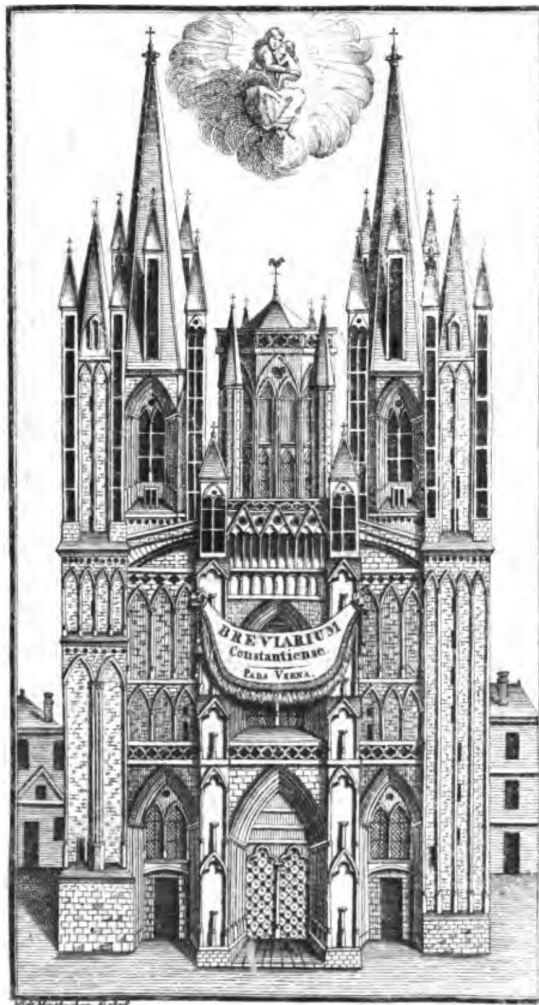


Koenraad Ouwens (ed.)

Vespers

**voor de tweede zondag van de
Veertigdagentijd**

naar het Brevier van Coutances 1741



Krommenie 2009

Deus, in adjutorium

8

De - us, in ad - ju - to - ri - um me - um in - ten - de.

Superius

8

Do - mi - ne, ad ad - ju - van - dum me fe - sti - na.

Tenor

8

Do - mi - ne, ad ad - ju - van - dum me fe - sti - na.

Bassus

8

Do - mi - ne, ad ad - ju - van - dum me fe - sti - na.

S.

8

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

T.

8

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

B.

8

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

S.

8

san - cto. Sic - ut e - rat in prin - ci - pi - o, et nunc, et

T.

8

san - cto. Sic - ut e - rat in prin - ci - pi - o, et nunc, et

B.

8

san - cto. Sic - ut e - rat in prin - ci - pi - o, et nunc, et

8

S.  sem - per, et in se - cu - la se - cu - lo - rum. A - men.

T.  sem - per, et in se - cu - la se - cu - lo - rum. A - men.

B.  sem - per, et in se - cu - la se - cu - lo - rum. A - men.

8

S.  Laus ti - bi, Do - mi - ne, Rex ae - ter - nae glo - ri - ae.

T.  Laus ti - bi, Do - mi - ne, Rex ae - ter - nae glo - ri - ae.

B.  Laus ti - bi, Do - mi - ne, Rex ae - ter nae glo - ri - ae.

Psalmus 109

Ant.
t. 2

As - su - - mit Je - sus.

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

se - de a dex - tris me - is.

Tenor

Do - nec po - nam in - i - mi - cos tu - os *

Bassus

Do - nec po - nam in - i - mi - cos tu - os *

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

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

Superius

Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus ex Si - on: *

Tenor

Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus ex Si - on: *

Bassus

Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus ex Si - on: *

8

S. do - mi - na - re in me - di - o in - i - mi - co - rum tu - o - rum.

T. do - mi - na - re in me - di - o in - i - mi - co - rum tu - o - rum.

B. do - mi - na - re in me - di - o in - i - mi - co - rum tu - o - rum.

8

T. Te - cum prin - ci - pi - um in di - e vir - tu - tis tu - ae

B. Te - cum prin - ci - pi - um in di - e vir - tu - tis tu - ae

8

T. in splen - do - ri - bus san - cto - rum: *

B. in splen - do - ri - bus san - cto - rum: *

8

T. ex u - te - ro an - te lu - ci - fe - rum ge - nu - i te.

B. ex u - te - ro an - te lu - ci - fe - rum ge - nu - i te.

8

S. Ju - ra - vit Do - mi - nus, et non poe - ni - te - bit e - um, *

T. Ju - ra - vit Do - mi - nus, et non poe - ni - te - bit e - um, *

B. Ju - ra - vit Do - mi - nus, et non poe - ni - te - bit e - um, *

8

S. Tu es sa - cer - dos in ae - te - num se - cun - dum or - di - nem

T. Tu es sa - cer - dos in ae - te - num se - cun - dum or - di - nem

B. Tu es sa - cer - dos in ae - te - num se - cun - dum or - di - nem

8

S. Mel - chi - se - dech.

T. Mel - chi - se - dech.

B. Mel - chi - se - dech.


8


T. Do - mi - nus a dex - tris tu - is: * con - fre - git in di - e


B. Do - mi - nus a dex - tris tu - is: * con - fre - git in di - e


T. 
 8 i - rae su - ae re - ges


B. 
 i - rae su - ae re - ges


S. 
 8 Ju - di - ca - bit in na - ti - o - ni - bus, im - ple - bit ru - i - nas: *


T. 
 8 Ju - di - ca - bit in na - ti - o - ni - bus, im - ple - bit ru - i - nas: *

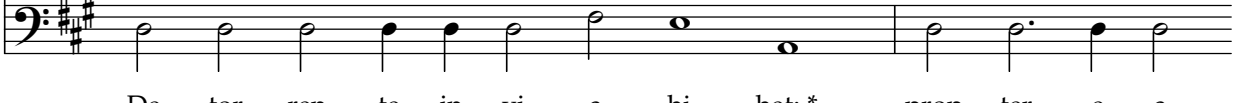
B. 
 Ju - di - ca - bit in na - ti - o - ni - bus, im - ple - bit ru - i - nas: *


S. 
 8 con - quas - sa - bit ca - pi - ta in ter - ra mul - to - rum.

T. 
 8 con - quas - sa - bit ca - pi - ta in ter - ra mul - to - rum.


B. 
 con - quas - sa - bit ca - pi - ta in ter - ra mul - to - rum.

T. 
 8 De tor - ren - te in vi - a bi - bet: * prop - ter - e - a

B. 
 De tor - ren - te in vi - a bi - bet: * prop - ter - e - a

T. 

ex - al - ta - bit ca - put.

B. 


ex - al - ta - bit ca - put.

S. 

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

T. 

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

B. 

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

S. 


et Spi - ri - tu - i san - cto.

T. 


et Spi - ri - tu - i san - cto.

B. 

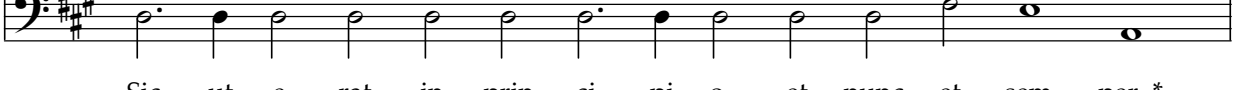
et Spi - ri - tu - i san - cto.

S. 

Sic - ut e - rat in prin - ci - pi - o, et nunc et sem - per, *

T. 

Sic - ut e - rat in prin - ci - pi - o, et nunc et sem - per, *

B. 

Sic - ut e - rat in prin - ci - pi - o, et nunc et sem - per, *

8

S. et in se - cu - la se - cu - lo - rum. A - men.

T. 8 et in se - cu - la se - cu - lo - rum. A - men.

B. et in se - cu - la se - cu - lo - rum. A - men.

8 As - su - - mit Je - sus Pe - trum, et Ja - co - bum,

8 et Jo - an - nem fra-trem e - jus, et du - cit

8 il - los in mon - tem ex - cel - sum se - or - sum,

8 et trans - fi - gu - ra - tus est an - te e - os.


