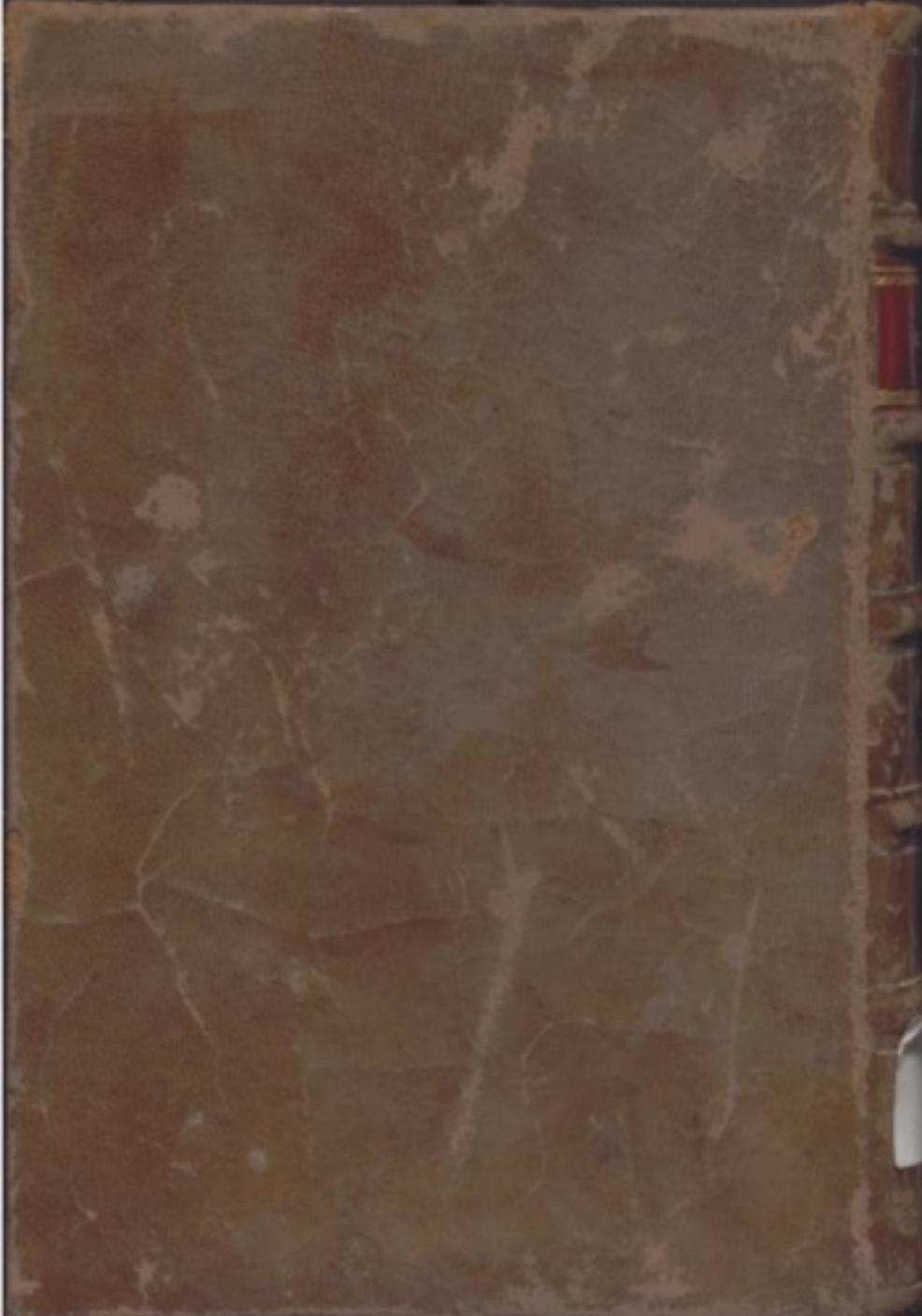


THEATRUS
CELESTIASTICO
TOMO II.

LONDRA
1726





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THEATRO ECCLESIASTICO,

MANUAL DE MISSAS
OFFERECIDO

VIRGEM SANTISSIMA,

SENHORA NOSSA,
COM O SOBERANO TITULO DA IMMACULADA

CONCEIÇÃO:

ORDENADO POR SEU AUTHOR

O P. Fr. DOMINGOS DO ROSARIO,

Filho da Província de Santa Maria da Arrabida, e primeiro Vigario
do Coro, que foi do Real Convento de Mafra.

P A R T E S E G U N D A,

NOVAMENTE DIVIDIDA, EM QUE SE TRATA DE TODAS
as Missas Dominicaes desde a primeira Dominga do Advento até à ultima d'pois de Pentecostes, Festas de Christo, de Nossa Senhora, Missas proprias de Santos, e dos Communs, Kyrie, Gloria, &c. para todas as Solernidades. Tudo correto, e acrescentado com as quatro Missas das Domingas Infra octavas do Natal, Epifania, Ascenção, e Corpus Christi, Vigilia de Pentecostes, vinte e tres Domingas depois de Pentecostes, cinco depois da Pascoa, tres depois da Epifania, Transfiguração de Christo, Exaltação da Cruz, Anniversatio de Dedicação da Igreja, e do Patrocínio de S. José para os Regulares.

Dado ao preço pelo Illustrissimo, e Excellentissimo Senhor Duque do Cadaval, Syndico Geral da sobredita Província.

Oitava impressão.



L I S B O A:

Na Officina de SIMÃO THADDEO FERREIRA.

A N N O M. DCC. LXXXVI.

Com Licença da Real Meza Censoria, e Privilegio Real.

THEATRO ECCLÉSIASTICO

MANUAL DE MISSAS
OFFERRECIDO

VIRGEM SANTÍSSIMA

SENHORA NOSSA
COM O GOVORRÃO ATUITO DA INVENÇÃO

CONCEIÇÃO:

OLÉ DOMINGOS DO ROSARIO

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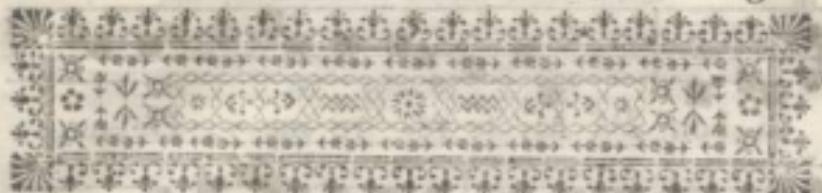
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T H E A.

Pag. 1



THEATRO ECCLESIASTICO.

ACTO UNICO,

EM QUE SE TRATA DE TODAS AS MISSAS

Dominicae desde a primeira do Advento até a ultima depois de Pentecostes, Festas de Christo, e de Nossa Senhora, Missas proprias de Santos, e dos seus respectivos Communs, &c.

AD ASPERSIONEM AQUÆ BENEDICTÆ

Singulis Dominicis extra tempus Paschale, intonata Aja' Aspersiones me, Chorus prosequitur Dómine hyssopo, &c. Dominicæ Passiois, & Palmariis non dicitur y. Glória Patri.



S- pér- ges me, Dó- mi ne,

hyssopo, & mun da- bor: lá- vá-

bis me, & su per ni- yem de- al-

Parte II. A bá-

2

THEATRO ECCLESIASTICO.

bá- bor. *Pf.* Mi se ré- re me- i, De us,
se- cún- dūm magnōm mi se- ri cór- di am tu-
am. Gló- ri a Pa tri , & Fí li o , & Spí-
ri- tu i San- ctō : Sic ut e rat in prin ci pi-
o , & nunc , & sem per , & in sae cu la sae-
cu lo lum , A- men.

Ex repetitur Áia Aspérges me.

Tempore Paschali , intonata Antiphona Vidi aquam , Chorus prosequitur Egrediéntem ,

Vi- di a- quam e- gre- di en- tem.

AD ASPERSIONEM AQUÆ BENEDICTÆ

3

tem de tem- plo a la- te re dex- tro ,
al- le- lú- ia : & o- mnes ad quos per-
vé- nit a- qua i- sta , sal-
vi fa- éti sunt , & di- cent , al- le-
lú- ia , al le- lú- ia . *Pf. Con fi-*
té mi ni Dómino , quó- ni am bo nus : quó-
ni am in sae cu lum mi se- ri- cór- di- a e-
jus . Gló- ti a Patri , & Fi- li- o , & Spí-
ri-

4

THEATRO ECCLESIASTICO.

ri-tu i San cto: Sic ut e-rat in prin-cipio, & nunc, & sem per, & in sae cu-la sae-cu-lo-rum, A-men.

Et repetitur Antiphona Vidi aquam.

DOMINICA I. ADVENTUS.

AD MISSA M.

Introit-
Ave deus levavi animam
me am, Deus meus: in te confido,
non erubecam: ne que irris de antemini
mi-ci me-i: etenim uniuersifi,

DOMINICA PRIMA ADVENTUS.

5

si, qui te ex péclant, non confun dén-
tur. *Pf.* Vi- as tu- as, Dómine, de mon-
stra mi hi, & fé mi tas tu- as é- do ce me.
3. Tom y. Gló- ri- a.

Gradual. U Ni vér- si, qui te ex-
pé- clant, non confun dén- tur,
Dó- mine. y. Vi- as tu- as, Dó-
mine, no tas fac amí- hi; & fé- mi-

6

THEATRO ECCLESIASTICO.

mi tas tu-as é-do ce
me. Al-le-lú-ia. Al-
le-lú-ia. O stén-de nobis,
Dó-mi ne, mi se-ri-cór-di am-tu-
am, & fa lu-tá-re tu-um
da no-bis. Allelúia, *ut supra.*

Offerto-
rium.

A

A-D te le-vá-vi á ni-mam me-am, De us me-us: in te con-fi-

Dominica prima Adventus.

7

fi- do, non e- ru- bé- scam: ne-
que ir ri- de ant me i ni mí- ci me-
i: é-te him u- ni vér- si, qui te ex pé-
clant, non con fun dén- tur.

Cōmu- D O- mi nus da- bit be-
nio. nigni- tá- tem , & ter- ra no-
stra da- bit fru- etum
su- um.

DO-

THEATRO ECCLESIASTICO.

DOMINICA II. ADVENTUS.

Introitius.

Po- pu- lus Si- on, ec- ce

Dó- minus vé- ni et ad sal- ván- das

gen- tes: & au- di- tam fá- ci et Dó-

mi- nus gló- ri am vo- cis fu- æ in

læ tí- ti a cor- dis ve- stri. Qui

re- gis Is- ia el in tén- de: qui de- du cis,

ve- lut ovem, Joseph. y. Gló- ri a..

—ODI

Gratia

DOMINICA SECUNDA ADVENTUS.

9

Gradual. E X Si- on spé- ci es

de có- ris e- jus : De- us

ma ni fé- stè vé- ni et. y. Congre-

gá- te il- li San étos e- jus , qui

or di na vé- runt te flamén- tum e-

jus su- per sa cri fi- ci a.

Al- le- lú- ia. Al- le-

lú- ia. y. Læ tá- tus sum
Parte II. B in

10

THEATRO ECCLESIASTICO.

in his , quæ di- cta sunt mi- hi :
in do- mum Dó- mi ni i-
Alleluia ut supra.
bi mus.

Offerto- rium. **D**e us tu con vér-
tens vi vi- fi- cá- bis nos , & plebs tu-
a lae tá- bi tur in te: o stén-
de no- bis, Dó- mi ne , mi-
se ri- cór di am tu- am , & fa- lu- tá- re
tu-

Dominica SECUNDA ADVENTUS.

34

tu- um da no- bis.
Cōmu- J E- rú- sa lem sur ge , & sta
in ex cé- fo : & vi- de jucun di tá-
tem , quæ vé- ni et ti- bi à De-
o tu- o.

DOMINICA III. ADVENTUS.

Introi- G Au dé- te in Dó- mi-
no sem² per: i te rùm di- co , gau-
B ii dé-

72

THEATRÖ ECCLESIASTICO.

dé- te: mo dé- sti a ve- stra no ta
sit ó- mnibus ho- mí- ni bus: Dó-
minus e nim pro- pè est: ni- hil so lí-
ci ti si- tis: sed in o- mní o- ra ti-
ó- ne pe ti- ti ó- nes ve- stræ in
no téf cant a- pud De- um. Be ne di-
xi- sti , Dómine , ter ram tu- am: a ver u-
sti capti vi tá tem Ja- cob. y. Gló- ri a.
Gra-

DOMINICA TERCIA ADVENTUS.

13

Gra-
dual.

Q

Ui se- des , Dó- mi ne , su-

per Ché- ru bim , ex- ci- ta po tén- ti-

am tu- am , & ve- ni. ¶ Qui re-

gis I- fra el, in tén- de , qui de-

dú- cis , ve- lut o- vem , Jó- seph.

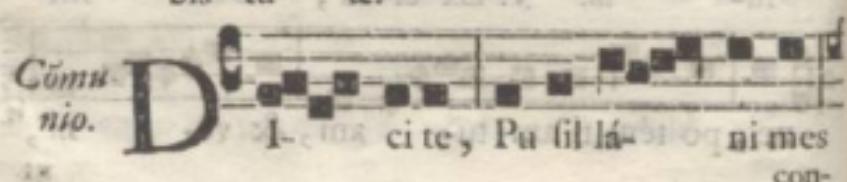
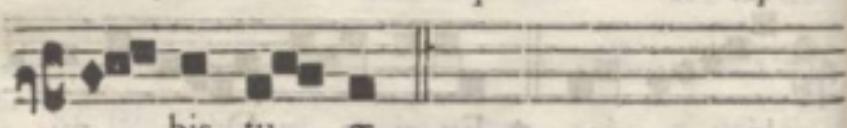
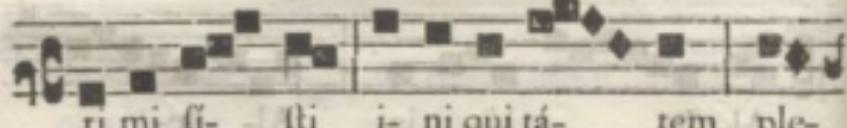
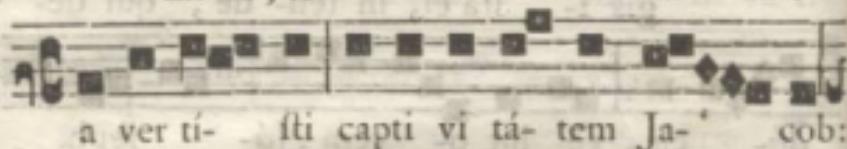
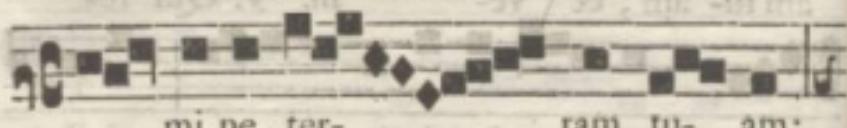
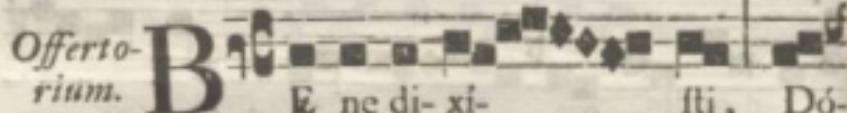
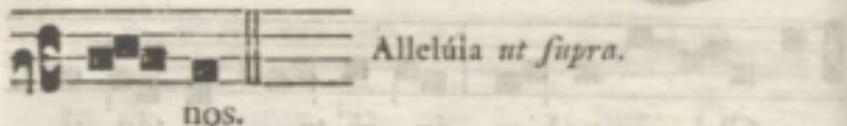
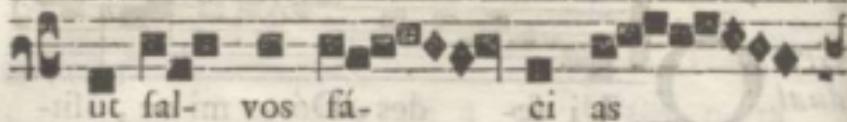
Al- le- lu- ia. Al- le-

lu- ia. ¶ Ex ci- ta , Dó- mi-

ne , po tén- ti am tu- am , & ve- ni,
ut.

14

THEATRO ECCLESIASTICO.



DOMINICA TERCIA ADVENTUS.

15

confor tâ- mi ni , & no ll fe tí- mé-
re: ec- ce Deus no ster vé- ni-
et, & fal vá- bit nos.

DOMINICA IV. ADVENTUS.

*Introi-
tus.* R Orá- te Cœ li de-
su per, & nu- bes plu ant ju- stum : a-
pe ri- á- tur ter ra , & gér- mi net Sal-
va- té rem. || Ps. Cœ li e nár rant gló ri am
Dei :

De-i: & ó-pe ra má duum e jus annún-
ti at fir ma méntum. ♫. Gló- ri a.

The musical notation consists of four staves of square neumes on a four-line staff system. The first two staves begin with a large 'P' and a 'G'. The third staff begins with a 'T' and a 'G'. The fourth staff begins with a 'G'. The lyrics are written below the staves, corresponding to the neumes.

Grad-
dua. P Ropè est Dó mi nus ó-
mnibus in- vo cán ti bus e- um,
ó- mnibus, qui in- vo cant e- um
in ve ri tá- te. ♫. Laudem Dó-
mi ni lo qué tur os me um, & be- ne-
dí- cat o- mnis ca- ro no- mem
fan-

The musical notation consists of five staves of square neumes on a four-line staff system. The first staff begins with a large 'P' and a 'G'. The second staff begins with a 'G'. The third staff begins with a 'T' and a 'G'. The fourth staff begins with a 'G'. The fifth staff begins with a 'G'. The lyrics are written below the staves, corresponding to the neumes.

DOMINICA QUARTA ADVENTUÆ.

17

sanctum e- jus. Al le-
lú- ia. Al- le- lú-
ia. Ve- ni, Dó mi ne, & no- li tar dá-
re: re lá xa fa- ci- no ra ple- bis
tu- æ I- fra el.
Alleluia, ut supra.

Offerto-
rium.

A Ve Mari-
a, grá ti a ple na: Dó- mi nus
te-

-Parte II.

C

12

THEATRO ECCLESIASTICO.

te- cum: be ne dí- éta tu in
mu- li- é- ri- bus, & be dí-
ébus fru- ébus ven- tris tu- j.

Cómu- nio. E C ce Vir- go con cí- pi-
et, & pá- ri et, fi- li um, & vo cá-
bi tur no men e- jus Em- má- nu el.

A

IN-

29

IN NATIVITATE DOMINI
AD PRIMAM MISSAM IN NOCTE.

Introit. **D**omi-nus di-xit ad
me: Fi-li-us me-us es tu,

e-go ho-di-e gé-nu-i te.
Pf.

Qua-re fre-mu-é-tunt gentes: &
pó-pa-li-me-di-tá-ti-sunt i-ná-ni-a?

2. T. ||
y. Gló-ri-a.

Gradual. **T**ecum prin-cí-pium in di-
C ii e

THEATRO ECCLESIASTICO.

20

e vir- tú- tis tu-
æ, in splendó- ri bus San-ctó- rum: ex
ú- te ro an- te lu- cí- fe-
rum gé- nu i te. y. Di-
xit Dóminus Dómi no me- o: Se-
de à dex tris me- is: do nec po-
nam i- ni- mí- cos tu- os, sça bél-
rum pe- dum tu- ó- rum.

IN NATIVITATE DOMINI

27

Rum. Al-le-lú-ia. Al-le-lú-ia. y. Dó-mi-nus di-xit ad me: Fi-li-us me-us es tu, e-go hó-di e gé-nu-i te. Alleluia, ut supra.

The musical notation consists of four staves of square neumes on a four-line staff system. The first three staves are in common time, while the fourth staff begins with a large 'b' indicating a change in time signature. The lyrics are written below the staves, corresponding to the neumes.

Offerto
rium.

L

Æ-téntur Cœ-li, & ex úl-
tet ter-ra an-te fi-ci-
em Dé-mi ni, quo-ni am-ye-

The musical notation consists of four staves of square neumes on a four-line staff system. The lyrics are written below the staves, corresponding to the neumes.

22

THEATRO ECCLESIASTICO.

ve-
nit.
Comu- **I**n splendó ri bus San etó rum , ex
ú- te ro an- te lú ci- fe rum
gé- nu i te.

AD SECUNDAM MISSAM IN AURORA.

Introi- **I**ux ful- gé- bit hó di-
e su- per nos: qui a na- tus est
no- bis Dó- mi nus: & vo cá bi tur
Ad-

IN NATIVITATE DOMINI

23

Admirábi lis, Deus, Princeps pa-
cis, Pater futuri sæcu li: cu-jus Re-
gni non e- rit fi- nis.

Pf.

Dó- mi nus regná vit, de- có- rem in-
dú- tus est: in dús est Dóminus for ti-tú-
di nem, & præ cínxit se. Gló- ri a.

Gradual. **B** E ne- di Etus qui ve- nit
in nó- mi ne Dó- mi ni: De- us Dó-

THEATRO ECCLESIASTICO.



Dóminus, & il-lúxit no-bis. y. A. Dó-mi no fa-ctu est i-stud: & est mi-rá-bi-le in ó-cu-lis no-stris. Al-le-lú-ia. Al-le-lú-ia. y. Dó-minus re-gnávit, de-có-rem in-du-it: in-du-it. Dó-mi-nus for-ti-tú-dis-nem.

IN NATIVITATE DOMINI

35

nem, & præ cín xit se vir- tí-
Alleluia, ut supra.
te.

Offerto-
riens. **D**eu-s fir-má-vit or-
bem ter- rae, qui non commo vé- bi tur:
pa rá- ta sé- des tu- a, De- us
ex tunc, à sæ- cu-lo tu es.

Gómu-
nio. **E**x- úl- ta, fi- li a Si-
on; lau da, fi- li a Je- rú- sa lem: ec ce
Parte II. **D** Rex

26

THEATRIO ECCLESIASTICO.

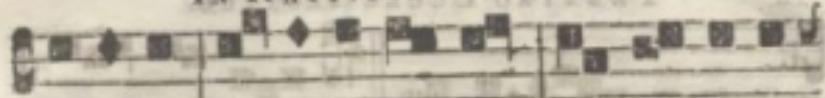
Rex tu- us ve- nit san ctus , & Sal vá-
tor mun- di.

AD TERTIAM MISSAM IN DIE
Nativitatis Domini.

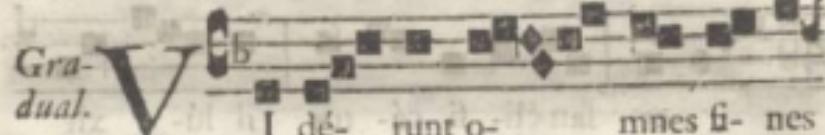
Introit-
tus. **P**uer natus est nobis , &
Filius datus est nobis , cu-jus im-
pe-ri um su-per hú merum e-jus :
& vo cá-bi tur no-men e-jus , ma-gni-
con si Ji-i An-ge-lus. **Ps.** Can-tá-te
Dó-

IN NATIVITATE DOMINI

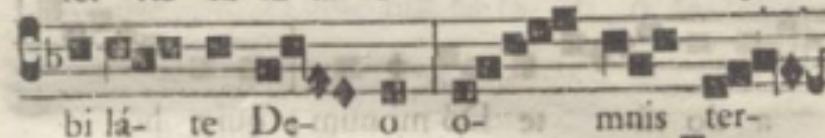
27



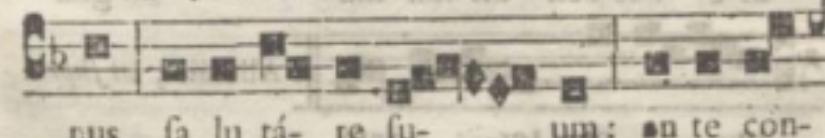
Dómino cán ti cum no- yum: qui a mi ra-
bi- li a fe- cit. y. Gló- ri a.



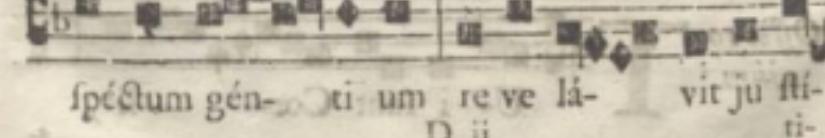
Gradual. V I dé- runt o- mnes fi- nes
ter- rae fa lu tá re De- i no- stri: ju-



bi lá- te De- quo o- mnis ter-
ra. y. No tum fe- cit Dó- mi-



nus fa lu tá re su- um: an te con-



spéctum gén- ti um reve lá- vit ju sti-
D ii

28

TREATRO ECCLESIASTICO.

ti am su am. Al le lú ia. Al le lú ia. y. Di es san éti fi cá tus il lú xit no bis: ve ni te gen tes, & a do rá te Dó mi num, quia hó di e def cén dit lux ma gna fu per ter ram. Allelúia, ut supra.

Offerto-
riam.

T U i sunt Cœ li , &

IN NATIVITATE DOMINI.

29

Music score for 'IN NATIVITATE DOMINI'. The music is written in four-line red staves. The vocal line consists of black note heads. The lyrics are in Spanish and Latin, with some words in capital letters. The lyrics are:

& tu- a est ter- ra: or- bem terrá-
rum, & ple ni tú- di nem e-
jus tu fun- da- sti : ju sti- ti a, &
ju- dí- ci um præ pa rá- ti o se-
dis tu- æ.

Music score for the continuation of 'IN NATIVITATE DOMINI'. The music is written in four-line red staves. The vocal line consists of black note heads. The lyrics are in Spanish and Latin, with some words in capital letters. The lyrics are:

Comu- V i dé- runt o- mnes fi-
nie. nes te- 1x fa lu- tár- re De- i
no- stri.

IN

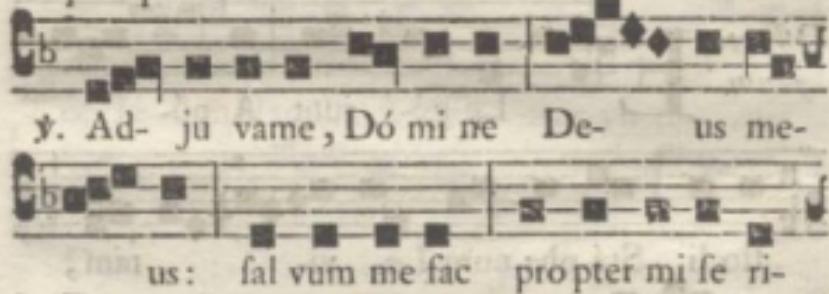
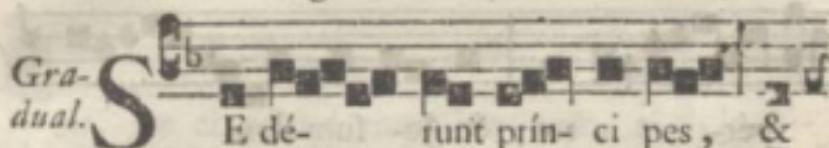
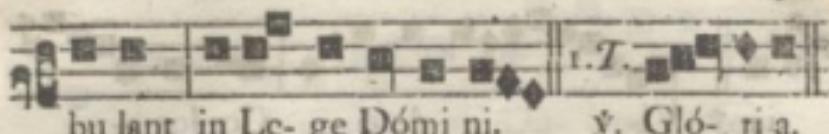
IN FESTO S. STEPHANI PROTOMARTYRIS.

Introit. **S**e dé- runt principes, &
ad vér sum me lo quebán tur: & i- ni- qui
per se cù- ti sunt me: ad ju va me, Dó-
mi ne De us me- us, qui a ser vus
tu- us ex er ce bá- tur ín tu- is
ju sti fi- ca tí- ó- ni bus. Be-
á- ti imma cu lá- ti in vi- a: qui ám-
bu-

VII

IN FESTO S. STEPHANI PROTOMARTYRIS.

31



32

TREATRO ECCLESIASTICO.

ia. y. Vídeo Cae los a-
péritos, & Je-sum stan-
tem à dext- tris vir tú- tis
Alleluia, *ut supra.*
De-

Offerto-
rium. E Le gé- runt A pó-
stoli Sté pha num Le- vi- tam,
ple- num fi- de & Spi- ri tu San-
cto, quem la- pi da vé runt Ju dæ- i
orán-

IN FESTO S. STEPHANI PROTOMARTYRIS.

33

o- rán tem , & di cén tem : Dó- mi ne Je-
su, ác ci pe spí ritum me- um , al- le lú-
ia.

Comu-
nio.

V I- de o Cœ- los a per tos ,
& Je- sum stantem à dex- tris yir tú- tis
De- i: Dó- mi ne Je- su, ac- ci pe
spí- ri tum me um , & ne- stá- tu as il lis
hoc pec cá tum.

-Parte II.

E

IN

IN FESTO S. JOANNIS APOSTOLI,
& Evangelistæ.

Introit. **I** N mé di o Ec clé si æ a-
pé ru it os e- jus, & im plé- vit e-
um Dó mi nus spi- ri tu sa pi én- tiæ,
& in tel lé- élus: sto- lam gló- ri- æ
Pf. in du it e- um Bo num est con fi-
té- ri Dómi no: & psál- le re nó mi ni tu-
6.T. o, Al tí si me. y, Gló- ri- a.

Gra-

IN FESTO S. JOANNIS APOSTOLI, & EVANGELISTÆ. 35

Gra-dual. **E**x- i- it fer- mo in- ter fra-
tres: quòd discí- pu-lus il- le non mó-
ri tur: & non di- xit Je-sus non mó- ri-
tur. y. Sed: Sic e- um vo-lo ma né- re, do-
nec vé- ni am: tu me sé-
que-re. Al- le lú- ia.
Al- le lú- ia. y. Hie-
est discí- pu-lus il- le,
E ii qui-

The image shows a page from a medieval music manuscript. At the top, the text "IN FESTO S. JOANNIS APOSTOLI, & EVANGELISTÆ. 35" is written in a Gothic script. Below this, the word "Gra-dual." appears on the left. The main body of the page contains musical notation on four-line red staves. The notation consists of black square neumes. The lyrics are written below the staves in a Gothic script. Some words are in French, such as "quére" and "vénire". The text includes "Ex- i- it fer- mo in- ter fra-", "tres: quòd discí- pu-lus il- le non mó-", "ri tur: & non di- xit Je-sus non mó- ri-", "tur. y. Sed: Sic e- um vo-lo ma né- re, do-", "nec vé- ni am: tu me sé-", "que-re. Al- le lú- ia.", "Al- le lú- ia. y. Hie-", and "est discí- pu-lus il- le," followed by a large "E" and "ii". The music is divided into measures by vertical bar lines.

36

THEATR^O ECCLESIASTICO.

qui te sti mó ni um pér- hi bet de
his: & sci- ali ad mus, qui a bo ve-
rum est te sti mó ni um e-
Alleluia ut supra.
-eb, jus.

Offerto-
rium.

J U- flus ut pal-
ma flo- ré- bit: sic-
ut ce- drus, quæ in Lí- ba no
est, mul ti pli cá- bi tur.

Com-

IN FESTO S. JOANNIS APOSTOLI, & EVANGELISTÆ. 37

Commu- **E** x i it ser mo in ter fra tres ,
quod dif ci pu lus il le non mó ri-
tur : & non di xit Je sus non mó ri tur ;
sed : Sic e um vo lo ma né re ,
do nec vé ni am.

IN FESTO SANCTORUM INNOCENTIUM.

*Introi-
tus.* **E** x o re in fán ti-
um , De us , & la étén ti um per fe-
ci-

38

THEATRO ECCLESIASTICO.

ci- sti lau- dem propter i ni mi- cos
tu- os. Dó- mine, Dó- mi-
nus no- ster quam ad mi- bi le est nomen tu-
um in ni vér- fa rer- ra!
2.T.
y. Gló- ri a.

Grad- dual. A Nima no- stra, si cut pas ser,
e ré- pta est de lá- que o ve- nán-
tium. y. Lá- que us con tri- tus est ,
&

IN FESTO SANCTORUM INNOCENTIUM

39

& nos li be rá- ti su- mus :

ad ju tó- ri um no- strum in nó mi ne Dó-

mi ni , qui fe- cit Cœlum & ter-

ram. Al- le- lú- ia. Al- le-

lú- ia. y. Lau dá- te, pú-

e ri, Dó- mi num , lau- dá-

te -no- men Dó- mi ni.

Alleluia, ut supra.

Tran-

*Traelitus subscriptus semper dicitur, præternissio Alleluia,
et ÿ. sequenti, nisi hoc Festum venerit in Dominica. In Octaua vero numquam dicitur.*

Tra- E f u- dé- runt sán- guí-
et us. *nem San eló- rum , ve lut a- quam ,*
in cir cù- i- tu Je- rú- fa lem. y. Et
non e- rat qui se- pe- lí-
ret. y. Vin- di ca , Dó- mi- ne , sán guí-
nem San eló- rum tu- ó- rum , qui ef fú-
sus est su- per ter- ram.

Offer-

IN FESTO SANCTORUM INNOCENTIUM.

44

Offerto-
rium.

A

Ni ma no-

stra, si cut pas ser, e ré pta est

de lá que o ve nán ti um:

lá que us con tri tus est, & nos

li be rá ti su mus.

Cómu-
nio.

V

Ox in Ra ma au dí ta est,

plo rá tus & u lu lá tus, Rachel plorans fi li-

os su os, & nó lu it con fo lá-

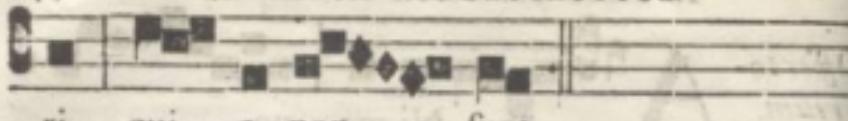
Parte II.

F

ri,

42

TREATRO ECCLESTASTICO.



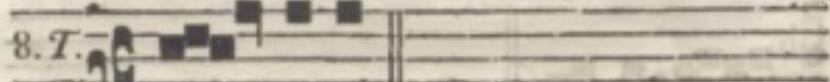
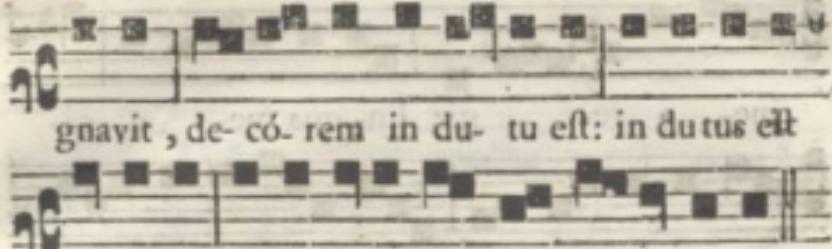
Introit-
tus.

Dum mé- di um si- len-
ti- um te né- rent o mni a, & nox
in su- o cur su mé- di um i- ter hâ- bê-
ret, omni- po tens ser- mo tu- us Dó-
mi ne, de coe lis à re gá- li bus se-
di bus ve- nit. Dó- minus re-
gná-

P.S.

DOMENICA INTRA OCTAV. NATIVIT. DOMINI.

43



44

THEATRO ECCLESIASTICO.

me- a re- gi: lin- gua me- a cá-
la mus scri- bæ , ve- ló- ci ter scri-
bén- tis.

Alleluia, & y. Dominus regnavit, ut supra in Missa
Secunda Nativitatis Domini. pag. 24.

Offertorium. Deus firmavit. pag. 25.

Cónsu- T Ol- le pu- e rum , & má-
nio. trem e- jus , & vá- de in ter- ram Is- ra- el :
de funétri sunt e- nim, qui quæ né- bant
à- ni mām pu- e ri.

IN-

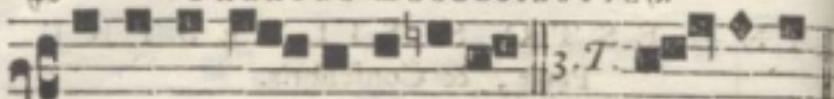
IN FESTO S. SILVESTRIS.
Papæ, & Confessoris.

Introitius. **S**acer-dó-tes tu-i,
Dó-mi-ne, in-du-ant ju-sti-
ti-am & San-cti tu-i ex-
úl-tent: propter Da-vit ser-vum
tu-um non a-vér-tas fá-
ci-em Chri-sti tu-i.
Pſ. Memento, Dómine, Da vid: & o mnis
man-

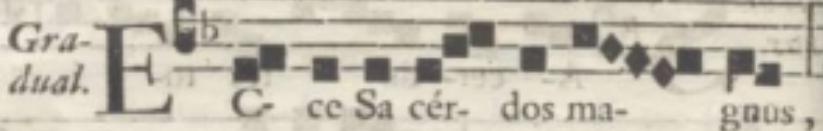


46

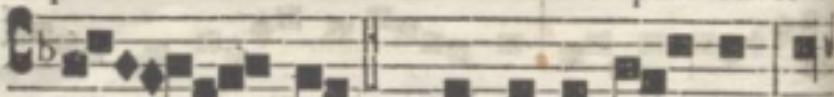
THEATRO ECCLESIASTICO.



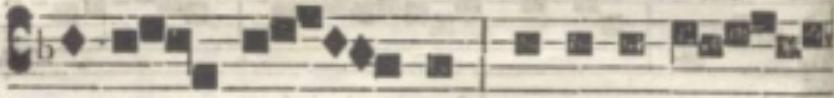
man fu e- tú- di nis e- jus. y. Gló- ri a.



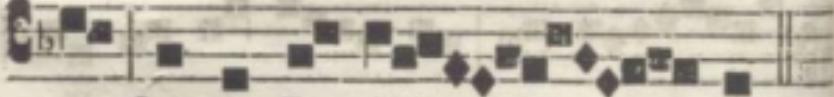
Gra- dual. E C ce Sa cér- dos ma- gnaus,



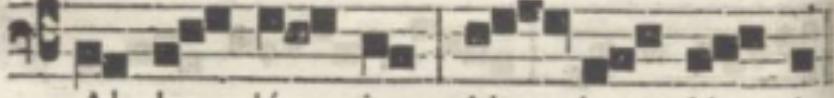
qui in di é- bus su- is plá- cu it



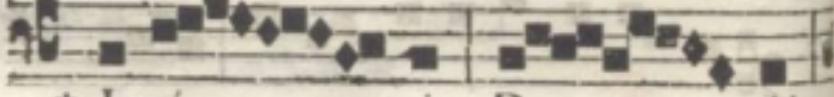
Dé- o. y. Non est ia vén- tus si-



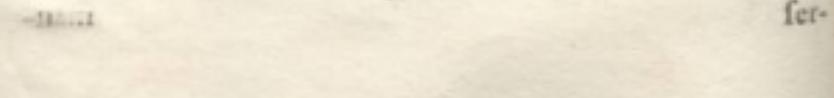
mi lis il- li, qui conser vá-



ret Le gem Ex cél- fi.



Al- le, lá- ia. Al- le, lá- ia.



y. In yé ni Da- vid

fer-

IN FESTO S. SIEWESTRI PAPÆ, & CONFESSORIS.

47

fer- vum me- um , ó- le-
o fan- éto me- o un- xi.
Alleluia, us supra.

Offerto- rium. I N vé- ni Da- vid servum mé-
um , ó- le o fan- éto me- o un-
xi e- um : manus e- nim me-
a au xi li á- bi tur e-
i , & brá- chi um me- um
con-

48

THEATRO ECCLESIASTICO.

con for tá- bit e- um.
Comu- **B** E- á- tus ser- vus , quem ,
cùm vé- ne rit Dó mi nus , in- vé- ne-
rit vi- gi lán- tem : a- men di- co-
vo bis , su per ó mni a bo na su- a con-
sti- tu- et e- um.

IN CIRCUMCISIONE DOMINI,
*Ut ad tertiam Missam in die Nativitatis pag. 26. præter
Alleluia, & y.*

A L- je- Jú- ia, al- le- lu-

IN CIRCUMCISIONE DOMINI.

49.

lú- ia. y. Mul ti- fá- ri e o-
lim De- us loquens pá-
tri bus in Pro phé- tis, no vís- li-
me di é- bus i- flis lo cù-
tus est no- bis in Fi-
li-o.
Alleluia, ut supra.

IN EPIPHANIA DOMINI.

*Introi-
tus.* **E**cc ad yé- nit do mi-
Parte II. **G**ná-

50

THEATRO ECCLESIASTICO.

ná tor Dó- mi-nus , & re-gnum in-
ma- nu e- jus , & po- té- stas , & im-
pé- ri- um. De- us ju- dí-
ci- um tu- um Re- gi- da: & ju- flí- ti- am
tu am Fi- li- o Re- gis. 2.T. Gló- ri- a.

Grad- dual. O Mnés de- Sa-
ba vé- ni ent, au- rum , & thus de-
se rén- tes , & lau- dem Dómi no an nun-
tián-

IN EPIPHANIA DOMINI

ti-án- tes. y. Sur- ge, & il- lu mi na-
re Je- rú- fa lem, qui a gló-
ri- a Dó- mi ni su per te or-
ta est. Al- le- lú- ia. Al- le-
lú- ia. y. Vi- di mus
stel lam e- jus in O- ri-
én- te: & vé- ni mus
cum mu né- ri bus sa do rá- te
G ii Dó-

52

THEATRO ECCLESIASTICO.

Alleluia , ut supra.
Dó- mi- num.

Offerto- rium. R E ges Tharsis , & In-
su læ mü- ne ja óf- fe rent :
Re ges A- rabum & Sa- ba
do na ad- dú- cent: & a-
do rá- bunt e- um o- mnes Re-
ges ter- re: o- mnes gen- tes
sér- vi ent e- i.

Com-

IN EPIPHANIA DOMINI.

53

Comu-
nio.



DOMINICA INFRA OCTAVAM EPIPHANIE.

Introi-
tus.



54

THEATRO ECCLESIASTICO.

tes in u- num: ec- ce cu- jus im-
pe- ri- i no men est in æ- ter-
num. Ju- bi- lá, te De o o-
mnis ter- ra: ser vi te Dómino in læ ti-
ti- a. 8. T. Gló- ri- a.

Gradual. B E-ne-dí- clus Dó- mi- nus
De- us If- ra- el, qui
fa- cit mi- ra- bi- li- a magna fo- lus

DOMINICA INFRA OCTAVAM EPIPHANIE.

55

à fa- cu lo. y. Suf- ci-
pi ant mon- tes pa-
cem pó- pu lo tu- o, & cól-
Jes ju- sti- ti- am. Al- le- lu-
ia. Al- le- lu-
ia. y. Ju bi- lá- te De- o
o- mnis ter- ra: fer- vi- te Dó-
mi no in la- ti- tia.

56

THEATRO ECCLESIASTICO.

Alleluia, ut supra.
ti a.

Offerto- **J** U- bi lá- te De- o o-
rium. **b** nis ter- ra, fer vi- te Dó-
b mi no in læ- ti- ti- a: in-
b trá- te in conspé- élu e- jus in
b ex- ul- ta- ti- ó- ne, qui- a
b Dó- minus i- pse est De- us.
Cōmu- **E** I- li, quid fe- ci- sti no-
nio. **b** bis

DÓMINICA INFRA OCTAVA EPIPHANIE.

57.

bis sic? E- go, & pá- ter tu- us do lén-

tes quæ ré bá- mus te. Et quid

est quod me quærebátis? Nef ci- e bá- tis,

qui a in his, quæ Pa- tris me- i sunt,

o- por tet me ef- se.

DOMINICA II. POST EPIPHANIAM.

*Introi-
tus.*

O Mnis ter- ra a- dó-

ret te, De- us, & psál lat

Parte II.

H ti-

58

THEATRE ECCLESIASTICO.

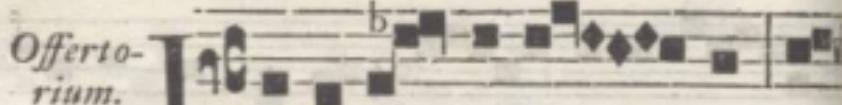
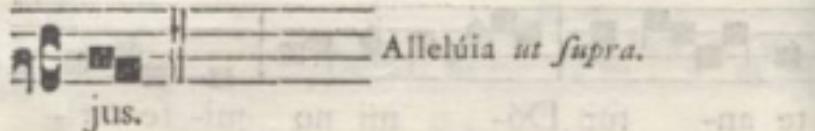
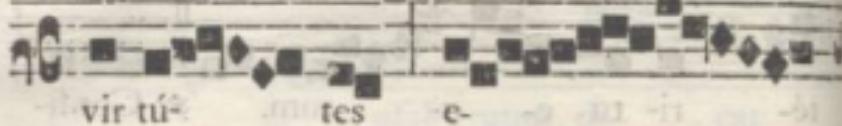
tibi subi: psal- mum di- cat
no mi ni tu o, Al-tif.
|| *Pf.* ||
si me, Ju- bi- lá- te De o o mnis ter-
ra psalmum di- ci- te no mi ni e jus : da te
glóri am lau- di e- jus. ¶ Gló- ri a.

Gradual. **M** I- sit Dó- mi nus , ver-
bum su- um, & fa- ná vit e-
os: & e- ri- pu- it e- os de in-

DOMINICA II. POST EPIPHANIAM.

59

té- ri- tu e- o- rum. y. Confi-
te an- tur Dó- mi no mi- se- ri-
cór- di æ e- jus: & mi-
rabi- li a e- jus fi- li- is hó-
mi num. Al- le- lu- ia.
ia. al- le- lú- ia. Lau- dá-
te Dó- mi num o mnes An- ge li
e- jus, lau- dá- te e- um o mnes
H ii vir-



DOMINICA II. POST EPIPHANIAM.

61

le- lú- ia.
Cómu- D b f
nio. I- cit Dó- mi nus :
Im plé te hy- dri as a- qua , & fér- te ar-
chi tri clí- no : cumgu flás- set ar chi tri-
clí- nus aquam vi- num fá etam , di- cit spon-
so : fer vá- sti bonum vi- num uſ- que
a- dhuc : hoc sigum fe- cit Je sus pri-
mum có- ram dis ci- pu lis su- is.
DO-

DOMINICA III. POST EPIPHANIAM.

*Introi-
tus.*

A

Do rá- te De- um o- mne

Ange li e- jus: au- dí- vit, & læ-

tá- ta est Si- on: & exul- ta vé- runt

fi- li- æ Jú- dae. Dó- mi nus

re gnávit, ex ul- tet ter- ra: læ- ten- tur

in- su læ mul- tæ. y, Gló- ri- a.

