



拉丁文聖歌集

CANTICA PIA &
HYMNI DEVOTI

ORGAN ACCOMPANIMENT

伴奏譜

附中
文譯
義

AD USUM FIDELIUM COMMUNITATUM

教友團體用書


Poikilos Press

CANTICA PIA & HYMNI DEVOTI
ORGAN ACCOMPANIMENT

拉丁文聖歌集
伴奏譜

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Con-di-tor al-me sí-de-rum, ae-tér-na lux cre-dén-ti-um, Chri-ste, re-démptor ó-mnium,

IV

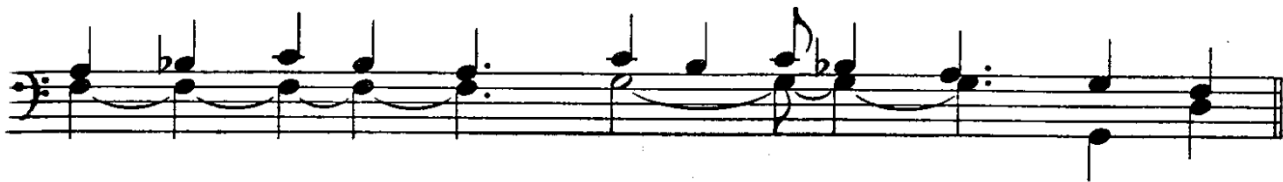
e-xaú-di pre-ces súp-pli-cum. Te, san-cte, fi-de quaé su-mus, ven-tú-re ju-dex saé-cu-li,

con-sér-va nos in tém-po-re hostis a te-lo pér-fi-di Sit, Chri-ste, rex pi-is-si-me, ti-bi Pa-

tri-que gló-ri-a cum Spí-ri-tu Pa-rá-clí-to, in semp-itér-na saé-cu-la. A-men.

Response

Ro - rá - te cae - li dé - su - per et nu - bes plu - ant ju - stum.

*Verses*

1 Ne i - ra - scá - ris Dó - mi - ne, ne ul - tra me - mí - ne - ris in - i - qui - tá - tis:



ec - ce cí - vi - tas Sán - cti fa - cta est de - sér - ta: Si - on de - sér - ta fa - cta est:



Je - rú - sa - lem de - so - lá - ta est: do - mus san - cti - fi - ca - ti - ó - nis tu - ae



(to Response)



et gló-ri-ae tu - ae u - bi lau-da-vé - runt te pa - tres nos - tri.



2 Pec - cá - vi-mus, et fa - cti su-mus tam-quam im-mún - dus nos,



et ce - cí - di-mus qua - si fó - li - um u - ni - vér - si:



et in - i - qui - tá - tes nos-trae qua - si ven-tus ab - stu - lé - runt nos:

ab - scon - dí - sti fá - ci - em tu - am a no - bis, et

(to Response)
al - li - sí - sti nos in ma - nu in - i - qui - tá - tis nos - trae.

3 Vi - de Dó - mi - ne af - fli - cti - ó - nem pó - pu - li tu - i

et mit - te quem mi - sú - rus es: e - mít - te A - gnum



vé - ni - et sa - lus tu - a: qua - re moe - ró - re con - sú - me - ris,



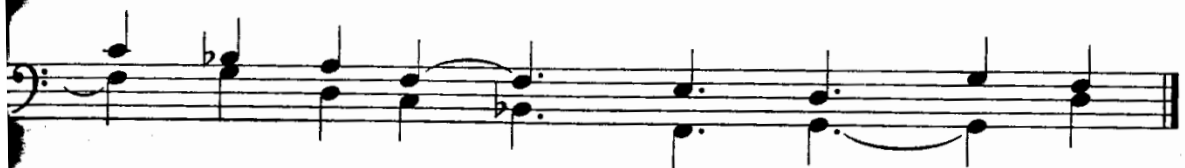
qu - ia in - no - vá - vit te do - lor? Sal - vá - bo te,



no - li ti - mé - re, e - go e - nim sum Dó - mi - nus



De - us tu - us, San - ctus Is - ra - el, re - dém - ptor tu - us.



1 Ve - ni, ve - ni, Em - má - nu - el; Cap - tí - vum sol - ve
 2 Ve - ni, ve - ni, Rex gén - ti - um Ve - ni, Re - dem - ptor
 3 Ve - ni, ve - ni, O O - ri - ens; So - lá - re nos ad -
 4 Ve - ni, Cla - vis Da - vid - i - ca, Re - gna re - clu - de
 5 Ve - ni, O Jes - se Vir - gu - la; Ex ho - stis tu - os

Ís - ra - el Qui ge - mit in e - xí - li - o,
 om - ni - um. Ut sal - vas tu - os fam - u - los
 vé - ni - ens; No - ctis de - pél - le né - bu - las
 cae - li - ca, Fac i - ter tu - tum su - per - num,
 ún - gu - la, De spe - cu tu - os tár - ta - ri

Refrain

Pri - vá - tus De - i fi - li - o.
 Pec - ca - ti si - bi con - sci - os. Gau - de! Gau - de!
 Di - rás - que no - ctis té - ne - bras.
 Et clau - de vi - as ín - fer - um.
 E - duc, et an - tro bá - ra - thri.

Em - má - nu - el Na - scé - tur pro te Ís - ra - el.

The image shows a musical score for a vocal line. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff. The music features a mix of eighth and quarter notes, with some phrases connected by slurs. The piece ends with a double bar line.

- 6 Veni, veni, Adónai,
Qui pópulo in Sinai
Legem dedisti vértice
In majestáte glóriæ.
- 7 Veni, O Sapientia,
Quæ hic disponis omnia;
Veni, viam prudentiæ
Ut doceas et gloriæ.

1 A - dé - ste, fi - dé - les, Lae - ti tri - um - phán - tes; Ve -
 2 De - um de De - o, Lu - men de lú - mi-ne,
 3 Can - tet nunc I - o! Cho - rus an - ge - ló - rum:
 4 Er - go qui na - tus Di - e ho - di - ér - na,

ní - te, ve - ní - te in Béth - le - hem;
 Ge - stant pu - él - lae ví - sce - ra;
 Can - tet nunc au - la cae - lé - sti - um:
 Je - su ti - bi sit gló - ri - a:

Na - tum vi - dé - te Re - gem an - ge - ló - rum:
 De - um ve - rum, Gé - ni - tum, non fa - ctum:
 Gló - ri - a, gló - ria, In ex - cé - sis De - o!
 Pa - tris ae - tér - ni Ver - bum ca - ro fa - ctum!

Refrain

Ve - ní - te a - do - ré - mus, Ve - ní - te a - do - ré - mus,

Ve - ní - te a - do - ré - mus Dó - mi - num.

TEXT: John Francis Wade, c.1711-1786
 MELODY: John Francis Wade, c.1711-1786
 HARMONIZATION: Traditional

ADESTE FIDELES
 Irregular with Refrain

206

1 - ♩ = 152

Gregorian

- | | | | | | | | |
|-----------------|------|-------|----------------------|--------------|----------|------|------|
| 1. Je-su, Red- | em- | ptor | o-mni-um, Quem lu- | cis ante o- | ri- | gi- | nem, |
| 2. Tu lu-men, | et | spen- | dor Pa-tris, Tu spes | per-en- | nis o- | mni- | um, |
| 3. Me-men-to, | re- | rum | Con-di-tor, No- | stri quod o- | lim cor- | po- | ris, |
| 4. Te-sta-tur | hoc | prae- | sens di-es, Cur- | rens per an- | ni cir- | cu- | lum, |
| 5. Hunc a-stra, | tel- | lus, | ae-que-ra, Hunc | omne quod | caelo | sub- | est. |
| 6. Et nos, be- | a- | ta | quos sa-cri Ri- | ga-vit un- | da san- | gui- | nis. |
| 7. Je-su, ti- | bi | sit | glo-ri-a, Qui | na-tus es de | Vir- | gi- | ne, |

- | | | | | | | |
|---------------|--------------|-----------|-----------|-----------|-------|---------|
| 1. Pa-rem pa- | ternae glo- | ri-ae Pa- | ter su- | pre-mus | e-di- | dit. |
| 2. In-ten- | de quas fun- | dunt pre- | ces Tu-i | per or- | bem | ser-vu- |
| 3. Sa-cra- | ta ab al- | vo Virgi- | nis Na- | scendo, | for- | mam |
| 4. Quod so- | lus e si- | nu Pa- | tris Mun- | di sa-lus | ad- | ve- |
| 5. Sa-lu- | tis aucto- | rem no- | vae No- | vo sa- | lu- | tat |
| 6. Na-ta- | lis obdi- | em Tu- | i Hy- | mni tri- | bu- | tum |
| 7. Cum Pa- | tre, et al- | mo Spi- | ri-tu, | In sem- | pi- | ter- |
| | na sae- | cu-la. | A- | men. | | |

50 . JESU REDEMPTOR OMNIUM

RAVANELLO

♩ = 60

Andante

1. Je- su, Red- em- ptor o- mni- um, Quem lu- cis an- te o- ri- gi- nem,
 3. Me- men- to, re- rum Con- di- tor, No- stri quod o- lim cor- po- ris,
 5. Hunc a- stra, tel- lus, ae- quo- ra, Hunc o- mne quod cae- lo sub- est,
 7. Je- su, ti- bi sit glo- ri- a, Qui na- tu es de Vir- gi- ne

1. Pa- rem pa- ter- nae glo- ri- ae Pa- ter su- pre- mus e- di- dit.
 3. Sa- cra- ta ab al- vo Vir- gi- nis Na- scen- do, for- mam sum- pse- ris.
 5. Sa- lu- tis Au- cto- rem no- vae No- vo sa- lu- tat can- ti- co.
 7. Cum Pa- tre et al- mo Spi- ri- tu, In sem- pi- ter- na sae- cu- la.

A- men. A- men. A- men. A- men.

Piano

rall *a tempo* *p* *cresc.*

f

non troppo lento *pp*

Detailed description: This is a piano score for a piece in G major, 12/8 time, marked 'Andante mosso'. The score consists of six systems of two staves each. The first system is marked 'Piano' and includes a 12/8 time signature. The second system features a repeat sign. The third system includes dynamic markings *rall*, *a tempo*, *p*, and *cresc.*. The fourth system begins with a forte *f* dynamic. The fifth system is marked *non troppo lento* and *pp*. The sixth system continues the melodic and harmonic development. The score uses various note values, rests, and articulation marks.

First system of a musical score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo marking *rall* is centered above the staff.

Second system of the musical score. It includes a repeat sign in the right hand. The tempo marking *a tempo* is positioned above the right-hand staff.

Third system of the musical score. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking *f* is placed above the right-hand staff.

Fourth system of the musical score. The right hand features a more complex texture with chords and moving lines. The tempo marking *a tempo* is above the right-hand staff, and a dynamic marking *p* is above the left-hand staff.

Fifth system of the musical score. The right hand has a melodic line with some chromaticism. Dynamic markings *f* and *p* are present in the right and left hands respectively.

Sixth system of the musical score. The right hand has a melodic line with some rests. The tempo marking *a tempo* is above the right-hand staff, and a dynamic marking *pp* is above the left-hand staff.

Pú. er nã. tus in Beth. lé. em, al. le. lú. ia: Un. de gáu. det Je. rú. sa. lem,

al. le. lu. ia, al. le. lu. ia. In cõr. dis jú. bi. lo Christum nã. tum ad. o. ré. mus,

Cum nô. vo cân. ti. co. 2. As. sump. sit cãr. nem Fi. li. us, al. le. lú. ia,

Dé. i Pã. tris al. tis. si. mus, al. le. lú. ia, al. le. lú. ia. 14. Lau. dé. tur San. cta

Trí. ni. tas, al. le. lú. ia, Dé. o di. cã. mus grã. ti. as al. le. lú. ia, al. le. lú. ia.

In cõr. dis jú. bi. lo Christum nã. tum ad. o. ré. mus, Cum nô. vo cân. ti. co.

