



ANTIPHONA AD INTROITUM

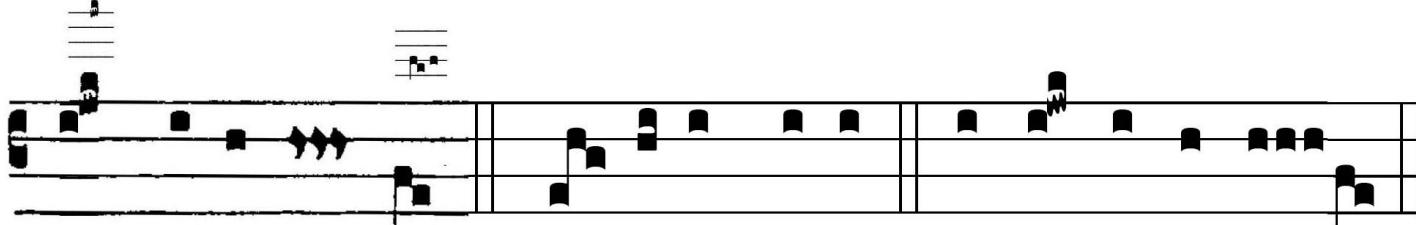


✓ / / / / , S / ♫ / / / N
 - cu-li me- i sem- per ad Dō-
 mi- num, qui a ipse evél-
 let de lá-que- o pedes me- os : réspi- ce in
 me, et mi-se-ré- re me- i, quóni- am ú-
 ni- cus et pau- per sum e- go. *Ps.* Ad te Dómi-

Music notation: The music is written on four-line staffs. The first staff begins with a sharp sign. The second staff begins with a flat sign. The third staff begins with a sharp sign. The fourth staff begins with a double sharp sign. The notation uses black square note heads and vertical stems. Red ink is used to highlight specific notes and text elements, such as the beginning of each line and certain words like "Sicut," "et," and "Ad." There are also red ink marks above the text, likely indicating pitch or performance instructions.



ne levávi ánimam me- am : De- us me- us, te confí-do,



non e-rubé- scam. Gló- ri- a Patri. E u o u a e.



Graduale

GR. III

A musical score for two voices. The top line is soprano and the bottom line is basso continuo. The music consists of two staves with black note heads and vertical stems. The basso continuo part includes several bassoon parts indicated by diamond-shaped note heads. The vocal parts have red lyrics written below them.

I / j̄ s̄w̄: s̄p s̄p s̄w̄h̄z n̄ / s̄ s̄w̄:

mo : iu-di- cén- tur gen- tes in conspé-

A musical score page featuring two staves of music. The top staff uses a soprano C-clef and a common time signature, with a key signature of one sharp. The bottom staff uses a bass F-clef and a common time signature, with a key signature of one sharp. The music consists of various note heads and stems, some with vertical dashes through them. Below the music, the lyrics are written in red ink. The first line reads "ctu" followed by a series of short, sharp, vertical marks. The second line starts with "tu-", followed by "o.", and then continues with a series of short, sharp, vertical marks.



R. V. ✓ / / A m N A - - R. A P ✓
V. In convertén- do in-imí-cum me- um re-

trór- sum, in-firmabúntur, et per- i-

bunt a fá-ci- e

tu-

a.