Gradual.

T

l- mé- bunt Gen- tes no-

-OD

men

DOMINICA III. POST EPIPHANIAM.

63

men tu- um, Dó mi ne ,

& o mnes re- ges ter- rae glo-

ri am tu- am. ¶ Quoniam ædi fi-

cá- vit Dó mi nus Si- on , &

vi dé- bi tur in ma je stá- te su-

a. Al- le- lú- ia.

al- le- lú- ia. ¶ Dó

mi nus re gná- vit, ex- úl- tet ter-

ter- ra: læ ten- tur in- su-

læ mul- tæ. Alleluia, ut supra.

Offerto- rium. **D** Ex- te ra Dó- mi ni

fe- cit vir- tú- tem, déx- te ra

Dó- mi ni ex al- tá- vit me: non mó-

ri ar, sed vi- vam, & narrá- bo

ó- pe ra Dó- mi ni.

Cora-

DOMINICA III. POST EPIPHANIAM.

65

Cōmu-
nio. **M** I- ra bân- tur o-
mnes de his, quæ pro ce dé bant
de o re De i.



Dominica IV. V., & VI., omnia nt in Dominica tertias
precedenti.

DOMINICA IN SEPTUAGESIMA.

*Introi-
tus.* **C** Ir cum de dé runt me gé-
mitus mortis, do ló res in fér ni cir-
cum de dé runt me: & in tri bu la ti-
ón ne me a in vocá vi Dó mi-
num,
Parte II.



66

THEATRO ECCLESIASTICO.

num, & ex au dí- vit de templo sancto su- o
vo- cem me- am. Dí li gan
te, Dómine, for ti tú do me a: Dóminus fir-
maméntum meum, & re fú gi- um meum, &
li be rá tor meus. y. Gló- ni a.

Gradual. A D jú- tor in op- por- tu- ni-
tá- ti bus, in tri bu la ti ó- ne: spe-
reut in te qui no vé- runt te: quó- ni am
non

DOMINICA IN SEPTUAGESIMA.

67

non de re lín- quis quæ rén- tes te,
 Dó- mi ne. y. Quó- ni am non
 in fi- nem ob lí- vi o e-
 rit pau- pé ris: pa ti- én- ti- a páu- pe-
 rum non pe ri- bit in æ- térr- num: ex úr-
 ge, Dó- mi ne , non præ vá le at ho-
 mo.

I ii

Tra-

Trans.
ctus.

De pro fún-
dis cla- má-
vi ad te , Dó-
mi ne: Dó-
mine , ex áu-
di vo- cem me-
am ý. Fi- ant au- res tu-
æ in ten- dén- tes in o- ra-
ti- ó- nem ser- vi tu- i.
ý. Si i ni qui- tá- tes obser vá- ve ris ,
Dó- mine ; Dó- mi ne, quis su-

flit

DOMINICA IN SEPTUAGESIMA.

69

sti né- bit? y. Qui a a- pud te pro-
pi ti- á- ti o est, & pro-
pter le- gem tu- am su-
sti- ni i te, Dó- mi ne.

Offerto- **B** rium. O- num est con- fi-
te- ri Dó- mi no, & psal-
le re nó- mi ni tu-
o, Al- tis- si- me.
Com-

70

THEATRÖ ECCLESIASTICO.

Cómu-
rio.

Music score for the introit 'Luminaria facti em tu'. The score consists of four staves of square notation on a four-line staff system. The lyrics are written below the notes. The first staff begins with a large capital 'I'. The lyrics are: L- lú- mi na fá- ci em tu-. The second staff continues with: am su- per fer- vum tu- um, & fal- vum me fac in tu- a mi se- ri cór- di a: Dó- mine, non con fun- dar, quó ni am in- vo cá- vi te.

DOMINICA IN SEXAGESIMA.

*Introi-
tus.*

Music score for the introit 'Ex úrge, quare obdórmis'. The score consists of four staves of square notation on a four-line staff system. The lyrics are: Ex úr- ge, quare obdórmis, Dómi ne? ex úr- ge, & ne re péllas in.

DOMINICA IN SEXAGESIMA.

71

in fi- nem: qua- re fá- ci- em tu-
am a- vér- tis: ob li- vi- sce ris tri bu la-
ti- ó nem no- stram? ad hæ- fit in ter-
ra ven ter no- ster: ex úr- ge, Dó-
mi ne, ád- ju va nos, & lí- be ra
nos. De- us au ri bus no- stris
au di- vi mus: pa- tres no stri an nun ti-
a vé- runt no- bis. y. Gló- ri- a.

Gra-

THEATRO ECCLESIASTICO.

Gradual.

SCiant gentes, quó-

ni am no men ti bi De us: tu so lus

Al tis si mus. su per o mnem ter ram.

y. De us me us, po ne il los, ut ro

tam, & si cut sti pu lam an te fá ci

em ven u,

Tras

Clusi. Ommo ví sti, Dó mi ne,

ter ram, & con tur bá Hi e

DOMINICA IN SEXAGESIMA.

73

am. y. Sanna contra iónes e-
jus, qui-a mo-ta est. y. Ut fú-
giant à fá-ci-e ar-cus
ut libe-rén-tur e lé-
éti tu-i.

Offerto-
rium.

P- Er-fíce gressus me-
os in fé-mi tis-tu-is, ut
non mo-ve ántur ve sti gi-a

Parte II.

K

mea:

me a: in cli- na au- rem tu-
am, & ex áu- di ver- ba me- a: mi ri-
fi- ca mi se ri- cór di as tu- as, qui
fal- vos fa- cis spe ran- tes in te,

Dó mi ne.

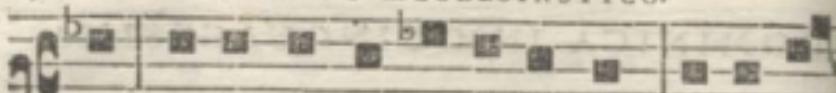
Cómu- **N**tro fr̄ bo ad altá- re
De- i: ad De- um, qui læ tí-
fi cat ju- ven tú- tem me- am.
DO-

DOMINICA IN QUINQUAGESIMA,

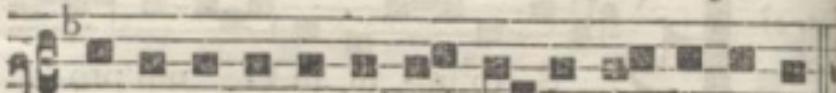
Introitius. **E**sto mihi in Deum pro-
tectórem, & in locum refúgi-
i, ut salvum me fáci-as: quó-
ni amfir manéntum meum, & re-fúgi-
um meum es tu, & propter no men tu-
um dux mihi e-ritis, & enú-
tri es me. *In te, Dómine, sperá-*
K ii vi,

76

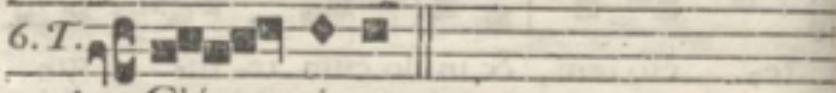
THEATRO ECCLESIASTICO.



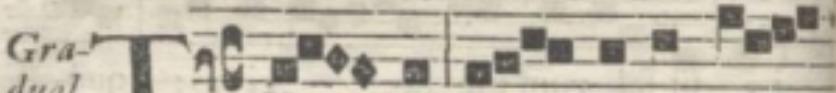
vi, non confundar in æ térnūm : in ja- sti-



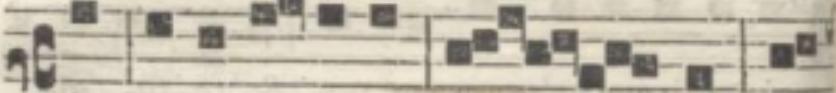
ti a tu-a lí-be ra me, & é- ri-pe me.



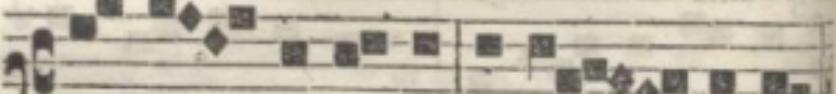
ÿ. Gló- ri- a.



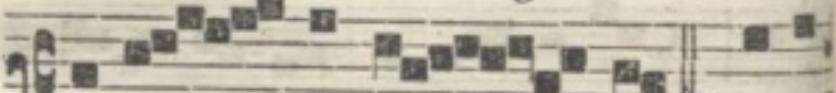
Grat- dual. T U es De- us, qui fa-



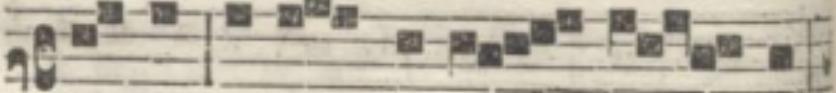
cis mi ra bí- li- a fo- lus, no-



ta m fe ci- sti in gén- ti bus



vir tú- tem tu- am. ÿ. Li be-



rá- sti in brá- chi o tu- o

pō-

Dominica in QUINQUAGÉSIMA.

73

pó- pu lum tu- um , fi- li- os I- um
fra el , & Jo- seph.

Tra- elus. U- bi- lá- te De-

o o- mnis ter- ra : fer ví-

te Dó- mi- no in læ- ti-

ti- a. y. In trá- te in conspé- ctu e-

jus , in ex- ul- ta- ti- ó-

ne: sci tó- te quòd Dó-

mi-

73

THEATRO ECCLESIASTICO.

mi nus i- pse est De- us. y. I pse
fe- cit nos, & non i- psi nos, nos
au- tem- pō- pu lus e-
jus, & o- ves pá- scu æ e- jus.

Offerto rium. **B** E ne- dí- etus es, Dó-
mi ne, do ce me ju- sti- fi- ca ti ó-
nes tu- as: in lá- bi is
me- is, pronum- ti á- vi ó- mni a ju- di-

DOMINICA IN QUINQUAGESIMA.

59

dí ci a o
Comu- M An du ca vé runt, & sa-
tu rá- ti sunt ni- mis, & de- si dé- rium
e ó rum át tu lit e is Dó-
mi nus: non sunt fraudá- ti à
de si dé ri o fu- o.

IN-

THEATRO ECCLESIASTICO⁸³
IN DIE CINERUM.

Sacerdos cùm pervenit ad Altare , antequam incipiat benedictionem Cinerum , à Choro cantatur sequens

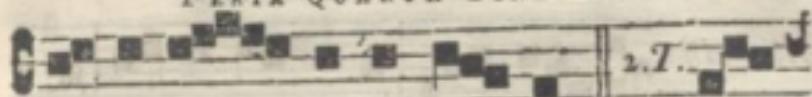
ANTIPHONA.

Exaudi nos , Domine , quoni-
am benigna est misericordia tua :
se cùndum multitudini nemis ferat -
ónam tuá rum respice nos ,
Domine . Salvum me fá ,
Deus : quóniam intraverunt aquae us-
qut

The musical notation consists of four-line red staves. The first three staves begin with a large capital letter 'E'. The fourth staff begins with a smaller letter 'Pf.'. The text is in Latin, with some words highlighted in yellow. The notation uses black square neumes. The page number 83 is at the top left, and the title 'THEATRO ECCLESIASTICO' is at the top center. The text discusses the priest's arrival at the altar and the subsequent blessing of Ashes.

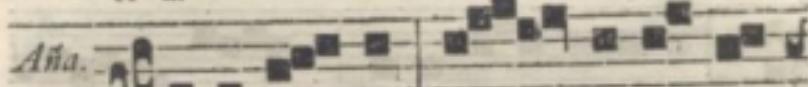
FESTA QUARTA CINERUM.

85



Repetitur Exaudi nos.

ri a.



cí- ne-re , & ci- li- ci- o :

je-ju-né- mus , & plo ré- mus

an- te Dó- minum: qui a mul-

tum mi sé- ri cors est di- mít te re pec-

ca- ta no- stra De- us no- ster.

Parte II.

L

Alia.

Alia Aña.

In- ter ve stí- bu lum &
al- tá- re plo rá- bunt Sa cer dó-
tes mi ni stri Dó- mi ni , & di-
cent: Parce , Dó- mi ne , parce pó pu lo tu-
o : & ne clau das o- ra ca néni- ti- um
te , Dó- mi ne .

Sequitur Be.

Emen dé- mus in mé- li-
us, que i gno rán- ter pec- cá-
vi-
mus;

FERTA QUARTA CINERUM.

83

mus: ne sú- bi tò præ oc cu pá- ti di- e

mor tis, quæ rá- nius spá- ti um pœ- ni-

tén- ti æ, & in ve ní- re non pos-

si- mus. * Attén- de, Dómi ne, &

mi- se- ré- re: qui a péc cá-

vimus ti- bi. y. Ad- ju va nos

De us, sa- lu- tá- ris no- ster: & pro-

ptér ho nó- rem nóminis tu- i, Dó- mi ne,

L ii lí-

84

THEATRO ECCLESIASTICO.

lí-be ra nos. * At tén-de.
y. Gló-ri a Pa-tri, & Fi-li o,
& Spi-ri-tu i-San-cto.
* At tén-de.

A D M I S S A M.

Introi-tus. M I se ré-ris ó-mni-
um, Dó-mi ne, & ni hil o-dí-sti
e ó-ruin, que fe-cí-sti: diffi-

FERIA QUARTA CINERUM.

89

mulans pe cá- ta hó- mi num propter
poe- ni- tén- ti- am, & par- cens il-
lis: qui- a tu es Dó- mi nus De-
us no- ster. Mi se ré re me i
De us , mi se ré re me i: quó- ni am
in te con fi- dit á- ni ma me- a.
1. T. y. Gló- ri- a.

Gradual. **M** I se ré re me i De us , mis-

mi se- ré- re me- i: quó- ni-
am in. te con- fi- dit á- ni ma-
me- a. y. Mi- sit de Cx- lo,
& li- be- rá- vit me: de dit in oppró-
bri um concul- cán- tes me.

Tractus. **D** O- mi ne , non se cùndum
peccá- ta no- stra , quæ fé- ci- mus
nos : ne- que se cùndum i ni qui- tates

FERIA QUARTA CINERUM.

87

tes no- llras re- tri- bu as
no- bis. Ky. Dó- mi ne ,
ne me mí- ne ris i-
ni qui tá- tum no- strá- rum an- ti- quá-
rum , ci- tò an ti- cipent nos mi se-
ri cór di æ tu- æ: qui- a páu-
pe res fa éti su- mus ni- mis.
Ky. Ad- ju va nos , De- us , sa- lu- tá- ris
no-

88

THEATRO ECCLESIASTICO.

no- sber: & propter gló ri am nó-
mi nis tu- i, Dó- mi ne, lí- be ra
nos: & propí- ti us e- sto
peccá- tis no- tris, pro-
pter no- men tu- um.

2
*Offerto-
rium.*

E X al- tá- bo te, Dó- mi-
ne, quó ni am fusce- pí- sti me , nec de-
le etá- iti ci- ni- mí- cos tu- os- fu-

PERIA QUARTA CINERUM.

89

su- per me: Dó- mi ne cla má- vi
ad te, & fa- ná- sti me.

Cómu-
nio. **Q** ui me di- tá- bi tur in Le-
ge Dó- mi ni di- e, ac no-
éte: da- bit fru- étum su- um in
té- mpo re su- o.

DOMINICA I. IN QUADRÁGESIMA.

*Intro-i-
tu-* **I** N vo cá- - bit me, & e-
Parte II. M go

90

THEATR^O ECCLESIASTIC^O.

go ex áu- di am e- um : e- ri- pi am e-

um : & glo ri- fi- cá- bo e- um :

longi tú- di ne di- é- rum ad implébo-

e- um. Qui há- bi tat in ad ju to-

ri o Al tis- si- mi , in pro te cti- ó- ne

De i Cœ li commo rá bi tur.

8. T.

y. Gló- ri a.

Gradual.

A N ge lis sa- is De us man- dí-

DOMENICA I. IN QUADRAGESIMA.

91

Music score for the first verse of the Mass of the Fourth Sunday in Lent. The score consists of four staves of square neumes on a four-line staff system. The lyrics are written below the staves.

dá-vit de te: ut cu-stó-
di ant te in ó-mnibus vi-is tu-
is. y. In má-ni bus por-tá- bunt
te: ne um-quam of-féndas
ad lá-pi dem pe-dem tu- um.

Music score for the second verse of the Mass of the Fourth Sunday in Lent. The score consists of four staves of square neumes on a four-line staff system. The lyrics are written below the staves.

Transitus. **Q**Ui há-bi tat in ad ju-
tó-ri-o Al-tíl-sí mi , in pro-
te-éti ó-ne Dé-i Cœ-li com-
M ii mo-

92

THEATRO ECCLESIASTICO

mo rá- bi tur. y. Di- cet Dó- mi-
no: Su scé- ptor me- us es tu, & re-
fú- gi um me um: Deus me- us spe-
rá- bo in e- um. y. Quó- ni am i-
pse li- be rá- vit me de lá- que o ve-
nán- ti um, & à ver- bo áf- pe-
ro. y. Sca- pu lis su- is ob- um-
brá- bit ti- bi: & sub pennis e-
wo^{ll} ii M. jus

DOMINICA I. IN QUADRAGESIMA.

95

jus: spe rá- bis. y. Scù to cir cùm- da-
bit te vé- ri tas e- jus:
non ti mé- bis à ti mo- re no-
étér- no. y. A sa- gít- ta vo lán-
te per di- em, à ne- gó- ti- o
per am bu lán- te in té- ne bris: à ru-
l na, & dæmóni o me- ri di á- no.
y. Ca- dent à lá- te re tu- o mil- le,
&

94

THEATRO ECCLESIASTICO.

& decem mil- li a à dextris tu- is : ati-
bi au- tem non ap pro- pin- quá- bit.
y. Quó- ni am An- ge lis su- is man dá-
vit de te: ut cu fló- di ant
te in ó- mnibus vi- is tu- is. y. In
má- ni bus por- tá- bunt te: ne
um quām of fé- das ad lá-
pi dem, pe- dem tu- um. y. Su- per

DOMINICA I. IN QUADRAGESTMA. 95

áf- pi dem , & ba- fi- lif- cum am-
bu lá- bis: & concul cá- bis
le- ó- nem , & dra- có- nem. y. Quó ni-
am in me spe rá- vit, li- be rá- bo
e- um, pró- te- gam e- um, quó-
ni am co gnó- vit no- men me- um.
y. In- vo- cá- bit me , & e- go ex-
áu di am e- um: cum i- pso sum ia

96

TREATRO ECCLESIASTICO.

in tri bu la- ti ó ne. y. E-
pi am e um, & glo ri fi- cá-
bo e um: lon gi tú di ne di- é-
cúm ad im plé bo e um: & o- stén dam
il, li- sa lu- tis- te me-
um.

Offerto-
rium.

S Cá- pu lis fú- is ob- um-
brá- bit ti- bi Dó- mi nus, &
fab

DOMINICA I. IN QUADRAGESIMA.

97

sub pen- nis e- jus spe- rá- 'bis:
scu- to cir- cùm da bit te vé- ri tas
e- jus.
Cómu- **S** Cá pu lis fu- is ob um
brá- bit ti- bi Dó- mi nus,
& sub pennis e- jus spe- rá- bis: scu-
to cir- cum da bit te vé- ri tas
e- jus.

Parte H.

N

D O-

DOMINICA II. IN QUADRAGESIMA.

4
*Intro-i-
tus.*

R E- mi- ní- sce re mi se ra ti-

ó- num tu á- rum, Dó mi ne, & mi se ri-

cór di æ tu- æ, quæ à fæ- cu lo

funt, ne um quam do- mi néntur no- bis

i- ni mí- ci no- stri: lí- be ra nos,

De- us I- fra el, ex ó- mni bus an-

gú- sti is no-

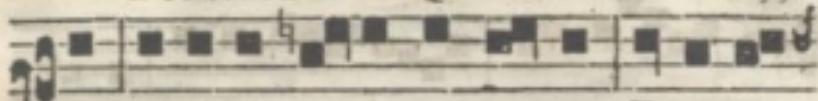
stris.

Ad te , Dómi-

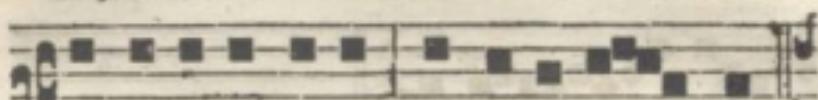
ne,

Dominica II. in Quadragesima.

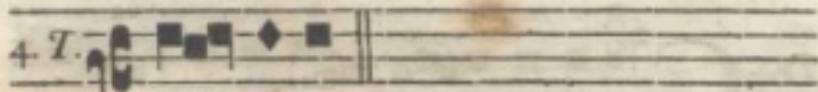
99



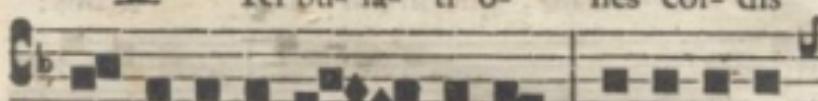
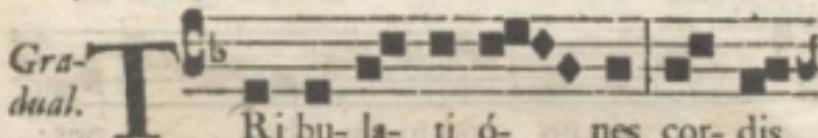
ne, le yá vi á ni mani me am: Deus me-



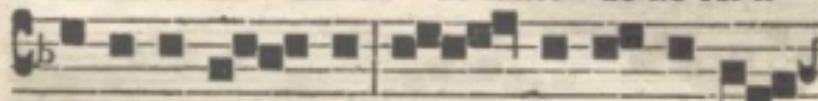
us, in te con fi do, non e ru bé scam.



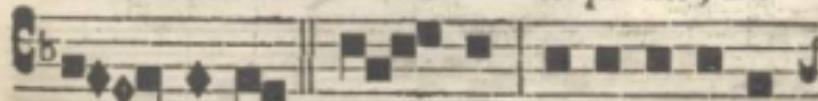
ÿ. Gló ri a.



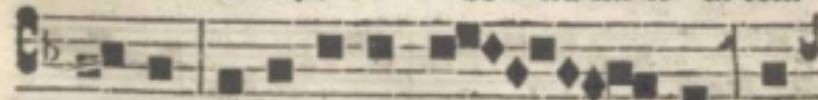
me i di la tá tae sunt: de ne cef si



tá ti bus me is é ri pe me, Dó



mi ne. ÿ. Vi de hu mi li tá tem



me am, & la bó rem me um: &

N ii di-

100

THEATRO ECCLESIASTICO.

A musical score for two voices. The top voice, labeled 'soprano' with a 'G' clef, sings 'di mit- te ó mni a pec cá- ta me a.'. The bottom voice, labeled 'basso continuo' with a 'B' clef, provides harmonic support. The music is written on four-line staves with square note heads.

A musical score for three voices. The soprano (G clef) sings 'On fi té mi ni Dó- mi no , quó ni am bo-'. The alto (C clef) sings 'quó- niam in se- cu lum mi se ri cór- di- a e- jus. y. Quis lo- qué- tur po tén ti- as Dó- mi ni , au di- tas fá- ci- et o- mnes lau-'. The basso continuo (B clef) provides harmonic support. The music is written on four-line staves with square note heads.

des

DOMINICA II. IN QUADRAGESIMA.

101

des e- jus? y. Be á- ti
qui cu ftó- di- unt ju dí- ci um,
& fá- ci unt ju- stí- am in ó-
mni té- mpo re. y. Me mén-
to no- ftri, Dó- mi se, in be-
ne plá- ci- to pó- pu li tu- i:
vi- si- ta nos in fa- lu- rá-
ri tu- o.

Offer-

TOM.

THEATRO ECCLESIASTICO.

Offerto-
riunt.

M E di-tá- bor in man dá-

tis tu- is, quæ di lé-

xi val-de: & le-vá- bo ma-nus me-

as ad mandá- ta-tu- a, quæ di lé-

xi.

Cómu-
nio.

I N tél- li ge cla mó rem me-

um, in té n de vo ci o ra ti ó nis

me-æ, Rex me- us: & De us me-

us:

DOMINICA II. IN QUADRAGESIMA.

103

Musical notation for the second Sunday of Lent. The music is written on four-line red staves. The notes are square neumes. The lyrics are:

us: quó- ni am ad te o rá- bo , Dó-
mi ne.

DOMINICA III. IN QUADRAGESIMA.

*Introi-
tus.*

Musical notation for the third Sunday of Lent. The music is written on four-line red staves. The notes are square neumes. The lyrics are:

O Cu li me i fem per
ad Dó mi num , qui a i pse e vel-
let de lá que o pe des me os:
ré spi ce in me , & mi se ré me me-
i: quó ni am ú ni cus , & pauper sum
ego.

C e go. *Pf.* Ad te, Dómi ne, le vá vi-
á nimam me am: De us meus, in te con fi-
T. do, non e ru bél cam. *y.* Gló ri a.

Gradual. *E* X úr ge, Dó mi ne, non
præ vá le at ho mo : ju di cén tur gen-
tes in cons pé étu tu o. *y.* In cón ver-
tén do i ni mí cum me um re tróri-
sum, in fir ma bun tur, & pe ri- bunt

DOMINICA III. EN QUADRAGESEMÁ.

105

à fáci e tu- a.
 Tra- A D te le- vá- vi ó-
 cu los me- os, qui há- bi tas
 in Cœ- lis. ý. Ec- ce sic- ut ó-
 cu li fer vó- rum in má- ni bus domi-
 nó- rum su- ó- rum ý. Et sic- ut ó-
 cu li an cil- lae in má- ni bus dó-
 mi næ su- á; i- ta ó cu li no-
 Parte II. O stri

tri ad Dóminus De- um no- strum, do-
nec mi se re- á- tur no- stri. y. Mi-
se ré- re no- stri, Dó- mi ne, mi-
se ré- re no- stri.

Offerto- **J** *rium.* U stí- ti & Dó- mi ni re-
b
etæ, læ ti- fi- cán tes cor-
da, & ju- dí- ci a e- jus dul- ci ó-
ra su- per mel, & fa- yum; nam & fer vus

DOMINICA III. IN QUADRAGESIMA.

107

tu- us cu stó- dit e- a.
Gómu- **P** Af ser in vé nit si- bi do-
 mum , & tur tur ni- dum , u- bi re pó- nat pul-
 los su- os al- tá- ri a tu- a ,
 Dó- mi ne vir tú- tum , Rex me- us ,
 & De- us me us : be a- ti qui há-
 bi tant in do- mo tu- a , in sæ-
 culum sæ- cu li lau- dá- bunt te.
 O ii DO-

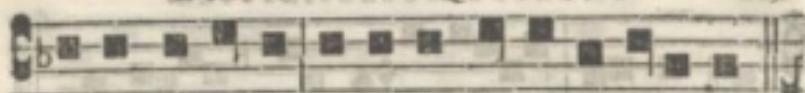
208 · THEATRUM ECCLESIASTICO.

DOMINICA IV. IN QUADRAGESIMA.

Introitius. **L**æ-tá-re Je-nú-sa-lem,
& con-véntum fá-ci te omnes qui di-
gi-tis e-am: gaudéte cum læ-ti-
a, qui in tri-fli-ti-a fu-i-stis ut ex-
ul-té-tis, & fa-ti-é-mi ni-ab-u-
bé-ri mus con-so-la-ti-ó-nis
ve-stre. **Pf.** Lætá-tus sum in his, quæ
di-

DOMINICA IV. IN QUADRAGESIMAS.

409



110

THEATRO ECCLESIASTICO.

mi no , sic ut mons Si- on ,
non com mo vé- bi tur in æ té- num,
qui há- bi- tat in Je rú- fa lem. ¶ Mon-
tes in cir cú- i- tu e- jus,
& Dó minus in cir cú- i- tu pó pu li-
su- i, ex hoc nunc , & us- que in-
fæ- cu lum.

Offerto-
rium, **L** Au dá- te * Dó- minum, qui-

DOMINICA IV. IN QUADRAGESIMA.

III

a be ní gnus est: psál- li te nó mi ni
e- jus, quó- ni am su á- vis est:
ó mni a quæcumque vó- lu it fé- cit
in Cœ- lo, & in ter- ra.

Cómu- nio. J E ru- fa lem, quæ æ di- fi-
cá- tur ut Ci- vi tas, *cujus par ti- ci pá-
ti o e- jus in id i- psum: il- luc e' nim
af cen dé- runt tri bus, tri- bus Dó-
mi-

iii

THEATRO ECCLESIASTICO.

mi ni , ad confi tén- dum nó- mi ni tú-
o, Dó mi ne.

DOMINICA DE PASSIONE.

*Introi-
tus.* J U- di ca me , De- us , & dif-
cér- ne cau- fam me- am de gen te non
fan- ñta: ab hó- mi ne i- ní-
quo , & do ló so é- ri pe me : qui a
tu es De- us me- us , & for- tu-

tú

DOMINICA DE PASSIONE. 113

tú- do me- a. E mít- te lú-
cem tu am , & ve- ri- tá- tem tu- am: i- psa
me de duxérunt , & addu- xérunt in montem
sanctum tu um, & in ta ber ná- cu- la tu- a.

Glória Patri *non dicitur.*

Repet. Júdica me , &c. usque ad Psalmum.

Gradual. E Ripe me , Dó- mi ne ,
de i- ni mí- cis me- is: do ce-
me fá- ce re vo- lun- tár- tem tu-
Parte II. P am.

T. 14

THEATRO ECCLESIASTICO.

blai-dim. H am. y. Libe rá- tor me-
us, Dó- mi ne, de gén- ti bus i- ra-
cún- dis: ab in sur gén- ti bus in me
ex al- tá- bis me: à vi- ro i-
ní quo e ri- pi es me.

*Trá-
ctus.* **S**æ pè ex- pu- gna vé runt me
à ju- ven tú- te me- a. y. Di-
car nunc I- fra el: Sæ pè ex-
pu-

Dominica de Passione.

115

pu-gna- vé runt me à ju-

ven tú- te me- a. y. E- te-

nim non po- tū é- runt mi-

hi: su pra-dor sum mie- um fa bri ca-

vé runt pec ca- tó- res. y. Pro lon-

ga- vé runt i- ni- qui- tá- tes

su- as: Dóminus ju- stus con ci-

dit cer ví- ces pec- ca-

P ii tó-

tó- rum.

Offerto- C On- fi- té- bor ti- bi,

Dó- mi ne , in to- to cor- de

me- o. re tri- bu e ser- vo

tu- o, vi- yam , & cu- fló di am ,

ser mó- nes tu- os : vi- ví- fi- ca

me: se- cún- dùm verbum tu- um , Dó-

mi ne.

Com-

DOMINICA DE PASSIONE.

217

Cōmu- **H** Oc cor- pus, quod pro vo- bis
tra- dé- tur: hic ca- lix no- vi Te sta-
mēnti est in me- o sān guī ne, di-
cit Dō- mi nus: hoc fā- ci- te, quo ti- ef-
cūm- que sú- mi tis, in mē- am com me-
mo ra- ti ó- nem.

DOMINICA IN PALMIS.

*Introi-
tus.* **D** O- mi né, ne lon- gè fá- ci-

118

THEATRO ECCLESIASTICO.

as au xi- li- um tu um à me, ad de fen-
si- ó- nem me- am áf- pi- ce: lí- be ra
me de o- re le- ó- nis, &
à cór- ni bus u ni cór- ni um hu mi lí-
tát- tem me am. De us, Deus me us,
rés- pi ce in me, qua re me de re li qui- sti?
Longè à sa lú te me a ver ba de li ctó rum

Pſ.

*Repet. Dómine, ne longè, &
usque ad Psalm.*

Gr

DOMINICA IN PALMIS.

119

Gradual. **T**ene nū i- dñe sti ma- num dex-
teram me- am , & in vo- lun tá-
te tu a de duxí- sti me , & cum
glór- ri a as sum psi- sti me. y. Quam
bo- b- nus I- fra el De- us re- c- tis
cor- de! Me i au tem pe- nè mo- ti sunt
pe- des , pe- ne ef- fú- si sunt gref-
fus me- i , qui a zelá- vi in pecca- tó-
ri-

120

THEATRO ECCLESIASTICO.

ri bus, pa- cem pecca tó- rum vi- dens.
Trans. D E- us , De us me us,
réspí- ce in ill me, qua- re me de-
re li- qui- fi? y. Lon- ge à fa-
lú- te me- a ver- ba de li-
ctó- rum me- ó- rum. y. De- us me-
us, cla- má- bo per di- em,
nec ex áu- di- es: in no éte, &

nos

DOMINICA IN PALMIS.

123

non ad in- si pi én- ti am mi- hi.

y, Tu au- tem in san élo há- quo-

bi- tas, Laus I- O fra el. y. In te spe ra-

vé runt pa tres no- ad an stri: spe- ra vé-

runt, & li- be- rá- sti e-

os. y. Ad te clama vé- runt, & sal- vi

fa- éti sunt: in te spe ra vé-

runt, & non sunt con- fú- si. y. E go

Parte II.

Q

au-

THEATRO ECCLESIASTICO.

au- tem sum vermis , & non ho- mo :
oppró- brium hó- mi num , & ab jé-
eti o ple- bis. y. Omnes qui vi- dé-
bant me , as per na bá- tur me:
lo- cù- ti sunt lá- bi is , & mo vé-
runt cá- put. y. Sperá- vit in Dó-
no , e- ri- pi at e- um: salvum
fá- ci at e- um , quoni- am vult
eum.

Dominica in Palmis.

la 23

e- um. y. I- psi ve rò con si- de ra-
verunt , & conspexé- runt me : di vi-
sé- runt si- bi ve- stimenta me- a ,
& su per vestem me- am mi sé- runt
sor- tem. y. Li- be- ra me de
o- re le- ó- nis : & à
cér- ni bus u- ni cér- ni um hu mi li-
tá- tem me- am. y. Qui ti mé- tis Dó-

Q. ii

mi

-124

THEATRO ECCLESIASTICO.

mi num, lau- dá- té e- um:
u- ni vér sum sē- men Ja- cob magni fi-
cá- te e- um. y. Annunti á- bi-
tur Dó- mīno, - ge né rá ti o ven-
tú- oni ra: & annunti á- bunt Cœ-
li ju stí- ti am e- jus. y. Pó- pu-
lo qui nascé- tur, quem fe- cit Dó-
mi nus. Offer:

Dominica in Palmis

425

Offerto-
rium.

Mpro pé- ri um - ex pe- élá- vit

cor me um , & mi sé- ri am : & su-

stí- nu i qui si- mul mecum con trilla- ré-

tur, & non fu- it : conso lántem me quæ-

si- vi , & non in vé- ni : & de- dé-

runt in ef cam me am fel , & in fi-

ti- me- a po ta yé- runt me a- cé-

to.

Com-

116

THEATRO ECCLESIASTICO.

Cōmu-
nio. **P**A- ter, si non potest hic ca-
lix tran-sí- re ni si bi bam il- lum , fi-
at yo lún- tas tu- a.

FERIA QUINTA IN CENA DOMINI

*Intro-i-
tus.*

NOs au- tem glo- ri-
á- ri o pór- tet in Cruce Dó-
ni no strī Je- su Chri- sti , in quo est sa-
lus, vi- ta, & re- sur ré- eti o no-

FESTA QUINTA IN CENA DOMINI.

117.

Ita: per quem sal vátí, & li be rá-
ti su- mus. *Pf.* De us mi se re-
á tur no stri, & be ne di cat no- bis: il-
lú minet vultum su um super nos, & mi se re-

Repet. Nos autem, &c. usque ad Psalmum.

á tur no stri.

Gradual. **C** Hri stus fa- étus est pro no-
bis o bé- di ens us-
que ad mortem, mor tem au- tem
Cru-

120

THEATRO ECCLESIASTICO.

Cru-cis y. Propter quod &
De us ex al-tá vit il-lum: & de-dít
al-lá di-no-men, quod est
su per o-mne no-men.

Offertó-
rium.

D Ex-te ra Dó-mi-ni
fe-od-o-cit vir-tú-tem, déx-te ra
Dó-mi-ni ex al-tá-vit me: non mó-
ri-ar, fed-vie-am, & nar-rá-bo

FESTA QUINTA IN CENA DOMINI.

629.

ó-pe rá Dó-mi ni.

Cómu-nio. D O- mi-nus Je-sus , postquam

cœ-ná-vit cum Discí-pu-lis su-is , la-vit

pe-des e-ó-rum : & a-it i-vil-lis :

Sci-tis quid fé-cerim vo-bis e-go

Dóminus , & Magí-ster ? exémplum de-di

vo-bis , ut & vos i-ta fa-ci-á-on

HS.

Parte II.

R.

FE-

FERIA SEXTA IN PARASCEVE.

T Post Nonam finita Lectione que incipit Hæc dicit Dominus: In tribulatione sua manè consurgent ad me, &c. cantatur à Choro sequens Traetus:

D
O mi ne, au di vi au di
tum tu um, & tí mu i: con fi de
rá vi ó pe ra tu a,
& ex pá vi. y. In mé di o
du ó rum a ni má li um in
no te scé ris: dum appropin quá verint
an ni, cogno scé ris: dum ad vé ne

FERIA SEXTA IN PARASCEVE. 231

rit tem- pus, o sten- dé-
ris. y. In e o, dum contur bá- ta
fú- e rit á ni ma me a: in
i- ra, mi se ri cór di æ me-
mor e ris. y. De us à
Li ba no vé ni et, & San ctus
de mon te, um bró fo & con-
dén so. y. O pé ru it Cœ-
Rü los

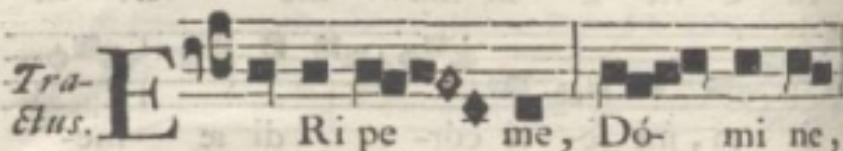
THEATRO ECCLESIASTICO

132



*Post Lectionem, quæ incipit
In diébus illis: Dixit Dominus ad Moysen, &c.*

ter- ra.



FERIA SEXTA IN PARASGEVE. . 33

con filii tu é bant præ- li- a. y. A- cu-
é- runt linguas su- as sic ut
fer pén- tis: ve nê num á- spi-
dum sub lá- bi is e ó- rum. y. Cuf-
tó- di me, Dó mi ne, de ma- nu
pec- ca tó- ris: & ab ho mí- ni bus i-
ní- quis lí- be ra me.
y. Qui co gi ta vé- runt sup plan tá-

re

re gref sus me os: abscon dé runt su
pér bi lá que um mi hi.
y. Et fu nes ex ten dé runt
in lá queum pe dibus me is: jux ta
i ter scán da lum po su é runt
mi hi. y. Di xi Dó mi no, Deus
me us es tu : ex áu di, Dó
mi ne, vo cem o ra ti ó nis me

FERIA SEXTA IN PARASCEVE. 135

æ. y. Dó- mi ne , Dó- mi ne

vir- tus fa- lú- tis me- æ , ob um bra

ca- put me- um in di e bel-

li. y. Ne tra- das me à de si- dé- ri- o

me- o pecca- tó- ri: co- gi ta-

vé- runt ad vér sus me: ne de re- lin-

quas me , ne um quam ex al- té- n-

tur. y. Ca- put cir cú- i tus e- ó-

rum:

136 THEATRO ECCLESIASTICO.

A musical score for three voices (SATB) on four-line staves. The music consists of black note heads on white staves. The lyrics are written below the notes. The score includes a basso continuo part with a single staff and a cello-like bassoon part with a single staff.

rum: la- bor la- bi ó- rum- i- pfó-
rum o pé si et e os. y. Verúm-
ta men ju- sti con fi- te bún tur nō- mi-
ni tu- o; & ha bi tá- bunt re-
Qui cum vul- tu tu

D.

SABBATHO SANCTO.

*Post Prophetias cantantur in Choro infra scripti Tralls
Post quartam Prophetiam.*

A musical score for three voices (SATB) on four-line staves. The music consists of black note heads on white staves. The lyrics are written below the notes. The score includes a basso continuo part with a single staff and a cello-like bassoon part with a single staff.

Tral- elus. C An tē- imus Dó- mi no!

SABBATHO SANCTO.

137

glo ri ó sé e- nim ho-

no ri fi cá- tus est: e- quum & a scen-

fó- rem pro- jé- cit in ma-

re: ad jú- tor & pro té- ctor

fa- élus est mi- hi in sa- lú-

tem. y. Hic De us me- us, & ho no ri fi-

cá bo é- um: De us Patris me-

l: & ex- al- lá- bo e-

Pártie II. S um.

138

THEATRO ECCLESIASTICO.



est il- lí

Post oclavam Propetiam.

*Trā-
étus.* **V**I- son-ne a fa- éta elt
di lé- éto in cōr- nu , in lo- co
ú- be ri. y. Et ma cé- ri am
cir cùm- de dit , & circumfó-
dit: & plan- tá vit ví ne am So-

The musical notation continues with three voices in common time. The top voice starts with a half note followed by a quarter note. The middle voice starts with a half note followed by a quarter note. The bottom voice starts with a half note followed by a quarter note. The lyrics correspond to the text above.

SABBATUO SANCTO. T

139

rec, & æ di- fi- cá- vit tur rim in mé-
di- o e- jus y. Et tor- cù-
lar fo dit in e- a: vi- ne-
a e nim Dó- mi ni Sá- baoth, do- mus
I- fra el est.

Post undecimam Prophetiam.

Tr-
Eflus. **A** T tén- de Cœ- lum,
& lo- quar: & áu- di at ter-
ra ver- ba ex o- re me- o.
S ii y. Ex

140

THEATRO ECCLESIASTICO.

y. Ex peclé tur si cut plúvi a e ló qui um
me um: & de scéndant sic ut ros
ver ba me a. y. Sic
ut im ber fu per gra men,
& sic ut nix super fœ num: qui
a no men Dó mi ni in vo cá
bo. y. Da te magni tú di nem De
o no stro: De us, ve ra ó pe

SABBATHO SANCTO. T

141

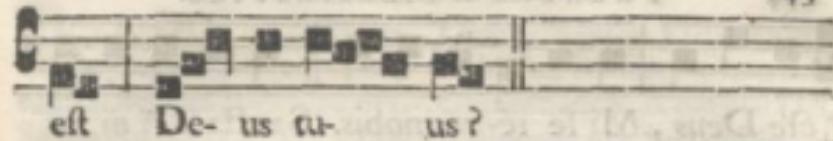
ra e- jus & o- mnes vi- æ
e- jus ju di- ci- a. y. De-
us fi- dé- lis , in quo non est i- ní- qui-
tas: ju- stus & sanctus Dó- mi nus.

AD PROCESSIONEM FONTIS.

¶ In Ecclesiis habentibus Fontem Baptismalem , dum Sa-
cerdos cum aliis descendit ad illius benedictionem ,
cantatur sequens.

Tr- **S** ic ut cer- vus de sí- de rat
Elus. ad fon tes a- quá- rum ,
I- id ta de- si- dé rat á- ni ma me a ad te ,

te, De- us. y. Si ti- vit á- ni-
ma me- a ad De um vi-
vum: quando vé ni am, & ap- p-
ré- bo, ante fá- ci em
De- i? y. Fu é- runt mi- hi lá cr-
mæ me- æ pa nes di e, ac no-
éte, dum di- ci- tur mi- hi per
sín- gu los di- es: U- bi-



¶ Post benedictionem Fontis Baptismalis, vel, ubi non
est Fons, finita ultima Prophetia cum sua oratione,
cantantur Litanie in medio Chori à duobus Cantori
bus, utroque Choro idem simul respondent. In fine
Litaniarum cantantur solemniter Kyrie eleison, &
repetuntur, ut in Missa moris eſt.

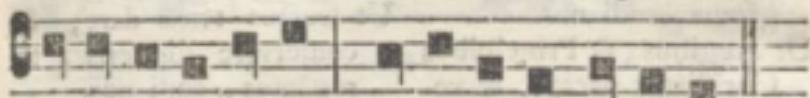
Musical notation for the Kyrie. The music is written on five-line staves. The first staff begins with a large 'K' (Clef) and consists of a single note followed by a series of eighth notes. The lyrics 'Y-ri- e e- lé i- fon. Chri ſte e- lé- i-' are written below the staves. The second staff begins with a small 'c' (Clef) and consists of a single note followed by a series of eighth notes. The lyrics 'fon. Ky ri- e e- lé i- fon. Chri ſte , au di-' are written below the staves. The third staff begins with a large 'C' (Clef) and consists of a single note followed by a series of eighth notes. The lyrics 'nos. Chri ſte , ex au di nos. Pa ter de cœ lis' are written below the staves. The fourth staff begins with a small 'c' (Clef) and consists of a single note followed by a series of eighth notes. The lyrics 'Deus , Mi ſe ré- re nobis. Fi- li Re démptor' are written below the staves. The fifth staff begins with a large 'C' (Clef) and consists of a single note followed by a series of eighth notes. The lyrics 'mundi Deus , Mi ſe ré- re nobis. Spi ri- tus San-
cte' are written below the staves.

Et Deus, Mi se ré-re nobis. Sancta Trí ni tas
unus Deus, Mise ré re nobis. Sancta María,
O ra pro no bis.

