

Méthode certaine pour
apprendre le plein chant de
l'Église, dressée par le sieur
Nivers,...

Nivers, Guillaume Gabriel (1632-1714). Auteur du texte. Méthode certaine pour apprendre le plein chant de l'Église, dressée par le sieur Nivers,.... 1699.

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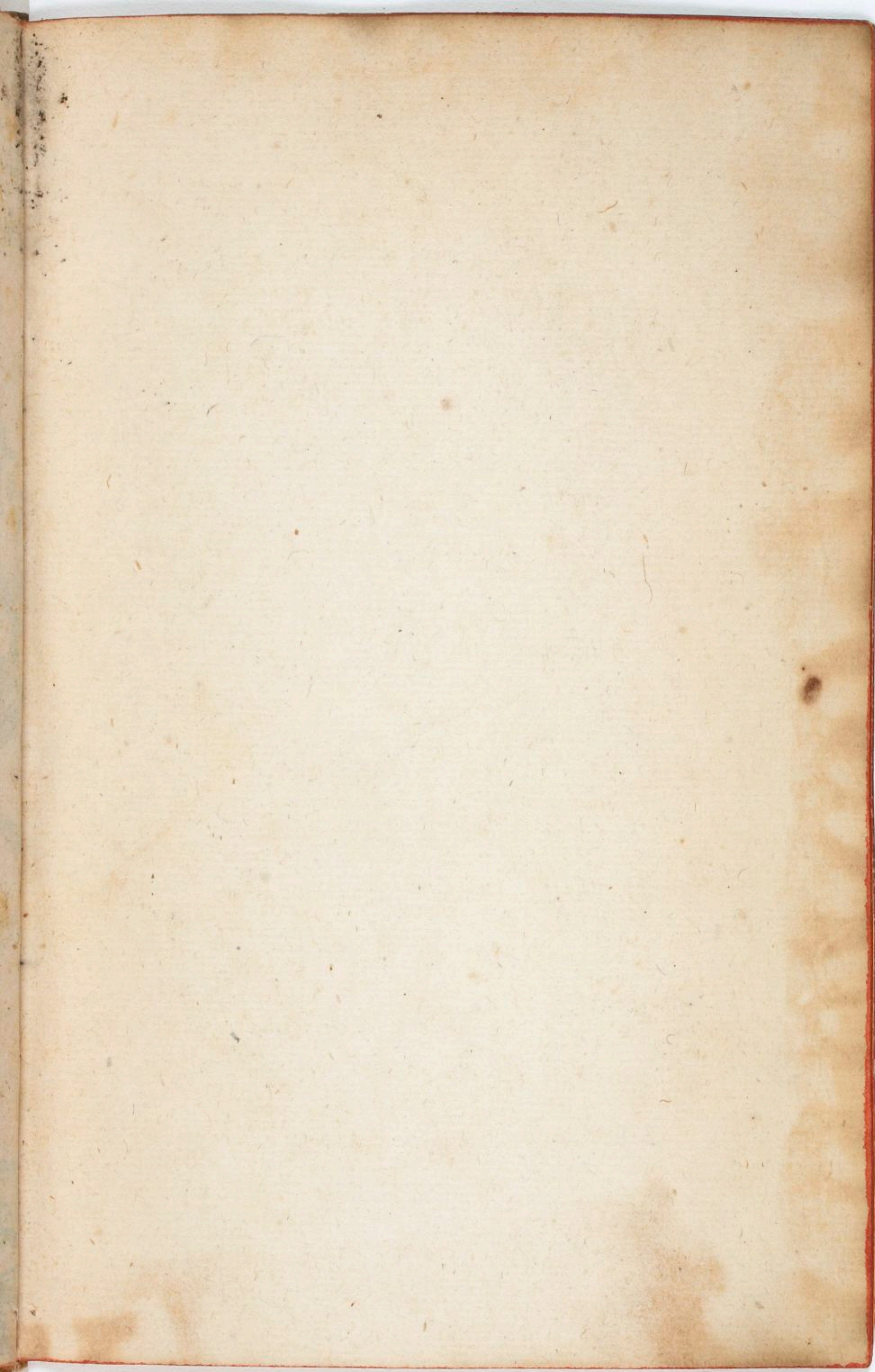
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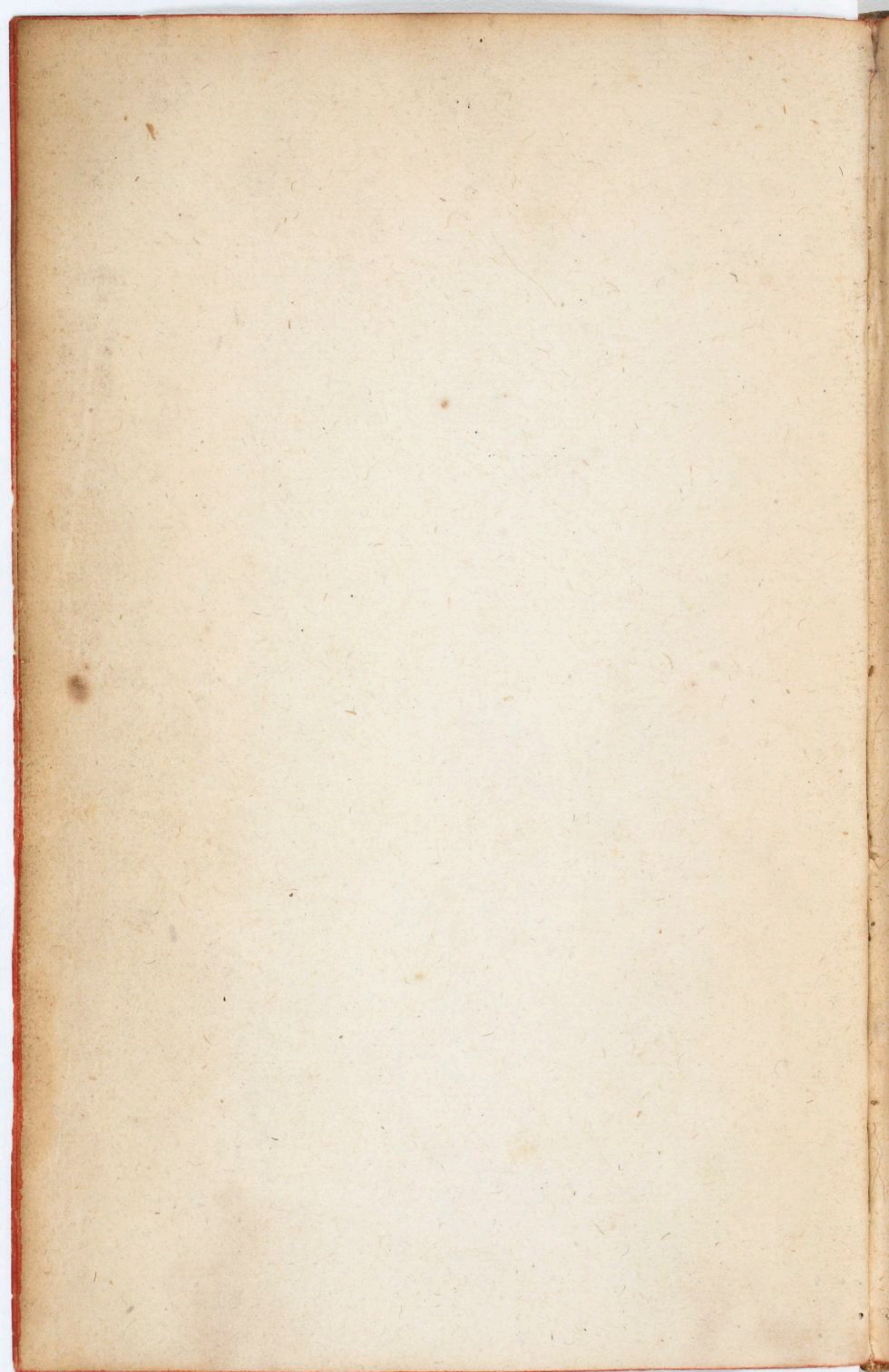
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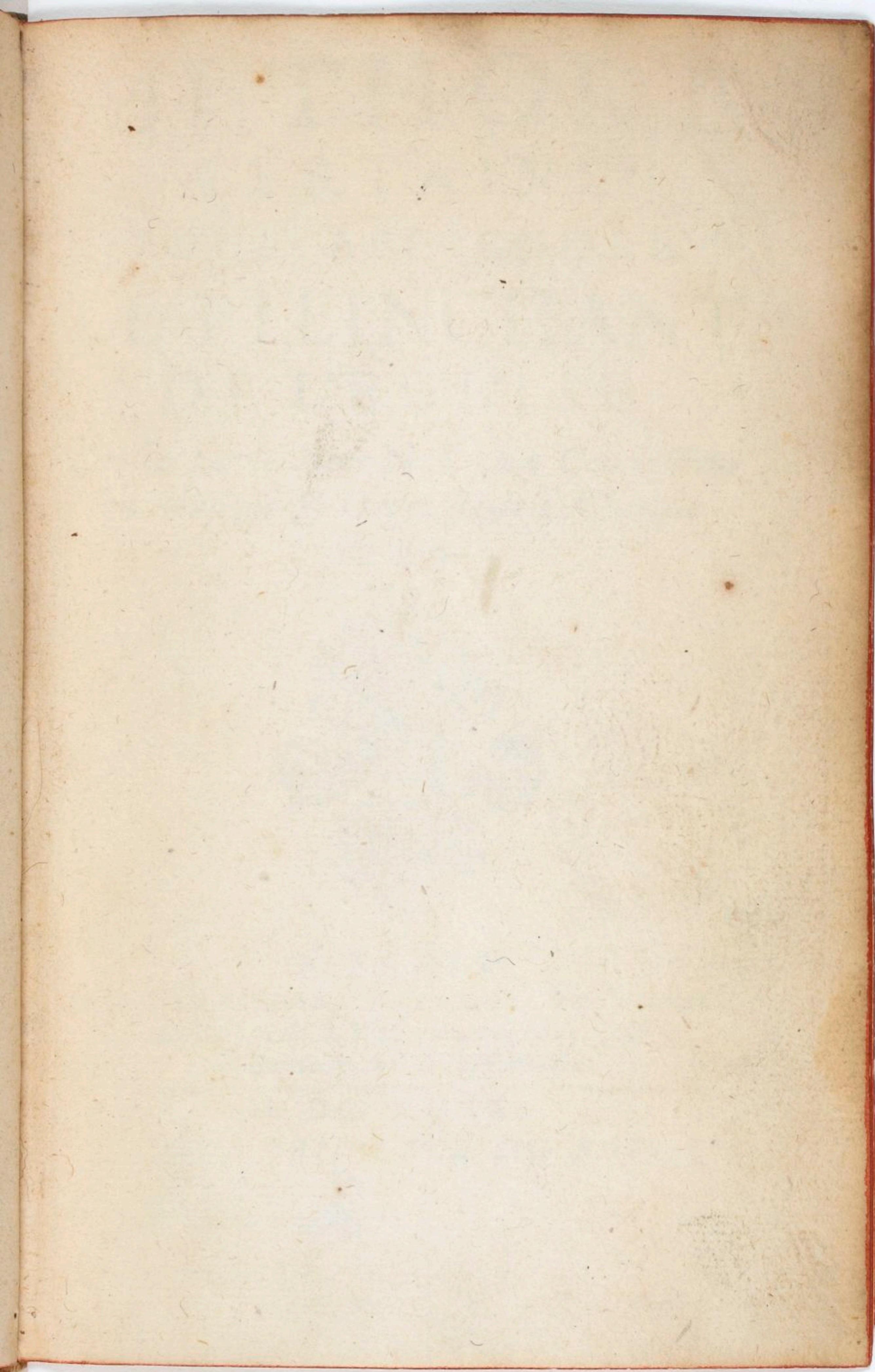












V. 2677.
+ 1.



Inw. 2510

METHODE CERTAINE POUR APPRENDRE LE PLEINCHANT DE L'EGLISE.

*Dressée par le Sieur NIVERS Compositeur
en Musique & Organiste de la Chapelle
du Roy.*



A PARIS,
Chez CHRISTOPHE BALLARD, seul Imprimeur
du Roy pour la Musique, rue Saint Jean
de Beauvais, au Mont-Parnasse.

M. DC. XCIX.
AVEC PRIVILEGE DU ROY.



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METHODE

CERTAIN E

POUR APPRENDRE

LE PLEINCHANT

DE L'EGLISE.



Toute la science du Plein-chant consiste en ces trois choses. Connoître parfaitement les Notes : les entonner juste : y joindre la lettre, ou les paroles.

Pour connoître parfaitement les Notes, il faut les nommer & prononcer sans chanter : pour les entonner juste, la Voix en exprime les differens Tons en chantant, par leurs differens noms qui se prononcent en mesme temps : & pour y joindre les paroles, en quittant ces noms & retenant dans son idée les Tons, on y substitué chaque syllabe des paroles sur chacune des Notes, ou sur plusieurs Notes

Methode certaine

4
sous lesquelles sont situées ces syllabes.

Ces trois choses se doivent faire l'une après l'autre, pour avancer & apprendre à fond; autrement ce ne sera jamais que routine & confusion. Car si pour trouver le nom d'une Note en chantant, vous avez besoin d'une aussi forte attention que pour en trouver le Ton, l'effort de votre imagination sera double; & sera triple si vous y voulez joindre encore en même temps l'application des paroles. Il est donc absolument nécessaire de sçavoir le nom des Notes auparavant que de les chanter, & les chanter parfaitement auparavant que d'y joindre les paroles.

Mais pour chanter les Notes il ne suffit pas d'en sçavoir les noms, il faut en sçavoir encore les Tons. Or il n'y a que la voix en chantant qui puisse exprimer la difference essentielle des Tons: neantmoins les differens noms joints à la voix & prononcez en même temps que l'on chante, ne laissent pas aussi de montrer la difference essentielle des Tons, par l'habitude que l'on contracte avec le temps de nommer ainsi un tel Ton, & de nommer autrement un autre Ton, soit en haut, soit en bas, soit en montant, soit en descendant.

Pour avoir une parfaite intelligence de ces Tons, il faut remarquer deux sortes de Tons, l'un simple & l'autre relatif. Le Ton simple est celui que l'on appelle tout court, Ton; & c'est un seul son que la voix pousse, comme quand on dit prendre le Ton, ou prenez mon Ton, c'est à dire chantez & commencez le même son que moy, ou à l'unisson. Aussi les Compositeurs n'appellent ce Ton que simplement son. Nous parlerons après du Ton relatif.

Il y a sept Tons differens & principaux dans tout le Pleinchant, tous les autres plus hauts ou plus bas ne

pour apprendre le Plein-Chant.

sont que les repliques de ceux-cy. Ces sept differens Tons ont chacun leur nom. Et ces noms & ces Tons s'appliquent sur sept Notes situées sur sept differens degrez, qui sont les Regles & les Espaces sur lesquelles peuvent estre situées toutes les Notes. On met ordinairement quatre regles au Plein-chant, c'est à dire une bande ou portée de quatre Regles pour chaque ligne; rarement on ajoute un reglet en haut ou en bas, pour y mettre encore une Note plus haut, ou plus bas, que l'étendue ordinaire des quatre Regles.

Les noms de ces Tons sont, Ut, Ré, Mi, Fa, Sol, La, Si, lesquels se prononcent sur les Notes en exprimant par la Voix ces differens Tons, & c'est pour cela que ces Tons exprimez par la Voix s'appellent ordinairement Voix. Il y a donc sept Voix, dont voici l'ordre en montant & en descendant.

<i>En montant.</i>	Si	<i>En descendant.</i>
	La	
	Sol	
	Fa	
	Mi	
	Ré	
	Ut	

Lesquelles se redoublent en montant & en descendant selon & à proportion que les Notes montent ou descendent, en recommençant par l'Ut après le Si en montant, & en reprenant le Si après l'Ut en descendant, & les autres Voix consecutivement, élevant ou abaissant les Tons selon les differens degrez où sont situées les Notes; ce qui ne se peut exprimer & connoître parfaitement qu'en chantant.

Pour ouvrir & donner entrée à la connoissance de ces Voix, il y a deux sortes de Clefs dans tout le Pleinchant, sçavoir la Clef de C sol ut, & la Clef d'F ut fa : lesquelles se mettent toujours au commencement de chaque ligne sur l'une des quatre Regles, & jamais dans les Espaces. Ce sont ces Clefs qui déterminent tous les Tons, ou toutes les Voix, sur tous les Degrez, Regles & Espaces où peuvent estre situées les Notes : lesquelles se chantent ou par bemol ou par becarre. Il y a donc deux sortes de Chants, sçavoir le Chant par bemol, & le Chant par becarre. On connoît le Chant par bemol quand il est marqué après & tout proche la Clef un bemol fait ainsi ♭. Le Chant par becarre se remarque lorsqu'il n'y a point de bemol après la Clef, quoyqu'il ait sa figure propre, ainsi ♮. Mais elle se marque tres-rarement ; encore c'est quelquefois au milieu ou vers le milieu d'une ligne, pour faire changer le Chant de bemol en becarre. Ce qui n'arrive jamais dans le Chant bien réglé.

Pour voir d'un coup d'œil, toutes les Voix de bemol & de becarre qui sont regies par les Clefs avec les sept premieres Lettres de l'Alphabet, on a inventé la Gamme suivante.

G A M M E.

Clef 	E	fi	mi
	D	la	ré
	C	sol	ut
	B	fa	si
	A	mi	la
Clef 	G	ré	sol
	F	ut	fa
	L E T T R E S.	V o i x d e b e m o l.	V o i x d e b e c a r r e.

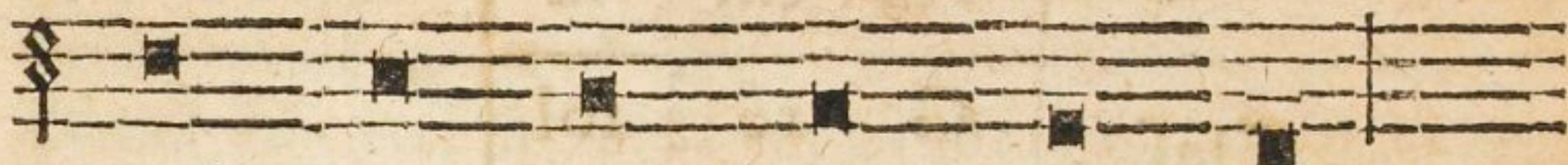
EXPLICATION.

Chaque Lettre a deux Voix, l'une par bemol, l'autre par becarre : comme l'on void dans la premiere colonne où sont toutes les Voix de bemol, & dans la seconde où sont toutes les Voix de becarre.

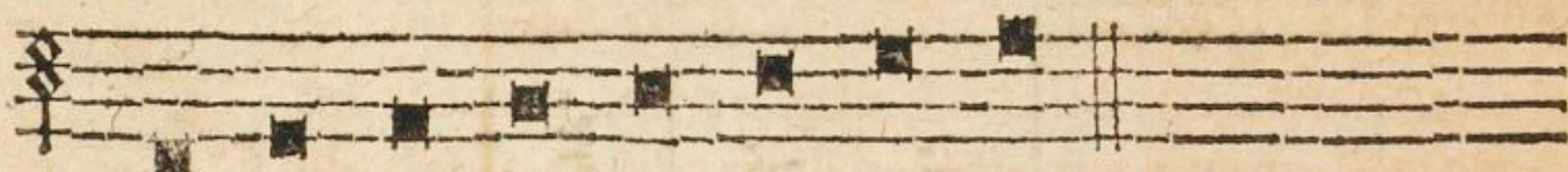
Sur la Regle où est située la Clef de C sol ut, on dit sol par bemol & ut par becarre, sur toutes les Notes

qui sont situées sur ce degré : & sur la Regle où est située la Clef d'F ut fa , on dit ut par bemol & fa par becarre , sur toutes les Notes qui sont situées sur ce degré. C'est par là que l'on commence à compter sur tous les Degrez & Espaces , soit en montant , soit en descendant , selon l'ordre prescrit , pour trouver & connoître les noms de toutes les Notes.

Par exemple vous voulez connoître les Notes de la ligne suivante , comptez tous les degrez depuis la Clef , ainsi ;



F ut fa , E si mi , D la ré , C sol ut , B fa si , A mi la.

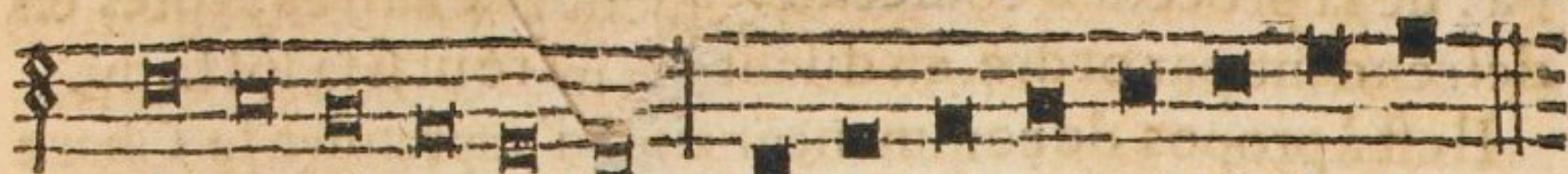


1. 2. 3. 4. 5. 6. 7. 8.

Pour lors vous pouvez asseurer que cette premiere Note est en A mi la , & que c'est un La , parce que le Chant est par becarre.

En remontant consecutivement , la seconde Note est en B fa si , & c'est un Si par becarre. La troisieme Note est en C. sol ut , & c'est un Ut par becarre. La quatrieme Note est en D la ré , & c'est un Ré. La cinquieme Note est un Mi en E si mi. La sixieme Note est un Fa en F ut fa. La septieme Note est un Sol en G ré sol. La huitieme Note est un La en A mi la.

Pour avoir plûtoft fait , il n'y a qu'à supposer & compter Fa sur la Clef d'F ut fa , parce que c'est par becarre ; & de là supposer & compter sur les autres Degrez en descendant consecutivement & par ordre ainsi qu'il suit.



fa mi ré ut si la La si ut ré mi fa sol la

Vous estes assuré que cette premiere Note du Chant est un La ; procédez tout de suite aux autres Notes en montant, en disant , La si ut ré mi fa sol la.

De mesme en montant, encore à la Clef d'F ut fa par becarre ;



fa sol la, La sol fa mi ré ut si la.

Vous estes assuré que cette premiere Note du Chant est un La, procédez tout de suite aux autres Notes en descendant, en disant La sol fa mi ré ut si la.

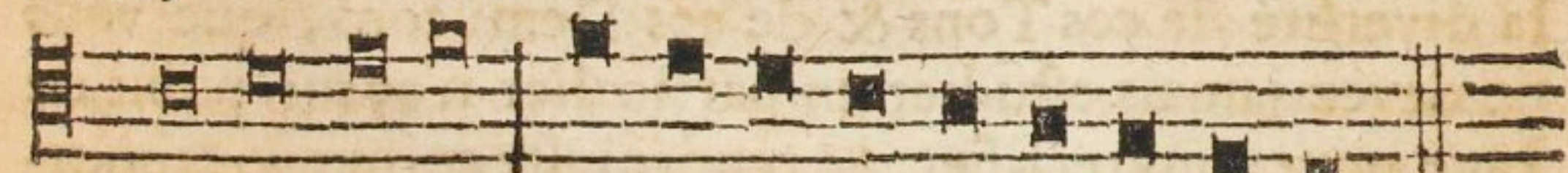
Pareillement en descendant de la Clef de C. sol ut par becarre,



ut si la sol fa mi. Mi fa sol la si ut ré mi fa.

Vous voyez que cette premiere Note du Chant est un Mi ; de là procédez tout de suite aux autres Notes en remontant par ordre, en disant Mi fa sol la si ut ré mi fa.

De mesme en montant de la Clef de C sol ut par becarre,



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

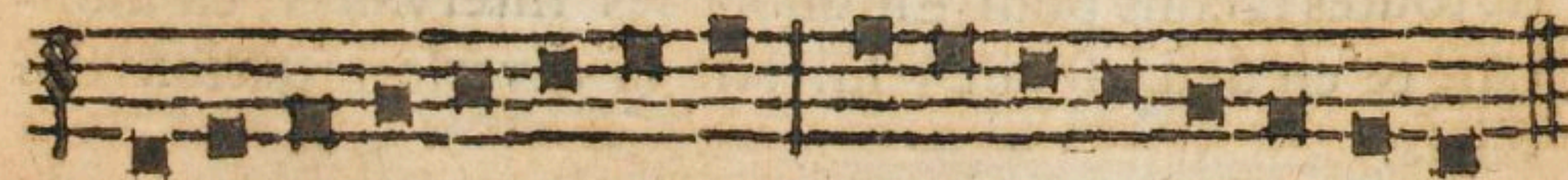
Vous voyez que cette premiere Note du Chant est un

Fa : de là procédez consécutivement aux autres Notes en descendant par ordre, en disant Fa mi ré ut si la sol fa mi.

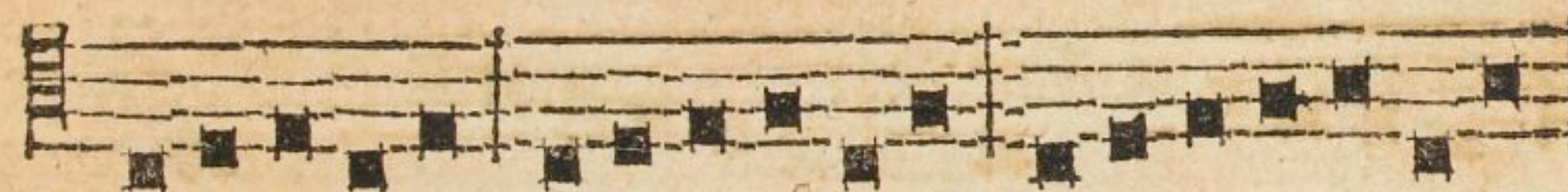
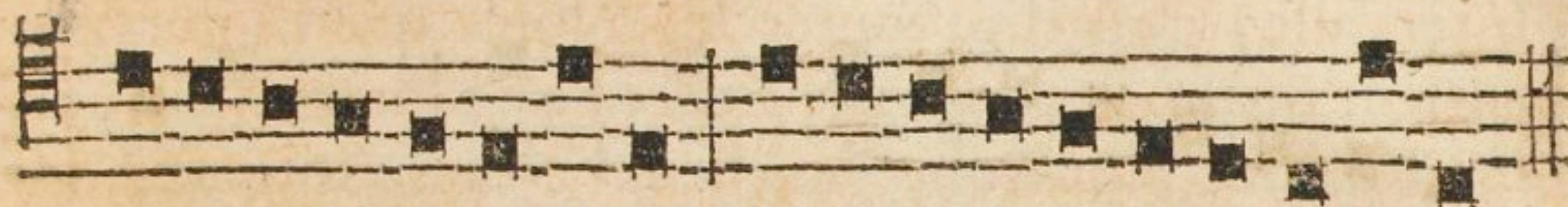
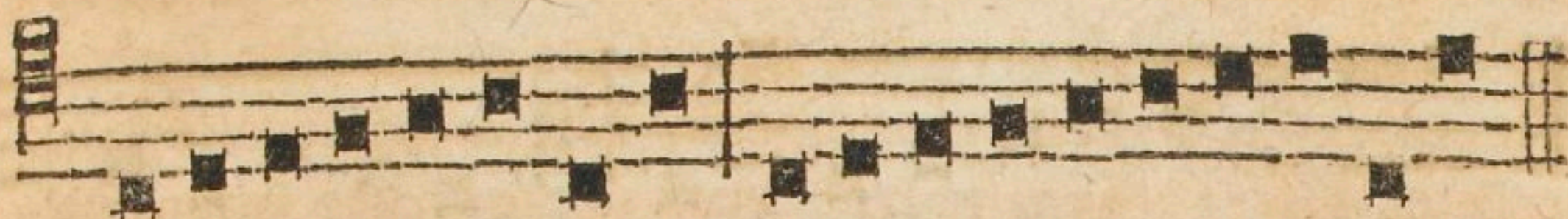
Il est à propos de commencer ainsi d'apprendre le Chant par becarre, parce qu'il est plus aisé; puis on apprendra facilement le Chant par bemol. Mais auparavant que de chanter les Notes, il est temps de sçavoir ce que c'est que le Ton relatif, lequel n'est autre chose que le rapport, la comparaison, ou une certaine distance (par la Voix seule sensible) qu'il y a d'un Ton à un autre Ton prochain : de sorte qu'il ne faut qu'un son pour faire un Ton simple; mais il faut deux Tons simples pour faire un Ton relatif. Cela supposé, vous observerez que de l'Ut au Ré, il y a un Ton relatif; de mesme du Ré au Mi, du Fa au Sol, du Sol au La, du La au Si : mais du Mi au Fa, & du Si à l'Ut, il n'y a qu'un Demi-ton relatif. Tout cela se doit entendre tant en montant qu'en descendant : c'est à dire qu'il y a pareille distance de monter de l'Ut au Ré, que de descendre du Ré à l'Ut; de monter du Ré au Mi, comme de descendre du Mi au Ré : mais en montant du Mi au Fa, ou du Si à l'Ut, il faut un peu feindre parce qu'il n'y a qu'une petite distance, laquelle est de mesme en descendant de l'Ut au Si, & du Fa au Mi.

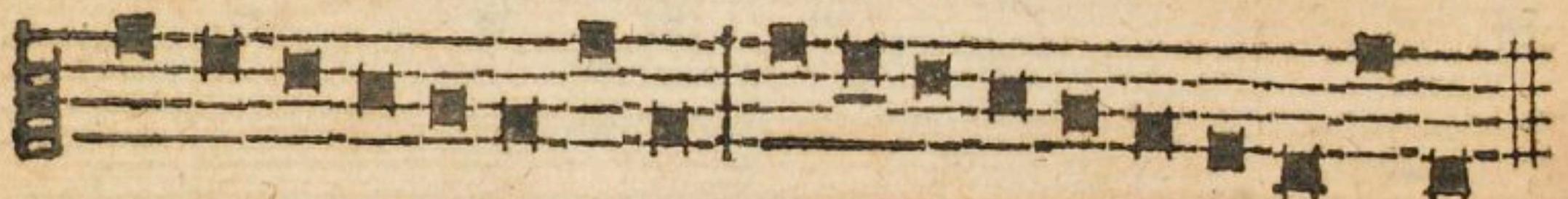
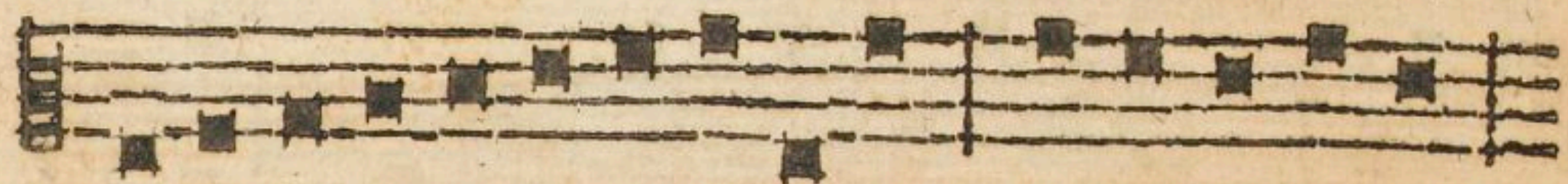
Toutes ces observations bien entendues, il est temps de chanter, & d'exprimer par la Voix les differens Tons, ce qu'on appelle Entonner les Notes, ou l'Intonation des Notes; & ce qui se doit faire premierement par Degrez conjoints. C'est icy qu'il est absolument nécessaire de la Voix du Maître pour vous faire entendre & comprendre la diversité de ces Tons & de ces Demi-tons, que vous ne devez jamais estudier en particulier n'ayant point de Juge pour vous rectifier, & rendre juste ce que vous pourriez faire de faux. Chantez donc cent fois avec le Maître ces premiers Elemens qui contiennent les huit Notes de

l'Octave, tant en montant qu'en descendant; afin que les Tons differens de ces Notes s'insinuent tellement dans votre imagination que vous puissiez acquerir l'habitude certaine & mesme naturelle de les chanter seul & sans aide, avec toute la facilité & justesse possible.

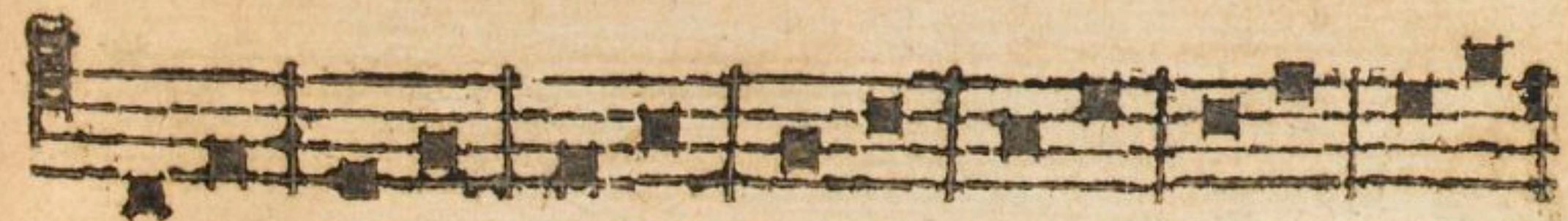
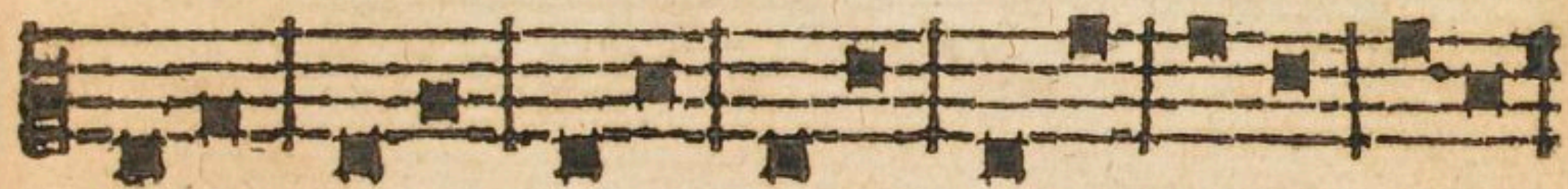
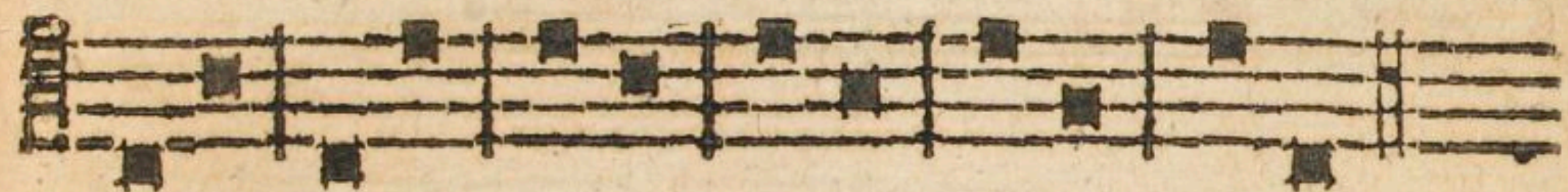
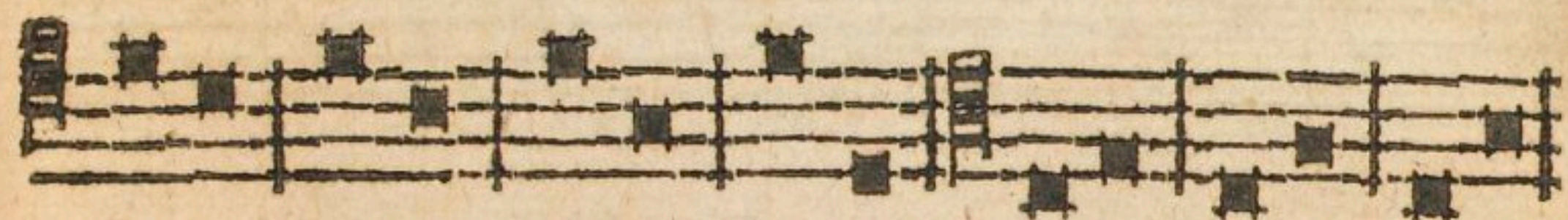
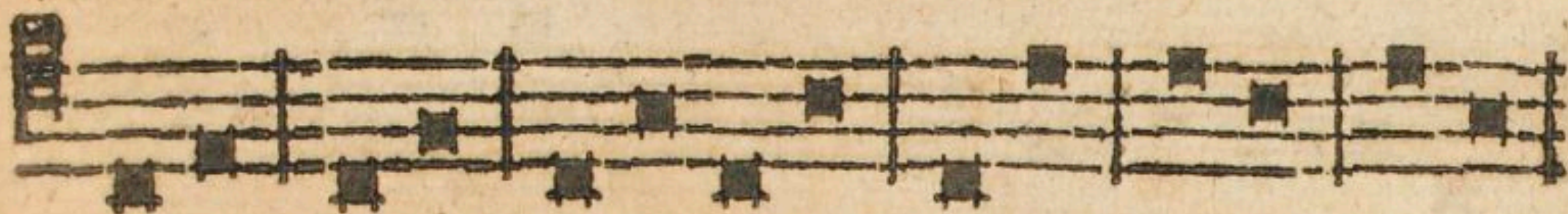


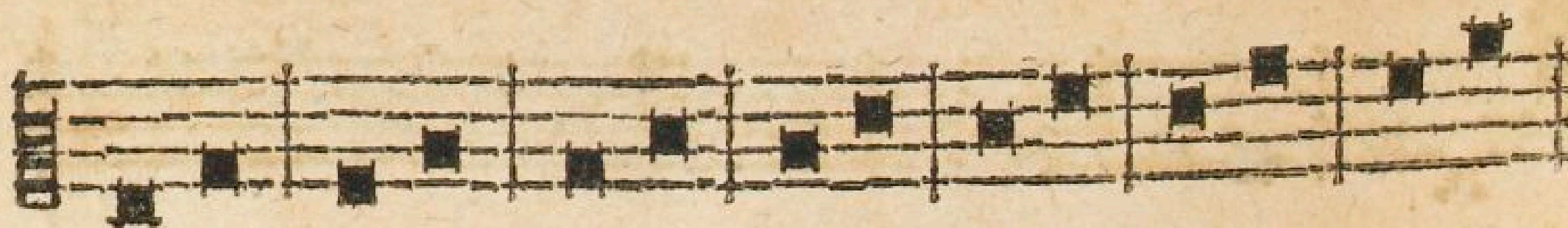
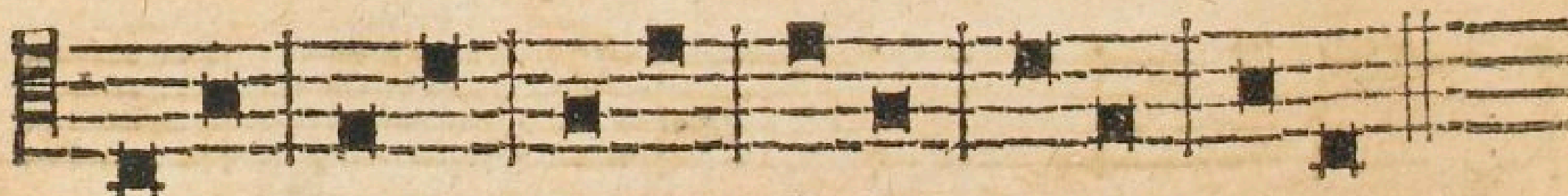
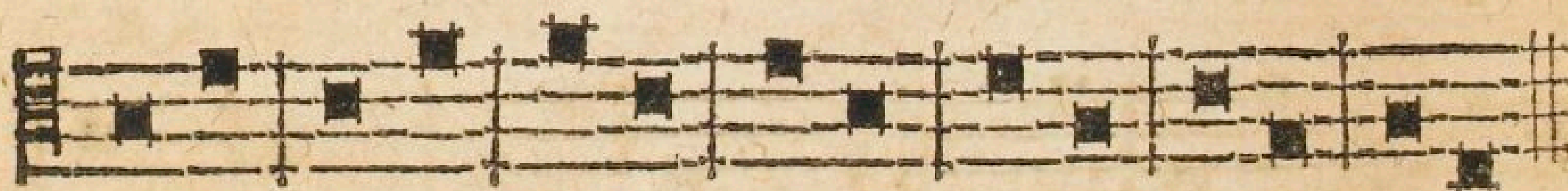
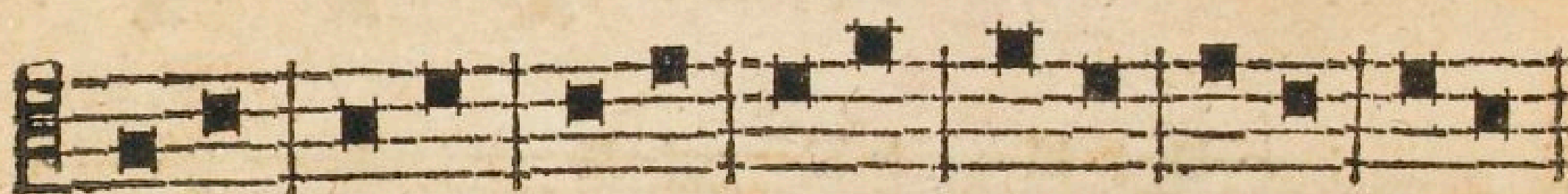
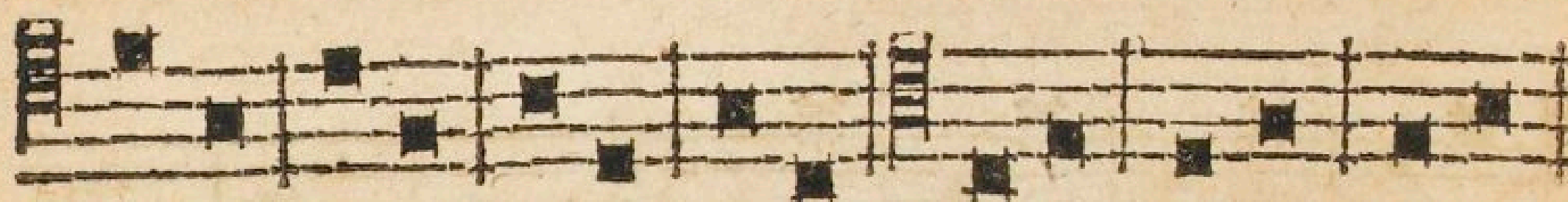
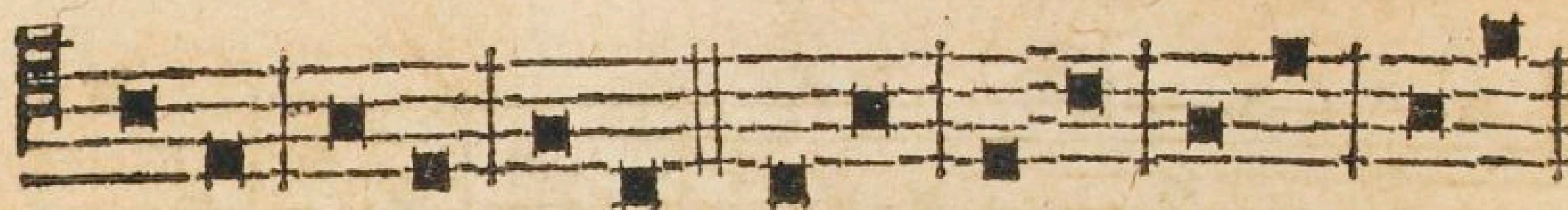
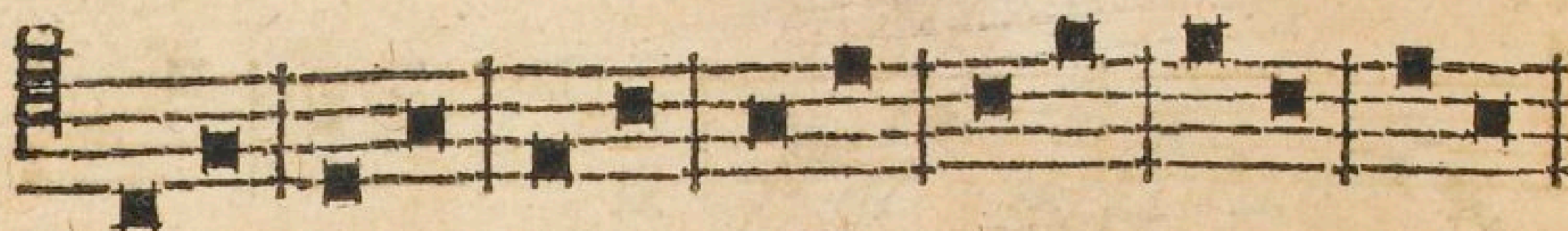
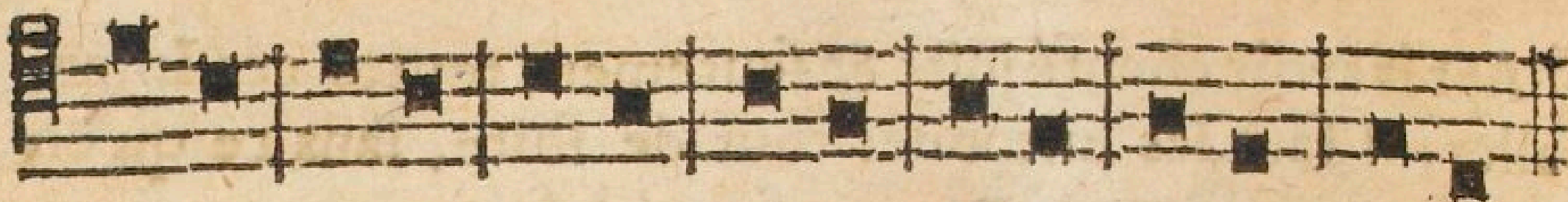
Il est aisé de chanter ainsi les Notes par Degrez conjoints, mais il est difficile de les nommer & chanter par Degrez disjoints, c'est à dire quand elles sont éloignées,





Après avoir chanté juste & seurement toutes ces Intervalles, il faut les Entonner tout de suite, sans ce qu'on appelle dire l'Intervalle, ainsi qu'il suit.







Quand vous sçaurez les Notes du Chant par becarre,
celles du Chant par bemol ne vous seront pas difficiles;
car sans compter par la Gamme, il ne faut que remar-
quer le Signe du ♩ qui se pose toujours sur le Degré de
 E

B fa si tout proche la Clef, qui pour lors est regie du F en disant fa sur ce Degré du F & de là proceder aux autres Voix consecutivement & par ordre, tant en montant qu'en descendant, ainsi qu'il suit.



L'on ne void jamais la Clef d' F ut fa par bemol, ou c'est tres-rarement.



Les Exemples des Intervalles du Chant par bemol sont semblables à ceux du Chant par becarre, dont voicy l'abregé.



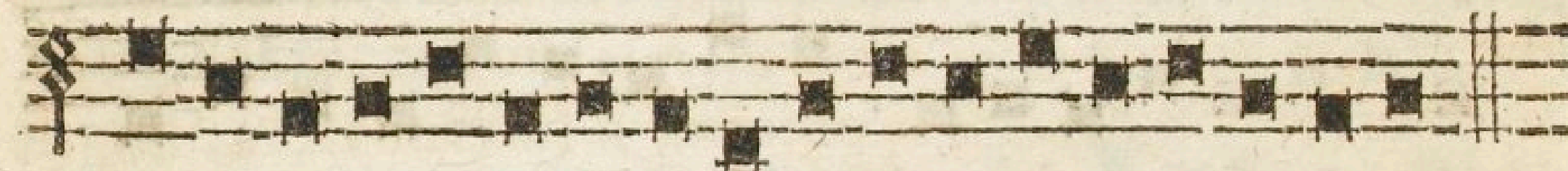
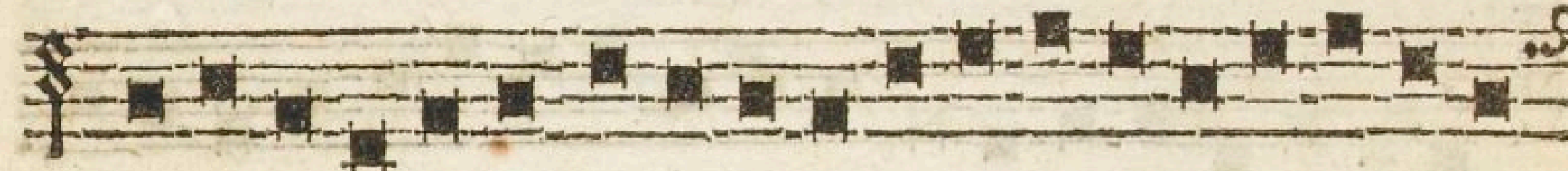
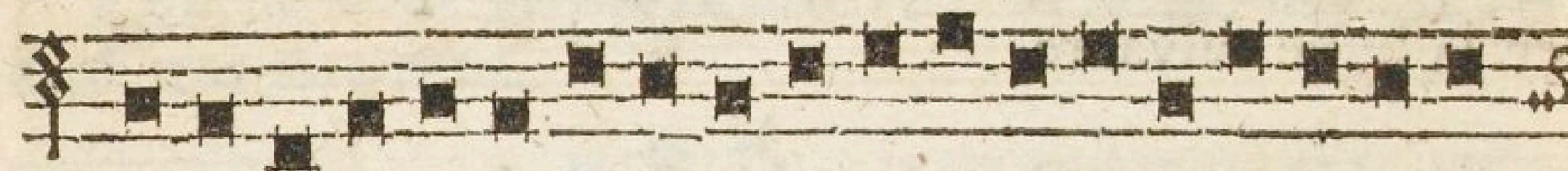
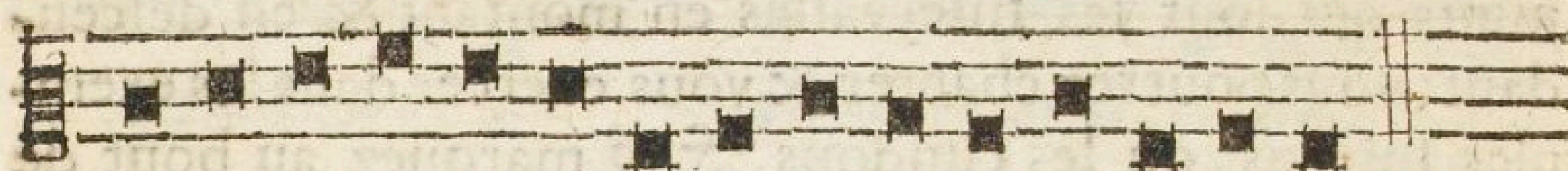
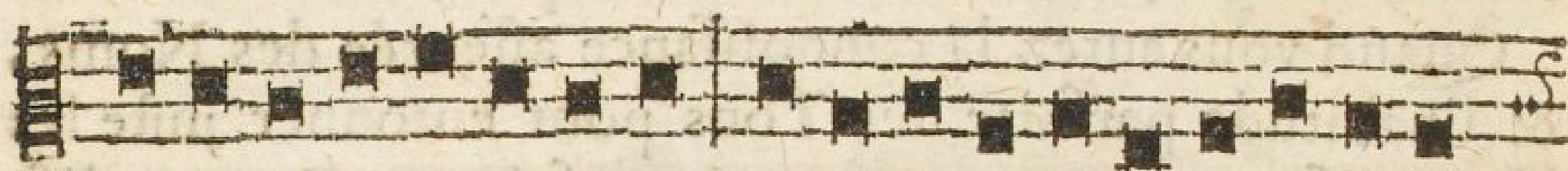
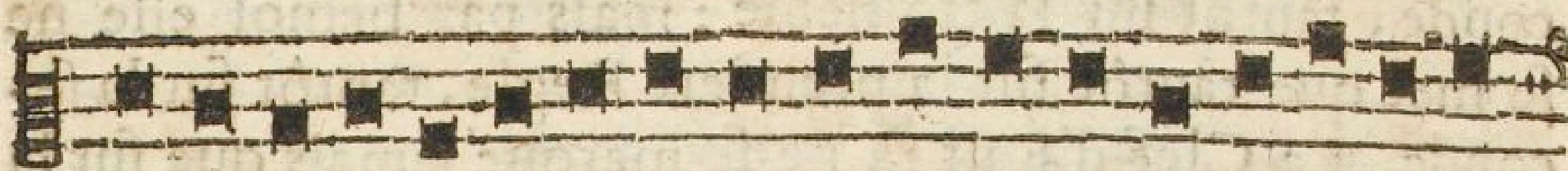
Remarquez que la Clef de C sol ut par becarre se marque tantôt sur la premiere Regle, tantôt sur la se-

conde, tantôt sur la troisiéme : mais par bemol elle ne se met que tantôt sur la premiere Regle, tantôt sur la seconde. La Clef d'F ut fa ne se marque jamais que sur la seconde Regle, tres-rarement sur la premiere.

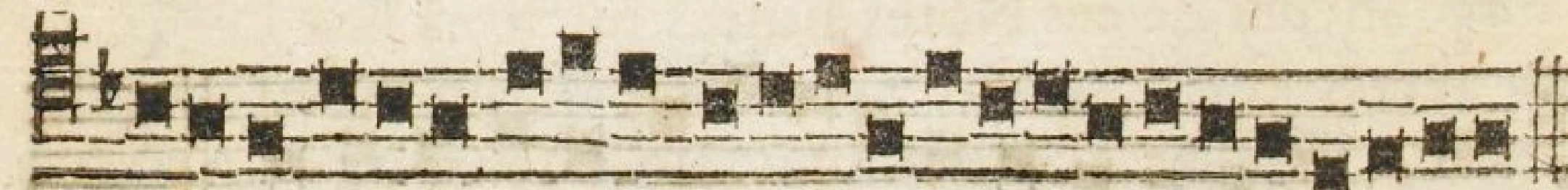
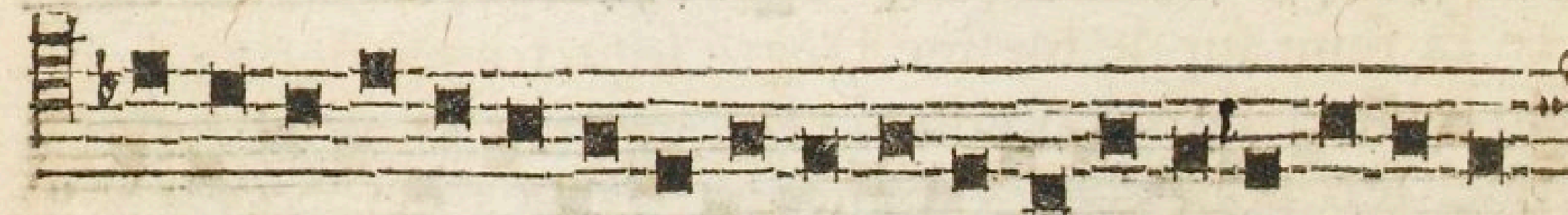
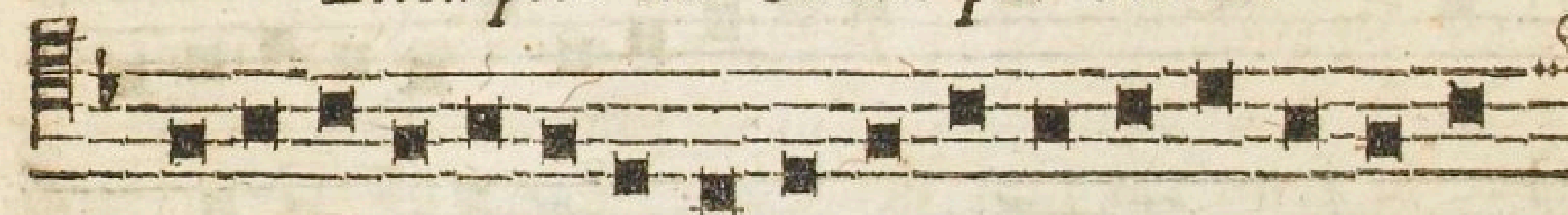
Quand vous aurez la connoissance assurée des Noms, & l'habitude parfaite des Tons pour entonner juste les Notes, soit par Degrez conjoints, soit par Degrez dis-joints qui sont les Intervalles en montant & en descendant; vous pourrez chanter & vous exercer dans les exemples suivans, où les Guidons f b marquez au bout de chaque ligne montrent la situation de la premiere Note en la ligne suivante.

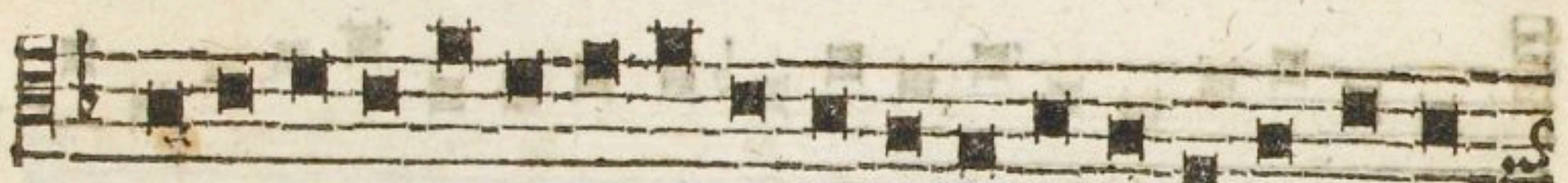
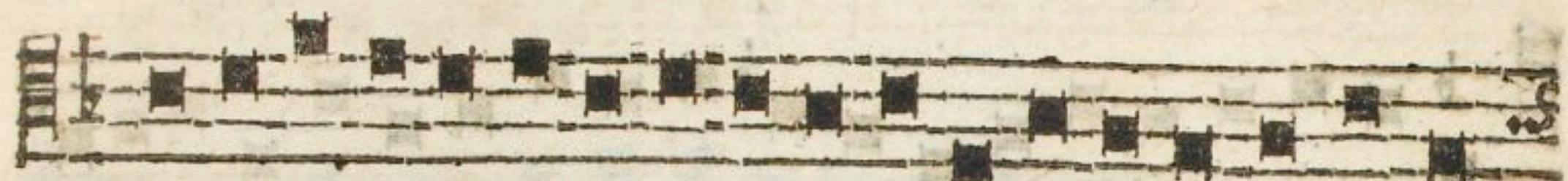
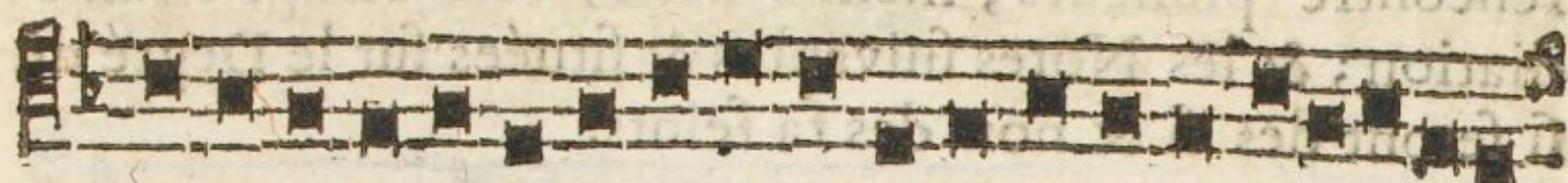
Exemples du Chant par becarre.





Exemples du Chant par bemol.

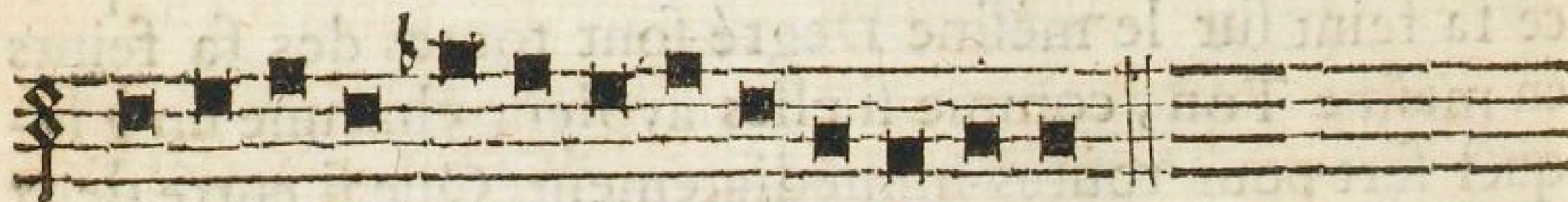
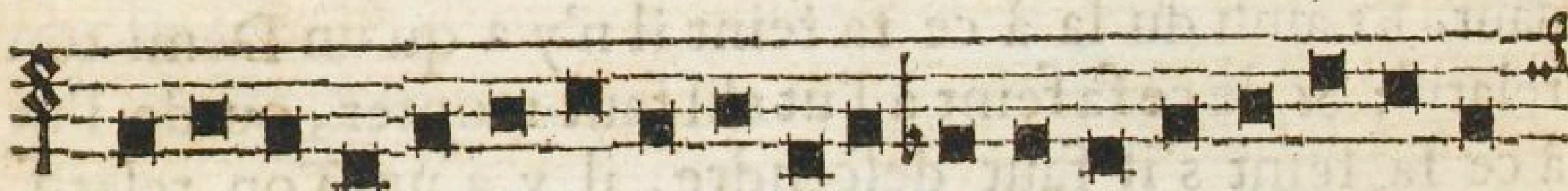
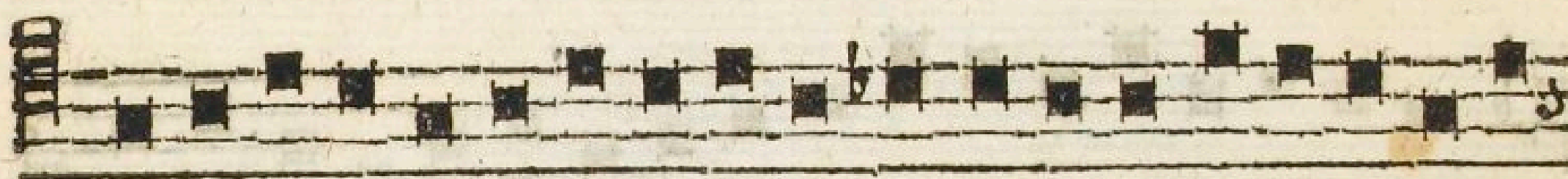
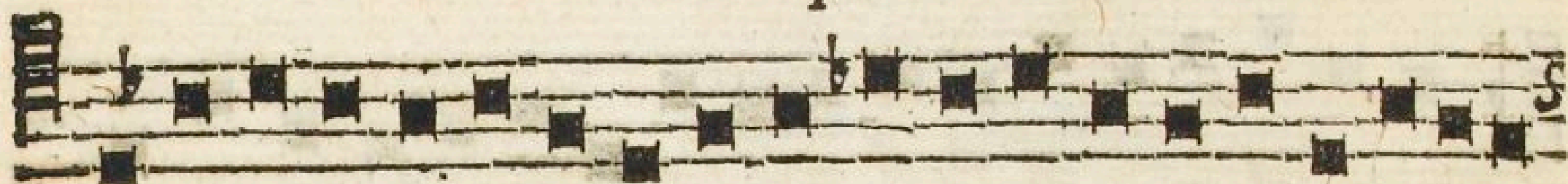




Quand après & non tout proche la Clef, ou au milieu ou vers le milieu de la ligne, il y a un $\flat$ sur le Degré du si, pour lors on change le premier si suivant en fa, lequel est appelé fa feint, parce qu'en feignant un peu on l'abaisse d'un Demi-ton, soit en montant soit en descendant. Et ainsi du la à ce fa feint il n'y a qu'un Demi-ton relatif: & de ce fa feint à l'ut s'il faut monter, ou de l'ut à ce fa feint s'il faut descendre, il y a un Ton relatif. Or toutes les Notes qui se trouvent immédiatement après ce fa feint sur le même Degré sont toutes des fa feints en même Ton, comme si elles avoient chacune un $\flat$ lequel sert pour toutes immédiatement. Que si entre deux ou plusieurs de ces Notes situées sur le même Degré du fa feint, il se rencontre une Note sur un autre Degré, cela n'empêche pas l'immédiation de toutes les Notes situées sur le même Degré de ce fa feint: mais s'il s'en

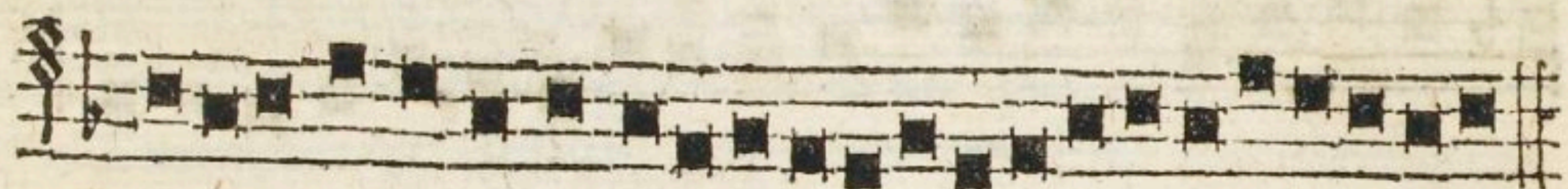
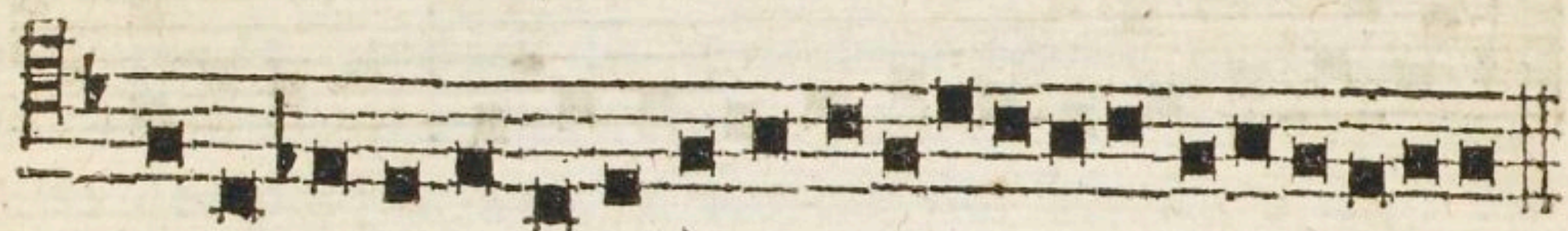
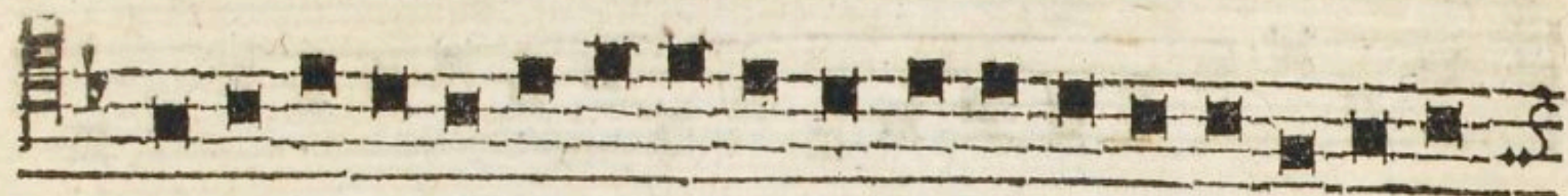
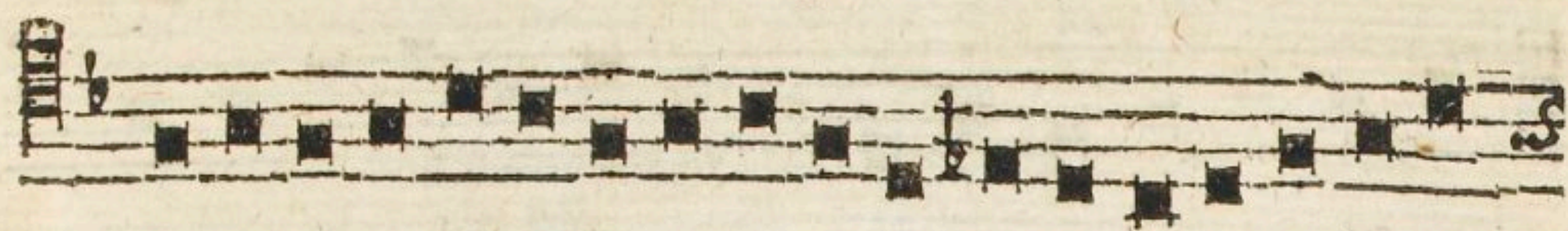
rencontre plusieurs, mesme deux, cela rompt l'immédiation; & les Notes suivantes & situées sur le Degré du si seront des si & non des fa feints.

Exemples.



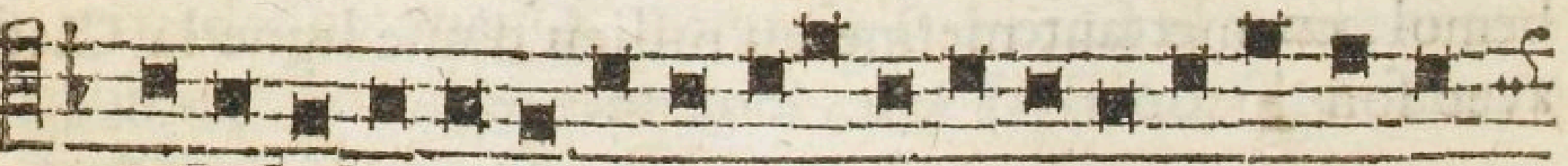
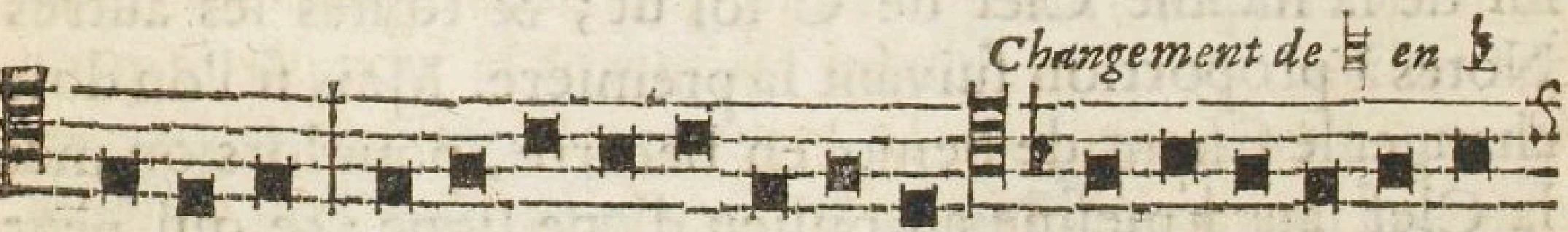
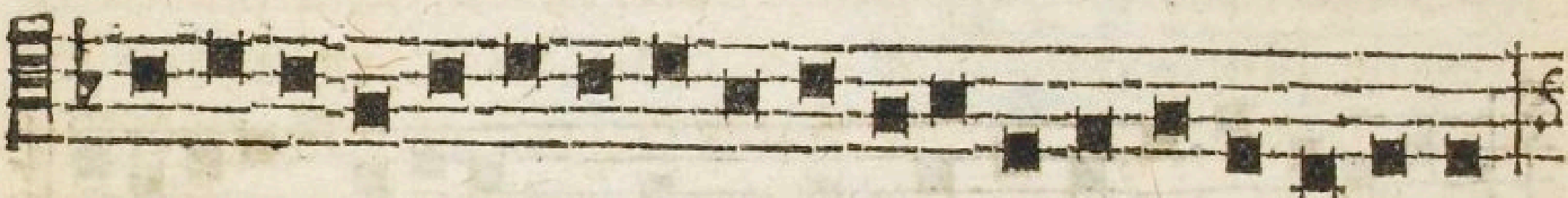
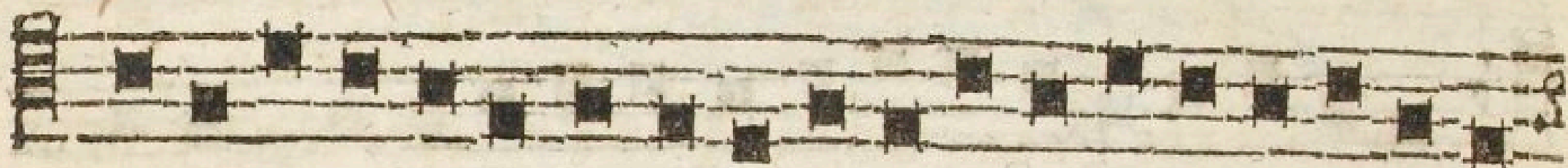
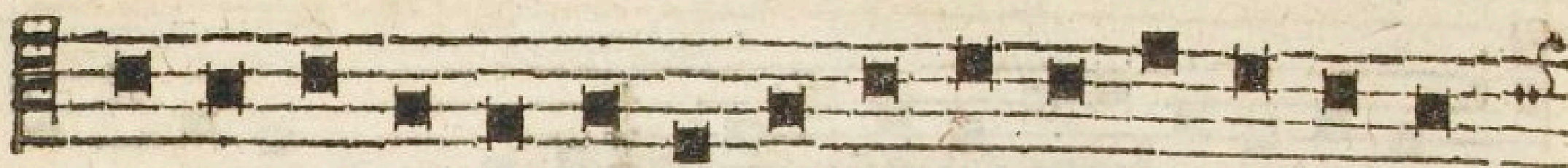
De mesme dans le Chant par bemol il se rencontre quelquefois, mais rarement, des fa feints sur le Degré du si en E si mi.

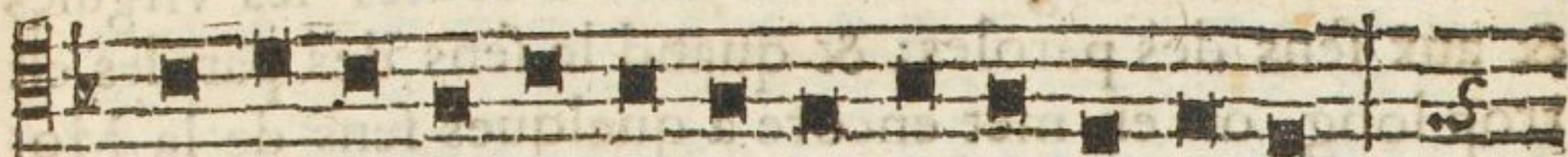
Exemples.



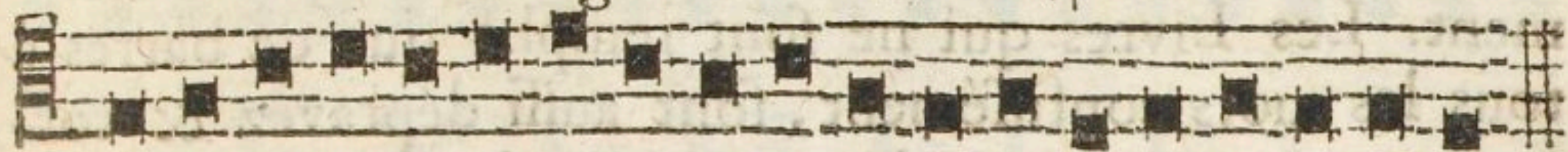
Si après avoir commencé quelque ligne ou partie de Plein-Chant par becarre, on trouve une ou plusieurs lignes dont la Clef ait tout proche le Signe du $\flat$ c'est une marque pour faire changer tout le Chant de becarre en bemol : & en ce cas il faut mettre ou supposer sur l'ut de la Clef de C sol ut, en mesme Ton ou à l'unisson, le sol de la mesme Clef de C sol ut ; & toutes les autres Notes à proportion suivant la premiere. Mais si l'on doit changer le Chant de bemol en becarre, pour lors on met la Clef sans $\flat$ mesme au milieu d'une ligne : ce qui peut arriver aussi quelquefois pour changer de becarre en bemol, en mettant mesme au milieu d'une ligne la Clef avec son $\flat$

Exemples.





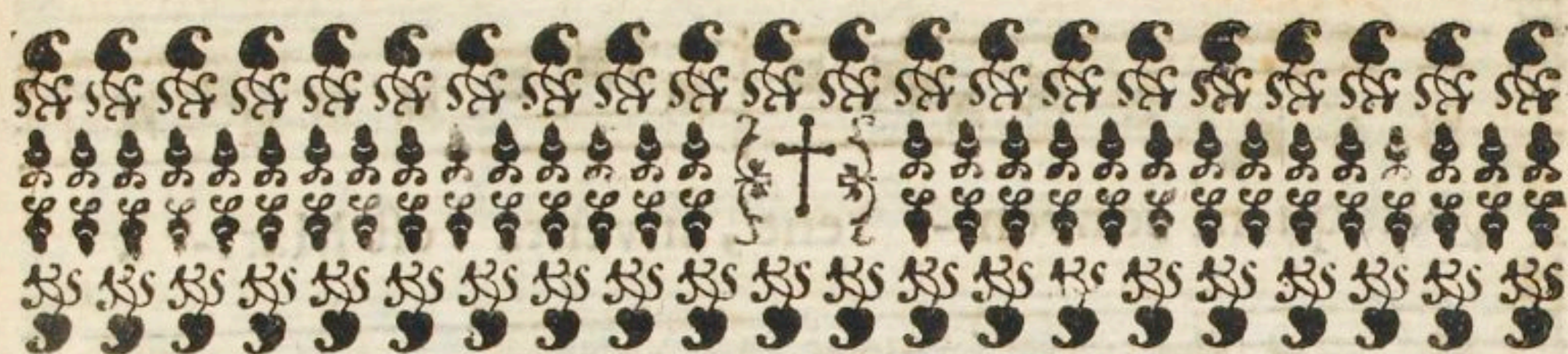
Changement de C en F .



Outre tous ces Exemples on doit s'exercer long-temps sur la Note seulement dans les Livres de Plein-Chant, en commençant par l'Antiphonaire parce qu'il est plus aisé que le Graduel. Et quand on sçaura parfaitement solfier & entonner les Notes, pour lors on fera l'application des paroles avec le secours du Maistre, dans les Livres bien reglez, où vous observerez qu'il y a deux sortes de Notes dans tout le Plein-Chant, ny plus, ny moins, sçavoir les longues faites en quarré comme celles des Exemples cy-dessus, & les breves dont les caracteres sont en lozange pour les syllabes qui sont absolument breves: c'est pourquoy il faut les passer plus vite ne valant que la demie mesure des autres. Mais il y a des Chants simples que l'on appelle syllabiques, parce qu'ils n'ont qu'une Note sur chaque syllabe, telles que sont plusieurs Antiennes de Feries & de Matines des Festes & des Communs: & d'autres plus figurez, particulièrement des Répons, lesquels ont plusieurs Notes sur chaque syllabe, & cette syllabe au moins la voyelle se prononce en commençant la premiere Note, & se tire en chantant les autres Notes approchées que l'on appelle liées sur une mesme syllabe; ce qui se comprendra facilement dans la suite & l'exercice. Quant aux barres, grandes & petites, ‡ elles sont instituées pour prendre haleine & se reposer tous ensemble: c'est pourquoy dans

les Livres bien reglez on en met à toutes les virgules & aux sens des paroles; & quand le sens des paroles est trop long, on en met encore à quelques sens de la Modulation du Chant, ce qui n'appartient qu'aux Experts & Compositeurs, & aux autres de les pratiquer exactement. Les Livres qui ne sont remplis que de barres à tous les mots confusément, sont aussi dépravez & corrompus que ceux qui n'en ont point du tout, parce que l'on ne sçait où se reposer; & les uns prenant haleine à un endroit, & les autres à un autre, cela cause des contre-tems & discors insupportables. De dire aussi que les Notes de chaque mot doivent estre barrées & distinguées, c'est une erreur aussi ridicule que de dire que les mots doivent estre barrez dans la suite des paroles, comme si chaque mot n'estoit pas assez distingué de soy-mesme. Enfin choisissez d'abord quelques Pieces faciles dans les Livres pour apprendre régulièrement à joindre les paroles aux Notes, puis vous prendrez l'effort dans toutes sortes d'endroits à Livre ouvert.





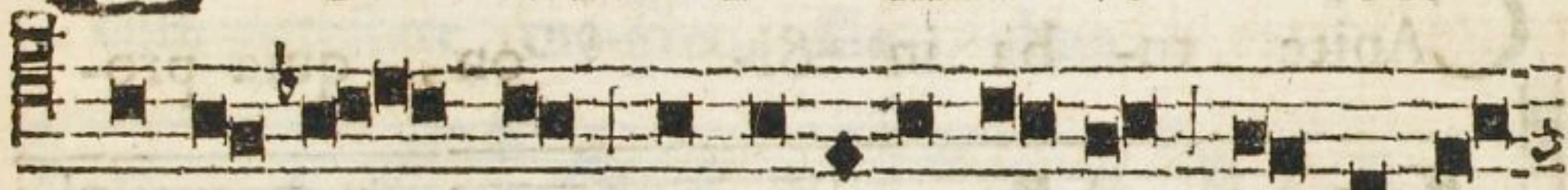
EXEMPLES

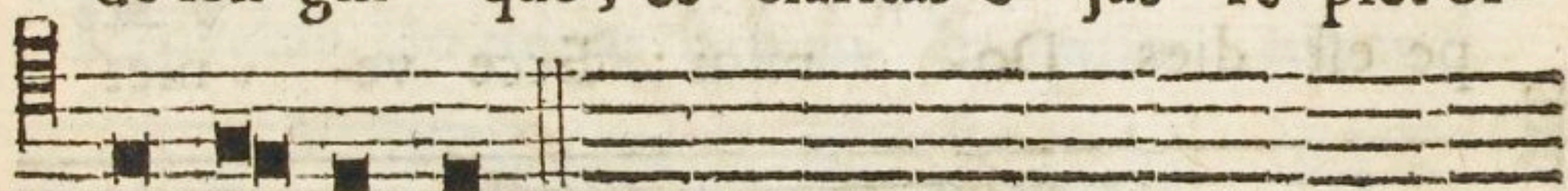
DE QUELQUES ANTIENNES

ET RESPONS.