TRACTUS

TR.VIII

A

D te le- vávi
6- cu-los me-

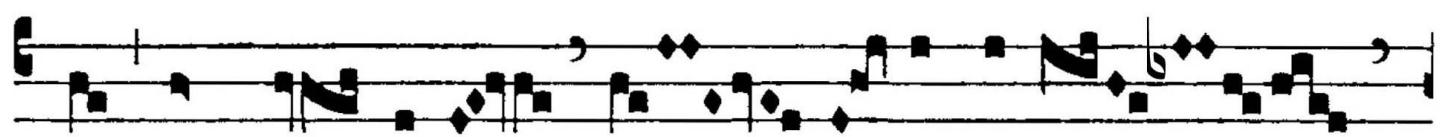
os, qui há- bi- tas in cae-

lis. **V.** Ec-ce sic- ut 6- cu- li servó-

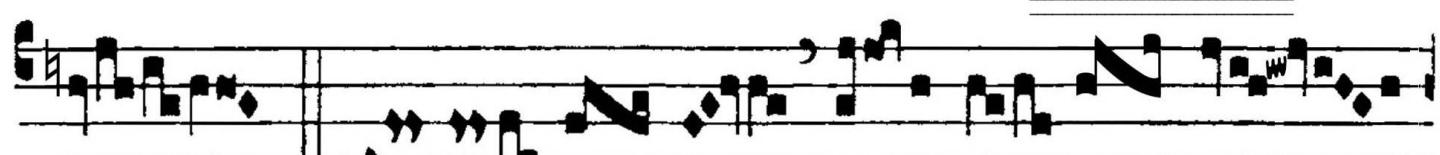
rum in má- ni-bus domi-nó- rum su- 6-rum :



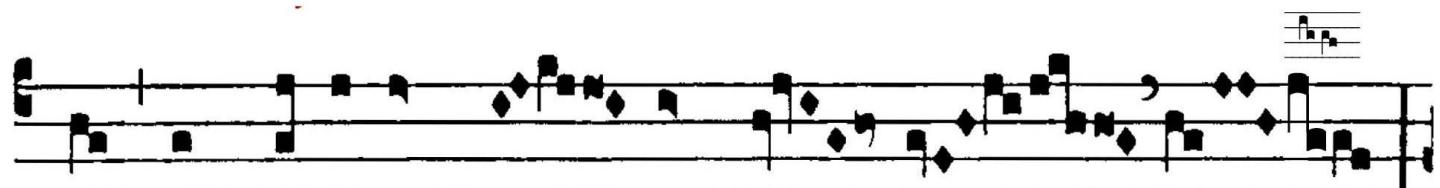
¶. Et sic- ut ó- cu- li ancíl-
lae in má- ni-bus dó- mi-nae su- ae :



¶. I- ta ó- cu- li no-



¶. I- ta ó- cu- li no-



stri ad Dóminum De- um no- strum,



do- nec mi- se-re- á-tur no- bis. ¶. Mi-se-ré- re



no- bis Dó- mi- ne, mi-

se- ré- re no-bis.



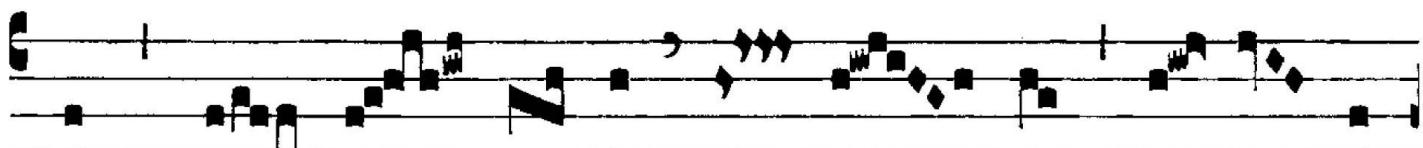
ANT. AD OFFERTORIUM

OF. IV

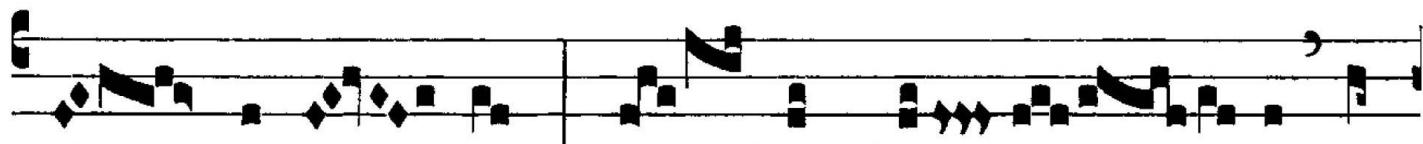
I Ustí- ti- ae Dómi- ni re- ctae, lae-

ti- fi-cántes cor- da, * et dul-ci- ó- ra su-
per mel et fa- vum : nam et servus tu- us cu-