1. Re - so - net in lau - di - bus Cum ju - cum - dis plau - si - bus,
 2. Si - on, lau - da Do - mi - num Sal - va - to - rem o - mni - um;
 3. Na - tus est Em - ma - nu - el, Quem prae - di - xit Ga - bri - el,
 4. San - cta ti - bi Tri - ni - tas Os o - mni - um gra - ti - as

3

Si - on cum fi - de - li - bus. Ap - pa - ru - it quem ge - nu - it Ma - ri - a.
 Vir - go pa - rit Fi - li - um.
 Te - stis est E - ze - chi - el.
 Re - so - net al - tis - si - mas.

5

Gau - de - te, gau - de - te, Chri - stus na - tus ho - di - e!

6

Gau - de - te, gau - de - te, ex Ma - ri - a Vir - gi - ne.

Allegretto pastorale

Re-so-net in lau-di-bus cum ju-cun-dis plau-si-bus Si-on cum fi-

p
 Red
 Man.

-den-ti-bus ap-pa-ru-it quem ge-nu-it Ma-ri-a.....

Red

E-ja, e-ja, e-ja! Vir-go De-um pa-ru-it

pp
 Man.
 Red

quem di-vi-na va-lu-it po-ten-ti-a. Ho-di-e ap-

f

-pa-ru-it in I-sra-el..... Quem prae-di-xit Ga-

rit. *mf* *allegro*
 Man.
 Red

-bri-el. 1. el. 2. el.

f *poco rit.* *ff*
 Man.
 Red

Andante pastorale

RIT. Ver- bum ca- ro fa- ctum est de Vir- gi- ne Ma- ri- a.

STANZE

1. In hoc an- ni cir- cu- lo Vi- ta da- tur sae- cu- lo
 2. Stel- la so- lem pro- tu- lit Sol sa- lu- tem con- tu- lit
 3. O be- a- ta foe- mi- na Cu- jus ven- tris sar- ci- na
 4. O pa- sto- res cur- ri- te Re- gem ve- strum quae- ri- te

1. Na- to no- bis par- vu- lo De Vir- gi- ne Ma- ri- a.
 2. Ni- hil ta- men ab- stu- lit A Vir- gi- ne Ma- ri- a.
 3. Mun- di la- vit cri- mi- na De Vir- gi- ne Ma- ri- a.
 4. De- um ve- strum cer- ni- te Cum Vir- gi- ne Ma- ri- a.

Lu-men *ad re-ve-la-ti-ô-nem gén-ti-um: et glô-ri-am ple-bis tu-ae Is-ra-el.

VIII

Nunc di-mit-tis ser-vum tu-um, Dô-mi-ne, * se-cún-dum ver-bum tu-um in pa-ce. Lu-men

Quod pa-rás-ti * ante fáciem óm-ni-um po-pu-ló-rum. Lu-men Glô-ri-a Pa-tri, et Fi-li-o, *

et Spi-ri-tu-i san-cto. Lu-men Si-cut erat in prin-ci-pi-o, et nunc, et sem-per, * et in sae-cu-la sae-cu-ló-rum. Amen.

Lu-men ad re-ve-la-ti-ô-nem gén-ti-um: et glô-ri-am ple-bis tu-ae Is-ra-el.

At. tén. de Dó. mi. ne, et mi. se. ré. re, qui. a pec. cá. vi. mus ti. bi.

Vocal line: At. tén. de Dó. mi. ne, et mi. se. ré. re, qui. a pec. cá. vi. mus ti. bi.

Piano accompaniment: G major, 4/4 time, starting with a treble clef and a bass clef.

R/At. ten. de Ad te Rex súm. me óm. ni. um. Red. ém. ptor,

Vocal line: R/At. ten. de Ad te Rex súm. me óm. ni. um. Red. ém. ptor,

Piano accompaniment: G major, 4/4 time, continuing from the first system.

ó. cu. los nó. stros su. ble. vá. mus flén. tes ex. áu. di, Chri. ste,

Vocal line: ó. cu. los nó. stros su. ble. vá. mus flén. tes ex. áu. di, Chri. ste,

Piano accompaniment: G major, 4/4 time, continuing from the second system.

sup. plí. cân. tum pré. ces. Dóx. te. ra Pá. tris, lá. pis an. gu. lá. ris,

Vocal line: sup. plí. cân. tum pré. ces. Dóx. te. ra Pá. tris, lá. pis an. gu. lá. ris,

Piano accompaniment: G major, 4/4 time, continuing from the third system.

vi. a sa. lú. tis, já. nu. a cae. lé. stis, á. blu. e nô. stri má. cu. las de. li. cti.

Vocal line: vi. a sa. lú. tis, já. nu. a cae. lé. stis, á. blu. e nô. stri má. cu. las de. li. cti.

Piano accompaniment: G major, 4/4 time, continuing from the fourth system.

In. no. cens ca. ptus, nec re. pú. gnans du. ctus, té. sti. bus fal. sis

Vocal line: In. no. cens ca. ptus, nec re. pú. gnans du. ctus, té. sti. bus fal. sis

Piano accompaniment: G major, 4/4 time, continuing from the fifth system.

pro im. pi. is da. mná. tus: quos re. dem. í. sti, tu. con. sér. va, Chri. ste.

Vocal line: pro im. pi. is da. mná. tus: quos re. dem. í. sti, tu. con. sér. va, Chri. ste.

Piano accompaniment: G major, 4/4 time, continuing from the sixth system.

Tenori I

Tenori II

Bassi

Organo

1. Au - di, be - ni - gne
3. Mul - tum qui - dem pec -
5. Praes - ta be - a - ta

1. Au - di, be -
3. Mul - tum
5. Praes - ta be -

Con - di - tor, Nos - tras pre - ces cum flé - ti - bus,
ca - vi - mus, Sed par - ce con - fi - tén - ti - bus:
Tri - ni - tas, Con - cé - de sim - plex u - ni - tas:

1. Au - di, be - ni - gne Con - di - tor, Nos - tras pre - ces cum
3. Mul - tum qui - dem pec - ca - vi - mus, Sed par - ce con - fi -
5. Praes - ta be - a - ta Tri - ni - tas, Con - cé - de sim - plex

ni - gne Con - di - tor, Nos - tras, Nos - tras pre - ces cum
qui - dem pec - ca - vi - mus, Sed, Sed par - ce con - fi -
a - ta Tri - ni - tas, Con - cé - de sim - plex

In hoc sa - cro je - ju - ni - o Fu - sas qua - dra - ge - na - ri - o,
 Ad no - mi - nis lau - dem sint tu - i, Con - fer me - dé - lam lan - gui - dis,
 Ut fruc - tu - o - sa sint tu - is Je - ju - ni - o - rum mu - ne - ra,

flé - ti - bus, Fu - sas qua - dra - ge - na - ri - o,
 tén - ti - bus, Con - fer me - dé - lam lan - gui - dis,
 u - ni - tas: Je - ju - ni - o - rum mu - ne - ra,

flé - ti - bus, Fu - sas qua - dra - ge - na - ri - o,
 tén - ti - bus, Con - fer me - dé - lam lan - gui - dis,
 u - ni - tas: Je - ju - ni - o - rum mu - ne - ra,

Fu - sas qua - dra - ge - na - ri - o.
 Con - fer me - dé - lam lan - gui - dis.
 Je - ju - ni - o - rum mu ne - ra.

Fu - sas qua - dra - ge - na - ri - o.
 Con - fer me - dé - lam lan - gui - dis.
 Je - ju - ni - o - rum mu ne - ra.

Fu - sas qua - dra - ge - na - ri - o.
 Con - fer me - dé - lam lan - gui - dis.
 Je - ju - ni - o - rum mu ne - ra.

A - - - - - men.

A - - - - - men.

A - - - - - men.

Solenne

In - gre - di - en - te Do mi no in San - ctam ci - vi - ta -

- tem He - bræ - o - rum pu - e - ri He - bræ - o - rum pu - e - ri re - sur -

- re - cti - o - nem vi - tæ pro - nun ti - a - tes Cum

VOCI BIANCHE

p *movendo*

ra mis pal ma rum Ho san

VOCI VIRILI

p

ra mis pal ma rum Ho san

p *movendo*

- na Ho san na cla ma bant in ex cel sis.

- na Ho san na cla ma bant in ex cel sis.

mf *f*

(SOLI) Cun-que au-dissent po-pulus quod Je-sus ve-ni-ret Je-ro-so-ly-man ex-i-

mp

- e - runt ob-vi - an e i ex-i - e - runt ob-vi - am e - i. Cum (TUTTI)

mf

al segno

Par-ce Dó-mi-ne, pâr-ce pó-pu-lo tú: o: ne in aetérnum i-ra-sca-ris nó-bis.

Par-ce Do-mi-ne, — par-ce po-pu-lo tu - o, —

ne in ae-ter-num i-ra-sca - ris no - bis. Par-ce

Do-mi-ne, par-ce po-pu-lo tu - o, — ne in ae-ter-num

i-ra-sca - ris no - bis. Par-ce Do-mi-ne, par-ce po-

lo tu - o, ne in ae-ter-num i-ra-sca - ris no - bis



1 Vex - il - la re - gis pród - e - unt, ful - get cru -
 2 Quo, vul - ne - rá - tus in - su - per mu - cró - ne
 3 Ar - bor de - có - ra et fúl - gi - da, or - ná - ta
 4 Be - á - ta, cu - ius brá - chi - is sae - cli pe -



cis my - ste - ri - um, quo car - ne car - nis cón -
 di - ro lán - ce - ae, ut nos la - vá - ret cri -
 re - gis púr - pu - ra, e - léc - ta di - gno stí -
 pén - dit pré - ti - um; sta - té - ra fa - cta est cór -



di - tor sus - pén - sus est pa - ti - bu - ló.
 mi - ne, ma - ná - vit un - da et sán - gui - ne.
 pi - te tam sanc - ta mem - bra tán - ge - re!
 po - ris prae - dam tu - lít - que tár - ta - ri.

5 O crux, ave, spes única!
 hoc passionis tempore
 piis adauge grátiam
 reisque delicta crimina.

6 Te, fons salutis, Trinitas,
 collaudet omnis spíritus;
 quos per crucis mystérium
 salvas, fove per saécula.

1. Ad ré - gi - as A - gni da - pes, Sto - lis a - mí - cti cán - di - dis,
 3. Spar - sum cru - ó - rem pó - sti - bus Va - stá - tor hor - ret An - ge - lus:
 5. O ve - ra cœ - li ví - cti - ma, Sub - jé - cta cui sunt tár - ta - ra,

VIII.

Post trãns - i - tum ma - ris Ru - bri, Chri - sto ca - ná - mus Prín - ci - pi.
 Fu - gít - que di - ví - sum ma - re, Mer - gún - tur ho - stes flú - cti - bus.
 So - lú - ta mor - tis vín - cu - la, Re - cé - pta vi - tæ præ - mi - a.

2. Di - ví - na cu - jus cá - ri - tas Sa - rum pro - pí - nat sán - gui - nem,
 4. Jam Pa - scha no - strum Chri - stus est, Pa - schá - lis i - dem ví - cti - ma:
 6. Vi - ctor sub - á - ctis ín - fe - ris Tro - phæ - a Chri - stus ex - pli - cat,

Al - mí - que mem - bra cór - po - ris A - mor sa - cér - dos ím - mo - lat.
 Et pu - ra pu - ris mén - ti - bus Sin - ce - ri - tá - tis á - zy - ma.
 Cœ - ló - que a - pér - to, súb - di - tum Re - gem te - ne - brá - rum tra - hit.

7. Ut sis per - én - ne mén - ti - bus Pa - schá - le Je - su gáu - di - um,

Musical notation for the first system, featuring a treble and bass clef with a grand staff. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in a common time signature and features a series of eighth and sixteenth notes with various rests and slurs.

A mor - te di - ra crí - mi - num Vi - tæ re - ná - tos lí - be - ra.

Musical notation for the second system, continuing the melody and accompaniment from the first system. It maintains the same musical structure and notation.

8. De - o Pa - tri sit gló - ri - a, Et Fí - li - o, qui a mór - tu - is

Musical notation for the third system, continuing the melody and accompaniment. The notation includes various rests and slurs, and the piece concludes with a double bar line.

Sur - ré - xit, ac Pa - rá - cli - to, In sem - pi - tér - na sæ - cu - la. A - men.

Musical notation for the fourth system, which is the final system of the hymn. It concludes with a double bar line and a final cadence in both the treble and bass staves.