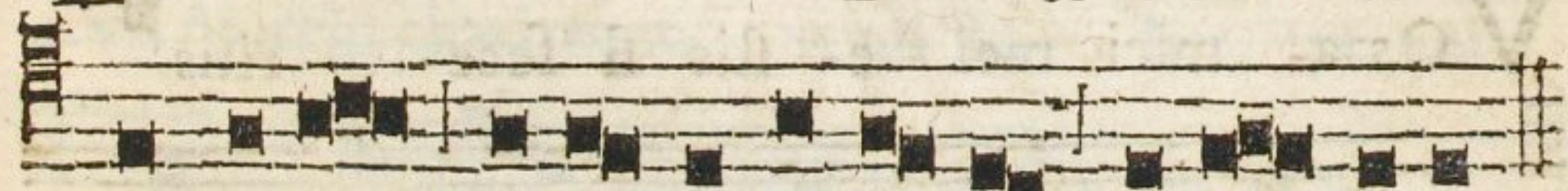
Antiennes.

E  Cce nomen Do- mini ve- nit

 de lon- gin- quo, & claritas e- jus re- plet or-

 bem ter- rarum.

Ec- ce ve- niet Deus & homo de do-

 mo David fede- re in thro- no, alle- luia.



ANtequam conveni- rent, inventa est Mari- a



habens in u- tero de Spiritu San-cto, alle- luia.



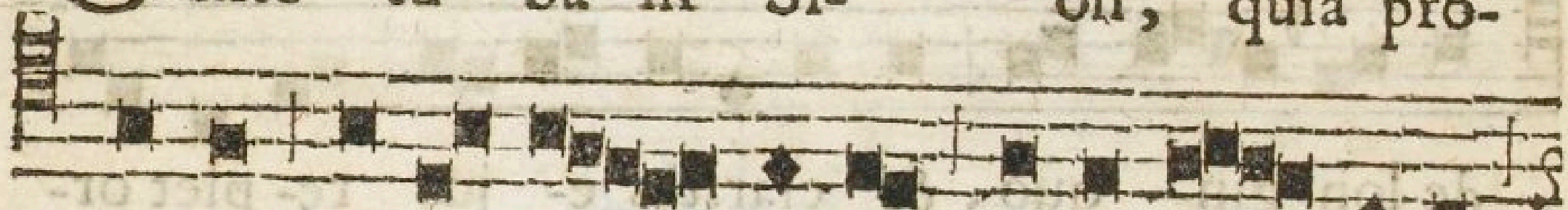
HOc est testimo- nium, quod per hi- buit Jo-



an- nes: qui post me ve- nit an- te me fa- ctus est.



CAnite tu- ba in Si- on, quia pro-



pe est dies Do- mini: Ecce ve- niet



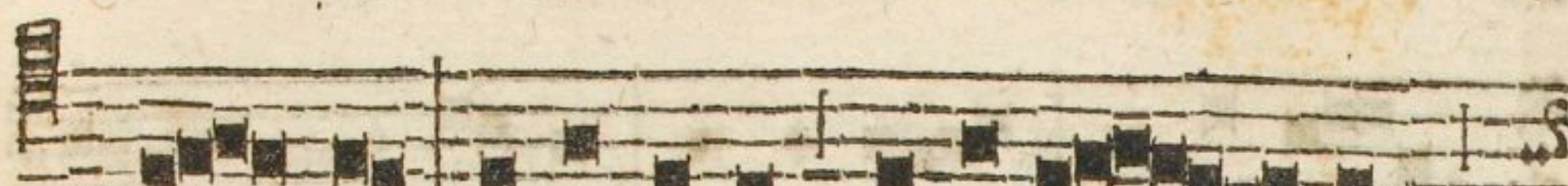
ad salvandum nos, allelu- ia, alle- luia.



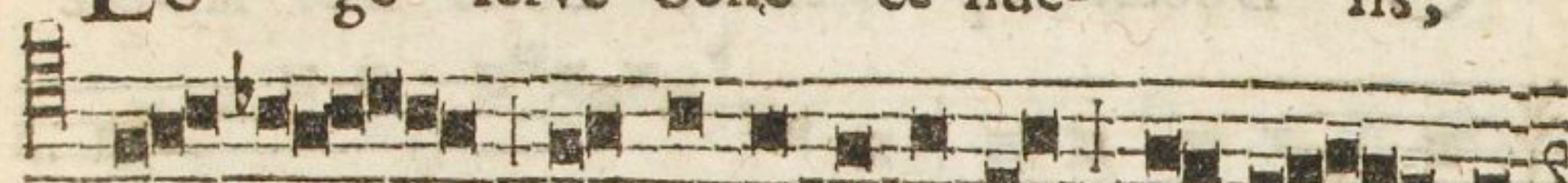
VOs a- mici mei e- stis si fece- ritis



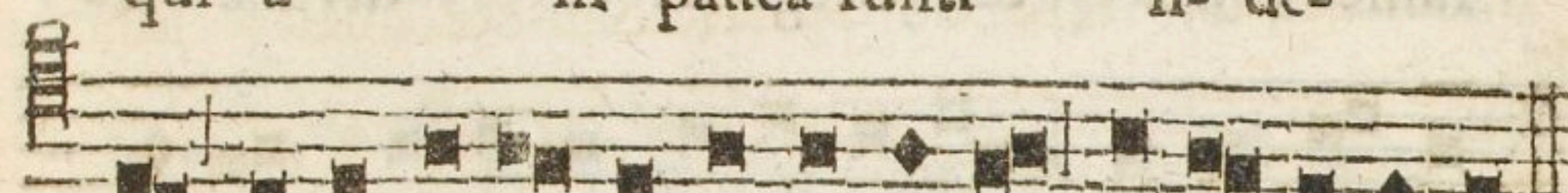
quæ præcipio vobis, dicit Dominus.



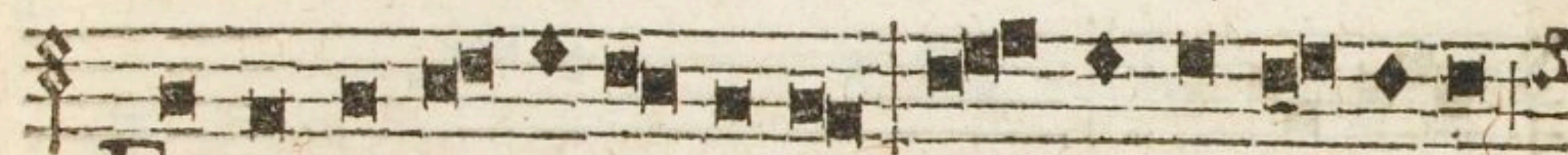
Eu- ge serve bone & fide- lis,



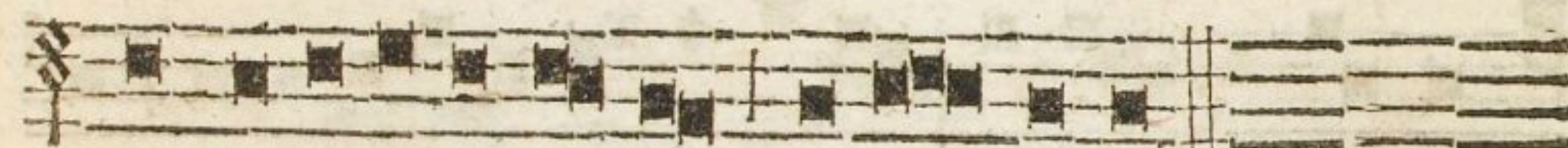
qui- a in pauca fuisti fi- de-



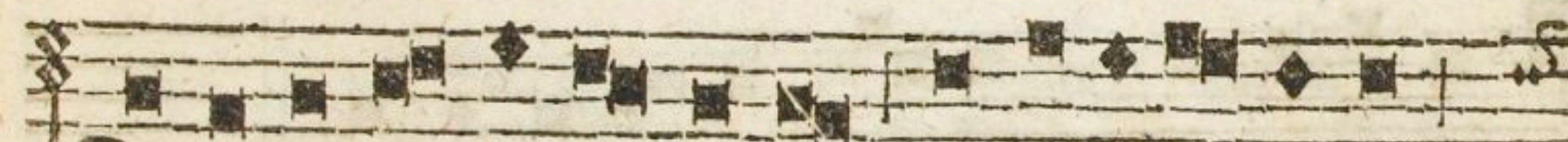
lis, supra multa te constituam, dicit Dominus.



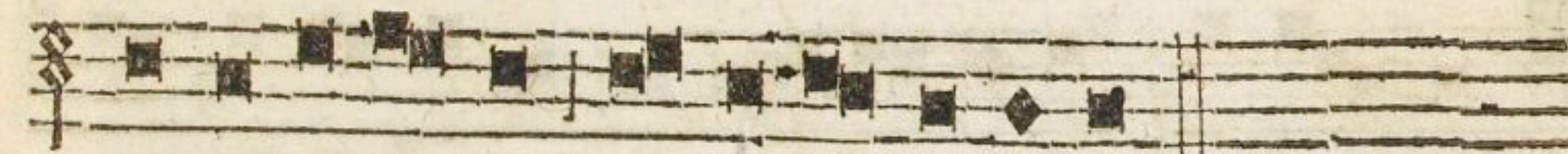
ECce in nu-bibus cæli Do- minus ve- niet



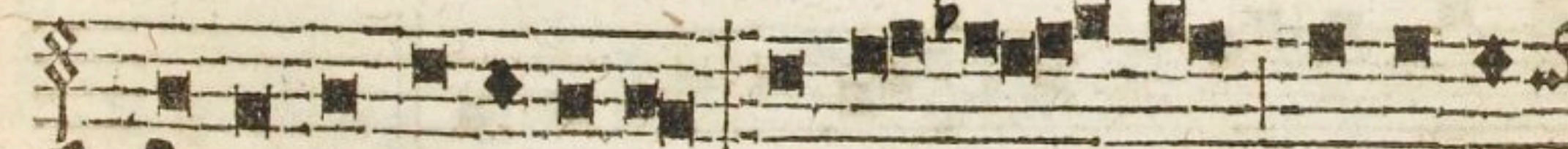
cum potestate ma-gna, alle- luia.



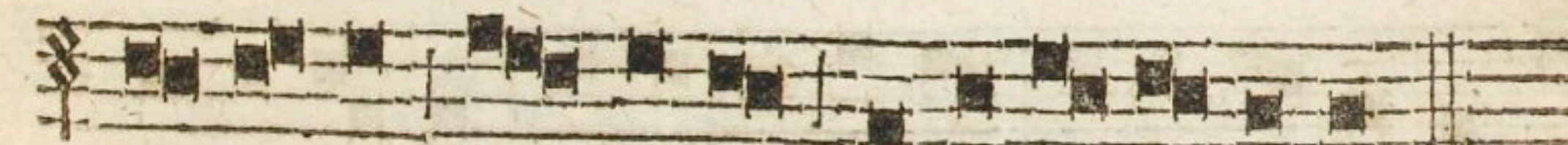
LEvabit Do- minus signum in natio- nibus,



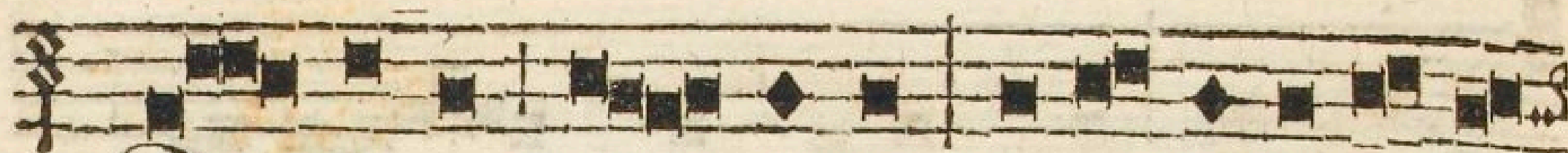
& congrega- bit dis- persos Israël.



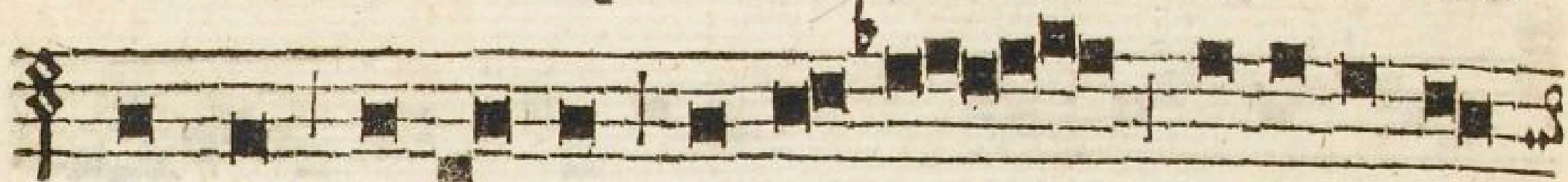
MAjorem charitatem nemo ha- bet, ut ani-



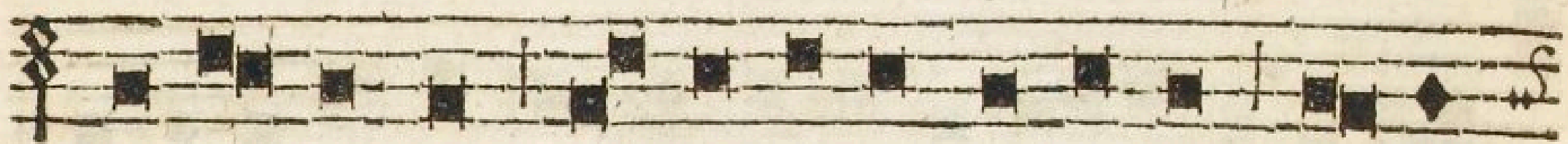
mam su- am po- nat quis pro ami- cis suis.



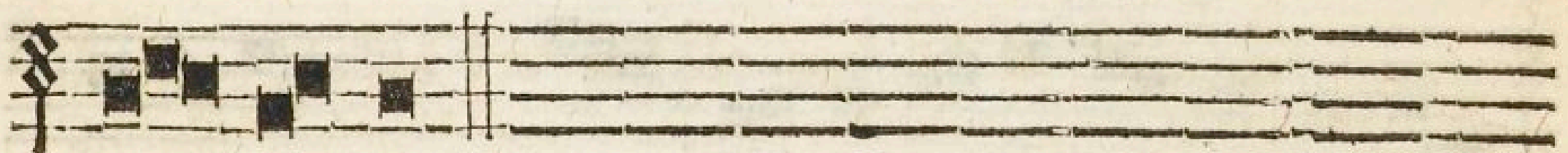
O Doct̃or op- time, Eccle- siæ san-ctæ



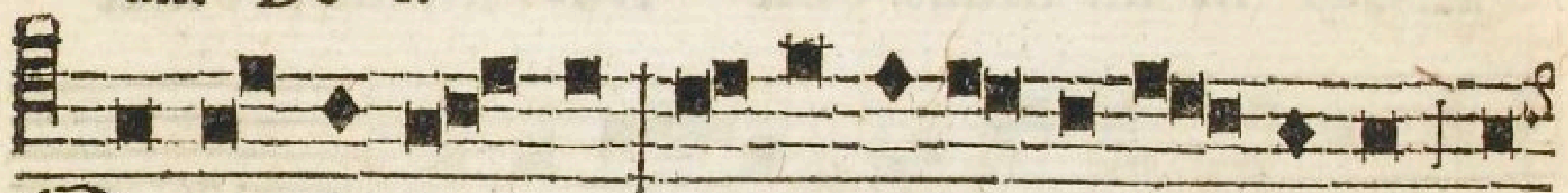
lumen, Bea- te Grego-ri divina le-



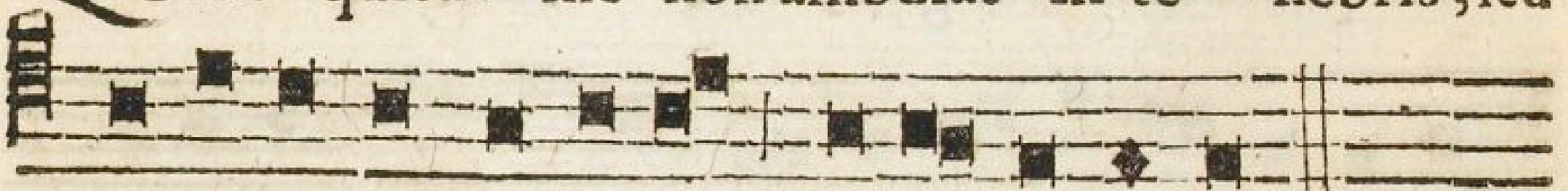
gis a- mator, de- precare pro nobis Fi- li-



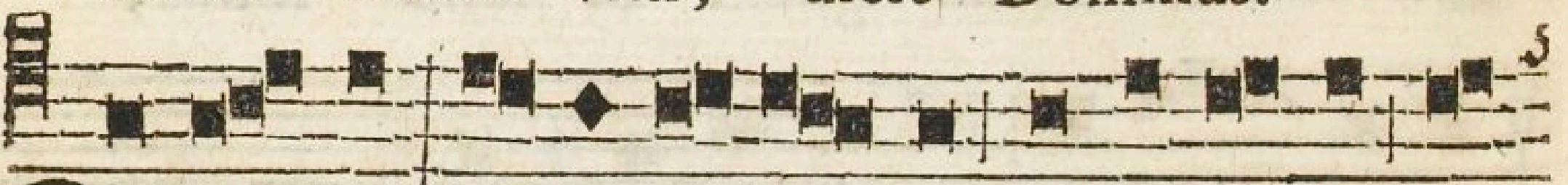
um De- i.



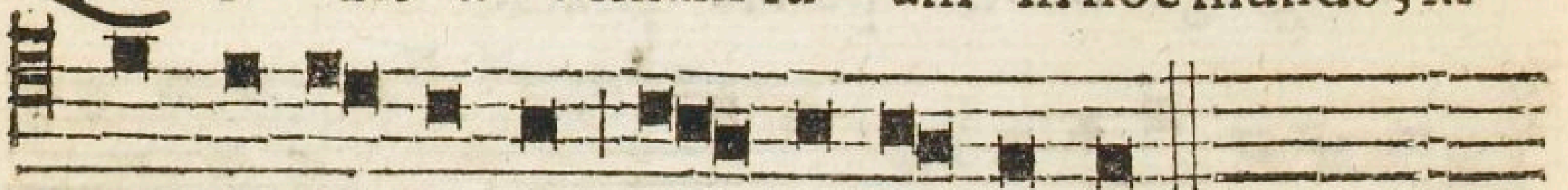
Qui se- quitur me non ambulat in te- nebris, sed



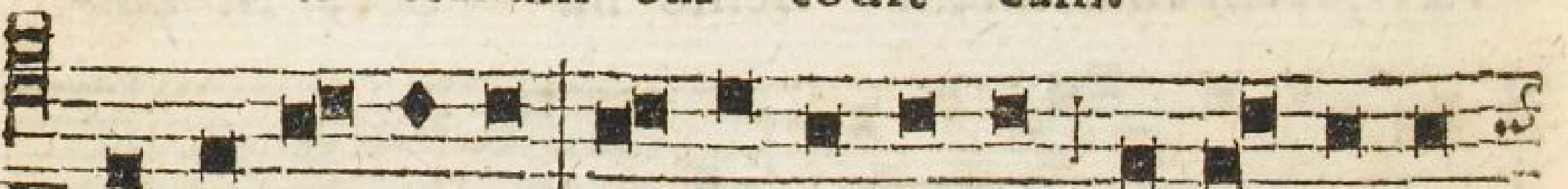
habebit lumen vitæ, dicit Dominus.



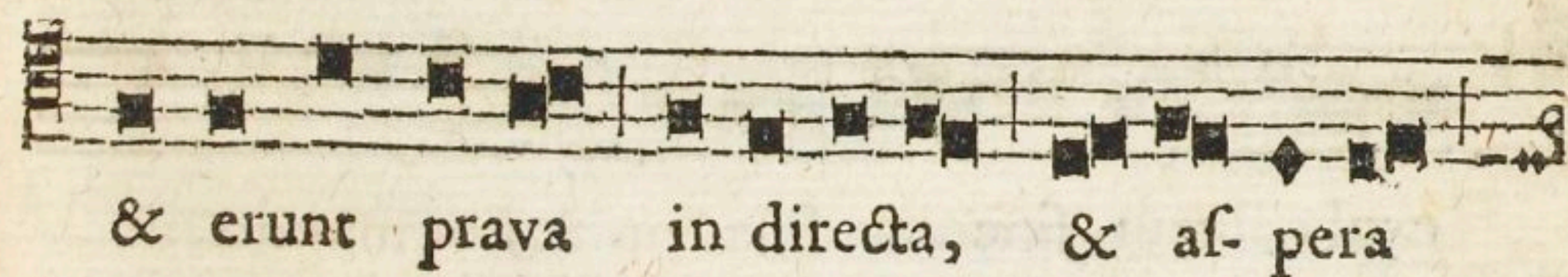
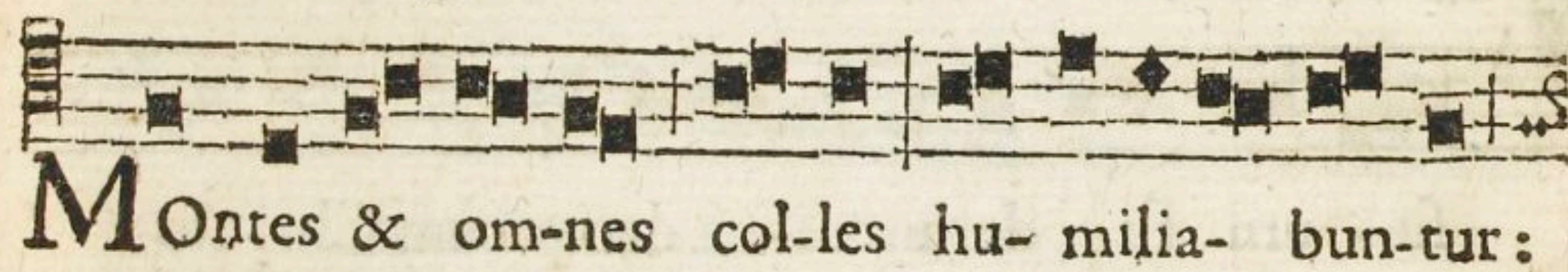
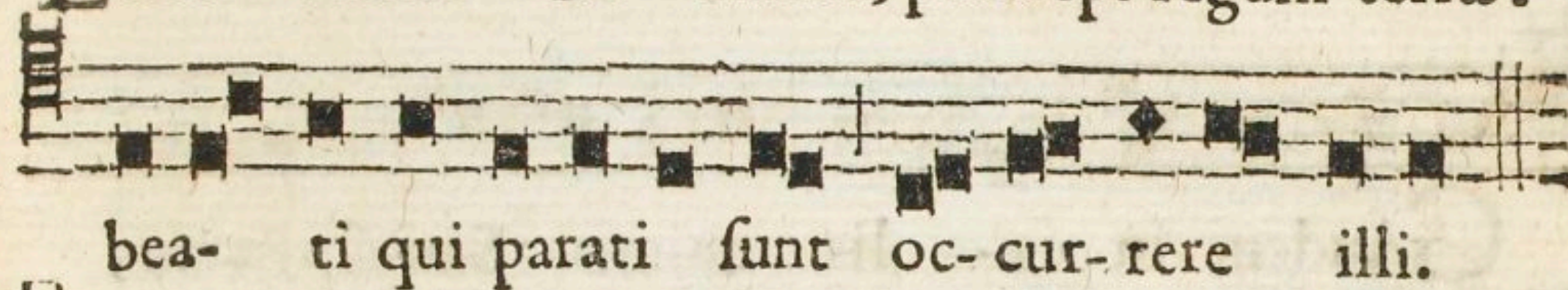
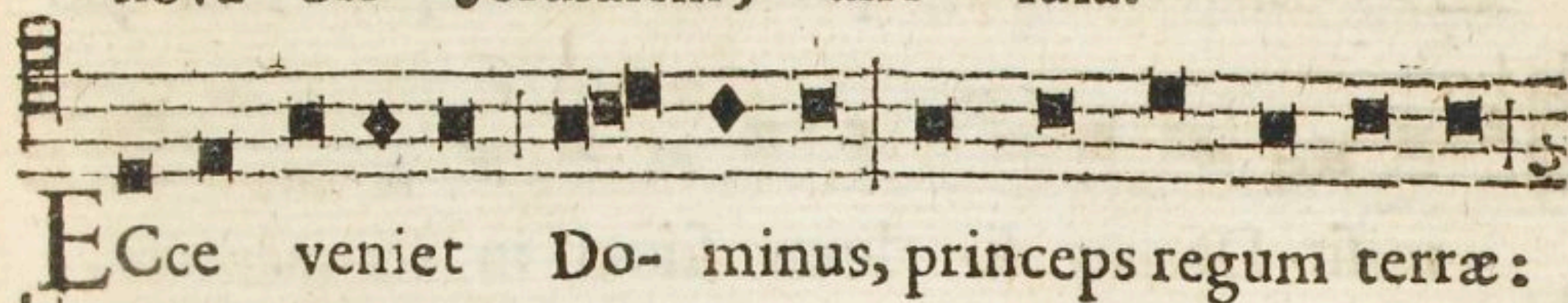
Qui o- dit a- nimam su- am in hoc mundo, in

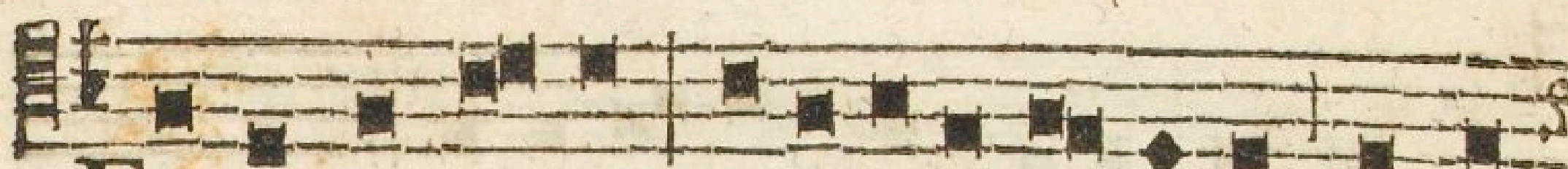


vitam æ- ternam cus- todit eam.

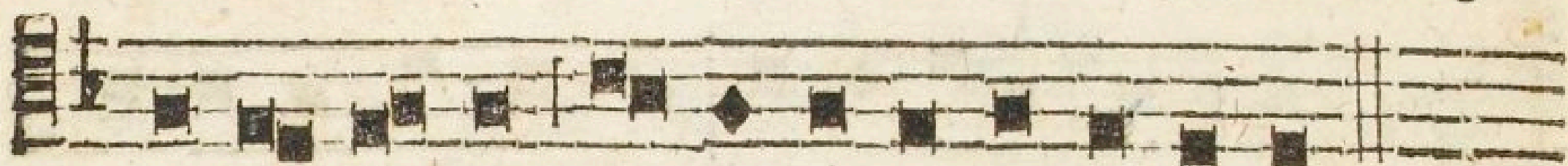


Ecce ve- niet Pro- pheta magnus, & ip- se re-

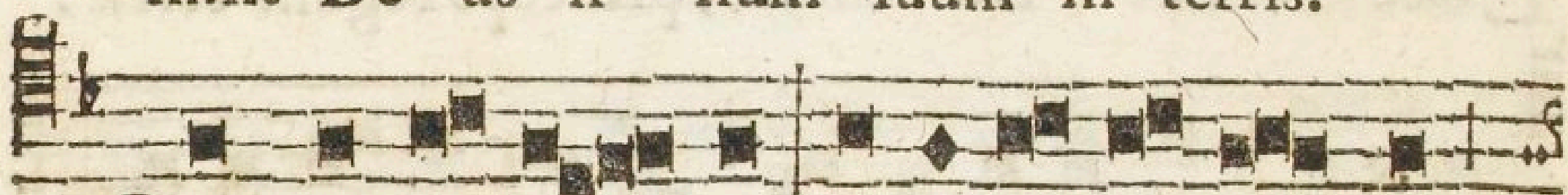




Ecce jam ve-nit plenitudo tem-poris, in quo



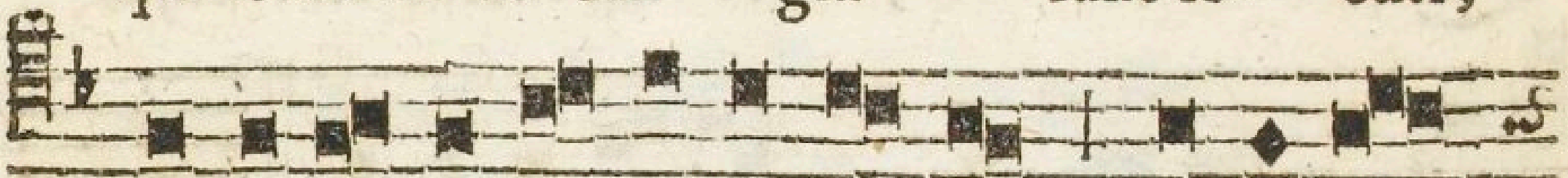
misit De-us fi-lium suum in terris.



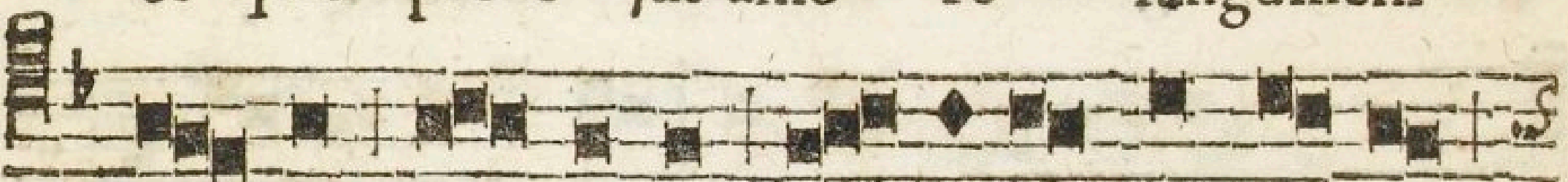
Gaudent in cæ-lis animæ San-cto-rum,



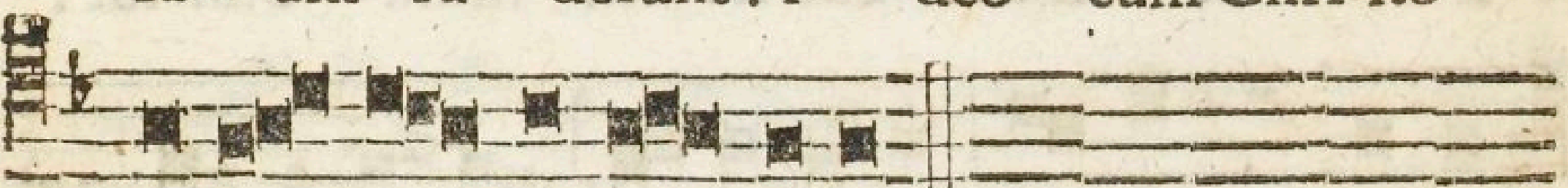
qui Chri-sti ve-sti-gia sunt se-cuti,



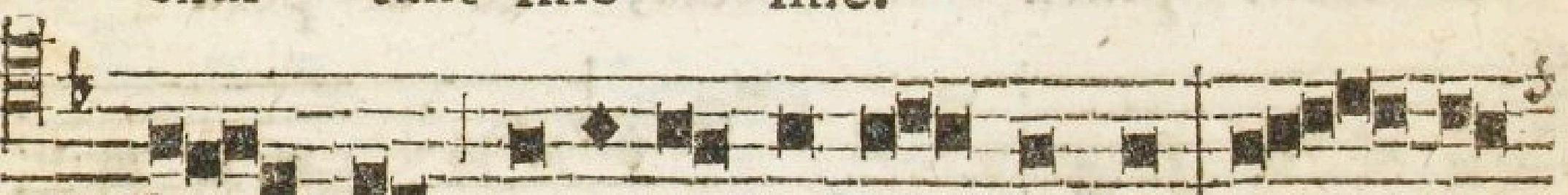
& quia pro e-jus amo-re sanguinem



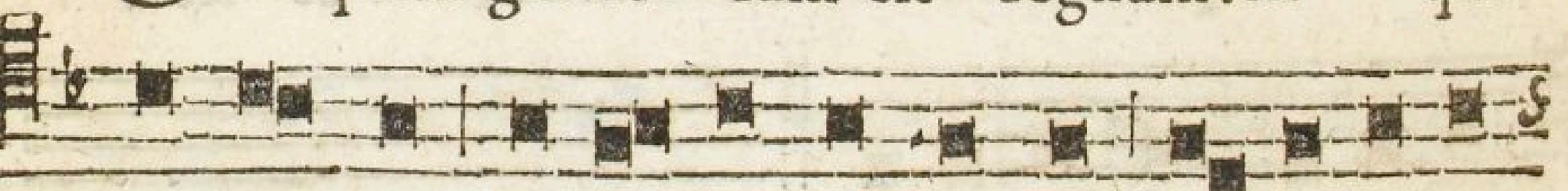
fu-um fu-derunt: i-deo cum Chri-sto



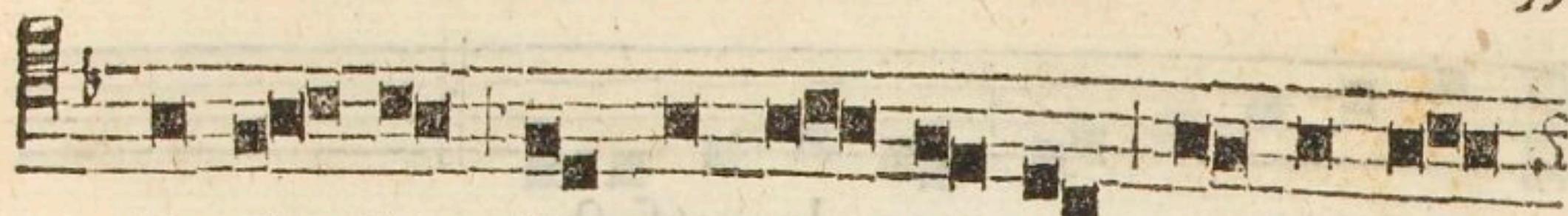
exul-tant sine fine.



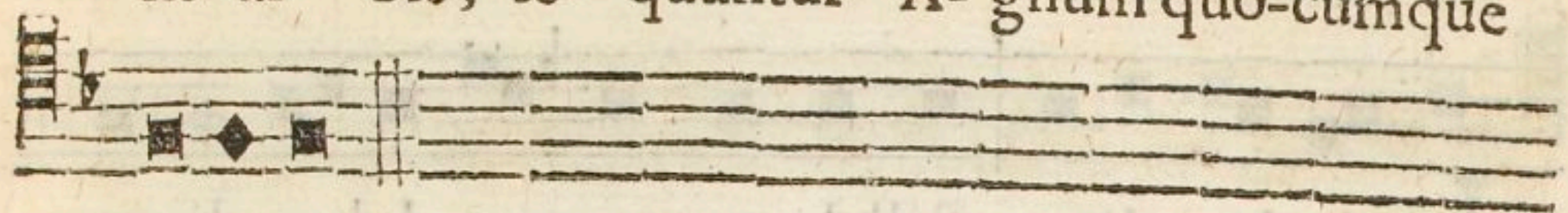
O quam glorio-sum est regnum! in quo



cum Chri-sto gaudent omnes sancti a-micti sto-



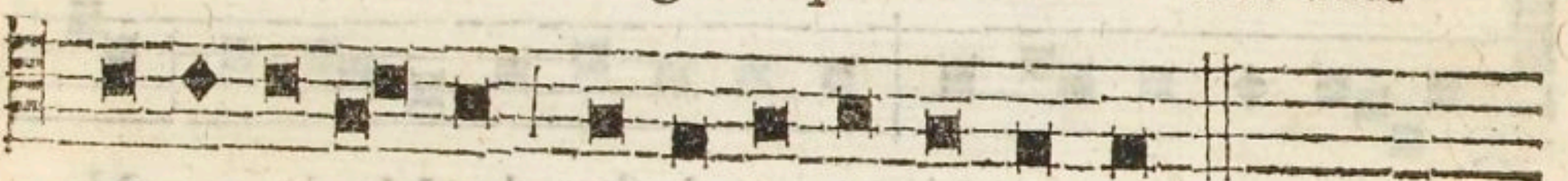
lis al- bis, se- quuntur A- gnum quo-cumque



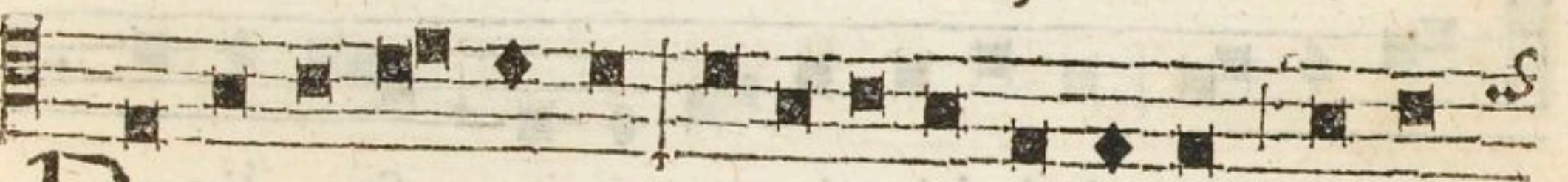
ierit.



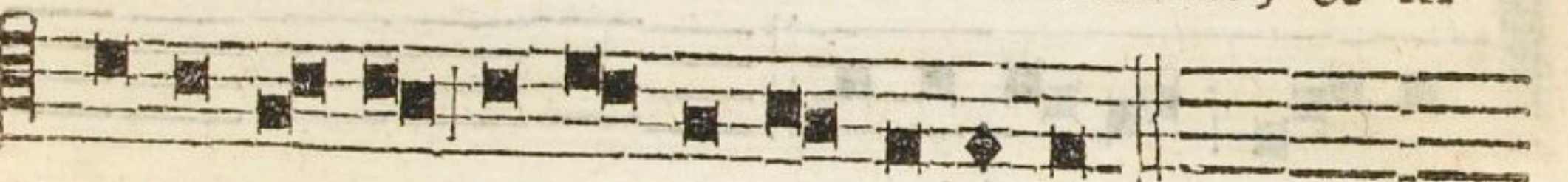
ECce sacerdos magnus qui in die- bus suis



placuit De-o, & inventus est justus.



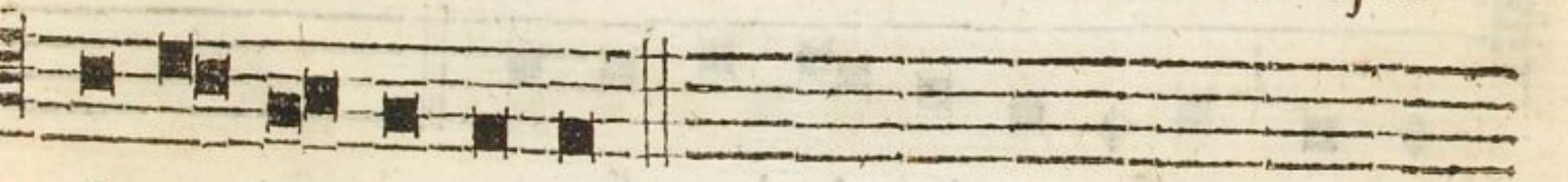
DE caelo ve- niet dominator Dominus, & in



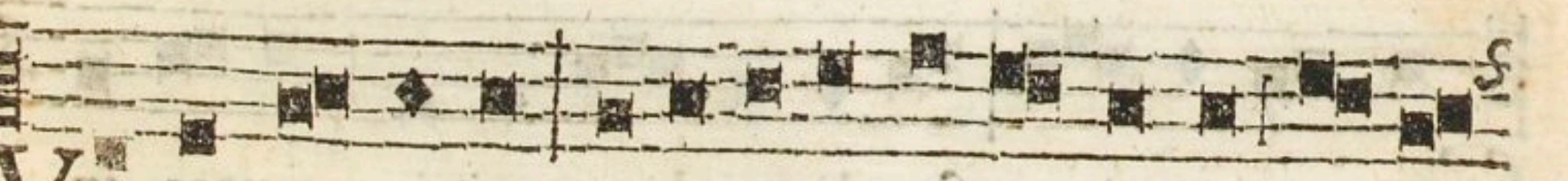
manu e- jus honor & im- perium.



CAntate Do- mino can- ticum novum: laus ejus

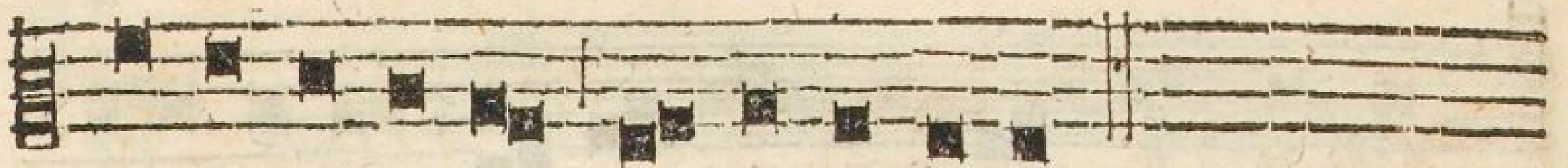


ab ex- tre- mis terræ.

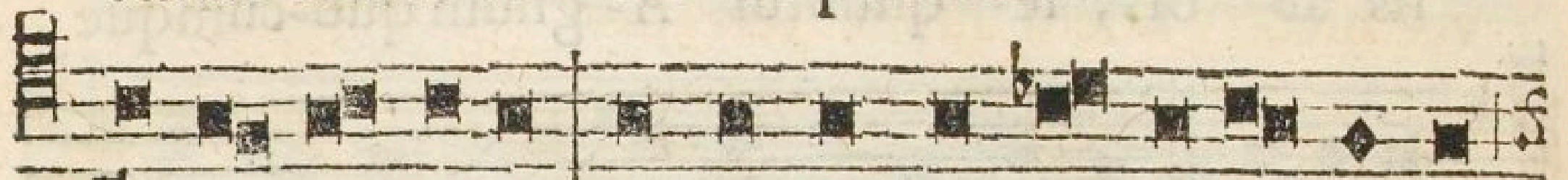


Veni Do- mine visitare nos in pace, ut læ-

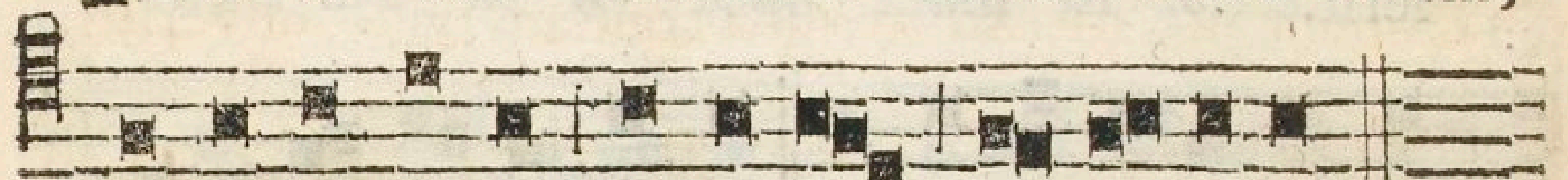
C



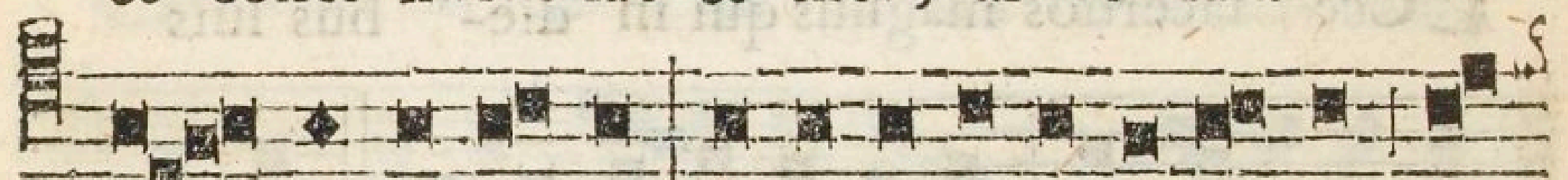
temur coram te cor-de perfecto.



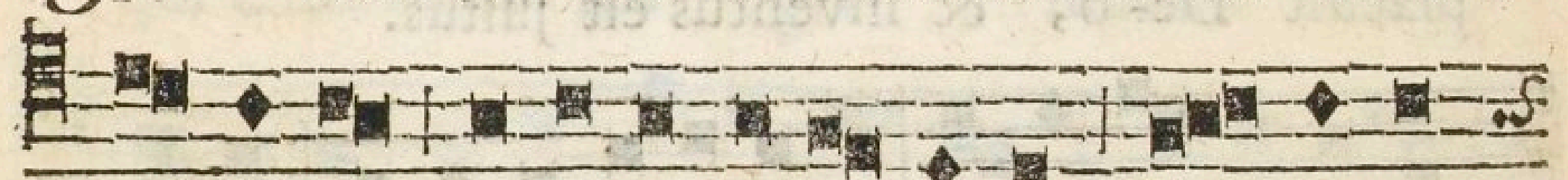
IN il-la die stillabunt montes dulce-dinem,



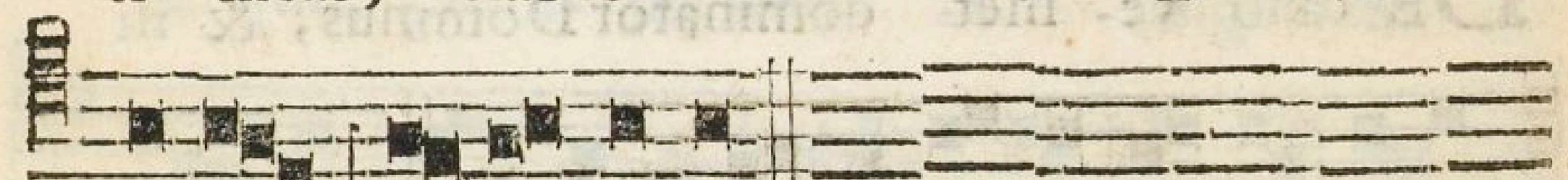
& colles fluent lac & mel, al-le-luia.



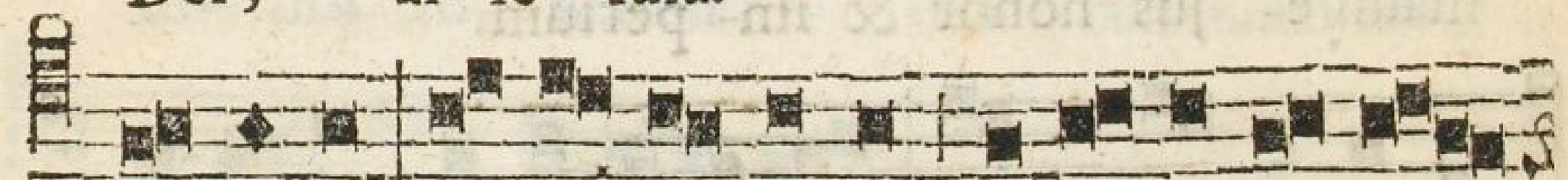
SPi-ritus San-ctus in te descendet Mari-a: Ne



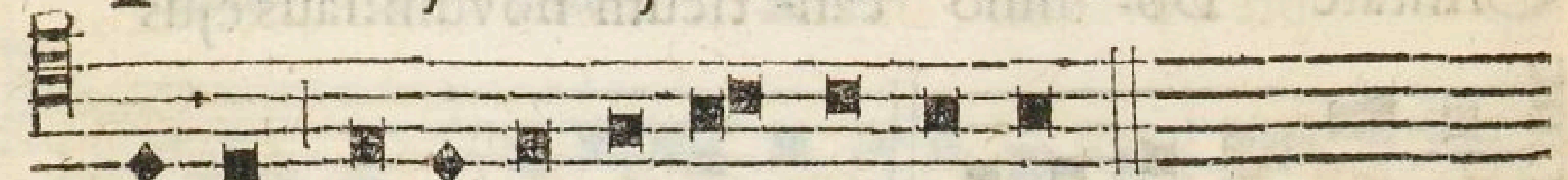
ti-meas, habebis in u-tero fi-lium



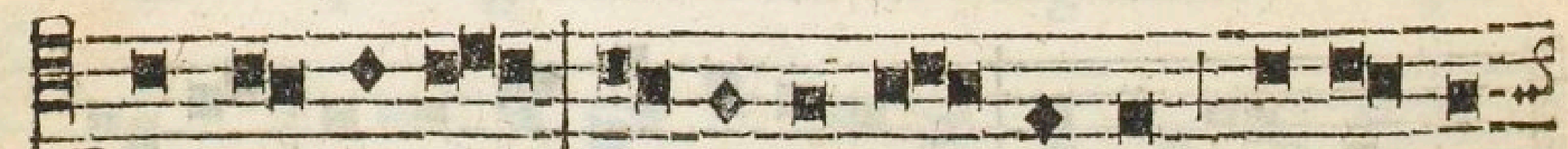
Dei, al-le-luia.



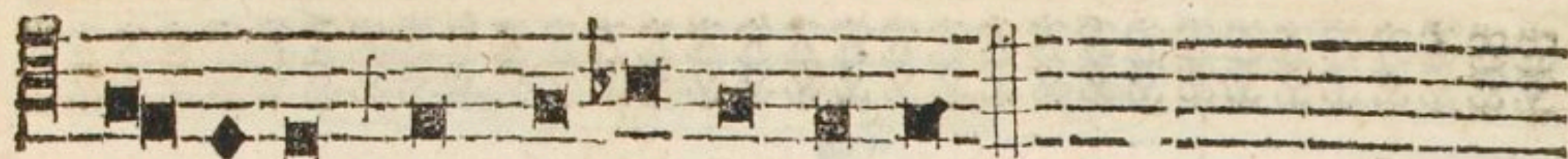
I-deo ju-re-ju-rando fecit illum Do-



minus crescere in ple-bem suam.



CUm ve-nerit fi-lius ho-minis, putas in-



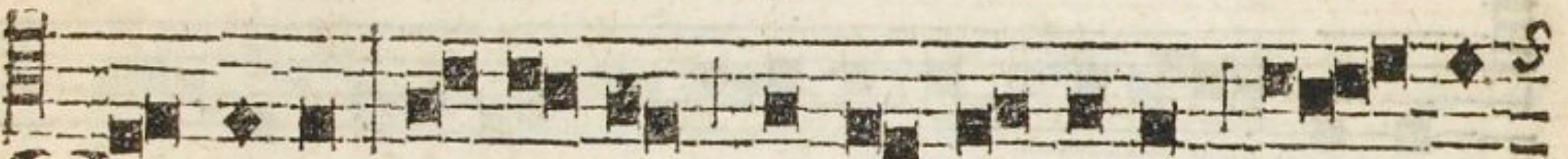
ve- nient fidem super terram?



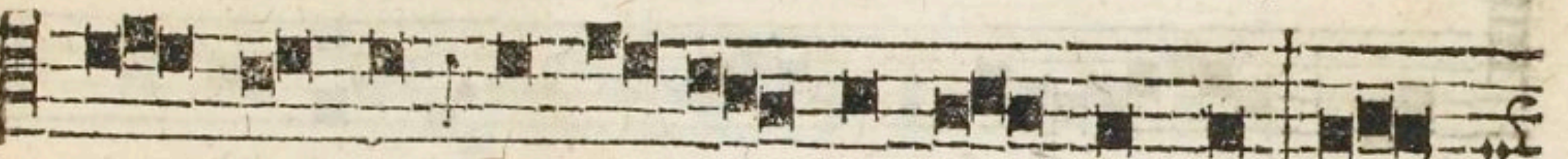
STa-bunt ju- sti in ma-gna constan-tia aduersus



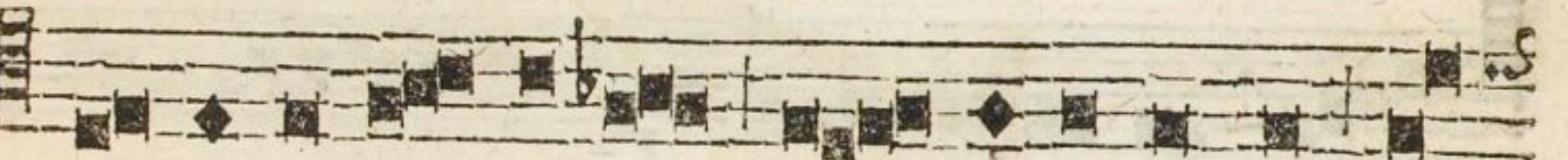
e- os qui se angustiauerunt , al-le luia.



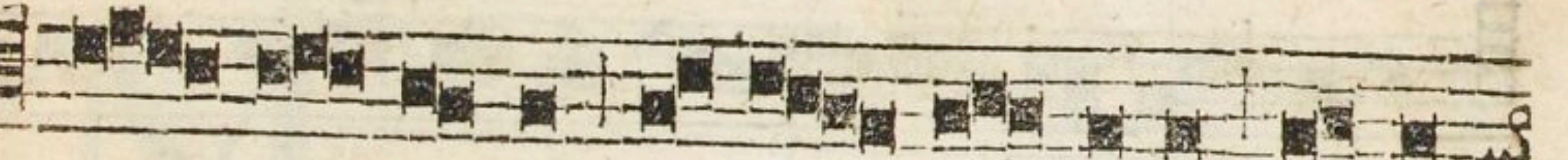
HO-die be-a- ta Virgo Maria pu- e-



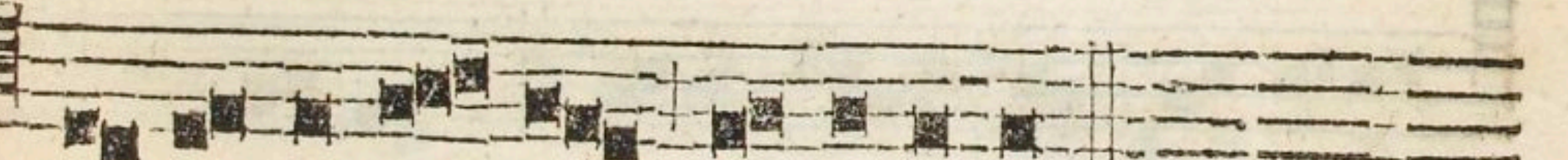
rum Je- sum præsen- ta- vit in templo, &



Si- meon re- pletus Spi- ritu Sancto ac-

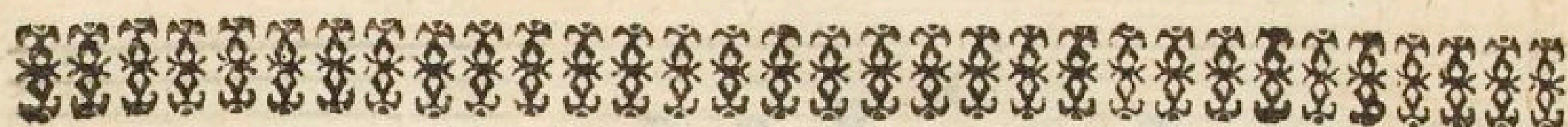


ce- pit e- um in ul- nas suas, & be-

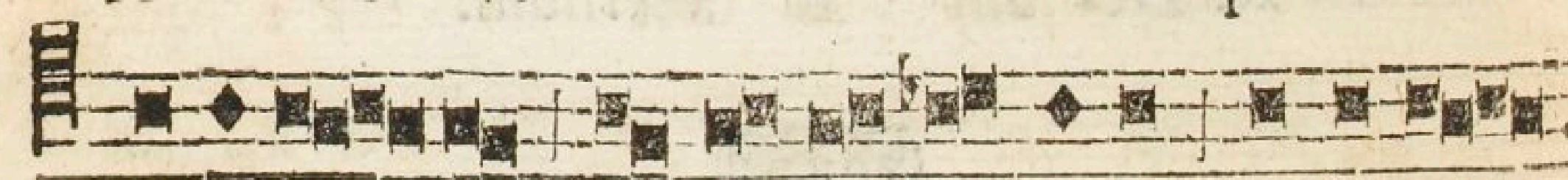
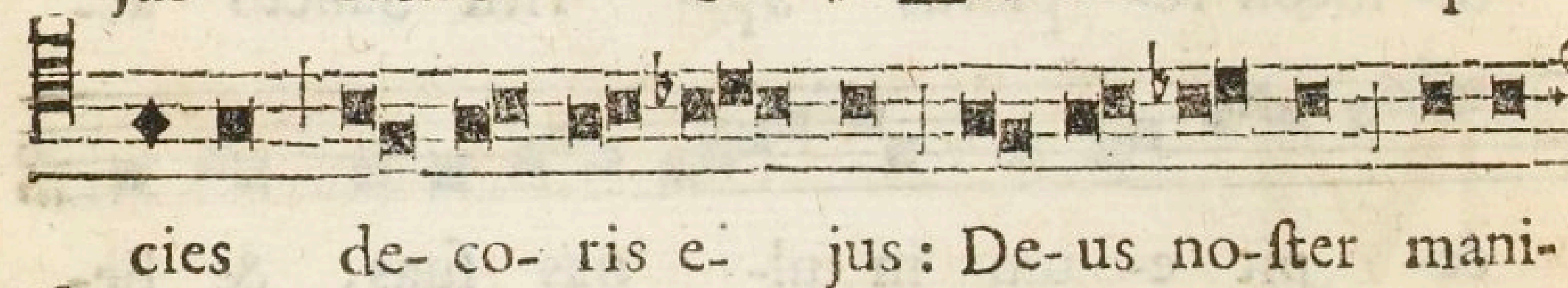
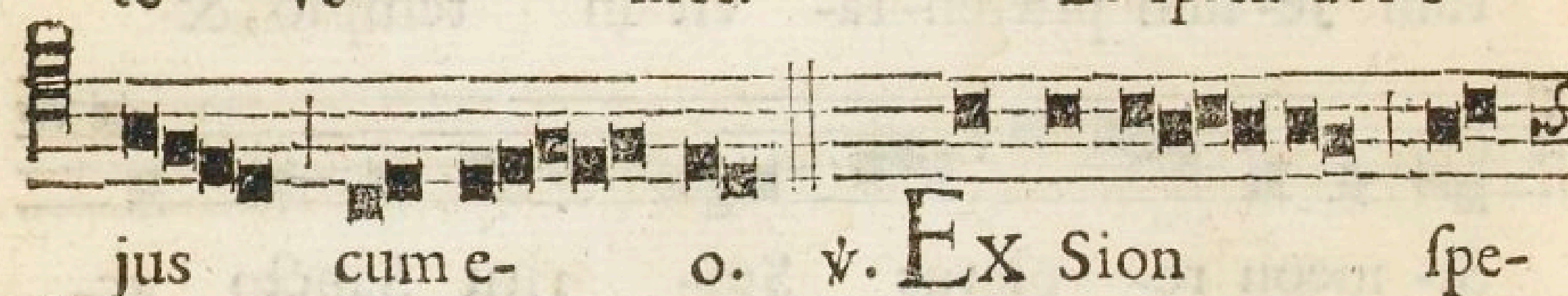
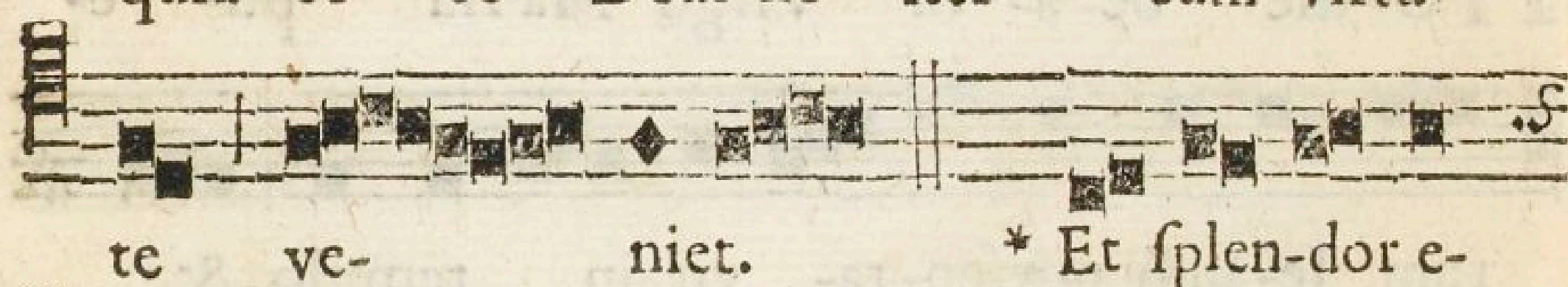
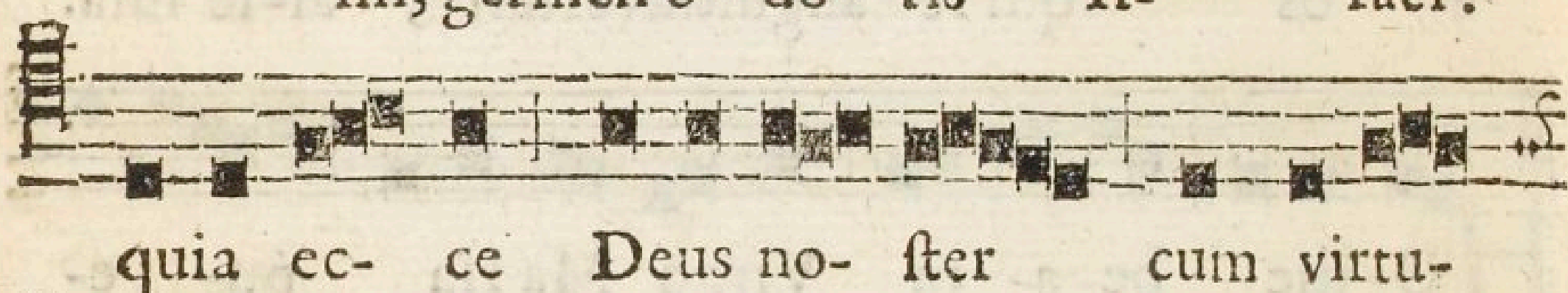
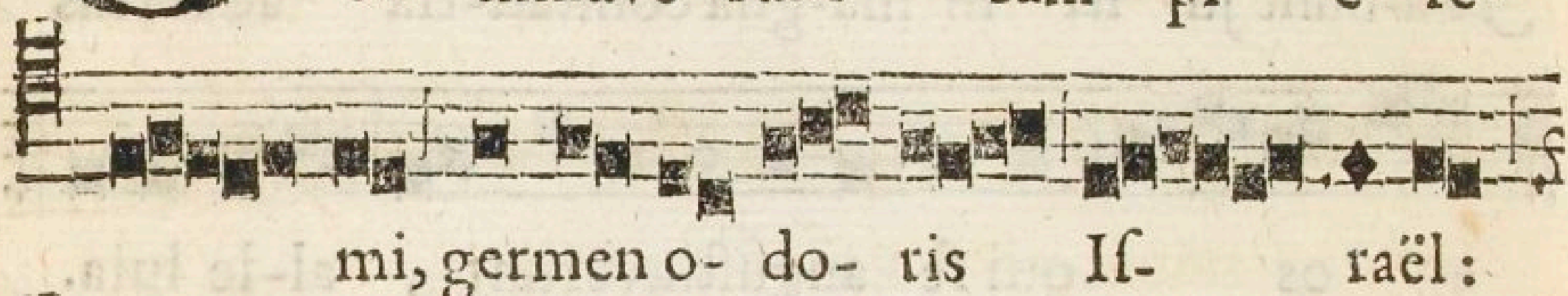
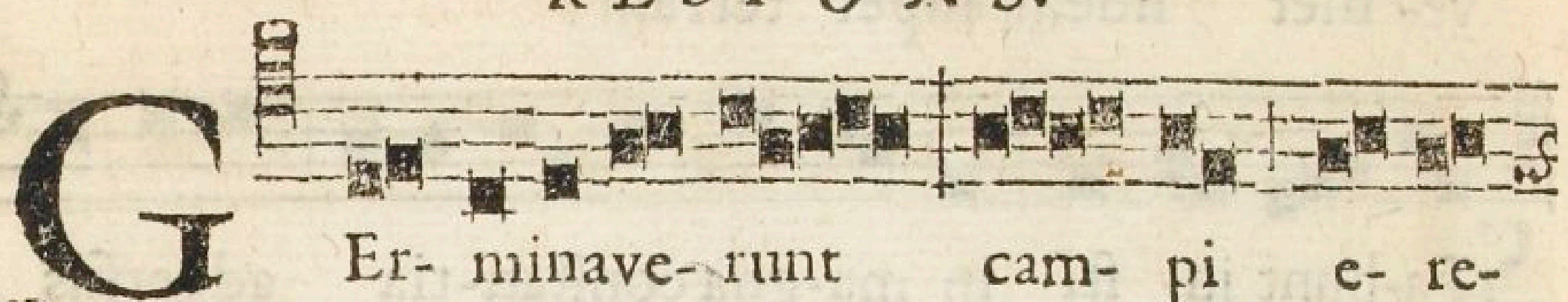


ne- di- xit De- um in æternum.



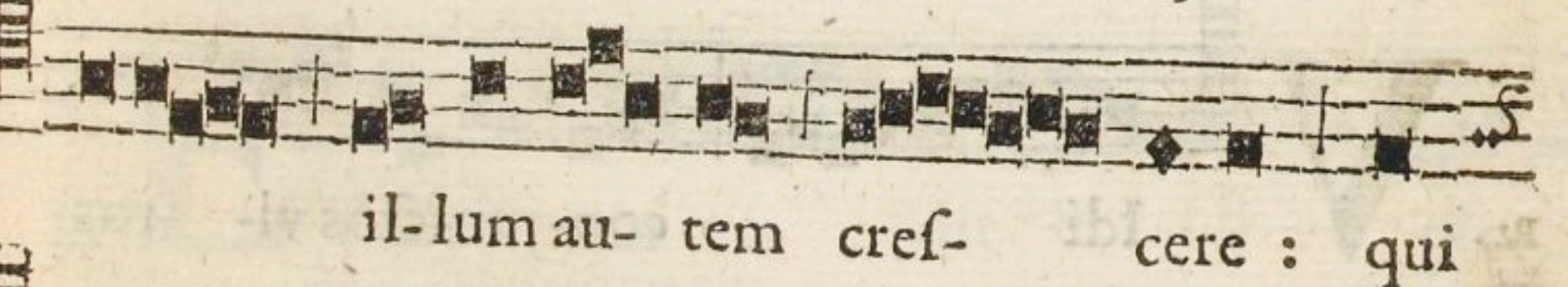
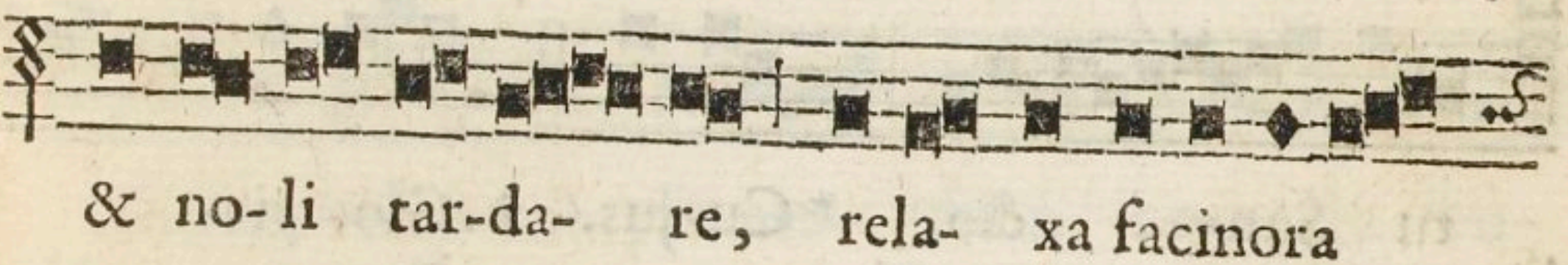
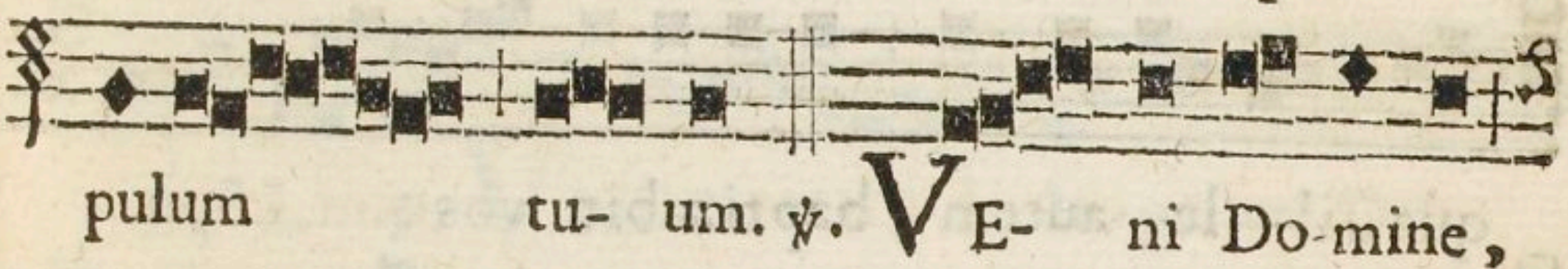
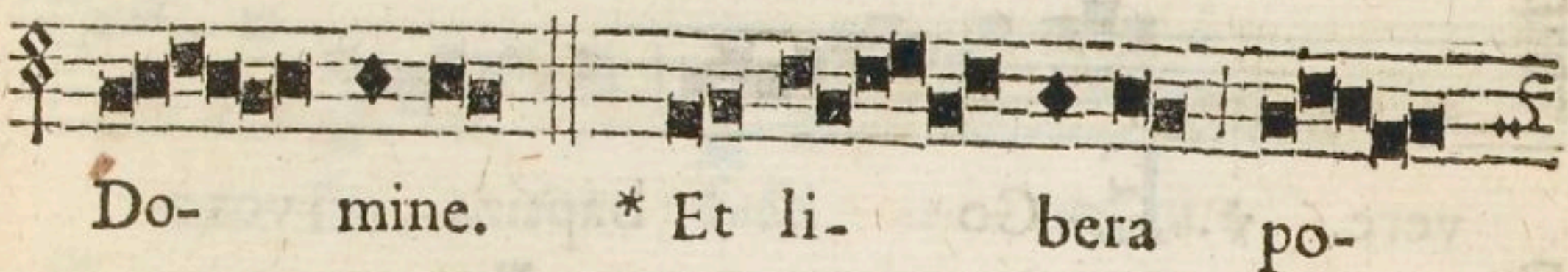
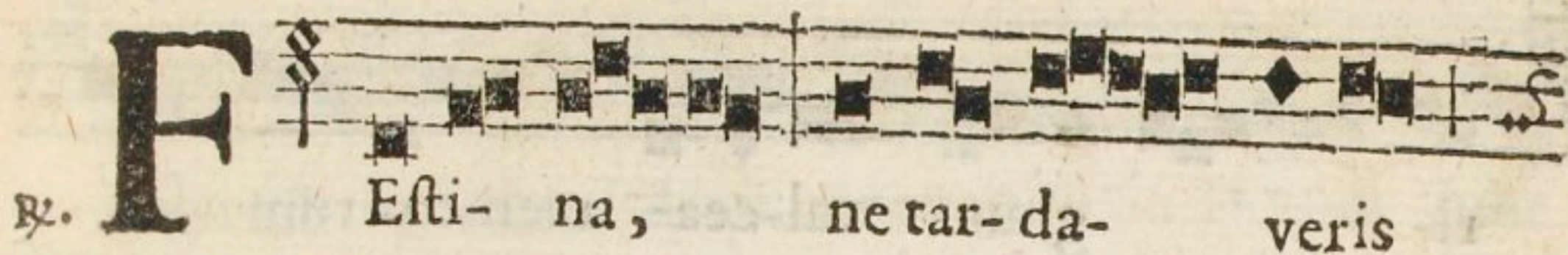


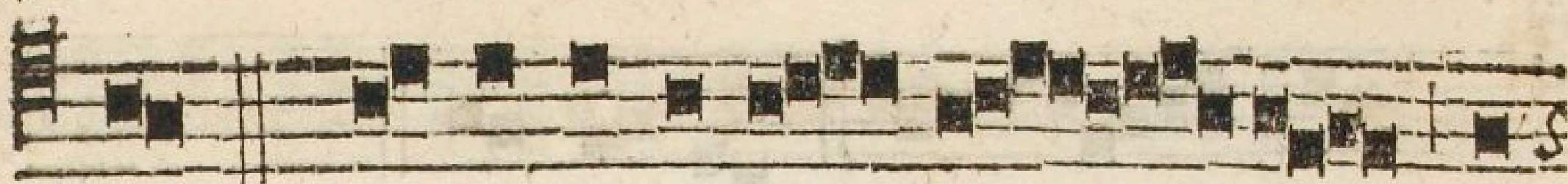
RESPONS.



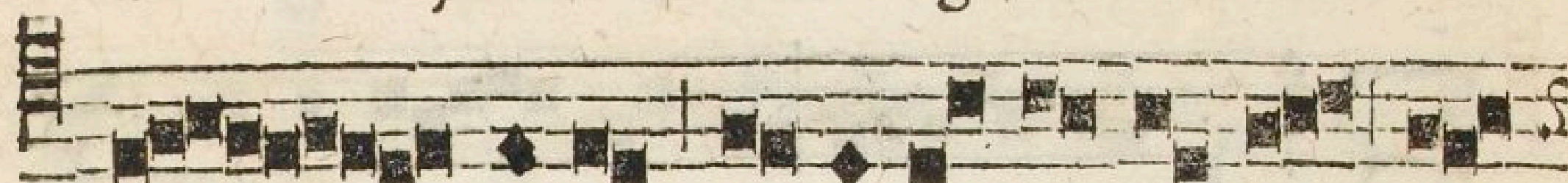
✠. Gloria

Pa- tri, & Fi- lio, & Spiri-

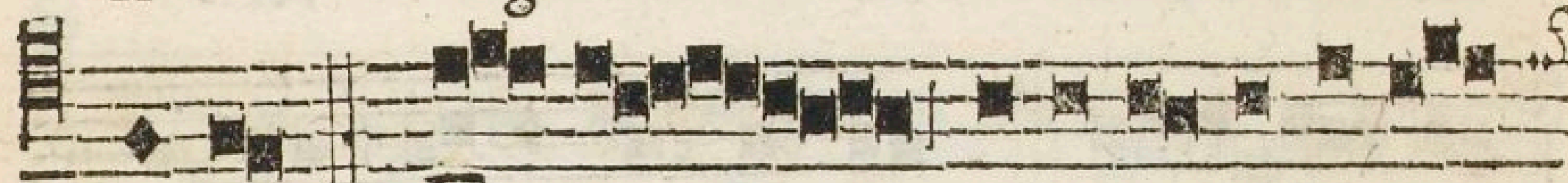




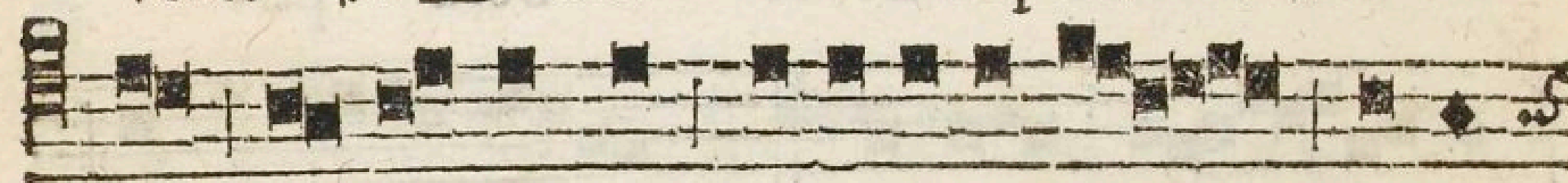
est. * Cu-jus non sum di- gnus cor-



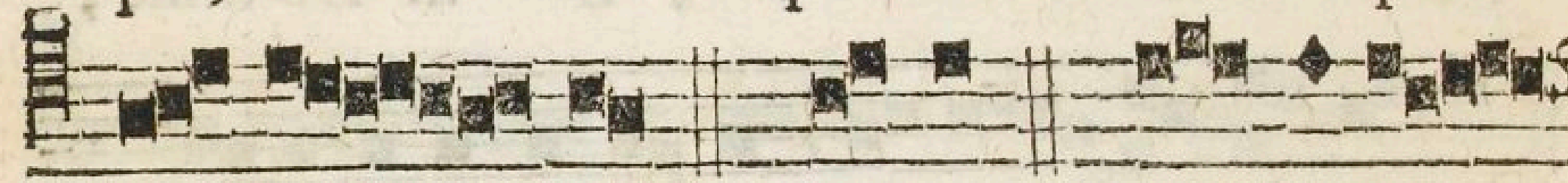
ri- giam cal-cea- men-to- rum sol-



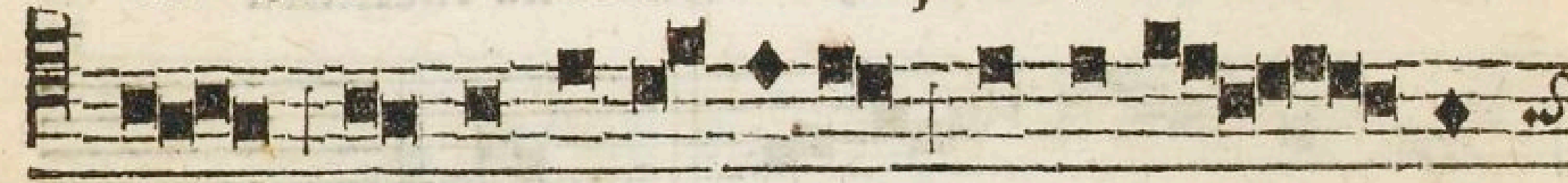
vere. ψ. E- Go baptiza- vi vos a-



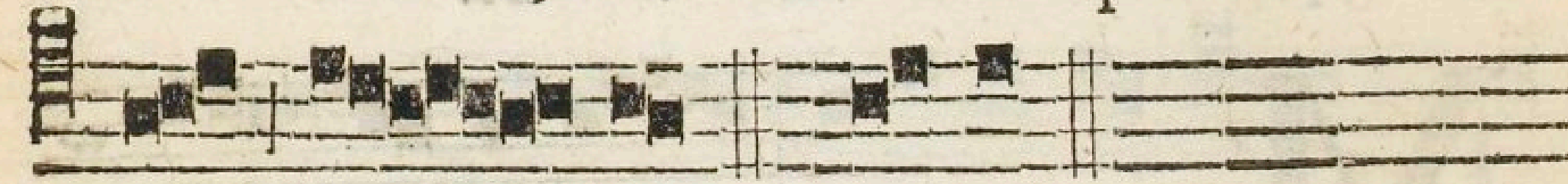
qua, il- le- autem baptizabit vos Spiri-



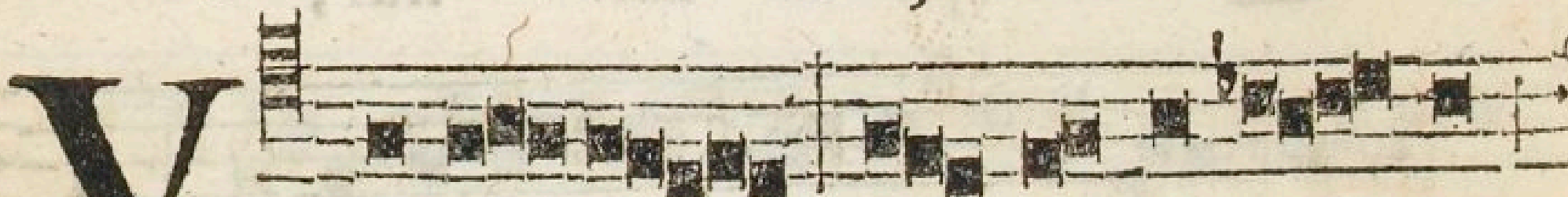
tu San- cto. * Cu-jus. ψ. Glo- ria



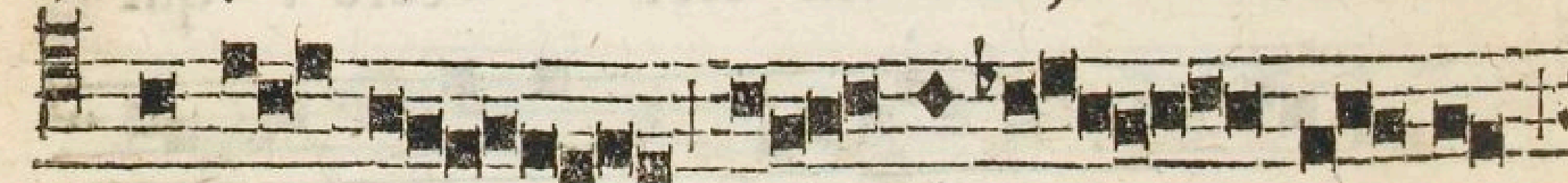
Pa- tri, & Fi- lio, & Spiri- tu-



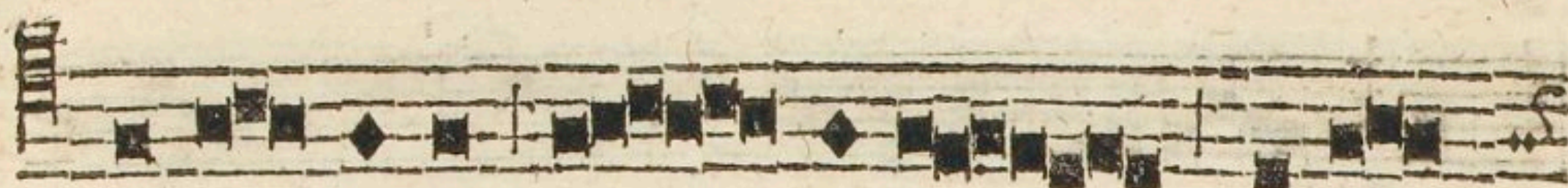
i San- cto. * Cu-jus.