Sancta Dei Genitrix ,	ora.	Sancte Laurenti ,	ora.
Sancta Virgo Virginum ,	ora.	Sancte Vincenti ,	ora.
Sancte Michael ,	ora.	Omnnes Sancti Martyres ,	ora.
Sancte Raphael ,	ora.	te pro nobis.	
Omnnes Sancti Angeli , &		Sancte Silvester ,	ora.
Archangeli ,	orate.	Sancte Gregóri ,	ora.
Omnnes Sancti Beatórum Spi- rituum Ordines ,	orate.	Sancte Augústine ,	ora.
Sancte Joannes Baptista ,	ora.	Omnnes Sancti Pontífices ,	ora.
Omnnes Sancti Patriarchæ , &		Confessores ,	ora.
Prophetæ ,	orate.	Omnnes Sancti Doctores ,	ora.
Sancte Petre ,	ora.	te pro nobis.	
Sancte Paule ,	ora.	Sancte Antóni ,	ora.
Sancte Andrea ,	ora.	Sancte Benedicte ,	ora.
Sancte Joannes ,	ora.	Sancte Dominice ,	ora.
Omnnes Sancti Apóstoli , &		Sancte Franciscæ ,	ora.
Evangelistæ ,	orate.	Omnnes Sancti Sacerdótes ,	ora.
Omnnes Sancti Discípuli Dó- mini ,	orate pro nobis.	Levitæ ,	ora.
Sancte Stephanæ ,	ora.	Omnnes Sancti Mónachi ,	ora.
		Eremítæ ,	ora.
		Sanctæ Mariæ Magdalena ,	ora.
		Sæ-	

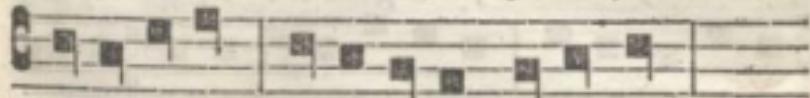
SABBATHO SANCTO. T. 145

Sancta Agnes, ora. Omnes Sanctæ Virgines, &
Sancta Cæcilia, ora. Videlæ, oráte pro nobis.
Sancta Agatha, ora. Omnes Sancti, & Sanctæ Dei,
Sancta Anastasia, ora. Intercedite pro nobis.

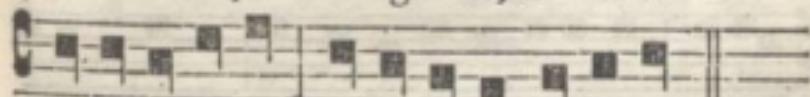


Pro pí ti us e- sto, Par ce no bis, Dómi ne.

Propitius esto, Exaudi nos, jejúnium tuum, libera.
Dómine. Per Crucem, & Passiónem
Ab omni malo, Libera nos, tuam, libera.
Dómine. Per mortem, & sepulturam
Ab omni peccáto, libera. tuam, libera.
A morte perpétua, libera. Per Sanctam Resurrectionem
Per mysterium sanctæ Incar- tuam, libera.
nationis tuæ, libera. Per admirabilem Ascensió-
Per Adventum tuum, libera. nem tuam, libera.
Per Nativitatem tuam, libe- Per Adventum Spiritus San-
ra nos, Dómine. eti Paracleti, libera.
Per Baptismum, & sanctum In die Judicii, libera.



Pec ca tó res, Te ro- gâmus, au di nos.



Ut no bis parcas, Te rogamus, au di nos.

Ut Ecclesiam tuam sanctam Ut dominum Apostolicum, &
regere, & conservare di- omnes Ecclesiasticos Ordin-
gnaris, te rogamus. nes in sancta Religione
Parte II. T con-

146

THEATRO ECCLESIASTICO.

- consevare digneris, te
rogamus audi nos.
Ut inimicos sancte Ecclesie
humiliare digneris, te ro-
gamus, audi nos.
Ut Regibus, & Principibus
Christiani pacem, & ve-
ram concordiam donare
digneris, te rogamus,
audi nos.
Ut nosmetipso in tuo san-
cto servitio confortare, &
conservare digneris, te
- rogamus, audi nos.
Ut omnibus benefactoriis
nostris sempiterna bona re-
tribuas, te rogamus.
Ut fructus terrae dare, &
conservare digneris, te
rogamus, audi nos.
Ut omnibus Fidelibus De-
functis requiem eternam
donare digneris, te ro-
gamus audi nos.
Ut nos exaudire digneris,
te rogamus, audi nos.

Agnus De-i, qui tollis peccá ta mundi, Par-
ce nobis, Dómine, Agnus De-i, qui tol lis
peccá ta mundi, Ex áudi nos, Dómine. Agnus
De-i, qui tollis peccá ta mundi, Mi se ré re
no bis. Christe, audi nos. Christe, ex áu di nos.

Hic

SABBATHO SANCTO.

147

Hic Cantores solemniter incipiunt

3
K Y- ri- e e- lé i-son.
3 Chri- fle e- lé-
2 i- son. Ky- ri- e e- lé-
i- son. Ky- ri- e e-
lé- i- son.

¶ *Finita Episcola Celebrans cantat ter Alleluia elevando vocem gradatim; &c. Chor. post quamlibet vicem in eodem tono repetit, idem.*

A L- le- lú-
ia. y. Confi té mi ni
T ii Dó-

Postea Chor. prosequitur more solito.

148

THEATRO ECCLESIASTICO.

Dó- mi no, quó- ni am bo- nus;
quó- ni am in sæ- cu lum mi se- ri cór-
di- a e- jus.

Deinde profe-
quitur.
TRACTUS.

L Au dá- te Dó- minum
o- mnes gen- tes : & col lau- dá-
te e- um o- mnes
pó- pu li. y. Quó ni- am con fir má- ta

SABBATHO SANCTORUM

149

est super nos mi se ri cór di
a e jus, & vé ri tas
Dó mi ni ma net in ae
té num.

Post sumptionem Sacramenti pro Vesperis in Choro cantatur

Aña. A L-le-lú-ia, al-le-lú-ia,
al-le-lú-ia. e. u. o. u. a. e.

Psalmus 116.

Laudáte Dóminum omnes gentes : * laudáte cum
omnes pópuli.

Quóniam confirmáta est super nos misericórdia ejus : *
& véritas Dómini manet in æternum.

Glória Patri, & Filio, &c. Sicut erat, &c.

Et repetitur *Aña* Allelúa, ut suprà.

Ca-

Capitulum, Hymnus, & Versus non dicuntur, sed statim celebrans in canto incipit Annum ad Magnificat.

V Chor.
prose
E spe rē au tem Sab ba thi,
Quæ lu cé scit in pri ma Sabba thi, ve nit
Ma ri a Magda lé ne, & al te ra Ma ri
a, vi dé re se púl chrum, al le lú ia.
e. u. o. u. a. e.

Canticum Beatae Marie Virginis.

Repetitur Antiphona Vesperè, &c.

DOMINICA RESURRECTIONIS.

A D M I S S A M.

Introit. R E sur ré xi, & ad huc

Dominica Resurrectionis. 151

te cum sum, al-lé-lú-ia: po-su-
í-sti su-per me manum tu-am, al-
le-lú-ia, mi-rá-bi-lis fa-cta
est fci én-ti a tu-a, al-
le-lú-ia, al-le-lú-ia.

Pf. Dó-mi-ne, probá-sti me, & co-gno-
ví-sti me: tu cogno-vi-sti sef-si-onem me-
am, & re-sur-re-cți-ō-nem meam.

Gl6-

154

THEATRO ECCLESIASTICO.

4. T.

Gló- ri- a.

Gra-dual. **H** Ae di- es, quām
fe- cit Dó- mi nus: ex ul-
tê- mus, & læ- tê-
mur in e- a. y. Confi-
té- mi ni Dó- mi no, quó- ni
am bo- nus: quó- ni am in sæ-
cu lum mi- fe- ri- cór- d-

Dominica Resurrectionis. 153^o

Three-line musical notation with square neumes. The lyrics are:

a e-^{re} suspi- jus. Al- le- lú-
ia. Al- biop le- lú- ia.
y. Pascha no- strum im mo lá- tus
est Chri- stus.

Three-line musical notation with square neumes. The lyrics are:

Sequen- **V** tia. L' étimæ Pascháli laudes im-
molent Christi a-ni. Agnus re démit oves:

Three-line musical notation with square neumes. The lyrics are:

Christus in nocens Pa tri re conci- li- á- vit pec-
ca-tó- res. Mois & vi ta du él lo confli- xé-
Parte II. V re

re mi rando : dux vitæ , mórtuus regnat vi- yus.

Dic nobis Mari- a , quid vi di sti in vi-

a ? Sepúlchrum Christi vi- vén tis , & gló-

ri am vi di re sur gén tis. An gé li cos te-

stes , Sudá rium , & vestes. Surré- xit Christus

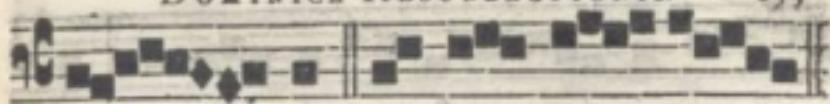
spes me- a : præ cédet vos in Gali- læ- am.

Scimus, Christum surréxis se à mor tu is ve-

rè : tu no bis vi Ætor Rex mi se ré- re.

Amen

Dominick RESURRECTIONIS. 133.



V ii

fin-

156

THEATRO ECCLESIASTICO.

Music score for three voices (SSA or SATB) in common time. The vocal parts are labeled 'b' above them. The lyrics are: 'sin ce ri-tá-tis & ve-ri-tá-tis, alle-lú-ia, alle-lú-ia, alle-lú-ias'. The music consists of four measures per line, with each measure containing two notes. The first line ends with a double bar line. The second line starts with a repeat sign. The third line starts with a repeat sign. The fourth line ends with a double bar line.

FERIA SECUNDA DE OCTAVA.

Music score for three voices (SSA or SATB) in common time. The vocal parts are labeled 'b' above them. The lyrics are: 'Introit. Ntro du-xit vos Dó-mi-nus in ter ram flu-énen-tem lac & mel, alle-lú-ia: & ut lex Dó-mi-ni sem per fit in o-re ve-stro, alle-lú-ia,'. The music consists of four measures per line, with each measure containing two notes. The first line ends with a double bar line. The second line starts with a repeat sign. The third line starts with a repeat sign. The fourth line ends with a double bar line.

FESTA SEGUNDA DE OCTAVA.

157

ia, al- le- lú- ia. Con fi- té- mi-

ni Dómi no , & in vo cá- te no men ē- jus,

annun- ti- á- te in ter gentes ó- pe ra e-

jus. y. Gló- ri a.

Graduale Hec dies, &c. usque ad primum y. pag. 152.

y. Di cat nunc If-

ra el : quó-

ni am bo-

nus, quo- ni am in sac-

cu lum

mi se- ri- có- di-

458

THEATRO ECCLESIASTICO.

a e- jus. Al- le- lú-
ia. Al- le- lú- ia. y. An-
ge lus Dó- mi ni descén-
dit de Cœ- lo, & ac- cé-
dens re vól- vit lá- pi dem, &
se dé bat su- per e- um.

Segundo
Viñón
Pachón
pag. 11

Offerto-
rium.

A N- ge lus Dó-
mi ni descén- dit de Cœ- lo,

FERIA SEGUNDA DE OCTAVA.

159

Musical notation for Feria Segunda de Octava, featuring three staves of square neumes on four-line staffs. The lyrics are:

& di- xit mu li- é- ribus : Quem quæ ri tis ,
sur ré- xit , sic ut di- xit , al- le-
lú- ia.

Musical notation for Cómunio, featuring three staves of square neumes on four-line staffs. The lyrics are:

Cómu- nio. **S** Ur ré- xit Dó- mi nus ,
& ap pá- ru it Pe- tro , al-
le- lú- ia.

FERIA TERTIA DE OCTAVA.

Musical notation for Introitio, featuring three staves of square neumes on four-line staffs. The lyrics are:

Introi- **A** Qua fa- pi én- ti- xe
tus.

160.

THEATRO ECCLESIASTICO.

po-tá-vit e- os , al-le-lú- ia ; fi-

má-bitur in il- lis , & non fle-cté- tur,

al-le-lú- ia : & ex-al-tá-bit e- os

in æ-tér- num , al-le-lú- ia ,

al- le-lú- ia . Confíte mi-

ní Dómino , & in vocá-te no men e- jus:

an-nun-ti-á-te in ter gentes ó- pe ta

e- jus. 7.T. y. Gló- ri- a.

Gras

FERTA TERTIA DE OCTAVA.

161

Graduale Hæc dies, &c. usque ad primum y. pag. 152.

y. Dicant nunc, qui redémpti sunt à Dó-
mi no: quos redémit de manu i- ni-
mí- ci, & de regi ó- ni bus
congregávit eos.

Al- le- lú- ia. Al- le- lú-
ia. y. Sur- ré- xit Dó- mi nus de-
se- púl- chro, qui pro- no-

Parte II.

X

bis

168

THEATRO ECCLESIASTICO.



Sequentia Viëtimæ Pascháli, &c. pag. 153

Offerto-
rium. N- tó- nu it de Cæ-

lo Dó minus, & Al- tif- si mus de dit vo-

cem su- am: & ap- pa- ru é- runt

fon- tes a- quá- rum, al- le- lá-

ia.

Comu-
nio.

S con fur- re- xi- sti cum
Chriſto,

FERIA TERTIA DE OCTAVA.

163

Christo, quæ sur- sum sunt quæ- ri- re,
u-bi Christus est in déx te- ra De i se-
dens, al-le- lú- ia: quæ sur-
sum sunt sá- pi-te, al-le- lú- ia.

DOMINICA IN ALBIS I. POST PASCHA.

Introi- tus.

Q Ua si mo- do gé ni- ti in-
fantes, al-le- lú- ia: ra- ti- o- ná-
bi les, si ne do lo lac con cu-
X ii - pif-

164

THEATRO ECCLESIASTICO.

pis- ci te, al- le- lú- ia, al- le- lú- ia,
al- le lú- ia. Ex- ul- tá- te Dé o
ad ju tó- ri no stro: ju- bi lá- te Dé o
Ja- cob. y. Gló ri- a. Al le- lú-
ia. al- le- lú- ia. y. In
di- e ré sur re- cti ó- nis me- x,
di cit Dó- mi nus, præcé- dam vos in
Ga- li- lae- am. Al le-
jb

Dominica in Alsis I. post Paschā. 165

lú- ia. y. Post di- es o- eto, in-
nu is clau- sis ste- tit Je- sus in mé-
di o discí- pu ló- rum su- ó- rum,
& di- xit pax vo- bis.

Alleluia ut supra.

Offerto- rium. **A** An- ge lus Dó-
mi ni def cen- dit de Cœ- lo ,
& di- xit , mu li- é- ribus : quemquæ ri- tis ?
surre- xit si eut di- xit , al le- lú- ia.
Com-

t 66

TREATRO ECCLESIASTICO.

Cómu-
nio.

M

It- te ma num tu- am, & co-

gnól ce lo ca cla gó- rum , al- le- lú-

ia ; & no li es se in cré- du lus , sed fi-

dé- lis , al- le- lú- ia , al le- lú- ia

DOMINICA IL POST PASCHA.

Intro-
tus.

M

I- fe- ri- cór di- a Dó-

mi ni ple- na est ter- ra , al- le- lu- ia :

ver- bo Dó- mi ni cœ- li fir má- ti

funt,

DOMINICA II. POST PASCHA 167

funt, al le lu ia., al le lu ia.

Pf. Ex ul tá te ju sti in Dó mi no: rectos de

cet col lau dá ti o. y. Gló ri a.

Al le lú ia, al le lú ia. y. Cogno vé runt dif ci

pu li Dó mi num Je sum in fra Eli

ó ne pa nis. Al le

lú ia. y. E go sum pas tor bo

r68*

THEATRO ECCLESIASTICO.

bó-nus, & co gnof-co o-
ves me-as, & co gnóf-cunt mé
me-a.
Alleluia *as supra.*

Offerto-
rium. D E-us De-us me-us,
ad te de-lú-ce ví-gí-lo, & in no-mi-
ne tú-o lé-vá-bo ma-
nus me-as, al-le-lú-ia.

Cómu-nio. E Go sum pálstor bō-nus,

DOMINICA II. POST PASCHA. 169

le lú- ia. & co- gnós- co o- ves me-
as, & cog noscunt me me- æ, al- le- lú-
ia, al- le- lú- ia.

DOMINICA III. POST PASCHA.

*Introi-
tus.* **J** U- bi lá- te De- o o mnis ter-
ra, al le- lú- ia: psalmum di- ci- te no mi-
ni e- jus, al- lé- lú- ia: dá- te gló-
ri- am lau- di e- jus, al- le- lú- ia,
Parte II. Y al-

al-le-lú-ia, al-le-lú-ia.

Pf. Di-ci-te De-o, quam ter-ri-bi-li-a sum
o pe-ra-tu-a Dó-mi-ne! in multi-tú-di-

ne virtú-tis tu-æ men-ti ên-tur ti-bi-i-ni-

mi ci-tu-i. ♫ Gló-ri-a. Al-

le-lú-ia, al-le-lú-ia.

Pf. ♫ y. Redempti-ó-nem mi-fit

Do-mi-nus po-pu-lo su-o.

DOMINICA III. POST PASCHÀ. 171

Al le- Ju- ia. y, O por- té-
bat pa- ti Christum, & re sur ge-
re à mor- tu- is: & is ta in-
trá- re in gló- ri am fu-
am.

The musical notation consists of two systems of four-line staves. The first system contains the lyrics "Al le- Ju- ia. y, O por- té-", "bat pa- ti Christum, & re sur ge-", "re à mor- tu- is: & is ta in-", and "intrá- re in gló- ri am fu-". The second system begins with "am." and ends with a fermata. The notation uses black square neumes on white staff lines, with diamond-shaped neumes indicating specific pitch or rhythm. The first system has a soprano-like range, while the second system continues in a similar range.

Offerto- rium. **L** Au- da à ni-
ma me- a Dó- mi num: lau dá- bo
Dó- mi num in vi- ta me-
Y ii

The musical notation consists of two systems of four-line staves. The first system contains the lyrics "Offerto- rium.", "Au- da à ni-", "ma me- a Dó- mi num: lau dá- bo", and "Dó- mi num in vi- ta me-". The second system begins with "Y ii" and ends with a fermata. The notation uses black square neumes on white staff lines, with diamond-shaped neumes indicating specific pitch or rhythm. The first system has a soprano-like range, while the second system continues in a similar range.

a: plá-lam De-o, me-o, quam di u
e, ro, al-le-lu ia.
Comu-nio. **M**o dicum, & non vi dé-
bi-tis me, al-le-lú-ia: i-te rum
mó-dicum, & vi dé-bi-tis me, qui-
a va do ad Pa-trem, al le-lu ia,
al le-lú-ia.

*Dominica tertia post Pascba, ab aliquibus regulan-
bus, celebratur festum Patrocinii S. Josepb cum Mi-
fieuenti.*

IN FESTO PATROCINII S. JOSEPHI, PRO REGUL. 173

Intro-i-
tus.

A

Dju-tor, & pro-te-ctor no ster

est Dó-mi-nus, in e-o-læ-tá-

bi-tur cor no-strum, & in no-

mi-ne San-cto-e-jus spe rá-

vi-mus, al-le-lu-ia, al-le-lu-

ia.

Pf.

Qui re-gis If-ra-el in ten-de: qui

de-dú-cis ve-lut o-vem Jo-seph.

y.

174

THEATRO ECCLESIASTICO.

7.7. 

Gló- ri a. Al- le- lú-
ia. al- le- lú- ia. y. De qua-
cúm- que tri- bu la- ti- ó- ne cla-
má- verint ad me , ex- áu- di am e-
os: & & ro pro-te- etor
e- ó- rum De- us. Al- le-
lú- ia. y. Fac nos in- nō-
cu am Jo- seph , de- cür- re re

IN FESTO PATROCINII S. JOSEPHI, PRO REGUL.

175

yi tam; sitque tu o sem per

Alleluia ⁿ
supra.

tu ta pa tro ci ni o.

Offerto rium. **L** Au da Je nü fa

lem Dó mi num, quó ni am confor tá

vir se ras por tá rum tu á rum: be

ne di xit fi li is tu

is in te, al le lú

ia.

Com-

176

THEATRO ECCLESIASTICO.

Cómu-
nio.

J Acob au- tem gé- nu it Jo- seph
vi- rum Ma- ri- æ, de qua na-
tus est Je- sus, qui vo- cá-
tur Chri- stus, al- le-
lú- ia.



DOMINICA IV. POST PASCHA.

Introit.
tus.

C An- tâ- te Dó mi no
canticum no- vum, al le- lú- ia:
qui



DOMINICK IV. ross PASENA 177

qui a mi fa bí li a fe cit Dó mi
nus , al le lú ia : an te cons pé
stu Gen ti um re ve lá vit ju sti ti am
su am , al le lú ia. al le lú ia ,
al le lú ia. *Pf.* Sal vá vit si bi dex
te ra e jus : & brá chium sanctum e jus.
6.T. *Pf.* Gló ri a. Al le lú ia. al
le lú ia. *Pf.* Dexte ra

Parte II. Z Dó-

Dó mi ni fe cit vir tú tem:
dex te ra Dó mi ni ex al tí
vit me. Al le
lú ia. y. Chri stus re fúr
gens ex mó tu is, jam non mó
ri tur; mors il li ul trá non
do mi ná bi tur. Allelu
Offerto rium. J U bi lá te De o o

DOMINICA IV. POST PASCHA. 69

ni ver- fa ter- ra , psálmmum di- ci-
te no- mi ni e- jus ve ní- te , & au dí-
te , & nar rá- bo vo- bis o- mnes, qui ti-
mé- tis De- um quan ta fe cit Dó- mi-
nus à- ni mæ me- æ , al- le-
lu- ia.

DOMINICA V. POST PASCHA.

*Introi-
tus.* **V** O cem ju cun di tá- tis
Z ii an-

180.

THEATRO ECCLÉSIASTICO.

annun ti- á- te, us- que ad ex tré-
mum ter- rae : li- be rá- vit Dó mi nus
pô- pu lum su- um , al- le- lú- ia , al-
le- lú- ia. Ju bi- li-
te De o omnis ter- ra : psalmum di ci- te no-
mini e jus , da te glo ri am lau- di e- jus.
3.T. y. Gló- ri- a. Al- le-
ia. al- le- lu- ia. y. Sur- re-

DORTRECHT. V. POST PASCHAM

187

xit Chri-stus & il-lú-xit no-bis, quos re-
dé-mit san-gui-ne su-
o. Alle-lú-
ia. y. Ex-i-vi à Pa-
tre, & vé-ni in mundum: i-
terum
re-lin-quó mun-dum, & vá-
do ad Pá-trem
Offerto-rium. **B** E ne di-ci-te Gen-tes Dó-
ni-

Alleluia
ut supra.

182

THEATRO ECCLESIASTICO.

mi num Dé- um no strum, & ob au di-

te vo cem lau dis e- jus: qui pô- fu-

it a- ni mam me- am ad vi- tam, & non

de- dit commo vé- ri pé- des me-

os: be ne dí- étus Dó- mi nus, qui non a-

mó- vit depre ca ti- ó nem mé- am, &

mi fe- ri- cór di am su- am, à me,

al- le- lú- ia.

Cop

DOMINICA V. POST PASCHA. 183

Comu-
nio.

C Antá- mate Dó mi no ,
al le lú ia : can tá te Dó mi no ,
& be ne dí ci te no men e-jus : be-
ne nun ti á te de di e in di-
cm fa lu tá re e jus , al le-
lú ia , al le lú ia .

IN LITANIIS MAIORIBUS & MINORIBUS.

Intro-i-
tus.

E X gu di vit de templo san-
cto

134

THEATRO ECCLESIASTICO.

cto su- o vó cem me- am , al- le-
lú ia: & cla- mor me- us in con-
pé- Etu e- jus intro i- vit in au-
res e- jus , al- le- lú- ia , al- le-
lú- ia. | P. Di- li gam te Do-
mi ne vir tus me- a: Dó- minus fir ma-
mén tum meum , & re- fú- gium meum , & li- be-
rás yor me us. y. Gló- ri- a.

IN LITANIS MAIORIBUS, & MINORIBUS.

185

Musical notation for the Alleluia and Confitemini sections of the Litany. The notation uses square neumes on four-line staves. The lyrics are:

Alle lu ia. y. Confi te mi ni
Dó mi no, quó ni am bo nus:
quo ni am in sæ cu lum mi se ri cór
di a e jus.

Musical notation for the Offertorium section of the Litany. The notation uses square neumes on four-line staves. The lyrics are:

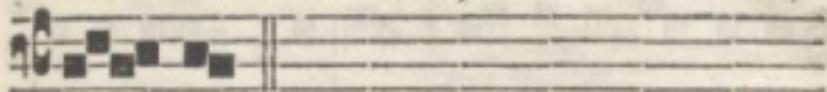
Offerto rium. C On fi té bor Do mi no
ni mis in o re me o: & in me di o
mul tó rum lau dá bo e um, qui as ti
tit à dex tris pau pe ris; ut salyam fá ce ret

Parte II. Aa à

à per se. quen- ti bus à ni mam me-
am, al le lú ia.
Cómu- **P** nio. E tì te, & ac ci pi é-
tis: quæ ri te, & in ve ni é tis:
pul sá te, & a pe ri é tur vo bis:
o mnis e nim qui pé tit, ac ci pit: &
qui quæ rit in ve nit: & pul san ti
a pe ri é tur, al le-

IN LITANIS MAIORIBUS, & MINORIBUS.

187



lú- ia.

In Vigilia Ascensionis, Missa dicitur de Dominica prædicta quinta post Pascha.

IN DIE ASCENSIONIS DOMINI.

Introitius. **V**iri Ga-li-læ-i, quid
ad mi-ra-mi ni, af pi-ci-én-tes in Cœ-
lum? al-le-lú-ia: quem ád modum vi-
di stis e-um ascendéntem in Cœ-lum,
i-ta vé ni et, al-le-lú-ia, al-le-
lú-ia. al-le- lú-ia. **Ps.** O- mnes
Aa ii gen-

The musical notation consists of a single melodic line on four-line staff notation. The notes are represented by square neumes. The text 'al-le-lú-ia' appears three times in the middle section, each time with a different ending. The first ending ends with a fermata over the last note. The second ending ends with a fermata over the last note. The third ending ends with a fermata over the last note. The final section begins with a large 'Ps.' followed by 'O- mnes' and 'Aa ii gen-'.

188

THEATRO ECCLESIASTICO.

gentes, pláudi te má- ni bus: ju bi- lá- te De o

in vo ce ex- ul- ta- ti- ó- nis. y. Gló-

ri- a. Al- le- lú- al-

al- le- lú- ia. y. Ascén- dit De-

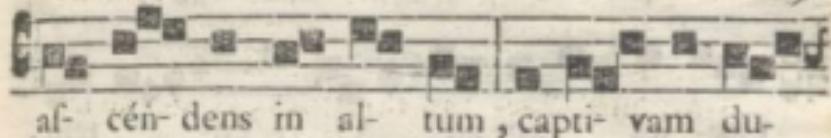
us in- ju- bi la- ti- ó- ne,

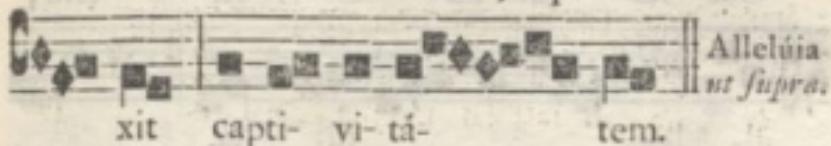
& Dó- mi nus in vo- ce tu-

bæ. Al- le- lú- ia.

y. Dó- mi nus in Si- na in san- do,

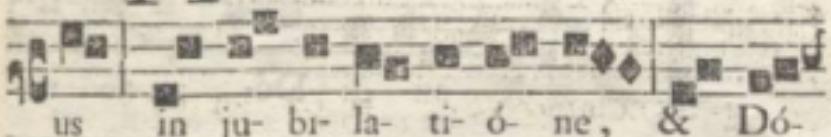
IX · DIE ASCENSIONIS DOMINI. 189

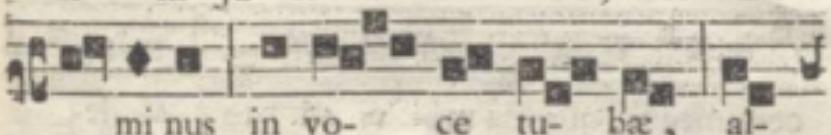

af- cén- dens in al- tum , capti- vam du-

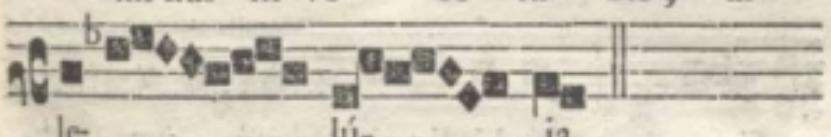

xit capti- vi- tá- tem. || Allelúia.
ut supra.

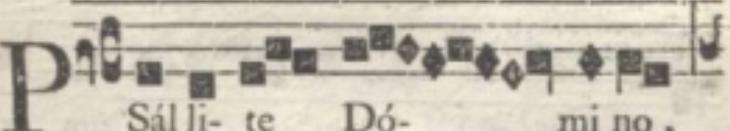
*Offerto-
rium.* 

A S cen- dit De-


us in ju- bi- la- ti- ó- ne, & Dó-


mi nus in vo- ce tu- bæ , al-


le lú- ia.

*Comu-
nio.* 

Sál li- te Dó- mi no ,


qui af- cén- dit su- per Cœ- los
Cœ-

190

THEATRO ECCLESIASTICO.

Cœl- ló- rum ad O- ri- én- tem,
al- le- lú- ia.

This block contains two staves of musical notation. The first staff begins with a large square note, followed by a series of smaller notes (squares and diamonds) in a repeating pattern. The second staff begins with a similar pattern and includes lyrics: 'lú- ia.' The music is written in common time with a key signature of one sharp.

DOMINICA INFRA OCTAVA ASCENSIONIS.

J.. 1

Introit. **E**x- au- di Dó- mi ne vo-
cem meam , qua cla má- vi ad te , al- le-
lú- ia : ti- bi di- xit cor me- um , quz-
fi vi vul- tum tu- um , vultum
tu um Dómi ne re- qui- ram : ne

This block contains four staves of musical notation. The first staff begins with a large square note, followed by a series of smaller notes. The second staff begins with a similar pattern and includes lyrics: 'lú- ia :'. The third staff begins with a similar pattern and includes lyrics: 'tibi dixit cor meum, quz-'. The fourth staff begins with a similar pattern and includes lyrics: 'fi vi vultum tuum, vultum'. The music is written in common time with a key signature of one sharp.

DOMINICA INFRA OCTAVA ASCENSION.

191

ver-tas fa- ci em tu- am à me , al- le-
lú- ia , al- le lú- ia .

Pf. Dó- mi nus il- lu mi na- ti- o me a , &
fa- lus me- a : quem ti- mé- bo. ý. Gló-
ri- a. Al- le- lú- ia. al- le-
lú- ia. ý. Re- gná- vit
Dó mi nus su- per o- mnes Gen- tes :
De- us se- det su- per se-
dem

192

THEATRO ECCLESIASTICO.

dem sanctam suam. Al-

lelúia. y. Non vós

re lin quam órphá nos: va-

do, & véni o ad vos,

& gau débit cor ves-

trum. Alleluia ut supra.

Offertorium Ascendit Deus, ut supra pag. 189.

4

Cómu- P A- ter, cùm es- sem cùm

e- is, e- gó ser vá- bam e- os a quo- de

DOMINICA INFRA OCTAV. ASCENSION.

193

The image shows a musical score for a four-part chant. The music is written on four staves, each with a different color: red, blue, green, and black. The lyrics are written below the staves, corresponding to the notes. The text is in Latin, referring to the Ascension of Christ. The notation uses square neumes on a four-line staff system.

de disti mihi alleluia: nunc
au tem ad te vén ni o: non ro
go ut to las e os de mun do, sed ut fer
ves e os à ma lo, al le lú ia,
al le lú ia.

SABBATHO IN VIGILIA PENTECOSTES.

Poſt II. Prophetiam Traclius Cantemus, &c. pag. 136.

Poſt III. Prophetiam Traclius Attende, &c. 139.

Poſt IV. Prophetiam Traclius Vinea, &c. 138.

*Ubi non eſt fons Baptifinalis, finita ultima Prophetia cuius
fua Oratione, cantantur Litanies, ut in Sabbatho Sancto,
pag. 143. Poſt Epiftolam vero cantatur ſequens*

Parte II.

Bb

Al-

A

L- le- lú- ia.

*Finita alleluia sequitur y. Confitemini
in cuius fine non dicitur alleluia, sed pro-
sequitur Traclus Laudate, &c. pag. 14*

Offerto-
rium.

E

mí- te Spi- ri- tum

tu- um, & cre a- bún- tur, &

re no vá- bis fa- ci- em ter- rae: sit glo-

ri- a Dó- mí ni in sae- cu la, al-

le- lú- ia.

Comu-
nio.

U

L-

tí mo fe sti- vi tá- tis

SABBATHO IN VIGILIA PENTECOSTES.

195

Music score for the Sabbath in Vigilia Pentecostes, featuring four staves of square notation. The lyrics are written below each staff. The notation consists of black squares on a five-line staff, with some diamonds appearing in later staves. The lyrics are:

di- e di- cé- bat Je- sus : qui in me
cre- dit , flúmi na de ventre e- jus flú ent
a- quæ vi- væ : hoc au tem di- xit de Spi-
ri tu , quem ac ceptú- ri e- tant cre dén-
tes in e- um , al- le- lú-
ia , al- le- lú- ia.

DOMINICA PENTECOSTES.

Music score for the Dominica Pentecostes introit, featuring a single staff of square notation. The lyrics are:

*Introi-
tus.* **S** Pi- ri- tus Dó- mi- ni
Bb ii re-

196

THEATRO ECCLESIASTICO,

<img alt="Musical score for Theatro Ecclesiastico, page 196. The score consists of four staves of music with square neumes on a four-line staff system. The lyrics are written below the staves in Latin. The first section starts with 're- ple- vit or bem ter rá- rum , al- le-' followed by 'lú- ia : & hoc, quod cón- ti net ó- mō-'. The second section begins with 'a, sci en- ti am ha- bet vo- cis, al- le-' followed by 'lú- ia , al- le lú- ia , al- le-'. This is followed by a vocal entry 'Pf.' with 'lú- ia. Ex úr gat De us , & di sli pés-'. The third section starts with 'tur i- ni mí- ci e- jns: & fú- giant, qui o-'. The final section starts with 'dérunt e- um , a fá- ci e e- jus.'. Below the score, the text '3. T.' is followed by 'y. Gló- xi a.' and 'Al.'</p>

re- ple- vit or bem ter rá- rum , al- le-

lú- ia : & hoc, quod cón- ti net ó- mō-

a, sci en- ti am ha- bet vo- cis, al- le-

lú- ia , al- le lú- ia , al- le-

Pf. lú- ia. Ex úr gat De us , & di sli pés-

tur i- ni mí- ci e- jns: & fú- giant, qui o-

dérunt e- um , a fá- ci e e- jus.

3. T. y. Gló- xi a. Al.

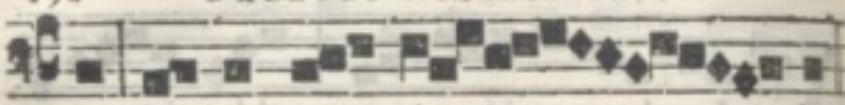
DOMINICA PENTECOSTES.

197

A L le lú ia. Al le
lú ia. y. E mit te Spí ri tum
tu um, & cre a bún tur: & re no
vá bis fá ci em ter
Hic genu
fle litur.
ia. Al le lú ia.
y. Ve ni, San cte Spí ri tus,
re ple tu ó rum cor da fi dé li um,
& tu i a mó ris in e

195

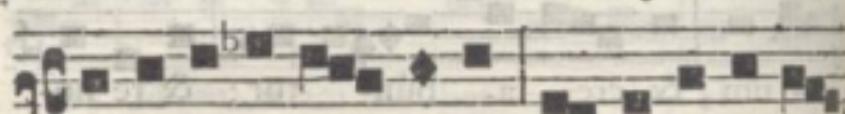
THEATRO ECCLESIASTICO.



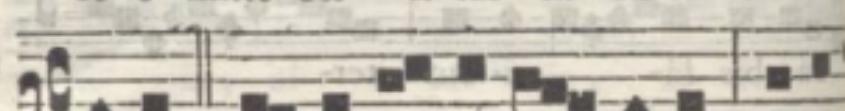
is i-gnem ac- cén- de.



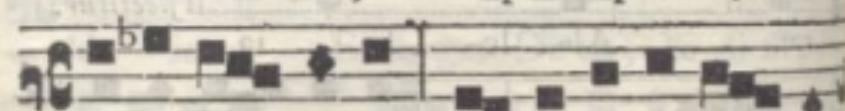
Sequen- tia. **V**eni San ēte Spí- ri tus,



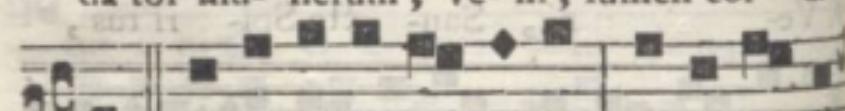
& e-mítte cœ- li tus lu- cis tu- æ rá-



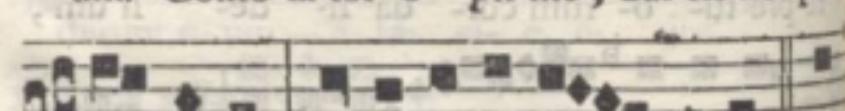
di um. Ve-ni , Pa-ter páu- perum , ve ni ,



da tor mū- nerum , ve-ni , lumen cór- di-



um. Conso lá tor ó- pti me , dul cis hos pes



á- ni mæ , dul ce re fri- gé- ri um. Is

Dominica Pentecostes.

199

la-bó re ré qui es , in æ- stu tem pé- ri es ,

in fle-tu so lá- ti um. O lux be a tif-

si-ma , re ple cordis in- ti- ma tu- ó- rum

fi-dé li um Si- ne tu o nú- mi ne , ni-

hil est in ho- mi ne , ni hil est in nó-

xium. La va quod est fór- di dum , ri ga quod

est á- on ridum , fa na quod est fäucium. Fle-

ele quod eñ ri- gi- bidum , fo ve quod est fri-
gi-

gidum , re ge quod est dévi um. Da tu- is fi-
dé- li bus , in te con fi dén- tibus , sacrum
pte ná ri um. Da vir tú tis mé- ri tum , da lí-
lú- tis é- xi tum , da pe rén ne gáudi um.
A- men. Al- lé- lú- ia.

Offerto-
rium.

C Onfir- ma hoc , De-
quod o pe- riá- tus es in no- bis:
à tem plo tu- o, quod est in Je- rú-

DOMINICA PENTECOSTES.

208

sa lem , ti- bi óf- ferent re-

ges mú- ne ra , al- le- lú- ia.

Comu-
nio.

F A- Etus est re pen tè de Cuelo so-

nus tam quam ad ve ni- én- tis spí- ri- tús

ve he- mentis , u- bi e- rant se- dén-

tes , al- lé- lú- ia : & re plé-

ti sunt o- mnes Spí ri- tu San eto , lo quén-

tes ma- gná- li a De- i , al le- lú- ia ,

Parte II.

Cc

ia ,

Music score for the introit 'Iubilate dominus'. The score consists of four staves of music in common time. The first staff begins with a large 'C' (Credo) followed by a melodic line. The second staff continues the melody. The third staff begins with a large 'C' (Canticum) followed by a melodic line. The fourth staff concludes the introit. The lyrics 'Iubilate dominus' are written below the music.

ia, al-le-lú- ia.

FERIA SECUNDA DE OCTAVA.

Music score for the continuation of the introit 'Iubilate dominus'. The score consists of four staves of music in common time. The first staff begins with a large 'C' (Credo) followed by a melodic line. The second staff continues the melody. The third staff begins with a large 'C' (Canticum) followed by a melodic line. The fourth staff concludes the introit. The lyrics 'Iubilate dominus' are written below the music.

Introit. C Iubilate dominus exaudi
pe frumenti, al-le-lú- ia: &
de petra, mel-le-sa-tu-rá-vit e-
al-le-lú- ia, al-le-lú- ia,
Pf. Exul-tá-te Deo ad ju-tó-ni
no-stro: ju-bi-lá-te Deo Ja-cob.

FESTA SECUNDA DE OCTAVIA.

503

2. T. C.

y, Gló- ri- a. A- L-le- lú- ia. Al- le- lú- ia. y. Lo- que ban- tur vár- ri is lin guis A- po- sto- li ma gná- li- a De-

Alleluia, y. Veni Sancte Spiritus, &c.
pag. 197.
Sequentia Veni Sancte Spiritus, &c.
pag. 198.

I.

Offerto- rium. I- N- tó- nu it de Cœ- to Dó- minus!, & Al- ti- si- mis de dit vo- cem

Cc ii

204

THEATRO ECCLESIASTICO.

cem su am, & ap pa ru é runt
fon tes a quá rüm, al le lú
ia.

*Comu-
nio.* **S**pi ri tus San ctus do cé bit
vos, al le lú ia: quæcumque di x-
to vo bis, al le lú ia, al le hí ia

FERIA TERTIA DE OCTAVA.

Introit-
tus. **A** C cí pi te ju cun di

FERIA TERTIA DE OCTAVA. 105

tá tem gló ri æ ve stræ , al-

le lú ia: grá ti as a gén tes

De o, al le lú ia: qui vos , ad

cœ lé sti a re gna vo ca vit ,

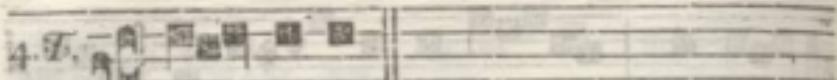
al le lú ia, al le lú ia, al-

le lú ia. At téndi te , pô pu-

le me us , le gem me am : in cli ná te au-

rem vestrám in ver ba o ris me i.

Glo-



ÿ. Gló- ri- a.

A

L- le- lú- ia. Al- le-

C

lú- ia, y. Spi- ri- tus San- cí- tis do- cé-

C

bit vos , quæ cum que di- xe-ro vo-

C

Alleluia, y. Veni Sancte Spiritus , pag. 10.
Sequentia. Veni Sancte Spiritus , pag. 19.

bis.

Offerto-
rium.

P

Or-tas Cœ- li a-pe- ni-

it. Dó- mi-nus , & plu-it il- lis man-

C

na , ut e- di- derent: Pa- nem Cœ- li

FESTA TERTIA DA OCTAVA.

207

de- dit e- is , Pa- nem Ange ló- rum
mañdu cá- vit ho- mo , al- le-
lú- ia .

Cōmu- nio. **S** Pi- ri tus , qui a Pa tre pro cé dit ,
al-le-lú- ia : il- le me cla- ri- fi- cá- bit ,
al-le- lú- ia , al- le- lú- ia .

IN FESTO SS. TRINITATIS.

Introi- tus. **B** E- ne dí- éta sit San-
cta

cta Trí-ni-tas, atque In di-vi-fa U-

ni-tas: con fi té bi mur e-i,

qui a fe cit no bíf cum mi se ri cór di-

am su am. Dó mine, Dó mi-

nus noster, quam ad mi rá bi le est nomen tu um

in u ni ver sa rer ra! 8.T. Gló ri a.

Gradual. **B** E nte dí etus es, Dó-

ne, qui in tu é ris a byf sos,

IN FESTO SS. TRINITATIS.

209

& se- des su- per Ché- tu bim.
 y. Bene dí- élus es, Dó- mine , in fir- ma mén-
 to Co- di- li, & clau- dá bi- lis
 in- sa- cu la. Al le- lú- ia. Al-
 le- lú- ia. y. Bene- di- élus es,
 Dómine , De- us pa trum no- stró- rum ,
 & lau- dá- bi lis in sa- cu la.
 Offerto- rium. **B** E ne- di- élus fit De-
 Parte II. Dd. us

Alleluia.
ut soprano

us Pa-ter, U-ni-ge- ni tús que De-

tum i Fi-li us , San- elus quoque Spi- li-'

tus: qui- a fe- cit no- bíf- cum mi-

fe- ri- có- di am su- am.

Cómu-
nia. **B** E- ne- di- cimus , De- um

Coe- li , & co ram ómni bus vi-

ti bus con- fi- té- bi mur e- i:

qui- a fe- cit no bíf- cum mi se-

IN FESTO SS. TRINITATIS.

211

cór-di am su-am.

DOMINICA I. POST PENTECOSTES.

Introit. **D**omine, in tu-a mi-se-
ni-cór-di a spe-ra-vi: ex-
ul-távit cor me um in fa-lu-tá-ri tu-
o: can-ta bo Dó-mi-no, qui bo-na
tri bu it mi-hi. *Psf.* Usque quo
Dómíne o bli vil céris in fi-nem? usque quo

Dd ii a

5.T. a ver tis fa ciem tu am à me. y. Gló- ti a.
Gradual. E Go di- xit, Dó- mi ne,
mi se ré- ie me i: fa na a-
ni mam me- am, qui a pec cá- vi
ti- bi. y. Be a- tus qui in- tél-
li git su per e- gê- num , & pau- pe rem
in di- e ma- la li be rá- bit e- um
Dó- mi nus. Al- le- lú- ia. al- le- li-

DOMINICA I. POST' PENTECOSTES. 213

Music for the first verse of the Mass of Pentecost. The notation uses square neumes on four-line staves. The lyrics are:

Jú- ia. y. Ver- ba me- l a
au- ri- bus per- ci pe Dó- mi ne: in-
tel- li- ge cla- mó- rem me-
Alleluia, ut supra.
um.

Music for the Offertory of the Mass of Pentecost. The notation uses square neumes on four-line staves. The lyrics are:

Offerto- rium. I N- ten- de vó- ci o- ra ti-
ó- nis me- x, Rex meus, & De- us
me- us quó- ni am ad te o- rá-
bo Dó- mi ne.

Com-

214

THEATRO ECCLESIASTICO.

Cōmu-
nio.

N

Ar-rá-bo o-minia mi ra bi-
li-a tu-a: læ-ta-bor, & ex ul-tá-
bo in te: pfá-lam nomi ni tu-o, Al-
tif-si-me.

IN SOLEMNITATE CORPORIS CHRISTI.

Intro-i-
tus.

C

I-bá-vit e-os ex á-di-
pe fru mén- ti, al-le-lú- ia: & de-
pe tra, mel- le fa-tu-rá-vit e-os,

IN SOLEMNITATE CORPIS CHRISTI.

215

al-le-lú- ia, al-le-lú- ia, al-
le-lú- ia. Ex ul-tá-te
De o ad ju-to- ri no-stro: ju bi-lá-te
De o. Ja-cob. ý. Gló-ri-a.

Gradual.

