

Lectio

Soli

C X lu - be dom - nc be - ne - di - ce-

13 Pri - mo tem - po - re alleviata est terra Za - bu - ion et terra Nephtha -

13 b.

V

Glo - ri - a Pur - a R - u - o, a Sp - ri - t - u - l Sam - oo.

- Puerili aires

V

Handwritten musical score for section V. It consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "Glo - ri - a Pur - a R - u - o, a Sp - ri - t - u - l Sam - oo." are written above the notes. The second system starts with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "- Puerili aires" are written above the notes. The vocal parts are accompanied by a piano part with bass and treble staves. The vocal parts are labeled "V". The piano part has dynamics like "p" and "f". The lyrics "SICUT NUNCET SEM-PER ET... SAECU-LORUM A-MEN" are written below the notes.

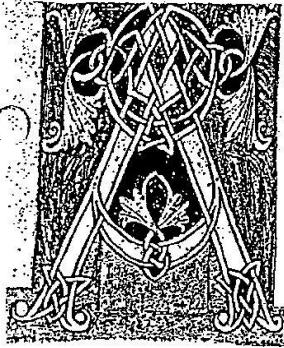
VII

Glo - ri - a Pur - a R - u - o, a Sp - ri - t - u - l Sam - oo

SICUT... NUNCET SEM-PER ET...

LORUM A-MEN

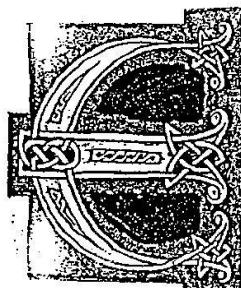
Handwritten musical score for section VII. It consists of two systems of music. The first system starts with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "Glo - ri - a Pur - a R - u - o, a Sp - ri - t - u - l Sam - oo." are written above the notes. The second system starts with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "SICUT... NUNCET SEM-PER ET..." are written above the notes. The vocal parts are accompanied by a piano part with bass and treble staves. The piano part has dynamics like "p" and "f". A square box is drawn around the note "f" in the second system. The lyrics "LORUM A-MEN" are written below the notes.



Handwritten musical notation on four-line staff. The text below the staff reads:

Sa-<sup>n</sup> : n<sup>n</sup> : v<sup>v</sup> - u<sup>u</sup> - na

SANA = ozdravie

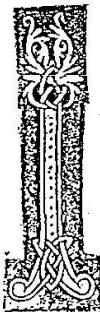


Handwritten musical notation on four-line staff. The text below the staff reads:

moto / est.

Annotations on the right side:

- $\checkmark$  = PES
- $J$  = PES z  
epizemou



Handwritten musical notation on four-line staff. The text below the staff reads:

Cōmō-vi- sti

Annotation below the staff:

cm - moto pebitati

Cōmōvisti = pretresel

TRIGON



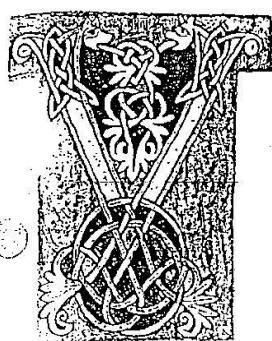
Handwritten musical notation on four-line staff. The text below the staff reads:

D6- mi- no, qu6- M<sup>o</sup> / u<sup>u</sup> ni- am,

O- objeti, zaobjeti

poceti

c  
h - civis  
h - ije



CHRISTUS FACTUS EST (znam gradual)

Handwritten musical notation on four-line staff. The text below the staff reads:

A il-lum, M S M S - - T T T T

Njoga



LT que-ant la - xis RE - so - na - re fi - bris MI - ra gesto rum FA mu - li tu - o rum

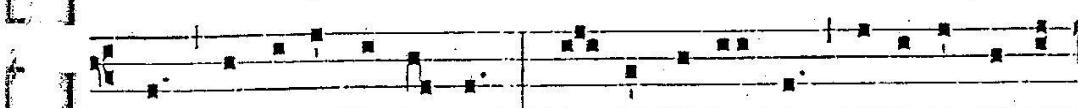


SOL - ve pollu - ti LA - bi - i re - a - tum SAN - cte IO-han - nes

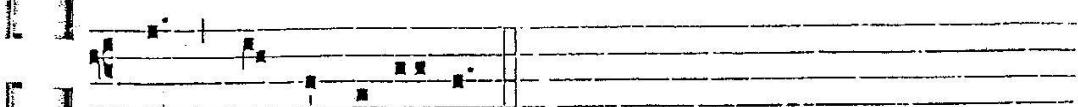
Hymnus.



