

3rd Sunday after Pentecost

Introit

Intr.

6.

R

Espi-ce in me, * et mi-se-ré- re mé- i, Dómi-

ne : quó- ni- am ú- nicus et páu- per sum é- go : víde hu-

mi- li- tá- tem mé- am, et la- bó- rem mé- um :

et dimít- te ómni- a peccá- ta mé- a, Dé- us

mé- us. *Ps.* Ad te Dómine le- vávi ánimam mé- am : *

Dé- us mé- us, in te confído, non e- rubéscam. Gló- ri- a

Pátri. E u o u a e.

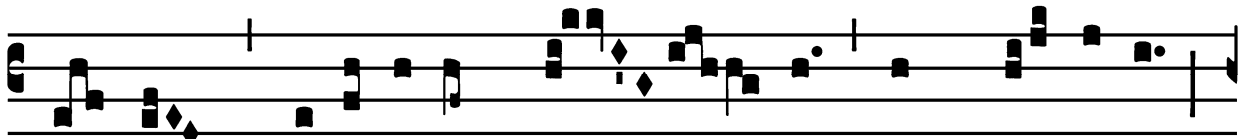
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Gradual

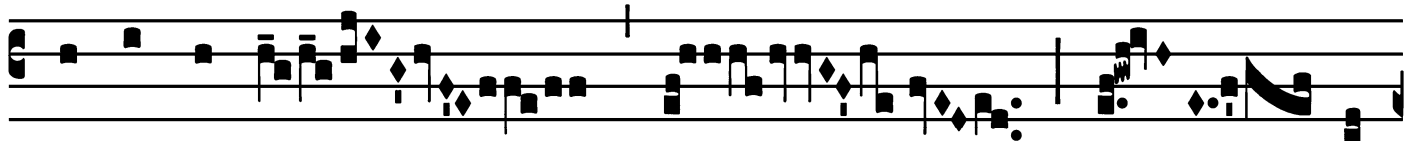
Grad.

7.

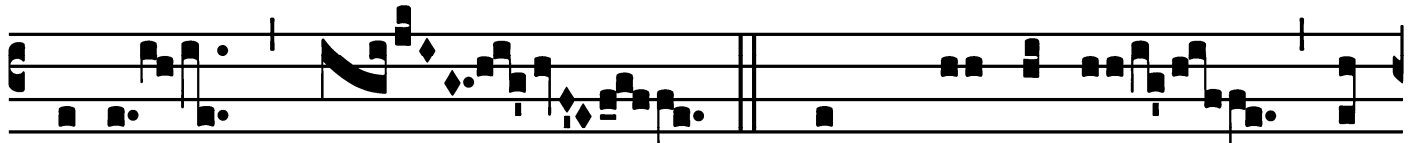
A



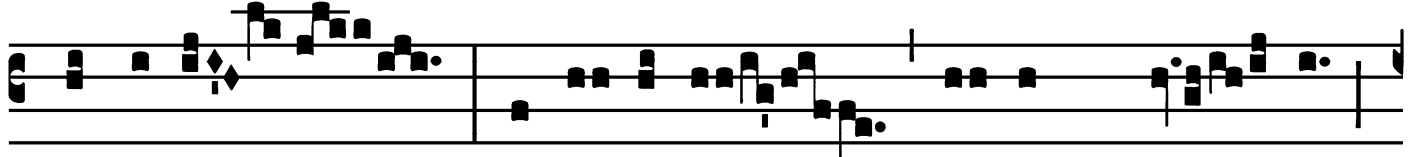
Ac-ta * cogi-tátum tú- um in Dó-mino,



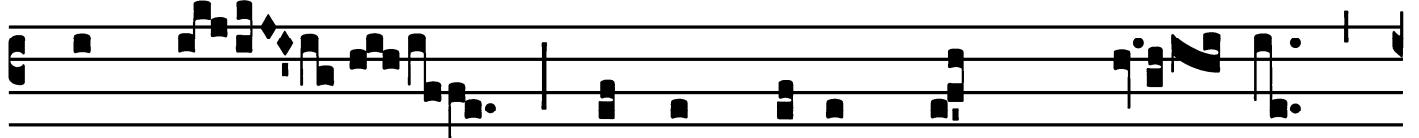
et ípse te e- nú-



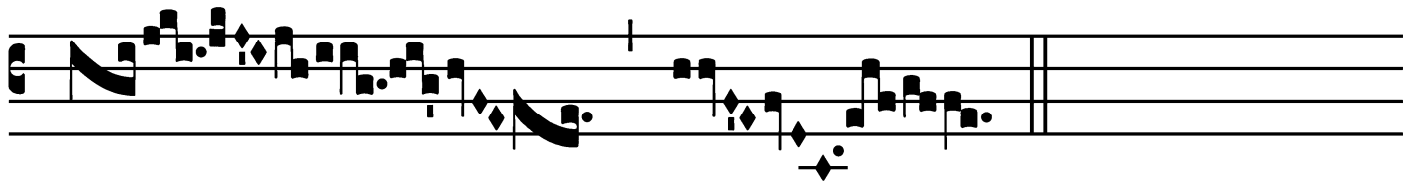
tri- et. *∞*. Dum cla-má-rem ad



Dóminum, exaudí-vit vó-cem mé- am



ab his qui appropínquant * mí- hi.