Psalmus 110


Ant. t. 3

8 Re sple - du - it.

8 Con - fi - te - bor ti - bi, Do - mi - ne, in to - to cor - de me - o,*


8 in con - si - li - o ju - sto - rum et con - gre - ga - ti - o - ne.


T. 
 8 Ma - gna o - pe - ra Do - mi - ni, *


B. 
 Ma - gna o - pe - ra Do - mi - ni, *

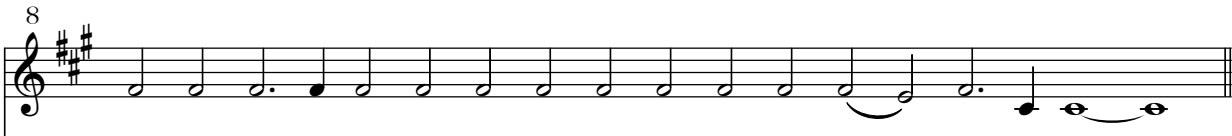
T. 
 8 ex - qui - si - ta in o - mnes vo - lun - ta - tis e - jus.


B. 
 ex - qui - si - ta in o - mnes vo - lun - ta - tis e - jus.


S. 
 8 Con - fes - si - o et ma - gni - fi - cen - ti - a o - pus e - jus; *

T. 
 8 Con - fes - si - o et ma - gni - fi - cen - ti - a o - pus e - jus; *

B. 
 Con - fes - si - o et ma - gni - fi - cen - ti - a o - pus e - jus; *

S. 
 8 et ju - sti - ti - a e - jus ma - net in se - cu - lum se - cu - li.

T. 
 8 et ju - sti - ti - a e - jus ma - net in se - cu - lum se - cu - li.

B. 
 et ju - sti - ti - a e - jus ma - net in se - cu - lum se - cu - li.

T.  8
Me - mo - ri - am fe - cit mi - ra - bi - li - um su - o - rum, mi - se - ri - cors


B. 
Me - mo - ri - am fe - cit mi - ra - bi - li - um su - o - rum, mi - se - ri - cors


T.  8
et mi - se - ra - tor Do - mi - nus: *


B. 
et mi - se - ra - tor Do - mi - nus: *

T.  8
e - scam de - dit ti - men - ti - bus se.

B. 
e - scam de - dit ti - men - ti - bus se.

S.  8
Me - mor e - rit in se - cu - lum te - sta - men - ti su - i: *

T.  8
Me - mor e - rit in se - cu - lum te - sta - men - ti su - i: *

B. 
Me - mor e - rit in se - cu - lum te - sta - men - ti su - i: *

8

S. vir - tu - tem o - pe - rum su - o - rum an - nun - ti - a - bit

T. vir - tu - tem o - pe - rum su - o - rum an - nun - ti - a - bit

B. vir - tu - tem o - pe - rum su - o - rum an - nun - ti - a - bit

8

S. po - pu - lo su - o;

T. po - pu - lo su - o;

B. po - pu - lo su - o;

8

T. Ut det il - lis he - re - di - ta - tem gen - ti - um: *

B. Ut det il - lis he - re - di - ta - tem gen - ti - um: *

8

T. o - pe - ra ma - nu - um e - jus ve - ri - tas et ju - di - ci - um.

B. o - pe - ra ma - nu - um e - jus ve - ri - tas et ju - di - ci - um.

8

S. Fi - de - li - a o - mni - a man - da - ta e - jus,

T. Fi - de - li - a o - mni - a man - da - ta e - jus,

B. Fi - de - li - a o - mni - a man - da - ta e - jus,

8

S. con - fir - ma - ta in se - cu - lum se - cu - li, *

T. con - fir - ma - ta in se - cu - lum se - cu - li, *

B. con - fir - ma - ta in se - cu - lum se - cu - li, *

8

S. fa - cta in ve - ri - ta - te et ae - qui - ta - te.

T. fa - cta in ve - ri - ta - te et ae - qui - ta - te.

B. fa - cta in ve - ri - ta - te et ae - qui - ta - te.

8

T. Re - demp - ti - o mi - sit po - pu - lo su - o: *

B. Re - demp - ti - o mi - sit po - pu - lo su - o: *


T.  8
 man - da - vit in ae - ter - num te - sta - men - tum su - um.


B. 
 man - da - vit in ae - ter - num te - sta - men - tum su - um.


S.  8
 San - ctum et ter - ri - bi - le no - men e - jus: *


T.  8
 San - ctum et ter - ri - bi - le no - men e - jus: *

B. 
 San - ctum et ter - ri - bi - le no - men e - jus: *

S.  8
 in - i - ti - um sa - pi - en - ti - ae ti - mor Do - mi - ni.

T.  8
 in - i - ti - um sa - pi - en - ti - ae ti - mor Do - mi - ni.

B. 
 in - i - ti - um sa - pi - en - ti - ae ti - mor Do - mi - ni.

T.  8
 In - tel - le - ctus bo - nus o - mni - bus fa - ci - en - ti - bus e - um: *

B. 
 In - tel - le - ctus bo - nus o - mni - bus fa - ci - en - ti - bus e - um: *

T.  8
lau - da - ti - o e - jus ma - net in se - cu - lum se - cu - li.

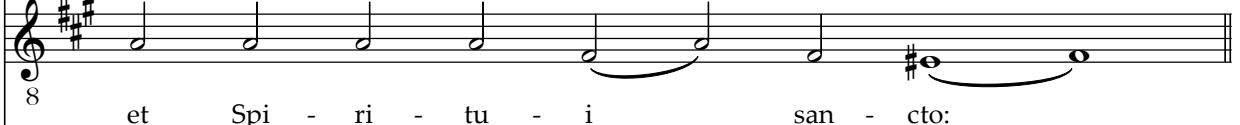
B.  8
lau - da - ti - o e - jus ma - net in se - cu - lum se - cu - li.

S.  8
Glo - ri - a Pa - tri, et Fi - li - o, *

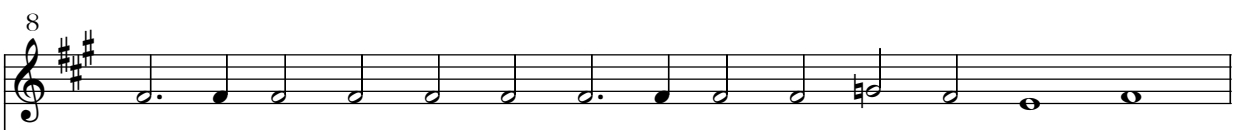
T.  8
Glo - ri - a Pa - tri, et Fi - li - o, *


B.  8
Glo - ri - a Pa - tri, et Fi - li - o, *

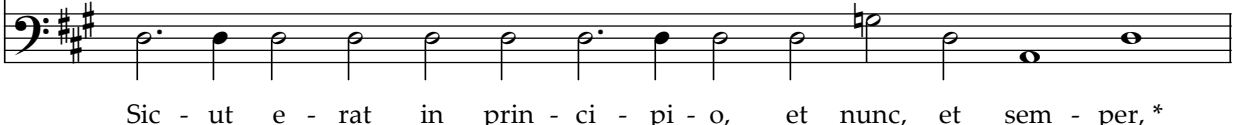
S.  8
et Spi - ri - tu - i san - cto:

T.  8
et Spi - ri - tu - i san - cto:

B.  8
et Spi - ri - tu - i san - cto:

S.  8
Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per, *

T.  8
Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per, *

B.  8
Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per, *

8

S. et in se - cu - la se - cu - lo - rum. A - men.

T. 8 et in se - cu - la se - cu - lo - rum. A - men.

B. et in se - cu - la se - cu - lo - rum. A - men.

8 Re sple - du - it fa - ci. es e - jus

8 sic - ut sol, ve - sti - men - ta au - tem e - jus


8 fa - cta sunt al - ba sic - ut nix.


Psalmus 111

Ant. t. 7 8 Ap - pa - ru - e - runt.