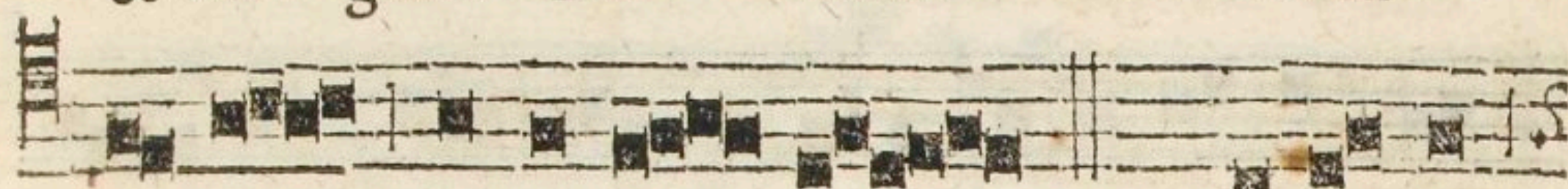
V Idi con-jun-ctos vi- ros



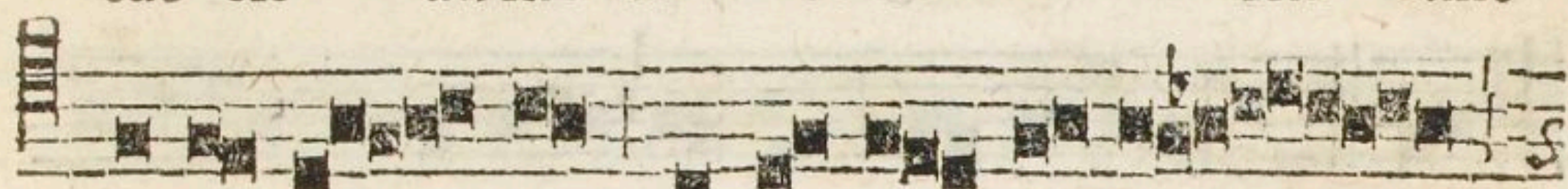
haben- tes splen- didas ve- stes,



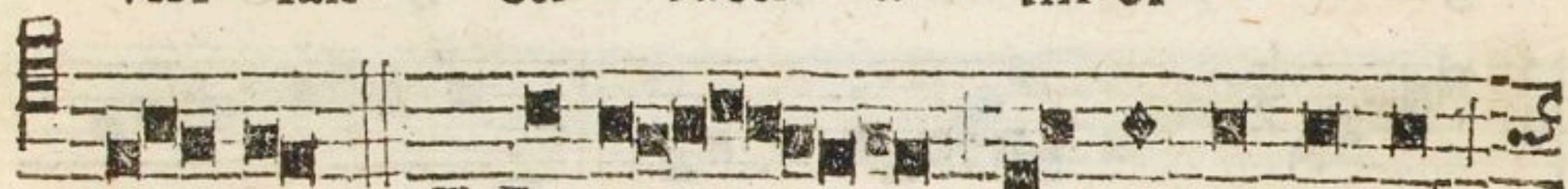
& An- gelus Do- mini lo-cu-



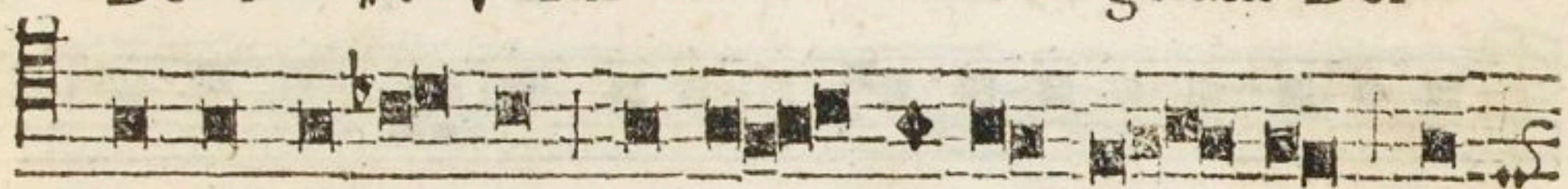
tus est ad me di- cens. * Isti sunt



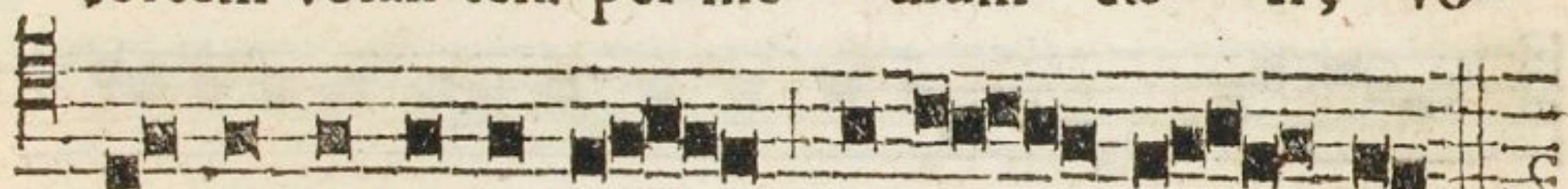
viri fan- cti facti a- mi-ci



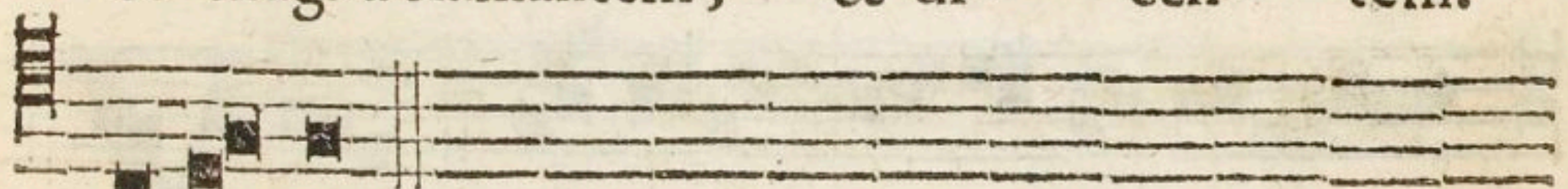
De- i- *ψ.* **V** Idi An- gelum Dei



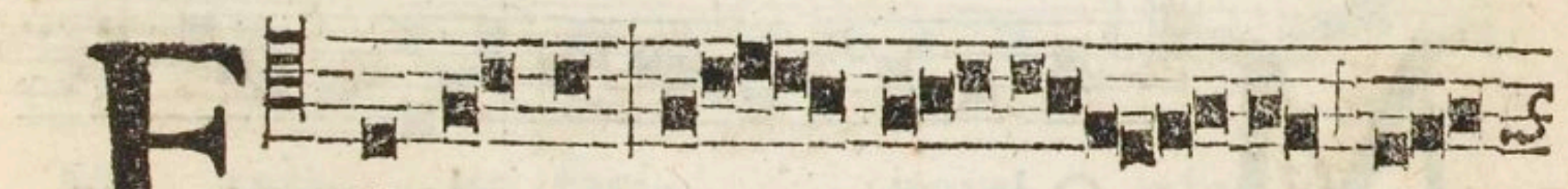
fortem volan-tem per me- dium cæ- li, vo-



ce magna clamantem, & di- cen- tem.



* Isti sunt.

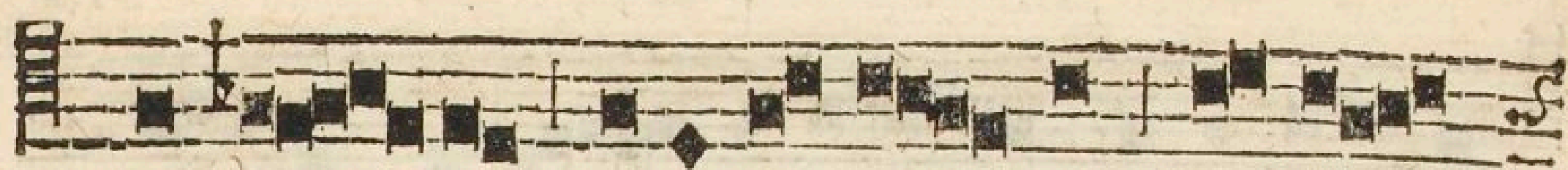


R. **E** Cce jam ve- nit ple-

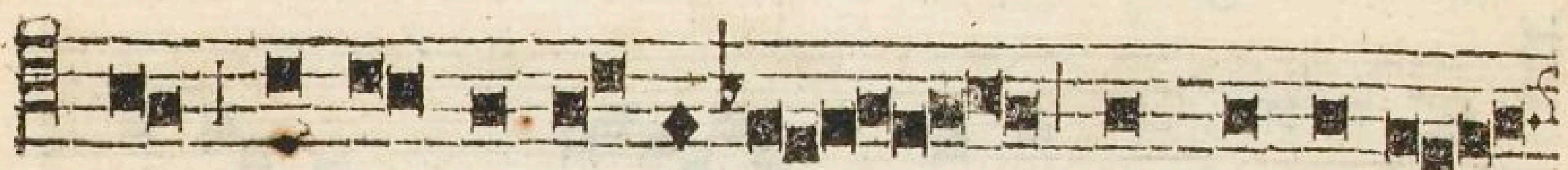


nitu- do tem- poris, in quo misit

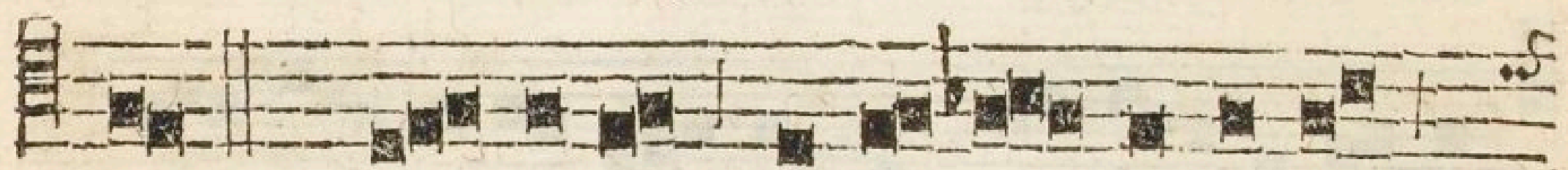
C iiij



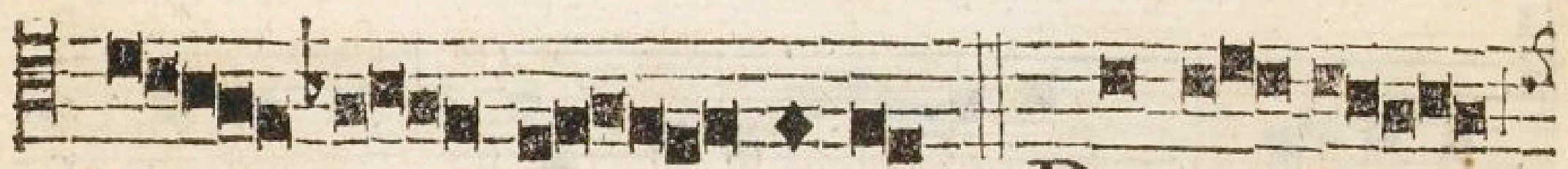
Deus filium su- um in ter-



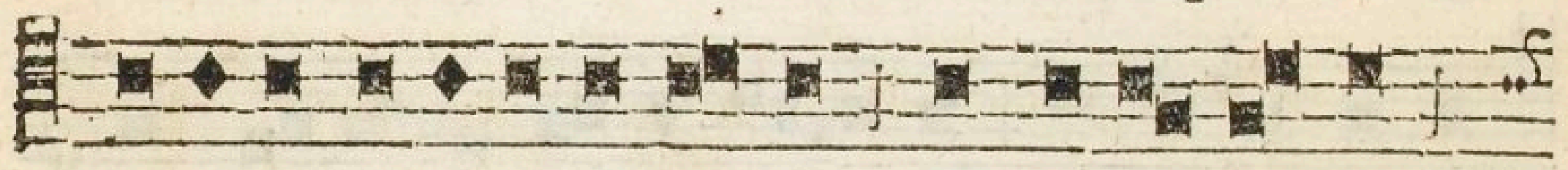
ris, natum de Vir- gine, factum sub le-



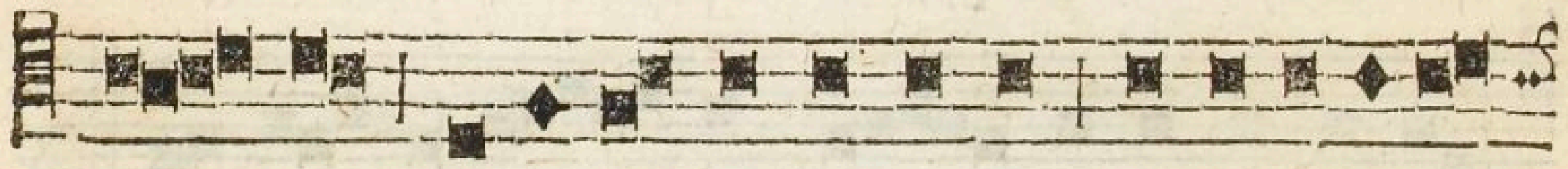
ge: * Ut eos qui sub le- ge erant,



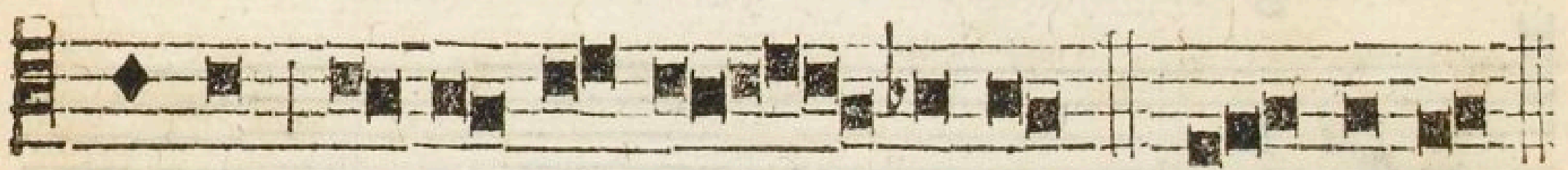
re- di- meret. *ψ* **P**ropter



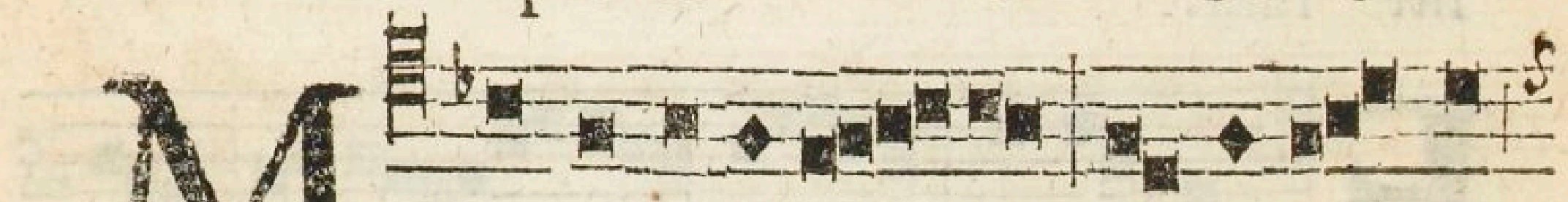
nimiam charitatem su- am, qua dile- xit nos



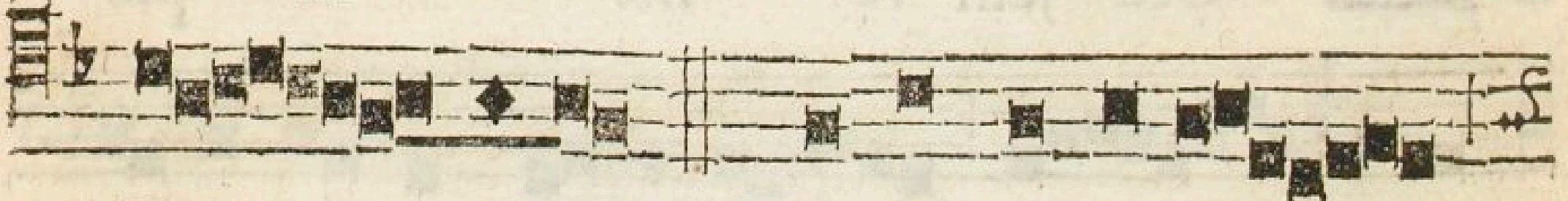
De- us, filium suum misit in similitu-



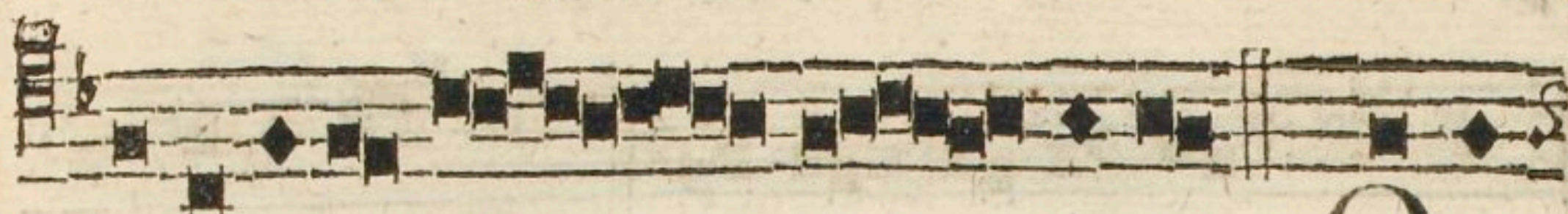
dinem car- nis pec- ca- ti. * Ut eos.



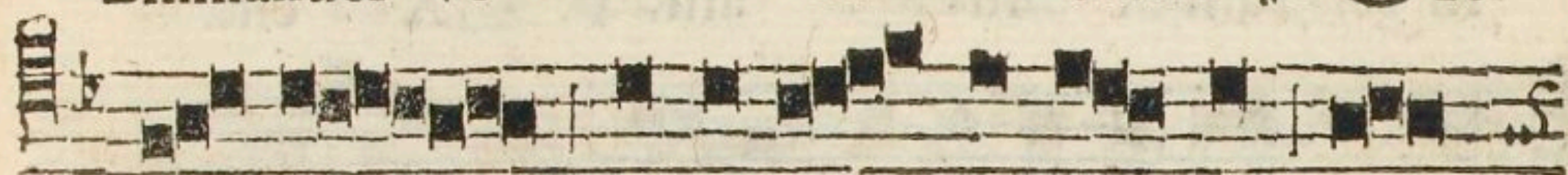
R. **M**odo veniet do- mina- tor



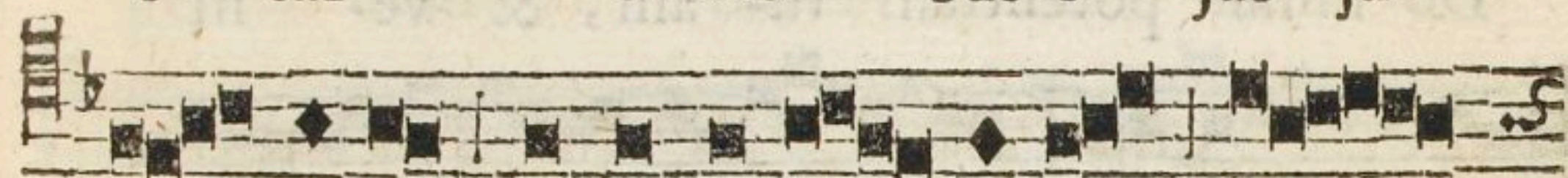
Do- minus. * Et nomen ejus



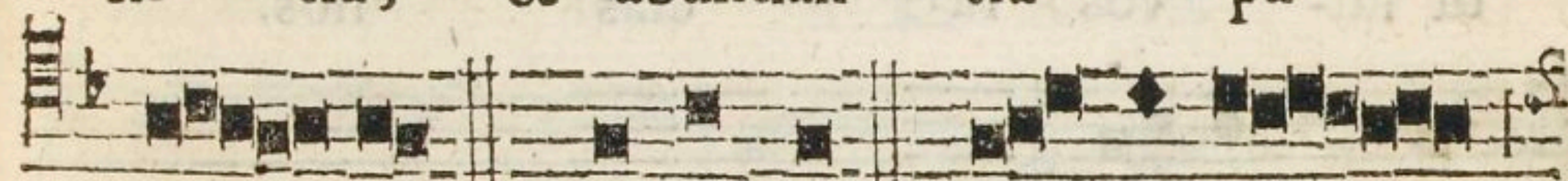
Emmanuel vo- ca- bitur. *ψ*. **O**Ri-



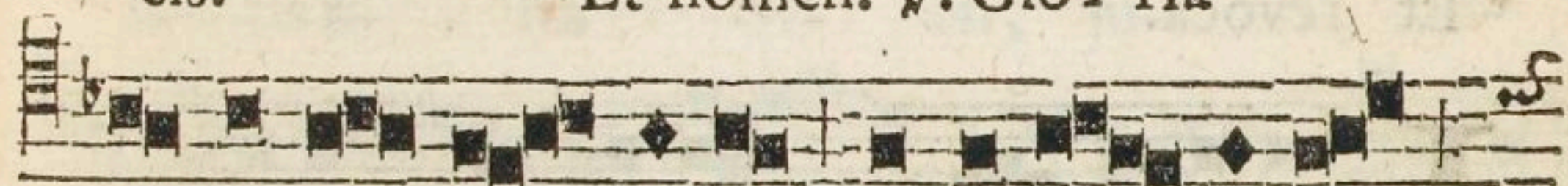
e- tur in die bus e- jus ju-



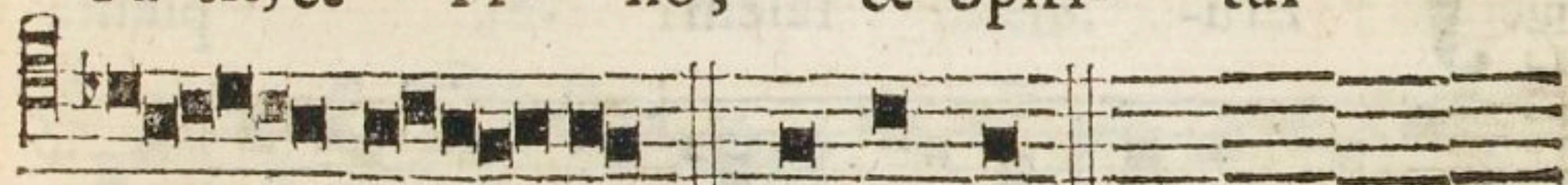
sti- tia, & abundan- tia pa-



cis. * Et nomen. *ψ*. Glo- ria

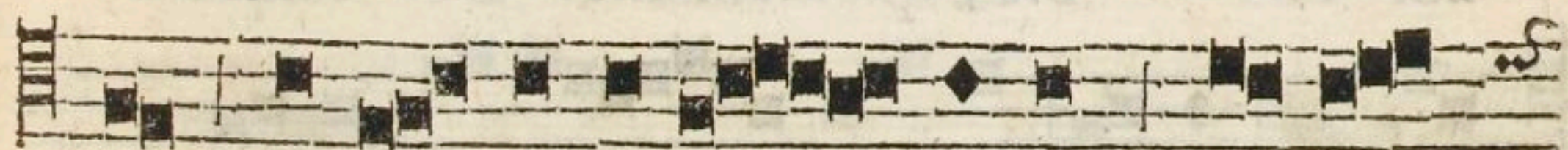


Pa- tri, & Fi- lio, & Spiri- tui

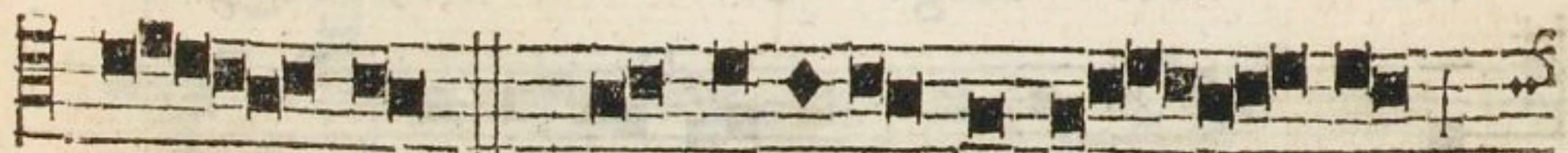


San- cto. * Et nomen.

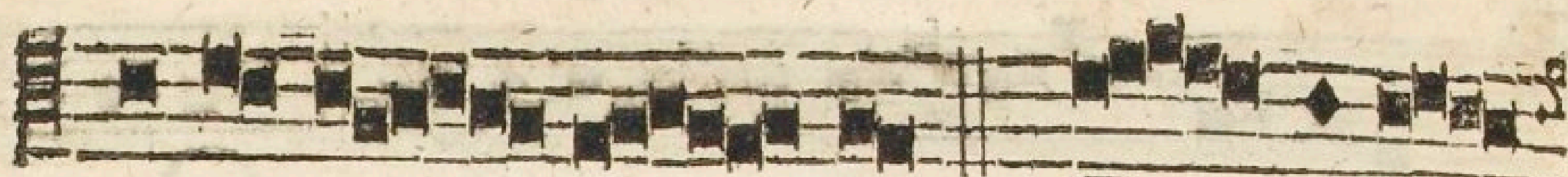
V *R.* Eni Do- mine, & noli tarda-



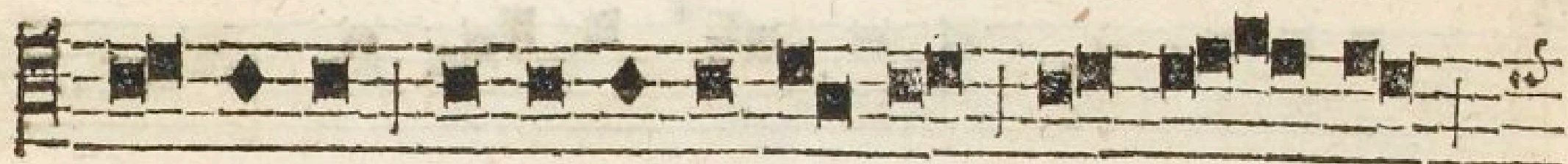
re: rela- xa faci- nora ple- bi



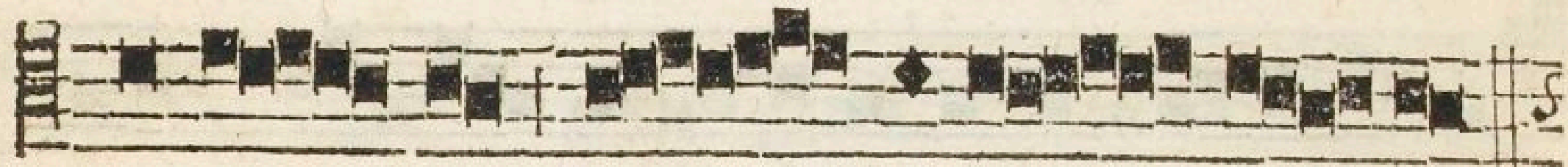
tu- æ. * Et revoca disper- fos



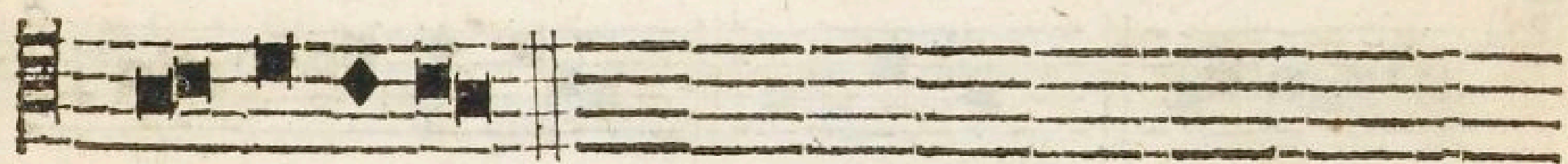
in ter-ram fu- am. *ψ.* **Ex-** cita



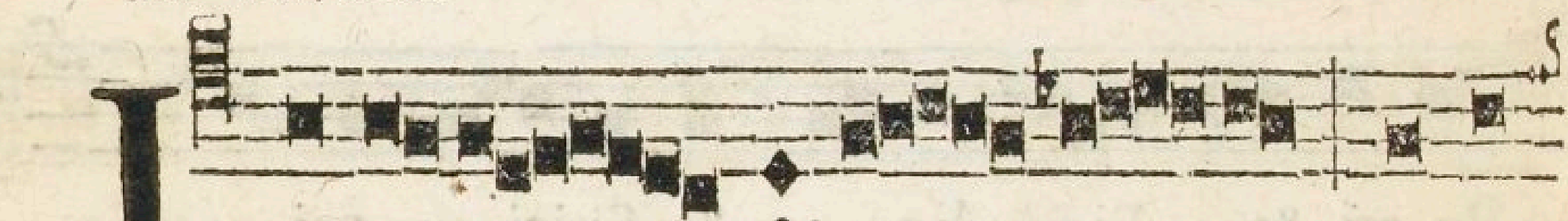
Do-mine potentiam tu- am, & ve- ni



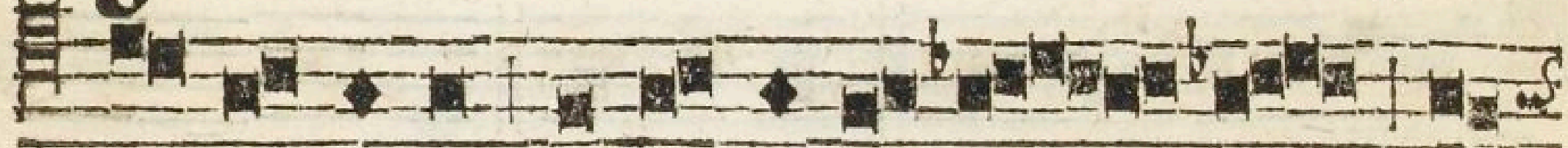
ut sal- vos fa- cias nos.



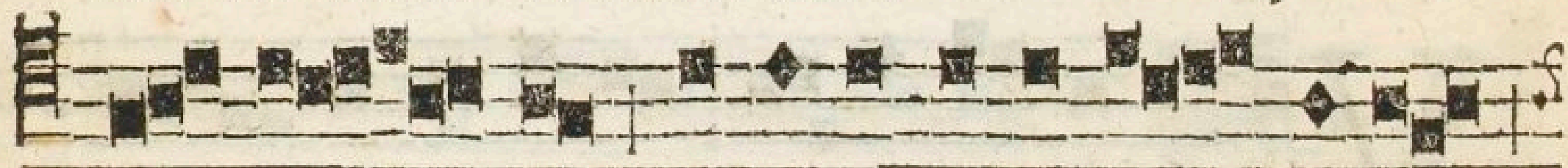
* Et revoca.



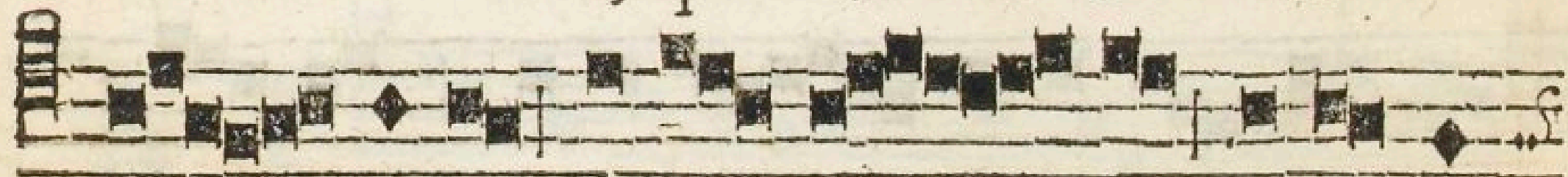
R. **J** Eru- salem planta-



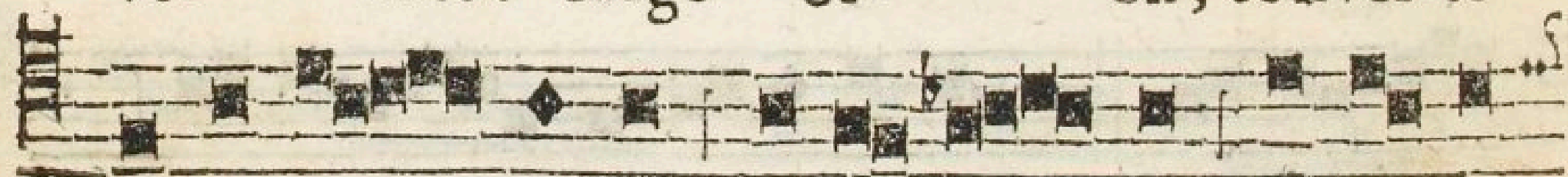
bis vi-neam in mon-tibus tu- is, e-



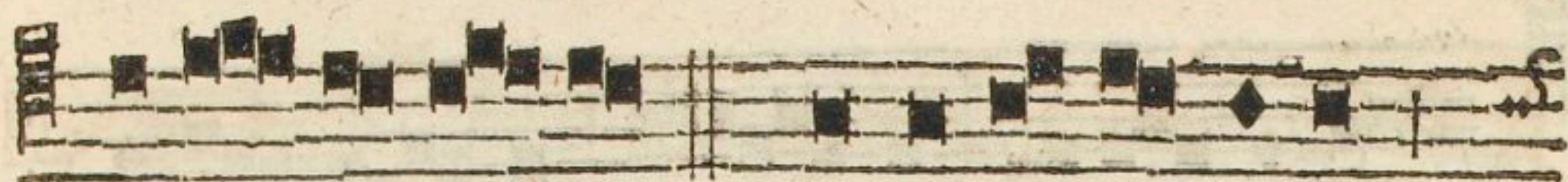
xul- ta- bis, quoniam dies Do- mini



ve- niet: surge Si- on, conver-te-



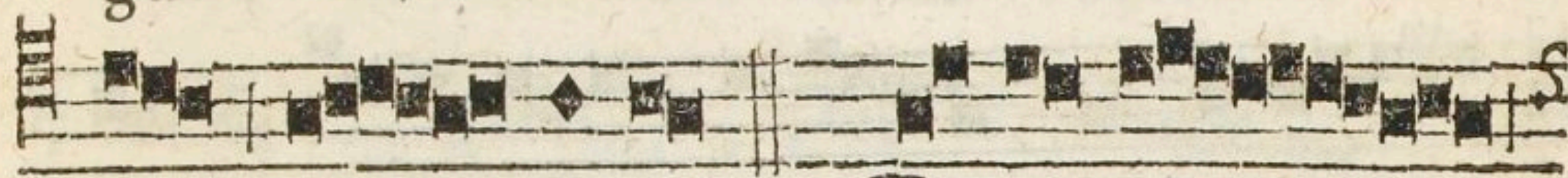
re ad Do- minum Deum tu- um: gaude &



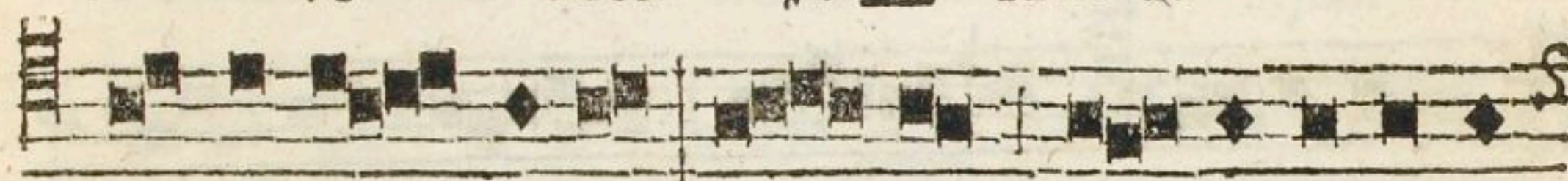
læta- re Ja- cob. * Quia de me- dio



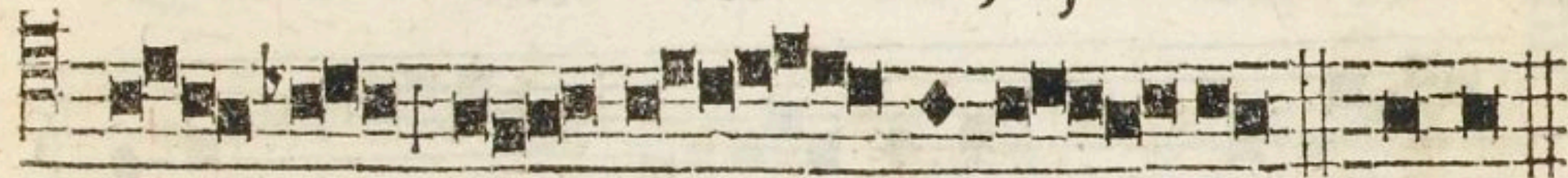
gen- tium Salva- tor tu- us



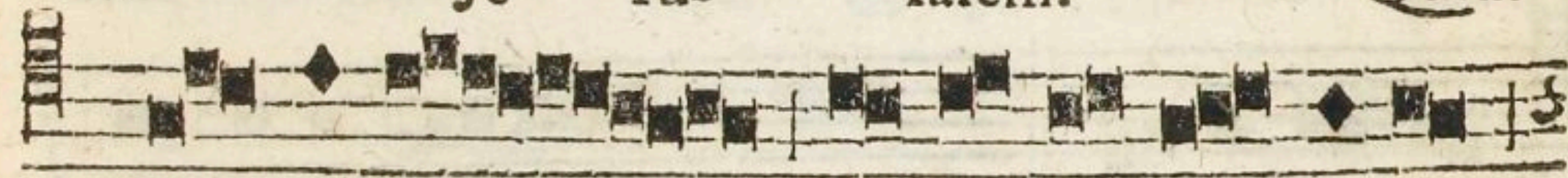
ve- niet. ψ. **E**- Xul- ta



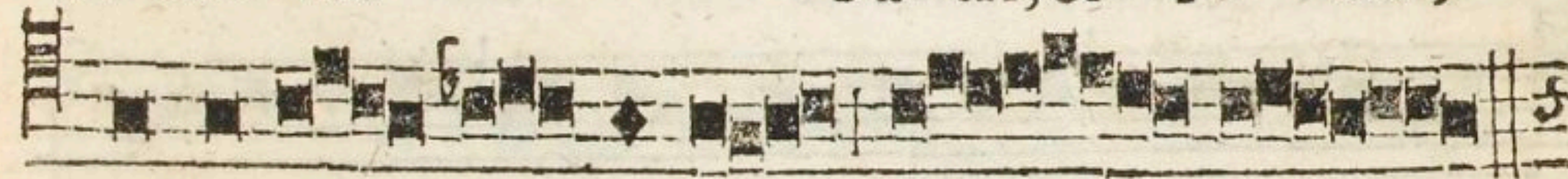
fa- tis fi- lia Si- on, ju- bila fili-



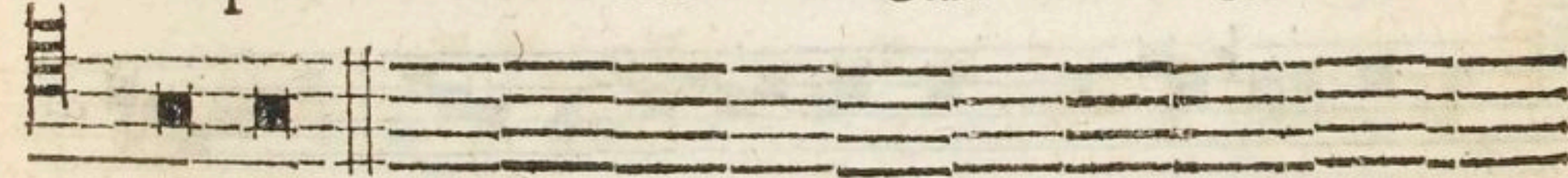
a Je- ru- salem. * Quia.



ψ. Glo- ria Pa- tri, & Fi- lio,



& Spiri- tui San- cto.



* Quia.



ψ. **E** C- ce appare- bit

Do- minus super nubem can- di-
 dam. * Et cum e- o Sanctorum mil- li-
 a : & habe- bit in vestimen- to , &
 in femore suo scrip- tum : Rex
 re- gum , & Do- minus do- mi-
 nan- tium. *ψ.* Apparebit in fi- nem,
 & non mentie- tur si mo- ram fe- cerit,
 expecta e- um, quia ve- niens ve-
 niet. * Et

R. **D**oce- bit nos Do- minus vi-

as fu- as, & am- bula-

bimus in se- mitis e- jus.

* Quia de Sion exi- bit lex, &

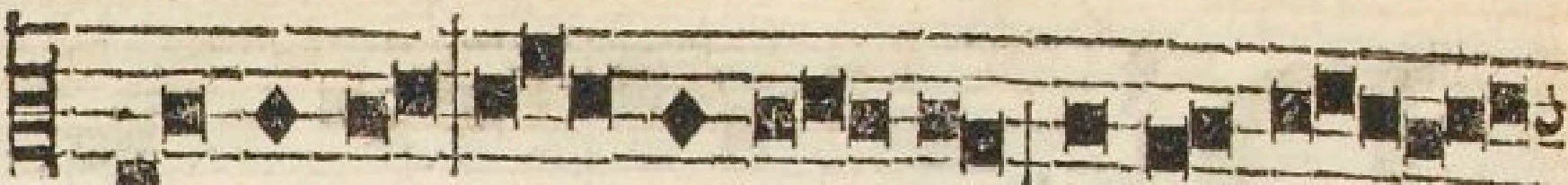
ver-bum Do- mini de Je- ru- sa-

lem. *ψ.* **V**Eni- te, ascenda- mus ad mon-tem

Do- mini, & ad domum Dei, Ja-

cob. * Quia. Glo- ria Pa- tri & Fi- lio,

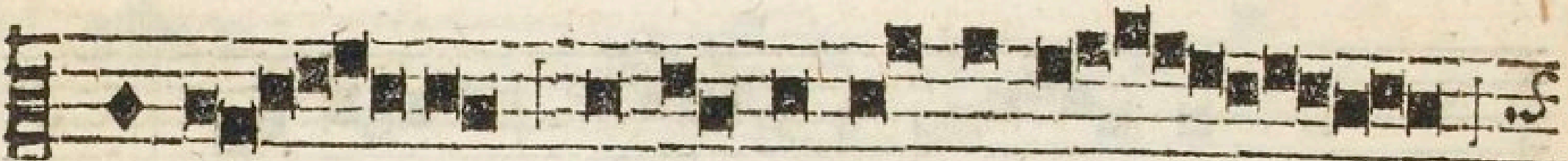
& Spiri- tui San- cto. * Quia.

B 

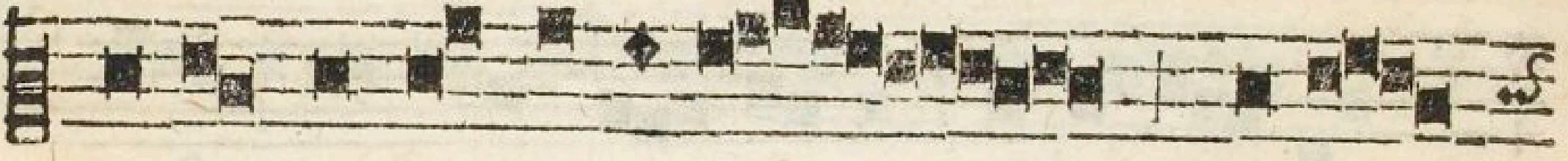
 Eth-leem ci- vitas Dei sum-



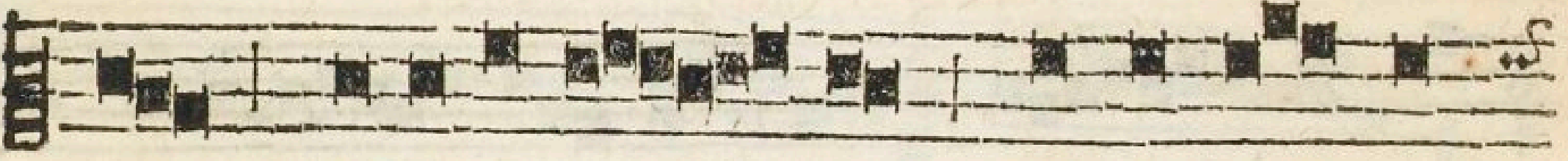
 mi, ex te e- xiet domina- tor Is-



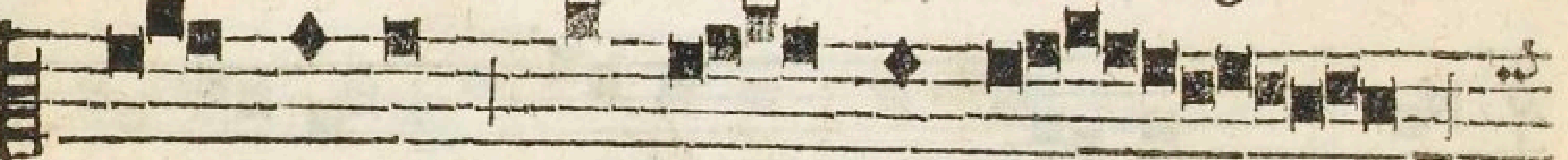
 raël, & e- gressus ejus



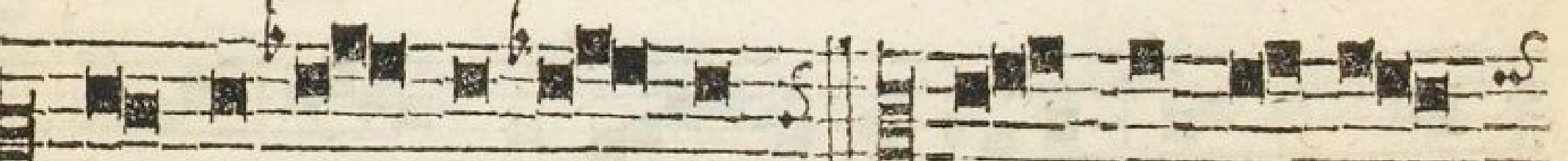
 sicut à prin- cipio die-



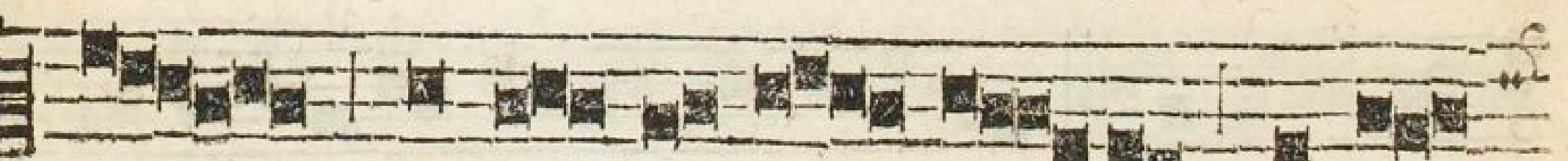
 rum æternita- tis, & magni- fi-



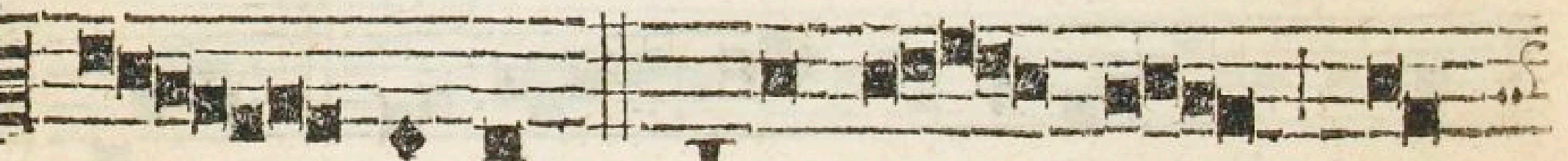
 ca- bitur in me- dio



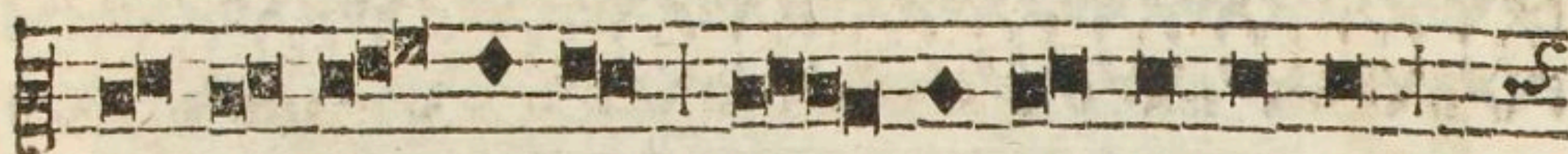
 u- niver- sæ ter- ræ. * Et pax e- rit



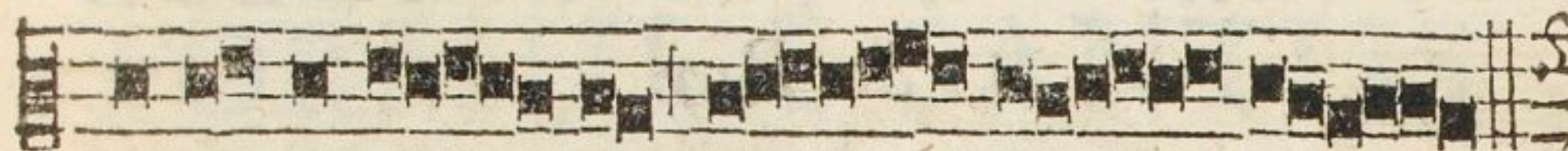
 in ter- ra no- stra, dum ve-



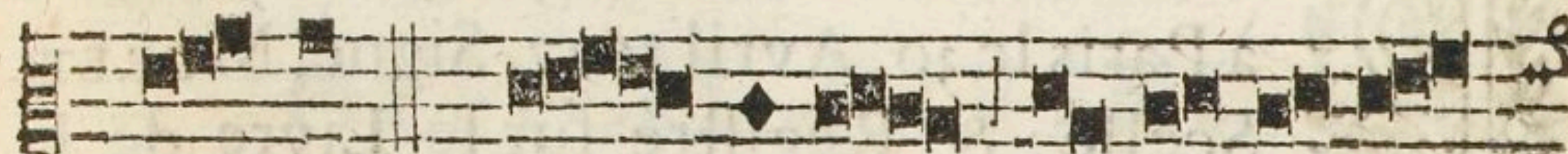
 nerit. †. **L** Oque- tur pa-



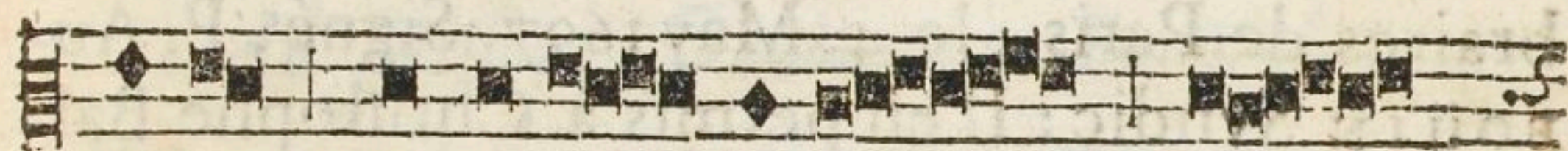
cem in gen- tibus & pote- stas ejus



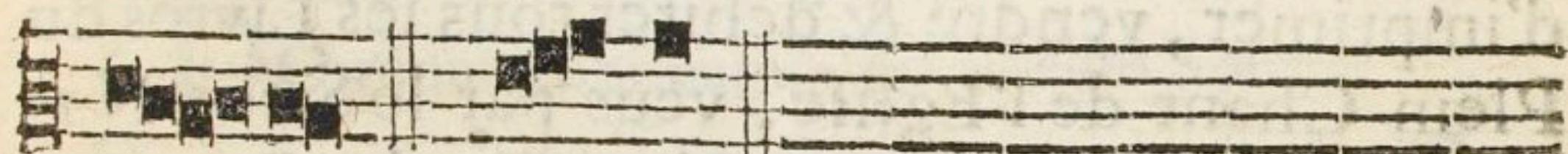
à ma- rius que ad ma- re.



* Et pax. ψ. Glo- ria Pa- tri, & Fi-



lio, & Spiri- tui fan-



cto. * Et pax.

F I N.



EXTRAIT DU PRIVILEGE
du Roy.



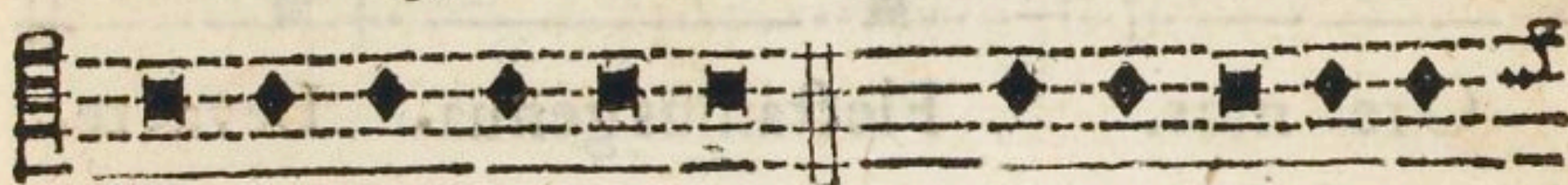
AR Grace & Privilege du Roy donné à Paris le 30. Avril 1697. Signé, MORET: Scellé, & Registré sur le Livre de la Communauté des Imprimeurs & Libraires de Paris, le 4. May 1697. Signé, P. AUBOÛIN Syndic: Il est permis à Christophe Ballard seul Imprimeur du Roy pour la Musique, d'imprimer, vendre & debiter tous les Livres du Plein-Chant de l'Eglise, veus par le Sieur NIVERS Organiste de la Chapelle du Roy. Et défences sont faites à tous autres de les imprimer, à peine de quatre mille livres d'amende, comme il est plus amplement porté en l'Original dudit Privilege, aux Copies duquel ou Extrait, mis au commencement ou à la fin desdits Livres, Sa Majesté veut qu'elles soient tenuës pour bien & deuëment Signifiées.



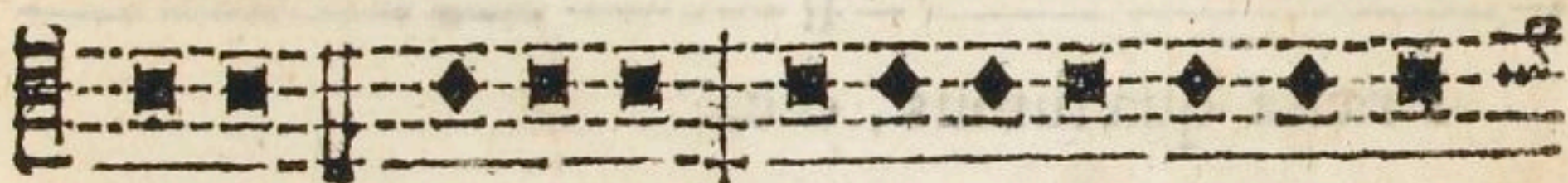


FORMULÆ CANTUS
ORDINARII
OFFICII DIVINI.

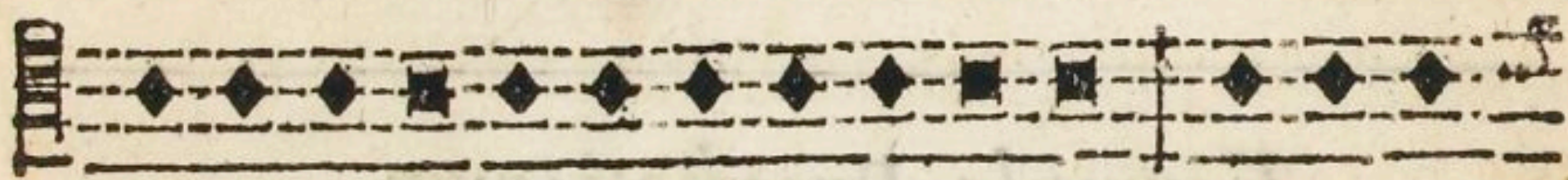
Ad Missam, Orationum Formula.



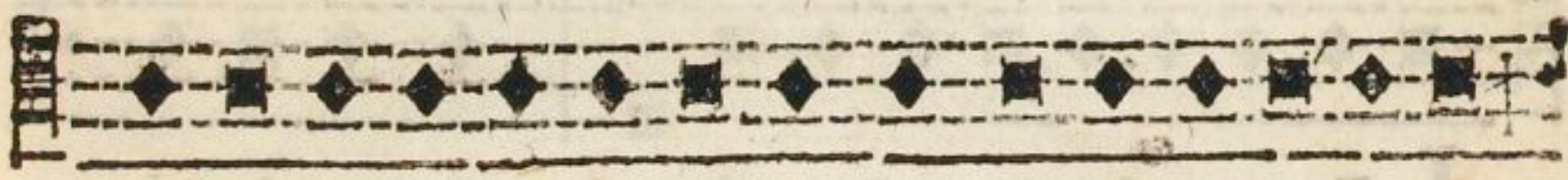
✠. Dominus vobiscum. R. Et cum Spiritu



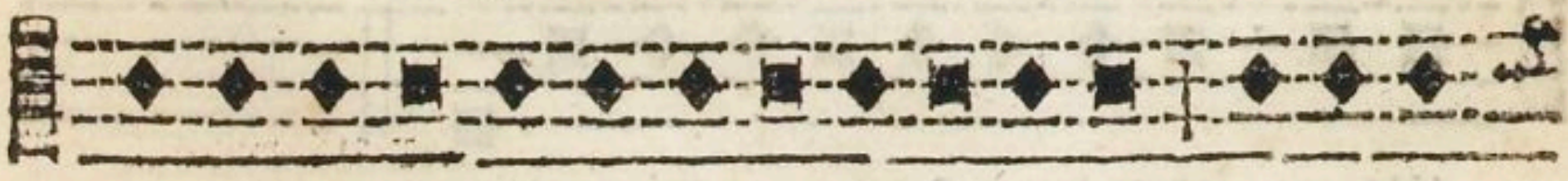
tuo. Oremus, Excita, quæsumus Do-



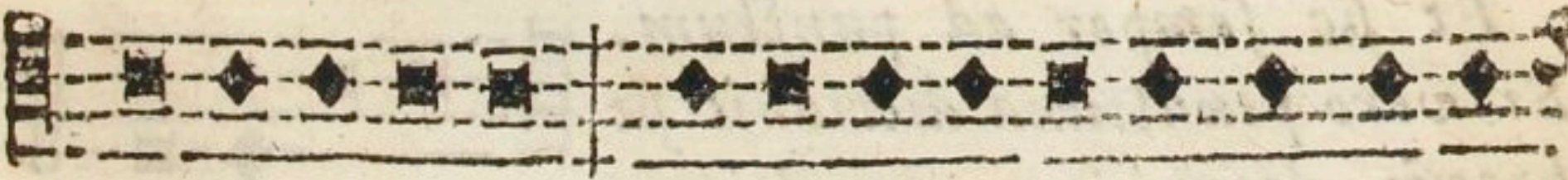
mine, potentiam tuam, & veni: ut ab im-



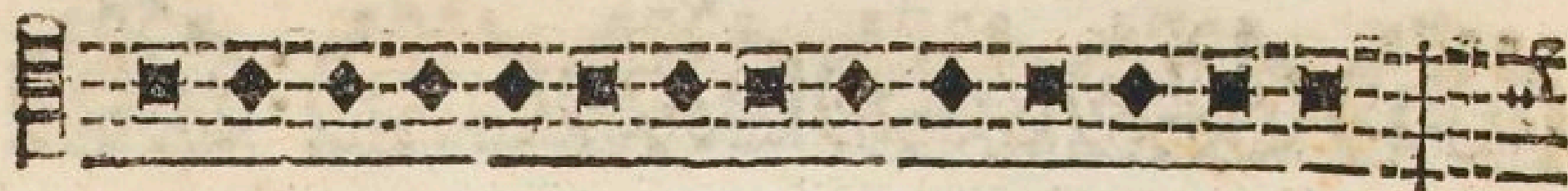
minentibus peccatorum nostrorum periculis,



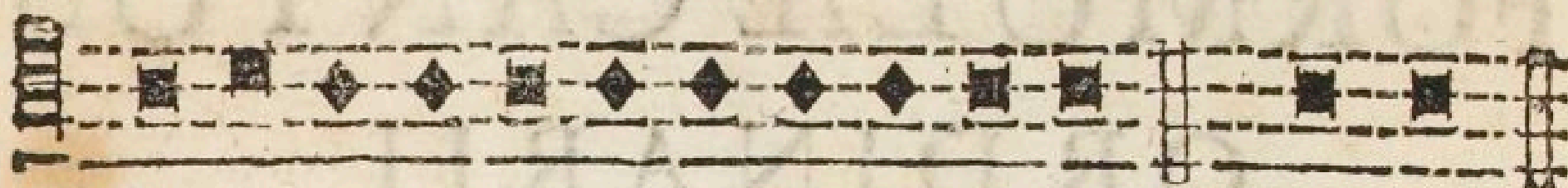
te mereamur protegente eripi, te libe-



rante salvari. Qui vivis & regnas cum Deo

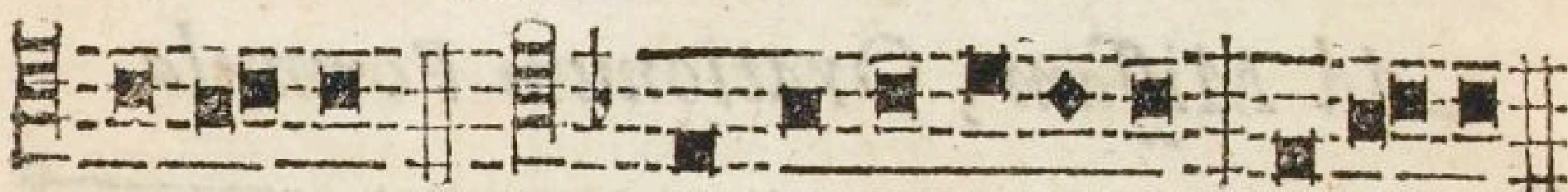


Patre in unitate Spiritus sancti Deus :

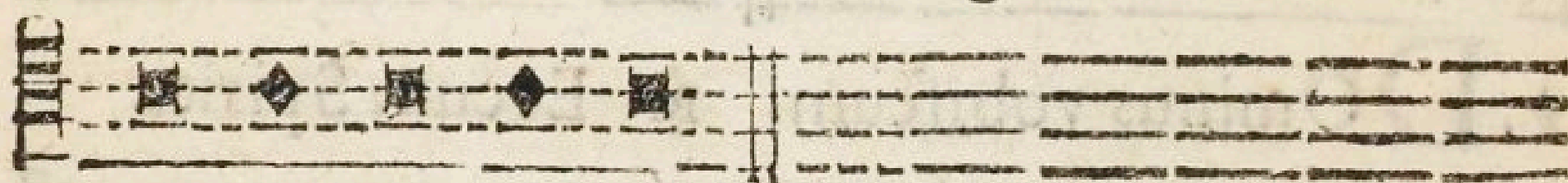


Per omnia sæcula sæculorum. &c. Amen.

*Quando dicendum est Flectamus genua ,
tunc Oremus , sic cantatur ,*



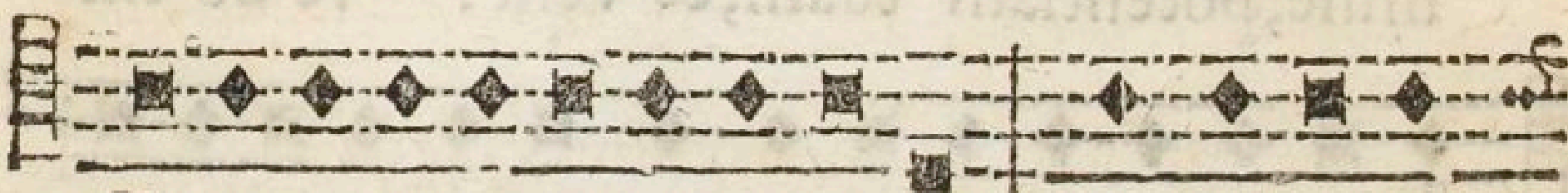
Ore- mus. Flectamus genua. Leva- te.



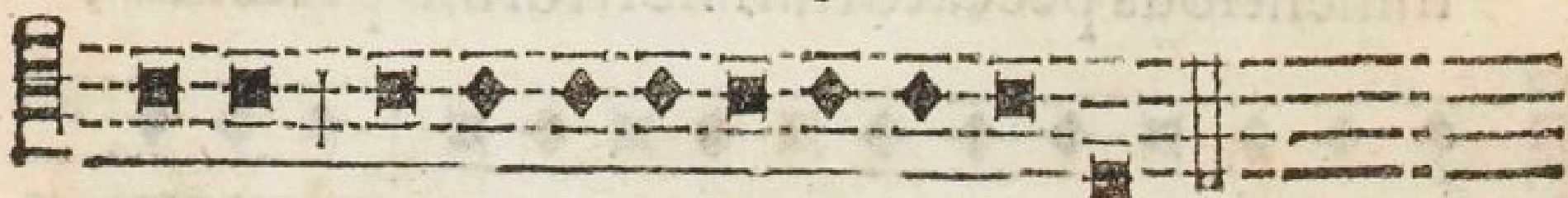
Præsta quæsumus , &c.

Sic totum directè præter finem Per omnia , ut supra.

Formula Prophetiarum.

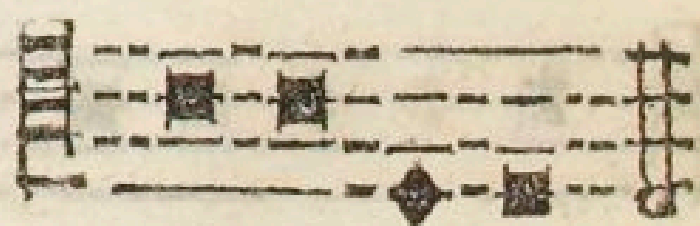


Lectio Isaïæ Prophetæ. In diebus



illis: Dixit Isaïas Propheta.

*Et sic semper ad punctum.
Si vero penultima dictionis sit
brevis , deprimitur cum ultimâ ,
hoc modo ,*

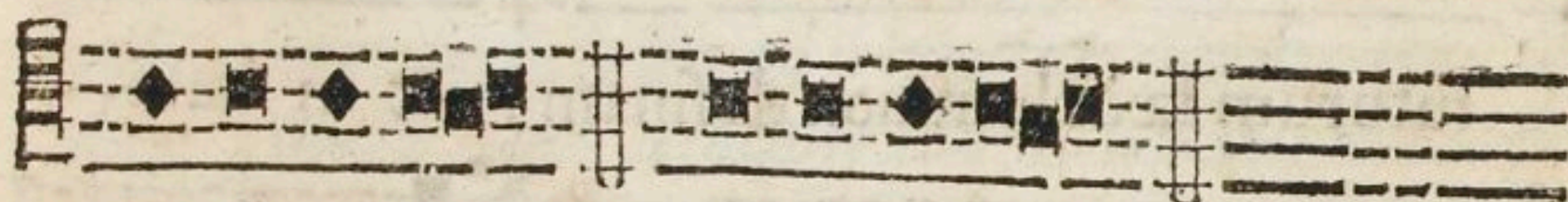


ad prælium.

Ad Virgulam, punctum cum virgulâ; & duo puncta: nulla fit inflectio vocis, sed totum directè canitur.

Si punctum sit frequentius, breviorque periodus; tunc directè cantatur, sumendo aliquod punctum ut duo puncta.

In dictionibus Hebraïcis, Grecis, & hujusmodi alijs indeclinabilibus; in sanctissimo nomine Jesu per omnes casus; in vocabulo Amen; ac in omnibus monosyllabis; sequente puncto simpliciter. vel in quacunque dictione, sequente puncto interrogante? vel admirativo! sic decet cantare,

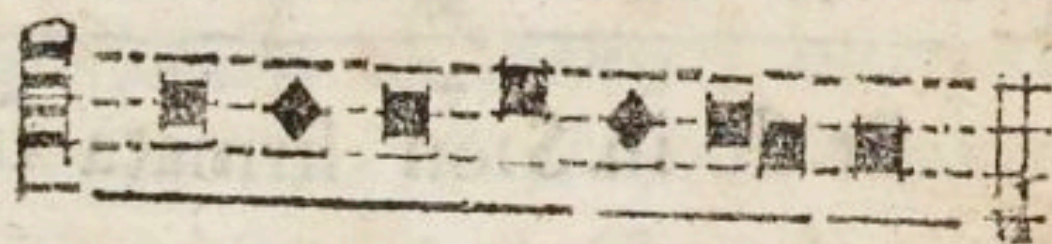


Jerusalem.

Salvabit nos.

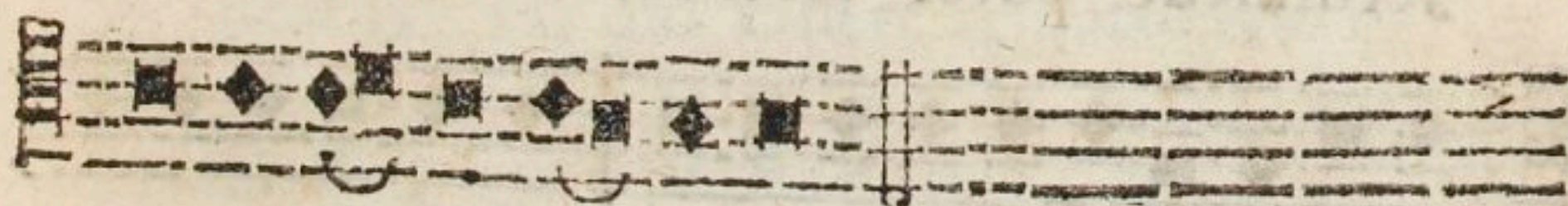
Si punctum interrogans sit frequentius, aliquod sumitur ut virgula directè cantando.

Finis autem Prophetiarum sic modulatur,

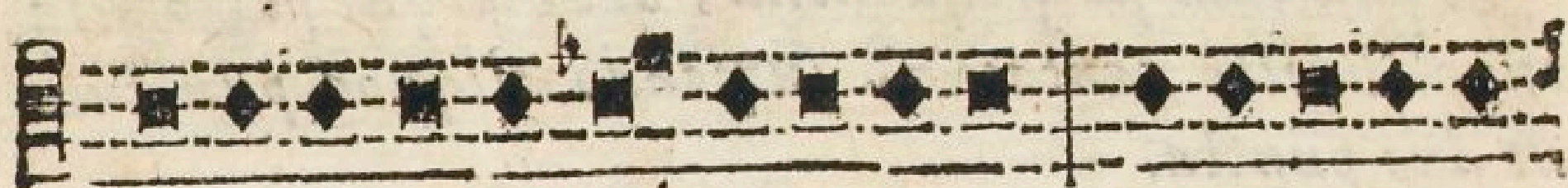


Dominus Deus noster.

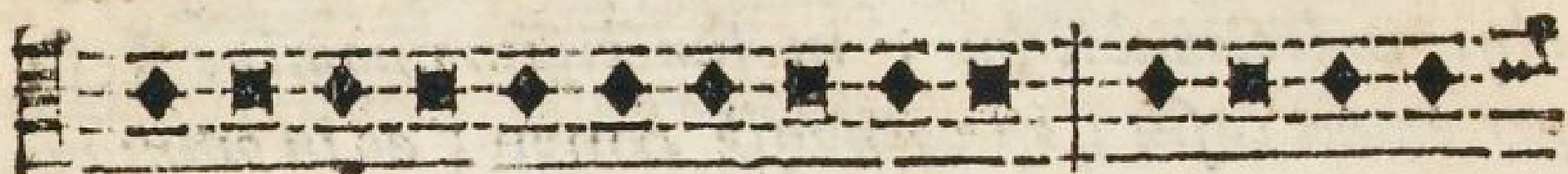
Ita ut quatuor ad hanc finis Modulationem sufficiant ultimæ syllabæ. Si vero dictionis terminantis penultima sit brevis, quinque tunc ad finalem Modulationem requiruntur syllabæ. Exempli gratiâ.



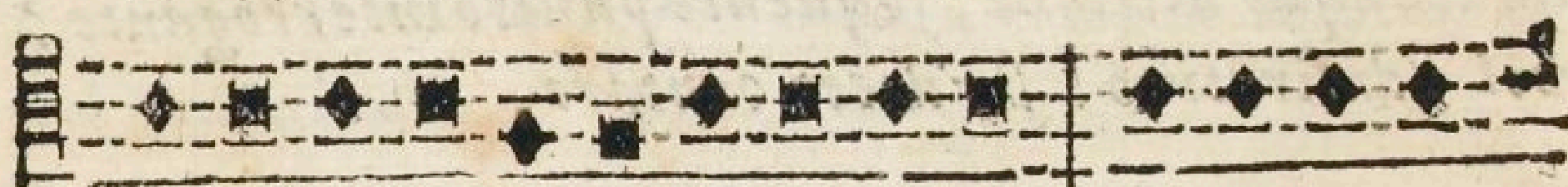
Dominus omni- potens.

Epistola Formula.

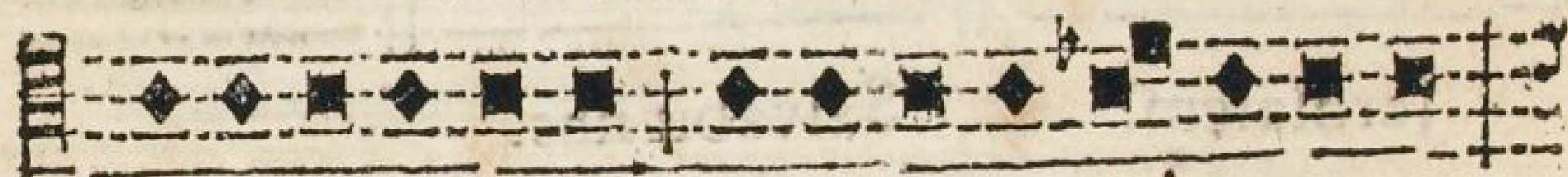
Lectio libri sapientiae. Ab initio,



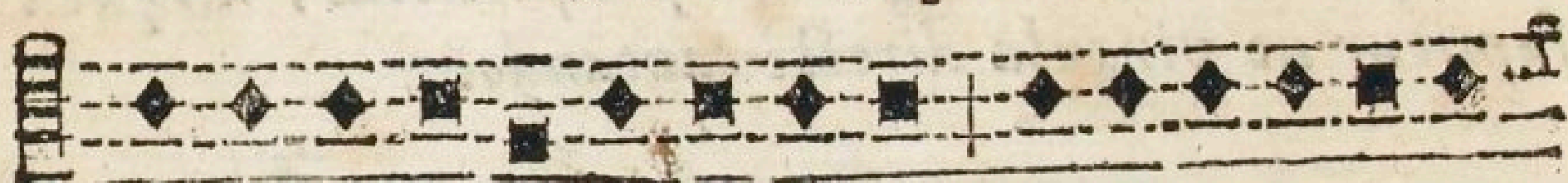
& ante saecula creata sum: & usque ad



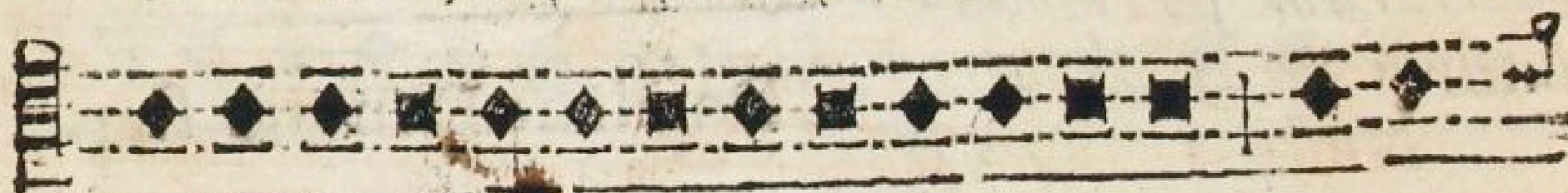
futurum saeculum non desinam: & in habi-



tatione sancta, coram ipso ministravi.



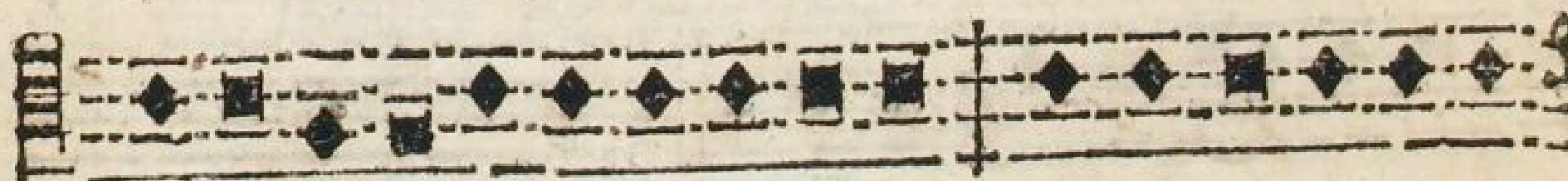
Et sic in Sion firmata sum: & in civitate



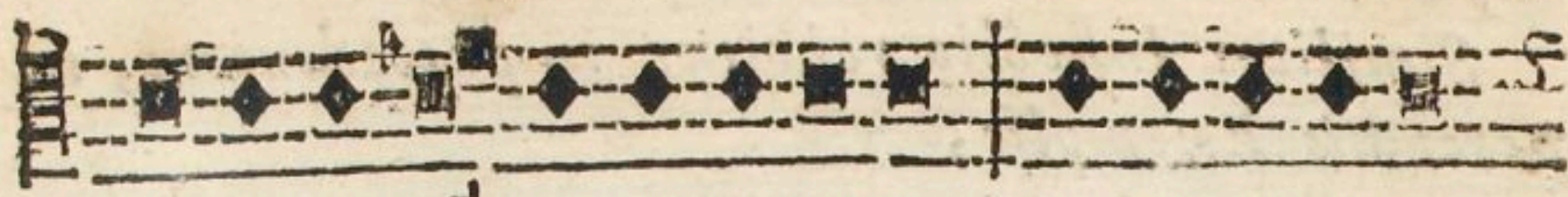
sanctificata similiter requievi, & in



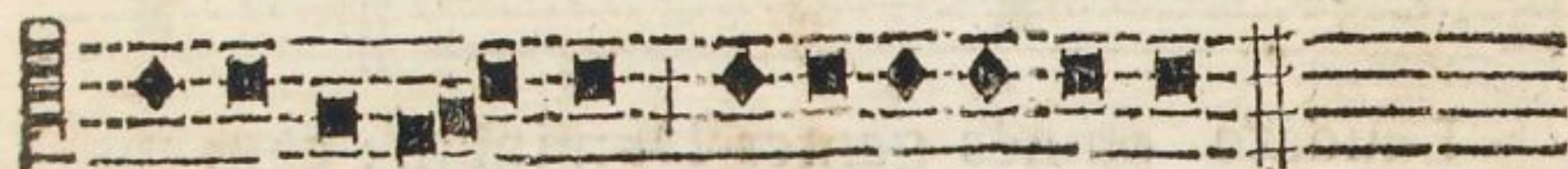
Jerusalem potestas mea. Et radicavi



in populo honorificato: & in parte Dei



mei, hære- ditas illius: Et in plenu-



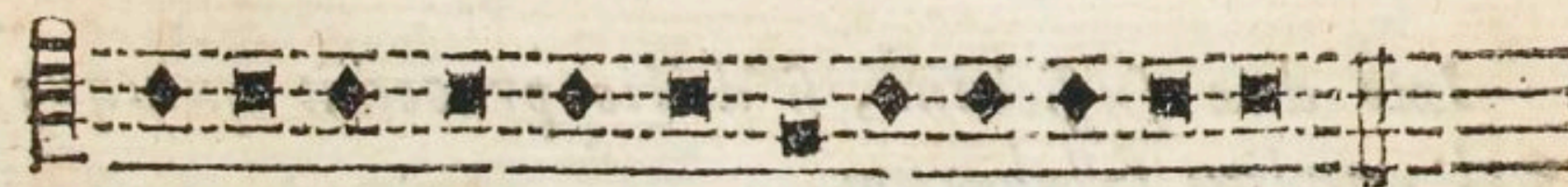
dine sancto- rum detentio mea.

Ex his patet Elevationem vocis regulariter faciendam ad punctum. Cujus defectu ad duo puncta: quando sunt frequentiora, ne due consequenter fiant Inflectiones: ut videre est in Exemplo allato, hæreditas illius: Inflectionem vero faciendam regulariter ad duo puncta: vel ad punctum cum virgula; quorum defectu ad virgulam simpliciter, Sed quot syllabæ sequi debeant Elevationem, vel Inflectionem, non est levis difficultas.

Inflectionem sequi debent ut plurimum quatuor syllabæ: sed hæc regula nullatenus observanda si aliquis ex sequentibus occurrat casus, tunc enim plures aut pauciores admittendæ.

Disyllabæ, vel polysyllabæ dictionis, nunquam decenter in primâ nec in ullâ fit Inflectio præter ultimam syllabam. Vnde sequentes Regule.