SOLI *mf*

1. Al-le-lu-ia, Psal-li-te De-o - nostro psal-li-te, Al-le-lu-ia,
 2. Al-le-lu-ia, Quo-ni-am Rex omnis terrae De-us, Al-le-lu-ia,
 3. Al-le-lu-ia, Ju-bi-la-te De-o omnis ter-ra, Al-le-lu-ia,
 4. Al-le-lu-ia, Quo-ni-am - - - in ae-ter-num, Al-le-lu-ia,

1. Psal-li-te Re-gi nostro psal-li-te, al-le-lu-ia, al-le-lu-ia.
 2. Psal-li-te - - sa-pi-en-ter, al-le-lu-ia, al-le-lu-ia.
 3. ex-ul-ta - - te et psal-li-te, al-le-lu-ia, al-le-lu-ia.
 4. mi-se-ri cor-di-a - e-jus, al-le-lu-ia, al-le-lu-ia.

TUTTI

Al-le-lu-ia, Psal-li-te De-o nostro psal-li-te, Al-le-lu-ia.

Psal-li-te Re-gi nostro psal-li-te, Al-le-lu-ia, Al-le-lu-ia.

Sal - ve fes - ta di - es, to - to ve - ne - ra - bi - lis æ - vo, Qua De - us in - fer -

IV.

num vi - cit et astra te - net.

Repeat Salve.

Ec - ce re - na - scen - tis tes - ta - tur gra - ti - a

mun - di o - mni - a cum Do - mi - no do - na re - dis - se su - o.

Salutis humanæ

R. Salve.

VICIŃIAE PASCHAE

Vi. cti. mae Paschá. li. lău. des * im. mo. Jent Christi. á. ni.

A. gnus red. é. mit ó. ves:

Christus in. no. cens Pá. tri re. con. ci. li. á. vit pec. ca. tó. res. Mors et ví. ta du. él. lo

con. fli. xé. re mi. rán. do: dux vi. tae mór. tu. us, ré. gnat ví. vus. Dic nô. bis Ma. ri. a,

quid vi. di. sti in ví. a? Se. púl. crum Christi vi. vén. tis, et gló. ri. am ví. di re. sur. gén. tis:

An. gé. li. cos té. stes, su. dá. ri. um, et vé. stes. Sur. ré. xit Christus spes mé. a:

prae. cé. det sú. os in Ga. li. lăe. am. Sci. mus Christum sur. re. xis. se

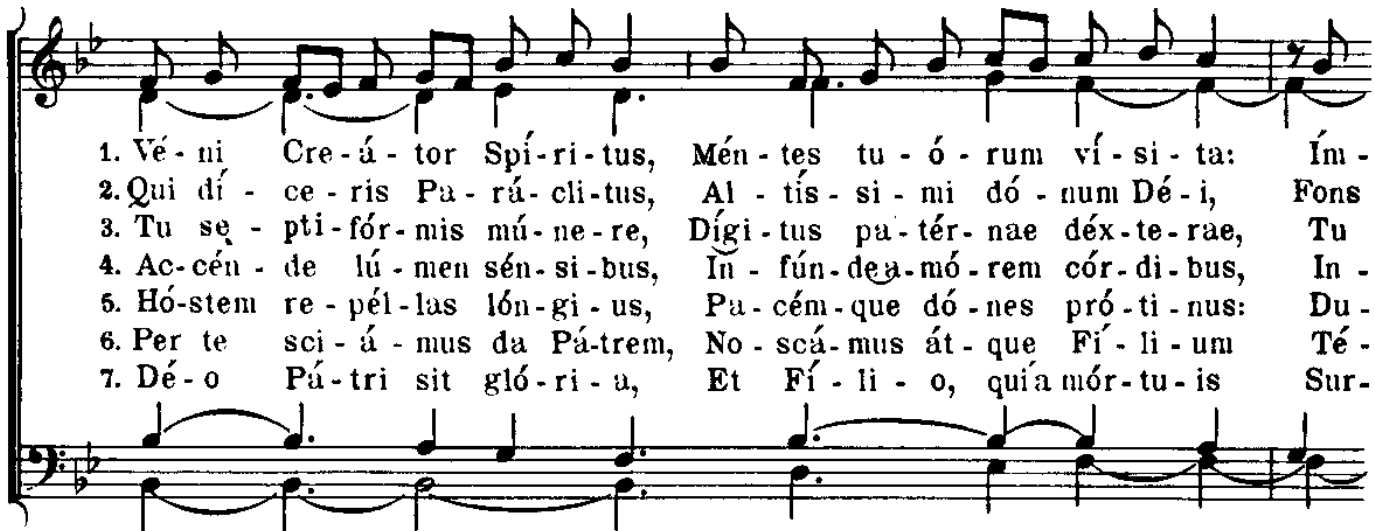
a mór. tu. is ve. re: tu nô. bis, ví. ctor Rex, mi. se. ré. re.

Ascribed to

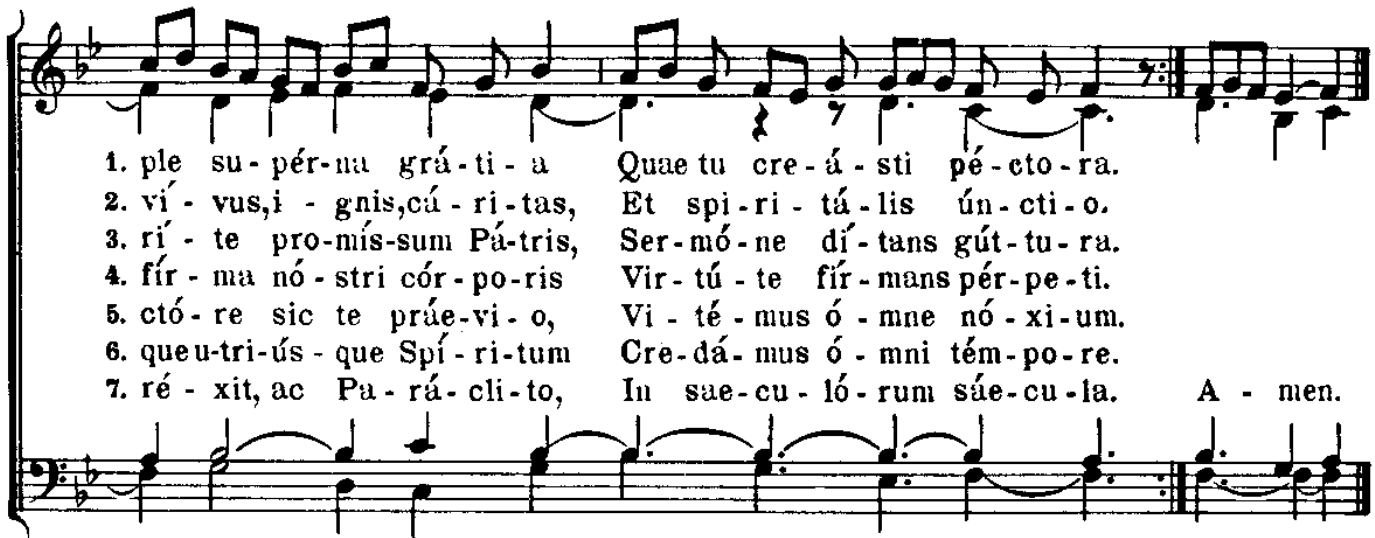
Rabanus Maurus + 856

Mode VIII

(A. B.)



1. Vé - ni Cre - á - tor Spí - ri - tus, Mén - tes tu - ó - rum ví - si - ta: Ím -
 2. Qui dí - ce - ris Pa - rá - cli - tus, Al - tis - si - mi dó - num Dé - i, Fons
 3. Tu se - pti - fór - mis mú - ne - re, Dígi - tus pa - tér - nae déx - te - rae, Tu
 4. Ac - cén - de lú - men sén - si - bus, In - fún - dea - mó - rem cór - di - bus, In -
 5. Hó - stem re - pél - las lón - gi - us, Pa - cém - que dó - nes pró - ti - nus: Du -
 6. Per te sci - á - mus da Pá - trem, No - scá - mus át - que Fí - li - um Té -
 7. Dé - o Pá - tri sit gló - ri - a, Et Fí - li - o, quí a mó - tu - is Sur -



1. ple su - pér - na grá - ti - a Quae tu cre - á - sti pé - cto - ra.
 2. ví - vos, i - gnis, cá - ri - tas, Et spi - ri - tá - lis ún - cti - o.
 3. rí - te pro - mís - sum Pá - tris, Ser - mó - ne dí - tans gút - tu - ra.
 4. fír - ma nó - stri cór - po - ris Vir - tú - te fír - mans pér - pe - ti.
 5. ctó - re sic te práe - vi - o, Vi - té - mus ó - mne nó - xi - um.
 6. queu - tri - ús - que Spí - ri - tum Cre - dá - mus ó - mni tém - po - re.
 7. ré - xit, ac Pa - rá - cli - to, In sae - cu - ló - rum sae - cu - la. A - men.

Vé. ni Sán.cte Spi. ri.tus, Et e. mít.te caé. li.tus Lú.cis tú. ae rá. di. um.

Vé. ni pá.ter-páu. pe.rum, Vé. ni dá.tor mú. nerum, Vé. ni lú.men cór. di. um.

Con. so. lá. tor ó. pti.me, Dúl.cis hó. spes á. ni.mae, Dúl.ce re. fri gé. ri. um.

In la. hó. re ré. qui.es, In aé.stu tem.pé. ri. es, In flé. tu so. lá. ti. um.

O lux be. a. tís. si. ma, Ré. ple cór. dis ín. ti. ma. Tu. ó. rum fi. dé. li. um.

Si. ne tu. o nú. mí. ne, Ni. hil est in hó. mi. ne, Ni. hil est in. nô. xi. um.

Lá. va quod est sór. dí. dum, Rí. ga quod est á. ri. dum, Sá. na quod est sá. ci. um.

Flé.cte quod est ri. gi.dum, Fô. ve quod est fri. gi.dum, Ré. ge quod est dé. vi. um.

Musical notation for the first line of the hymn, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are mostly eighth and quarter notes, with some slurs and ties.

Da tú. is fi. de. li. bus, In te con. fi. dén. ti. bus, Sá. crum se. pte. nã. ri. um.

Musical notation for the second line of the hymn, continuing the melody and accompaniment from the first line. The structure and notation are consistent with the first line.

Da. vir. tú. tis mé. ri. tum, Da sa. lú. tis éx. i. tum, Da per. én. ne gâu. di. um.

Musical notation for the third line of the hymn, concluding the melody and accompaniment. The structure and notation are consistent with the previous lines.

Andante ♩ = 96

Cor Dúl - ce, Cor a - má - bi - le, a - mó - re nós - tri

sáu - ci - um, a - mó - re nós - tri lán - gui - dum,

13

fac sis mí - hi pla - cá - bi - le. Á - men.

♩ = 160

1. Near - er, my God, to Thee, near - er to Thee!
 2. Though like the wan - der - er, the sun gone down,
 3. Near - er, my Lord, to thee, Near - er to thee!
 4. Near - er, O Com - for - ter, Near - er to thee!
 5. But to be near - er still, Bring me, O God,

E'en though it be a cross that rais - eth me,
 Dark - ness be o - ver me, my rest a stone.
 Who to the cross didst come, Dy - ing for me!
 Who with my lo - ving Lord Dwel - - lest with me!
 Not by the vi - sioned steeps An - - gels have trod.

Still all my song shall be, near - er, my God, to Thee.
 Yet in my dreams I'd be near - er, my God to Thee.
 Streng - then my wil - ling feet, Hold me in ser - vice sweet
 Grant me thy fel - low - ship! Help me each day to keep thee,
 Here where thy cross I see, Je - - sus, I wait for thee,

Near - er, my God, to Thee, Near - - er to Thee!
 5. Then ev - er - more to be Near - - er to Thee!

6. There in my Father's home, safe and at rest,
 There in my Savior's love, perfectly blest; Age
 after age to be, nearer my God to Thee.