O Cu li ó- mni um in
te spe- rант, Dó- mi ne, & tu das
il- lis ef- cam in tem-po re op-
por-tú-no. ý. A-pe ris tu manum tu-
am,

316

THEATRO ECCLESIASTICO.

am, & im- ples c- mne á- ni mal be-
ne, di- éti ó- ne Al- le- lú-
ia. Al- le- lú- ia. y. Ca- ro
me-a ve- rè est ci- bus, & San-
guis me- us ve riè est po- tus: qui
man dū- cat me- am Cat- nem, & bi- bit
me- um Sán- guinem, in me
ma- net, & e- go in e-

IN SOLEMNITATE CORPORIS CHRISTI.

217

Sequen-
tia.

LAU- DA Si on , Salva tó rem , lau- da

Ducem & Pastórem , iiii hymnis & can ti cis.

Quantum po tes , tantum au de : qui a major o-

mni laude , nec laudá re suf- fi- cis. Lau dis thema

spe ci á- lis , Panis vi- vus & vi- tá lis

hó- di- e pro po nitur. Quem in sacræ ménfa

ca- næ , tur bæ fratrum du o dé næ da-

Parte II.

Ee

tum

tum non ambi gi tur. Sit laus plena, fit so nó-
ra , sit jucúnda , sit de có- ia men tis ju- bi- li-
ti- o. Di es e nim fo- lémnis á- gi tur , in-
qua mensæ pri- ma re có li tur hu jus in- fli tí-
ti- o. In hac mensa no vi Re- gis , no-
vum Pascha novæ Legis , Phas e ve tus térm i nat
Ve tu státem nö- vi tas , umbram su gat vé- ri

IN SOLEMNITATE CORPIS CHRISTI.

219

tas, noētem lux e- lí mi nat. Quod in cœna Chri-
flus geslit , fa- ciéndum hoc ex præslit in su-
i memó ri am. Do ēti sa- cris in sli- tú tis ,
panem, vinum in sa- lú tis con se- crá mus hó sti-
am. Dogma datur Christi á nis , quod in Carnem
tran sit panis , & vi- num in Sángoi nem. Quod
non capis, quod non vides , a- nī mō fa- fir mat fi-
des, præter terum ór di nem. Sub di vér- lis
Ec ii spe-

Spe ci e bus , si gnis tantum , & non rebus , la tent
res ex i- mi æ. Ca ro ci- bus , Sanguis potus,
manet tamen Christus totus sub u trá que spé ci-
e. A suménte non concísus , non confráctus , non
di- ví sus , in te ger ac ci- pi tur. Su mit u- nus
sumunt mille , quantum i- sti , tantum il- le , ne-
sum ptus confú- mitur. Sumunt boni , su mun-
ma- li: for te tamen in æ quá li , vi- tæ vel

IN SOLEMNITATE CORPORIS CHRISTI.

222

in te- ri tus. Mórs est malis, vi ta bo- nis: vi-
des pa ris sumpti- ó nis , quam sit dis- par ex- i-
tus. Fracto de mum Sa cramento , ne va- cí les ,
fed meménto , tantum el- se sub fragmento quan-
tum to to té- gi tur. Nulla re- i- sit scissú- ra: si-
gni tantum fit fractú ra : qua nec status, nec sta tú-
ra fi- gna ti mi nú- i tur. Ec ce Pa nis An-
ge ló rum; faclus cibus vi- a- tó- rum: ve rè Pa-
nis

THEATRO ECCLESIASTICO.

222

nis fi- li- ó rum, non mittendus ca- nibus. In fi-

gu iis præsignátur, cùm I- sa ac im mo lá tur:

Agnus Paschæ depu tá tur: da tur manna pa- tri-

bus. Bone Pastor, Panis ve- rè , Je su no stri mi-

se- ré- re: tu nos pasce, nos tu é- re: tu nos

bo na fac vi de re in ter- ra vi vén ti um. Tu,

quicuncta scis & va- les, qui nos pascis hic mor-

ta- les : tu os i- bi cõmen sá les, cohæ- ré-

des

IN SOLEMNITATE CORTOPIS CHRISTI.

223

des & fo dá les fac Sanctortim ci vium. A-
men. Al- le- lú- ia.

Offerto-
rium. **S**acerdótes Dó- mi-
ni in céñsum , & pa- nes of- fe runt De-
o: & í-de o san- cti erunt De- o
fu- o, & non pól- lu ent no men e-
jus, al- le- lú- ia.

Comu-
nio. **Q**uo ti- escúmque man du cá- bi-
tis

224

THEATRO ECCLESIASTICO.

tis Pa nem hunc , & Cá- li- cem bi- bé- tis ,

mortem Dó- mi ni an num ti- á- bi tis , do-

nec vé- ni at: i- ta que qui cùm-

que man du ca- ve rit Panem , vel bi be rit Ca-

licem Dó- mi ni in dí- gne , re- us e-

tit Corporis , & San guini s Dó- mi ni ,

al- le- lú- ja.

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224

D0-

DOMINICA INFRA OCTAV. CORPORIS CHRIS-
TI, II. POST PENTECOSTES.

*Introi-
tus.*

F

A Etus est Dominus pro té tor

me us, & e du xit me in la ti tu

dinem: sal vum me fe cit, quo ni am

vo lu it me. Di li gam te Dó

mine vir tus me a: Do minus fir ma

mémentum meum, & re fu gium, meum, & li

be rá tor me us. y. Gló ri a.

Parte II,

Ff

Glo-

126

THEATRO ECCLESIASTICO.

Gradual.

A

D Dó-minum, cum tri-bu-lá-ret,

cla-má-vi, & ex-au-di-vit me.

y. Dómi-ne, li-be-ra a-ni-mam me-am

a-lá-bi-is i-ní-quis, & a-lin-

gua-do-ló-sa.

Al-le-lú-ia. al-

le-lú-ia. Dó-mi-ne De-

us me-us in te spe-rá-

DOMINICA INFRA OCTAV. CORPUS CHRISTI.

227

vi: fal- vum me fac ex o-

mni bus per se quen- ti bus me , & li- be-

ra me. Allelúia, ut supra.

Offerto-
rium. **D** O- mine convér- te re, &

e ri pe à ni mam me am : salvum

me fac pro pter mi fe ri cór di-

am tu am.

Comu-
nio. **C** An tá bo Dó mi no , qui
Ff ii bo-

228

THEATRO ECCLESIASTICO.

bo-na tri-^{ti} bu-it mi- hi : & pfa-
lam no- mi ni Dó- mi ni Al- tis-
fi- mi.

IN FESTO SANCTISSIMI CORDIS JESU.

*Introi-
tus.*

E Gre-di- mí ni, &

vi- dé- te, Fi- li- æ Si- on, Regem

Sa- lo- mó nem in di- a- dé- ma- te,

quo co- ro- ná- vit e- um Ma- ter su-

IN FESTO SS. CORDIS IESU. 229

a in di e desponsa ti ó nis
e jus, & in di e læ tí tu æ
Cor dis e jus. E ru clá vit
cor meum ver bum bo num, di co e go
*Temp. Pasch. additur duplex Alleluia. y. Glória
ó pe ra me a Re gi. Patri.*

Gradual. D I ci te Fi li æ
Si on: Ec ce Rex tu us ve
nit ti bi manfu é tus. y. Non
e

230

TREATRO ECCLESIASTICO.

e- rit tri- stis , ne- que tur bu-
lén- tus : Non cla- má- bit , nec
au di- é- tur vox e- jus fo-
ris. Al- le- lú- ia.
Al- le- lú- ia. y. Dis ci-
à- me , qui a mi- tis sum , & hú-
mi lis cor- de ; & in ve ni é-
tis ré- qui em a ni- má bus ve-

Iⁿ FESTO SS. CORVIS IESU. 231

Alleluia ; ut supra.

Post Septuagesima Graduale.

Itis.

M prop- pé- ri um ex peccá-
vit cor me- um, & mi- sé-
ri am : y. Et fu- flí- nu i qui si- mul
con tri- sta- ré- tur, & non fu- it :
qui conso la- ré- tur, & non in vé-
ni.

Tr-
Actus. E Go au- tem sum ver-
mis,

232

THEATRO ECCLESIASTICO.

mis, & non ho- mo op pro bri um hó-

minum, & ab jé- éti o ple- bis.

y. O mnes vi dén- tes me , de- ri- sé-

runt me: lo cù- ti sunt lá-

bi- lis, & mo vé- runt ca- put. y. Sic

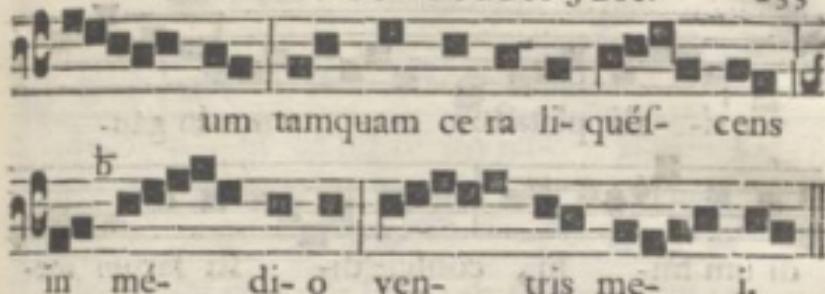
ut a- qua ef- fú- sus sum, & dis-

pér- fa sunt ó- mni a ol-

fa me- a. y. Fa- étum est cor me-

un

In F^{est}o SS. Corbis J^{esu}. 233



Post Pascha.

A L- le- lu- ia. Al- le- lu-
ia. y. Dó mi ne De- us, cla- má-
vi ad te, & sa- ná- sti me: e du- xi-
stí ab in fer- no á ni mam
me- am. Al- le lu- ia. y. Con-
Parte II. Gg ver-

234

THEATRO ECCLESIASTICO.

ver tí- sti planētum me- um in gáu-
di um mi- hi, consci- di- sti facum me-
um & cir cum de dí- sti me læ-
tí- ti- a.
Alleluia, ut supra.

Offerto- rium. **D** O mi ne De- us in
simpli- ci- tâ- te cor dis me- i læ tus
ób- tu li u- ni- vér- sa: & pô- pu lum
tu- um, vi- dicum in gén- ti gáu-
do

IN FESTO SS. CORDIS IESU.

235

di o ti bi of fer re do ná ri a. De
us I fra el , cu sto di hanc vo lun ta
tem cor dis e 6 rum. Al le
lú ia.

Cómu nio.

G U stá te, & vi dé
te, quó ni am su á vis est Dó mi
nus: in æ té r num mī se ri cór di
a e si on ius. Al le lú ia.
Gg ii DO-

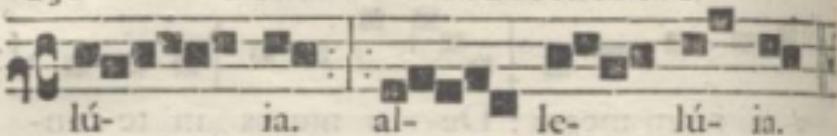
DOMINICA III. POST PENTECOSTES.

Introi- **R** Ef- pi- ce in me, & mi fe-
tus. b
ré- re me i Dó- mi ne: quó- ni- am
ú- ni cus & pau per sum e- go: vi- de
hu mi li- tá- tem me- am, & la- bó- rem
me- um: & di mí- te ó- mni a pec-
cá- ta me- a, De- us me-
us. || *Pf.* Ad te Dó- mi ne le yá vi

DOMINICA III. POST PENTECOSTES.

537





Pf. De- us Ju- dex ju- tus, for- tis
& pá- tiens, num quid i- ráf-
ci tur per fin- gu los di- es.
Alleluia, ut supra.

Musical notation for Psalm 50. The text "De- us Ju- dex ju- tus, for- tis" and "& pá- tiens, num quid i- ráf- ci tur per fin- gu los di- es." is written above the notes. The music consists of three measures on four-line staves, featuring black square neumes and diamond-shaped neumes.

Offerto- rium. **S**Pe- rent in te o- mnes, qui
no- vé- runt no men tu- um Dó mi- ne: quó-
ni am non de- re lin- quis quae ren-
tes te: pfá- li- te Dó- mi no, qui há-

Musical notation for the Offertorium. The text "Offerto- rium." and "S Pe- rent in te o- mnes, qui" is written above the notes. The music consists of three measures on four-line staves, featuring black square neumes and diamond-shaped neumes.

DOMINICA III. POST PENTECOSTES.

239

bitat in Si- on: quo ni- am non est o-
bli- tus o- ra ti ó- nem pau- pe rum.
Comu- **D** I- co vo- bis : gaudi um cſt An-
gelis De- i fu per u- no pecca tó- re
pœni ten ti am a- gen- te.

DOMINICA IV. POST PENTECOSTES.

Intro-i- **D** O- mi nus il- lu- mi ná ti-
o me- a , & fa- lus me- a , quem tí-
mē-

245

THEATRÖ ECCLESIASTICO.

omé- bo ? Dó- mi nus de fen for vitæ me-

æ , à quo tre pi- dá- bo ? qui tri- bu lant

me i- ni- mi- ci me- j, i- pñi infi-

má- ti sunt , & ce ci- dé- runt. Si con-

fi- stant ad ver- sum me ca- stra non ti- me-

bit cor me- um. y. Gló- ri- a.

Gra- dual. P

Ro pi- ti- us ef- to , Dó-

mi ne, pec cá- tis no- stris : ne quin-

DOMINICA IV. POST PENTECOSTES.

247

do di cant Gen- tes , u - bi est Deus e -
o - rum. y. Ad ju - va nos
De - us fa - lu - tâ - ris nô - ster ,
& propter ho - nô - rem no mi -
nis tu - i Dô - mi ne li - be ra
nos. Al - le - lú - ia. al -
le - lú - ia. i De - ob us , qui
fe - des su - per thronum , & ju -
Parte II., Hh, di -

141

THEATRO ECCLESIASTICO

di- cas æ qui tá- tem , es- to + re- fú-
gi um pau- pe rum in tri bu la ti- ó-
Alleluia, ut supra,
ne.

Offerto- rium. L- lú- mi na o- cu-
los me- os , ne um quam ob dór-
mi am in mó- te: ne
quan- do di- cat i- ni- mi- cus me-
us , præ va- lu i adyer sus e-

DOMINICA IV. POST PENTECOSTES.

243

Comunio. **D**O mi nus fir ma men tum
 me um, & re fu gi um me um, &
 li be rá tor me us, De us me
 us, ad jú tor me us.



DOMINICA V. POST PENTECOSTES.

Introitius. **E**X áu di Dó mi ne yo cem
 me am, qua cla má vi ad te: ad
 Hh ii jú



444.

TREATOR ECCLESIASTICO.

Music score for Treator Ecclesiastico, page 444. The music is written in four-line red staves. The vocal line consists of black square neumes. The lyrics are in Spanish. The first two lines are: "jú- tor me- us es- to, ne de- re lin- quas" and "me , ne- que despi- ci as me De-". The third line continues: "us sa- lú- tá- ris me- us.". The fourth line starts with a large 'Pf' (Pfaffen) and continues: "Dó- minus il- lu mi ná- ti- o me a,"

The music score continues with the lyrics: "& fá- lus me- a quem ti- me bo." The vocal line consists of black square neumes. The fourth line starts with a large 'T' (Trompete) and continues: "y. Gló- ri- a."

Gradual.

The music score continues with the lyrics: "Ro té- ñor no- ster af- pi ce" and "De- us: & ref- pi ce su- per se-". The vocal line consists of black square neumes. The lyrics are in Spanish.

DOMINICA V. POST PENTECOSTES.

245

ser- vos tu- os. y. Dó mi ne De-
us vir tu- tum, ex au- di pié ces
ser vó- rum tu ó- rum.
Al le- lú- ia. al- le-
lú- ia. Dó mi ne in vir tú-
te tu- a læ tá- bi- tur Rex,
& su- per sa lu- tá- re tu- um ex-
ul- tâ- bit ve- he men- ter.
Alleluia, ut supra.

Offer-

346

THEATRO ECCLESIASTICO.

Offerto-
rium.

B

E-ne di- cam Dó mi num,

qui tri bu it mi- hi in- tel lé- Etum: pro-

vi dé- bam De- um in conspe ctu me o sem-

per: quo- ni am à dex- tris est

mi- hi ne co mó-

ve ar.

Cómu-
nio.

U

Nam pe- ti- i à Dó-

mi no, hanc re- qui ram: ut in-
ha-

DOMINICA V. POST PENTECOSTES.

147

ha- bi- tet in do mo Dó- mi ni o- mni-
bus di- é bus vi- tæ me-
æ.

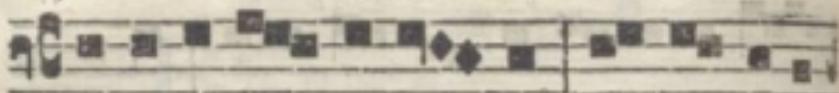
DOMINICA VI. POST PENTECOSTES.

*Intro-
tus.*

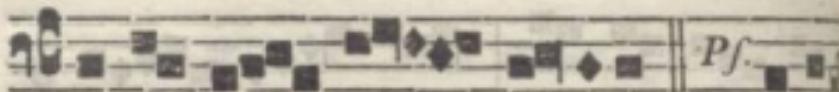
D O mi nus for- ti- tú- do
ple- bis su- æ, & pro té- élör sa- lu- tá-
ri um Chri sti su- i est: fal- vum fac
pó- pu lum tu- um Dó- mi ne, & be nedic
hæ-

148

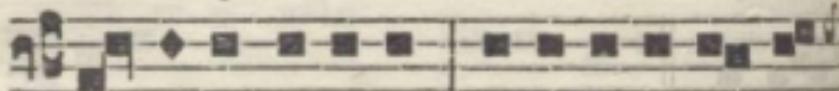
THEATRO ECCLESIASTICO.



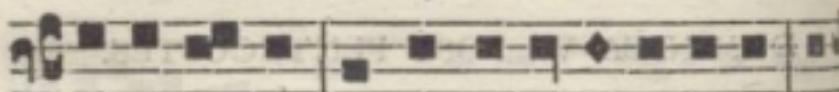
hæ re di-tá- ti tu- mæ , & re- ge e-



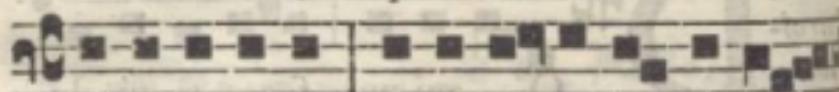
os us- que in sae- culum. Ad te



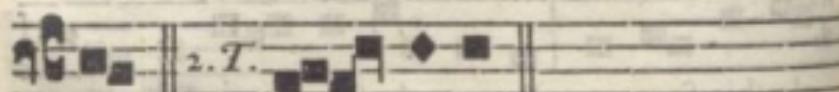
Dó- mine cla ma bo , De us me us ne si-



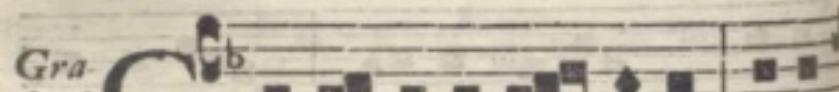
le- as à me , ne quando tá- ce as à me , &



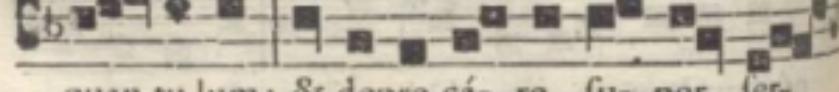
al- fi- mi lá bor des cen den ti- bus in la-



cum. y. Gló- ri- a.



Gradual. C On vér- te re Dó- mi ne a- li-



quan tu lum : & depre cá- re su- per fer-

DOMINICA VI. POST PENTECOSTES.

249

Vos tu- os. y. Dó mi ne re fú- gium fa-

ctus es no- bis, à ge ne ra-

tu ó- ne, & pro gé- ni-

e. Al- le- lú- ia. al- le-

lú- ia. y. In te Dó- mi ne

spe- rá- vi, non con fun dar in æ-

té- num: in jus- ti- ti- a tu- a lí-

be ra me: in cli- na ad me áu rem tu-

Parte II. Ii am,

250

THEATRO ECCLESIASTICO.

am, ac cé le ra, ut e ri pi-as

Allellúia, *ut supra.*
me.

Offerto- rium. **P** Er fi ce gref sus me-

os in se mi tis fu is, ut non

mo ve an tur ve sti gi a me a:

in clí na au rem tu am, & ex

au di ver ba me a: mi ri fi ca m

se ri cór di as tu as, qui fal vos

se ri cór di as tu as, qui fal vos

DOMINICA VI. POST PENTECOSTES.

251

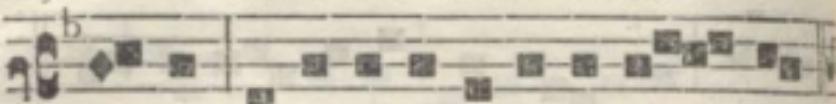
fa- cis spe- rán- tes in te, Dó- mi ne.
Comu- C Ir- cu i- bo, & im mo-
lá- bo in ta ber ná- cu lo e- jus ho- sti am
ju bi- la- ti- ó- nis: can- tá- bo, & psal-
mum di- cam Dó mi no.

DOMINICA VII. POST PENTECOSTES.

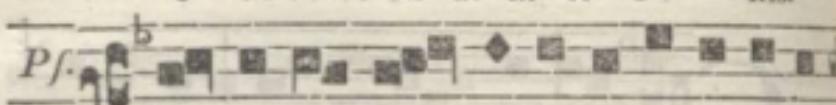
Introi- O b
tus. Mnes Gen- tes pláu- di-
te ma- ni bus: ju- bi lá- te De-
li ji

252

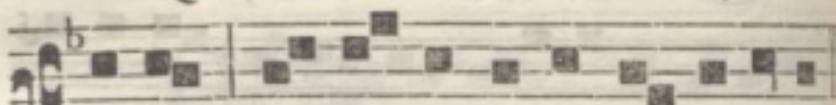
THEATRO ECCLESIASTICO.



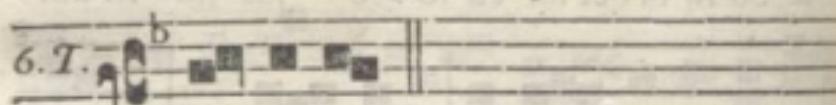
o in vo ce ex- ul- ta- ti- ó- nis.



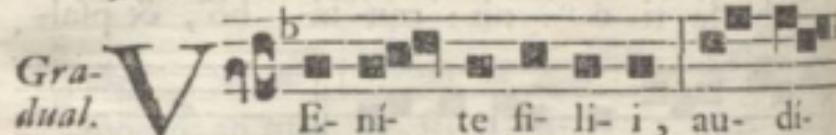
Quo ni am Dó- minus excélfus , ter ri-



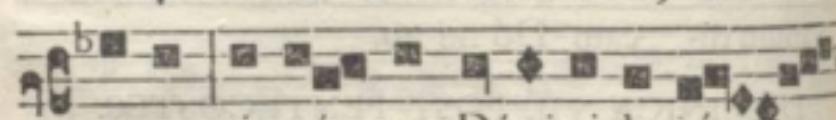
bi- lis : Rex ma gnu sú per o mnem terram



y. Gló- ri- a.



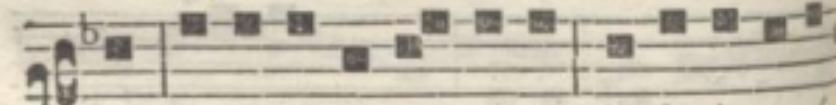
Gradual. V E- ní- te fi- li- i , au- di-



te me : ti- mó- rem Dómi ni do cé-



bo vos y. Ac- cé- di- te ad e-



um , & il- lu- mi na- mi ni: & fa ci- es vel-

DOMINICA VII. POST PENTECOSTES.

253

træ non confun dén- tur. Al- le-
lú- ia. al- le- lú-
ia. *Pf.* Omnes Gen- tes plau- di- te
ma- ni bus, ju bi- lá- te De- o
in vó- ce ex ul- ta- ti- ó-
Alleluia, ut supra.
DIS.

Offerto- rium. **S**I- cut in ho lo- cáu- stis
a- ri- e tum & tau ró- rum, & si- cut
in

254

THEATRO ECCLESIASTICO.

in mi- li- bus ag nō- rum pin- gui um: sic
fi- at sa cri- fi- ci um no- strum in
conf pe ctu tu- o ho- di- e, ut plá- ce- at
ti- bi: qui- a non est con fú-
si- o con fi- dén- ti bus in te, Dó-
mi ne.

Cōmu- **I** N- clí- na aurem tu- am, **et**
nio. cé- le ra, ut e ri- pi as me.

DO-

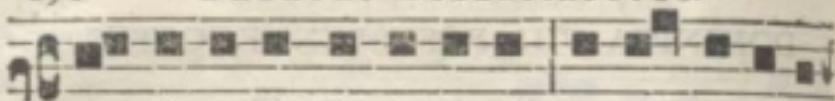
DOMINICA VIII. POST PENTECOSTES.

Introitius. **S**uf cé- pi mus De- us mi-
se- ri có- di am tu- am in me- di- o
tem- pli tu- i: secúndum nomen
tuum De- us, i- ta & laus tu- a in
fi- nes ter- rae: ju- sti- ti a ple-
na est dex- te ra tu- a. Ma-
gnus Dóminus, & lau dá- bi lis ni- mis: in-
ci-

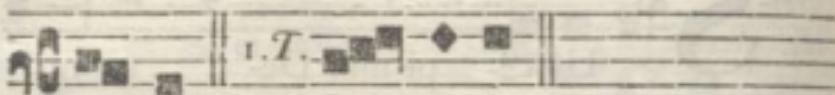
The musical notation consists of four-line square neumes on a single staff. The first line starts with a large 'S' and includes the lyrics 'Uf cé- pi mus De- us mi-'. The second line continues with 'se- ri có- di am tu- am in me- di- o'. The third line begins with 'tem- pli tu- i: secúndum nomen'. The fourth line begins with 'tuum De- us, i- ta & laus tu- a in'. The fifth line begins with 'fi- nes ter- rae: ju- sti- ti a ple-'. The sixth line begins with 'na est dex- te ra tu- a. Ma-'. The seventh line begins with 'gnus Dóminus, & lau dá- bi lis ni- mis: in-'. The eighth line begins with 'ci-'. A 'Pf.' (Presto) sign is placed above the eighth line.

256

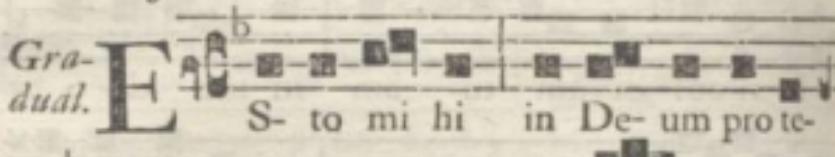
THEATRO ECCLESIASTICO.



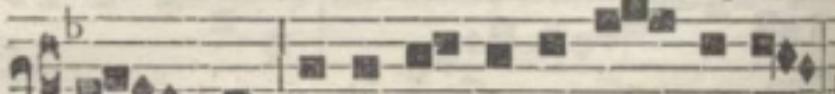
ci- vi tá- te De i no- stri , in mon te sancto



e- jus. y. Gló- ri- a.



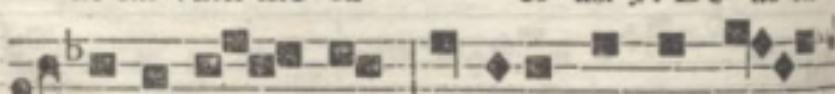
Gradual. E S to mi hi in De um pro te-



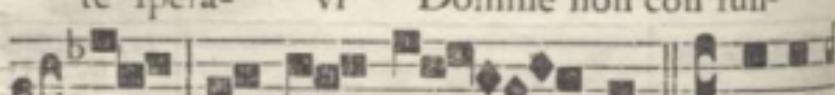
ctó- rem , & in lo cum re fú- gi- i ,



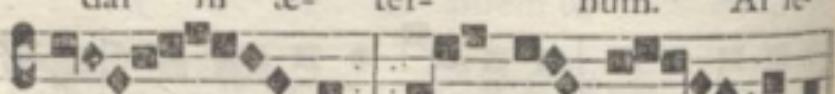
ut fal vum me fa- ci- as. y. De- us in



te sperá- vi Dómine non con fún-



dar in ae- té- num. Al le-



lú- ia. al- le- lú- ia.

M-

DOMINICA VIII. POST PENTECOSTES.

157

Pf

Ma- gnu s Dó- mi nus , & lau- dá-
bi- lis val- de, in ci- vi- tá- te De- i
no- stri, in mon- te san- cto e-
jus.
Alleluia, ut supra.

Offerto- rium. **P** O- pulum hu- mi lem
fal vum fa- ci- es Dó- mi ne, &
o- cu los su per bó- rum hu mi li á-
bis: quo ni- am quis De- us præ ter te Dó-
Parte II. Kk mi-

238

THEATRO ECCLESIASTICO.

mi ne.
Cōmu-
nio. **G**loria flá- te, & vi dé te, quó-
ni am su- á- vis est Dó- mi-
nus: be- á- tus vir, qui spé-
rat in e- o.

DOMINICA IX. POST PENTECOSTES.

Introi-
tus. **E**cce De- us ad- ju- va
me, & Dó minus sus cé to- res a- ni- maz

DOMINICA IX. POST PENTECOSTES.

259

me æ : a- ver- te ma- la i- ni- mí-
cis me- is & in ve- ri- tát- te tu- a
di- pér- de il- los , pro té- cto r me- us ,
Dó- mi ne, De- us in no mi-
ne tu- o salvum me fac : & in vir tú- te tu- a
li- bera me. y. Gló- ri- a.

5-T.

Gradual. **D** O- mi ne Dó- mi nus no-
ster , quam ad mi rá- bi le est

Kk ii no-

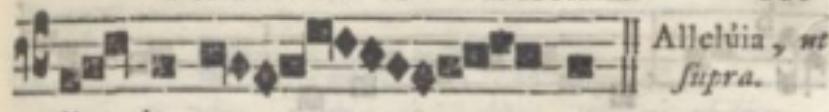
260

THEATRO ECCLESIASTICO.

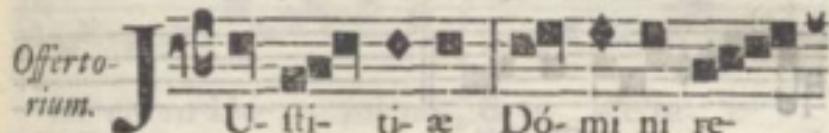
no men tu- um in u- ni- vér-
fa ter- ra ! y. Quó ni am e-
vá- ta est ma gni fi- cén- ti- a tu-
su- per cœ- los. Al- le-
lú- ia. al- le- lú- ia.
Pf. E- ri- pe me de i- ni mi-
cis me- is De- us in me- us : &
ab in- sur gen- ti bus in me-

DOMINICA IX. POST PENTECOSTES.

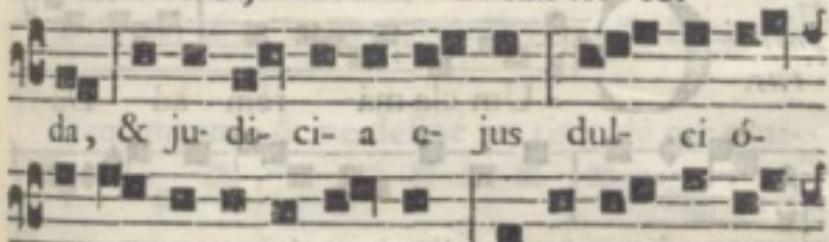
261



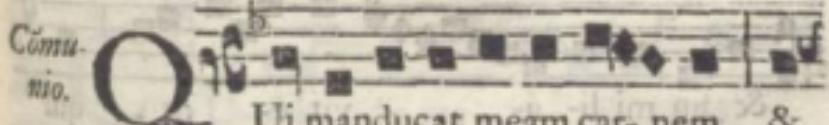
li- be ra me.



etæ , læ ti- fi- can tes cor-



us cu- fló- dit e- a.



bi- bit me um sanguinem , in me mā-

net,

262

TREATRO ECCLESIASTICO.

net, & e- go in e- o, di- cit Dó-
mi nus.

DOMINICA X. POST PENTECOSTES.

*Introi-
tus.* **C**um cla má- rem ad Dó-
mi num ex audi vit vó- cem me-
am , ab his qui appropin quant mi hi:
& hu mi li á- vit e os , qui
est an te fæ cu la , & ma net in-

The musical notation consists of four-line staves, each with a clef (G or C) and a key signature. The neumes are represented by black squares. The text "Cum clamarem ad Domini numer ex audiavit vocem meam, ab his qui appropinquant mihi: & humiliabit eum, qui est ante facula, & manet in" is written below the staves. The first staff begins with a large capital 'C' and ends with a fermata. The second staff starts with a small 'c' and ends with a fermata. The third staff starts with a small 'c' and ends with a fermata. The fourth staff starts with a small 'c' and ends with a fermata.

DOMINICA X. POST PENTECOSTES.

163

æ- té- rnum: ja- éla co gi- tá tum

tu- um in Dó- mi no , & i- pse te e-

Pf.

nu- tri et. Ex au- di De us o- ra- ti-

ónem meam , & ne despé xe ris de pre ca ti-

onem me am: in ten- de mi hi , & ex- au-

di me. y. Gló- ri- a.

Gradual.

C U- fló- dit me Dó-

mí ne , ut pu- pil- lam o-

cub-



cu-li; sub umbra a-lá- rum tu-á- rum pró- te ge me. y. Devúl-
tu tu- o ju di ci um tu- um pró- de-
at o cu li tu- i ví- de ant e-
qui tá- tem Al le- lú- ia. Ps.
al- le- lú- ia. Te de- cer
hym- nus De- us in Si- on; & ti-
bi re dé- tur vo- tum in Je-

DOMÍNICA X. POST PENTECOSTES.

265

Alleluia, ut supra.

nú- fa- lem.

Offerto-
rium.

A

D te Dó- mi ne le-

vá- vi à- ni mam me- am : De- us me-

us in te con fi- do , non e- ru- bés-

cam : neque ir ri- de ant me i- ni mí-

ci me- i: e- tenim u- ni- vér- si qui te

ex pé- clant, non con funden- tur.

Comu-
nio.

A

C ce ptá- bis fa- cri fi- ci-

L I

um

Parte II.

um ju- sti- ti- æ, o- bla- ti- ó- nes, &
holo cau- sta su- per al- tá- re tu- um Dó-
mi- ne.

DOMINICA XI. POST PENTECOSTES.

*Introi-
tus.* **D**e- us in lo- co san-cto
su- o, De- us, qui in ha- bi- tá- re
fa- cit u- nâ- nimes in dó- mo; i ple-
da- bit vir tú- tem & for- ti- tú-

DOMINICA XI. POST PENTECOSTES.

267

di nem plé- bi su- æ. Ex úr- gat

Deus, & dis si- pen tur i- ni- mi ci- e- jus:

& fu- giant qui o- dérunt e um à fa ci- e e- jus.

Gloria, Gló- ri- a.

N De- o spe- rá- vit cor me um, &

ad- jú- tus sum: & re fló- ru- it

ca- ro me- a: & ex volun- tá- te

me- a con fi- té- bor il- li.

L1 ii

Ad

268

THEATRO ECCLESIASTICO.

y. Ad te Dó- mi ne cla má- vi : De- us me-

us ne si- le as : ne dif- cé- das

à me. Al le- lú- ia.

Pf. al- le- lú- ia. Ex- ul- tí-

te De- o ad ju tó- ri no-

tro, ju- bi lá- te De- o Ja- cob; su-

mi te psal- mum ju cun- dum cum

Allelúia, ut supra.

cí- tha ra.

Offr.

Dominica XI. post Pentecostes.

269

Offerto-
ritum.

E X- al- tá- bo te Dó- mi-

ne , quo ni am sulce- pí- sti me , nec de-

le etas- tū i- ni mi- cos me- os

su- per me: Dó- mi ne cla má-

vi ad te , & sa- na- sti me.

Comu-
nio.

H O- nó- ra Dó- mi num de

tu- a sul- tān- ti- a , &

de pri mi- ti- is fru- gum tu- á- rum :

379

THEATRO ECCLESIASTICO

rum & im plebún- tur hor- re a tu-
a fa- tu ri- tát- te & vi- no
tor cu lá- ri- a re- dun- dá-
bunt.

DOMINICA XII. POST PENTECOSTES.

*Introi-
tus.*

D E- us in ad ju- tó- ni-
um me- um in ten- de: Dó- mi ne ad
ad- ju yan dum me fe- sti- na: confor-
da-

DOMINICA XII. POST PENTECOSTES.

271

dántur, & re ve- re an- tur i- ni mí- ci me-
i, qui quæ- runt à- ni mam me- am.

Pf. A- vertan- tur te trorsum, & e- ru bél-
cant: qui có gi- tant mi- hi ma- la.

7.T. ♫. Gló- ri- a.

Gradual. **B** E- ne dí- cam Dó- mi num
in o- mni tem- po re: sem- per
lans e- jus in ó- re me-

o. y. In Dó- mi no lau- dá-
bi tur à- ni ma me- a: áu-
di ant mansu- é- ti, & læ- ten-
tur. Al le- lú-
ia. al- le- lú- ia. Dó-
mi ne De- us fa- lú-
tis me- æ, in di- e cla má- vi,
& no- cte có- ram te.
Alleluia, ut supra. *ad 201*

DOMINICA XII. POST PENTECOSTES.

273

Offerto
rium.

P

Re cá- tus est Moyses in cont-

pé- étu Dó- mi- ni De i su- i & di-

xit: qua- re Dómi ne i- ráf- ce ris in pó- pu-

lo tu- o? Par- ce i- ræ à- ni mæ tu- æ:

me men to A- bra ham , I- fa- ac , & Ja-

cob , qui bus ju- ra- sti da- te ter ram flú- en-

tem lac & mel , & pla- cá tus factus est Dó mi-

nus de ma ligni- ta- te , quam di xit fa ce- re

Parte II.

Mm

pó-

pó- pu lo su- o.

Comu- **D** E- fíu- étu o- pe rum tu ó- rum

Domine , sa- ti- á- bi- tur ter- ra: ut

e- dú- ca panem de ter- ra: & vi- num læ-

ti- fi- cet cor ho- mis nis: ui

ex hi- la- ret fá- ci em in ó- le-

o, & pa- nis cor homi nis con fir- ma

DOMINICA XIII. POST PENTECOSTES.

*Introi-
tur.* **R** Ef- pi- ce Dó- mi ne in tef-
ta men- tum tu- um, & à nimas pau-
pe rum tu ó- rum ne de re lin- quas in
fi- nem: ex ur- ge Dó- mi ne, & ju- di-
ca cau- fam tu- am: & ne o- bli- vif-
cá- ris vo- ces quæ ren- ti- um te.
Pf. Ut quid Deus re pu- li- fli in fi- nem:
Mm ii ira-

i- rá- tus est furor tu- us su per o- ves pál-

cu æ tu- æ ? y. Gló- ri- a.

Gradual.

R

Es pi- ce Dó- mi ne , in te- sta-

mentum tu- um : & à- ni mas pau pe-

rum tu ó- rum ne o bli- vis cá- ris in fi-

nem. y. Ex ur- ge Dó mi ne , & ju- di-

ca cau- fam me- am me mor es- to o- pró-

bi- i fer- yó- rum tu ó- rum. Al-

le-

DOMINICA VIII. POST PENTECOSTES.

277

le lú ia. al le lú
ia. Dó mi ne, re fú gi-
um fa étus es no bis à
ge ne ra ti ó ne & pro gé-
ni e.

The musical notation consists of four staves of square neumes on a four-line staff system. The first three staves are in common time, indicated by a 'Pf' at the beginning of the second staff. The fourth staff begins with a double bar line and a 'Pf' symbol, indicating a change in time signature or section. The lyrics are written below each staff.

Offerto-
rium. I N te spe rá vi Dó-
mi ne: di xi , tu es De us me-
us in ma ni bus tu is
tem,

The musical notation consists of four staves of square neumes on a four-line staff system. The first three staves are in common time, indicated by a 'Pf' at the beginning of the second staff. The fourth staff begins with a double bar line and a 'Pf' symbol, indicating a change in time signature or section. The lyrics are written below each staff.

278

THEATRÓ ECCLESIASTICO.

têm- po ra me- a.
Cómu- nio. **P** A-nem de Cœ-lo de-dif-
ti no bis, Dó- mi ne , ha bentem o- mne
de- le-éta men- tum , & omnem sa- pô-
rem su a- vi- tâ- tis.

DOMINICA XIV. POST PENTECOSTES.

Intro-i-tus. **P** Ro té- clor no- ster ás- pi-
cei De- usu & iéf- pi ce in fá-

DOMINICA XIV. POST PENTECOSTES.

279

ciem Christi tu- i: qui a mé- lior
est di- es u- na in a- tri is
tu- is su- per mi- li- a.

P. Quām di- lé- cta ta ber na cu la tu a
Dómine , virtú- tum! con eu pi- cit , & de-
fi- cit à ni ma me a in á- tri a Dó mi ni.

T. Gló- ri- a.

*Gr-
dugl.* **B** O- num est con fi- de re in
Dó-

289

TREATRO ECCLESIASTICO.

Dó- mi no, quam confi- de re in
ho- mi ne. *y.* Bo num est spe rá- re
in Do- mi no, quam spe rá- re in
prin ci- pi bus. Al le- lú- ia.
al- le- lú- ia. Ve- ní- te, ex-
ul tê- mus Dó- mi no : ju- bi- lê-
mus De- o. fa lu tá ri no-
Alleluia, *ut supra.*
stro.

Offic.

DÓMINICA XIV. POST PENTESOSTES.

281

Offerto-
riani. M- mí- tet An- ge lus Dó-
mi ni in cir cù- i- tu ti- mén- ti- um e-
um, & e- rí- pi- et e- os:
gu itá- te & vi- dé- te quó- ni- am
su á- vis est Dó- magis am oq; mi nus.

Comu-
nio. **P**ri- Ri- mum quæ- ri- te re- gnum
De- i, & hæc o- mni a ad ji- ci-
en tur vó- bis di- cit Dó- mi nus.

Parte II,

Nn

DO-

DOMINICA XV. POST PENTECOSTES.

*Introi-
tus.* **I** N cli- na Dó- mi ne a-
rem tu am ad me , & ex- áu- di me
sal- vum fac ser- vum tu- um De-us me-
us spe ran tem in te : mi- fe- ré-
re mi- hi Dó- mi ne , quó- niam ad
Pf. te cla má- vi tó- ta di- e. **Lx-**
tí- fi- ca a- nimam ser- vi tu- i; qui-

DOMINICA XV. POST PENTECOSTES.

283

a ad te Domine a- nimam me- am le- vá-

I.T. Gló- ri- a.

vi. Gló- ri- a.

Gradual. **B** O- num est con fi té- ri Dó-

mi no, & plá- le re no mi ni tu- o Al-

tif- si- me. y. Ad a num ti an-

dum ma- ne mi se- ri cór- di- am

tú- am , & ve ri- tás

tem tu- am per no-

Nn ii

Item,

284

THEATRO ECCLESIASTICO.

etem. Al le- lú- ia al- le-
lú- ia. Quó ni am De- us ma-
gnus Dó- ni nos mi nus , & Rex ma-
gnus su- per o- mnem ter-
ram.
Alleluia , *et supra.*

Offerto- rium. E X pé- étans ex pe étá vi Dó-
minum , & ref pé- xit me : & ex áu-
dit
vit depre ca ti ó- nem meam , & im-

DOMINICA XV. POST PENTECOSTES.

285

mi- fit in os me- um can ti cum no- vum,
hymnum De- o no- stro.

Comu- **P** b
ni- A- nis , quem e- go dé-
de ro ca ro me- a elt profæ- cù-
li yi- ta.

DOMINICA XVI. POST PENTECOSTES.

Intro-
tus.

M I- fe- ré- re mi- hi Dó-
mi ne , quó ni am ad te cla má- vi to-
ta

ta di e: qui a tu Dó mi ne
su á vis ac mi tis es, & co pi ó
sus in mi se ri cór di a o mniba
in vocan ti bus te. *Pf.* In cli na Dó
mine aurem tuam mi hi , & ex áu di me:
quóni am i nops, & pau per sum e go.
8.T.
y. Gló ri a.
Gra dual. T I mé bunt Gen tes no met

DOMINICA XVI. POST PENTECOSTES.

287

men- tu- um Dó- mi ne , &

o- mnes re- ges ter- ræ gló- ri-

am tu- am. y. Quóni am æ- di fi- cá-

vit Dó- minus Si- on , & vi dé-

bi tur in maje- stá- te su- a.

Al le- lú- ia. al- le- lú-

Pf.

ia. **Cantá-** bo Dó-

mi no can- ti cum no- vum : qui-

a mi ra bi li a fe cit Dó-
mi nus. Alleluia, ut sup̄a.
Offerto- **D** O-mi ne, in au xi li-um
me um iéf pi ce: confundântur,
& re ve re ân tur, qui quæ runt a ni man
mē am, ut au fe rant
e am: Domi ne in au xi li-um
me um ref pi ce.

Qes

DOMINICA XVI. POST PENTECOSTES.

289

Canticum.

Domine, memo rábor ju-
sti-
tuæ tuæ fo li- us: Deus do- cu-
is-
ti me a ju- ventú- te me- a:
& uſ- que in ſe ne étam & fe- niúm,
De- us ne de re lin- quas me.

DOMINICA XVII. POST PENTECOSTES.

Introi-
tus.

Justus es, Dómine, & re étum ju-
di- ci um tu- um: fac cum fer- vo
Parte II, O tuo

296

THEATRO ECCLESIASTICO.

Gradual. **B** E- a- ta gens , cu jus est
Dó mi nus De- us e- ó- rum:
pó- pulus quem e- lé- git Dó-
mi nus in he re di tá- tem si-

DOMINICA XVII. POST PENTECOSTES.

201

bi. y. Verbo Dó- mi ni co-
li fir má- ti sunt: & spí- ri- tu o nis
e- jus o- mnis vir tus e- ó- rum.
Al le- lú- ia, al- le- lú-
Pf. ia. Dó- mi ne ex au- di o- ra-
ti- ó- nem me- am, & cla- mor me-
us ad te per vé- ni at.
Alleluia, *ut supra.*

Offerto-
rium.