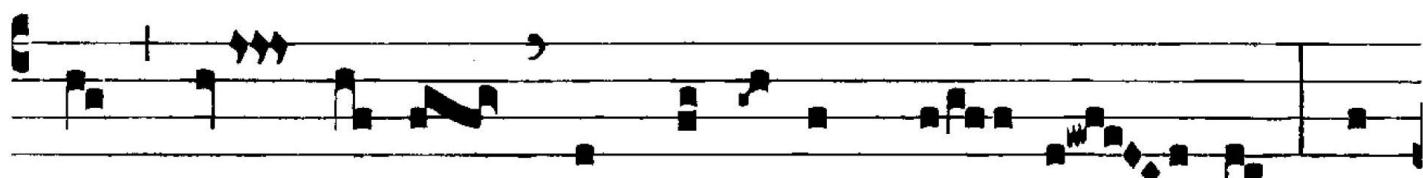
stó- di- et e- a. **V.1.** Praecé-



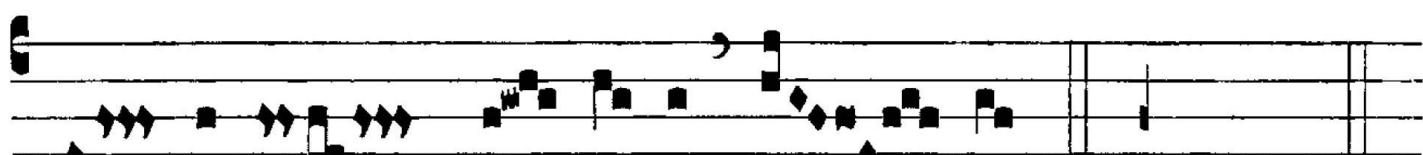
ptum Dó- mi- ni lú- ci- dum il- lú- mi-



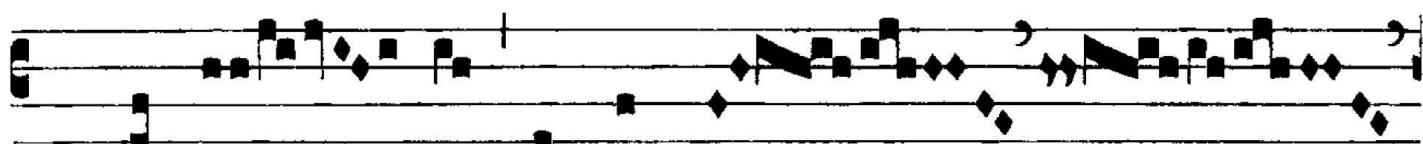
nans ó-cu- los : ti- mor De- i san-



ctus pér- ma-net in saécu-lum saé- cu- li : iu-



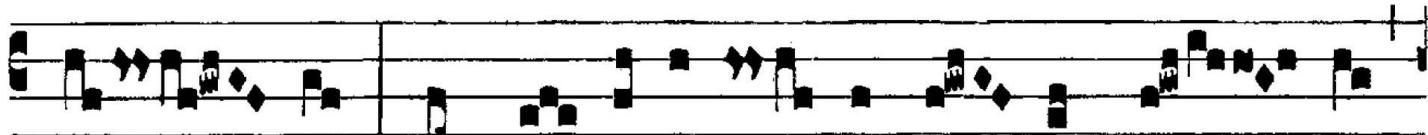
dí- ci- a Dó- mi- ni ve- ra. * Et dulcióra.