A. dó. ro. te de. vô. te, là. tens Dé. i. tas, Quae sub his fi. gú. ris

ve. re lá. ti. tas: Ti. bi se cor mé. um tó. tum súb. ji. cit,

Qui a te contém. plans tó. tum dé. fi. cit. O me. mo. ri. à. le mor. tis Dô. mi. ni,

Pá. nis ví. vus ví. tam praéstans hô. mi. ni, Praé. sta mé. ae mén. ti de te ví. ve. re,

Et te íl. li sem. per dúl. ce sá. pe. re. Jé. su, quem ve. lá. tum

nunc a. spi. ci. o, O. ro fi. at il. lud quod tam sí. ti. o: Ut te re. ve. lá. ta

cérnens fá. ci. e, Vi. su sim be. á. tus tú. ae gló. ri. ae. A. men.

A - do-ro Te de - vo - te la - - tens De - i tas quæ sub his fi -

- gu - ris ve - re la - ti - tas Ti - bi se cor me - um to - tum de - fi -

- cit qui - a Te con - tem - plans to - tum de - fi - cit.

②

A - do - ro Te de - vo - te, la - tens De - i - tas,

quæ sub his fi - gu - ris ve - re la - ti - tas: ti - bi se cor

me - um to - tum su - bii - cit qui - a te con - templanstotum

de - fi - - cit A - do - remus in æ - ternum Sanctissimum Sa - cra - men - tum.

Andante

606

Solo p. A - do - ro Te de - ro - te la - tens De - - - i - tas quae sub his fi -
 Je - su quem re - la - tum nunc a - spi - - - ci - o o - ro fi - at

Coro f. - gu - - - pis ve - re la - ti - tas - Ti - bi se cor - me - um to - tum subji -
 - lud quod tam si - ti - o - ut Te re - re - la - - ta cernens faci -

cres. f

- cit qui - a - Te con - tem - plans to - tum defi - cit! *p.* A - - men.
 - e vi - su si m be - a - - tus tu - ae glo - ri - ae. *p.* A - men.

p.

A - do-ro te o pa-nis cœ-li - ce O Do-mi-ne, o Deus ma-xi-

- me San - ctus, san - ctus, san - ctus si - ne fi - ne

san - ctus! semper ti - bi glo - ri - a sa - cra sit sub Ho - sti - a

[75] Ave verum Corpus

A. ve ve rum * Cór-pus ná-tum de Ma. ri. a Vir. gi. ne:

VI

Ve. re pás-sum, im. mo. lá. tum in crú. ce pro hó. mi. ne: Cú. jus lá. tus

per. fo. rá. tum flú. xit á. qua et sán. gui. ne: E. sto nó. bis

prae. gu. stá. tum mór. tis in ex. á. mi. ne: O Jé. su dú. cis!

O Jé. su pi. e! O Jé. su fi. li Ma. ri. ae!

♯ (2) **Andante religioso** G. DAL SANTO

VOCI BIANCHE

A - ve ve - rum Cor - pus na - tum de Ma - ri - a Vir - gi - ne! Ve - re pas - sum im - mo - la - tum

VOCI VIRILI

in Cru - ce pro ho - mi - ne.

1. Cu - jus la - tus per - fo - ratum flu - xit un - da et sangui - ne.

2. E - sto nobis præ - gu - statum mor - tis in e - xami - ne.

Andante

617

1. A - VE VE - RUM COR - PUS NA - TUM, EX MA - RI - A VIR - GI -
2. CU - JUS LA - TUS PER - FO - RA - TUM, VE - RE FLU - XIT SAN - GUI -

- NE YE - RE PASSUM IM - HO - LA - TUM, IN CRUCE PRO HO - MI -
- NE E - STO NO - BIS PRAE - GU - STA - TUM, IN MORTIS EXA - MI -

rall

- NE O JE - SU DUL CIS, O JE - SU PI - E, O JE - SU FI - LI MA - RI -
- NE

rall

- AE TU NO - BIS MI - SE - RE - RE, TU NO - BIS MI - SE - RE - RE.

f

Largo

主耶穌 臨 我 心 中， 實 難 當 如 此 恩 寵； 懇

求 你 賞 我 一 語， 赦 免 我 靈 魂 百 般 罪 愆。

Larghetto

1. 除 免 世 罪 的 羔 羊， 除 免 世 罪 的 羔 羊， 成

我靈魂的食糧，成我靈魂的食糧。我

虔心求你扶助，我虔心求你扶助，直至

死後得天鄉，得天鄉。天鄉。

Solo

Baixo: Do - mi-ne non sum di - gnus ut in - tres sub te-ctum me - um sed

tan - tum dic ver - bo et sa - na - bi-tur a - ni-ma me -

a, sed tan - tum dic ver - bo et sa - na - bi-tur a - ni-ma

me - a.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It begins with a half note 'me' followed by a dotted half note 'a.' and then a full rest. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a rhythmic pattern of eighth and sixteenth notes in the bass line and a more melodic line in the treble line.

Solo

Tenor: Do - mi-ne non sum di - gnus ut in - tres sub te-ctum me - um, sed

The second system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. It begins with a half note 'Do' followed by a quarter note 'mi', a quarter note 'ne', a half note 'non', a quarter note 'sum', a quarter note 'di', a quarter note 'gnus', a quarter note 'ut', a quarter note 'in', a quarter note 'tres', a quarter note 'sub', a quarter note 'te-', a quarter note 'ctum', a quarter note 'me', a quarter note 'um', and a half note 'sed'. The piano accompaniment is in a grand staff with the same key signature, providing harmonic support with a mix of chords and moving lines.

tan - tum dic ver - bo et sa - na - bi-tur a - ni-ma me -

The third system continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. It begins with a half note 'tan', a quarter note 'tum', a quarter note 'dic', a quarter note 'ver', a quarter note 'bo', a quarter note 'et', a quarter note 'sa', a quarter note 'na', a quarter note 'bi-', a quarter note 'tur', a quarter note 'a', a quarter note 'ni-', a quarter note 'ma', and a half note 'me'. The piano accompaniment is in a grand staff with the same key signature, continuing the harmonic accompaniment.

a, sed tan - tum dic ver - bo et sa - na - bi - tur

a - ni - ma me - a.

Do - mi - ne
Tutti: Do - mi - ne non sum di - gnus ut

in - tres sub te-ctum me - um sed tan - tum dic ver - bo, sed

tan - tum dic ver - bo et sa - na - bi-tur a - ni-ma me -

1 a, sed a a - ni - ma me - a.
2 *rit.*

Ec . ce pa . nis An . ge . ló . rum , Fa . ctus ci . bus vi . a . tó . rum :

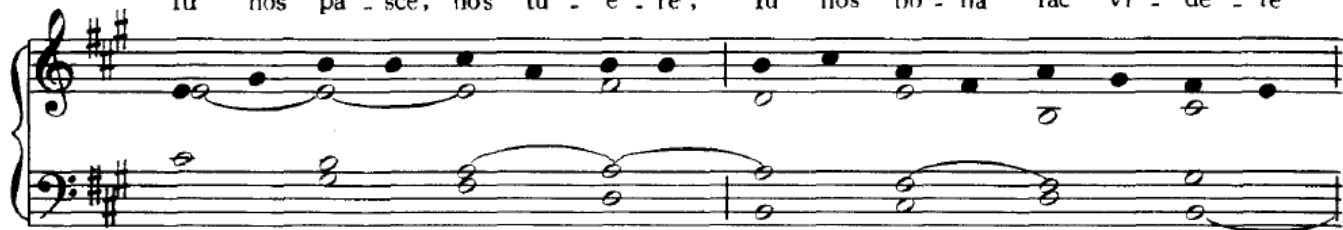
Ve . re pa . nis fi . li . ó . rum , Non mit . tén . dus cá . ni . bus .

In fi . gú . ris prae . si . gná . tur , Cum I . sa . ac im . mo . lá . tur .

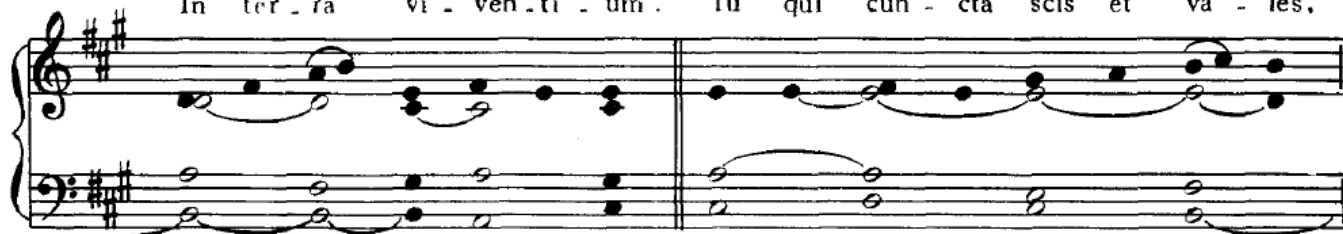
A . gnus Paschæ de . pu . tá . tur , Da . tur man . na pá . tri . bus .

Bo . ne pa . stor , pa . nis ve . re , Je . su , no . stri mi . se . ré . re :

Tu nos pa - sce, nos tu - é - re, Tu nos bo - na fac vi - dé - re



In ter - ra vi - vén - ti - um. Tu qui cun - cta scis et va - les,



Qui nos pa - scis hic mor - tá - les : Tu - os i - bi com - men - sá - les,



Co - hæ - ré - des et so - dá - les Fac san - ctó - rum cí - vi - um. A - men. Al - le - lú - ia.



Con sentimento

p (Soli)

Ec-ce pa-nis an-ge-lo-rum, fa-ctus ci-bus vi-a-to-rum;

rall.

ve-re pa-nis fi-li-o-rum, non mit-ten-dus ca-ni-bus.

(Tutti) *a tempo*

In fi-gu-ris prae-si-gna-tur, cum I-sa-ac im-mo-la-tur,
In fi-fu-ris prae-si-gna-tur, cum I-sa-ac im-mo-la-tur,

A - gnus Pa - schae de - pu - ta - tur, da - tur man - na pa - tri - bus.
da - tur man - na pa - tri -

13
rall.

p
Bo - ne Pa - stor, pa - nis ve - re,
bus. Bo - ne Pa - stor, pa - nis ve - re,

17
p

Je - su no - stri mi - se - re - re:
Je - su no - stri mi - se - re - re:

23

cresc.

Tu nos pa-sce nos tu - e - re:

Tu nos bo-na fac vi - de - re,

Tu nos pa-sce nos tu - e - re, Tu nos bo-na fac vi -

27

cresc.

Tu nos bo-na fac vi - de - re,

f

in ter - ra vi -

de - re,

in ter - ra vi -

31

ven - ti - um.

ven - ti - um.

35

dim.

Ho^a - mo quidam[†] fe - cit coe-nam magnam, et mi - sit ser - vum su - um ho - ra cae-nae

VI

di - ce - re in - vi - ta - tis ut ve - ni - rent: * Quia pa - ra - ta sunt o -

omnia. † Ve - ni - te co - medi - te pa - nem - um et bi - bi - te vi -

- num quod mi - scu - i vo - - bis. Qui - a pa. Glo - ri - a Pa -

- tri, et Fi - li - o, et Spi - ri - tu - i San - cto.* Qui - a pa.

627

Hostias Domino no 13

(Bach) 13

Allegro.

mf

1, Ho-sti-as Do-mi-no tol-ly-te, quo-ri-am Ma-gnus. Mi-se-ri-Cor-di-as di-ci-te, quo-ri-am

2, Sal-va-ter ho-mi-num Can-ti-bus Sem-per pan-ga-tes Et Christus O-mni-bus sae-cu-les An-nun-ti

1, bo-nus. Ju-bi-la-te, De-um O-mnes lau-da-te, Ex-al-te-tes no-men e-jus.

2, e-lus, Nos re-de-mit, nos a pec-ca-to sol-vit, Sa-lus no-stra ce-le-bre-tes.

628

Je. su dul-cis me. mó. ri. a, Dans ve. ra cor. dis gáu. di. a: Sed su. per mel et ó. mni. a,

E. jus dul-cis praesén. ti. a. Nil cá. ni. tur su. à. vi. us, Nil au. dí. tur ju. cún. di. us,

Nil co. gi. tá. tur dúl. ci. us, Quam Je. sus Dè. i. Fi. li. us. Sis Je. su nostrum gáu. di. um,

Qui es fu. tú. rus praemium: Sit nostra in te glò. ri. a, Per cuncta semper saecu. la. A. men.