O Rá- vi De- um
Oo ii me-

me um e- go Da- ni- el , di- cens:
Ex- au- di Dó- mi ne pié- ces ser- vi
tu- i : il- lú- mi na fa- ci em tu-
am su- per san-ctu á- ri um tu- um : & pro-
pi- ti- us in- ten- de pó- pu lum i- flum,
super quem in vo cá- tum est no- men tu-
um , De- us.

Cōmu- nio. **V** O- ve- te , & re- di- te Dō

DOMINICA XVII. POST PENTECOSTES.

293

mi no De o ve stro o mnes qui in cir cù-
i- tu e-jus af fer-tis mu ne ra : ter ri-
bi- li & e i qui au fert spiri- tum prin-
ci pum ter ri bi li a pud o-
mnes re ges ter ræ.

DOMINICA XVIII. POST PENTECOSTES.

*Introi-
tus.*

D A pa- cem Dó mi ne ful-
ti nem- ti bus te, ut Prophé- tæ tu-

i

294

THEATRO ECCLESIASTICO.

i fi dé- les in ve ni- an- tur: ex-
au di précces ser- vi tu- i, & plé bis tu-
æ If- ra el. Lætá- tus sum in his, qui
di- cta sunt mi- hi: in do mum Dó mi ni-
bi mus. y. Gló- ri- a.

Gradual. L Æ tå- tus sum in his, quæ dicu-
funt mi- hi: in do- mum Dó- mi- ni-
bi- mus. y. Fi- at pax in vir-

DOMINICA XVIII. POST PENTECOSTES.

295

te tu- a, & a bundân- ti- a in
tur- ri bus tu- is. Al- le-
lu- ia. al- le- lú- ia.
Pf.

Ti mé- bunt Gen- tes no- men tu-
um Dó- mi ne: & o- mines re- ges
ter- rae gló- ri- am tu- am.
Alleluia,
ut supra.

Offerto- rium. S Ancti fi- cá- vit Moy-
ses al- tá- re Dó- mi no , of- fe- rens su-
per

296

THEATRO ECCLESIASTICO.

per il- lud ho lo cáus- ta, & im-
mo lans vi- cti mas: fe cit sa cri fi- ci um
vesperti- num in o- dó rem su- a vi-tá-
tis Dómi- no De- o, in conspéctu fi-
li- ó rum If- ra el.

Cómu-
nio.

Ol- li- te ho- sti- as, & in mo-
i- te in a- tri a e- jas: a- do rá-
te Dó minum in au- la lan- cta e- jas

297

DOMINICA XIX. POST PENTECOSTES.

Introitius. **S**alus populi ego sum

dicit Dominus: de quacumque tribula-

tiōne clamaverint ad me exau-

diameos: & ero illos rum

Dominus in perpetuum.

Pf. Atten- di- te popule meus legem

meam: in clinante aurem vestram in verba

Parte II.

Pp

6-

298

THEATRO ECCLESIASTICO.

ó- ris me i. y. Gló- ri- a.

Gradual. **D** i- ri- gá- tur o- rá-
ti- o me- a si- cut in cen- sum in
conspé- etu tu- o Dó-
mi ne. y. E- le vá- ti- o
ma- nuum me á- rum fa cri fi- ci-
um ves- per ti- num. Al le-
lú- ia. al- le- lú- ia.

Cor-

DOMINICA XIX. POST PENTECOSTES.

199

Pf.

Confi- tê- mi ni Dó- mi no , &
in vo cá- te no- men e- jus : annun-
ti á- te in- ter Gen- tes o pe-
ra e- jus.
Allelúia , *ut supra.*

Offerto-
rium. **S**i am- bu lá- ve ro in mé-
di-o tri bu lá ti- ó- nis vi vi- fi cá- bis
me , Do- mi ne: & lu- per i- ram i-
ni mi córum me- ó rum ex- tén- des

Pp ii má-

302.

THEATRÖ ECCLESIASTICO.

ma- num tu am , & salvum me faci
et dex-te ra tu a.

Communio. **T** U mandá sti mandá ta tu
a custo di ri ni mis : u ti nam di
ri gan tur vi æ me æ ad cu sto di en das
ju sti fi ca ti ó nes tu as.

DOMINICA XX. POST PENTECOSTES.

Introitius.

O mni a, quæ fe ci sti no
bis

DOMINICA XX. POST PENTECOSTES.

303

bis Dó- mi ne , in ve- ro ju- di ci-

o fe- ci- sti : qui a pecca vi mus

ti- bi , & mandatis tu- is non o be-

di- vimus : sed da gló- ri am no- mi ni

mo , & fac no- bis cum se cun- dum

mul ti- tu- dinem mi- se- ri- cór di- æ

Pf.

tu- æ. Be á- ti imma cu lá ti

in vi- a , qui am- bu lant in le- ge Dó mi- ni.

303

THEATRO ECCLESIASTICO

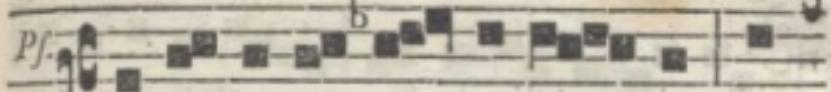
3.T. ni. y. Gló- ri- a.

Gradual. O Cu-li o- mni um
in te spé- rant Dó- mi ne: & tu das
il- lis es cam in tem- po re o- por-
tú- no. y. A- pe ris tu ma- num tu-
am, & im- ples om ne à- nimal
be ne di- cti ó- ne. Al- le- lú-
ia. al- le- lú- ia.



DOMINICA XX. POST PENTECOSTIS.

303



Pa rá tum cor me- um De- us, pa-
rá-tum cor mé- um: can- tá- bo, &
plá- lam ti- bi, gló- ri- a me- a.
Allelúia, *ut supra.*

Offerto-
rium. **S** U- per flú- mi- na Ba by-
ló- nis il- lic sé- di mus &
flé- vimus, dum re corda- ré- tur
tu- i Si- on.

Comu-
nio. **M** E men to ver- bi tu- i fer
to

vo tu o Dó mi ne, in quo mi hi spem
de di sti : hæc me con so lá ta est
in hu mi li tá te me a.

DOMINICA XXI. POST PENTECOSTES.

Introit. **I** N vo lun ta te tu a, Dó mine,
u ni ver fa sunt pô si ta , & non
est qui pôl sit re sis te re vo lun tâ ti
tu æ : tu e nim fe ci sti o-

mnia;

In voluntate tua, Domine, universa sunt posita, & non
est qui possit resistere voluntati tuae: tute nimis fecisti o-

DOMINICA XXI. POST PENTECOSTES

305

nia, cœlum & ter ram, & u-ni-ver-

sa quæ cœli am- bi tu con ti nen- tur : Dó-

minus u-ni ver sò- rüm tu es.

Pf. Be á- ti im ma cu lá- ti in vi- a:

qui am- bu lant in le- ge Dómi ni.

4T. Gló- ri- a.

Grat. D Dó mi ne re fú- gi um fa-

Parte II. Qq tis est no- ab do bis a ge ne ra- ó-

ó-vi-na-ne & pro-gé-ni-e.

y. Pri us- quam mon- tes fi- e-rent,

aut forma ré-tur ter ra & or- bis, à sæ-cu-

lo & us- que in sæ- cu-lum tu-

es De- us. Al le-

lú- ia, al- le- lú- ia.

Pf.

In ex- i- tu If- ra el de- *Æ-*

gi- pto dó- mus Ja- cob de- po- pu lo
bár-

Dominica XXI. post Pentecostes.

307

Alleluia, ut supra.

bar- ba ro.

Offerto- rium. **V** Ir e rat in ter ra Hus no-

mine Job , sim plex & re clus, ac

ti mens De um , quem sa tan pe-

ti it , ut ten tá ret: & dá ta est e-

i po te stas à Dó mi no in fa cul tá tes &

in carnem e jus: pér di ditque o mnem

substan ti am i psí us , & fi li os :

Qq ii car-

308

TUBA TRÖ ECCLESIASTICO

carnem quoque e- jus grá ví ul- ce- re - vul-
ne rá- vit.

Cómu- **I**n sa- lu- tá- ri tu- o à ni- ma
me a, & in ver- bum tu- um spe rá-
vi: quan do fa- ci- es de per sequen- tí- bus
me ju- di- ci um? i- ni- qui per se cí-
ti sunt me, á dju va me Dómi ne De-
us me- us.

D0-

DOMINICA XXII. POST PENTECÓSTES. 309

Introit. **S**i i-ni qui tá-tes obser-vá-
ve-ris Dó-mi ne, Dó-mi ne quis subli-
né-bit? qui-a a pud-te pro pi-ti-á-
ti-o-eis, De-us If-
Pf. De profundis clamávi ad te Dó-
mi ne: Domi ne ex au-di vocem me-am.
T. Gló-ri-a.

Gran-

310

TREATRO ECCLESIASTICO.

Gradual. E b C ce quam bo num &

quam ju cun dum ha bi tá re frá-
tres in u num. *y.* Si cut un guen-
tum in cá pi te , quod descen-
dit in bár bam , bár bam , Aa-
ron Al le lú ia al-
le lú ia. *Pf.* Qui ti ment
Dó mi num spé rent in e-

Dominica XXII. post PENTECOSTES.

311

o: ad- ju- tor &

pro té- ñor e- ó- rum est.

Alleluia, *ut supra.*

Offerto-
rium. **R** E cor dá- re me i Do-

mi ne, o- mni po ten tá- tu- i

do- mi nans: & da fer monem re- ñum

in os me- um, ut plá- ceant ver ba

me- a in conf- pé- ñtu prin- ci pis.

Comu-
nio. **E** Go cla- má- vi, quo-
niam

312

THEATRÓ ECCLESIASTICO.



DOMINICA XXIII. POST PENTECOSTES.

*Introi-
tus.* **D**icit Do- mi nus , e- go
co- gi to co gi- ta- ti- o- nes pá-
cis , & non a- fli eti- o- nis in vo cá-
bi tis me , & e- go ex au- di- am vos :
& re dū cam capti- yi tá- tem ve- stram de-

DOMINICA XXIII. POST PENTECOSTES.

313

de cun- cùs lo- cis. Be- ne- dixif-
ti Domi ne terram tu am: a ver ti- sti ca-
pti vi tá- tem Jacob. y. Gló ri- a.

Gradual. L I- be ráf- ti nos Dó- mi ne ex
a- ffi gén- ti bus nos: & e- os qui nos o-
dé- runt, con- fu- dif- ti. y. In De-
o lau dá- bimur to- ta di- e: & in no-
mi ne tu- o confi- té- bi mur in

Parte II. Rr fx-

314

THEATRO ECCLESIASTICO.

fac cu la Al le lú ia.

al le lú ia De pro fun

dis cla má vi ad te

Dó mi ne Dó mi ne ex au di

o ra ti ó nem me am.
Alleluia, ut supra.

Offerto rium. **D** E pro fún dis cla má vi

ad te Dó mi ne, Do mi ne ex áu

di o ra ti o ném me am: de pro fún

DOMINICA XXIII. POST PENTECOSTES.

315

dis cla má- vi ad te Do mi ne.

Cōmu-
nio.

A men di- co vo- bis , quid-

quid o iān tes pé- ti- tis , crē- di te qui-

a ac ci pi- é- tis & fi- et vo-

bis.

Dominica XXIV. post Pentecosten Missa resumitur de
Dominica immediate præcedente, quod etiam servatur
in aliis Dominicis, si que fuerint à Dominica XXIII.
usque ad Adventum.

Rr ii

MI-

316

MISSÆ PROPRIÆ DE S A N C T I S.

IN FESTO S. ANDREÆ APOSTOLL

Introitius.

The musical notation consists of six staves of square neumes on a four-line staff system. The first three staves begin with a large capital 'M' and are labeled 'Introitius.' The fourth staff begins with a small 'Pf.' (Presto) and the fifth with a small 'R.' (Ritardando). The sixth staff ends with a small 'R.' (Ritardando). The lyrics are written below each staff, corresponding to the neumes.

M I - hi au - tem ni - mis
ho - no rá - ti sunt a - mi - ci tu - i De -
us: nî mis confor tá - tus eit prin -
ci pá - tus e - ó - rum. Dó -
mi ne, probá sti me , & cognó vi - sti
me: tu cognó vi sti sef si - ónem me am , &

AM

IV

re

IN FESTO S. ANDREÆ APÓSTOLI.

317

re sur re cti ó- nem me- am. *ad nunc nod*

2. T. *Gló- ri- a. al- le lu ia. ní*

Gradual. C Onisti- tu- es e- os. Prin ci-

pes su- per omnem ter- ram: me- mo-

res e- runt nó mi nis tu- i, Dó-

mi ne. y. Pro pá- tri- bus tu- is

na- ti funt ti- bi fi- li- i: pro-

pté- re à pó- pu- li con fi- te- bún-

bún-tur ti- bi. Al-le-lú-
ia al- le- lú- ia. ¶ Di-
lé- xit An-dré- am Dó-
mi-
nus in o- dó- rem su-a-vi-
Alleluia, ut supra.
tá- tis.

Offerto- rium. **M**is ho no rá- ti-funt a- mi-
ci tu- i, De- us: ni mis confor-
tí-

IN FESTO S. ANDREÆ APÓSTOLI.

319

tú- tus est prin ci pá- tus e- ó-
rum.

Communi-
nia.

V E- ni- te post me, fá- ci-
am vos fi- e- ri pisca- to- res hó-
mi num : at il- li con- tí- nu ò , re- lí-
étis re- ti- bus , se- cù- ti fuit
Dó- mi num.

In Festo S. Barbaræ Virginis, & Martyris, Missa Loqué-
bar, de Communi Virginis, & Mart.

IN-

IN FESTO CONCEPTIONIS B. MARIE V.

Introitius. **S** Al- ve, San-cta Pa-rens,
e- ni- xa pu ér- pe ra Re- gem , qui
Cœ lum , ter- rám que re- git in
sæ- cu la sæ- cu lo- rum. E-
ru etá- vit cor meum ver- bum bo num : di-
co e go ó-pe ra me- a Re- gi.
2. T. **Glo-** ri- a. *Glori- a in- gredi- entia in- tenui- ta*
Gratia

IN FESTO CONCEPTIONIS B. MARIE V.

321

Gradual. **B** E-ne di-cta, & vene-rá-
bi-lis es, Vir-go Ma-ri-a, quæ
si-ne ta-etu pu-dó-ris, in-vén-
ta es Ma-ter Sal-va-tó-
ris y. Vir-go De-i Gé-
ni trix, quem to-tus non ca-pit or-
bis, in tu-a se-clau-sit vi-si-ce-ra, fa-
ctus ho-mo. Al-le-
Parte II. Ss lá-



525

THEATRO ECCLESIASTICO.

lú- ia, Al- le- lú- ia. y. Fe-
lix es, Sa- cra Vir- go Ma-
ri- a, & o- mni lau- de di- gni-
si- ma: qui a ex te or- tus est Sol ju-
flitiae Chri stus De- us no- iter.
Allelúia, ut supra.

Offerto-
rium. **B** E- á- ta es, Vir-
go Ma- ri- a, quæ ó mni um po-
taf- ti Cre a- tó- rem: ge nu if- si

IN FESTO CONCEPTIONIS B. MARIAE V.

313.

ti qui te fe- cit , & in æ- té-
num pér manes del Vir- go.

Cómu- nio. **B** E- a- ta vi- ce ia Ma-
ri- æ. Vir- ginis, quæ por ta- vé-
runt æ- té- ni Pa- tris Pi-
li um.

IN FESTO IMMACULATÆ CONCEPTIONIS
SANCTISSIMÆ DEI GENITRICIS MARIAE.

Pro Ordine Seraphico.

Introitius. **E** Gre- dí- mi ni , & vi-
Ss ii dé-

334

THEATRO ECCLESIASTICO.

dé-te fi-li-æ si- on Re gi-nam
ve- stram, Quam lau-dant al-tram tu-
tí-na: cu-jus pul-chri tú-dinem Sol
& Lu-na mi-ran-tur, & ju-bilant
o-mnes fi-li-i De-i.
Al-le-lú-ia, al-le-lú-ia.

Pf. Quam di-lécta ta-ber-na-cu-la-tu-a, Dó-
mi-ne vir-tu-tum: con-cu-piscit, & dé-ficit

IN FESTO IMMACULATÆ CONCEPTIONIS.

325

cit á- ni ma me a in á- tri a Dó mi ni.

f. Gló- ri- a.

Gradual. **Q**ua- lis est di- le- cta
nof- stra, Cha rif- si- mi? Qua-
lis est ma- ter, di- ci-
te, Dó- mi ni? Qualis, & quan-
ta sit fo- ror, & spon fa-
Chri- fli. y. Di lé- cta nof-
tra.

326

TREATRO ECCLESIASTICO.

tra can- di- da im macu- la- ta,
qua- si au- ró- ra con-
fur- gens Al le- lú- ia. Allelúia.
y. Ve- ni Regi- na nos-
tra , ve- ni Dó- mi na in
hor- tum o- dó- ris su per o-
mni a a- ró- ma-
ta. Al le lú ia.

IN FESTO IMMACULATÆ CONCEPTIONIS.

327

Post Septuag. quando in sabbatis per annum fit officium de Conceptione, & in Missis Votivis, omisso Alleluia, & y. sequenti, cantatur Traclus.

The musical notation consists of a single staff with four horizontal lines. The notes are represented by black squares (neumes) of varying heights. The lyrics are written below the staff, corresponding to the notes. The text is in Latin, referring to the Virgin Mary's conception and birth.

Glory be to Mary, the Mother of God,
who, in her womb, received the Holy Spirit.
She is the Angel of the Lord, the Queen of Angels,
and the Mother of the Word made flesh.
Hail, O Virgin, conceived by the Holy Spirit,
and born of the Virgin Mary.
Hail, O Virgin, who gave birth to the Word made flesh,
and who, in your womb, received the Holy Spirit.

323

THEATRO ECCLESIASTICO.

sí. y. De- i gé- ni- trix in
ter cé- de pro- no-
bis.

Tempore Paschali omittitur Graduale, & ejus loco cantatur.

Al le lú- ia. Alle lu ia.
y. Veni Regina nostra, ut supra.

Al le lú- ia y. Vir-
ga. jes- se fló- ru it, Vir-
go De- um & hó- minem gé-
nu it: pa cem De- us réd- di dit in

IN FESTO IMMACULATÆ CONCEPTIONIS. 329

fe re con ci- li- ans i- ma sum-
mis.
Alleluia, ut supra.

Offerto-
riam.

H Or- tus con- clú- fus,
fons si gná- tus, e mis si- ó nes tu æ pa-
ra- di fus, O' Mari- a, ma nus tu æ
fil la verunt myr- rham, mel li- flu i que
fa- éti sunt cœ- li, dum ma- nu Dó-
mi ni fa bri- tá- ta es Ma- ter

Parte II.

Tt

tan-

338

THEATRÖ ECCLESIASTICO.

Tenor (Temp.)
Bass (Pafcb.)

tan-ti De-i Al-le-
lú- ia.

Comu-nio. **G** Lo ri- ó- sa di età sunt de-

Bass (Pafcb.)

te, Ma-ri- a qui- a fe- cit

Tenor (Temp.)
Bass (Pafcb.)

ti- bi ma- gna, qui po-

Tenor (Temp.)
Bass (Pafcb.)

tens elt. Al- le- lú- ia.

IN FESTO SANCTÆ LUCIÆ VIRGINI,
& Martyris.

Temp.
Pafcb.

I- le- xi- sti ju sti- ti- an,

Introi-tus. **D**

IN FESTO SANTÆ LUCIÆ VIRGINIS, & M.

331

am, & o di- sti i- ni qui ta- tem: pro-
pté- re a un- xit te De- us, De us tu-
us, ó- le o læ ti- ti æ præconsór-
ti- bus tu- is E ru- Etá- vit cor me-
um ver- bum bo- num: di co e- go ó- pe- ra
me a Re- gi. y. Gló- ri- a.
8.T.

Gradual. **D**I- le- xi- sti ju- sti-
tiam, & o- di- sti i- ni qui ta-
tem,

Tt ii

332

THEATRO ECCLESIASTICO.

tem. y. Pro pté- re à- un- xit te
De- us, Deus tu- us, ó- le o
læ- ti- tiæ. Al- le-
lú- ia, al- le- lú- ia. y. Dif-
fú- fa est grá- ti a in lá-
bi is tu- is: propté- re a be né- di-
xit te De- us in æ- té-
num. Alleluia, ut supra.
Offr-

IN FESTO SANTÆ LUCIÆ VIRGINIS, & M.

533

Offerto-
riam.

A

: F fe- rén- tur Re- gi

Vir- gines post e- am : pró- xi-

mæ e- jus af- fe rén- tur ti- bi in

læ- ti- ti- a , & ex- ul- ta- ti-

ó- ne : ad du cén- tur in Tem-

plum Re- gi Dó- mi no.

Comu-
nia.

P

Rin- ci pes per se cù- ti sunt

me gra- tis , & a ver bis tu- is
for-

334

THEATRO ECCLESIASTICO.

for mi- da- vit cor me- um: læ- ta- bor
e- go su per e- lá qui a tu- a,
qua- si qui in, vé- nit spo- li- a
mul- ta.

IN FESTO EXPECTATIONIS B. MARIE V.

Introitus Roráte, ut in Dom. IV^a, Advent. pag. 15.

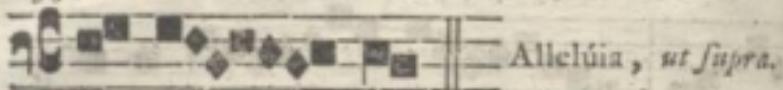
Grat dual. **T** Ol- li- te por- tas, Prin- ci- pes,
ve- stras, & e- le- vâ- mi ni por-
tae æ- ter ná- les, & in tro i- bit

IN FESTO EXPECTATIONIS B. MARIE V. 335

bit Rex gló- riæ.
¶. Quis af- cén det in montem Dó- mi-
ni? aut quis sta- bit in lo- eo san- cto
e- jus? In no cens má- ni bus,
& mun- do cor- de. Al-
le- lú- ia. Al- le-
lú- ia. ¶ Ec- ce con- ci- pi et,
& pa- ri et Fi- li um Je- sum

336

THEATRO ECCLESIASTICO.



sum Chri- sum.

Offertorium Ave Maria , ut in Dom. IV. Advent. pag. 47.
Communio Ecce Virgo , ut in eadem Dom. pag. 18.

IN FESTO S. THOMÆ APOSTOLI.

Introitus Mihi autem , ut in Feste S. Andreae , pag. 316.

Gradual.

A multi-line musical staff in common time. The vocal line begins with a large capital 'N'. The lyrics are written below the staff. The music consists of black square notes and diamond-shaped note heads. The staff ends with a double bar line and repeat dots.

rum. y. Di nu me rá- bo e-

os: & su- per a- ré-

nam

IN FESTO S. THOMÆ APOSTOLI.

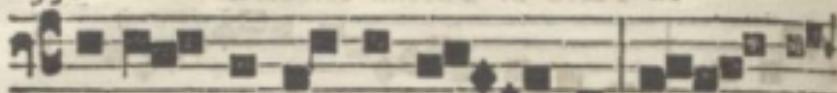
337

nam multi pli ca- bun-
tur. Al-le-lú-ia.
Al-le-lú-ia. y. Gau-dé-
te, ju-sti, in Dó-mi-no:
re-ctos de-cet col-lau-da-
ti o.
Alleluia, ut suprad.

Offerto-
rium.
I N omnem ter-ram ex-
i- vit so-nus e-ō-rum: &
Parte II.
Vv

333

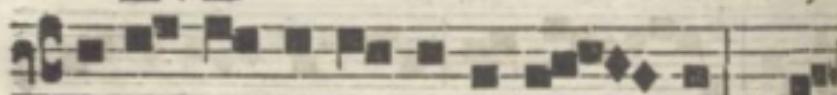
THEATRO ECCLESIASTICO.



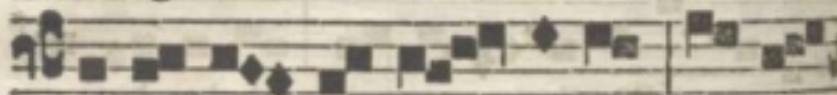
in fi- nes or- bis ter- rae ver- ba
e- ó- rum.

Comu-
nio.

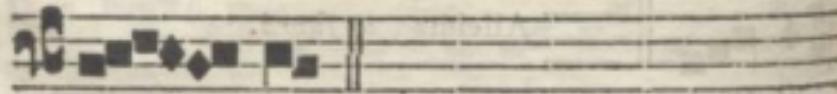
MIt- te ma- num tu- am,



& cog nól- ce lo ca cla- vó rum : & no-



li ef- se in- cré- du lus, sed fi-



dé- lis.

DOMINICA II. POST EPIPHANIAM.

IN FESTO SS. NOMINIS JESUS.

Introi-
tus.

IN no- mi ne Je- su ó-

mis

IN FESTO SS. NOMINI IESU. 339

mne ge-nu-fle etá tur, coe lé-stium, ter-

ré-stri um, & in-fer nōrum: &

o-mnis lin-gua con-fi-te á-tur, qui-

a Dó-mi-nus Je-sus Chri-flus

in gló-ri-a est De-i Pa-tis.

Dó-mine, Dóminus no-ster, quám ad-

mi rá bi-le est Nomen tu um in u-ni-vér-

sa-ter-ral. 3.T. Gló-ri-a.

Vv ii

Gra-

1340

TREATRO ECCLESIASTICO.

Gradual.

S Al vos fac nos, Dómine,

Deus noster, & congrega nos, de-

natio ni bus, ut confitea-

mur Nómine sancto tuo, & glo-

ré mur in glória tua. Tu,

Dómine, Pater noster, & Re dém-

pior noster, à saeu lo No men tu-

um. Al le lu ia. Al le

lú

IS. FESTO SS. NOMINIS JESU.

341

lú-ia. y. Lau-dem Dó-mi-ni lo-qué-
tur os me-um, & be-ne-di-cat
o-mnis ca-ro No-men san-ctum
e-clusi o-jus. Alleluia, ut supra.

Petit Septuagesimam omisit Alleluia, & y. sequenti cantatur sequens

Tr-
Bus. **D**omi-ne De-us vir-tu-tum con-
vér-te nos, & ostén-de fáci-em tu-
am, & sal-vi-é-ri mus: so-net vox
tua.

345

THEATRO ECCLESIASTICO.

tu- a in áu- ri bus me- lis. y. Vox e- nim
tu- a dul- cis, & fa ci es de có- ra ni-
mis. y. O- ule um ef- fú- sum No men
tu- um, Je- su: í- de ò a- do lescén ju-
la- di le- xé- runt te.

Offerto- **C** On fi- te- bor ti- bi , Dó-
mine , De us me- us , in to- to cor- de
zome- o, & glo ri- si- cá- bo No men

IN FESTO SS. NOMINIS IESUS.

343

mi- um in æ- té- num. Quó ni am tu,
Dó mi- ne , su a- vis , & mi-
es, & mul tæ mi se- ri cór- di æ ómni-
bus in- vo cán- ti- bus te , al- le-
lú- ia.

Cómu-
nio. **O** Mnes gen- tes , quaf- cùm que
fe- ci- sti, vé- ni ent , & a do rá- bunt
co- ram te, Dó- mi ne , & glo ri fi- cá-
bunt

344

THEATRO ECCLESIASTICO:

bunt No men tuum : quó ni am ma gnu s es tu,
& fá ci ens mi ra bí li a: tu es De
us fo lus , al le lú ia.

IN FESTO SS. FABIANI, ET SEBASTIANI
Martyrum.

Introitius.

In tret in conspé ctu o,

Dómine, gé mi tus com pe di tó rum,
red de vi ci nis nostris té ptu plum
in si nu e ó rum: vín di ca sanguinem

IN FESTO SS. FABIANI, & SEBASTIANI M.

345

nem Sanctórum tu- ó- rum, qui ef-
fú- sus es. De- us, ve nérunt gen-
tes in hæ re di- tá tem tu am, pol lu é runt
Templum sanctum tu- um: po su- é- runt Je ru-
sa lem in po mó- rum cu- stó di am.

Gló- ri a.

Grad- ual. G Lo ri- ó- sus De-
us in San-ctis fu- is: mi rá-
Parte II. Xx bi-

346

THEATRO ECCLESIASTICO.

bí lis in ma je- stá- te , fá- ci ens

pro- di- gi a. y. Déx- te ra tu-

a, Dó- mi ne , glo ri fi- cá- ta est in

vir tú- te: déx te ra ma nus tu-

a con fré- git i ni- mi- cos.

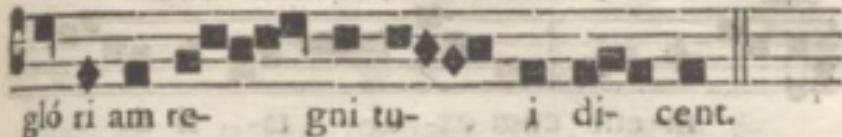
Al- le- li- ia. Al-

le- lú- ia y. San cti tu- i,

Dó- mi ne , be ne di- cent te ,

IN FESTO SS. FABIANI, & SEBASTIANI M.

347



Alleluia, ne supra.

Post Septuagesimam omisssis Alleluia, & y. sequenti canatur sequens

Tr-
Eus. **Q** ui sé- mi nant in-
lá- cry mis, in gáu- di o
me- tent. y. E- ún-
tes i- bant, & fle- bant,
mit té- tes sé- mi na su-
a. y. Ve ni én- tes au- tem vé-
Xx ii ni-

348

THEATRO ECCLESIASTICO.

ni-ent cam ex- ul- ta- ti ó-
ne , por tán tes mani- pu los su- os

Offerto- rium. **L** Ætā mi ni in Dō-
mi no , & ex ul- tá- te ju-
sti: & glo ri à- mi ni o- mnes
re- eli cor- de.

Comu- mio. **M** Ul ti- tú- do lan guén-
ti- um , & qui ye- xa bá- tur à
spí-

IN FESTO SS. FABIANI, & SEBASTIANI M. 349

spiriti bus im mún- dis , ve ni é-
bant ad e- um : qui- a vir- tus de
il- lo ex i- bat , & fa ná- bat
e- mnes.

IN FESTO S. VINCENTII MARTYRIS.

Introit. **L**Æ tá- bi- tur ju- stus in
Dó- mi no , & sperá- bit in e-
o : & lau da bún- tur o-
mnes.

350

THEATRO ECCLESIASTICO.

Three staves of musical notation in black square neumes on four-line red staves. The first staff begins with a large 'G' and ends with 'Pf.'. The second staff begins with a large 'C'. The third staff begins with a large 'C' and ends with '8.T.'. The lyrics are:

mnes re- eti cor- de. Ex au- di,
Deus , o- ra ti- ó nem me am , cum dé precor:
à ti- mó re i- ni mi- ci é ri pe á- ni mam
me am. y. Gló- ri- a.

Three staves of musical notation in black square neumes on four-line red staves. The first staff begins with a large 'J' and ends with 'de-'. The second staff begins with a large 'C'. The third staff begins with a large 'C' and ends with 're-'. The lyrics are:

Gradual. U- ilus cum ce- ci- de-
rit , non col li- dé- tur: qui a Dó-
mi nus sup- pónit ma- num
su- am. y. To ta- di- e mi se-

IN FESTO S. VINCENTII MARTYRIS.

351

ré tur, & com mo dat: & se men
e jas in be ne di éti ó ne e
pit. Al le lú
ia. Al le lú ia. y. Qui
fé qui tur me, non
ám bu lat in té ne bris, sed
ha bé bit lu men vi
tæ xc té r næ.
Alleluia, ut fñtra.

Poët

354 THEATRO ECCLESIASTICO.

Post Septuagesimam omisso Alleluia, & y. sequenti canatur sequens

Trætus. **B** E- á- tus vir qui ti- met
Do- mi num: in man- dá-
tis e- jus cu- pit
ni- mis. y. Po- tens in ter- ra e- tit
se- men e- jus: ge- ne- ra- ti-
o re- éto- rum be- ne- di-
cé- tur. y. Gló- ri- a, & di- vi- ti-
z,

The musical score consists of five staves of Gregorian chant. The first staff begins with a large black initial 'B'. The lyrics for this staff are: 'E- á- tus vir qui ti- met'. The second staff continues the melody with lyrics: 'Do- mi num: in man- dá-'. The third staff begins with 'tis e- jus cu- pit'. The fourth staff begins with 'ni- mis. y. Po- tens in ter- ra e- tit'. The fifth staff begins with 'se- men e- jus: ge- ne- ra- ti-'. The sixth staff begins with 'o re- éto- rum be- ne- di-'. The seventh staff begins with 'cé- tur. y. Gló- ri- a, & di- vi- ti-'. The eighth staff concludes with 'z,'.

IN FESTO S. VINCENTII MARTYRIS.

353



*Offerto-
rium.* P O- fu- i- fti, Dó-
mi ne, in cá- pi te e- jus co- rô-
nam de lá- pi de pre ti- ó-
fo: vi- tam pe- ti- it à-
te, & tri bu i- fti e- Yy al-

Parte II.

Musical notation for the second part of the hymn. The lyrics are:

te, & tri bu i- fti e- Yy al-

354

THEATRO ECCLESIASTICO.

al- le- lú- ia.
Comu- **Q** ui mi hi mi ni strat , me se
qua tur : & u bi sum e go ,
il lic , & mi ni ster me
us e rit.

IN FESTO DESPONSACTIONIS B. MARIE V.

*Introitius. Salve , ut in Fest. Conception. B. M. V. pag. 320.
Graduale Benedicta , Alleluia , & y. Felix es , ut in ro-
dem Fest. pag. 321. , & 322.*

*Post Septuagesimam , omisis Alleluia , & y. sequenti , ca-
tatur sequens*

Tr-
Eg. **G** Au de Mari a Vir-
go,

IN FESTO DISPOSSESSIONIS B. MARIE V. 355

<img alt="A page from a medieval manuscript featuring Gregorian chant notation on four-line red staves. The text is in Latin. The notation uses black square neumes on the staves. The lyrics are as follows: go, cunctas hæ- re ses fo- la in te re- mí- sti. ¶ Quæ Gabri é- lis Ar- chán- ge li di- ctiis cre- di- di- sti. ¶ ¶ y. Dum Vir- go De- um, &amp; hó- mi nem ge- nu i- sti: &amp; post partum, Vir- go, in vi o- lá- ta per- man si- sti. ¶ y. De- i Ge- ni trix in ter ce- de pro no- bis. Yy ii Offer-</p>

356 V THEATRÖ ECCLESIASTICO. I

Offertorium Beata es, ut in Feste Conceptionis, pag. 311.
Communio Beata viscera, ut in eodem Feste, pag. 323.

IN FESTO PURIFICATIONIS B. MARLÆ V.

Introitius. **S** U scé- pimus, De- us, mi-
se- ri cór- di- am tu- am in mé- di- o
Tem- pli tu- i: se cún- dūm no men-
tu um, De- us, i- ta & laus tu- a in
fi- nes ter- rae: ju sti ti- â ple-
na est dêx te ra tu- a. Ma-
gnus Dóminus, & lau dá- bi lis ni- mis: in
G-

IN FESTO PURIFICATIONIS B. MARIAE V.

557

Ci vi tá- te De i no- stri : in mon te sancto
e jus. y. Gló- ri- a.

Gradual. **S** Uscé- pimus , De- us , mi-
se- ri- cór- di am tu- am in mé di o Tem-
pli tu- i: se cún- dùm nomen tuum , De-
us , i- ta & laus tu- a in fi-
nes ter- rae. y. Si- cut at-
di- vi mus , i- ta & vi di mus in Ci vi-
tá-

353

THEATRÓ ECCLESIASTICO.

tá-te De-i no-stri, in mon-te san-cto e-jus.
Al-le-lú-ia.
A! le-lú-ia. y. Se-nex
pú-e rum por tá-bat: pu-er
au-tem se-nem re-gé-
Alleluia, ut supra.
bat.

Post Septuagesimam omisis Alleluia, & y. sequenti cantatur sequens

Tractus. **N**unc dimittis seruum tuum,

In FESTO PURIFICATI^{ONIS} B. MARIAE V.

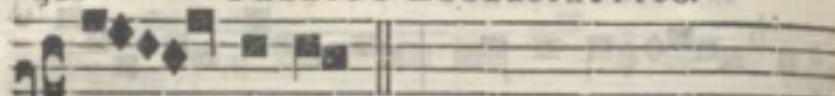
359

um, Dó- mi ne, se- cún- dūm ver-
bum tu- um in pa- ce. ¶ y. Qui- a vi-
dé- runt ó- cu- li me- si- i, fa- lu-
tí- re - tu- lum. y. Quod pa- rá-
sti an- te fá- ci em- ó- mni-
um po- pu- ló- rum. y. Lu- men ad
re ve la- ti- ó- nem Genti- um : &
gló- ri- am- ple- bis tus no- sc-

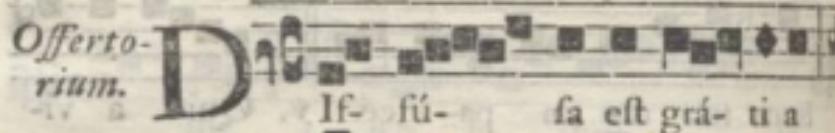
If-

360

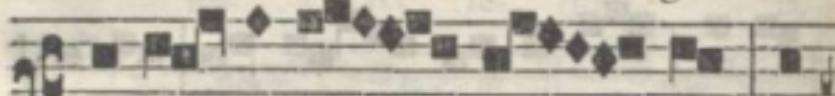
THEATRO ECCLESIASTICO.



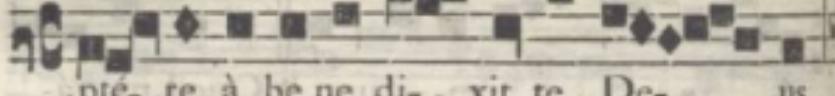
I-av. misra el.



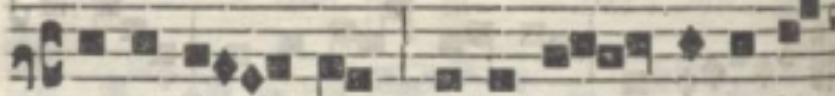
Offerto- **D** If- sú- fa est grá- ti a



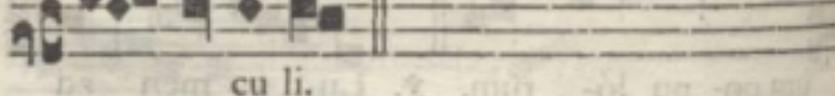
in la- bi- is tu- is: pro-



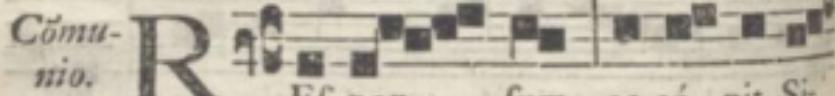
pté- re à be ne di- xit te , De- us



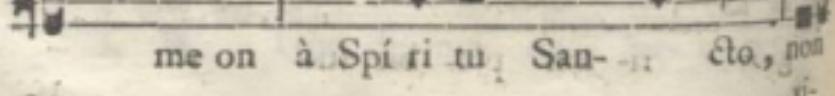
in æ térr- num , & in sæ- culum sæ-



cu li.



*Cómu-
nio.* **R** Ef pon- sum ac cé- pit Si-



me on à Spí ri tu San- eto, non

gi-

IN FESTO PURIFICATIONIS B. MARIE V. 361



IN FESTO S. BLASII EPISCOPI, ET MARTYRIS.

Introit. **S**acerdotes De- i, be ne-
dí- ci- te Dó- mi num: sancti &
hú- mi les cor- de, lau- da- te De-
um Be- ne- di- ci- te ó mni-
a ó pe- ra Dómi ni Dómi no : lau dá- te ,

Psf.

Parte II, Zz &

362

THEATRO ECCLESIASTICO.

& super ex al-tá-te e um in sæ cu la.

6.T. y. Gló ri- a.

Gradual. G Ló- ri- a, & ho nó-
re co ro na- sti e- um. y. Et confli-
tu- i- sti e- um super o-
pe ra ma nu um tu á- rum,

Dó- mi ne. Al- le-
lú- ia. At- le- lú- ia. y. Hic

IN FESTO S. BLASII EPISCOPI, & M. 363

The musical notation consists of two staves of square neumes on four-line red staves. The first staff ends with a fermata. The lyrics are:

est Sa cér- dos, quem co ro- ná-
vit Dó- mi nus.

Alleluia,
ut supra.

Post Septuagesimam, omisso Alleluia, & y. sequenti, can-
tatur Traictus Beatus vir, ut in Festo S. Vincentii Marty-
ris, pag. 352.

Offertorium Inveni David, ut in Festo S. Silvestri Pap. &
Conf. pag. 47.

The musical notation consists of three staves of square neumes on four-line red staves. The first staff begins with a large capital 'P'. The lyrics are:

Cōmu- P O- su i- sti, Dó- mi ne, in
nio. cá- pi- te e- jus co- rô-
nam dé lá- pi- de pre- ti- ó-
fo.

In Festo S. Apollonie Virginis, & Martyris, Missa Loque-
bar, de Communi Virginis, & Mart.

IN FESTO S. MATHIÆ APOSTOLL.

Introitus Mihi autem, ut in Festo S. Andreæ pag. 316.

Graduale Nimis, sine Alleluia, & y. ut in Festo S. Thomæ,
Pag. 336.

Tractus. **D**omi-ni-um á-ni-ma
E-si-dé-ri um á-ni-ma
e-jus tri-bu-fsti e-
i, & volun-tá-te la-
bi-ó-rum e-jus non frau-dá-fi
e-um. y. Quóniam præve-ní-
sti e-um in be-ne-di-cti-
ó-ni-bus dul-cé-di-nis. y.



IN FESTO S. MATHIAS APOSTOLI.

365

y. Po fu-i- fli in cá- pi te e-
jus co rô- nam de lá- pi de
pre ti o- fo.

Offerto- **C**rium. On-fli- tu es e-
os Prin- ci pes su per o- mnem ter-
ram: mé- mores e- runt ló-
mi nis tu- i, Dó mi ne, in o mni pro-
gé- ni e, & ge ne ra- ti- ó-

me.

ne.
Comu-nio. **V** Os, qui se-cú ti e-stis
me, se dé bi-tis su-per se-des, ju-
di-cán- tes du ó-de cim tri-bus
I- I-sra-el.

I. FERIA VI. POST CINERES.
IN FESTO SACRORUM QUINQUE VULNERUM
Domini nostri Jesu Christi.

Intro-i-tus. **I** U mi-li a-vit se-
me tí-psum Dó mi-nus Je-sus Christus u-que
z

IN FESTO SACRORUM QUINQUE VULNERUM. 367

ad mor tem, mortem au tem Cru cis: pro-
 pter quod & De us ex al- tá- vit il- lum,
 & do- ná- vit il- li no men, quod est su per-
 o- mne no men. Mi se- ri cór di- as Dó-
 mi ni in æ ténum cantá bo. y. Gló- ri- a.

Gratia dual. M pro pé- ri um ex pe clá- vit cor
 me um, & mi sé- ri am: & su stí- tu i,
 qui si- mul me- cum contri sta ré- tur, & non
 fuit:

fu- it: con so lán- tem me quæsi- ví, &
non in vé- ni. ý. De dé- runt
in ef- cam me- am fel, & in si- ti me-
a po ta vé- runt me a- cé- to.

Tractus. **V** E rè lan guó- res no- stros
i- pse tu lit , & do ló- res no-
stros i- pse portá- vit. ý. Et nos pu-
vi mus e- um qua si le pró sum , & per cul-
sum

IN FESTO SACRORUM QUINTU VULNERUM.

369

sum à De- o, & hu mi- li- á- tum.
y. I- pse au- tem vulne rá- tus est pro-
pter i- ni qui tá- tes no- stras, at tri- tus
est pro- pter scé- le- ra no- stra. y. Dis- ci-
pli- na pa cis no- stræ su per e- um, &
li- yó- re e- jus sa- ná- ti su- mus.

Offerto-
riam.

N surrexé runt in me vi- ri
i- ni qui, absque mi se ri- cór- di- a quæ-
Parte II. Aaa si

si é- runt me in- ter fi- ce- re: & non pe-
percé- runt in fá- ci em me- am spú- e- re:
lán- ce is su- is vul ne rá- véc- runt me,
& con cùf- sa sunt ó- mni a of- sa me a.
Commu- **F** O dé- runt ma- nus me- as,
& pe- des me- os: di- nu- me ra vé runt
ó mni a of- sa me a.

IN FESTO S. JOSEPH CONFESSORIS.

*Introi-
tus.* J U- stus ut pal- ma flo ré-
bit , sic ut ce- drus Li- ba- ni mul ti pli cá-
bi tur : plan tá- tus in do- mo Dó-
mi ni , in á- tri i s do mus De- i no-
stri. Bo- num est con fi té- ri ,
Dó mi no : & psál le re nó mi ni tu- o ,
Al tíf- si me. T. Gló- ri- a.
Aaa ii Gra-

Gradual.

D O mi ne , p rae ve ní sti .

e um in be ne di cti ó ni bus dul-

cé di nis: po su í sti in

ca pi te e jus co rò nam de-

lá pi de pre ti ó

fo y. Vi tam pé ti it a

te , & tri bu i sti e i lon gi-

tú dinem di é rum in fac cu-
ju

In FESTO S. JOSEPH CONFESSORIS.

373

lum sœ- cu li.

Tractus Beatus vir, ut in FESTO S. Vicentii Martyris, pag. 352.
Post Pascha, omissois Graduali, & Tractu cantatur

A L-le-lú- ia. Al-le-
lú- ia. y. A má- vit e-
um Dó- mi nus, & or ná- vit e-
um: sto lam gló- ri-æ in- du-
it e- um id Al- le-
lú- ia. y. Ju- stus ger mi ná-
bit:

374

THEATRO ECCLESIASTICO.

bit sic. ut li- li um, &
flo ré- bit in æ- ter-
num an- te Dó- mi num.
Alleluia, ut suprà.