T que- ant laxis re-soná-re fi-bris Mi- ra gestó-



rum fámu-li tu- ó-rum, Sol-ve pollú- ti lá-bi- i re- á-



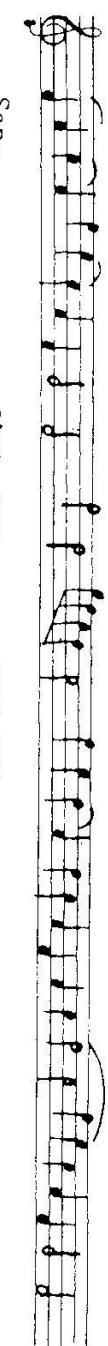
tum, Sancte Jo- án-nes.

Anonimno (Pavel Diakon ?)

*Himna na sv. Janeza Krstnika .*

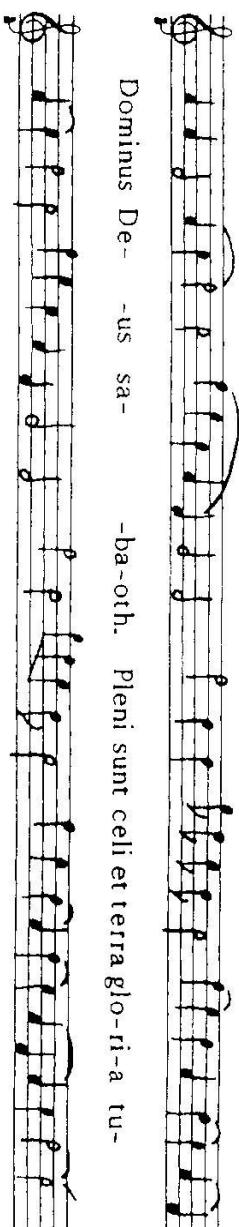
Da bi s prožnih strun zazvenela pesem  
tvójih slug o dej čudoviti slavi,  
z ustnic greh otri omadeževanih,  
Janez presveti!

Ex. II.19.4. Sanctus 98 (St Gall, Stiftsbibl. 546, fo. 68<sup>r</sup>)



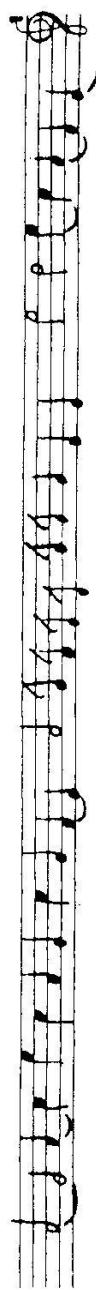
San- -ctus san- -ctus san-

-ctus



Dominus De- -us sa- -ba-oth. Pleni sunt celi et terra glo-ri-a tu-

-a. O- -sanna in excel-



-sis. Benedictus Marie fi-li-us qui uenit in nomine do-



-mi-ni. O- -sanna in excel- -sis.

Cologny



A g - nus De - i qui tollis pecca- -ta mundi misere- -re no- -bis.

- -

Responsorium breve. vi

**A**

AVE Ma-ri- a, grá-ti- a ple- na : \* Dómi-nus te-  
cum. Ave. ¶ Bene-dicta tu in mu-li- é-ri-bus, et bene-di-  
ctus fructus ventris tu- i. \* Dómi-nus. ¶ Gló-ri- a Patri, et  
Fí- li- o, et Spi-ri-tu- i Sancto. Ave.

Responsorium breve. vi

**A**

AVE Ma-ri- a, grá-ti- a ple- na : \* Dómi-  
nus te- cum. ¶ Bene-dicta tu in mu-li- é-ri-bus, et be-  
ne-dictus fructus ventris tu- i. ¶ Gló-ri- a Patri, et  
Fí- li- o, et Spi-ri- tu- i Sancto.

862

Festa Martii. 25.

2 Ant. 
 18  
**A** - ve Ma-ri- a, \* grá-ti- a ple- na : Dómi-nus te-cum :  
 bene-dicta tu † in mu-li- é-ri-bus. T. P. † in mu-li- é-ri-bus.  
 alle- lú- ia. Eu o u a e.

OF. VIII

A

Gegrüßest seist du,

ve Ma-ri-  
Maria,

a,

grá-  
voll der Gnade,

ti-a ple-na, D6-

der HERR

mi-nus te-  
ist mit dir;

cum: be-ne- dí- cta tu in  
du bist gebenedeit unter

mu- li- é- ri- bus, et bene- dí- ctus fru- ctus  
den Frauen, und gebenedeit ist die Frucht

ven- tris tu- i.  
deinzes Leibes, (Lk 1,28)

## 35. — Puer natus.

1.

**P** U-er nátus in Béthlehem, alle-lú-ia : Unde gáudet  
 Jerúsa-lem, alle-lú-ia, alle-lú-ia. R. In córdis jú-bi-lo  
 Chrístum nátum adorémus, Cum nóvo cántico.

