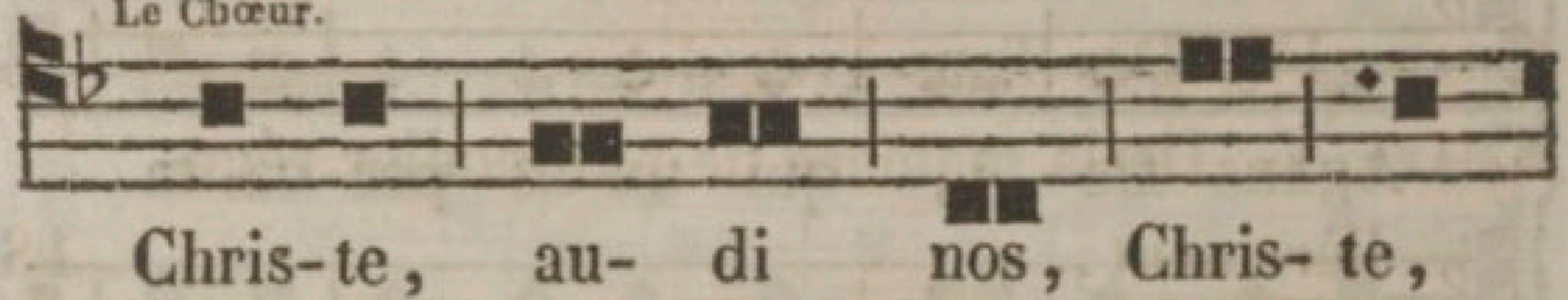


re-re no-bis, mi-se-re-re no-bis.

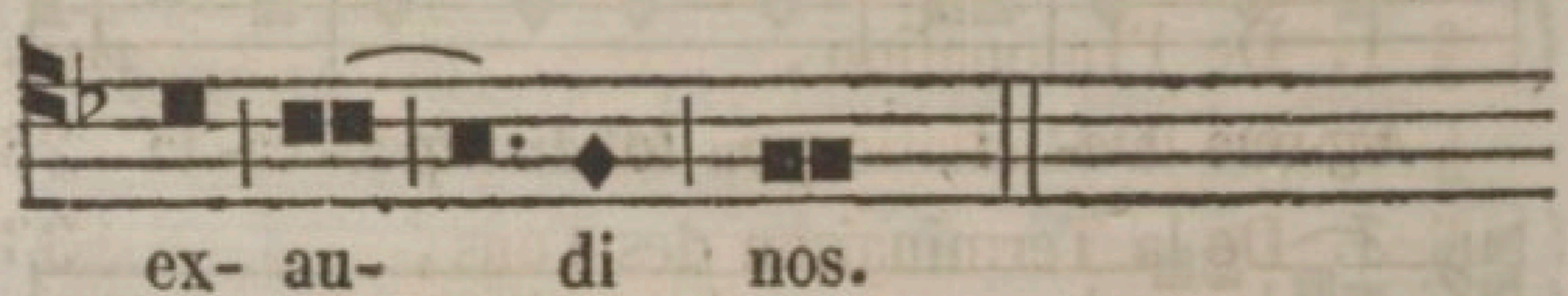


re-re no-bis, mi-se-re-re no-bis.

Le Chœur.



Chris-te, au-di nos, Chris-te,



ex-au-di nos.

N. B. Ce chant exige qu'on répète deux fois les mots *Regina Sanctorum omnium.*

FIN.