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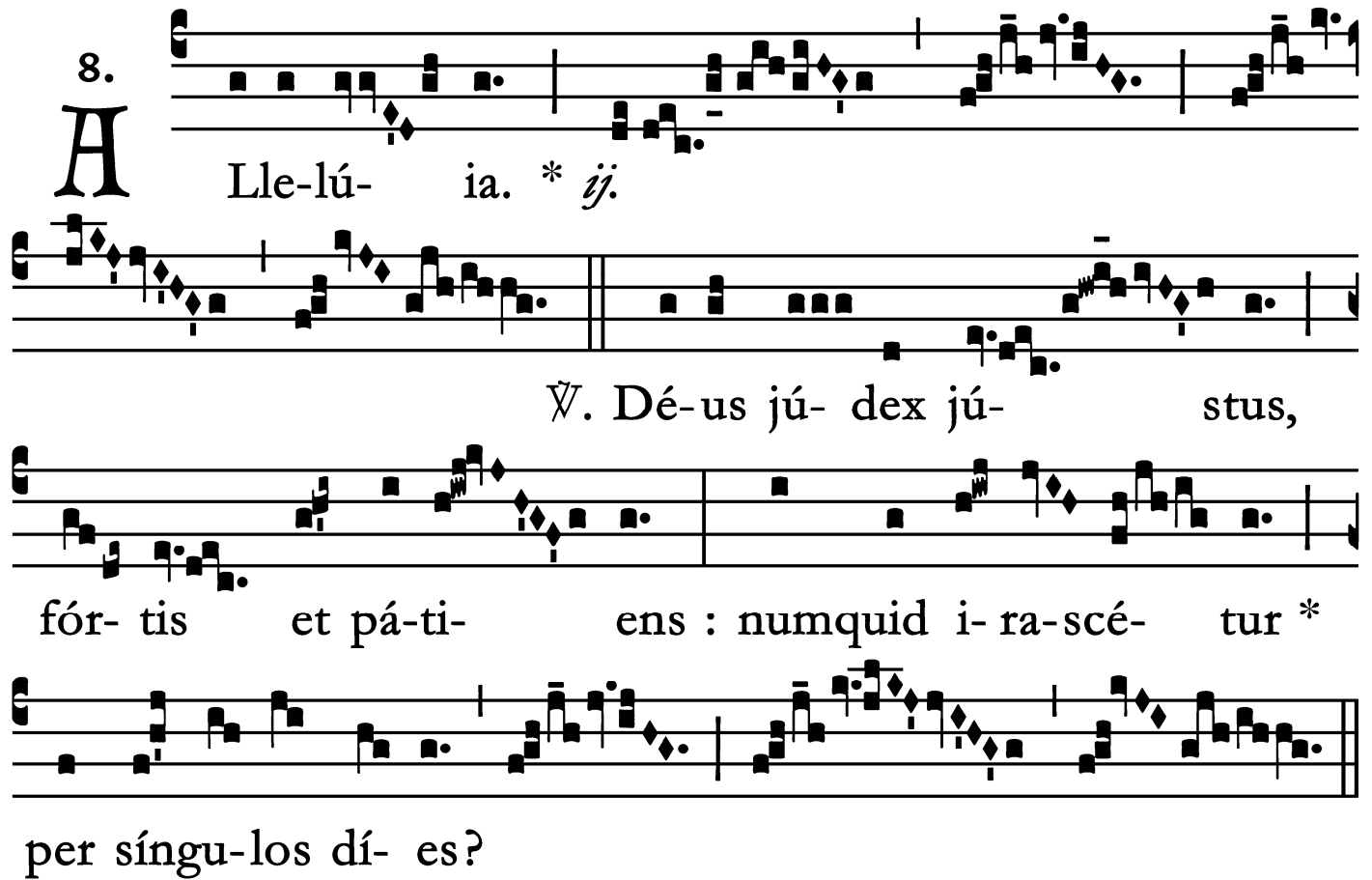
Alleluia

8.
A Lle-lú- ia. * *ij.*

∇. Dé-us jú- dex jú- stus,

fór- tis et pá-ti- ens : numquid i- ra-scé- tur *

per síngu-los dí- es?

The image shows a musical score for an Alleluia. It consists of five staves of music. The first staff begins with a large, bold initial 'A' and the number '8.' to its left. The lyrics are written below the staves. The first line of lyrics is 'Lle-lú- ia. * ij.' with a fermata over 'ia.'. The second line is '∇. Dé-us jú- dex jú- stus,' with a fermata over 'stus,'. The third line is 'fór- tis et pá-ti- ens : numquid i- ra-scé- tur *' with a fermata over 'tur *'. The fourth line is 'per síngu-los dí- es?'. The music is written in a style that uses square notes and stems, typical of older liturgical editions. There are various ornaments and accidentals throughout the score.

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Offertory

Offert.

3.

S

Pé- rent in te * ómnes, qui no- vérunt nó-

men tú- um, Dómi- ne : quóni- am non de- re- lín-

quis quæren- tes te : psál- li- te Dó- mi- no,

qui há- bi- tat in Sí- on : quó- ni- am non

est oblí- tus ora- ti- ó- nem páu- pe- rum.

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Communion

Comm.

5.

D

Ico vóbis, * gáudi-um est Ange-lis Dé- i su-

per úno pecca-tó-re pœni-ténti- am a-génte.