Nulla unquam syllaba dictionis terminantis inflectitur: sed Inflectio reijcitur in dictionem præcedentem. Ideo ritè cantatur,



Beatus vir qui suffert tentationem:

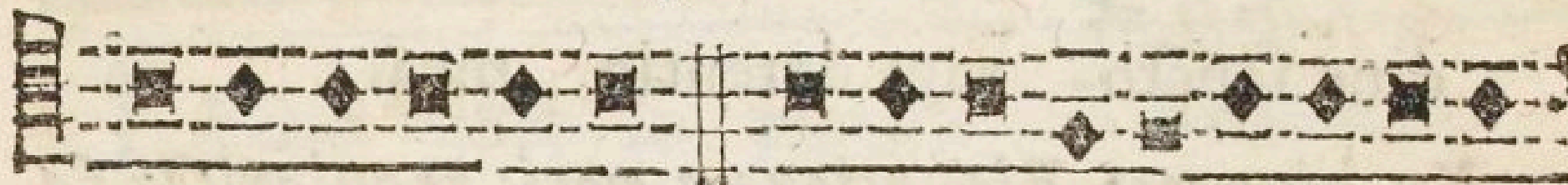


in populo honorificato:

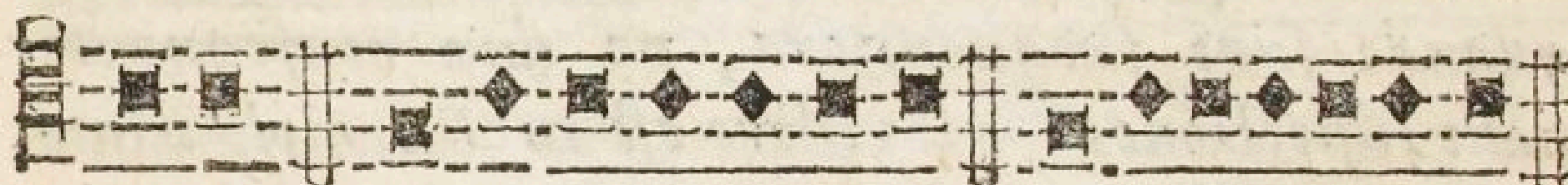
Similiter Inflectio reijcitur in precedentem, ut patet his Exemplis,



Laudate omnes gentes Dominum: cum vos

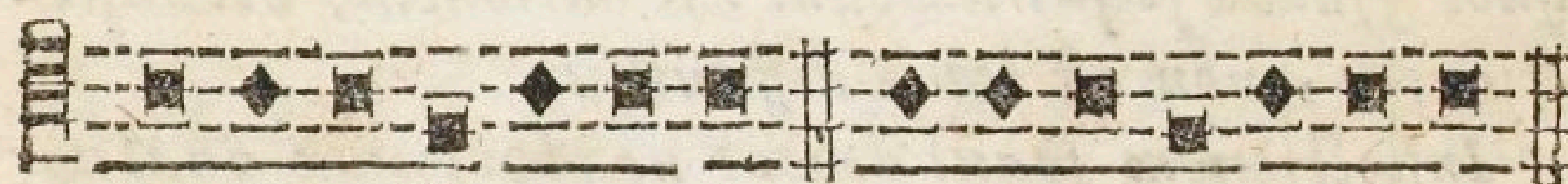


oderint homines: ante omnia honorare



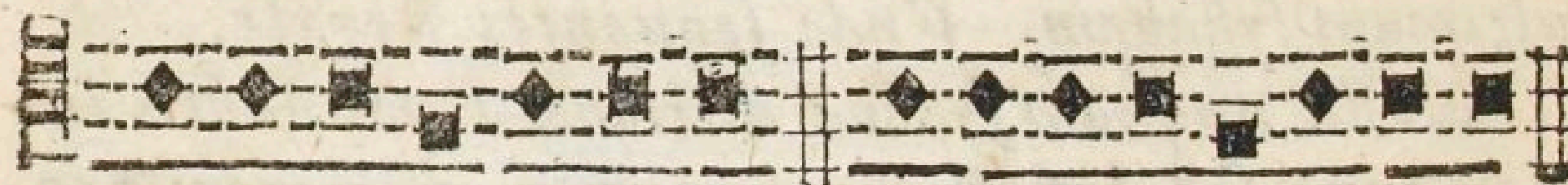
Deum: in novissima tuba: Vas electionis est:

Inflectitur nomen Jesu, modo tres supersint syllabæ,



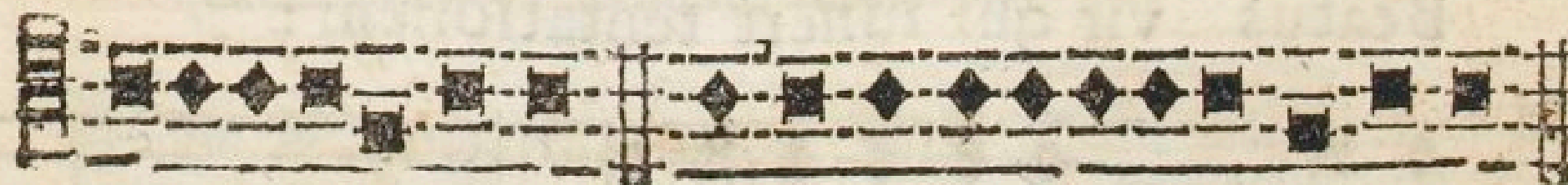
Dixit Jesus ad turbas: hic est Jesus propheta:

Similiter inflectitur ultima dictionis quatuor vel amplius syllabarum, modo tres post Inflectionem supersint syllabæ.



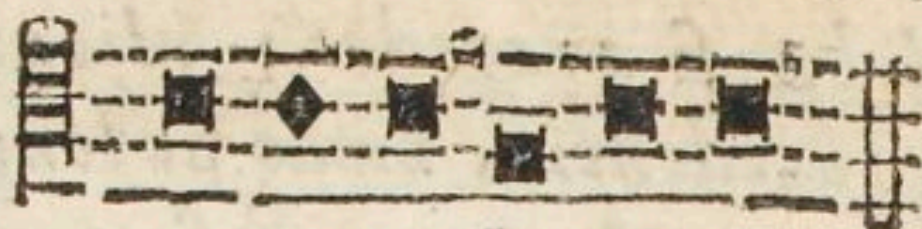
testamentum æternum: resurrecturos speraret:

Imo duæ sufficiunt, si dictio precedat quinque vel amplius syllabarum,



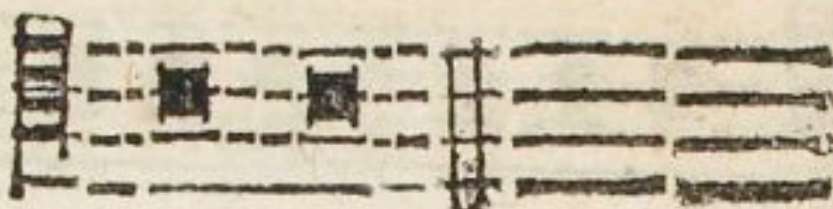
Septuaginta duos: in omni tribulatione nostra:

Vel etiam duæ syllabæ suffi-
ciunt post Inflectionem,
si brevior sit sensus :



In diebus illis :

Imo nulla fit unius di-
ctionis Inflectio :



Fratres :

Si penultima dictionis
quæ recipit Inflectionem
sit brevis, deprimatur si-
mul cum sequenti,

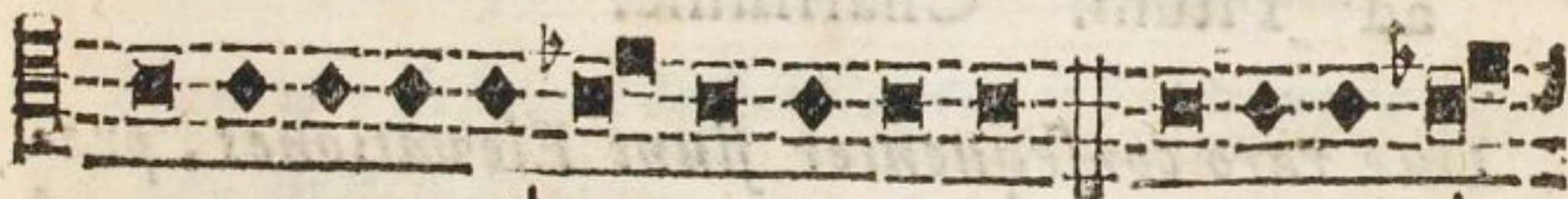


opera tenebrarum :

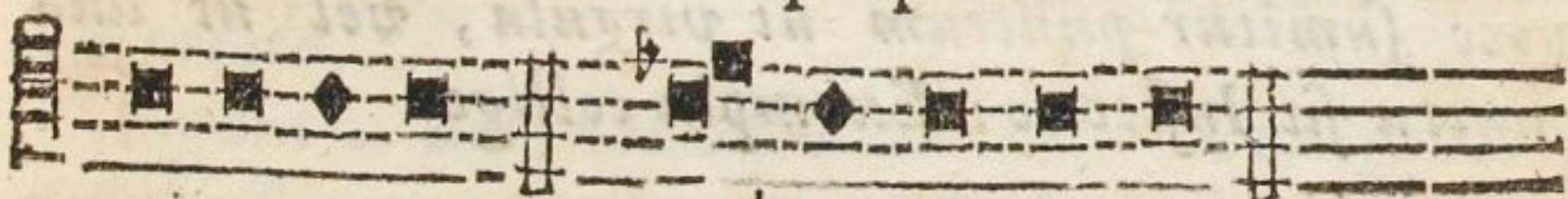
Nunquam duæ consequenter fiunt Inflectiones,
sed Elevatur, vel sæpius directè cantatur ubi fre-
quentiora sunt duo puncta : ut patet ex Epistola
supra scripta, & ante sæcula creata sum :

Elevationi tres ut plurimum subesse debent syl-
labæ. Sed hæc Regula minime servanda positæ se-
quentibus. Tunc enim plures aut pauciores subesse
valent.

Disyllabæ, vel polysyllabæ dictionis, ultima syl-
labæ nunquam attollitur, nec ulla brevis, sed præ-
cedens elevatur, & ipsa deprimitur ultima, vel
brevis. Ideo rectè canitur,



Lectio Isai- æ prophetæ. Lectio li-

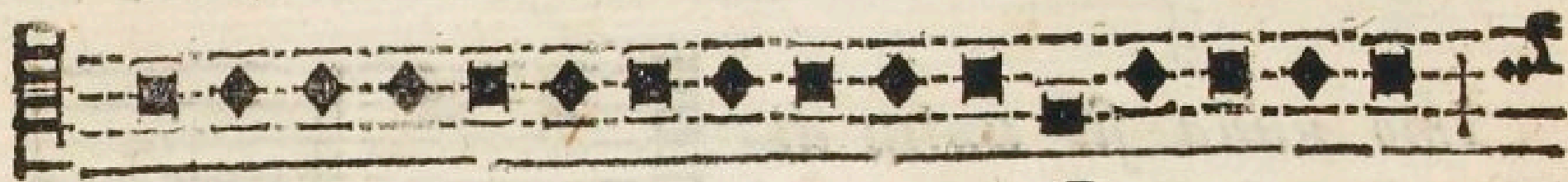


bri Exodi.

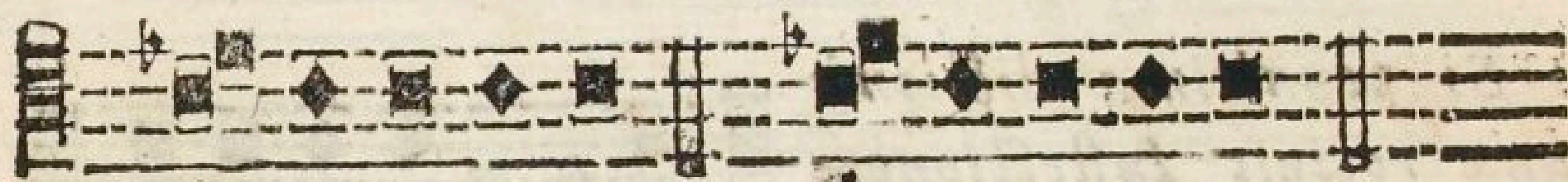
Spi- ritum sanctum.

Dictio quatuor syllabarum terminans, cujus pe-
nultima brevis, nunquam attollitur, sed monosyl-

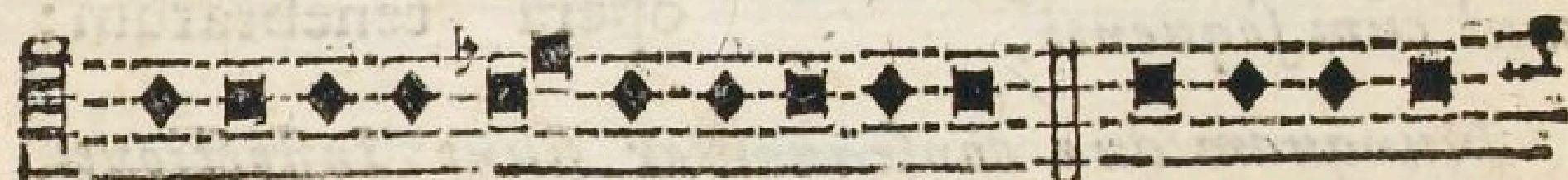
laba si precedat; alioquin, penultima dictionis
precedentis, modo sit longa; sin minus, antepenul-
tima. Vt patet ex sequentibus Exemplis,



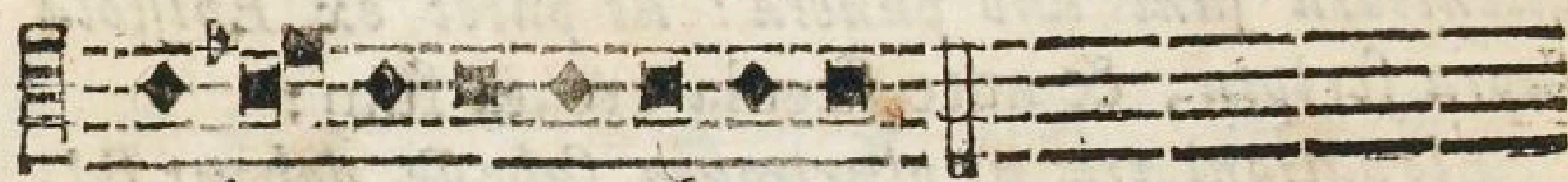
Lectio Epistolæ beati Pauli Apostoli



ad Corinthios. ad Ephesios.

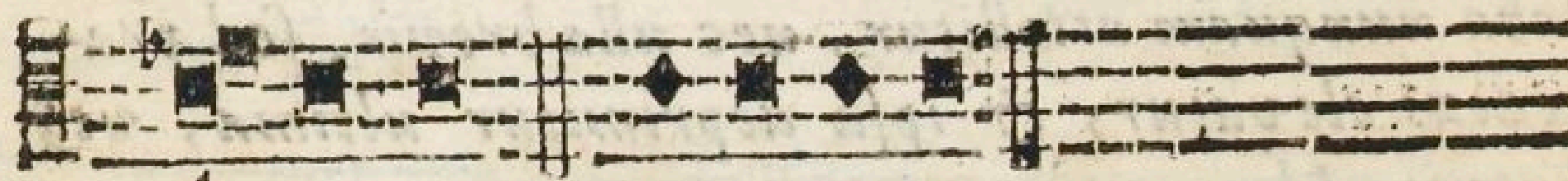


beati Joan-nis Apostoli. in benedic-



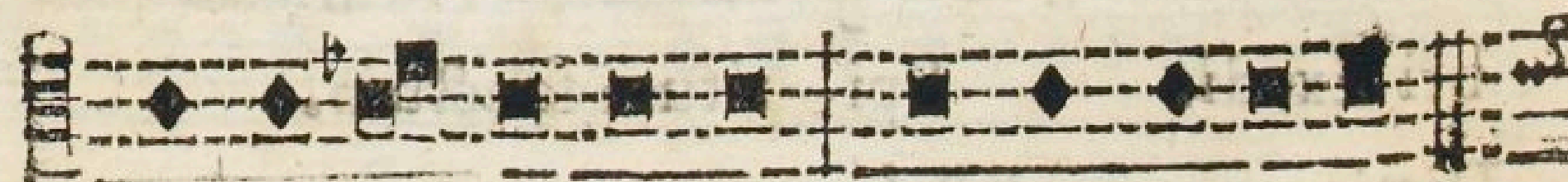
tio- nibus dulcedinis.

Si brevior sit periodus, duæ post Elevationem
sufficiunt syllabæ, imo vel nulla sit Elevatio.



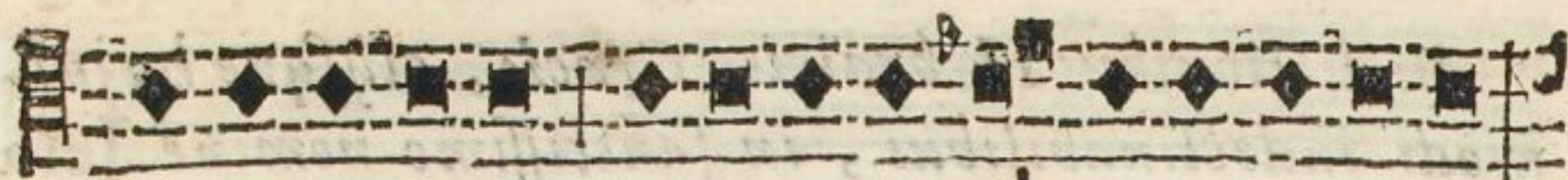
ad Titum. Charissime.

Duæ raro consequenter fiunt Elevationes, præ-
sertim si periodus minime sit longa. Tunc enim rectâ
voce sumitur punctum ut virgula, vel ut duo
puncta sit Inflectio: Exempla collige.

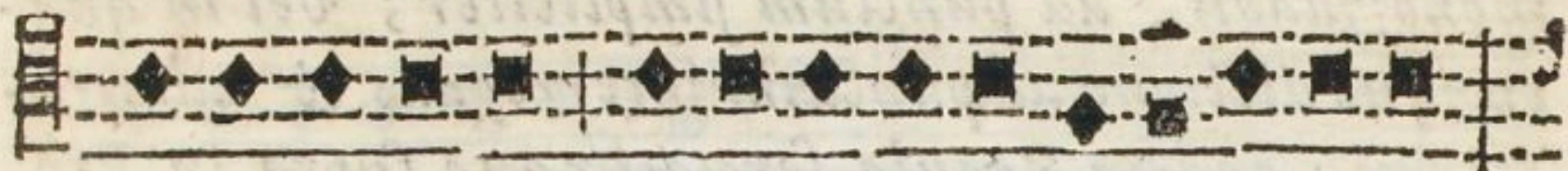


Quæ est ma-ter nostra. Scriptum est enim.

Ex



Ex tribu Juda: duodecim mil-lia signati.



Ex tribu Ruben: duodecim millia signati.



Ex tribu Gad: duodecim mil-lia signati.

Et sic alternatim Elevatur & Inflectitur. Quod fit ex arbitrio & prudentiâ, sicut & in ceteris qui possunt occurrere casibus.

Vt autem hæc omnia facilius observentur, certi characteres ad Inflectionem, Elevationem, punctualem, finalemque modulationem differentes ac proprii, excudentur in alterâ Missalis editione.

Characteres hi proprii sunt quatuor, sic notati, — † ~ ‡

— Inflectio Epistolæ, & Evangelij, ad Tertiam.

† Elevatio Epistolæ, ad Tertiam.

~ Modulatio punctualis Evangelij.

‡ Modulatio finalis Epistolæ ac Evangelij.

Figura — designat Inflectionem syllabæ supra quam est hæc figura posita.

Figura † notat Elevationem syllabæ supra quam est notata.

Figura ~ designat Modulationem Evangelicam syllabæ supra quam ponitur ipsa figura.

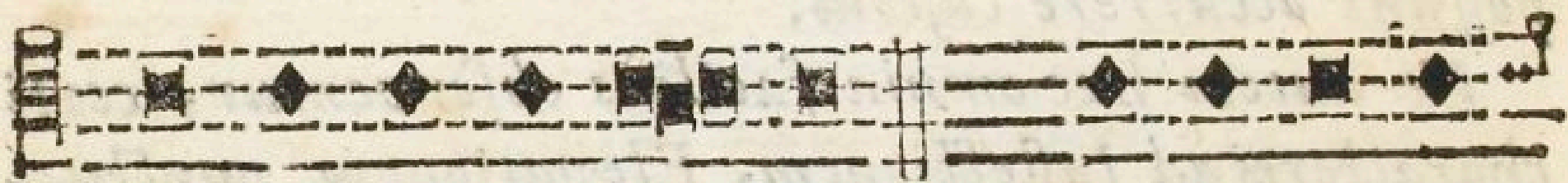
Denique figura ‡ notat Modulationem finalem syllabæ supra quam est hæc figura posita.

Exempla collige ex supradictis & sequentibus.

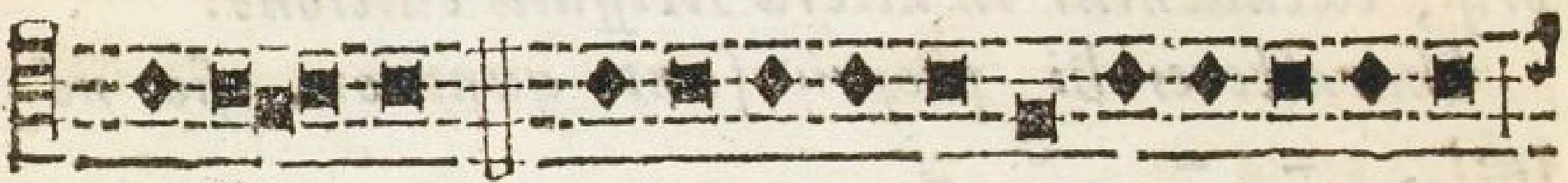
In dictionibus Hebraïcis, Græcis, alijsque hujusmodi indeclinabilibus, in sanctissimo nomine Jesu per omnes casus, in vocabulo Amen, ac in omnibus monosyllabis, ad punctum simpliciter; vel in quâcunque dictione ad punctum interrogans & admirativum; eadem Regula servatur quæ supra in Prophetis, ac in Evangelio infra.

Finis autem Epistolæ, circa medium ultimæ periodi, modulatur perinde ac Evangelij, cujus ibidem habentur Exempla.

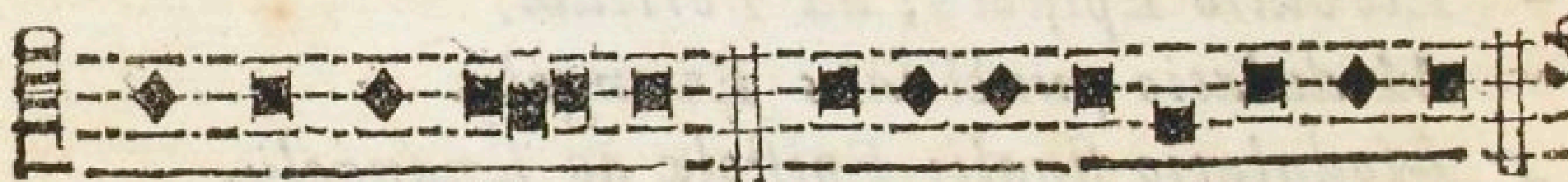
Evangelij Formula.



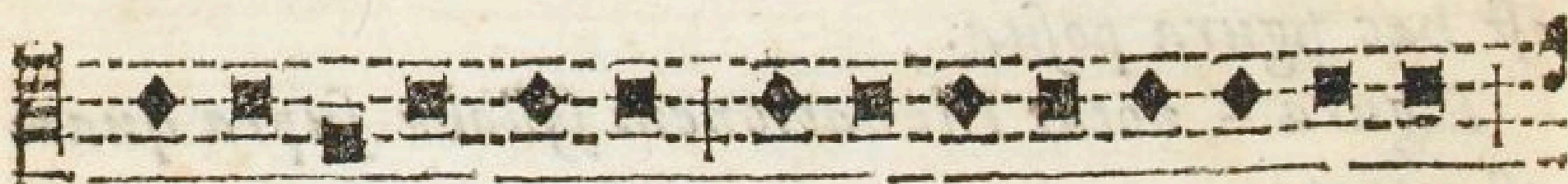
v. **D**ominus vobis- cum. R. Et cum Spiri-



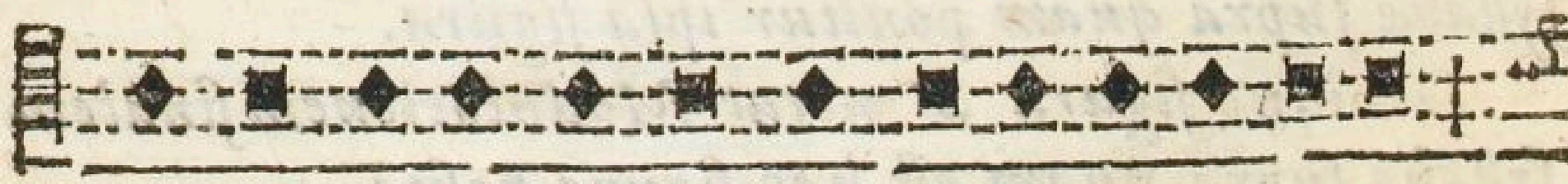
tu tu- o. Sequentia sancti Evangelij



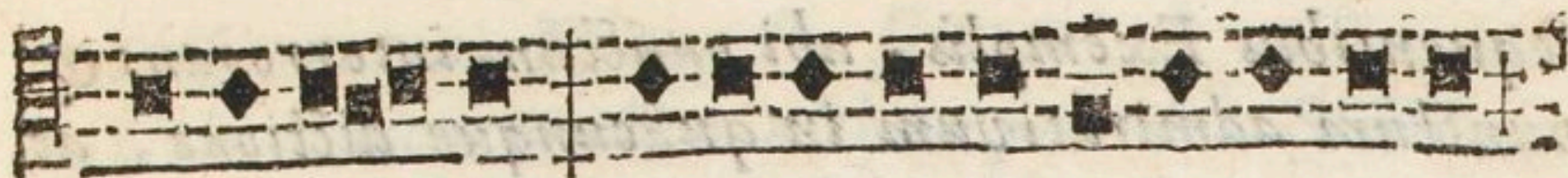
secundum Lu- cam. Gloria tibi Domine.



In illo tempore: Loquente Jesu ad turbas,



extollens vocem quædam mulier de turba



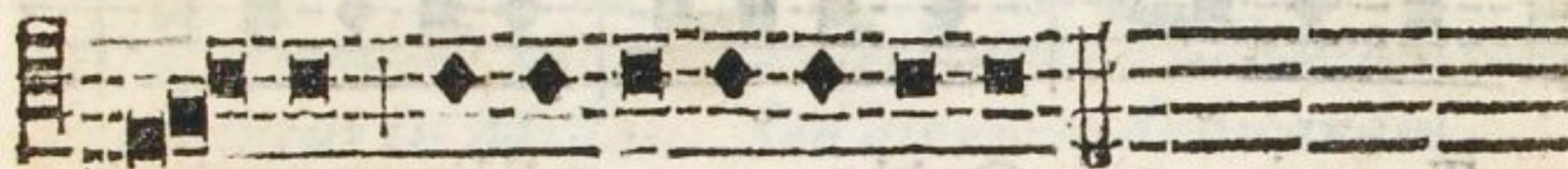
dixit il- li. Beatus venter qui te portavit:



& ubera quæ suxi- sti. At ille dixit.



Quinimmo beati qui audiunt verbum

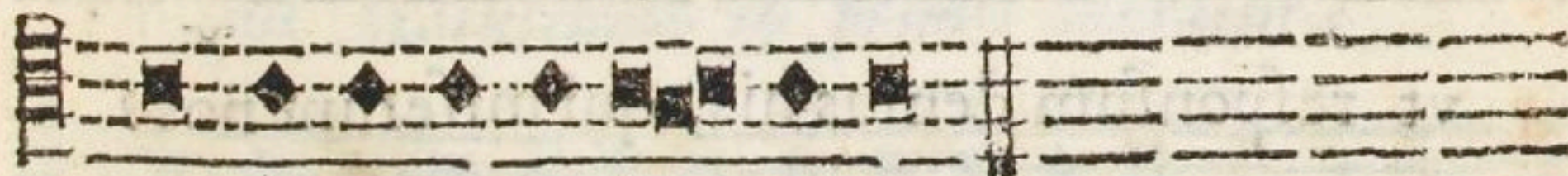


De- i; & custodiunt illud.

Inflectio fit ad duo puncta: vel ad punctum cum virgulâ; quorum defectu ad virgulam simpliciter, perinde ac in Epistolâ. Cujus observationes ibidem colligendæ.

Modulatio verò ad punctum fit regulariter in penultimâ dictionis terminantis ad omne punctum simpliciter.

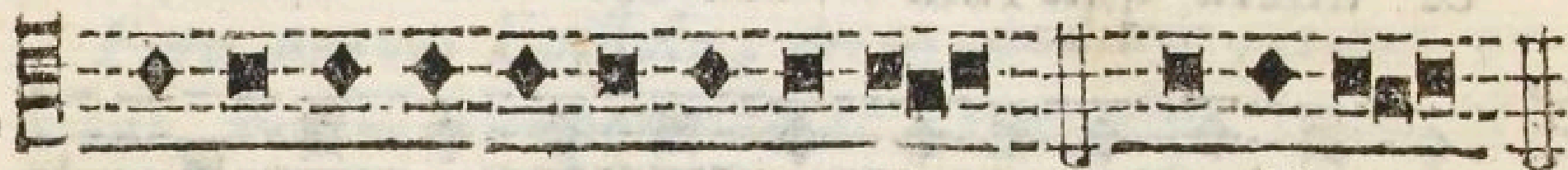
Si penultima dictionis terminantis sit brevis, modulatio fit in antepenultimâ,



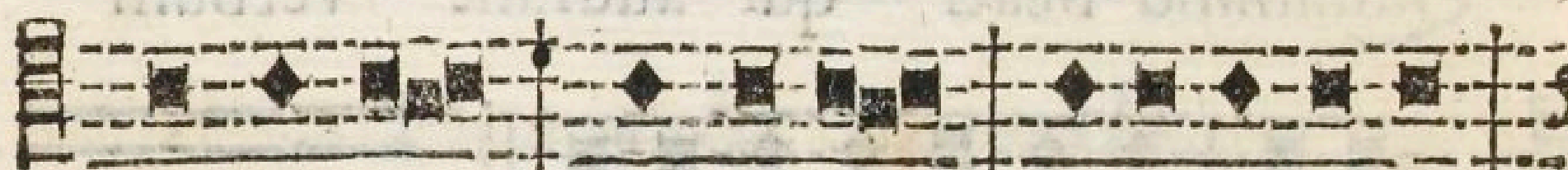
Unum est necessa- rium.

Si punctum sit frequentius, vel brevior periodus, directè cantatur, vel inflectitur sumendo aliquod punctum ut duo puncta: quod observandum in formulâ prædictâ, At ille dixit. Vel etiam in

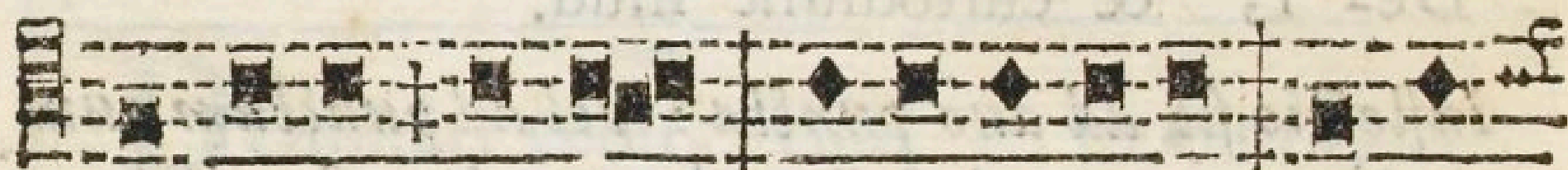
sequentibus Exemplis, ubi punctum interrogans & punctum admirativum in quâcunque dictione, ac præterea punctum simpliciter in dictionibus Hebraïcis, Græcis, & hujusmodi alijs indeclinabilibus, in sanctissimo nomine Jesu per omnes casus, ac in omnibus monosyllabis, pariter ac in Epistola, decenter hoc modo terminantur,



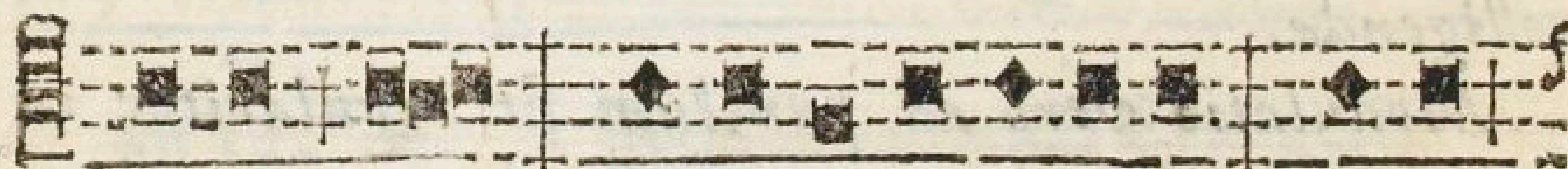
vocabis nomen ejus Jesum. Israël.



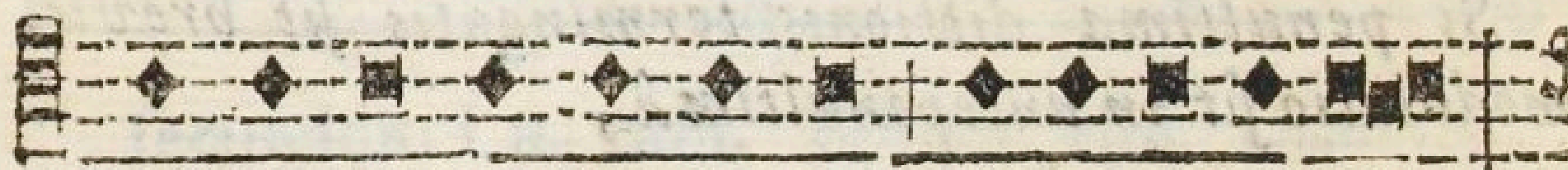
Tu quis es? Quid ergo? Elias es tu?



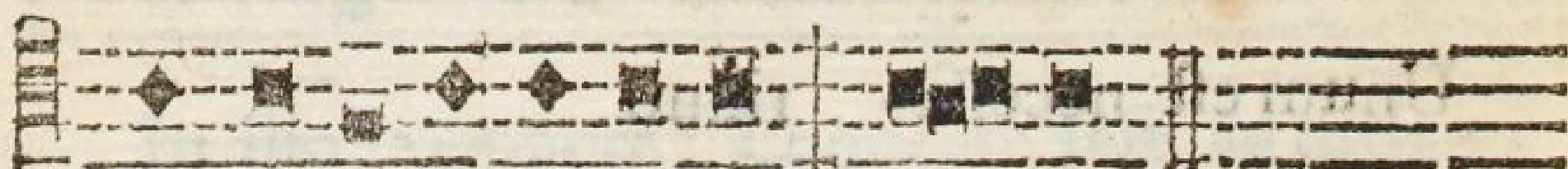
Et dixit: Non sum. Propheta es tu? Et res-



pondit: Non. Dixerunt ergo ei. Quis es:



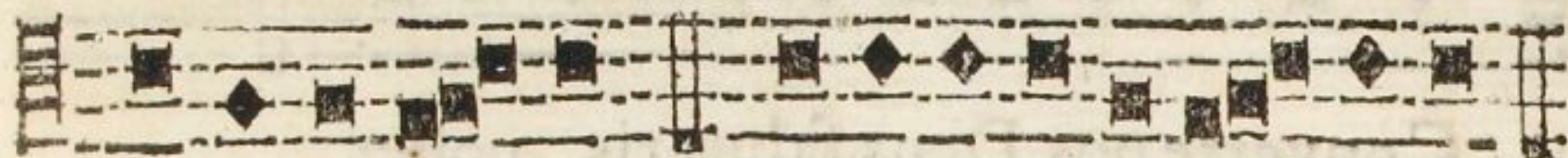
ut responsum demus his, qui miserunt nos?



Quid dicis de teipso? A- it.

Et sic alternatim Inflectio cum Modulatione punctuali, si breviores sint periodi.

Finis autem Evangelij semper est eadem ac Epistola, circa medium ultimæ periodi. Si brevis quædam occurrat, Exempla recale,

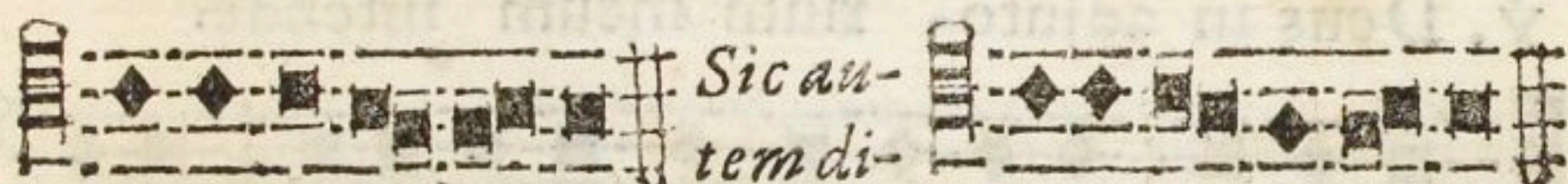


Faciem tu- am; Ecce ancilla Do- mini:

Reliqua periodi trahuntur in directum.

Unica sufficit Intonatio Symboli, etsi varia sint ipsius modulationes.

Prefationes, & cætera quæ spectant ad Celebrantem, annotantur in Missali. Sed hic error devitandus,



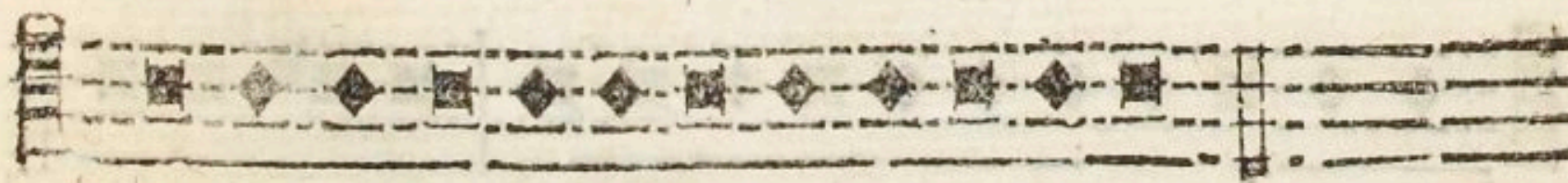
Dominati- o- nes. cendum, Domina- tio- nes.

In Quadragesima sic in fine Missæ cantatur,

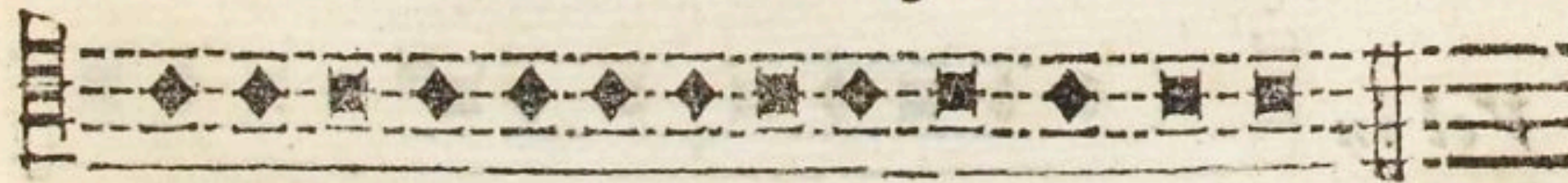


Ore- mus. Humiliate capita vestra Deo.

Ad Matutinum in primis cantatur,



Ÿ. Domine labia mea aperies.



R. Et os meum annuntiabit laudem tuam.

Ad Completorium pramittitur,

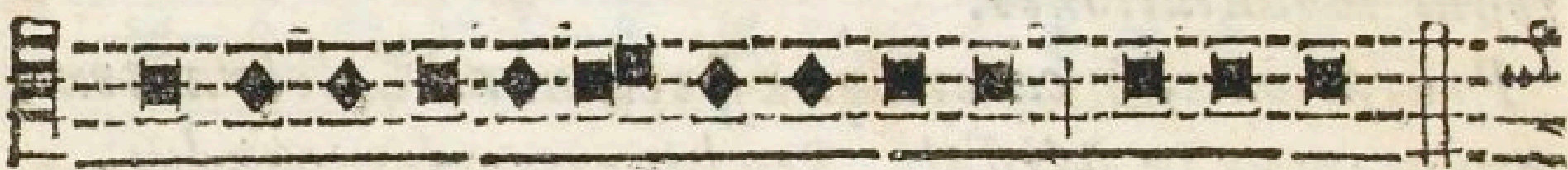


ŷ. Convertenos Deus salutaris noster.

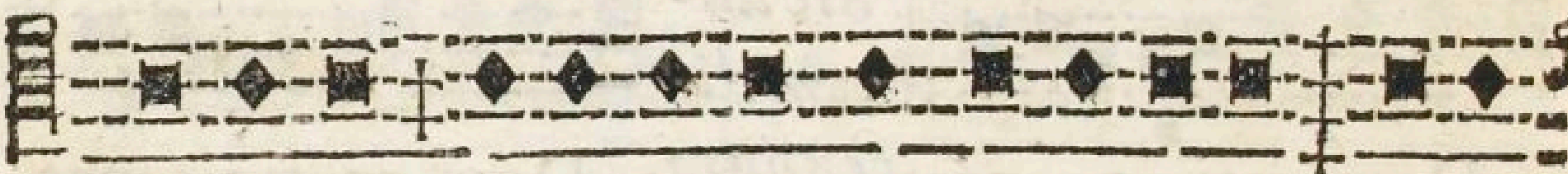


℞. Et averte iram tuam à nobis.

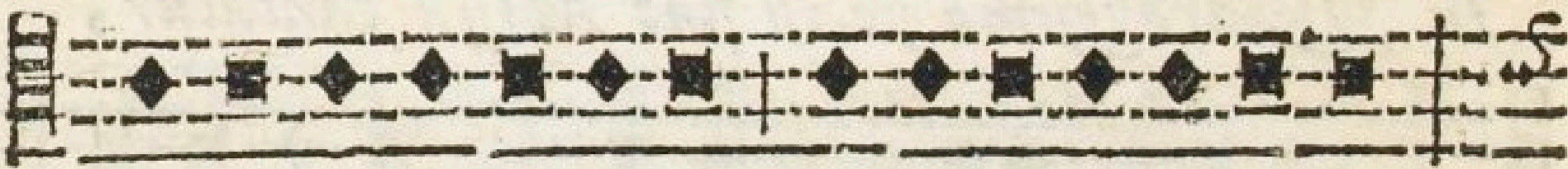
Ad omnes Horas universaliter Officij Divini,



ŷ. Deus in adjuto- rium meum intende.



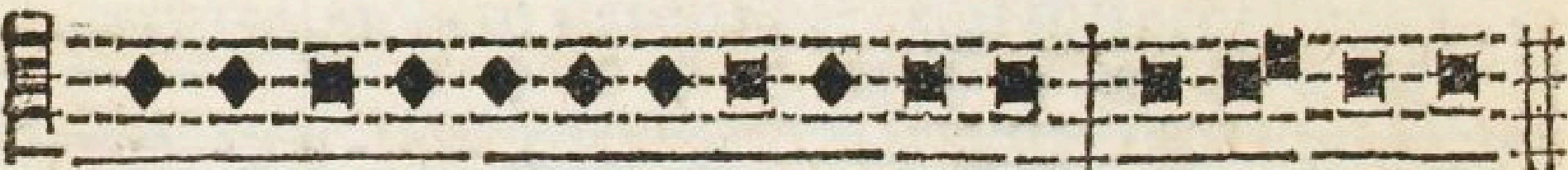
℞. Domine ad adjuvandum me festina. Glori-



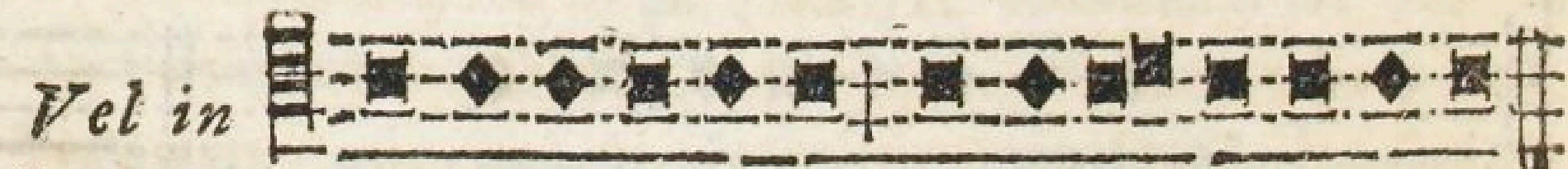
a Patri & Filio, & Spiritui sancto:



Sicut erat in principio & nunc & semper,

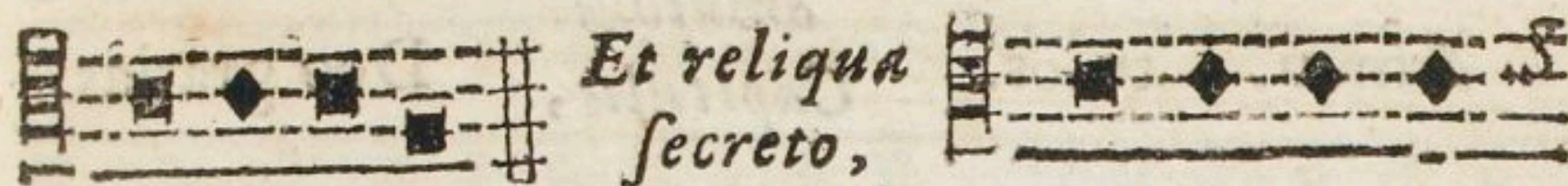


& in sæcula sæculorum, amen. Alle- luya.



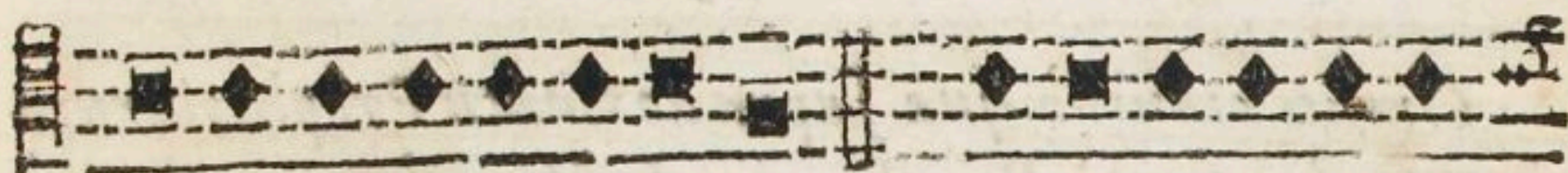
Vel in Septuag. Laus tibi Domine, Rex æter-næ gloriæ.

De Benedictionibus, Absolutionibus,
& Capitulis.

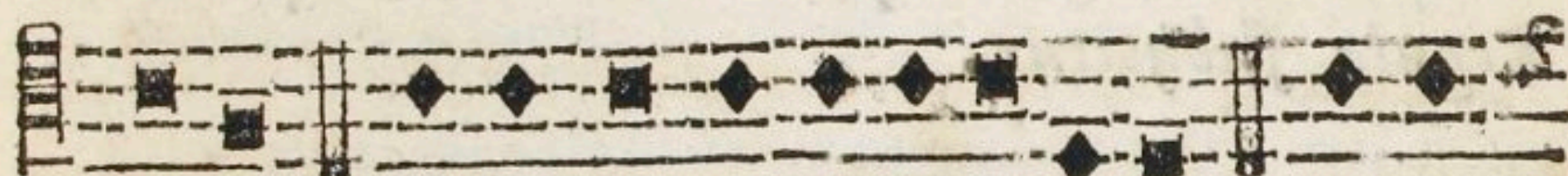


Et reliqua
secreto,

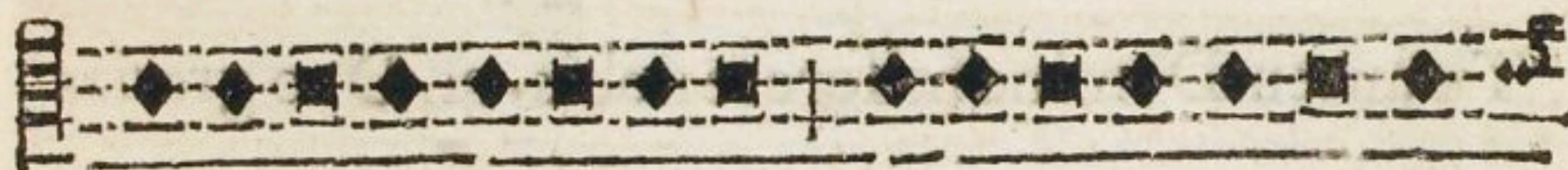
Pater noster, usque ad v. Et ne nos in-



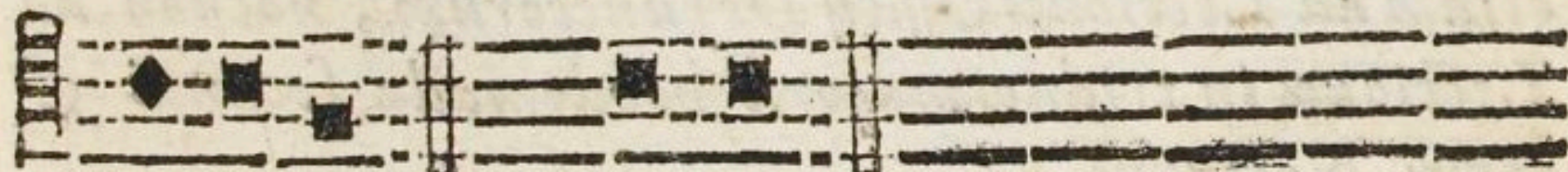
ducas in tentationem. R. Sed libera nos à



malo. Jube Domne benedicere. Bene-

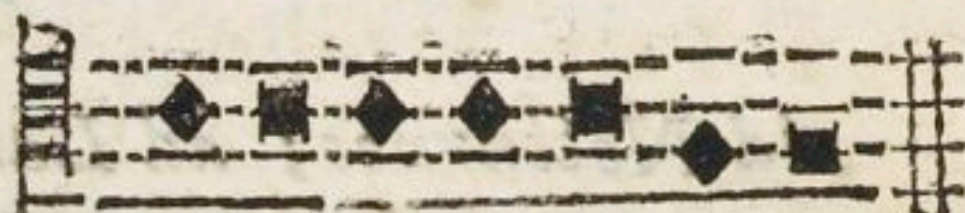


ditione perpetua benedicat nos Pater



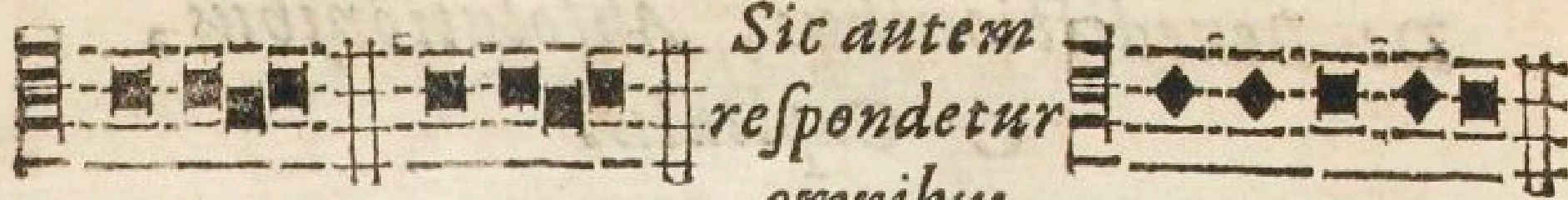
ternus. R. Amen.

Sic terminantur Absolutiones. Si vero penultima dictionis terminantis sit brevis, deprimitur cum ultimâ,



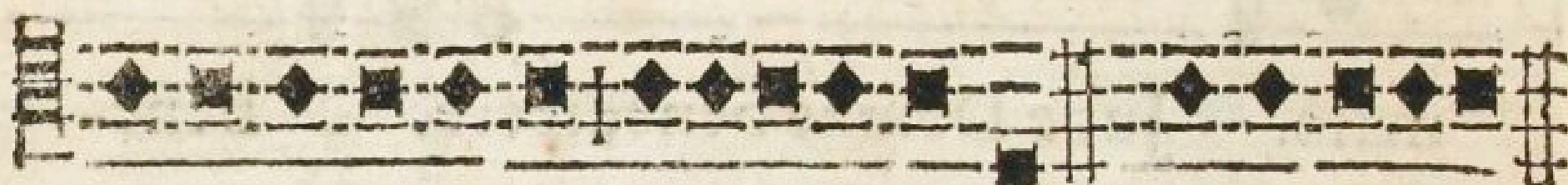
misericors Dominus.

Sic etiam terminantur Capitula. Sed in dictionibus Hebraïcis, Græcis, & hujusmodi alijs indeclinabilibus; in sanctissimo nomine Jesu per omnes casus; in vocabulo Amen; ac in omnibus monosyllabis; ad punctum simpliciter. vel in quacunque dictione ad punctum interrogans? vel admirativum! ritè servatur in fine Capituli Prophetiarum Regula,

Sic autem

 Amen. tu es. Capitulis, Deo gratias.

De Lectionibus.

Omnes omnino quæ supra de Cantu Prophetiarum servanda sunt Regula de Lectionibus canendis, exceptâ Conclusionem quæ communi & punctuali Regula subicitur,



Tu autem Domine miserere nobis. r. Deo gratias.

Eadem vero Prophetiarum Conclusio servatur etiam ad Lectiones Officii Defunctorum, necnon ad Lectiones in triduo majoris hebdomadae secundi, & terti Nocturni.

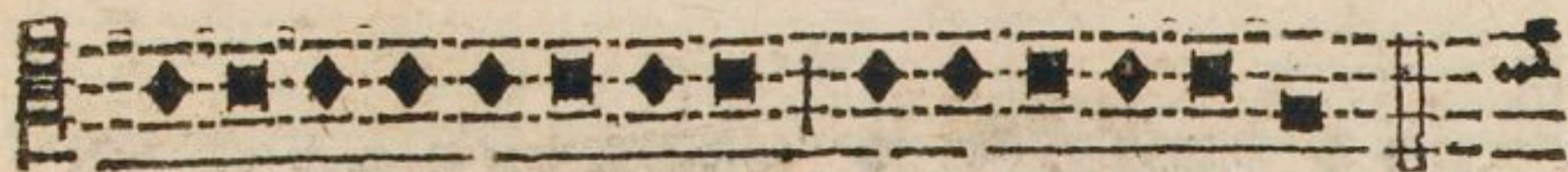
De Versiculis.

Ad Nocturnos; ad Laudes & Vesperas post hymnos, cantantur omnes Versiculi & Responsiones, sub hac formulâ,

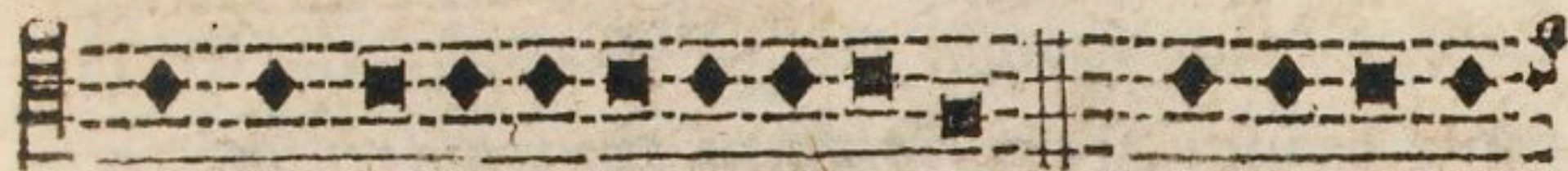


v. Dirigatur Domine oratio mea.

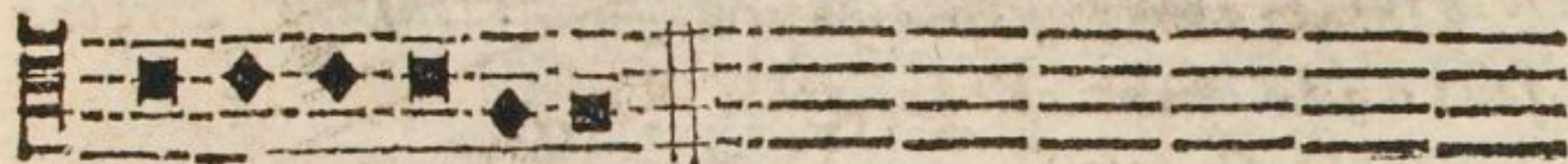
Verum ad omnes Commemorationes; ad Horas post Responsoria brevia; necnon ad Antiphonas B. Maria post Completorium, sic omnes Versiculi terminantur cum suis Responsionibus,



ψ. Amavit eum Dominus, & ornavit eum.

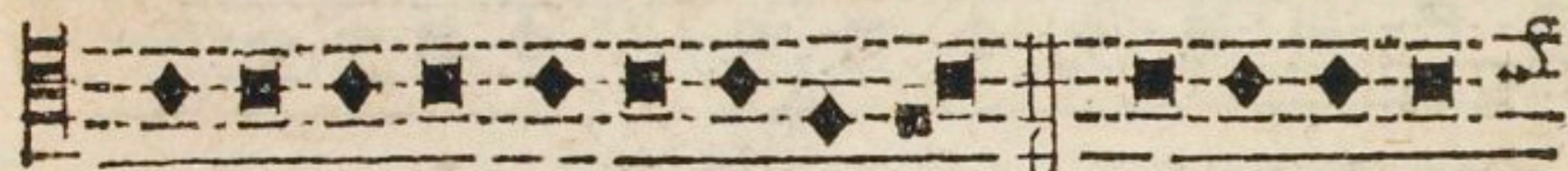


℞. Stola gloria induit eum. ψ. Exultabunt

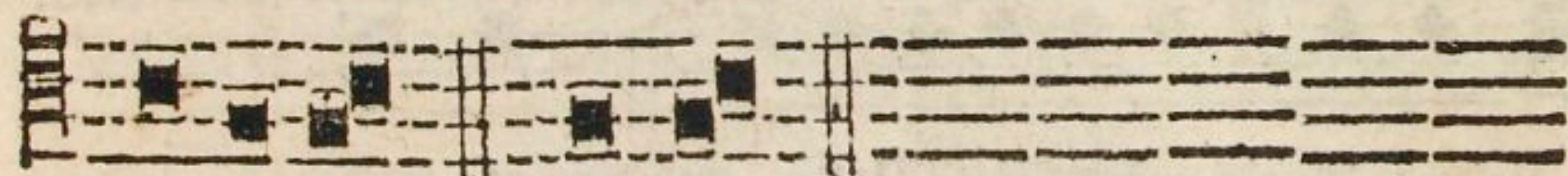


sancti in gloria.

Dictiones monosyllabæ sic terminantur, vel etiam hebraïcæ,



ψ. Exurge Christe adjuva nos. Deus manda-



vit de te. Amen.

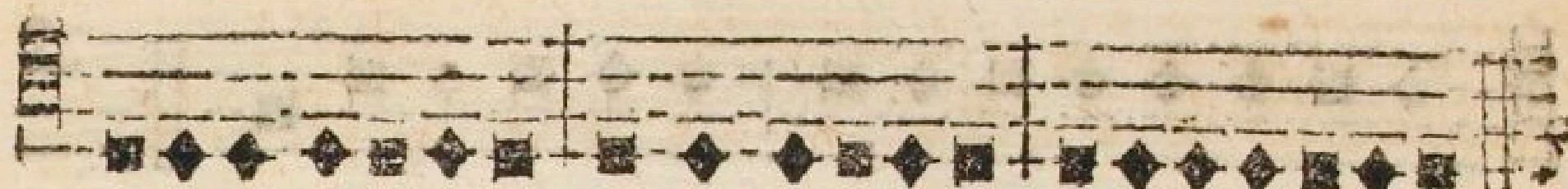
Et respondetur communiter ut supra, (nisi sit monosyllaba, vel hebraïca.)



℞. Et libera nos propter nomen tuum.

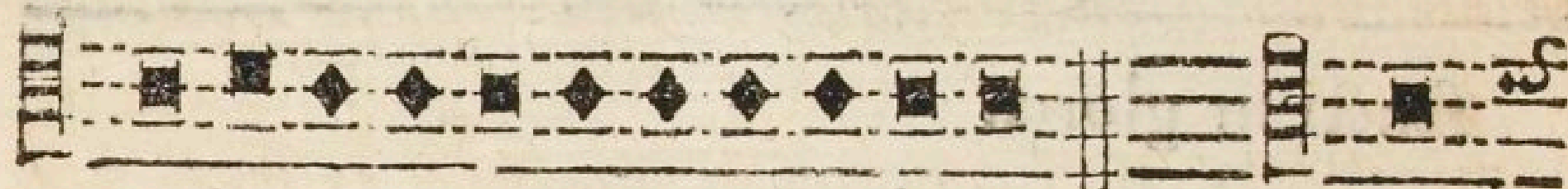
De Precibus, & Orationibus.

Kyrie eleyson, & Preces quæ dicuntur in fine Officij, voce directâ cantantur, ad Quintam inferiorem Dominantis Antiphona seu Versiculi præcedentis,

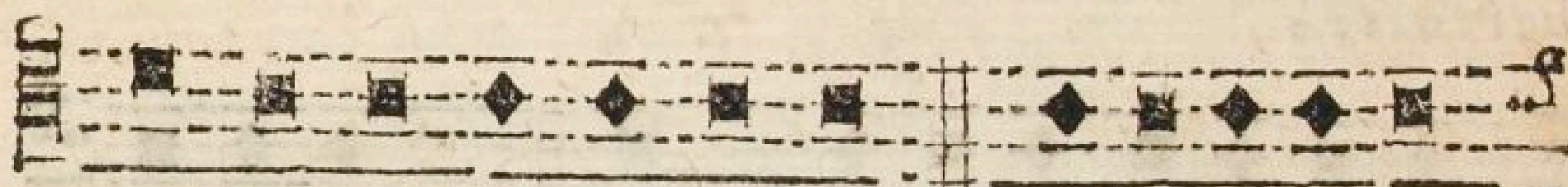


Kyrie eleyson, Christe eleyson, Kyrie eleyson.

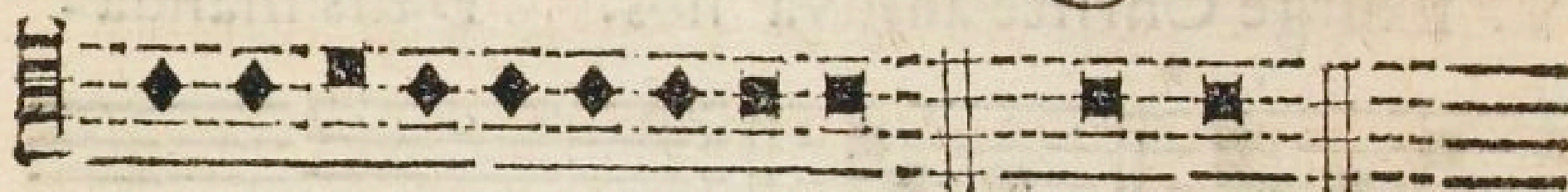
Sed extollitur ad Notam Dominantem. y. Domine exaudi, & terminatur communiter ut Versiculi Commemorationum. Dominus vobiscum, & Orationes, ut supra ad Missam: totum directè præter finem,



Per omnia sæcula sæculorum. *Vel, Per*

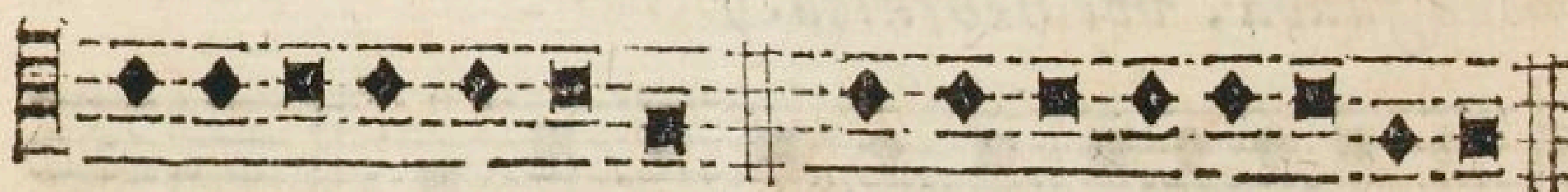


Christum Dominum nostrum. Qui vivis & re-



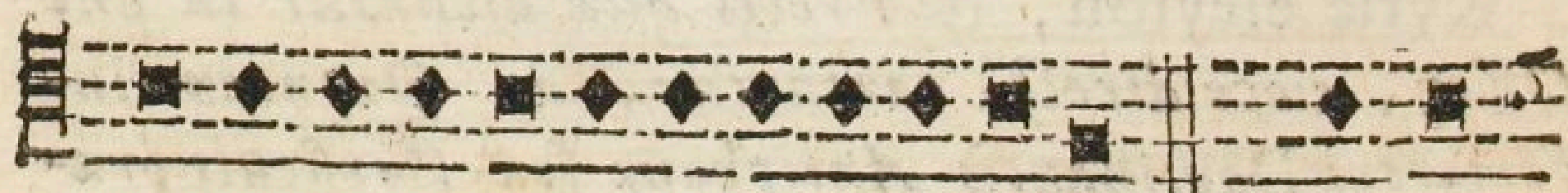
gnas in sæcula sæculorum. *R. Amen.*

Cum autem est facienda Commemoratio, ipsam quæ præcedit Oatio sic terminatur,

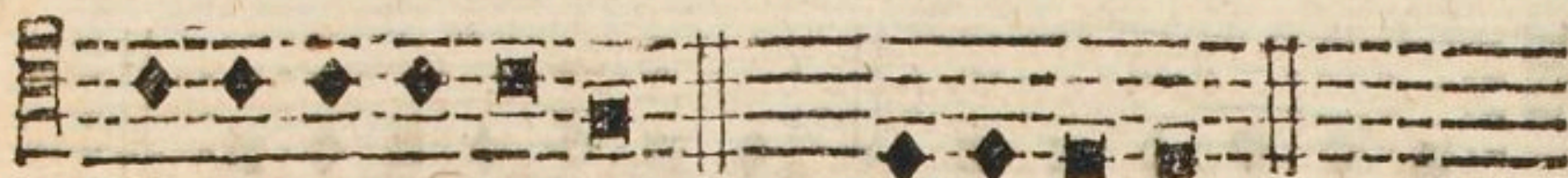


nos absolve peccatis. frequentemus obsequijs.

Ad Laudes & Vesperas feriales, Pater noster, totum ad Dominantem directè canitur, præter finem,



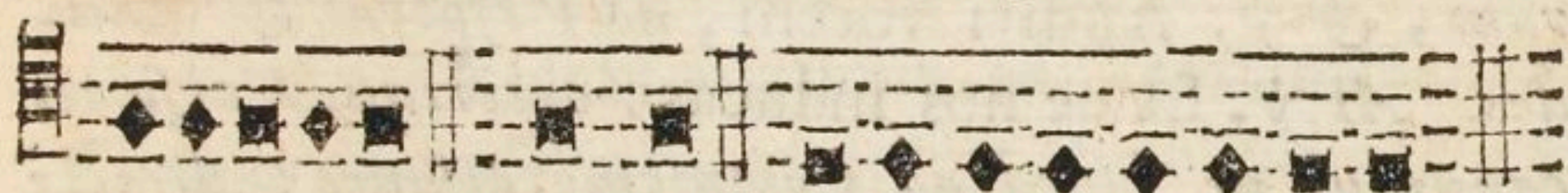
Et ne nos inducas in tentationem. *R. Sed li-*



bera nos à malo. ♯. Ego dixi, &c.

Psalmi De profundis, & Miserere, dicuntur etiam directè sub eodem Tono inferiori. Sed extollitur in Dominantem. ♯. Exurge Christe, &c. terminaturque ut supra.

Ad Primam legitur Martyrologium ad formam Lctionum. Deinde canuntur ut Versiculi Commemorationum, ♯ ♯. Pretiosa. Deus in adjutorium. Gloria Patri. Kyrie vero, ac reliqui Versiculi sub eodem Tono inferiori. Oratio, Benedictio, & Lectio, ad prædictas formas. Postea ♯. Adjutorium, ut Versiculi Comm. Sic tandem finitur,

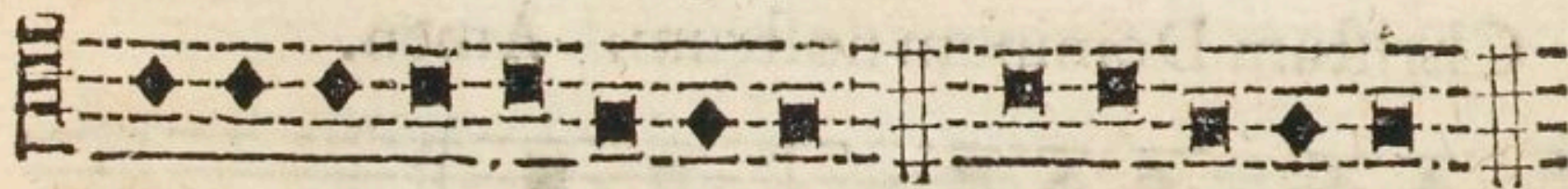


♯. Benedicite. R. Deus. Dominus nos benedicat, &c.

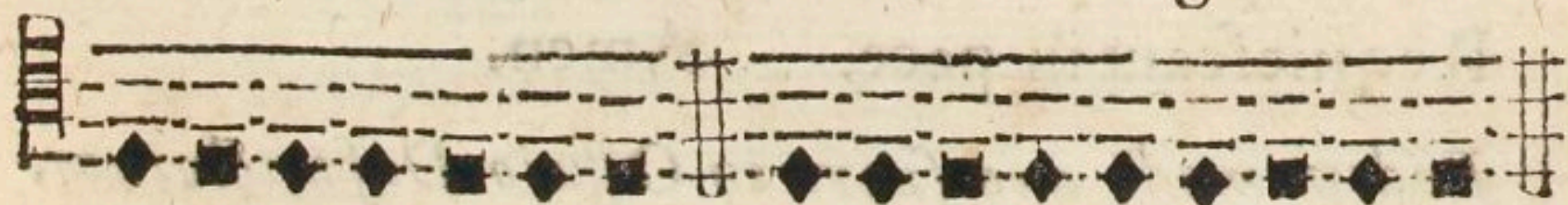
Ad Tertiam, Sextam, & Nonam, extollitur ut supra ♯. Exurge Christe, &c. Et ad Completorium eodem modo cantatur ♯. Adjutorium nostrum, &c.

Benedicamus Domino,

Secundum Regulas Antiphonary canitur ad Laudes & Vesperas, ut ibidem notatur. Ad ceteras autem Horas, ut hîc sequitur,

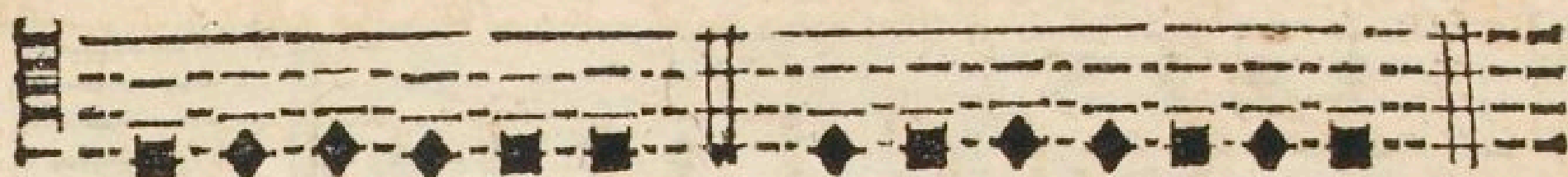


Benedicamus Domino. Deo gratias.



Fidelium animæ. Benedicat & custodiat.

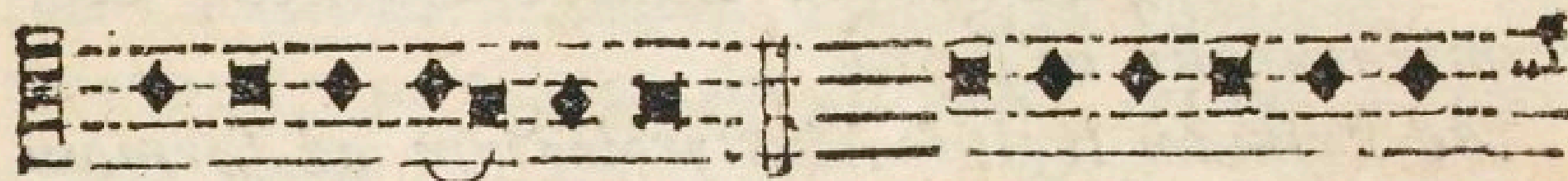
P ij



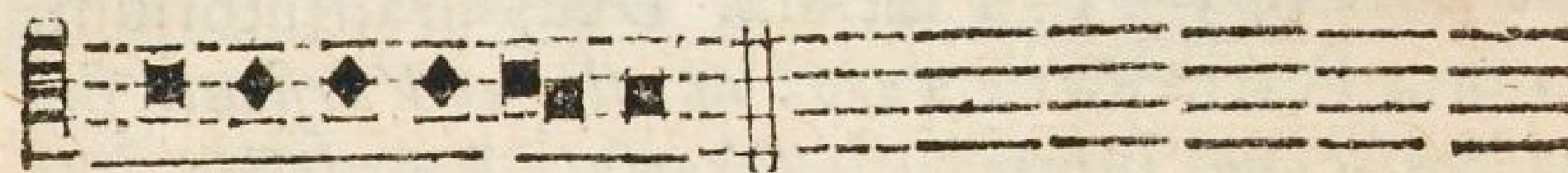
Dominus det nobis. Divinum auxilium, &c.

Totum directè.

In Officio Defunctorum.

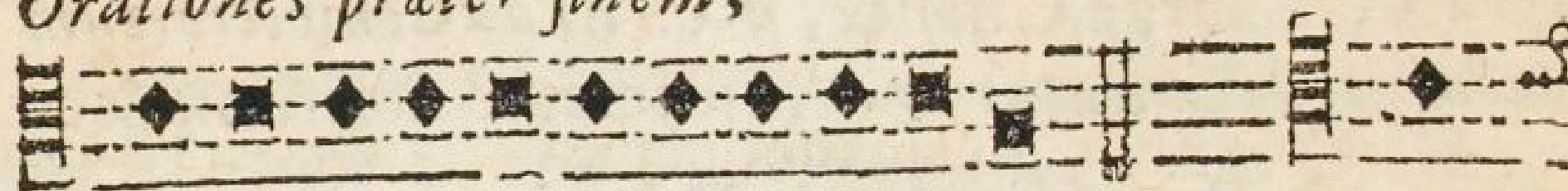


ψ. A porta in- feri. R. Erue Domine

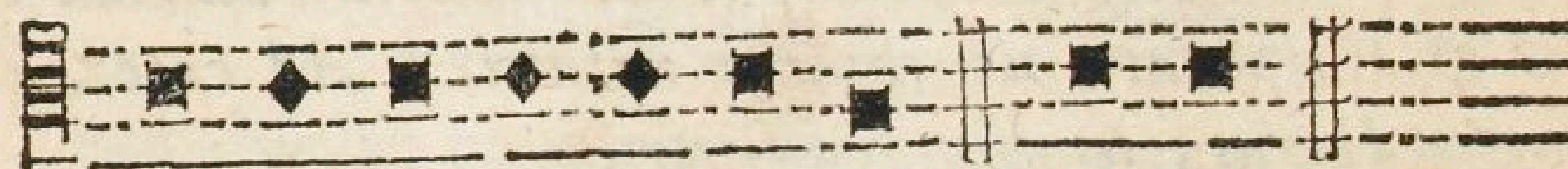


animas eo- rum.

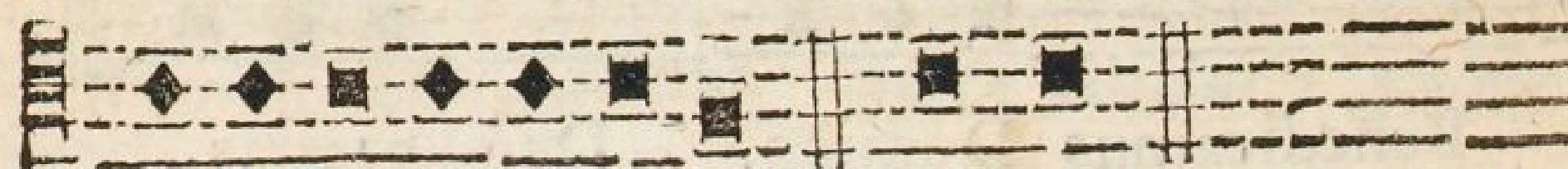
Sequuntur hanc formulam Versiculi Nocturno- rum, & ψ. Audivi vocem, ad Vesperas & Lau- des. At ψ. Et ne nos inducas, ceterique Versiculi canuntur ut supra ad Commemorationes: directè ad Dominantem, Psalmi De profundis; Lauda anima mea Dominum; Dominus vobiscum; & Orationes præter finem,



Per omnia sæcula sæculorum. *Vel,* Per

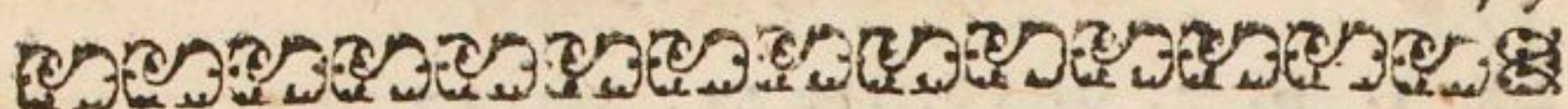


Christum Dominum nostrum. Amen.



Requiescant in pace. Amen.

Eodem modo quo supra in Officio Defunctorum, cantantur omnes Versiculi in Triduo ante Pascha.



TRACTATUS

De Modis canendi Psalmos & Cantica, secundum octo Cantûs Gregoriani Tonos.



D certas de Canticis & Psalmis can-
tandis Regulas instituendas, duo sunt
distinguenda. Primum scilicet est
Tractus Notarum in eodem Tono;
secundum autem est Variatio Cantûs in Intona-
tionibus, Mediationibus, & Terminationibus To-
norum. Tractus quidem Notarum reperitur in
omnibus Tonis, scilicet ab Intonatione ad Me-
diationem, & à Mediatione ad Terminationem:
Cantûs autem Variatio differt in singulis Tonis.
Hoc posito attendendum quæ syllabæ debeant esse
longæ, quæ breves.

De Tractu Notarum.

1. Quælibet dictio monosyllaba vulgò fit brevis
in Tractu Notarum; nisi sit ipsius Tractûs ultima
Nota, quæ tunc fit longa. Exempla reperies in
Tabulâ Tonorum infra, numeris 2. 15. 21. 24.
25. 27. 28. 29.

2. Disyllabæ dictionis utraque syllaba fit brevis:
si verò prior syllaba sit positione longa, vel sit
ultima Tractûs Nota, fit longa. Exemp. 6. 7.
9. 11. 25. 26.

3. Polisyllabæ dictionis penultima longa rema-
net longa, cæteræ fiunt breves: si vero penultima
sit brevis, antepenultima fit longa, cæteræ breves.

Ex. 1. 6. 7. 9. 10. 11. 24. 25. 27.

(Quod pariter vel circiter observandum in Lectionibus, Capitulis, Versiculis, Orationibus, ac per omne quod trahitur in directum.)

De Variatione Cantûs.

1. Quælibet dictio monosyllaba in Variatione Cantûs vulgo fit longa. Ex. 18. 19. 20. 24.

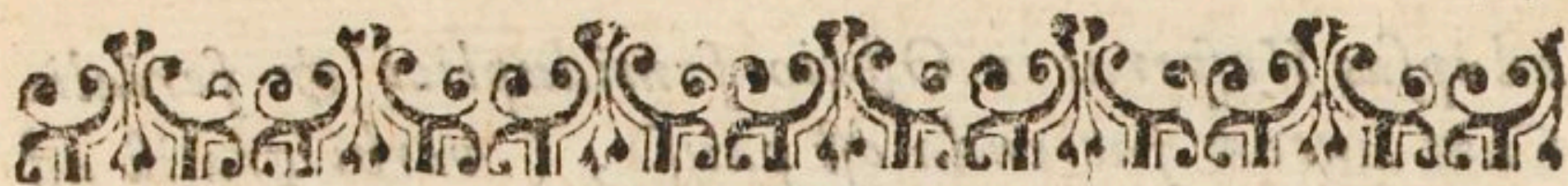
2. Disyllabæ dictionis utraque syllaba fit longa. Ex. 1. 2. 3. 18.

3. Polisyllabæ dictionis penultima longa remanet longa, cæteræ prout quantitas requirit: sed ultima fit brevis (etiam in Disyllabis) ante monosyllabam in fine Mediationis & Terminationis positam; non autem ante duas monosyllabas ibidem positas. Ex. 7. 15. 16. 17. 18. 19. 20.

4. Polisyllabæ dictionis penultima brevis remanet brevis, antepenultima verò fit longa, cæteræ prout quantitas requirit: sed ultima fit longa ante monosyllabam in fine Mediationis & Terminationis positam, modo plures ipsi tribuantur Notæ; secus fit brevis. Ex. 9. 10. 11. 12. 13. 14. 21. 22. 23.

5. Polisyllabæ dictionis, exceptâ penultimâ brevi, quælibet syllaba fit longa si plures habeat Notas: vocalis tamen i ante omnem vocalem longam fit semper brevis. Exempla vide infra in tertio Tono, sub his Terminationibus, *Scabellum pedum tuorum. & congregatione.*

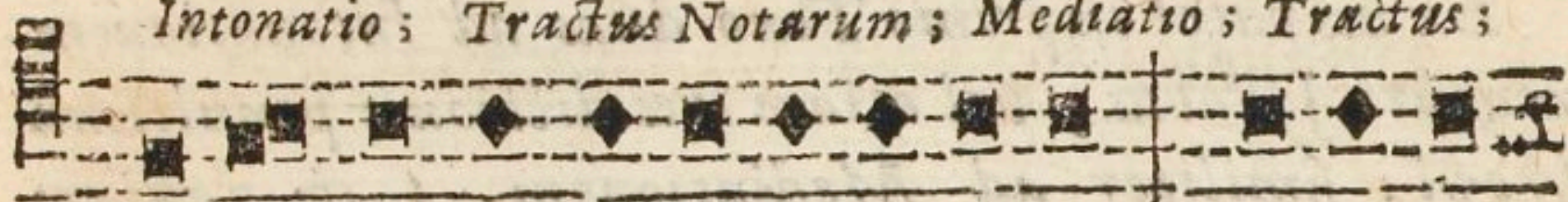
6. Ultima Nota Mediationis & Terminationis ita fit longa ut duabus longis æquivaleat Notis. (Quod pariter observandum ad finem in singulis partibus Officij Divini.)



TABULA TONORUM.

PRIMI TONI.

Intonatio; Tractus Notarum; Mediatio; Tractus;



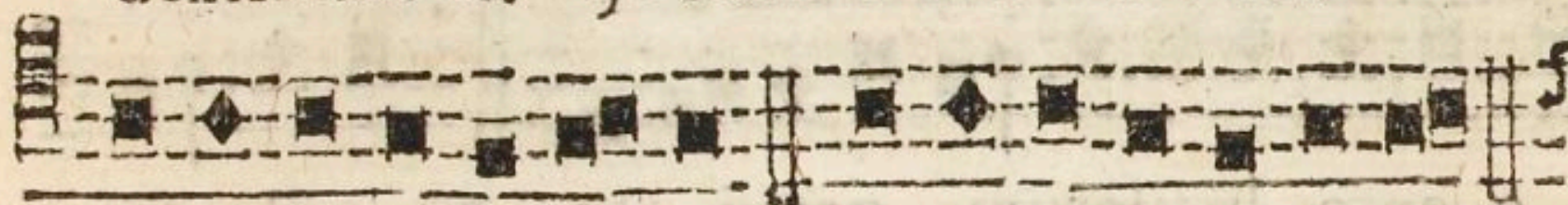
1. **D**ixit Dominus Domino meo: 2. Sede à

Terminatio.