(Dopo la Benedizione)

di Federico Caudana

Maestoso

① Lau-da Si-on Sal-va-to-rem, lauda

Du-cem et Pa-sto-rem, in hym-nis et càn-ti-cis. ② Sit laus ple-na, sit so-

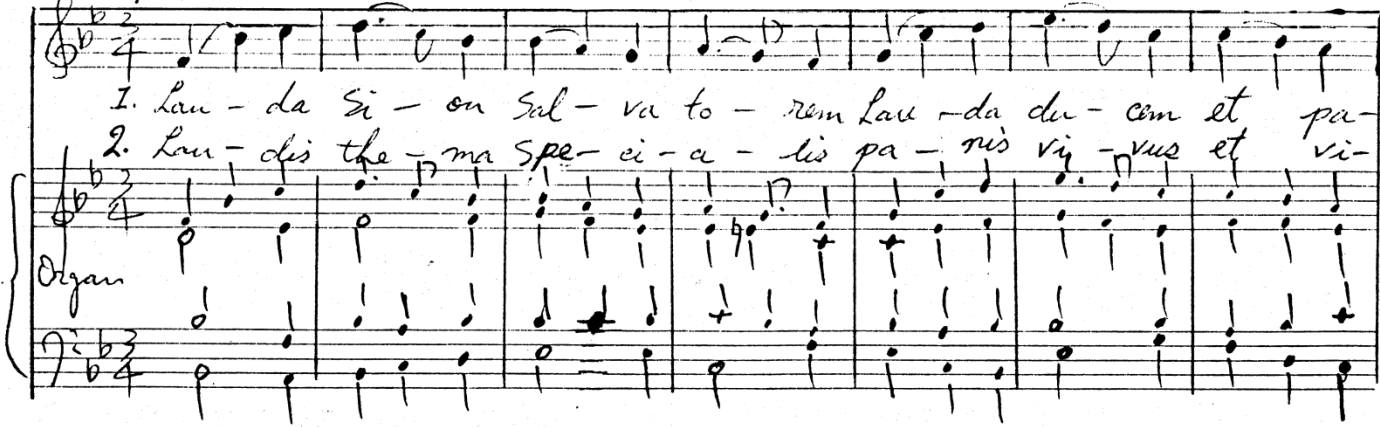
no-ra, sit ju-cun-da, sit de-co-ra men-tis ju-bi-lá-ti-o. Christus

vin-cit! Christus re-gnat! Chri-stus ím-pe-rat! \diamond Christus

vin-cit! Christus re-gnat! Chri-stus ím-pe-rat!

Questo canto è stato inciso su disco microsolfco e fa parte della Raccolta «La Processione Eucaristica».

Cylo 1.



1. Lau - da Si - on Sal - va to - rem Lau - da du - cem et pa - nis et vi -

2. Lau - dis the - ma Spe - ci - a - lis pa - nis vi - vus et vi -

Organ



f *ff* *rall*

sto - rem in hy - mnis et can - ti cis.
ta - tis Ho - di - e pro po - ni - tur.

Chorus a tempo



P *mf*

1. Quan tum po - tes tan - tum au - de Qui - a Ma - jor o mni



rit

Fine

lau - de, Nec lau - da - re suf - fi - cis.

Allegretto festoso

O Je - su mi dul - cis - si - me spes su - spi - ran - tis a - ni -

-mæ Te quærun't pi - æ la - cri - mæ Te cla - mor men - tis in - ti - mæ Te

quæ - runt pi - æ la - cri - mæ Te cla - mor men - tis in - ti - mæ.

O quam su - á - vis est, Dó - mi - ne,

VI.

spí - ri - tus tu - us! qui ut dul - cé - di - nem tu - am

in ff - li - os de - mon - strá - res, pa - ne su - a -

vis - si - mo de cœ - lo præ - sti - to,

e - su - ri - én - tes re - ples bo - nis, fa - sti - di - ó - sos

dí - vi - tes di - mít - tens in - á - nes.

O Sa. crum con - vi - vi-um! In quo Christus su - mi-tur: re -

- co-li-tur me - mo-ri-a pas-si - o - nis e - -jus. Mens im-ple-tur gra-ti-a:

et fu-tu-ræ glo-riæ nobis pi-gnus da - -tur, nobis pignus da - tur.

644

O Sa - lu - ta - ris Ho - sti - a quæ cœ - li

pan - dis o - sti - um bel - la pre - munt ho - sti - li - a

da ro - bar fer an - xi - li - um, A - men.....

645

O Sa - lu - ta - ris Ho - sti - a, quæ cœ - li pan - dis o - sti -

- um: bel - la pre - munt ho - sti - li - a, da ro - bur, fer au

- xi - li - um, da ro - bur, fer au - xi - li - um. A - men.

6 O sa - lu - ta - ris

Ho - sti - a quæ coe - li pan - dis o - sti - um bel - la

pre - munt ho - sti - li - a da ro - bur fer au - xi - li - um

da ro - bur fer au - xi - li - um. A - - - men.

O sa - - - lu - ta - ris Hosti - a, quæ coe - li pan - dis o - sti - um:

bel - la pre - munt ho - sti - li - a, da ro - bur, fer au - xi - li - um. A - men.

ADAGIO

Soprani o Tenori

O sa_lu_ta - ris Ho - sti - a Quæ coe - li pan - dis

Contralti o Bassi

O sa_lu_ta - ris Ho - sti - a Quæ coe - li pan - dis

Organo

p

o - sti - um Bella pre - mun - tho - sti - li - a Da ro - bur fer au - xi - li -

o - sti - um Bella pre - mun - tho - sti - li - a Da ro - bur fer au - xi - li -

- um O sa_lu - ta - ris Ho - sti - a Quæ coe - lipandis o - sti -

- um O sa_lu - ta - ris Ho - sti - a Quæ coe - lipandis o - sti -

- um Bella premunthosti - li - a bella premunthosti - li -

- um Bella premunthosti - li - a bella premunthosti - li -

mf - a da ro - - - bur fer au - xi - - li -

mf - a da ro - - - bur fer au - xi - - li -

mf

p - um da ro - bur - fer au - xi - li - um *rall.*

p - um da ro - bur - fer au - xi - li - um *rall.*

p *rall.*

Pa - nis An - ge - li - cus fit pa - nis ho - minum: Dat pa - nis

2

mf.

coe - licus figuristermi - num. O res mi - rabi - lis! Man - ducat

f

Do - mi - num pau - per ser - vus et hu - mi - lis. A - men.

p

1 Pa - nis an - gé - li - cus fit pa - nis hó - mi - num;
2 Te tri - na Dé - i - tas ú - na - que pó - sci - mus,

Dat pa - nis cóe - li - cus fi - gú - ris tér - mi - num:
Sic nos tu ví - si - ta, sic - ut te có - li - mus;

O res mi - rá - bi - lis! man - dú - cat Do - mi - num
Per tu - as sé - mi - tas duc nos quo tén - di - mus,

Pau - per, ser - vus, et hu - mi - lis.
Ad lu - cem quám in - há - bi - tas. A - men.

653

Poco Lento

Organo/
Piano

Organ/Piano
p

7

Soprano Solo
mp dolce
Pa - nis an - ge - li - cus fit pa - nis ho - mi - num, dat pa - nis

Tenore Solo

13
p

S.
coe - li - cus fi - gu - ris ter - mi - num: *mp dolce*

T.
18 O res mi - ra - bi - lis! man - du - cat

18

T. *cresc.* *f* *p*
 24 Do-mi-num pau - per, pau - per ser - vus et hu - mi - lis, pau - per,

T. *f*
 30 pau - per ser - vus et hu - mi - lis.

cresc. *mf* *dim.*

S. *dolce* *mp*
 Pa - nis an - ge - li - cus fit pa - nis ho - mi - num; dat pa - nis

T. *mp*
 37 Pa - nis an - ge - li - cus fit pa - nis ho - mi - num;

p *cresc.*

S. *mf*
 coe - li - cus fi - gu - ris ter - mi - num: O res mi -

T. *mf*
 42 dat pa - nis coe - li - cus fi - gu - ris ter - mi - num:

mf *mf*

4

S. *f*
-ra - bi - lis! man - du - cat Do - mi - num pau - per,

T. *mf*
O res mi - ra - bi - lis! man - du - cat Do - mi - num

46

S. *ff*
pau - per, ser - vus et hu - mi - lis, pau - per,

T. *f*
ser - vus et hu - mi - lis,
pau - per ser - vus et hu - mi - lis.

50

S. *dim.* *rall.* *p*
pau - per, ser - vus, ser - vus et hu - mi - lis.

T. *ff* *dim.* *rall.* *p*
pau - per, ser - vus et hu - mi - lis.

54

dim. *rall. mf* *a tempo* *rall.* *p*

Organ

Organ introduction in C major, 4/4 time. The right hand plays a simple melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a bass line of quarter notes: C3, F2, C3, F3, C3, F3, C3, F3.

Solo *p*

Pa - nis An - ge - li-cus fit Pa - nis ho - mi-num,

First system of the vocal solo. The vocal line is in C major, 4/4 time, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

f

Pa - nis An - ge - li-cus fit Pa - nis ho - mi-num,

Second system of the vocal solo. The vocal line continues with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The piano accompaniment features a more active bass line with eighth notes and a more complex chordal texture in the right hand.

f *p* *pp*

Dat Pa - nis Cae - li-cus, fi gu - ris ter - mi - num.

Third system of the vocal solo. The vocal line starts with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand.

Solo

Pa - nis An - ge - li - cus, fit Pa - nis

Coro

S. Pa - nis An - ge - li - cus, fit Pa - - - nis fit Pa - nis

A. Pa - nis An - ge - li - cus, fit Pa - - - nis fit Pa - nis

T. Pa - nis An - ge - li - cus, fit Pa - - - nis fit Pa - nis

B. Pa - nis An - ge - li - cus, fit Pa - - - nis fit Pa - nis

Organ

ho - mi - num. Pa - - - nis An - ge - - li - cus, fit pa - - - nis

ho - mi - num. Pa - nis An - ge - li - cus, fit pa - - - nis

ho - mi - num. Pa - nis An - ge - li - cus, fit pa - - - nis

ho - mi - num. Pa - nis An - ge - li - cus, fit pa - - - nis

ho - mi - num. Pa - nis An - ge - li - cus, fit pa - nis

ho - mi - num. Pa - nis An - ge - li - cus, fit pa - nis

ho - mi - num, Dat pa - nis cae - li - cus, fi gu - ris ter - mi - num.

ho - mi - num, Dat pa - nis cae - li - cus, fi gu - ris ter - mi - num.

ho - mi - num, Dat pa - nis cae - li - cus, fi gu - ris ter - mi - num.

ho - mi - num, Dat pa - nis cae - li - cus, fi gu - ris ter - mi - num.

ho - mi - num, Dat pa - nis cae - li - cus, fi gu - ris ter - mi - num.

ho - mi - num, Dat pa - nis cae - li - cus, fi gu - ris ter - mi - num.

續下頁 cont.

Solo

mf

o res mi-ra - bi - lis, o res mi-ra - bi - lis, Man-

ff

f

-du - cat Do - mi-num, Ma - du-cat Do - mi - num, Ma - du - cat

p

Do - mi-num Pau - per, ser - vus et hu - mi - lis.

Solo

Man - du - - cat Do - - mi - num, Pau - - per, ser - vus

Coro

S.

Man - du - cat Do - mi - num, Pau - - per,

A.

Man - du - cat Do - mi - num, Pau - - per,

T.

Man - du - cat Do - mi - num, Pau - - per,

B.

Man - du - cat Do - mi - num, Pau - - per,

Organ

et hu - - mi - lis.

ser - - vus et hu - - mi - - lis.

ser - - vus et hu - - mi - - lis.

ser - - vus et hu - - mi - - lis.

ser - - vus et hu - - mi - - lis.

Fine

Fine

Sa - cris so - lémni - is jún - cta sint gau - di - a, Et ex præ -

cor - di - is so - nent præ - có - ni - a: Re - cé - dant ve - te - ra,

no - va, sint óm - ni - a Cor - da, vo - ces, et ó - - pe - ra. A - men.