2. Assúmpsit cárñem Fí-li- us, alle-lú-ia, Dé- i Pátris

altíssimus, alle-lú-ia, alle-lú-ia. R. In córdis.

3. Per Gabri-é-lem núnți- um, alle-lú-ia, Vírgo concépit

Fí-li- um, alle-lú-ia, alle-lú-ia. R. In córdis.

4. Tamquam spónsus de thá-lamo, alle-lú-ia, Procéssit

Mátris ú-te-ro, alle-lú-ia, alle-lú-ia. R. In córdis.

5. Hic jáchet in praesépi- o, alle-lú-ia, Qui régnat sine

témino, alle-lú-ia, alle-lú-ia. R. In córdis.

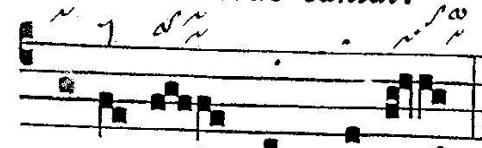
6. Et Ange-lus pastó-ribus, alle-lú-ia, Revé-lat quod sit

Dómīnus, alle-lú-ia, alle-lú-ia. R. In córdis.

7. Réges de Sába vén-unt, alle-lú-ia, Aurum, thus, myr-

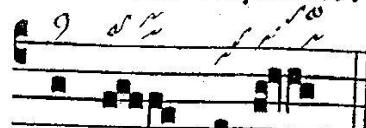
rham óffe-runt, alle-lú-ia, alle-lú-ia. R. In córdis.

*Unus Chorus cantat:*



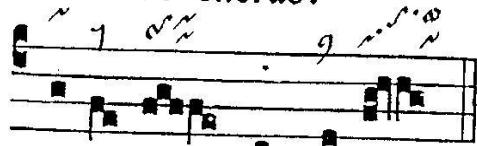
**A**  
- GI- OS o The- ós.

*Alius Chorus respondet:*



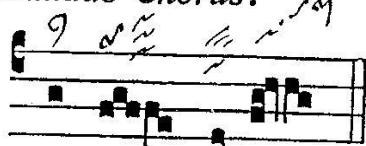
**S**  
ANCTUS De- us.

*Primus Chorus:*



**A**  
- GI- OS ischy- rós.

*Secundus Chorus:*



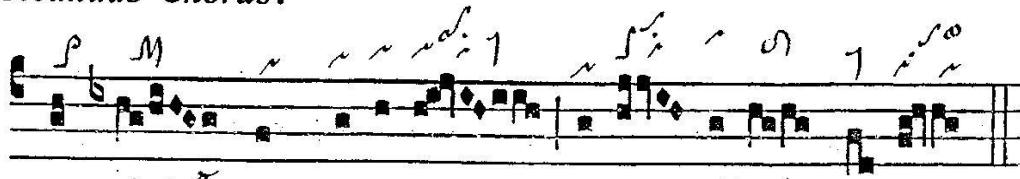
**S**  
ANCTUS fortis.

*Primus Chorus:*



**A** / / / / /  
- GI- OS athána-tos, e-lé- i-son i-mas.

*Secundus Chorus:*



**S** / / / / /  
ANCTUS immortá-lis, mi-se- ré-re no- bis.

*Postea duo de secundo Choro cantant:*



**O**  
- - - - -  
per- di- vi- ta nor do cér- tum quadra- gesim- a



Al-le-lú-ia.

56. — Exsultemus et laetemur.

3.

Xsultémus et laetémur hódi-e, Di-es íste, di-es  
Radugna in veselimo se, domes, te dan, je dan  
et laeti-ti-ae. Alle-lú-ia, resurré-xit Dómi-nus.

143. — Salve Mater.

5.

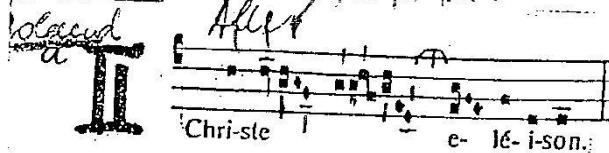
S Alve máter mi-se-ri-córdi-ae, Máter Dé-i, et má-  
ter véni-ae, Máter spé-i, et máter grá-ti-ae, Máter pléna

cántate laat tico O Ma-ter al Salve máter



- H. 1. Cuncti-potens gé-ni-tor, De-us om-ni-cre-á-tor, e- le-i-son.  
 H. 2. Fons et o-ri-go bo-ni, pi-e, luxque per-én-nis, "

**DOLCE NOTA**



- H. 1. Chri-ste, De-l splen-dor, vir-tus pa-tris-que so-phr-a, e- le-i-son.  
 H. 2. Plas-ma-tis hu-má-ni factor, lap-si re-pa-rator, "



- H. 1. Am-bó-rum sacrum spl-re-men, ne-xus a-mór-que, e- le-i-son.  
 H. 2. Pro-cé-dens fo-mes, vi-tae fons, pu-ni-si-cans vis,

**Tenor:**  
**Bass:**

Alle  
Purga-tor culpar, Ne-mi-ae laffitor o-pí-mac,

**Bass:**

e- - - lei-pou.