V.2. Et e- runt, ut complá-



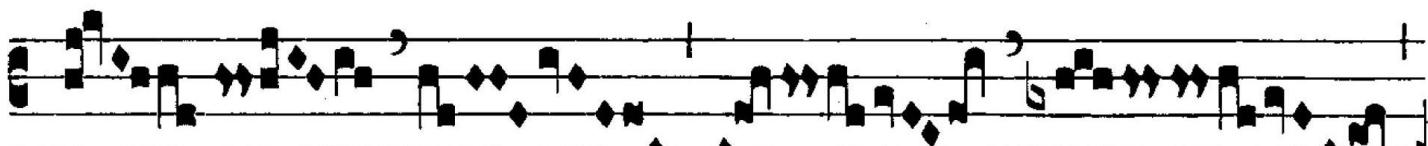
ce- ant e-lóqui- a o-ris



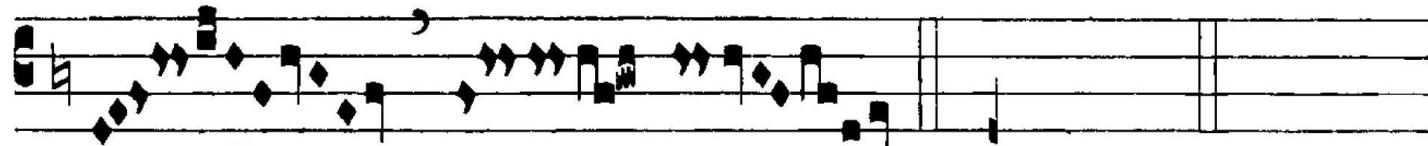
me- i et me- di-tá-ti- o cor- dis me- i



in conspé- ctu tu- o sem-



St. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.



per. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

* Et dulcióra.



ANT. AD COMMUNIONEM

CO. I

P

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

repó-

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

virtú-

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

qui há-bi-tant

in domo tu-

a, in saé- cu-lum saé-

cu-li

lau- dábunt te.



ANT. AD COMMUNIONEM RESTITUTA

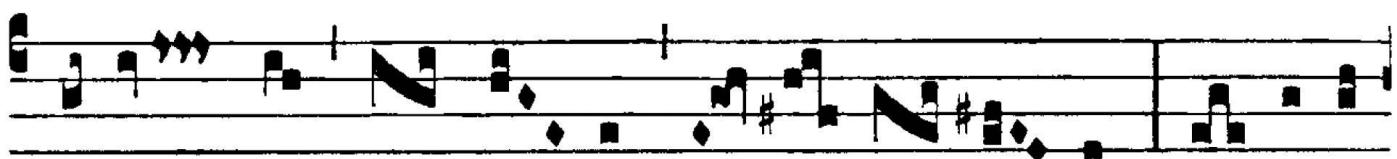
CO. III

P

✓ / / / / P ✓ / ✓ ✓ . . . ✓ / /
Asser invé-nit si-bi domum, et turtur ni-dum, u-bi



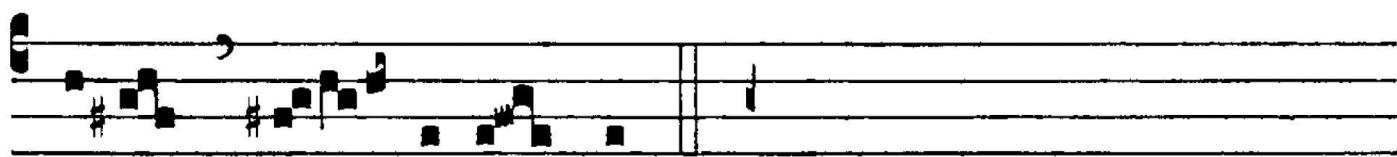
/ P''' C P S S - / S - , R ✓ / S
repó- nat pul-los su- os : altá- ri- a tu- a Dómi-ne



✓ P P G - S S N V - S / S
virtú- tum, Rex me- us, et De- us me- us : be- á-ti



P ✓ J P P ✓ N N - P S - P N
qui há-bi-tant in domo tu- a, in saé- cu-lum saé-



✓ P P - S - S -
cu-li lau- dábunt te.