656

Sal - ve, Pi - e Je - su, a - do - ro te de -

Organ

5 vo - te, ve - la - ta De - i - tas, quis ca - pit vel - re - mo - te, mo -

5

10 dum quo a - ti - tas. Hic so - la fi - des re - gnat, non

10

Salve, PIE JESU

15

Vocal staff for measures 15-18. The melody consists of eighth and quarter notes, with some rests. The lyrics are: et my - ste - ri - um, fi - de - lis et qui cre - dat, tan -

et my - ste - ri - um, fi - de - lis et qui cre - dat, tan -

15

Piano accompaniment for measures 15-18. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

19

Vocal staff for measures 19-22. The melody includes a repeat sign in measure 20 and ends with a fermata in measure 22. The lyrics are: tum pro - di - gi - um. Sal - ve, Pi - e, Je - su.

tum pro - di - gi - um. Sal - ve, Pi - e, Je - su.

19

Piano accompaniment for measures 19-22. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a fermata in the right hand.

657

Tantum er go Sa.cramén. tum Ve. ne. ré. mur cér. nu. i : Et an. ti. quum docu. mén. tum

III

Nô. vo cé. dat ri. tu. i Præ. stet fi. des sup. ple. mén. tum Sén. su. um de. fé. ctu. i.

Ge. ni. tô. ri, Ge. ni. tô. que Laus et ju. bi. là. ti. o : Sâ. lus, hô. nor, vir. tus quoque

Sit et be. ne. dí. cti. o : Pro. ce. dén. ti ab u. trô. que Côm. par sit lau. dà. ti. o. A. men.

658

x (3) Tantum ergo Sacramentum Vene. remur. cer. nu. i: Et an. ti. quum docu. mén. tum

Novo cedat ri. tu. i: Præ. stet fi. des sup. ple. mén. tum Sén. su. um de. fé. ctu. i. A. men.

1. Let all mor - tal flesh keep si - lence,
 2. King of kings, yet born of Mar - y,
 3. Rank on rank the host of heav - en
 4. At his feet the six - winged ser - aph,

Tan tum er go Sa cra men tum
 Ge ni to ri ge - ri - to - que

And with fear and trem - bling stand;
 As of old on earth he stood,
 Spreads its van - guard on the way,
 Cher - u - bim with sleep - less eye.

Ve re re mur cer nu i - - - -
 Lau s et ju bi la ti o - - - -

Pon - der noth - ing earth - ly mind - ed,
 Lord of lords in hu - man ves - ture,
 As the Light of Light de - scend - ing
 Veil their fac - es to the Pres - ence,

Et an ti quum de - ca - men - tum -
 Sa lus ho nor vir - tus - que - que

For with bless - ing in his hand
 In the Bo - dy and the Blood
 From the realms of end - less day,
 As with cease - less voice they cry,

*no vo ce-dat ri tu - i
 Sit et be-ne-dic-ti - o*

Christ our God to earth de - scend -
 He will give to all the faith -
 That the pow'rs of hell may van -
 "Al - le - lu - ia, al - le - lu -

*Pres - tet fi - des sup - - ple men -
 Pro - ce - den - ti ab u - tro -*

ing, Our full hom - age to de - mand.
 ful His own self for heav'n - ly food.
 ish As the dark - ness clears a - way.
 ia, Al - le - lu - ia, Lord, most high!"

*tum Senu um de fec tu i -
 que com par sit lan da ti o - i*

[88] Alma Redemptoris Mater

Al. ma *Redem. ptō. ris Mā. ter, quae pér. vi. a caé. li pô. ta mā. nes

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains the vocal line, starting with a fermata on the first note. The lower staff is in bass clef and contains the piano accompaniment. A 'V' is written to the left of the staves. A fermata is placed over the first measure of the vocal line.

Et stél. la má. ris, suc. cú. re ca. dén. ti sú. ge. re qui cú. rat pô. pu. lo:

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains the vocal line. The lower staff is in bass clef and contains the piano accompaniment.

Tu quae ge. nu. í. sti, Na. tú. ra mi. rā. te, tú. um sánctum Ge. ni. tō. rem: Vir. go prí. us ac pó.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains the vocal line. The lower staff is in bass clef and contains the piano accompaniment.

sté. ri. us, Ga. bri. é. lis ab. ó. re Sumens il. lud A. ve, *pec. ca. tō. rum mi. se. ré. re.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and contains the vocal line. The lower staff is in bass clef and contains the piano accompaniment. The system ends with a double bar line.

[89] Ascendit Deus

Moderato assai

1 *mp*

rit. molto

mp

1 萬 眾 恭 賀 妳 充 滿 恩 寵，
2 獨 佔 恩 遇 聖 寵 妳 身 披，

5 *a tempo*

教 會 之 中 貞 女 受 母 封；
婦 道 嬌 娃 不 配 共 妳 比；

9 8

cresc.

為 聖 父 恩 隆， 聖 子 樂 事 奉，
 僕 婢 樂 不 疲， 母 親 樂 願 玩 味，

13

護 慰 神 相 通， 母 后 福 送。
 淨 配 神 希 冀， 信 賴 入 微。

17

f

恭 基 祝 督 天 主 宮 殿，
 天 使 左 右，

21

f

mf

婢 女 帳 棚 寓 田；
與 眾 聖 人 共 求；

25 *mf*

外 袍 實 主 眷， 親 母 子 所 端。
罪 人 望 施 救， 傷 痛 請 分 憂。

29

f

忠 義 雙 全， 聖 善 相 勸。
謙 下 懇 求， 母 后 保 奏。

33 *f*

piu f

Al - le - lu - ia! Al - le - lu - ia! Al - le -

37

f

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

ff

42

rit.

ff a tempo

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

rall.

47

Red.

A. ve Ma. ri. a, * grá. ti. a plé. na, Dó. mi. nus té. cum,

be. ne. dí. cta tu in mu. li. é. ri. bus, et be. ne. dí. ctus frú. ctus vén.

tris tú. i, Jé. sus. Sán. cta Ma. ri. a. Má. ter Dé. i, ó. ra pro nó.

bis pec. ca. tó. ri. bus, nunc et in hô. ra mór. tis nó. strae. A. men.

710

Moderato

A - ve A - ve Ma - ri - a gra - ti - a ple - na

A - ve A - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus

The first system of the musical score is in G major and 3/4 time. It features a vocal line with two parts and a piano accompaniment. The piano part consists of a right-hand melody with grace notes and a left-hand bass line. The lyrics are: 'A - ve A - ve Ma - ri - a gra - ti - a ple - na' for the first part and 'A - ve A - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus' for the second part.

Do - mi - nus te - cum be - ne - di - cta tu in mu - li - e - ri -

te - cum be - ne - di - cta tu in mu - li - e - ri -

The second system continues the vocal and piano parts. The lyrics are: 'Do - mi - nus te - cum be - ne - di - cta tu in mu - li - e - ri -' for the first part and 'te - cum be - ne - di - cta tu in mu - li - e - ri -' for the second part.

- bus et be - ne - di - ctus fru - ctus ven - tris tu - i Je - sus.

- bus et be - ne - di - ctus fru - ctus ven - tris tu - i Je - sus.

The third system concludes the vocal and piano parts. The lyrics are: '- bus et be - ne - di - ctus fru - ctus ven - tris tu - i Je - sus.' for both parts.

San - cta Ma - ri - a Ma - ter De - i o - ra pro no - bis pec - ca -

San - cta Ma - ri - a Ma - ter De - i

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "San - cta Ma - ri - a Ma - ter De - i o - ra pro no - bis pec - ca -". The middle staff is another vocal line with lyrics: "San - cta Ma - ri - a Ma - ter De - i". The bottom staff is a piano accompaniment with treble and bass clefs. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals.

- to - ri - bus nunc et in ho - ra nunc et in

o - ra pro no - bis pec - ca - to - ri - bus nunc et in ho - ra

The second system continues the musical score. The top staff has lyrics: "- to - ri - bus nunc et in ho - ra nunc et in". The middle staff has lyrics: "o - ra pro no - bis pec - ca - to - ri - bus nunc et in ho - ra". The piano accompaniment continues with similar melodic and harmonic patterns as the first system.

ho - ra mor - tis no - strae. A *rall.* - men

mor - tis no - strae. A - men

The third system concludes the musical score. The top staff has lyrics: "ho - ra mor - tis no - strae. A *rall.* - men". The middle staff has lyrics: "mor - tis no - strae. A - men". The piano accompaniment features a final melodic phrase in the right hand and a sustained bass line in the left hand. The tempo marking "rall." is present in both the vocal and piano parts.

711

A. ve, má. ris stél. la, Dé. i má. ter ál. ma,

A

At. que sem. per Vir. go, Fé. lix caé. li pór. ta. A. men.

B A. ve má. ris stél. la, Dé. i má. ter ál. ma, At. que sem. per Vir. go, Fé. lix caé. li pór. ta.

I

Sit laus Dé. o Pá. tri, Súmmo Chri. stó dé. cus, Spi. ri. tu. i Sán. cto, Trí. bus hõ. nor ú. nus. A. men.

713

A. ve Re. gi. na cae. lô. rum, * A. ve Dõ. mi. na An. ge. lô. rum. Sál. ve rá. dix, sál.

VI

ve pór. tá, Ex qua mún. do lux est or. ta: Gau. de Vir. go glo. ri. ó. sa,

Su. per õ. mnes speci. õ. sa: Vá. le, o val. de de. có. ra, Et pro nó. bis Chri. stum ex. ó. ra.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The piano accompaniment is in a grand staff (treble and bass clefs) and also starts with a mezzo-forte (*mf*) dynamic marking. The music is characterized by a steady, rhythmic accompaniment in the piano and a melodic line in the voice.

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The dynamic marking for the piano part changes to mezzo-piano (*mp*) in the latter half of the system. The overall texture remains consistent with the first system, featuring a strong accompaniment and a clear vocal melody.

The third system of music shows the vocal line and piano accompaniment. The dynamic marking for the vocal line is mezzo-forte (*mf*), and the piano accompaniment also maintains a mezzo-forte (*mf*) dynamic. The musical structure continues with the same rhythmic and melodic patterns established in the previous systems.

The fourth system marks the beginning of the Chorus. The word "Chorus" is written above the vocal line, and the dynamic marking changes to fortissimo (*ff*). The piano accompaniment also features a fortissimo (*ff*) dynamic. The music becomes more intense and rhythmic, with a strong accompaniment in the piano and a bold vocal line.

rall.

rall.

716

Re. gi. na caé. li * lae. tá. re, al. le. lu. ia: Qui. a quem meru. i. sti por. tá. re, al. le. lu. ia:

VI

Re. sur. ré. xit, sic. ut dí. xit, al. le. lu. ia: O. ra pro nó. bis Dé. um, al. le. lu. ia:

① Sae-pe dum Christi po-pu-lus cru-en - tis ho-stis in feu - si premeretur ar - mis



ve-nit a-diu-trix pi-a Vir-go coe-lo la - psa se-re-no. A - men.



p Sál-ve má-ter mi-se-ri-cór-di-æ, Má-ter Dé-i,

p

et má-ter vé-ni-æ, Má-ter spé-i, et má-ter grá-ti-æ,

Má-ter plé-na san-ctæ læ-ti-ti-æ; O Ma-ri-a!

1. Sal-ve dé-cus hu-má-ni gé-ne-ris, Sal-ve Vir-go
 2. Sal-ve fe-lix Vir-go pu-ér-pe-ra; Nam qui se-det

dí - gni - or cé - te - ris, Quae vír - gi - nes o - mnes trans - gré - de - ris,
 in Pa - tris dex - te - ra, Coe - lum re - gens, ter - ram et ae - the - ra,

Et ál - ti - us se - des in sú - pe - ris, O Ma - rí - a!
 In - tra tu - a se clau - sit vís - ce - ra, O Ma - rí - a!

rall.