T. 8 Be - a - - tus vir qui ti - met Do - mi - num: *

T. 8 in man - da - tis e - jus vo - let ni - mis.


T.  Po - tens in ter - ra e - rit se - men e - jus: *


B.  Po - tens in ter - ra e - rit se - men e - jus: *


T.  ge - ne - ra - ti - o re - cto - rum be - ne - di - ce - tur.


B.  ge - ne - ra - ti - o re - cto - rum be - ne - di - ce - tur.


S.  Glo - ri - a et di - vi - ti - ae in do - mo e - jus; *

T.  Glo - ri - a et di - vi - ti - ae in do - mo e - jus; *


B.  Glo - ri - a et di - vi - ti - ae in do - mo e - jus; *

S.  et ju - sti - ti - a e - jus ma - net in se - cu - lum se - cu - li.

T.  et ju - sti - ti - a e - jus ma - net in se - cu - lum se - cu - li.


B.  et ju - sti - ti - a e - jus ma - net in se - cu - lum se - cu - li.


T.  8
Ex - or - tum est in te - ne - bris lu - men re - ctis: *


B.  8
Ex - or - tum est in te - ne - bris lu - men re - ctis: *


T.  8
mi - se - ri - cors et mi - se - ra - tor, et ju - stus.


B.  8
mi - se - ri - cors et mi - se - ra - tor, et ju - stus.


S.  8
Ju - cun - dus ho - mo qui mi - se - re - tur et com - mo - dat,

T.  8
Ju - cun - dus ho - mo qui mi - se - re - tur et com - mo - dat,

B.  8
Ju - cun - dus ho - mo qui mi - se - re - tur et com - mo - dat,

S.  8
dis - po - net ser - mo - nes su - os in ju - di - ci - o; *

T.  8
dis - po - net ser - mo - nes su - os in ju - di - ci - o; *

B.  8
dis - po - net ser - mo - nes su - os in ju - di - ci - o; *

8

S. qui - a in ae - ter - num non com - mo - ve - bi - tur.

T. qui - a in ae - ter - num non com - mo - ve - bi - tur.

B. qui - a in ae - ter - num non com - mo - ve - bi - tur.

8

T. In me - mo - ri - a ae - ter - na e - rit ju - stus: *

B. In me - mo - ri - a ae - ter - na e - rit ju - stus: *

8

T. ab au - di - ti - o - ne ma - la non ti - me - bit.

B. ab au - di - ti - o - ne ma - la non ti - me - bit.

8

S. Pa - ra - tum cor e - jus spe - ra - re in Do - mi - no,

T. Pa - ra - tum cor e - jus spe - ra - re in Do - mi - no,

B. Pa - ra - tum cor e - jus spe - ra - re in Do - mi - no,

8

S. con - fir - ma - tum est cor e - jus: *

T. con - fir - ma - tum est cor e - jus: *

B. con - fir - ma - tum est cor e - jus: *

8

S. non com - mo - ve - bi - tur do - nec di - spi - ci - at

T. non com - mo - ve - bi - tur do - nec di - spi - ci - at

B. non com - mo - ve - bi - tur do - nec di - spi - ci - at

8


S. in - i - mi - cos su - os.


T. in - i - mi - cos su - os.


B. in - i - mi - cos su - os.


T. Di - sper - sit, de - dit pau - pe - ri - bus; *

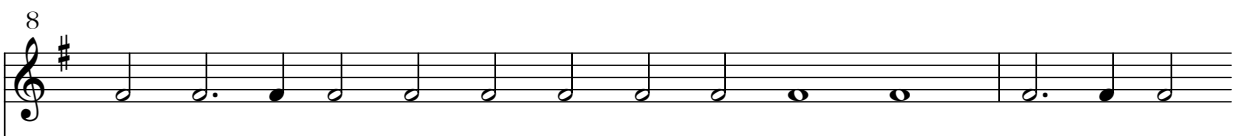
B. Di - sper - sit, de - dit pau - pe - ri - bus; *


T.  ju - sti - ti - a e - jus ma - net in se - cu - lum se - cu - li:


B.  ju - sti - ti - a e - jus ma - net in se - cu - lum se - cu - li:


T.  cor - nu e - jus ex - al - ta - bi - tur in glo - ri - a,


B.  cor - nu e - jus ex - al - ta - bi - tur in glo - ri - a,


S.  Pec - ca - tor vi - de - bit et i - ra - sce - tur, den - ti - bus

T.  Pec - ca - tor vi - de - bit et i - ra - sce - tur, den - ti - bus


B.  Pec - ca - tor vi - de - bit et i - ra - sce - tur, den - ti - bus


S.  su - is fre - met et ta - be - scet: *

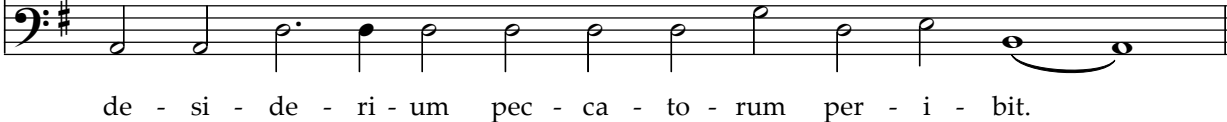
T.  su - is fre - met et ta - be - scet: *

B.  su - is fre - met et ta - be - scet: *

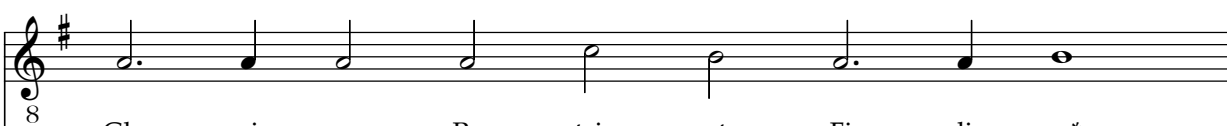
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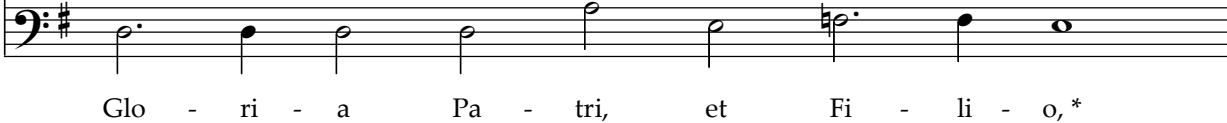
S.  de - si - de - ri - um pec - ca - to - rum per - i - bit.

T.  de - si - de - ri - um pec - ca - to - rum per - i - bit.

B.  de - si - de - ri - um pec - ca - to - rum per - i - bit.

8

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


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


8


T.  et Spi - ri - tu - i san - cto:

B.  et Spi - ri - tu - i san - cto:

8

S.  Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,*

T.  Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,*

B.  Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,*

8

S. et in se - cu - la se - cu - lo - rum. A - men.

T. et in se - cu - la se - cu - lo - rum. A - men.

B. et in se - cu - la se - cu - lo - rum. A - men.

8 Ap - pa - ru - e - runt Mo - y - ses et E - li - as

8 cum Je - su lo - quen - tes; et cum

8 dis - ce - de - rent ab il - lo, a - it Pe - trus ad Je - sum:

8 Do - mi - ne, bo - num est nos hic es - se.

Psalmus 112

Ant. t. 5


8 Ec - ce vox.


8 Lau - da - te, pu - e - ri, Do - mi - num: *

8 lau - da - te no - men Do - mi - ni.