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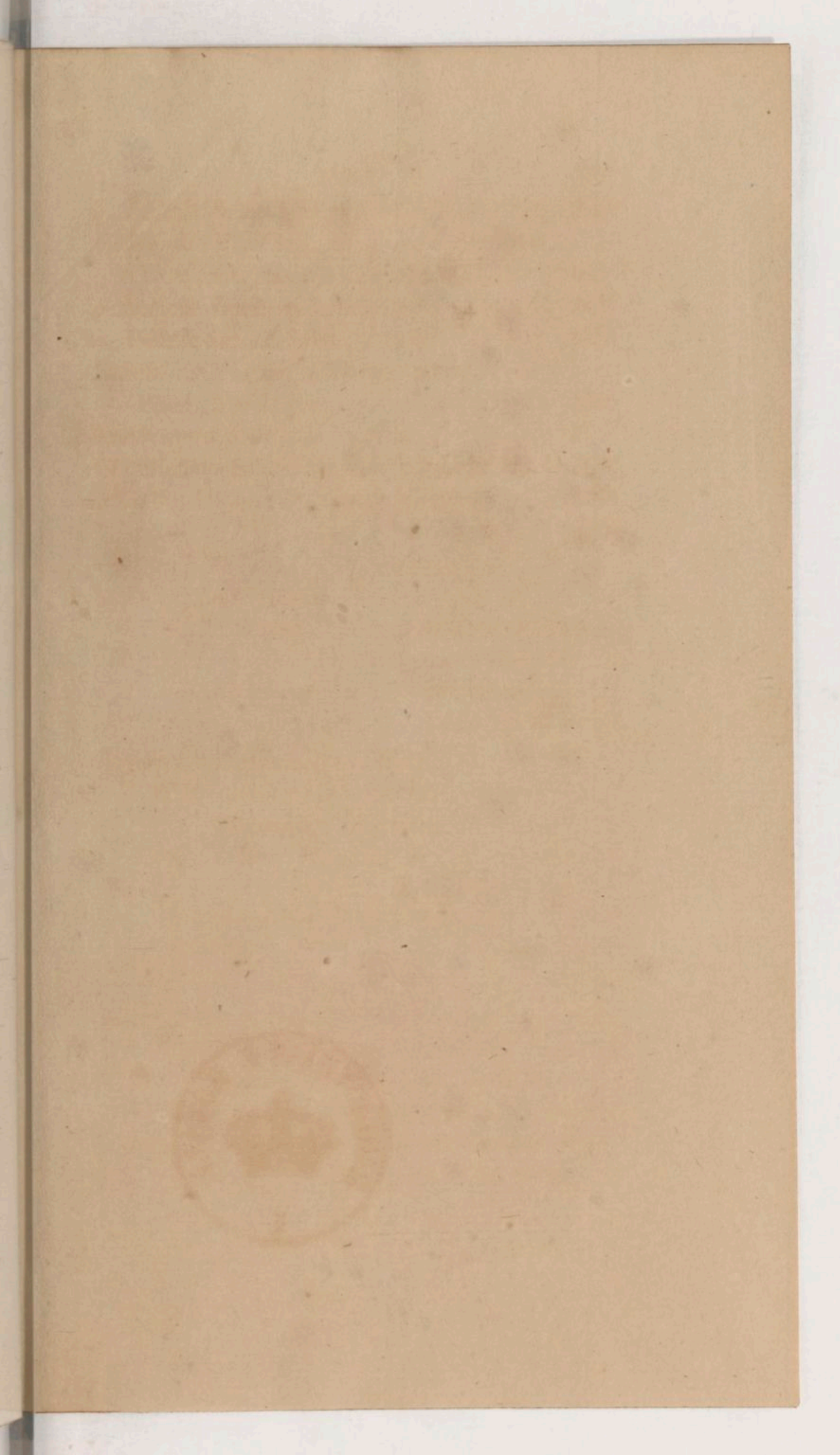
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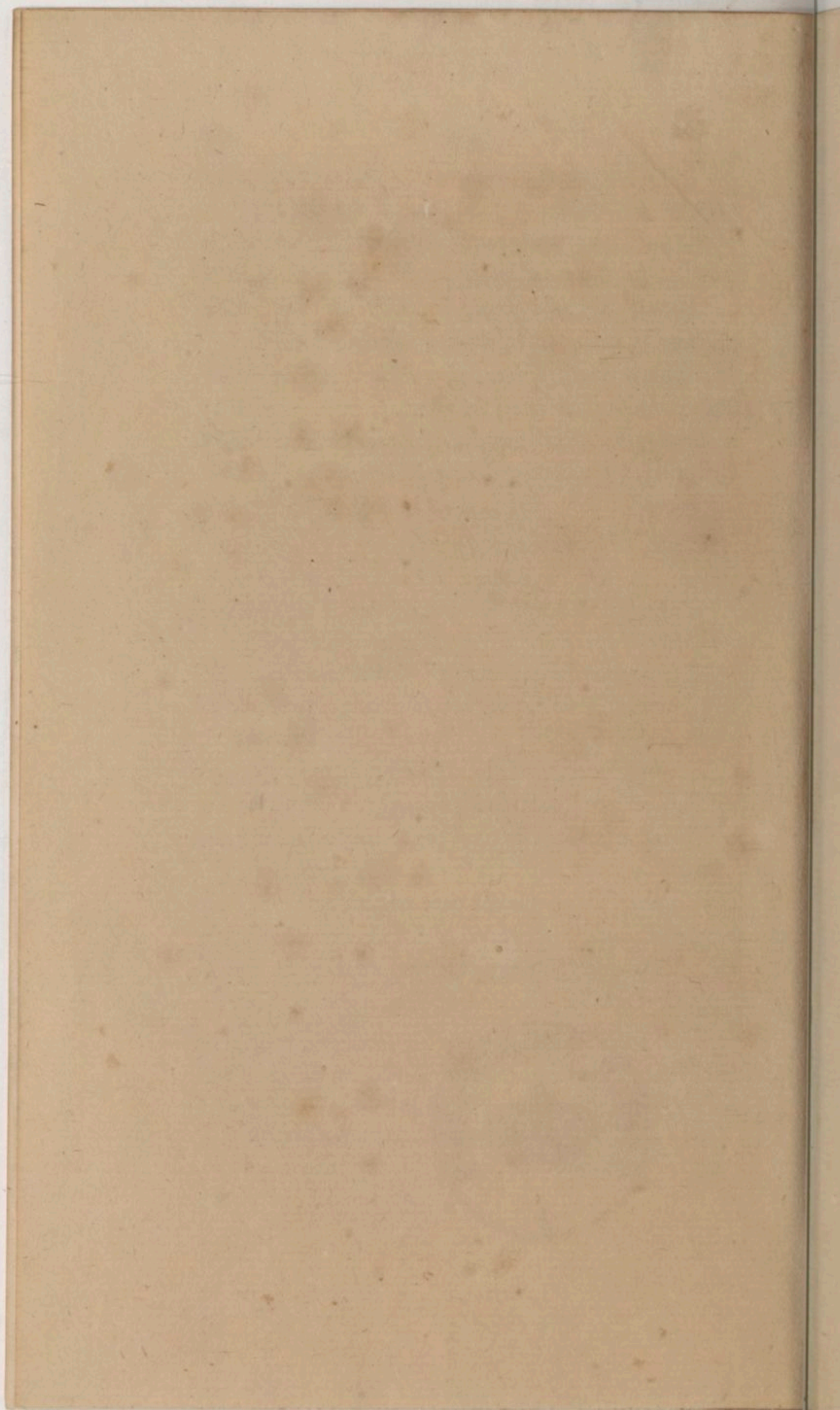
