

Introit

Intr.
3.
G

Audens gaudé- bo * in Dó- mi-no, et
exsultá- bit á- nima mé- a in Dé-o mé- o :
qui- a índu- it me vestimén- tis sa-lú- tis,
et induménto justí- ti- æ cir- cúmdedit me, qua- si
spón- sam orná- tam moní- libus sú- is. *Ps.* Exaltábo te,
Dómine, quóni- am suscepísti me : * nec de- lectásti in- i-
mícos mé- os super me. Gló- ri- a Pátri. E u o u a e.

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Gradual

Grad.

5.

B

Ene- dí- cta es tu, * Vírgo Ma- rí- a,

a Dómino Dé- o excél- so,

præ

ómni- bus mu- li- é- ri- bus su- per térram.

Ÿ. Tu gló-

ri- a Je- rú-

sa- lem, tu læ- tí- ti- a Is-

ra- ël, tu hono-

ri- fi- cén- ti- a

pópu- li * nóstri.

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Alleluia

1.
A

L- le-lú- ia. * *ij.*

V. Tó- ta púlchra es, Ma-

rí- a : et mácu-la o- ri- gi- ná-

lis * non est in te.

The musical score consists of five systems of staves. Each system has a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The first system begins with a large 'A' and the number '1.'. The second system starts with a 'V.' and a double bar line. The third system has a colon after 'rí- a'. The fourth system has an asterisk before 'non'. The fifth system ends with a double bar line.

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Offertory

Offert.
8.
A

- ve * Ma- rí- a, grá-
ti- a plé- na : Dó- minus
té- cum : bene-dí- cta tu in
mu-li- é- ribus, al-le- lú- ia.

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Communion

Comm. 8.

G Lo-ri-ó- sa * dí-cta sunt de te, Ma-rí- a :

qui- a fé-cit tí- bi má- gna qui pót- ens est.