Offerto- rium. **V** E- ri- tas me- a &
mi se- ri cór- di a me- a cum i-
pso: & in nó- mi ne me- o
ex al- tá- bi tur cor- nu é- jus.
Comu- **J** Oséph, fi- li Da- vid, no li ti-
nio.

IN FESTO S. JOSEPH CONFESSORIS.

375

me-re ac ci-pe-re Mari-am cón-ju gem
tu-am: quod e-nim in e-a na-
tum est, de Spí-ri-tu San-cto est.

IN FESTO ANNUNTIATIONIS B. MARIE V.

Introit. **V** Ul-tum tu-um de pre-ca-
bún tur o mnes dí-vi tes plé bis: ad du-
cén tur Re-gi Vír-gi-nes post e-
am: pró xi-mæ e-jus ad du-cén tut ti-

bz

376

THEATRÒ ECCLESIASTICO.

probi in lœti- ti-a, & ex- ul-ta-
ti- ó- ne. E- ru clá vit cor me-
um verbum bo- num: di co e- go ó- pe ra
me- a Re- gi. y. Gló- ri- a.

*Grā-
dua- l.* **D** If- fú- fa est grá- ti- a
in lá- bi- is tu- is: pro pté-
re a be ne- dí- xit te De- us
in æ- té- num. y. Propter ve ri tát-
em,

IN FESTO ANNUNTIATIONIS B. MARIE V. 577

tem, & mansu-e tú- dinem, &
ju-sti- ti am: & de dú- cet te mi ra-
bi- li ter déx- te ra tu- a.

Trans.
A U- di, fi- li- a, &
vi- de, & in clí- na au- rém tu-
am: qui a con cu pi- vit Rex spé-
ci em tu- am. ¶ Vultum tu- um
de preca- bún- tur o- mnes dí-
Parte II. Bbb ví-

373

TREÁTRO ECCLESIASTICO.

vi tes ple- bis: Fí li æ Re- gum in
ho- nó- re tu- o. y. Ad- du cén-
tur Re- gi Vír- gi nes post e-
am: pro- xi mæ e- jus af- fe-
ren- tur ti- bi. y. Ad du cén- tur in læ-
tí- ti a , & ex ul ta- ti ó- ne:
ad- du cén- tur in Tem- plum Re-
gis.

IN FESTO ANNUNTIATIONIS B. MARIE V. 379

Post Pascha, omisso Gradual. & Traiu, cantatur

A
L le lú ia. Al
le lú ia. y. A ve, Ma
tí a, grá ti a ple na:
Dó mi nus te cum: Be ne dí eta tu
in mu li é ti bus. Alle
lú ia. y. Vir ga
Jef se fló ru it, Vir go
De um, & hó mi nem gé
Bbb ii nu-

389

THEATRO ECCLESIASTICO.

nu it: pacem De- us réd- di dit, in
se re con ci- li- ans i- ma su-
mis.
Alleluia, ut suprad.
mis.

Offertorium Ave Maria, ut in Dom. IV. Advent. pag. 17.
Communio Ecce Virgo, ut in eodem Dom. pag. 18.

FERIA VI. POST DOMINICAM PASSIONIS.
IN FESTO SEPTEM DOLORUM B. MARIE V.

*Introi-
tus.* **S**ta- bant jux- ta Crucem

Je- fu Ma- ter e- jus, & fo-
ror Ma- tris e- jus Ma- ri- a Clé-
ophz,

IN FESTO SEPTEM DOLORUM B. MARIAE V. 382

ophæ, & Sa- lo me, & Mari-
a Magda- lé- ne. Mú- li- er,
ec ce fi- li- us tu- us , di- xit Je- sus : ad
Dis ci- pulum autem: Ec ce Ma ter tu- a.

4 T. f. Gló- ri- a.

Gradual. **D** O- lo ró- sa, & la- cry má-
bi lis es, Vir go Ma ri- a , stans
jux ta Crucem Dó- mi ni Je- su

Fis

Fí-li i tu- i Re dem ptó- ris.
y. Vir- go De- i Gé- ni- trix,
quem to- tus non ca pit or- bis , hoc Cru-
cis fert sup plí- ci- um vi- tæ fa- ctus ho-
mo.

R. 21-210

Tra- etus. **S** Ta- bat San-cta Ma-ri- a,
Cœ- li Regí- na , & mun- di Dó-
mi na , juxta Crucem Dó mi ni no- stri Je-
su

IN FESTO SEPTEM DOLORUM B. MARIE V. 383

su Chri sti Do lo ró fa. y. O vos
o mnes , qui tran si tis per vi
am , at tén di te , & vi dé te ,
si est do lor sic cut do lor me us.

Sequen-
tia. **S**tabat Ma ter do lo ró fa , Jux-
ta Cru cem la cry mo fa , Dum pen dé bat Fi-
li us. Cu jus á nimam gementem , Contri-
flá tam , & do léntem , Per tran si vit glá di us.

○

384

THEATRO ECCLESIASTICO.



O quam tri stis, & a filie clia Fu it il la
be-ne-dicta, Mater U ni-ge-ni ti! Quae
mœ rébat, & do lè-bat, Pi à Mater dum vi-
de bat Na ti poenas in cly ti. Quis est ho mo
qui non fle-ret, Matrem Chri sti si vi dé ret
In tan-to suppli ci-o? Quis non posset contri-
tá ri, Chri sti Matrem con templárit, Do-
léntem cum Fí-li-o? Pro pec cá tis su æ-ge-

IN FESTO SEPTEM DOLORUM B. MARIE V.

385

gen tis. Vi dit Je sum in torméntis , Et fla-

gélis súb-di tum. Vi dit su um dul cem Na-

tum , Mori-én tem de fo látum , Dum e mí-

sit spí- ri tum. E ia Mater fons a- mó ris ,

Me sen ti- re vim dō ló ris , Fac , ut tecum lú-

ge am. Fac , ut ár- de at cor me um In a-

man do Crístum Deum , Ut si- bi complá ce-

am. San cta Ma-ter i stud a- gas , Cru ci-
-Parte II. CCC fi-

386

THEATRO ECCLESIASTICO.

fi xi fi ge pla gas, Cordi me o vá li de.
Tu i Ná ti vul ne rá ti, Tam digná ti pro
me pa ti, pœnas mecum dí vide. Fac me te
cum pi è fle re, Cru ci fi xo condo lé
re, Donec e go vi xe ro. Jux ta Crucem te
cum sta re, Et me ti bi so ci á re, In plan
etu de si de ro. Virgo Virginum præ clá ra,
Mi hi jam non sis a má ra, Fac me te cum plán
go.

IN FESTO SEPTEM DOLORUM B. MARIE V. 387

ge re. Fac ut portem Christi mortem , Pas- si-
ó nis fac consórtem , Et plagas re- có- le re.
Fac me plagis vulne rá- ri , Fac me Cruce i-
ne bri á- ri , Et cru o re Fí- li- i. Flammis
ne u- rar suc cénsum , Per te , Virgo , sim defen-
sus , Indic Ju- dí- ci i. Chri ste cùm
fit hinc ex- í- re , Daper Matrem me ve- ni-
re Ad palmam vi dó- ri- æ Quan do cor pus
Ccc ii mo-

388

THEATRO ECCLESIASTICO.

<img alt="Musical score for Theatro Ecclesiastico, page 388. The score consists of six staves of square notation with Latin text below them. The text includes 'mo ri é- tus, Fac, ut á- ni mæ do né- tur', 'Pa-ra- dí- si Glóri- a. A- men.', 'Offerto- rium. R E cor dá- re, Vir- go', 'Ma- ter De- i, dum flé- te ris in', 'conf pé- étu Dó- mi ni, ut lo- quá- ris', 'pro no- bis bo- na, & ut a- vér- tat in digna ti- ó- nem su- am a', and 'no- bis.' The staff begins with a large 'R' and ends with 'Comp.'

mo ri é- tus, Fac, ut á- ni mæ do né- tur

Pa-ra- dí- si Glóri- a. A- men.

Offerto- rium. **R** E cor dá- re, Vir- go

Ma- ter De- i, dum flé- te ris in

conf pé- étu Dó- mi ni, ut lo- quá- ris

pro no- bis bo- na, & ut a- vér- tat in digna ti- ó- nem su- am a

no- bis.

Comp.

IN FESTO SEPTEM DOLORUM B. MARIE V. 389.

Cantus.
Eli-ces sen-sus Be-a-
tae Mariæ & Vir-gi-nis, qui si-ne mor-
te me-iu-é-runt mat-ty-ri i-pal-
mam sub Cru-ce Dó-mi-ni.



FERIA II. POST DOMINICAM IN ALBIS.

IN FESTO GAUDIORUM B. MARIE V.

Istroitus Salve, Sancta Parens, ut in Ffesto Concepc., pag. 320.

A-le-lú-ia. Al-
le-lú-ia. y. Vir-ga
Jef-se fló-mi-t: Vir-go De-



393

THEATRO ECCLESIASTICO.

De- um, & hó- mí nem gé-
nu it : pa cem De- us réd- di dit , in
fe re con cí- li ans i- ma fum-
mis. Al- le- lú-
ia. y. A- ve, Ma- ri- a,
grá- ti- a ple- na: Dó- mi nus te-
cum: Be ne dí- cta tu in mu li- é-
ri- bus. Alleluia, ut supra.
Ofr.

IN FESTO GAUDIORUM B. MARIE V. 391

Offertorium Bedta es, ut in Festo Conceptionis, pag. 322.

Communio Beata viscera, ut in eodem Festi. pag. 323.

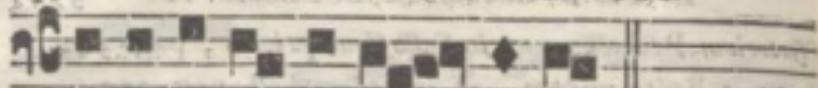
DOMINICA IV. APRILIS.

IN FESTO FUGÆ B. M. V. AD AEGYPTUM.

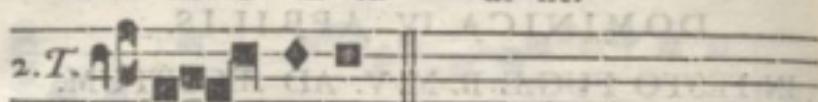
Introit.
A N gelus Dó mi ni
ap pá ru it in formis Jo seph, di cens:
Sur ge, & ác ci pe Pú e rum, & Matrem
e jus, & fu ge in A Egyp
ptum, al le lú ia, al le lú ia.
P. Ec ce e lon gá vi fú gi ens: &
man-

193

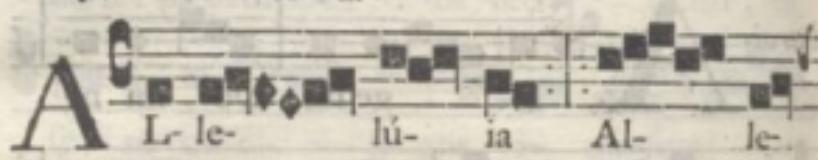
THEATRO ECCLESIASTICO.



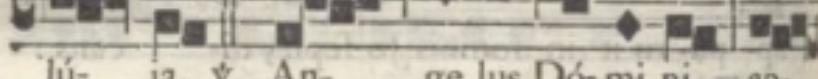
mansi in so li tú di ne.



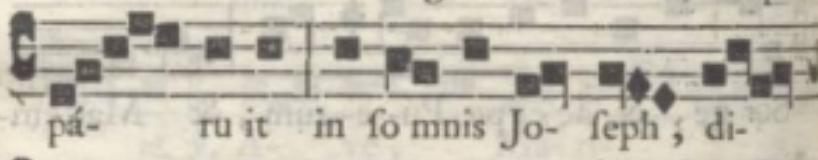
y. Gló ri a.



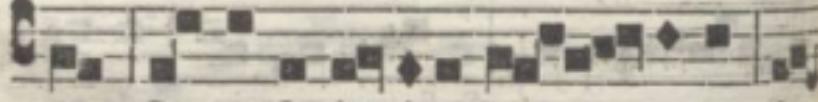
A L le lú ia Al le



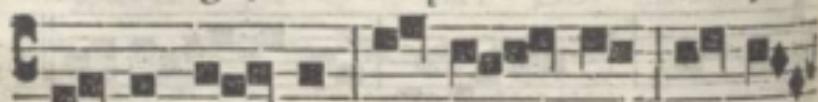
lú ia. y. An ge lus Dó mi ni ap



pá ru it in so mnis Jo seph ; di



cens: Surge , & ác ci pe Pú e rum , &

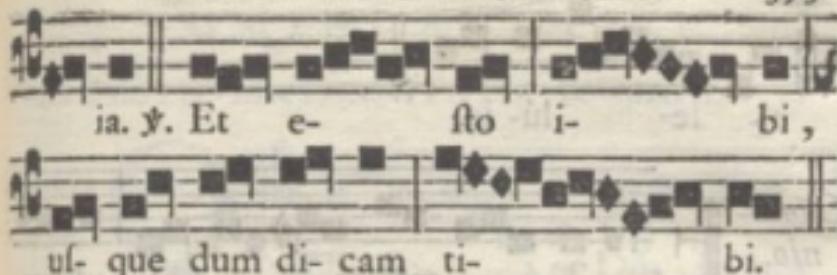


Matrem e jus , & fu al ge in Æ



gy ptum. Al lé lu ia.

IN FESTO FUGÆ B. M. V. AD AEGYPTUM. 393



Offerto-
rium. **C** Ognos cé tur Dó.
mi nus ab Aé gy pto, & cognós-
cent Aé gy pti i Dó minum in di-
e il la, & co lén t e um in hó-
sti is, & in mu né ri bus, & vo ia vo-
vé bunt Dó mino, & sol vent,
Parte II. Ddd al-

394

THEATRO ECCLESIASTICO.

The musical score consists of five staves of square notation on a four-line staff system. The notation is rhythmic, using black squares of varying sizes. The lyrics are written below each staff in a mix of Latin and French. The first staff begins with 'al- le- lú- ia.' The second staff starts with 'Cómu- nio. E' followed by 'Té- rat i- bi us que'. The third staff begins with 'ad ó- bitum He ró- dis, ut ad im ple-'. The fourth staff begins with 'rè- tur, quod di- clum est à Dó mi no,'. The fifth staff begins with 'per Pro phétam di- cén- tem: Ex Æ-'. The lyrics continue on the next page, starting with 'gyp to vo cá- vi Fí- lium me- um, al- le- lú- ia.'

100 100 100 100 100
100 100 100 100 100
100 100 100 100 100
100 100 100 100 100
100 100 100 100 100

SONGTE A IRLANDA DE O'LEARY
DOMINICA I. MAI.

395

IN FESTO MATERNITATIS B. MARIAE V.

*Introi-
tus.* **Q** Uis sic- ut Dó- mi nus
De- us no- ster, qui in al- tis
há- bi tat: & hu- mí- li a réf-
pi cit- in Cœ- lo, & in ter-
ra, al- le- lú- ia, al- le- lú-
Ps. Flú- minis ím pe tus la- tí- fi- cat
Ci vi- tá- tem De i: san-cti fi- cá vit ta-
ber-

Ddd ii

396

THEATRO ECCLESIASTICO.

ber ná cu lum suum Al tíf- si- mus.

2. T. y. Gló- ri- a.

A L- le- lú- ia. Al- le-

lú- ia. y. E gre- di- é- tur

vir- ga de ra- dí- ce Jef- se,

& flos de ra- dí- ce e- jus af- cén-
det. Al le- lú- ia, y. Et re- qui éf- cet su- per

IN FESTO MATERNITATIS B. MARIE V.

397

per e- um Spí- ri- tus Dó-
mi ni.
Alleluia, ut supra.

Offerto- rium. **C**um es- set defpon sá-
ta Ma- ter e- jus Ma- ri-
a Jo- seph, in- vén- ta elt
in ú- te- ro ha- bens de Spí-
ri- tu San- cto, al- le- lu-
ia.
Communio Beata viscera, ut in Fes-
to Concep-
tion. pag. 323.

IN

398

THEATRO ECCLESIASTICO.

IN FESTO SS. APOSTOLORUM PHILIPPI,
ET JACOBI.

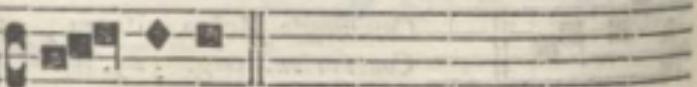
Introitius. C 

mi ne , in tém po re af fli cti ó nis
su ae : & tu de Cœ lo ex au dí ffi

c os, al le lú ia , al le

Pf. lú ia . Ex ul tá te ju sti in

Dó mi no : re élos de cet col láu da ti o.

I.T. 

y. Gló ri a.

Al-

IN FESTO SS. APOST. PHILIPPI, ET JACOBII.

399

A L- le- lú- ia. Al- le-
lú- ia. y. Con fi- te- bún- tur Cœ-
li mi- ra bi- li- a tu- a, Dó-
mine: é- te nim ve ri- tá- tem tu- am
in Ec clé- si- a San- - - - - eto-
rum. Al le- lú- ia. y. Tan to tém- po-
re vo- bíf- cum sum, & non cognó- ví-
llis me? Philip pe, qui vi- det me, vi-
det

405

THEATRO ECCLESIASTICO.

Alleluia, *ut supra.*

det & Pa trem me- um.

Offerto- **C** On si te bún- tur Cœ- li

mi ra bí- li- a tu- a, Dó- mi ne:

& ve ri tá- tem tu- am in Ec clé-

fi a San- ctó- rum , al le- lú-

ia , al- le- lú- ia

Cómu- **T** An- to tém po re vo bí-

cum sum , & non cognó yi- stis me ? Phi- lip-

IN FESTO SS. APOST. PHILIPPI. ET JACOB. 403



IN FESTO INVENTIONIS S. CRUCIS.

Introitus Nos autem, ut in Feria V. in Cená Domini,
pag. 126. cum Glória Patri per 4. Ton.



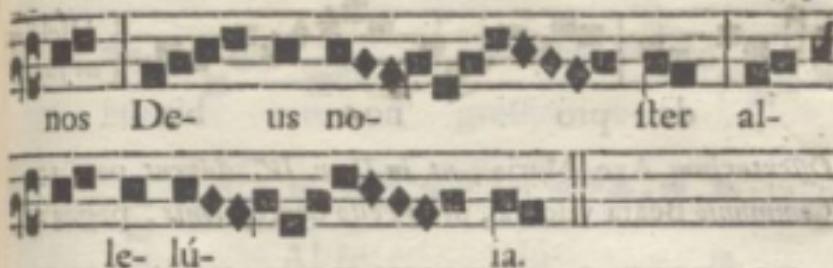
402

THEATRO ECCLESIASTICO.

vit à li- gno. Al-
lú- ia. y. Dul ce li- gnum , dul-
ces cla- vos , dúlcia fe- rens pón-
de ra: quæ fo la fu- fti di- gna
su- fti né- re Re- gem Cœlō- rum,
& Dó- mi num.
Alleluia,
ut supra

Offertorium Dextera , ut in Feria V. in Cœna Domini , p. 115.
Cōmu- **P**ni- mi- Er si- gnum Cru- cis de i-
nio. nis no- stris li- be ra nos

IN FESTO INVENTIONIS S. CRUCIS. 403



IN DEDICATIONE B. M. V. AD MARTYRES.

Missa Salve, Sancta Parens, ut in Festo Gaudierum B. M. V.
pag. 320.

*Si hoc Festum venerit post Pentecosten cantatur ut sequitur:
Introit Salve, Sancta Parens, & Graduale, Benedicta,
& venerabilis es, ut in Festo Conceptionis, pag. 320.
& 321. Alleluia, & versus, ut infra.*



474

THEATRO ECCLESIASTICO



*Offertorium Ave Maria, ut in Dom. IV. Advent. pag. 17.
Communio Beata viscera, ut in Feslo Conceptionis, pag. 323.*

IN FESTO S. ANTONII DE PADUA CONF.

Introitus In medio Ecclesiæ, ut in Feslo S. Joannis Apo-
lli, & Evangeliste, pag. 34.

Gradual. O

Musical notation for the Gradual "O Sicut justi". The notation consists of five staves of square neumes on a four-line staff system. The lyrics are:

Sicut justi meditabitur sapientiam, &
lingua eius loquetur iudicium. y. Lex De i-
iustus incorde impensus, & non supplar-

IN FESTO S. ANTONII DE PADUA CONFESSORIS. 405

The musical score consists of six staves of square neumes on four-line red staves. The lyrics are written below each staff. The music is divided into two main sections by a vertical bar line. The first section ends with a double bar line and a repeat sign, followed by the word 'Alleluia'. The second section begins with 'Alleluia, ut supra.'

ta bún- tur gressus e-
- jus. Al le- lú- ia.
Al le- lú- ia. y. A- má-
vit e- um Dó- minus, & or ná- vit e-
e- um: sto lam gló- ri æ in-
du- it e- um.

Alleluia, ut
suprà.

Offertorium Justus, ut in Festo S. Joannis Apostoli, & Evangeliste, pag. 36.

The musical score consists of three staves of square neumes on four-line red staves. The lyrics are written below each staff. The music begins with a large capital letter 'F' and a sharp sign, indicating the mode.

Comu-
nio. F L dé lis servus, & pru- dens, quem
conf-

356

THEATRO ECCLESIASTICO.

con sti- tu- it Dó mi nus su- per fa mí li- am
su- am: ut det il- lis in tém- po-
re tri- ti- ci mea sú- ram.

IN FESTO S. ANTONII DE PADUA
Primi Ordinis.

Introitus. In medio Ecclésiax, ut in Festa S. Joannis Apostoli,
& Evangelistæ, pag. 34.

Temp. Pasch. 2. Alleluia Alleluia.

Psalm. 91. Bonum est, &c. *Graduale Psalm.* 36. Os Iuli.
¶ Lex Dei ejus, ut in Festa S. Antonii de Padua in Raman. pag. 404.

Al le- lú- ia. Al- le-
lú- ia. ¶ An- tó- ni com par
in- cly te, no- stri quondam i- tí-
ne-

IN FESTO S. ANTONII DE PAUUA. 407

ne ris , tu nobis ad huc mi- seris , in pá-
tri-a jam præ- di te : te glo ri- ó- fo có-
mi te , nos ó- ra fru- i fú-
Alleluia , ut suprà ,
pe ris .

Psi Septuages. omisis Alleluia , & y. seq. cantatur sequens
Tractus. Beatus vir , &c. ut in Feflo S. Vicentii Martyris ,
pag. 352.

Temp. Pasib. omit. Graduale , & ejus loco cantatur Alleluia ,
& etiam y. ut suprà .

Al- le- lú- ia. Al- le- lú-
ia. y. Juf- tus ger- mi na-
bit si- cut li- li- um , & flo-
re-

208

THEATRO ECCLESIASTICO.

rébit in æternum
ante Dómi num.
Allelúia, ut suprà.

This block contains two staves of musical notation. The first staff begins with a large square note followed by a series of smaller notes (squares and diamonds) on a single-line staff. The lyrics "rébit in æternum" are written below. The second staff continues the pattern and ends with "ante Dómi num." Below these staves is the text "Allelúia, ut suprà."

Offerto-rium. V E ri tas me a, &
mi se ri cór di a me a cum i-
pso: & in nó mi ne me o
ex al tá bi tur cor nu e- jus.

This block contains three staves of musical notation. The first staff starts with "Offerto-rium." followed by a large square note and lyrics. The second staff continues the musical line. The third staff ends with "ex al tá bi tur cor nu e- jus."

Temp. Pasch. Al le lú ja.

This block contains two staves of musical notation. The first staff starts with "Temp. Pasch." followed by a large square note and lyrics. The second staff continues the musical line.

Cōmuniō. D O mi ne quinque ta lén- ta

This block contains two staves of musical notation. The first staff starts with "Cōmuniō." followed by a large square note and lyrics. The second staff continues the musical line.

IN FESTO S. ANTONII DE PADUA. 489

ta tra di dis- ti mi- hi , ec- ce a- li- a
quinque su- per lu crá- tus sum : Eu-
ge ser- ve bo- ne & fi- de- lis , qui a in
pau ca fu if- ti fi dé- lis su pra mul ta
te constí- tu am , in- tra in gau- di-
um Dó- mi ni tu- i.

Temp. Pasch. Al- le- lu- ia.

Parte II,

Fff

IN-

IN NATIVITATE S. JOANNIS BAPTISTÆ.

Introitius.



IN NATIVITATE S. JOANNIS BAPTISTÆ.

411

con fi té ri Dó mi no : & psal le re nómí-

ni tu o , Al tís si me. y. Gló ri a.

Gradual. P Ri úf quám te for má rem
in ú te ro , no vi te : & an te quám
ex i res de ven tre , sancti fi cá-
vi te y. Mi fit Dó minus manum
su am , & té ti git os me um
& di xit mi hi.

Fff ii

Al-

422

THEATRO ECCLESIASTICO.

Al- le- lu- ia. Al- le-
lú- ia. **T**u, pu- er, Pro-
phé- ta Al- tis- fi- mi vo-
cá- be ris, præ f- bis an- te
Dó- mi num pa rá- re vi- as e-
Alleluia, ut supra.
jus.

Offertorium Justus, ut in Feflo S. Joannis Apostoli, & Evan-
geliis, pag. 36.

Cōmu- **T**ibi, pu- er, Prophé- ta Al-
tis-

IN NATIVITATE S. JOANNIS BAPTISTÆ.

413

Musical notation for the feast of St. John the Baptist, featuring four-line red staves. The lyrics are:

tis- si- mi vo- cá- be ris: præ-
í- bis e- nim an- te fá- ci em
Dó- mi ni pa rá- re vi- as
e- jus.

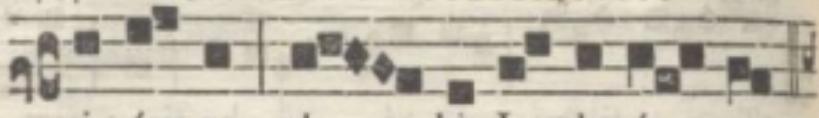
IN FESTO SS. APOST. PETRI, ET PAULLI.

Introit.
Musical notation for the feast of SS. Peter and Paul, featuring four-line red staves. The lyrics are:

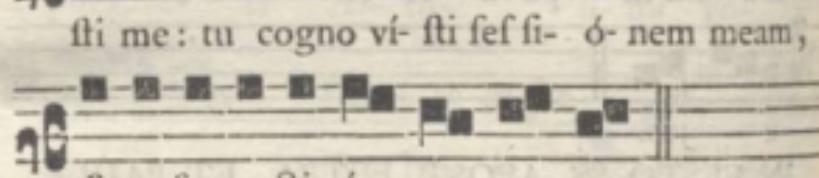
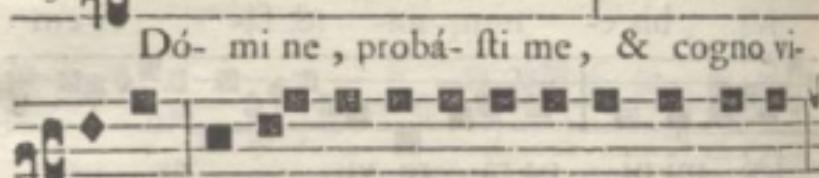
Nunc sci o- ve- re, qui-
a mi- sit Dó- mi nus An ge lum su-
um, & e ri- pu it me de ma nu-
He- ró- dis, & de o- mni ex pe ðla-
ti-

414

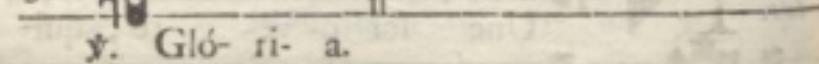
THEATRO ECCLESIASTICO.



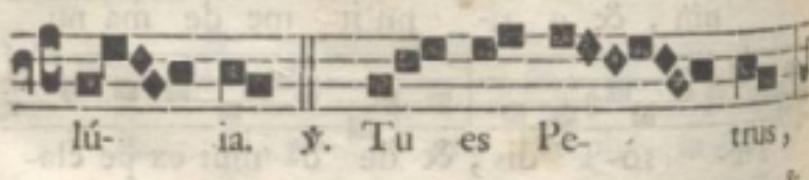
Pf.



3 T.



Gradual. Constitues, ut in Feste S. Andreae, pag. 317.



IN FESTO SS. APOSTOL. PETRI, ET PAULI.

435

& su- per hanc pe- tram æ-
di- fi- cá- bo Ec clé- si am
Alleluia , ut suprà.
me- am.

Offertorium Constitues , ut in Feste S. Mathei , pag. 365.

Cōmu- nio. T U es Pe- trus , & su-
per hanc pe- tram æ di- fi- cá-
bo Ec clé- si am me- am.

DO-

416.

THEATRO ECCLESIASTICO.

DOMINICA ULTIMA JUNIL.
IN FESTO PURITATIS B. MARIAE V.

*Intro-i-
tus.*

B E- á- ta es, Vir- go Ma ri-

a , quæ ómnium por tá- sti Crea- tó-

rem : ge- nu- í- sti qui te fe-

cit, & in æ térr- num per- manes Vir-

go. Addu cén tur Regi Vir gi nes poñ-

eam , próxi mæ e jus af fe- rén- tur ti-

bi. Af feréntur in læ tí ti a , & ex ul ta-

ti-

IN FESTO PURITATIS B. MARIE V.

417

ti- ó- ne , ad ducén tur in Templum Re-

2.T.

gis. y. Gló- ri a.

Gradual.

S Ic- ut lí- li um in ter spí-

nas , sic a- mí- ca me- a in-

ter fi- li as. y. Di lé-

ctus me- us mi- hi , & e- go

il- li , qui pás- ci tur in-

ter lí- li a Al- le- al-
Parte II. Ggg

418

THEATRO ECCLESIASTICO.

lú- ia. Al- le- lú- ia.

y. Quæ est i- fla, quæ progré-
di tur qua- si Au ró- ra con sur-
gens, pulchra ut Lu- na , e-

lé- ñta ut Sol , ter ri- bi- lis ut ca- stro-
rum á- ci- es or- di-
ná- ta ?

Alleluia, ut suprad.

Offerto-
rium. **P**ro-
Ost par- tum, Vir-
go,

IN FESTO S. ANGELI CUSTODIS REGNI.

423

Offerto-
rium.

A F fér- te Dó- mi no
o mnes An- ge li e jus, af-
fér- te Dó- mi no gló- ri-
am, & ho nó- rēm, a do rá- te Dó-
mi num in á- tri o fan-
eto e- jus.

Comu-
nio.

P Luit Dó- minus de Cœ- lo man-
na ad mandu cán- dum: Pa nem
Cœ-

434

THEATRO ECCLESIASTICO.

Cœ- li de- dit e- is: Pa- nem Ange ló-
rum man du cá- vit ho- mo,
al- le lú- ia.

IN FESTO COMMEMORATIONIS SOLEMNIS
B. MARIE V. DE MONTE CARMELO.

Introi- tus. **G** Au-de-â- mus o mnes in
Dó- mi no, di em fe-stum ce- le- bran-
tes, sub ho nó- re Be á- tæ Marí- æ
Vir- gi nis, de cu- jus fo lemni- tá- te

grau-

IN FESTO CÓMEM. B. M. V. DE MONTE CARMELO. 415

gau dent An- ge li, & col láu- dant

Pf.

Fi- li- um De- i. E- ru Elá- vit

cor meum ver bum bo- num: di- co e- go

I. T.

o- pe ra me a Re gi. x. Gló- ri- a.

Gradual. Benedicta, ut in Festo Conceptionis., pag. 321.

Al le- lú- ia. Al- le- lú-

ia. x. Per te De- i Gé- ni trix no- bis est

vi- ta pér- di ta da- ta: quæ de Cœ- lo

suf ce pí- sti pro lem, & mun- do ge nu-

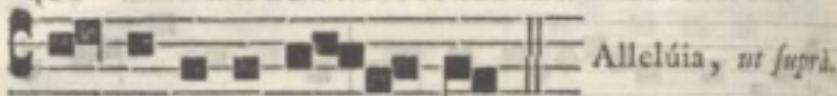
Parte II.

Hhh

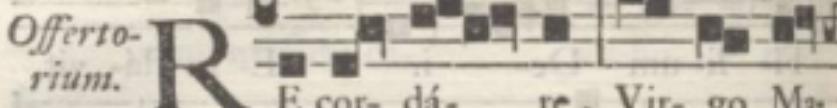
isti

426

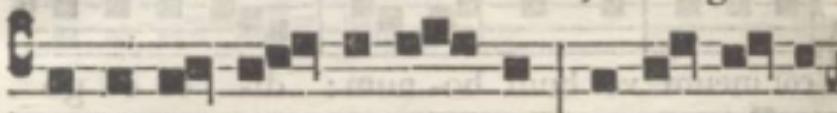
THEATRO ECCLESIASTICO.



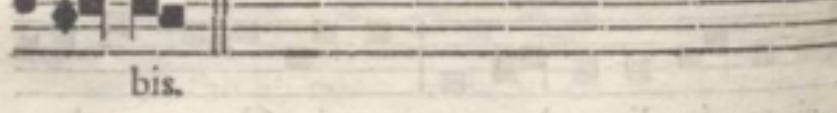
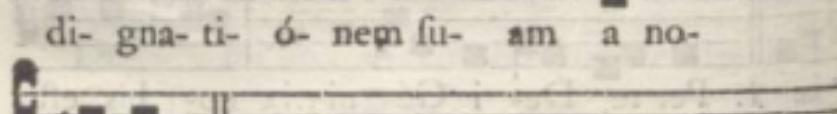
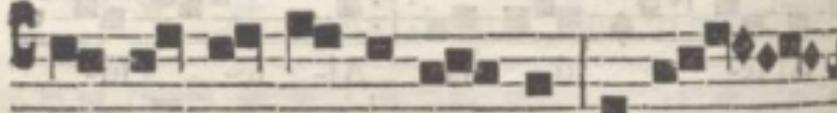
fo sti Salva tó rem.



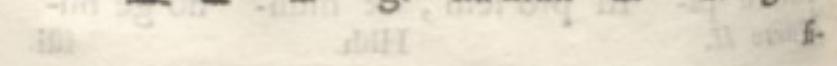
E cor dá re, Vir go Ma



pro no bis bo na, & ut a vér tat in



E gí na mun di di gnif



IN FESTO CÓMEM. B. M. V. DE MONTE CARMELO. 427

si-ma, Ma ri-a Vir-go per pé-tu-
a, in ter cé-de pro no stra pa-ce, &
fa lú-te, quæ ge nu-i-sti Chri-
stum Dó mi num Sal va tó rem ó-mni um.

IN FESTO S. JACOBI APOSTOLI.

Introitus Mihi, & Graduale Constitues, ut in Festo S. Andreæ, pag. 316.

Al-le-lú-ia. Al-le-
lú-ia. E-go vos e-
Hhh ii lé-

428

THEATRO ECCLESIASTICO.

lé- gi de mun- do, ut
e- á- tis, & fru- etum af-
fe- rá- tis, & fru- etus ve-
ster má- ne at.

Alleluia, ut supra.

Offertorium In omnem, ut in Festo S. Thomae, pag. 337.

Comunio Vos, qui secuti estis me, ut in Festo S. Matthei, pag. 366.

IN FESTO S. ANNÆ, MATRIS B. MARLÆ V.

Introi-
tus.

Au- de á- mus o mnes in

Dó- mi no, di- em fe- stum ce- le bran-

IN FESTO S. ANNÆ MATERIS B. MARIE V. 429

tes, sub ho nō re Be á tæ An næ,

de cu jus fo lem ni tá te gau dent An

ge li, & colláu dant Fí li um

Pf De ri. E ru etá vit cor me um

verbum bo num: di co e go ó pe ra me

i. T. a Re gl y. Gló ri a.

Gradual. Dilexisti, Alleluia, & y. Diffusa est, ut in Festo
S. Lucia Virgin. & Martyr. pag. 331. & 332.

Offerto-
rium. F I li x Re gum in hó
nó-

430

THEATRO ECCLESIASTICO.

Musical score for the first section of the hymn. The music is written in four-line red neumes on a single staff. The lyrics are:

nō re tu o: á sti tit Regí-
na à dex tris tu is in ve sti-
tu de au rá to, cir cùm da-
ta va ri e tá te.

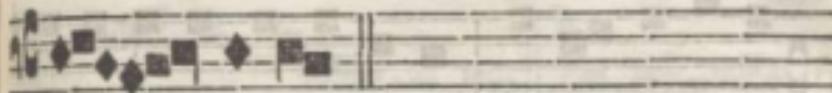
Musical score for the second section of the hymn. The music is written in four-line red neumes on a single staff. The lyrics are:

Comu nio. D If fú sa est grá ti a
in lá bi is tu is: pro pté-
re à be ne dí xit te De us
in æ té rnum, & in sæ culum sse-

ct-

IN FESTO S. ANNÆ MATERIS B. MARIE V.

43 ▶



cu li.

IN DEDICATIONE S. MARIE AD NIVES.

Introitus Salve, Sancta Parens, & *Graduale* Benedicta, ut
in *Festo Conceptionis*, pag. 320. & 321.

Alleluia, & *N.* Post partum, ut in *Dedicatione S. Mariæ ad Martyres*, pag. 403.

Offertorium Ave Maria, ut in *Dominica IV. Adventus*, p. 17.
Communio Beata viscera, ut in *Feso Conceptionis*, pag. 323.

IN FESTO TRANSFIGURAT. DOMINI N. J. C.

Introitus. **I** L lu xé runt co ruf ca ti ó
nes tu æ or bis ter ræ : commó
ta est, & con tré mu it ter ia.

Pf.

Quam di le cta ta ber na cu la tu a, Dó
mi-

432

THEATRO ECCLESIASTICO.

Three staves of musical notation in common time. The top staff is Bassus (B), the middle is Tenor (T), and the bottom is Solus (S). The notation uses black square neumes on four-line red staves. The lyrics are in Latin.

mi ne vir tu- tum ! concu pif cit , & de fi cit
à- ni ma me a in a- tri a Dó mi ni.
3.T. y. Gló- ri a.

Three staves of musical notation in common time. The top staff is Bassus (B), the middle is Tenor (T), and the bottom is Solus (S). The notation uses black square neumes on four-line red staves. The lyrics are in Latin.

Gradual. **S** Pe ci- ó sus for-
ma præ fi- li is ho- minum:
dif fú- fa est gráti- a in la- bi- is
tu- is. y. E- ru éta- vit cor me-
um ver- bum bo- num : di co e- go o- pe-
n

IN FESTO TRANSPiGURATIONIS DOMINI N. J. C. 433

ra me- a Re- gi. Al le-
lu ia, al le lú ia.
Pf.
Can dor est lu cis æ ter-
næ, spé cu lum si ne ma-
cu la, & i má go bo ni tá tis
il li us.
Alleluia, ut suprà.
Offerto- rium. G Ló ri a & di vi ti æ
in dó mo e jus, & ju sti ti a
Parte II. III ejus

434

THEATRO ECCLESIASTICO.

e-jus ma-net in sæ- cu lum
sæ- cu li, al-le-
lú- ia. si filio iob - nio
Comu- **V**i si ónem quam vi-di- f-
ne- mi ni di xé- ri-tis, do- nec à
mórtu- is re sur- gat Fi- li- us ho-
MI. DIS.

2. 12. -11. -10. 9. 8. 7. 6. 5. 4. 3. 2. 1. 0. 9. 8. 7. 6. 5. 4. 3. 2. 1. 0.

IN

435

IN FESTO S. LAURENTII MARTYRIS.

Introit. **C**on fél- si- o , & pulchri tú-
do in conspé- étu e- jus : sán- éti tas ,
& magni fi- cén- ti- a in sanéti fi- ca- ti-
ó- ne e- jus. *Ps.* Can tá- te Dómi-
no canticum no- vum : can tá- te Dómi no
3.T. o mnis ter ra. *¶ Gló- ri- a.*
Gradual. **P**ro bá- sti, Dó- mi ne , cor me-
lii ii um ,

436

THEATRO ECCLESIASTICO.

um, & vi- si- tâ- sti no- ñe.
y. I- gne me ex a- mi ná- sti: &
non est in- vén- ta in me i- ní-
qui tas. Al le- lú- ia.
Al- le- lú- ia. y. Le ví-
ta Lau- ren- tí us bo- num o- pus.
o- pe rá- tus est: qui per fi- gnus
Cru- cis ca- cos il- lu- mi na-
vit.

IN FESTO S. LAURENTII MARTYRIS.

437

Alleluia, ut suprà.

Offerto-
rium. **C**on fés- si o, & pul chri-
tí- do in conspé- ctu e- jus: sán-
cti tas, & magni fi- cén- ni a in sancti- fi-
ca- ti- ó- ne : mūe- od mud ior mud
Communio Qui mihi, ut in Festo S. Vicentii, pag. 354.

IN ASSUMPTIONE B. MARIAE V.

Introit.
IHS. **G**AU-de-â-mus omnes in
Dó-mi no, di- em fe-stum ce-le-bran-
tes,

tes, sub ho nō- re Beá- tæ Marí- æ

Vir- gi nis de cu- jus Assumpti- ó- ne

gau dent An- ge li, & col láu- dant

Fí- li- um De- si- dí- ing E ru clá- vit

cor meum ver bum bo- num: di- co e go

ó- pe- ra me a Re- gi. ♫. Gló- ri- a.

Gradual. P
Ro pter ve ri- tá- tem,

& manfus- tú- di nem, & ju sti- ti am,

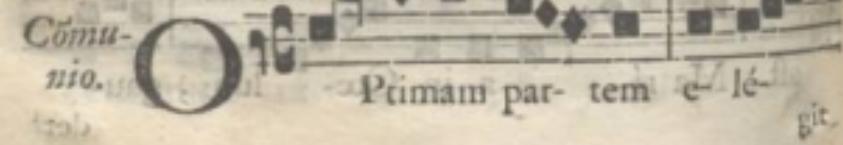
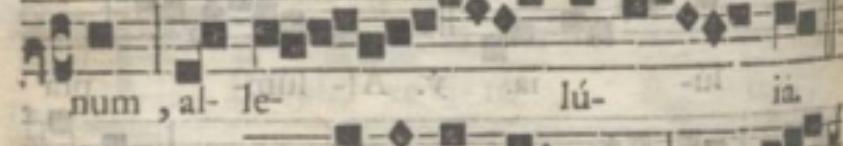
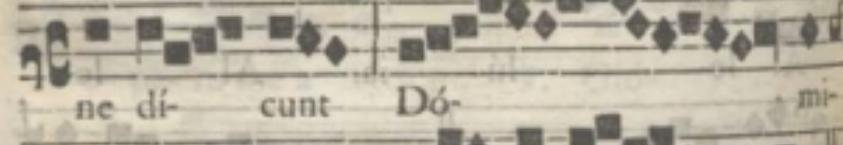
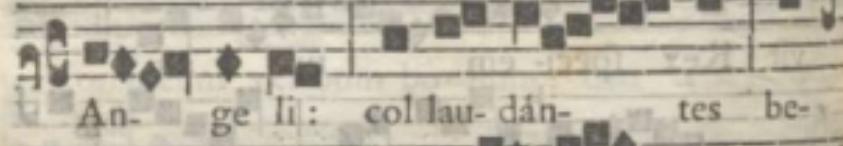
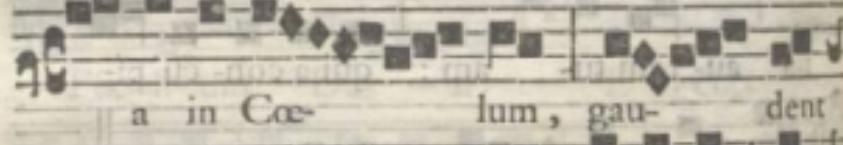
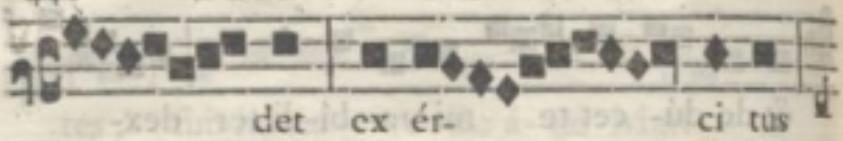
IN ASSUMPTIONE B. MARIE V.

439

& de dū- cet te mi ra- bí- li ter dex-
 te ra tu- a. y. Au- di fi-
 lia, & vi- de, & in- cli-
 na au- rem tu- am: qui a con- cu- pí-
 vit Rex speci- em tu- am.
 Al- le- lú- ia. Al- le-
 lú- ia. y. Af- fúm- pta
 est. Ma- ri- a in Cœ- lum, gau-
 det

343

THEATRO ECCLESIASTICO.



IN ASSUMPTIONE B. MARIE V.

441

Musical notation for the Assumption of the Virgin Mary, featuring four-line red neumes on a single staff. The lyrics are:

Minōgit si- nūo bī Ma ri- a : quæ
non au fe ré- tur ab e- a. in
x- té- num.

DOMINICA INFRA OCTAV. ASSUMPT. B. M. V.
IN FESTO S. JOACHIM CONFESSORIS,
& Patris ejusdem B. M. V.

Introit.
De Is- pér- sit, dé- dit pau-
pé- ri bus: ju- sti- ti- a e-
jus ma- net in sæ cu lum sæ- cu li: l
cor nu- e- jus ex al- tâ- bi tur in gló- ria.
Parte II. Kkk

442

THEATRUM Ecclesiasticorum

ri- a. Be á- tus vir , qui ti met Dómi-
num : in mandá tis e jus cu- pit ni- mis.
3. T. y. Gló- ri- a.
Gradual. D If- pér- fit, de- dit pau-
pé- ri bus : ju- stí- ti- a e- jus ma-
net in fæ- cu lum fæ- cu-
li. y. Po- tens in ter- a
ra e- rit se men e- jus: ge-
oc-

IN FESTO S. JOACHIM PATRIS B. M. V.

443

ne rá ti o re cló rum be ne-
di cé ui muja tur. Al le glú
ia. Al le Jú ia, O' Jó-
achim, sancte con jux An næ, Pa-
ter al mæ Vir gi nis, hic fá mu lis
Alleluia,
ut suprà.
con fer sa lú si tis o pem.
Offerto-
rium. **G** Ló ri a, & ho nó-
ro co ro ná si e am:
Kkk ii &

XXX

THEATRO ECCLESIASTICO.