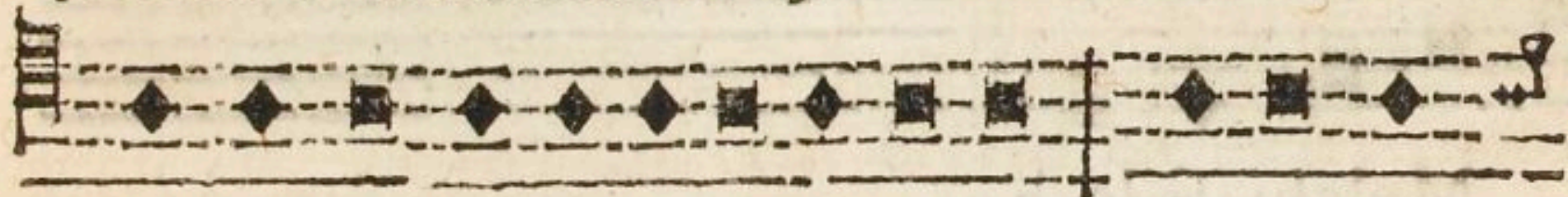
Varia Terminationes.



dextrisme-is. 3. Sede à dextrisme-is.



4. Sede à dextrisme-is. 5. Sede à dextris meis.



6. Donec ponam inimicos tuos: 7. Scabellum

Altera Intonatio.

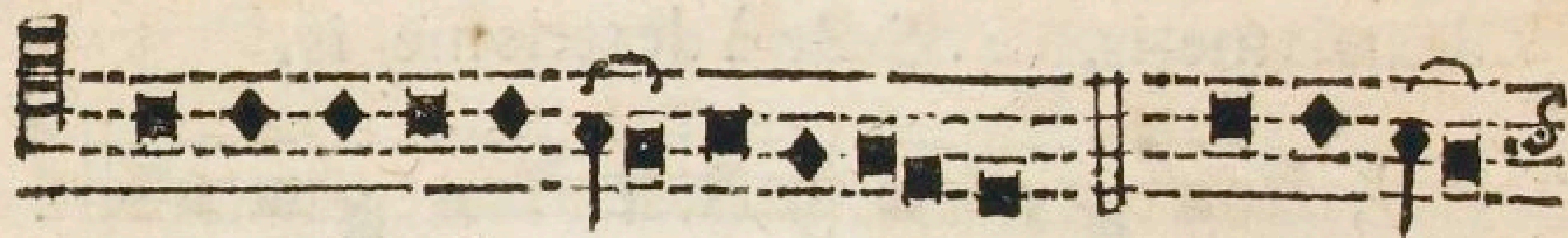


pedum tuo- rum. 8. Domine probasti me.

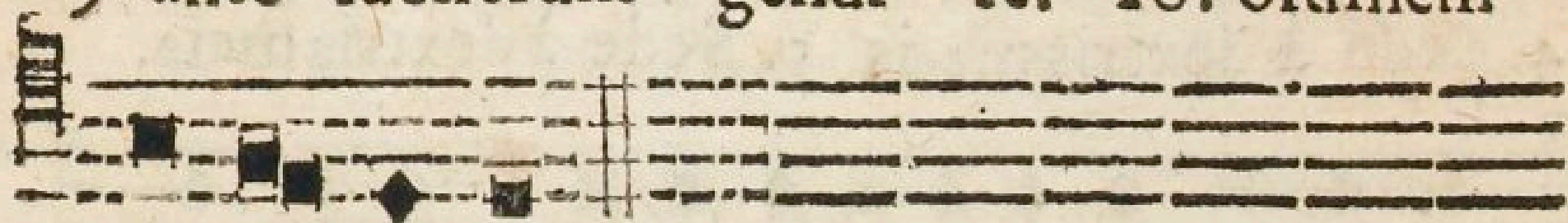
Sic omnes intonantur Psalmi Vesperarum, primi Toni, quorum primæ dictionis secunda syllaba brevis; secûs ut Dixit. Sic autem ut hîc supra Donec ponam, intonantur directè ceteri Versus; sicut & primus cujuslibet Psalmi extra Vesperas; vel etiam

ad ipsas Vesperas in Officio semiduplici & feriali. Cum autem facienda est pausa, (verbi gratiâ ad Crucem †,) fit etiam directè, (in omnibus Tonis, sicut & Mediatio hujusce primi Toni.) Finis vero sunt diversæ Terminationes singulis Antiphonis assignata. Quæ omnia pariter observanda sunt in reliquis Tonis.

Ex his patet in primo Tono duas ad Intonationem requiri syllabas, vel etiam tres dictionis penultimâ brevi: similiter ad Mediationem, (& pausam Crucis: †) quatuor autem regulariter ad finem complendam. Sed pro diversâ dictionum qualitate ac syllabarum quantitate, sequuntur varia Terminationis Exempla.

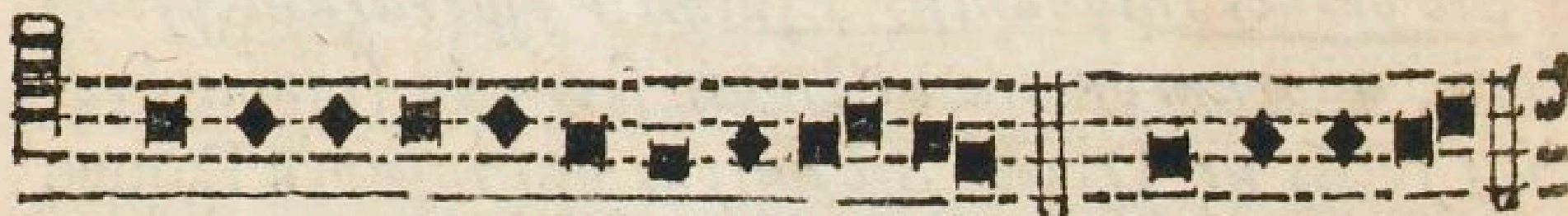


9. ante luciferum genui te. 10. ordinem

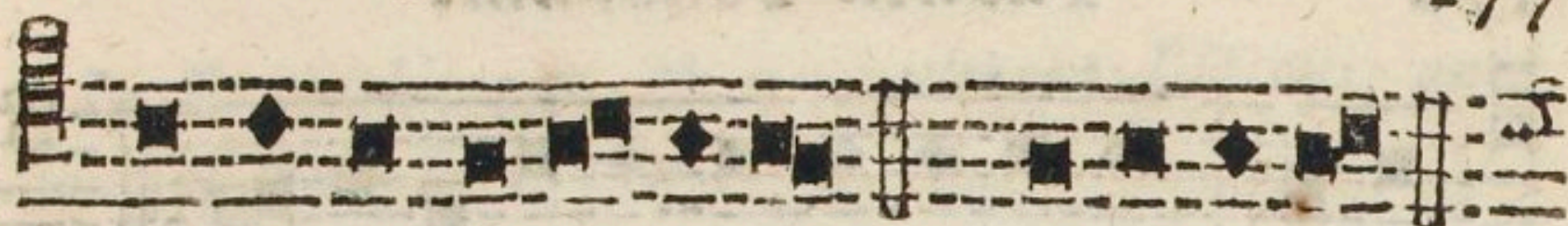


Melchi-sedech.

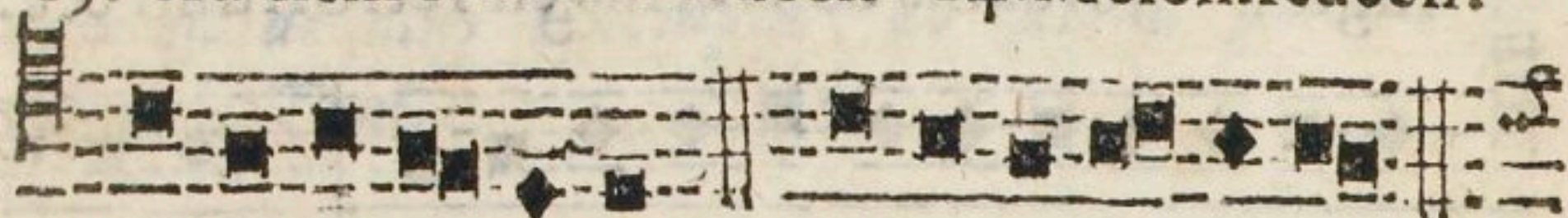
Hæc levis Notula ¶ quæ fit celeriter ad libitum, (gallicè port- de-voix,) confert ad vocem jucundè transferendam. Quæ forma decorè servari potest in simili transitu. Deo nostro sit jucunda decoraque laudatio.



11. ante luciferum genui te. 12. genui te.



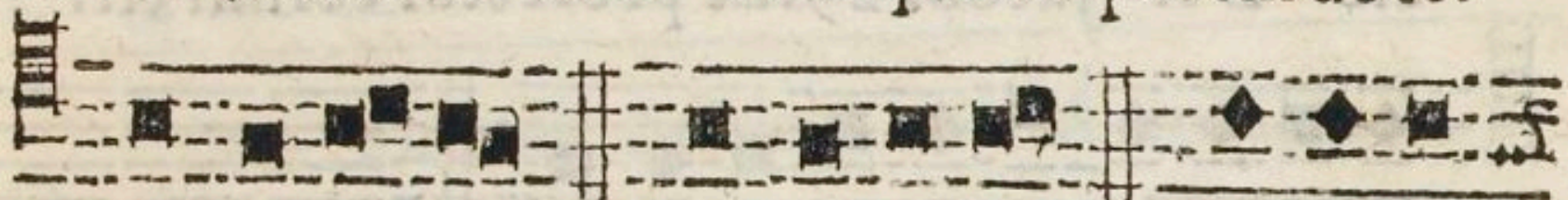
13. ordinem Melchi-sedech. 14. Melchisedech.



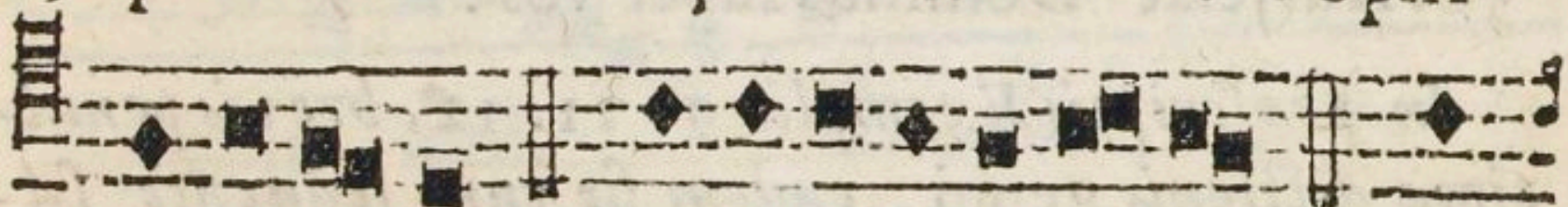
15. & exaudi- vit me. 16. & exaudi- vit me.



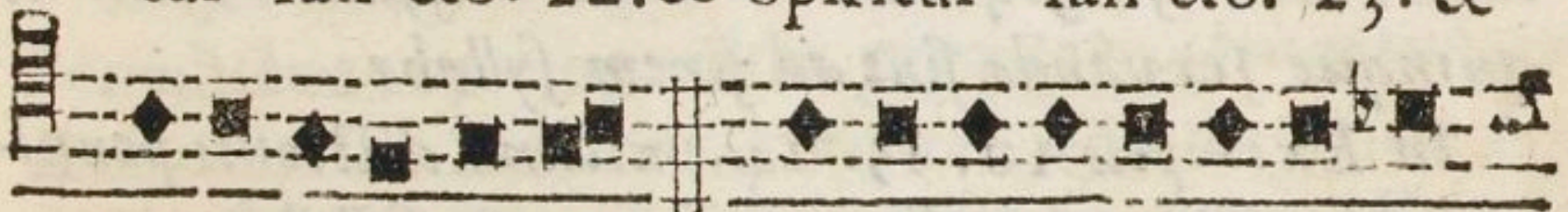
17. & exaudivit me. 18. loquebar pacem de te.



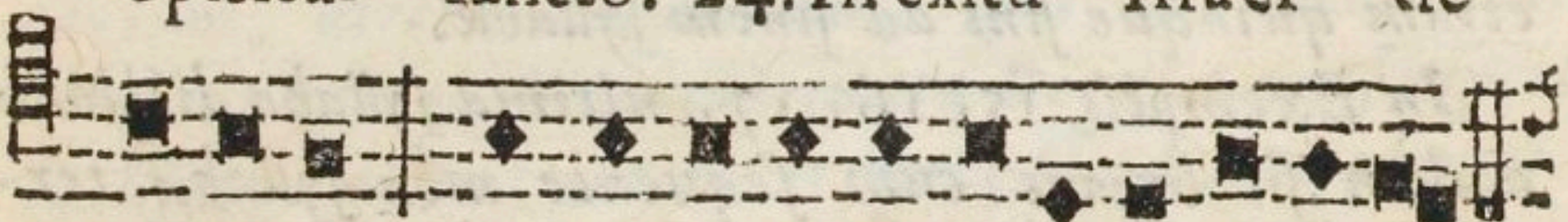
19. pacem de te. 20. pacem de te. 21. & Spiri-



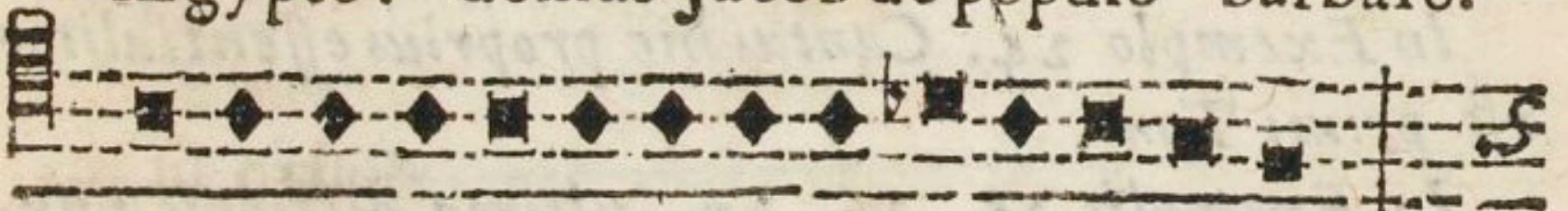
tui san cto. 22. & Spiritui san-cto. 23. &



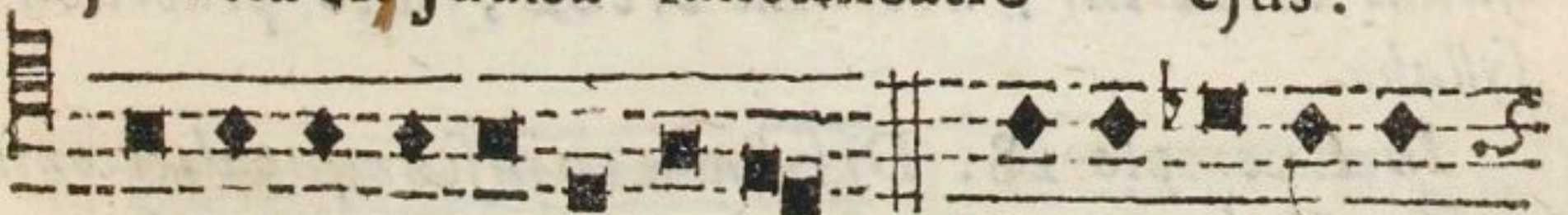
Spiritui sancto. 24. In exitu Israël de



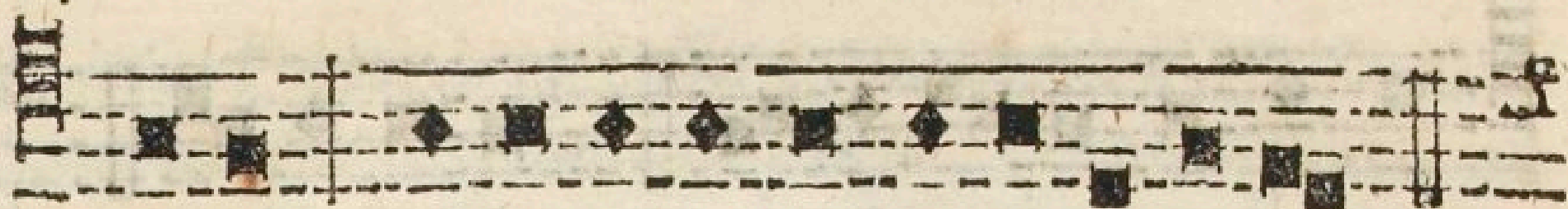
Ægypto: domus Jacob de populo barbaro.



25. Facta est Judæa sanctificatio ejus:



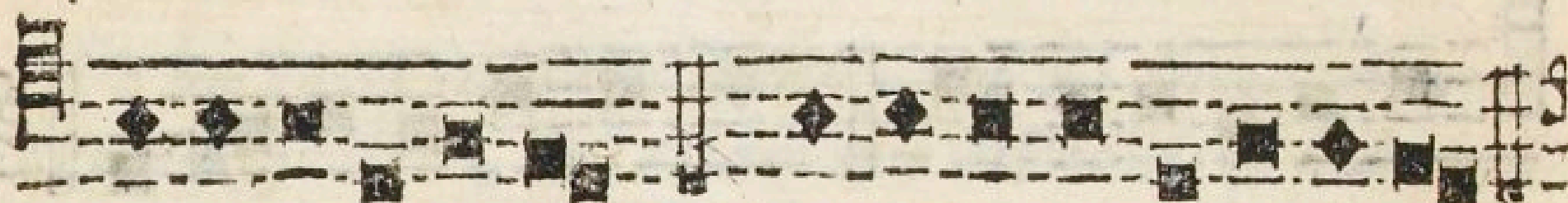
Israël potestas ejus. 26. Mare vidit &



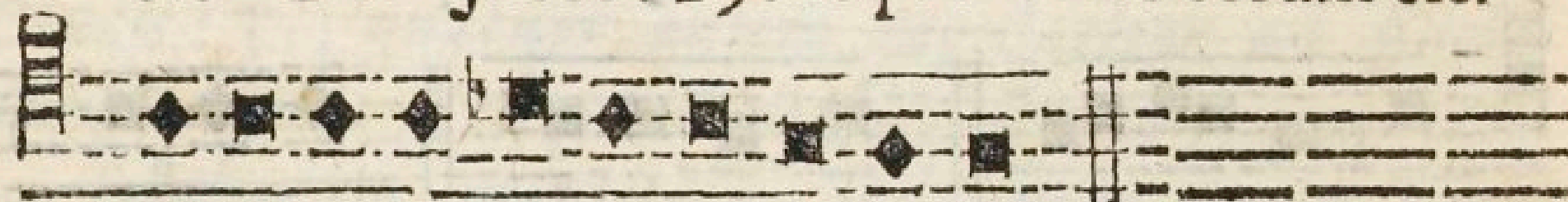
fugit: Jordanis conversus est retrorsum. &c.



27. A facie Domini mota est terra: 28. à fa-



cie Dei Jacob. 29. Et protector eorum est.



30. Adjiciat Dominus super vos:

In præscriptis Exemplis 9. 11. 12. brevis penultima dictionis genui, eadem fit cum sequente syllabâ, modo subsequatur dictio monosyllaba; ita ut quinque servanda sint ad finem syllabæ.

In Exemplis 10. 13. 14. ultima dictionis penultima brevis eadem fit cum sequente syllabâ, ita ut etiam quinque sint ad finem syllabæ.

In Exemplis 15. 16. 17. ultima syllaba dictionis eadem fit brevis cum sequente monosyllabâ terminante.

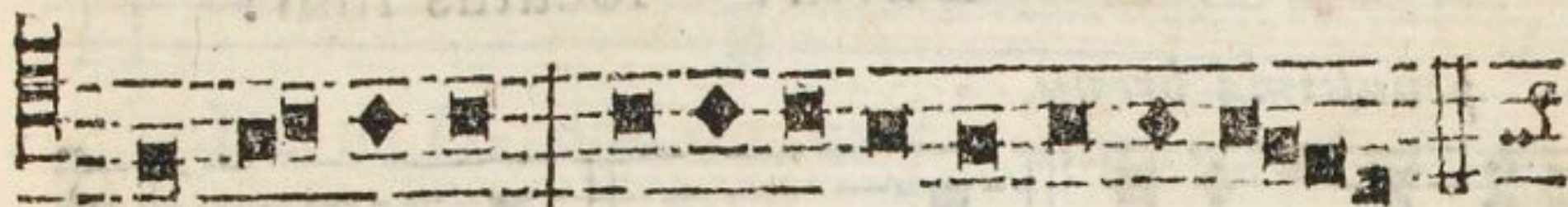
In Exemplo 24. Cantus hic proprius essentialiter est primi Toni.

In Exemplis 25. 26. 27. ultima dictionis nunquam attollitur, nec ulla brevis, ideo præcedens syllaba.

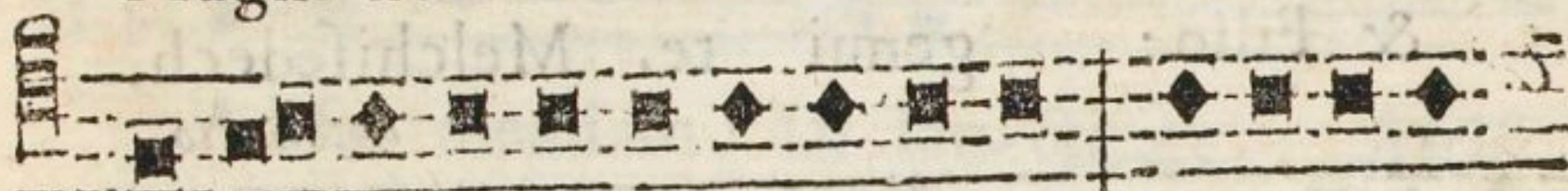
In Exemplo 28. Disyllabæ cujuscunque dictionis etiam Hebraica prior syllaba semper censetur longa, Jacob, David, Sion.

In Exemplis 29. & 30. ultima dictionis ante monosyllabam fit brevis.

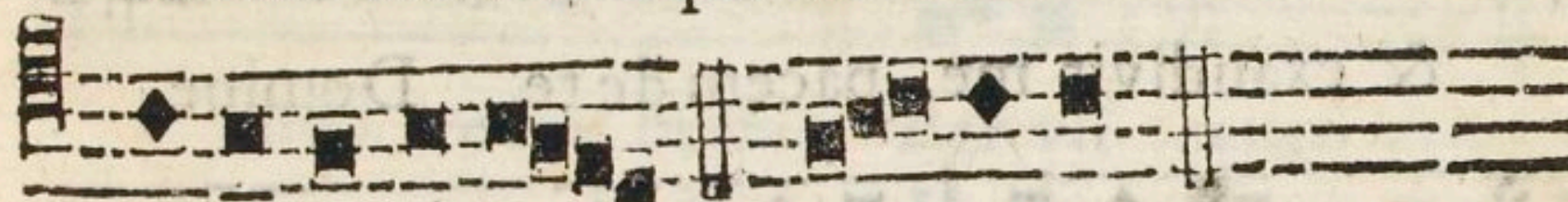
Eodem modo, proportionem servatâ, censendum est de alijs Exemplis, ac cæteris paribus in reliquis Tonis.



Magni-ficat: anima mea Dominum.



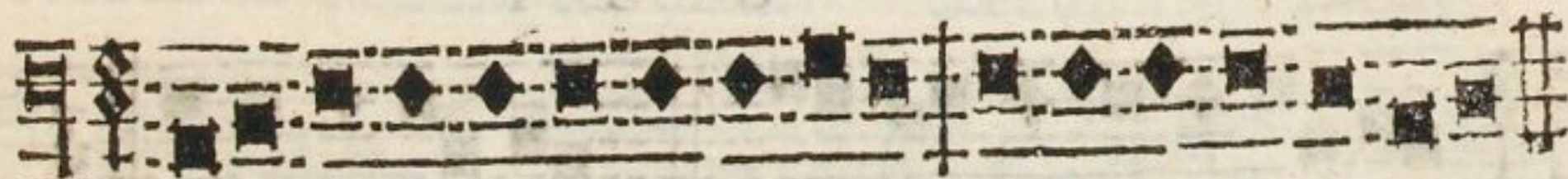
Et ex-ultavit Spiritus meus: in Deo sa-



lutari meo. Glo-ria.

Et sic omnes Versus Canticorum Magnificat & Benedictus, quæ quidem graviter cantantur in Dominicis & Duplicibus Festis. Sed in Officio semiduplici ac feriali, Intonatio fit primi Versûs tantum, directe cæterorum, qui & mediantur communiter ac de cæterò juxta Regulas præscriptas ut Psalmi. Finis autem ut notatur ad Antiphonas. Quæ omnia pariter observanda sunt in cæteris Tonis.

SECUNDI TONI.



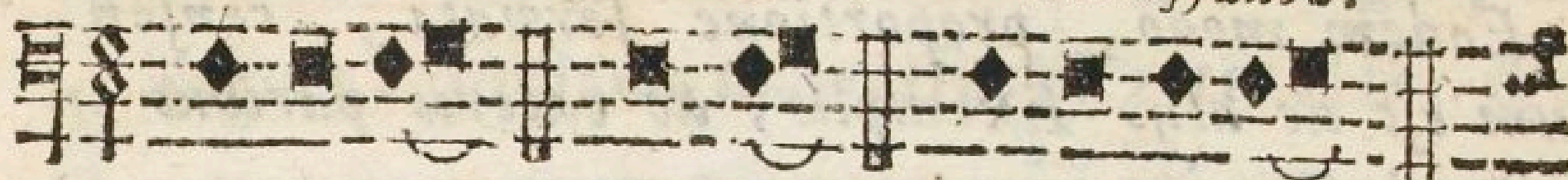
DIxit Dominus Domino meo: Sede à dextris meis.

Q ij

Mediationis & finis Exempla.

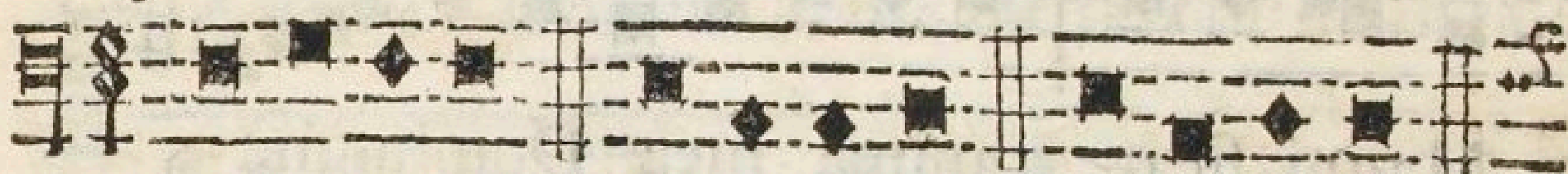
Dictiones Hebraica indeclin.

monosyllaba.



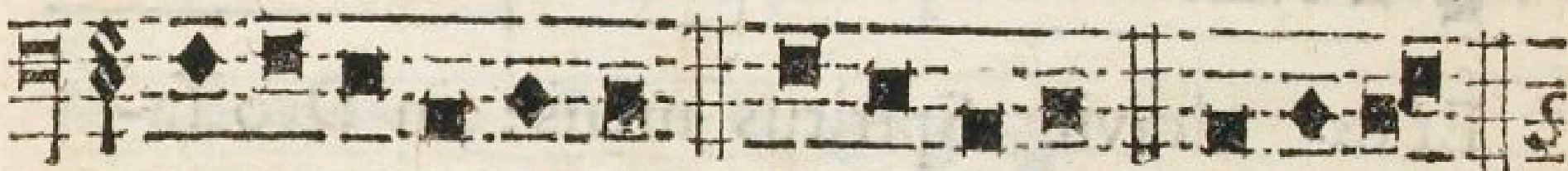
ex Sion: David: locutus sum:

penultima brevis.

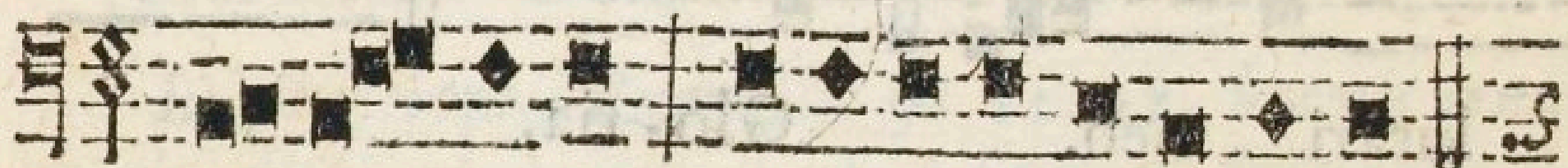


& Filio: genui te. Melchisedech.

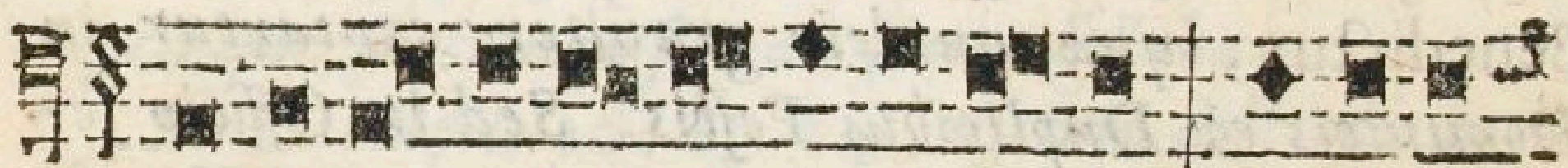
Intonatio.



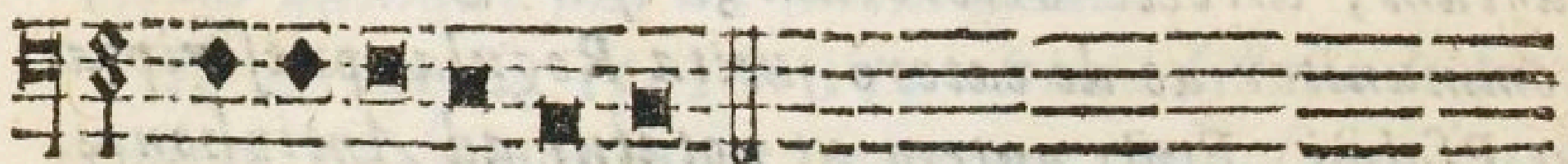
& exaudivit me. pacem de te. Domine.



Ma-gni- ficat: anima mea Dominum.

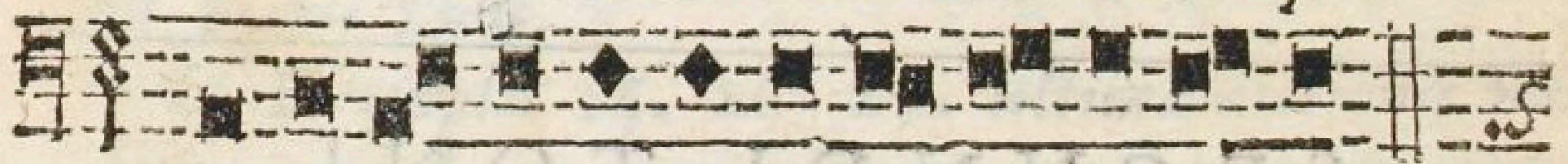


Et exul- tavit Spi-ritus me-us: in Deo

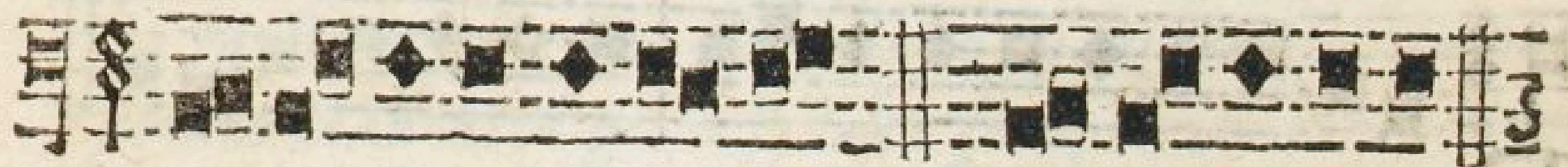


salutari meo.

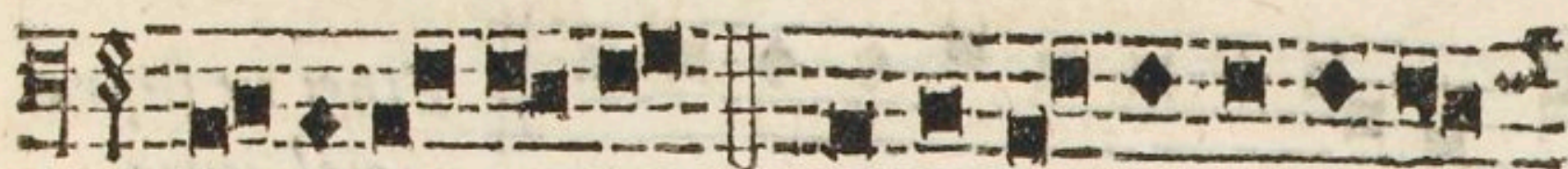
Intonationis & Mediationis Exempla.



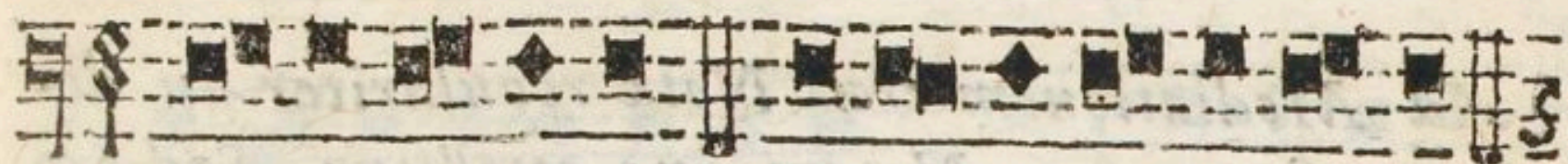
Quia fe- cit mihi magna qui potens est:



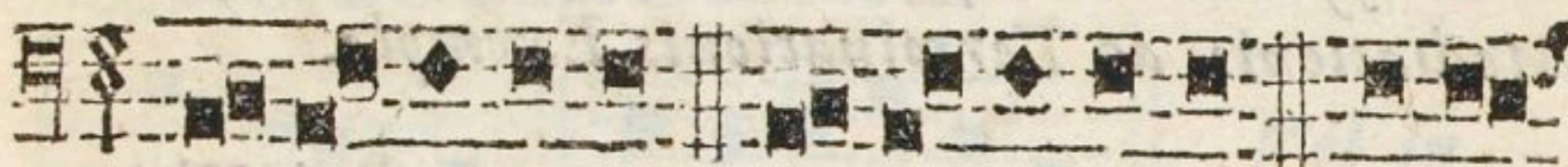
De-po- suit poten-tes,&c. E- fu- rientes.



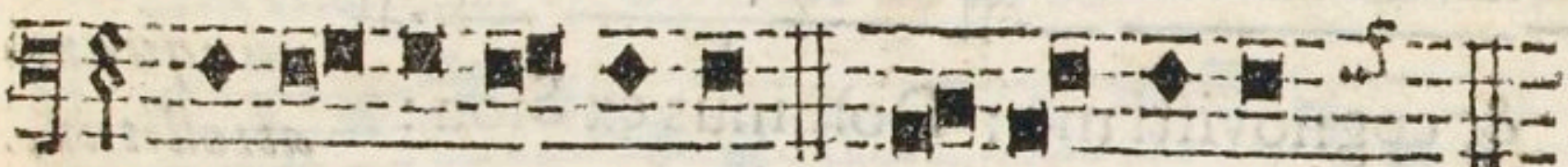
Glo-ria Pa-tri. Benedic-tus Dominus



De-us Is-raël: ex i-nimi-cis no-stris:



Ad fa-ciendam. In san-ctitate. Altis-

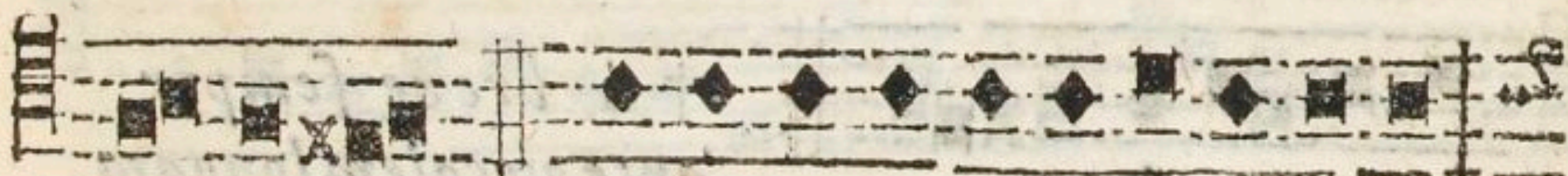


simi voca-beris: Per vis-cera.
Il-lu-minare,

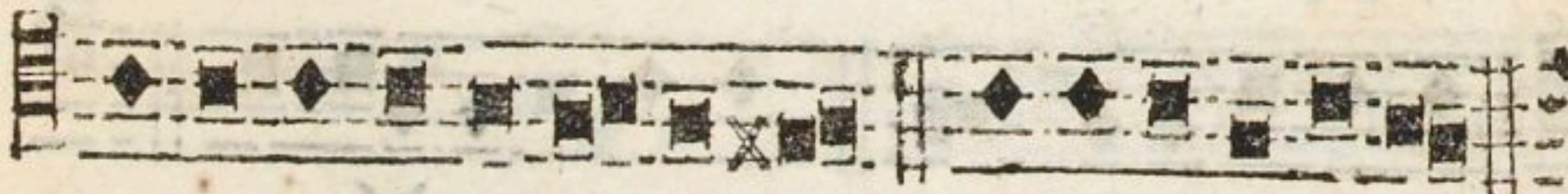
TERTIITONI.



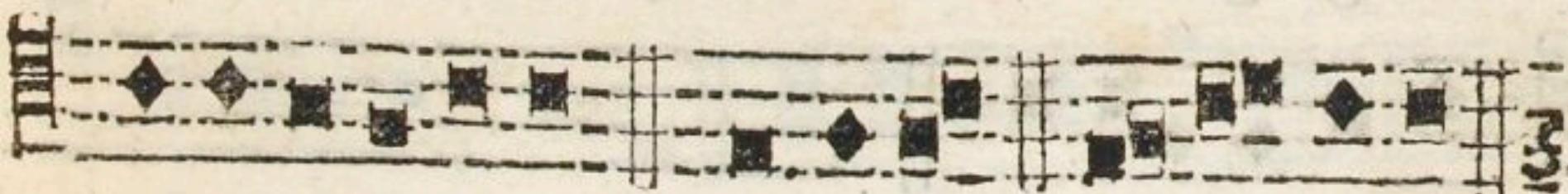
Dixit Dominus Domino meo: Sede à dex-



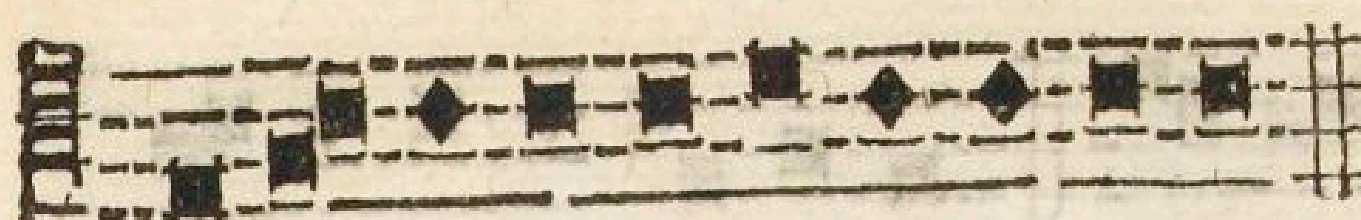
tris meis. Donec ponam inimicos tuos:



scabellum pedum tu-orum. Sæculorum amen.



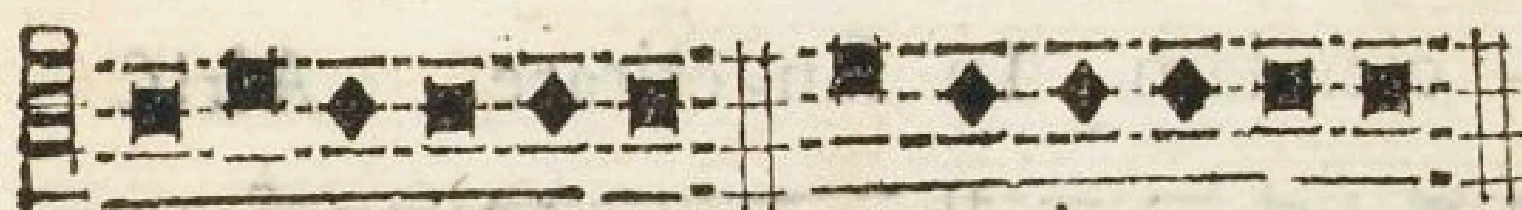
e. u o. u. a e. Domine. Ma-gni-ficat:



*Fines ut supra
vel infra.*

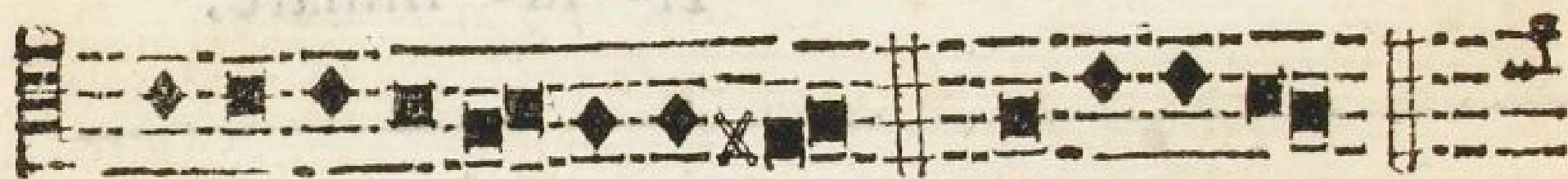
Et ex-ultavit Spiritus meus.

Ad Mediationem tres Notæ regulariter in directum sequuntur Notam quæ attollitur. Sed pro varia syllabarum qualitate sequuntur diversa Mediationis ac Terminationis Exempla.

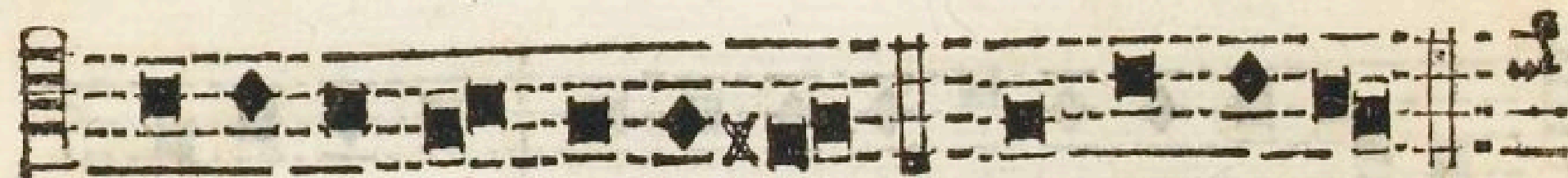


† Ultima
dictionis
nunquam
attollitur,

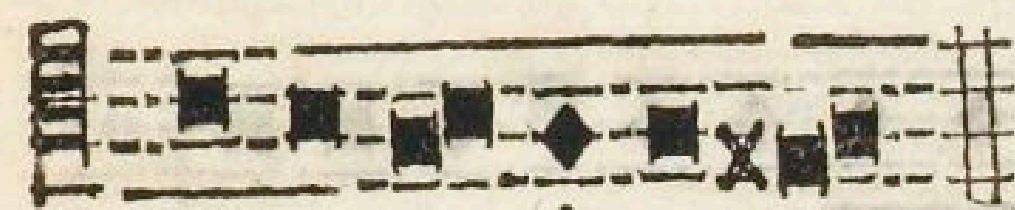
& cognovisti me : Dominus ex Sion :
nec ulla brevis, ideo precedens syllaba Do-



luciferum ge-nui te. genui te.

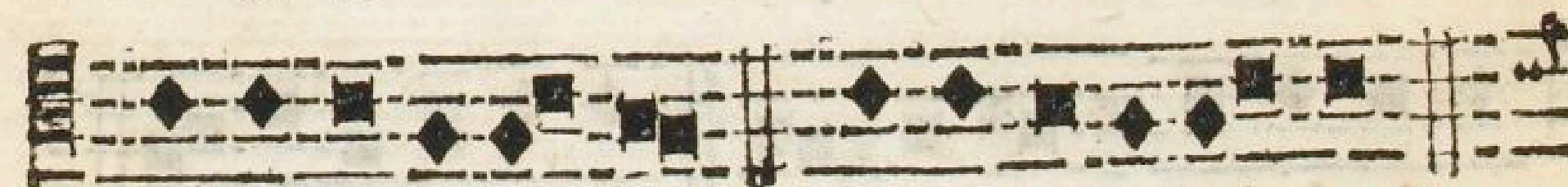


ordinem Mel-chisedech. Melchisedech.

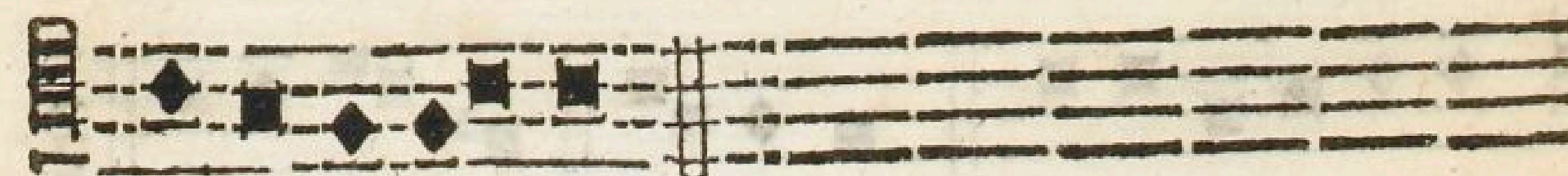


† i breve semper
ante vocalem longam.

congrega-tione.



congregatio-ne. congregatio-ne.

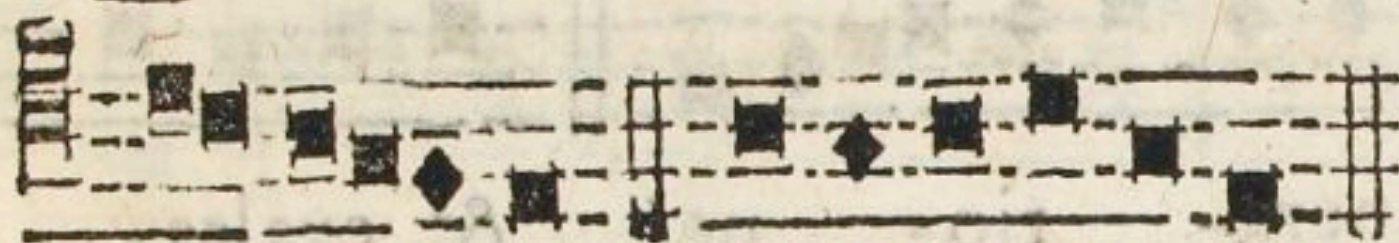


timentibus se.

QUARTI TONI.



Dixit Dominus Domino meo: Sede à dex-

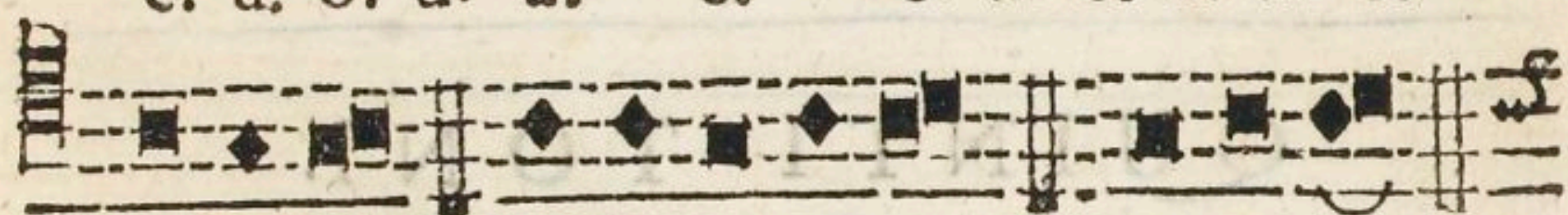


*Vel in
transposito,*

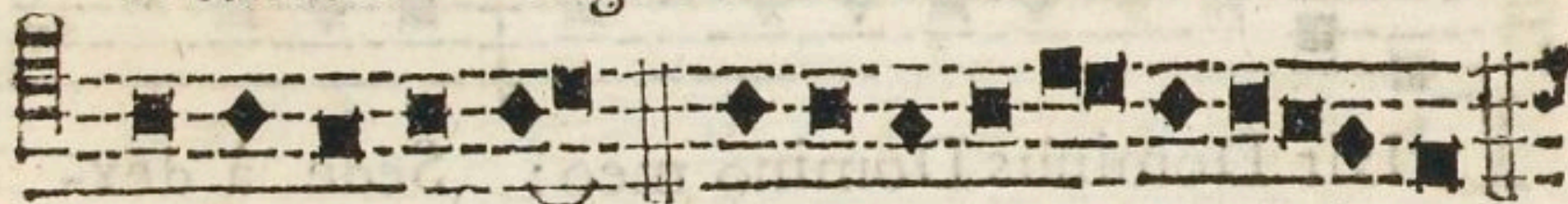
tris me- is. e. u. o. u. a. e.



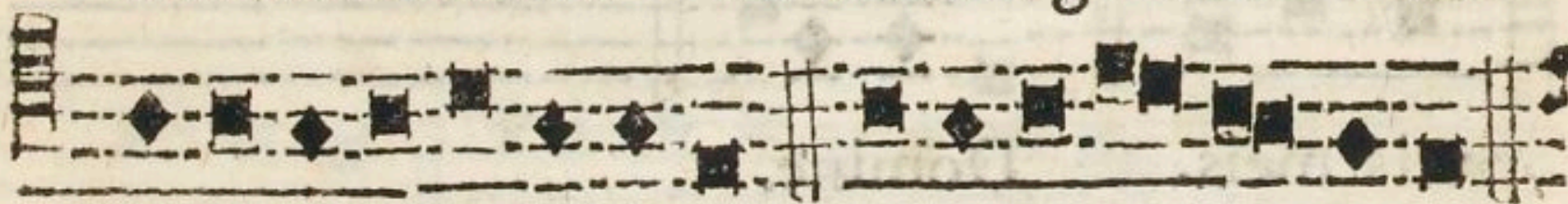
e. u. o. u. a. e. e. e. u. o. u. a. e.



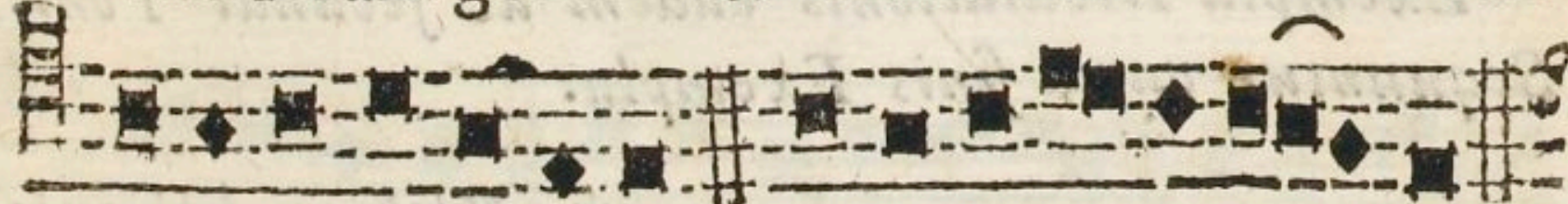
Domine. cognovisti me: ex Sion:



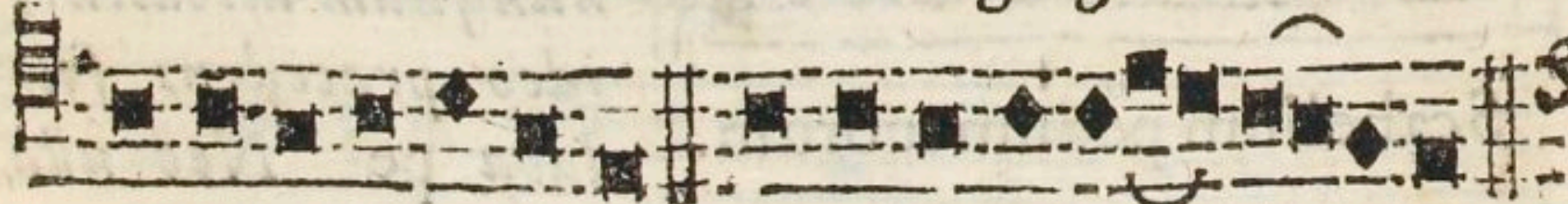
Domine David: luciferum genui te.



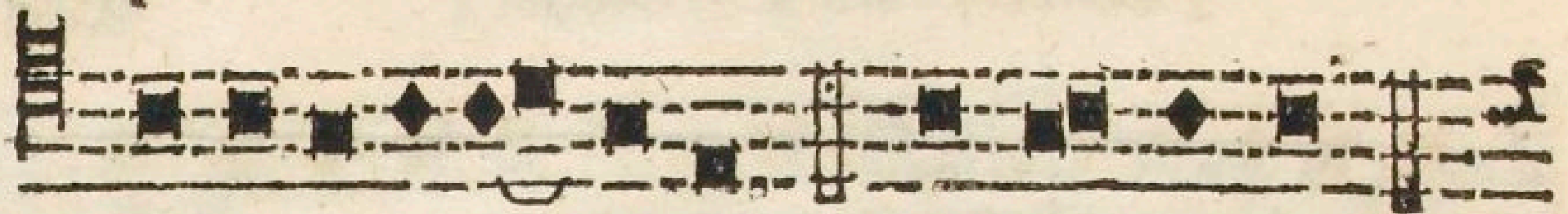
luciferum genui te. ordinem Mel-chi-fede-ch.



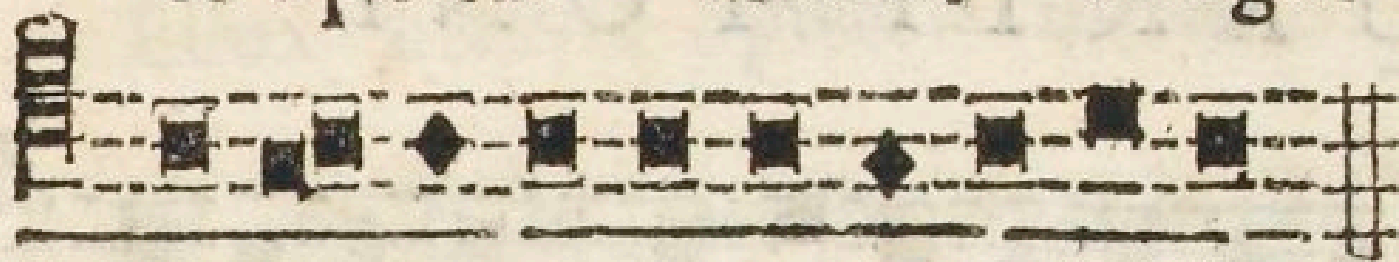
ordinem Melchisedech. & congrega-tio- ne.



& congregatione. & Spiritui san- cto.

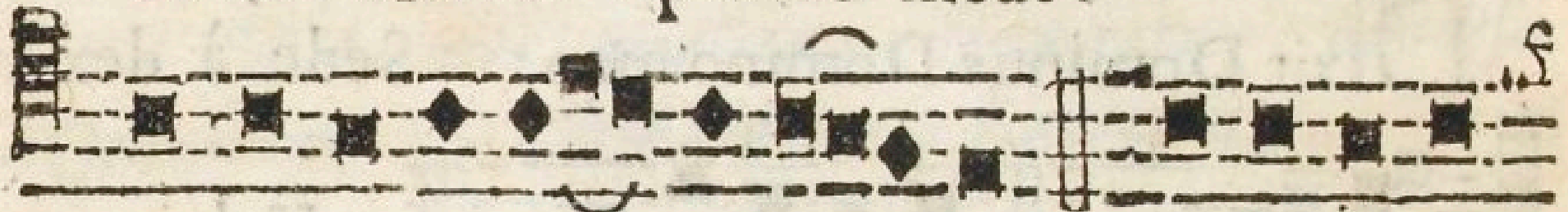


& Spiritui sancto. Magni- ficat:

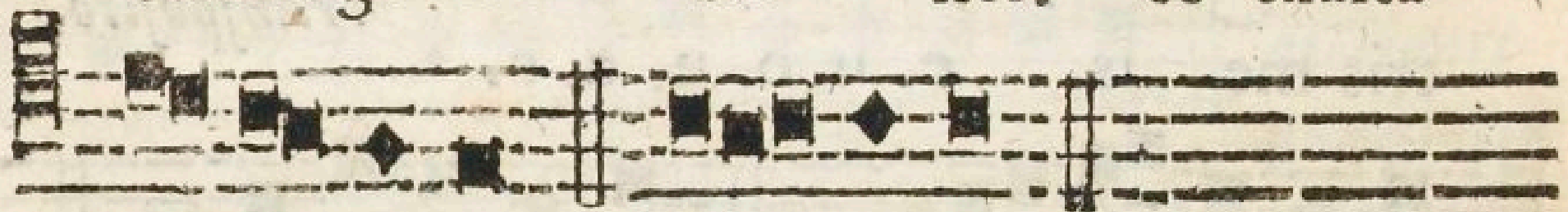


*Fines
ut supra.*

Et ex- ultavit Spiritus meus:

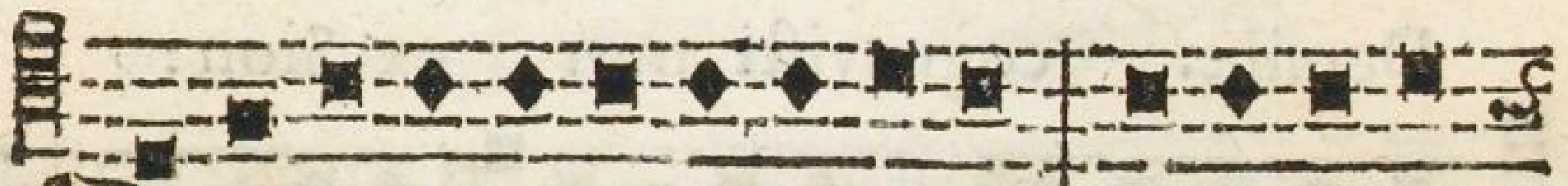


omnes genera- tio- nes. & exalta-

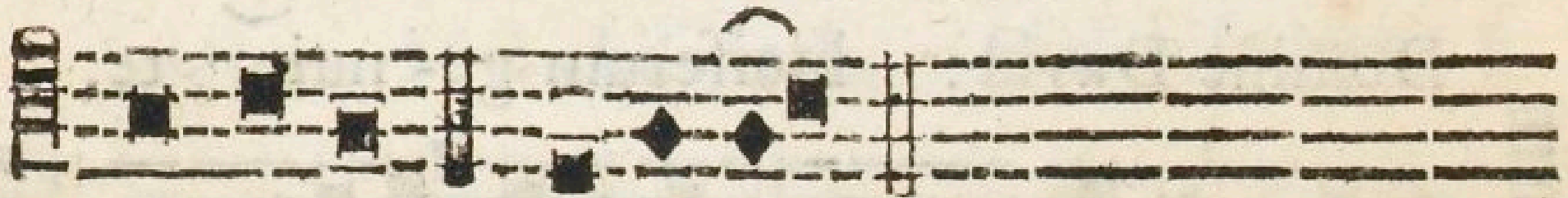


vit hu- miles: Glo- ria.

QUINTI TONI.

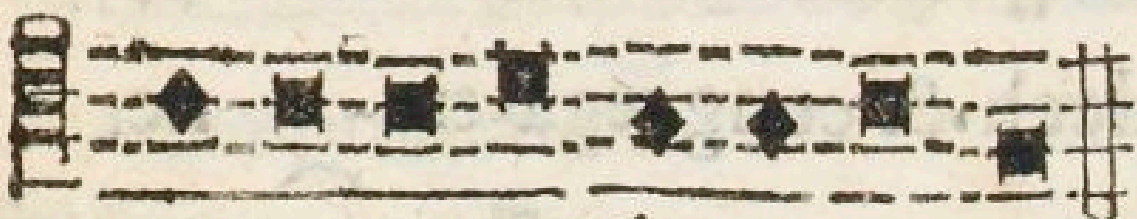


Dixit Dominus Domino meo: Sede à dex-



tris meis. Domine.

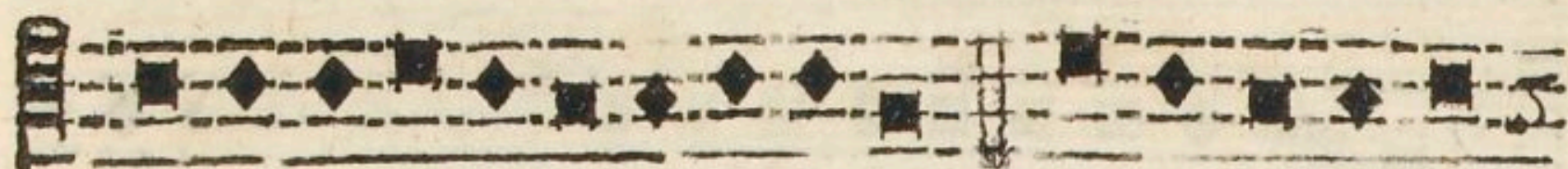
*Exempla Mediationis eadem ac secundi Toni.
Sequuntur varia finis Exempla.*



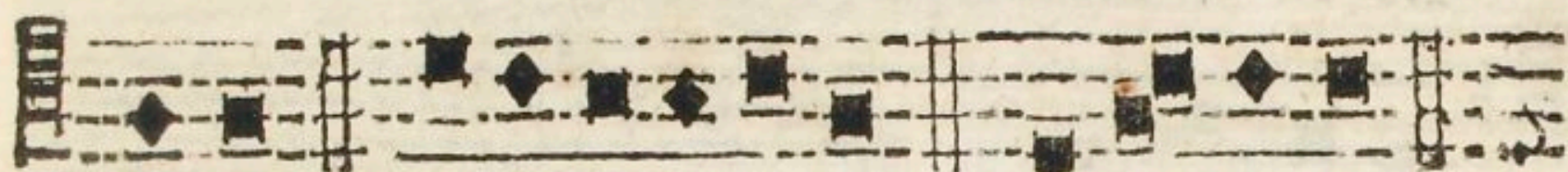
Scabellum pedum tuorum.
brevis, ut patet ex sequentibus.

† Ultima dictionis
nunquam attollitur,
ideo præcedens syl-
laba pe- Nec ulla

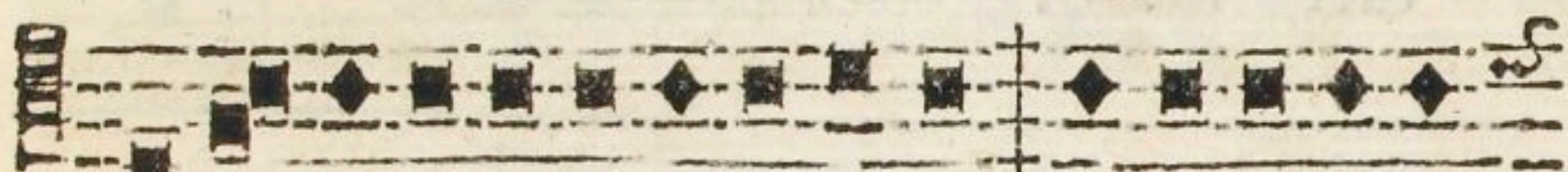
ante



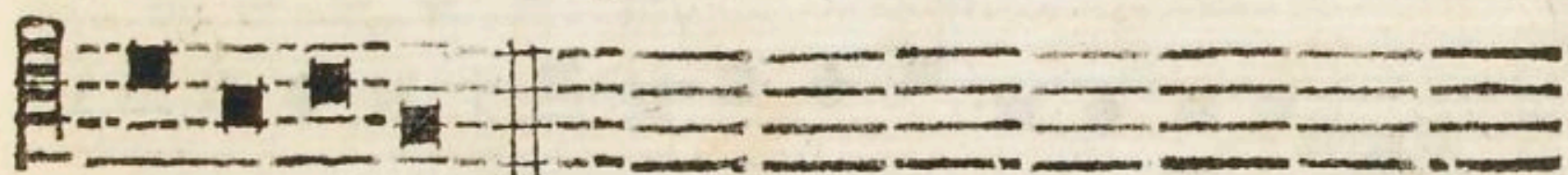
ante luciferum genui te. ordinem Melchi-



sedech. diligentibus te. Magni-ficat:



Et ex-ultavit spiritus meus: in Deo salu-



tari meo.

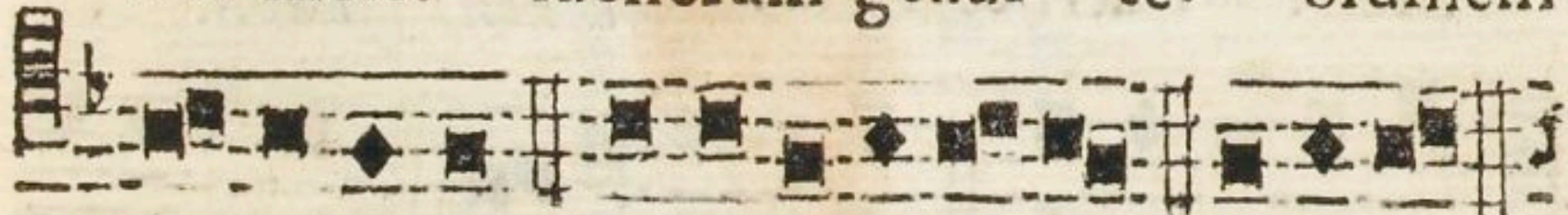
SEXTI TONI.



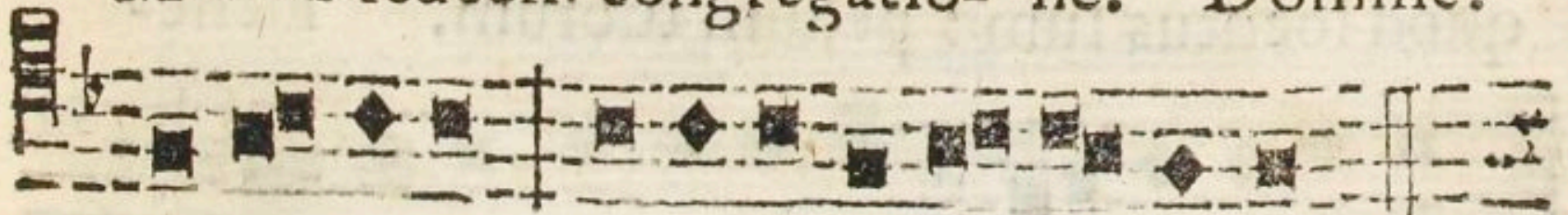
DIxit Dominus Domino meo: Sede à dex-



tris meis. luciferum genui te. ordinem

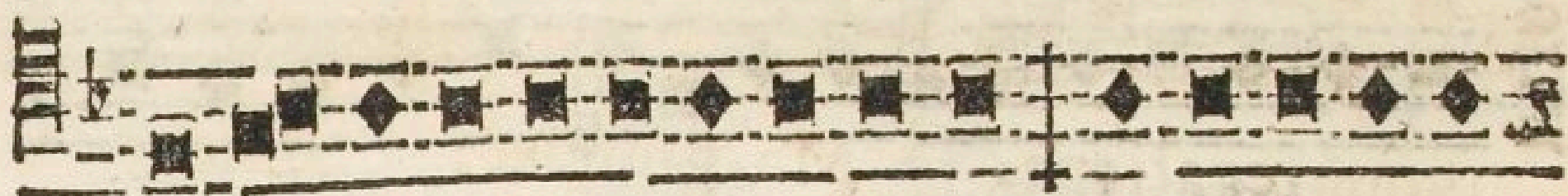


Mel-chisedech. congregatio- ne. Domine.

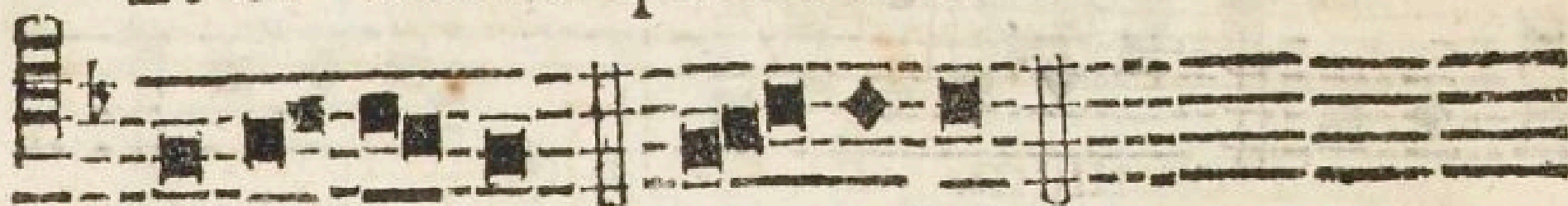


Magni-ficat: anima mea Do-minum.

R

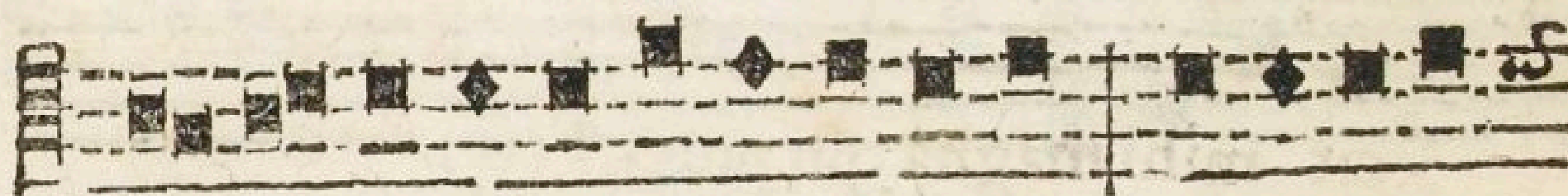


Et ex-ultavit spiritus meus: in Deo salu-

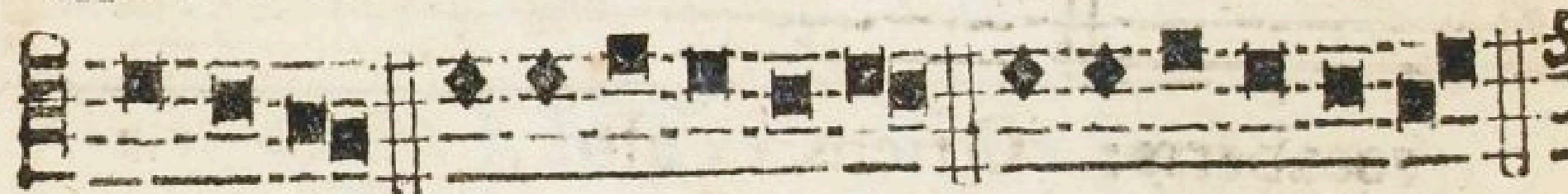


tari me-o. Glo-ria.

SEPTIMI TONI.



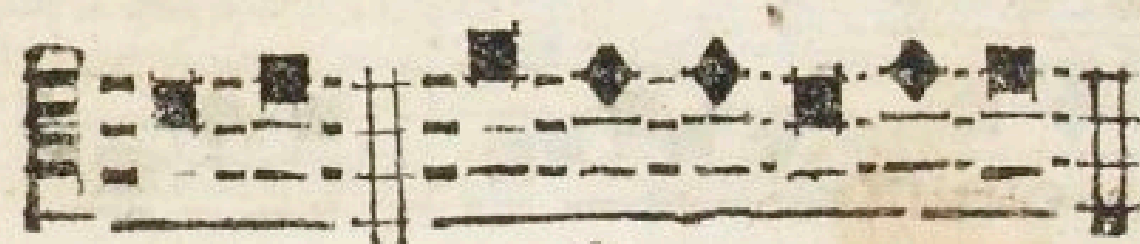
DI-xit Dominus Domino meo: Sede à dex-



tris meis. e. u. o. u. a. e. e. u. o. u. a. e.

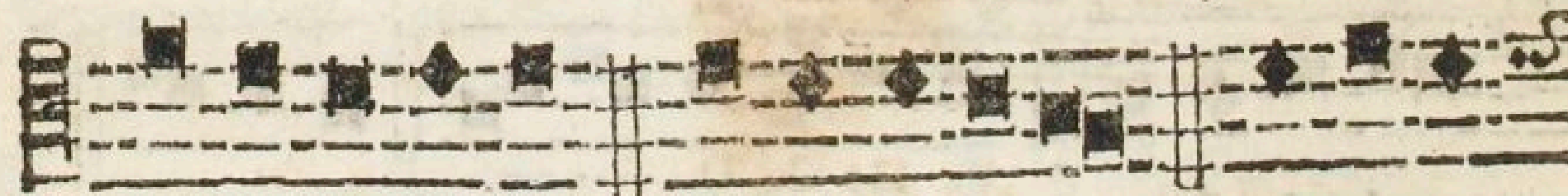


e. u. o. u. a. e. Do-mine. Dominus ex

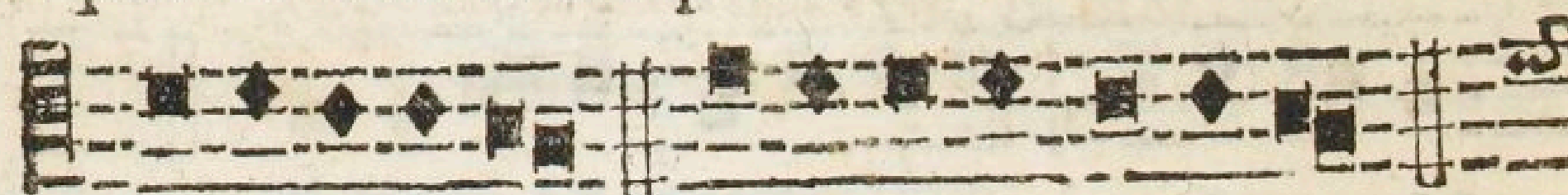


Sion: Patri & Filio:

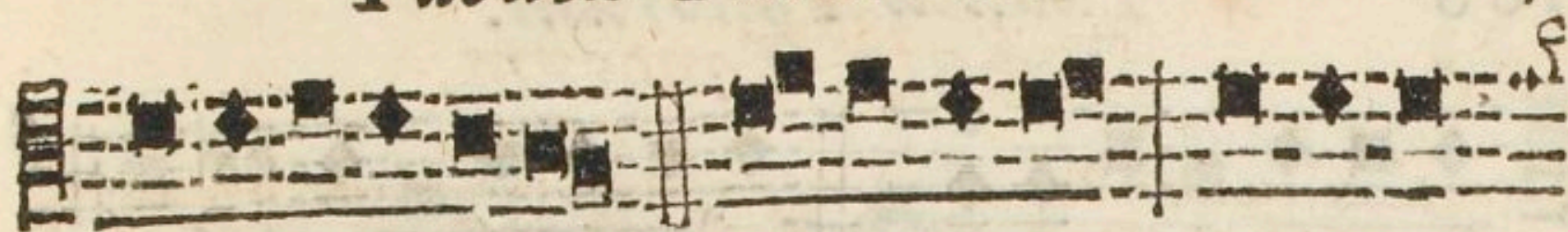
† Ultima dictionis
non attollitur; nec
ulla brevis, ideo præ-
cedens syllaba.



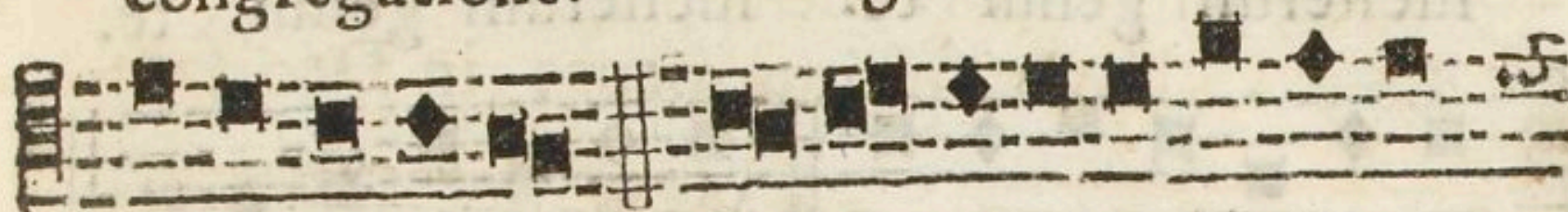
quod locutus sum: pedum tuorum. lucife-



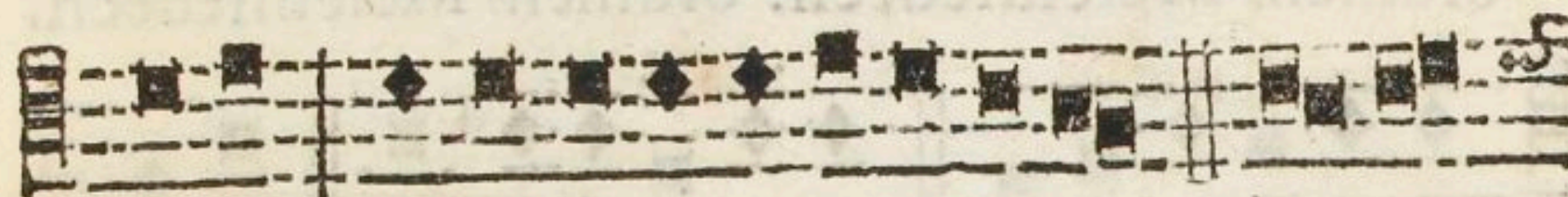
rum genui te. ordinem Melchisedech.



congregatione. Ma-gnificat: anima



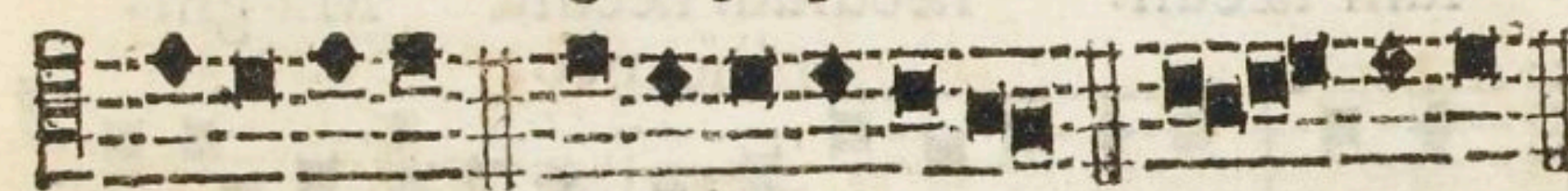
mea Dominum. Et ex-ultavit spiritus



meus: in Deo salutari meo. Qui-a

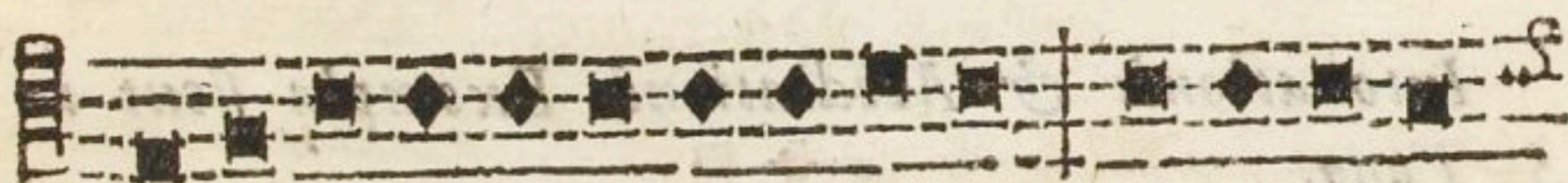


fecit mihi magna qui potens est: Altissimi

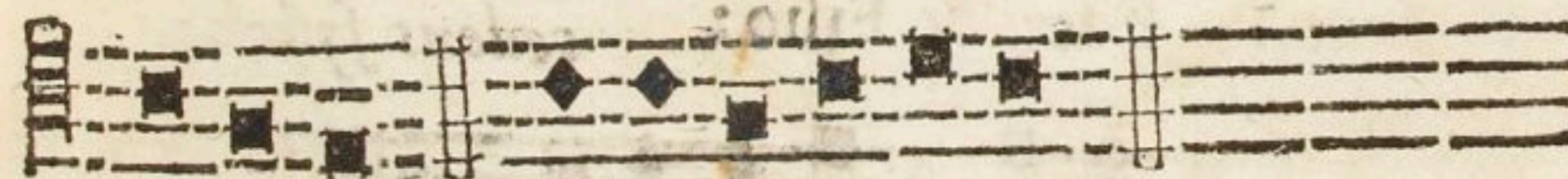


vocaberis: Oriens ex alto. Glo-ria.

OCTAVI TONI.