**24. Feb.**  
**1988**

In sollemnitatibus

H.I

Ave, maris stella, De-i mater alma, atque sem-  
per virgo, felix cæli porta. 2. Sumens illud « Ave »

This block contains musical notation on four-line staves. The first staff begins with a large initial 'A'. The lyrics 'Ave, maris stella,' are written below the notes. The second staff begins with a large initial 'D'. The lyrics 'De-i mater alma, atque sem-' are written below the notes. The third staff begins with a large initial 'P'. The lyrics 'per virgo, felix cæli porta.' are written below the notes. The fourth staff begins with a large initial 'S'. The lyrics '2. Sumens illud « Ave »' are written below the notes.

P

U-ER • na-tūs est no-bjs,

This block contains musical notation on four-line staves. The lyrics 'U-ER • na-tūs est no-bjs,' are written below the notes.

34. v 22

Cf. Gal 4, 4

E

Cœ iam ve-nit \* ple-ni-tu-do tém-por-is, in quo  
mi-sit De-us Fi-li-um su-um in terras. Eu o u a e.

This block contains musical notation on four-line staves. The lyrics 'Cœ iam ve-nit \* ple-ni-tu-do tém-por-is, in quo mi-sit De-us Fi-li-um su-um in terras. Eu o u a e.' are written below the notes. There are several small arrows above the top staff, pointing in various directions (up, down, left, right) over the notes.

K Y. ri. e. e-lé- i-son.

Kyrie della Madonna ±  
(Allegro moderato)

Handwritten musical score for Kyrie della Madonna, Allegro moderato. The score consists of two systems of music for three voices (Soprano, Alto, Bass) on five-line staves. The vocal parts are written in black ink, and the piano accompaniment is written in blue ink. The lyrics 'Ky -' are repeated at the beginning of each system. The vocal parts are mostly in soprano range, while the piano part provides harmonic support.

Handwritten musical score for Kyrie della Madonna, Allegro moderato. This section continues the three-part setting (Soprano, Alto, Bass) on five-line staves. The vocal parts are in black ink, and the piano accompaniment is in blue ink. The lyrics 'Ky -' are repeated. The piano part includes dynamic markings like 'f' (forte) and 'p' (piano).

A - ve má-ris stélla, Dé- i Má-ter álma, Atque .

semper Virgo, Fé-lix caéli pórtar.

Musica di  
FELICE ANERIO  
(1560 + 1614)

Adagio sostenuto

SOPRANI  
Estensione

CONTRALTI  
Estensione

TENORI  
Estensione

BASSI  
Estensione

pp

A - ve ma - ris stel - la,

pp

A - ve maris stel - la, ma - ris stel - la, stel - la,

pp

A - ve maris stel - la, a - ve ma - ris stel - la,

pp

A - ve ma - ris stel - la, ma - ris stel - la,

mf

De - i ma - ter. al - ma at - que sem - per

p

De-i mater al - ma, De-i mater al - ma at -

p

De-i mater al - ma, De-i mater al - ma at - que sem - per vir -

p

De-i ma - ter, De-i mater al - ma at - que sem - per, at -

15 dim. mf > poco rit. e dim... 20

vir - go, sem - per vir - go, fe - lic coe - li por - ta.

que sem - per, at - que semper vir - go, fe - lic coe - li por - ta.

go, at - que semper vir - go, fe - lic coe - li por - ta.

- que sem - per, at - que semper vir - go, fe - lic coe - li por - ta.

1) La melodia gregoriana tradizionale di questo Inno viene tenuta dal Soprano per tutta la durata del pezzo.

1) The traditional Gregorian tune of this hymn is being held by the soprano voice during the whole piece.

1) Die traditionelle gregorianische Melodie dieser Hymne liegt das ganze Stück hindurch in der Sopransstimme.

Handwritten musical score for two voices. The music is in G major (two sharps) and common time. The vocal parts are written on five-line staves. The top voice begins with a dotted half note followed by eighth notes. The lyrics "BE- NE- DI- CA nus DO" are written below the top staff. The bottom voice enters with eighth notes.

Continuation of the handwritten musical score. The top voice continues with eighth notes. The bottom voice begins with a dotted half note followed by eighth notes.

Continuation of the handwritten musical score. The top voice begins with a dotted half note followed by eighth notes. The bottom voice begins with a dotted half note followed by eighth notes.

Continuation of the handwritten musical score. The top voice begins with a dotted half note followed by eighth notes. The bottom voice begins with a dotted half note followed by eighth notes. The lyrics "MI- NO" are written below the bottom staff.