T.  8
 Sit no - men Do - mi - ni be - ne - di - ctum, *

B.  8
 Sit no - men Do - mi - ni be - ne - di - ctum, *

T.  8
 ex hoc, nunc et us - que in se - cu-lum.

B.  8
 ex hoc, nunc et us - que in se - cu-lum.

S.  8
 A so - lis or - tu us - que ad oc - ca - sum *


T.  8
 A so - lis or - tu us - que ad oc - ca - sum *


B.  8
 A so - lis or - tu us - que ad oc - ca - sum *

S.  8
 lau - da - bi - le no - men Do - mi - ni.

T.  8
 lau - da - bi - le no - men Do - mi - ni.

B.  8
 lau - da - bi - le no - men Do - mi - ni.

T.  8
Ex - cel - sus su - per o - mnes gen - tes Do - mi nus;*

B.  8
Ex - cel - sus su - per o - mnes gen - tes Do - mi nus;*


T.  8
et su - per coe - los glo - ri - a e - jus.


B.  8
et su - per coe - los glo - ri - a e - jus.


S.  8
Quis sic - ut Do - mi - nus De - us no - ster, qui in al - tis ha - bi - tat, *


T.  8
Quis sic - ut Do - mi - nus De - us no - ster, qui in al - tis ha - bi - tat, *


B.  8
Quis sic - ut Do - mi - nus De - us no - ster, qui in al - tis ha - bi - tat, *


S.  8
et hu - mi - li - a re - spi - cit in coe - lo et in ter - ra?


T.  8
et hu - mi - li - a re - spi - cit in coe - lo et in ter - ra?


B.  8
et hu - mi - li - a re - spi - cit in coe - lo et in ter - ra?


T.  8
Su - sci - tans a ter - ra in - o - pem,*


B.  8
Su - sci - tans a ter - ra in - o - pem,*

T.  8
et de ster - co - re e - ri - gens pau - pe - rem;

B.  8
et de ster - co - re e - ri - gens pau - pe - rem;

S.  8
Qui ha - bi - tare fa - cit ste - ri - lem in do - mo,*

T.  8
Qui ha - bi - tare fa - cit ste - ri - lem in do - mo,*

B.  8
Qui ha - bi - tare fa - cit ste - ri - lem in do - mo,*

S.  8
ma - trem fi - li - o - rum lae - tan - tem.

T.  8
ma - trem fi - li - o - rum lae - tan - tem.

B.  8
ma - trem fi - li - o - rum lae - tan - tem.

T. 8
Glo - ri - a Pa - tri, et Fi - li - o,*

B. 8
Glo - ri - a Pa - tri, et Fi - li - o,*

T. 8
et Spi - ri - tu - i san - cto.

B. 8
et Spi - ri - tu - i san - cto.

S. 8
Sic - ut e - rat in prin - ci - pi - o, et nunc et sem - per,*

T. 8
Sic - ut e - rat in prin - ci - pi - o, et nunc et sem - per,*

B. 8
Sic - ut e - rat in prin - ci - pi - o, et nunc et sem - per,*

S. 8
et in se - cu - la se - cu - lo - rum. A - men.

T. 8
et in se - cu - la se - cu - lo - rum. A - men.

B. 8
et in se - cu - la se - cu - lo - rum. A - men.

8
Ec - ce vox. de nu - be di - cens: Hic est

8 Fi - li - us me - us di - le - ctus in quo mi - hi
 8 be - ne com - pla - cu - i;
 8 i - psum au - di - te.

Psalmus 113

Ant.
t. 1

8 Au - di - en - tes.

8 In ex - i - tu Is - ra - el de Ae - gy - pto, *
 8 do - mus Ja - cob de po - pu - lo bar - ba - ro.

T.

8 Fa - cta est Ju - dae - a san - cti - fi - ca - ti - o e - jus,

B.

8 Fa - cta est Ju - dae - a san - cti - fi - ca - ti - o e - jus,

T.

8 Is - ra - el po - te - stas e - jus.

B.

8 Is - ra - el po - te - stas e - jus.


8


S.  Ma - re vi - dit, et fu - git:


T.  Ma - re vi - dit, et fu - git:

B.  Ma - re vi - dit, et fu - git:

8

S.  Jor - da - nus con - ver - sus est re - tror - sum.

T.  Jor - da - nus con - ver - sus est re - tror - sum.

B.  Jor - da - nus con - ver - sus est re - tror - sum.

8

T.  Mon - tes ex - ul - ta - ve - runt sic - ut a - ri - e - tes,*


B.  Mon - tes ex - ul - ta - ve - runt sic - ut a - ri - e - tes,*


8


T.  et col - les sic - ut a - gni o - vi - um.

B.  et col - les sic - ut a - gni o - vi - um.


8


S.  Quid est ti - bi, ma - re, quod fu - gi - sti? *

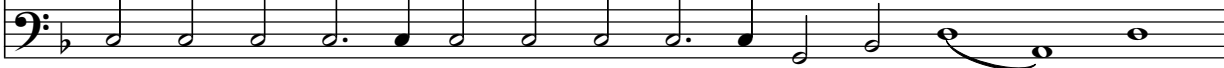
T.  Quid est ti - bi, ma - re, quod fu - gi - sti? *

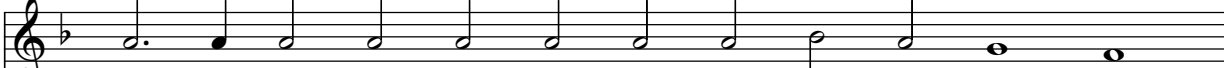
B.  Quid est ti - bi, ma - re, quod fu - gi - sti? *

8

S.  et tu, Jo - da - nis, qui - a con - ver - sus es re - tror - sum?

T.  et tu, Jo - da - nis, qui - a con - ver - sus es re - tror - sum?

B.  et tu, Jo - da - nis, qui - a con - ver - sus es re - tror - sum?

T.  Mon - tes, ex - ul - ta - stis sic - ut a - ri - e - tes, *

B.  Mon - tes, ex - ul - ta - stis sic - ut a - ri - e - tes, *

T.  et col - les, sic - ut a - gni o - vi - um?

B.  et col - les, sic - ut a - gni o - vi - um?

8

S.  A fa - ci - e Do - mi - ni mo - ta est ter - ra, *

T.  8 A fa - ci - e Do - mi - ni mo - ta est ter - ra, *

B.  A fa - ci - e Do - mi - ni mo - ta est ter - ra, *

8

S.  a fa - ci - e De - i Ja - cob,

T.  8 a fa - ci - e De - i Ja - cob,

B.  a fa - ci - e De - i Ja - cob,

T.  8 Qui con - ver - tit pe - tram in sta - gna a - qua - rum, *

B.  Qui con - ver - tit pe - tram in sta - gna a - qua - rum, *

T.  8 et ru - pem in fon - tes a - qua - rum.

B.  et ru - pem in fon - tes a - qua - rum.

8

S.  Non no - bis, Do - mi - ne, non no - bis, *

T.  Non no - bis, Do - mi - ne, non no - bis, *

B.  Non no - bis, Do - mi - ne, non no - bis, *

8


S.  sed no - mi - ni tu - o da glo - ri - am su - per mi - se - ri -

T.  sed no - mi - ni tu - o da glo - ri - am su - per mi - se - ri -

B.  sed no - mi - ni tu - o da glo - ri - am su - per mi - se - ri -


8


S.  cor - di - a tu - a, et ve - ri - ta - te tu - a:

T.  cor - di - a tu - a, et ve - ri - ta - te tu - a:


B.  cor - di - a tu - a, et ve - ri - ta - te tu - a:


8


T.  Ne-quan-do di-cant gen - tes, * u - bi est De - us e - o - rum?

B.  Ne-quan-do di-cant gen - tes, * u - bi est De - us e - o - rum?

8

S.  De - us au - tem no - ster in coe - lo: *

T.  De - us au - tem no - ster in coe - lo: *

B.  De - us au - tem no - ster in coe - lo: *

8

S.  o - mni - a quae - cum - que vo - lu - it, fe - cit.

T.  o - mni - a quae - cum - que vo - lu - it, fe - cit.

B.  o - mni - a quae - cum - que vo - lu - it, fe - cit.

8

T.  Si - mu - la - cra gen - ti - um, ar - gen - tum et au - rum, *


B.  Si - mu - la - cra gen - ti - um, ar - gen - tum et au - rum, *

8


T.  o - pe - ra ma - nu - um ho - mi - num.

B.  o - pe - ra ma - nu - um ho - mi - num.

8


S. 

Os ha - bent, et non lo - quen - tur; *

T. 


8

Os ha - bent, et non lo - quen - tur; *


B. 

Os ha - bent, et non lo - quen - tur; *

8


S. 

o - cu - los ha - bent, et non vi - de - bunt.

T. 

8

o - cu - los ha - bent, et non vi - de - bunt.

B. 

o - cu - los ha - bent, et non vi - de - bunt.

T. 

8

Au - res ha - bent, et non au - di - ent; *

B. 

Au - res ha - bent, et non au - di - ent; *

T. 


8


na - res ha - bent, et non o - do - ra - bunt.


B. 

na - res ha - bent, et non o - do - ra - bunt.