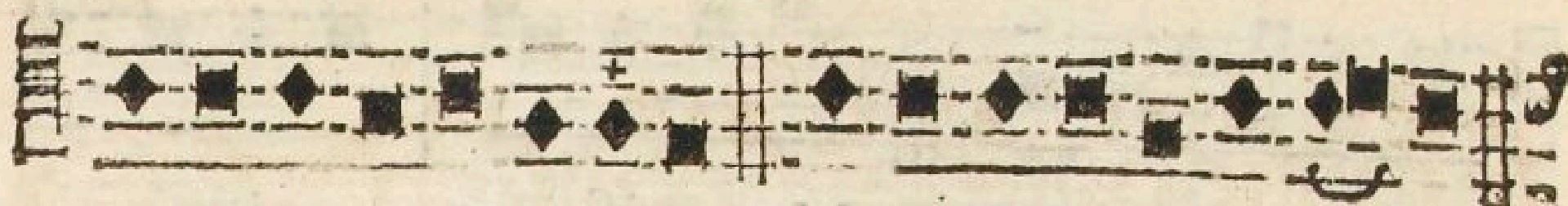


Dixit Dominus Domino meo: Sede à dex-

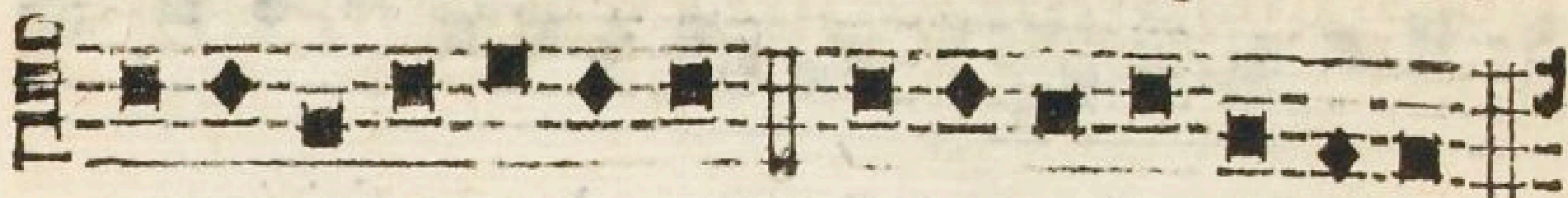


trismeis. e. u. o. u. a. e.

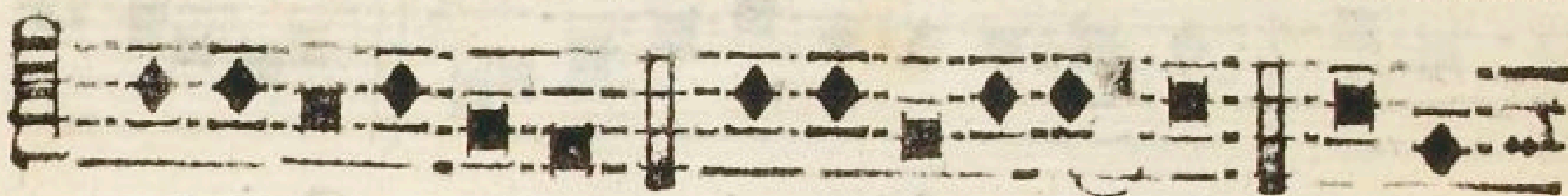
*Intonationis & Mediationis Exempla eadem ac
secundi Toni. Sequuntur varia Terminationis
Exempla.*



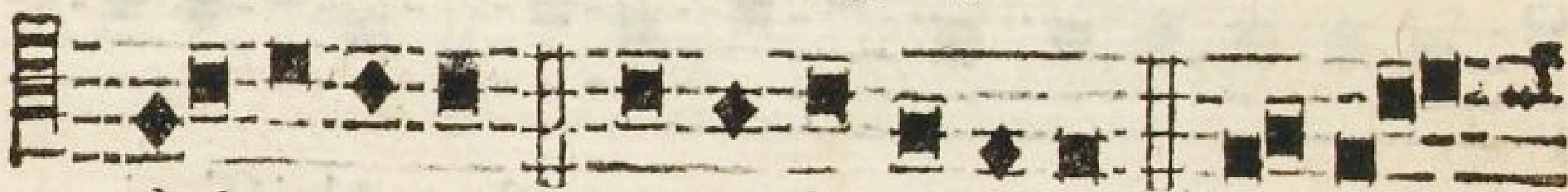
luciferum genui te. luciferum genui te.



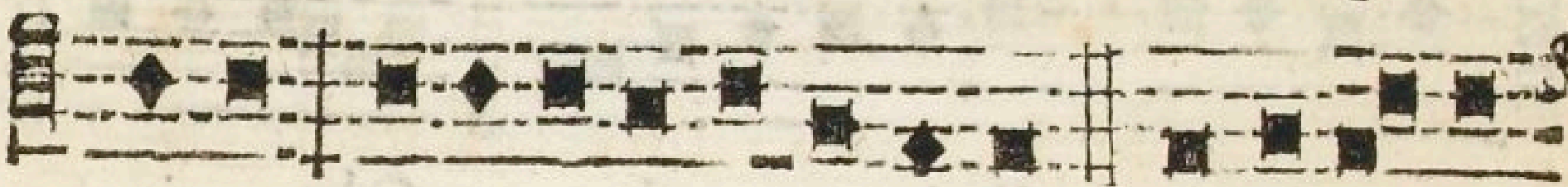
ordinem Melchisedech. ordinem Melchisedech.



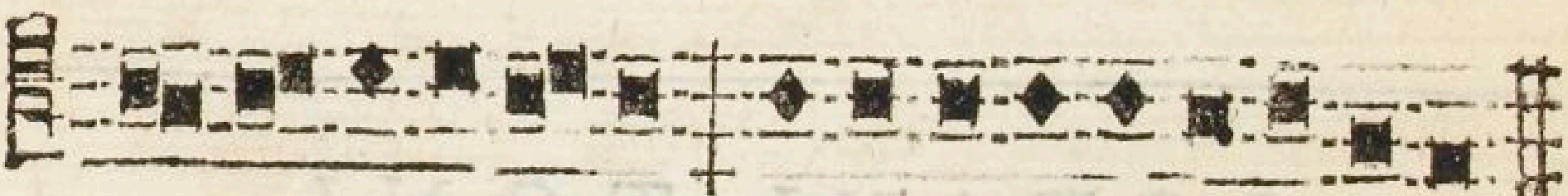
congregatione. congregatio- ne. sæcu-



lum sæculi. sæculum sæculi. Ma-gni-



ficat: anima mea Dominum. Et exul- ta-



vit spi-ritus me-us: in Deo salutari meo.

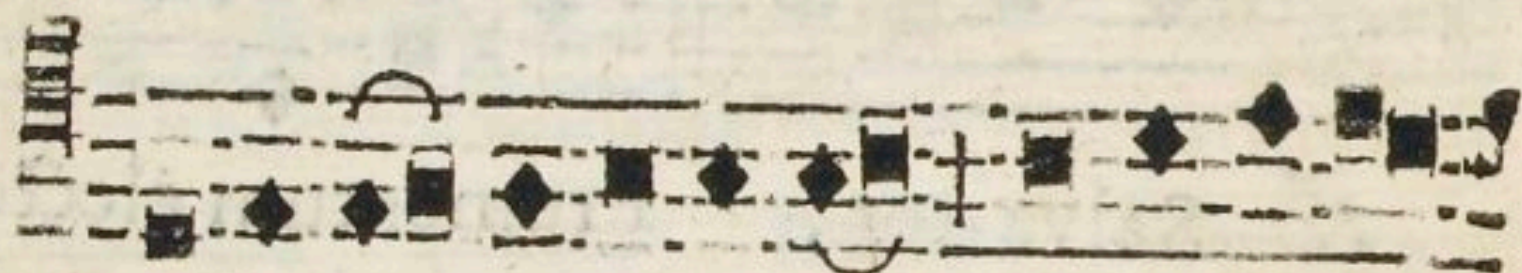
*Intonationis & Mediationis Exempla sicut in
2. Tono.*

CANTUS

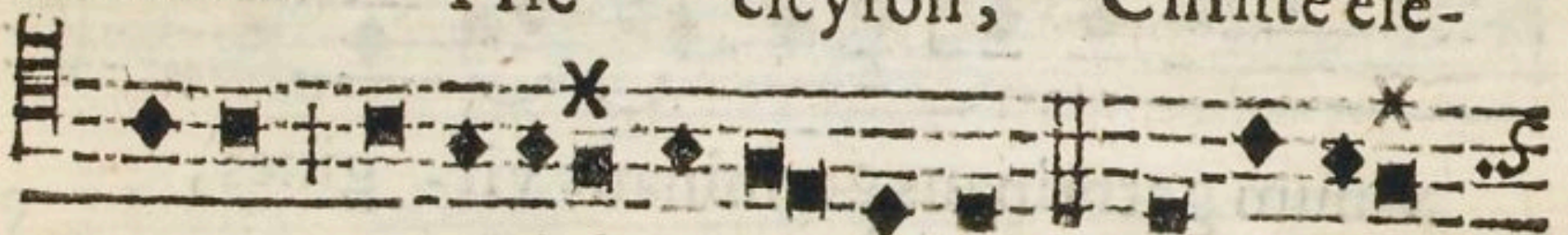


CANTUS ECCLESIASTICI.

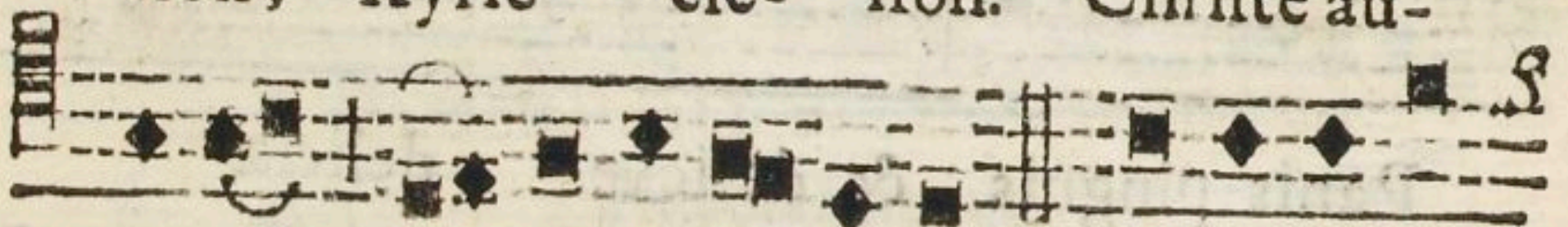
LITANIÆ de Sanctissimo Sacramento.



Yrie eleyson, Christe ele-



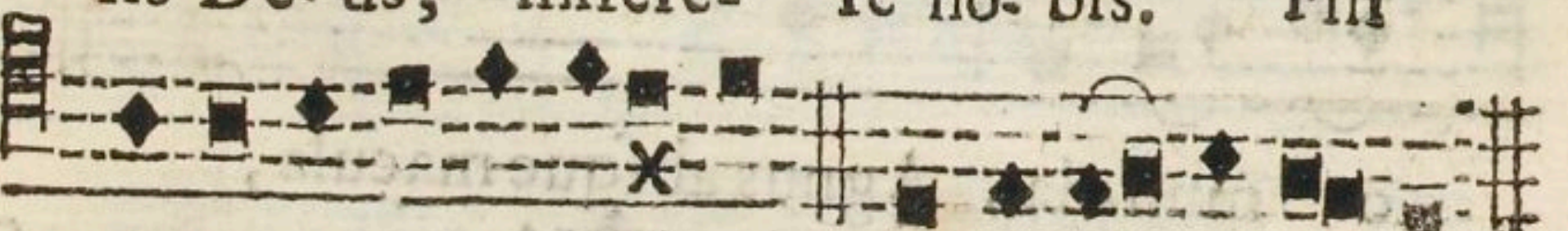
ison, Kyrie ele- ison. Christe au-



di nos, Christe exau-di nos. Pater de cæ-



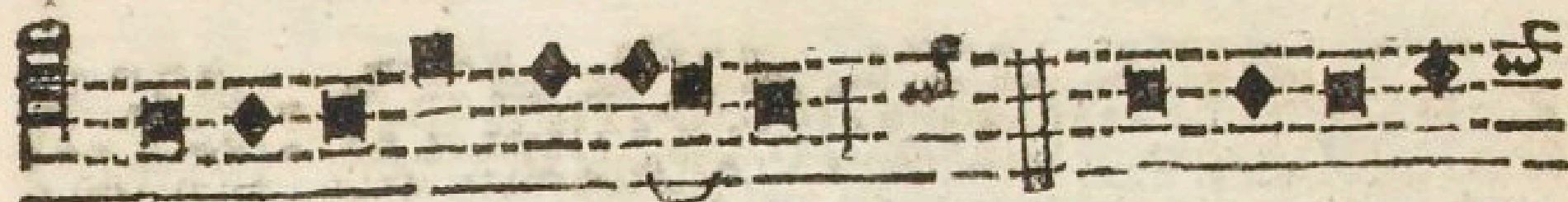
lis De-us, misere- re no- bis. Fili



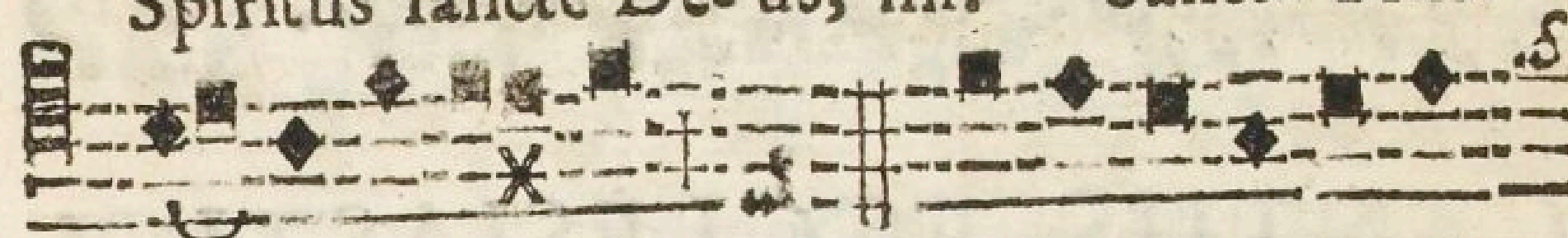
Redemptor mundi De-us, misere- re no- bis.

*Et sic semper respondet Chorus hisce duobus
modis alternatim.*

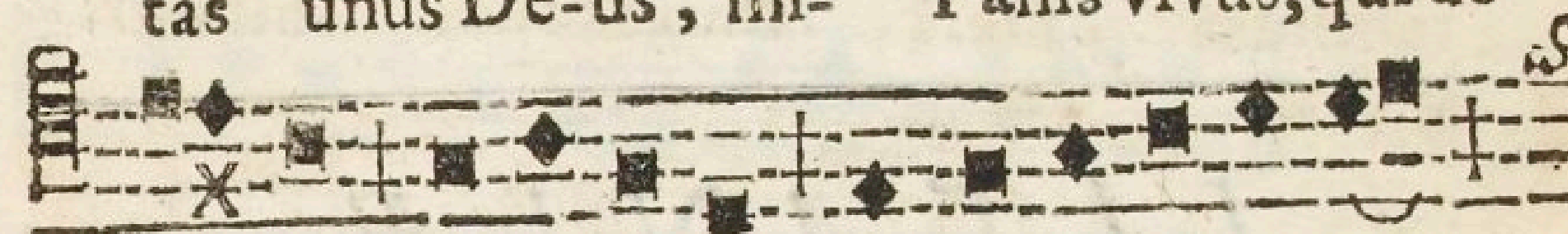
190 *Litania de Sanctissimo Sacramento.*



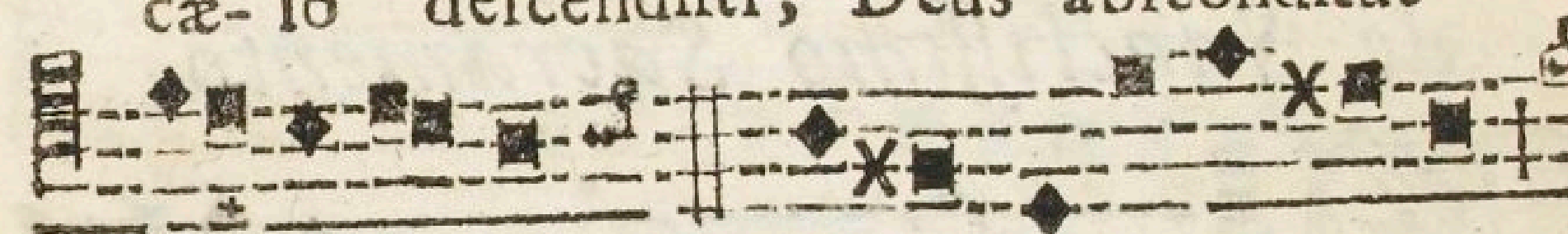
Spiritus sancte De-us, mi. Sancta Trini-



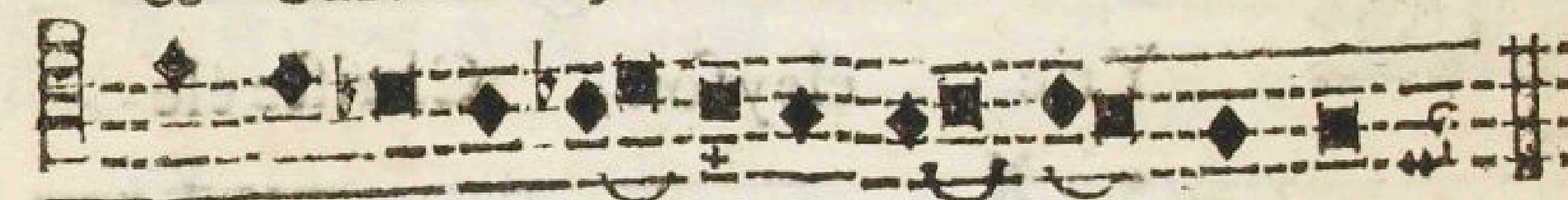
tas unus De-us, mi- Panis vivus, qui de



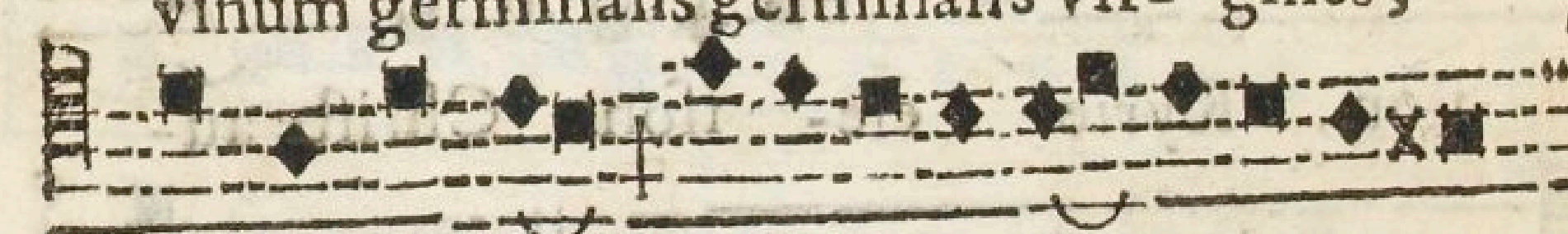
cæ-lo descendisti, Deus absconditus



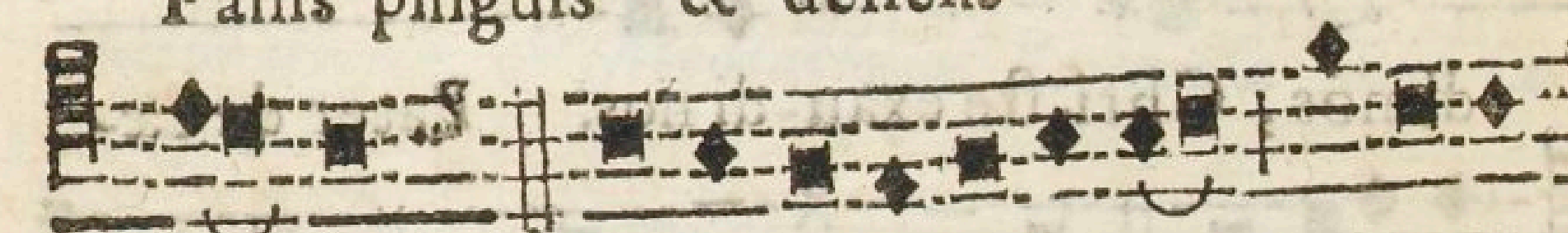
& Salva-tor, Frumentum electorum,



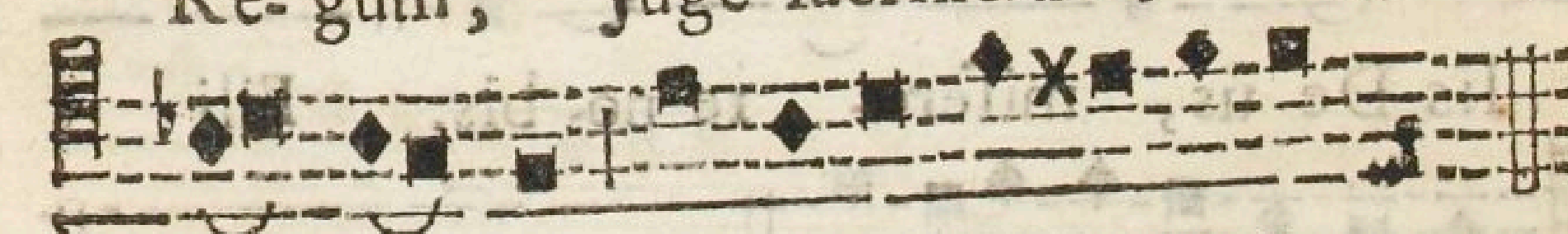
vinum germinans germinans vir-gines,



Panis pinguis & deliciae deliciae



Re-gum, Juge sacrificium, oblati-

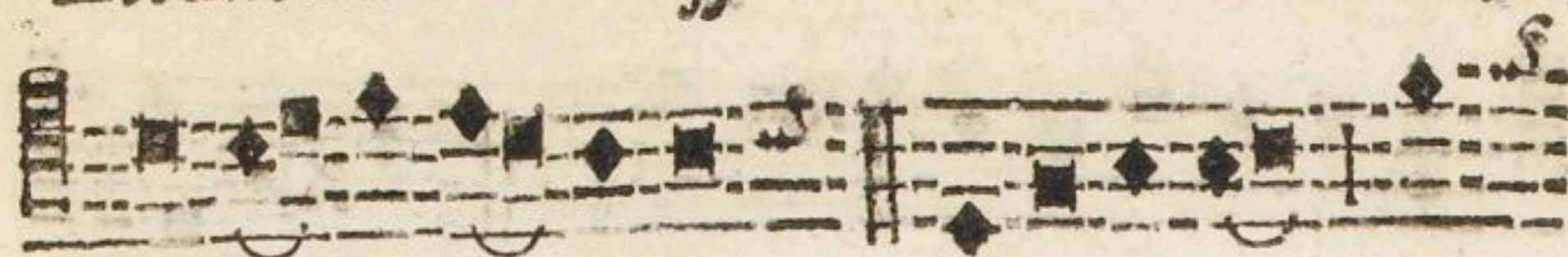


o mun-da, Agnus absque macula,

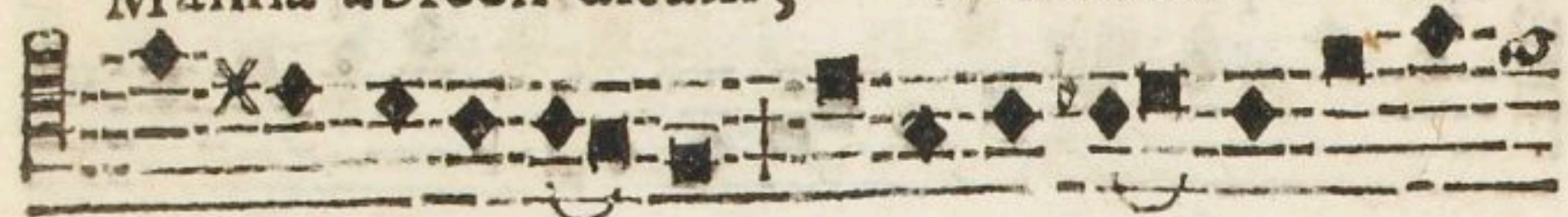


Mensa purissima, Angelorum es-ca,

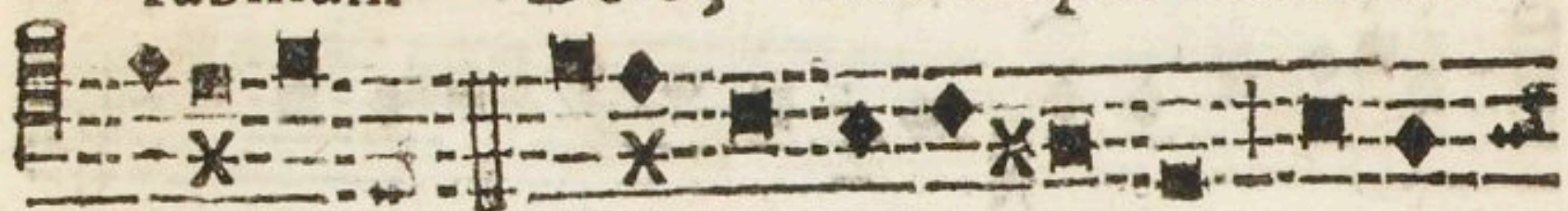
Litania de Sanctissimo Sacramento. 191



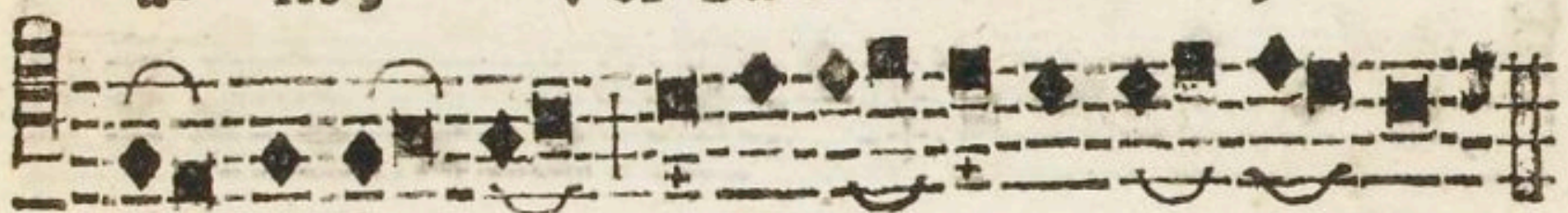
Manna abscon- ditum, Memoria mi-



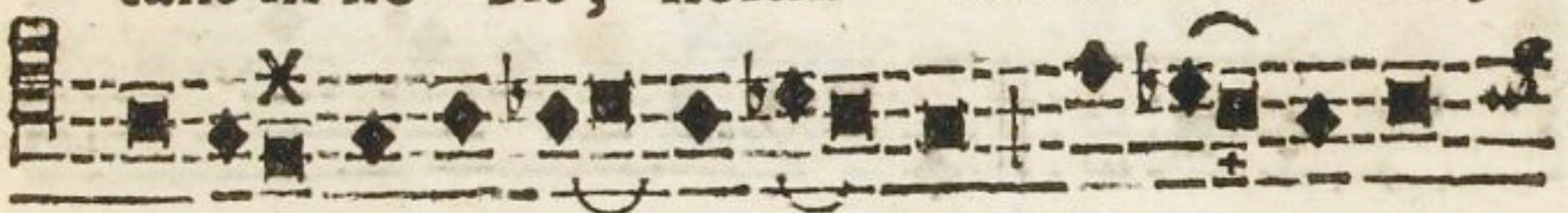
rabilium De-i, Panis super- substanti-



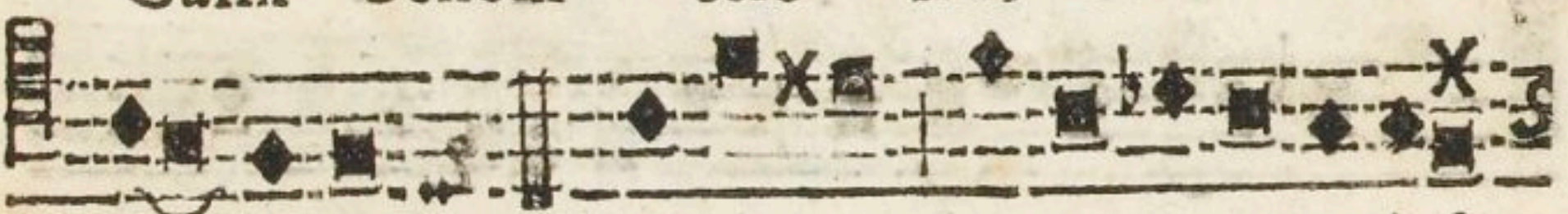
a- lis, Ver- bum caro factum, habi-



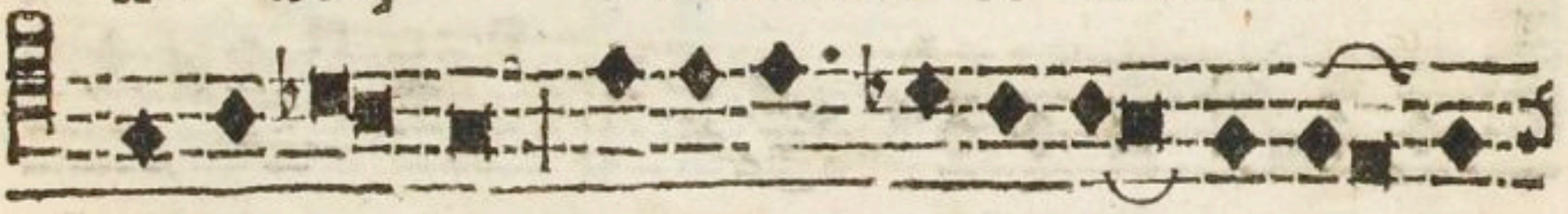
tans in no- bis, hostia hostia san-cta,



Calix benedi- ctio- nis, miste- rium



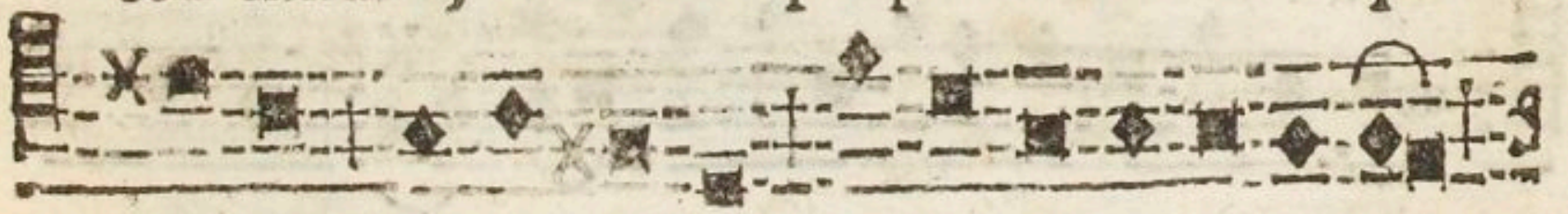
fi- dei, Præcellsum & venerabile



Sacramen- tum, sacrificium om- nium san-

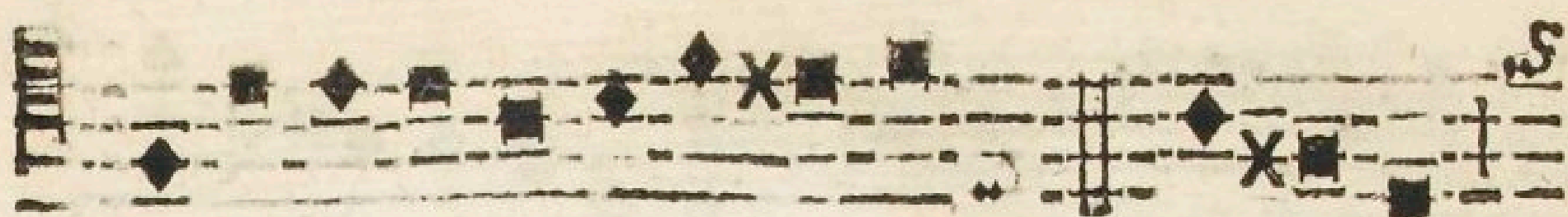


ctis- simum, Vere propitiatorium pro

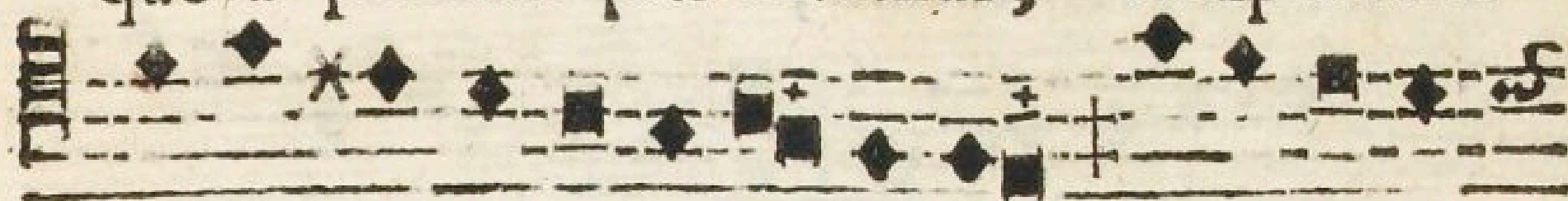


vivis & defunctis, cæleste antidotum

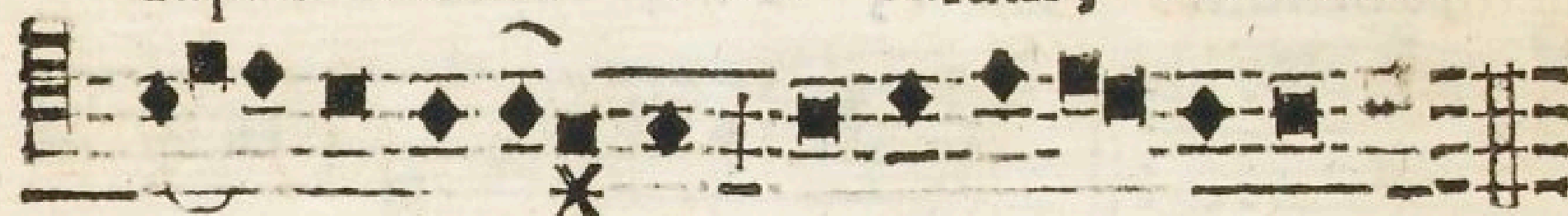
192 *Litania de Sanctissimo Sacramento.*



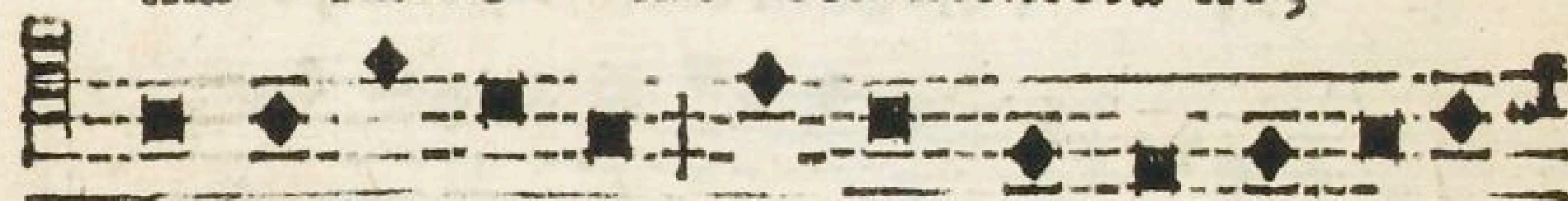
quo à peccatis præservamur, Stupendum



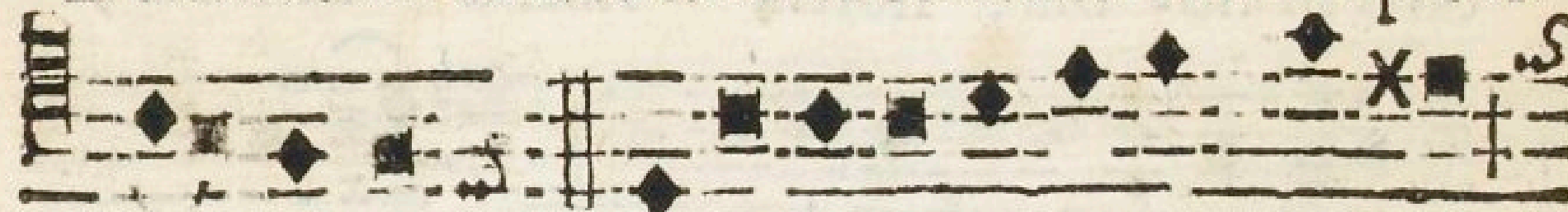
supra omnia mira culum, sacratissi-



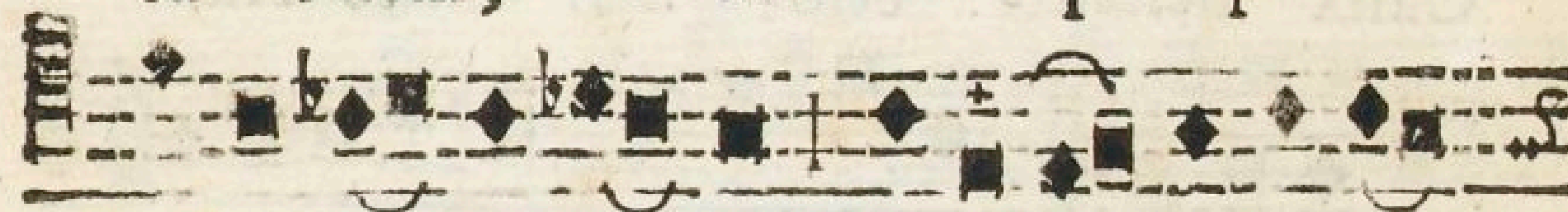
ma Passio- nis commemora- tio,



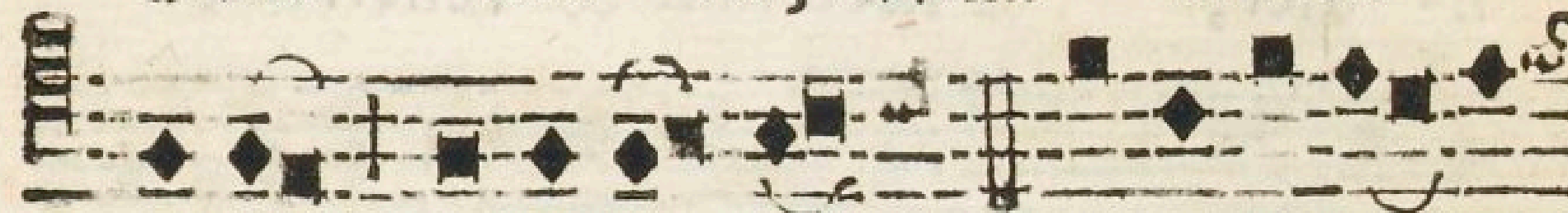
Donum transcendens transcendens omnem pleni-



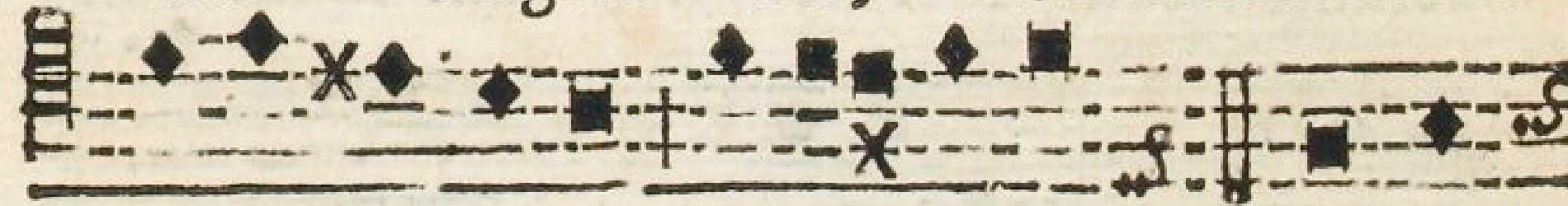
tu- dinem, Memoriale præcipuum



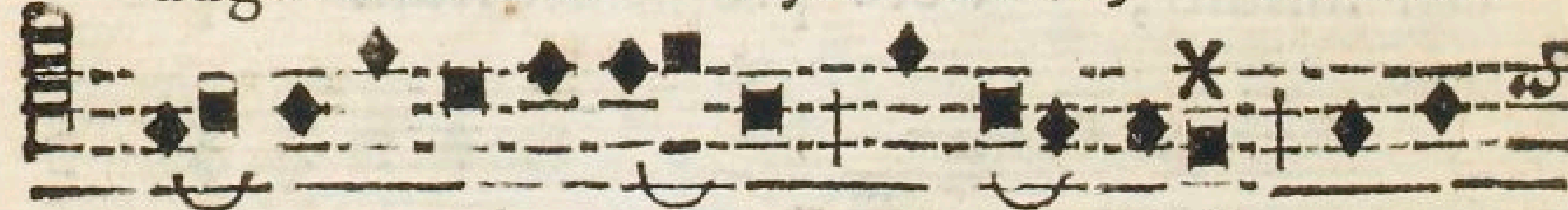
divini amo- ris, divinæ affluen-



tia largita- tis, Sacrosanctum &

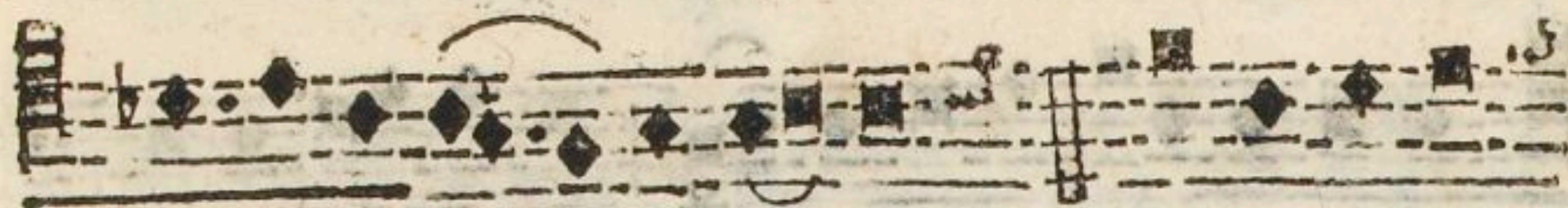


augustissimum myste- rium, Pharma-

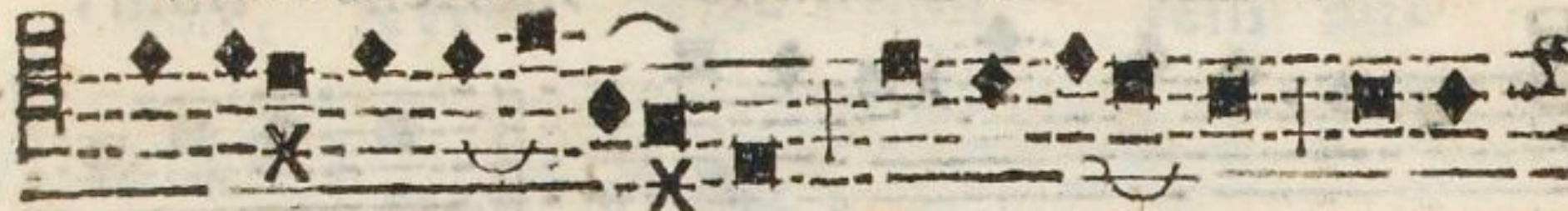


cum immortalita- tis, tremen- dum ac vi-
vificum

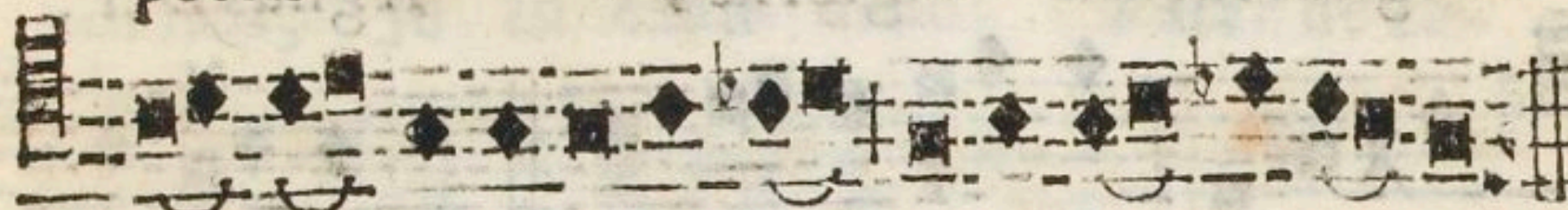
Litaniae de Sanctissimo Sacramento. 193



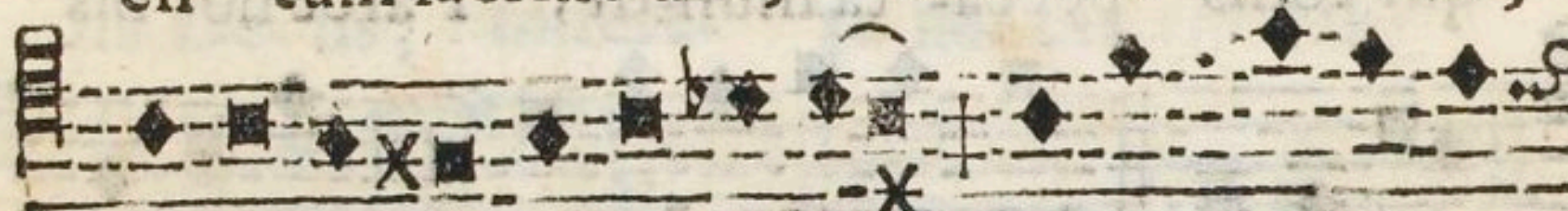
vificum Sa- cramen-tum, Panis omni-



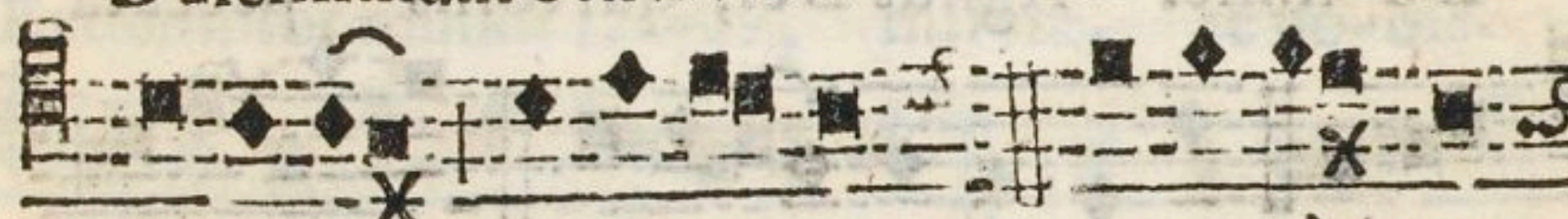
poten- tia Ver- bi caro fa- ctus, incru-



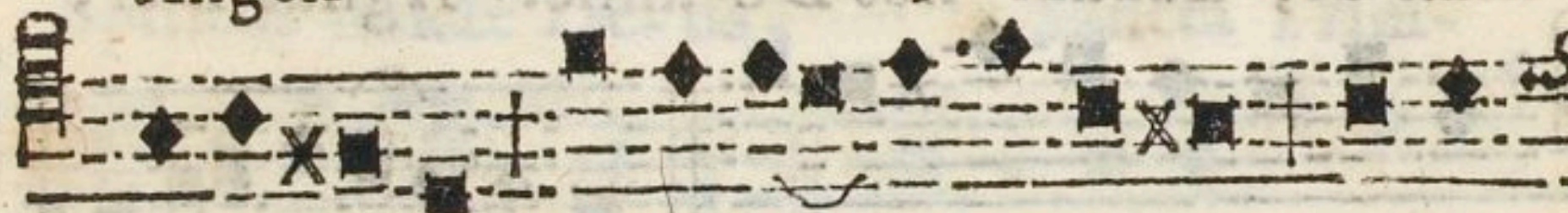
en- tum sacrificium, Cibus & convi- va,



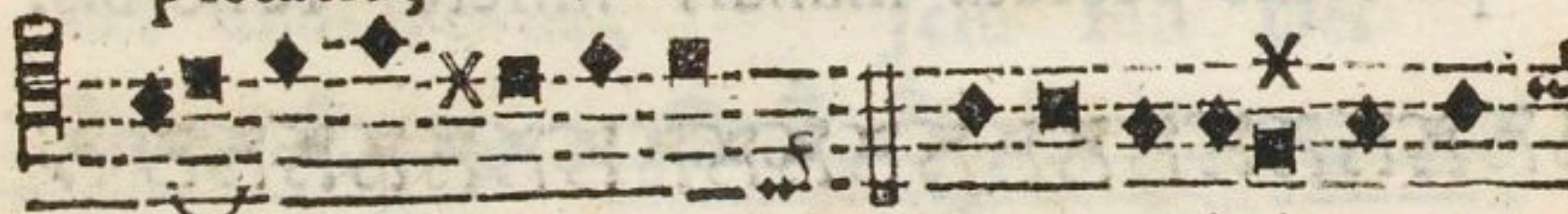
Dulcissimum convivium cui assistunt



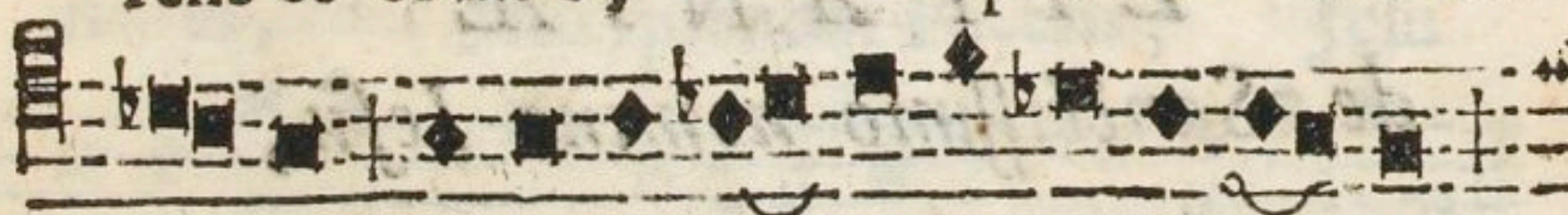
Angeli ministran- tes, Sacramen- tum



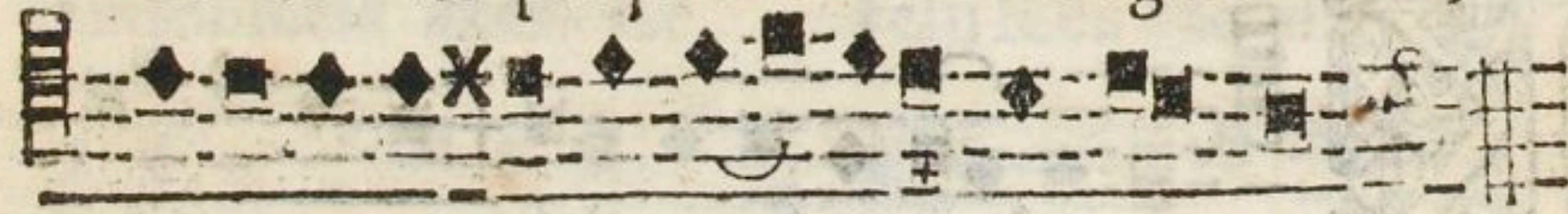
pietatis, Vinculum charitatis, offe-



rens & oblatio, Spiritua- lis dul-

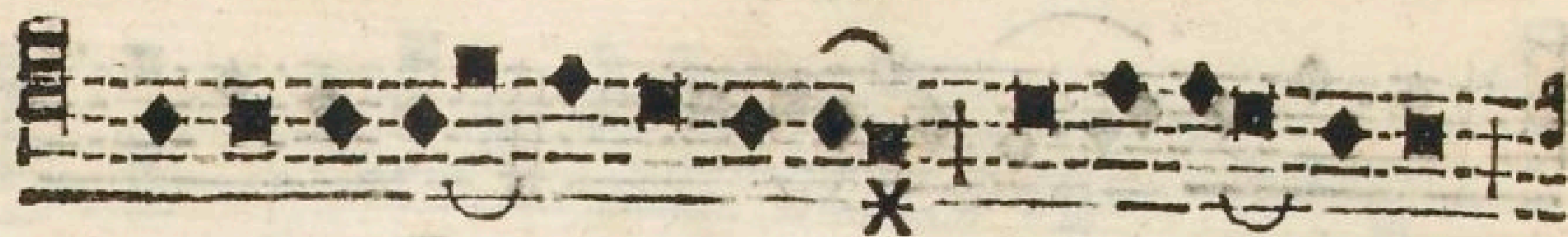


ce- do in proprio fonte degusta- ta,

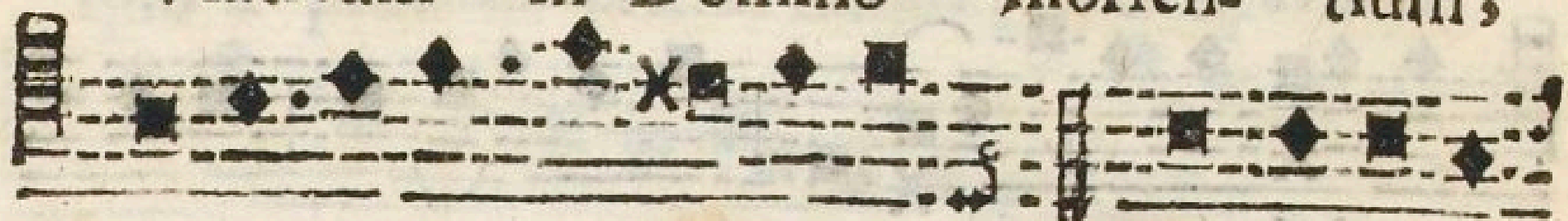


Refectio anima- rum sancta- rum,

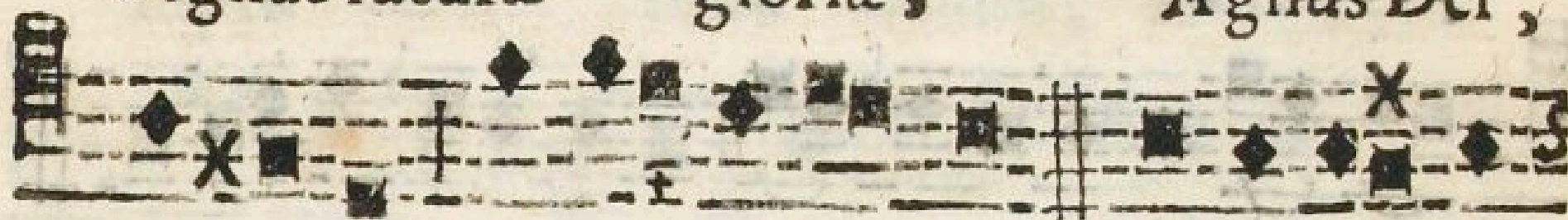
194 *Litaniae de Sanctissimo Sacramento.*



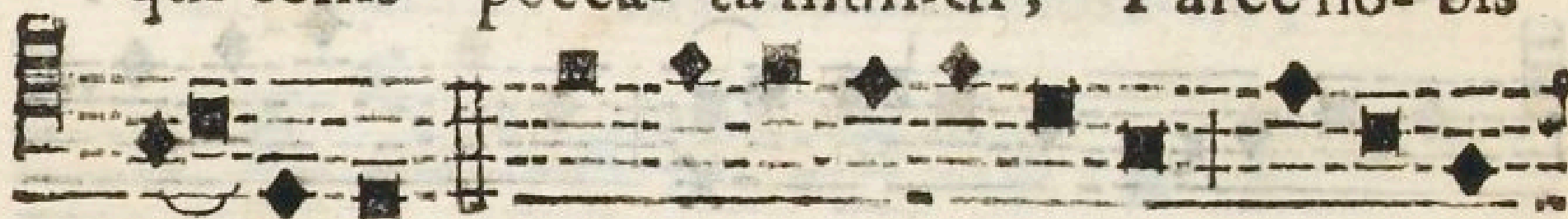
Viaticum in Domino morien- tium,



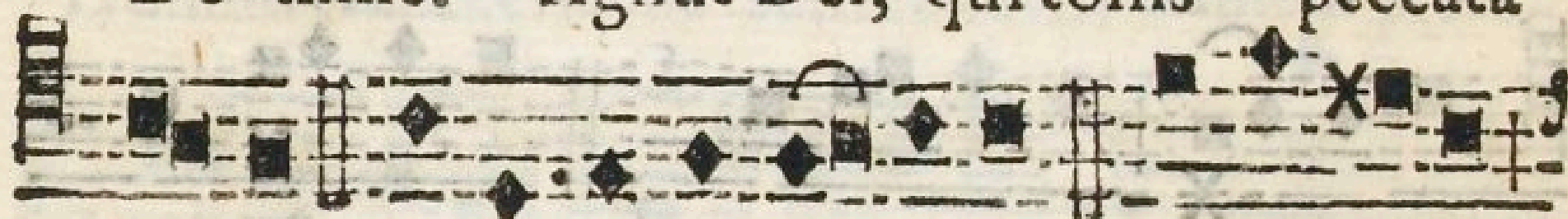
Pignus futurae gloriae, Agnus Dei,



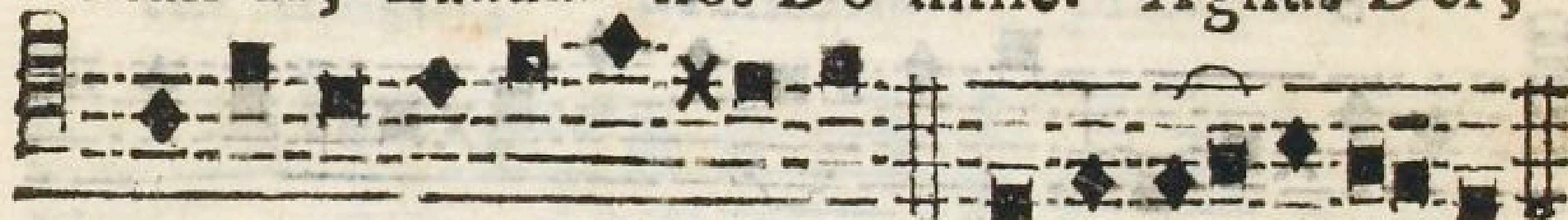
qui tollis pecca- ta mun-di, Parce no- bis



Do- mine. Agnus Dei, qui tollis peccata



mun-di, Exaudi nos Do- mine. Agnus Dei,



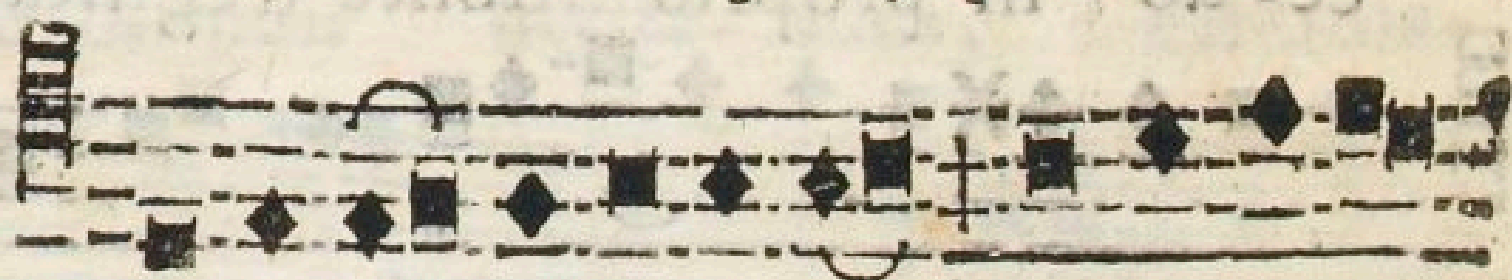
qui tollis peccata mundi, misere- re no- bis.



LITANIAE

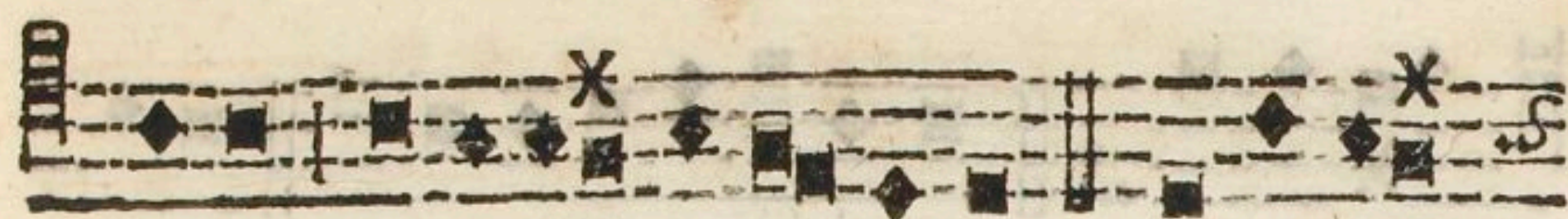
de Sanctissimo nomine Iesu,

eodem ferè Cantu quo supra.

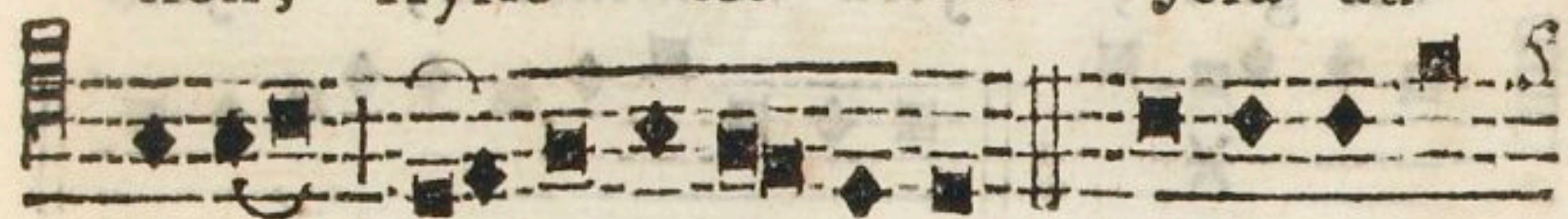


Yrie eleison, Christe ele-

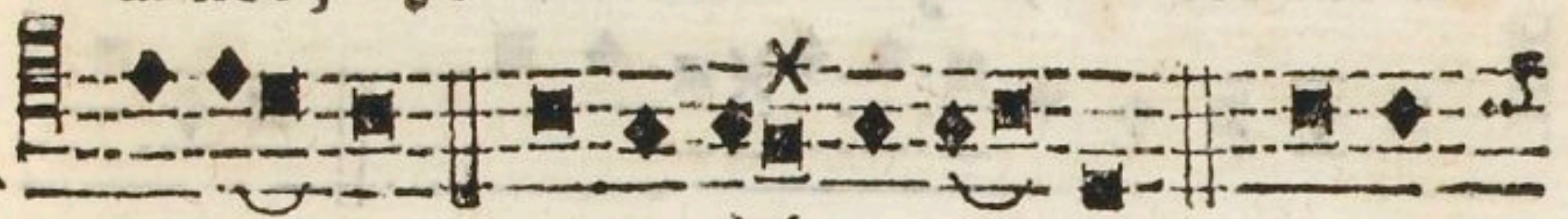
Litania de Sanctissimo Nomine Iesu. 195



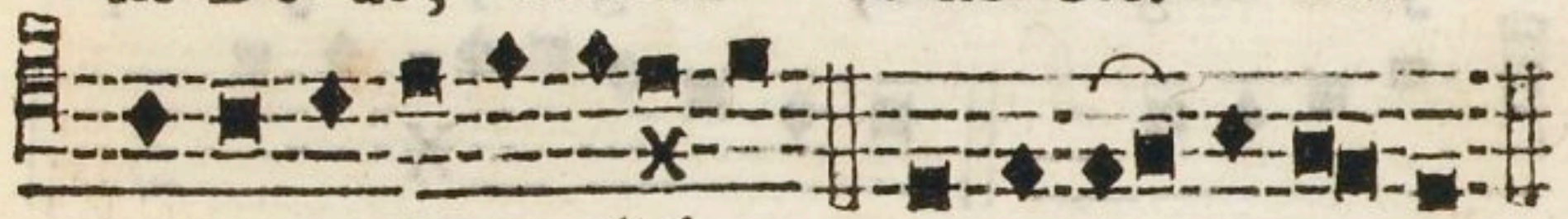
ison, Kyrie ele- ison. Jesu au-



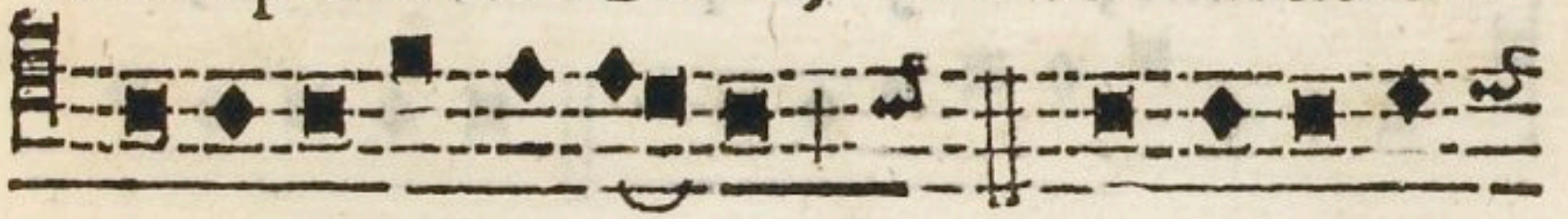
di nos, Je su exau- di nos. Pater de cæ-



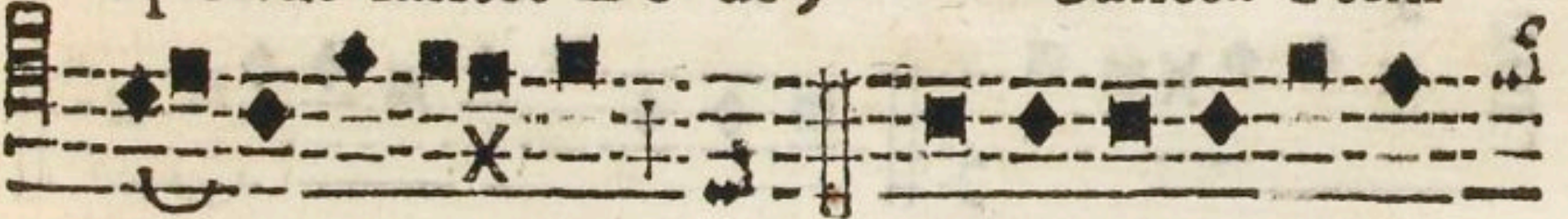
lis De- us, misere- re no- bis. Fili



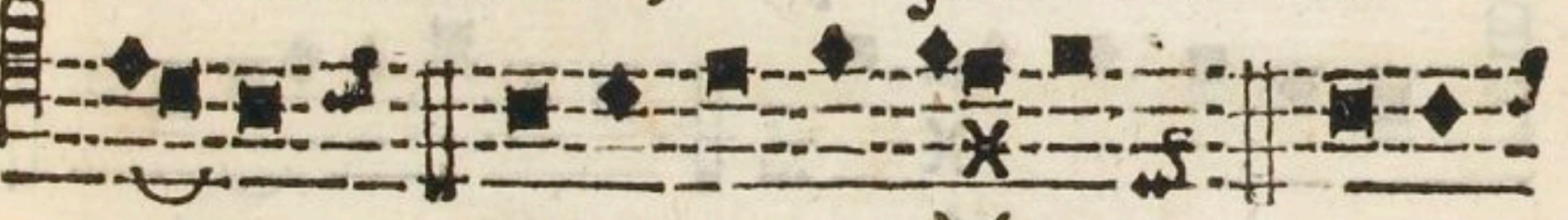
Redemptor mundi De- us, misere- re no- bis.



Spiritus sancte De- us, Sancta Trini-



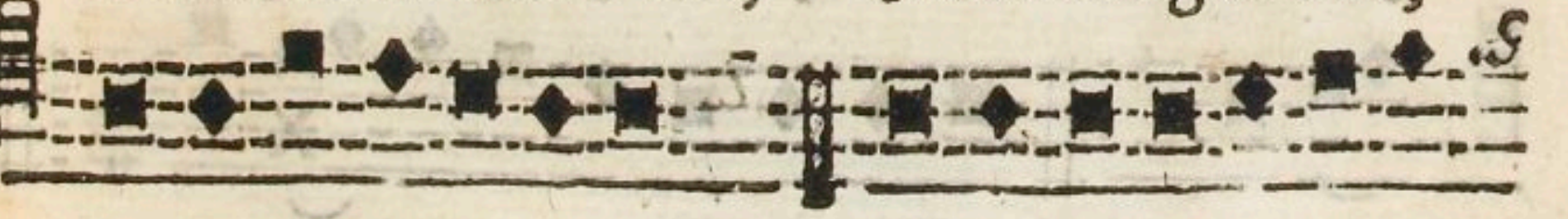
tas unus De- us, Jesu Fili Dei



vi- vi, Jesu splendor Pa- tris, Jesu

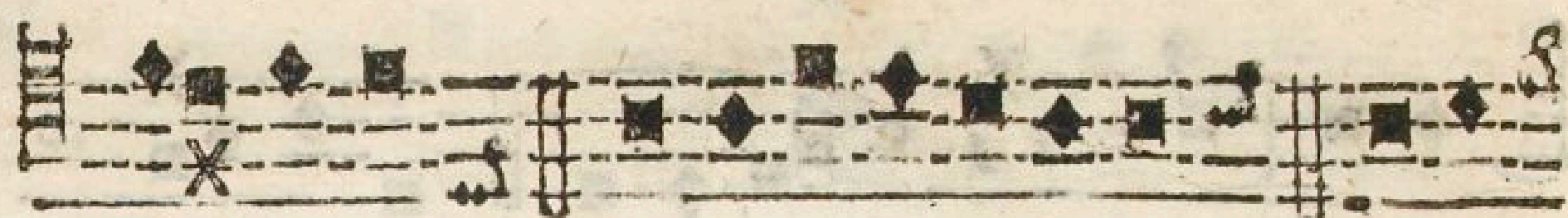


candor lucis æter- næ, Jesu Rex glo- riæ,

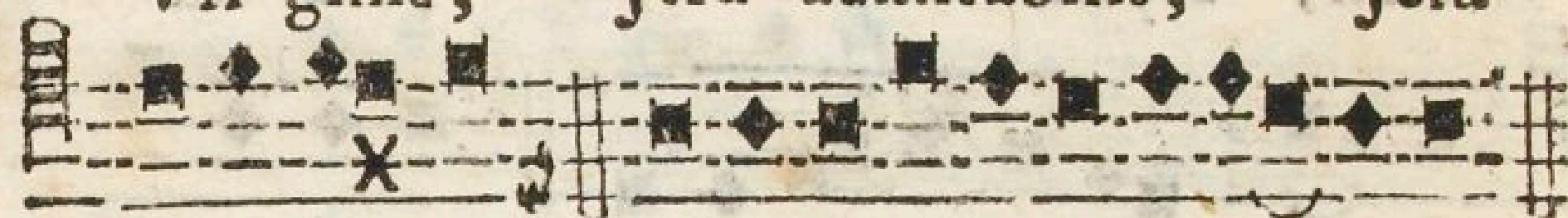


Jesu Sol justitiæ, Jesu Fili Mariæ

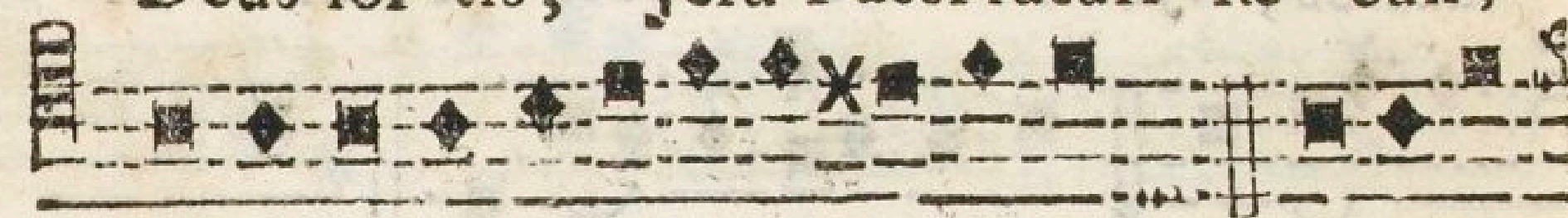
196 *Litaniae de Sanctissimo Nomine Iesu.*



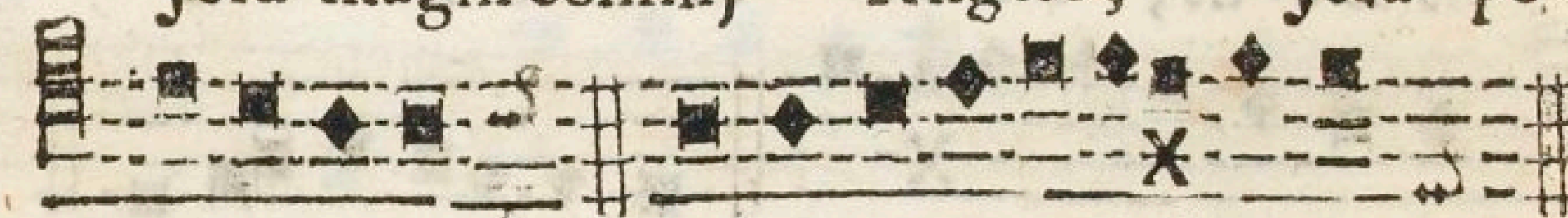
Vir-ginis, Jesu admirabilis, Jesu



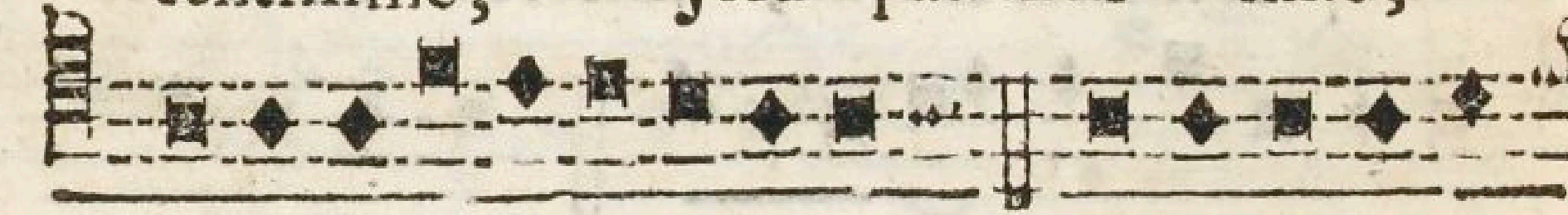
Deus for-tis, Jesu Pater futuri sæ-culi,



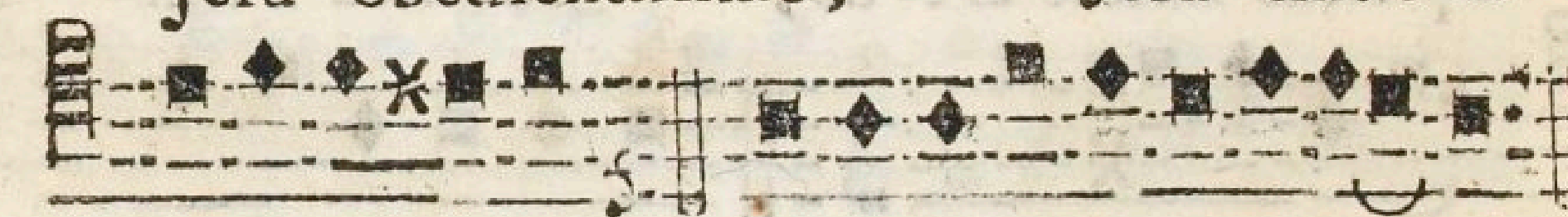
Jesu magni consilij Angele, Jesu po-



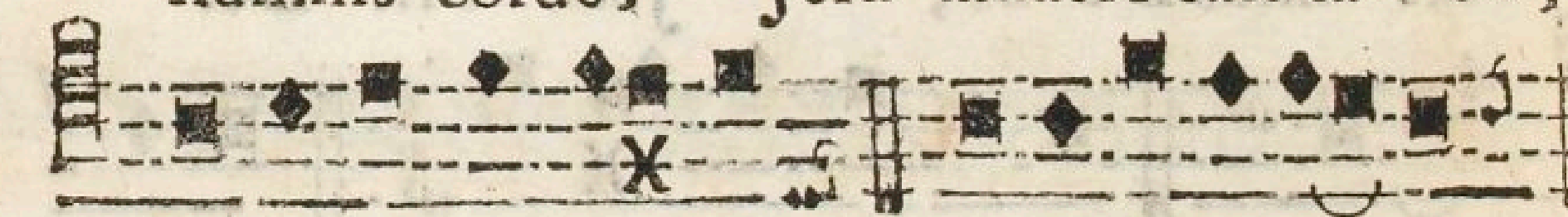
tentissime, Jesu patientis-sime,



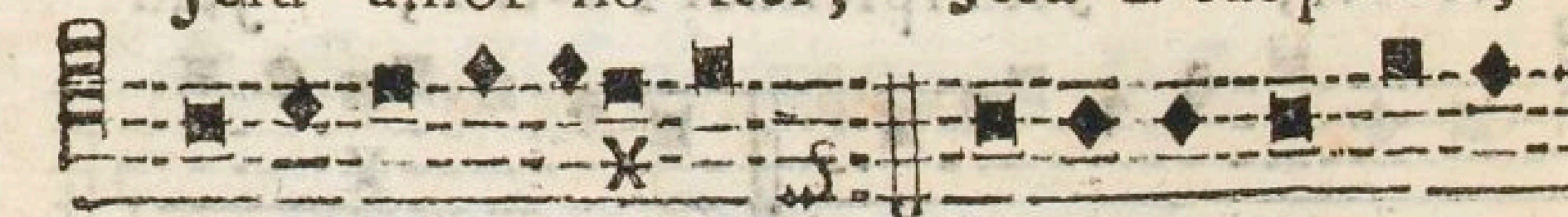
Jesu obedientissime, Jesu mitis &



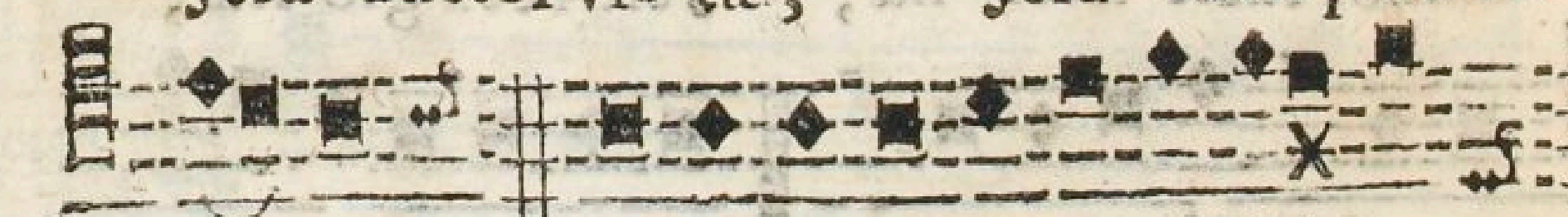
humilis corde, Jesu amator castita-tis,



Jesu amor no-ster, Jesu Deus pa-cis,



Jesu auctor vi-tæ, Jesu exemplar vir-

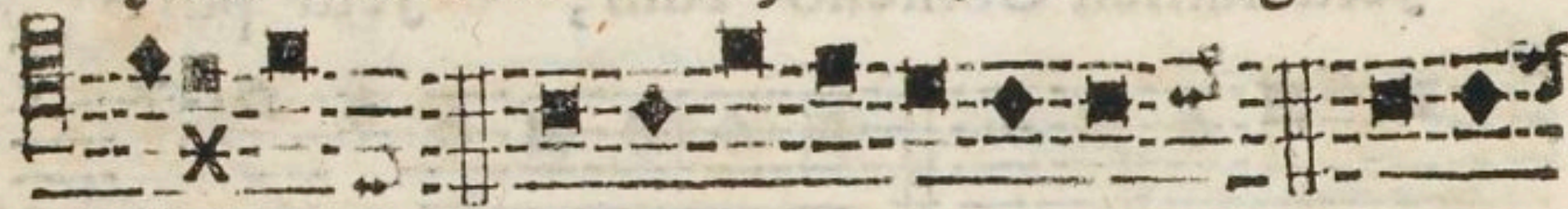


tu-tum, Jesu zelator anima-rum,

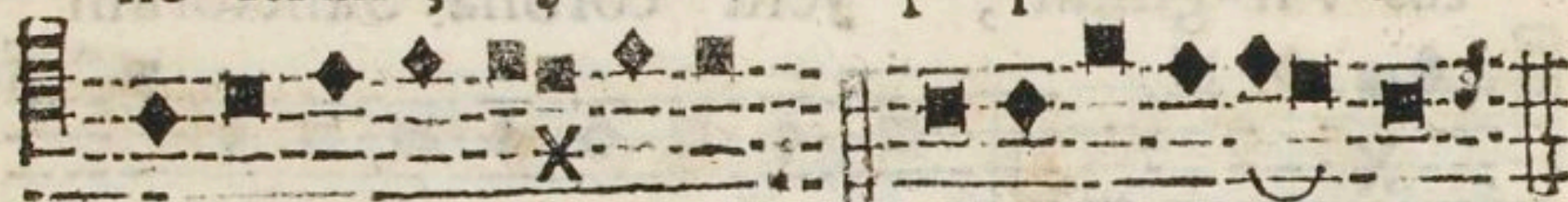
Litania de Sanctissimo Nomine Iesu. 197



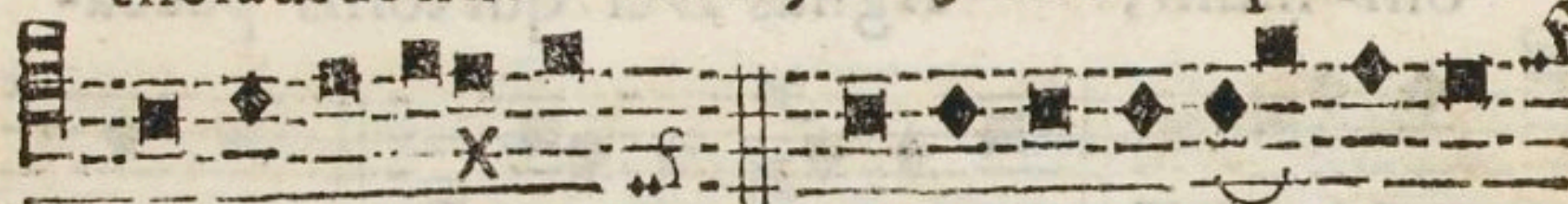
Jesu Deus no- ster, Jesu refugium



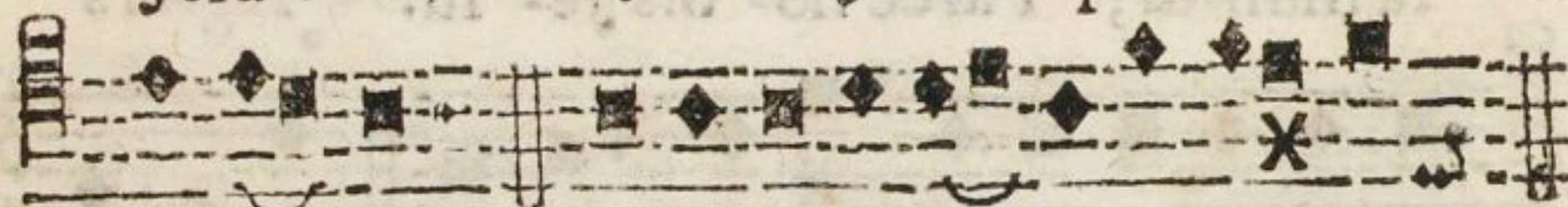
no- strum, Jesu Pater pauperum, Jesu



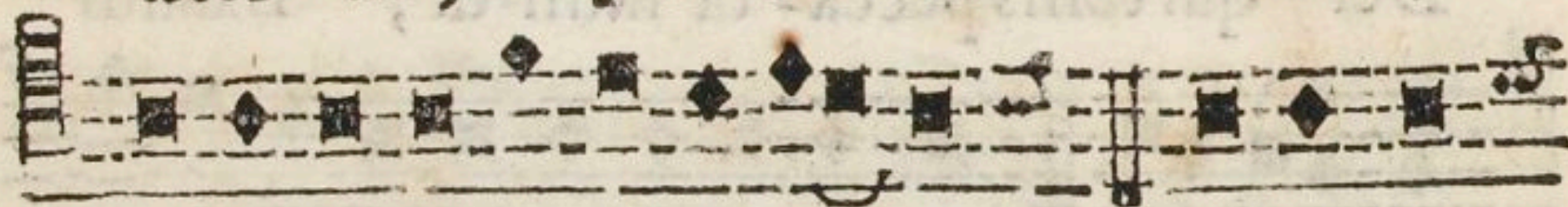
thesaurus fide- lium, Jesu bone pa- stor,