Repeat "Salve Mater" after each stanza

3. Te creávit Pater ingénitus,
 Obumbrávit te Unigénitus,
 Fecundávit te Sanctus Spíritus,
 Tu es facta tota divínitus, O María!
 Salve Mater, etc.
4. Te creávit Deus mirábilem,
 Te respéxit ancíllam húmílem,
 Tequaesívit spónsam amábilem,
 Tibi nunquam fecit consímilem, O María!
 Salve Mater, etc.
5. Te beátam laudáre cúpiunt
 Omnes justí, sed non suffíciunt;
 Multas laudes de te concípiunt,
 Sed in illis prorsus defíciunt, O María!
 Salve Mater, etc.
6. Esto, Mater, nostrum solátium;
 Nostrum esto, tu Virgo gáudium;
 Et nos tandem post hoc exsílíum,
 Laetos junte choris coeléstiúm, O María!
 Salve Mater, etc.

Sál. ve Re. gi. na, * Ma. ter mi. se. ri. cór. di. ae: Vi. ta, dul. cé. do,

Vocal line: Sál. ve Re. gi. na, * Ma. ter mi. se. ri. cór. di. ae: Vi. ta, dul. cé. do,

Piano accompaniment: G major, 4/4 time.

et spes nós.tra, sál. ve. Ad te cla.mámus, éx. su. les, fi. li. i Hé.vae. Ad te su. spi. rá. mus,

Vocal line: et spes nós.tra, sál. ve. Ad te cla.mámus, éx. su. les, fi. li. i Hé.vae. Ad te su. spi. rá. mus,

Piano accompaniment: G major, 4/4 time.

ge.mén. tes et flén. tes in hac la. cri. má. rum vál. le. E. ia er. go, Ad. vo. cá. ta nós.tra,

Vocal line: ge.mén. tes et flén. tes in hac la. cri. má. rum vál. le. E. ia er. go, Ad. vo. cá. ta nós.tra,

Piano accompaniment: G major, 4/4 time.

il. los tú. os mi. se. ri. cór. des ó. cu. los ad nos con. vér. te. Et Jé. sum, be. ne. dictum frú.

Vocal line: il. los tú. os mi. se. ri. cór. des ó. cu. los ad nos con. vér. te. Et Jé. sum, be. ne. dictum frú.

Piano accompaniment: G major, 4/4 time.

ctum vén. tris tú. i, nó. bis post hoc ex. sí. li. um o. stén. de. O clé. mens:

Vocal line: ctum vén. tris tú. i, nó. bis post hoc ex. sí. li. um o. stén. de. O clé. mens:

Piano accompaniment: G major, 4/4 time.

O pí. a: O dái. cis Vir. go Ma. ri. a.

Vocal line: O pí. a: O dái. cis Vir. go Ma. ri. a.

Piano accompaniment: G major, 4/4 time.

Sal - ve, * Re - gi - - na, ma - ter mi - se - ri - cór -

I.

di - æ: Vi - ta, dul - cé - do, et spes no - stra,

sal - ve. Ad te cla - má - mus, éx - su - les, ff - li - i

He - væ. Ad te sus - pi - rá - mus, ge - mén - tes et flen - tes

in hac la - cri - má - rum val - le. E - ia er - go,

Ad - vo - cá - ta no - stra, il - los tu - - os mi - se - ri -

cór - des ó - cu - los ad nos con - vér - te. Et Je - sum,

be - ne - dí - ctum fru - ctum ven - tris tu - i, no - bis

post hoc ex - sí - li - um os - tén - de. O cle - mens:

O pi - a: O dul - cis

Vir - go Ma - rí - a.

Sal - ve, Re - gi - na cœ - litum, O..... Ma - ri - a In terras pes vi -

✓ *mf*

- ven - tium O..... Ma - ri - a Ju - bi - la - te Che - rubin! E - xul - ta - te

f

Se - raphim! Con - so - na - te per - petim Salve, sal - ve, Sal - ve Ma - ri - a.

p *mf* *f*

Sub tú - um prae - sí - di - um con - fú - gi - mus, Sán - cta Dé - i Gé - ni - trix:

nós - tras de - pre - ca - ti - ó - nes ne des - pí - ci - as in ne - ces - si - tá - ti - bus:

sed a pe - rí - cu - lis cún - ctis lí - be - ra nos sém - per,

Vír - go glo - ri - ó - sa et be - ne - dí - cta.

Slówly

Sub tu - um prae - si - di - um con - fú - gi - mus, con - fú - gi - mus,

San - cta De - i Gé - ni - trix, San - cta De - i Gé - ni - trix. *Fine*

pp

No - stras de - pre - ca - ti - ó - nes ne de - spí - ci - as,

ne de - spí - ci - as in ne - ces - si - tá - ti - bus no - stris.

Sed a pe - ri - cu - lis cun - ctis lí - be - ra nos

sem - per, Vir - go glo - ri - ó - sa et be - ne - dí - cta.

Tota pulchra es, o Ma - ri - a: Tota pulchra es, et ma-cu-lanone-st in te.

Quam speci-o-sa, quam su - a - vis in de - li-ci-is Con-cepti-o il-li-ba-ta.

Ve-ni, ve - ni de Li-ba-no, Ve-ni, ve-ni de Li-bano, Ve-ni, ve-ni, co-ro-na-be-ris.

Totapulchraes, Ma-ri-a, To-ta pulchraes Mari - a. Et ma-cu-la o-ri-gi-na-lis

nonest in te, et ma-cu-la o-ri-gi-na-lis nonest in te. Tu glo-ri-a Je - ru-sa-lem.

Tu læ-ti-ti-a I - sra-el. Tu hono-ri-fi-centi-a popu-li no-stri. Tu ad-vo-ca-ta

peccato - rum O Ma - ri - a. O Ma - ri - a Virgo prudentissima Mater clemen-

-tissima o-ra pro no-bis. Intercede pro no-bis ad Dominum Je-sum Chri - stum.

Moderato

p

To - ta pul - chra es, Ma - ri - a, et ma - cu - la o -

mf

- ri - gi - na - lis non est in Te. Tu glo - ri - a Je - ru - sa - lem,

Tu lae - ti - ti - a J - sra - el, Tu ho - no - ri - fi - cen - ti - a po - pu - li no - stri.

p

Tu ad - vo - ca - ta pec - ca - to - rum.

pp *cresc.* *mf*

O Mari - a! O Ma - ri - a! Vir - go pru - den - tis - si -

- ma. Ma - ter cle - men - tis - si - ma, o - ra pro no - bis. In - ter - ce - de pro

p

no - bis ad Do - mi - num Je - sum Chri - stum.

p *rall.*

To - tus tu - us e - go sum, Re - gi - na

1

me - a, me - a Ma - ter, et om - ni - a me - a, et

6

om - ni - a me - a, om - ni - a me - a tu - a sunt.

11

To - tus tu - us e - go sum. Re - gi - na me - a.

me - a Ma - ter, et om - ni - a me - a tu - a sunt,

om - ni - a me - a tu - a sunt. sunt.

ANDANTE

Alto Solo

p E - xau - di, Do - mi - ne, vocem me - am,

Alti Coro

p E - xau - di, Do - mi - ne, vocem

ANDANTE

Organo

p *mf*

qua cla - ma - vi ad te, *p* mi - se -

me - am, qua cla - ma - vi ad te,

p *f* *p*

- re - re me - et e - xau - di me

pp et e - xau - di me

ti - bi di - xit cor me - um, ex - qui - si - vi te fa - ci - es

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "ti - bi di - xit cor me - um, ex - qui - si - vi te fa - ci - es". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

me - - a fa - ci - em tu - am, Do - mi - ne, re - - qui - -

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the key signature remains one sharp. The lyrics are: "me - - a fa - ci - em tu - am, Do - mi - ne, re - - qui - -". The piano accompaniment continues with similar harmonic support.

- ram
fa - ci - em tu - am, Do - mi - ne, re - qui - - ram

The third system concludes the vocal line and piano accompaniment. The vocal line starts with a treble clef and the key signature of one sharp. The lyrics are: "- ram" on the first line and "fa - ci - em tu - am, Do - mi - ne, re - qui - - ram" on the second line. The piano accompaniment provides harmonic support throughout.

ne a - ver - tas fa - ci - em tu - am a me a -

ne a - ver - tas fa - ci - em tu - am a me a

p *crese.*

me ne de - cli - nes in i - ra a ser - - vo

me

dim. *p*

tu - o a ser - vo tu - o.

a ser - - vo tu - o.

mf *rall.* *mf* *rall.*

Andante gioioso

Tenori *f* Can - ta - te Do - mi - no can - ti - cum

Bassi *f* Can - ta - te Do - mi - no can - ti - cum

Organo *ff*

no - vum, can - ta - te - Do - mi - no, om - nis - ter - ra, *mp* can - ta - te Do - mi - no can -

no - vum, can - ta - te - Do - mi - no, om - nis - ter - ra,

mp

ti - cum no - vum, can - ta - te Do - mi - no can -

mp can - ti - cum no - vum, can - ta - te Do - mi - no *mf* can ti - cum no - vum,

mf

cresc. *allarg.*..... *sost.*.....

- ti - cum_ no - vum, can - ta - te_ Do - mi - no, *f* om - nis ter - ra.

can - ta - te_ Do - mi - no, *f* om - nis ter - ra.

Ped.

rall...... **Meno**

mp Quo - ni - am ma - gnus

mp Quo - ni - am ma - gnus Do - mi - nus

mf *p*

Ped.

Do - mi nus et lau - da - bi - lis ni - mis,

et lau - da - bi - lis

Man.

rit..... calmo.....

mf quo - ni - am ter - ri - bi - lis est
ni - mis, *mf* quo - ni - am ter - ri - bi - lis est *p* su - per om - nes de -

Ped. Man.

tornando..... tempo

mf su - per om - nes de - os, *f* su - per om - nes de - os.
os, *f* su - per om - nes de - os.

Can - ta - te Do - mi no can - ti - cum no - vum, can - ta - te
Can - ta - te Do - mi no can - ti - cum no - vum, can - ta - te

Do - mi - no, om - nis ter - ra, *mp* can - ta - te Do - mi - no can - ti - cum no - vum, can -

Do - mi - no, om - nis ter - ra, can - ti - cum no - vum

mp

ta - te Do - mi - no *mf* can - ti - cum no - vum, can - ta - te

can - ta - te Do - mi - no *mf* can - ti - cum no - vum, can - ta - te

mf

allarg..... sostenuto..... tempo Do - mi - no, *f* om - nis ter - ra, *ff* om - nis ter - ra.

rit..... Do - mi - no, *f* om - nis ter - ra, *ff* om - nis ter - ra.

f *ff*

Andante

SOLO

CORO

mf

Chri-stus cir - cum-de-dit me

ver-nan-ti-bus et co-rus-can-ti-bus

poco rall.

a tempo

gem-mis pre-ti - o - sis. —

mf

Chri-stus cir - cum-de-dit me

ver-nan-ti-bus

a tempo

I - psi sum de-spon-sa -

poco rall. a tempo

et co-rus-can-ti-bus gem-mis pre-ti - o - sis

poco rall. a tempo

legato il basso

-ta cu-i an-ge - li de-ser-vi - unt, *mf* cu - ias

pp cu-i an-ge - li de-ser-vi - unt,

pp *mf*

pul-chri-tu-di - nem sol et lu-na mi-ran - tur.

mf sol et lu - na miran -

I - psi so - li ser - vo - fi - dem,
 - tur, sol et lu - na miran - tur. I - psi so - li

i - psi me to - ta de - vo - ti - o - ne com - mit - -
 ser - vo - fi - dem, I - psi me to - ta de - vo - ti -

- to, I - psi me to - ta de - vo - ti - o - ne com - mit - - to.
 - o - ne com - mit - - to com - mit - - to.

rall.

Maestoso

f

Chri-stus vin-cit, Chri-stus re-gnat, Christus, Christus im-pe-rat.

基督勝利，基督為王，基督基督統萬邦。

1. Summo Pontifici no-stro Jo-an-ni, et u-ni-ver-sa-li Pa-pae, vi-ta,

我們的教宗若望，基督在世的代表萬歲，祝望

et sa-lus perpe-tua. 2. Re-ve-rendissimo Domino (N. N) e-pi-sco-po no-stro,

他萬壽無疆。我們的主教，最可敬的司牧，

et o-mni cle-ro ip-si com-mis-so, pax, vi-ta et sa-lus ae-ter-na.