8


S.  ma - nus ha - bent, et non pal - pa - bunt; pe - des ha - bent, et


T.  ma - nus ha - bent, et non pal - pa - bunt; pe - des ha - bent, et

B.  ma - nus ha - bent, et non pal - pa - bunt; pe - des ha - bent, et

8


S.  non am - bu - la - bunt: *


T.  non am - bu - la - bunt: *

B.  non am - bu - la - bunt: *

8


S.  non cla - ma - bunt in gut - tu - re su - o.


T.  non cla - ma - bunt in gut - tu - re su - o.


B.  non cla - ma - bunt in gut - tu - re su - o.


T.  Si - mi - les il - lis fi - ant qui fa - ci - unt e - a, *

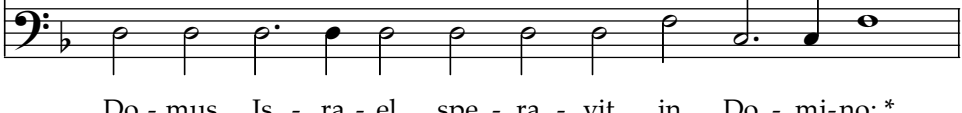
B.  Si - mi - les il - lis fi - ant qui fa - ci - unt e - a, *

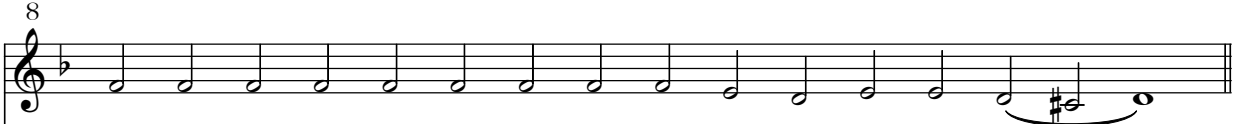
T.  et o - mnes qui con - fi - dunt in e - is.

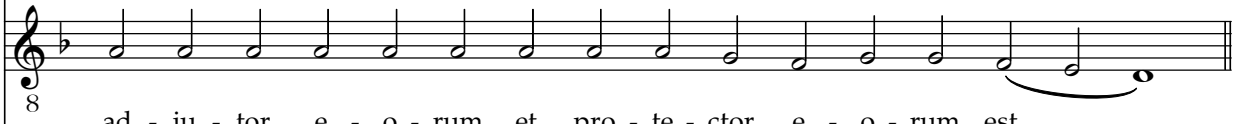
B. 

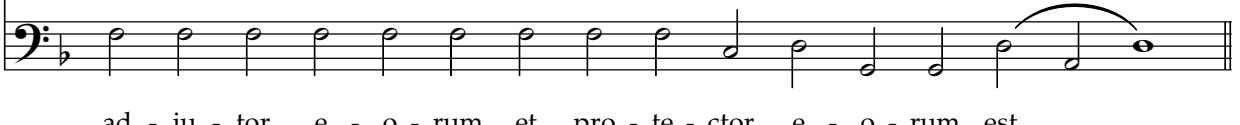
S.  Do - mus Is - ra - el spe - ra - vit in Do - mi-no: *


T.  Do - mus Is - ra - el spe - ra - vit in Do - mi-no: *

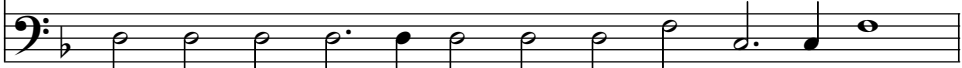
B.  Do - mus Is - ra - el spe - ra - vit in Do - mi-no: *

S.  ad - ju - tor e - o - rum et pro - te - ctor e - o - rum est.

T.  ad - ju - tor e - o - rum et pro - te - ctor e - o - rum est.


B.  ad - ju - tor e - o - rum et pro - te - ctor e - o - rum est.


T.  Do - mus A - a - ron spe - ra - vit in Do - mi-no: *


B. 


T.  ad - ju - tor e - o - rum et pro - te - ctor e - o - rum est.


B.  ad - ju - tor e - o - rum et pro - te - ctor e - o - rum est.


S.  Qui ti - ment Do - mi-num spe - ra - ve - runt in Do - mi-no: *

T.  Qui ti - ment Do - mi-num spe - ra - ve - runt in Do - mi-no: *

B.  Qui ti - ment Do - mi-num spe - ra - ve - runt in Do - mi-no: *

S.  ad - ju - tor e - o - rum et pro - te - ctor e - o - rum est.

T.  ad - ju - tor e - o - rum et pro - te - ctor e - o - rum est.

B.  ad - ju - tor e - o - rum et pro - te - ctor e - o - rum est.

T.  Do - mi-nus me-mor fu - it no - stri, * et be - ne-di - xit no - bis.

B.  Do - mi-nus me-mor fu - it no - stri, * et be - ne-di - xit no - bis.

8

S. 

Be - ne - di - xit do - mu - i Is - ra - el: *

T. 

8

Be - ne - di - xit do - mu - i Is - ra - el: *

B. 

Be - ne - di - xit do - mu - i Is - ra - el: *

8

S. 

be - ne - di - xit do - mu - i A - a - ron:


T. 

8

be - ne - di - xit do - mu - i A - a - ron:

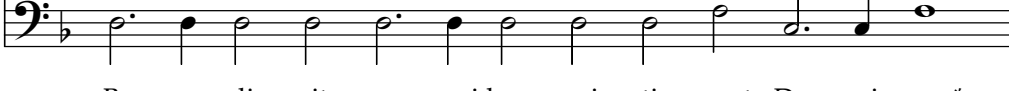
B. 

be - ne - di - xit do - mu - i A - a - ron:

T. 

8

Be - ne - di - xit o - mni-bus qui ti - ment Do - mi-num, *

B. 

Be - ne - di - xit o - mni-bus qui ti - ment Do - mi-num, *

T. 

8

pu - sil - lis cum ma - jo - ri-bus.

B. 

pu - sil - lis cum ma - jo - ri-bus.


8


S.  Ad - ji - ci - at Do - mi - nus su - per vos, *

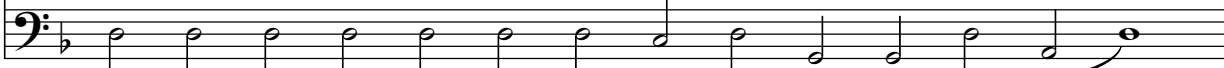
T.  Ad - ji - ci - at Do - mi - nus su - per vos, *

B.  Ad - ji - ci - at Do - mi - nus su - per vos, *

8

S.  su - per vos et su - per fi - li - os ve - stros.

T.  su - per vos et su - per fi - li - os ve - stros.


B.  su - per vos et su - per fi - li - os ve - stros.

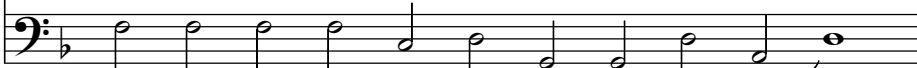
8

T.  Be - ne - di - cti vos a Do - mi - no; *


B.  Be - ne - di - cti vos a Do - mi - no; *

8


T.  qui fe - cit coe - lum et ter - ram.

B.  qui fe - cit coe - lum et ter - ram.

8


S. 

Coe - lum coe - li Do - mi-no; *

T. 

8

Coe - lum coe - li Do - mi-no; *

B. 

Coe - lum coe - li Do - mi-no; *

8

S. 

ter - ram au - tem de - dit fi - li - is ho - mi-num.

T. 

8

ter - ram au - tem de - dit fi - li - is ho - mi-num.

B. 

ter - ram au - tem de - dit fi - li - is ho - mi-num.


T. 

8

Non mor - tu - i lau - da - bunt te, Do - mi-ne, *


B. 

Non mor - tu - i lau - da - bunt te, Do - mi-ne, *

T. 


8


ne - que o - mnes qui de - scen-dunt in in - fer - num.


B. 

ne - que o - mnes qui de - scen-dunt in in - fer - num.

