

Immaculate Conception of the Blessed Virgin Mary - December 8

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- cúmde- dit 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- òl, tu hono-

ri- fi- cènti- a pópu- li * nóstri.

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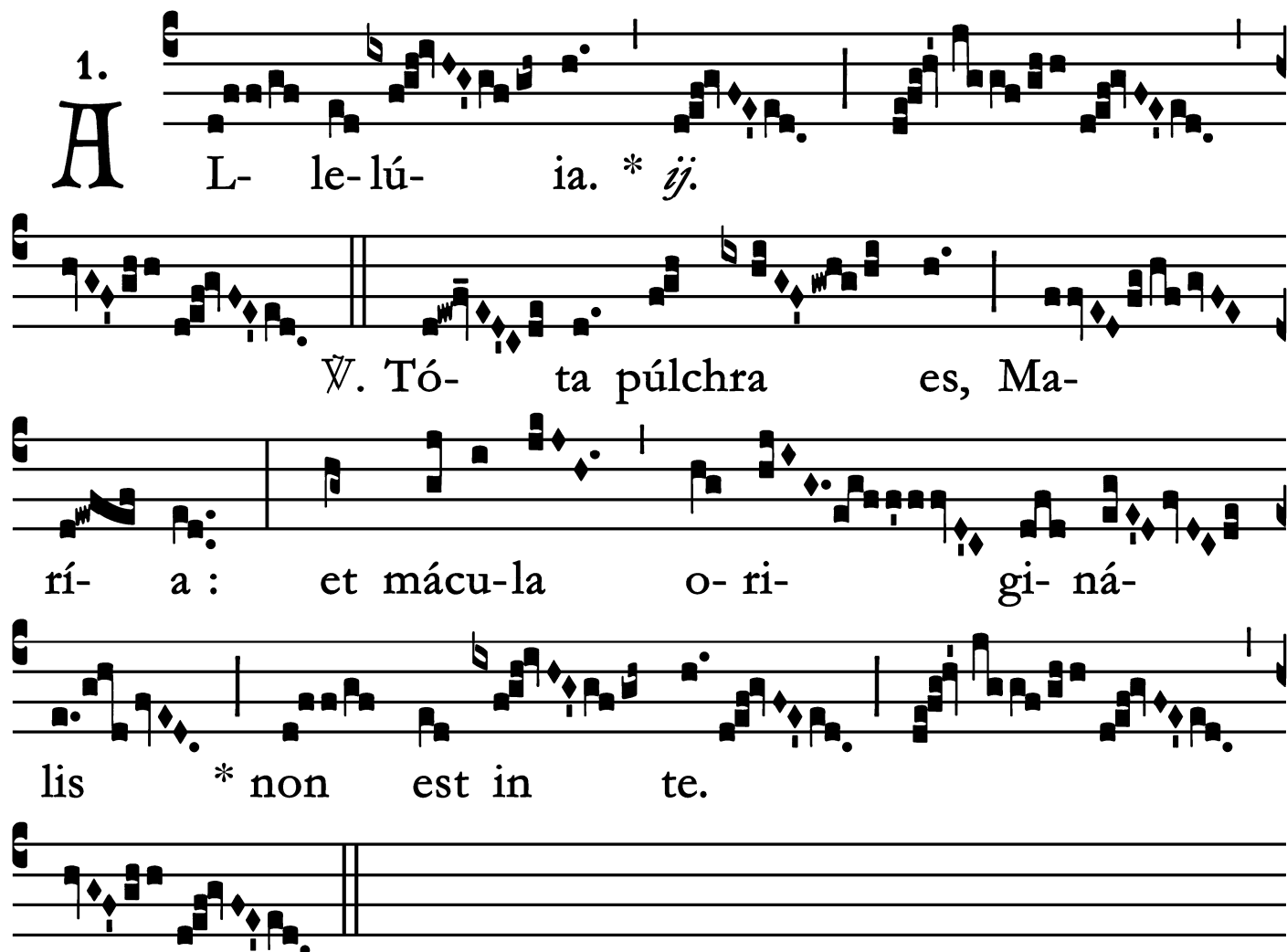
Alleluia

1.
A L- le-lú- ia. * *ij.*

∞. Tó- ta púlchra es, Ma-

rí- a : et mácu-la o- ri- gi- ná-

lis * non est in te.

The image shows a musical score for the Alleluia. It consists of five systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The first system starts with a large 'A' and the number '1.'. The second system begins with a double bar line and a fermata over the first note, followed by the text '∞. Tó- ta púlchra es, Ma-'. The third system continues the lyrics 'rí- a : et mácu-la o- ri- gi- ná-'. The fourth system continues 'lis * non est in te.'. The fifth system shows the end of the piece with a double bar line and a fermata over the final notes.

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Offertory

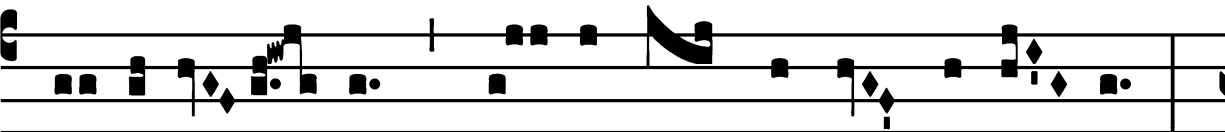
Offert.
8.

A

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