我們的神長，靈魂的導師萬歲，祝望他們神形康強。

3. Tem-po-ra bo-na ve-ni-ant, Pax Chri-sti ve-ni-at,

美好的歲月來臨吧！基督的和平來臨吧！

Re-gnum Chri-sti ve-ni-at.

基督的神國來臨吧！

MOSSO

Contralto

mf Ju-bi-la-te De-o omnis ter-

Tenore

MOSSO

Organo

mf 8.

- ra Ju-bi-la-te De-o o-mnis ter-ra: ser-

mf Ju-bi-la-te De-o omnis ter - - - - ra:

- vi - te Do-mi-no in lae-ti - ti - a

in lae - ti - ti - a ser - vi - te

rall. *a tempo*

in læ - ti - ti - a in læ - ti - ti - a

rall. *a tempo*

Do - mi - no in læ - ti - ti - a in læ - ti - ti - a

in - tro i - te in con - spe - ctu e - jus

rall. *a tempo*

in - tro -

in.....

- i - te in con - spe - ctu e - jus in..... e - xul - ta - ti -

(*) Coll'harmonium le note piccole sostituiscono quelle normali sottostanti

.... e_xul-ta-ti o - - - ne, in e_xul-ta-ti o - - -

- o - - - - ne, in..... e_xul-ta-ti-

The first system consists of four measures. The vocal line (top) has a treble clef and a key signature of two flats. The piano accompaniment (bottom) has a grand staff with treble and bass clefs. The lyrics are: "... e_xul-ta-ti o - - - ne, in e_xul-ta-ti o - - -".

- - - - ne, in-tro - i - te in conspe-ctu

- o - - - - ne, in con - spe - ctu

The second system consists of four measures. The vocal line (top) has a treble clef and a key signature of two flats. The piano accompaniment (bottom) has a grand staff with treble and bass clefs. The lyrics are: "- - - - ne, in-tro - i - te in conspe-ctu". The word "rall." is written above the vocal line in the final measure.

e - jus in e_xul - ta - ti - o - - - ne

e - jus in e_xul - ta - ti - o - - - ne

The third system consists of four measures. The vocal line (top) has a treble clef and a key signature of two flats. The piano accompaniment (bottom) has a grand staff with treble and bass clefs. The lyrics are: "e - jus in e_xul - ta - ti - o - - - ne". The word "rall." is written above the vocal line in the final measure.

Moderato

Lau - da - te Do - mi - num, om - nes gen - tes, lau - da - te e - um,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 3/4 time signature. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

om - nes po - pu - li. Quo - ni - am con - fir - ma - ta est su - per nos mi - se - ri -

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar harmonic support.

- cor - di - a e - jus, et ve - ri - tas Do - mi - ni ma - net in ae - ter - num.

The third system concludes the musical score. The vocal line ends with a half note G4. The piano accompaniment provides a final harmonic resolution.

Glo-ri-a Pa - tri, et Fi-li - o, et Spi - ri - tu-i San - cto.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff, with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clefs) joined by a brace. The music is in a 4/4 time signature and features a key signature of one sharp (F#). The vocal line begins with a melodic phrase for 'Glo-ri-a' and continues with 'Pa - tri, et Fi-li - o, et Spi - ri - tu-i San - cto.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Si - cut e - rat in prin-ci-pi - o, et nunc et sem - per, et in sae-cu - la

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'Si - cut e - rat in prin-ci-pi - o, et nunc et sem - per, et in sae-cu - la'. The piano accompaniment continues with harmonic support. The musical notation includes various note values and rests, maintaining the 4/4 time signature and one sharp key signature.

sae-cu-lo-rum. A - men a - men.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are 'sae-cu-lo-rum. A - men a - men.' The piano accompaniment concludes with harmonic support. The musical notation includes various note values and rests, maintaining the 4/4 time signature and one sharp key signature. The system ends with a double bar line.

ANDANTE

Soprani o
Tenori

My - ste - ri - um Ec - cle - si - æ Hymnum Chri - sto - re -

Contralti o
Bassi

My - ste - ri - um Ec - cle - si - æ Hymnum Chri - sto - re -

Organo od
Harmonium

ANDANTE

- fe - ri - mus Quem genu - it Pu - er - - pe - ra

- fe - ri - mus Quem ge - nu - it Pu - er - pe - ra

Ver - bum Pa - tris in Fi - - - li - o .

Ver - bum Pa - tris in Fi - - - li - o .

Allegro maestoso

S

A

T

B

1. Rex re-gum, in splen - do - re Coe -
 2. Vi - gil Pa - stor pa - sto - rum, De -
 3. Pon - ti - fi - ca - le mu - nus Cla -

Allegro maestoso

le-stis glo - ri - ae, Ex - sur - ge in ho - no - re Tu - ae Ec - cle - si - ae.
 coe - li ver - ti - ce Tu prae - si - dem tu - o - rum In vi - a di - ri - ge.
 re - scat me - ri - tis, Ut grex et pa - stor u - nus Fi - at in sae - cu - lis.

le - stis glo - ri - ae, Ex - sur - ge in ho - no - re Tu - ae Ec - cle - si - ae.
 coe - li ver - ti - ce Tu prae - si - dem tu - o - rum In vi - a di - ri - ge.
 re - scat me - ri - tis, Ut grex et pa - stor u - nus Fi - at in sae - cu - lis.

rall.

Pa - pam pro - te - ge, Ho - stem re - pri - me, Stet

Pa - pam pro - te - ge, Ho - stem re - pri - me, Stet

Plù lento

Pe - tri ca - the - dra, Sa - lu - tis re - gu - la, Stet Pe - tri

Pe - tri ca - the - dra, Sa - lu - tis re - gu - la, Stet Pe - tri

ca - the - dra, Sa - lu - tis re - gu - la, Sa - lu - tis re - gu - la.

ca - the - dra, Sa - lu - tis re - gu - la, Sa - lu - tis re - gu - la.

lento

Largo (♩ = 69)

922

Tromba I
Trombone

Musical score for Tromba I, Trombone, and Organo. The score is in 3/4 time and features a melodic line for the brass instruments and a supporting accompaniment for the organ. The organ part includes triplets and sustained chords.

Musical score for vocal line and organ accompaniment. The vocal line includes the lyrics "Sa-pi - en - ti - am de-dit" and features triplets and sustained notes. The organ accompaniment continues with triplets and sustained chords.

Musical score for vocal line and organ accompaniment. The vocal line includes the lyrics "il - li et pru - den - ti - am ma - gnam et co - ro . . na ju -" and features sustained notes. The organ accompaniment continues with sustained chords.

Musical score for vocal line and organ accompaniment. The vocal line includes the lyrics "sti - ti - ae cir - cum - ful - sit e - um Do - mi - nus no - ster." and features sustained notes. The organ accompaniment continues with sustained chords.

Hym-num can - te - mus Do - mi - no et con-ci - na - mus in - cli - te

in di - e so - lem - ni - ta - tis, quam fe - cit no - bis.

INTERLUDIO - POSTLUDIO

2. FINALE

2. Et cordis dedit illi latitudinem magnam quasi arenas immensas super litus maris Dominus noster.
3. Et in labiis illius dulcedinem posuit quasi lactis et mellis stillantem favum Dominus noster.
4. Honestum fecit illum in finibus terrae et haeredes illius multiplicavit Dominus noster.

923

Org.

Stan be - a - ta A - gnes, in me - di - o flam - mae, ex -

The first system of the musical score consists of a vocal line and an organ accompaniment. The vocal line is written in a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The organ accompaniment is written in two staves (treble and bass clefs) with a common time signature (C) and a key signature of one sharp (F#). The lyrics are: "Stan be - a - ta A - gnes, in me - di - o flam - mae, ex -".

pan - sis ma - ni - bus, ex - pan - sis ma - ni - bus, o - ra - bat ad Do - mi -

The second system of the musical score continues the vocal line and organ accompaniment. The vocal line is written in a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The organ accompaniment is written in two staves (treble and bass clefs) with a common time signature (C) and a key signature of one sharp (F#). The lyrics are: "pan - sis ma - ni - bus, ex - pan - sis ma - ni - bus, o - ra - bat ad Do - mi -".

num: Om - ni - po - tens, A - do - ran - de, co - len - de trae - men -

The third system of the musical score continues the vocal line and organ accompaniment. The vocal line is written in a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The organ accompaniment is written in two staves (treble and bass clefs) with a common time signature (C) and a key signature of one sharp (F#). The lyrics are: "num: Om - ni - po - tens, A - do - ran - de, co - len - de trae - men -".

de, be-ne-di - co - te et glo-ri - fi - co no-men tu - um in ae-ter - num

in ae - ter - num. Be-ne di - co te et glo-ri - fi - co no-men tu - um

in ae - ter - num in ae - ter - num.

Adagio

(Soli dolce)

Su - sci - pe Do - mi - ne, su - sci - pe Do - mi - ne

u - ni - ver - sam li - ber - ta - tem me - am, u - ni - ver - sam li - ber - ta - tem

(Tutti) *mf*

me - am. Ac - ci - pe me - mo - ri - am, in - tel -

lec - tum at - que vo - lun - ta - tem om - nem, vo - lun - ta - tem om - nem, quid - quid

ha - be - o vel pos - si - de - o mi - hi lar - gi - tus es, mi - hi lar - gi - tus

21

(Soli)

es. Id ti - bi et to - tum; id to - tum re - sti - tu - o, ac

26

tu - æ pror - sus vo - lun - ta - ti tra - do gu - ber - nan - dum.

31

(Tutti)

A - mo - rem tu - i so - lum cum gra - ti - a tu - a mi - hi

36

cresc. (Soli) *p*

do - nes, mi - hi do - nes, et di - ves sum sa - tis, a -

41 *cresc.* *p*

cresc.

mo - rem tu - i so - lum cum gra - ti - a tu - a mi - hi do - nes, mi - hi

46 *cresc.*

f *pp*

do - nes, et di - ves sum sa - tis, sa - tis

51 *f* *pp*

(Tutti) *cresc.*

nec a - li - ud quid - quam, nec a - li - ud quid - quam, nec a - li - ud

56 *cresc.*

quid - quam ul - tra po - sco, ul - tra po - sco.

61

(Soli)

Su - sci - pe Do - mi - ne, su - sci - pe Do - mi - ne

66

(Tutti)

u - ni - ver - sam li - ber - ta - tem me - am, li - ber - ta - tem

70

me - am, li - ber - ta - tem me - am.

75

Andrew Leung

Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs, a key signature of one flat, and a 4/4 time signature. The music consists of several measures of chords and melodic lines.

Handwritten musical notation for the second system, continuing the piece with similar chordal and melodic structures.

Handwritten musical notation for the third system, showing further development of the musical themes.

Handwritten musical notation for the fourth system, concluding the piece with a final chordal structure.

U. hi cá. ri. tas est ve. ra, De. us i. hi est ¶ Con. gre. gá. vit

VI

nos in ú. num Chri. sti a. mor ¶ Ex. sul. té. mus et in i. pso

ju. cun dé. mur. ¶ Ti. me. á. mus et a. mé. mus De. um vi. vum

¶ Et ex cór. de dí. li. gá. mus nos sin. cé. ro.

APPENDIX

Harmonisation

Paisible $\text{♩} = 50$

Ky - ri - e, e - le - i - son!

Chri - ste, e - le - i - son!

Ky - ri - e, e - le - i - son!

Harmonisation du refrain

Glo - ri - a in ex - cel - sis De - o!

Glo - ri - a in ex - cel - sis De - o!

Deux solistes (soprani ou ténors)

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth.

Tutti

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth.

Chœur

Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

Tutti

Ho - san - na, ho - san - na in ex - cel - sis.

Chœur

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Tutti

Ho - san - na, ho - san - na in ex - cel - sis.

Harmonisation

Chorale

1. 3. A - gnus De - i, qui tol - lis pec - ca - ta mun - di :

Tutti

Chorale

1. mi - se - re - re no - bis.
3. do - na no - bis pa - cem.

2. A - gnus De - i, qui

Tutti

tol - lis pec - ca - ta mun - di : mi - se - re - re no - bis.

非賣品
NOT FOR SALE