8

S.  Sed nos qui vi - vi-mus, be - ne - di - ci-mus Do - mi-no,*

T.  Sed nos qui vi - vi-mus, be - ne - di - ci-mus Do - mi-no,*

B.  Sed nos qui vi - vi-mus, be - ne - di - ci-mus Do - mi-no,*

8

S.  ex hoc, nunc et us - que in se - cu - lum.

T.  ex hoc, nunc et us - que in se - cu - lum.


B.  ex hoc, nunc et us - que in se - cu - lum.

8

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

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

8

T.  et Spi - ri - tu - i san - cto.

B.  et Spi - ri - tu - i san - cto.

8

S. Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,*

T. Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,*

B. Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,*

8

S. et in se - cu - la se - cu - lo - rum. A - men.

T. et in se - cu - la se - cu - lo - rum. A - men.

B. et in se - cu - la se - cu - lo - rum. A - men.

8

Au - di - en - tes. di - sci - pu - li ce - ci - de - runt

8

in fa - ci - em su - am, et ti - mu - e - runt val - de;

8

et ac - ces - sit Je - sus, et te - ti - git e - os,

8

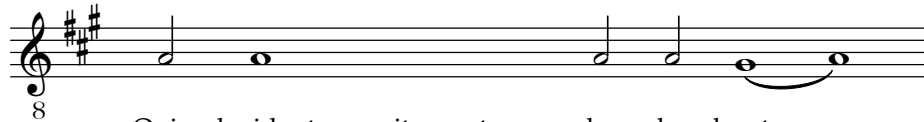
di - xit - que e - is: Sur - gi - te, et no - li - te ti - me - re.

8

Capitulum



Qui audit me, non con-fun-de - tur: et qui operantur in me, non pec - ca-bunt:



Qui elucidant me, vitam aeternam ha - be - bunt.



De - o gra - ti - as.

Hymnus

Audi, benigne conditor

Audi, benigne conditor,
nostras preces cum fletibus,
in hoc sacro jejunio,
fusas quadragenaria.

Nicolas Gigault (ca. 1625 - ca. 1707)

Prélude du second Ton, à quatre parties

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/2. The notation includes various note values, rests, and ornaments, with a final section marked with a double bar line and a repeat sign.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some with accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with slurs and ties. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic phrase with a slur. The bass staff has a more active accompaniment with eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff features a prominent treble clef symbol (a stylized 'S') in the middle of the staff, possibly indicating a change in the bass line or a specific performance instruction.

Fifth system of musical notation. The treble staff contains a melodic line with a slur. The bass staff continues with a harmonic accompaniment.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures in both staves.

Third system of musical notation, concluding the instrumental section with a final cadence in both staves.

8 Scru - ta - tor al - me cor - di - um,

8 in - fir - ma tu scis vi - ri - um:

8 ad te re - ver - sis ex - hi - be

8 re - mis - si - o - nis gra - ti - am.

Multum quidem peccavimus,
sed parce confitentibus,
ad nominis laudem tui
confer medelam languidis.

Récit en taille, à 4, du 2e Ton

The musical score is presented in three systems, each with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef with an 8va marking. The key signature has one flat (B-flat) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The first system shows a vocal line with a melodic contour and a bass line with sustained notes. The second system continues the vocal line with more complex rhythmic patterns and a bass line with moving accompaniment. The third system concludes the piece with a final vocal phrase and a bass line ending on a sustained note.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a long note on the first beat, followed by a series of eighth and sixteenth notes. The middle staff is also in treble clef and contains a more active melodic line with many sixteenth notes and some grace notes. The bottom staff is in bass clef and provides a simple harmonic accompaniment with long notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system, showing a change in the key signature to one flat (Bb) and a common time signature. The middle staff continues with its active sixteenth-note pattern. The bottom staff continues with its simple harmonic accompaniment.

The third system of musical notation consists of three staves. The top staff continues the melodic line, showing a change in the key signature to two flats (Bb, Eb) and a common time signature. A double bar line with a repeat sign is placed in the middle of the system. The middle staff continues with its active sixteenth-note pattern. The bottom staff continues with its simple harmonic accompaniment.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line, showing a change in the key signature to two sharps (F#, C#) and a common time signature. The middle staff continues with its active sixteenth-note pattern. The bottom staff continues with its simple harmonic accompaniment.

System 1: Treble clef, bass clef, and a lower bass clef. The treble clef part features a melodic line with a slur and a fermata. The middle staff has a melodic line with various note values and a fermata. The lower bass clef part has a bass line with a slur and a fermata.

System 2: Treble clef, bass clef, and a lower bass clef. The treble clef part has a melodic line with a slur and a fermata. The middle staff has a melodic line with various note values and a fermata. The lower bass clef part has a bass line with a slur and a fermata.

System 3: Treble clef, bass clef, and a lower bass clef. The treble clef part has a melodic line with a slur and a fermata. The middle staff has a melodic line with various note values and a fermata. The lower bass clef part has a bass line with a slur and a fermata.

System 4: Treble clef, bass clef, and a lower bass clef. The treble clef part has a melodic line with a slur and a fermata. The middle staff has a melodic line with various note values and a fermata. The lower bass clef part has a bass line with a slur and a fermata.

8 Sic cor - pus ex - tra con - te - ri

8 do - na per ab - sti - nen - ti - am.

8 je - ju - net ut mens so - bri - a

8 a la - be pror - sus cri - mi - num.

Præsta, beata Trinitas,
concede, simplex Unitas,
ut fructuosa sint tuis
jejuniorum munera. Amen.

Fugue grave du 2nd. Ton

The first system of the fugue consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. This is followed by a sixteenth-note triplet of D4, C4, and B3, then a quarter note A3, and a half note G3. The lower staff is in bass clef and contains whole rests for the first three measures.

The second system continues the fugue. The upper staff features a series of sixteenth-note pairs with accents, starting on G4 and descending: G4-F4, E4-D4, C4-B3, and A3-G3. The lower staff has whole rests for the first two measures, followed by a half note G3 in the third measure, and whole rests for the fourth and fifth measures.

The third system shows the upper staff with a sequence of quarter notes: G4, F4, E4, D4, C4, B3, A3, and G3. The lower staff contains whole rests for all five measures.

The fourth system concludes the fugue. The upper staff has sixteenth-note pairs with accents: G4-F4, E4-D4, C4-B3, and A3-G3, followed by a half note G3. The lower staff begins with a whole rest, followed by a half note G3, and then a sixteenth-note triplet of F4, E4, and D4, ending with a quarter note C4.

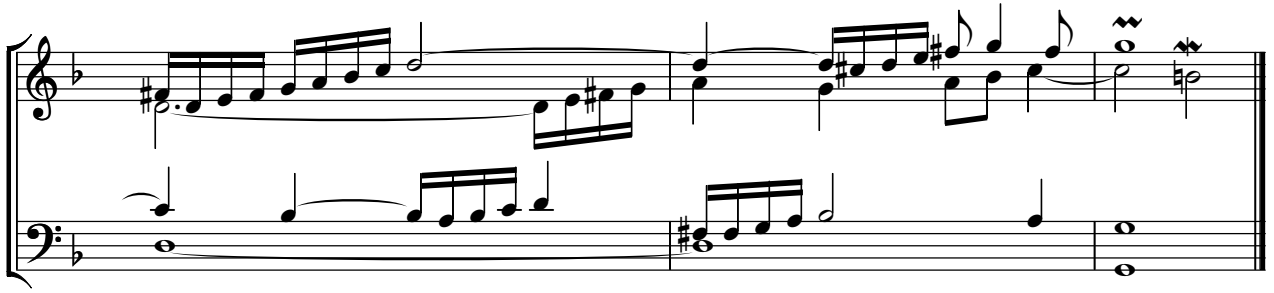
First system of musical notation. The treble clef staff contains a melodic line with a repeat sign (double bar line with dots) at the beginning. The bass clef staff contains a complex, rhythmic accompaniment with many sixteenth notes.

Second system of musical notation. The treble clef staff continues the melodic line with some slurs. The bass clef staff continues the rhythmic accompaniment.

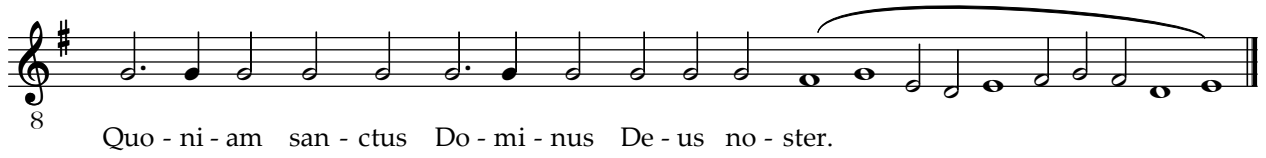
Third system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a repeat sign. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff continues the accompaniment.