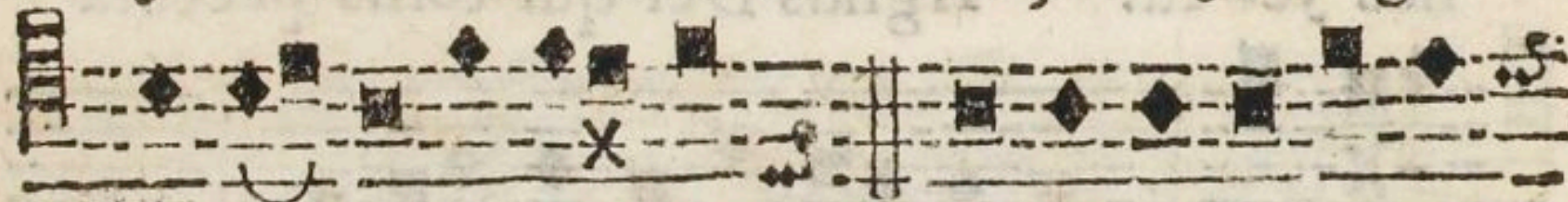
Jesu lux ve- ra, Jesu sapien- tia



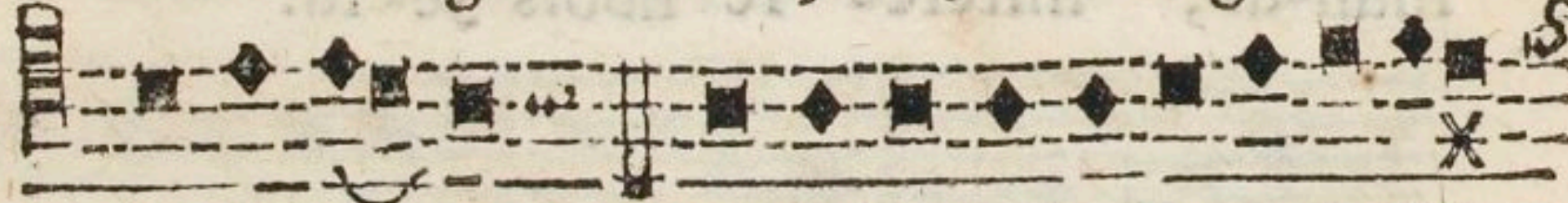
æter- na, Jesu bonitas infini- ta,



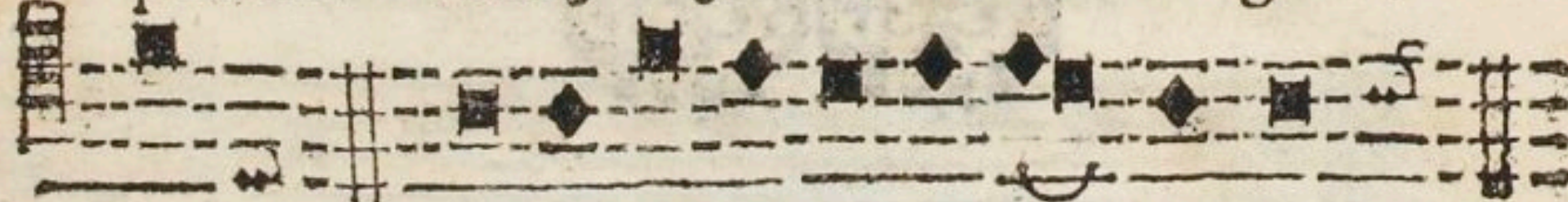
Jesu via & vita no- stra, Jesu gau-



dium Angelo- rum, Jesu magister A-

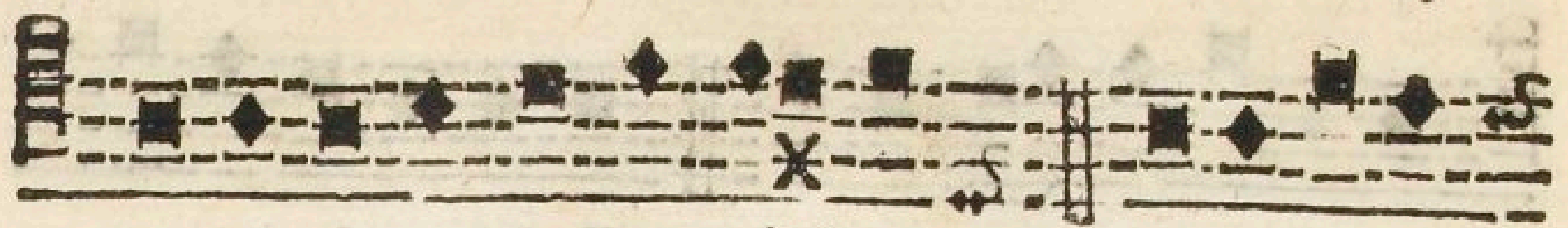


postolo- rum, Jesu doctor Evangelista-

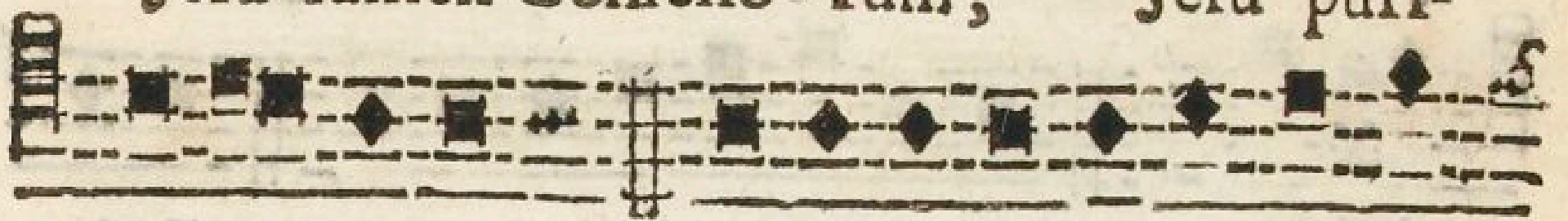


rum, Jesu fortitudo Mar- tyrum,

198 *Litaniae de Sanctissimo Nomine Iesu.*



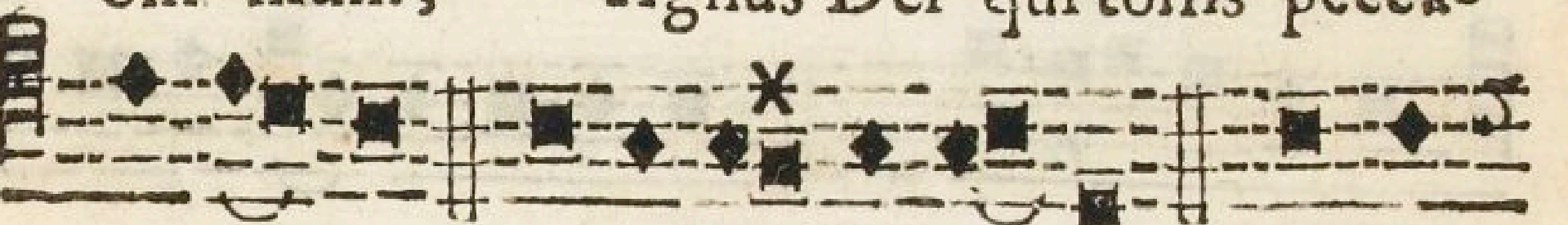
Jesu lumen Confesso- rum, Jesu puri-



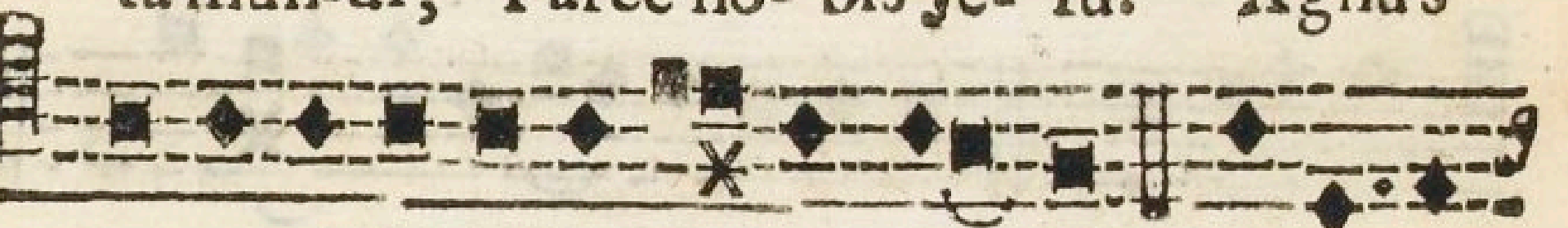
tas Vir-ginum, Jesu corona Sanctorum



om- nium, Agnus Dei qui tollis pecca-



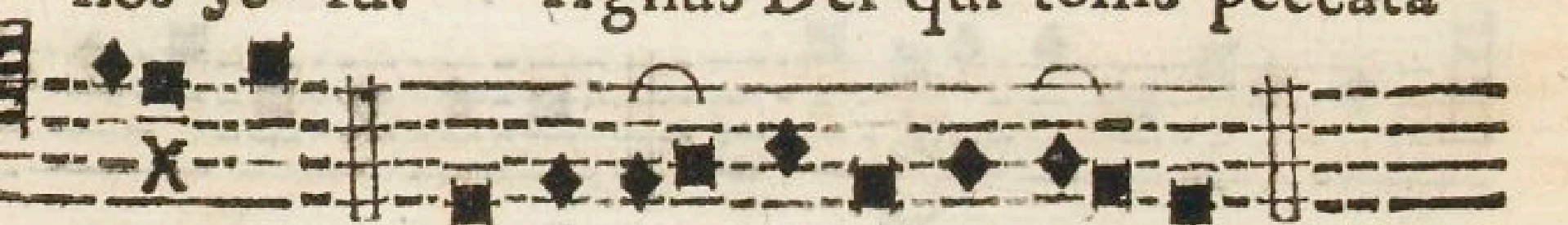
ta mun-di, Parce no- bis Je- su. Agnus



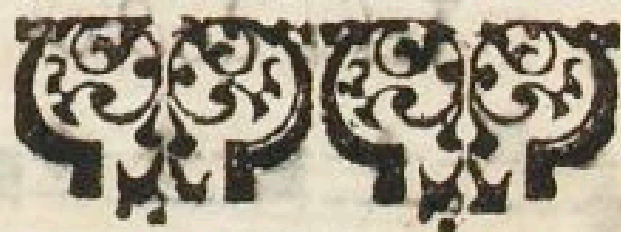
Dei qui tollis pecca- ta mun-di, Exaudi



nos Je- su. Agnus Dei qui tollis peccata



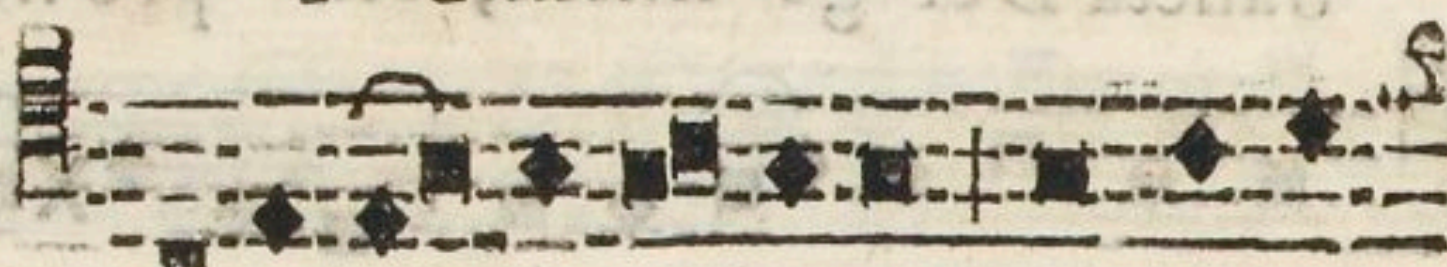
mun-di, misere- re nobis Je- su.



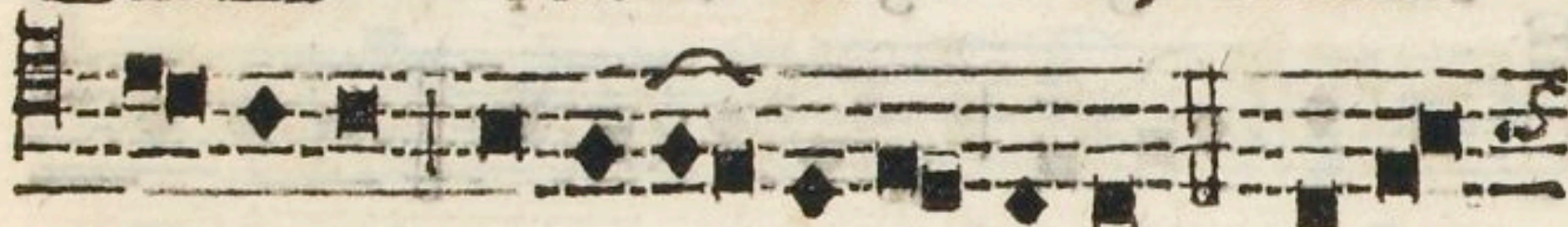

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# *Litania de B. Virgine Maria.*

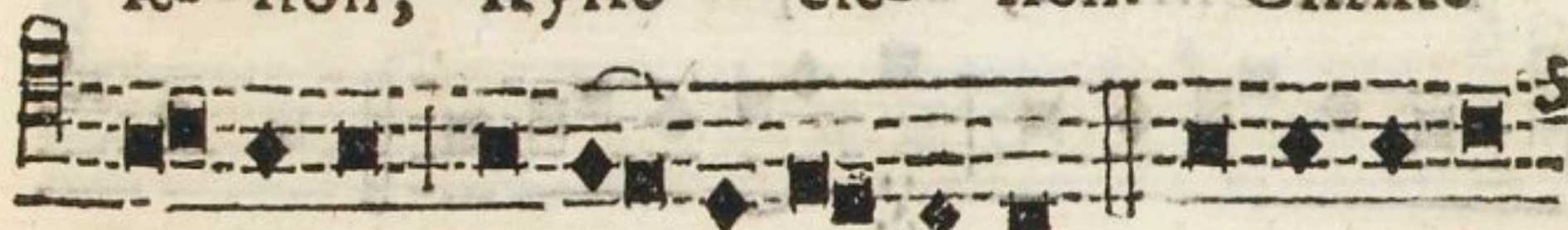
## *I. Cantus.*



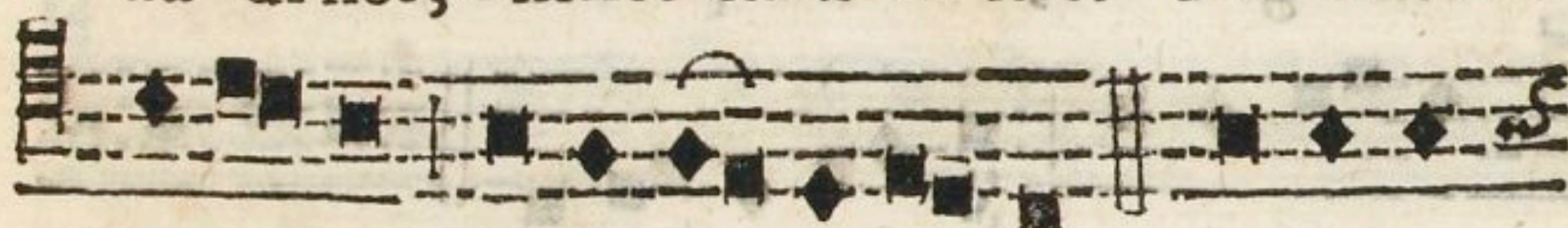
Yrie ele-ison, Christe e-



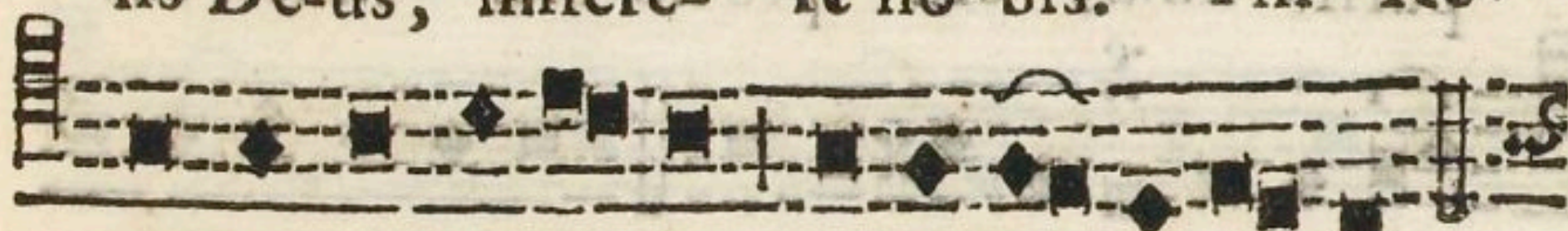
le-ison, Kyrie ele-ison. Christe



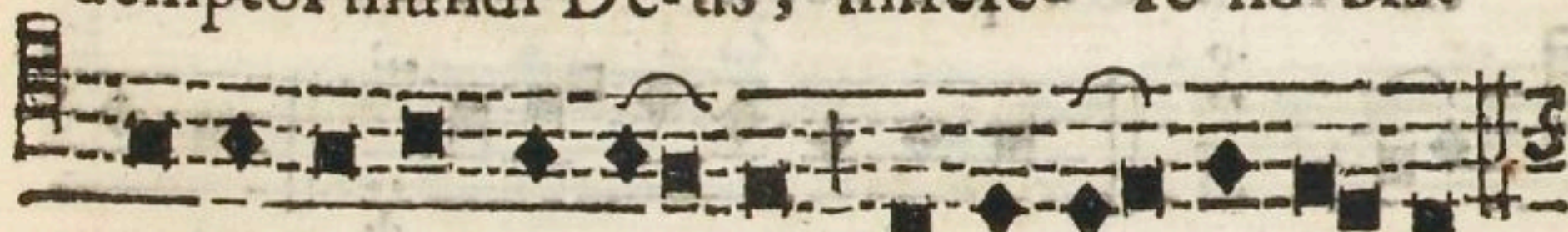
au-di nos, Christe exau-di nos. Pater de cæ-



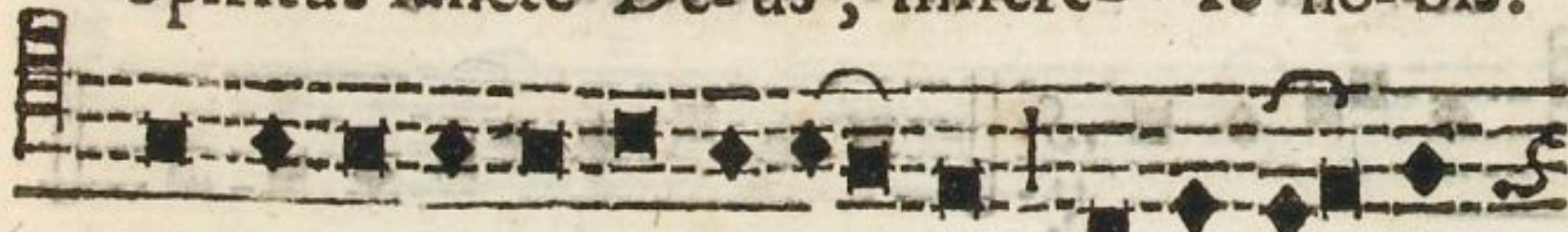
lis De-us, misere-re no-bis. Fili Re-



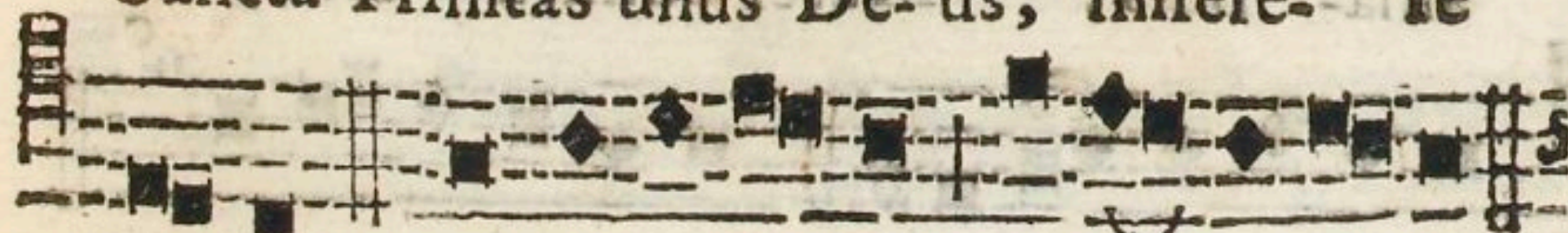
demptor mundi De-us, misere-re no-bis.



Spiritus sancte De-us, misere-re no-bis.



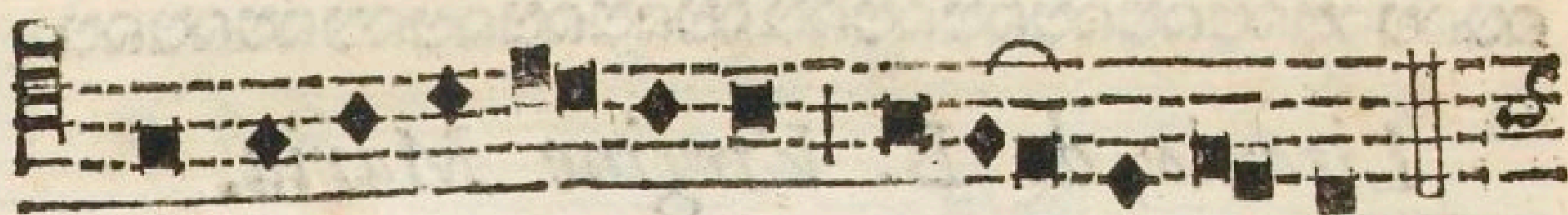
Sancta Trinitas unus De-us, misere-re



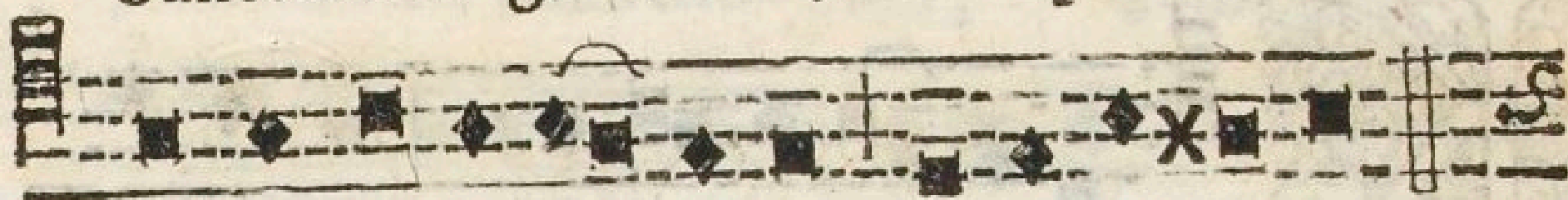
no-bis. Sancta Mari-a, ora pro no-bis.



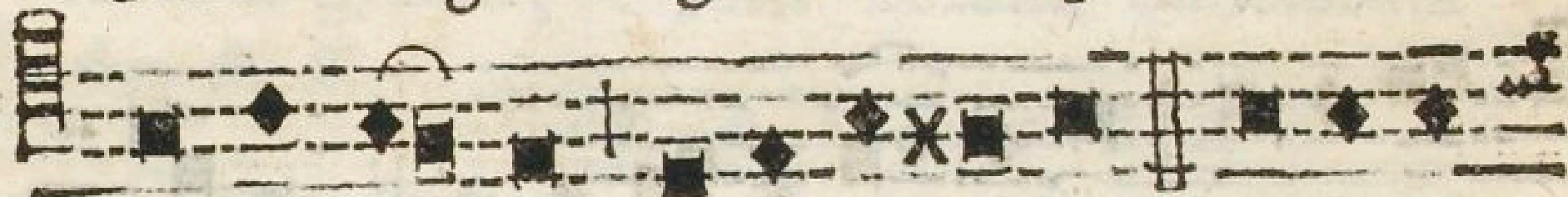
200 *Litaniae de B. Virgine Maria.*



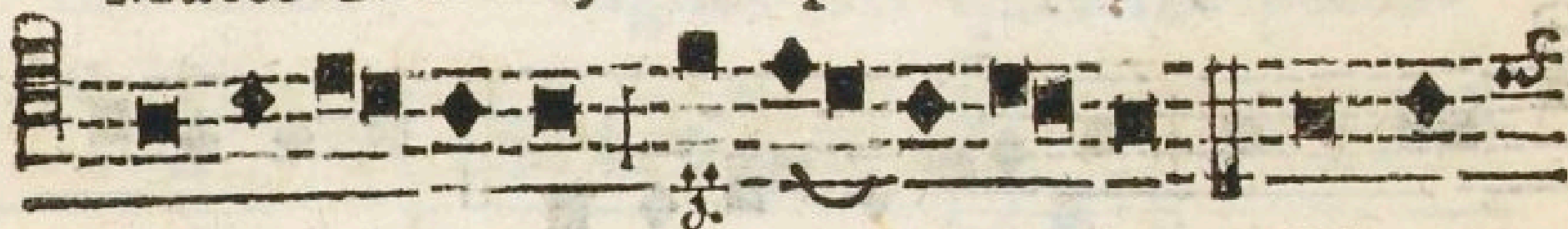
Sancta Dei ge- nitrix, ora pro no-bis.



Sancta Virgo Vir-ginum, ora pro nobis.



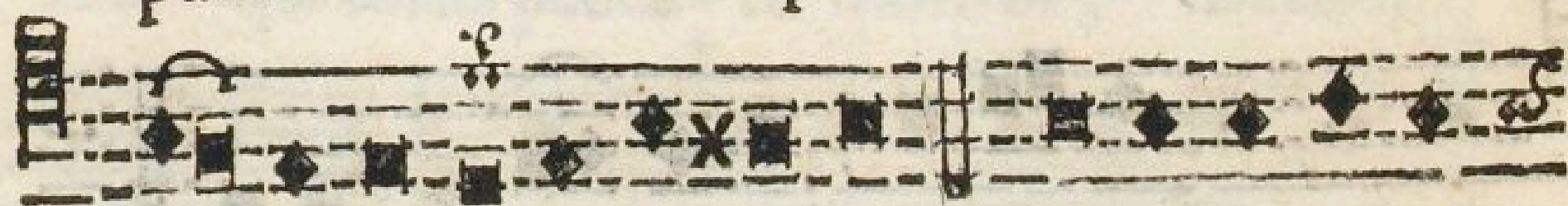
Mater Chri-sti, ora pro nobis. Mater di-



vinæ gra-tiæ, ora pro no-bis. Mater



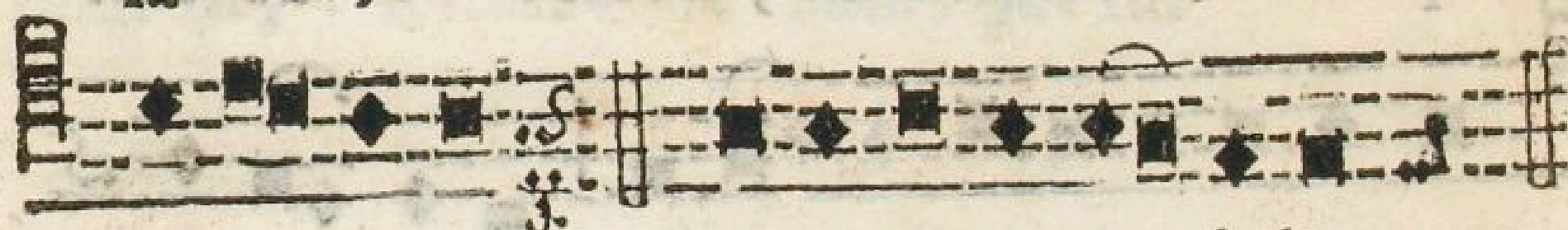
puris- sima, ora pro no-bis. Mater cas-



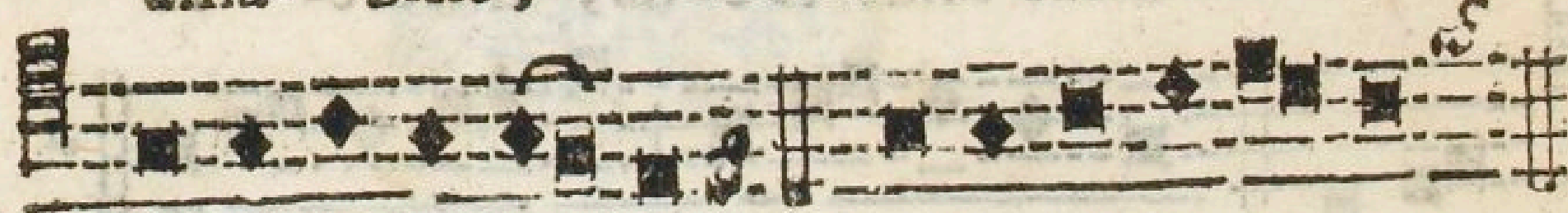
tis- sima ora pro nobis. Mater invio-



la- ta, Mater intemera- ta, Mater



ama- bilis, Mater admira- bilis,

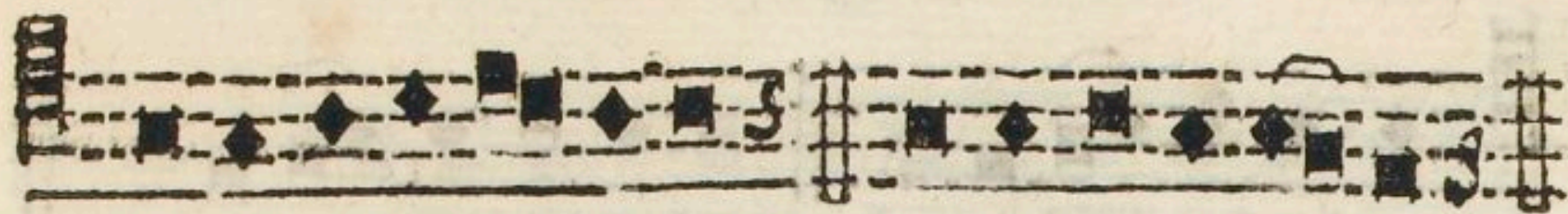


Mater Creato- ris, Mater Salyato- ris

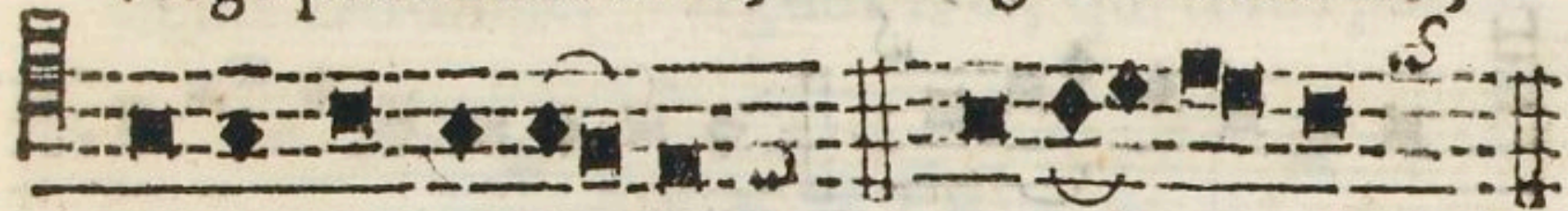
Virgo



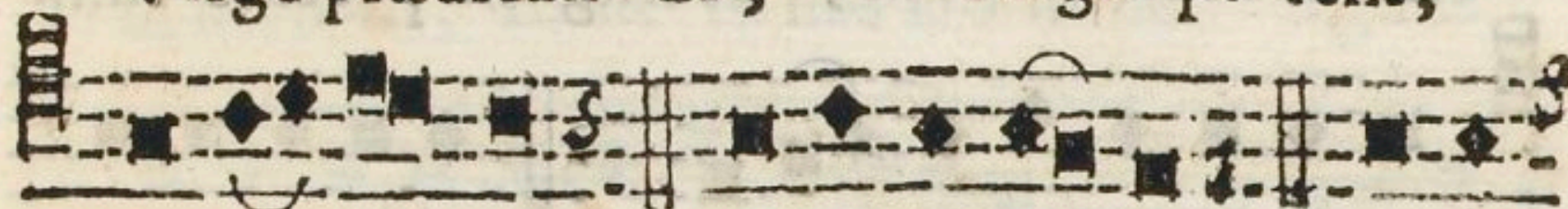
*Litaniae de B. Virgine Maria.* 201



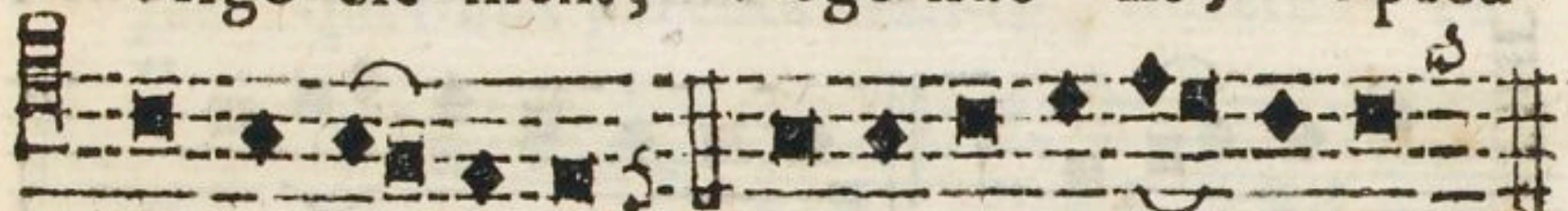
Virgo prudentis-sima, Virgo veneran-da,



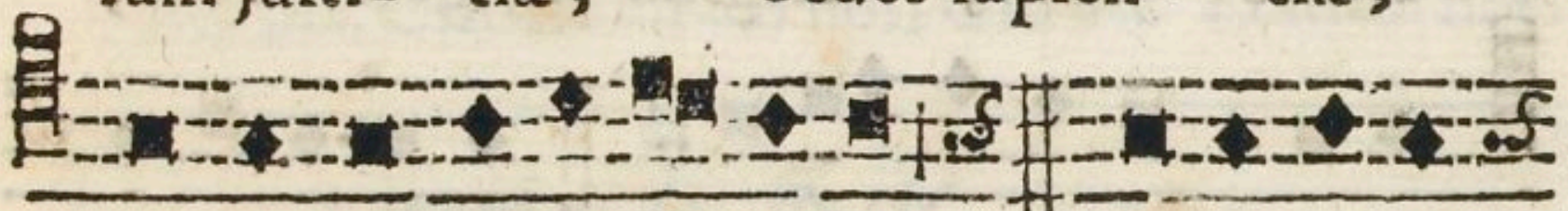
Virgo prædican-da, Virgo po-tens,



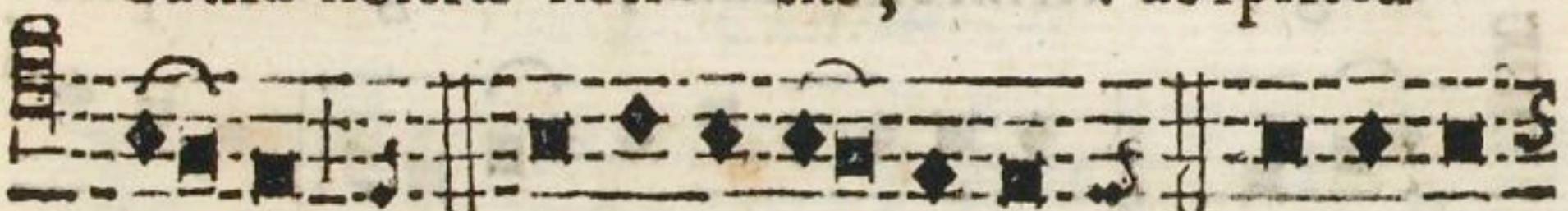
Virgo cle-mens, Virgo fide-lis, Specu-



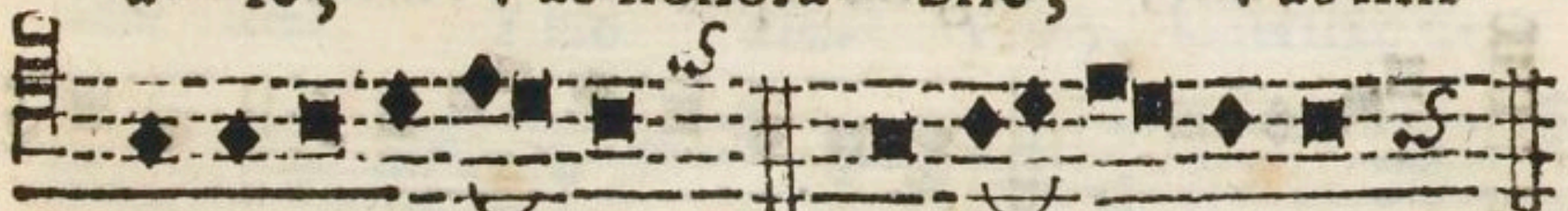
lum justi-tiæ, Sedes sapien-tiæ,



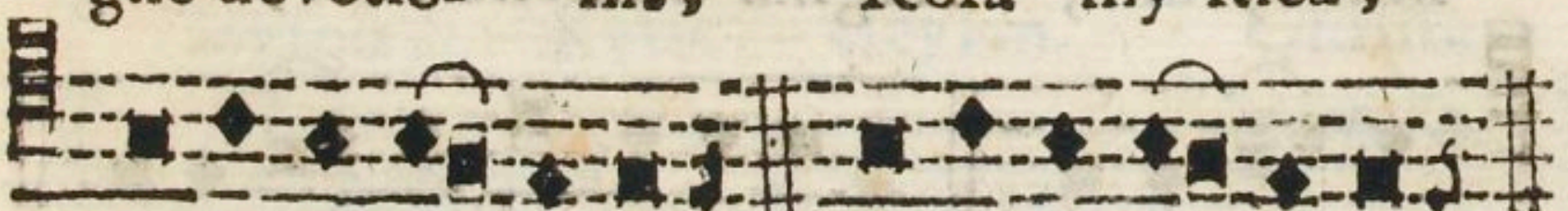
Causa nostræ læti-tiæ, Vas spiritu-



a-le, Vas honora-bile, Vas infi-



gne devotio-nis, Rosa my-stica,



Turris Davi-dica, Turris ebur-nea,

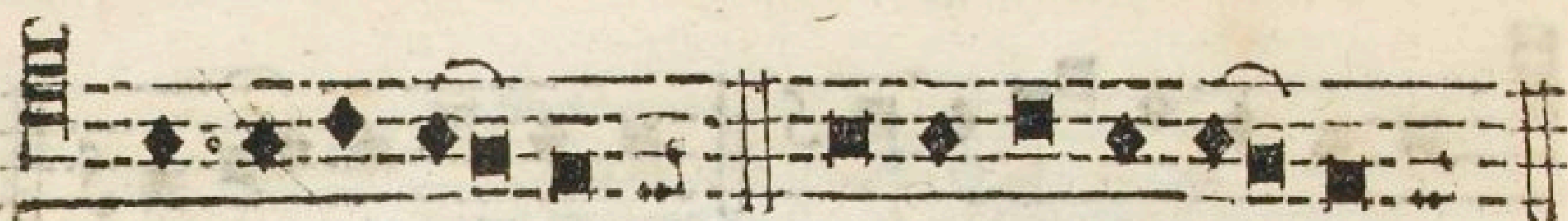


Do-mus au-rea, Fœderis ar-ca,

T



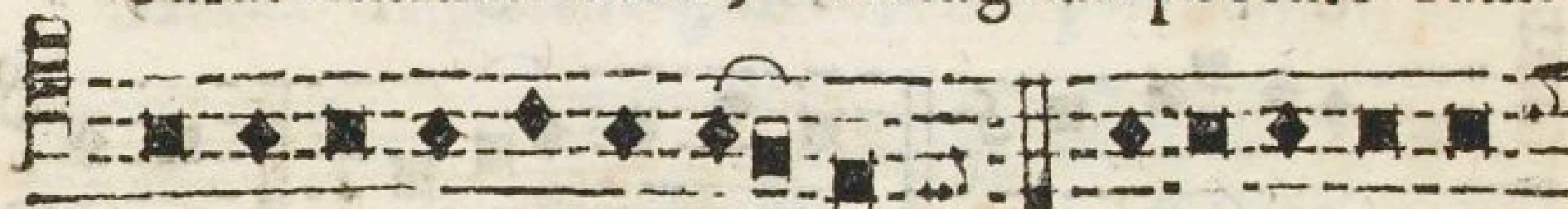
202 *Litania de B. Virgine Maria.*



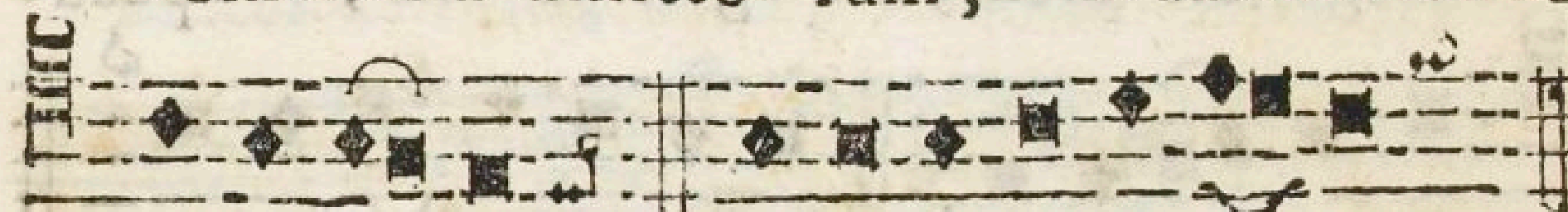
Janua cæ-li, Stella matuti-na,



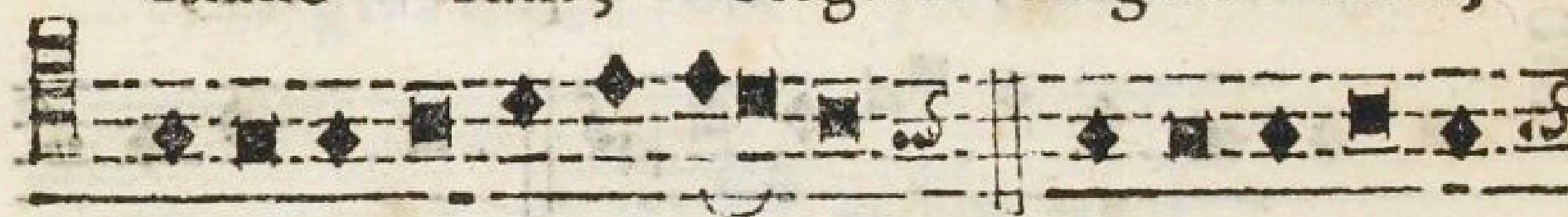
Salus infirmo-rum, Refugium peccato-rum.



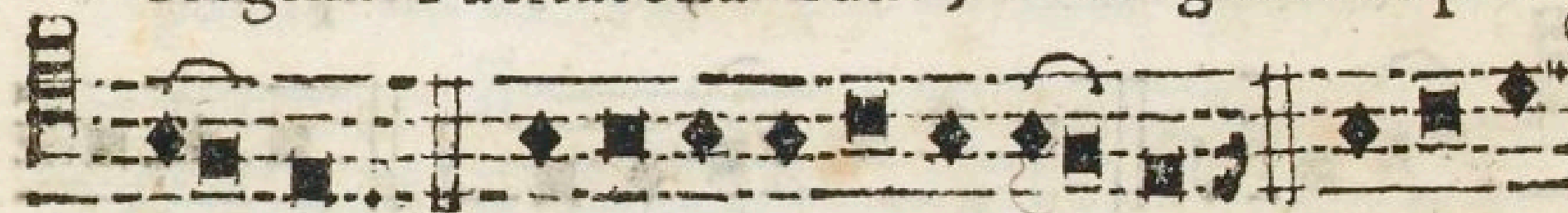
Consolatrix afflicto-rum, Auxilium Chri-



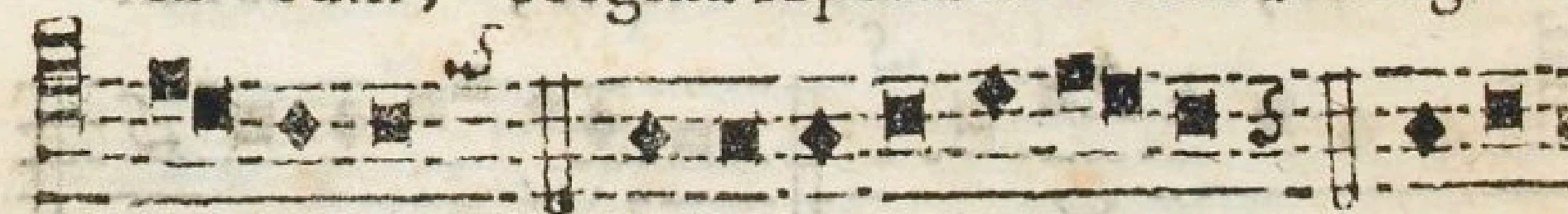
stiano-rum, Regina Angelo-rum,



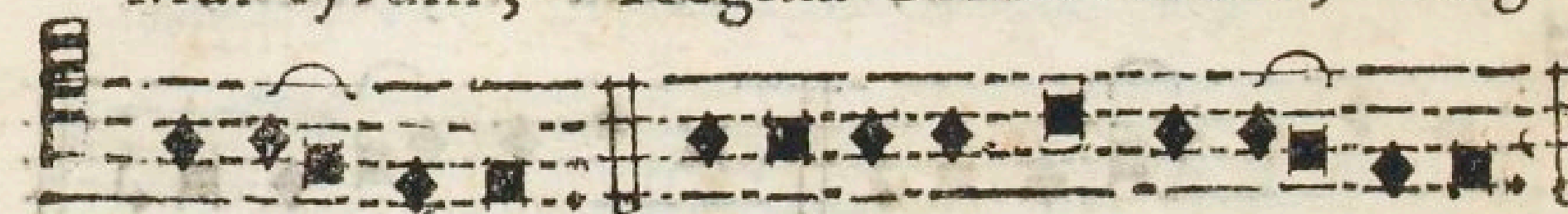
Regina Patriarcha-rum, Regina Prophe-



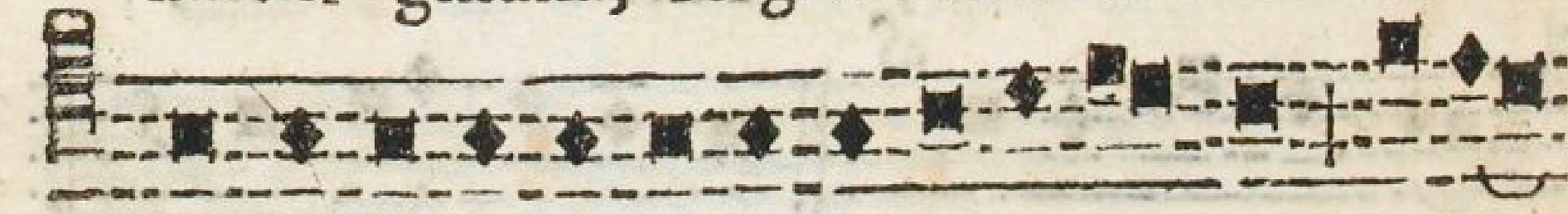
ta-rum, Regina Apostolo-rum, Regina



Mar-tyrum, Regina Confesso-rum, Regi-



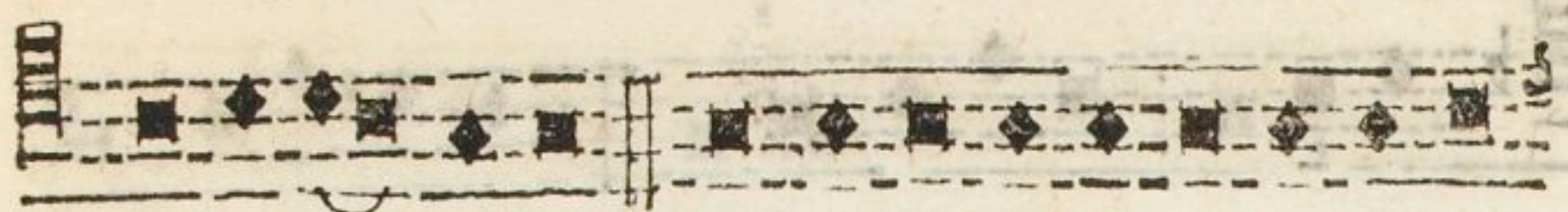
na Vir-ginum, Regina sanctorum om-nium,



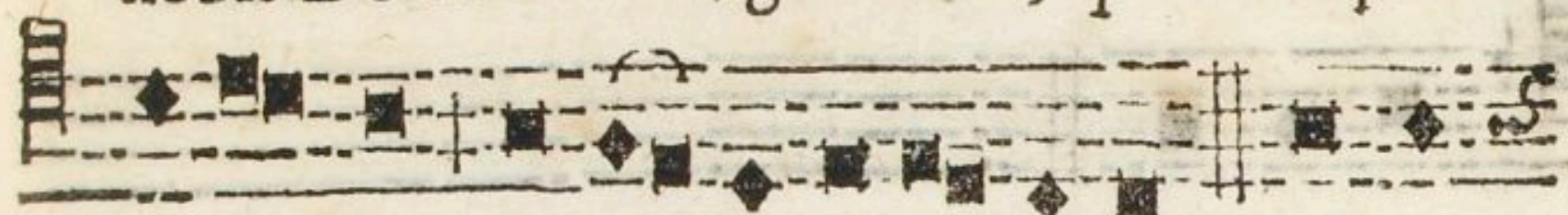
Agnus Dei, qui tollis peccata mun-di, Parce



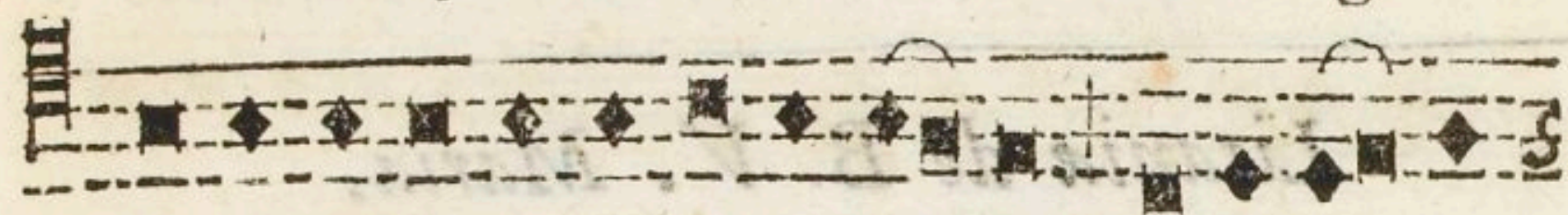
*Litaniae de B. Virgine Maria.* 203



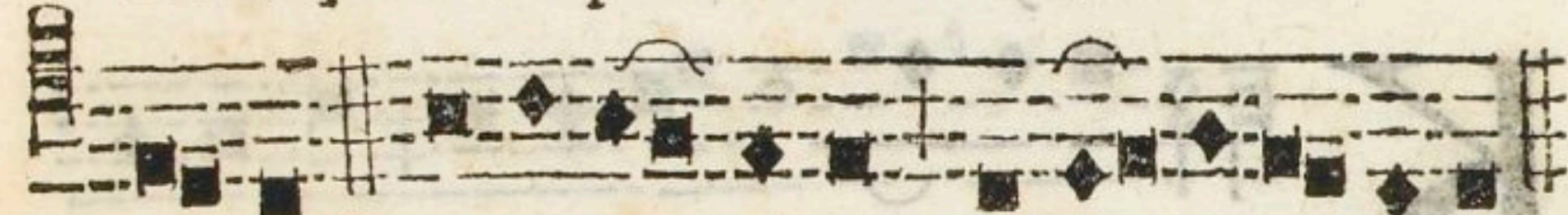
nobis Do-mine. Agnus Dei, qui tollis pecca-



ta mun-di, Exau- di nos Do-mine. Agnus



Dei, qui tollis peccata mun-di, misere- re



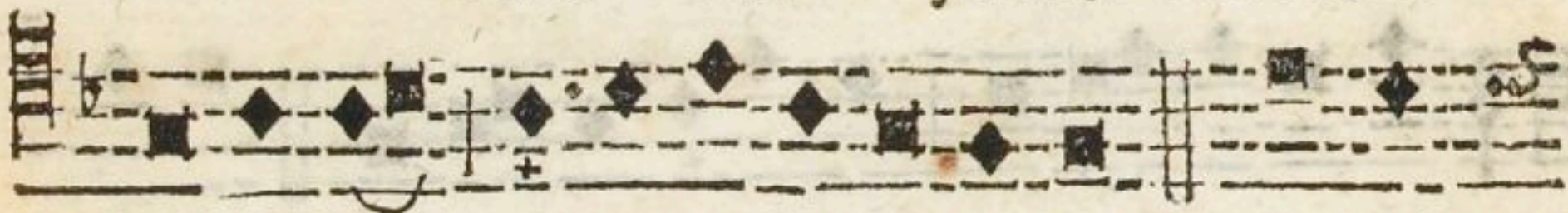
no-bis. Christe au- di nos, Christe exau- di nos.

*Litaniae de B. V. Maria.*

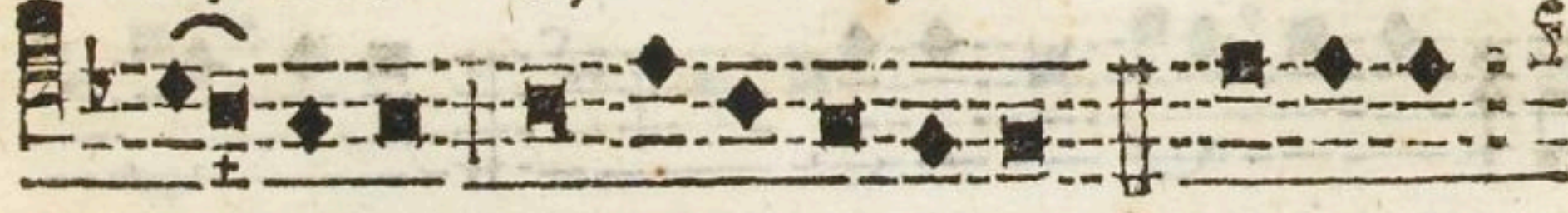
2. Cantus.



Yrie ele- yson, Christe e-



leyson, Kyrie eleyson. Christe

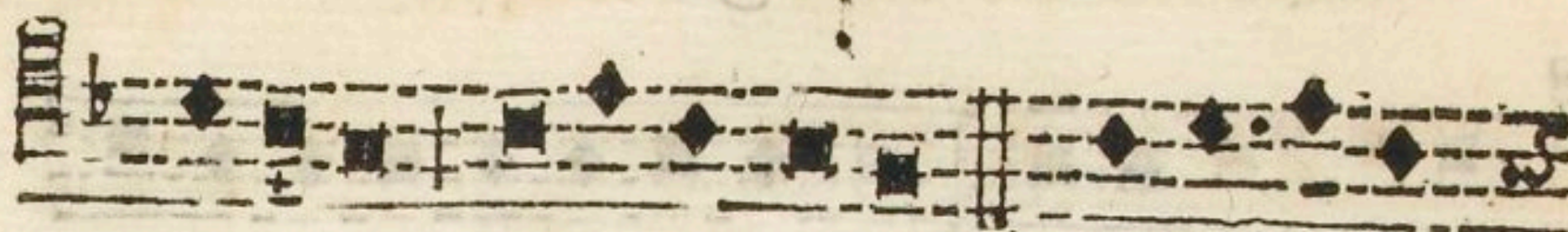


au- di nos, Christe exaudi nos. Pater de

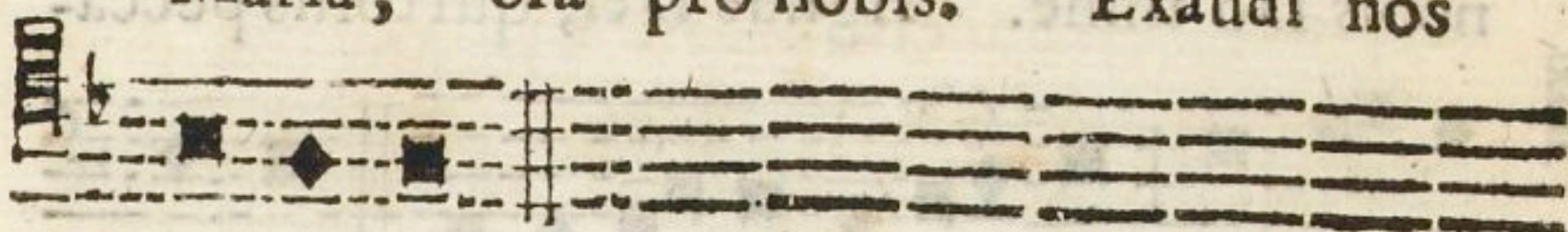


cælis Deus, miserere nobis. Sancta



*Litania de B. V. Maria.*

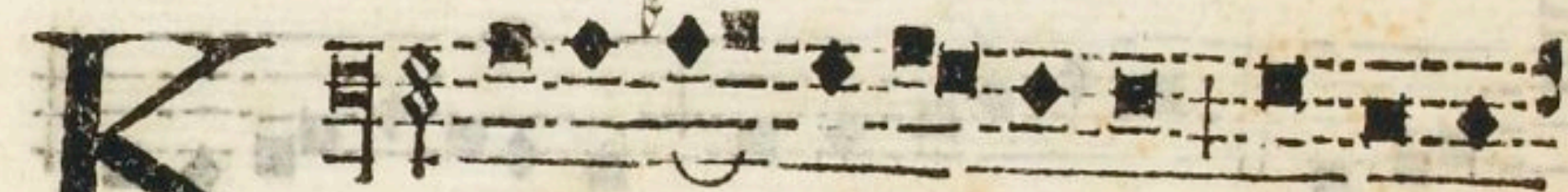
Maria, ora pro nobis. Exaudi nos



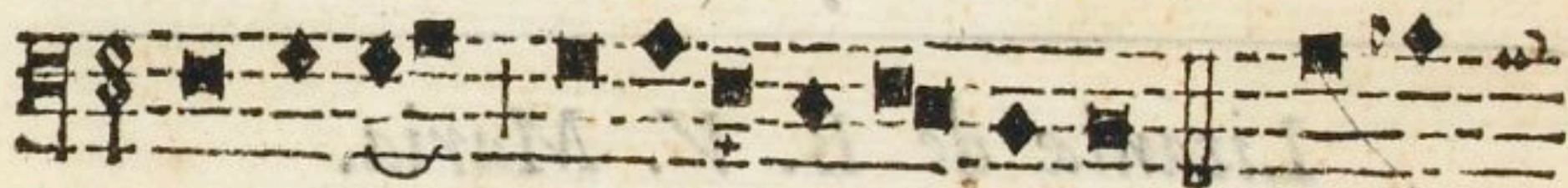
Domine.

*Litania de B. V. Maria.*

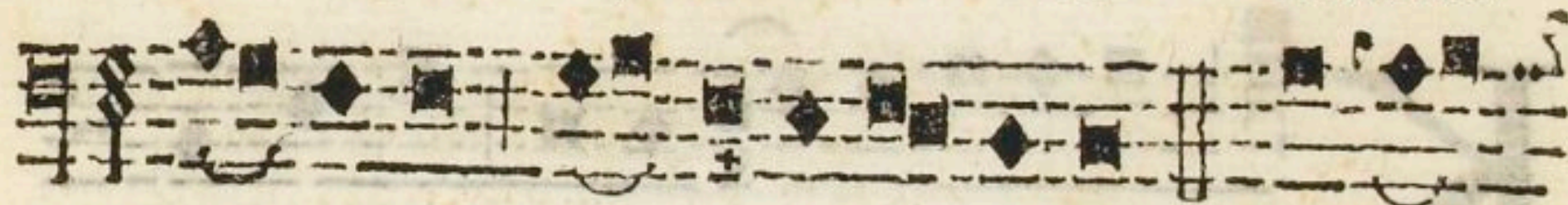
3. Cantus.



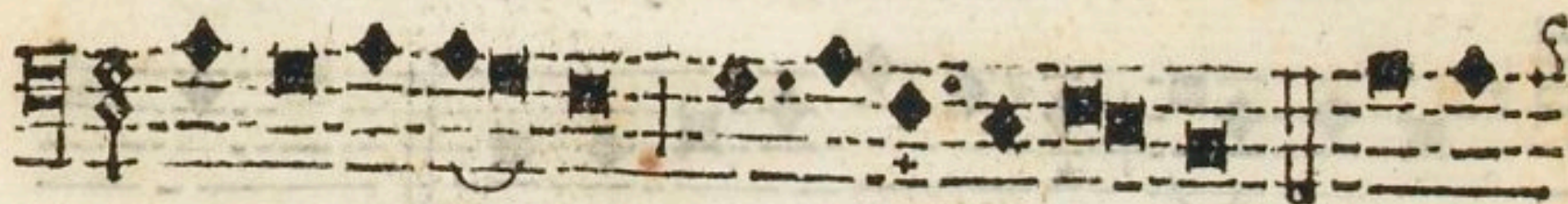
Kyrie ele- ison, Christe e-



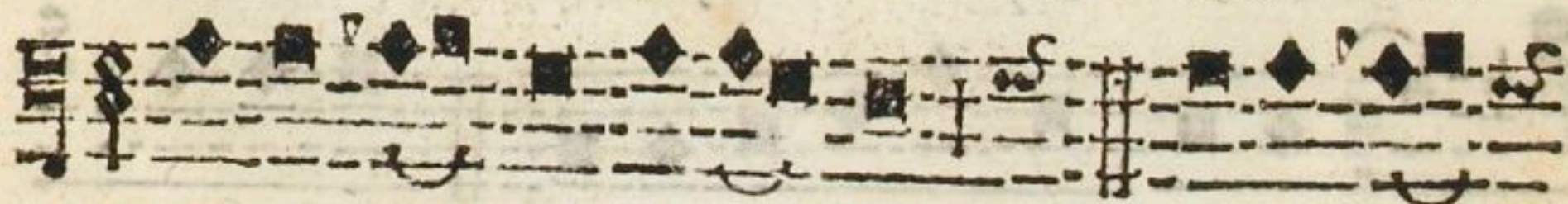
leison, Kyrie ele- ison. Christe



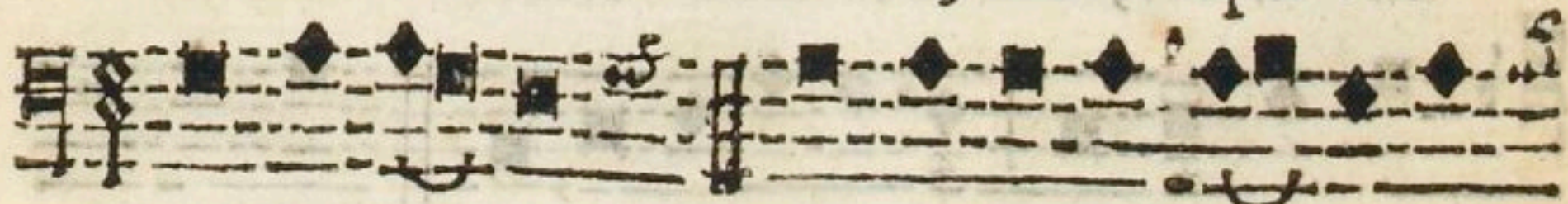
au- di nos, Chri- ste exau- di nos. Pater