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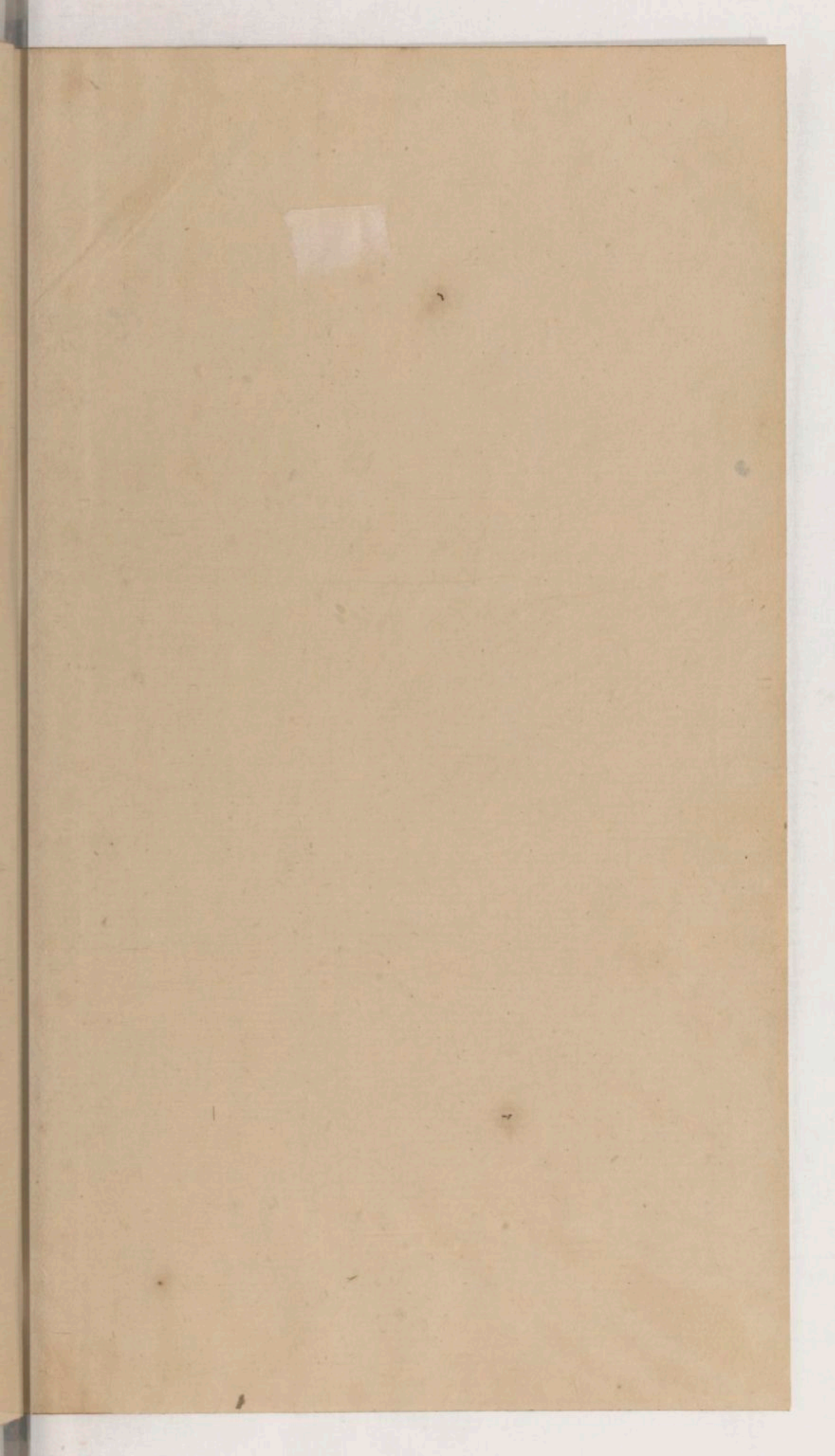
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