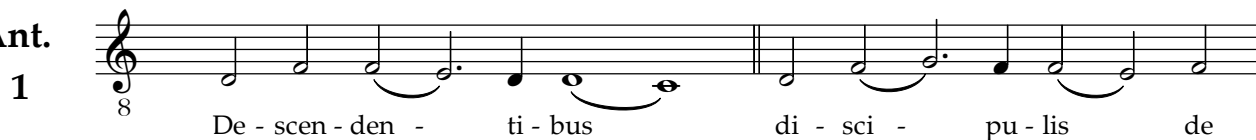
Versiculum



Canticum B. Mariae Virginis

Ant.

t. 1



8 De - scen - den - ti - bus di - sci - pu - lis de



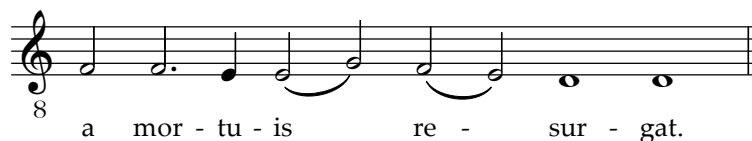
8 mon - te, prae - ce - pit e - is Je - sus,



8 di - cens: ne - mi - ni di - xe - ri - tis



8 vi - si - o - nem, do - nec Fi - li - us ho - mi - nis



8 a mor - tu - is re - sur - gat.



8 Ma - gni - fi - cat * a - ni - ma me - a Do - mi - num,

Et exultavit spiritus meus
in Deo salutari meo.

Jean-François Dandrieu (1682-1738)

Magnificat

Gravement

The first system of the Magnificat consists of two staves, treble and bass clef. The music is in common time (C) and begins with a fermata on a whole note in the bass clef. The treble clef staff contains a melodic line with various intervals and ornaments. The bass clef staff provides a harmonic accompaniment with sustained notes and some movement.

The second system continues the musical piece. It features similar melodic and harmonic structures to the first system, with a focus on sustained notes and melodic ornamentation. The tempo remains grave.

The third system of the Magnificat shows further development of the melodic and harmonic themes. The bass clef staff has a more active role with some eighth-note patterns. The treble clef staff continues with its melodic line, including a fermata.

The fourth system continues the piece, maintaining the slow, grave tempo. The melodic line in the treble clef staff is prominent, with several ornaments. The bass clef staff provides a steady harmonic support.

The fifth system is the final one on this page. It concludes with a fermata on a whole note in the bass clef. The treble clef staff has a melodic line that ends with a fermata. The overall mood is solemn and reverent.

Musical score for the first system, featuring a treble and bass clef with various notes and rests.

Musical score for the second system, featuring a treble and bass clef with various notes and rests.

8 Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae: *

8 ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes

8 ge - ne - ra - ti - o - nes.

Quia fecit mihi magna qui potens est,
et sanctum nomen ejus.

Duo

The first system of musical notation consists of two staves in 4/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note. The lower staff begins with a treble clef and contains several measures of rests before the melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note.

The second system of musical notation consists of two staves in 4/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note. The lower staff begins with a treble clef and contains several measures of rests before the melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note.

The third system of musical notation consists of two staves in 4/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note. The lower staff begins with a treble clef and contains several measures of rests before the melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note.

The fourth system of musical notation consists of two staves in 4/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note. The lower staff begins with a bass clef and contains several measures of rests before the melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note.

The fifth system of musical notation consists of two staves in 4/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note. The lower staff begins with a bass clef and contains several measures of rests before the melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note.

8 Et mi - se - ri - cor - di - a e - jus a pro - ge - ni e

8 in pro - ge - ni - es* ti - men - ti - bus e - um.

Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.

Trio

The first system of the Trio section consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a whole note chord (C4, E4, G4) marked with a fermata. This is followed by a series of eighth notes: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef and contains whole rests for the entire duration.

The second system of the Trio section consists of two staves. The upper staff is in treble clef and begins with a whole note chord (C4, E4, G4) marked with a fermata. This is followed by a series of eighth notes: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef and contains whole rests for the entire duration.

The third system of the Trio section consists of two staves. The upper staff is in treble clef and begins with a whole note chord (C4, E4, G4) marked with a fermata. This is followed by a series of eighth notes: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef and contains whole rests for the entire duration.

The fourth system of the Trio section consists of two staves. The upper staff is in treble clef and begins with a whole note chord (C4, E4, G4) marked with a fermata. This is followed by a series of eighth notes: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef and contains whole rests for the entire duration.

The fifth system of the Trio section consists of two staves. The upper staff is in treble clef and begins with a whole note chord (C4, E4, G4) marked with a fermata. This is followed by a series of eighth notes: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef and contains whole rests for the entire duration.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including a trill-like ornament. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with various intervals and a trill. The bass staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation, consisting of a treble and bass staff. The treble staff shows a melodic line with a trill and a final flourish. The bass staff continues the accompaniment with eighth notes.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with a trill and a final flourish. The bass staff continues the accompaniment with eighth notes.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with a trill and a final flourish. The bass staff continues the accompaniment with eighth notes.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with a trill and a final flourish. The bass staff continues the accompaniment with eighth notes.

Piano accompaniment for the first system of the hymn. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, including a trill on the final note. The bass staff provides a harmonic accompaniment with sustained notes and a final chord.

Vocal line for the first system of the hymn. It is a single treble clef staff containing a melodic line with eighth and sixteenth notes. A fermata is placed over the final note. The number '8' is written below the staff.

8 De - po - su - it po - ten - tes de se - de,*

Vocal line for the second system of the hymn. It is a single treble clef staff containing a melodic line with eighth and sixteenth notes. A fermata is placed over the final note. The number '8' is written below the staff.

8 et ex - al - ta - vit hu - mi - les.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass clef staff contains a bass line with quarter and eighth notes, featuring a trill-like figure.

Second system of musical notation. The treble clef staff contains sustained chords with a fermata. The bass clef staff contains a melodic line with eighth notes and a trill-like figure.

Third system of musical notation. The treble clef staff contains a melodic line with eighth notes and a trill-like figure. The bass clef staff contains a bass line with quarter notes and a trill-like figure.

Fourth system of musical notation. The treble clef staff contains sustained chords with a fermata. The bass clef staff contains a bass line with quarter notes and a trill-like figure.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes and a trill-like figure. The bass clef staff contains a bass line with quarter notes and a trill-like figure.

First system of musical notation. The treble clef staff contains a series of chords, starting with a whole note chord and followed by quarter notes. The bass clef staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure.

Second system of musical notation. The treble clef staff features chords with a melodic line on top. The bass clef staff has a rhythmic pattern of eighth notes with some rests and a trill-like figure.

Third system of musical notation. The treble clef staff shows a melodic line with some chords. The bass clef staff continues the rhythmic pattern with eighth notes.

Fourth system of musical notation. The treble clef staff has chords and a melodic line. The bass clef staff features eighth notes with trill-like figures.

Fifth system of musical notation. The treble clef staff contains chords and a melodic line. The bass clef staff has eighth notes with trill-like figures.

Piano accompaniment for the first system of the hymn. The right hand features a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole note chord (F#, C, G) and continues with a series of chords and single notes. The left hand features a bass clef and begins with a whole note chord (F#, C, G) and continues with a series of eighth and quarter notes.

Vocal line for the first system of the hymn. It begins with a treble clef and a common time signature. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

8 Sus - ce - pit Is - ra - el pu - e - rum su - um, *

Vocal line for the second system of the hymn. It begins with a treble clef and a common time signature. The melody consists of a series of quarter notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

8 re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

Sicut locutus est ad patres nostros,
Abraham et semini ejus, in secula.

Flûtes

Tendrement

The musical score is written for two flutes in 3/4 time. It consists of five systems of two staves each. The first system begins with a treble clef and a 3/4 time signature. The music is characterized by a gentle, lyrical melody with frequent use of accents (wavy lines above notes) and slurs. The key signature is one sharp (F#), and the overall mood is tender and expressive. The score includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

8
Glo - ri - a Pa - tri, et Fi - li - o, * et Spi - ri - tu - i san - cto.

Sicut erat in principio, et nunc, et semper,
et in secula seculorum. Amen.

