

## Introit

Intr. 3.  
**B** E-nedí- ctus vir, \* qui confídit in Dó- mino,  
et é-rit Dó- mi- nus fidú-ci- a é- jus; et é-rit  
qua-si líignum, quod transplantá-tur super á- quas, quod  
ad humó- rem míttit radí- ces sú- as, et non timé-  
bit cum vé- ne-rit áe- stus. Alle-lú-ia, alle-  
lú- ia. *Ps.* Ad te, Dómi-ne, levá-vi á-nimam mé- am, \*  
Dé- us mé-us, in te confído, non e-rubéscam. Glóri- a Pátri.  
E u o u a e.

S. Josephi Benedicti Cottolengo, Confessoris – Die 29 Aprilis

## Alleluia

7.



Lle- lú-ia. \* ij.

¶. Jácta su- per Dó- mi-num cú-ram tú- am, et

ípse te e-nú- tri- et, non dá-bit in æ-

tér- num fluctu- a-ti- ónem \* ju- sto.

S. Josephi Benedicti Cottolengo, Confessoris – Die 29 Aprilis

*Second Alleluia*

6.  
A

Lle- lú- ia.

\*

V. Ego au- tem sicut o- lí-

va fructí-fe- ra in dó- mo Dé-

i, spe-rá- vi

in mi-se-ri- cór- di- a Dé- i in æ- té- num,

et in sá- cu-lum \* sá- cu- li.

S. Josephi Benedicti Cottolengo, Confessoris – Die 29 Aprilis

## Offertory

Offert. 1.

B E- á- tus \* qui intél-

li- git super egé-num et páu- pe- rem, in

dí- e má- la libe- rá-

bit é- um Dó- mi- nus.

Al- le- lú- ia.

The musical notation consists of four-line red neumes on a single staff. The lyrics are in Portuguese and Latin. The first line starts with a large 'B' and includes 'E- á- tus \* qui intél-'. The second line continues with 'li- git super egé-num et páu- pe- rem, in'. The third line continues with 'dí- e má- la libe- rá-'. The fourth line continues with 'bit é- um Dó- mi- nus.'. The fifth line concludes with 'Al- le- lú- ia.'

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## Communion

Comm.

4.



- men \* dí-co vó- bis : quod ú- ni ex mí-nimis

mé- is fe- cístis, mí-hi fe- cístis : vení-te bene-dícti Pátris

mé- i, possi-dé-te præpa-rá-tum vóbis régnum ab in-í-ti-

o sácu- li. Alle- lú- ia.

Missæ Propriæ Ordinis Fratrum Minorum  
Editum sollicitudine R<sup>mi</sup> P. Pacifici Perantoni, Editio IV  
Desclée et Socii, 1951.