de cælis De- us, miserere no- bis. Fili



Redemptor mundi De- us, mi. Spiritus

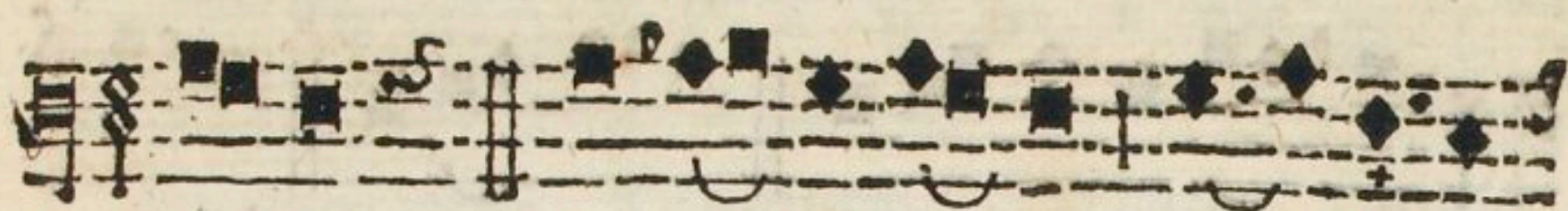


sancte De- us, Sancta Trinitas unus

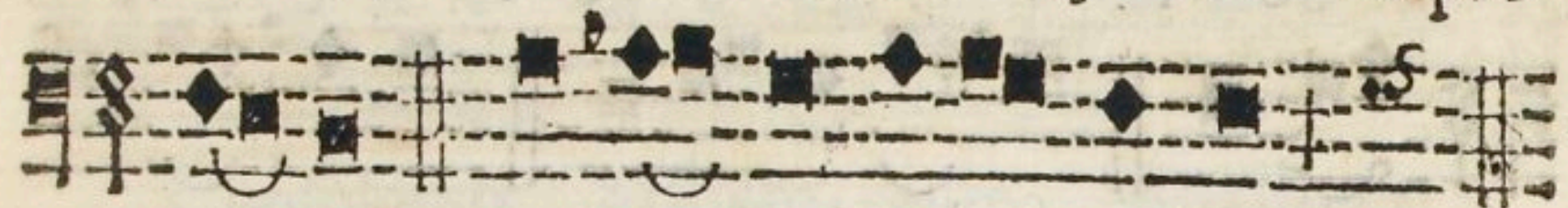


*Litaniae de B. V. Maria.*

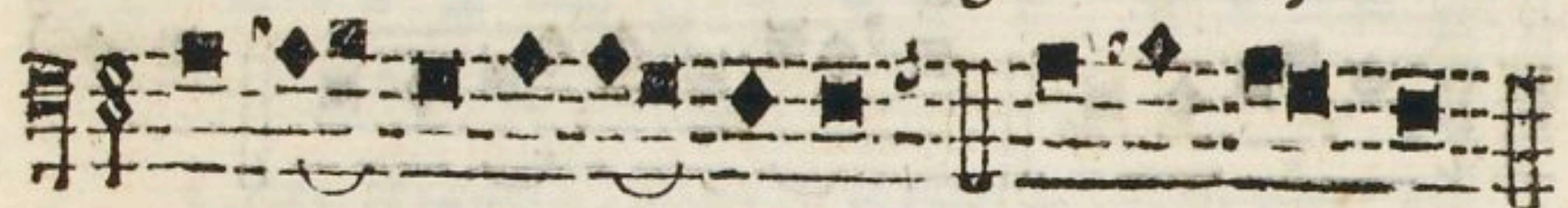
205



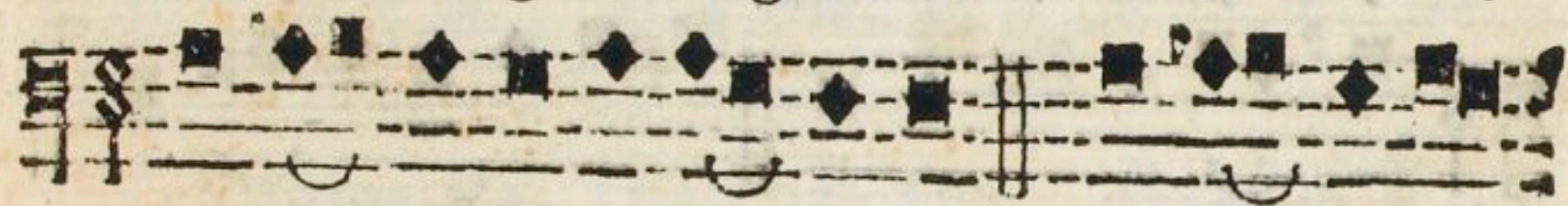
De-us, Sancta Mari-a, o-ra pro



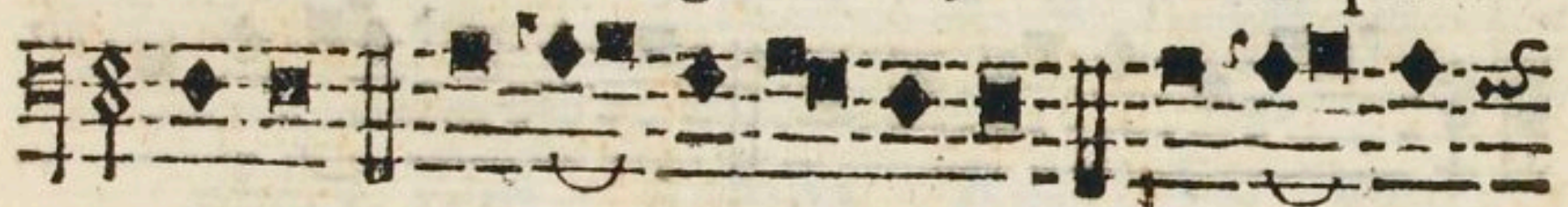
no-bis. Sancta Dei ge-nitrix,



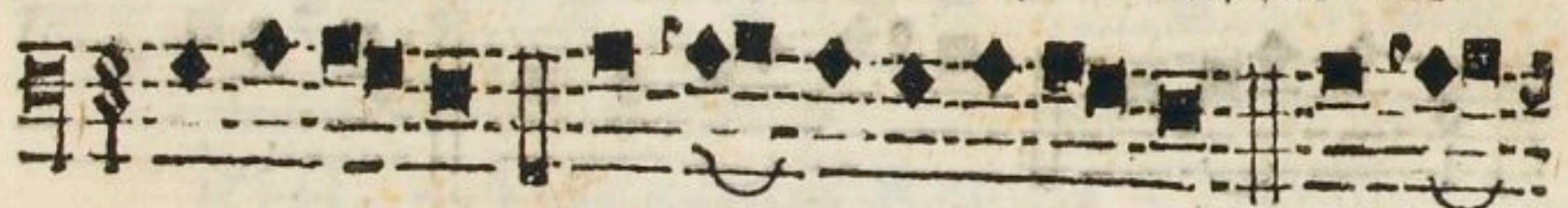
Sancta Virgo Vir-ginum, Mater Chri-sti,



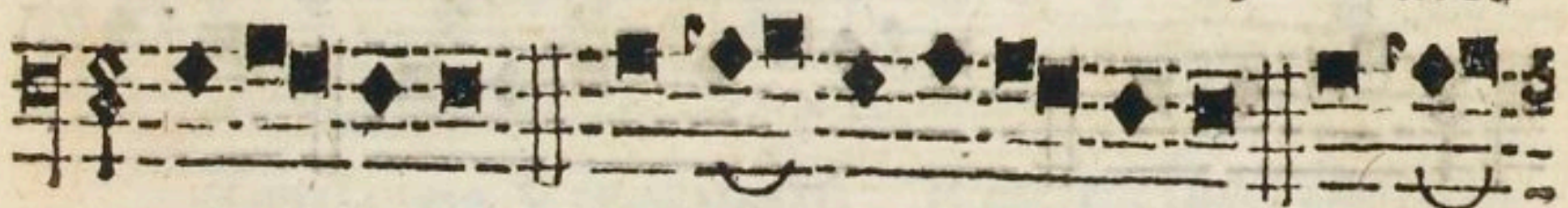
Mater divinae gra-tiae, Mater purif-



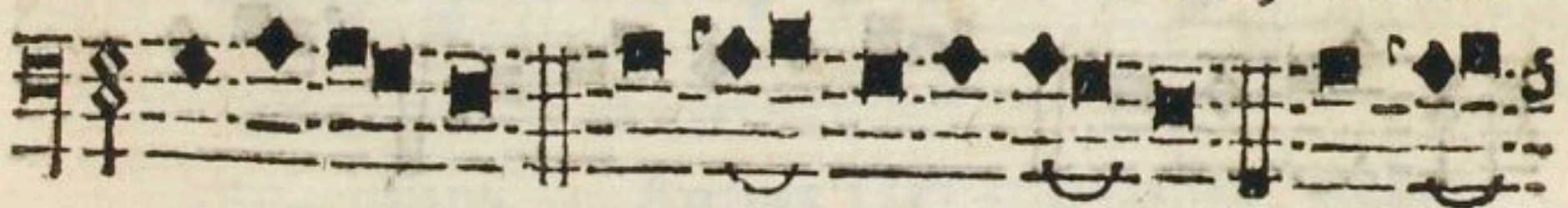
sima, Mater castis-sima, Mater in-



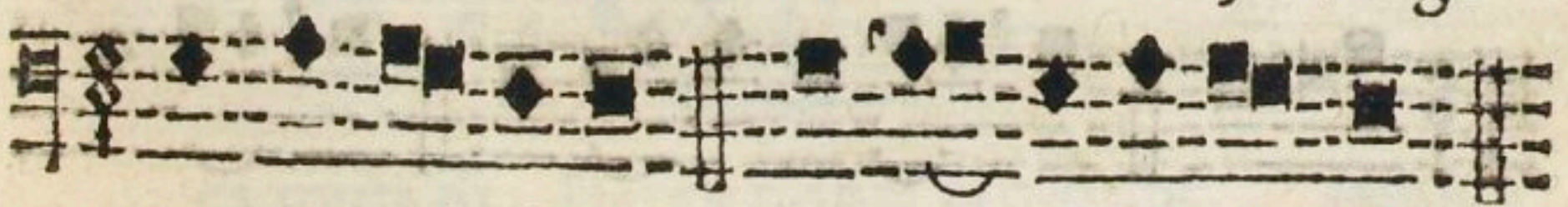
viola-ta, Mater intemera-ta, Mater



ama-bilis, Mater admira-bilis, Mater

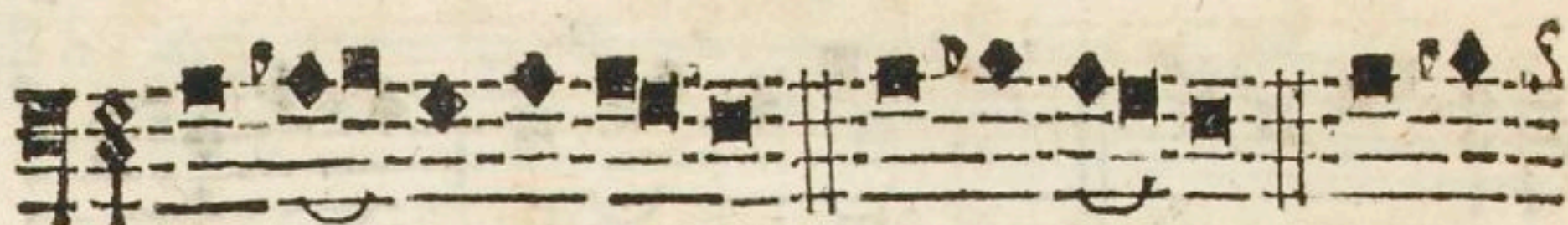


Creato-ris, Mater Salvato-ris, Virgo

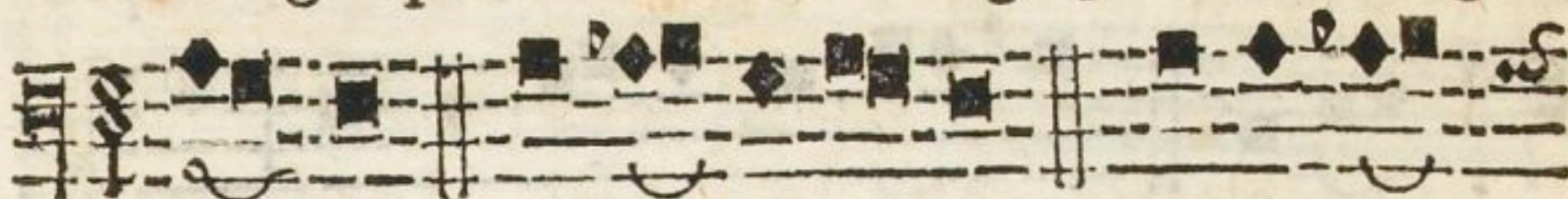


prudentis-sima, Virgo veneran-da,

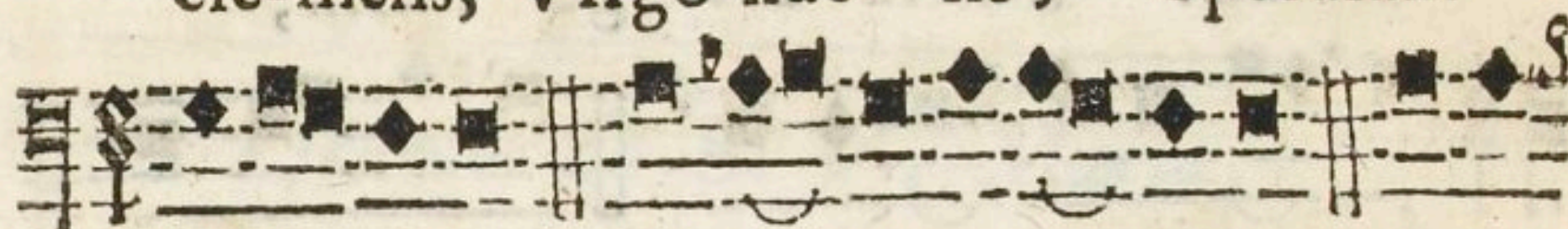




Virgo prædican-da, Virgo po-tens, Virgo



cle-mens, Virgo fide- lis, Speculum



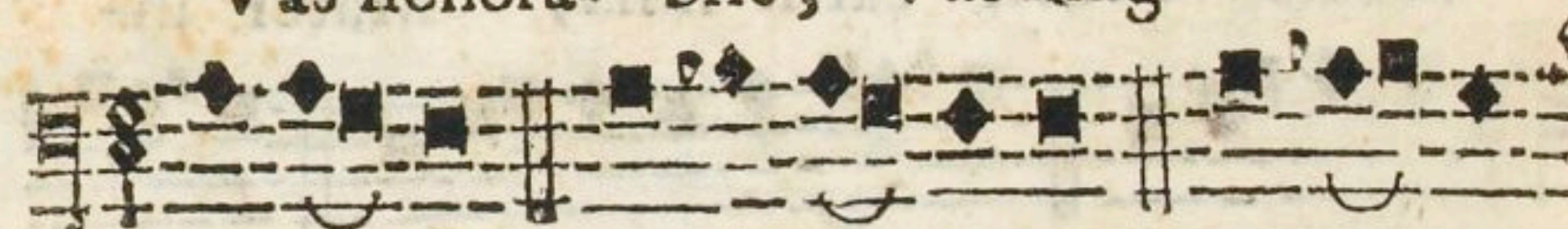
justi- tiæ, Sedes sapien- tiæ, Causa



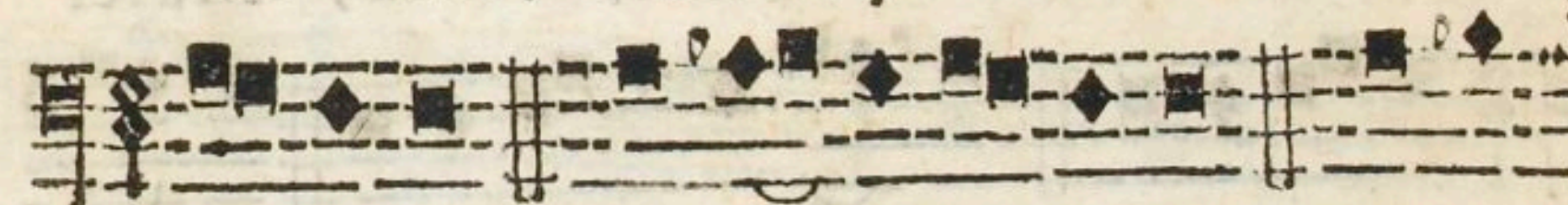
nostræ læti- tiæ, Vas spiritua- le,



Vas honora- bile, Vas insigne devo-



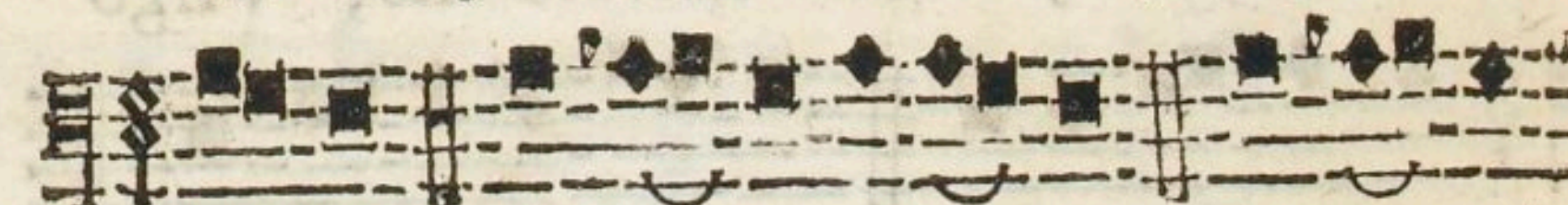
tio- nis, Rosa my- stica, Turris Da-



vi- dica, Turris ebur- nea, Domus

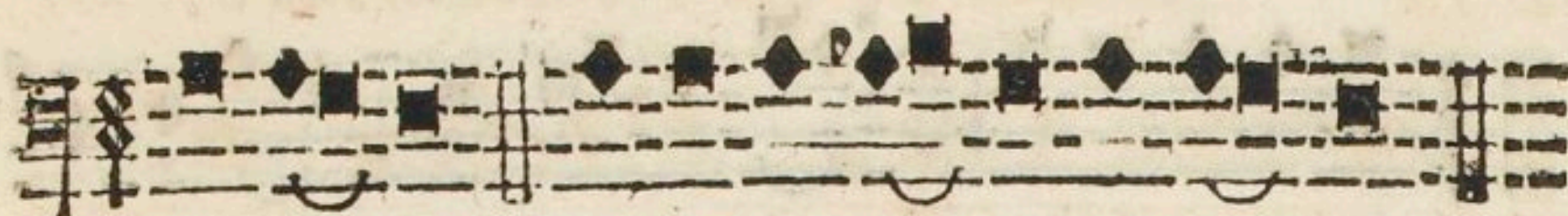


au- rea, Fœ- deris ar- ca, Ja- nua

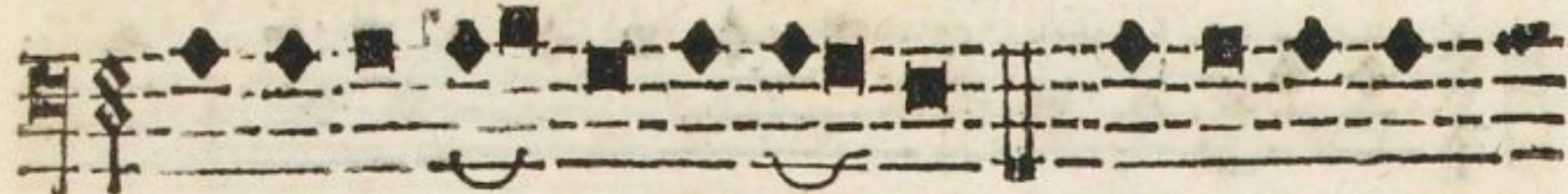


cæ- li, Stella matuti- na, Salus in-

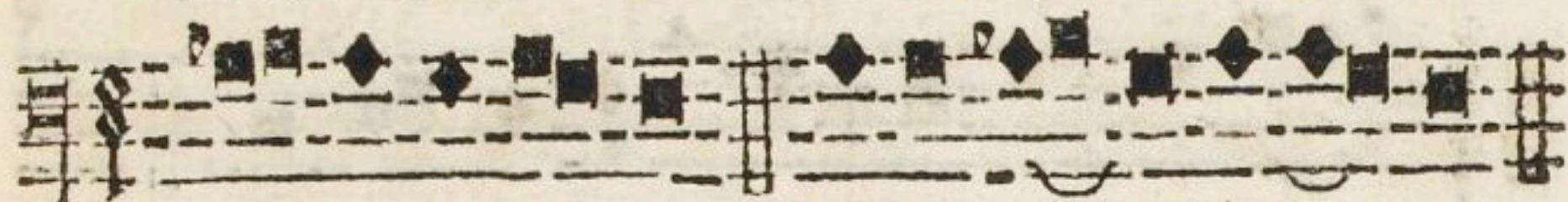




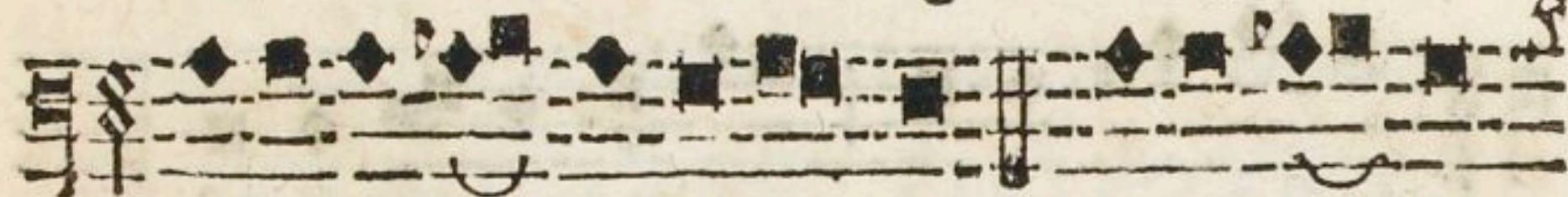
fir-mo-rum, Refugium peccato-rum,



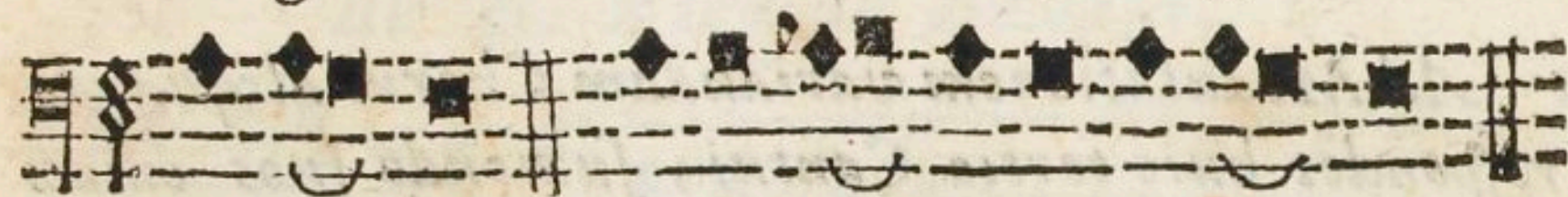
Con-solatrix afflicto-rum, Auxilium



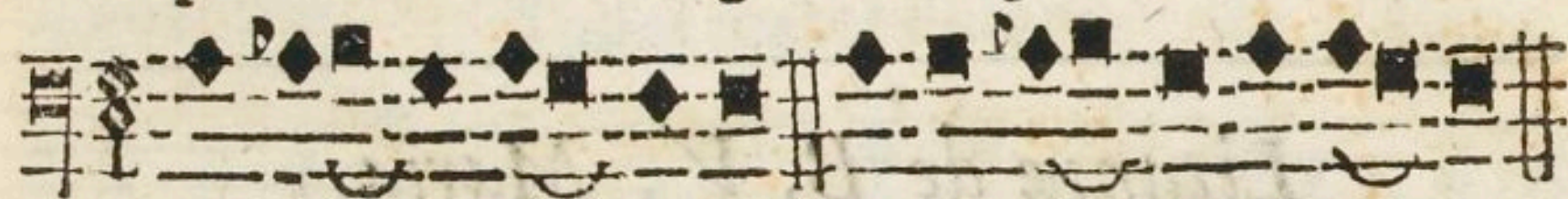
Chri-stiano-rum, Regina Angelo-rum,



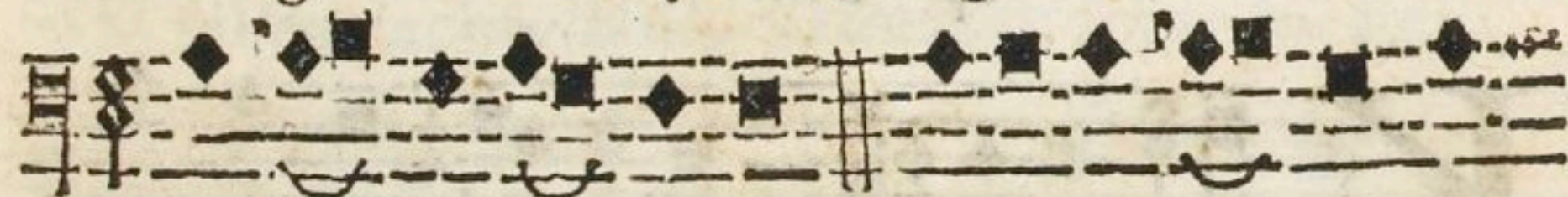
Regina Pa-triarcha-rum, Regina Pro-



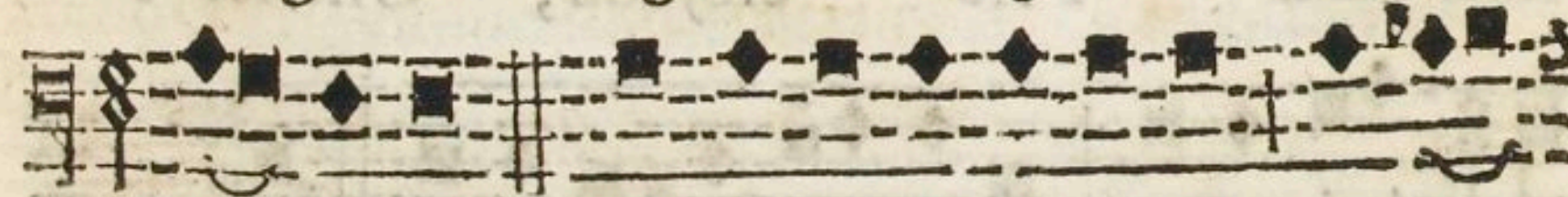
pheta-rum, Regina Apostolo-rum,



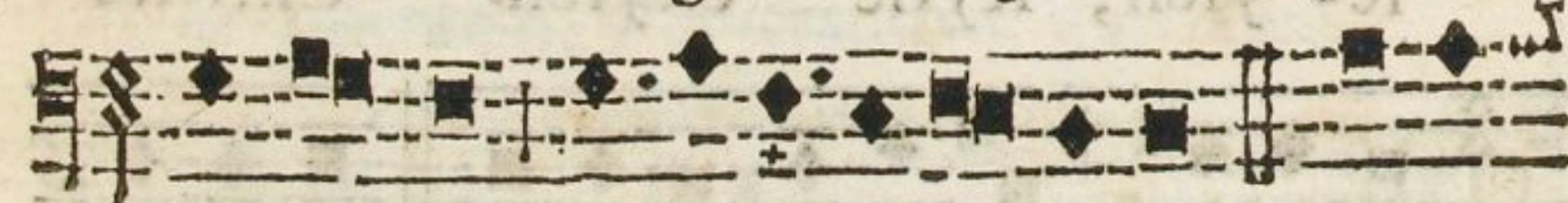
Regi-na Mar-tyrum, Regina Confesso-rum,



Regi-na Vir-ginum, Regina san-ctorum



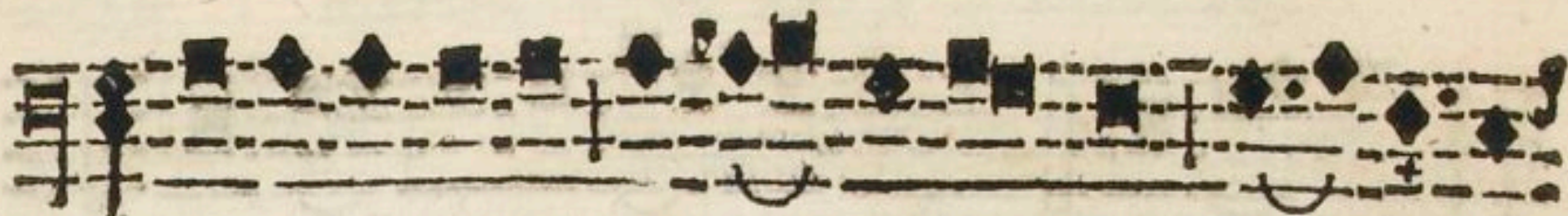
om-nium, Agnus Dei qui tollis, pecca-



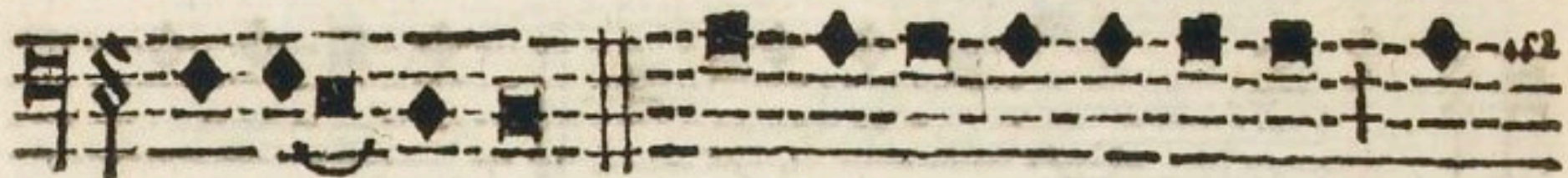
ta mun-di, Parce nobis Do-mine. Agnus



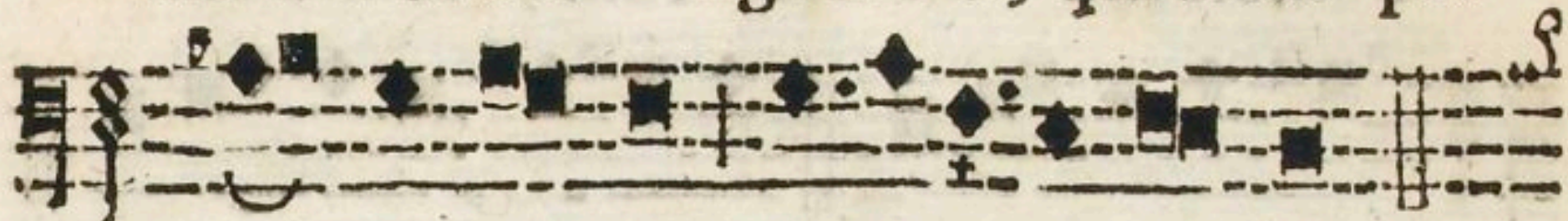
208 *Litaniae de B. V. Maria.*



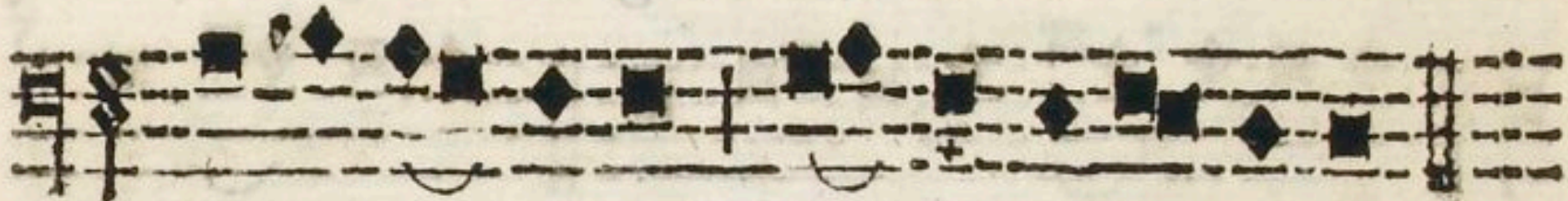
Dei, qui tollis pecca- ta mun-di, Ex- audi



nos Do-mine. Agnus Dei, qui tollis pec-



ca- ta mun-di, miserere no- bis.



Christe au- di nos, Chri-ste exau- di nos.

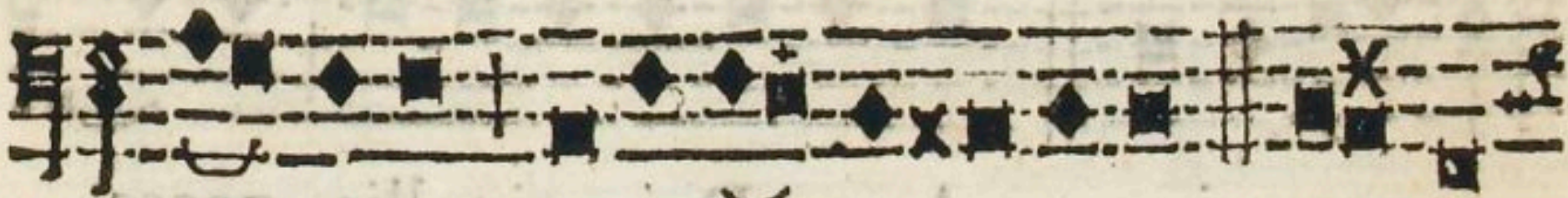
*Ad Modulationem variandam Chorus aliquando  
respondet huic tertio Cantui, sumendo suos omnes  
Versus de subsequenti Cantu.*

*Litaniae de B. V. Maria.*

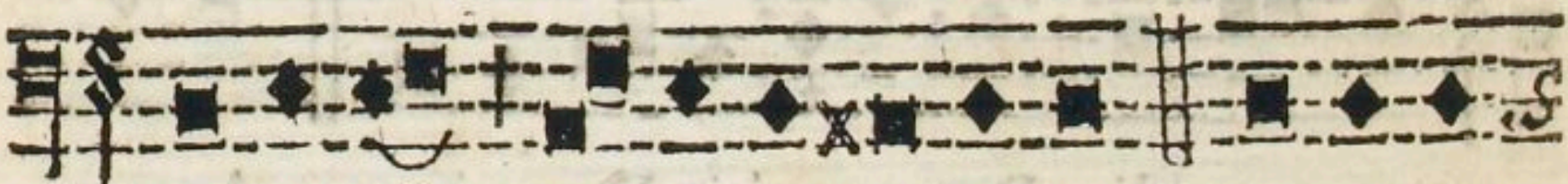
4. *Cantus.*



Yrie eleyson, Christe e-

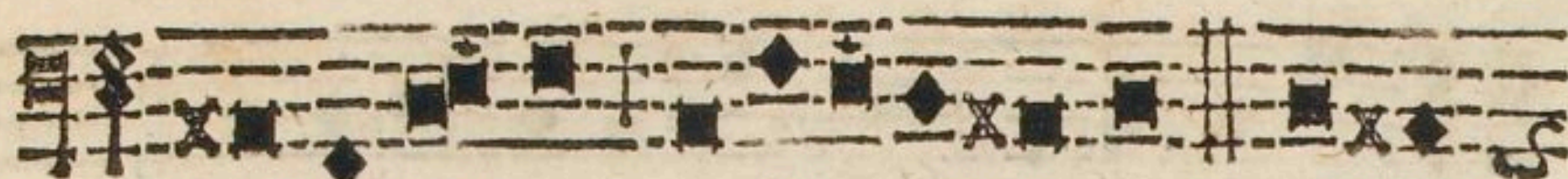


le- yson, Kyrie eleyson. Chri-ste

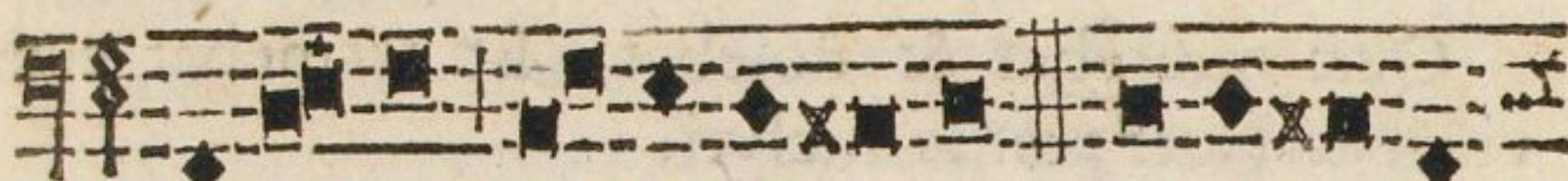


audi nos, Chri-ste exaudi nos. Pater de  
cœlis

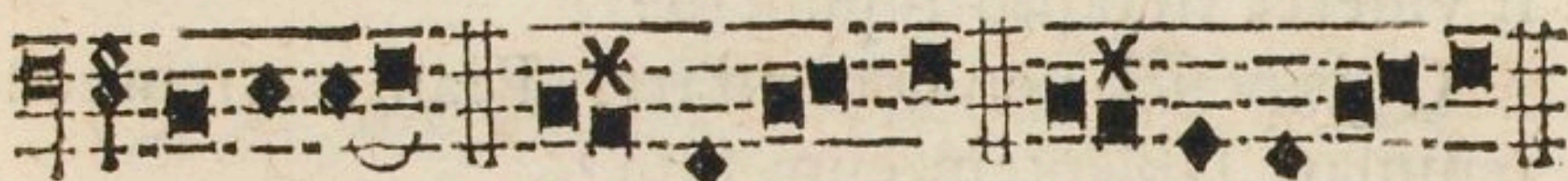




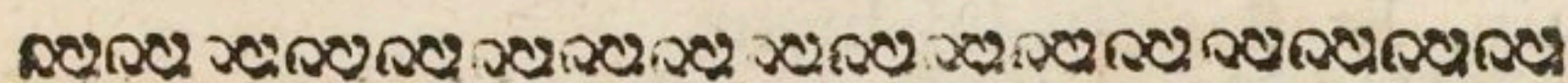
cœlis De-us, misere-re nobis. Sancta



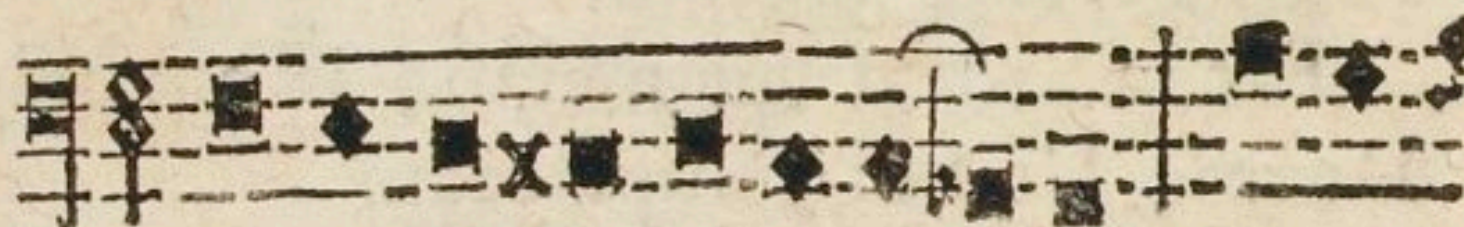
Mari-a, o-ra pro nobis. Sancta Dei



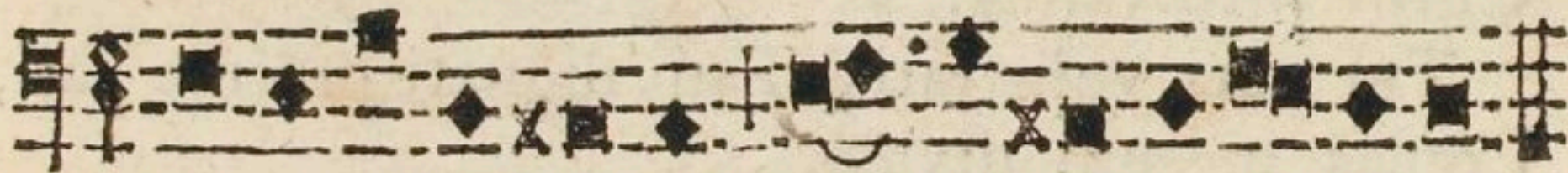
genitrix. Ma-ter Chri-sti. Fœ-deris ar-ca.



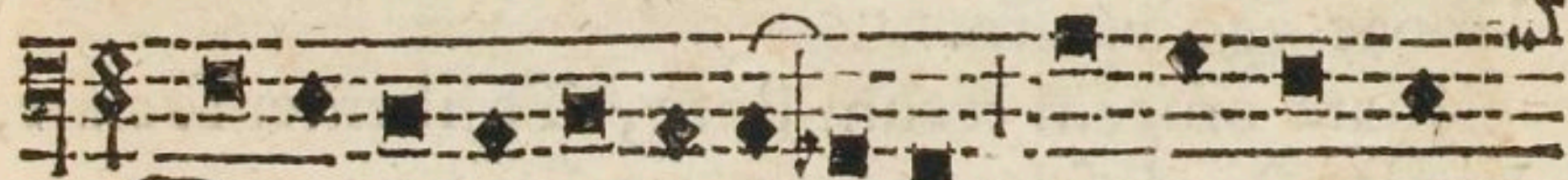
*PLANCTVS DOLORIS,*  
*de B. Virgine Maria.*



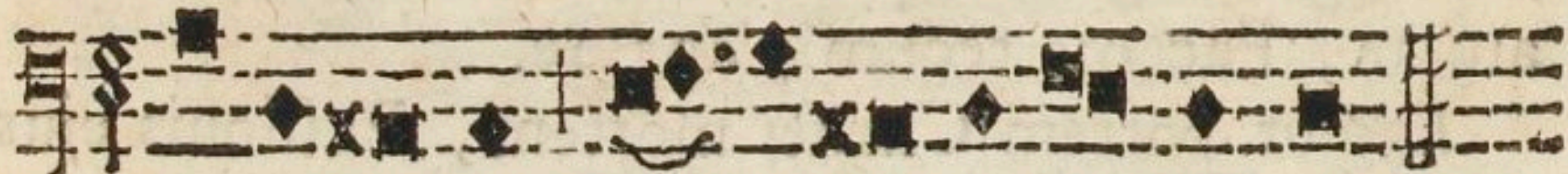
Tabat mater doloro- sa, Juxta



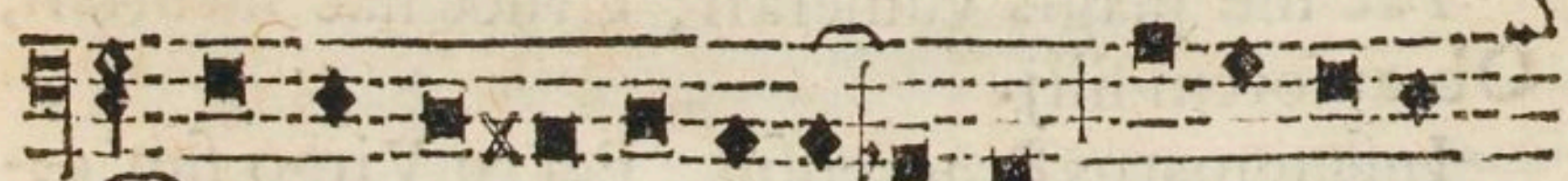
Crucem lachrymosa, Dum pende-bat fi- lius.



CUjus animam gemen-tem, Contristantem



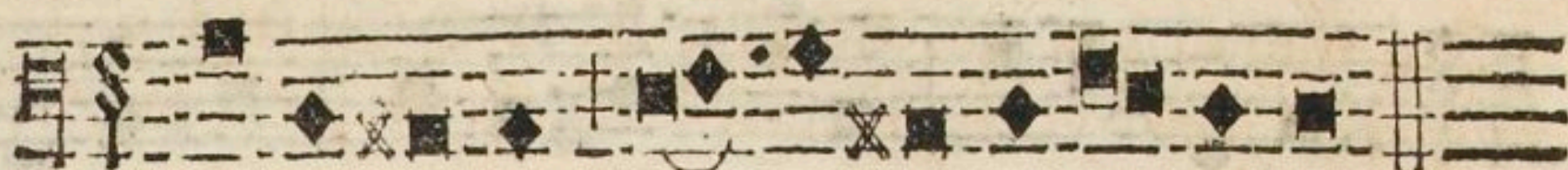
& dolentem, Per-transi-vit gla- dius.



O Quam tristis & affli- cta Fuit illa



210 *Planctus doloris, de B. V. Maria.*



benedicta Ma-ter unige-niti.

Quæ mœrebat & dolebat, Et tremebat cum videbat Nati pœnas inclyti.

Quis est homo qui non fleret, Christi matrem si videret In tanto supplicio?

Quis posset non contristari, Piam matrem contemplari Dolentem cum filio?

Pro peccatis suæ gentis Vidit Jesum in tormentis, Et flagellis subditum.

Vidit suum dulcem natum, Morientem desolatum, Dum emisit spiritum.

Eia mater fons amoris, Me sentire vim doloris, Fac ut tecum lugeam.

Fac ut ardeat cor meum, In amando Christum Deum, Ut sibi complaceam.

Sancta Mater istud agas, Crucifixi fige plagas Cordi meo valide.

Tui nati vulnerati, Tam dignati pro me pati, Pœnas mecum divide.

Fac me vere tecum flere, Crucifixo condolere, Donec ego vixero.

Juxta crucem tecum stare, Te libenter sociare, In planctu desidero.

Virgo virginum præclara, Mihi jam non sis amara, Fac me tecum plangere.

Fac ut portem Christi mortem, Passionis ejus sortem, Et plagas recolere.

Fac me plagis vulnerari, Cruce hac inebriari, Ob amorem filij.

Inflammatum & accensus, Per te Virgo sim defensus In die judicij.



*Planctus doloris, de B. V. Maria. 211*

Fac me cruce custodiri, Morte Christi præmuniri, Confoveri gratia.

Quando corpus morietur, Fac ut animæ donetur Paradisi gloria.

ψ. Tuam ipsius animam doloris gladius pertransivit.

℞. Ut revelentur ex multis cordibus cogitationes.

*Antiphonæ B. Mariæ Virginis,*

*ad variationem Antiphonarij.*

**A**lma Redem-ptoris ma-ter, Quæ

pervia cæli porta ma-nes, Et stella ma-

ris, succur-re cadenti, surgere qui curat

po-pulo: Tu quæ genui- sti, natura

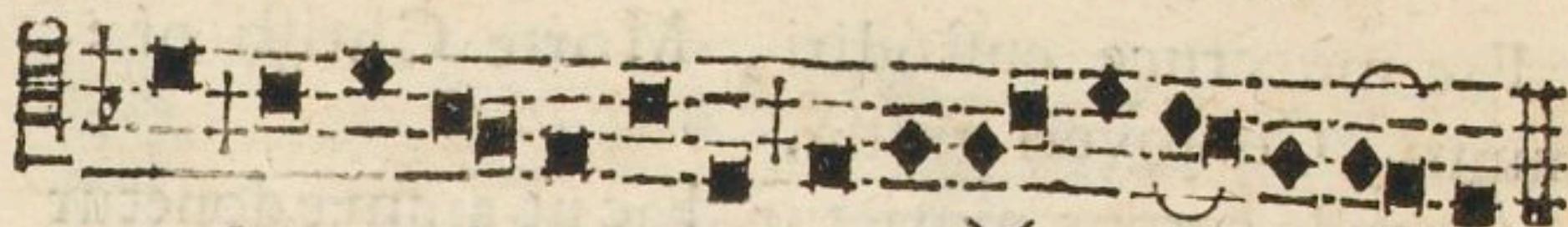
miran-te, tuum sanctum genito- rem,

Virgo priùs ac posteriùs, Gabrië- lis ab o-

V ij



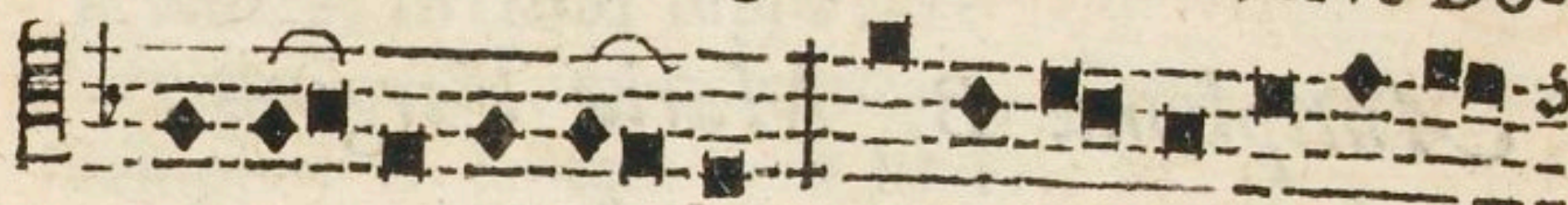
212 *Antiphona B. Mariae Virginis.*



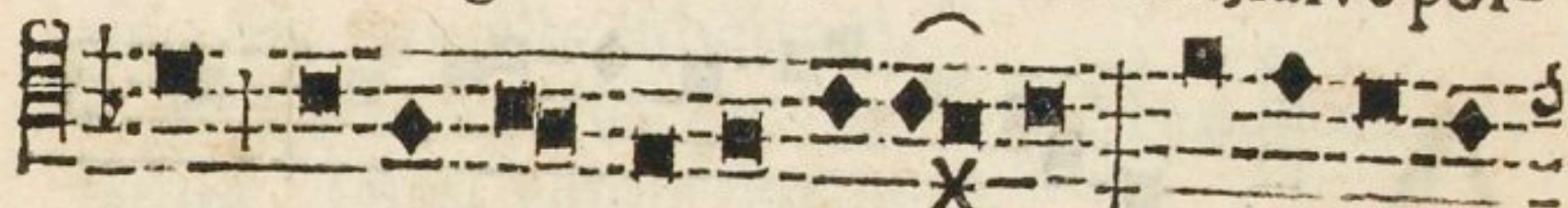
re sumens il-lud ave, Peccato-rum mi-se-re-re.



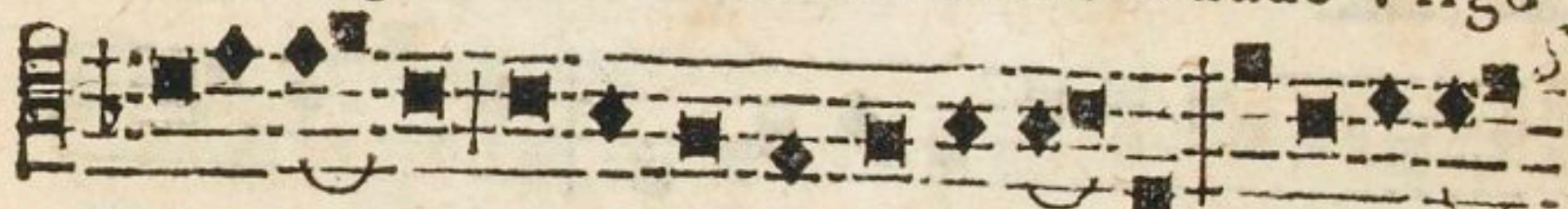
Ve Regi-na cælo-rum, Ave Do-



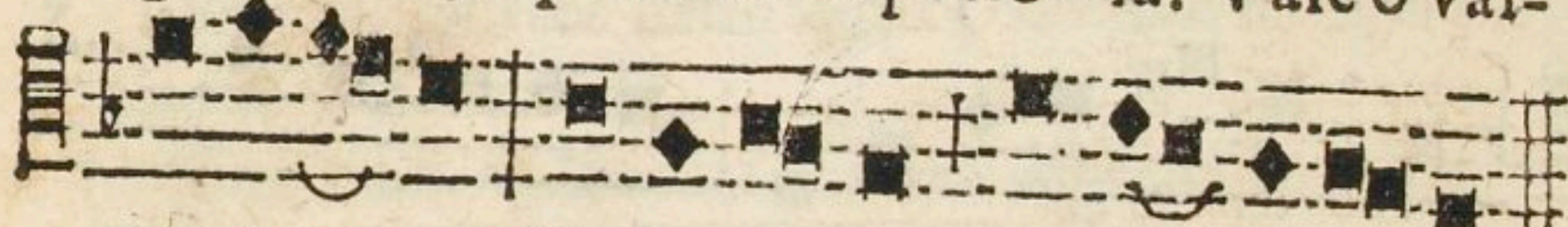
mina Angelo-rum, Salve ra-dix, salve por-



ta, Ex qua mun-do lux est or-ta. Gaude Virgo



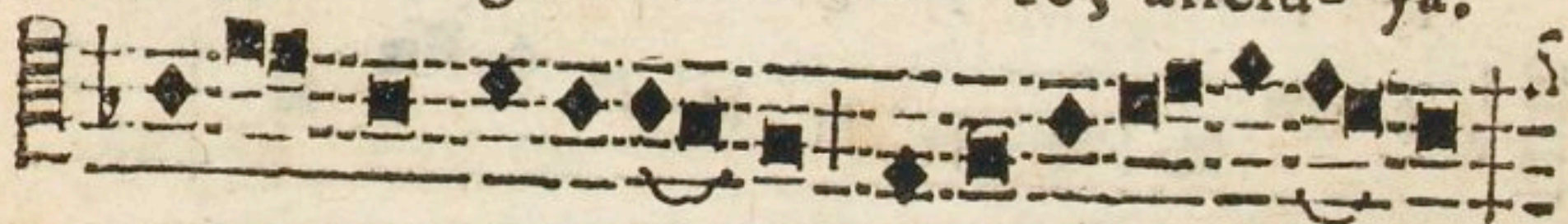
glorio-sa, super omnes specio-sa: Vale ô val-



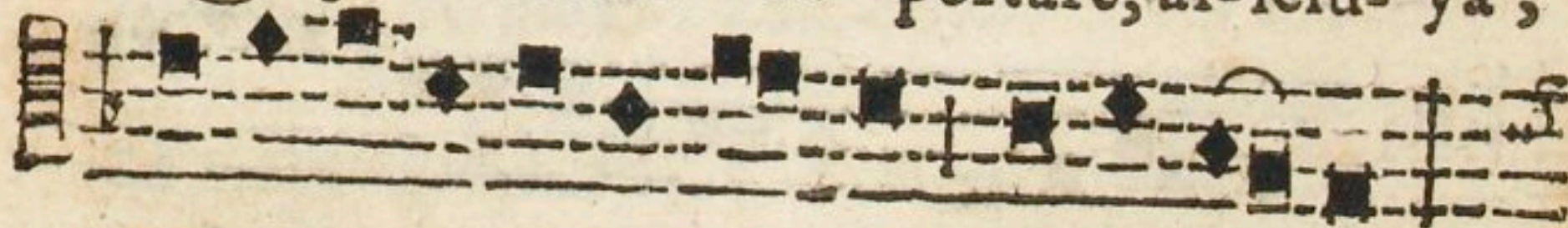
de deco-ra, Et pro no-bis Christum exo-ra.



Egina cæli læta-re, allelu-ya.



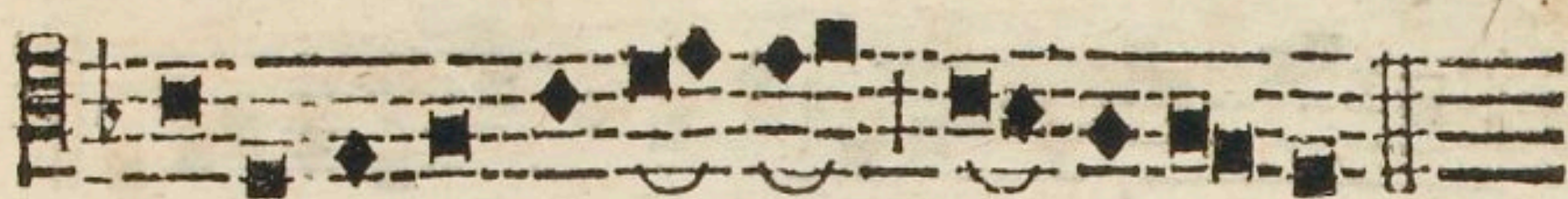
Quia quem merui-sti portare, al-lelu-ya,



Resurrexit sicut di-xit, allelu-ya.



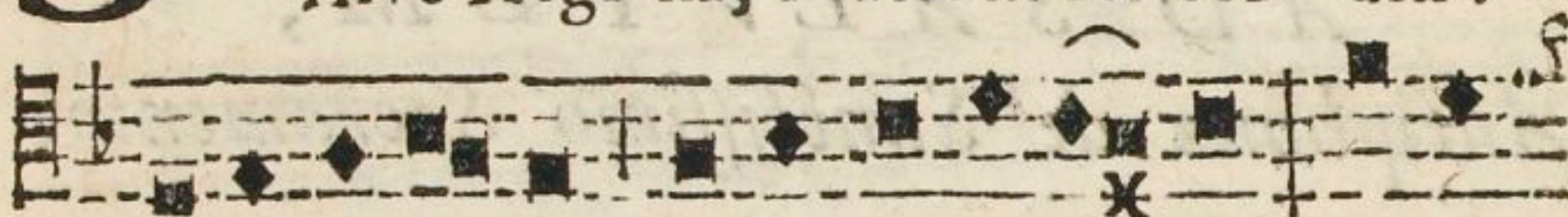
*Antiphona B. Mariæ Virginis.* 213



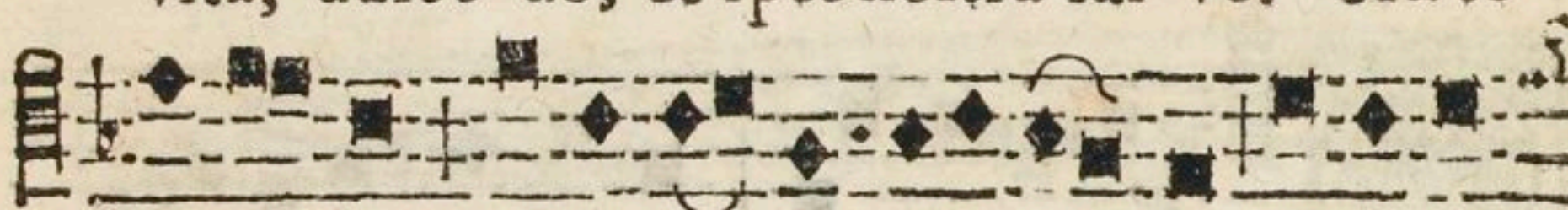
Ora pro nobis De-um, al- lelu- ya.



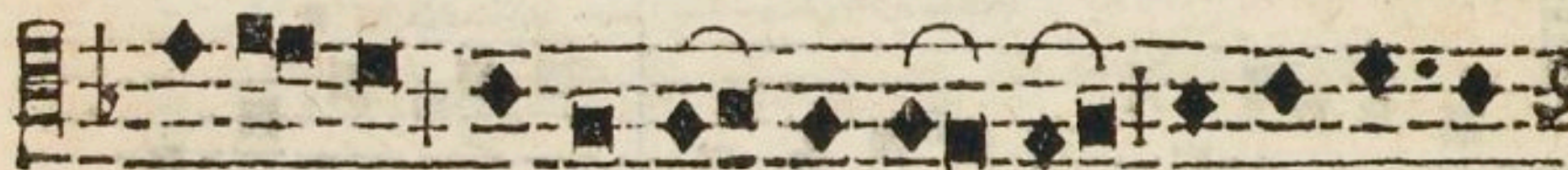
Alve Regi- na, Mater misericor- dia:



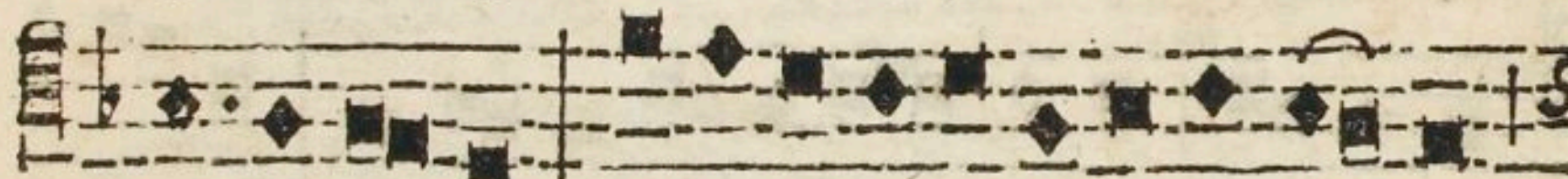
vita, dulce- do, & spes nostra sal-ve. Ad te



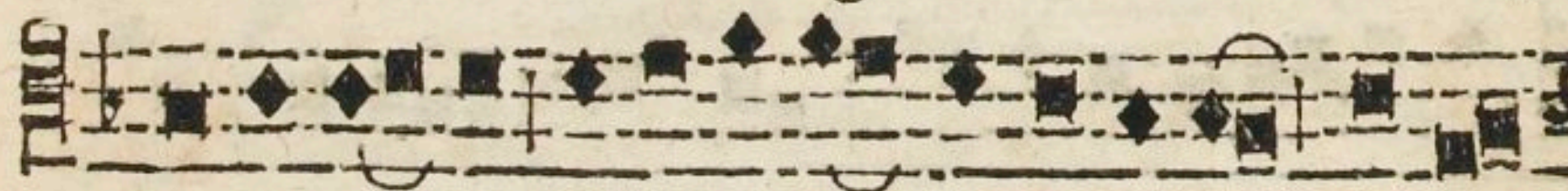
clama- mus exules filij E- vae: ad te sus-



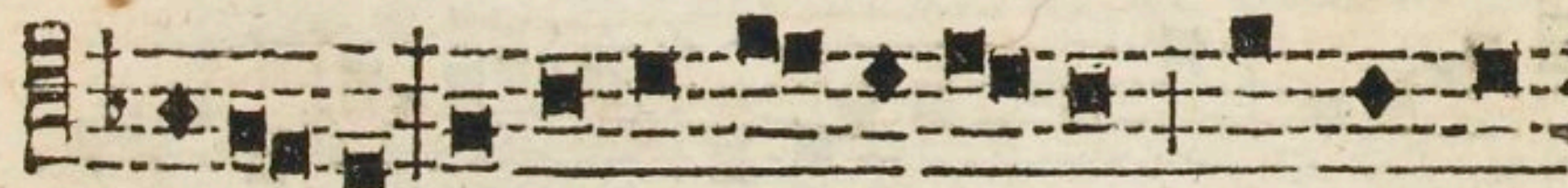
pira- mus, gementes & flen- tes in hac lachry-



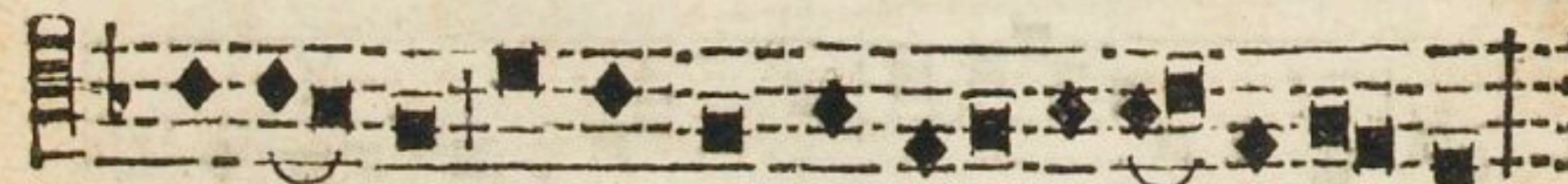
marum val- le. Eia ergo Advocata no-stra,



illos tu- os misericor- des oculos ad nos



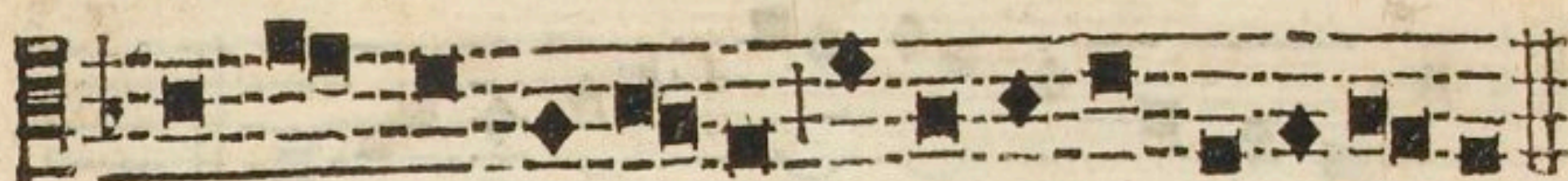
conver- te. Et Jesum be- ne- di- ctum fructum ven-



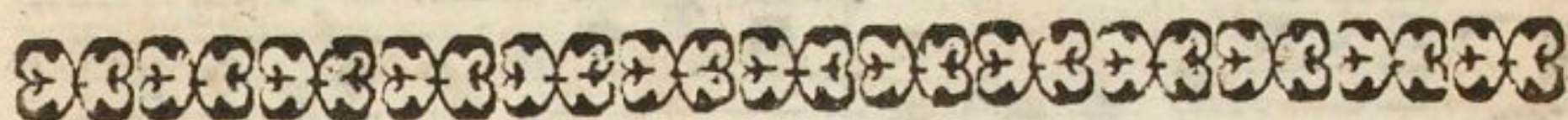
tristu- i, nobis post hoc exilium osten- de.



214 *Antiphona B. Mariae Virginis.*



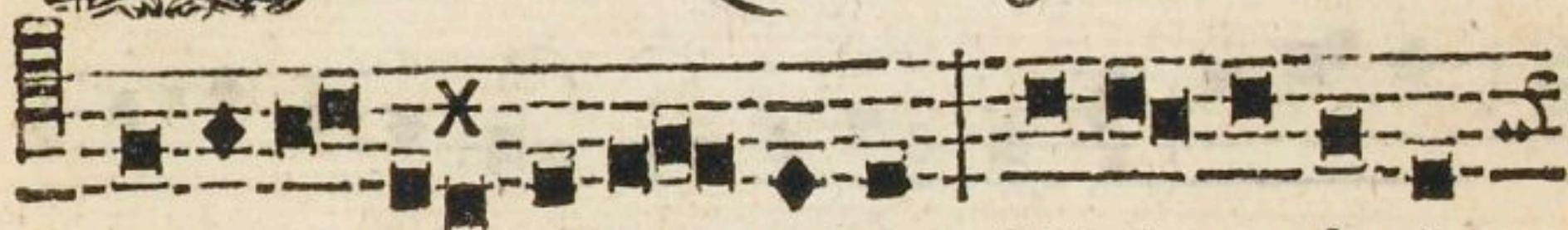
O cle-mens, ô pi- a, ô dulcis Virgo Mari- a.



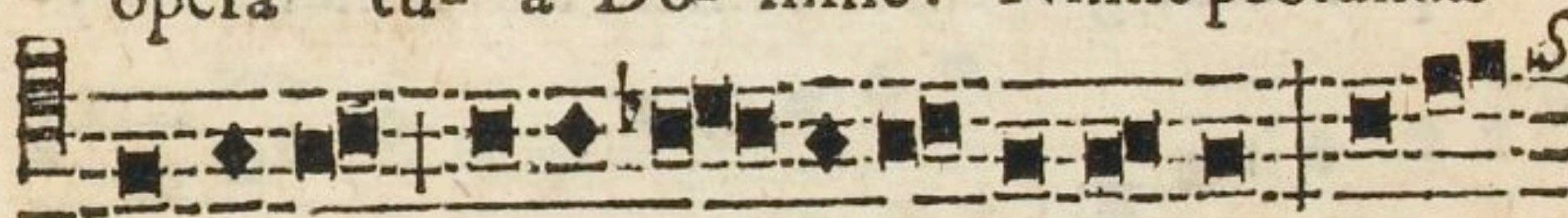
*AD SALUTEM,*  
*Antiphona de Sanctissimo Sacramento,*  
*in spiritu & forma Cantus Gregoriani.*



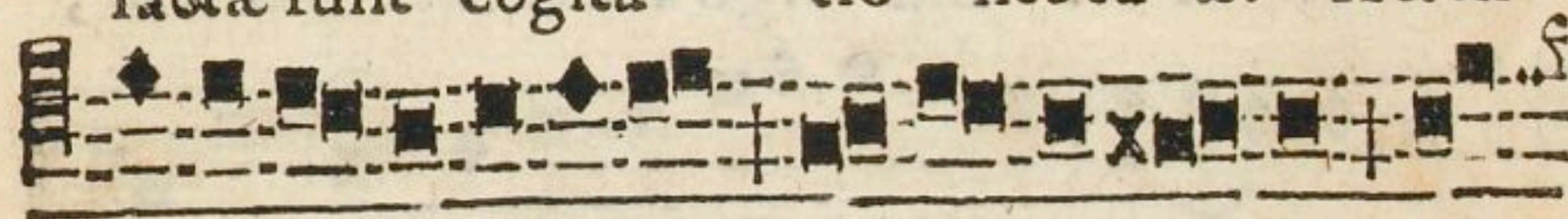
Quam magnifica- ta sunt



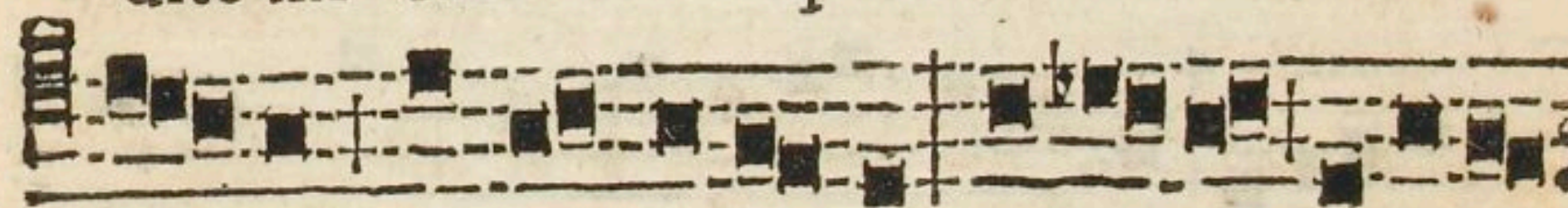
opera tu- a Do- mine! Nimis profundæ



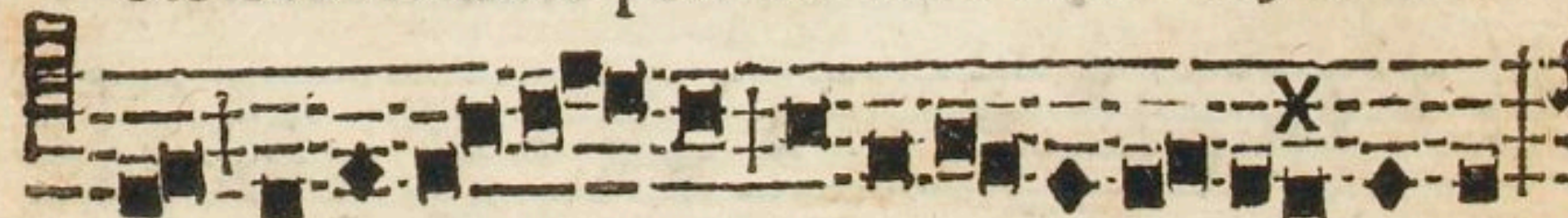
factæ sunt cogita- tio- nestu- æ. Atten-



dite mi- rabilia quæ fe- cit De- us ex-



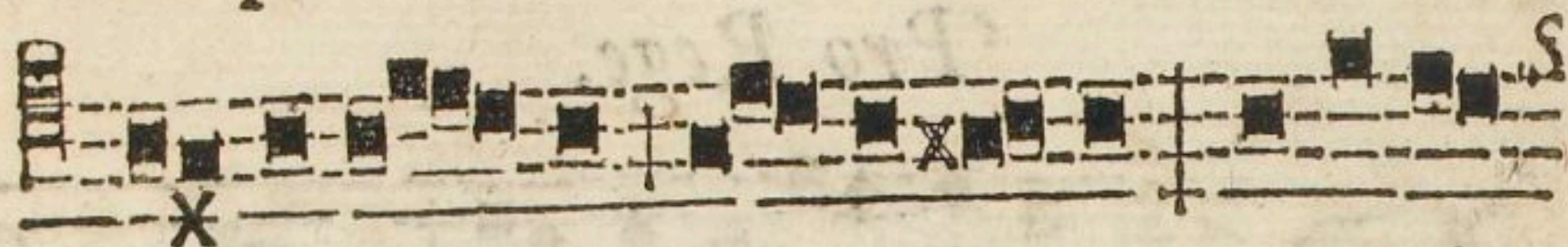
cel- sus Redem- ptor no- ster: veni- te, & vide-



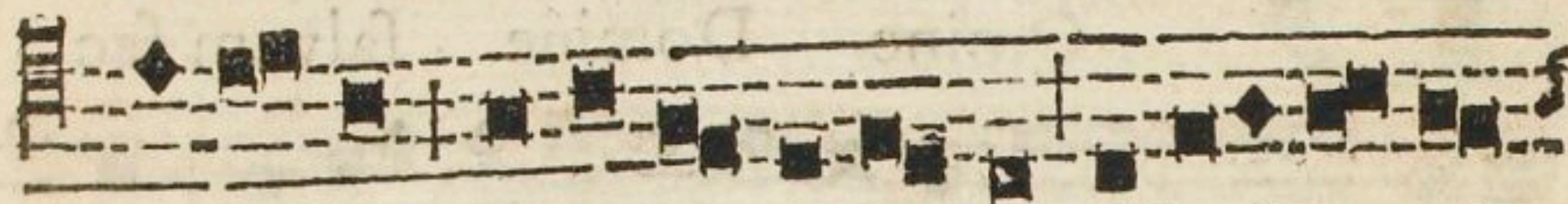
te opera De- i super fi- lios ho- minum.



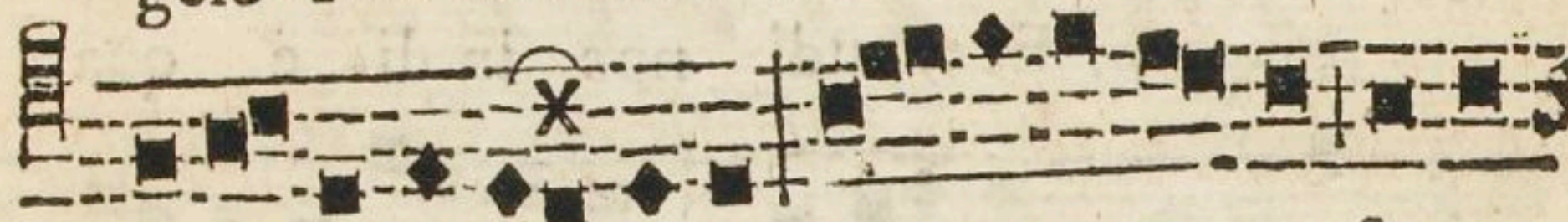
*Antiph. de Sanctissimo Sacramento. 215*



Pa-nem cœ-li de-dit e-is, panem An-



gelo-rum manduca-vit ho-mo, cibaria mi-



sit in abundan-tia. Gra-tias De-o super



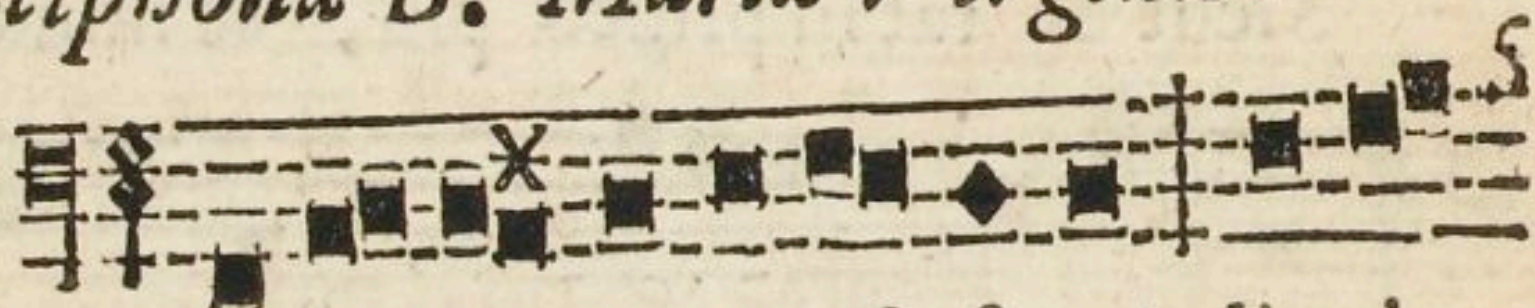
inenarra-bili do-no e-jus.

ψ. Panem de cælo præstitisti eis.

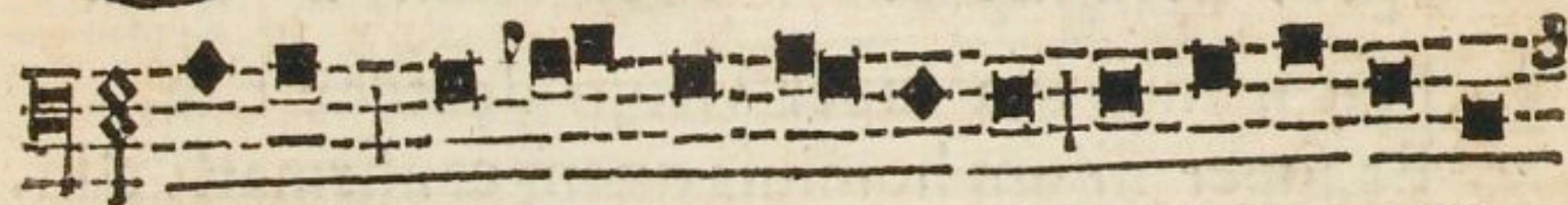
℞. Omne delectamentum in se habentem.

*Antiphona B. Mariæ Virginis.*

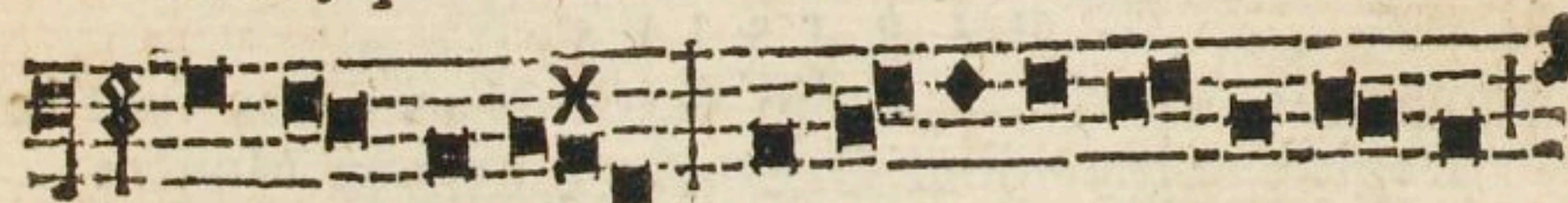
**O**



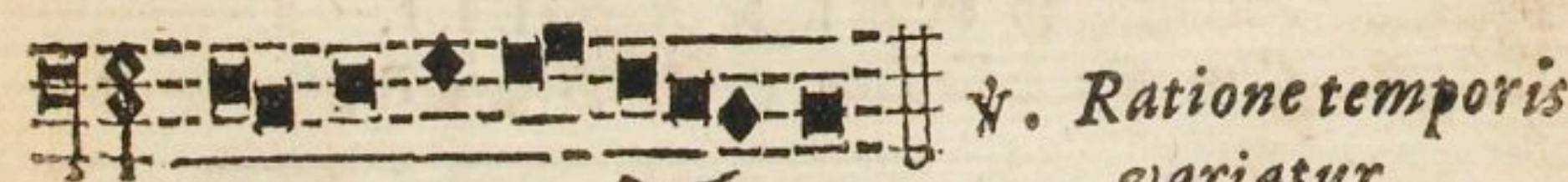
Ma-ter amantif-sima! dic ob-



fecro, quod Ma-ter no-stra sis, ut bene nobis



sit pro-pter te, & a-nima no-stra vi-vat



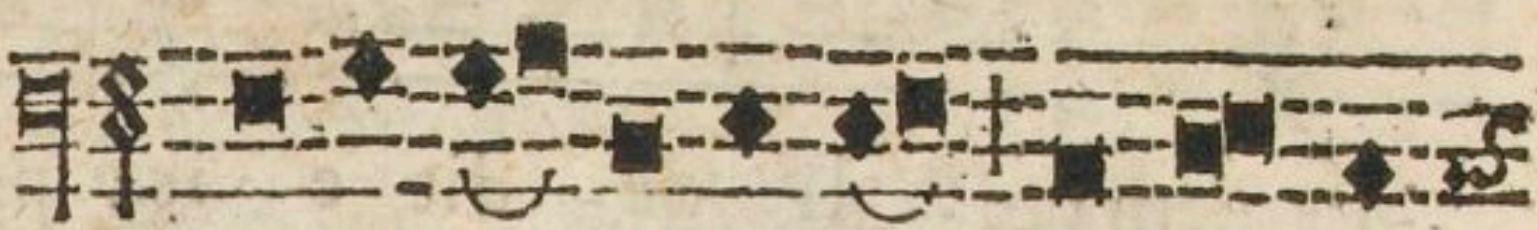
ob gloriam tu- i.

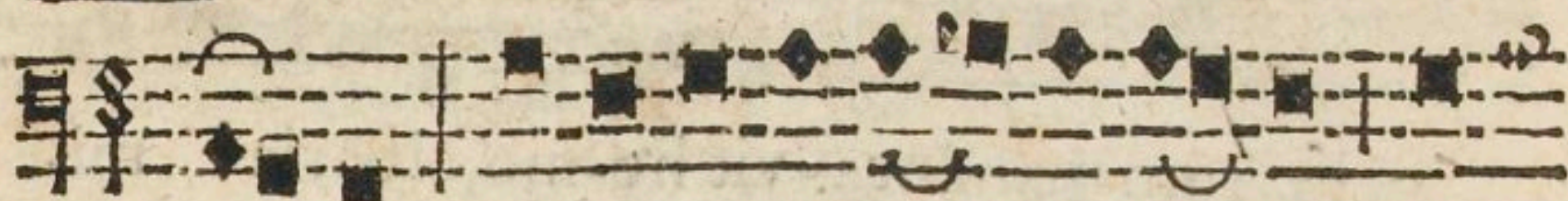
ψ. *Ratione temporis  
variasur.*



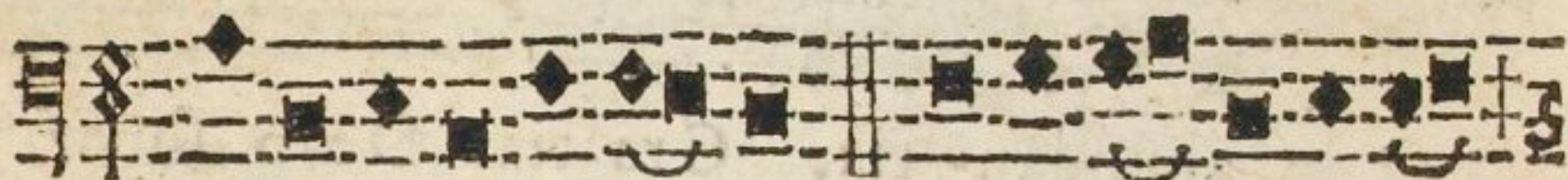
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*Pro Rege.*

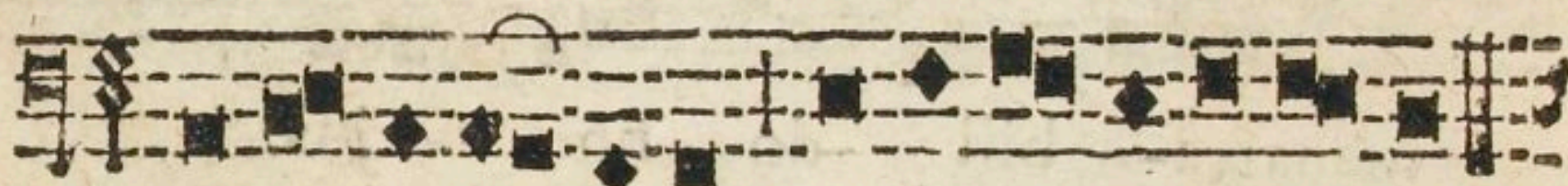
**D**  Omine Domine saluum fac



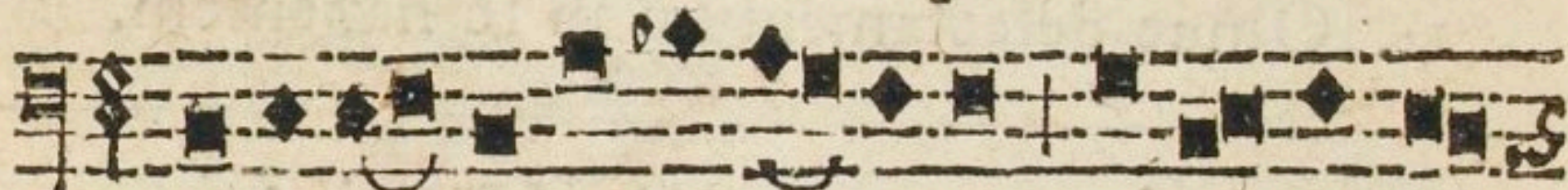
Re-gem; Et exaudi nos in di- e qua



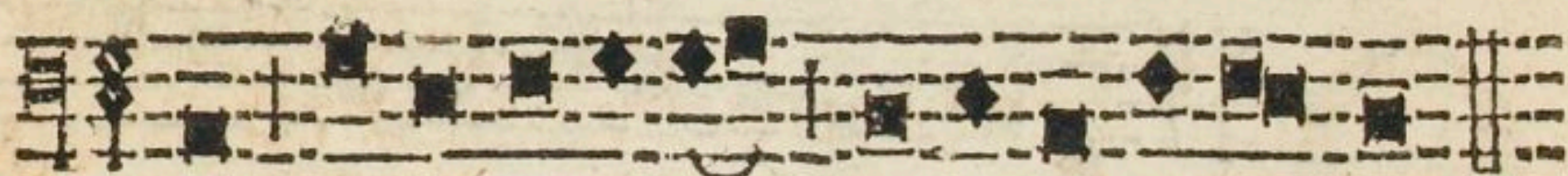
invocaverimus te. Gloria Gloria



Patri & Fi-lio, & Spiri- tui san-cto.



Sicut e- rat in princi- pio, & nunc & sem-



per: Et in sæcula sæculorum, a- men.

ψ. Fiat manus tua super virum dexteræ tuæ.

℞. Et super filium hominis quem confirmasti tibi.

---

P A R I S I I S,

Sumptibus, operâ, & studio G. G. N I V E R S, Capellæ  
Regis Christianissimi Organistæ, necnon Musices  
Reginæ Christianissimæ Præfecti.

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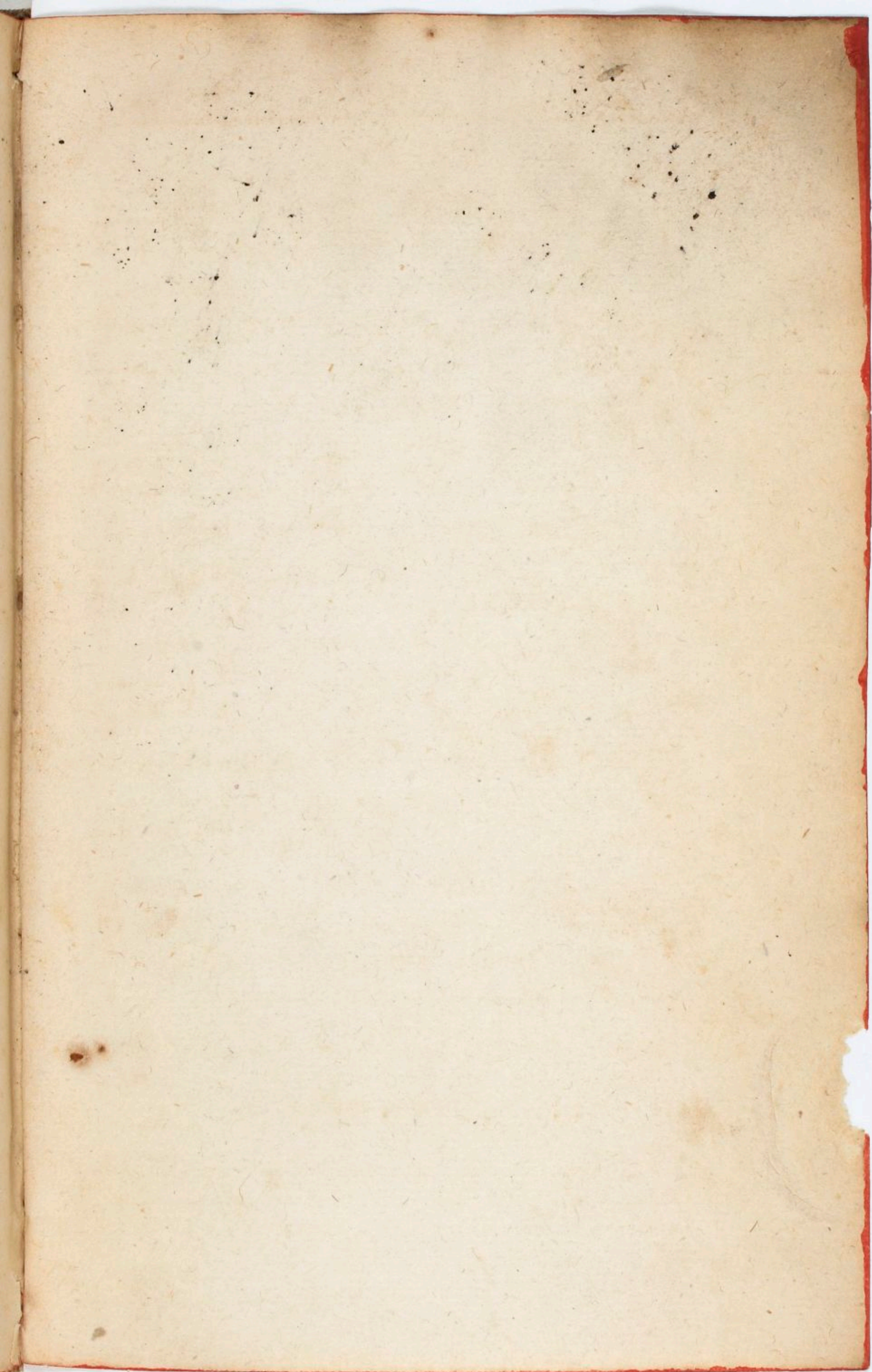
M. D C. L X X X I I I.

*Cum Approbatione & Privilegio Regis.*

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Ex Typographia CHRISTOPHORI BALLARD, unici  
Regiæ Musicæ Typographi.

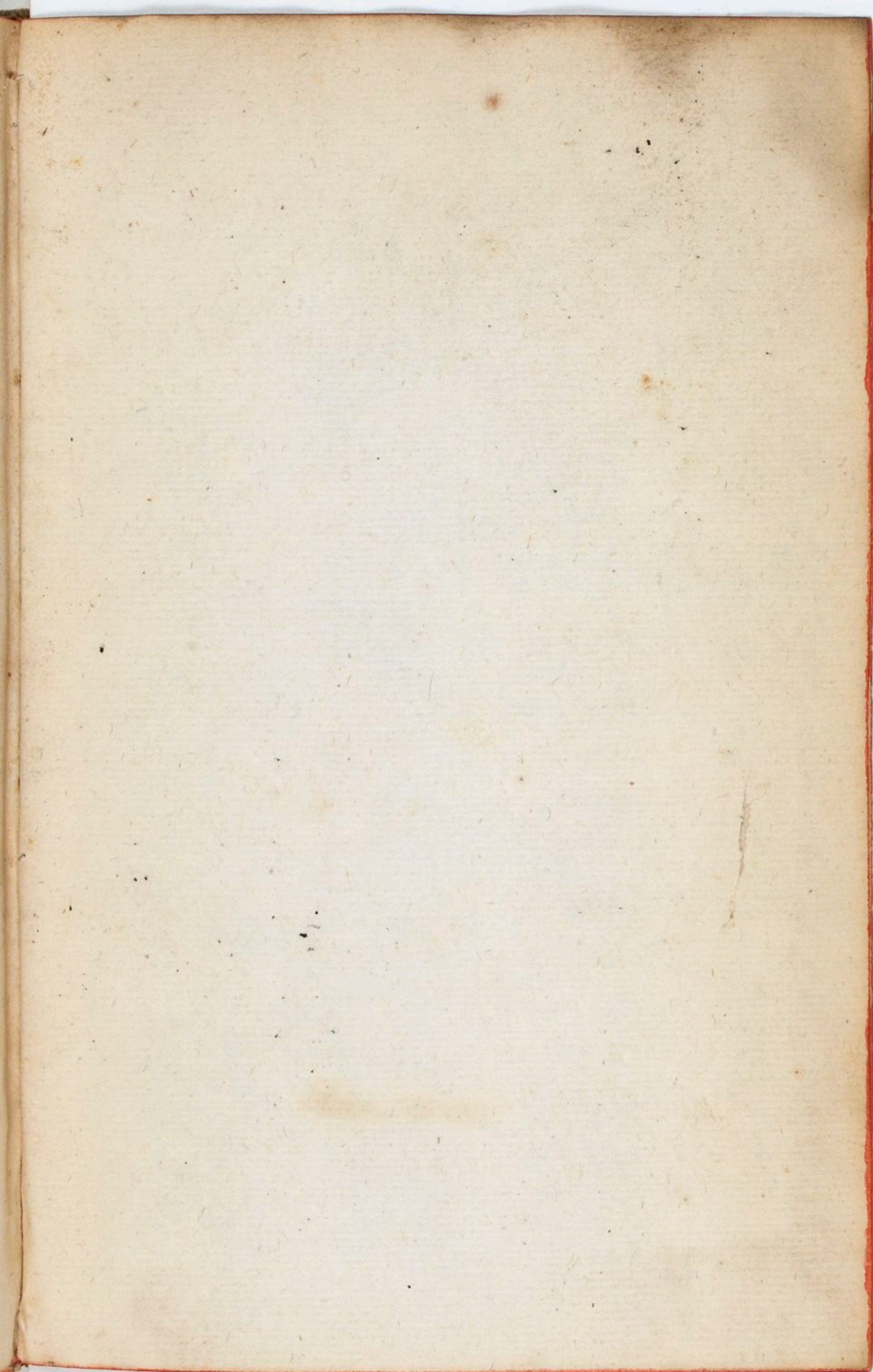








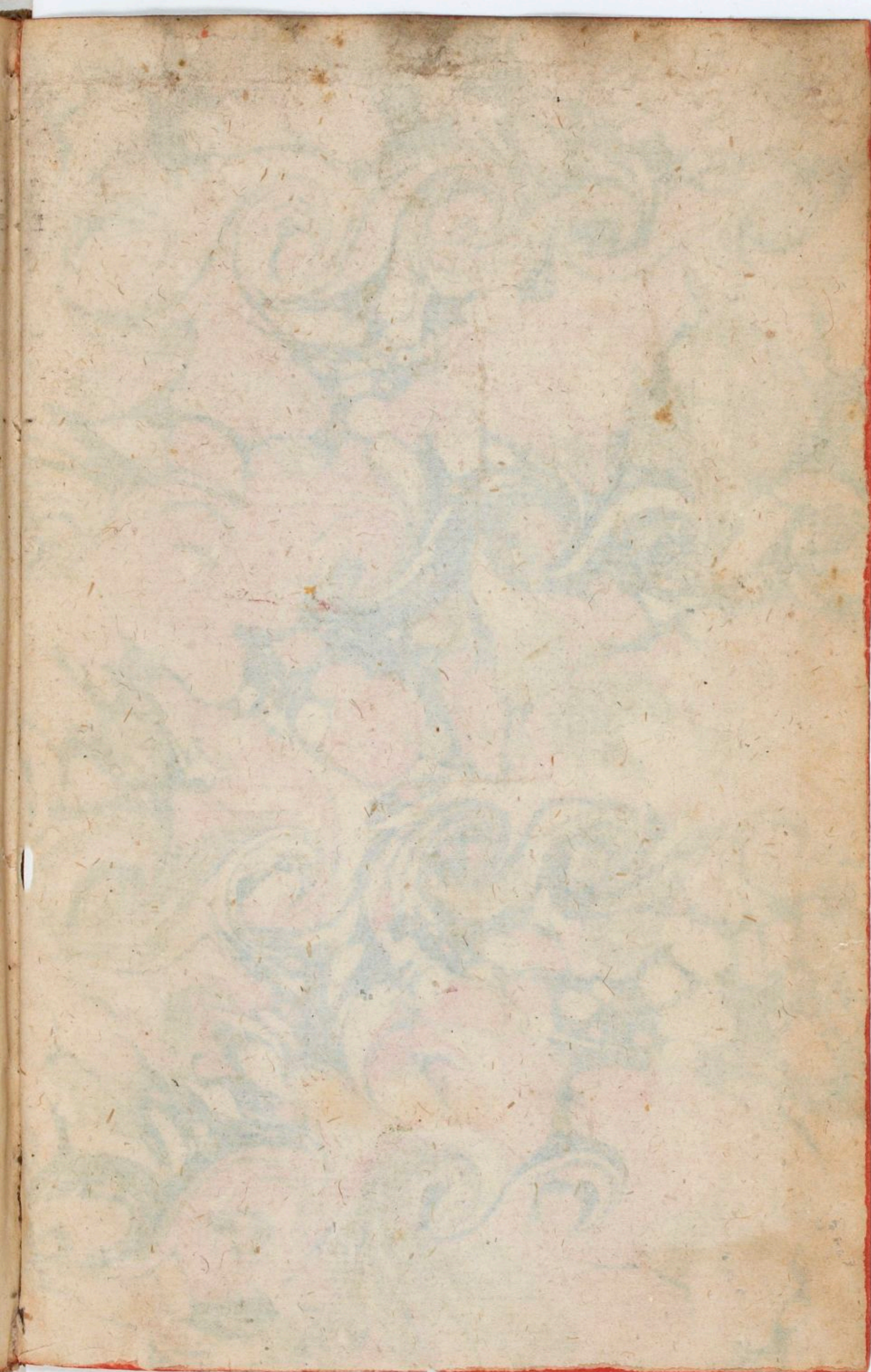






















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