Dialogue

Gravement

The musical score is written in C major and 4/4 time. It consists of five systems of two staves each. The tempo is marked 'Gravement'. The first system shows a treble staff with a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has a whole rest followed by a half note G2, a whole note F2, and a half note E2. The second system continues the treble staff with notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has a whole rest followed by a half note G2, a whole note F2, and a half note E2. The third system shows a treble staff with notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has a whole rest followed by a half note G2, a whole note F2, and a half note E2. The fourth system shows a treble staff with notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has a whole rest followed by a half note G2, a whole note F2, and a half note E2. The fifth system shows a treble staff with notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has a whole rest followed by a half note G2, a whole note F2, and a half note E2.

First system of musical notation. The upper staff features a melodic line with a trill on the first measure, followed by a series of chords and a final trill. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The upper staff continues the melodic line with a trill on the final measure. The lower staff consists of a simple bass line with quarter notes.

Third system of musical notation. The upper staff shows a melodic line with a trill on the first measure and a series of eighth notes. The lower staff has a bass line with a trill on the first measure and quarter notes.

Fourth system of musical notation. The upper staff features a melodic line with a trill on the first measure and a series of eighth notes. The lower staff has a bass line with a trill on the first measure and quarter notes.

Fifth system of musical notation. The upper staff shows a melodic line with a trill on the first measure and a series of eighth notes. The lower staff has a bass line with a trill on the first measure and quarter notes.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including trills and a sharp sign. The bass clef staff contains a bass line with chords and a sharp sign.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and trills. The bass clef staff features chords with sharp signs.

Third system of musical notation. The treble clef staff shows a melodic line with eighth notes and trills. The bass clef staff contains chords with sharp signs.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff contains chords with sharp signs.

Fifth system of musical notation, ending with a double bar line. The treble clef staff has a melodic line with a sharp sign. The bass clef staff contains chords with sharp signs.

8 De - scen - den - ti - bus di - sci - pu - lis de
 8 mon - te, prae - ce - pit e - is Je - sus,
 8 di - cens: ne - mi - ni di - xe - ri - tis
 8 vi - si - o - nem, do - nec Fi - li - us ho - mi - nis
 8 a mor - tu - is re - sur - gat.

Oratio

8 Do - mi nus vo - bis - cum.

8 Et cum spi - ri - tu tu - o.

8 O - re - mus.

Deus, qui nos inter mundi pericula, cœlestis
 beatitudinem expectatione sustentas:
 præsta, ut terrena despicientes,
 quæ sursum sunt semper sapiamus.
 Per Dominum nostrum Jesum Christum
 Filium tuum, qui tecum vivit et regnat
 in unitate Spiritus sancti Deus,

8 per o - mni - a se - cu - la se - cu - lo - rum. A - men.



Do - mi nus vo - bis - cum.



Et cum spi - ri - tu tu - o.



Be - ne - di - ca - mus



Do - mi - no.



De o di - ca - mus



gra - ti - as.



Fidelium animæ per misericordiam Dei
requiescant in pace.



A - men.

Enige aanwijzingen voor de uitvoering

Deze zetting voor de vespers van de tweede zondag van de Veertigdagentijd, de zondag Reminiscere, gaat terug op het Breviarium Constantiense, dat werd uitgegeven in 1741 en tot in de negentiende eeuw werd herdrukt. Het was een aanpassing aan de diocesane gebruiken van Coutances in Normandië aan het Breviarium Parisiense, dat in 1736 het licht zag.

De uitvoering kenmerkt zich door een meerstemmige zetting van de vesperpsalmen, waarvan de cantus firmus in de tenor teruggaat op de Gregoriaanse kerktoonsoorten en de daarbij behorende reciteerformules. Soms zijn de leidtonen verhoogd terwille van de meerstemmige uitvoering.

De zettingen zijn ontleend aan een uitgave die gebruik maakt van het conventionele notenbeeld en waarin aanwijzingen zijn te vinden voor de uitvoering. In dit werk van Félix Clément, getiteld *Eucologe en musique à l'usage du Collège Stanislas* uit 1843 zijn de meerstemmige zettingen geheel uitgeschreven, waaruit duidelijk wordt dat zij niet, zoals tegenwoordig gebruikelijk is, geheel vrijritmisch werden uitgevoerd. Weliswaar had men enige vrijheid hierin, maar de verlengingen van de noten in het oorspronkelijke recitatief zijn niet geheel ad libitum. Het tempo lag zeker niet hoog. Men kende zelfs de conventie dat naarmate de zon- of feestdag belangrijker was, het tempo lager werd genomen.

De psalmverzen zijn afwisselend twee- en driestemmig genoteerd. De tweestemmige worden door mannenstemmen, tenor en bas gezongen, terwijl een bovenstem, die in het toenmalige Frankrijk aan de koorknappen, les enfans du chœur, toeviel. In een hedendaagse uitvoering kan deze stem eventueel door vrouwen worden uitgevoerd, al zou dit niet authentiek zijn.

Meestal improviseerde men op de zettingen verder, zodat vier of meer stemmen konden klinken. Dat was geen eenvoudige kunst, waarin men geoefend diende te zijn. Men noemde deze uitvoeringswijze chant sur le livre, zang die uitging boven wat genoteerd stond. In veel gevallen gebruikte men in het geheel geen zangboeken in de dienst zelf, maar dienden deze alleen voor de repetities.

De antifonen werden meestal eenstemmig uitgevoerd en door geoefende voorzangers geïntoneerd, die door een van de maîtres du chœur de aanvangswoorden van de antifoon zacht voorgezongen kregen. Ook de nauwkeurige uitvoeringswijze van de antifonen in het bisdom Coutances is bekend door het *Eucologe noté à l'usage du diocèse de Coutances*, daar waarschijnlijk voor het laatst uitgegeven in 1844. Dit heeft als uitgangspunt voor de hier gegeven reconstructie gediend.

Van de psalmen zong men zonder orgelbegeleiding alle verzen. Dit was volgens de beide geraadpleegde zangboeken beslist niet het geval bij de verzen van de hymne en die van het Magnificat, de lofzang van Maria uit Lucas 1. Hiervan werden alleen de oneven verzen gezongen. Terwijl men in stilte de even verzen uitsprak, werd het orgel bespeeld. Voor de orgelversetten is in deze uitgave gebruik gemaakt van muziek die in 1741 bekend was. De versetten van de hymne zijn van Nicolas Gigault, die leefde van ca. 1625 tot ca. 1707. Die van

de lofzang van Maria zijn die van het Magnificat in de eerste toon van Jean-François Dandrieu (1682-1738), waarvan vooral de Basse de Trompète zeer bekend is geworden. Beide composities zijn in dezelfde modus als de Gregoriaanse verzen en dragen een tamelijk ernstig karakter, zoals past bij deze zondag in de veertigdaagse vastentijd. Het tempo van de versetten is dat wat thans gebruikelijk is, al zal in de achttiende eeuw langzamer zijn geweest dan thans.

Ook dient men te bedenken dat alle gezangen en instrumentale stukken lager klonken dan in onze tijd, aangezien a' niet vastgelegd was op 440 Hz, maar soms zelfs veel lager. De hiermee bereikte sonoriteit van het gezang, dat dus betrekkelijk laag en langzaam klonk, zal binnen de grenzen van het redelijke en het muzikaal aanvaardbare echter wel moeten worden nagestreefd.

Voor een authentieke voordracht kan men het beste het Latijn niet volgens de Italiaanse uitspraakregels voordragen, maar naar de Franse. 'U' wordt dan niet als 'oe' uitgesproken, maar als ü, de uitgang -um klinkt als het Franse 'on', het bezittelijk voornaamwoord 'ejus' als 'ee-zjuus', etc.

Zonder twijfel heeft men de vocale voordracht met versieringen als de pralltriller, de mordent en de voorslag verrijkt. De conventies daarvan stonden niet geheel vast. Men zal zich hier kunnen laten leiden door wat aan het begin van de achttiende eeuw ook bij instrumentale muziek te doen gebruikelijk was en door wat artistiek verantwoord is.

Krommenie, maart 2009

Koenraad Ouwens