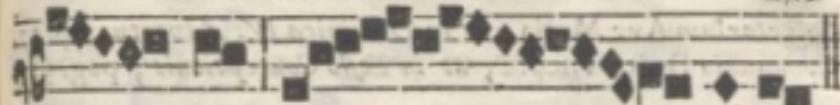
& consti- tu i- sti e- um su per
ó- pe ra má- nuum tu á-
rum, Dó- mi ne.
Communio Fidelis servus, ut in Festo S. Antonii de Padua,
pag. 409.

IN FESTO S. BARTHOLOMÆI APOSTOLL.

Introitus Mihi, & Graduale Constitues, ut in Festo S. Andreæ, pag. 316. & 317.

Al- le- lu- ia. Al- le- lu-
Jesu Christ ia. Te glorifico.
sus A postolo lorum Chorus laudat,

IN FESTO S. BARTHOLOMEI APOSTOLI. 145



dat, Dó mi ne.
Allelúia, ut supra.

Offertorium Mihi, ut in Festo S. Andree, pag. 318.



me, se de bi tis su per se des, ju di-
cán tes du ó de cim tri bus If-
fra el, di cit Dó mi nus.

In Nativitate B. M. V. Missa Salve, Sancta Parens, ut in
Festo Concepcionis, pag. 320.

DOMINICA INFRA OCT. NATIVITATIS B. M. V.

IN FESTO SS. NOMINIS MARIAE.

Introitus Vultum, ut in Festo Annuntiationis, pag. 375.
Gradual Benedicta, ut in Festo Conceptionis, pag. 321.
Alleluia, O. N. Post partum, ut in Dedicatione S. Mariae
ad Martyres, pag. 403.

Offer-

*Offertorium Ave Maria, ut in Dominica IV. Adventus, p. 17.
Communio Beata viscera, ut in Feslo Conceptionis, pag. 313.*

IN-FESTO EXALTATIONIS S. CRUCIS.

Introitus Nos autem, cum Gloria Patri 4.

*Graduale Christus factus est, ut in Feria quinta in Causa
Domini. pag. 126. & 127., quo finito profequitur*

The musical notation consists of four horizontal lines representing staves. Red square neumes are placed on specific lines or spaces to indicate pitch and rhythm. The lyrics are written below each staff, corresponding to the neumes. The notation is divided into measures by vertical bar lines.

Music lyrics:

A
L le lú ia, al le lú
ia. y. Dul ce li gnum dul
ces clá vos dul ci a fé rens pón
de ra, quæ so la fu íf sti di gna
fu sti né re Re gem cœ ló rum,
& Dó mi num.

Alleluia, ^{suprà.}

Offer-

IN FESTO EXALTATIONIS S. CRUCIS.

347

Offerto-
rium.
P Ro-te ge Dó-mi ne
ple-bem tu-am per si-gnum san-
cta Crucis ab in-si-
di-is i-ni mi có-rum o-mni um:
ut ti-bi gra-tam ex-i-be à-mus
ser vi tu-tem, & ac ce ptá-
bi-le fi-at sa-cri fi-
ci-um no-strum al-le-lú-ja.
Com-



448

THEATRO ECCLESIASTICO.

Communio ut in Feste Inventionis S. Crucis, in cuius fine non dicitur Alleluia, pag. 402.

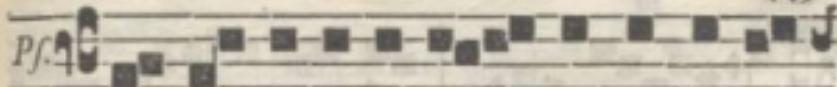
IN FESTO IMPRESSIONIS SACRORUM
STIGMATUM IN CORPORE S. P. N. FRANCISCL

Introitius. **M** I- hi au- tem ab sit gló-
ri- á- ri, ni- si in Cru- ce Dó-
ni no- stri Je- su Chri- sti: per
quem mi- hi mun dus cru- ci fi- xus est, &
e- go mun- do.

Tempore Paschali.

Al- le- lú- ia. Al- le- lú- ia.
Vo-

IN FEST. IMPRES. SACROR. STIGMAT. S.P.N. FRANC. 449



vi; vo- ce me a ad Dóminum de- pre cá-
tus sum. ¶ Gló- ri- a.

Gradual. **O** S ju- sti me- di- tá-

bi- tur fa- pi- en- ti- am: & lin-
gua e- jus lo- que- tur ju- di-

ci- um. ¶ Lex De i e- jus in
cor- de ip- si- us: & non sup plan ta-
bún-

LII

459 THEATRO ECCLESIASTICO

bun- tur gref sus e-
jus. Al le- lú- ia ,
Al- le- lú- ia. y. Chri-
sto con fi- xus sum cru- ci :
vi- vo e- go, jam non e- go, vi-
vit ve- ro in me Chri- flus.
Alleluia, ut supra.

Post Septuag. quando fit officium per annum, omisso Allel. O
¶. seq. cant. Traelius. PG 20.

D E si dé ri um á ni má ejus

IN FEST. IMPRES. SACROR. STIGMAT. S.P. N. FRANC. 453

e- jus tri- bu- íf- ti e-
i, & vo lun tá- te la bi- ó- rum e-
jus non frau dás- ti e-
um. ¶ Quóni- am præ ve níf- ti e-
um in be- ne di cti- ó- ni-
bus dul cé- di- nis ¶ Po fu- i- sti
in cá- pi- te e- jus co ró-
nam de lá- pi- de pre- ti- ó- so.
¶ Ll ii Tem-

452

THEATRO ECCLESIASTICO.

Tempore Paschali omittitur Graduale , & ejus loco cantatur
Alleluia , & y. Christo confixus pag. 450.

A L le lú ia. Al
le lú ia. y. Fran císc us hic
pau per & hu mi lis, coelum di ves in
gré di tur, hy m nis cœ
lef ti bus ho no ra tur.
Alleluia , ut suprà.

Offerto rium. D E si dé ri um á ni
mæ e jus tri bu if ti e i Dó mi
ne,

IN FEST. IMPRES. SACROR. STIGMAT. S. P. N. FRANC. 453

ne, & volun tá- te la- bi- ó- rum e-
jus non frau dás- ti e- um: po- su-
if- ti in ca- pi- te e- jus co ro-
nam de la- pi de pre ti- ó-
fo.

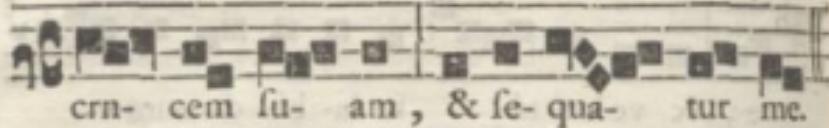
Temp. Pasch. Allelúa.

Al- le- lú- ia.

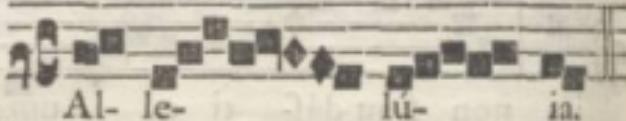
Commu-
nio. **Q**ui vult ve ní- re post me,
ab neget se met ip- sum, & tol- lat
cru-

454

THEATRO ECCLESIASTICO.



Temp. Pasch.



IN FESTO S. MATTHÆI APOSTOLI,
& Evangelistæ.

*Introi-
tus.* **O** S ju- ti me di tá- bi-

Musical notation for the introit 'O Salve Iusti'. The music consists of five staves of square notation. The lyrics are: "tur fa- pi- én- ti am , & lin gua e- jus lo qué- tur ju- dí- um: Lex De i e- jus in cor- de i- pli- us. Ps. No- li æ- mu lá ri in ma lí- gnan-

IN FESTO S. MATTHEI APÓSTOLI, ET EVANG. 455

gnan ti bus: ne que ze lá- ve ris fa-ci-

én tes i- ni qui tá- tem. y. Gló- ri- a.

Gradual. **B** E- a- tus vir , qui ti- met

Dó- mi num , in man dá- tis e-

jus cu- pit ni- mis. y. Po-

tens in ter- ra e- rit se- men e-

jus , ge ne ra- ti- o re- Etó-

rum be ne- di- cé- tur.

Al-

456

THEATRO ECCLESIASTICO.

Alleluia, & Te gloriósus, ut in Fes̄to S. Bartholomei,
pag. 444.

Offertorium Posuisti, ut in Fes̄to S. Vincentii Martyris,
pag. 353.

Cōmu-
nio. **M** Ag na est gló- ri- a e- jús
in fa lu- tár- ri tu- o: gló-
ri am, & ma gnum de có- rem im-
pó- nes su- per e- um, Dó- mi ne.

IN FESTO B. MARIÆ V. DE MERCEDE.

Introitus Salve, Sancta Parens, & Graduale Benedicti,
ut in Fes̄to Concepcionis, pag. 320. & 321.

Alleluia, & y. Post Partum, ut in Dediicatione S. Maria al
Martyres, pag. 403.

Offertorium Ave María, ut in Dominica IV. Adventus, p. 17.
Communio Beata viscera, ut in Fes̄to Concepcionis, pag. 323.

IN-

257.

IN FESTO DEDICATIONIS S. MICHAELIS
Archangeli.

Introitius.

B

E-ne dí-ci-te Dó-mi num

o mnes An ge li e-jus: po té n tes vir-

tú-te, qui fá-ci tis verbum e-

jus, ad au-di-én-dam vo-cem ser-mó-

num e-jus. Bé-né-díc, á-ni ma me a,

Dó-mi no: & ó-mni a quæ in tra-me fumt, nób-

mi ni san cto e-jus. y, Gló-ri-a.

Parte II.

Mmm

Gra-

253

THEATRO ECCLESIASTICO.

Gra-dual. **B** E-ne-dí-ci-te Dó-mi-num.
omnes An-ge-li-e-jus, po-tén-tes
vir-tú-te, qui fá-ci-tis ver-bum
e-jus. ¶ Be-ne-dic, a-
ni-ma-me-a, Dó-minum, & o-mni-a
in-te-ri-ó-ra me-a no-men san-
ctum e-jus. Al-le-
lú-ia. Al-le-
lú-ia. ¶



IN DEDICATIONIS S. MICHAELIS ARCHANGELI.

459

y. Sancte Mí- cha el Ar- chán-
ge le , de fén de nos in præ-
li o , ut non pere à- imus in-
Alleluia, ut
suprad.
tre men do ju- di- ci- o.

Offerto. **S**Te tit An ge lus
juxta a ram Tem pli , ha bens thu-
rí bu lum áu re um in ma nu fu-
a , & da ta sunt e i in-
Mimm ii cén-

460

THEATRO ECCLESIASTICO.

cén- sa mul- ta: & af- cén- dit fu-
mus a- ró- matum in cons pé- étu De-
i, al- le- lú- ia.

Comu-

Bne dí- ci- te, omnes
An- ge li Dó- mi ni, Dó- minum hy-
mnum dí- ci- te, & fu- per ex al- tá-
te e- um in sæ- cu- la.

-11 -14 -12 -13 -11 -12 -13 -14 -11 -12 -13 -14 -11 -12 -13 -14

DO-

DOMINICA I. OCTOBRIS.

IN FESTO SS. ROSARII B. MARIAE V.

Introitus, Salve, Sancta Parens, & *Graduale Benedicta*,
ut in Festo Conceptionis, pag. 320. & 321.

Alleluia, & *Y. Post partum*, *ut in Dedicazione S. Mariae ad Martyres*, pag. 403.

Offertorium Ave Maria, *ut in Dominica IV. Adventus*, p. 17.

Communio Beata viscera, *ut in Festo Conceptionis*, pag. 323.

IN FESTO S. P. N. FRANCISCI.

Introit- **G** Au-de-a-mus o mnes in
-
tus. -
Dó-mi no , di em fe-stum ce-le-bran-
-
tes sub hono-re be-a-ti Fran-cis-ci :
-
de cu-jus fo-le mni tá-te gau-dent An-
-
ge li, e-co lau-dant Fi-li-um
Dei.

Temp. Pasch.

The musical notation consists of two staves of square neumes on four-line staffs. The first staff begins with a large square note, followed by a series of smaller notes. The second staff begins with a large square note, followed by a series of smaller notes. The lyrics "De-i. Al-le-lú-ia," are written below the first staff, and "Al-le-lú-ia. Ex ul tá-te juf-ti in Dó-mi no: re étos de cet col- lau da-ti-o. ý. Gló- ri-a." are written below the second staff.

Al- le- lú- ia, Al- le- lú-
ia. ý. O Pa- tri ar- cha pau- pe rum
Fran- cis- ce, tu- is per- ci bus au ge

*In Missis votivis cantatur Introitus Mihi autem, pag. 448.
Graduale, Os Justi, ut in Feflo Stigmatum, pag. 449. &
prosegitur.*

The musical notation consists of three staves of square neumes on four-line staffs. The first staff begins with a large square note, followed by a series of smaller notes. The second staff begins with a large square note, followed by a series of smaller notes. The third staff begins with a large square note, followed by a series of smaller notes. The lyrics "Al- le- lú- ia, Al- le- lú-
ia. ý. O Pa- tri ar- cha pau- pe rum
Fran- cis- ce, tu- is per- ci bus au ge" are written below the staves.

IN FESTO S. P. N. FRANCISCI. 463

tu ó rum nu me rum in chari tát te
Chri sti: quos can cel la tis
ma ni bus, cæ cu ti ens ut mo ri ens
Ja cob, be ne di xif sti.
Alleluia, ut supra.

Temp. Pasch. cant. Alleluia cum ȳ. O Patriarcha, supr. & prosequit. Alleluia cum ȳ. Franciscus hic pauper, ut in Festo Stigmatum, pag. 452. Post Septuag. vero, cantat. Trabus, Beatus vir, ut in Missa Sancti Vincentii, pag. 352. Offertor. Veritas, ut in Festo S. Joseph. pag. 374. Communio Fidelis servus, ut in Missa Sancti Antonii de Padua Confessoris, pag. 489.

DOMINICA II. OCTOBRI.

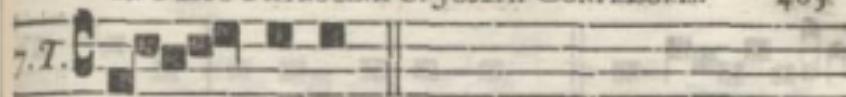
IN FESTO PATROCINII S. JOSEPH
Confessoris, Sponsi B. Mariæ V.

Introitius. **E**sto mi hi in Pro te ctó rem,
et.

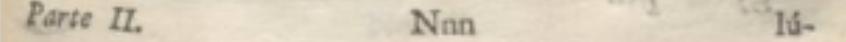
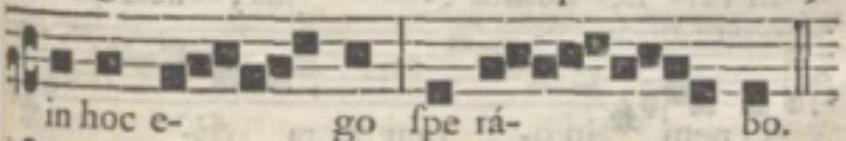
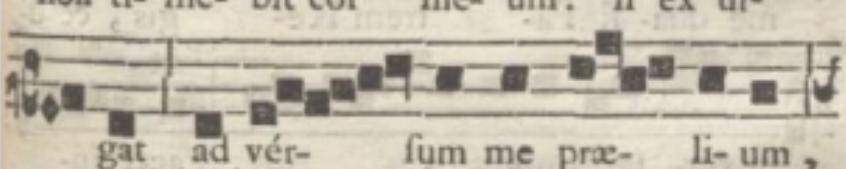
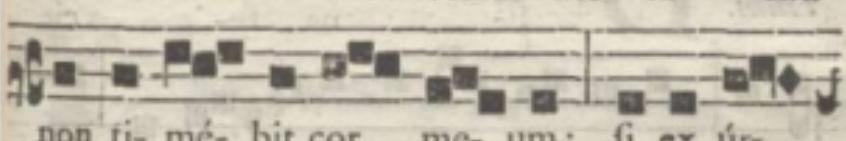
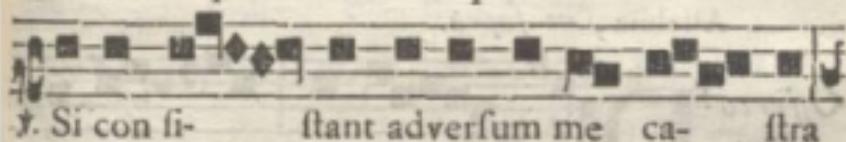
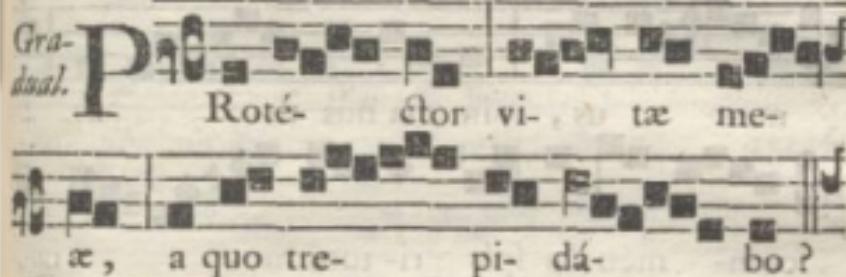
& in do-
 mum re-
 fú-
 gi i , ut fal-
 vum me fá-
 ci as : quo- ni am for ti-
 tú-
 do me-
 a , & re- fu-
 gi-
 um mé-
 um es tu : & pro pter no-
 men tu- um de dú-
 ces me , & e-
 nú-
 tri es me. Quó- ni-
 am tu es Pro té-
 ctor me- us , in ma-
 nus tu-
 as commendo spí-
 ritum me- um.
 y.

IN FESTO PATROCINII S. JOSEPH CONFESSORIS.

465



y. Gló- ri- a, misericó- dia.



Parte II.

Nnn

lú-

lú- ia. y. Quo ni am tu es Pro té- clor
me- us, in ma nus tu- as
com- mén do spí- ri- tum me- um.
Allelúia, *ut suprà.*

Offerto-
rium. **D** ^b E- us fe- cit

me qua- fi Pa- trem Re- gis, & u-
ni vér- sæ domus e- jus, ac Prín-
ci pem in o- mni ter ra Aé-
gy- pti.

IN FESTO PATROCINII S. JOSEPH CONFESSORIS.

467

Cómu-
nio.

D

Ef cén- dit Je- sus cum e- is ,
& ve- nit Na za- reth , & e- rat
sub- di- tus il- lis.

IN FESTO SS. APOST. SIMONIS, ET JUDÆ.

Introitius Mihi, & Graduale Constitues, ut in Feste S. Andreæ, pag. 316. & 317.

Al- le- lu- ia. Al- le- lu-
ia. y. Ni- mis ho no rá- ti
sunt a- mí- ci tu- i, De- us :
ni- mis con for tá- tus est prin- ci-
Nnn ii pá-

268

THEATRO ECCLESIASTICO.

Alleluia, *ut supr.*
pá-tus e ó rum.

Offertorium In omnem, ut in Festo S. Thomae, pag. 337.
Communio Vos, qui secuti estis me, *ut in Festo S. Matthei,* pag. 366.

IN FESTO OMNIUM SANCTORUM.

Intros- **G** Au-de â mus omnes in
Dó mi no , di em fe stum ce le brán-
tes sub ho nó re San ctó rum O mni-
um: de quorum so le mni tá te gaudent
An geli , & col láu dant Fí li-
um De i. Ex ul tá te ju flí

IN FESTO OMNIUM SANCTORUM. 469



in Dó- mi no : re- étos de- cet col- lau dá-

T I. T. ti- o. y. Gló- ri- a.

Gra- dual. T I- mé- te Dó- mi num

o- mnes San-cti e- jus: quó- ni am- ni hil de- est ti- men ti- bus e- um. y. In qui rén- tes au- tem Dó mi num, non de- fi- ci ent ó- mni bo- no. Al le-

470

THEATRO ECCLESIASTICO.

lú- ia. Al- le, lú- ia. y. Ve-
ní- te ad me o- mnes qui
la- bo rá- tis, & o- ne ra- ti e-
stis, & e- go re fi ci- am vos.
Alleluia, ut suprà.

Offerto-
rium.

J U- stó- rum á- ni- mæ

U- stó- rum á- ni- mæ
in ma- nu De- i sunt, & non
tan- get il- los tor mén- tum ma- li-

IN FESTO OMNIUM SANCTORUM. 471

li- ti- æ: vi- si fūnt ð- cu lis
in- si- pi- én- ti um mo- ri , il- li au-
tem fūnt in pa- ce.
Cōmu- nio. **B** E- á- ti mun do cor- de,

quó- ni am i- pſi De- um vi- dé- bunt:
be- á- ti pa- ci- fi- ci, quó- ni am
fi- li i De- i vo ca búñ- tur: be- á- ti
qui per se cu- ti o- nem pa- ti- ún- tur pro- pter

475

THEATRO ECCLESIASTICO.

pter ju sti- ti- am , quó- ni am i- pfó- rum
est Re gnum Cœ- lo- rum.

DOMINICA II. NOVEMBRIS.

IN FESTO PATROCINII B. MARIÆ V.

*Introitus Salve, Sancta Parens, & Graduale Benedicta,
ut in Festo Conceptionis, pag. 320. & 321.*

*Alleluia, & Y. Post Partum, ut in Dedicatione S. Mariae ad
Martyres, pag. 403.*

*Offertorium Ave María, ut in Dominica IV. Adventus, p. 17.
Communio Beata viscera, ut in Festo Conceptionis, pag. 323.*

*In Festo Præsentationis B. M. V. Missa, ut in Festo Patroci-
nii ejusdem, supra.*

*In Festo S. Catharinae Virginis, & Martyris, Missa Loquē-
bar de Communi Virginis, & Martyris.*

MIS-

MISSÆ
DE COMMUNI SANCTORUM.
COMMUNE UNIUS MARTYRIS PONTIFICIS.

Introitius. **S** Ta-tu-it e-i Dó-mi-nus Te-sta-méntum pa-cis, & Piin-ci-pem fe-cit e-um: ut fit il-li Sa-cer-dó-ti i di-gni-tas in æ-ter-num. **P.** Memén-to, Dómine, Da-vid: & o-mnis man-sa e-tú-di-nis e-jus.

T. **G**ló-ri-a. *Ooo* *Gra-*
Parte II.

Gradual.

N ve ni Da vid servum me-

um, ó le o san elo me-

o un xi e um ma nus e nim

me a au xi li á bi ter e-

i, & brá chium me um

confor tá bit e um.

y. Ni hil pro fi ci et i ni mí-

cus in e o, & fi li us i ni qui-

tá-

MISSÆ DE COMMUNI SANCTORUM. 475

tá- tis non no cé- bit e-
i. Al le- o - om u - lú- ia. AL
le- lú- ia. y. Tu es Sa- cér-
dos in æ- té- num, se cún- dum or-
di nem Mel- chí- se dech.
Alleluia, ut suprà.

Pst Septuag. omisssis Alleluia, & y. sequenti, cantatur
Traictus Desidérium, ut in Feste S. Matthei Apost. p. 364.
Offertorium Véritas, ut in Feste S. Ioseph Confessoris, p. 374.

Cómis-
nio. **S** E mel ju- ra vi in San- éto me-
o: se men e- jus in æ- té- num
Ooo ii ma-

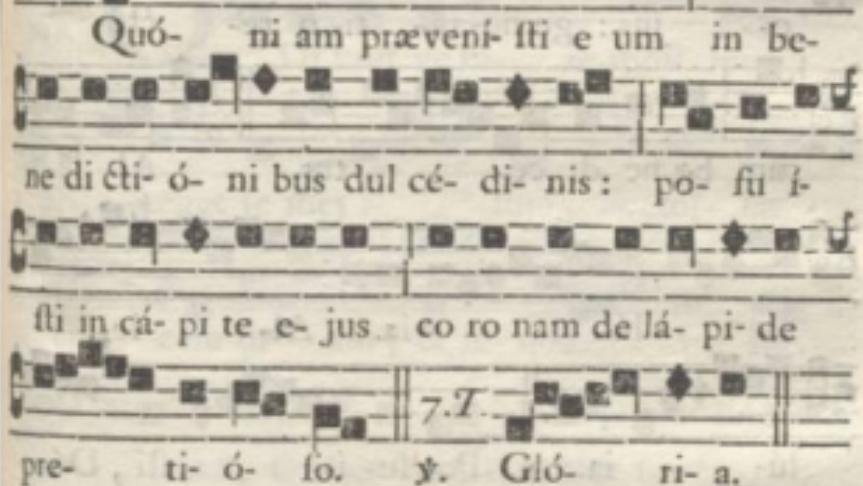
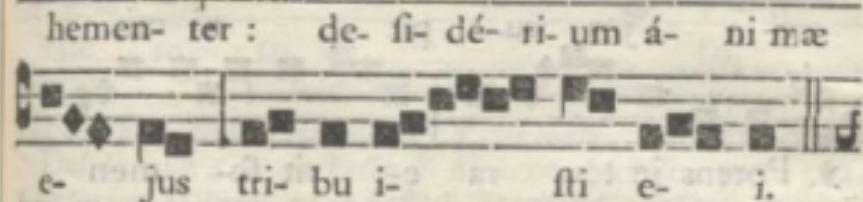
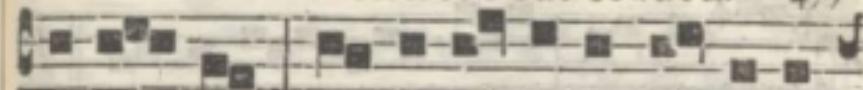
ma- ne- bit; & se- des e- jus sic.
ut Sol in conspé étu me- o, & sic ut Lu-
na per fé- éta in æ- té- num, & te- stis
in Cœ- lo fi- dé- lis.

COMMUNE UNIUS MART. NON PONTIFIC.

*Introi-
tus.*

I N vir tú- te tu- a, Dó mi ne,
lae- tá- bi- tur ju- ftus, & fu- per
fa lu- tá- re tu- um exul- ta- bit ve- he-

MISSÆ DE COMMUNI SANCTORUM. — 477

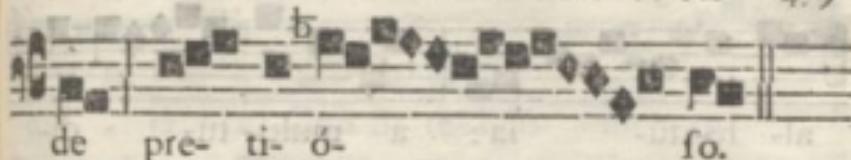


473

THEATRO ECCLESIASTICO.

e-
jus cu- pit ni mis.
y. Potens in ter- ra e- rit se- men
e- jus: ge ne rá- ti- o re- ctó-
rum be né di ce- tur. Al- le-
lú- ia. Al- le-
lú- ia. y. Po- fu- i- sti , Dó-
mi ne , su per ca put e-
jus co- rô- nam dé lá- pi- de

MISSA DE COMMUNI SANCTORUM 479



Allelúia, ut suprà.

*Pet Septuag. omisit Alleluia & y. sequenti, cantatur Traelus
Desiderium, ut in Feste S. Matthei Apostoli, pag. 364.
Offertorium Glória, ut in Feste S. Joachim Confessoris, p. 443.*

Comu-
nio.



COMMUNE MARTYRUM TEMPORE PASCH.

DE UNO MARTYRE.

Intro-
itus.



480

THEATRO ECCLESIASTICO.

al- le- lú- ia : à multi- tú- di-
ne o- pe rán- ti um i- ni qui tá-
tem , al- le- lú- ia , al- le- lú-
ia. Ex áu- di , Deus , o ra- ti- ó- nem
meam , cùm dé- pre cor à ti mó re i- ni-
mi ci é- ri- pe á- ni mam mè- am.
7.T. Gló- ri a.
A L- le- lú- ia, Al- le-

MISSA DE COMMUNI SANCTORVM. 431

lú- ia. y. Con fi- te bún- tur Cœ-

li mi ta bí- li a tu- a, Dó-

mi ne, é- te nim ve ri tá- tem tu-

am in Ecclé- si a San- cló-

rum. Al- le- lú- ia,

y. Po- su i- sti, Dó- mi ne,

Iñu per caput e- jus co- ró-

nam de lá- pi- de pre- ti- ó-

Parte II. Ppp fo.

482

THEATRUS ECCLESIASTICO.

Alleluia, ut supradictum.
fo.

Offertorium Confitebuntur, ut in Festa SS. Apostolorum. Philippi, & Jacobii, pag. 280.

Cōmu-
nio. L
Æ tá- bi tur ju- stus in Dó-
mi no, & spe rá- bit in e-
o: & lau- da bún tur o- mnes re- eli-
cor- de, al- le- lú- ia, al- le-
lú- ia.

DE PLURIBUS MARTYRIBUS TEMP. PASCH.

Introit. S
Ancti tu- i, Dó- mi ne, be-

MISSA IN COMMUNI SANCTORVM. 483

ne di- cent te: gló- ri am Re- gni tui
i di- cent, al- le- lú- ia al-
le- lú- ia. Ex al- tá bo te
De us me us Rex: & be- ne di cam nó mi ni
tu o in sæ culum, & in sæ- culum sæ cu-
li. y. Gló- ri- a.
A- L le- lú- ia. Al- le-
lú- ia. y. San cili- tu- i, Dó-
mi-

484

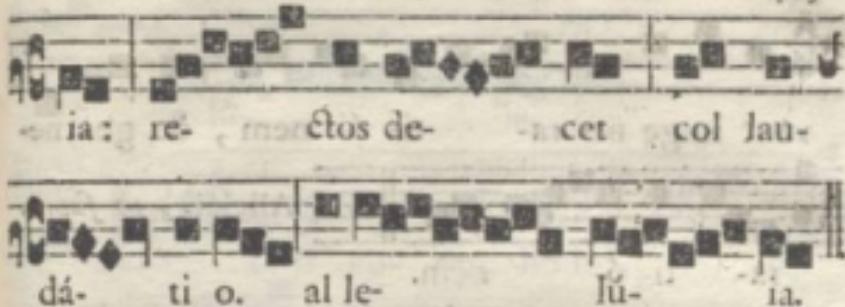
THEATRÒ ECCLESIASTICO:

mi ne, flo- ré bunt sic ut li- li-
um, & sic ut o- dör bál- fa-mü e- ruit
an- te te. Al le lú-
ia y. Pie ti ó fa in cons pé-
ctu Dó- mi ni mors Sanctó-
rum e- jus.

Alleluia, *ut supra*

Comu- **G** Au- dé- te ju-
nio. in Dó- mi no, al- le- li-

MISSÆ VE COMMUNI SÆNTORVM. 489



COMMUNE PLURIMORUM MARTYRUM
EXTRA TEMPUS PASCHALE.

*Istroitus Intret, & Graduale Gloriōsus, ut in Feste SS. Fa-
biani, & Sebastiani, pag. 344. & 345.*



vent in ge ne- ra- ti ó- nem , & ge- ne-
ra- ti ó- nem.
Allelúa, ut suprā.

Post Septuagesimam, omisiss Allelúa, & y. sequenti, con-
tatur Traictus Qui fléminant, ut in Feste SS. Fabiani, &
Sebastiani, pag. 347.

Offerto-
rium. M I- rá- bi lis De- us
in San- etis su- is : De- us Is-
ra el, ip se da- bit vir tú- tem , & for-
ti- tú- di nem ple- bi fu- x: bo-
ne dí- etus De- us , al- le- lá-

MISSA DE COMMUNI SANCTORVM. 487

Jú- ia.

Commu-
nie.

E

T si co- ram ho mí- ni-

bus tor mén- ta pas si funt, De- us ten-

tá- vit- e- os: tamquam sur-

rum in for ná- ce pro bá- vit e- os,

& qua- si ho lo- cáu- sta ac cé-

pit - e- os.

COMMUNE CONFESSORIS PONTIFICIS.

Introitus Státuit , ut in Com. unius Mart. Pontif. pag 474.
Gradual. Ecce Sacérdos , n̄ in Fesio S. Silvestri , pag 46.

488

THEATRO ECCLESIASTICO. M.

Allel. & y. Tu es, ut in Com. unius Mart. Pontif. pag. 475.
Post Septuagesimam, omisssis Alleluia, & y. Tu es, cantatur Tractus Beatus vir, ut in Festo S. Vincentii Martyris, pag. 352.

Tempore Paschali omittitur Graduale, & ejus loco cantatur Alleluia, & y. ut infra.

A
L le- lú ia. Al- le-
lú ia. y. Tu es Sa- cér- dos
in æ té- num, se-cún-dùm ór-
di nem Mel- chi- fedech.
Al- le- lú ia. y. Hic est Sa-
cér- dos, quem co- ro ná- vit Dó-
mi nus.
Alleluia, ut supra.
Offer-

MISSÆ DE COMMUNI SANCTORUM. 489

Offertorium Invéni David, ut in Fœsto S. Silvestri, pag. 47.
Communio Fidélis servus, ut in Fœsto S. Antonii de Padua,
pag. 405.

COMMUNE DOCTORUM.

Introitus In médio, ut in Fœsto S. Joannis Apostoli, & Evangelistæ, pag. 34.

Graduale Os justi, Alleluia, & y. Amávit, ut in Fœsto S. Antonii de Padua Confessor. pag. 404. & 405.

Pst Septuagessimam, omissis Alleluia, & y. Amávit, cantatur Tractus Beatus vir, ut in Fœsto S. Vincentii, p. 352.

Tempore Paschali omittitur Graduale, & ejus loco cantatur Alleluia, & yy. Amávit, & Justus, ut in Fœsto S. Joseph Confessoris, pag. 373.

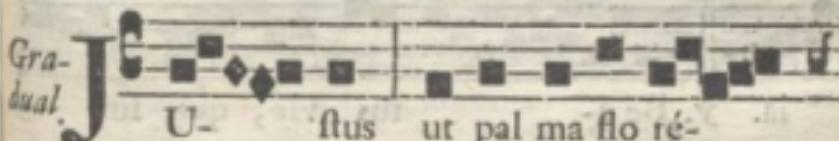
Offertorium Justus, ut in Fœsto S. Joannis Apostoli, & Evangelistæ, pag. 36.

Communio Fidélis servus, ut in Fœsto S. Antonii de Padua Confessoris, pag. 489.

COMMUNE CONFESSORIS NON PONTIFICIS.

Introitus Os Justi, ut in Fœsto S. Matthæi, pag. 454.

Gradual J U- flus ut pal ma flo ré-



bit: sic ut ce- drus Lí- ba ni mul-
Parte II. Qqq ti-

490

THEATRO ECCLESIASTICO.

ti-pli cá- bi tur in do- mo Dó-
 mi ni. y. Ad annuo- tí án dum ma-
 ne mi se- ri cór di am tu-
 am & ve ri- tá- tem tu. am
 per no- b. etem. Al le-
 lú- ia. Al le- lú-
 ia. y. Be á- tus vir, qui suf-
 fert ten- ta- ti- ó- nem, quó-
 a.

MISSÆ DE COMMUNI SANCTORUM. 491

ni am cùm pro bá- tus fú- e- rit, ac-
ci- pi et co rô- nám vi- tæ.
Alleluia, ut suprà.

Post Septuagesimam, omisſis Alleluia, & y. sequenti,
cantatur Traictus Beatus, vir, ut in Fesio S. Vincentii
Martyris, pag. 352.
Tempore Paschali omittitur Graduale, & ejus loco can-
tatur Alleluia & y. ut infra.

A L- le- lú- ia. Al- le-
lú- ia. y. Be á- tus vir,
qui suf- fert ten- ta- ti ó- nem,
quó- ni am cùm pro ba- tus fú- e-
Qqq ii tæ.

1492

TREATRO ECCLESIASTICO. II

rit, ac- ci- pi et co rô- nam vi-
tae. Al- le- lú- ia.
y. A- má- vit e- um Dó- minus , &
or ná- vit e- um : sto lam gló-
ri- æ in- du it e- um.

Alleluia, ut suprà.

Offertorium Véritas, ut in Feslo S. Josepb, pag. 374.
Communio Beátus servus, ut in Feslo S. Silvestri Pape,
& Confessoris, pag. 48.

COMMUNE VIRGINUM.

PRO VIRGINE, ET MARTYRE.

Introitius.

LO- qué- bar de te- sti- mó- ni- is

MISSA DE COMMUNI SANCTORUM 493

is tu- is in conspé- clu Re-
 gum, & non con- fun dé- bar: & medi tá-
 bar in man dá- tis tu- is , quæ di- lé-
 xi ni- mis. Be á- ti im ma cu-
 lá- ti in vi a: qui am bulant in Le ge Dómi-
 ni. y. Gló- ri- a.

S.T.

Gradual. Dilexisti, ut in Feflo S. Lucie, pag. 33r.

Al le- lú- ia. Al- ló- lú-
 ia. y. Ad du cén- tur Re- gi-
 Vir-

494

THEATRO ECCLESIASTICO.

Vir- gi nes post e am , pró xi mæ
e jus af fe rén tur ti non bi in
læ ti ti a. Alleluia , ut supr.
Post Septuag. omis s Alleluia , & y. sequenti , cant. sequens
Tra-ctus. V E ni Spon sa Chri sti , ác ci pe
co ró nam quam ti bi Dóminus præ pa
rá vit in æ té r num , pro cu jus a mó
re san guinem tu um fu dí
sti. y. Di le xi sti ju sti ti am , & o dí

MISSA DE COMMUNI SANCTORUM. 495

disti in iniqtatem, proptere a
xit te Deus, Deus tuus, o le-
o laetitia præconferti bus tu-
is. y. Speci et tua, & pulchri tudi ne-
tu a, intende, profperi pro cé-
de, & re gna.

Temp. Pasch. omittitur Graduale, & ejus loco cantatur

A L-le lu ia. Al le-
lu ia. y. Ad du cén tur
Re-

496.

THEATRO ECCLESIASTICO.

Re gi Vir gi nes post e am pró-
xi mæ e jus af fe rén tur tì bi
in læ tì ti a. Al le lú-
ia. y. Spé ci e tu-
a, & pul chritú di ne tu a,
in tén de , próf pe rè pro cé de ,
Alleluia , ut *suprà*.
& re gna.

Offertorium Affertenur , ut in Feflo S. Lucie , pag. 333.

Cómu-
nio.

COnfundán tur su pér bi ,
quia

MISSÆ DE COMMUNI SANCTORUM 497

Qui-a in jú- stè i- ni qui tá- tem fe-
cé- runt in me: e go au tem in man dà tis
tu- is ex er- cé- bor in tu is ju sti-
fi- ca- ti ó- ni bus, ut non cón-
fún- dar.

PRO VIRGINE TANTUM

Introitus Dilexisti, ut in Festa S. Luciae, pag. 330.

Gradual. **S** Péci- e tu- a, & pul-
chritú- di ne tu- a, in ténen- de,
Parte II. Rrr próf-

498

THEATRO ECCLESIASTICO.

próspe re proce de, & re gna.
y. Propter ve ri tá tem, & man su e-
tú di nem, & ju stí ti am, &
de dú cet te mi ra bí li ter dex- te-
ra tu a.

*Alleluia, & y. Adducéntur, ut in Commune Virginum,
& Martyrum, pag. 493.*

*Post Septuagesimam, omisssis Allelúia, & y. Adducéntur, cantatur Traclus Audi Filia, ut in Festo Annun-
tiationis B. M. V. pag. 377.*

*Tempore Paschali omittitur Graduale, & ejus loco can-
tatur Allelúia, & y. Adducéntur, &c ut in Com-
muni Virginum, & Martyrum, pag. 493.*

Offertor. Filiæ Regum, ut in Festo S. Anne, pag. 419.

Comu-
nio.

Q Uin que pru dén tes Vir-

MISSÆ DE COMMUNI SANCTORUM. 499

gi nes, ac ce pé- runt ó- le um in va-
sis su- is cùm lam-pá- di bus: me-
di a autem no- cte cla- mor fa- elus est:
ec ce Spónsus ve- nit, ex i- te ób- vi-
am Chri- sto Dó- mi no.

PRO NEC VIRGINE, NEC MARTYRE.

Intro-i- C gnó- vi, Dó- mi ne, qui-
a - æ- qui-tas ju dí- ci a tu- a,
Rrr ii &

500

THEATRO ECCLESIASTICO. M

& in ve ri tá te tu a, hu
mi li á sti me, con fi ge ti móre
tu o car nes me as a
man dá tis tu is ti mu i.
Psf.
Be á ti im ma cu lá ti in vi a: qui
ambulant in Le ge Dó mi ni.
3.T.
y. Gló ri a.

Gradual. **D** If fú fa est gra ti a
it

MISSÆ DE COMMUNI SANCTORUM. 501

in lá- bi is tu- is , pro pté-
re a be ne- dí- xit te De- us
in æ- té- num. ¶ Pro pter ve- ri-
tá- tem , & man su e- tú- di nem ,
& ju- sti- ti am , & de dú- cet te
mi ra- bí- li- ter déx- te ra
tu- a. Al- le- lú- ia. ¶ Spé- ci- e

582

THEATRO ECCLESIASTICO.

e tu- a, & pulchri tú- di ne
tu- a, in tén- de, pró- pe rē pro-
cé- de, & re- gna.
Alleluia, ut suprà.

*Post Septuagesimam, omissis Alleluia, & y. sequenti can-
tatur Tractus Veni sponsa, ut in Communi Virginum,
& Martyrum, pag. 494. omissis etiam verbis pro cu-
jus amore sanguinem tuum fudiisti.*

*Tempore Paschali omittitur Graduale, & ejus loco can-
tatur Alleluia, & y. ut infra.*

A L le lú ia. Al-
le lú ia. y. Spé ci e tu-
a, & pulchri tú- di ne tu- a, in tén-
de, pró spe rē pro cé de, & re-
gna.

MISSÆ DE COMMUNI SANCTORUM.

503

gna. Al- le- lú-
ia. ý. Pro pter ve ri- tá- tem , & man su-
e tú- di nem , & ju- flí- ti am ,
& de du- cet te mi ra bí- li- ter déx- te-
ra tu- a. Allelúia , *ut suprà*.

Offert. Diffusa est , *ut in Festa Purificationis B. M. V.* p. 360.

Cōmu- **D** nio. I le- xi- sti ju- flí-
ti am , & o dí- sti i- ni qui tá-
tem : pro pté- re à un- xit te De-
us ,

504

THEATRO ECCLESIASTICO:

us, De-us tu- us, ó le o lœ tí- ti æ
præ consór- ti bus tu- is.

IN ANNIVERSARIO DEDICATIONIS ECCLESIAE

Introitius.

Tri- bi lis est lo cus if-
te: hic do- mus De- i est, &
por- ta cœ- li: & vo- cā- bi- tur
au- la De- i. Quam di-
cta ta ber- ná cu la, tu- a, Dómine vir- tú-
tum!

IN ANNIVERSARIO DEDICATIONIS ECCLESIE. 505

tum! concu piscit, & de fi cit a ni ma me a
in a tri a Dó mi ni. y. Gló ri a.

Gradual. **L** O cus if te à De o fa-
ctus est, in æ sti má bi le sa cra-
men tum, ir re prehen si bi lis est.

y. De us cu i ad stat Ange ló rum cho-
rus, ex au di pre ces fer vó-
rum tu ó rum, Al le -

Parte II.

Sss

lú-

506

THEATRO ECCLESIASTICO.

lu- ia , al- le- lú- ia .
Pf. A do rá- bo ad templum san-
ctum tu- um , & confi- té- bor
nó- mi ni tu- o .

Allelúa,
ut supra.

Post Septuag. omisss Allel. & y. Adorábo, dicit sequens

Trans-
Etus. **Q**ui con fi- dunt in Dó-
mi no , si- cut mons Si- on : non
co mo vé- bitur in æ- ter- num , qui ha-
bi tat in Je- rú- sa lem. y. Mon-

IN ANNIVERSARIO DEDICATIONIS ECCLESIE. 507

tes in cir cu i tu e jus,
& Dó mi nus in cir cù i tu pó pu
li su i ex hoc nunc, & us que
in fæ cu lum.

*Temp. Pasch. omittit. Grad. & ejus loco dicit. Alleluia,
& y. Adorábo, ut supra, quo finito, prosequitur*

Al le lú ia. y. Be ne
fun dá ta est Dó mus Dó
mi ni su pra fir si mam pé
tram.

A musical score for a Gregorian chant. The music is written on four-line red staves. The notation uses black square neumes. The lyrics are in Latin, with some words in capital letters. The score consists of two parts: a short intro and a longer offering hymn.

Alleluia, ut suprà.
tram.

Offerto- **rium.** **D**O mi ne De us, in sim-
pli- ci tá- te cor dis me- i læ tus ob-
tu- li u- ni vér- fa: & pô- pu lum tu-
um, qui re pér- tus est, vi-
dicum in gen- ti gau- di o: De us
Is- ra el, cu ftó- di hanc volun tá-
tem, al- le- lú- ia.

Dom:

IN ANNIVERSARIO DEDICATIONIS ECCLESIE. 509

Comu-
niō. **D**ó- mus me- a, dó- mus o- ra-
ti- ó- nis vo cá- bi tur , di- cit
Dó- mi nus : in e- a o- innis qui pé-
tit , ac- ci pit : & qui quæ- rit in-
ve nit : & pul san- ti a pe- ri- é-
tur.

MISSA VOTIVA

DE SANTISS. EUCHARISTIÆ SACRAMENTO.

*Introj-
tus.* **C**l- bá- vit e- os ex á-
di-

518

THEATRO ECCLESIASTICO.

di-pe frumén- ti, & de pe tra mel-
le fa-tu rá-vit e- os.

*Psalm. Exultáte, ut in Feflo Corpor. Chriſti; pag. 215.
Graduale Oculi ómnium, ibidem.*

*Post Septuages. omisſis Alleluia, & ¶. Caro mea, di-
citur sequens*

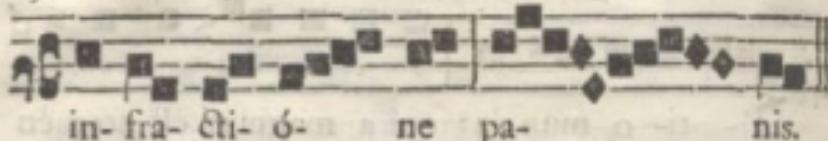
Tran- elus. A B or- tu So- lis uſ- que
ad oc cā- sum, ma- gnum est no men me-
um in gēn- ti bus. ¶. Et in o-
mni lo- co fa cri fi- cā- tur, &
of fér- tur nōmi ne me- o- blá-

MISSA VOTIVA DE SS. EUCHARISTIAE SACRAMENTO. 511

blá- ti- o mun da: qui a magnum est no men
me um in gén- ti- bus. y. Ve-
ní- re, co- mé- di te pa- nem me-
um: & bí- bi te vi- num, quod mis cu-
i vo- bis.

*Tempore Paschali omittitur
Graduale, & ejus loco
dicitur sequens*

A L le- lú- ia. Al- le-
lú- ia. y. Co gno vé- runt Dif-
ci- pu li Dó- mi num Je- sum
in



Hic dicit unic. Alleluia cum y. Caro mea, in cuius fine repetit. Allel. ut in Feste Corpor. Christi, pag. 216. Non dicitur Sequentia.

Offertor. Sacerdotes Domini. Communio Quotiescumque, Ibidem. pag. 223. In quorum fine non dicitur Alleluia; nisi Temp. Pasch.

MISSA PRO PACE.

*Introi-
tus.* **D** a pa- cem, Dó mi ne, su-
sti né- ti- bus te, ut Prophé tae tu-
i fi- dé- les in ve ni án- tur: ex-
áu- di pre ces fer- vi tu- i, & ple bis
tu- æ Il- ra- el.

Temp. Pasch. dicit Alle-
luia.

M I S S A P R O P A C E . 513

Pf. Lætā- tus sum in his que di- ña sunt mi-

Lætā- tus sum in his que di- ña sunt mi-
hi: in do- mum Dó- mi ni í- bi mus.

T. Gló- ri a.

Gra- dual. R O gá- te, quæ ad pa- cem sunt

Je rú- fa- lem ; & a- bun dán-
tí a di- li gén- ti bus te.

Í. Fi- at pax in vir tú- te tu- a, &
a- bun dán- tí a in túr- ri bus tu-
Parte II. Ttt is.

374

THEATRO ECCLESIASTICO.

is. Al- le- lú- ia. AL-

le- lú- ia. y. Lau- da Je- nú-

fa- lem Dó- minum: lau-

da De- um tu- um Si- on.

Alleluia, ut supra. Post Septuag. dicitur

Trætus. N O- tus in Ju- dæ-

a, De- us, in I- fra el ma-

gnum no- men e- jus. y. Et fa-

etus est in pa- ce lo- cus e- jus,

&

M I S S A E P R O P A C E . 515.

& ha- bi- tá- ti- o e- jus in

Si- on. y. I- bi con fré-

git po- tén- ti as ár- cu um , scu- tum

glá- di um , & bel- lum.

Temp. Pasch. omittitur Gradual, & ejus loco dicitur duplex Alleluia cum y. Lauda Jerusalém, ut supra, quo finito, prosequitur

A L- le- lí- ia. y. Qui pó-
su- it fi- nes tu- os pa- cem , &
á- di pe fru mén- ti sa- ti at
Ttt ii te.

316

THEATRO ECCLESIASTICO.

Allelúia, ut suprà.
te.

Offertoriū. **L** Au dá- te Dó- mi num, qui-
a be ní- gnus est: pſál- li te nó mi ni
e- jus, quó ni- am su á- vis est:
ó- mni a, quæcùmque vó- lu- it, fe- cit
in Cœ- lo, & in- ter- ra.

Comuniō. **P** A cem re lin quo vo- bis, pa cem me-
am do vo- bis, di- cit Dó- mi nus.
IN

517

IN FESTIS SOLEMNIBUS MISSÆ:

K Y-ni-e e-

b lé-i son. Ky ri-e e-

b le-i son. Chri-ste e- le i-

fon e lé-i son e-

b lé i son e- lé i son e-

b lé i son e- lé i son e-

b lé i son e- lé i son e-

b lé i son e- lé i son e- lé i son. Ky-
rie

This image shows a page from a medieval or early printed music book. It features four-line red musical staves. The music is written using black square neumes. The lyrics are in Latin, with some words like 'Kyrie' and 'Christe' repeated. The notation includes various rhythmic patterns and rests. The page is numbered '517' in the top right corner, and the title 'IN FESTIS SOLEMNIBUS MISSÆ:' is at the top left. The paper has a aged, yellowish tint.

518

THEATRO ECCLESIASTICO.

Musical score for 'Kyrie' in three voices. The top voice starts with 'ri e' and continues with 'lé i- son Ky ri e'. The middle voice begins with 'e-' and continues with 'le i son e lé-'. The bottom voice begins with 'i son e lé i son e lé i son.' The score uses a soprano C-clef, a bass F-clef, and a tenor G-clef. Measures are separated by vertical bar lines. The vocal parts are written on four-line staves.

ri e lé i- son Ky ri e
e- le i son e lé-
i son e lé i son e lé i son. E lé-
i son.

Musical score for 'Gloria' in three voices. The top voice starts with 'Glo- ria.' and continues with 'T in ter- ra pax ho- mi ni-'. The middle voice begins with 'bus, bo næ volun ta-' and continues with 'tis. Lau dá-'. The bottom voice begins with 'mus te lau damus te lau da-' and continues with 'mus te.'. The score uses a soprano C-clef, a bass F-clef, and a tenor G-clef. Measures are separated by vertical bar lines. The vocal parts are written on four-line staves.

Glo- ria. T in ter- ra pax ho- mi ni-
bus, bo næ volun ta- tis. Lau dá-
mus te lau damus te lau da- mus
te.

IN FESTIS SOLEMNIBUS MISSÆ.

519

te. Be ne- di- ci mus te. A do, ra-
mus te. Gló ri- fi- ca-
mus te. Gra ti as a- gimus ti- bi,
propter magnam gló- ri am tu- am.
Dómi ne De us Rex cœle- stis De us
Pa- ter De us Pa- ter Pa- ter Pa- ter o-
mai po- tens. Domi ne Fi li u ni- ge-
ni te Je- su Je- su Je- su Chri- ste.
Do

520

THEATRO ECCLESIASTICO.

Domi ne De- us, A gnu s De- i, Fi li
us Pa- tris.
Qui tol- lis pec- ca- ta mun- di mi se-
re- te no- bis. Qui tol- lis pecca-
ta mun di pec ca ta mun di sus ci- pe de- pre-
ca- ti- o- nem no- stram. Qui se-
des ad dex- te ram Pa-
tris,

I N FESTIS SOLLEMNIBUS MISTERIIS.

521

tris, mi- se- re re mi- se- re re no-

bis. Quo niam tu so- lus tu so lus so lus san-

ctus, Tu solus so lus Dóminus, Tu solus so

lus Dó- mi nus. Tu so- lus Al tis- si- mus,

Je- su Je- su Chri- ste. Cum Sancto

Spi- ri tu in glo ri a De- i Pa- tris.

A- men A- men cum san- cto spi-

Parte II.

VVV

ri-

522

THEATRO ECCLESIASTICO.

Credo. **P**A trem omni potentem, factorem

Cæs

IN FESTIS SOLEMNIBVS MISSÆ.

553

œli & terræ, vi si bi li um omni um, &
in vi si bi li um. Et in unum Dó mi
num Jesum Cristum, Fi li um De i u ni ge
ni tum. Et ex Pa tre na tum ante o mni
a sæ cu la. De um de De o , lu men
de lu mine, Deum verum de Deo ve ro.
Génitum, non factum, consubstantia lem Patri:
per quem o mini a fa ðta sunt. Qui propter nos
Vvv ii ho-

homines, & propter nostram sa- lu- tem des-
cen- dit de Coe- lis. Et in carna- tus
est de Spi- ri- ru Sancto ex Mari- a Vir gi-
ne: & homo & ho mo fa- ctus est. Cru-
ci- fi- xus é- tiam pro nobis: sub Pontio
Pi lá- to sub Ponti o Pi lá to pas sus pas-
sus, & se- púl- tus eit. Et re sur ré-
xit

IN FESTIS SOLEMNIBVS MISSÆ.

525

xit ter ti- a di- e , se cùndum scriptu ras.

Et af- cen- dit in cœlum : se det addex- te-

ram Pa- tris. Et i- te rum venturus est cum gló-

ri a ju di- ca re vi vos & mor- tu os :

cu- jus re- gni non non e- rit fi- nis. Et in

Spí ri tum Sanctum Dóminū , & vi- vi- fi can-

tem: qui ex Pa- tre Fí- li- o que pro ce dit.

Qui

526

THEATRO ECCLESIASTICO.

Qui cum Pa tre , & Fi- li- o si- mul a- do-
ra- tur , & conglori fi- catur : qui lo cu tus
est per Prophetas. Et unam sanctam Ca tho-
li cam , & A- pos- to li cam Ec clé- si-
am. Con fi te or u num baptisma in re mis-
fi- o nem pecca to- rum. Et ex- pe- cto re-
sur re- cli- o- nem mor- tu o- rum.
Et

IN FESTIS SOLEMNIBUS MISSÆ.

527

Et vitam ven- tu- ri sœ cu- li. A-

men & vi tam ven tu- ri

sœ cu- li. A- men. A- men. A-

men. A- men.

A- men. A- men.

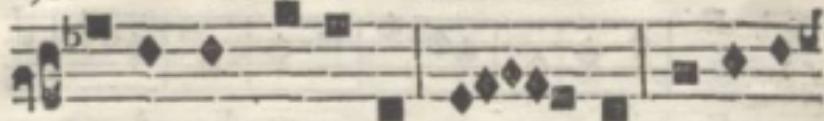
San- tus, San- tus, San-

etus, Dó mi nus Deus Sá ba oth.

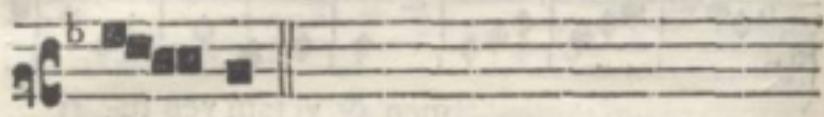
Ple-

528

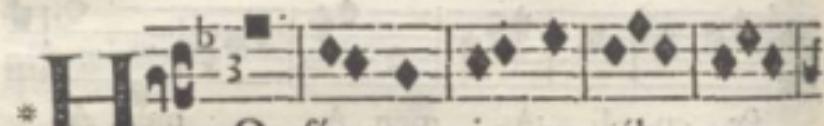
THEATRO ECCLESIASTICO.



Pleni sunt Coe li & ter- ra glori- a



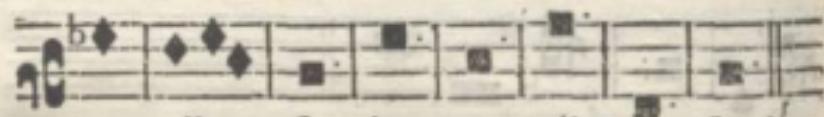
tu- a.



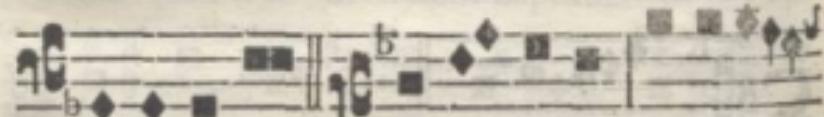
O- sán- na in ex- cél-



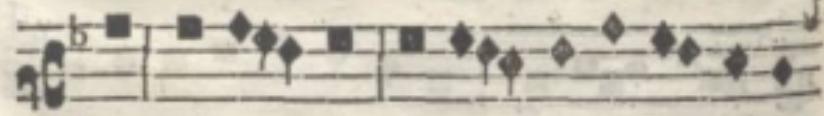
sis in ex- cél- sis in



ex- cél- sis , in ex- cél- sis ,



in ex- cél sis. Be ne- dí étus, Bé ne dí-



étus, qui ve- nit qui ve- nit in no- mi ne

Dó-

IN FESTIS SOLEMNIBUS MISSÆ.

529

A musical score for 'Agnus Dei' from 'In Festis Solemnibus Missæ.' The score consists of four staves of music, each with a different vocal part: soprano, alto, tenor, and basso. The music is written in common time, with a mix of quarter and eighth notes. The lyrics are in Latin, with some words in Gothic script. The score includes a large initial 'A' and a smaller 'Dó-' at the beginning of the first line.

Dó- mi ni. Hosanna, &c. *

A G nus De i, qui tol lis peccáta mun-
di mi se re re no. bis. A gnus De-

i, qui tol lis peccáta mun di, mi se re-
re no bis. Agnus De i, qui tol-

lis peccá ta mundi, do na no bis pa-
cem do na no bis pa cem.

530

THEATRO ECCLESIASTICO.

IN FESTIS SOLEMNIBUS.

The musical score consists of four staves of music. The first staff is for the *Cantores*, the second for the *Secund.*, and the third for the *Prim.*. The fourth staff is for the *Chor.* The music is written in a style where each note has a vertical stem and a horizontal bar extending from its top or bottom, with small squares and diamonds indicating pitch and rhythm. The vocal parts are labeled with their names above the staves. The lyrics "Ky- ri- e" and "lé- i- son." are repeated across the staves. The *Chor.* part continues the melody after the *Prim.* part concludes. The score is set against a background of horizontal lines and vertical bar lines, with some decorative elements like a small circle with a dot in it.

*Canto-
res.* K Y- ri- e e-
Utrig.
Chor.,

Secund. Chor. Ky- ri- e e-
lé- i- son.

Prim. Chor. Ky- ri- e e-
lé- i- son.

Secund. Chor. Chri ste
lé- i- son.

IN FESTIS SOLEMNIBUS.

531

lé- i- son. Chri ste
e- lé-
i son. Chri ste e-
lé- i son.
Ky ri e e-
lé- i son. Ky ri e
e- lé- i son.
Ky ri e e- XXX ii
lé-

532

THEATRO ECCLESIASTICO.

Gloria in excelsis Deo.
Canto-res. | Prim. Chor.
Et in terra pax hominibus bonae voluntatis.
Sec. Chor. | Prim. Chor.
Laudamus te. Benedictus qui dicitur
ne dicitur cimus te. Adoramus te.
mus te. Glorificamus te.

IN FESTIS SOLEMNIBUS.

533

Secund.

Chor.

mus te.

Grá ti- as

A gimus ti- bi , propter magnā gló-

Prim.

Chor.

ri am tu- am.

Dómi ne De us

Rex cœ lé stis , De us Pa- ter omni po tens.

Secund.

Chor.

Dó- mi ne Fi- li U- ni- gé- ni te

Uterq.

Chor.

Je- su Chri- ste.

Dó mine De-

us , Agnus De i , Fi- li us Pa-

Secund.

Chor.

Qui tol- lis peccá ta mun di ,
mi-

534

THEATRO ECCLESIASTICO.

mi se ré re no bis. Qui tol-

lis peccáta mundi, suscipi pre-ca-

tió nem no stram. Qui

se des ad dexte ram Pa-

tris, mi se ré re no-

bis. Quóniam tu solus San-

clus. Tu solus Dó... mi... nus

Prim.
Chor.

Sec.
Chor.

IN FESTIS SOLEMNIBUS. § 35

Uterq.

Chor.

nus.

Tu fo-

lus Al tif si- mus

Prim.

Chor.

Je fu Chri- ste.

Cum San-

eto Spi ri- tu in glo- ri-

a De i Pa-

Uterq.

Chor.

tris.

A-

men. A- men.

Prim.

Chor.

Credo.

P

A trem omni po téntem ,

Fa-
ctó-

536

THEATRO ECCLESIASTICO

Elórem Cœ- li, & ter- rae,

vi- si- bi- li um ó mnium , & in vi- li-

Secun.

Cor.

bi lium. Et in unum Dóminum Jésus

Chri stum, Fi li um De i u- ni gé ni tum.

Prim.

Chor.

Et ex Patre na tum an- te ó mni sæ cu-

Secund.

Chor.

cu la.

Deum de De o ,

lu- men de lú mi ne, Deum verum de De o

Prim.

Chor.

ve-

ro.

Génitum , non fa ctum ,
con-

IN FESTIS SOLLEMNIBUS.

329

con substan ti- álem Pa tri , per quem ó-

Secund.

Chor.

mni a fa- éta sunt. Qui pro pter nos hó-

mi nes , & propter nostram sa lú- tem , descén-

Uterq.

Chor.

dit de Cœ- lis. Et in-

car na tus est de Spi- ri- tu San éto ex Ma-

ri a Virgi ne , & ho- mo fa- elus est.

Prim.

Chor.

Cruci- fi- xus é- ti am pro no bis sub

Pon ti- o Pi lá- to pas sus ,

Parte II. Yyy &

538

THEATRO ECCLESIASTICO.

<img alt="Musical score for Theatro Ecclesiastico, page 538. The score consists of six staves of music with square and diamond-shaped note heads. The vocal parts are labeled: Uterq. (top), Cbor. (second), Secund. (third), Cbor. (fourth), Prim. (fifth), and Cbor. (bottom). The lyrics are in Latin and include: '&amp; se púl-tus est. Et re sur ré xit', 'téti- a di e , se cún-dum Scri- ptú- ras.', 'Et af cén- dit in Cœlum , se det ad', 'déx teram Pa- tris. Et i-', 'terum ventú- rus est cum glo- ri- a , ju- di- cá- re vi- vos , &amp; mó- tu os, cu jus Re- gni non e rit fi- nis. Et in Spí ri- tum Sanctum, Dóminum &amp; vi- vi- fi- cán tem , qui'</div>

IS. FESTIS SOLEMNIRUS.

539

qui ex Pa- tre, Fi li- ó que pro cé- dit.
Prim. Cbor.
Qui cum Pa tre, & Fi- li- o si- mul a-
do rá- tur, & con glo ri fi- cá tur,
Secund. Cbor.
qui lo cu tus est per Pro phé tas. Et
U nam Sanctam Cathó li cam & A po stó li-
cam Ec clé- si am. Con fi te or u-
num Ba- ptísmo in re- mis si- ó nem pec-
ca- tó- rum. Yyy ii Et

540

THEATRUM ECCLESIASTICO.

Secund.

Chor.

Et ex pē- cto re sur re cti o nem mo rtu-

Prim.

Chor.

ó- rum. Et vitam ventú- ri sæ-

Uterq.

Chor.

cu li.

A-

men.

A- men.

Canto-

res.

S

An- clus,

Prim.

Chor.

San- clus,

Sec.

Chor.

Uterq.

Chor.

San- clus,

Dóminus De us

Sá- b-

IN FESTIS SOLEMNIBUS.

563

Prim.

Cbor.

baoth.

Pleni sunt cœli , & ter ra

Uterq.

Chor.

gló- ri- a tu- a.
ex- cé- l-

Hosán na in

sis. In ex cé sis.

Canto-
res.

B

E- ne dí- chtus qui ve- nit

in nō- mi ne Dó- mi- ni.

Uterq.

Chor.

Ho- sán- na in ex- cé- l-

sis.

In excél sis.

Ces.

542

THEATRO ECCLESIASTICO.

Canto-
res.

A

Gnus De- i,

qui tol- lis

peccá- ta mundi , mi se- ré- re no-

bis. Agnus De- i, qui tol- lis

pec cá ta mun di , mi se- ré- re no-

bis. Agnus De- i, qui tol- lis pec-

cá- ta mundi , do na no bis pa-

cem. Dona nobis pa- cem.

IN-

IN FESTIS DUPPLICIBUS.

543

K Y ri- e e léi- son. Chri ste

e léi- son. Ky- ri- e

G Ló- ri a in ex cél sis De- o.

Et in ter- ra pax ho- mí- ni bus bo næ
volun tá- tis. Laudá- mus te. Be ne dí- ci-
mus

mus te. A do- râ- mus te. Glóri- fi- cá-
mus te. Grá ti as á- gi mus ti- bi , pro-
pter ma- gnam gló- ri- am tu- am. Dómi ne
De- us Rex cœlé- stis , De us Pa- ter
o- mni- potens. Dómi ne Fi- li U si- gé-
ni- te Je- su Chri- ste. Dómi ne De us ,
A gnus De- i , Fí- li- us Pa- tris. Qui
tol- lis pec cá- ta mun- di , mi se ré- re- no-

IN FESTIS Duplicibus.

545

no bis. Qui tol- lis pec cá- ta mun di , súf-
ci pe de preca- ti ó- nem nostram. Qui se-
des ad dexte- ram Pat ris , mi se ré- re no-
bis. Quo ni am tu fo- lus San ctus. Tu
fo- lus Dó- minus. Tu fo lus Al tit- si- mus
Je- su Chri- ste. Cum San- cto
Spí- ri tu in gló- ri- a De- i Pa-
tris. A- men.
Parte II, Zzz. Cre-

Credo.

P

A-trem omni po tén tem , Fa &to-

rem Cœ li , & ter ræ , vi- si- bi- li um ó mni-

um , & in vi si- bi- li um. Et in u num

Dóminum Jelum Christum , Fí li- um De i U ni-

gé nitum. Et ex Patre na- tum an te ó mni-

a sæ- cu la. Deum de De o , lumen de lú-

mine , Deum verum de De o ve ro. Gé ni tum ,

non fa-ctum , con-substan ti- á lem Pa- tri ,

per

IN FESTIS Duplicibus.

549

per quem omnes a faceta sunt. Qui propter nos ho-

mines, & propter nostram salutem, descendit

de Cœlis. Et in carnatus est de Spíri tu San-

cto ex Mari a Virgine, & homo factus est.

Crucifixus etiam pro nobis sub Pón-

ti o Pilato passus, & se pulsus est. Et

resurexit tertia die, secundum Scriptu-

ras. Et ascendit in Cœlum, sed det ad dexter-

Zzz ii te-

548

THEATRO ECCLESIASTICO.

te ram Pa- tris. Et i- te rùm ventúrus est cum
gló ri- a , ju di- cá- re vivos , & mórtu os ,
cujus Regni non e- rit fi- nis. Et in Spí ri tum
Sanctum , Dóminum & vi vi fi- cántem , qui ex
Patre, Fi li ó que pro cé- dit. Qui cum Pa-
tre , & Fi li o si mul a- do rá- tur , & conglo-
ri- fi- cá tur , qui lo cù tus est per Prophétas.
Et Unam Sanctá Ca thó licam , & A po stó li-
sam

IN FESTIS Duplicibus.

549

cam Ecclé- si am. Con fi- te or u num Baptif-

ma in re mis si- ó nem pec ea to sum. Et ex

pé éto re surre cti- ó nem mortu ó rum. Et vi-

tam ven tú- ri fæ cu li, A-

men.

San- clus , San- clus , San-

clus , Dómi nus De us Sá- ba oth.

Ple ni sunt Cœ li , & ter ra glo- ri- a tua.

353

THEATRO ECCLESIASTICO.

A musical score for three voices (SATB) in common time. The music consists of four measures of square neumes on four-line staves. The lyrics are:

tu- a. Ho sán- na in ex- cél-
fis.

A musical score for three voices (SATB) in common time. The music consists of four measures of square neumes on four-line staves. The lyrics are:

B E ne dí- étus qui ve- nit in nó- mi-
ne Dó- mi ni. Ho sán-
na
in ex- cél- sis.

A musical score for three voices (SATB) in common time. The music consists of four measures of square neumes on four-line staves. The lyrics are:

A Gnus De- i, qui tol lis peccá-
ta mun- di, mi se ré- re no- bis.

A musical score for three voices (SATB) in common time. The music consists of four measures of square neumes on four-line staves. The lyrics are:

A gnus De- i, qui tol lis peccá- ta

MUR-

IN FESTIS Duplicibus. 551

Musical notation for 'In Festis Duplicibus'. The music is written on four-line staves with square neumes. The lyrics are:

mundi, mi se ré- re no- bis. A gnus
De- i, qui tol lis peccá- ta mun di, do-
na no- bis pa- cem.

IN DOMINICIS, ET FESTIS SEMIDUPPLICIBUS.

Musical notation for 'In Dominicis, et Festis Semiduplicibus'. The music is written on four-line staves with square and diamond neumes. The lyrics are:

K Y- n e e- léi-
son Chri ste e- léi-
fon. Ky- ri e e- léi-
fon. Gló-

552

THEATRO ECCLESIASTICO.

Gloria in excelsis Deo.
Et in terra pax homini bus bonae
voluntatis. Laudamus te. Bene dicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi, propter magnam gloriam tuam. Domine Deus Rex coelestis, Deus Pater omnipotens. Domine Fili Uni genitite

IN DOMINICIS, ET FESTIS SEMIDUPLICIBUS. 553

te Je- su Chri ste. Dó- mi ne De- us ,

Agnus De i , Fi- li us Pa- tris. Qui tol-

lis pec cá- ta mun di , mi se ré- re no bis.

Qui tol- lis pec cá- ta mundi , fú- ci- pe

de pre ca- ti- ó- ném nostram. Qui se des

ad déx- te ram Pa tris , mi se ré- re no bis.

Quó niam tu fo- lus San ctus. Tu

fo lus Dómi nus. Tu fo- lus Al tis- si- mus

Parte II,

Aaaa

Je-

554

THEATRO ECCLESIASTICO. vi

Je- su Christe. Cum Sancto Spí- ri- tu in

gló- ri- a De- i Pa- tris.

A- men.

Credo. **P** A-trem omni po-téntem , Fa-ctó-

rem Cœli , & rer- ræ , vi-si-bí-li um ómni-

um , & in vi-si-bí-li um. Et in u-

num Dóminum Je sum Christum , Fi- li- um

De- i U ni- gé- ni tum. Et ex pa tre na-

tu-um

IN DOMINICIS, ET FESTIS SEMIDUPPLICIBUS. 555

tum ante ó-mni a fæ- cu- la. De um
de De o , lu men de lú- mi ne , De um
mí ve rum de De- o ve- ro. Gé nitum, non
factum , con substan ti á- lem Pa- tri , per quem
ómní- a fa- cta sunt. Qui propter nos homines ,
& propter nostram sa lú tem descéndit de Cœ-
lis. Et in car ná tus est de Spí ri- tu San cto
ex Ma- rí a Vir- gi- ne , & ho mo fa- cta
Aaaa ii est.

est. Crucifixus est am pro nobis , sub Pón-

ti o Pi lá to pas sus , & se púl tus est.

Et re sur ré xit tértia di e , se cundum

Scri ptú ras. Et ascén dit in Cœlum , se det

ad déx te ram Pa tris. Et i rerum ven tú-

rus est cum glori a , ju di cá re vi vos, &

mor tu os , cuius Regni non e rit fi nis.

Et in Spí ri tum Sanctum , Dóminum & vi-

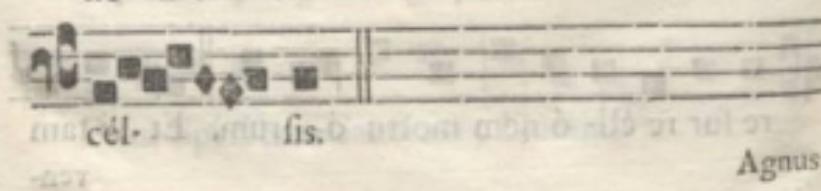
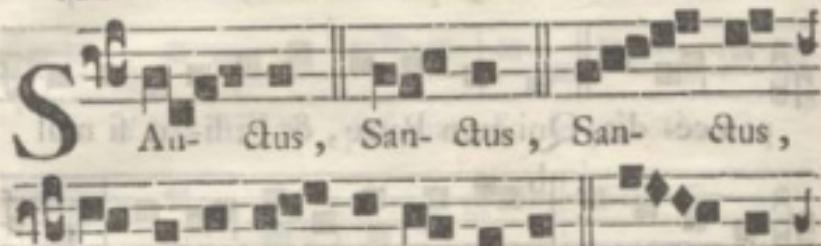
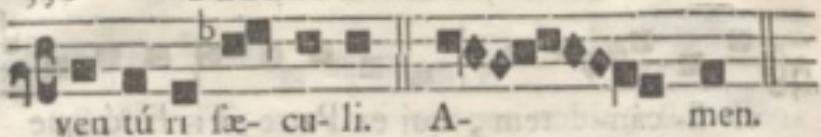
vi-

IN DOMINICIS, ET FESTIS SEMI-SEMPLICIBUS. 557

vi- fi- cán- tem , qui ex Patre , Fi- li- ó que
pro cé- dit. Qui cum Patre , & Fi li- o si mul
a- do rá tur , & con glo ri- fi- cá- tur , qui
lo- cútus est per Prophé tas. Et U nam San-
ctam , Cathó li cam , & A po sto li cam Ec-
clé- si- am. Con fi- te or unum Baptis ma-
in re mis si- ó nem pecca tó- rum. Et ex pé éto-
re sur re éti- ó nem mortu ó- rum. Et vi tam
ven-

558

THEATRO ECCLESIASTICO.



Agnus

IN DOMINICIS, ET FESTIS SEMIDUPPLICIBUS. 559

Agnus De- i , qui tol- lis peccá-
ta mun di , mi se ré- re no- bis.
Agnus De- i , qui tol lis pec cá- ta
mundi , mi se ré- re no- bis. Agnus
De- i , qui tol- lis peccá- ta mun- di ,
do na no- bis pa- cem.

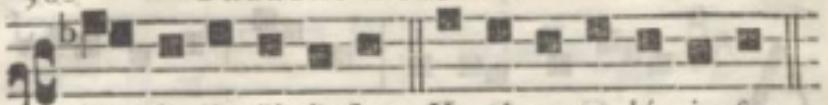
I N F E R I I S.

K Y- ri- e e- lé- i- són.

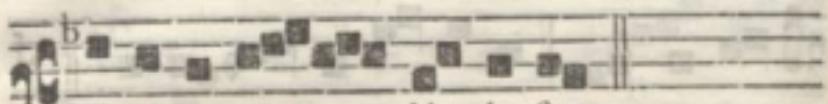
Chris-

560

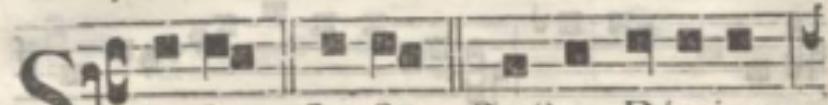
THEATRO ECCLESIASTICO.



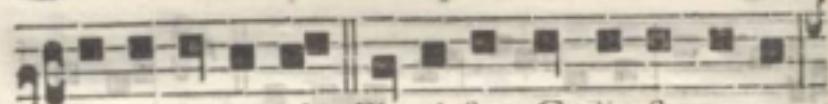
Christe e- lé- i- son. Ky ri- e e- lé- i- son.



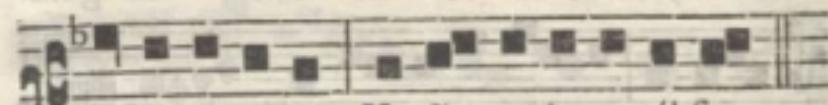
Ky ri- e e- lé- i- son.



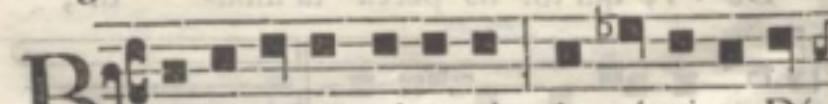
An élus , San élus , Sanctus , Dó minus ,



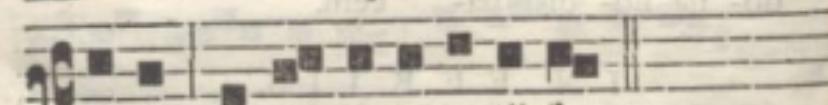
De us Sa ba oth. Ple ni sunt Cœli , & ter ra



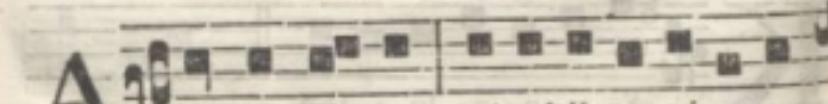
gló ri- a tu- a. Ho sán- na in ex cél sis.



E ne dí élus qui ve nit in nó mi ne Dó



mi ni. Ho sán na in ex cél sis.



A Gnus De- i, qui tol lis peccá ta mun-

di ,

IN E R I I S.

561

di , mi se- ré- re no bis. Agnus De- i , qui

tol lis peccá ta mun di , mi se- ré- re no- bis.

Agnus De- i , qui tol lis peccá- ta mun di , do-

na no bis pa- cem.

IN MISSIS BEATÆ MARIAE VIRGINIS.

K Y- ri- e e- léi- son.

Ky- ri e e- léi- son. Ky-

ri e e- léi- son. Chri ste

Parte IL

Bbbb

e-

562

THEATRO ECCLESIASTICO.

e léi- son. Chri- ste e
léi- son. Chri- ste e léi-
son. Ky- ri- e e léi- son.
Ky- ri e e léi- son, Ky-
ri- e e léi-
son.

G Ló- ri- a in ex- cél- sis Do- o.

Et

IN MISSIS BEATÆ MARIE VIRGINIS.

563

Et in ter- ra pax ho- mí- ni bus bo næ vo lun-
tá- tis. Lau dâ- mus te. Be ne dí- ci mus te.
A do râ- mus te. Glo ri- fi- câ- mus te. Grá-
ti- as á- gimus ti- bi pro pter magnam gló-
ri- am tu- am. Dómi ne Deus Rex
cœ lé- stis , De- us Pa- ter o- mni- po-
tens. Domi ne Fi- li- U ni- gé- ni te Je- su Chri-
ste. Dó mi ne De- ps , A- gnus De- i , Fi- li-
Bbbb ii

564

THEATRO ECCLESIASTICO

us Patris. Qui tol lis pec cá ta mundi ,
mi se ré re no bis. Qui tol lis pec cá
ta mundi , súf ci pe de pre ca ti ó
neni nostram. Qui se des ad déxte ram Pa tris ,
mi se ré re no bis. Quóniam tu so lus
Sanctus. Tu so lus Dóminus. Tu so lus Al
tí si mus Je su Chri ste. Cum San éto Spí
ri tu in glóri a De i Pa tris. A
men.

IN MISSIS BEATÆ MARÍÆ VIRGINIS.

565

Credo ad libitum.

men.

S An- etus, San- etus, San-
etus, Dóminus De- us Sá- ba oth.

This block contains three staves of musical notation. The first two staves begin with a large capital 'S' and contain the text 'An- etus, San- etus, San-'. The third staff begins with a small 'e' and contains the text 'etus, Dóminus De- us Sá- ba oth.'

Ple ni sunt Cœ li , & ter- ra gló ri a
tu- a. Ho fán na in ex- cel- sis.

This block contains two staves of musical notation. The first staff contains the text 'Ple ni sunt Cœ li , & ter- ra gló ri a'. The second staff begins with a small 't' and contains the text 'tu- a. Ho fán na in ex- cel- sis.'

B E-ne- di- clus qui ve- nit in nō-
mi- ne Do- mi ni. Hosán- na in ex-
cel- sis.

This block contains three staves of musical notation. The first two staves begin with a large capital 'B' and contain the text 'E-ne- di- clus qui ve- nit in nō-'. The third staff begins with a small 'e' and contains the text 'mi- ne Do- mi ni. Hosán- na in ex-'. The final staff ends with the word 'Agnes'.

566

.THEATRO ECCLESIASTICO.

A

Gnus De- i, qui tol- lis peccá ta

mun- di, mi se ré- re no- bis.

Agnus De- i, qui tollis pec cá- ta mun- di,

mi se ré- re no- bis. Agnus De-

i, qui tollis pec cá- ta mun di, do-

na no- bis pa- cem.

MODUS CANTANDI ALLELUIA.

In fine Introitum temp. Pasch.

I. Ton.

A

L- le- lú- ia, al- le-

14-

MODUS CANT. ALLEL. IN FINE INTROIT. TEMP. PASCH. §67

lú- ia. Al- le- lú- ia,

al- le- lú- ia. Al- le-

lú- ia, al- le- lú- ia.

Al- le- lú- ia, al- le- lú-

ia. Al- le- lú- ia, al- le-

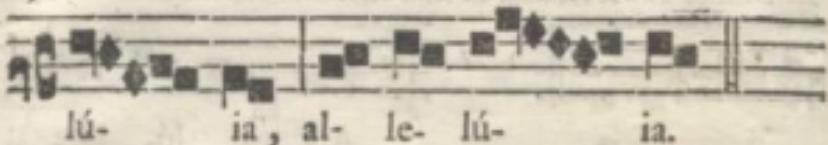
lú- ia, Al le- lú- ia, al-

le- lú- ia. Al- lé- lú- ia.

al- le- lú- ia. Al- le- lú-

563

THEATRO ECCLESIASTICO.



G L O R I A P A T R I

Ad diversos Introituum Tonos.

1. Ton. **G** Ló- ri a Patri, & Fí- li o ,
& Spí- ri- tu i San- éto : Sic ut e- ra in
princí- pi o , & nunc , & sem- per , & in
sæ- cu la sæ cu ló- rum , A- men.

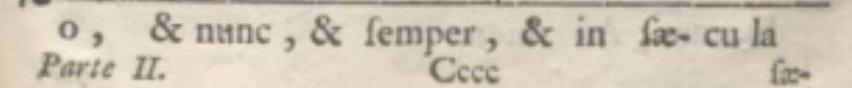
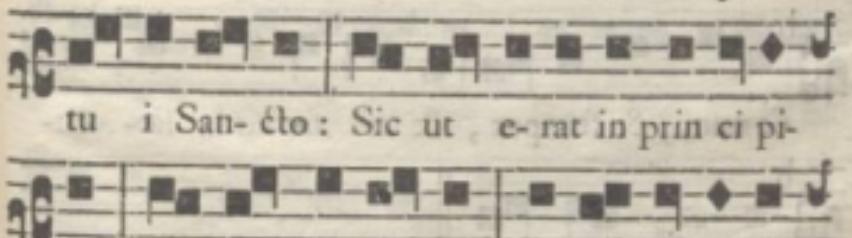
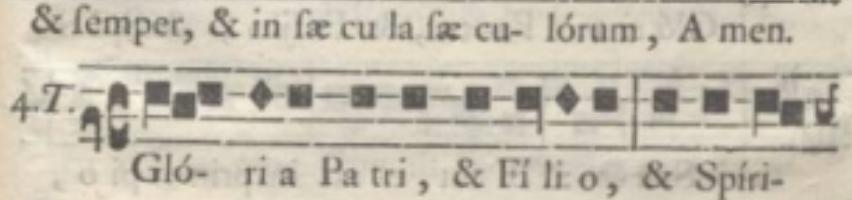
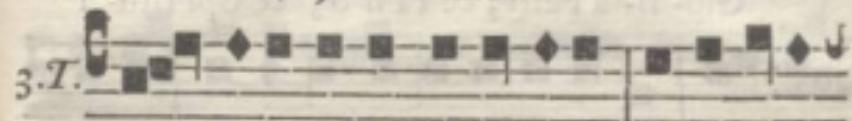
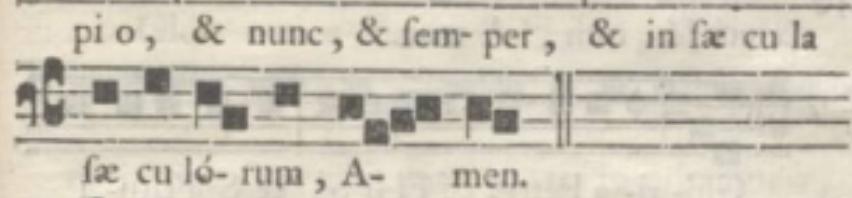
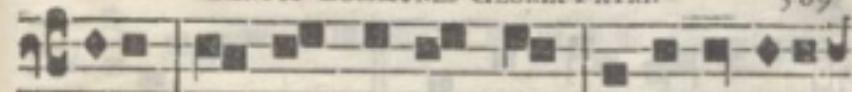
Musical notation for the Gloria in the 1st tone. It features three staves of music. The first staff begins with a bass clef and a common time signature. The second staff begins with a treble clef. The third staff begins with a bass clef. All staves use black note heads with vertical stems.

2. T. Gló- ri a Patri , & Fí li o , & Spí-
ri- tu i San éto : Sic ut e rat in princí-
pio ,

Musical notation for the Gloria in the 2nd tone. It features three staves of music. The first staff begins with a bass clef and a common time signature. The second staff begins with a treble clef. The third staff begins with a bass clef. All staves use black note heads with vertical stems.

CANTUS COMMUNES GLORIA PATRI.

569



Parte II.

Cccc

fa-

570

THEATRO ECCLESIASTICO.

5.T. sae cu-ló- rum , A men.

5.T. b Gló-ri- a Patri , & Fí li o , & Spí ritu- i

6.T. San ct o : Sic ut e rat in prin ci pi o , & nunc ,

6.T. b & semper , & in sæcu la sæcu lorum , A men .

6.T. Gló-ri a Pa-tri , & Fí li o , & Spí ri-

6.T. b tu- i San ct o : Si cut e rat in prin ci pi o ,

6.T. & nunc , & semper , & in sæcu la sæcu lorum , A men .

7.T. 7.T.

CANTUS COMMUNES GLORIA PATRE

571

7.T. Gló- ri a Patri , & Fi li o , & Spí ri-
tu i San éto: Sic ut e- rat in princí pi o ,
& nunc , & sem per , & in fæ cu la fæ-
cu lórum , A- men.

8.T. Gló- ri a Patri , & Fi li o , & Spí ri-
tu i San- éto: Sic ut e- rat in princí pi-
o , & nunc , & sem per , & in fæ cu la fæ-
cu lo- rum , A- men.

Cccc ii

AL-

572

THEATRO ECCLESIASTICO.

ALLELUIA.

In fine Offertorium temp. Pasch. secundum diversos Ton.

1. Ton.

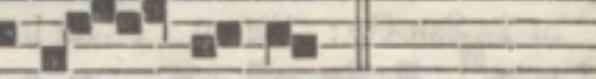
A



L- le- lú- ia.

2. Ton.

A



Al- le- lú- ia.

3. Ton.

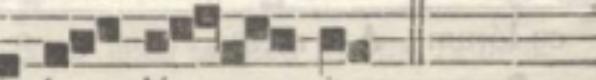
A



Al- le- lú- ia.

4. Ton.

A



Al- le- lú- ia.

5. Ton.

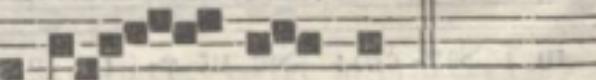
A



Al- le- lú- ia.

6. Ton.

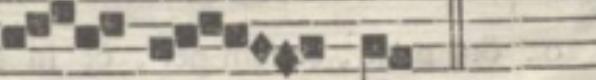
A



Al- le- lú- ia.

7. Ton.

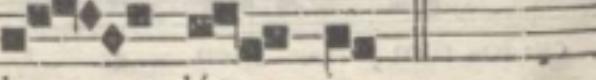
A



Al- le- lú- ia.

8. Ton.

A



Al- le- lú- ia.

AL L E L U I A.

In fine Communiorum temp. Pasch. secundum diversos Ton.

1. Ton.

A

L- le- lú- ia.

2. Ton.

A

Al- le- lú- ia.

3. Ton.

A

Al- le- lú- ia.

4. Ton.

A

Al- le- lú- ia.

5. Ton.

A

Al- le- lú- ia.

6. Ton.

A

Al- le- lú- ia.

7. Ton.

A

Al- le- lú- ia.

8. Ton.

A

Al- le- lu- ia.

DONA MARIA POR GRAÇA DE DEOS
Rainha de Portugal, e dos Algarves, d'aquem,
e d'alem Mar, em Africa Senhora de Guiné, &c.
Faço saber, que tendo consideração a que os Religiosos
Menores Reformados da Província de Santa Maria da
Arrabida, se fizerão sempre benemeritos dos favores, e
graças dos Senhores Reis Meus Predecessores, e que con-
tinuão a merecer a Minha Real acceitação para os pro-
teger: Hei por bem-fazer mercê ao Ministro Provincial,
e Religiosos da mesma exemplar Província, do Privilégio
perpétuo, e exclusivo de fazerem imprimir, e mandarem
vender a Arte de Canto-chão, composta por Fr. Domingos
do Rosario, Religioso da mesma Província, e pri-
meiro Vigario do Coro, que foi do Real Convento de
Mafra; para que sem sua expressa licença, e consentimen-
to, se não possa imprimir por outra qualquer pes-
soa, nem mandar vir de fóra do Reino impressa, ainda
que seja debaixo do titulo de a reformar, additar, ou
recopilar, porque de qualquer maneira he Minha Real
Vontade que a dita impressão seja feita por conta da re-
ferida Província, á qual concedo este Privilégio por es-
mola, debaixo das penas contra os transgressores delle,
do perdimento de todos os Exemplares que lhes forem
apprehendidos, e de duzentos mil reis de condenação,
sendo ametade da referida condenação, e do valor dos
Livros apprehendidos, para quem os denunciar; e a ou-
tra ametade para as despezas da referida Província a ar-
bitrio do Definitorio della. E esta Provisão se cumprirá
como nella se contém, e valerá, posto que seu ef-
feito haja de durar mais de hum anno, sem embargo da
Ordenação Livro segundo, Titulo quarenta em contra-
rio; e não pagou novos Direitos por ser esta mercê feita
por esmola como constou por Certidão dos Officiaes del-
les. A Rainha noſſa Senhora o mandou por seu especial

De-

Decreto pelos Ministros abaixo assignados do seu Conselho , e seus Desembargadores do Paço. Thomé Lourenço de Carvalho a fez em Lisboa a vinte e cinco de Mayo de mil setecentos setenta e oito annos. De feitio desta quattrocentos e oitenta reis , e de assignar mil e seiscentos reis. = Antonio Pedro Vergolino a fez escrever. = Pedro Viegas de Novas. = Bartholomeo José Nunes Cardoso Giraldes. = Antonio José de Affonsoeca Lemos. = Gratis. = Não pagou Direitos de Chancellaria por ser esta mercê feita por esmôla , e aos Officiaes nada por quitarem. Lisboa trinta de Maio de mil setecentos setenta e oito. Dom Sebastião Maldonado. = Gratis. = Registada na Chancellaria Mór da Corte , e Reino , no Livro dos Officios , e Mercês , a folhas duzentas e sessenta verso. Lisboa trinta de Maio de mil setecentos setenta e oito. = Jeronymo José Correia de Moura. = Nada. = Por Decreto de Sua Magestade de diaus de Maio de mil setecentos setenta e oito.

